

46770

FATINITZA

Comic Opera

BY

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With English, German and Italian Text.

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ARGUMENT.

A HANDSOME and very youthful lieutenant of a Circassian regiment in the Russian army, named Vladimir Samoiloff, while masquerading in girl's dress, under the name of Fatinitza, is met by a rough old general, Count Timofey Kantchukoff, who falls violently in love with him. Vladimir extricates himself from this dilemma, and afterwards, in Odessa, meets the general's niece, the Princess Lydia Imanovna, whom he knows only as Lydia; and the two form a romantic attachment. Hearing of this, the old general has the young officer transferred to the outposts of the Russian army on the Danube.

The piece opens with a scene in camp before Rustchuk. After some characteristic military scenes, during which Vladimir tells the story of his love for Lydia, an American newspaper special correspondent, Julian Hardy, the good genius of about everybody in the piece, is brought on by the Cossacks as a spy, but is recognized by Vladimir as an old friend. To relieve the *ennui* of camp-life, he proposes that they have some private theatricals,—a suggestion which is hailed with delight. Vladimir agrees to play the "leading lady;" and, while all the company has retired to dress for the rehearsal, Gen. Kantchukoff arrives unexpectedly. He pounces upon Julian, who escapes by showing his passports, and quite gets the better of the old general by his professional impudence. Vladimir then comes on in peasant-girl's attire, and is recognized by the general as his first and only love, Fatinitza. Then come the cadets, soldiers, and officers, disguised in all sorts of absurd costumes, to the great astonishment and intense rage of the general, who is, however, conciliated by the pretended Fatinitza, who coaxes him to let the offenders go. Glad to be left alone with his love, the general orders them off to drill; but his love-making is interrupted by the announcement of the arrival of his niece, the Princess Lydia, whose noble rank is thus first revealed to Vladimir, who fears recognition in his disguise. Complications are again smoothed over by the correspondent, who explains the resemblance by telling the princess that Fatinitza is her lover Vladimir's sister. The general commends Fatinitza to the princess and goes off to inspect the troops. A band of Bashi-Bazouks then steal upon

the scene, surprise the Russian works, and capture the princess, Vladimir, and Julian; leaving the latter behind, however, to arrange for ransom for their captives. Just as they are going, the Russian troops return, but are prevented from firing upon the retreating Turks by the general, for fear that they "might hit Fatinitza!"

The second act shows us the harem of the reform Turk, Izzet Pasha, the governor of the Turkish fortress; and there are some comical scenes with his family of four wives. Vladimir, still in woman's guise, and Lydia are brought in as captives; and the Pasha announces to his four "better-halves" that he is about to add Lydia to their number, much to their vexation. Then comes Julian with the Russian sergeant Steipann, to arrange for the release of the captives. The Pasha is willing to give up Fatinitza, but refuses to part with Lydia. Steipann is despatched to carry the Pasha's terms to the general, with a secret message from Julian, telling how he can surprise the Turks with his army; Julian having obtained the knowledge from Vladimir, who, in a previous scene, has declared his identity to Lydia, and also to the four wives, whom he persuades to abet their escape. Julian is left as the guest of the Pasha, and the two have a very jolly time together. A "Karagois," or Turkish shadow pantomime, is gotten up for the entertainment of the strangers; but it is given an unlooked-for conclusion by the arrival of the Russians, who come to rescue their friends.

The third act takes place in the general's summer palace, near Odessa. The princess has been promised by the general to a maimed and crippled old friend of his; but Julian arrives with Vladimir, and, through the ingenuity of the former, matters are smoothed over; and the general, who finds in the Fatinitza, whose coming he has been impatiently expecting, nothing but a veiled negress, bearing that name, is made to believe that the real Fatinitza has died of grief at her separation from him, and so he consents to the union of her brother Vladimir, whom she commits to his care in a parting letter with his niece.

CHARACTERS OF THE OPERA.

COUNT TIMOFEY GAVRILOVITCH KANTCHUKOFF,
Russian General.
PRINCESS LYDIA IMANOVNA *His Niece.*
IZZET PASHA. *Governor of the Turkish Fortress at Rustchuk.*
CAPTAIN VASIL STARAVIEFF.
LIEUTENANT OSSIPP SAFONOFF.
IVAN.
NIKIPHAR. }
FEDOR. }
DIMITRI. }
WASILL. }
MICHALOFF. }
CASIMIR. }
GREGOR. } *Cadets.*

STEIPANN *A Sergeant.*
VLADIMIR SAMOILOFF. *Lieutenant of a Circassian Cavalry Regiment.*
JULIAN HARDY. *Special War Correspondent of the "New York Herald."*
HASSAN BEY *Leader of a Squad of Bashi-Bazouks.*
NURSIDAH.
ZULEIKA. }
DIONA. } *Izzet Pasha's Wives*
BESIKA. }
MUSTAPHA *Guardian of the Harem.*
VUIKA *A Bulgarian.*
HANNA *His Wife.*
A COSSACK.
A MILITARY COOK.

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FATINITZA.

FR. V. SUPPE.

MARZIALE MODERATO.

Introduction.

The musical score is written for piano and consists of five systems of music. The first system is labeled "Introduction." and begins with a treble and bass clef, a 2/4 time signature, and a key signature of one flat. It features a triplet of eighth notes in both hands, marked with *ff* (fortissimo) and *pp* (pianissimo). The second system continues with a *pp* marking, followed by a *f* (forte) marking and another *pp* marking. The third system features a *pp* marking. The fourth system includes a *mf* (mezzo-forte) marking and a *pp* marking. The fifth system concludes with a *pp* marking. The score includes various musical notations such as slurs, triplets, and dynamic markings.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests. Dynamic markings include accents (>) and breath marks (x) above the staff.

Second system of musical notation, continuing the piece. It features similar complex textures with beamed notes and rests. Dynamic markings include accents (>) and breath marks (x) above the staff.

Third system of musical notation. The music continues with complex textures. A dynamic marking of *pp* (pianissimo) is present in the middle of the system. Dynamic markings include accents (>) and breath marks (x) above the staff.

Fourth system of musical notation. The music continues with complex textures. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). Dynamic markings include accents (>) and breath marks (x) above the staff.

Fifth system of musical notation, the final system on the page. The music continues with complex textures. A dynamic marking of *f* (forte) is present. Dynamic markings include accents (>) and breath marks (x) above the staff.

First system of musical notation. The right hand features a complex melodic line with triplets and slurs. The left hand has a bass line with a *ff* dynamic marking. The system is divided into five measures.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand features a steady bass line with a *ff* dynamic marking. The system is divided into five measures.

Third system of musical notation. The right hand has a highly active melodic line. The left hand has a bass line with a *ff* dynamic marking. The system is divided into five measures.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has a bass line with a *ff* dynamic marking. The system is divided into five measures.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand features a bass line with a *fp* dynamic marking and a *fx* marking. The system is divided into five measures.

FIRST ACT.

AT THE OUTPOSTS.

In the Russian camp on the Lower Danube. Winter. In the foreground, extreme left, a so-called "Chartaka," or guard-house, on posts, the roof of which, like all other surrounding objects, is thickly covered with snow. A camp-fire blazes close by, and another is seen in an open trench further back. In this trench stands a cannon pointed outwards over the breastwork towards the background. A flag-staff, with the Russian flag. In the distance across the Danube, and a little to the left, in the red glow of early morning, is the city of Rustschuk, rising picturesquely from the river, with numerous minarets and domes. Illumination of the atmosphere in different localities is caused by the camp-fires of the Turkish barracks. These can be made realistic with a slight flicker, and located (where opportunities are offered) behind towering domes. The Danube is very broad, and decked with ice. On the adjacent banks of the river, and a little to the right, the Russian army is encamped; and a great number of camp-fires are blazing, which give the sky a reddish glow overhead. To heighten the effect generally, the atmosphere above must have a heavy hazy appearance, care being taken to have the horizon clear and distinct. In foreground, L., wooden barracks, a sutler's wagon, &c., all covered with snow. Firm, practicable steps to the Chartaka,

which is surrounded by a sort of gallery. As the curtain rises, *Sergt. Steipann* and soldiers of the Russian infantry and artillery are discovered. NOTE.—All the soldiers wear the regular Russian uniform (see photographs); and the winter time is denoted by furs, fur caps, heavy boots, gloves and mittens, blankets and shawls. *Steipann*, for instance (low comedian), wears a large, red plaid shawl, high boots lined with fur, mittens, &c. As the curtain rises, all persons seen asleep. The arms are stacked. *Steipann* sits near the camp-fire R., writing by the light of a lantern. Beyond, on the earth-works, stands a sentinel wrapped in a thick mantle, looking out towards *Rustschuk*. The foreground is dark. *Steipann* murmurs to himself over his writing. In the extreme distance, R., behind the wings is heard the cry, "Halt! who comes? The countersign!" Shortly after, the same call on the other side, L. *Steipann* grows attentive, looks at his watch, casts a glance towards a group of soldiers, who lie around the fire beyond closely wrapped in their blankets, which are covered with snow, rises impatiently, and gives *one of the soldiers* (a trumpeter) a poke with his foot. The soldiers jump up with signs of sudden awakening, and a sense of the cold. The *trumpeter*, whose helmet has fallen from his head, disclosing a woollen night-cap drawn over his ears, blows the *reveille*, then exit R. A second and deeper-toned trumpet answers behind wings R. Soldiers come pouring on to the stage.

WHO GOES THERE?

No. 1.

TEMPO ASSAI MODERATO.

INTRODUCTION.

The first system of the musical score is for the introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The music begins with a piano (*pp*) dynamic. The treble staff features a series of chords and single notes, while the bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. The system concludes with a *Sva* (Sforzando) marking and a wavy line indicating a crescendo.

The second system of the musical score continues the introduction. It also consists of two staves. The treble staff continues with chords and melodic lines, while the bass staff provides accompaniment. A *Sva* marking is present at the beginning. The system ends with the instruction "(Curtain rises.)".

GUARD. (In the right wing.)

The third system of the musical score is for the Guard's entrance. It consists of two staves. The treble staff contains the vocal line for the Guard, with lyrics in English, German, and Italian. The bass staff provides accompaniment. The lyrics are: "Who goes there? At-ten-tion, Halt, wer da? Patrouille vor- Chi vâ là, all'er-ta". The system concludes with a *Sva* marking and a wavy line.

(In the left wing.)

all!
bei!
stà!

Who goes there! at-tention all!
Halt, wer da? Patrouille vor-bei!
Chi va là, all' èr-ta stà!

Get up!
Auf, auf!
Su, su!

Sra.

Ho, there! ye la-zy knaves. Al-read-y day is here, hur-ry up, hur-ry
Ihr Faulenzer wacht auf, Der Morgen winkt schon hell, Tag-reveille, Tag-re-
O-là, poltroni o-là, è chiaro gio-rno già, lesti in piè, lesti in

cres.

up! The drum to wake is beating, To wake the trumpet calls!
veille! Ihr Tambour's ihr Trom-pet-er, wirbelt schmettert Tagre - - veille!
piè, tambu-ro batti à sveglia, suona à sveglia trombet- tier!

ff

Up, ye cow-ards! where's your hearing?
 Hörst ihr Schlingel, die Trom-pet-en
 Sù pol-tro - ni, non sen - ti - te!

Form in steady, mar - tial
 Nehmt die Waffen! An - ge -
 Pronti in pie - di, fuori u -

ff

bearing;
 treten!
 scite!

Up, be go - ing,
 Mun - ter rührt euch
 Sù ri - bal - di,

Late 'tis growing,
 und for - mirt euch!
 ch'è già tar - di!

How much more
 s'ist Tag - re -
 Oh quanto an -

ff *ff* *ff*

noise
 veille!
 cor

must I de - vise
 Auf, auf ge - schwind,
 v'hò da chiamar

To make you rise?
 der Dienst be - ginnt.
 per farvi al - zar?

dim. *p*

a tempo.

right! ment! der!

a tempo. ff

p

TEMPO 1. Moderato.

rrrr! Those Ca - - dets, deuce take them, sleeping, From their beds they're not yet creeping! Heard they
 rrrr! Doch wo stec-ken die Ca - det - ten, schnell her - aus, aus Eu - ren Bet - ten Schlafst ihr
 rrrr! Ma, che dia - vol! ei ca - det - ti, dor - mi - glio - ni fuor dai let - ti! Stà à ve-

TEMPO 1. Moderato.

p

(Is hit by a snowball.)

not the call that sounded? But what's this? what is this? I am confounded, what is
 noch? Ich will nicht hoffen? Was war das? Was war das? ich bin ge - trof - fen was ist
 -der non han sen - ti - to! Ch'è mai ciò? Ch'è mri ciò? io son col. pi - to, ch'è mai

colle voce.

p

fx *fx* *fx* *fx*

Allegro.

STEIPANN.

(Cadets steal on the stage, and bombard STEIPANN with snowballs.)

The musical score is set in 2/4 time with a key signature of one sharp (F#). It consists of five systems of music. Each system includes a vocal line (Soprani & Alti) and a piano accompaniment. The lyrics are provided in three languages: English, German, and Italian. The piano part features various dynamics including *f*, *p*, *fz*, and *cres.* (crescendo). The vocal lines include exclamations like "ha, ha, ha" and "piff, paff" which correspond to the action of snowballs being thrown.

System 1:
 English: this? Too great a lib - er - ty it is to al -
 das? Die Drei-stig-keit geht doch zu weit. Welch ein
 cid? CADETS. Ma questa e trop-pa li - ber - ta e sof
 Soprani & Alti.

System 2:
 English: ha, ha, ha, ha, ha, ha, ha, be on your gaard, come on! Now, bravely, piff, paff,
 ha, ha, ha, ha, ha, ha, ha, ha, der Feind ist da vor-an! Nur wei-ter, piff, paff,
 ah, ah, ah, ah, ah, ah, ah, ah, in guardia sta, corriam! Da bra-vi, piff, paff,
f *p* *fz* *fz*

System 3:
 English: - low such a row, no, 'Twould to du - ty be re -
 Spass! Was soll das? Au' weh! na, wart ich krieg Euch
 frir tal ar - dir no, no, non posso in ve - ri

System 4:
 English: he's yielding, piff, paff, He can re - sist us not much more, hur - rah!.....
 Ihr Streiter, piff, paff, der Sieg ist un - ser hal - tet Stand, hur - rah!.....
 sin - re - sta, piff, paff, à noi re - si - ter non po - trà, ur - rà!.....
p *fz* *fz* *p* *fz* *p*

System 5:
 English: - miss; There, e - nough! Come, be quit! no,
 schon! Seid doch klug! s'ist ge - nug! au,
 - ta: ba - sta veh'! basta or - su, no,
 He's yielding Piff paff, come, onward, piff, paff, Still on he goes in speedy
 Schon weicht er! Piff, paff, Schon keuchter! piff, paff, er re - ti - rirt, o wel-che
 già ce - do! Piff, paff, sù dal - li piff, paff, avanti an - cor in fuga ei
p *fz* *fz* *p* *f* *f* *cres.*

no, I for-sooth, will not sub-mit! Leave me a-lone, I yield me now, One 'gainst you
au weh! Ich fleh' schon um Par-don Ich re-ti-rir! lasst ab von mir! *Lasst ab von*
 no, già da-ver, non pos-so più! Smettete al-fin, m'arren-do già, *m'arren-do*

flight, For pi-ty asks the cow-ard wight! Ha, ha, ha, ha, he yields all
Schand, der Fei-ge fleht schon um Par-don! *Ha, ha, ha, ha, steh' Feigling*
 vâ, il vi-le chie-de già pie-tà! Ah, ah, ah, ah, s'arren-de

assai. *f* *fx*

all, I yield, and to your val-or bow! How-ev-er nice, It seems to me this may suf-
mir; so viel ü-ber Einem ist zu viel! *das ist zu viel! So hört doch auf mit Eurem*
 già con-tr'u-no tut-ti, bel va-lor! un bel va-lor! Mi par'al-fin che può bastar!

right! Ha, ha, ha, ha, what val-or bright!
steh'! *Ha, ha, ha, ha, 'sist ja nur Schnee!*
già! Ah, ah, ah, ah, un bel va-lor!

ff

-fice! hold up! hold up! It seems to me that
Spiel! *Lasst ab,* *halt, halt!* *Ge-nug ist's jetzt schon*
 -star! *finiam!* *finiam!* *mi par che può ba-*

Ha, ha, ha, ha, ha, ha, ha, we've hurried him, and worried him, hur-rah!.....
Ha, ha, ha, ha, ha, ha, ha! *Nur a-van-cirt,* *un bombardirt* *hur-rah!.....*
 Ah, ah, ah, ah, ah, ah, ah! lo bombardiam, lo mitragliam, ur-ra!.....

fx *ff*

this must stay, *bald! So seid star! mi par*
 This now, *doch klug, ch'omai*
 must stop, *jetzt ist's si può*
 I say, *genug! cessar,*
 Or else, *halt, halt! o che*
 in truth, *halt, halt! dav ver*
 there'll something *zu viel ist l'a-vrete*

When in robes of white *Liegt der Schnee so weiss*
 earth lies be-fore us, *das macht uns fröh-lich; glit-zert*
 Bright with frost and snow, *hell das Eis.... dann sind wir*
 de-light comes *Quan-do bianco il suol.... ve-der m'è da-to, tut-to neve e ge-lo sou be-*

be to pay. *das schon bald! Hört auf, da pa-gar;*
 If one *se in man'*
 a-lone *o Graus! mi vien'*
 in hand *jetzt lasst un sol'*
 should be, *mich aus! af-fe,*
 I swear that he'll have work to *Potz E-le-ment, Kartätscher lo giu-ro che l'avrà da*

o'er us; *se-lig! Wen a-to,*
 Then, *es co-me*
 in i-cy gems although *Frost gibt, dass der Bo-bril-la e scin-til-*
 she's bound, *den kracht! la al-lor*
 Rus-sia *zeigt sich la mia*
 stands a queen with *Russland in Kry-Rus-sia col-ma*

do with me! Now stay! *Sap-per-ment, lasst ab far' con me! Non più!*
 splen-dor crowned, *di splen-dor!*
 -stall-ner *Pracht,*
 when the whistling winds I *WENN der Nord wind pfeift und*
 when the whistling winds I *quando il vento o-do fi-*

Al-read-y this is quite e-Nein, nein das wird mir jetzt zu che già e troppo in ve-ri-

ALL CADETS (*exulting.*) Ha, ha, ha! Hurrah!

OSIPP (*on balcony above.*) Hey there, you rogues!

IVAN (*to the others.*) The lieutenant! (*They form in line, military attitude. Salute.*) Good morning lieutenant!

ALL. Good morning!

OSIPP (*descends slowly.*) Good morning! You are no longer in the academy, youngsters. Here, in the great military school before the enemy, you must leave off your boyish pranks.

IVAN. Beg pardon, lieutenant. We were only having a little fun.

OSIPP (*pleasantly.*) Well, I can't blame you; there is really little fun to be had here in the outposts before Rustschuk, looking out for these devilish Turks.

IVAN. Nothing to eat at that!

FEDOR. Nothing to drink!

NIKIPHAR. No balls!

WASILI. No theatres!

DIMITRI (*the youngest of all.*) No women!

OSIPP. Women! Why, Dimitri! You must be thinking of your nurse, you little fragment of a soldier!

(*all laugh.*)

DIMITRI. Oho! The Grand Duke is here on the Danube with forty-five thousand men. If I were not a whole man, then you would say, forty-four thousand nine hundred and ninety-nine and a half men; *ergo* I am a whole man.

(*all laugh.*)

OSIPP. So, you whole man, reach us your brandy flask: mine is empty.

DIMITRI. Mine too! (*Music.*)

IVAN. Just in time! Here comes a sutler

(*Joyful commotion.*)

ALL. A sutler! Brave!

(*The soldiers in the background utter cries of joy, and rush to meet VUIKA, who enters R.*)

VUIKA (*driving a dog-sled loaded with casks of liquor, baskets, and other sutler's wares. He repeats his call on entering. His wife shoves the sled from behind. Both have characteristic make-ups, gypsy-like costumes, feet wrapped in strips of cloth; ragged; very servile in manner.*)

ENTRANCE OF THE SUTLERS.

No. 2.

Moderato alla breve.

mf VUIKA.

Whis - key,
Wut - ki,
Wut - ki,

Whis - key, Whis - key here, who wants to buy, Health and strength it will sup - ply!
Wut - ki, Wut - ki wenn die Fla - chen leer, Vut - ka bringt Euch Wut - ki her!
Wut - ki, Wut - ki, chi ne vuol com - prar, buono il sangue a ri - sto - rar!

CHORUS OF CADETS AND SOLDIERS.

Whis - key, here's good Whis - key, Whiskey, gen - tle - men, who wants to
 Wut - ki, gu - ter Wut - ki, star - ker gu - ter Wut - ki mei - ne
 Wut - ki, pu - ro Wut - ki, Wut - ki, miei Si - gnor' chi vuol com-

f *f*

Whis - key, Whis - key,
 Wut - ki, Wut - ki,
 Wut - ki, Wut - ki,

f *f*

dimin.

dim.

buy !.....
 Herrn!.....
 . prar !.....

(Dialog.)

p *pp*

Have you paid the wo-
 Yes, old fellow! (man?)
 Well then, all right!

(Soldiers surround the sled tumultuously; hold out their canteens. The woman serves them. Music stops.)

OSIPP. Well, now, what are the Turks doing over there?

VUIKA. Me not know! me not know, Gospod (*cunningly.*) But, yes! Yesterday did the Turks try to come over the frozen Danube, and—hahaha! ice break!

OSIPP. So if the ice had not been weak, we should have had a surprise.

VUIKA. (*Shrugs shoulders.*) Surprise, Gospod, ah! Moslem—no courage, and only four hundred man.

DIMITRI. (*murmurs.*) So! just double the strength of our pickets!

VUIKA. (*aside.*) Just what I wanted to know.

CAPT. VASIL (*who has shortly before stepped out of the Chartaka, looked through the telescope, and then listened to the conversation. Severely.*) Dimitri Fedorowich!

THE OTHERS. The captain! (*Salute in unison.*) Good morning, captain!

VASIL. (*as above.*) Good morning! (*To DIMITRI.*) Three days' barrack arrest for talking too much.

DIMITRI. Captain!

VASIL. Not a word more. Right about—march!

(DIMITRI salutes, faces about, and disappears in barracks.)

VASIL. And this scoundrel of a gypsy may go home to the devil!

VUIKA. O Gospod! mercy—

VASIL. Away with him! (*To the Soldiers*) Have you paid the woman?

ALL. Yes, captain!

VASIL. So then—basta! (*Music.*)

(VUIKA is conducted off with his sled in the midst of a crowd. He cries out noisily in going.

Cadets and soldiers remain in background.

VASIL, who in the mean while has been looking through the spy-glass again descends.)

OSIPP. Twenty degrees below zero last night!

VASIL. (*gaping.*) It is devilish slow out here!

OSIPP. That is true!

(Both officers retire to the fire; each lights a pipe; then they seat themselves where Steipann has been writing, and begin a game of cards.)

STEIPANN (*comes forward snuffing the air. The cadets comes to foreground with him.*)

Oh, I smell wutky!

IVAN (*offers his flask.*) Here, old Cartridge Case, have a drink.

THE OTHERS. (*offering their canteens.*) Drink! drink!

STEIPANN. Slowly! slowly! Each man in his turn; order must be maintained. (*Drinks from each canteen.*)

VASIL (*in the mean while at cards.*) Ivan!

IVAN (*salutes.*) Captain!

VASIL. How about breakfast? Who is officer of the day.

IVAN (*in undertone.*) Officer of the day?

FEDOR (*in undertone.*) Lieut. Vladimir!

IVAN (*aloud.*) Lieut. Vladimir!

VASIL (*continuing his game.*) Where in the devil is he?

FEDOR (*undertone to Ivan.*) In bed!

IVAN. In bed? We'll soon wake him! Our morning serenade at the academy!

(They go to the first shanty of the barracks, L., and begin in the tone of a nonsensical serenade.)

CHORUS OF CADETS.

No. 3.

CHORUS OF CADETS AND SOLDIERS.

Allegro marcato.

ff

CADETS.

SOLDIERS.

Still snor - ing, still a - sleep he's ly - ing, tschin, ta ta ra ta,
Er - wa - che frei von al - lem Kum-mer tschin, ta ta ra ta,
 Se dor mi an - cor-se rus - si an - cora tscin, ta ta ra ta,

tschin, ta ta ra ta,
 tschin, ta ta ra ta,
 tscin, ta ta ra ta,

ff

tschin, ta ta ra, Wake up! 'tis late, the hours are fly - ing, tschin, ta ta ra ta,
 tschin, ta ta ra, *aus dei - nem sanf - ten, sü - ssen Schlummer* tschin, ta ta ra ta,
 tscin, ta ta ra, ti des - ta alfin che tarda è l'o - ra, tscin, ta ta ra ta,

tschin, ta ta ra, tscin, ta ta ra ta,
 tschin, ta ta ra, tscin, ta ta ra ta,
 tscin, ta ta ra, tscin, ta ta ra ta,

ff

tschin ta ta ra, Ope wide your eyes, to-day's bright beams, And stop your snoring, and your dreams, r r r r
 tschin ta ta ra, o öff - ne doch die Äu - ge - lein, sonst müs - sen wir uns hei - ser schrein, r r r r
 tsein ta ta ra, spa - lan - ca alfin i va - gi rai o che sfiatar qui ci fa - rai, r r r r

tsein ta ta ra, wake up. wake up! r r r r
 tschin ta ta ra, wach auf, wach auf, r r r r
 tsein ta ta ra, ti de sta alfin, r r r r

tsein boom, tschin boom, tschin boom, tschin boom, tschin boom, tschin boom, ra ta ra ta ra, tschin boom, tschin boom,
 tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, ra ta ra ta ra, tschin bum, tschin bum,
 tsein bum, tsein bum, tsein bum, tsein bum, tsein bum, tsein bum, ra ta ra ta ra, tsein bum, tsein bum,

tsein boom, tschin boom, tschin boom, tschin boom, tschin boom, tschin boom, tschin ta ta ra, tschin boom, tschin boom,
 tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin ta ta ra, tschin bum, tschin bum,
 tsein bum, tsein bum, tsein bum, tsein bum, tsein bum, tsein bum, tsein ta ta ra, tsein bum, tsein bum,

tschin boom, tschin boom, tschin boom, tschin boom, tschin, Late it grows, late it grows, Ope your
tschin bum, tschin bum, tschin bum, tschin bum, tschin, *wa - che auf, wa - che auf,* *öff - ne*
 tscin bum, tscin bum, tscin bum, tscin bum, tscin, tar - di è già, tar - di è già, su spa -

tschin boom. tschin boom, tschin boom, tschin boom, tschin, Late it grows, late it grows, Ope your
tschin bum, tschin bum, tschin bum, tschin bum, tschin, *wa - che auf, wa - che auf,* *öff - ne*
 tscin bum, tscin bum, tscin bum, tscin bum, tscin, tar - di è già tar - di é già, su spa -

eyes to day's bright beams, And stop your snor - ing and your dreams.....
doch die Äu - ge - lein, sonst mü - ssen wir uns hei - ser schrein.....
 - lan - ca i va - ghi rai o che sfa - tar qul ci fa - rai.....

eyes to day's bright beams, And stop your snor - ing and your dreams.....
doch die Äu - ge - lein, sonst mü - ssen wir uns hei - ser schrein.....
 - lan - ca i va - ghi rai o che sfa - tar qul ci fa - rai.....

DREAM SONG.

No. 3a.

RECITATIVE.

[VLADIMIR enters from barracks, and shakes hands with his comrades.]

NOTE.—The lady who represents *Vladimir* can contribute much to a grateful and correct representation of the character if, in her external appearance in the first and third acts, she casts all feminine vanity aside. Short hair of a military cut; a brown, hardy hue of the face; a slightly-indicated downy mustache; a manly, energetic carriage; waist full; and a voice held deep as possible in speaking,—all these will promote the deception. The same may be said to the ladies who represent the cadets. When *Vladimir* is disguised as a girl, the man in disguise should be indicated by an awkward and angular carriage.

VLADIMIR.

Why, ah! why did you thus wake me? And rend from me such a sweet, en - chaunting
Wa-rum muss- tet Ihr mich we - cken? *den sü-ssen Traum habt Ihr grausam mir ver-*
 Ah per - chè per - chè sve - gliar - mi, rapiste a me dolce un sog - no incanta-

ALLEGRETTO.

dream! From my heart 'twill ne'er de - part!
scheucht! *Die Erinn'-rung bann' ich kaum!*
 - tor! *Soprani.* Ah l'a - vrò per sempre in cor!

CADETS. Fine, in - deed! but, why
Alti. *Wie ein Traum?* *Schlacht-ge -*
 Bel da - ver! e per -

That is fine! from his heart?
Wie ein Traum? *Träumtest Ruhm?*
 Bel - lo assai! sempre in cor?

For it was a dream of love!
Nein ein sü-sSES Lie-bes-spiel!
 per-chè so-gno fù d'a-mor!

Yes, a dream that fan-cy
Ach ein hol-des En-gels-
 Si un fan-tas-ma ama-lia-

so?
wuhl?
 chè?

Fair and mild?
Schön und mild
 vago un fior?

of a wife?
Wie, ein Weib?
 una ur-ri?

rallent.

wove.
bild.
 tor!

Charms, that vis-ions thus un-
Ach das Bild, das ihr ver-
 La leg-gia-dra ch'io so-

Go on, go on, in ten-der style, Describe your charming dream mean-while.
Erzähl, erzähl, das ist char-mant, ach solchein Traum ist in-tres-sant!
 Di su, di su, con va-go stil, descriri il so-gno tuo gen-til!

f

pp

ANDANTINO CON MOTO.

-fold, I may nev - er more be - hold!
scheucht, seh' nie wie - ðer ich viel - leicht!
 guai for - se piÙ non ve - drò mai!

Her, to the air a -
Sie, die ich nie darf
 Lei che nomarvi an -
 vi - sion! the face so
 süß war dein Er -
 Gentil par - ven - za! Il

pp

-round.... me, My lip dares not yet name;.... But she whose charms have bound me, To
nen - nen, für die im Her - zen's - raum,.... ge - hei - me Flammen bren - nen, er -
 -co - ra il lab - bro non ar - di,..... co - lei che m'in - na - mo - ra in
 beam - ing, Where pride and soft - ness met,..... A smile did send me, seem - ing Love's
schei - nen, du standst vor mir so licht,..... die Hand ruht in der Mei - nen, o
 vi - so so - a - veinsiem e al - tier,..... bril - la - va d'un sor - ri - so d'a -

Poco piu animato. (with passion.)

me in vi - sions came. Sang she there with voice enchanting That caus'd my heart to move, And throb with burning
- schien vor mir im Traum! Sie sang ein Lied, mit Won - ne durchklang die Stimme mich,.... die Welt erhell - te
 so - gno m'ap - pa - rì! Sciogliea la voce á un can - to, che m'inebriava il cor,.... tutto io fremea d'a -
 mes - sage, ne'er for - get. I felt the trembling pres - sure Of her soft hand in mine,.... Her breathing, soft and
himm - lisch Traumge - sicht. Als so aus nächster Nä - he dein Hauch mich traf, o Lust,.... durchströmte meine
 mo - re mes - sag - ger. Nel - la mia man'sen - ti - a la ma - no sua tre - mar,.... il fer - vi - do ali -

3 3 3

love, Beneath her glances haunt - ing, She fill'd a cup with sparkling wine, and gave me, with a
sich vor ih - res Bli - ckes Son - ne. Den Becher füll - te sie mit Wein, kredenzte mir, und
mor del guar-do suo all' in - can - to. Spuman-te un nap - poel - la col-mò, lo porse a me, poi
fine I heard in fit - ful meas - ure. Our lips, one sole de - sire alights, Our hearts, one sin - gle
Brust ein wun - der - sü - sses We - he, die Au - gen wink - ten Lie - bes-gruss, die Lippen fan - den
tar del seno an - san - te u - di - a. Già i lab bri ac - cen - de un sol de - sir, già in un sol vo - to in

cres. e accel.

look divine; With ar - dent passion burn - ing, My lips approach'd it, yearning. A-las! O
lud mich ein. Mit lie - be - durstigen Lip - pen, wollt' e - ben ich d'raus nip - pen, da ach! wie
mi fi - sò. Treman - te di de - si - o v'presso il lab - bro mi - a, ahimè! Oh
vow u - nites, The witchery of her glan - ces, A languor soft en - hances, A-las! O
sich zum Kuss, schon wollt' ich dich um - fan - gen, du beb - test vol - ler Bangen, da ach! wie
cor s'u - nir, già ro - ri - do il suo sguar do, è d'un languor ma - liar-do, ahimè! Oh

ALLEGRETTO.

for - - - tune ca - pri - - - cious! That mo - ment de - li - cious Was
1. 2. *scha - - - de, wie scha - - - de, im schönsten Mo - ment ging der*
sor - - - te in - co - stan - - - te, nel più dolce i - stan - te il

ALLEGRETTO.

lost with the dream!
Traum schon zu End!
 so - gno sva - ni!

O hap - less fate!
s'ist jam - mer - schad',
 oh rio de - stin!

CADETS.

What pi - - ty!
wie scha - - de,
 Pec - ca - - to, what
wie pec-

O hap - less fate!
s'ist jam - mer - schad'
 oh rio de - stin!

It van - - ish'd and
wie scha - - de der
 il so - - gno il

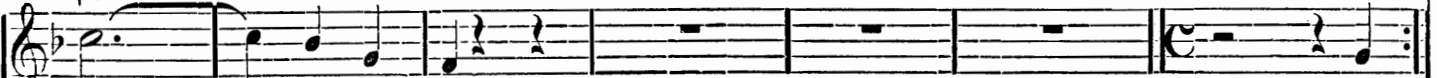
pi - - ty!
scha - - de,
 ca - - to,

it fled..... with the dream, it
im schön - - sten Mo - ment der
 il so - - gno sva - ni, il

Ah!..... it fled, it
Jam - - mer - schad, der
 ei. sva - ni, il

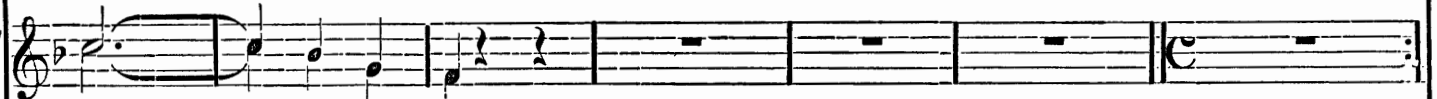
1st time.

Andantino con moto.

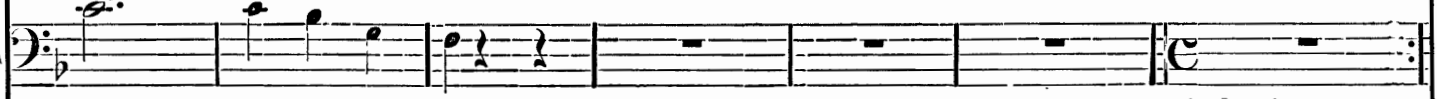
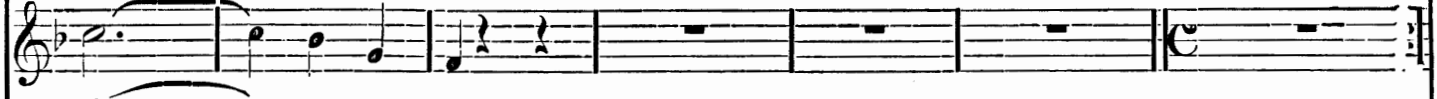


fled..... with the dream!
Traum..... ging zu End!
so gno sva - ni!

VLADIMIR. O
2. Wie
Gen -

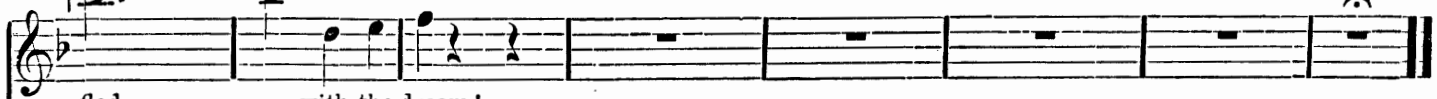


fled..... with the dream!
Traum..... ging zu End!
so gno sva - ni!

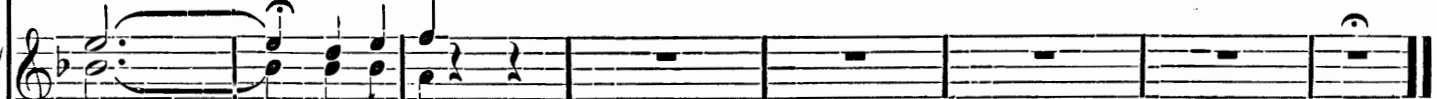


Andantino con moto.

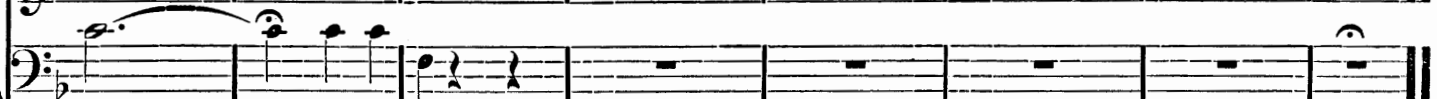
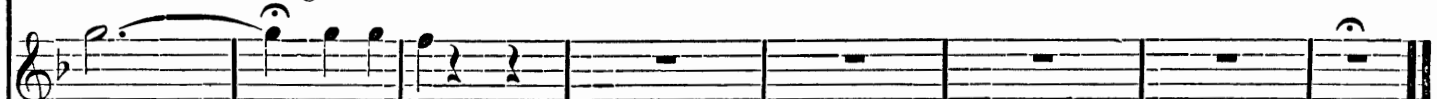
2d time.



fled..... with the dream!
Traum..... ging zu End!
so gno sva - ni!



fled..... with the dream!
Traum..... ging zu End!
so gno sva - ni!



VASIL (after finishing the game, comes forward with O'IPP. VLADIMIR salutes. VASIL salutes). You have been dreaming, Vladimir?
 VLADIMIR. Yes. (A very deep sigh). Ah!!!
 VASIL. A regular alarm-gun of a sigh. Are you in love? Hey? (VLADIMIR gives a melancholy nod.)
 VASIL. Who is the fair one?
 VLADIMIR. I must keep the name a secret, Vasil!
 DIMITRI (thrusting his head out of the barrack door). His sweet-heart's name is Lydia. I heard it in his sleep. (Disappears. The others laugh.)
 VASIL. So her name is Lydia,—a stage name?
 VLADIMIR (decidedly). Oh, no! she belongs to the aristocracy. (Relates.) While in Odessa I broke my ankle, in consequence of being thrown from my horse. The lady in question was driving past at the time; and in spite of the remonstrance of her companion, who called her Lydia Imanovna, she took me into her

carriage, and brought me to my lodgings, whither she sent daily to ask after me. I had scarcely recovered when I was ordered here. Wherefore? And I have never been able to learn who she was.
 VASIL. You were placed under my command with the special remark, that an officer in the army, in high position, had requested you to be transferred because his ward had looked too deeply into your eyes!
 VLADIMIR. The deuce!
 OSIPP. Poor fellow! banished to the outposts on account of your handsome eyes!
 VLADIMIR (in vexation). And if there were only a skirmish here once in a while—a surprise from the enemy—some kind of occupation, but this—(A loud noise outside. The pickets call out, "To arms!" All hurry to grasp their weapons; the artillerymen hasten to the guns: the infantry form in line. A long roll of drums introduces the following.)

REPORTER'S SONG.

No. 4.

ALLEGRO.

STEPHEN.

What's that noise?
 Was gib'ts da
 Qual ru - mor? Tenori.

Who can he
 Man bringt ihn
 Chi mai sa-

COSSACKS. { A spy, a spy,
 Ein Spion, ein Spion!
 Pab - biam, Pab - biam!
 Bassi.

ALLEGRO.

JULIAN.

be?
 schon!
 -rà!

Ah! wait while I explain!
 O mei - ne werthen Herrn,
 Mi stiano ad as - col - tar!

We'll see, We'll see!
 Folg' uns, folg' uns,
 và là và là!

He thinks we shall be -
 da gibt es kein Par -
 ci pensi in - fi - noc -

JULIAN.

But all know who I am.
ich fol-ge Ihnen schon,
 ma sap-pia - no ch'io son

You honor me too much, my
In - come - di - ren sie sich
 Ah, troppo onor Sig - no - ri

-lieve.
 -don!
 -chiar!

Thou art a cut-throat knave!
Euch Schurken kennt man schon
 tu sei un ma - scal - zon!

cres.

friends!
nicht!
 miei!

O, thank you for such fa - vors
Sie sind sehr gü - tig, dan - ke
 O gra - zie mil - le del fa -

ff CADETS.

Let us hang him!
Du sollst hän - - gen,
 Im - pic - car lo!

ff SOLDIERS & COSSACKS, STEPHEN col Tenor 1.

Thou art a spy that Turkey sends! Let us hang him!
nur fort, nur fort, du schlauer Wicht! Du sollst hän - - gen,
 de' tur - chi u - na spia tu séi! Im - pic - car lo!

ff **fp**

kind!
sehr!
-vor

I'm grateful, tho' the boon's de - clined!
Ganz nach Be - lie - ben, bit - te sehr!
ah mol - to gra - to dell - 'o - nor!

We will hang thee!
Du sollst hän - gen!
per la go - la!

by the neck!
Zum Ver - hör!
pen - zo - lar

Ah! what delight!
Ich fol - ge schon!
Oh, che pia - cer!

VLADIMIR.

JULIAN.

Ju - lian here! Vla - di -
Ju - lian du! Freundchen
Tu Giulian! Wla - di -

You soon shall see!
Marsch zum Ver - hör!
noi ti ve - drem!

*Piu Moderato.*VLADIMIR. (*Introducing him.*)

-mir!
du?
-mir!

Ju - lia - no Golz, a wri - ter for the
Juli - an von Golz, ein deutscher Journa -
Giu - lia - no Golz, un va - li - do scrit -

Who in the deuce now can he be?
Sie kennen sich, sie ken - nen sich?
Chi diavo - lo può es - se - re?

*Piu moderato.**p*

JULIAN.

Press, by Russians much es-teemed!
lit, *der sehr ge - fürchtet ist!*
tor, dei Rus - si gran fau - tor!

Employ - ers sent me hith - er, with the spe - cial mission
Von mei - ner Re - dac - tion führt mich hie - her ei - ne Mis -
Spaccia - to m'hanno qui con la mission par - ti - co -

*p**pp*

trust - ed of ob - serv - ing and re - cord - ing all the deeds of war pro -
 sion, als nim - mer - sat - ter Krie - ges - schau - platz Spe - ci - al - be - richt - er
 lar di os - ser - va - re, re - gis - tra - re tut - ti fat - ti del - la

colla voce.

- gress - ing; And 'tis thus you find me here, A war re - por - ter, by your
 stat - ter, wenn der Tit - tel scheint, zu gross, nennt mich kurz - weg Re - por - ter,
 guer - ra, co - sl - chè qui ven - go à fa - re il re - por - ter mi - li -

Piu moderato. JULIAN.
Recit. ad libitum.

leave!
 blos.
 tar!

A re - por - ter, I pro -
 Ein Re - por - ter ist ein
 Un re - por - ter, vel' di -

A re - por - ter? what is that? a re - por - ter? what is that?
 Ein Re - por - ter? was ist das? Ein Re - por - ter, was ist das?
 a re - por - ter? che vuol dir? Un re - por - ter? che vuol dir?

Piu moderato.

Allegretto Moderato.

- pose, Is a man, who all things knows. Stay, while I ex - plain. With my
Mann, dem man nichts ver - ber - gen kann; *hör'n Sie mich nur an:* *Das No-*
 ro, egli è un uom che tut - to sà; state ad a - scol - tar, col li-

note-book ev - ery-where, Always read - y, prompt and free, Here to - day, to - morrow there, Naught can
tiz - buch in der Hand, kenn ich *ü - ber - all mich aus,* *bin in je - gli - chem Lo - kal ori - en-*
 - bretto o - gnor trà man, sem-pre pron-to sempre in piè og - gi quì, co - là do - man, nul - la

be unknown to me. Day by day I gath - er facts, Ev - ery i - tem that at - tracts And a
tirt gleich und, zu Haus! *bin von Al - lem in - for - mirt,* *was den Le - ser in - tre - ssirt, dring in*
 v'hà d'ignoto à me, in - for - ma - to di per di d'o - gni cosa che al let - tor in - te -

-wakes the reader's mind, Seeking out, I al - ways find. Now with vig - or, oft with grace, But for
je - den Zir - kel ein, *sei er noch so ex - clu - siv.* *Zu er - fah - ren ein De - tail, biel ich*
 res - se può de - star, nul - la puossi à me ce - lar; or vee - men - te ed or gen - til, ma obiet-

falsehood find no place. In my di - a - ry you'll see Breathing ac - tu - al - i - ty, What has
tausend Kün - ste feil, bin bald keck und bin bald naiv, a - ber in - mer ob - jek - tiv. Was noch
 tivo o - gnor lo stil, nel mio dia - rio so - lo v'hà pal - pi - tan - te attu - ali - tà; quel che an-

scarcely yet occur'd, I compose and give it word. What the fu - ture still con - ceals, I set
nicht ganz de - ci - dirt, wird zu - wei - len com - bi - nirt, was noch nicht ganz po - si - tiv, das er -
 cor non ac - ca - dè, lo com - bino io da per me, quel che ce - la l'av - ve - nir l'in - do-

upright, on its heels. Things to come, I write, out - giv - ing Some one dead, who
rath' ich in - stinktiv! Wenn ich Je - mand todt ver - kin - det, der sich noch ganz
 ci - no sui due piè! che se à vol - te av - vien ch'io scri - va, mor - to un tal che ar

still is liv - ing, And, in my succeed - ing let - ter, Bring him to, and all goes
wohl be - fin - det, wi - der - ruf' ich's oh - ne Kummer. Freu - digst in der nächsten
 zil - lo vi - va, af, nel nu - me - ro che vie - ne lo re - su - sci - to e stà-

bet - ter, Here, to - day, to - mor - row, gone, Night and day still mov - ing
 Num - mer. Je - des di - stin - guir - te Paar, das ge - leit ich zum Al -
 be - ne, og - gi qui, do - ma : ni li sempre in mo - to notte e

on! There's no club, no bou - doir free, That can close its door to me! To the
 - tar. Wer in's bes - s're Jen - seits zog, kriegt von mir 'nen Ne - kro - log! Spende
 di. Non v'ha club, non v'ha bou - doir, che si possa à me vie - tar! Coi neo -

font with babes I go, At the al - tar kneel with brides, At the funerals with the dead; All of
 Hin - ter - blieb'nen Trost, sprech beim Fest - ban - quet den Toast, ste - he auch Ge - val - ter gar, wenn ge -
 nati al fon - te io vò, cog - li spo - si vo all' al - tar, vo coi mor - ti al funeral, noto in -

good or ill I heed. Is one knighted at the court, Should some guilt - y wretch be hung, Both are
 bor'n ein Drillingspaar : wo Ver - dienst wird de - co - rirt, da er - fahr' ich es brühheiss; auch kein
 somna il bene il mal, s'uno è fat - to cav - a - lier, ose un reo si dee impi - car, son due

things that find a tongue, In my lu - ti ul re - port. Balls in sea - son I at - tend,
Selbstmord wird vollführt, des - sen Ur - sache ich nicht weiss. Tän - ze in der Ball - Sai - son,
 co - se che del par re - gi strare é mio do - ver! Bal - lo e sal - to in car - ne - val

In bal - loons on high as - cend; Should a theft com - mit - ted be, Ere 'tis
steig' mit auf im Luft - bal - lon, schreib' beim Raubmord im - mer nur: Po - li -
 m'alto in glo - bo pur ta - lor, e se av - vie - ne un furto o - gnor, io lo

known to po - lice, 'tis known to me! To the scenes of con - fla - gra - tions, With the
zei, Po - li - zei ist auf der Spur! Wer - de nass bei U - berschwemmung, bin bei
 sò, io lo sò pria del que - stor! Corro al luo - go d'un in - cen - dio col - le

en - gine - men I run, To pro - cessions and cre - mations, Fights or feasts, I see the fun. Meetings,
Feuersbrunn nicht faul, schlucke Staub bei Pro - zes - sio - nen, fall beim Rennsport auch vom Gaul. Lie - der
 pompe del pompier, crema - zioni e pro - ces - sio - ni tutti e fe - ste vo a ve - der. Meetings

rallent. poco a poco.

sermons, and flir-tations, Gay pa-rades il-lu-mi-na-tions, Ra-ces, dan-ces, rev-o-lu-tions, Thé-dan-ta-feln und Ve-rei-nen, Con-zer-tis-ten, gross und klei-nen, und auch Damen vom The-a-ter, bin ich prediche e se-ra-te, a-ste publiche e ra-ra-te, cor-se balli ed e-le-zio-ni, The dan-

*Sya**colla parte.**a tempo.*

-sants, or ex-e-cu-tions! Thus to all in turn I go,
Hcl-fer Freund und Ra-ther! Weiss von je-den Stadtskan-dal
-sants oe-se-cu-zio-ni! Da per tutto io me ne vo,

*Sya**a tempo.**fz**p*

All I see, and all I know!
krie-ge Pif-fe bei der Wahl,
tut-toio veg-go tut-toio so!

Pri-me don-ne? praise their
weiss, wer im Ge-mein-de-
Pri-me donne ho da enco-

art. Dancers? good advice im-part! Ris-ing genius? give renown, Soon to see it tumble down! Notice
rath will ver-zich-ten auf's Mandat, kurz ein jeglich-es Malheur weissich, eh's geschieht vorher! Al-le
miar, bal-le-ri-neà con-sigliar, nuo-vi geni à pro-cla-mar, che poi veg-go tom-bo-lar! Re-gi

profits and ap - plauses, Plead of con - cert - ists the causes, Singers' tri - als, gains and loss - es. These have
die - se tausend Din - ge recht ef - fekt - voll zu grup - pi - ren, mit drei Strichen in zwei Zei - len treffend
 strar ap - plau - si e fi - schi, far re - clame pei con - cer - ti - sti, pei can - tan - tie far - ma ci - sti co - se

rallent assai.

part in my profes - sion, Writing ar - ti - cles, re - view - ing, And in - vent - ing oft at need — If of
zu char - ac - ir'i - si - ren, Al - les a - mäsant be - schrei - ben, no - ta - be - ne po - pu - lär, und stets
 son del mio mestie - re, fare ar - ti - co - li e rassegne e al bi - sognoun po'inven - tar per - chò

Poco piu animato.

faith 'tis wor - thy shew - ing — One to wonder at and heed! Ea - sy to find those
bei der Wahrheit blei - ben; ach das Letz - tre ist oft schwer! A - - ber des - we - gen
 sien di fe - de de - gne, non e co - sa d'am - mi - rar? Fa - ci - le a per - der

whose wits are stray - ing! But thus the jour - nal - ist is nev - er caught.
nie - mals ver - le - gen, kun - dig und fin - dig ist der Pu bli zist,
 la tra - mon - ta - na il gior - na - li - sta no giam - mai non e,
tr

Mer - ry and stead - y - Wit - ty and read - y - Frank, and al - ways with good hu - mor
schlag - fer - tig, spit - zig, lau - nig und wit - zig, oft wohl - et - was dreist, doch stets voll
 vispo ed a - cu - to, pron - to ed ar - gu - to fran - co ed o - gnor di buon u -

In faith, that's good!
Jetzt weiss man's klar!
 Bra - vo dav - ver!

O - ri - gi -
 Er de - fi -
 O - ri - gi -

O -
 Er -
 O -

fraught. One, in short, whose trade, for - sooth! Is to knead with falsehood, truth. Wit, in u - ni - ver - sal
Geist, kurz ein Mensch der voll Ta - lent, Al - les weiss und Al - les kennt und auf Neu - ig - kei - ten
 -mor, Dunque un Tizio il cui me - stier è impa - star col falso il ver, un in - gegno u - ni - ver -

-nal, ses - qui - pe - dal, py - ra - mi - dal, in fact, a
nirt es auf ein Haar, le - gi - ti - mirt *sich wun - der -*
 -nal, ses - qui - pe - dal, pi - ra - mi - dal, *à fondo in*

-ri gi - nal! in fact, a
macht aufs Haar, *uns Al - les*
 -ri gi - nal a fon - do in

cres.

cres. assai. **f**

dress, Means a re-por-ter for the press. Who mingles truth with falsehood's lies, One day affirms, the next de-
brennt, das ist's, was man Re-por-ter nennt, der per-ma-nent in-tel-li-gent, als Op-ponent im E-le-
 sal ec-co il re-por-ter da giornal. Che sà - impastar col falso il ver oggi af - fer-mar, do-man ne-

know - - - ing youth! And hence we'll know, we here con -
bar; Jetzt weiss man im Mo - ment, und aus dem
 ve - - - ri - tà, in ve - ri - tà or - mai si

cres. assai. **f**

-nies. This, full of jo-vial hap-pi-ness, Is a re-por-ter for the press.
ment, und im Moment Cor-res-pondent, das ist's was man Re-por-ter nennt!
 gar, sciolto e leg-ger, franco e gio-vial ec-co il re-por-ter da gior-nal!

-fess What means "Re - por - ter for the press.".....
Fun - da - ment was man Re - por - ter nennt!.....
 sà quel che un re - por - ter fà e dis - fà!.....



VASIL. I beg your pardon, sir, for the extreme zeal of our Cossacks; but you can easily see—

JULIAN. I can easily see! Don't mention it, captain. I am charmed and delighted at their slight mistake.

VLADIMIR. How is that?

JULIAN. Why, my dear sir, it will make a glorious special for the press. [*Business with note-book.*] "Pursuit and capture of our special correspondent by Cossacks!" "Brave but futile resistance!" "Rough sons of the North!" "Tough little ponies of the Steppes!" "Long lances!" "Dragged away at a tearing gallop!" "Threatened with the knout!" [*Salutes VASIL.*] "Commander a cultivated officer." "Cordial reception!" "Bountiful dinner," &c., &c. By Jove, sir, I can't do this adventure properly short of a column and a half.

VALDIMIR. You will have to leave out that "bountiful dinner," old fellow: we have hardly a thing to eat ourselves.

JULIAN. So much the better! What is the use of being war correspondent? Just wait for "The Herald" six weeks hence, and you will just wonder at the quantities of dainties you have set before me!

MILITARY COOK (*announces to STEIPANN, he to IVAN, he to OSIPP, and OSIPP to VASIL—all with stiff military salute*) The *shtshee* is ready.

JULIAN (*to VLADIMIR.*) Beg pardon, lieutenant; but *what* the deuce was it they said was ready?

VLADIMIR (*laughs.*) The *shtshee*, our "bountiful dinner"!

JULIAN. (*Sneezes, makes comical contortions with his mouth, and pronounces the word with great exertion.*) Ah! so the *shtshee* is—?

VLADIMIR. A mixed-up mess of cabbage, beets, parsnips, gunpowder, mutton, &c. Between you and me, a dish for the dogs; but we have nothing else.

(*In background a corporal portions out the rations. The soldiers eat it with spoons from tin dishes.*)

JULIAN. Ah, thanks for your timely explanation! But tell me, can you drink allash with this so-called "*shtshee*"?

VALDIMIR. If we only had some at hand, to be sure—

JULIAN. Well, I'm your man, then; for I happen to have two bottles in my bag. (*Goes to bag.*)

ALL OFFICERS (*joyfully.*) Allash! allash!

(*JULIAN produces the bottles from his bag, and unwraps them carefully from fine, rose-colored tissue-paper.*)

VLADIMIR. Upon my word, friend, you are developing qualities which fill us all with the deepest respect (*The company separates into groups.*)

VASIL. What lucky star leads you to us?

JULIAN. This lucky star is called "journalistic enterprise." The editor wrote to me, "Are you observing the movements of the Turks?" Well, I have been observing the movements of the Turks through my field-glass.

VLADIMIR. And what kind of movements did they make?

JULIAN. I saw standing on the banks of the beautiful blue Danube—which happens to be green wherever I have seen it—a Moslem who was doing so (*business of hopping from one foot to another, slapping the arms together, and breathing between the fingers like a man half frozen.*)

VASIL. So you can simply write to your paper, "The Turks are freezing!"

JULIAN. Captain, how little you comprehend the descriptive powers of a "Herald" correspondent! I write, heavily underscored, "Postscript!—In consequence of personal observations, I am enabled to inform you that the Turkish army is in motion (*hops as before*), and is taking comprehensive measures (*slaps his arms together*) to defy the rigors of a winter campaign!"

VASIL. And in this way history is made! (*In the meanwhile all have grouped themselves. Officers and cadets are eating from drums, camp-stools, knapsacks, &c.*)

VASIL. Long live the "Herald" correspondent!

ALL. Hurrah!

DIMITRI (*looks out from barracks.*) Ahem!

ALL. What's the matter?

DIMITRI. I haven't had a drop.

VASIL. Well, come out, you rogue! we will forgive you. (*Introaues DIMITRI to JULIAN.*) Dimitri Fedorowitch, the most indiscreet gosling in camp.

JULIAN (*has seated himself.*) Young man, indiscretion is a virtue which I appreciate highly. Let us be friends (*shaking hands*). And now, gentlemen, let merriment be the order of the day. How do you manage to divert the monotony of camp routine?

VLADIMIR. We eat, we drink; we drink and we sleep,—when the Turks will let us.

JULIAN. Well—and the ladies?

VASIL. With the exception of a few ancient gypsies we have not seen a woman of any sort for three months.

JULIAN. And amidst such a state of things can my friend Vladimir manage to exist?—he, a second Faublas, the hero of one of the most delicious adventures.

OSIPP (*ironically.*) Aha! we understand—Lydia.

JULIAN (*not understanding*). Lydia! Lydia! To the best of my knowledge, her name was Katinka.

IVAN. And was formerly called Lydia? Incomprehensible!

VASIL. I find it very comprehensible. One is called Lydia; the other, Katinka.

OSIPP. So Katinka is another?

VLADIMIR (*bashfully*). Yes; Katinka is another.

ALL (*merrily*). Long live Katinka!

VASIL. Well, I should say you have made good use of your time! What was it about Katinka? Out with it!

JULIAN (*relating*). Katinka is the young wife of an aged diplomat,—a lady who regards marriage as a duet for *three* voices. One day—

VLADIMIR (*interrupting*). I must protect the lady from journalistic malice. One day she wrote to me (*cites the letter*), "My husband is going to London; I, to our estate in the Caucasus. My companion is ill and unable to go with me. Her position is not yet filled. I know a person whom I regard as adapted to the place. Will this person have the courage and love to share my loneliness with me?"

VASIL. Ah! I understand. By this person—

VLADIMIR. I was meant! I did not need a second hint, but donned feminine attire: was presented to the servants as Fatinitza, the new companion, and undertook the journey with the countess. On the evening of our arrival, a carriage rattled into the courtyard, and out of a tenfold fur cloak was unwrapped—

VASIL. Holy Petrovitch! the husband!

VLADIMIR. No! his brother,—an officer of high degree in the army, a uniformed polar bear in the rough,—who surprised us with the announcement of a long visit. To behold me, and to fall mortally in love with me, was the work of a moment with him.

VASIL. Then you must have looked devilish handsome as a girl.

VLADIMIR. So said the Polar Bear! He followed me as if demoted. Fearful of discovery, I was compelled to flee. Fatinitza became Lieutenant Vladimir again. Such, comrades, was the end of the adventure with Katinka.

VASIL. What? The lad knows such stories as this, and keeps them to himself all this while! For shame, comrade! Why, garnished with all its details, this story might have whiled away an hour or so of our *ennui* here in camp.

JULIAN. The deuce! why don't you do as the French used to do in the Crimea, and improvise a theatre in camp?

IVAN. That would be sport!

ALL. Wouldn't it!

VASIL. A theatre without ladies!

JULIAN. Why, do you imagine the French used to have a *tragedienne* and a comical old woman detailed to every company? And, why (*with arms around VLADIMIR'S waist, jestingly*), here we have the fair Fatinitza!

ALL (*one after the other*). Hurrah! So we have! Bravo! Now let us set about it!

VASIL. What! We get up such mummeries?

ALL (*surrounding him*). Yes, captain; we are so fearfully bored.

VASIL. Well then, go ahead.

ALL. Bravo! Hurrah!

VLADIMIR. But what shall we play?

JULIAN. I can help you out with that.

OSIPP. I'll wager he has a whole theatre *repertoire* in his bag,—at least a comedy.

JULIAN. You have guessed it. (*Takes a pamphlet from his bag.*)

VASIL. Queer provender!

JULIAN. Mere accident. A young dramatist presented me with a copy of his tragedy, in one act, "The Treacherous Postal Card, or the Letter-carrier's Revenge!"

VLADIMIR. A tragedy?

JULIAN. No comedy ever made me laugh so heartily as this tragedy. Now to work!

VLADIMIR. And I,—the leading lady,—what shall I wear?

VASIL. An old soldier's cloak and the cook's apron!

VLADIMIR. Oh, my feminine vanity could not stand that!

STEIPANN. I know just what you want. (*Runs to "Chartaka" and brings out a well-filled gunny-bag.*) The soldiers found a Wallachian peasant girl's entire Sunday outfit in a deserted hut last week.

JULIAN. Good enough! So we can have our first full-dress rehearsal to-day; to-morrow the performance in the light of a dazzling snow illumination. A critical æsthetical notice of the same in the next "Herald."

OSIPP. I hope you will not take us down too hard.

JULIAN. No fear of that. (*Sortie.*)

EXIT OF THE CADETS.

No. 5.

Allegretto.

JULIAN.

Ea - sy to find those whose wits are straying, But thus the journalist is nev - er caught,
A - ber desswegen niemals ver - le - gen kun - dig und findig ist der Publi - zist,
 Fa - cile a per - der la tramonta - na il giorna - lis - ta no giamai non é,

mer - ry and stea - dy, Wit - ty and rea - dy, Frank and with pleas - ant hu - mor fraught!
sch - lagfertig, spit - zig, lau - nig und wit - zig, oft et - was dreist doch vol - ler Geist!
 vi - spo ed a cu - to pron - to ed ar - gu - to fran - co ed og - nor di buon u - mor!

Full Chorus and Cadets.

We
Die
E

p SOLI. Cadets and very few of the Chorus.

In faith that's good!
Wohl - an, fangt an!
 Bra - vo dav - ver!

Now to work
Schnell an's Werk
 Le - sti or - sù

Whole Chorus.

In faith that's good!
Wohl - an, fangt an!
 Bra - vo dav - ver!

Now to work
Schnell an's Werk
 Le - sti or - sù

tr
p
cres.

To la - bor now!
Wohlan fangt an!
 All' o - pra - mai!

Well then shalt thou,
Ihr spielt den Maun!
 dun - que sa - rai

First act - or
Ihr den Ca -
 tu il primo at -

must no more de - lay,
Rol - len rasch co - pirt,
 duo - po non tar - dar,

There's much to do to - day!
stu - dirt und me - mo - rirt!
 as - sai ci resta a far,

The parts we've yet to
dann fleis - sig nun pro -
 le par - ti da stu -

....

let us haste!....
seid be - reit!
 com - in - ciam!

no more time,.....
Frisch an's Werk,
 tem - po più.....

be
lan!
 tor,

The Ty - rant, he!
Ihr den Ty - rann!
 tu il but - ta fuor,

The leader's part for me.
Ich bin der Re - gi - seur
 io faccio il di - ret - tor,

The prompter here you
Und ich bin der Souf -
 Io fo'il sug - ge - ri -

con,
birt,
 diar,

The dress - es to try on,
und kei - ne Zeit ver - liert,
 gli a - bi - ti a pro - var,

must we waste.....
Es 'st Zeit.....
 non perdiam.....

What
Gut
 Ah,

a
ist
 che

pleas - - - ant
die
 bel

I
 pen

STEIPANN.

FEDOR.

OSIPP.

see. I'll sing the ten - or high. And I'll the villian
flour. *Ich mi - me mit im Chor.* *Und ich der In - tri*
 tor. WASIL. Jo can - to da ten - or. IVAN. ed ioil ti - ran sa -

The old man I will be! In chorus - es sing I!
Ich stell den Va - ter vor! *Ich bin der Bonvi - vaut!*
 Jo il vecchio ge - ni - tor! Nel coro io can - te - rò!

thought A grand suc - cess will soon be
dee und si - cher - cess uns ein Suc -
 sier, un gran suc - cess so a - vrem' dav -

try, So good - bye, we're off... now.
quant, Nun stellt... Euch zum Ab - marsch.
 rò Be - no - ne, si va - da.

wrought, So good - bye, we go... now. To devise, to arrange, to prepare! And
ces, Nun stellt... Euch zum Ab - marsch. Al - les geht ganz fa - mos, ganz famos! Und
 ver, Be - no - ne, si va - da. a dispor, al - les - tir. pre - parar! E

wrought, So good - bye, we go... now. All to pre -
ces, Nun stellt... Euch zum Ab - marsch. Bald geht es
 ver, Be - no - ne, si va - da. a pre - pa -

Ped.

f

If an orches - tra should fail us, tchin ta ta ra ta, tchin ta ta ra, Our drum and trumpet will a - vail us!
Haben wir Mu - sik von Nöth - en, tchin ta ta ra ta, tchin ta ta ra, So nehmt die Trommeln und Trompe - ten
 Se d'orchestra abbiám di - fetto tein ta ta ra ta, tein ta ta ra, Vi è un tambu - ro ed un trombet - to

- pare!
 los!
 rar!

ff

tchin, ta ta ra ta, tchin, ta ta ra,
 tchin, ta ta ra ta, tchin, ta ta ra,
 tein, ta ta ra ta, tein, ta ta ra,

ff

tchin, ta ta ra ta, tchin, ta ta ra, And he who don't applaud with zeal, Of bread and wa - ter be his meal! r r r r
 tchin, ta ta ra ta, tchin, ta ta ra, *S'wird Jeder, der nicht applaudirt, mit fünf-und-zwanzig* re - ga - lirt, r r r r
 tein, ta ta ra ta, tein, ta ta ra, co - lui che poco ap - plau - di - rà, à pane ed ac - qua si por - rà, r r r r

ff

tchin ta ta ra ta, tchin ta ta ra, of bread shall be, r r r r
 tchin ta ta ra ta, tchin ta ta ra, *der wird* ge - wchst, r r r r
 tein ta ta ra ta, tein ta ta ra, à pan sta - ra, r r r r

f

tschin boom,tschin boom,tschin boom,tschin boom,tschin boom,tschin boom, ra ta ra ta ra, tschin boom,tschin boom,
tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, ra ta ra ta ra, *tschin bum, tschin bum,*
 tscin bum, tscin bum, tscin bum, tscin bum, tscin bum, tscin bum, ra ta ra ta ra, tscin bum, tscin bum,

f

tschin boom,tschin boom,tschin boom,tschin boom,tschin boom,tschin boom,tschin ta ta ra, tschin boom,tschin boom,
tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin ta ta ra, *tschin bum, tschin bum,*
 tscin bum, tscin bum, tscin bum, tscin bum, tscin bum, tscin bum, tscin ta ta ra, tscin bum, tscin bum,

f

f

tschin boom, tschin boom, tschin boom, tschin boom, tschin, We are sure to suc - ceed, And for
tschin bum, tschin bum, tschin bum, tschin bum, tschin, *Der Ap - plaus bleibt nicht aus,* *denn die*
 tscin bum, tscin bum, tscin bum, tscin bum, tscin, Noi si vuol far, fu - ror, e per -

tschin boom, tschin boom, tschin boom, tschin boom, tschin, We are sure to suc - ceed, And for
tschin bum, tschin bum, tschin bum, tschin bum, tschin, *Der Ap - plaus bleibt nicht aus,* *denn die*
 tscin bum, tscin bum, tscin bum, tscin bum, tscin, Noi si vuol far, fu - ror, e per -

this the whole troupe in accord, Are licensed to applaud.....
 gan - ze Com - pag - nie, die wird sur Cla - que com - man - dirt.....
 - ciò la trup - pa tutta av - rà con - se - gna d'ap - plau - dir.....

this the whole troupe in accord, Are licensed to applaud.....
 gan - ze Com - pag - nie, die wird sur Cla - que com - man - dirt.....
 - ciò la trup - pa tutta av - rà con - se - gna d'ap - plau - dir.....

(As foregoing.)

(All march to background imitating trumpets and drums, and disperse in various directions. All exit except the sentinels, who continue to gaze fixedly out towards Rustchuk. After a short pause, which is filled out by the instrumental music growing fainter and fainter, STEIPANN returns with the pamphlet in hand.)

STEIPANN (alone.) So I am to write of the parts in this cold! Brrr! I must fire up first. (Drinks.) So then! (Seats himself.) How shall I begin? (Reads.) "Scene first. Susanna alone. She sits on a sofa bathed in tears—wet handkerchief"—if she doesn't get the rheumatics! (Reads) "Loud. Here I have the portrait of my husband!" (Speaks) Ah, yes! It says loud—so it must be this way (yells) "Here I have the portrait of my husband!" (Reads) "As." (Speaks) A. S., A. S., what in the deuce does that mean?

—A. S. At Schnapps, perhaps. Yes, yes! at Schnapps. Most natural thing in the world; the husband is at his schnapps. (Writes) "My husband at his schnapps." (Reads) "The more I see of my husband, the better I like my lover!" (Laughs) Ha, ha, ha! Pretty good! Brr! How cold! Must fire up again. (Takes his canteen.) What? empty so quick? Well, I must go and draw on my reserves. (Rises.) Husband at his schnapps! (Exit into Charliaka.)

Gen. KANTCHUKOFF is heard cursing and swearing violently in the distance, L. He enters, preceded by an adjutant and two Cossacks. He motions them back with angry gestures. They retire very servilely R. KANTCHUKOFF has short-cut, gray hair, red face, bluish-red nose, and a stiff bristling moustache cut straight; is a caricature, but not too exaggerated. Has a knout in his hand, which he continually flourishes and snaps.

THOUSAND FIFES AND DRUMS.

ARIA FOR BASSO.

ENTRANCE OF THE GENERALS.

Allegro marziale alla breve.

The first system of the piano introduction consists of two staves. The right hand begins with a triplet of eighth notes, followed by a series of chords and eighth notes. The left hand provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the piano introduction. The right hand features a melodic line with slurs and accents, while the left hand maintains a steady accompaniment. Dynamics include *fz* and *ff*.

The third system of the piano introduction shows the right hand playing a melodic line with slurs and accents, and the left hand providing a rhythmic accompaniment. Dynamics include *fz* and *ff*.

KANTSCHUKOFF.

Thousand fifes and drums, and can - non ! Where are all the guards on du - ty ?
 Him - mel, Bom - ben, E - le - ment ! Kein Of - fi - zier auf sei - nen Pos - ten !
 Mil - le pi - pe ed un can - no - ne, do - ve son le sen - ti - nel - le !

The vocal line is written in the bass clef, with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clefs). The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *p* and *f*.

Base poltroons, These dragoons! I'll scratch their hides and spoil their beauty, I'll
Kreuz Million, Sap - per - ment! *Die Knu - te lass' ich Al - len kos - ten,* *die*
 Cor - paccion d'un dra - gon! vò lor grat - ter un po la pel - le. vò

scratch their hides and spoil their beauty, To set them shaking, And loud howls making, I know how!
Knu - te - lass ich Allen kos - ten, *Ihr sollt noch zitt - ern,* *ihr sollt noch zitt - ern,* *wie ich hoff!*
 lor grattar un po la pel - le, far - vi tre - ma - re, ed u - lu - la - re ben sa - prò!

I'm Gen - er - al here! Kant - schu - koff, I'm Gen - er - al here! Kant - schu - koff!
Bin der Gen - er - al *Kant - schu - koff,* *bin der Gen - er - al* *Kant - schu . koff!*
 Son il Gen - er - al Kant - schu - koff, son il Gen - er - al Kant - schu - koff!

Brave and skillful in command-ing, Both Tar - tars and Kos -sacks, And, how to manage, un - der -
 From one fault a thou - sand springing, Ad - mits no dis - sen - tion, But to the wants each one is
Al - le müssen mir pa - ri - ren, *Tar - ta - ren,* *Ko - sac - ken!* *Ja Al - le weiss ich zu dres -*
Al - le wünschen oh - ne Zweifel *mich heimlich* *zum Teu - fel!* *doch was sie in - nerlich sich*
 A di - ri - ger io son des - tro, Lap - po - ni, Co - sac - chi, sì, io comando ed a ma -
 Mil - le canche - ri più d'u - no, m'au - gu - ra di cer - to, ma pen - si per che vuol o -

- standing, Mon - go - lians and Mu - jiks! Finns and Russians, Tur - co - manians, Sa - moides and
 bring - ing, I pay no at - tention! Bet - ter ar - gue with - out mincing, By this in - stru -
 - sir - en, *Kir - gi - sen,* *Ost - jack - en,* *Rus - sen, Finnen, Lap - pen, Po - len, Sa - mo - je - den*
den - ken, *das soll mich* *nicht kränken,* *Bes - ser als mit Tint' und Fe - der de - cretirt sich's*
 - e - stro, Mon - go - li, Po - lac - chi, Fin - ni, Cas - pi, Tur - co - ma - ni, Sa - mo - je - di,
 - gnu - no, io non mi scon - cer - to, me - gliò assai d'o - gni ar - gomento per - suasivo è

Lith - u - an - jans, Greeks, Kamschatkans, Letts and Druses, Lapps, Bul - ga - rians and Tun - gu - ses! Ev - 'ry reg - i -
 - ment con - vinc - ing, Spur the la - zy lag - gards moving, Tal - ent wakes to seek im - prov - ing, Ev - 'ry reg - i -
und Mon - go - len Kamscha - da - ten, Griechen, Drusen, *Es - then, Let - ten, und Tun - gu - sen, je - des Reg - i -*
mit dem Le - der da gib'ts gar kein Miss - ver - steh - en, *Al - les muss - am Schnürchen gehen, Schlummerndes Ta -*
 e Li - tua - ni Cam - cia - da - li, Let - ti, Dru - si, E - stii, Tar - ta - rie Tun - gu - si; o - gni bat - ta -
 tal stro - men - to, cole i pi - gri, move i len - ti, desta ed e - du - cai ta - len - ti; o - gni bat - ta -

(Swinging a knout.) *K*

- ment in line, I keep with this light whip, } Fst! Fst! Ah, yes! I lash them! fst, Ah, yes I
 - ment im Hee - re kennt dies In - stru - ment! } Fst! fst! Ja mit der Knute, fst, ja mit der
 - lent weckt im Mo - ment dies In - stru - ment! }
 - glion fo in ri - ga star con questo af - far, } Fst! fst! Ah, si, la frus - ta, fst, ah, si, la
 - glion io so spro - nar con questo af - far, }

lash them, fst, Upon their backs with my own hand I thrash them, With this I lash them, fst! ah, yes, I lash them, fst! A
Knute, fst, mussklappen al - les gleich auf die Minu - te, ja mit der Knute, fst, nur mit der Knute, fst, pa -
 frus - ta, fst, sui dor - si la mia ma - no ben 'ag - glu - sta, si col - la frus - ta, fst, si col - la frusta, fst, sa

brave commander is the valiant chief Kantschukoff!
rirt man mir, dem grossen Gen - er - al Kantschukoff!
 comandar il prode Gen - er - al Kantschukoff!

STEIPANN (*returns, sees the general—is startled—*). Good Lord! The general of the division! (*About to slink away.*)

GENERAL (*severely*). Halt!

STE (*trembling*). General!

GEN. Knave, you tremble! I see you know me! Who are you, soul of a dog?

STE. Corporal Steipann, secretary of the company.

GEN. Your papers.

STE. Here, general!

GEN (*looks over papers*). Forage certificate—Roster—good! (*Returns all papers but one.*)

STE (*more courageously*). Good, clear writing, isn't it, general?

GEN (*reads*). "Here I have the portrait of my husband at his schnapps. (*Growling as he reads.*) So much the more I like my lover!" By the beard of Saint Peter! what is all that devilish nonsense?

STE (*horrified*). General!

GEN (*calls*). Adjutant!

ADJUTANT (*enters and salutes*). General!

GEN. One hundred lashes with the knout for this scoundrel!

STE (*trembling*). Mercy, general.

GEN. Hold your jaw! I'll show you a husband at his schnapps!

JULIAN (*enters from barracks, L. (Aside, referring to VLADIMIR'S disguise.*) That will make some jolly sport!

GEN (*rushes at JULIAN and flourishes his knout*). And here! A civilian? A spy? (*Seizes JULIAN by the collar and slings him toward adjutant.*) Two hundred lashes!

JUL. Beg pardon! I am—

GEN. I don't care a candle what you are! First the knout, and then the explanation.

JUL. Oho! quite the contrary! Here is my passport! (*Produces a paper.*)

GEN (*glances at it*). Countersigned by the Grand Duke! Very well! But this rascal here (*pointing to STEIPANN*)—the knout!

STE (*kneels*). General.

GEN. One hundred lashes, correctly counted!

STE. Mercy! mercy! (*Adjutant exit, with STEIPANN dragged by two Cossacks.*)

JUL (*aside*). One hundred lashes! Horrible! I must tell Vladimir and his comrades who has come! (*Going, L.*)

GEN (*steps in his way*). Halt!

JUL. Whom have I the honor of obeying?

GEN. I am Count Timofey Kantchukoff, commanding-general of this division. And you—(*Looking at passport.*)

JUL. I? A newspaper correspondent.

GEN. A newspaper correspondent? (*Returns the passport contemptuously.*) Bah! I have often wondered what you fellows were made for. I suppose you are all only round here to betray our movements.

JUL. Movements? The army hasn't moved for three months!

GEN. You herald our defeats to all quarters of the world.

JUL. We would have been very glad to have heralded some victories; but—

GEN. You exaggerate our losses.

JUL. Ah, general! what would be thought of the strength of your army, if we hadn't?

GEN. All the same. I can't use any newspaper man here at the front. You will please walk back to Bucharest between two Cossacks.

JUL. But, general—

GEN. I don't want the slightest blunder I make telegraphed all over the world.

JUL. Then make no blunders!

GEN. Now, what do you know about strategy?

JUL. Not much of that kind; but I understand what blunders are, and I make my living by blaming them. But strategic blunders are not the worst a person can make, general.

GEN (*sighs*). Ah!

JUL (*aside*). Now may all my eloquence help me! He must let up on the poor corporal. (*Aloud.*) My frosty friend, I read in these weather-beaten features, that, in spite of your rough exterior, you have a warm and humane heart.

GEN (*dumbfounded—aside*). Can he read my love for Fatinitza in my nose? (*Squinting down at his nose.*)

JUL (*aside*). And if I can beg off fifty lashes it will be something (*Aloud.*) Therefore, general, I appeal to your heart.

GEN (*ruled by his idea*). We are all human. Every one has his sensitive spot (*pointing to his heart*).

JUL. Corporals, too, haven't they?

GEN. Corporals and generals. I have experienced it myself.

JUL (*astonished*). What! (*aside*) he too? (*Gesture of lashing.*)

GEN. Once in my life!

JUL (*aside*). Oh, these Russians!

GEN (*feeling at his heart*). But I feel it still!

JUL (*aside*). Well, that knout must have cut pretty deep!

GEN. She was my first and only love!

JUL (*astonished*). Love? (*aside*) and I thought—(*gesture of lashing.*) the knout!

GEN. I loved her,—and she reciprocated! (*Violently.*) Yes, sir, she reciprocated!

JUL. I have not the slightest disposition to doubt it.

GEN. My happiness lasted but a few days. She disappeared, and since then I have been vainly striving to find her.

VLADIMIR (*at this moment enters from barracks, L., disguised in becoming Wallachian peasant girl's costume, with mustache shaven.*) Here I am at last!

GEN. Chorr't vasmi!! Fatinitza! Speak of angels, and they appear.

VLADIMIR (*to JULIAN*). O Lord—the Polar Bear!

JUL (*aside*). He the Polar Bear! The bombshell has burst!

GEN. What, Fatinitza, idol of my heart! you here,—in this costume!

VLADIMIR (*very confusedly*). Yes—I—

JUL (*quickly*). The young lady came to see her brother, Lieutenant Vladimir. She donned this costume that she might journey with greater security.

GEN (*as before*). Her brother? Where is this brother?

VLADIMIR. He is—he was—

JUL (*as before*). The Turks attempted a surprise, yesterday, and Lieut. Vladimir was captured after a heroic resistance.

GEN. The Vladimir shall be rewarded!

JUL. His sister brought ransom money! (*To the public.*) That's what I call imagination!

VASIL (*enters very merrily from barracks with OSIPP. He has a comical disguise.*) I look gloriously in these clothes! (*without seeing JULIAN and VLADIMIR'S gestures, catches VLADIMIR around the waist.*) Dearest niece!

GEN [*who has stood as if petrified*]. Chorr't Vasmi! You infernal hound!

VASIL [*utters a loud cry*]. Great guns! the general! [*Runs back.*] Company, to arms!

SENTRIES [*call*]. To arms! to arms! [*The company rushes in from every direction. Three of the six cadets are disguised very comically.*]

VASIL [*seizes the umbrella which JUL. has previously leaned against a stack of rifles, and calls*]. Attention, company! Present arms!

GEN [*highly enraged*]. Chorr't Vasmi! Hound of a captain! this will cost you your command!

STEIPANN [*enters, L.*]. Help! help! [*Behind the Adjutant, who attempts to seize him; then two Cossacks, swinging knouts.*] O general! [*Throws himself at the general's feet and kisses his boots.*] Mercy! mercy!

ADJUTANT. The general ordered one hundred lashes!

GEN. One hundred? Three hundred! Five hundred! And every tenth man in the company one thousand!

JULIAN. He is strong in his decimals!

ADJUTANT. As you command, general.

JULIAN [*in an undertone to VLADIMIR, who was about to seize his sabre at the word of command, but was detained by JULIAN.*] Fatinitza must help us now!

VLADIMIR. I understand! [*Approaches KANTCHUKOFF coquettishly. In the meanwhile the company stands motionless at "present arms!" the officers with lowered sabres, VASIL with lowered umbrella.*]

IF THOU WITH TRUE HEART.

No. 7.

DUETT.

Andantino con moto. VLADIMIR.

If thou, with true heart, Lov'st me so dear - ly, Hope I sin -
 Hearts that have feel - ing, Cru - el are nev - er, My prayers will
Woll'n sie mich lie - ben, nicht tief be - trü - ben, müs - sen sie
Wol - len den Glau - ben Sie mir nicht rau - ben, dass mei - ne
 Se il di Lei co - re m'a - ma dav - ve - ro, sic - co - me
 Al - ma che sen - te cru - da non si - a, la pro - ce

- cere - ly thou'lt pardon all, All that love ten - der Claims, love will render, Love knows not how to de - ny love's
 ev - er Find grace a - new. Honey is sweet - er, Drawn from flow'rs bitter, So says the pro - verb, and faith! 'tis
gü - tig Al - len ver - zeih'n, Lie - be ge - wöh - ret, wenn Lieb' be - geh - ret. Lie - be kennt nie - mals ein star - res
Bit - te bei Ihnen gilt, dann sein Sie gü - tig, nicht mehr so wü - thig, wie Täubchen mild, nicht so bä - ren
 spe - ro, per - do - ne - rà, a - mor con - ce - de quanto amor chie - de, a - mor ne - ga - re giammai non
 mi - a tro - vi mer - cè, piu forte il mio - le ti - ra del fie - le di - ce l'a - da - gio e ve - ro c

call! Here I'll stay no longer pouting, Frowning sullenly and doubting, He who hopes to gain my love.....
 true! Come, no more I'll stay here doting, Neath those eyes with intrigue gloating, He who hopes to gain my love.....
Nein! Nicht so grimmig, so verdrossen, nicht so finster und verschlossen! Wenn Sie lieben treu and wahr.....
- wild! Wollen Kerzen Sie besie - gen, müssen sie sich willig fü - gen, Liebesneigung Simpa - thie.....
 - gli è! Non mi stia così ac - ci - gliato, scorrugato e scombu - ja - to, chi da me vuol farsi amar.....
 - gli è! Via non faccia il Sacripan - te, giù quegli occhi da bri - gan - te, chi da me vuol farsi amar.....

rall.

p as if speaking.

..... Must laugh, and never angry prove. Laugh a bit!
 so sein Sie fer-ner kein Barbar. Lächeln Sie,
 erreicht wohl nie ein solches —
 ei dee sor-ri-der non sbuffar! Rida un pò!
 KANTSCHUK. During the 1st. verse, astonished at the low tones.

Come, laugh a lit-tle more!
 geschwinde lächeln Sie.

Sù vi - a rida un pò!

During the 2d. stanza speaks: Aha, she could'nt come that low A.

ha ha ha,
 ha ha ha,
 ah ah ah,

ha ha ha ha
 ha ha ha ha
 ah ah ah ah

cres.

Allegretto.

Wilt laugh or not more gaily!
 a-ber so lächeln Sie doch!
 ma vuol sor-ri-der o no!

Ah!
 So!
 Ah!

Fa-ces that are cross give
 Weg mit Zorn und Wuth, das
 Non può truce un vi - so

ha,
 ha,
 ah,

ha ha ha ha ha ha ha ha ha!
 ha ha ha ha ha ha ha ha ha!
 ah ah ah ah ah ah ah ah ah!

Allegretto.

no de-light, On-ly those that laugh can... please the sight. Laugh once more, a gen-tle roar, a
 klei-det schlecht. Lächeln steht so gut, ja,.... so ist's recht. Theu- rer! Trau- ter lä- chelt doch, ein-
 ma pia- cer, pia-ce in ve-ce un ri- so.... lu- singhier, via sor-ri- da o bel te- sor, un

lit - tle more, Fa-ces that are cross give no de - light, On-ly those that laugh, on-ly those can please the
we - nig noch! *Weg mit Zorn und Wuth, das kleidet schlecht,* *Lächeln steht so gut,* *ach wie steht das gut*
 poco an - cor, non può truce un vi - so, mai pia - cer, piace so - lo un riso, piace so - lo un riso,

Ha ha ha ha!
 Ha ha ha ha!
 Ah ah ah ah!

p affrettando. (With coquetry.)

sight! now laugh again, laugh out a lit - tle more, more, more, bra - vo, bravo! I'm now less cru - el
ach so lächelt doch, *ein we - nig stärker noch,* *so, fest,* *bes - ser, stärker,* *dann kann auch ich nicht*
deh! sorrida un po, *sorrida un pò di più,* *più, più,* *be - ne, bravo!* *pur' io cru - de - le*

Ha ha ha,
 Ha ha, ha,
 Ah ah ah,
 ha ha ha ha ha ha ha ha ha ha!
 ha ha ha ha ha ha ha ha ha ha!
 ah ah ah ah ah ah ah ah ah ah!

1 str.

than be - fore!
 grau - sam sein!
 non sa - rò!

2 str.

f *p* *f*

GENERAL (*who has steadily grown milder at VLADIMIR'S pleading*). Well, then, for the first time in my life I will let mercy temper justice (*in undertone*) for your sake, Fatinitza. (*Aloud*.) But there must be some punishment. (*He sneezes*.)

THE ENTIRE COMPANY (*in concert*.) Saluto, general!

GEN. Bless you, my children! Captain, company drill for two hours. (*In undertone*.) That's how I get them out of the way!

VASIL (*saluting*). At your command, general.

GEN. I shall soon be at hand to witness your manœuvres.

VASIL. At your command, general.

GEN. Now, get out of this!

VASIL (*commanding*). Company, right face! March! (*The drums strike up a march, and the company marches around the stage, defiling before KANTCHUKOFF, then exit R.*)

CHORUS. When in robes of White. See page 60.

JULIAN (*who has been looking laughingly on during the foregoing, produces note-book*). I must make a first-class special out of that! What a pity I can't sketch! (*Follows the company laughing*.)

VLADIMIR (*aside*). It is now high time for Fatinitza to disappear, and for Lieut Vladimir to come on to the scene. (*Going*.)

GEN. Fatinitza, at last we are alone together! Idol of my heart! come, come! (*He leads VLADIMIR, in spite of resistance, to a camp-stool, seats himself, and draws VLADIMIR on to his knee*.) And now let me press the first sweet kiss of our meeting upon your maiden lips!

VLA (*tears himself away*). Heavens! *Aside*.] and I have just been drinking allash!

GEN (*follows him*). The same shy, coy creature of old! Just one kiss, only one kiss, Fatinitza! (*Catches him, and puckers up his lips*.)

VLA (*bashfully*). On my forehead, general.

GEN. Call me Timofey.

VLA. O— my forehead, Timofey (*holding still*).

GEN (*kisses him heartily on the mouth*). What a fool I would be!

VLA (*caricaturing, screams*). Ha! monster!

GEN. Oh, balsam, ambrosia, nectar!

VLA (*aside*). He doesn't say a word about allash!

GEN. Listen, beloved maiden: I will gain a sacred right unto thee.

This ring, it shall seal our union. (*Producing a ring*.)

VLA. I dare not take it!

GEN (*passionately*). You must! you must! (*He forces the ring on, to his finger*.) So, so! Now you are mine for life, my betrothed, soon my wife!

VLA (*with a strong, masculine voice*). His wife! Chorr! **vasm!** That is the first offer of marriage I ever had.

GEN. So much the better! so much the better.

VLA. How shall I save myself? (*Aloud as before*.) But, general—

GEN (*attempting to kiss him*). Call me Timofey, affianced, husband and take this kiss of betrothal—

VLA (*holding out his hand*). On my hand, on my hand, Timofey!

GEN. Ah, demnition! A kiss of betrothal on the hand! On the mouth! on the mouth!

(*Sunrise glow in sky*.)

JUL (*rushing on from L*). General, general!

GEN (*jumps up indignantly*). Chorr! **vasm!** Who dares disturb me?

JUL. I, general, with permission.

VLA (*aside*). Somebody at last!

JUL. General, I have to announce that a splendid sleigh is coming this way!

GEN. What's that to me?

GEN. What is it?

JUL. A glance with my field-glass discovered a handsome young lady in the sleigh.

GEN. A lady! Holy Petrovitch! my niece! I had forgotten her entirely. The girl has her head filled with fantastic notions. She wants to see the war for herself; but she will be sent to a convent at once. What has the princess Lydia Imanovna to do in camp?

VLA (*startled, aside*). Lydia! Heavens! (*Aloud*.) General!

GEN (*tenderly*). Call me Timofey!

VLA. Timofey, what is the name of your niece?

GEN (*with vexation*). Lydia Imanovna The deuce take her! (*Goes to background. Sleigh-bells,—introduction to Sleighing Song, p. 63 —very piano*.)

VLA (*in foreground with JULIAN*). Heavens! what shall I do? It's all up with me now, my dear fellow.

JUL (*in undertone*). Why?

VLA. I love Lydia Imanovna She is the cause of my having been transferred to this place. She will recognize me. What shall I do?

JUL. Don't worry, my boy: I will rescue you. (*The sleigh-bells are heard nearer, music forte. A sleigh-team with Russian harness enters stage, L. A Cossack leads the horses. An adjutant opens the bearskin covering. LYDIA throws aside her fur robe, and comes forward attended by the GENERAL. JULIAN and VLADIMIR stand at one side. The sleigh goes off R.*)

WHEN IN ROBES OF WHITE.

No. 8.

Marziale marcato alla breve.

When in robes of white,.... earth lies be-fore me, Bright with frost and snow,
Liegt der Schnee so weiss,.... das macht uns fröh-lich, glit-zert hell das Eis....
 Quan - do bianco il suol.... ve - der m'è da - to tut - to ne-ve e gel....

When in robes of white,.... earth lies be-fore me, Bright with frost and snow,
Liegt der Schnee so weiss,.... das macht uns fröh-lich, glit-zert hell das Eis....
 Quan - do bianco il suol.... ve - der m'è da - to tut - to ne-ve e gel....

.... de-light comes o'er me ! Then, in i-cy jew-els though she's found, Rus-sia
 *dann sind wir se-lig, wenn es Frost gibt, dass der Bo-den kracht, zeigt sich*
 io son be-a-to, co-me bril-la e scin-til la al-lor, la mia

.... de-light comes o'er me ! Then, in i-cy jew-els though she's found, Rus-sia
 *dann sind wir se-lig, wenn es Frost gibt, dass der Bo-den kracht, zeigt sich*
 io son be-a-to, co-me bril-la e scin-til la al-lor, lu mia

stands a queen, with splen - dor crown'd! Ra - ta - plan, ra - ta plan, plan, ra-ta-
Russ - land in krystall - ner Pracht! nur vor - an, Mann für Mann, flink, manö-
 Rus - sia col - ma di splen - dor! ra - ta - plan, ra - ta - plan, plan, ra-ta-

stands a queen, with splen - dor crown'd! Ra - ta - plan, ra - ta - plan, plan, ra-ta-
Russ - land in krystall - ner Pracht! nur vor - an, Mann fr Mann, flink, manö-
 Rus - sia col - ma di splen - dor! ra - ta - plan, ra - ta - plan, plan, ra-ta-

- plan, ra - ta - plan, ra - ta - plan, plan, ra-ta - plan, To
 - rirt! fe - sten Tritt, Schritt für Schritt, stramm de-fi - lirt, ob's
 - plan, ra - ta - plan, ra - ta - Plan, plan, ra-ta - plan, sfi -

- plan, ra - ta - plan, ra - ta - plan, plan, ra-ta - plan, To
 - rirt! fe - sten Tritt, Schritt, für - plan, Schritt, stramm de-fi - lirt, ob's
 - plan, ra - ta - plan, ra - ta - plan, plan, ra-ta - plan, sfi -

a tempo.

glide o'er snow, ah! what de - light! They in Rus - sia on - ly
friert, ob's al gel, che viel, da - fühlt sich der Russ in sei - nem
 lar, al gel, che bel pia - cer, so-lo in Rus - sia lo si

a tempo.

do it right! march! march!
E - le - ment! **Marsch!** **Marsch!**
 puo go - der, marsch! marsch!

a tempo.
Ped.
fz

No. 9.

SLEIGHING SONG.

Allegretto. (Dialog.) *tr* *tr* *tr*

pp *tr* *tr* *tr* *p* *tr* *tr*

cres. assai.

The musical score is written for piano in G major and 2/4 time. It consists of six systems of two staves each. The first system begins with a piano (*pp*) dynamic and includes trills (*tr*) in the right hand. The second system continues with trills and includes a *tr* marking above the right-hand staff. The third system features a piano (*p*) dynamic and trills. The fourth system includes trills and a *tr* marking above the right-hand staff. The fifth system is marked *cres. assai.* and features a trill in the right hand. The sixth system concludes with trills and a final cadence. The score is characterized by frequent trills and a rhythmic accompaniment in the left hand.

LIDIA. (*Not seeing Vladimir and Julian.*)

At head - quar - ters, dear - est un - cle, I ar - rive with ea - ger long - ing, To be -
Theu - rer O - heim, län - ger konnt ich die - sem Drang nicht wi - der steh'n, Eu - re
 Zio di - let - to a voi d'ap - pres - so mi gui - dò la brama ar - den - te d'am - mi -

- hold up - on the field it - self, The proofs of val - or bright!
gro - ssen Helden - tha - ten in der Näh' mir an - zu - seh'n.
 rar sul campo is - tes - so chiare pro - ve di va - lor!

KANTSHUCKOFF.

Buried here, mid snowdrifts
Mitten un - ter Schnee und
 Qui trà ne - vi sep - pe -

Oh! a sleigh - ride is de -
Solche fri - sche Win - ter -
 E - bri - osa u - na - tal

fright - ful,
Ei - se,
 li - ta,

What you wish, pray now con - fide.
sa - ge mir, was willst du hier?
 dimmi un pò che vuoi tu far?

- light - ful, And ro - man - tic, too, be - side!
 rei - se hat Ro - man - tik, glau - bet mir!
 gi - ta e ro - man - ti - ca del par!

What de - light,
 Wel - che Lust,
 Qual pia - cer

with - in a light sleigh seat - ed, on - ward bound - ing, And to hear the tinkling bells in
 beim Spiel der Flo - cken leicht da - hin zu glei - ten, wenn so hell die Sil - ber - glocken
 dal - la leg - gio - ra slita an - dar ra - pi - ta ed u - dir la so - na - glie - ra

measure gai - ly sound - ing. To sweep and sway, Like zephyrs at their play,
 da - zu lieb - lich läu - ten. Wohlan, voran! auf schnee - be - deck - ter Bahn;
 tin - tin - nar gra - di - ta, sfiorar a vol com' un' au - retta il suol,

So light, oft weht leggier
so bright! es kühl, pensier
Thus young love flies a-way!
To sweep und weht's sfiorar
and sway, auch kühl, a vol

doch geht es schnell an's Ziel,
co - si d'a - mor sen va,

like winds frisch geht's com' au
at play, an's Ziel ra il suol
Thus like..... a breath.... we dash a....
in Eil - ge - schwind..... wie Pfeil und..
co - si..... so - spir..... leg - gier sen..

fz *p*

VLADIMIR.

way! 'Tis she, 'tis she! what delight my heart doth fill!
Wind. Sie ist's, ja, ja, ach wie pocht mein Herz so bang!
và! E lei, è lei, dolce ardor m'im-vade il sen,
I seem to dream, Am I truly waking, still?
es tont so nah' ihrer holden Stimme Klang.
mi par sognar Ah non credo a tanto ben!

JULIAN.

So light! so bright o'er the smooth and i - cy way,
Wie fliegt man da auf der Fläche spiegelblank;
E bel guizzar qual ba - le - no pel sentier;
To sweep and sway, Like zephyrs at their play!
bald fern, bald nah' tont der munt're Schellen klang!
sfiorar il suol come un ze - fi - ro leggier!

KANTSHUCKOFF.

tr *tr* *tr* *tr* *tr* *tr*

LIDIA.

Safe and warm, by robes of fur pro - tect - ed, All fret and care are
 Tief in wei - che Pel - ze warm ge - schmie - get, ruh' ich von süs - sen
 Chiusa in cal - de spo - glie mol - le - men - te a cari in - gan - ni

from my thoughts re - ject - ed, Forms now in sight Swift - ly take flight,
 Bil - dern ein - ge - wie - get, schau halb im Traum flieh'n Baum um Baum.
 sbrig - lio la mia men - te, for - me appa - rir veggo e fug - gir,

a tempo.

Ah! often - times thus dis - ap - pear Dreams that to the heart were
 Ach, so im Eil ist mir auch schon manch' ge - träumtes Glück ent -
 ahi co - si fug - gi ta - lor, fug - gi, più d'un sog - no dolce al

a tempo.

dear! Ah! 'tis vain thus re - call - ing Vi - sions van - ished, to - day, Hence, a - way! Such thoughts en -
floh'n. Um mein Herz zu be - zwin - gen, ruf' dem Füh - rer ich zu: Musst die Peitsche bes - ser
cor! Crudo è al cor ri - mem - bra - re l'il - lu - sion che fug - gi, su m'in - vo - la a tal pen -

a tempo.

tenuto. a tempo.

- thralling! Coursers light, speed a - way! a - way! a - way! What delight up - on a light sleigh
schwingen, trabe fort oh - ne Ruh, ha, ho, ha, ho! Welche Lust beim Spiel der Flocken
sie - ro o cor - sie - ro leg - ger; à vol'; à vol'! Qual piacer dal - la leg - gie - ra

colla voce. mp

a tempo.

seated; on - ward bounding; And to hear the tinkling bells in measure gai - ly sound - ing!
leicht da - hin zu glei - ten, wenn so hell die Silber - glock - en da - zu lieb - lich läu - ten!
sli - ta andar ra - pi - ta ed u - dir la so - nag - lie - ra tin - tin - nar gra - di - ta,

tr

To sweep and sway, like zephyrs at their play, So light, so bright! Thus young love
 Wohlan, vor - an auf schneebe - deck - ter Bahn. Wohl weht es kühl, doch geht es
 sfiorar a vol com' un' au - retta il suol leggier pensier co - sì d'a

Ah! what de - light In rap - id.
 Es pocht das Herz ein we - nig
 gen - til pia - cer, in vol - leg

Ah! what de - light In rap - id.
 Schnell geht's vor - an auf glat - ter
 gen - til pia - cer, in vol - leg

flies a - way! To rush and fly o'er ice and snow, and like.... the wind
 schnellan's Ziel, und weht's auch kühl, frisch geht's an's Ziel in Eil - geschwind
 mor sen va, sfiorar a vol com' au - ra il suol co - sì.... sospir....

flight, to glide and to dash like the
 bang. Doch mit Won - ne füllt der
 gier fug - gir, guiz - zar di ba

flight, To glide and dash like the
 Bahn. Weht's auch kühl, doch geht's gar
 gier, fug - gir, guiz - zar di ba

THERE'S A CLOISTER NEAR THE FIELD.

No. 10.

QUARTET.

ALLEGRO.

KANTSCHUKOFF.

There's a cloister near the field,
Eine Zuflucht winket dir,
 Qui nei pressiun chiostro v'ha,

That to you will shelter
in dem Kloster nahe
 che ri-cet-to ti da

f *fp* *f* *fp*

LIDIA. *poco rallent.*

yield!
hier!
 rà!

In a cloister you'd confine me, Your exploits from me conceal - ing, While I
Wie? im Kloster soll ich weilen statt den Ruhm mit Euch zu thei - len? Ach ich
 In un chiostro con - fi - nar-mi, le tue ge - sta vuoi ce - lar - mi, men - tre

f *fp* *p*

MODERATO.

KANTSCHUKOFF.

here may safely stand, And see all, close at hand! Would it in you be-coming be 'To stay here un-pro
blieb viel lieber da, dem theuren On - kel nah! Solch Wagniss für ein zartes Weib mussich dir wider-
 qui potrei re - star i pro-di ad am - mi - rar! Ti par s'ad-di-ca a fe - mi - na, re - star qui frà sol

pp

tect - ed? Hast on the risks re - flect - ed Of what may chance to thee? And therefore, as I
ra - then; Hier un-ter den Sol-da - ten das wär' zu viel ris-kirt; je-doch für dei-nen
da - ti ei rischi hai pon - der-a - ti che cor - rer vi si può? pe - rò - dacchè t'im-

plain - ly see, How dull would be such dwel - ing, This gen - tle dame, if will - ing, Shall thy compan - ion
Zeit-ver treib bin ich der Aufmerk - sa - me, d'rum wählt ich diese Da - me, die dich beglei - ten
ma - gi - no te-diata in tal di - mo - ra, ques-ta gen - til si - gno - ra compa - gna tua fa-

LYDIA. (taken aback.)

This young lady? What do I see? This la - dy fair, the
Diese Dame? *Was muss ich sehn,* *Ihr Anblick weckt Er-*
 La si - gno - ra? Che-veggo o ciel! La si - gno - rina a

VLADIMIR.

Oh, Heaven! a - las!
O Gott! *mir bangt!*
 O ciel! A - hime!

JULIAN.

be! Yes, this la - dy! This, now, is fine!
wird! *diese Dame.* *Jetzt wird es schön!*
 rò! La Si - gno - ra! Or viene il bel!

KANTSCHUKOFF.

LYDIA.

truth to tell, With wonder makes me trem - ble, So much doth she re - sem - ble A youth I once knew
stau - nen mir, da ich, frei zu ge - ste - hen, ihr E - ben - bild ge - se - hen, in ei - nem Of - fi -
dir - ve - lo as - sai mi me - ra - vi - glia ap - pieno el - la so - mi - glia a un gio - va - ne of - fi -

VLADIMIR. (joyfully.)

well!
 - zier,
 - zial!

To whom you cour - te - sy did show, That aid - ed and re -
dem Sie bei ei - nem Un - fall einst barm - her - zig bei - ge -
Che voi cor - te - se e te - ne - ra un gior - no soc - cor -

- lieved him, Per - haps you have be - lieved him, For - get - ful 'tis not
 - stan - den, und der in al - len Lan - den stets dank - bar bleibt da -
 - re - ste che for - se poi cre - de - ste ob - lioso, e non e

LIDIA. *pp*

I must in truth con-fess 'Tis a pe - cu - liar case, I must in truth con - fess 'Tis a pe - cu - liar
Der Zu-fall spielt fürwahr, mit-un - ter son-der-bar, der Zu-fall spielt fürwahr, mitun-ter sonder-
 E duo - po con - fes - sar che il caso è sin - go - lar, è duo - po con - fes - sar che il caso è sin - go -

VLADIMIR.

so. für. ver.
 JULIAN. *pp*

pp I must in truth con-fess 'Tis a pe - cu - liar case, I must in truth con - fess 'Tis a pe - cu - liar
Der Zu-fall spielt fürwahr, mit-un - ter son-der-bar, der Zu-fall spielt fürwahr, mitun-ter sonder-
 E duo - po con - fes - sar che il caso è sin - go - lar, è duo - po con - fes - sar che il caso è sin - go -

KANTSCHUKOFF.

case; The fact absurd doth seem, I think 'tis all a dream! The fact ab - surd doth seem, I think 'tis all a
bar; ganz un-be-rechenbar, bleibt Manches immer-dar, ganz un - be - re - chenbar, bleibt Manches immer-
 lar, assurdo il vero ap-par, si cre - de di so - gnar, as - surdo il vero ap - par, si cre - de di so -

case; The fact absurd doth seem, I think 'tis all a dream! The fact ab - surd doth seem, I think 'tis all a
bar; ganz un-be-rechenbar, bleibt Manches immer-dar, ganz un - be - re - chenbar, bleibt Manches immer-
 lar, assurdo il vero ap-par, si cre - de di so - gnar, as - surdo il vero ap - par, si cre - de di so -

dream; But this af - fair in hand, I can - not understand, The fact absurd doth seem, I think 'tis all a
 dar; *die Sach - e ist nicht klar, doch hat es nicht Gefahr, die Sache ist nicht klar, doch hat es nicht Ge-*
 gnar, per ben co - desto af - far, io non mi so spie - gar, assurdo il vero ap - par, si cre - de di so -
 dar; *die Sa - che ist nicht klar, es dro - het uns Ge - fahr die, Sache ist nicht klar, es drohet uns Ge-*
 dream; But this af - fair in hand, I can - not understand, The fact absurd doth seem, I think 'tis all a
 dar; *die Sa - che ist nicht klar, es dro - het uns Ge - fahr, die Sa - che ist nicht klar es dro - het uns Ge-*
 gnar, per ben co - desto af - far, io non mi so spie - gar, assurdo il vero ap - ppr, si cre - de di so -
 dar; *Hier bei der Kriegerschaar droht ihnen leicht Gefahr, ja bei der Kriegerschaar droht ihnen leicht Ge-*

fz - pp
 dream! I must, in truth, con - fess, 'Tis a pe - cu - liar case; The fact ab - surd doth seem, I think 'tis all a
 - *fahr. Der Zu - fall spielt fürwahr, mitun - ter sonder - bar, der Zu - fall spielt fürwahr, mitunter sonder -*
 gnar, il caso è sin - go - lar, il caso è sin - go - lar, si cre - de di so - gnar, si cre - de di so -
fz - pp
 dream! I must, in truth, con - fess, 'Tis a pe - cu - liar case; The fact ab - surd doth seem, I think 'tis all a
 - *fahr. Der Zu - fall spielt fürwahr, mitun - ter sonder - bar, der Zu - fall spielt fürwahr, mitunter sonder -*
 gnar, il caso è sin - go - lar il caso è sin - go - lar, si cre - de di so - gnar, si cre - de di so -
fz pp

dream! And do you know the youth I mention? Yes, surely he my brother is!
bar! So kennen Sie den jungen Krieger? Es ist mein Bruder of-fen-bar.
 gnar! E noto a voi quel uf-fi-zia-le? Ma cer-tamente è mio fra-tel!

'Tis sur-
Ist das
 Ver-sa

dream!
bar!
 gnar!

She is his sis-ter!
Dies ist die Schwester!
 Sua suora è des-sa!

prising!
möglich
 ri-a

Where, at pre-sent, is your brother?
Und wo wei-let die-ser Bruder?
 E il fra-tel do-ve si tro-va?

They made him pris'ner yes-ter-
Seit ges-tern ist ge-fan-gen
 Lo fe-cer je-ri pri-gio-

And to this sis-ter he is twin!
Wahrscheinlich ist's ein Zwillingsspaar!
 Al-la sorrella egli è gem-mel!

- day!
er.
nier!

For him we will u - nit - ed pray!
Ach für ihn be - ten wollen wir!
Per lui u - ni - te pre - ghe - rem!

To ransom him she came this way!
Ihn zu be - frei - en kam sie her.
Mar - is - cat - tarlo è mio do - ver!

Their prayers to - geth - er they will
Im Klos - ter be - tet er mit
Li ve - do già pre - gar in -

fz *f*

KANTSCHUKOFF.

say! If he dis - guised as maid was ta - ken, For - tu - nate the cap - tor is! To - day 'tis late al -
ihr Als Frauen - zim - mer ist man immer besser d'ran doch wie als Mann! Doch heut wird's leider
siem! Si da do - nnina in - ca - mu - fat - to fortunato è il ma - lan - drin! Quest'og - gi - l'ora è

pp

- rea - dy, At the clois - ter to in - state you; we must ac - com - modate you, For well or ill, with
schon zu spät, zum Kloster Euch zu füh - ren, d'rum muss man hier campi - ren so gut es e - ben
tar - da già al chio - stro per gui - dar - vi, è duo - po d'ac - con - ciar - vi o bene o mal con

Sra

us! Meanwhile, as at my quarters, Ma - ny may be standing by, Yet, in here, you may be
 geht. *Ich lass dort mei - ne Leu - te nun geschwind Revue pas - si - ren, Die Damen woll'n pro -*
 noi! In - tan - to che con me si stà à ma - no ar la gen - te, qui den - tro quie - ta

Sra

p

LYDIA.

ah!
Ja!
 ah!

what now!
was thut's?
 che fà!

VLADIMIR.

ah!
Ha!
 ah!

O heaven!
O Gott!
 O ciel!

JULIAN.

ah!
Ha!
 ah!

now joy!
recht schön!
 ma ben!

KANTSCHUKOFF.

(auf end.)

qui - et, And rest you with - out fuss!
bi - ren, da drinnen sanft zu ruh'n.
 men - te po - sar po - tre - te voi!

The place is small for two,
Zwar ist der Raum nur klein,
 Ris - tretto è un pò il lo - cal,

But you can make it
Ihr müsst ver - träg - lich
 s'ac - con - cin poi tra

Sra

Sf

p

fp

will happen?
Ganz richtig!
s'in - ten - de!

I think so!
Das will ich!
O an - zi!

be with you!
Vor-trefflich!
be - no - ne!

Oh, yes! That's true;
Ihr wollts? wohlan,
Oh si, di cuor,

Oh, yes! That's true;
Ihr wollts? wohlan,
Oh si, di cuor,

I will, with all my
recht gern, das kann ge-
è ben, di tut - to

I will, with all my
recht gern, das kann ge-
è ben, di tut - to

do; Tho' narrow is the space, You'll find room to em - brace! Come on! All right, now, and keep up good
sein. Warum so fremd denn noch? Umarmt Euch herz-haft doch! nur zu! umarmt Euch, umarmt Euch recht
lor; via tal ris - erbo al fin, s'ab brac - ci - no un tan - tin! Su via! da bra - ve, s'ab - braccin di

heart!
schehn!
cuor!

heart! He in a nice warm nest will hide, While I am freez - ing here outside!
schö! Er ruht da drinnen warm mit ihr, und ich bleib draussen hier, und frier!
cuor! Ei dolce un ni - do si tro - vò men - tre io quì fuori agghi - ac - ce - rò!

All is right!
Mir ist's recht!
Fatto è già!

All is right!
Un-gerecht!
Fatto è già!

So ist's recht!

all is right!
mir ist's recht!
fatto è già!

Such re - semblance near
Die-se Ähnlichkeit
Tal sem bianza inver

Doth most strange appear!
ist mir räthselhaft!
por - ten - tosa appar,

Wav'ring
Staunen
dubia on-

all is right!
mir ist's recht!
fatto è già!

Such re - semblance near
Doch die Ähnlichkeit
Tal sem - bianza a lei

Doth most strange appear!
scheint ihr räthselhaft!
por - ten - tosa appar,

un-gerecht!
Doch die Ähnlichkeit
scheint ihr räthselhaft!

all is right!
so ist's recht!
fatto è già!

Such resemblance near
Ho - he Se - ligkeit
Tal sembianza in - ver

Doth most strange appear,
ih - re Nä - he schafft,
por - ten - tosa ap - par,

doubts..... o'er-flood the soul with stu - por dull; In that glance,..... now shin - eth
fasst..... mich ü - ber sol - chen Zu - falls Spiel; doch sein Bild..... es winkt so
deg - gia Pal - ma in - gom - bra di stu - por, in quei rai..... veggio io bril -

A stu - por doubt o'er - flows the soul In that glance, I see, doth
Ge - wagt ist un - ser Spiel, dies Spiel, zäh - men muss ich mei - ne
e du - bia ondeg - gia di stu - por, in quei rai reggio io bril -

A stu - por doubt o'er - flows the soul; In their glances shin - eth
Ge - wagt ist un - ser Spiel, dies Spiel, zähmt er nicht die Lei - den
e du - bia ondeg - gia di stu - por, in quei rai vede ei bril -

doubt o'er-flows the soul; Those glan - ces
s'ist kein Spiel, dies Spiel, und hei - sse
può de - star stu - por; quei vag - hi

bright,..... The ten - der flame that doth my heart re-
 zuu - ber - haft dass für die Schwester Sim - pa - thie ich
 lar..... la dol - ce fiam - ma che m'ac - ee - se il

shine the ten - der flame that lights up mine, that doth my heart re-
Lei - den - schaft, ver - ber - gen mein Ge - fühl, ver - ber - gen mein Ge-
 lar la fiam - ma che m'ac - cese il cor, si che m'ac - ce - se il

bright The flame that hearts u - nite, that doth their hearts re-
 - schaft, ver - rath ihn sein Ge - fühl, ver - rath ihn sein Ge-
 lar la fiam - ma del suo cor, si che gli ac - ce - se il

shin - ing bright like flames u-
Lei - den - schaft, zar für sie ich
 rai bal - zar mi fanno il

- light! Sweet en-
fühl! Wa - rum
 cor! Dolce in-

- light! *con espressione.*
fühl! 'Tis she that wins my heart with her en-
 cor! Dem Zau - ber ih - rer Nä - he wie ent-
 E lei che il cor m'inebri - a del suo in-

- light! Oh, what a brill - iant i - tem waits In - ser - tion by my jour - - - nal.
 - *fühl!* *Welch prächt - i - ger Ar - ti - kel winkt mir da für mein Journal.....*
 cor! Oh che stu - pen - do ar - ti - co - lo v'ha qui pel mio gior - na - - - le,

- nite! This plan..... now con - sum-
fühl! Sie darf..... mir nicht ent-
 cor! Il pia - - - no è com - bi-

chant - - - - - ment! Here, be-
flie - - - - - *hen?* *nich* ent-
 can - - - - - to! *lui* d'ac-

chant - - - - - ment! or doth de-sire mislead, her presence
flie - - - - - *hen?* *Wie die - sen Himmelsbli-cken* *nich* ent-
 can - - - - - to! *od* *eil* *de- sir* *che* *me* *la* *finge* *ac-*

With - in a convent's qui - et gates, An of - fi - cer su - per - - - - - nal,
Ins Klos-ter geht ein Lieuten - ant, das ist sehr a - mü - sant
in un con - ven - to sci - vo - la un gio - vane uf - fi - cia - - - - - le

ma - - - - - ted! And ap - - - - - pe - tites well
flie - - - - - *hen,* *sich* *noch* - - - - - *mals* *mir* *ent-*
 na - - - - - to, *boe* - - - - - *co* - - - - - *ne* *pre - li-*

side - - - - - him! Fly not a -
zie - - - - - *hen?* *Sein E-ben-*
 can - - - - - to! *non* t'in - vo-

feign - - - - - ing? O im - age fair, ah, do not fly a -
zie - - - - - *hen?* *da* *ach!* *so* *lan - ge* *schon* *dies* *hol - de*
 can - - - - - to! *oi - ma - gi - ne* *gen - til* *non* t'in - vo-

Will teach the monks to march in line, And how to drill in arms with han - dy
In solch ein Klos-ter dringt selbst ein Re-por-ter nicht ein-mal; *das* *wird* *pi -*
in - se - gnerà al - le mo - na - che mar - ciar e ma - no - vrar *si* *ma - no -*

sa - - - - - ted, No more I'll leave, don't
zie - - - - - *hen.* *So* *wird* *mein Wunsch* *er-*
 ba - - - - - to *non* *più* *ti* *la - sce.*

fz mp

way! if 'tis a dream, I would not wake a-
bild mit hei - ssem Sehnen schon mein Herz er-
 lar se so - - gno egl' è non mi vor - rei de-

way! If I dream, let me not wake a-
Bild ein - zig mir die gan-ze See - le
 lar so - - gno egl' è non mi vor - rei de-

skill! A fair bat - tal - ion fem - i - nine, Per - haps he'll raise at will, And put them through the
- kant! Ja für ein hal - bes Dutz - end Feu - ille - ton's schon fand ge - nü - gen'd Stoff ich vor der
 - vrar, e un bat - ta - glion di fe - mi - ne forse ei ne può ca - var, un bat - ta - glion ca-

fear, No one can mo - lest you here, can harm you
füllt und mein sü - sses Seh - nen wird so - dann ge-
 rò tor - - - re à me nes - sun ti può nes - sun ti

un poco cres.

gain! Doth he con - trol my heart by spells en -
füllt! Der sü - ssen Täuschung mag ich nicht ent-
 star! E lui che il cor m'i - ne - bria del suo in

gain! Doth she control my heart by spells en -
füllt! Dem Zau - ber ih - rer Nä - he wie ent-
 star! *p* E lei che il cor m'i - ne - bria del suo in

drill! Oh, what a bril - liant i - tem waits In - ser - tion in my Jour - - - nal,
Hand! Ein prächt - i - ger Ar - ti - kel winkt mir da für mein Journa - - - le,
 var! Oh che stupen - do ar - ti - co - lo v'ha qui pel mio gior - na - - - le,

here! no, no, The plan..... now con - sum -
- stillt! Nein, nein sie darf mir nicht ent-
 può! sì, sì, il pia - - - no e com - bi -

mf

chain - ing? Or doth de-sire mislead, his presence
 flie - hen, dem hol - den Zau - ber nicht mein Herz ent-
 can - to? od' è il de-sir che me lo fin - ge ac-

chain - ing? Or doth de-sire mislead, her presence
 flie - hen? wie die - sem Him - melsblicken mich ent-
 can - to, od' è il de-sir che me la fin - ge ac-

With - in a con-vent's qui - et gates an of - fi - cer su - per - na.
 In's Kloster geht ein Lieu-ten-ant, das ist sehr a-mu-sant.....
 In un con-ven-to sci - vo - la un gio-vane uf - fi - cia - le,

ma - ted, With your ap - pe - tites well
 flie - hen, sich your nicht noch - mals mir ent-
 na - to quel boc - co ne pre - li-

feign - ing? ah, no!... fly, not a-
 zie - hen, des Bru - ders E - ben-
 can - to? ah no non t'in - vo-

feign - ing? O im - age fair, ah, do not fly a-
 zie - hen? da ach! so lan - ge schon dies hol - de
 can - to, oi - ma - gi - ne gen - til non t'in - vo-

Will teach the monks to march in line, and how to drill in arms with han - dy
 In solch ein Klos-ter dringt selbst ein Repor-ter nicht einmal, das wird pi -
 in - se - gne - rà alle mo - na - che marciar è ma - no - vrar sì ma - no -

sa - ted; You, I'll leave..... no more, don't
 zie - hen, so nur wird mein Wunsch er
 ba - to no non più..... io la - scie-

12

eres.

way! If 'tis a dream, I would not wake a-
 bild mit hei - ssem Sehnen schon mein Herz er-
 lar se so - - gno egl' è non mi vor - rei de-

way! If I dream, let me not wake a-
 Bild ein - - zig mir die gan-ze See - le
 lar so - - gno egl' è non mi vor - rei de-

skill! A fair bat - tal - ion fem - i - nine, Per - haps he'll raise at will, And put them through the
 - kant! Ja für ein hal - bes Dutz - end Feu - ille - ton's schon fand ge - nü - gen'd Stoff ich vor der
 vrar, e un bat - ta - glion di fe - mi - ne forse ei ne può ca - var, un bat - ta - glion ca-

fear, None can mo - lest or harm you here, can harm you
 füllt ja so nur wird mein heisses Seh - nen bald ge -
 rò nes - - su - - no a me te to - glier può te to - glier

gain. If 'tis a dream; If 'tis a dream, do not a-
 füllt. Ich träum mit ihr, dass er bei mir, o wie so
 star, se so - gno egl' è, se so - gno egl' è non vo de-

gain. if 'tis a dream, if 'tis a dream, ah, pray do not a-
 füllt. so nah bei ihr, wie wohl ist mir, wie fühl ich mich so
 star, se so - gno egl' è, se so - gno egl' è no non cor - rei de-

drill. Oh, what a brill - iant i - tem waits In - ser - tion in my
 Hand. Wenn er bei ihr, dann bin ich hier ganz si - cher ü - ber
 var, Oh che ar - ti - co - lo stu - pen do v'ha pel mio gior-

here. No one can take you from me here, no 'tis con - sum -
 - stillt. Sie bleibt mit ihr, ganz nah bei mir ach, das macht mich
 può, nes - sun, a me ri - tor ti può no, è com - bi-

- wake me. Fly not a - way!
 see - lig, o wei - le lang,
 star - mi, non t'in - vo - lar,

ah!.....
 sü - - - - sser
 ah.....

- wake me, Fly not a - way!
 see - lig, fast wird mir bang,
 star - mi, non t'in - vo - lar,

ah!..... fly not a -
 dass..... dies nur ein
 ah..... non t'in - vo -

jour - nal,
 zäh - lig,
 - fp na - le,

For..... my jour - nal
 bei..... dem sü - ssen
 v'ha..... pel mio gior -

- ma - ted,
 see - lig,
 na - to,

Your ap - pe - tites well sa - ted, I will leave you here no
 Mir ist nicht bang miss - lin - gen wird mein fei - ner Plan mir
 boc - co - ne pre - li - ba - to io mai più ti la - scie -

no!
 Traum!.....
 no!

way!.....
 Traum!.....
 lar!

waits!.....
 Traum!.....
 nal!.....

more!.....
 kaum!.....
 rò!.....

tr tr tr tr
 dim.

[At the close of this quartette the general retires towards background, the general meanwhile making threatening gestures in the direction where the soldiers are supposed to be drilling. He calls out.]

GENERAL. Quicker, livelier, there, you infernal rascals! One! two!—one! two!—left! right!—left! right! [Exit both, R.]

[VLADIMIR conducts LYDIA towards first barrack, L.]

HARDY (catches his arm.)

Miss Fatinitza must not forget her brother.

VLADIMIR (indignantly.)

Be assured my respect for Lydia is equal to my love. [Both exit.]

HARDY. However it be [steps to entrance of barracks,] it is better that

I should be at hand. [Aloud.] The ladies will excuse me: I have left some of my luggage in there. (Enters the hut, taking off hat and closing door behind him. VUIKA has entered from R. as VLADIMIR makes his exit with LYDIA.)

FINALE.

(VUIKA, on seeing the stage deserted, gives a signal towards R., and HASSAN BEY appears with a wild band of Bashi-Bazouks, who come forward cautiously. Several noiselessly overpower the sentries, who are looking with curiosity off R. at the Russians drilling. Others spike the cannon, and throw down the Russian flagstaff.)

NOW UP, AWAY!

No. II.

FINALE I.

MARZIALE MODERATO.

The first system of the musical score is for a piano accompaniment in 2/4 time. It features a treble and bass clef. The music begins with a forte (fz) dynamic and includes a triplet of eighth notes in the treble. The dynamics shift to pianissimo (pp) and then to a 'lang pause. f' (long pause, forte) section, followed by another pp section.

The second system of the musical score continues the piano accompaniment. It includes a 'lang pause.' section followed by a forte (fz) section and a piano (p) section.

CHORUS.

HASSAN col Basso.

pp Tenor.

(CHORUS OF BASHI-BAZOUKS.)

Now up, a - way! No sound be - tray To warn them of the raid im - pend - ing!
 Nur kein Geschrei, köm't still her - bei damit der Feind uns nicht erspä - he!
 S'avanzi o - guor sen - za ru - mor, non ci fac - ciam da lor sco - pri - re,

pp Basso.

This section contains the vocal lines for the chorus and the piano accompaniment. The vocal parts are for Tenor and Bass. The piano accompaniment includes a forte (f) section with a triplet and a piano (p) section.

pp

Be watchful, keen, Let naught be seen; They can't escape their doom de - pend - ing.
Seid auf der Hut, und ach - tet gut, dass kei - ne Beute uns ent - ge - he.
 all' er - ta stiam, non ci mostriam, la pre - da non ci può sfug - gi - re.

If bold in deed, We must succeed, And naught al - low to fail at
Nur leis', nur still, dann rasch zum Ziel, nur so ge - lingt, ge - lingt ein
 Va - lor, ar - dir. dob - biam rius - cir, non può l'im - presa a noi fal -

If bold in deed, We must suc - ceed, And naught al - low to
Nur leis', nur still, dann rasch zum Ziel, nur so ge - lingt ein
 Va - lor, ar - dir, dob - biam rius - cir, non può a noi fal -

mf *p* *p* *pp*

need, at need! Ba - schi Bozooks if to your skill shall fate ac - cord its
küh - nes Spiel! Wenn un - serm Wagniss lacht das Glück, dann zie - hen jubelnd
 - lir non può! Bas - ci Bo - zuk se al tuo va - lor la sorte accorda il

fail at need! Ba - schi Bozooks if to your skill shall fate ac - cord its
küh - nes Spiel! Wenn un - serm Wagniss lacht das Glück, dann zie - hen jubelnd
 - lir non può! Bas - ci Bo - zuk seal tuo va - lor la sorte accorda il

fa - vors still, With boo - ty la - den you'll re - turn And sing in tri - umph all you earn, Yok,
 wir zu - rü - ck, wo Lö - se - geld und Beu - te winkt der Bas - chi Bo - zuk lu - - stig singt jok,
 suo fa - vor, di pre - da car - co tor - ne - rai e tri - on - fan - te can - te - rai: jok,

yok, yok, yok, Tra - la la, ra la, la, Yok, yok, yok, yok, tra - la la, ra la, la, The grand - est boo - ty
 jok, jok, jok, tra - la - la ra la - la, jok, jok, jok, jok, tra - la - la ra la - la, wenss gilt dann sind wir
 jok, jok, jok, tra - la - la ra la - la, jok, jok, jok, jok, tra - la - la ra la - la, gran pre - da si fa

of the war, La, la, la, la, la, la, la, Light of foot, on we go, To con - ceal our raid im -
 immer da la la ra la la la la psawh. Kein Ge - schrei, still her - bei, dass der Feind uns nicht er -
 rà si, si, la la ra la la la, la la! Cauti il piè a - vanzi - am per non farci an - cor scop -

of the war. la, la la,
 da, immer da la la psawh.
 ra, si fa - rà! si fa - rà!

mf

- pend - ing, si - lent, slow, For - ward now, No es - cape for them will show, no chance for
spä - he, auf der Hut, ach - tet gut, dass die Beu - te nicht ent - geh' nur leis', nur
 rire, que . ti og - nor i - nol - triam il bot - tin non può sfug - gir, non può, a

mf no chance.... for them
nur leis',..... nur still..
 non può..... a noi...

them will show! Yok, yok, yok, yok, tra - la - la, ra - la la, yok, yok, yok, yok, tra - la - la ra la - la, The,
still zum Ziel jok, jok, jok, jok, tra - la - la ra - la la, jok, jok, jok, jok, tra - la - la ra la - la wenns
 noi sfug - gir, jok, jok, jok, jok, tra - la - la ra - la la, jok, jok, jok, jok, tra - la - la ra la - la gran

.... will show! Yok,
 zum Ziel, jok,
 sfug - gir, jok,

The,
 wenns
 gran

p

grandest boo - ty of the war, la - la ra la - la la - la la. Now on, a - way, soft -
gilt dann sind wir im - mer da la - la ra la - la la Psawh! nur leis' nur still nur
 pre - da si fa - rà, si, si, la - la ra la - la la - la la, s'a - van - zi o - gnor, pian,

grandest boo - ty far of the war, Yes, by far! Now on, a - way, now on, a -
gilt dann sind wir da, im - mer da, la - la Psawh! nur leis' nur still nur leis' nur
 pre - da si fa - rà, si fa - rà, si fa - rà, s'a - van - zi o - gnor, s'a - van zi o -

soft, no sound be - tray, soft, soft, If brave in - deed, We must suc - ceed!
still, dann rasch zum Ziel, zum Ziel, jok, jok, jok, jok, la la la psawh!
 pian, sen - za ru - mor, pian, pian, va - lor, ar - dir, dobbiam riu - scir!

cres. f fz

cres. f fz HASSAN.
 - way, no sound be - tray, no sound be - tray, If brave in - deed, We must suc - ceed!
still, dann rasch zum Ziel, dann rasch zum Ziel, jok, jok, jok, jok, la la la psawh! Here we have
 gnor, sen - za ru - mor, sen - za ru - mor, va - lor, ar - dir, dobbiam riu - scir! *Hier stecken*
Qui ve n'ha

cres. f fz

HASSAN (*who, led by VUIKA, has crept to the barrack.*)
 There are three in here!

(CHORUS drag VLADIMIR, HARDY, and LYDIA out of hut.
 HARDY cries out. HASSAN presents a revolver.)

VLADIMIR. (*who has snatched a sword.*)

ALLEGRO.

You must o'erthrow and
Eh ihr sie mir ent -
 Me uccider v'è me -

CHORUS. { They are ours, they are ours, As pris'ners we'll se - cure them!
Er-fasst sie, er - fasst sie, wir neh-men sie ge - fangen!
 Son no - stri, Son no - stri, sian trat - ti pri - gio - nie - ri!

three!
 drei!
 tre!

ALLEGRO.

mf

slay me, Ere her you take from me!
 -reis - st, müsst ihr erst töd - ten mich!
 -stie - ri pria di rapirla à me!

A maid in arms, was e'er such fun! ah, ah, ah, ah, beneath the
 Ha, ha, ha, ha, ha, ha, ein Weib droht mit dem Sä - bel, lä - cher -
 In ar - mi una ra - gazza ah, ah, ah, ah, ah, da ri - der

HASSAN *col Basso.*

LYDIA.

VLADIMIR. Val - lor brave and
 Euch er - - ei - - let
 Bel va - - lor in -

JULIAN.

Leave her a - lone!
 Lasst ab von ihr!
 La - scia - te lei!

Ah, help! some one!
 He - ran zu mir!
 à me, à me!

A case to be work'd up is
 s'wächst immer bunter die Ac -
 Il caso ad intrecciar sen

sun!
 - lich!
 fà!

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

ah,
 ha,
 ah,

It makes me laugh, ah, ah, ah,
 s'ist lä - cher - lich, ha, ha, ha,
 da ri - der fà, ah, ah, ah,

*Vivace.**f*

bold! You rob - bers hold! No, no,
schon da - - für der Lohn! *Nein, nein,*
 - ver da mas - na - - - dier! No, no,

here, an ar - ti - cle will soon ap - - pear!
 - tion, *das wird ein Muster Feuille - - ton!*
 vâ, un bell' ar - ti - colo ei da - - rà!

ah, such fun; No arm has power to wrest you now from me, Re -
ha, ein Weib; fort, fort mit euch ge - fangen bleibt Ihr; das
 ah, day - ver; Nes - - sun vi puote or - mai a noi strappar, ce -

Vivace.

I ne'er to you will here sur - ren - der!
nie - mals zwingt ihr uns zu er - ge - - ben;
 giammai, io non m'arrendo a vo - - i!

I'll now be - gin!
Ca - pi - tel Eins!
 In - co - min - ciam!

- sist no more, As pris'ners now sur - ren - der; Vain are prayers, and
Bes - - te ist sich wil - lig zu er - ge - ben, Wi - - der - stand kann
 - de - - te al - fin vi da - te pri - gio - nie - re, vano e il pre - - go, è

While I still may, will I re-sist your sway!
lasst ab *von uns* *zieht fort,* *wir fol-gen nicht.*
 Fin - chè po - trò à voi re - sis - te - rò,

An of - fi -
 Ein Of - fi -
 Un uf - fi -

vain your threats will be, The vic - - tors brave Will you en - slave, then quick-ly
Euch nur schaden hier! *Drum fol - - get gleich!* *Nichts ret - - tet Euch, er - ge - bet*
 vano il minacci - ar, con se ri trag - - geil vin - - ci - tor; cede - te al -

Yes, yes, yes, yes, I shall re - sist, re - sist your
Nein, nein, nein, nein, *wir fol - gen nicht,* *lasst ab, zieht*
 no, no, no, no, re - si - ste - rò, re - si - - ste -

- cer of jo - vial part, In - vest - ing in a maiden's
 - zier vom Hauptquar - tier der Weiber - kleidung an - ge -
 - zial un pò gio - vial che da ra - gaz - za si ve -

yield, Your pray'rs are vain!
euch, *folgt uns so - gleich!*
 - fin, vano è il pre - gar!

Yes, you'll fol - low
folgt *ihr uns nicht*
 Si, con se ri

sway, Yes, yes, yes, In my breast the fu - ry rag - ing, Firds re - lief, it -
 fort, nein, nein, nein! Tobt in mir auch Zorn und Wuth der Ü - - ber - macht muss
 rò, sì, sì, sì! Il fu - ror che m'arde in se - no dis - - fo - gar po -

heart, And wounded sore by Cupid's dart, He tho't the cloister he would
 legt, weil Lic - be ihm das Herz bewegt, er schleicht sich in's Kloster
 sti e cui Cupido il cor fe - rì, si pensa in chiostro pe - ne -

We the vic - t'ry gain! Now come!..... your
 bald zwingt Euch Ge - walt! Auf auf! setzt
 sia - moi vin - ci - tor! Or - - si, è

in the vic - t'ry gain!
 bald zwingt Euch Ge - walt!
 trag - ge il vin - ci - tor!

- self as - sua - ging: You are all as out - laws band - ed; Sol - - diers?
 ich er - lie - gen; nüt - zen kann hier Nichts der Wuth, dem Schick - - sal
 tes - si al - me - no; sie - te stuol di mas - na - die - ri, tra - - di -

gain, And with the fair one there remain! They stroll'd to -
 ein, um seinem Liebehen nah zu sein! Doch un - ter -
 trar e con la bella i - vi re - star! E lui e

prayers and threats are vain! Come on!
 wil - - lig Euch in Gang! ge - horcht!
 vano il mi - - nac - ciar! an - diam

Yes, all your fire,

no! but trai - - tors brand - ed; *p* Yes, all your fire Will soon ex -
müs - sen wir..... uns fü - - gen, ein *Hoffnungsschein* bleibt uns al -
to - - rie non gu - er - rie - - ri, mail vostro ar - dir ve - drò sva -

- geth - er towards the gate, When on the way, thro' cru - el fate, *p* Just like a flash
wegs in ei - nem Haus ruht er mit der Ge - lieb - ten aus. Mit ei - nem Mal
vei son gia'in cammin, ma per ist - rada o rio de - stia come un ba - len

.... We will no lon - ger stay! *p* Your rage and fire
.... *be - sinnt Euch nicht so lang!* Ein lich - ter Schein
.... non vuol si più indu - - giar; il vostro ar - dir

Will soon ex - pire,

- pire, When 'neath the flag, 'neath the flag of our sol - diers so brave.....
lein bald wird der Freun - de, der Freun - de gar ta - pfe - re Schaar.....
nir quan - do si quan - do il ves - sil - - lo del no - - stro va - - lor.....

From cloudless sky, The Turks did dash on them and took them on the sly!
in Ü - ber - zahl erscheint der Feind und packt das Pärchen o Scan - dal!
a ciel se - ren il tur - co vien e se il piglia e se li tien!

Will soon ex - pire, In vain your prayers, your threats and airs, You'll fol - low
bleibt euch al - lein, wollt ihr ge - hor - - sam, wil - - lig sein, ein lich - ter
re - drem sva - nir va - no è il pre - gar, il mi - - nac - ciar, se - guir ve

The vic - - tor comes, our lives to save, our lives to
 er - - ret - - ten uns aus der Ge - fahr, aus der Ge -
 ac - - cor - - re - - rà ven - di - ca - tor, ven - - di - ca -

Shots followed fast be - hind like hail, Mid cries and howls, with - out a -
 Jetzt zer - ren sie sich hin und her, sie weint, er flucht, doch nützt nichts
 Chi ti - ra sù, chi ti - ra giù, gri - dar, ur - lar non gio - - va

in the vic - - tor's train, You'll fol - low in the vic - - tor's
 Schein bleibt Euch al - - lein wollt ihr ge - - hor - the sam wil - lig
 duopo il vin - - ci - tor, se - - guir v'è duopo il vin - - ci -

save! When 'neath the flag of soldiers brave, The Conqu'ror comes our lives to save!
 - fahr. Bald wird der Freun - de ta - pfre Schaar er - ret - ten uns aus der Ge - fahr!
 - tor, quando il ves - sil - lo del va lor ac - cor - re - rà ven - di - ca - tor!

- vail. Reg - iments of friends at last ap - pear,
 mehr. Bald sind sei - ne Freun - de hin - ter - her,
 piu. Delig a - miei al - fin la schiera è quà,

train; Your threats are vain, You'll fol - low in the vic - tor's train! Now come!
 sein, ein lich - - ter Schein wollt ihr ge - hor - sam wil - lig sein! Nur fort
 - tor, il vin - - ci - tor se - - guir v'è duopo il vin - - ci - tor! An - diam

You're a band.... of thiev - ing knaves,
Fei - ge List führt euch an's Ziel,
 Sei - te stuol.... di mas - na - dier,

A gen' - ral fight took place at sight, Of which I
nun folgt ein Kampf viel blau - er Dunst das mal' ich
è ge - ne - ral la mis - chia giù, io tu - to

.... no more de - lay! We are wea - - - ry of this
.... es drängt die Zeit! macht euch schnell..... zum Marsch be -
.... non più tar - dar! sia - mo stau - - chi das - pet -

Sol - diers not,.... but trait'rous slaves! Yes,..... you..... are
nur Ver - rath..... war hier im Spiel nein,..... nein..... wir
tra - di - to - - rie non guer - rier, si,..... sei - - - te

here re - sults will write; Of Turks, a thousand bit the dust, While we but
aus mit vie - ler Kunst; der Feind hat tausend Tod - te dann, von uns blieb
ciò de - scri - ve - ro; dei tur - chi mille han mor - soil suol noi s'è per -

stay! No more de - lay, no more de - lay, no
- reit! Ge - fähr - lich ist der Auf - ent - halt, folgt
- tar! Non più tar dar, non più tar - dar, non

no more de -
drum müsst ihr
noi sia - mo

trait' - rous slaves!.....
 fol - gen nicht!.....
 tra - di - tor!.....

one brave man have lost!.....
 nur ein einz' - ger Mann!.. ..
 - duto un uo - mo sol!.....

more de - - lay!.....
 der Ge - - walt!.....
 più tar - - dar!..... HASSAN. (pointing to Julian.)

- lay, no more de - lay!..... You may buy a - gain
 wei - chen der Ge - walt!..... Die - - ser blei - - be hier,
 stan - chi d'as - pet - tar! Pon - - no ris - - cat - tar,

Those dames, with price of gold, As me - - -
 er sei Ver - milt - - ler mir, dass uns ein
 le donne a prez - - zo d'or, tu nunzio e

Your humble ser - vant!
G'hor-sa-mer Die-ner!
 Ser - vo de - vo - to!

- a - tor bold, You'll here re - main! Six thousand rou - - bles
Lö - - se - geld wird nach Ge - bühr! Zehntau - send Ru - - bel
 me - dia - tor puoi qui re - star! Sei mi - la ru - bli è il

That's not out - rageous!
s'ist gar nicht theu-er!
 Oh, non è mol - to!

With greatest
O mit Ver-
 Con gran pia -

is the price! Or in gold se - quins, We're not nice,
sei der Preis, die Russen zah - len's wie ich weiss,
 prez - zo lor, in tan - ti bei zec chi - - ni d'or,

pleasure!
gnügen!
 ce - re!

No doubts ad - mit - ted!
ganz oh - ne Zweifel!
 Oh sen - za du - bio!

And good or bad, make no de - - lay, Lest they should at the
und zahl'n sie nicht in kur - - zer Zeit, so wandern in den
 e bad - in ben di non tar - - dar, se no al Ha - rem le and -

LYDIA. *ff*

A - las! despair! All hope of aid is banished
 O Schmach, Wer hilft? Kein Ausweg bleibt, wir müssen
 VLADIMIR. *ff* Abime! che far? o - gni spe-ran-za di-le-

JULIAN. *ff*

A - las! 'tis bad, There's naught to say, and naught to
 O weh, nicht schlecht, Kein Ausweg bleibt, sie müssen
 CHO. of BULGARIANS. Abime! va mal! non v'è che dir, non v'è che

O Heav'n! what's this? They drag two ladies with them
 Was giebt's? der Feind auf Mädchen-raub, so wie es
 Oh! ciel! che v'hà? Due donne trag-go no con

TENOR. *ff*

Ha - rem stay! Ha, ha, that's good.
 Ha - rem Beid! CHOR. { Ha ha, sehr gut.
 ran cer - car! Or - su! andiam.

BASS. *ff*

Ha - rem stay!
 Ha - rem Beid!
 ran cer - car!

Piu mosso.

now! Pris'-ners here we re-main, Freedom we shall ne'er re-gain,
 fort! Weh' uns! fort von dem Ort, eh' uns Hil-fe wird gebracht!
 gud! Pri - gionier siam dav-ver, non v'e scam-po da co-stor,

do! Pris'-ners here they re-main, Freedom they shall ne'er re-gain,
 fort! Mü-ssen fort von dem Ort, eh' noch Hil-fe wird gebr. zht!
 far! Pri - gionier son dav-ver, non si scam-pa da co-stor,

now! Pris'-ners here they re-main, Freedom they shall ne'er re-gain,
 scheint! Mü-ssen fort von dem Ort, eh' noch Hil-fe wird gebracht!
 lor! Pri - gionier son dav-ver, non v'e scam-po da co-stor,

Your hope is vain, As pris'ners we'll remain, I maintain, He who'd save you's far a way,
 Kein Ausweg bleibt ihr müsst nun fort, nun fort von dem Ort, eh' euch Hil-fe wird gebracht!
 sperate in - van, voi sie - te pri - gionier si dav - rer, chi vi salvi è lungi an - cor,

Piu mosso

Where is he, where can be, With his band why tar-ries he? Ah! Ah! where is
Un-s're Kraft ist erschlafft, und es siegt die Ue-bermacht, Ah! Wir mü-ssen
 do-ve mai, do-ve stai pro-de stuol che tar-di ancor? Ah! Ah! do-ve

Where is he, where can be, Kantschu-koff, why tar-ries he? Farewell cloister, harum
Ih-re Kraft ist erschlafft, und es siegt die Ue-bermacht, Erst im Klos-ter als Be-
 do-ve mai, do-ve stai Kantschu-koff, che tar-di ancor? Chioistro ad-dio, se non is-

Where is he, where can be, With his band why tar-ries he? Where can he
Ih-re Kraft ist erschlafft, und es siegt die Ue-bermacht, Sie mü-ssen
 do-ve mai, do-ve stai pro-de stuol che tar-di ancor? ah! do-ve

Where is he, where can be, With his band why tar-ries he? Where can he
Eu-re Kraft ist erschlafft, wei-chet uns-rer Ue-berwacht, Ihr müsst nun
 do-ve stä, co-sa fa pro-de stuol il tuo va-lor! Non più tar-

ff

he, where can he be, where can he be, Why tar-ries -
fort, es nützt kein Wort, wir wei-chen vor der Ue-ber-
 mai, ah do-ve stai, oh pro-de stuol che tardi an-

scarem, Thou art changed into a Ha-rem, In-mates turn, sans leave or law, To O-da-lisques, for some Ba-
schützer, dann im Ha-rem Un-ter-stützer, was aus solchem Li-eute-nant noch Al-les wird, ist int-res-
 bag-lio, ti tra-muti in un serraglio, e il te-nen-te di-ver-rà si l'o-da-lis-ca d'un ba-

be, where does he stay, the sol-diers brave, Why tar-ries -
fort, es nützt kein Wort, sie wei-chen vor der Ue-ber-
 mai, ah do-ve stai, oh pro-de stuol che tardi an-

lay, I will not stay, We wea-ry lon-ger here to -
fort, da nützt kein Wort. die Kraft weicht nun der Macht-ge-
 dar, non in-du-gi-ä, noi sia-mo stan-chi d'as-pet-

he? Cow - - ards, trai -
macht! *Fei* - - ge! *Rän* -
 cor? Em - - pi, sgher -

- shaw! Here a mor - al I will draw, py - ra - mi - dal,
sant! *Mein Ar - ti - kel wird fa - mos,* ganz a - mü - sant,
 scia! Che ap - pendice ne trar - rò, pi - ra - mi - dal,

he? Cow - - ards! trai -
macht! *Ei* - - let *ret* -
 cor! Em - - pi, sgher -

stay! Quick - - ly, prompt -
walt! *Folgt* *uns* *säumt* -
 tar! Le - - sti, pron -

stay! no more de - lay, We will not stay,
walt! *Nun eilt und folgt* *uns mir schnell und säumt*
 tar! non più tar - dar, non in - du - gjar

- tors, rob - - bers! ah!
 ber, *Hil* - - fe! *Ach!*
 ri, *ff* vi - - li, *fff* ah!
ff *fff*

Or in a dream sanguine, raw, A grand fi - nal!
dreizehn Spalten wird er gross *das wird char - mant!*
 o in un dramma ne fa - rò un gran fi - nal!
ff *fff*

- tors, rob - - bers! ah!
 tet, *hel* - - fet! *Ach!*
 ri, vi - - li, ah!
ff *fff*

- ly, off, a way
nicht! *ra* - - scher. *fort.*
 ti, via di *fff* *quì*
ff *fff*

we're wea - ry now of this de - lay
nicht, nur *ra* - - scher *ra* - - scher zum Ha - rem *fort.*
 noi sia - mo stan - - chi d'a - spet tar
ff *ff* *fp*

Enter **VUIKA**. **VUIKA**. The Russians are coming! **JULIAN**. Help! charge! murder! prepare to receive cavalry—
KANTS. Stay! cease firing! you might kill my *Fatinitza!*

Marziale mod.
Tempo I.

Rob - bers, trai - tors, cow - ard knaves!
Euch folgt bald die Ra - che nach!
 tra - di - to - ri ma - sna - dier!

HASSAN. Quick } I will make a grand fi - nal!
 to the Harem! } *In - tres - sant und a - mü - sant!*
 ne fa - rò un grand fi - nal!

Rob - bers, trai - tors, cow - ard knaves!
dem Ver - rath folgt Ra - che nach!
 tra - di - to - ri ma - sna - dier!

None can take you hence, ye slaves!
fort zum Ha - rem fort, schnell fort!
 tor - vi a noi nes - sun po - trà!

JULIAN. I'll make an article of this, with continuations in twelve numbers.

HARDY (is at extreme R., and is prevented from calling the Russians by a gigantic *Bashi-Bazouk*, who keeps him back with his rifle. As this *Bashi-Bazouk* withdraws towards R., **HARDY** advances; as soon as the Turk disappears, **HARDY** leaps on to a gun-carriage, and calls.)
 Help!

GEN. KANTSCHUKOFF (enter L. with the Russian soldiers. A few of these leap on to the ramparts, and fire after the Turks.)

Halt there! You might hit *Fatinitza!*

(**VASIL** raises the prostrate Russian standard again. **GEN. KANTSCHUKOFF** falls half helpless into **HARDY**'s arms, and the latter rests his note-book on the general's back, and writes furiously. *Tableau*. Snow begins to fall.)

CURTAIN.

(End of First Act.)

SECOND ACT.

"KISMET"

The harem of Izzet Pasha in the fortress of Rustschuk. A large room decorated in rich and fantastic Oriental style, and hung with tapestry. Rear part of the stage raised three steps, and separated from foreground by a handsome iron grating with a wide opening, c. In background a recess with an oriel window built outwards. Broad, comfortable divans of rich material along the walls. No other furniture except richly carved shelf-places on the walls, and high cushions and pillows on the divans. R. and L. curtained doors, with borders the color of the curtains. L. a "mongal," a sort of wooden stand, supporting a copper basin filled with glowing coals. A can for coffee on the same. Brass tongs for taking the coals to light pipes with.

NURSIDAH, ZULEIKA, DIONA, BESIKA, SLAVES, NEGRO BOYS. [The four women sit, each with toilet-tables in front of them. The slaves help them at their toilet.]

No. 12. **TOILET CHORUS.**
 ALLA BREVE Moderato.

NURSIDAH & BESIKA.

DONIA & SULIEKA.

To the native fas - ci -
 Den Ge - bie - ter zu ent -
 All' in - ge - ni - ta ma -

To the native fas - ci - na - tions
 Den Ge - bie - ter zu ent - zü - cken,
 All' in - ge - ni - ta ma - li - a

CHORUS OF 8 SLAVES.

To the native fas - ci -
 Den Ge - bie - ter zu ent -
 All' in - ge - ni - ta ma -

- na - tions Of a face that's fair and charm - ing, Nov-el graces Art doth
 - zü - cken, gu-ter Lau - ne ihn zu se - hen, müssen sorgsam un - sre
 - li - a d'un a - ma - bi - le sem - bian - te nuova grazia ven - ga

Of a face that's fair and charm - ing, Graces new, and com - bi - na - tions
 gu - ter Laune ihn zu se - hen, müssen sorg - sam wir uns schmück - en
 d'un a ma - bi - le sem - bian - te nuova gra - zia e leg - gia - dri - a

- na - tions Of a face that's fair and charm - ing Novel graces, Art doth
 - zü - cken, guter Lau - ne ihn zu charm - hen, müssen sorgsam un - sre
 - li - a d'un a - ma - bi - le sem - bian - te, nuova grazia ven - ga

add with lav - ish hand,..... All to please the lov - er's eye, All to
 Rei - ze wir er - hö - hen, um zu fes - seln ei - nen Mann; um zu
 Par - te a pro - di - gar,..... Per pia - cer all' a - ma - tor, per pia -

Art doth add with lav - ish hand, All to please the lover's eye, All to please the lover's
 un - sre Rei - ze zu er - höh'n, um zu fes - seln einen Mann, um zu fes - seln einen
 ven - ga l'arte a pro - di - gar. Per pia - cere all' a - ma - tor, per pia - cere all' a - ma -

add with lav - ish hand,..... All to please the lov - er's eye, All to
 Rei - ze wir er - hö - hen, um zu fes - seln ei - nen Mann; um zu
 Par - te a pro - di - gar,..... Per pia - cer all' a - ma - tor, per pia -

fp

please the lover's eye. These un - fold at his command, Every charm, Lan - guish and
fes - seln ei - nen Mann, wen - det vie - ler - lei man an, ja gar viel Co - quet - te -
- cer all' a - ma - tor, vuolsi il fa - sci - no spie - gar, se - dut - tor; lan - guir si

eye. These un - 'old at his com - mand, Ev - ry charm, se - duc - tive try,
Mann, wen - det vie - ler - lei man an, wen - det vie - ler - lei man an,
- tor, vuolsi il fa - sci - no spie - gar, d'o - gni vez - zo se - dut - tor!

please the lover's eye, 'These un - fold at his command, Every charm. Lan - guish and
fes - seln ei - nen Mann, wen - det vie - ler - lei man an, ja gar viel Co - quet - te -
- cer all' a - ma - tor, vuolsi il fa - sci - no spie . gar, se - dut - tor; lan - guir si

decrs.

(With affected sadness.)

sigh ! la, la, la..... la Co -
- rie! la, la, la..... la..... nur
dè! la, la, la..... la..... blan -

With soft ad - dress - es, ah! Ah! co -
das ist der Kö - der, ach! ach nur
e lu - sin - ga - re, ah! ah! ah! blan -

sigh ! la, la, la..... la..... Co -
- rie! la, la, la..... la..... nur
dè! la, la, la..... la..... blan -

p

- quet - ing, la, la, la..... la..... co-
 schwär - men, la, la, la..... la..... ach
 di - re, la, la, la..... la..... blan-

- quet - ing, ah! ah!
 schwär - men, ach! ach!
 di - re, ah! ah! Co
 ach!.....
 blan

- quet - ing, la, la, la..... la..... Co-
 schwär - men, la, la, la..... la..... ach
 di - re, la, la, la..... la..... blan-

mf

stentato. *a tempo.* NURSIDAH.

- quette, with fond ca - ress - es! That is the way! Up - on the
 da zap - pelt Je - der, das ist die Kunst! Zu Ro - zen-
 dir e vez - zeg - gia - re! e vez - zeg - giar! Del sen la

- quette, with fond ca - ress - es! That is the way!
 da zap - pelt Je - der, das ist die Kunst!
 dir e vez - zeg - gia - re! e vez - zeg - giar!

f *f* *pp*

shoulders, powders soft enhance their whiteness!
wangen, brauche ich nochmehr Car - min.....
 cipria, avvalor - ar saprà il can - do - re!

DIONA.

While on the cheeks the ro - ses
Schwarz an den Wimpern macht das
 La ro - sea go - ta rav - vi

2D. ALTI SOLI.

They're here!
Schon da!
 L'e qui!

BESIKA.

I'd tinge the lids, to give the eyes more fire, and
Viel Weiss im Gan - zen und die Tail - le zart und
 Vò far il ci - glio più vi - va - ce di splen.

Sometimes need re - viv - ing!
Au - ge feu - rig glü - hen!
 var m'è d'uopo an - co - ra!

2D. SOPRANI SOLI.

With this!
Ge - wiss!
 Co - sì!

NURSIDAH.

bright - ness!
dünn.....
do - re!

The carmine hand to me!
Und mir noch mehr Car - min!
La ci - pria porgi a me!

SULEIKA.

DIANO.

Reach me the powders white!
Reich mir ein Ros - ma - rin!
Mi porgi il liscio an - cor!

Where can the black dye
Und mir ein we - nig
La tin - ta nera or'

2D. ALTI SOLI.

2D. SOPRANI.

2D. ALTI.

That's well!
Ver - steh!
Va ben!

They're here!
so - gleich!
Qui stà!

Oh, well!
ganz gut!
Eb - ben!

fp

Ped. * *Ped.* *

BESIKA.

f NURSIDAH.

BESIKA.

Bring perfumed wa - ter light!
Und mir noch viel mehr Weiss!
E l'a - qua di sen - tor!

The carmine here!
Und mir Car - min!
La cipria à me!

the dark forms
Mir sehr viel
L'a - qua d'o -

f SULEIKA.

f DIONA.

be!
Schwarz!
è?

The powders white!
Mir Ros - ma - rin!
Jl liscio an - cor!

The black is near!
Mir et - was Schwarz!
Jl ne - ro ov'e?

2D. SOPRANI.

2D. ALTI.

2D. SOPRANI.

2D. ALTI.

2D. SOPRANI.

'Tis here!
ich flich!
Lè quà!

Yes,
gleich!
Si!

here!
gleich!
Qui!

Yes,
hier!
Si!

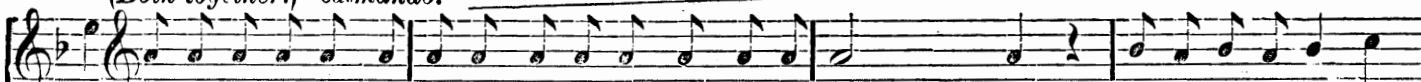
here!
Da!
Qui!

fp

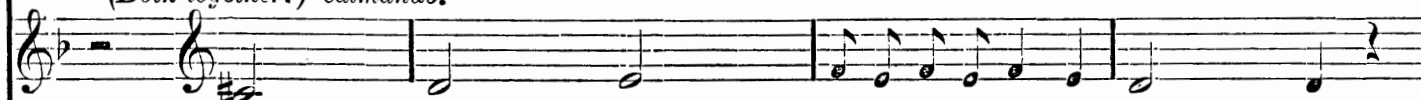
fp

fp

Ped. *

(Both together.) calmando.

light! Odalisque, mid charms install thee. Now thy Lord doth deign to call thee. To the native fas - ci -
 Weis. *Alles muss sich jetzt ver ei - nen, denn der Herr wird gleich er - schei - nen:* Den Ge - bie - ter zu ent -
 dor! O - da - lis - ca fat - ti bel - la che il signor dig - già t'ap - pel - la! All' in - ge - ni - ta ma -

(Both together.) calmando.

Be care - ful! To the native fas - ci - na - tions
 Nur hur - tig, Den Ge - bie - ter zu ent - zü - cken,
 So ler - te! All' in - ge - ni - ta ma li - a

All eight

Odalisque, mid charms install thee, Now thy Lord doth deign to call thee. To the native fas - ci -
Alles muss sich jetzt ver - ei - nen, denn der Herr wird gleich er - schei - nen: Den Ge - bie - ter zu - ent -
 O - da - lis - ca fat - ti bel - la che il signor dig - già t'ap - pel - la! All' in - ge - ni - ta ma -



- na - tions Of a face that's fair and charm - ing, Nov - el graces Com - bi
 - zü - cken, gu - ter Lau - ne ihn zu se - hen, müssen sorgsam un - sre
 - li - a d'un a - ma - bi - le sem - bian - te nuova grazia ven - ga



Of a face that's fair and charm - ing, Graces now, and com - bi - na - tions
 gu - ter Laune ihn zu se - hen, müssen sorg - sam wir uns schmück - en
 d'un a ma - bi - le sem - bian - te nuova gra - zia e leg - gia - dri - a



- na - tions Of a face that's fair and charm - ing Novel graces, Com - bi
 - zü - cken, gu - ter Lau - ne ihn zu se - hen, müssen sorgsam un - sre
 - li - a d'un a - ma - bi - le sem - bian - te, nuova grazia ven - ga



-na - tions Art doth add,..... All to please the lov - er's eye, All to
 Rei - ze wir er - hö - hen, um zu fes - seln ei - nen Mann; um zu
 l'ar - te a pro - di - gar,..... Per pia - cer all' a - ma - tor, per pia -

Art doth add with lav - ish hand, All to please the lover's eye, All to please the lover's
 un - sre Rei - ze zu er - höh'n, um zu fes - seln einen Mann, um zu fes - seln einen
 ven - ga l'arte a pro - di - gar. Per pia - cer all' a - ma - tor, per pia - cere all' a - ma -

-na - tions Art doth add, All to please the lov - er's eye, All to
 Rei - ze wir er - hö - hen, um zu fes - seln ei - nen Mann; um zu
 l'ar - te a pro - di - gar,..... Per pia - cer all' a - ma - tor, per pia -

fp

please the lover's eye, These un - fold at his command, All means try, lan - guish and
 fes - seln ei - nen Mann, wen - det Vie - ler - lei man an, ja gar viel Co - quet - te -
 - cer all' a - ma - tor, vuoi si il fa - sci - no spie - gar, se - dut - tor lan - guir si

eye. These un - fold at his com - mand. Ev' - ry art, se - duc - tive try,
 Mann, wen - det vie - ler - lei man an, wen - det vie - ler - lei man an,
 - tor, vuoi si il fa - sci - no spie - gar, d'o - gni vez - zo se - dut - tor!

please the lover's eye, These un - fold at his command, All means try, lan - guish and
 fes - seln ei - nen Mann, wen - det Vie - ler - lei man an, ja gar viel Co - quet - te -
 - cer all' a - ma - tor, vuoi si il fa - sci - no spie - gar, se - dut - tor - lan - guir si

deces.

a tempo.

words and ten - der - ness - es ! Thus all things try ! Maids, no more de -
 *da zap - pelt Je - der,* *das ist die Kunst!* *Hur - tig und be -*
 dir e vez - zeg - gia - re ! e vez - zeg - giar ! Non tar - dar o an -

words and ten - der - ness - es ! Thus all things try ! Maids, no more de -
 *da zap - pelt Je - der,* *das ist die Kunst!* *Hur - tig und be -*
 dir e vez - zeg - gia - re ! e vez - zeg - giar ! Non tar - dar o an -

- laying! Come, your care displaying, Let my lord, surveying, Find me fair to sight!.....
 - hende, rüh - ret schnell die Hände, dass wir bald zu Ende mit des Schmuckes Pracht!.....
 - cella, su so - lerta — e snella, che mi tro - vi bella l'occhio del si - gnor!.....

- laying! Come, your care displaying, Let my lord, surveying, Find me fair to sight!.....
 - hende, rüh - ret schnell die Hände, dass wir bald zu Ende mit des Schmuckes Pracht!.....
 - cella, su so - lerta e snella, che mi tro - vi bella l'occhio del si - gnor!.....

Red.

MUSTAPHA (*beardless and yellow, speaks in a falsetto tone.*) What! still prinking? Hurry now! His highness is coming!

THE WOMEN. Izzet Pasha? Ah! (*Signs of joy.*)

(*The slaves bear away all the toilet-tables except one, which is left standing aside, L.*)

MUSTAPHA (*at the door L., which he opens.*) Here he is already!
(*Makes a low salaam.*)

IZZET PASHA. (*On entering, the women surround him, and lavish their caresses on him, all of which he wards off with indifference.*)

ZULEIKA. Let me kiss thine eyes, O lord and master!

THE OTHERS (*tumultuously.*) Me too! Me too!

IZZET. Come, let up! Whose turn is it to kiss me to-day.

ALL. Mine! Mine! Mine!

IZZET (*warding them off.*) Sabr! Sabr! (*meaning "patience."*) Order must be maintained—even in a harem! You know in principle I am opposed to the institution of a harem: but for the present I express my sentiments by maintaining the custom of paying attentions to only *one* wife a day. It won't do to bring on the reforms all in a lump, you see! So, then, who is the favored one to day!

ZULEIKA (*approaches.*) I am, O lord and master! (*About to kiss him; IZZET wards her off.*) Sabr! Allow me to verify! (*Producing note-book, mutters*) Zuleika, Diona, Besika, Nursidah,—Zuleika! Correct! (*Kisses ZULEIKA.*) Good morning, dear! The rest of you—get out of this!

THE OTHERS (*murmur.*) Oh!

IZZET (*emphatically.*) Or rather—no—stay and listen!

THE FOUR (*submissively.*) To hear is to obey. We listen.

IZZET. I have concluded to give you a new companion.

THE FOUR. A fifth wife? Shame, shame!

IZZET (*pinches NURSIDAH and ZULEIKA in the cheek.*) But enough of this! My faithful Hassan Bey has captured two beautiful Christian maidens. He wishes to make me a present of them; and I can hardly refuse him and be consistent, since the reform party in Turkey is friendly to the Christians. I believe a man cannot show his regard for ladies better than by marrying them,—whether polygamously or monogamously is immaterial to me!

ALL (*indignantly.*) For shame!

IZZET (*sternly.*) Silence! (*Humourously.*) I am friendly to the Christian, and in my own peculiar way give expression to the prevalent reformatory ideas—by reforming my harem.

WHEN SICK MEN ARE FAILING.

No. 13.

Piano introduction in G major, 3/4 time. The music consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a simple harmonic accompaniment. The piece begins with a piano (*pf*) dynamic.

IZZET PASHA.

Vocal line for Izzet Pasha in G major, 3/4 time. The melody is simple and expressive, with lyrics in English, German, and Italian. The music is accompanied by piano accompaniment.

When sick men are fail - ing, and grow - ing more ill, Strong meas - ures to
 O Bos - pho - rus charming! thou'rt bad - ly de - ranged, Thy shores to a
 Re - for - men thun Noth bei der türk - schen Na - tion, sonst wird aus dem
 Wie un - s're Fi - nan - zen steh'n, is schon a Schand' die Bank - zet - teln
 Si l'uomo am - ma - la - to sta ma - le dav - ver, sou gros - si ri -
 Oh, ma - gi - co Bos - fo - ro af - fè la và mal, mi sem - bri can -

save them, must be used with skill, To lie on soft loung - es from
 Hos - pi - tal seem to me changed, Thy trea - su - ry's emp - ty and
Hallmond ein Kip - ferl bald schon, An dem kran - ken Mann thun's so
wcr - den hier Kai - mes ge - nannt, man will nicht viel wi - ssen von
 medi a sal - var - lo me - stier, die not - te sdra - ja - to sul
 gia - to in un os - pe - dal, l'e rario ha la ti - si il

morn - ing till night, Will fail to re - store them, and bring then all
 loans would be vain, Thy last op - er - a - tion still caus - es thee
lang schon ku - rirn, man kann sich im O - rient kaum mehr o - rien
türk' - schen, An - leh'n, jeder Jud fragt schon, Sie, habn's kein Tür - ken net
 mol - le di - van' ri met - ter - si in for - ze si pro - va ma ir
 pre - sti - to an - cor, per l'ul - ti - mo tag - lio ri - sen - te do -

right, If a Doc - tor is called in, their ills to dis - pell, He'll or - der
 pain, If a Doc - tor is called in, thy ills to dis - pell, He'll or - der
- tir'n, wenn ein Dok - tor nur bald auf die Bei - ne ihn brächt, Ein bi - ssel
g'sch nt und un - sern Bör - sia - nern traut kei - ner mehr recht, Ein bi - ssel
 - van, si cer - ca un dot - to - re che pos - sa gio - var, bi - so - gna
 - lor, si cer - ca un dot - to - re che pos - sa gio - var, bi - so - gna

waking and he'll order shak - ing, To make them get well, He'll or - der waking, and he'll order shaking, To
waking and he'll order shak - ing, To make thee get well, He'll or - der waking, and he'll order shaking, To
auf-frischen, ein bi-ssel auf-mischen, das wär' nicht so schlecht, ein bi-ssel auf-frischen, ein bisschen aufmischen, das
scuo - ter-lo, bi - so - gna pre - malo per far - lo sa - nar, bi - so - gna scuoter - lo, bi - so - gna premer - lo per
scuo - ter-li, bi - so - gna pre - mali per far - li sa - nar, bi - so gna scuoter - li, bi - so - gna premer - li per

make them get well.
make thee get well.
wär nicht so schlecht.
far - lo sa - nar.
far - li sa - nar.

No. 14.

MELODRAM.

Moderato.

ZULEIKA. So our Lord and master loves us no more?

IZZET. Oh, yes! Of course I love you; but, instead of being quartered, you must hereafter share my heart in fifths or sixths. It is plenty large enough! (*Four women screech in concert.*)

IZZET (*warding them off*). Oh, don't make such a fuss, ladies! It's practical reform I want.

ALL THE WOMEN (*screech angrily together*). For shame! (*They swarm around him.*)

IZZET. Sabr! Silence!

MUSTAPHA. (*Who has been standing motionless at the door, hearing voices outside, looks out, and says*) Exalted sir! Hassan Bey humbly begs admittance. He brings the Christian maidens.

THE WOMAN (*Screech*). For shame!

IZZET (*with emphasis*). Hold your tongues! Put down your veils, and wrap yourselves in your mantles; and, Mustapha, see that not a soul of them stirs: if they do, intimidate them. (*While the woman are veiling themselves and wrapping themselves in long, white sheet-like mantles, he turns to audience.*) The flogging of woman is antagonistic to reform principles; but, in practice, the institution has a strikingly persuasive power! (*Goes to place of honor, R. The women seat themselves on the divans, and murmur discontentedly together.*) I don't want the new-comers to receive a poor impression of my marital life at first sight. If one of them stirs, Mustapha, you know how to persuade them to keep quiet.

A few bars of music. **VUIKA, HASSAN BEY, VLADIMIR, as FATIN-ITZA, LYDIA, and two Bashi-Bazouks enter C.**

HASSAN (*makes salaam, serviley*). Exalted sir, here are the two Christian maidens. May the sun of your favor shine upon them!

IZZET (*to VLADIMIR, who stands so that IZZET cannot see LYDIA*). Stand aside, maiden, and let me see your companion.

(*VLADIMIR steps aside.*)

IZZET (*beholding LYDIA, who stands there proudly*). Allah, il allah! What a charming vision! Fair stranger, and the rest of you, listen: you are my favorite, the chosen one of my heart,—you, and no other.

FOUR WOMEN (*hissing out from where they sit*). The huzzy! Misfortune shower down upon her! Away with her! (*Spring up!*)

IZZET (*without looking at MUSTAPHA*). Mustapha!

MUSTAPHA. Effendim?

IZZET (*as before*). Persuade them!

MUSTAPHA *moves his whip significantly toward the women, whereupon they seat themselves again, violently gesticulating.*

IZZET (*to LYDIA*). Come, beloved one! share the place of honor with me, and reign over us all! (*Taking her hand.*)

LYDIA. Away!

VLADIMIR. Your highness, Princess Lydia Imanovna is the neice of the Russian general commanding the forces across the Danube.

IZZET. So much the better! I have been longing for a Russian general's neice in my harem for some time.

VLADIMIR. You cannot refuse a handsome ransom for the Princess

IZZET. Who can make me take it?

VLADIMIR. International law.

IZZET. International law? International law—to use an Occidental expression—is mere bosh!

LYDIA (*reels to divan*). Oh, horrible!

VLADIMIR (*in undertone*). Be calm, princess! be calm! We will trust in Russian valor to rescue us.

IZZET. The Princess Lydia shall be my favorite from this day forth. (*Searching in pocket.*) Where is my pocket-handkerchief? She is weeping. Oh, yes! I forgot: it is in the wash! (*Calls.*) Mustapha!

MUSTAPHA (*in undertone*). Effendim?

IZZET. Lend me your handkerchief. (*He throws it to LYDIA.*)

HASSAN (*points to VUIKA*). Your highness, it was this man whose cunning led us to the Russians.

VUIKA (*very serviley — salaam*). Your most extremely exalted highness!

IZZET. Very well; you shall be rewarded in a princely manner.

VUIKA (*salaam, as before*). Oh, your highness! Gospod!

IZZET. Let me finish. You shall be rewarded in a princely manner as soon as we receive our money from Stamboul! They are already owing us forty-two months' salary.

VUIKA. But, Gospod, I am a poor man of low station.

IZZET. And I am a poor man in high station: that is the only difference between us.

VUIKA (*howling*). Oh, Gospod!

IZZET (*to MUSTAPHA*). Well, then, give the rascal ten shekels.

VUIKA (*receives money from MUSTAPHA*). Ten shekels! Gospod, I am devoted to you for a lifetime; I—but he has given me only five!

IZZET. That's all right. Everybody who has anything to do with us Turks must be satisfied with fifty per cent, and consider themselves lucky to get that.

VUIKA (*gnashing his teeth*). Oh, these devilish shabby Moslems!

VLADIMIR (*whispers to VUIKA*). The Russians pay what they promise.

VUIKA (*as he is led away by two Bashi-Bazouks, aside*). Just wait, Pasha: I shall be revenged! (*Exit!*)

IZZET. One thing more. The Muscovitish attire of my bride destroys the illusion. Mustapha, get the best of clothing and jewelry ready. (*To VLADIMIR.*) And you? What is your name?

VLADIMIR (*quickly*). Vladi—(*Correcting.*) Fatinitza, your highness.

IZZET (*continues*). Well, Fatinitza, in the mean while you can assist your mistress at her toilet, until these perturbed spirits here (*pointing to the angry-looking women, who have been kept quiet by the sight of MUSTAPHA'S whip*) have calmed themselves a little. The rest of you now follow me, and listen to a half-hour's lecture on domestic economy! (*All exit, except VLADIMIR and LYDIA*)

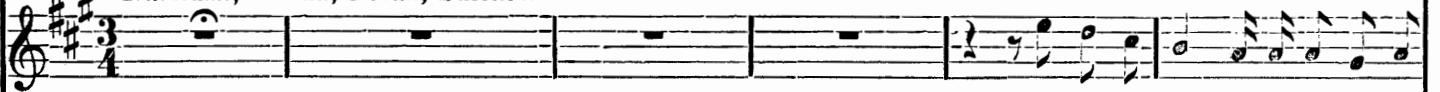
No. 15. EXIT OF IZZET, WITH HIS WIVES AND SLAVES.

IZZET.



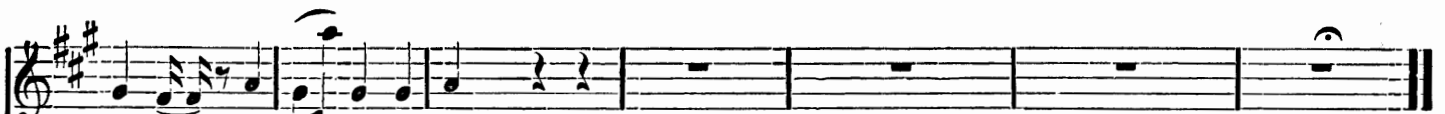
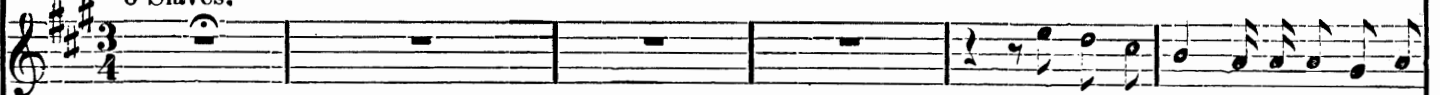
He'll order waking and he'll order shak - ing, To make them get well, He'll or - der waking, and he'll order
Ein bissel auf-frischen, ein bi-ssel auf-mischen, das wär nicht so schlecht, Ein bi-ssel auf-frischen, ein bissel
 Bi-sogna scuo-ter-lo, bi - so - gna pre - merlo per far - lo sa - nar, bi - so - gna scuoter - lo, bi-so-gna

Nursidah, Besika, Diona, Suleika.

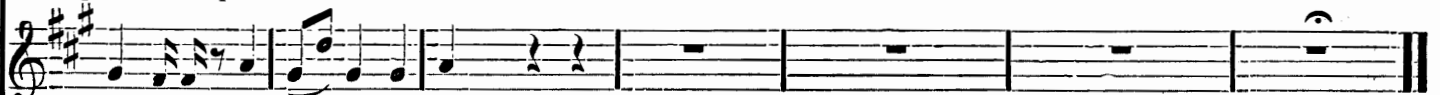


He'll order waking, and he'll order
Ein bi-ssel auf-frischen, ein bissel
 bi - so - gna scuoter-lo, bi-so-gna

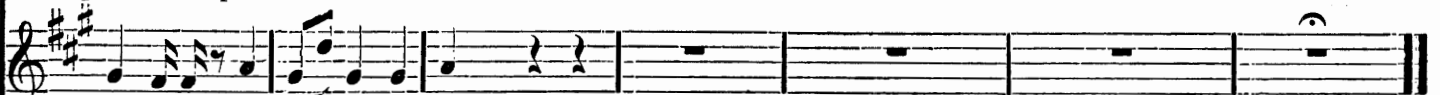
8 Slaves.



shaking, To make them get well.
aufmischen, das wär nicht so schlecht.
 premer.lo per far - lo sa-nar.



shaking, To make thee get well.
aufmischen, das wär nicht so schlecht.
 premer-li per far - lo sa-nar.



I FEAR TO THINK.

No. 16.
Moderato assai.

DUETT.

LIDIA. (*aside.*)

(*aside.*) VLADIMIR.

I fear to think what is her des - ti - ny, With dread and
 Mein Herz, es zagt, da ich al - lein jetzt mit ihr bin, was
 Oh qual ti - mor mi vien del suo de - stin, di tal du -

LIDIA. (*aside.*)
 I fear to thiuk what fate,
 Mein Herz es zagt, seit hier
 Oh qual ti - mor di tal

shall be, What is my des - ti - ny, What will of all the end - ing
 ich bin, ob sonst auch mu - thig stets mein Sinn, wo führt, die Sa - che
 du - biar qual mai sa - rà la fin, qual mai, qual mai sa - rà la

doubt I think, what will the end - ing be, what will it
 ich ge - wagt wo führt es mich noch hin, wo führt es
 biar qual mai qual mai sa - ra la fin, qual mai la

(to Vladimir.)

be ? The case a se - rious look doth wear, But I'm not read - y to des - pair, A
 hin ? Die La - ge ist wohl kri - tisch hier in die - sem türkschen Frau'nquartier, doch
 fin ? La po - si - zio - ne è grave as - sai ma dis - pe - ra - re non con - vien, in

Piu mosso.

- mid so man - y griefs, Some joy doth still re - main, One friend I shall re - tain!
bin ich nicht al - lein, das soll mir Trost verleihn, die Freundin bleibt bei mir!
 tau - ta angustia almen conforto al mio do - lor avrò un a - mico an - cor!
 (aside.)

Now hon - or commands, Thy
Die Ehr' ruft mir zu: so
 Mi tuo - na Po - nor tu

Here are the gems,
Hier ist der Schmuck,
 Ecco il mo - nil,

the robe and veil,
und hier das Kleid,
 la veste e il vel;

lips un - seal, This, love doth withstand, No, not yet re - veal!
re - de doch, die Lieb' flüs - tert lei - se; "o schwei - ge noch!"
 dei par - lar, mi di - ce Pa - mor, no non ti sve - lar!

Cost - - ly! Charm - - ing, yes!
kost - - bar! Herr - - lich, schön!
 bel - lo! va - go, sì!

What shall I do, or say, which shall I heed?
Was soll ich thun? ach wem, wem folg' ich nun?
 Che mai fa - rò, che mai, qual vo - ce mai which voice obey?
wem folg' ich nun? a - scol - te - rò?

cres. fz p pp

(To VLADIMIR.)

Wilt thou be - gin my hair to smooth and dress? This string of
Be - gin - nen Sie, das Haar zu flech - ten mir, Die Per - len
 Vorrebbe a me la chioma un po' acconciar? (*aside.*) Ben mi sta.

Break not, O heart, thy grief re - press!
Wie ist sie schön, fast schwindelt mir!
 Ti frena o cor, non ti spez - zar!

pearls becomes me well! Wilt lend me your aid? Let us commence!
wer - den gut mir steh'n! so hel - fen Sie mir! Be - gin - nen wir!
 rà ques - to mo - nil! Mi vuo - le aju - tar? (*aside.*) In - co - min - ciam!

(To LYDIA.)

With all my heart I'll be your maid! You are o -
Ich hel - fe schon, ich bin schon hier! Ich bin schon
 Ben vo - lon - tier, con gran piacer! In - co - min -

rall. ad lib. 3

But, ah, be careful what you do! Ah, Such
O weh, Sie sind gar un - ge - schickt, Ach, Sie
 Ahimè! ma veda un pò che fa! ah, col

- bey'd. Such
 hier! Ich
 - ciam. Col

a tempo.

tremb-ling movements nothing will a-vail, The hand is all un-skill'd, 'tis plain, She
zit-tern ja und bringen's nicht zu Stand', ver-ste-hen das Fri-si-ren schlecht, sehr
suo tre-mar a uul-la si ver-rà, dav-ver maldestra è la sua man, à

tremb-ling movements nothing will a-vail, The hand is all un-skill'd, 'tis plain, I
zit-tern, ach und bring' es nicht zu Stand', ver-ste-hen das Fri-si-ren schlecht, sehr
mie re-mar a nul-la si ver-ra, dav-ver maldestra è la mia man, a

knows not how, her ef-forts on-ly fail, She tries, but los-es time in vain; The
un-ge-übt scheint da-rin ih-re Hand! Wir kom-men gar nicht vor-wärts recht; drum
quel che par lei ac-con-ciar non sà si sforza e perde il tempo in van; d'un

know not how, my ef-forts on-ly fail, I try, but lose my time in vain; The
un-ge-übt ist da-rin mei-ne Hand! ich kom-me gar nicht vor-wärts recht; drum
quel che par lo l'ac-con-ciar non so mi sforza e perde il tempo in van; d'un

cause of such a tremb-ling hand, I can-not un-der-stand. If
ei-len wir, es wird schon spät, bald muss ich fer-tig sein; und
tal tre-mar e ti-tu-bar ve-der non so'l per-chè, se

cause of such a tremb-ling hand, She can-not un-der-stand. Oh,
Furcht, dass Ih-nen weh ich thät, ver-wirrt mich o-ben drin; drum
tal tre-mar e ti-tu-bar ve-der non so'l per-chè, deh

she knows not the way, If she knows not the way, I'll dress my - self to - day!
wenn's nicht an - ders geht, und wenn's nicht an - ders geht, voll - end' ich's schon al - lein!
 lei non sà acconciar, se lei non sà acconciar m'ac - con - ce - rò da me!

par - don me, I pray, O par - don me, I pray, I'm not to blame to - day!
wenn's nicht bes - ser geht, ja wenn's nicht bes - ser geht, so bitt ich zu ver - zeih'n!
 vo - glia per - do - nar, deh vo - glia per - do - nar, che col - pa mia non è!

pp

ad lib. *rall.*

Well then will you be so kind, As to lend me now your hand, To ar - range this pret - ty gar - land on my
Wollen Sie, wenn es genehm, dies Geschmeid und Di - a - dem, mir be - fest' - gen, doch nur leicht und sehr be -
 Sia gentile ed un fa - vor la sua man mi presti au - cor col fis - sar - mi que - sto ser - to sopra il

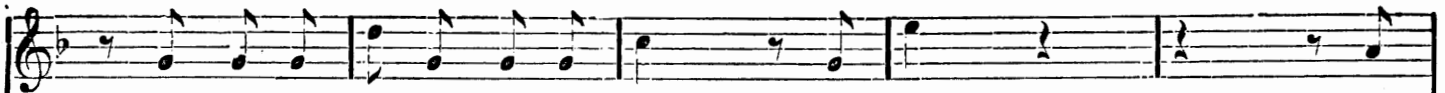
pp

a tempo.

hair? Now taste - ful - ly these pearls ar - range for me!
quem; jetzt le - gen Sie um mei - nen Hals den Schmuck.
 erin! Ed o - ra poi le per - le mi por - rà! (*aside.*)

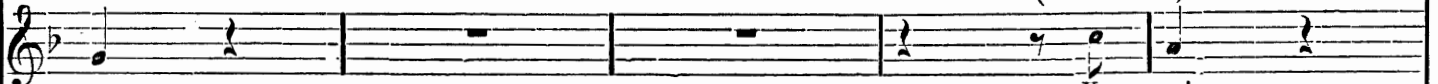
Ah! she will drive me mad, I
O welch' ein Höl - len - gei - ster
 Ah! pazzo an - cor mi ren - de.

pp



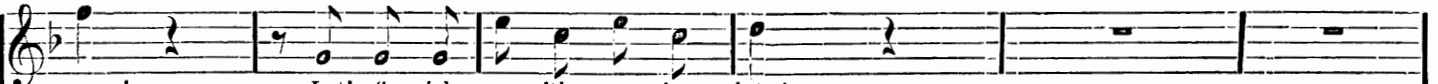
This di - a - dem is rich and rare! 'Tis well! Now
 Das Di - a - dem ist glänzend reich! je nun? ge -
 Co - de - sto serto e pe - re - grin! Eb - ben! Or

(To LYDIA.)

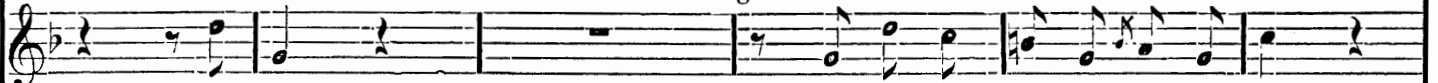


see,
 spuck,
 rä,

Yes, yes!
 Nun ja!
 Sì, sì!



come! Let's fin - ish now, 'tis grow - ing late!
 schwind, es ist die al - ler - höch - ste Zeit!
 sù! fi-niamo or - mai che tardi è già!

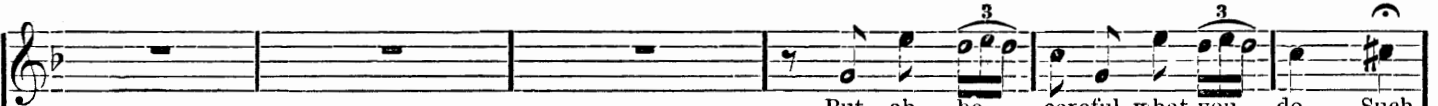


I'm here,
 Sogleich!
 son quì!

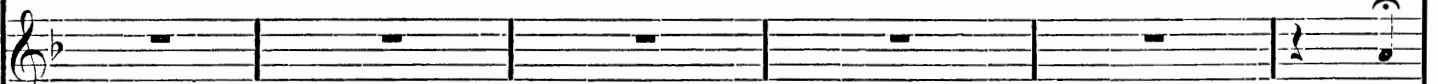
I'm here, and will not make you wait.
 Ich steh' zu Diensten schon be - reit.
 Non tar - do più, ec - co - mi quà!



rall. ad libitum.



But ah, be careful what you do, Such
 O weh, schon wie - der un - ge - schickt! Sie
 Ah - ime! ma veda un pò che fà' Col



Such
 Ich
 Col



cres. assai.

mf

p

a tempo.

tremb-ling movements nothing will a-vail, Her hand is all un-skill'd, 'tis plain; She
zit - tern ja und bringen's nicht zu Stand, ver - steh'n sich auch auf's Schmücken schlecht; auch
 suo tre-mar a nul-la si ver-rà, dav-ver mal-destra è la sua man, à

tremb-ling movements nothing will a-vail, My hand is all un-skill'd, 'tis plain; I
zit - tren, ach und bring' es nicht zu Stand, ver - steh mich auch auf's Schmücken schlecht; auch
 mio tre-mar a nul-la si ver-rà, dav-ver mal-destra è la mia man, à

pp

knows not how, her ef-forts on-ly fail, She tries, but los-es time in vain; The
da - rin scheint sehr un - ge - übt die Hand! Wir kom - men gar nicht vor - wärts recht; drum
 quel che par lei ab-big-liar non sà si sforza e perde il tempo in - van; d'un

know not how, my ef-forts on-ly fail, I try, but lose my time in vain; The
da - rin ist sehr un - ge - übt die Hand! ich kom - me gar nicht vor - wärts recht; die
 quel che par io l'ab-big-liar non sò mi sforza e perdo il tempo in - van; d'un

cause of such a tremb-ling hand, I can-not un-der-stand. If
ei - len wir, es wird schon spät, bald muss ich fer - tig sein; und
 tal tre-mar e ti-tu-bar ve-der non so'l per-chè, se

cause of such a tremb-ling hand, She can-not un-der-stand. Oh,
Furcht, dass Ih - nen weh ich thät' ver - wirrt mich o - ben - drein; drum
 tal tre-mar e ti-tu-bar ve-der non so'l per-chè, deh

f

she knows not the way, If she knows not the way, I'll dress my - self to -
wenn's nicht an - ders geht, und wenn's nicht an - ders geht, voll - end' ich's schon al -
 lei non sà abbigliar, se lei non sà ab-big-liar m'ab - bi - glie - rò da

par - don me, I pray, par - don me, I pray, I'm not to blame to -
wenn's nicht bes - ser geht, wenn's nicht bes - ser geht, so bitt' ich zu ver -
 vo - glia per - do - nar, vo - glia per - do - nar, che col - pa mia non

pp

- day! I'll dress my - self, to - day, I'll dress my - self to - day, ah ah ah
lein! Sehr un - ge - schickt sind Sie, sehr un - ge - schickt sind Sie, ha ha ha
 me! m'ab - bi - glie - rò da me, m'ab - bi - glie - rò da me, ah ah ah

- day! This trembling hand, I un - der - stand, ah! yes,
zeit'n! Sehr un - ge - schickt, sehr un - ge - schickt mei - ne
 è! Quel mio tre - mar, quel ti - tu - bar, deh! lo

p

(laughs.)

ah, I'll dress my - self, ah..... to - day! I'll dress my -
ha ha ha ha ha, ah..... sehr un - ge - schickt Und nun das
 ah, m'ab - bi - glie - rò da..... me! Mi ve - sti .

par - don me I pray, ah..... to - day!
Sa - che ist das nicht, ah..... ist das nicht!
 vo - glia per - do - nar à..... me!

f

Piu mosso.

- self!
Kleid!
ro!

No more, no more! I'm not with si-lence gift-ed!
Ge-nug, ge-nug, nicht län-ger darf ich schweigen!
Non più, non più, ta-cer non m'è con-ces-so!

What's coming
Was ha-ben
Che avvenne

now, what would you say? Ex-plain..... what would you
Sie, was ist ge-scheh'n? Er-klä- ren Sie sich
mai, che vuol dir ciò? Si spie- ghi, che vuol

I will the truth no more con-ceal!
Die Wahrheit muss ich ein-ge-steh'n,
Più a lungo il ver non ce-le-rò!

say?
frei!
dir?

How-e'er my fu-ture it may mould, I have re-solv'd it must be
Sollt auch zer-stö-ren ich mein Glück ent-schei-dend ist der Au-gen-gen-
Quand' io pur strug-ga'l mio avve-nir de-ci-so è già, si dee com.

Meno allegro piu ritenuto.

What myst'ry dost con-veal, Come speak, the truth re-veal!
Was macht Sie so ver-zagt, was ist's, das Sie ge-wagt!
 Qual mai tal mister, su par-li, di-ca'l ver!

told,
blick,
 pir, Fra-ter-nal
Es ist al-
 Di suora a

pp

Andantino con moto.

love burns with-in me, And inspires me to tell you here, Pray I now for Vla-di-mir,
lein Bru-der-lie-be die mir Muth zum Geständniss gibt, hier fleh' ich für Vla-di-mir,
 mor m'ar de in co-re ed i-spira al mio labbro ardir, qui pre-go per Vla-di-mir,

What is this myst'ry he will re-veal to me!
Was werd' ich hö-ren, was wird sich klä-ren mir!
 Qual mai mi-ste-ro, sve-lar im-pren-de-rà!

Who with love wastes away, Ask that thy heart, pi-ty should sway, I ask that pity thy warm heart should
der so in-nig Sie liebt! Gna-de für ihn, Gna-de für ihn, die glük'n-de Leidenschaft machte ihn
 che si strugge d'a-mor, pie-tà di lui fa-vel-li in cor, pie-tà, pie-tà vi fa-ve-lli in

(TO VLADIMIR.)

more-o - ver !
Nur wei - ter !
Eb - he - ne !

sway !
kühn.
cor !

He ne'er hath cour - age found
Selbst wag - te er es nicht;
Ei stes .so non o - sò,

to re - veal his af - fec - tion,
hier, um Lie - be zu wer - ben;
di seve - lar il suo affet - to,

Is't
ist's
Fia

true ?
wahr?
ver !

But hides the fire profound,
doch be - tet er Sie an,
la fiamma ceta og - nor,

That he feels, from de - tec - tion !
möcht für Sie freu - dig ster - ben !
che avvampar sente in pet - to,

O Heav'n!
Mein Gott !
Oh, ciel !

If soft - ly thy
Hier zu Ihren
Si dolce vi

Thought so bright,
Ja für - wahr,
O pen - sier,

What de - light !
ich er - starr !
lu - sin - ghier !

He ?
Wo ?
Lui ?

ten - der heart is waking, To tho'ts of a love so true, ah yes ! He will see it, he will
Fü - ssen fle - he ich um Er - barmen für sei - ne Noth, ach ja! er belauscht uns, er ist
par - li in cor cle - mente pensier d'un si fi - do a - mor, ah sì, ei ne ve - de, lo sa -

affrett. assai.

affrettando assai. colla voce.

speak out then, *gestehu Sie, parla - te!* what? *wo, che?* O heart *o sprecht, O cor* within *o eilt, nee sen* my breast, *sagt wo ti dei* be still! *er weilt! frenar!*

know, *nah, prä,* He will listen, *ja er hört uns, ei ne as-col -ta,* and will hear, *er ist da, l'u - di - rà,* If love should hope, not fear. *er fleht, er spricht durch mich, spe - rar po - trà?* Look *ach Oh!*

cres. assai.

allargando. a tempo.

on.... him with pitying eye, And do not a par-don to him de - ny, To him who such love doth on
ja.... die - ser Bru - der, der Ver - ge - bung und Gnade er - fleht durch mich, der Ihnen sein Le - ben weiht
 sia - te pie - tosa e alfin da voi non si ne - ghi a lui per - don, co - lui che vi sa - cra co -

ppp allargando. a tempo.

Ah! what ails me!
Ach was hör' ich!
 Ah, che sen - to!

thee be - stow, And that brother, that brother am I!....
e - wig - lich, hö - ren Sie, die - ser Bru - der bin ich!....
 tanto a - mor, quel fra - tel, quel fra - tel - lo io son!....

colla parte. f

L'istesso tempo.,
(aside, anxiously.)

I seem to dream, and fear that all may not be true, Is he
Ist's wahr *ist's Traum,* *hier zu ver - wei - len wag' ich kaum. Wohl war's*
 Mi par so - gnar e temo in - siem che non sia ver, egl' è

'Tis like a dream! She's
Jetzt ist es aus! *zer -*
 Mi par so - gnar, ell'

with me? What rapture in a thought so new, so new! I seem to
sehr fein, *und sei - ne Näh' muss ich jetzt flich'n; doch Pflicht* *ist zu ver -*
 von me, oh quan - ta gioja in tal pen - sier, so - gnar, so - gnar mi

here with me! Ah yes! She's still with me. 'Tis like a
stört mein Traum, *So woll - ten Sie mich flich'n,* *mir nicht ver -*
 è con me ah si ell' è con me, so - gnar mi

dream! She, standing there! But what's to be? Enough for
eih'n. *Ich geh' hi - nein* *mich schmücken dort.* *Sie wa - ren*
 par! Lei res - ti quà! Ma co - sa vuol? Ba - sti per

dream! will it then, fade! One sin - gle word! That asks for love!
zeih'n. Sie geh'n al - lein. *Sie wol - len fort?* *nur Ih - nen nah.*
 par! Co - sì sen va, Un mot - to sol! Le chie - do amor!

now, I scarce-ly know, I wish it so! Fate turns now
ju, *zu un - ge - schickt,* *ich 'geh'* *al - lein!* *Im Her - zen*
 or! An - cor nol so! no no, men vò! Se - ren ri -

And may I hope! But here, and now, Fate turns now
bin ich be - glückt, *wenn Sie* *ver - zeih'n!* *Im Her - zen*
 Spè - rar po - trò! Ma deh, ed or! Se - ren ri -

colla voce.

Tempo I. *cres. assai.*

kind - ly from sor - rows past, Hope beck - ons me on with a smile at last, Sweet
regt sich ein Hoff - nungs-quell, *es bleibt mir für e - wig sein Herz ge - weiht, es*
 tor - na il mio de - stin, m'ac - cen - na un ri - so la spe - me al - fin e

regt sich ein Hoff - nungs-quell, ihr blei - bet für e - wig mein Herz ge - weiht, es

voi - ces of faith, from a - bove, I hear. soft - ly whisp - 'ring words of
strah - let mir la - chend und son - nen - hell treu - er Lie - be Se - lig -
 te - ne - re vo - ci di fè, d'a - mor sus - su - rar mi sento in

cres,

Allegro. ff

love! The hour.... of sorrow's past, and love.... doth smile at last, love smiles at last.....
 keit! Ja strah - len wird mir bald der Lie - be Se - lig - keit, o Se - lig - keit.....
 cor! Se - re - no il mio de - stin m'accen - na un riso al - fin, spe-me d'a - mor.....

ff (To LYDIA.)

And Was Spe-

p (To VLADIMIR.) *ad libitum.* *Allegro. ff* (*aside.*)

Who asks for little, may yet hope for more! Voi - ces whis - per words of love!
 Ver - langen Sie auf einmal nicht zu viel! Se - lig - keit er - strah - let mir!
 Chi po - co chiede può sperar as - sai! Vo - ci son d'a - mor.... d'a - mor!

ad libitum. *ff*

may I hope then?
 darf ich hoffen?
 - rar che deggio?

fz

(At close of duet, LYDIA exit. VLADIMIR, who has conducted LYDIA to door L., stands a moment gazing after her. The four women enter softly R.)

NURSIDAH. Come, sisters, we cannot allow our lord and master to take this Christian maiden as a wife. Come, let us scratch out her eyes. (With a wild screech, run towards door L.) Ah! Revenge! revenge!

THE THREE OTHERS (the same). Revenge! revenge!

VLADIMIR (receives all four in his arms, surrounded by the wrathful women). For heaven's sake, ladies, don't come to blows! You are beside yourselves with rage. I comprehend the situation, and sympathize with you.

NURSIDAH. What, Christian maiden! you, too, hate your companion?

VLADIMIR. Hate? Quite the contrary!

NURSIDAH (jealously). Perhaps you would like to put yourself in her place.

VLADIMIR. No, upon my honor! Hear me, charming companions. A hundred thousand piastres shall be yours if you help to set us free—her and me.

NURSIDAH (undertone to DIONA). A hundred thousand piastres!

DIONA (the same). And we would be rid of them both!

VLADIMIR. But it must be soon—this very day. I give you my word of honor as an officer, that you shall receive the money.

NURSIDAH. Your word of honor as an officer?

VLADIMIR. Quite right. The word of honor which an officer over yonder has given to me,—a Russian lieutenant.

NURSIDAH. Whom you love?

VLADIMIR. Unspeakably! He and I are one in body and soul!

NURSIDAH. And he has many women in his harem?

VLADIMIR. Unfortunately he has not. Occidental civilization stupidly forbids a cavalry officer driving such a charming four-in-hand as you before his chariot of life.

ZULEIKA. But what shall we do?

VLADIMIR. Find us some means of escape. As I have said, a hundred thousand piastres are yours.

NURSIDAH (in undertone). You can trust in me: I will save you.

ALL FOUR. You can trust in all of us.

VLADIMIR (in undertone). Most glorious!

DIONA. But can we trust in you?

VLADIMIR. Upon my honor!

BESIKA. Honor? You are a woman!

VLADIMIR. Perhaps not so much as you think; and, if it will win your confidence, then, listen! The Princess Lydia is worshipped by a young Russian.

ZULEIKA. And this Russian,—where is he?

VLADIMIR. Not far from here.

ALL. Where? Where?

VLADIMIR. Will you swear to assist him?

ALL. We swear!

VLADIMIR. Well, then! (He stands c. All the women approach him simultaneously.)

IS IT A MAN?

No. 17.

SEXTETT.

MAESTOSO.

VLADIMIR & LYDIA.

VLADIMIR.

Well, then, know that this young Russian is my - self!
Nun denn, so wisst: jener junge Russebin ich selbst!
Ebben! sappiate quel giovane Russo - ie lo son!

They're all half crazed,
Ich mach Effect,
Faccio impression,

NURSIDAH & BESIKA.

DIONA & SULEIKA.

Ah! a man, a man, is't true?
Ha! Ein Mann, ein Mann, ist's wahr?
Ah! Un uom', un uom', fia ver?

a man, a man, is't
ein Mann, ein Mann, ist's
un uom', un uom', fia

So much amazed!
sie sind erschreckt!
stu - pi - te son!

They're whisp'ring
Sie lispeln,
Bis - biglian!

and smiling!
sie wispeln!
sor - ri - don!

true?
wahr?
ver?

With us he's jesting,
das ist un - glaublich,
Di noi si bur - la,

You are un - truthful,
ist ganz un - möglich,
non dice il ve - ro!

It can - not
es kann nicht
no non è

pp

Like startled doves, af - frighted, These maids fly up, ex - ci - ted
Wie ei - ne Schaar von Täubchen entflohn entsetzt die Weibchen
Al par di co - lom - bel - le a vol sen van' - le bel - le

If you breathe the name of
vor dem einz' gen Wörtchen
a quel sol pen - sier d'un

bè, no!
sein, nein!
ver, no!

We closely scan:
Schaut sie nur an;
Mi - ra - te un po

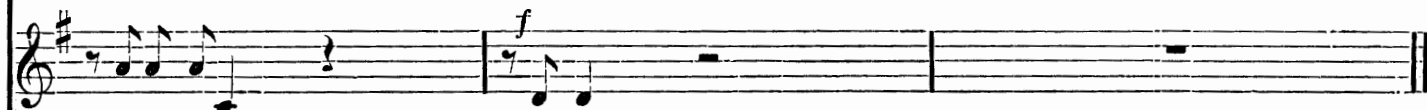
A man is she?
das soll ein Mann?
sequesto è un uom',

f *p*

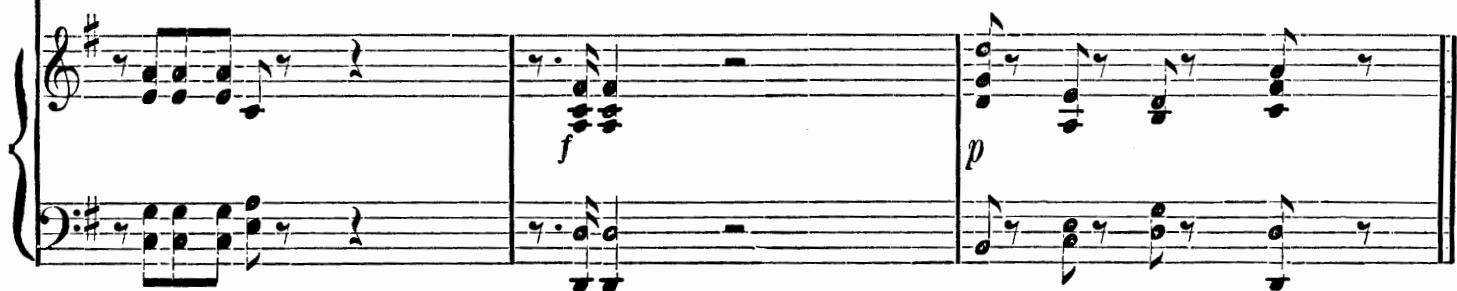
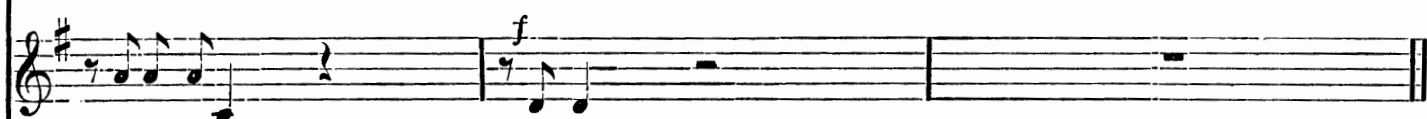
pp



man, If you on-ly speak of man! They go circling around in their flight, But soon alight, re- cover'd from their
 Mann, vor dem ein'gen Wörtchen Mann; doch bald kommen sie wieder heran, Geduld, Geduld, sie rücken wieder
 uom', a quel sol pensier d'un uom', pur in bre-ve ri-tor-nano a vol, quel va-go stuol ri-tor-na in breve a



What then are we? No, no!
 was sind wir dann? Nein, nein!
 che siamo noi? No, no!



Moderato.



fright!
 an!
 vol!

- | | |
|--------------|---|
| 1. NURSIDAH. | { Thou a man? it can - not be! Face and form say no, you see,
Du ein Mann? das glaub' ich nicht, Lü - gen straft dich dein Gesicht! |
| 2. DIONA. | { Tu se'un uom' no non può star, ti smentisce il viso, il far!
Thou a man? no, say not so! 'Twould be falsehood, lies, you know,
Du ein Mann? das kann nicht sein, leh - ret doch der Au - genschein, |
| 3. ZULEIKA. | { Tu se'un uom' no non lo dir, non t'in - fin - ger, non men - tir,
Thou a man? no 'tis not true! Men could nev - er laugh like you!
Du ein Mann? das ist nicht wahr: solch ein schelmisch Au - gen-paar, |
| 4. BESIKA. | { Tu se'un uom' no non è - ver, con quel ri - so lu - singhier?
Thou a man? it makes me laugh! Where do men have e'en the half
Du ein Mann? 'sist lä - cher-lich. nie - mals fand bei Männern ich,
Tu se'un uom' da ri - der fa, do - ve mai ve - du - to s'hà |

Moderato.



Ro - sy cheeks, like those you wear — Man ne'er boasted such a pair! Ro - sy cheeks, like those you bear,
Ro - sen - wan - gen so wie die sah bei Männern ich noch nie? Ro - sen - wan - gen so wie die
 ro - see go - te quali hai tu sah le vanta un uom', mai più! ro - see go - te quali hai tu,
 Lit - tle feet, like those you own, Are, thank heav'n, for us a - lone! Lit - tle feet like those you own,
sol - che Ta - ille zierlich schlank gibts bei uns nur, Al - lah Dank! ja nur wir sind zier - lich schlank,
 due pie - di - ni come i tuoi grazie al ciel li abbiam sol noi! du pie - di - ni come i tuoi
 Mer - ry glance, like that you throw, Eye of man could nev - er show! Mer - ry glance like that you throw,
sol - che Bli - cke lieb - entbrannt ha - ben wir al - lein zur Hand! sol - che Bli - cke lieb - ent - brannt
 co - si vis - pe mai non son le pu - pil - le d'un gar - zon! co - si vis - pe le pu - pille
 Such a charming mouth as this, With such co - ral lips to kiss! Such a charming mouth as this,
sol - che Lip - pen ro - sig zart oh - ne ei - ne Spur von Bart! sol - che Lip - pen ro - sig zart
 in un uom', co - tal bo - cchin con quel la - bro co - ral - lin! con quel la - bro, quel bo - cchin

Piu mosso.

men don't wear, no! Ha, ha, ha, ha, ha, ha, ha, ha, ha, Thou a man? it can - not be!
sah ich nie, nein! Ha, ha, ha, ha, ha, ha, ha, ha, ha, du ein Mann? das glaub' ich nicht,
 quali hai tu, no! Ah, ah, ah, ah, ah, ah, ah, ah, ah, tu se'un uom' no non può star,
 ours a - lone, yes! Ha, ha, ha, ha, ha, ha, ha, ha, ha, Thou a man? no, say not so!
Al - lah Dank; ja! Ha, ha, ha, ha, ha, ha, ha, ha, ha, du ein Mann? das kann nicht sein,
 ab - biam noi, si! Ah, ah, ah, ah, ah, ah, ah, ah, ah, tu se'un uom' no non lo dir,
 Men ne'er show, no! Ha, ha, ha, ha, ha, ha, ha, ha, ha, Thou a man? no 'tis not true!
ha - ben wir; ja! Ha, ha, ha, ha, ha, ha, ha, ha, ha, du ein Mann? das ist nicht wahr,
 mai non son, no! tu se'un uom' no non è - ver,
 made to kiss, no! Thou a man? it makes me laugh!
oh - ne Bart; ach! du ein Mann? 'sist lä - cher - lich.
 co - ral - lin, no! tu se'un uom' da ri - der fa,

ALL 4.

ha, ha, ha, ha, ha, ha, ha, ha, ha, Thou a man? It can - not be!
ha, ha, ha, ha, ha, ha, ha, ha, ha, du ein Mann das glaub' ich nicht.
 ah, ah, ah, ah, ah, ah, ah, ah, ah, tu se'un uom' no non può star!
 2d, 3d & 4th verses as above.

4. VLADIMIR.

Too ma - ny charms and gra - ces You are pleased to find in me; Half
Ihr sagt mir schö - ne Sa - chen und so man - che Ar - tig - keit, die
 Son trop - pe le bel - lez - ze che vi piace in me sco - prii, le

those your fan - cy tra - ces, Might well make me vain, you see! You err, come touch me,
mich könnt' ei - tel ma - chen, doch im Irrthum Ihr nur seid. Und weil Euch hol - den
 vo - tre gen - ti - lez - ze ben mi fan - no in su - per - bir, sba - gli - aste, ed or mi

brave - ly, Proof you'll find I'm not a miss. Then on each mouth I'll naively leave a
Tau - ben ich Be - wei - se ge - ben muss, mag Je - de mir er - lau - ben ei - nen
 toc - ca il mio sesso à voi pro - var e quin - di un bacio in boc - oa vi vo

kiss!
Kuss!
dar!

Ah, yes! a kiss thus of-fered, As a proof of sex may serve; A young man's lips will
Ach ja ein zärt-lich Küsschen ist der si-cher-ste Be-weis; bei Männern sind die
 Ah! si, so-ave un ba-cio può di prova an-cor ser-vir le la-bra d'un gar-

p

swift-ly Send a thrill thro' eve-ry nerve! So, if your lips are not like ice, But like a bright flame
Küs-se gar so süss, so glühend heiss, wenn sie das so ver-steht, und das so ähnlich tref-fen
 zo-ne fan-no ardere e fre-mir, se il lab-bro tuo del par ge-lar ne faccia ed av-vam

burn, That you're a young man, sweet and nice, To doubt no more, we'll learn. Come kiss me now!
 kann, dann zweifeln wir nicht län-ger, dass sie wirklich sei ein Mann. Ein Küsschen hier,
 par che un garzon - cel tu si - a io non più du - bi - te - rò. Vien-mi ba - ciar,

Come kiss me
 Ein Küss - chen
 Vien - mi ba -

cres.

Enter LIDIA dressed in Turkish costume.

without de-lay,
beweist es mir,
 più non tardar,

The rid - dle's key thou'lt quick-ly show, If thou'rt a man, we soon shall
es soll sich zei - gen of - fen - bar, ob Eu - er Wort auch wirklich
 l'in-do - vi - nel sie spie-ghe - rà, se sei un uom' lo si sa-

now!
hier,
 ciar,

without de - lay,
beweist es mir,
 più non tar - dar,

The rid - dle's key will show, If thou'rt a man or
es soll sich zei - gen ob auch Al - les wirklich
 l'in - do - vi - nel se sei un uom' lo si sa-

Hold
Hal - tet
 Fermao -

Andantino con moto.

up!.....
 ein!.....
 là!.....

(Angrily.)

no! I'd like to see What right has she To thus pro - hi - bit This fair ex-
 wahr! Das ist nicht schlecht, mit welchem Recht will sie uns weh - ren uns zu be-
 prà! E bel - la inver, con qual po - ter la vien proibir - ci or d'i - stru-

Andantino con moto.

LYDIA.

-hib - it That goes, forsooth, To show the truth, Our mouths just missing The proffer'd kissing, Why? Be-
 -leh - ren, was schadet's ihr, wenn wirklich wir, um mehr zu wis - sen, uns las - sen küssen! spricht! Da-
 -ir - ci, gl'è per sa - per a fondo il ver, che offriam su - ga - ci la bocca ai ba - ci! Che? Co-

-cause I have the right! And he is greedy, quite. Now cease this vain con - tention, About a foolish
 zu hab' ich ein Recht, ein un - an - tast - bar Recht; drum spart eu - er Be - mü - hen, und ei - fert nicht so
 de - stodritto io l'ho, ed in - con - teso egli è la gara ces - si al - fi - ne del va - no lu - sin-

flirt; No kiss - es or ca - resses Must you from me di - vert! I
 sehr, in Eu - er Netz ihn zie - hen, gelingt Euch nimmer - mehr! Er
 gar, nè vez - zi nè mo - i - ne la pos - so - no ten - tar! In

If true, pray tell us why?
 O sprich, wie so, wa - rum?
 Davver? oh di! perche?

allargando il tempo.

try..... to con - ceal, in vain, The flame that with - in me is burn - ing bright; To
 ist's..... dem ich mich ge - weiht, für den tief im Her - zen die Flam - men glüh'n, er
 van..... ten - ter - ei ce - lar la fiamma che m'ar - de pos - sen - te in sen, a

mf allargando colla voce.

him I de - vote all the love's sweet pain Of this fond and this on - ly de -
 ist mei - ne Welt, mei - ne Se - lig - keit, ich ge - steh' es ja ich lie - be
 lui ogni af - fet - to io vò sa - crar di quest' al - ma mio u - ni - co
 cres. *rallent. assai.*

Allegro giusto.

To be sung very evenly and softly to the end.

That heav'n have pi - ty, let us now de - mand! When at eve ning
 Ihr seid von Gott zum Schutze uns ge - sandt! Abends, wenn vom
 Vi manda il ciel ch'eb-be di noi pie - tà! Quando a se - ra

friendship be this right hand! When at eve-ning
 söh-nung die Ret-tungshand! Abends, wenn vom
 pe-gno s'ia d'a - mi - stà! Quando a se - ra

f *fp* *pp* *p*

Allegro giusto.

friendly shadows Shroud the skies with their dark veil, Then the work must be accomplished, With strong hearts it
 Mi-na-ret der Ruf er-tönt zum Nacht-ge-bet, sei's vollbracht, doch ha-bet Acht, dass nicht Verdacht vor-
 svolga il cie-lo d'ombre ami-che fosco un vel, l'opra al-lor si dee com-pir con for-te cor, con

friendly shadows Shroud the skies with their dark veil, Then the work must be accomplished, With strong hearts it
 Mi-na-ret der Ruf er-tönt zum Nacht-ge-bet, sei's vollbracht, doch ha-bet Acht, dass nicht Verdacht vor-
 svolga il cie-lo d'ombre ami-che fosco un vel, l'opra al-lor si dee com-pir con for-te cor, con

cannot fail. Keep on guard, with courage steel'd, Be our plans with care conceal'd, So that nothing
her erwacht. Sorgt, dass uns kein Lauscher hört; dann wär un - ser Plan zerstört, und die Flucht ist
fran - co ardir. Ma convien all' er - ta star, il disegno ap - pien ce - lar, che non possa al-

cannot fail. Keep on guard, with courage steel'd, Be our plans with care conceal'd, So that nothing
her erwacht. Sorgt, dass uns kein Lauscher hört; dann wär un - ser Plan zerstört, und die Flucht ist
fran - co ardir. Ma convien all' er - ta star, il disegno ap - pien ce - lar, che nol possa al-

be reveal'd, Ere the day is o'er, Shall freedom smile on us once more. Keep on guard, with courage steel'd, All conceal,
dann verwehrt. Stehet ihr uns bei, so sind wir heut noch Al - le frei. Doch mit Vorsicht und Bedacht leis' und sacht,
cun sventar; si n'ar - ri - de - rà quest' og - gi an - cor la liber - tà, ma convien all' er - ta star, for - te cor,

be reveal'd, Ere the day is o'er, Shall freedom smile on us once more. Keep on guard, with courage steel'd, All conceal,
dann verwehrt. Stehet ihr uns bei, so sind wir heut noch Al - le frei. Doch mit Vorsicht und Bedacht leis' und sacht,
cun sventar; si n'ar - ri - de - rà quest' og - gi an - cor la liber - tà, ma convien all' er - ta star, for - te cor,

naught re - veal. Now the work must finish'd be, Ere day is o'er, Shall freedom smile once more!
ha - bet Acht! Wenn Verdacht hier nicht erwacht, so wird's vollbracht und Freiheit bringt die Nacht.
 fran - co ardir, l'opra al - lo - ra dee ries - cir, v'ar - re - che - rà la not - te li - ber - tà!

naught re - veal. Now the work must finish'd be, Ere day is o'er, Shall freedom smile once more!
ha - bet Acht! Wenn Verdacht hier nicht erwacht, so wird's vollbracht und Freiheit bringt die Nacht.
 fran - co ardir, l'opra al - lo - ra dee ries - cir, v'ar - re - che - rà la not - te li - ber - tà! SOLO.

pp SULEIKA.

With this
 Nur den
 Questa

pp BESIKA.

key, un - lock the wick - et Of the clois - ter near the thicket. Down the lad - der, soft - ly, mind you, You will
Schlüssel auf - be - wahren, oh - ne ihn gäb es Ge - fah - ren! Durch die Trep - pe in den Kcl - ler und dann
 chia - ve las - cio schiude del - la chiostra che ci chiude! Per la sca - la giù scen - de - te e in giar -

pp NURSIDAH.

in the gar - den find you! Ea - sy passage then you'll get On the riv - er, fro - zen
vorwärts im - mer schneller. Ue - ber den ge - fror - nen Fluss trägt Euch dann der schnelle
 din vi tro - ve - re - te. Fa - cil varco il fiu - me poi vi da - rà coi ge - li

If the darkness us a-vail, In our work we cannot fail, Strong in heart! Bold in deed, In this work
Sind wir nur auf unsrer Hut, muss ge-lin-gen Al-les gut, darum Muth, kal-tes Blut, auf der Hut
 Se sappiamo all' er-ta star non può l'o-pe-ra mancar, for-te cor, fran-co ardir, vuoi si ognor

a due.

yet! If the darkness us a-vail, In our work we cannot fail, Strong in heart! Bold in deed, In this work
Fuss! Seid ihr nur auf Eurer Hut, muss ge-lin-gen Al-les gut, darum Muth, kal-tes Blut, auf der Hut
 suoi! Se sa-pete all' er-ta star non può l'u-pe-ra mancar, for-te cor, fran-co ardir, vuoi si ognor

mf *pp*

we'll succeed. When at evening, friendly shadows shroud the skies with their dark veil, Then the work must
dann ist's gut! Abend's wenn von Mi-na-ret der Ruf er-tönt zum Nacht-ge-bet sei's vollbracht, doch
 per rius-cir. Quando à se-ra svolga il cie-lo d'ombre ami-che fosco un vel, l'o-pa allor si

we'll succeed. When at evening, friendly shadows shroud the skies with their dark veil, Then the work must
dann ist's gut! Abend's wenn von Mi-na-ret der Ruf er-tönt zum Nacht-ge-bet sei's vollbracht, doch
 per rius-cir. Quando à se-ra svolga il cie-lo d'ombre ami-che fosco un vel, l'o-pa allor si

pp

be accomplish'd, With strong hearts we can-not fail, Keep on guard, with courage steel'd, Be our plans with
ha - bet Acht, dass nicht Verdacht vor-her erwacht. Sorgt, dass uns kein Lauscher hört, dann wär' un - ser
 dee com - pir con for - te cor con fran-co ardir. Ma convien all' er - ta star, il disegno ap-

be accomplish'd, With strong hearts we can-not fail, Keep on guard, with courage steel'd. Be our plans with
ha - bet Acht, dass nicht Verdacht vor-her erwacht. Sorgt, dass Euch kein Lauscher hört, dann wär' Eu - er
 dee com - pir con for - te cor con fran-co ardir. Ma convien all' er - ta star, il disegno ap-

care conceal'd, So that nothing be reveal'd. Ere the day is o'er, Shall freedom smile on us once
Plan zerstört, und die Flucht ist dann verwehrt, ste - het ihr uns bei, so sind wir heut' noch Al - le
 pien ce - lar, che non possa al - cun sven-tar; si v'ar - ri - de - rà quest' og - gi ancor la li - ber-

care conceal'd, So that nothing be reveal'd. Ere the day is o'er, Shall freedom smile on us once
Plan zerstört, und die Flucht ist dann verwehrt, ja wir stehn' Euch bei, so seid ihr heut' noch Al - le
 pien ce - lar, che non possa al - cun sven-tar; si v'ar - ri - de - rà quest' og - gi ancor la li - ber-

more! Keep on guard, with courage steel'd, Strong in heart, bold in deed, Thus the work will
frei! Doch mit Vor-sicht und Bedacht, leis' und sacht, ha-bet Acht, wenn Ver-dacht hier
 tà! Ma con-vien all' er-ta star, for-te cor, fran-co ardir, l'o-pra al-lo-ra

more! Keep on guard, with courage steel'd, Strong in heart, bold in deed, Thus the work will
frei! Doch mit Vor-sicht und Bedacht, leis' und sacht, ha-bet Acht, wenn Ver-dacht hier
 tà! Ma con-vien all' er-ta star, for-te cor, fran-co ardir, l'o-pra al-lo-ra

Poco meno.

sure succeed. Ere day is o'er, Will freedom smile once more! Yes, be-fore day is o'er. Freedom
nicht erwacht, so wird's vollbracht, und Freiheit bringt die Nacht! Heu-te Nacht, sei's vollbracht, still und
 dee rie-scir v'ar-re-che-rà la not-te li-ber-tà! Cauti o-gnor, ne da-rà que-sta

sure succeed. Ere day is o'er, Will freedom smile once more! Yes, be-fore day is o'er. Freedom
nicht erwacht, so wird's vollbracht, und Freiheit bringt die Nacht! Heu-te Nacht, sei's vollbracht, still und
 dee rie-scir v'ar-re-che-rà la not-te li-ber-tà! Cauti o-gnor, ne da-rà que-sta

here shall smile once more! Yes, be - fore day is o'er, Freedom here shall smile once more! Ere
lei - se, fein be - dacht, heu - te Nacht sei's voll-bracht, still und lei - se, fein be - dacht, nur
 not - te li - ber - tà. Cauti o - gnor ne da - rà que - sta not - te li - ber - tà. All'

here shall smile once more! Yes, be - fore day is o'er, Freedom here shall smile once more! Ere
lei - se, fein be - dacht, heu - te Nacht sei's voll-bracht, still und lei - se, fein be - dacht, nur
 not - te li - ber - tà. Cauti o - gnor ne da - rà que - sta not - te li - ber - tà. All'

Andantino con moto.

dimin. day is o'er, We'll smile once more!
still be - dacht bis es voll - bracht.
 er - ta star, non può man - car!

ppp

ppp

ppp

ppp

dimin.

(After the Sextette, all exit R. When the stage is empty, MUSTAPHA enters from background, and looks around.)

MUSTAPHA. Nobody here; so much the better. (Calls out.) Bring in the Russian envoys!

(Two officers enter, leading JULIAN and STEIPANN blindfolded between them. When they reach the foreground, the bandages are taken from their eyes. The officers exeunt. MUSTAPHA stands in background, and looks out at window.)

JULIAN (who, like STEIPANN looks around in a dazed manner). Ah! (saluting). Salem! aleikum! Have the honor! What? Nobody here?

STEIPANN (weaponless, otherwise dressed as in first act; carries a bag with him large enough to hold VLADIMIR'S uniform). Ah, Mr. JULIAN! there is some kind of Mussulman back there. (Lays his bag on the floor.)

JUL. (salutes several times). Effendi! salem aleikum! Allah, il Allah! Rahat lekum. (Mustapha does not move.)

JUL. My supply of Turkish is exhausted. Steipann, suppose you try. STE. I know only three Turkish words. *Rachi*, *pillaw*, and *bakshish*; that last meaning a fee. Suppose we try that. (Bawls out.) *Bakshish!*

MUSTAPHA (comes quickly forward with a servile salaam). Effendi! JUL. The word "fee" has a wonderful effect in all languages! (To Mustapha.) Where is his excellency?

MUSTAPHA. You will soon be permitted to sun yourself in his presence.

JUL. And may I be permitted to ask in whose presence I am sunning myself at present?

MUS. I am Mustapha, guardian of the harem.

JUL. O fortunate man! So the care of the many better halves of his excellency is entrusted to you?

MUS. (shakes his head negatively). Evett! Yes!

VLADIMIR (enters R., now dressed in Turkish costume). His voice! It is he, with Steipann! Julian, my dear old boy! how are you? (They embrace.)

STE. (aside). Holy Petrovitch! the lieutenant!

MUS. (swinging his whip). Allah kerim! Apart, apart! March in there, bold girl! or—

STE. Beg pardon! but, my dear Kislar aga!—

MUS. Silence, Giaour! It would cost me my head if his excellency should learn that the sanctity of his harem had been violated.

JUL. (presses a coin into his hand; leads him aside. In undertone.) Hush! Make no fuss about it. She is my sweetheart.

MUS. I understand.

VLA. (takes him aside. In undertone). Don't make any fuss about it: I am his sister.

MUS. Impossible!

STE. (as VLADIMIR and JUL. embrace once more, takes MUS. aside. In undertone). Let up, a little, Moslem: she is his wife. [Gives him money.]

MUS. (astonished). Allah kerim! His sister, his sweetheart, and the mother of his children! Oh, these Muscovites!

VLA. (in undertone to JUL.). You come with ransom for Lydia and me. Hold Mustapha's attention for a moment: I want to speak a word with Steipann. (Calls.) Steipann!

STE. Lieutenant!—fairest Fatinitza, I meant to say.

JUL. (approaches Mustapha, takes him by the arm). We will leave them by themselves a moment, Effendi. He is her long-lost father!

MUS. Allah bilier! What relations!

(JUL. speaks with him in undertone, and conducts him to back-ground.)

VLADIMIR (has been with STEIPANN at background, where they have spoken animatedly together, and shown him the key secretly. In undertone). Here is the key.

STE. I understand, lieutenant! [Takes the key and points to the bag.] I thought I would bring your uniform along, in case you wanted it.

MUS. (listens). Allah kerim! The pasha is coming! Away, maiden! away to your chamber!

VLA. (embraces JUL. In undertone). I have told Steipann everything. Now, try to send him back to our camp as soon as possible.

MUS. (flourishing his whip). Away, or we are lost!

VAL. (embraces STE. In undertone). Now, take care and be vigilant.

MUSTAPHA (tears VLADIMIR away and shoves him towards the door). Off with you now, or we shall lose our heads!

(VLADIMIR exit with bag, which STEIPANN flings after him. IZZET PASHA appears in background, c.)

MUSTAPHA (going to meet him—makes salaam). The Russian envoys, your highness! (JUL. makes a deep bow. STE. salutes.)

IZZET (nods condescendingly). Kosh geldin! you are welcome! (To MUSTAPHA, without turning his head). Mustapha!

MUSTAPHA. Effendim?

IZZET (as before). Coffee! tobacco!

MUSTAPHA (makes salaam, and, stepping backwards, calls, R.). Ka-édshi! Chibudshi! (Three negro boys bearing coffers, and three with long Turkish pipes, hurry in, R.)

IZZET (offers JULIAN the place of honor, and shows STEIPANN to a divan lower down and near JULIAN. He seats himself at JULIAN'S side, crossing his legs in Turkish style, which the others awkwardly attempt to imitate. With dignity, to JULIAN). You have come, O stranger, to offer me a ransom for one of my prisoners.

JUL. For both of them, your highness.

IZZET. Then you will be disappointed. I shall retain the charming Lydia for myself. As for the other, she is nothing to me.

JUL. (aside.) So much the more to the general.

IZZET. I will return her—in exchange for money, of course. Now, what do you offer for Fatinitza?

JUL. (coolly, as if computing.) Ahem!

MUSTAPHA (steals to IZZET, whispers quickly). Your highness, she is his wife.

IZZET (aside, rubs his chin slowly and proudly). Then I will press him.

JUL. (smoking). Well, your highness, I think a thousand roubles is plenty for her.

IZZET (protesting). Oh, she is worth five times that sum!

JUL. Five thousand roubles? Your highness must be jesting! I will give two thousand.

IZZET (cold-blooded). Four thousand: those are bottom figures!

JUL. (calmly smoking). Then I guess we'll let you keep her, and welcome, your highness.

IZZET (with vexation). Allah, il Allah! I keep your wife?

JUL. She has a lot of faults: her greatest is a total lack of womanly qualities. (IZZET rises, JULIAN and STEIPANN the same. The slaves take the pipes and withdraw.)

IZZET. In spite of that she will cost you thirty-five hundred. But I will give up Lydia at no price. Her *Kismét* willed that she should fall to me, and she shall never have cause to regret it.

JUL. *Kismét?*

IZZET. Yes, *Kismét*,—Mussulman for fate.

JUL. Ah, I understand.

IZZET. We go it blind on *Kismét*.

JUL. Well then, will your highness allow me to despatch this good man [indicating STEIPANN] with a letter to Count Kantchukoff, whom I must inform of your inexorable will?

IZZET. You may. (Calls as before.) Mustapha!

MUSTAPHA (comes forward). Effendim?

IZZET (in undertone). Have this man conducted with bandaged eyes as far as the river.

MUSTAPHA. And the other?

IZZET. Remains my guest.

JUL. (writes. In undertone.) Now, Steipann, tell the general six thousand men are not enough: we need twenty thousand.

STE. All right, sir. (MUSTAPHA blindfolds him, and leads him away.)

IZZET. Until the return of the Muscovite, O stranger! you shall partake of Izzet Pasha's hospitality. (Claps his hands.)

SERVANT (enters R.). Effendim?

IZZET. Champagne! (Exit servant.)

JUL. (aside). Three claps of the hand mean Champagne in Turkish. I must make a note of that! (Aloud.) I had an idea that wine was forbidden to Mussulmans.

IZZET. Champagne is no wine.

JUL. O Veuve Cliquot! could you only hear that?

(Two servants bring two pails of ice with champagne-bottles, and also two very handsome beer schooners; place the whole on very low tables before the two.)

JUL. What is champagne, then, if it is not wine?

IZZET. Yellow soda-water.

JUL. (looks wonderingly at the size of the glasses, and says). Schooners!

(Drinks) Very good!

IZZET (drinks, grows merrier). And if it were wine I wouldn't care a fig. I am a reform Turk! (Drinks.) Haha! reform is a good word! How do you like it, stranger?

JUL. First-class, your highness; but I will no longer remain a stranger to you. I am Julian Hardy, an American journalist.

IZZET (drinks). Aha! an Effendi—who—

JUL. (drinks and pours for both). Who knows, sees, hears, and listens to everything; puts it on paper; ventilates every question.

IZZET (drinks). A paper ventilator! Aha!

JUL. (merrily). You've said it, pasha!

IZZET. Well, and are you going to ventilate me?

JUL. The article is already in my head.—"Izzet Pasha, or the Practical Reform Turk."

IZZET. Very good! Here's to you, Hardy Effendi!

JUL. (touches glasses with him). The same to you, old boy! You're a trump of a Pasha! You're making heaven of earth! What splendid champagne! What an enchanting existence! And this *Kismét*, this delightful *Kismét!*

IZZET. Yes, *Kismét*,—neck or nothing!

EVERY AUTHOR IS AT BEGINNING.

No. 18.

KISMET DUET.

Allegro con Spirito.

IZZET PASCHA.

1. Ev' - ry au - thor is at be -
 2. Ev' - ry bride is at first be -
 1. Je - der Trin - ker ist an - fangs
 2. Je - des Weibchen hält an - fangs
 1. Ogni au - to - re è da prin -
 2. Ogni spo - sa è da prin -

JULIAN.

- gin - ning, Hope - ful ev - er, Hope - less nev - er! Ev' - ry maid - en is at be -
 - gin - ning, Lov - ing ev - er, Sau - cy nev - er! Ev' - ry hus - band is at be -
 nuch - tern, doch das gibt sich, ja das gibt sich! Je - des Mädchen ist an fangs
 Frie - den, doch nicht lan - ge, ach nicht lan - ge! Je - der Eh'mann hofft zu ge -
 ei - pio spe - ran - zo - so! spe - ran - zo - so! O - gni to - sa e da prio -
 ei - pio a - mo - ro - sa, a - mo - ro - sa! O - gni spo - so e da prin -

IZZET.

- gin - ning Tim - id ev - er, Bra - zen nev - er! If then the world the
 - gin - ning Hap - py ev - er, Ug - ly nev - er! But when the up - per
schüchtern, doch das gibt sich, ja das gibt sich! *Der Nüch - ter - ne wird*
bie - ten, doch nicht lan - ge, ach nicht lan - ge! *Bald wach - sen un - sern*
 ci - pio schi - fil - to - sa, schi - fil - to - sa! Se il pu - bli - co di
 ci - pio ven - tu - ro - so, ven - tu - ro - so! Ma Palza à un trat to

JULIAN.

au - thor hiss - es, That is his Kis - met! If then the maid risks al - in kiss - es,
 hand she's tak - ing, That is her Kis - met! He sometimes feels his head is ach - ing,
tau - meln müs - sen, das ist sein Kis - met! *Die Schüch - ter - ne fängt an zu kü - ssen,*
Täubchen Kral - len, das ist ihr Kis - met! *Der Mann hält still, lässt sich's ge - fal - len,*
 poi lo fi - schia gl'è il suo Kis - met! Se ai ba - ci poi el - la s'ar - ris - chia
 poi la cre - sta gl'è il suo Kis - met! Ma à un trat - to ei sen - te mal di te - sta

IZZET.

JULIAN.

That is her Kis - met! And when with tri - als his life doth fill! And she for kiss - es is
 That is his Kis - met! And yet, while showing her teeth at will! And he while rubbing his
das ist ihr Kis - met! *Und wenn der Trinker am Bo - den liegt! Und wenn die Sprö - de sich*
das ist sein Kis - met! *Und hat die Frau ei - nen Freund da - bei! Und spürt der Mann schon das*
 gl'è il suo Kis - met! E lui trà fisci as - sorto al - lor! E lei dei ba - ci cer -
 gl'è il suo Kis - met! E lei mostran - do i denti al - lor! E iui pal - pan - dosi il

IZZET. JULIAN. IZZET. JULIAN. (both together.)

seek - ing still, He'll say: She'll say: Kis - met! Kis-met! Modes and women, both are fate,
 poor head still, She'll say: He'll say: Kis - met! Kis-met! *Drum, wenn Lieb' und Wein Dir winkt,*
en - dlich fugt, seufzt er: seufzt sie: Kis - met! Kis-met! Mode e fem - mi - ne è de - stin,
Hirsch - ge - weih, seufzt sie: seufzt er: Kis - met! Kis-met!
 - cando an - cor! Di - rà! Di - rà: Kis - met! Kis-met!
 capo an - cor! Di - rà! Di - rà: Kis - met! Kis-met!

Ev-er changeful a - like, are they! Drain the cup of joy to - day, Don't de - lay, Love, a -
ja, dann küsse und trink, ju - che! *Wech - sel herrscht von A bis Z,* *fa das bringt dein Kis -*
 sou mu - ta - bil del par dav - ver, liba il nap - po del piacer, non tar - dar ad a -

- way, Who knows what may be soon his Kis - met, Who knows what soon will be his Kis - met, Kis - met!
 - met, Kis - met, Kis - met, *das bringt dein Kis - met, Kis - met, Kis - met, das bringt dein Kis - met, Kis - met!*
 - mar, chi sà, do - man, qual' è il tuo Kis - met, chi sà, do - man, qual' è il tuo Kis - met, Kis - met!

JULIAN. Oh, what a pity, Pasha, that the Koran forbids you to show me your harem!
 IZZET (*who has got very jolly*). The Koran forbids nothing of the sort!
 JULIAN. What! Really?
 IZZET. Haha! No, of course not! (*Merrier.*) We Moslems made the rule ourselves.
 JULIAN. Well, if that is so, brother Pasha, then—you know—just give me an introduction to your wives.
 IZZET. Yok! yok! That wouldn't do.
 JULIAN. Only think what a chance it is to make you famous! When I sling off an article, "Izzet Pasha's Harem, the Practical Reform Turk"—
 IZZET (*with a pleased grin*). Haha! That wouldn't be bad.
 JULIAN. I will call you the finest *connoisseur* of feminine beauty.
 IZZET (*as before*). That's just what I am—you bet!
 JULIAN. I will describe the charms of each wife in the most enthusiastic and poetical style.

IZZET. That *would* be fame. It will be a good advertisement,—give me a chance to sell the whole four of them. The women are about as good as new! So you shall see them, brother.
 JULIAN. That's right! Trot 'em out, old boy!
 IZZET (*has gone to door R., turns around, somewhat unsteady on his legs and in his speech*). But simply look at them. Remember, now, simply look at them!
 JULIAN. I understand. In our exhibitions it always says, "Please, do not handle the goods."
 IZZET (*very jolly*). Yes, that's what I meant! (*Claps his hands three times.*)
 MUSTAPHA (*enters*). Effendi?
 IZZET. The women!
 (*MUSTAPHA takes a set of four bells, each of a different tone, which he sounds during the following.*)
 IZZET (*to JULIAN*). Now you shall see how a wise wife knows the sound of her own bell. (*At the first bell NURSIDAH appears, at the second, DIONA, &c. All are concealed in veils and sheets.*)
 JULIAN. By Jove! they are trained like dogs in a circus!

BELL SO SILVERY.

No. 19.

BELL SEXTETTE.

Allegretto Moderato.

NURSIDAH.

JULIAN.

IZZET.

all are a-like now to me! This is Nar-si-da, a tri-ple dear, Six thousand crowns paid I for her
Kerl, welche kostba-re Perl! *Ja Nur-si-dah köm't sehr theuer mir:* *zehntausend Pias-ter gab' ich da-*
la-ta ri-corda un ur-ri! *Quest' è Nar-si-da, fu cara un pò,* *sei-mi-la pias-tre pa-ga-ta*

tr

SULEIKA.

here! Bell so silv'-ry, thy sweet ring-ing On us calls to be near at hand,
für! Sil-ber-glück-chen ru-fen hel-le hier zur Stel-le des Ha-rem's Frau'n
tho! Ar-gen-ti-no camp-a-ni no qui ne ap-pel-la col suo te-nor,

p dolce assai.

JULIAN.

To o-bey our Bashaw's late com-mand. If I mis-take not, the dam-sel is
und wir kom-men, was Neu-es zu schau'n. *Ent-zü-ckend schöu um den Kopf zu ver-*
pronte al cen-no già s'iam del sì-gnor! *Se non m'in-gan-no gen-ti-le mi-!*

IZZET,

fair! This is Zu-lei-ka, both fair and ripe, For her I did exchange a Turkish pipe!
dreh'n. *Su-lei-ka dank' ich dem Zu-fall blos,* *hab' sie ge-wonnen auf ein Tür-ken-los!*
par! *Zuleika è des-sa vizzo-sa ell' è,* *l'ho avuta in cambio da un nar-ghi-le!*

pp

NURSIDAH.

How kind he seems, how gal-lant and gay, The stran-ger hath a right pleas-ant
Ei, ei, wie ar-tig ei, wie ga-lant, der Fremd-ling hier spricht wahr-lich char-
 Quant' é gen-til quant' é lu-sin-ghier, cor-te-si mo-di ha-lo stra-

SULEIKA.

JULIAN.

IZZET.

DIONA.

way! Of en-vy worthy you well may be! Just wait a bit, there are more to see! Bell of sil-ver,
 -mant. *Be-neidens-werth, bist du wahrlich dchh. Gib Acht, es kommt immer besser noch. Sil-ber-glöck-chen*
 -nier! *D'in-vi-dia de-guo dav-ver sei tu! Aspetta un po-co ce n'è di più! Ar-gen-ti-no*

p *pp* *dolce assai.*

thy sweet ring-ing, On us calls to be near at hand; And each
ru-fen hel-le hier zur Stel-le des Ha-rem's Frau'n und wir
 cam-pa-ni-no qui ne ap-pel-la col suo te-nor, già sen

JULIAN.

fair one is spring - ing to o - bey our Ba - shaw's high com - mand. I seem to wander, and
fol - gen gar schnel - le, was es Neu - es soll ge - ben zu schau'n. Charmant, charmant, reizend
 vien ogni an - cel - la pronta al cen - no del dol - ce si - gnor! Mi par so - gnar, de - li -

IZZET.

gaze in a dream! This is Di - o - na! to me of worth, She came to hon - or my day of |
schön in - tres - sant. Das ist Di - o - na, mir sehr viel werth, sie ward zum Na - menstag mir ver -
 ra - re mi par! Ve - di Di - o - na, io vin - ta Phò lo scorso an - no al do - mi -

BESIKA.

birth! Silver bell - voice, thy sweet ring - ing On us calls to be near at hand;
ehrt. Silber - glöck - chen ru - fen hel - le hier zur Stel - le des Ha - roms Frau'n
 nò! Ar - gen - ti - no campa - ni - no qui ne ap - pel - la col suo te - nor,

dolce assai.

JULIAN.

To o - bey our Bas - haw's high command! A pi - - quante set, In faith, is this quar - |
und wir kom - men, was Neues, zu schau'n. Wie hold, wie nett, welch' ein rei - zend Quar -
 pronte al cen - no già siam del si - gnor! Pic - cante egl' è tal quar - tetto in mia

IZZET.

JULIAN.

-tette! Be-si-ka had I, in change well suit-ed, For one that left her, and then scoot-ed. I en-vy
 -tett. Mit Be-si-ka, hat vor we-nig Wo-chen ein Bahncon-sor-tium mich be-sto-chen. Ja zu be-
 fè! Be-si-ka l'eb-bi per sen-se-ri-a un for-ni-tor che scappo vi-a! D'invidia

NURSIDAH & BESIKA.

you, as I said be-fore, That with so much, you can ask for more! How kind he seems, how
 nei-den bist du für-wahr, ein solcher Pa-scha hat's wunder-bar. Ei, ei, wie ar-tig,
 de-gno davver sei tu, che si può ma-i bramar di più! Quant'è gen-til quant'

L'IONA & SULEIKA.

IZZET,

gal-lant and gay, The stran-ger hath a right pleasant way! With o-pen mouth he
 ei, wie ga-lant, der Frem-dling hier spricht wahrlich charmant! Er steht wie fest ge-
 è lu-sin-ghier, cor-te-si mo-di ha lo stra-nier! A bocca a-per-ta

NURSIDAH & BESIKA. *pp*

Ah! see how surprised he is, With his eyes fixed in ec - sta -
Ja, wir sind ihm in - tres - sant, drum bleibt sein Au - ge wie ge -
 DIONA & SULEIKA. Veh! co - me at - to - ni - to ne fi - sa l'oc - chio esta - ti -

JULIAN.

How charming a view is this, That fills the eyes with ec - sta -
O wie ist das in - tres - sant, mein Au - ge blei - bet wie ge -
 Oh! di qual mai fa - sei - no com - pre - so é l'occhio e - sta - ti -

stands! He looks with sur - prise at this, Roll - ing his eyes in ec - sta -
bannt. Ja es ist recht in - tres - sant, wie die - se Co - lec - tion ich
 stà! Ei guar - da at - to - ni - to stra - lu - na l'occhio e - sta - ti -

-sies, All gal - lant - ly doth he find, A - mia - ble, charm - ing, fair and kind.
bannt! Wohl glaub' ich im A - bend - land, ist sol - che Schön - heit un - be - kannt.
 co, ne tro - va a - ma - bi - li, vezzose ed a - do - ra - bi - li!

-sies, What ex - quis - ite forms I find, Grace - ful be - yond com - pare, and kind.
bannt! Ja, wahr - lich bei uns zu Land, sind sol - che Rei - ze kaum be - kannt.
 co, che for - me a - ma - bi - li graziose im - pa - reg - gia - bi - li!

-sies, There - fore it can't be gain - said, With - out compare the choice is made.
fand. Wohl glaub' ich im A - bend - land, sind sol - che Rei - ze nicht be - kannt.
 co, pe - rò è in - ne - ga - bi - le, la scielta è im - pa - reg - gia - bi - le!

Al - lah! Al - lah! Leave us not, stranger, now, for the war!
Al - lah! Al - lah! *blie - be der Fremdling doch lang noch da!*
 Al - lah! Al - lah! oh! non par - tir - ti stra - nier di qua!

Al - lah! Al - lah! I'd like, most certain, to be Ba - shaw!
Al - lah! Al - lah! *gern wärd ich sel - ber ein Tür - ke da!*
 Al - lah! Al - lah! es - ser io pu - re vor - rei pa - scia!

Al - lah! Al - lah! All these fair beauties my treas - ures are!
Al - lah! Al - lah! *mir blüh'n al - lein die - se Blu - men da!*
 Al - lah! Al - lah! son ro - ba mi - a que - ste bel - tà!

fp *pp* *fp* *pp*

IZZET,

He the press makes his pro - fes - sion, Ev' - ry thing knowing, Sees all that's
Die - ser Herr ist von der Pres - se, da - rum stu - dirt er, und kri - ti -
 Il si - gnor è gior - na - li - sta, ei dee sa - pe - re, e dee ve -

go - ing, Of views, as art - ist gives ex - pres - sion, Wisdom e'er showing, Judgment be -
sirt er nur in der Le - se - welt In - tres - se, ganz un - per - sön - lich, sehr kalt ge -
 de - re, le cose ei guar - da sol da ar - ti - sta da inten - di - to - re, co - nos - ci -

fz *pp*

stowing! I would have him see you all, Rise, and let your
wöhnlich. Und so mag es denn ge-schek'n lasst euch oh-ne
 to-re! Vo-glio far-via lui ve-der, stù, las-cia-teil

veils down fall! Ah!
Schlei-er sch'n! Ha!
 vel ca-der!

JULIAN.

NURSIDAH, BESIKA, DIONA & SULEIKA.

Ah! see how sur-prised he is, With his eyes fixed in ec-sta-sies.
Acht wir sind ihm in-tres-sant, drum bleibt sein Au-ge wie ge-bannt.
 Veh! co-me at-to-ni-to ne fi-sa l'oc-chio esta-ti-co,

JULIAN. How charming a view is this, Fill-ing the eyes with ec-sta-sies.
O wie ist das in-tres-sant, mein Au-ge blei-bet wie ge-bannt.
 Oh! di qual mai fa-sci-no com-pre-so é l'oc-chio esta-ti-co,

IZZET. Ah! what says he? Like a stat-ue he
He? da schaut er? Ja er bleibt wie ge
 He? che di-ci? U-na sta-tua egli

CHORUS OF SLAVES.

Ah! looks he sur-prised at this, Fixed are his eyes in ec-sta-sies.
Das scheint ihm sehr in-tres-sant, drum bleibt sein Au-ge wie ge-bannt.
 Veh! co-me at-to-ni-to le fi-sa l'oc-chio es-ta-ti-co,

All, gal - lant - ly doth he find, A - mia - ble, charm - ing, fair and kind.
Wohl glaub' ich im A - bend-land, ist sol - che Schön - heit un - be - kannt.
 ne tro - va a - ma - bi - li, vezzose ed a - do - ra - bi - li!

What ex - quis - ite forms I find, Grace - ful be - yond com - pare, and kind.
ja, wahr - lich im A - bend-land, sind sol - che Rei - ze kaum be - kannt.
 che vi - si a - ma - bi - li, che for - me im - pa - reg - gia - bi - li,

stands! Ha! how seems it? Have you gazed yet e -
bannt. He? da spitzt er!
 par! He? ti pa - re? non si stanca a guar -

Well! ne'er can it be gain - said, With judgment good the choice is made.
Wohl glaub' ich im A - bend-land ist sol - che Schön - heit un - be - kannt.
 le tro - va a - ma - bi - li, vezzose ed a - do - ra - bi - li,

p

Al - lah! Al - lah! Leave us not, stranger, now, for the war!
Al - lah! Al - lah! blie - be der Fremdling doch lang noch da!
 Al - lah! Al - lah! oh! non par - tir - ti stra - nier di quà!

mf

Al - lah! Al - lah! I'd like, most certain, to be Ba - shaw!
Al - lah! Al - lah! gern wär' ich sel - ber ein Tür - ke da!
 Al - lah! Al - lah! es - ser io pu - re vor - rei pas - cià!

- nough? They're charming? Eh? they please you? Of rar - est types they are all, in - deed! Dost
Land. Was sagst du? He was meinst du? Aeb' ich nicht Pracht - e - xem - pla - re da? Ihr
 dar! Son bel - le? veh? ti piaccion? Son ti - pi ra - ri in ve - ri - tà! A -

mf

Al - lah! Al - lah! Leave us not, stranger, now, for the war!
Al - lah! Al - lah! Ahn - li - ches er wohl noch nie - mals sah!
 Al - lah! Al - lah! oh non par - tir - ti stra - nier di quà!

fz *mp* *fz* *p* *mf* *p*

f shakes her head negatively.)

Yes, yes, yes, yes, yes.
 Ja, ja, ja, ja, ja!
 Sì, sì, sì, sì, sì! JULIAN.

Would kisses from
 Doch denkt And're
 Ma i ba - ci d'un

love me a - lone? Come speak out, is it true?
 liebt ja nur mich, sagt es frei, hab' ich Recht?
 ma - te - me sol? di - te sù, non è ver?

They af - firm it!
 Sie be - ja - hen!
 Esse af - ferman!

fp *p*

f (nods affirmatively.)

(shakes her head.)

No, no, no, no, no!
 Nein, nein, nein, nein, nein!
 No, no, no, no, no!

Yes, yes!
 Ja, ja!
 Sì, sì!

oth - ers give pleasure to you?
 küssen, wär auch nicht so schlecht?
 al - tro fan pu - re pia - cer?

Vir - tue is active?
 Jhr liebt die Tugend?
 Virtù v'è ac - cet - ta?

And men at -
 Doch auch die
 El'uom v'al

They de - ny it!
 Sie ver - neinen!
 Es - se ne - gan!

fp *mf* *f*

(nodding.) (shakes her head.) (nods.) *f*

No, no! Yes, yes! No, no! It a case is..
 Nein, nein! ja, ja! nein, nein! Wenn uns An - ge..
 No, no! Si, si! No, no! Se u-na co - sa..

- tractive? You like flir - tation? Mis - ti - fi - cation? Ah! woman's the same still wher-
 Jugend? das Ko-let - ti - ren? Auch das Ver - führen? O e - wi - ger Wi - derspruch
 letta? Il ci - vet - ta - re? E'l in - tri - ga - re? La donna pur sempre l'e -

Say a yes
 Ni - cken nein,
 Dir un si

not a - miss, We re - fuse, but the no, still means yes, If the oth - er
 - neh - mes nah schütteln wir mit dem Kopf; das heisst: Ja; was be - denk - lich
 ne gra - di, la ne - ghiam ma il ne - gar vuol dir sì, l'al - tra poi ne

ev - er you go, She winks to you, yes, While she says to you, no, The dif - ference between them, a -
 der Wei - be - lein, sie ni - cken be - ja - hend und sa - gen doch nein, im A - bend - land ist es ganz
 guale re - stò, se ac - cenna di sì, el - la di - ce di no, al - tro - ve la sto - ria del

for no, A no for yes, With us
 statt ja, das ist ihm neu, doch das
 per no, un nò per sì, tra noi

.... way we go, We as-sent, but the yes still means no, Ma - ny times, as you
 *könn-te sein* da - zu ni - chen wir so, das heisst: Nein! Ach das Nein und das
 dis - gu - sto Pas - sentiam ma pe - rò vuol dir no, Mol - te vol - te co -

-mounts but to this, They say to you no, but in - tend it for yes! No va - ri - a - tion lies in nation -
ähnlich wie da, sie sa - gen wohl nein, a - ber den - ken sich ja. So ist's im. A - bendland, so ist's im
 pari è co - sl, se di - con di no ma l'in - ten - don di sì. Divario al - cun non fa la na - zio -

this is the com - mon way with us, this
ist Sit - te der Tür - kei ja das ist
 sì u - sa dir co - sì tra noi sì

guess, No is close be - side yes!
Ja, wird ver - wech - selt oft da!
 sì, preso il no vien pel sì!

- al - i - ties, From Caucasus to Chili they're the same!
Morgenland im ganzen Weltenreich sind Al - le gleich!
 na - li - tà, dal Caucaso al Chi - li le son co - sì!

is the com - mon way!
Sit - te der Tür - kei!
 u - sa dir co - sì!

JULIAN (*aside*). 'Tis almost time for our friends to come.

(MUSTAPHA opens the doors. LYDIA enters, attended by slaves. At the same time slaves, servants, and guards enter from other side. The slaves arrange divans, upon which all seat themselves in Turkish fashion. Several high cushions for JULIAN, IZZET, and LYDIA. A curtain is let down at the background, behind which the shadow pantomime (Karagois) is prepared. All this during characteristic music, time of a march. The spectators sit and lie before the Karagois, with backs to audience. After all have entered, the march music is continued, and accompanies the following.)

IZZET. Now for the Karagois.

JULIAN. What is that? if I may ask.

IZZET. Karagois is a shadow play, the comedy of the Moslem.

JULIAN. Aha! By Jove, I breath freer! What luck! What splendid material for descriptive writing!

LYDIA (*undertone to JULIAN*). Let us pray that the plan of our friends may succeed.

JULIAN (*the same*). It is almost time for them. Has Vladimir told you all, princess?

LYDIA. He has. But now we must be silent.

IZZET (*aloud*). Where is Marsaldshi?

MARSALDSHI (*reader of the story to the play*). Here, exalted sir!

IZZET. Begin!

(The stage is darkened in front. The curtains in background are opened, revealing a white sheet stretched so as to show the shadows behind.)

Note.—For the Karagois good pantomimists are demanded, who must be animated and expressive in gesture. The make-ups must be characteristic. The old woman, *Jussuf*, and the menagerie attendant should carry large artificial heads, with very sharp features, the most of the action being in profile. *Jussuf*, for instance, must wag his beard, the menagerie keeper have very long ears, &c. At the clo e, *Steipann* and *Kautchukoff* must be seen alone on the raised stage. The foreground cannot be made too dark, nor the illumination for the shadow play too bright. The *Marsaldshi* stands n. of the mimic stage on a raised platform. A negro boy kneels before her, with an open book, which he illuminates with a paper lantern, and from which she recites.

THE KARAGOIS. TURKISH SHADOW PLAY.

No. 20.

FINALE 2.

MARZIALE.

The musical score is written for piano and consists of four systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 2/4. The key signature has one flat (B-flat). The score includes various musical notations such as triplets, trills (tr.), and dynamic markings like *f* and *ffz*. The music is a lively march, characteristic of the 'Marziale' tempo.

The first system of music features a complex piano accompaniment. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a steady bass line with some melodic movement. The notation includes various accidentals and dynamic markings.

The second system continues the piano accompaniment. The right hand has more intricate chordal textures, and the left hand maintains a consistent rhythmic pattern. There are some fermatas and dynamic changes indicated.

The third system shows further development of the piano accompaniment. The right hand's texture becomes more dense with overlapping chords, while the left hand continues its supporting role.

Dialogue begins here, relating to the Shadow Play.

The fourth system marks the beginning of the dialogue. The piano accompaniment is significantly reduced, with the right hand playing sparse chords and the left hand providing a simple bass line. The dynamic marking *pp* is used.

The fifth system continues the dialogue with a very sparse piano accompaniment. The right hand consists of isolated chords, and the left hand has a few notes, creating a minimalist texture.

The curtains in the back ground open, showing the screen on which

Ben-Jemin and Suréma is the title of the play
With which I'll entertain you, if so you wish, to-day;
Disturb not my recital by noise or questions tame,
And if you've aught to speak of—well, keep still, all the same.

the figures of the shadow-play are seen afterwards.

Moderato assai.

1. Suréma, love - ly daugh - ter of Jus - sulf the Ka - by - le,
2. But he had no sus - pi - cion where she her love had placed,

3. She shrewdly thus address'd him, "How crimson is your cheek,
4. A Hebrew was Ben - Jemin, Ben - Joehem's son, they say,

A child, whose sixteen summers did many charms re-veal—
Ne'er dream'd that he, her servant, was as her i-dol graced.

Fell deep in love! the object to whom her heart she gave, Was . . . Ben-
He was so cold, that anger awoke within her heart; What . . . dame

You seem unwell and troubled; if ill, what ails you, speak!
Alarmed, of spies sus-picious, he turned and ran a - way.

I judge that you are feverish by your unsteady gait, Sit . . . down
Surpris'd, enrag'd, Suréma to an - gry words gave vent; Such . . . con-

Jem - in, the hand - some, who was, in fact, her slave. 5. She cried, "you bashful Jew-boy, hold up, stop,
would not be wrath - ful at such neg - lect - ful part? 6. What they themselves had witness'd from their re-
Poco piu.

near me, and rest you, and all your griefs re - late."
tu - me - lious ac - tion she must and would re - sent.

be a man!" The lov'd one kept on running, and after him she ran! Two aged pi - ous ladies o'erheard what
treat near by. The prince, at first, believ'd not that his daughter was so sly, But when they had convinced him, enraged by

had oc - curred, And rushed to tell the fa - ther, with ma - ny a dam - ning word,
what he heard, He smote all things a - bout him, and tore his hair and beard.

Tempo 1.

7. Of his wild beast,
8. Suréna found

the keep - er, a dark - ey, call'd he there, With many an an - gry gesture, and many a vengeful air; ... He whisper'd some -
it irksome, and could not long en - dure, To be angry with her lov'd one for what he could not cure. ... The fire within

- thing fearful to his astonished ear, And then his... heart grew calma - er, his voice more soft and
her bosom could not be quench'd at will, So she made to Ben con - fess - ion that she adored him

clear.
still. 9. But scarce - ly had the lovers be - gun to taste their bliss, And lose their wits and senses in
L'istesso tempo.

many a loving kiss, When with roarings loud, terrific, that through the still air rung, Two wild beasts from the thicket rushed out and towards them

[sprang.

BEN JEMIN and SUREMA flee with genuine screams of terror. KANTCHUKOFF and STEIPANN appear as shadows with swinging sabres.

Marziale.

IZZET-PASHA.

Two Russians! the play is new and good;
Zwei Russen, der Spass ist gar nicht schlecht;
 Due rus - si lo scherzo è o - ri - gi - nal,

pp

LYDIA. (aside.)

At last!
Triumph!
 Ei son!

Make those wild beasts appear; that would not be so bad!
der Mos-ko-wit als wil-des Thier, so ist es recht!
 farli ap - pa - rir quai belve in - ver che non c'è mal!

Go on, then, go on, then—
nur wei - ter, nur wei - ter,
 in - nan - zi, in - nan - zi,

On us it smiles a-gain!
Die Freunde rücken an!
 à noi sor - ri - de già

Sweet li - ber-
Die Frei-heit
 la li - ber-

Don't you in - ter - rupt!
bleiben wir da - bei!
 non l'in - ter - rom - piam,

The play is good, ah ha! 'tis good, and makes me
Der Spass ist gut, ha, ha, sehr gut, und auch ganz
 lo scherzo è buon, ah, ah, e ri - de - re mi

LYDIA.

- ty, winkt, ta, IZZET.
Come onward, O ei-let, In-nanzi,
By your bold deeds the vic-t'ry is com- Vom Sieg gekrönt wird Eu-er muthges Al vostro ardir vit-to-ria splende ap-

laugh, nea, fä,
What's that noise, that dis. Welch' Geschrei, welch' ein che scou-

RUSSIAN CHORUS.
Hur-rah, Hur-rah, Hur-rah, Hur-rah,
Hur-rah, Hur-rah, Hur-rah, Hur-rah,
Ur-ra, Ur-ra, Ur-ra, Ur-ra,

STEIPAN with 1st. Tenor. (Behind the Scenes.)
TURKISH CHORUS.
What's that noise, that dis- Welch' Geschrei, welch' ein Qual ru-mor, che scou-

- plet-ed, Wagen, pie-no,
Now forward, Nur vorwärts, Vo-la-te,
O, soldiers brave, my heart exnlts with- im Sturmschritt freudig fühl das Herz ich - O pro-di fiero il cor m'e-sulta in

- turbance ? Lärmen ? pi-glio ?
Al-lah, Al-lah, Al-lah,

- turbance. Lärmen ! pi-glio.
Hur-rah, Hur-rah, Hur-rah, Hur-rah,
Hur-rah, Hur-rah, Hur-rah, Hur-rah,
Ur-rà, Ur-rà, Ur-rà, Ur-rà,

Al-lah, Al-lah, Al-lah,

LYDIA.

- in me!
schlagen!
se - no!
IZZET.

Oh, help!
Herbei!
à noi!

Oh, help!
Herbei!
à noi!

Al - lah!

VLADIMIR. Enters, dressed as an officer.

Ly - dia, Julian, re - liet now is
Ly - dia, Julian die Hilfe ist
Ly - dia, Giulio l'a - i - ta è

RUSSIAN.

Hur - rah!
Hur - rah!
Ur - rà!

Hur - rah!
Hur - rah!
Ur - rà!

Hur - rah!
Hur - rah!
Ur - rà!

Hur - rah!
Hur - rah!
Ur - rà!

TURKISH.

Al - lah!

Al - lah!

Pesante assai. *tears down the sheet. The Russians are disclosed thronging the stage, with fixed bayonets. Beyond the garden-wall is seen the entire city in flames)*

LYDIA.

Rus - sia now in all her splen - dor shines!
Heil dir Russland in kri - stall' - ner Pracht!
 Rus - sia fulge in tutto il suo splen - dor!

VLADIMIR.

here! VLADIMIR (*hiding behind JULIAN*). For heaven's sake don't let him recognize me.
quà!

NURSID. BESIKA.
 DIONA. SULEIKA.

Al - lah, o'er us in thy splen - dor shine!
Al - lah, grosser Al - lah ret - te uns!
 Al - lah a noi brilla il tuo splen - dor!

IZZET.

Al - lah, on these Russian trai - tors fall!
 Al lah struggi il rus - so tra - di - tor!

JULIAN.
 STEIPANN.

Rus - sia now in all her splen - dor shines!
Heil dir Russland in kri - stall' - ner Pracht!
 Rus - sia fulge in tutto il suo splen - dor!

KANTSCHUKOFF.

RUSSIAN CHORUS.

Soprano.

Tenor.

Bass.

SPOKEN.

KANTSCHUKOFF.

Surrender yourselves without opposition. No one departs from here

TURKISH CHORUS.

Soprano.

Tenor.

Bass.

IZZET.

This is my Kismet.

Pesante assai.

GENERAL KANTCHUKOFF. Where is *she*? where is Fatinitza?
 JULIAN. Fatinitza has been carried off.
 KANT. Fatinitza carried off? Just wait, Pasha! for that I annex all your wives.
 ZULEIKA. Exalted sir, we shall follow you with pleasure. [To IZZET] That shall be your punishment. you reform Turk!
 THE OTHER WOMEN. Evett! Evett! Yes! yes!

IZZET. Mustapha, persuade them!
 MUS. To hear is to obey! [About to use his whip.]
 KANT. (striking MUSTAPHA with the knout). *Chorri vasm!* You son of a Turk! [To the Officers] Take the women with you. And you, Pasha, the knout for you!
 IZZET. Oh, *Kismét! Kismét!*

Allegro.

LYDIA. *ff*

NURSID. BESIKA. *ff*

DIONA. SULEIKA. *ff*

IZZET. *ff*

JULIAN. STEIPANN. *ff*

SPOKEN.

KANTSCHUKOFF. *ff*

KANTSCHUKOFF. *ff*

Hur-rah!
Hur-rah!
Ur-rà!

Oh, how through the gold-en
O wie ist das so char-ful
Bel-la splende e ful-gi-

Oh, how through the gold-en
O wie ist das so char-ful
Bel-la splende e ful-gi-

Al-lah!
Al-lah!
Al-lah!

Al-lah!

Al-lah!

Allegro.

haze, Of joy, now stream the brilliant rays! 'Mid clashing of arms a-round,
mant, O - ri - ent mit dem A - bendland *geh'n* von nun an *Hand in Hand*
 da del - la le - ti - zia l'i - ri - de, e dell'armi al so - ni - to

oh! That in - fern - al Kis - met! oh!
au! *Du ver-dammtes* *Kis - met!* *au!*
 au! Ma - le - det - to Kis - met! au!

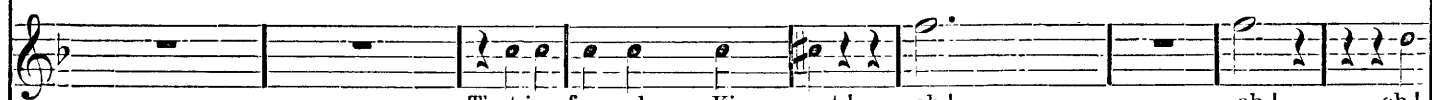
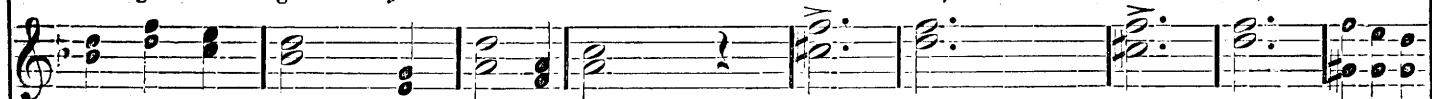
So well to the back 'tis ad - justed! Ah, yes! the whiplash! Ah, yes! the whiplash! So
pa-riert man gleich auf die Mi - nute, *nur mit der Knute,* *nur mit der Knute* *pa-*
 ai dor - si mai semp - re s'ag - giusta, ah, si la fruta, ah, si la frusta, ai

haze, Of joy, now stream the bril - lant rays. 'Mid clashing of arms around,
mant O - ri - ent mit dem A - bendland *geh'n* von nun an *Hand in Hand*
 da del - la le - ti - zia l'i - ri - de, e dell' armi al so - ni - to

lah! Dost thou not see? Al - lah!
 - lah! *be - schüt - ze uns* Al - lah!
 - lah! ne scor - gi tu!



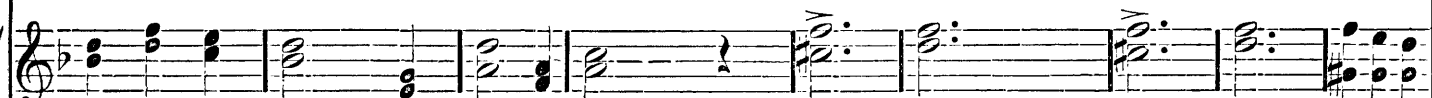
An - thems from grate - ful hearts resound! Ar - dor, va - lor! laurels and
ge - ei - nigt durch der Lie - be Band! Ho io ho io zu rechter
se - gua di gio - jail can - ti - co! Ar - dir, va - lor, e nuovi al



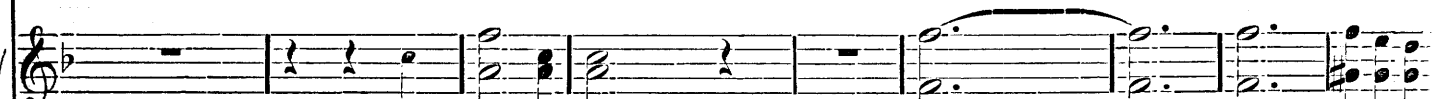
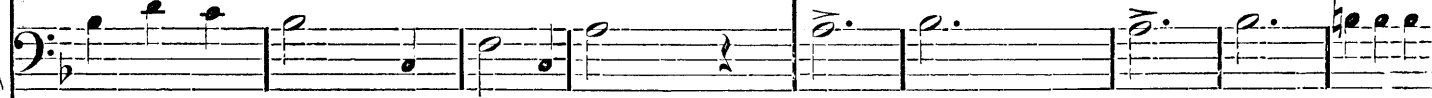
That in - fern - al Kis - met! oh! oh! oh!
dieses höllen Kis - met! au! au! o!
infer - na - le Kis - met! au! au! o!



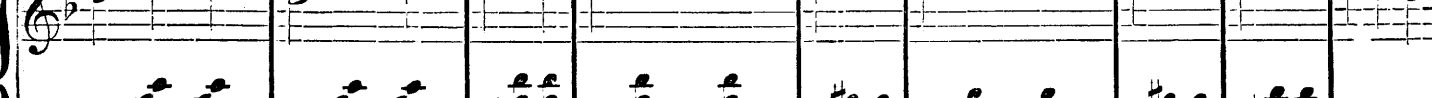
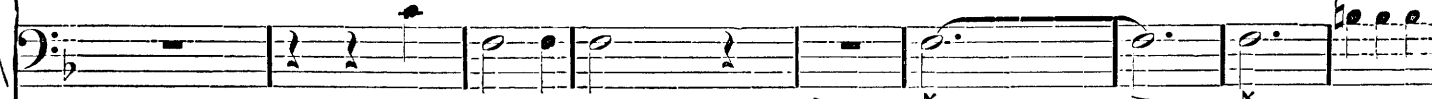
well to their back 'tis ad - justed! Ah, yes! the whiplash! Ah, yes! the whiplash! All form now in
- rirt man gleich auf die Mi - nute, *nur mit der Knute,* *nur mit der Knute* *parirt man so -*
dor - si mai semp - re s'ag - giusta, *Ah, si la frusta,* *si, si la frusta,* *in riga fà*



An - thems from grate - ful hearts resound! Ar - dor, va - lor! laurels and
ge - ei - nigt durch der Lie - be Band! Ho io ho io zu rechter
se - gua di gio - jail can - ti - co! Ar - dir, va - lor, e nuovi al



Wilt thou not save? Al - lah! O my poor
O ret - te uns! Al - lah! *Die schönsten*
me sal - va tu! Al - lah! O gran do



bays, will crown these days, laurels and bays. Ah!....
Zeit *war Hil-fe da,* *war Hilfe da,* *ach!.....*
 lor si mie-te - rà, si mie-te - rà, ah!.....

bays will crown these days, laurels and bays laurels and bays will crown these
Zeit *war Hilfe da,* *war Hilfe da,* *zu rechter Zeit* *war Hilfe*
 lor si mie-te - rà, si mie-te - rà, e nuovi al - lor si mie-te-

Al - - - lah! Al - - - lah! Al - - - lah! in - fer - nal Kis-
Al - - - lah! *Al* - - - lah! *Al* - - - lah, ver-loh - ren sind
 Al - - - lah! Al - - - lah! Al - - - lah, in - fa - - me Kis-

line, every Cor-po - ral, Captains, Majors all, every Ge - ne - ral, And the great Kantschu-
gleich jeden Korpo - ral, *je - den Admi - ral,* *jeden Ge - ne - ral,* *und auch den Kantschu-*
 star og - ni ca - po - ral, og - ni uf - fi - cial, og - ni ge - ne - ral, *anche il gran Kanciu-*

bays will crown these days, laurels and bays, laurels and bays will crown these
Zeit *war Hil-fe da,* *war Hilfe da,* *zu rechter Zeit* *war Hilfe*
 lor si mie-te - rà, si mie-te - rà, e nuovi al - lor si mie-te-

back, how it will ache! how it will ache! O my poor back, how it will
Schläg' *sind uns so nah,* *sind uns so nah,* *Al-lah die Schläg'* *sind uns so*
 lor la schiena av - rà, la schiena av - ra, si gran do - lor la schiena a-

yes!
ja!
ai!

days!
da!
rà!

met!
wir!
- met!

- koff!

days!
da!
rà!

ache.
nah!
vrà!

f

End of 2d Act.

Detailed description: This page of a musical score, numbered 182, features a vocal line and piano accompaniment. The vocal line consists of eight staves, each with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment is shown in two systems, each with a grand staff (treble and bass clefs). The first system includes a dynamic marking of *f* (forte). The score concludes with the text "End of 2d Act." in the bottom right corner.

THIRD ACT.
CHIMES OF PEACE.

ODESSA.—In the summer palace of Gen. Kantchukoff. A magnificent hall, opening in background upon a very broad balcony, with a view of the picturesque domes, towers and spires of Odessa, together with a part of the harbor and sea. The palace is situated on high land. The hall is octagonal; has several entrances, two of which are in corners R. and L., background, and are approached by steps. The door R. leads to the palace chapel. Before the curtain rises, the ringing of bells is heard; also cannon-shots, with rolling echoes and military commands.

[When the curtain rises, LYDIA with the four women hasten across the scene on balcony. All gaze fixedly off R., and wave their handkerchiefs. LYDIA comes forward while the four women remain in the background.]

BELL SONG.

ANDANTINO maestoso con moto.

Piano.

(Bells on the stage.)

f

f

cres.

mf

p

pp

Ped. *

Ped. *

tr

LYDIA.

Ho - ly bell,..... Whose peal out - ringing, Joy is bring - ing, I feel..... it flinging
 Glocken - klän - ge kün - den, Frieden, trö - stend klingt es, und weit - hin dringt es
 Sa - ero bron..... zo in uu con - cen - to di con - ten - to, fi - dar - ti sento all

O'er us its spell! Thou of peace..... art the o - va - tion, The con - so - la - tion of
 mit hel - lem Ton. Fro - he Kun - de ist be - schieden dem gan - zen Land bis zum
 au - ra il suon! Sei di pa - ce la pa - ro - la si che con - so - la Paf

wea - ry hearts! Chime on gai - ly! for thy ringing Hope re -
 fern - sten Strand. Al - len bringet, Friedens - kun - de schon der
 fran - to cor, suo - na, squil - la, per te bril - la nuo - va

- newed im - parts. But, a - mid the joy, can I re - joi - ce? Comes to me sweet peace with
 GIo - cken - ton. A - ber hier im In - nern fragtes bang: Tönt auch mei - nem Her - zen
 spe - me an - cor! Ma poss' - io di gio - ja pal - pi - tar? Vien pur me la pace a

sooth - ing voice? Feels my soul in sor - row, Calm will be the mor - row? Hope and faith will
Frie - densklang? *Ist ein freu - dig Hof - fen*, *auch für mich noch of - fen?* *Darf auch ich heut*
 con - so - lar? sento io pur quest al - ma ricompôr - si in cal - ma? ri - dea me spe

smile again? To this heart will fate my love restore? When shall I a - gain his face behold?
freuen mich? *kehrt an mei - ne Brust auch* *er zu - rück,* *strahlt die Fried - ens - son - ne* *mir auch Glück?*
 ranza è fè? Tor - nerà il mio ben a ques - to cor? quando il dol - ce vi - so ri - ve - drò?

Will his smile il - lume this life once more - Dry my tears that fall un - told? Will the
Wird mein Sch - nen end - lich *jetzt er - füllt,* *mei - ne Thrä - nen auch* *ge - stillt?* *Könn't ihr*
 quan - do del suo ri - so lo splen - dor e il mio pian - to ter - ge - rò? Lo squil

chimes to Heaven as - cending, Bear a word of love for me?.....
Glo - cken die - sen *Fragen* *Ant - wort* *sa - gen* *Könn't ihr* *das?*.....
 lar che al ciel sen vo - la qual pa - ro - la a - vrà per mè?

mf

Ho - ly bell!..... Thy peal out - ringing, Joy is bring - ing, Its sounds.... are flinging
 Glocken - klän - ge kün - den Frieden, trö - stend klingt es, und weit - hin dringt es
 Sa - cro bron..... zo in un con - cen - to di con - ten - to, fi - dar..... ti sento all'

O'er us their spell, their spell! Bim! bam! Sa - cred herald from a - bove Art
 mit rei - nem hel - lem Ton! Bim, bam; Lied des Friedens tö - ne fort, von
 au - re il suon! il suon! Bim, bam, sa - cro suono nun - zia - tor sei

thou of love, Ah!..... Yes, har - bin - ger of love,..... of love thou
 Ort zu Ort. Ja..... ach tö - ne fort, ach ja..... von Ort zu
 tu d'a - mor! Ah!..... si nun - zia - tor d'a - mor..... d'a - mor sei

art, Harbin - ger thou art of love!.....
 Ort! Tö - ne fort von Ort zu Ort!.....
 tu, nunzia - tor sei tu d'a - mor!.....

ppp

Ped.

(LYDIA seats herself. The four women come forward: they wear becoming Russian costumes.)

STEIPANN (*limps in with a cane. He bears the cross of St. George on his breast*). A guest!

ALL. (*joyfully*). Vladimir! Vladimir!

STE. No; his friend, the newspaper man!

LYDIA. What fortune! Perhaps he brings glad news.

JULIAN (*enters R.; bows*). At first glad news,—I live; then gladder news, *he* lives; then the gladdest news of all, he is close by!

FOUR WOMEN (*joyfully*). *Allah kerim!* he lives!

STE. (*joyfully*). He lives!

LYDIA (*joyfully*). At last, certainty: he lives! (*Offers him a chair*.)

JUL. I hastened to come before him, princess, that I might find out the truth about a certain rumor,—that you are betrothed to a Prince Terchi—Shwerchi—(*sneezes*) Hachoo!

LYDIA. Swertikoff!

JUL. Swertikoff—correct. Is that true?

LYDIA. Yes and no. My uncle, who has won over the Grand Duchess Imanovana, wants me to marry him!

JUL. Poor Vladimir!

LYDIA. Rather say "Poor Swertikoff!" for I will never marry him, never!

JUL. Good enough! Well, Vladimir has deserved you. With the name of Lydia on his lips, he wrought heroic deeds at Plevna. You know I was with the Russians all through the siege.

STE. (*grumbling to himself*). Chorrtu! A reporter there while I—(*pointing to his maimed foot*.)

JUL. Well, Steipann, how goes it?

STE. (*hobbles*). Miserably, miserably! as you see. The devilish Turkish bullet! But the fair princess has taken good care of me here in the general's palace.

JUL. (*seating himself by LYDIA*). Well, how is the old gentleman? I hope the course of events has made him forget the divine Fatinitza?

LYDIA. On the contrary, he is possessed with the idea of finding his love again; and only in order to find an excuse to talk constantly about Fatinitza did he allow me to take these poor women into the palace.

JUL. What! The lovely collection from Izzet Pasha's harem in a Russian edition! (*STEIPANN and four women withdraw to background*.)

JUL. (*to LYDIA*). So the old gentleman is determined to marry you off this very day. I see it is high time that we should take an active part.

LYDIA. But how?

JUL. I hardly know how myself as yet. (*Calls*.) Steipann!

STE. Sir?

JUL. Announce me to the general. (*The General is heard cursing in the most fearful manner behind the scenes*.)

STE. The general is announcing himself. He has been so ever since the days of Rutschuk. Come, girls, let us get out of his way! (*He extends both arms for the women to take. In going, business among the women of disputing for him*.)

GENERAL KANTCHUKOFF (*enters R.; is in uniform, but without epaulets and sword; wears a Russian fatigue-cap*). Chorrt vasm! Ten thousand lashes with the knout for this scamp of a chamberlain! What did I say?—ten thousand? No, twenty thousand—a hundred thousand—with the *knout!*

JUL. Ah, I see that our friend, the general, is as strong in his decimals as he was when before Rutschuk.

GEN. (*enraged*). Rutschuk! (*Sees JULIAN; calms down*.) What! Hardy? (*Warmly*.) Ah, my dear friend, welcome to Odessa!

JUL. Thank you, general!

GEN. What happy accident brings you hither to-day?

JUL. I came on with a part of the Plevna corps to describe their reception home. Six columns by cable!

GEN. Good! Now you can be a witness; but, first, a word to my niece. Lydia Imanovana!

LYDIA. Uncle?

GEN. Your betrothed, the Prince Swertikoff, has assembled himself in the reception-saloon. It is my wish that you welcome him.

LYDIA. But, uncle!

GEN. Don't contradict! you know me! Your betrothal is an act of gratitude on my part. Forty years ago he saved my life, when I was a lieutenant in the Caucasus.

JUL. If my computations are correct, then the youthful bridegroom must be at least fifty-eight years old.

GEN. (*with satisfaction*). You undervalue him. He is sixty-four. A brave man! In saving me, he lost an eye; and a fragment of a shell took away the greater part of his left ear, and made him nearly deaf.

JUL. If he is a shelled ear, he must be a cob.

LYDIA. And you will marry me to such an ancient ruin?

GEN. He is one of the best fellows in all Russia. In the good old days of serfdom he owned sixty-thousand souls.

JUL. And not much of a body.

LYDIA. I feel no calling to act the part of ivy to this ruin.

GEN. Sorry for you; but you must marry him.

LYDIA. I shall scratch out both his eyes!

GEN. Impossible! he has only one eye.

LYDIA. Uncle, you are a monster!

GEN. Many have told me that; but somehow I could never believe it!

LYDIA. I shall carry my case to the Czar.

GEN. You can do that after the wedding, Lydia Imanovana. I have given my word to Swertikoff. You know me: so go and welcome him.

LYDIA. Never!

JUL. (*in undertone*). Obey him, princess; and in the meanwhile I will try to bring the old gentleman round.

GEN. Do not work me up, Lydia,—and go! Welcome Swertikoff, (*calls after*) and don't forget,—he can only hear with his right ear!

LYDIA. Well I shall scream such an energetic "No!" into it, that that also shall be made deaf! (*Exit R.*)

JUL. (*aside*). Fatinitza must help us again. (*Aloud*.) May I know, general, your reason for marrying off the princess so summarily?

GEN. You know it already, sir.

JUL. I?

GEN. Fatinitza is the reason.

JUL. (*astonished*). Oh!

GEN. Yes, my friend; you know that Fatinitza disappeared on that day, and left no trace behind her.

JUL. I remember. (*Aside*.) Because she was transformed back to Vladimir.

GEN. Hassan Bey, that Turkish rascal, abducted her.

JUL. So they say.

GEN. I know where she went to.

JUL. I am curious to hear.

GEN. (*takes a paper from his pocket*). I have offered a reward of one hundred thousand silver roubles for her. These posters are to be seen on every street corner throughout the Orient. (*He unfolds a large poster, very loud in tone, printed in English on one side and in Arabian on the other; on the English side, the name "Fatinitza" and the figures "100,000 roubles" are plainly to be read*.) All at once I received tidings, "She lives!"

JUL. (*taken aback*). Really!

GEN. And more,—just imagine my insane joy!—she is to be mine this very day.

JUL. Who?

GEN. Why, Fatinitza!

JUL. (*aside*). Can it be that Vladimir is up to another of his mad pranks?

GEN. (*working up from his excitement to a pitch of the most extreme enthusiasm*). Vuika, the Bulgarian spy,—the brave fellow!—has discovered her. He has already written me several letters,—this, this, and this here; and ten minutes ago I received these lines. (*Throws all the letters but one on a table, trembling with excitement*.) Just imagine my unspeakable joy! He writes—he writes: (*attempts to read the letter*) Your Excellence—Your Excellence—Your—(*Takes off his specs*.) I cannot read: the letters dance before my eyes for very joy! (*Gives JULIAN the letter*.)

JUL. Allow me, general, Vuika writes.—

'TIS NOW THREE MONTHS.

No. 22.
Moderato.

DUET.

1. 'Tis now three months that I have wan - der'd, Fair Fa - ti -
 2. The old Ba - shaw of Ne - gro - pon - to, Up - on her
 1. Um Fa - ti - nit - za's Spur zu fin - den, reist viel um -
 2. Da ging der Pa - scha von Ru - me - lien an dem Ba -
 1. Già son tre me - si che vo in gi - ro la fa - ti -
 2. Un di il Pa - scia di Ne - gro - pon - to git - tò gli

Moderato.
6 6
sempre. *ppp*

- nit - za's flight to trace; In Cai - ro, Smyr - na, gold I've
 threw his eyes, one day; He bought, not on his own ac -
 - her ich in der Welt; in Af - ri - ka, Eu - ro - pa
 - zar ein - mal vor - bei, der kauf - te sie für frem - de
 - nizza a rin - trac - ciar, Al - ge - ri, Smir - ne, Cairo, E -
 oc - chi sù di lei, ei la com - prò per al - trai

squan - der'd, And touch'd at many an oth - er place. And such a
 count, tho', And ship'd her off to Tu - nis's Bey! The Bey, not
 A - sien hatt' ich A - gen - ten auf - ge - stellt. So ist es
 Rech - nung spe - dirt nach Tu - nis sie zum Bey. Der Bey konnt
 pi - ro m'è pur toe - ca - to vi - si - tar! Oh, le fa -
 con - to è la spe - dia Tu - ni - gi al Bei! Il Bei non

dog's life, lone and drea - ry, While seek - ing her, did I en -
 long in glad pos - ses - sion, Of in - di - ges - tion died, they
end - lich mir ge - lun - gen; zwar gro - sse Ko - sten hat's ge -
sie nicht lang be - hal - ten, er starb durch ei - nen Sturz vom
 - ti - che son da - ca - ni che ri - cer - can - do - la du -
 mol - to la go - det - te poi - chè mo - ri d'in - di - ge -

- dure, From land to land I trav - el'd, wea - ry At last I
 say; The son, who fol - low'd in suc - ces - sion, To his Mu -
- macht, sie ist durch vie - le Händ' ge - gan - gen, bis ich zu
Pferd, nach we - nig Wo - chen hat sein Er - be dem Mu - schir
 - rai, l'an - dò per molte e mol - te ma - ni ma pur al -
 - stion, il fig - lio suo gli suc - ce - det - te e à un suo

KANTSCHUKOFF.

found her, fast and sure. O Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, What handling
 - shir gave her a - way! O Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, What handling
Stan - de sie ge - bracht. O Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, was hast du
sie als Frau ver - ehrt. O Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti - niz - za, Fa - ta - niz - za, was hast du
 - fin la ri - tro - vai! O Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti - niz - za, Fa - ta - niz - za, te ne toc -
 muscir la diede in don! te ne toc -

JULIAN.

rough, thou did'st en - dure! And when I - sak - tscha was sub - ject - ed, The Ha - rem,
 rough, thou did'st en - dure! At raf - fle, this Mu - shik did set her, And A - ghi -
Al - les durch - ge - macht! Beim Uc - ber - fal - le von I - sak - tscha verschwand sie
Al - les durch - ge - macht! Von Mu - schir kauf - te sie ein Muf - ti, bracht sie dem
 - cò di grosse as - sai! Al - lor che I - sac - cia fu es - pu - gna - ta da quel ser -
 - cò di grosse as - sai! Ma veh! il Mu - scir la mise al lot - to e Aghi - a -

whence she dis - ap - pear'd, They sent her to Stam - boul, de -
 - a - ga drew the lot, Next day, for naught, or scarce - ly
aus des Pa - schas Haus; die Räu - ler bo - ten sie in
Schei - kul Is - lam dar, der from - me Greis macht sie aus
 - raglio el - la spa - - ri, l'a - vean di la a Stam - bul me -
 - gà la gua - da - - gnò e il gior - no dopo a prez - zo

KANTSCHUKOFF.

- ject - ed, And sold her to a Ca - di fear'd. Was sold to a
 bet - ter, He swapped her to a Sheik, for shot! Put up at a
Stam - bul dann auf dem Skla - ven mark - te aus. Als Skla - vin zu
Hie - ber zu sci - ner Wirth - schaft - rin nun gar. Als Wirth - schaft'rin,
 - na - ta e poi ven - - duta ad un Ca - - di! Ven - du - ta, ca -
 rot - to a un Scheik U - - lem la traf - fi - - cò! Al lot - to gio -

Ca - di, whose eyes were blear'd. The Ca - di fail'd, and off he
 raf - fle's too hard a lot! 'Twas with this last one, that I
Mark - te welch' ein Ge - schick! *Man hielt sie a - ber hoch im*
gräs - slich, das ist zu viel! *Ihm zahlt' ich sie mit schwe - rem*
 - pi - te ad un Ca - di! Il sor Ca - di fe ban - ca -
 - cata è trop - po dav - ver! Fu da co - stui che l'ha tro -

scram - bles, The Court con - demn'd him in a flash, They led her
 found her, And quick - ly brought her here a - gain. 'Tis strange with
Prei - se, und da das Geld grad ziem - lich rar, so wollt' sich
Gol - de, hab' auf dem Dam - pfer sie ge - schaft, und wun - der -
 - rot - ta e il tri - bu - nal la se - que - strò, la fu al ba -
 - va - ta e ve l'ha por - to col va - por e stu - pi -

to the mar - ket sham - bles, And left her there on sale for
 such temp - ta - tions round her, She pure and faith - ful doth re -
lang kein Käu - fer fin - den, der sie be - zah - len komm - te
bar es blieb die Hol - de trotz al - dem treu und tu - gend -
 zar di poi con - dot - ta ed ivi in ven - di - ta re -
 re - te, s'è ser - ba - ta im - ma - co - lata e fida o -

cash! They led her to the o - pen mar - ket, And left her
 - main. 'Tis strange, that with temp - ta - tions round her, She pure and
bar, so wollt sich lang kein Käu - fer fin - den, der sie be -
- haft und wun - der - bar, es blieb die Hol - de trotz all - dem
- stò, la fu al ba - zar di poi con - dot - ta ed ivi in
- gnor, e stu - pi re te, s'é ser - ba - ta in - ma - co -

KANTSCHUKOFF.

To mar-ket they brought her, But no one had bought her, They knew not her
 From Her-od to Pi-late, From Mushir to Bey, Still virtuous and
Kein Käu-fer, kein Käu-fer, das ist mir un - glaublich, es wiegt ja Mil -
Vom Muschier zum Muf-ti, vom Muf-ti zum Bey doch wahr-te die
 All' a - sta fu mes - sa ni - un Phà com - pra - ta, non l'hanno sti -
 Da Etode a Pi - la - to, dal Muscir al Be - i e pu - ro ser -

there on sale, for cash!
 faith - ful doth re - main!
- zah - len kann - te baar!
treu und tu - gend - haft!
 ven - di - ta re - stò!
 - la - ta e fi - da o - gnor!

val - ue in vir - tues or cash! O Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Ah, how much
 faithful thou com'st back to-day! My love re -
- lio - nen ein sol - ches Ju - wel. O Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, was hast du
Hol - de die Tu - gend, die Treu. - ma - ta al giu - sto va - lor. O Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti - niz - za, Fa - ta - niz - za, oh quante
 - ba - to bel fio - re ti sei. mi si rad -

1st. 2d. *f*

grief did'st thou en - dure!
- doub - les in my breast!
Al - les durch - ge - macht!
mai te ne toc - cò!
- doppia in sen l'a - mor!

- dure!
breast! O Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti -
- macht? O Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti -
- cò! O Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti -
- mor!

p *f*

- nit - za, His love re - doubles in his breast!
- nit - za, was hast du *Al - les durch - gemacht!*
- niz - za, gli si raddoppia in sen l'a - mor!

- nit - za, My love re - doubles in my breast!
- nit - za, was hast du *Al - les durch - gemacht!*
- niz - za, mi si raddoppia in sen l'a - mor!

f

JULIAN (*aside*). I hardly know what to say to this. (*Aloud.*) According to this description Fatinitza appears to have been in pretty brisk demand.

GENERAL. But, in spite of all, she kept her troth, and withstood the blandishments of all Pashas, Mushirs, and Muftis. And the steamer from Constantinople is due to-day.

JULIAN (*aside*). I shall wait the next development with curiosity.

GENERAL. And so I marry Lydia to the Prince Swertikoff to get her out of my way.

JULIAN (*aside*). Aha!

GENERAL. You see, two women in the house,—that wouldn't work! But congratulate me.

JULIAN. Certainly, general. I tender you my most heartfelt sympathy,—only—

GENERAL. Only? *Chorrt vasm!* What reason is there for an only?

JULIAN. You have perhaps forgotten that Fatinitza has a brother.

GENERAL. Had a brother,—I know,—an officer who fell at Plevna.

JULIAN. Oh, no! he lives, and made a hero of himself at Shipka. He came with the troops to-day.

GENERAL. Well, so much the better. He shall come to the wedding and witness our happiness. He belongs to the family.

JULIAN (*aside*). Everything is all right now! (*Aloud.*) May I summon him, general?

GENERAL. Yes, as soon as possible. As for me, I will ascend to the palace-roof. The fresh air will cool the raging cataract of my excited blood. O Fatinitza! &c. (*Repeats the letter refrain, exit L. stormily.*)

JULIAN (*hurries to the balcony, and beckons below*). There! first he—and now—(*Goes to door R.*)

(LYDIA enters R., and advances.)

JULIAN. Ah, princess, you are already here! And he will come in a moment.

LYDIA (*joyously*). Vladimir?

JULIAN. If you follow my directions, he shall be yours this very day.

LYDIA. Impossible! My uncle has the Grand Duchess Imanovna on his side.

JULIAN. And in my modest self you have the Grand Duke of the Press on your side. Depend upon me!

(VLADIMIR enters from balcony—he has grown more manly, his moustache is heavier, and his face browner—in extreme ecstasy.)

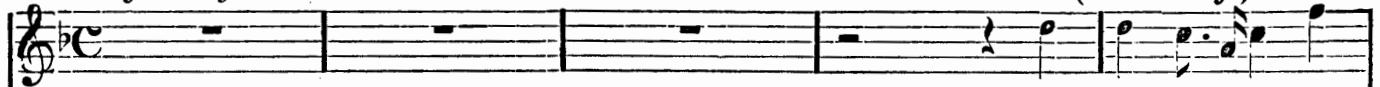
TO THIS LOVING HEART.

No. 23.

TRIO.

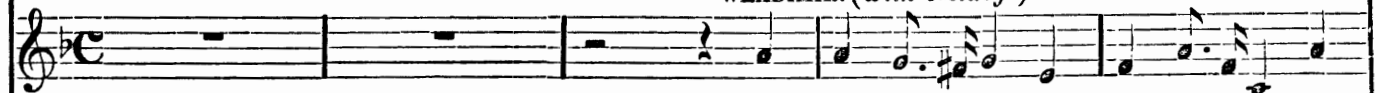
Allegro con fuoco.

LIDIA. (*with ecstasy.*)

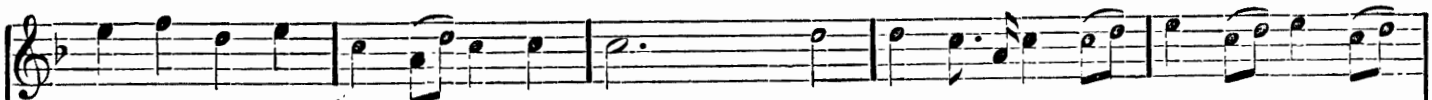
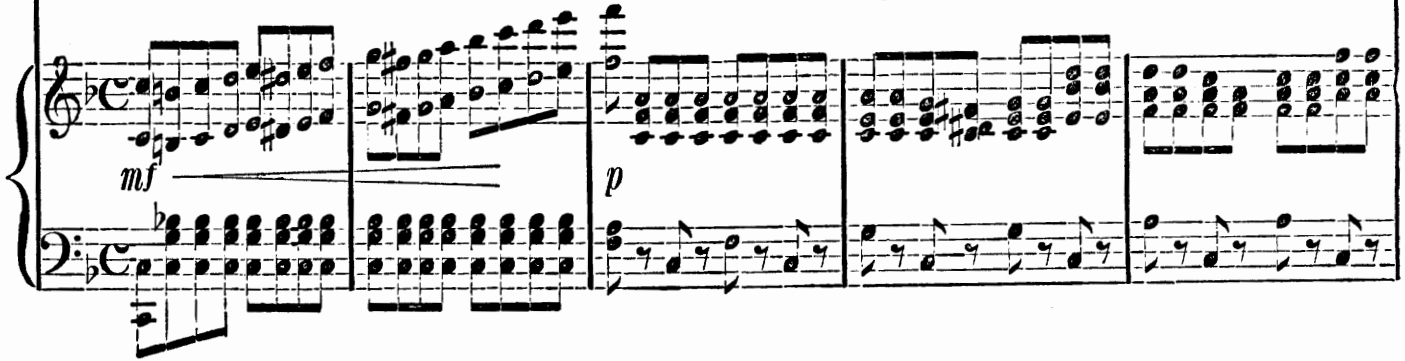


I fold thee once more, O
Dich wie - der zu seh'n, o
Ti stringo al mio sen mio

WLADIMIR. (*with ecstasy.*)



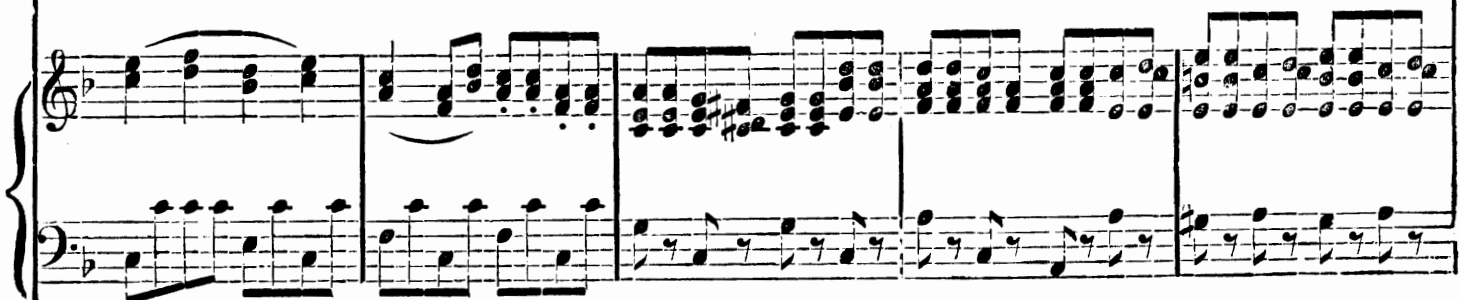
To this lov - ing heart I fold thee once more, O
Dich wie - der zu seh'n, dich wie - der zu seh'n, o
Ti stringo al mio sen, ti stringo al mio sen mio



love, a - gain thy form I see, My fate no lon - ger I fear, Since it doth thee re -
welch' ein himmlisch süs - ses Glück, ach ja Gott hör - te mein Fleh'n, führt dich zu mir zu -
dol - ce a - mor ti veggo al - fin, più no non temo il de - stin, al - fin ti veggo an -



love, a - gain thy form I see, Naught else is so dear, Fate no lon - ger I fear, Since it doth thee re -
welch' ein himmlisch süs - ses Glück, jetzt mö - ge gescheh'n, was bestimmt vom Geschick ich weich' nicht mehr zu -
dol - ce a - mor ti veggo al - fin, non curo al - tro ben più non temo il de - stin, al - fin ti veggo an -



- store, ah! E'en Heav'n no sweet - er bliss can show, No great - er joy be - stow!
 - rück, ach! Dich wie - der - seh'n, ist Him - mels - lust ist mei - ne Se - lig - keit.
 - cor, ah! il ciel no no il ciel non ha mag - gior fe - li - ci - tà.

JULIAN.

Now heart, and love, and smile, We'll let them rest a-while, And some attention pay the un - cle, Who's not far a -
Jetzt kei - ne Zärlich - keit, es ist die höchste Zeit, bedenkt nur wo ihr seid, der On - kel ist von hier nicht
 Il sen, il ben, l'a - mor las - cia - mo - li per or, rif - let - tan do - ve stau il zio non è di quà lon -

LIDIA.

Ere I could see thee turn from
Und wenn der Tod uns auch be -
 Pria che ve - der - ti tolto a

WLADIMIR.
 Should all th'in - fer - nal hosts com - bine To part us, her I'd not re - sign!
Und käm' ein Heer von Teu - feln her, nein, nie - mals weich' ich mehr von hier!
 Potria l'inferno in - tier ve - nir non mi sa - pria da lei par - tir!

- way! Comes he to take his share, It would disturb my
weit, wenn der jetzt wür - de nah'n, das stör - te mei - nen
 - tan! Se giunge a ca - pi - tar, ne nasce un bell af -

me, Dear love, I fain would die with thee!
- droht, ja sterben will ich gern mit dir.
 me vorrei morir mio ben con te!

plans,
Plan
 - far!

She fain would die? then die and end it.
Die wol-len sterben, weil sie lieben,
 Lei vuol mo - ri - re? muoja pu - re,

laughs.

Ah, ha, ah, ha, First, let's agree to -
ha, ha, ha, ha, das ist durchaus nicht
 ah, ah, ah, ah, ma pria conven-ga

- gether, That this is sharp cold weather, So if you think of liv - ing, Some heed to it be
praktisch und et - was ü - ber - trie - ben; Sie sol - len wei - ter le - ben, nud der da auch da -
 me-co che que - ste sou fred - du - re. A vi - ve - re si pen - si e a ciò che far con -

LIDIA. *ad libitum.*
Poco meno.

giving. Since these spasms do not in-crease, But at the al-tar's foot will cease. Two short moments kindly
- ne - ben ja, das will ich ga - ran - tir'n, doch kei - ne Zeit ist zu ver - lirr'n. Zwei Mim - ten lasst mich
- vie - ne af - fin che lo spa - si - mar a pie - di ces. si dell' al - tar! Due mi - mu - ti con - ce -

tr tr tr tr tr tr tr tr Poco meno.

spare me, Not too great a boon is this, In brief, you then shall hear me, Tell him all my heart is
wei-len, das ist Al-les was ich will, ich wer-de mich be-ei-len, hab' zu sa-gen ihm gar
 - de-te non è troppo in ve-ri-tà; in fret-ta m'u-di-re-te dir-gli qua-nto in cor mi

JULIAN. LIDIA. *rall.*

his! Two short minutes, All straight! With my watch in hand I'll wait! 'Tis well! agreed! Two minutes and no more I
viel! Zwei Minuten? wohl an, doch ich schaue auf die Uhr! Ja, ja, ganz gut, um zwei Mi-nu-ten bitt ich
 stà! Due minu-ti, sia pur, Col cro-nome-tro qui sto! Ebben! ci stò! sol due mi-nu-ti, più non

fz *f* *p* *colla voce.*

Moderato.

need! When in the sky the bright stars gleam'd, I thought of thee, And sleeping,
nur! In stil-ler Nacht, bei Ster-nen-pracht, träumt ich von dir, du warst bei
 vò! Al scin-til-lar degli astri in ciel a te il pen-sier ve-nia fe-

Moderato.

pp

dream'd; And as I lay, I seem'd to hear thy breathing clear. When horrors dire of bat-tle's strife, I saw ap-
mir, an dei-ner Brust, wie poch-te da mein Herz in Lust! Doch kaum erwacht hört' ich von Schlacht und von Ge-
 del, posarti al sen sognava e u-dir il tuo res-pir. Poi stragi e orror di bat-ta-gliar vedea appa-

affrettando un poco, rallent. un poco. ben marcato.

- pear, And then the dream to fade did seem, And I my beat - ing heart could hear ! Tik-tak, tik-tak, tik, thus
 - fahr *Eutschwunden* war der Hol - de Traun, es poch - te lang im Her - zensraum : tik tak, tik-tak, tik, so
 - rir, e li sva - mir il sog - no d'or e pal - pi - tar sen-tiva il cor! tik-tak, tik-tak, tik, co -

affrettando. *rallent.*

on it went, tik-tak, tik-tak, tik, with firm intent, Ev - er readi - ly, ev - er steadi - ly, Till my breast was bruis'd and
fing es an ; tik-tak, tik-tak, tik, bald stärker dann ; immer schneller mit un - ruh - voller Hast droht's die Brust zu sprengen
 - si balzar, tik-tak, tik-tak, tik, e martel - lar sempre ra - pi - do, sempre in - do - mi - to qual vo - lesse il seu spez -

p

rent, Tik-tak, tik-tak, tik-tak, resting not, tik-tak, tik-tak, up, down, forth and back, And I heard its panting
Tik-tak, tik-tak, tik-tak, oh - ne Ruh', tik-tak, tik-tak, pocht es immer zu ; lau - ter schlug es dann im
 Tik-tak, tik-tak, tik-tak, sempre più, tik-tak, tik-tak, bal - za sù e giù e n'u - dia l'an - san - te

p *mf* *cres.*

cres. assai. *poco piu.*

measure still resound, boom, boom, boom, boom, boom, boom, boom, boom, In un - ru - ly throbs profound.
Tak - te oh - ne Rast, bum, bum, bum, bum, bum, bum, bum, bum, mit Win - des - ei - - le fast.
 me - tro ri - suo - nar, bum, bum, bum, bum, bum, bum, bum, in - do - ma - to pal - - pi - tar!

measure still resound, boom, boom, boom, boom, boom, boom, boom, boom, In such un - ru - ly throbs profound.
Tak - te oh - ne Rast, bum, bum, bum, bum, bum, bum, bum, bum, so schlug's mit Win - des - ei - le fast.
 me - tro ri - suo - nar, bum, bum, bum, bum, bum, bum, bum, o in - do - ma - to pal - pi - tar!

cres. assai. *f* *poco piu.*

JULIAN.

See, the time's al - read - y wast - ed, Let us
Doch die Zeit ist ü - ber - schritten, schnell zum
 Veda il tempoè già pas - sa - to, facciam

VLADIMIR.

now some wisdom show ; Thou art oth - er - wise in - vest - ed, She, an - oth - er's bride must go ! A - las, speak,
Wei - ter kommen schaut, sonst wird sie trotz Flehen, Bitt - en. mil' nem An - dernheut' ge - traut. Ach, sprich Ge -
 sennoe via di qua, al - tri - men - ti sei bol - la - to sposa a un al - tro ella sen va ! Oh? di, di -

LYDIA.

JULIAN.

is this tru - ly so? Ah! 'tis my un - cle's will you know! Yes, yes, the case is ve - ry
 - lieb - te ist das wahr? So will's mein On - kel der Bar - bar. Ja die Geschicht' ist wun - der -
 let - ta, sa - ria ver? Ahimè! del zio tal è'l vo - ler! Sì, sì, la cosa è sin - go -

Tempo I.

strange! For - get - ful, your wits are, That you are Fa - ti - nit - za, This un - cle will you
 bar! Der On - kel mit dir da, das heisst nur Fa - ti - nit - za, will sich noch heut ver -
 lar! Scor - dar - ti non de - i, che Fa - ti - nit - za se - i e il zio ti vuol spo -

laughing.

His bride? Ha, ha, ha, ha, ha, ha, ha, ha,
 Er Braut! Ha, ha, ha, ha, ha, ha, ha, ha,
 Sposar! ah, ah, ah, ah, ah, ah, ah, ah,

Then I'm to be the bride? I wed? Ha, ha, ha, ha, ha, ha, ha, ha,
 Somit wär' ich ja Braut! Ich Braut? Ha, ha, ha, ha, ha, ha, ha, ha,
 La sposa dunque io son? Sposar? ah, ah, ah, ah, ah, ah, ah, ah,

marry! Why yes, he will you wed! thou'lt be his bride, Ha, ha, ha, ha, ha, ha, ha, ha,
 mählen. Natürlich du bist Braut! Sie Braut? Du Braut. Ha, ha, ha, ha, ha, ha, ha, ha,
 sare! Ma sì, ti vuol spo - sar? Sposar? Sposar! ah, ah, ah, ah, ah, ah, ah, ah,

cres.

tr tr tr tr tr tr tr tr

Poco meno.

ha!
ha!
ah! *ad libitum.*

ha! Two minutes on - ly wilt thou spare me? Not too much to ask is this. In brief, you then shall
 ha! *Noch zwei Mi - nu - ten lass uns wei - len, das ist wahrlich nicht zu viel; ich wer - de mich be -*
 ah! Sol due mi - nu - ti a me con - ce - di non è troppo in ve - ri - tà, in fret - ta, me lo

ha!
ha!
ah!

A - nother?
Schon wieder!
Di nuovo?

rallent.

JULIAN.

affrettando.

hear me Tell her what my heart's state is! Well, so be it! All right, but be punc - tu - al to your
ei - len, schnell ihr sa - gen was ich will! Meinetwe - gen, es sei! Doch nicht ei - ne Se - cun - de
 cre - di vo dir quanto in cor mi stà! Dunque si - a, eb - ben, ma e - sa - te es - ser si

colla voce. *fz*

VLADIMIR. *accel.*

rall. assai.

word! I swear to you by cross and sword! Tho' distance did us part, I was with thee mind and
mehr! Auf Of - fi - zir's Pa - rol' ich schwör. In stil - ler dunkler Nacht, stets hab' dei - ner ich ge -
 dè! Te ne sia pe - gno la mia fè! Da te lon - tan o - gnor t'ebbi o ca - ra in mente e in

MARZIALE. *3*

heart! 'Mid the flash of the swords, meeting in bold, hostile en - coun - ter, When the clash of the
dacht! *Im Ge - tümmel der Schlacht, wenn zu dem Sturm feindlicher Rei - hen mit Trom - pe - ten und*
 cor! Tra il balen degli ac - ciar quando ad ur - tar l'a - ste ne - mi - ca ne appel - la - va col

trumpet call sounded all else a - bove; hur - rah! In the heart of the fray, girdled by blood, ra - pine and
Trommelschall tönt das Angriffssi - gnal, Hur - rah! mag im Kampfes - ge - wühl oft auch der Tod rings mich um -
 bal - do suon delle trombe il fra - gor, ur - rà! del - la mis - chia nel sen ciu - to di stra - gi e di

slaugh - ter, I be - held shi - ning clear and bright, the fair star of our
dräu - en, dei - ne Lieb' war mein Ta - lis - man, dein Be - sitz war mein
 mor - te, ve - dea ful - ger a me se - ren l'a - stro del nostro a -

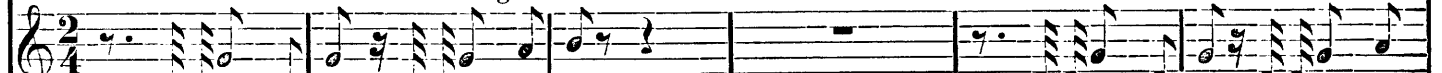
poco rall.

colla voce.

L'ISTESSO TEMPO.



love! And whether waves of crimson tide Came by turns ad- vancing on, Or backward flow'd on ev' - ry
 Ziel. Ja wenn im Sturm wir a - van - cirt schwebte mir dein Bild vor - an, und wenn manchmal wir re - ti -
 - mor! E sia che l'on - da dei guer - rier in cru - ento av - vi - cen - dar s'a - vanzi o ce - da nel pen -



rataplan, plan, plan, rataplan, plan, plan,
 rataplan, plan, plan, rataplan, plan, plan,
 rataplan, plan, plan, rataplan, plan, plan,

rataplan, plan, plan, rataplan, plan,
 rataplan, plan, plan, rataplan, plan,
 rataplan, plan, plan, rataplan, plan,

L'ISTESSO TEMPO.



side, Still my tho'ts were full of thee; A voice in whis - pers said to me:
 rirt schwebt es wie - der rückwärts dann! Und klang Mu - sik, da sang ich mit:
 - sier teb - bi sempre e in cor del par; e sus - sur - rar sen - tia - miin sen:

rallent.



plan,
 plan,
 plan,

rallent.

ra - ta - plan, ra - ta - plan, ra - ta - plan, plan,
 ra - ta - plan, ra - ta - plan, ra - ta - plan, plan,
 ra - ta - plan, ra - ta - plan, ra - ta - plan, plan,

plan, ta - ta - ra - ta,
 plan, ta - ta - ra - ta,
 plan, ta - ta - ra - ta,



a tempo.



March forward fear - less - ly, Now thy val - or prove; That standard - bear - er free
 Vor - wärts mit frischem Blut, Lieb' ist dein Pa - nier. Vor - wärts mit köh - nem Muth
 T'avan - za im - pa - vi - do spiegal tuo va - lor, il ves - sil - li - fe - ro



rum, rum, rum, rum, rum, rum, rum, ta - ta - ra - ta - ta rum, rum, rum, rum,
 rum, rum, rum, rum, rum, rum, rum, ta - ta - ra - ta - ta rum, rum, rum, rum,
 rum, rum, rum, rum, rum, rum, rum, ta - ta - ra - ta - ta rum, rum, rum, rum,

a tempo.





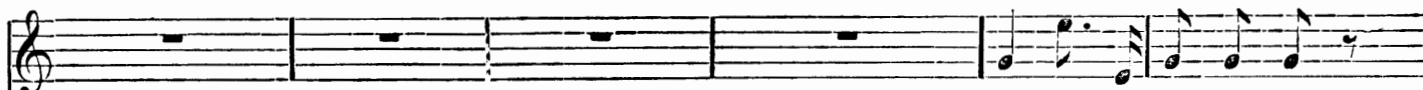
Lead-ing thee, is love!
süs - ser Lohn wird dir!
che tu segui è a - mor.

Forward, with sword in hand, Smite the hos - tile band!
Vorwärts hin aus zur Schlacht, auf der Feinde Macht!
t'a - van - za cor - ria vol sul ne - mi - co stuol,

A
Dein
un



rum, rum, rum, ta-ta-ra-ta ta-ta ta rum, rum, rum, rum, rum, rum, ra - ta-pum,
rum, rum, rum, ta-ta-ra-ta ta-ta ta rum, rum, rum, rum, rum, rum, ra - ta-pum,
rum, rum, rum, ta-ta-ra-ta ta-ta ta rum, rum, rum, rum, rum, rum, ra - ta-pum,



March forward, fear - less - ly,
Vorwärts mit frischem Blut,
T'avanza im - pa - vi - do



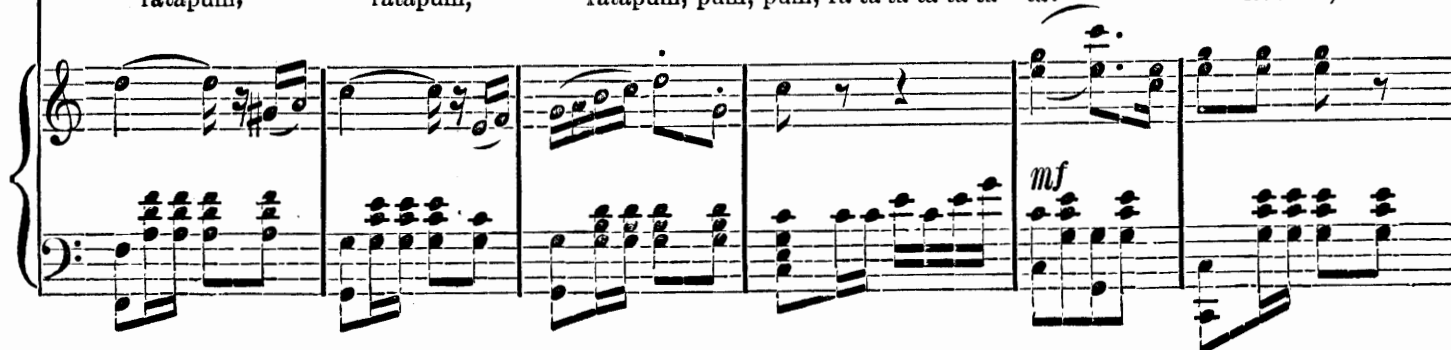
heart, in - deed, shall be the conqu'ror's meed!
Lieb', dein Stern, denkt dei - ner in der Fern'.
cor fia al - lor com - pen - so al vin - ci - tor!

March forward, fear - less - ly,
Vorwärts mit frischem Blut,
T'avanza im - pa - vi - do



ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta - ta!
ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta - ta!
ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta - ta!

Onward dash, and at -
avancirt, a - ta -
Ataccar, as - sal -

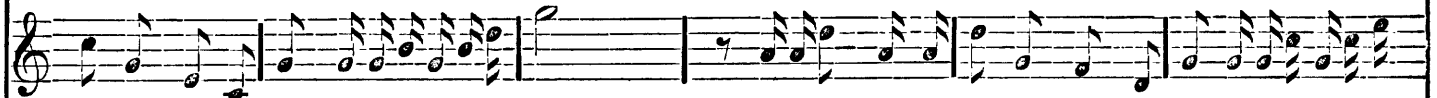




Now thy val - or prove,
Lieb' ist dein Pa-nir ;
spie-gail tuo va - lor

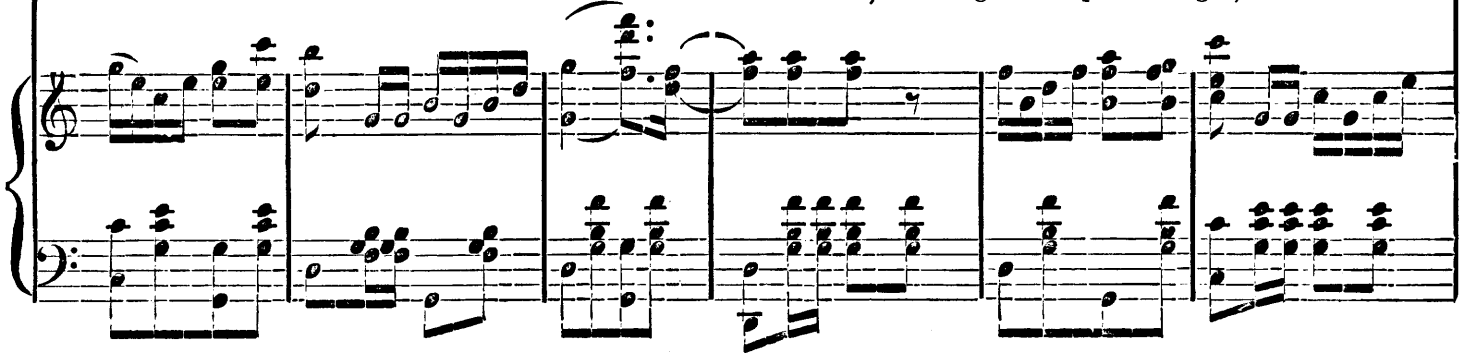
That standard - bearer free
vorwärts mit kühnem Muth
il ves-sil - i - fe - ro

Leading thee, is love.
sü-sser Lohn wird dir.
che tu segui è amor,



-tack with courage bold, ta-ta-ra-ta-ta ta!
-quirt mit Heldenmuth, ta-ta-ra-ta-ta ta!
-tar sen - za ti - mor ta-ta-ra-ta-ta ta!

To the charge, by and large, with vigor hold ; ta-ta-ra-ta ta-ta
Fusilirt, ca - no-nirt mit kal - tem Blut, ta-ta-ra-ta ta-ta
ca-ricar, mitra gliar con pien vi - gor, ta-ta-ra-ta ta-ta



Forward, with sword in hand,
Vorwärts hin - aus zur Schlacht,
t'a - van - za cor-ri a vol

Smite the hostile band,
auf der Feinde Macht,
sul ne - mi - co stuol,

A heart, in - deed,
dein Lieb', dein Stern,
un cor fia al - lor

Shall
denkt
com -



ta,
ta,
ta,

We will strike down our foes with vigorous blows, ratapum,
massakirt, strangulirt mit Lö - wen - wuth, ratapum,
a-mazzar, stermi - nar con gran fu - ror ratapum,

ratapum,
ratapum,
ratapum,

ratapum,
ratapum,
ratapum



p

yes, ah!
 ach ja
 si ah.

mp

gain the day. Yes, march forward fearless - ly, All our val - or prove, That standard -
List ver - eint, d'rum vorwärts mit frischem Blut. Lieb' ist dein Pa - nir, vorwärts mit
 -pian in - siem, sì t'avanza im - pa - vi - do spiega il tuo va - lor, il ves - sil -

mp

trata-ta - ta,
 trata-ta - ta,
 trata-ta - ta,

ppp

f

.....

 Forward, with sword in hand, Smite the hos - tile
Vorwärts hin - aus zur Schlacht auf der Fein - de
 t'a - van - za cor - ria vol sul ne - mi - co

bearer free, Leading me, is love!
kühnem Muth sü - sser Lohn wird dir.
 - li - fe - ro che tu segui e a - mor.

Lead-ing thee, is love! Ra-ta-ta-ta-ta - ta,
sü - sser Lohn wird dir. Ra-ta-ta-ta-ta - ta,
 che tu segui e a - mor, ra-ta-ta-ta-ta - ta,

If cautiously our plans to -
es gilt den On - kel zu be
 se cauti op - rar sappiam in -

f

f

band, A heart, in - deed, shall be the vic - tor's meed! If cautious - ly
Macht, dein Lieb, dein Stern denkt dei - ner in der Fern. Mit List vereint,
 stuel, un cor fia al - lor com - penso al via - ci - tor, Se cau - ti siam,

If cautious - ly our plans we
Mit List ver - eint, mit List ver -
 Se cau - ti siam lo bat - te -

- gether we lay, We'll astound him, we'll confound him, ratapum, pum, pum.
- krie - gen mit List zu bekriegen, zu be - sie - gen, ratapum, pum, pum.
 - siem vin - ce - rem, vince - re - mo, batte - re - mo, ratapum, pum, pum.

our plans we lay, Ah! yes, we know the way to gain the day!
fort auf den Feind, es gilt mit List ver - eint zu schla - gen ihn!
 se oprar sap - piam, la vin - ce - rem s'oprar sap - piam in - siem!

lay, we shall succeed and gain the day, Ah! yes, we know the way to gain the day!
- eint, fort auf den Feind, fort auf den Feind, es gilt mit List vereint zu schla - gen ihn!
 - rem, se oprar sap - piam la vin - ce - rem, la vin - ce - rem s'oprar sap - piam in - siem!

fff

(LYDIA *exit* L. VLADIMIR *accompanies her*.)

JULIAN (*listening, L.*). Now, Vladimir, my boy, arm yourself with all the pride of your manhood. The general is coming. I will prompt you what to say.

GENERAL (*enter L.*). Smoke! smoke!

JULIAN. Where?

GEN. The steamer which brings me my darling. I hasten to meet her. (*Going, sees VLADIMIR.*) Ha! 'tis she—no, he—she in the masculine—Fatinitza!

JULIAN (*introducing him*). Lieutenant Vladimir Samoiloff!

VLADIMIR (*salutes*). General!

GEN. General? Oh, get out! none of that to me! Brother-in-law! Come to my arms, my boy! (*Embraces him heartily. To JULIAN.*) Does he know?

JULIAN. No.

GEN. Then do not swoon with joy, youngster: in a few minutes more you shall see her again.

VLADIMIR. Whom?

GEN. Why, Fatinitza,—your sister!

VLADIMIR (*emphatically*). I don't believe it! I don't believe it!

JULIAN (*in undertone to VLADIMIR*). You had better believe it!

GEN. You shall know all! Of course, you shall be my adjutant with the rank of major.

VLA. Major?

GEN. Well, then, if that is not enough, I'll make it colonel.

VLA. (*joyfully*). Colonel! colonel! Oh, general!

GEN. Say no more! You must be colonel, willy nilly! Chorr't vasm! Discipline must be maintained. And you must live here with us; must never leave us.

VLA. Oh, what happiness!

GEN. But at first (*ceremoniously*), colonel, have you parents?

VLA. Alas! I am an orphan.

GEN. So you are the head of the family?

VLA. Yes.

GEN. Then I have the honor to ask you for the hand of your sister, Fatinitza.

JUL. (*undertone*). Say, no; say she is engaged.

VLA. She is engaged.

GEN. Oh, I'll fix that! She loves me!

VLA. Impossible!

GEN. Barbarian! How can you compel your sister to enter into a repulsive marriage?

JUL. But, general, that is the way you serve the princess.

GEN. That is quite another thing: I am her uncle!

VLA. And I her brother.

GEN. Oh, don't be obstinate, colonel! Come! you consent. Come, help me out of this, Hardy. Fatinitza must be mine at any price. He may demand what he will: I will consent.

JUL. (*in undertone*). Ask for Lydia now.

VLA. Dare I venture?

GEN. Venture all you want.

VLA. You will be angry.

GEN. I angry? Do I look like a man who would get angry? (*Wrathful.*) Chorr'tu! and when I say at that, that I shall not be angry. Out with it!

VLA. Well, then, I love the Princess Lydia Imanovana, and ask for her hand.

GEN. (*enraged*). Chorr't Vasm! The brass of the fellow! A miserable lieutenant presumes—

JUL. But he is a colonel.

GEN. Not yet. (*Rushes at VLADIMIR in a rage.*) And his impertinence he shall—

JUL. Look out! you are getting excited.

GEN. (*calmer*). Oh, no! You see I am calm, very calm!

VLA. Then you say yes?

GEN. No! the marriage is impossible! My niece is betrothed.

VLA. So is Fatinitza.

GEN. I am bound by my word.

VLA. I too.

JUL. Then how would it be if both gentlemen should try to induce the respective bridegrooms to withdraw?

GEN. Very well! Then kick your man out of doors.

VLA. You do the same with yours.

GEN. Yes; that is, no. I will find another way. My friend, Swertikoff, cannot demand that Lydia should sacrifice herself to a deaf old jackass like him.

VLA. And Captain Vasil is a too sensible man not to see that if Fatinitza loves you—

GEN. Yes, she does love me. And if you will swear—

VLA. What, general?

GEN. That I shall have your sister—

VLA. If you can find her—yes!

GEN. (*aside*). I have her at hand.

JUL. And if Fatinitza loves you—

GEN. She loves me madly.

VLA. And if she will say that in my presence—

GEN. She will! she will!

VLA. Then I will break off her engagement.

GEN. And I that of my niece—at once! (*Runs to door R., and calls*) Lydia!

(LYDIA *enters R. in bridal dress, attended by the four women.*)

GEN. Come nearer, my child. What I have once determined stands fast,—fast as iron. No contradiction! You shall *not* marry the Prince Swertikoff!

LYDIA. Why not, uncle?

GEN. The fool is too old for you. You will please make up your mind at once to marry Major Vladimir Samoiloff, who, I have reason to believe, is somewhat younger.

JUL. (*undertone to LYDIA*). Refuse.

LYDIA. Marry him? Why?

GEN. No why nor wherefore. You will please to love him at once, and make him happy. Embrace your betrothed! (*In undertone to JULIAN.*) They must be married before Fatinitza arrives!

SERVANT (*enter R.*). The priest and the guests!

(*Priests and guests enter. The latter all belong to the best society; the gentlemen in uniform, and the ladies in rich Russian costume.*)

GEN. Welcome! Here is the bride! here is the bridegroom! Here you have my blessing; and now—right-about face—march!—into the chapel with you. When you are married, then I will introduce my bride to you. (*Aside.*) No doubt of it: these tones announce the arrival of the fair Fatinitza! (*Goes to background excitedly. The wedding procession forms.*)

JUL. (*to VLADIMIR*). Make use of the favorable opportunity. I will ward off the recoil! Have you still the engagement-ring which the general placed on Fatinitza's finger?

VLA. Here it is. (*Gives it to him.*)

JUL. Good enough! I will take care of the rest. (*Exit R. hurriedly.*)

GEN. (*who stands on the balcony, and beckons down below, calls back.*) What! are you not coupled yet? Forwards! double-quick—march! (*Music quicker, but still piano. The wedding procession marches into the chapel.*)

FINALE.

(GEN. K. VUIKA, Georgians, Russian male and female servants. Afterwards JULIAN. At last VLADIMIR, LYDIA, and guests. VUIKA *enters with chorus*; behind him four Georgian men bearing a palanquin, which they hold over the false FATINITZA, who is splendidly arrayed and closely veiled. R. and L. from her are two boys swinging gorgeous peacock-fans; behind the palanquin four Georgian women. Two Georgians bring up the rear. The Russian servants follow, waving handkerchiefs and hats.)

PRAISE AND HONORS HIGH.

No. 24.

CHORUS AND FINALE.

Moderato marziale.

The musical score is written for piano and features five systems of music. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as trills (tr), accents, and dynamic markings like *mp* and *pp*. The first system begins with a *mp* marking and includes trills. The second system continues the piano accompaniment. The third system features a vocal line with the lyrics: "KANTS. After your marriage I will present my bride to you." and includes *pp* markings. The fourth and fifth systems conclude the piece with a final flourish and a trill.

attacca.

CHORUS.

Soprano.

Alto.

Praise and hon - ors high to foreign charms we sing! Orders thus our chief com - mand - er. From far
Ju - bel - sang er - tön' der Fremden zum Empfang, weil es so uns ward be - foh - len die von
 Ab - bia plausi e onor l'e - so - ti - ca bel - tà, co - sì vuol chi ci co - man - da. Da lon -

Tenor.

Bass.

dis - tant shores a Russ, she has come to us. Praises sing, and sweet flow'rs bring! Orders thus our chief commander!
Asi - ens fernem Strandkamin un - ser Land, ihr er - tö - ne Ju - bel - sang, weil es so uns ward be - fohlen.
 - ta - ni lidi à noi move i pas - si suoi, abbi a lau - ri, plausi e fior, vuol co - sì chi ci co - manda!

In her face shines every grace, Says the chief commander!
Höch - ste Anmuth dich umfließt, weil es so be - foh - len ;
O - gui grazia ha nido in lei, di - ce chi co - man - da;

Vir - gin pure, of no - ble race! Says the chief com -
sei als Jungfrau uns be - grüsst weil es so be -
pu - ia ver - gi - ne tu sei, di - ce chi co -

-mander. Bride fresh and fair as she, Or maiden, there can - not be, no, no!
foh - len ; dir reiz - geschmückte Braut er - tönt un - ser Chor so laut, hur - rah !
man - da. Spo - sa gen - til a te, don - zel - la te par non v'è, no no !

Brightly her sweet smile beam'd, A warrior's heart subduing; Won by her modest mien, Her smile was his un-do-ing!
Siegreich hat dei - ne Macht des Helden Herz be-zwun - gen, nur deinen Schönheit Pracht ist die-ses Werk ge - lungen.
 Del vi - so tuo'l ful-gor d'un prode ha'l cor con-qui - so, l'attrasse il tuo pu-dor, lo vinse il tuo sor-ri - so!

Fa - ti-nitza, Fa - ti-nitza, to thy charms we praises sing, Hon - ors and gar - lands of flowers to thee we're
Fa - ti-nitza, Fa - ti-nitza hat dies Wunder kühn vollbracht, sieh' uns ver - eint, im Triumph dich ein - zu -
Fa - ti-nizza, Fa - ti-nizza, tri - on - fò la tua bel-tà, plau - si, co - ro - ne, a te sian lauri e

bring - ing! Fa - ti - nit - za, Fa - ti - nit - za, Thou know'st how wild beasts to tame; Loud praise we
 - ho - len, Fa - ti - nit - za, Fa - ti - nit - za, hast selbst Thie - re zahm gemacht, Dir sei ein
 flo - ri! Fa - ti - niz - za, Fa - ti - niz - za, fin le be - stie sai do - mar, a te sian

now thy fame, Thus or - ders our com - mand - er; mander; To thy beau - ty loud we
 Hoch gebracht, weil so es ward be - foh - len, foh - len, Höch - ste An - muth dich um -
 - plausi e onor, lo vuol chi ci co - man - da! manda; tri - on - fò - la tua bel -

1st. 2d.

sing, Yes, to thy beau - ty loud we sing, And to thee wreaths of flowers, and lau - rel crowns we
 fließt, d'rums sei als Jung - frau uns ge - grüsst, dir sei ein Hoch gebracht, ja Fa - ti - nit - za
 -tà, si tri - on - fo la tua bel - tà, a te sian plau - si, onor, co - ro - ne, lauri e

bring!.....
 Hoch!.....
 fior!.....

Prosa.

GENERAL (*approaches the stranger*). At last I shall behold thy lovely face again! Unveil her. Chorr vasmi! A negress! Is it possible that you have grown black in the face all for love of me? Fatnitza! is it you?

VUIKA. Her name is Fatinitza, sir: it is she.

JULIAN (*enters R. with a large letter sealed with black*). No! it is not she! You are a pack of miserable swindlers; for here—here is a letter from the genuine Fatinitza. (*VUIKA withdraws to background with the false FATINITZA and the rest.*)

GENERAL. A letter? Quick! quick! (*Breaks the seal hastily—reads:*) “Beloved, when you read these lines I shall no longer be among the living. My ardent longing for you has brought me to an early grave. I commit my dear brother Vladimir to your keeping. I enclose my engagement-ring, and regard myself as your betrothed on the other side. My last breath shall be the sweet name, Timofey Kantchukoff. Yours truly, Fatinitza.”

Moderato.

KANTSCHUKOFF.

Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, ah! it was
 Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, so *liebt* nur
 Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti - niz - za, ah! fü l'a-

love that mur - der'd thee!
 höch - ste Lei - den - schaft!
 mor che t'am - maz - zo!

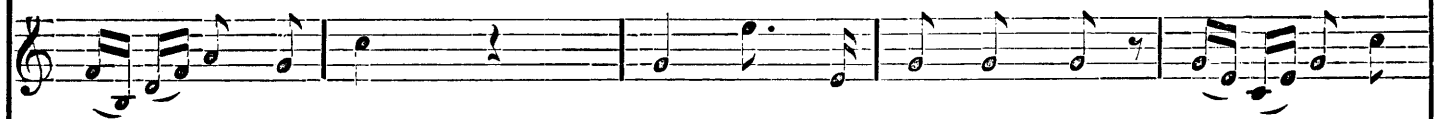
Dialogue.

GENERAL (repeats the refrain). Fatinitza! Fatinitza! &c. By thunder! I am deeply moved. What woman e'er so truly loved as to die with longing for one she missed?
JULIAN. But one (to audience) that never did exist! (At this moment STEIPANN enters with the four women and the wedding guests; then VLADIMIR and LYDIA.) The wedding is over!

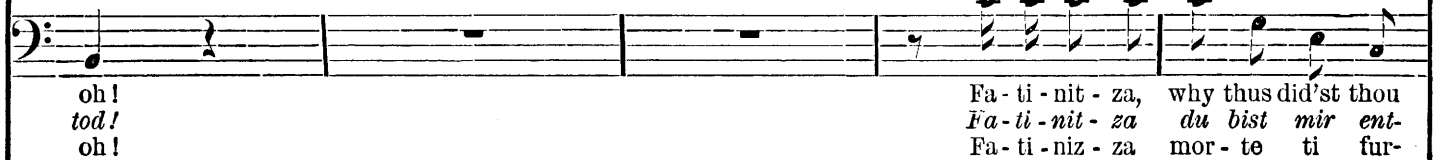
Here is the happy pair!
VLADIMIR (to JULIAN). What have you done with Fatinitza?
JULIAN (to VLADIMIR). Killed her off. She'll never bother us again
VLADIMIR (to JULIAN). Thank heaven! we are rid of her at last.
GENERAL. Come to my heart! Be happy!



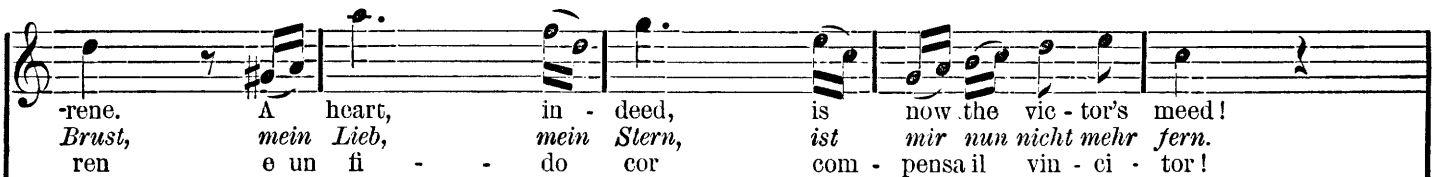
Lead-ing thee is love. Love's star, with peace-ful mien O'er me shines se-
sü - sser Lohn wird dir, vor - wärts mit Her - zens - lust ko - send Brust an
 che tu segui è a - mor, l'a - stro di pace ap - pien fulge à me se-



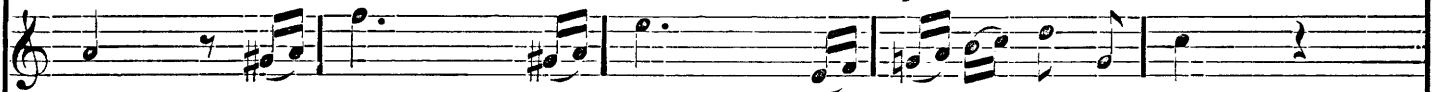

rum, rum, rum, ta-ta-ra-ta-ta-ta ta rum, rum, rum, rum, rum, rum,
rum, rum, rum, ta-ta-ra-ta-ta-ta ta rum, rum, rum, rum, rum, rum,
 rum, rum, rum, ta-ta-ra-ta-ta-ta ta rum, rum, rum, rum, rum, rum,



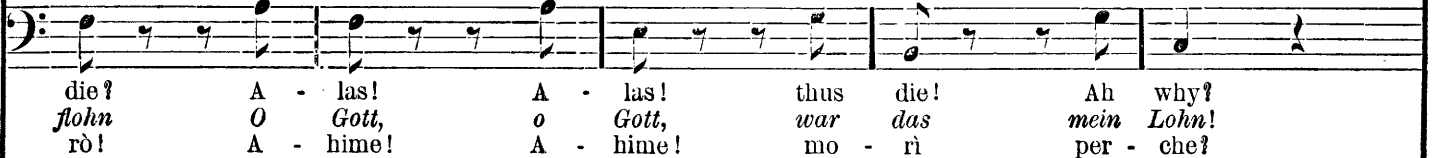
oh! Fa - ti - nit - za, why thus did'st thou
tod! Fa - ti - nit - za du bist mir ent-
 oh! Fa - ti - niz - za mor - te ti fur-

-rene. A heart, in - deed, is now the vic - tor's meed!
Brust, mein Lieb, mein Stern, ist mir nun nicht mehr fern.
 ren e un fi - do cor com - pensa il vin - ci - tor!




rum, ratapum, ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta-ta
rum, ratapum, ratapum, ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta-ta
 rum, ratapum, ratapum, ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta-ta



die? A - las! A - las! thus die! Ah why?
flohn O Gott, o Gott, war das mein Lohn!
 rò! A - hime! A - hime! mo - ri per - che?



ff

March on - ward fear - less - ly, Now thy val - or prove, Thy stand -
 vor - wärts mit frischem Blut, Lieb' ist dein Pa - nir, vor - wärts mit
 T'avanza im - pa - vi - do, spiega il tuo va - lor, il ves - sil-

ff

ff

ta, onward dash and at - tack with cour - age bold, ta - ta ra - ta - ta - ta - ta,
 ta, avancirt, a - ta - quirt mit Hel - den - muh ta - ta ra - ta - ta - ta - ta,
 ta, Attaccar, as - salt - ar sen - za ti - mor ta - ta ra - ta - ta - ta - ta,

ff

Now with the whiplash, an op - er - a - tion!
 Nur mit der Knu - te nur mit der Knu - te
 Ma col - la fru - sta, sè col - la fru - sta

ff

No, no, there can - not be One so fair as thee! ra - ta - ta - ta, Who by thy
 Sei Fa - ti - nit - za dir un - ser Dank ge - bracht ra - ta - ta - ta, du hast ein
 Don - na si - mil non v'è Fa - ti - niz - za à te, ra - ta - ta - ta, vi - ven - do il

ff

No, no, there can - not be One so fair as thee! ra - ta - ta - ta, Who by thy
 Sei Fa - ti - nit - za dir un - ser Dank ge - bracht ra - ta - ta - ta, du hast ein
 Don - na si - mil non v'è Fa - ta - niz - za à te, ra - ta - ta - ta, vi - ven - do il

ff

-bearer free, Lead - ing me is love. Love's star with peaceful mien
kühnem Muth sü - sser Lohn wird dir, vorwärts mit Herzens - lust
 li - fe - ro che tu segui è a - mor, l'a - stro di pace ap - pien

To the charge big and large, with vig - or hold, ta-ta-ra-ta-ta ta! 'Tis in place to em-
bombardirt, cano - nirt mit ra - schem Blut ta-ta-ra-ta-ta ta! Liebe girrt unge-
 ca - ricar, mitra - gliar con pien vi - gor, ta-ta-ra-ta-ta ta! car-rezzar abbrac-

'Gainst cru - el fate, 'twill give me conso - la - tion. Now with the
will trösten ich mich gleich in der Mi - nu - te. Ja in der
 vo con - so lar - mi, del - la sorte in - giu - sta si col - la

charms a - part, won a war - rior's heart, ra-ta-ta - ta, And e'en in death's es - tate
liebend Paar glück - lich hier ge - macht ra-ta-ta - ta, Ju - belt aus vol - ler Brust
 tuo ful - gor vin - se a un prode il cor, ra-ta-ta - ta, e nel mo - rar per - sin

charms a - part, won a warrior's heart, ra-ta-ta - ta, And e'en in death's es - tate
liebend Paar glück - lich hier ge - macht ra-ta-ta - ta, Ju - belt aus vol - ler Brust
 tuo ful - gor vin - se a un prode il cor, ra-ta-ta - ta, e nel mor - ir per - sin

tr.
f

o'er me shines se - rene, A heart in - deed is now the victor's
ko - send Brust an Brust, mein Leib, mein Stern ist mir nun nicht mehr
 fulge a me se - ren, e un fi - do cor com - pen - sa il vin - ci

-brace, with ar - dor free, Thus may we guar-an - tee there will be one good year in
nirt mit Her - zens - glut, übers Jahr, frisch bestellt, manövirt, ein ganz kleiner
 ciar con lie - to ar - dor, e si può ga - ran - tir che sa - ran in un anno in

whiplash, yes, with the whiplash ! per - haps 'twill drive the sor - row
Knu - te, mir in der Knu - te find Trost ich für mein wun - des
 fru - sta, si col - la fru - sta ap - pien io mi con - so - le -

Hap - py is thy fate, since here, all right, Two hearts in love u -
Fa - ti - nit - za hoch, ein Hoch, ein Hoch, sei dir mit Lust ge -
 fausto è il tuo de - stin poi - chè due cor u - nisci in dolce a -

Hap - py is thy fate. ra - ta - pum, ra - ta - pum, ra - ta - pum, ra - ta - pum, ra - ta -
Fa - ti - nit - za hoch ra - ta - wum, ra - ta - pum, ra - ta - pum, ra - ta - pum, ra - ta -
 fausto è il tuo de - stin ra - ta - pum, ra - la - pum, ra - ta - pum, ra - ta - pum, ra - ta -

fz fz

ff

meed. A faith - ful heart, a prize in - deed, a lov - ing
fern; mit dir ver - eint, mir gol - dig scheint, des Him - mels
 tor. un fi - do cor, al vin - ci - tor, un fi - do

ff

meed. A faith - ful heart, a faith - ful heart, A prize in - deed, a prize in - deed, a lov - ing
fern; mit dir ver - eint, mit dir ver - eint, mir gol - dig scheint, mir gol - dig scheint, des Him - mels
 tor, un fi - do cor, un fi - do cor, al vin - ci - tor, al vin - ci - tor, un fi - do

ff

three. A faith - ful heart, a prize in - deed, Is sure - ly now the vic - tor's meed. A heart in -
Held. In Lieb' ver - eint, in Lieb' ver - eint, Euch gol - dig scheint Euch gol - dig scheint des Himmels
 tre. Un fi - do cor, un fi - do cor al vin - ci - tor, al vin - ci - tor, un fi - do

ff

off, From Ge - ne - ral Kant - schu - koff, from Ge - ne - ral Kant - schu - koff, From the great
Herz als Ge - ne - ral Kant - schu - koff, als Ge - ne - ral Kant - schu - koff, als gross.er
 rd da ge - ne - ral Kan - ciu - koff; da ge - ne - ral Kan - ciu - koff, da pro - de,

ff

-nite; A faith - ful heart, a prize in - deed, Is sure - ly now the vic - tor's meed, A heart in -
bracht, ein donnernd Hoch, ein donnernd Hoch, sei dir ge - bracht, sei dir ge - bracht, dir Fa - ti -
 mor, Un fi - do cor, un fi do cor al vin - ci - tor; al vin - ci - tor, un fi - do

ff

pum, A faith - ful heart, a prize in - deed, Is sure - ly now the vic - tor's meed, A heart in -
pum, ein donnernd Hoch, ein donnernd Hoch, sei dir ge - bracht, sei dir ge - bracht, dir Fa - ti -
 pum, Un fi - do cor, un fi - do cor al vin - ci - tor, al vin - ci - tor, un fi - do

ff

ff

heart is now the vic - - tor's meed!
Herrlich-keit, die Se - - lig - - keit!
 cor compensa il vin - - ci - - tor!

ff

ff

- deed is now the vic - - tor's meed!
Herrlich-keit, die Se - - lig - - keit!
 cor compensa il vin - - ci - - tor!

warrior, Ge - ne - ral Kant - - schu - koff.
strenger Ge - ne - ral Kant - - *schu - koff.*
 grande Ge - ne - ral Kant - - eiu - koff.

ff

- deed is now the vic - - tor's meed.
- nit - za sei ein Hoch ge - - bracht.
 cor compensa il vin - - ci - - tor.

ff

- deed is now the vic - - tor's meed.
- nit - za sei ein Hoch ge - - bracht.
 cor compensa il vin - - ci - - tor.

ff