

PRINCE IGOR—CHORAL DANCE N° 17

(Danse Polovtsienne)

For Mixed Voice Chorus and Orchestra

English Translation by
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BORODIN

Andantino $\text{♩} = 84$

PIANO

p Cor.

A

Sopranos
sempre legato e dolce

Key A { r . r : l | - . s , l | : f . m , r | m , f . s : - | . l : m . r , d | l , . l : r | - . m : r . d , t , }

Borne on wings... of... gen-tle.. breez-es,... Fly swift-ly home, ye songs.... of grief and

Altos
: | : | : | : | : | : | :

Ob.
p con espressione e dolce

{d,t,l, :- | .t, :d .m | r .r :l | - .s,l :f .m,r | m,f.s :- | .l :m .r,d }

ex-ile,... a-way to our far dis - tant mo-ther coun-try,... where once we

{l, .l, :r | - .m :r .d,t, | d,t,l, :- | - . : | : | : }

sang, re-joic - ing in our free-dom.....

There, be-neath..... warm

{m,f.s, :- | - .la, :s, .m, | la, .la, :d | - r :d .ta, la, | s, f, m, :- | - .f, :s, .f, m, }

skies..... the.... lan-guid air..... moves... soft - - ly,.....

|| : | : | : | : | : | : | : |

{ r, .r, :f, | - .s, :f, .m, r, | d, r, m, :- | .f, :m, d, | r, .r, :l, | - .s, l, :f, .m, r, }

There, the cloud - capp'd moun - - tains dream be-side.... the whis-p'ring

B
ma dolce
f

{ r .r :l | - .s, l :f .m, r | m, f, s :- | .l :m .r, d }

There the green... and fra-grant pas-tures of our dear

{ m, :- | - :- | f, :- ||, :t, | d :- | m, :- }

sea, There, lie..... fra - grant

{ l, .l, :r | - .m :r .d, t, | d, t, .l, :- | - .t, :d .m }

land lie bask - ing in the sun - shine,..... The crim - son

{ f, :- | - :- | m, :- | d, :- }

pas - - - - - tures,

ro - ses clus - ter... in the... val - leys, ... and night - in -

There the..... ro - - -

Phonetic notation: { | r . r : l | - . s , l : f . m , r | m , f . s :- | . s , l : s . f , m }

Phonetic notation: { | d :- | t , :- | :- | t a , :- . s , }

-gales sing loud in.... moon - lit.... for - ests, ..

ses bloom..... And pur - ple..

Phonetic notation: { | l , . l : r . | . r , m : r . d , t , | d , t , . l , :- | : }

Phonetic notation: { | f , :- | :- | m , :- | - . s , l , : s , . f , m , }

mp and dusk - y glades.

grapes hang ripe..... and..... sweet..... *dim.*

Phonetic notation: { | : l , | l , : t , | d :- | : }

Phonetic notation: { | r , . r , : f , | - . s , : f , . m , r , | m , , r , . d , :- | - : - } *dim.*

p *r* . *r* : *l* | - . *s* , *l* : *f* . *m* , *r* | *m* , *r* . *d* :- | - :- }
 Speed, O song,..... by.... zeph - yrs waft - ed,.....
 :- :- | - :- | - :- | - :- }
p

p *r* . *r* : *l* | - . *s* , *l* : *f* . *m* , *r* | *m* , *r* . *d* :- *dim.* :- | - :- | - :- }
 Speed, O song,.... on gen-tle winds.....
dimin.

Allegro vivo ♩ = 152
p

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment of quarter notes with a 'p' dynamic marking.

Second system, a single staff showing a melodic line with eighth-note patterns and slurs.

Third system of a piano score. The right hand has a melodic line with a 'marcato' marking and a triplet of eighth notes. The left hand continues with quarter notes and a 'p' dynamic.

Fourth system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand has a steady accompaniment of quarter notes with a 'p' dynamic.

Fifth system of a piano score. The right hand has a melodic line with eighth-note patterns and slurs. The left hand continues with quarter notes and a 'p' dynamic.

Sixth system of a piano score, marked with a 'C' time signature. The right hand features a melodic line with eighth-note patterns and slurs, including a triplet. The left hand continues with quarter notes and a 'p' dynamic.

First system of musical notation. The right hand features a complex melodic line with a five-fingered scale-like passage (marked '5') and various ornaments. The left hand provides a steady accompaniment of quarter notes.

Second system of musical notation. The right hand continues with intricate melodic patterns, including a triplet (marked '3') and a dynamic marking of *f*. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand features a dense, sixteenth-note texture. The left hand accompaniment includes some rests and sustained notes.

Fourth system of musical notation. The right hand continues with rapid sixteenth-note passages. The left hand accompaniment consists of quarter notes with some dynamic markings.

Fifth system of musical notation. A key signature change to D major is indicated by a 'D' above the staff. The right hand has a triplet (marked '3') and a dynamic marking of *mf*. The left hand accompaniment continues with quarter notes.

Sixth system of musical notation. The right hand features a triplet (marked '3') and a key signature change to D minor. The left hand accompaniment continues with quarter notes.

accelerando
p *cresc.*

poco *a* *poco* *sf*

Allegro $\text{♩} = 69$

Sopranos

Key D

CHORUS

f :s :l | :l :t | :t :d'

Sing we prais-es to our

Altos

f :s :l | :l :t | :t :d'

Sing we prais-es to our

Tenors

f :s :l | :l :t | :t :d'

Sing we prais-es to our

Basses

f :s :l | :l :t | :t :d'

Sing we prais-es to our

pp *cresc.* *ff*

|| :d' :r' | *ff* : - - : - *dim.* | - : - : - | - : - : }

glo - rious Khan!.....

|| :d' :r' | *ff* : - - : - *dim.* | - : - : - | - : - : }

glo - rious Khan!.....

|| :d' :r' | *ff* : - - : - *dim.* | - : - : - | - : - : }

glo - rious Khan!.....

|| :d' :r' | *ff* : - - : - *dim.* | - : - : - | - : - : }

glo - rious Khan!.....

|| *f* :s :l | :l :t | :t :d' | :d' :r' | *ff* : - - : - *dim.* }

Praise him for his val - our, peer - less Khan!.....

|| *f* :s :l | :l :t | :t :d' | :d' :r' | *ff* : - - : - *dim.* }

Praise him for his val - our, peer - less Khan!.....

|| *f* :s :l | :l :t | :t :d' | :d' :r' | *ff* : - - : - *dim.* }

Praise him for his val - our, peer - less Khan!.....

|| *f* :s :l | :l :t | :t :d' | :d' :r' | *ff* : - - : - *dim.* }

Praise him for his val - our, peer - less Khan!.....

Hail!.....
 Hail!.....
 Hail, great Khan!..... Hail!.....
 Hail, great Khan!..... Hail!.....

All hail!
 All hail!
 Praise our Khan!..... All hail!
 Praise our Khan!..... All hail!

f :s :l | :l :t | :t :d' | :d' :r' | *ff* :m' :- | :- :dim. :- }
 He is like the sun at mid-day! Hail!.....
f :s :l | :l :t | :t :d' | :d' :r' | *ff* :l :- | :- :dim. :- }
 He is like the sun at mid-day! Hail!.....
f :s :l | :l :t | :t :d' | :d' :r' | *ff* :m' :- | :- :dim. :- }
 He is like the sun at mid-day! Hail!.....
f :s :l | :l :t | :t :d' | :d' :r' | *ff* :l :- | :- :dim. :- }
 He is like the sun at mid-day! Hail!.....

:- :- :- :- : | *f* :s :l | :l :t | :t :d' }
 There is no one like our
f :s :l | :l :t | :t :d' }
 There is no one like our
f :s :l | :l :t | :t :d' }
 There is no one like our
f :s :l | :l :t | :t :d' }
 There is no one like our

|| :d' :r' | *ff* :m' :- | :- :- | :- :- | :- :- : }

glo - rious Khan!.....

glo - rious Khan!.....

glo - rious Khan!.....

glo - rious Khan!.....

E Sopranos

p Altos
s :- :- | :- :- | :- :- | :- :- | :- :- | :- :- : }

Bend..... be - fore.....

p

low - - - - - ly cap - - - - -

..... him,

cresc.

This system contains three staves. The top staff is a vocal line with lyrics 'low - - - - - ly cap - - - - -'. Above it are rhythmic markings and a dynamic marking *p*. The middle staff is another vocal line with lyrics '..... him,'. The bottom two staves are piano accompaniment, with a *cresc.* marking in the right hand.

BASSES

de :de :r | r :r :re | :re :m

Seest thou these fair maid - ens, brought from

- - - tives,

praise

This system contains three staves. The top staff is a bass vocal line with lyrics 'de :de :r | r :r :re | :re :m'. Above it is the section title 'BASSES'. The middle staff is a vocal line with lyrics 'Seest thou these fair maid - ens, brought from'. The bottom staff is a vocal line with lyrics '- - - tives,'. The piano accompaniment is on the bottom two staves, with lyrics 'praise'. There are dynamic markings *p* and *f* in the piano part.

p *p*

This system shows the piano accompaniment for the second system, consisting of two staves. It includes dynamic markings *p* and *f*, and features triplet markings in the right hand.

|| m : m : s | de : de : r | r : r : re | re : re : m }
 dis - tant shores? See'st thou these slaves from be - yond the far

|| : : | : : | : : | : : }

|| l : la : s | s : - : - | - : - : - | - : - : - }

..... him, praise.....

The first system of music features a bass line with lyrics and a treble line with a melodic line. Below these are two staves for piano accompaniment, with the right hand playing a series of eighth notes and the left hand playing chords. The key signature has two sharps (F# and C#).

|| m : m : s | : fe : s | s : s : se | se : se : l | l : l : l }

Cas - pian Sea? Tell me, O Prince, which maid - en thou dost fa - vour

|| : : | d' : - : - | - : - : - | - : - : - | r' : de' : d }

Praise our

|| l : la : s | : : | : : | : : | : : }

..... him.

The second system of music continues the vocal lines and piano accompaniment. The lyrics are 'Cas - pian Sea? Tell me, O Prince, which maid - en thou dost fa - vour'. The piano accompaniment features a similar rhythmic pattern to the first system, with a melodic line in the right hand and chords in the left hand. The key signature remains two sharps.

{ d' : t : ta | l : la : s | s : fe : f | m : ma : r | d : : | : : }

She shall be thine, fain would I give thee un - fet - ter'd choice.

{ m' : - : - | d' : - : - | s : - : - | s : - : - | s : : | : : }

Khan, our glo - - - rious Khan!

{ : : | : : | : : | : : | m : - : - | d : - : - }

Low - - - ly

The first system of the musical score consists of four staves. The top staff is a bass line with lyrics: "She shall be thine, fain would I give thee un - fet - ter'd choice." The second staff is a vocal line with lyrics: "Khan, our glo - - - rious Khan!". The third staff is a vocal line with lyrics: "Low - - - ly". The bottom two staves are piano accompaniment, featuring arpeggiated chords and melodic lines.

{ : : | : : | : : | : : | f : s : l | : l : t | : t : d' | : d' : r' }

Sing we prais - es to our glo - rious

{ s, : - : - | s, : - : - | f : s : l | : l : t | : t : d' | : d' : r' }

cap - - tives, Sing we prais - es to our glo - rious

{ : : | : : | : : | : : | f : s : l | : l : t | : t : d' | : d' : r' }

Sing we prais - es to our glo - rious

{ : : | : : | : : | : : | f : s : l | : l : t | : t : d' | : d' : r' }

Sing we prais - es to our glo - rious

The second system of the musical score consists of six staves. The top two staves are vocal lines with lyrics: "Sing we prais - es to our glo - rious cap - - tives, Sing we prais - es to our glo - rious". The next two staves are vocal lines with lyrics: "Sing we prais - es to our glo - rious". The bottom two staves are piano accompaniment, featuring arpeggiated chords and melodic lines.

ff *dim.* *f* :s :l
 Khan!..... Praise his
 ff *dim.* *f* :s :l
 Khan!..... Praise his
 ff *dim.* *f* :s :l
 Khan!..... Praise his
 ff *dim.* *f* :s :l
 Khan!..... Praise his

:l :t | :t :d' | :d' :r' | ff *dim.*
 va-lour, praise his con-quests, Hail!.....
 :l :t | :t :d' | :d' :r' | ff *dim.*
 va-lour, praise his con-quests, Hail!.....
 :l :t | :t :d' | :d' :r' | ff *dim.*
 va-lour, praise his con-quests, Hail!.....
 :l :t | :t :d' | :d' :r' | ff *dim.*
 va-lour, praise his con-quests, Hail!.....

{ | : : | : : | s' : - : - | - : - : | : : | : : }
ff
 Hail!
 { | : : | : : | s' : - : - | - : - : | : : | : : }
ff
 Hail!
 { | : t : d' | ma' : t : - | s' : - : - | - : - : | : t : d' | ma' : t : - }
mf *ff* *mf*
 Migh-ty Khan, Hail! ruth-less Lord,
 { | : t : d | ma : t, : - | s' : - : - | - : - : | : t : d | ma : t, : - }
mf *ff* *mf*
 Migh-ty Khan, Hail! ruth-less Lord,
f
f

{ | t : - : - | s : - : | : s : l | : l : t | : t : d' }
ff
 Hail! Hail! There is no one like our
 { | t : - : - | s : - : | : s : l | : l : t | : t : d' }
ff
 Hail! Hail! There is no one like our
 { | t : - : - | s : - : | : s : l | : l : t | : t : d' }
ff
 Hail! Hail! There is no one like our
 { | t : - : - | s : - : | : s : l | : l : t | : t : d' }
ff
 Hail! Hail! There is no one like our
p. *p.* *p.*

glo-ri-ous Khan!
 glo-ri-ous Khan!
 glo-ri-ous Khan!
 glo-ri-ous Khan!

He is like the sun at mid-day! Hail!
 He is like the sun at mid-day! Hail!
 He is like the sun at mid-day! Hail!
 He is like the sun at mid-day! Hail!

G

Musical score for section G, consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features a series of rests and repeat signs, indicating a section of silence or a specific rhythmic pattern. The key signature is one sharp (F#).

Musical score for the first part of section H, consisting of two staves. The music is in treble and bass clefs. It features a series of notes with slurs and accents. The dynamics range from piano (*p*) to forte (*f*).

H

Musical score for the second part of section H, consisting of two staves. The music is in treble and bass clefs. It features a series of notes with slurs and accents. The dynamics are primarily piano (*p*).

Musical score for the third part of section H, consisting of two staves. The music is in treble and bass clefs. It features a series of notes with slurs and accents. The dynamics are primarily piano (*p*).

Musical score for the fourth part of section H, consisting of two staves. The music is in treble and bass clefs. It features a series of notes with slurs and accents. The dynamics are primarily piano (*p*). The key signature changes from one sharp to two sharps (F# and C#) at the end of the section.

I

Presto $\text{♩} = 100$

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 6/8. The piece begins with a piano (*p*) dynamic. The melody in the right hand features eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. The system concludes with the instruction *marcato*.

The second system continues the musical piece. The right hand melody is more active, with some notes beamed together. The left hand accompaniment remains consistent. The *marcato* instruction is centered below the system.

The third system shows the right hand playing a more complex melodic line with some slurs and accents. The left hand accompaniment continues with eighth-note patterns. The *marcato* instruction is centered below the system.

The fourth system features a continuation of the melodic development in the right hand, with some notes marked with accents. The left hand accompaniment is steady. The *marcato* instruction is centered below the system.

The fifth system continues the piece, with the right hand melody becoming more intricate. The left hand accompaniment remains consistent. The *marcato* instruction is centered below the system.

The sixth system concludes the piece. The right hand melody features a final flourish. The left hand accompaniment ends with a steady eighth-note pattern. The instruction *cresc.* is placed below the right hand staff in the final measure.

L

{ | : : : | : : : | : : : | t : : : | : : : | : : : | : : : | : : : }
 Khan!
 { | : : : | : : : | : : : | se : : : | : : : | : : : | : : : | : : : }
 Khan!

{ | : : : | : : : | : : : | : : : | : : : | : : : | : : : | : : : }
 C.t
 { | : : : | : : : | : : : | : : : | : : : | : : : | : : : | : : : }
 Kon - - -
 { | : : : | : : : | : : : | : : : | : : : | : : : | : : : | : : : }
 Kon - - -

{ | f' : : : | : : : | : : : | : : : | : : : | : : : | : : : | : : : }
 - chak!..... Might - - y.....
 { | r' : : : | : : : | : : : | : : : | : : : | : : : | : : : | : : : }
 { | t : : : | : : : | : : : | : : : | : : : | : : : | : : : | : : : }
 - chak!.....

tr

{f' :- :- | :- :- | :- :- | m' :- :- | r' :- :- | d' :- :- | f' :- :- | :- :- | :- :- | :- :- |}

as..... thy..... sires.....

tr *tr*

{fe' :- :- | f' :- :- | fe' :- :- | f' :- :- | m' :- :- | :- :- | :- :- | :- :- | :- :- |}

..... art..... thou,.....

tr *tr*

{fe' :- :- | f' :- :- | fe' :- :- | f' :- :- | m' :- :- | :- :- | :- :- | :- :- | :- :- |}

Ruth - - - less..... Khan!.....

tr *tr*

|| fe' :- :- lf' :- :- | fe' :- :- lf' :- :- | m' :- :- | - :- :- | - :- :- | - :- :- }

Khan..... Kon - - - - chak!.....

M *dimin.*

f *p*

marcato

r' : : - : - : - : | se : : - : - : - : | r' : : - : - : - : | l : : - : - : - : |

..... Khan Kon - - - chak!.....

dimin.

Khan..... Kon - - -

- chak!.....

O Moderato alla breve $\text{♩} = 100$

SOPRANOS $\text{A } 4$
dolce fe
 r . r : l | - . s , l : f . m , r | m , f . s : - | . l : m . r , d | l , . l , : r }

Borne on wings..... of.... gen-tle.... breez-es,.... Fly swift-ly.... home-ward, songs...

ALTOS
 de
 l , f , : - | l , : - : t , | d : - | s , : - | l , : - }
 f , : - | f , : - | m , : - | m , : - | f , : - }

Borne on..... wings of gen - - -

..... of grief and ex - ile,..... A-way to our far-dis - - - tant mo-ther

la : - | s , : - | s , : - | l , : - | - : - : t , }
 f , : - | m , : - | d , : m , | f , : - | - : - : f , }

- tie breez - - - es,..... fly..... dear

m , f . s : - | . l : m . r , d | l , . l , : r | - . m : r . d , t , | d , t , . l , : - }

coun-try,.... Where once we sang, re - joic - - - ing in our free-dom.....

d : - | - : s , . | l , : - | f , : - | m , : - }
 m , : - | - : m , . | f , : - | r , : - | d , : - }

song..... to our song old home.....

ALTISSIMO

Where be - neath warm skies

I

TENORS

Where be - - - neath the warm blue skies

II

Where 'neath warm skies

BASSES

Where 'neath warm skies

lan-guid air moves soft - ly

the lan-guid air moves soft - - -

the air moves soft - - -

the air moves soft - - -

the air moves soft - - -

ly..... Where the cloud - - - - clapp'd..... moun - - - -

ly..... Where the cloud - - - - clapp'd..... moun - - - -

ly..... Moun - - - - tains dream

ly. Noun - - - - tains dream

- - - tains dreambe-side the whisp'ring sea.....

- - - tains dreambe-side the whisp'ring sea.....

be - - - side the sea.....

be - - - side the sea.....

P SOPRANOS

mf | r .r :l | - .s ,l :f .m ,r | m ,f .s :- }
 There the green..... and fra - grant pas - tures.....

ALTOs | f, :- | l, :t, | d, :- }
 | f, :- | :- :f, | m, :- }
 There green pas - - - - -

TENORS | f :- | l :t | d' :- }
 | f :- | :- :f | m :- }
 There green pas - - - - -

BASSES | s, :- | s, :- | s, :- }
 There green pas - - - - -

mf

.l :m .r ,d | l, .l, :r | - .m :r .d ,t, }
 Of our fair land lie bask - - - - - ing in the

:- :s, | l, :- | la, :- }
 :- :m, | f, :- | f, :- }
 - - - tures bask in

:- :s | l :- | la :- }
 :- :m | f :- | f :- }
 - - - tures bask in

| s, :- | s, :- | s, :- }
 - tures bask in

{ d , t , .l , :- | - .t , :d .m | r .r :l }

sun - shine, The crim - son ro - ses clus - -

{ s , m , :- :- | s , d , :- :- | d , l , :- :- .r , }

sun - - - - shine, Crim - - - -

{ s m :- :- | s d :- :- | d' l :- :- .r }

sun - - - - shine, Crim - - - -

{ s , :- :- | s , :- :- | fe , :- :- }

sun - - - - shine, Crim - - - -

{ .s , l :f .m , r | m , f .s :- | .l :s .f , m }

- - ter in the val - leys. And night - in -

{ t , r , :- :- | t , s , :- :- | ta , s , :- :- }

- son..... ro - - - - ses

{ t r :- :- | t s :- :- | ta s :- :- }

- son..... ro - - - - ses

{ s , :- :- | m , :- :- | de , :- :- }

- son ro - - - - ses

gales sing loud in moon - lit..... for - ests,.....

clus - - - - - ter there,

clus - - - - - ter there,

clus - - - - - ter there,

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line with lyrics: "gales sing loud in moon - lit..... for - ests,.....". The second and third staves are vocal lines with lyrics: "clus - - - - - ter there,". The fourth staff is a bass line with lyrics: "clus - - - - - ter there,". Below these are two staves of piano accompaniment, with a treble clef staff featuring a melodic line and a bass clef staff with chords. The key signature is two sharps (F# and C#).

And dusk - - - y

pur - - - ple.... grapes hang ripe..... and.....

TEN. I
pur - - - ple.... grapes hang ripe..... and.....

TEN. II
Speed home - - - - ward

Speed home - - - - ward.....

Detailed description: This system contains the remaining staves of the musical score. It starts with a vocal line: "And dusk - - - y". This is followed by two vocal lines with lyrics: "pur - - - ple.... grapes hang ripe..... and.....". The first of these is labeled "TEN. I" and the second "TEN. II". Below these are two staves of piano accompaniment with lyrics: "Speed home - - - - ward" and "Speed home - - - - ward.....". The piano accompaniment continues with a melodic line in the treble clef and chords in the bass clef. The key signature remains two sharps.

dolce
 { d : - | : | r . r : l | - . s , l : f . m , r }

glades. Speed, O song,..... by... zeph- yrs

dimin.
 { m , r . d : - | - : - | - : - | - : - }

sweet.....

dimin.
 { m , r . d : - | - : - | - : - | - : - }

sweet.....

{ s , : - | : | : | : | : }

song.

{ m , : - | : | : | : }

song.

p

{ m , r . d : - | - : - | : | : }

waft-ed.....

dolce
 { d , : | : | r , . r , : l , | - . s , l , : f , . m , r , }

Speed, O song,..... on.... gen- tie....

TEN. I *dolce*
 { d : | : | r . r : l | - . s , l : f . m , r }

Speed, O song,..... on.... gen- tie....

{ : | : | : | : }

va

Winds and strings section, measures 1-3. The winds part includes two staves with lyrics "winds." and dynamic markings "dimin.". The strings part is a single staff with rests.

Piano accompaniment, measures 1-3. The right hand features a triplet of eighth notes, and the left hand has a simple bass line.

Altos and Tenors section, measures 4-6. The piano accompaniment continues with triplet patterns in the right hand.

Q Presto $\text{♩} = 100$
Piano introduction, measures 1-5. The music is marked *p* and features a rhythmic pattern of eighth notes.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The music is in 2/4 time and features a steady accompaniment in the bass with eighth-note chords and a melody in the treble of eighth notes.

Second system of musical notation. The treble clef part begins with a melodic phrase of eighth notes, followed by a phrase with a slur and a fermata over the final note. The bass part continues with the accompaniment.

Third system of musical notation. The treble clef part features a melodic phrase with a slur and a fermata. The bass part continues with the accompaniment.

Fourth system of musical notation. The treble clef part features a melodic phrase with a slur and a fermata. The bass part continues with the accompaniment.

Fifth system of musical notation. The treble clef part features a melodic phrase with a slur and a fermata. The bass part continues with the accompaniment.

Sixth system of musical notation. The treble clef part features a melodic phrase with a slur and a fermata. The bass part continues with the accompaniment. A *cresc.* marking is present in the bass line.

{ | 1 : - : - | - : - : - | 1 : - : - | - : - : - | : - : - | - : - : - | - : - : - | }
 - bears, proud
 { | 1 : - : - | - : - : - | s : - : - | - : - : - | - : - : - | - : - : - | - : - : - | }
 - bears, proud

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains two lines of lyrics: "- bears, proud". Above the first line of lyrics is a rhythmic notation: { | 1 : - : - | - : - : - | 1 : - : - | - : - : - | : - : - | - : - : - | - : - : - | }. Below the first line of lyrics is another rhythmic notation: { | 1 : - : - | - : - : - | s : - : - | - : - : - | - : - : - | - : - : - | - : - : - | }. The second staff is a vocal line in bass clef, also with a key signature of one flat, containing the same two lines of lyrics. The piano accompaniment is shown in the third staff, with a treble and bass clef. The right hand plays a series of eighth-note chords, and the left hand plays a steady eighth-note bass line.

S
 { | 1 : - : - | - : - : - | - : - : - | - : - : - | ta : - : - | - : - : - | }
 Khan Kon - -
 { | fe : - : - | - : - : - | - : - : - | - : - : - | f : - : - | - : - : - | }
 Khan Kon - -

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains two lines of lyrics: "Khan Kon - -". Above the first line of lyrics is a rhythmic notation: { | 1 : - : - | - : - : - | - : - : - | - : - : - | ta : - : - | - : - : - | }. Below the first line of lyrics is another rhythmic notation: { | fe : - : - | - : - : - | - : - : - | - : - : - | f : - : - | - : - : - | }. The second staff is a vocal line in bass clef, also with a key signature of one flat, containing the same two lines of lyrics. The piano accompaniment is shown in the third staff, with a treble and bass clef. The right hand plays a series of eighth-note chords, and the left hand plays a steady eighth-note bass line.

{ | - : - : - | - : - : - | - : - : - | - : - : - | ta : - : - | - : - : - | }
 - - - - - chak!
 { | - : - : - | - : - : - | - : - : - | - : - : - | m : - : - | - : - : - | }
 - - - - - chak!

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains two lines of lyrics: "- - - - - chak!". Above the first line of lyrics is a rhythmic notation: { | - : - : - | - : - : - | - : - : - | - : - : - | ta : - : - | - : - : - | }. Below the first line of lyrics is another rhythmic notation: { | - : - : - | - : - : - | - : - : - | - : - : - | m : - : - | - : - : - | }. The second staff is a vocal line in bass clef, also with a key signature of one flat, containing the same two lines of lyrics. The piano accompaniment is shown in the third staff, with a treble and bass clef. The right hand plays a series of eighth-note chords, and the left hand plays a steady eighth-note bass line.

{ :-: -| :-: -| :-: -| :-: -| ta: :-: | l :-: -| s :-: -| f :-: -| ta: :-: -| :-: -| :-: -| :-: -| }

Migh - - ty..... as.....

2 Pulse Measure

{ :-: -| :-: -| s :-: -| f :-: -| ta: :-: -| :-: -| :-: -| :-: -| t : ta }

thy..... sires.....

6 Pulse Measure 2 Pulse Measure

{ t : ta | l :-: -| :-: -| :-: -| :-: -| t : ta | t : ta }

art..... thou,..... ruth - - less.....

2 Pulse Measure

|| 1 : - : - | - : - : - : - | - : - : - : - : - | t : ta | t : ta | 1 : - }

Khan, Khan Kon - - chak!

T 6 Pulse Measure

|| - : - | - : - | - : - | - : - : - : - : - : - : - : - }

marcato

p

p

U f **6 Pulse Measure**

Tenors { r¹ :- | r¹ :- | d¹ :- :- :- :- :- | :- :- :- :- :- }
 se :- | se :- | l :- :- :- :- :- | :- :- :- :- :- }

Hail to thee

Basses { f :- | f :- | f :- :- :- :- :- | :- :- :- :- :- }

Hail to thee

2 Pulse Measure **6 Pulse Measure.**

{ r¹ :- | r¹ :- | d¹ :- :- :- :- :- | :- :- :- :- :- }

se :- | se :- | l :- :- :- :- :- | :- :- :- :- :- }

Khan Kon - - - chak!.....

{ f :- | f :- | f :- :- :- :- :- | :- :- :- :- :- }

Khan Kon - - - chak!.....

2 Pulse Measure

6 Pulse Measure

{ d' :- | fe :- }

{ ta :- :- | :- :- | :- :- | :- :- }

{ fe :- | d' :- }

{ s :- :- | :- :- | :- :- | :- :- }

Hail,

all

hail!.....

{ ma :- | ma :- }

{ ma :- :- | :- :- | :- :- | :- :- }

Hail,

all

hail!.....

2 Pulse Measure

6 Pulse Measure

{ d' :- | fe :- }

{ ta :- :- | :- :- | :- :- | :- :- }

{ fe :- | d' :- }

{ s :- :- | :- :- | :- :- | :- :- }

Khan

Kon

chak!.....

{ ma :- | ma :- }

{ ma :- :- | :- :- | :- :- | :- :- }

Khan

Kon

chak!.....

2 Pulse Measure

{ d' :- | t :- }

Khan.....

Kon

{ | 1 :- | - :- | - :- | - :- | - :- || }
 - chak!.....
 { | : | : | : | : | : || }

V Allegro con spirito ♩ = 152

Sopranos *mf* Key A

{ | f :- | - :- | m :- | - :- | }
 May our
 Altos *mf* { | r :- | - :- | d :- | - :- | }
 May our
 Tenors { | : | : | : | : | }
 Basses { | : | : | : | : | }

mf

4 F

ma^as

|| r :- | :- :- | l :- | :- :- |
 dan - - - cing give
 || t, :- | :- :- | d_m :- | :- :- | f :- | :- :- |
 dan - - - cing give
 || : | : | : | : | : | : | : | : |
 || : | : | : | : | : | : | : | : |

p p p p p

A 4

m^d

|| s :- | :- :- | f :- | :- :- | m^d :- | :- :- |
 him plea - - - sure,
 || m :- | :- :- | r :- | :- :- | m^d :- | :- :- |
 him plea - - - sure,
 || : | : | : | : | : | : | : | : |
 || : | : | : | : | : | : | : | : |

p p p

mf | s :- | - :- | s :- | - :- |

May our

mf | s, :- | - :- | s, :- | - :- |

May our

mf | f :- | - :- | m :- | - :- |

May our

mf | r :- | - :- | d :- | - :- |

May our

ff

4 F

| s :- | - :- | s^t :- | - :- | t :- | - :- |

dan - - - cing give

| s, :- | - :- | s^t, :- | - :- | t, :- | - :- |

dan - - - cing give

| r :- | - :- | ma^s :- | - :- | l :- | - :- |

dan - - - cing give

| t, :- | - :- | d m :- | - :- | f :- | - :- |

dan - - - cing give

him pleas - ure.

W Più animato $\text{♩} = 176$

Look with fa - vour on thy hand - maids, for we strive to

low - ly slaves we strive to please thee, Maid - ens
 please thee, low - ly, Maid - ens
 low - ly slaves we strive to please thee, Maid - ens
 please thee, low - ly, Maid - ens

charm our glo - - rious Khan.
 charm our glo - - rious Khan.
 charm our glo - - rious Khan.
 charm our glo - - rious Khan.

|| s : s | s : s | s : s | .d' :-s | .d :-s | s : s | s : s }
mf May we give thee plea - sure. Maid - ens dance to please our

Maid - ens,
 || s : s | s : s | s : s | .d' :-s | .d :-s | s : s | s : s }
mf May we give thee plea - sure. Maid - ens dance to please our

Maid - ens,
 || s : s | s : s | s : s | .d' :-s | .d :-s | s : s | s : s }
 May we give thee plea - sure. Maid - ens dance to please our

mas - ter, Maid - ens, Strive to
 || s : s | .d' :-s | .d :-s | : | : | : | .l :-r }
 : | .d :-s, | d : d | d : d | d : d | .r :-r }

Maid - ens dance to please our mas - ter. Strive to
 || s : s | .d' :-m | .d :-m | : | : | : | .l :-r }
 : | .d :-s, | d : d | d : d | d : d | .r :-r }

Maid - ens dance to please our mas - ter. Strive to

|| m : - | s, : - | s, : - | s, : - | s, : - | - : - }
please him, Khan Kon - - chak!

|| m : - | s, : - | s, : - | s, : - | s, : - | - : - }
please him, Khan Kon - - chak!

|| m : - | s, : - | s, : - | s, : - | s : - | - : - }
please him, Khan Kon - - chak!

|| m : - | s, : - | s, : - | s, : - | s, : - | - : - }
please him, Khan Kon - - chak!



|| s : - | s : - | d : - | : }
Khan Kon - - - chak!

|| s : - | s : - | d : - | : }
Khan Kon - - - chak!

|| s : - | s : - | d : - | : }
Khan Kon - - - chak!

|| s, : - | s, : - | d : - | : }
Khan Kon - - - chak!



May our dan - - -

May our dan - - -

May our dan - - -

May our dan - - -

May our dan - - -

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor 1, Tenor 2) and a Bass line. Each vocal line begins with a dynamic marking of *f* (forte) and a fermata over the first measure. The lyrics "May our dan - - -" are written below the vocal staves. The piano accompaniment features a treble and bass clef with a *ff* (fortissimo) dynamic marking. It includes triplet markings over the right hand and a *y* marking in the bass line.

- cing give him

- cing give him

- cing give him

- cing give him

- cing give him

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal staves are arranged in the same four-part setting and Bass line format. The lyrics "- cing give him" are written below the vocal staves. The piano accompaniment continues with a *ff* dynamic marking and includes triplet markings and a *y* marking in the bass line.

plea - - - - sure, Hail,
plea - - - - sure, Hail,
plea - - - - sure, Hail,
plea - - - - sure, Hail,
plea - - - - sure, Hail,

The first system consists of five vocal staves and a piano accompaniment. Each vocal staff has a rhythmic notation above it: { r :- | :- : - | m :- | :- : - | r :- | :- : - }. The piano accompaniment features a treble and bass clef with a key signature of two sharps (F# and C#). It includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Khan Kon - - - chak!
Khan Kon - - - chak! Hail,
Khan Kon - - - chak!
Khan Kon - - - chak! Hail,

The second system continues with five vocal staves and piano accompaniment. The rhythmic notation for the vocal staves is: { m :- | :- : - | r :- | :- : - | d :- | :- : - }. The piano accompaniment includes a treble and bass clef with a key signature of two sharps. It features a triplet of eighth notes in the right hand and a bass line in the left hand. The system concludes with a dynamic marking of *ff* (fortissimo).

Z

f : - | - : - | ta : - | - : - | s. : | : }
 fe : - | - : - | ra : - | - : - | d. : | : }

Khan Kon - - - - chak!

f : - | - : - | ra : - | - : - | d. : | : }

Khan Kon - - - - chak!

f : - | - : - | ta : - | - : - | s. : | : }
 fe : - | - : - | ra : - | - : - | d. : | : }

Khan Kon - - - - chak!

f : - | - : - | ra : - | - : - | d. : | : }

Khan Kon - - - - chak!

