

FÊTE GALANTE

A Dance-Dream in One Act
(after Maurice Baring's story of that name)

Dramatised and composed
by

ETHEL SMYTH

Poetic Version by Edward Shanks

VOCAL SCORE



Rights of performance strictly reserved

UNIVERSAL-EDITION A. G.

VIENNA Copyright 1923 by Universal-Edition NEW YORK

SALES MANAGERS

J. CURWEN & SONS, Ltd.

24. BERNERS STREET,

LONDON W.1.

Fête Galante

A Dance-Dream in One Act

Personages

The King	<i>Bass Baritone</i>	The Queen	<i>Mezzo Soprano</i>
The Lover	<i>Tenor</i>	Columbine	<i>Light Soprano</i>
Pierrot	<i>Light Baritone</i>	Pantaloon	<i>(Silent)</i>
Harlequin	<i>Light Tenor</i>	Four Puppets	<i>Mixed Voices</i>

Courtiers, Guests, Satyrs, Bacchantes etc.

Scene

A moon-lit Watteau garden; running right across the stage, about $\frac{2}{3}$ back, a formal hedge, with gaps and vases; as drop-scene the Castle, with lighted windows. On the spectator's left, well forward, a small temple, partly closed at the back but open towards the audience; round it a balustrade and steps. On the right, farther back, a slightly raised knoll on which the puppet-drama takes place. In the right wing, well forward, bushes; along the hedge marble seats.

Torchbearers move on and off according to the action; the lighting to vary accordingly. The guests are arrayed in the gorgeous costumes of the period; some wear masks and dominos.

When the curtain rises the dancers have already taken up their positions for the ensuing Sarabande, which must be so planned that the King and Queen, who are unmasked and dancing together, shall be easy to identify. Before it begins, at the point ϕ , the dancers should make a sweeping reverence in the direction of their royal hosts.

FÊTE GALANTE. (A DANCE-DREAM.)

Right of performance strictly reserved.

Sarabande.

Ethel Smyth.

Andante. (♩=96)

Curtain rises.

Piano.

The first system of the Sarabande consists of two staves of piano accompaniment. The music is in 3/4 time and begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

The second system continues the piano accompaniment. It begins with a *cresc.* marking, followed by a fortissimo (*ff*) dynamic. A tempo change to *a tempo* is indicated above the staff. The right hand includes a trill (*tr*) and a fermata over a chord. The left hand continues with a rhythmic accompaniment.

The third system contains two endings. The first ending is marked with a box containing the number '1' and includes a triplet of eighth notes. The second ending is marked with a box containing the number '2'. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment.

The fourth system also contains two endings. The first ending is marked with a box containing the number '1' and includes a triplet of eighth notes. The second ending is marked with a box containing the number '2'. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. The system concludes with a piano (*p*) dynamic marking.

Musette.

The guests now fall back, and leave the space clear for special dancers, who execute slow, swaying movements, both languid and voluptuous. The guests sing, very softly, the vocal part. Meanwhile the following action takes place. The Queen is standing somewhat apart, near the footlights, fanning herself, and accidentally drops her handkerchief. A tall man in a domino and masked, darts forward, picks it up, and whispers a few words. The Queen starts violently, but instantly recovers herself. The mask bows low, and mingles with the company.

Poco meno mosso. Alt. *pp*

CHORUS.

Hushed is the

Tenor. *pp* Hushed is the

Poco meno mosso.

world, fa - ded the light,
world, fa - ded the light,

4
cresc.
O ma - gic hour, hour of de - light
cresc.
O ma - gic hour, hour of de - light

4
cresc.

mf Heart a - gainst rap - tured heart beat - ing!
mf Heart a - gainst rap - tured heart beat - ing!
dim. *pp*

mf *dim.* *pp*

5

Sopran.

p

Down through the branch - es the moon - rains greet - ing

Alt.

p

Down through the branch - es the moon - rains greet - ing

5

cresc.

Sigh - ing of lov - ers, warm lips meet - ing,

cresc.

Sigh - ing of lov - ers, warm lips meet - ing,

cresc.

whisp - ered vows in the

night!

p

whisp - ered vows in the

night!

p

dim.

(sighing)

Sop. **6**

ppp

Alt.

pp

Ten.

pp

Bass.

(humming)

ppp

Ah

Ah

Hushed is the world, fa - ded the light,

Hushed is the world, fa - ded the light,

Ah

Ah

6

pp

Ah

Ah

cresc.

cresc.

cresc.

O ma - gic hour... hour of de - light...

O ma - gic hour... hour of de - light...

Ah

Ah

S. *dim.* - - - - - *pp*

A. *mf* *dim.* - - - - - *pp*
 heart a - gainst rap - tured heart beat - ing!

T. *mf* *dim.* - - - - - *pp*
 heart a - gainst rap - tured heart beat - ing!

B. *mf dim.* - - - - - *pp*
 ah

f *pp*

The former dancers prepare to resume the Sarabande

Tempo primo.

f *poco accel.* *f* *tr*

sf

sf *sf* *p*

The following Fanfare ushers in 4 Pierrot Players, Columbine, Harlequin, Pantaloon and Pierrot, and 4 singers dressed like puppets. The puppet-drama (which the words illustrate) is played on a slightly raised bit of ground left half back. The singers use appropriate and dramatic puppet-like gestures.

Fanfare.

During the puppet-drama some of the guests seat themselves on the marble benches and on the steps of the temple; others stand; others move about in the background.

Puppet-Quartett.

Allegro molto (♩ = 176)

Sop. *p* *staccato* Since in de-icit there is much plea-sure, spare, o dan-cers a

Alt. *p* *staccato* Since in de-icit there is much plea-sure, spare, o dan-cers a

Ten. *p* *staccato* And since the world is all a cheat,

Bass. *p* *staccato* And since the world is all a cheat,

Allegro molto (♩ = 176)

And since the world is all a cheat,

p *staccato*

pp *f* *mf*

11

S. moment's lei-sure, stay, stay, stay,— these are but dolls, as

A. moment's lei-sure, stay, stay, stay, these are but dolls, as

T. Watch our point-ed brief de-icit. Stay, stay, stay, these are but dolls, as

B. Watch our point-ed brief de-icit. Stay, stay, stay, these are but dolls, as

11

f *p*

you are in the play! The world turns at its u - sual pace

you are in the play! The world turns at its u - sual pace

you are in the play! While Har-le-quin to

you are in the play! While Har-le-quin to

p *f* *p* *pp*

12

S. La - ments her for - feit smi - ling face

A. La - ments her for - feit smi - ling face

T. Col - um-bine and in his sor - row seems di - vine,

B. Col - um-bine and in his sor - row seems di - vine,

12

f *mf*

S. while with a nod old Pan - ta - loon leads in the em - broil - ing

A. with a nod old Pan - ta - loon leads in the em - broil - ing

T. while with a nod, with a nod old Pan - ta - loon leads in the em - broil - ing

B. with a nod old Pan - ta - loon leads in the em - broil - ing

13

S. god.

A. god.

T. god. Still in his gar - den

B. god. Who were de - spoiled if Pier - rot then

13

And all the fu-ture what it seemed?

And dreamed him - self the hap - pi - est of men

lounge, Ah!

Ah!

mf *p*

14

Ah! woe if ev' - ry bride-groom knew his bride!

Ah! woe if ev' - ry bride-groom knew his bride!

woe betide the world, if ev' - ry bride-groom knew his bride!

woe betide the world, ah woe be - tide!

p *pp* *mf* *pp*

14

p *pp*

and leaps on un-armed Har - le - quin

But Pier-rot, see-ing draws a knife

mf espress.

To

15

mf

In ven-geance of the mi - mic sin

let the saw-dust of his life

p

And Col - um - bine half swooning,

15

mf

mf

mp

p Swoon - - - ing

p Swoon - - - ing

mf swoon-ing at the fell de - sign.

mf Swoon -

mf Swoon -

mf *p* *mf*

16

(sighing)

ppp Ah!

p Ah! what a doll can suf - fer see!

ing What

ing

16

pp *pp*

bra-ve - ry in a pup-pet's part! The knife hath stuck in—

Now Pier-rot in his cha-ri - ty

for love he dies, for love he dies, and on - ly half —

for love he dies, for love he dies, and on - ly half —

his own heart! for love he dies, and on - ly half —

for love he dies, for love he dies, and on - ly half —

in pain his mistress cries.

in pain his mistress cries.

in pain his mistress cries.

in pain his mistress cries.

p dim. *pp*

p dim. *pp*

p dim. *pp*

p dim. *pp*

Now Har-le-quin has got his bride, and

Now Har-le-quin has got his bride, and

And Pan-ta-loon has had his fun,

And Pan-ta-loon has had his fun,

f *p staccato* *f*

f *p staccato* *f*

f staccato *f staccato*

sf *pp* *mf* *mf*

19

love will ne - ver be de - nied, No longer stay

love will ne - ver be de - nied, No longer stay

and, gra - cious folk, the show is done. No longer stay

and, gra - cious folk, the show is done. No longer stay

19

Tempo di Valse.

these are, like you, but pup - pets in a play.

these are, like you, but pup - pets in a play.

these are, like you, but pup - pets in a play.

these are, like you, but pup - pets in a play.

Tempo di Valse.

20

Musical score for measure 20, featuring a treble and bass clef with piano accompaniment. The key signature has two flats. The score includes a fermata over the first measure and dynamic markings *dim.* and *p*.

21

Musical score for measure 21, featuring a treble and bass clef with piano accompaniment. The key signature has two flats. The score includes a fermata over the first measure and dynamic markings *dim.* and *p*.

22

Musical score for measure 22, featuring a treble and bass clef with piano accompaniment. The key signature has two flats. The score includes dynamic markings *mf* and *pp*.

23

Musical score for measure 23, featuring a treble and bass clef with piano accompaniment. The key signature has two flats. The score includes a trill (*tr*) and dynamic markings *sfp* and *pp*.

(Columbine subsides in a graceful curtsey at the feet of the King.)

Musical score for measure 24, featuring a treble and bass clef with piano accompaniment. The key signature has two flats. The score includes dynamic markings *ppp*.

(The guests break up into groups and couples, and pass to and fro through the gaps.)

Andantino.

King (to Columbine.)

ad lib. *poco rit.*

Now see! the blossom from the bough is fal - len, and steppeth light - ly, light - ly on the

24

poco sost. *rit.* *a tempo*

grass, blown by the eve-ning wind hith-er and thither! My pret-ty

25

(♩ = 116.)

Col-um-bine, say, can you dance on earth as lithe - ly as

p *mf*

late-ly on the tree? Do you but an-swer yes, I claim you

26

for the se-cond dance, _____ the se - cond dance. _____

27

Columbine (with stiff but not ungraceful puppet-gestures)

My gra - cious Lord, _____ you hon-our me _____ far _____

- a-bove de - sert! we are but puppets who tax our springs to serve you

28

puppets who tax our springs to serve you on earth or on the

Harlequin.

Puppets who tax our springs to serve you **28** on earth or on the

(Columbine and Harlequin wander off together)

C. stage.

H. stage.

29 Queen (to Pierrot.)

poco sost.

I am a - mazed that Col-um-bine could be so light, that she could turn from such a

mf *poco sost.* *p*

30 *a tempo*

hand-some, me-lan-cho-ly lov-er for a - ny o - ther. Be as-sured,

a tempo espress.

be as - sured 'twas but in mock-e - ry but in

f *mf* *f* *sf*

Q. *mock-e - ry and in the play.*

King (apart to the Queen.)

All oth-er men your gra - ces feel, and all the world may hope to know your

kind- ness, to see your smile! for me a - lone,

agitato *accel.*

Queen (apart to King.)

Animato.

(spoken, ad lib) Sir, we are not a-

theres' no-thing!

Animato.

(coldly) *ad lib.* *a tempo* (turns her back on him)

lone, nor are we 'prentice and his lass at fair - ing booth on ho - li - day.

The first system features a vocal line in G major with a key signature of one sharp. It begins with a 'coldly' instruction and an 'ad lib.' marking over a triplet of eighth notes. The tempo is 'a tempo'. The piano accompaniment starts with a piano (*pp*) dynamic and includes a triplet of eighth notes in the right hand.

poco accel. **34** *a tempo* (to a courtier) *rit.* *a tempo* (The Queen and the

Page, my cloak! My Lord, your arm.

poco accel. *a tempo* *rit.* *a tempo*

The second system starts with a 'poco accel.' instruction, followed by a measure rest and then a boxed measure number '34' with 'a tempo' below it. The tempo then changes to 'rit.' and back to 'a tempo'. The piano accompaniment features a forte (*f*) dynamic and a 'rit.' marking.

Courtier pass through a gap, most of the company have followed the torchbearers off the stage: the King goes away by himself.

The third system consists of piano accompaniment for the King's exit. It includes dynamics such as *cresc.*, *f*, and *dim.*

Pierrot is in a trance; Columbine runs up to him.)

(Pierrot pays no attention.)

(♩ = ♩) Columbine. **35** *ad lib.*

Pier - - - rot! did you hear what the King said?

The fourth system features a vocal line for Columbine with a '35' in a box and 'ad lib.' marking. The piano accompaniment starts with a piano (*pp*) dynamic.

(insistently)

sostenuto

rit.

Pier - rot! did you hear what the King — said?

(Pierrot, lost in his dream, ignores her.)

a tempo

rit.

p *sf* *p* *sostenuto* *f*

Allegro non troppo. (♩ = 126)

(cajolingly)

Pier-rot wake! Pier-rot wake, —

p *pp* *cresc.*

36

the play is done, and now — we are our - selves a - gain!

Come and dance, — come — Pier -

37

C. *rot.* We shall for - get in dan - - cing

p *pp*

C. (tenderly) that in the play you lost me... I love you! I love—

mf *pp*

38

C. *rit.* you as I al - ways did. (Pierrot looks at her and almost shrugs his shoulders)

rit. *meno mosso* *p* *mf* *tr* *p*

(Columbine dances a step or two, then turns away.)

(aside, with anguish)

C. *a tempo* *lento* See how a doll can suf - fer!

a tempo *mf* *sf* *pp*

Lento. *rit.*

Ah! _____ what bra - ve - ry in a pup - pet's part!

f *sf* *dim.* *p*

Tempo I.

(trying to charm him)

40

Pier - rot wake, Pier - rot wake _____

Harlequin (behind)

Co - lum - bine! Co - lum - bine! _____ The dance is just be - gin - ning! come and

pp *pp* *cresc.*

Tempo I.

40

the play is done and now _____ we are our - selves a - gain!

dance the round with me! come and dance with me!

f *p* *mf* *pp*

41

C. (enter Harlequin in usual style) I love you

H. Co - lum-bine, Co - lum - bine you are mine! 'twas

(Pierrot moves away from Columbine.)

C. as I al - - - ways did!

H. in the play, 'twas in the play! Co - lum-bine

(with emphasis)

Più mosso.

(Behind the

42 rit.

(♩ = 132)

H. you are mine re - mem - ber the play, re - mem - ber the play!

hedge music strikes up; it suddenly becomes light: all hearken)

Hark _____ the mu-sic is be - gin - ning!

sfpp

cresc.

43

(he dances across the stage)

Come_ and dance!_

mf

f marc.

Columbine (again approaches Pierrot)

Pier - - rot a - wake, a - wake!

Harlequin.

Co - lum-bine, Co - lum-bine

pp

44

the mu-sic is be - gin-ning, come _____ dance _____ with me

p

f

mf

Più mosso.

Columbine (tenderly)

Pier - rot, Pier - rot you are dream - ing! wake _____

mp *mf* *mf*

45

(she opens her arms: he ignores her)

C. Harlequin. My lo - - - ver come, _____

Co-lum-bine, Co-lum-bine the mu-sic is be-gin-ning come and dance, and dance with

f *p* *f* *p*

45

46

(Harlequin seizes Columbine and whirls her round in the air; she tears herself free and advances

C. come. _____

H. me. _____

pp *f* *ff* *pp*

46

furiously on Pierrot.)

cresc. *sf* *rit.* *f*

47

Then the play goes on,

molto sost.

and Har-le-quin shall dance with

a tempo (sost.)

Vivace. (♩ = 144)

(Columbine and Harlequin dance out together madly.)

me!

48

49

Meno mosso.

50

Adagio.

rit.

(Pierrot stretches himself wearily.)

Andante. (♩=108)

p *poco rit.*

Pierrot.
a tempo

Oh! it is sweet to be a - lone! All the wea - ry jokes are made,

a tempo

51

ca - per and con - tor - tion done, it is sweet to be a - lone in this

mf *dim.* *pp*

qui - et glade.

pp *p*

52

Love is throned in laughter's place, that is not so sad a fol - ly, yet a fool am

p *mf*

I to chase now a joke from place to place, now dear me - lan -

p *dim.* *p*

53

(he sits down on the steps of the temple.)

cho - ly. a fool am

pp *poco rit.*

mf *p* *pp poco rit.*

Poco meno mosso. (♩ = ♩)

(Flute behind the scenes.)

!!

pp

54

Far a - way the mu - sic rings;

pp

P. *f* Love and laugh - ter

P. **55**
 both I find sad and heart-des - pair - ing things! both have hea - vy

P. *poco sost.* *rit.* **Tempo I.**
 drag - gled wings, both ah! both un - kind!

(he gets up and gradually crosses to left)

P. **56** *rit.*
sf *dim.*

a tempo

But in this Love's kind to me, light - ly came he and un - bid - den, came without com - mand or fee!

p a tempo *mf*

57

pp

Love in - to - my heart came free _____ in my heart _____ in my heart lies

pp *cresc.* *mf* *dim.*

P.

hid - den!

espress. *pp* *pp*

dim. e rit.

Pierrot wraps himself in his black domino, and lies down, as if to sleep, his face buried in his arms, under the bushes at the right side of the stage. The stage is empty.

During the first verse of the following Madrigal (which is sung behind the scenes, giving the effect of distance) now and then a couple might stroll in, and out again.

Madrigal.

(a cappella.)

Allegretto. (♩ = 92.)

58

Sopr. *p*
Soul's joy, now I am gone, and you a-lone, which can-not be, which

Alt. *p*
Soul's joy, now I am gone, and you a-lone, which can-not be,

Ten. *p*
Soul's joy, now I am gone, and you a-lone, which

Bass. *mf* *p*
and you a-lone, which

Allegretto. (♩ = 92.)

58

p (for practise only)

S. *f* *p*
can-not be, since I must leave my-self with thee and car-ry thee with me.

A. *f* *p*
since I must leave my-self with thee and car-ry thee with me.

T. *f* *p*
can-not be, since I must leave my-self with thee and car-ry thee with me.

B. *f* *p*
can-not be, since I must leave my-self with thee and car-ry thee with me.

59

S. *pp* Yet when un-to our eyes — ab - sence de - nies each o - ther's sight, and *p f*

A. *pp* Yet when un-to our eyes — ab - sence de - nies each o - ther's sight, *p*

T. *pp* Yet when un-to our eyes — ab - sence de - nies each o - ther's sight, and *p f*

B. *pp* ab - sence de - nies — de - nies each o - ther's sight, *p*

59

pp *pp* *p f*

S. *f* makes to us a con - stant night_ makes to us a con - stant night_ *dim.*

A. *f* a con - stant night_ a con - stant night_ *dim.*

T. *f* makes to us a con - stant night_ makes to us a con - stant night_ *dim.*

B. *f* a con - stant night_ a con - stant night_ *dim.*

sf *f*

60

S. when o-thers change to light, O give way to no grief, give way to no grief but

A. when o-thers change to light, O give way to no grief, give way to no grief but

T. when o-thers change to light, O give way to no grief, give way to no grief but
O give way to no grief,

B. when o-thers change to light, give way to no grief but

60

61

A. let be-lief of mu-tual love this won-der to the vul-gar prove, our bo-dies not we

T. let be-lief of mu-tual love this won-der to the vul-gar prove, our bo-dies not we

B. let be-lief of mu-tual love this won-der to the vul-gar prove, our bo-dies not we

61

S. *pp* move, our bo-dies not we move.

A. *pp* move, our bo-dies not we move.

T. *pp* move, our bo-dies not we move.

B. *pp* move, our bo-dies not we move.

(Orchestra)

S. *p* Let not thy wit be-weep, be-weep words but sense deep, **62** for when we miss our

A. *p* Let not thy wit be-weep, be-weep words but sense deep, our

T. *p* be-weep words but *mf* sense deep, for when we miss by *p* dis - tance our

B. *mf* for when we miss by *p* dis - tance our

p (for practise only) **62** *mf* *p*

S. *f* hope's_ join - - ing bliss, *p* e - ven then our souls shall kiss. *pp* Fools have no means to meet,

A. *f* hope's_ join - - ing bliss, *p* e - ven then our souls shall kiss. *pp* Fools have no means to meet,

T. *f* hope's_ join - ing bliss e - ven then, *p* e - ven then our souls shall kiss. *pp* Fools have no means to meet,

B. *f* hope's_ join - ing bliss, *p* e - ven then our souls_ shall kiss.

63

S. *p* no means to meet. but *f* by their feet; why_ should our clay_ our clay_

A. *p* no means to meet but by their feet; *f* why should our clay_

T. *p* no means to meet but by their feet; *f* why_ should our clay_ our clay_

B. *pp* Fools have no means to meet but by their feet; *p* why should our clay_

63

o - ver our spi-rits so much sway — to tie us in that way!

so — much sway — to tie us in that way!

so — much sway — to tie us in that way!

so — much sway — to tie us in that way!

64

O give way to no grief — give way to no grief, but let be-lief of mu-tual love this

O give way to no grief — give way to no grief, but let be-lief of mu-tual love this

O give way to no grief — give way to no grief, but let be-lief of mu-tual love this

O give way to no grief —

give way to no grief, but let be-lief of mu-tual love this

64

65

S. won - der to the vul - gar prove our bo - dies not we move our bo - dies not

A. won - der to the vul - gar prove our bo - dies not we move our bo - dies not

T. won - der to the vul - gar prove our bo - dies not we move our bo - dies not

B. won - der to the vul - gar prove our bo - dies not we move our bo - dies not

65

(During the second verse the tall mask (the Lover) has been visible once or twice. The Queen, in mask and domino, now appears and looks about her furtively.)

S. we move.

A. we move.

T. we move.

B. we move.

we move. (Orchestra)

66

a tempo

poco accel.

(the Lover steps forward)

Moderato. (♩ = 84.) (This love-scene to be sung pianissimo throughout.)

Queen.

ad lib.

Ah! what mad - ness! mad was I to bid you, you were mad - der to o -

67 *più sost.*

bey! think you dis - guise will serve you? The

animato *pp* *p* *più sost.* *pp*

accel.

park is full of eyes and tongues that peep from ev - ry bank, and whis - per in ev - ry

sfp accel. *pp* *sfp*

rit. - - - **Tempo I.** **68**

tree Go be - lo - ved, lest ought be - fall you

pp *rit.* *sfp*

Q. *gol.*

rit.

mf sf dim. pp

Lover.

69

You called, or was it but the night that feigned your voice with

pp cresc. dim.

Queen.

Not winds or leaves but my own breath was sighed to slay you!

winds and leaves? It was your

pp

Love give me strength a - gainst you!

voice, I came! What more to say but that?

cresc. mf pp cresc.

70

Q. Go my be-lov - ed go!

L. Nay, if I am doomed to live in ex - ile be-cause I love you, how shall I

mf *pp* *pp*

Q. O mad - ness!

L. choose t'wixt death and this un - friend - ly, emp - ty world!

pp *pp* *mf*

71

Q. My own breath was sighed to slay you! Leave me and

L. Death or ex - ile! let fate de - cide be - tween them!

pp *cresc.* *sf* *mf* *pp*

Q. *rit.* - - - - - *a tempo*
 live! Leave me, leave me and live!

L. What do you ask me, sweet!

dim. - *pp* *mf* *sf* *pp*

72

Lover. What! shall I sell this mo - ment

mf *pp*

Queen. *animato*
 (whispers) Then let me see your

L. a - gainst an age of wea - ry life? I will not go!

cresc. *pp* *sf*

(She draws him towards the temple)

73 *ad lib.*

Q. face! my strength is weak - ness un-mask!

pp *pp* *mf* *pp*

a tempo

(They enter the temple, remove their masks, and gaze at each other.)

Adagio.

Queen. *pp* *ad lib.* *rit.*
(sighing) Ah!

Lover. *ad lib.*
un-mask! *pp* *rit.*
(sighing) Ah!

(They embrace; Pierrot raises his head and sees the lovers, but without recognising them.)

Andante. (♩ = 144)

pp *dim.*

74 Pierrot. *pp*
Lov - ers in bliss! Ah! till the

75 Queen.
Hark! The mu - sic is

P. close of day say not that the day is sweet!

75

Q. like our love lilt - ing and soft, lilt - ing and soft

Lover.

L. like our love lilt - ing and

dim. *pp* *mp*

Q. but with an un - der - cur - rent of sor - row and bit - terness to come.

L. soft

dim. *pp* *dim.* *poco sost.* *a tempo*

76 Lover.

Sor - row and bit - ter - ness fade like a

pp

L. dream! An age of wea - ry life a - gainst an

pp *cresc.* *dim.*

77

Queen.

4

4 rit.

hour like this! An hour like

hour like this! An hour like

pp *dim.* *rit.*

77

Adagio.

rit. - - - Poco più mosso. (♩ = 96.)

this!

this!

Adagio. *rit.* - - - Poco più mosso. (♩ = 96.)

pp

pp

Let us the years to come

roll in a

Let us the years to come roll in a ball

Let us the years to come roll in a ball

pp

(The Lovers raise their voices; Pierrot, roused from his sleep, looks

78

Q. ball as in your hand you

L. as in your hand you crush sweet scented

78

cresc.

up: a ray of moonshine suddenly strikes the temple.)

Q. crush sweet flow'rs to have the per - fume

L. leaves and flow'rs to have the per - fume

mp dim.

Q. sharp - er leave me be -

L. sharp - er

Pierrot.

My God! the Queen!

pp

79

Q. lov - - ed! to - night my strength is weak _____

Lover.

Kiss me a

(The Lover's domino falls: he is in a Pierrot costume.)

L. gain _____ a - gain. _____

Pierrot.

When such a cou - ple meet the

cresc. *mp*

L. _____

P. fool _____ were best a - way!

dim. *p*

(Pierrot, wrapped in his domino, begins stealthily crawling away)

80 **Queen.** Kiss me my

Lover. shall I sell this hour a - gainst an age of

Pierrot. till the close of

80

Q. strength is weak leave me,

L. wea - ry life! in your kiss

P. day Lov - ers

cresc.

Q. leave me and live and live!

L. live I more than my fa - ther's years!

P. say not that the day is sweet!

mf dim. pp

81 (Columbine appears in the gap: the Lover's back is towards her, but the moon clearly illumines the Queen's face. Pierrot sees

accel. p sf

her coming and conceals himself.)

(Exit Columbine; the Queen frees herself hastily from the Lover's embrace.

Columbine. (aside)

Allegro.

pp Pier - rot be - trays me, with the Queen!

Queen (startled)

Andante. rit.

82 **a tempo**

What cry was that? (the Lover again enfolds her.)

O mad - ness!

Lover. rit.

a tempo

A - gain... a - gain!

Andante.

espress.

rit.

a tempo

mf

(In order to warn the Lovers Pierrot steps forward, throwing aside his domino, and sings, as if recalling part of the puppet-music. The Lover seizes his mask and domino and vanishes.)

accel.

Allegro. (♩ = 152)

Love givest strength a - gainst you!

Leave me!

Pierrot. marc.

We are but puppets in a play,

accel.

Allegro. (♩ = 152)

cresc.

f marc.

sf

p

P. *staccato*

on - ly pup-pets and yet... And

(During these complets the Queen steps slowly out of the temple, while the King and Columbine appear in the gap.)

Allegro. (♩=160) 83

yet in mum-ming as in life there is still a plot to hear, Fic - kle-ness, be -

(spoken at Columbine)

tray-al, strife, the hemp-en cord, the bowl, the knife, treach-er-ous tale,

(Columbine turns to go; the King stops her imperatively.)

poco rit. 84 *sost.*

treach-er-ous tale to jea - lous ear!

poco rit. *sost.*

ad lib. *rit.* - - - - *Andantino.* (♩ = 116)

Ques-tion him! he loves you, to you he will speak the truth.

poco rit. - - -

(he walks up to the Queen ceremoniously)

85

Else-where, Ma-dam, our guests ex-pect you,

a tempo

p *sf* *dim.*

(Exit King and Queen.)

Listesso movimento. (♩ = ♩)

will you re-turn with me!

p *f* *f* *rit.* 3

Columbine. (defiantly)

ad lib.

Yes! I did it... t'was I who stayed the King in dan-cing and brought him

ff

86

C. hith-er...

a tempo

rit.

f *sf* *mf* *ff*

Poco meno mosso. (♩ = 92)

(Pierrot glances at her.)

C. Al-ways, since first we played to the Court, you loved the Queen... Yes, I know,

pp *sf p* *p* *sf p* *sf*

87 *poco sost.*

C. I was your mis-tress, it was I your lips and hands ca-ressed, but round her lips your

mf *mf* *sf p*

C. thoughts and glances hov-ered not, not round mine!

espr. *mp* *p*

(scornfully)

88

C.

And when at last she stooped for a night's... whim-sy,

C.

when I saw you and her em-bra - - - cing... Pier - rot

Pierrot.(aside, amazed)
The Queen and I!

89

(Pierrot has turned his back to her; one sees that he now understands

C.

I be - trayed you! Be not so dumb,

her mistake.)

(He advances on Columbine.)

C.

so still! it is cru-el... speak to me!

So Col-um - bine has drawn her knife! Brave O brave in a pup-pet's

part, to let the saw-dust of a life in ven-geance for a fan-cied

smart! Woe, woe be - tide if ev'-ry bridegroom knew his

Allegro.

Columbine (passionately)

Answer me, Pier-rot, bride!

Allegro.

c. say that what I saw was but a jest! I too

mf *sf* *pp*

c. jest-ed when I left you for Har-le-quin! Now our jests re- coil on us!

pp *sf* *p* *f*

c. I know your man-ners speak be-fore the time is past!

rit. *sost.* (menacingly) *(ad lib.)*

rit. *sost.*

sf *pp* *mp*

Tempo I. (Pierrot shrugs his shoulders and executes a few steps; the King

a tempo *accel.* *tr*

p *sf* *p*

reappears in the background.)

rit. *sost.*

sf *f* *sf*

Columbine. *ad lib. (sost.)*

Then it is no jest! you love, and are be - loved! and I... I am a -

a tempo

(Sae rushes away)

venged!
a tempo

(The King comes slowly forward)

Andante. (♩ = 70.)

King. *ad lib.*

I too bid you speak... since you spurn the claims of love, this is now the King's com-mand.

(Pierrot starts)

K. *I am not deceived; the Pier-rot Col-um-bine saw was not Pier-rot my ser-vant! Now speak what you*

96

(Uncertain what to say Pierrot makes a conventional deprecating

K. *know!*

gesture.)

poco animato

K. *I know you are not guilt-y, save as those who see un-*

rit.

Tempo I.

97

(with agitation)

K. *seen the co-medies their bet-ters act, but guilt-less though you be, yet*

(threatningly but anguished)

K. penance must be done for hi-ding where you hid, for see-ing what you saw....

cresc. *sf* *mf* *sf* *f*

98

(he recovers himself)

K. to

ff *dim.* *pp*

(sternly)

K. tell me all be that penance, be the sto-ry what it may I must hear it!

mf *p* *f*

99 (gently)

K. the truth is all I ask! tell me all, and all shall be for-gi-ven!

pp *p*

Andante. (♩ = 108)

100 Pierrot (lightly).

Lo - vers pur - sue and mai - dens fly, ghosts that chase a phan - tom bliss,

P. Ask a wi - ser fool than I where the truth is, where the lie

101

in a sto - len kiss!

Allegro non troppo.

King. (angrily) *ad lib.*

You do not know, I think, how long the play is ended!

Andante. *sost. (ad lib.)* *rit.* **102** Andante.

K. speak while I have my temper still!

(Pierrot, his eyes on the ground, is silent.)

K. *rit.* *Più mosso.*

You will not speak? O hear me, for - get I am a

103

K. King, which I am fast for-get-ting... Pierrot! I command no more,

K. I on - ly ask... we are man and man

agitato pp *cresc.* *poco sost.* *f*

I can-not live in doubt in tor- - - - - ture!

pp *cresc.* *poco sost.*

a tempo (spoken, whispered) *Lento.*

Who was with the Queen?

a tempo *ff* *mp* *pp* *espress.* *rit.*

Andante. *dolce*

pp

(A few guests come strolling in, and regard the King and Pierrot with discreet curiosity; Pierrot's attitude is now one of utter submission.)

pp *rit. poco*

Pierrot (with bowed head)
a tempo

Fool- ing's a grim and dangerous trade! If too high my fol - ly soared, Think how light - ly

a tempo *p* *mf*

106

(he kneels)

Lo stesso tempo.

P.

jokes are made, think how poor-ly we are paid and par-don, Lord!

rit. *dim.* *p* *sf*

(The King, noticing that others are present, resumes his usual manner)

King.

ad lib.

Moderato.

You have spo-ken wit-ti-ly, but there are jokes too

sf *rit.* *mf*

107

K.

ill-placed for par-don, when the reck-less jo-ker bounds oer-step-ping, pri-vi-lege a-bu-sing,

sf *mf* *f* *sf* *f*

(He gives a sign; two guards seize Pierrot.)

K.

must, to teach o-thers, learn a lesson!

f *sf* *sff* *f pesante*

(to the guests)

108

poco sost.

a tempo

67

K. Friends, this sight is hard-ly worth the see-ing! This tri-ble must not dis - turb our pleasure!

(he whispers rapid orders to the guards; one goes away)

Allegro.

King.
ad lib, sost.

109

(claps his hands: enter Satyrs, Bacchantes and Guests.)

Let the mad rout be - gin!

K. A - cross the moon - swept grass, — mid moon - bur-nished

K. sil - ver trunks lead us in a maze to e - ver wild - er

Dance and Chorus.

(at first on the stage.)

Vivace. (♩. = 160.)

110

K. re-vel - ry.

Ten. Heigh - o, heigh - o,

Bass. Heigh - o, heigh - o,

Vivace. (♩. = 160.)

110

T. heigh, ho, ho, ho! Heigh - o, heigh - o, heigh, ho, ho, ho!

B. heigh, ho, ho, ho! Heigh - o, heigh - o, heigh, ho, ho, ho!

111

Sopr. Heigh - o, heigh - o, heigh ho, ho, ho! Heigh - o, heigh - o,

Alt. Heigh - o, heigh - o, heigh ho, ho, ho! Heigh - o, heigh - o,

111

(The dancers, moving in and out, gradually dance

S
heigh ho, ho, ho!

A.
heigh ho, ho, ho!

Ten. *ff*
Heigh - o, heigh - o, heigh -

Bass. *ff*
Heigh - o, heigh - o, heigh -

off the stage, followed by the torchbearers.)

T.
- - o, heigh - o, heigh - o, heigh ho, ho!

B.
- - o, heigh - o, heigh - o, heigh ho, ho!

112

Sopr. *ff*
Heigh - o, heigh - o, heigh - o, heigh - o, heigh ho, ho!

Alt. *ff*
Heigh - o, heigh - o, heigh - o, heigh - o, heigh ho, ho!

112

(The effect of increasing distance depending on the size, etc, of the stage, the vocal parts are not marked here.)

Tenors. (behind)

Hey non-ny! Hey non - ny no!

This block contains the musical score for the Tenors (behind). It features a vocal line with lyrics and a piano accompaniment. The piano part includes a 4-measure rest and a 2-measure rest, and ends with a piano (*p*) dynamic marking.

(Only the King, the Queen, Pierrot and his guard are left on the stage: the Queen makes a gesture as if interceding for Pierrot; the King sternly waves her off the stage and follows her.)

Sopr. (behind)

Hey non-ny! Hey non - ny no!

This block contains the musical score for the Soprano (behind). It features a vocal line with lyrics and a piano accompaniment. The piano part includes a 5-measure rest and a 4-measure rest, and ends with a pianissimo (*pp*) dynamic marking.

(the voices get farther and farther away; by degrees the stage darkens)

Ten.

Bass.

Hey nonny, hey nonny no, hey nonny, hey nonny no,

Hey nonny, hey nonny no, hey nonny, hey nonny no,

This block contains the musical score for the Tenor and Bass parts. Both parts have the same lyrics. The piano accompaniment features a *pp* dynamic and includes triplet markings in the bass line.

Sopr.

Alt.

hey non-ny, hey non-ny no, hey non-ny,

hey non-ny, hey non-ny no, hey non-ny,

This block contains the musical score for the Soprano and Alto parts. Both parts have the same lyrics. The piano accompaniment features a *pp* dynamic and includes triplet markings in the bass line.

S.
hey non-ny no!

A.
hey non-ny no!

115

pp *poco a poco cresc.*

(the stage is invisible)

116

ff *pesante*

Adagio. (a piercing scream is heard)

117

(the stage gets slowly lighter)

(In the moonlight Pierrot is seen hanging from a beam in the temple: on the steps Columbine lies swooning; presently the Queen appears hurriedly; she stands transfixed in the gap.)

Andante.

118

Distant voices.

Women.

pp

Hushed is the world, fa - ded the light, O ma - gic hour,

Men.

pp

Hushed is the world, fa - ded the light, O ma - gic hour,

Andante.

118

pp

cresc.