

Scaramouche.

Personnages:

Leilon
Blondelaine, sa jeune épouse.
Mezzetin
Gigolo
Premier Fat
Deuxième Fat
Scaramouche, musicien.
La Femme } de la troupe de Scaramouche.
Le Garçon }
Violon } musiciens de village.
Cornemuse }
Le vieux domestique.
Invités et Invitées.

La scène se passe à la maison de campagne de Leilon, de dix heures du soir à quatre heures du matin.

Personen:

Leilon
Blondelaine, seine junge Gemahlin.
Mezzetin
Gigolo
1ster Geck
2ter Geck
Scaramouche, Musikant.
Die Frau } in Scaramouches Trupp.
Der Junge }
Die Fiedel } Dorfmusikanten.
Die Sackpfeife }
Der alte Diener
Gäste beiderlei Geschlechts

Die Handlung spielt in Leilons Landhaus von 10 Uhr Abends bis 4 Uhr Morgens.

Persons:

Leilon
Blondelaine, his young wife.
Mezzetin
Gigolo
First Dandy
Second Dandy
Scaramouche, a musician.
A Woman } belonging to Scaramouche's troupe.
A Boy }
Fiddler } Village musicians.
Bagpiper }
An old Servant
Various Ladies and Gentlemen.

Scene: Leilon's country seat. — Time from 10 p. m. to 4 a. m.

Das Orchester, bestehend aus mindestens 6 Violini primi, 4 Violini secondi, 3 Alti, 3 Celli, 2 Bassi, 4 Corni, 2 Fagotti, 2 Clarinetti, 2 Oboi, 2 Flauti (oder Pickelflöten) Timpani, Triangolo, Tamburino, Piano und für die Signale im 2. Akt, einem Cornet à piston, ist im Anfang in drei Gruppen, A, B & C, geteilt, von denen A das Orchester bildet, während B hinter der Bühne, wo die Bande Scaramouche's zu denken ist, seinen Platz hat, und C im Tanzsaale, und zwar so, dass die Spielenden womöglich den Kapellmeister sehen.

L'orchestre composé, au moins, de 6 violini primi, de 4 violini secondi, de 3 alti, de 3 celli, de 2 bassi, de 4 corni, de 2 fagotti, de 2 clarinetti, 2 oboi, de 2 flauti (ou bien piccoli), de timpani, de triangolo, de tamburino, de piano, et, pour les signaux à l'acte II, d'un cornet à piston, est d'abord divisé en trois groupes, A, B & C, dont A constitue l'orchestre, tandis que B est placé derrière la scène ou l'on suppose que se trouve la bande de Scaramouche, et C dans la salle de danse, de manière que les joueurs, si faire se peut, voient le chef d'orchestre.

The orchestra composed of, at least, 6 violini primi, 4 violini secondi, 3 alti, 3 celli, 2 bassi, 4 corni, 2 fagotti, 2 clarinetti, 2 oboi, 2 flauti (or piccoli), timpani, triangolo, tamburino, piano and, for the signals in the 2nd act, 1 cornet à piston, is at first divided in three groups, A, B & C, of which A forms the orchestra, while B is placed behind the stage where Scaramouche's gang is supposed to be, and C in the dancing-room, so that the performers, if possible, are able to see the leader.

SCARAMOUCHE

Jean Sibelius Op. 71

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Derrière la scène. Si pas possible, ces instruments doivent être placés dans l'orchestre de manière à donner l'illusion que les musiciens jouent sur la scène.

Hinter der Szene. Wenn dieses nicht möglich müssen die Instrumente im Orchester so placiert werden, dass man die Illusion bekommt, dass die Musiker auf der Szene spielen.

Behind the stage. If not possible these instruments ought to be placed in the orchestra in such a way as to give the illusion that the musicians are playing on the stage.

Lento assai.

Oboi 1.-2.

Triangolo

Clarinetti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

Flauti 1.-2.

Fagotti 1.-2.

1.-2.
Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Oboi 1.-2.

Triangolo

Clarineti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

Flauti 1.-2

Fagotti 1.-2.

1.-2.
Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

This musical score page contains staves for the following instruments: Oboi 1.-2., Triangolo, Clarineti 1.-2. in B., Alto Solo, Cello Solo, Piano, Flauti 1.-2., Fagotti 1.-2., Corni in F. (1.-2. and 3.-4.), Timpani, Violino 1., Violino 2., Alto, Cello, and Basso. The Flauti 1.-2. staff shows a melodic line with slurs and accents. The Timpani staff has a few notes with a *p* dynamic. The Violino 1., Violino 2., and Alto staves feature long, sustained notes with slurs. The Cello and Basso staves have notes with *pizz.* and *p* markings. The rest of the staves are mostly empty, indicating rests for those instruments.

Acte Premier.Erster Akt.Act. 1.

Un cabinet tendu de gris et de violet foncé.

A l'arrière-plan des portes larges à deux battants, presque couvertes d'épaisses tapisseries mauve. On entrevoyait vaguement la grande salle, tendue de rose, et des couples de valseurs. A gauche, une porte large conduit à une terrasse, où rayonnent la blancheur d'un bassin de marbre et le jet d'une fontaine, dont le bruit intermitte se fait entendre parfois. Aux deux coins il y a de grandes glaces encadrées de bois de bouleau gris. A droite, une porte avec des rideaux. Le long de la muraille, des sofas capitonnés et moelleux et des fauteuils tendus de la même couleur que les portières. A côté des sofas et des chaises, etc., s'en voit de grandes cruches sombres remplies d'iris jaunes.

Ein Kabinet im Grau und Tiefviolet gehalten. Im Hintergrund breite geöffnete Flügeltüren, zur Hälfte von dicken, violetten Tortieren verdeckt, den in Rosa gehaltenen Saal und die Tanzenden dadrinne sieht man nur undeutlich. Links führt eine breite Tür mit Tortieren auf eine Gartenterrasse, davor schimmert ein weisser Marmor-Springbrunnen, dessen Plätschern man von Zeit zu Zeit hört. Zu beiden Seiten in den Ecken grosse Spiegel in grauen Rahmen aus Birkenholz. An den Wänden entlang weiche gepolsterte Sofas und Lehnstühle mit Bezügen in derselben Farbe wie die Tortieren. Neben dem Sofa, Stühlen etc. stehen grosse, dunkelfarbige Krucken mit mattgelben Iris.

Room in Leilons house, decorated in grey and deep violet. Folding doors in the background, open, half hidden by heavy violet hangings, through which is seen a large hall, the dominant note of which is rose. Here dancers are visible. On the left a wide doorway leading to a terrace, before which, in the garden, a marble fountain plays; the splash of water is audible now and again. On the right, a door with hangings at either corner, large mirrors in grey birch frames. Soft, thickly upholstered sofas and easy chairs stand close to the wall, the coverings are of a colour to match the hangings. Here and there tall dark vases filled with pale yellow Iris.

Flauti 1.-2.

Violino 1.

Violino 2.

Alto

arco. Cello

Basso

1

I. Solo.

Oboi 1.-2.

Triangolo

Scène Première.

Au lever du rideau, on entend un menuet traînant. Au fond de la salle de fête, on voit les musiciens (en jaquettes de bure brune grasse). Ils jouent de la corne-muse. A l'entrée de la salle, se trouve Leïlan. Appuyé contre la porte, il regarde les valseurs.

1 Scene.

Wenn der Vorhang aufgeht, wird ein Menuet gespielt (langsam). Im Hintergrunde des Saals sieht man die Musikanten (in grobe, wollene, braune Wämse gekleidet). Sie spielen die Sackpfeife. Neben der Thüre, am Eingang zum Saal steht Leïlan. Er trägt ein burgunderrotes Kostüm. An die Thür gelehnt, sieht er zu den Tanzenden hinein.

1 Scene.

As the curtain rises, a minuet is heard, the music slow and spiritless, occasionally false. In the background of the hall musicians are seen; they play the bagpipes. Beside the doorway leading to the hall stands Leïlan, a tall, very slender, somewhat decadent young man, with fair hair falling lovely over his forehead. He wears a costume of claret colored silk. He stands awhile looking in at the dancers.

Flauti 1.-2.

Fagotti 1.-2.

1.-2. Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Oboi 1.-2.

Triangolo

Leilon (fait signe vers la salle.)

" (winket nach dem Saal hinein)

" (beckons to someone in the hall.)

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

3 *I. Solo.*

Oboi 1.-2.
Triangolo

2 Scene.

Un vieux Domestique (en noir, avec perruque):
Monsieur desire?
Leilon: Des bougies!
Allumez toutes les appli-
ques de la salle!

2 Scene.

Der alte Diener (in Schwarz mit einer Per-
rücke): Der Herr haben
gerufen?
Leilon: Hole Lichte!
zünde alle Lampetten
hier drinnen an!

2 Scene.

Old Servant (dressed
in black and wearing
a wig)
Leilon: Lights! Light
all the fairy lamps
in here!

Flauti 1.-2.
Fagotti 1.-2.
1.-2.,
Corni in F.
3.-4.
Timpani
Violino 1.
Violino 2.
Alto
Cello
Basso

4

Corno 1.-2.
 Trombolo

3 Scene.

Gigolo: Pourquoi si seul, Leïlon?
 " Du stehst so allein da,
 Leïlon?
 " Here all alone, Leïlon?

Fauti 1.-2.
 Fagotti 1.-2.
 1.-2.
 Corni in F.
 3.-4.
 Timpani
 Violino 1.
 Violino 2.
 Alto
 Cello
 Basso

Oboi 1. 2.

Triangolo

Leilon: (écarte la main d'un geste emphatique; le domestique sort.) Je regarde les couleurs

Leilon: (macht eine Bewegung mit der Hand; der Diener geht.) Ich sehe mir die Farben an

Leilon: (with a gesture of the hand. The Servant exit.) Yes, drinking in the wealth of colour -

Flauti 1.-2.

Fagotti 1.-2.

1.-2.
Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

(Le Domestique revient avec des bougies.)

5

(Der Diener zurück mit den Lichtern.)

(Re-enter Servant with candles.)

This musical score is for a scene where a domestic servant returns with candles. The score is written for a full orchestra and vocal soloists. The instruments and parts are listed on the left side of the page: Flauto 1.-2., Fagotto, Violino Solo, Cello Solo, Piano, Flauti 1.-2., Fagotti 1.-2., Clarineti in F., Trombe, Tromboni 1. and 2., Alto, Cello, and Basso. The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked with a 'p' (piano) dynamic. The Flauto 1.-2. part has a melodic line with trills (tr.) and a 'p' dynamic. The Fagotto part has a similar melodic line. The Violino Solo and Cello Solo parts have a simple harmonic accompaniment. The Piano part has a simple harmonic accompaniment. The Flauti 1.-2. part has a melodic line with trills (tr.) and a 'p' dynamic. The Fagotti 1.-2. part has a simple harmonic accompaniment. The Clarineti in F. part has a simple harmonic accompaniment. The Trombe part has a simple harmonic accompaniment. The Tromboni 1. and 2. part has a simple harmonic accompaniment. The Alto part has a simple harmonic accompaniment. The Cello part has a simple harmonic accompaniment with 'arco' and 'pizz.' markings. The Basso part has a simple harmonic accompaniment.

Leilon: C'est toujours la fête ici, Gigolo
Leilon: Hier ist immer Fest, Gigolo
Leilon: Oh, we are always feasting here.

6

I Solo.

Oboi 1.-2.
 Triangolo
 Clarinetti 1.-2. in B.
 Alto Solo
 Cello Solo
 Piano

Flauti 1.-2.
 Fagotti 1.-2.
 1.-2.
 Corni in F.
 3.-4.
 Timpani
 Violino 1.
 Violino 2.
 Alto
 Cello
 Basso

pizz.
pp
mf
arco
p
p

Gigolo: La danse et la musique appartiennent aux jeunes.

Gigolo: Tanz und Musik gehören der Jugend.

Gigolo: Music and dancing are the joys of youth.



I. Solo.

Oboi 1.-2.
Triangolo
Cornetti 1.-2. in B.
Alto Solo
Cello Solo
Piano

Fauti 1.-2.
Fagotti 1.-2.
1.-2. Corni in F.
3.-4.
Timpani
Violino 1.
Violino 2.
Alto
Cello
Basso

Gigolo: C'est le privilège de la jeunesse
Gigolo: Das ist das Recht der Jungen
Gigolo: The privilege of the young.

Oboi 1.-2.

Triangolo

Clarineti 1.-2. in B.

Alto Solo

Cello Solo

Piano

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

(Leilon se tait)

(Leilon schweigt.)

(Leilon makes no answer.)

Gigolo s'aferçoit de la mauvaise

Gigolo merket; dass Leilon verstimmt ist; 15

Gigolo notices the other's depression.

8

Oboi 1.-2.

Triangolo

Clarineti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

The musical score consists of 15 measures. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes parts for Oboes 1-2, Triangle, Clarinets 1-2 in B, Alto Solo, Cello Solo, Piano, Flutes 1-2, Bassoons 1-2, Horns 1-2 and 3-4 in F, Timpani, Violin 1, Violin 2, Alto, Cello, and Bass. The score shows various musical notations including dynamics (poco cresc., p), trills (tr), and accents (v). The first measure of the score is marked with a box containing the number 8.

p

*lui propose de partir
schlägt ihm vor zu reisen
and invites him to make a journey somewhere.*

*Leïlon répond l'une manière évasive
Leïlon untrworth ausweichend.
Leïlon answers evasively.*

Oboi 1.-2.

Triangolo

Clarineti 1.-2
in B.

Alto Solo

Cello Solo

Piano

Flauti 1.-2.

Fagotti 1.-2.

1.-2.
Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

(Le menuet est fini.)
(Das Menuet. ist aus.)
(The minuet ceases.)

9

Oboi 1.-2.

Triangolo

Clarineti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

Fagotti 1.-2.

Bassi 1.-2.

Trombe 1.-2.

Trombe in F.

Trombe 3.-4.

Timpani

Violino 1.

Violino 2.

Viola

Cello

Basso

The musical score is arranged in two systems. The first system includes Oboes 1-2, Triangle, Clarinets 1-2 in B, Alto Solo, Cello Solo, and Piano. The second system includes Bassoons 1-2, Basses 1-2, Trumpets 1-2, Trombones in F, Trombones 3-4, Timpani, Violin 1, Violin 2, Viola, Cello, and Double Bass. The score is in 3/4 time and features various dynamic markings and articulations. Key markings include 'diminuendo' and 'ppp' in the Trombone 3-4 part, and 'poco f', 'p', and 'pizz.' in the string parts. The piece concludes with a final dynamic marking of 'p'.

p

10

Oboi 1.-2.

Triangolo

Le menuet est fini.
 (*Blondelaine entre conduit par Hezzetin, 1^{er} fat, 2^e une fat et plusieurs jeunes gens.*)

Leilon: Es-tu fatiguée, Blondelaine ?

Das Menuet ist beendet.
 (*Blondelaine kommt geführt von Hezzetin, 1^{ster} Geck, 2^{ter} Geck und junge Herren und Damen.*)

Leilon: Bist Du müde, Blondelaine ?

The minuet has ceased.
 (*Blondelaine enters on the arm of Hezzetin. First and second Dandy. Ladies and gentlemen follow.*)

Leilon: Weary, Blondelaine ?

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Viol. 1-2.

Fagotto

11

Blondelaine: Pas trop.
Surtout cette horrible
musique!

Mozzetta: Oui, la musi-
que ne vaut pas grand
chose. Pour nous il au-
rait dû y avoir.....

Leïlon: Mille violons!

Blondelaine: Mille vi-
olons d'or! La musique
gâte la danse, et il
n'y a rien au monde
comme la danse.

Blondelaine: Ach mein.
Aber diese schreckliche
Musik!

Mozzetta: Ja, die Mu-
sik ist wirklich nicht
allzugut. Für Sie sollte
gespielt werden.....

Leïlon: Mit tausend
Violinen.

Blondelaine: Ja, mit
tausend goldenen Vi-
olinen. Die Musik
verdirbt den Tanz,
und der Tanz ist das
Schönste.

Blondelaine: No, no!
But that horrible
music!

Mozzetta: The music
might be better. And
for you, there should
be music of.....

Leïlon: A thousand
violins!

Blondelaine: Yes, a
thousand golden vi-
olins..... and
dancing is the best
of all.

Flauti 1-2.

Clarinetti 1-2.

1-2.

Cori in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

piu p

Oboi 1.-2.
Triangolo

Un poco meno lento.

Leilon: Oui, la danse c'est la
princesse au royaume
de la joie.

2^e Fat: Poésie!

Leilon: Ja, der Tanz ist der
Fürst im Reiche der
Freude.

2^{ter} Geck: Poésie!

Leilon: Yes, Dancing is prince
of the realm of pleasure.

2^d Dandy: How very poetic!

Un poco meno lento.

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Un poco meno lento

Oboi 1.-2.

1^{er} Fat: (rit) Comme hâbleur!

Blondelaine: (repète tout bas) La danse est la princesse

1^{ster} Geck: (lacht) Der Schwadronör!

Blondelaine: (wiederholt murmelnd) Der Tanz ist der Fürst

1 Dandy: (smiling) A phrase-maker par excellence!

Blondelaine: (murmuring to herself) a princess of pleasure

Flauti 1.-2.

Claretti 1.-2.

Trombe 1.-2.

Cori in F.

Fagotti 3.-4.

Timpani

Violino 1.

Violino 2.

Viole

Cello

Basso

(p. zu schlagen)
Andante con moto (p)

14

Oboi 1.-2.

Triangolo

Leïlan: Voilà la lune, qui te sourit comme une pilette
chaste -----
(après un silence) Elle a autant de visages
que toi!

Leïlan: Sieh den Mond - er lächelt Dir zu wie ein
keusches kleines Mädchen -----
(nach einer Pause) Er hat so viele Gesich-
ter, ganz so wie Du!

Leïlan: The moon, how great it is -----
(Pause) And it is many - faced, the moon,
are you yourself!

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Andante con moto (p)
(p. zu schlagen)

15

Violino 1
Violino 2
Alto
Cello
Basso

I. Solo

Blondelaine: *Raconte-moi, Leilon, ce que*
(*Les autres s'approchent.*)



Blondelaine: *Erzähle mir, Leilon, was*
(*Die Andern nähern sich.*)

Blondelaine: *Leilon, tell me, what*
(*The others approach.*)

16

Violino 1
Violino 2
Alto
Cello
Basso

diminuendo

Oboi 1.-2.

Triangolo

Musical notation for Oboes 1-2 and Triangle. The Oboe part features a melodic line with slurs and accents, starting with a *mf* dynamic. The Triangle part is indicated by a treble clef and a *mf* dynamic.

Mezzetin: Vous ne dansez pas, Madame ?

Mezzetin: Tanzen Sie nicht mehr, gnädige Frau ?

Mezzetin: Madame is weary of the dance ?

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Musical score for Flutes 1-2, Bassoons 1-2, Horns 1-2, Timpani, Violins 1-2, Alto, Cello, and Bass. The Flute part includes a *mf* dynamic and a section marked *I. Solo*. The Bassoon part starts with a *mf* dynamic. The Horns part begins with a *p* dynamic. The Violin parts feature *mf* dynamics and *dim.* markings. The Cello part includes a *sul d.* marking and a *mf* dynamic. The Bass part is indicated by a bass clef and a *mf* dynamic. The Timpani part shows a trill (*tr*) and a *p* dynamic.

18

Oboi 1.-2.

Triangolo

Blondelaine (*regarde Leïlon et se balance en cadence*)

Blondelaine (*sieht zu Leïlon hinüber, beginnt, sich im Takt zu der Tanzmelodie zu wiegen*).

Blondelaine (*glances at Leïlon, swaying in time with the music*).

Fauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Blondelaine:
Si seulement tu,
dansais, Leilon!

Blondelaine:
Wenn Du doch
tanzen wolltest,
Leilon!

Blondelaine:
Why do you ne-
ver dance, Leilon!

Mezzetin:
Comment, Lei-
lon, Vous ne
dansez pas?

Mezzetin:
Wie, Leilon,
Sie tanzen
nicht?

Mezzetin:
What, Leilon,
does not dan-
ce?

Leilon
(secoue la tête)

Leilon
(schüttelt lei-
se den Kopf.)

Leilon
(shakes his
head faintly)

Blondelaine: (en sou-
pirant) Non, Leilon
ne danse point!

Blondelaine: (mit
einem Seufzen)
Nein, Leilon tanzt
nicht!

Blondelaine:
(with a sigh)
No, never!

19

20

Flauti 1.-2.

Fagotti 1.-2.

1.-2.
Corni in F.

3.-4.

Timpani

Violino 1.
tastiera
p *mp* *Nat.* *dim*

Violino 2.
tastiera
p *mp* *Nat.* *dim*

Alto
p *dim.*

Cello
pp *p*

Basso
pp *p*

Mezzetin: Comment! Ne pas danser, quand on possède la plus belle femme du monde et que son plaisir et sa joie c'est elle, c'est la danse.

Leïlon: Justement à cause de cela, peut-être. Il me semble brutal de me mêler dans sa joie, dans son plaisir.

Blondelaine: Non, Leïlon, ce n'est pas un péché. . . . Nous partagerions la même joie, et il n'y a rien qui rapproche comme la joie.

Mezzetin: Das muss ich sagen, nicht tanzen, wenn man die schönste Frau der Welt sein eigen nennt, und wenn deren grösste Freude und Lust, der Tanz ist.

Leïlon: Gerade deswegen vielleicht. Es ist brutal, sich in ihre Freude, in ihren Tanz zu mischen.

Blondelaine: Nein, Leïlon, es ist keine Sünde. . . . Wir würden die Freude teilen; denn es giebt nichts, was so bindet wie die Freude.

Mezzetin: Not dance—when one has the loveliest woman in all the world, whose one delight it is to dance.

Leïlon: Perhaps for that very reason. It would be brutal to claim a share of her dance, her one delight.

Blondelaine: Ah, no, Leïlon, what harm could be in that. . . .

. . . And I would so gladly share that joy with you: There is nothing that binds like joy.

21

Faust 1.-2.
 Mezzeti 1.-2.
 Clar. in F. 1.-2.
 Clar. in F. 3.-4.
 Trompani
 Violino 1.
 Violino 2.
 Arco
 Cello
 Basso

Poco stretto. a tempo

Oboi 1.-2.

Triangolo

Clarineti 1.-2. in B.

Alto Solo

Cello Solo

Piano

Poco stretto. a tempo ten.

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

dim

meno

mp

pp

tr

morendo

smorzando

diminu-er-do

pp

Poco stretto. a tempo

22

Oboi 1.-2.

Triangolo

Leïlon: Mais je ne peux pas;
mon cœur. Mozzetta: C'est vraiment
dammage.

Leïlon: Aber ich kann nicht,
mein Herz. Mozzetta: Das ist wirk-
lich schade

Leïlon: I cannot, my heart
----- Mozzetta: A pity, in
deed.

Voti 1.-2.

Voti 1.-2.

Violini in F.

Violini 1.-2.

Violini 3.-4.

Violino 1.

Violino 2.

Viola

Cello

Basso

Oboi 1.-2.

Triangolo

Leilon: Mais non, la
danse ne convient
qu'à la personne qui
en est l'incarnation.
Danse pour nous.

Mandelaine: (serre
les fleurs dans son
corsage)

Leilon: Ach nein. Der
Tanz ist nur für
denjenigen, der
der Tanz selbst ist.
Tanze uns etwas vor,
Mandelaine.

Mandelaine: (be-
festigt ihre Blumen
an ihrem Busen.)

Leilon: No, for of
the dance is keenest
for one alone, that is
the soul of the dance
it self. Dance for us,
Mandelaine.

Mandelaine (fastens
the flowers in her
breast)

Flauti 1.-2.

Fagotti 1.-2.

1.-2.
Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Oboi 1.-2.
Triangolo

4 Scene

Mezzetin: (fait signe au domestique)
Faites venir la musique!

Blondelaine: Qu'ils jouent un
bolero. ♦

Mezzatin: (winkt den Diener heran)
Rufe die Musik herein!

Blondelaine: Spielt einen
Bolero. ♦

Mezzatis: (beckoning to the servant)
Call the musicians here!

Blondelaine: Play a bolero! ♦

Flauti 1.-2.
Fagotti 1.-2.
1.-2.
Corni in F.
3.-4.
Timpani
Violino 1.
Violino 2.
Alto
Cello
Basso

Tempo di Bolero.

Tempo di Bolero.

25

Oboi 1.-2.

Triangolo

Les musiciens commencent à jouer.

Blondelaine commence la danse.

Die Musikanten heben an zu spielen.

Blondelaine beginnt den Tanz.

The musicians strike up.

Blondelaine begins to dance.

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

26

I. Solo.

Corn 1-2.

Triangolo

Gigolo est à côté de Leïlon.

Blondelaine s'arrête un moment.

" steht neben Leïlon.

" hält einen Augenblick inne.

" stands beside Leïlon.

" pausing a moment.

Tricordi 1.-2.
in B.

Solo

Solo

Piano

Clarin 1-2

Clarin 1-2.

1-2.

in F.

3-4.

Spani

Violino 1.

Violino 2.

Viola

Cello

Basso

mf

Oboi 1-2
Triangolo

Clarineti 1-2
in B.

Alto Solo

Cello Solo

Piano

This system of musical notation includes staves for Oboes 1-2, Triangle, Clarinets 1-2 in B, Alto Solo, Cello Solo, and Piano. The Oboe part features a melodic line with various note values and rests. The Triangle part consists of a simple rhythmic pattern. The other instruments (Clarinet, Alto Solo, Cello Solo, and Piano) are shown with whole rests, indicating they are silent during this passage.

Flauti 1. 2.

Fagotti 1-2.

1-2.
Corni in F

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

This system of musical notation includes staves for Flutes 1-2, Bassoons 1-2, Horns 1-2 and 3-4 in F, Timpani, Violino 1, Violino 2, Alto, Cello, and Basso. The Flute and Bassoon parts have melodic lines with long notes and rests. The Horn parts also feature long notes. The Violin parts play a rhythmic accompaniment of eighth notes. The Alto, Cello, and Bass parts have melodic lines with various note values and rests.

27

Oboi 1.-2.

Triangolo

Clarineti 1.-2. in B.

Alto Solo

Cello Solo

Piano

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

The musical score is arranged in a standard orchestral format. The top system includes Oboes 1-2 and Triangle. The middle system includes Clarinets 1-2 in B, Solo Alto, Solo Cello, and Piano. The bottom system includes Flutes 1-2, Bassoons 1-2, Horns 1-2 and 3-4, Timpani, Violin 1, Violin 2, Viola, Cello, and Bass. Measure 27 is marked with a box containing the number '27'. The Oboe part begins with a forte (*fz*) dynamic. A section starting at measure 29 is marked 'I. Solo.' and features a very piano (*pp*) dynamic. The string parts (Violins, Viola, Cello, Bass) play a rhythmic accompaniment of eighth notes throughout the passage.

Oboi 1.-2.
Triangolo
Clarineti 1.-2.
in B.
Alto Solo
Cello Solo
Piano

This section of the score covers six staves. The Oboe 1-2 staff features a melodic line with eighth and sixteenth notes. The Triangle staff has a rhythmic pattern of eighth notes. The Clarinet 1-2 staff has a melodic line with some rests. The Alto Solo staff has a melodic line with a large slur. The Cello Solo staff has a melodic line with a large slur. The Piano staff has a simple harmonic accompaniment.

Flauti 1.-2.
Fagotti 1.-2.
1.-2.
Corni in F
3.-4.
Timpani
Violino 1.
Violino 2.
Alto
Cello
Basso

This section of the score covers ten staves. The Flute 1-2 staff has a melodic line with slurs. The Bassoon 1-2 staff has a melodic line with slurs. The Horn 1-2 staff has a melodic line with slurs. The Horn 3-4 staff has a melodic line with slurs. The Timpani staff has a rhythmic pattern. The Violin 1 and 2 staves have a fast, rhythmic accompaniment. The Alto staff has a melodic line. The Cello staff has a melodic line. The Bass staff has a melodic line.

Oboi 1.-2.
Triangolo
Clarinetti 1.-2. in B.
Alto Solo
Cello Solo
Piano
Flauti 1.-2.
Fagotti 1.-2.
1.-2. Corni in F.
3.-4.
Timpani
Violino 1.
Violino 2.
Alto
Cello
Basso

fz.
dim.
dim.
pff

The musical score is arranged in a standard orchestral layout. The top system includes Oboes 1-2 and Triangle. The middle system includes Clarinets 1-2 in B, Solo Alto, Solo Cello, and Piano. The bottom system includes Flutes 1-2, Bassoons 1-2, Horns 1-2 and 3-4, Timpani, Violins 1 and 2, Viola, Cello, and Bass. The score features various musical notations such as dynamics (*fz.*, *dim.*, *pff*), articulation (*v*), and phrasing slurs. The key signature is one sharp (F#) and the time signature is 2/4.

I. Solo.

Oboi 1-2.

Triangolo

Clarineti 1-2
in B

Alto Solo

Cello Solo

Piano

Musical score for the first system, featuring Oboes 1-2, Triangle, Clarinets 1-2 in B, Alto Solo, Cello Solo, and Piano. The score includes various musical notations such as notes, rests, and dynamic markings. The Piano part includes the instruction *(Senza pedale) e secco.* and the instruction *(Rytteln)*.

Flauti 1-2.

Fagotti 1-2.

1-2.

Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Musical score for the second system, featuring Flutes 1-2, Bassoons 1-2, Horns 1-2 in F, Timpani, Violino 1, Violino 2, Alto, Cello, and Basso. The score includes various musical notations such as notes, rests, and dynamic markings.

Oboi 1.-2.
Triangolo

Fagotti 1.-2
in B.

Alto Solo

Cello Solo

Piano

This section of the score covers the Oboes, Triangle, Bassoons, Alto Solo, Cello Solo, and Piano. The Oboe part features a melodic line with slurs and accents. The Triangle part has a rhythmic pattern of eighth notes. The Bassoon part has a melodic line with slurs and accents. The Alto Solo and Cello Solo parts have melodic lines with slurs and accents. The Piano part is mostly silent.

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Trombe in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

This section of the score covers the Flutes, Bassoons, Trumpets, Timpani, Violins, Alto, Cello, and Bass. The Flute part has a melodic line with slurs and accents. The Bassoon part has a melodic line with slurs and accents. The Trumpet part has a melodic line with slurs and accents. The Timpani part has a rhythmic pattern of eighth notes. The Violin 1 and Violin 2 parts have a rhythmic pattern of eighth notes. The Alto part has a melodic line with slurs and accents. The Cello part has a melodic line with slurs and accents. The Bass part has a melodic line with slurs and accents.

(Les musiciens écoutent.)
(Die Musikanten lauschen.)
(The musicians listen.)

29

Clarineti 1-2 in B

Alto Solo

Cello Solo

Piano

Tambourin

(Rytteln.)

ffz. *rfz.* *V*

Flauti 1-2.

Fagotti 1-2.

1-2.

Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

mf *mp* *p* *p*

I Solo.

Oboi 1-2.
Triangolo
Clarineti 1-2.
in B.
Alto Solo
Cello Solo
Piano

This system of the musical score includes staves for Oboes 1-2, Triangle, Clarinets 1-2 in B, Alto Solo, and Cello Solo. The Oboe part features a melodic line with dynamics *mf* and *fz.* The Triangle part is mostly silent. The Clarinet part has a few notes with a *p* dynamic. The Alto Solo and Cello Solo parts have long, sustained notes with dynamics *fz.* and *p* respectively. The Piano part is silent.

Flauti 1-2.
Fagotti 1-2.
1-2.
Corni in F
3-4.
Timpani
Violino 1
Violino 2.
Alto
Cello
Basso

This system of the musical score includes staves for Flutes 1-2, Bassoons 1-2, Horns 1-2 and 3-4 in F, Timpani, Violin 1, Violin 2, Alto, Cello, and Bass. The Flute and Bassoon parts have melodic lines with slurs. The Horn parts have sustained notes. The Timpani part is silent. The string section (Violin 1, Violin 2, Alto, Cello, Bass) plays a rhythmic accompaniment of eighth notes.

30

(Blondelaine et les autres s'contentent.)
(" und die Gäste lauschen.)
(" and quest listen)

31

Oboi 1.-2.

Triangolo

Clarineti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

The musical score is arranged in a standard orchestral format. The top system includes Oboes 1-2, Triangle, Clarinets 1-2 in B, Solo Alto, Solo Cello, and Piano. The bottom system includes Flutes 1-2, Bassoons 1-2, Horns 1-2 and 3-4, Timpani, Violin 1, Violin 2, Viola, Cello, and Bass. The score spans measures 30 and 31. Measure 30 features a melodic line in the Oboes and Clarinets, with the Solo Cello and Solo Alto providing harmonic support. The Piano part has a rhythmic accompaniment. Measure 31 continues the melodic development, with the Solo Cello and Solo Alto playing a more active role. Dynamics range from piano (p) to fortissimo (f), with some passages marked *fz* or *r.fz*. The string parts are marked *arco* and *poco p*.

poco p

Musical staff for the first instrument, likely a flute or clarinet, showing a melodic line with a dynamic marking *p*.

Cornetti 1-2. in B.
 Alto Solo
 Cello Solo
 Piano
 Tambourino

Musical score for Cornetti 1-2, Alto Solo, Cello Solo, Piano, and Tambourino. The score includes dynamic markings such as *f*, *forte.*, *rfz.*, and *fz.*.

Flauti 1-2.
 Fagotti 1-2.
 1-2.
 Corni in F.
 3-4.
 Timpani
 Violino 1.
 Violino 2.
 Alto
 Cello
 Basso

Musical score for Flauti 1-2, Fagotti 1-2, Corni in F 1-2, 3-4, Timpani, Violino 1, Violino 2, Alto, Cello, and Basso. The score includes dynamic markings such as *dim poco a poco.*

Leilon (an Domestique): Allez voir qui c'est. Faites les monter.

Leilon (winket dem Diener): Sieh nach, wer es ist. Rufe sie herauf.

Leilon (beckoming to Servant): See who it is. And call them up.

32

Clarineti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

r.f.z.

8

Flauti 1.-2.

Fagotti 1.-2.

1.-2.
Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

sempre mp

Oboi 1.-2.
Triangolo
Clarineti 1.-2. in B.
Alto Solo
Cello Solo
Piano

This system of musical notation includes staves for Oboes 1-2, Triangle, Clarinets 1-2 in B, Alto Solo, Cello Solo, and Piano. The Piano part features two instances of *tr. fz.* (trill fortissimo) with a '3' indicating a triplet. The woodwinds and strings play sustained notes with various articulations.

Flauti 1.-2.
Fagotti 1.-2.
1.-2.
Corni in F.
3.-4.
Timpani
Violino 1.
Violino 2.
Alto
Cello
Basso

This system of musical notation includes staves for Flutes 1-2, Bassoons 1-2, Horns 1-2 and 3-4 in F, Timpani, Violin 1, Violin 2, Alto, Cello, and Bass. The strings play sustained notes, with dynamic markings of *pp* (pianissimo) and *p* (piano) appearing in the Violin 1, Violin 2, Alto, and Cello parts.

5 Scene.

La musique s'arrête brusquement par un soprano strident. Le domestique revient avec Scaramouche, petit nain bossu, vêtu de noir, suivi de l'enfant, vêtu d'un costume brun-jaune et vert d'émeraude; il porte une flûte, - et de la femme, en rouge écarlate, portant un luth. Leïlon fait signe à Scaramouche. Celui-ci s'approche de lui, aperçoit Blondelaine, se redresse et la regarde d'un œil passionné.

5 Scene.

Die Melodie verstummt jäh, in einen schneidenden Diskant gebracht. Der Diener kehrt zurück mit Scaramouche, einem kleinen buckeligen Zwerg, der in Schwarz gekleidet ist, und dem Jungen, in einem braungelben und smaragdgrünen Gewand, der eine Flöte trägt, sowie der Frau, in Scharlachrot gekleidet, die eine Laute trägt. Leïlon winkt Scaramouche. Dieser geht auf ihn zu, erblickt dann plötzlich Blondelaine, richtet sich auf, betrachtet sie mit leidenschaftlichen Augen an.

5 Scene.

The music suddenly ceases, breaking in a harsh discord. The Servant returns with Scaramouche, a little hunch-backed dwarf, dressed in black, a Boy, dressed in yellowish brown and emerald, carrying a flute, and a Woman, in scarlet, bearing a lute. Leïlon beckons to Scaramouche. He approaches, catches sight of Blondelaine, and draws himself up, regarding her intently with passionate eyes.



Flauti 1-2.

Fagotti 1-2.

1-2.

Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Leilon: D'où venez-vous ?
Scaramouche: De Vion.
Leilon: Y avez-vous joué ?
Sc: Oui !

Leilon: Woher kommt Ihr ?
Scaramouche: Aus Vion.
Leilon: Habt Ihr dort gespielt ?
Sc: Ja !

Leilon: Where do you come from ?
Scaramouche: From Vion.
Leilon: You played there ?
Sc: Yes !

35

The musical score for page 35 includes the following parts and markings:

- Flauti 1.-2.**: Melodic line with dynamics *mp* and *mf*.
- Fagotti 1.-2.**: Resting part.
- Corni in F.**: 1.-2. and 3.-4. parts, mostly resting.
- Timpani**: Resting part.
- Violino 1.**: Accompaniment with dynamics *pp* and *mp*.
- Violino 2.**: Accompaniment with dynamics *pp* and *mp*.
- Alto**: Solo part with dynamics *pp* and *mp*, marked "Alto Solo".
- Cello**: Accompaniment with dynamics *mp* and *mf*.
- Basso**: Accompaniment with dynamics *mp* and *mf*.

2^e ième Fat: Ou'ils jouent donc!

Leïlon: Nous saurais-tu jouer un bolero?

Scaramouche: (fait signe que oui.) descend vers la rampe et se met à accorder son instrument. Le luth et la flûte font de même. Il commence à jouer; le luth et la flûte l'accompagnent.

2^{ter} Gicke: Lassst sie doch spielen!

Leïlon: Kannst Du uns einen Bolero spielen?

Scaramouche: (nickt) ist auf dem Vordergründ zugegangen, hebt an zu stimmen. Laute und Flöte ebenfalls. Er hebt an zu spielen, Laute und Flöte begleiten.

2^e Dandy: Let's hear them play.

Leïlon: Can you play a bolero?

Scaramouche: tuning his instrument, boy and woman follow suit. He strikes up, flute and lute accompanying.

36

I. Solo.

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Tempo di Bolero.

37

Lento

Clarineti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

mezzo.

poco. f.

m.f.

poco f.

m.f.

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Nat.

mp

mp

mp

Con Sordini. p

Con Sordini. mp

Con Sordini. mp

Con Sordini. mp

Con Sordini. mp

Con Sordini. mp

Lento

Tempo di Bolero.

*Blondelaine: commence
à danser.*

" *tantôt.*

" *commences to
dance.*

Poco riten.

Stretto.

a tempo.

Clarineti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

Tambourino.

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

m.f.

38

I. Solo.

Clarineti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

Musical score for Clarineti 1.-2. in B, Alto Solo, Cello Solo, and Piano. The score is written in a single system with four staves. The Clarineti 1.-2. in B staff is in the treble clef. The Alto Solo staff is in the alto clef. The Cello Solo staff is in the bass clef. The Piano staff is in the bass clef. The music features a melodic line in the Clarineti and Alto Solo parts, with a supporting bass line in the Cello Solo and Piano parts. The Piano part includes a dynamic marking of *r.f. 2.* and a marking of *8va.....!* indicating an octave shift.

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1

Violino 2.

Alto

Cello

Basso

Musical score for Flauti 1.-2., Fagotti 1.-2., Corni in F. 1.-2., 3.-4., Timpani, Violino 1, Violino 2., Alto, Cello, and Basso. The score is written in a single system with ten staves. The Flauti 1.-2. and Fagotti 1.-2. staves are in the treble clef. The Corni in F. 1.-2. and 3.-4. staves are in the treble clef. The Timpani staff is in the bass clef. The Violino 1, Violino 2., Alto, Cello, and Basso staves are in the bass clef. The music features a melodic line in the Flauti and Fagotti parts, with a supporting bass line in the Violino 1, Violino 2., Alto, Cello, and Basso parts. The Corni in F. parts play a sustained harmonic accompaniment. The Timpani part provides a rhythmic accompaniment. The Violino 1, Violino 2., Alto, Cello, and Basso parts play a melodic line. The score includes dynamic markings of *pp* and *ppp*.

Clarineti 1-2. in B.

Alto Solo

Cello Solo

Piano

Poco riten.

2 7

r. f. z.

8.....!

r. f. z.

8.....!

Flauti 1-2.

Fagotti 1-2.

1-2. Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Poco riten.

arco.

tr.

p.p.

Poco riten.

arco.

39

Stretto.

a tempo.

Clarinetti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Musical score for Clarinets 1-2 in B, Alto Solo, and Cello Solo. The Clarinet part features a melodic line with a slur over the first two measures, a dynamic marking of *f* in the third measure, and a complex rhythmic pattern in the fourth measure. The Alto Solo part has a melodic line with a slur over the first two measures and a dynamic marking of *forte.* in the first measure. The Cello Solo part has a melodic line with a slur over the first two measures and a dynamic marking of *f* in the first measure.

Musical score for Flutes 1-2, Bassoons 1-2, Horns 1-2 and 3-4, Timpani, Violin 1, Violin 2, Alto, Cello, and Bass. The Flute and Bassoon parts feature melodic lines with slurs and dynamic markings of *dim.* and *f*. The Horn parts have melodic lines with slurs. The Timpani part has a rhythmic pattern with a dynamic marking of *Stretto.* and *a tempo.* The Violin, Alto, Cello, and Bass parts have melodic lines with slurs and dynamic markings of *meno.*

Ⓜ Nur wenn Ensemble mit den Clarinetten möglich ist.

Clarineti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

Flauti 1.-2.

Fagotti 1.-2.

1.-2.
Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

*Scaramouche: leur fait
 signe d'arrêter leur accomp.
 Scaramouche macht der
 Laute und der Flöte ein Zeichen.
 Scaramouche makes a sign
 to his two companions.*

40

Clarineti 1.-2.
in B.

Musical score for Clarineti 1.-2. in B, Alto Solo, Cello Solo, and Piano. The score is written in 3/4 time. The Clarineti part features a melodic line with slurs and accents. The Alto Solo part has a similar melodic line. The Cello Solo part has a lower melodic line. The Piano part has a bass line with a dynamic marking of *pp* and a fermata over a note.

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Musical score for Flauti 1.-2., Fagotti 1.-2., Corni in F. 1.-2., 3.-4., Timpani, Violino 1., Violino 2., Alto, Cello, and Basso. The score is written in 3/4 time. The Flauti part has a melodic line with slurs and accents. The Fagotti part has a sustained melodic line. The Corni part has a sustained melodic line. The Timpani part has a rhythmic pattern. The Violino 1. and Violino 2. parts have a melodic line with slurs and accents. The Alto part has a melodic line with slurs and accents. The Cello part has a melodic line with slurs and accents. The Basso part has a melodic line with slurs and accents. Dynamic markings include *pp*, *p*, *dim. possib.*, and *pizz.*

(Il recommence peu à peu l'air de tout à
 heure. Blondelaine le regarde étonnée.
Scaramouche rencontre son regard; les yeux
 du nain brillent passionnément.
Gigolo prend un air saucieux.)

(Langsam geht er zu der Melodie von vorher
 über. Blondelaine sieht überrascht zu
 ihm hinüber. Scaramouche begegnet ihrem
 Blick, seine Augen leuchten stark, lei-
 denschaftlich. Gigolo sieht unverwandt zu.)

(He continues, gliding gradually, over into
 the melody first heard. Blondelaine looks
 at him with startled eyes. He meets her
 glance, his own growing more intense
 and passionate. Gigolo looks on doubt-
 fully.)

(Sempre con sord)

Alto Solo
 Cello Solo

Lento assai

Allargando. al.

Flauti 1-2.
 Fagotti 1-2.
 1-2.
 Corni in F.
 3-4.
 Timpani
 Violino 1.
 Violino 2.
 Alto
 Cello
 Basso

Allargando. al.

Lento assai

41

Alto Solo

Cello Solo

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Violini in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

pp

pp

p

poco pp

poco pp

ppp

morendo.

smorz.

smorz.

smorz.

pp

Alto Solo

Cello Solo

Piano

mp.

mp.

Poco meno.

a tempo.

Flauti 1.-2.

Fagotti 1.-2.

1.-2.
Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

p. *trem.*

trem.

trem.

trem.

pp.

pp.

pp.

pp.

pp.

pp.

pp.

42

Clarineti 1-2
in B

Alto Solo

Cello Solo

Piano

Musical score for Clarineti 1-2 in B, Alto Solo, Cello Solo, and Piano. The score is in 3/4 time and G major. The Clarineti 1-2 part is mostly rests. The Alto Solo part has a melodic line starting in measure 4 with a dynamic marking of *mf*. The Cello Solo part has a bass line starting in measure 4. The Piano part consists of a simple accompaniment.

Poco meno a tempo.

Flauti 1-2.

Fagotti 1-2.

1-2.
Corni in F.
3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Musical score for Flauti 1-2, Fagotti 1-2, Corni in F (1-2 and 3-4), Timpani, Violino 1, Violino 2, Alto, Cello, and Basso. The score is in 3/4 time and G major. The Flauti and Fagotti parts are mostly rests. The Corni 1-2 and 3-4 parts have a melodic line with a dynamic marking of *pp*. The Timpani part has a simple accompaniment. The Violino 1 and 2 parts have a complex accompaniment with a dynamic marking of *pp*. The Alto, Cello, and Basso parts have a simple accompaniment.

pp

(Scaramouche joue plus vite. Blondelaine danse len-
tement, comme pour essayer. Leilon est à l'avant-
scène; il la regarde amoureusement, d'un air d'admirateur.)

(Scaramouche spielt schneller. Blondelaine tanzt lang-
sam, gleichsam tastend. Leilon steht im Vordergrund,
sieht verliebt, bewundernd zu ihr hinüber.)

(Scaramouche plays faster. Blondelaine dances slowly,
Leilon stands in the foreground, looking at her
with admiration.)

43 *Un poco meno lent.*

Clarineti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Rasso

Un poco meno lent.

Clarinetti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

Tamb.

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

arco

44

Clarineti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

Musical score for Clarinets 1-2 in B, Alto Solo, Cello Solo, and Piano. The score is in 2/4 time and features a key signature of one flat (B-flat). The Clarinet part begins with a *ffz* dynamic and includes a fermata. The Alto Solo part starts with a *f* dynamic and features a melodic line with a fermata. The Cello Solo part also begins with a *f* dynamic and has a melodic line with a fermata. The Piano part includes a *rfz* dynamic and features a melodic line with a fermata. The score is written on five staves.

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Musical score for Flutes 1-2, Bassoons 1-2, Horns 1-2, 3-4 in F, Timpani, Violino 1, Violino 2, Alto, Cello, and Basso. The score is in 2/4 time and features a key signature of one flat (B-flat). The Flutes, Bassoons, and Horns parts are mostly rests. The Timpani part has a few notes. The Violino 1 and 2 parts have a melodic line with a fermata. The Alto, Cello, and Basso parts have a melodic line with a fermata. The score is written on ten staves.

Scaramouche joue plus vite encore.
Blondelaine le suit
(Applaudissements de tout le monde.)

Scaramouche spielt schneller.
Blondelaine folgt ihm.
(Beifall von Seiten der Gäste.)

Scaramouche plays faster.
Blondelaine follows.
(The Guests applaud.)

45

Allegro moderato (p.)

Clarineti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

Musical score for Clarinets 1-2 in B, Alto Solo, Cello Solo, and Piano. The score is in 3/4 time and features a key signature of one sharp (F#). The tempo is *Allegro moderato* (p.). The piano part includes a *forte* dynamic marking and a series of ascending eighth-note patterns. The Alto Solo and Cello Solo parts have *f-f* dynamic markings.

Fauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Musical score for Flutes 1-2, Bassoons 1-2, Horns 1-2 in F, Timpani, Violino 1, Violino 2, Alto, Cello, and Basso. The score is in 3/4 time and features a key signature of one sharp (F#). The tempo is *Allegro mod.* (p.). The Flutes and Bassoons parts include a *poco f.* dynamic marking. The Timpani part includes a *Timp.* marking and a *tr. rum* marking. The Violino 1, Violino 2, Alto, Cello, and Basso parts include a *cresc.* marking. The Violino 1, Violino 2, Alto, Cello, and Basso parts also include a *mf* dynamic marking.

Clarineti 1.-2. in B.

Alto Solo

Cello Solo

Piano

poco.f.

f.

f

f

piu.f.

piu.f.

r.fz

fz

r.fz

8

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Poco a poco senza sordini.

poco a poco senza sordini

poco a

p

mp.

mp.

(Scaramouche joue plus vite. Blondelaine s'abandonne à la danse. Ses fleurs se sont détachées et tombent à terre.)

(Scaramouche spielt wilder. Blondelaine giebt sich im Tanz hin. Ihre Blumen haben sich gelöst und fallen zur Erde.)

(Scaramouche plays more wildly. Blondelaine throws herself in the dance. Her flowers have slipped and fall to the ground.)

Energico.

46

Clarinetti 1.-2. in B.

Alto Solo

Cello Solo

Piano

Flauti 1.-2.

Fagotti 1.-2.

1.-2. Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Musical score for the first system. It includes parts for Clarinet 1-2, Alto Solo, Cello Solo, and Piano. The piano part is marked with *ff* and includes the instruction *(Sempre senza ped e secco.)*. Dynamics range from *poco.f.* to *f*. There are slurs and accents over notes in the woodwind and string parts.

Musical score for the second system. It includes parts for Flute 1-2, Bassoon 1-2, Horns 1-2 and 3-4, Timpani, Violin 1, Violin 2, Alto, Cello, and Bass. The strings are marked with *sordini* (muted) and *senza sordini* (unmuted). Dynamics include *mp.*, *p.*, and *mp. a poco*.

senza sordini.

Energico.

47

Clarineti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

The musical score for measures 47-50 is arranged in a standard orchestral format. The top system includes Clarinets 1-2 in B, Alto Solo, Cello Solo, and Piano. The Piano part features a specific instruction: *Secco e senza ped.* (Secco and without pedal). The middle system includes Flutes 1-2, Bassoons 1-2, Horns 1-2 and 3-4, and Timpani. The bottom system includes Violino 1, Violino 2, Alto, Cello, and Basso. The score shows various musical notations such as dynamics (*meno*, *mf*), articulation (*secco*), and fingerings (5, 3). The Clarinet and Cello Solo parts have melodic lines with slurs and accents. The Piano part has a rhythmic accompaniment with slurs and accents. The Flute and Bassoon parts have melodic lines with slurs and accents. The Horns and Timpani parts have sustained notes and rhythmic patterns. The Violin, Viola, Cello, and Bass parts have rhythmic accompaniment with slurs and accents.

Gigolo (se détourne, contrarié.)
 2^{ème} Fat ----- Elle s'y abandonne tout à fait.

Gigolo (wendet sich ärgerlich ab.)
 2^{ter} Geck ----- Sie giebt sich vollkommen hin.

Gigolo (turns angrily away)
 2^{dandy} ----- She is wild with excitement.

The musical score is arranged in two systems. The first system includes:

- Clarinetti 1.-2. in B.**: Treble clef, *poco f.*, contains melodic lines with triplets and slurs.
- Alto Solo**: Treble clef, *poco f.*, contains melodic lines with triplets and slurs.
- Cello Solo**: Treble clef, *poco f.*, contains melodic lines with triplets and slurs.
- Piano**: Grand staff (treble and bass clefs), *rfz.*, contains rhythmic accompaniment with octaves and slurs.

The second system includes:

- Flauti 1.-2.**: Treble clef, *mp.*, contains melodic lines with slurs.
- Fagotti 1.-2.**: Bass clef, contains melodic lines with slurs.
- Corni in F. 1.-2.**: Treble clef, *mf.*, contains sustained notes with slurs.
- Corni in F. 3.-4.**: Treble clef, *mf.*, contains sustained notes with slurs.
- Timpani**: Bass clef, *dim.*, contains rhythmic patterns.
- Violino 1.**: Treble clef, contains rhythmic accompaniment.
- Violino 2.**: Treble clef, contains rhythmic accompaniment.
- Alto**: Bass clef, contains rhythmic accompaniment.
- Cello**: Bass clef, contains rhythmic accompaniment.
- Basso**: Bass clef, contains rhythmic accompaniment.

Additional markings include *poco f.*, *crese.*, *mp.*, *mf.*, *dim.*, and *p marc.*

48

49

Clarifetti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Musical score for measures 48 and 49. The top section includes Clarifetti 1.-2. in B, Alto Solo, Cello Solo, and Piano. Clarifetti and Alto Solo/Cello Solo play melodic lines with dynamics *mf* and *ff*. The Piano part features arpeggiated chords with dynamics *rfz*, *fz*, and *ffz*, and includes a Pedal section.

Musical score for measures 48 and 49. The bottom section includes Flauti 1.-2., Fagotti 1.-2., Corni in F (1.-2. and 3.-4.), Timpani, Violino 1, Violino 2, Alto, Cello, and Basso. Flauti, Fagotti, and Corni play sustained notes with dynamics *mf*, *poco f.*, and *dim.*. Timpani play a rhythmic pattern with dynamics *p* and *mf*. Violino 1 and 2 play a rhythmic pattern with dynamics *poco cresc* and *mf*. Alto, Cello, and Basso play a rhythmic pattern with dynamics *poco cresc* and *mf*.

50

Clarineti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Leilon: Pas si vite, Blondelaine! (Elle ne l'entend pas. Leilon se détourne offencé. Scaramouche continue de jouer de plus en plus vite. Ses yeux ne lâchent pas la danseuse.)

Leilon: Nicht so schnell, Blondelaine! (Sie hört es nicht. Leilon wendet sich verdriesslich ab. Scaramouche spielt weiter in fliegender Hast. Seine Augen weichen nicht von Blondelaine.)

Leilon: Not so fast, Blondelaine! (She does not hear. Leilon turns away in dudgeon. Scaramouche is playing furiously, his eyes on Blondelaine.)

Clarineti 1.-2. in B

Alto Solo

Cello Solo

Piano

Flauti 1.-2.

Fagotti 1.-2.

1.-2. Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Arco

Piu energico

mf, *p*, *cresc.*, *poco a poco*, *tr.*

Leïlon: Arrête, Blondelaine, arrête! (Elle n'entend rien et ne cesse pas de tourbillonner. Les autres commencent à s'inquieter.)

Leïlon: Hör' auf, Blondelaine, höre jetzt auf! (Sie hört nichts, sie wirbelt herum. Die Gäste werden unruhig.)

Leïlon: Stop, Blondelaine, stop, it is enough! (She hears nothing, continues her dance. The Guests become uneasy.)

52

Clarinetti 1.-2. in B.

Alto Solo

Cello Solo

Piano

Flauti 1.-2.

Fagotti 1.-2.

1.-2. Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

53

Risolut.

Clarineti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

Flauti 1. 2.

Fagotti 1.-2.

1.-2.
Corni in F.

3.-4.

Timpani

Risolut.

Violino 1.

Violino 2.

Alto

Cello

Basso

The musical score for page 72, rehearsal mark 53, is written for a full orchestra. The tempo is marked *Risolut.* and the dynamics range from *f* (forte) to *p* (piano), with *cresc.* (crescendo) markings. The score is divided into two systems, each with a large slur over the top staff. The instruments and their parts are:

- Clarineti 1.-2. in B:** Play a melodic line with *f* dynamics.
- Alto Solo:** Play a melodic line with *f* dynamics.
- Cello Solo:** Play a melodic line with *f* dynamics.
- Piano:** Play a rhythmic accompaniment with *fz* (forzando) and *8* (octave) markings.
- Flauti 1. 2.:** Play a melodic line with *f* dynamics.
- Fagotti 1.-2.:** Play a melodic line with *f* dynamics.
- Corni in F. 1.-2.:** Play a melodic line with *f* dynamics.
- Corni in F. 3.-4.:** Play a melodic line with *f* dynamics.
- Timpani:** Play a rhythmic accompaniment with *tr.* (trill) and *pp* (pianissimo) markings.
- Violino 1.:** Play a melodic line with *f* dynamics.
- Violino 2.:** Play a melodic line with *f* dynamics.
- Alto:** Play a melodic line with *f* dynamics.
- Cello:** Play a melodic line with *f* dynamics.
- Basso:** Play a melodic line with *f* dynamics.

Leïlon (s'élance vers Ica. et frappe violemment de la main sur l'instrument): Cesse de jouer! Ica. s'arrête. Cmoi général. Blond. cesse de danser et s'arrête, hale-tante.) Leïlon: A la porte! (fait signe au domestique) Scaramouche regarde Blondelaine.

Leïlon: (läuft zu Icara. hin, schlägt auf die Viola): Halt inne mit deinem Spiel! (Scaramouche hält inne. Bewegung unter den Gästen. Blondelaine hält mit dem Tanzen inne, steht schwer atmend da.) Leïlon: Zur Thür hinaus mit Dir! (Winkt dem Diener) Scaramouche sieht Blondelaine an.

Leïlon: (to Icara. and strikes his viola): Stop your darsish music. (Scaramouche stops. Consternation among the Guests. Blondelaine stops dancing, and stands heaving heavily. Leïlon: Out with you, go! (He beckons to the servant.) Scaramouche looks at Blondelaine.

54

Musical score for Clarinetti 1.-2. in B., Alto Solo, Cello Solo, Piano, Flauti 1.-2., Fagotti 1.-2., Corni in F. 1.-2., 3.-4., Timpani, Violino 1., Violino 2., Alto, Cello, and Basso. Includes dynamics like f2, cresc. molto, and rall.

Scaramouche: Je m'en vais maintenant.

1^{er} Fat: Il faut leur donner quelque chose.

(Mezzetin jette une pièce d'or, les autres également. L'enfant s'avance vite et se met à ramasser l'argent.)

Scaramouche: Laissez-le là!

(Silence oppressé.)

Scaramouche: Ich gehe schon.

1^{ster} Geck: Spiellohn haben sie aber doch verdient.

(Mezzetin wirft ihnen ein Goldstück hin, die Gäste ebenfalls.)

Der Junge läuft hastig herzu, sammelt die Goldstücke auf.)

Scaramouche: Lasst das liegen!

(Gedrückte Pause.)

Scaramouche: I am going.

1st Gandy: They've earned their pay, at least.

(Mezzetin flings a gold piece to them, the Guests likewise.)

Boy hurries forward to pick up the coins.)

Scaramouche: Let it lie!

(An uncomfortable pause ensues.)

55

Grave.

Musical score for page 55, starting with *Grave.* and ending with *allarg* and *lunga*. The score is for a full orchestra and includes the following parts:

- Flauti 1.-2.
- Fagotti 1.-2.
- 1.-2. Corni in F.
- 3.-4. Corni in F.
- Timpani
- Violino 1.
- Violino 2.
- Alto
- Cello
- Basso

The score features various dynamics (mf, f, ten, dim, p) and articulations (Pizz). The tempo markings *Grave.*, *allarg*, and *lunga* are clearly indicated. The string parts (Violino 1, Violino 2, Alto, Cello, Basso) are marked *senza sord* (without mutes). The woodwinds and brass parts (Flauti, Fagotti, Corni) also have specific dynamics and articulations. The score is written in a 3/2 time signature.

6. Scene.

Gigolo: Et maintenant, nous allons danser, je pense ?
 (Les musiciens commencent a jouer. ♦ Quelques-uns des invites se mettent a danser. Blondelaine s'est assise et regarde devant elle.)
Mezzetin: Merci pour votre danse, Madame Blondelaine.

6 Scene.

Gigolo: Jetzt soll wohl getanzelt werden ?
 (Die Musikanten fangen an zu spielen. ♦ Einige Gäste tanzen. Blondelaine hat sich gesetzt, sitzt da und starrt vor sich hin.)
Mezzetin: Haben Sie Danke für Ihren Tanz, Frau Blondelaine.

6 Scene.

Gigolo: And now, I suppose, we can begin to dance again ?
 (The musicians strike up. ♦ Some of the guests begin to dance. Blondelaine has sat down, and is staring before her.)
Mezzetin: I thank you, Madame Blondelaine.

(d.) 56
 Tempo di Valse

Tempo di Valse.

1.-2.
Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

pp

poco cresc.

pp.

57

1-2
Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

dolcissimo

pp

dolcissimo

pp

pp

pp

pp

pp

pp

pp

pp

pp

tr. m.

piu.

pp

Flauti 1.-2. *mf*

Fagotti 1.-2. *mf*

1.-2. *dim.* *pp*

Corni in F. *dim.*

3.-4. *dim.*

Violino 1.

Violino 2.

Alto

Cello

Basso

Flauti 1.-2.

Fagotti 1.-2.

1.-2. *pp* *p*

Corni in F. *pp* *p*

3.-4.

Violino 1. *mp* *mf*

Violino 2. *Pizz. mp* *mf*

Alto *Pizz. mp* *mf*

Cello *Pizz. mp* *mf*

Basso *Pizz. mp* *mf*

Blondelaine ne répond pas.

Blondelaine antwortet nicht.

Blondelaine does not answer.

Flauti 1.-2.

Fagotti 1.-2.

1.-2.
Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

p

dim.

poco f.
arco.

poco f.
arco.

poco f.

Pizz. mf.

divisi

Oboi 1.-2.

Triangolo

1.-2.
Corni in F.

3.-4.

Violino 1.

Violino 2.

Alto

Cello

Basso

This system contains the first nine staves of the musical score. The Oboe 1-2 part features a melodic line with a crescendo from *p* to *mf*. The Triangle part has a rhythmic pattern of eighth notes. The Horns 1-2 and 3-4 parts play sustained chords. The Violin 1 part has a melodic line with a crescendo. The Violin 2 part has a rhythmic pattern of eighth notes. The Alto, Cello, and Bass parts have a rhythmic pattern of eighth notes. Dynamics include *p* and *mf*.

Oboi 1.-2.

Triangolo

1.-2.
Corni in F.

3.-4.

Violino 1.

Violino 2.

Alto

Cello

Basso

This system contains the second nine staves of the musical score. The Oboe 1-2 part continues the melodic line. The Triangle part continues the rhythmic pattern. The Horns 1-2 and 3-4 parts continue the sustained chords. The Violin 1 part continues the melodic line with a crescendo. The Violin 2 part continues the rhythmic pattern. The Alto, Cello, and Bass parts continue the rhythmic pattern. Dynamics include *p*.

Oboi 1-2. *dim.*

Triangolo

1.-2. Corni in F.

3.-4.

Violino 1.

Violino 2.

Alto

Cello

Basso

Pizz.

p

Blondelaine: Je pense à ton pauvre cœur.

Leïlon: A mon cœur Blondelaine.

Blondelaine: Denk an dein Herz.

Leïlon: An mein Herz, Blondelaine.

Oboi 1-2.

Triangolo

Blondelaine: I was thinking of your heart.

Leïlon: My heart, Blondelaine.

1.-2. Corni in F.

3.-4.

Violino 1.

Violino 2.

Alto

Cello

Basso

Oboi 1.-2.

Triangolo

Violino 1.

Violino 2.

Alto

Cello

Basso

Musical score for measures 63-64, top system. The staves are: Oboi 1-2, Triangolo, Violino 1, Violino 2, Alto, Cello, and Basso. The music features a melodic line in the Violino 1 part with a *dim.* marking. The Alto part has a *pp* marking. The Cello and Basso parts have *p* and *pp* markings. The Triangolo part has a *p* marking. The Oboi 1-2 part has a *p* marking. The score is in a key with one flat and a 3/4 time signature.

Oboi 1.-2.

Triangolo

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Musical score for measures 63-64, bottom system. The staves are: Oboi 1-2, Triangolo, Flauti 1-2, Fagotti 1-2, 1-2, Corni in F. 3-4, Timpani, Violino 1, Violino 2, Alto, Cello, and Basso. The Flauti 1-2 part has a *dolce* marking. The Corni in F. 3-4 part has a *pp* marking. The Cello and Basso parts have *p* and *pp* markings. The Oboi 1-2 part has a *p* marking. The Triangolo part has a *p* marking. The score is in a key with one flat and a 3/4 time signature.

Leïlon: (il tient a la main les fleurs de Blondelaine, qu'il lui presente):
 Voici tes fleurs. Je les ai trouvees sur le parquet. Tu les as laisse
 tomber en dansant.

Leïlon (in der Hand hält er Blondelaines Blumen, die er ihr
 reicht): Ich fand sie an der Erde, Du hast sie beim
 Tanz verloren.

Leïlon (approaches, with her flowers, which he offers her): I found
 them on the floor, Blondelaine, you dropped them as you
 danced.

Lento. 65

allarg.

Flauti 1. *dim.* *p* *mp*

Fagotti *mp*

1.-2. *pp*

Corni in F. 3.-4. *pp*

Timpani

Violino 1. *pp*

Violino 2. *pp* *pp*

Alto *pp* *pp*

Cello *pp* *pp*

Basso *pp* *pp*

pp allarg. Lento.

Blondelaine: Tu m'en donnes toujours. Cela se répète cha-
que jour.

Blondelaine: Jeden Tag bekomme ich Blumen. Jeden Tag
wiederholt es sich.

Blondelaine: I have flowers every day; every day the same.

a tempo.

Flauti 1-2.

Fagotti 1-2.

1-2.
Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

a tempo.

Oboi 1.-2.

Triangolo

Clarineti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

Flauti 1.-2.

Fagotti 1.-2.

1.-2.
Corni in F.

3.-4.
Corni in F.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

67

Oboi 1-2.

Triangolo

Clarineti 1-2. in B.

Alto Solo

Cello Solo

Piano

poco a poco meno piano.

u2

Flauti 1-2.

Fagotti 1-2.

1-2. Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

(p. = p)

poco a poco meno piano.

Oboi 1-2.

Triangolo

7. Scene.

Le Domeotique: (entre) Monsieur est servi. ♦

Der Diener: (herein) Es ist serviert. ♦

Servant: (entering) Supper is served. ♦

(p. = p)

Flauti 1-2.

Fagotti 1-2.

1-2.
Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

69 Poco mod.

Oboi 1-2
Triangolo

Leilon: Merci!

Gigolo: (avec trois dames) Que devenez-vous donc?

Leilon: A l'instant. (Il s'incline devant l'une des dames) Madame Juliette, puis-je avoir l'honneur? (Elle prend son bras.)

Leilon: Es ist gut!

Gigolo: (führt drei Damen) Wo bleibt Ihr denn?

Leilon: Jetzt kommen wir. (Verneigt sich vor einer von den Damen) Frau Juliette, darf ich um die Ehre bitten? (Sie nimmt seinen Arm.)

Leilon: Good!

Gigolo: (with three ladies) Why do you stay?

Leilon: We are coming. (bowing to one of the ladies) Madame Juliette, may I have the honour? (She takes his arm.)

Poco rit.

Poco mod.

Flauti 1-2.
Fagotti 1-2.
1-2.
Corni in F.
3-4.
Timpani
Violino 1.
Violino 2.
Alto
Cello
Basso

Poco rit

Poco mod.

Oboi 1-2. *mf* *az.* **70** *cresc poco a poco.*

Triangolo

Gigolo: (s'incline) Et vous, Madame Blondelaine?

Gigolo: (verneigt sich) Und Sie, Frau Blondelaine?

Gigolo: (bowing) And You, Madame Blondelaine?

Flauti 1-2. *mf* *cresc poco a poco*

Fagotti 1-2. *mf*

1-2. Corni in F.

3-4.

Timpani *tr.* *mf* *cresc poco a poco.*

Violino 1. *mp* *cresc poco a poco.*

Violino 2. *mp* *cresc poco a poco.*

Alto *mp* *cresc poco a poco.*

Cello *poco f.* *v* *v n* *cresc poco a poco.*

Basso *arco. mf* *p* *cresc poco a poco*

71

Oboi 1.-2.

Triangolo

Clarineti 1.-2.
in B.

Alto Solo

Cello Solo

Blondelaine: Je vais venir. La danse m'a échauffé.
Je vais me poudrer un peu. (Les autres sortent.)

Blondelaine: Ich komme gleich. Ich bin so heiss vom Tanz,
ich will mich ein wenig pudern. (Die andern ab.)

Blondelaine: In à moment. I am so hot. I must
(Creunt Sigolo, Leilan and ladies.)

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

The lower section of the musical score contains the following staves and markings:

- Flauti 1.-2.:** Treble clef, starting with a forte (*f*) dynamic.
- Fagotti 1.-2.:** Bass clef, starting with a *poco f.* dynamic.
- Corni 1.-2.:** Treble clef, starting with a mezzo-piano (*mp.*) dynamic.
- Timpani:** Bass clef, showing rhythmic patterns.
- Violino 1. and Violino 2.:** Treble clef, playing a rhythmic accompaniment.
- Alto:** Alto clef, playing a rhythmic accompaniment.
- Cello:** Bass clef, playing a rhythmic accompaniment, marked *diu* (long).
- Basso:** Bass clef, playing a rhythmic accompaniment, marked *pizz.* (pizzicato).

Oboi 1.-2.

Triangolo

Clarineti 1.-2. in B.

Alto Solo

Cello Solo

Piano

I Solo.

mf

This section of the score covers measures 1 through 10. The Oboe 1-2 part features a melodic line with a long slur over the first five measures. The Triangle part is mostly silent, with a few notes in the final measures. The Clarinet 1-2 part has a melodic line starting in measure 8, marked *mf*. The Alto Solo and Cello Solo parts have long slurs over the first five measures. The Piano part is mostly silent, with some notes in the final measures.

Flauti 1.-2.

Fagotti 1.-2.

1.-2. Corni in F.

3.-4. Corni in F.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

This section of the score covers measures 11 through 20. The Flute 1-2 part features a melodic line with a long slur over the first five measures. The Bassoon 1-2 part has a melodic line with a long slur over the first five measures. The Horn 1-2 part has a melodic line with a long slur over the first five measures, marked *mf*. The Horn 3-4 part has a melodic line with a long slur over the first five measures, marked *mf*. The Timpani part is mostly silent, with some notes in the final measures. The Violino 1 and 2 parts have a rhythmic pattern of eighth notes. The Alto, Cello, and Bass parts have a rhythmic pattern of eighth notes.

72

Oboi 1.-2.
Triangolo
Clarineti 1.-2. in B.
Alto Solo
Cello Solo
Piano

8. Scene.

Blondelaine: (écoute; lentement, comme une somnambule, elle s'approche de la porte de la terrasse, s'y appuie et regarde vers le jardin.)

8 Scene.

Blondelaine: (lauscht, langsam, nachtwand = herhaft schreitet sie auf die Thür zu, die nach der Terrasse hinausführt, steht angelehnt da und sieht in den Garten hinaus.)

8 Scene.

Blondelaine: (listens, as in a trance, towards the door leading to the terrace and stands leaning on the doorway, looking out.)

Violino 1.
Violino 2.
Alto
Cello
Basso

Oboi 1.-2.

Triangolo

Clarineti 1.-2. in B.

Alto Solo

Cello Solo

Piano

This section of the score includes staves for Oboes 1-2, Triangle, Clarinets 1-2 in B, Alto Solo, and Cello Solo. The music is in 4/4 time with a key signature of one sharp (F#). The Triangle part has a sharp sign at the beginning. The Clarinet and Cello parts start with a mezzo-piano (*mp*) dynamic and include crescendos leading to a *piu.* (piano) dynamic. The Alto Solo part also starts with *mp* and includes a *piu.* dynamic. The Piano part is mostly silent with some light accompaniment.

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

This section of the score includes staves for Flutes 1-2, Bassoons 1-2, Horns 1-2 and 3-4 in F, Timpani, Violino 1, Violino 2, Alto, Cello, and Basso. The Flute part starts with a *mp* dynamic and includes a *piu p.* dynamic. The Bassoon part starts with *mp*. The Horns 1-2 and 3-4 parts start with *mp* and include a *dim* dynamic. The Timpani part starts with *mf* and includes a *pp* dynamic. The Violino 1 part starts with *mf* and includes a *pp* dynamic. The Violino 2 part starts with *mf*. The Alto part starts with *mf*. The Cello part starts with *mf*. The Basso part starts with *mf* and includes a *dim.* dynamic.

73

(zum Orchester.)

Oboi 1.-2.

Triangolo

(zum Orchester.)

Clarineti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

The musical score for measures 73-78 includes the following parts and dynamics:

- Oboi 1.-2.:** *pp* (pianissimo), starting in measure 73.
- Triangolo:** *pp* (pianissimo), starting in measure 73.
- Clarineti 1.-2. in B:** Resting.
- Alto Solo:** *mf* (mezzo-forte), starting in measure 73.
- Cello Solo:** *mf* (mezzo-forte), starting in measure 73.
- Piano:** Resting.
- Flauti 1.-2.:** *mp* (mezzo-piano), starting in measure 73.
- Fagotti 1.-2.:** *p* (piano), starting in measure 73.
- Corni in F. 1.-2.:** *p* (piano), starting in measure 73.
- Corni in F. 3.-4.:** *p* (piano), starting in measure 73.
- Timpani:** *pp* (pianissimo), starting in measure 73.
- Violino 1.:** *p* (piano), starting in measure 73.
- Violino 2.:** *p* (piano), starting in measure 73.
- Alto:** *p* (piano), starting in measure 73.
- Cello:** *p* (piano), starting in measure 73.
- Basso:** *p* (piano), starting in measure 73.

pp

Pol: C'est son violon. Comme il chante et appelle! On dirait mille violons d'or.
C'est Leïlon, qui me le racontait. (Elle regarde les fleurs, qu'elle tient à la main.) 95

" Das ist seine Violine. Horch, wie sie singt und ruft. Es ist, als sämmtlichen tausend
goldene Violinen. Tausend goldene . . . das hat mir Leïlon erzählt.
(Sie sieht auf die Blumen, die sie in der Hand hält.)

" It is he; ah, how he plays, singing, calling! Like a thousand golden violins. A
thousand golden . . . it was Leïlon that told me that. (Glances at the flowers in
her hand.)

75

Clarineti 1.-2. in B.
Alto Solo
Cello Solo
Piano

Mod.

Flauti 1.-2.
Fagotti 1.-2.
1.-2.
Corni in F.
3.-4.
Timpani
Violino 1.
Violino 2.
Alto
Cello
Basso

Mod.

(d=d.)

Oboi 1.-2.

Triangolo

Clarineti 1.-2.
in B.

Alto Solo

Cello Solo

Piano

(p = p)

(p = p.)

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1

Violino 2.

Alto

Cello

Basso

(p = p)

(p = p.)

Oboi 1.-2.
Triangolo
Clarineti 1.-2. in B.
Alto Solo
Cello Solo
Piano

This section of the score includes staves for Oboes 1-2, Triangle, Clarinets 1-2 in B, Alto Solo, Cello Solo, and Piano. The Clarinet and Cello parts feature melodic lines with dynamic markings of *mf* and *p*. The Alto Solo part has a melodic line with a *mf* marking. The Piano part is mostly silent, with some faint markings.

Flauti 1.-2.
Fagotti 1.-2.
1.-2. Corni in F.
3.-4. Corni in F.
Timpani
Violino 1.
Violino 2.
Alto
Cello
Basso

This section of the score includes staves for Flutes 1-2, Bassoons 1-2, Horns 1-2 and 3-4 in F, Timpani, Violino 1, Violino 2, Alto, Cello, and Bass. The Flute and Bassoon parts have melodic lines with dynamic markings of *p*. The Horns play sustained notes with a *p* marking. The Timpani part features a wavy line with a *tr.* marking. The Violino 1 and 2 parts play a rhythmic pattern. The Alto, Cello, and Bass parts are mostly silent.

Oboi 1.-2

Triangolo

Clarineti 1.-2 in B.

Alto Solo

Cello Solo

Blondelaine (sourit, jette loin d'elle les fleurs, descend vite l'escalier
 " (lächelt, hastig schleudert sie die Blumen weg, läuft
 " (smiles, flings her flowers hastily away, and runs

Flauti 1.-2.

Fagotti 1.-2.

1.-2.
Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

79

Oboi 1.-2.

Triangolo

Clarineti 1.-2. in B.

Alto Solo

Cello Solo

Piano

This section of the score includes staves for Oboes 1-2, Triangle, Clarinets 1-2 in B, Alto Solo, and Cello Solo. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *ff* and *p*. A handwritten note "zum Orches." is present on the right side of the Clarinet staff.

Flauti 1.-2.

Fagotti 1.-2.

1.-2. Corni in F.

3.-4. Corni in F.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

This section of the score includes staves for Flutes 1-2, Bassoons 1-2, Horns 1-2 and 3-4 in F, Timpani, Violin 1, Violin 2, Alto, Cello, and Bass. The music is highly detailed with many sixteenth and thirty-second notes. Dynamic markings include *ff*, *p*, and *nat.*. Performance instructions like "marc" and "tr." are present. The score concludes with a *ff* dynamic marking.

9 Scene.

La scène reste vide.
Leïlon (vient de la salle, regarde étonné le cabinet vide, s'approche de la toilette et sort en criant):
Blondelaine! Blondelaine!
 (Un moment après, il revient, court vers la porte de la terrasse. Il glisse sur les fleurs de *Blondelaine*, fait un faux pas et tombe. Il se redresse à demi, regarde les fleurs, les ramasse une à une, les contemple long temps.)

9 Scene.

Die Bühne liegt leer da.
Leïlon (kommt aus dem Saal, sieht erstaunt das leere Kabinett, geht schnell auf die Thür des Ankleidezimmers zu.):
Blondelaine! Blondelaine!
 (Einen Augenblicke später kehrt er zurück, läuft auf die Thür zu, die nach der Terrasse hinausführt. Fast dahin gelangt, tritt er auf *Blondelaines* Blumen, sträuchelt, fällt. Er richtet sich halb auf, sieht die Blumen, nimmt sie eine nach der andern, sieht sie lange an.)

9 Scene.

The stage is deserted.
Leïlon (from the hall, he looks in surprise at the empty room, goes hastily over to dressing room and exit):
Blondelaine! Blondelaine!
 (A moment later he returns and hurries across to the door leading to the terrace. As he nears the doorway, he steps on the flowers which *Blondelaine* has thrown down; he stumbles and falls. Half rising, he looks at the flowers, takes them up one by one, looks long at them.)

Tempo di Valse.

80

Flauti 1.-2. *p.* *poco cresc.* *mf.*

Fagotti 1.-2.

1.-2. Corni in F.

3.-4. Corni in F.

Timpani

Violino 1. *p.* *poco cresc.* *mf.*

Violino 2. *p.* *poco cresc.* *mf.*

Alto *p.* *poco cresc.* *mf.*

Cello *p.* *poco cresc.* *mf.*

Basso *p.* *poco cresc.* *mf.*

pizz.

Tempo di Valse.

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

hat

p

pp

p

pp

pp

pp

pp

pp

pp

pp

pp

pp

Pizz.

pp

pp

rall.

Lento

a tempo

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

mp.

p.

dim.

p

Lento.

a tempo.

10 Scene.

Oboi 1.-2.

Triangolo

Clarineti 1.-2. in B

Alto Solo

Cello Solo

Piano

Un Couple (entre et le regarde avec curiosité): Où est Blondelaine? Qu'est-ce que s'est passé? Est-ce qu'il est tombé? (Plusieurs autres arrivent. La scène se remplit d'invités. Gigolo entre et se penche vers Leilon, qui le repousse de la main.)

Aus dem Saal sieht ein Paar neugierig zu ihm nieder, dann laufen sie zu ihm herunter, es kommen mehr Gäste herzu) Wo ist Blondelaine! Was ist geschehen? Ist er gefallen? (Die Bühne füllt sich mit Gästen. Gigolo kommt herzu, beugt sich über Leilon, der abwehrend die Hände zu ihm empor streckt.)

A couple (enter from the hall, glance curiously at Leilon and hurry towards him.) Others follow: Where is Blondelaine? What has happened? (The stage fills with guests. Gigolo enters and bends over Leilon, who lifts his hands imploringly towards him.)

Leilon (d'affaise en sanglotant.)
 " (bricht schluchzend zusammen.)
 (sinks sobbing to the ground.)

Flauti 1.-2.

Fagotti 1.-2.

1.-2. Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

84

Oboi 1-2.

Triangolo

Clarineti 1-3.
in B.

Alto Solo

Cello Solo

Piano

(p.)
Allegro.

poco tranquillo.

Flauti 1-2.

Fagotti 1-2.

1-2.
Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

mp.

mp.

tr. *tr.* *tr.* *tr.*

pp.

dolce

mp.

Allegro.
(p.)

Pizz.

poco tranquillo.

a tempo

Flauti 1-2

Oboi 1-2

1-2.

Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Musical score for measures 85-88, marked *a tempo*. The score includes parts for Flauti 1-2, Oboi 1-2, Corni in F. (1-2 and 3-4), Timpani, Violino 1., Violino 2., Alto, Cello, and Basso. The Oboe part features trills (tr.) and a piano (p) dynamic. The strings play sustained chords with some melodic movement in the violins and alto.

a tempo.

Adagio

Oboi 1-2.

1-2.

Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Musical score for measures 89-92, marked *Adagio*. The score includes parts for Oboi 1-2, Corni in F. (1-2 and 3-4), Timpani, Violino 1., Violino 2., Alto, Cello, and Basso. The Oboe part has a *dim* (diminuendo) marking. The Cello part has a *pp* (pianissimo) marking and a *piu dolce* (more sweet) marking. The strings play sustained chords with some melodic movement in the violins and alto.

Adagio

Clarineti 1.-2
in B.

Alto Solo

Cello Solo

Piano

Clarineti 1.-2 in B. (Rests)

Alto Solo (Rests, *poco f.*)

Cello Solo (Rests, *poco f.*)

Piano (Rests)

Allegro.

Adagio.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Fagotti 1.-2. (Rests)

Corni in F 1.-2. (*dim.*)

Corni in F 3.-4. (*fp.*, *dim.*)

Timpani (*tr.*, *fp.*, *dim.*)

Violino 1. (*fz*, *p*)

Violino 2. (*p*)

Alto (*p*)

Cello (*p.*, *fz*)

Basso (*fz.*, *div.*)

Allegro.

Adagio.

Allarg.

Alto Solo

Cello Solo

(zum
Orchester)

(zum
Orchester)

allarg.

Timpani

marc. tr tr
p > >

The image shows a page of a musical score for page 106. It features three main parts: Alto Solo, Cello Solo, and Timpani. The Alto and Cello parts are written in treble and bass clefs respectively, with various musical notations including notes, rests, and dynamic markings like 'ff'. The Timpani part is written in a single bass clef line, showing a sequence of notes with 'marc.' and 'tr' markings. The score is divided into measures by vertical bar lines, and there are dynamic markings like 'allarg.' and 'ff' throughout. The page is numbered '106' in the top left corner.

(p.) **88** Allegro

Violino 1. *pp.* *mp.*

Violino 2. *pp.* *mp.*

Alto *pp.*

Cello *pp.*

Basso *arco. pp.*

Saltato

Violino 1. *p.* *mp.*

Violino 2. *p.* *mp.*

Alto *p.* *mp.*

Cello *p.* *mp.*

Basso *mp.*

saltato p.

89

1.-2. *III p.* *f2.*

3.-4. *p tr.* *f2 marc*

Timpani *pp.* *p*

Violino 1.

Violino 2.

Alto

Cello *f2*

Basso *p*

1-2.
Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

dim.

dim

marc

pp.

pp.

90

Violino 1.

Violino 2.

Alto

Cello

Basso

div.

pp.

pp.

p.

pizz.

p.

Violino 1.

Violino 2.

Alto

Cello

Basso

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

marc.

p

pp.

pp.

pp.

pp.

pp.

pp.

dim

dim

Oboi 1.-2.

1.-2.
Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

91

Adagio.

f.

f.

f.

dim

molto.

molto.

molto.

Adagio

Empty musical staves for Flutes, Oboes, Clarinets, and Bassoons.

Allegro.

Flauti 1.-2.

Oboi 1.-2.

Clarineti 1.-1.
in B.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

poco f. *ff* *poco f.* *ff* *poco f.* *ff* *ff* *poco f.* *ff* *dim*

Musical score for woodwinds and strings. The score includes parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Timpani, Violins, Viola, Cello, and Bass. The tempo is marked 'Allegro.' and the dynamics range from *poco f.* to *ff* and *dim*. The woodwinds and strings play sustained notes with various dynamic markings.

allarg. a tempo.

1.-2.
Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

molto p *mp.* *dim.* *pp.*

tr. *mp* *tr.* *pp.*

dim. *p.* *dim.* *pp.*

dim. *p.* *Con sordino.* *p.*

dim. *p.* *Con sordino.* *p.*

dim. *p.* *Con sordino.* *p.*

p. *arco. saltato.*

pizz. mp. *a tempo.* *arco p.*

Allarg.

93

Violino 1.

Violino 2.

Alto

Cello

Basso

pp.

1.-2.
Corni in F.

3.-4.

Timpani.

Violino 1.

Violino 2.

Alto

Cello

Basso

III

pp

tr

poco f.

poco f.

poco f.

poco f.

p

94

1.-2.
Corni in F.

3.-4.

Timpani.

Violino 1.

Violino 2.

Alto

Cello

Basso

fp.

fp.

marc

marc

p.

p.

p.

p.

p.

pizz.

p.

p.

p.

1.-2.
Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

This system of music includes parts for two pairs of horns in F, timpani, and a string quartet. The horns play a melodic line with a fermata. The timpani part is mostly rests. The violins and violas play a melodic line starting with a *pp.* dynamic, followed by a *div.* (divisi) section. The cellos and basses play a rhythmic accompaniment.

Violino 1.

Violino 2.

Alto

Cello

Basso

This system continues the string quartet parts from the first system. The violins and violas play a melodic line with a *pp.* dynamic, followed by a *div.* section. The cellos and basses play a rhythmic accompaniment.

Violino 1.

Violino 2.

Alto

Cello

Basso

This system continues the string quartet parts from the second system. The violins and violas play a melodic line with a *pp.* dynamic, followed by a *div.* section. The cellos and basses play a rhythmic accompaniment.

Flauti 1-2.
Oboi 1-2.
Clarineti 1-2.
in B.
Fagotti 1-2.

Flauti 1-2.

Oboi 1-2.

Clarineti 1-2.
in B.

Fagotti 1-2.

1-2.
Corni in F.

3-4.

Timpani

Violino 1

Violino 2.

Alto

Cello

Basso

mf. *meno.* *poco f* *poco f* *poco f* *poco f* *p* *mp.* *mp.* *mp.* *mp.* *mp.*

4 *4* *4*

tr

Empty musical staves for Flauti 1-2, Oboi 1-2, Clarinetti 1-2 in B, and Fagotti 1-2.

I Solo.
Flauti 1-2. *mf*
Oboi 1-2. *mp*
Clarinetti 1-2. in B. *mf*
Fagotti 1-2. *mp. ten.*
1-2. Corni in F. *mp. ten.*
3. *mp.*
Trombe *p marc.*
Violino 1. *mp.*
Violino 2. *mp.*
Alto *mp.*
Cello *mp.*
Basso *mp.*
pizz rfz
ppp. *sempre.*
poco cresc.
ppp. *sempre.*
I Solo. *4*
4
4
tr. *tr.* *tr.*
4
4
4

Empty musical staves for Flauti 1-2, Oboi 1-2, Clarineti 1-2, and Fagotti 1-2.

poco f. *poco allarg.* *I Solo.*

Flauti 1. *mf.* *I Solo.* *pp*

Oboi 1-2. *mf.*

Clarineti 1-2. in B. *I Solo.* *mp* *pp dim.*

Fagotti 1-2. *mp.* *dim.*

1-2. *dim.*

Corni in F. 3-4. *tr* *dim molto.*

Timpani *rfz* *dim molto.*

Violino 1. *rfz*

Violino 2. *rfz*

Alto

Cello *dim.*

Basso *poco allarg.*

Acte II.

1 Scene.

Même décor qu'au premier acte. Les rideaux sont fermés. Les bougies dans les flambeaux s'éteignent peu à peu. Leïlon est assis dans un fauteuil; il a l'air épuisé. On frappe à la porte.

Le Domestique: Monsieur désire? (Leïlon secoue la tête.) C'est bizarre; je croyais entendre. (Silence) (va lentement vers la porte, se retourne et regarde les bougies.) Mais les bougies? Elles sont presque toutes brûlées. Ne faut-il pas en chercher d'autres? (Leïlon secoue la tête.)

97

1 Scene.

Dieselbe Bühnendekoration wie im ersten Akt. Die Vorhänge vor der Thür zum Saal sind zugezogen, die Lichter sind herabgebrannt, erlöschen eines nach dem andern. Leïlon sitzt auf dem Stuhl, sein Antlitz ist müde und übermüht. Es klopft an die Thür.

Der Diener: Der Herr haben gerufen? (Leïlon schüttelt den Kopf.) Das ist doch sonderbar, es war mir doch, als wenn der Herr gerufen hätten... (Pause) (geht langsam auf die Thür zu, dort angelangt, wendet er sich um, sieht nach den Lichtern): Aber die Lichter? Soll ich nicht frische Lichte holen? (Leïlon schüttelt den Kopf.)

1 Scene.

Room as in Act 1. Curtains drawn hiding the hall, the lights are burning down and go out one by one. Leïlon is sitting in a chair, tired with waiting and watching. A knock is heard at the door.

Servant: Monsieur called? (Leïlon shakes his head) Strange. I thought I heard... Is there nothing, I can do? (Pause.) (goes slowly towards the door, turns in the doorway and glances at the lights): Shall I bring more lights? These are almost burned down. (Leïlon shakes his head.)

Flauti 1-2.

Oboi 1-2.

Clarinetti 1-2 in B.

Fagotti 1-2.

1-2. Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

meno tranqu: (p)

pizz

poco cresc

mf

dim.

allarg.

meno tranqu: (p)

allarg.

2 Scene.

Gigolo (entre en manteau et chapeau noirs. Il s'approche de Leïlon): Puis-je m'asseoir un moment à ton côté?

Le Domestique: Faut-il chercher une bouteille de vin?

Leïlon: Faites-le.

(Le domestique sort)

2 Scene.

Gigolo (herein in schwarzen Mantel und Hut, geht langsam auf Leïlon zu): Darf ich hier bei Dir sitzen?

Der Diener: Soll ich eine Flasche Wein holen?

Leïlon: Ja, hole eine Flasche Wein.

(Diener ab.)

2 Scene.

Gigolo (enters, wearing a dark cloak and hat. He goes slowly over to Leïlon): May I sit here with you?

Servant: Shall I bring wine?

Leïlon: Yes, let us have some wine.

(exit Servant.)

98

Allegretto (p.) arco.

Violino 1.

div.

arco.

mf

Violino 2.

arco.

mf

Alto

mf

Cello

mf.

Basso

99

tr Allarg poco a poco al.

Violino 1.

Violino 2.

Alto

Cello

Basso

dim.

dim

mf.

arco

pizz

mf.

Allarg poco a poco al mf.

Andantino (p.)
Cantabile.

Violino 1. *dim.* *mp.* *div.*

Violino 2. *dim.* *mp.*

Alto *mp.*

Cello *mp.*

Basso *dim.* *mp.*

3. Scene.
Gigolo: (observe longtemps Leïlon qui regarde devant lui) Le coche part dans une demi-heure, tu sais, Leïlon. (Il ne répond pas)

3. Scene.
Gigolo: (sieht Leïlon langsam an, dieser starrt vor sich hin) In einer halben Stunde fährt die Post, Leïlon. (Er antwortet nicht.)

3. Scene.
Gigolo: (looks long at Leïlon, who sits staring before him) The postchaise leaves in half an hour, Leïlon. (He does not answer.)

I Solo marc

Flauti 1.

Violino 1.

Violino 2.

Alto

Cello

Basso

Gigolo ... dans huit jours seulement, le soleil du midi rayonnera sur ton visage.

Gigolo ... in nur einer Woche bescheint die Sonne des Südens Dein Antlitz.

Gigolo ... only one little week, the sunshine of the South.

Violino 1. *più p.* *div.*

Violino 2.

Alto *mp.* *più p.*

Cello *più p.*

Basso *p.* *più p.*

101

Musical score for system 101, measures 1-5. The system includes five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music features a melodic line in the Violin I part and harmonic accompaniment in the other parts.

Musical score for system 101, measures 6-9. The system includes five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music continues with melodic and harmonic development. A 'div.' marking is present in the Violoncello part in measure 8.

102

Corni I & II

Corni

Musical score for system 102, measures 1-5. The system includes five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music continues with melodic and harmonic development. A 'div.' marking is present in the Violoncello part in measure 4. The score also includes a separate staff for Corni I & II, which is marked 'pp'.

Allegretto. I Solo.

103

Flauti
1.-2.
Corni in F.
3.-4.
Timpani
Violino 1.
Violino 2.
Alto
Cello
Basso

4. Scene.

Le Domestique: (entre avec le vin)
Faut-il le déboucher?

Gigolo: Merci. (Dom. sort)

Der Diener: (kommt mit dem Wein)
Soll ich aufziehend?

Gigolo: Nein, Du kannst gehen. (Diener ab)

Servant: (with wine) Shall I open the bottle?

Gigolo: No, you may go. (exit Servant.)

104

Violino 1.
Violino 2.
Alto
Cello
Basso

5 Scene.

Gigolo (essaye d'oter le cachet, n'y réussit pas et cherche à sa ceinture): Prête-moi ton poignard, Leilon: (Leilon le lui passe) (Gigolo coupe la cachet et verse le vin.)

5 Scene.

Gigolo: (macht sich mit dem Siegel zu schaffen, kann den Kork nicht herausbekommen, tastet an seinem Gürtel herum): Leike mir Deinen Dolch, Leilon. (Leilon reicht ihm den Dolch) (Gigolo schneidet das Siegel ab, schenkt ein.)

5 Scene.

Gigolo: (fumbles with the seal of the cork, can not draw it, fumbles in his belt) lend me your dagger, Leilon. (Leilon passes it to him) (Gigolo cuts the seal and pours out wine.)

poco rallent.

Flauto 1. *I.* *p* *più p.*

Fagotti 1-2.

1-2. Corni in F. *p*

3-4. *p tr*

Timpani *p* *diminuendo.* *assai*

Violino 1.

Violino 2.

Alto

Cello

Basso

poco rallent.

*Gigolo: A ta santé, Leilon,
 et à un bon voyage pour
 nous deux. (Un cor de
 postillon sonne au loin)
 Entends-tu? C'est
 la première fois. (Lei-
 lon ne bouge pas.)*

*Gigolo: Dein Wohl, Lei-
 lon, und auf eine glück-
 liche Reise für uns
 beide. (Ein Posthorn
 schmettert in der Ferne.)
 Hörst Du? Das ist
 das erste Mal. (Leilon
 sitzt regungslos da.)*

*Gigolo: Drink, Leilon.
 A happy journey to
 us both. (Posthorn
 heard in the distance.)
 Did you hear? That
 is the first call. (Lei-
 lon does not move.)*

105

tranquillo.

Cornet a Piston (in b)

The musical score is arranged in a system with the following parts from top to bottom:

- 1-2. Corni in F
- 3-4. Corni in F
- Timpani
- Violino 1. (Violin 1)
- Violino 2. (Violin 2)
- Alto
- Cello
- Basso (Bass)

The score is marked *tranquillo.* at the beginning and end. The Violino 1 part is marked *con passione*. Dynamic markings include *f* (forte) in the Violino 2, Alto, and Cello parts.

Hinter die Buhne.

106

C. a. Fag. in B. *poco p.*

Fagotti 1.-2. *mf*

1.-2. Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

A page of a musical score for orchestra and strings. The score is for measures 106-110. The instruments listed on the left are: C. a. Fag. in B. (C. a. Bassoon in B), Fagotti 1.-2. (Bassoons 1-2), 1.-2. Corni in F. (Horns 1-2), 3.-4. (Horns 3-4), Timpani, Violino 1. (Violin 1), Violino 2. (Violin 2), Alto, Cello, and Basso. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'poco p.' and 'mf'. There are also some handwritten annotations and a box containing the number '106' at the top.

This musical score page, numbered 107, is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flauti 1.-2.**: Flute parts, starting with a *pp* dynamic marking.
- Fagotti 1.-2.**: Oboe parts, featuring a melodic line with slurs.
- Corni in F. 1.-2.**: Horns in F major, with two staves.
- Corni in F. 3.-4.**: Horns in F major, with two staves.
- Timpani**: Percussion part.
- Violino 1.**: Violin I part.
- Violino 2.**: Violin II part.
- Alto**: Viola part.
- Cello**: Cello part.
- Basso**: Double Bass part.

The score includes various musical notations such as slurs, dynamics (*pp*), and articulation marks. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

Gigolo: Ecoute. Il y a longtemp. J'etais jeune et j'aimais.

Gigolo: Jetzt will ich erzähle. Es ist viele Jahre her - Ich war jung und verliebt.

Gigolo: Let me tell you. It is many years ago. I was young and in love.

allarg. a tempo.

Flauti 1.-2.

Fagotti 1.-2.

1.-2. Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

allarg. a tempo.

allarg

108

a tempo

Flauti 1-2.

Fagotti 1-2.

1-2
Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

The musical score is arranged in a system of staves. The Flute 1-2 staff (top) has a treble clef and a key signature of two flats. It features a melodic line with dynamics *pp.*, *mf.*, *p.*, and *pp.*. The Bassoon 1-2 staff (second from top) has a bass clef and a key signature of two flats, with dynamics *pp.*, *mf.*, and *pp.*. The Horns 1-2 (third from top) and Horns 3-4 (fourth from top) staves have a treble clef and a key signature of two flats, with dynamics *p.* and *pp.*. The Timpani staff (fifth from top) has a bass clef and a key signature of two flats, with the instruction *piu dolce.*. The Violin 1 (sixth from top) and Violin 2 (seventh from top) staves have a treble clef and a key signature of two flats, with dynamics *p.* and *mf.*. The Alto (eighth from top) staff has a treble clef and a key signature of two flats, with dynamics *p.* and *mf.*. The Cello (ninth from top) and Bass (tenth from top) staves have a bass clef and a key signature of two flats, with dynamics *p.* and *pp.*. At the bottom of the system, there are tempo and dynamic markings: *piu dolce.*, *allarg.*, *p.*, and *p. a tempo.*

Leilon: (rêveur) Pourquoi me racontes-tu cela, Gigolo? Que veux-tu dire par là?

Gigolo: Je te veux du bien; mais il faut, que tu comprennes parfaitement compte de ce fait incontestable, que Blondelaine ne reviendra jamais. ♦

Leilon: (sinnend) Warum erzählst Du mir das, Gigolo? Was bezwecktest Du damit?

Gigolo: Ich hatte es nur gut mit Dir im Sinne, aber darüber musst Du Dir jetzt klar sein: Blondelaine kehrt nun nie wieder zurück. ♦

Leilon: (looking up) Why do you tell me this, Gigolo? What do you mean?

Gigolo: Only to help you. But one thing you must know: Blondelaine will never come back. ♦

109

poco stretto.

allarg.

a tempo.

110

Clarineti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

poco stretto.

poco cresc.

allarg.

ff tenuto. a tempo ff

Leilon: (en se soulevant)
Maintenant il faut que
tu t'en ailles, Gigolo.
Gigolo: Mais... Leilon!
(On entend trois sig-
naux de postillon.
Gigolo étend la main.
Leilon ne s'en aperçoit
pas.
Gigolo sort)

Leilon: (richtet sich halb-
wegs auf) Nu musst
Du gehen, Gigolo.
Gigolo: Aber Leilon -
(Man hört drei Post-
signale. Gigolo will
ihm die Hand drücken.
Leilon sieht es nicht.
Gigolo ab.)

Leilon: (half rising)
You must go, Gigolo,
Gigolo: But Leilon -
(Three calls of a post-
horn are heard. Gigolo
moves to grasp his
hand. Leilon does not
see it. Exit Gigolo.)

(Hinter die Bühne)
Cornet e Piston.

111

Allarg. a tempo.

Cornet e Pist.
Flauti 1-2.
Oboi 1-2.
Clarinetti 1-2.
in B
Fagotti 1-2.
1-2.
Corni in F.
3-4.
Timpani
Violino 1
Violino 2.
Alto
Cello
Basso

Allarg. a tempo. pizz. p. arco.

6. Scene.

Leilon reste penché dans sa chaise, puis il se lève, se verse vite un verre de vin, l'approche de ses lèvres, mais l'écarte de nouveau tire un petit

6. Scene.

Leilon sitzt vorübergebeugt in dem Stuhl, dann erhebt er sich, schenkt hastig ein Glas Wein ein, führt es an den Mund, hält inne, stellt es hin, holt ein kleines

6. Scene.

Leilon sits awhile bowed forward in his chair, then rising, pours out a glass of wine, lifts it to his mouth, pauses, sets it down again, takes out a small

112

Flauti 1.-2.

Fagotti 1.-2.

1.-2.
Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

The musical score for measures 112-115 is written for a full orchestra. The woodwinds (Flutes and Bassoons) play a simple accompaniment with a *dim.* dynamic. The strings play a more active part, with the Violins and Viola moving in parallel motion. The Cello and Bass provide a steady bass line. The dynamic markings are *dim.*, *poco f.*, *pp.*, and *morendo*.

portrait, et le regarde
longuement; puis il
met sa tête entre les
mains, et reste penché
et immobile.

Bild heraus, betrachtet
es lange; dann legt er
den Kopf in seine
Hände, sitzt vorüber-
gebeugt regungslos da.

portrait, looks long
at it; then bowing
his head in his hands,
he sits bent forward
without moving.

113

Tranq. assai.

I Solo

dolce ed espressivo.

Flauti 1.-2.

1.-2.

Corni in F

3.-4.

Timpani

Tranq. assai. (p)

pp

Violino 1.

pp

pp

Violino 2.

pp

pp

Alto

Cello

Basso

Tranq. assai. (p)

Flauti 1.-2.

Violino 1.

Violino 2.

Flauti 1.-2.

Violino 1.

Violino 2.

Flauti 1.-2.

Violino 1.

Violino 2.

116

dolce.

Flauti 1.-2.

Violino 1.

Violino 2.

117

più dolce.

Flauti 1.-2.

Violino 1.

Violino 2.

più p.

Flauti 1 - 2.

Violino 1.

Violino 2.

This image shows a page of musical notation for three instruments: Flauti 1-2, Violino 1, and Violino 2. The page is divided into three systems, each containing staves for the respective instruments. The first system is labeled with measure number 116 and the instruction *dolce.*. The second system is labeled with measure number 117 and the instruction *più dolce.*. The third system continues the notation without a measure number. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *più p.* in the second system. The key signature is one sharp (F#) and the time signature is 4/4.

7 Scene.

Blondelaine rentre lente-
ment du jardin. Elle est
toute pâle. Ses cheveux
sont dénoués sur ses épau-
les. Leïlon, reste dans la
même attitude.

Blondelaine s'avance len-
tement, s'arrête, le regarde long-
temps et fait une geste com-
me si elle voulait passer
sa main sur les cheveux
de Leïlon

7 Scene.

Blondelaine kommt lang-
sam aus dem Garten. Ihr
Gesicht schimmert weiss.
Das Haar hängt ihr lose
um die Schultern.

Leïlon sitzt noch in der-
selben Stellung.
Blondelaine schreitet lang-
sam auf ihn zu, macht
eine Bewegung, als wolle
sie ihm über das Haar
streichen.

7 Scene.

Blondelaine enter, slowly,
from the garden. Her face
is pale. Hair loose about
her shoulders. She moves
slowly forward towards
Leïlon, who remains sea-
ted as before and standing
close beside him, makes
a movement as though
to strike his hair.

118

Flauti 1.-2.

Oboi 1.-2.

Clarinetti 1.-2
in B.

Fagotti 1.-2.

1.-2.
Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

The musical score is written for a full orchestra and strings. It begins at measure 118, marked with a box containing the number '118'. The score is divided into systems for woodwinds, brass, percussion, and strings. The woodwind section (Flauti, Oboi, Clarinetti, Fagotti) has a melodic line that starts in measure 118 and continues through measure 122. The brass section (Corni) and percussion (Timpani) provide harmonic support. The string section (Violino 1, Violino 2, Alto, Cello, Basso) plays a rhythmic pattern of eighth notes. Dynamics are indicated throughout, including *dim.*, *p*, *fp*, and *pp*. There are also performance markings such as *pp* and *pp* with hairpins, and *div.* (divisi) for the strings.

This musical score page, numbered 119, features a variety of instruments. The woodwind section includes Flauti 1-2, Oboi 1-2, Clarinetti 1-2 in B, and Fagotti 1-2. The brass section consists of Corni in F (1-2 and 3-4) and Timpani. The string section is divided into Violini 1 (VI.1) and Violini 2 (VI.2), with parts for Alto, Cello, and Basso. The score is written in a key signature of two sharps (D major) and a 4/4 time signature. The woodwinds play melodic lines with dynamics such as *p* and *dim.*. The strings play a rhythmic accompaniment with dynamics like *fp* and *pp*. The brass instruments provide harmonic support, with the timpani featuring a trill. The page concludes with a double bar line and a final *fp* dynamic marking.

Oboi 1-2.
 Fagotti 1-2.
 1-2.
 Corni in F.
 3-4.
 Timpani
 Violino 1.
 Violino 2.
 Alto
 Cello
 Basso

dim. pp. più p. p.
 dim. molto ppp.
 dim.
 tr pp. ppp.
 dim. molto
 dim. molto.

Oboi 1-2.
 Fagotti 1-2.
 1-2.
 Corni in F.
 3-4.
 Timpani
 Violino 1.
 Violino 2.
 Alto
 Cello
 Basso

Solo. pp.
 morendo.
 morendo. marc
 pizz. marc pizz. marc
 pizz. marc
 pizz. marc
 pizz. marc
 pizz. marc
 pizz. marc
 pizz. marc

Leilon: (lève la tête, la voit et pousse un cri d'enthousiasme.) Blondelaine! (Les mains tombent inertes et il la regarde avec angoisse.)

Leilon: (sieht auf, gewahrt sie, springt freudestrahlend auf) Blondelaine! (Seine Arme sind niedergefallen; er sieht sie an.)

Leilon: (looking up and seeing her, springs up joyfully) Blondelaine! (His arm fall to his side, he looks at her in fear.)

120

poco stretto.

The musical score consists of the following parts and markings:

- Oboi:** *cresc.*, *f*, *rfz.*
- Flauti:** (no notation)
- Clarineti:** (no notation)
- Fagotti 1.-2.:** *cresc.*, *f*, *rfz.*
- 1.-2. Corni in F.:** *cresc.*, *f*, *rfz.*
- 3.-4. Corni in F.:** *cresc.*, *f*
- Timpani:** (no notation)
- Violino 1.:** *arco*, *f*, *rfz.*
- Violino 2.:** *arco.*, *f*, *rfz.*
- Alto:** *f*, *rfz.*
- Cello:** *arco.*, *p.*, *f*, *rfz.*
- Basso:** *arco.*, *p.*, *f*, *rfz.*

At the bottom of the page, the instruction *poco stretto. f* is written.

Leïlon: D'où viens-tu ?
Blondelaine (ne répond rien, elle se laisse tomber dans le fauteuil.)
Leïlon (se retourne et la regarde.)

Leïlon: Wo bist Du gewesen ?
Blondelaine (antwortet nicht; müde sinket sie neben dem Lehnstuhl nieder.)
Leïlon (setzt sich, sieht sie an.)

Leïlon: Where have you been ?
Blondelaine (makes no answer, sinks down wearily beside the chair.)
Leïlon (sits down and looks at her.)

121

a tempo. (p)

Flauti 1-2.

Oboi 1-2.

Clarinetti 1-2. in A.

Fagotti 1-2.

1-2. Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

a tempo. (p)

Con sord.

mfz.

fz.

a tempo. (p)

fz.

Leïlon: (caresse ses cheveux et les prend entre ses mains) Tu as couru, Blondelaine; tes cheveux se sont détachés - - - ou ont été écartés. Tu les as détachés peut-être, toi-même, ou - - - Non, c'est le vent; tu as couru.

Leïlon: (nimmt ihr Haar zwischen beide Hände) Du bist gelaufen, Dein Haar ist herabgefallen - - - oder aufgelöst. Du hast es vielleicht selbst gelöst, oder - - - Nein, der Wind ist Schuld daran, Du bist gelaufen.

Leïlon: (takes the loosened tresses of her hair in his hands) You have been running, your hair is falling down. Or you have loosened it yourself, perhaps or - - - No, it is the wind, you have been running.

122 *(p) molto lento.*

123 *(p)*

Flauti 1-2.

Oboi 1-2.

Clarineti 1-2.

Fagotti 1-2.

1-2.

Corni in F.

3-4.

Timpani

Violino 1. *rfz*

Violino 2. *rfz*

Alto *rfz*

Cello *rfz*

Basso *rfz*

fz. molto lento.

Blondelaine: (d'un ton forcé) Oui, c'est le vent.

Leïlon: (écoute par ce soir tranquille) Le vent? (Un sourire amère qui se change subitement en une résignation profonde.)

Blondelaine: (gezwungen) Ja, der Wind ist Schuld daran.

Leïlon: (lauscht in den stillen Abend hinaus) Der Wind? — (Ein bitteres Lächeln, das zu der tiefsten Resignation übergeht.)

Blondelaine: (with a forced smile) Yes, it must have been the wind.

Leïlon: (listening to the stillness of the night without) The wind? (He smiles bitterly, then his expression changes to one of deepest resignation.)

124

125

Flauti.

Oboi.

Clarinetti.

Fagotti 1-2.

1-2.
Corni in F. Gest. pp. dim. nat.

3-4.
ppp. tr. dim.

Timpani

Violino 1. ppp. dim. pp. pi. pp.

Violino 2. pp. dim. ppp. pi. pp.

Alto pp. dim. ppp. pi. pp.

Cello pp.

Basso pp.

Leïlon: As-tu été au bois ou dans la prairie ?

Blondelaine: (fièvreusement) Non, non. J'étais couchée . . . j'étais fatiguée . . . je me suis reposée sous la haie, à l'orée du bois.

Leïlon: Warst Du im Walde oder auf der Wiese ?

Blondelaine: (nervös) Nein, nein. Ich lag . . . ja ich war müde . . . ich legte mich unter den Zaun am Waldesrand.

Leïlon: Have you been in the woods or in the meadows ?

Blondelaine: (feverishly) No, no. I was tired . . . and I lay down under the hedge beside the wood.

marc. tr. tr. marc. 126 tr tr

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

127 I Solo mf. dim

pp > I Solo mp. dim.

marc tr. tr. pp. Sul. d. pp. pp. pp. pp.

Flauti.

1-2.

Corni in F

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Flauti

Oboi. *I Solo.*

Clarineti.

Timpani *marc tr. tr.*

Violino 1.

Violino 2.

Alto

Cello

Basso

pp *ppp* *dim.* *ppp*

Flauti. *I Solo*

Oboi. *ppp*

Clarineti.

Timpani *tr. tr.*

Violino 1.

Violino 2.

Alto

Cello

Basso

ppp *f*

Leilon (se renverse comme pour retenir ses larmes et dit d'une voix aphone): Vous étiez sous la haie à la tombée du serain. Il dénoua les longs cheveux délicieux - - - et il les baisait - - - (il a cherché le poignard sur la table mais, au mot, "baisait", il enfonce brutalement sa pointe dans la table près de la main de Blondelaine. 732)

Leilon (beugt den Kopf hintenüber, als wollte er des Weinen in seinen Augen zurückhalten und sagt mit einer tonlosen Stimme): Ihr lagst unter dem Traun, als der Tau fiel. Er löste dein langes, schönes Haar - - - und er küsste es - - - (er sucht sein Dolch auf dem Tisch; bei dem Wort "küsst", stößt er die Spitze in den Tisch dicht neben Blondelaines Hand. 732)

Leilon: (bending his head back, as though to restrain his tears, and speaking in a dull voice): You lay under the hedge as the dew was falling. He loosened your long, lovely hair - - - and he kissed it - - - (he has been fumbling with the dagger on the table; at the word, "kissed" he strikes the point into the table close to Blondelaines hand. 732)

131

The musical score for measures 131-134 features the following instruments and parts:

- Flauti:** Flute parts, mostly rests.
- Oboi:** Oboe parts, mostly rests.
- Clarinetto:** Clarinet part, playing a sustained note with dynamics *mf* and *dp*.
- Fagotti 1.-2.:** Bassoon parts, playing a sustained note with dynamics *mf* and *dp*.
- Corni in F. 1.-2. and 3.-4.:** Horn parts, playing a sustained note with dynamics *mf* and *dp*.
- Timpani:** Drum part, mostly rests.
- Violino 1. and 2.:** Violin parts, playing a melodic line with dynamics *mp*, *mf*, *forte*, and *p*.
- Alto:** Viola part, playing a melodic line with dynamics *mp*, *mf*, *forte*, and *p*.
- Cello:** Cello part, playing a melodic line with dynamics *mp*, *mf*, *forte*, and *p*.
- Basso:** Bass part, playing a sustained note with dynamics *div. mp*, *mf*, *forte*, and *div.*

Blondelaine: (pousse un cri étouffé et étend la main pour lui fermer la bouche): Non, non, mon bien-aimé. Toi seul les as baisés, toi seul!

Leïlon (entance le poignard encore davantage): Réponds donc. Où as-tu été? Qu'as-tu fait?

Blondelaine (schreit fast, will ihm den Mund mit ihrer Hand schließen): Nein, mein Geliebter, nur Du hast es geküsst, nur Du.

Leïlon (haut den Dolch tiefer hinein): Antworte mir dann — wo bist Du gewesen? Was hast Du gethan?

Blondelaine: (gives a half cry, and tries to close his mouth with her hand): No; no, my love, no one has kissed my hair but you!

Leïlon (strikes again at the table with the dagger): Answer me — where have you been? What have you done?

132

133

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds (Flauti, Oboi, Clarinetti, Fagotti 1-2) and brass (Trombe 1-2). Below these are the percussion (Timpani) and string sections (Violino 1, Violino 2, Alto, Tenore, Bassi). The score is divided into two systems, 132 and 133. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is characterized by strong dynamic contrasts, with frequent use of fortissimo (fff) and piano (p) markings. The woodwinds and strings play sustained notes, while the brass and timpani provide rhythmic support. The vocal soloists enter in measure 133 with a half-cry and a half-sentence.

Blondelaine: Je ne sais. Je n'en sais rien. Je n'ai jamais entendu de musique pareille; il me fallut courir le pays et aller loin, très loin.

Alors j'ai pensé à toi à tes baisers.

Blondelaine: Ach, ich weiss nichts, wo ich war, ich weiss gar nichts. Ich habe niemals eine solche Musik gehört. Ich musste hinaus, fort. Dann ging ich weit fort. Und dann sehnte ich mich nach Dir, nach deinen Küssen.

Blondelaine: I do not know, where I have been; I do not know. I never heard such music. And I had to go, out, away. And so I went, a long, long way. And then I longed for you and your kisses, longed to sit beside you.

poco stringendo.

134 *cresc.*

Lento. *I Solo.*

Flauti. *I Solo.* *pp*

Oboi. *pp*

Clarineti.

Fagotti 1.-2.

1.-2. Corni in F.

3.-4.

Timpani

Violino 1. *cresc.*

Violino 2. *mp*

Alto *mp* *V* *mp.* *cresc.*

Cello *mp* *V* *pizz.* *cresc.*

Basso *mp.* *cresc.*

Lento. *mp* *poco stringendo.* *cresc.*

Adagio.

135

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flauti:** Flutes, playing a melodic line with slurs and accents.
- Oboi:** Oboes, mostly silent with some notes in the final measure.
- Clarinetti:** Clarinets, mostly silent.
- Fagotti 1-2:** Bassoons, playing a low, sustained note.
- 1-2:** Horns in F, mostly silent.
- 3-4:** Horns in F, mostly silent.
- Trompani:** Trombones, mostly silent.
- Violino 1:** Violin I, playing a melodic line with a *dim* (diminuendo) marking.
- Violino 2:** Violin II, playing a similar melodic line with a *dim* marking.
- Alto:** Viola, playing a melodic line with a *dim* marking.
- Cello:** Cello, playing a sustained note.
- Basso:** Double Bass, playing a sustained note with *arco.* and *p.* markings.

I Solo.

p.

dim

dim

dim

arco.

p.

arco.

p.

Adagio.

Leïlon: Est - ce vrai, Blon=
delaine ? ♦
(Il la regarde dans les
yeux.)

Blondelaine (soutient
tranquillement la force
de son regard scrutateur.)

Leïlon (s'agenouille
devant elle.)

Leïlon: Ist das wahr,
Blondelaine ? ♦
(Er sieht ihr in die
Augen.)

Blondelaine (beant=
wortet ruhig seinen
Blick.)

Leïlon (kniert vor ihr
nieder.)

Leïlon: Is it true, Blon=
delaine ? ♦
(He looks into her eyes.)

Blondelaine (returns his
glance calmly.)

Leïlon (kneels before
her.)

◆ **136** **137** *poco a poco.*

Flauti

Oboi. *I Solo.* *p*

Clarinetti *mf*

Fagotti 1-2 *mf*

1-2. *mf*

Corni in F. 3-4. *mf*

Timpani

Violino 1. *tastiera*

Violino 2. *p* *tastiera*

Alto *tremolo* *mp*

Cello *mf* *tremolo* *mp*

Basso *mf* *mp*

p *pizz* *p* *pizz* *p*

poco a poco.

Blondelaine (se penche sur lui et baise ses yeux.)

Leïlon (sourit.)

Blondelaine (beugt sich vor, küsst ihn auf die Augen.)

Leïlon (lächelt.)

Blondelaine (bends down and kisses his eyes.)

Leïlon (smiles.)

moderato.

stringendo.

138

Flauti.

Oboi.

Clarineti.

Fagotti 1-2.

1-2.

Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto. div

Cello. div

Basso.

stringendo.

moderato.

Flauti.

Oboi.

Clarinetti.

Fagotti 1-2.

1-2
Corni in F

3-4.

Timpani

Violino 1.

Violino 2.

Alto.

Cello.

Basso.

poco cresc.

pp

ty

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

Leilon: Tu me rends heureux, Blondelaine! (Il prend la bouteille et veut verser; elle est vide.)

Leilon: Du machst mich so glücklich, Blondelaine! (Er nimmt die Flasche und will einschenken; sie ist leer.)

Leilon: You make me so happy, Blondelaine! (Takes the bottle to pour out wine, it is empty.)

a tempo.

Calando

139

Flauti.

Oboi.

Clarineti.

Fagotti 1-2.

1-2.
Corni in F.

3-4.

Timpani

Violino 1

Violino 2.

Alto.

Cello.

Basso.

Calando

a tempo.

Leïlon: La bouteille est vide. Je vais en chercher une autre.

Leïlon: Die Flasche ist leer. Ich muss eine neue holen.

Leïlon: There is no wine. I must fetch some more.

Allegro mod.

140

Tenuto.

141

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds: Flauti, Oboi, and Clarinetti. Below them are the strings: Fagotti 1-2, Corni in F 1-2, Trompani, Violino 1, Violino 2, Alto, Cello, and Basso. The score is divided into two measures, 140 and 141. Measure 140 is marked *Tenuto.* and contains various dynamics including *forte*, *poco f.*, *forte*, and *p*. Measure 141 is marked *Allegro mod.* and contains dynamics like *mp*, *mf*, and *div.*. The bottom of the page has a large *mp* marking and the tempo *Allegro mod.*

Leilon (va sortir, se retourne, s'approche de la table où sont les fleurs de *Blondelaine*.)

Blondelaine, voici tes fleurs.

Blondelaine (presse les fleurs contre sa poitrine et lui baise la main)

Leilon (prend un candélieux et se précipite au dehors.)

Leilon (geht auf die Thür zu, wendet sich plötzlich um, tritt an den Tisch heran, auf dem *Blondelaines* Blumen liegen.)

Blondelaine, hier sind deine Blumen.

Blondelaine (presst sie an sich, ergreift seine Hand, küsst sie.)

Leilon (nimmt einen Armleuchter, läuft hinaus.)

Leilon (goes towards the door, turns suddenly and goes back to the table, where *Blondelaine* flowers are lying) *Blondelaine*, here are your flowers.

Blondelaine (takes them, crushes them to her breast and kisses his hand.)

Leilon (takes a candlestick and exit.)

142

The musical score is arranged in a standard orchestral format. The vocal parts (Leilon and Blondelaine) are written in a separate system at the top. The instrumental parts include woodwinds (Flauti, Oboi, Clarinetti, Fagotti), brass (Corni in F.), percussion (Timpani), and strings (Violino 1, Violino 2, Alto, Cello, Basso). The score contains various musical notations, including dynamics (pp, mf, p, dim, dim molto, morendo), articulation (tr), and phrasing slurs. The tempo and mood are indicated by the 'dim molto' marking.

Flauti.

Oboi.

Clarineti.

Fagotti 1-2.

1-2
Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

mut. in B.

ppp

p

div.

div.

pp.

dim molto

dim molto



143

Allegretto (♩)

Violino 1.

Violino 2.

Alto

Cello

Basso

Con sord.

flautato tastiera

Con sord.

Con sord.

poco rallent.

dim.

Allegretto (♩)

8. Scene.

Les bougies s'éteignent,
 l'une après l'autre.
 Blondelaine s'est rejetée
 en arrière. Le bruit
 faible de la fontaine
 se fait entendre par
 instants.
 Blondelaine écoute.

8. Scene.

Ein nach dem andern
 erlöschen die Lichter.
 Blondelaine sitzt in
 den Stuhl zurückge-
 lehnt. Es ist still; man
 hört nur das Plätschern
 des Springbrunnens.
 Blondelaine lauscht

8. Scene.

The lights go out one by
 one. Blondelaine is
 leaning back in the
 chair. It is very still,
 only the splash of the
 fountain. is heard
 Blondelaine listening

flautato
pp

Violino 1

Violino 2

Alto
(pizz)
flautato p.
Con sord

Cello
Con sord

Basso

Violino 1.

Violino 2.

Alto
p
mp

Cello

Basso

Violino 1.

Violino 2.

Alto

Cello
p

Basso

144

Violino 1. *p*

Violino 2.

Alto *dim*

Cello

Basso

Violino 1.

Violino 2.

Alto

Cello *pp*

Basso

Blondelaine: Qui'est-ce que c'est? (Elle se lève,)

" *Was ist das? (Sie springt auf,)*

" *What was that? (She rises,)*

145

dim

Violino 1.

Violino 2. *rfz*

Alto *dim*

Cello *ppp*

Basso *ppp*

Violino 1.

Violino 2.

Alto

Cello

Basso

Violino 1.

Violino 2.

Alto

Cello

Basso

Violino 1.

Violino 2.

Alto

Cello

Basso

(Elle s'approche de la porte donnant sur la terrasse, la ferme, veut allumer une bougie, n'en trouve pas, traverse la scène en se dirigeant vers l'endroit où elle était assise. Son image paraît comme un fantôme dans une des grandes glaces. Elle se retourne, regarde la glace et rit avec nervosité.)

(Sie geht auf die Thür zu, die nach der Terrasse führt, schliesst sie, will ein Licht anzünden, findet keins, geht quer durch das Zimmer nach dem Platz, wo sie vorher gesessen. Gespensthaft taucht ihre Gestalt in einem der Spiegel auf. Sie wendet sich hastig um, sieht nach dem Spiegel hinüber, lacht nervös.)

(She goes over to the door leading to the garden, and closes it. Looks about for a light, but finds none and goes back to the former place. Her reflection is seen, like a ghost, in one of the mirrors. She turns suddenly, looks in the glass and laughs nervously.)

3

147

Violino 1.

Violino 2.

Alto

Cello

Basso

sempre flautato. *poco a poco dim.*

Violino 1.

Violino 2.

Alto

Cello

Basso

P *sempre flautato.* *flautato.*

poco a poco dim.

morendo.

molto.

Violino 1

Violino 2.

Alto

Cello

Basso

morendo.

molto.

Blondelaine: Bah, c'est la glace, c'est moi. (Elle s'avance vers la glace, s'y regarde attentivement en passant les mains sur ses joues.)

Blondelaine: Ach, das ist ja der Spiegel, das bin ich. (Sie tritt vor den Spiegel, betrachtet aufmerksam ihr Gesicht.)

Blondelaine: Ah, it was only the mirror, myself. (Goes towards the glass and looks intently at the reflection, passing her hands over her face.)

148

Violino 1.

Violino 2.

Alto

Cello

Basso

Sul' ponticello.

Violino 1.

Violino 2.

Alto

Cello

Basso

Violino 1.

Violino 2.

Alto

Cello

Basso

Sul' ponticello sempre

pp



149

Violino 1.

Violino 2.

Alto

Cello

Basso

Sul' ponticello sempre.

ppp



Violino 1.

Violino 2.

Alto

Cello

Basso

pizz

pizz

p

150

Violino 1.

Violino 2.

Alto

Cello

Basso



Violino 1.

Violino 2.

Alto

Cello

Basso

arco

arco



151

poco accelerando.

Violino 1.

Violino 2.

Alto

Cello

Basso

dim.

poco accelerando.

*Blondelaine: Suis-je
pâle! Oh, quelle pâleur
et mes cheveux!
(Derrière la porte du
jardin, on entrevoit le
visage de Scaramouche.
Elle arrange ses che-
veux avec ^{des} mouvements
nerveux et rapides.)*

*Blondelaine: Wie bleich
ich bin, wie entsetz-
lich bleich ich bin!
(Hinten der Gartentür
tauscht Scaramouche's
Antlitz auf. Sie ord-
net mit hastigen, ner-
vösen Bewegungen
ihr Haar.)*

*Blondelaine: Pale
Horribly pale!
(Scaramouche appears
behind the door lea-
ding to the garden.
She begins with hasty,
nervous fingers, to
tidy her hair.)*

Allegro. 152

Violino 1. *divisi.* *Sul ponticello* *assai e sempre.*

Violino 2. *ppp* *Sul ponticello* *assai e sempre.*

Alto *ppp* *Sul ponticello* *assai e sempre.*

Cello

Basso *coll legno.*

poco p. >
Allegro. (p.)

Violino 1.

Violino 2.

Alto

Cello

Basso

9. Scene.

Scaramouche (ouvre furtivement la porte; la lune éclaire son visage *Blondelaine* en voit l'image dans la glace et croit que c'est une hallucination; elle ferme les yeux.)

9. Scene.

Scaramouche (drückt leise die Thür auf; der Mond scheint gerade auf ihn. *Blondelaine* sieht ihn im Spiegel, glaubt, dass eine Hallucination ist; schließt die Augen.)

9. Scene.

Scaramouche (forces the door open softly; the moonlight shines on his deformed figure. *Blondelaine* sees him in the glass, and closes her eyes.)

153

Flauti 1.-2. *Piccolo Solo.* *poco f.*

Clarineti 1.-2. in B. *I. Cl. Solo.* *poco f.* *Coll legno.* *poco f.*

Violino 1. *Coll legno.*

Violino 2. *Coll legno.*

Alto *Coll legno.* *poco f.*

Cello *Coll legno.* *poco p.*

Basso *poco p.*

==

Violino 1.

Violino 2.

Alto

Cello

Basso

" *tritt näher heran.*
" *comes nearer.*

Clarineti

Violino 1

Violino 2.

Alto

Cello

Basso

Nat.

ppp

mf.

dim.

mf.

pizz.



Clarineti

Violino 1.

Violino 2.

Alto

Cello

Basso

poco cresc.

ppp

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

pp.

Blondelaine (se retourne et pousse un cri:)
Scaramouche: Chut!
 Ne crie pas; c'est moi.
 (lui saisit la main.)

Blondelaine (wendet sich mit einem Schrei um.)
Scaramouche: Still!
 Schrei' nicht so, ich bin es. (ergreift ihre Hand.)

Blondelaine (turns with a shriek.)
Scaramouche: Do not cry out, it is I. (grasping her hand.)

155

The musical score is for measures 155 through 158. It features the following parts and markings:

- Flauti 1-2:** Starts in measure 155 with a *p* dynamic. A *Piccolo Solo* instruction is written above the staff in measure 156.
- Oboi 1-2:** Starts in measure 155 with a *rfz.* dynamic.
- Clarinetti 1-2 in B:** Starts in measure 155 with a *p* dynamic. A *I Cl. Solo* instruction is written above the staff in measure 156.
- Fagotti 1-2:** Remains silent throughout the measures.
- Corni 1-2 (1-2) and 3-4:** Remains silent throughout the measures.
- Timpani:** Remains silent throughout the measures.
- Violino 1:** Starts in measure 155 with a *p* dynamic. A *rfz.* dynamic is marked in measure 156.
- Violino 2:** Starts in measure 155 with a *p* dynamic. A *rfz.* dynamic is marked in measure 156.
- Alto:** Starts in measure 155 with a *p* dynamic. A *mf* dynamic is marked in measure 156. The part ends in measure 158 with the instruction *segue.*
- Cello:** Starts in measure 155 with a *p* dynamic. A *mf* dynamic is marked in measure 156. The part ends in measure 158 with the instruction *segue.*
- Basso:** Starts in measure 155 with a *p* dynamic. A *mf* dynamic is marked in measure 156. The part ends in measure 158 with the instruction *pizz. mf.*

Blondelaine: Lâche ma main!

" Lass meine Hand los!

" Let me go!

156

Flauti.

Oboi.

Clarinetti.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

tr.

ppp.

Senza sord.

Senza sord.

arco.

pp.

pp.

fp.

Gest.

p - p

rfz.

f.

f.

f.

rfz.

rfz.

rfz.

Con. Sord.

Scaramouche: Que je te
laisse tranquille? - - - -
toi, qui accourais vers moi
tout à l'heure, les cheveux
au vent, essoufflée et toute
chaude.

Scaramouche: Ich soll Dich
gehen lassen, Dich, die Du
zu mir gelaufen kamst -
mit flatterndem Haar,
atemlos und heiss.

Scaramouche: Let you go -
you who came running
to me, with your hair
loose, hot and breathless.

poco stretto.

157

Flauti.

Oboi.

Clarineti.

Fagotti 1.-2.

1.-2.
Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

The musical score for measures 157-160 is arranged in a standard orchestral format. The woodwind section (Flauti, Oboi, Clarineti, Fagotti) plays sustained notes with a crescendo leading to fortissimo (ff). The string section (Violino 1, Violino 2, Alto, Cello, Basso) plays a rhythmic pattern, with dynamics ranging from mezzo-forte (mf) to fortissimo (ff). The timpani part is marked with a forte (f) dynamic. The score includes performance instructions such as 'poco stretto' and 'con sord.' (con sordina).

poco stretto.

Blondelaine: Lâche-moi, va-t'en. (dégage sa main.)

Scaramouche: As-tu oublié comme tu étais chaude et tremblante dans mon bras, comme tu criais - - - As-tu oublié ce que tu me disais à l'oreille, quand je t'ai rencontrée ?

Blondelaine: Lass mich. Geh! (nimmt seine Hand.)

Scaramouche: Hast Du vergessen, wie heiss Du in meinem Arm gelegen, wie Du schriest - hast Du vergessen was Du mir zuflüster-test, als wir einander begegneten ?

Blondelaine: Leave me! Go!

Scaramouche: Have you forgotten, how you lay in my arms, and cried; have you forgotten, what you said to me, when we met?

a tempo.

158

riten

Flauti.

Oboi.

Clarineti.

Fagotti 1.-2.

1.-2. Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

riten

ffz.

ffz.

ffz.

riten

ffp.

ffp.

Con sord.

Con sord.

f

f

a tempo.

Blondelaine (crie): Va-t'en!
" (schreit): Geh jetzt!
" (schrieks): Go!

159

Musical score for orchestra and strings, measures 159-166. The score includes parts for Flauti, Oboi, Clarinetti, Fagotti 1.-2., Corni in F. 1.-2. and 3.-4., Timpani, Violino 1., Violino 2., Alto, Cello, and Basso. The Alto part features a melodic line with dynamics *mf.*, *p*, and *f*, and a *meno* marking. The Cello and Basso parts also have dynamics *mf.* and *f*. The string parts (Violino 1., Violino 2., Alto, Cello, Basso) play a rhythmic pattern of eighth notes with stems up and down. The woodwinds and brass parts are mostly silent, with some notes in the Oboe part in measure 166 marked *rfz*.

meno.

Scaramouche: Je ne m'en irai qu'avec toi

Blondelaine: Ah! Je t'en prie; laisse-moi rester ici!

Scaramouche: Nur mit Dir, Blondelaine.

Blondelaine: Ach, ich bitte Dich; lass mich hier bleiben!

Scaramouche: Only with you, Blondelaine.

Blondelaine: Oh, be pitiful; let me stay here!

160

Flauti.

Oboi. *I Solo*

Clarineti.

Clarineti 1.-2. in B.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Scaramouche: Non, nous sommes liés comme la danse à la musique

Blondelaine: Chut! Le voilà qui revient. (Ils écoutent tous les deux.)

Scaramouche: Nein; wir beide gehören zusammen wie der Tanz und die Musik

Blondelaine: Still! Da kommt er. (Sie lauschen beide.)

Scaramouche: No; We are one, always together as music and the dance

Blondelaine: Sh! He is coming. (both listen.)

161

162

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Flauti, Oboi, Clarinetti, Fagotti 1.-2., Corni in F. 1.-2. and 3.-4., Timpani, Violino 1, Violino 2, Alto, Cello, and Basso. The score spans two measures, 161 and 162. Measure 161 begins with a *mfz.* dynamic for the Oboe and *fp* for the Bassoon. The strings play a rhythmic pattern of eighth notes. Measure 162 features a *marc* (marcato) tempo change and a *p* dynamic for the strings, with *quasi tremolo* markings. The Violin 1 part includes a *dim molto* instruction. The Cello and Bass parts have *pizz* and *arco* markings, with *f* dynamics. The Alto part has a *salt.* (saltando) marking. The score concludes with *ppp* dynamics for the strings and *pp* for the Alto and Cello.

Scaramouche (vite):

Viens, viens vite! (Comme Blondelaine hésite toujours): Ou vaut-il mieux attendre, qu'il vienne? Le regard de Blondelaine se dirige vers la table, où est le couteau. Elle regarde l'arme les yeux hagards. Faut-il que j'attende qu'il vienne et lui raconte tous les détails, veux-tu que je... ou veux-tu, que nous partions maintenant?

Scaramouche (schnell):

Komm, komm! (Als Blondelaine noch immer zögert.) Oder wollen wir warten, bis er kommt? (Blondelaines Blick streift den Tisch, auf dem das Messer liegt. Mit grossen, bangen Augen betrachtet sie es.): Soll ich warten, bis er kommt und ihm von unserer Begegnung erzählen; soll ich... Oder wollen wir jetzt gehen?

Scaramouche (hurriedly):

Come, come! (Blondelaine glances at the table and sees the dagger; she stares at it with big, frightened eyes): Shall I wait until he comes; shall I... We go together now, wherever it may be?

163

I Solo

Flauti.

Oboi.

Clarinetti.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

pp *>>>* *pp* *3* *pp* *3* *pp* *3* *pp* *3*

tr

Gest.

Flauti.

Oboi.

Clarineti.

Fagotti 1.-2.

1. 2.
Corni in F.
fp

3.-4.
fp

Timpani
trmp.

Violino 1.
pp

Violino 2.

Alto
rfz

Cello
rfz

Basso
saltato div.

poco f.

Blondelaine: Tais-toi!
Je ferai tout ce que tu
désires.

Scaramouche: Viens
donc! (Il va vers la
porte. Blondelaine
saisit le couteau et le
suit de près.)

Blondelaine: Kein
Wort mehr! Ich will
Alles tun, was Du willst.

Scaramouche: Dann
komm! (Geht auf die
Tür zu. Blondelaine
ergreift das Messer,
geht dicht hinter ihm
her.)

Blondelaine: Say no
more! I will do all,
you ask.

Scaramouche: Come
then! (goes towards
the door. Blondelaine
takes up the knife
from the table and
follows keeping close
behind him.)

165

Flauti.

Oboi.

Clarineti.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

tr. *crescendo.*

pp

fp

p

poco cresc

crescendo

p *crescendo.*

Scaramouche (heurte du pied une piece d'or.) ♦

" (stößt mit dem Fuss gegen ein Goldstück.) ♦

" (tumbles over a gold piece.) ♦

166

167

Flauti.

Oboi.

Clarinetti

Fagotti 1-2.

1-2.

Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

mp

f

mp

f

mp

crescendo.

tr.

p

mp

poco mf

dim molto

pp

pp

p

f

1 Solo

poco f.

3

Gest.

sul'd.

(Il s'incline, ramasse quelques piéces d'or. Blondelaine est debout, derrière lui. Elle lève le couteau; son bras retombe inerte un moment; puis elle lui enfonce rapidement le couteau dans la nuque. Scaramouche reste raide mort sur le carreau. Blondelaine respire avec peine. Elle regarde Scaramouche les yeux effarouchés.)
 Blondelaine: Oui, il t'appartient.

(Er beugt sich hinab sammelt ein Paar Goldstücke auf. Blondelaine steht dicht hinter ihm, sie hebt das Messer in die Höhe, lässt den Arm einen Augenblick sinken, jagt ihm dann das Messer in den Nacken. Ohne einen Laut von sich zu geben, bleibt er am Boden liegen. Mit bangen, schreckerfüllten Augen sieht sie auf ihm nieder.)
 Blondelaine: Still, das sind seine Schritte.

(He bends down and picks up a couple of coins. Blondelaine behind him, lifts her dagger, hesitates a moment, then drives it into his neck. Making no cry he falls to the floor. Blondelaine stares with horror - stolen eyes at Scaramouche.)
 Blondelaine: Ah! He is coming.

Flauti 1-2. *I Solo*
 Oboi 1-2 *pp*
 Clarinetti *ppp*
 Fagotti 1-2
 1-2
 Corni in F
 3-4
 Timpani
 Violino 1
 Violino 2
 Alto
 Cello
 Basso

168 *fz.* *Lunga*

pp *mfz.* *fz.* *fz.* *fz.* *fz.*

pp *pp* *pp* *pp*

fz. *fz.* *fz.*

pp *pp* *pp*

Lunga

(Vite, elle traîne le cadavre de Jer. vers le fond, le pousse du pied sous le rideau, se retourne essoufflée, aperçoit le couteau, s'incline et voit le sang.)

Blondelaine: Wya du sang.
(Elle fait mine de vouloir l'essuyer, mais se ravise. Les pas de Leilon se font entendre. Elle ouvre vite la porte de la terrasse et jette le couteau.)

(Hastig schleppt sie Jeramouche's Leiche nach dem Hintergrund und schiebt ihn unter ^{den} Gros-sen faltenreichen Vorhang; wendet sich keuchend um, sieht das Messer, beugt sich hin-ab, gewahrt das Blut.)

Blondelaine: Da ist Blut!
(Macht eine Bewegung, als wolle sie es abtrocknen, besinnt sich. Man hört Leilon's Schritte. Schnell öffnet sie die Terrassentür und schleudert das Messer weg.)

(Hurriedly she drags the body to the background, hiding it under the folds of the heavy curtains, then turns, breathless, and sees the knife and the blood.)

Blondelaine: Blood!
(She makes a movement as though to wipe the blade, checks herself. Leilon is heard approaching. Hastely she opens the door to the garden and flings out the knife.)

Andante. 169

Flauti.

Oboi.

Clarinetti.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Andante.

10. Scene.

Leïlan (entre en dansant. Il a sous les bras des bouteilles et des verres, qu'il met sur la table. Il est gai à l'excès et rayonnant de bonheur.)

10. Scene.

Leïlan (kommt her= eingetanz't. Unter dem Arm Flaschen und Gläser, die er auf den Tisch stellt. Er ist ausgelassen und glücklich.)

10. Scene.

Leïlan (enters dancing gaily, bearing bottles and glasses, which he places on the table. He is excitedly happy.)

170

Flauti.

Oboi.

Clarineti.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Bassi

Leilon: *Te souviens-tu d'autrefois?*

" *Weisst Du noch in alten Zeiten?*

" *Do you remember long ago?*

171

Lento assai.

Flauti.

Oboi.

Clarineti.

Fagotti 1.-2.

1.-2.
Corni in F.

3.-4.

Timpani

Violino 1.
mf.

Violino 2.
mf.

Alto
mf.

Cello
mf.

Basso

Lento assai.

Leïlan: Devons aux jours heureux d'autrefois. (Il cherche des yeux le poignard. Depuis quelques moments il tâche d'ôter le bouchon): Mon poignard? Où est-il?

Blondelaine: (fébrilement) Oui, où est-il, ton poignard?

Leïlan: Wir müssen auf die roten Flammen trinken. (Sucht nach dem Dolch. Er hat während der letzten Worte dagestanden und sich bemüht, das Siegel von der Flasche zu lösen): Aber wo ist denn mein Dolch?

Blondelaine: (nervös) Ja, dein Dolch, wo ist der nur ein mal?

Leïlan: Let us drink to those red flames. (He glances round, looking for the dagger, during the last speech, he has been fumbling with the seal of the bottle): Where is my dagger?

Blondelaine: (nervously) Your dagger - where can it be?

172

173

The musical score is arranged in a standard orchestral format. The vocal parts (Leïlan and Blondelaine) are positioned at the top, with their lyrics in French, German, and English. The instrumental parts follow, including woodwinds, brass, and strings. The score includes various dynamic markings and performance instructions. The key signature is B-flat major, and the time signature is 4/4. The score is divided into two systems, 172 and 173, with a double bar line between them.

Blondelaine: Oui, il faut qu'il y soit. (Regard de devant elle) Non, je crois, que je l'ai jeté au jardin.

Blondelaine: Ja, er muss hier sein. (Starrt vor sich hin) Nein, ich glaube, dass ich ihn in den Garten hinauswarf.

Blondelaine: Yes it must be here. (Staring before her) No, I look it and threw it out into the garden.

174

Flauti.

Oboi.

Clarinetti.

Fagotti 1-2.

1-2.

Corni in F.

3-4.

Timpani

Violino 1

Violino 2.

Alto

Cello

Basso

I Solo

pp

ppp

tr.

tr.

coll' legno tremolo

ppp

coll' legno tremolo

ppp

tremolo

coll' legno tremolo

ppp

Senza cresc.

Leïlon: (rit) Tu est un enfant, Blondelaine. (Va vers la porte)

Blondelaine: Oh non, Leïlon, ne me quitte pas. (D'un ton de gaieté forcé) Preise plutôt le goulot de la bouteille sur la table. (Elle l'entoure de ses bras. Leïlon rit et l'embrasse.)

Leïlon: (lacht) Du bist ein Kind, Blondelaine. (Geht auf die Gartentür zu.)

Blondelaine: Ach mein, Leïlon, geh' nicht von mir. (forziert munter) Du kannst den Flaschenhals gegen den Tischrand geschlagen. (Sie schlingt den Arm um ihn. Leïlon lacht und küsst sie.)

Leïlon: (laughing) You are a child, Blondelaine. (going towards the door to the terrace)

Blondelaine: Oh no, Leïlon, don't leave me. (with forced smile.) Take that bottle and break its neck. (She throws her arms round him. Leïlon laughs and kisses her.)

175

dolce.
Solo

Flauti. *p*

Oboi.

Clarineti.

Fagotti 1.-2.

1.-2. *pp.*

Corni in F. *p* *dim.*

3.-4. *dim.*

Timpani *tr. m.* *pp.*

Violino 1. *pp.*

Violino 2. *Nat.* *pp.*

Alto *V* *pp.*

Cello *Nat.* *V* *pp.*

Basso *pizz. p.*

Blondelaine: Je ne sais.
Il me semble, qu'il fait
froid.

Leïlon: (se retourne)
Oui, il fait froid; il souff-
le un vent glacial. Le
froid vient de la salle,
je crois. Il faut qu'il
y ait une fenêtre ou-
verte. (Il va du côté du
rideau.)

Blondelaine: Ich weiss
nicht. Ich finde, es ist
so kalt hier.

Leïlon: (wendet sich
um) Ja, es ist kalt hier,
ein kälter Wind dringt
hier ein. Es scheint mir,
als käme die Kälte aus
dem Saal. Da drinnen
muss offenbar ein Fen-
ster geöffnet sein. (Er
geht auf den Vorhang
zu.)

Blondelaine: I dont
know; it is cold in here.

Leïlon: Yes, it is cold;
there is an air of winter.
There is a draught from
the hall, I think. There
must be a window open
in there. (He goes to-
wards the hangings.)

176

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Flauti, Oboi, Clarinetti, Fagotti 1-2, Corni in F (1-2 and 3-4), Timpani, Violino 1, Violino 2, Alto, Cello, and Basso. The score spans five measures, starting with measure 176. The key signature has one sharp (F#) and the time signature is 4/4. The music is primarily composed of sustained notes and chords, with some melodic lines in the strings and woodwinds. Dynamics are marked as *ppp* (pianissimo) in the woodwinds and strings, *pp* (piano) in the brass, and *mp* (mezzo-piano) in the lower strings. Performance instructions include *arco* (arco) at the bottom, *poco allarg.* (poco allargando) in the woodwinds and strings, and *tr* (trill) in the timpani part. The score concludes with a *ppp* dynamic in the woodwinds and strings.

Blondelaine (s'élance vers lui, le saisit à l'épaule, se cramponne à lui): Non, Leïlon, reste ici!
 (Leïlon la conduit vers le fauteuil)

Blondelaine (stürzt auf ihn zu, packt ihn bei der Schulter, klammert sich an ihn): Nein Leïlon, bleib hier, bleib hier!
 (Leïlon führt sie nach dem Lehnstuhl.)

Blondelaine (runs to him, grabs his shoulder, and hangs on his arm): Oh no, Leïlon, stay here, stay here!
 (Leïlon leads her to the chair.)

a tempo. 177 *cresc e stringendo.*

Flauti. *Solo* *p* *poco p.*

Oboi.

Clarinetti.

Fagotti 1.-2.

1.-2. *I Solo* *Gest.* *p* *più pp.*

3.-4.

Timpani

Violino 1.

Violino 2. *cresc e stringendo.*

Alto *(flautato)* *---6---* *lastiera* *piano.*

Cello

Basso

a tempo. *cresc e stringendo.*

Leïlon: Je vais te chauffer, ma bien-aimée. (Il sort vite par la porte à droite, revient avec son manteau et l'y enveloppe. Blondelaine sourit, le touche et le caresse de la main.)
Blondelaine: Ah, ton bon vieux manteau!

Leïlon: Mein süßes Lieb, warte eine kleine Weile. (Er springt nach der Thür links, kehrt mit seinem Mantel zurück, in den er sie einhüllt.)
Blondelaine: (lächelt, befiehlt den Mantel, streift daran herab): Ach, du lieber, alter Mantel!

Leïlon: Little love, wait. (He goes hastily out of the door to the right, returning a moment after with a cloak, which he wraps about her.)
Blondelaine: with a smile, striking its folds: Ah, your good old cloak!

a tempo.

a tempo.

Leilon (brise le cou de la bouteille contre le bord de la table et verse le vin.) ♦
Blondelaine (sourit et boit.)

Leilon (zerschlägt den Flaschenhals gegen den Rand des Tisches, schenckt ein.) ♦
Blondelaine (lächelt und trinkt.)

Leilon (breaking the neck of the bottle, and pouring out wine.) ♦
Blondelaine (smiles and drinks.)

♦ 179

dolce.

Flauti.

Oboi. *Solo mf.*

Clarineti. *mf.*

Fagotti 1-2. *dolce.*

1-2. *dim molto ma poco a poco.*

Corni in F. *pp.*

3-4.

Timpani

Violino 1. *poco dim*

Violino 2. *poco dim mf.*

Alto *mf.*

Cello *poco dim mf.*

Basso *mf.*

Leïlon: (tient le verre vers la bougie) Je rap-
pelles-tu la lune.
Tu avais toujours peur,
quand il faisait clair
de lune.

Blondelaine: Oui,
j'avais peur.

Leïlon: (hält das Glas
gegen das Licht)
Erinnerst Du Dich
noch des Mondes. Du
warst immer bange,
wenn der Mond schien.

Blondelaine: Ja, ich
war bange.

Leïlon: (holding his
glass up to the light)
Do you remember the
moon. You were always
afraid in the moon-
light.

Blondelaine: Yes, I
was afraid.

180

181

Flauti.

Oboi.

Clarinetti

Fagotti 1-2

1-2.

Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Blondelaine: (regardant le rideau): Leilon, ne te semble-t-il pas que le rideau se meuve?
Leilon: Alors la fenêtre est ouverte tout de même.

Blondelaine (hat nach dem Vorhang vor der Saaltür hinüber gesehen): Leilon, ist es Dir nicht auch, als wenn sich der Vorhang bewegt?
Leilon: Dann steht das Fenster da drinnen doch offen.

Blondelaine (looking towards the hangings): Leilon, the curtain, it is moving?
Leilon: Then there must be a window open in there after all.

182

183

The musical score is arranged in a standard orchestral format. The woodwinds (Flauti, Oboi, Clarinetti, Fagotti) and brass (Corni in F.) are mostly silent in these measures. The strings (Violino 1., Violino 2., Alto, Cello, Basso) play a melodic line with dynamic markings of *ppp*, *dim molto*, and *morendo*. The Timpani part includes a trill (*tr.*) and a *ppp* dynamic marking. The score concludes at measure 183 with a *ppp* dynamic marking.

Leïlon : Je vais la fermer.
(Il se lève.)

Blondelaine : Non, non
Leïlon, je m'y oppose.
(à voix basse) mais ne
crois-tu pas, qu'il y ait
là quelqu'un derrière
le rideau et écoute ?

Leïlon : Ich will hinein-
gehen ^{und} es schließen.

(Will sich erheben.)
Blondelaine : Ach mein,
Leïlon, das darfst Du
nicht. Du hast mir ja
versprochen, (leise)
aber glaubst Du nicht,
dass da jemand hin-
ter dem Vorhang steht
und lauscht ?

Leïlon : I will go in and
close it. (half rising.)

Blondelaine : Oh no,
Leïlon, you must not
go. You promised me.
(softly) But there is
someone there, can't
you see ? Standing be-
hind the curtain,
leaning forward, listen-
ing ?

184

allarg.

185

atempo.

Flauti.

Oboi.

Clarineti.

Fagotti.

1-2. Nat. I Corno *fp.* *dim* *pp* *mp.*

3-4. Gest II Corno *fp.*

Gest III Corno *fp.* *dim*

IV Corno *tr. m.*

Timpani

Violino 1 *pp* *p* *fp.* *Con sord.* *p dolce.*

Violino 2 *pp* *p* *fp.* *Con sord.* *p dolce.*

Alto *pp* *p* *fp.* *Con sord.* *p dolce.*

Cello *pp* *p* *fp.* *Con sord.* *p dolce.*

Basso *pp* *p* *fp.* *Con sord.* *p dolce.*

allarg.

atempo.

Leilon: Mais non. Les lumieres se sont eteintes. Nous sommes presque dans l'obscurite'. Je vais chercher de la lumiere.

Leilon: Ei bewahre! Das ist nur, weil es so dunkel ist. Die Lichter sind ja auch erloschen. Aber nun hole ich Licht.

Leilon: It is only the dark, the lights have all gone out. I will go and fetch lights.

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fagotti 1.-2.**: Part for two bassoons.
- Corni in F. 1.-2.**: Part for two French horns, marked *Nat.* (Natural).
- Corni in F. 3.-4.**: Part for two more French horns, marked *Nat. mp.* (Natural mezzo-piano).
- Timpani**: Part for timpani, marked *mp. tr.* (mezzo-piano, trill).
- Violino 1.**: Part for the first violins, marked *pp.* (pianissimo).
- Violino 2.**: Part for the second violins.
- Alto**: Part for the violas, marked *pizz* (pizzicato).
- Cello**: Part for the cellos, marked *pizz* (pizzicato).
- Basso**: Part for the double basses.

Dynamic markings include *mf* (mezzo-forte), *dim* (diminuendo), *molto.* (molto), and *ppp.* (pianississimo).

Blondelaine: Non, Leilon,
ne le fais pas; nous
sommes si bien ici,
dans l'obscurité'-----
Verse moi encore un
verre, Leilon. ♦

Blondelaine: Ach mein,
hole kein Licht, Lei-
lon. Wir sitzen hier
ja gerade so gut im
Dunkeln. (zwingt
sich zur Ruhe) Schen-
ke mir noch ein Glas
ein, Leilon. ♦

Blondelaine: No, no
more lights, Leilon,
it is so nice to sit in
the dark. (controlling
herself) Give me so-
me wine, Leilon. ♦

186

Stretto 187

Flauti.
Oboi.
Clarineti.
Fagotti.
1-2.
Corni in F.
3-4.
Timpani.
Triangolo
Violino 1
Violino 2
Alto
Cello
Basso

I Solo.
mp.
mp.
dim
mp.
dim
dim
mp
dolcissimo
pizz
pizz
arco
arco
pizz

Stretto

Leïlon lui verse, et elle vide d'un trait le verre.)

Blondelaine: Et puis, Leïlon, il faut que tu joues pour moi. Tous les vieux airs d'autrefois.

(Leïlon schencket ihr ein, sie leert das Glas schnell.)

Blondelaine: Und dann, Leïlon, musst Du mir etwas vorspielen. Alle die alten Melodien.

(Leïlon pours out a glass of wine, she drinks it off hastily.)

Blondelaine: And now you might play to me a little. All the old airs we know.

Flauti.

Oboi.

Clarinetti.

Fagotti.

1-2.

Corni in. F

3-4.

Timpani.

Triangolo

Violino 1.

Violino 2.

Alto

Cello

Basso

allarg.

188

a tempo (p)

f

mp.

p.

mp.

trm

p.

mp.

pizz.

mp.

pizz.

mp.

pizz.

mp.

mp.

arco.

mp.

arco.

mp.

mp.

allarg.

a tempo (p)

(Elle se retourne tout à coup, comme s'il y avait quelqu'un derrière elle.)

Leïlon: Ou'est ce qu'il y a encore, Blondelaine

(Sie wendet sich plötzlich um, als stünde jemand hinter ihr.)

Leïlon: Was ist da nun wieder, Blondelaine?

(She turns hurriedly, as though hearing someone behind her.)

Leïlon: What is it, Blondelaine?

189

190

poco string.

a tempo.

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Flutes 1-2, Clarinets 1-2, Bassoons 3-4, Horns in F, Trombones 3-4, Trumpets, Timpani, Violino 1, Violino 2, Alto, Cello, and Basso. The score spans measures 189 and 190. Key performance instructions include 'poco string.' at the beginning and end, 'a tempo.' at the end, and various dynamics such as 'poco cresc.', 'cresc.', 'poco f.', 'pizz.', and 'flautato'. The Flute 1 part has a 'III p.' marking. The Trombone 3-4 part has a 'Gest III nat.' marking. The Timpani part has an 'fp.' marking. The Cello part has a 'pizz' marking. The Bass part has a 'pizz' marking. The score concludes with a fermata over the final notes of measure 190.

Blondelaine: J'ai senti comme un souffle froid à la nuque. J'ai eu un frisson glacial jusque dans le dos.

Blondelaine: Ach, es blies mir so kalt in den Nacken. Es fährt mir ganz eisig den Rücken hinab.

Blondelaine: A cold breath on my neck, shivering all through my bones.

191 *I Solo* *allarg.* 192 *a tempo. ma poco string.*

Flute *I Solo* *p.* *cresc.*

Clarinet *I Solo* *pp* *cresc.*

Bassoon *I Solo* *p.* *cresc.*

Horn 1-2 *p.*

Horn 3-4 *p.*

Trumpet *p.* *morendo.*

Violino 1 *p.*

Violino 2

Alto

Cello *arco* *p.*

Bass *arco* *p.*

allarg. *a tempo. ma poco string.*

(Leilon lui baise la nuque.)

(Leilon küsst ihren Nacken.)

(Leilon kisses her neck.)

193

Flute 1: *p cresc. f*

Flute 2: *p cresc. f*

Clarinet 1: *f piano cresc. f*

Clarinet 2: *f piano cresc. f*

Bassoon 1: *f piano cresc. f*

Bassoon 2: *f piano cresc. f*

Horn 1-2: *f cresc. p diminuendo poco f*

Horn 3-4: *f cresc. p diminuendo poco f*

Trombone 1: *p cresc. poco f tr.*

Trombone 2: *p cresc. poco f tr.*

Trombone 3: *p cresc. poco f tr.*

Timpani: *p cresc. poco f tr.*

Violino 1: *p pp*

Violino 2: *p pp*

Alto: *p pp*

Cello: *p pp*

Basso: *p pp*

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

(Blondelaine conduit Leilon vers l'épinette. Il s'assied et comence a jouer.

(Blondelaine führt Leilon an das Spinnet. Er setzt sich und hebt an zu spielen.

(Blondelaine leads Leilon to the spinet. He seats himself and begins to play.

Andantino

194

The musical score is for a symphonic ensemble. It features the following parts and markings:

- Flauti:** Starts with *espres* and *p*. The first measure is marked with a box containing the number 194. The music includes *cresc* and *ten* markings.
- Oboi:** Remains silent throughout this section.
- Clarinetti:** Remains silent throughout this section.
- Fagotti:** Plays a sustained note with *pp* dynamics, followed by a *dim* marking.
- Corni in F:** Part 1-2 is silent. Part 3-4 plays a sustained note with *pp* dynamics, followed by a *dim molto* marking.
- Timpani:** Remains silent throughout this section.
- 4 Violi Solti:** Enter with *pp* dynamics and a *(Spitze breit)* marking.

Andantino.

Una cord.

Piano

Corni in F.

3.

ppp

Alto Solo
Spitzbreit

p dolce e cantabile.

piu p.

Alto. Soli.

piu dolce.

Piano.

Flauti.

Oboi.

Clarinetti.

Fagotti.

1-2.
Corni in F.

3-4.

Timpani.

Alto Soli

pp.

Detailed description: This is a page of a musical score, page 199. It features ten staves. The top two staves are for the Piano, with treble and bass clefs. The next four staves (Flauti, Oboi, Clarinetti, Fagotti) are for woodwinds, each with a treble clef. The fifth and sixth staves are for Corni in F, with treble clefs and first/second and third/fourth part designations. The seventh staff is for Timpani, with a bass clef. The eighth staff is for Alto Soli, with a treble clef and a 12/8 time signature. The bottom two staves are for other instruments, with treble clefs and 13/8 and 9/8 time signatures. The score is divided into five measures. The piano part has chords in the second, third, and fourth measures. The woodwinds and strings are mostly silent. The Alto Soli part has a melodic line starting in the second measure. The Timpani part has a rhythmic pattern of eighth notes. The bottom two staves have a rhythmic pattern of eighth notes. The Alto Soli part has a melodic line starting in the second measure. The piano part has chords in the second, third, and fourth measures. The woodwinds and strings are mostly silent.

(Blondelaine écoute; l'expression tendue de son visage se détend peu à peu. Silencieuse et heureuse, elle regarde devant elle.)

(Blondelaine lauscht. Der gespannte Ausdruck in ihrem Gesicht weicht nach und nach. Still und glücklich sieht sie vor sich hin.)

(Blondelaine listens. The strained expression of her face softens gradually, she sits looking before her, quietly happy.)

197

Piano.

Flauti.

Oboi.

Clarineti.

Fagotti

Alto Soli.

tutti.

The musical score for page 197, measures 137-142, is arranged in a standard orchestral format. It includes parts for Piano, Flauti, Oboi, Clarineti, Fagotti, Alto Soli, and tutti. The music is in a key with two flats and a 3/4 time signature. Dynamics include mf, p, and mp.

198

Una Corda

Piano. *p*

Flauti.

Oboi.

Clarinetti.

Fagotti. *dim molto* *pp.*

1-2 Corni in F.

3-4 *dim molto.*

Timpani.

4 Violini Soli *p*

Alto Soli *Spitze marc* *brevi* *dolce p cantabile.*

tutti.

Cello

Basso.

Blondelaine: Comme c'est délicieux; tout à fait
comme alors.
" Wie ist es schön; ganz wie damals.
" How lovely it is; all as it was before.

199

Piano.

Flauti. *I Solo.*

Oboi. *I Solo.*

Clarineti.

Fagotti.

1-2
Corni in F.

3-4.

Timpani.

4 Violini.

Alto Soli

tutti.

Cello

Basso

200

Piano.

Flauti.

Oboi.

Clarinetti.

Fagotti.

1-2.

Corni in F.

3-4.

Timpani.

Violino 1.

Violino 2.

Alto Solo

Tutti

Cello.

Basso.

The musical score is written for a full orchestra and piano. It consists of 8 measures. The piano part is in the top two staves. The woodwinds include flutes, oboes, clarinets, and bassoons. The brass section includes two horns in F and four trumpets. The percussion includes timpani. The strings include violins 1 and 2, viola solo, viola tutti, cello, and bass. The score is in a key with two flats and a 2/4 time signature. The piano part is marked *mf*. The woodwinds and strings play sustained notes with some melodic movement. The brass section plays sustained notes. The timpani plays a rhythmic pattern. The strings play a rhythmic pattern. The viola solo and viola tutti parts have a melodic line. The cello and bass parts have a rhythmic pattern.

Blondelaine: -----
 Il me semble, que je me
 promène avec toi par
 un soir d'été délicieux
 sous la haie des jasmins.

Blondelaine: -----
 Es ist mir, als wandele
 ich an einem schönen
 Sommerabend zusam-
 men mit Dir unter der
 Jasminhecke dahin

Blondelaine: -----
 I see myself walking
 with you one lovely
 summer evening under
 the jasmines.

201

202

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds (Piano, Flauti, Oboi, Clarinetti) and brass (Fagotti, Corni). The bottom staves are for strings (Violino 1, Violino 2, Alto, Cello, Basso). The string parts are marked 'tastiera' (pizzicato) and 'pizz' (pizzicato). The score shows a transition from measure 201 to 202. In measure 202, there are dynamic markings such as *p*, *pp*, and *poco*. The woodwinds and strings play a melodic line, while the brass and timpani provide harmonic support.

poco.

piu largamento

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Piano:** Two staves, mostly silent.
- Flauti:** Two staves, mostly silent.
- Oboi:** One staff with a melodic line, marked *cresc.* and *ff*.
- Clarinetti:** One staff with a melodic line, marked *cresc.* and *ff*.
- Fagotti 1.-2.:** One staff with a melodic line, marked *cresc.* and *ff*.
- Corni in F. 1.-2.:** One staff with a melodic line, marked *cresc.* and *ff*.
- Corni in F. 3.-4.:** One staff with a melodic line, marked *cresc.* and *ff*.
- Timpani:** One staff with rhythmic patterns, marked *cresc.* and *ff*.
- Violino 1.:** One staff with a melodic line, marked *cresc.* and *ff*.
- Violino 2.:** One staff with a melodic line, marked *cresc.* and *ff*.
- Alto:** One staff with a melodic line, marked *cresc.* and *ff*.
- Cello:** One staff with a melodic line, marked *cresc.* and *ff*.
- Basso:** One staff with a melodic line, marked *cresc.* and *ff*.

cresc
pin largamento

*Blondelaine (s'arrête et se bouche les oreilles):
Que me dis-tu rien,
Leïlon? Pourquoi restes-tu là à jouer et à jouer?
N'entends-tu donc pas?*

*Blondelaine (hält inne, sie hält sich die Ohren zu):
Leïlon, warum sagst Du kein Wort?
Warum sitztest Du so da und spielst? Hörst Du nicht?*

*Blondelaine (stops her dancing and puts her hands to her ears):
Leïlon, Why are you so silent?
You sit there and play and play?
Can you not hear?*

203

The musical score is for measures 203 through 206. It features a piano accompaniment and a woodwind section. The piano part has a melodic line with dynamics *mp*, *poco cresc*, *poco f*, and *poco dim*. The woodwinds (Flauti, Oboi, Clarinetti) play a rhythmic accompaniment. The strings (Violino 1, Violino 2, Alto, Cello, Basso) play a pizzicato accompaniment with dynamics *pizz p*, *poco cresc*, and *mf*. The percussion (Timpani) is silent. The score is in 4/4 time and the key signature has one flat.

Blondelaine: - - - - - Sais-tu quoi, Leïlon; maintenant je crois en Dieu.
Leïlon: (sourit) Crois-tu en Dieu, Blondelaine?
Blondelaine: Oui, je crois en Dieu, et je crois aussi à toi
Leïlon (change d'air.)

Blondelaine: - - - - - Weißt Du, Leïlon, jetzt glaube ich an Gott.
Leïlon: (lächelt) Glaubst Du an Gott, Blondelaine?
Blondelaine: Ja, ich glaube an Gott und ich glaube auch an Dich.
Leïlon (geht zu einer andern Melodie über.)

Blondelaine: - - - - - Do you know, Leïlon, now I believe in God.
Leïlon: (smiling) You believe in God, Blondelaine?
Blondelaine: Yes, I believe in God and in you.
Leïlon (begins a different melody.)

(p=p) 204

Piano.

Flauti. *p* *poco cresc* *f*

Oboi. *poco cresc*

Clarinetti.

Fagotti 1-2. *p* *poco cresc* *poco f.*

1-2. Corni in F

3-4. *pp*

Timpani

Triangolo

Violino 1. *p* *arco*

Violino 2. *p* *arco* *poco cresc*

Alto *p* *poco cresc*

Cello *p* *poco cresc*

Basso *poco cresc*

c' = d'

tempo di Menuetto (lento)

- Piano.
- Flauti.
- Oboi.
- Clarineti.
- Fagotti 1-2.
- 1.-2.
- Corni in F.
- 3.-4.
- Timpani
- Trombol
- Violino 1
- Violino 2.
- Alto
- Cello
- Basso

Musical score for page 205, featuring various instruments including Piano, Flauti, Oboi, Clarineti, Fagotti 1-2, Corni in F, Timpani, Trombol, Violino 1, Violino 2, Alto, Cello, and Basso. The score includes dynamic markings such as *mp* and *pizz*, and performance instructions like *tempo di Menuetto (lento)*. The music is written in a key with two sharps and a common time signature.

dim

mp.

tempo di Menuetto (lento)

206

Piano.

Flauti.

Oboi.

Clarineti.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

pin p.

dim

pp

pp

Detailed description: This is a page of a musical score for a symphony orchestra, page 206. The score is arranged in a standard orchestral format with staves for Piano, Flutes, Oboes, Clarinets, Bassoons, Horns (1-2 and 3-4), Timpani, Violins (1 and 2), Viola, Cello, and Bass. The Piano part features a complex rhythmic pattern of eighth and sixteenth notes. The Flutes, Oboes, Clarinets, and Bassoons are mostly silent. The Horns play a melodic line with long notes. The Timpani part has a simple rhythmic pattern with dynamic markings *pin p.* and *dim*. The Violins and Viola play a melodic line with dynamic markings *pp*. The Cello and Bass play a simple rhythmic pattern.

(Lorsque tout à coup elle fait un faux pas. Toutefois elle réussit à prendre son pied, regarde devant elle et reste un moment comme pétrifiée. Devant elle, de dessous le rideau, une large bande rouge s'avance sur le parquet.)

(Dabei gleitet ihr Fuß aus, sie strauchelt, faßt jedoch wieder Fuß, sieht vor sich nieder, steht einen Augenblicke erstarrt da. Vor ihr drängt sich in einem breiten Streifen ein Blutstrom aus der Portiere her vor.)

(In slipping on, her foot slips, and she stumbles, and recovers herself, and stands a moment staring horror-struck at the floor. Before her feet a broad stream of blood is spreading out from behind the curtaining.)

207

The musical score for page 207 includes the following parts and markings:

- Piano:** Accompanying the vocal lines with chords and arpeggios.
- Flauti 1.-2., Oboi 1.-2., Clarinetti 1-2, Fagotti 1.-2., Corni 1.-2. in F:** Woodwinds playing sustained notes.
- Corn 3.-4. in F:** Playing a melodic line with a trill (tr.) and dynamic markings *pp* and *p*.
- Timpani:** Playing a rhythmic pattern with dynamic markings *pp* and *p*.
- Violino 1. & 2., Alto, Cello, Bass:** String section playing a melodic line with dynamic markings *p* and *pp*.

Leïlon (s'arrête): Qu'est-ce qu'il y a, Blondelaine?
Blondelaine (se retourne): Rien du tout. J'ai glissé. Mais joue donc, joue!

Leïlon (hält mit dem Spielen inne.): Was war da, Blondelaine?
Blondelaine (wendet sich um): Gar nichts. Ich glitt aus. Aber spiele doch, spiele!

Leïlon (stopping his playing): What is it, Blondelaine?
Blondelaine (turning): Nothing. I slipped, play now, play!

Sempre arpeggiato.

208

209

Piano

Flauti

Oboi

Clarinetti.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Tambourino.

Violino 1.

Violino 2.

Alto

Cello

Basso

I Solo

I Solo Piccolo

(Rytteln)

pp

arco.

pp

pp

(*Leïlon joue, Blondelaine danse. La première lueur pâle du jour pénètre dans la salle. Au loin, le chant d'un coq. En accords rompus, l'air du premier acte, joué de flûte et accompagné de luth. La physionomie de Blondelaine change d'expression, elle écoute, frappée de terreur.*)
Blondelaine: Plus vite, *Leïlon*, plus vite! Je veux danser.

(*Leïlon spielt, Blondelaine tanzt. Das gelbe Licht der ersten Tagesdämmerung dringt in das Zimmer hinein. In der Ferne hört man das Krähen eines Hahns. In gebrochenen Akkorden hört man die Melodie aus dem ersten Akt, von einer Flöte gespielt und von einer Laute begleitet. Blondelaines Gesichtsausdruck wechselt, schreck erfüllt lauscht sie.*)
Blondelaine: Spiel schneller, *Leïlon*, schneller! Jetzt will ich tanzen.

(*Leïlon recommence, Blondelaine likewise! The yellow light of early dawn steals into the room; a cock in the distance. Then a sound of music is heard far off, the melody heard before, played now by flute and lute alone. Blondelaine's expression changes, she listens in horror.*)
Blondelaine: Play faster, *Leïlon*, faster. I will dance.

210

Piccolo.
 Violino 1.
 Violino 2.
 Alto
 Cello
 Basso
arco. *p*
poco a poco un pochett meno lendo. *pizz*

(Leitor joue plus vite, penché sur les touches. Les tons de l'air lointain approchent de plus en plus.)

(Leitor spielt schneller, beugt sich vorüber auf die Tasten. Die Töne der Melodie kommen näher und näher.)

(Leitor plays faster, bending over the keys. The music without is heard approaching.)

211

The musical score for page 211 is arranged in a standard orchestral format. The instruments listed on the left are: Piano, Fl. Piccolo, Oboi, Clarinetti, Fagotti 1-2, Corni in E (1-2 and 3-4), Timpani, Tambourino, Violino 1, Violino 2, Alto, Cello, and Basso. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The Piano part features a melodic line with grace notes and a dynamic marking of *p*. The Fl. Piccolo and Clarinetti parts have long, sustained notes with a dynamic marking of *p*. The Violino 1 and Violino 2 parts have a rhythmic pattern of eighth notes with a dynamic marking of *tr.*. The Alto, Cello, and Basso parts have a similar rhythmic pattern. The Tambourino part has a rhythmic pattern with a dynamic marking of *(Rytteln.)*. The score is divided into four measures, with the first measure containing the main melodic material and the subsequent measures providing accompaniment and texture.

Blondelaine (s'arrête
et se bouche les oreilles):
Que me dis-tu rien, Leïlan ?

212

Piano.

Picc.

Oboi.

Clarinetti

Fagotti 1.-2.

1 2
Corni in F

3 4

Truppi

Trombino

Violino 1

Violino 2.

Alto

Cello

Basso

ppp
tr

p (Rytteln) *p*

tr

tr

mp.

pizz mp.

mp.

213

Piano

Picc.
mp *f*

Oboi.

Clarineti.
mp *f*

Fagotti 1-2.

1-2.

Corni in F.
3-4.

Timpani

Tambourino.

Violino 1.
(Ritorn) *mf*

Violino 2.

Alto

Cello
pizz

Basso

Detailed description of the musical score: This page of a musical score, numbered 215 at the top right and 213 in a box at the top center, features a full orchestral arrangement. The score is organized into staves for Piano, Piccolo, Oboes, Clarinets, Bassoons 1-2, Horns 1-2 and 3-4, Timpani, Snare Drum, Violins 1 and 2, Alto, Cello, and Bass. The Piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment. The Piccolo, Oboes, Clarinets, and Bassoons play sustained notes with dynamics ranging from mezzo-piano (*mp*) to forte (*f*). The Horns play a similar sustained melodic line. The Violins 1 and 2, Alto, Cello, and Bass provide a rhythmic and harmonic foundation, with the Violins marked with *(Ritorn)* and *mf*, and the Cello marked with *pizz* (pizzicato).

*Blondelaine (d'un ton plaintif): Pourquoi me tourmenter ainsi - ? puisque tu le sais!
(Leilon s'est levé en sursaut.)*

*Blondelaine (klagend): Warum quälst Du mich so? Du weisst es ja doch!
(Leilon ist aufgesprungen.)*

*Blondelaine (piti- ously): Why do you torture me so? For you know it!
(Leilon (springs up))*

214

The musical score for measures 214-218 features the following parts and dynamics:

- Piano:** Accompanying the vocal lines with rhythmic patterns.
- Picc. (Piccolo):** Enters in measure 215 with a melodic line, dynamics *mf* and *f*.
- Oboi. (Oboe):** Enters in measure 215 with a melodic line, dynamics *mf* and *f*.
- Clarinetti. (Clarinets):** Enters in measure 215 with a melodic line, dynamics *mf* and *f*.
- Fagotti 1.-2. (Bassoons):** Enters in measure 215 with a melodic line, dynamics *mf* and *f*.
- 1.-2. Corni in F. (Horns):** Enters in measure 215 with a melodic line, dynamics *mf* and *f*.
- 3.-4. Corni in F. (Horns):** Enters in measure 215 with a melodic line, dynamics *mf* and *f*.
- Timpani:** Enters in measure 215 with a rhythmic pattern, dynamics *f*.
- Tamb. (Tambourine):** Enters in measure 215 with a rhythmic pattern, dynamics *f*.
- Violino 1. (Violin 1):** Enters in measure 215 with a melodic line, dynamics *p* and *pp*.
- Violino 2. (Violin 2):** Enters in measure 215 with a melodic line, dynamics *p* and *pp*.
- Alto:** Enters in measure 215 with a melodic line, dynamics *arco*, *pp*.
- Cello:** Enters in measure 215 with a melodic line, dynamics *arco*, *pp*.
- Basso:** Enters in measure 215 with a melodic line, dynamics *arco*, *pp*.

Blondelaine (d'un ton suppliant): Aide-moi, Leïlon, aide-moi! Il joue, il joue encore. Il veut, que je danse pour lui. (en démence) Ne voici, me voici!

Leïlon (sauts vers elle et lui saisit le bras): De qui parles-tu?

Blondelaine (pleurant): Hilf mir, Leïlon, hilf mir! Nun spielt er ja. Er will, dass ich vor ihm tanzen soll. (wahnsinnig) Ja, ich komme!

Leïlon (ist herzuge-sprungen, packt sie beim Arm): Von wem redest Du?

Blondelaine (Help me, Leïlon, help me! He is playing again. He tells me to dance for him. (wildly) Yes, I come!

Leïlon (springing towards her and catching her arm): Who is calling?

215

Instrumentation: Picc., Oboi., Clarinetti., Fagotti 1.-2., 1.-2. Corni in F., 3.-4., Trompani, Tambourino, Violino, Violino 2., Alto, Cello, Basso.

Violino and Violino 2. parts: Coll' legno, poco forte, nat. f2, nat., rf2.

Alto, Cello, and Basso parts: sempre pp.

Blondelaine: Mais tu l'entends qui joue! (Elle indique la salle.)

" Du hörst es ja doch! (Sie zeigt nach dem Saal.)

" Can you not hear? (She points towards the hall.)

216

The musical score is arranged in a standard orchestral format. The instruments listed on the left are:

- Picc.
- Oboi.
- Clarinetti
- Fagotti 1-2
- 1.-2. Corni in F.
- 3.-4.
- Timpani
- Tambourino
- Violino 1.
- Violino 2.
- Alto
- Cello
- Basso

Key features of the score include:

- Measures 216-218:** The Piccolo and Clarinet parts have a melodic line marked *poco f*. The Violin parts have a rhythmic accompaniment marked *rfz*.
- Dynamic markings:** *poco f* for Piccolo and Clarinet; *rfz* for Violins.
- Performance instructions:** *Senza sord.* (without mutes) for the Violin parts in measures 217 and 218.
- Rehearsal mark:** A box containing the number 216 is located above the Piccolo staff.

Leilon (calmant): Il n'y a personne. (Il se dirige vers le rideau et le retire. La lueur pâle du jour tombe sur Scaramouche. Leilon le regarde, hypnotisé. La musique devient de plus en plus sauvage.)

Leilon (beruhigend): Hier ist niemand.. (Er geht auf den Vorhang zu und zieht ihn zurück. Das gelbe Tageslicht fällt gerade auf Scaramouche. Leilon starrt ihn wie hypnotisiert an. Die Musik kommt näher.)

Leilon (endeavouring to calm her): There is no one here. (He goes to the curtains and draws them apart. The yellow daylight falls full on the body of Scaramouche. Leilon stares as though entranced. The music approaching.)

217

The musical score for page 217 is arranged in a standard orchestral format. The instruments listed on the left are: Piccolo, Oboe, Clarinets, Bassoons (1-2), Horns (1-2 and 3-4), Timpani, Tambourine, Violino 1, Violino 2, Alto, Cello, and Bass. The score begins with a key signature of two sharps (D major) and a 4/4 time signature. The Piccolo, Oboe, Clarinets, Bassoons, Horns, and Timpani parts are mostly rests, indicating they are silent during this passage. The Tambourine part consists of a rhythmic pattern of eighth notes. The Violino 1 and Violino 2 parts feature a melodic line with triplets and a dynamic marking of *f*. The Alto, Cello, and Bass parts provide harmonic support with chords and moving lines. The score concludes with a dynamic marking of *fp* (fortissimo piano) and a fermata over the final notes.

Picc. *mp* *mf*

Oboi. *p.*

Clarineti. *mp.* *mf*

Fagotti. *p.*

Tambourino.

Violino 1. *pp.*

Violino 2. *pp.*

Alto

Cello *pp.*

Basso *pp.*

Picc. *p*

Oboi.

Clarineti. *poco p* *meno p*

Fagotti.

Tambourino.

Violino 1. *p* *poco a poco meno*

Violino 2. *p* *poco a poco meno*

Alto

Cello

Basso

Fl: grand.

Flauti.

Oboi.

Clarineti.

Fagotti.

Tambourino.

Violino 1.

Violino 2.

Alto.

Cello.

Basso.

cresc

p

Flauti.

Oboi.

Clarineti.

Fagotti.

Tambourino.

Violino 1.

Violino 2.

Alto.

Cello.

Basso.

mf

p.

mp

fz

mp.

Blondelaine: Oui, maintenant je vais danser pour toi. Je ferai tout, ce que tu veux. Je suis à toi! (Elle se met à danser.)
Leïlon: (crie) Blonde-
 laine!

Blondelaine: Ja, ich will vor Dir tanzen. Ich will Alles tun, was Du willst. Ich bin die Deine! (Sie beginnt zu tanzen.)
Leïlon: (schreit) Blon-
 delaine!

Blondelaine: Yes, I will dance for you. I will do all, that you ask. I am yours!
 (She begins to dance.)
Leïlon (shrieking):
 Blondelaine!

222

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Flauti, Oboi, Clarinetti, Fagotti 1-2, Corni in F (1-2 and 3-4), Timpani, Tambourino, Violino 1, Violino 2, Alto, Cello, and Basso. The score spans measures 222 to 224. Measure 222 begins with a *crescendo* marking. Measure 223 features a *tr.* (trill) in the Timpani part and a *pp.* (pianissimo) dynamic. Measure 224 includes a *p. I Solo.* marking for the Oboe and various *cresc.* (crescendo) markings throughout the ensemble. The Alto, Cello, and Basso parts are marked *Saltato* (staccato) and feature a *f* (forte) dynamic. The string parts (Violino 1, Violino 2, Alto, Cello, Basso) also show *cresc.* markings. The woodwind parts (Flauti, Oboi, Clarinetti, Fagotti) have various dynamics and articulations, including *mp.* (mezzo-piano) and *p.* (piano).

(Blondelaine ne l'entend pas, et se met à tourbillonner. La musique devient de plus en plus sauvage, et la danse de Blondelaine également. Leïlon veut la saisir; elle le repousse. Il se jette à genoux et la supplie de se calmer. Blondelaine tourbillonne.)

(Blondelaine hört ihn nicht, sie wirbelt herum. Die Musik wird immer wilder. Blondelaine folgt ihm. Leïlon will sie fassen, sie stößt ihn von sich. Er wirft sich auf die Knie, fleht sie an, inne zu halten. Blondelaine wirbelt herum.)

(Blondelaine does not heed him, but dances wildly round. The music grows faster and faster; she follows it. Leïlon attempts to grasp her, she thrusts him away. He falls on his knees, imploring her to stop. Blondelaine dances more furiously.)

223

Flauti.

Oboi.

Clarinetti.

Fagotti 1-2.

1-2.
Corni in F.

3-4.

Timpani

Tambourino.

Violino 1.

Violino 2.

Alto.

Cello.

Basso.

ff

ff

f

poco f

tr *tr*

poco f

mp

pizz

f

dim

dim

dim

dim

pizz

f

poco allarg.

Flauti.

Oboi.

Clarineti.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Tambourino.

Violino 1.

Violino 2.

Alto.

Cello.

Basso.

f

mf

mf

mp

p cresc

cresc

p

cresc

cresc.

tr

pp

poco a poco

poco a poco

arco poco a poco

poco dim

arco. p.

poco allarg.

225

a tempo ma piu energico.

Flauti.

Oboi.

Clarineti.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Tambourino.

Violino 1.

Violino 2.

Alto.

Cello.

Basso.

cresc. *f.* *p.* *cresc.* *poco a poco*

f. *a tempo ma piu energico.*

Flauti.

Oboi.

Clarinetti.

Fagotti 1-2

1.-2.

Corni in F.

3.-4.

Timpani

Tambourino.

Violino 1.

Violino 2.

Alto.

Cello.

Basso.

p *mf* *f* *crescendo.*

(Leilon s'élance comme un fou vers la porte, l'ouvre violemment et appelle au secours. Blondelaine est arrivée en tournoyant devant Scaramouche;

(Wahnsinnig stürzt Leilon auf die Thür zu, stößt sie auf, ruft um Hilfe. Blondelaine ist jetzt zu Scaramouche gelangt;

(Leilon dashes madly to the door, calling for help. Blondelaine dances up before the body of Scaramouche;

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flauti**: Flutes, starting with a melodic line and dynamic markings *cresc* and *ff2*.
- Oboi**: Oboes, playing a sustained note with *cresc* and *ff* markings.
- Clarinetti**: Clarinets, playing a melodic line with *cresc* and *ff* markings.
- Fagotti 1.-2.**: Bassoons, playing a sustained note with *cresc* and *ff* markings.
- 1.-2. Corni in F.**: First and second French horns, playing a melodic line with *cresc* and *ff2* markings.
- 3.-4. Corni in F.**: Third and fourth French horns, playing a sustained note with *cresc* and *ff2* markings.
- Timpani**: Drums, marked *molto* with a wavy line indicating a roll.
- Tambourino**: Snare drum, playing a rhythmic pattern with *f* and *ff2* markings.
- Violino 1.**: Violin I, playing a melodic line with *cresc* and *ff2* markings.
- Violino 2.**: Violin II, playing a melodic line with *cresc* and *ff2* markings.
- Alto**: Viola, playing a melodic line with *cresc* and *ff2* markings.
- Cello**: Cello, playing a melodic line with *cresc* and *ff2* markings.
- Basso**: Double bass, playing a melodic line with *cresc* and *ff2* markings.

elle s'arrête brusquement, vacille et tombe devant lui. Leïlon s'élance vers Blondelaine, la soulève, lui baise les yeux, la bouche, comprend tout à coup qu'elle est morte. Rit comme, un fou et se serre étroitement contre elle.)

sie hält plötzlich mitten in ihrem wildesten Tanz inne, bleibt eine Sekunde stehen, schwankt, fällt vor ihm nieder. Leïlon stürzt auf Blondelaine zu, hebt sie auf, küsst ihre Augen, ihren Mund; begreift plötzlich, dass sie tot ist. Lacht wahn-sinnig, schmiegt sich an sie.)

she stops suddenly, stands a moment, then sways and falls. Leïlon hurries over to her, lifts her up and kisses her eyes, her mouth. Then suddenly he realises, that she is dead; with a maniac laugh he crushes her to his breast.)

Grave assai

Flauti. *ffz*

Oboi. *ff*

Clarinetti. *ff*

Fagotti 1-2.

1-2. *ffz*

Corni in F. *ffz*

3-4.

Timpani *tr*

Tambourino.

Violino 1. *ffz*

Violino 2. *ffz*

Alto. *ffz*

Cello. *ffz*

Basso. *ffz*

227

228

f Grave assai

1^{re} Scene.

L'Enfant (se montre à la porte): Venez, Il doit être ici. (Il rit à la femme, qui le suit.) Il s'paraît, que la fête est son plein maintenant. (Il aperçoit du cadavre de Scaramouche) Mais le voilà. Il est tout sanglant! (Il se sauve.)
 (La femme regarde Scaramouche, puis Leïlon, fait le signe de la croix et sort en silence.)

1^{te} Scene.

Der Junge (kommt herein, bleibt in der Thür stehen): Kommm! Hier muss er sein. (Lacht der Frau zu, die ihm folgt.) Nun das Fest hier ist wohl auf seinem Höhepunkt an-gelangt. (Erblickt Scaramouches Leiche.) Da liegt er ja; er ist blutig, gemordet!
 (Die Frau sieht Scaramouche, sieht Leïlon an, bekreuzigt sich, geht still hinaus.)

1st Scene.

Boy (enters from the garden): Come! He must be here. (with a laugh to the woman, who follows him) The feast is at its height, it seems. (catching sight of the body of Scaramouche) Why, there he lies, all bloody, murdered! (Dashes out.)
 (The woman stands a moment staring at Scaramouche, at Leïlon, crosses herself, and goes quietly out.)

290
280

The musical score is arranged in a standard orchestral format. The woodwind section (Flauti, Oboi, Clarinetti, Fagotti) plays a melodic line with a *poco f* dynamic. The brass section (Corni in F) provides harmonic support with a *p* dynamic. The percussion section (Timpani, Tambourino) features a *pp* dynamic. The string section (Violino 1, Violino 2, Alto, Cello, Basso) plays a *dim molto* line, transitioning to *pizz mp* later in the scene. The score includes various performance markings such as *arco*, *pizz*, and *pp*.

Vorhang.