

# Scaramouche.

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## 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.

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## 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.

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## 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.

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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 2<sup>nd</sup> 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 the following parts and markings:

- Flauti 1.-2:** Active part with melodic lines and slurs.
- Violino 1, Violino 2, Alto:** Active parts with long, sustained notes and slurs.
- Timpani:** Active part with a dynamic marking of *p*.
- Cello and Basso:** Active parts with a dynamic marking of *pizz. p*.
- Oboi 1.-2, Triangolo, Clarineti 1.-2. in B., Alto Solo, Cello Solo, Piano, Fagotti 1.-2., Corni in F. 1.-2., 3.-4.:** All parts are currently silent, indicated by whole rests.



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 Lichten.)

(Re-enter Servant with candles.)

This musical score page includes the following parts and instruments:

- Voice:** Tenor 1-2 (labeled "Tenor 1.-2.")
- Flute:** Flauto Solo
- Cello:** Cello Solo
- Piano:** Piano
- Violin:** Violini 1.-2.
- Viola:** Viola 1.-2.
- Clarinet:** Clarini in F. 1
- Trumpet:** Trompani
- Violoncello:** Violino 1., Violino 2.
- Vocal Soloists:** Alto, Cello, Basso

The score features various musical notations including dynamics (p), articulation (tr, arco, pizz.), and phrasing slurs. The key signature is one sharp (F#) and the time signature is 4/4.

*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*  
*p*  
*arco*



*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.

Tringolo

Clarineti 1.-2.  
in B.

Alto Solo

Cello Solo

Piano

Parti 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 section contains woodwinds and strings, while the bottom section contains brass and solo instruments. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. A box with the number '8' is placed above the first measure of the Oboe part.

p

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

*Leilon répond l'une manière évasive  
Leilon untrworth ausweichend.  
Leilon 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 of staves. 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 ends with a repeat sign. Dynamic markings include *diminuendo*, *ppp*, *poco f*, and *p*. The word *pizz.* is also present in the Cello part.

*p*

10

Oboi 1.-2.

Triangolo

*Le menuet est fini.*  
 (*Blondelaine entre conduit par Hezzetin, 1<sup>er</sup> fat, 2<sup>ème</sup> fat et plusieurs jeunes gens.*)

*Leïlon: Es-tu fatiguée, Blondelaine ?*

*Das Menuet ist beendet.*  
 (*Blondelaine kommt geführt von Hezzetin, 1<sup>ster</sup> Geck, 2<sup>ter</sup> Geck und junge Herren und Damen.*)

*Leïlon: Bist Du müde, Blondelaine ?*

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

*Leïlon: Weary, Blondelaine ?*

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Voz 1-2.

Fagotto

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<sup>e</sup> Fat: *Taésie!*

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

2<sup>ter</sup> Geck: *Taésie!*

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

2<sup>d</sup> Dandy: *How very poetic!*

Flauti 1.-2.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Viólino 1.

Violino 2.

Alto

Cello

Basso

*Un poco meno lento.*

*Un poco meno lento*



Oboi 1.-2.  
 Triangolo

1<sup>er</sup> Fat: (rit) Comme hâbleur!  
Blondelaine: (repète tout bas) La danse est la princesse.....

1<sup>ster</sup> Geck: (lacht) Der Schwadronör!  
Blondelaine: (wiederholt murmelnd) Der Tanz ist der Fürst.....

1 Dandy: (smiling) A phrasemaker par excellence!  
Blondelaine: (murmuring to herself)..... a princess of pleasure.....

Flauti 1.-2.  
 Fagotti 1.-2.  
 Clarinetto in P.  
 3.-4.  
 Trompani  
 Violino 1.  
 Violino 2.  
 Viola  
 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*

*p*

*mp*

*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*

*un pochett. cresc.*

*un pochett. cresc.*

*un pochett. cresc.*

*un pochett. cresc.*

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 rests.

*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, Bassoons, Horns, Timpani, Violins, Viola, Cello, and Bass. The Flute part includes a *I. Solo* section. Dynamics include *mf*, *p*, *tr*, and *dim.*. The Cello part includes a *sul d.* instruction.

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.

Violino 2.

Alto

Cello

Basso

The musical score consists of ten staves. The top two staves are for Flauti 1.-2. and Fagotti 1.-2., both of which are mostly silent. The next two staves are for Corni in F. 1.-2. and 3.-4., also mostly silent. The Timpani part is also mostly silent. The Violino 1. and Violino 2. parts feature a melodic line starting in measure 19, marked with *p* and *mp*, and ending in measure 20 with a *dim.* instruction. The Alto part has a melodic line starting in measure 20, marked with *p* and *dim.*. The Cello and Basso parts have a melodic line starting in measure 20, marked with *pp* and *p*. The score includes performance instructions such as *tastiera*, *Nat.*, and *dim.*.

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 sentirions 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

Flaut 1.-2.  
Mezzeti 1.-2.  
Clarinet in F.  
Trompeten  
Violine 1.  
Viola 2.  
Cello  
Basso

Dynamic markings: *pp*, *mp*, *p*, *f*, *mf*, *dim*, *pp*, *molto*.

*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

*diminu-er-do*  
*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.

1.-2.

Violini in F.

1.-4.

Trapani

Violino 1.

Violino 2.

Alto

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: Ou'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.*

*pizz*

*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

Fagot 1.-2.

Tromb 1.-2.

Tromb in F.

3-4.

Spani

Viola 1.

Viola 2.

Viola

Cello

Basso

The lower section of the musical score contains the following parts:

- Clarin 1-2**: Treble clef, playing a melodic line with slurs.
- Fagot 1.-2.**: Bass clef, playing a melodic line with slurs.
- Tromb 1.-2.**: Treble clef, playing a melodic line with slurs.
- Tromb in F.**: Treble clef, playing a melodic line with slurs.
- 3-4.**: Treble clef, playing a melodic line with slurs.
- Spani**: Bass clef, playing a melodic line with slurs.
- Viola 1.**: Treble clef, playing a rhythmic accompaniment.
- Viola 2.**: Treble clef, playing a rhythmic accompaniment.
- Viola**: Bass clef, playing a rhythmic accompaniment.
- Cello**: Bass clef, playing a rhythmic accompaniment.
- Basso**: Bass clef, playing a rhythmic accompaniment.

Dynamic markings include *p* (piano) and *mf piz* (mezzo-forte pizzicato) in the lower right corner.

*mf*

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

27

Oboi 1.-2.

Triangolo

Clarineti 1.-2.  
in B.

Alto Solo

Cello Solo

Piano

*I. Solo.*

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. The score begins at measure 27 with a dynamic marking of *fz*. A section labeled *I. Solo.* begins at measure 30, where the Solo Alto, Solo Cello, and Piano parts play *pp*. The Flute 1 part has a long melodic line spanning measures 27-31. The Violin 1 and 2 parts play a rhythmic accompaniment of eighth notes. The Viola, Cello, and Bass parts play a similar rhythmic accompaniment. The Horns and Bassoons play sustained notes. The Timpani part is mostly silent.

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 various ornaments and slurs. The Triangle staff has a rhythmic pattern of eighth notes. The Clarinet 1-2 staff is mostly silent. 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 consists of two staves with 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 is mostly silent. The Violin 1 and 2 staves have a rhythmic pattern of eighth notes. The Alto staff has a melodic line with slurs. The Cello staff has a melodic line with slurs. The Bass staff has a melodic line with slurs.



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.*  
*dim.*

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered 37 in the top right corner. The score is arranged in a standard orchestral layout with staves for various instruments. At the top, the Oboe 1 and 2 parts have a melodic line with dynamics *fz.* and *dim.*. The Triangle part is indicated by a symbol. The Clarinet 1 and 2 parts in B-flat have a long, sustained note. The Solo Alto and Solo Cello parts also have long, sustained notes with a *dim.* dynamic. The Piano part consists of two staves, both of which are mostly empty. The Flute 1 and 2 parts have a melodic line. The Bassoon 1 and 2 parts have a melodic line. The Horn 1 and 2 parts have a melodic line. The Horn 3 and 4 parts have a melodic line. The Timpani part is indicated by a symbol. The Violin 1 and Violin 2 parts have a rhythmic pattern. The Alto, Cello, and Bass parts have a rhythmic pattern.

I. Solo.

Oboi 1-2.

Triangolo

Clarineti 1-2  
in B

Alto Solo

Cello Solo

Piano

Musical score for the first system, measures 1-6. The Oboe part (1-2) features a melodic line with slurs and accents. The Triangle part consists of rhythmic patterns. The Clarinet part (1-2 in B) has a melodic line with slurs and accents, marked *fz*. The Alto Solo part has a melodic line with slurs and accents, marked *fz*. The Cello Solo part has a melodic line with slurs and accents, marked *fz* and *dim.*. The Piano part includes the instruction *(Senza pedale) e secco.* and *(Rytteln)*, with a *fz* dynamic marking.

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, measures 1-6. The Flute part (1-2) has a melodic line with slurs. The Bassoon part (1-2) has a melodic line with slurs. The Horn part (1-2 and 3-4 in F) has a melodic line with slurs. The Timpani part is empty. The Violin part (1 and 2) has a rhythmic pattern of eighth notes. The Alto part has a melodic line with slurs. The Cello part has a melodic line with slurs. The Bass part has a melodic line with slurs.

Oboi 1-2

Triangolo

Fagotti 1-2 in B.

Claro Solo

Cello Solo

Piano

This section of the score includes staves for Oboes 1-2, Triangle, Bassoons 1-2 in B, Clarinet Solo, and Cello Solo. The Oboe part features a melodic line with various ornaments and slurs. The Triangle part has a rhythmic pattern of eighth notes. The Bassoon part has a melodic line with slurs. The Clarinet and Cello parts have melodic lines with slurs. The Piano part is mostly empty.

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 includes staves for Flutes 1-2, Bassoons 1-2, Trumpets 1-2 in F, 3-4, Timpani, Violin 1, Violin 2, Viola, Cello, and Bass. The Flute part has a melodic line with slurs. The Bassoon part has a melodic line with slurs. The Trumpet part has a melodic line with slurs. 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 Viola part has a melodic line with slurs. The Cello part has a melodic line with slurs. The Bass part has a melodic line with slurs. There are dynamic markings such as *dim.* and *fp*.

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

29

Clarineti 1-2 in B

Alto Solo

Cello Solo

Piano

Tambourin

Flauti 1-2.

Fagotti 1-2.

1-2.

Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

*I Solo.*

Oboi 1-2.  
Triangolo  
Carinetti 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 Oboe part features a melodic line with dynamics *mf* and *fz.* The Triangle part is mostly silent. The Clarinet, Alto, and Cello parts have long, sustained notes with dynamics *fz.* and *p*. 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 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 and Bassoon parts have melodic lines with slurs. The Horn parts have sustained notes. The Timpani part is silent. The Violin, Alto, Cello, and Bass parts have rhythmic accompaniment.

30

(Blondelaine et les autres s'content.)  
( " 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 consists of two systems of staves. The first system includes Oboes 1-2, Triangolo, Clarinets 1-2 in B, Alto Solo, Cello Solo, and Piano. The second system includes Flutes 1-2, Bassoons 1-2, Horns 1-2 and 3-4, Timpani, Violin 1, Violin 2, Alto, Cello, and Bass. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. Measure 30 begins with a dynamic of *p*. The Triangolo part has a *f. z.* marking. The Cello Solo part has *f2* and *p* markings. The Piano part has *r. f. z.* and a fermata. The Flutes and Bassoons have a fermata in measure 31. The Horns have a fermata in measure 31. The Violins and Viola have a *poco p* marking. The Cello and Bass have *arco* and *poco p* markings. The score ends with a *poco p* marking.

*poco p*

Clarinetti 1-2.  
in B.

Alto Solo

Cello Solo

Piano

Tambourino

*forte.*

*r.fz*

*r.fz.*

*r.fz.*

8

8

Flauti 1-2.

Oboi 1-2.

1-2.

Cori in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

*dim poco a poco.*

*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*





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 braingelben 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.

34

Flauti 1-2.

Fagotti 1-2.

1-2.

Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

dim.

tr.

pp

mf

dim.

pp

dim. possibile.

sp

dim.

sp

dim.

sp

dim.

pizz.

sp

dim.

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.
- 1.-2. Corni in F.**: Resting part.
- 3.-4. Corni in F.**: Resting part.
- Timpani**: Resting part.
- Violino 1.**: Accompaniment with dynamics *pp*.
- Violino 2.**: Accompaniment with dynamics *pp*.
- Alto**: Solo part with dynamics *pp* and *mp*.
- Cello**: Accompaniment with dynamics *mp* and *mf*.
- Basso**: Resting part.

2<sup>e</sup>ème 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<sup>ter</sup> Gick: 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<sup>d</sup> 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



*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 Clarinets 1-2 in B, Alto Solo, Cello Solo, and Piano. The score is in 4/4 time and features a first solo section. The Clarinet part has a melodic line with slurs and accents. The Alto Solo part has a long note followed by a melodic phrase. The Cello Solo part has a long note followed by a melodic phrase. The Piano part has a melodic phrase starting with an 8va...! marking. Dynamics include *r.f. 2.* and *r.f.*

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 (in F), 3-4, Timpani, Violino 1, Violino 2, Alto, Cello, and Basso. The score is in 4/4 time. The Horns 1-2 and 3-4 parts have long notes with slurs and dynamics of *pp*. The Violino 1, Violino 2, Alto, and Cello parts have long notes with slurs and dynamics of *pp*. The Basso part has long notes with slurs and dynamics of *pp*. The Timpani part has a rhythmic pattern. Dynamics include *pp* and *r.f.*

Clarineti 1-2. in B.

Alto Solo

Cello Solo

Piano

*Poco riten.*

Flauti 1-2.

Fagotti 1-2.

1-2. Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

*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, Violino 1, Violino 2, Alto, Cello, and Basso. The Flute part has a melodic line with a slur over the first two measures, a dynamic marking of *dim.* in the first measure, and a complex rhythmic pattern in the fourth measure. The Bassoon part has a melodic line with a slur over the first two measures and a dynamic marking of *dim* in the first measure. The Horns part has a melodic line with a slur over the first two measures. The Timpani part has a rhythmic pattern with a dynamic marking of *Stretto.* in the first measure and *a tempo.* in the second measure. The Violino 1 part has a melodic line with a slur over the first two measures and a dynamic marking of *meno.* in the second measure. The Violino 2 part has a melodic line with a slur over the first two measures and a dynamic marking of *meno* in the second measure. The Alto part has a melodic line with a slur over the first two measures and a dynamic marking of *meno.* in the second measure. The Cello part has a melodic line with a slur over the first two measures and a dynamic marking of *meno.* in the second measure. The Basso part has a melodic line with a slur over the first two measures and a dynamic marking of *meno.* in the second measure.

Ⓜ Nur wenn Ensemble mit den Clarinetten möglich ist.

Clarineti 1.-2.  
in B.

Alto Solo

Cello Solo

Piano

This section of the score covers four measures. The Clarineti 1.-2. in B part features a melodic line with accidentals (b, b2) and a final flourish. The Alto Solo and Cello Solo parts play a similar melodic line with slurs. The Piano part is mostly silent, with some faint markings in the lower staves.

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 four measures. The Flauti 1.-2. part has a melodic line with slurs. The Fagotti 1.-2. and Corni in F. 1.-2. parts play a sustained, low melodic line with slurs. The Corni in F. 3.-4. part has a similar line with a trill (tr.) in the first measure. The Timpani part has a single note in the first measure followed by a roll. The Violino 1. and Violino 2. parts play a rhythmic accompaniment with slurs. The Alto, Cello, and Basso parts play a similar rhythmic accompaniment with slurs. Dynamics include mf and p.

*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

Clarinetti 1.-2.  
in B.

Musical score for Clarinet 1-2, Alto Solo, Cello Solo, and Piano. The Clarinet part features a melodic line with slurs and accents. The Alto Solo part has a similar melodic line. The Cello Solo part provides a harmonic accompaniment. The Piano part includes 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 Flutes 1-2, Bassoons 1-2, Horns 1-2, 3-4, Timpani, Violino 1, Violino 2, Alto, Cello, and Basso. The Flutes and Bassoons play a melodic line with slurs. The Horns play a sustained harmonic accompaniment. The Timpani part features a rhythmic pattern. The Violino 1 and 2 parts play a melodic line with slurs. The Alto, Cello, and Basso parts provide a harmonic accompaniment. Dynamic markings include *pp*, *p*, and *pizz.*



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

The musical score for page 57, rehearsal mark 41, features the following instruments and markings:

- Alto Solo:** Melodic line with dynamics *pp* and *p*.
- Cello Solo:** Accompanying line with dynamics *pp* and *p*.
- Flauti 1.-2.:** Resting, with a dynamic *p* at the end.
- Fagotti 1.-2.:** Resting.
- Violini in F (1.-2. and 3.-4.):** Playing sustained chords with dynamics *poco pp*.
- Timpani:** Playing a rhythmic pattern with dynamics *ppp* and a *morendo* marking.
- Violino 1.:** Playing a rhythmic pattern with a *smorz.* marking.
- Violino 2.:** Playing a rhythmic pattern with a *smorz.* marking.
- Alto:** Playing a rhythmic pattern with a *smorz.* marking.
- Cello:** Playing a rhythmic pattern.
- Basso:** Playing a rhythmic pattern.

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 B major. The Clarineti 1-2 part has a whole note rest. The Alto Solo part has a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The Cello Solo part has a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, B2, A2, G2, and a half note F2. The Piano part has a whole note rest.

*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 B major. The Flauti 1-2 and Fagotti 1-2 parts have whole note rests. The Corni in F 1-2 and 3-4 parts have a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, B2, A2, G2, and a half note F2. The Timpani part has a whole note rest. The Violino 1 and Violino 2 parts have a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, B2, A2, G2, and a half note F2. The Alto, Cello, and Basso parts have a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, B2, A2, G2, and a half note F2. The dynamic marking *pp* is present at the end of the score.

*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.*



Clarineti 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.

Musical score for Clarineti 1.-2. in B, Alto Solo, Cello Solo, and Piano. The score is written in B-flat major and 4/4 time. The Clarineti 1.-2. part starts with a *ffz* dynamic and features a melodic line with slurs and accents. The Alto Solo part begins with a *f* dynamic and has a similar melodic line. The Cello Solo part also starts with a *f* dynamic and has a melodic line. The Piano part features a *ffz* dynamic and has a melodic line with slurs and accents. The score is divided into five measures.

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 B-flat major and 4/4 time. The Flauti 1.-2. part is empty. The Fagotti 1.-2. part is empty. The Corni in F. 1.-2. part is empty. The Corni in F. 3.-4. part is empty. The Timpani part is empty. The Violino 1. part has a melodic line with slurs and accents. The Violino 2. part has 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. The score is divided into five measures.

*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 piano part features a triplet of eighth notes. Dynamics include *forte* and *f-f*. There are also markings for *V* and *V-* above the Alto Solo part.

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 and 3-4, Timpani, Violino 1, Violino 2, Alto, Cello, and Basso. The timpani part includes a roll marked *Allegro mod. (p.)* and *Timp. tr. mm*. Dynamics include *docco. f.*, *p*, *cresc.*, *mf*, *mf*, *fp*, and *fp*.

Clarineti 1.-2. in B.

Alto Solo

Cello Solo

Piano

*poco.f.*

*f.*

*f.*

*piu f.*

*piu f.*

*rfz*

*fz*

*rfz*

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.*



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 47-51 is arranged in a standard orchestral layout. The top system includes Clarinets 1-2 in B, Alto Solo, Cello Solo, and Piano. The Clarinet parts feature melodic lines with dynamics like *meno* and *mf*, and include fingering numbers (5, 3) and slurs. The Alto Solo part has a similar melodic line. The Cello Solo part is marked *meno.* and has a *mf* dynamic. The Piano part includes the instruction *Secco e senza ped.* and features a *mf* dynamic with a slurred melodic line. The bottom system includes Flutes 1-2, Bassoons 1-2, Horns 1-2 and 3-4, Timpani, Violino 1, Violino 2, Alto, Cello, and Basso. The Flute and Bassoon parts have melodic lines with *mf* dynamics and fingering numbers (5, 3). The Horns play sustained notes with *mf* dynamics. The Timpani part has a *mf* dynamic. The Violino 1 and 2 parts play sustained notes. The Alto, Cello, and Basso parts play sustained notes.



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 Clarifetti 1.-2. in B, Alto Solo, Cello Solo, and Piano. The score is divided into two systems, 48 and 49. Clarifetti 1.-2. in B starts at *mf* and moves to *ff*. Alto Solo starts at *mf* and moves to *ff*. Cello Solo starts at *mf* and moves to *ff*. Piano starts with *rfz* and moves to *ffz*. The piano part includes a triplet of eighth notes and a *Ped.* marking.

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 divided into two systems, 48 and 49. Flauti 1.-2. starts at *mf* and moves to *f*. Fagotti 1.-2. starts at *mf* and moves to *poco f.* and *dim.*. Corni in F (1.-2.) starts at *mf* and moves to *poco f.* and *dim.*. Corni in F (3.-4.) starts at *mf* and moves to *poco f.* and *dim.*. Timpani starts at *p* and moves to *mf* and *p*. Violino 1. starts at *poco cresc* and moves to *mf* and *dim*. Violino 2. starts at *poco cresc* and moves to *mf* and *dim*. Alto starts at *poco cresc* and moves to *mf* and *dim*. Cello starts at *poco cresc* and moves to *mf* and *dim*. Basso starts at *p* and moves to *mf* and *dim*.



50

Clarineti 1.-2.  
in B.

*meno poco a poco*  
*p*  
*mf*

Alto Solo

*meno poco a poco*  
*p*

Cello Solo

*meno poco a poco*  
*p*

Piano

*p*

Flauti 1.-2.

*mf*

Fagotti 1.-2.

*p*  
*cresc*

1.-2.

Corni in F.

*p*  
*cresc*

3.-4.

*pp*

Timpani

*tr.*  
*pp*

Violino 1.

*dim poco a poco*  
*p*

Violino 2.

*dim poco a poco*  
*p*

Alto

*dim poco a poco*  
*p*

Cello

*dim poco a poco*  
*p*

Basso

*dim poco a poco*  
*p*

*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*, *poco f*, *p*, *tr.*, *pp*, *mp*, *p*, *cresc*, *poco a poco*

*Piu energico*

*cresc poco a poco*

*cresc poco a poco*

*cresc poco a poco*

*cresc poco a poco*

*cresc poco a poco*

*cresc poco a poco*

*Piu energico.*

*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

Detailed description: This block contains the musical notation for three instruments: Clarinets 1-2 in B, Alto Solo, and Cello Solo. The music is written in a 3/4 time signature. The Clarinet part features a melodic line with some grace notes. The Alto Solo and Cello Solo parts play a rhythmic accompaniment of eighth notes. Dynamic markings include *fz* (forzando) and *f* (forte).

Flauti 1.-2.

Fagotti 1.-2.

1.-2. Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Detailed description: This block contains the musical notation for the rest of the orchestra. It includes Flutes 1-2, Bassoons 1-2, Horns 1-2 and 3-4, Timpani, Violin 1, Violin 2, Viola, Cello, and Bass. The Flute and Bassoon parts have melodic lines with some slurs. The Horns play a rhythmic accompaniment. The Violins and Viola play a rhythmic accompaniment of eighth notes. The Cello and Bass play a rhythmic accompaniment of quarter notes. Dynamic markings include *rfz* (ritardando forzando) and *fz* (forzando).

53

*Risoluto.*

Clarinetti 1.-2.  
in B.

Alto Solo

Cello Solo

Piano

Flauti 1. 2.

Fagotti 1.-2.

1.-2.  
Corni in F.

3.-4.

Timpani

*Risoluto.*

Violino 1.

Violino 2.

Alto

Cello

Basso

The musical score for page 72, rehearsal mark 53, is titled *Risoluto.* It features a full orchestral arrangement. The score is divided into two systems. The first system includes parts for Clarinets 1-2 in B, Alto Solo, Cello Solo, Piano, Flutes 1-2, Bassoons 1-2, Horns 1-2 in F, and Timpani. The second system includes parts for Violino 1, Violino 2, Alto, Cello, and Basso. The piano part features a rhythmic pattern of chords marked *fz* (forzando) and *8* (octaves). The woodwinds and strings play sustained notes with a dynamic range from *f* (fortissimo) to *pp* (pianissimo) and back to *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

*Leilon*: (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.) *Leilon*: Zur Tür hinaus mit Dir! (*Winkt dem Diener*) *Scaramouche* sieht *Blondelaine* an.

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

54

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

*crescendo molto.*

*rall.*

*rall.*

Scaramouche: Je m'en vais maintenant.

1<sup>er</sup> 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<sup>ster</sup> 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.

1<sup>st</sup> 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 à jouer. ♦ Quelques-uns des invités se mettent à 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.

Gigolo: 6 Scene.

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

Plauti 1.-2.  
 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 solo instruments. It begins at measure 56, marked with a diamond symbol and the number 56. The tempo is 'Tempo di Valse'. The score includes parts for Flutes (Plauti), Bassoons (Fagotti), Horns (Corni in F), Timpani, Violins (Violino 1 and 2), Viola (Alto), Cello, and Bass (Basso). The Violin 1 part features a melodic line with dynamics like *mf* and *pizz.* (pizzicato). The Cello and Bass parts provide a steady accompaniment.

Tempo di Valse.

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

*pp*  
*poco cresc.*  
*pp*

Detailed description: This page of a musical score (page 76) features seven staves. The top two staves are for Corni in F (1-2 and 3-4). The third staff is for Timpani, marked with a Roman numeral 'IV' and a piano dynamic (*pp*). The next two staves are for Violino 1 and Violino 2. The fifth staff is for Alto, and the sixth for Cello. The bottom staff is for Basso. The Violino 1 part includes a 'poco cresc.' marking and a hairpin crescendo. The Cello part is marked *pp* and has a hairpin crescendo. The Alto part has a hairpin crescendo. The Corni parts are marked *pp* and have a hairpin crescendo.

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

57

*dolcissimo*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

Detailed description: This page of a musical score (page 57) features seven staves. The top two staves are for Corni in F (1-2 and 3-4). The third staff is for Timpani, marked with a piano dynamic (*pp*) and a trill (*tr.*). The next two staves are for Violino 1 and Violino 2. The fifth staff is for Alto, and the sixth for Cello. The bottom staff is for Basso. The Violino 1 part includes a 'piu.' marking and a hairpin crescendo. The Cello part is marked *pp* and has a hairpin crescendo. The Alto part has a hairpin crescendo. The Corni parts are marked *pp* and have a hairpin crescendo.



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

*poco f.*  
*arco.*

*dim.*

*p*

*poco f.*  
*arco.*

*poco f.*

*Pizz. mf.*

*divisi*

Detailed description: This is a page of a musical score for an orchestra. It features ten staves. The top two staves are for Flauti 1-2 and Fagotti 1-2. The next two are for Corni in F, with parts for 1-2 and 3-4. The fifth staff is for Timpani. The sixth and seventh staves are for Violino 1 and Violino 2. The eighth staff is for Alto. The ninth staff is for Cello. The tenth staff is for Basso. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key markings include 'poco f.', 'arco.', 'dim.', 'p', and 'Pizz. mf.'. The word 'divisi' is written at the end of the Violino 1 staff. The page number '78' is in the top left corner.

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 plays a rhythmic pattern of eighth notes. The Alto, Cello, and Bass parts play sustained chords. 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 sustained chords. Dynamics include *p*.

Oboi 1-2.

Triangolo

1.-2.

Corni in F.

3.-4.

Violino 1.

Violino 2.

Alto

Cello

Basso

*dim.*

*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

1.-2.

Corni in F.

3.-4.

Violino 1.

Violino 2.

Alto

Cello

Basso

*p*

*Blondelaine: I was thinking of your heart.*  
*Leïlon: My heart, Blondelaine.*

Oboi 1.-2.

Triangolo

Violino 1.

Violino 2.

Alto

Cello

Basso

Musical score for measures 63-64, top system. The score includes staves for Oboi 1-2, Triangolo, Violino 1, Violino 2, Alto, Cello, and Basso. The Oboi 1-2 staff has a melodic line starting in measure 63. The Triangolo staff has a rhythmic pattern. The Violino 1 staff has a melodic line with a *dim.* marking. The Violino 2 staff has a rhythmic pattern. The Alto staff has a melodic line with a *dim.* marking. The Cello and Basso staves have a rhythmic pattern. Dynamics include *p*, *dim.*, and *pp*. The page number 81 is in the top right corner.

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 score includes staves for Oboi 1-2, Triangolo, Flauti 1-2, Fagotti 1-2, Corni in F. 1-2, 3-4, Timpani, Violino 1, Violino 2, Alto, Cello, and Basso. The Oboi 1-2 staff has a melodic line. The Flauti 1-2 staff has a melodic line with a *dolce* marking. The Fagotti 1-2 staff has a melodic line. The Corni in F. 1-2, 3-4 staff has a melodic line with a *pp* marking. The Violino 1 and 2 staves have a rhythmic pattern. The Alto, Cello, and Basso staves have a rhythmic pattern. Dynamics include *dolce* and *pp*.

Leïlon: (il tient à la main les fleurs de Blondelaine, qu'il lui présente):  
 Voici tes fleurs. Je les ai trouvées sur le parquet. Tu les as laissées  
 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*

Fagotti

1.-2. *pp*

3.-4. *pp*

Timpani

Violino 1. *pp*

Violino 2. *pp*

Alto *pp*

Cello *pp*

Basso *pp*

I *mp*

II *mp*

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

*poco a poco meno piano.*

Clarineti 1.-2. in B.

Alto Solo

Cello Solo

Piano

Flauti 1.-2.

Fagotti 1.-2.

1.-2. Corni in F.

3.-4.

Timpani

*poco a poco meno piano.*

Violino 1.

Violino 2.

Alto

Cello

Basso

(p. = p)

(p. = p)

Oboi 1-2.

Triangolo

7. Scene.

Le Domestique: (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

Leïlon: Merci!

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

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

Leïlon: Es ist gut!

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

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

Leïlon: Good!

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

Leïlon: 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.  
Triangolo

*mf* *cresc poco a poco.*

*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.* *p* *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.*

Basso

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

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, Leilon and ladies.)

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 lower section of the orchestra. The instruments listed are 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 includes various musical notations such as dynamics (f, poco f., mp., mf.), articulation (pizz.), and phrasing slurs. The woodwinds and strings play rhythmic patterns, while the horns play sustained notes.

Oboi 1.-2.

Triangolo

Clarineti 1.-2. in B.

Alto Solo

Cello Solo

Piano

*I Solo.*

*mf*

This section of the score 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 a slur over the first few measures. The Clarinet part has a similar melodic line, with a dynamic marking of *mf* and the instruction *I Solo.* above it. The Alto Solo and Cello Solo parts are mostly rests. The Piano part consists of several staves with rests.

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 Basso. The Flute part has a melodic line with a slur. The Bassoon part has a similar melodic line. The Horns 1-2 and 3-4 parts have a melodic line with a slur. The Timpani part has rests. The Violino 1, Violino 2, Alto, Cello, and Basso 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

Flauti 1.-2.

Fagotti 1.-2.

1.-2. Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso



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, with *dim* (diminuendo) markings.
- Violino 2.:** *p* (piano) starting in measure 73, with *dim* (diminuendo) markings.
- Alto:** *p* (piano) starting in measure 73, with *dim* (diminuendo) markings.
- Cello:** *p* (piano) starting in measure 73, with *dim* (diminuendo) markings.
- Basso:** *p* (piano) starting in measure 73.

*pp*

*marc*

Clarineti 1.-2. in B. *pp*

Alto Solo *pp* *mp*

Cello Solo *pp* *mp*

Piano

*marc*

Flauti 1.-2. *pp* *mp*

Fagotti 1.-2. *pp* *p*

1.-2. Corni in F. *p*

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

Timpani

Violino 1. *pp* *mp*

Violino 2. *pp*

Alto *pp*

Cello *pp*

Basso *pp*

*allarg.*

*Pol:* C'est son violon. Comme il chante et appelle! On dirait mille violons d'or.  
C'est Leïlan, 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 Leïlan 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 Leïlan 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.*

76

77

(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.)

The musical score is divided into two systems. The first system covers measures 76 and 77, with a tempo marking of *(d=d.)*. The second system covers measures 78 and 79, with tempo markings *(p = p)* and *(p = p.)*. The instruments listed on the left are 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 score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *mf*, *pp*), and articulation marks.

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 *p* and *mf*. 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* and *mf*. 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 have rhythmic patterns. 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. Corni in F.

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.

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, 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 Alto, Cello, and Bass parts include the instruction "nat.".

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

Tempo di Valse.



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

Flauti 1.-2. *mp.* *p.* *pp.*

Fagotti 1.-2. *p.* *pp.*

1.-2. *pp.*

Corni in F. *pp.*

3.-4. *pp.*

Timpani

Violino 1. *pp.*

Violino 2. *pp.*

Alto *pp.*

Cello *pp.* *Pizz. pp.*

Basso *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

Flauti 1.-2. *mp.* *p.*

Fagotti 1.-2. *dim.*

1.-2. *p.*

Corni in F. *p.*

3.-4. *p.*

Timpani

Violino 1. *p.*

Violino 2. *p.*

Alto *p.*

Cello *p.*

Basso *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

*dolce*

*mp.*

*tr.*

*pp.*

*mp.*

*Pizz.*

*poco tranquillo.*

*Allegro.*  
(p.)

*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

*Allegro.* *Adagio.*

Fagotti 1.-2.

1.-2. Corni in F.

3.-4. Corni in F.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

*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 Solo and Cello Solo parts are written in treble and bass clefs respectively, with various musical notations including notes, rests, and dynamic markings. The Timpani part is written in a single bass clef. The score is divided into measures by vertical bar lines. The tempo is marked 'Allarg.' at the top and 'allarg.' in the middle. There are also dynamic markings like 'ff' and 'p'. The Alto Solo and Cello Solo parts have some notes that are crossed out or have other markings. The Timpani part has some notes with 'tr' (trill) markings. The Alto Solo part has a 'V' marking above it. The Cello Solo part has a 'V' marking below it. The Timpani part has a 'p' marking below it. The Alto Solo part has a 'V' marking above it. The Cello Solo part has a 'V' marking below it. The Timpani part has a 'p' marking below it.

(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. *p*

Violino 2. *p*

Alto *p*

Cello *f2*

Basso *p*

dim.

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

90

Violino 1.  
Violino 2.  
Alto  
Cello  
Basso

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. *poco f.* *ff*

Oboi 1.-2. *ff* *poco f.* *ff*

Clarineti 1.-1. in B. *poco f.* *ff*

Fagotti 1.-2. *f* *ff* *poco f.* *ff*

1.-2. *ff* *poco f.* *ff*

Corni in F. *ff* *poco f.* *ff* *dim*

3.-4. *ff* *poco f.* *ff*

Timpani

Violino 1. *f*

Violino 2. *f*

Alto *f*

Cello *f*

Basso

Allegro.

Detailed description of the musical score: This section contains the musical notation for the woodwind and string sections. The Flute, Oboe, Clarinet, and Bassoon parts feature long, sustained notes with dynamic markings of *poco f.* and *ff*. The strings (Violins, Viola, Cello, Bass) play a rhythmic accompaniment, with dynamic markings of *f* and *ff*. The score includes various articulation marks such as slurs and accents. The tempo is marked *Allegro.* at the beginning and end of the section.

allarg. a tempo.

1.-2.  
Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

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

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

*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.*

*pp*

*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

*pp.*

*p.*

*pp.*

*p.*

*p.*

*p.*

*p.*

*div.*

Violino 1.

Violino 2.

Alto

Cello

Basso

Violino 1.

Violino 2.

Alto

Cello

Basso





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.* *poco cresc*

3. ed. *mp. #.*

Timpani *p marc* *poco cresc*

Violino 1. *mp* *pizz rfz* *rfz*

Violino 2. *mp.* *pizz rfz* *rfz*

Alto *mp* *pizz rfz.*

Cello *mp.* *ppp.* *sempre*

Basso *mp.* *ppp.* *sempre.*

Detailed description of the musical score: This section contains the musical notation for the strings and woodwinds. The Flute 1-2 part features a solo with a melodic line starting in the first measure. The Oboe 1-2 part has a melodic line that enters in the third measure. The Clarinet 1-2 in B part has a melodic line that enters in the third measure. The Bassoon 1-2 part has a melodic line that enters in the first measure. The Horn 1-2 in F part has a melodic line that enters in the first measure. The Horn 3rd part has a melodic line that enters in the first measure. The Trompani part has a rhythmic pattern that enters in the first measure. The Violin 1 part has a melodic line that enters in the first measure. The Violin 2 part has a melodic line that enters in the first measure. The Alto part has a melodic line that enters in the first measure. The Cello part has a melodic line that enters in the first measure. The Bass part has a melodic line that enters in the first measure. The score includes various dynamics such as *mf*, *mp*, *mp.*, *ppp.*, *sempre*, *poco cresc*, *pizz rfz*, and *rfz*. There are also performance markings such as *I Solo.*, *ten.*, *p marc*, and *sempre.*



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

*poco f.*

Flauti 1. *poco allarg.* *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*

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 übermühtig. 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. *mp.* *più p.*

Alto *mp.* *più p.*

Cello *mp.* *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.' (divisi) marking is present in the lower staves.

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.' (divisi) marking is present in the lower staves. The score also includes a separate staff for Corni I & II, with dynamics like 'pp' and 'V' indicated.

*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)

1-2.  
Corni in F.

3-4.

Timpani

Violino 1.  
*con passione*

Violino 2.  
*f*

Alto  
*f*

Cello  
*f*

Basso  
*f*

*tranquillo.*



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

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.**: Bassoon parts.
- Corni in F. 1.-2. 3.-4.**: Horn parts in F major.
- Timpani**: Percussion part.
- Violino 1. 2.**: Violin parts.
- Alto**: Viola part.
- Cello**: Cello part.
- Basso**: Double Bass part.

The score is written in a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The music features a variety of note values, including half notes, quarter notes, and eighth notes, with frequent use of slurs and ties. The dynamic marking *pp* (pianissimo) is present in the flute part.

*Gigolo*: Écoute. Il y a  
longtemps. J'étais  
jeune et j'aimais.

*Gigolo*: Jetzt will ich  
erzählen. 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 consists of ten staves for various instruments and a bottom line for performance directions. The top staff is for Flauti 1-2, followed by Fagotti 1-2, Corni in F (1-2 and 3-4), Timpani, Violino 1, Violino 2, Alto, Cello, and Basso. The bottom line contains performance markings: *piu dolce.*, *allarg.*, *p.*, and *a tempo.* The score includes dynamic markings such as *pp.*, *mf.*, *p.*, and *ppp.*, along with articulation and phrasing slurs. The tempo changes from *allarg.* to *a tempo* at measure 110. The key signature has two flats, and the time signature is 4/4.

Leïlon: (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. ♦

Leïlon: (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. ♦

Leïlon: (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

Clarinetti 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

tenuto.

ff ff  
ff ff

fp.

tr.

mf mf

f.

f. tenuto.

ff tenuto: ff

ff 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

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.



Flauti 1.-2.

Oboi 1.-2.

Clarineti 1.-2.  
in B.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

VI.1

VI.2

Alto

Cello

Basso

The musical score for page 119, measures 136-140, is arranged in a standard orchestral format. The top staff is for Flutes 1-2, which has a melodic line starting in measure 136 and ending in measure 140. The Oboe 1-2 part has a few notes in measure 136 and a dynamic marking of *p* in measure 140. The Clarinet 1-2 in B and Bassoon 1-2 parts are mostly silent, with some notes in measure 140. The Horn 1-2 parts have notes in measure 140 with a dynamic marking of *fp*. The Timpani part has a trill in measure 140. The Violin 1 part has a melodic line with a dynamic marking of *p* in measure 136 and *fp* in measure 140. The Violin 2 part has a similar melodic line with a dynamic marking of *p* in measure 136 and *fp* in measure 140. The Viola part has a melodic line with a dynamic marking of *p* in measure 136 and *fp* in measure 140. The Alto part has notes in measure 140 with a dynamic marking of *fp*. The Cello part has notes in measure 140 with a dynamic marking of *fp*. The Bass part has notes in measure 140 with a dynamic marking of *fp*. The score includes various dynamic markings such as *p*, *dim.*, *fp*, and *pp*. The key signature is one sharp (F#) and the time signature is 4/4.

Oboi 1-2.

Fagotti 1-2.

1-2.

Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Musical score for measures 137-140. The score includes parts for Oboi 1-2, Fagotti 1-2, Corni in F (1-2 and 3-4), Timpani, Violino 1, Violino 2, Alto, Cello, and Basso. The key signature is D major. The score features dynamic markings such as *dim.*, *pp.*, *piu p. p.*, *molto*, and *ppp.*. The woodwinds and strings play sustained notes with various dynamics, while the timpani has a trill-like pattern.

Oboi 1-2.

Fagotti 1-2.

1-2.

Corni in F.

3-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

Musical score for measures 141-144. The score includes parts for Oboi 1-2, Fagotti 1-2, Corni in F (1-2 and 3-4), Timpani, Violino 1, Violino 2, Alto, Cello, and Basso. The key signature is D major. The score features dynamic markings such as *pp.*, *morendo.*, *marc*, *pizz.*, and *div.*. The Oboe 1-2 part is marked *Solo.* and plays a melodic line. The strings play sustained notes with various dynamics and articulations.

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)
- Clarinetti:** (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)* *fz.*

*Con sord.*

*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

The musical score is divided into two systems, measures 124 and 125. 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 includes various musical notations such as dynamics (pp, ppp, dim, tr.), articulation (Gest., tr.), and phrasing. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The music for measures 124 and 125 is primarily sustained notes with some movement in the lower strings and woodwinds.

*Leilon: 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.*

*Leilon: 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.*

*Leilon: 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





*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

Flauti.  
Oboi.  
Clarinetti.  
Fagotti 1-2.  
1-2.  
Trombe in F.  
3-4.  
Timpanti.  
Violino 1.  
Violino 2.  
Alto.  
Cello.  
Basso.

The musical score is arranged in a standard orchestral format. The woodwind section (Flauti, Oboi, Clarinetti, Fagotti) and strings (Violino 1, Violino 2, Alto, Cello, Basso) play sustained notes with dynamic markings of *fff* and *mf*. The percussion section (Timpanti) features a prominent trill in measure 133. The score is divided into two systems, 132 and 133, with a double bar line between them.

*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)
- Oboi (Oboes)
- Clarinetti (Clarinets)
- Fagotti 1-2 (Bassoons)
- 1-2 (Corns in F)
- 3-4 (Corns in F)
- Trompani (Trombones)
- Violino 1 (Violin I)
- Violino 2 (Violin II)
- Alto (Viola)
- Cello (Cello)
- Basso (Double Bass)

Key performance markings include:

- I Solo.* (Solo) for the Clarinet and Bassoon parts.
- arco.* (arco) and *p.* (piano) for the Cello and Bass.
- dim.* (diminuendo) for the Violin I, Violin II, and Viola parts.

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.*

Clarineti

Fagotti 1.-2.

1.-2.  
Corni in F.

3.-4.

Timpani

Violino 1. *tastiera*

Violino 2. *tastiera*

Alto *tremolo*

Cello *tremolo*

Basso

*p*, *mf*, *mp*, *pinp*

*poco a poco.*





Flauti.

Oboi.

Clarinetti.

Fagotti 1-2.

1-2  
Corni 1.

3-4.

Timpani

Violino 1.

Violino 2.

Alto.

Cello.

Basso.

*poco cresc.*

*pp*

*ty*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*





*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.*, *mp*, and *marcato*. 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:  
 - Flauti (Flutes)  
 - Oboi (Oboes)  
 - Clarinetti (Clarinets)  
 - Fagotti 1-2 (Bassoons)  
 - Corni in F. 1-2 and 3-4 (French Horns)  
 - Timpani (Tympani)  
 - Violino 1 and 2 (Violins)  
 - Alto (Viola)  
 - Cello (Cello)  
 - Basso (Bass)  
 The score contains various musical notations including notes, rests, and dynamic markings such as *dim*, *pp*, *mf*, *mp*, *ppp*, *tr*, and *morendo*.

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.*

*p*

*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

Violino 1

Violino 2

Alto  
*(pizzicato)*  
flautato p.  
Con sord

Cello  
Con sord

Basso  
Con sord

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*

*pp* *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. Geheusterhaft 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.)

147

*sempre flautato.* *poco a poco dim.*

*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 <sup>des</sup> 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 *coll legno.*

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.

mf.

ppp

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

Flauti 1.-2. *Piccolo Solo* *p.*

Oboi 1.-2. *rfz.* *I Cl. Solo* *p.*

Clarinetti 1-2 in B *p.*

Fagotti 1-2

1.-2. Corni in F.

3.-4.

Timpani

Violino 1. *p.* *rfz.*

Violino 2. *p.*

Alto *p.* *mf.* *segue.*

Cello *p.* *mf.* *mf.* *segue.*

Basso *pizz. mf.*

Blondelaine: Lâche ma main!

" Lass meine Hand los!

" Let me go!

156

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

- Flauti:** Treble clef, notes with slurs and dynamics *rfz.*
- Oboi:** Treble clef, notes with slurs and dynamics *p - p*
- Clarinetti:** Treble clef, notes with slurs and dynamics *rfz.*
- Fagotti 1.-2.:** Bass clef, notes with slurs and dynamics *f.*
- 1.-2. Corni in F.:** Treble clef, notes with slurs and dynamics *f.*
- 3.-4. Corni in F.:** Treble clef, notes with slurs and dynamics *f.*
- Timpani:** Bass clef, notes with slurs and dynamics *tr.*
- Violino 1.:** Treble clef, notes with slurs and dynamics *ppp.*, *Senza sord.*, *rfz.*
- Violino 2.:** Treble clef, notes with slurs and dynamics *Senza sord.*, *rfz.*
- Alto:** Alto clef, notes with slurs and dynamics *pp*, *Con. Sord.*
- Cello:** Bass clef, notes with slurs and dynamics *pp*
- Basso:** Bass clef, notes with slurs and dynamics *arco.*, *pp.*

*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) and string section (Violino 1, Violino 2, Alto, Cello, Basso) are shown. The percussion part includes Timpani. The score features a variety of notes, rests, and dynamic markings. The woodwinds and strings play sustained notes with some melodic movement. The percussion part has a rhythmic pattern. The dynamic markings include 'cresc.' (crescendo), 'ff.' (fortissimo), 'f.' (forte), 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*

The musical score for measures 158-162 includes the following parts and markings:

- Flauti**: No notation.
- Oboi**: No notation.
- Clarinetti**: *ffz.*
- Fagotti 1-2**: *ffz.*
- Corn 1-2**: *rfz.*
- Corn 3-4**: *rfz.*
- Timpani**: *riten*
- Violino 1**: *ffp.*
- Violino 2**: *ffp.*
- Alto**: *ffp.*
- Cello**: *Con sord.*, *f*
- Basso**: *Con sord.*, *f*

*riten*

*a tempo.*

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

159

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Flauti, Oboi, Clarinetti, Fagotti 1.-2., 1.-2. Corni in F. 3.-4., Timpani, Violino 1., Violino 2., Alto, Cello, and Basso. The score consists of 8 measures. The woodwinds and strings are mostly silent, with some sustained notes in the strings. The vocal soloist (Alto) has a melodic line with lyrics. Dynamics include *mf*, *f*, and *meno*. There are some handwritten annotations like '5' and 'p' in the Alto and Cello parts.

*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 dynamic of *fp* (fortissimo piano) and includes a *pizz* (pizzicato) instruction for the strings. Measure 162 features a *marc* (marcato) instruction for the timpani and a *quasi tremolo* instruction for the violins. The score concludes with a *ppp* (pianissimo) dynamic and a *Con sordino* instruction for the strings.



*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: Fais-toi!  
Je ferai tout ce que tu  
desires.

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 5*

*crescendo.*

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

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

" (tumbles over a gold piece.) ♦

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page. Measure 166 begins with a dynamic of *mp*. The Flauti part has a *1 Solo* marking above it. The Clarinetti and Fagotti parts have *mp* dynamics. The Corni in F parts have *mp* dynamics and a *crescendo.* marking. The Timpani part has *mp* dynamics and a *crescendo.* marking. The Violino 1 part has *p* dynamics. The Violino 2 part has *p* dynamics. The Alto part has *poco mf* dynamics. The Cello part has *p* dynamics. The Basso part has *p* dynamics. Measure 167 features a *1 Solo* marking above the Flauti part, which is marked *poco f.* The Clarinetti and Fagotti parts have *f* dynamics. The Corni in F parts have *f* dynamics. The Timpani part has *tr.* markings. The Violino 1 part has *mp.* dynamics. The Violino 2 part has *poco mf* dynamics. The Alto part has *dim molto* markings. The Cello part has *poco mf* dynamics. The Basso part has *f* dynamics. The score includes performance instructions like *Gest.*, *crescendo.*, *tr.*, *poco mf*, *dim molto*, *sul'a.*, and *pp*.

(Il s'incline, ramasse quelques pièces 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 ihn 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.

168 *fz.* *Lunga*

Flauti 1-2. *I Solo.* *pp* *mfz* *fz.* *Lunga*

Oboi 1-2. *pp* *mfz* *fz.*

Clarinetti. *ppp* *ppp* *ppp* *fz.*

Fagotti 1-2.

1-2. *pp* *pp* *pp* *fz.*

Corni in F. 3-4.

Timpani.

Violino 1. *pp* *pp* *pp* *fz.*

Violino 2. *pp* *pp* *pp* *fz.*

Alto. *pp* *pp* *pp* *fz.*

Cello. *pp* *pp* *pp* *fz.*

Basso. *pp* *pp* *pp* *fz.* *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 <sup>den</sup> Grassen faltenreichen Vorhang; wendet sich keuchend um, sieht das Messer, beugt sich hinab, 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

senza sordini.

senza sordini.

senza sordini.

senza sordini.

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= eingetanzt. 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.

Clarinetti.

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.*



*Leilon: 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?*

*Leilon: 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?*

*Leilon: 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 (Leilon and Blondelaine) are written in the upper staves, with lyrics in French, German, and English. 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 features various dynamic markings such as *dim.*, *p*, *molto*, *ppp*, *tr*, *sempre*, and *marcato*. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4.

*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*

*ppp*

*ppp*

*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'en-toure 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 Fla-schenhals 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.*  
T. 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 melodic with long notes and slurs. Dynamics are marked as *ppp* (pianissimo) and *pp* (piano) for the woodwinds and strings, and *mp* (mezzo-piano) for the lower strings. Performance instructions include *arco* (arco) at the bottom, *poco allarg.* (poco allargando) in the Oboe and Bassoon parts, and a *tr* (trill) for the Timpani in measure 177. The score concludes with a *ppp* dynamic in the Bassoon part.

*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 ihm): 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. *cresc e stringendo.*

Violino 2.

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. *mf. Solo*

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.*

Leilon: (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.

Leilon: (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.

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

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

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

182

183

Flauti

Oboi.

Clarinetti.

Fagotti 1.-2.

1.-2.

Corni in F.

3.-4.

Timpani

Violino 1.

Violino 2.

Alto

Cello

Basso

tr.

ppp

morendo

dim molto

pp

dim molto pp

dim molto pp

dim molto pp

pp

pp

*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 <sup>und</sup> 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 ?

184 185

allarg. a tempo.

Flauti. mp.

Oboi.

Clarineti.

Fagotti. mp.

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

Corni in F. Gest II Corno fp.

3-4. Gest III Corno fp. dim

IV Corno tr. m

Timpani

Violino 1 fp.

Violino 2 Con sord. p dolce.

Alto Con sord. p dolce.

Cello Con sord. p dolce.

Basso Con sord. p dolce.

allarg. a tempo.

*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.

*Fagotti 1.-2.*

*1.-2.*

*Corni in F.*

*3.-4.*

*Timpani*

*Violino 1.*

*Violino 2.*

*Alto*

*Cello*

*Basso*

*mf*

*Nat*

*Nat. mp.*

*mp. tr.*

*pp.*

*dim*

*dim*

*pp.*

*pizz*

*pizz*

*molto.*

*ppp.*

*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

Stretto



(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 top staves are for Flutes (1-2), Clarinets (1-2), and Bassoons (3-4). Below these are the Horns (3-4), Trombones (3-4), and Trumpets (3-4). The Timpani part is shown with a single staff. The string section consists of Violino 1 and 2, Alto, Cello, and Basso. The score includes various musical notations such as dynamics (p, cresc, poco cresc, poco f, pizz, fp, nat), articulation (accents), and performance instructions (poco string, a tempo). The score is divided into two measures, 189 and 190, with a double bar line between them. The key signature is one flat (B-flat), and the time signature is 2/4.

*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.* *a tempo ma poco string.* 192

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

Clarinet *II Solo* *pp* *cresc.*

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

Horns 1-2 *p.*

Horns 3-4 *p.*

Trumpets *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 & 2: *p cresc. f*

Oboe 1 & 2: *p cresc. f*

Clarinet 1 & 2: *f piano cresc. f*

Bassoon 1 & 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 & 2: *p cresc. poco f tr.*

Trumpet 1 & 2: *p pp*

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 an orchestra and includes the following parts and markings:

- Flauti:** Starts with *espres* and *p*. Includes *cresc* and *ten* markings. Ends with *poco dim*.
- Oboi:** Rests throughout.
- Clarinetti:** Rests throughout.
- Fagotti:** Starts with *pp*. Includes *dim* marking.
- Corni in F:** Part II. Starts with *pp*. Includes *dim molto* marking.
- Timpani:** Rests throughout.
- 4 Violi Soli:** Includes *pp* and *(Spitze breit) pp* markings.

Andantino.

Una cord.

Piano

Corni in F.

3.

*ppp*

*Alto Solo*  
*Spitzbreit*

*p dolce e cantabile.*

Alto. Soli.

*piu p.*

*piu dolce.*

Piano.

Flauti.

Oboi.

Clarineti.

Fagotti.

1-2.  
Corni in F.

3-4.

Timpani.

Alto Soli

*pp.*

Detailed description: This is a page of a musical score, page 199, featuring an orchestra and solo voices. The score is arranged in a grand staff format with multiple systems. The instruments listed on the left are Piano, Flauti (Flutes), Oboi (Oboes), Clarineti (Clarinets), Fagotti (Bassoons), 1-2. Corni in F (Horns in F), 3-4. (Horns), Timpani (Tympani), and Alto Soli (Solo Alto voices). The Piano part is at the top, followed by the woodwinds (Flutes, Oboes, Clarinets, Bassoons) and horns. The Timpani part is in the middle, and the Alto Soli parts are at the bottom. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The score shows a progression of chords in the piano and horn parts, with the woodwinds and strings providing accompaniment. The Alto Soli parts feature melodic lines with some slurs and dynamics markings. A dynamic marking of *pp.* (pianissimo) is visible in the 3-4. horn part.

(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, pp, and mp. The score shows a gradual softening of the music, with the piano part starting with a forte dynamic and the woodwinds and strings playing in a more subdued manner.

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* *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.

Clarineti.

Fagotti.

1-2.

Corni in F.

3-4.

Timpani.

Violino 1.

Violino 2.

Alto Solo

Tutti

Cello.

Basso.

Detailed description of the musical score: The score is for measures 200 through 207. It is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The instruments are arranged in a standard orchestral layout. The Piano part is mostly rests. The Flutes, Oboes, and Clarinets play rhythmic patterns of eighth and sixteenth notes. The Bassoons play sustained notes with some movement. The Horns (1-2 and 3-4) play sustained notes with some movement. The Timpani play a rhythmic pattern of eighth notes. The Violins 1 and 2 play rhythmic patterns of eighth and sixteenth notes. The Alto Solo and Tutti parts play rhythmic patterns of eighth and sixteenth notes. The Cello and Bass parts play rhythmic patterns of eighth and sixteenth notes. Dynamics include *mf* and *ff*. There are some markings like *rit.* and *rit.* in the Alto Solo and Tutti parts. The score ends with a double bar line and repeat dots.







*piu largamento*

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

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

Key performance markings include *cresc.* (crescendo) and *ff* (fortissimo) across multiple staves. The score is written in a 4/4 time signature with a key signature of two flats.

*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 arranged in a standard orchestral format. The instruments listed on the left are: Piano, 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 covers measures 203 to 206. The key signature has one flat (B-flat), and the time signature is 4/4. The Piano part starts with a *poco cresc* marking. The Flauti part begins with a *mp* dynamic and includes *poco f* and *poco dim* markings. The Violino 1, Violino 2, Alto, Cello, and Basso parts all start with a *pizz* (pizzicato) marking and include *poco cresc* markings. The Violino 1, Violino 2, Alto, and Cello parts reach a *mf* dynamic by measure 206. The Flauti part also reaches a *mf* dynamic by measure 206. The Basso part reaches a *mf* dynamic by measure 206.

Blondelaine: - - - - - *Fais-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

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

- Piano**: Accompanying the vocalists.
- Flauti**: Flutes, with trills and dynamic markings *p*, *poco cresc*, and *f*.
- Oboi**: Oboes, with dynamic marking *poco cresc*.
- Clarinetti**: Clarinets.
- Fagotti 1.-2**: Bassoons, with dynamic markings *p*, *poco cresc*, and *poco f*.
- 1.-2. Corni in F**: Horns in F major.
- 3.-4.**: Horns in F major, with dynamic marking *pp*.
- Timpani**: Timpani.
- Triangolo**: Triangle.
- Violino 1.**: Violin I, with dynamic marking *p* and instruction *arco*.
- Violino 2.**: Violin II, with dynamic marking *p* and instruction *arco*.
- Alto**: Viola, with dynamic marking *p* and instruction *arco*.
- Cello**: Cello, with dynamic marking *p* and instruction *arco*.
- Basso**: Double Bass, with dynamic marking *p* and instruction *arco*.

At the bottom of the page, there is a *poco cresc* marking.

c' = d'

tempo di Menuetto (lento)

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

The musical score for page 205 is written for a full orchestra. It features the following instruments and parts:

- Piano:** Accompanying the woodwinds with chords and melodic fragments.
- Flauti:** Playing a melodic line with grace notes and slurs.
- Oboi:** Playing a sustained harmonic accompaniment.
- Clarinetti:** Playing a melodic line with grace notes and slurs.
- Fagotti 1-2:** Playing a melodic line with grace notes and slurs.
- Corn 1-2 (F):** Playing a sustained harmonic accompaniment.
- Corn 3-4 (F):** Playing a sustained harmonic accompaniment.
- Timpani:** Playing a rhythmic pattern.
- Trombol:** Playing a melodic line.
- Violino 1 & 2:** Playing a melodic line with grace notes and slurs.
- Alto:** Playing a melodic line with grace notes and slurs.
- Cello:** Playing a melodic line with grace notes and slurs.
- Bassi:** Playing a melodic line with grace notes and slurs.

Dynamics and articulation marks include *mp* (mezzo-piano), *dim* (diminuendo), and *pizz* (pizzicato). The tempo is marked as *tempo di Menuetto (lento)*.

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

The musical score is arranged in a standard orchestral format. The piano part is at the top, with a treble and bass clef. Below it are staves for woodwinds: Flauti (flutes), Oboi (oboes), Clarineti (clarinets), and Fagotti 1.-2. (bassoons). The brass section includes Corni in F (French horns) numbered 1.-2. and 3.-4., and Timpani (kettledrums). The string section consists of Violino 1. (Violin I), Violino 2. (Violin II), Alto (Viola), Cello (Cello), and Basso (Double Bass). The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The woodwinds and strings play sustained notes, with the strings including dynamic markings like *pp* and *mf*. The French horns (3.-4.) play a melodic line with a *pin p.* (pianissimo) marking and a *dim* (diminuendo) marking.

(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. / Corni 3.-4.:** Woodwind parts, mostly playing sustained notes or rests.
- Timpani:** Features a trill (tr.) and dynamic markings of *ppp* and *p*.
- Violino 1. / Violino 2. / Alto / Cello / Bass:** String parts with dynamic markings of *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.

Clarineti.

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.)

*Blondelaine's* 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* *pizz.*

*poco a poco un pochett meno lendo.*



(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

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

(Rytteln.)

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

212

Piano.

Picc.

Oboi.

Clarineti

Fagotti 1.-2.

1 2  
Corni in F

3 4

Trombe

Tromboni

Violino 1

Violino 2

Alto

Cello

Basso

*ppp*  
*tr*

*p* (Rytteln)

*tr*

*tr*

*mp.*

*pizz* *mp.*

*mp.*



*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 214-217 features the following parts and dynamics:

- Piano:** Accompanying the vocal lines with chords and arpeggiated figures.
- 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 melodic line, dynamics *f*.
- Tamb. (Tambourine):** Enters in measure 215 with a melodic line, 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., Corni in F. 1-2., 3-4., Trompani, Tambourino, Violino, Violino 2., Alto, Cello, Basso.

**Violino and Violino 2. Performance Instructions:**  
 Coll' legno, poco forte, nat. fz, nat., rfz

**Alto, Cello, and Basso Performance Instructions:**  
 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, and Basso. The score spans three measures. The Piccolo and Clarinets have melodic lines with a *poco f* dynamic. The Violins play a rhythmic pattern with *rfz* dynamics. The Viola, Cello, and Bass provide harmonic support. The instruction *Senza sord.* is present for the Violins in the final measure.

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

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

*Leïlon (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. Leïlon 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), Trumpets, 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 Trumpets parts are mostly rests, indicating they are silent during this passage. The Tambourine part has a rhythmic pattern of eighth notes. The Violino 1 and Violino 2 parts feature a melodic line with triplets and sixteenth notes, starting with a forte (f) dynamic. The Alto, Cello, and Bass parts provide harmonic support with chords and moving lines. The score concludes with a change in key signature to one sharp (E major) and a dynamic marking of *fp* (fortissimo piano).

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 229. Key markings include 'crescendo' for the woodwinds and strings, 'p.' (piano) for the strings and woodwinds, 'mp.' (mezzo-piano) for the woodwinds, and 'f.' (forte) for the strings. There are also 'tr.' (trills) for the timpani and 'Saltato' (staccato) for the strings. A 'p. I Solo.' marking is present for the Oboe part. The score is written in a key with one sharp (F#) and a common time signature (C).

(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*

*poco f*

*f*

*tr*

*poco f*

*mp*

*pizz*

*f*

*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 temp 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*

*Pa.2.*

*tr.*

*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 in the first measure.
- Oboi**: Oboes, playing a sustained note with a *cresc* marking.
- Clarinetti**: Clarinets, playing a melodic line with *cresc* markings.
- Fagotti 1.-2.**: Bassoons, playing a sustained note with *cresc* markings.
- 1.-2. Corni in F.**: First and second French horns, playing a melodic line with *cresc* markings.
- 3.-4. Corni in F.**: Third and fourth French horns, playing a sustained note with *cresc* markings.
- Timpani**: Drums, playing a sustained note with *molto.* marking.
- Tambourino**: Snare drum, playing a rhythmic pattern with *f* marking.
- Violino 1.**: Violins I, playing a melodic line with *cresc* markings.
- Violino 2.**: Violins II, playing a melodic line with *cresc* markings.
- Alto**: Violas, playing a melodic line with *cresc* markings.
- Cello**: Cellos, playing a melodic line with *cresc* markings.
- Basso**: Double basses, playing a melodic line with *cresc* markings.

The score is divided into three measures. The first measure contains the initial melodic lines. The second measure features *cresc* markings across several parts. The third measure is marked with *ff2* (fortissimo) across most parts, indicating a powerful climax.



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. 3-4.

Timpani *tr*

Tambourino.

Violino 1. *ffz*

Violino 2. *ffz*

Alto. *ffz*

Cello. *ffz*

Basso. *ffz*

227

228

f Grave assai

1<sup>re</sup> 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<sup>te</sup> 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.)

1<sup>st</sup> 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

Flauti. *poco f*

Oboi. *poco f*

Clarinetti. *poco f*

Fagotti 1.-2. *poco f* *dim*

1.-2. Corni in F. *p* *dim*

3.-4. *dim*

Timpani *pp* *mp pp sempre*

Tambourino. *arco >* *dim molto* *pizz*

Violino 1. *arco >* *dim molto pp* *pizz mp.*

Violino 2. *arco >* *dim molto pp* *pizz mp.*

Alto. *arco >* *dim molto pp* *pizz mp.*

Cello. *arco* *dim molto pp.* *mp.*

Basso. *arco* *dim molto pp.* *mp.*

*dim* *pp.*

Vorhang.