

# MADELEINE



*A Lyric Opera in One Act*



ADAPTED FROM THE FRENCH  
OF DECOURCELLES & THIBAUT  
BY GRANT STEWART

*Music by*  
VICTOR HERBERT

VOCAL SCORE  
\$2.00 net

G. SCHIRMER

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FIRST PERFORMANCE  
AT THE  
**METROPOLITAN OPERA HOUSE**  
NEW YORK CITY

January 24th, 1914

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CAST OF CHARACTERS

MADELEINE FLEURY, of the Opéra	FRANCES ALDA
NICHETTE, her maid	LEONORA SPARKES
CHEVALIER DE MAUPRAT	A. PINI-CORSI
FRANÇOIS, DUC d'ESTERRE	PAUL ALTHOUSE
DIDIER, a painter	A. DE SEGUROLA
STEWARD	
GERMAIN, a servant	

Lackeys, retainers etc.

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SCENE: Salon of Madeleine's house in Paris.

PERIOD: Circum A. D. 1760.

TIME: New Year's Day, late afternoon.

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Musical Director: GIORGIO POLACCO.

Stage Manager: JULES SPECK.



# Madeleine

The Book by  
Grant Stewart

The Music by  
Victor Herbert

Allegro moderato (M.M. ♩=116-120)

Piano

The piano introduction consists of two measures. The right hand features a series of descending eighth-note triplets, starting on a high G and moving down to a low G. The left hand provides a simple accompaniment of quarter notes on the same descending scale. The piece begins with a forte (*f*) dynamic.

At the rise of the curtain, Nichette is discovered arranging the New Year's presents of flowers, jewelry, etc., assisted by two or three lackeys in the somewhat gaudy livery of Madeleine. An archway with heavy curtains, at the

The piano accompaniment for the first scene is in 2/4 time. The right hand plays a series of chords, each marked with an 8-measure rest and a dynamic of *sfz p*. The left hand plays a steady eighth-note accompaniment, starting with a dynamic of *fp*. The music is in the key of D major.

back, leads to the inner room of Madeleine's suite. A lackey stands by the door L. ushering in, one after another, servants in different liveries, bringing in other presents from their various masters. Time, late afternoon, Jan. 1st, 1770

Nichette

N. And still more gifts, to swell the sum of those already here:

The vocal line for Nichette begins with a treble clef and a key signature of one sharp (F#). The melody is in 2/4 time. The piano accompaniment continues with the same pattern as in the previous section, marked with *fp* dynamics.

N. Jew - els and flow'rs!

The second line of the vocal score continues the melody. The piano accompaniment includes a *cresc.* (crescendo) marking in the second measure. The piece concludes with a double bar line.

N. *Violins* *p* The New Year's greetings of my

*sfz p* *fp*

N. la - - - dy's friends.

*fp* *fp*

N. Ah! To have a gold - en voice that brings the

*fp* *fp*

N. world en - rap - tured to her feet!

*fp* *fp*

*p*  
the world

*pp*

*pp subito*

(Enter 1st Servant)

to her feet!

1st Servant (presenting a gorgeous bouquet)

*p*

The Lord of Champ-di-vers has bid me bring these blos - soms

*sfz* (♩ = 112)

*sfz* *sempre in tempo*

*f* (he bows)

sweet with ev - 'ry New Year's wish

*mf*

Nichette

N. *poco rubato* *a tempo* Take her kind - est thanks! (1st Servant retires)

1st S. to Mad'moiselle Made - leine. (♩ = 116-120)

*poco rubato* *fp a tempo* *fp*

N. (arranging the flowers) *p* Sweet buds, lie here a - mong your compan - ions.

*pp*

Violins (2nd Servant advances)

*fp* *fp*

Vln. N. Nichette *f* We are charmed! (2nd Servant retires)

2nd S. *f* A New Year's greeting from the Baron d'Ornay!

(♩ = 112-104) *sfz* *sfz* *f* *sfz*



(opens the case) *f*

N. *Ah!*

*f* *ffp*

N. *in tempo*

rav - - - ish - ing! *f* Would in this show - er of pearls and

*f*

N. *molto meno mosso*

di - a - monds a drop or two might fall on me!

*poco rit.* *p* *più rit.*

(♩ = 72)

*p*

(3rd Servant advances) **3rd Servant** (offering box)

Best wishes from Vicomte Le - beau!

*Più mosso* (Tempo giusto) *a tempo* (♩ = 104)

Triangle *mp* *p*

*p*

Nichette

(3rd Servant retires)

N. Ac - cept our thanks! From the Vicomte Le-beau:

N. and I had thought him ruined long a-go! Bonbons! I find my thought was right!

*p* (opens box) *portato* (scornfully)

(Madeleine's voice is heard off C. singing)

Madeleine (off-stage)

M. Ah! *brillante*

M. Ah!

*ppp subito* *perdendosi*

Cadenza *pp rit.* *f a tempo* *pp rit.* *poco a poco in Tempo* *p staccato* *trm* *f*

M. *f* Ah!

M. *f*

N. *f* **Allegro** Nichette (to the lackeys)

Madame her - self! Pack off!

(♩. = 132)

(Nichette drives the lackeys . . . . .)

*ff*

. . . before her . . . and exit last)

*molto dim.*

*p* *pp* *poco rit.*

(Enter Madeleine and the Chevalier)  
 (Nichette closes the door from outside)

(Madeleine is admiring a bracelet which the Chevalier has evidently just given to her)

Poco maestoso (♩ = 84-80)

*f* *sfz* *marcato ed un poco largo*

*ppp sfz*

*a tempo* *trm* *tr*

M. *Meno mosso*  
 Madeleine: *p*

Ah! Che-valier! this bracelet! 'twas so sweet of you\_ to bring it me!\_

*fp grazioso* *p sfz p*

M. *Chevalier (deprecatingly)* 'Tis so unique!

Ch. Madame! Unique's the word, Madame! I stood beside the

*sfz* *p* *p* *p* *p*

*scherzando*

*sfz* *p* *p* *p* *p*

(triumphantly)

M. *f* So none can

Ch. jew-el-ler who wrought it, and bade him break the mould!

*p sfz sfz sfz sfz*

M. *mf* cop-y it! I'm tired of set-ting all the modes of town,

*p* *leggiero* *fp* *pp*

M. of seeing ev-rything I choose to wear rise up a thousandfold on other folk. But this my

*fp* *pp* *poco rit.* *pp* *poco rit.*

M. *a tempo* high court la - dies can-not re-produce: 'twill make them green with en - vy!

*fp a tempo* *p*

Chevalier

(smiles sweetly)

Ch. Their u - su - al state, Ma - dame! — when - ev - er they

Nichette

(Nichette enters quickly) *ad lib.*

N. (He bows gracefully. Madeleine courtesies) At what hour will Madame please to

Ch. look at you!

Madeleine (to Nichette)

Un poco animato

M. What have we for to - day?

N. Meno

dine? Madame's own choice:

Un poco animato (♩ = 92)

(checking off on her fingers)

(Madeleine stops her with a gesture)

N. Soup à la Reine, wood-cock, and new aspa-ragus.

M. You'll stay, Che-va - lier?  
Chevalier

Ch. Ah, tempt me not, fair la - dy! A - las, my time's bespoken.

Madeleine (with mock deprecation)

M. Of course, I can-not of-fer ver-y much, on-ly my-self for com-pany.

(♩ = 80)

*fp*

*p*

Chevalier (laughing gaily)

Ch. I'd do my ut-most to put up with it! but not to -

*ff gridato*

*cresc.* *sfz*

Madeleine (teasing him, not minding his defection)

M. A quail with truffles, fresh as - pa - ra - gus -

Ch. day - I'm din-ing with my mother! No more, I pray! I

*sfz* *fp* *sfz* *fp* *f* *p*

*tr* *tr*

M.  Then you will

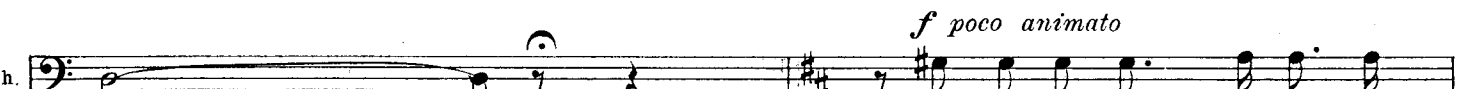
Ch.  always find it hard to do my du - ty! This makes it dou - bly so.




M.  stay?

Ch.  No! Real - ly, no, I'll tear myself a -



Ch.  way! *f poco animato* And when I think of all I've



Ch.  missed, *sfz* *marcato ed un poco largo* I'll bask in the glow of con - scious





Ch. *trm*  
 rec - ti-tude, and quite to-day's stu-pendous sac-ri - fice: I hold me im -

(kisses her hand ... He sighs.... goes to the door... turns and sighs again)

Ch. mune for all the year to come!

M. (spoken) *pp* (remains standing at the door) What is it? (spoken) *pp* (exit)

Ch. Nothing!

M. Poco più mosso Madeleine *poco rit.*

N. Nichette (courtesying) Come here, - child!

M. Nichette (courtesying) My La - dy!

N. My La - dy!

14 (sinks into a seat, while Nichette stands demurely beside her)

M. *Lento* **Madeleine** *p*  
Has monsieur Didier called to day \_\_\_\_\_

*(♩ = 60)*  
*molto espressivo*  
*pp* *pp* *pp*

M. *p*  
to bring the por - trait of my moth - er? \_\_\_\_\_ the

*Andante semplice* *pp*  
*(♩ = 44-46)*  
*pp*

M. one I asked him to re - store?

N. **Nichette** *mf animato*  
Not yet, Madame!

*animato (♩ = 96)*  
*poco rall.* *mf* *f glissando* 17

N. *f*  
and when he calls, — he'll be apt to walk in un-an-nounced;

*sfz* *f* *sfz*

Madeleine (smiling)

M. *Poco animato* *fe.*  
Art claims its

N. these artists act so strangely!

*tr* *p* *Poco animato* (♩ = 108) *f* *sfz*

M. *p poco rall.*  
priv-i-lege, Nichette! and Di-di-er is priv-i-legged in-deed.

*f* *f* *poco rall. p* *espress.*

M. *più tranquillo*  
As

*p* *dim.* *pp* *più allargando* *pp* *p*

M. *Allegretto semplice* *poco rit.*  
children we sat side by side in school, he was my champion in ev-ry-thing: I

(♩ = 60) *a tempo* *pp* *poco rit.*

*senza tempo* *a tempo*

M. *called him my big brother. — He'd draw heads of me up - on his slate and vow*

*p a tempo*

*poco rit.* *pp* *a tempo* *p* *pp*

M. *some day he'd paint my por - trait; he'd draw, — and draw, — and I would sing; — we'd*

*poco rit.* *pp* *a tempo* *pp* *p* *pp*

*(♩=69)*

M. *tell each other that some fine day our art would grow and bour-geon, till some glo-rious day —*

*subito* *poco cresc.* *molto tranquillo*

*pp*

M. *— we'd strike high Heav'n — with our heads sublime! — Ah, ha, ha, ha, ha! His*

*p* *f* *p* *sfz* *(seriously)*

*senza accel., cresc.*

M. *Lento* *poco allarg.* *animando* *f*

art is not yet rec-ognized, as mine,— but he deserves your ver-y great re-

*pp* *animando sempre* *sfz* *p*

*leggiere*

M. *Madeleine*

spect. **Nichette** (pensively) *Meno mosso* *3* Wise child!—

N. I'm civ-il to them all, ar-tists as well. (♩ = 63)

*pp* *p*

M. *poco animato*

look down on nobody. (♩ = 88) And, by the way, move forward, little one, and let me look at you.

*poco animato* *fp* *pp*

M. (looks at Nichette approvingly)

Hast ev-er thought of go-ing on the stage? **Nichette** (with en-thusiasm)

N. (Nichette moves forward, drops a little courtesy and stands)

*f* *trm* *3* *3* (♩ = 84) *p* *p* **A**

N. *f* > thou - sand times, *ff* > Madame, but then, my par - ents - they'd

*fp* *leggiero* *sfz*

(after a pause, amused, not angry) *p* *meno mosso*  
 M. Your par - ents! that is droll, — your  
 N. nev - er, nev - er hear of such a thing!

*fp* *sfz* *meno mosso* (♩ = 66)

M. *in tempo* father drives a cab, I think you said, while at a fish-stand your mother plies her trade; *poco rit.* and

*in tempo* *f* *molto leggiero* *p*

M. *piu rit.* (rises and crosses) they despise the stage! *Allegro impetuoso* (♩ = 126)

*rit.* *f a tempo*

(with enthusiasm)

M. *f* The stage!\_ see what it has done for me! Look at these rooms,

*fp* *fp* *fp*

M. jewels and flow'rs! They're priz - es, priz - es

*f* *p cresc.* *p più cresc.*

*fp*

M. *mf cresc.* won\_ by me up-on the stage;\_ they mean not empty wealth!

*p subito* *espress.* *fp*

M. Could I ask' more?\_ Court - ed, en - vied,

*p* *poco incalzando*

(going to window)

M. loved! \_\_\_\_\_ and now it's New Year's day: an - oth - er year of tri - umph

M. dawns \_\_\_\_\_ on me!

*ffz* *ff* *ff*

*poco a poco incalzando*

M. *sempre in tempo*

*in tempo* On such a day all should be gay! I want the whole world \_\_\_\_\_ to re -

*ff trem.* *in tempo*

M. *sempre in tempo*

joice with me! \_\_\_\_\_ Nichette, tell all the servants of my

*(♩ = 92)* *ff* *sfz* *sfz*



M. household, — their wages are dou-bled!

(♩ = 92-96)  
*a tempo*

(Nichette runs over to Madeleine)

*f* *p leggiero* *f*

M. Of course!

Nich. *f*

N. Mine as well? My gra - cious mis-tress!

*espress.*

*fp* *fp* *p* *più cresc.*

(kisses her hand) (going) *poco accel.* (Exit Nichette)

I'll tell them all at once!

*Più mosso* (♩ = 116)

*sf poco accel.* *p* *mf* *dim.*

(Madeleine seats herself in chair)

Meno *più p* *poco a poco rit. e calando*

M. *Madeleine* *sempre più tranquillo* *p*

Andante tranquillo (♩ = 69) When I am hap - py, all must be so

M. too, not one dis - cord - ant note shall mar my day.

*sempre dim. e più tranquillo*

*morendo*

M. *mp con dolcezza*

A per - fect day!

*Un poco meno tranquillo*

*p p p espress.*

M. when all the world, with all its charm, seems mine!

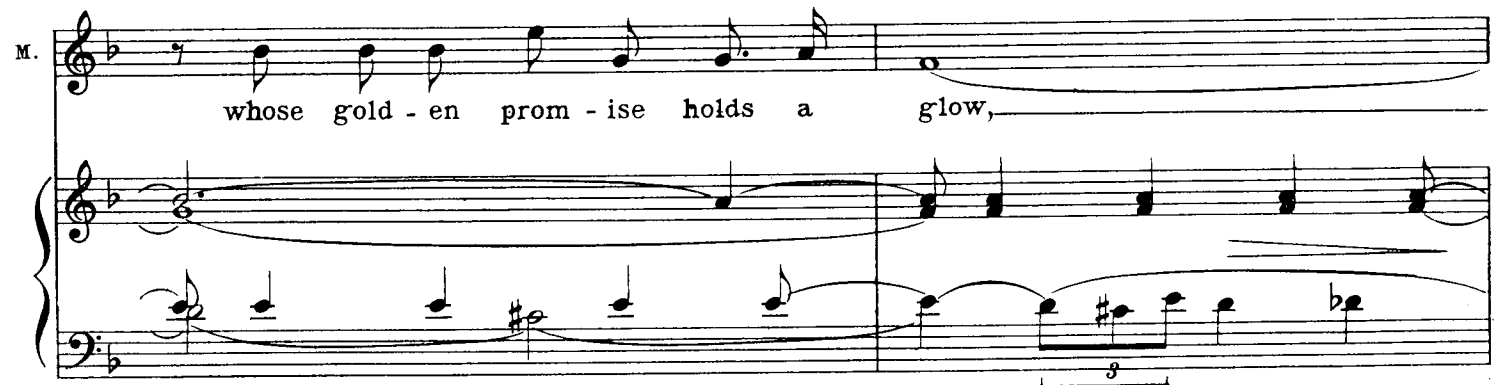
*pp*

*poco stringendo*

M.  *poco rall.* *a tempo* *espressivo*  
And sun - beams play, \_\_\_\_\_

M.  *p* *pp* *pp*  
weav - ing their blithesome way like mes - sengers of joy! \_\_\_\_\_

M.  *marcato*  
with gladsome thoughts of days to come, \_\_\_\_\_

M.   
whose gold - en prom - ise holds a glow, \_\_\_\_\_

M. *pp* *poco rit.*

— and ra-diant hopes of joys di - vine, rose-tint-ed, come at their

M. *a tempo* *molto tranquillo* *pp*

call. In Fan - cy's dream I see myself as child once

*a tempo*

M. more; a - gain I hear my moth-er's voice

M. *pp* *ancora più tranquillo*

through mem'-ry's o - pen door; my child - hood dreams of

*ppp* *ancora più tranquillo*

M. long a - go ful - fil - ment show; my heart's a - glow

M. *p poco a poco calando*  
with mem - o - ries sweet of dis - tant days, fond re - col -

*poco a poco calando*

M. *sempre più ritard.* *lunga* Moderato (murmurando)  
lec - tions of home and moth - er. Ah!

*sempre più ritard.* *lunga* *ppp a tempo*

M. Ah!

M. *molto rit.*  
Ah!

*piu tranquillo*

*molto rit.*

The first system of the score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the word "Ah!" and is marked "molto rit.". The piano accompaniment is marked "piu tranquillo" and "molto rit.". The piano part includes several triplet figures in the bass line.

Andante tranquillo (come sopra)

*ppp*

The second system consists of piano accompaniment on two staves. It begins with a dynamic marking of "ppp". The music features long, sweeping melodic lines in the right hand and rhythmic patterns in the left hand, including triplets.

The third system continues the piano accompaniment on two staves, maintaining the melodic and rhythmic motifs established in the previous system.

*perdendosi*

*piu rit.*

The fourth system of piano accompaniment on two staves includes the dynamic marking "perdendosi" and the tempo instruction "piu rit.". The music continues with long melodic phrases and rhythmic accompaniment.

*attacca subito*

The fifth system of piano accompaniment on two staves concludes with the instruction "attacca subito". The system ends with a double bar line and repeat signs.

(Loud noise and shoutings heard outside the window,  
laughter, cries of fright, galloping of horses, etc., etc.)

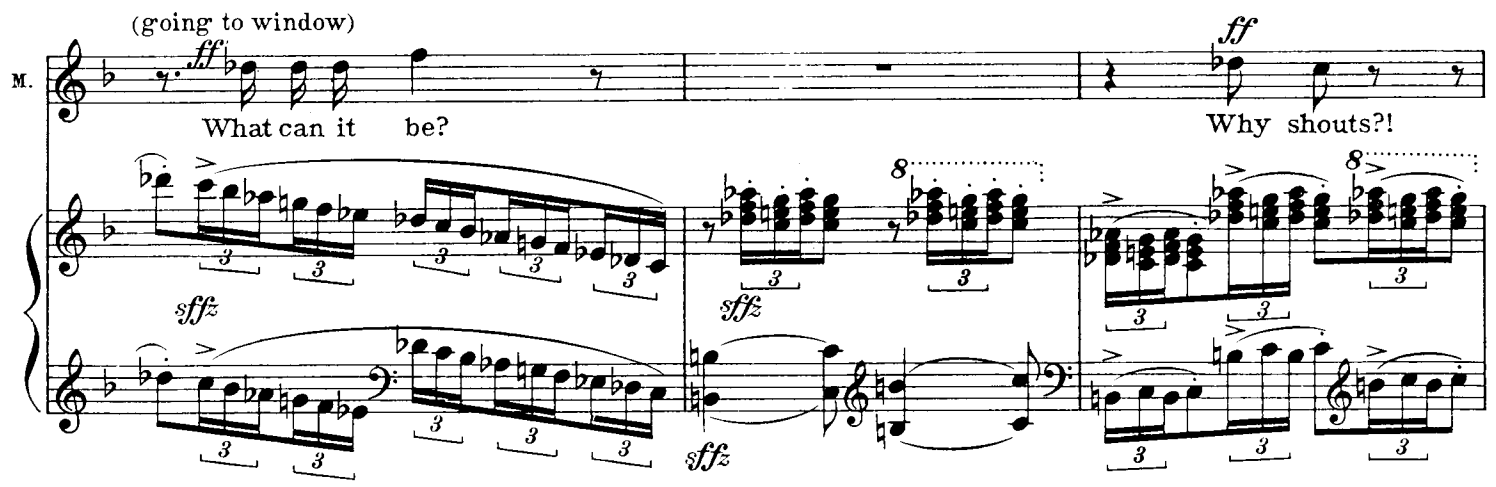
M. 

Allegro feroce (♩. = 88 - 92)

*ff*

*ff*

*ff*

M. 

(going to window)

What can it be? Why shouts?!

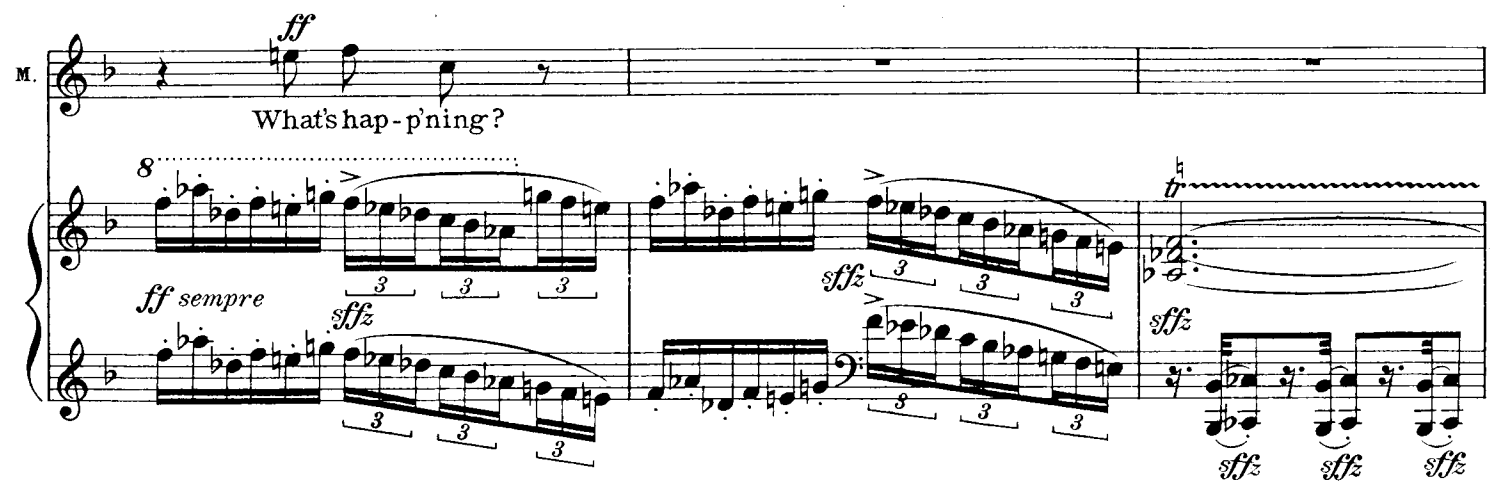
*ff*

*ff*

*sfz*

*sfz*

*sfz*

M. 

What's hap-p'ning?

*ff*

*ff sempre*

*sfz*

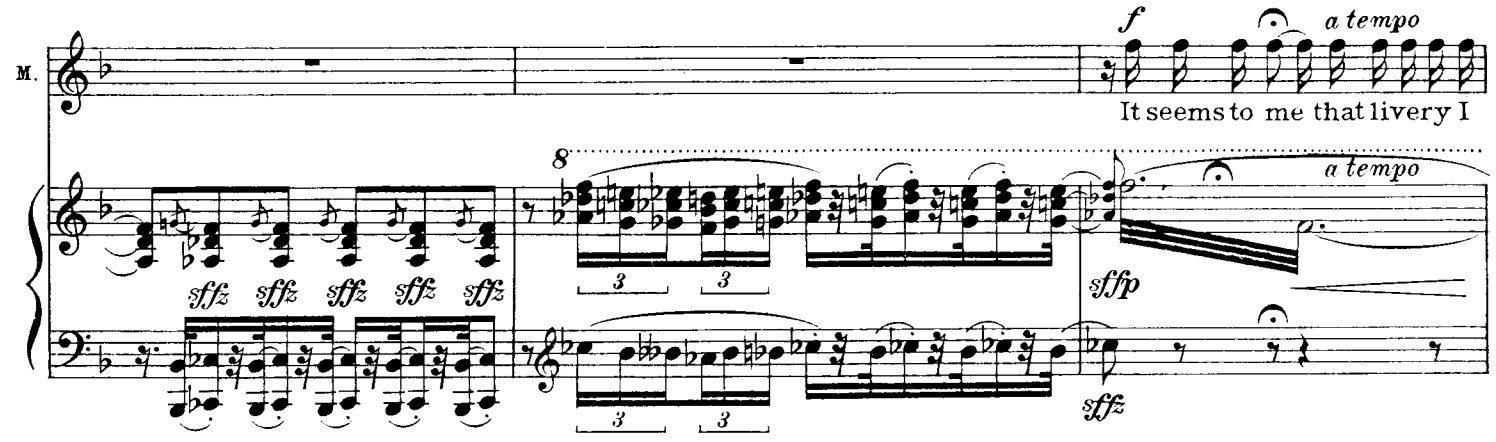
*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

M. 

It seems to me that livery I

*f*

*a tempo*

*a tempo*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*a tempo* (She turns as Nichette enters) Nichette *ff*  
 M. know! His High - ness  
*a tempo*  
*sfz* *ff*

(breathlessly) *ff* (places chair near sofa)  
 N. the Duc d'Es - terre!  
*ff possibile* *sfz* *sfz* *sfz* (Timpani)  
*ff*

(The Duke enters, laughing heartily.) The Duke (laughing boisterously)  
 N. Ha ha ha ha ha  
*ff* *sfz* *ff* *sfz*

Madeleine  
 M. Welcome, my Duke! What is the matter?  
 Duke ha! Ha ha ha ha ha ha!  
*sfz*



Duke

Ha ha ha ha ha ha ha ha ha ha ha

M. What is it, pray?

Duke ha! You'd laugh yourself, in-deed! ha ha ha!

*sffz* *f* *sempre in tempo* *f*

M. Poco meno That noise out - side?

Duke — had you but seen the fun! Right! I am to blame for that;

*gridato* *gridato f sempre*

*p* *cresc.* *fp*

M. (amazed) You turned my hors-es out!

Duke 'twas when I turned your hors-es out! In-deed, I

*fp* *fz*

Poco meno allegro

M. *meno* (murmuring her thanks) *p*

Duke *in tempo* *poco rit.* *a tempo* Why, Duke! (airily) *p*  
 did, all four; and turned four others in, staunch English thorough-breds! No thanks, a

Poco meno allegro *meno*

*poco rit.* *a tempo f*

Poco tranquillo (♩. = 69-66)

Duke *a tempo* *Poco meno*  
 lit-tle New Year's gift, that's all. But had you seen the chastened mien of your late

*a tempo*

*p scherzando*

Duke  
 steeds! They hung their heads, I vow, as who should

*fp*

Un poco più animato (sweetly) *p*

Duke say: "Am I no more to draw fair Ma - de - leine?"  
 (♩. = 80-84)

*p espress.*

Duke *ff* And off \_\_\_\_\_ they went, pell-

*tranquillo*

*f a tempo* *sfz*

M. *f* *Poco meno* And you?

Duke mell, through all the crowd! Pit-ied their fate, of course,

*f* *ff sfz* *Poco meno*

M. *p* *poco rit.* *a tempo* *poco rit.*

Duke and brought them back. Could I de-priv e-ven dumb an-i-als of the

*f* *sfz* *poco rit.* *a tempo* *poco rit.*

M. *Meno mosso* (*courtesying*) *pp* *4* *4* You're a-mia-bil-i-ty it-self!

Duke *piu rit.* *pp* sun-shine of your smile?

*dolcissimo* *Meno mosso* *pp piu rit.* *p*

(Enter Steward with two servants who bring in a table with cloth, etc., etc., laid. They place it C. and exeunt)

Tempo giusto (♩ = 76 - 80)

**Duke** *p* (surprised, looks at watch)  
So late? Dinner al-

**Madeleine**  
(bows) (about to leave) No, no! re-

**Duke** ready? *poco più tranquillo* Ma-dame, — I kiss your hand. *un poco animando*

**M.** main! But I in-sist! you dine with me! (shrugging his shoulders)

**Duke** (♩ = 80 - 84) Im-pos-si-ble! So sor-ry, but I re-peat— im-

Poco meno

M. Why so?

Duke pos-si-ble! To-day I'm din-ing with my

*p* *marcato* *rit.*

Poco meno

*sfp* *sfz p* *rit.*

Poco animando

M. Put her off, tell her you dine with me; I wish it, Duke!

Duke mother.

Poco animando

*f* *p cresc. molto* *sfz* *fp cresc.* *fp*

Tempo moderato (Duke sits down beside her)

Duke Duke *p*

I'm

*tranquillo*

*f* *mf* *p* *fp*

Poco meno (good-humoredly but firmly)

Duke not, I must ad-mit, the best of sons, but New Year's day—

*p* *p*

*portato*

Duke

to me is sa - cred: Year in, year

Madeleine

M.

Duke

*poco rit.* *pp* *a tempo* Write her a line, ex-  
out, on New Year's day my mother looks for me to dine with her.

M.

Duke

cuse yourself this once. (smiling) *f* *sfz* *fp* *sfz*  
Not for the wealth of In-dia! This is the

M.

Duke

*poco rit.* Sup-pose that you were ill?  
one day I nev - er miss.

Più mosso  
*a tempo*

(rising and detaining him)

M. This once! suppose you are!

Duke But, I am not!

Più mosso  
*a tempo* (♩. = 84)

*fp* *sfz p* *fp*

M. Stay here to-day, your mother will not mind

(laughingly protesting)

Duke Ha ha ha ha ha ha!

*p* *sf* *fp*

M. for once.

Duke Ha ha ha ha ha ha!

*p* *sfz*

(catching at the word)

M. *Child! — yes; call it child-ish whim, and*

Duke (laughingly protesting) *My child —*

M. *grant it as you do my oth-ers.*

M. *I pray you, make me hap-py and re-main.*

(gets indignant)

M. *ha ha ha ha! No! no!*

Duke (still laughing) (spoken)



M. *f* *ff* *a tempo* (Duke is much disturbed)

And I be- lieved you loved me! —

*fp* *f a tempo* *f*

Duke *Allegro con fuoco* *Duke (with enthusiasm)* *portato* *con slancio*

Yes, I love you, love you

(♩ = 108 - 112)

*mf* *f* *mf*

Duke *a tempo* *portato*

dear - ly, all my heart you cansway at your will! Yes, I

*a tempo*

Duke *a tempo*

love you with de - vo - tion, I have worshipped and prayed at your

*a tempo*

Madeleine

M. *f* *a tempo*  
 Words! emp - ty words!

Duke  
 shrine! No! I

M. *mf*  
 No phrases, please, don't pro-

Duke  
 love you! I swear it is true!

*p subito*

M. *f*  
 test! Emp-ty phras - es!

Duke *f*  
 I swear, you a-lone are the queen of my soul! Yet be-

*marcato* *fp*

Duke  
 lieve me, you must be-lieve me, for your heart beats re-spon-sive to

Madeleine

M. *ff* Words, emp - ty words!

Duke mine! *ff* Yes, I love, I

*marcato*

Duke love! You know I love but

*ff*

M. *Mad.* You dine with me to-day, or not at all!

Duke you - You think I

*f*

Duke love you not? Why, child, I fought for you, and shall do so a-gain.

*cresc.*

Allegro moderato (Poco meno)

Duke *(♩. = 84 - 85)* Last night de Fon-tanges claimed that you sang

*sfz p* *fp* *fp* *fp*

Duke off the key: and, bel - la mi - a, foi de gen - til -

*fp* *fp* *fp* *fp*

Duke *marcatissimo* (makes a face) homme, that one high C was just a lit - tle - well,

*fp* *fp* *accel.*

Duke well, I love you, — so of course I said he

*a tempo* *portato* *a tempo* *sfz*

Duke lied! We meet to - morrow.

*a tempo* *ff* *a tempo* *molto cresc.* *sfz p* *sfz* *sfz*

*molto meno* *dim.* *Molto moderato*

Duke: Does not that spell love? (Clock strikes three)

(♩ = 63)

*mf poco rit.* *p* *pp*

Madeleine (stamps her foot) (stamps her foot)

M.: You will not go, I for-bid it!

Duke: By heav-ens, 'tis three, I must be gone!

(♩ = 84) *in tempo*

*p sfz a tempo* *p* *sfz* *sfz* *sfz* *sfz*

M. (getting his hat and cane)

Duke: Wait, here is a way; you dine a-lone now, then I'll re-turn and we will sup to-geth-er!

*mp sempre in tempo* *f*

M. *ff* *rit.*

Duke: If you go now, that door is barred to you for

*sfz* *fp* *sfz* *fp* *sfz* *rit.*

*ff* agitato

(passionately)

M. *ev - er!*

Duke *a tempo* *ff* *gridato*  
 (♩. = 104-108) Hey! what's this?

*ff* agitato *a tempo* *ff* *molto appassionato*

M. *f*  
 Am I to have no pride? Am I to be your play - thing,

M. to be used when time hangs heav - y on your hands?

Duke Duke Why, Ma - de -

*pesante*

M. I in your heart must hold first place! If

Duke *leine!*

*fff* *a tempo*

M.  
I'm to step a-side for oth-ers, I'll hold none!  
(very seriously)

Duke  
One oth-er\_ yes! My love, my

Duke  
love for you I've proved a thou - sand ways: all I

*marcatissimo*

Duke  
have is at your feet! But if my

short pause Lento (with feeling) *p*

*ff sfz p espressivo dim.*

*pp*

Duke  
moth-er's trem-bling hand gives me the slight-est sign, I must o-

*ppp* *accel.*

*ppp piu rit. subito cresc. molto ed accel.*

Madeleine (coldly)

Allegro moderato

M. *f* Fare-well! I

Duke bey! *f* Fare - well!

Allegro moderato (♩ = 92)

*sfz a tempo*

*sfz*

*ff* *sfz*

*sfz*

(stamps foot)

*animato*

M. shall not dine a-lone! The first that

Duke (at door) *mf* in tempo The luck - y man will be?

*poco meno*

*animato*

*mf*

*rubato*

*fp*

Allegro

M. comes! No! — The Ba-ron de Fon - tanges! —

Duke (smiling) *p* Good ap-pe-tite!

Allegro (♩ = 92)

*f* *sfz*

*ff*

*ff*



*molto appassionato*  
**Duke** (violently) *ff*  
 Not de Fon-tanges— you'd not do that!  
 (♩. = 84)  
*sfz* *sfz*

**Madeline**  
 (vehemently) *ff* *molto marcato* *ff*  
 I'll dine with de Fon - tanges! and wish him luck  
*sfz* *sfz* *molto marcato* *ff*

*in tempo* (Duke bows regretfully)  
 — when he meets you at dawn!  
*a tempo*  
*ffz* *ff* *sfz poco calando*

(thoroughly chagrined and vexed)  
**Moderato** *f*  
**Duke** *poco rit.* *p* *a tempo* *f*  
 You must do as you will! I will! (exit)  
 (♩. = 76-80)  
*più tranquillo* *poco rit.* *Moderato*  
*p piangendo* *a tempo* *sfz* *ff* *sfz*

(rises and goes to desk, at which

M. *ff* *sfz* *fzp* *tr* *fp*

He calls this love!

she sits to write a letter)

(with change of voice)

M. *mp* *sfz* *fp* *tr* *sfz* *p tranquillo*

A pret-ty love, for-sooth! I'm glad he's gone!— Now, a lit-tle note to Ba-ron de Fon-

(sits down)

[Note: She uses a quill pen, etc., etc.]  
(Pen) (spoken)

(takes fresh sheet)

M. *poco sfz* *p staccatissimo* *p*

tanges. Dear Ba-ron— no!

(♩ = 72)

*poco rit.*

(writes)

*a tempo (quasi parlato)*

M. *poco rit.* *p a tempo*

My dear Mau-rice! I'm here next door to you, and all a-

M. *senza tempo*  
 (spoken) *f*  
 lone. Yes, all a-lone, my friend, but not for long!

M. (writes) *a tempo*  
 Won't you take pit - y on my lone - li-ness? (sweetly)

M. (Pen) (writes) *poco rit.* *p* *portato*  
 and dine with me (She thinks a second or two, trying to make her letter as unpleasant as she can to the Duke, then resumes)

*a tempo* *Poco meno*  
*p* *più rit.*  
*fp*

M. *a tempo* (writes) (While jabbing viciously for ink and looking angrily at the door where the Duke went out, she repeats spitefully) (Pen) *rit.*  
 tête-à-tête? Tête-à-tête!

*Tempo I?*  
*a tempo* *poco accel.* *rit.*

(writes) *a tempo* *più marcato* *portato* (speaks to door) *f*

M. Just you and I, you and I. Come at once. Your (yes, his!)—

*p leggiero* *fp* *sfz* *fp*

(writes) (underscores her signature heavily) (shakes sand over the letter) (dusts it off)

M. Your Ma - deleine. ( $\text{♩} = 88$ )

*poco rit.* *a tempo* *p* *sfz* *8*

(rings bell) (twists letter up)

M. *fff* *f* *tr*

(writing) *in tempo, marcato* (to herself, with vibrant scorn) *f*

M. Mon-sieur le Ba-ron de Fon - tanges. I! — dine a - lone! on

*sfz* *sfz* *sfz*

(Enter Germain)

*in tempo*

M. New Year's day! — Ger-main, this letter, quick! to Ba-ron de Fontanges, next door.

(♩ = 104)

(Germain bows and exit with letter)

(rises, throws out her arms with an exclamation of relief)

M. Ah! —

(♩ = 104)

*f dim.* *molto dim.*

(kisses her hand scornfully towards door)

M. Now we shall see! — *poco accel.*

*pp* *mp* *pppp* *fp* *p* *cresc.* *sfz* *f* *poco rit.*

*poco pesante* *f* *in tempo* (She paces up and down)

M. Good-bye, my good Duke! since you will have it so. (♩ = 100) *poco animato*

*sfz* *sfz* *poco pesante* *f in tempo* *f*

M.

*accel. poco a poco e cresc. possibile*

*ffz ffz ffp*

*f*

M.

*Poco allargando*

*ffz*

M.

*Lento* (♩ = 76-72)  
*ff* (scornfully)

Love! Love! and then re-fuse the sim-plest.

*molto pesante*

*ff* *ffz* *ffp* *f ben tenuto*

M.

(very rhythmically)

thing!— It makes me laugh. Who is the Duke, to re-fuse to dine with me,

*fp* *fp*

M. *ffp* *sfp*

when there are thou - sands who, for such a chance, \_\_\_\_\_ would grov-el at my

M. *ff* *sffp*

feet? Well then, the Duke's loss

M. (coquettishly) *portato*

is the Ba-ron's gain. \_\_\_\_\_

M. (shrugs her shoulders) *animato* (goes to window)

*animato* *p* *leggiero* *fp* *p* *fp*

That's all!

(opens it and looks out)  
Poco più mosso

M.

Chorus behind Scene

SOPRANO

ALTO

TENOR

BASS

(coming nearer)

*p*

La de-ra, tra-la la

Poco più mosso (♩ = 126)  
*tranquillo*

*p*

M.

*f*

Crowds, nois - y crowds!

(quite near)

*f*

Tra-la la la la la la!

la!

Tra-la la la la!

*sempre p*

*sempre p*



M. *f* Bab-ble and laugh! *fp* Poor...

(far off) *p* La li la li ri la,  
[French pronunciation!]

*ff* Ha ha ha ha ha ha ha ha ha!

(nearer) *mf* La de-

The first system of music features a vocal line with lyrics 'Babble and laugh!' and 'Poor...'. The piano accompaniment includes a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of chords. Dynamics include *f* and *fp*. There are also triplets in the piano part.

M. va-cant souls! Crowds! still

(coming nearer) *fp* Tou - re lou - re lou - re!  
[French pronunciation!]

la li la!

*cresc.* Tou - re lou - re lou - re!

ra, tra-la la la!

*fp*

The second system of music continues the vocal line with lyrics 'va-cant souls!', 'Crowds!', and 'still'. The piano accompaniment features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of chords. Dynamics include *fp* and *cresc.*. There are also triplets in the piano part.

M. *crowds!* *Your*

*mp* (further off-stage) *dim.*  
 Tou - re lou - re lou - re tou - re lou - re

(nearer) *p.*  
 la li la li-ri-la!

(further off than 1<sup>st</sup> time) *f*  
 La de-ra tra-la la la!

*sp*

M. (turns from window)  
 bab-ble and laugh-ter of-fends me!

lou!

*ff*  
 La de-ra la la la la!

*ff*  
 La de-ra la la la la!

*f* *cresc. possibile*

(closes window) *rit.* *a tempo* (listens) *p*

M. How glad Fontanges will be! I hear him on the stair.

*sffz* *sffz* *rit.* *a tempo* *poco a poco cresc.* *pp*

(sits, turning her shoulder to the door)

M. I'll not be over-kind at first! (Knock on the door)

*f* (♩ = 92-96)

*mf* *p*

(languidly) *portato* (Enter Germain with letter) (surprised) (takes letter, tears it open and

M. Come in! You? a letter? quick!

*p* *sfz* *sfz* *p* *sfz* *pp* *sfz*

reads with mounting indignation)

(imperiously, to Germain, who bows and exit)  
*ff a tempo*

M. *ff a tempo*  
"Distressed and grieved, im-pos-si-ble to come, I'm din-ing with my moth-" Leave the

*senza tempo*

*a tempo*

*gridato* (tears letter, and throws it down, rising)

M. *ff*  
room! The brute! How could I

*ff poco accel.* *a tempo*

(with change of tone)

M. *f* *p*  
think of ask-ing him! I will not dine a-lone! Where's Di-dier?

*p espress.*

*p* *poco calando* *a tempo* *poco rit.* (plaintively)

M. *p*  
He said he'd call! and he, at least, has always been my friend! I'm

*poco rit.*

*a tempo*

M. hun-gry! Ah! Ni-chette! How  
(Enter Nichette) N. Nichette Ma-dame!

Allegretto comodo (♩. = 80-84)

*pp a tempo* *p grazioso* *fp* *sempre in tempo*

M. (sweetly) nice you look! I'm pleased with you!

N. Thank you, Madame!

*fp* *pp* *fp*

M. You're a good girl, Ni - chette; you shall sit down and

N. Thank you, Madame!

*pp* *p* *p sfz*

M. *(graciously)*  
dine\_ with me! Sit down!

N. *(quickly)*  
My La-dy\_ My Lady\_ but you promised, this af-ter-

*fp p p*

M. Why, what have you to do? \_

N. noon and evening I'd be free! \_ My La- dy knows \_

*fp scherzando*

M. How should I?

N. *Poco meno*  
On New Year's day I al- ways dine at

*p espress.*

*Animato*  
(with a movement of impatience)

M. *f* You too? ab - surd! To - day you dine with

N. home.

*Animato*

*fp*

M. me.

N. *sempre agitato* Ma - dame, my mother would be so dis - tressed did

*agitato*

*fp*

*sfz*

M. *a tempo* (sternly) *f* And if I

N. *pesante* *f* I not dine at home on New Year's day, 'twould bring ill luck!

*sfz*

M. or - der'd you to dine with me?

N. *Tranquillo*  
Madame, there'd be but one thing

*f* *sfz* *fp*

M. And that?

N. I could do\_ (hesitatingly) *a tempo*  
Re - sign, Madame!

*poco accel.* *f* *ff* *poco meno* *mf* *a tempo* *p*

M. *Molto agitato*  
Enough you're dis - charged! —

N. (distressed)  
Ma-

*Molto agitato* (♩. = 120)

*molto cresc. ed accel.* *ff* *ffp* *sfzp*



M. *Is this your gra-ti-tude?— You, whom from sheer*

N. *dame! you don't mean it?*

*sempre p*

M. *pit-y I em-ployed, you to re-fuse to dine with me? Be-*

*cresc. molto*

M. *gone! Nichette (imploringly) Well,*

N. *Ma-dame, one word!*

*ff sfz ffp fp*

M. *shall I sum-mon lack-eyes here to throw you out? (almost gasping for breath) Mon*

*ff riten. ff ff*

M. *Dieu!* the air is sti - fling - 'tis those

The first system of music consists of a vocal line (M.) and a piano accompaniment. The vocal line has lyrics: "Dieu! the air is sti - fling - 'tis those". The piano accompaniment is written in two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The key signature has two sharps (F# and C#).

M. flow'rs! *ff* Out with them all!

N. *f* At

The second system of music features two vocal lines (M. and N.) and piano accompaniment. The vocal line M. has lyrics: "flow'rs! Out with them all!". The vocal line N. has lyrics: "At". The piano accompaniment continues with chords and a rhythmic accompaniment. The key signature remains two sharps.

(she picks up some flowers to throw them out)

N. once, Ma-dame!

The third system of music features a vocal line (N.) and piano accompaniment. The vocal line has lyrics: "(she picks up some flowers to throw them out) once, Ma-dame!". The piano accompaniment includes triplets in both hands. The key signature remains two sharps.

**Madeleine**  
(ringing bell violently)

M. (Bell)

The fourth system of music features a vocal line (M.) and piano accompaniment. The vocal line has lyrics: "(Bell)". The piano accompaniment is written in two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The key signature has two sharps.

M. *ff*  
With half a hundred lazy rogues whose

*ffz* *tr* *fp*

M. *a tempo portato* (Steward, Germain and other servants rush in)  
wage I pay, not one to wait on me!

*tr* *a tempo cresc.* *sfz* *ff*

M. (fiercely indicating window) *ff meno* *a tempo*  
Out in the street with all these flow'rs, at

*ff feroce* *ffp meno*

M. (Servants throw flowers out of window) *meno*  
once! Now leave the window o-pen, so that I catch my death of

*ff* *ffp* *meno*

M. *a tempo* cold! *ff* *meno* Oh! I am served disgraceful-ly! *a tempo*

N. (Servant shuts window hastily) Nichette *ff* Ma -

*ff* *a tempo* *ffp* *meno* *a tempo*

M. *a tempo* Si - - lence! How dare you in - ter -

N. dame!

*ff* *ffp* *meno*

M. *Animato* (The servants stand around, awkward and embarrassed, while Madeleine rages up and down the room) (She is now in a violent passion)

rupt! (♩. = 120)

*ff* *sfz* *sfz* *sfz*

M. (♩. = 108) I'll rid my house of all the la - - zy crew -

*f* *mf* *ffp*

(stopping suddenly before coachman) *ff* You! \_\_\_\_\_  
 (Coachman bows, knuckling his forehead sheepishly) you call your-self my coach-man, I be-lieve! \_\_\_\_\_

M. \_\_\_\_\_ *f* A pret-ty one, in -

M. deed! \_\_\_\_\_ There's not a mo - ment \_\_\_\_\_ I'm not in fear \_\_\_\_\_ of

M. *ff* death! \_\_\_\_\_  
 C. \_\_\_\_\_ **Coachman (mortified)**  
 In fear of death?

L'istesso tempo (♩ = 108)

M. Answer me not! Be-gone! You're all dis-charged!

*sfp incalzando sfp sfz sfz sfz sfz sfz sfz*

M. Be - gone!

*ff*

(Exeunt servants, leaving Madeleine alone)

M. *ff* The

(♩ = 112)

M. *drammaticamente* world's \_\_\_\_\_ a - gainst me! *(hysterically)* all \_\_\_\_\_ con - spire!

*sfffz sfffz sffz sffz sffz*

M. *fff* Why was I ev - - er born? Grave (flings herself on sofa)

feroce *fff* *fffz* *fffz* *fffz* *fffz* *fffz* *fff* *tutta forza*

*poco a poco dim.* *poco a poco calando* *più dim.* *p* *pp* *cresc.*

(Enter Didier, bearing picture under his arm)

Moderato (un poco maestoso)

Didier

(compliments himself into the room)

D. *f* > *f* > *f* >

En - ter the paint - er Di - dier, un - an - nounced!

*a tempo* (♩ = 100)

*a tempo*

*sfz*

*f*

*f*

(At his first words Madeleine turns aside and tries to dry her tears and conceal her emotion. Didier at

Poco meno

D.

Good-morrow, Made-leine, my dear! — I've brought your moth-er's

*fp*

*mf*

*mf*

first is is too occupied to notice it)

(unwrapping picture)

*mp*

D.

pic - ture, as you wished. (♩ = 88) With-

*mp*

*p molto tranquillo* *poco rit.*

*fp*

D.

out un-du-ly flat-ter-ing my-self, I think I have re - stored it \_\_\_\_\_ pret-ty well.

*pp*

*pp*



(looks admiringly at the picture) *Andante espressivo*

A good, true face; kind, —

*poco rit.*  $\text{♩} = 44$

*p dim.* *pp* *pp molto tranquillo*

*Poco animato*  $\text{♩} = 76$

— sweet and woman-ly. Ah, Madeleine! 'tis ea-sy seen how

*p >*

*pp*

honest-ly you come by your good looks. — Your

*p >* *pp* *pp*

*mf* *poco rit.*

*più rit.* *meno* (puts picture on table with a sigh)

moth-er was a dear!  $\text{♩} = 46-44$

*pp più rit.* *pp meno* *ppp* *più rit.* *pppp*

(takes orange out of his pocket)

(approaches Madeleine with a low bow)

D. *Tempo giusto (come sopra)* *Poco meno* *poco pesante*

D. *a tempo* *Poco animato*

By the way! Con-form-ing to the cus-tom of the day, — this lit - tle

M. *Più mosso* *Madeleine*

(with complete change of tone as he sees her face) No, no, no,

D. gift, with ev-'ry New Year's wish. What, cry-ing? Made - leine!

*Più mosso*

M. no!

(His attitude towards her is that of a big brother) *sempre in tempo*

D. No, no? tut, tut! yes, yes! Tears, on New Year's day? — Why, this won't do! What is it, Madeleine?

*poco meno*

M. No - thing at all!

(imitating her)

D. No - thing at all! Why, lit - tle girls don't cry for that!

*animato*

*poco meno*

*p cresc.*

(after a pause) *p* *meno mosso* *poco animato*

M. I as - sure you, Monsieur Di - dier - (astonished)

D. Come and con - fess to me! Monsieur Di -

*a tempo* *f* *meno mosso* *poco animato*

*sfz* *meno mosso* *poco animato*

D. dier - ! has it come to that?

*sfz* *fp* *sfz* *Molto meno ed espressivo*

*Più tranquillo*

*pp* *molto rit.*

Molto moderato (♩ = 69-72)

Didier (with great tenderness)

D. Why, Ma-de - leine, have you for - got - ten our old shab-by house

D. there on the first floor (count-ing from the roof), the two bare at-tics? In

(♩ = 60)

D. one of them a young girl sang her scales, ac - com - pa - ny - ing - her -

(imitates piano-playing)

D. self on an old piano lacking sever-al teeth. In the

*p* *molto tranquillo* *pp*

*sfz* *p*

D. *pp*

oth - er room a hun - gry lad daubed at a bat - ter'd ea - sel all day.

D. *pp* *pp poco meno*

The two be - came fast friends, true friends,

*pp subito* *sentito* *pp* *poco meno*

Tempo I<sup>o</sup>

D. *p*

U - nit - ed — by the com - mon bonds of hun - ger and am - bi - tion. — No

*p a tempo*

D. *pp*

cost - ly presents could they ex - change, but as critics comparing their works — the

Più tranquillo

D. *pp* *p*

girl would say, "Your sky lacks depth;" the paint-er re-ply: "Your C's too high!" Then

D. *p* (very short pause)

both would laugh, and each con-vince the oth-er, and

*stacc.* *p*

D. *pp* *poco a poco più tranquillo* *mp*

whis-per-ing, sure of sym-pa-thy, of high am-bi-tion - to -

*pp subito* *mf* *pp*

D. *più dim.* *ppp*

geth-er build their cas-tles in the air.

*mp* *pp* *ppp*

*a tempo* *molto tranquillo* *pp* *ppp*

D. *4*  
The shabby lit-tle house is stand-ing still; has it out - last -

*molto tranquillo* *pp* *ppp dolciss.*

*a tempo*

D. - ed then our friend - ship?

*lusingando* *poco animando*

**Poco animato**  
**Madeleine**

M. Oh, my friend! I am ashamed, it is so

D. There, there! — con-fide in your big brother, will you not?

*Poco animato* *fp*

M. sil-ly, child-ish! Well then,

D. (soothingly) *più tranquillo* *rit.* Come, come, come!

*un poco incalzando* *espress.* *più tranquillo* *fp* *rit.* *pp*

Allegro moderato

M. *p.*  
 All morning gifts have rained on me - I felt as tho' I were a  
 (solemnly)

D. Too bad! go on!

Allegro moderato (♩ = 120)

*fp*

M. *poco rit.* *attacca*  
 queen in - deed. But

D. (as before) *poco rit.*

No sym-pathy, so far.

*fp* *poco rit.* *attacca*

Poco meno

M. *p.*  
 no one wished to dine with me, not one! E-ven my maid re-fused.

(♩ = 104) *poco a poco più agitato*

M. *cresc. molto* *Meno*  
 From one and all the ver-y same ex-cuse! They

*cresc. molto* *molto cresc.*



*mosso*

M. had to dine at home, ——— their fam - i - lies ex - pect - ed them,

(♩ = 76)

*fp* *fp* *fp* *fp* *fp*

*con dolore*

M. while I am all a - lone, ——— heart-wear-y ——— with my lonesome-ness.

(♩ = 69)

*fp* *fp* *sfz*

M. *p*

D. Didier *p, a tempo* Dear

Poor — Ma - de - leine!

*Poco meno*

*p* *espress.* *poco rit.*

(points to table)

M. Di - dier, I hard-ly dare in - vite ——— I see!

D. I'd not have wait-ed to be asked, but ——— I dine with-

*sempre in tempo*

Animato  
(laughing mournfully)

*a tempo*

M. *fp*  
Hush! I know what you would say! I'll not de-tain you here; fare-

(♩ = 88)

*fp* *p* *fp*

M. well, my friend!  
(with much warmth)

D. Oh, come! I can't leave you like this! I must go- yet- I have it!

*mf* (hesitates) *f* *poco meno*

*f* *mf* *poco meno*

Allegretto molto moderato

D. Why, of course- the ver-y thing! you dine with us!

(♩ = 92)

*mf* *grazioso* *fp*

M. I, with your fam-i - ly? You mean it?

D. Poor fare, but you'll forgive, so come a - long! Come!

(♩ = 72)

*fp* *fp*

M. *Too plain?*

D. Cer - tain-ly; but wait! That dress will nev-er do. No, no! not plain e -

*a tempo*

D. *p* nough. Bor-row from your maid a sim-ple dress; 'twill fit much bet-ter in our lit-tle

D. *in tempo* home. (♩ = 92) *scherzando* I'll tell my moth-er you're a

*cresc. molto*

*p*

D. *p* sew-ing-girl who earns twelve sous a day: *f* your wel-come *sfz*

Madeleine (quickly)

M. *s*  
I ac-cept!

D. *ff*  
then is sure.

*ff* *poco pesante* *ff* *Tempo giusto*

M. (after short pause) *Moderato* (rings a bell) *p* (quickly) *p*  
Ni - chette! Ni - chette! Oh, I for-got;

D. *lunga* *fp*

M. (pointing to table)  
I bid her leavel Be-cause *poco rit.*

D. *poco meno*  
Didier Ni-chette dis-charged? and why? I un-der-

*Moderato*  
(smiling)

D. *p*  
stand!

(Nichette enters; her eyes show traces of tears. She carries a handbag.)

*p* *poco a poco rall.*

*meno*  
**Nichette** (sadly) *mp*  
 My La - dy, I have come to say good - bye. **Didier**  
 Ma - dame re -

**Madeleine** (kindly) *mf*  
 It is, Ni -  
 My La - dy, is this true? (dropping basket and clasp - ing Madeleine's hands)  
 lents, Ni - chette, you're not dis - charged.

*Animato*  
*f sf: p*  
*fp*

*4*  
 chette! con - tin - ue as my maid. (kissing Madeleine's hand)  
 Ma - dame, — could I but prove my gra - ti - tude —

*p*

*parlando*  
 You can, by lend - ing me a frock. **Nay, nay, the ver - y sim - plet!**  
 Of mine? a frock of mine, the ver - y best!

*attacca*

Moderato

M. M. N. Then  
 They're in this handbag, ev-'ry frock that I own; choose for yourself!  
 Moderato (♩ = 80)  
 fp poco accel. attacca

Allegro (gaily to Nichette)

M. M. come, and help me dress!  
 (♩ = 120) 8<sup>va</sup> (come sopra)  
 fp fp

(to Didier)

M. M. Just a few min-utes, Di-dier, I'll not let you wait long.  
 8<sup>va</sup> fp fp

Didier cresc.

D. D. There, run a - long; I will a - muse my-self.  
 8<sup>va</sup> 5<sup>va</sup>  
 fp 3<sup>rd</sup> cresc. fp cresc.

(Madeleine and Nichette run off with basket)

*poco rall. e dim.* *pp*

Didier (alone) *Molto tranquillo*

D. *p* Poor child! for child she is and ev-er

*Lento* (♩ = 46) *pp* (♩ = 66-63)

*allargando*

D. *animando* will be;— Court-ed, ca-ressed, en-vied by all, and yet— a crum-pled rose - - leaf

*Meno pp*

*animando e cresc.* *Meno pp poco rit.*

D. *piu rit.* caus-es this to do!— *p* How old it makes me feel, and how big-

*a tempo, animato* (♩ = 69)

*piu rit.* *fp*

D. *p*  
 broth-er-ly, — to find, — with all her won-der-ful suc-cess, so

D. *f*  
 small a thing will stir her to the depths. — Suc - cess!

*p* *poco allargando* *f* *f* *largamente*

D. *f* *poco agitato*  
 The mock-ing phan-tom we pur - sue!

*sfz* *sfz* *poco agitato* *f* *sfz* *sfz*

D. *allargando* *p* *pp piu rit.*  
 — "Come, faint heart, come! — for I am Hap-pi-ness!"

*f dim.* *p* *pp piu rit.* *perdendosi*



*animato* *f* *poco rit.* *pesante*

D. *f* *poco rit.* *pesante*

And when we grasp it, lo! we find too oft the joy has lain in the pur-

*animato* *f* *poco rit.* *pesante*

*molto rit.* *p a tempo*

D. *fp* *fp molto rit.* *p* *a tempo* *pp tranquillo*

suit, and hap-pi-ness is just as far a-way.

*fp* *fp molto rit.* *p* *a tempo* *pp tranquillo*

(clock strikes 4)

*Poco animato* (looks towards the door)

D. *ppp* *mp* *p*

So late! I hope she'll not be long.

*ppp* *mp* *p* (♩ = 104)

D. *p*

I won-der if my ask-ing her were wise?

*p*

(He ponders) Allegretto moderato

D. *p* How will she like our hum-ble lit-tle home and sim-ple ways?

*pp* *poco rit.* *p* *a tempo* *semplice* *p*

D. Well, 'tis too late now; I've act-ed for the best. I will

*poco meno* *a tempo*

*poco rit.* *p* *a tempo*

D. warn Ma-de-leine, for, af-ter all, her heart is gold!

*cresc. ed animando* *meno*

*p* *cresc.* *allargando* *ff largamente*

*molto cresc. ff*

D. She's loy-al to the core. Ah, here she

*rit.* *animato*

*poco affrettando* *rit.* *p* *animato*

Madeleine (courtesying)

M. You see, I was not  
 D. comes!

*Allegro moderato* (♩ = 120)  
*p cresc.*  
*fp*

Nichette (in real admiration)

M. long. Ma-dame looks beau - ti - ful!  
 N. She does, in -

*p*  
*pp*

Madeleine (smiling, to Nichette)

M. There, run a - long!  
 D. deed!

(♩ = 96) *a tempo*  
*p tranquillo*  
*Poco animato*  
*fp cresc.*

(as Nichette is going)

M. Go to your fam-i - ly\_ and, by the way, tell all the ser-vants they are not dis -

*marcato*  
*f poco rit.*  
*p*  
*sfz*  
*poco rit.*

M. charged! (delighted) Dou-ble for all,  
 N. *Nichette* Ma-dame! and the dou-ble sal-a-ry?

*a tempo sfz p p fp f*

M. com-menc-ing with to-day! (Nichette courtesies joyfully and exit quickly)

*ff a tempo tranquillo p fp*

M. Well, Di-dier, dost think that I shall pass?  
 D. Didier  
 It takes me back to

*poco meno poco rit. poco accel. con moto a tempo (♩ = 112) p*

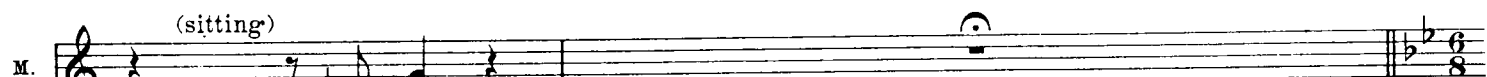
M. We'll walk; 'twill be a change for me.  
 D. child-hood but to look at you. No

*p cresc. dim. p!*

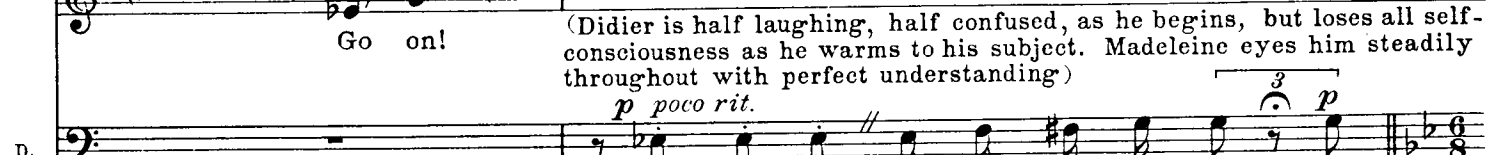
M. 

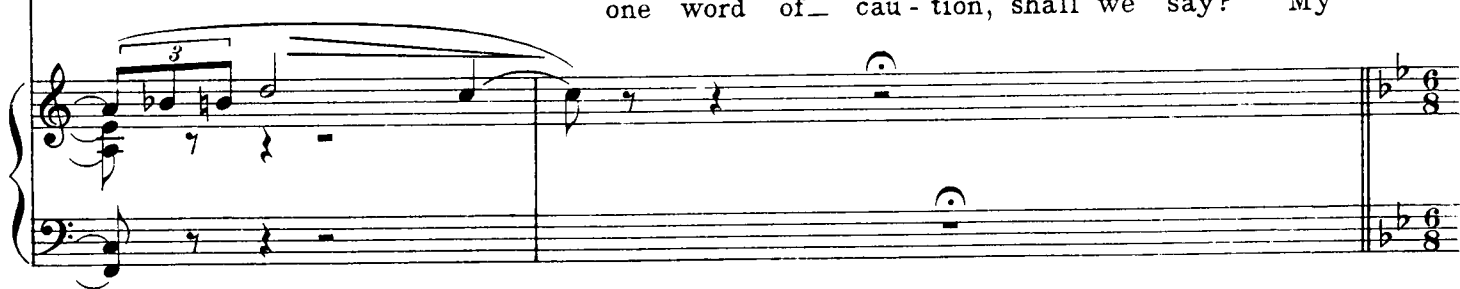
D.  *p* *poco rit.* *p*  
 nov-el-ty for me! — But, ere we go, one word—



M.  (sitting)  
 Go on!

(Didier is half laughing, half confused, as he begins, but loses all self-consciousness as he warms to his subject. Madeleine eyes him steadily throughout with perfect understanding)

D.  *p poco rit.* *p*  
 one word of cau-tion, shall we say? My

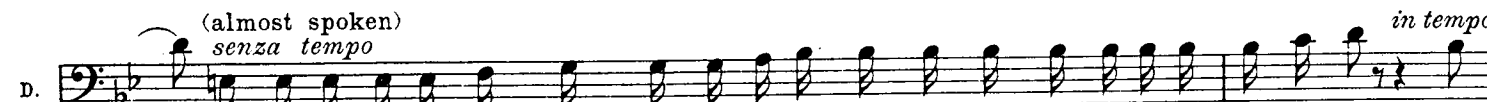


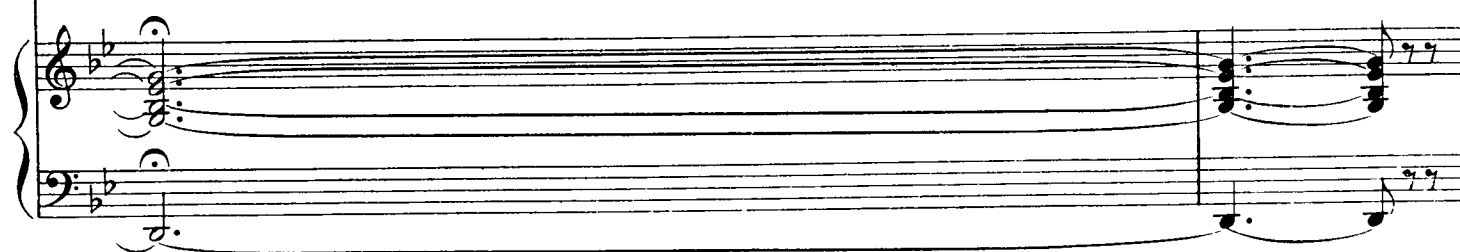
Moderato (♩ = 72) *p sempre*

D.  *p*  
 par-ents both are old, — and sad-ly o-ver-fond, I fear, of me;—



(almost spoken) *senza tempo* *in tempo*

D.  *senza tempo*  
 — deep de-vot-ed in their hearts the one i-dea, that I'm the mod-el to all oth-er sons. You



D. *pp*  
 will hear more of me, — my tal-ents, my fame— such fame! I

D. *f a tempo* *p*  
 pray you, bear with it! They are but sim - ple peas-ants, and live the

D. *poco rit.* *p a tempo* *p sempre*  
 sim - plest kind of life. — The din - ner you will have — is

D. *piu f*  
 plain as plain can be, and yet, 'twould grieve them did not your ap-pe-tite keep

D. *p* *senza tempo* *a tempo*  
 pace with their de - sire — to please. Our ways are laugh-a-ble, per-haps, and yet I

*poco rit.*

D. know you will not laugh till af-ter-wards.

*a tempo* *poco rit.*

*poco rit.* *a tempo* *mf* *molto espress.* *f*

M. Madeleine (not moving)

in tempo Moderato You are in earnest, then, you really

D. I have prepared you for the worst, so let us go!\_\_\_\_\_

(♩ = 92)

*f* *a tempo* *sfz*

M. (She rises)

mean to take me to your home?

D. Most cer-tain-ly, of course!

*sfz* *sfz* *sffz* *poco meno* *p in tempo*

M. (takes his hand) *p* (sits again) *p*

I thank you, dear old friend... I am quite sat-is-fied. *animato*

D. Why\_what? You'll sure-ly come?

*p* *pp* *animato*

M. *p* *in tempo* *p*

(♩ = 88) *meno* No, Di-dier! 'twould not be fair to them; I could not

*poco sfz* *pp* *pp in tempo* *p*

M. *senza tempo* *ten.* *rit.*

self-ish-ly in-trude on them. Still less could I con-sent that you de-ceive them as to who I

*pp*

M. *poco animato* (with much warmth)

*am:* but none the less I'm grate-ful from my heart. You've proved to

*a tempo p* *poco animato* *p cresc.*

M. *mf dim.*

me, I'm not for-sak - en quite. Good - bye, big broth-er!

*a tempo* *p espress.* *poco sfz* *dim.*

*poco accel.*

M. (She rises and holds out her hand) (Didier embraces her)

I'll dine at home. *poco animando* *f* *allargando ff*

*molto cresc.* *f* *ff*



*Meno* (with great warmth) *ten.*  
 Didier *ff*

You have a heart of gold!

*Meno* *ffp* *f allargando*  $\text{♩} = 76$

*mf* *p* (struggling with his emotion)

I know now, you are right. Why see, when I came in, 'twas

*ffp* *pp tranquillo*

*poco rit.* *accel.* *poco meno*

you who wept, *a tempo* while now I scarce-ly know how to keep back my

*fp* *poco rit.* *accel.* *poco meno*

(wipes his eyes with his sleeve, struggling with emotion) *animato*

tears. *targamente* And when I

*f* *ff*  $\text{♩} = 100$  *animato subito*

*ff* *molto cresc. ed accel.*

weep, I do not look my best! Good -

*ff* *ff*

*pesante*

(Exit hastily)

D.

bye!

(♩ = 76)

(♩ = 108)

*ff*

*animando*

*più animando*

*ff*

*Meno*

*molto dim.*

*p*

Madeleine

Dear Di-dier! the brave, true soul! He makes me feel a - shamed

*pp*

*più tranquillo*

*pp dim.*

M.

*rit.*

*a tempo*

*marcato*

— that I could find it in my heart to treat poor François so! But he'll come

*rit.*

*a tempo*

*psf*

*più rit.*

*pp*

(goes to table where her mother's portrait is)

back he loves me, too!

*Più lento*

(♩ = 60)

*ancor più lento*

*ppp*

*p in tempo*

*pp*

*ppp*

(picks up portrait) *Lento espressivo* *pp* (kisses portrait; then)

M. *Dear moth-er!*

*pp*

takes it to dining-table, puts it there and sits opposite) (surprised) >

M. *Ni-chette! What brings you here?*

N. *Nichette* (enters hurriedly) *f* *sempre in tempo* (hastily)

*Ma-dame!* *I've*

*Allegretto moderato* (♩ = 84) *p cresc.* *f*

M. *told my moth-er ev-'ry-thing, and she per-mits me to come back and dine\_ with*

N. *p* *p grazioso*

(sweetly) *Meno*

M. *Thank you, my child;\_ I will not spoil your fête. Re-*

N. *you!*

*fp* *p*

M. turn\_ and dine\_ at home. \_\_\_\_\_

N. *p marcato*  
And leave you here a - lone?

Meno (♩ = 63-66)  
*espress.* *più dim. e calando*

M. I'm not a-lone: \_\_\_\_\_ Go, child!

Molto moderato (♩ = 69)  
*pp* *pp*

M. (Exit Nichette reluctantly)  
No, not a - lone! \_\_\_\_\_

*ppp* *sempre più tranquillo* *poco cresc.*

M. (she bends her head) *morendo* *lento espressivo*  
I, too, dine with my moth - er! \_\_\_\_\_

*più rit.* *lento espress. (♩ = 46)*  
*ppp* *sempre dolcissimo*

Bells (off-stage) *pp molto rit.* (A ray of the setting sun strikes through the window and lights up the face of the portrait)

B. *molto rit.* *a tempo* (♩ = 42)

*molto rit.* (Madeleine folds her hands)

B. *molto rit.* *a tempo* *poco a poco rall.* *ppp sempre e tranquillo* (♩ = 66)

*Poco meno lento* (♩ = 66)

B. *pp morendo*

B. *ppp* (The curtain falls slowly)

