

# Peter Ibbetson

Lyric Drama in Three Acts

(NINE SCENES)

*From the Novel by George du Maurier*

LIBRETTO BY

CONSTANCE COLLIER AND DEEMS TAYLOR

MUSIC BY

DEEMS TAYLOR

Opus 20



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“Peter Ibbetson” was written as the result of a commission given the composer by the Metropolitan Opera Company, New York, Giulio Gatti-Casazza, General Manager.

# Peter Ibbetson

## CAST OF CHARACTERS

PETER IBBETSON	/ / / / / / / / / / / / / / / / / /	Tenor
COLONEL IBBETSON, his uncle	/ / / / / / / / / / / / / / / / / /	Baritone
MARY, DUCHESS OF TOWERS	/ / / / / / / / / / / / / / / / / /	Soprano
MRS. DEANE	/ / / / / / / / / / / / / / / / / /	Mezzo-Soprano
MRS. GLYN, her mother	/ / / / / / / / / / / / / / / / / /	Contralto
ACHILLE, proprietor of "La Tête Noire"	/ / / / / / / / / / / / / / / / / /	Tenor
MAJOR DUQUESNOIS	/ / / / / / / / / / / / / / / / / /	Bass
THE CHAPLAIN OF NEWGATE PRISON	/ / / / / / / / / / / / / / / / / /	Bass
CHARLIE PLUNKETT	/ / / / / / / / / / / / / / / / / /	Tenor
GUY MAINWARING	/ / / / / / / / / / / / / / / / / /	Baritone
A FOOTMAN	/ / / / / / / / / / / / / / / / / /	Tenor
DIANA VIVASH	/ / / / / / / / / / / / / / / / / /	Soprano
MADGE PLUNKETT	/ / / / / / / / / / / / / / / / / /	Mezzo-Soprano
VICTORINE	/ / / / / / / / / / / / / / / / / /	Soprano
A SISTER OF CHARITY	/ / / / / / / / / / / / / / / / / /	Mezzo-Soprano
MANSERVANT	/ / / / / / / / / / / / / / / / / /	Baritone
THE PRISON GOVERNOR	/ / / / / / / / / / / / / / / / / /	Baritone
A TURNKEY	/ / / / / / / / / / / / / / / / / /	Baritone

### *The People of the Dream*

PASQUIER DE LA MARIÈRE, Peter's father	/ / / / / / / / / / / / / / / / / /	Baritone
MARIE PASQUIER, Peter's mother	/ / / / / / / / / / / / / / / / / /	Soprano
MADAME SERASKIER	/ / / / / / / / / / / / / / / / / /	Soprano
MIMSEY SERASKIER		
GOGO PASQUIER		

Guests, Servants, the Warden, the Prison Doctor, etc.

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### *Time and Place*

England and France, during Nineteenth Century





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To  
WALTER DAMROSCH



# PETER IBBETSON

## Lyric Drama in Three Acts

DEEMS TAYLOR  
Op. 20

Introduction  
Molto vivace (♩. = 80)

### Act I

Piano

The musical score consists of five systems of piano accompaniment. Each system is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Molto vivace' with a quarter note equal to 80 beats per minute. The score begins with a piano (p) dynamic and a forte (f) dynamic. The music features a rhythmic bass line with chords and a melodic line in the right hand. The score concludes with a fermata over the final chord.

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1

8

*mf* *cresc.*

8

*ff*

*Rea.*

2

*sempre ff* *slentando*

[Orchestra behind the scenes]

*mf*

[Curtain]

*mf*

[The curtain rises upon the drawing-room of an English country house in the year 1855. A large, square room, elegantly furnished in the prevailing mode of the period.]

[A ball is in progress, and the room is crowded, some of the guests waltzing in and out of the room through the large doorways at right and left, toward the back; others are seated conversing. Near

3 *Molto moderato* Mrs. Deane

Colonel Ibbetson Thank you,

*Tempo di Valzer (una battuta per misura)* Dear la-dy, shall we dance?

*Molto moderato* ( $\text{♩} = 56$ )

the front, at the spectator's right, is a table holding a punch bowl and glasses. Around this is a group, including Madge Plunkett, Guy Mainwaring, Charlie Plunkett, and Diana Vivash. On the opposite side of the room is a settee, on which are seated Mrs. Deane and Colonel Ibbetson.]

rs. I'd rather rest a-while. No,

ol. But I im-plore you... I in - sist!

Mrs. D. *tru - ly. There are others yet to come. I must be here to*

Col.

The first system of music includes three staves. The top staff is for Mrs. D., with lyrics: "tru - ly. There are others yet to come. I must be here to". The middle staff is for Col., which is mostly empty. The bottom two staves are for piano accompaniment, with a dynamic marking of *mp* (mezzo-piano) in the right hand.

Mrs. D. *greet them.*

Col. *Grant me but a moment, then... a - lone; — That I may tell you,*

The second system of music includes three staves. The top staff is for Mrs. D., with lyrics: "greet them.". The middle staff is for Col., with lyrics: "Grant me but a moment, then... a - lone; — That I may tell you,". The bottom two staves are for piano accompaniment, with a dynamic marking of *p* (piano) in the right hand.



Molto più mosso

Soprano: *ma bien-ai-mé - e, What you al-read - y know! \_\_\_\_\_*

[He seiz-

The first system of music features a vocal line for the soprano and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "ma bien-ai-mé - e, What you al-read - y know!". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. A fermata is placed over the final note of the vocal line. The tempo marking "Molto più mosso" is positioned above the piano accompaniment.

[Mrs. Deane angrily]

Soprano: *es her hand and kisses it.] Colonel Ib-betson! I beg of you!*

The second system of music continues the vocal and piano parts. The soprano line has the lyrics "es her hand and kisses it.] Colonel Ib-betson! I beg of you!". The piano accompaniment features a treble and bass clef with complex chordal textures. A fermata is placed over the final note of the vocal line. The tempo marking "Molto più mosso" is repeated above the piano accompaniment.

[Snatching away her hand] [She rises hastily, and goes over to the group by the punch table.]

Soprano: *You for - get your-self! [He follows her]*

Bass: *For - give me...*

The third system of music features a vocal line for the soprano and a piano accompaniment. The soprano line has the lyrics "You for - get your-self! [He follows her]". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. A fermata is placed over the final note of the vocal line. The tempo marking "Molto più mosso" is repeated above the piano accompaniment.

[Her mother, Mrs. Glyn, has entered and seeing the Colonel, rushes over to him.]

Come prima  
5 Mrs. Glyn

Ah! Dear Colo-nel Ib-bet - son!

Come prima  
trm mp

rs.  
g.

How are you? And your  
Colonel Ibbetson [Stopping] [He looks after Mrs. Deane]

Well, Ma-dame, je vous remercie.

trm p

Mrs. G. neph - ew... where is he? *[Recovering himself]*

Col. Oh... your

*cresc.*

Mrs. G. Your neph - ew, Pe - ter Ib - betson... Is

Col. pardon?

*mf*

6

S. he not here?\_ [with a shrug]

1. Here? Some-where, hiding in a

This system contains the first two vocal lines and the piano accompaniment. The vocal line for the soprano (S.) begins with the lyrics "he not here?" followed by a breath mark and the instruction "[with a shrug]". The vocal line for the first voice (1.) begins with the lyrics "Here? Some-where, hiding in a". The piano accompaniment consists of a right-hand part with a complex melodic line and a left-hand part with block chords. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

S. Not like you, \_\_\_\_\_ dear

1. cor-ner!

cresc. mf

This system contains the second two vocal lines and the piano accompaniment. The vocal line for the soprano (S.) continues with the lyrics "Not like you, \_\_\_\_\_ dear". The vocal line for the first voice (1.) continues with the lyrics "cor-ner!". The piano accompaniment continues with the right-hand part and left-hand part. The key signature remains two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include "cresc." and "mf".

## Madge Plunkett [in the group by the punch table.]

[Taps him with her fan. Both laugh.  
They sit, and continue to converse.]

What a

Colo - nel!

*pochiss. rall. a tempo*

M.

love - ly ball!

Mrs. Deane [who has joined the group]

You think so? Thank you,  
Charlie Plunkett

Simp - ly

## Diana Vivash

And all such charm-ing people.

per - fect.

Ch.P. **Guy Mainwaring**

A great suc - cess.

## 7 Mrs. Deane

Madge Colo - nel Ib-betson?

All, that is, ex - cepting...

*mf*

*p*

*r.h.*

*l.h.*

Irs.  
D.

M.

Yes. He is o - dious!  
Diana  
Sim - ply hate-ful! Guy  
Why do you

*cresc.* *f* *dim.* *p*

Irs.  
D.

G.

My mother... likes him.  
have him here? His

*poco accel.* *cresc.* *mf*

## Diana

G.

Al-ways quoting bits and scraps of  
ways are so af - fect-ed!

*a tempo*

*mf* *f*

## Mrs. Deane

D.

He  
French.  
Charlie  
And his own bad po-et-ry!



8

Mrs. D. spoke of reading some to-night. Diana Any-thing but

C. Oh, spare— Guy us! Not in French!

*mf* *cresc.*

[laughing]

Mrs. D. Stop! You ask too much!

D. that! Madge Have mer - cy!

*accel.* *f accel.*

[The waltz ends. The dancers promenade]

Mrs. Glyn [To Colonel Ibbetson]

Indeed, my daughter loves to hear you! She tru-ly does!

Colonel Ibbetson

Vraiment?

Fl.

mp

Col. [To Mrs. Deane]

I can scarce believe it. Let me ask her.

*trm*

*f*

Andante mosso (♩ = 96)

Col. Dear la-dy, your moth-er tells me, You are a-bout to ask me to recite. Can this be

Mrs. Deane [*in alarm*]

Oh, no, Colonel! I would not trouble you.

Col. so? No trou-ble at

Mrs. D.

Mrs. Glyn Oh, thank you, Colonel!

Col. all, dear la-dy. A-lors, what shall it

Mrs. D. *Oh, réal-ly... You are much too kind... An - oth-er time... per -*

Mrs. G. *[vexed]*

Col. *be? An -*

*f accel.*

Mrs. D. *[Resigned]*  
*haps... Ver-y well, Mama. Thank you, Colonel.*

Mrs. G. *My dear!*

Col. *oth - er time? [He bows]*

*rit. p*

Mrs. Glyn *[To the guests, who stop talking and look up inquiringly]*  
*My friends! Qui-et, please, ev-'ry-one!*

*sf fp a tempo*

Mrs. G.

Dear Colonel Ib-betson has gracious-ly consent-ed To read us a po-em...

*p*

Mrs. G.

[*There is a polite stir*] [to the Colonel]

Something new! It is call'd... Dear friend, what

*p*

11

Mrs. G.

is the po-em call'd?  
Colonel Ibbetson [*with a meaning glance at Mrs. Deane.*]  
I call it: "La Bien - ai -

*mf meno* *p* *rall. colla voce*

Andante moderato

Charlie Plunkett [*sotto voce*]

I knew it!

Guy Mainwaring [*same*]

It would be French, of course!

Col.

*mé - e''*  
Andante moderato (♩ = 76)

*mf*

Mrs. Glyn [*glaring*]

[*The guests are*

Shh!

*f*  
*mp rall. tr.*

*silent. Colonel Ibbetson, drawing a paper from his pocket, takes the centre of the room.*

*mf* *a tempo*

12 *Red.*  
Colonel Ibbetson *mp*

\* *Red.*

*Si vous croyez que je vais*

*mp dolce*

\* *Red.*

\* *Red.*

\*

Col. *dir - e Qui j'ose ai-*

*Ped. \* Ped. \* con pedale, simile*

Col. *mer,*

*mf*

Col. *Je ne sau - rais, pour un em -*

*p cresc.*

Col. *pir - e, Vous la nom-mer.*

*f mp rall.*

Più mosso

Col. *Je fais ce que sa fan-tai-si - e Veut*

*dim.* *p*

Col. *m'or - don - ner, - Et je puis, s'il - lui faut ma*

*marcato* *mf*

Col. *vi - e, La lui don -*

*f* *molto dim.* *p allargando*

*Ad.* \*

Tempo primo

Col. *ner. Du*

*mp* *dim.*



## Più mosso

Col. *mal* qu'une a - mour ign - or - é - e Nous fait —

Col. — souf - frir, J'en por - te l'à - me dé - chi -

*allarg.*

## Tempo primo

Col. ré - e, Jus — qu'à mou -

Col. 14

*3*

Col. *rir.* — Mais j'ai - me trop pour que je di - e

*p a tempo*

Più mosso

Col. *Qui j'ose ai - mer, Et — je veux mou-*

Col. *rir, Je veux mou -*

*cresc. sempre*

Col. *rir, mou-rir, mou-rir,*

*f incalzando*

Col. *mou - rir — pour ma mi - e, -*

*più f* *ff l.h. allarg.*

*a piacere* **pp** *o.*

Col. *Je veux mou - rir, mou - rir pour ma mi*

*colla voce* **pp** **Moderato**

**Molto tranquillo**

Col. *e, Sans la nom - mer,*

**pp** **p**

*Ped.* \*

Col. *Sans la nom -*

*l.h.* *l.h.*

**pp** **p**

*Ped.* \*

Col. *mer.*

**dim.** **pp**

*Ped.* \*

[The Guests applaud. The Colonel bows.]

Ladies  
SOPRANOS  
Animato

16

Musical score for vocal parts: Sopranos, Altos, Tenors, and Basses. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Animato'. The Soprano part begins with the word 'How'. The Tenor and Bass parts begin with 'Brav - o!'.

Animato (♩. = 92)

Piano accompaniment for the first system. The right hand features a melodic line with a trill and a fermata. The left hand provides harmonic support with chords and moving lines. The dynamic marking is *ff*.

Vocal parts with lyrics for the second system. The Soprano part has the lyrics: 'love - ly! Sim - ply love - ly!'. The Tenor part has: 'It was sim - ply love - ly! It was'. The Bass part has: 'Brav - o! Brav - o! It was'. The Basses part has: 'Brav - o, Colo - nel!'.

Piano accompaniment for the second system. The right hand continues the melodic line with a fermata. The left hand continues with chords and moving lines. The dynamic marking is *ff*.

Charlie

Tru - ly, it was - n't

Ah!

sim - ply beau - ti - ful, Colo - nel!

sim - ply beau - ti - ful! Brav - o!

Well done, sir! Brav - o!

*mf* *cresc.*

Diana 17

Real - ly, the Colonel is im - prov - ing! Madge

We judg'd him too se - vere -

bad, you know! Guy Not bad at

I swear, the

We thank you!

It was sim - ply di - vine!

Brav - o! Ver - y fine!

Brav - o! Ver - y fine!

*ff* *mf* *ff*

Red.

\*

M. ly.

C. all.

G. Colo-nel is a po-et. Who would have

Beau - ti - ful!

Such a love - ly sen - ti - ment!

What a feel - ing for style!

Fine in - deed, sir!

*mf*

*ff*

*mf*

Diana

Madge

He sur - prised me, sur - prised me,

He is far more gift - ed than we

G. thought so?

18

That is the true es - prit - fran -

*f*

*ff*

*mf*

D. *I con - fess!*

M. *knew.*

G. *çais!*

**Ladies** *f.*

Brav - o! Brav - o! Brav - o!

**Gentlemen** *f.*

Brav - o! Brav-o! Brav-o!

Brav - o! Brav-o! Brav-o!

*cresc. ff l.h. f*

**Mrs. Glyn**

Oh, love-ly! Sim - ply di - vine!

*mf slentando*

*Red. \**

Colonel Ibbetson

19

Oh, Ma - dame! It is noth - ing.

Mrs. Glyn

Meno mosso (♩. = 76)

But the author?... Sure - ly some fam - ous

Mrs. G.

po - et?... An - dré Chè - nier, Mol - ière, or Bé - ran -

Mrs. G.

ger?  
Colonel Ibbetson

No. Mere - ly a tri - fle of my



# Energetico (♩ = 104)

[A Servant appears in the

Col. *own.*

doorway]

Servant

Mr. Pe-ter Ib - bet - son.

[Peter Ibbetson enters, comes down hurriedly, bows to Mrs. Glyn, and goes to Mrs.

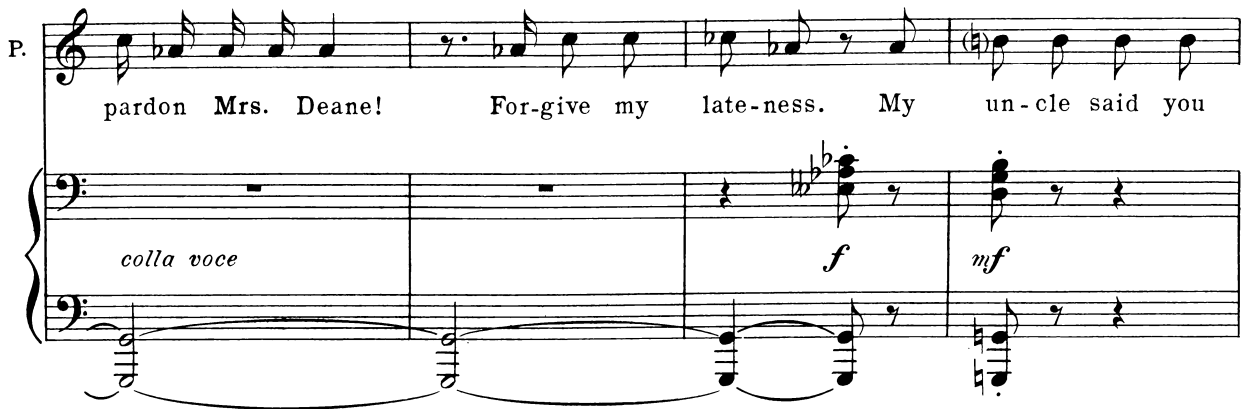
20

Deane. He is carrying a rolled manuscript.]

[He bows to Mrs. Deane]

Peter

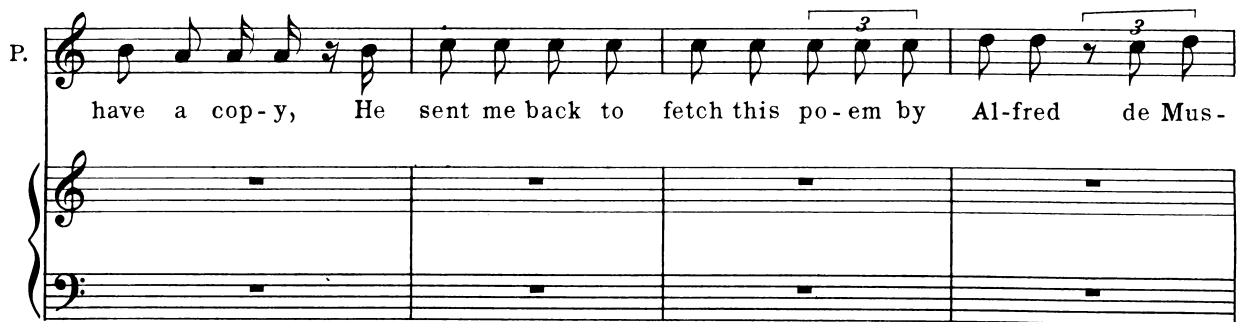
Your

P.  *colla voce* *f* *mf*

pardon Mrs. Deane! For-give my late-ness. My un-cle said you

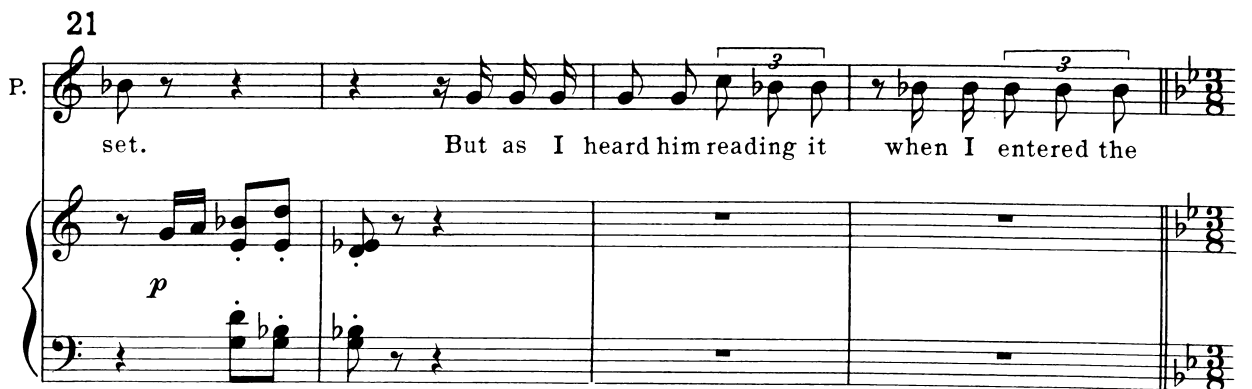
P.  *f*

wished him to re-cite this even-ing; And think-ing that you might not

P.  *3* *3*

have a cop-y, He sent me back to fetch this po-em by Al-fred de Mus-

21

P.  *p* *3* *3*

set. But as I heard him reading it when I entered the

*Animato* [The guests burst into laughter. Peter looks bewildered.]

P.

house...  
Guests  
SOPRANOS

ALTOS

TENORS

BASSES

A

*Animato* (♩. = 96)

*ff*

Did you hear him? His own, in -  
Al - fred de Mus - set!  
tri - fle of his own!

What a joke on the Colo - nel!

deed!

How did he

Pre - tend-ing that he was a po - et! No

Pre - tend-ing that he was a po - et! Did you

*mf* *ff f*

think he could fool us all? No

We might have known it!

won - der we thought it was good!

hear \_\_\_\_\_ him? What an

*ff* *f*

Ed. \*

won-der we all liked it!

He cer - tain - ly took us in! A

What an old li - ar he is! Ha-ha -

old \_\_\_\_\_ im - post - er! Ho - ho!

*f*

*ff*

*And.*

\*

How can he ev - er a - gain ex - pect to look an - y of

lit - tle thing of the Colo-nel's... by Al - fred de Mus -

ha! What an old \_\_\_\_\_ fool he is, to be

What a sell! What a joke on us all!

*f*

*ff*

*mf*

*cresc.*

us in the face! Ha

set! Ha - ha! Ha - ha -

sure! Ha - ha! Ha ha - ha -

Ha - ha - ha! Ha ha - ha - ha - ha -

*ff*

*Ped.* \* *Ped.*

Peter

Un - cle,

[Still laughing and talking, the guests begin to move off.]

ha - ha - ha - ha - ha!

ha - ha - ha - ha - ha!

ha - ha - ha - ha!

ha!

\* *Ped.* \* *Ped.* \*

P. *what have I said? I'm sor - ry if... Colonel Mes com - pli -*

Col. *ments! Tru - ly, you have sur - passed your - self!*

**Mosso**  
Peter

24

Col. *I hope, sir, you will for-give me... 'Twere best for you, sir, to be*

Mosso (♩ = 104)

Col. *gone!... The clum-si-est clown that ev - er dis-graced a ball-room, Or*

Peter

Why, uncle, I on-ly...  
 ate a guardian out of house and home! Don't "uncle" me, sir!

*sfz* *f*

I'm sick of you! You've no more grace or breeding than your father... That

*p*

Peter [stepping up to him, hotly]

25  
 Hold your tongue!  
 la - zy scoundrel of a minc - ing French - man!

*molto cresc.* *f accel.*



Più mosso

P. *I'll not have my father's mem-o-ry in-sult-ed by you, or an-y-one!*  
*[Raising his arm]*

Col.

Più mosso

You

*ff*

Mrs. Deane

Col. *Gent-le-men! Please!*

threat-en me?

*sf sf sf sf ff*

*[Peter stands rigid. The Colonel's arm drops.]*

Andante mosso Mrs. Glyn

Tempo di Polacca

Dear Colonel, will you take me in to

*[Orchestra within] mf*

Andante mosso (♩ = 96)

[Recovering command of himself, the Colonel bows,  
and offers her his arm.]

Mrs. G.  
see the dancing?

Colonel

26 [They go out together.  
Mrs. Deane goes over

With all pos-si-ble pleas-ure, Madame.

to the settee, and sits down, Peter standing before her.  
What few couples remain, begin to drift away.]

Mrs. Deane

Poor Colonel! He pretended that the poem

Mrs. D. was his own!

Peter

No won-der — he was angry. And are

*mp*

Mrs. D. My dear boy, I detest your uncle!

P. you angry, Mrs. Deane?

*trm*

27

[with sudden resolution]

Mrs. D.

Peter Ibbetson,

Mrs. D.

Could you not per - suade him to leave me in peace?

Mrs. D.

Sometimes his way of speaking fills me with

*dim.* *trm*

Mrs. D.

shame...

Peter

If on-ly I could! But with me he is al-ways

*f* *mf* *p*

P. *As you saw him to - night. Oft - en I won - der*

P. *why he took me, as a child, A - way from my be - lov - ed*

Meno mosso Mrs. Deane

P. *You lived in Paris? Paris. Yes.*

Meno mosso (♩ = 84)  
*p espress.*

[She motions him to a seat beside her.]

Mrs. D.

Tell me... Your parents... were they

29

Mrs. D.

English? Peter

On-ly my moth-er. My fa-ther was French. His

*smorzando*

*pp*

*mf*

P.

name was Pas - quier\_ de la Ma - ri - è - re.

*allarg.* *dim.*

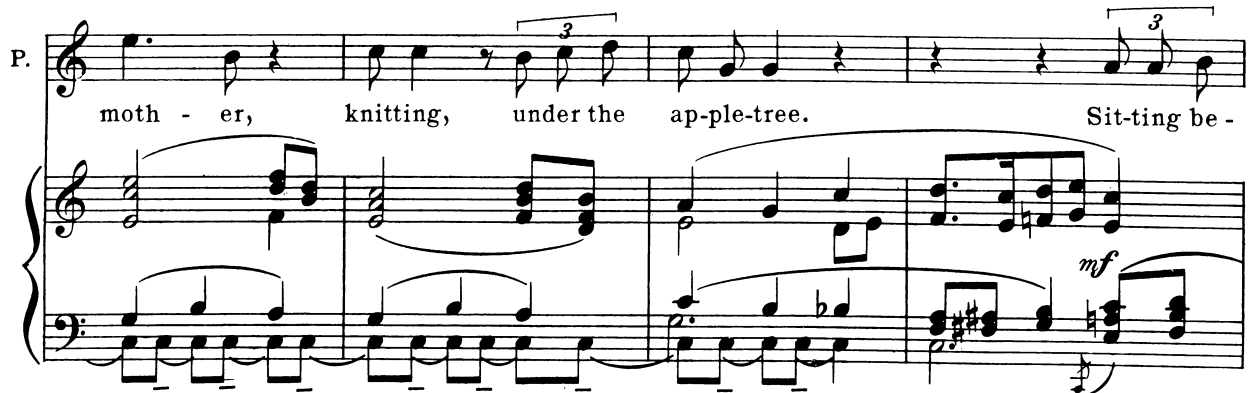
## Tranquillo (♩ = 72 - 76)

P. 

He was a singer. And we lived in Paris.

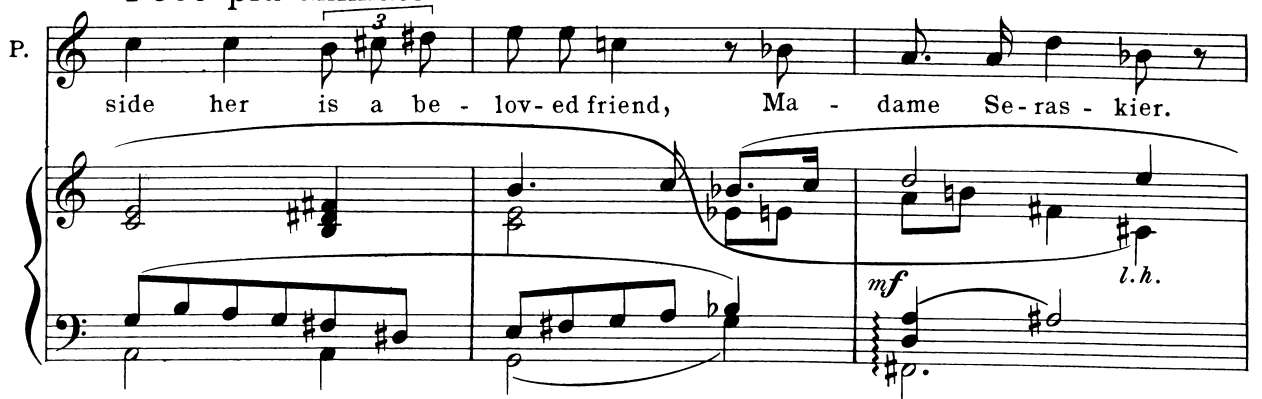
P. 

I can see a-gain the old garden at Pas - sy, And my

P. 

moth - er, knitting, under the ap-ple-tree. Sit-ting be -

## 30 Poco più animato

P. 

side her is a be - lov - ed friend, Ma - dame Se - ras - kier.



P. And there — am I, at the gar-den ta-ble, O-ver my

## Tempo primo

P. books. And look-ing o-ver my shoulder is Mim - sey,

P. Mim-sey Se-ras - kier: Dear lit-tle Mimsey, with her pale, small face, And

P. close-cropt hair. Poor lit-tle Mim-sey, toujours mal à la tête.

31 Andante molto moderato  
The Voice of Madame Seraskier [*off*]

P. *Dors, mi - gnon - ne, C'est l'heur' qui*  
The on - ly thing that

Andante molto moderato (♩ = 72)

*p*

V. Mme. S. *son - - ne; Tout sommeil - le, Dieu te veil - le,*  
cured her poor lit - tle head Was her mother's voice, singing to her... The

Più mosso

V. Mme. S. *Do, — do, mon en - fant do. —*  
love - liest voice I ev - er knew. —

Più mosso

*mf*

V.  
Mme.  
S.

Ah, —

P.

Some-times I would hear the two, Wander-ing in the gard-en, Until

V.  
Mme.  
S.

Ah, —

P.

Mimsey would fall in-to a deep sleep, And waking, be well a-gain.

*mf* *cresc.*

32 *Tempo rubato*

V.  
Mme.  
S.

Ah, —

P.

I can hear her now, — that love-ly la-dy,

*f* *mf*

*Tempo rubato*

V.  
Mme.  
S.

Ah!

Sing - ing, sing - ing in the twi - light.

*p*

*rall.*

P.

Allegretto (♩ = 116)

Then there was the old major. A

*pp*

*pp*

P.

viei - lle mou-stache of Na - po-leon's Old Guard.

*p*

P.

Dear Major Duquesnois! Straight as a ramrod, And as

*p*

Rev.

P. 

fierce to be-hold — as he was gen-tle.

33

P. 

He would take us walk-ing, tell-ing us wonder-ful stories on the

P. 

way. — And when he thought we had heard e-nough...

P. *tr* *3* *3*

"Crac!" Hewouldsay, quite suddenly. Andwemustanswer "Crac!" Else he would

*f* *mf*

P. not go on.

*f* *molto slentando*

*2* *Rev.*

Mrs. Deane

And on these famous walks, where did he take you?

To the pond, mostly...

*molto dim.* *p*

\*

## 34 Poco lento (♩ = 76-80)

P.  
To the Ma - re d'Au - teuil. — Sometimes my fa-ther joined us;  
And when he did, He would sing us the old songs of France.  
The Voice of Pasquier de la Marière [*off*]  
Ma fil - le, veux - tu  
*sempre p*

V. Pas.  
un bouquet? De mar-jo-laine ou de muguet? Non, non,  
non, ma mè-re, non! Ce n'est pas là ma ma - la - di - e! Gai, gai,

The musical score is set in G major and 3/4 time. It consists of four systems. The first system shows the vocal line (P.) and piano accompaniment. The second system continues the vocal line with a triplet and the piano accompaniment. The third system features a vocal line (V. Pas.) and piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The piano part includes dynamic markings like *p* and *sempre p*.

## Peter

V. Pas. *And when the*  
*quel-le mè-re j'ai! Qui n'en-tend pas le bon-heur de sa fi-llé!*

35  
 P. *hour grew late, and the sun went down... Then, home a-gain, —*  
 V. Pas. *Gai, gai, quel-le mè-re j'ai! Qui n'en-tend pas le —*

*p poco cresc.* *p subito*

*Ad.* \*

P. *Mimsey and I, — Through the sweet Paris twilight, The glow-worms shining in the grass,*  
 V. Pas. *mal — que j'ai! — Gai, gai,*

*trium* *trium* *trium*



P. *And the frogs, croak-ing, far a-way, In the Ma - re d'Au-teuil. —*

V. *quel - le mè - re j'ai! Qui n'en-tend pas le mal que j'ai! —*

Pas.

P. *Always Mimsey believed in dreams. She would try to teach me "dreaming true!"*

V. *quel - le mè - re j'ai! Qui n'en-tend pas le mal que j'ai! —*

Pas.

*p* *espress.*

Mrs. Deane *Dream-ing true? What did she mean? —*

P. *l.h.* *l.h.* *l.h.*

36 *Larghetto* (♩ = 63)

P. *l.h.*

You lie on your back with your feet crossed, And your arms above your head...

P.

One, perhaps... I never could re-mem-ber. But when it is right-ly done, Your

P.

dream — will take you an - y - where you please... —

*mp dolce*

## Mrs. Deane

P.

What a strange child... If

So Mim - sey said.

rs.  
D. that were true! I shall try.

P. No use, I fear. How often have I —

*mf* *animando*

P. tried to regain the Par-is of my child-hood... Al - ways in

*dim.* *p*

Mrs. Deane

And your un-cle?... what of him?

P. vain. —

*p*

Lento (♩ = 69)

P. My fa - ther and my mother died... quite sudden-ly. And one day he came;

*pp*

Più animato

P. *molto rit.*

And took me a-way... for - ev - er. A strange man.

*molto rit.* *mp*

*And.* \*

P.

I did not understand him then; I do not, even now. I think that he hates me,

*p*

Mrs. Deane

Andante mosso

Oh, no!

and that I — hate him. It is true.

*Andante mosso* (♩ = 100)

*f*

P.

Sometimes he fills me with such bitterness, I fear to trust myself a - lone with him.

*f* *sfz* *ff*

38 Mrs. Deane Lento

And what became of Mimsey?

P. *Lento* Gone. Lost. Like

*p* *pp*

all the rest. She, too, I think, is dead.

P. *Lento*

*pp*

*pp*

[Mrs. Deane leans toward him impulsively and offers him her hand.]

Andante mosso

Mrs. Deane

Pe-ter

[The orchestra in the other room becomes audible.]

[Orchestra behind scenes] *ppp* *cresc.* *p* *sempre cresc.*

Andante mosso (♩ = 96)

*pp*

\*

Mrs. D.  
Ibbetson, will you have me for a friend? And will you be my friend?

*mf* *f*

Mrs. D.  
Always?

Peter [*Smiling, as he takes her hand*] [*He rises*]  
Al - ways.

*mf* *acc. e cresc.*

[Applause and laughter are heard from the other room. The guests begin to drift back into the drawing-room. Colonel Ibbetson appears in the doorway, sees Peter and Mrs. Deane, and starts toward them.]

39 Allegro moderato (♩ = 104)

[She takes both his hands as he stands before her.]

Irs. D.  
And now, do as I tell you! Put a - side your grief; for -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a rest followed by the lyrics "And now, do as I tell you! Put a - side your grief; for -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f* (forte) and *sfz* (sforzando). There are trills and triplets in the piano part.

Irs. D.  
get your lone-li-ness. Learn to laugh! Be hap - py.

The second system continues the vocal line with the lyrics "get your lone-li-ness. Learn to laugh! Be hap - py." The piano accompaniment continues with similar rhythmic patterns and dynamic markings, including *f* and *sfz*. The piano part includes a triplet in the vocal line.

[Colonel Ibbetson joins them]

Peter

Thank you.

I will try.

Colonel Ibbetson

Ah,

The third system shows the piano accompaniment for the scene. It features a complex rhythmic structure with many chords and dynamic markings such as *ff* (fortissimo) and *sfz*. The piano part includes a triplet and a *sfz* marking.

Col.  
here is our *vert galant*... talking, as u - su - al! I hope, sir, you have

The fourth system features a vocal line for Colonel Ibbetson with the lyrics "here is our *vert galant*... talking, as u - su - al! I hope, sir, you have". The piano accompaniment continues with dynamic markings of *f*, *sfz*, and *mf* (mezzo-forte). The piano part includes a triplet and a *sfz* marking.

Col. *tried to make amends For all your rudeness to your charming hostess.*

[Peter looks at him without speaking.]

[Bows to Mrs. Deane turns, and goes up and mingles with the other guests.]

40 Allegro

Lento

Andante mosso (♩ = 92)

Mrs. Deane

*Not at all, Colonel. It was I made the a - mends,*

Mrs. D. *Bidding him conquer shyness, and have his youth.* Colonel *Ah, — c'est pas la*



Col. *peine, je crois.* A-las, he is no her-i-tor of his fa - ther's prowess

Mrs. Deane  
 Col. Don Gio-van-ni? But his father... Was he not a devot-ed  
 as Don Giovan - ni!

41 Poco più mosso  
 Mrs. D. husband?  
 Col. Ah, yes, of course. You speak of Pasqui-er de la Ma-ri-  
 Poco più mosso

Col. è-re... poorlad! I meant...but I am indiscreet. I fear you have guessed that it was

## Mrs. Deane

You!

I that... Hush! not a word! He must nev-er know.

*f* *dim.*

Mrs. D.

It is not true!

But you... sure - ly you have seen the likeness? How good you are!

*p* *f* *dim.*

## 42 Ancora più mosso

Mrs. D.

I

Ah, well; We both were young, his mother and I, And scarce-ly thought of sin un-til we...

Ancora più mosso

*p* *mf*

Irs. D. cannot, I will not be - lieve you!

Col. How like you! Your thoughts are innocent...

*molto cresc.* *f* *p* *f*

Col. *tant pis pour moi!* To-morrow I shall write you, ex-plain-ing all...

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

43

Col. Peter himself shall bring the letter. Let me find him...

*mf colla voce* *f*

*Agitato* (♩ = 144)

up as if to follow, but is stopped by the appearance of a Servant in the doorway.]

*accel.*

Mosso (♩. = 80)  
Servant

Mr. Ralph Mer - ri - dew.

*ff p*

*con pedale*

*simile*

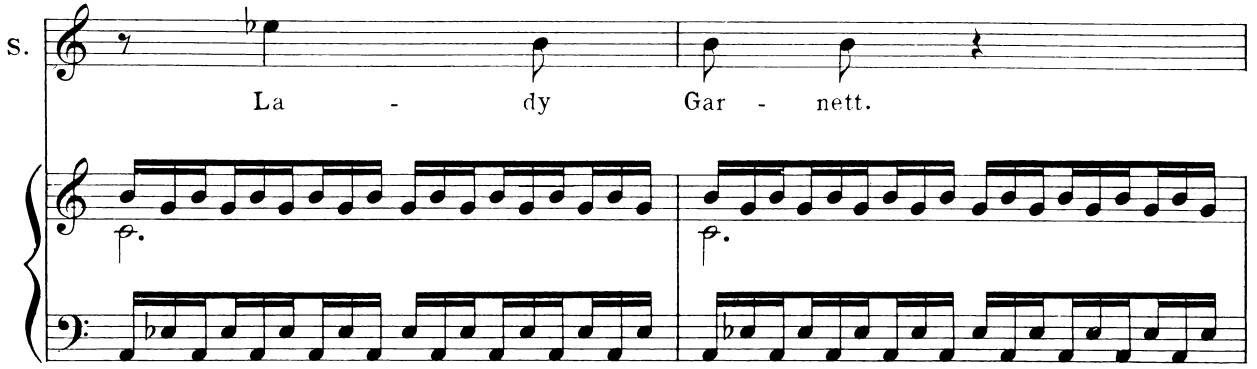
[Mrs. Deane goes up and greets him.]

*mf*

*fp*

Servant

Sir Re - gi - nald Gar - nett;

S.   
La - dy Gar - nett.

44

[Mrs. Deane turns from Merridew and greets them.]



*All three start down.*



## Servant

Her

*simile*

*f*

s. Grace, the Duch - ess of

*simile*

*dim.*

[Mary, Duchess of Towers, enters]

s. Tow - ers.

*p*

## 45 Poco più allegro

Mrs. Deane [going up to her]

Ma - ry, my dear! I'm

*f*

*mf*

Ped. \* Ped. \* Ped. \*

Mary

Mrs. D. And I, to be here!  
so happy to see you!

*mf*

46

M. Mrs. Glyn Good ev'n - ing Mrs. —  
Oh, your Grace, good ev'n - ing!

Guests  
SOPRANO Ah, the Duchess! The Duch - ess of Tow - ers!  
ALTO *p* Ah, here comes the Duch - ess of  
TENOR *p* Who is that? Who is that?  
BASS *p* Who is that? Who is that?

It is the Duchess, the Duchess of Towers,

*mf*

[The others crowd up to greet her.]

M.

Glyn.

Diana

Such a long time a - way!

Madge

Good ev'n - ing, Duch-ess! It is

Charlie

So glad to see you! We had

Guy

This is in-deed a pleas-ant surprise, your Grace! We

*mp*

She has come, \_\_\_\_\_ has come \_\_\_\_\_ at

Tow-ers! She has come \_\_\_\_\_

*mp*

Ah, \_\_\_\_\_ how \_\_\_\_\_ love - ly she

*mp*

here \_\_\_\_\_ at last; \_\_\_\_\_ here \_\_\_\_\_ at

*f*



M. Dear friends, \_\_\_\_\_ goodev'n - ing,

Di. Where \_\_\_\_\_ do you hide your-self?

Mge. so good to see you a-gain!

C. quite giv-en you up!

G. thought you had de - sert - ed us!

last! \_\_\_\_\_ At last! \_\_\_\_\_

\_\_\_\_\_ at last! At last! \_\_\_\_\_

is! \_\_\_\_\_ Ah! \_\_\_\_\_

last! \_\_\_\_\_ Ah! \_\_\_\_\_

*f* *p* *f* *p*

M. all of you! I wanted to see you.  
Mrs. Deane

You were good to come.

8

*p* *mf* *mf* *p* *mf* *mp*

47

M. I cannot. Ear-ly to-morrow I must be in  
Mrs. D. Will you stay the night?

*mf* *simile* *mp*

M. London. Yes. Charlie Oh, no;  
Guy Always at work!

An-oth - er meeting?

*b<sub>2</sub>* *b<sub>2</sub>* *p* *b<sub>2</sub>*

M.

some-times I play!

Diana

Madge

We nev - er

But not with us!

Di.

see you!

Guy

They say that the poor a - dore you...

48 Charlie

But so do we all! And are we not as de - serving as they?

72 *Meno mosso*

Mary [laughing]

No. Quite worthless! And much too

Such flat-ter-y!

*Meno mosso*

*p* *mp*

se-ri-ous. Guy Indeed, yes.

We? Se-ri-ous?

*Tranquillo* (♩ = 76)

I could nev-er ded-i-cate my days, my pre-cious days,

*p*

To your solemn rit-u-al of fashion, Your lit-a-ny of trifles That pass the

49

Più mosso (♩ = 96)

M. *time.* \_\_\_\_\_ Time pass - es

*mf*

M. all too swift - ly. The hours take wings, The day

*f*

M. slips through my fingers. Time pass-es, and with it, the

*dim.* *p*

M. world and its won - der; The world of the heart and

*f* *p*

M. *mind and soul, bound - less,*

M. *mys - tic, un - ex - plored.*

50 *Ancora più mosso* (♩ = 108)

M. *I must hur - ry. The hour is late;*

M. *So much to learn, So much to do and be...*

Con moto (♩ = 116)

M. Life, beck-on - ing, Life

*p* *mp*

M. call - ing, call - ing, call - ing,

*mf*

M. call - ing,

*f* *allargando* *ff* *rit.* \* *rit.* \* *rit.* \*

M. And on - ly one life-time for the

*molto dim.* *p* *molto rit.*

*rit.* \* *rit.* \* *rit.* \*

51 *Meno mosso* (♩ = 88)

M. *an - - - - - swer.*

*p a tempo*

*Red.* \* *Red.* \*

[Peter enters, sees Mary, and stands spellbound] *Come prima* (♩ = 76)

M. *cresc.* *rall.* *p a tempo*

*Red.* \* *Red.* \*

M. *No. I love you all, But it is not for me,*

M. *— this world of yours. — I am too*

*rit.*



52 Tempo di Valzer

M. *fri-volous!*  
 Diana  
 Madge What a sad fate is ours! \_\_\_\_\_  
 Charlie A - las! You shame us all! \_\_\_\_\_  
 Guy Treas - on! Treas - on!  
 At least behind, and share my sor-ry lot! Dear

Tempo di Valzer  
 [Orchestra *mf* within]

Tempo di Valzer  $\text{♩} = 63$   
*fp*

Mary  
 With pleasure!

Duchess, will you come with me To tread a state-ly measure?

*f*

78 [She takes his arm. Charlie invites Diana to dance, and they leave together. Another young man takes Madge away. As Mary is about to go out with Guy she suddenly stops, having caught sight of Peter, who is across the room, talking to Ralph Merridew and Lady Garnett.]

53

Mary [indicating Peter]

Who is that? Guy

A young ar-chi-tect. A

*trm*

*mf dim.*

M. Ib-bet-son?

G. fine lad. His name is Pe-ter Ib-bet-son.

*mf* *p*

M. Ib-bet-son...

G. Yes. The Colo - nel is his un-cle.

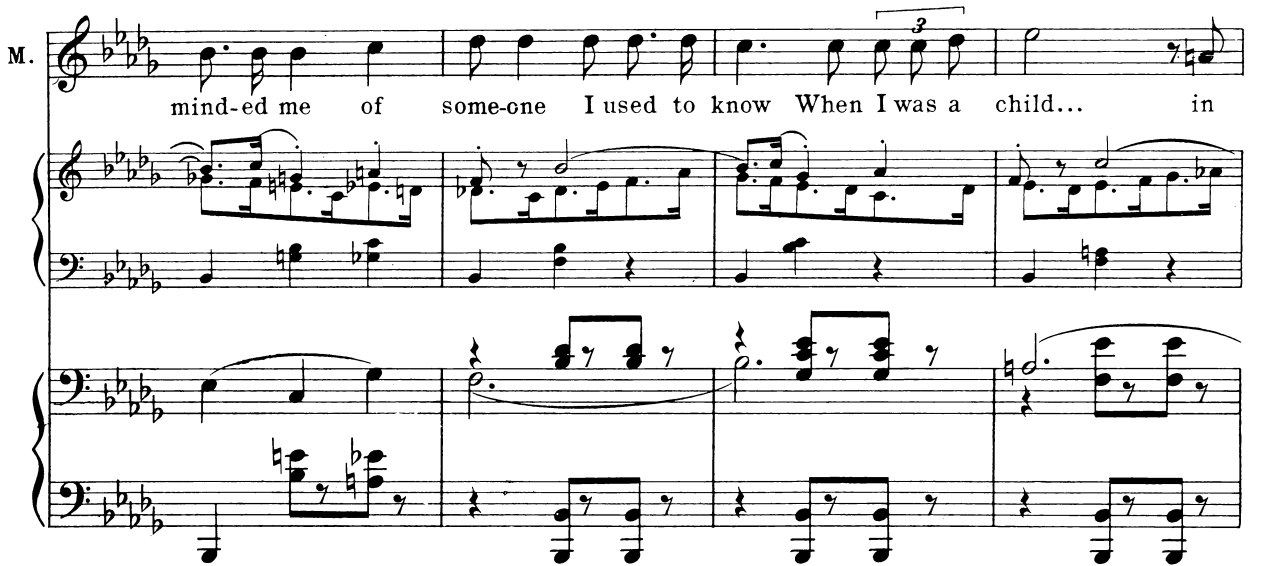
*mp*

54

M. Pe - ter Ibbetson... No. But he re -

G. Do you know the name?\_

*trm* *p* *mf* *p*

M. 

mind-ed me of some-one I used to know When I was a child... in

M. 

Paris. We called him Go - go; Go - go Pas - qui-er.

**Guy** 

Go - go? What a queer

G.

name. — I pre-fer Pe-ter.

*accel.*

*accel.*

Mary

Do you? I don't. "Go - go" is the

*rall.* *a tempo* *rall.* *a tempo*

*mf rall.* *p a tempo* *mf rall.* *p a tempo* *mf*

[Mary and Guy start off, but are stopped by Sir Reginald Garnett, who comes up to greet her.]

M.

sweetest word I know. —

*f rall.* *a tempo* *rall.*

*f* *rall.* *mf a tempo* *f rall.*

She stands chatting with the two men.  
Peter stops Mrs. Deane as she passes.]

M. 

P. 

*a tempo* 

*mf* 

*f a tempo* 

*f* 

*cresc.* 

*ff* 

*mp* 

M. 

Yes? 

P. 

That la - dy, yon - der. What is her 







Mrs. Deane [smiling]

You, too, Peter? That is my dear Ma - ry.

P.  
name?

57

Mrs. D.  
The Duchess of Towers... So good, so generous, And her life so

P.

Mrs. D. *sad.* No. We nev-er

P. She has lost some-one? Her hus-band?

The first system of music includes a vocal line for Mrs. D. and a piano line for P. Mrs. D. begins with a long rest, then sings "No. We nev-er" on a descending note. P. asks "She has lost some-one? Her hus-band?" with a rising and then falling melodic line. The piano accompaniment consists of two staves: the right hand has a melodic line with slurs and a *mp* dynamic marking, while the left hand provides harmonic support with chords and single notes.

Mrs. D. speak of him. Ah,

P. Yet she looks hap - py.

*poco rit.* *a tempo*

*poco rit.* *mf a tempo*

The second system continues the musical scene. Mrs. D. sings "speak of him. Ah," with a long note on "Ah,". P. responds "Yet she looks hap - py." with a simple, steady melody. The piano accompaniment features a *poco rit.* section followed by a return to *a tempo*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with chords and single notes, marked *mf a tempo*.



[Starts to lead him across]

58

Mrs. D. *that is my Ma - ry! Come, you must know her.*

P. *[His hand on her arm]*  
No... not to -

Mrs. D. *Ah, Peter. You should not be so timid.*

P. *night! I could not speak to her to-night!*

[Mary, nodding to Garnett, turns, tosses her bouquet on the settee, and goes out with Guy.]

P. *That is not the reason. It is be - cause she...*

[Colonel Ibbetson has entered, evidently looking for Peter. He sees him, and starts down.] **Colonel [to Peter]**

Ah,

P. *here you are, at last! Re - mind me, to - mor-row, To*

P. 

Col.   
[with a glance at her]  
give you a let-ter for Mrs. Deane. A ver-y pri - vate





P.   
I do, sir. I shall re-mind you.

Col.   
let-ter. Do you under-stand?

  
*f poco string.*

  
*mf poco string.*

[To Mrs. Deane]

Col. *And now, dear la - dy, May I have the*

*poco cresc.* **f**

60

Col. *[She assents, and takes his arm. They start for*  
*hon-or of this dance?—*

*poco rall.* **ff a tempo**

*poco rall.* **ff a tempo**

*the ballroom.]*

*[Near the doorway, beating*

Col.

*dim.*

*dim.*

time to the music]

Col. *mf* Ah, mu - sic... youth... and

Col. *mf* love! *L'a - mour!*

Col. 61 *mf* *dim.* Si doux, si bon, si ra-vis-sant!- [They go out]

[Peter, alone, stands looking after them.]

*p*  
*poco slentando*

*pp poco slentando*

Poco meno mosso

[He looks across at Mary's bouquet]

*mp espress.*

Poco meno mosso

*pp*

62

*dim.*  
*slentando*

*slentando sempre pp*

[He goes slowly over to the settee, and picks up  
Ancora meno mosso

*pp*

Ancora meno mosso

*p* *l.h.*

*pp*

the bouquet.]

Peter

*p*

[He raises the bouquet  
to his lips.]

*p*

"L'a - mour!"

*p*

*pp rit. colla voce molto cresc.*

Maestoso (♩ = 60)

*ff* [The curtain falls slowly]

*p subito*

*sfz*

*con Pedale*

End of Act I

## Act II

Introduction  
Molto allegro (♩ = 144)

*pp*

*p cresc.*

*sfz* *mp*

*sfz-p*



1

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The right hand features a melodic line with eighth and sixteenth notes, including a trill. The left hand provides a bass line with quarter notes. A dynamic marking of *p* is present.

Second system of musical notation. Continuation of the first system, showing the melodic and bass lines.

Third system of musical notation. Includes dynamic markings of *mf*, *p*, and *mf*. A trill is indicated in the right hand. The bass line continues with quarter notes.

Fourth system of musical notation. The right hand has a more active melodic line with sixteenth notes. The left hand features chords. A dynamic marking of *p* is present.

Fifth system of musical notation. Marked with a '2' and a dynamic of *fp*. The right hand has a melodic line with eighth notes. The left hand has a bass line with quarter notes.

Sixth system of musical notation. The right hand has a melodic line with eighth notes. The left hand has a bass line with quarter notes. A dynamic marking of *mf* is present.

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *f*, *mp*, *f*. Includes accents and slurs.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p*, *sfz*, *sfz p*, *sfz*, *sfz mp*. Includes a measure with a '3' above it and various articulations.

Third system of musical notation. Treble clef, bass clef. Dynamics: *sfz*, *sfz mp*, *sfz*, *f*, *sfz.*. Includes slurs and accents.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *più f*. Includes a measure with an '8' above it and a dashed line above the staff.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Includes a bracketed section labeled 'Curtain' and a slur.

SCENE I: The Salon of the Inn, "La Tête Noire," Paris-Passy, 1857.

[An old-fashioned inn parlor, plainly and sparsely furnished. The principal objects are a fire-place on one side, with a chaise-longue before it, a table, and two chairs. As the curtain rises, Achille Grégoux, the proprietor, enters, ushering in Peter Ibbetson, who carries hat, overcoat, and stick.]

4 Listesso tempo

Achille

Par i - ci, monsieur,

*p*

Peter [Looking about the room.]

Mer - ci bien.

I - ci mon - sieur se - ra bien à son ai - se.

*3*

Je suis très fa - ti - gué. [Pointing to the chaise longue]

Mais, si mon -

*truu*

P.

A.   
*sieur le dé-si-re, Il y a mê-me de quoi se cou-cher.*

*mf* *p*

5 *[He throws his hat and overcoat on the table.]*

P.

A.   
*Bien.*

*p*

A.   
*Monsieur dé-jeu-ne, n'est-ce pas? Voy-ons:*

*mf* *sfz*

L'istesso tempo

*[Rubbing his hands in great enjoyment]*

A.   
*Pour com-men-cer, u-ne pe-ti-te po-tage; en-suite u-ne*

*mp*

A. *trui-te sau-mone a - vec u - ne tout pe - ti - te sau - ce verte; et*

A. *pis a - lors un pou - let en cas - se - role a - vec u - ne sa - la - de lai - tue à la*

A. *sau - ce bien re - le - vé - e se - lon le goût an - glais, et a -*

A. *près, des frai - ses de bois a - vec de la cré - me d'I - si - gny, et du*

Peter [laughing]

A. *bon Pont l'Évêque et des a - mandes, et du ca - fé. Et com - me boisson...*

## 6

P. *sez! As-sez! Il fait trop chaud pour un ré - pas!*

P. *Cher-chez-moi seul'ment u-ne bonn' bou-teil-le de vin, Et, si*

P. *vous me ferez l'honneur, Deux verres. Achille Mer-cibien. Monsieur est très aimable.*

7 *Un poco meno mosso*

A. *[He goes to the door.] [Calls off] Vic - to - ri - ne!*

A. *U- ne Hermi-ta-ge blanc, tren- te- quatre, Et deux verres!*

Victorine [*off*] [Peter goes to the window and looks.]  
*Tout à l'heu - re.* [Coming down] *Mon- sieur, restelong-*

A. *3*

8  
 Peter [*Turning away*]  
*Non. Pas pour long-temps.*

A. *temps à Pa - ris?*

P. *Ah, — côm'm' Pa - ris s'est chan- gé!*

A. *Nest-ce*

A.

*pas, monsieur? Pa - ris est de - ve - nu plus grand,*

A.

*Plus u - ne mé - tro - pole, plus beau.*

[To Victorine, who enters with a tray holding a bottle and glasses.]

A.

*Sur la ta - ble là - bas.*

9 [Victorine puts the tray on the table, takes up Peter's wraps and stick, and goes out.]

A.

*Come prima Hé bien, oui! Mon - sieur doit é - tre bien con - tent de Pa -*

*Come prima*



A.

*ris.* S'il ne l'a pas vu depuis long-temps.

*etc.*

10 Peter [He goes

Con - tent... con - tent!

to the window]

P.

*rall.* *dim.*

Più lento, ma sempre mosso

P.

Lors-que j'é - tais en-fant, I-ci-bas il y a - vait un beau jar -

P. *din,* A - vec des ar - bres, du ga - zon, et des

P. fleurs. — Mainte - nant, — que voit - on?

P. Des bou - ti - ques, Des pe - tits pro - pri - é - tés faubour -

[He gazes out. Achille takes a corkscrew out of his pocket and picks up the wine bottle.]

P. geois.

11 *A tempo, poco meno mosso*

P. *Com-bien de temps ya-t-il Depuis qu'on a dé-mo - li les vieilles mai - sons*

*p* *Red.* \*

P. *— dans la Rue de la Pom-pe? Achille [He draws*  
*Oh, fort long - temps, monsieur.*

*p* *mp*

A. *the cork; smells it.]*  
*Moi, je suis ve - nu i - ci.*

*p* *mp*

A. *Il y a trois ans, Et dé - ja on a-vait ba-lay-é tout ça.*

*animando* *fp* *rit.*

12 Andante mosso

Peter [to himself, as Achille pours the wine.]

Ba-lay - é... tout ça... The gar-den, the

*p*

flowers, and the trees, all gone.

**Allegretto** [Takes a  
Achille [offering him the tray] Mer - ci.  
**Allegretto** Mon - sieur.

*p*

glass of wine]

[Takes the other] A la vôtre, mon a-mi.  
A votre san - té, monsieur.

13 [They touch glasses and drink.]

Victorine [Appearing in the doorway]

[She beckons]

Achille [Turning]

[He puts down his glass and goes to

*Qu'est-c'qu'y a?*
*her. They hold a whispered conversation.]*

Achille

[He comes back to Peter]

*Tiens.**Je vais deman - der.*

14

A.

*sempre a tempo*

Monsieur, je vous demand' par- don...

A.

mais... Il y a, en bas, un vieux cli-ent de la mai-son.

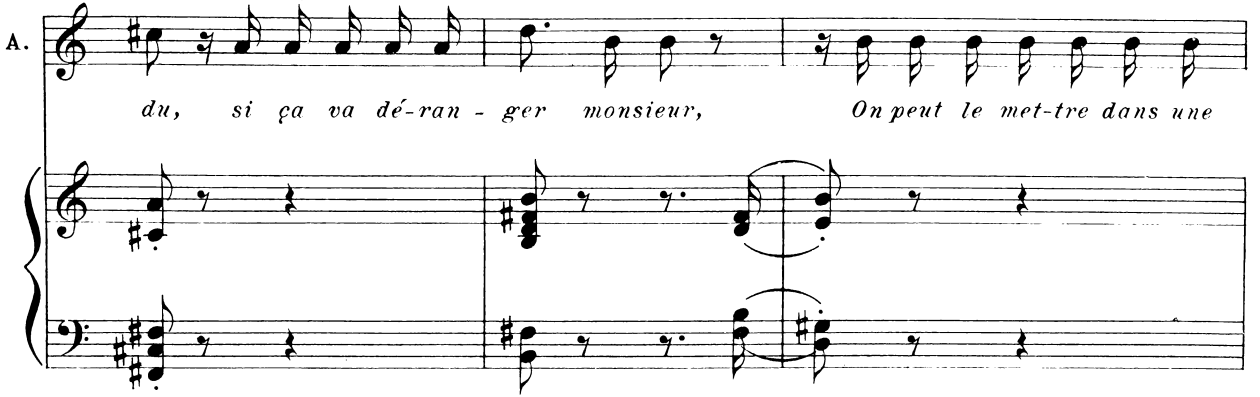
A.

Il vient, tous les jours, pour l'a - pé-ri-tif, Qu'il prend, d'ha-bi-tu-de,

[Peter makes a gesture of assent.]

A.

au sa-lon... i - ci. Bien en-ten-

A. 

*du, si ça va dé-ran - ger monsieur, On peut le met-tre dans une*

Peter



*Mais non. Pas de tout. Comment s'ap-pel-t-il?*

A. *au-tre piè- ce.*

*mf p*

15 Più lento

P. 

A. *Il se nom-me, le com-man-dant Duques - nois.*

*Più lento*

*p*

Molto animato

P. *Du-ques-nois?* *Ma-jor Du-ques -*

*cresc.*

P. *nois!* *Mais, bon*

*f* *fp* *accel.*

*Rev.* \*

P. *Dieu, C'est un de mes plus chers a-mis!\_*

*Presto* *Presto*

*cresc.* *f* *p*

P. *Un vieux co - pain!* *Fait'en - trer!* *Vi-te! Vi-te!*

*p* *f*



P.

*Dé - pêchezvous!*  
Achille [Rushes to the door.]

*Oui, oui!* *Tout d'suit!*

A.

*Fais mon - ter le com - man - dant!* [He goes out.]

16

*ff*

*[The door opens]*

*Red.* *\*Red.*

*[Major Duquesnois appears, very bent and old, leaning on the*  
*Molto meno mosso*

*mf* *p*

arm of a Soeur de Charité. Reaching the table, he bows to Peter, raising his hat and replacing it. The Nurse stands behind him.]

Lento

*p* *i.h. f.r.h.* *poco allarg.*

Andante molto moderato

Major

*pp espress.* *And.*

Monsieur m'ex-cu - se - ra si je gar - de mon cha-peau. Je suis un

*M.* *[He sits]* *mp* *And.*

homme vieux, monsieur; Très vieux; Et je me mé - fi - e des courants d'atr.

Peter 17 Più mosso

*M.* *[The Nurse helps him unfasten his scarf and surtout.]* *mp* *Più mosso*

Mon com-mandant, Est - ce que

P. *vous ne me re-connaissez plus?*

M. *Par - fai-te-ment. Par-fai-te-ment, mon-*

P. *Qui suis-je a-lors?* [He looks at Peter]

M. *sieur. Vo-tre par-*

M. *don, monsieur. Je suis très vieux.* [Victorine enters with a tray holding a bottle and a liqueur-glass. She serves the Major, who smiles and pats her hand.]

*mf rit. p a tempo dim.*

## 18 Ancora più mosso

[Victorine goes out again.]

Nurse

Peter [To the Nurse] *Deux ans, monsieur.*

*C'est long temps, ma soeur, Qu'il a é - te comm'ça?*

*Ancora più mosso*

*p*

P. *Poor old friend, — You were so gay, so*

*p* *cresc.*

P. *hap-py!* *Animato*

*mf* *f*

[He kneels and kisses the Major's hand.]

Major [Rising hastily and removing his hat.]

*Agitato*

*Monsieur! Je vous en pri-e! C'est trop d'hon - neur, Sans pour ceux du*

*sfz*

[He draws himself up.]

M. *sang impér-i-al!* *Mais, moi-mé-me, j'ai ser-*

M. *vi mon em-pe-reur!—* *J'ai ser-vi... ser-*

19 [He is seized with a sudden fit of coughing. Peter and the Nurse help him back into his chair.]

M. *vi...*

Andante

Peter

Mon commandant, Ne rap-pe-lez-vous pas votre a - mi Pas-qui-er?

P.

Pas-qui-er de la Ma-ri-è - re? Et sa fem - me, mon commandant?

P.

C'é-tait ma mè - re. Me rap-pe-lez-vous main-te-nant?

Con moto, alla marcia

P.

Je suis Go - go, Go - go Pas-qui - er! Major

Go -

M. *go? Ah, oui! Cer-tai-ne -*

20 *[Goes through the motions of shouldering arms.]*

M. *ment! Mon cher petit Go - go!*

M. *Porr - tez arm'! N'est ç'pas? Ha-ha - ha!*

*[His face saddens. His animation dies out.]*

M. *Mais*

Andantino

M. *non.* Go - go est mort. Mort, comm'les autres; Mort, comm'les Pasquier;

21 Più mosso, ma senza agitante

M. Peter  
Elle est morte aus - si? Et  
Mort, comme Madam' Se-ras-ki - *er.*

Più mosso, ma senza agitante

P. Minsey, mon commandant? Qu'est-ce que vous savez de Mim - sey?

P. Ditesmoi... Di - tes! Major  
Ah, la



M. *pau-vre pe-ti-te Mimsé ..* *Tou-jours mal à la té-te.*

*trmm*

*Ped.* \* *Ped.* \*

M. *Elle i-ra loin,* *cet-te pe-ti-te fi-llé;*

*trmm*

*Ped.* \* *Ped.* \*

M. *Elle a tous les bons qua-li-tés, Les*

*sempre p*

*trmm*

*Ped.* \* *Ped.* \*

M. *bons qua-li-tés de la té-te et du* *coeur.*

*trmm*

*Ped.* \* *Ped.* \*

M. *Un jour el-le se-ra u-ne gran-de da - - me,*

*péd.* *\* péd.* *\**

M. *Bonne et bien - fai-san - te, Notre pe-ti - te Mim -*

*péd.* *poco rall.* *\**

M. *sé. Mais, elle aus -*

*pp a tempo* *péd.* *mf* *mp* *\** *\**

M. *si, je crois, est par - mi les*

*pp* *p* *\**

M.

an - ges.

*pp* *p*

Ped. \*

Nurse [to Peter]

Je crains que ces sou-ve - nirs du pas-sé

*pp* *p*

Ped. \*

N.

Ne le fa - ti - gue trop, monsieur. Je ferais mieux l'a-me -

*pp* *p*

Ped. \*

N.

ner chez lui. Peter

C'est bien. Et mer - ci De

*pp* *p*

Ped. \*

P.

*votre ai-ma-bi-li-té et douceur.*

*rit.*

*Red.* \* \* *Red.*

23 **Major Rising**

*Al-lons, ma soeur, al-lons.*

*p a tempo*

M.

*Je veux vous ra-con-ter l'his-toi-re de Go-go.*

[To Peter]  
**Andante**

M.

*Ah, quel bon ca-ma-ra - de, que ce pe-tit Go -*

*mp*

M. *go anglais! Et moi, qui n'avais jamais eu ni fils, ni fi - lle,*

24

M. *Pour lui j'é-tais grand - pè - re. Main-te - nant,*

*poco rit. mp a tempo*

M. *— il se-rait peut-ê-tre grand et beau, comm' vous, mon-sieur.*

Più mosso

M. *Je l'ai - mais, ce pe-tit Go - go; Et lui,*

*mp mf*

M. *il m'aimait à son - tour. N'est-ce pas?*

*p poco allarg.*

Peter [*greatly moved*]

*Oui... en vé - ri - té. Il vous ai - mait.*

*a tempo*

Major [*Bowing formally to Peter.*] [*He goes out, leaning on the Nurse's arm.*]

*Monsieur. A bien - tôt.*

[*At the door they pass Victorine, who comes down to the table. Peter goes to the*

25 *Tempo primo*

*p*

window. Victorine clears the table, and starts for the door, tray in hand.]

Piano accompaniment for the first section, featuring a treble and bass clef with various musical notations including slurs, ties, and dynamic markings.

Molto agitato

Peter [excitedly looking out.]

Musical score for Peter's vocal line and piano accompaniment, including lyrics "Who is that" and dynamic markings like "f".

Victorine [stopping]

Monsieur?

Musical score for Victorine's vocal line and piano accompaniment, including lyrics "la-dy yonder, in the carriage!" and "Qui est cett'", and dynamic markings like "f" and "fp".

[Victorine goes to the window]

P.

dam' là-bas, dans la voi-tu-re?

Victorine 26

Ah! C'est la "mi-lady" an-

*cresc.*

V.

glais' mon-sieur. La

*mf*

V.

gran-de duchesse an-glai-se. Peter  
The Duchess of Towers!

[She nods]



## Andante mosso

v.

El-le

Andante mosso

*ff* *dim.* *mf*

Re. \* Re.

v.

vient i - ci par - fois. Elle est si

\* Re. \*

[She goes out. Peter,

v.

bel - le, Si bonne et bien fai - san - te.

Re. \* Re. \*

after a last look out of the window, turns away.]

27 Più tranquillo

Peter

The

*p*

*And.* \*

[He crosses the room

*P.*

Duchess of Towers... in Paris...

*And.* \* *And.* \*

and sits down upon the edge of the chaise longue.]

*rall.*

\* \*

*And.* [Very slowly the room begins to darken. Peter sits, absorbed in thought.

28 Poco lento, molto sentito

*pp*

*mp*

*mf*

Then, with a sigh, he rests his head wearily in his hands. After a moment he half turns,

*p* *rit.*

and lies back upon the chaise longue. As he lies, his feet are crossed, and both hands are

*mf a tempo* *p* *mf* **Più mosso**

clasped behind his head.]

29 [Complete darkness.]

*p* *mf*

*f stringendo* *ff*

**Larghetto**

*ff-pp*

Chorus [*Behind the scenes*]

*p* SOPRANO  
Ah, \_\_\_\_\_ Ah!

*p* ALTO  
Ah, \_\_\_\_\_ Ah!

*p* TENOR  
Ah, \_\_\_\_\_ Ah!

*p* BASS  
Ah, \_\_\_\_\_ Ah!

*p* Come

8

*pp*

back, Pe-ter!

*p*

8

*molto accel.* *poco cresc.*

30

Mosso assai

Pe-ter! Pe-ter! Pe - ter!

*p* Pe-ter! Pe-ter! Pe-ter! Pe - ter!

Ah! Pe-ter Ibbetson! Ah!

*p* Pe-ter! Pe-ter Ibbetson! Pe-ter! Pe-ter

Ah! Ah! Ah!

*p* Pe-ter! Pe-ter Ibbetson! Pe - ter! Pe-ter

Mosso assai

Pe-ter Ibbetson! Pe - ter Ibbetson!

Come, Peter! Come, Pe - ter!

Ib - betson! Come, Peter! Pe - ter Ibbetson!

Ib - betson! Come back, come

Più allegro

Come back, come back, come back, Pe-ter! Come

Come back, Pe-ter, Come

Come back, come back, come back, Pe-ter!

Come back, come back, Pe-ter! Come

*sempre p*

*sempre accel.*

*sempre accel.*

*sempre accel.*

31  
A tempo, molto animato

Come — back, Pe-ter! Come back.

back come back, Come back, Pe-ter!

back, come back, come back, come back, Pe-ter!

back, Pe-ter! Come back, Pe-ter!

Come back, come back, come back, Pe-ter!

back, come back, come back, Pe-ter!

Come —

Come —

Come —

*mf*

*mf*

*mf*

*mf*

*cresc.*

*mf*

A tempo, molto animato

Come a-way, Pe-ter! Come a-way, Pe-ter!

Come a-way, Pe-ter! Come a-way, Pe-ter!

a-way, Pe-ter! Come — a-way, Pe-ter!

a-way, Pe-ter! Come — a-way, Pe-ter!

a-way, Pe-ter! Come — a-way, Pe-ter!

a-way, Pe-ter! Come — a-way, Pe-ter!

a-way, Pe-ter! Come — a-way, Pe-ter!

a-way, Pe-ter! Come — a-way, Pe-ter!

a-way, Pe-ter! Come — a-way, Pe-ter!

a-way, Pe-ter! Come — a-way, Pe-ter!

a-way, Pe-ter! Come — a-way, Pe-ter!

*mf*

*f* Come a - way, Peter! Come a -  
*f* Come a-way, Peter! Come a -  
*f* Come a - way, Peter! Come a -  
*f* unis. Come a-way, Peter! A -

*f* *molto cresc.*

Lento

way! way! way! way!

*ff* *pp* *p*  
*ff* *pp* *p*  
*ff* *pp*

Lento

*ff* *pp*

Red. \*

32

far jour - ney, Pe - ter!

far jour - ney, Pe - ter!

*p* Oh, \_\_\_\_\_ unis.

Oh, \_\_\_\_\_ a far

*p* Oh, \_\_\_\_\_ far

*pp*

8

Red.

\* Red. \*

\*

Ah, \_\_\_\_\_

Ah, \_\_\_\_\_

jour - ney. \_\_\_\_\_

jour - ney. \_\_\_\_\_

*p*

*p*

Red.

\* Red. \*

\*



System 1: Vocal and Piano accompaniment. The vocal line (treble clef) begins with a melodic phrase. The piano accompaniment (treble and bass clefs) provides harmonic support. The system concludes with a vocal line starting on the word "Ah," marked with a piano (*p*) dynamic.

System 2: Piano accompaniment. The right hand features intricate passages with triplets, quintuplets, and trills. The left hand provides a steady bass line. The system is marked with a piano (*p*) dynamic and includes performance markings: *ped.* (pedal) and asterisks (\*).

System 3: Vocal and Piano accompaniment. The vocal line continues with "Ah,". The piano accompaniment features sustained chords and melodic lines in both hands. The system is marked with a piano (*p*) dynamic.

System 4: Piano accompaniment. Similar to System 2, it features complex right-hand passages with triplets and trills. The system is marked with a piano (*p*) dynamic and includes performance markings: *ped.* and asterisks (\*).

A musical score for a system of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has one sharp (F#). The first vocal line has a long note with a fermata and the text "Ah,". The second vocal line has a similar note with "Ah,". The piano accompaniment features a complex melodic line with triplets, trills, and a five-note run. The system ends with a double bar line and the word "Ped." followed by an asterisk.

33

A musical score for a second system of four staves, continuing from the first system. The key signature has one sharp. The first vocal line has a long note with a fermata and the text "Ah,". The second vocal line has a similar note with "Ah,". The piano accompaniment continues with complex melodic lines, including triplets, trills, and five-note runs. The system ends with a double bar line and the word "Ped." followed by an asterisk.

Ah, \_\_\_\_\_

Ah, \_\_\_\_\_

Ah, \_\_\_\_\_

Ah, \_\_\_\_\_

*tr* *p* *3* *5*

*ped.* \* *ped.* \*

Detailed description: This system contains four vocal staves and a grand staff for piano. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The music features a key signature of one flat and a common time signature. The vocal lines are marked with 'Ah,' and have long horizontal lines indicating sustained notes. The piano accompaniment includes a triplet of eighth notes and a five-note run. Pedal markings and asterisks are present at the bottom of the piano part.

This \_\_\_\_\_

*p* This \_\_\_\_\_ is the

This \_\_\_\_\_ is the way!

*tr* *p* *3* *tr* *3*

*ped.* \* *ped.* \*

Detailed description: This system continues the musical score with four vocal staves and a grand staff for piano. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics 'This is the way!' are written under the vocal lines. The piano accompaniment includes a triplet of eighth notes and a trill. Pedal markings and asterisks are present at the bottom of the piano part.

Ah, *pp* *mp*  
 This *mp* is the  
 is the way, This is the  
 way, Ah, This is the  
 Ah, This is the

*pp* *mp*

*tr* *tr*

*Red.* \* *Red.* \* *Red.* \*

Mary's Voice *mf*

This is the way!  
 This is the way!  
 This is the way!  
 This is the way!  
 This is the way!  
 This is the way!

*pp* *pp* *pp* *pp* *pp* *pp*

Ah!

*mf* *dim.*

*Red.* \* *Red.* \* *Red.* \*

[The lights come up very slowly]

34

SCENE II. The Garden of "Parva sed Apta," Passy, 1840. [In the foreground, deeply shadowed, but visible, is the sleeping figure of Peter Ibbetson, still lying on the chaise longue. Beyond is the old garden of Peter's childhood. On one side stands the apple-tree, with the rustic table and chairs under it. On the other side is seen part of the façade of the villa, with Parva sed Apta in gold letters over the front door. Beyond is the iron garden fence, with a grilled gate. Beyond that, one looks over the roofs and tree-tops of Passy, straight up the Seine, over Paris. Seated at the garden table in the mysterious half-light is the twelve-year-old Gogo Pasquier, writing, with an open book before him. Nearby sits his young mother, Mary Pasquier, busy with her embroidery. Major Duquesnois, the grey but sturdy veteran of seventeen years previous, strolls about the garden, finally taking a seat near Madame Pasquier.]

35 Chorus [still behind the scenes]

Andante tranquillo

SOPRANO

*p* Dors, mi - gnon - ne, C'est l'heur' qui son - ne.

ALTO

*p* Dors, mi - gnon - ne, C'est l'heur' qui son - ne.

TENOR

*p* Dors, mi - gnon - ne, C'est l'heur' qui son - ne.

BASS I

*p* Dors, mi - gnon - ne, C'est l'heu-re qui son - ne.

BASS II

*p* Dors, mi - gnon - ne, C'est l'heur' qui son - ne.

Andante tranquillo

Tout sommei-llé; Dieu te vei-llé; Ah! — Ah! —  
 Tout sommei-llé; Dieu te vei-llé; Do - do, mon en - fant, do. —  
 Ah, — Ah! —  
 Ah, — Dieu te vei-llé; Do - do, do - do. —  
 Tout sommei - llé; Dieu te vei-llé; Do - do, do - do. —

[Madame Seraskier enters, her arm about Mimsey, who is about Gogo's age. The mother  
 The Voice of Madame Seraskier [off]

Dors, mi - gnon - ne, C'est l'heur' qui son - ne.  
 Dors, mi - gnon - ne, C'est l'heu - re qui son - ne.  
 Dors, mi - gnon - ne, C'est l'heur' qui son - ne.  
 Dors, mi - gnon - ne, C'est l'heur' qui son - ne.  
 Dors, mi - gnon - ne, C'est l'heur' qui son - ne.

stops, and tenderly places her hand on Mimsey's forehead. The little girl looks up and

V.  
Mme.  
S.

Tout som-mei - lle; Dieu te vei - lle; Do - do, mon  
 Ah, Ah, Ah!

Tout som-mei - lle; Dieu te vei - lle; Do - do,  
 Tout som-mei - lle; Dieu te vei - lle; Do - do,  
 Tout som-mei - lle; Dieu te vei - lle; Do - do,

smiles happily, then runs over to watch Gogo at work. Madame Seraskier joins the others.]

36 *mf*

V.  
Mme.  
S.

en - fant, do. *mp* *pp* C'est l'heur' qui  
 SOPRANO *p* Ah, Dors, mi - gnon - ne, C'est l'heu - re qui  
 ALTO *p* Ah, Dors, mi - gnon - ne, C'est l'heu - re qui  
 do - do. Dors, mi - gnon - ne, C'est l'heu - re qui  
 do - do. Dors, mi - gnon - ne, C'est l'heur' qui  
 do - do. Dors, mi - gnon - ne, L'heur' qui

V. Mme. S.

*p*

son - ne. Tout sommei - lle; Dieu te vei - lle; Ah,

son - ne. Dieu te vei - lle; Do - do, mon

son - ne. Dieu te vei - lle; Ah!

TEN. I. II

son - ne. Dieu te vei - lle; Ah,

son - ne. Ah,

son - ne. Dieu te vei - lle; Do - do,

[Mary, Duchess of Towers, appears at the garden gate.]

V. Mme. S.

*p*

L'en - fant, do.

en - fant, do. Do - do, mon en - fant, do.

Do - do, mon en - fant, do.

*pp*

Mon en - fant, do.

Do - do, Do - do, mon en - fant, do.

do - do, Do - do, mon en - fant, do.



37 *Alquanto animato*

Mary [*Looking off*]

This is the way. Peter [*off*] Come with me.

*Alquanto animato*

Mary [*Looking off*]  
This is the way. Peter [*off*] Come with me.

*Alquanto animato*

M. Have no fear.—

P. can - not. I try, but I can-not.

*mf* *p*

M. Give me your hand, — and come with me. —

[Peter Ibbetson *ap-*

*f*

pears. Mary takes his hand, and together they open the gate and enter the garden.

*mf* *rit.*

*They stand just inside, Peter staring in bewilderment at the dream-figures.]*

38 Pochissimo meno mosso

Mary

They can-not see or hear you.

*dim.*  
*fp a tempo*  
*p*

All this is past and gone. On-ly we two... you and I a-lone,

*p marcato il basso*

Are of the wak-ing world. Peter I  
Why am I here?

*poco accel.*

39 Andante

do not know. This is my dream, and nev-er be-fore Has an-y

*3*

M.

liv - ing creature enter'd there-in — Why are you here?

M.

I do not under - stand. — Peter

Am I a-wake, or do I

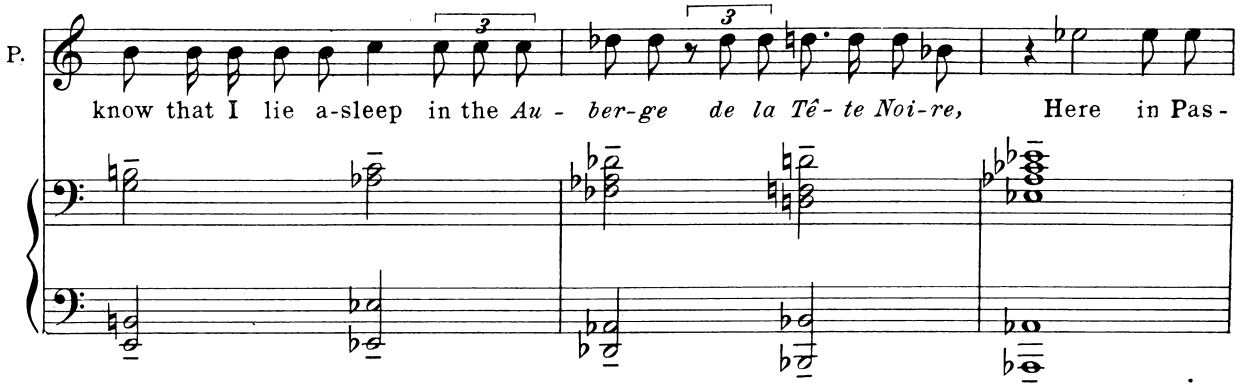
dream? How may I know? —

40

P.

Now I re - mem - ber! I am a - sleep. — I

*p*

P. 

know that I lie a-sleep in the Au - ber-ge de la Té - te Noi-re, Here in Pas -

Mary [Nodding]

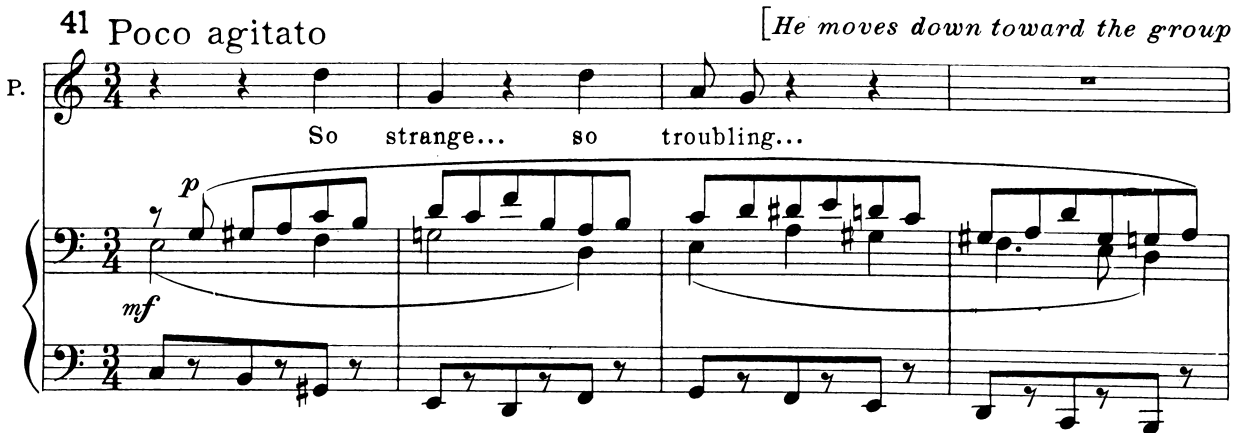
A - sleep and dreaming... But not of this...

P. 

sy. —

*p*

41 Poco agitato [He moves down toward the group]

P. 

So strange... so troubling...

*p*

*mf*

by the apple-tree, and stands near Gogo, looking about him. The lights grow brighter as he comes down.]



*mf*

*cresc.*

Peter

Andante mosso

This is the old garden... Moth-er, the Major, and Ma-

*f* *p* *rall.* *p a tempo*

*Al.* \*

dame Seras - kier. And there\_ am I at the garden

*mf* *cresc.* *f*

42  
ta-ble o-ver my books. And looking o-ver my shoulder

*mf* *dim.* *p*

[He looks at the book over Gogo's shoulder.]  
is Mimsey, Mimsey Seraskier. "And leaves the world to

*mp* *espress.*

Mary [*Still at the back*]

M. *What are you*

P. dark - - ness and to me."

*p* *fp*

M. say - ing? *Now you are dreaming*

P. I was read - ing from the book.

*p* *fp*

M. true. *Yes. It is not so hard. My fa - ther*

P. *[With a start]* Dreaming true!

*mf* *poco rall.*

43  
Tranquillo

M. *taught me. You think of the spot you wish to be, Remember-ing*

M. *right-ly, lest the dream fail; And you lie, thus remembering, un-til you*

M. *sleep, And the dream comes true.*

[They pause to watch the people of the dream. Mimsey, who has left Gogo, is sitting

on the Major's knee while he talks to her. Gogo puts down his book, gets up from

44 Allegro

pp

3

3

7

Musical score for measures 44-45. The piece is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first system consists of two staves. The upper staff begins with a piano (*pp*) dynamic and features a triplet of eighth notes. The lower staff provides a steady accompaniment of eighth notes.

the table, and goes over to join them. The Major tells them a story, the children lis-

p

Musical score for measures 46-47. The upper staff continues with a melody, and the lower staff provides accompaniment. A piano (*p*) dynamic is indicated. The piece maintains its 2/4 time signature and key signature.

tening delightedly, the two mothers smilingly looking on.]

45

f

mf

Musical score for measures 48-49. Measure 48 is marked with a forte (*f*) dynamic, and measure 49 is marked with a mezzo-forte (*mf*) dynamic. The upper staff features a melodic line with a trill in measure 48. The lower staff continues with accompaniment.

mf

Musical score for measures 50-51. The upper staff continues with a melodic line, and the lower staff provides accompaniment. A mezzo-forte (*mf*) dynamic is indicated.

tr

tr

tr

tr

Musical score for measures 52-53. The upper staff features a melodic line with trills (*tr*) in measures 52 and 53. The lower staff continues with accompaniment.



First system of musical notation. It consists of a single treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody features eighth and sixteenth notes, a triplet of eighth notes, and trills marked with 'tr'. There are also accents (^) over several notes.

46

Second system of musical notation, starting at measure 46. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of eighth notes. A dynamic marking of *f* (forte) is present in the bass staff. Accents (^) are placed over notes in both staves.

Third system of musical notation. The treble staff continues the melody with eighth and sixteenth notes, including accents (^). The bass staff features a rhythmic pattern of eighth notes with a dynamic marking of *p* (piano) in the first measure. Accents (^) are used throughout.

Fourth system of musical notation. The treble staff has a melodic line with accents (^). The bass staff has a rhythmic accompaniment of eighth notes with a dynamic marking of *mf* (mezzo-forte). Accents (^) are present in both staves.

Fifth system of musical notation. The treble staff continues the melody with accents (^). The bass staff has a rhythmic accompaniment of eighth notes with accents (^) and a dynamic marking of *f* (forte) in the first measure.

47

Sixth system of musical notation, starting at measure 47. The treble staff has a melodic line with accents (^). The bass staff has a rhythmic accompaniment of eighth notes with a dynamic marking of *f* (forte) and an *accel.* (accelerando) marking in the final measure. Accents (^) are used throughout.

[Pasquier de la Marière opens the garden gate and comes down the path, greeting them all. The children run to him. He kisses Mme. Pasquier and stands beside her.]

Molto allegro

*f*

*ff* *molto allargando e dim.*

Mary [To Peter]

Give me your hands.

*mf* *p*

*Red.*

\* *Red.*

\*

[She holds out her hands, palm upwards. Peter rests his finger-tips upon them.]

Lento tranquillo

All this do you see, clearly and well?

Peter

Lento tranquillo

Yes... if on-ly they would speak to me.

*pp*

M. That will come when you have dream'd e - nough. One thing re -

M. mem-ber: You may see and listen; But you may nev-er touch them or

*p* *liberamente*

M. speak to them. For they are dead and gone; and touch or speech Will

*pp a tempo*

M. veil the dream, like breath upon a window-pane, Do you under-stand? Peter [Still holding her hands] I under-

49

P. stand? — You are so

*mf* *ritenuto assai* *dim.*

Come prima Mary

No need to thank me.

kind... How shall I thank you?

**Chorus [Behind the scenes]**

**SOPRANO I** *pp* Ah!

**SOPRANO II** *pp* Ce n'est pas là ma ma - la -

**ALTO** *pp* Ce n'est pas là ma ma - la -

**TENOR** *mp* Non, non, non, ma mè - re, non, Ce n'est pas là ma

**BASS I** *pp* Ce n'est pas là ma ma - la -

**BASS II** *pp* Ce n'est pas là!

Come prima

*pp*

M.

You are welcome here. In-deed had I the will to baryour way,

Ah!

di - e! Qui n'en - tend pas le bon -

di - e! Qui n'en - tend pas le bon -

ma - la - di - e! Gai, gai, quelle mè-re j'ai, Qui

di - e! Qui n'en - tend pas le bon -

Ah,

8.

M.

I could not do so. For You, too, Ah, heur de sa fi - lle! Ah, n'en - tend pas le bon - heur de sa fi - lle! Gai, gai, heur de sa fi - lle! Qui n'en - sa fi - lle! Qui n'en -

8

Ped. \*

M. You, too, must be a dream, a dream of mine.

*poco cresc.* *p* *rit.*

*poco cresc.* Qui n'en - tend pas le mal que j'ai!

*poco cresc.* *p* *rit.*

*poco cresc.* Qui n'en - tend pas le mal que j'ai!

*poco cresc.* *p* *rit.*

Quelle mè-re j'ai, Ah!

*poco cresc.* *p* *rit.*

tend pas le mal que j'ai!

*poco cresc.* *p* *rit.*

tend pas le mal que j'ai!

*poco cresc.* *p* *rit.*

Red. \* Red. \* Red. \*

50

[She releases her hands]

M. Come as you wish, and as you can.

*trm*

*dim.* *pp* *liberamente, colla voce*

Red. \* Red. \*

[She turns away, and moves  
Andantino

M. 

And now I must leave you. For I am

*slowly toward the garden gate.*

M. 

wak-ing, and the dream fades. Au re -

M. 

voir, Pe-ter Ibbetson, au re - voir.

[She is gone. Peter gazes after her, then turns to look at the others. The Major has  
Poco più mosso

51



*mp*



risen, and is saying "au revoir." Madame Seraskier indicates that she, too, must go.

A musical score for a piano accompaniment. The piece is in a minor key, indicated by two flats in the key signature. The first system consists of four measures. The first measure starts with a piano (*p*) dynamic and features a triplet of eighth notes in the right hand. The second measure transitions to a mezzo-forte (*mf*) dynamic. The melody in the right hand is characterized by flowing eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and moving lines.

Mimsey begs to stay, but is finally coaxed by the Major. The three go out together, *Ancora più mosso*

A musical score for a piano accompaniment, continuing from the first system. It consists of four measures. The first measure is marked piano (*p*), and the second measure is marked mezzo-forte (*mf*). The tempo marking *Ancora più mosso* (Even more motion) is placed between the second and third measures. The musical texture remains consistent with the first system, featuring a melodic line in the right hand and a supporting accompaniment in the left hand.

smiling and waving. Gogo returns to his book. Pasquier, who has been standing with

A musical score for a piano accompaniment, consisting of four measures. The dynamic is marked mezzo-forte (*mf*) throughout. The melody in the right hand continues with eighth and sixteenth notes. The left hand accompaniment includes a triplet of eighth notes in the final measure. The overall mood is one of gentle movement.

his arm around Mme. Pasquier, goes into the house, blowing her a kiss as he goes.

A musical score for a piano accompaniment, consisting of four measures. The first measure is marked mezzo-piano (*mp*), and the second measure is marked mezzo-forte (*mf*). The tempo marking *allargando* (ritardando) is indicated between the second and third measures. The score includes a *Red.* (ritardando) marking and an asterisk (\*) in the left hand. The music concludes with a triplet of eighth notes in the right hand.

She returns to her seat under the tree, and picks up her embroidery.]

A musical score for a piano accompaniment, consisting of four measures. The dynamic is marked piano (*p*) throughout. The piece features several triplet markings in the right hand, indicating a rhythmic pattern of three notes. The left hand accompaniment continues with chords and moving lines, supporting the melodic fragments in the right hand.

Captain Ibbetson [Peter's uncle is heard outside the garden.]

52 Energetico

Comme un chien dans un jeu de qui - lle On re-çoit u-ne pauv - re - fi - lle

*p*

[He enters by the garden

A — l'ins - tant qu'el - le vient au jour. A quinze ans, —

gate and comes down the path; much younger, of course, than the Colonel Ibbetson

quand elle est gen - ti - lle, El - le nous re coit — à son tour —

*f*

of Act I, very dandified, insolent, and sure of himself. Madame Pasquier views his

Comme un chien dans un jeu de qui - lle, dans un jeu — de —

*p*

*approach with obvious distress.]*

53

C. *qui - lle! Good morning, cou-si-ne char-mante, Et toi, petit Go-go!*

*[Gogo looks up for a moment, and then, without speaking, resumes his study.]*

**Madame Pasquier**

Good morning Captain Ibbetson.

*[Peter, at the sound of his mother's voice, impulsively reaches out his arms to her, then recovering himself, listens with strained attention.]*

C. *And has the wor-thy Pasquier deserted us?*

*[Indicating Gogo]*

Mme. *Hush! Do not speak so! He will hear you.*

C. *Does he not fear to leave us two a - lone?*

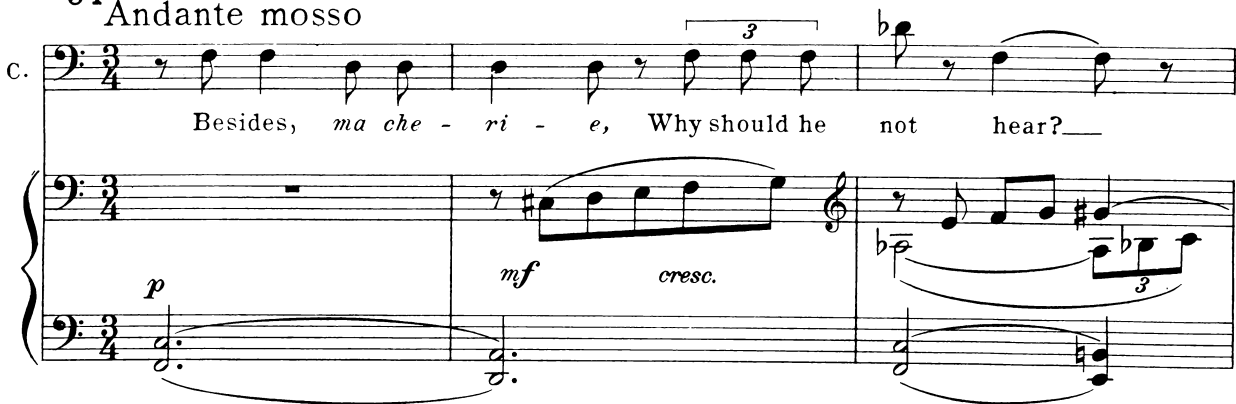
C.  *fp* *f*

The student yon-der, too wrapt in thought To spare a

C.  *f accel.*

greet-ing for his un-cle? *Ma foi,* not he!

54 *Andante mosso*

C.  *p* *mf* *cresc.*

Besides, *ma che - ri - e,* Why should he not hear?—

C.  *f* *dim.* *p* *mf* *l.h.*

Sure - ly he knows — that on-ly by a whim of

c. 
  
fate Does he call me "un-cle" in-stead of "fa - ther."

Agitato

Mme. Pasquier [*indignant*]

Captain! If you please!— Why so fá-

55 Poco lento

Agitato

c. 
  
ché-e, ma cousi-ne? Have you not told him the sorrowful tale? How I left you, my promised

c. 
  
bride,— For a lit-tle time...— on-ly a lit-tle year, —

c.

And re - turned \_\_\_\_\_ to find you...

Lento Madame Pasquier

c.

[With bitterness] For -

Madam-e Pasquier de la Ma-ri-è-re, La Bell'Dam' sans merci.

Lento

*sfz* *colla voce* *p*

56 Mosso assai

Mme. P.

give me. I was too young to know. Do not re - venge your-self...

*mf* *f*

*p r.h.*

Captain [sneering]

Re - venge?\_ That is a harsh word. Do I not heap

*p*

c.  *mf* *piu f*

coals of fire up-on your pret-ty head? Do I not lend

c.  *f* *pp*

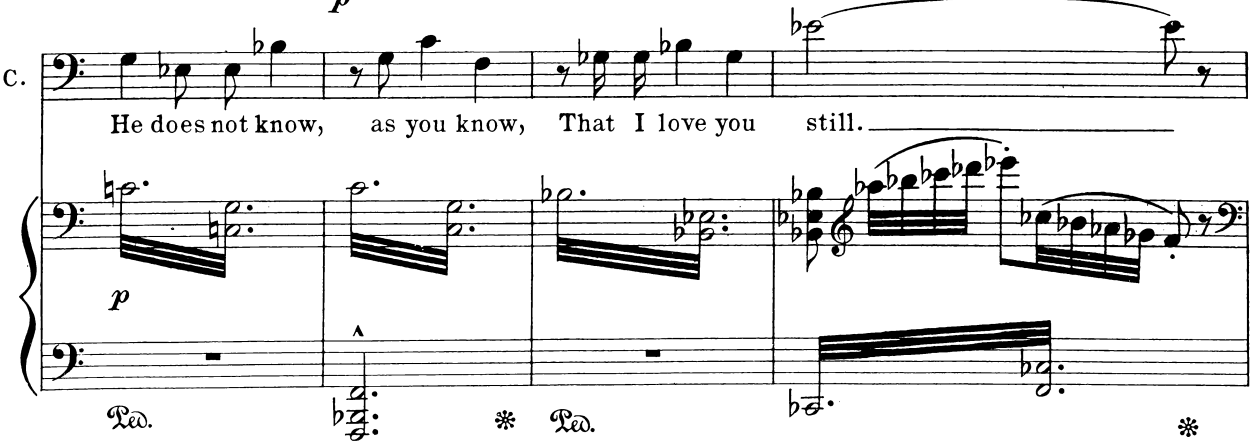
mon-ey to the no-ble Pas-qui - er?

57

c.  *p*

But we shall not tell him why, Shall we, *mabien-ai - mé* e?

*Red.* *p* *\* Red.* *\**

c.  *p*

He does not know, as you know, That I love you still.

*Red.* *\* Red.* *\**

C. 
  
 Nor shall we tell him. For he might...who knows?... be  
*mp* *mf*

58 Madame Pasquier [*Springing up*]

C. 
  
 How dare you! [*Laughing brutally*]  
 jealous. The  
*f* *p*

C. 
  
 past! The past and the fu-ture give me the  
*f* *mp*

C. 
  
 right, my dar - ling! You are  
*f*



c. mine, my lit - tle flut - ter - ing dove, — Mine, —

59 [He springs at her, and seizes her in his arms.]

c. mine!

Madame Pasquier [Struggling]

Go - go! — Go - go! — Your fa - ther!

Peter 60

Moth - er! I'll — de - fend you!

colla voce

[He rushes toward her. There is a crash of thunder, and the stage is plunged in darkness.]

L'istesso tempo

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The piano part is written in 4/4 time. The first system includes an 8-measure rest for the voice and piano accompaniment. The second system features a piano accompaniment with a triplet in the bass line. The third system continues the piano accompaniment with various chordal textures. The fourth system concludes with a piano accompaniment marked *ff* and a final cadence. The score is rich in dynamics, including accents, and features complex rhythmic patterns and chromaticism.

61

First system of musical notation for measures 61-62. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff features a continuous eighth-note melody with a slur and a '5' fingering. The grand staff provides harmonic accompaniment with chords and bass line notes.

Second system of musical notation for measures 61-62. It continues the three-staff format. The top staff has a more complex melodic line with slurs and a '5' fingering. The grand staff accompaniment includes dynamic markings such as 'f' and 'mf'.

62

First system of musical notation for measures 62-63. The top staff begins with a measure rest and then contains a melodic line with slurs and a '6' fingering. The grand staff accompaniment features dynamic markings 'f' and 'mf'.

Second system of musical notation for measures 62-63. The top staff continues the melodic line with slurs and a '6' fingering. The grand staff accompaniment includes dynamic markings 'f' and 'mf'.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with several triplet markings (indicated by a '3' over a group of notes) and slurs. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

Second system of musical notation, starting with the measure number '63' centered above the staff. It features three staves: a single treble clef staff and a grand staff. The top staff has a melodic line with slurs and triplet markings. The grand staff includes a piano accompaniment with a dynamic marking of *mf* (mezzo-forte) in the middle of the system.

Third system of musical notation, consisting of three staves: a single treble clef staff and a grand staff. The top staff contains a melodic line with slurs and accents. The grand staff features a piano accompaniment with chords and moving lines.

Fourth system of musical notation, consisting of three staves: a single treble clef staff and a grand staff. The top staff has a melodic line with slurs and accents, and a measure rest marked with an '8'. The grand staff includes a piano accompaniment with a dynamic marking of *ff* (fortissimo) in the beginning.

First system of musical notation. The top staff features a melodic line with a dotted line and the number '8' above it, indicating an eighth-note pattern. The middle and bottom staves are piano accompaniment. The middle staff has a *v* (accents) marking and a *ff* (fortissimo) dynamic marking. The bottom staff has an *f* (forte) dynamic marking.

Second system of musical notation. The top staff continues the melodic line. The middle and bottom staves are piano accompaniment. The middle staff has a *ff* (fortissimo) dynamic marking.

Third system of musical notation. The top staff has a dotted line and the number '8' above it. The middle and bottom staves are piano accompaniment. The middle staff has a *ff* (fortissimo) dynamic marking. The number '64' and the word *trm* (trill) are written above the staff.

Fourth system of musical notation. The top staff has a *trm* (trill) marking. The middle and bottom staves are piano accompaniment. The middle staff has a *p* (piano) dynamic marking.

Fifth system of musical notation. The top staff has a *f* (forte) dynamic marking. The middle and bottom staves are piano accompaniment. The middle staff has a *cresc.* (crescendo) marking.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, starting with a *fp* dynamic. The left hand (bass clef) provides harmonic support with chords and moving lines. A *f* dynamic is indicated in the second measure. A *Rev.* (ritardando) marking is present at the end of the system, followed by an asterisk.

Second system of musical notation. The right hand continues with a melodic line, marked with an *p* dynamic. The left hand features a bass line with chords. A *f* dynamic is indicated in the second measure. A *Rev.* (ritardando) marking is present at the end of the system, followed by an asterisk.

Third system of musical notation, starting at measure 65. The right hand has a melodic line with slurs and accents, marked with a *fp* dynamic. The left hand has a bass line with chords. A *Rev.* (ritardando) marking is present at the end of the system, followed by an asterisk.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents, marked with a *mf* dynamic. The left hand has a bass line with chords. A *cresc.* (crescendo) marking is present in the second measure.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents, marked with a *f* dynamic. The left hand has a bass line with chords. A *sfz f* (sforzando fortissimo) dynamic is indicated in the second measure.

8

*ff*

This system contains two staves. The upper staff features a melodic line with eighth-note triplets and accents. The lower staff has a bass line with chords and eighth-note triplets. A dynamic marking of *ff* is present.

8

This system continues the piece with two staves. The upper staff has a steady eighth-note accompaniment. The lower staff features eighth-note triplets.

8

*fff*

*Rev.* \*

This system shows a change in dynamics to *fff*. The upper staff has a melodic line with slurs. The lower staff has eighth-note triplets. A *Rev.* marking and an asterisk are at the end.

66

*ff* *f*

*Rev.* \* *Rev.* \* *Rev.* \*

This system starts at measure 66. It features a dynamic shift from *ff* to *f*. The upper staff has a melodic line with slurs. The lower staff has a bass line with slurs. Multiple *Rev.* markings and asterisks are present.

*ff*

This system continues with two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. A dynamic marking of *ff* is present.

Un poco meno mosso

First system of musical notation, measures 1-2. The right hand features a continuous eighth-note pattern with slurs. The left hand has a few notes, including a half note marked *mf*.

Second system of musical notation, measures 3-4. The right hand continues the eighth-note pattern. The left hand has a few notes, including a half note marked *p*.

Third system of musical notation, measures 5-6. The right hand continues the eighth-note pattern. The left hand has a few notes, including a half note marked *mf*.

Fourth system of musical notation, measures 7-8. Measure 7 is marked with *p*. Measure 8 is marked with *f*. The right hand continues the eighth-note pattern. The left hand has a few notes, including a half note marked *p*.

Fifth system of musical notation, measures 9-10. Measure 9 is marked with *[Curtain]*. The right hand continues the eighth-note pattern. The left hand has a few notes, including a half note marked *p*.

Sixth system of musical notation, measures 11-12. Measure 11 is marked with *f*. Measure 12 is marked with *f* and *p*. The right hand continues the eighth-note pattern. The left hand has a few notes, including a half note marked *p*.



SCENE III. The Inn Parlour. [When the lights come up again they reveal Peter, on the chaise longue, stirring in his sleep. Outside the sound of rain and occasional rumbles of thunder.]

[The door opens, and Victorine and Achille appear, ushering in the Duchess of Towers.]

Vivace Achille

Par i - ci, Ma - da - me la Du -

A.

ches - se. L'o - ra - ge pas - se - ra bien - tôt; et

A.

ce - pen - dent, Ma - da - me peut at - tendre i - ci - à son ais - e.

68 Mary

Mer - ci, A - chi - lle. Et voulez - vous bien fair' soi -

M. *gnier le co-cher? Je crains qu'il n'est trem - pé.*  
Achille  
*Oui, ma-*

A. *dam'. Je vais le soigner moi - mê - me.* [He goes out.]

69 [Gives Victorine the bouquet of wildflowers she is carrying.]  
A. *Voi - là, Vic - to - ri - ne. Ce sont pour vous.*

Victorine [Curtseying] [Exit]  
*Mer - ci bien, Ma - da - me la Du - ches - se.*

[Peter awakes, and sits up, staring at Mary, unable to believe his eyes.]

[Mary, taking off her coat, goes to the

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a *mf* dynamic and features a melodic line with eighth-note patterns and a long, sweeping phrase that concludes with a *fp* (fortissimo piano) dynamic. The lower staff is in bass clef and provides harmonic support with chords and a steady eighth-note accompaniment.

window and looks out.]

The second system continues the musical piece. The upper staff features a *f* (forte) dynamic followed by a *p* (piano) dynamic and then a *mf* dynamic. A trill (*tr*) is marked over a note in the second measure. The lower staff continues with a consistent eighth-note accompaniment and chordal structure.

70

Measure 70 is indicated at the start of the third system. The upper staff begins with a *p* (piano) dynamic and contains a series of chords and melodic fragments. The lower staff continues with the eighth-note accompaniment.

[She comes back to the table to lay down her coat,

The fourth system shows the continuation of the piano accompaniment. The upper staff has a melodic line with some chromatic movement, while the lower staff maintains the eighth-note accompaniment and provides harmonic grounding.

turns, and suddenly sees Peter.]

The fifth system concludes the page. The upper staff features a *p* (piano) dynamic and ends with a *lunga* (long) marking. The lower staff continues with the accompaniment and ends with a final chord in the 4/4 time signature.

## 71 Mary [Going to him, holding out her hand.]

You are Pe-ter Ib-bet-son. I saw you...  
Peter [Who has risen, taking her hand.]  
Two years a-go. How kind of you to re-

*colla voce*  
*p*

Soave [With a smile]  
I fear that I disturb your slumbers.

P. member. [Confused] For-give me! I...

Soave  
*mp* *f*

[Gaily]  
With all my heart! For I, too, am guilty. On-ly a lit-tle while a-go

*mf* *dim.* *p*

M. I fell a-sleep in my own carriage, Un-til the storm a-wakened me,

*cresc.*

*mf*

M. And I took re-fuge here...  
Peter [His eyes never leaving her face]  
Do you come of-ten to Paris?

*pp*

*mp*

72

Andante, poco mosso

M. Peter Ibbetson, I will tell you a secret. Sometimes when

*mf*

*rit. colla voce*

*p*

Red. \*

M. I can bear no longer the grim-y din and turmoil of Lon-don, I steal a -

*f*

*dim.*

*p*

Red. \* Red. \* Red. \*

M. way, and come, quite a - lone, Here, to Pas -

*mp* *mf* *p*

Ped. \* Ped. \* Ped. \* Ped. \*

M. sy. I wander through the old gar - dens. And

*mf* *p* *f*

Ped. \* Ped. \* Ped. \*

M. dream un - der the trees; And then go back, new -

*mp* *smorzando*

Ped. \*

73

M. made, Read-y to meet life again.  
Peter [*Eagerly*]  
I, too! I, too, came

*mf* *a tempo* *marc. il tema* *cresc.*

Ped. \* Ped. \*

Più mosso

P. back to the Pa-ris that I once knew.

*mf* *accel. f* *p*

Ped. \* Ped. \* Ped. \* Ped. \*

P. How sweet to stand here on the heights, With Pa-ris at my feet:—

*mp*

Ped. \* Ped. \* Ped. \* Ped. \*

P. The roofs and domes and spires, The riv - er and the

*mf* *pp* *mf*

Ped. \* Ped. \* Ped. \* Ped. \*

Mary

P. trees. Dear Pa-ris! Dear Pa-ris!

*f* *mf*

Ped. \*

M. Pa-ris! Her mu - sic is in my heart!\_\_\_\_\_

P. Her mu - sic is in my heart!\_\_\_\_\_

*p* *poco rall.*

74  
Tranquillo

M. \_\_\_\_\_ How strange that we meet here.

P. \_\_\_\_\_

Tranquillo

*pa tempo* *mf*

P. \_\_\_\_\_ And for me, \_\_\_\_\_ how wonderful...

*dim.* *p* *rit.*



## Tempo di Valzer, non troppo mosso

P.

That night I first saw you... You must have seen how I stared at you.

*p*

Mary [Smiling]

I did not mind. For you were

I hope you have for - giv-en me.

*p*

75

M.

so like some-one that I once knew; A lit-tle French boy who was

*p*

M.

kind to me when I was a lit-tle girl!

*mf* *dim.*

76 Peter

[She looks at him, startled]

I was a lit-tle French boy, once. I had to change my name when I

P. went to live with my un-cle in Eng-land.

[Slowly the truth dawns on Mary.]

Mary [Breathless]

What was your name?

P. Pasqui-er. Go-go Pasqui-er.

[Going to him]

M. Go - go... [Spoken, in a whisper]

P. My God... Mimsey! Con anima

77 Con anima

[She gives him both her hands. He takes them, then buries his head on her shoulder.]

*ff*

*Ped.* \* *Ped.* \* *Ped.* \*

[She holds him close, stroking his hair.]

Mary

Go - go! Go-go! You nev-er came

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

[Peter raises his head to look at her.]

M. back! I thought you were dead.

*mf*

*Ped.* \*

[Breaking down]

1. Peter Oh, don't...

Mim - sey... Mim-sey Ser - ras - kier...

*cresc.*

[She moves away from him, and goes to the fireplace, try-

M.

don't...

*f* *più f* *ff*

ing to regain her self-command.] *Andante*

M.

And you...

*pp* *p* *molto dim. e rit.*

*And.* \*

[She sits on the chaise longue]

M.

in Paris... Peter

Yes. I came to see the old house;

*mp*

*And.* \* *And.* \* *And.* \*

P.

but it was gone.— Of all our child-hood in Pas-sy—

*And.* \* *And.* \*

Mary

[Peter sits beside her]

M. Poor Go-go!

P. There was nothing left.

*mf* *dim.*

Red. \* Red. \*

M. Dreamed

P. Just now I dreamed of you.

*mp* *rall.*

Red. \*

79

M. of me?

P. A strange dream. I dreamed that I stood outside the

*p a tempo*

Red. \*

P. old gar-den in Pas-sy. And I tried to en-ter, But I

P. could not find the gate. — And sud-den-ly you were there,

*poco a poco accel.* *mf*

P. And spoke to me, say-ing, "This is the way," And took my

*mp a tempo* *p* *mf*

♩ *Red.* \* ♩ *Red.* \*

P. hand, — and let me in. Go-go! What are you say-ing?

*f*

♩ *Red.* \* ♩ *Red.* \*

## 80 Mosso assai

P.

There was a sound of sing - ing... What it

*p* *3* *3* *simile* *cresc.*

Mary

Was it this?...

was, I can - not re - mem - ber.

*mf* *Red.* \*

M.

Andante tranquillo

Dors, mi - gnon - ne,

*pp non strascinando* *3* *3* *Red.* \* *Red.* \* *Red.* \*

M.

C'est l'heur' qui son - ne.

*cresc.* *mf* *dim.* *3* *3* *3*

M. *Tout som-meil - le; Dieu te veil - le;*

*p*

81

M. *Do - - do, mon en - fant, do.*

Peter

How did you

*p* *accel.*

Red. \*

Con moto

M. *And there was my mother, and yours, And the Major...*

P. *know? And we two*

Con moto

*f-p* *p*



M. And you read from Gogo's book...

P. children. "And leaves the world to

*mp* *cresc.* *mf*

M. It was my dream too, Go -

P. dark - ness and to me."

*p* *f* *p* *cresc.* *f*

\*

[They look at each other, breathless and half terrified.]

M. go!

P. And

*allargando* *f* *mf* *dim.* *molto rall.* *p*

\* \*

## 82 Andante mosso

P.

when you told me I was dream - ing true, I could not

*mp*

P.

un - der - stand. For you were the Duchess of Tow - ers.

P.

Mim - sey! Mim - sey!

*pp*

P.

To think that I did not know you... To think

*mf*

P. *ten.*  
 — that I did not know your eyes a - gain!  
*f cresc. ff colla voce ff con fuoco*

[Mary tries to speak; her voice breaks.] **Mary**  
 Go-go...  
*ff-p molto dim. e rall.*

**Andantino**  
 P. And you bade me fare - well, — and went a - way. — And the  
*p*

83 [Mary, greatly agitated, stands a moment, striving] **Agitato**  
 P. light went out of my life.  
*f mf*

ing for self-control. Then she turns to Peter, speaking with great self-re-

Piano accompaniment for the first system, featuring bass and treble clefs with various chords and triplets.

straint.]

Mary

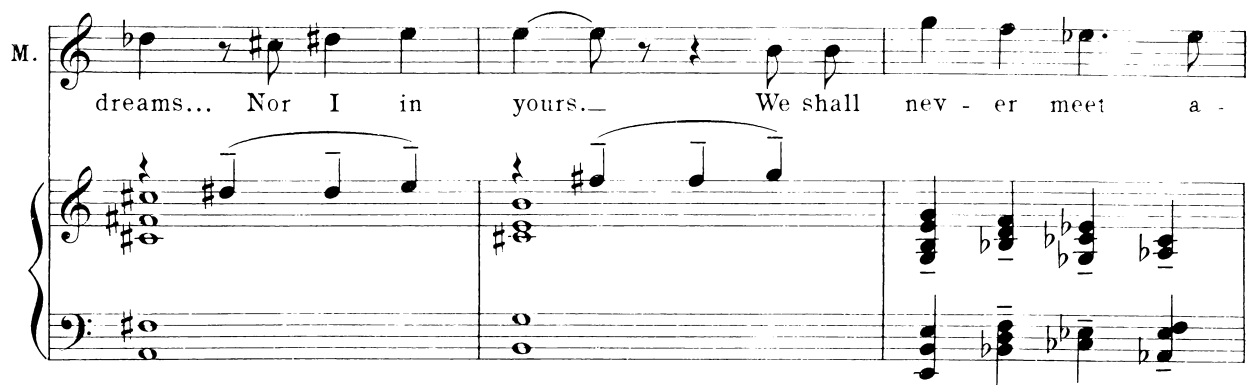
Musical score for the second system, including vocal lines for Mary and Mr. Ibbetson, and piano accompaniment with markings like "smorzando" and "rit."

Lento

Musical score for the third system, featuring a vocal line with lyrics and piano accompaniment with "colla voce" marking.

84

Musical score for the fourth system, featuring a vocal line with lyrics and piano accompaniment.

M. 

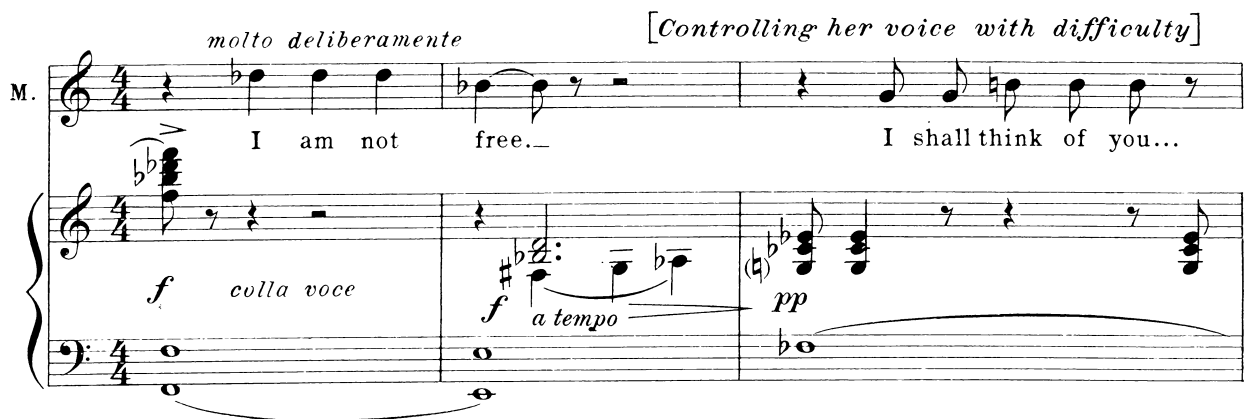
dreams... Nor I in yours... We shall nev - er meet a -

M. 

[Peter attempts to speak.]

gain... We must not. It is too late.

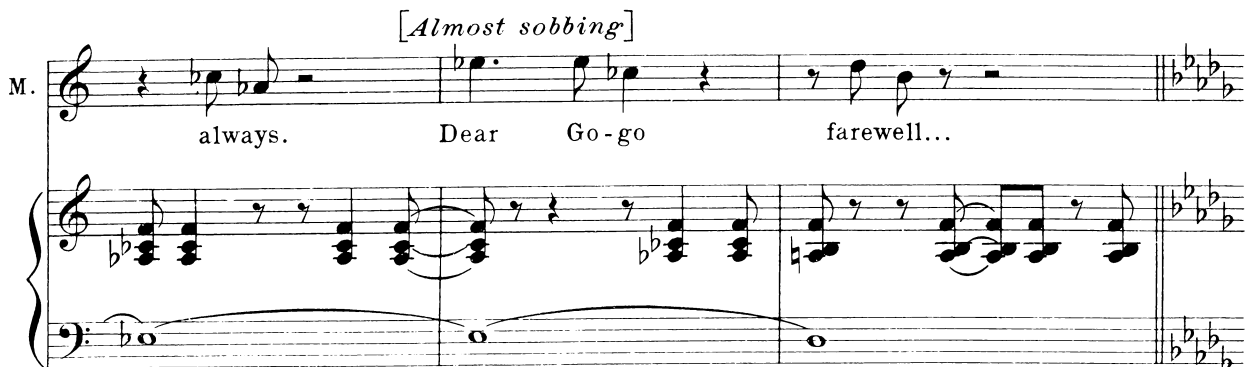
*mf animando*

M. 

*molto deliberamente* [Controlling her voice with difficulty]

I am not free... I shall think of you...

*f colla voce* *f a tempo* *pp*

M. 

[Almost sobbing]

always. Dear Go-go farewell...

[She gives him her hands. He kneels and kisses them. She takes his head between

85 *Larghetto*

*p molto espressivo*  
*con pedale*

her hands, and bending over him, kisses his forehead. Then she goes quickly to the

*cresc.*  
*f*  
*mf*  
*mp*

table, picks up her coat, and starts toward the door.]

Peter [*By the chaise longue*]

86 *Molto agitato*

Mimsey...  
*p rall.*  
*mf*  
*p*  
*f*

[She stops short, her back to Peter who is still kneeling, his

*cresc.*

arms outstretched. She sways, as if drawn backward by an invisible force.

Grave, ma non troppo lento

*ff*  
l.h.  
*ff*  
con pedale

Then, gathering her strength, she goes out, without looking around. Peter

Più mosso

87  
*mf*  
*mf*

gazes after her. Then he drops his arms and bows his head.]

*cresc.* *f* *cresc.* *fff* *allargando* *p*

*rall. molto*  
[The curtain falls]  
*sfz*

End of Act II

# Act III

Agitato (♩ = 126)

*f*

*ff*

*dim.*

*f*

*dim.*

[Curtain]

*mf*

1



SCENE I. Colonel Ibbetson's Rooms in London, 1857. *The library, a rather pretentious room, evidently belonging to a man of means. There are two doors, one leading to the entry, the other to the drawing-room. In back, to the left, is a fireplace; beyond it, a window in the left wall. In front, to the right, is a divan. Over the mantel is a trophy of Oriental weapons, including a Malay creese. It is late afternoon, approaching dusk.*

*dim. senza rit.*

[Mrs. Deane and her mother, Mrs. Glyn, are seated. They seem constrained and uneasy.]

Mrs. Glyn 2

I wish he would

Mrs. Deane

He said that if I saw him once a -

Mrs. G. come. I do not like this house.

Mrs. D. gain, He would be con-tent. I hope so.

Mrs. G. He

*p* *mf*

Red. \*

Mrs. D. *His heart! The Colonel has no heart to*

Mrs. G. *says you have bro-ken his heart.*

3

Mrs. D. *break.*

Mrs. G. *Did you bring the*

[showing it]

Mrs. D. *I have it here.*

Mrs. G. *let-ter? Give it to me, my dear.*

[She takes it.]

Red. \*

Mrs. G.  
This, I hope, will bring him to his sens - es.

Musical score for Mrs. G. The vocal line is in G major, 2/4 time. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords and rests.

Mrs. G.  
What a vil-lain, To write such things a-bout his neph-ew!

Musical score for Mrs. G. The vocal line is in G major, 2/4 time. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords and rests.

Mrs. Deane  
Poor Peter Ibbetson! I wish I had nev-er seen the Colonel.

Musical score for Mrs. Deane. The vocal line is in G major, 2/4 time. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords and rests. There are dynamic markings *f* and *mf*, and a measure with a 6-measure rest.

Peter [*off*]  
Manservant [*Outside the entry door*] Do I know them?  
No, not yet, sir. There are two la-dies here. Mrs.

Musical score for Peter and Manservant. Peter's part is a short vocal line. Manservant's part is a vocal line with piano accompaniment. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords and rests. There is a dynamic marking *fp*.

[Peter enters. He shakes hands with both ladies.]

P.

Ms.

Glyn, sir, and Mrs. Deane.

This system contains the first musical passage. It features three staves: a vocal line for Peter (P.), a vocal line for Mrs. Deane (Ms.), and a piano accompaniment (P.). Peter's line is mostly rests. Mrs. Deane's line begins with the lyrics "Glyn, sir, and Mrs. Deane." The piano accompaniment includes a sixteenth-note triplet marked with a '6' and dynamic markings of *mf* and *f*.

Mrs. Deane

Dear Peter Ib-bet-son! I am hap-py to see you!

P.

Mrs. Deane!—

This system features Mrs. Deane's vocal line with the lyrics "Dear Peter Ib-bet-son! I am hap-py to see you!". The piano accompaniment includes triplet markings and a dynamic marking of *mf*. Peter's vocal line (P.) has the lyrics "Mrs. Deane!—" and consists of rests.

Mrs. Glyn

Mrs. D.

Where have you been, this long time?

P.

In Paris. I returned on-ly to -

This system features Mrs. Glyn's vocal line (Mrs. D.) with the lyrics "Where have you been, this long time?". The piano accompaniment (P.) includes the lyrics "In Paris. I returned on-ly to -" and features triplet markings and a dynamic marking of *mp*.

5

Mrs. D. *How for-tunate to see you. We came here to-day,*

P. *day.*

Mrs. D. *Hoping to have back some letters that I wrote the Colonel. Harmless letters enough,*

Mrs. D. *but fool-ish; And he will not give them up.*

[Mrs. Glyn looks intently at Peter.]

Mrs. D. *You, per-haps, will help us... Peter Glad-ly... if I can.*

6 Mrs. Glyn

Pe-ter Ib-bet-son, May I ask you...

*mf a tempo*

Mrs. G. a strange question? Have you a

P. Peter [smiling]

Yes, of course.

Mrs. G. like - ness of your parents?

P. [surprised]

Why, yes; I car-ry one,

*p*

Mrs. G.

Will you show it me?

P.

*[He draws from his pocket a double miniature.]* *[Gives it to her]*

al-ways. With pleasure. Have I

7 *[Mrs. Deane rises and looks over her mother's shoulder]*

Poco meno mosso

P.

nev-er done so?

Mrs. Deane

So that is your father. What a no-ble face.

P.

They called him

Mrs. Glyn

[To Mrs. Deane]

You are much a-like. There can be  
 le beau Pas - quier.

*p* *poco accel.*

no doubt. [He looks sharply at them.]  
 What do you mean? Why do you both

*mp* *p* *mf*

8 Andante

Pe-ter Ib-bet-son, Your guardian has done you a  
 look at me so strange-ly?

*pp*

Andante



Agitato come prima

Mrs. Deane

Mrs. G. *f* *3*  
 Moth-er! I for-bid you to tell him!

foul wrong.

Agitato come prima

Mrs. D. *ff*  
 It is cru-el! It is wrong!

Mrs. Glyn

[To Peter]

He has the right to know. When

*mf* *pp*

Andante mosso (♩ = 112)

Mrs. G. *p* *3*  
 Colonel Ib-bet-son was pay-ing my daughter his in-famous addresses, He told her that

Mrs. G.  
 you are his son, The nat - u - ral son — of him-self, and his

Mrs. G.  
 cous-in, Madame Ma-rie Pas-qui-er de la Ma-ri - è - re.  
 Peter  
 He lies!

*molto cresc.* *f* *ff*

9  
 P.  
 For-give me. Sure-ly you heard him wrong! He knows that

*p*

P.  
 is not, could not be so. He went a - way,

P.

to In-di - a, A long time be-fore I was born.

*mf* *3* *dim.*

Mrs. Glyn

Do you re-mem-ber an ev'n-ing, Two years a - go, When you and he

*p* *mf*

Mrs. G.

quarreled o-ver a song? Peter And the next day you brought my daughter a

Yes.

*p* *mf* *mp poco stringendo* *mf*

Mrs. G.

let-ter from the Colo-nel!

P.

I re - mem-ber.

*accel. e cresc.*

10  
Lento

[She gives it to him]

*liberamente*

Mrs. G. Here is that let-ter. Read it. You owe it to your

*sfz* *colla voce* *p* *p* *colla voce*

Mrs. G. mother's mem-o-ry.

*a tempo* *pp* *8va bassa*

Animato (♩ = 132-138)

*sfz* *f*

*Red.* \*

11

*p* *cresc.* *f* *cresc.*

8 *[He crushes it in his hand.]*

*ff*

Peter *[Staring before him]*

*molto liberamente*

"Both so young, and one so beau-ti-ful... Both so..."

*sfz* *ff* *p* *colla voce*


Mrs. Deane


*Con moto*


*[To her mother]*

Peter! For-give us! You were wrong to do this!

*p* *f* *f*

Mrs. D.  **Peter** Nev-er! No one has ev-er seen that

P.  Sure-ly you did not be-lieve that he...



Mrs. D.  let-ter.

P.  **Lento** "Both so young, and one..."



*p* *pp*

col 8<sup>va</sup> bassa.....

P.  **Con anima**  
[Rising, his hands clenched]  
What shall I do? Oh, God, what shall I do... [A door slams outside]



*f* *f* *f*

Allegretto

[Indicating the drawing-room door.]

P. Colonel Ibbetson [off] Will you wait in there, please?  
*Comme un chien dans un jeu de quille, On reçoit u-ne*  
 Allegretto  
*p*

Mrs. Glyn

P. Be care-ful! Do noth-ing  
 I must speak to him a-lone...  
 Col. *pauv - re - fi - lle A l'in - stant qu'el - le*  
*sempre p*

13

Mrs. G. rash, for your mother's good name.  
 P. No... Quick-ly, please...  
 Col. *vient au jour. A quinze ans, — quand elle est gen-ti - lle,*

Mrs. Deane

[She draws her away, and they go out through the draw-

Come with me, Ma-ma.

El - le nous re - çoit — à son tour, — Comme un chien, dans un jeu de qui-llé,

ing room door. Peter closes the door, and turns the key in the lock.] [The Colonel enters through the other door.]

Dans un jeu de qui-llé. Comme un chien dans un jeu de qui-llé,

[Catching sight of Peter, he stops short.]

De l'Anglais là... Well, my A-pol-lo of the T-Square

Peter

I have come to talk with you.

Pourquoi cet honneur?



Deciso (♩ = 100) [He crosses the room, and locks the door through which the Colonel

has just entered. The latter watches him, slightly amused, making no effort to stop him.]

Peter [At the door]

You told Mrs. Deane I was

15

your son.  
Colonel

She did.

This

That is a lie.

Who said so?

accel.

f

f

af-ter-noon.

It's a lie!

A spite-ful in-ven-tion of a cast-off mistress.

pochiss. rit. colla voce

[He turns toward the fireplace, rings the bell, and starts for the door. Peter stands  
 Mosso assai (♩ = 144)

Col.

*p* *cresc.*

with his back to the door, barring the way.]

Col.

Leave the room, you poor

*f*

Peter [Thrusting the letter at him.]

Do you

fool, Be-fore I turn you out!

*mf* *f*

16

[The Colonel takes it; looks at it.]

P.

know your own hand?

*f*

[Standing behind the divan, he tears the letter up.]

[Peter leaps half across the divan and seizes the Colonel by the throat.]

Col.

For-ger-y! A damn-a-ble for-ger-y...

Peter

[Spoken:] You coward-ly cur! Tell the truth! It's your on-ly chance!

[The Colonel throws him off, and runs over to the fireplace, Peter following.]

Col.

[The Colonel snatches down the Malay creese, runs to the window, and smashes a

Col.

*pane of glass, shouting.]*

Col.

*[Turning on Peter, he forces him back across the room.]*

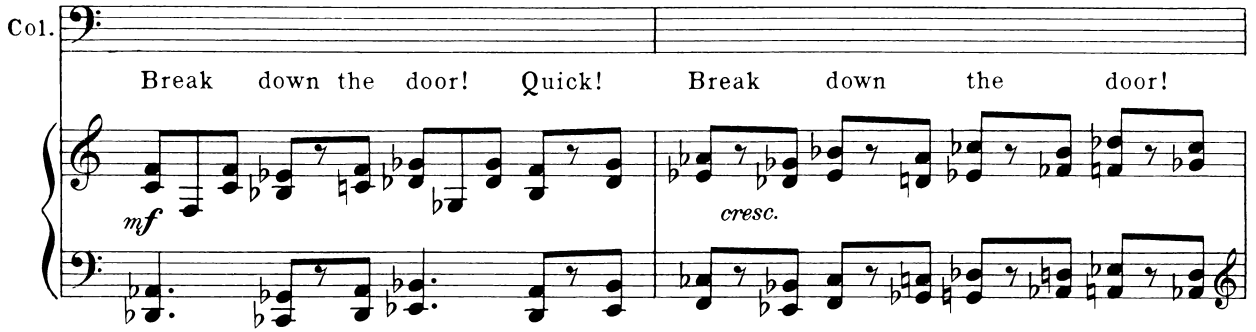
Col.

17 Presto (♩. = 100-104)

Col.

*[Excited voices are heard outside the drawing-room door.]*

Col.

Col. 

Break down the door! Quick! Break down the door!

*mf* *cresc.*

[He holds the creese low down, the point upward. His left arm is thrown over his head

Col. 

Come on, you coward! You butcher! You

*f*

as a guard.]

[He slowly advances on Peter.]

Col. 

bastard!

*stringendo*

[Suddenly he makes a lunge, stumbles, and catches Peter by the left arm.]

[Peter grasps his stick, which is on the divan, and brings it down on

Col. 

*ff*

8

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

[He falls, lifeless. Peter stands, stricken, staring at the cane, which he still grasps.]

the Colonel's head. The Colonel stands, swaying.] [He speaks almost under his breath.]

18 Andante mosso

Col.

[The voices outside grow louder. A voice cries, "break it down!" There is the

sound of heavy blows upon the door.]

[The door is broken down, and a number of people, Mrs. Deane and Mrs. Glyn among them, rush into the room, and stop short, horror-struck at what they see.]

Peter [His eyes still fixed on the cane]

[Spoken:] It seemed... to crash... right in...

[The scene is instantly darkened.]

19 Molto con anima (♩ = 144)

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music begins with a forte (*ff*) dynamic. The right hand features a complex melodic line with slurs and a triplet of eighth notes. The left hand provides a rhythmic accompaniment with chords and single notes. A fermata is placed over the first measure of the right hand.

Second system of the musical score. It continues the grand staff notation. The right hand has a melodic line with a slur and a triplet. The left hand has a bass line with chords. A fermata is placed over the first measure of the right hand.

Third system of the musical score. It continues the grand staff notation. The right hand has a melodic line with a slur and a triplet. The left hand has a bass line with chords. A fermata is placed over the first measure of the right hand.

Fourth system of the musical score. It continues the grand staff notation. The right hand has a melodic line with a slur and a triplet. The left hand has a bass line with chords. A fermata is placed over the first measure of the right hand.

Fifth system of the musical score. It continues the grand staff notation. The right hand has a melodic line with a slur and a triplet. The left hand has a bass line with chords. A fermata is placed over the first measure of the right hand.

Musical score system 1, measures 1-4. Treble clef, key signature of two sharps (F# and C#). The music features a complex texture with triplets and slurs. A measure rest is present in measure 2. A dynamic marking of *mf* appears in measure 3. A measure number '20' is written above the staff in measure 3.

Musical score system 2, measures 5-8. Treble clef, key signature of two sharps. The music continues with triplets and slurs. A dynamic marking of *f* is present in measure 6.

Musical score system 3, measures 9-12. Treble clef, key signature of two sharps. The music features a complex texture with triplets and slurs. A dynamic marking of *ff allarg.* is present in measure 9. A dynamic marking of *molto rit.* is present in measure 10. A measure rest is present in measure 11. A measure number '20' is written above the staff in measure 10. A measure rest is present in measure 12.

Allegro (160-168)

Musical score system 4, measures 13-16. Treble clef, key signature of two sharps. The music features a complex texture with triplets and slurs. A dynamic marking of *pp* is present in measure 13.

Musical score system 5, measures 17-20. Treble clef, key signature of two sharps. The music features a complex texture with triplets and slurs.



21

*mp*

*p*

22 *Listesso tempo*

*tr* *mf*

*>* *p.*

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with slurs and accents. A dynamic marking *p* is present in the first measure of the bass staff.

Second system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with slurs and accents. A dynamic marking *mf* is present in the fourth measure of the bass staff.

Third system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with slurs and accents. A dynamic marking *p* is present in the second measure of the bass staff. The measure number 23 is written above the first measure of the treble staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with slurs and accents. Dynamic markings *p*, *mf*, and *p* are present in the second, fourth, and sixth measures of the bass staff, respectively.

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with slurs and accents. A dynamic marking *cresc. molto* is present in the second measure of the bass staff.

24

First system of music for measures 24-27. Treble clef contains triplets and slurs. Bass clef contains chords and triplets. Dynamics include *f* and *ff*. A first ending bracket labeled "8" spans measures 26-27.

Second system of music for measures 28-31. Treble clef contains triplets and slurs. Bass clef contains chords and triplets. Dynamics include *f*. A first ending bracket labeled "8" spans measures 30-31.

Third system of music for measures 32-35. Treble clef contains triplets and slurs. Bass clef contains chords and triplets. Dynamics include *dim.* and *f*. A first ending bracket labeled "8" spans measures 34-35.

Fourth system of music for measures 36-39. Treble clef contains triplets and slurs. Bass clef contains chords and triplets. Dynamics include *mf* and *cresc.* Measure 25 is indicated above the first staff.

Fifth system of music for measures 40-43. Treble clef contains triplets and slurs. Bass clef contains chords and triplets. Dynamics include *f* and *fff*. A first ending bracket labeled "8" spans measures 42-43. Includes "lunga" and "(Tam-tam)" markings.

Molto pesante, ma non troppo lento (♩ = 96)

pp loco

26

p

dim.

pp f

27

p [Curtain]

SCENE II: The Chaplain's Room in Newgate Prison, 1857.

A large, bare room, with dingy whitewashed walls. In the back, a heavy door. At the left, a barred window. At the right, a fireplace with a large armchair drawn up before it. A table and chair are down front, to the left. It is just before dawn. Peter Ibbetson is seated at the table, writing by the light of a candle. There is the sound of a key turning in a lock, and the door opens. The Chaplain enters, dressed in a black cassock.

Piano accompaniment for the first system of the scene. It consists of two staves: a treble clef staff and a bass clef staff. The music is in G major and 4/4 time. The first staff features a melodic line with various intervals and rests, while the second staff provides a harmonic accompaniment with chords and moving lines. Dynamics markings include *mf* and *dim.* followed by *p*.

28

Peter [*Turning as he seals the letter*]

Chaplain Is it time?

Not yet. I had

Musical score for Peter and Chaplain. Peter's part is on a single treble clef staff, and the Chaplain's part is on a single bass clef staff. The piano accompaniment continues from the previous system. Peter's line begins with a rest, followed by a melodic phrase. The Chaplain's line also begins with a rest, followed by a response. The piano accompaniment features sustained chords and moving lines in both hands.

Musical score for Peter and Chaplain. Peter's part is on a single treble clef staff, and the Chaplain's part is on a single bass clef staff. Peter's line continues with a melodic phrase. The Chaplain's line continues with a response. The piano accompaniment continues with sustained chords and moving lines.

hopes... that you would sleep.

Piano accompaniment for the final system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with sustained chords and moving lines in both hands, providing a harmonic backdrop for the dialogue.

P.  *I have been writing. See. My candle is al-most gone. No*

C.  *Let me send for another.*

 *p*

P.  *need. This will last out my time.*

C. 

 *mf-p*

P. 

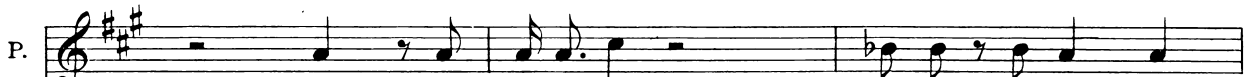
C.  *You spoke of leav-ing a few small gifts for your friends.*

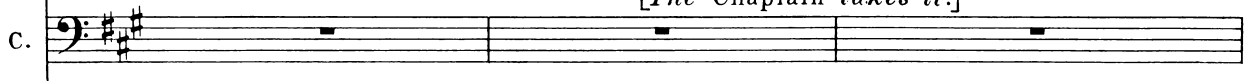
 *pp* *r. h.*

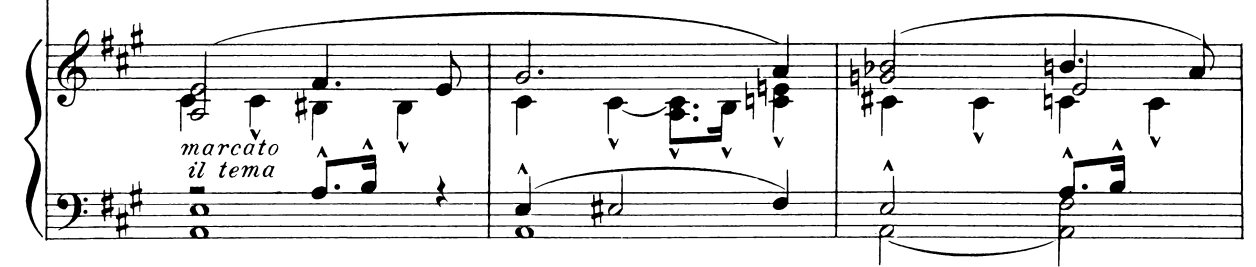
P.  Thank you. If you will... *[The Chaplain sits at the table. Peter takes off his watch and fob, and gives them to him.]*


C.  Shall I take them now?

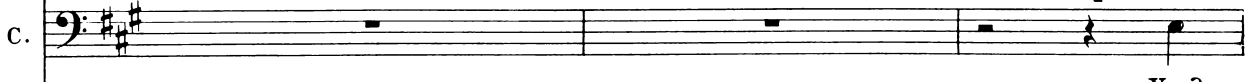
 *p*

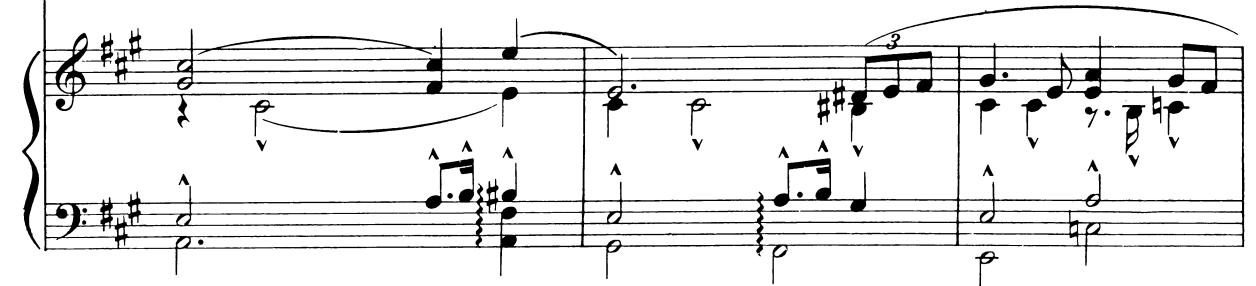
P.  This, to Mrs. Deane. Tell her to keep this *[The Chaplain takes it.]*

C. 

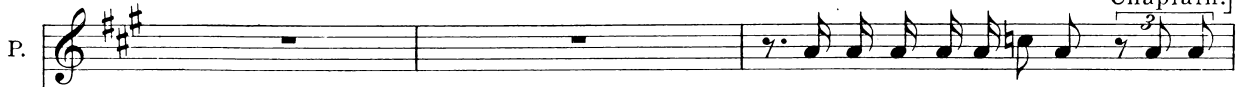
 *marcato il tema*

P.  In mem-o-ry of one that was proud to be her friend. *[Looks up]*

C.  Yes?



[He takes the miniature from his pocket and gives it, together with the letter, to the Chaplain.]

P. 

A picture of my father and my

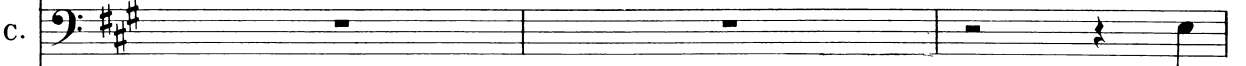
C. 

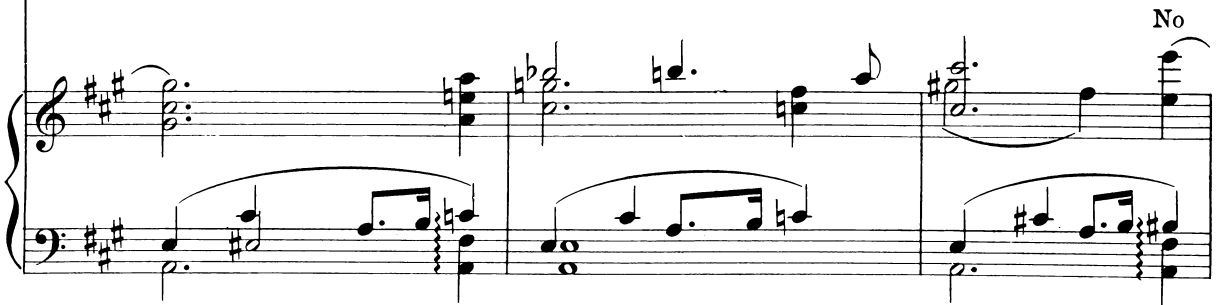
And what is that?



P. 

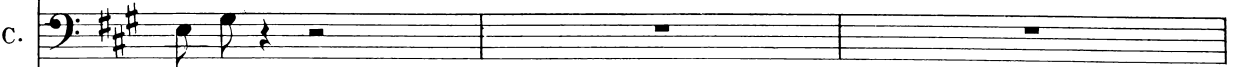
moth-er. And a let-ter. Give these to the Duchess of Towers.

C. 



P. 

Tell her... They come from Go - go. She will under-stand.

C. 

message?





31 *Sempre l'istesso tempo*

P.

C.

[He rises, and goes to Peter.]

*Sempre l'istesso tempo*

P.

C.

Peter Ibbetson. These are your last moments. Will you not break your long silence And

*pp*

P.

C.

Why I killed him? No! I shall nev-er tell.

tell the truth? Tell... And so,

*p*

P. 

C. 

Repent? Of man-y things.

e-ven now, You do not re - pent?



32

P. 

C. 

But of what has brought me here... Nev-er.

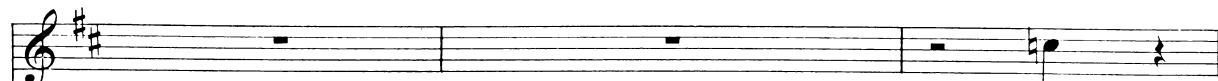



P. 

C. 

It is near-ly dawn... And will you




P. 

C. 

grant me one wish? Will you kneel with me, And pray?—

Yes.



33

P. 

I will pray to what is in me of strength and courage;

*p*



*cresc.*

P. 

Pray— that it sustain me— but a lit-tle long-er;



*mf*

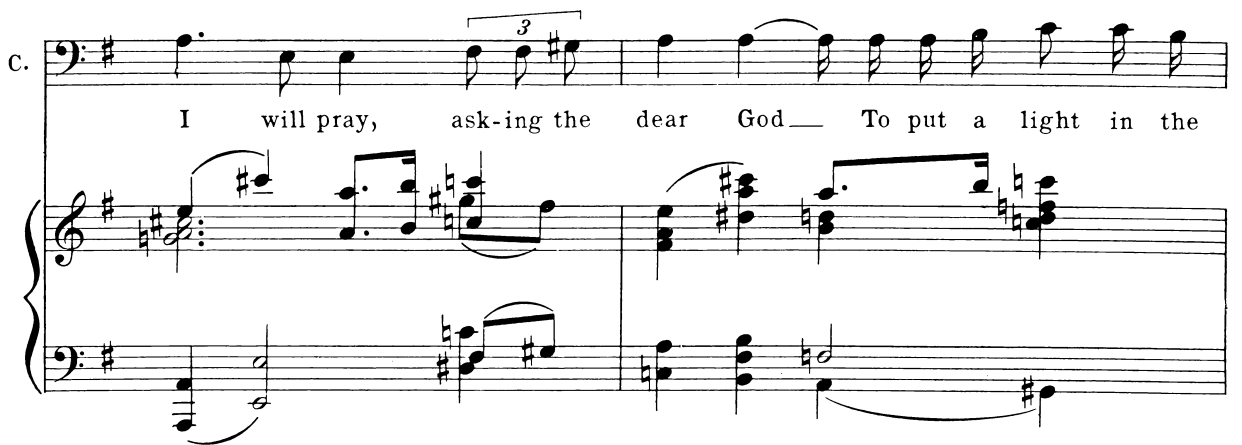
*cresc.*

P.  Pray that I may not flinch up - on the gal - lows.

Chaplain

And

*f* *dim.*

C.  I will pray, ask - ing the dear God — To put a light in the

C.  window, And leave un - latched the door of Heav'n For a lost and wear - y

34 [Together they kneel by the armchair, the Chaplain's arm over Peter's shoulder.]

c.

child. —

8 [The dawn begins to break.]

[The key turns in the lock.]

Bell

[The Warden appears in the doorway. The Chaplain sees him, rises, and after a moment's hesitation, touches Peter on the shoulder. Peter, understanding, rises.]

35 Peter [*Offering his hand*]



For all your kindness... Thank you.

Chaplain [*Taking it, and putting his other hand on Peter's shoulder*]



May God bless you, and be



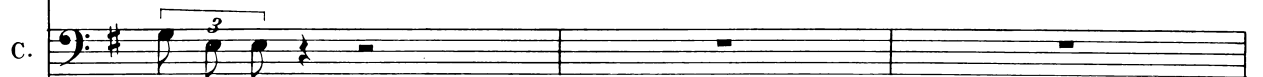
[*To the Warden*]

[*The Warden silently*]

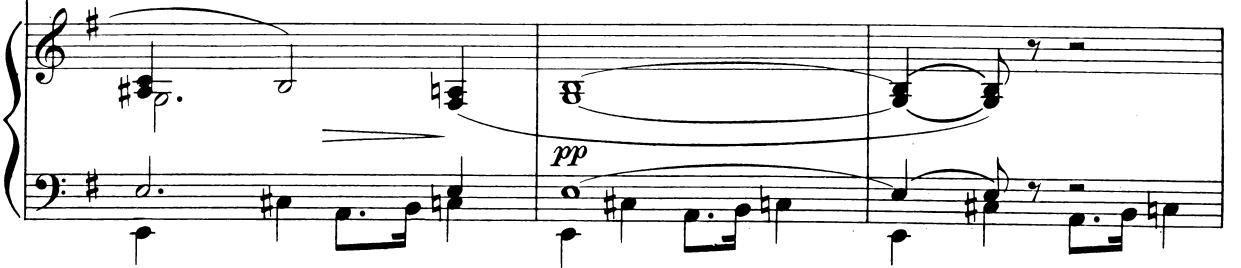


Thank you. Good - bye.

I am read-y:

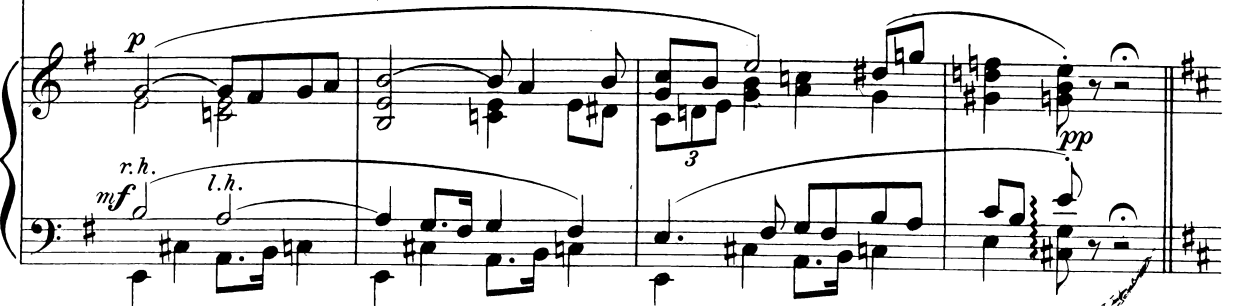


mer-ci-ful.



*indicates the door. They start.*

[*There is loud knock-  
ing on the door.*]



36 Molto agitato

Mrs. Deane [Outside]

Is the Chap-lain there? Is Pe - ter with him?  
Peter  
Mrs.

Molto agitato (♩ = 132)

*fp*

Detailed description: This block contains the first system of the score. It features a vocal line for Mrs. Deane and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Is the Chap-lain there? Is Pe - ter with him?". The piano accompaniment is in a grand staff with a key signature of one sharp and a 2/4 time signature. It begins with a forte piano (*fp*) dynamic and consists of rapid sixteenth-note patterns in both hands.

[Renewed knocking]

Irs.  
D.  
P.

Are you sure?  
Deane! Keep her a-way! She must not see me!

*mf*

Detailed description: This block contains the second system of the score. It features three vocal lines and a piano accompaniment. The first vocal line is for Mrs. Deane (labeled "Irs. D.") with the lyrics "Are you sure?". The second vocal line is for Peter (labeled "P.") with the lyrics "Deane! Keep her a-way! She must not see me!". The piano accompaniment is in a grand staff with a key signature of one sharp and a 2/4 time signature, marked *mf*. It includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

The Prison Governor [Outside]

[Peter stands trembling and twisting his hands.]

Chap-lain, are you here?  
Chaplain  
It is the pris - on govern-or! O - pen the

[To the Warden]

Detailed description: This block contains the third system of the score. It features a vocal line for The Prison Governor and a piano accompaniment. The vocal line is in a bass clef with a key signature of one sharp and a 2/4 time signature. The lyrics are "Chap-lain, are you here? Chaplain It is the pris - on govern-or! O - pen the". The piano accompaniment is in a grand staff with a key signature of one sharp and a 2/4 time signature. It includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The score also includes a dynamic marking *mf* and a section marked "[To the Warden]".

[The Warden does so, and Mrs. Deane rushes in, followed by the Prison Governor.]

C.

door!

*cresc.*

Mrs. Deane

37

Where is he? Pe-ter! You have been re -

*ff*

*f*

[To the Governor]

Mrs. D.

prievied! Oh, tell him! Tell him!

Peter

What do you say!

Governor

The death sentence has been com-mu-ted. Your sentence is... Im -

*f*

*p*



38 Peter

[Fighting for self-control]

Gov. No, no! Not that! Oh, I have  
 prisonment for life. Pe-ter Ibbetson...  
 Chaplain  
 God is mer-ci-ful!

Listesso tempo

P. tried to have cour-age, And the strength to die,  
 p cresc.

P. Think-ing it would not be long un-til the end.  
 fp

P. But now... here, here, for life!...  
 f

P. 
  
I know you mean to be kind, And just, and mer-ci-ful!

P. 
  
Be mer-ci-ful, then! Spare me this tor-ment!

P. 
  
Let me die!

39 *[Sobbing hysterically, he sinks down at the table, burying his*  
P. 
  
Let me die...

*face in his arms.]*

*[Mrs. Deane bends over him.]*

**Mrs. Deane** *[To the Governor]*

Andante (♩ = 88)

[Mrs. Deane touches Peter on the shoulder.]

Piano introduction for the first system, featuring a treble and bass staff with triplets and a tempo marking of Andante.

Mrs. Deane

40

Mrs. Deane  
Pe-ter... Dear Pe-ter, Will you not still be brave?

Piano accompaniment for the second system, including a treble and bass staff with triplets and a dynamic marking of *p*.

Mrs.  
D.

Peter [Raising his head] I have a  
They should have let me die!

Piano accompaniment for the third system, including a treble and bass staff with triplets and a dynamic marking of *p*.

Mrs.  
D.

message for you. Yes, From her. It is she that

[He looks up]

Piano accompaniment for the fourth system, including a treble and bass staff with a dynamic marking of *p dolce*.

Mrs. D. gave you back your life. Yes. All night she pleaded,

P. Mar - y!

Mrs. D. fighting as she never fought be - fore. — And in the end, you see, she won.

P.  $\frac{3}{4}$

41

Mrs. D. "Tell him," she said...

P. And the message?

Mrs. D. *tr* "His life has just be-gun." What an - swer

P. *tr*

*poco string.*

42 *tr* Più mosso

Mrs. D. *tr* — shall I take to her?

P. *tr*

*Piu mosso* (♩ = 104-112) Tell her...

*dim.* *p*

Mrs. D. *tr*

P. *tr* To think of me, — Not as I am —

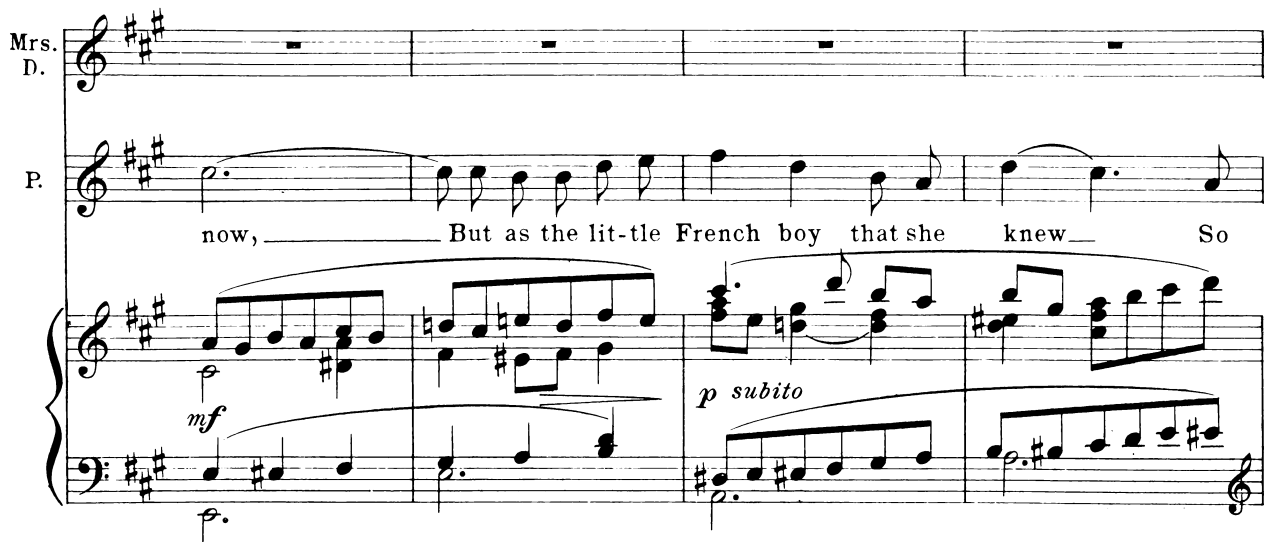
*cresc.*

Mrs. D.

P.

now, \_\_\_\_\_ But as the lit-tle French boy that she knew \_\_\_\_\_ So

*mf* *p subito*



[Looking at him with concern]

Mrs. D.

D.

I will tell her.

P.

long a - go.



Mrs. D.

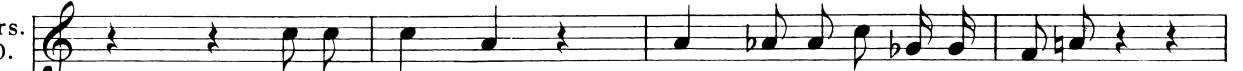
Peter! You are so weary. You must sleep. \_\_\_\_\_

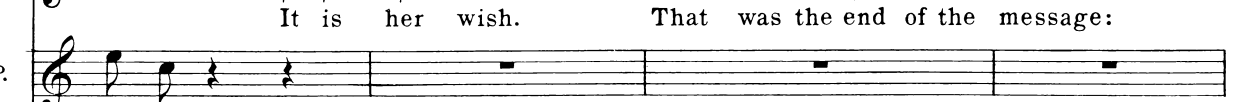
P.


[Shuddering]

I



Mrs. D.  It is her wish. That was the end of the message:

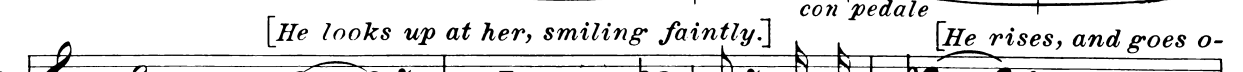
P.  could not!



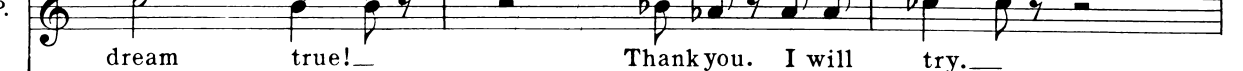
Mrs. D.  "Tell him to sleep, And to dream... true."—

P.  *Lento*




P.  *Lento* (♩ = 72) To

*smorzando* *pp* *con pedale*

Mrs. D.  dream true!— Thank you. I will try.—



P.  ver to sit in the armchair. Mrs. Deane brings a rug from the chair at the left, and puts





44  
Mrs. Deane

*it over his knees.]*

Let me give you this.                      You should not be cold.—

The first system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a melodic phrase. The middle staff is a piano line in treble clef, which is mostly empty with some rests. The bottom staff is a grand staff (treble and bass clefs) containing the piano accompaniment, with various chords and melodic lines.

*[She lays her hand gently on his head.]*

Dear boy,—                      God bless you.

*[He lies back in the chair, his hands behind his head. He crosses his feet under the rug.]*

The second system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics 'Dear boy,— God bless you.' The middle staff is a piano line in treble clef, mostly empty. The bottom staff is a grand staff containing the piano accompaniment. Performance markings include 'allarg.' and 'pp' (pianissimo) followed by 'a tempo'.

Rest and sleep.—

*[Drowsily]*

You have brought me...                      peace...—

The third system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics 'Rest and sleep.—' and 'You have brought me... peace...—'. The middle staff is a piano line in treble clef, mostly empty. The bottom staff is a grand staff containing the piano accompaniment. A 'cresc.' (crescendo) marking is present in the piano part.

[She goes softly to the door, and out.]

*p*

[The room darkens]

45 *Più mosso*

*Red.*

\* *Red.*

*p*

*Red.*

\* *Red.*

\* *Red.*

*cresc.*

*Andante mosso* (♩ = 104)

*mf*

*p subito*

*Red.*

\* *Red.*

\* *Red.*

*Red.*

\* *Red.*

\* *Red.*

First system of musical notation. The right hand (treble clef) features a melodic line with a slur and a fermata. The left hand (bass clef) has a bass line with a triplet of eighth notes and a dynamic marking of *mf*. The system concludes with a *p* dynamic marking and a fermata. Below the staves, the word "Ped." is written, followed by an asterisk and another "Ped." with an asterisk.

Second system of musical notation. The right hand continues the melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. The system concludes with a *p* dynamic marking and a fermata. Below the staves, the word "Ped." is written, followed by an asterisk and another "Ped." with an asterisk.

Third system of musical notation. The right hand features a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. The system concludes with a *p* dynamic marking and a fermata. Below the staves, the word "Ped." is written, followed by an asterisk and another "Ped." with an asterisk.

Fourth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. The system concludes with a *p* dynamic marking and a fermata. Below the staves, the word "Ped." is written, followed by an asterisk and another "Ped." with an asterisk.

Fifth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. The system concludes with a *p* dynamic marking and a fermata. Below the staves, the word "Ped." is written, followed by an asterisk and another "Ped." with an asterisk.

*poco rall.*

*molto rit.*

46

*a tempo*  
*mf* *ben marcato il tema*

Musical notation for measures 46-47. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and single notes. The key signature has three flats (B-flat, E-flat, A-flat).

*l.h.* *mf* *stringendo*

Musical notation for measures 48-49. The system consists of two staves. The upper staff features a complex rhythmic pattern with many sixteenth notes. The lower staff has chords and some melodic fragments. The key signature remains three flats.

*f* *ff*

Musical notation for measures 50-51. The system consists of two staves. The upper staff has a fast-moving melodic line with many sixteenth notes. The lower staff has chords and some melodic fragments. The key signature remains three flats.

*rit. e dim.* *p a tempo* *rit.*

Musical notation for measures 52-55. The system consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff has chords and some melodic fragments. The key signature remains three flats.

\*

47

*mf* *stringendo*

Musical notation for measures 56-59. The system consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff has chords and some melodic fragments. The key signature remains three flats.

*f* *cresc.*

Maestoso (♩ = 88)

*ff*

*stentando e dim.* *molto dim.*

48 Chorus [Behind the scenes] SOPRANO

Poco lento

*ppp* *p*  
 Ah!  
*ppp* *p*  
 Ah!  
*ppp* *p*  
 Ah!

Poco lento (♩ = 80)

*pp* *p*  
*rall. e dim.* *a tempo*

dim. pp Ah! Ah! Ah! Ah!

This section of the score consists of 16 measures. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase marked *dim.* and *pp*, followed by an exclamation "Ah!". The piano accompaniment provides harmonic support, with the bass line also marked *dim.* and *pp*. The piece concludes with a final "Ah!" in both parts.

Allegro giocoso

*pp* *pp*

This section contains the first four measures of the "Allegro giocoso" section. The key signature changes to one flat (B-flat), and the time signature changes to 2/4. The piano accompaniment starts with a melodic line in the right hand and a rhythmic pattern in the left hand, both marked *pp*.

Allegro giocoso (♩ = 112)

*pp*

This section contains the next four measures of the "Allegro giocoso" section. The key signature remains one flat (B-flat), and the time signature is 2/4. The tempo is indicated as 112 beats per minute. The piano accompaniment continues with a rhythmic pattern in the left hand and a melodic line in the right hand, marked *pp*.

49 Chorus [*Behind the scenes*][*The lights come up slowly*]

SOPRANO I

SOPRANO II

*p* En re-ve-nant d'Au-ver-gne,

En re-ve-nant d'Au-ver-gne,

En re-ve-nant d'Au-

*p* ALTO

En re-ve-nant d'Au-ver-gne,

En re-ve-nant d'Au-ver-gne,

En re-ve-nant d'Au-

TENOR

BASS I

BASS II

*sempre pp*

ver-gne, Au-ver-gne, mon pa - ys. —

*p* Passant par la Li - ma - gne,

ver-gne, Au-ver-gne, mon pa - ys. —

*p* Passant par la Li - ma - gne,*p* Passant par la Li - ma - gne,

Passant par la Li - ma - gne, Passant par la Li - ma - gne, D'la Li-ma-gn'à Pa -

Passant par la Li - ma - gne, Passant par la Li - ma - gne, D'la Li-ma-gn'à Pa -

Passant par la Li - ma - gne, Passant par la Li - ma - gne, D'la Li-ma-gn'à Pa -

SCENE III: The Mare d'Auteuil, Paris, 1840. [In the foreground is the figure of Peter, still asleep in the armchair. In back is a grassy, wooded space on the shore of a lovely lake. A cloth is spread under a tree, and around it are grouped Pasquier de la Marière, Madame Pasquier, Major Duquesnois, and Mimesey and Gogo. The cloth is strewn with dishes, bottles, and flowers. The group has just finished a picnic supper. It is early evening, and the scene is flooded with the golden afterglow that comes just before the dusk.]

*mp* Chan - tant la - sa - voy - ar - de, Dan - sant la - mon - ta -

*ris.* *mp* Chan - tant la - sa - voy - ar - de, Dan - sant la - mon - ta -

*ris.* *mp* Chan - tant la sa - voy - ar - de, Dan - sant la mon - ta -

*ris.* *mp* Chan - tant la sa - voy - ar - de, Dan - sant la mon - ta -

Chan - tant la - sa - voy - ar - de, Dan - sant la mon - ta -

*mp* Dan - sant la mon - ta -



gnar - de; Eh! *f* *mp* *f* *mp* *mf*  
 gai, Co - co! Eh! *mp* *f* *mp* *f* *mf*  
 Ve - nez voir la

gnar - de; Eh! *f* *mp* *f* *mp* *f* *mf*  
 gai, Co - co! Eh! *mp* *f* *mp* *f* *mf*  
 Ve - nez voir la

gnar - de; Eh! *f* *mp* *f* *mp* *f* *mf*  
 gai, Co - co! Eh! *mp* *f* *mp* *f* *mf*  
 ve - nez voir la

gnar - de; Eh! *f* *mp* *f* *mp* *f* *mf*  
 gai, Co - co! Eh! *mp* *f* *mp* *f* *mf*  
 ve - nez voir la

gnar - de; *f* *mp* *f* *mp* *f* *mf*  
 Eh! *mp* *f* *mp* *f* *mf*  
 gai, Co - co! Eh! *mp* *f* *mp* *f* *mf*  
 ve - nez voir la

gnar - de; *f* *mp* *f* *mp* *f* *mf*  
 Ve - nez voir la

dan - se Du pe - tit mar - mot. *f* *mp* *f* *mp* *mf*  
 Eh! *mp* *f* *mp* *f* *mf*  
 ve - nez voir la dan - se

dan - se Du pe - tit mar - mot. *f* *mp* *f* *mp* *mf*  
 Eh! *mp* *f* *mp* *f* *mf*  
 ve - nez voir la dan - se

dan - se Du pe - tit mar - mot. *f* *mp* *f* *mp* *mf*  
 Eh! *mp* *f* *mp* *f* *mf*  
 ve - nez voir la dan - se

dan - se Du pe - tit mar - mot. *f* *mp* *f* *mp* *mf*  
 Eh! *mp* *f* *mp* *f* *mf*  
 ve - nez voir la dan - se

dan - se, la dan - se Du pe - tit mar - mot. *f* *mp* *f* *mp* *mf*  
 Ve - nez voir la dan - se

dan - se Du pe - tit mar - mot. *f* *mp* *f* *mp* *mf*  
 Ve - nez voir la dan - se

*p* Du pe - tit mar - mot, *p* Du pe - tit mar - mot, *mf* Du pe - tit mar -  
*p* Du pe - tit mar - mot, *p* Du pe - tit mar - mot, *mf* Du pe - tit mar -  
*p* Du pe - tit mar - mot, *p* Du pe - tit mar - mot, *mf* Du pe - tit mar -  
*p* Du pe - tit mar - mot, *p* Du pe - tit mar - mot, *mf* Du pe - tit mar -  
*p* Du pe - tit mar - mot, *p* Du pe - tit mar - mot, *mf* Du pe - tit mar -  
*p* Du pe - tit mar - mot, *p* Du pe - tit mar - mot, *mf* Du pe - tit mar -  
 Du pe - tit mar - mot, Du pe - tit mar - mot, Du pe - tit mar -

*pp*  
 mot. *p* *pp* En re - ve - nant, re - ve - nant d'Auver - gne,  
 mot. Re - venant, re - ve - nant d'Auver - gne, *p* En re - ve - nant, re - ve - nant d'Auver - gne,  
 mot. En re - venant, tout en re - ve - nant, *p* *pp*  
 mot. Re - venant, re - ve - nant d'Auver - gne, *pp* En re - ve - nant, re - ve - nant d'Auver - gne,  
 mot. *mf* U - ne vieille é - den - té - e,  
 mot.

[The Major rises, makes Mme. Pasquier a low bow, and waves his napkin around his head. The children applaud. All laugh. The party breaks up. Gogo produces a fishing net and invites Mimsey to join him at the water's edge. She shakes her head, and goes off with the Major to pick flowers. Gogo goes down to the pond.]

51

*mf* U-ne vieille é - den - té - e, *p* Ah, *mf* Me *mf*  
*pp* En re-venant, re-ve - nant d'Au-vergne, *pp* Ah, *mf* Me *mf*  
*mf* En re-venant, re-ve - nant d'Au-vergne, *mf* Me *mf*  
*pp* En re-venant, re-ve - nant d'Au-vergne, *pp* U-ne vieille é - den - té - e, Me *mf*  
 En re-venant d'Au - ver - gne, En re-ve-nant, re-ve - nant d'Auvergne,

*pp* [Mme. Seraskier takes up the battledore]  
 dit: Mon p'tit a - mi, *pp* En re-venant, re-ve - nant d'Au-ver-gne, *pp*  
 dit: Mon p'tit a - mi, *pp* En re-venant, re-ve - nant d'Au-ver-gne, *pp*  
 Dit: Mon p'tit a - mi, en re-ve-nant, *pp* En re-venant, re-ve - nant d'Au-ver-gne, *mf*  
 dit: Mon p'tit a - mi, *mf* Fais moi donc voir la dan - se, *mf*  
 Dit: Mon p'tit a - mi, *mf*

and shuttlecock, and calls Pasquier. They invite Mme. Pasquier to join them, but she

*p* Ah, *mf* La  
*mf* Ah, *mf* La  
*mf* Fais-moi donc voir la dan - se, En re-venant, re-ve-nant d'Auver-gne, *mf* La  
*pp* En re-venant, re-ve-nant d'Auver-gne, *mp* La *mf*  
*pp* En re-venant, re-ve-nant d'Auver-gne, *pp* Fais-moi donc voir la dan - se, La  
 En re-venant d'Au - ver - gne, En re-venant, re-ve-nant d'Auver-gne,

smilingly refuses, opening her sewing-bag and putting her finger through the toe of a small stocking. Mme. Seraskier laughs, and the two go out. Mme. Pasquier settles herself comfortably under the tree with her darning.]

dans' de ton pa - ys. *mp*  
 dans' de ton pa - ys. *mp*  
 Dans' de ton pa - ys. *mp*  
 dans' de ton pa - ys. *mp* Chan - te la - sa - voy - ar - de, Dan -  
 dans' de ton pa - ys. *mp* Chan - te la - sa - voy - ar - de, Dan -  
 Dans' de ton pa - ys. - Chan - te la sa - voy - ar - de, Dan -

*f* >

*Eh!* *gai, Co - co! Eh!* *gai, Co - co! Non,*

*mf* >

*Eh!* *gai, Co - co! Eh!* *gai, Co - co! Non,*

*mf* >

*Eh!* *gai, Co - co! Eh!* *gai, Co - co! Non,*

*f* >

*se la - mon - ta - gnar - de. Eh!* *gai, Co - co! Eh!* *gai, Co - co! Non,*

*mf* >

*se la - mon - ta - gnar - de. Eh!* *gai, Co - co! Non,*

*mf* >

*se la mon - ta - gnar - de. Eh!* *gai, Co - co! Non,*

## 52 [Peter enters, greatly agitated.]

*mp*

*tu n' ver-ras pas la dan - se Du pe - tit mar -*

*mp*

*tu n' ver-ras pas la dan - se Du pe - tit mar -*

*mp*

*tu n' ver-ras pas - la dan - se, La - dan - se*

*mf*

*tu ne ver-ras pas, ne ver-ras pas la dan - se Du pe -*

*mf*

*tu ne ver-ras pas la dan - se Du pe - tit mar -*

*mf*

*tu ne ver-ras pas - la - dan - se, Du pe - tit, pe -*

mot; Non, tu n' verras pas la dan - se Du pe - tit mar -  
 mot; Non, tu n' verras pas la dan - se Du pe - tit mar -  
 Du pe-tit marmot, Tu ne ver - ras pas la dan - se Du pe - tit mar -  
 tit mar - mot; Non, tu ne verras pas la dan - se Du pe - tit,  
 mot, Non, tu ne verras pas la dan - se Du pe - tit,  
 tit mar - mot; Non, tu n' verras pas la dan - se Du pe -

mot, Du pe - tit mar - mot, Du pe - tit mar -  
 mot, Du pe - tit mar - mot, Du pe - tit mar -  
 mot, Du pe - tit mar - mot, Du pe - tit mar -  
 Du pe-tit mar-mot, Du pe - tit, Du pe-tit mar-mot, Du pe - tit mar -  
 Du pe-tit marmot, Du pe - tit mar - mot, Du pe - tit mar -  
 tit mar - mot, Du pe-tit marmot, Du pe - tit mar -

*p*  
*mot.* Re-venant, re-ve-nant d'Au-ver-gne, *p* En re-venant, re-ve-nant d'Au-vergne, *pp*  
*mot.* Re-venant, re-ve-nant. *p* U-ne jeu - ne fi - llet - te, *mf*  
*mot.* Re-venant, re-ve-nant d'Au-ver-gne. *p* Ah! *pp*  
*mot.* Re-venant, re-ve-nant d'Au-ver-gne, *p* En re-venant, re-ve-nant d'Au-vergne, *pp*  
*mot.* Re-venant, re-ve-nant d'Au-ver-gne, *p* En re-venant, re-ve-nant d'Au-vergne, *pp*

53 [Gogo comes running up to his mother to show her something he has caught *mp*

*pp* Me  
*pp* En re-venant, re-ve-nant d'Au-ver-gne, *mp*  
U-ne jeu - ne fi - llet - te, U-ne jeu - ne fi - llet - te Me  
La-la la-la-la-la, la, la, la-la-la-la, la, la,  
En re-venant, re-ve-nant d'Au-ver-gne, En re-venant, re-ve-nant d'Au-ver-gne,  
En re-venant, re-ve-nant d'Au-ver-gne, En re-venant, re-ve-nant d'Au-ver-gne,  
En re-venant, re-ve-nant d'Au-ver-gne, En re-venant, re-ve-nant d'Au-ver-gne,

in his net. She smiles, and sends him off to throw it back in the pond.]

*pp*

*mp* dit: Mon jeun' a - mi, Ah! *pp*

Dit: Mon jeun' a - mi, *pp* re-venant, re-ve-nant d'Auver-gne,

*mf* dit: Mon jeun' a - mi, *mp* *pp* En re-venant, re-ve-nant d'Auver-gne,

*mp* la-la-la-la, la, la-la la, En re-venant, *mf* En re-venant, re-ve-nant d'Auver-gne,

*mp* Dit: Mon jeun' a - mi, En re-venant, *p* Montremoi donc la aan - se,

Dit: Mon jeun' a - mi, En re-venant, re-ve-nant d'Auver-gne,

la-la la-la-la-la la, la,

En re-ve-nant, re-ve - nant d'Au - ver-gne, En re-ve-nant, re-ve -

En re-ve-nant, re-ve - nant d'Au - ver-gne, En re-ve-nant, re-ve -

En re-ve-nant, re-ve - nant d'Au - ver-gne, En re-ve-nant, re-ve -

Mon-tremoi donc la dan - se, Mon-tre-moi donc la

En re-ve-nant, re-ve - nant d'Au - ver-gne, En re-ve-nant, re-ve -



la-la-la-la la, la, la-la-la-la la, la, la, la, *mp* Chan - te la  
 nant d'Au - ver-gne, Dans' de ton pa - ys. *mp* Chan - te la  
 nant d'Au - ver-gne, Dans' de ton pa - ys. *mp* Chan - te la  
 nant d'Au - ver-gne, Dans' de ton pa - ys. *f* Chan - te la savoy -  
 dan - se, La dans' de ton pa - ys. *f* Chan - te la  
 nant d'Au - ver-gne, Dans' de ton pa - ys. *f* Chan - te la

*f* *meno mosso*  
 savoy-ar-de, Dan - se la mon-tagnard! Eh! gai, Co-co! Et  
 savoy-ar-de, Dan - se la mon-tagnard! Eh! *f* gai, Co-co! *meno mosso* >  
 savoy-ar-de, Dan - se la mon-tagnard! Eh! *f* gai, Co-co! Eh! *meno mosso* > gai, Co-co!  
 ar - de, Dan - se la mon-ta - gnar - de; Eh! *f* gai, Co-co! Eh! *meno mosso* > gai, Co-co!  
 savoy-ar-de, Dan - se la mon-tagnard! Eh! *f* gai, Co-co! Eh! *meno mosso* > gai, Co-co!  
 savoy-ar-de, Dan - se la mon-tagnard! Eh! *f* gai, Co-co! Eh! *meno mosso* > gai, Co-co!

54 [Mimsey and the Major return, bringing wild flowers, which they give to Mme Pasquier.]

*mp a tempo*

je lui mon-trai la dan - se Du pe - tit mar - mot, Et

*mp a tempo*

Je lui mon-trai la dan - se Du pe - tit mar - mot, Et

*mp a tempo*

Je lui mon-trai, mon - trai la dan - se Du pe - tit, du pe - tit mar-mot, Et

*mp a tempo*

Je lui mon-trai, mon - trai la dan - se Du pe - tit, du pe - tit mar-mot, Et

*mp a tempo*

Je lui mon - trai la dan - se, La

*mp a tempo*

Je lui mon-trai, mon - trai la dan - se Du pe - tit mar - mot, Et

*a tempo*

*p*

je lui mon-trai la dan - se Du pe - tit mar - mot,

*p*

je lui mon-trai la dan - se Du pe - tit mar - mot,

*p*

je lui mon-trai, mon - trai la dan - se Du pe - tit, pe - tit mar-mot,

*p*

je lui mon-trai, mon - trai la dan - se Du pe - tit, pe - tit mar - mot,

*p*

dan - se du pe - tit mar - mot,

*p*

je lui mon-trai, mon - trai la dan - se Du pe - tit, pe - tit mar-mot,

[Pasquier and

*p* *mf* *p*  
Du pe - tit mar - mot, Du pe - tit mar - mot. Du pe - tit mar - mot.  
*p* *mf* *p*  
Du pe - tit mar - mot, Du pe - tit mar - mot. Du pe - tit mar - mot.  
*p* *mf* *p*  
Du pe - tit mar - mot, Du pe - tit mar - mot. Du pe - tit mar - mot.  
*p* *mf* *p*  
Du pe - tit mar - mot, Du pe - tit, Du pe - tit mar -  
*p* *mf* *p*  
Du pe - tit, pe - tit mar - mot, Du pe - tit, Du pe - tit mar -

Mme. Seraskier return.]

*p* *p*  
Du pe - tit mar - mot, Du pe - tit mar - mot,  
*p* *mp*  
Du pe - tit mar - mot, Du pe - tit mar - mot,  
*p* *mp*  
Du pe - tit, du pe - tit mar - mot, mar - mot,  
*p* *mp*  
mot, Du pe - tit mar - mot, Du pe - tit mar -  
*p* *p*  
mot, Du pe - tit mar - mot, Du pe -

*mf* *f*  
*mf* *f*  
*mf* *f*  
*mf* *f*  
*mf* *f*  
*mf* *f*

Du pe - tit, du pe - tit marmot, Du pe - tit mar - mot, Du pe -  
 Du pe - tit mar - mot, — Du pe - tit marmot, du pe - tit mar-mot, du pe -  
 Du pe - tit marmot, du pe - tit mar-mot, du pe -  
 mot, — Du pe - tit marmot, du pe - tit mar-mot, du pe -  
 tit mar - mot, — Du pe - tit marmot, du pe - tit mar-mot, du pe -  
 Du pe - tit marmot, du pe - tit mar-mot, du pe -

*p* *cresc.*  
*p* *cresc.*  
*p* *cresc.*  
*p* *cresc.*  
*p* *cresc.*  
*p* *cresc.*  
*p* *cresc.*

tit mar - mot, Du pe - tit, du pe - tit, du pe -  
 tit mar-mot, du pe - tit mar-mot, Du pe - tit, du pe - tit, du pe -  
 tit mar-mot, du pe - tit mar-mot, Du pe - tit, du pe - tit, du pe -  
 tit mar - mot, Du pe - tit, du pe - tit, du pe -  
 tit mar-mot, du pe - tit mar-mot, Du pe - tit, du pe - tit, du pe -  
 tit mar-mot, du pe - tit mar-mot, Du pe - tit, du pe - tit, du pe -

[Gogo runs up to his mother, who smooths

tit, du pe-tit mar - mot, *ff* *p* Du pe-tit mar - mot,  
 tit, du pe-tit mar - mot, *ff* *p* Du pe-tit mar - mot,  
 tit, du pe-tit mar - mo, *ff* *p* Du pe-tit mar - mot,  
 tit, du pe-tit mar - mot, *ff* *mf* Du pe - tit, pe -  
 tit, du pe-tit mar - mot, *ff* *p* Du pe-tit mar - mot,  
 tit, du pe-tit mar - mot, *ff* *p* Du pe-tit mar - mot,  
 tit, du pe-tit mar - mot, *ff* *p* Du pe-tit mar - mot,

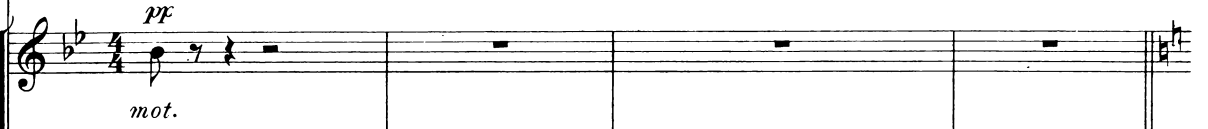
back his hair and kisses him.]

*pp* *p rit.*  
 Du pe-tit, du pe - tit, du pe-tit, du pe - tit mar *p rit.*  
 Du pe-tit, du pe - tit, du pe-tit, du pe - tit mar *p rit.*  
 Du pe-tit, du pe - tit, du pe-tit, du pe - tit mar *p rit.*  
 tit. *pp* *p rit.*  
 Du pe-tit, du pe - tit, du pe-tit, du pe - tit mar *p rit.*  
 Du pe-tit, du pe - tit, du pe-tit, du pe - tit mar *p rit.*  
*rit.*

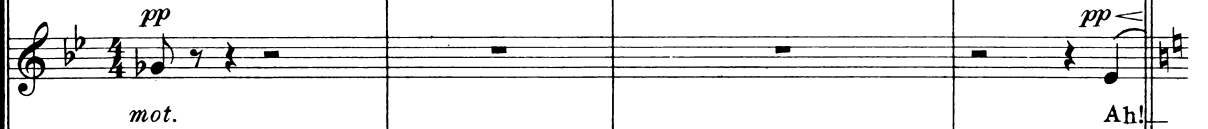
Andante  
Peter



Mother... mother! I'm Go-go! I am the child you loved! I need you so!



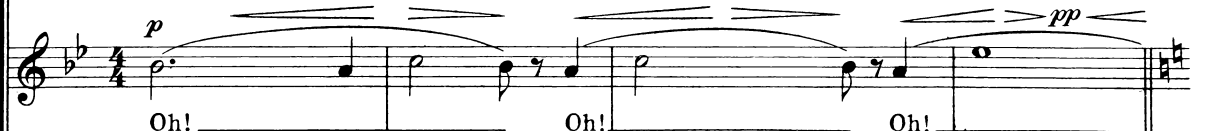
*pp*  
*mot.*



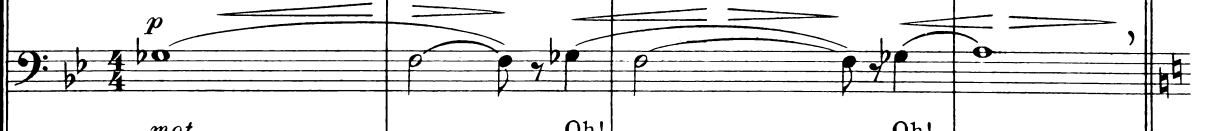
*pp*  
*mot.* Ah!



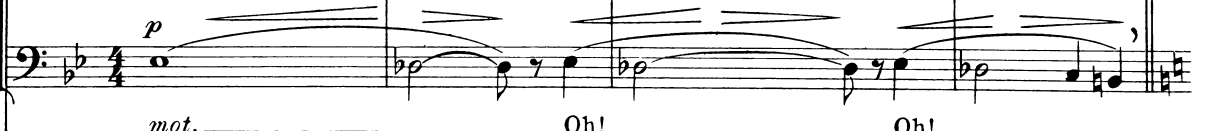
*pp* *p*  
*mot.* Oh! Oh! Oh!



*p* *pp*  
Oh! Oh! Oh!

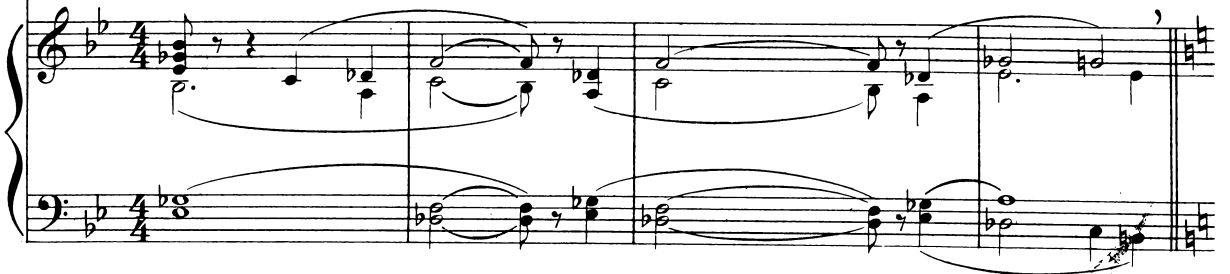


*p*  
*mot.* Oh! Oh!



*p*  
*mot.* Oh! Oh!

Andante (♩ = 84)



*p.*

56

## Poco agitato

P.



That is not Go-go! That is on-ly a shadow and a memory... Only a dream.



Ah!

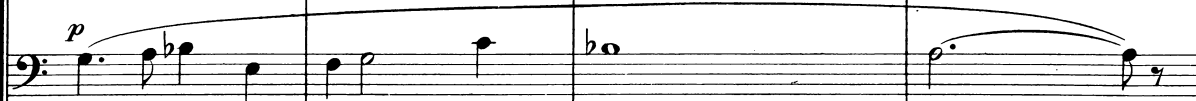


Ah!

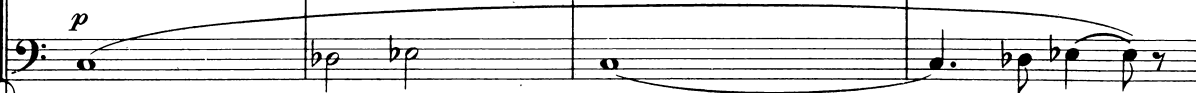
Ah!



Ah!



Ah!



Ah!

## Poco agitato (♩ = 104)





P. The musical score is for a piece in G major and 4/4 time. It begins with a vocal line (P.) that includes the lyrics: "The touch of your hands... Come back, moth-er! Come back a-cross the years,". The vocal line is marked with a *p* dynamic and includes a triplet of eighth notes. Below the vocal line are five staves for piano accompaniment. The first two staves are for the right hand, and the last three are for the left hand. The piano accompaniment includes several "Ah!" exclamations. Dynamics include *p* and *mp*. The score is written on a grand staff with a brace on the left side.

[She does not see or hear him.]

P. — And take me in your arms, — and pit - y me...

Ah! Ah! Ah! Ah! Ah! Ah!

*p* *p* *rit.* *pp*

*p* *p* *rit.* *pp*

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

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

*p* *p* *rit.* *pp*

*p* *rit.* *pp*

Ah!

P. She does not hear! She does not see me! I am a - lone... a-lone... And

*colla parte* *a tempo f*

57

[He gives a start of joy as he sees Mary, who enters from the opposite side, her arms outstretched.]

Allegro (♩ = 144)

P. shall be, al - ways...

P. Mim - sey! Mim - sey! You

P. came! You came to me!...

[He rushes to her, and drops to his knees, sobbing and clinging to her, burying his face in her dress, like a child.]

P.

Mary [*Bending over him tenderly, soothing him.*]L'istesso tempo  
58

Dearest... dear-est... I have sought you ev-ry-where,

*fp* *mp*

M. And wait-ed here, night af-ter night. Why did you nev-er come?  
Peter

*Ped.*

M. If you had not come at last,  
P. could not. I could not dream true.

*p* \*

M. I should have come to you, Wak-ing, and be-fore the

P.

M. world...

P. Mimsey, I swear... Swear by all that is

59  
ten.

P. dear to me, I did not mean to kill him.

*molto cresc.* *f* *ff rit. colla voce molto dim.*

274 [The afterglow begins to fade. Mme. Seraskier indicates the gathering dusk. It is time to go. They start packing the picnic baskets.]

Molto tranquillo (♩ = 72)

[She raises

Mary

*Ad.*

\*

*Ad.*

\*

him to his feet.]

*Ad.*

\*

*Ad.*

\*

*Ad.*

\* *Ad.*

\*

*Ad.*

\* *Ad.*

\*

[She leads him to a rustic

*Ad.*

\* *Ad.*

\*

*Ad.*

\* *Ad.*

\*

bench at one side, where they sit. At the same time Mimsey and Gogo come down and sit, across from Mary and Peter.]

M.

Musical score for Mary (M.). It consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *mf* and *p rit.*

60 [She indicates the children, who are sitting, each with an arm about the other, their small faces turned toward the rising moon.]

M.

Look, Pe-ter... We two... so long a - go.

Musical score for Mary (M.) with lyrics. The key signature changes to two flats (Bb and Eb). The piano accompaniment is marked *pp a tempo*. The score includes dynamic markings like *pp* and *mf*, and performance instructions like *mf* and *p rit.*

Peter

What are they think - ing? What do they

Musical score for Peter. It features a vocal line and piano accompaniment. The key signature is two flats (Bb and Eb). The piano part includes triplets and a *dim.* marking. The score includes dynamic markings like *pp* and *mf*.

P.

dream?

Musical score for Peter (P.) with lyrics. The key signature is two flats (Bb and Eb). The piano accompaniment features prominent triplets in both hands. Dynamics include *dim.*

## Andante

Mary

Chorus [*Behind the scenes*]

I know what Mimsey dreams...

SOPRANO

ALTO

*p*

Jar - din d'a -

TENOR

*p*  
 Quand je vais au jar - din, jar - din d'a - mour,

BASS

Andante (♩ = 84)

Jar - - -

*con pedale*

M. She dreams of Go - go. Look at her...

*pp*  
 Jar - din d'a - mour.

*pp*  
 mour.

*pp* *mp*  
 Jar - din d'a - mour. La tour - te - rel - le gémit,

*pp*  
 din, jar - din d'a - mour.

*sempre pp*



M. *so calm and still. Yet her*

*pp*  
*Ah,*

*En son lan - ga - ge me dit: Voi - ci la*

*Ah,*

Detailed description: This system contains the first three measures of a musical piece. It features a vocal line at the top with lyrics 'so calm and still. Yet her'. Below it are two piano staves: the upper one has a melodic line with lyrics 'Ah,' and 'Ah,'; the lower one has a bass line with lyrics 'En son lan - ga - ge me dit: Voi - ci la' and 'Ah,'. At the bottom is a grand staff for piano accompaniment, showing chords and arpeggiated patterns in both hands.

M. *lit - tle heart is full, Beat - ing with such love for*

*pp*  
*Ah!*  
*pp*  
*Ah!*  
*p*  
*En*

*fin du jour, Et le loup vous guet - te, Ma jeu - ne fi - llet - te,*

*pp*  
*Ah!*

Detailed description: This system contains the next three measures of the musical piece. The vocal line has lyrics 'lit - tle heart is full, Beat - ing with such love for'. The piano staves include lyrics 'Ah!', 'pp', 'Ah!', 'p', and 'En'. The lower piano staff has lyrics 'fin du jour, Et le loup vous guet - te, Ma jeu - ne fi - llet - te,'. The piano accompaniment at the bottom continues with chords and arpeggiated figures.

M.

Go-go That she cannot speak... Look at him,... how

En ce sé - jour.

ce - sé - jour.

*p*

En ce sé - jour... Quand je vais au - jar - din,

sé - jour.

M.

beau-ti-ful he is. That was you, Pe - ter.

*pp* Jar - din d'a - mour. *poco rall.*

*mp* Jar - din d'a - mour. *poco rall.* *pp*

jar - din d'a - mour, jar - din d'a - mour. *p* *poco rall.* *pp*

Jar - din d'a - mour.

*poco rall.*

61 Peter  
*a tempo*

And Go-go dreams \_\_\_\_\_ of the world be -

*pp a tempo*  
Quand je vais au jar - din, jar - din d'a -

*a tempo*

*a tempo*

*pp a tempo*

P. yond, The world that he must con-quer. He will

*mour.*  
*pp*  
Jar - din d'a - mour.

*pp*  
Jar - din d'a - mour.

*L'a - mour.*

P.

fly, fast and far, Up, —

*p*

Les fleurs se pen - chent vers moi, Me di - sent,

*p*

N'ay - ez

*poco cresc.*

P.

up to the ver - y sun... For Mim - sey.

N'ay - ez pas d'ef - froi. Voi - ci la fin du jour,

*p*

C'est la fin du jour, —

pas d'ef - froi. C'est — la fin du jour, —

*p*

*dim.*

[He turns to her with a pitiful smile.]

P.

I tried to fly, Mim-sey, But my wings are  
 Et ce-lui q'ouon ai-me Va ve-nir de mê-me, En ce sé -  
 Va ve - nir de mê - me, En ce sé -  
 Va ve - nir de mê - me, En  
 Va ve - nir de mê - me, En

*pp*

Mary

[She puts her arms about him,

P.

My dear... my dear...  
 bro-ken.  
 jour,  
 jour,  
 ce sé - jour,  
 ce sé - jour,  
 ce sé - jour,  
 Ah,

Quand je vais au jar - din,  
 Quand je vais au jar -  
 Quand je vais au jar -  
 Jar - din  
 Ah,

*pp*

*drawing his head down upon her breast.*

*[The picnic party is ready*

jar - din d'a - mour. *p* L'a - - - *3*  
 din d'a - mour. *p* L'a - - -  
 din, *p* jar - - din d'a - *pp*  
 d'a - mour, d'a -  
 L'a - mour,

8  
 5

*to start for home. The Major calls the children. They all go out in the bright moon-*

- - - mour! *pp* *poco rit.*  
 - - - mour! *pp* *poco rit.*  
 mour, l'a - mour! *pp* *poco rit.*  
 mour, l'a - *poco rit.*  
 l'a - mour! *pp* *poco rit.*

5  
*poco rit.*

light, laughing and chatting, the Major and the children, hand in hand, being the last to go. Mary and Peter rise, and watch them until they disappear.]

[During the ensuing scene the moonlight begins to fade. A thick mist gradually obscures the Mare d'Auteuil, and as the scene draws to a close, Peter and Mary stand, their two figures illu-

62 a tempo

*a tempo*

*a tempo*

*a tempo*

*a tempo*

*mour!*

*p a tempo*

*tr.*

*3*

*3*

*5*

*con pedale*

*pp*

*pp*

*pp*

*pp*

*L'a*

*L'a*

*L'a*

*L'a*

mined against an otherwise complete darkness.]

*p*

*pp*

*mour,*

*l'a*

*pp*

*mour,*

*l'a*

*pp*

*pp*

*mour,*

*l'a*

*pp*

*mour,*

*pp*

*pp subito*

*tr.*

*3*

*3*

*3*

*3*

*5*

Peter

Mim - sey

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*p*

*pp*

*mp*

Red. \* Red. \*

[He turns to her]

P. then... and now! It was al - ways you.

*pp*

*mp*

Red. \* Red. \*

L'istesso tempo (♩ = 84)

P. *l.h.* All my life I have fed up-on your mem-o-ry, Wait-ing...

*mp*

*mf*

Red. \* Red. \* Red. \*



Mary [Smiling tenderly]

P. *mf* *p*

And when she came? —  
 wait-ing for Mimsey to come back to me. — I was

*mf* *p*

*Red. \* Red. \* Red. \* Red. \**

P. *rit.* *a tempo*

63 *Poco più mosso* (♩ = 88)

too blind to know her. — I on - ly knew that a -

*dim. e rit.* *pp*

*Red. \* Red. \**

P. *p*

cross the dark sky of my life. — There flashed a blaz - ing me-te-or,

*p*

*Red. \* Red. \* Red. \**

P. *p* *mf* *cresc.*

Blind - ing and beau - ti - ful, — Filling my heart with

*p* *mf* *cresc.*

*Red. \* Red. \* Red. \**

P. *madden-ing love and pain. I might have*

*3* *f* *dim.*

*Ped.* \* *Ped.* \*

*Mary a tempo*

P. *known you... What other could it be?*

*rall.* *mp* *rall.* *fp* *pp a tempo*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

M. *I should have known... For I have al - ways loved you... The*

P.

*mp*

*Ped.* \*

64

M. dear comrade that I knew so long a - go. \_\_\_\_\_

P. You have been my

*mf* *p* *mf* *mp*

*Red.* \* *Red.* \* *Red.* \*

M. And shall be, — al - ways, —

P. life. \_\_\_\_\_

*f*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

M. So long as life shall last. \_\_\_\_\_

P. I —

*mf*

*Red.* \* *Red.* \*

Ancora più mosso

M. You are mine, \_\_\_\_\_ and

P. know, now, that I have lived But for this hour. —

Ancora più mosso (♩ = 96)

*p* *mf*

M. I am yours, — Your ty - rant and your slave, — For -

P. If I were free to-mor - row, I would not

*ten.* *f* *a tempo* *ten.*

*ten.*

*mf*

*ten.*

*mf*

M. ev - - er. My heart, \_\_\_\_\_ my

P. take life — back with - out you. My

*a tempo* *ff*

*ten.* \*

65

M. life, ————— My own be - lov - - ed!

P. heart, — my life, ————— My own be - lov - - ed!

*p subito* *molto cresc.* *col canto ff ten. ten. ten.*

[He takes her in his arms and kisses her... a long kiss.]

Maestoso (♩ = 72)

*ff*

*Red. \** *Red. \** *Red. \** *Red. \**

Più mosso (♩ = 88)

*p*

*Red. \** *Red. \** *Red. \** *Red. \**

Mary [Still clinging to him]

Dearest... dear - est... I shall nev - er

*p slentando*

*Red. \**

66  
Lento (♩ = 72)

M. *leave you!* *All through the hours of the night, When our bodies lie in the*

*pp*

M. *half - death That men call sleep, ——— We shall be to -*

*sempre pp*

*Ped.* \*

M. *geth - er, you and I, through the years to come. ———*


*Ped.* \* *Ped.* \*

M. *We shall roam the world to - geth - er!*

*cresc.* *mf dim.*

*Ped.* \*

Andantino, non troppo mosso (♩ = 88)

M.  *p*  
 All plac - es I have gone, or — you have gone...—

Più mosso

M.  *mf*  
 There shall we go to - geth - er in our dream. — All that life

M.  *mf*  
 holds, or Peter has held for one of us, Is for the  
 All that life holds, or has held for

M.  *f*  
 oth - er.  
 P.  *dim.*  
 one of us, Is for the oth - er.

67 Ancora più mosso (♩ = 108)  
Mary

All that the world holds of joy and  
beau - ty \_\_\_\_\_ Shall be yours and mine!

*p*

*mf* *più f* *f*

Andante mosso (♩ = 112)

All that I have seen, or  
shall see, Is for your eyes to gaze up - on. All that I have

*ff* *p* *dim.* *p*

shall see, Is for your eyes to gaze up - on. All that I have

*p* *f* *dim.* *p*



M. heard, — or shall hear, — You shall hear as well. — All —

*mf* *p rall.*

68 *Tranquillo*

M. sounds, all mu - sic...  
Peter [*Dreamily*]  
All mu - sic!... If I could but be -

*Tranquillo* (♩ = 88)  
*p dolcissimo*

M. Sure-ly, be-lov-ed. You have but to choose. —

P. lieve!

## Molto animato (♩ = 160)

[Gaily]

M. 
  
Come! Try me! What mu-sic shall it be?

M. 
  
Shall we hear Liszt

M. 
  
play or Ma-ri-o sing?

M. 
  
Or is it a sym-phony that you

69

M. *choose to hear? Or the op - e - ra?*

Peter [*Eagerly*]

Yes!

M. *So*

P. *Let it be the op - e - ra.*

*p cresc. fp*

8

M. *be it: the op - e - ra.*

[*She flings out her arm.*]

8

*f*

SCENE IV: An Opera Box, 1857

[Instantly, curtains at the back of the stage, part to reveal the curved rail of an opera box, a huge pillar, and beyond, a haze of golden light.]

Chorus [Behind the scenes]

Allegro 69a

*p* SOPRANO

Nor ma vie - ne: le cin - ge - la chio - ma

*p* TENOR unis.

Nor ma vie - ne: le cin - ge - la chio - ma

*p* BASS

[Orchestra behind the scenes]

*p* (Bellini: "NORMA" Act I)

Allegro (♩ = 144)

la ver - be - na ai mi - ste - ri sa - cra - ta;

la ver - be - na ai mi - ste - ri sa - cra - ta;

[Slowly they go together, up the steps leading into the box,  
*p*

*p*  
 In sua man co-me lu - na fal - ca - ta  
*p*  
 In sua man co-me lu - na fal - ca - ta  
*p*  
 unis.  
*p*

and stand there, gazing off.]

*mf*  
 L'au - rea fal - ce dif - fon - de splen - dor. El - la  
*mf*  
 L'au - rea fal - ce dif - fon - de splen - dor. El - la  
*mf*  
*mf*  
*f*

vie - ne, e la stel - la di Ro - ma, Sbi - got - ti - ta si  
 unis.  
 vie - ne, e la stel - la di Ro - ma, Sbi - got - ti - ta si

The first system of music consists of four staves. The top two staves are vocal parts, with the lyrics 'vie - ne, e la stel - la di Ro - ma, Sbi - got - ti - ta si' written below them. The second vocal staff includes the instruction 'unis.' above the first measure. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing chords. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

71

*mp*

co - pre d'un ve - lo: *mp* Ir - min - sul cor-rei cam - pi del  
 co - pre d'un ve - lo: *mp* Ir - min - sul cor-rei cam - pi del

The second system of music consists of four staves. The top two staves are vocal parts, with the lyrics 'co - pre d'un ve - lo: Ir - min - sul cor-rei cam - pi del' written below them. The second vocal staff includes the instruction '*mp*' above the first measure of the second line. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing chords. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

*mf* *cresc.* *f*  
 cie - lo, Qual co - me - ta fo - rie - ra d'or - ror,  
*mf* *cresc.* *f*  
 cie - lo, Qual co - me - ta fo - rie - ra d'or - ror,  
*mf* *cresc.* *f*

*mf* *cresc.* *f* *f*  
 Qual co - me - ta fo - rie - ra d'or - ror, Qual co -  
*mf* *cresc.* *f*  
 Qual co - me - ta fo - rie - ra d'or - ror, Qual co -  
*mf* *cresc.* *f unis.* *f*

8.....

*cresc.* *ff*

me - ta fo - rie - ra d'or - ror, fo - rie - ra, fo -

*cresc.* *ff*

me - ta fo - rie - ra d'or - ror, fo - rie - ra, fo -

*cresc.* *ff*

8

72

rie - ra d'or - ror, fo - rie - ra, fo -

rie - ra d'or - ror, fo - rie - ra, fo -



First system of a musical score. It consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics "rie - - - ra". The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking *f* is present in the right hand of the piano part in the third measure.

[The curtain's fall hides the scene from view]

73 *Listesso tempo*

Second system of a musical score, starting at measure 73. It consists of four staves. The top two staves are vocal lines with lyrics "d'or - - - ror.". The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking *ff* is present in the right hand of the piano part in the third measure. The tempo marking *Listesso tempo* is repeated above the piano part.

8

*sfz*

Red. \*

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and accents, starting with a measure marked '8'. The left hand provides harmonic support with chords and moving lines. A dynamic marking of *sfz* (sforzando) is present in the second measure. Below the staff, the word 'Red.' and an asterisk are written.

*f*

Red. \*

This system contains measures 3 and 4. The right hand continues the melodic development with slurs. The left hand has a more active role with moving lines. A dynamic marking of *f* (forte) is present in the second measure. Below the staff, the word 'Red.' and an asterisk are written.

*5*

Red. \* Red. \* Red. \*

This system contains measures 5 and 6. The right hand features a five-fingered scale-like passage marked with a '5'. The left hand continues with harmonic accompaniment. Below the staff, the word 'Red.' and an asterisk are repeated three times.

*ff*

Red. \* Red. \* Red. \* Red. \*

This system contains measures 7 and 8. The right hand has a more complex texture with slurs and accents. The left hand features a rhythmic pattern with accents. A dynamic marking of *ff* (fortissimo) is present in the second measure. Below the staff, the word 'Red.' and an asterisk are repeated four times.

*mf*

*mf*

This system contains measures 9 and 10. The right hand continues with melodic lines, including a triplet marked with a '3'. The left hand provides a steady harmonic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in both measures. Below the staff, the word 'Red.' and an asterisk are repeated four times.

74

The first system of music consists of three measures. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *f* in the second measure. Performance instructions include *tr* (trills) and accents (>) in the third measure. The system concludes with the instruction *Ped.* and an asterisk (\*).

The second system contains three measures. The right hand continues the melodic development with slurs and ties. The left hand features a *cresc.* (crescendo) marking in the first measure, followed by *ff* (fortissimo) in the second measure. The system ends with a *f* marking and *Ped.* instructions with asterisks.

The third system spans three measures. The right hand includes trills (*tr*) and accents (>) in the first measure. The left hand has a *mf* (mezzo-forte) marking in the first measure. The system concludes with *dim.* (diminuendo) and *mf* markings in the final measure, along with *Ped.* instructions and asterisks.

The fourth system consists of three measures. The right hand features a melodic line with slurs and ties. The left hand has a *mf* marking in the first measure. The system concludes with a *dim.* marking in the final measure.

The fifth system contains three measures. The right hand continues the melodic line with slurs and ties. The left hand has a *mp* (mezzo-piano) marking in the first measure. The system concludes with a *dim.* marking in the final measure.

mp *slentando*

This system contains the first four measures of the piece. The music is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. It features a melodic line in the right hand and a supporting bass line in the left hand. The dynamics are marked *mp* and the tempo is *slentando*.

75  
Andante mosso (♩ = 116)

*dim.* *mf ben marcato il tema*

This system contains measures 5 through 8. The music continues with the same melodic and bass lines. The dynamics shift from *mp* to *dim.* and then to *mf ben marcato il tema*. The tempo remains *Andante mosso*.

*Reo.* \* *Reo.* \* *Reo.* \*

This system contains measures 9 through 12. The music features a more active bass line with eighth notes. The dynamics are marked *Reo.* (ritardando) with asterisks indicating the end of the phrase.

*cresc.* *ff*

*Reo.* \*

This system contains measures 13 through 16. The music builds in intensity, marked *cresc.* and *ff*. The bass line features a prominent eighth-note pattern. The dynamics are marked *Reo.* with an asterisk.

*f*

This system contains measures 17 through 20. The music continues with a strong dynamic of *f* (forte). The melodic line in the right hand is more active, and the bass line provides a solid harmonic foundation.

76

*poco rall. e dim.* *p.* *rit.* *p* *a tempo*

This system contains the first four measures of piece 76. The music is in a minor key with a key signature of two flats. It features a complex texture with many accidentals and slurs. The dynamics range from piano (*p.*) to piano (*p*).

*mf* *poco accel.*

*Tr.* \* *Tr.* \*

This system contains measures 5-8 of piece 76. It includes trills marked with *Tr.* and asterisks. The dynamics include mezzo-forte (*mf*) and piano (*poco accel.*).

*Tr.* \*

*subito p*

This system contains measures 9-12 of piece 76. It features trills marked with *Tr.* and asterisks, and a dynamic change to *subito p* (suddenly piano).

77 Più mosso (♩ = 132)

*dolce* *p*

This system contains the first four measures of piece 77. The tempo is marked *Più mosso* with a quarter note equal to 132 beats per minute. The dynamics include *dolce* (sweetly) and piano (*p*).

*cresc.*

This system contains measures 5-8 of piece 77. It features a *cresc.* (crescendo) marking and continues the melodic and harmonic development of the piece.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and ties, while the left hand (bass clef) provides a harmonic accompaniment with chords and some triplets. The dynamic marking *mf* is present in the left hand. A *cresc.* marking is placed above the right hand in the third measure.

Second system of musical notation. The right hand continues with a melodic line, and the left hand features a triplet of eighth notes. The dynamic marking *f* is in the left hand, and *stringendo* is written above the right hand.

Third system of musical notation. The right hand has a melodic line with slurs, and the left hand has a triplet of eighth notes. The dynamic marking *più f* is written above the right hand.

Fourth system of musical notation. The right hand has a melodic line with slurs and ties, and the left hand has a harmonic accompaniment with chords.

8-----

Fifth system of musical notation. The right hand has a melodic line with slurs and ties, and the left hand has a harmonic accompaniment with chords. The dynamic marking *ff* is written above the right hand.

78 Andante, molto moderato (♩ = 88-92)

8

*ppp*

8

*pp*

8

*i.h.*

*p*

*f*

SCENE V: EPILOGUE. A cell in Newgate Prison, 1887.

[It is night. The single small window of the cell is dark, but a feeble light comes in through the upper part of the grated door. The only article of furniture, besides a rough stool, is a cot, and upon this Peter Ibbetson lies. His hair and beard are white. He is in prison garb, and looks haggard and ill. He is awake, but seems to be in a stupor, and

79

takes no notice of his surroundings.]

Molto moderato (♩ = 80-84)



[The door opens, and the Turnkey enters, followed by Mrs. Deane. She is gray-haired and elderly. Peter does not look up as they come in.]

80

Mrs. Deane

How

Mrs. D. is he to-night? Turnkey

He talks strangely. He speaks of some-one he has

*pp*

T. lost. And he grows weaker. The doctor says he has not long to live.

[Mrs. Deane goes over and sits on the stool beside the cot. The Turnkey remains by the door.]

81

*p*

Mrs. Deane

Mrs. D. Pe-ter... Pe-ter,

Mrs. D. Do you not know me? Peter [with a smile]

P. Mrs. Deane... dear Mrs.

Mrs. D. Pe-ter, Give me your hand.

P. Deane!

82 [She takes his hand.]

Mrs. D. You must be brave, and try to bear... What I have come to tell you.

Peter [*With quiet dignity*]

She is dead. Ma-ry is dead. Is that your

*colla voce* *pp a tempo*

[*Mrs. Deane, after a moment, slowly bows her head.*]

mes-sage?

*mf* *dim.*

I knew. I knew.

*p* *smorz.* *pp rit.*

## 83 Come prima

Last night — she did not come to me. She did not come to

*p*

P.

meet me in our dream, — As we have met, night af-ter night, —

P.

— These man - y, man - y years. —

*poco allarg.* *a tempo*

Mrs. Deane [Giving him a note] [Peter takes it]

She sent you this. She

*poco allarg.* *p r.h.*

84  
*Poco lento, molto sentito* (♩ = 76)  
 [He unfolds the note and reads it.]

Mrs. D.

wrote it as she lay dying.

*l.h.* *pp* *rall.* *pp*

Peter

"A bien -

P. *tôt.* Mim-sey." *A bien-tôt.*

*cresc.*

[He smiles]

P. That means "soon." My love, my

*p*

P. love... It shall be soon. Oh, - if I could

*p* *3* *5* *3* *senza cresc.*

P. *see her, see her once a -*

[He falls back on the cot.] [Mrs. Deane bends anxiously over him.]

P. *gain...*

*pp cresc. ed accel. fp a tempo*

85

*pp cresc. ed accel. fp a tempo p*

Mrs. Deane [To the Turnkey]

*He is ver-y ill. We must find help... quick-ly...*

*f pp p f pp p*

[She hurries to the door. They go out, the Turnkey locking the door behind them.]

*mf ral - - len mp - tan p - do - pp*

Lento (♩ = 80)

[Gradually the

*p* *pp*

apparition of Mary becomes visible, hovering above the cot. Her head and should-

*p*

ers alone are visible, gleaming against the darkness of the cell.]

Andante moderato (♩ = 88)  
86 Mary

*pp*

Be - lov - ed...

[Smiling upon him with ineffable love and tenderness.]

*pp* *sempre pp*

Peter

Lie still, belov-ed,

Mimsey! Mimsey! You have come! You have come to me!

Red.

\* Red.

\*

M.   
 Lie still, and listen well; For I have come a long, long\_ way to be here.

P.   
 8

*ped.* \* *ped.* \* *ped.* \*

M.   
 No more a -

P.   
 I was a-lone and lost with-out you!

*p* *p* *mf* *p*

*ped.* \* *ped.* \* *ped.* \*

M.   
 lone, Go - go; for I bring you the word — to come with me. —

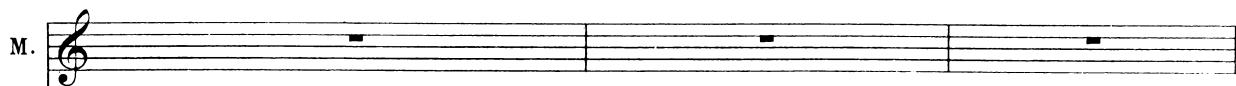
P.   
 I


*pp*

*ped.* \* *ped.* \* *ped.* \*

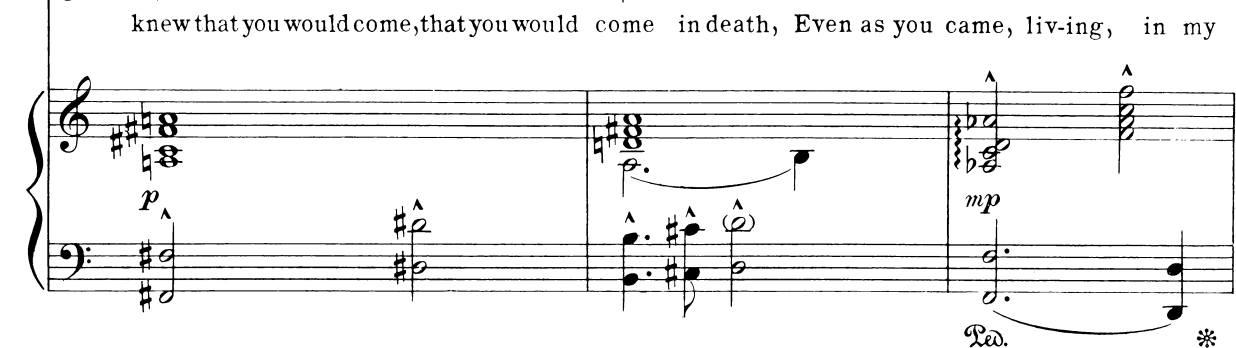
87



M. 

P. 

knew that you would come, that you would come in death, Even as you came, liv-ing, in my



*p* *mp* *Red.* \*

M. 

Dear heart, no more of dreams.—


P. 

dreams.—




*p cresc.* *pp subito* *molto rall.*

Poco più mosso (♩ = 96)

M. 

Life is a dream;— Death, the a - wak-en-ing...



*pp* *cresc.*

M. Hap-py, hap - py death, \_\_\_\_\_ If you but

*mf* *cresc.* *f* *pp* (h)

88

M. knew. \_\_\_\_\_ For us there shall be no sorrow or part - ing

*pp* *cresc.*

M. ev-er a - gain. \_\_\_\_\_ We two are one, \_\_\_\_\_ And ev-er

*mf* *cresc.* *f*

M. have been, And ev-er shall be. \_\_\_\_\_

*p* *pp* *molto cresc.*

M. *f* *dim.* *pp*

It is a far jour - ney,

M. Pe - ter, but not a lone - ly one;

M. For we shall go to - geth-er, hand in

*triumm* *l.h.* *r.h.* *poco accel. e cresc.*

M. hand.

*f*

Con moto (♩ = 144)

M.  *ff* *p* *fpp* *And* *8* *5* *Rev.* *\**

M.  *8* *5*  
now a - wake, be - lov - ed.

M.  *3* *8* *fp*  
Give me your hand and come with\_

[Her image fades.]

M.  *8* *5* *fp*  
me.

M. Peter [His arms outstretched, his upturned face radiant.] Come a -

Mim - sey! Mim - sey! I come, be -

Chorus [Behind the scenes]  
SOPRANO

ALTO A - wake,

TENOR A - wake,

BASS A - wake,

A - wake,

*fp* *cresc.*

M. way, Pe - ter!

P. lov - ed, I come!

Pe - ter! Come a - way! Come a -

Pe - ter! Come a - way! Come a -

Pe - ter! Come a - way! Come a -

Pe - ter! Come a - way! Come a -

Pe - ter! Come a - way! Come a -

*mp* *f* *mp* *f* *mp* *f* *mp* *f*

*mp* *molto cresc.*

Red. Red. \*

[He sinks slowly back, and lies motionless, his body limp and one arm dangling over the edge of the cot.]

Molto meno mosso

91

P

way!

way!

way!

way!

way!

Molto meno mosso (♩ = 104)

molto rit.

f

Adagietto

pp SOPRANO

Life goes forth, And life re - turns... p

pp ALTO

Life goes forth, goes forth, And re - turns... A

pp TENOR

Life goes forth, goes forth, And re - turns... A

pp BASS I

Life goes forth, goes forth, And re - turns... A

pp BASS II

Life goes forth.

Adagietto (♩ = 88)

pp

[The door is unlocked, and the Turnkey appears, holding it open for Mrs. Deane, who hurries in, followed by the Prison Doctor. She bends over the cot, calling

A drop of wa-ter Re - turn - ing to the in - fin - ite  
 drop of wa - ter Re - turn - ing to the in - fin - ite  
 drop of wa - ter Re - turn - ing to the sea. The  
 drop of wa - ter Re - turn - ing to the in - fin - ite  
 A drop Re - turn - ing to the in - fin - ite

"Peter! Peter!" Then she turns in sudden terror to the two men. All three bend over Peter's body, hiding it from view.

[The back wall of the cell slowly fades, and

92 *Molto moderato*

sea. -  
 sea. -  
 wan - der - er sets forth, Turning his eyes up - on a far  
 sea. -  
 sea. -  
 And  
 And  
 And

*Molto moderato* (♩ = 92)

*in its place appears the Mare d'Auteuil as it was in Scene II, except that it is bright with sunlight.*

*p* There at night-fall stays to rest and  
 there at night - fall stays to rest and  
 place. There at night - fall  
 there at night - fall stays to  
*cresc.* *mf* *p*

Red. \*

*mf* dream. And in the dawn, re - turn - ing home - ward,  
 dream. And in the dawn, re - turn - ing home - ward,  
 stays to rest and dream. And in the  
 And in the dawn, re - turn - ing home - ward,  
 rest and dream.

*cresc.* *mf* *p*  
 Red. \* Red. \* Red. \* Red. \* Red. \*



[The Doctor turns to Mrs. Deane and gravely inclines his head. She sinks to her knees by the body, weeping.]

dawn re - turn - ing home - ward, He sets his feet up - on the  
 dawn re - turn - ing home - ward, He sets his feet up - on the  
 He sets his feet up - on the  
 He sets his feet up - on the

*mf*  
 Ped. \* Ped. \* Ped. \* Ped. \*

well - re - mem - ber'd road By which he came. *allarg.* *ff* A -  
 well - re - mem - ber'd road By which he came. *allarg.* *ff* A -  
 well - re - mem - ber'd road By which he came. *allarg.* *ff* A -  
 well - re - mem - ber'd road By which he came. *allarg.* *ff* A -

well - re - mem - ber'd road By which he came. *allarg.* *ff* A -  
*più f* *allarg.*  
 Ped. \* Ped. \* Ped. \* Ped. \*

[At the back Mary appears, smiling and reaching out her arms.]

93 Poco più largo

wake, O wan-der-er, a - rise! A - wake! A -  
 wake, O wan-der-er, a - rise! A - wake! A -  
 wake, O wan-der-er, a - rise! The dream is past, the dream is  
 wake, O wan-der-er, a - rise! A - wake! The  
 wake, O wan-der-er, a - rise! A - wake! The

Poco più largo (♩ = 80)

Più mosso

[Out of the dead body

rise! The dream is end - ed. Awake! A - rise!  
 rise! The dream is end - ed. A - wake! Awake! A -  
 end - ed. A - wake!  
 dream is end-ed. A - wake! A - rise!  
 dream is end-ed. A - wake! A - rise!

*dim.* *p* *mf*

Più mosso

*dim.* *mf*

on the cot rises Peter Ibbetson, the young Peter of Act I. He goes slow-

Awake! A - rise!  
 rise! A - wake! A - rise! A - wake! A -  
 A - wake! A - rise!  
 A - wake! A - rise!  
 A - rise! A - rise! A -

ly to Mary.]

94 *f*  
 A-rise and greet the day! A-rise!  
 rise! A - rise and greet the day! A-rise! A -  
 A - rise and greet the day! A-rise!  
 A - rise and greet the day! A-rise! A -  
 rise and greet the day! A - rise! A -

*più f*  
*f*

*ff* A - rise and greet the day! — A - rise and  
 rise! — And greet the day! — greet the  
 and greet the day! A - rise!  
 rise and greet the day! And greet the  
 rise and greet the day! A - rise!

*ff*

[They meet, and stand enfolded in each other's arms.]  
*mf allarg.*

greet the day! — Awake! A-rise! And greet the day! A-  
 day! *ff* A - rise and greet the day! *mf allarg. mf* A-rise! And greet the day! *f* A-  
 And greet the day! — *mf allarg.* Awake! A-rise! And greet the day! *f* A-  
 day! — *mf allarg.* Awake! A-rise! And greet the day! *f* A-  
 And greet the day! — Awake! A-rise! And greet the day! *f* A-

*allarg. mf* *piu f*

Andante maestoso

rise and greet the day! *fff*

rise and greet the day! *fff*

rise and greet the day! *fff*

rise and greet the day! *fff*

Andante maestoso (♩ = 88)

*f* *fff*

*Ped.* \* *Ped.* \* *Ped.*

*rall.* *p molto rall.* *fff*

\* *Ped.* \* *Ped.* \*