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*First performed at His Majesty's Theatre, London, on November 11th, 1909*

# Pierrot and Pierrette

(A Lyrical Music Drama)

Libretto by

WALTER E. GROGAN

(French Version by PERCY PINKERTON)

Music by

JOSEF HOLBROOKE

(Op. 36)



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## CHARACTERS AND DRESSES.

PIERROT. Traditional Costume: loose white jacket, loose wide white trousers, white conical hat, all trimmed with black pompoms.

PIERRETTE. Loose jacket over blouse, white; frills to both; short white skirt, black silk stockings, black gloves. Pompom trimming.

THE NURSE. In swathed gown of black (diaphonous), black diaphonous veil on head and swathed round shoulders.

THE STRANGER. White powdered tie wig, black satin tie to queue, the ends of which come round his neck and are tied in bow with solitaire brooch fastening. Very full-skirted coat of royal blue with heavy cuffs, heavily laced with gold; buttoned at waist by two gold buttons, so as to give a distinct waist with skirts of coat spreading rather stiffly. Waistcoat of yellow ground flowered in black, full flaps long almost to knee; open to show lace cravat; lace at wrists. Black breeches, white stockings, high-heeled shoes, tongues well-up insteps, and paste buckles. *Chapeau bras* and small sword.

# PIERROT AND PIERRETTE.

## ACT I.

### *The Departure of Pierrot.*

SCENE: *An old world garden. Wall back of stage with door R.C. Bench with tree down l. Red glow of sunset which changes to moonlight. Curtain goes up on a clear stage. Nurse in background sitting immovable. Enter PIERRETTE, L. She steals across garden in an attitude of listening. Near the door she pauses.*

PIERRETTE. Hark! hark!

PIERROT (*off*). Die away, voice of town,  
Die away, drown!  
No moth am I  
To flutter, burn, and die,  
Pierrette shall sing you down!

*Enter PIERROT, R.C.*

PIERRETTE (*embraces him*).  
Pierrot, Pierrot, safe home at last!  
Held in my arms, loneliness past!

PIERROT. My love, the town's voice was so clear  
I had to sing lest I should hear.

*(Looks half regretfully at door.)*

PIERRETTE (*closes door fearfully*). You would not go?

PIERROT (*with effort*). No, no! Oh, no!

*(Both come down. PIERRETTE sits on bench. PIERROT from time to time glances at the door.)*

PIERRETTE. The shadows creep, the sun goes down,  
Gold turns to rose, and rose to brown.  
The wind-blooms shake, now wakes the breeze,  
Love whispers to the list'ning trees.

PIERROT. I know a world  
Where flowers grow,  
Where Summer dies not,  
Where old Time flies not,  
I know, I know.

I know a world  
Where love is yet  
In two arms lying  
For me undying,  
Arms of Pierrette.

I know a world  
Where all is fair,  
Where love is holding  
Joys for unfolding  
For me to share.

I know a world  
Where love's aglow,  
Raining his kisses  
Where perfect bliss is,  
I know, I know.

I know a world  
With jewels set,  
One world, where only  
I'm never lonely,  
Clasping Pierrette.

PIERRETTE. The earth is faint, it falls asleep;  
The stars slip out their watch to keep,  
And all the world beneath I know  
Holds but my heart and dear Pierrot.

*(Enter the NURSE, L. She is a sombre figure. She watches them.)*

PIERROT (*dreamily*). Pierrette, Pierrette, my love of dreams,  
My sweet love born of white moonbeams,

NURSE. Moon, moon,  
Queen of night's noon,  
Waning, waning, waning to soon!

PIERRETTE (*face from NURSE, shrinkingly*).  
Ah, what was that?

PIERROT. Your Nurse, Pierrette.  
*(Moonlight is suddenly obscured.)*

PIERRETTE (*fearfully*). Ah, see, across the sky a net  
With ghostly unseen fingers drawn!  
*(Solemnly.)* There was a storm at this day's dawn.

NURSE. A silver cloud  
For the moon is shroud.  
*(The moonlight slowly returns.)*

PIERRETTE. Ah, nurse, what are you saying?  
Clouds pass away,  
The moon in all her glory  
Resumes her sway.

NURSE. Moons wax and wane,  
Above dead flowers weeps the rain,  
Roses die,  
And, unremembered, rot and lie.  
All life is so,  
I know.

PIERROT (*to PIERRETTE, back to NURSE*).  
I sing of love,  
The love that lives,  
That, laughing always,  
Gives and gives.  
Let her go by,  
Her mate is Time;  
Age bends her earthwards,  
We must climb.

NURSE (*slowly going R.*). I go:  
*(Shivers.)* The chill winds blow,  
The winds of age that strike us low.  
*(Exit NURSE, R.)*

PIERRETTE (*shudders*). She leaves a chill behind!  
I am afraid, Pierrot!

PIERROT (*fantastically*).  
To the world of dreams,  
You and I;  
To the moon's pale beams,  
Past the sky.  
Over the trees in the dark fields asleep,  
Over the mountains and over the deep!  
Up, Pierrette, up through the soft drowsy night,  
Treading the ladder of gossamer light,  
To a world of our own,  
Remote, Remote,  
There on a sea of love to float!  
Nothing shall fret us, nothing shall pain,  
And the moon of our love shall nevermore wane.

PIERRETTE (*coquettishly*). What have you brought for me?

PIERROT (*offers flower*). See, here's a flower,  
I saw it shivering after a shower:  
"I am so cold!" it cried, "take me, oh, take me!  
"Lay me on Pierrette's heart; nevermore wake me!"

*(PIERRETTE goes to take flower—it falls in a heap of petals. PIERRETTE shrinks back.)*

PIERRETTE. It is dead!

PIERROT (*contemptuously*). Stupid flower!  
Died of a shower!

PIERRETTE. What have you brought for me?

PIERROT (*joyously*). All of life's laughter!  
Happiness, happiness, now and e'er after!  
Loves of the dew and the mist for the river,  
Joy of the lover and joy of the giver!  
(*Holds out his hands cupped. PIERRETTE peeps in eagerly.*)

PIERRETTE (*reproachfully*). There is nothing!

PIERROT. So there is  
Nothing—like a kiss!  
(*Gaily.*) That's all the fortune that I bring  
Shall we sing, Pierrette? Shall we sing?

NURSE (*off L.*). Love's song  
Is never long.

PIERRETTE. She is old, out of place.

PIERROT and PIERRETTE.  
Moonlight, moonlight, moonlight,  
I'm wondering what you are?  
Silver dreamings of night,  
Dreams of the loves that are true?  
The nightingale sings to you,  
Moonlight, gossamer blue;  
Only to you the troubadour sings,  
Poised on a tree with fluttering wings,  
Loving you, loving you, light of moon,  
Craving an unknown wonderful boon  
From you, from you.  
Moonlight, moonlight, moonlight,  
You taught me love I know,  
Gave to me wondrous sight,  
Showed (to me love of Pierrot:  
me you loved poor Pierrot:  
So now I sing to you  
Under the moonlight blue,  
Only to you, my love, can I tell,  
Pierrot my own, whom I love so well.  
Pierrette) knowing you, loving you, my dear heart,  
Knowing that nevermore can I part  
From you, from you!

PIERROT. I like that song—it is made of dreams.

PIERRETTE. But love lasts longer than pale moonbeams.

THE STRANGER (*off*). Come away, Pierrot, come away  
In the world to play!  
To the world and his wares,  
Where his pleasures he bares,  
Come away, come away!

PIERROT (*startled, feverishly*).  
What is that song? Do you hear?  
Calling me, calling!

PIERRETTE (*eagerly*). 'Tis the voice of the town, I fear,  
Ribaldry calling.

STRANGER (*off*). Come away, come away  
To the joys of day!

PIERROT (*going towards door*). I hear, I hear, I hear,  
A summons clear.

PIERRETTE (*catches him by the sleeve and leads him down.*)  
Love, in a garden smiling,  
Folds now his wings;  
Love, with tender beguiling,  
Happily sings,  
Butterflies woo the flowers,  
Breezes their kisses bring;  
Love lurks in all the bowers,  
Love of the garden is king.

PIERROT (*looks at door furtively*).  
I think I hear him still—he calls to me.

(*Enter the STRANGER abruptly at door R. C. He is richly attired. PIERRETTE tries to drag PIERROT back, who seems fascinated by him.*)

STRANGER. Break the chains—be free!

PIERRETTE (*shrilly*). Ah, the town, the town!

STRANGER. Come away, come away,  
Where the world is gay!

PIERROT (*gaily, delightedly*). Pierrette, come away!

STRANGER. One moment, pray,  
Pierrette must stay.

PIERROT. But that's absurd!  
Pierrette's a bird  
Who longs to play,  
Who's always gay.  
I fear I cannot leave her,  
For it would grieve her.

STRANGER. A woman's tear, a woman's fear,  
A woman's sorrow disappear.  
You are a man, Pierrot,  
Think of what you miss!  
(*scornfully.*) Barter the joys of the world  
For one girl's kiss!

PIERRETTE (*imploringly*).  
Ah, stay with me, for, oh, my heart would break  
If I should wake  
To find this garden empty and you fled!  
Soon were I dead.

PIERROT. You see I cannot go  
And leave her to such woe.

STRANGER. Come away, come away,  
For time will not stay!  
Of the world I sing,  
That beautiful thing,  
There, there is jollity,  
Dancing, frivolity,  
People hurrying,  
All of them scurrying.  
Drums of love banging,  
Brazen bells clanging,  
Sparkling wine quaffing,  
Laughing, and laughing!  
Life dances madly,  
Never goes sadly.  
Think of the glare, and the din, and the blare!  
Come away to the jolly world's fair!

PIERROT (*excitedly*). You hear, Pierrette! My pulses beat,  
The music dances in my feet!  
I must go, I must go, I must go!

PIERRETTE. Oh, no! (*rising*),

PIERROT. I must!  
This garden is but rust!

PIERRETTE.	PIERROT.	STRANGER.
Oh, Pierrot, stay!	I cannot stay!	Away, away!
My heart is breaking!	For life I'm aching!	Life's for your making:
My life you slay,	The only way	You may not stay
All sorrow's waking!	The step I'm taking.	For life is waking.
See at your feet I kneel;	Life stifles your appeal.	List to the fair's appeal,
Some pity feel	Madness I feel;	Your heart now steel.
For poor Pierrette, who I can but see the fair's	See how the mad lights	See how the mad lights
loves you so!	mad glow!	glow and glow!
Oh, do not go!	And so I go!	Ah, you must go!
Stay, Pierrot, stay!	Nay, Pierrette, nay!	Come away, away!

(*The STRANGER throws open the door. The noise of the Town grows louder. PIERRETTE, kneeling, clings to PIERROT. He throws her off and rushes through door. The STRANGER follows, and PIERRETTE falls on her face.*)

ACT-DROP.

## ACT II.

## THE RETURN OF PIERROT.

*The same Scene. A dim Moonlight.*

*The NURSE is discovered at the door, R. C. She holds a key in her hand, and sings to someone outside.*

NURSE. Love's garden is empty,  
Have you come?  
(*Pauses*). The world's dumb,  
And yet Pierrette  
Is here so near.  
E'en love himself is lame to-day  
And halts upon his way.

STRANGER (*outside*). Is that you, Nurse?

NURSE (*eagerly*). Have you brought the purse?

STRANGER. I am not new to business such as this,  
I know that one should always buy a kiss.  
(*Chinks money*). Hark to this, old dolt!  
Won't it oil the bolt?

NURSE (*cunningly*). Over the wall  
Let the bright gold fall.

STRANGER. The devil have you, near-to-dust!  
Here's the oil to remove the rust. (*Throws purse*.)

NURSE (*eagerly picks up purse*). The key, the key,  
That opens all love's locks and sets him free!  
(*Slips bolt*).  
(*Enter the STRANGER*.)  
(*NURSE tries to catch his hand to kiss it: he draws back*.)

STRANGER. Don't touch me, I would rather not;  
My bargain's made;  
You'd love to sell, and I have bought  
Your hideous aid.  
Your gratitude is loathsome, so  
Begone, I say!  
We do not love our tools, you know,  
We only pay.

NURSE (*hugging purse*). Ah, this is real!  
Gold gives the warmth that even age can feel;  
Its golden fire  
Is all that's left to waken its desire.  
Hug love to you,  
Love quickly dies, but gold is always true.  
(*Looks L.*). My pretty pet, Pierrette,  
Comes mooning through the grasses,  
But quickly kiss the miss,  
Remember this—Love passes.  
Ha, ha, ha, ha, ha!  
(*Exit NURSE, R., chuckling*.)

STRANGER. Love runs like fire  
Through all my veins,  
Pity desire  
So quickly wanes.  
Will o' the wisp I needs must follow  
Finding it always, always, hollow.  
Quick in pursuit of phantom pleasure,  
Caring for it beyond all measure:  
Pleasure from life for ever seeking,  
Dulling my ears to Wisdom speaking,  
Bartering Truth for Folly's wages,  
Draining the cup no thirst assuages:  
Fevered, and tortured, and mocked, yet I  
Must seek the phantom until I die.  
(*Goes R., and looks off*.)  
Pierrette, like sorrow crowned, comes slowly down,  
I'll wait the lagging time that's opportune.  
(*Sits on bench, L.*.)

(*Enter PIERRETTE, above bench. She moves sadly*.)

PIERRETTE. Oh, moon of many sorrows looking down,  
The world and I, laved in your sadness, down:  
The moonbeams are your tears, the pale white  
clouds,  
Of all your sorrows, are the waiting shrouds.  
Oh, empty all the days,  
And empty nights,  
And lonely is the world  
Robb'd of delights!  
No rose but droops, no bird  
But makes lament;  
Love lies within a grave,  
His passion spent.

(*The STRANGER rises and discovers himself to PIERRETTE, who starts back in surprise*.)

STRANGER. Love is not dead, Pierrette, he wakes in me:  
Long have I waited, counting weary hours,  
Thrilling towards the time when you should turn  
From old Love's grave to where encradled lies,  
Laughing with joy at his re-birth, young Love.

PIERRETTE. How came you here? (*Eagerly*.) Ah, you have  
news of him!  
He went with you when sorrow changed the moon.  
Now, if mine eyes were not so dim with tears,  
I might observe its change from grief to joy.

STRANGER. I have no word of Pierrot.

PIERRETTE. Not one word?

STRANGER. He has found newer loves, be you as he;  
Your lover I, my heart is warm with love:  
Kiss love re-born, and waste no more your tears  
On one so strangely faithless as Pierrot.

PIERRETTE (*indignantly*). Your words are false, my Pierrot  
loves me well!

STRANGER. A butterfly who loves each flower gay,  
Kisses and flies away;  
A hundred loves have pleased him since to you  
He was untrue.

PIERRETTE. If all you say were true, and to each word  
A thousand more were added, yet would I  
More intensely hate you for your deed!  
You called him forth, you broke my heart! Now go!

STRANGER (*pleadingly*). For love of you, Pierrette, for love of  
you!  
I came, I saw you, and I loved too well.

PIERRETTE (*scornfully*). Love! You do not know his name,  
his shape, his scope!  
Your heart is dead, you but in darkness grope.  
You ask for love,  
You I abhor  
For evermore!  
Oh, heav'n above,  
Hear me declare,  
Register my vow,  
Pitying Thou!  
Ere I will love him I will die!  
Ere I cease to spurn I will lie  
In the red mould,  
My heart grown cold:  
All this, all this I swear!

STRANGER. Pierrette!

PIERRETTE. Go, ere I curse you, go, I say,  
You stole my happiness away.

STRANGER. Pierrette, Pierrette, I love you!

PIERRETTE (*solemnly, with force*). In all your ways, where'er  
you go,  
Let sorrow bring you low:  
May hope grow cankered with each breath,  
Fear haunt you until death.

STRANGER (*retreats to door, aghast*). Oh, God, oh God,  
she's mad!  
This garden is accurst!  
(*Exit the STRANGER through door, R.C.*.)

PIERRETTE (*her anger gone, comes slowly to bench and sits.*)

There is a pond cool, cool and deep,  
 Within it lieth sleep:  
 The dark lush grasses fringe it round,  
 It is so secret that no sound  
 Can ever ruffle such dead sleep  
 As lieth beneath its waters deep.  
 The trees above their dead leaves strew  
 A pall most fitting for the dead,  
 So thick, so dark, so close it's spread  
 No moon could ever pierce it through.  
 My heart is dead, I'll make its grave  
 Where there is neither sound nor wave.  
 There is a pond cool, cool, and deep,  
 Within it lieth sleep.

PIERROT (*off*). I know a world  
 Where flowers grow,  
 Where Summer dies not,  
 Where old Time flies not.  
 I know, I know.

PIERRETTE (*wonderingly*). Moon, Moon, is it Pierrot?  
 Is it or no?  
 So close is sleep  
 That voices creep  
 Like dreams, like dreams  
 As ghostly as your beams.

PIERROT (*off*). I know a world  
 With jewels set,  
 One world where only  
 I'm never lonely,  
 Claspings Pierrette.

PIERRETTE. From the edge of sleep,  
 From the very marge of death,  
 Like a breath  
 The words of Pierrot creep!  
 Is it he, is it he?  
 I will watch and see.  
 (*Exit PIERRETTE, slowly, R.*)

PIERROT (*off, knocks at door, R. C.*).  
 Pierrette, I come! (*Knocks.*)  
 Do not be dumb! (*Knocks.*)  
 I have strayed in the world  
 Like a foolish moth  
 Caught by the glare  
 That was only a snare,  
 But now the moth's wings are furled.  
 (*Knocks.*) Pierrette, Pierrette, I wait!  
 It cannot be too late?

(*Knocks, fumbles at the lock, opens the door, and enter  
 PIERROT. His dress is torn, he looks ill, and walks  
 rather feebly.*)

(*Falteringly.*) I know a world  
 Where love's aglow,  
 Raining his kisses—

(*He breaks off, the sense of the garden's desolation striking  
 him.*)

Pierrette, Pierrette, I who have strayed  
 Have now come back and am afraid.  
 I have been out in the night and the night has turned cold;  
 They have put out the lights in the Fair, for all is sold:  
 The music that was so joyous has all died away,  
 It was so dark and cold and empty I could not stay.  
 (*His agitation grows.*)

Pierrette, Pierrette!  
 Love me yet!  
 I am tired and ill, and full of fear—  
 Pierrette, hear!

(*He pauses as though expecting an answer.*)

Silence—silence—silence!  
 Moon, dear moon, where does she hide?  
 Tell me, tell, love woke and cried.  
 Here all is bare, just as the Fair  
 Unlocked the door; empty love's store.  
 Moon, dear moon, where does she hide?

(*Dejectedly.*) Silence—silence—silence!  
 Pierrette has gone,  
 I am alone for evermore, alone.

(*Despairingly.*) Moon, moon, now what is left?  
 Love has flown, I am alone;  
 Moon, moon, of love bereft,  
 I long for sleep, dreamless and deep.  
 There is a pond I know,  
 To it I'll go.

(*Comes down stage, and is going L., when wearied he sinks  
 upon bench, and buries his face in his hands.*)

(*Enter PIERRETTE, R.*)

PIERRETTE. Love in a garden smiling  
 Folds now his wings;  
 Love with tender beguiling  
 Happily sings.  
 Butterflies woo the flowers,  
 Breezes their kisses bring;  
 Love lurks in all the bowers,  
 Love of the garden is King.

PIERROT (*starts at the first words, and gradually changes his  
 manner from despair to joy. Rises.*)  
 Pierrette, Pierrette, love wakes again!

PIERRETTE. The moonlight steals away our pain.  
 (*They embrace.*)

PIERROT (*happily*). The garden was dead,  
 The flow'rs in their bed  
 Were sleeping, sleeping,  
 The garden lay cold;  
 Above the dead mould  
 The leaves were weeping:  
 For the soul of the garden had stolen away  
 And left it but passionless clay.  
 The garden is gay,  
 The flow'rs in array  
 Are waking, waking!  
 The moon looking down,  
 The garden once brown  
 Silver is making:  
 For the soul of the garden has come back again,  
 And Love resumes his reign!

PIERROT and PIERRETTE.  
 Moonlight, moonlight, moonlight,  
 You taught me the love I know,  
 Gave to me wondrous sight,  
 Showed (to the love of Pierrot:  
 me you loved poor Pierrot:  
 So now I sing to you  
 Under the moonlight blue.  
 Only to you my love can I tell  
 Pierrot my own } whom I love so well,  
 Pierrette my own }  
 Knowing you, loving you, my dear heart,  
 Knowing that nevermore can I part  
 From you, from you!

CURTAIN.

(W. E. GROGAN.)



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# PIERROT ET PIERRETTE.

## A Lyrical Music Drama.

Poem by W. E. GROGAN.  
French Version by PERCY PINKERTON.

Music by  
JOSEF HOLBROOKE. Op. 36.

### PRELUDE (STRINGS.)

Andante con moto.

Piano.

The musical score is written for piano and consists of four systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Andante con moto'. The score begins with a piano (*pp*) dynamic and features several triplet figures in the right hand. The dynamics progress from *pp* to *p*, then *mf*, and finally *f*. A first ending bracket is present in the third system. The piece concludes with a final triplet figure.

*cresc.*

3 3 3 8

**2** *Piu mosso.*

*rit.* *f*

*trm* *f*

**3** *p* *p*

*p* *f* 8

*a tempo*  
*rit.* *p* *f*

4

*p* *esp. dolce*

*f*

5

*p* *f*

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

Tempo primo (Canon.)

First system of the musical score. It consists of two staves. The upper staff features a melodic line with several triplet markings (indicated by a '3' above the notes) and is marked with *pp* (pianissimo) and *esp. molto* (espressivo molto). The lower staff provides a harmonic accompaniment, also containing triplet markings. A dynamic marking of *sf* (sforzando) is present in the latter part of the system.

Second system of the musical score, starting with a measure number '6' in a box. The upper staff continues the melodic line with triplet markings. The lower staff features a more active accompaniment with triplet markings. A dynamic marking of *p* (piano) is indicated in the final measure of the system.

Third system of the musical score. The upper staff is dominated by triplet markings. The lower staff provides a steady accompaniment. Dynamic markings of *sf* (sforzando) are used throughout the system.

Fourth system of the musical score, starting with a measure number '7' in a box. The upper staff continues with triplet markings. The lower staff features a more active accompaniment. Dynamic markings include *ff* (fortissimo), *dim.* (diminuendo), and *p* (piano).

Fifth system of the musical score. The upper staff continues with triplet markings. The lower staff features a more active accompaniment. A dynamic marking of *dim.* (diminuendo) is indicated in the final measure of the system.

8 Poco più mosso.

Musical score for measures 8-9. The key signature is three sharps (F#, C#, G#). Measure 8 starts with a piano (*pp*) dynamic. The music features a melody in the right hand with slurs and a bass line with chords. Measure 9 continues the melodic line with a crescendo leading to a forte (*f*) dynamic.

9

Musical score for measures 9-10. Measure 9 begins with a forte (*f*) dynamic and a piano (*esp.*) marking. The melody in the right hand is slurred. Measure 10 continues with a crescendo leading to a forte (*f*) dynamic.

10

Musical score for measures 10-11. Measure 10 starts with a piano (*p*) dynamic. The right hand has a complex chordal texture. Measure 11 features a forte (*f*) dynamic and a crescendo (*cresc.*) leading to a piano (*p*) dynamic.

Musical score for measures 11-12. Measure 11 begins with a forte (*fz*) dynamic. The right hand has a complex chordal texture. Measure 12 features a piano (*p*) dynamic and a decrescendo (*dim.*) leading to a pianissimo (*pp*) dynamic.

11

Musical score for measures 11-12. Measure 11 starts with a piano (*p*) dynamic. The right hand has a complex chordal texture. Measure 12 features a piano (*p*) dynamic and a decrescendo (*dim.*) leading to a pianissimo (*pp*) dynamic.

Largo.

lunga

## Act I.

## THE DEPARTURE OF PIERROT.

SCENE:— An old world garden. Wall back of stage with door R.C. Bench with tree down. L.— Red glow of sunset which changes to moonlight. Curtain goes up on a clear stage. Nurse seated in the shadow. Enter Pierrette. L.— She steals across garden in an attitude of listening. Near the door she pauses.

Poco adagio sost.

Pierrette.

Pianoforte.

*pp*

*p*

Hark! Hark!  
Ah! Ah!

*pp*

Pierrot. 1  
(heard off) *p*

Die a - way, voice of town,  
Tais - toi, donc, voix de ville!

*p*

P'ROT.

Die a-way,  
Tais - toi donc!

drown!  
Meurs!

No moth am I  
Ne suis pha - lène

P'ROT.

To flut - ter,  
Qui trem - ble,

burn; and die,  
brule, et meurt

P'ROT.

Poco più mosso. Pierrette.

Pier-rette shall sing you down.  
Pier-rette m'at - tend! C'est l'heure!

P'TTE.

**2** *f* (embraces him.)

Pier - rot,  
Pier - rot,

Pier - rot,  
Pier - rot,

safe home at last!  
en - fin, ché - ri!

P'TTE.

*p*

Held in my arms, lone - li-ness past!  
Cest toi qui chasse tout mon en - nui!

Pierrot.

My love, the town's voice was so clear I had to  
Mon ange, la voix de ville bru - yante m' ap - pelle

*Andante.* 3  
(Looks half regretfully at door.)

Pierrette.

*p*

sing lest I should hear. You would not  
trop; a - lors je chante! Tu pars dé -

(Closes door fearfully.)

Pierrot. (with an effort) *p*

go? No, no: oh, no!  
jà? No! No! No! No!



(Both cross over.)

(Pierrette sits on bench, Pierrot from time to time glances at the door.)

P'ROT.

P'ROT.

Pierrette. *p*

The shadows creep, the sun goes down,  
*L'om - bre s'a - vance; A - dieu, so - leil!*

(Cor.)

P'TTE.

Gold turns to rose and rose to brown, The wind-blooms shake,  
*Ton man-teau d'or de - vient ver - meil. La rose s'en - dort*

*p*

P'TTE.

now wakes the breeze, Love whis-pers to the list-'ning  
*av - ec le jour; Tout parle au coeur, ah! mon a -*

*rit.*

*p a tempo* (observes Nurse)

P'TTE. trees. - mour. Ah! nurse, Nour- rice!

P'TTE. What are you say - ing? Clouds pass a - way The  
 Que veux-tu dire? L'om - bre s'en - fuit; La

5 P'TTE. moon in all her glo - ry re - sumes her sway.  
 lune re - splen dis - san - te é - claire la nuit.

Nurse. *p*

P'TTE. Moons wax and wane, A -  
 Pass - ent les lunes; La



P'ROT.

That laugh - ing al - ways gives and gives,  
*L'a - mour joy - eux qui rit, qui rit.*

P'ROT.

*Più lento.*

Let her go by, Her mate is Time; Age bends her  
*Qu'e - lle s'en aille, même sans a - dieux; Nous de - vons*

P'ROT.

earth - - - wards, We must climb.  
*plan - - - er vers les cieux.*

*Tempo.*

NURSE.

*Nurse. (Slowly going, R.) (shivers.)*

I go: The  
*Je pars; La*

(Exit Nurse. R.)

NURSE.

chill winds blow, The winds of age that strike us low.  
*bise me glace; A - vec ses bras la mort m'en - lace!*

Pierrette. (shudders.)

NURSE.

She leaves a chill be-hind!  
*Elle me fait fris - son-ner!*

8

Pierrot.

(Fantastically and half sadly)

P'ETTE.

I am a-fraid, Pier - rot! To the  
*Ah! que j'ai peur, Pier - rot! Au roy -*

Meno mosso.  
*espress.*

P'ROT.

world of dreams, You and I To the moon's pale.  
*- aume des songes nous fuyons! Que la lune nous*

Pierrot et Pierrette.

P'ROT.

beams, *prête* Past the sky, *ses rayons!* O-ver the trees *Planons tou-jours*

P'ROT.

in the dark fields a - sleep, O-ver the mountains and o-ver the  
*sur les prairies de - foin; Sur les mon - tagn - es nois i - rons au*

P'ROT.

deep! Up, Pierrette,  
*loin! Ah! voguons,*

P'ROT.

Up thro' the soft drow - sy night, Tread - ing the lad - der of gos - sa - mer  
*Bercés tou - jours par le vent! La lune nous offre son é - chelle d'ar -*

P'ROT

light, - gent!  
To a world of our own,  
Re - mote, re - mote,  
- gent!  
Vers un monde à nous deux  
Dress - ons nos voiles;

*pp*

*più p* *pp*

P'ROT

There on a sea of love to float!  
Montons, a - mour, vers les é - toiles!

*p*

P'ROT

No-thing shall fret us, no-thing shall pain, ——— And the  
Plus de dé - tress - e, plus de chagrin; ——— Et la

*pp* *ppp* *p*

10

P'ROT

moon of our love shall ne - ver - more wane.  
lune de miel se - ra sans dé - clin!

Poco Allegro. (Coquettishly) *f*

Pierrot. (offers flower) *mp*

P'TTE.

What have you brought for me? See here's a  
*Que m'offres - tu, Pierrot? Je t'ai por-*

P'ROT.

flow'r I saw it shiv - 'ring af - ter a show'r.  
*- té cette vio - lette moitié glacée.*

P'ROT.

*cresc.* "I am so cold!" it cried, "Take me, oh, take me! Lay me on  
*"Ah! que j'ai froid!" disait La vi - o - lette; "Po - - se - moi*

P'ROT.

Pier - rettes heart; nev - er - more wake me!"  
*sur le sein de ta Pier - rette!"*

*p rit. e dim.*



Tempo. Andante espressivo.

P'ROT. *p* *I*  
Je

P'ROT. know a world where flow - ers grow, Where  
rêve du monde des jeunes a mours, Aux

P'ROT. summer dies not, Where old time flies not, I  
joies si pu - res, Et qui en - du - rent tou -

P'ROT. **12** *f* *pp*  
know, I know. I know a world where 'love is  
- jours! tou - jours! Je rêve d'un monde, je rêve d'une

P'ROT.

yet In two arms ly - ing For me un - dy - ing,  
*vie, Et je les trouve, Et je les trouve!*

P'ROT.

*p* Arms of Pierrette, *rit.* Arms of Pierrette. *a tempo.*  
*Ouv - re tes bras, Oh! mon amie!*

P'ROT.

*p* I know a world where all is fair, Where  
*Je rêve d'un monde qui soit à moi, Où*

**13**  
P'ROT.

love is hold - ing joys for un - fold - ing, For me to share. I  
*rien ne lasse; Ma vie se passe Seul avec toi! Je*

P'ROT.

know a world where love's a glow, Rain-ing his  
*rêve d'un monde, d'un beau pays Où notre iv-*

P'ROT.

kis - ses, — Where per - - - fect bliss —  
*- ress - e Se - ra sans cess - - -*

*cresc.* *ff*

P'ROT.

*p* *pp* **Poco Lento.**

is. I know, I know, I know a  
*- e. Oh! mon amour, Je rêve d'un*

*dim.* *p* *pp*

14

P'ROT.

world with jew-els set, One world where  
*monde, ma mignonette, Où tout nous*

P'ROT. *rit.* *a tempo*

on - ly I'm nev - er lone - ly,  
 gri - se, Oh! joie ex - quise!

P'ROT. *p*

Clasp - ing Pier - rette, Clasp - ing Pier - rette!  
 Av - ec Pier - rette, av - ec Pier - rette!

P'ROT. *Pierrette.* *pp*

The earth is faint, it falls a -  
 La nuit approche aux som - bres

15

P'TTE.

- sleep, The stars slip out their watch to keep, And  
 voiles; Et sur nous veillent les douces é - toiles; Oh!

P'TTE.

all the world be-neath I know Holds but my heart and dear  
*vast - e monde, que tu es beau! Tu tiens mon cœur, — mon doux*

P'TTE.

*Enter Nurse, L. she is a sombre figure, she watches them.*

Pierrot. (*dreamily*)  
 (*sotto*)

Pier - rot.  
 Pier - rot!

Pier - rette,  
 Pier - rette,

*marc. f p*

P'ROT.

Pier-rette, my love of dreams, my sweet love born of white moonbeams  
*Pier rette, pour moi tou-jours tu rest - e - ras mon rêve d'a-mour!*

*dim. f*

**16** *Animato.* Nurse.

Moon, moon, Queen of night's  
*Lune! lune! Reine de la*

*f pp*

NURSE.

noon, Wan - ing, wan - ing, wan - ing too soon!  
 nuit, Comme ta beau - té bien - tôt sen - fuit!

(Fag. Cl.) *p* *f*

(Face from Nurse, shrinkingly) Pierrot. Moonlight is suddenly obscured.

P'TTE. Ah. What was that? your Nurse, Pier-rette.  
 Ah! qui est là? Ta vieille nourrice!

*f* *pp* (Vio.)

(Fearfully) *p*

P'TTE. Ah, see, A - cross the sky a net With  
 Re - garde! Vois sur la face des cieux Ce

*p esp.* *3* *3* *6*

**17**

P'TTE. ghost - ly un - seen fing - ers drawn! There was a storm at  
 voile qui tombe si - len - ci - eux! L'o - rage grondait à

*pp* (solemnly) *rit.* *pp* *3* *rit.*

*a tempo* Nurse.

P'TTE. this day's dawn, A sil - - ver  
l'aube du jour. Nu - age d'ar -

*a tempo*  
*f a tempo* *p*

*The Moonlight slowly returns.*

NURSE. cloud For the moon is shroud.  
- gent Nous an - nonce tour - ment!

*poco cresc.*

*Pierrette goes to take the flower — it falls in a heap of petals. Pierrette shrinks back.*

*dim.* *p*

18

*p* Pierrot. (*contemptously*)

It is dead! Stupid flower!  
Elle est morte! Sotte fleur!

*p*

Poco Allegro.

PIERRETTE.

P'ROT.

Died of a shower!  
Rêv - e d'une heure!

What have you  
Que me portes -

P'TTE.

PIERROT. (joyously)

brought for me?  
- tu, Pierrot?

All of life's  
Vie of jeun -

P'ROT.

laugh - - ter! Hap - pi - ness! -  
- ess - - e! Al - le - gresse!

hap - pi - ness,  
Al - le - gresse!

19

P'ROT.

now and e'er af - - - - ter!  
Dur - ant sans cess - - - - e!



P'ROT.

*ff*

Love of the dew and the mist of the riv-er,  
 Que mon a-mour soit pour toi une couronne,

P'ROT.

Joy of the lov-er and joy of the giv-er!  
 Tout - e ma vi - e, Pier - rette, je te donne!

*dim.*

*He holds out his hands cupped — Pierrette peeps in eagerly.*

**Pierrette.** (*reproachfully*)

P'ROT.

There is  
 Il n'ya

P'ROT. *f*

noth - ing!  
 rien!

So there is noth - ing like a  
 Mais il n'ya rien qu'un bais -

Pierrot. *f*

20 (Gaily.) *f*

P'ROT. *f*

kiss!  
- er!

That's all the for-tune that I  
C'est toute la for-tune que j'ap-

P'ROT. *f*

bring.  
- porte.

Shall we sing, Pier-rette?  
Une chan - son, Pier-rette?

P'ROT. *p* Nurse.

Shall we sing?  
Une chan - son?

Love's song is nev - er  
Chan - son d'a-mour ne

*dim* *pp* *dim*

NURSE. *p* Pierrette..

long.  
dure!

She is old. She is out of.  
Elle est vieille! Pas i - ci sa

*rit.*

**21** Moderato.

P'TTE. 

place!  
place!

Cl. 

espress. *p*

**DUET.**  
Grazioso lento.

P'TTE. 

P'ROT. 

Vio. 

*pp* *f*

P'TTE. 

P'ROT. 

Moon - light,  
Lu - ne,  
*mp*

Moon - light,  
Lu - ne,  
*p*



P'TTE. Moon - light, Moon - light, I'm won-dring what you  
*bel - le lu - ne, Que vas - tu nous por-*

P'ROT. Moon - light, Moon - light, I'm won-dring what you  
*bel - le lu - ne, Que vas - tu nous por-*

22


P'TTE. bring, Sil - ver dream - ings of  
*ter? Ou des song - es ce -*

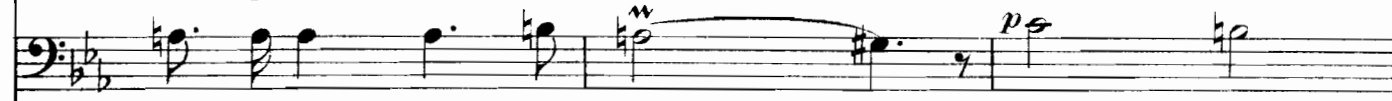
P'ROT. bring, Sil - ver dream - ings of  
*ter? Ou des song - es ce -*


22

P'TTE. night. Dreams of the loves that are true? The  
*- lestes Ou bien des rêves d' été? Le*

P'ROT. night. Dreams of the loves that are true? The  
*- lestes Ou bien des rêves d' été? Le*

P'TTE.  night - in-gale sings to you, Moon - - light,  
ross - ign-ol te sa - lu - - e, Lu - - ne!

P'ROT.  night - in-gale sings to you, Moon - light,  
ross - ign-ol te sa - lu - - e, Lu - ne!

 *pp*

P'TTE.  gos - sa-mer blue, On - ly to you the troub-a-dour sings,  
Rei - ne charmante, Tou - jours pour toi le ross - ign-ol chante

P'ROT.  gos - sa-mer blue, On - ly to you the troub-a-dour sings,  
Rei - ne charmante, Tou - jours pour toi le ross - ign-ol chante

 *pp*

P'TTE.  Poised on a tree with fluttering wings Lov - ing you,  
Dans le bo - cage Son doux ra - mage. C'est pour toi

P'ROT.  Poised on a tree with fluttering wings Lov - ing you,  
Dans le bo - cage Son doux ra - mage. C'est pour toi

 *pp sost.* *sf* *dim.*

P'TTE. *f* lov - ing you, light of moon, *rit.* *ff*  
*C'est* pour toi, clair de lune,

P'ROT. lov - ing you, light of moon,  
*C'est* pour toi, clair de lune,

P'TTE. *tempo p* Crav - ing an un - known won - der - ful boon  
*Ac - corde - nous* la bon - ne for - tune

P'ROT. *p* Crav - ing an un - known won - der - ful boon  
*Ac - corde - nous* la bon - ne for - tune

P'TTE. From you, from you.  
*Oh!* reine des cieux!

P'ROT. From you, from you.  
*Oh!* reine des cieux!

24

P'TTE. *p*

P'ROT. *pp*

Moon - light,  
Lu - ne,

24

P'TTE. *pp*

P'ROT. *pp*

moon - light, moon - light, You taught me love I  
bel - le lu - ne, toi qui m'appris l'a-

know, Gave to me won-drous sight, to  
- mour, toi qui m'a bien don - né le

*sf*

P'TTE. *me love of Pier - rot;*  
*coeur de mon Pier - rot!*

P'ROT. *Showed — me you loved poor*  
*C'est — toi qui aim - ais*

25

P'TTE. *So now I sing — to*  
*La nuit est em — baum -*

P'ROT. *Pierrot: —*  
*Pierrot. —*

25

P'TTE. *you, Un - der the moon - light blue, On - ly to*  
*ée; Viens sous la verte ra - mée! Tout mon a -*

P'ROT.



P'TTE. *you my love can I tell;*  
*- mour en - tier je te donne!* *p*

P'ROT. *My own, whom I love so*  
*Ma douce, oh! ma chère mign-*

P'TTE. *Pier - rot,* *Know - - ing you.*  
*Pier - rot,* *Aim - - ons - nous* *f*

P'ROT. *well, Pier - rette,* *Know - - ing you,*  
*- onne Pier - rette,* *Aim - - ons - nous* *f*

P'TTE. *lov - ing you, my dear heart,*  
*à ja - mais, pour la vie!*

P'ROT. *lov - ing you, my dear heart,*  
*à ja - mais, pour la vie!*

P'TTE. *p* Know-ing that nev - er - more can I part From  
*Dans une ex - tase su - prême, in - fi - nie,* Tou -

P'ROT. *p* Know-ing that nev - er - more can I part From  
*Dans une ex - tase su - prême, in - fi - nie,* Tou -

26 P'TTE. *sf* you. From  
*jours!* Tou -

P'ROT. *sf* you. From  
*jours!* Tou -

26

P'TTE. you!  
*jours!*

P'ROT. you!  
*jours!*

*rit.* L.H. *pp*

## Poco Allegro.

P'ROT

I like that song it is made of dreams.  
 Que j'aime ce chant, On di - rait un rêve! *string.*

## PIERRETTE.

But love — lasts long - er Than pale - moon beams.  
 La vie de l'a - mour N'est pas si brève — *rit.*

*p rit.*

## Allegro.

27

*f marc.* *sf*

The Stranger (TENOR) (*heard off*)

Come a - way, Pier - rot, come a - way, In the  
 Viens, Pierrot! Partons! En a - vant! Vers le

*p*

ST'GER. 28

world to play! ——— To the world and his wares, Where his  
*monde ri - ant! ——— Vers la vie de plai - sir, Viens ses*

ST'GER.

plea - sures — he bares, *f* Come a -  
*charmes — sai - sir! En a -*

ST'GER.

way. ——— *pp* come a - way! ———  
*- vant! ——— En a - vant! ———*

Pierrot.

29 (Startled, feverishly)

*mf*

What is that  
*Quel est ce*

P'ROT.

song? Do you hear? Call-ing me, call-ing!  
chant? Entends - tu? Il m'ap-pelle, m'ap - pell-e!

Pierrette. (*eagerly*)

'Tis the voice of the town I fear,  
C'est la voix de la ville! J'ai peur!

P'TTE.

Ri-bald-ry call-ing.  
Voix sé - dui - sante!

Stranger. (*off*)

Come a - way. — come a - way — To the  
En a vant! — En a vant! — Vers le

PIERROT. (*going towards door*)

ST'GER.

joys of day!  
monde ri - ant!

*dim.* *p* *f*

I  
E -

31

P'ROT.

hear. I hear, I hear, A sum - mons clear.  
coute! E - coute! J'en - tends Son clair ap - pel

*sf*

(*Pierrette catches him by the sleeve, and leads him down.*)

*rit.*

*piu agitato* *cresc.* *ff* *p*

32

P'TTE.

*Lento espressivo.*

Love in a gar - den smil - ing Folds now his  
Au jardin de Cy - thè - re Où tout fleur -

*p*

P'TTE.

wings, Love with ten-der be - guil - ing Hap - pi - ly  
 - it, Vois, l'a-mour sous les ros - es Chante et sou -

P'TTE.

sings, — But - ter - flies woo the flowers, —  
 rit. — Pap - ill - ons volti - geant —

*p*

*pp*

P'TTE.

Bree-zes their kiss - es bring, Love lurks in all the bowers,  
 Dansent les fleurs au - tour Cu - pi - don nous ap - pelle

*f*

33

P'TTE.

Love of the gar den is king. —  
 Vers son roy - au - me d'a - - mour!

*f*

Allegro poco.

Pierrot. (*Looks at door furtively.*)

*p*

I think I hear him still,  
Je crois l'en-tendre encore!

*pp sost.*

34

P'ROT.

he calls to me.  
Sa voix m'appelle!

*mf cresc.*

(*Enter the stranger abruptly at Door R.C. He*
*is richly attired. Pierrette tries to drag Pierrot back, who seems fascinated by him.)*

Meno mosso.

*rit. ff marcato*



Stranger.

35

Break your chains!  
Brise tes chaînes!

Pierrette. (Shrilly.)

ST'GER.

Be free! Ah, the town, the  
Sois libre! Ah! la ville! La

Stranger. *f*

P'TTE.

town! Come a - way, come a - way  
ville! En a - vant En a - vant!

36

ST'GER.

Where the world is gay!  
Vers le monde ri - ant!

Pierrot. (*Gaily, deliberately.*)

*f*

Pier - rette, come a - way!  
Pier - rette! En a - vant!

**Più allegro.**

*ff* *vivace* *p* *f*

Stranger.

One mo - ment, pray, Pier -  
Un in - stant! Hé! Pier -

*dim.*

Pierrot.

ST'GER. - rette must stay. But that's ab - surd! Pier - rette's a  
- rette doit rester. Pier - rette rest - er? C'est un oi -

*p*

37

P'ROT.

bird Who longs to play, Who's al - ways  
- seau Qui vent chanter Son gai re -

*pp sost.*

Pierrot et Pierrette.

P'ROT.

*p.*

gay,  
- frain!

I fear I can - not leave her  
Elle ser - ait dé - so - lé - e

P'ROT.

For it would grieve her.  
D'être ab-an-don - née!

*p.* *pp.*

Stranger

A wo - man's tear, A wo - man's fear, A wo - man's  
D'une jo - lie femme l'â - pre cha grin Ne dure qu'une

*p.* *cresc.*

ST'GER.

sor - row dis - ap - pear You are a man Pier - rot, Think what you  
heure, prend vi - le fin. Tu es un homme, Pier - rot! Per - dre la

*dim.*

ST'GER. *Animato.*  
(Scornfully) *f* *f*

miss! Bar-ter the joys of the  
ville! Troquer les plaisirs du

ST'GER. *Pierrette. (Imploringly.)*  
*f* *ff*

world For one girls kiss! Ah, stay  
monde Pour jo - lie fille! Pier - rot!

P'TTE. *dim.*

— with me, For oh, my heart would break If I should  
— chéri, Ne vois - tu pas mes larmes! Si tu me

P'TTE. **39**

wake To find this gar - den emp - ty, and you fled!  
quittes Les ros - es se - ront mortes, Et mon cœur

Pierrot.  
Lento.

P'TTE. *p rit.*

Soon were I dead. You see I can-not  
meurt avec elles! Tu vois que je ne

*rit.* *pp* **Lento.**

Musical score for Pierrette (P'TTE.) in G major, 3/4 time. The vocal line starts with a piano (*p*) and ritardando (*rit.*) dynamic, followed by a piano (*pp*) dynamic. The piano accompaniment also features a ritardando and piano (*pp*) dynamic. The tempo is marked **Lento.**

40

P'ROT.

go And leave her to such woe.  
puis la quit-ter ain-si!

*pp*

Musical score for Pierrot (P'ROT.) in G major, 3/4 time. The vocal line is in bass clef. The piano accompaniment features a piano (*pp*) dynamic. The tempo is **Lento.**

Stranger.  
Poco Allegro vivace.

Come a - way, come a - way, For time will not  
En a - vant! En a - vant! Le monde nous ap -

*mp pleggiere*

Musical score for Stranger in G major, 3/4 time. The tempo is **Poco Allegro vivace.** The piano accompaniment is marked *mp pleggiere*.

ST'GER.

stay! Of the world I sing, That beau - ti - ful  
- pelle! En-tends - tu sa voix? La vie est si

*cresc.*

Musical score for Stranger in G major, 3/4 time. The piano accompaniment features a crescendo (*cresc.*) dynamic.

41

ST'GER.

thing, belle! There, Quelle there is Oh! jol-li - ty, alle-gresse!

ST'GER.

Dane - ing, friv - - - ol - i - ty!  
Bais - ers de folle iv - resse!

ST'GER.

Peo - - ple hur - ry - ing, All of them  
Gars que chantent la; Gar - ces qui

42 a tempo

ST'GER.

seur-ry - ing, Drums of love bang - ing, Bra - zen cells  
dansent là! Tamb - our qui rou - le; Cris de la

ST'GER.

clang - ing, Spark-ling wine quaff - ing, Laugh - ing and  
 foul - e Beauté ex - quise; Vin qui nous

ST'GER.

laugh - ing! Life dan - ces mad - ly,  
 grise! L'a - mour fait vi - vre

ST'GER.

43

Nev - er goes sad - ly. Think of the glare  
 Al - lons le sui - vre! Trouvons loi - sir

ST'GER.

and the din and the blare!  
 Dans le monde du plai - sir!

ST'GER. *cresc.*

Come a - way, come a - way to the jol - ly world's  
 En a - vant! En a - vant! vers le monde ri -

ST'GER. **44** *ff*

fair! Come a - way to the jol - ly world's  
 - ant! En a - vant! vers le monde ri -

ST'GER. *dim.*

fair!  
 - ant!

Pierrot. *excitedly.* *f*

You hear, Pier-rette!  
 Ec - oute, Pier-rette!



45

P'ROT.

My pul - ses beat, The mu - sic dan - ces  
 Cette voix qui vibre m'ar rive au cœur de

P'ROT.

in my feet! I must go, I must go, I must  
 fibre en fibre! Je m'en vais! Il le faut! Faut par -

Pierrette. Pierrot. rit.

go! Oh no! I must! This gar - den is but  
 - tir! Ah! non! Mais oui! Ce jar - din est flé -

46

P'ROT. Pierrette.

rust! Oh!  
 - tri! Ah!

P'TTE. *p*  
 Pier - rot stay! My heart is break - ing! My life you  
*Reste, Pier - rot! Je t'en supplie — Tu es mon*

ST'GER. *f*  
 A - way, — a-way!  
*Partons! — Partons!*

P'ROT.  
 I can - not stay! For life I'm ach - ing!  
*Re - voir le monde j'ai bien en - vi - e!*

*Molto lento.*

*p espress.*

P'TTE.  
 slay All sor - rows waking! See at your  
*cœur! Tu es ma vi - e! Tu vois tout*

ST'GER.  
 Life's for your mak - ing: You may not stay For  
*Il nous ap - pelle Ce monde char - meur, sa*

P'ROT.  
 The on - ly way The step I'm tak - ing.  
*Con - so - le - toi, ma chère a - mi - e*

*mp*

*cresc.*

P'TTE. feet I kneel, Some pi - ty feel For  
*mon ef froi; Grâce pour moi! La*

ST'GER. life is wak - ing. List to the fair's ap - peal, Your  
*voix est bel - le A cette voix du monde Qu'on*

P'ROT. Life sti - fles your ap - peal, Mad - ness I  
*En moi quoi donc s'a - gite? Je ne sais*

*cresc.*

47

P'TTE. poor Pier - rette who loves  
*pauvre Pier - rette qui t'aim*

ST'GER. heart now steel, your  
*vite ré - ponde! Qu'on*

P'ROT. feel, I can but see the fair's mad glow!  
*pas pour - quoi mon cœur bat telle - - ment vite!*

47

P'TTE. *you so! Oh, do not go!*  
*e - tant! Je t'en supplie!*

ST'GER. *heart now steel. See how the mad lights glow and*  
*vite re - ponde! Vois! les lu - mières brillent de*

P'ROT. *And so I go! ———*  
*Je dois par - tir. ———*

P'TTE. *Stay! Pier - rot, ——— stay!*  
*Reste, Pier - rot! ——— Reste!*

ST'GER. *glow! ——— Ah, you must go!*  
*la ——— loin - taine ville!*

P'ROT. *Nay, Pier - rette, ——— Nay, Pier -*  
*Non, Pier - rette, ——— Non, Pier -*

P'TTE. Pier - rot! — Stay, Pier - rot, —  
 Pier - rot! Reste, Pier - rot! —

ST'GER. Come a - way, Ah, you must go!  
 En a - vant! Il faut par tir!

P'ROT. - rette, Nay! Pier - rette, I must  
 - rette! Non, Pier - rette! On m'ap -

P'TTE. stay! **ff** Pier - rot, stay!  
 Reste, Pier rot! Reste!

ST'GER. Come a - way, Come a - way!  
 En a - vant! En a - vant!

P'ROT. go! I go!  
 - pelle! A - dieu!

**48** **Animato.**

The Stranger throws open the door. The noise of the town grows louder. Pierrette kneeling, clings to Pierrot. He throws her off, and rushes through door. The Stranger follows. Pierrette falls on her face.

Musical score for the first system, measures 46-48. The music is in G major and 3/4 time. Measure 46 features a triplet of eighth notes in the right hand and a single eighth note in the left hand. Measure 47 has a fortissimo (ff) dynamic marking and a triplet of eighth notes in the right hand. Measure 48 ends with a piano (p) dynamic marking and a half note in the right hand.

Musical score for the second system, measures 49-51. Measure 49 is marked with 'Accel.' and 'accel.'. Measure 50 is marked with 'molto cresc.'. Measure 51 continues the acceleration and crescendo. The music consists of eighth and sixteenth notes in both hands.

Musical score for the third system, measures 52-55. Measure 52 is marked with 'f' and 'martell.'. Measure 53 is marked with 'cresc.'. Measures 54 and 55 continue the crescendo. The music features eighth and sixteenth notes with accents.

Musical score for the fourth system, measures 56-59. Measure 56 is marked with the number '49' in a box. Measure 59 ends with a fortissimo (ff) dynamic marking. The music consists of eighth and sixteenth notes in both hands.

## Intermezzo.

WALTZER.

(Full Orchestra.)

Tempo di Valse.

Piano.

The musical score is written for piano and full orchestra. It begins with a piano introduction in 3/4 time, marked 'Tempo di Valse'. The piano part features a simple waltz melody in the right hand and a bass line in the left hand. The orchestra enters with a complex texture of chords and moving lines. The score is divided into five systems. The first system includes a first ending marked '1'. The second system includes a 'Vivace' tempo change and a 'dim.' (diminuendo) marking. The third system includes a second ending marked '2' and a 'cresc.' (crescendo) marking. The fourth system includes a third ending marked '3'. The score concludes with a final fortissimo (ff) chord.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the right hand.

Second system of musical notation. The right hand continues the melodic line with a triplet of eighth notes. The left hand accompaniment includes a *cresc.* (crescendo) marking. The system concludes with a fermata over a chord in the right hand.

Third system of musical notation, starting with a boxed number **4**. The right hand has a melodic line with slurs and accents, marked *p espress.* (piano, expressive). The left hand accompaniment includes a *p* marking and a *rit.* (ritardando) marking. The system ends with a double bar line.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents, marked *pp* (pianissimo) at the start, *f* (forte) in the middle, and *p* at the end. The left hand accompaniment includes a *f* marking. The system ends with a double bar line.

Fifth system of musical notation, starting with a boxed number **5**. The right hand has a melodic line with slurs and accents, marked *f* (forte) at the start and *ff* (fortissimo) in the middle. The left hand accompaniment includes a *ff* marking. The system ends with a double bar line.



ff dim.

6

p dim. pp

Meno Mosso.

*mf* (*espress. legate.*) p. *mf*

7

p

p.

8

9

10

First system of musical notation, measures 1-5. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. A fortissimo (*ff*) dynamic marking is present in the second measure.

Second system of musical notation, measures 6-10. Measure 6 is marked with a boxed number **11**. The right hand continues with slurred chords and notes. Dynamics include *dim.* (diminuendo) in measure 6, *p* (piano) in measure 7, and *cresc.* (crescendo) in measure 8. The left hand maintains a steady accompaniment.

Third system of musical notation, measures 11-15. Measure 15 is marked with a boxed number **12**. The right hand features a melodic line with a slur and an accent. The left hand has a more active accompaniment with slurs and accents. A fortissimo (*f*) dynamic marking is present in measure 12.

Fourth system of musical notation, measures 16-20. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. A piano (*p*) dynamic marking is present in measure 16. The system concludes with a first ending (marked **1.**) and a second ending (marked **2.**), both ending with a piano (*p*) dynamic.

Fifth system of musical notation, measures 21-25. Measure 21 is marked with a boxed number **13**. The right hand features a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. A fortissimo (*f*) dynamic marking is present in measure 25.

## Tempo I. (Vivace.)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It features a melodic line with eighth and sixteenth notes, often beamed together, and includes slurs and accents. The lower staff is in bass clef, providing a harmonic accompaniment with chords and single notes, including some triplets.

The second system of music continues the piece. It begins with a measure containing a circled number '14'. The upper staff continues the melodic development with slurs and accents. The lower staff features a triplet in the first measure and a dynamic marking of *f* (forte) in the fourth measure.

The third system of music shows further melodic and harmonic progression. The upper staff includes slurs and accents. The lower staff has a dynamic marking of *f* (forte) in the second measure and *p* (piano) in the fourth measure.

The fourth system of music includes a circled number '15' in the second measure of the upper staff. The upper staff continues with slurs and accents. The lower staff features a dynamic marking of *f* (forte) in the third measure.

The fifth system of music concludes the page. The upper staff features a dynamic marking of *dim.* (diminuendo) in the fourth measure. The lower staff continues with harmonic accompaniment, including slurs and accents.

16

*p* *f*

*Accel.*

*f*

17

*Poco meno mosso.*

*ff* *ff*

18

*lunga*

*p accel.* *ff*

# Act II.

## THE RETURN OF PIERROT.

*SAME SCENE:— dim moonlight. The Nurse is discovered at the door, R.C. She holds a key in her hand and sings to someone outside.*

*Andantino misterioso.*

Nurse.

Piano.

50

NURSE.

NURSE.

*p*

Love's gar - den is emp - ty,      Have you come?  
 Le jard - in est vi - de!      Est - ce vous?

# LOVE PASSES.

(NURSE'S SONG.)

To face page 62.

To be sung 4 bars after No 50, and then return to the main score—commencing "Love's garden is empty" etc.

*Poco andantino.*

NURSE.

From sun comes sha - dow, from love des-pair; Be -  
*L'ombre suit (le) sol - - eil, cha - grin l'a-mour Le*

PIANO.

*sost. pp legate*

-neath fair flow'rs the mould is bare.  
*ter - - rain est nu des belles fleurs au - tour*

A lit - tle love, a kiss, a sigh, And  
*Un peu d'a-mour, un doux bai - ser Et*

*p poco rit.*

*a tempo*

there is left just such as I  
 nous voi - ci à de - sir - er.

Suns ripe and whi - ther the long green grass - es And  
 Le sol - eil mù - rit l' herbe et la flè - trit Et

love, love pass - es. For real is no - thing  
 l'a - mour fi - nit. Rein n'est re el

and love a lie Age teach - es wis - dom all love must die.  
 l'a - mour (est) menteur L'age sa - gesse ap - prend l'a - mour meurt,



So hoard not love but hard red gold  
*N'en tas - sez pas comme l'or l'a - mour,*

That wears the best when all is told; It lasts un-til Death turns the  
*Il faut l'a vouer en - tier, tou-jours; Jus qu' a la mort il nous*

hour glass - es  
*en - la - ce* And life. life pass - es.  
*Et la vie pas - se.*

*dim.* *ppp*

And back to page 62



NURSE.

The world's dumb, And yet Pierrette Is here so near. E'en  
 Tout se tait! La belle Pierrette est ic - i pres. A

NURSE.

love him-self is lame to - day And halts up - on his way  
 l'a - mour même les ai - les manquent; Il boite sur son che - min.

51 rit. Poco animato.

Stranger. p Nurse. Stranger.

Is that you, nurse? Have you brought the purse? I  
 Est-ce vous, nourrice? Avez vous la bourse? Je

ST'GER.

am not new to bus - 'ness, such as this, I know  
 m'y connais, nourrice, sur ma vie! Je sais

ST'GER. *f* (clinks money)

— that one should al - ways buy a kiss. Hark to  
 — que les bais - ers ont leur prix. E - cout-

ST'GER. Nurse. (cunningly)

this, old do!t! Won't it oil the bolt? O - ver the  
 ez, là vieille! Cà vous gnisse la patte? Jettez - la

52

NURSE.

wall Let the bright gold fall.  
 donc Par - dess - us la mur - aille!

STRANGER.

ST'GER. *f*

The de - vil have you, near to dust! Here's the  
 Va - t - en au diable, vieille sor cière! Ouv - re

ST'GER. *(throws purse)* Nurse

oil to re-move the rust! The  
*vi - te la bar - rière!* La

NURSE. *(eagerly picks up purse)* *f* *(slips bolt)*

key, the key That o-pens all Loves locks and sets him free!  
*clè la clè qui ouvre à Cu-pi - don les cœurs fermés!*

53

Stranger enters. Nurse tries to catch his hand to kiss it: he draws back.

ST'GER.

ST'GER. Don't  
*N'ap -*

ST'GER. *f*

touch me, I would ra-ther not: My bar-gain's made!  
*- proche pas! Pas d'é - panche - ments C'est un marché!*

ST'GER.

You'd love to sell, And I have bought your hi-deous aid.  
*Tu vou - lais vendre, et ton con - cours j'ai ache - té.*

ST'GER.

Your grat-i-tude is loath-some So be-gone, I say!  
*Tes baisers me dé - goutent; Va t'en vite d'i - ci!*

*cresc.*

ST'GER. 54

We do not love our tools, you know, We on - ly  
*De tes services à moi rendus Tu as le*

Tempo grazioso Allegretto.

ST'GER.

pay.  
prix.

*p legg. stacc.*

Nurse. (hugging purse.)

Ah. this is real! Gold gives the warmth that e-ven age can  
Ah! ça con-sole! C'est l'or brillant qui est mon seul i-

*p*

55

NURSE.

feel; It's gold - - en fire is  
-dole! Sa douce cha - leur sac -

*p mf dim.*

NURSE.

all that's left To wa - - ken its de -  
-croit tou - jours, Et ju - - mais ne sé -

*p*

NURSE.

- sire, Hug love to you, Love  
- teint! Flam - me d'amour bien

NURSE.

quick - ly dies, but gold is al - ways true. (Looks L.)  
vite se meurt; Mais l'or ne trompe ja - mais!

56

NURSE.

My pret - ty pet, Pier - rette, Comes moon - - ing  
Voi - ci ta belle Pier - rette! Ré - gar - - dez

NURSE.

through the gras - - ses, But quick - ly kiss the  
son al - lur - - e; Sou - ven - ez - vous pour -



NURSE.

miss re-mem-ber this Love pass - es.  
 tant l'a-mour ar - dent Ne du - re.

*dim.* *cresc.* *pp*

57 (Exit. Nurse. chuckling.)

NURSE.

Love pass - es!  
 Ne du - re!

ha, ha, ha, ha, ha, ha!  
 Ha, ha, ha, ha, ah, ah!

*f*

Stranger. Andante. (Allegretto.)

ST'GER.

*f*

Love runs like  
 L'a mour m'en -

*rit.* *p* *mp*

58

ST'GER.

fire. Through all my veins, Pi - ty de -  
 - brase! Mon sang bouil - lonne! Je vais la

*p*

ST'GER.

- sire So quick - ly wanes Will o' the  
 voir, ma belle mig - nonne! Quel feu fol -

ST'GER.

wisp I needs must fol - low, Find -  
 - let je suis sans cess - e! Rév -

59

ST'GER.

- ing it al - ways, al - ways hol - low.  
 - es d'a-mour, de vaine iv - ress - e!

ST'GER.

Quick in pur - suit of phan - tom pleas - ure,  
 Dans un mo - ment ils dis par - aiss - ent!

ST'GER.

Car - ing for it be - yond all mea - sure: Pleas - ure from  
 Que de chag - rins amers ils laiss - ent! Jotes de la

60

ST'GER.

life for ev - - er seek - ing, Dul - ling my ears to  
 vie que je pour - chasse! Plaisir d'a - mour qui

ST'GER.

Wis - dom speaking, Bart - dom - - er - ing Truth for Fol - ly's  
 tou - jours lasse! Chan - - geant sa - gesse en pure fo -

ST'GER.

wag - es Drain - ing the cup no thirst as -  
 - li - e; Soif é - ter - nelle, in - as - sou -

**61**

ST'GER.

- suag - es: Fev - er'd and tor - and  
- vi - e; Dans un dé - lir - e fa -

*cresc.*

ST'GER.

mock'd, Yet I must seek the phantom. Un -  
- tal je dois pour - suivre ce fantôme jus -

*p* *dim.*

*marcato* *pp*

ST'GER.

- til I die.  
qu'à tré - pas!

(Goes L. and looks off.)

*pp*

**62**

ST'GER.

Lento.

Pierrette,  
Pierrette,

*mf*

ST'GER.

like sor - row crown'd comes slow - ly down,  
 sym - bole de deuil, Sap - proche en - fin!

*p*

*dim.* *p* *pp*

ST'GER.

I'll wait the lagg - ing time, that's op - por - tune.  
 Puis - se l'a - mour veiller sur mon - destin.

*pp* **63**

(Stranger sits on bench L.) (Enter Pierrette, above bench. She moves sadly.)

P'TTE.

*Andante.*

*p espress molto*

3

P'TTE.

3

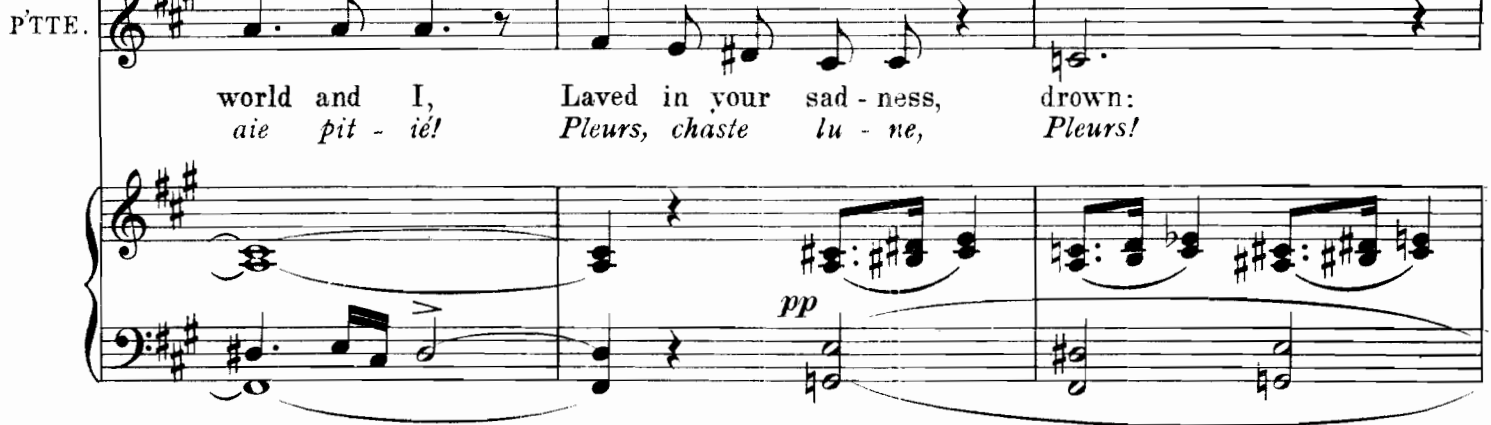
Poco più mosso.

Pierrette.

P'TTE. 

O moon, of ma - ny sor - rows look - ing down, the  
 Oh! lune, d'angoisse pleine, De ma pein - e

64

P'TTE. 

world and I, Laved in your sad - ness, drown:  
 aie pit - ié! Pleurs, chaste lu - ne, Pleurs!

P'TTE. 

The moon-beams are your tears; The pale white clouds of all your  
 Tes ray - ons ar - gent - és Aux larmes pareils, Sur moi s'é -

P'TTE. 

sor - rows are the wait - ing shrouds.  
 panchent dans la nuit voi - lée.

P'TTE.

Oh, emp - ty all the  
Si vi - des sont les

P'TTE.

65 *p*

days, And emp - ty nights, And lone - ly is the  
jours, Vi - des les nuits! Oh! sombre est le

P'TTE.

world Robb'd of de - lights! No rose but droops, no bird but  
monde; Rien n'y re - luit! Ros - es flétries; les ois - eaux

P'TTE.

makes la - ment; Love lies with - in a grave,  
sans ra - mage La - mour est dans la tombe

*rit.* **Allegro.** (*Stranger rises and discovers himself to Pierrette, who starts back in surprise.*)

P'TTE.

His passion spent.  
Dans le bo-cage!

*ppp* *rit.* *f* *dim.*

ST'GER.

Stranger.

Love is not dead, Pierrette, he wakes in me: Long have I  
Non, dans mon cœur, Pierrette, re-vit l'a-mour! Longues les

*sf* *p*

ST'GER.

wait - ed, count - ing wea - ry hours, Thril - ling towards the time when you should  
heur - es de ma vaine at - tente, Guéttant le doux instant de ton ré -

*f* *p*

ST'GER.

turn From old Love's grave to where en - cra - dled lies  
veil d'un songe creux La - mour nou - veau re - naît!

*p*

*rit.*



67

Allegro moderato.

ST'GER.

Laugh - ing with joy at his re - birth, young love.  
 Tout sou - ri - ant! Nouvel a - mour, sa - lut!

*f*

*legg.*

ST'GER.

Pierrette. *p* (Eagerly.)

How came you  
 D'où venez -

68

P'TTE.

here? Ah! you have news of him! He went with you When  
 - vous? Ah! où est donc Pierrot? Il vous sui - vit; La

*f* *dim.*

P'TTE.

*rit.* *a tempo*

sor-row chang'd the moon, Now if mine eyes — were not so dim with  
 lune é - tait en deuil. Ah! si mes larmes n'obscur-cissaient mes

*rit.* *sf a tempo*

P'TTE.

tears I might ob - serve it's change from grief to  
 yeux, Je la ver - rais changer, souriante de

*f* *dim.* *p*

**69** Stranger. *p*

P'TTE.

joy. I have no news of Pierrot.  
 joie! Pus de nou - velles de Pierrot!

Pierrette. *rit.* Stranger. *Poco allegro.*

ST'GER. Not one word? He has found new-er  
 Pas un mot? Il s'est vite con-so-

*rit.* *p* *cresc.*

ST'GER.

loves Be you as he; Your  
 - lé! A - gis de même! Je

70

ST'GER.

lov - er I, my heart is warm with love,  
 ser - ai, moi, ton a - mant chal - eur - eux.

*dim.*

ST'GER.

Kiss love re - born and waste no more your tears, On  
 L'a - mour re - naît; Ah! sèche tes larmes a - mères; Ne

Moderato.

*cresc.* *fz*

ST'GER.

one so strange - ly faith - less as Pier - rot. Your words are  
 pleure pas ce traître de Pier - rot. C'est faux! Tu

Allegro. Pierrette. (*indignantly.*)

(Cor.) *fz*

(Fag.)

71

P'TTE.

false, My Pier-rot loves me well!  
 mens! Je sais que Pier-rot m'aime!

*sf* *dim.*

## Stranger.

ST'GER. *p*

A but-ter-fly who loves each flow-er gay,  
Ce pap-il-lon qui vole de fleur en fleur;

The first system of the musical score for 'Stranger.' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat major/D minor) and a 3/4 time signature. It begins with a quarter rest, followed by a quarter note B-flat, a quarter note G, and a quarter note F. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. It features a piano (*p*) dynamic and includes a triplet of eighth notes in the bass line.

ST'GER. *f*

Kiss-es and flies a-way; A hun-dred loves have pleased him since to  
A-mant qui n'aime qu'une heure. Des fem-mes par centaines dans ses

The second system of the musical score for 'Stranger.' continues the vocal line and piano accompaniment. The vocal line starts with a triplet of eighth notes (B-flat, G, F), followed by a quarter rest, a quarter note B-flat, a quarter note G, and a quarter note F. The piano accompaniment continues with a piano (*p*) dynamic and includes a triplet of eighth notes in the bass line. The system concludes with a forte (*f*) dynamic marking.

ST'GER. *f*

you he was un-true. If all you say were true,  
bras ont toutes pass-é! Même si tu dis-ais vrai,

The first system of the musical score for 'Pierrette.' features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a quarter note B-flat, a quarter note G, and a quarter note F. The piano accompaniment is in grand staff with a key signature of one flat and a 3/4 time signature. It features a forte (*f*) dynamic and includes a triplet of eighth notes in the bass line.

P'TTE. *mf*

And to each word a thou-sand more were add-ed, Yet would I  
et me re-pe-tais mille choses en-core, En-core plus

The second system of the musical score for 'Pierrette.' continues the vocal line and piano accompaniment. The vocal line starts with a quarter note B-flat, a quarter note G, and a quarter note F. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes in the bass line.

P'TTE.

more in-tense - ly hate you for your deed! You  
*forte* *serait* *ma* *haine* *pour* *toi!* *C'est*

72

P'TTE.

called him forth, You broke my heart Now  
*grâce* *à* *toi* *quil* *m'a* *quit* - *tée!* *Va - t -*

P'TTE.

*f* Stranger. (*pleadingly.*)

go! For love of you, Pier-rette, for love of  
*- en!* *C'était* *pour* *toi, Pier-rette,* *l'a - mour de*

ST'GER.

you! I came I saw you, and I  
*toi.* *J'ai vu* *ta beauté;* *Je t'ai*

*cresc.*

Pierrette. (*scornfully*)

ST'GER. *ff* *p.* *f*

loved too well. Love! you do not  
*trop ai - mée!* *Ah! tu ne con -*

P'TTE. *ff*

know his name, His shape, His scope!  
*- nais l'a-mour, Son nom, sa flamme!*

73 *Poco allegro, con passione.*

P'TTE. *f*

Your heart is dead, you but in darkness grope.  
*Ton cœur est mort, per - du dans les ténèbres;*

P'TTE. *p* *sf*

You ask for love, you I ab - hor For - ev - er - more!  
*Tu cherches l'a - mour; Je te dé - tes - te - rai tou - jours!*

P'TTE. *p*

Oh, heav'n a - bove Hear me de - clare,  
 Dieu tout puissant, De mon serment

P'TTE. **74**

Reg - is - ter my vow, Pi - ty - ing Thou! Ere I will  
 O soyez le té - moin! O Dieu clé - ment, Plu - tôt la

P'TTE. *Agitato.* *p*

love him I will die! Ere I cease to spurn I will  
 mort que son a - mour! A ses bras ar - dents Je pré -

P'TTE. *f* *p*

lie in the red mould, My heart grown cold  
 - fère le sé - pul - chre! Mon coeur glacé!

P'TTE. *f* Stranger. *f* Pierrette. *f*

All this I swear! Pierrette! Go - ere I  
*Je te le jure! Pierrette! Va! je te*

P'TTE. **75** *p*

curse you, Go I say! You stole my happi-ness a -  
*maudis À ja - mais! Tu m'as ra - vi tout mon bon -*

P'TTE. Stranger. *f*

-way. Pier - rette, Pier -  
*-heur. Pier - rette! Pier -*

STGER. *ff*

-rette, I love you!  
*-rette, Je t'aim e!*



*(Solemnly, with force.)**marc.*

P'TTE.

Moderato maestoso.

In all your ways,  
Que la douleur

*f pesante* *sf* *p* *cresc.* *sf*

76

P'TTE.

where e'er you go,  
Han - te tes pas

Let sor - row bring you low:  
Jusqu' au der - nier tré - pas!

P'TTE.

May hope grow cank - ered with each breath,  
Ton âme rem - plie de dés - es - poir,

*sf*

P'TTE.

Fear haunt you un - til death!  
Tom - be - ra dans le gouffre noir!

*rit.* *ff*

*rit.* *ff*

Stranger. (Retreats to door, aghast.)  
Molto Allegro.

P'TTE. *ff* > >

Oh God, oh God, she's  
Grand Dieu! Grand Dieu! Elle est

STGER. (Exit the Stranger through door R.C.)

mad! This gar-den is ac - curst!  
folle! Ce jar-din est mau - dit!

P'TTE. Tempo maestoso. Pierrette. (Her anger gone, comes slowly to the bench and sits down.)

77

*mp sost.* *sf* *p* *dim.*

P'TTE. *p* Andante.

There is a pond cool, cool and  
Il y'a un lac ah si pro -

*sempre pp sost.*

P'TTE.

deep,                      With - in\_ it li - eth sleep:      The dark lush grass - es  
 - fond,                      Si    calme    sous les cieux;      Les    ros - eaux    som - bres

P'TTE.

fringe it round,              It is so secret    that no sound    Can ev - er    ruffle such dead  
 y frissonnent.              La blanche é - cume    de ses ondes    Couronnent    les flots harmo -

78

P'TTE.

sleep                      As    lies\_ be - neath              it's    wa - ters deep.              The  
 - nieux;                      Et    tout    au - tour              les    arbres noirs,              Les

P'TTE.

trees \_\_\_\_\_ a - bove their dead    leaves strew,    A pall    most fit - ting for the  
 chên \_\_\_\_\_ es et les saules    antiques,    Pré - parent    a - vec leurs feuilles

P'TTE. *pp*

dead, So thick, so  
*mortes Un drap si*

*ppp*

P'TTE.

dark, so close it's spread No moon could ev - er  
*doux, un drap de mort. Au - cune ét - oil - e*

*sempre ppp*

P'TTE. **79**

pierce it through, My heart is dead, I'll  
*s'y re - flète; Mon cœur est mort! Qu'il*

P'TTE. *pp*

make it's grave Where there is nei - ther sound nor wave.  
*trouve re - pos Là dans le gouffre noir des eaux!*

*p espress.*

P'TTE. *pp*

There is a pond cool, cool and deep,  
 Il y'a un lac, ah! si pro-fond,

P'TTE. *rit.* *Pierrot. (off) p*

With - in it li - eth sleep. — I  
 Si calme sous les cieux..... Je

*Agitato poco animato*

**80**

P'ROT.

know a world where flow-ers grow, Where sum-mer dies not, Where  
 rêve du monde des jeunes a - mours aux joies si pu - res, Et


P'ROT. *pp* *Tempo Andante.* *Pierrette.*

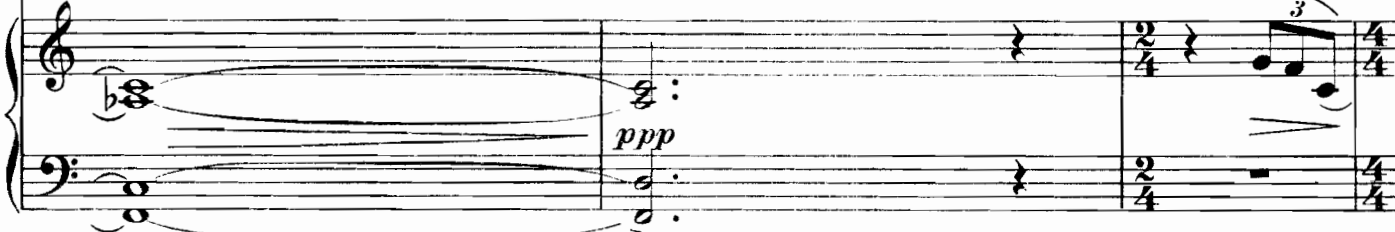
old time flies not, I know, I know.  
 qui en - du - rent tou - jours! tou - jours!

(wonderingly.)  
*p*


P'TTE.  Moon, moon, is it Pier-rot? Is it, or no? So close is sleep  
Lune, lune, est-ce Pier-rot? Dis-moi! oh Dieu! J'en tends sa voix

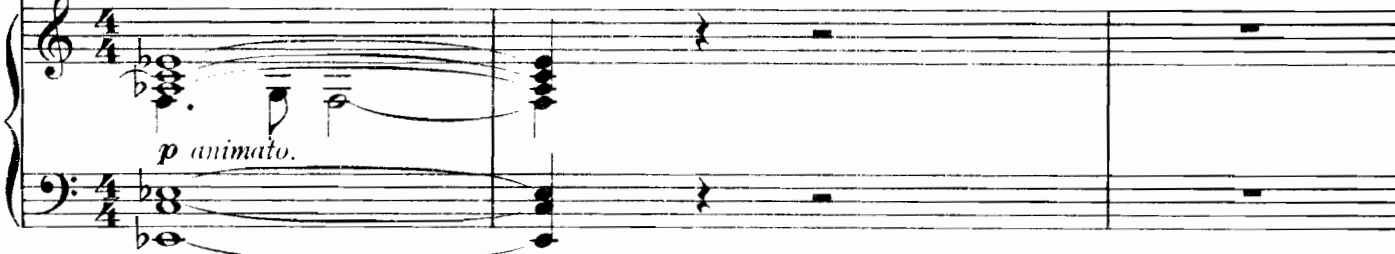


P'TTE.  That voi - ces creep like dreams As ghost - ly as your beams.  
Qui vibre dans mon rêve, Qui met le cœur en feu!



**81** *Animato.*  
Pierrot. (*off*) *p*

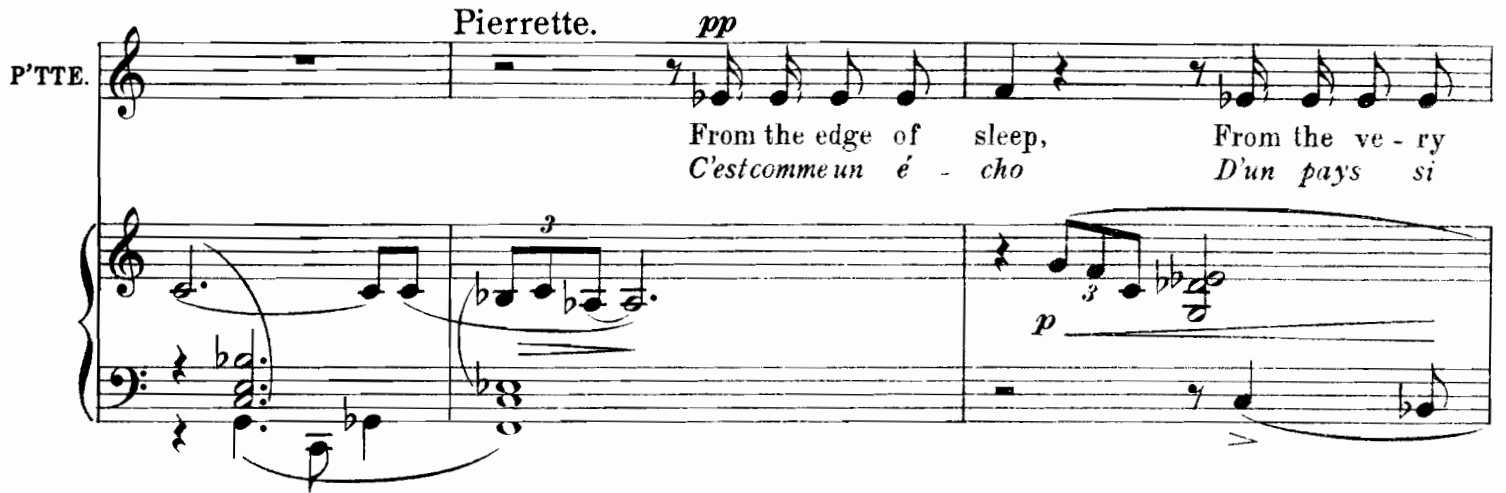
P'ROT.  I know a world with jew - els set, One  
Je rêve d'un monde, ma mig - non - ette Où



P'ROT.  world where on - ly I'm nev - er lone - ly. Clasping Pierrette.  
tout nous gri-se, — Oh! joie ex - quise Av - ec Pierrette!



Pierrette. *pp*

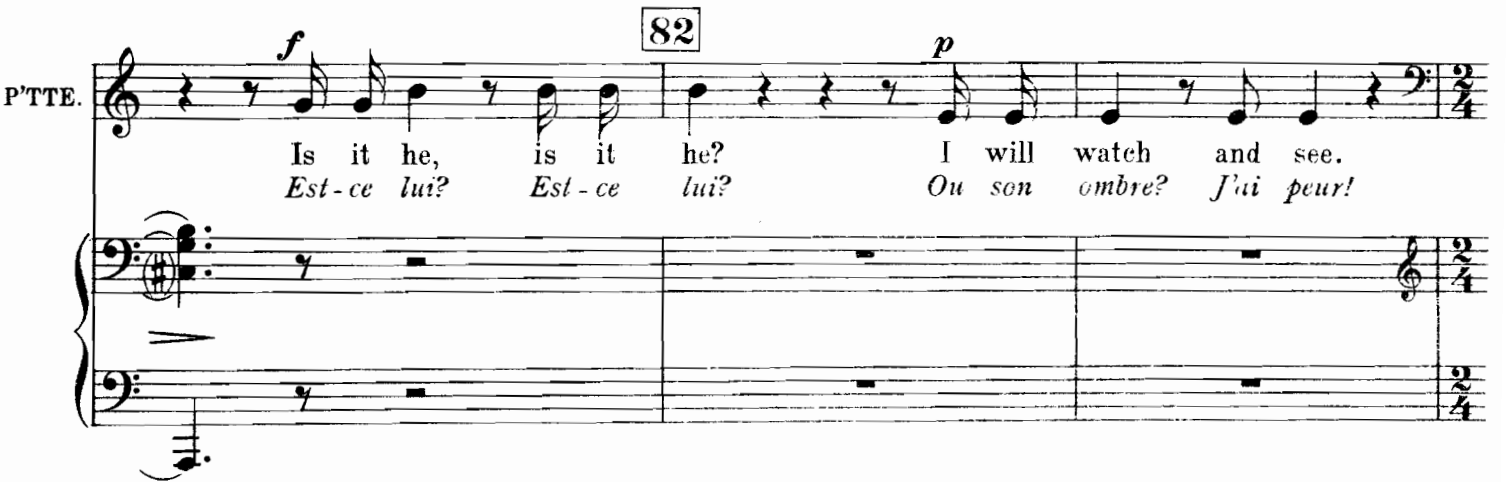
P'TTE. 

From the edge of sleep, From the ve - ry  
 C'est comme un é - cho D'un pays si

P'TTE. 

marge of death, Like a wreath The words of Pier - rot creep!  
 triste, si loin! C'est la voix, La voix de mon Pier - rot!

82

P'TTE. 

Is it he, is it he? I will watch and see.  
 Est - ce lui? Est - ce lui? Ou son ombre? J'ai peur!

(Exit Pierrette slowly R.) Pierrot. (off. knocks at door. R.C.) *f*

P'ROT. 

Più moto. Pier - rette, I  
 Pier - rette, Je

P'ROT. *(knocks.)*

come!  
*viens!*

Do not be dumb!  
*Ouvre ta porte!*

I have  
*Par le*

P'ROT.

strayed in - to the world  
*mond - e faux é - bloui,*

Like a fool - ish moth caught by the glare  
*En pha - lène frivole, j'er - rai long-temps;*

P'ROT.

That was on - ly a snare,  
*mais sa course fut vaine;*

But  
*Ses*

83

P'ROT. *(knocks.)*

now the moth's wings are furl'd.  
*ailles brûlent! pauvr' pha - lène!*

*f*

*dim.*



P'ROT.

Pier - rette,  
Pier - rette!

Pier - rette,  
Pier - rette!

I  
Je

P'ROT.

wait!  
viens!

It  
Ah!

can - not  
ou - vre

be too late?  
donc ta porte!

*Pierrot knocks, fumbles at the lock, opens the door, and enters. His dress is torn, he looks ill, and*  
**Andante.**

P'ROT.

*walks rather feebly.*

84

P'ROT.

P'ROT.

P'ROT.

*flatteringly.* *p*

I know a world where love's a glow  
 Je rêve d'un monde, d'un beau pays

85

P'ROT.

*He breaks off, the sense of the garden's desolation striking him.*

Rain - ing his kis - ses —  
 Où notre iv - res - se —

P'ROT.

*p*

Pier - rette, Pier - rette,  
 Pier - rette! Pier - rette!

*cresc.*

P'ROT. *I who have strayed Have now come back and am a -  
J'ai par - ju - ré ma foi! Aie donc pitié de*

86 *p*

P'ROT. *- afraid. I have been out in the  
moi! J'er-rai long - temps dans la*

P'ROT. *night and the night has turned  
nuit! Que la nuit é - tait*

P'ROT. *cold; They have put out the lights in the  
froide! Les flam - beaux sont é - teints; dans la*

90 *f rit.*

P'ROT. *pp*

si - lence, si - lence! Moon, dear moon where does she  
- lence! Si - lence! Lune! oh! lune! Où donc est -

*rit.*

*pp* *ppp* *rit.*

Poco Allegro.

P'ROT. *p*

hide? Tell me, tell, Love  
- elle? Dis - moi, lune, où

*f* *p*

P'ROT. *f*

woke and cried. Here all is  
est ma mie! Oh! Dieu! Quel

*f*

P'ROT.

bare just as the Fair. Un - locked the  
vide! Comme à la foire! La porte ou -

P'ROT.

door, emp - ty love store,  
- verte! Elle s'est en - fuie!

P'ROT.

Moon dear moon, where does she hide?  
Lune, oh! lune, où donc est-elle?

(pauses)

91 (Dejectedly)

P'ROT.

Si-lence, si-lence, si-lence,  
Si-lence! si - lence! si-lence!

Molto lento.

P'ROT.

Pierrette has gone, I am a - lone for ev - er - more, a - lone.  
Elle s'est en - fuie; Et je suis seul, seul dans la som - bre nuit!

*(Despairingly)*

P'ROT. *p*

Moon, moon, now what is left? Love has flown, I am a -  
 Lune! aie pitie de moi! je suis seul! L'amour est

*pp*

P'ROT. *p*

- lone, Moon, moon, of love be-reft, I long for  
 mort! Lune, lune, l'a - mour s'en-vole! Vienne le som -

*p*

P'ROT. *dim.* *pp* *ppp*

sleep, dream - less and deep. There is a pond I know,  
 meil calme et pro - fond Les eaux bourbeuses m'appellent!

*dim.* *pp* *ppp*

92

*Comes down stage, and is going L. when, wearied, he sinks upon bench, and buries his face in his hands.*

P'ROT. *pp*

To it, Ill go.  
 Au lac! au lac!

*Andante.*

*cresc. f* *p* *più p*

P'ROT.

*f* *p* *pp* *p*

P'ROT.

Enter Pierrette.R. *p*

Love in a gar - den  
 Au jar - din de Cy -

*pp* *p*

93

P'TTE.

smil - ing Folds now his wings, Love with ten - der be -  
 - thè - re OÙ tout fleur - it, Vois, l'a - mour sous les

*mf* *p*

P'TTE.

-guil - ing, — Hap - pi - ly sings: But - ter - flies woo the flowers,  
 ros - es — Chante et sou - rit. Pap - ill - ons volti - geant

*mf* *p*

P'TTE.

Breez - es their kiss - es bring, Love  
 Dansent les fleurs au - tout; Cu -

*Pierrot starts at the first words, gradually changes his manner from despair to joy— he rises.*

P'TTE.

94  
 lurks in all the bow'rs, Love of the gar - den is  
 - pi - - don nous ap - pelle Vers son roy - au - me d'a -

Pierrot. *p*

P'TTE.

King. Pier - rette, Pier - rette, Love wakes a - gain!  
 - mour! Pier - rette! Pier - rette! L'a - mour re - naît

Pierrette. *rit.*

PROT.

The moon - light steals a - way our  
 Aux rayons de la douce



## Tempo poco allegro.

(They embrace.)

95

P'TTE.

pain.  
lune!

*p* *espressivo, legato*

*f*

P'ROT. *Pierrot. (Happily) p*

The gar - den was  
Au jar - din flé -

*sost.*

P'ROT.

dead, The flow'rs in their bed were sleep - ing sleep - ing,  
- tri Les fleurs étaient en - dor - mi - es, tout - es!

P'ROT.

The gar - den lay cold; A - bove the dead  
Au jar - din gla - cé Les feuil - les jau -

96

P'ROT. *f*

mould The leaves were weep - ing: — For the  
 - nies Pleuraient sans cess - e Puis - que

P'ROT.

soul of the gar - den had sto - len a - way  
 l'âme du jar - din s'é - tait échappé

P'ROT. *p*

And left it but pas - sion - less  
 Les feuell - es sont mortes et fan -

P'ROT. *pp*

clay.  
 és.

97

P'ROT.

The gar - den is gay, The  
Le jar - din est gai; Les

P'ROT.

flow'rs in ar-ray Are wak - - ing, wak - ing!  
fleurs tout-à-coup s'é - veill - - ent, tout - es!

P'ROT.

The moon look-ing down The gar - den once  
La lu - ne des cieux Rend tout ra - di -

P'ROT.

brown Sil-ver is mak - ing: — For the  
- eux le beau feuill-age; Puis - que

P'ROT.

*f* 98

soul of the gar - den has  
l'âme du jar - din est en -

P'ROT.

come back a - gain And love re -  
- fin de re - tour, Son roi su -

*p*

*dim.* *pp*

P'ROT.

- sumes his reign!  
- prêm e, l'a - mour!

*f* *f* *dim.*

*pp rit.*

Tempo Andante.

Pierrette.

99

P'TTE. Moon - light, moon - light, moon - light,  
*Lu - ne, bel - le lu - ne,*  
 Pierrot.

P'ROT. Moon - light, moon - light, moon - light,  
*Lu - ne, bel - le lu - ne,*

*mf sost.* *pp*

P'TTE. *p* You taught me the love I know, Gave to me wond - rous  
*toi qui m'appris l'a - mour, toi qui m'a bien don -*

P'ROT. *p* You taught me the love I know, Gave to me wond - rous  
*toi qui m'appris l'a - mour, toi qui m'a bien don -*

*p*

P'TTE. sight, Showed to me love of Pier - rot; So  
*- né le cœur de mon Pier - rot! La*

P'ROT. sight, Show - ed me you loved - poor  
*- né C'est bier toi qui aim - ais*

*mf sf*

P'TTE. *f*  
 now I sing to you  
*nuit est em - baum - ée;*

P'ROT.  
 Pier rot; So now I sing to you  
*Pier - rot La nuit est em - baum - ée;*

P'TTE.  
 Un - der the moon - light blue,  
*Viens sous la verte ra - meé!*

P'ROT.  
 Un - der the moon - light blue,  
*Viens sous la verte ra - meé!*

P'TTE. *p*  
 On - ly to you my love can I  
*Tout mon a - mour en - tier je te*

P'ROT. *p*  
 On - ly to you my love can I  
*Tout mon a - mour en - tier je te*

100

P'TTE. *p*  
tell  
*donne!* Pier - rot, my own  
*Pier - rot,* ma douce,

P'ROT. *p*  
tell  
*donne!* Pier - rette my own  
*Pier - rette,* ma douce,

P'TTE. *p*  
whom I love so well, Know - ing you,  
oh! *ma chère mign - onne!* *Aim - ons - nous*

P'ROT. *p*  
whom I love so well, Know - ing you,  
oh! *ma chère mign - onne!* *Aim - ons - nous*

P'TTE. *p*  
lov - ing you my dear heart,  
à ja - mais, pour la vie!

P'ROT. *p*  
lov - ing you my dear heart,  
à ja - mais, pour la vie!

Più mosso.

P'TTE. *f* Know - ing that nev - er - more can I part From  
*Dans une* *ex - tase su - prême,* *in - fi - nie,* *Tou -* *p*

P'ROT. *f* Know - ing that nev - er - more can I part From  
*Dans une* *ex - tase su - prême,* *in - fi - nie,* *Tou -* *p*

P'TTE. *rit.* you, from you, from you!  
*- jours!* *tou - jours!* *tou - jours!* *p*

P'ROT. *rit.* you, from you, from you!  
*- jours!* *tou - jours!* *tou - jours!* *p*

**101** *p* Lento al fine.

Curtain.

P'TTE.

P'ROT.