

Edward Lambert

**THE DUCHESS
OF PADUA**

A Parlour Opera in
Four Acts

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The Duchess of Padua

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after a play by Oscar Wilde

THE DUCHESS OF PADUA

A PARLOUR OPERA BY EDWARD LAMBERT
AFTER THE PLAY BY OSCAR WILDE

The Duchess of Padua is an early play by Wilde written in Paris in 1883. A drama of revenge, passion and murder in the Gothic style, it is related to Shakespearean tragedy and Shelley's *The Cenci*. "Personally I like comedy to be intensely modern, and like my tragedy.... to be remote", Wilde wrote in 1894. It was an attempt to bring to the stage the sensibilities of the aesthetic movement: the beauty of the dialogue mattered more than the realistic portrayal of character and the credibility of the drama. Even so, the Duchess herself is a fully drawn Victorian contemporary, a feisty feminist trapped in a failed marriage to the boorish Duke and the misfortune to fall for a high-minded house-guest; beyond the elevated blank verse are indeed modern ideas "under an antique form." This adaptation of *The Duchess of Padua* turns it into an 'Italian-style' opera (with arias, ensembles, a love duet and a death scene) for four characters accompanied by piano duet.

Characters

GUIDO FERRANTI, a young person from Perugia (*mezzo-soprano - A*)

COUNT MORANZONE, an elderly courtier (*bass - B*)

DUKE OF PADUA (*tenor - T*)

BEATRICE, DUCHESS OF PADUA, his young wife (*soprano - S*)

Place: *Padua*

Time: *The latter half of the Sixteenth Century*

The four cast members also form a narrative chorus (SATB). They remain on stage throughout and, from time to time, describe the scene or comment on the action. In this way, the production will veer between a 'dramatic' and a 'stylised' presentation. It follows that stage directions in the score are given only for clarification.

The work is intended for performance in an intimate space on a thrust stage.

Duration: Acts 1 & 2 20 + 25 mins = 45 minutes

Acts 3 & 4 20 + 15 mins = 35 minutes

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13/11/2019

Synopsis

(Act One) The elderly Count Moranzone tells young Guido Ferranti, recently arrived in Padua, that his noble father, whom the son never knew, was betrayed by the Duke of Padua and executed. He arranges for Guido to serve the Duke so that he can exact revenge, but he insists this be done only when Moranzone judges the time to be right, at which point Guido will receive his father's dagger to carry out the deed. When the Duke appears, it soon becomes apparent that he is as evil as he ever was. As he leaves for the cathedral, the Duchess passes by and she and Guido exchange glances. *(Act Two)* The Duke is revealed as a cruel husband to the beautiful young Duchess, with whom Guido now finds himself in love. The unhappy Duchess returns his love but Moranzone brings the dagger to Guido and reminds him of his duty to avenge his father; feeling himself now unworthy of her, he abandons the Duchess - much to her fury - and resolves to murder the Duke that night. *(Act Three)* On further reflection he decides not to kill but to steal the moral high ground by laying the dagger on the sleeping Duke who, on waking, would lay himself at Guido's mercy. Moranzone is not impressed by this noble scheme. In the midst of a stormy night, Guido approaches the Duke's bedchamber as the Duchess comes out of it: desperately unhappy, she was about to kill herself - but murdered the Duke instead. Guido is horrified that the woman he idolised is capable of such a thing and casts her off a second time. Furious again, the Duchess covers Guido in the Duke's blood and summons the guards: "Here is the man who slew my lord", she cries. *(Act Four)* Incarcerated in a dreadful dungeon, Guido is provided with poison in preference to dying on the scaffold. He sleeps. The Duchess visits him; to ease her conscience and save the man she truly loves, she has arranged for his escape and, believing that Guido doesn't return her feelings, now drinks the poison to die in his place. When he awakes, however, he confesses his love and, as the executioners approach, takes the Duchess' dagger and dies in her arms, while she succumbs to the poison.

The Duchess of Padua

A parlour opera in 4 acts

Edward Lambert

Oscar Wilde

$\text{♩} = 72$

Act One

Soprano

Mezzo-Soprano

Tenor

Bass

Piano 1

Piano 2

P 1

P 2

8va

f

f

8va

p *cresc.* *f*

p *cresc.* *f*

The musical score is presented in a standard orchestral layout. At the top, the vocal staves for Soprano, Mezzo-Soprano, Tenor, and Bass are shown, each with a whole rest. Below these are the piano accompaniment parts. Piano 1 consists of two staves (treble and bass clef) with a forte (f) dynamic marking. Piano 2 also consists of two staves (treble and bass clef) with a forte (f) dynamic marking. A section of the score is marked with an 8va line, indicating an octave transposition. The piano parts feature complex textures with many sixteenth notes and triplets. Dynamic markings include piano (p), crescendo (cresc.), and forte (f). The score is in 4/4 time with a tempo of quarter note = 72.

P1

P2

Measures 10-12. P1 (Piano 1) consists of two staves. The upper staff contains a series of chords, many with a 'V' above them, and some with slurs. The lower staff contains triplets of eighth notes and slurs. P2 (Piano 2) consists of two staves. The upper staff has chords with slurs, and the lower staff has chords with slurs.

The cast enter and look about in awe and wonder

P1

P2

Measures 13-16. P1 (Piano 1) consists of two staves. Measures 13-16 show triplets and slurs. From measure 14 onwards, there is a section with a wavy line and the dynamic marking 'ff'. P2 (Piano 2) consists of two staves. Measures 13-16 show chords and slurs. From measure 14 onwards, there is a section with a wavy line and the dynamic marking 'ff'.

P1

P2

Measures 17-20. P1 (Piano 1) consists of two staves. Measures 17-19 show slurs and a wavy line. Measure 20 starts with a new section marked 'f'. P2 (Piano 2) consists of two staves. Measures 17-19 show chords and slurs. Measure 20 starts with a new section marked 'f'. A tempo marking '♩ = 96' is shown in a circle above measure 20.

CHORUS

21

S. The Mar - ket-place of Pa - dua be - fore the great Ca - the - dral; whose

A. The Mar - ket-place of Pa - dua be - fore the great Ca - the - dral; whose

T. The Mar - ket-place of Pa - dua be - fore the great Ca - the - dral; whose

B. The Mar - ket-place of Pa - dua be - fore the great Ca - the - dral; whose

P1

P2

25

S. ar - chi - tec - ture is Ro - man - esque and wrought in black and white mar - bles;

A. ar - chi - tec - ture is Ro - man - esque and wrought in black and white mar - bles;

T. ar - chi - tec - ture is Ro - man - esque and wrought in black and white mar - bles;

B. ar - chi - tec - ture is Ro - man - esque and wrought in black and white mar - bles;

P1

P2

28

S.  a flight of steps flanked by two large lions leads

A.  a flight of steps flanked by two large lions leads

T.  a flight of steps flanked by two large lions leads

B.  a flight of steps flanked by two large lions leads

P 1 

P 2 

S.  to the west door; here is a fountain with a

A.  to the west door; here is a fountain with a

T.  to the west door; here is a fountain with a

B.  to the west door; here is a fountain with a

P 1 

P 2 

33

S. tri - ton in green bronze blo-wing from a conch; a -

A. tri - ton in green bronze blo-wing from a conch; a -

T. tri - ton in green bronze blo-wing from a conch; a -

B. tri - ton in green bronze blo-wing from a conch; a -

8va

P1

P2

37

35

S. round it is a stone seat; the bells peal, —

A. round it is a stone seat; the bells peal, —

T. round it is a stone seat; the bells peal, —

B. round it is a stone seat; the bells peal, —

(8va)

P1

P2

38

S. —and the ci-ti-zens, men, wo-men and chil-dren pass in-to the Ca-the-dral. A stran-ger comes for-ward.

A. —and the ci-ti-zens, men, wo-men and chil-dren pass in-to the Ca-the-dral. A stran-ger comes for-ward.

T. —and the ci-ti-zens, men, wo-men and chil-dren pass in-to the Ca-the-dral. A stran-ger comes for-ward.

B. —and the ci-ti-zens, men, wo-men and chil-dren pass in-to the Ca-the-dral. A stran-ger comes for-ward.

P 1

P 2

42

CHORUS

S. GUIDO He takes a

A. It must be here. He takes a

T. He takes a

B. He takes a

P 1

P 2

8va

p

46

S. let-ter from his po-cket and reads it.

A. let-ter from his po-cket and reads it.

T. let-ter from his po-cket and reads it.

B. let-ter from his po-cket and reads it.

gva

P1

P2

49

GUIDO

A. "If you would know the se-cret of your birth, meet me: the hour: MORANZONE

B. "...noon;

P1

P2

53

A. the ci - ty: _____ the place:

B. Pa - du - a; the mar - ket;

P 1

P 2

56

A. and the day: _____ Signed:

B. Saint Phi-lip's Day. Your fa-ther's friend."

P 1

P 2

63 CHORUS

60

S. The Count Mo-ran-zo-ne greets - our stran-ger.

A. Noon. The Count Mo-ran-zo-ne greets - our stran-ger.

T. The Count Mo-ran-zo-ne greets - our stran-ger.

B. The Count Mo-ran-zo-ne greets - our stran-ger.

P1

P2

MORANZONE

66

B. Gui-do Fer-ran - til I see thy fa - ther lives in thee.

P1

P2

col canto

69

B. *col canto*

Thou art the same in car-riage and form; I trust thou art in no

P1

P2

72

B.

ble mind the same.

P1

P2

74

GUIDO

A.

B.

Tell me, was he a

P1

P2

77

A. king? Set high

B. Of all men, the king - li - est.

P1 *f*

P2 *f*

80

79

A. a - above the heads of men?

B. Ay, on a scaf -

P1 *p*

P2 *p*

81

A. What

B. fold, with a butcher's block set for his neck.

P1

P2

83

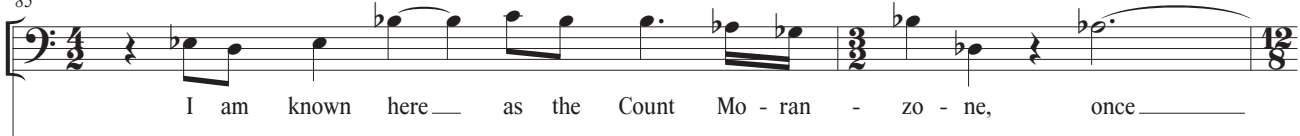
A. 

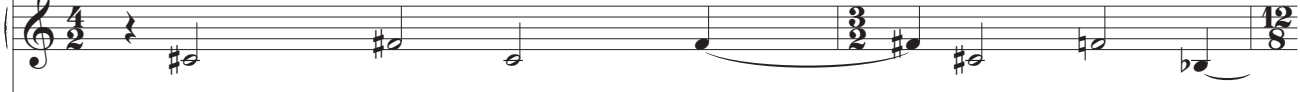
B. 

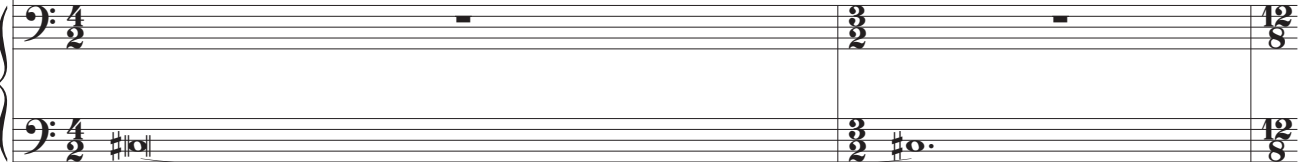
P 1 

P 2 


85


B. 

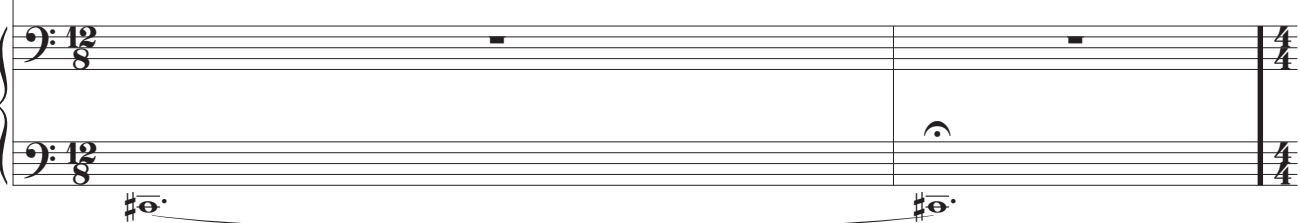
P 1 

P 2 

87

B. 

P 1 

P 2 

89  CHORUS

S. Gui-do learns he's the heir of that great Duke Lo ren - zo, who led the flower of chi-val-ry a-gainst foul Ma-le-te -

A. Gui-do learns he's the heir of that great Duke Lo ren - zo, who led the flower of chi-val-ry a-gainst foul Ma-le-te -

T. Gui-do learns he's the heir of that great Duke Lo ren - zo, who led the flower of chi-val-ry a-gainst foul Ma-le-te -

B. Gui-do learns he's the heir of that great Duke Lo ren - zo, who led the flower of chi-val-ry a-gainst foul Ma-le-te -



92

S. - - sta, Lord of Ri - mi - ni...

A. - - sta, Lord of Ri - mi - ni...

T. - - sta, Lord of Ri - mi - ni...

B. - - sta, Lord of Ri - mi - ni... whom God curse!

MORANZONE

P 2 *f*

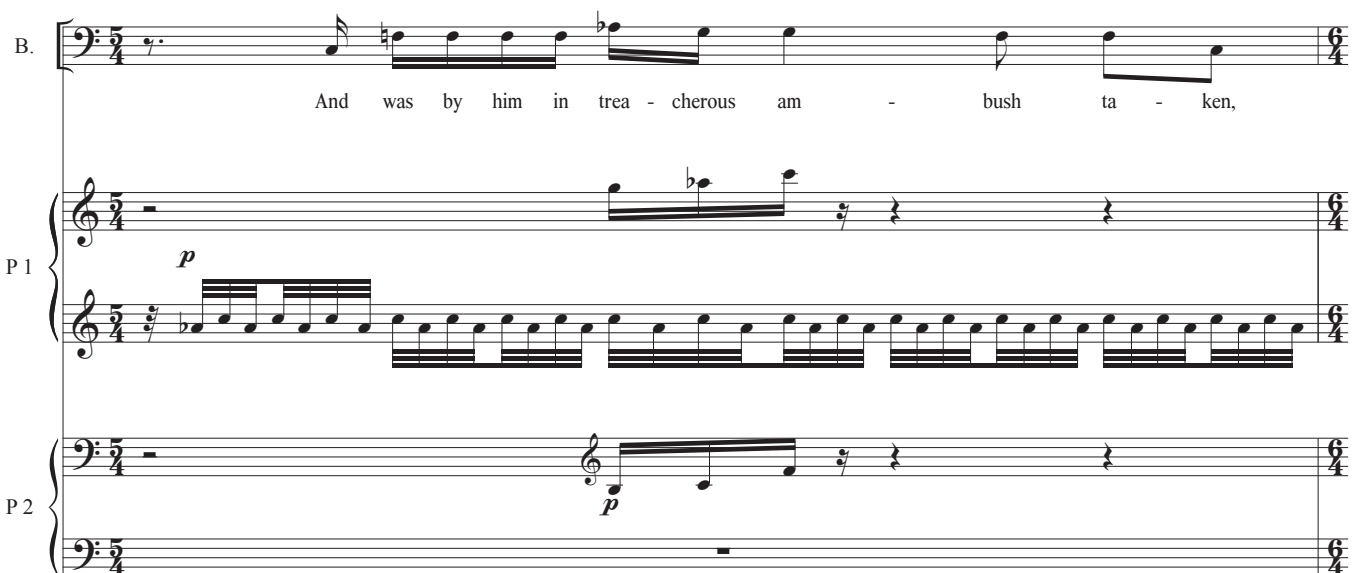


94

B. And was by him in trea - cherous am - bush ta - ken,

P 1 *p*

P 2 *p*



95

B. and like a vil - lain, on the scaf - fold mur - - - - - dered.

P1

P2

96

A. Doth Ma - le - te - - sta live? Sold! was my fa - ther sold?

B. No, but the man who sold your fa - ther lives.

P1

P2

98

B. Ay! for a price be - trayed by one he had - - held his per - - - - - fect friend,

P1

P2

101

B. one he had trus - ted, one he had well

P 1

P 2

Detailed description: This system contains musical notation for measures 101 and 102. The bass line (B.) has lyrics 'one he had trus - ted, one he had well'. The piano accompaniment (P 1 and P 2) consists of two staves each. P 1 has a treble clef and P 2 has a bass clef. The music is in a 4/4 time signature and features a complex rhythmic pattern with many sixteenth notes.

103

A. And he lives who _____ sold my fa - ther?

B. loved. I will bring you to him.

P 1

P 2

Detailed description: This system contains musical notation for measures 103 and 104. The vocal line (A.) has lyrics 'And he lives who _____ sold my fa - ther?'. The bass line (B.) has lyrics 'loved. I will bring you to him.'. The piano accompaniment (P 1 and P 2) consists of two staves each. P 1 has a treble clef and P 2 has a bass clef. The music is in a 3/4 time signature and features a complex rhythmic pattern with many sixteenth notes.

105

A. What got he for my fa - ther's blood?

P 1

P 2

Detailed description: This system contains musical notation for measure 105. The vocal line (A.) has lyrics 'What got he for my fa - ther's blood?'. The piano accompaniment (P 1 and P 2) consists of two staves each. P 1 has a treble clef and P 2 has a bass clef. The music is in a 3/4 time signature and features a complex rhythmic pattern with many sixteenth notes.

106

B. Why ci - - - ties,

P1 *f*

P2 *f*

107

B. fiefs and prin - ci - pa - li - ties,

P1

P2

108

A. GUIDO

B. vine - - - yards and lands.

P1

P2

109

A.

which he shall but keep six feet of ground to

P2

p

A.

rot in. Show me the man, I say, and I will kill him.

P2

B.

You

P1

p

P2

p

B.

shall sell the sel - ler in his

P1

P2

114

B. turn, sell the sel - ler in his

P1

P2

115

B. turn. I will make you of his house - hold,

P1

P2

116

B. you shall sit with him, drink from his cup, and be his in - ti -

P1

P2

117

B. mate, so he will love thee, and

P1

P2

118

B. trust thee in all things.

P1

P2

119

B. Then, when the time is ripe, the vic - tim trus - ting and th'oc -

P1

P2

120

B. ca - sion sure,

P1

P2

121

B. I will send thee a sign,

P1

P2

122

B. I will send thee a sign.

P1

P2

123

A. Then, by my fa - ther's grave...

B.

P 1

P 2

124

A.

B.

What grave? He li - eth in no

P 1

P 2

125

B. grave...

P 1

P 2

126

CHORUS

S. His dust was strewn on the
A. His dust was strewn on the
T. His dust was strewn on the
B. His dust was strewn on the

127
S. air, and his
A. air, and his
T. air, and his
B. air, and his

128

S. head, that gen - tle head, set on the

A. head, that gen - tle head, set on the

T. head, that gen - tle head, set on the

B. head, that gen - tle head, set on the

P1

P2

130

S. pri - - - son spike.

A. pri - - - son spike.

T. pri - - - son spike.

B. pri - - - son spike.

P1

P2

131

GUIDO

MORANZONE

A. Then, by the shame - ful man - ner of his death,

B. By night thou shalt creep in-to his cham - ber; see that thou

P1 *p*

P2 *p*

133

A. and by the base be - tray - el by his friend, I

B. wake him, tell him of what blood thou art,

P1

P2

135

A. swear he shall die as ne - ver dog died yet. when he prays I'll show no mer -

B. sprung from what fa - ther, and for what re - venge, then bid him pray for mer -

P1

P2

137

A. - - cy, I swear he shall die as ne - ver dog died yet.

B. - - cy, tell him of what blood thou art,

P1

P2

139

A. when he prays I'll show no mer - - - cy.

B. — then bid him pray for mer - - - cy.

P1

P2

141

A. And what of my mo - - ther?

B. When she heard — my black news, she bare thee

P1

P2

144

B. *in-to the world be-fore thy time, and her soul went hea-ven-ward. to wait thy fa-ther at the gates of*

P 1

P 2

CHORUS

149

147

S. *A mo-ther dead, and a fa-ther mur-dered!*

A. *A mo-ther dead, and a fa-ther mur-dered!*

T. *A mo-ther dead, and a fa-ther mur-dered!*

B. *Pa-ra-dise. A mo-ther dead, and a fa-ther mur-dered!*

P 1

P 2

MORANZONE

151

B.

P1

P2

GUIDO

154

A.

B.

P1

P2

159

A.

P1

P2

162

A.

B.

Swear, swear to me thou wilt not kill him till I bid thee do it, or

P1

P2

166

A.

B.

I swear I

else I leave thee ig - no - rant, and thy fa - ther un - a - venged.

P1

P2

169

A. will not lay my hand u - pon his life un - til you bid me do it.

B. This dag - ger, — was your fa -

P 1

P 2

173

B. - ther's. The man to whom I kneel is he who sold your fa - - - ther.

P 1

P 2

177

B. Mark me well, mark — me well!

P 1

P 2

CHORUS

180

S. _____

A. _____

T. _____

B. _____

The Duke comes hi - ther.

P1 _____

P2 _____

183

S. _____

A. _____

T. _____

B. _____

The Duke of Pa - dua with mem - bers of his court!

The Duke of Pa - dua with mem - bers of his

Duke of Pa - dua, the Duke of Pa - - - dua

The Duke of Pa - dua with

P1 _____

P2 _____

186

S. *court!*

A. *court!*

T. *with mem - bers of his court!*

B. *mem - bers of his court! My no - ble Lord.*

MORANZONE

P 1

P 2

189

$\text{♩} = 63$

CHORUS

S. *p* Mo - ran - zo - ne kneels to the Duke.

A. *p* Mo - ran - zo - ne kneels to the Duke.

T. *p* Mo - ran - zo - ne kneels to the Duke.

B. *p* Mo - ran - zo - ne kneels to the Duke.

P 1 *pp*

P 2 *f* *p* *pp*

192

DUKE

T. Wel - come, Count Mo - ran - zo - ne; 'tis some time

P1

P2

(noticing Guido)

195

T. since you were last in Pa - dua. Who is that? **MORANZONE**

B. My sis - ter's son, your grace, who

P1

P2

198

T. What is his name?

B. be - ing now of age to car - ry arms would tar - ry at your court. Gui - do Fer -

P1

P2

201

T. *His ci - ty? You*

B. *ran - ti. Man - tu - an by birth.*

P 1 *pp*

P 2 *pp*

204 *col canto*

T. *— have the eys of one I used to know, but he died child-less.*

P 1 *p*

P 2 *p*

208

♩ = 144

DUKE

T. *Gui - do, are you ho -*

P 1 *f p*

P 2 *f p*

214

T. nest, — are you ho

P1

P2

218

T. nest? In

P1

P2

221

T. Pa - du - a ho - nes -

P1

P2

225

T. 8 ty's gone out of fa - - - shion, _____

P 1

P 2

f

229

227

T. 8 _____ gone out of fas - - - shion,

P 1

P 2

p

230

T. 8 we think ho - - - nes-ty's too os-ten -

P 1

P 2

234

T. ta - - tious, too os - ten - ta - -

P1 *f*

P2 *f*

238

236

T. tious. Gui - do,

P1 *f*

P2 *f*

239

T. be not ho - nest.

P1 *p* *f*

P2 *p* *f*

241

T.

P 1

P 2

243

T.

See thou hast e - ne - mies, else will the world think lit - tle of thee,

P 1

P 2

248

246

T.

see thou hast e - ne - mies, else will the world think lit - tle of thee,

P 1

P 2

In a flight of fancy, Guido dances with the dagger.

249

T.  it is its test of power, it is its test of

P1 

P2 

252

T.  power, of power, of power.

P1 

P2 

256

255

T.  See - thou show - est a smi - ling mask of

P1 

P2 

258

T. friend - - - ship, a smi - ling, smi - ling, smi - ling mask of

P 1

P 2

261

T. friend - - - ship, of friend - ship to all _____ men,

P 1

P 2

264

T. See - thou show - est a smi - ling mask of friend - - -

P 1

P 2

267

T. *8* ship, a smi - ling, smi - ling, smi - ling mask of friend - ship, of friend -

P1

P2

272

T. *8* ship to all men,

P1

P2

274

T. *8* un - til thou hast them safe - ly in thy

P1

P2

277

T. 
grip, un - til thou hast them safe - ly in thy grip, in thy

P1 

P2 

280

T. 
grip, un - til thou hast them safe - ly in thy

P1 

P2 

284

T. 
grip, un - til thou hast them safe - ly in thy

P1 

P2 

289

287

T. *grip.* then thou can'st crush them, then thou can'st

P1

P2

290

T. crush them, crush them, crush them, crush them, crush them, crush them! Gui - do,

P1

P2


292

T. do you un - der - stand? Gui - do, I would have men a -

P1


P2

294

T. 

 8 *bout me, I would have men a - bout me, men a -*

P 1  *ff*

P 2  *ff*

297

T. 

 8 *bout me, I would have men a - bout me, men a - bout me.*

P 1 

P 2 

301  $\text{♩} = 56$

A. 

I do, your grace, and will carry out the creed which you have taught me.

303 *p* CHORUS

S. The Duke holds out his hand for Gui-do to kiss.

A. The Duke holds out his hand for Gui-do to kiss.

T. Well, sir, we count you as one of our house-hold. The Duke holds out his hand for Gui-do to kiss.

B. The Duke holds out his hand for Gui-do to kiss.

P1 *f*

P2 *f*

307

S. Ah! Gui-do starts back in hor - ror,

A. Ah! Gui-do starts back in hor - ror,

T. Ah!

B. Ah!

P1 *pp*

P2 *pp*

312

CHORUS

S.

T.

P 2

S.

T.

P 2

A.

P 2

320

B. times. Ay! thou hast sworn an oath. Fare-well, boy, thou wilt see me when

P2

320-322

323

A. Soon!

B. — the time is ripe. When it is time.

P1

p *cresc.* *ff*

P2

cresc. *ff*

323-326

327 $\text{♩} = 54$

P1

pp

P2

327

GUIDO

332

A. O thou e - ter - nal hea - ven! _____ If there is

P 1

P 2 *pp*

338

A. aught of na - - - ture in my soul of pi - ty or kind - li - ness,

P 1

P 2

344

A. wi - ther it up, bring it to no - thing, or will I my - self cut pi -

P 1

349

A. *ty - from my heart, — and stran - gle, — and stran - gle mer - cy in her sleep,*

P 1

358

354

A. *stran - gle mer - cy — in her sleep at night.*

P 1

pp

P 2

pp

360

A. *O thou e - ter - nal hea - ven! —*

P 1

P 2

366

A. Ven - geance, be thou my com - rade, sit by my

P 1

P 2

372

A. side, ride to the chase with me, sing me sad songs, when I am

P 1

P 2

377

A. wea - ry make jest for me, and when I dream,

P 1

P 2

382

A. whis - per to my ear _____ the dread-ful se - cret _____ of a fa - ther's

P 1

P 2

389

A. mur - der. Did I say mur - der? Lis - ten,

P 1

P 2

pp

395

A. thou ter - ri - ble God! From this same hour I do for - swear...—

P 1

P 2

f

CHORUS

397

S. The or - gan peals in the Ca - the - dral, and un - der a ca - no - py of

A. The or - gan peals in the Ca - the - dral, and un - der a ca - no - py of

T. The or - gan peals in the Ca - the - dral, and un - der a ca - no - py of

B. The or - gan peals in the Ca - the - dral, and un - der a ca - no - py of

P 1

P 2

401

S. cloth of sil - ver tis - sue, borne by four pa - ges in scar - let, a beau - ti - ful

A. cloth of sil - ver tis - sue, borne by four pa - ges in scar - let, a beau - ti - ful

T. cloth of sil - ver tis - sue, borne by four pa - ges in scar - let, a beau - ti - ful

B. cloth of sil - ver tis - sue, borne by four pa - ges in scar - let, a beau - ti - ful

P 1

P 2

405

S. wo-man comes down the steps; she glan - ces at Gui-do, their eyes meet for a

A. wo-man comes down the steps; she glan - ces at Gui-do, their eyes meet for a

T. wo-man comes down the steps; she glan - ces at Gui-do, their eyes meet for a

B. wo-man comes down the steps; she glan - ces at Gui-do, their eyes meet for a

P1

P2

410

S. mo - ment, and the dag - ger falls from his hand.

A. mo - ment, and the dag - ger falls from his hand.

T. mo - ment, and the dag - ger falls from his hand.

B. mo - ment, and the dag - ger falls from his hand.

P1

P2

414

DUCHESS

S. _____

A. **GUIDO** _____

Oh! who is that? The Du - chess _____

P 1

P 2

Monzarone picks up the dagger and the cast now slowly leaves the stage; the Duchess glances back at Guido,

420

S. _____

_____ of Pa - du - a!

P 1

P 2

424

P1

P2

429

P1

P2

(end of Act 1)

♩ = 76

Act Two

Piano 1

Piano 2

p

p

P1

P2

P1

P2

13

P1

P2

CHORUS

15

S. A State room in the Du - cal Pa - lace, hung with

A. A State room in the Du - cal Pa - lace, hung with

T. A State room in the Du - cal Pa - lace, hung with

B. A State room in the Du - cal Pa - lace, hung with

P 1

P 2

19

S. ta-pe-stries re - pre-sen-ting the Masque of Ve - nus; an en-trance from a co-ri-dor of

A. ta-pe-stries re - pre-sen-ting the Masque of Ve - nus; an en-trance from a co-ri-dor of

T. ta-pe-stries re - pre-sen-ting the Masque of Ve - nus; an en-trance from a co-ri-dor of

B. ta-pe-stries re - pre-sen-ting the Masque of Ve - nus; an en-trance from a co-ri-dor of

P 1

P 2

22

S. red mar-ble through which one can see a view of Pa - dua; the cei - ling of gil - ded

A. red mar-ble through which one can see a view of Pa - dua; the cei - ling of gil - ded

T. red mar-ble through which one can see a view of Pa - dua; the cei - ling of gil - ded

B. red mar-ble through which one can see a view of Pa - dua; the cei - ling of gil - ded

P 1

P 2

26

S. beams, chairs of gilt lea-ther, pain - ted chests and buf-fets set with gold and sil-ver

A. beams, chairs of gilt lea-ther, pain - ted chests and buf-fets set with gold and sil-ver

T. beams, chairs of gilt lea-ther, pain - ted chests and buf-fets set with gold and sil-ver

B. beams, chairs of gilt lea-ther, pain - ted chests and buf-fets set with gold and sil-ver

P 1

P 2

30

29

S. plate; from the street comes the

A. plate; from the street comes the

T. plate; from the street comes the

B. plate; from the street comes the

P 1

P 2

32

S. roar of a mob and cries of "Death to the Duke, Death to the Duke, Death to the Duke".

A. roar of a mob and cries of "Death to the Duke, Death to the Duke, Death to the Duke".

T. roar of a mob and cries of "Death to the Duke, Death to the Duke, Death to the Duke".

B. roar of a mob and cries of "Death to the Duke, Death to the Duke, Death to the Duke".

P 1

P 2

36

DUCHESS

S. *Your grace, there are two thou-sand peo-ple there who grow more cla-mo-rous.*

A. _____

T. _____

B. _____

DUKE
They

P1 *p*

P2 *p*

CHORUS

S. _____

A. _____

T. *waste their strength, I fear on-ly si-lent men.*

B. _____

"Death to the Duke, Death to the Duke,

"Death to the Duke, Death to the Duke,

"Death to the Duke, Death to the Duke,

"Death to the Duke, Death to the Duke,

P1 *f*

P2 *f*

41

CHORUS

S. *"Death to the Duke, Death to the Duke,*

A. *"Death to the Duke, Death to the Duke,*

DUKE
T. You see how my peo - ple love me. *"Death to the Duke, Death to the Duke,*

B. *"Death to the Duke, Death to the Duke,*

P1 *p f*

P2 *p f*

44

DUCHESS
S. I be - seech you to lis - ten to their grie - van - ces.

DUKE
T. The de - vil take her! Our Du - chess wa - xes bold! What

P1 *p*

P2 *p*

46

S.
 A - las, such com - mon things:

T.
 are these grei - van - ces?

P1

P2

49

S.
 they say the bread they eat is made of chaff.

T.
 A good food too, I give it — to my

P1

P2

54

53

S.
 The wa - ter they drink — has to stag - nant pools and mud - dy pud - dles

T.
 hor - ses.

P1

P2

56

S. turned. The ta-xes are grown so high they can - not buy wine.

T. They should drink wine.

P 1

P 2

62

60

S. While we sit in gor - geous —

T. Then blessed — are the tem-pe-rate. If they be poor, — are they not

P 1

P 2

64

S. — pomp and state, po-ver-ty — creeps through their sun - less lanes. There are

T. blessed in that? Po - ver - ty — is a Chris - tian vir - tue, is it not?

P 1

P 2

67

S. *ci - ti - zens who in te - ne - ments live so full of holes that the chill rain, the snow and the*

T. *Should not e - very man be con - tent with that state God*

P1

P2

70

S. *rude blast are te - nants al - so with them; o - thers sleep un - der the*

T. *_____ calls him to? Why should I change their life? I did _____*

P1

P2

73

S. *ar - ches of brid - ges all _____ through the win - ter nights...*

T. *_____ not make the world. _____ Ma - dam, you spread re - bel - lion 'midst our*

P1

P2

75

S. It is Chris-tian to bear mi-se-ry, yet, — yet it is Chris - tian al - so to be kind.

T. ci - ti - zens.

P 1

P 2

78

T. So — you ar - gue with me?

P 1

P 2

80

T. Why look you, Ma - dam, you are here a - lone; Being mine own, you shall

P 1

P 2

82

T. do as I will, And if it be my will you keep the house,

P 1

P 2

84

T. then this pa-lace shall your pri-son be; and if it be my will you walk a-broad,

P 1

P 2

86

S. By what right...?

T. why, you shall take the air from morn to night. The

P 1

P 2

89

T. se - cond du - chess asked that once: her mo - nu - ment is wrought in mar - ble.

P1 *p*

P2

T. ⁹³
Come, let us spur our fal - cons for the mid - day chase.

P1

P2

T. ⁹⁶
Be - think you, Ma - dam, you are here a - lone.

P1

P2

100

CHORUS

99

S. The Duke leaves, with his Court. The Du - chess is a lone.

A. The Duke leaves, with his Court. The Du - chess is a lone.

T. The Duke leaves, with his Court. The Du - chess is a lone.

B. The Duke leaves, with his Court. The Du - chess is a lone.

P 2

104

♩. = 48

P 1

f

P 2

f

Rec.

106

P 1

p

P 2

p

Rec.

DUCHESS

108

S.

P1

P2

*

112

S.

P1

P2

118

117

S.

P1

P2

Rec.

119

S. *ver- wo-man so a-lone in deed?*

P1 *pp*

P2 *pp*

122

S. *Men, when they woo us, call us pret-ty,*

P1

P2

126

125

S. *pret-ty, pret-ty, pret-ty, pret-ty, pret-ty, pret-ty chil-dren:*

P1 *p*

P2 *p*

127

S. we are their chat-tels and their com - mon slaves, less dear than the hound

P1

P2

130

S. that licks their hand, less fon - dled than the hawk u - pon their

P1

P2

132

S. wrist. Woo, did I say? Bought

P1

P2

134

S. ra - ther, bought and sold, bought,

(8va)

P1 *f* 6 3 6 6 6 6 3 3

P2 *f* 6 6 6 6 6 6 3 3

138

S. sold and bar - tered our bo - dies as

(8va)

P1 3 3 3 3 6 6 3

P2 3 3 3 3 6 6 3

141


S. mer - chan - dise, our bo - dies as mer -

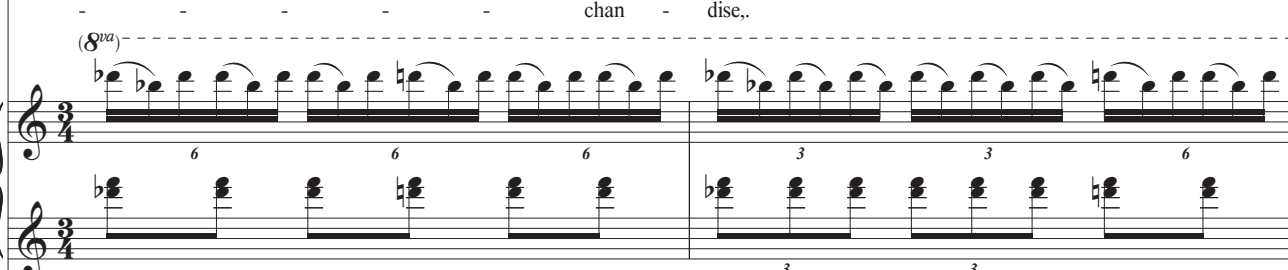
(8va)


P1 6 6 3 3 3 6

P2 6 6 3 3 3 6

143

S.  *chan - dise,*

P1  *(8va)*

P2 

Detailed description: This system covers measure 143. The vocal line (S.) begins with a triplet of eighth notes (G4, A4, Bb4) followed by a dotted quarter note (Bb4) and a half note (C5). The lyrics "chan - dise," are aligned with the notes. The piano accompaniment (P1 and P2) features a steady eighth-note accompaniment. P1 has a melodic line with triplets and sixths, while P2 has a similar accompaniment with triplets and sixths. The key signature has one flat (Bb) and the time signature is 3/4.

145

S.  *bought, _____ sold, _____*

P1  *(8va)*

P2 

Detailed description: This system covers measure 145. The vocal line (S.) has a whole rest followed by a quarter note (G4), a quarter rest, and a quarter note (Bb4). The lyrics "bought, _____ sold, _____" are aligned with the notes. The piano accompaniment (P1 and P2) continues with the eighth-note accompaniment. P1 has a melodic line with triplets and sixths, while P2 has a similar accompaniment with triplets and sixths. The key signature has one flat (Bb) and the time signature is 3/4.

147

S.  *our _____ bo - - - -*

P1  *(8va)*

P2 

Detailed description: This system covers measure 147. The vocal line (S.) has a whole rest followed by a quarter note (G4), a quarter rest, and a quarter note (Bb4). The lyrics "our _____ bo - - - -" are aligned with the notes. The piano accompaniment (P1 and P2) continues with the eighth-note accompaniment. P1 has a melodic line with triplets and sixths, while P2 has a similar accompaniment with triplets and sixths. The key signature has one flat (Bb) and the time signature is 3/4.

149

S. dies as mer - chan - dice. It is the

P1

P2

151

S. ge - ne - ral lot of wo - men, each mi - se - ra - bly ma - ted to some

P1

P2

153

S. man, each mi - se - ra - bly ma - ted to some

P1

P2

155

S. man, to wreck, to wreck

P1

P2

157

S. her life u - pon his sel - fish - ness,

P1

P2

ff

159

S. to wreck, wreck her life

P1

P2

f

Rec.

161

S. u-pon his sel-fish-ness: _____ that it is ge-neral makes it not less _____ bit-ter.

P 1

P 2

*

167 $\text{♩} = 48$ CHORUS

DUCHESS

S. Un-ob-served, Gui-do en-ters; the Du-chess prays. O Ma-ry mo-ther, have you no help for me?

A. Un-ob-served, Gui-do en-ters; the Du-chess prays.

T. Un-ob-served, Gui-do en-ters; the Du-chess prays.

B. Un-ob-served, Gui-do en-ters; the Du-chess prays.

P 2

176 $\text{♩} = 64$

DUCHESS

S. None but the wret-ched needs my prayers.

A. La-dy, am I a stran-ger to your prayers?

P 1

P 2

GUIDO

178

S. *How is that? Does not the Duke show thee suf - fi - cient*

A. *Then la - dy, must I need them.*

P 2

f

180

CHORUS

S. *ho - nour? The Du - chess starts and Gui - do falls at her feet.*

A. *Hast thou no love to give me? The Du - chess starts and Gui - do falls at her feet.*

T. *The Du - chess starts and Gui - do falls at her feet.*

B. *The Du - chess starts and Gui - do falls at her feet.*

P 1

p *f*

P 2

f

184

♩. = 72

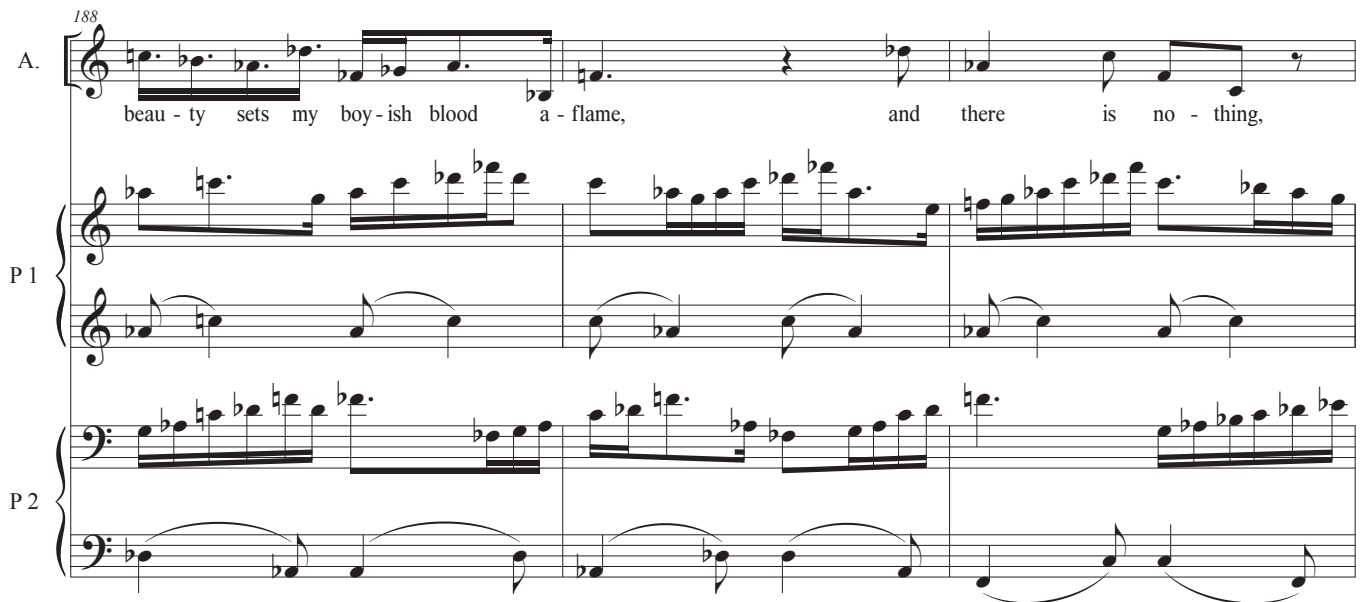
GUIDO

A. 

If I have been too da - ring, par - don me! Thy

P1 *p*

P2 *p*

A. 

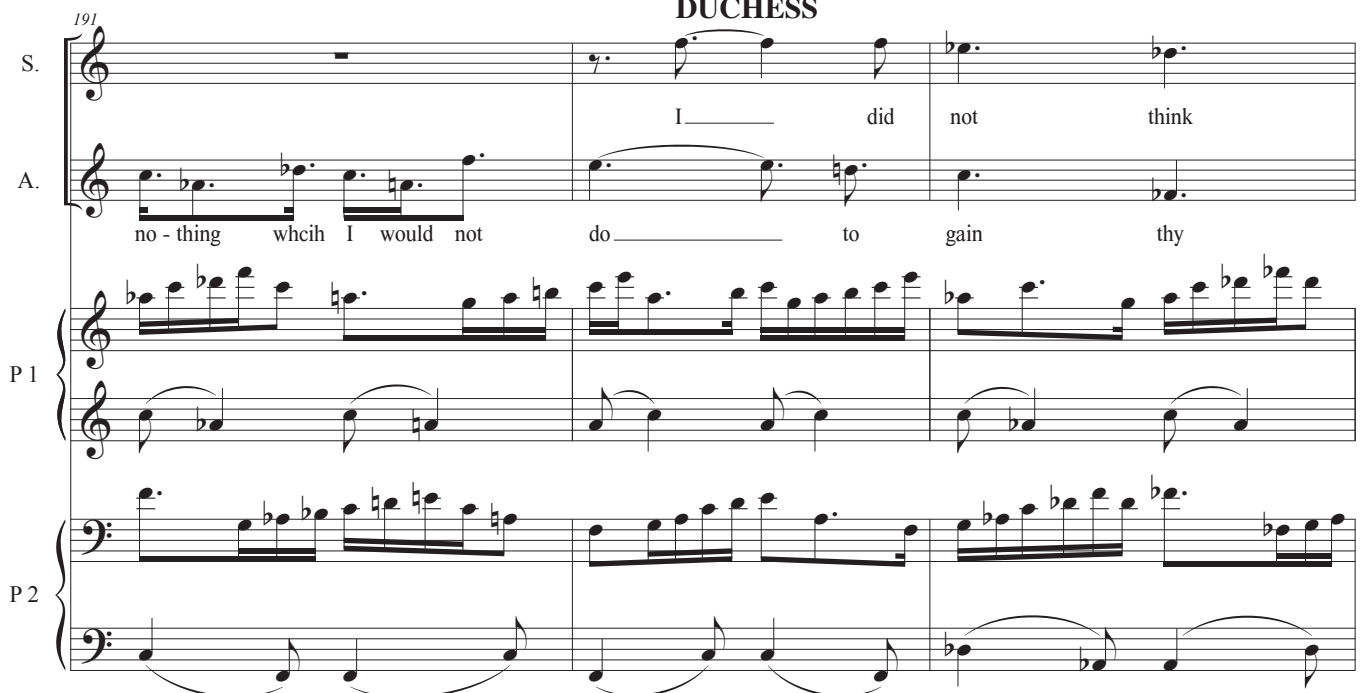
188

beau - ty sets my boy - ish blood a - flame, and there is no - thing.

P1

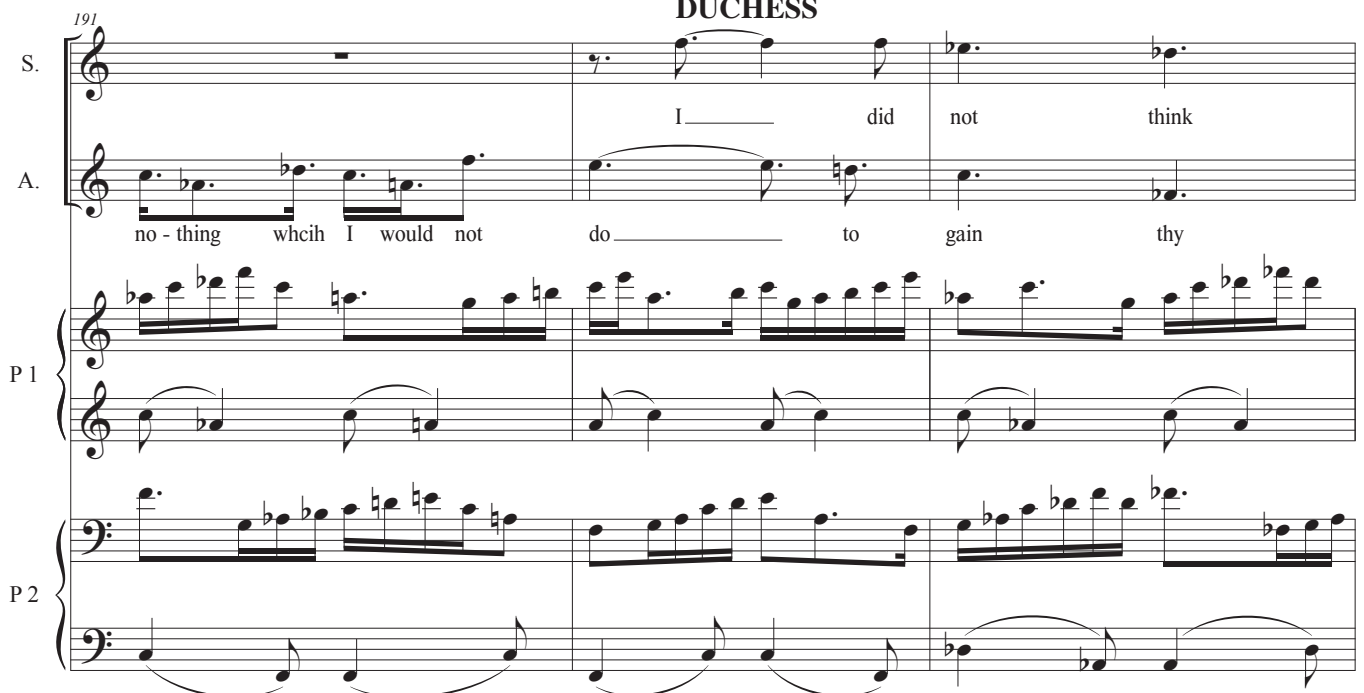
P2

DUCHESS

S. 

191

I _____ did not think

A. 

no - thing whcih I would not do _____ to gain thy

P1

P2

194 3

S. I should e - ver be loved:

A. love.

P1

P2

197

S. Do you love me so much as now you say, you say you do?

P1

P2

200

A. Ask _____ of the

P1 *pp*

P2

202

A. sea - - bird if it loves the

P 1

204

A. sea, ask of the

P 1

206

A. ro - - - - - ses if they

P 1

208

A. love the

P 1

211

A. rain, ask

P 1

213

A. of the lit - tle lark, that will not sing till

P 1

216

A. day break, if it loves,

P 1

221

219

A. if it loves, if it loves to see the day;

P 1

P 2

222

A. These are but emp - ty

P 1

P 2

224

A. i - ma - ges, _____ sha - dows _____ of my

P 1

P 2

226

A. love, _____ which _____ is a fire so great that

P 1

P 2

228

A. all the wa - ters of the main _____ can - not a - vail to quench it.

P 1

P 2

230

S.  I hard - ly know what I should say to you.

A.  Will you not speak?

P 1 

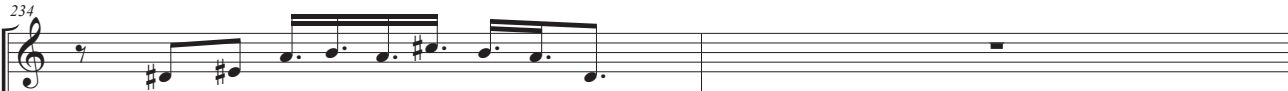
P 2 

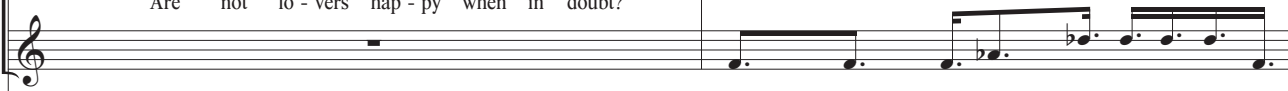
S.  What if I do not speak?


A.  Will you not say you love me?


P 1 

P 2 

S.  Are not lo - vers hap - py when in doubt?

A.  Doubt would kill me. but let me die for

P 1 

P 2 

236

S.  Nei - ther stay nor go:

A.  joy. Say, may I stay or must I go?

P 1 

P 2 

238

S.  stay, you steal my love, go, you take my love a - way.

P 1 

P 2 

240

S.  Gui - do, though all the mor - ning stars could sing

P 1 

P 2 

242

S. they could not tell the mea - sure of my love. I

P 1

P 2

f

246

244

S. love you, Gui - - - do.

P 1

P 2

p

f

pp

p

CHORUS

248

S. *With - out love life is as si -*

A. *With - out love, life is as si - lent, as si -*

T. *With - out love life is as si - lent life is as si - lent as the*

B. *With - out love life is as*

P1 *pp*

P2

253

S. *- - lent as the reeds that through the mar - shes or by*

A. *- lent as the reeds that through the mar - shes or by*

T. *reeds that through the mar - shes or by*

B. *si - lent as the reeds that through the mar - shes*

P1

P2

258

S. ri vers grow, and have no mu - sic in them.

A. ri-vers grow, and have no mu - sic in them.

T. ri vers grow, and have no mu - sic in them.

B. or by ri - vers grow, and have no mu - sic in them.

P1 *pp*

P2 *p*

265

DUCHESS

S. Yet out of these the sin - ger who is

GUIDO

A. Yet out of these the sin - ger who is

P1

P2

269

S. Love, makes a pipe and from them he

A. Love, makes a pipe and from them he

P 1

P 2 *pp*

275

273

S. draws a me - lo - dy; love will bring

A. draws a me - lo - dy; love

P 1 *pp*

P 2 *pp*

277

S. mu - sic forth from a - ny life.

A. will bring mu - sic forth from a - ny life.

P1

P2

282

S. love will bring mu - sic forth from

A. love will bring mu - sic forth from

P1

P2

288

286

S. a - ny life.

A. a - ny life.

B. **CHORUS** (solo)
Mo-ran-zo - ne ap-pears in the door - way..

P 1 *p*

P 2

DUCHESS

292

S. Oh, what is that out-side?

A. **GUIDO**
Just a pas-sing

P 1

P 2 *p* *pp*

300

CHORUS

298

S. 

A.  sha - dow. While we have love,

T.  While we have love, we

B. 

P 1  *pp*

P 2  *pp*

304

S.  While we have love we have the best of life.

A.  while we have love, we have the best of

T.  have the best of life, the best of life.

B.  While we have love, we have the best of

P 1 

P 2 

308

S. We could sing now and tell the one tale, the one tale o - ver.

A. life. We could sing now and tell the one tale o - ver.

T. We could sing now and tell the one tale o - ver.

B. life. We could sing now and tell the one tale o - ver.

P 1

P 2

314

DUCHESS

S. Tell

A. Tell

P 1 *p*

P 2 *pp*

GUIDO

318

S. me no o - ther tale,

A. me no o - ther tale,

P1

P2

321

S. no o - ther tale!

A. no o - ther tale!

P1 *pp*

P2

324

325

S.

A.

P1

P2

CHORUS

330

S.

A.

T.

B.

P1

P2

A loud kno-cking at the door.

A loud kno-cking at the door.

A loud kno-cking at the door.

A loud kno-cking at the door.

pp

337 **CHORUS** *(solo)*

B. 
Mo - ran - zo - ne hands the dag - ger to Gui - do.

P 2 


340 $\text{♩} = 144$ **GUIDO**

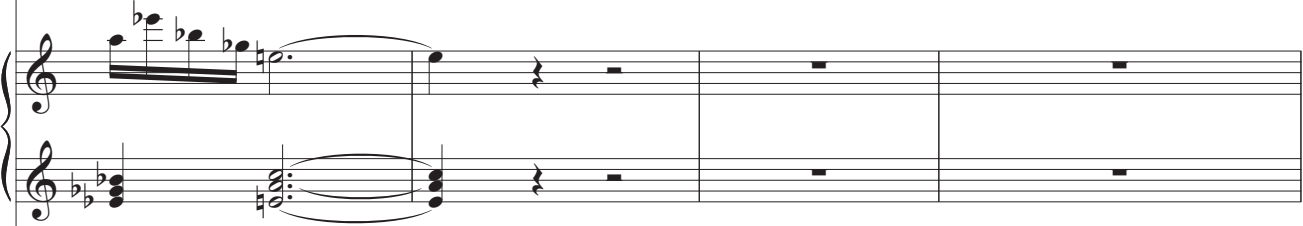
A. 
Oh, hor - ri-ble! Had I so soon for-got my fa - ther's death?

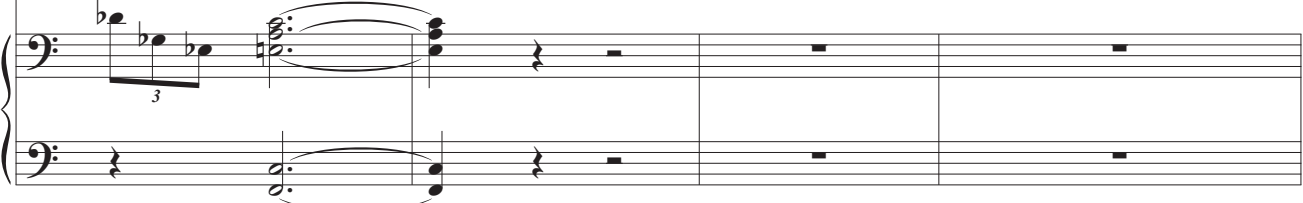
P 1 
f

P 2 
f

344

A. 
Have I not sworn an oath to ba - nish love and let in mur - der that now cla-mours at the

P 1 

P 2 

350

A. ³⁴⁸ gate? _____

P 1

P 2

DUCHESS

S. ³⁵¹ Gui-do, what is this,

A. Yet not to - night; nay, it must

P 1

P 2

355

S. what is this sign?

A. be to - night.

P1

P2

Detailed description: This system covers measures 355-357. The soprano (S.) and alto (A.) parts are in 3/4 time. The piano accompaniment (P1 and P2) features a complex texture with triplets and arpeggiated figures. The key signature has two flats (B-flat and E-flat).

358

A. Fare - - - well joy

P1

P2

Detailed description: This system covers measures 358-360. The tempo changes to 12/8. The alto (A.) part has a long, sustained note for 'Fare' followed by 'well joy'. The piano accompaniment (P1 and P2) continues with rhythmic patterns and chords. The key signature remains two flats.

361

A. and light of life all dear re -

P1

P2

Detailed description: This system covers measures 361-363. The tempo changes to 4/4. The alto (A.) part has a long, sustained note for 'and light of life' followed by 'all dear re -'. The piano accompaniment (P1 and P2) features a mix of chords and rhythmic patterns. The key signature remains two flats.

365

A. *cor - ded - me - mo - ries fare - well, fare - well, fare - well love!*

P 1 *p pp*

P 2 *p pp*

374 **recitative** **DUCHESS**

S. *What, for - get the vows of love you fresh - ly made to me? A - las, you can - not, for they are part of na -*

GUIDO

A. *Ba - nish me from your life! I take them back.*

375 *A tempo* $\text{♩} = 144$

S. *ture now, part of na -*

P 1 *pp p*

P 2 *pp p*

378

S. 
ture now; the air

P1 

P2 


383

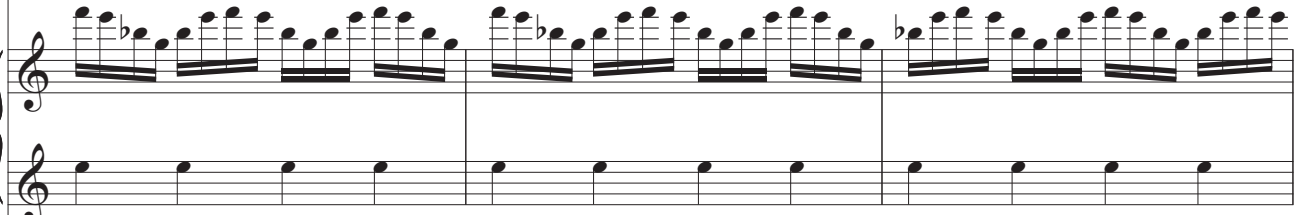
S. 
trem - bles, trem - bles with their mu - sic,

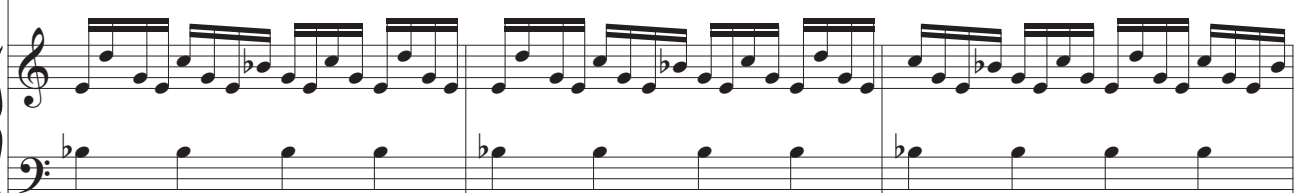
P1 
pp

P2 
pp

387

S. 
the air trem - bles,

P1 

P2 

391

390

S. trem - bles with their mu - sic,

P1

P2

394

S. and out - side the lit - tle birds sing swee - ter for those

P1

P2

397

S. vovs.

A. There lies a bar - rier, a

P1

P2

GUIDO

402

400

A. bar - rier be - tween us which then I knew not, or

P1

P2

DUCHESS

404

S. There is no

A. had _____ for - got. _____

P1

P2

407

S. bar - rier; I will fol - low you o - ver the world. _____

A. I must go forth and make a way on which you

P1

P2

411

A. can - not fol - - - low, and

P 1 *pp*

P 2 *pp*

414

A. make a way on which _____ you _____ can - not fol - low.

P 1

P 2

417

DUCHESS

S. Why, why, _____ why,

P 1 *f*

P 2 *f*

422

S. why, _____ why did you come in-to my

P1

P2

426

S. life, _____ why,

P1

P2

430

S. why, why, why did you come in-to my

P1

P2

434

S.  life and let the flood - gates — of my pas - sion

P 1 

P 2 

Detailed description: This system covers measures 434-436. The vocal line (S.) is in 4/4 time, starting with a quarter rest, followed by eighth notes 'life', 'and', 'let', 'the', 'flood - gates —', 'of', 'my', 'pas - sion'. The piano accompaniment (P 1 and P 2) features a complex harmonic texture with frequent chromaticism and a steady eighth-note accompaniment in the right hand.

437

S.  burst so love swept my life a -

P 1 

P 2 

Detailed description: This system covers measures 437-439. The vocal line (S.) is in 3/4 time, starting with a half note 'burst', followed by quarter notes 'so', 'love', 'swept', 'my', 'life', and a half note 'a -'. The piano accompaniment (P 1 and P 2) continues with a similar harmonic style, featuring a mix of eighth and quarter notes.

440

S.  way? — so love swept my

P 1 

P 2 

Detailed description: This system covers measures 440-442. The vocal line (S.) is in 4/4 time, starting with a half note 'way? —', followed by quarter notes 'so', 'love', 'swept', 'my'. The piano accompaniment (P 1 and P 2) maintains the complex harmonic texture with frequent chromaticism.

443

S.  life a - way? _____ Why,

P1 

P2 

447

S.  why, _____ why, _____ why?

P1 

P2 

454

451

S.  Is e - cho dead, _____

P1  *p*

P2  *p*

456

S. that when I say I love you there is no an - swer?

P 1

P 2

459 **GUIDO**

A. E - very - thing is dead, _____ save one thing on - ly,

P 1

P 2

463 **DUCHESS**

S. If you are go - ing, touch me

A. which shall die to - night!

P 1 *f*

P 2 *f*

467

S.  not, _____ but go,

P1 *ff furioso* 

P2 *ff furioso* 

S.  go,

P1 

P2 

474 *(Guido leaves)*

S.  go!

P1 

P2 

477

P1

P2

480

P1

P2

8^{va}

cresc.

483

P1

P2

8^{va}

486

P1

P2

8^{va}

487

$\text{♩} = 72$

p

3

DUCHESS

489

S. Why did he say there was a bar-rier, why did he say there was a bar-rier?

P1

P2

494

S. There is none be-tween us. He lied to me,— he lied, so

P1

P2

501

498

S. should I loathe what I love, and what I wor-shipped, hate?

P1

P2


502

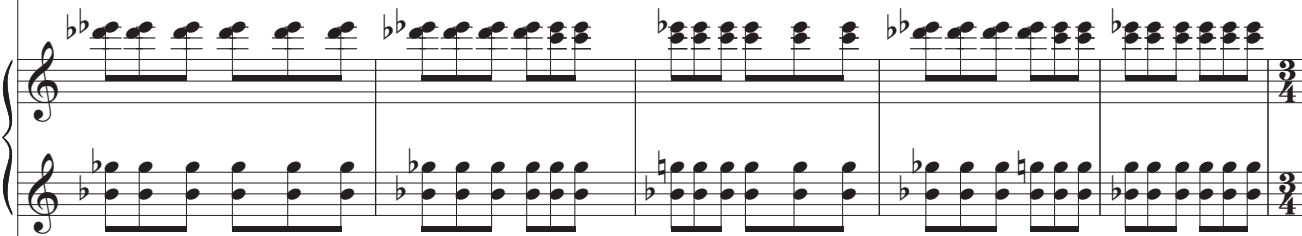
S. 
Wo-men do not love like that, wo-men do not love like that, do not


P 1 

P 2 


506

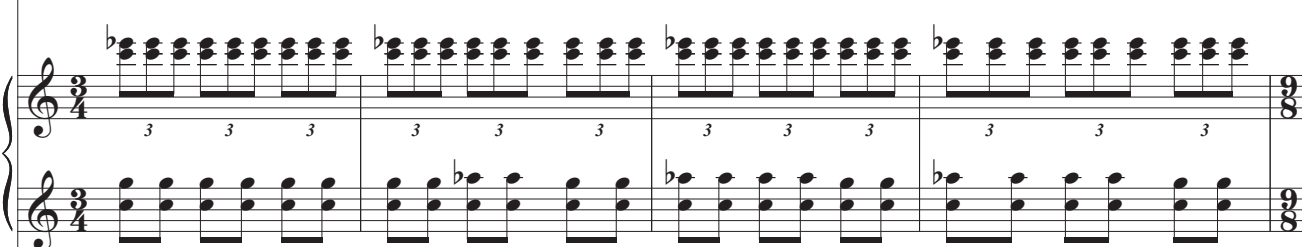
S. 
love, _____ do not love _____ like that.

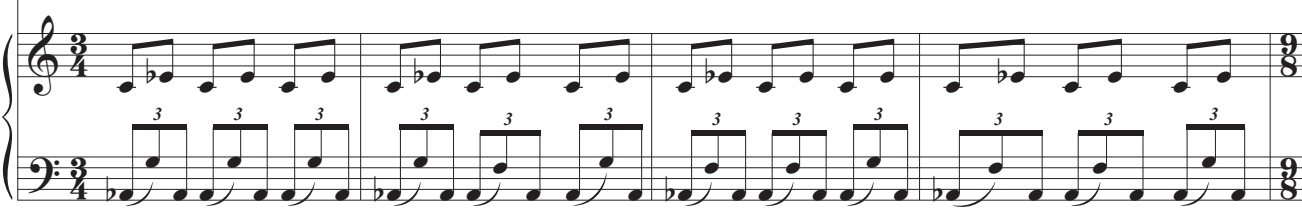
P 1 

P 2 

511

S. 
If I cut his i-mage from my heart, _____ my heart would fol-low through the

P 1 

P 2 

515

S. world, and call it back, _____ and call it back with lit-tle cries of love, _____

P1

P2

519

S. lit - le cries of love. _____

P1

P2

523

CHORUS

S. *p* There is ma-ny a wo-man here in Pa-dua, some work-man's wife, — or ar-ti-san's, whose

A. *p* There is ma-ny a wo-man here in Pa-dua, some work-man's wife, — or ar-ti-san's, whose

T. *p* There is ma-ny a wo-man here in Pa-dua, some work-man's wife, — or ar-ti-san's, whose

B. *p* There is ma-ny a wo-man here in Pa-dua, some work-man's wife, — or ar-ti-san's, whose

P 1 *pp*

P 2 *pp*

527

S. hus-band spends his wa-ges in a re-vel, and ree-ling home late, finds his wife by a fire-less

A. hus-band spends his wa-ges in a re-vel, and ree-ling home late, finds his wife by a fire-less

T. hus-band spends his wa-ges in a re-vel, and ree-ling home late, finds his wife by a fire-less

B. hus-band spends his wa-ges in a re-vel, and ree-ling home late, finds his wife by a fire-less

P 1

P 2

531

S. hearth with a child who cries for hun - ger, and then beats his wife

A. hearth with a child who cries for hun - ger, and then beats his wife

T. hearth with a child who cries for hun - ger, and then beats his wife

B. hearth with a child who cries for hun - ger, and then beats his wife

P1

P2

538

535

S. be-cause the child is hun - gry and the fire black. Yet the

A. be-cause the child is hun - gry and the fire black. Yet the

T. be-cause the child is hun - gry and the fire black. Yet the

B. be-cause the child is hun - gry and the fire black. Yet the

P1

P2

540

S. wife loves him! the wife loves him! and will rise next day and try to

A. wife loves him! the wife loves him! and will rise next day and try to

T. wife loves him! the wife loves him! and will rise next day and try to

B. wife loves him! the wife loves him! and will rise next day and try to

P 1

P 2

549

546

S. smile, and be glad if he does not beat her a se-cond time: that is is how wo - men

A. smile, and be glad if he does not beat her a se-cond time: that is is how wo - men

T. smile, and be glad if he does not beat her a se-cond time: that is is how wo - men

B. smile, and be glad if he does not beat her a se-cond time: that is is how wo - men

P 1

P 2

552

S. love. When men love wo-men they give but lit-tle of their lives, but wo-men when they love give

A. love. When men love wo-men they give but lit-tle of their lives, but wo-men when they love give

T. love. When men love wo-men they give but lit-tle of their lives, but wo-men when they love give

B. love. When men love wo-men they give but lit-tle of their lives, but wo-men when they love give

P1

P2

DUCHESS

557

S. e - very - thing; I see that now. I see that now.

A. e - very - thing;

T. e - very - thing;

B. e - very - thing;

P1

P2

564

recitative (♩ = 72)

CHORUS

DUCHESS

S. The Duke is rea - dy for the chase. I will not

A. The Duke is rea - dy for the chase.

T. The Duke is rea - dy for the chase. **DUKE**
Ma - dam, you keep us wai - ting.

B. The Duke is rea - dy for the chase.

P 2 *p*

S. ride to - day. Have you no word of kind - ness for me?

T. **DUKE**
Do you dare to stand a - gainst me?

P 2

S. Well, I will go.

T. I have no need on you to waste kind words. No,

P 1

P 2 *f*

570

T. I have changed my mind. You will stay here, and like a faith-ful wife watch from the

P2

T. win-dow for our co-ming back. Ma-dam, you will sit at home and spin.

P1

P2

(the sound of a slamming door)

DUCHESS

S. The

P1

P2

577

L'istesso tempo (♩=72)

S. stars have fought a - gainst me,

P1

P2

579

S. 
and so to - night, _____ when the Duke sleeps, _____ will I

P 1 

P 2 

583

S. 
fall u - pon my dag - ger, and _____ so cease.

P 1 

P 2 

587

S. 
The world's _____ a grave -

P 1 

P 2 

591

S. yard and we each, like cof - fins, with-

P1 *pp*

P2 *pp*

597 $\text{♩} = 144$

595

S. in us bear a ske - le - ton.

P1 *f*

P2 *f*

598

P1

P2

CHORUS

600

S. Mo - ran-zo-ne ap - pears; looking an - xious - ly a - bout.

A. Mo - ran-zo-ne ap - pears; looking an - xious - ly a - bout.

T. Mo - ran-zo-ne ap - pears; looking an - xious - ly a - bout.

B. Mo - ran-zo-ne ap - pears; looking an - xious - ly a - bout. **MORANZONE**

Where,

P 1 *p*

P 2 *p*

DUCHESS

604

S. *O*

B. where is Gui - do? I can - not find him a - ny - where.

P 1

P 2

607

S. *God! 'Twas thou that took my love, my love a way from*

B.

P1

P2

610

S. *me. You know he has,*

B. *O joy! has he left you? —*

P1

P2

613

S. give mim back, or I will tear your bo - dy limb from limb;

B.

P 1 You will

P 2

616

S. bet-ter to cross a hun - gry lion

B. ne - ver see him, You will ne - ver

P 1

P 2

619

S. than to come be-tween me and my love. _

B. see him, nei - ther to - night, nor

P 1

P 2

12/32

622

S. *Give him back, give him back,*

B. *a - - ny night, nor an - -*

P1 *p*

P2 *p*

S. *give him back, you know not, know not*

B. *- - - - ny night.*

P1

P2

S. *how I love him,*

B. *He*

P1 *f*

P2 *f*

630

S. how _____ I love

B. does not love you.

P 1

P 2

632

S. him, What

P 1

P 2

634

S. is your _____ name?

P 1

P 2

636

B. *My name is _____ Re venge! _____*

P1 *f*

P2 *f*

CHORUS

638

S. *Re - venge! _____*

A. *Re - venge! _____*

T. *Re - venge! _____*

B. _____

P1 *ff*

P2 *ff*

Act Three

Night. A gathering storm.

$\text{♩} = 48$

Piano 1

P 1

P 2

P 1

P 2

P 1

P 2

P 1

P 2

26

P1

P2

The DUKE and DUCHESS enter the bedchamber. He violates her, before falling asleep.

30

P1

P2

34

P1

P2

38

P1

P2

P1

P2

Measures 42-45 of the score. The piece is in 6/4 time with a key signature of two flats. The music features a piano accompaniment with triplets in both hands. The upper part (P1) has a melodic line with triplets, and the lower part (P2) has a bass line with triplets. Dynamics include *f* (forte).

46 pressing forward $\text{♩} = 54$

P1

P2

Measures 46-48 of the score. The piece is in 6/4 time with a key signature of two sharps. The music features a piano accompaniment with chords and eighth notes. The upper part (P1) has a melodic line with chords, and the lower part (P2) has a bass line with eighth notes. Dynamics include *f* (forte).

P1

P2

Measures 49-52 of the score. The piece is in 6/4 time with a key signature of two sharps. The music features a piano accompaniment with chords and eighth notes. The upper part (P1) has a melodic line with chords, and the lower part (P2) has a bass line with eighth notes. Dynamics include *f* (forte). A first ending bracket labeled *8^{va}* spans measures 49-52.

P1

P2

Measures 53-55 of the score. The piece is in 6/4 time with a key signature of two flats. The music features a piano accompaniment with chords and eighth notes. The upper part (P1) has a melodic line with chords, and the lower part (P2) has a bass line with eighth notes. Dynamics include *ff* (fortissimo). A first ending bracket labeled *8^{va}* spans measures 53-55.

57

P1

P2

Musical score for measures 57-60. P1 (Piano 1) has two staves with triplets and chords. P2 (Piano 2) has two staves with triplets and a long melodic line in the upper staff.

61

P1

P2

Musical score for measures 61-64. P1 (Piano 1) has two staves with triplets and chords. P2 (Piano 2) has two staves with triplets and a long melodic line in the upper staff.

65

P1

P2

Musical score for measures 65-68. P1 (Piano 1) has two staves with triplets and chords. P2 (Piano 2) has two staves with triplets and a long melodic line in the upper staff.

Handwritten musical notation at the bottom of the page, including a treble clef, a key signature of one flat, and a common time signature.

(MORANZONE enters the antechamber)

69

P1

P2

P1

P2

8va-----

P1

P2

8va-----

p

CHORUS

79

S. It is night;

A. It is night;

T. It is night;

B. It is night;

P1

P2

84

(indicating two areas of the stage)

83

S. in the Duke's an - te - cham - ber, Count Mo - ran - zo - ne

A. in the Duke's an - te - cham - ber, Count Mo - ran - zo - ne

T. in the Duke's an - te - cham - ber, Count Mo - ran - zo - ne

B. in the Duke's an - te - cham - ber, Count Mo - ran - zo - ne

P1

P2

86

S. waits; by the slee - ping Duke _____ the

A. waits; by the slee - ping Duke _____ the

T. waits; by the slee - ping Duke _____ the

B. waits; by the slee - ping Duke _____ the

P 1 *f* *p*

P 2 *f* *p*

91

DUCHESS (in the bedchamber)

89

S. Du - chess lies a - wake. My heart _____ is such _____

A. Du - chess lies a - wake.

T. Du - chess lies a - wake.

B. Du - chess lies a - wake.

P 1 *pp*

P 2 *pp*

93

S. a stone no - thing can reach it ex - cept this

P1

P2

Detailed description: This system contains measures 93-96. The vocal line (S.) begins with a half note 'a', followed by a dotted half note 'stone', then a quarter note 'no', an eighth note 'thing', a quarter note 'can', a quarter note 'reach', a quarter note 'it', a quarter note 'ex', a quarter note 'cept', and a quarter note 'this'. The piano accompaniment (P1 and P2) features a rhythmic pattern of eighth notes and quarter notes, with P1 playing chords and P2 playing a more active line.

97

S. dag - ger's edge: Let it go there,

P1

P2

Detailed description: This system contains measures 97-100. The vocal line (S.) starts with a half note 'dag', a quarter note 'ger's', a quarter note 'edge:', a quarter note 'Let', a quarter note 'it', a quarter note 'go', and a half note 'there,'. The piano accompaniment continues with the same rhythmic pattern as the previous system.

101

S. pray!

P1 *f*

P2 *f*

Detailed description: This system contains measures 101-104. The vocal line (S.) has a whole note 'pray!'. The piano accompaniment (P1 and P2) changes to a 3/2 time signature. P1 features a complex texture with triplets of eighth notes and chords, marked with a forte (*f*) dynamic. P2 plays a bass line with chords and a forte (*f*) dynamic. The system concludes with a double bar line and repeat signs.

104

CHORUS

S. There is a storm out -

A. There is a storm out -

T. There is a storm out -

B. There is a storm out -

P 1

P 2

106

S. side; thun - der and

A. side; thun - der and

T. side; thun - der and

B. side; thun - der and

P 1

P 2

DUCHESS

108

S. light - ning... Death _____ will di -

A. light - ning...

T. light - ning...

B. light - ning...

P1

P2

110

S. voice _____ the Duke; and yet to - night he may die,

P1

P2

112

S. to - night he may die al - so. Why should he not? He's ve - ry old.

P 1

P 2

116

S. No, no, he will not die, he is ____ too

P 1 *pp*

P 2 *pp*

122

S. sin - ful; ho - nest men die be - fore their pro -

P 1

P 2

128

S. *per time, but the Duke*

P1

P2

136

133

S. *will not die, he is too sin - ful, the*

P1

P2

137

S. *Duke will not die, he is too sin - ful.*

P1

P2

CHORUS

142

141

S. Gui - do ap - proa - ches.

A. Gui - do ap - proa - ches.

T. Gui - do ap - proa - ches.

B. Gui - do ap - proa - ches.

GUIDO (*entering the antechamber*)
Christ! _____ What a night:

P 1

P 2

143

A. great _____ thun - der _____ in the heavens, _____ and wild light - nings

P 1

P 2

145

A. 

stri - king from pin-na- cle to pin-na- cle a - cross the ci - ty; _____ the hou - ses shud - der and

P1 

P2 

147

A. 

shake. O fa - ther, burst through the de - crees of death,

P1 

P2 

149

A. 

and show thy - self that I may touch _____ thy hand!

P1 

P2 

152

CHORUS

S. Gui - do sees a phan - tom in the sha - dows: GUIDO

A. Gui - do sees a phan - tom in the sha - dows: Ah!

T. Gui - do sees a phan - tom in the sha - dows:

B. Gui - do sees a phan - tom in the sha - dows:

P 1 *p*

P 2 *p*

A. ¹⁵⁶ what art thou that sit - test like un - to Death?

P 1 *f*

P 2 *f*

CHORUS

159

S. In the dark - ness ap - pears Mo - ran - zo - ne.

A. In the dark - ness ap - pears Mo - ran - zo - ne.

T. In the dark - ness ap - pears Mo - ran - zo - ne.

B. In the dark - ness ap - pears Mo - ran - zo - ne.

P1 *p*

P2 *p*

161

GUIDO

A. What, art thou here? MORANZONE

B. Gui-do Fer - ran - ti,

P1 *f*

P2 *f*

164

B. thy mur - dered fa-ther weeps _____ for

P 1 *f*

P 2

168

B. joy _____ to - night.

P 1

P 2

GUIDO

171

A. I did not think to see you, but you may know the thing I mean to do:

P 2 *p*

177

174

A. I am re- solved not to kill this man.

B. What of thine

P1

P2

178

A. I will not keep it. Ven- geance is

B. oath? And they mur- dered fa- ther?

P1

P2

182

A. God's, _____ let him re - venge. _____

B. _____ Why are you here if not to kill _____

P 1

P 2

186

A. As the Duke, as the Duke _____ lies a - sleep I'll lay

B. _____ him then?

P 1

P 2

190

A. on his breast _____ this dag-ger; — when he

P1

P2

194

A. wakes he _____ will know _____ who held him, _____ held him _____

P1

P2

198

A. _____ in his power _____ and slew him not;

P1

P2

202

A. will he not loathe his life,

P1 *8va*

P2

208

DUCHESS (in the bedchamber)

206

S. (in the antechamber) Can there

A. re - pent and lead a bet - ter one? This is the no - blest

P1 *8va*

P2

210

S. be im - mor - ta - li - ty in sin, im - or -

A. ven - geance, this is the no - blest ven -

P1

P2

213

S. ta - li - ty in sin which vir - tue has

A. geance.

B. You are a coward: take out the

MORANZONE

P1

P2

216

S. not? No, no, God would not suf - fer that, no!

A. Would

B. knife, take out the knife and fetch the Duke's heart!

P1

P2

219

S. Yet the Duke will not die,

A. my fa - ther have crept at night to stab an old man, crept at night to

P 1

P 2

222

S. he is too sin - ful.

A. stab an old man slee - ping?

B. You swore an

P 1

P 2

224

A. 

B. 

P 1 

P 2 


227

A. 


B. 


P 1 

P 2 

232 

237

P 1 

P 2 

DUCHESS

235

S. So I will die a-lone _____ and on this night Death, grim Death__

P 1

P 2

240

238

S. ____ will be ____ my bride - groom.

P 1

P 2

GUIDO

242

A. Fa - ther, _____ with this act _____ of mer - cy _____ I think thou art con - tent: if _____

P 1

P 2

246

A.

 P1

 P2

251

249

A.

 P1

 P2

CHORUS

253

S.

A.

 T.

 B.

P1

261

S.
 the Du-chess feels

A.
 dag - ger drawn, the Du-chess feels its edge, the Du-chess feels

T.
 dag ger drawn, the Du - chess

B.

P I

266

S.
 its edge, feels its edge,

A.
 its edge, feels its edge,

T.
 feels, feels its edge,

B.

P I

272

270

S. the Du - chess

A. the Du - chess

T. the Du - chess

B. Her dag - ger drawn, the Du - chess feels

P1

P2 *pp*

275

S. feels its edge and turns to fall u pon it. She

A. feels its edge, and turns to fall u pon it.

T. feels its edge, and turns to fall u pon it.

B. its edge, turns to fall u - pon it.

P1

P2

281

S. thinks of Gui - do and how she loves

A. She thinks of Gui - do and how she loves him.

T. She thinks of Gui - do and how she loves

B. She thinks of Gui - do and how she loves

P 1

P 2

288

286

S. him. She looks u - pon the slee - ping Duke,

A. She looks u - pon the slee - ping Duke,

T. him. She looks u - pon the slee - ping Duke,

B. him. She looks u - pon the slee - ping Duke,

P 1

P 2

290

S. she looks u - pon the slee - ping Duke, when, sud - den - ly, a flash:

A. she looks u - pon the slee - ping Duke, when, sud - den - ly, a flash:

T. she looks u - pon the slee - ping Duke, when, sud - den - ly, a flash:

B. she looks u - pon the slee - ping Duke, when, sud - den - ly, a flash:

293

rit. 295 *a tempo*

S. There lies the bar - rier, the bar - rier which Gui - do spoke of.

A. There lies the bar - rier which Gui - do spoke of.

T. There lies the bar - rier which Gui - do spoke of.

B. There lies the bar - rier which Gui - do spoke of.

P 1

P 2

GUIDO

296

A. It is wo-man's mis-sion by their love — to save the souls of men: and lo - ving her, my

P 1

P 2

298

A. La - dy, I see a no-bler ven - - - geance in let - ting this man live, than

P 1

P 2

300

A. doth re - side in bloo - dy deeds.

P 1

P 2

302

CHORUS

S. If wo-men's love turns men to an - gels, their love of man makes
A. If wo-men's love turns mèn to an - gèls, their love of man makes
T. If wo-men's love turns men to an - gels, their love of man makes
B. If wo-men's love turns men to an - gels, their love of man makes

P1 *f* 3 3 3 3 3 3 3 3 3 3 3
P2 *f*

³⁰⁵
S. wo - men mar-tyrs, their love of man makes wo - men mar - tyrs.
A. wo - men mar-tyrs, their love of man makes wo - men mar - tyrs.
T. wo - men mar-tyrs, their love of man makes wo - men mar - tyrs.
B. wo - men mar-tyrs, their love of man makes wo - men mar - tyrs.

P1 3 3 3 3 3 3 3 3 3 3 3 3 3
P2

309

DUCHESS

308

S. Gui - do, it is for

P 1

P 2

311

S. your sake I per - form this deed,

A. **GUIDO**
The night cheats us with its

P 1

P 2

314

S. for your sake

A. phan - toms, and, like a pup - pet ma - ster makes us think that things are real which

P 1

P 2

317

CHORUS

(she kills the Duke)

316

S. on - - - ly. If wo-men's love turns men to an - gels,

A. are hot. If wo-men's love turns men to an - gels,

T. If wo-men's love turns men to an - gels,

B. If wo-men's love turns men to an - gels,

P1

P2

319

S. their love of man makes wo - men mar - tyrs, their

A. their love of man makes wo - men mar - tyrs, their

T. their love of man makes wo - men mar - tyrs, their

B. their love of man makes wo - men mar - tyrs, their

P1

P2

321

S. love of man makes wo - men mar - - - tyrs,

A. love of man makes wo - men mar - - - tyrs,

T. love of man makes wo - men mar - - - tyrs,

B. love of man makes wo - men mar - - - tyrs,

P 1

P 2

DUCHESS

323

S. I _____ hard - ly know what hap - pened... the dag - ger...

P 1

P 2

325

d. = 48

(As Guido approaches, the Duchess comes out of the bedchamber)

S. a stea - ming mist of blood rose up.

P 1

p

329 ***p* CHORUS**

S. *p* Then he groaned... now, now _____

A. *p* Then he groaned... now, now _____

T. *p* Then he groaned... now, now _____

B. *p* Then he groaned... now, now _____

P 1

DUCHESS

333

S. — he groans no more. I on-ly hear the drip-ping of

A. — he groans no more.

T. — he groans no more.

B. — he groans no more.

P 1

P 2 *p*

CHORUS

337

S. blood. Drip, drip, drip, drip...

A. Drip, drip, drip, drip, drip...

T. Drip, drip, drip, drip, drip...

B. Drip, drip, drip, drip...

P 1

P 2

DUCHESS

341

S. Gui - do, there is no bar - rier be - tween us now! _____

A.

T.

B.

P 1

P 2

344 **CHORUS**

S. **GUIDO**
None, nor shall be. drip, drip!

A. drip, drip!

T. drip, drip, drip!

B. drip, drip!

P 1

P 2

347 **DUCHESS**

S. The Duke will not wake a - gain. **GUIDO**

A. What, is he

P 1

P 2

350

S. Yes, dead! I, _____ have just

A. dead? O God, how won - der - ful!

P 1

P 2

354

S. killed him, I have just killed _____ him. Will _____ you not

A. Oh!

P 1

P 2

358

S. kiss me now, will you not kiss me now?

A. O an - gel from

P 1

P 2

364

362

S. I did all for you,

A. hell!

P1 *f* *p*

P2 *f* *p*

365

S. all for you! Men do not

A. What de - vil temp - ted thee?

P1 *f*

P2 *f*

370 pressing forward ♩ = 108

368

S. know what wo - men do for love.

P1

P2

371

A. Had you loved me, Love would have stayed your hand.

P1

P2

374

S. Then slay me now! Draw your sword, Gui - do.

A. Your

P1

P2

379

377

A. *hands are wet with blood! This place is hell, let me*

P1

P2

381

A. *see your face no more, let me see your face no more! I dare not*

P1

P2

388

A. *look at you. A - way, a - way!*

P1

P2

393

DUCHESS

S. *Have you no word of pi - ty e - ven for me? O Gui - do,*

P1

P2

398

S. will you not kiss _____ me once? _____ Ah! _____

P 1

P 2

405

403

S. _____ kiss me, Gui - do! **GUIDO**

A. _____ I will not kiss you,

P 1

P 2

407

A. I will not kiss you till the blood grows dry _____ u - pon this knife.

P 1

P 2

411

A. Back to your dead, _____ back _____ to your

P 1

P 2

416

414

S. Why, then I will be gone, _____ I will be

A. dead!

P1 *ff* *p*

P2 *ff* *p*

418

S. gone, _____ I will be gone! _____ and may you find more mer - cy _____ than you showed

P1

P2

422

S. me to - night! _____

A. Let me find mer - cy

P1 *ff* *p* *f*

P2 *ff* *f*

428 $\text{♩} = 116$

426

S. $12/4$ $6/4$ $6/8$ $2/4$
Mur - der — did you say?

A. $12/4$ $6/4$ $6/8$ $2/4$
when I go at night and do foul mur - der.

P 1 $12/4$ $6/4$ $6/8$ $2/4$
f

P 2 $12/4$ $6/4$ $6/8$ $2/4$
f

429

S. $2/4$ $6/8$
Mur - der is hun - gry, and

P 1 $2/4$ $6/8$
p

P 2 $2/4$ $6/8$
p

435

S. $2/4$
still cries out _____ for more: _____ a storm _____

P 1 $2/4$
f *p*

P 2 $2/4$
p

441

S. — will break u - pon this house — so hor - i - ble, that the moon — turns

P1

P2

449

446

S. sick — with ter - - - - - ror. There is ar - til - le - ry —

P1

f *mf*

P2

f *mf*

451

S. — in the Heaven — to - night. — Ven - - - - - geance is

P1

P2

458

456

S. roused, _____ and let

P 1 *8va*

P 2 *f*

460

S. him who draws _____ the thun - der _____ on his

P 1 *(8va)*

P 2

464

S. head _____ be - ware the ru - in _____ which the flames

P 1 *(8va)*

P 2

(She covers Guido in the Duke's blood)

CHORUS

469

S. bring there - af - - - - - ter. A

A. A

T. A

B. A

P1 *ff*

P2 *ff*

473

S. flash of light - ning and a peal of thun - der.

A. flash of light - ning and a peal of thun - der.

T. flash of light - ning and a peal of thun - der.

B. flash of light - ning and a peal of thun - der.

P1 *f*

P2 *f*

477

GUIDO

A. Ah! what is that noise? Tor - ches a - blaze...

P1 *p*

P2 *p*

A. The sound of ap - proa - ching sol - diers.

P1

P2

CHORUS

S. The Du - chess sum - mons the guards.

A. The Du - chess sum - mons the guards.

T. The Du - chess sum - mons the guards.

B. The Du - chess sum - mons the guards.

P1

P2

DUCHESS

485

S. *p* Here is the man, the man who slew my lord.

P1

P2

(More lightning. Guido is seized)

489

P1

P2

492

P1

P2

495

P1

P2

pp

Act Four

$\text{♩} = 60$

Scene: a dungeon later that night

Piano 1

Piano 2

P 1

P 2

9

GUIDO

A.

P 1

P 2

Now is

11

A. life, now is life fal - len fal -

P1 *p*

P2 *p*

14

A. - len in ash - es at my feet and no - ble love self -

P1

P2

20

18

A. slain; and in its

P1 *pp*

P2 *pp*

21

A. place crept mur - der with its bloo - dy stain.

P 1 *p*

P 2 *p*

6/16 9/16 3/4 6/16

25

A. And she who wrought _____ it... and yet she loved _____ me, and for my

P 1

P 2

6/16 6/16 6/16 6/16 6/16 6/16

33

32

A. sake did do this dread - ful thing,

P 1 *f*

P 2 *f*

5/4 4/4 3/4

36

A. and for my sake did do this dread - ful thing. I _____

P1 *p*

P2 *p*

46

40

A. _____ have been _____ cruel _____ to her. Bea -

P1 *pp*

P2 *pp*

47

A. tri - ce, Bea - tri - ce!

P1

P2

54

A. *Bea - tri - ce, I say, come back _____ to me.*

P 1

P 2

61

A. *Bea - tri - ce, Bea -*

P 1

P 2

pp

70

67 *(sleeps)*

A. *tri - ce!*

P 1

P 2

p

DUCHESS [*entering, removing her mask*]

72

S.  They will

P1 

P2 

75

S.  come in an hour; no

P1 

P2 

78

S.  ci - ti - zen can stay a trial for blood. The Jus - ti - ces will see that jus - tice be done;

P1 

P2 

81

S. they and the heads-man.

P 1 *pp*

P 2 *pp*

Detailed description: This system contains measure 81. The vocal line (S.) is in treble clef with a 9/16 time signature, followed by a 12/16 time signature, and ending in a 9/16 time signature. The lyrics are "they and the heads-man." The piano accompaniment (P 1 and P 2) is in treble and bass clefs respectively, with a 9/16 time signature, followed by a 12/16 time signature, and ending in a 9/16 time signature. Both piano parts are marked *pp* (pianissimo).

85 [goes over to the bed]
How peace - ful-ly, how

P 1 *pp*

P 2 *pp*

Detailed description: This system contains measure 85. The vocal line (S.) is in treble clef with a 2/4 time signature, followed by a 12/16 time signature, and ending in a 2/4 time signature. The lyrics are "[goes over to the bed] How peace - ful-ly, how". The piano accompaniment (P 1 and P 2) is in treble and bass clefs respectively, with a 2/4 time signature, followed by a 12/16 time signature, and ending in a 2/4 time signature. Both piano parts are marked *pp* (pianissimo). The piano parts feature triplet markings (3) over groups of notes.

89 peace - - - ful-ly he sleeps; would I could sleep so,

P 1

P 2

Detailed description: This system contains measure 89. The vocal line (S.) is in treble clef with a 2/4 time signature, followed by a 9/8 time signature, and ending in a 12/16 time signature. The lyrics are "peace - - - ful-ly he sleeps; would I could sleep so,". The piano accompaniment (P 1 and P 2) is in treble and bass clefs respectively, with a 2/4 time signature, followed by a 9/8 time signature, and ending in a 12/16 time signature. Both piano parts are marked *pp* (pianissimo). The piano parts feature triplet markings (3) over groups of notes.

96

94

S. but I have dreams, _____ I have _____ dreams, _____

P1 *p*

P2 *p*

99

S. _____ I have dreams.

P1

P2

104

S. **GUIDO** (*in his sleep*) What if I kissed _____ him? What if I

A. Bea - tri - ce, Bea - tri - ce!

P1 *pp*

P2 *pp*

111

S. kissed him? My lips would burn him like fire,

A. Bea - tri - ce, I say, come back to me.

P 1

P 2

118

S.

A. Bea - tri - ce!

P 1

P 2

128

S. ¹²⁴ He has had e - nough of love. Still, that whie neck will es-cape the

P1

P2

S. ¹²⁹ heads-man, I have seen to that. He will get henc to - night and that is well.

P1

P2

134

S. ¹³³ [Comes back to the table] So this is poi - son, what if I

P1

P2

136

S. 
drank these jui - ces, and so ceased?

P 1 

P 2 

140

138

S. 
I am young to die like this, too young to die like this, why should I die?

VOICES OF MONKS (*distant*)

T. 
Ky - ri -

B. 

P 1 

P 2 

[Bell begins to toll]

143

S. I have been guilt-y, there-fore I must die; he loves me not, and there-fore I must die.

T. e, ky - ri - e e lei - son,

B. Ky - - - - ri - e, ky - ri - e

150

S. Vile bell, that call'st for this man's life, cease! thou shalt not get it.

T. ky - ri - e e - le - i - son, Chri -

B. e - le - i - son, Chri -

She drinks the cup of poison **160**

155

S. He stirs: I must be quick. O Love, to pledge thee thus!

T. - - - - - ste e -

B. - - - - - ste e -

(to Guido)

161

S. Gui - do, I stand be - yond all par - don; I have con - fessed my sin to the Lords

T. - - - - -

B. - - - - -

163

S. Jus-ti-ces; they would not lis-ten to me, they would not hear me, and when I swore it on the ho-ly

T. le - - - i - son,

B. le - - - i - son,

165

S. book, they bade the doc-tor cure me. With-in an hour, Gui-do, they will be here, they will be here, and

T. ky - - -

B. ky - - -

168

S. drag you from the cell, and bid you kneel at the block. Here is the sig-net ring of Pa-dua,

T. - - - ri -

B. - - - ri - e

171

S. 'twill bring you safe-ly through the guard; past the gate you will find hor-ses: by to-mor-row you will be safe. Do you not speak?

T. e - - - le - - -

B. e - - - le - - - i -

175

S. Here is the ring: will you not take it?

T. i - - - son.

B. - - - - - son.

P1

P2

179

S. GUIDO And leave Pa - dua? Thank God.

A. Ay! glad - ly. To - - night.

P1

P2

183

S.

A.

P 1

P 2

So I can live: life ne-ver seemed so sweet as at this mo - ment.

187

S.

A.

P 1

P 2

Why do you tar-ry? Go quick - ly. No, —
Ma - dam, I wait.

190

S. 
no, you can-not, they will kill you. I saw the scaf-fold as I crossed the square: O Gui -

A. 

P1 

P2 

193

S. 
- do, you must es-cape!

A. 
What! may I not have leave to

P1 

P2 

198

197

S. 

I will not have more blood on my

A. 

die for you?

P 1 

P 2 

200

S. 

hand than I have now. I am a guil - ty wo-man.

A. 

P 1 

P 2 

203

S. I am a guilty woman.

A. Guilty?

P1

P2

205

S. let those who have not loved cast stones a-against you. As for

A.

P1

P2

207

S. A - las!

A. me... You are my

P 1 *cresc.*

P 2 *cresc.*

209

A. la - - - - - dy,

P 1

P 2

210

A. You are my

P 1

P 2

(the bell tolls again)

211

A. love! _____ Though they give my bo-dy

P1

P2

213

A. _____ to the block, yet, _____ yet _____ is my love e - ter - nal!

P1

P2

216

DUCHESS [DUCHESS puts her hands over her face: GUIDO draws them down.]

S. That was the sig-nal for the guard to come. It is too late.

A. _____ My soul was mur -

P1

P2

220 [Tries to kiss her.]

A. *- derous, but my hand re-fused; your hand wrought mur - der, but your soul — was pure.*

P 1

P 2

225 (♩ = 120)

DUCHESS

S. *O, ——— Gui - do, if you love me*

P 1

P 2

227

S. *get hence, and if in af - ter time you think of me, think of*

P 1

P 2

230

S. me as one who loved you more than a - ny - thing — on earth.

A. GUIDO
I — would die not on the

P 1

P 2

233

A. lone - ly scaf - fold. But here, here in thine arms, I must drink this poi - son:

P 1

P 2

[Goes to the table and takes the goblet up.]

236

A. fare - well! What, art thou

P 1

P 2

238

A. emp - ty? O god! you have not drunk it, Bea - tri - ce.

P 1

P 2

240

S. **DUCHESS**
It held but

A. Tell me you have not? Have you not left a drop for me?

P 1

P 2

242

S. death e - nough for one.

A. If we die to - ge - ther, why then can we not

P 1

P 2

245

DUCHESS

244


S.  The


A.  lie to-ge-ther in one grave?


P1 

P2 

247

S.  grave is black, and the pit, the pit is

P1 

P2 

250

S.  black, so I must go be-fore must to

P1 

P2 

252

S. light, _____ to light the can - dles for your com -

VOICES OF MONKS (*nearer now*)

T. A - - - - gnus De - i, qui _____

B. _____

P 1 *f* _____

P 2 *f* _____

S. _____ ing hi - ther, for _____ your co - ming hi - ther. No. no, no, no, no,

T. tol - lis pec - ca - - - - ta, qui tol - lis

B. _____

gnus De - i, qui tol - lis pe -

P 1 _____

P 2 _____

257

263

S. I will not die, I will not die, I will not die. Death,

T. pec - ca - ta mun - di, mi -

B. ca - ta mun - di, mi -

P1

P2

268

S. what do you here, what do you here? This is a wed - ding feast, a wed - ding feast, you were not

T. - se - re - re no -

B. - se - re - re

P1

P2

271

S. *bi - den to this ta-ble, sir. Such mu-sic! It should be mer-ri-er; but grief — is of the fa-shion now.*

T. *bis,*

B. *no - - bis,*

P 1

P 2

275

S. *Love, — you are strong,*

T. *mi - - se - re re no - -*

B. *mi - - se - re re no - -*

P 1

P 2

279

S. *and young, and brave. Stand be-tween me and the an-gel of death and wres-tle with him for me,*

T. *bis, mi - - - - -*

B. *bis, mi - - - - -*

P1

P2

286 col canto

283

S. *and wres-tle with him for me. Wait! Death has gone a-way; gone a-*

T. *se - re - re no - - - - -*

B. *se - re - re no - - - - -*

P1

P2

287

S. way, gone a-way, Death has gone a - way, I am glad of that, glad of that.

T. - - - - - bis, no - - - - -

B. - - - - - bis, no - - - - -

291 $\text{♩} = 56$

290

S. I thought he meant to part us. I have been

T. bis.

B. bis.

P1 *pp*

P2 *p*

293

S. guil - ty be - yond all wo - - - - - men, and be - yond all

P1

P2

296

S. wo - - - men pu - nished. For I have

P1

P2

299

S. sinned. _____

A. _____

GUIDO

Per-

They do not sin who sin for love.

P1

P2

302

S. chance _____ my sin _____ will be for - gi - ven me:

P1

P2

304

S. we are each _____ our own de - vil, and we make this world our

P1

P2

306

S. hell. _____

A. Have I not stood face to face with beau - ty?

P1

P2

308

S. _____ We love _____ and die _____

A. That _____ is e - nough for one man's life. We love _____ and die _____

P1

P2

311

CHORUS

310

S. to - ge - ther. They kiss now for the first

A. to - ge - ther. They kiss now for the first

T. They kiss now for the first

B. They kiss now for the first

P1 *p*

P2 *p*

313

S. time, when sud - den - ly the

A. time, when sud - den - ly the

T. time, when sud - den - ly the

B. time, when sud - den - ly the

P1

P2

315

S. Du - chess leaps in the dread - ful spa - sm of death,

A. Du - chess leaps in the dread - ful spa - sm of death,

T. Du - chess leaps in the dread - ful spa - sm of death,

B. Du - chess leaps in the dread - ful spa - sm of death,

P1

P2

317

S. and sinks life - less. Gui - do sei - zes her dag - ger, — and

A. and sinks life - less. Gui - do sei - zes her dag - ger, — and

T. and sinks life - less. Gui - do sei - zes her dag - ger, — and

B. and sinks life - less. Gui - do sei - zes her dag - ger, — and

P1

P2

320

S. kills him - self; he falls a - cross the Du - chess, —

A. kills him - self; he falls a - cross the Du - chess, —

T. kills him - self; he falls a - cross the Du - chess, —

B. kills him - self; he falls a - cross the Du - chess, —

P1

P2

323

S. whose face is now the mar - ble

A. whose face is now the mar - ble

T. whose face is now the mar - ble

B. whose face is now the mar - ble

P1

P2

327

S. i - mage of peace,

A. i - mage of peace,

T. i - mage of peace,

B. i - mage of peace,

P1

P2

331

S.

A.

T.

B.

P1

P2

335

S. of peace,

A. of peace,

T. of peace,

B. of peace,

P1

P2

342 (♩ = 84)

339

S. of peace.

A. of peace.

T. of peace.

B. of peace.

P1

P2

MORANZONE

For

MORANZONE addresses the audience as *GUIDO* and
DUCHESS act out their final sequence.
 The *DUKE* watches as the scene fades.

344

B.

all men kill the thing they love, By all let this be

P1

P2

350

B.

heard, Some do it with a bit - ter look,

P1

P2

356

B. Some with a flat-tering word, The co - ward does ___ it

P1

P2

362

B. with a kiss, The brave man with a sword, the

P1

P2

368

B. brave man with ___ a sword!

P1

P2

(Curtain)

