

# The Garden of Mystery

A GRAND OPERA

In One Act · Three Scenes

LIBRETTO BY

NELLE RICHMOND EBERHART

(Founded by permission on  
"Rappaccini's Daughter" by Nathaniel Hawthorne)

MUSIC BY

Charles Wakefield Cadman



No. 5510

Vocal Score  
\$2.00  
(In U. S. only)

J. FISCHER & BRO., NEW YORK

3, NEW STREET, BIRMINGHAM, ENGLAND

## CHARACTERS

Dr. Giacomo Rappaccini . . . . . Bass  
Giovanni Guasconti, a student in Padua . . . . . Tenor  
Beatrice Rappaccini, the Doctor's daughter . . . . . Contralto  
Bianca, her cousin, visiting from Naples . . . . . Soprano  
Enrico, a neighbor; Bianca's lover . . . . . Baritone  
Poison Elementals . . . . . Ballet.

Time and Place: Padua, Italy. 16th century.

But one stage-setting is used—The Garden—and the opera is divided into three parts:

Part One—"The Garden"—(Early morning.)

Part Two—"Love"—(Moonlight.)

Part Three—"Death"—(Sunset).

which are connected by instrumental intermezzi founded upon old Italian folk-songs.

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## CAST OF FIRST PERFORMANCE

CARNEGIE HALL, NEW YORK

March 20th, 1925

Rappaccini (*Bass*) . . . . . George Walker  
Beatrice (*Contralto*) . . . . . Helene Cadmus  
Bianca (*Soprano*) . . . . . Yvonne de Treville  
Giovanni (*Tenor*) . . . . . Ernest Davis  
Enrico (*Baritone*) . . . . . Hubert Linscott

and the

American National Orchestra

Howard Barlow, Conductor

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## ARGUMENT

Dr. Giacomo Rappaccini, a brilliant physician of Padua, Italy, is an experimenter of marvelous skill who lived with his daughter, Beatrice, beside a beautiful but deadly garden where he carried on his researches in vegetable poisons. He cared infinitely more for science than for mankind. His patients were interesting to him only as subjects for some new daring. He would sacrifice human life, his own among the rest, or whatever else was dearest to him, for the sake of adding so much as a grain of mustard seed to the great heap of his accumulated knowledge.

To the palace on the other side of the garden came Giovanni Guasconti, a youth from southern Italy, to study in the great University. His window-balcony overlooked the garden and he soon became interested in the beautiful Beatrice and her father. One of his professors at the University, an old friend of his father's, further stimulated a curiosity fast growing morbid.

He soon noted queer, fantastic happenings in the strange enclosure below him. He observed with uneasy surmise that the father was afraid of his own drugged plants, particularly one magnificent shrub, while Beatrice handled them freely and with intense pleasure. One day he saw an insect fly over the wall and die at the girl's feet as if her breath were fatal. As he grew more fascinated by the beauty of the girl, he doubted his own senses, and dismissed his misgivings with the easy optimism of a rather shallow nature.

Finally his old maid-servant found him a secret entrance in the vine-covered wall through which he entered and made the acquaintance of Beatrice. They loved—Beatrice with an eager and simple sincerity; Giovanni with imaginative madness rather than deep-rooted affection. At last their love culminated in a fervent love scene beside the fountain. As Giovanni turned to embrace Beatrice, she remembered in time and sprang away. Then she explained that she had been nourished on poisons—that her embrace was deadly and her kiss was death.

Horrified and speechless, Giovanni backed from the garden, while poison elementals glided forth in metallic scarlet and green, casting an uncanny, ghastly glimmer over the dying white flowers.

That night Giovanni visited his father's friend who gave him an antidote for Beatrice, but roused in his breast a fear for himself. By morning he was still more fearful that he might have been an object of experimentation to Rappaccini and might have become as poisonous as Beatrice. He tested his breath upon a huge spider which dangled from its web near his window. To his horror the insect died. Frantically, forgetting the antidote, he rushed down to reproach Beatrice. Calmed by her grief, he remembered the antidote. Beatrice, knowing she could never be happy now that the true nature of her lover had been revealed to her, insisted upon taking the first draught. She realized that poison was so integral a part of her physical constitution, that whatever destroyed the poison would also destroy her life. Giovanni, she thought, might drink in safety. Her intuition proved correct. She quaffed the potion and died urging Giovanni to drink, pass from the Garden of Death and, forgetting Beatrice, resume his normal life in the world.

Nelle Richmond Eberhart.

For terms for right of performance  
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113-119 WEST 40TH STREET

The orchestra score and parts upon direct  
application only.

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# The Garden of Mystery

## PART I

NELLE RICHMOND EBERHART

(The Garden)

CHARLES WAKEFIELD CADMAN

[*Early morning in the garden, which occupies practically the whole stage. It is confined at the right and left by two old palaces, one the home of the RAPPACCINIS and the other containing the chamber where GIOVANNI lodges. Giovanni's upper story window opens on a small balcony overhanging the garden. The Rappaccini entrance to the enclosure is by means of an "ancient sculptured portal." At the back a wall, heavily screened by vines and shrubs, separates the garden from the street. Behind this leafy screen, under Giovanni's window, is the secret passage through the wall by which Giovanni enters the garden. As curtain rises Rappaccini is seen working over the plants. "His face was all over-spread with a most sickly and sallow hue, but yet so pervaded with an expression of piercing and active intellect that an observer might easily have overlooked the merely physical attributes and have seen only this wonderful energy." Giovanni is just within his open window.]*

Andante molto misterioso (♩ = 72)

PIANO *mp*

[Curtain rises] *mf*

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Printed in U.S.A.

First system of piano introduction, featuring a complex bass line with sixteenth-note patterns and a treble line with eighth-note figures.

Second system of piano introduction, continuing the intricate bass line and treble accompaniment.

(♩ = 68)

Rappaccini

*mf*

Third system of piano introduction, including a double bar line and a change in the bass line's rhythmic pattern.

Be -

R. hold my work, how cunning-ly Doth science here with na-ture

First system of the vocal entry, with a bass line for the voice and piano accompaniment.

R. in-ter- weave! No skill but mine hath e'er cre-a - ted

Second system of the vocal entry, continuing the vocal line and piano accompaniment.

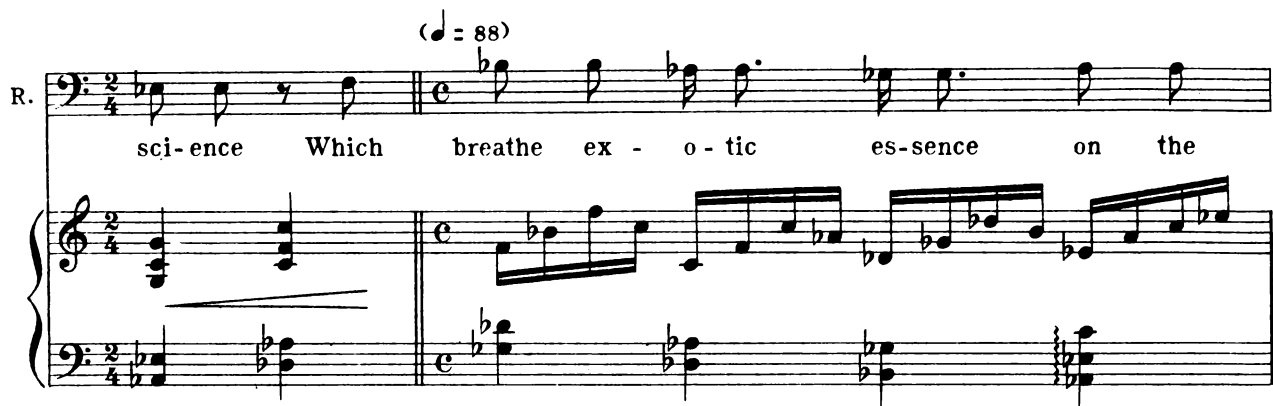
R. blooms like these,— Mar - vel - lous, al - most di -

[Into a watering-pot of water he empties the contents of sev-  
vine.

eral vials and stirs the mixture, then sprinkles the plants.]  
With med-i - ca-ments distilled from secret

R. herbs, With ar - o - mat - ic pois - ons and strange cordials, I nour-ish these wierd children of my


(♩ = 88)

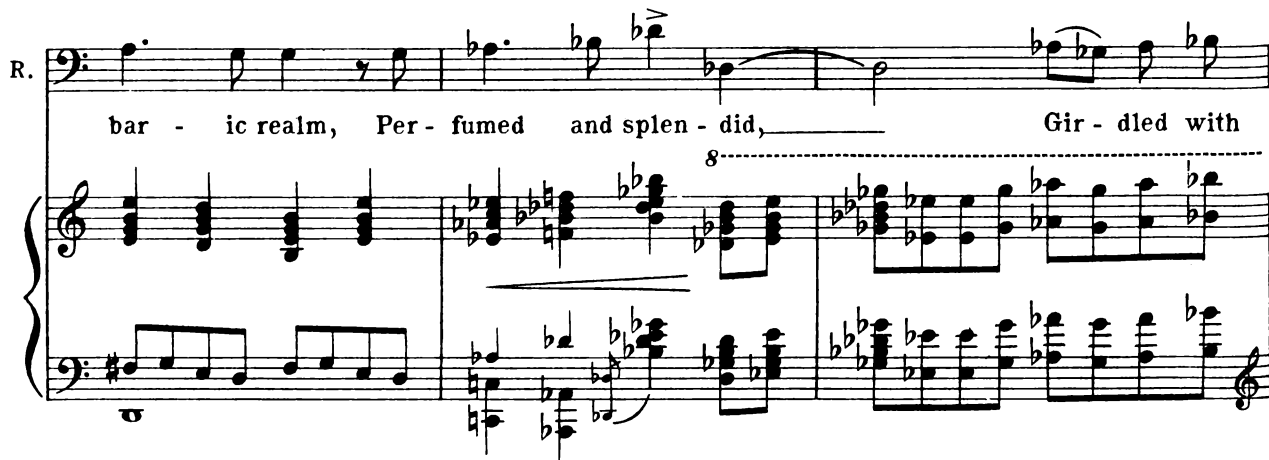
R.  *sci-ence Which breathe ex - o - tic es-sence on the*

[He pauses before a magnificent shrub, yet  
Più mosso

R.  *night. And this, the*

*is careful not to approach too near.]*

R.  *crown of my en-deav-er, The gar-den's empress, Like some Sul - ta - na of bar -*

R.  *bar - ic realm, Per - fumed and splen - did, Gir - dled with*

R. glow - ing gems, Sto - len from O - ri - ent shores to

R. reign Be - neath I -

R. tal - ian skies, [He hovers over it, ecstatic

R. yet fearful . . . ] This roy - al flow'r, born of my brain, is

*con moto*

[He shields his face with a mask

R. *ter-ri-ble, is ter-ri-ble.*

*and draws near, cautiously.] Poco meno mosso*

R. *E-ven I, its cre - a-tor, May not in-hale its fa-tal*

[He walks on, examining the shrubs.]

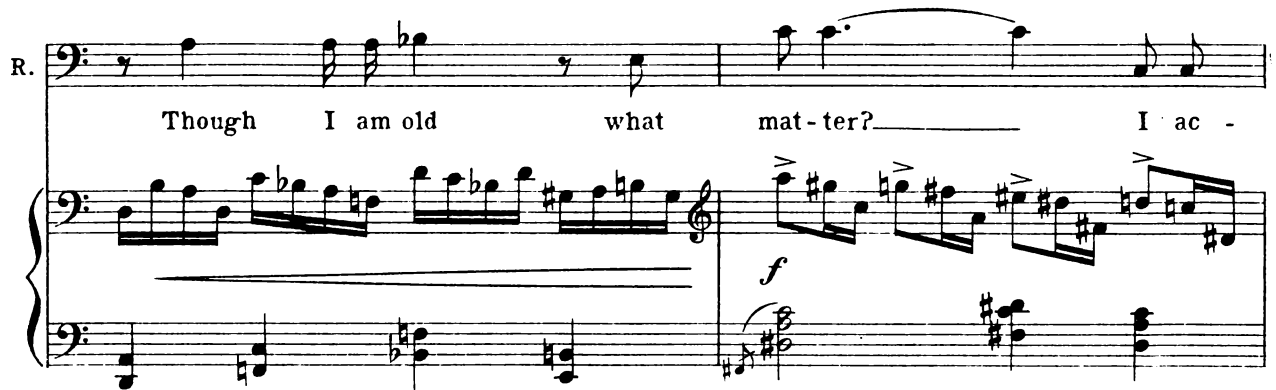
R. *breath. Con moto*

*Tempo primo*

*Maestoso*

R. *Be - hold my work, how*

R.  *cunning-ly* Doth science here with na-ture in-ter- weave.

R.  Though I am old what mat-ter? I ac -

R.  *Maestoso* *[Enter BIANCA]*  
 accomplish like a god!

as RAP. finishing his task, moves toward the portal. As she passes him, she *mp*

R.  One task -

*makes the sign to avert the Evil Eye]*

R.

— remains to me, My great-est work per-haps. — To care for Be - a -

*[RAP. exits through the portal. BIANCA looks fearfully after him.]*

R.

trice!

*mf rapido*

**Bianca** *[in agitation]*

Shall I stay\_ in this gar - den of

Bi.

death Where all is ter - ri - ble and strange?

Bi. *mf* *espressivo*

Sure - ly the E - vil one is rul - er here And God has turned His

Bi. *Con moto*

face a - way. This per - fume sti - fles, - my heart is faint.

[She covers her mouth, breath - ing suffocatingly]

Bi. *mf*

This beau - ty moves me not with joy - But

Bi. *mp*

fear. I fear!

[Enter BEATRICE. She handles the blossoms fearlessly.]

*ff appassionato*

*Lento* Beatrice [*solicitously*]  
*mf*

Bi - an - ca, Bi - an - ca, what is thy

Bianca [*tremulously*]  
*mp*

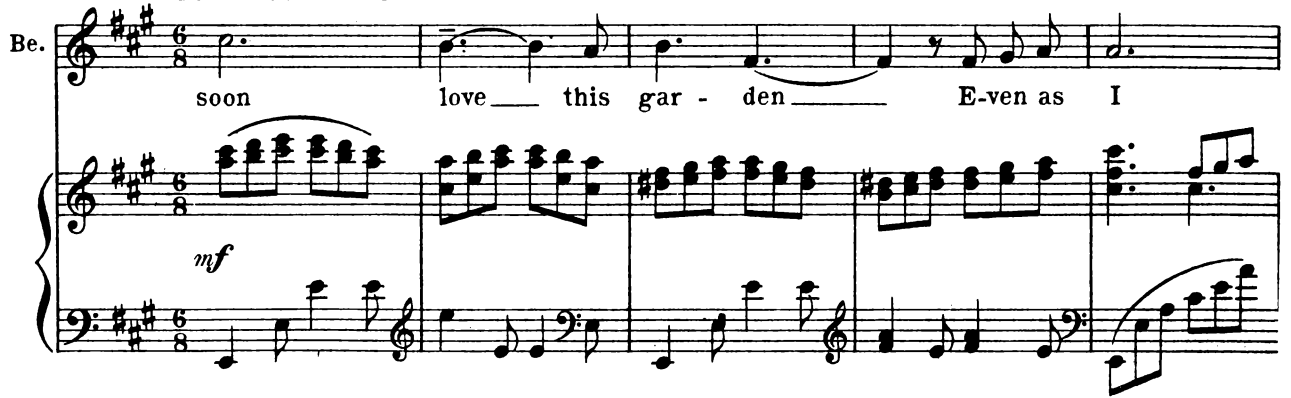
I am a - fraid.

Be. thought? Thou art so pale.

*Più mosso*  
Beatrice [*reassuringly*]

Fear not Thou wilt

## Grazioso (♩ = 116)

Be. 

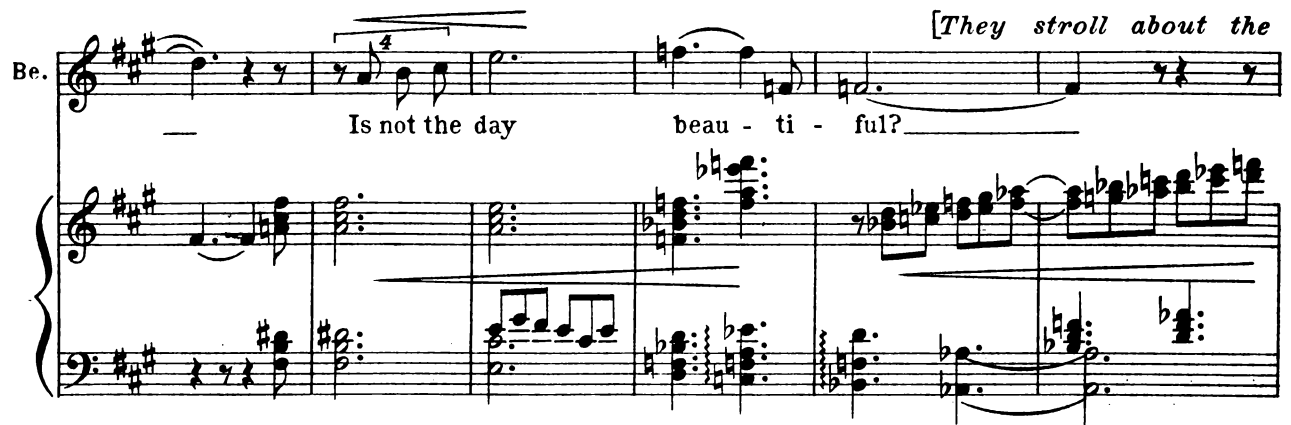
soon love this gar - den E-ven as I

*mf*

Be. 

do. Ah! Ah!

[Gaily]

Be. 

Is not the day beau - ti - ful?

[They stroll about the

*paths— BIANCA still apprehensive]*



*fz* *rall.*

**Bianca** [*She pauses beside the sister shrub— not too near*]  
Pensively (♩ = 80)

Far, far a - way the skies are blu - er far; \_\_\_\_\_

*mp a tempo*

Bi. Far a-way the bay smiles in the sun; \_\_\_\_\_ And.

Bi. *con entusiasmo*

all the thousand flow'rs up - on the hills \_\_\_\_\_ Are

*mp*

Bi. joy-ful blooms of sun and rain-bow spun. \_\_\_\_\_

*rall.*

*rall.* *a tempo*

[She turns aside passionately]

Con moto (♩ = ♩)

Tempo primo

Bi. *mf* These are hor-ri-ble blossoms, Born of enchantment and strange drugs.

Beatrice [reprovingly]

Be. Nay, — not enchantment. My fa-ther Is no ma - gi-cian,

Be. but a man of sci-ence. — Thou dost not un-der - stand. —

*cresc.*

Be. For - get what trou-bles thee. Come, let us be

Bianca [*shyly*]

*dolce*

*Più mosso*

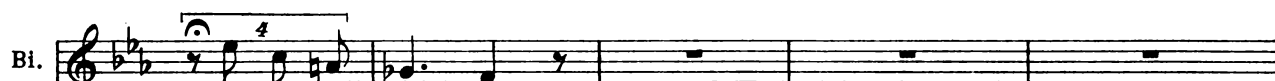
Bi. 

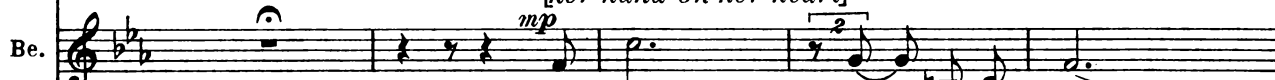
Be. 

[BEATRICE beckons BIANCA but does not touch her.] [*They sit beside the fountain. GIOVANNI comes out upon the balcony and watches them unnoticed.*] Let me tell of my love.


*Più mosso*

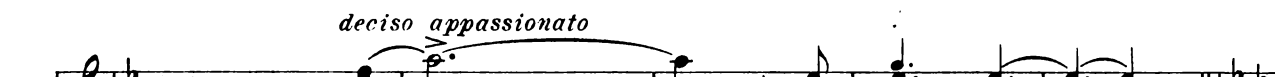
*mf* 

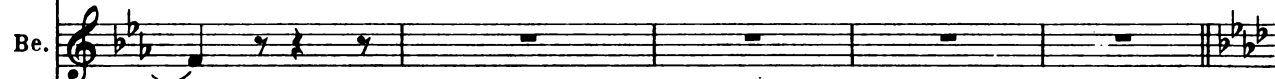
Bi. 

Be. 

I have a lov - er. [*her hand on her heart*] Of Love? Love is not glad.


*mp* 

Bi. 

Be. 

Ah! Love is glad!

*deciso appassionato*

*rall.* 

## Andantino con grazia (♩ = 80)

*mf*

Bi. Love is like sil-vered moon-light on the night, A gla-mor-ing, a

Be. Love is like sil-vered moon-light on the night, A gla-mor-ing, a

*mf*

Andantino con grazia (♩ = 80)

Bi. charm that mel-lows all; Love is like

Be. charm that mel-lows all; Love is like

*mf*

Bi. fra - grance at the summer's flight, Which

Be. fra - grance at the summer's flight, Which

Bi. *haunts the gar - den tho' the flow - ers*

Be. *haunts the gar - den tho' the flow - ers*

Bi. *fall. [They rise and pace*

Be. *fall.*

Bi. *the paths, BIANCA dancing girlishly.]*

Be. *the paths, BIANCA dancing girlishly.]*

## Con anima

Bi. *mf* Love is the gold - en thread of mel - o - dy Which

Be. *mf* Love is the gold - en thread of mel - o - dy Which

*mf a tempo*

Bi. holds the som - ber themes of life in song;

Be. holds the som - ber themes of life in song;

Bi. Love is the beat - ing heart of

Be. Love is the beat - ing heart of

Bi. ec - sta - sy, That speeds the leap - ing flood of

Be. ec - sta - sy, That speeds the leap - ing flood of

Bi. joy a - long.

Be. joy a - long.

Bi. [BEATRICE turns impulsively to BIANCA] [tragically]

Be. Is it in-deed so?

*mf*

The girls rise and cross themselves, BEATRICE sadly, BIANCA with shuddering

*Meno mosso*

*mp*

horror. BEATRICE picks up the bird tenderly. GIOVANNI leans over the balcony,

*mf*

watching intently.]

Beatrice *mp*

So ter-ri-ble is life!

Bianca [*passionately*]

Life is not ter-ri-ble, It

How can we for - get?

*mf*

Più mosso

Bl. *is this dread - ful gar - den.*

[They exit with the dead bird. BEATRICE smoothes its plumage sorrowfully.]

BIANCA shows distress. As they approach the portal, BEATRICE looks up, catch-

ing GIOVANNI'S horrified gaze. She clasps her hand to her heart, dropping the bird.] [BIANCA picks it up.] [They exeunt hurriedly]

Agitato Giovanni [horrified] Andante con moto

Ah, — she is ter - ri - ble! Yet

*Più lento*

G. beau - ti - ful as sun - set, *pp* Deep - hued and

*mf dolce* *p*

G. mys - tic - al; Beau - ti - ful as jew - els, *poco rall.*

G. Ru - bies and

*mf a tempo*

G. am - e - thysts; Beau - ti - ful as that strange bloom With -

G. *mp*

in \_\_\_\_\_ the gar-den there, With - in \_\_\_\_\_ the gar-den

*rall.* *mp*

G. *[more horrified]* *f*

there. Ah, \_\_\_\_\_ she is

*f*

G. *con moto* *Più mosso*

ter - ri-ble!

*con moto*

G. *mp* *Agitato*

Yes - ter - eve I saw a liz - ard writhe and die -

*mp*

*pensieroso*

G. 
  
Brushed by her silk-en hem. And on-ly now a

G. 
  
bird flew sing-ing a-cross the wall;

(♩ = ♩) *Rapido* *Lento*

G. 
  
I saw it fall be-side the fountain, Dead at her feet;

*rit.* *agitatedly*

G. 
  
A lit-tle gold-en lizard! A hap-py sing-ing bird.

*rit.* *f:* *pp*

G. Was it so — or did my sight de-ceive?

G. Ah!

Andante con moto (♩ = 60) *mp tendremente*

G. Yet how dark her eyes,

*molto rall.* *mp a tempo*

G. So — warm her glow, So

G. calm her smile, Her voice, how won - der -

G. ful, So deep and low, So

G. deep and low. Ah! I could

*molto rit.* *ardente a tempo*

G. love her, *l.h.* mys - terious one,

*pp* *pp*

G. *mp*  
 Beau - ti - ful and ter - ri - ble,

*mp* *f allarg.*

G. *poco a poco cresc.*  
 Tho' her love were death to me, Tho I

*ff* *mp poco a poco cresc.*

G. flut - tered to her call Like a bird,

*f*

G. To

*f*

*deliberato*

G. *mf*

die at her feet, To

G. *rall.* *Vivo* *fff*

die!

*mf* *fff*

Red. \*

[BEATRICE re-enters and goes to the sister-shrub. She opens her arms and em-

*braces it. GIOVANNI watches fascinated.]* **Beatrice**  
Moderato con passione

Be. *mp*

Oh, my splen - dor, my jew-el flow-er, Born up-

Be. *mp*

on my na-tal day, Un-der the same dark star,

Be. *p*

Fa-ted like me to bloom a-lone;

Be. Ex-hale thy won - drous in - cense, Give me thy

Be. breath For I am faint withoth - er air.

[GIOVANNI re-enters his apartment] [BEATRICE attends the

Be. *appassionato*

*il basso marcato*

shrub tenderly.]

Be. Oh, my splen - dor, my jew - el flow - er, Re -

Be. *mote and un-ap-proach-a-ble;*

*rall.*

Be. *Più mosso*

*No hand but mine may serve thee, No lips but mine may*

*mf*

Be. *press thee, No breast but mine may wear thee, may*

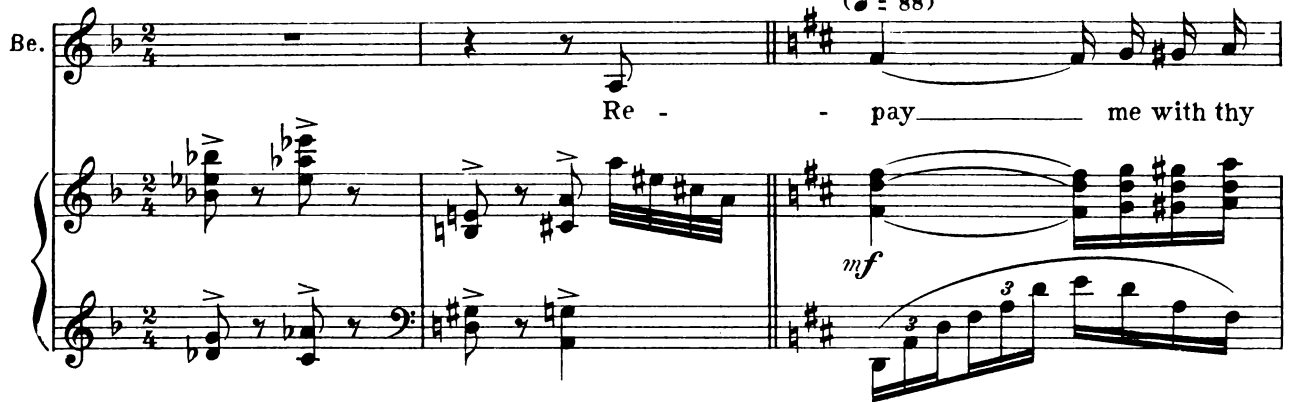
*3*

Be. *wear thee.*

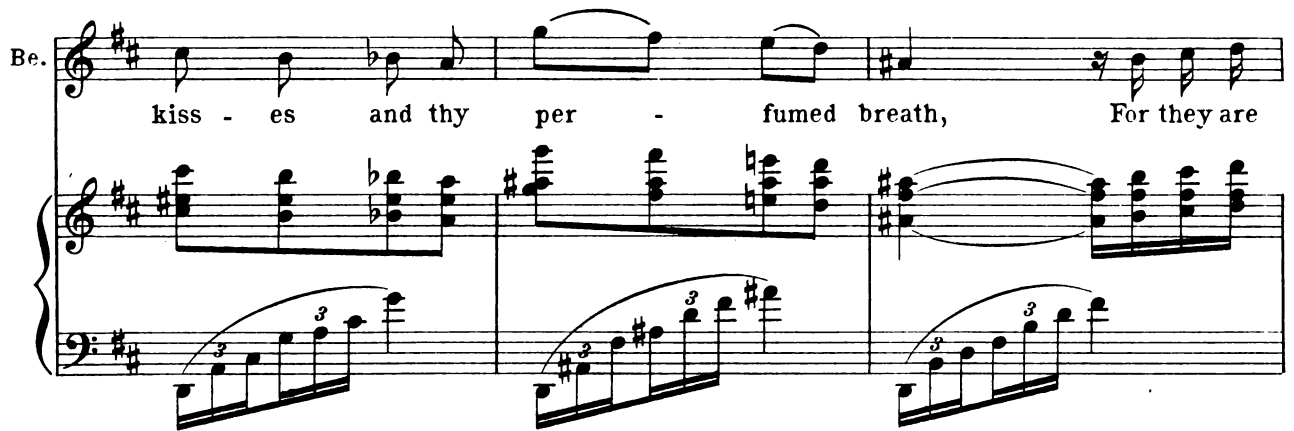
*p*

[She breaks off a bloom and fastens it above her heart.]

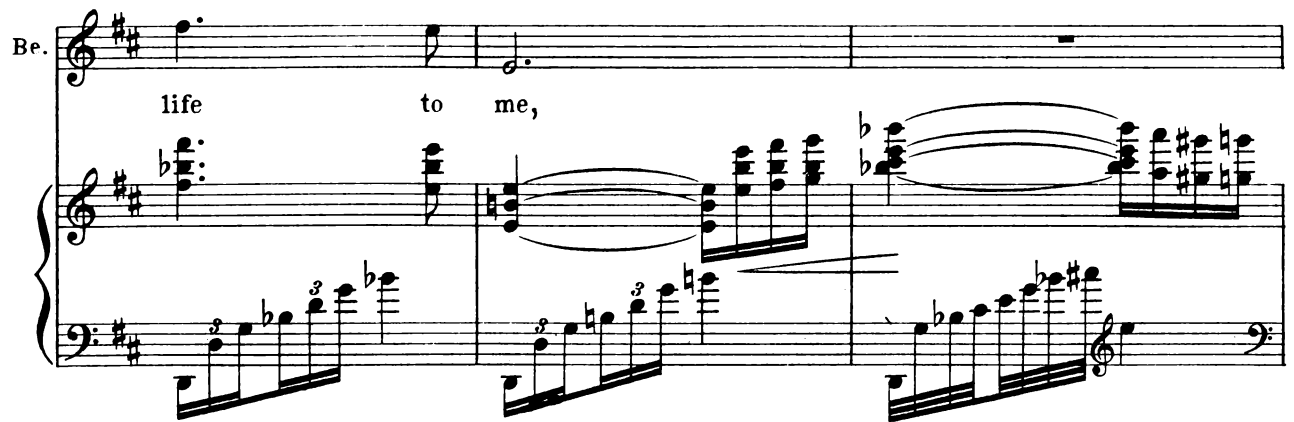
(♩ = 88)

Be.  Re - - pay me with thy

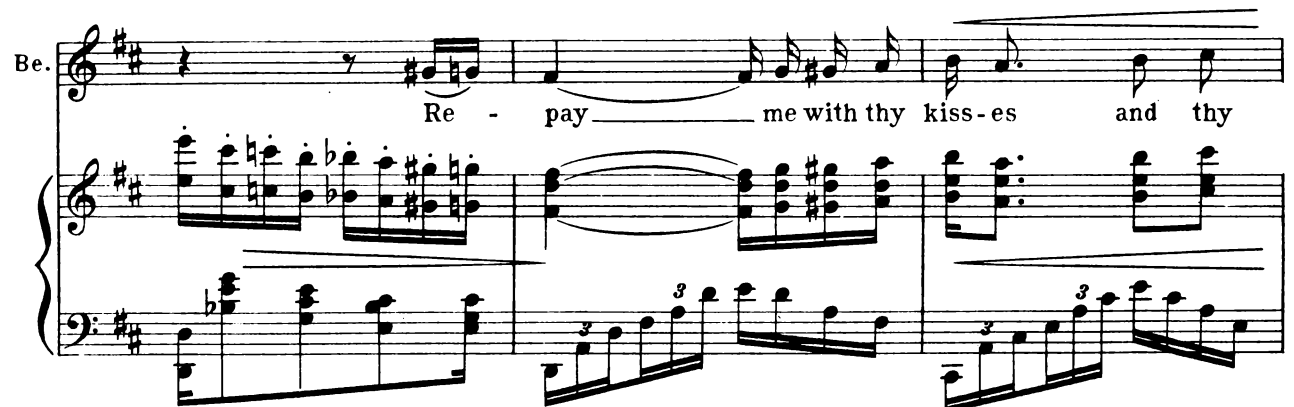
The first system of music features a vocal line in the soprano clef and piano accompaniment in the grand staff. The key signature has one flat (B-flat major or D minor), and the time signature is 2/4. The tempo is marked as quarter note = 88. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. A dynamic marking of *mf* is present.

Be.  kiss - es and thy per - fumed breath, For they are

The second system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with similar harmonic support. The dynamic marking *mf* is maintained.

Be.  life to me,

The third system shows the vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and a melodic line. The dynamic marking *mf* is maintained.

Be.  Re - pay me with thy kiss-es and thy

The fourth system repeats the vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar harmonic support. The dynamic marking *mf* is maintained.

Be. *per - fumed - breath; - They are wine - and*

*Più mosso*

*[She busies herself about the shrub.]*

Be. *life - to me.*

*[Giovanni returns with a*

*bouquet of pink roses.]*

**Giovanni**

*Fair maid, re - ceive these sweet - er blooms, More meet for thy ca -*

[At his voice BEATRICE turns; he tosses her the roses. She smiles at him. She

Be. *mf*  
How beau-ti-ful this love-ly

G.  
ress.

*mp*

Be. *dolce*  
hue, Dawn-like, young and ten-ders-sweet!

*3*

Be.  
It is a tint to wake the song of night - in-gales.

*mf*

Be. *parlando*  
Yel-low brings that high de-light Which glow-eth in the mind; Scar-let is

Be. *p*  
an - ger; Blue as - cends to

Be. *Religioso*  
Heav'n in prayer; White is the spir-it of the great

Be. *rall.* *a tempo*  
God; Vi-o-let is His thought;

Be. *Con moto* *mf*  
But the rose is dyed with

*parlando*

Be. love. Ah! in some hap - py oth - er

Be. life, I was a rose. \_\_\_\_\_

*mf*

Moderato con giocoso (♩ = 72)

Be. I was a rose, \_\_\_\_\_ and a but - ter - fly wooed me,

*mp*

Be. Wooed me with change - a - ble ar - dor of spring; \_\_\_\_\_

Be. *mp*  
 Flut - ter - ing gai - ly his vows he re - newed me,

Be. Soar - ing a - bove me on ra - di - ant wing.

Be. I was a rose, did the but - ter - fly leave me?

Be. *p*  
 Love me or leave me, who cares or who knows?

Be. *mp* Born to such beau-ty, could an- y-thing grieve me? *rall.* I was a rose, I was a

Be. *rose.*

[She dances gaily about the fountain.]

Be.

[She shyly tosses a rose to GIOVANNI who presses it to his lips. He sways with

Be. Ah,

*sudden faintness and looks at the rose distrustfully, but soon recovers]*

Tempo primo

Be. *p*

I was a rose and a night-in-gale thrilled me

Be. *poco rall.* *a tempo*

Lyrics and madrigals pensive with love.

*poco rall.* *a tempo* *mf*

Be. *mf*

Out of the heart of the mid-night he thrilled me

Be. *mf*

Warbling with rapture in green boughs above.

*mf*

Be. *rall.*  
Ah!

*ff* *rall.* *a tempo*

Be. Ah! Ah!

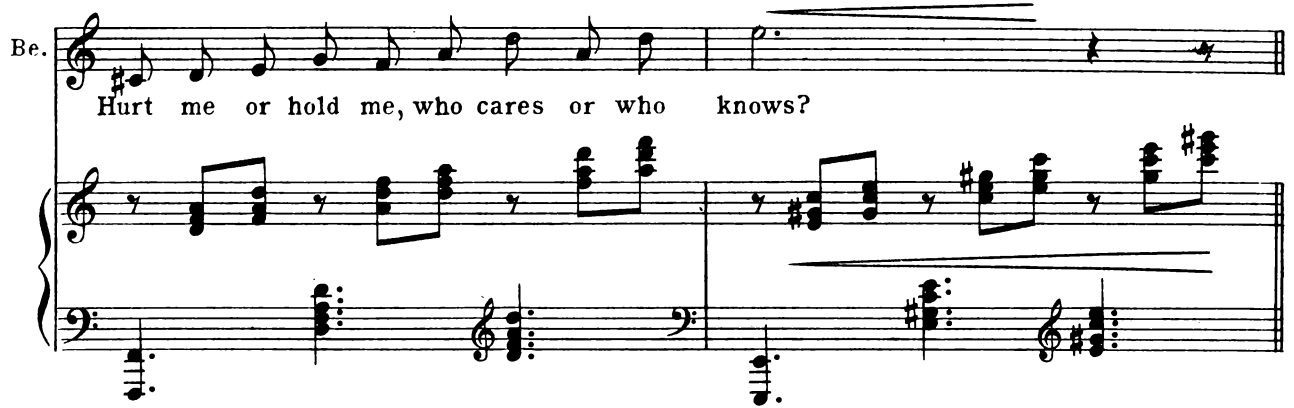
*8* *l.h.*

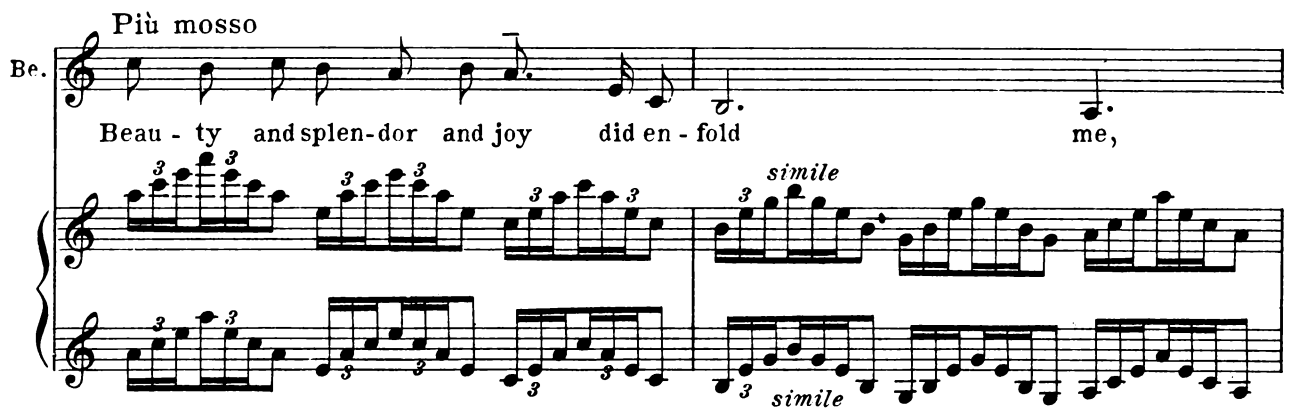
Be. *poco rall.*  
Ah!

*poco rall.*

Be. *mf a tempo*  
I was a rose, did the night-in-gale hold me?

*mf a tempo*

Be.  *Hurt me or hold me, who cares or who knows?*

Be. *Più mosso*  *Beau - ty and splen - dor and joy did en - fold me,*

Be.  *Beau - ty and splen - dor and joy did en - fold me,*

Be.  *I was a rose,*

Be. I was a rose.

*mp* *f*

[She holds the roses to her heart.] *Molto allegro*

Be.

*allarg.*

*ad lib.* *Con grande espressione*

Be. Ah! I was a rose!

*mf* *ff a tempo*

[GIOVANNI leans far over the

Be.

balcony rail. He seems to strive to remember

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and includes various chordal textures and melodic lines.

something long past.]

Piano accompaniment for the second system, including dynamic markings *pp* and *ppp rall.* The music concludes with a double bar line and a common time signature.

Giovanni [*dreamily, as in a maze*]

(♩ = 96) *pp*

Musical score for the 'Giovanni' section, including a vocal line and piano accompaniment. The tempo is marked as quarter note = 96. The lyrics are: "I was the but-ter-fly Float-ing a-bove All thro the". The piano part features triplets and a *pp* dynamic.

G.

gold-en day

Till twi-light's close. \_\_\_\_\_

Musical score for the 'G.' section, including a vocal line and piano accompaniment. The lyrics are: "gold-en day Till twi-light's close. \_\_\_\_\_". The piano part features triplets and a *pp* dynamic.

G. *I* was the night-in-gale Drunk with thy love All thro' the

G. *enfantino*  
ten - der night. Thou wert my rose!

G. [*He bends lower*] *serioso*  
Think not I left thee.

*pp*

G. [*BEATRICE looks up in wonder.*]  
Now I re-member— On-ly death part - ed

Beatrice [*In awe*]  
*mp*

Be. On - ly death?

G. us.

*mf*

Be. *mp deciso* On - ly death!

G. *mp deciso* On - ly death!

*rall.* *pp*

[GIOVANNI sees that the roses begin to wither. RAPPACCINI enters  
*mf molto agitato*

G. The ros-es droop, They die! \_\_\_\_\_

*poco cresc.*

the garden, casts a searching glance at BEATRICE, then GIOVANNI. His face lights

Musical score for the first system, featuring piano accompaniment. The score is written for four staves: Treble, two Grand Staff (Treble and Bass), and Bass. The first two staves are marked with a forte *f* dynamic. The music includes several triplet figures, indicated by a '3' above the notes. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

with a scholar's joy. He rubs his hands together slightly]

[Curtain falls]

Musical score for the second system, marked *ff appassionato*. The score is written for three staves: Treble, Grand Staff (Treble and Bass), and Bass. The music features a variety of rhythmic patterns, including triplets and a 7/8 note. A bracket labeled *l.h.* (left hand) spans the final two staves. The key signature is one sharp (F# major or D minor), and the time signature is common time (C). The instruction "[Curtain falls]" is placed above the second measure.

Musical score for the third system, continuing the piano accompaniment. The score is written for three staves: Treble, Grand Staff (Treble and Bass), and Bass. The music features a variety of rhythmic patterns, including triplets and a 7/8 note. The key signature is one sharp (F# major or D minor), and the time signature is common time (C).

## INTERMEZZO\*

Andante cantabile (♩ =

The musical score is written for piano and consists of five 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 cantabile" with a quarter note equal to one beat. The first system includes the dynamic marking "mp molto legato" and the instruction "melodia marcato". The second system features a triplet in the right hand. The third system includes a piano marking "p" and a fermata over a note in the right hand. The fourth system contains several triplet markings in the right hand. The fifth system includes a "rall." marking and a fermata over a note in the right hand. The score is characterized by flowing, legato lines in the right hand and more rhythmic accompaniment in the left hand.

\* Founded on an old Italian Barcarolle.

First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. The piece begins with a tempo marking of *a tempo*. The first measure features a triplet of eighth notes in the bass line. The second measure has a triplet of eighth notes in the treble line. The system concludes with a half note chord in the treble and a quarter note chord in the bass.

Second system of musical notation. Treble and bass staves. The tempo marking *a tempo* is maintained. The second measure includes a dynamic marking of *mf* (mezzo-forte). The system ends with a half note chord in the treble and a quarter note chord in the bass.

Third system of musical notation. Treble and bass staves. This system features a complex texture with many beamed notes and chords, creating a dense and rhythmic passage. The treble staff has a melodic line with many sixteenth notes, while the bass staff has a similar rhythmic accompaniment.

Fourth system of musical notation. Treble and bass staves. The tempo marking *a tempo* is maintained. The first measure has a dynamic marking of *mp* (mezzo-piano). The second measure includes a *decresc.* (decrescendo) marking. The system concludes with a half note chord in the treble and a quarter note chord in the bass.

Fifth system of musical notation. Treble and bass staves. The first measure has a *rall.* (ritardando) marking. The second measure includes a dynamic marking of *mf a tempo* (mezzo-forte a tempo). The system ends with a half note chord in the treble and a quarter note chord in the bass.

Sixth system of musical notation. Treble and bass staves. This system features a complex texture with many beamed notes and chords, similar to the third system. The treble staff has a melodic line with many sixteenth notes, while the bass staff has a similar rhythmic accompaniment.

The musical score is written for piano and consists of six systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as dynamics, articulation, and performance instructions.

- System 1:** Starts with a forte (*f*) dynamic. The right hand features a complex chordal texture with a five-fingered (*5*) passage. The left hand provides a steady accompaniment. The dynamic changes to mezzo-forte (*mf*) in the second measure.
- System 2:** Continues the texture from the first system, with the right hand playing chords and the left hand moving in a rhythmic pattern.
- System 3:** Features a *rall.* (rallentando) instruction and a triplet of eighth notes in the right hand. The dynamic is *mf* and the tempo is *a tempo*. An 8-measure rest is indicated in the right hand.
- System 4:** Continues the *rall.* section. The right hand has an 8-measure rest, and the left hand plays a rhythmic accompaniment.
- System 5:** The dynamic is mezzo-piano (*mp*). The right hand plays chords, and the left hand has a *rall.* section.
- System 6:** The right hand has a *rall.* section. The left hand plays chords. The dynamic changes to pianissimo (*pp*) and then pianississimo (*ppp*) in the final measures.

## PART II

(Love)

[Moonlight in the garden— The flowers are closed, except the sister-shrub and many plants of night blooming cereus which are slowly opening, BIANCA sits on the fountain edge with ENRICO at her feet.]

Andante (♩ = )

*pp*

[They rise to enjoy the white flowers

but always move cautiously often shielding

their mouths from the garden's exhalations.]

*poco a poco decresc.*

## Più mosso

First system of musical notation, marked *mf*. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music consists of two staves with complex rhythmic patterns and dynamic markings.

Second system of musical notation, marked *mf*. It continues the piece with similar rhythmic complexity and dynamic markings.

## Meno

Third system of musical notation, marked *Meno*. The tempo is slower than the previous sections. The music features a treble and bass clef with a key signature of three sharps.

## Più mosso

Fourth system of musical notation, marked *Più mosso*. The tempo returns to a faster pace. The music consists of two staves with a treble and bass clef and a key signature of three sharps.

Fifth system of musical notation, marked *Più mosso*. It continues the fast-paced section with complex rhythmic patterns.

Sixth system of musical notation, marked *f*. The music features a treble and bass clef with a key signature of three sharps. It includes dynamic markings and complex rhythmic patterns.

8

Allegro [Over - come by love, they forget danger.]

*ff* *fz*

[ENRICO sits on fountain's rim.]

Bianca [happily]

*mf*

1. Lo, how like  
2. Lo, how like

Bi. sil - ver and like pearls The foun-tain flash-es  
moon - lit A - pril rain The foun-tain spar-kles

Bi. high and far, As if some  
gay and clear, As if a

Bi. *love - - - ly sprite of air and*  
*fair - - - y hand un - loosed the*

Bi. *foam Were In toss - ing jew - els to fall - a star.*  
*sky In balm y showers here.*

*a tempo*

Bi. *Ah! Ah!*

*[vocalizing to imitate fountain] [She dips her*

*fingers in the water and tosses the drops upward lightly.]*

Bi. *Ah! Ah!*

Bi.

Bi.

Ah!

[BIANCA dips her hand in the water tossing it upward.]

Bi.

Ah!

Bi.

Ah!

*rall.*  
*trm trm trm*

*colla voce*

*rall.*

[happily]  
*mf a tempo*

Bl. Lo! how like chim - ing fair - y bells

Bl. The tink - ling crys - tal charms the

Bl. night, As if the ra -

Bl. - diant fay were call - ing us To love's en -

*l.h.*

Bi. chant - ment, love's de - light.

*fz*

Bi. Ah! Ah!

Con moto

Bi. Ah! Ah!

Bi. Ah!

Bi.

The first system consists of three staves. The top staff is for a B♭ instrument (labeled 'Bi.'). The middle and bottom staves are for piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a 6/8 time signature. The piano part features a complex rhythmic pattern with eighth and sixteenth notes.

Bi.

[She beckons ENRICO from his seat]

Ah! *Vivo*

The second system consists of three staves. The top staff is for a B♭ instrument (labeled 'Bi.'). The middle and bottom staves are for piano accompaniment. The system includes the vocal instruction "[She beckons ENRICO from his seat]" and the vocal line "Ah!". The piano part includes a section marked "Vivo" with a tempo change. The piano part features complex rhythmic patterns with eighth and sixteenth notes, and some passages with five-fingered runs.

Bi.

Ah!

The third system consists of three staves. The top staff is for a B♭ instrument (labeled 'Bi.'). The middle and bottom staves are for piano accompaniment. The system includes the vocal instruction "Ah!". The piano part features complex rhythmic patterns with eighth and sixteenth notes, and some passages with five-fingered runs.

Bi.

Ah!

*ff* *stretto*

The fourth system consists of three staves. The top staff is for a B♭ instrument (labeled 'Bi.'). The middle and bottom staves are for piano accompaniment. The system includes the vocal instruction "Ah!". The piano part features complex rhythmic patterns with eighth and sixteenth notes, and some passages with five-fingered runs. The system ends with the instruction "*ff* *stretto*".

[ENRICO sways with faintness and staggers to his seat.]

Bi.

Enrico [*somberly*]

Moderato (♩ = 96)

[BIANCA runs to support him.]

E.

In all this love - ly gar - den, There is no

E.

night-in-gale; There is no rain-bowed dragon-fly No gold-en cloud of insects.

[*In more excitement*]

E.

And that dead - ly jew - el flow - er! Its breath is fa - tal to

E. *f*  
 all but one. Does he not know? Gio -

Bi. Bianca *mp*  
 Some-times I

E. *f*  
 vanni, — Fears he not? Fears he not?

Bi. *Andante* (♩ = [sadly])  
 think he fears. Ah, — she is love - ly, she is good —

*pp legatissimo*

Bi. *f*  
 But my heart fails with - in ..me. — Yet for a moment I for-got

Bi. *fear in love.*  
 Enrico *[Embracing BIANCA tenderly]* *mp*

Dear - est, this hour shall see our flight.

*mp* *mf*

*Più mosso*

Let us a - way and re - turn no more.

*p.*

*[BIANCA in horror and excitement.]*

*Presto* *ff*

5 1 3 5 1 5

*Bianca*

*(♩ = 56)*

It is accursed, - ac-cursed! This is the garden of

*(♩ = 56)* *f* *poco a poco cresc.*

death. A-way, lest it de-file our love. A -

death. A-way, lest it de-file our love. A -

[They exeunt through the wall  
way!  
way!

*hastily.* [The poison imps glide forth.]

[They infest every part of the garden.]

[As GIOVANNI and BEATRICE enter they shrink back abashed

*mf* *poco a poco* *decresc.*

overcome by pure love.]

[GIOVANNI and BEATRICE simultaneously enter thro' the two en-

*ad lib.* *mp* *decresc.*

trances and meet beside the fountain.]

*rall.* *mp*

[They . . . walk . . . slowly . . . about

the . . . garden . . . paths - . . . inspecting

*molto rit.*

and admiring the white blossoms.]

Moderato tranquillo (♩ = 72)

pp *rall.*

The piano introduction consists of two measures. The right hand plays a continuous eighth-note pattern in a descending scale. The left hand plays a simple harmonic accompaniment of quarter notes.

Giovanni [*amorously, yet dreamily*]

G. *mp*

My love is a great white flow'r,

*mp a tempo*

The vocal line begins with a half rest followed by a quarter note G, then a half note A, and a quarter note B. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

G.

— Some mys - tic bloom which eye hath not be-held.

The vocal line continues with a quarter note C, a quarter note D, a quarter note E, and a half note F. The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic accompaniment in the left hand.

G. *mf*

Not wa-ter - li - ly clos - ing with the eve,

*mf*

The vocal line begins with a quarter note G, a quarter note A, a quarter note B, and a half note C. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

G. *3*  
 Not ce-re-us droop-ing with the dawn,

G. *mf*  
 Not the im-mor-telle, dry and

*mf tenuto*

G.  
 life-less, But some im-mor-tal flow'r of some im-mor-tal

*Piu mosso, parlando*  
 G. *3*  
 age, E-ter-nal as carv-en

*mp*

G.

i - vo - ry, Yet an - i - mate and ar - dent.

[The moon is obscured by a cloud. A dove croons outside the garden. One *l.h.*

*mp*

star shows through a rift in the cloud. BEATRICE becomes apprehensive.]

*decesc.*

Beatrice [*uneasily*]

Be.

One low, lone star up - on the far ho - ri - zon, One wan, white star in

*p*

*l.h.*

Be. all this night of love! *l.h.* There should be roy - al moon and

Be. night - in - gale's rich mu - sic, Not yon chill star and that sad

Be. mourn - ing dove.

Giovanni [*cheerfully and confidently*]

G. I shall not read an

G. o - men in this dark - ness; I shall not hear a

The first system of music consists of a vocal line (marked 'G.') and a piano accompaniment. The vocal line is in G major and contains the lyrics 'o - men in this dark - ness; I shall not hear a'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

G. por - tent in the air; The Bird of Joy a -

The second system continues the vocal line with the lyrics 'por - tent in the air; The Bird of Joy a -'. The piano accompaniment includes a dynamic marking of *f* (forte) and a triplet of notes in the right hand. The bass line features a triplet of notes in the left hand.

G. cross the night is sing - ing, The Light of Love is

The third system continues the vocal line with the lyrics 'cross the night is sing - ing, The Light of Love is'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features a triplet of notes in the right hand and a triplet of notes in the left hand.

G. shin - ing white and fair.

The fourth system concludes the vocal line with the lyrics 'shin - ing white and fair.'. The piano accompaniment includes a dynamic marking of *più rit.* (più ritardando) and features a triplet of notes in the right hand and a triplet of notes in the left hand. The system ends with a double bar line and a common time signature.

[The moon emerges brilliantly]

Molto maestoso

[BEATRICE plucks a bloom from the

sister shrub, kisses it passionately then fastens it to her breast]

[GIOVANNI draws her away.]

*pp* rall.

with exultant passion

Be.

In this white night the Soul of Life draws

G.

Be. *near us — And some white spir - it hov-ers lis-ten-ing for our*

G. *near us — And some white spir - it hov-ers lis-ten-ing for our*

Be. *kiss, — For all the in-ner spheres are ra - diant with*

G. *kiss, — For all the in-ner spheres are ra - diant with*

Be. *glad - ness When mor - tals love and taste im - mor - tal*

G. *glad - ness When mor - tals love and taste im - mor - tal*

*f poco rit. a tempo*

*poco rit. fz*

[RAPPACCINI enters, looks his satis -

Be. *bliss.*

G.

*Più mosso*

*ff*

*faction and retires]*

[The poison IMPS unsuccessfully at -

*fz*

*tempt entrance]*

*cresc.*

Be. *mp rall.*

G. *mp rall.*

In this white night our souls in tranc - ed

*rit.*

*mp rall.*

Be. glo - ry, For - get their low - er selves and pure - ly dream a -

G.

Be. part, For love it - self is high, re - mote from earth - ly

G.

Be. pas - sion Tho' lip press un - - to lip and heart to

G.

*rit.*

*fz*

Be. *heart.* \_\_\_\_\_

G.

*Con moto*

*ff*

Be. *mp*

G. *mp*

Tho'

*rit.*

*Lento, e molto tenerezza*

lip press un-to lip, and heart \_\_\_\_\_ to \_\_\_\_\_

G. *Lento*

*mp*

[GIOVANNI turns passionately

Be. heart.

G.

*pp*

*poco a poco*

Be. to embrace BEATRICE] *Allegro agitato* [She springs from his touch. The

Touch me not;— touch me

*rall.* *ppp* *fz*

Be. white flowers begin to droop.] *f*

not. There is a doom!

*fz fz*

Be. Thou nev - er mayst em - brace me! Thou *lento*

Be. *mayst not love me as oth - er maids are loved.*

*tenuto*

♩ = 116

Be. *(aghast)*

G. *I may not love thee!*

*ff*

*ffz*

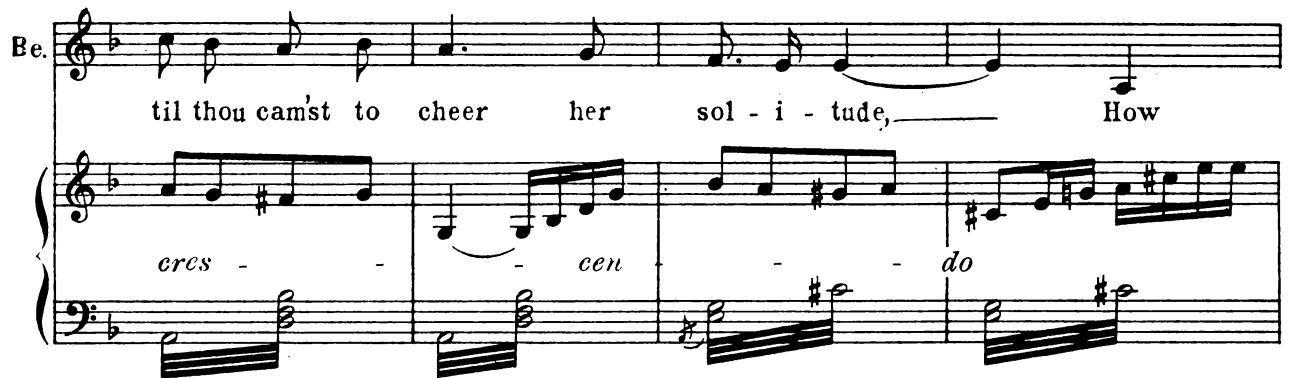
*tr*

Be. *mf (mournfully)*

*I thought not thou wouldst love, But*

*mf poco a poco*

Be.  *3*  
 on - ly dreamed — of a brief hap - pi - ness. — Un -

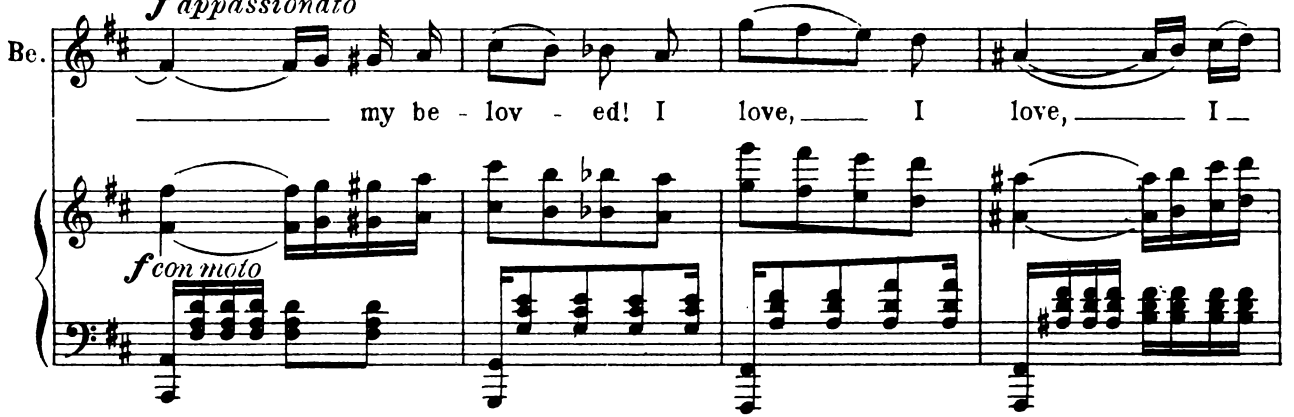
Be.   
 til thou cam'st to cheer her sol - i - tude, — How  
 cres - - - - - cen - - - - - do

Be.   
 lone - - - ly was poor Be - a - trice. Yet nev - er

Be.   
 did she mourn her fate till now. Ah, —  
*poco rit.*

Poco meno mosso

*f* appassionato

Be.  my be - lov - ed! I love, I love, I

*f* con moto

Be.  love thee.

Be. *mf* doloroso  Nev - er shall thine arms en - fold me And nev - er

*mf*

Be.  shall I feel thy kiss. I am ac - cursed! ac -

*allarg.* *ff*

Più mosso

Be. *cursed!*

G. Ah, speak! What mean thy fear - ful words?

G. What can di- vide thy life from mine? Tor - - ture me

G. not! *ff* Break not my heart, —

G. — Be - lov - ed! speak! *fz*

(shuddering) *mp*

Be. *tr*  
Aw-ful is my fa-ther's sci-ence, And

*ff* — *pp*

Be. aw - ful is my doom.

Be. Poi - son hath nou-rished me from birth; - My ve - ry

*mp*

Be. breath is fa-tal; My em - brace is death.

Implorando

Be. *mf*

Leave me, Leave me,

Be. Leave, oh, leave me!

*poco - a - poco*

She sinks to the ground and covers her face in an abandonment of grief. GIOVANNI recoils in horror and gradually backs from the garden through his secret door in the wall. The

*delirio, e fantastico* *ff*

moon sinks. Green and scarlet poison elements glide forth, iridescent with a metallic luster which sheds a ghastly glimmer over the dying flowers. They gambol in impish glee.

*abbandonatamente* *rapido*

*mp*

# Ballet of Poison Imps

Alla bizzaro ♩ = 108

The musical score is written for piano and features five systems of music. Each system consists of two staves: a right-hand staff (treble clef) and a left-hand staff (bass clef). The key signature is B-flat major (two flats), and the time signature is 3/4. The tempo is marked 'Alla bizzaro' with a quarter note equal to 108 beats per minute. The first system includes a dynamic marking of *mp* (mezzo-piano). The score is characterized by frequent triplet rhythms, often spanning across bar lines. The right-hand part is highly melodic and technically demanding, while the left-hand part provides a rhythmic and harmonic accompaniment. The piece concludes with a dynamic marking of *f* (forte).

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines, some with slurs. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, some with slurs.

The second system continues the piece. It features a first ending bracket labeled '1' at the end of the system. The upper staff has a *fz* dynamic marking. The lower staff continues with a bass line.

The third system includes a second ending bracket labeled '2'. It features a repeat sign at the beginning of the system. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with slurs.

The fourth system includes the lyrics *poco a poco cres* under the upper staff. A triplet marking '3' is present above the first measure of the upper staff. The lower staff continues with a bass line.

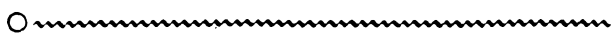
The fifth system includes the lyrics *cen* under the upper staff. A triplet marking '3' is present above the first measure of the upper staff. The lower staff continues with a bass line.

*do* *faster*

*furoso* *ff*

*con forza*

*Triangle*



*Sand rattle*



*ff*

[Curtain falls swiftly]

# Intermezzo

(Death)

Largo con lamentoso ♩ = 66

Contra-Bass Solo *mp*

The musical score is written for a solo Contrabass and piano. It consists of four systems of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo is marked 'Largo con lamentoso' with a quarter note equal to 66 beats per minute. The first system includes a 'Gong' part in the piano with a *ppp* dynamic and a 'Contra-Bass Solo' part with an *mp* dynamic. The piano part features a series of chords in the left hand and a melodic line in the right hand. The second system continues the piano accompaniment. The third system features a melodic line in the Contrabass and a piano accompaniment with a *mf* dynamic. The fourth system concludes the piece with a melodic line in the Contrabass and a piano accompaniment.

Cello

First system of the musical score. The Cello part is on a single staff with a treble clef and a key signature of three flats. It begins with a half note G2, followed by a half note F2, and then a half note E2. The piano accompaniment consists of two staves. The right hand plays a continuous eighth-note pattern in the treble clef, while the left hand plays chords in the bass clef. Dynamics include *mf*, *poco*, *a*, and *poco*.

Second system of the musical score. The Cello part continues with a half note D2, followed by a half note C2, and then a half note B1. The piano accompaniment continues with the eighth-note pattern. A *cresc* marking is present above the Cello staff. The piano accompaniment features a large slur over the right hand's eighth-note pattern.

Third system of the musical score. The Cello part continues with a half note A1, followed by a half note G1, and then a half note F1. The piano accompaniment continues with the eighth-note pattern. The piano accompaniment features a large slur over the right hand's eighth-note pattern.

Fourth system of the musical score. The Cello part continues with a half note E1, followed by a half note D1, and then a half note C1. The piano accompaniment continues with the eighth-note pattern. The piano accompaniment features a large slur over the right hand's eighth-note pattern. Fingerings 1, 2, 3, 4, and 5 are indicated for the right hand. Dynamics include *f rall.* and *rall.*

*con moto* *mf*

This system contains the first two staves of music. The upper staff is a single melodic line in bass clef, starting with a half note G2, followed by quarter notes A2, B2, and C3. The lower staff is a grand staff (treble and bass clefs) with a piano accompaniment. The right hand plays chords and moving lines, while the left hand plays a steady bass line. Dynamics include *con moto* and *mf*.

This system contains the next two staves of music. The upper staff continues the melodic line with quarter notes D3, E3, F3, and G3. The lower staff continues the piano accompaniment with similar rhythmic patterns. Dynamics include *mf*.

*p* *dim*

This system contains the next two staves of music. The upper staff features a melodic line with a dynamic marking of *p* (piano) and *dim* (diminuendo). The lower staff continues the piano accompaniment. Dynamics include *p* and *dim*.

*rit.* *dim.*

This system contains the final two staves of music. The upper staff has a melodic line with a dynamic marking of *rit.* (ritardando) and *dim.* (diminuendo). The lower staff continues the piano accompaniment. Dynamics include *rit.* and *dim.*

First system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature has four flats. The top staff contains a few notes with a long horizontal line above them. The grand staff contains a dense texture of chords and moving lines. The word *rall.* is written in the right-hand part of the grand staff.

Second system of musical notation. It consists of three staves. The top staff is a single bass staff with notes and rests, marked with *pp* and *rall.*. The middle staff is a grand staff with a melodic line in the treble clef and chords in the bass clef, marked with *pp a tempo* and *rall.*. The bottom staff is a single bass staff with chords, marked with *rall.*.

Third system of musical notation. It consists of three staves. The top staff is a single bass staff with notes and rests, marked with *decresc.* and *pp*. The middle staff is a grand staff with a melodic line in the treble clef and chords in the bass clef, marked with *decresc.* and *pp*. The bottom staff is a single bass staff with chords, marked with *pp*.

Fourth system of musical notation. It consists of three staves. The top staff is a single bass staff with notes and rests, marked with *Gong* and *pp*. The middle staff is a grand staff with a melodic line in the treble clef and chords in the bass clef, marked with *rall. e dim.* and *ppp*. The bottom staff is a single bass staff with chords, marked with *ppp*.

## PART III

## Death\*

Religioso con espressivo ( $\text{♩} = 56$ )

The musical score is written for piano in a minor key with a key signature of three sharps (F#, C#, G#) and a 2/2 time signature. It consists of four systems of music. The first system includes a dynamic marking of *pp* and the instruction *Vesper bell, nearby*. The notation features a complex bass line with many beamed eighth notes and chords, and a treble line with sparse chords and some melodic fragments. The overall mood is somber and expressive.

\* *Hymn to the Trinity. A.D. 1415*

J.F. &amp; B. 5510-109

[Curtain rises] [Approching sunset. GIOVANNI is

*mp*

on the balcony. He is uneasy and restless.

*mf*

RAPPACCINI is attending the flowers. BEATRICE wanders

de - -

sadly about the garden paths. GIOVANNI looks over and

- cre - - scendo

watches the scene - Selfish terror overtakes him -]

*ppp*

La stretto, e lestanto  
(breathlessly) GIOVANNI

G. *mf*

One thought of hor-ror o-ver-whelms me: Have I be-come a man a-

G.

part? Have I ab-sorbed those dead-ly per-fumes?

*mf*

G. [He looks about] *deliberato*

Here hangs a spi-der in its web. I'll make the

*f*

G. [A spider dangles near him. GIOVANNI approaches it —

test.

*f con moto*

G. *[He breathes slowly upon it]* *[He draws back to watch the effect]* *[He breathes upon it again]*

*mp* *mf* *mp*

G. *[And notes the effect]* *[For the third time he breathes upon it]* *[He recoils in horror]*

*mf* *ff*

G. *ff (shrieking)* *Allegro*

It writhes — it dies — it dies!

G. *f*

I, too, am mon-strous e-ven as

*fz*

G. she, Ac - curs - ed si - ren of the gar - den. Yet,

*sf sf*

[He wipes his brow in desperation, then suddenly draws a phial from  
G. why should I yield to fear? What fate - ful pre - mo - ni - tion haunts me?

*his bosom]*  
(♩ = 138) *f* >

G. Here is an an - ti - dote Pre - pared by a great phy -

*ff > pp*

*con esultazione*

G. si - cian. We shall drink and go

*mf*

14

[He again becomes distressed and fearful]

G. *free!* Ah, \_\_\_\_\_

G. \_\_\_\_\_ is re-lief pos-si-ble? Can

*rapido*

G. \_\_\_\_\_ *Meno mosso*

aught pre-vail a-gainst this cru-el sci-ence?

*fz* *mf* 6

*Andante (with mournful tenderness)*

Be. *mp*

Gi - o - van - ni, Gi - o - van - ni, It is past the

*mp*

Be. hour, Though we must

*tranquillo*

Be. part, Keep thou our trust to-day That we may

[GIOVANNI turns suddenly and enters his

Be. say — fare - well.

*lento*

**Allegro con fiero**  
*apartment and in a moment comes rushing into the garden. In spite of the antidote, fear overwhelms him*

[Frenziedly to  
**ff** BEATRICE]

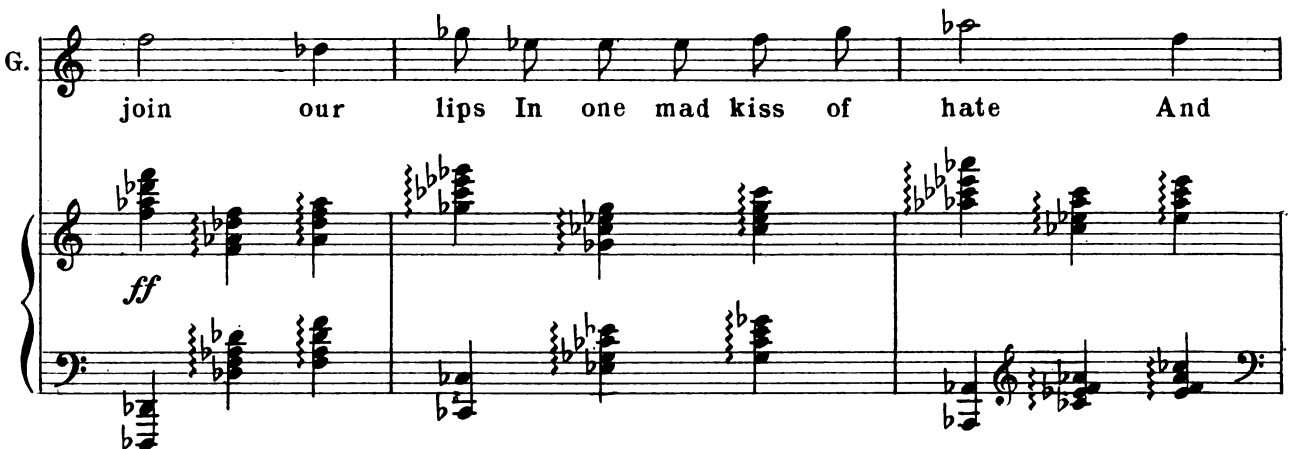
G. Poi-son - ous

*ff* *rapido*

G.  thing, thou hast blast-ed me! Thou hast made me as loath-some, As

G.  dead-ly as thy - self! Now if our breath be

G.  fa-tal To our - selves as to o - thers, Let us *fervente*

G.  join our lips In one mad kiss of hate And

BEATRICE

[Recoiling in horror]

Be. *f*  
Thou too, Be -

G. *pp*  
die!

*fff*

Be. lov - ed?

G. *(in fury)*  
I, too!

*tr* *3*

Be. *mp* [in mournful reproach]  
And thou canst be-lieve The fault is mine? — Thou canst be -

*mp*

[GIOVANNI begins to calm.]

Be. *lieve That I would harm thee? I, who crav'd on-ly*

*His look of fury softens]*

Be. *One lit - tle hour of love, Ere thou shoudst go for -*

*legato*

[RAPPACCINI comes up]

Be. *ev - er.*

*rall.* (♩ = 116)

*mp poco cresc.*

[GIOVANNI begins to calm. His look of furry softens.]

Be.

Maestoso [exultantly to GIOVANNI]

R. *f*

Rave not, all is well; Guas-con-ti, My pur-pose is ac-comp-lished.

*mf* *mp*

[To BEATRICE]

R. *3*

She is no lon-ger lone\_ and set a-part. Give thy lov-er the jew - el

R. *p.*

flow'r, Place it with ten-der fin-gers on his breast. It

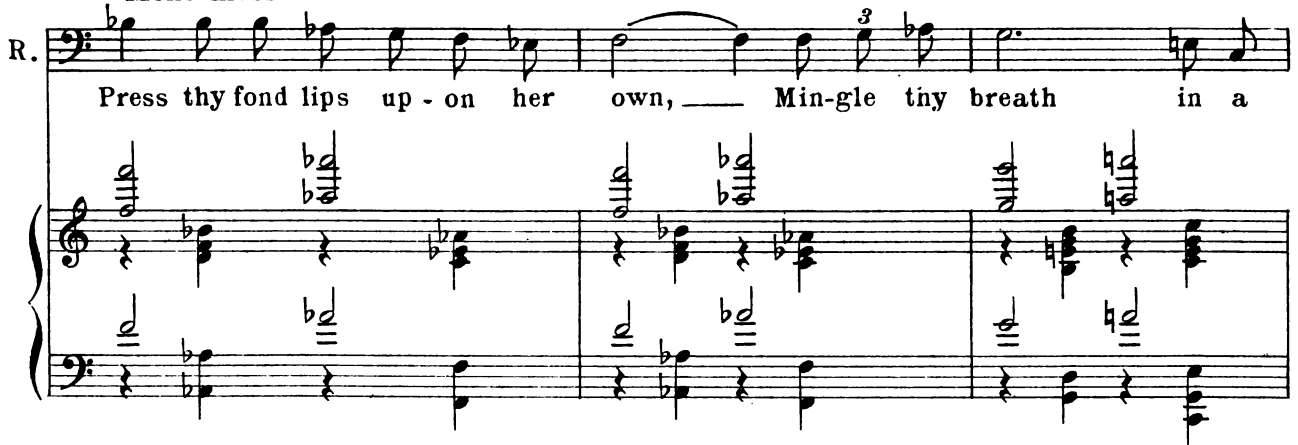
[To GIOVANNI]

R. *p*

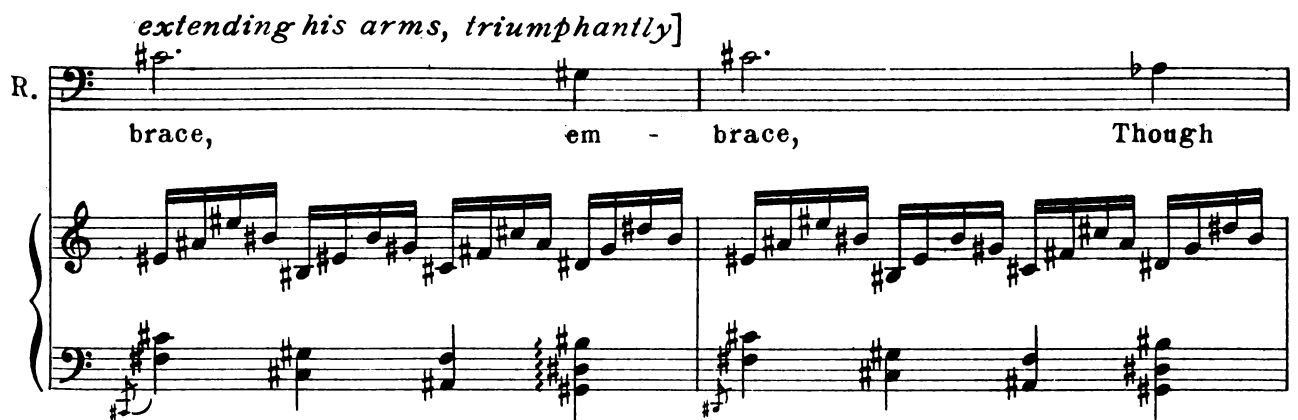
can - not harm him now.

*poco rall.*

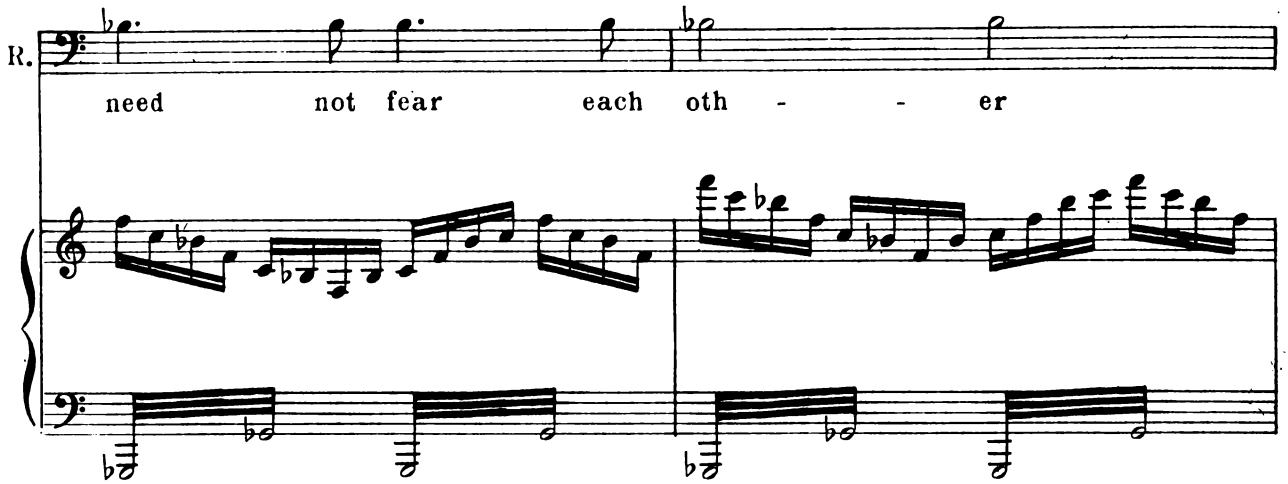
Meno mosso

R.  Press thy fond lips up - on her own, — Min-gle thy breath in a

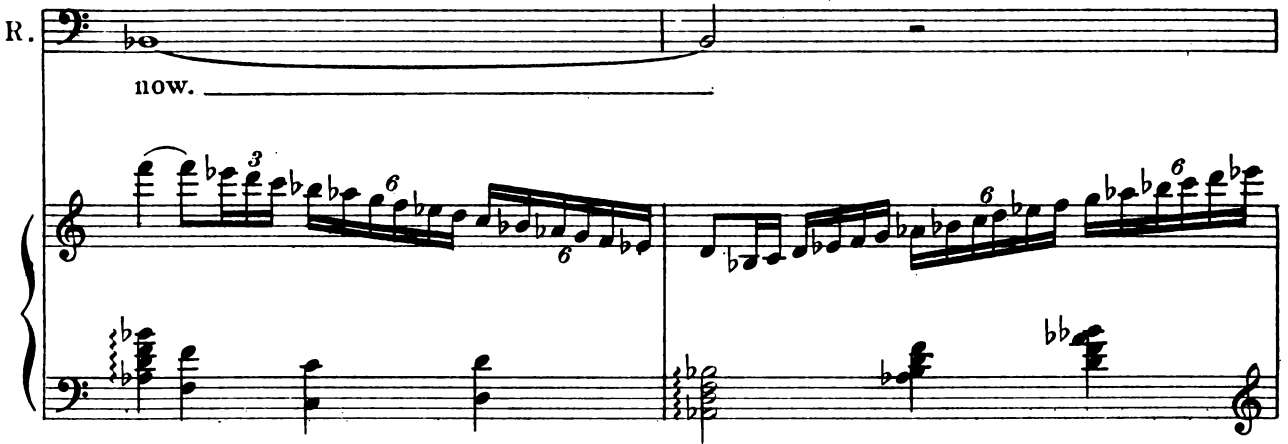
R.  lov - er's kiss, For to thee she is harm - less. — Em -

R.  brace, *extending his arms, triumphantly* em - brace, Though

R.  ter - ri - ble to all be - side, You

R.  *need not fear each oth - - er*

The first system of music consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat (B-flat). The lyrics "need not fear each oth - - er" are written below the notes. The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

R.  *now.*

The second system of music consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat. The lyrics "now." are written below the notes. The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

[GIOVANNI approaches BEATRICE more tenderly]

R.  *piu mosso*

The third system of music consists of three staves. The top staff is a vocal line in bass clef, which is mostly empty with a double bar line and a key signature change to two sharps (D major). The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The tempo marking "piu mosso" is written below the piano part.

G. *mf*

Hear me, O my be-lov-ed!

*rall. pp*

G. *[He displays the phial]*

In my an-guish I for-got. Here in this

G. sil-verphial I have an an-ti-dote Po-tent for our

G. heal - ing. We shall quaff it to - geth - er

[*Sadly, holding out her hand*]  
 Be. *mf* Let me drink and do

G. And o - ver - come our fate.

Be. thou wait. Per - chance it may be dead - ly.

G. No! No! It is an e -  
 [*Holding it tightly*]

G. *lix - er. We drink to - geth - -*

**BEATRICE** [*with tragic passion*]

G. *er! Ne-ver-more to me may life be dear Af-ter thine*

*(optional)*

Be. *e - - vil thought. Can love sur - vive thy re -*

Be. *proach - es, Thy cru - el - ty, thine up -*

Be. braid - ing? Now let me die!

Be. Give me the phial, Be - lov - ed. One ser - vice yet thy

Be. *[Possesses herself of the phial by a quick movement]*  
Be - a - trice may ren - der thee.

Be. *and drinks. After a moment she drops her arms limply and looks at GIOVANNI mournfully]*

*Lento mp*

Be. Death is in the po-tion. Too

Be. long hath poi-son rank led in my veins. What kills the

*pp* *poco*

Be. ven-om strikes at life it-self. For thee it may be whole-some.

*cresc.*

Be. Drink, pass from this garden of death And for -

*L.H. 3*

*molto rall.*

Be. get poor Be - a - trice.

*mp* *molto rall.* *pp*

[She sinks in her father's arms]

Be. Oh, fa - ther, The

*pp* *pp*

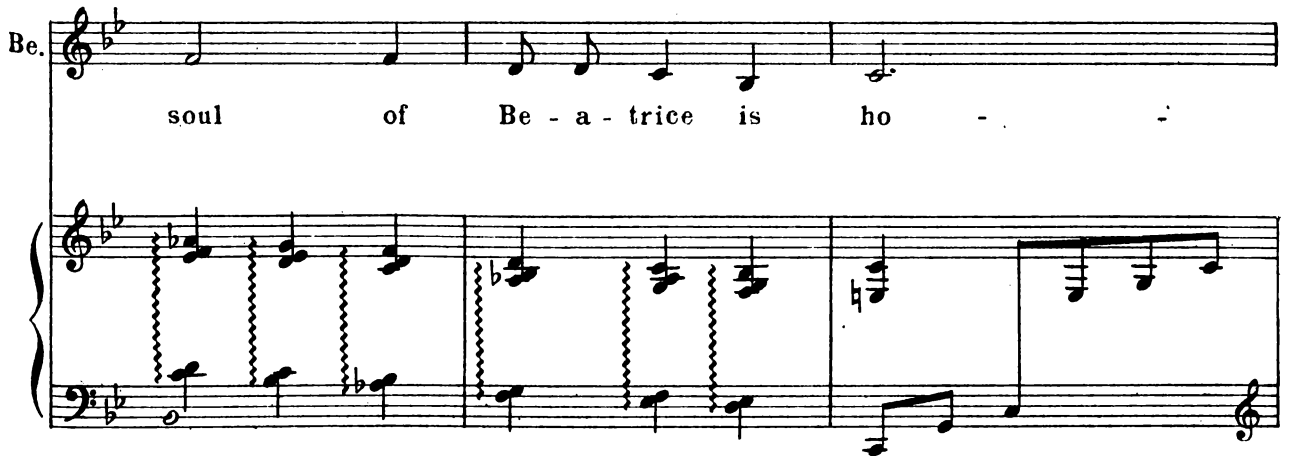
Be. e - vil thou hast min - gled with my be - ing ——— Shall

*8*

Be.  *ppp delicato*

pass like a dream a - way, ————— For the

The first system of music features a vocal line for the tenor (Be.) and a piano accompaniment. The vocal line begins with the lyrics "pass like a dream a - way," followed by a long horizontal line indicating a sustained note, and then "For the". The piano accompaniment starts with a *ppp delicato* marking and consists of a flowing melody in the right hand and a supporting bass line in the left hand.

Be. 

soul of Be - a - trice is ho - -

The second system continues the vocal line with the lyrics "soul of Be - a - trice is ho - -". The piano accompaniment continues with similar melodic and harmonic patterns, maintaining the delicate texture.

Be. 

ly.

The third system shows the vocal line with the lyric "ly." and a final measure. The piano accompaniment concludes with a series of chords and a final cadence.

[Almost a whisper]

Be. Fare-well, Gi - o - van - ni, fare-well!

*ppp*

[Dies] *lunga pausa*

Be. For - get poor Be - a - trice.

*molto rall.*

sub 8.....

[GIOVANNI rushes forward and gathers BEATRICE in his embrace,

*fff*

*kissing her dead lips passionately, yet with reverence]*

*ff* *decresc.*

8 3

Detailed description: This block shows the piano introduction. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a forte (*ff*) dynamic and features several measures of eighth-note chords, some with accents and slurs. A section marked *decresc.* (decrescendo) follows, with a hairpin symbol indicating a gradual decrease in volume. The lower staff is in bass clef and provides harmonic support with chords, including some octaves and triplets.

G. *fervente*  
*mf*

Be - a - trice! Be - a - trice! Here I

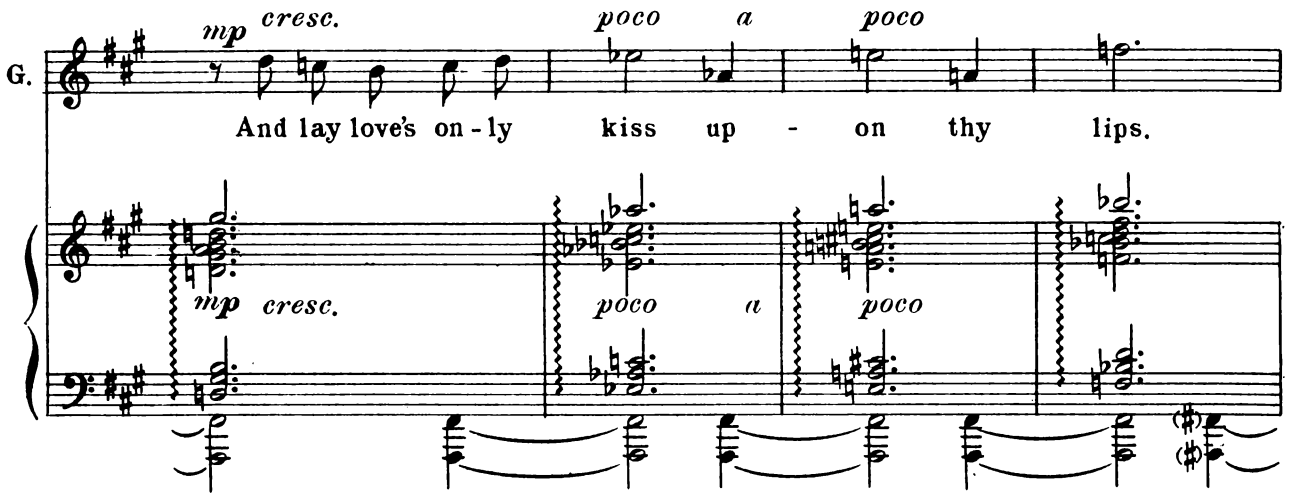
*molto rall.* *mf*

Detailed description: This block contains the first vocal line and its piano accompaniment. The vocal line is on a single staff in treble clef, starting with a rest followed by the lyrics "Be - a - trice! Be - a - trice! Here I". The piano accompaniment is on two staves (treble and bass clefs). It begins with a *molto rall.* (molto rallentando) marking and a *mf* (mezzo-forte) dynamic. The accompaniment features a melodic line in the right hand and a more rhythmic, chordal line in the left hand.

G. give thee Love's first em-brace and last, \_\_\_\_\_

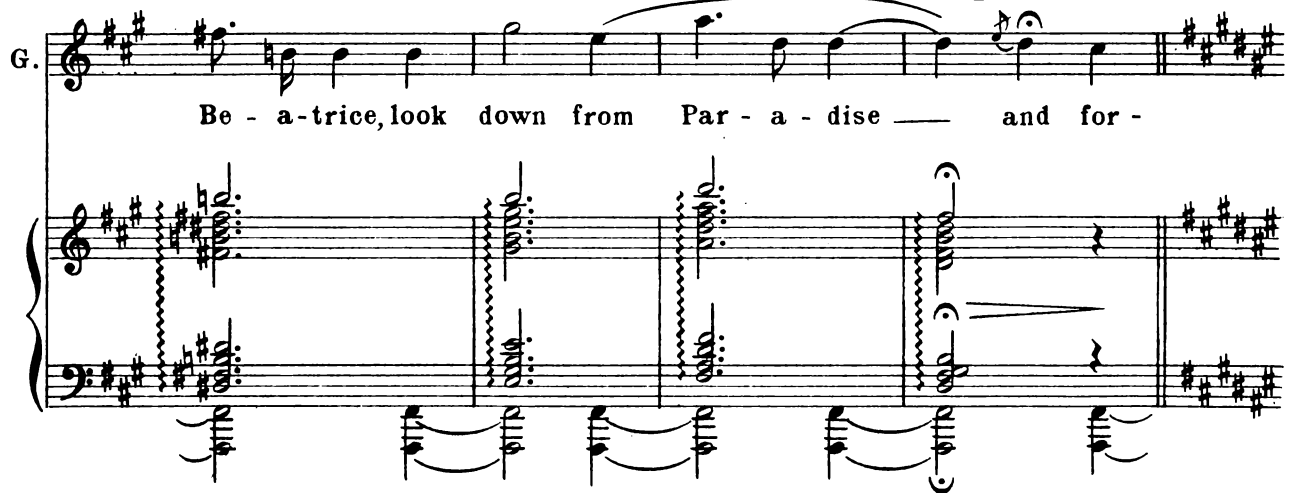
Detailed description: This block contains the second vocal line and its piano accompaniment. The vocal line is on a single staff in treble clef, with the lyrics "give thee Love's first em-brace and last, \_\_\_\_\_". The piano accompaniment is on two staves (treble and bass clefs). It continues the accompaniment from the previous section, with a melodic line in the right hand and a chordal line in the left hand. The dynamics and tempo markings are consistent with the previous section.

G. *mp cresc.* *poco a poco*  
And lay love's on - ly kiss up - on thy lips.



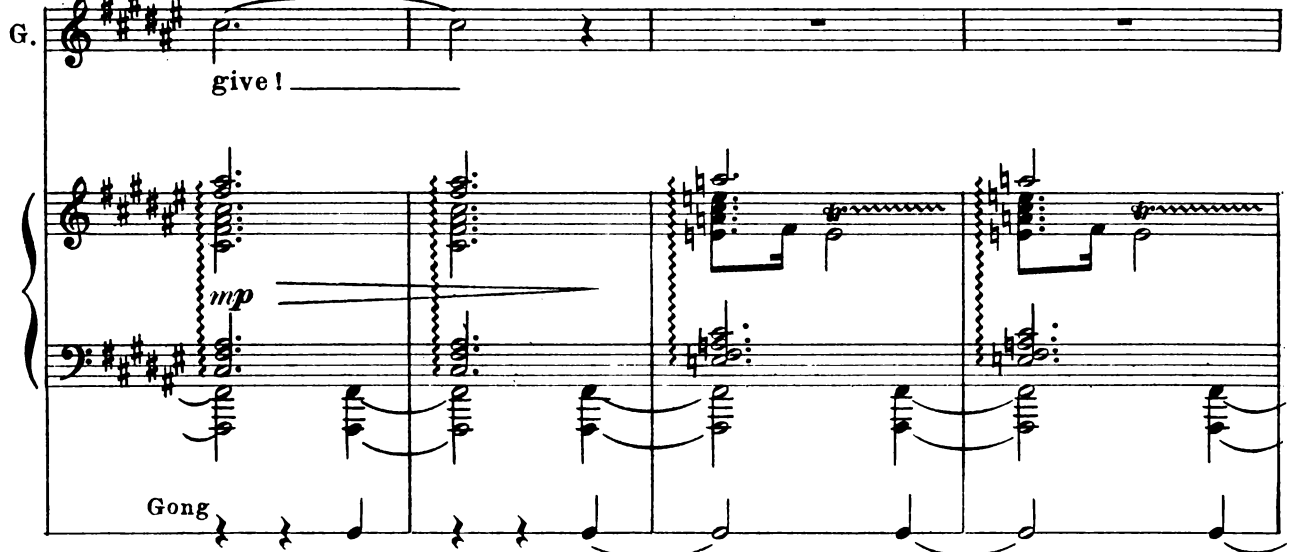
[He lays her down tenderly and looks upward] *sospirando*

G. Be - a - trice, look down from Par - a - dise — and for -



[GIOVANNI, as if transported, maintains his position till the end of scene]

G. give! \_\_\_\_\_



etc.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and slurs.

Second system of a piano score. The right hand continues the melodic line. The left hand accompaniment includes slurs and dynamic markings. The text *poco a poco* is written in the center of the system.

Third system of a piano score. The right hand has a melodic line that concludes with a long note. The left hand accompaniment features slurs and dynamic markings. The text *morendo* is written in the center of the system.

Fourth system of a piano score. The right hand has a long, sustained note with a hairpin crescendo. The left hand has a rhythmic accompaniment. The text *[Curtain falls swiftly]* is written above the system, and *ppp* is written in the center.