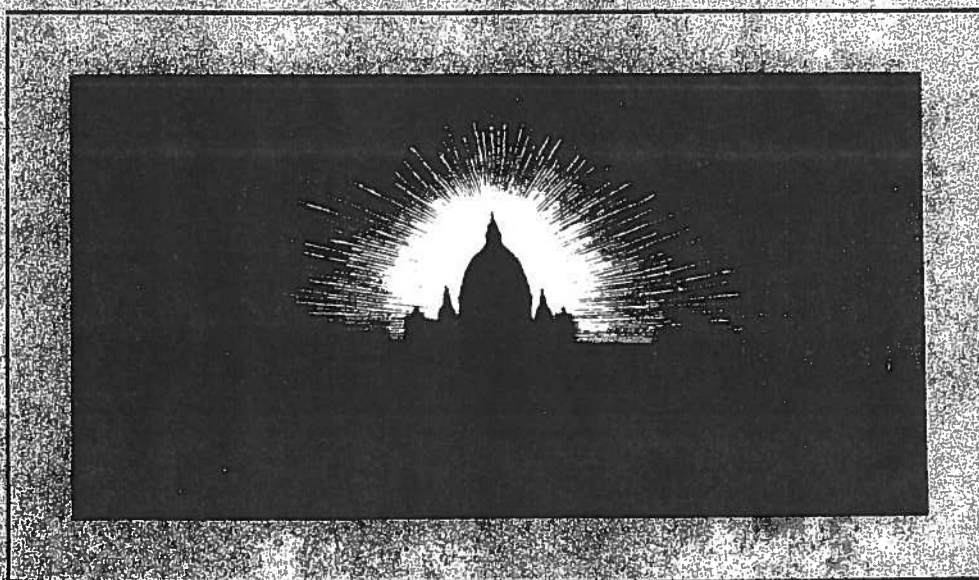


# THE ETERNAL CITY

BY  
HALL GAINÉ



THE MUSIC COMPOSED BY

# PIETRO MASCAGNI

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Produced at His Majesty's Theatre

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# THE ETERNAL CITY

BY

HALL CAINE

THE MUSIC COMPOSED BY

## PIETRO MASCAGNI

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## PREFACE.

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I AM fortunate in having prevailed upon Mr. Mascagni to compose the music to "The Eternal City," and I am more than grateful to him for the interest and enthusiasm he has brought to his task. That he has heightened the motive of the play, and translated into sweet sounds the emotion of its principal character, will be obvious to every audience, but I avail myself of the present opportunity of saying that, for many of the effects which vivify the atmosphere of the drama and bring back the breath of old Rome, I am indebted to the beautiful art of the master who gave to music the immortal "Intermezzo."

Only a son of sunny Italy could have caught so completely the light and air, the sound and soul of that lovely and beloved land, and I thank him for the authenticity his genius has been able to give to this version of the foreigner's theme. But art has no nationality, we are all citizens of the Eternal City, and Rome is like the Sun, which, belonging to no country, is the inheritance of the world.

HALL CAINE.

75

Pianof  
H

PIA



# THE ETERNAL CITY.

1  
176

## PRELUDE.

\* The principal theme is the frivolous gaiety of Donna Roma, who is without a suspicion of the terrible drama that is to come into her hitherto careless life. She goes to witness the religious ceremony of the Pope's blessing at St. Peter's in the same spirit as if she were preparing for a dance. Her destiny, however, is fixed and irrevocable. Through insult she must suffer unhappiness, and through love she must reach salvation. But until her tragedy is unbound, gaiety and light-heartedness possess her.

Pianoforte arrangement by

H. M. HIGGS.

Allegro brillante. ( $\text{♩} = 92$ .)

PIETRO MASCAGNI.

PIANO

*ff marcato.*

*ff*

*p sempre brillante.*


*p*

*p*

\* Signor Mascagni's notes to his music for "THE ETERNAL CITY"



*un poco cresc.* *cresc. sempre.*



*ff brillante.*



*sempre ff.*



*f.*



*cresc.*

Con qua.....

*ff*

*un poco stringendo.*

*A tempo, un poco Maestoso.*

*ff*

*cresc. e anima.*

*sempre cresc.*

*ff* *fp* *pdolce.*



Lentemento. ♩ = 40.

pp

Andante molto sostenuto. (♩ = 50)

*p doloroso.*  
*un poco anima.*  
*Una Corda.*

*rall.*  
*a tempo.*

*anima.*  
*rall.*  
*lentamento.*

*Tempo 1<sup>mo</sup>*  
*rall.*  
*mf*  
*Senza Ped:*

*f*

mf

This system contains the first two staves of music. The upper staff features a melodic line with several long, sweeping slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *mf* is placed at the beginning of the first measure.

*p sempre brillante.*

*f*

This system contains the next two staves. The upper staff continues the melodic development with slurs. The lower staff has a more active accompaniment. The dynamic marking *p sempre brillante.* is placed in the middle of the system, and *f* appears at the end of the second measure.

*p*

*p*

This system contains the third and fourth staves. The upper staff has a more rhythmic and chordal texture. The lower staff continues with a steady accompaniment. The dynamic marking *p* is placed at the beginning of the first measure, and another *p* is placed at the beginning of the second measure.

*p*

*un poco cresc.*

This system contains the fifth and sixth staves. The upper staff features a melodic line with slurs. The lower staff has a rhythmic accompaniment. The dynamic marking *p* is placed at the beginning of the first measure, and *un poco cresc.* is placed in the middle of the system.

*cresc. sempre.*

This system contains the seventh and eighth staves. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. The dynamic marking *cresc. sempre.* is placed in the middle of the system.

*ff brillante.*

This system contains the ninth and tenth staves. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. The dynamic marking *ff brillante.* is placed in the middle of the system.

6

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The music features a melodic line in the right hand and a supporting bass line in the left hand.

Second system of musical notation, measures 5-8. The right hand has a melodic line with a slur over measures 5-6. The left hand has a rhythmic accompaniment. The dynamic marking *sempre ff* is present.

Third system of musical notation, measures 9-12. The right hand features a melodic line with a slur over measures 10-11. The left hand has a rhythmic accompaniment. The dynamic marking *f* is present.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with a slur over measures 14-15. The left hand has a rhythmic accompaniment.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with a slur over measures 18-19. The left hand has a rhythmic accompaniment. Dynamic markings include *cresc.*, *con 8*, *loco*, and *ff*.

Musical notation for the first system, featuring a treble and bass staff with various notes and rests.

*un poco stringendo.*

*Un poco meno.*

*f molto brillante*

*f*

Musical notation for the third system, showing complex rhythmic patterns and dynamics.

*loco*

*cresc.*

*cresc. sempre e anima*

*sempre animando.* **ff**

**ff con molto anima.**

**8** *stacc.*  
**ff con molto spirito.**

**ff**

**8** **ff**

# INTERLUDE between Acts 1 and 2.

Nothing can stop Roma's destiny. She has met David Rossi and has fallen in love with him. An overwhelming passion is the result of their intercourse, and her past and her present are forgotten in the hopes she builds for her future with the man of whom she is enamoured.

Andante molto sostenuto.  $\text{♩} = 42$

PIANO.

The musical score is written for piano and consists of five systems of music. Each system contains a treble clef staff and a bass clef staff. The tempo is marked 'Andante molto sostenuto' with a quarter note equal to 42 beats per minute. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, triplets, and dynamic markings. The first system begins with a piano (p) dynamic and includes a 'Red' marking. The second system includes 'Con Ped.' and 'pp' markings. The third system includes 'pp' markings. The fourth system includes 'mf' and 'f' markings. The fifth system includes 'rall. molto.', 'rall.', and 'mp' markings. The score concludes with a 'Red' marking and an asterisk.

*cresc. e anima.*

*anima e cresc.*

*f* *ten.* *ten.*

*ten.* *ten. piu f* *rit. rall. molto.* *pp*  
*Con Ped.*

*cresc. e anima.* *mf* *mf cresc. sempre* *f a tempo.*

First system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). The music features a complex texture with many beamed notes and slurs. A dynamic marking of *calando* is present in the middle of the system.

Second system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). The music continues with similar complexity. Dynamic markings include *rall.*, *p*, and *pp*. A tempo marking of *a tempo* is placed above the staff.

Third system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). The music features long, flowing lines. A dynamic marking of *pp* is at the beginning, and *un poco rall.* is written in the latter part of the system.

Fourth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). The music includes a change in time signature to 2/4. Dynamic markings include *pp*, *rall.*, and *p*. There are also numerical markings '2' and '8' above notes.

Fifth system of musical notation. Treble and bass clefs. Key signature: one flat (Bb). The music features a change in time signature to 2/4. A tempo marking of *(♩ = 44.)* is at the start. Dynamic markings include *pp* and *rall.*. Numerical markings '2' and '3' are present above notes.

Sixth system of musical notation. Treble and bass clefs. Key signature: one flat (Bb). The music features long, sustained notes and a *ppp* dynamic marking. The system concludes with a double bar line.



## INTERLUDE between Acts 2 and 3.

David Rossi now loves Roma with an equal passion to hers for him. He is far away, and the military tribunal of the Eternal City is about to condemn him in contumacy. His condemnation has other than political results, for his enemies would show that he has been false to Roma, and while pretending to love her, has been carrying on an intrigue with the wife of his friend and follower. Roma will not believe the forged evidence of his guilt, and looks forward, in spite of all, to a union that shall last throughout their lives.

Sostenuto. (♩ = 42.)

PIANO. *pp*

*Una corda.*

*ppp rall.*

Andante molto sostenuto. (♩ = 120.)

*p*

*ppp*

*un poco anima.*

*simili.*

*a tempo*

*rall.*

7 7

7 7

*a tempo*

*rit.*

*pp*

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and ties. Bass staff contains a harmonic accompaniment. Performance markings include *rall.* in the treble staff and *Ped.* in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff features chords and a melodic line. Bass staff features a rhythmic accompaniment. Performance markings include *pp* in the treble staff, *ppp rall.* in the treble staff, and *Ped.* in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line. Bass staff contains a harmonic accompaniment. Performance markings include *a tempo* in the treble staff, *p* in the treble staff, *rit.* in the bass staff, and *Con Ped.* in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line. Bass staff contains a harmonic accompaniment.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line. Bass staff contains a harmonic accompaniment. Performance marking includes *rit.* in the treble staff.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line. Bass staff contains a harmonic accompaniment. Performance marking includes *rit.* in the treble staff.

*p a tempo.*

Red \*Red \*Red \*Red \*

*p L.H. dolce.*

Red \*Red \*Red \*Red \*

*rall. p* ( $\text{♩} = 44.$ )

Red \*Red \*

*rall. pp*

Red \*Red \*Red \*

*pp a tempo sostenuto* *ppp rall.*

Red \*Red \*Red \*Red \*Red \*

PI

# INTERLUDE

between Acts 3 and 4.

The gaiety of the Carnival and the misery of Roma and Rossi are here side by side. In the midst of the public joy and bare and deserted studio of Donna Roma and the drama of her misery and her trials are a striking contrast to the mirth in the streets. Destiny is irrevocable. Roma and Rossi meet once more, and the woman's loving fraud is disclosed to her intending husband. They meet, they part. Will they ever meet again?

Allto vivace e spigliato (♩ = 208.)

PIANO

*mp con brio.*

*p* *mp con brio.*

Ped \*

*cresc.*

Ped \* Ped \* Ped \*

*p*

Ped \*

*con anima.*

Musical notation for the first system, measures 1-4. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *mf* is present in the second measure.

Musical notation for the second system, measures 5-8. The right hand continues the melodic development with some triplet figures. The left hand accompaniment remains consistent. Dynamic markings of *f* and *piu f* are indicated in the sixth and eighth measures, respectively.

Musical notation for the third system, measures 9-12. This system features a trill (tr) in the right hand starting in the first measure. The melodic line continues with eighth notes, and the left hand accompaniment is maintained.

Musical notation for the fourth system, measures 13-16. The right hand includes a triplet of eighth notes in the first measure and a sixteenth-note triplet in the second measure. The dynamic marking *ff* appears in the fourth measure. The tempo marking *a tempo* is placed above the staff in the third measure. The system concludes with a double bar line and a fermata.

Musical notation for the fifth system, measures 17-20. The right hand features a sixteenth-note triplet in the first measure. The left hand accompaniment continues with eighth notes. The system ends with a double bar line and a fermata.

First system of musical notation. Treble and bass staves. Bass line includes markings: *Red*, *\* Red*, *\* Red*, *\* Red*, *\* Red*, *\* Red*. Dynamics: *ff*, *f*.

Second system of musical notation. Treble and bass staves. Bass line includes markings: *Red*, *\* Red*, *\* Red*. Dynamics: *ff*, *ff*.

Third system of musical notation. Treble and bass staves. Treble line has an 8-measure slur. Bass line has an 8-measure slur. Dynamics: *ff*.

Fourth system of musical notation. Treble and bass staves. Treble line starts with *a tempo*. Dynamics: *mf*.

Fifth system of musical notation. Treble and bass staves. Treble line has *cresc.* and *L.H.* markings.

Sixth system of musical notation. Treble and bass staves. Treble line has triplets and slurs. Bass line has *L.H.* and *stringendo.* markings.

(♩ = 132.)

*p* *staccato.*

*p*

*Calmò.*

*pp*

*Con anima* (♩ = 126.)

*ff*

8

*Calmo* (♩ = 120.)

*a tempo* (♩ = 132.)

*p*  
Cello



*Calmo.* (♩ = 120.)

First system of musical notation, measures 1-4. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 5-8. The right hand continues the melodic development. The dynamic marking *ppp* is present in measure 8.

*Red una corda.*

Third system of musical notation, measures 9-12. The right hand has a more active melodic line with slurs. The left hand accompaniment includes asterisks and *Red* markings under measures 10 and 12.

Fourth system of musical notation, measures 13-16. The right hand continues with slurred notes. The left hand accompaniment includes asterisks and *Red* markings under measures 14 and 16.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with slurs. The left hand accompaniment includes asterisks and *Red* markings under measures 18 and 20.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with slurs. The left hand accompaniment includes asterisks and *Red* markings under measures 22 and 24.

Tempo Impo (♩ = 208.)

*mp con brio.*  
*senza Ped*

*p* *mp con brio.*

*cresc.*

*p*

*cresc. poco a poco.*

*mf*

*cresc. molto*

8

*ff marcato.*

8

*ff assend un poco rit.*

8

*ff* *ff* *mf*

*p* *p*

# INTERLUDE

between Acts 4 and 5.

Night in the Eternal City. The anguish of Donna Roma, who is condemned to death. Dawn breaks over the Eternal City. The bells of the numerous churches and the big bell of St. Peter's usher in the new era of political freedom of the people and of joy and peace for the lovers. In the distance from the bosom of the Tiber comes the serenade, symbolical of the union of the two loving hearts. Roma and Rossi are once more together, never again to know the pangs of separation.

Andante maestoso e sostenuto. (♩ = 52.)

PIANO.

*pp* *legatissimo.*

*con*

*p*

*pp*

*cresc.*

*pp dolce.*

*rall.*

*a tempo.*

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various notes, rests, and dynamic markings.

Second system of musical notation, including dynamic markings such as *p*, *rall.*, and *pp*. The notation continues with treble and bass clefs.

Largo appassionato. (♩ = 44.)

Third system of musical notation, starting with *pp*. It includes a vocal line with lyrics: *Reo \* Reo \* Reo \* Reo \* Reo \**

Fourth system of musical notation, including dynamic markings *cresc e anima.* and *dim e rit.*

Fifth system of musical notation, including *a tempo.* and *cresc:* markings.

A tempo. Con moto (♩ = 69.)

*affrett.* *rall. assai.* *mf con sentimento.*

Red \* Red \* Red \* Red \* con Red

*un poco stent.*

*f*

*cresc e anima assai.* *rit.* *rit molto.* *marcato.*

*Largo e ritenutess.*

*ff marcato.* *affrett.* *ff* *rall e dim. molto.*

Tempo I<sup>o</sup>

*pp legatissimo.*

*Le campane di Roma.*

*pp estremamente lento.*

L.H.

con *rit.*

*sempre pp*

First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features a long, sweeping melodic line in the right hand and a more rhythmic bass line in the left hand.

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment includes the text *Il campanone di S. Pietro.* and *oppure 6va bassa.* with a *pp* dynamic marking. The piano part features complex chordal textures and melodic lines.

Third system of musical notation, continuing the piano accompaniment with intricate chordal and melodic patterns in both hands.



# SERENADE

(Act 5.)

Words by  
HALL CAINE.

Andante un poco sostenuto.

VOICE.

PIANO.

*mf imitando la chitarra.*

*rall.* *a tempo.*

TENOR.

*p dolce.*

Oh, how long will you love me, my la. dy? I will

love thee, my lord, I will love thee, While the

*cresc e un poco animando.* stars in the skies are a - bove me, For to *un poco rit.*

*cresc e un poco animando.* *un poco rit.*

live is to live but to love thee.

*affret.*

*Andantino con moto.*

My love, my love, I will

*mf*

205

fol-low thee In joy, in pain, in pov-er-ty, In weal or woe, on

land or sea, Through Love's E-ter-ni-ty.

CHORUS. *ritornello. a tempo*

My love, my

love— I will fol-low thee In joy, in pain, in pov-er-ty, In

*a tempo  
con voce ma dolce*

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

weal or woe, on land or sea, Through Love's E-ter-ni - ty \_\_\_\_\_

*rall.* *f a tempo*

Love's E -

*pp*

*rall.* **Tempo Impo**

- ter - - - - - ni - - - - - ty. \_\_\_\_\_

*rall.* *mf*

TENOR.

*p dolce.*

And if

*rall.* *a tempo*

This system contains the first two staves of music. The vocal line begins with a rest followed by the lyrics 'And if'. The piano accompaniment features a 'rall.' (rallentando) marking followed by an 'a tempo' marking. The piano part includes several triplet figures in the right hand.

Death should di - vide us, my la - dy? It will

This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'Death should di - vide us, my la - dy? It will'. The piano accompaniment continues with triplet figures.

bind us, my lord, and not se - ver, For the

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'bind us, my lord, and not se - ver, For the'. The piano accompaniment continues with triplet figures.

*cresc. e un poco animato.* *un poco rit.*

ha - ven of love — is heav'n a - bove And to

*cresc. e un poco animato.* *un poco rit.*

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics 'ha - ven of love — is heav'n a - bove And to'. The piano accompaniment continues with triplet figures. The system includes dynamic markings: 'cresc. e un poco animato.' and 'un poco rit.'.

die is to love thee for ev - er.

*affret.*

Andantino con moto.

My love, my love, — I will follow thee in

*mf*

joy, in pain, in pov - er - ty, In weal or woe, on land or sea,

*f* *rall.*  
Through Love's E - ter - ni - ty.

CHORUS. *ritornello. a tempo*

My love, my love, — I will

*rall.* *a tempo*

fol - low thee In joy, in pain, in pov - er - ty, In weal or woe, on

*a tempo  
con voce ma dolce.*

land or sea, Through Love's E - ter - ni - ty,

*rall.*

*f a tempo*

Love's, E - ter

*pp*

*rall.*

ni - ty.

*rall.*

*rall.*

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" 2. Love, what wilt thou with this heart of mine?	" 7. My lady sleeps. (Serenade.)
" 3. The light of stars.	" 8. Sundown.
" 4. It is not always May.	" 9. Onaway! awake, beloved. (From "Hiawatha.")
" 5. Eyes so tristful.	

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QUARTETTE—Wake! for the sun who scatter'd into flight.  
SOLO TENOR—Before the phantom of false morning died.  
RECIT. (BASS)—Now the new year reviving old desires.  
SOLO TENOR—Íram indeed is gone with all his rose.  
QUARTETTE—Come fill the cup, and in the fire of spring.  
SOLO BASS—Whether at Naishapur or Babylon.  
CONTRALTO (RECIT.)—Ah, not a drop that from our cups we throw.  
CONTRALTO SOLO—I sometimes think that never blows so red.  
DUET (TENOR AND SOPRANO)—A book of verses underneath the bough  
BASS SOLO—Myself, when young, did eagerly frequent.  
BASS (RECIT.)—Ah, make the most of what we yet may spend.  
CONTRALTO SOLO—When you and I behind the veil are past.  
SOPRANO (RECIT.)—But if the soul can fling the dust aside.  
SOPRANO SOLO—I sent my soul through the invisible.  
TENOR SOLO—Alas! that spring should vanish with the rose.  
CONTRALTO SOLO—The worldly hope men set their hearts upon.  
SOPRANO SOLO—Each morn a thousand roses brings, you say.  
QUARTETTE—They say the lion and the lizard keep.  
TENOR (RECIT.)—Ah, fill the cup! what boots it to repeat.  
TENOR SOLO—Ah, moon of my delight, that knows no wane!  
BASS SOLO—As then the tulip for her morning sup.  
QUARTETTE—Alas! that spring should vanish with the rose.

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" " 4. Stage Love.		" " 10. A Lament.	
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CONTAINING	
No. 1. You know best.	No. 7. Three Questions.
" 2. Ask me no more.	" 8. Fettered by Fate.
" 3. Far away in a land.	" 9. The fountains mingle with the river.
" 4. To horse! to horse!	" 10. A Dirge.
" 5. The day has a thousand joys.	
" 6. You ask me why I love.	

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CONTAINING	
No. 1. All through a summer land.	No. 5. Cuban Serenade.
" 2. Love's Birthday.	" 6. Apple Blossoms.
" 3. In this life.	" 7. Now, what is love
" 4. The Fairyland.	" 8. Dartside

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Produced at His Majesty's Theatre

BY

Mr. TREE.

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# THE ETERNAL CITY

BY

HALL CAINE

THE MUSIC COMPOSED BY

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