



OLIVER HEESON COMPANY



CLEOPATRA'S NIGHT





# CLEOPATRA'S NIGHT

(UNE NUIT DE CLÉOPÂTRE)

AN OPERA IN TWO ACTS

TEXT BY

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TRANSLATED INTO FRENCH BY

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MUSIC BY

HENRY HADLEY

Op. 90

VOCAL SCORE

4.00



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*To my friend*  
CHARLES TRILLER







# CLEOPATRA'S NIGHT



## SYNOPSIS

### ACT I

**T**HE gold-strewn bath of Cleopatra is sunk in the midst of a spacious garden. Through gigantic columns of carved rose-colored granite the Nile is seen flowing silently in the background.

With the rise of the curtain the stage is empty. From across the Nile drifts the chant of some Egyptians imploring the Unseen for rain. Mardion and Iras enter from the Palace. Iras notices that Mardion is pale as moonflowers. Mardion tells of her love for Meiamoun, who hunts the lion in the ocean of sands.

A eunuch enters from a small boat. Cleopatra is approaching. She would bathe ere the sun depart. The eunuch warns them that their queen's moods that day are myriad as the sands. Mardion summons slave girls and eunuchs to prepare the bath. The eunuchs start the perfumed waters, the girls strew flowers on the steps. The cangia of Cleopatra glides into view propelled in velvety smoothness by its fifty rowers.

As the cangia comes to its moorings, Cleopatra cries out that she stifles! She offers her largest pearl for one drop of rain! The oncoming night terrifies her—with its thought of the mummies, layers and layers of them, forty feet deep, lying face to face, through eternity. She bewails the fate that has made her their ill-starred queen.

She implores the gods for something radiantly, rarely different from her monotonous existence.

Her arms are still extended in invocation, when a whistling arrow buries itself at her feet. Cleopatra stifles a scream.

Vowing someone shall pay tenfold for this outrage she demands the papyrus wound about the arrow. Mardion unwillingly gives it to her. Cleopatra reads, "I love you," and repeats in her siren's voice, "I love you." Far over the waters the head of a man swimming is discerned. Cleopatra offers his freedom to the rower who shall bring this man to her *alive*.

As the maidens of the bath begin to disrobe her, Cleopatra thanks the gods for this swift answer to her appeal. She would be crowned, but with blossoms of lotus—this night she will be less than queen, yet more woman than all others, because a brave man has dared to say, "I love you." Her hair is loosed—it falls in a cloud to her feet as she stands revealed in her last gossamer tunic. Slave girls descend the steps of the bath,

shielding her with veils banded with silver. Cleopatra puts a foot into the water, utters a piercing cry and wraps herself in the gauzes as a man staggers dripping from the pool.

Babel ensues. The eunuchs rush forward, lances pointed to kill. Recognizing him as Meïamoun, Mardion insinuatingly places the papyrus in Cleopatra's hand.

Brought before Cleopatra he does not cringe but falls at her feet, his arms outstretched as if before the shrine of a chosen goddess. Questioned, he can only speak the words, "I love you." She jeers at his daring to love a queen. He begs for a swift sure death now that they have breathed the same air.

Cleopatra refuses to take his life and offers to *buy* it—her coin the ensilvered hours of one night of Egypt with her. She warns him when his hour comes inevitably with the dawn, not to stir the placid surface of her pity. Mardion screams, rushes to him with a dagger imploring him to let it strike now, unsullied by Cleopatra. The eunuchs seize Mardion. Cleopatra taunts Meïamoun. Will he take his life or sell it to her for a night? He raises the dagger, but with a wild cry flings it from him. Mardion breaks from the eunuchs, seizes the dagger and kills herself. Cleopatra bids her be thrown to the crocodiles. She desires to go to the palace. Leaning upon the arm of Meïamoun she enters the cangia. It slowly glides away to the worshipful chanting of the cortège as the curtain descends in the enveloping twilight.

## Act II

### The Terraces of the Palace just before Dawn

The curtain rises as the slaves prepare the banquet. The guests stream out, some from the gates of the second terrace and some from the gardens.

Cleopatra and Meïamoun appear at the top of the terraces.

Meïamoun wears a mantle constellated with stars. They descend the stairways as the air is shattered with the shouts of guests acclaiming them.

Cleopatra seats herself on the throne, Meïamoun lies at her feet. She bids him sit beside her.

Disturbed anew by Meïamoun's devouring eyes she commands him to gaze on the dance of the Greek maidens.

During the dance the slaves pass the viands on great carved golden trays and pour the wine from jewel-incrusted vessels.

Meïamoun refuses every tempting dish.

He holds her yearningly and tells her that this hour is packed with more than all eternity holds for other men.

She summons her desert girls to dance for him. The band of desert maidens weaves out sinuously from all directions and begin their dance of madness.

Some of the guests snatch at the dancing girls who, too exhausted to resist, are carried screaming and laughing to hidden spots of the gardens. Meïamoun's head is pillowed upon Cleopatra's heart.

She bids him let her hear, yet once again, the magical words which flung wide the portals of her heart. Flaming anew at his words she tells him of a little white temple hidden in her gardens where they can be alone.

Their arms entwined they start to seek it, when Meïamoun cries that they cannot reach it now and points to the first faint signs of day.

Cleopatra demands that the canopies be drawn; for a whole month shall darkness reign!

She vows the night is still his. Proudly he tells her she has left him nothing to desire—but one thing perhaps—when his soul first wings faltering to far places—will she hold its earthly shell to her heart? She promises.

A sinister slave enters and presents Meïamoun with a vase containing a poisoned draught. Meïamoun holds it high saluting the gods.

Cleopatra cries, drawing down his arm, bidding him live, live—but to love her.

Meïamoun shows the first sign of wavering as the clarion call of horns is heard from without. Iras rushes in warning that Antony is near. Meïamoun drains the cup and falls at her feet as if shot.

Four heralds of Antony enter to give Cleopatra greeting. Antony has ridden through the night to be with her at dawn.

She bids them ride back and tell him she awaits him—eagerly. They go.

The slaves draw near to cover Meïamoun's body.

Cleopatra holds him to her heart telling him in broken tones that she keeps her promise.

Antony calls to her from the distance. She answers that she is coming to him and slowly enters the palace as the slaves cover Meïamoun, and the same chant for rain heralds the birth of another day in Egypt.



## CLEOPATRA'S NIGHT



### CHARACTERS

|                          |                             |                         |
|--------------------------|-----------------------------|-------------------------|
| CLEOPATRA                | Queen of Egypt              | <i>Dramatic Soprano</i> |
| MEIAMOUN                 | A Young Egyptian            | <i>Tenor</i>            |
| MARK ANTONY              |                             | <i>Baritone</i>         |
| MARDION                  | Favored Maid to the Queen   | <i>Mezzo Soprano</i>    |
| IRAS                     | A Maiden                    | <i>Mezzo Soprano</i>    |
| DIOMEDES                 | Chief of Cleopatra's Rowers |                         |
| A EUNUCH                 |                             | <i>Baritone</i>         |
| THE DISTILLER OF POISONS |                             |                         |
| ANTONY'S CHIEF OFFICER   |                             | <i>Baritone</i>         |
| A GUEST                  |                             | <i>Tenor</i>            |
| A HUNGRY GUEST           |                             | <i>Bass</i>             |
| A FEMALE GUEST           |                             | <i>Mezzo Soprano</i>    |

—ALSO—

Cleopatra's slaves, Eunuchs, Female attendants, Rowers, Banquet guests, Greek girls, Desert girls, Hump-backed dwarfs, Magicians, Musicians, Antony's heralds and his attending retinue.

### SCENES

ACT I. The Baths of Cleopatra at the foot of her summer palace at Sunset.  
ACT II. The Terraces of the Palace just before Dawn.

# CLEOPATRA'S NIGHT (UNE NUIT DE CLÉOPÂTRE)

## Act I

ALICE LEAL POLLOCK

HENRY HADLEY, Op.90

Moderato

PIANO

*f* Clar.

*fp* Trombones

Tuba

Ob.

3

3

3

Str.

*pp*

*dim.*

*f*

1

*pp* Strings

Celli

Fl. Ob.

*p*

This system shows the first two staves of the score. The top staff is for Flute 1 (Fl.) and the second staff is for Oboe (Ob.). The piano accompaniment is on the bottom two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features melodic lines with slurs and dynamic markings.

This system continues the piano accompaniment from the first system, showing the second and third staves. It features complex chordal textures and melodic fragments.

This system continues the piano accompaniment, showing the fourth and fifth staves. It includes a *dim.* (diminuendo) marking towards the end of the system.

Curtain rises slowly. Scene: The baths of Cleopatra at the foot of her Summer Palace. Sunset.

*Le rideau se lève lentement. Scène: Les bains de Cléopâtre près de son palais, au coucher du soleil.*

2

*pp*

Viols.(div.)

Violas

*pp*

This system shows the beginning of the Violins and Violas parts. The top staff is for Violins (div.) and the bottom staff is for Violas. The music starts with a *pp* (pianissimo) dynamic. A box containing the number '2' is placed above the first measure of the Violins staff. The score includes various musical notations such as slurs, ties, and dynamic markings.

(Sunk in a garden whose verdant vegetation climbs the gigantic stairs of rose granite which lead to the Palace — the bath of porphyry reveals its depths strewn with gold dust. The Nile flows silently sinister in the background.)

(On voit, caché dans un jardin où la riche verdure couvre un grand escalier de granit rouge, un bassin de porphyre dont la profondeur ruisselle de gouttes d'or. Au fond de la scène coule le Nil, silencieux et sinistre.)

(Egyptians chanting from the distance across the Nile.)  
(Au loin les Egyptiens chantent sur la rive opposée du Nil.)

Chorus

TENORS

O Nu - tar, Nu - tar, am - tu he - ret, send us the  
O Nu - tar, Nu - tar, am - tu he - ret, don - ne la

3

rain.  
plui - e.

pp

BASSES (from the distance)  
(au loin)

Thou who caus-est all growth to ful - fill de - sire, grant us our pray'r.  
Toi dont vient tout dé - sir, tout a - pai - se - ment, é - cou - te nous.

4

Wood

Brass

*p*

*pp*

(Enter MARDION and IRAS from the Palace.)

(MARDION et IRAS sortent du palais.)

IRAS (to Mardion)  
(à Mardion)

Allegretto grazioso

4

Let us wait here for the Queen's  
At - ten - dons là, le so - leil

*mf*

sum - mons.  
bais - se;

Clar.

Soon the fu - ry of this  
La fu - reur de son re -

(IRAS flits among the trees caressing them.)

(IRAS court parmi les arbres et les caresse.)

heat will have spent.  
gard - va s'é - tein - dre.

5

*p*



*mf*

Ah!  
Ah!

*p*

Poor parch'd car-ob-tree, lit-tle mi-mo-sa, All you wear-ied  
 Pau- vres ca-rou-biers, mes pe-tits mi-mo-sas, tout des-sé-

*p* *mf*

a-loes, cit-ron and Per-sian ap-ple-trees, I bring you  
 chés! mais toi, mon beau pom-mier per-si-que, con-so-le-

*f* *ff*

news soon, soon the  
 toi, le soir de

pur - ple bowl of night shall drench you with its  
 son nec - tar di - vin a - breu - ve et sou

(pointing to the sun.)  
 (indiquant le soleil couchant.)

6 *ff*

nec - - tar.  
 la - - ge.

See!  
 Vois!

*pp* *fp* *f* *L.H.* *Tpts.*

MARDION

Ah!  
 So -

Horn *L.H.*

Sun! red-hot as a buck-ler fal-len from the fur-nace of  
 leill bou-cli-er ar - dent tom-bé de la four-nai-se du

7

Vul - can!  
 dieu Vul-cain, *mf*

*mf* 3  
 Do you at  
 dis, con-sens-

Tpts. *mf*

(with mock obeisance.)  
 (elle fait une révérence moqueuse)

last con-sent to leave us for a few scant hours? I thank you!  
 tu en-fin à dé-tour-ner tes yeux de nous? Mer - ci, Sei-gneur!

Strgs. *mf* *p* Strgs.

IRAS 3

Do you not fear, Mar - di-on, so to mock the Sun-god?  
 Ne crains-tu pas, Mar - di-on, son cour-roux cé-les-te?

Bssn.

MARDION (arrogantly)  
 (avec audace)

I fear to mock no one but my-self.  
 Mar - di-on ne craint nul - au-tre quel - le!

*f* *p* *f*

(clutching her heart in frenzy of pain.)  
(pressant sa main sur son coeur angoissé.)

Could I but find the strength, Then would I tear out of my  
Au - rai - je le cou - ra - ge; n'ar - ra - che - rai - je pas de mon

heart's heart this wild-beast's pain, which seems on - ly my life's blood will  
coeur cette an - gois - se fau - ve, que rien n'as - sou - vi - ra plus que

*rall.*

(sinking down on a stone seat.)  
(elle se laisse choir sur un banc de pierre.)

8 sa - ti - ate.  
mon trè - pas.

*a tempo*

*ff*

*fp*

IRAS  
*p*  
How  
Que

*8va bassa*

(stroking MARDION'S hair.)  
(caressant les cheveux de MARDION.)

pale you are, pal - er than moon - flow'rs bathed in  
tu es pâ - - le, com - me la lu - ne à l'au -

Flutes

MARDION

IRAS

star's light. How should I not be? In a world as full of men  
 ro - rel Com-ment ne pas l'ê - tre? En un mon-de plein d'hom - mes

Ob. *espress.* Str. *p*

as this gar-den of flow'rs, nev - er would I be as you are.  
 comme un jar - din de fleurs, je ne vou - drais ê - tre toi.

MARDION

In all this world of men there is but one man.  
 En tout ce mon - de d'hom-mes il n'est qu'un hom - me.

*p*

IRAS

Tell me his name— you gave your prom-ise.  
 Dis-moi son nom, j'ai ta pro-mes - se.

*mf* *espress.*

MARDION

He — is call'd Meï - a-moun Meï - a-moun the strong, the brave - ly  
 On — le nom-me Meï - a-moun, Meï - a-moun, le fort, de beau - té pa -

9

*mf*

IRAS

beau - ti - ful. Now know I less than ev - er.  
 reil aux dieux. Pour - tant tu ne dis rien —  
*espress.*

Clar.

*p*

10

Where may one be-hold this won - drous be - ing?  
 où donc peut-on voir pa - reil pro - di - ge?

*f* *ff*

MARDION

That few may do. Long month on month hunts he the  
 Qui sait, hé - las! Des mois en - tiers il

*f* *mf* *p*

li - on in the o - cean of sands.  
 chas - se dans le vas - te dé - sert.

On - ly the per - il - ous, the im - pos - si - ble, draws him. But no  
 Le pé - ril - leux lat - ti - re, l'im - pos - si - ble l'ap - pel - le, nul - le

*espress.*

wom - an. If ev - er I could think that an - y wom - an —  
 fem - me — si je cro - yais ja - mois qu'u - ne fem - me *accel.*

*animato*

(overcome by her emotion.)  
 (accablée par son émotion.)

(A Eunuch enters from a small boat.)  
 (Un Eunuque débarque d'une nacelle.)

11

The Eunuch  
 L'Eunuque

No! No! Allegro  
 Non! Non!

The Queen re -  
 La Rei - ne re -

turns  
vient

from the Pan - e - gy - ris.  
de la Pa - na - gé - ri - e,

**IRAS** *f* **The Eunuch** *mf* *L'Eunuque*

Re - turns so soon? Her can - gia fol - lows me, the  
Re - vient si tôt? Sa cange ap - pro - che et

swoon - ing heat made her cut short — the cel - e - bra - tion.  
cet - te cha - leur im - pi - toy - a - ble la ra - mè - ne,

*cresc.* *f* *rit.*

*più moto* 12

She bathes e'er the sun de - part.  
C'est l'heu - re du bain roy - al,

*più moto* *p*



She would know the new per - fume from A - ra - bi - a.  
 Ap - pré - tez les par - fums de l'A - ra - bi - e,

See that all is well pre-pared and naught for -  
 Fai - tes bien tout pré - pa - rer, nou-bli - ez

*cresc.*

got. \_\_\_\_\_ Cle - o - pa - tra's moods to - day  
 rien, \_\_\_\_\_ Ses ca - pri - ces au - jour.d'hui

are my - ri - ad as the sands. \_\_\_\_\_ And  
 sont plus nom-breux que les sa - bles. Aus -

*rit.* *a tempo* **MARDION**

*a tempo*

just as lit-tle to be built up - on.  
 si, bien fou qui s'y fi - e - rait!

*p* Violas

IRAS

Ah! 'tis plain to see — our Queen has test - ed no new  
 Ah! ce - la se voit — que' no - tre Rei - ne n'a fait tu - er per -

Wood

13 *d = d. of preceding measure*

poi - son for a whole long month.  
 son - ne de - puis un long mois.

*mf*

MARDION

The doom of some-one now draws ver-y  
 Je sens l'ap - pro - che du fa - tal des-

*p*

The Eunuch  
L'Eunuque

Lento

near. Lu - mi-nous does she seem — a breath-ing flame — from her long  
tin. En ces jours Clé - o - pâtre — est u - ne flam - me pal - pi -

*pp* Ob.

IRAS (laughing in derision.)  
(d'un rire dérisoire)  
Molto allegro

ab - sti-nence. Ha, ha, ha, ha, ha, ha, ha! What sense have you of  
tan - te. Tu t'y con-nais donc, —

*p*

The Euruch  
L'Eunuque

such things? Ha, ha, ha, ha, ha, ha, ha! E -  
toi! — Je

*f* *fp* *meno mosso*

nough to feel the gods — them - selves might  
sais que les dieux eux mê - mes se - raient ja -

*f* *fp*

(He goes back and searches the Nile with his eyes.)  
(Il monte vers le fond de la scène parcourant des yeux le Nil.)

Allegretto

MARDION

en - vy her next love! —  
loux de son a - mour. —

14

Do not  
Ne te

mock him, I - ras, would I were as he—  
mo - que pas; — je l'en - vi - e, moi,

(bowing her head on her arms.)  
(elle incline la tête sur ses bras.)

Moderato

in - sen - si - ble.  
je souf - fre tant!

3 Flutes *p*

*ff*

The Eunuch (warningly)

*L'Eunuque (avertissant)*

*f*  $\overbrace{\quad\quad\quad}^3$

The Can-gia is not far dis-tant; de-lay no lon - ger.  
La can-ge roy-ale ap - pro-che, Ne vous at - tar-dex plus.

*fp* *ff* *mf* *ff*

(MARDION claps her hands to summon the attendants. From all sides appear Eunuchs with lances and young slave girls.)

(MARDION *frappe des mains pour appeler les esclaves. De tous côtés les eunuques accourent, la lance à la main. Entrent aussi les jeunes esclaves.*)

MARDION (to the Eunuchs)  
(aux Eunuques)

**15** *Allegro*

Stand on guard!  
Ar - ré - tex!

*ff*

Queen Cle - o - pa - tra comes to bathe . e - ven  
La Rei - ne Clé - o - pâ - tre se rend au

(to the girls)  
(aux esclaves)

now. *bain,* Veil - Haste your pre - pa -  
*bain,* *lez* *lez* *que tout* *s'ap -*

16

(Some of the girls strew flowers on the rim of the bath, others bring garments for the bath.  
(*Quelques unes des esclaves parsèment de fleurs le bord du bassin, d'autres apportent des vêtements*

Allegretto

ra - tions.  
 pré - te.

Vln. I *mf*

Some Eunuchs start the fountains; the girls playfully catch the spray from the breasts of the caryatides and pour le bain. *Des Eunuques font jouer les fontaines. Les filles en badinant attrapent de leurs mains la rosée d'argent*

throw it on the Eunuchs who stand immobile.)  
*qui tombe des seins des cariatides, et en éclaboussent les Eunuques immobiles.)*

*cresc.*

(MARDION claps her hands and signifies to the slaves to make ready to receive CLEOPATRA. The Cangia of Cleopatra glides into view propelled like velvet by its fifty rowers. To the center rises a tent of honor highly colored and gilded. CLEOPATRA reclines upon a little bed supported upon griffin's feet.)

(MARDION frappe des mains et fait signe aux esclaves de se préparer à recevoir la Reine. La Cange de CLÉOPÂTRE apparait avec la rapidité veloutée que peuvent lui donner ses cinquante rameurs. Au milieu de la barque s'élève la tente d'honneur, vivement coloriée et dorée. CLÉOPÂTRE est étendue sur une couche à pieds de griffon.)

17 Allegro

(A slave stands beside her waving a large fan of ibis feathers. A very young slave girl moistens the little reed blinds with scented water.)

(Une esclave debout près d'elle balance un grand éventail de plumes d'ibis. Une jeune esclave arrose d'une pluie d'eau de senteur les petites jalousies de roseaux.)

(CLEOPATRA wears a golden helmet and many multi-colored heavy jewels in contrast to a robe of vapory whiteness.)

(CLÉOPÂTRE est coiffée d'un casque d'or, elle est étincillante de pierreries massives et bariolées, qui contrastent avec la blanche vapeur de sa robe.)

18

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *ff* (fortissimo) is present. A box containing the number 18 is located above the treble clef staff.

Second system of musical notation, continuing the grand staff from the first system. It features a melodic line in the treble clef and a bass line in the bass clef.

Third system of musical notation, continuing the grand staff. It features a melodic line in the treble clef and a bass line in the bass clef.

Fourth system of musical notation, continuing the grand staff. The bass line includes the instruction "(Tpts. off stage)" with a circled 'p' dynamic marking. The system concludes with a double bar line and a 4/4 time signature.



19

CLEOPATRA (who has been lying still, cries out)  
*(qui est restée immobile, s'écrie)*

Moderato con moto

I swoon, I sti - fle!  
*Hé-las! j'é - touf - fe!*

(MARDION claps her hands.)

*(MARDION frappe des mains.)*

The God of Fire him - self could not live in this air!  
*Le dieu du Feu lui - mê-me pé - ri-rait dans cet air!*

(A black slave appears, bearing a tray laden with cups. He pours a draught from a vase.)

*(Un esclave éthiopien entre portant un plateau chargé de coupes. Il en remplit une avec une amphore.)*

*p* Flutes

(CLEOPATRA barely touches her lips to the goblet then pushes it away.)

(CLÉOPÂTRE touche à peine la coupe du bout des lèvres et la repousse.)

MARDION (offering drink)  
(offrant le breuvage)

Sip of this.  
Bu-vez ce - ci. *a tempo*

CLEOPATRA

My veins seem fill'd with flow - ing quick-sil-ver.  
Du plomb fon - du coule en mes vei - nes.

I'd give my larg - est pearl for one drop of  
Je don - ne - rais mes per - les pour de la

*meno mosso*

rain! — But from the flam - ing pu-pil of that im -  
plui - e. Des yeux des dieux im - pi - toy - a - bles

20

*rall. p*

pla - ca - ble ex - pane, no tear will fall.  
 nul - le lar - me ne tom - be - ra.

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are written below the notes. The piano accompaniment starts with a grand staff (treble and bass clefs) and includes dynamic markings such as *ff* and *p*. The tempo is marked *rall.* and the volume is *p*.

*doloroso*

O \_\_\_\_\_ the des - o - la - tion of this land!  
 Oh, la tris - tes - se mor - ne de ce ciell

Ob. Eng. Hrn.

Bssn.

The second system continues the vocal line and piano accompaniment. The tempo is marked *doloroso*. The vocal line has a long note with a line underneath it, indicating a sustained sound. The piano accompaniment includes a section for Bassoon (Bssn.) and Oboe/English Horn (Ob. Eng. Hrn.).

Nev - er a cloud, nev - er a shad - ow,  
 Point de frai - cheur, pas de nu - a - ges!

Ob.  
*mf*

The third system features the vocal line and piano accompaniment. The lyrics are written below the notes. The piano accompaniment includes a section for Oboe (Ob.) with a dynamic marking of *mf*. There are triplet markings (3) over some notes in the vocal line.

ev - er and al - ways the ter - ri - ble red eye of that  
 Ce so - leil rouge et san - glant comme un oeil \_\_\_\_\_ de Cy -

The fourth system continues the vocal line and piano accompaniment. The lyrics are written below the notes. The piano accompaniment includes a section for Oboe/English Horn (Ob. Eng. Hrn.) and Bassoon (Bssn.). There are triplet markings (3) over some notes in the vocal line.

MARDION

sun search-ing me out. Yet once a - gain and  
 clo - pe qui me re - gar - - del Cet veil fa - rouche et

Flutes

Eng. Horn

*p*

soon, shall his bra - zen face be dimm'd by his sil - ver'd sis - ter,  
 fier de - vien - dra plus cal - me sous les ca - res - ses de la

*cresc.*

CLEOPATRA 21 Allegro non troppo

Night. The night will bring no sur - cease, \_\_\_\_\_  
 nuit. Non, rien ne me con - so - le, \_\_\_\_\_

*mf*

on - ly thoughts which turn my flesh to stone with  
 la peur me prend, et les ter - reurs me

*f*

*ff*

ter - ror. The mum - mies, Mar - di - on, those  
 gla - cent. Les om - bres! Mar - di - on! ces

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a dynamic marking of *ff*. The piano accompaniment includes a complex rhythmic pattern in the right hand and a more melodic line in the left hand. A fermata is placed over the final notes of the piano accompaniment.

sin - is - ter my - ri - ads, lay - ers on  
 spec - tres si - nis - tres! C'est u - ne

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has a dynamic marking of *mf*. The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand. A fermata is placed over the final notes of the piano accompaniment.

lay - ers of them. For - ty feet  
 vil - le de morts. Là. sous la

*meno mosso*

The third system of the musical score. The tempo is marked *meno mosso*. The vocal line continues with the lyrics. The piano accompaniment includes a dynamic marking of *cresc.* and *pp*. A section for Trombones & Tuba is indicated at the bottom right of the system.

deep! What do they whis - per to each oth - er as they  
 pier - re que dis - ent - ils dans le tom - beau de - puis mille

The fourth system of the musical score. It features the vocal line and piano accompaniment. The piano accompaniment is primarily chordal in nature, providing harmonic support for the vocal line. The key signature remains three flats.

lie face to face the long night through? What is their  
 ans, face à fa - ce dans la nuit? Qui peut le

Oboe  
*molto espress.*  
*p*

se - cret? Oh, if the crawl - ing grave-worm could be  
 di - re? Ah, le ver du sé - pul - chre de -

*mf*

made to speak! — What fate un - mer - it - ed to  
 vrait par - ler! — C'est un des - tin que je ne mé -

*rall.* *ff*  
*rall.* *ff*

be the ill - star - red Queen of  
 ri - te point, é - tre Rei - - - - - ne des

*ff* *ffz*

22

IRAS

mum - mies!  
om - bres!

Are you not  
N'è - tes - vous

our Queen too - all we who re - spond as the quiv - er - ing harp -  
pas, O Rei - ne, la di - vi - ni - té - des peu - ples en - tiers

*p*

to life's light - est touch?  
pros - ter - nés de - vant vous?

CLEOPATRA (disregarding)  
(dédaignant d'écouter)

'Listesso tempo E - ven were I loved - but I am not - I am not!  
Ah, si l'on m'ai - mait! mais nul ne m'ai - - me!

*Viol. I*  
*espress.*

*p*

## MARDION

Not loved, O Queen, when ev-'ry speed-ing glance of yours  
 O Rei - - nel Cha-que doux re-gard de vos

*p* *cresc.*

leaves in its wake a shat-ter'd heart?—  
 yeux perce un coeur comme u - ne flê - che.

*mf* *mf*

## CLEOPATRA

How should a Queen know—wheth-er she be loved or  
 Com-ment la Rei - ne sau-rait el - le qu'on



(CLEOPATRA'S arms are extended in exaltation)  
(CLÉOPÂTRE étend les bras d'un geste exalté)

23 Allegro

Allegro moderato

no? O god's — give me proof!  
l'ai — — — me? O dieux, — ac-cor-dez-moi

*ff* *f*

Give — me some-thing new, some strange — ly sweet ad —  
u — ne vie nou — vel — le d'a — mour, de joie, de

*p*

ven — ture. Some-thing ra — di-ant-ly dif — fer-ent.  
rê — ves, d'a — ven — tu — res im — pré — ou — es.

*f*

24

Gods! Gods! do not de-  
Dieux! dieux! Dans ma so-li-

ny me! Some-thing to en-kin-dle a fresh spark of life  
tu-de en-vo-y-ex un songe, un songe en-i-stant qui char-

*cresc.*

in my heart. Gods! Gods, do not de-ny  
me mon coeur. Dieux! dieux! veuil-lex m'en-ten-

*ff rit.* *rit.* *rit.*

*rit.* *rit.* *rit.*

*ff*