

CYRANO

OPERA IN FOUR ACTS

BY

WALTER DAMROSCH

Book by W. J. HENDERSON

After the Drama by EDMOND ROSTAND

Price \$4.00 *net*

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Vocal Score

Arranged by the Composer

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CHARACTERS

CYRANO DE BERGERAC	<i>Baritone</i>
ROXANE	<i>Soprano</i>
DUENNA	<i>Alto</i>
LISE	<i>Soprano</i>
A FLOWER-GIRL	<i>Soprano</i>
CHRISTIAN	<i>Tenor</i>
RAGUENEAU	<i>Tenor</i>
DE GUICHE	<i>Bass</i>
LE BRET	<i>Bass</i>
A TALL MUSKETEER	<i>Bass</i>
MONTFLEURY	<i>Tenor</i>
FIRST CAVALIER	<i>Bass</i>
SECOND CAVALIER	<i>Tenor</i>
THIRD CAVALIER	<i>Bass</i>
A CADET	<i>Tenor</i>
Chorus of Précieuses, Pages, Nuns, Cavaliers, Gascony Cadets, Marquises, etc.	

ACT I

Interior of the Hotel de Bourgogne

ACT II

"The Poet's Eating House," Ragueneau's cook and pastry-shop

ACT III

A small square in the Old Marais

ACT IV

Scene I. Entrenchment at the Siege of Arras

Scene II. A Convent garden near the field of battle

Cyrano

Act I

Book by
W. J. Henderson

Music by
Walter Damrosch

Largo

Allegro non troppo

Piano

The musical score is written for piano and consists of six systems of music. The first system is marked "Largo" and "Allegro non troppo". It begins with a treble clef and a key signature of one sharp (F#). The first measure is marked "f" (forte). The second measure is marked "dim." (diminuendo). The third system includes the marking "cresc. poco a poco" (crescendo poco a poco). The fourth system includes the marking "dim." (diminuendo). The fifth system includes the marking "sempre cresc." (sempre crescendo). The sixth system continues the musical development with various rhythmic patterns and dynamics.

A CAVALIER (Tenor)

We are too ear - ly, how shall we kill the time?

SÈCOND CAVALIER

I'll sing to you my ver - y lat - - est

(A musketeer pursuing a flower -

rhyme.

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest, followed by a few notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

girl.)

MUSKETEER.

Give me one kiss, and I will

The second system continues the musical score. The vocal line has the lyrics "Give me one kiss, and I will". The piano accompaniment provides a steady accompaniment with various chordal textures.

FLOWER-GIRL

call you queen.

You are too bold! — Take care!

The third system features the vocal line with lyrics "call you queen. You are too bold! — Take care!". The piano accompaniment includes a dynamic marking of *p* (piano) in the lower right section.

we shall be seen.

The fourth system continues the vocal line with the lyrics "we shall be seen.". The piano accompaniment features a dynamic marking of *fp* (fortissimo) in the lower section.

ANOTHER CAVALIER

How stu - pid is this wait - ing! Will you have a

fp

Detailed description: This block contains the musical score for the first section, 'ANOTHER CAVALIER'. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a bass clef and a key signature of one flat (B-flat major). The lyrics are 'How stu - pid is this wait - ing! Will you have a'. The piano accompaniment starts with a treble clef and a key signature of one flat. It includes a dynamic marking of *fp* (fortissimo piano) and consists of arpeggiated chords and moving lines in both hands.

FOURTH CAVALIER

bout with me? Right glad - ly, and I'll

Detailed description: This block contains the musical score for the second section, 'FOURTH CAVALIER'. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a bass clef and a key signature of one flat. The lyrics are 'bout with me? Right glad - ly, and I'll'. The piano accompaniment starts with a treble clef and a key signature of one flat. It continues with arpeggiated chords and moving lines in both hands.

(They fence)

hit you one, two, three.

cresc. poco a poco

Detailed description: This block contains the musical score for the third section, '(They fence)'. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are 'hit you one, two, three.'. The piano accompaniment starts with a treble clef and a key signature of one flat. It includes dynamic markings of *cresc.* and *poco a poco*, and consists of arpeggiated chords and moving lines in both hands.

Lo stesso tempo (♩ = ♩)

(Enter Pages)

f

Detailed description: This block contains the musical score for the fourth section, '(Enter Pages)'. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a treble clef and a key signature of one flat. It includes a dynamic marking of *f* (fortissimo) and consists of arpeggiated chords and moving lines in both hands.

SOP. (PAGES.)

Tra la la la la la la la la la la la

TEN. II.

Bring in the lights!

BASS I. II.

Bring in the lights!

Piano accompaniment for the first system, featuring a rhythmic pattern of chords in the right hand and a bass line in the left hand.

la la la la la la la la la la la la la la la

Bring in the lights!

la la

Bring in the lights!

The

Piano accompaniment for the second system, continuing the rhythmic pattern with some melodic variation in the right hand.

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la

play! the play! he - gin! Bring in the

Piano accompaniment for the third system, concluding with a final chord and a key signature change to 3/4 time.

SOPRANOS & ALTOS

la! Bring in the

la! Bring in the act-ors!

act-ors! Bring in the act-ors!

act-ors! Tra la la la!

Be they fat or thin!

Be they fat or thin!

Tra la!

Let us have dra - ma, prose, or mer-ry verse;

Let us have dra- ma, Rid - us of

Tra la!

Rid us of think-ing, no - thing could be worse!

think - ing, no-thing could be worse!

The first system of the musical score consists of three staves. The top staff is a vocal line with a long melisma 'Tra la!' followed by the lyrics 'Rid us of think-ing, no - thing could be worse!'. The middle staff is another vocal line with the lyrics 'think - ing, no-thing could be worse!'. The bottom staff is a piano accompaniment with a complex, rhythmic pattern of chords and moving lines in both hands.

La la la la la la la la la la la la la la la

La la la la la la la la la la la la la la la

Tra la! Bring in the lights!

The second system of the musical score consists of three staves. The top staff is a vocal line with a melisma of 'La la la la la la la la la la la la la la la'. The middle staff is another vocal line with a similar melisma. The bottom staff is a piano accompaniment. The system concludes with the lyrics 'Tra la! Bring in the lights!'.

la la la la la! Bring in the

la la la la la la la! Bring in the

Bring in the lights! Bring in the

The third system of the musical score consists of three staves. The top staff is a vocal line with a melisma 'la la la la la!' followed by 'Bring in the'. The middle staff is another vocal line with a similar melisma and 'Bring in the'. The bottom staff is a piano accompaniment. The system concludes with the lyrics 'Bring in the lights! Bring in the'.

lights!

lights!

lights!

This system contains three vocal staves and a piano accompaniment. Each vocal staff begins with the instruction "lights!". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

(♩ = ♩)

Tra la la la la la la la la la la la la la la la la

Tra la la la la la la la la la la la la la la la la

Tra la la la la la la la la la la la la la la la la

This system features three vocal staves and a piano accompaniment. A tempo marking "(♩ = ♩)" is placed above the first vocal staff. Each vocal staff has the lyrics "Tra la la la la la la la la la la la la la la la la". The piano accompaniment includes a right-hand part with accents and a left-hand part with a steady bass line.

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

This system features three vocal staves and a piano accompaniment. Each vocal staff has the lyrics "la la la la la la la la la la la la la la la la". The piano accompaniment continues with a right-hand part featuring accents and a left-hand part with a steady bass line.

la la la la la la la la la la la la
 la la la la la la la la la la la la
 la la la la la la la la la la la la

la la!
 la la!
 la la!

rit. e dim. -

Andante affettuoso

(CHORUS TENORS) MARQUISES (with effeminate character)

What! We en-ter all too ear-ly;

Are we sol - diers rude and bur - ly? Shall we tar - ry, sorry wights, In the

PAGES

The lights, the lights! —
dark? Where are the lights, where are the lights, where are the lights? —

CAVALIERS
The lights! Where are — the lights?

f ben legato

fun poco più vivo

CHRISTIAN

Ch. Tell — me, you who know the sto - ries of the town,

p

Ch. Mi-ladi's fan, her cloak, her glove;

cresc.

Ch. *(♩ = ♩)*
 The ver-y lace up - on her sat - in gown:

p ma espressivo

Ch. Oh tell me, who is she I

cresc.

Ch. *LE BRET*
 B. love? I crave your par-don of your hand and

f

B. grace. I may not know her, till I see her

p *mf*

B.

face.

f con fuoco.

CHRISTIAN
con fuoco

Ch. Oh, for the days of the grand cru - sade,

Ch. When a sol - dier won by a sol-dier's fame; And the flash - ing

Ch. blow of a man - ly blade Would carve a path to a no - ble dame.

Ch. I am no deal-er in pret - ty words, I can-not

sf *mf* *sf*

Ch. twit-ter with these fine birds. If she's po -

mf *sf*

Ch. et - ic, I have no tropes, If she is

sf *allarg.*

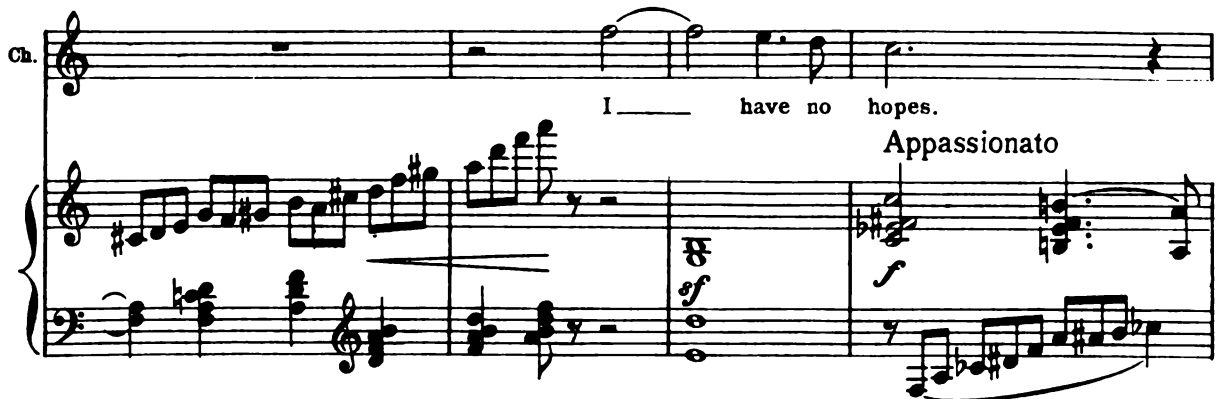
Ch. sub - - - - tle,

Allegro vivace.

accel.

Ch. I have no hopes.

Appassionato



B. LE BRET

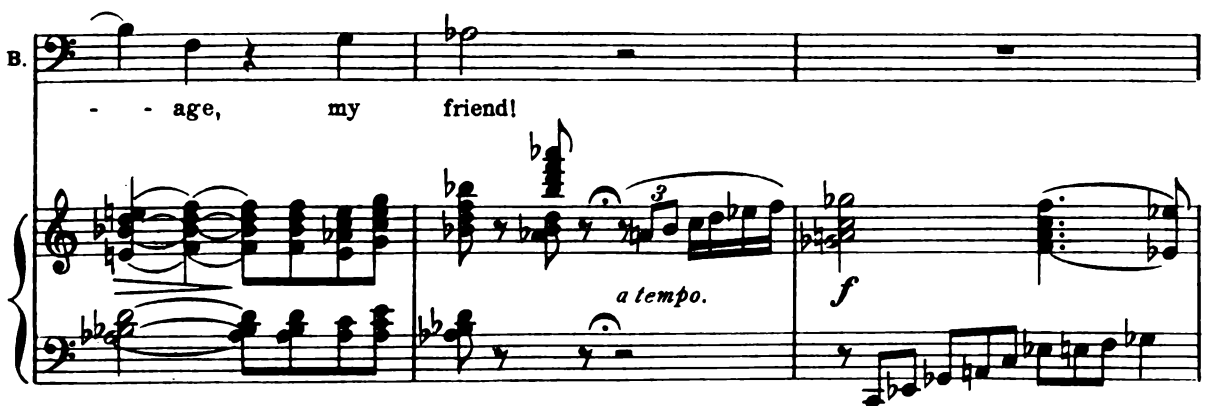
Cour -



B. - - age, my friend!

a tempo.

f



CHRISTIAN.

Ch. In yon - der box she al - ways

mf



LE BRET

Ch. B. sits, There, near the end. A - las! —

CHRISTIAN

LE BRET

a tempo

Ch. B. Why say you so? It is Rox - a - - -

B. - - - ne, whose wit _____ is like a

B. sword, With words _____ a -

B. lone her heart you may at - tack,

B. And be re - pelled

cresc.

B. if by you she is bored.

p

B. Ch. She's cous - in to the brave de Berge-rac. I know him

Andante con moto (Enter Ragueneau) CHRISTIAN.

pp

Ch.

not.

sempre p

Musical score for Chorus (Ch.). The system consists of three staves: a vocal staff in treble clef with a key signature of two sharps (F# and C#) and a common time signature, and a piano accompaniment in grand staff (treble and bass clefs). The piano part features a rhythmic accompaniment with chords and moving lines. The word "not." is written below the vocal staff. The instruction "sempre p" is written above the piano part.

R.

RAGUENEAU

I heard a might - y name; Good mas - ters, I am

Musical score for Recitative (R.). The system consists of three staves: a vocal staff in treble clef with a key signature of two sharps and a common time signature, and a piano accompaniment in grand staff. The vocal line is recitative-style with lyrics: "I heard a might - y name; Good mas - ters, I am". The piano accompaniment provides harmonic support with chords and moving lines. The section is titled "RAGUENEAU".

R.

here to seek the same.

Musical score for Recitative (R.). The system consists of three staves: a vocal staff in treble clef with a key signature of two sharps and a common time signature, and a piano accompaniment in grand staff. The vocal line continues with the lyrics: "here to seek the same." The piano accompaniment continues with harmonic support.

R.

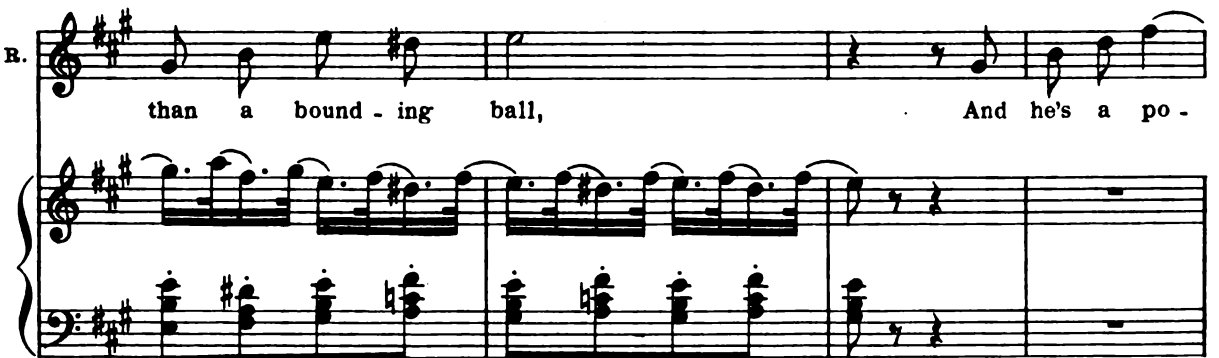
Know you not Cy - ra - no, the wise, the brave, the great?

mf

Musical score for Recitative (R.). The system consists of three staves: a vocal staff in treble clef with a key signature of two sharps and a common time signature, and a piano accompaniment in grand staff. The vocal line continues with the lyrics: "Know you not Cy - ra - no, the wise, the brave, the great?". The piano accompaniment includes a dynamic marking of "mf" (mezzo-forte).

R.  His sword is half the shears of

R.  fate; His wit is quick-er

R.  than a bound-ing ball, And he's a po-

R.  - et- mas-ter of us

a tempo

R.

all.

mf a tempo

p

R.

Hat with tri - ple feather, Doub - let with a flowing skirt,
Andante pomposo.

mf

R.

Cloak and sword to - geth - er, Sweep be - hind with sau - cy flirt,

accel.

8

R.

While be - fore him goes His most ma - jes - tic

p

R. nose.

R. Oh masters, what a nose is there! But speak a-bout it none may

R. dare, Save in the house and un-der breath: It is the ver-y nose_ of

cresc.

R. death!_ The nose be-

accel. un poco *fp*

R. fore, the sword be-hind, Wise

B. men to them both are blind.

cresc. poco a poco *Grandioso.*

CHRISTIAN

Ch. An ar-rant

p

Ch. boast - - er, I'll be bound.

f

(Retires up stage.)

LE BRET
(looking round)

Vivo

B.

Good

RAG.

B.
R.

Ra - gue-neau, he can't be found. He will be here.

R.

For he has made a bet To stop the play,

leggiero

R.

And he'll not for-get. Mont-fleu - ry

sf

rit. - - - *Andante*

R. he's for-bid-den to ap - pear. *gr*

R. You'll see, he will be here.

cresc. poco a poco

(Enter *Précieuses; Marquises, Cavaliers, etc., follow them with bows and gestures of devotion*)

mf *cresc.*

PRÉCIEUSES: SOP.
The lace up - on the garb of love are we,

CAVALIERS: TEN. I.
For you our hearts are gen - tly beat - ing,

By dain-ty hands a-lone ca-ressed to be, No vul-gar pas-sion
TEN. II *TEN. I*

For you our hearts are gen-tly beat-ing, Re-ceive our most

shall as-sail our hearts, They may be
 de-vot-ed greet-ing, re-ceive our most de-vot-ed greet-

pierced a-lone by gen-tle
TEN. II

ing, For you we're sigh-ing, we are kneel-ing! For you we're sigh-ing,

darts, they may be pierced a-
TEN. I

we are kneel-ing! Oh, la-dies fair, be not un-feel-ing,

Un poco più vivo ed agitato

(Enter Roxane, who is im-

lone — by gen - - tle darts.

But heark - en to our vows of love.

TENOR II

Rox -

BASS I & II

Rox - a - - ne,

Un poco più vivo ed agitato

mediately surrounded by Marquises and Cavaliers. She waves them off with her fan, and ascends the stairs,

TEN. I

Rox - a - - - - ne,

TEN. II

a - - - - ne, Rox - a - - - - ne,

BASS I

Rox - a - - - - ne,

BASS II

Rox - a - - - - ne,

but stops on the third or fourth step and listens with a smile to the entreaties of the Marquises and Cav-

I lay my love at your feet, Oh, lis - ten to
 I'm dy - ing of love, Oh, lis - ten to me,

sfp

aliers)

to me, to me, _____

Oh, lis - ten to me,

me, to me, _____

to me,

mf

lis - ten to me, lis - ten to
Oh, hear my vows, I'm dy - ing of love,

me, Oh, hear my vows, Oh, hear my
Oh, hear my vows, Oh, hear my vows,

cresc.

Oh,

Detailed description: This is a musical score for a song, likely in a minor key (indicated by three flats in the key signature). The score is arranged in two systems. The first system contains the vocal melody and piano accompaniment for the first two lines of lyrics. The second system contains the vocal melody and piano accompaniment for the next two lines of lyrics. The piano part features a rhythmic accompaniment with chords and eighth notes. The lyrics are: 'lis - ten to me, lis - ten to Oh, hear my vows, I'm dy - ing of love, me, Oh, hear my vows, Oh, hear my Oh, hear my vows, Oh, hear my vows, Oh,'. The score includes a 'cresc.' (crescendo) marking in the piano part of the second system. The page number '28' is in the top left corner, and '23691' is in the bottom left corner.

vows, I'm dy - ing of

Hear my vows,

Oh hear my vows, —

Lis - ten to me, Hear — my vows,

f

ROXANE, dr

Ah! —

love! Oh hear my vows! —

I lay my heart at your feet! —

I'm dy - ing of love, hear my vows! —

oh hear my vows, oh hear my vows, hear my vows! —

cresc. *ff*

Più tranquillo

R.

Mes - sieurs,

mf *Più tranquillo* *p*

R.

gal-lant and gay, We come to see the

p

R.

play, not you. But spare us

mf

R. all your vows re - peat - ed. A wo - man's fa - vor is not

R. me - ted To man - y words, to man - y smiles; — To win a heart.

R. rit. - - - Allegretto
— you must use deep - er wiles.

R. Oh, woo a wo - man not with

R. ev - a - nes - cent grac - - - es, Nor yet with

R. oft - re - peat - ed vows. And woo her

cresc. *mf*

R. not with silk - en hose - and lac -

R. es, Nor yet with pret - ty airs and low - ly bows, and -

R. low - ly bows.

rit. *a tempo* *p* *cresc.*

Un poco più moto

R. Dream not to win her by a melt - ing glance,

p *p*

R. *Nor by the sing - ing of your shin - ing blade, —*
espress.
cresc.

R. *For all your pride and pomp and cir - cum - stance —*
Peggiero.

R. *By one flash of wit, by one flash of wit — may be dis -*
 2 1 2 3 4

R. *mayed.*
mf

R. *Ah, Ah!*
p

R.

p

B.

You'll not o'er - take the love — you — are pur -

dolce

p

B.

su - - - - - ing

a tempo

col canto

B.

With lan - guid eye - lid and a dul - cet tone.

R. *molto espress.*
 Seek for the

cresc.
p

R. soul of her you would be woo - - ing,
espress.

mf

R. seek for the soul of her you would be woo - -

SOP.
 ALTO
 TENOR
 BASS

mf

R. *ing,* *And*

a tempo.

Seek for the soul — of her you would be

p

Seek for the soul — of

This system contains the first two systems of music. It features a vocal line (R.) and a piano accompaniment. The vocal line starts with a rest followed by the syllable 'ing,' and then 'And'. The piano accompaniment begins with a rest and then enters with a melodic line. The tempo marking 'a tempo.' is placed above the piano accompaniment. The lyrics 'Seek for the soul — of her you would be' are written below the vocal line, with a dynamic marking 'p' below the word 'soul'. The piano accompaniment continues with the lyrics 'Seek for the soul — of'.

R. melt it by the glo - ry, the glo - ry of your own,

p

Seek for the soul — of her — you would be woo - ing,

woo - ing, seek for the

dolce

her you would be woo - ing,

p

Seek for the soul — of her you

This system contains the second two systems of music. The vocal line (R.) continues with the lyrics 'melt it by the glo - ry, the glo - ry of your own,'. The piano accompaniment features a dynamic marking 'p'. The vocal line then has the lyrics 'Seek for the soul — of her — you would be woo - ing,'. The piano accompaniment continues with the lyrics 'woo - ing, seek for the'. The tempo marking 'dolce' is placed above the piano accompaniment. The vocal line then has the lyrics 'her you would be woo - ing,'. The piano accompaniment continues with the lyrics 'Seek for the soul — of her you'. The system concludes with a piano accompaniment ending.

R. *dr.*
 your own, and melt it by the
 soul of her you would be woo - ing, And
TEN. I.
 Seek for the soul of her you would be
 would be woo - ing,

R.
 glo - ry of your own, and melt it by the
 And melt it by the glo - ry of your own, *p cresc.*
 melt it by the glo - ry, glo - ry of your own, *p cresc.*
 woo - ing, And melt it by the *p*
 And melt it by the glo - ry, the *cresc.*

R.

glo - ry, the glo - - ry of your —
 — and melt — it by the
 glo - ry, and melt — it by the

f grandioso.

R.

own, of your
 glo - - ry of your
 glo - - ry of your

ff pesante. e ritenuto

R. *own,* *the*

own, *and* *melt* *it* *by* *the*

own, *and* *melt* *it* *by* *the*

largamente.


R. *glo - - - ry - - - of your own.* *rit. a tempo*

glo - - - ry of your own. *dim. rit. a tempo.*

glo - - - ry of your own. *dim. rit. a tempo.*

glo - - - ry of your own. *dim. rit. p a tempo.*

R.  Seek for the
do! We know a quick-er way than that _____ to woo.

R.  soul _____ of her you would be woo - - -
She's pret-ty, but she makes too much a - do! _____ We know a quick-er

R.  ing,
way than that _____ to *p* woo.
CHORUS. And *p* melt
And *p* melt
And *p* melt
And *p* melt

R.

And melt it by the

it by the

it by the

it by the

it by the

R.

p dolce
glo - ry of your own.

p dolce
glo - ry of your own.

p dolce
glo - ry of your own.

p dolce
glo - ry of your own.

p dolce
glo - ry of your own.

perdendosi.
glo - ry of your own.

perdendosi.
glo - ry of your own.

p dolce
glo - ry of your own.

p dolce
glo - ry of your own.

pp
glo - ry of your own.

R.
 Musical score for five vocal parts (Soprano, Alto, Tenor I, Tenor II, Bass I) and piano accompaniment. The score is in G major and 4/4 time. The vocal parts feature long, sustained notes with phrasing slurs. The piano accompaniment consists of chords and moving bass lines.

Andante con moto

TEN. I *f*
 Bra-vo, bra-vo! Fair mis-tress of the
 TEN. II *f*
 Bra-vo, bra-vo!
 BASS. I *f*
 Bra-vo, bra-vo!
 BASS. II *f*
 Bra-vo!

Andante con moto

Musical score for piano accompaniment. It features a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked "Andante con moto" and the dynamics include "espress.".

woo - ing lov - - er's art, Bra - vo!

Bra - vo, bra - vo! _____ Your words in - form the

Your smiles in - flame the heart,

Your words in - form the mind,

DE GUICHE (enters and pushes before the crowd)

G. _____

TEN. I. None but the brave

Your smiles in - flame the heart!

TEN. II. _____

mind!

G. _____

de - serve the fair.

trem.

R. *ROXANE*
Am I so brave?

R. *(Accepts the hand which he offers; he escorts her to*
Why, then I dare.

her box.)

Più moto
pp

LE BRET. (coming forward)

RAG.

B. R. Cy-ra-no is not here. And

R. I have lost my bet.

BASS(CHORUS) (looking toward mimic stage)

Tune up your

SOPRANO

ALTO

TEVOR

Let the play be - gin, To keep us

Let the play be - gin, To keep us

Let the play be - gin, To keep us wait-ing

fid-dles, To

wait-ing is a sin. The play be - gin!

wait-ing is a sin. The play be - gin!

is a sin. The play be - gin!

keep us wait-ing is a sin. The play be - gin!

(The people gradually settle down to see the play,

Più vivo

fixing their attention on the stage.)

The first system of music consists of two staves. The treble staff begins with a series of eighth and sixteenth notes, some beamed together, and includes a fermata over a note. The bass staff provides a steady accompaniment with eighth notes and some rests.

Andante

The second system is marked 'Andante' and features a key signature of two sharps (F# and C#). The treble staff has a melodic line with some slurs, while the bass staff has a more rhythmic accompaniment. A fermata is present over a note in the treble staff.

The third system continues the piece. The treble staff has a melodic line with a fermata over a note. The bass staff has a long, sustained note with a dynamic marking of 'f' (forte). The key signature remains two sharps.

The fourth system is marked 'mf' (mezzo-forte). The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment. The key signature remains two sharps.

The fifth system is marked 'dim.' (diminuendo) and 'p' (piano). The treble staff has a melodic line with a triplet of notes. The bass staff has a rhythmic accompaniment with a triplet of notes. The key signature remains two sharps.

* Three knocks are heard from stage

Grave e ben marcato.

(BAND ON STAGE.)

The first system of music features a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piece begins with a piano (*p*) dynamic and a triplet of eighth notes in the bass. The music is marked *f* (forte) and includes a trill (*tr*) in the right hand.

The second system continues the piece with a grand staff. It features a trill (*tr*) in the right hand and a piano (*p*) dynamic marking.

The third system continues the piece with a grand staff. It features a trill (*tr*) in the right hand and a piano (*p*) dynamic marking.

The fourth system continues the piece with a grand staff. It features a trill (*tr*) in the right hand and a piano (*p*) dynamic marking.

Allegretto e ben legato.

The fifth system of music features a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piece begins with a forte (*f*) dynamic and a piano (*p*) dynamic marking.

The sixth system continues the piece with a grand staff. It features a trill (*tr*) in the right hand and dynamic markings of *f* (forte) and *p* (piano).

(The curtain opens. The scene represents a rustic landscape, the Marquises in insolent attitudes seated on either side. Montfleury enters, enormously

stout, in an Arcadian shepherd's dress, a hat wreathed with roses drooping over one ear, he is holding a ribboned dronepipe in his hand)

tr **Tempo I** *f*

stout, in an Arcadian shepherd's dress, a hat wreathed with roses drooping over one ear, he is holding a ribboned dronepipe in his hand)

Allegretto

MONTFLEURY

M. Hap - py the man, — who, freed from fashion's fic - kle sway,

p

M. In ex-ile self-pre - scribed _ whiles peace-ful hours a - way.

M. And when the zeph-yrs sigh a - mid the mur-mur-ing trees _

(CYRANO'S voice from the middle of the pit)

C. Fat one, I for-bade you to ap-

Andante *f* *cresc.* *molto* *ff* *ritenuto molto*

Un poco più vivo

C. pear! **SOPRANO**

ALTO Who is it? What is

TENOR Who is it? What is

BASS Who is it? Who is it? What is

Who is it? Who is it? What is

Un poco più vivo *mf* *cresc.*

RAGUENEAU (triumphantly)

R.

'Tis he! I win!

this sur - prise?

this sur - prise?

this sur - prise?

this sur - prise?

f

Detailed description: This musical score is for the character Raguenau, marked 'triumphantly'. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The vocal lines are in a high register, with lyrics such as ''Tis he! I win!' and 'this sur - prise?'. The piano accompaniment includes a complex melodic line in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

MONTFLEURY (with trembling voice)

M.

But -

ff

Go on!

Go on!

ff

Go on!

Go on!

ff

Detailed description: This musical score is for the character Montfleury, marked 'with trembling voice'. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The vocal lines are marked with *ff* (fortissimo) and include the lyrics 'But -' and 'Go on!'. The piano accompaniment features a driving, rhythmic pattern in the right hand and a supporting bass line in the left hand, also marked with *ff*.

CYRANO (appearing suddenly)

C. 

Moun - tain, re - move thy - self

Allegro giocoso

C. 

from off the plain. Ex - cuse me, gen - tles,

MONT.

Allegro giocoso



(Montfleury disappears suddenly)

M. *but I am in pain.*

This is an in - sult,

This is an in - sult,

cresc. - - - - *mf*

The first system of the musical score consists of five staves. The top staff is a vocal line starting with the lyrics "but I am in pain." The second and third staves are vocal lines with the lyrics "This is an in - sult,". The fourth staff is another vocal line with the same lyrics. The fifth staff is the piano accompaniment, featuring a piano introduction with a *cresc.* (crescendo) marking and a *mf* (mezzo-forte) marking.

We've paid to see the play, Who is it dares to

We've paid to see the play, Who is it dares to

cresc. - - - -

The second system of the musical score consists of five staves. The top staff is a vocal line with the lyrics "We've paid to see the play, Who is it dares to". The second and third staves are vocal lines with the same lyrics. The fourth staff is the piano accompaniment, featuring a piano introduction with a *cresc.* (crescendo) marking.

drive our pet a - way?

drive our pet a - way?

way?

ff

CYRANO

c. Be si-lent, all! Does an-y one ob-

fp un poco riten. *sf*

c. *rit.* (lays hand on hilt of his sword)

ject? I have a tal-is-man to win re-spect.

DE GUICHE (who has come down from box)

g. *rit.* *a tempo* We

mf a tempo.

came to hear Ba - ro's im - mor - tal verse.

CYRANO
Such im - mor - tal - i - ty is but a curse.

PRÉCIEUSES (from the gallery)
How dare he? What a shame, To

slur Ba - ro's im - mor - tal name!

CYRANO (with a flourish toward the boxes)

Andante con moto

c.

Beau - ti - ful crea - tures,

c.

you do bloom and shine,

c.

Be min - is - ters of dreams, your

c.

smiles our an - - o - dyne.

c.

But though for "La Clo - ri - se"

c. you all may weep, Ba-ro's nar-

c. cot-ic shall not make you sleep. DE GUICHE

g. This is too

g. much! Sir,

g. do you stop all shows By push-ing in - to them your might - y

sf un poco riten.

p (General start)

g. nose?

f *p grazioso*

Tempo di Minuetto

CYRANO

c. Poor wit to poor - er -

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line has lyrics "Poor wit to poor - er -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

c. man - ners wed! I'll tell you

The second system continues the vocal line with lyrics "man - ners wed! I'll tell you". The piano accompaniment continues with similar rhythmic patterns and includes some chordal textures.

c. what you might have said. Al-though with

The third system continues the vocal line with lyrics "what you might have said. Al-though with". The piano accompaniment includes a dynamic marking of *fp* (fortissimo piano) and some more complex harmonic structures.

c. fan - cy's pas - sion not in - flamed, You could have posed and

The fourth system continues the vocal line with lyrics "fan - cy's pas - sion not in - flamed, You could have posed and". The piano accompaniment features a dynamic marking of *sfz* (sforzando) and includes some more complex harmonic structures.

c. cor - teous - ly de - claimed:

The fifth system concludes the vocal line with lyrics "cor - teous - ly de - claimed:". The piano accompaniment includes a dynamic marking of *rit.* (ritardando) and features some more complex harmonic structures.

c. *O* lord - ly nose! no wind so bold As

The first system of music consists of a vocal line (C-clef) and a piano accompaniment (G-clef). The vocal line has lyrics: "O lord - ly nose! no wind so bold As". The piano accompaniment includes a *mf* dynamic marking.

c. dares to give the whole of you a cold!"

The second system continues the vocal line with lyrics: "dares to give the whole of you a cold!". The piano accompaniment includes a *p* dynamic marking.

Tempo di Marcia

c. Or this, "Were't thou a man or army

The third system, marked "Tempo di Marcia", features a vocal line with lyrics: "Or this, 'Were't thou a man or army". The piano accompaniment includes *p* and *mf* dynamic markings. A dotted line below the piano part indicates the start of the *8va bassa* section.

c. born, That thou dost car - ry such a

The fourth system continues the vocal line with lyrics: "born, That thou dost car - ry such a". The piano accompaniment includes an *8* marking below the bass line.

c. bu - gle - horn?" Or else this

Allegretto grazioso

The fifth system, marked "Allegretto grazioso", features a vocal line with lyrics: "bu - gle - horn?" and "Or else this". The piano accompaniment includes *f* and *mf* dynamic markings.

c. par - o - dy of beau - teous thought, From Pyr - a - mus and gen - tle

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a dotted quarter note, followed by eighth notes and a half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

c. This - be caught: "Be - hold the *espress.*

The second system continues the vocal line with a dotted quarter note followed by a half note. The piano accompaniment includes a melodic line in the right hand and a bass line with some rests. The tempo marking *espress.* is present.

c. nose that spoiled its mas - ter's face,

The third system shows the vocal line with a dotted quarter note and a half note. The piano accompaniment has a more active bass line with some fingerings (1, 2, 5) indicated. The right hand has chords and some melodic movement.

c. And now is blush - ing at its own dis -

The fourth system features a vocal line with a dotted quarter note and a half note. The piano accompaniment is more complex, with a strong *f* dynamic and a busy bass line. The right hand has chords and some melodic fragments.

c. grace." But you, mon-sieur, have

The fifth system shows the vocal line with a dotted quarter note and a half note. The piano accompaniment includes a melodic line in the right hand with an *mf* dynamic and a bass line. A fermata is placed over the final notes of the piano part.

c. no such words as these; I

Allegro quasi presto.

c. speak more wit than you if I but sneeze.

DE GUICHE. CYRANO. A -

Buf - foon!

c. -i! That doth a - wake the

CYRANO

c. I shall not run a - way — But im - pro-ise a

c. bal - lad while we play; And

c. at the last line I shall touch.

DE GUICHE

g. My friend, you promise far too much

Andante pomposo

CYRANO

c. "Ballade of the duel, which de

c.

Ber-ge-rac Fought with a gallant who good sense did lack.

fp colla voce *mf*

c.

That is the ti-tle: Now, sir, the at-

f *rit.*

Lo stesso tempo

c.

tack! *(The crowd forms a ring around Cyrano and De Guiche. The pages climb to positions of advantage. The women stand up in the boxes. Cyrano lowers his eyes as if in thought, then advances and faces De Guiche)*

With ea-ger-ness we're on the rack! With

CHORUS With ea-ger-ness we're on the rack!

A - ha! With ea-ger-ness we're on the rack!

A - ha! With ea-ger-ness we're on the rack!

Lo stesso tempo

ea - ger - ness we're on the rack, Good sport! Give room! —
 Give room! Fair play! Good sport!
 With ea - ger - ness we're on the rack! Good
 Give room! — With ea - ger - ness we're on the

— Give room! Fair play! —
 Give fair play!
 sport! Fair play!
 rack! Fair play!

sf *sf* *sf* *meno f*

dim. mf

Allegretto *CYRANO (with fierce humor.)*

c.

Now
ff pesante.

c.

gen-tles and la-dies all fair,— Look well on this dullard and me;

mf

c.

rhyme you a rhyme de-bo - nair, ——— And as light as the foam of the sea,

swaggeringly.

c. 
 Yet not all de-void' of es - prit,

c. 
 A song of a no - ble-man vain;

c. 
 And the chime of the bal-lad shall be, I touch as I end the re -
riten. un poco f. *a tempo* (They be-

c. 
 frain. *gin to fence)* *strepitoso*



C. 

(A little faster than preceding verse, and with sinister expression.)

C. 

sempre legato Good broth - er, I prith-ee de -

8.....

C. 

spair — Of stop - ing my bal - lad or me;

8.....

C. 

— My sword will be in - to your lair,

mp

C. 

— Or — ev - er my feint you may see.

C. *For I guard — from my head to my knee, — While blows on —*

C. *— your fal-chion I rain; — And the chime of the bal-lad shall be, I —*

C. *— touch as I end the re - frain. Oh, queens of our hearts, do you*

Tempo I

C. *see How the sword beats time to the strain? And the chime of the bal-lad shall be, I —*

Più vivo

(Cyrano lunges;

C. *touch as I end the re -*

cresc. *ff*

(Applause from the crowd, flowers are thrown from the boxes)

C.

frain.

Bra - - vo! Bra - - -

CHORUS

Bra - vo!

I touch as I end the re -

ff

8^{va} bassa

vol I touch as I end the re - frain, I touch as I end the re -

vol I touch as I end the re - frain. Bra -

touch as I end the re - frain, Bra - vo! I

frain. Bra - vo!

frain. _____

- - - vo! Bra - vo!

touch as I end the re - frain. _____

This system contains the first vocal entry and piano accompaniment. The vocal line starts with a long note on 'frain.' followed by a rest and then 'vo!' and 'Bra - vo!'. The piano accompaniment features a melodic line with a long note on 'frain.' and a rhythmic accompaniment in the bass.

This system shows the piano accompaniment for the second system, featuring a complex melodic line in the right hand and a supporting bass line in the left hand.

I touch as I end the re - frain. _____

I touch as I end the re - frain. _____

I touch as I end the re - frain. _____

I touch as I end the re - frain. _____

This system contains four vocal staves, each with the lyrics 'I touch as I end the re - frain.' and a long note followed by a rest.

This system shows the piano accompaniment for the third system, featuring a complex melodic line in the right hand and a supporting bass line in the left hand.

ff

This system shows the piano accompaniment for the fourth system, ending with a double bar line. It features a complex melodic line in the right hand and a supporting bass line in the left hand.

DE GUICHE (supported by two Cavaliers)

G. *Andante* Some - time, my po - et, we a - gain shall

G. meet! And then re - mem - ber, that re - venge is

(Cyrano makes a gesture of contempt. De Guiche is sup-

G. sweet!

ported off. All follow except Cyrano and Le Bret)

(Roxane comes down from her box attended by her duenna, but turns to

grazioso

Cyrano before leaving the stage.)

ROXANE.

Cous - in,

un poco rit.

your sword and wit keep well in tune;

But yon-der gen - - tle will not par - don

soon. These dull men are the flint, you sharp ones,

R.
steel; Be-ware the fire the sparks will

Più tranquillo. *CYRANO.*
B. C.
make. I kneel Be-fore your grace.

dolce.

C.
Fore-warned, I am fore-armed.

cresc. *f.* *dim.*

C.
Al- so I am a - dorned, In that you smiled up - on me from your

p.

(Exit Roxane and Duenna.)

C.
skies.

ben cantabile

First system of musical score, piano accompaniment. Treble clef, bass clef. Key signature: one sharp (F#). Time signature: 7/8. Dynamics: *p*. Includes various musical notations such as slurs, accents, and articulation marks.

Second system of musical score, piano accompaniment. Treble clef, bass clef. Key signature: one sharp (F#). Time signature: 7/8. Dynamics: *p* and *sf*. Includes various musical notations such as slurs, accents, and articulation marks.

CYRANO

C. I'm but a fool, and

Third system of musical score. Vocal line (C) and piano accompaniment. Treble clef, bass clef. Key signature: one flat (Bb). Time signature: 4/4. Dynamics: *cresc. e accel.*, *f*, *mf*. Includes various musical notations such as slurs, accents, and articulation marks.

C. yet, who are the wise? I fought but for the

Fourth system of musical score. Vocal line (C) and piano accompaniment. Treble clef, bass clef. Key signature: one flat (Bb). Time signature: 4/4. Dynamics: *p*, *mf*. Includes various musical notations such as slurs, accents, and articulation marks.

C. B. fa - - vor of her eyes. How now?

LE BRET.

Fifth system of musical score. Vocal line (C, B) and piano accompaniment. Treble clef, bass clef. Key signature: one flat (Bb). Time signature: 4/4. Dynamics: *Agitato.*, *p*. Includes various musical notations such as slurs, accents, and articulation marks.

B. *What, you love? Can it*

C. *CYRANO.* *be? You stare, and yet*

C. *I am a man; De-spite this nose.*

C. *accel. rit. I dare to love Rox - a - ne.*

C. *Andante tranquillo.* *Yea, e - ven*

c. this may smell the bud - ding Spring, And e'en my eyes may

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "this may smell the bud - ding Spring, And e'en my eyes may". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

c. look beyond this mount, _____ To

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on "mount," followed by a rest and then the word "To". The piano accompaniment continues with the same rhythmic pattern.

c. where, be-side some clear and sun - ny fount, _____ The

The third system continues the vocal line and piano accompaniment. The vocal line has a long note on "fount," followed by a rest and then the word "The". The piano accompaniment continues with the same rhythmic pattern.

c. ros - - es blos - som and the rob - ins sing.

dolce *mf*

The fourth system continues the vocal line and piano accompaniment. The vocal line has a long note on "ros - - es blos - som" followed by "and the rob - ins sing.". The piano accompaniment features a dynamic marking of *dolce* (softly) and *mf* (mezzo-forte). The piano part includes some melodic flourishes in the right hand.

c.

The fifth system shows the vocal line as a whole rest, indicating the end of the vocal part. The piano accompaniment continues with a dynamic marking of *f* (forte) and concludes with a final cadence.

c. *mf*

And if I see a lov-er and his lass — Go hand in hand a -

c. long the ver-dant grass, I think that I would glad-ly give my all,

cresc. poco a poco.

c. I think that I would glad-ly give my all, If joy like this my

Largamente.

c. lone - ly life could grace, — if joy like this my

mf

c. lone - ly life could grace. And then I see up -

pp

c. on the gar - den wall The shad - ow of my

c. face. (Le Bret puts his hand on Cy-

rano's shoulder in sympathy, but Cyrano turns aside as if to hide his emotion.)

mf *piu f* *cresc.*

(Duenna appears in the doorway.)

p *3* *dim.*

Allegretto, quasi allegro

DUENNA (courtesies to the ground.)

D. Most rev - er - end and gra - cious sir.

colla voce. *p* *à tempo.*

CYRANO (amazed.)

C. What, — you? — You

DUENNA (courtesies again)

D. Most

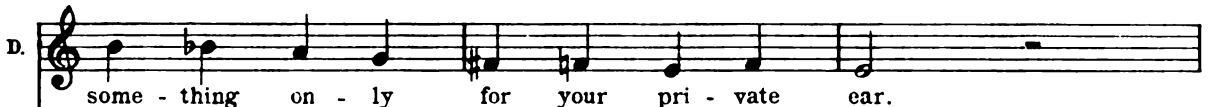
C. come from her?

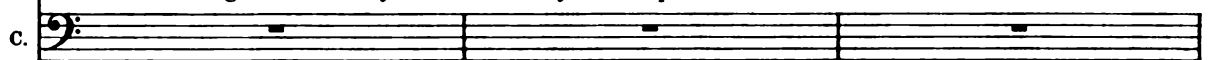
no - ble, by her or - der I am here, With


D. no - ble, by her or - der I am here, With

C.

mf *p*

D.  some - thing on - ly for your pri - vate ear.

C. 

 *sempre p*

D.  There are things.

C.  My pri-vate ear?



D. 

C. 



D.  To - mor-row at the ver-y break of

C. 



D. 
day She goes in - to the church to pray. When that is

C. 



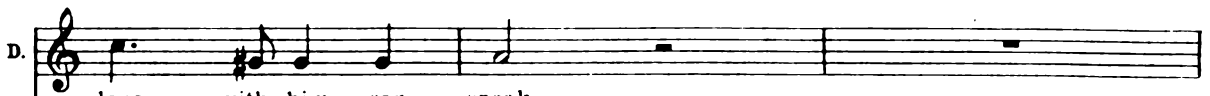
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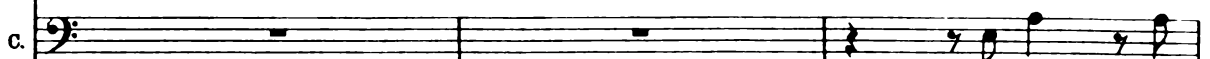
D. 
done, her cous - in she will seek; Tell me, where she a -

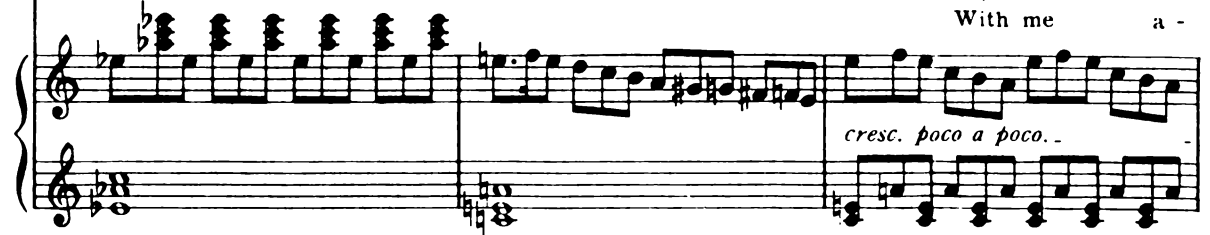
C. 



8

D. 
lone with him can speak.

C. 



With me a -
cresc. poco a poco.

C. 
lone? Am I the sport of fate?



C. At Ra - gue-neau's, the pas - try - cook, I'll wait.

CYRANO

C. How

DUENNA

D. How no - ble, how no ble his bear - ing, How ea - ger the light, the

C. long_will the night be a wear - - - ing E'er dawn shall en-crim - son the

LE BRET

B. A - way_w with your gloom - y de-spair - ing, with your

D. light of his eyes! But

C. skies; But the dark - ness will not be de -

B. gloom - y de - spair - - ing! Live

D. yet for him who would be car - ing? His nose,

C. spair - - ing, but the dark - ness will not be de - spair - - ing,

B. now in a hap - - py sur - mise.

D. his nose, what a ter - ri - ble size! His nose,

C. will not be de - spair - - ing, 'Twill

B. To - mor - row, to - mor - row you'll

D. what a ter - ri - ble size, what a ter - ri - ble size,

C. flee from the light of her

B. ear - - - ly be far - - - ing, To

D. His nose, his nose, what a

C. eyes, 'twill flee from the light, the

B. read, to read the bright speech,

D. ter - - - ri - ble size!

C. light of her eyes.

B. of her eyes.

(Duenna turns to go, but stops in the doorway)

D. 

C. 

B. 



D. 
To-mor-row,

C. 

B. 



D. 
fail us not at sev'n. _____

C. 
I shall come. _____

B. 



c.

'Twill be

This system contains a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The vocal line has lyrics 'Twill be'. The piano accompaniment features a complex texture with many accidentals and a fermata over the final chord.

c.

fore - - taste of heav'n.

This system continues the vocal line with lyrics 'fore - - taste of heav'n.'. The piano accompaniment includes a section marked *mf* (mezzo-forte) with a dotted line above the treble clef staff.

(Exit Duenna, followed by Le Bret)

c.

ff

This system shows the piano accompaniment for the third system, marked *ff* (fortissimo). It features a rhythmic pattern in the right hand and chords in the left hand.

This system continues the piano accompaniment from the previous system, showing the right and left hand parts.

This system concludes the piano accompaniment for this section, ending with a double bar line and a repeat sign.

Andante (♩ = ♩)
 CYRANO (ecstatically)

c. Now could I the ver - y moun - tains fell With blind -

c. - - ing sweeps of light - ning steel!

c. Now could I with one po - et - ic

c. spell The life - - - time of a heart - - re - -

c. veal! Now could I hold a

p con moto.

c. thou - sand men at bay, My sword the key to

sf

c. black ob-liv - ion's gate, My arm the rhythmic

mp *sf*

c. pen - du-lum of Fate: And

mf *sf*

c. make for ev - - - 'ry blow a

c. roun - - - - de - lay.

TENORS and BASSES
(Actors from stage)

Allegro agitato

f *p cresc.*

Si - - - -

c. - - - - lence there! We're try - ing to re -

c.

To hell with you and with your
hearse.

This system contains a vocal line in bass clef with lyrics, a vocal line in treble clef, a bass line, and a piano accompaniment in grand staff. The piano part features a rhythmic pattern of eighth notes and chords.

c.

taw - - dry vessel

This system continues the vocal line with the lyrics "taw - - dry vessel", a vocal line in treble clef, a bass line, and a piano accompaniment. The piano part includes a melodic line with a slur and a fermata over a measure.

Molto agitato
(Reënter Le Bret, pale, and with drawn sword)

This section is a piano accompaniment for the 'Molto agitato' section. It is written in grand staff with a complex, rhythmic accompaniment in the right hand and a more active bass line.

LE BRET

B. *Cy - - ra - no, De Guiche is on your track!*

B. *A hun - dred men a - wait thee to at -*

B. *tack!*

C. *Allegretto*

C. *A hun - - dred?*

C. *Who told him I was in the*

C. *mood?* A

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 sharp (F#) and a common time signature. It begins with a long note, followed by a series of eighth and quarter notes. A slur covers the first two measures, and another slur covers the last two. The middle staff is the piano's right hand in treble clef, featuring a melodic line with slurs and accents. The bottom staff is the piano's left hand in bass clef, providing a rhythmic accompaniment with eighth notes and chords. A dynamic marking of *f* is present at the start.

C. hun - - - dred? For my blade

ACTORS

The second system of music consists of three staves. The top staff is a vocal line in bass clef with the lyrics "hun - - - dred? For my blade". The middle staff is a vocal line in treble clef with the word "ACTORS" written below it. The bottom staff is the piano's left hand in bass clef, providing a rhythmic accompaniment with eighth notes and chords. A dynamic marking of *f* is present at the start.

C. - they shall be food.

BASS What is this?

The third system of music consists of three staves. The top staff is a vocal line in bass clef with the lyrics "- they shall be food.". The middle staff is a vocal line in bass clef with the word "BASS" written below it and the lyrics "What is this?". The bottom staff is the piano's left hand in bass clef, providing a rhythmic accompaniment with eighth notes and chords. A dynamic marking of *f* is present at the start.

c.

SOP. & TENORS

A - gainst one man a hun - - - dred? What is

A - gainst one man a hun - -

c.

Sweet friends, I'll woo them with a kiss,

this? _____

- dred?

c.

(draws his sword)

The sharp sa-lute of death. Oh

c. *bliss!*

What a rare fight 'twill be! Let's all go

What a rare fight 'twill be! Let's

dim.

This system contains three staves. The top staff is a vocal line in bass clef with the lyrics "bliss!". The middle staff is a vocal line in treble clef with the lyrics "What a rare fight 'twill be! Let's all go". The bottom staff is a piano accompaniment in bass clef with the lyrics "What a rare fight 'twill be! Let's". The piano part features a complex rhythmic pattern with triplets and a dynamic marking of *dim.* (diminuendo).

c. Bra - vo! But you may

out to see.

all go out to see.

This system contains three staves. The top staff is a vocal line in bass clef with the lyrics "Bra - vo! But you may". The middle staff is a vocal line in treble clef with the lyrics "out to see.". The bottom staff is a piano accompaniment in bass clef with the lyrics "all go out to see.". The piano part continues with the rhythmic pattern and includes a dynamic marking of *sf* (sforzando).

c. on - - ly look; No in - ter -

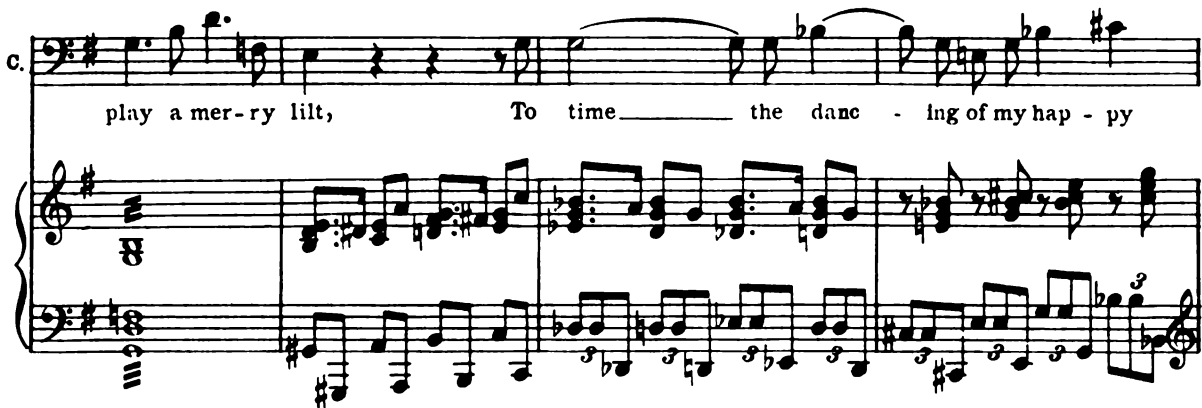
This system contains three staves. The top staff is a vocal line in bass clef with the lyrics "on - - ly look; No in - ter -". The middle staff is a vocal line in treble clef with the lyrics "on - - ly look; No in - ter -". The bottom staff is a piano accompaniment in bass clef with the lyrics "on - - ly look; No in - ter -". The piano part continues with the rhythmic pattern and includes a dynamic marking of *sf* (sforzando).

c. 

ference will I brook.

c. 

And you, good fid - - - dlers,

c. 

play a mer-ry lilt, To time the danc - ing of my hap - py

(The actors, actresses and musicians, some holding candles, others whirling tambourines;

c. 

hilt.

come down from the stage and surround Cyrano)

C.

C.

C.

C.

c. to the La - dy Moon;

c. But I a - lone shall

c. make the fi - nal swoop.

c. Ye gods, I

c. think I ne'er have lived be -

c. *fore!* A hun - - - dred?



c. Give me fif - - - ty



c. *score!*



c. Come on, my

dim.



c. friends! Throw wide the

mf



c.

door.

cresc.

(Le Bret opens the door. View of Paris by moonlight.)

ff

dim. poco a poco.

8

p dolce

3

sempre p

3

CYRANO

c. Lo, Pa - - ris, that sleeps — and is breath - less

c. In si - - lence and mid - night mist;

c. Lo, Pa - ris, im - mut - a - ble,

c. death - - less, Her brow by the moon - - beam

c.

kissed! The dream of the cen - tu-ries

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in the bass clef and contains the lyrics "kissed! The dream of the cen - tu-ries". It features several triplet markings (3) over groups of notes. The piano accompaniment is in the grand staff (treble and bass clefs) and includes a steady eighth-note bass line and chords in the right hand.

c.

round thee, The lu-mi-nous guard - ians a - bove, The

The second system continues the vocal and piano parts. The vocal line has the lyrics "round thee, The lu-mi-nous guard - ians a - bove, The". It includes more triplet markings and a fermata over the final note. The piano accompaniment continues with similar rhythmic patterns.

c.

calm of the peace all a - round thee, A shrine for the couch of my

The third system features the vocal line with lyrics "calm of the peace all a - round thee, A shrine for the couch of my". The piano accompaniment has a prominent fermata in the right hand over the first two measures, with the bass line continuing underneath.

c.

love.

pp

The fourth system concludes the piece with the vocal line saying "love." and the piano part marked *pp* (pianissimo). The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand.

C. *f* Break, si-lence of night! *mf* Wake a hundred a-

This system contains the first two measures of the vocal line and piano accompaniment. The vocal line is in bass clef with lyrics 'Break, si-lence of night!' and 'Wake a hundred a-'. The piano accompaniment consists of a treble and bass clef with chords and a rhythmic pattern. Dynamics include *f* and *mf*. There are trills and triplets in the vocal line.

C. *f* larms! *mf* Cy-ra-no de Ber-ge-rac *f*

This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with 'larms!' and 'Cy-ra-no de Ber-ge-rac'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f*, *mf*, and *f*. There are trills and triplets in the vocal line.

C. (ossia) *f* pro-claims, "To arms!" *f*

This system contains the final measure of the vocal line and piano accompaniment. The vocal line includes '(ossia) pro-claims, "To arms!"'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f* and *f*. There are trills and triplets in the vocal line.

ACTORS (WOMEN) *f* La, la, la, la, la, (MEN)

Tempo of the Farandole
BAND ON THE STAGE

This system contains the vocal lines for ACTORS (WOMEN) and (MEN) and the piano accompaniment for the band. The vocal lines are simple rhythmic patterns. The piano accompaniment is a rhythmic pattern. Dynamics include *f*. There are trills and triplets in the vocal lines.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

ORCHESTRA

(To the sound of the stage band and with the flickering of candles the procession moves out; Cyrano-

la, la, la, la, la, la, la, la, la, la, la,

twenty steps in the lead, Le Bret following and the actors dancing and capering in the rear)

la la la la la la la la!

cresc. e più vivo

8

Curtain

This system contains the first system of music. It features a vocal line at the top with a fermata over the first measure. Below it are two piano staves. The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand. A fermata is placed over the first measure of the piano part. The word "Curtain" is written above the piano part in the third measure.

This system contains the second system of music. It features a vocal line at the top with a fermata over the first measure. Below it are two piano staves. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. A fermata is placed over the first measure of the piano part.

fp

ff

This system contains the third system of music. It features a vocal line at the top with a fermata over the first measure. Below it are two piano staves. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. A fermata is placed over the first measure of the piano part. The dynamic markings *fp* and *ff* are present in the piano part.

Act II

The Poet's Eating-house

Ragueneau's cook and pastry-shop. A large kitchen at the corner of the Rue St.-Honoré and the Rue de l'Arbre Sec, which are seen in the background through the glass door, in the gray dawn.

On the left, in the foreground, a counter, surmounted by a stand in forged iron, on which are hung geese, ducks, and white peacocks. In great china vases are tall bouquets of simple flowers, principally yellow sun-flowers.

On the same side, further back, an immense open fire-place, in front of which, between monster fire-dogs, on each of which hangs a little saucepan, the roasts are dripping into the pans.

On the right, foreground with door.

Further back, staircase leading to a little room under the roof, the entrance of which is visible through the open shutter. In this room a table is laid. A small Flemish luster is alight. It is a place for eating and drinking. A wooden gallery, continuing the staircase, apparently leads to other similar little rooms.

In the middle of the shop an iron hoop is suspended from the ceiling by a string with which it can be drawn up and down, and big game is hung around it.

The ovens in the darkness under the stairs give forth a red glow. The copper pans shine. The spits are turning. Heaps of food formed into pyramids. Hams suspended.

Tables laden with rolls and dishes of food. Other tables, surrounded with chairs, are ready for the consumers.

A small table in a corner covered with paper, at which Ragueneau is seated, writing, on the rising of the curtain.

Act II

PRELUDE

(Cyrano's letter to Roxane)

Violin Solo

Andante

mf

sempre arpeggiando

cresc. poco a poco

p

cresc. poco a poco

cresc. e più agitato

grandioso *sul G.* *molto rit.*

a tempo *All the strings in unison*

p dolce

cresc. poco a poco

Musical score for a piano piece, page 109. The score consists of seven systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music features various dynamics and articulations, including accents, slurs, and fermatas. Performance instructions include "cresc. e più agitato", "sul G", "grandioso", "molto rit.", and "a tempo ma più tranquillo".

Andante risoluto

The first system of the musical score for 'Andante risoluto' features a grand staff with treble and bass clefs. The music begins with a forte (*f*) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. A *dim.* (diminuendo) marking is present in the left hand.

The second system continues the 'Andante risoluto' piece. The right hand features a prominent melodic line with slurs and accents, marked with a piano (*p*) dynamic. The left hand continues with a rhythmic accompaniment.

Allegretto, quasi presto

The third system marks the beginning of the 'Allegretto, quasi presto' section. The tempo and mood shift to a more lively character. The right hand plays a series of eighth-note chords, and the left hand provides a simple accompaniment.

(Curtain rises. Raguenau seated at table at the left of stage com-

The fourth system continues the 'Allegretto, quasi presto' section. The right hand features a melodic line with slurs and accents, marked with a piano (*p*) dynamic. The left hand continues with a rhythmic accompaniment. A *sempre staccato* marking is present in the left hand, and a *sf* (sforzando) marking is present in the right hand.

posing and writing his "Almond Cheese-Cake" song)

The fifth system continues the 'Allegretto, quasi presto' section. The right hand features a melodic line with slurs and accents, marked with a piano (*p*) dynamic. The left hand continues with a rhythmic accompaniment.

The sixth system continues the 'Allegretto, quasi presto' section. The right hand features a melodic line with slurs and accents, marked with a piano (*p*) dynamic. The left hand continues with a rhythmic accompaniment. A *sf* (sforzando) marking is present in the left hand, and a *p* (piano) marking is present in the right hand.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The right hand plays a continuous eighth-note pattern. The left hand has rests for the first two measures, followed by a triplet of eighth notes in the third measure, and rests for the remaining measures. Dynamics include *p* and accents.

Second system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The right hand plays a continuous eighth-note pattern. The left hand plays a steady eighth-note accompaniment. Dynamics include *p*. Fingering numbers 1, 2, 1, 2 are shown under the first four notes of the left hand.

Third system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The right hand plays a continuous eighth-note pattern. The left hand plays a steady eighth-note accompaniment. Dynamics include *mp*. Accents are placed over the first two notes of the left hand in the first measure.

Fourth system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The right hand plays a continuous eighth-note pattern. The left hand plays a steady eighth-note accompaniment. Dynamics include *mp*. Hairpins (crescendo and decrescendo) are used in the left hand.

Fifth system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The right hand plays a continuous eighth-note pattern. The left hand plays a steady eighth-note accompaniment. Dynamics include *mp*. A key signature change to one sharp (F#) occurs in the fifth measure.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time signature. The right hand plays a continuous eighth-note pattern. The left hand plays a steady eighth-note accompaniment. Dynamics include *mp* and *cresc.*

8

First system of piano accompaniment, featuring a treble and bass clef with various rhythmic patterns and articulation marks.

8

Second system of piano accompaniment, continuing the musical texture with similar rhythmic motifs.

8

Third system of piano accompaniment, showing a continuation of the accompaniment with some changes in dynamics.

Andante risoluto (Tempo I)

Fourth system of piano accompaniment, featuring a prominent melodic line in the treble clef with a slur and a fermata, and a bass line with a 7-measure rest.

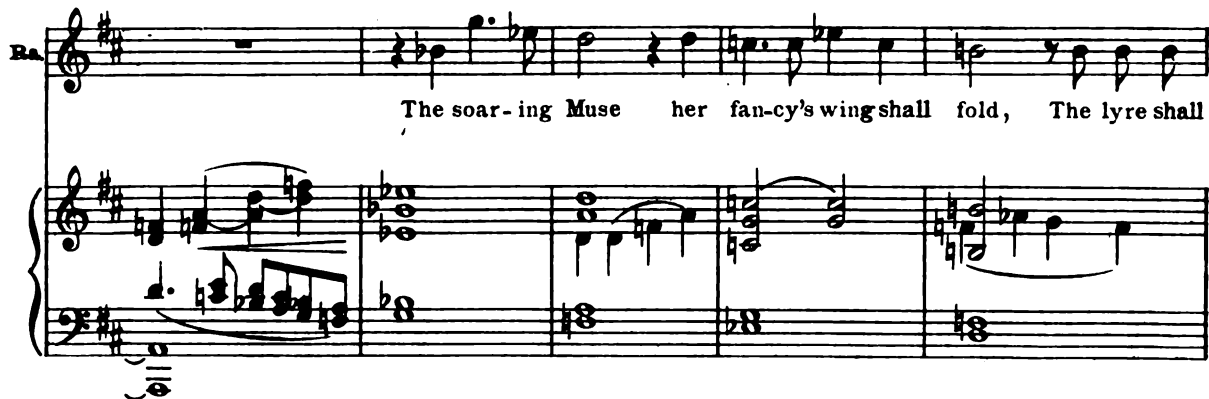
RAGUENEAU (rising)

Ra. The morn- ing sun turns cop- per pan to

First system of vocal and piano accompaniment for the 'RAGUENEAU' section. The vocal line is on a single staff with lyrics, and the piano accompaniment is on two staves.

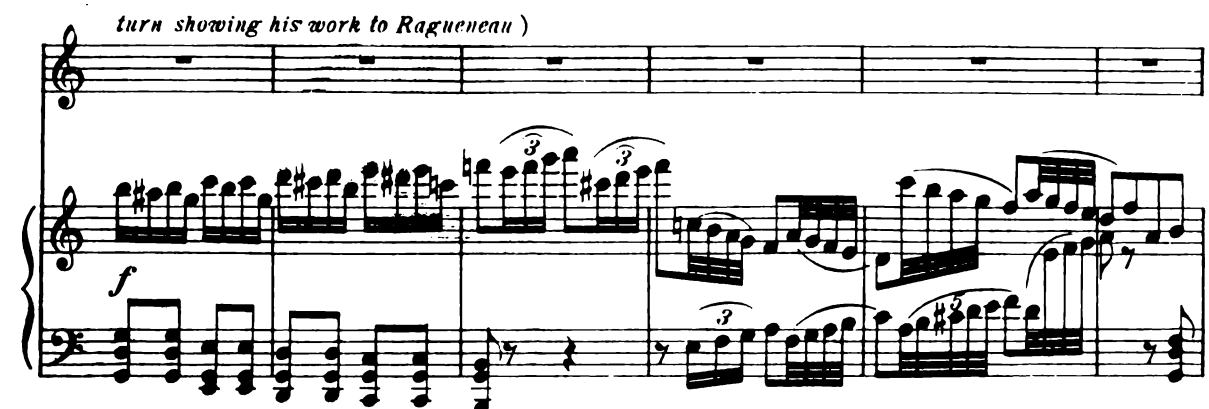
Ra. gold, And burns to sil- ver all the pew- ter spoons;

Second system of vocal and piano accompaniment. The piano accompaniment includes the instruction *espress.* and features a complex rhythmic pattern in the bass line.

Ra.  The soar-ing Muse her fan-cy's wings shall fold, The lyre shall

Ra.  hum with use-ful cook-ing

(Enter various cooks and apprentices bustling among the pots and pans, and each one in
 Ra.  tunes.
 Allegro.

turn showing his work to Ragueneau)


FIRST APPRENTICE (Mezzo-Sop.)

Nou - gat of fruit! _____

SECOND APPRENTICE (Alto)

Pound - cake à la Ri - che-lieu!

THIRD APPRENTICE (Tenor)

Pas - try of cakes à la Char - le - magne!

FOURTH APPRENTICE (Contralto)

Pot - pour-ri de bœuf à la "Po-mone" de Cam-bert.

(Fifth Apprentice, Tenor; approaching with a candy lyre)

FIFTH APPR.

This in your hon - or I have made.

CHORUS OF APPRENTICES

This in your

RAG.

Wit and fan-cy you've dis-played,

hon - or he has made.

(Strikes a proud

Ra. *Take — this coin — — — — — and drink my health.*

attitude holding the lyre in his hand) (Enter Lise)

Ra. *My wife!*

Ra.

p (To the Apprentices) (Apprentices retire)

Ra. *Pray hide your lit - tle wealth.*

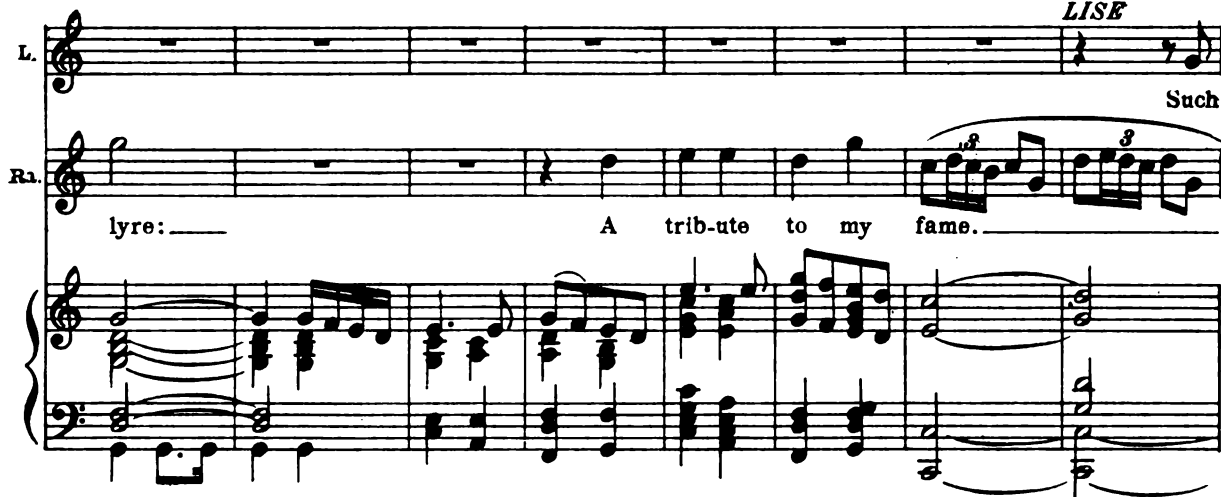
RAG. (to Lise)

Ra. 

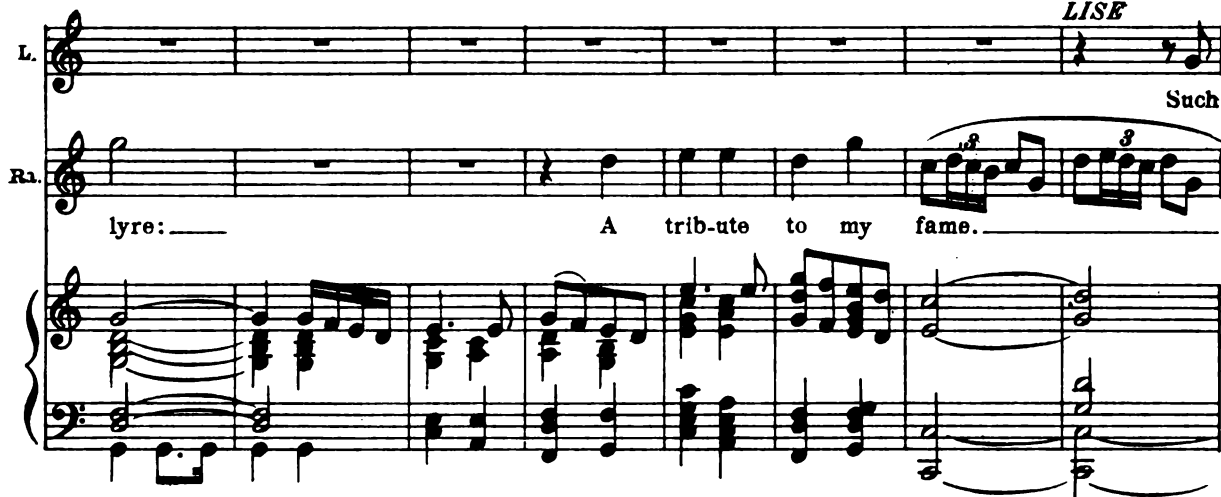
Ob-serve this

mf

LISE

L. 

Such

Ra. 

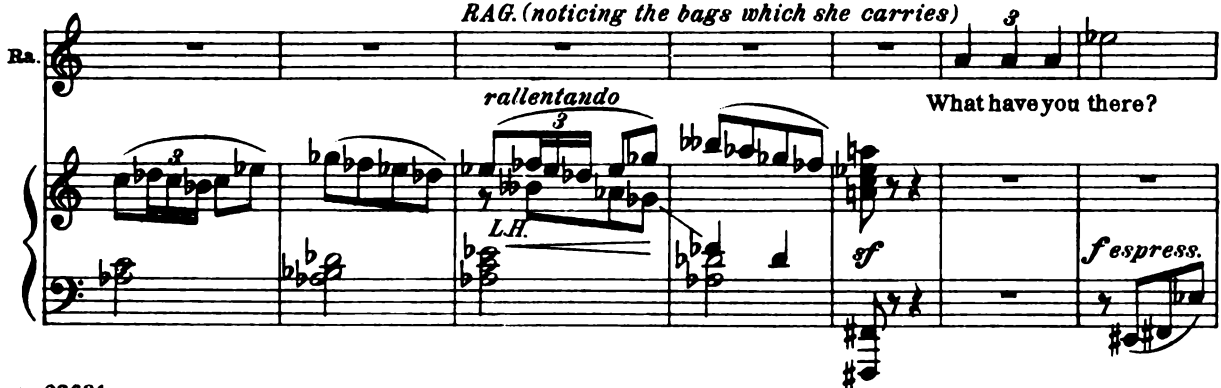
lyre: _____ A trib-ute to my fame. _____

L. 

waste _____ of dough! It is a shame!

Ra. 

RAG. (noticing the bags which she carries)

Ra. 

What have you there?

rallentando

L.H.

f espress.

(He takes the bags from her and examines them)

Piano accompaniment for the first section. The music is written for piano and features complex rhythmic patterns, including many triplets and sixteenth-note runs. The key signature has one sharp (F#) and the time signature is 3/4. The piece begins with a dynamic of *ff* (fortissimo).

RAG. (with tearful voice)

Vocal and piano accompaniment for the second section. The tempo is marked *Meno mosso*. The vocal line (Ra) begins with the lyrics "The po - ems of my". The piano accompaniment features a steady rhythmic accompaniment with dynamic markings of *f* (forte) and *p* (piano).

Vocal and piano accompaniment for the third section. The vocal line (Ra) continues with the lyrics "friends made in - to pa - - per bags!". The piano accompaniment includes the tempo marking *molto espress.* (molto espressivo) and features a more active, driving accompaniment.

Piano accompaniment for the final section of the piece. The music concludes with a dynamic of *ff* (fortissimo) and features a final, powerful chord.

Piano introduction for the first system, featuring a complex rhythmic pattern with triplets and trills.

RAG.

Ra. To what sad ends we come at

Tranquillo

mf

Vocal and piano accompaniment for the first system. The vocal line is marked 'RAG.' and the piano accompaniment is marked 'Tranquillo' and 'mf'.

LISE

Ra. L. last! It is the on - ly way they ev - er

sfz

Vocal and piano accompaniment for the second system. The vocal line is marked 'LISE' and the piano accompaniment is marked 'sfz'.

L. pay.

Allegro

cresc.

sfz

trem.

Piano accompaniment for the third system, marked 'Allegro' and 'sfz', with a 'trem.' instruction.

cresc.

Piano accompaniment for the fourth system, marked 'cresc.'.

(Enter Cyrano)

Musical score for the first system, featuring piano accompaniment. The right hand contains several triplet figures. The left hand has a forte (*f*) dynamic marking and a similar triplet pattern.

Musical score for the second system, continuing the piano accompaniment. It includes a *3 simile* marking above the right hand.

C. *CYRANO*

What is the hour of

Musical score for the third system, including vocal line and piano accompaniment. The vocal line is in bass clef. The piano accompaniment features a *ff* dynamic marking and complex rhythmic patterns.

C. *(Cyrano walks restlessly about)*

this long day?

sempre agitato

Musical score for the fourth system, including vocal line and piano accompaniment. The piano accompaniment is marked *sempre agitato* and *mf*. The right hand features a dense, rhythmic texture.

Ba. *RAG.*

Six o' -

Musical score for the fifth system, including vocal line and piano accompaniment. The piano accompaniment is marked *piu f* and *RAG.* The right hand has a very active, rhythmic pattern.

Ra. clock. And — I was there. *3 simile*

CYRANO

C. Where?

RAG.

Ra. The du - el. What blows did rain! *Allegretto*

(He makes imaginary sword-passes with his cooking-ladle)

Ra. I —

LISE

L. That

Ra. touch as I end the re-frain.

L. seems to be his whole de-light, He talks of it from

Ba. And the

fp *3 simile* *fp*

L. morn till night.

Ba. chime of the bal-lad shall be, I
CYRANO (interrupting him)

C. What time is it?

fp *fp* *Più agitato.* *p* *3 simile*

L.

Ba. Five min-utes past six.
CYRANO (going to the writing-table and seat-

C.

mf

ing himself)

C. Shall I plunge my soul _____ in -

3 3 simile

fp

to a sea _____ of ink?

ff

(Enter a tall musketeer)

dim.

R.H.

p

f

MUSKETEER (to Lise) *f*

Good - morn - ing! _____

rit. - - - - - *Andante.*

f

mf

CYRANO

C. *Qui-et!* *I can-not think.*

Ra. *RAG. (in Cyrano's ear)*
A friend of my wife, most dead-ly

Ra. and se-vere.

C. *CYRANO*

C. *Con moto* What time is it?

Ra. *RAG.*
A quar-ter past.

CYRANO

c.  Come then, good pen; my

Più tranquillo

R. H.
rit.

c.  thoughts in so-ber line ar-ray'd, — I'll write_ the dreams I cannot

p

c.  tell, And she shall read me pass-ing well.

(Enter half a dozen lank and hungry poets)

c.  *(Cyrano begins to write)*

mf

c. *TEN. THE POETS (to Ragueneau, as they come forward) (During this ensemble Ragueneau gives the*
BASS (With gentle voices)
 Ea - gle of pas-try-cooks! Lord of the pie!
 Ea - gle of pas-try-cooks! Lord of the pie!

poets food and they eat ravenously) **CYRANO**
 The light of the
 We praise thee, we love thee, With-out thee we'd die!
 We praise thee, we love thee, With-out thee we'd

love that I bear thee
 To the fire, to the fire of thy ov - - - en
 die! To the fire, to the fire of thy

LISE (to Musketeer)

L. 

C. 

Il - lu - mines my dreams and my


We bring our Pi - e - ri - an flame, — And chant in a fes - ti - val

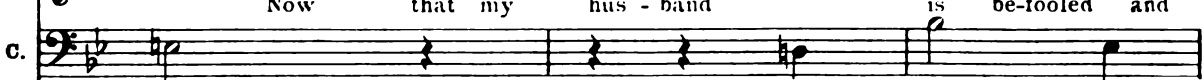
ov - en We bring our Pi - e - ri - an flame,

3 3 3 simile

cresc.



L. 

C. 

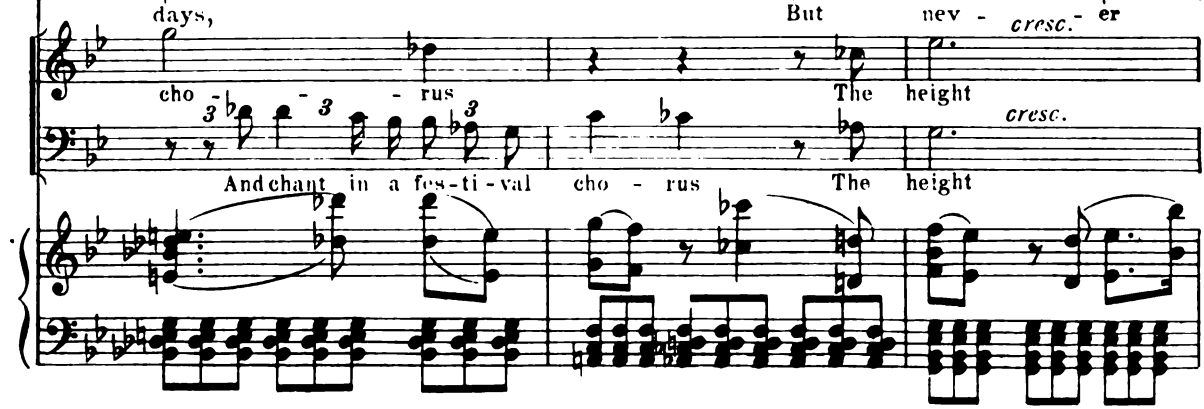
Now that my hus - band is be - fooled and

days, But nev - er

cho - rus The height

And chant in a fes - ti - val cho - rus The height

cresc. cresc.



L. 

blind, You may speak free - ly, I'll be kind.

MUSKETEER

C. 

my vi - sions may dare — thee To fol - low their pas - sion - ate

of thy glo - ri - ous fame, And



MUSKETEER

S. Ev-ry day I come to put My val - or un - der - neath thy
 C. ways! — If that I dream, I dream of thee,
 chant in a fes - ti - val cho - rus, The

Un poco più agitato

RAG. largamente

M. foot. Oh, honor far be - yond im - a - gi - na - tion,
 Ra. If I a - wake, — thine —
 height of thy glo - rious fame. —

largamente

rit. ff

(Exeunt Lise and the Musketeer)

Ra. *rit.* *a tempo*
 In my poor shop — he's found in-spi-ra-tion.
 C. *rit.* *a tempo*
 — eyes and lips — I see.

CYRANO (who has finished his letter)

C. *cresc.* *ff*

C. So speed my hopes, — there is no need to sign it,

c.

In - to her hands — my - self I shall con - sign it.

rit.

Allegro

Allegro

f

Ra.

RAG.

A POET

Ra - gue-neau, what have you writ of late?

THREE POETS

Ra - gue-neau, what have you writ of

sp

mf

Ra. re - ci - pe for mak - ing cake.

APPRENTICES
Let us hear

POETS
How great!

late? How great! Let us

sp

Ra. it! Let us hear it!

Let us hear it!

Let us hear it!

hear it! Let us hear it!


Andante robusto

f

Ra.  "How to make Al-mond

Allegro (♩ = ♩)

Ra.  Cheese cake? Eggs you get a *sempre stacc.*

Ra.  half a doz-en free from all ran - cid - i - ty, Break them in a pan - ni - kin and

Ra.  beat them till they're white.
CHORUS of Apprentices & Poets
 Eggs you get a half a doz-en free from all ran -

Ra.

cid-i - ty, Break them in a pan - ni - kin and beat them till they're white;

Ra.

Lem-ons, too, you strain a few to get the smart a - cid-i - ty; Throw in milk of

Ra.

al-monds till you have the mix-ture right. *CHORUS*
Lem - ons, too, you strain a few to

Ra.

get the smart a - cid - i - ty; Throw in milk of al - monds till you have the mix - ture

Detailed description: This system contains a vocal line (Ra.) and piano accompaniment. The vocal line starts with a whole rest for four measures, then enters with the lyrics 'get the smart a - cid - i - ty; Throw in milk of al - monds till you have the mix - ture'. The piano accompaniment consists of a right hand with chords and a left hand with a steady bass line.

Ra.

Syr-up sweet as much as meet, you add to make it sac - cha - rine;

right.

Detailed description: This system continues the vocal line (Ra.) with the lyrics 'Syr-up sweet as much as meet, you add to make it sac - cha - rine;'. The piano accompaniment includes a right hand with chords and a left hand with a bass line. A dynamic marking 'p' is present in the piano part.

Ra.

Pour the whole in - to a mold of dough as light as snow.

Detailed description: This system concludes the vocal line (Ra.) with the lyrics 'Pour the whole in - to a mold of dough as light as snow.'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

Ra. Add a pinch of cream-y cheese and put a pow-dered crack-er in, And

Ra. put it in the ov-en while the cin-ders gen-tly glow.

APPRENTICES

Add a pinch of cream-y cheese and put a pow-dered crack-er in, And

put it in the ov-en while the cin-ders gen-tly glow.

cresc. poco a poco. - - - -

Piano accompaniment for the first system. The music is in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. A dynamic marking of *sf* (sforzando) is present in the fourth measure.

Piano accompaniment for the second system. The music continues in G major and 3/4 time. The right hand has a more active melodic line with eighth notes. The left hand has a bass line with eighth notes. Dynamic markings include *rit.* (ritardando) and *dim.* (diminuendo). The system concludes with a double bar line and a 3/4 time signature.

Andante ♩ = ♩
RAG.

Ra. Let it bake a - da - gi - o, let it bake a -

Vocal and piano accompaniment for the third system. The vocal line (labeled 'Ra.') is in G major and 3/4 time, with lyrics 'Let it bake a - da - gi - o, let it bake a -'. The piano accompaniment features a complex texture with chords and moving lines in both hands. A fermata is placed over the piano accompaniment in the second measure.

Ra. da - gi - o, and wait,

Vocal and piano accompaniment for the fourth system. The vocal line (labeled 'Ra.') continues with lyrics 'da - gi - o, and wait,'. The piano accompaniment continues with a complex texture, including a trill (tr) in the right hand in the second measure.

Ra. and wait _____ with calm pla - cid - i - ty

Ra. Un - til the crust is gold - en - brown, un -

Ra. til the crust is gold - en - brown

Ra. as An - - da - lu - - sian wine,

Tempo I

Ra. as An - da - lu - sian wine; —

Ra. Then take it out and

Ra. let it cool; you'll eat it with a - vid - i - ty, And Cheese-cake à la

Ra. Ra - gue - neau you'll say is all di - vine.

Then take it out and

let it cool; you'll eat it with a - vid - i - ty, And Cheese - cake à la

(The poets and apprentices press a-

Ra - gue - neu you'll say is all di - vine, you'll say is

più f *cresc.*

round Ragueneau in enthusiastic praise)

all di - vine, is all di - vine!

(d = d)
f
all

SOP.

ALTO

TEN.

BASS

Per - fec - tion is out -

Per - fec - tion is out-done by you.

Per - fec - tion is out-done by you.

sf

Per - fec - tion is out - done by you.

done by you.

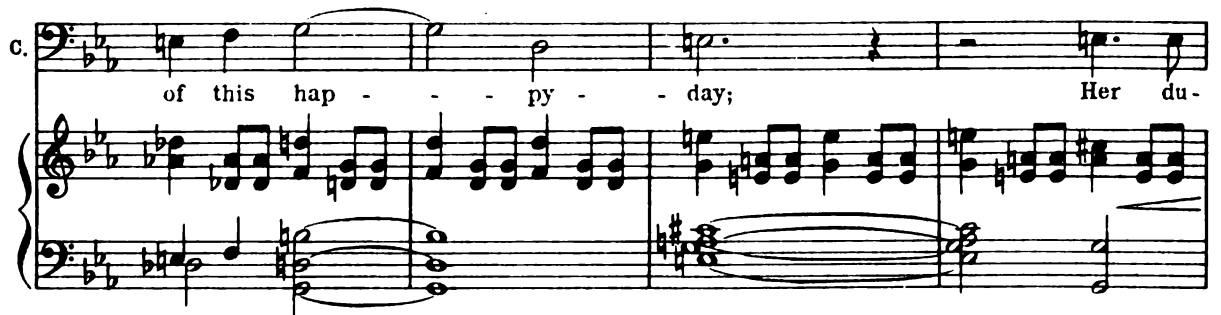
(aside)

'Tis rub - bish

'Tis rub - bish of the rar - est

CYRANO (looking off through center door)

C. 
 Now be-gins the sun - light:
 'Tis rub - bish of the rar - est make.
 'Tis rub - bish of the rar - est make.
 of the rar - est make.
 make.

C. 
 of this hap - - - py - - - day; Her du -

C. 
 en - - - na yon - - -

C. 
 - - - der comes this way.

Piano introduction featuring a treble clef staff with a series of triplets and a bass clef staff with chords. The key signature has one flat (B-flat).

CYRANO (to poets)

Musical score for Cyrano's first line. It includes a vocal line (C) and a piano accompaniment. The piano part features a dense texture of chords in the left hand and a melodic line in the right hand.

Mes- sieurs, go warm your fan- cies in the

RAG. (driving them off)

Musical score for Cyrano's second line. It includes a vocal line (C. Ra.) and a piano accompaniment. The piano part continues with a driving, rhythmic accompaniment.

sun! When he says a thing, that thing is

(Ragueneau with his hands full of paper bags with poems on them drives out the poets, who seize

Musical score for the scene transition. It includes a vocal line (Ra.) and a piano accompaniment. The piano part features a more complex, rhythmic accompaniment.

done.

food as they go)

CYRANO (approaches the tall musketeer, who is still talking

Musical score for Cyrano's third line. It includes a vocal line (C.) and a piano accompaniment. The piano part features a driving, rhythmic accompaniment.

Your pres-ence

to Lise)

C.

al - so I no more re - quire .

sf *p* *cresc.* *f*

Allegretto (Musketeer hes-

p

itates, then starts to go)

p

LISE

L.

With rage and grief I think I shall ex - pire!

sfp *cresc.*

un poco ritenuto

L. Why do you not de - fy him to his face?

MUSKETEER

M. De - fy him to his face!

rit.

(Exeunt Lise and Musketeer)

M. His face! That face!

Allegro

(Enter Duenna)

3 3 3 3 3 3 simile

D. *DUENNA*
 Sir, my mis - tress bids me say— *CYRANO (who sees Roxane*

C. Ma - dame,

p *L.H.* *L.H.*

C. *approaching*
 have — you a taste for hon-eyed cakes?

p

D. *DUENNA*
 I dote up-on them to the verge — of death.

mf *p* *cresc.*

(Cyrano fills bags with cake and pastry)

3 3 simile

First system of piano introduction. Treble clef has a triplet of eighth notes. Bass clef has a triplet of eighth notes. The music is in a minor key with a key signature of one flat.

3 L.H.

Second system of piano introduction. Treble clef has a triplet of eighth notes. Bass clef has a triplet of eighth notes. The music continues in the same key and style.

CYRANO

c. Then here, with-in the

molto espress.

First system of the vocal entry. The vocal line is in the bass clef. The piano accompaniment is in the grand staff. The music is in a minor key with a key signature of one flat.

c. soft and melt - ing — heart Of

3 3 simile

Second system of the vocal entry. The vocal line continues in the bass clef. The piano accompaniment continues in the grand staff. The music is in a minor key with a key signature of one flat.

c. Saint — A - mant's most in - ti - mate bal -

3

Third system of the vocal entry. The vocal line continues in the bass clef. The piano accompaniment continues in the grand staff. The music is in a minor key with a key signature of one flat.

C. lade I pris - on for thee tarts of

3 3 simile

C. pre - - cious - - jam And puffs of

3 3 3 3

C. cream as white as Al - pine snow.

3 3 3 3

C. [Vocal line with rests]

3 3 3 3 3 3 3 3 3 3 3 3 R.H.

C. Go feed thy - self to in - di - ges - tion's

R.H. *p* *cresc.*



C. *brink,* *But do so in the*

(pushes her out) *DUENNA* (courtesies in doorway)

D. *street!* *Sweet — sir,* *I*

(Exit Duenna)

D. *go.*

sempre agitato

Piano introduction for the first system, featuring a treble and bass clef with triplets and a piano (*p*) dynamic marking.

Piano introduction for the second system, featuring a treble and bass clef with triplets, a mezzo-forte (*mf*) dynamic marking, and a piano (*p*) dynamic marking.

Andante
ROXANE

R. First let me thank you for that yes - ter-day You did re -

Andante

Piano accompaniment for Roxane's first vocal line, in 3/4 time.

R. buke a churl, who seeks to force His hand up-on me in un-

Piano accompaniment for Roxane's second vocal line, in 3/4 time.

CYRANO (warmly)

R. C. wel - come bonds. I am glad I

Piano accompaniment for Cyrano's first vocal line, in 3/4 time, with a mezzo-forte (*mf*) dynamic marking.

C.

served you! Yet a - gain I shall be proud to play your humble

C.
R.

ROXANE

slave. For this I came,

espress. p

R.

(hesitating)

but first I must dis - close —

p

R.

I must dis - cov - er — Are — you still the

p

R. same As in the days when we were boy and girl.

Andante semplice

R. The days are gone, the years are fled, Since we as chil-dren played to-

e con moto

R. geth - er; . And all the ros - es now are

pp *espress.*

R. dead That blos - somed, that blos - somed in that sun - ny

R. weath-er. How sweet it is now to re-

pp

R. call Those hours that come no more to cheer us;

3 simile *espress.*

R. To think our for - - est -

R. world and all its mag-ic shad - ows yet are

mf *pp*

R. near us.

mf *pp* *mf*

3 3 3 3 3 3 3 3

8 8 8

R.

pp *mf*

3 3 3 3 3 3 6

8

R. Come back in mem - o - ry to the

p *espress.*

3 8

R. glade, Just you and I and not an - oth - er;

p

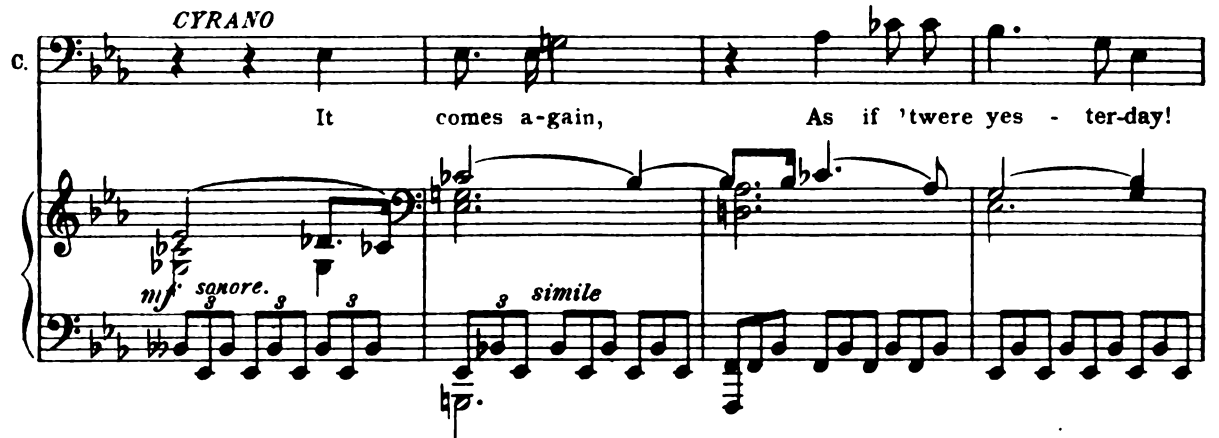
3 3 8

R. 

Once more I'll be a lit - tle maid, And you shall

R. 

be my el - der broth - er.

CYRANO 

It comes a-gain, As if 'twere yes - ter-day!

mf *sonore.* *p* *simile*

C. 

cresc.

C. R. *ROXANE*

And then?— *Allegretto* Those were the days of long and

p

E. C. *CYRANO*

hap - py games, And ber - ries some - what sour.

C. R. *ROXANE*

The time when you o - beyed The sharp command of

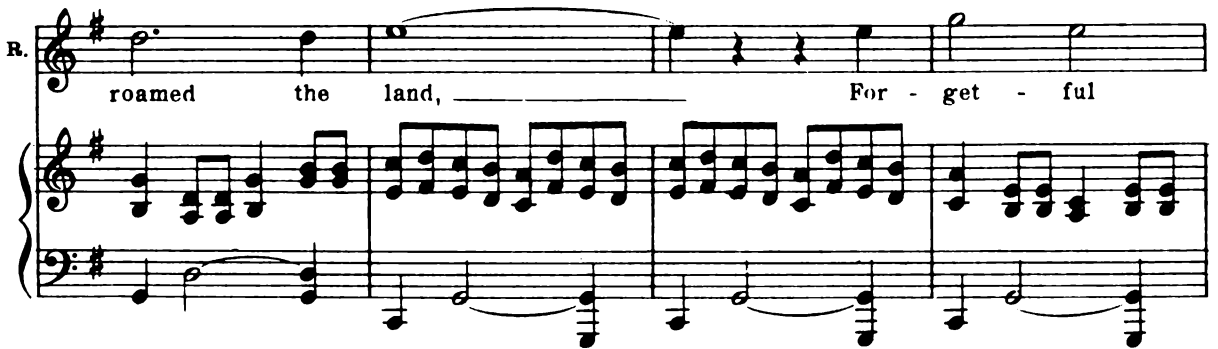
E. C. *CYRANO*

her with whom you played.

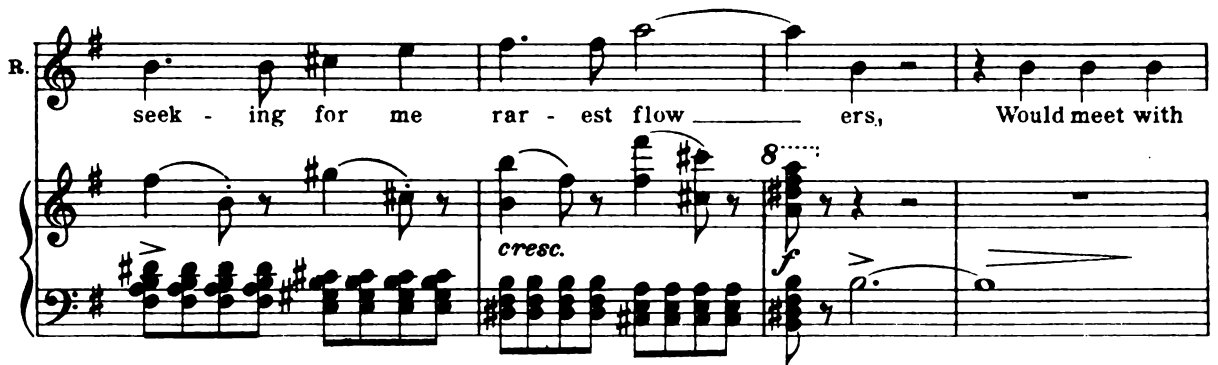
mf

R.  Some - times, as we two

dim. *p*

R.  roamed the land, For - get - ful

R.  of the pass - ing hours, You,

R.  seek - ing for me rar - est flow - ers, Would meet with

cresc. *f*

R.  thorns and hurt your hand. And I, for-

f *p* *p*

R. *get-ting that you were my broth - er, And play - ing that I was your lit - tle:*

R. *moth - - er, Would look se - vere and*

R. *scold, And seize your hand to hold.*

(She takes his hand and stops)

R. *Why, what is this?*

R. *A cut? You've*

B.

been in a fight, you stu - pid boy, now tell ma-ma at once!

Allegretto scherzando

C.

CYRANO

Ha ha! 'Tis naught; —

C.

Some five - score fools, a lit - tle wild, by me a-lone were

C.

caught. 'Twas something

ROXANE

C.
R. *pp.* else you thought, But did not dare— But now I know—

dolce

B. — that you will real - ly care,

con fuoco

R. And — with the per - fume of the hap - py

p

B. past, — I breathe re - solve —

B. *my ach - ing heart to cast Up - on your*

cresc. poco a poco

R. *pa - - tience.*

R. *pp* *There is one I love —*

p. *fp*

C. *CYRANO (aside)*

Now give me strength, — ye ho - ly pow'rs a - - bove!

cresc. poco a poco

ROXANE

C. B.

As yet he

CYRANO

ROXANE

R. C. R.

knows it not. Ah! But soon he

CYRANO

ROXANE

R. C. R.

will. Ah! Poor boy,

B.

he dares not speak this burn-ing thought, . But from his eyes —

R. — his heart — streams out in fire, — And he too

R. is a Gas - - co-ny ca - det And in your

CYRANO

R. C. com - pa - ny - Is not that strange? Ah, Rox -

ROXANE

C. R. a - - - ne! Up - on his

R. no - ble brow he wears the stamp Of in - tel - lect, of ge -

The first system of music consists of a vocal line (marked 'R.') and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are 'no - ble brow he wears the stamp Of in - tel - lect, of ge -'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

R. - - ni - us. And he's brave, And

cresc. poco a poco

The second system of music continues the vocal line and piano accompaniment. The vocal line has a fermata over 'ni - us.' and then continues with 'And he's brave, And'. The piano accompaniment includes dynamic markings: *cresc. poco a poco* and *poco*. There are also triplets and a quintuplet in the piano part.

R. hand - - - some as a young O - lym - pian God.

The third system of music continues the vocal line and piano accompaniment. The vocal line has a fermata over 'hand -' and then continues with 'some as a young O - lym - pian God.'. The piano accompaniment features a *f* dynamic marking and includes a triplet in the right hand.

CYRANO (starting up)

C. Hand - some!

accel.

p *ff*

The fourth system of music features a vocal line (marked 'C.') and a piano accompaniment. The vocal line is in a bass clef with a key signature of two flats. The lyrics are 'Hand - some!'. The piano accompaniment is in a grand staff and includes dynamic markings: *p* and *ff*, and an *accel.* marking. The piano part is more complex, with many sixteenth and thirty-second notes.

ROXANE

R. As yet we have but spok-en with our eyes.

CYRANO *b2* His name?

ROXANE Ba-ron Chris-tian de Neu-vi-let-te.

CYRANO Why tell you of your love to me?

ROXANE

R. Be-cause I hear that all you Gas-cons

R. *quar - rel ev - 'ry day, And that your din - ner guests are*

R. *swords and death.*

R. *But you who face a hun - dred men and*

R. *laugh to scorn the flash of ev -*

CYRANO

R. C. *- - 'ry na - ked blade - - - Might keep your lit - tle bar - on*

C. safe from harm!

C. *rit.* I see! **Andante**

dim. e rit. *pp*

C. Your el - der broth - er am I once a -

rit.

C. **ROXANE**

R. *gain.* **Molto tranquillo** And nev-er in a du-el shall he **Più mosso**

p

CYRANO

R. C. fight? I swear it!

Allegro

ff appassionato

ROXANE

R. Oh!

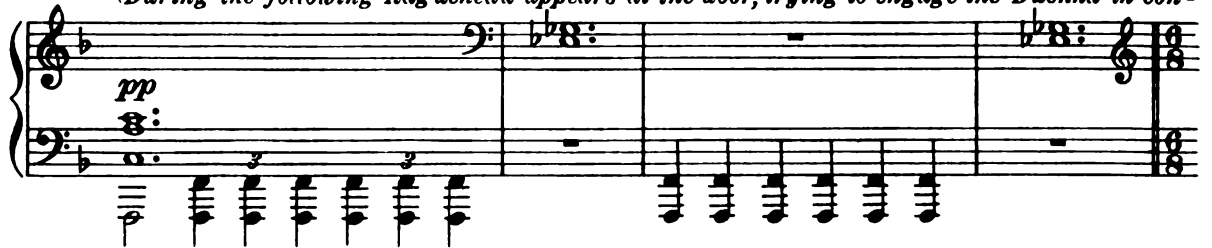
dim.

R. I real - - - ly love

rit. un poco dolce e tranquillo

R. 

(During the following Raguenau appears at the door, trying to engage the Duenna in con-

pp 

versation. She has eaten all her tarts and Raguenau in pantomime tries to interest her in the

sempre staccato 

poems on the bags. She is not pleased, and he gives her more tarts, which she eats. She and



Raguenau gradually come down the stage on the side opposite Roxane and Cyrano)

ROXANE
B. 

DUENNA
D. 

RAGUENAU Oh! give me a hon - ey - filled 

CYRANO
C. 



B. dream of my sor - row is brok - en, And the
 D. past - y, A well-flavored wa-fer or tart; A spice of con-fec-tion that's
 Ba. Look not in the bag nor up - on it. Where
 C. dream of my fan - cy is brok - en, The

B. dawn of my hope is here; For the
 D. tast - y is bet - ter than your limping art.
 Ba. grow all the sweets of the brain;
 C. dawn com - eth pale and drear;

B. word which thy lip has spok - en Has
 D. Oh, were I of po - ets the
 Ba. A tri - o - let, bal - lad or
 C. For the word which thy lip has spok - en Has

R. emp - tied my heart of fear, has
 D. mas - ter I'd drive them
 Ra. son - net Shall make ev - 'ry tart - let
 C. melt - ed, has melt - - ed my

R. emp - tied my heart of fear. The
 D. all far, far a - way.
 Ra. vain, ev - 'ry tart - let vain.
 C. heart to a tear.

R. world and my life grow gold - -
 D. Oh, - were I of po - ets the mas - -
 Ra. Oh, were I of po - ets the
 C. My sum - mer is

B. en With light of a new - born
 D. ter, I'd drive them all far, far a - way, a -
 Ra. mas - ter, I'd fly from my shop far a - way, far a -
 C. past and is o - ver, is o - ver, And the

B. day; And I fly from the *cresc.*
 D. way, And nev - er - more *cresc.*
 Ra. way, I'd be a per - *cresc.*
 C. sun goes out of the day, *cresc.*

B. dark - ness old - en To
 D. be a pale fast - er, But
 Ra. en - ni - al fast - er, And
 C. As the blos - som is blown from the

ff
 R. sun - - - rise I float, - - - to *dim.*
 D. eat all the live - - - long *dim.*
 Ra. car - - - ol my song, - - - and *dim.*
 C. clo - - - ver, The world - - - grows *dim.*

R. sun - rise I float a way. *p*
 D. day, all the live - long - day. *p*
 Ra. car - ol my song all day. *p*
 C. cold, - grows cold and gray. *p*

p
mf espressivo

ROXANE (on threshold of door leading to the street)

R. 

A - dieu, dear broth - - er.

p

8

And.



8

(Roxane exit)



Allegro giusto

(A sudden noise outside. Then enter the Gascony Cadets, among them Le Bret)

p

3

3

3

3

3

3

3



3

3

simile

cresc. poco a poco

3

3

simile



3

3

3

3

3

3

3

3



A CADET *OTHERS*

He is here! He is here!

GASCONY CADETS

A hun-dred to one,

A hun-dred to one, and

and the one vic - to - ri - ous! Ven - tre Saint Bris, but that was glo - rit.

that one vic - to - ri - ous! Ven - tre Saint Bris, but that was

(The Cadets crowd around Cyrano and shake hands with him)

ri - ous!

glo - ri - ous!

Pesante

ff

sf *sf un poco più moto* *sf* *sf*

(Enter Le Bret)

sf *mf*

LE BRET

LeB. *3*

Be on your guard! —

Here — comes de

sfp *f*

(Enter de Guiche with attendants)

LeB.

Guiche!

p cresc. *f*

Piano introduction for the first system, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

DE GUICHE Andante comodo

G. Mon - sieur de Ber - ge - rac!

sf meno f *mf*

Vocal and piano accompaniment for the first system. The vocal line is in G major and the piano accompaniment features triplets and a steady bass line.

G. I — must be frank.

f *mf*

Vocal and piano accompaniment for the second system. The vocal line continues with the phrase 'I must be frank.' The piano accompaniment features triplets and a steady bass line.

G. You fought me fair - ly,

simile *simile*

Vocal and piano accompaniment for the third system. The vocal line continues with the phrase 'You fought me fairly,'. The piano accompaniment features triplets and a steady bass line.

G. and you fair - ly won. So let that

G. pass. For

G. now the chance of war De - cides that we shall bat - tle side by

cresc. *riten.*

G. side. And so I come to view you at your

colla voce

CYRANO

G.
C.

ease. The Gas - - con - y Ca -

C.

dets are nev - er at ease!

A CADET (Tenor)

Ca.

Tempo vivo

Since we are here, and

Ca.

all our good com-mand, Pray,

Ca. Cy-ra-no, pre-sent us in due form.

THE CADETS *B. II. f*

The Gas-con-y Ca-

Allegro risoluto

dets! *B. I.* The Gas-con-y Ca-dets!

TEN. f The Gas-con-

B. II. *BASS.* The Gas-con-y Ca-dets!

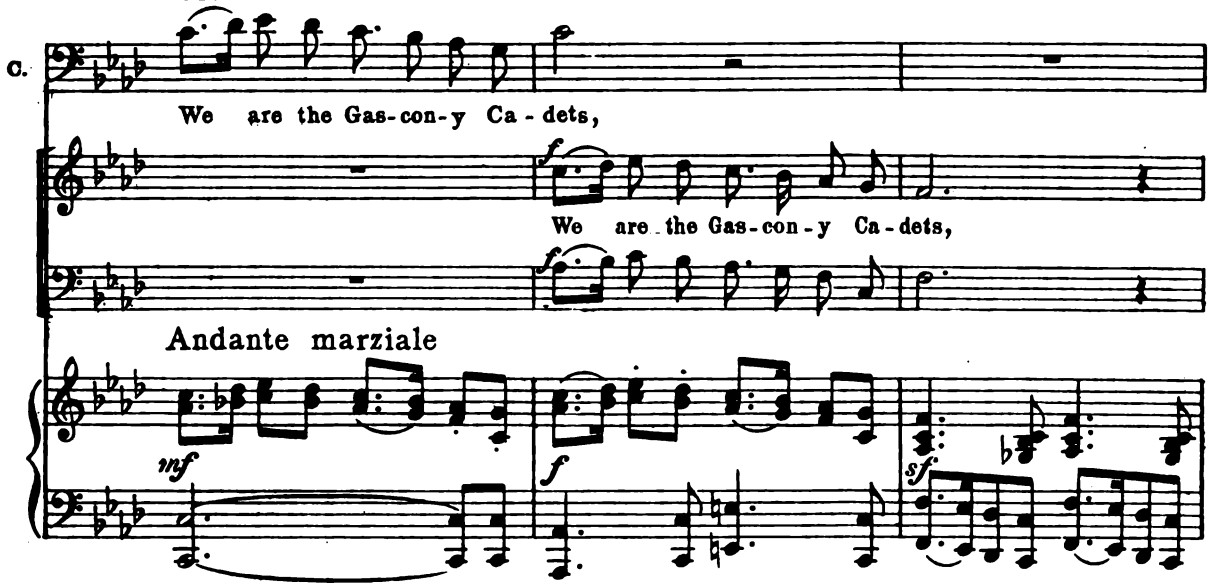
The Gas - con - y Ca -
y Ca - dets! The Gas - con - y Ca - dets! The
The Gas - con - y Ca -

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "The Gas - con - y Ca -", "y Ca - dets! The Gas - con - y Ca - dets! The", and "The Gas - con - y Ca -". The middle staff is a vocal line with lyrics: "y Ca - dets! The Gas - con - y Ca - dets! The". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a complex melodic line with triplets and a steady bass line.

dets! ———
Gas - con - y Ca - dets! ———
dets! ———

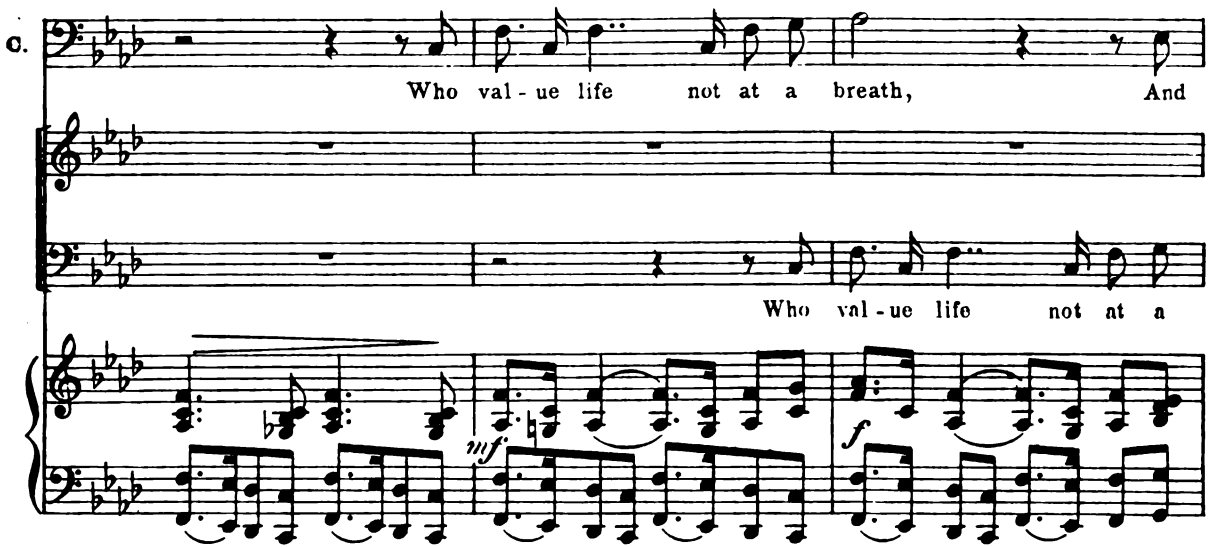
The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "dets! ———", "Gas - con - y Ca - dets! ———", and "dets! ———". The middle staff is a vocal line with lyrics: "Gas - con - y Ca - dets! ———". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a complex melodic line with triplets and a steady bass line.

The third system of the musical score consists of three staves. The top staff is a vocal line with a long rest. The middle staff is a vocal line with a long rest. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a complex melodic line with triplets and a steady bass line.

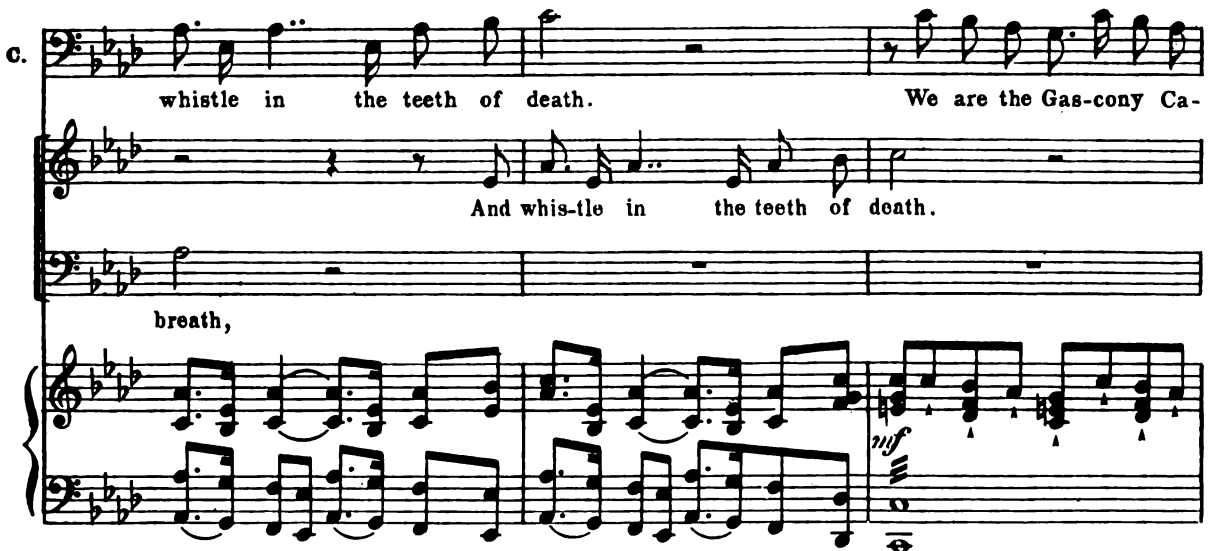
c. 

We are the Gas-con-y Ca-dets,
We are the Gas-con-y Ca-dets,

Andante marziale

c. 

Who val-ue life not at a breath, And
Who val-ue life not at a

c. 

whistle in the teeth of death. We are the Gas-con-y Ca-
And whis-tle in the teeth of death.
breath,

c.

dets, We wear our feathers curled in sets. All

We are the Gas-con - y Ca - dets, We wear our feath-ers curled in

This system contains the first three staves of music. The top staff is a bass clef vocal line with lyrics: "dets, We wear our feathers curled in sets. All". The middle staff is a treble clef vocal line with lyrics: "We are the Gas-con - y Ca - dets, We wear our feath-ers curled in". The bottom staff is a grand staff for piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *mf*.

c.

fight - ers, li - ars, dev - ils we, The wild Ca - dets of Gas - cony,

sets. All fight - ers, li - ars, dev - ils we, The

This system contains the next three staves of music. The top staff is a bass clef vocal line with lyrics: "fight - ers, li - ars, dev - ils we, The wild Ca - dets of Gas - cony,". The middle staff is a treble clef vocal line with lyrics: "sets. All fight - ers, li - ars, dev - ils we, The". The bottom staff is a grand staff for piano accompaniment. Dynamics include *f*.

c.

With ti - tled names _____ and name -

wild Ca - dets of Gas - con - y,

This system contains the final three staves of music. The top staff is a bass clef vocal line with lyrics: "With ti - tled names _____ and name -". The middle staff is a treble clef vocal line with lyrics: "wild Ca - dets of Gas - con - y,". The bottom staff is a grand staff for piano accompaniment.

c.

- less debts.

With ti - tled names, and name -

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "- less debts." and "With ti - tled names, and name -". The piano part includes dynamic markings such as *f* and *sf*.

c.

- less debts.

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "- less debts.". The piano part includes dynamic markings such as *f* and *sf*.

c.

This system contains the third system of music, which is primarily piano accompaniment. It includes dynamic markings such as *sf* and *dim.*.

c.

We _ are the Gas-con-y Ca - dets .

We _ are the Gas-con - y Ca - dets .

c.

We love to make our ren - dezvous Where foes are

c.

fierce and we are few; *Molto più vivo*

c.

For there the Gas-con ra - pier gets The food that still its hun - ger

Allegro molto

c.

whets. Lunge and par-ry,

fp cresc.

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'whets. Lunge and par-ry,'. The middle staff is the piano's right hand, featuring triplets of eighth notes and a lunge graphic. The bottom staff is the piano's left hand with a steady accompaniment. Dynamics include *fp* and *cresc.*

c.

cut and thrust, Like the lunge and par-ry, cut and thrust,

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'cut and thrust, Like the lunge and par-ry, cut and thrust,'. The middle staff is the piano's right hand with eighth-note patterns. The bottom staff is the piano's left hand with a steady accompaniment.

c.

whirl - - - wind, gust on gust, Like the whirl-wind, gust on Like the whirl - wind, gust on

fp cresc. *simile* *f*

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'whirl - - - wind, gust on gust, Like the whirl-wind, gust on Like the whirl - wind, gust on'. The middle staff is the piano's right hand with eighth-note patterns and a simile marking. The bottom staff is the piano's left hand with a steady accompaniment. Dynamics include *fp*, *cresc.*, and *f*.

c. Charge the Gas - con - y Ca - dets.
 gust, Charge the Gas - con - y Ca - dets.

cresc.

Tempo I. ma un poco piu moto

c. We are the Gascony Ca - dets,
 We are the Gascony Ca -

sva...
ff
Tempo I. ma un poco piu moto
fp

c. With
 dets,

c.  *limb of snipe and tooth of fox, And hearts as hard — as mountain*
And
With limb of snipe and tooth of fox,

mp

c.  *rocks, Cat-beards and eyes of fal-con-ets,*
hearts as hard — as moun-tain rocks.
Cat - beards and

sf

c.  *We come, our cap-tain's grizzled pets, our*
We come, our captains grizzled pets,
eyes of fal-con-ets, We come, our captains grizzled pets,

sf

c. cap - tain's griz - zled pets To where the bat - tle-smoke is -

cresc. *f* *p*
smile

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with lyrics 'cap - tain's griz - zled pets' and 'To where the bat - tle-smoke is -'. The piano accompaniment features a treble and bass clef with various dynamics: *cresc.*, *f*, and *p*. There are triplets in the bass line and a *smile* marking.

c. blue, And there the roads of death we hew. Un poco più moto

To where the -

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in bass clef with lyrics 'blue, And there the roads of death we hew.' and 'To where the -'. The piano accompaniment features a treble and bass clef with the dynamic marking *Un poco più moto*.

Un poco più moto

Detailed description: This system shows the piano accompaniment for the second system, featuring a treble and bass clef with the dynamic marking *Un poco più moto*.

c. bat - tle-smoke is - blue, And there the roads of death we -

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line is in bass clef with lyrics 'bat - tle-smoke is - blue, And there the roads of death we -'. The piano accompaniment features a treble and bass clef.

c.

Più vivo

hew, and

and there

Più vivo

c.

there, and there, and there the roads of death we

the roads of death we

f accel.

c.

CYRANO

TENOR

hew.

BASS

Allegro molto (alla breve)

c.

We are the Gas-con-y Ca-dets.

We are the Gas-con-y Ca-dets.

c.

We are the Gas-con-y Ca-dets.

Beware the pace our an-ger sets,
Beware the pace our an-ger

c.

But

For they that fol-low, they that fly, But meet the Gas-con sword to die,
sets, For they that fol-low, they that fly, But meet the Gas-con sword, but

c.

meet the Gas - con sword to die. We are the

cresc.

but meet the Gas - - con sword to die. We are the

meet the Gas - - con sword to die. We are the

cresc.

c.

Gas con - y Ca - dets.

Gas con - y Ca - dets.

Gas con - y Ca - dets.

ff

c.

Il doppio più lento
(De Guiche and Attendants exeunt)

fff

Allegretto

(Cadets crowd around Cyrano)

cres.

CADETS

Cy - ra - no, your sto - ry!

f *sf* *f*

your sto - ry!

dim.

CYRANO

C. Pres - ent - ly.

Ca. *A CADET* Oh, tell the sto -

Meno mosso

mf

Ca. - - ry to our nov - ice here, 'Twill teach him what he

CHRISTIAN

Ca. Ch. may ex-pect from us. Nov - - ice?

Detailed description: This block contains the first musical system. The vocal line (Cassini/Chorus) is on a single staff with lyrics 'may ex-pect from us. Nov - - ice?'. The piano accompaniment consists of two staves. The key signature has three flats (B-flat, E-flat, A-flat). The music is in a 3/4 time signature. The piano part features a complex texture with many accidentals and dynamic markings like 's' (sforzando) and 'f' (forte).

CADET

Ca. 'Twere best to warn you now, my pal - lid

Detailed description: This block contains the second musical system. The vocal line (Cassini) has lyrics ''Twere best to warn you now, my pal - lid'. The piano accompaniment continues with a similar complex texture. Dynamic markings include 'p' (piano) and 'f' (forte).

Ca. friend, There's one thing

Detailed description: This block contains the third musical system. The vocal line (Cassini) has lyrics 'friend, There's one thing'. The piano accompaniment continues with a similar complex texture. Dynamic markings include 'p' (piano) and 'f' (forte).

(lays his finger on his nose)

Ca. that you must not speak a - bout,

Pacel.
cresc.

Detailed description: This block contains the fourth musical system. The vocal line (Cassini) has lyrics 'that you must not speak a - bout,'. The piano accompaniment continues with a similar complex texture. Dynamic markings include 'p' (piano), 'cresc.' (crescendo), and 'f' (forte).

Più lento

Ca. Or else you'll have the ti - ger on your back!

Detailed description: This block contains the fifth musical system. The vocal line (Cassini) has lyrics 'Or else you'll have the ti - ger on your back!'. The piano accompaniment continues with a similar complex texture. Dynamic markings include 'f' (forte) and 'sf' (sforzando). The tempo marking 'Più lento' is present above the vocal line.

CHRISTIAN

Ch. I un - der - stand; It is the —

Ch. (*points to his nose*) But tell me, pray, When south - ern

Ch. gen - tles far — too boast - ful grow,

Ch. What should a north - - ern sol-dier find to do?

Andante con moto

CADET *rit.*

Ca. Prove that the north has courage like the south.

The musical score for the Cadet character consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a triplet of eighth notes and a 'rit.' (ritardando) marking. The piano accompaniment starts with a grand staff (treble and bass clefs) and includes a triplet of eighth notes in the right hand and a 'rit.' marking in the left hand. The tempo is 'Andante con moto'.

CHRISTIAN (The Cadets crowd around Cyrano)

Ch. I thank you.

CADETS (Bass I & II.)

This section features the vocal line for Christian and the piano accompaniment for the Cadets. Christian's vocal line is in a bass clef and includes the lyrics 'I thank you.' The piano accompaniment is for Bass I & II, starting with a grand staff and a 'CADETS (Bass I & II.)' label. The music is characterized by a rhythmic pattern of eighth notes and sixteenth notes, with a 'rit.' marking in the piano part.

T. II.

The sto - ry! The

hun - dred to one, and the one vic - to - ri - ous! The sto - ry!

B. II. *I.*

The musical score for the Cadets' chorus includes a vocal line and a piano accompaniment. The vocal line is in a bass clef and features the lyrics 'The sto - ry! The hun - dred to one, and the one vic - to - ri - ous! The sto - ry!'. The piano accompaniment is in a grand staff and includes a 'T. II.' (Tenor II) and 'B. II.' (Bass II) marking. The music is characterized by a rhythmic pattern of eighth notes and sixteenth notes, with a 'rit.' marking in the piano part.

The sto - - - - - ry!

sto - ry! The sto - - - - - ry!

cresc.

This section continues the musical score for the Cadets' chorus, featuring a vocal line and a piano accompaniment. The vocal line is in a bass clef and includes the lyrics 'The sto - - - - - ry!' and 'sto - ry! The sto - - - - - ry!'. The piano accompaniment is in a grand staff and includes a 'cresc.' (crescendo) marking. The music is characterized by a rhythmic pattern of eighth notes and sixteenth notes, with a 'rit.' marking in the piano part.

(Cyrano seats himself in the centre of the stage with Cadets surrounding him. Christian sits

coll'gua bassa.....

a little in front and to one side)

Allegretto.

dim - - - *p*

CYRANO

c. 'Twas on - ly an evening of sport, — And the

c. moon, fic-kle la - dy, smiled bright, — Then

c. sud - den - ly hid, and the night Was as dark as the Pha -

c. - - - raoh's court.

c. I de - clare, I

Ch. *CHRISTIAN* (General consternation.)

as your nose! _____

c. could not see as far

Cyrano rises slowly)

Piano introduction for the first system, featuring a treble and bass clef with complex chordal textures and triplets.

CYRANO

C. *Who is this man?*

B. *LE BRET*

Allegro ma non troppo *He joined this morn - ing.*

C. *His name?*

B. *Ba - ron Chris - tian de Neu - vil - let - te.*

C. *Mon Dieu! Rox - a - ne!*

(Pause, while he struggles with himself)

c.

Poco a poco al primo tempo

Ver - y

c.

well!

(Slowly reseats himself)

c.

I de - clare I could not see as far as the

dim.

p

c.

lamp in the street on my

sf rit. p

(Consternation. All resume their seats)

c.

right. When at once rose the cry of "A mort!"

p a tempo

C. And I found— my-self hemm'd in by

C. steel, ————— But I par - ried,

C. I lunged, ————— and I thrust —————

Ch. **CHRISTIAN**
Your nose ————— (*restraining himself with difficulty*)

C. **CYR.**

I ward - ed a

Ch. *From your nose!*

C. *blow*

accel. poco a poco

This system contains the first vocal line (Ch.) and piano accompaniment (C.). The vocal line has lyrics "From your nose!". The piano part includes a triplet and a dynamic marking of *accel. poco a poco*.

Ch.

C. *cresc.*

This system continues the vocal line (Ch.) and piano accompaniment (C.). The piano part features a triplet and a dynamic marking of *cresc.*.

C. **UYRANO**

(♩ = ♩) Clear the room!

Sempre allegro

ff sf

This system introduces the character UYRANO. The vocal line (C.) has lyrics "Clear the room!". The tempo is marked **Sempre allegro**. The piano part includes dynamic markings *ff* and *sf*.

(Cadets rise and hastily start for the door)

p cresc. mf

cresc.

This system contains piano accompaniment for the piano. It includes dynamic markings *p*, *cresc.*, and *mf*, and a final *cresc.* marking.

dim. poco a poco.

CADETS (Tenors, sotto voce behind the scenes)

What shall we see when we come

back?

CADETS (Basses, sotto voce behind the scenes)

You id-iot's dust in ev-ry crack.

Andante tranquillo

CYRANO

C. *p* *s* *s* *s* *cresc.* *mf* *espressivo*

You may em-

C. brace me.

cresc.

CHRISTIAN

Ch. But I do not un-der-stand.

cresc e incalzando f *mf*

CYRANO

CHRISTIAN

C. I am her brother. You her broth -

sf

CYRANO

Ch. er? I am her

sf 10

C. *cous - in, but she calls me now her broth-er. She has*

C. *CHRISTIAN* *CYRANO*
 C. *told me all the tale. Does she love me? Perhaps!*

(Lays hands on Christian's shoulder)

C. *CYRANO*
 C. *How hand - some! Rox - a - ne expects a letter from you soon.*

CHRISTIAN

Ch. A - las! I am a fool in use of words; -

Allegretto
L'istesso tempo

Ch. I love, but have no tongue to speak of

Ch. love. I am a ver - y dunce in

Ch. talk

CYRANO

C If I had half your man - ly beau - ty for my

C. share, I'd chance the talk and try the lists of

L.H.

Ch. **CHRISTIAN**
CYRANO Oh, for the cunning and craft of

C. love. Oh, for a face and

p *ma con passione.* *cresc. poco* *a poco*

Ch. tongue To tell the passion that burns

C. form di - vine, — To cap - ti - vate my fair

Ch. — my — soul! Oh,

C. one's — eye! But I must

R.H.

Ch. *for a song that might be sung*

C. *make no out-ward sign,*

The first system of music features a vocal line (Ch.) and a bass line (C.) with lyrics. The piano accompaniment consists of two staves. The vocal line has a melodic line with some grace notes. The bass line has a similar melodic line. The piano accompaniment includes chords and a melodic line with triplets and a *p* dynamic marking.

Ch. *To bring her to my*

C. *And bear my pain un-*

The second system continues the vocal and piano parts. The vocal line has lyrics "To bring her to my" and "And bear my pain un-". The piano accompaniment features a prominent melodic line with triplets and a *simile* marking, along with chords and a *p* dynamic marking.

Ch. *heart's con-troll!*

C. *til I die!*

The third system continues the vocal and piano parts. The vocal line has lyrics "heart's con-troll!" and "til I die!". The piano accompaniment features a melodic line with a dotted line and a *pp* dynamic marking, along with chords and a *pp* dynamic marking.

Ch.

C.

The fourth system shows the vocal lines and piano accompaniment. The piano accompaniment features a melodic line with a *cresc.* marking and a *all on* marking, along with chords and a *pp* dynamic marking.

C. Ch. My wit I'll lend you, if you like! What

This system contains the first vocal line for Christian, starting with the lyrics "My wit I'll lend you, if you like! What". The piano accompaniment is in 3/4 time and features a complex harmonic structure with frequent chromaticism and accidentals.

Ch. CYRANO mean you? Let me then explain.

This system contains the second vocal line for Christian, starting with the lyrics "mean you? Let me then explain.". The piano accompaniment continues with a similar harmonic style, including dynamic markings like *f* and *mf*.

C. We two shall

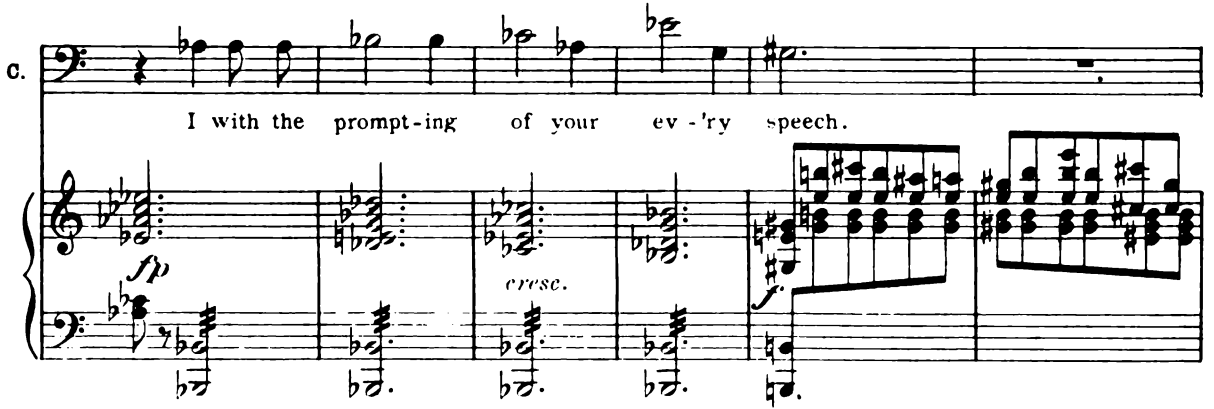
This system contains the third vocal line for Christian, starting with the lyrics "We two shall". The piano accompaniment features a dense texture with many accidentals and dynamic markings such as *mf*.

C. woo her like a sin - gle one;


This system contains the fourth vocal line for Christian, starting with the lyrics "woo her like a sin - gle one;". The piano accompaniment includes dynamic markings like *p* and *mf*.

C. You with the face of love her eye to reach,

This system contains the fifth vocal line for Christian, starting with the lyrics "You with the face of love her eye to reach,". The piano accompaniment includes a *cresc.* marking and dynamic markings like *f*.

C.  I with the prompt-ing of your ev-'ry speech.

mp
cresc.

C.  And, in a twin -

C. *CHRISTIAN*
Ch.  kling, so the thing is done. And you would

p

Ch.  do this thing for me?

mf

CYRANO

C. For you? —

C. For my a - muse -

C. ment! You a -

CHRISTIAN

Ch. gree? Oh glad - - ly!

Andante alla breve

Ch. *But the let - ter — which should go at once!*

C. *CYRANO*
The let - ter?

C. Here it is!

Ch. *CHRISTIAN* Al - read - y writ - ten? *CYRANO* A po - et's let - ter to his fan - cied

C. love! 'Twill fit Rox - a - ne as if 'twere made — for

C.

her!

f

m. s.

(Cyrano and Christian stand embraced)

dim.

allarg.

Molto moderato
 (Cadets one by one put their heads in at the door. They are amazed)

ff

dim. poco a poco.

pp

CADETS

pp

pp

pp

Oh, won-der-ful

What means it? They em-brace!

un poco

un poco

p

sf

p

sf

p
 Oh wonderful! What means it?
 (Cadets gradually come down stage)

(Enter Ragueneau,

p *p* **THE MUSKETEER** *b_p*
 What means it? They embrace! Oh,
 What means it? They embrace!

Lise and the Musketeer)

m.
 now it seems there are no blows, If one pre-sumes to talk a-bout a nose.

(Swaggers up to Cyrano)
 Andante un poco ritenuto

cresc. e molto accel. - - *f*

THE MUSKETEER

M.

Mon - sieur, pray

M.

te!l me what can make so huge a smell?

rit. (*Cyrano turns quickly and knocks him down*)

a tempo

rit. *f* *sf*

CYRANO

C.

Thy nose, thou id - iot, in the stews of hell!

(*Cadets laugh boisterously*)

mf *cresc.* *molto*

Allegro furioso

CADETS

Be-ware the pace —
Be-ware the

ff accel.
Allegro furioso

our an-ger sets, For they that fol-low, they that fly,
pace our an-ger sets, For they that fol-low, they that

But meet the Gas-con sword to die, but meet the Gas-
fly, But meet the Gas-con sword, but meet the Gas-con

accel.
accel.

con sword to die. We are the Gas-con-y Ca-
sword to die. We are the Gas-con-y Ca-

Vivo.

Presto (As they sing the refrain they dance and turn somersaults in joy at seeing Cyrano himself again)

Two staves of music with 'dets.' markings above the notes.

Two staves of music with 'Presto' marking above the first staff.

Two staves of music.

Two staves of music with '(Cyrano and Christian again clasp hands)' above the first staff and 'un poco ritenuto' above the second staff.

Two staves of music with 'Presto (Curtain)' and 'ff sempre' markings.

Two staves of music with 'R. H.' and '3' markings.

Two staves of music.

Act III

(Street before the house of Roxane. Balcony with vines climbing the columns. Practicable door under the balcony. House on the opposite side of the street has practicable door and steps. In center of stage a fountain with a seat around it. Evening, followed by moonlight night.)

Andante tranquillo

pp

mf

p

(Curtain rises. The stage is empty)

perdendosi

p

Allegretto, quasi andante

(Chorus is heard in the house on the opposite side of the street from that of Roxane)

SOPRANO

ALTO

TENOR

BASS

Ros - es are

p

Stage Band (with chorus behind the scenes)
Allegretto, quasi andante

perdendosi

mf sempre arpeggiando p

ev - er fair, _____

So is love sweet; _____

Ros - es are ev - er fair, _____

So is love

p So is love sweet,

Love and ros - es are

p Love is sweet,

sweet, Love and ros - es are rare,

rare, And life is like wind, fleet; Life and

And life is like wind, fleet; Life and ros - es

The first system consists of four staves. The top two staves are vocal lines in G major, with lyrics: "rare, And life is like wind, fleet; Life and" on the first line and "And life is like wind, fleet; Life and ros - es" on the second line. The bottom two staves are piano accompaniment, featuring chords and a melodic line in the right hand.

R. ROXANE'S VOICE (behind the scenes) *allargando*

Life and ros - es are at

ros - es are at love's feet,

are at love's feet,

allargando

The second system begins with a vocal line for Roxane, marked "R." and "ROXANE'S VOICE (behind the scenes) allargando". The lyrics are: "Life and ros - es are at", "ros - es are at love's feet,", and "are at love's feet,". The piano accompaniment continues with chords and a melodic line, also marked "allargando".

B.

Love's feet are at Love's feet are at Love's feet.

dim. *pp*

pp *dim.* *pp*

pp *dim.* *pp*

pp *dim.* *pp* *I. BASS.* *a tempo*

Love's feet are on the

dim. *pp* *a tempo*

f II. Love's feet are on the hearts of
Love's feet are on the hearts of kings, of

Love's feet are on the hearts of kings,
hearts, are Love's feet are on the hearts of

Love's feet are on the hearts of kings, on the hearts of

Love's kiss - es are
kings, Love's kiss - es are on the

Love's feet are on the hearts of kings, on the

kings, are on the hearts of kings, Love's kiss - es are
kings;

Love's

on the lips of
lips of death, Love's songs are

hearts of kings, Love's songs are mute for

on the lips of death, of death, Loves songs are

songs are mute for him who sings Songs

cresc.

mute for him who sings, who sings Songs made a -
 him, for him
cresc.
 mute for him who sings Songs made a - lone of
 made a - - lone of life and breath, of

allargando

lone of life and breath.

ff

allargando

life and breath.

life and breath.

ROXANE

R. *f* Love's song is strong! Love's song is
 Love's song is strong!
f Love's song is strong!

R. *strong!* Love's song is *strong!*
 Love's song is *strong!* Love's
 Love's song is *strong!* Love's
 Love's kiss-es are
 Love's

R. are on the
 Love's kiss - es are on the lips of death, the
 kiss - es are on the lips of death, are on the lips of death, the
 on the lips of death, on the lips of death, are on the lips of death, the
 kiss - es are on the lips of death, are on the

allargando cresc. **Tempo I**
 R. lips of death. *p*
 lips of death. *p* Love's song is
cresc. lips of death.
 lips of death.
allargando **Tempo I** *p*

R. *f* Love's _____ song _____ is strong!

strong, is strong, Where life and death, _____ life

Love's song is strong, is strong, Where life and death

The first system of music features a vocal line starting with a forte (*f*) dynamic. The lyrics are: "Love's _____ song _____ is strong!". Below this, the piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic movement. The lyrics continue: "strong, is strong, Where life and death, _____ life". A second vocal line begins with "Love's song is strong, is strong, Where life and death". The piano accompaniment continues with a steady harmonic accompaniment.

R. *f* Love's _____ song _____ is strong!

_____ and death meet; *mf* Life and death are long, _____ And life is like

meet; *mf* Life and death are long, _____ And life is like wind, _____

The second system of music continues the vocal and piano parts. The vocal line starts with a forte (*f*) dynamic and the lyrics: "Love's _____ song _____ is strong!". The piano accompaniment provides harmonic support. The lyrics continue: "_____ and death meet; *mf* Life and death are long, _____ And life is like". A second vocal line begins with "meet; *mf* Life and death are long, _____ And life is like wind, _____". The piano accompaniment continues with a steady harmonic accompaniment.

B.

wind, fleet. Death and life are at Love's feet.

fleet. fleet. Death and life are at Love's

fleet.

p

B.

Death and life are at Love's feet.

Death and life are at Love's feet.

feet, Death and life are at Love's feet.

Death and life are at Love's feet.

allargando *dim.* *pp* *morendo*

cresc. allargando. *dim.* *pp* *morendo*

cresc. allargando. *dim.* *pp* *morendo*

Andante
Orchestra

pp

(Roxane, followed by Duenna, appears from house opposite her own)

tranquillo

Piano introduction for the first system, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The right hand plays a series of chords, while the left hand plays a melodic line with a dynamic marking of *pp* (pianissimo).

ROXANE

R. So dies the mu - sic on the soul of night, Like sighs up-on the

Vocal line for Roxane and piano accompaniment for the first system. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in a grand staff with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "So dies the mu - sic on the soul of night, Like sighs up-on the".

R. ros-y lips of Love.

Vocal line for Roxane and piano accompaniment for the second system. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in a grand staff with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "ros-y lips of Love.". The piano accompaniment includes dynamic markings: *p* (piano), *molto espressivo*, and *cresc.* (crescendo).

R. Here let me tar - ry

Vocal line for Roxane and piano accompaniment for the third system. The vocal line is in a treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The piano accompaniment is in a grand staff with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The lyrics are: "Here let me tar - ry". The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and triplets.

B. while I bathe my soul _____ In these pale foun - tains

(Duenna retires up stage and Roxane sits in the moonlight

B. of most chaste de - light.

on the fountain seat.)

ROXANE

B. Here do I let my

B. hun - gry fan - cy pass The bolt - ed gates of maid - en se - - cre -

R. *cy* To browse up - on the pas - tures of his

R. wit, The scent-ed clo-ver blos - soms of his

R. thought.

cresc.

R. Yea, on his words my

mf *dim.* *p*

R. soul is wax-ing great! Oh

cresc e più

R. Chris - tian! it must

agitato. *cresc.*

R. wi - den to the skies, Ere it shall

più mosso

R. make a cir - cle of such girth As may em - brace the

cresc. *f allarg.*

R. sta - ture of thy

ff un poco riten.

R. mind.

dim. poco a poco

(The Duenna enters from rear of stage)

Allegretto

DUENNA

D. Be warned in time, for

D. *by my fick - le eyes Through yon - der street_*

The first system of music consists of a vocal line (D.) and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat (B-flat major). The lyrics are "by my fick - le eyes Through yon - der street_". The piano accompaniment has a grand staff with treble and bass clefs. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line with some rests.

D. *I see De Guiche ap - proach.*

The second system of music consists of a vocal line (D.) and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are "I see De Guiche ap - proach.". The piano accompaniment has a grand staff. The right hand has a melodic line with some slurs, and the left hand has a bass line. A piano dynamic marking (*p*) is present in the piano part.

ROXANE

R. *A shad - ow on the foun - tain of the*

The third system of music is for the character Roxane. It features a vocal line (R.) and a piano accompaniment. The vocal line has a treble clef and a key signature of two sharps (D major). The lyrics are "A shad - ow on the foun - tain of the". The piano accompaniment has a grand staff with a key signature of two sharps. The right hand plays a complex melodic line with many accidentals, and the left hand plays a bass line.

Allegro appassionato *(Enter De Guiche)*

R. *moon.*

The fourth system of music is for the character Roxane. It features a vocal line (R.) and a piano accompaniment. The tempo is marked *Allegro appassionato* and the instruction *(Enter De Guiche)* is present. The vocal line has a treble clef and a key signature of two sharps. The lyrics are "moon.". The piano accompaniment has a grand staff with a key signature of two sharps. The right hand has a melodic line with slurs, and the left hand has a bass line with some slurs. A piano dynamic marking (*p*) is present in the piano part.

cresc. poco a poco

DE GUICHE

G.

For - - - - - tune

G.

fa - vors me for once, at last.

G.

sf dim.

I

G. find you in the moon - light, like a beam Of Cyn-thia's gladsome

Andante. $\text{♩} = \text{♩}$

G. smile up - on the night.

espressivo

mf

G. I come to say a - - - dieu.

Allegretto.

p

ROXANE.

R. You will de - part?

sf

p

3

DE GUICHE

G. *I go to war.*

G. *There is a siege a - round The wall of Ar - ras. I am to com-*

ROXANE

G. *mand. I wish you joy!*

R.

DE GUICHE

G. *It is no joy to part. When I am with my*

ROXANE

DE GUICHE

G. G. Gas-con - y Ca-dets. Your what? My

G. Gas-con - y Ca-dets They are a por - tion of my new com -

G. mand. Your cous-in Cy - ra-no

G. is in my pow'r.

G. *Trust me to make him know it well.*

ROXANE (sinking on the bench)

R. *Chris - - tian!*

Andante con moto

G. *DE GUICHE* *ROXANE* *DE GUICHE*

G. *You fear for him? For whom? For*

R. *ROXANE*

R. *Cy - ra - no? Bah! Cy - - ra - no?*

R. It is not he, in -

R. deed. And yet I

p grazioso *rit. un poco*

R. grieve, _____ that one _____ for whom I

a tempo

R. care Should face the dan - ger of a dread - ful

cresc.

R.

war. Allegro

G. *DE GUICHE (astonished and pleased)*

At last!

G.

up - on the eve of go-ing hence You speak to

G.

me in kind - ness. It is sweet.

L.H.

(He tries to embrace her, but she eludes him.)

G

cresc. e accel.

Allegro

ff

R. *ROXANE*

You take re-venge but

Andante tranquillo

p

R.

weak-ly, Cy-ra-no Will

R.

bub-ble o'er with joy to go to

mf

ff

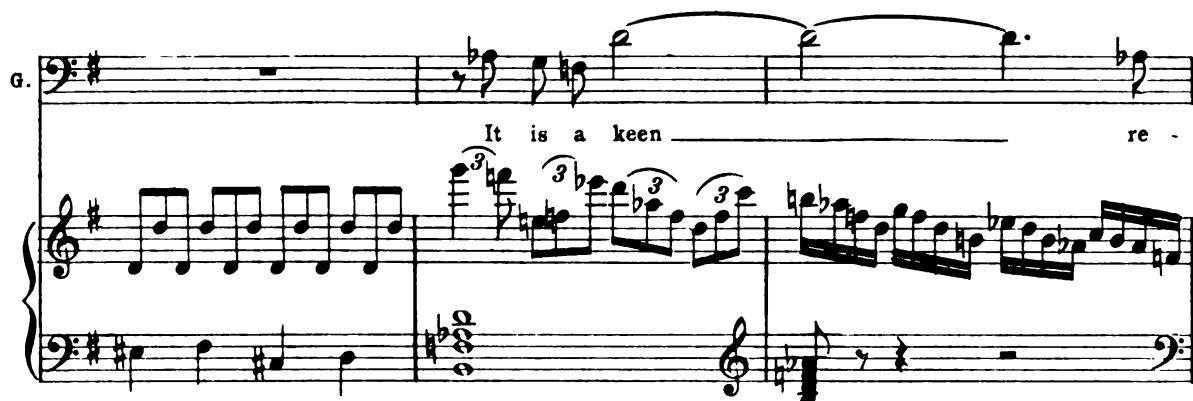
R. *war.* If you would make him suf-fer,

R. keep him here, A pris'-ner of in-ac-tion,

R. *p* while you — march. **Allegro agitato.**

ben marcato

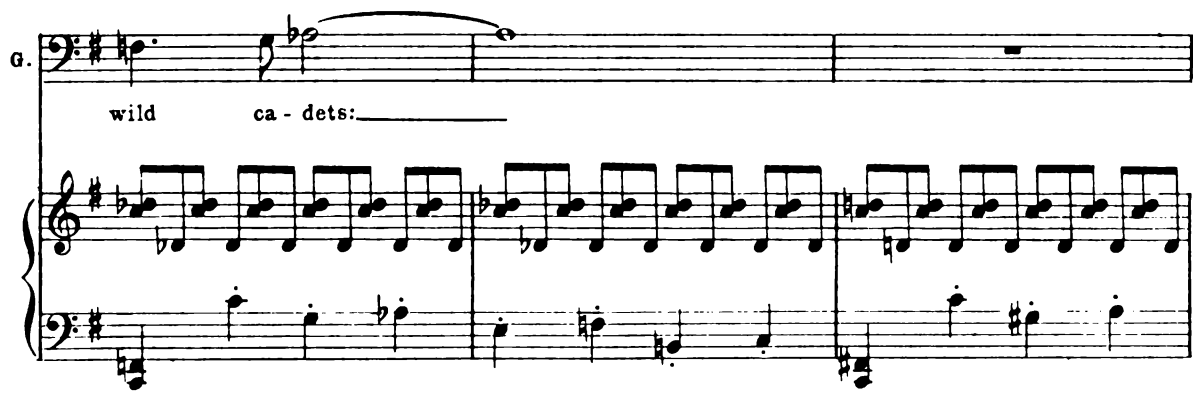
G. **DE GUICHE.** A wo - - man's wit!

G.  It is a keen _____ re -

The first system of music features a vocal line in G-clef and a piano accompaniment in F# major. The vocal line has a long note with a slur and a fermata. The piano accompaniment includes triplets and sixteenth-note patterns.

G.  venge. I have the or - ders for the

The second system continues the vocal line and piano accompaniment. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

G.  wild ca - dets: _____

The third system shows the vocal line and piano accompaniment. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand.

G.  I'll _____ keep them here. (Touches his pocket.)

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment ends with a flourish in the right hand and a final bass line in the left hand. The system ends with a double bar line and repeat signs.

G.

G.

So you some-

ROXANE rit. Andante grazioso (♩ = ♩)

G.

R. times play tricks? I do some - times.

rit. a tempo

DE GUICHE

G.

I love

cresc. f

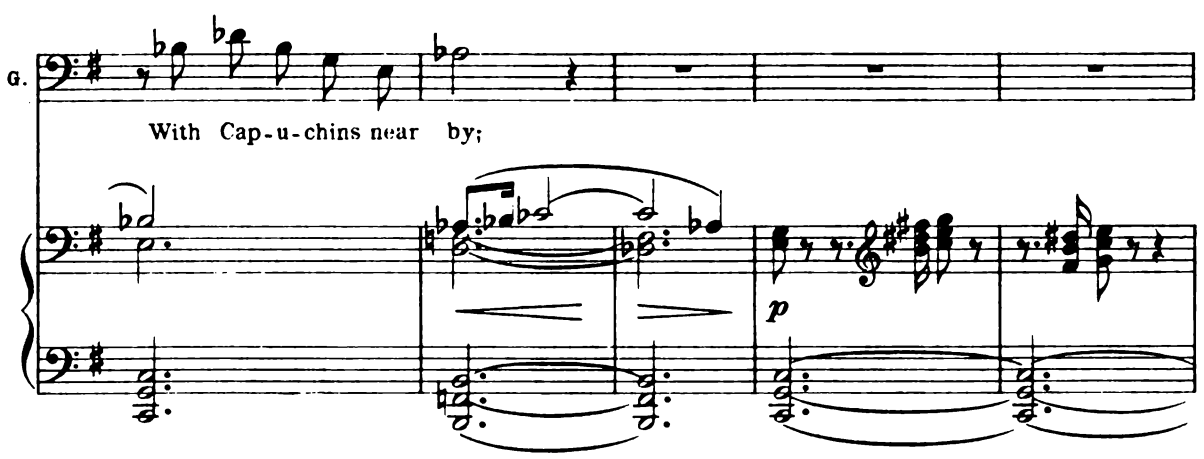
G. you to dis - trac - tion!

G. I go, but I re-

G. turn. An-oth-er day

G. let Ar - ras wait for suc - cor. Mean - while

G.  I, Pre - tend - ing to have start - ed, shall a - bide

G.  With Cap - u - chins near by;

G.  An hour from now, With

G.  mask up - on my face, I will re - turn, When yon - der orb of

G. *(Exit)*

night doth dim - ly burn.

pp

mf

p

ROXANE

R. Mine be the task to keep him far a - way.

pp

mf

3

R. What mat - ters all, since Chris - tian is to

mf

(Roxane goes into the house, followed by the Duenna)

a.

stay! _____

mf *f*

dim. poco a

poco

Andante. Listesso tempo (Enter Cyrano and Christian)

p *3*

cresc. poco a poco

CYRANO.

c. My friend, you are in - sane! I

mf *sf*

c. have not yet Re - hearsed you in the speech-es for to - night.

p *p*

C. *b₀*

You must not



C. speak to her till you have learned The

fp *expressivo.* 3



C. i - tems of the di - a - logue.

cresc.



Ch. *CHRISTIAN*

It wear - ies



Ch. me To bor - row all my words. 'Twas

Ch. well at first,

Ch. But now I know she

Ch. loves me, and a - - lone, With -

Ch.
 out your prompt - - ing will I speak to

CYRANO.
 Ch.
 C.
 her, 'Twere bet-ter if you

CHRISTIAN.
 C.
 Ch.
 would pre-prepare a trope. A plague

Il doppio più lento
 Ch.
 - up - on your (♩ = ♩) tropes! My two good

Ch. arms Shall bind her to me

Ch. in a warm em - brace,

Ch. And she shall know by that I love her

Ch. well.

f *L.H.*

(Cyrano shrugs his shoulders and prepares to leave the stage)

ff

(The door of Roxane's house opens and she is seen on the threshold)

Ch. *Do not*

Ch. *leave me!*

Ch. *See, she comes!*

CYRANO (while leaving the stage)

C. *My*

leggiero

p

pp

Animato

C. *friend, I shall not med - die!*

C.

Use your arms!

p

(Roxane appears from the door of her

pp

Tranquillo

house and walks toward the seat at the fountain)

p

ROXANE

R.

Thrice has the i - cy Cyn - thia de -

p

R.

scribed Her or - bit pale since that I wait - ed here,

R

And still he does not come.

cresc. *mf*

dim.

p. *p.* *p.*

Ch. *CHRISTIAN*

Rox - a - nel

cresc.

R. *ROXANE*

Ah!

Grazioso

cresc. *p*

R. 

you ——— have . come .

mf

R. 

Well, ——— then ,

mfp

R. 

we ——— are a - lone; ———

fp

R. 

The air is mild,

p

R.

the moon is high and clear.

R.

Sit here;

R.

I'll listen while you talk to me.

(Christian sits beside her on the bench and is at a loss for words.)

cresc. *p* *cresc.*

CHRISTIAN

Ch.

f *mp*

Ch.

love _____ you!

p *cresc.*

ROXANE

R.

Then di - late up - on your

f *R.H.* *L.H.* *R.H.*

R.

love.

f

mf *cresc.* *f*

The piano introduction features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The music is in a minor key and includes dynamic markings of *mf*, *cresc.*, and *f*. There are also some triplets and slurs.

Ch. *CHRISTIAN*

I love you!

p *cresc.*

The vocal line for Christian is in a treble clef with lyrics "I love you!". The piano accompaniment is in a treble and bass clef, featuring a triplet in the right hand and a steady bass line. Dynamics include *p* and *cresc.*

R. *ROXANE*

That is

fp

The vocal line for Roxane is in a treble clef with lyrics "That is". The piano accompaniment is in a treble and bass clef, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *fp*.

R.

twice I heard your theme. Play va - ri -

The vocal line for Roxane continues with lyrics "twice I heard your theme. Play va - ri -". The piano accompaniment is in a treble and bass clef, featuring a complex rhythmic accompaniment with many sixteenth notes. Dynamics include *fp*.

R. *- a - tions on it, fast and*

colla voce

R. *slow.*

f

sempre f

ROXANE

R. *Come, im - pro - vise.*

mf

R. You have a per - fect theme.
Più vivo

CHRISTIAN

Ch. I love you

Ch. ver - - y much.

ROXANE

R. Pro - sa - ic, bald!

CHRISTIAN

Ch. 'Twould be a

Ch. joy to think that you in good re-turn loved

ROXANE

Ch. R. me. Nay, tell me how

R. you love me.

CHRISTIAN

Ch. Più mosso Why, I said, with all my heart.

R. *ROXANE*

Do bet - - ter.

ff mf

Ch. *CHRISTIAN*

I love you

Ch.

just as much as I can love.

R. *ROXANE (rises)*

Ah, stu - pid!

CHRISTIAN.

Ch. No, _____ I don't!

ROXANE (moves toward the house)

R. More _____

R. stu - pid!

CHRISTIAN

Ch. Love makes of me a fool. _____

ROXANE

R.  So I've ob - - served.





ROXANE

R.  It irks me, sir,

R.  As if you had put
Andante $\text{♩} = \text{♩}$.
f *p*

R.  off the pleas - ing front — Which na - ture gave to you. —

R.  Tempo I. Go, —

R.  go, — my friend, —

R.  And find your scat - tered

(she goes into the house)

CHRISTIAN (following her to the door)

R.
Ch.

wits. Rox - -

This system contains the first vocal line (Rox) and the beginning of the piano accompaniment. The vocal line has a few notes with rests. The piano accompaniment starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with slurs and a bass line with chords and some rhythmic patterns.

Ch.

a - - - - - ne!
Un poco più mosso

p *cresc.*

This system contains the second vocal line (Ch.) and continues the piano accompaniment. The vocal line has a long note followed by a rest and then 'ne!'. The piano accompaniment continues with a treble clef and a key signature of one sharp. It includes a 'p' (piano) dynamic marking and a 'cresc.' (crescendo) marking. The bass line has some rhythmic patterns with '7' markings.

Ch.

Rox - -

This system contains the third vocal line (Ch.) and continues the piano accompaniment. The vocal line has a few notes with rests. The piano accompaniment continues with a treble clef and a key signature of one sharp. It features a melodic line with slurs and a bass line with chords and some rhythmic patterns.

Ch.

a - - - - -

This system contains the fourth vocal line (Ch.) and continues the piano accompaniment. The vocal line has a long note followed by a rest. The piano accompaniment continues with a treble clef and a key signature of one sharp. It features a melodic line with slurs and a bass line with chords and some rhythmic patterns.

Ch. *no!*

(Cyrano comes on, accompanied by two pages with lutes)

(d. = d)

p *mf* *f*

CYRANO

Andante commodo Vic - to

ri - ous! you have driv'n her from the field!

CHRISTIAN

Ch.

Help me,

Ch.

Cy-ra-no, I am un - done!

CYRANO

C.

It wear - ies you to bor - row all your

CHRISTIAN.

C. Ch.

words. Oh, do not

Allegro.

Ch. *jest!* I tell you I shall die, _____

cresc.

Ch. If to her fa - vor

Ch. I am not re - stored.

Ch. _____

rit.

(Light appears at balcony window)

CYRANO

Ch.
C.

Oh look! Be si - lent, all -

Andante

pp *p*

(to the Pages)

C.

— may yet be saved. Go, stand up - on the cor - ner of the

pp *p*

C.

street, And if a wo - man comes, play us a tune That's

pp *pp*

Un poco più moto

C.

mer - ry; if a man, a

tr *tr* *tr*

(Exeunt Pages)

C. *sad one; Go.*

(to Christian)

C. *p*

Stand yon be-neath the bal - co-ny,

Con moto

C. *and say Ver-batim ev-'ry word I say to you.*

C.

C.

Now call to her!

CHRISTIAN ROXANE (opening the window)

Ch. R.

Più lento Rox - a - ne! Who calls?

CHRISTIAN ROXANE

Ch. R.

'Tis I! Ah, yes, you've come to say "with all your

(parlando.)

R.

heart," and "ver - y much!" un poco più moto

cresc.

B. You do not love me more!

p rit. *sf* *a tempo* L.H. 3 R.H. 7

dim. L.H.

Ch. *Andante* *CHRISTIAN* *mf*

pp *UYRANO (prompting Christian)* How could I love you

C. How could I love you more?

Andante

p *p*

(Roxane comes out on the balcony) *f*

Ch. more? There is no more than all!

C. *pp* There is no more than all!

R. *ROXANE* Your wit

ROXANE

R.

CYRANO

the dark-ness doth re - store!

C.

Love makes a cra-dle of my sigh-rocked

CHRISTIAN

Ch.

Love makes a cra - dle of my sigh - rocked heart, And grows so

C.

heart,

And grows so great,

Ch.

great, he tears it all a - part!

C.

he tears it all a - part!

ROXANE

R. 

Then you should smoth - er him by slow de -

meno. f

CHRISTIAN

R. Ch. 

grees. But,

CYRANO PP

But, ma - dame, he's a lit - tle Her - cu - les,

mp *p*

Ch. 

ma - dame, he's a lit - tle Her - cu - les, Who had no

C. 

Who had no struggle

cresc.

Ch. *strug - gle when he late - ly tried*

C. *when he late-ly tried To o - ver - come the*

Ch. *to o - ver - come the twins Mis - trust and*

C. *twins Mis - trust and Pride.*

Ch. *Un poco più moto* *ROXANE*

R. *Pride. You are im -*

Un poco più moto

R. prov - ing, but your speech doth

R. halt! Pray,

R. tell me why your fan - cy is at

CYRANO (to Christian)

R. C. fault? It is too hard. Now— let me an - swer straight, And you the

p Un poco più moto

(Takes Christian's place)

C. is - sue of this con - test wait.

ROXANE

R. Your words come lame - ly, Yet you are quite

CYRANO *molto espressivo*

R. C. near. They have to grope through

rit. - - -

Andante con moto

C. dark - ness to your ear.

ROXANE *CYRANO*

R.
C.
Mine have no trou-ble. Mine rise,

p *più f*

C.
yours do but fall; I catch them in my heart,

f *p*

C.
your ear is small, My heart is large. for love— has

p *f*

R.
C.
stretched— it wide. You're do-ing bet-ter!

meno f *p*

R. *Now your words up - ride Like soar - ing*

R. *hawks up - on the sea of*

CYRANO

R. C. *night.*

C. *Like birds they fly up to the*

C. *bril - liant light, Like*

C. birds they flut - ter round it in their

C. fright. *un poco accelerando*

mf *cresc.*

ROXANE

R. If

R. fly - ing is too great a bur - den, friend,

R. Wait but a lit - tle, and

dolce

R. I will de - scend!

cresc.

Andante tranquillo

f ritard molto.

p

CYRANO

c. No! Ah, stay! 'tis

pp

rit.

c.

sweet to mur mur thus un - seen.

c.

cresc. *pp*

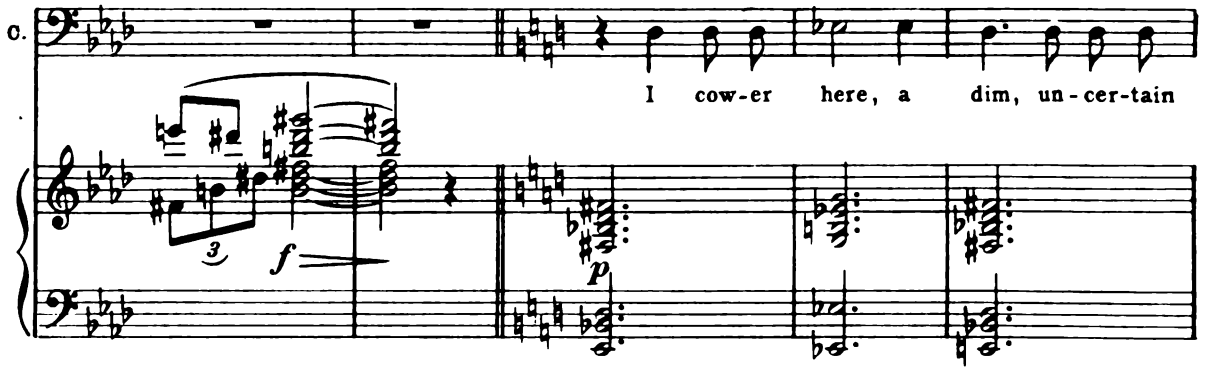
c.

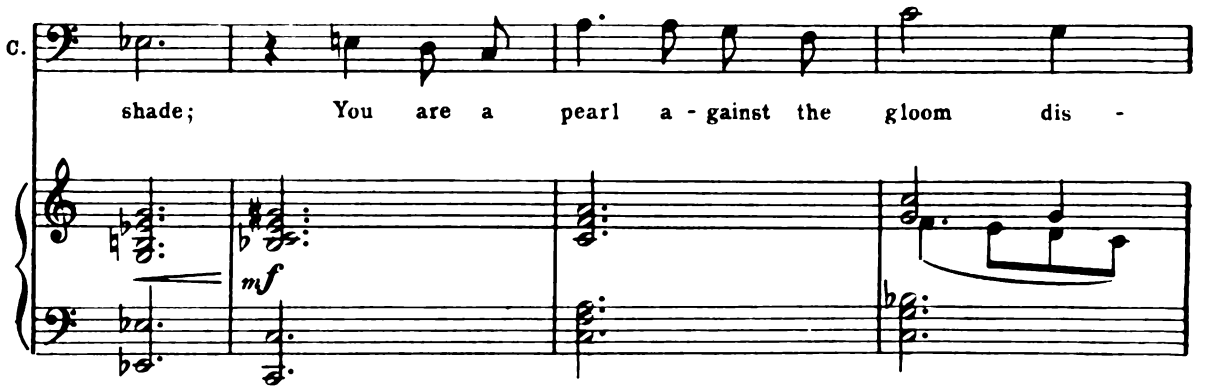
My thought is free - er when my face I screen.

cresc. *mf*

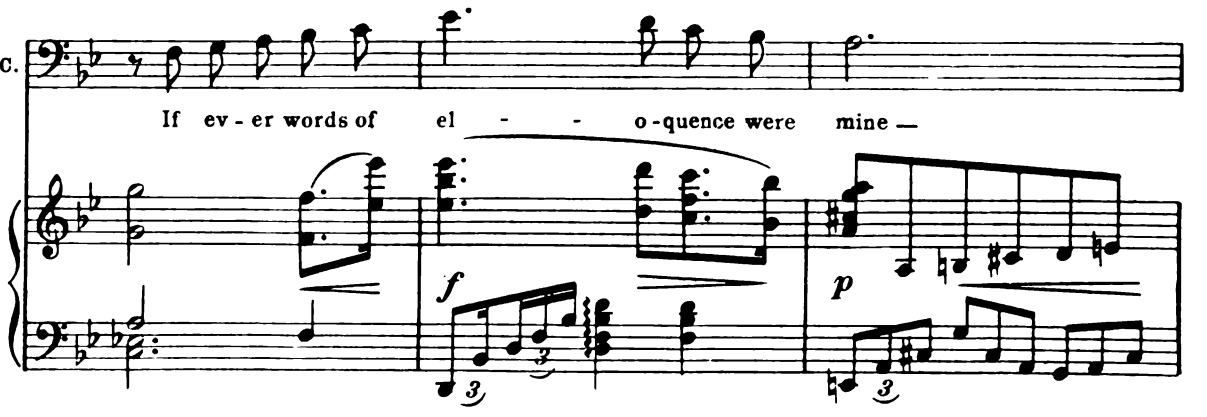
c.

cresc.

c.  I cow-er here, a dim, un-cer-tain

c.  shade; You are a pearl a - gainst the gloom dis -

c.  played. *Con fuoco*

c.  If ev - er words of el - - o - quence were mine -

ROXANE

R. Speak on, your voice is el - - o - quence di -

R. vine!

sempre con moto

p *cresc.* *L.H.* *f*

CYRANO

C. My

C. heart pro - claims it-self a - loud to -

c.

night!

dim.

c.

p

Hid in the dark - ness,

tranquillo.

p

c.

shel - tered from all sight,

Con moto.

cresc.

1

c.

dare at last to be my - self

p

cresc.

C. *— to you, —* *And speak what is so*

C. *won - der - ful, —* *so*

p accel. un poco *rit.*

C. *new.*

Molto tranquillo

p

R. *ROXANE*

But yet the play of del - i - cate con -

a tempo *cresc.*

CYRANO

R.
C. ceits — Oh! — let us now have done with ver - bal

C. feats!

C. And let us not as from a chis - elled

C. cup — The ru - - by

c. wine of love sip slow - ly up,

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and finally a half note A4. The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line. The key signature has one flat (B-flat), and the time signature is common time. Dynamics include a forte (f) marking.

c. But stoop - - ing

The second system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and finally a half note A4. The piano accompaniment features a right hand with a melodic line and a left hand with a bass line. The key signature has one flat (B-flat), and the time signature is common time. Dynamics include a mezzo-forte (mf) marking.

c. where the tide of pas - - sion

The third system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and finally a half note A4. The piano accompaniment features a right hand with a melodic line and a left hand with a bass line. The key signature has one flat (B-flat), and the time signature is common time. Dynamics include a piano (p) marking.

c. rolls

The fourth system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and finally a half note A4. The piano accompaniment features a right hand with a melodic line and a left hand with a bass line. The key signature has one flat (B-flat), and the time signature is common time. Dynamics include a piano (p) marking and a crescendo (cresc.) marking.

c.

With one great draught

c.

en - flood our ver -

c.

- - - y souls!

Più animato

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including chords and melodic lines.

Piano accompaniment for the second system, including dynamic markings such as *dim.* and *pp*.

CYRANO **ROXANE**

C. R. The night is ho - ly; The night is ho - ly;

Andante tranquillo

pp

Vocal and piano accompaniment for the first vocal entry, with lyrics "The night is ho - ly;" and dynamic marking *pp*.

ROXANE

R. Let us keep it so,

CYRANO



C. Let us keep it so, ——— And let our


cresc. poco a poco mf



Vocal and piano accompaniment for the second vocal entry, with lyrics "Let us keep it so, And let our" and dynamic markings *cresc. poco a poco* and *mf*.

R. 
 C. 
 And let our sweet-est thoughts un-jew-elled
 sweet - est thoughts un - jew - elled go.

 *p*

R. 
 C. 
 go.
 Hence with guard and thrust of

Con moto  *p cresc. poco a poco*

R. 
 C. 
 cun - ning words! Oh let us

 *f* *p*

R.
 Oh let us speak As on - ly

C.
 speak As on - ly lov - ers must

cresc. poco a poco

R.
 lov - ers must, as - on - - ly lov - - -

C.
 And - let our sweet - - est thoughts

Più mosso

p cresc.

R.
 - - ers must!

C.
 - un - jew - - elled god

Tempo I

ff meno f

R.
 Yes, this is love! I faint with

mf dim. p

R. joy di - vine! My heart is flut-tring

mf

R. like a wound - ed bird, And if thou

p *cresc.*

R. wilt thou may'st as-cend to bliss. If

p *cresc.*

R. here thou find - - - est it!

Lento

f *p* *p* L.H.

CYRANO *quasi parlando*

C. *quasi parlando*
Go, take thy

(Christian climbs

C. kiss!
Andante
pp *sf* *meno p* *sf* *cresc.*

the balcony and embraces Roxane)

Più mosso
cresc. e più agitato poco a poco
pp

CHRISTIAN

Ch. Oh, my love.

f *ritard.* *allargando.*

Molto lento

fff

CYRANO.

C. Turn in my

sfp

C. heart, thou dead ly knife of woe! Di - - ves

c.

he, I Laz - a - rus be - low .

p

p dolce

c.

Yet on his lips she doth her

3

c.

pas - sion wreak, — Up - on the words that Cy - ra - no doth

ritcn.

c.

speak .

mf

sf

Allegretto. (The lutes are heard from behind the

C. 

scenes.)

C. 

C. 

A tune that's not so

C. 

gay, nor ver-y sad.

Un poco più mosso

c. Tra la la la, la la la la la la la la la! 'Tis

(Orchestra.) *fr*

pp

This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with lyrics 'Tra la la la, la la la la la la la la la!' and a fermata over the final 'la'. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The tempo marking 'Un poco più mosso' is at the top, and 'pp' (pianissimo) is written below the piano part. An '(Orchestra.) fr' marking is also present.

c. nei - ther man nor wo - man:

This system contains the second vocal line and piano accompaniment. The vocal line is in bass clef with lyrics 'nei - ther man nor wo - man:'. The piano accompaniment continues with two staves. The key signature changes to three sharps (F#, C#, G#).

c. That's a monk.

mf accel. dim.

This system contains the third vocal line and piano accompaniment. The vocal line is in bass clef with lyrics 'That's a monk.'. The piano accompaniment continues with two staves. The tempo and dynamics markings '*mf accel. dim.*' are written below the piano part.

(He pretends to run in from a distance.)

c.

mf

This system contains the fourth vocal line and piano accompaniment. The vocal line is in bass clef with the instruction '(He pretends to run in from a distance.)'. The piano accompaniment continues with two staves. The dynamic marking '*mf*' is written below the piano part.

C. *Ho, there, Rox -*

C. *ROXANE* *CYRANO*
 R. *a - nel* *Who calls?* *'Tis*
 C.

C. *CHRISTIAN.*
 Ch. *Cy - ra - no. Is Chris - tian there? My friend,*

Andante (Christian descends)
 Ch. *you see — me here.*

ROXANE *(Roxane goes into the house. Monk enters.)*

R. I will come down.

cresc. poco a poco

CYRANO (to Monk.)

C. I bow before your

mp

MONK

C. M. robe. Pax

mf

M. vo - bis - - cum.

3

M. *Ma - de - lei - ne Ro - bin I come to*

fp *cresc.*

M. Ch. *CHRISTIAN* *(Roxane comes out accompanied)*

seek . 'Tis here she lives.

mf *cresc.* *f*

R. *Un poco più moto* *(by a page with a lantern) ROXANE* *3*

What is the call? _____

fp *3*

M. Ch. *MONK (handing her a letter)* *CHRISTIAN*

'Tis from De Guiche. The vil - lian dares!

fp *mf R.H.* *f*

(*Roxane motions to him to wait.*) **ROXANE** (*reading.*)

Ch.
R.

My regiment is marching,
I am thought to have gone.

R.

I wait here at the convent
And send you word by the priest!

In an hour I shall be with you.
Provide to see me alone, and—

R.

(*To the Monk.*)

Know you what this let-ter does con -

R.

tain?

dolce. *perdendosi*

mp

R. *Tranquillo.*
 I am com - mand - ed by my Lord de Guiche To

R. *allargando.* (pointing to Christian.)
 let you mar - ry me un - to this man. *a tempo e molto cresc.*

accel. *ff*

MONK
 M. A wor - - - thy gen - tle - man.
 Un poco più vivo. *fp*

M.

Be re - con - ciled .

R. ROXANE

I shall en - deav - or.

Un poco piu moto
cresc. e accel.

L.H.

(She turns quickly to Cyrano.)

R.

When De Guiche shall

fp dim. *pp*

R.

come, As this in - forms me that he

cresc.

R. will, do you De - tain him till the

rit. *a tempo*

R. nup-tial knot be tied.

p *cresc.*

CYRANO *(Pushing them into the house)*

C. Go in, — go in! — I shall be

ritenuto

C. sen - - - try here. *(They go in)*

ritenuto

c.

c.

Tranquillo

c.

A - dam and Eve — go in - to Par - a - dise, And I, the

c.

guar - dian an - gel, stay out - side.

allargando

a tempo

R.H. dim.

Un poco più mosso

c. I must be-stir my-self— De Guiche will come.

c. How shall I hold him here?

(The lutes are heard playing a mournful tune.)

c. I must de-vise.

Andante grave Flute.

ritenuto *molto espressivo.*

c. A mel-o-dy most

c. dole-ful. 'Tis the

Allegretto

(He climbs the tree behind the corner of the house. — Enter De Guiche)

c.

man.

p Orchestra

Detailed description: This system shows the beginning of the scene. The vocal line (C) is mostly silent. The piano accompaniment (p Orchestra) starts with a series of chords and moving lines in both hands, marked with a piano (*p*) dynamic.

mf *cresc.*

Detailed description: The piano accompaniment continues, showing a dynamic shift from piano (*p*) to mezzo-forte (*mf*) and then a crescendo (*cresc.*) towards the end of the system.

(As he moves toward the house Cyrano falls in front of him as from a great height)

R.H. L.H.

Detailed description: This system depicts the dramatic event of Cyrano falling. The piano accompaniment features a descending melodic line in the right hand (R.H.) and a more active bass line in the left hand (L.H.), with a forte (*f*) dynamic marking.

g.

DE GUICHE

From

dim. *p*

Detailed description: The vocal line (g.) enters with the name "DE GUICHE" and the word "From". The piano accompaniment is marked with a piano (*p*) dynamic and a diminuendo (*dim.*) leading to the vocal entry.

g.

whence did this un - time - - - ly per - son fall?

Detailed description: The vocal line (g.) continues with the lyrics "whence did this un - time - - - ly per - son fall?". The piano accompaniment provides a rhythmic and harmonic support for the vocal line.

CYRANO (throughout this scene with disguised voice and extraordinary gestures.)

C. *From the moon.*

p *pp*

G. *DE GUICHE*

The man is sure - ly mad!

p *pp* *p*

C. *CYRANO*

A - way up there I was, and now I'm

p *pp*

G. *DE GUICHE*

here. He is in - sane!

p

G. *I'll hu - - mor him.*

(To Cyrano) **CYRANO** **DE GUICHE**

G. *My friend - Where am I? Let me*

CYRANO

G. *pass. Am I in Ven - ice, or in Ge -*

C. *Allegretto*

C. *- no - a?*

Tempo I

DE GUICHE

G. Pray, — let me pass! a la — — rit.

G. C. — — dy waits me here. A - ha! CYRANO

Andante grazioso

C. then I'm in Par - is! that is good. Tempo I

G. DE GUICHE

The mad-man has not whol - ly lost his wits.

(falsetto)

CYRANO

c. Pray, par - don me that I am trav - el - -

The first system of music consists of three staves. The top staff is a vocal line for Cyrano, marked with a 'c.' and the instruction '(falsetto)'. The lyrics 'Pray, par - don me that I am trav - el - -' are written below the notes. The middle staff is the piano's right hand, and the bottom staff is the piano's left hand. The key signature has two sharps (F# and C#), and the time signature is common time (C).

stained. _____

8

pp *molto legato*

The second system of music consists of three staves. The top staff is a vocal line with the lyric 'stained. _____' and a dotted line indicating a breath mark. The middle staff is the piano's right hand, starting with a piano (*pp*) dynamic and a 'molto legato' instruction. The bottom staff is the piano's left hand. The key signature has two sharps, and the time signature is common time.

c. Star - - dust is in my

The third system of music consists of three staves. The top staff is a vocal line for Cyrano, marked with a 'c.' and the lyrics 'Star - - dust is in my'. The middle staff is the piano's right hand, and the bottom staff is the piano's left hand. The key signature has two sharps, and the time signature is common time.

c. eyes, _____ and on my sleeve, Be -

The fourth system of music consists of three staves. The top staff is a vocal line for Cyrano, marked with a 'c.' and the lyrics 'eyes, _____ and on my sleeve, Be -'. The middle staff is the piano's right hand, and the bottom staff is the piano's left hand. The key signature has two sharps, and the time signature is common time.

C. *p cresc.*

hold, a com -

pp

C. *f*

et's hair!

C.

(Pretends to blow it off.)

DE GUICHE

C. G. Sir, I

pp

CYBANO

G.
C.

wish — You wish to know, Mon - sieur, How

p

f *tranquillo* *p*

C.

I as - cend - ed to yon yel - low ball.

(falsetto.)

pp

I might have clad my -

p

C.

self in ar - - - mor - plate,

p

c. *And then a mag - net hurled in the air,*

c. *By which I*

c. *should have soon been drawn _____ a loft _____*

Gua bassa.....

DE GUICHE (becoming interested)

g. *Why, _____*

Un poco più lento

G. *so you might. But what was that you did?*

a tempo. *p* *cresc.* *L. H.* *R. H.*

CYRANO

C. *ben marcato* *mf* *fp* *I could have made a*

C. *gi - - ant bird with wings Of steel,*

C. *- and hol - low joints, im - pelled by loads Of pow - der*

c. *fired suc - ces - - - - sive - ly.*

accel.

Presto.

f

8

DE GUICHE. (more and more astonished.)

g. 8

Two

P cresc.

sf

Tempo I.

g. *ways You've told _____ that might have*

8

sf

G. *been, And yet you come*

G. *not to the way _____ that was. Hoo _____*

C. *(imitating the CYRANO p)*

Andante

C. *ish - sh - sh - sh - sh! Hoo _____ ish - sh - sh - sh - sh!*

(swish of the surf and making extravagant gestures)

DE GUICHE *CYRANO* *DE GUICHE*

G. *And what is that? Why _____ can't you tell? In-deed, I can - not*

CYRANO (solemnly)

G. C. tell. It is the tide.

Andante tranquillo

pp

Red.

DE GUICHE

G. The tide?

dim. poco a poco

Red.

CYRANO

C. What time the la - dy moon doth woo the

p

tr

Red.

C. deep, I lay up - on the beach as from a

dim.

c. bath. With wa - - ter from the

p

And.

* *And.*

c. sea I was all wet, And when the

mf *espressivo*

*

c. moon be - gan to draw it up, Of course I

c. went. And mark, my head went first,

expressivo

p

Un poco più moto

c.

be-cause my hair— was full - est of the sea.

p

Harp.

Detailed description: This system contains a vocal line in bass clef and piano accompaniment in treble and bass clefs. The vocal line begins with a half note 'be-cause', followed by a quarter note 'my', a dotted quarter note 'hair—', and then a half note 'was'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A harp part is indicated at the end of the system.

c.

And so I rose as would an an - gel rise—

8.

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a half note 'And so', a quarter note 'I', a dotted quarter note 'rose', a quarter rest, a quarter note 'as', a quarter note 'would', a quarter note 'an', a quarter note 'an -', a quarter note 'gel', and a dotted half note 'rise—'. The piano accompaniment continues with similar rhythmic patterns.

c.

To seek his hab - i - ta - tion in the skies—

8.

Detailed description: This system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest, a quarter note 'To', a quarter note 'seek', a quarter note 'his', a quarter note 'hab -', a quarter note 'i -', a quarter note 'ta -', a quarter note 'tion', a quarter note 'in', a quarter note 'the', and a dotted half note 'skies—'. The piano accompaniment features a final chord in the right hand.

C.

Allegro molto

C.

And af - - ter float - ing up,

(parlando)

C.

I felt a shock,

(Resuming his natural voice and manner)

G.

DE GUICHE

And then — — — — — And then?

CYRANO

G. C. *The time is*

C. *up, mon - sieur.*

C. *You now are free.*

DE GUICHE

G. *That voice!*

G.  *Is it a dream?*

This system contains the first musical system. It features a vocal line in G1 (bass clef) and a piano accompaniment in G2 (treble and bass clefs). The vocal line has lyrics "Is it a dream?". The piano accompaniment includes dynamic markings *f* and *p*, and a fermata over the final measure.

G.  *That nose!*

This system contains the second musical system. The vocal line has lyrics "That nose!". The piano accompaniment includes dynamic markings *p* and *cresc. poco a poco.*

G. 

This system contains the third musical system. The piano accompaniment features a triplet of eighth notes and dynamic markings *fp* and *f*.

(The door of Roxane's house)

G.  *am a - wake! 'Tis*

This system contains the fourth musical system. The vocal line has lyrics "am a - wake! 'Tis". The piano accompaniment includes dynamic markings *p* and *f*.

opens and lackeys appear carrying lanterns, followed by Roxane and Christian, the Monk and the Duenna.)

G.

Cy - ra - no!

This system contains a vocal line for the character G. and a piano accompaniment. The vocal line has a long rest followed by the lyrics "Cy - ra - no!". The piano accompaniment consists of two staves with chords and moving lines.

CYRANO

C.

'Tis Cy - - - ra - no!

This system contains a vocal line for the character C. and a piano accompaniment. The vocal line has a long rest followed by the lyrics "'Tis Cy - - - ra - no!". The piano accompaniment features a more active bass line.

C.

And they are man and wife!

This system contains a vocal line for the character C. and a piano accompaniment. The vocal line has a long rest followed by the lyrics "And they are man and wife!". The piano accompaniment includes a dynamic marking of *f* (forte).

DE GUICHE

(He turns

G.

Who are?

This system contains a vocal line for the character G. and a piano accompaniment. The vocal line has a long rest followed by the lyrics "Who are?". The piano accompaniment features a rhythmic pattern of eighth notes.

and sees Roxane and Christian with Monk standing smiling beside them.)

Musical score for the first system, featuring piano accompaniment with chords and a *sempref* marking.

Andante.

Musical score for the second system, marked *Andante*, with piano accompaniment including triplets and dynamics *p* and *sf*.

DE GUICHE

Musical score for the third system, labeled *DE GUICHE*, with vocal line *You, ___* and piano accompaniment.

Musical score for the fourth system, with vocal line *Rox - a - ne,* and piano accompaniment.

(Bowling to Christian.)

G.  *p*

And you, Monsieur!

(To Cyrano.)

G.  *pp* *f* *p*

And you. my com - pli - ments, ex -

G.  *rit.* *sf* *rit.*

plor - er of the moon! Your won - ders nev - er

G.  *mf*

cease. I do ad - vise That for a book -
Un poco più lento ma con grazie

g. — you note them brisk-ly down.

cresc. *sf*

CYRANO (bowing low)

c. What you ad - vise

p

c. is al - - - most a com-mand.

rit.

DE GUICHE

g. Allegro marziale (♩ = ♩) And now, ma-dame,

f

G. *pre - pare to bid a - dieu un - to your*

G. R. *dear - est lord. What?*

ROXANE

G. *Now my com - mand is*

DE GUICHE

G. *start - ing for the war!*

(To Christian.)

G. *b₂* You will pre - pare to join your

b₂ *p*

G. *ROXANE*

R. com - pa - ny. To go to war?

f *p*

G. *DE GUICHE*

Of course; That is the word.

sf *sfp*

f *dim.*

sf *dim.*

Più lento
ROXANE

R. The Gas - con - y Ca - dets are not to

pp

Allegro marziale

DE GUICHE (taking the order out of

G. go. Oh, yes, they

f *mf*

his pocket and handing it to Christian)

G. are, and here is the com-mand.

G. Pray, take it to the cap-tain now your -

f *mp* *mf*

ROXANE (throwing herself into Christian's arms)

G. R. self. Chris - - - tian!

Andante con moto

p *p.*

DE GUICHE (with a malignant look at Cyrano)

G. The wed - - ding-night is some-what far, as

p *cresc. poco a poco*

CYRANO

G. C. yet. He thinks that he is giv - ing me -

f *p*

CHRISTIAN (holding Roxane in close embrace)

Ch. Oh, dear - est love, once
 C. great pain.

Allegro marziale

CYRANO

Ch. more. Oh, come,-
 C. 'tis time to start. E -

Andante con moto

CHRISTIAN

Ch. nough! You who have nev - - er

Ch. *b₂*
 loved, _____ can nev-er know the

cresc.

Ch.
 C. *CYRANO*
 pain it is to part. — I _____

sf *f dim.*

C.
 know!

V

(Trumpet-call behind the scenes, but nearer than before)

p *sf*


DE GUICHE (Soldiers singly and in groups are hurrying across the back of the stage)

G. The reg - i - ment is on its way to

G. war.

ROXANE (clinging to Christian and speaking to Cyrano)
molto espressivo

R. Oh, I en - trust him whol - -
Alla marcia

R.  *ly to your care. So in-to*

R.  *dan - ger nev - er let him fare.*

CYRANO

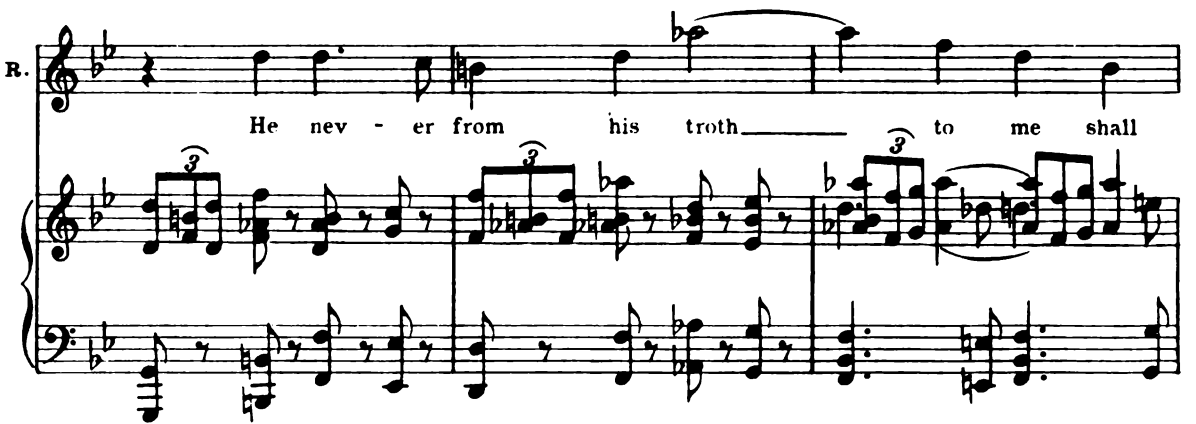
C.  *I will en - deav - or,*

C.  *but I can - not prom - ise that.*

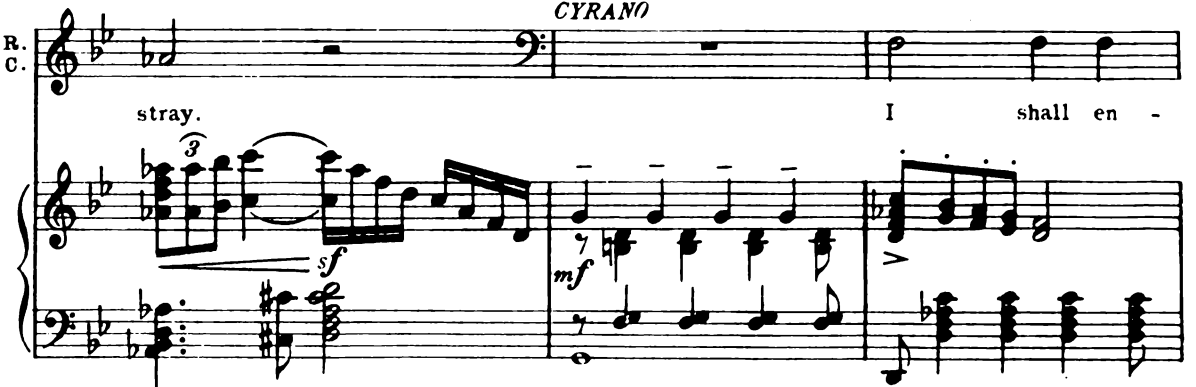
ROXANE

R.  *And prom - ise*

R.  *me that while he's far a - way,*

R.  *He nev - er from his troth to me shall*

CYRANO

R. C.  *stray. I shall en -*

C.
deav - - - or, but I

C.
can - - - not prom - - - ise that!

ROXANE
R.
And prom-ise me, my

R.
ev - - - er faith - - - ful friend,
(Trumpet-call behind the scenes)
Un poco più moto

R. *That ev - 'ry day a let - - ter*

R. *CYRANO (with great emphasis)*
C. *he shall send. Of that be*

C. *cer - - - tain - I will*

C. *prom - - - ise that!*

Musical score for the first system, featuring a piano accompaniment with a treble and bass clef. The music is in 3/4 time and includes various rhythmic patterns and triplets.

(Cyrano leads Christian away from Roxane who falls into the arms of the Duenna. De Guiche
Molto allegro

Musical score for the second system, continuing the piano accompaniment. It features a forte (*f*) dynamic marking and several triplet markings.

stands at the back triumphantly pointing off.)

Musical score for the third system, continuing the piano accompaniment. It includes a *sfz* dynamic marking and various rhythmic patterns.

Musical score for the fourth system, continuing the piano accompaniment. It features a *sfz* dynamic marking and various rhythmic patterns.

Molto moderato

ff *sf ritard.* *p* *espressivo.*

Tempo di marcia

(Curtain falls slowly)
dim. poco a poco.

pp rit.

Allegro molto

cresc.

ff

Act IV

(Camp of the Gascony Cadets. Arras in the distance. Earthwork in the background. Tents, etc., in the foreground. Sunrise. The cadets lie asleep on the stage. Le Bret on watch.)

Andante grave

mf dim. pp

(Curtain rises)

mp mf cresc.

poco a poco

(Shots are heard outside)

LE BRET

B. God send they do not wake these wear-y ones. 'Tis Cy-ra-no

mf p

Voice of Sentinel (outside) Voice of Cyrano (outside)

B. re - turn - ing through the lines. Who goes there? 'Tis Cyrano, be still!

pp

Allegro

(Enter Cyrano)

p

Andante

LE BRET

CYRANO

B. C. Thank God! you are un-wound - ed! Know you not

p

Allegro

LE BRET

B. C. It is their hab-it not to hit me? Yes, But

p

B. mad - ness 'tis your life thus to ex - pose To send a

cresc. *mf*

B. let-ter for an - oth - er man. You

mf *dim.*

Andante **CYRANO**

B. C. do this ev - 'ry day. I promis'd her That he should

p *3* *3 dolce*

C. write, and I will keep this prom-ise To the ver - y

(Cyrano goes towards tent)

Allegro **LE BRET** **CYRANO**

B. C. blood. Where go you now? To write an -

cresc.

(Cyrano goes into his tent and begins to write)

C. oth - er one.

mf *dim.* *p*

Andante *espress.*

(Daybreak has passed into sunrise)

(Report of a gun outside) (Trumpets behind the scenes) (General awakening of the camp, and Cadets assemble in groups near the rampart)

p

mf.

(Trumpets in orchestra)

f

(Christian emerges from his tent and goes to Cyrano, who, rising

from his chair, lays his hand on Christian's shoulder)

CYRANO

CHRISTIAN

C. Ch. *My friend. Ah me, Rox - a - -*

CYRANO

CHRISTIAN

Ch. C. Ch. *- - ne! A - las, Rox - a - - ne! If*

Ch. *I had time to write a last fare - well -*

Più lento
CYRANO

CHRISTIAN
(takes a letter from his tent-table) (seizes the letter)

C. Ch. I have it written. Let me see it then!

espress. *f*

Andante

Ch. What is this— a tear?—

mf espress.

CYRANO (hurriedly taking the letter back)

C. Ch. It seems that I— in writ-ing made my—

p

CHRISTIAN

C. Ch. self be-lieve I was in ear - nest. Will fan-cy make you weep a

mf *sf* *sf*

CYRANO

Ch.
C. re - al tear? Yes! to

The first system of the score shows the vocal line (Ch. C.) with lyrics "re - al tear? Yes! to". The piano accompaniment features a complex texture with triplets and sixteenth-note patterns in both hands. Dynamics include *sf* and *f*. The key signature has two flats and the time signature is common time.

C. die — is naught, but not to see her face a - gain,

The second system continues the vocal line with lyrics "die — is naught, but not to see her face a - gain,". The piano accompaniment consists of block chords and moving bass lines. Dynamics include *p* and *f*. The key signature remains two flats.

C. Ah, there - in — lies the pain! I shall not see her.

The third system shows the vocal line with lyrics "Ah, there - in — lies the pain! I shall not see her." The piano accompaniment features a more active texture with sixteenth-note runs. Dynamics include *p* and *sf*. The key signature remains two flats.

C. I mean that you - Listen!

(stops in confusion)

The fourth system shows the vocal line with lyrics "I mean that you - Listen!". The piano accompaniment includes a sixteenth-note scale in the right hand. Dynamics include *fp* and *f*. The key signature remains two flats.

Allegretto

c.  *mf*

You've writ - ten let - ters more than

c. 

you have thought! Know - ing that on your

c.  *p cresc.* *f*

words her heart was fed,

c.  *p*

I have her hun - ger laid with burn - - - ing

Presto **Lento**
CHRISTIAN

C. Ch. lines. How oft-en have I

This system contains the first musical passage. It starts with a vocal line in bass clef (C. Ch.) and a piano accompaniment in bass clef. The tempo is marked 'Presto' and the character is 'CHRISTIAN'. The lyrics are 'lines. How oft-en have I'. The piano part features a strong dynamic 'f' and a melodic line in the right hand.

Presto **Lento**
CYRANO

Ch. C. writ-ten to her then? May hap

This system contains the second musical passage. It features a vocal line in treble clef (Ch. C.) and a piano accompaniment in bass clef. The tempo is marked 'Presto' and the character is 'CYRANO'. The lyrics are 'writ-ten to her then? May hap'. The piano part includes a dynamic 'f' and a melodic line in the right hand.

Presto *CHRISTIAN*

C. Ch. two times a day. And how did you Con -

This system contains the third musical passage. It features a vocal line in bass clef (C. Ch.) and a piano accompaniment in bass clef. The tempo is marked 'Presto' and the character is 'CHRISTIAN'. The lyrics are 'two times a day. And how did you Con -'. The piano part includes a dynamic 'f' and a melodic line in the right hand.

Ch. trive to get your let - ters through the lines?

This system contains the fourth musical passage. It features a vocal line in treble clef (Ch.) and a piano accompaniment in bass clef. The lyrics are 'trive to get your let - ters through the lines?'. The piano part includes a dynamic 'fp' and a melodic line in the right hand.

Lento *CYRANO*

C. *I slipp'd a-cross be - fore the break of day.*



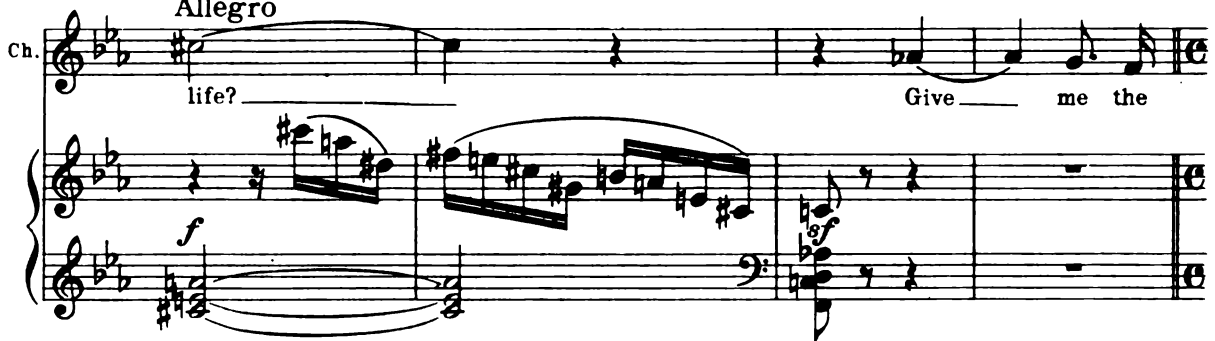
CHRISTIAN

Ch. *To send your let-ters, then, you risk'd your*



Allegro

Ch. *life? Give me the*



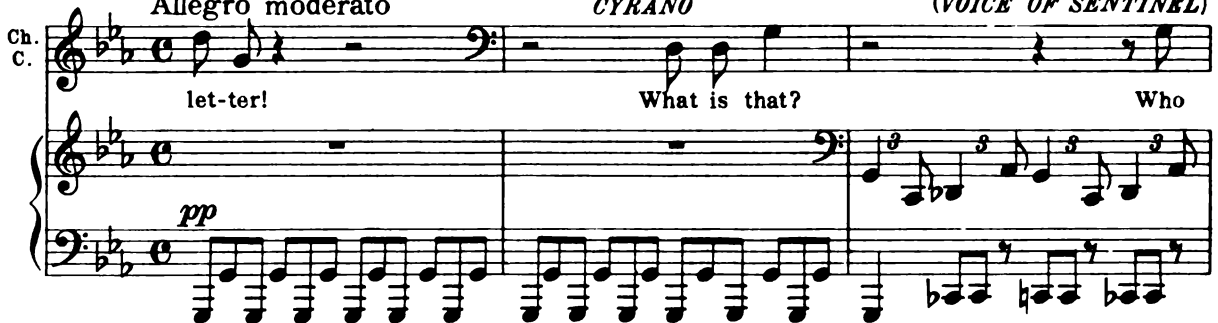
(seizes it angrily, and puts it in his bosom) (shots heard outside)

Allegro moderato

CYRANO

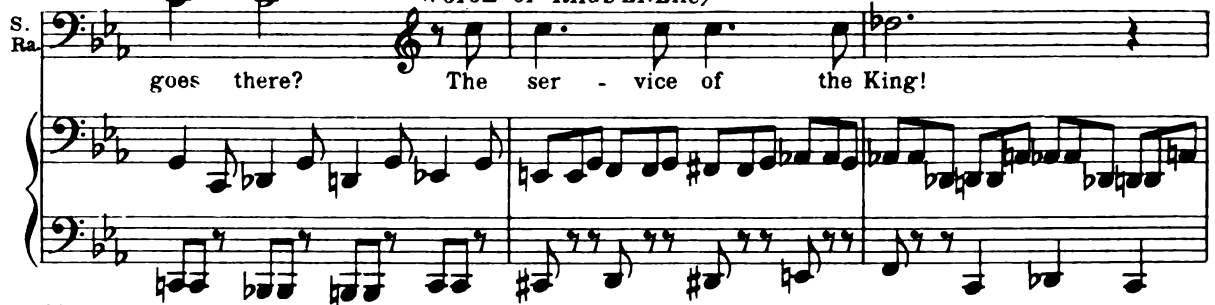
(VOICE OF SENTINEL)

Ch. *let-ter! What is that? Who*



(VOICE OF RAGUENEAU)

S. Ra. *goes there? The ser - vice of the King!*



(Enter Le Bret)

LE BRET

B. 

A coach comes in - to

cresc. poco a poco

♩ (De Guiche comes down. All fall in at attention. The coach comes down, curtains drawn

B. 

camp!

and lackeys up behind. Coach stops, the cadets uncover)



Stage Trumpets



(Two soldiers let down the steps)
Andante

ROXANE (comes out of coach)

(At the sound of her voice all in the act of bowing straighten up. General sensation)

R. Good-morn - - - ing.

Andante

p

grazioso

Ch. *Allegro* CHRISTIAN

C. *CYRANO* Rox - a - - ne!

G. *DE GUICHE*

Rox-a - - - ne! The ser - vice of the King!

Allegro

mf

Ch. *Andante*

But this is mad - - ness!

C. *CYRANO*

Tell us why you came.

Andante

R. *ROXANE*

To see the man - I

Andante (alla breve)

R. love I sped A - cross the fields and rip - pling

The first system of music consists of a vocal line (marked 'R.') and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#) and a time signature of alla breve. The lyrics are 'love I sped A - cross the fields and rip - pling'. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

R. fell, Where grass - - - es

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'fell, Where grass - - - es'. The piano accompaniment maintains the same rhythmic pattern, with the right hand playing eighth notes and the left hand providing harmonic support.

R. grew and wa - - - ters fled, And

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'grew and wa - - - ters fled, And'. The piano accompaniment continues with the same rhythmic pattern.

R. sang the birds that knew us

cresc.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'sang the birds that knew us'. The piano accompaniment features a crescendo, indicated by the word 'cresc.' written below the staff. The right hand continues with eighth notes, while the left hand plays chords and moving lines.

R. well. No

f *con fuoco*

R. space could keep us far a - part,

mf

R. No dream could bring us face to face;

R. The hun - - - ger in my

dim. *p*

R. heart of heart No fond - -

p cresc. poco a

R. - - est fan - cy could dis - place.

poco

R. And so "To horse!" my soul pro-claimed,

p leggiero

3 cresc.

R. Set whip to steed

fp

R. *and on-ward fly* To find _____

R. *my love,* and be _____ not shamed

R. With _____ him to con - - - quer, _____

R. _____ or _____ to

(Throws herself into Christian's arms)

R. *die!*

R.

R. *CYRANO* Why — not?

C. But here — you must not stay!

C. *CYRANO* 'Tis less.

G. *DE GUICHE* In for-ty minutes, more or less -

(Roxane looks around at the cadets, who are preparing for an attack)

Piano introduction for the first system, featuring a treble clef staff with a whole rest and a bass clef staff with a melodic line in the left hand and a rhythmic accompaniment in the right hand. Dynamics include *p* (piano).

R. ROXANE

I see a bat - tie here — will soon be - gin.

Musical score for Roxane's first line, including vocal line and piano accompaniment. Dynamics include *p* (piano).

CYRANO (with a bow to De Guiche)

By — your

DE GUICHE

This is the post of dan-ger.

Musical score for Cyrano and De Guiche, including vocal lines and piano accompaniment. Dynamics include *f* (forte).

ROXANE (to De Guiche)

I un - der - stand; You

leave -

Musical score for Roxane's second line, including vocal line and piano accompaniment. Dynamics include *p* (piano) and *f* (forte).

(again embraces Christian)

R. wish him to be kill'd?

DE GUICHE

R. G. I shall not go. But here

G. you will see death!

ROXANE

R. Mon - sieur, you are ex - cused.

ROXANE

R. Pray do not wait.

DE GUICHE

G. I will in -

cresc.

(Goes to rear, giv-

G. spect my guns and then re-turn.

mf *dim.*

ing orders; Cyrano goes into his tent)

p *espressivo*

Andante
CHRISTIAN

Ch. Rox - a - ne, you have not told me why you

p

ROXANE

Ch.
R. came. Thy let - ters,

pp l.h.

R. thy dear let - ters writ in tears, And yet in words of fire

p

B. — that paled their ink; Thy thoughts, that seem'd the

R. song of all the years, That float to far e - ter - ni

pp

R. ty's dim brink: _____ Each flut - t'ring leaf _____

pp 3 3 3 3 3

R. a pet-al from thy soul, That fell on mine _____ to mark its sweet con-

3 3 3 3

R. trol. Oh love, thy let - ters have in - deed unmask'd.

3 cresc.

R. Thy se - - cret beau - - ty _____ which I

p 3 3 3

R. could not find. — Thy — face did

R. make me to thy spir - - - it blind;

R. But now I come to thee a - lone, un -

R. ask'd, To crave thy par - don that I did not

R. see The in - ner glo - ry of thy

R. po - e - sy; To tell thee here, I

R. love thee all and whole; 'Tis not thy

R. beau - ty mas - ters, but thy

R. soul!

CHRISTIAN

Ch. Rox - a - ne,

ROXANE

Ch. R. I would be lov'd a sim-pler way. But think, 'tis now I love thee

dolce

Più mosso

CHRISTIAN

R. Ch. best; for were thy face - Ah, do not say it!

mf

ROXANE

R. If thou wert ug-ly, Still would I be thine.

allargando

f

(a pause, then gently pushing her from him)

CHRISTIAN

Ch. God!

ff

Grave

Ch. *Go, smile up - on my com - rades,*

pp
pppp

(Roxane goes to a group of cadets at the rear; Cyrano

Andante grave

Ch. *ere — they die.*

mf
mf espressivo

comes out of his tent equipped for battle)

l.h.
mf
sf
sf

Allegro agitato

CHRISTIAN (to Cyrano)

Ch. *She loves me now no*

pp

Ch. *more:* 'Tis you she loves! *CYRANO*

C. What

Ch. She loves me for my soul.

C. do you mean?

Ch. You are my soul, 'tis you she

Ch. loves; and you have writ to her, not my—

Ch. — love, but your own. CYRANO

C. — 'Tis —

cresc. *sf*

Ch. Then tell her, and let her

C. e - ven so.

cresc.

Ch. choose be - tween us: Tell — her

cresc.

Ch. *all. allargando*

(Christian rushes off)

ff *fff* *sf* *tempo-stoso*

Roxane comes

Piano introduction for the scene, featuring a bass line with a steady eighth-note accompaniment and a treble line with chords and melodic fragments. The key signature has two flats (B-flat and E-flat).

down as if to look for Christian, and meets Cyrano

ROXANE

R. He did not then be - lieve me?

Musical score for Roxane's first line. The vocal line (R.) is in a treble clef. The piano accompaniment (C.) is in a bass clef. Dynamics include *fp* and a triplet of eighth notes. The key signature changes to one flat (B-flat).

R. **CYRANO** That I should love him were he -

C. When you said -

Musical score for Cyrano's first line. The vocal line (R.) is in a treble clef. The piano accompaniment (C.) is in a bass clef. Dynamics include *p* and a triplet of eighth notes. The key signature has one flat (B-flat).

(A shot is heard)

R. I should love him

C. Ug - ly!

Musical score for the second line. The vocal line (R.) is in a treble clef. The piano accompaniment (C.) is in a bass clef. Dynamics include *fp*, *oresc.*, and a triplet of eighth notes. The key signature changes to two flats (B-flat and E-flat).

R. *still.*

C. *My God, perhaps she means it all!*

(Enter Le Bret hurriedly)

cresc. ed accel. poco a poco

mf

(Le Bret whispers to Cyrano)

dim. e rall.

Bass Cl. & Double-Bass

(spoken in a whisper)

CYRANO

The end has come, my lips are sealed for

(Men enter bearing the dead body of Christian which they, Le Bret and Cyrano endeavour to conceal from Roxane)

ROXANE

What is it? what has

eye.

rit. perdendosi p

Allegro

R. happened? Then — What is it you con -

C. *CYRANO*
No - - thing.

Allegro

p

(Cyrano endeavours to draw her away. She breaks from him and discovers Christian's body)

(She stands transfixed)

R. ceal? Ah! —

C. Nay, come a - way!

Trumpets and Drums on Stage

(Shots and confusion)

LE BRET (drawing his sword)

(forming of men at back)

B. Now, Gas - co - ny Ca-dets, come to your posts.

Trumpets

ROXANE (having sunk beside Christian and felt wildly for his wound, draws forth the letter)

R.

GASCONY CADETS A let - ter in his breast?

ff We are the Gascony Ca-dets, Who val - ue life not as a

ff We are the Gascony Ca-dets, Who val - ue life not as a

ff *fp* *f*

R.

Più mosso

It is for me!

breath, And whis - tle in the teeth of death.

breath, And whis - tle in the teeth of death.

Stage Trumpets

Più mosso

fp *f*

C.

CYRANO

My let - ter! it be -

fp cresc. *f* *p*

(more shots and cries)

C. comes his dy - ing word!

C. Rox - a - - ne, the bat - tle ra - -

Stage Trumpets

C. ges. You must fly! _____

(Roxane is

fainting, when Ragueneau catches her and bears her off)

CYRANO (watching her go)
 Lo stesso tempo (alla breve)

c. Fare - - well to light and

The first system of the score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line has a long note on 'Fare' followed by a rest, then 'well to light and'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

c. life! Now wel - come

Stage Trumpets

The second system continues the vocal line with 'life!' and 'Now wel - come'. It includes a line for 'Stage Trumpets' with a melodic line and a piano accompaniment. The piano part has a dynamic marking 'p'.

(draws his sword and with the remaining cadets rushes up the ramparts. Tremendous tumult. Cadets come staggering over the embankment and fall. Above the bank

c. death!

CADETS

Like the whirlwind, gust on gust, Charge the Gas - cony Cadets!

Like the whirlwind, gust on gust, Charge the Gas - cony Cadets!

f *cresc.*

The third system features a vocal line for 'death!' and a section for 'CADETS' with two vocal lines. The piano accompaniment is in the grand staff, starting with a dynamic marking 'f' and a 'cresc.' marking. The music is highly rhythmic and dramatic.

suddenly appear a formidable force of Spaniards. Volleys are fired and many, including De Guiche, are killed. Cyrano falls, wounded)

First system of musical notation, featuring a treble and bass clef with piano accompaniment. The music is in a minor key with a key signature of one sharp (F#). It includes dynamic markings such as *ff* and *ff* in the bass line.

Second system of musical notation, continuing the piano accompaniment. It features a *ff* dynamic marking and a fermata over a chord in the bass line.

Third system of musical notation, marked *Il doppio più lento*. The tempo is slower, and the music consists of sustained chords in both hands.

Fourth system of musical notation, marked *p*. It includes the instruction *(changes during music)* and features a *p* dynamic marking.

Fifth system of musical notation, marked *p* and *mp*. It features a *p* dynamic marking in the first half and *mp* in the second half.

Sixth system of musical notation, marked *p*. It includes the instruction *r.h.* (right hand) and features a *p* dynamic marking.

Andante tranquillo

sempre arpeggiando

The first system of the musical score is written for piano in 3/4 time. It begins with a piano (*p*) dynamic. The right hand features a complex arpeggiated texture, while the left hand plays a steady accompaniment. A *tr* (trill) is marked over a note in the right hand. The system concludes with a forte (*f*) dynamic.

The second system continues the piece. It includes the marking *sonoro* (sonorous) and *p dolce* (piano dolce). The right hand has a melodic line with some grace notes, and the left hand provides harmonic support. A triplet of eighth notes is marked with a '3' above it.

The third system features a mezzo-forte (*mf*) dynamic and *espress.* (espressivo) markings. The right hand has a more active melodic line, and the left hand continues with its accompaniment.

Un poco più mosso

The fourth system marks a change in tempo to *Un poco più mosso*. It begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The right hand features a series of sixteenth-note arpeggiated figures, while the left hand plays a simple accompaniment.

The fifth system continues the *Un poco più mosso* section. It features a *cresc.* (crescendo) marking. The right hand has a dense texture of sixteenth-note arpeggios, and the left hand has a simple accompaniment.

Violins
p

Horns
stacc. sempre

Tpts.
mp

Ob. & Cl.
mf

8va bassa.....

f

cresc.

ff

8

p *Bells behind the scenes*

Bells

pp

p

dd

ddd

380 *Scene II. The park of a neighboring convent. Shade-trees. At the right, the entrance to the convent. In the centre, a large tree. At the left, a circular stone seat. Vines, flowers, etc. Sunset. The stage is filled with nuns in an attitude of prayer.*

CHORUS of NUNS

Ad - o - ramus te, Chri - ste, et be-ne-di - ci-mus ti - bi.

Qui - a — per san - ctam cru - cem et pas-si - o - nem tu-am re-di -

mi - sti mun - dum. Do - mi - ne, mi - se - re - re no -

(Enter Roxane, pale and dishevelled, accompanied by Ragueneau)

bis.
Oboe

p stacc.

ROXANE

R. I crave your shelter!

MOTHER SUPERIOR

M.S. Peace be with you here! —

Str.

p

ROXANE

R. From Ar-ras' bat-tle - field — all day — we fled; A peas - ant

p

MOTHER SUPERIOR

R.
M.S.

led our wear-y foot-steps here. Wel - come,

legato sempre

8va bassa.....

M.S.

child; these are the gates of peace. — But yet the

M.S.

wrecks of war — have drifted here: Two fu - gi-tives, one wounded, are with-

rit.

p
pp

rit.

M.S.

in. But come with us, and rest your wear-ied

Fl.
Str.
dim.
pp
p

8va bassa.....

(Exeunt all into the convent)

M.S.

limbs.

Flute

p dolce
p legato sempre

Cl. Fl. Str.

3 espress.

p

p Wood

Bells

(Cyrano enters from behind the house. He staggers to the stone seat, and sits)

p

1

Grave *CYRANO*

c. *sf* *sf* *sf* *sf*

So runs at last the sil - ly world a - way, And

c. *sf* *sf* *sf* *sf*

all of life is made in - to a dream, - From which I shall a -

c. *mf dim.* *sf* *sf* *mf* *dim.*

wake in some far day Be - yond the fur - - thest plan - et's fier - y

c. *p* *mf*

gleam! Then shall the spir - it, freed from

C. mor - tal throes, — Leap out to greet its fel - low

C. face to face, And grow e - ter - nal - ly to per - fect

C. grace; - Wind And I shall be my - self, —

C. with - out — my nose!

(It begins to grow dark. Cyrano reclines as if faint upon the seat. Roxane comes slowly out of the convent)

Piano introduction for the scene. The music is in G major and 3/4 time. It features a series of chords in the right hand and a more active bass line in the left hand. The piece concludes with a *dim.* (diminuendo) marking.

Lo stesso tempo **ROXANE**

B. Who's that? You,

C. **CYRANO** (seeing her)

Vocal staves for Roxane (B) and Cyrano (C). Roxane's line begins with the lyrics "Who's that? You,". Cyrano's line begins with "(seeing her)".

Lo stesso tempo **Roxane!**

Bells *p*

Piano accompaniment for Roxane's first line. It includes a *Bells* effect and a piano (*p*) dynamic marking.

B. Cy - ra - no? You here! You're faint - you're wound-ed, Cous - in, are you

Vocal staff for Roxane's second line. The lyrics are "Cy - ra - no? You here! You're faint - you're wound-ed, Cous - in, are you".

B. not?

CYRANO

C. A pret-ty scratch, Ro - xa - ne; I am but faint From long re-treating.

Vocal staves for Cyrano (B) and piano accompaniment (C). Cyrano's line begins with "not?". The piano accompaniment features a rhythmic pattern of eighth notes.

CYRANO

C. Think not now of me, But think of him whose glo-ry now is

p *3*

ROXANE

R. I think now of naught else, Oh

C. yours.

Clar. *p* *3* *3* *3* *Ob.* *dolce* *p espress.*

Basses

R. Cy - ra - no! His let - ters were the es - sence of his soul, And life_ and *la melodia un poco marc.*

mf *p*

R. love were gra - ven there in fire!

C. CYRANO Such letters wrote he

dim. *dolce* *espress.* *Horns B.Cl.* *3*

R. *You know?*

C. *p* ev - er, twice a day. *mf* I know - I was his dear - est

Str.
p dolce *mf*

R. And this the last, that nev - er

C. friend.

p

(She draws the letter forth)
Un poco più mosso

R. left his breast.

C. *Un poco più mosso* The let - ter - yes,

f *sf* *sf*

R. Your wound!-

C. I know, I know it now.

cresc. *b₂.* *b₂.* *sf* *accel.* *dim.*

C. *CYRANO pp*
My friend's last writ-ing

dim. *morendo* *p rit.* *pp* *s*

C. (She hands him the letter)
will you let me see?

B. Clar. *p*

C. *Grave*
Good - bye, Ro - xa - - nel I am a -

p *Timp.*

ROXANE (It grows darker so he cannot read the letter)

R. My let-ter; you are read-ing it a - loud!

C. bout to die — To - day will

(repeating the letter)

mp

without looking at it)

C. come the end of time for me, A time too short to tell to

mf *p*

C. thee, — my love! No more mine

cresc. *f* *p* *cresc.*

C. eyes in - to thine eyes — shall look -

mf *dim.* *pp p dolce* *Clar.*

ROXANE

R. What is this voice my mem - o - ry re - calls?

dolce *Fl.* *Strings trem.*

CYRANO

C. And so I cry — to thee a - far: — fare -

cresc. *cresc. poco a poco*

C. well! — Fare - well, my

f *cresc.* *ff*

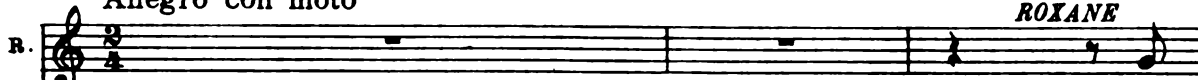
C. heart, my life, — my ver - y

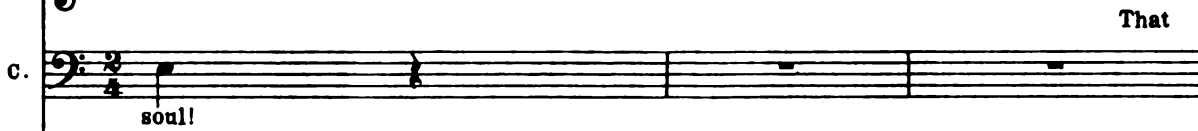
riten. *sf dim.* *riten. p*

(Goes and stands behind him and sees that he is repeating the letter)


Allegro con moto


ROXANE

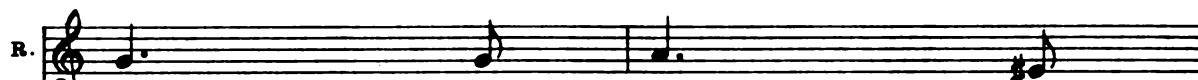
R.  That

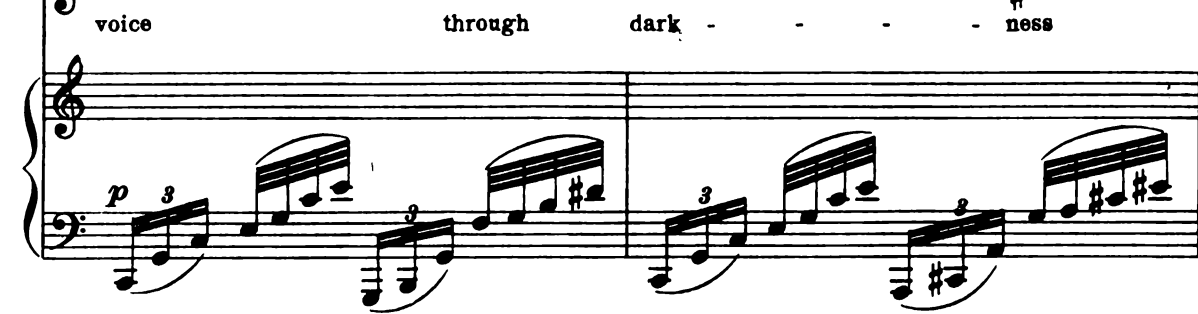
C.  soul!

Allegro con moto

 Tea * Tea *

 Tea * Tea *

R.  voice through dark - - - ness



R.  have I heard be - fore!



R.  You do not read, you



R. know the words by heart!

*Teo. * Teo. * Teo. * Teo. * Teo.*

R.

C. *(starts and sees her CYRANO p dolce*

Ro -

p rit. e dim. 3 dolce pp

R. *ROXANE* Andante *p*

And so 'twas you -

beside him. Makes a gesture of surprise and hangs his head)

C. xa - - ne!

Andante *p espress.*

R. *p* *cresc.*

The let - ters, they were

C. No, no! it was not I!

R. yours! The ten - der wit, the

C. No!

mf *p*

R. *dolce* *p* *p*

love - ly fol - ly, yours! The voice that

C. *dolce* *dolce*

No! *dolce*

mf

Engl. Horn

R. *cresc.*

spoke to me from out the dark Be - neath the

cresc.

7 6

Sempre con moto

R. *p*
 bal - co - ny, was al - - - so yours!
coll' 8va ad lib.

p *dolciss.* *cresc.*

C. *CYRANO*
 'Twas Chris - tian, dear, I swear, it

p *cresc.*

R. *ROXANE* *Più moto* *p*
 The soul that I have wor - shipped

C. was not I!

cresc. *p* *cresc.*

R. has not fled; The face was

cresc. *f* *dim.*

R. his, the mind was ev - er

f *dim.* *mf* *dim.*

R. thine!

C. *CYRANO*

I loved you not, 'twas Chris -

Allegro

p

R. You loved me!

C. - - tian all the time.

C. *CYRANO*

No, Ro - xa - - ne!

R. *ROXANE*
 You love

cresc.

3

R. me!

C. *CYRANO*
 No,

f

Ped. sustain

C. no! My dear-est

cresc.

f rit.

*

Moderato (*Enter Le Bret and Ragueneau hastily*)

C. love, I love you not!

p

Timp.

Più mosso

LE BRET

B. *'Tis mad-ness, mon-strous mad-ness!*

B. He should not Have left the bed! His

B. wound is bleed - ing fast!

(She kneels beside him) (♩)

ROXANE

R. My God! and I have hurt you,

R. *I* Have wrecked your life!

CYRANO *dolce*
Nay, — do thy-self no wrong! Be-cause of thee

tranquillo

pp
a - cross my life — has passed The silk - - - en

C. rustle of a wo - man's gown. —

dolce

(The moon begins to shine brightly)

LE BRET

B.

But

p 3 *p* 3 *Ped.* 3 *Ped.*

B.

see, your oth - er friend, the La - dy Moon.

p dolce 3 3 3 3 *p* *Fl. & Picc. sustain*

C.

YOUR

p

C.

par - don, La - dy Moon! A - non I

rit. *rit.*

(Suddenly he is seized with a shivering and staggers to his feet)

Un poco più mosso

C. *come!*

Un poco più mosso

pp

p

6

6

C. *Not there!* *not there!*

mf

6

3

6

C. *not in the lap of ease* *But on my feet*

rit. *a tempo*

a tempo

a tempo

f ben marcato

3

3

3

(He leans against the tree in centre and draws his sword)
Più mosso

c. will I re-ceive fair death!

Più mosso
mf ben marcato sempre

Detailed description: This system contains the first vocal phrase. The vocal line is in bass clef with lyrics 'will I re-ceive fair death!'. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The right hand features a descending chromatic line in the upper register, while the left hand plays a rhythmic pattern of eighth notes. The tempo is marked 'Più mosso' and the dynamic is 'mf ben marcato sempre'. There are slurs and accents over the piano accompaniment.

c. What, madam! do you mock —

cresc. ed

cresc.

mp
fp (sempre marcato) *cresc. ed*

Detailed description: This system contains the second vocal phrase. The vocal line is in bass clef with lyrics 'What, madam! do you mock —'. The piano accompaniment continues with a similar chromatic texture. The right hand has a 'cresc. ed' marking. The left hand has a 'mp' marking followed by 'fp (sempre marcato)' and 'cresc. ed'. There are slurs and accents throughout the piano part.

c. me? — Do you

a tempo

accel. sempre

a tempo

accel sempre

a tempo

fff

Detailed description: This system contains the third vocal phrase. The vocal line is in bass clef with lyrics 'me? — Do you'. The piano accompaniment features a 'cresc. ed' marking in the right hand and 'accel. sempre' in the left hand. The right hand has a 'a tempo' marking. The left hand has an 'a tempo' marking. The system concludes with a 'fff' dynamic marking and a triplet of eighth notes in the right hand.

c. *cresc.* *f*

stare Up-on this crannied peak in - vi - o - late - My

This system contains the first three measures of the vocal line. The vocal line is in bass clef with lyrics: "stare Up-on this crannied peak in - vi - o - late - My". The piano accompaniment consists of a right hand with a steady eighth-note accompaniment and a left hand with a more active line. Dynamics include *cresc.* and *f*.

c. *cresc.* *ffp*

nose? _____ Thou _____ gaunt vi -

This system contains the next three measures of the vocal line. The vocal line is in bass clef with lyrics: "nose? _____ Thou _____ gaunt vi -". The piano accompaniment continues with a right hand accompaniment and a left hand with triplets. Dynamics include *cresc.* and *ffp*.

c. *cresc.* *ffp accel.*

ra - - - go, thou hast none!

This system contains the final three measures of the vocal line. The vocal line is in bass clef with lyrics: "ra - - - go, thou hast none!". The piano accompaniment features a right hand with triplets and a left hand with a strong accompaniment. Dynamics include *cresc.*, *ffp*, and *accel.*. The system ends with the instruction "Ped.".

rit.

ff

rit.

rit.

Molto più lento (quasi andante)

CYRANO

c. *Violins* What say-est thou?

dim.

Molto più lento (quasi andante)

p *pp* *pppp*

c. It is no use to fight? Solenne One

mf *p dolce*

c. does not fight be - cause one hopes to win!

cresc.

cresc.

c.

A hun - dred to

Allegretto (alla breve)

c.

one - I see you each and

c.

all And know ye all,

c.

mine an - - - cient en - e-mies!

c. Hy - poc - ri - sy and

f p quasi scherzando

c. Pre - - ju - dice,

cresc. e molto accelerando f ff

c. and thou,

Ossia:

fff sf

c. Weak Com - pro - mise,

f

c.

I do de - - fy you all!

p
pp
dim.

Ossia

Detailed description: This system contains a vocal line in bass clef with lyrics "I do de - - fy you all!". Below it is a piano accompaniment in bass clef with a treble clef. The piano part features a complex rhythmic pattern with many beamed notes. Dynamics include *p*, *pp*, and *dim.*. An *Ossia* line is provided below the main piano part.

(He beats the air with his sword)

pp
Timp.

Original

Detailed description: This system shows piano accompaniment for the phrase "(He beats the air with his sword)". It includes a *Timp.* (timpani) part in the upper register and a rhythmic accompaniment in the lower register. Dynamics include *pp* and *Original*.

mp
cresc. poco a poco
cresc.

Detailed description: This system continues the piano accompaniment. It features a melodic line in the upper register and a rhythmic accompaniment in the lower register. Dynamics include *mp*, *cresc. poco a poco*, and *cresc.*.

f
cresc. sempre
Red.

Detailed description: This system concludes the piano accompaniment. It features a melodic line in the upper register and a rhythmic accompaniment in the lower register. Dynamics include *f* and *cresc. sempre*. A *Red.* (Reduction) marking is present at the bottom.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble and a more rhythmic, chordal line in the bass. Dynamics include *ff* (fortissimo) and *dim.* (diminuendo). Performance markings include *l. h.* (left hand) and *Red.* (Reduction). There are asterisks at the end of the system.

(He stops, panting, and leans against a tree)

Second system of musical notation. It continues the grand staff from the first system. Dynamics include *dim.* and *mf* (mezzo-forte). Performance markings include *Red.* and an asterisk at the end of the system.

Third system of musical notation. It continues the grand staff. Dynamics include *dim.*, *p* (piano), and *espress.* (espressivo). Performance markings include *Red.* and an asterisk at the end of the system.

Fourth system of musical notation. It continues the grand staff. Dynamics include *p dim.* and *pp* (pianissimo). Performance markings include *Red.* and an asterisk at the end of the system.

Fifth system of musical notation. It continues the grand staff. The upper staff is labeled *Horns*. Dynamics include *mp dolce e rall.* (mezzo-piano, dolce, and rallentando). Performance markings include *Red.* and an asterisk at the end of the system.

Andante tranquillo.

CYRANO *p*

C. *poco marcato* But when to-night I pass the jew - elled gates Of

p *stacc.* *coll' gva bassa*

C. Par - a-dise and face the crys-tal throne Of Ma - jes - ty in -

C. scru - - - ta-ble,

p *cresc.* *mf* *simile*

C. Be -

c. hold,

cresc.

Un poco più mosso

c. I shall sa-lute the In - fi - nite on

p

Ancor più mosso

c. high With that which en - ters heav - en

p *cresc.*

c. with - out stain

cresc. *ff dim.* *p* *p*

ff sempre

(The sword falls from his hand. He staggers and falls into the arms of Le Bret and Ragnenan)

legato
espress.
dim. riten. molto
mp

ROXANE (leaning over and kissing him)

R. And that shall be-?

C. My sol -

Lento
mf
p
pp

(quasi parlando)

(He dies)

C. - dier's snow-white plume!

Andante solenne
molto sonore
p cresc.
ff

ff cresc.
ff sempre
all' arpa
Red.

First system of musical notation. It features a grand staff with a treble clef and a bass clef. The right hand contains a series of chords, some marked with a '3' indicating a triplet. The left hand contains a complex rhythmic pattern of eighth and sixteenth notes. Below the grand staff, there is a separate line for strings, starting with the instruction "Strings in unison" and showing a long, sustained note.

Second system of musical notation, continuing the grand staff and string parts from the first system. The right hand continues with chordal textures, and the left hand maintains its intricate rhythmic accompaniment. The string part continues with sustained notes.

Third system of musical notation. The right hand features a triplet of chords. The left hand continues with rhythmic patterns. The string part is marked with "M. B. B." and "C. B. B." at the end of the system.

Fourth system of musical notation, the final system on the page. It includes dynamic markings: *fff*, *rit.*, and *fff*. The right hand has a triplet of chords. The left hand has a triplet of notes. The string part is marked with "M. B. B." and "C. B. B." and ends with a final chord. The text "End of the opera" is written at the bottom right of the system.