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	*Baritone*
ROXANE	*Soprano*
DUENNA	*Alto*
LISE	*Soprano*
A FLOWER-GIRL	*Soprano*
CHRISTIAN	*Tenor*
RAGUENEAU	*Tenor*
DE GUICHE	*Bass*
LE BRET	*Bass*
A TALL MUSKETEER	*Bass*
MONTFLEURY	*Tenor*
FIRST CAVALIER	*Bass*
SECOND CAVALIER	*Tenor*
THIRD CAVALIER	*Bass*
A CADET	*Tenor*

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

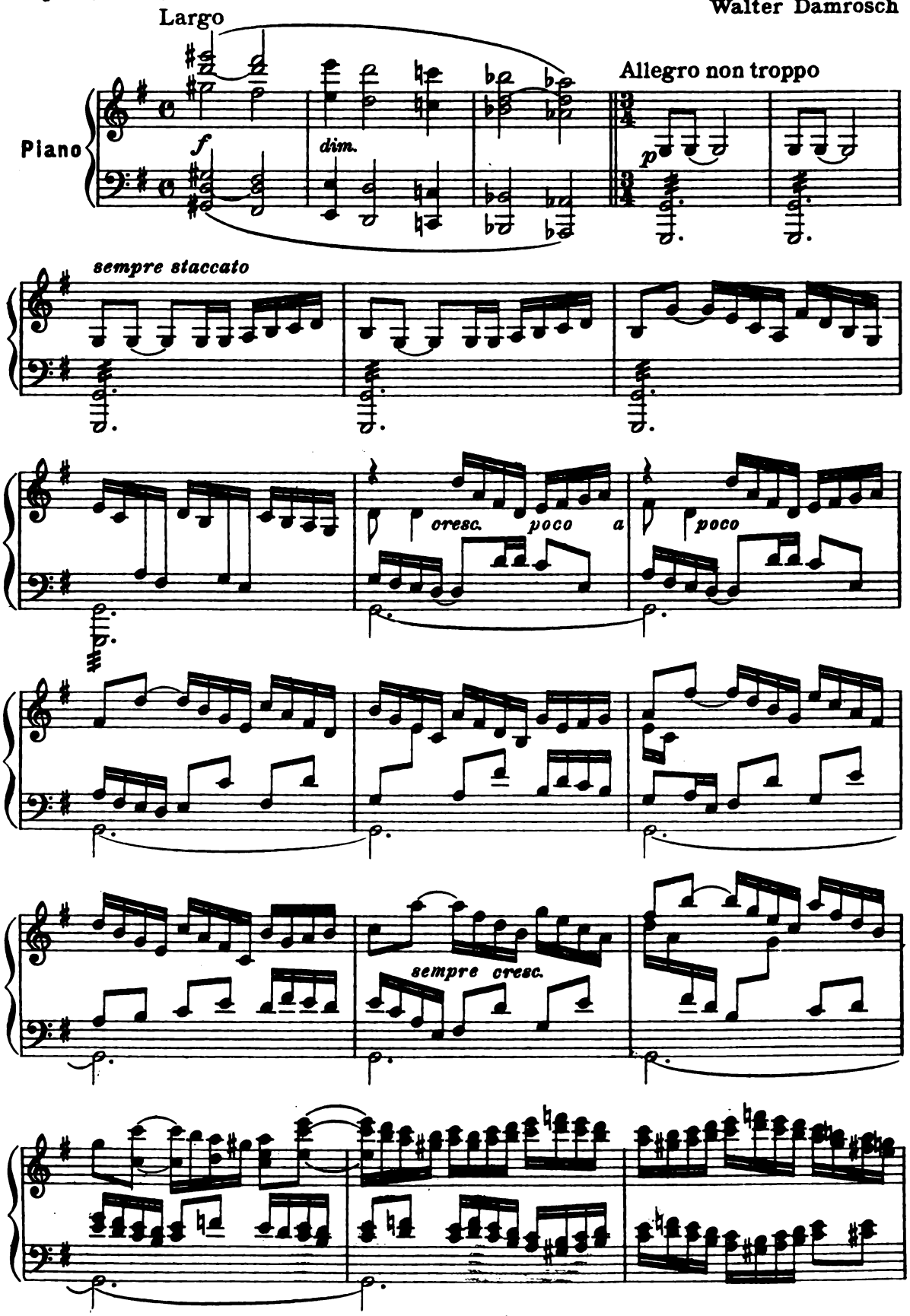
Scene I. Entrenchment at the Siege of Arras

Scene II. A Convent garden near the field of battle

Cyrano
Act I

Book by
W. J. Henderson

Music by
Walter Damrosch



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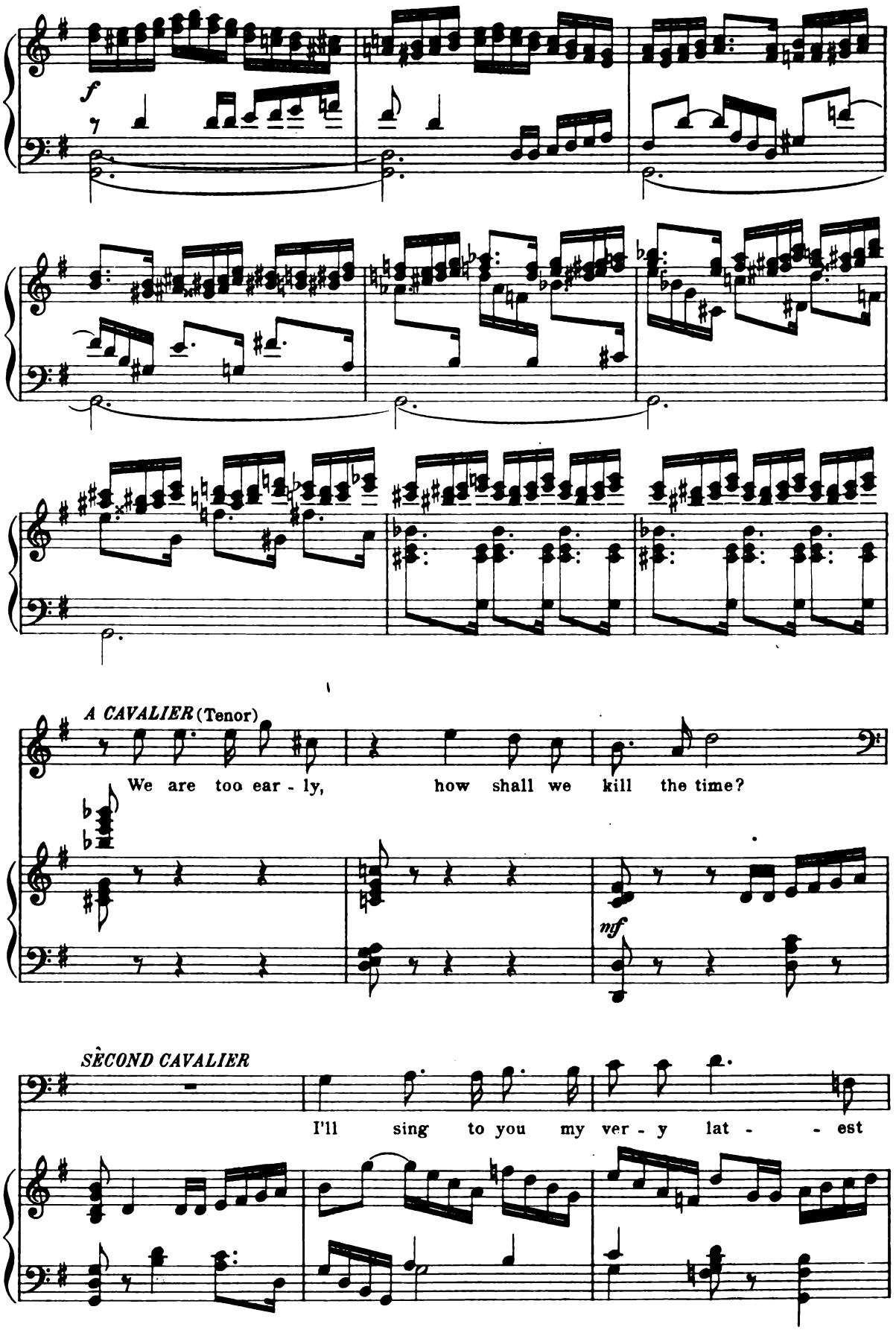
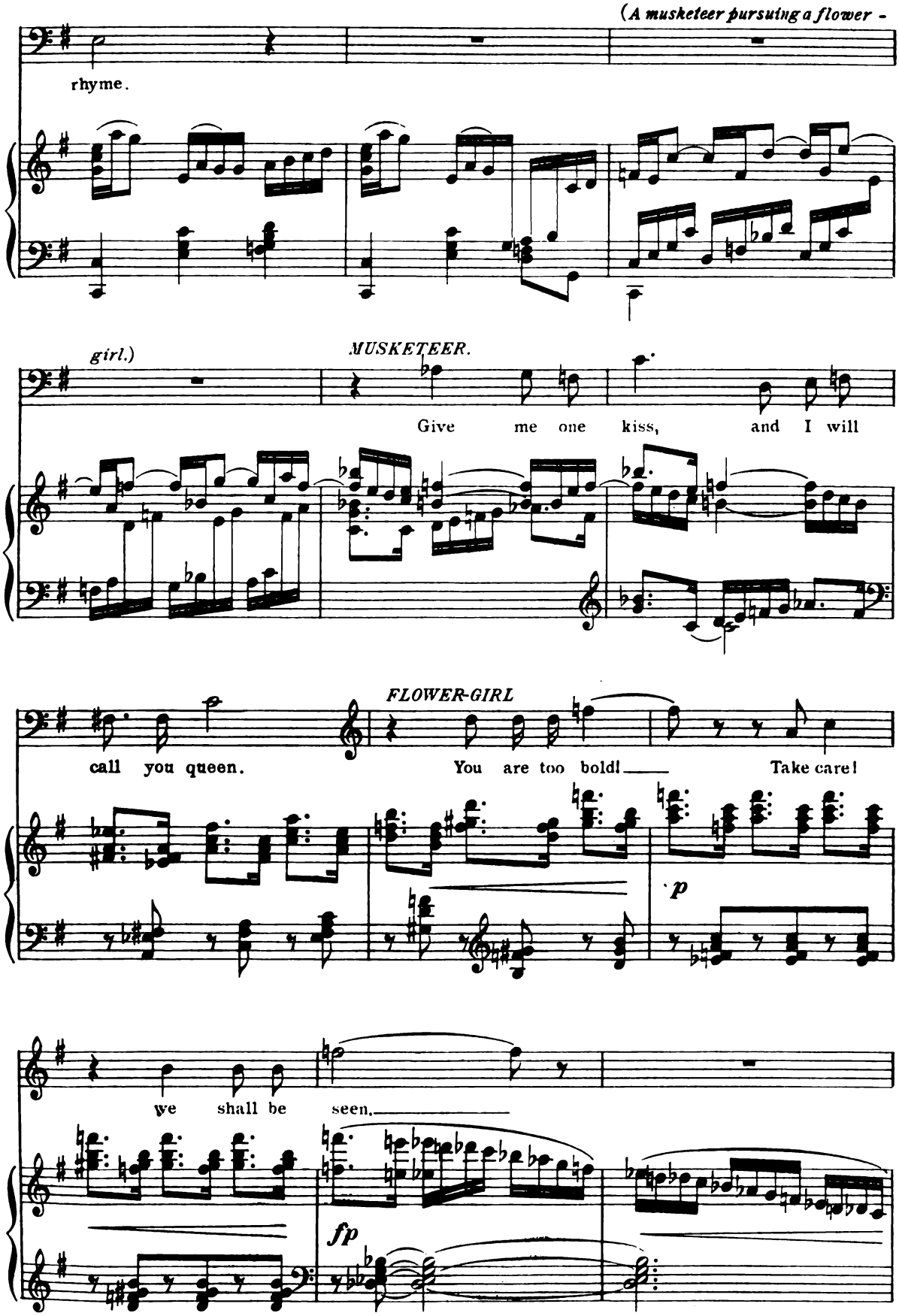
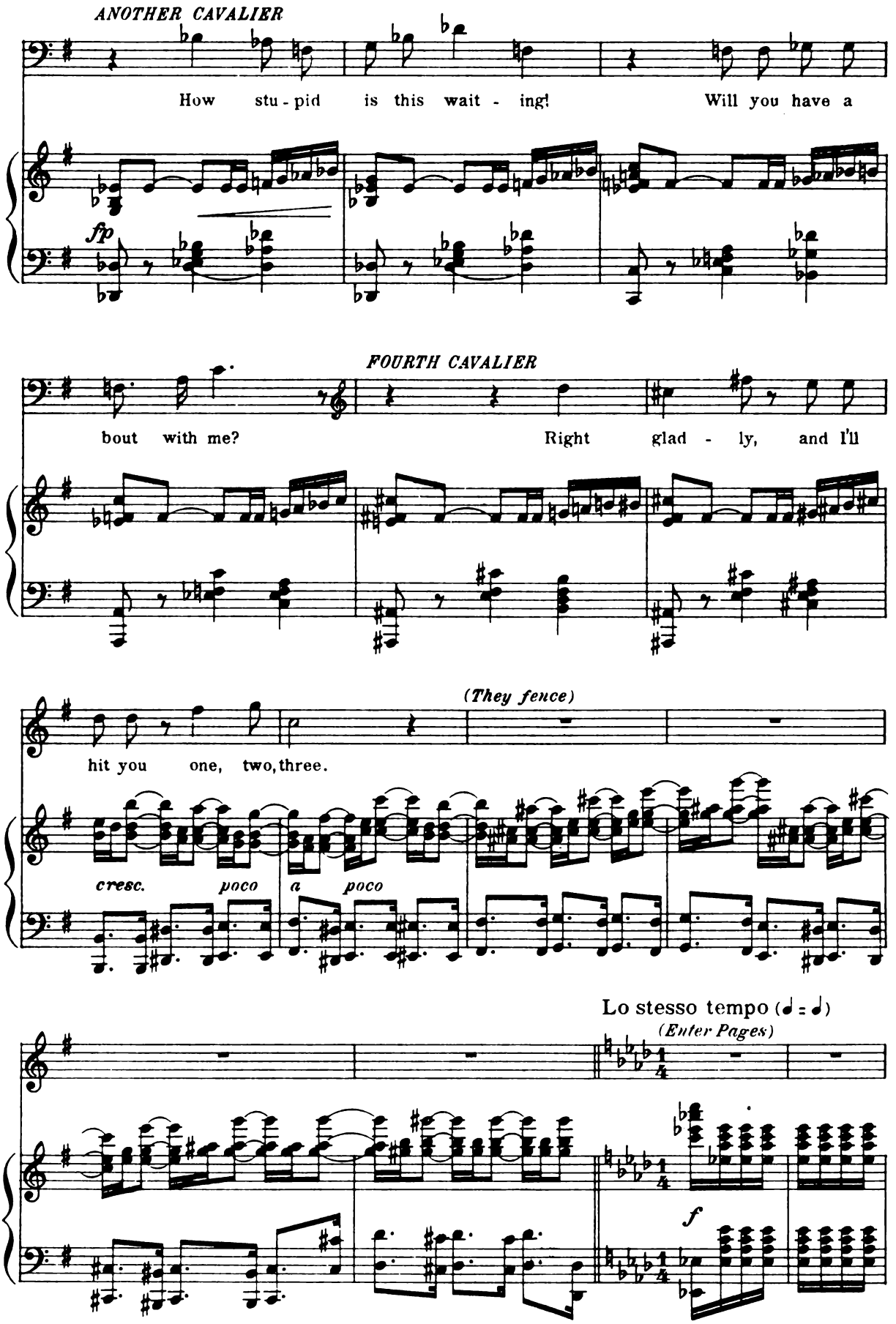
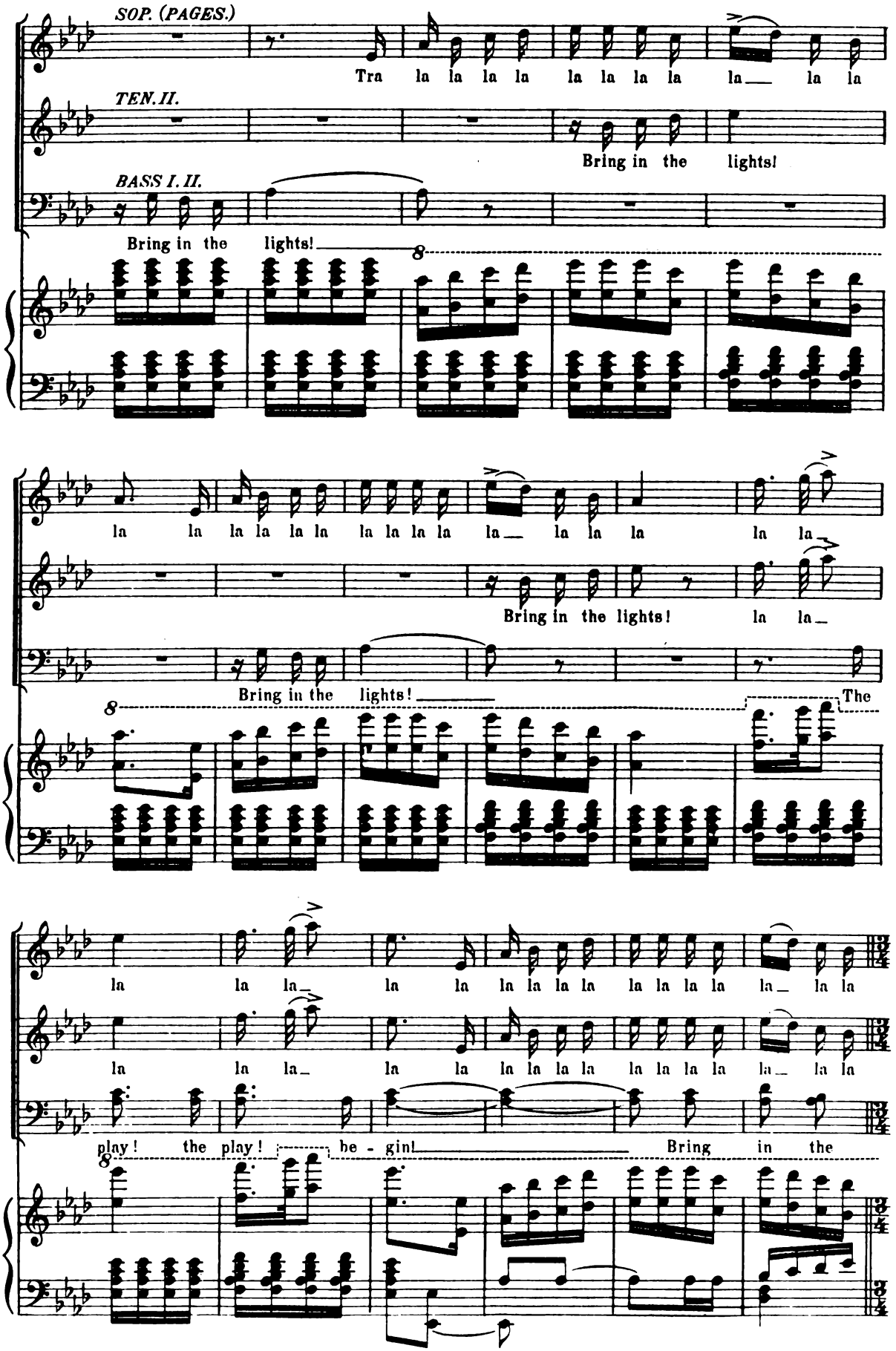
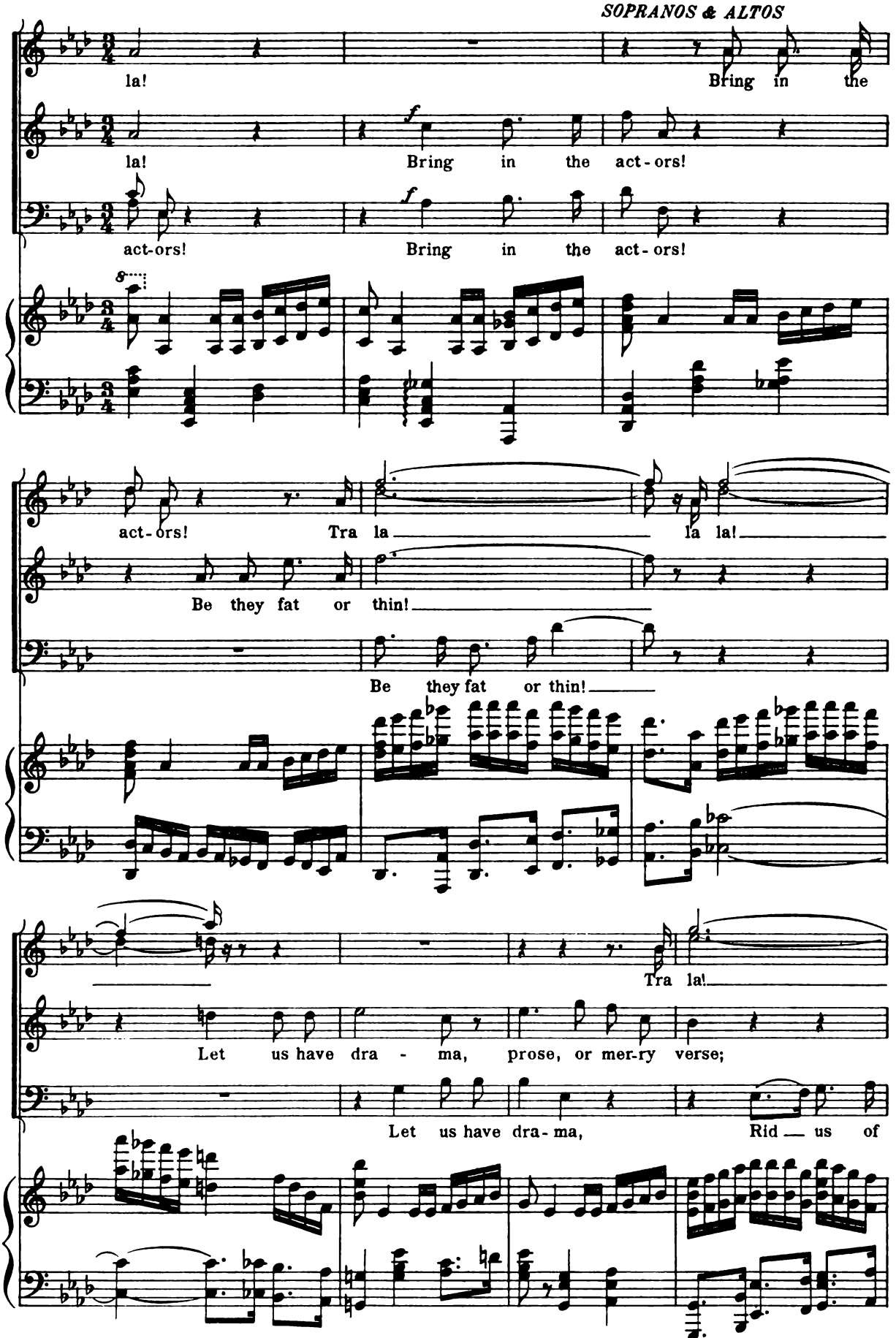
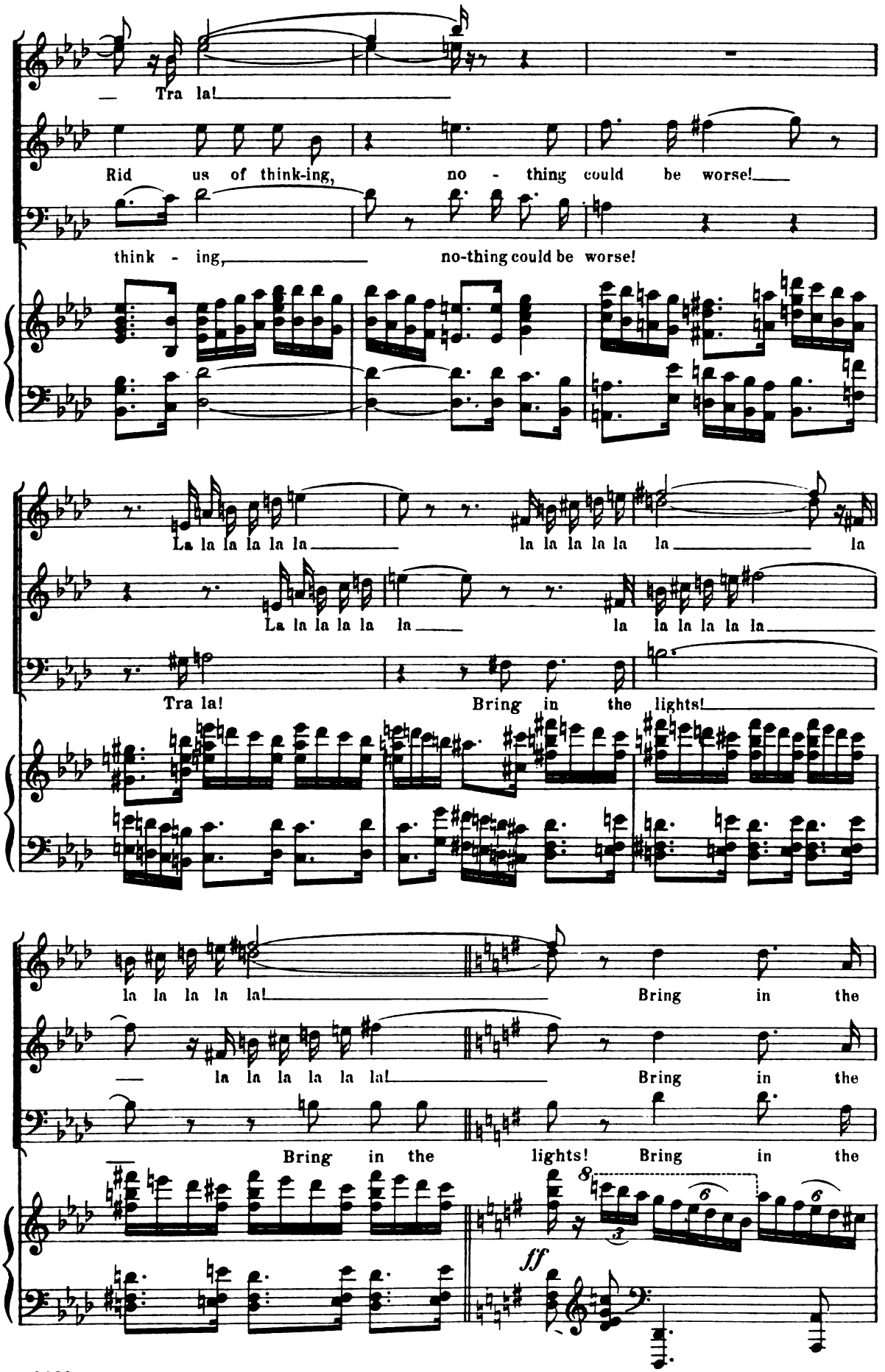

f
A CAVALIER (Tenor)
We are too ear - ly, how shall we kill the time?
nf
SECOND CAVALIER
I'll sing to you my ver - y lat - - est

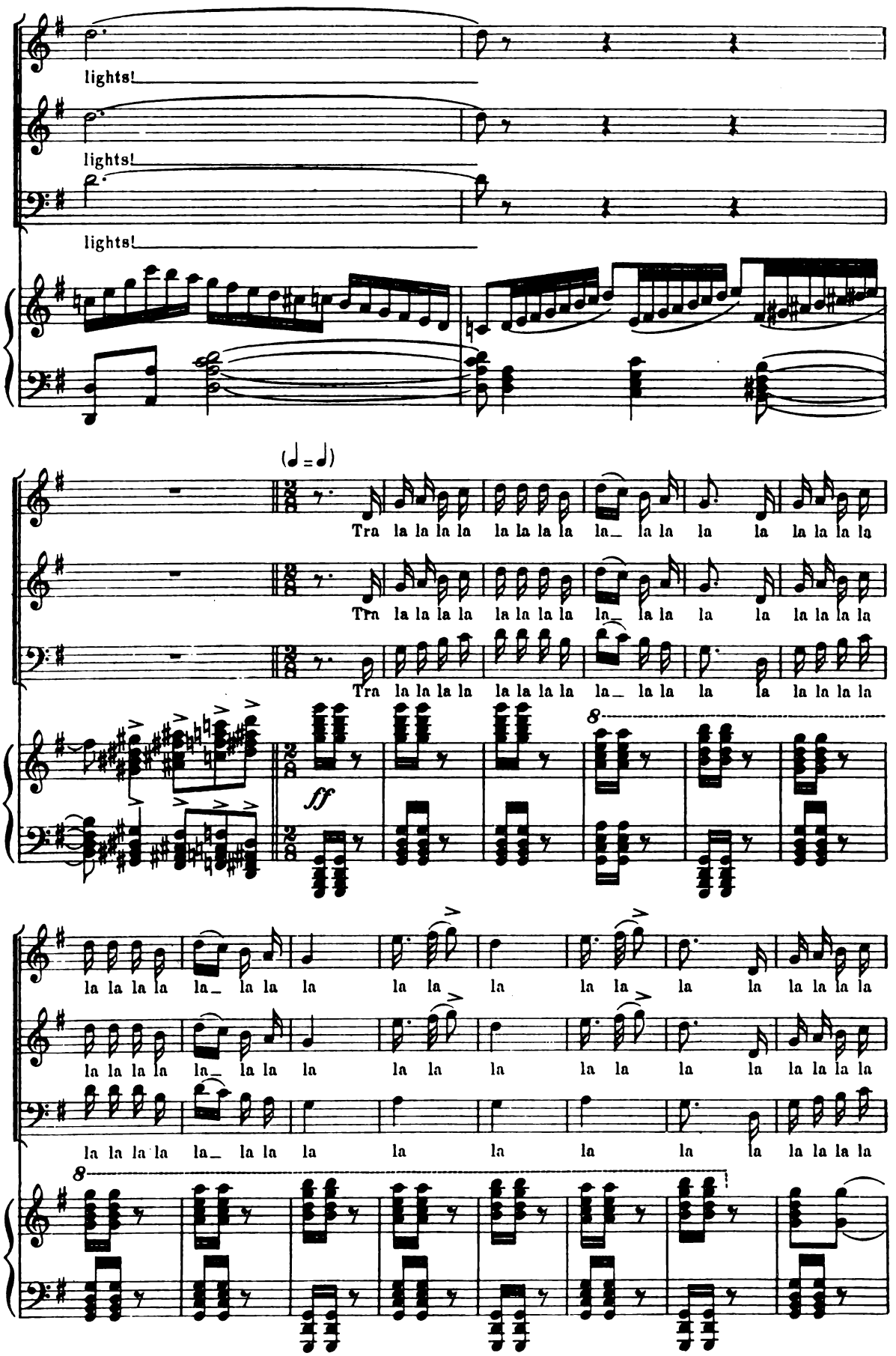

(A musketeer pursuing a flower -
rhyme.
girl.)
MUSKETEER.
Give me one kiss, and I will
FLOWER-GIRL
call you queen.
You are too bold! Take care!
p
we shall be seen.
fp

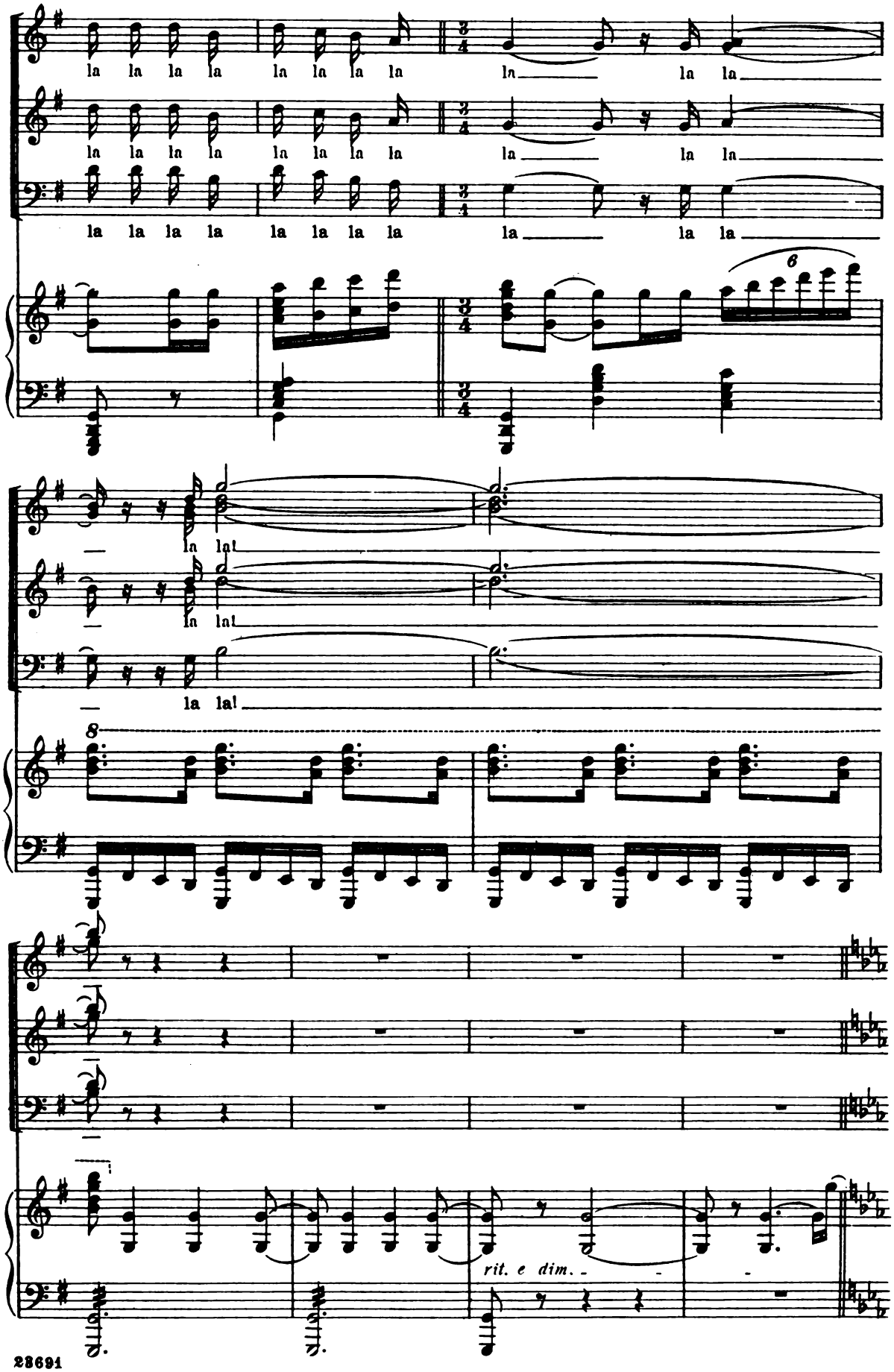

ANOTHER CAVALIER
How stu - pid is this wait - ing! Will you have a
fp
FOURTH CAVALIER
bout with me? Right glad - ly, and I'll
(They fence)
hit you one, two, three.
cresc. poco a poco
Lo stesso tempo (♩ = ♩)
(Enter Pages)
f

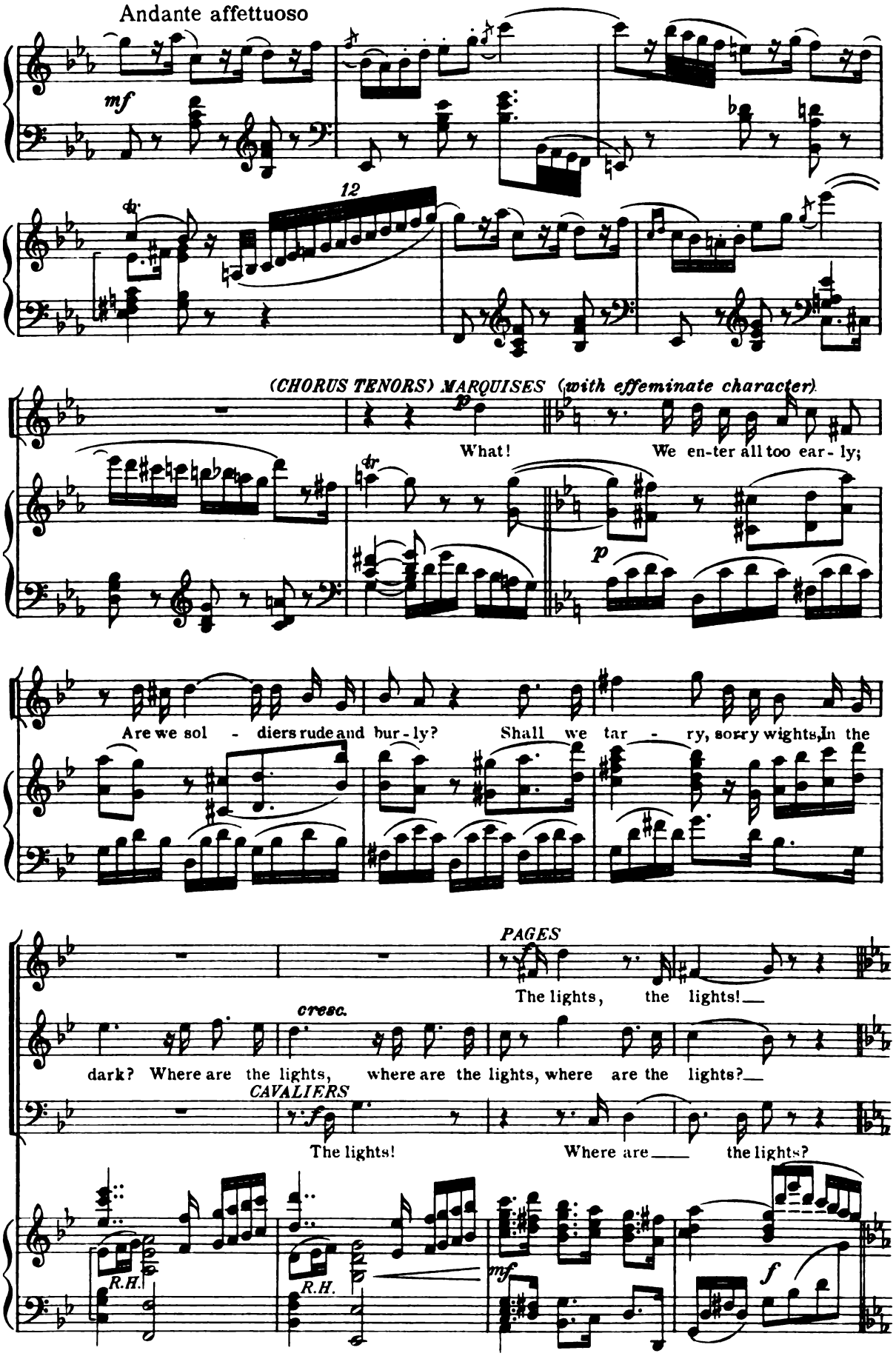

SOP. (PAGES.)
Tra la la la la la la la la la la la la
TEN. II.
Bring in the lights!
BASS I. II.
Bring in the lights!
la la la la la la la la la la la la la la la la la la
Bring in the lights! la la
Bring in the lights!
The
la la la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la la la
play! the play! be - gin! Bring in the

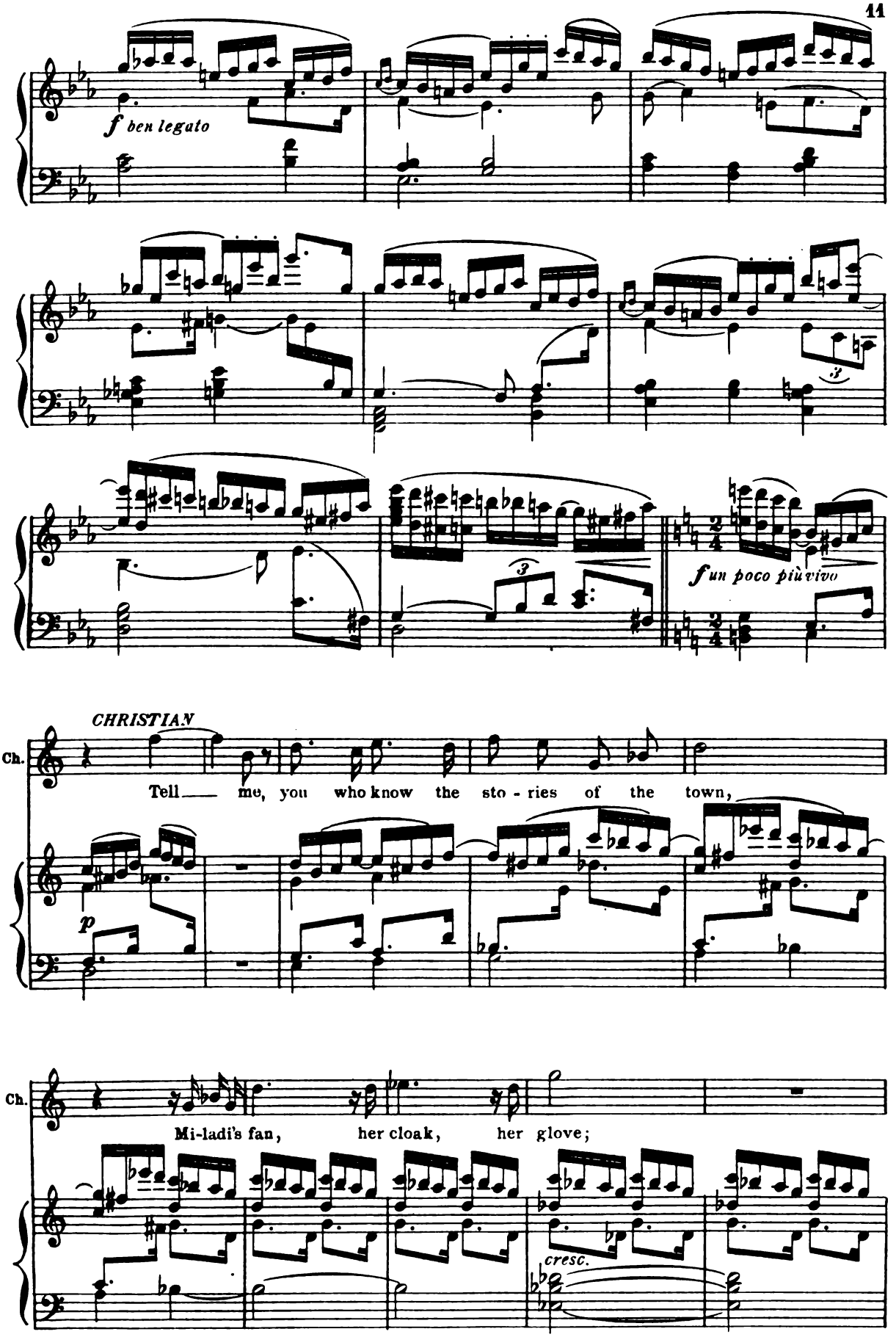

SOPRANOS & ALTOS
la!
Bring in the
la!
Bring in the act-ors!
act-ors!
Bring in the act-ors!
act-ors!
Tra la
la la!
Be they fat or thin!
Be they fat or thin!
Tra la!
Let us have dra - ma, prose, or mer-ry verse;
Let us have dra-ma,
Rid — us of

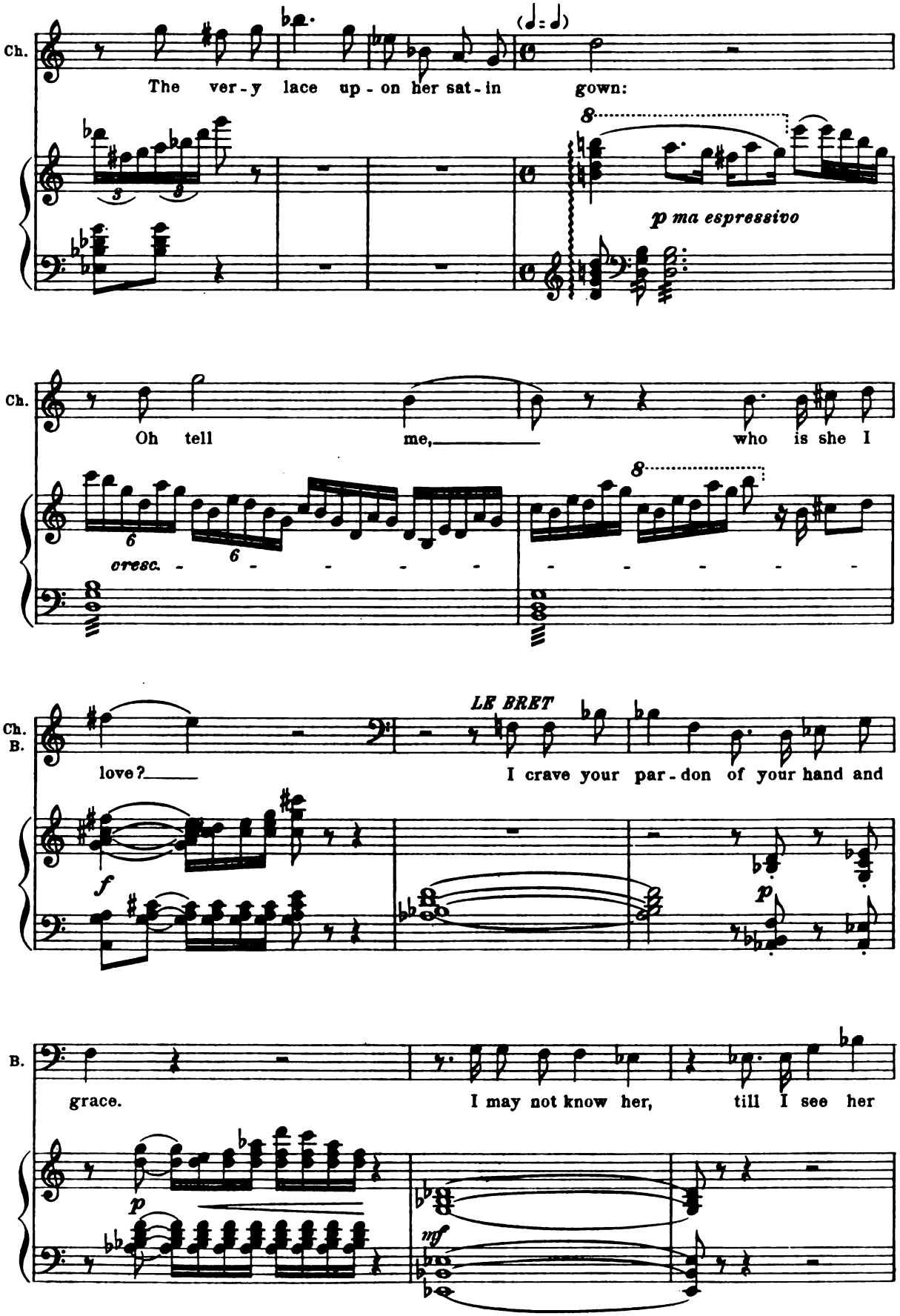

Tra la!
Rid us of think-ing, no - thing could be worse!
think - ing, no-thing could be worse!
La la la la la la la la la la la la la la la la
La la la la la la la la la la la la
Tra la! Bring in the lights!
la la la la la! Bring in the
la la la la la la! Bring in the
Bring in the lights! Bring in the
ff

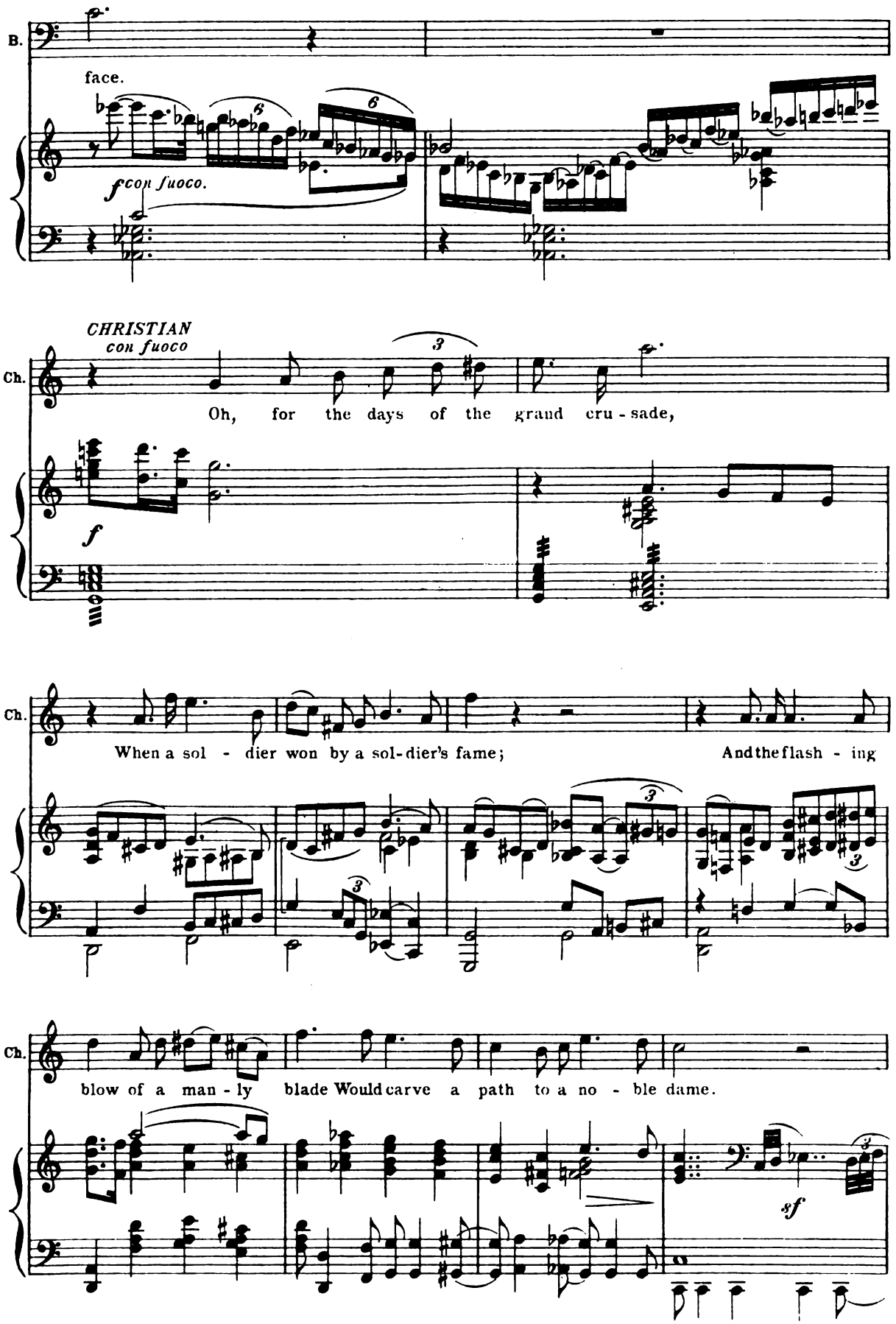

lights!
lights!
lights!
(♩ = ♩)
Tra la la la la la la la la la la la la la la la la la la la la
Tra la la la la la la la la la la la la la la la la la la la la
Tra la la la la la la la la la la la la la la la la la la la la
ff
8
la la la la la la la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la la la la la la la
8

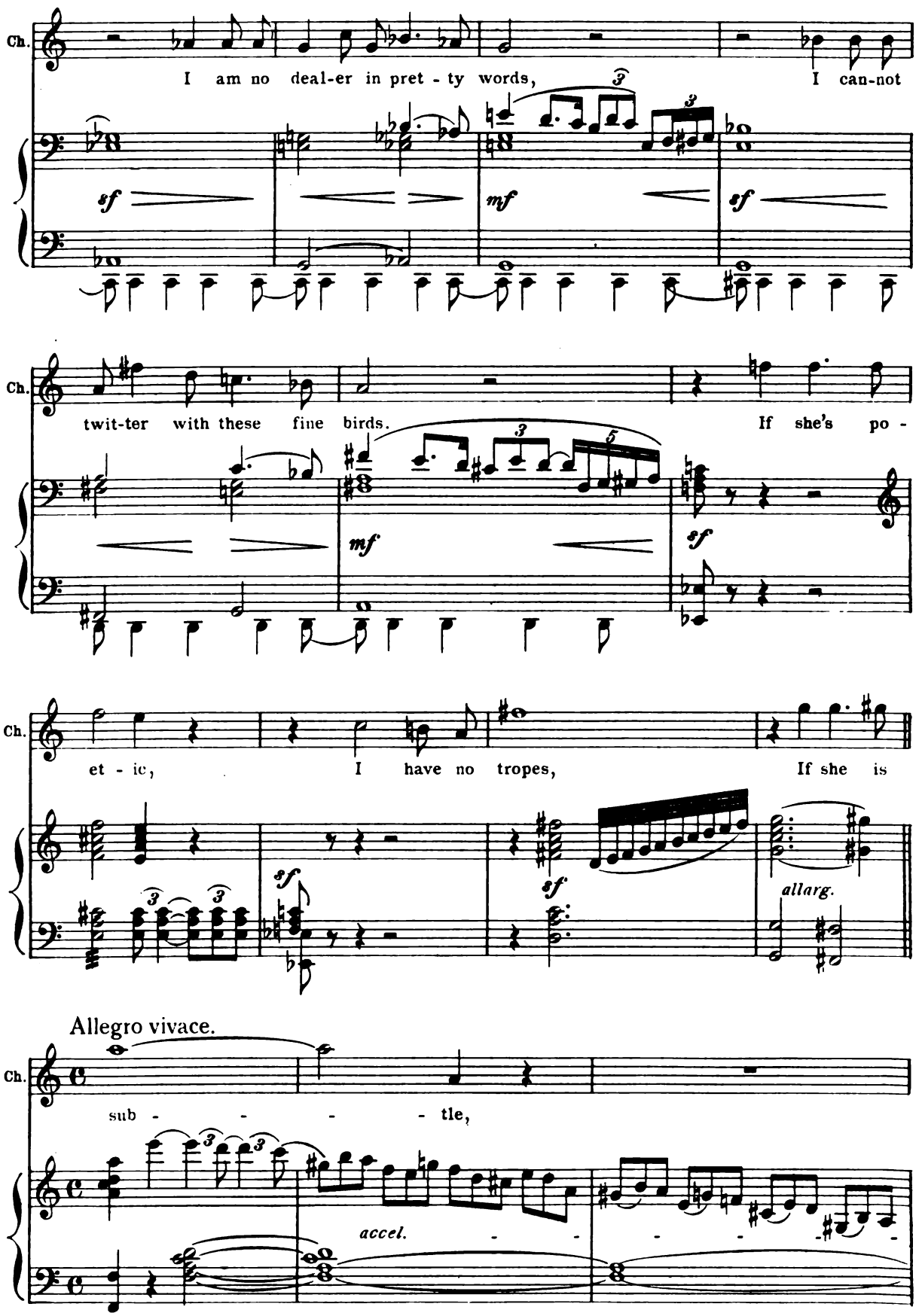

la la la la la la la la la
la la la la la la la la la
la la la la la la la la la
6
la la!
la la!
la la!
8
rit. e dim.

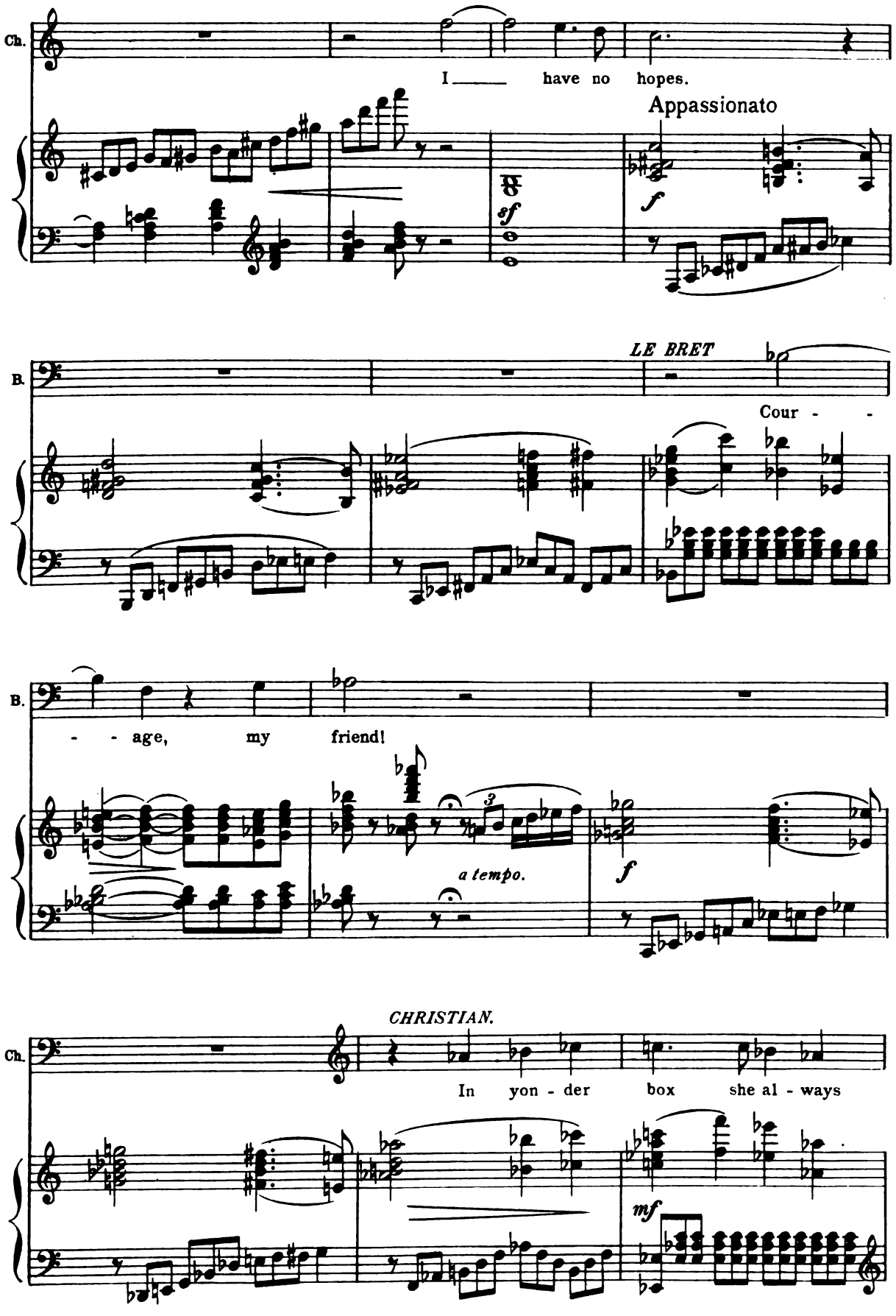

Andante affettuoso
mf
12
(CHORUS TENORS) MARQUISES (with effeminate character)
p
What!
We en-ter all too ear-ly;
Are we sol - diers rude and bur-ly?
Shall we tar - ry, sorry wights, In the
PAGES
The lights, the lights!
cresc.
dark? Where are the lights, where are the lights, where are the lights?
CAVALIERS
The lights!
Where are the lights?
R.H.
R.H.
mf
f

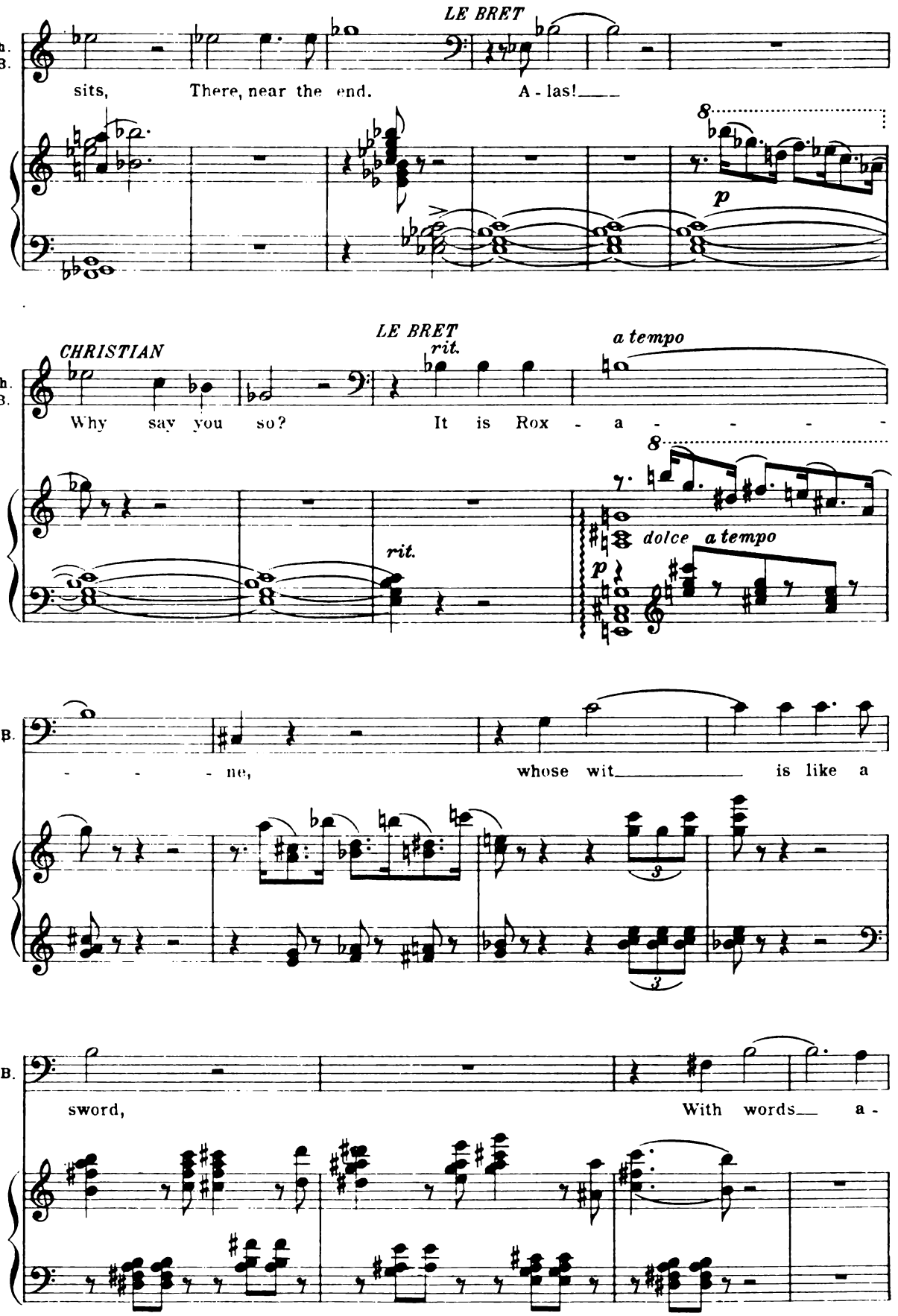

f ben legato
3
3
f un poco più vivo
CHRISTIAN
Ch.
Tell me, you who know the sto - ries of the town,
p
Ch.
Mi-ladi's fan, her cloak, her glove;
cresc.

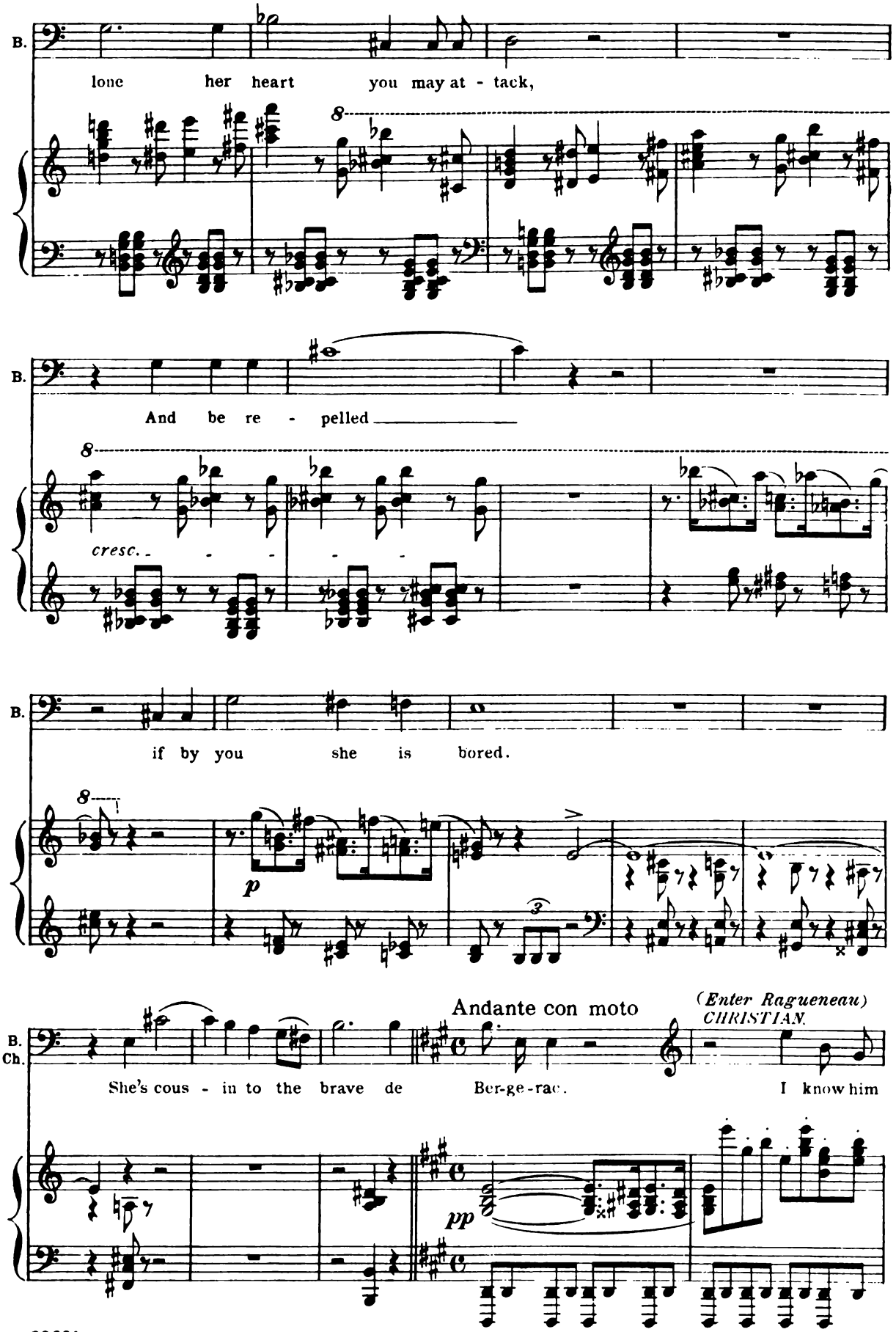

Ch.
The ver-y lace up-on her sat-in gown:
p ma espressivo
Ch.
Oh tell me, who is she I
cresc.
Ch.
B.
LE BRET
love?
I crave your par-don of your hand and
f
p
B.
grace.
I may not know her, till I see her
p
mf

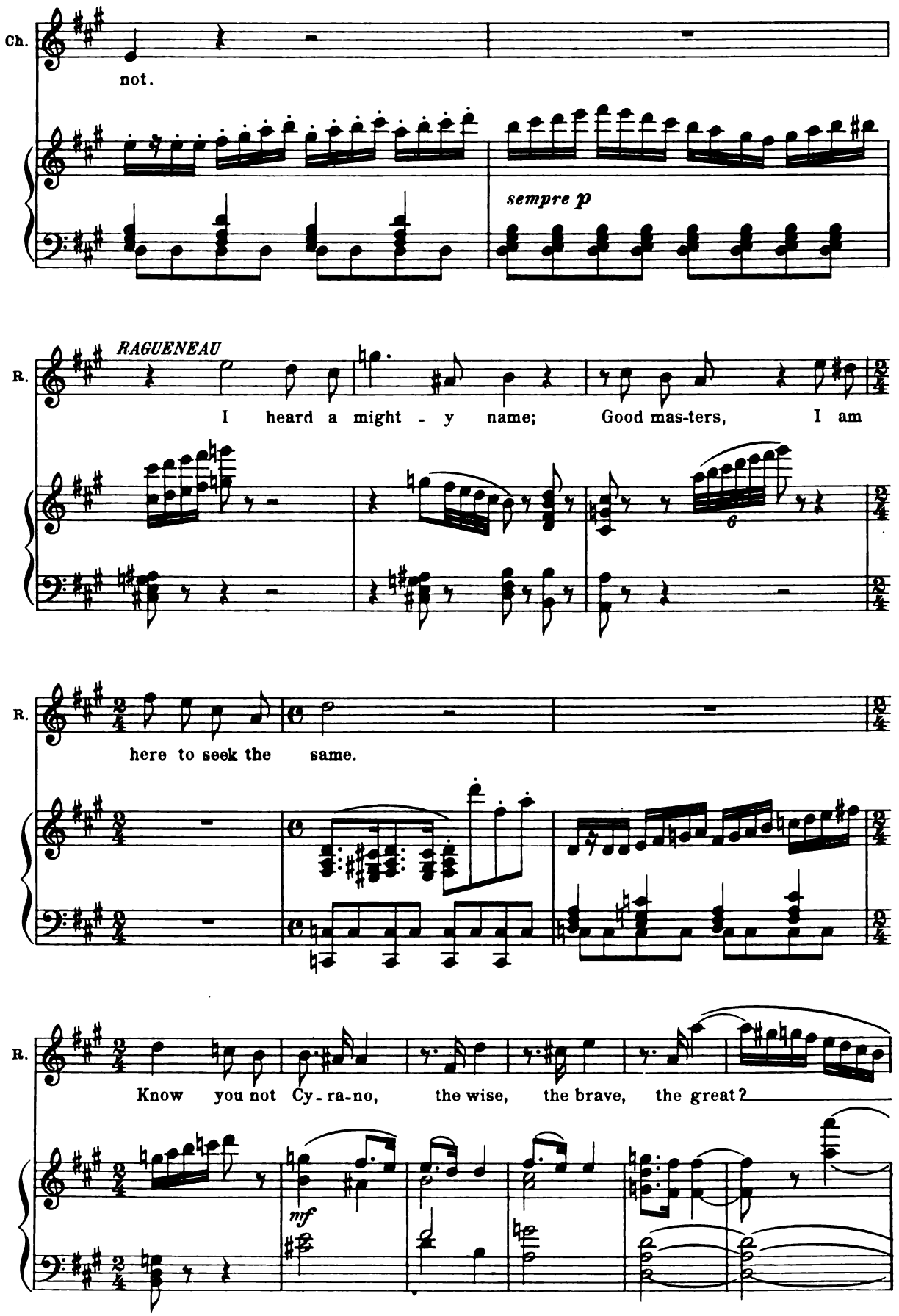

B.
face.
f con fuoco.
CHRISTIAN
con fuoco
Ch.
Oh, for the days of the grand cru - sade,
f
Ch.
When a sol - dier won by a sol-dier's fame;
And the flash - ing
Ch.
blow of a man - ly blade Would carve a path to a no - ble dame.
sf

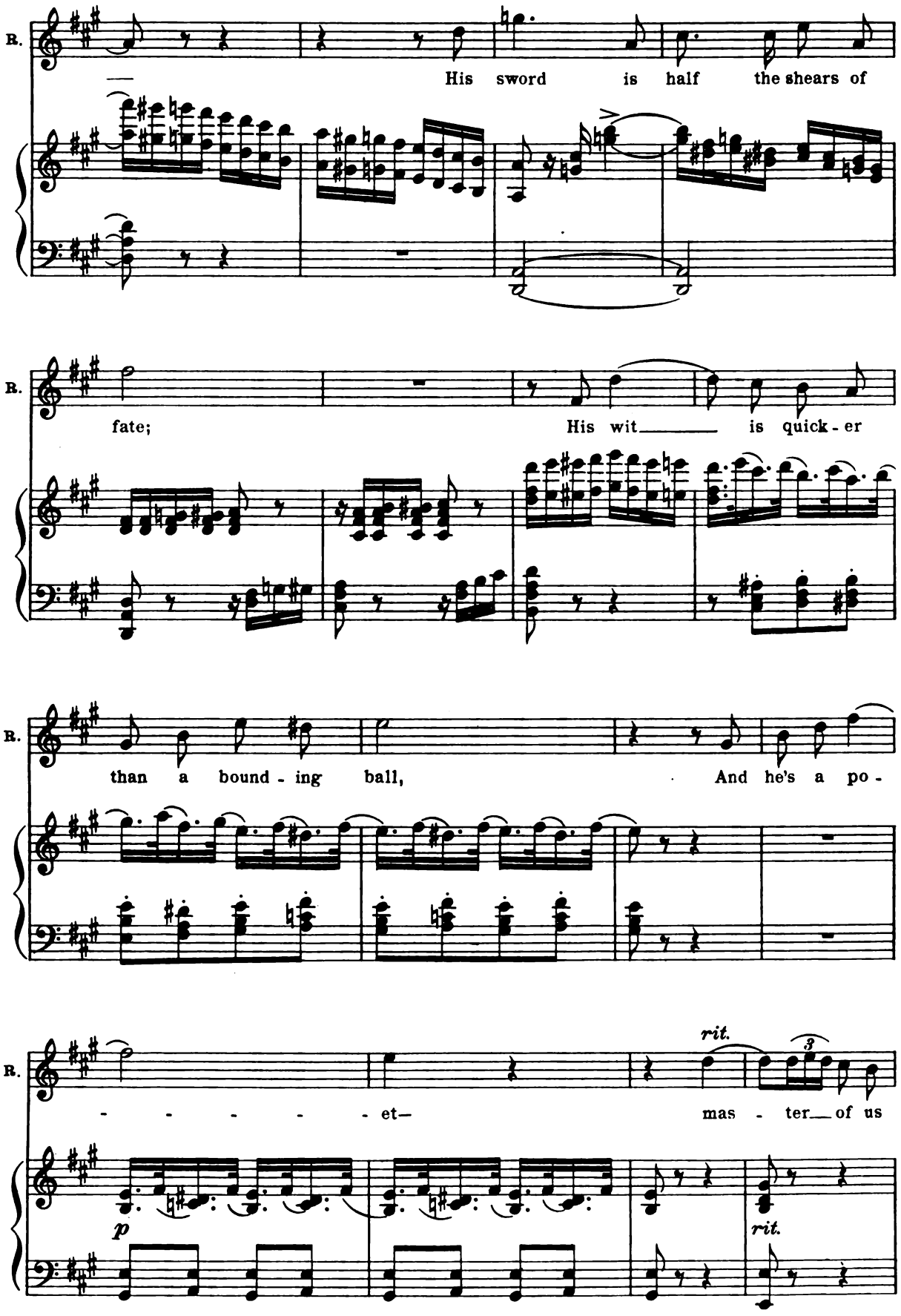

Ch.
I am no deal-er in pret - ty words,
I can-not
sf
mf
sf
Ch.
twit-ter with these fine birds.
If she's po -
mf
sf
Ch.
et - ic,
I have no tropes,
If she is
sf
sf
allarg.
Allegro vivace.
Ch.
sub - - - - tle,
accel. - - - - - - -

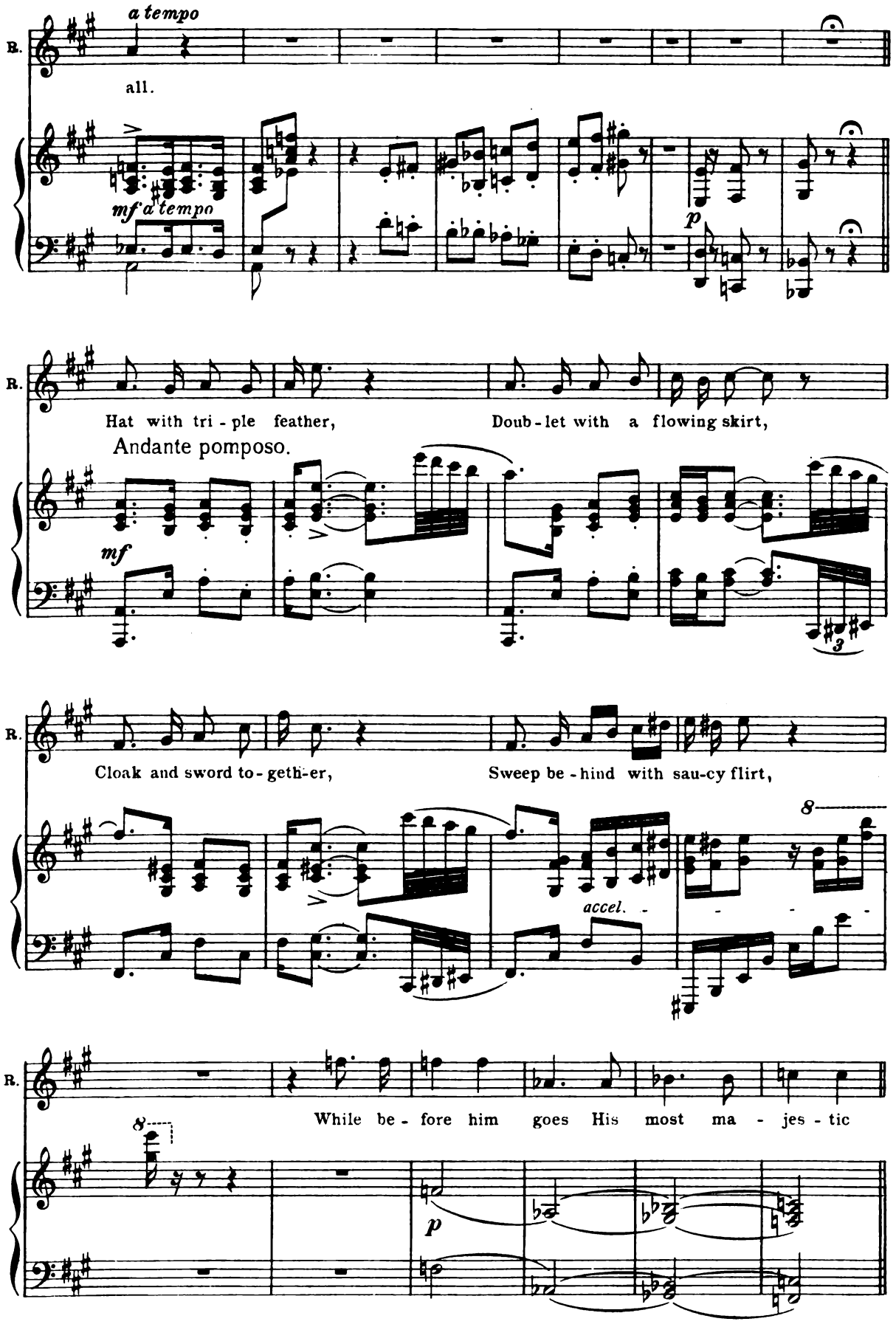

Ch.
I ____ have no hopes.
Appassionato
sf
f
B.
LE BRET
Cour - -
B.
- - age, my friend!
a tempo.
f
CHRISTIAN.
Ch.
In yon - der box she al - ways
mf

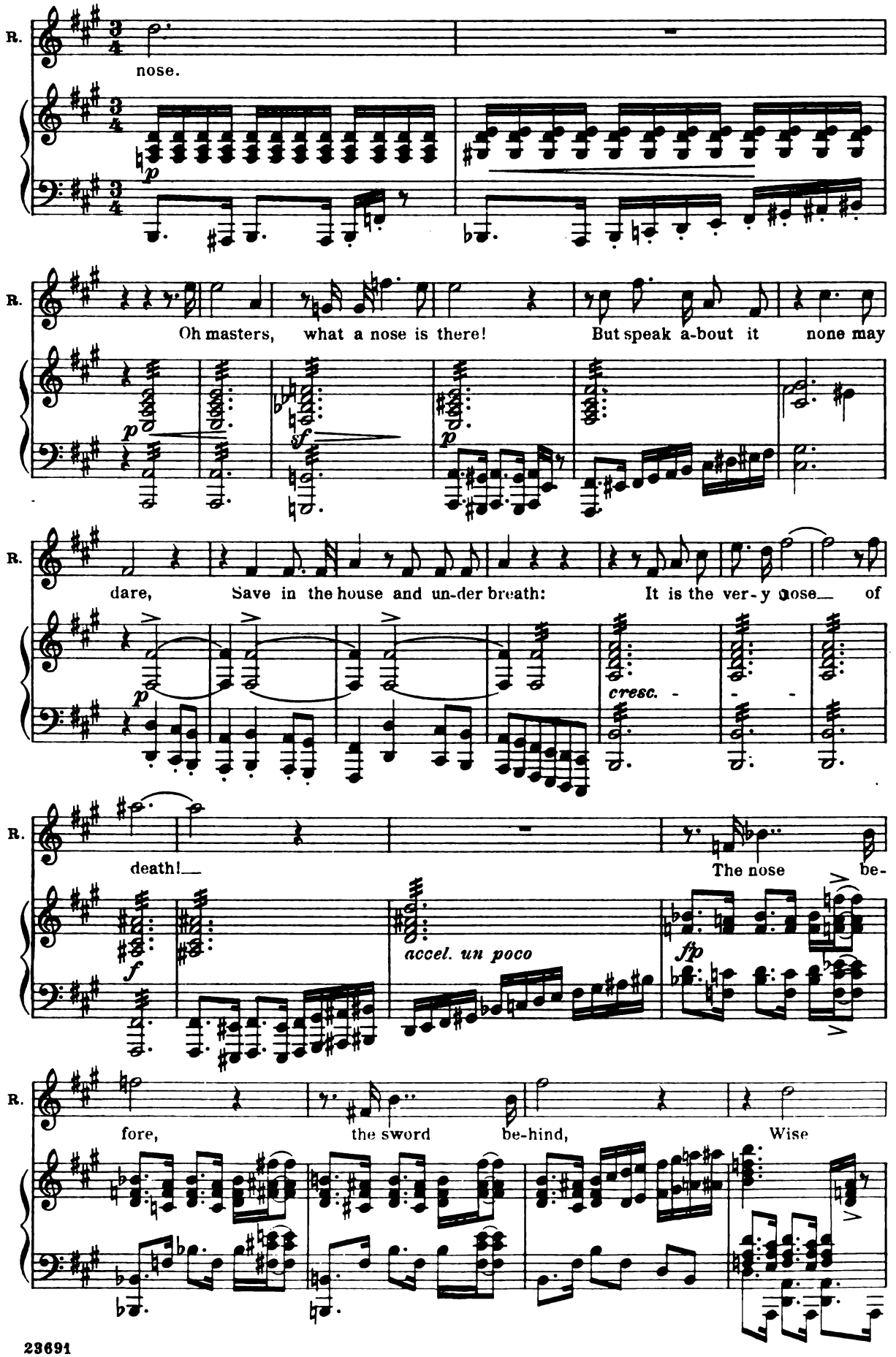

LE BRET
Ch.
B.
sits, There, near the end. A - las!
p
CHRISTIAN
LE BRET
rit.
a tempo
Why say you so? It is Rox - a - - - - -
rit.
dolce a tempo
- - - - ne, whose wit is like a
sword, With words a -

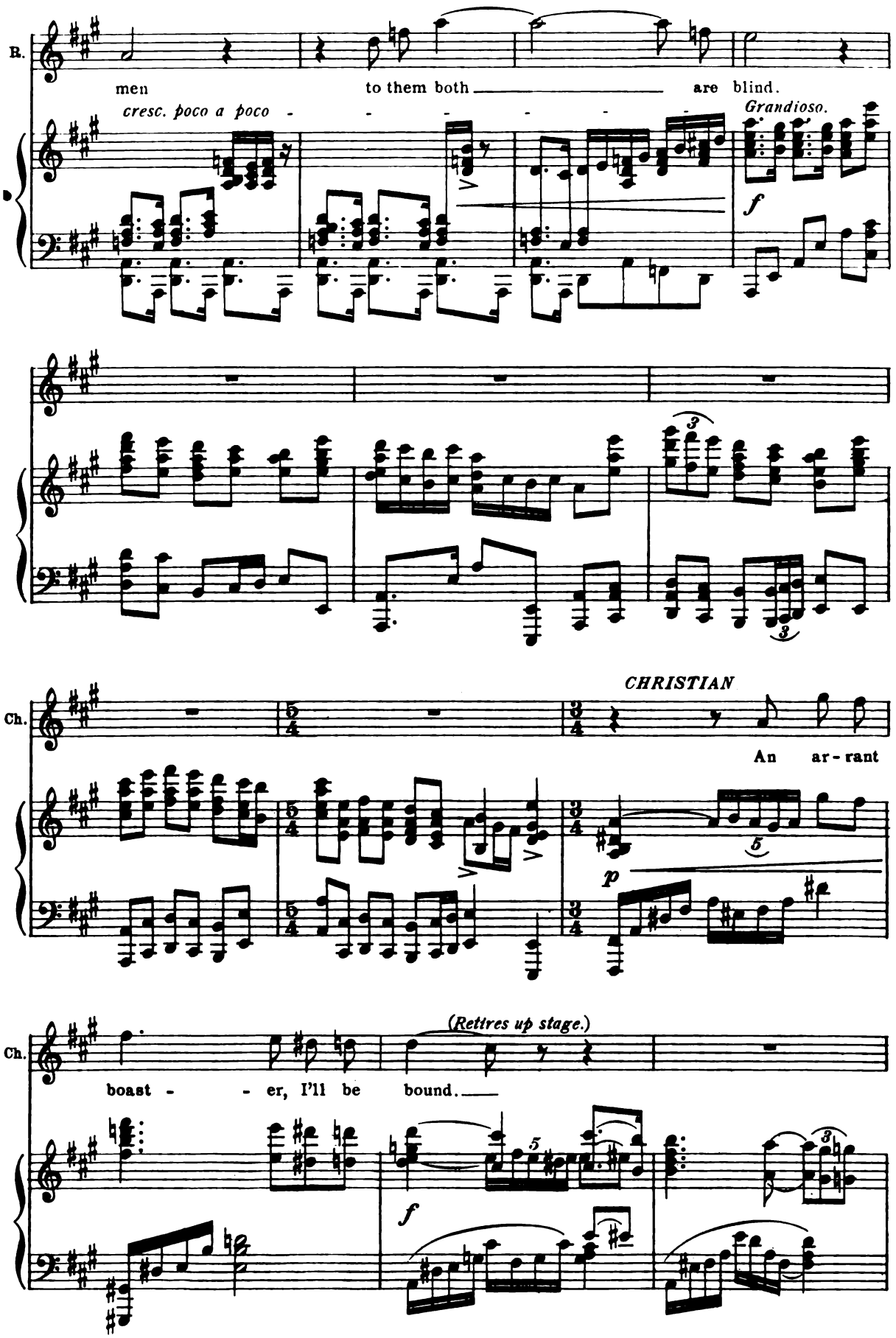

B.
lone her heart you may at - tack,
B.
And be re - pelled
cresc.
B.
if by you she is bored.
p
Andante con moto
(Enter Ragueneau)
CHRISTIAN.
B.
Ch.
She's cous - in to the brave de Ber-ge-rac. I know him
pp

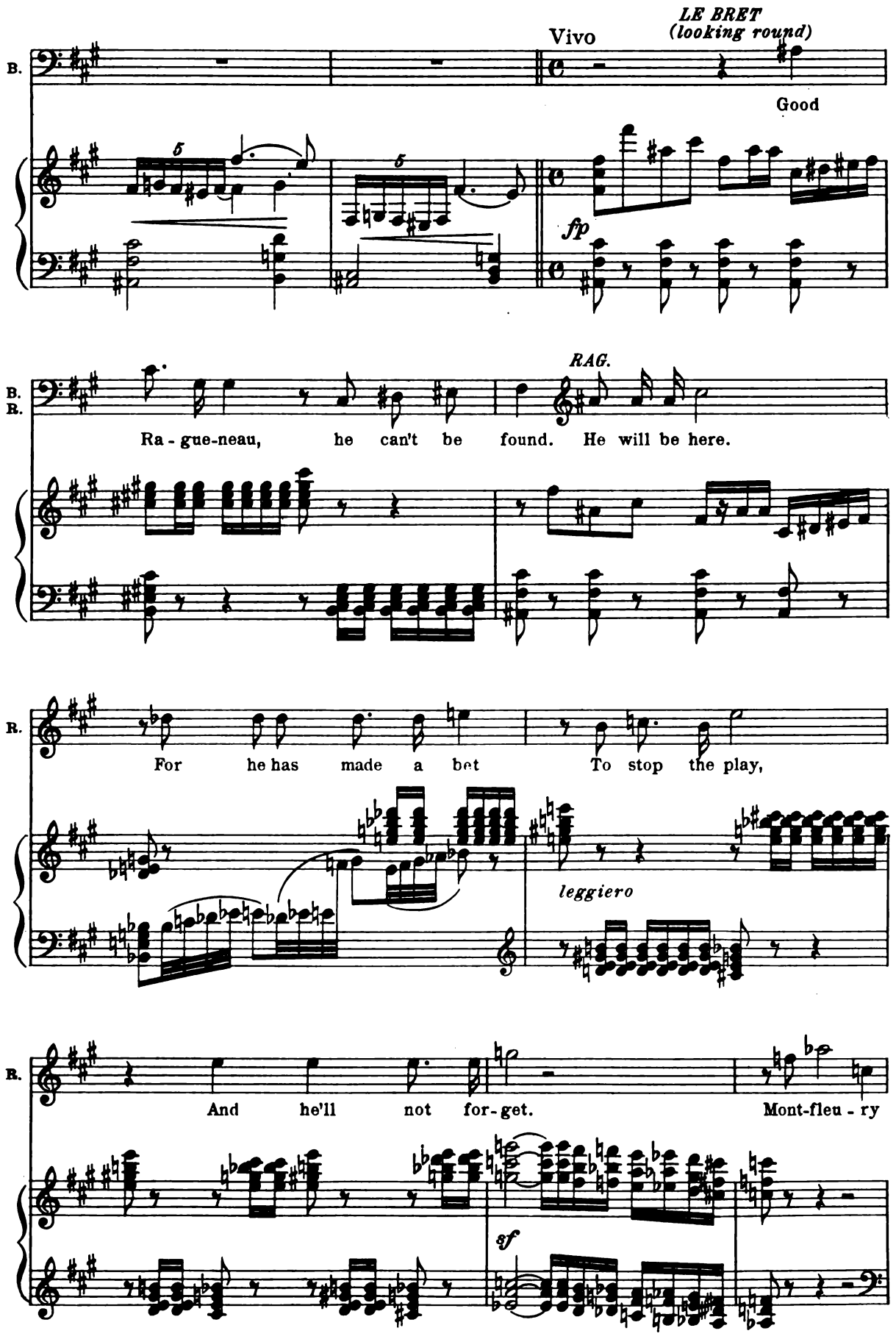

Ch.
not.
sempre p
RAGUENEAU
R.
I heard a might - y name; Good mas-ters, I am
6
R.
here to seek the same.
R.
Know you not Cy-ra-no, the wise, the brave, the great?
mf

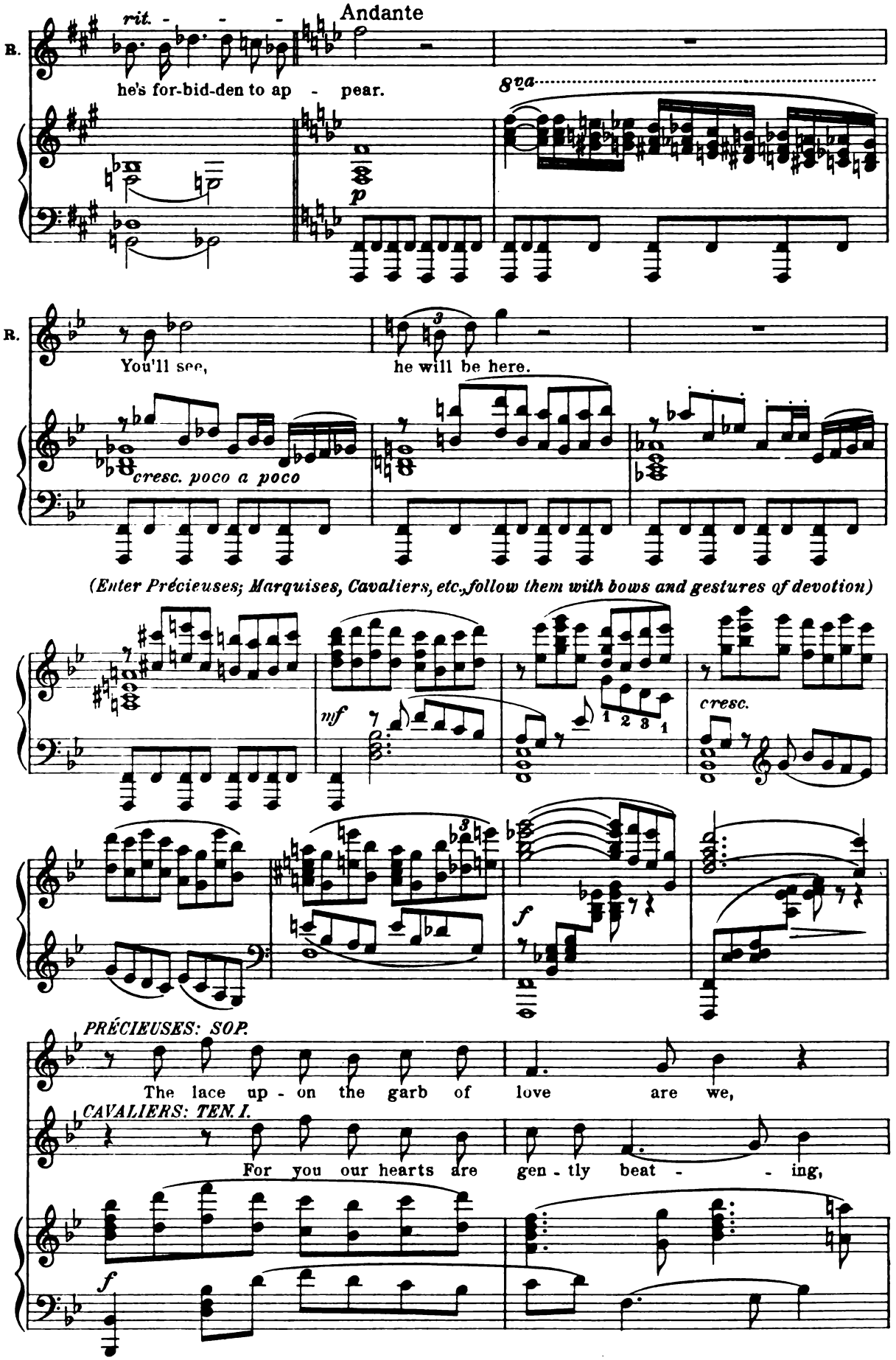

B.
His sword is half the shears of
B.
fate;
His wit is quick - er
B.
than a bound - ing ball,
And he's a po -
B.
- - - - - - et—
mas - ter of us
rit.
3
p
rit.

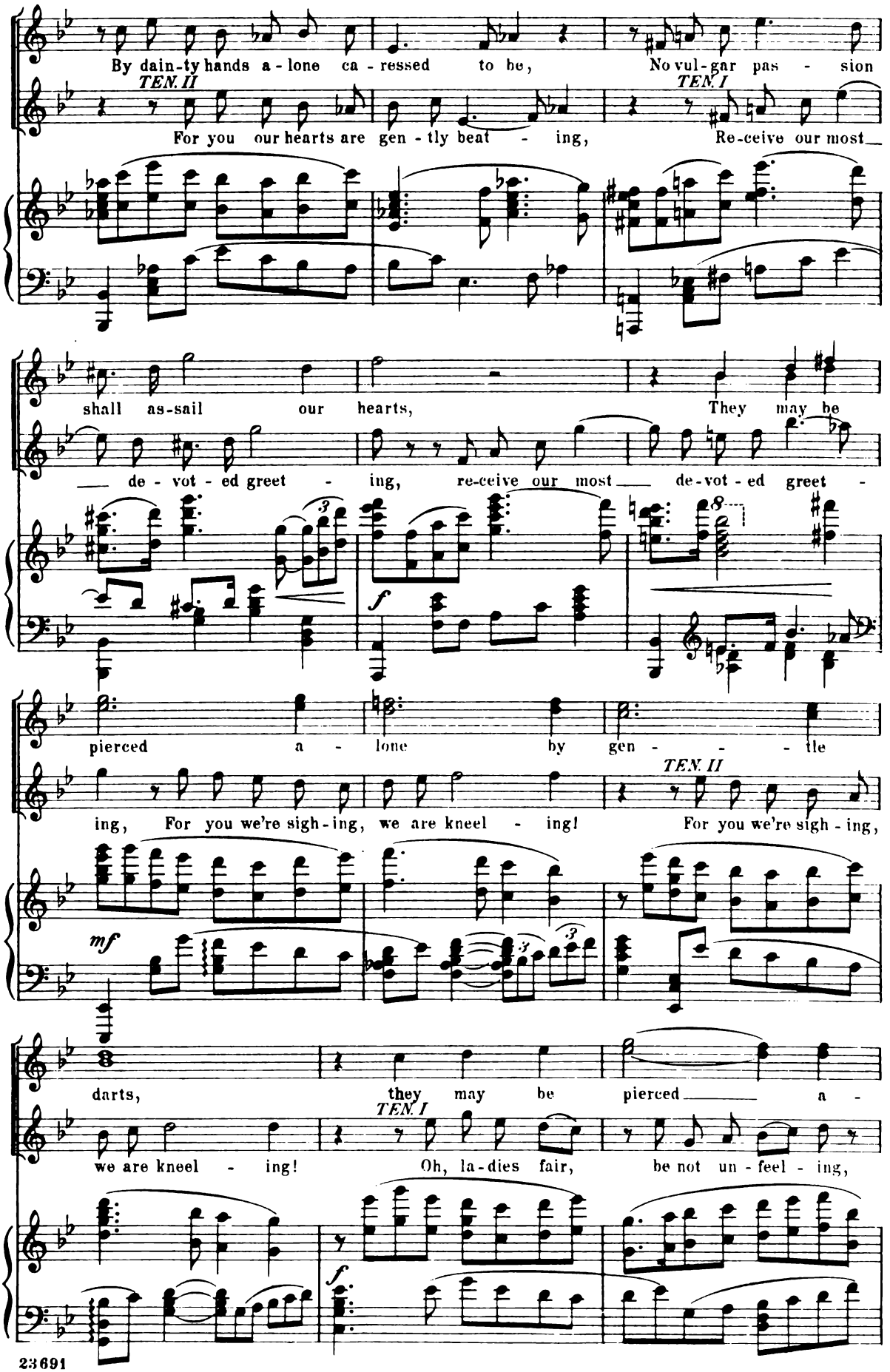

a tempo
R.
all.
mf a tempo
p
R.
Hat with tri - ple feather,
Doub - let with a flowing skirt,
Andante pomposo.
mf
R.
Cloak and sword to - geth-er,
Sweep be - hind with sau-cy flirt,
accel.
8
R.
While be - fore him goes His most ma - jes - tic
8
p

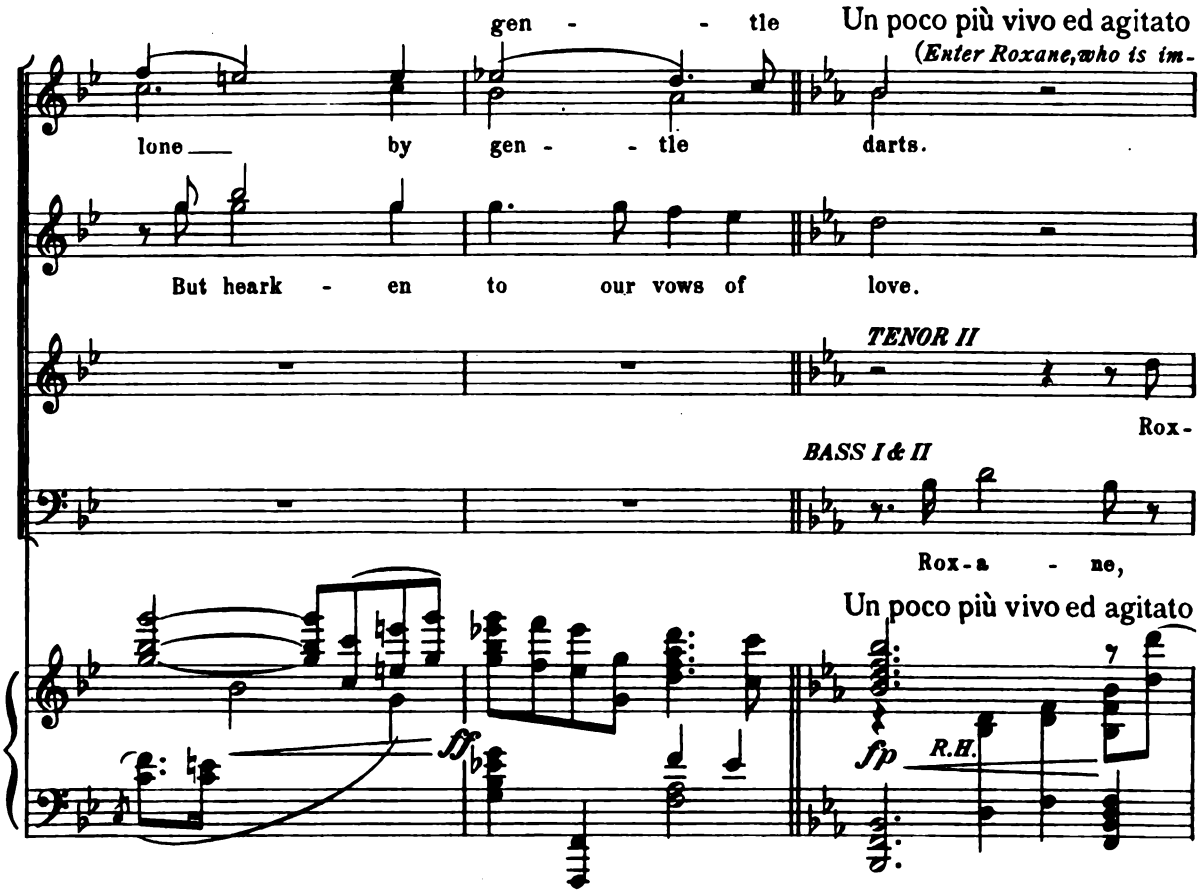

R.
nose.
p
R.
Oh masters, what a nose is there!
But speak a-bout it none may
p
sf
p
R.
dare,
Save in the house and un-der breath:
It is the ver-y nose of
p
cresc.
R.
death!
The nose be-
f
accel. un poco
ffp
R.
fore,
the sword be-hind,
Wise


R.
men
to them both
are blind.
cresc. poco a poco
Grandioso.
f
CHRISTIAN
Ch.
An ar - rant
p
(Retires up stage.)
Ch.
boast - - er, I'll be bound.
f

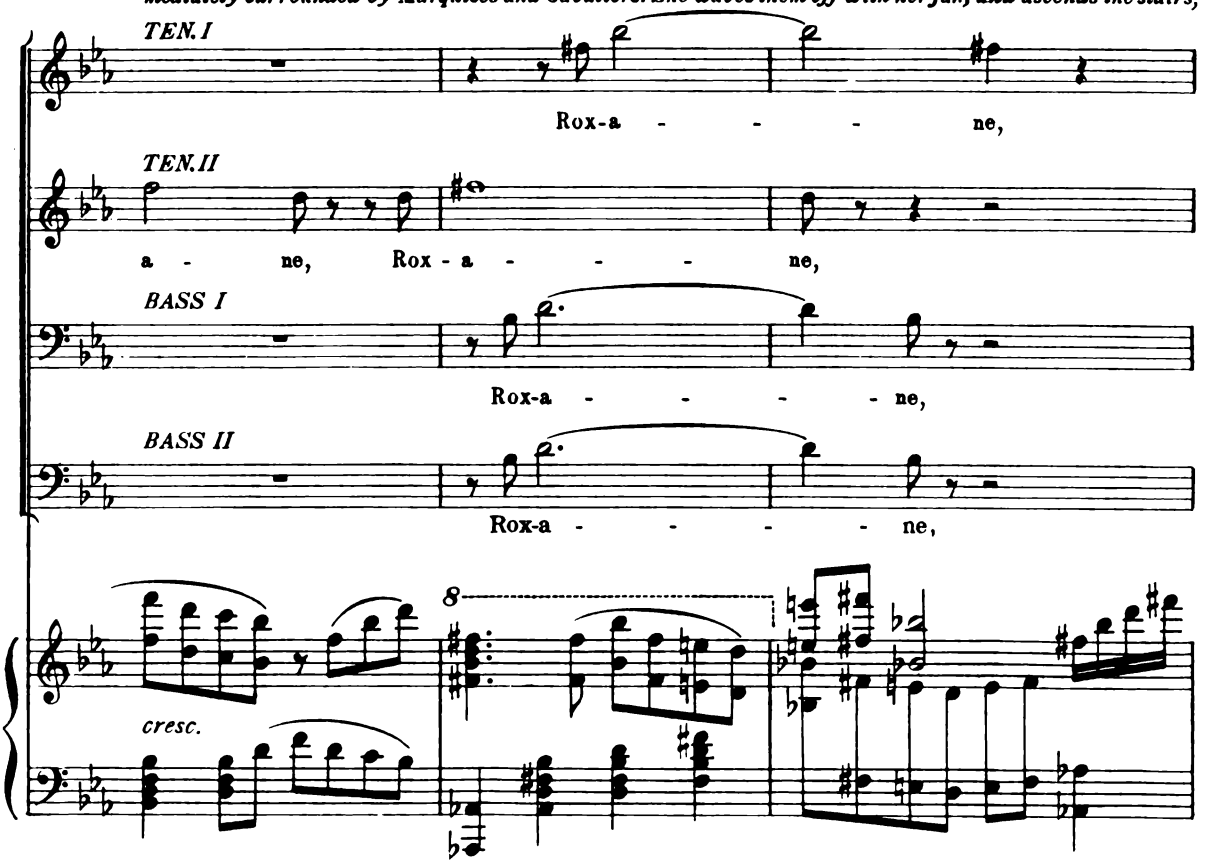

LE BRET
(looking round)
Vivo
B.
Good
fp
B.
B.
RAG.
Ra - gue-neau, he can't be found. He will be here.
R.
For he has made a bet To stop the play,
leggiero
R.
And he'll not for-get. Mont-fleu - ry
sf


rit. - - -
Andante
B.
he's for-bid-den to ap - pear.
8va
p
B.
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.
f
PRÉCIEUSES: SOP.
The lace up - on the garb of love are we,
CAVALIERS: TEN. I.
For you our hearts are gen - tly beat - - ing,
f

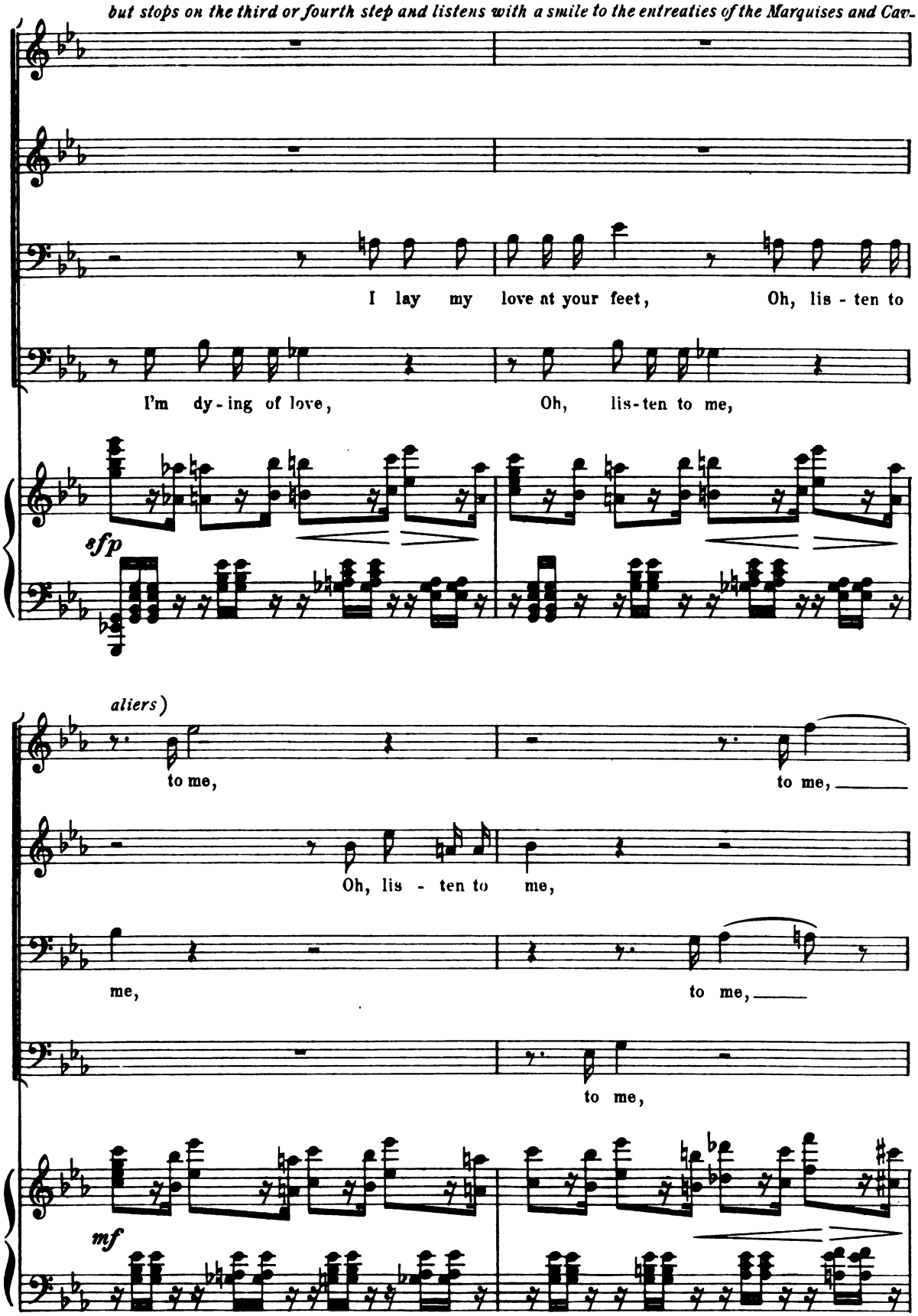

By dain-ty hands a-lone ca-ressed to be, No vul-gar pas-sion
TEN. II
For you our hearts are gen-tly beat-ing, Re-ceive our most
TEN. I
shall as-sail our hearts, They may be
de-vot-ed greet-ing, re-ceive our most de-vot-ed greet-
f
pierced a-lone by gen-tle
ing, For you we're sigh-ing, we are kneel-ing! For you we're sigh-ing,
TEN. II
mf
darts, they may be pierced a-
we are kneel-ing! Oh, la-dies fair, be not un-feel-ing,
TEN. I
f

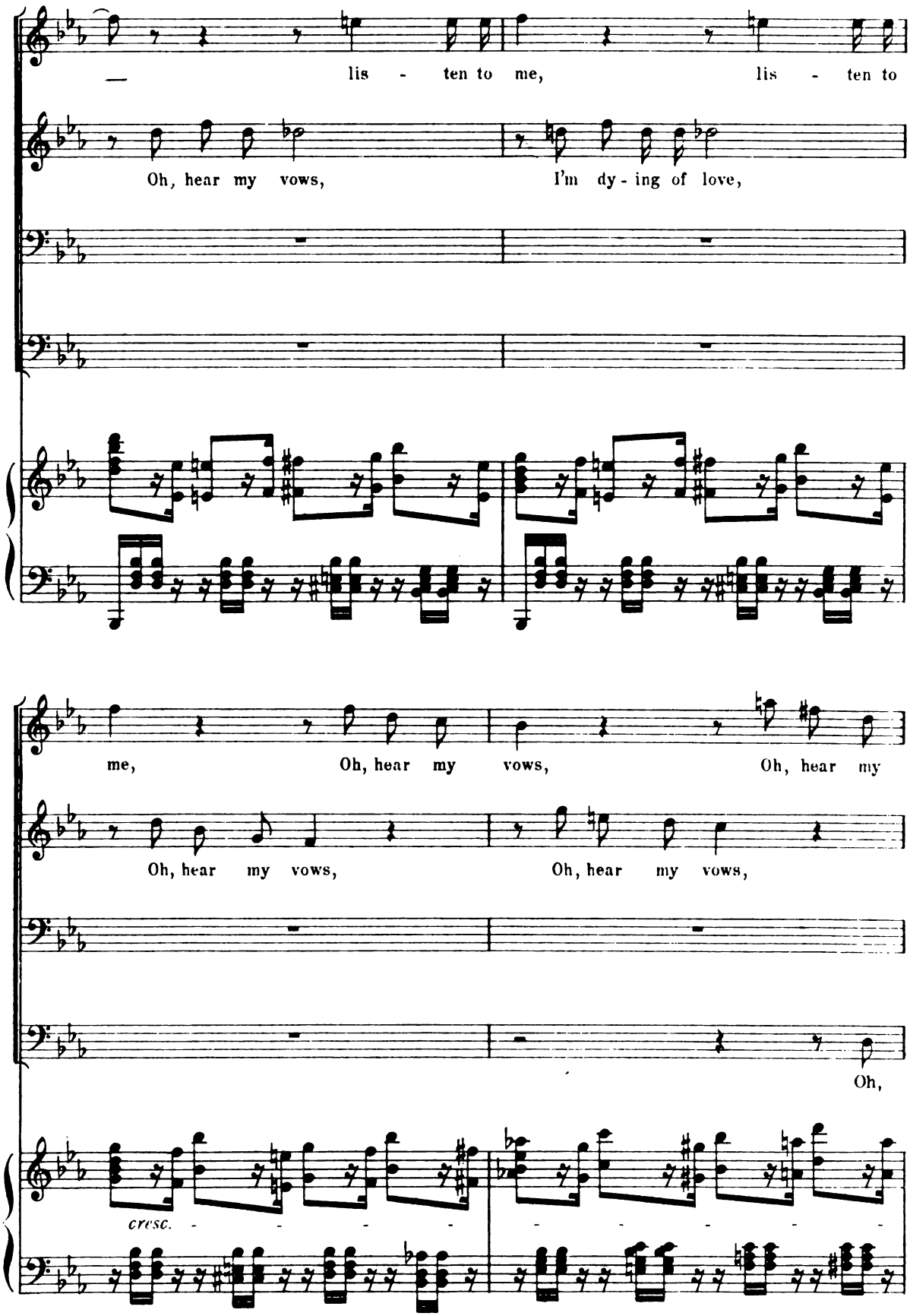


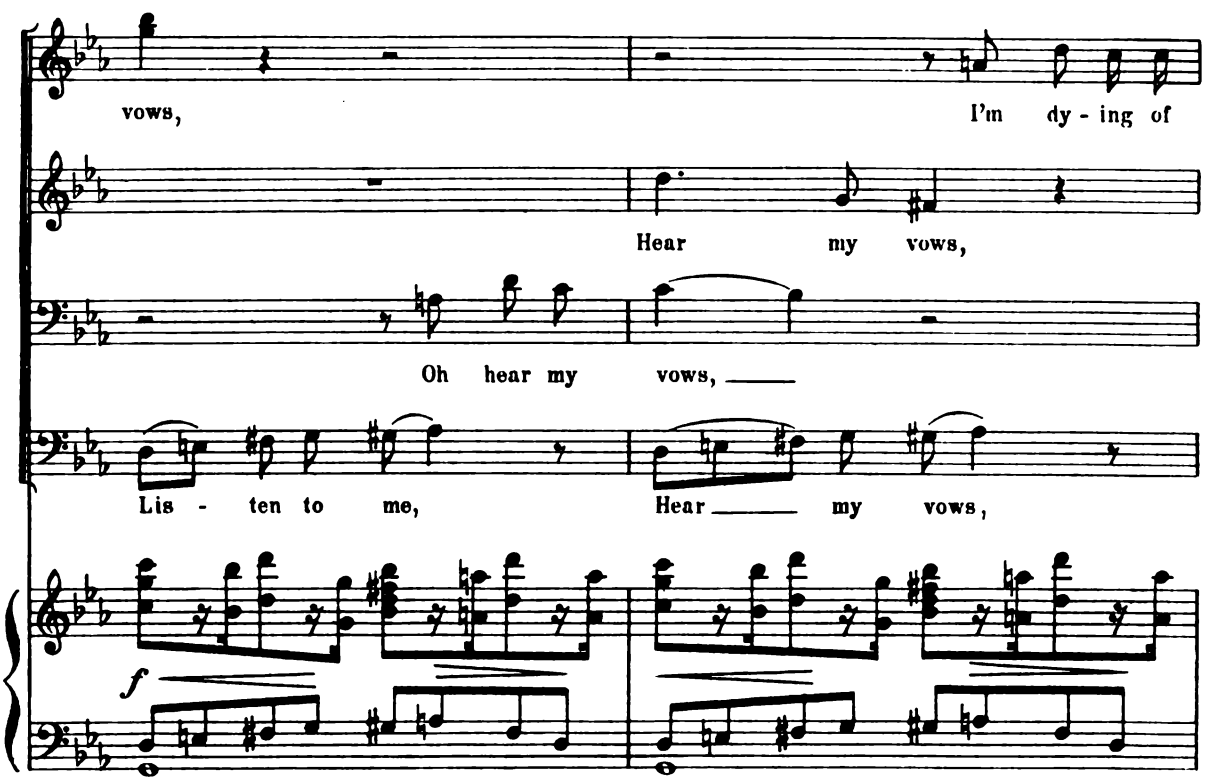
mediately surrounded by Marquises and Cavaliers. She waves them off with her fan, and ascends the stairs,

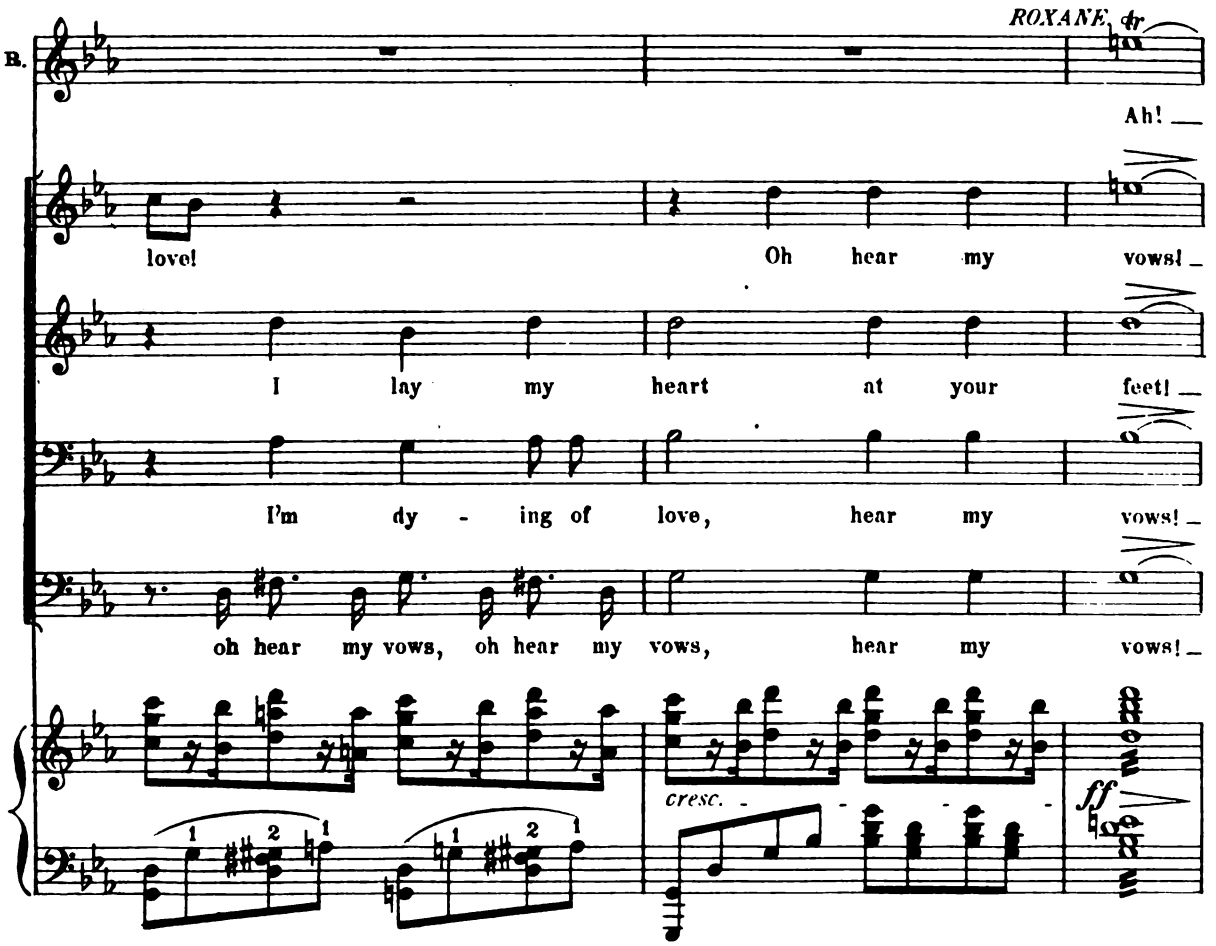


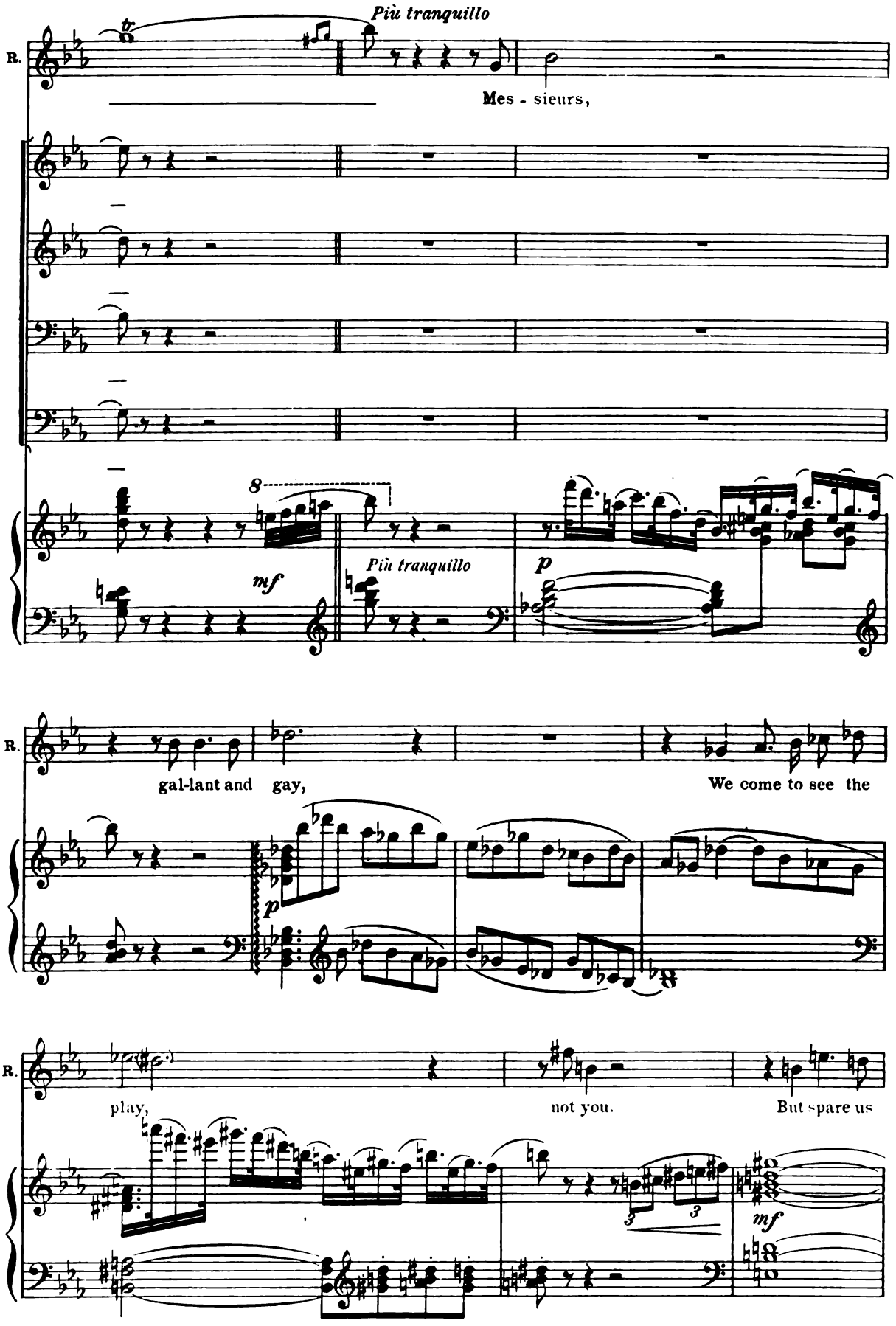
but stops on the third or fourth step and listens with a smile to the entreaties of the Marquises and Cav-

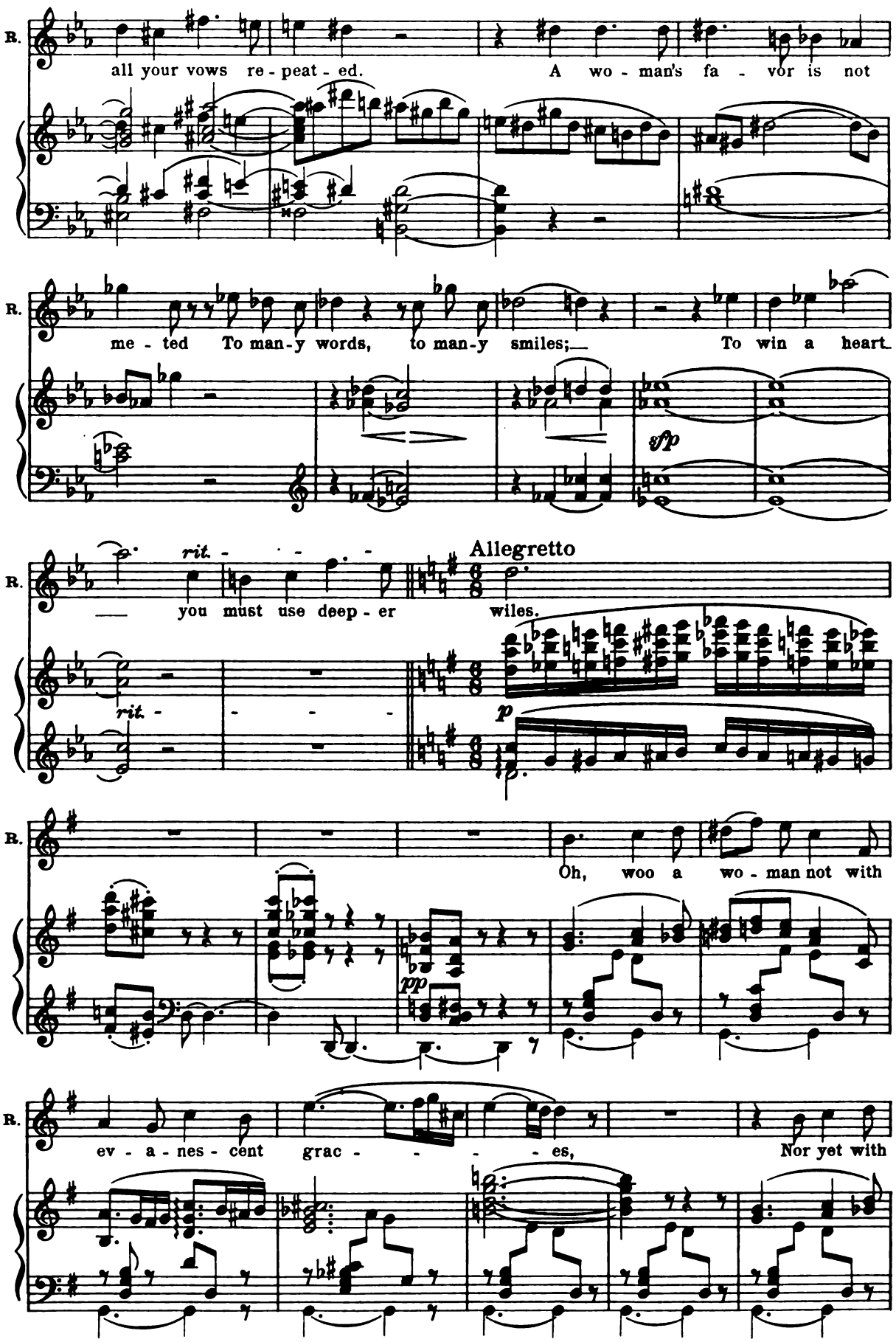


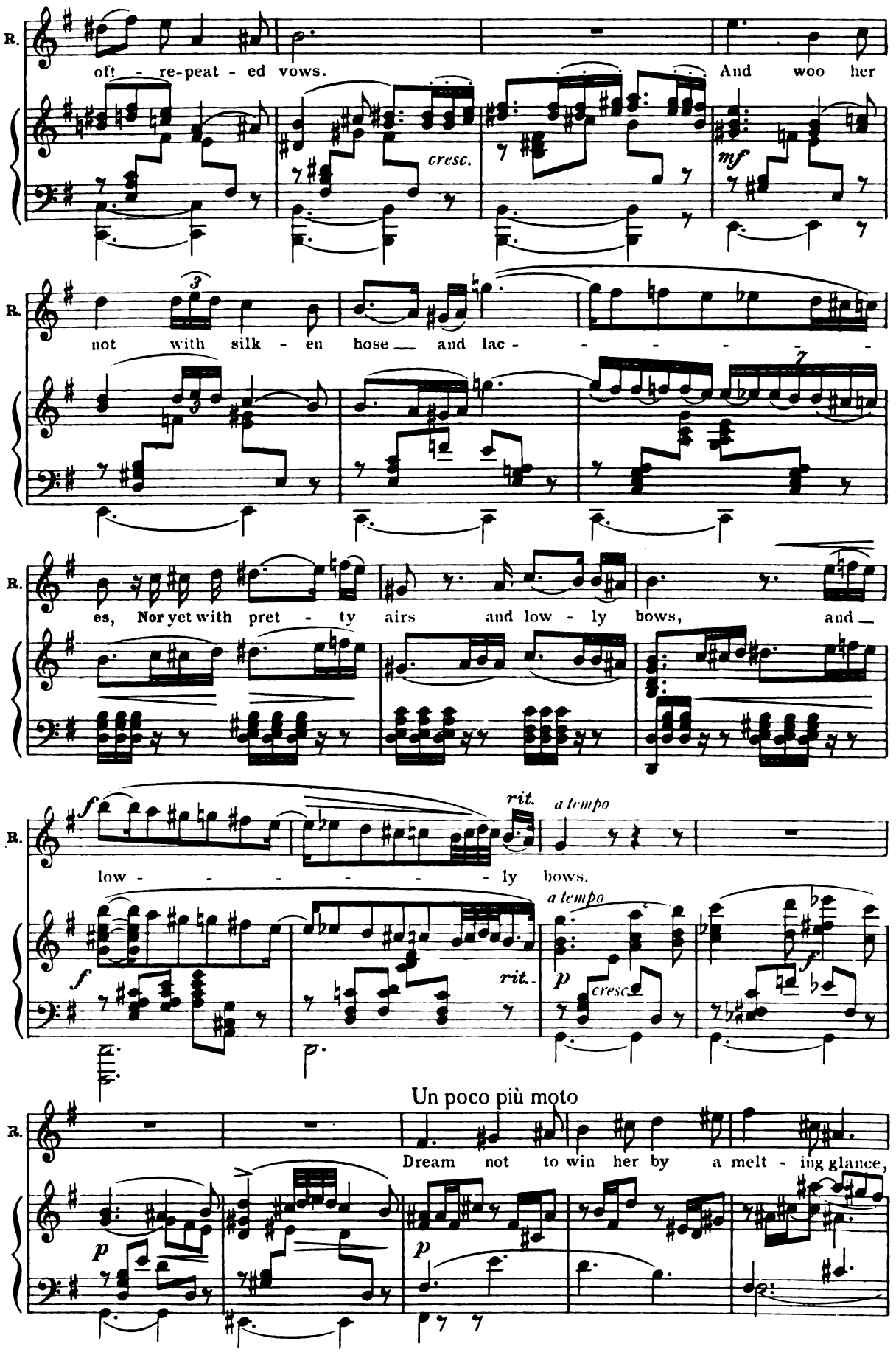

lis - ten to me, lis - ten to
Oh, hear my vows, I'm dy - ing of love,
me, Oh, hear my vows, Oh, hear my
Oh, hear my vows, Oh, hear my vows,
Oh,
cresc.

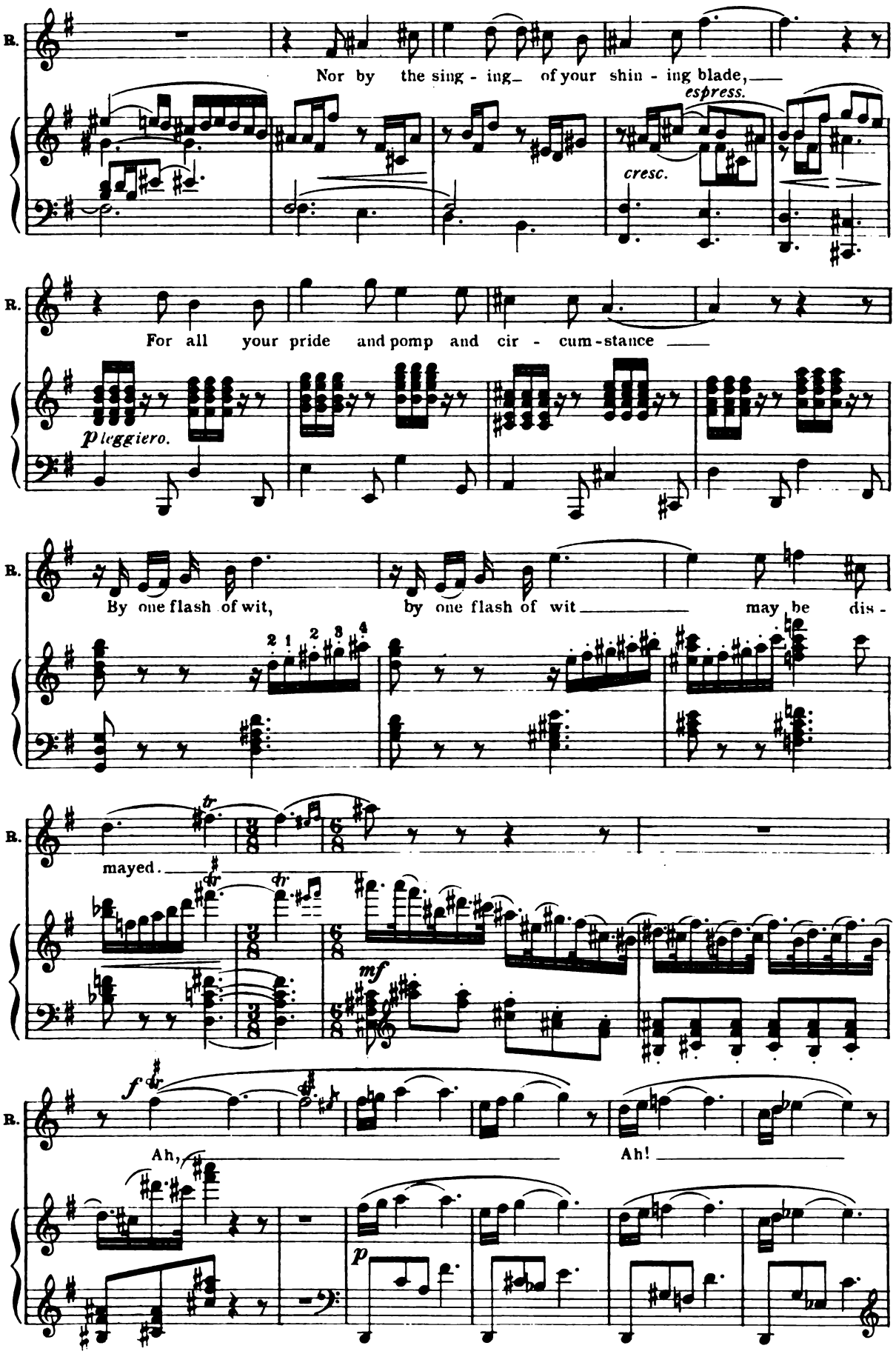

vows,
I'm dy - ing of
Hear my vows,
Oh hear my vows,
Lis - ten to me,
Hear my vows,
f

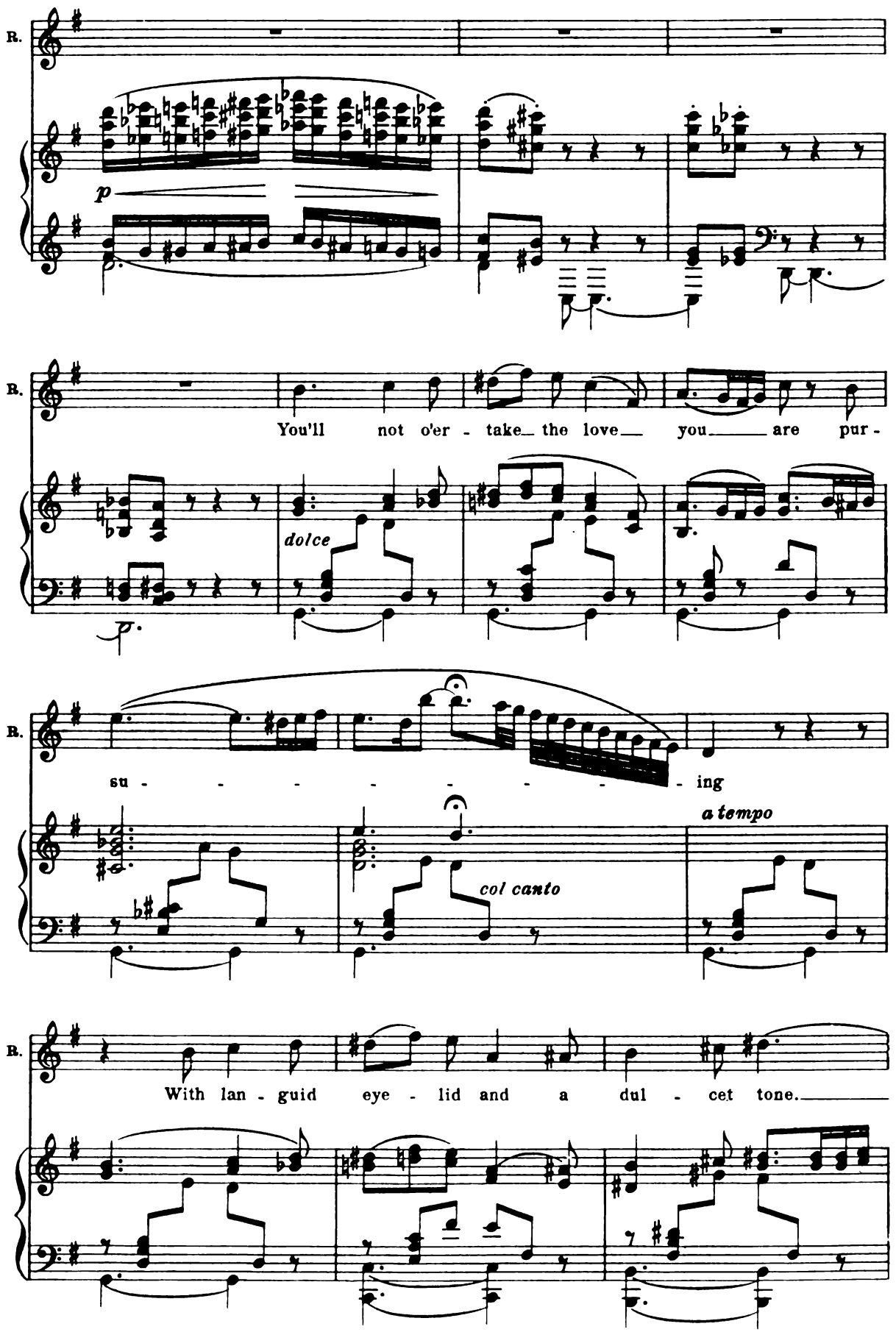

ROXANE, tr
B.
Ah!
love!
Oh hear my vows!
I lay my heart at your feet!
I'm dy - ing of love, hear my vows!
oh hear my vows, oh hear my vows, hear my vows!
cresc.
ff

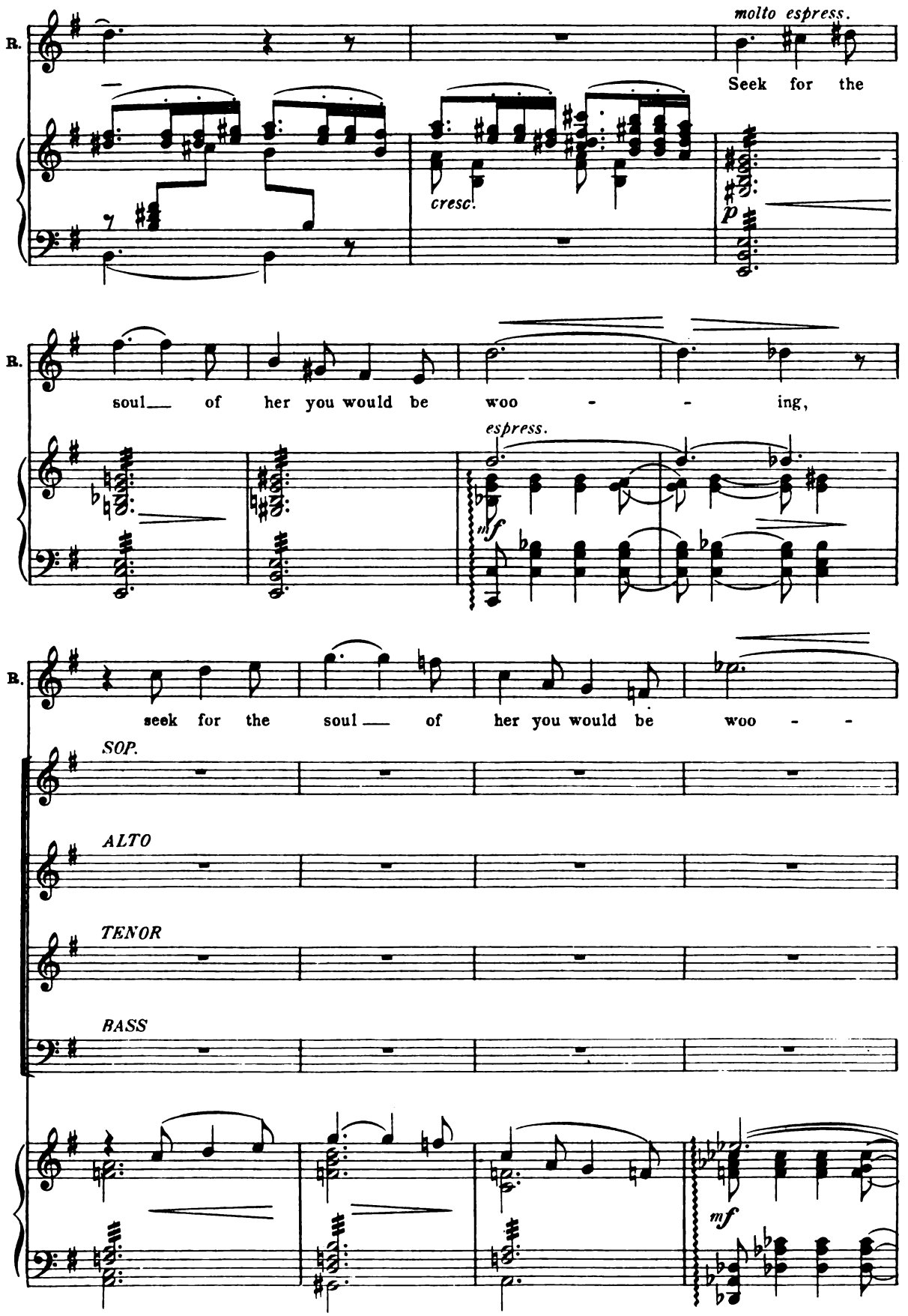

Più tranquillo
R.
Mes - sieurs,
8
mf
Più tranquillo
p
R.
gal-lant and gay,
We come to see the
p
R.
play,
not you.
But spare us
3
3
mf

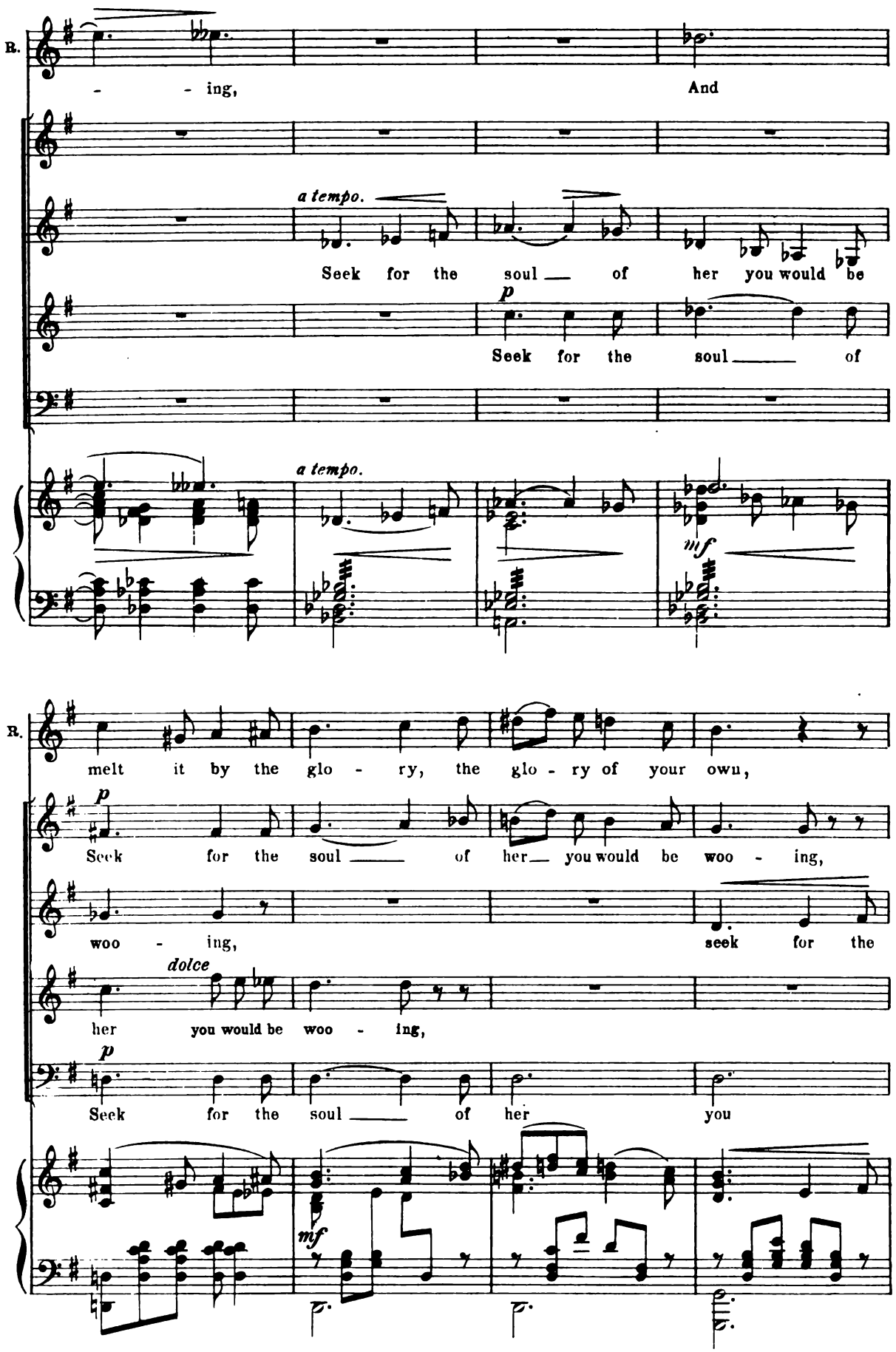

R.
all your vows re - peat - ed.
A wo - man's fa - vor is not
R.
me - ted To man-y words, to man-y smiles;
To win a heart
sfp
rit. - - - -
Allegretto
R.
you must use deep - er
wiles.
rit. - - - -
p
R.
Oh, woo a wo - man not with
pp
R.
ev - a - nes - cent grac - - - - es,
Nor yet with

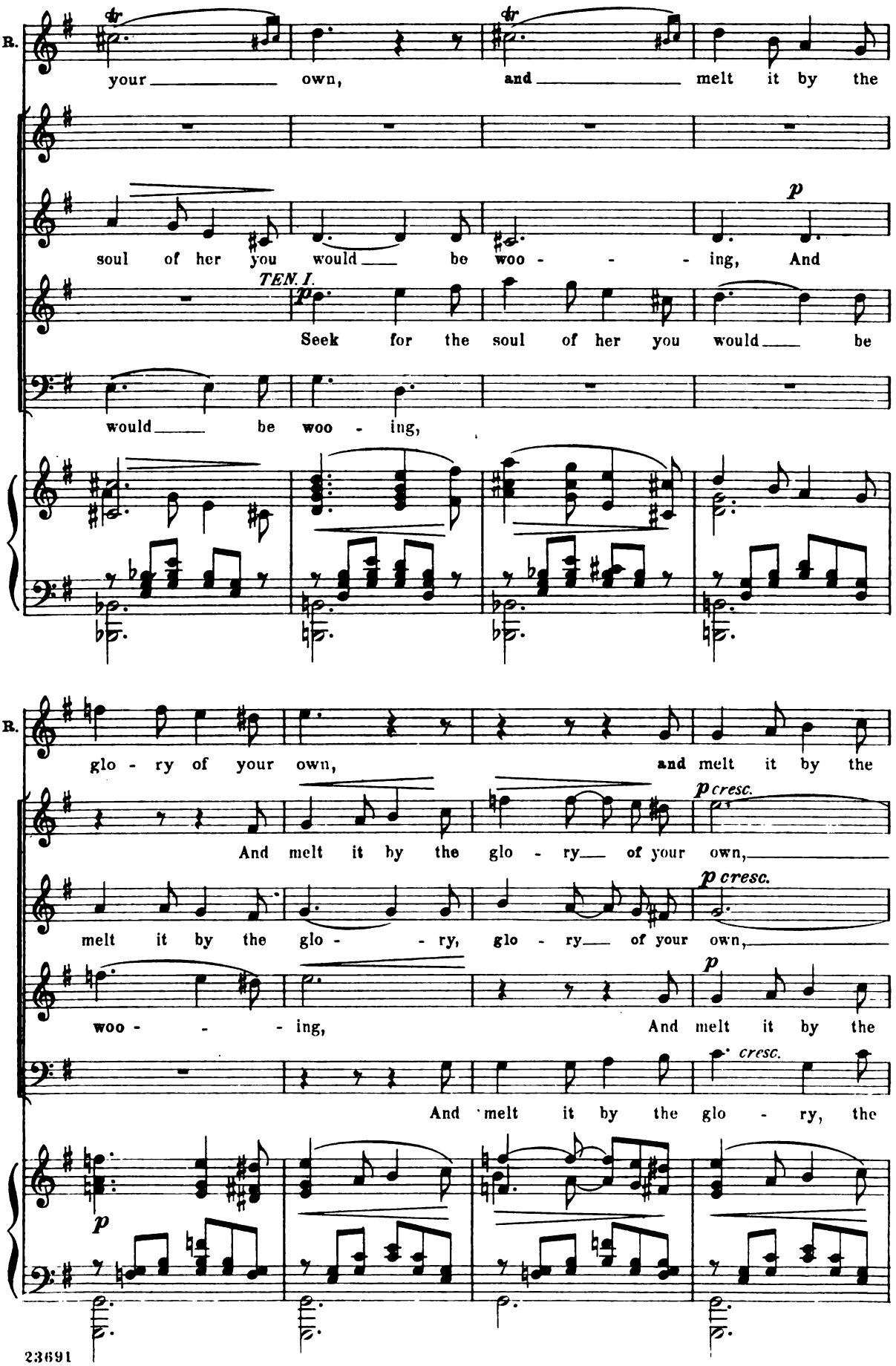

R.
oft - re-peat - ed vows.
cresc.
And woo her
mf
not with silk - en hose and lac -
es, Nor yet with pret - ty airs and low - ly bows, and
f
rit.
a tempo
low - - - - - - - ly bows.
a tempo
rit.
p
cresc.
f
Un poco più moto
Dream not to win her by a melt - ing glance,
p
p

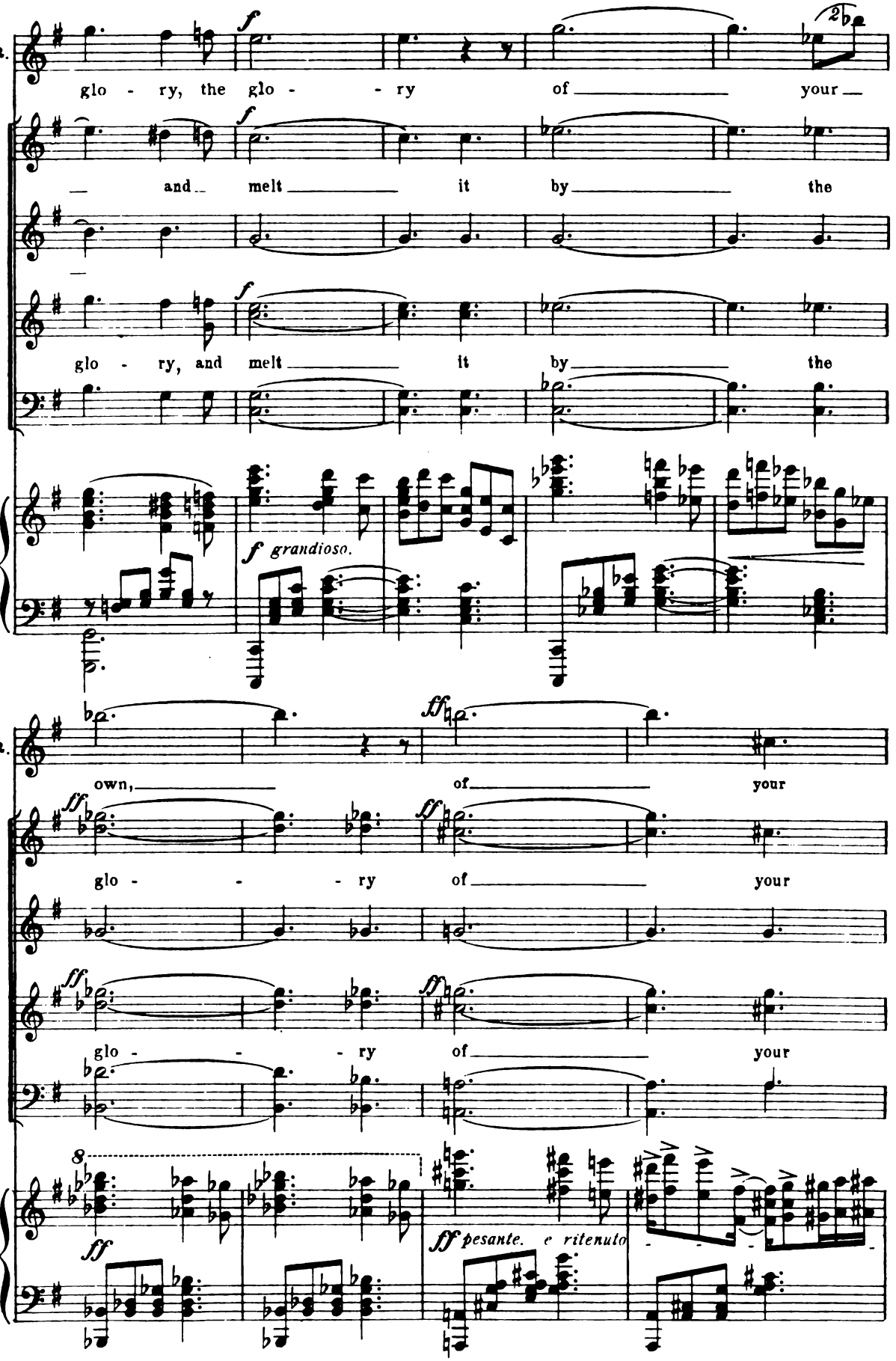

B.
Nor by the sing - ing_ of your shin - ing blade,
espress.
cresc.
B.
For all your pride and pomp and cir - cum-stance
p leggiero.
B.
By one flash of wit, by one flash of wit may be dis -
B.
mayed.
tr
mf
B.
f
Ah,
Ah!
p

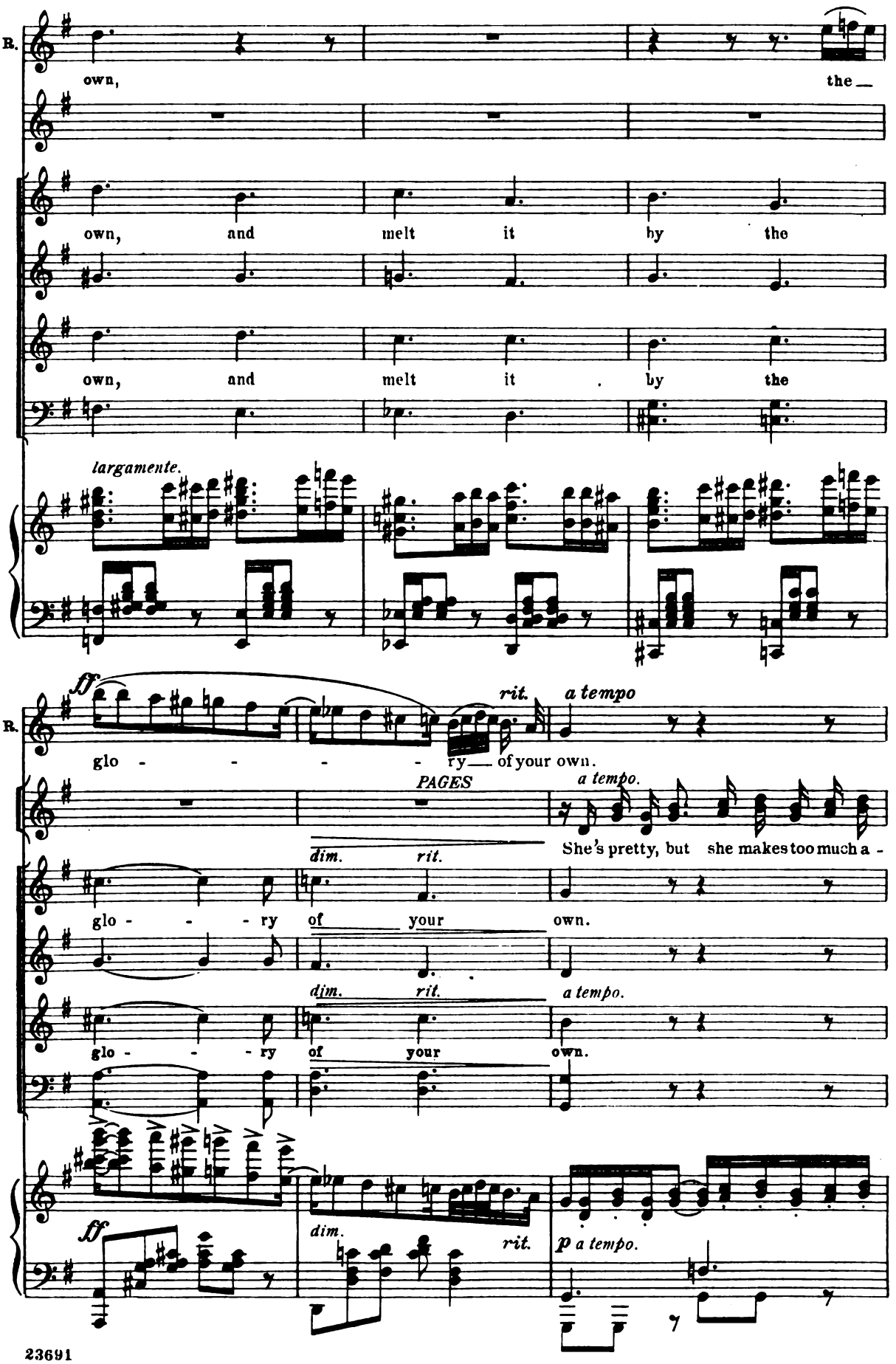

R.
p
R.
You'll not o'er - take the love you are pur -
dolce
p
R.
su - - - - - - - - ing
col canto
a tempo
R.
With lan - guid eye - lid and a dul - cet tone.

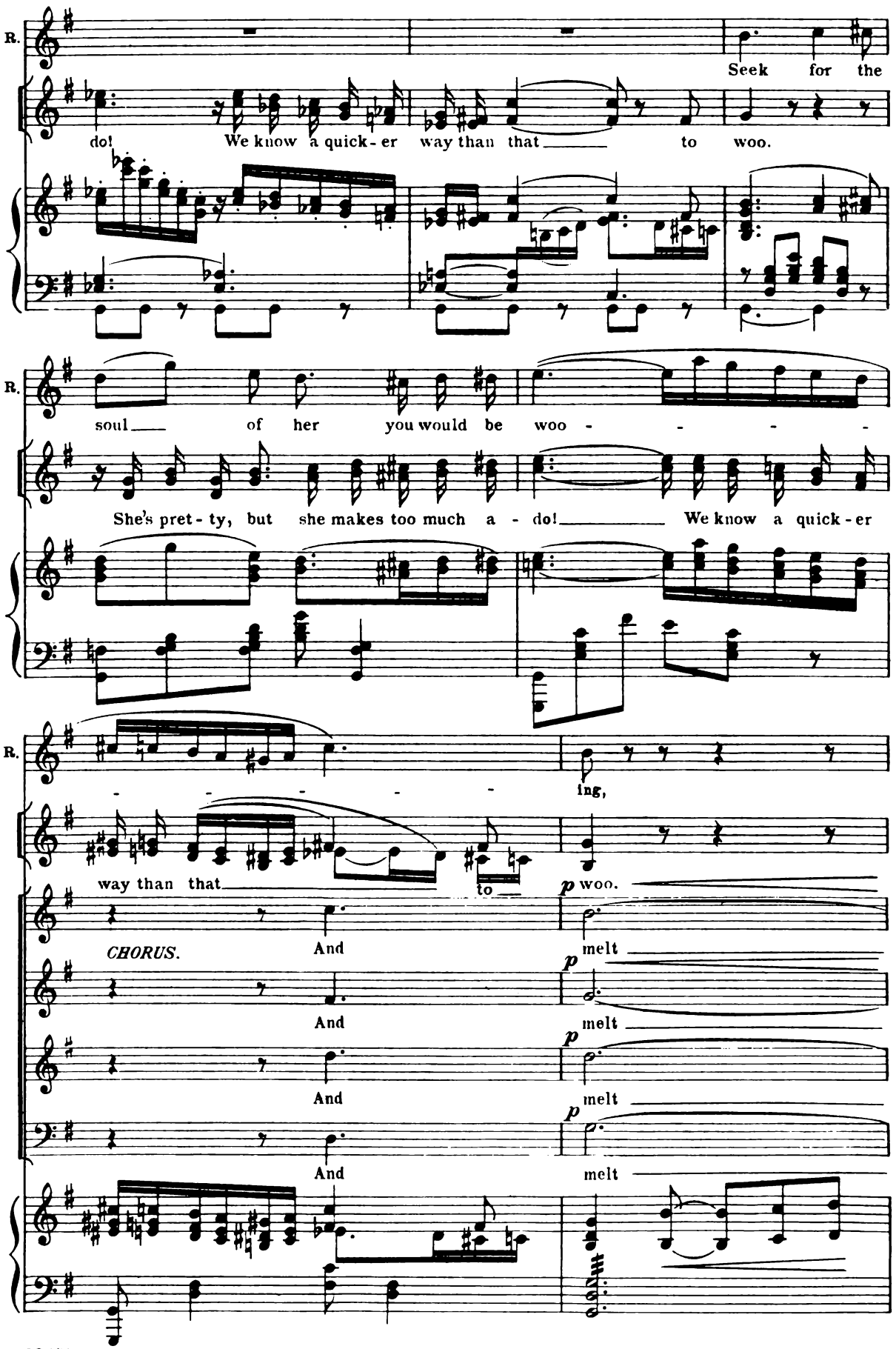

molto espress.
R.
Seek for the
cresc.
p
R.
soul of her you would be woo - - ing,
espress.
mf
R.
seek for the soul of her you would be woo - -
SOP.
ALTO
TENOR
BASS
mf

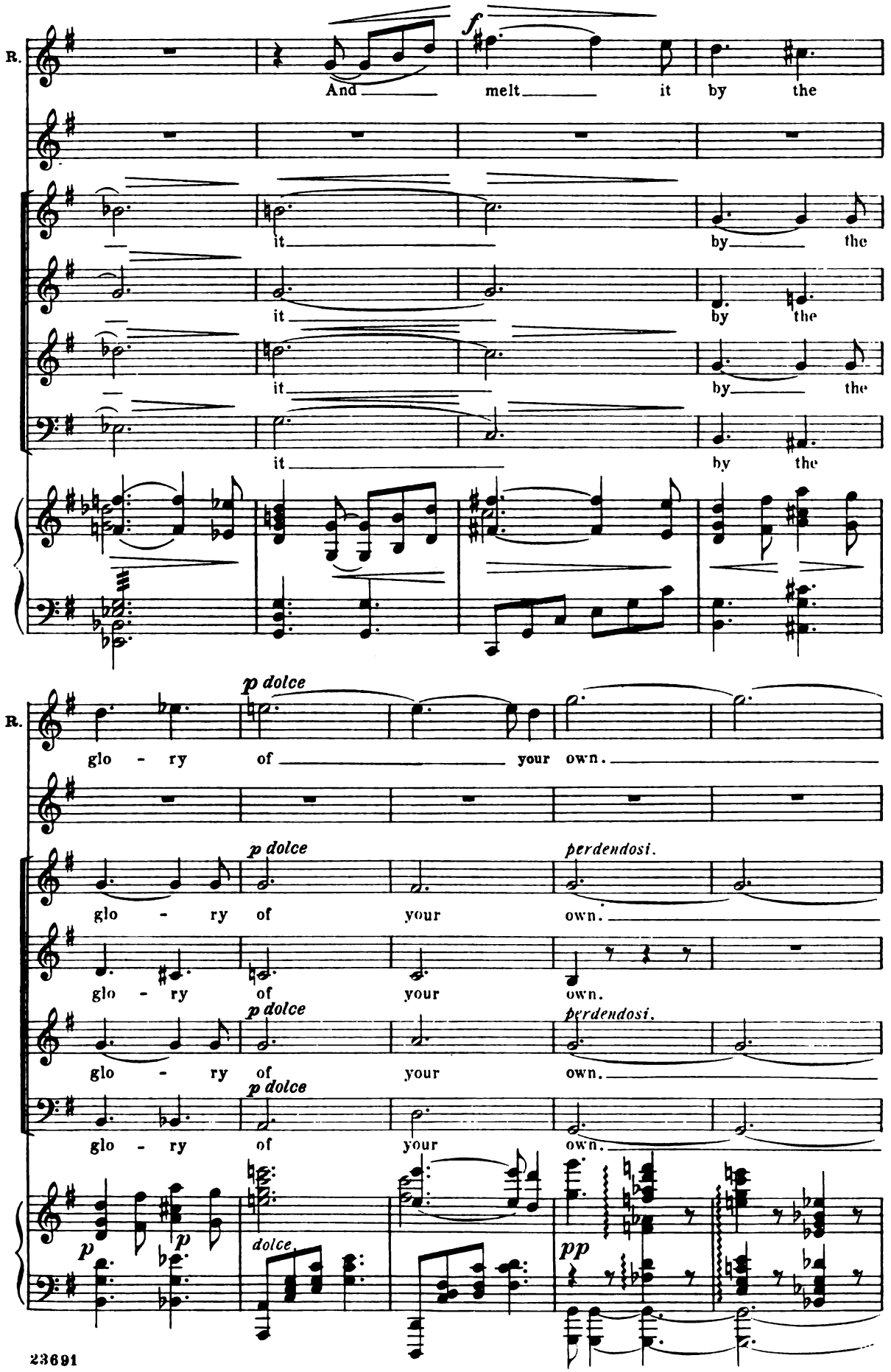

R.
- - ing,
And
a tempo.
Seek for the soul of her you would be
p
Seek for the soul of
a tempo.
mf
R.
melt it by the glo - ry, the glo - ry of your own,
p
Seek for the soul of her you would be woo - ing,
woo - ing,
seek for the
dolce
her you would be woo - ing,
p
Seek for the soul of her you
mf

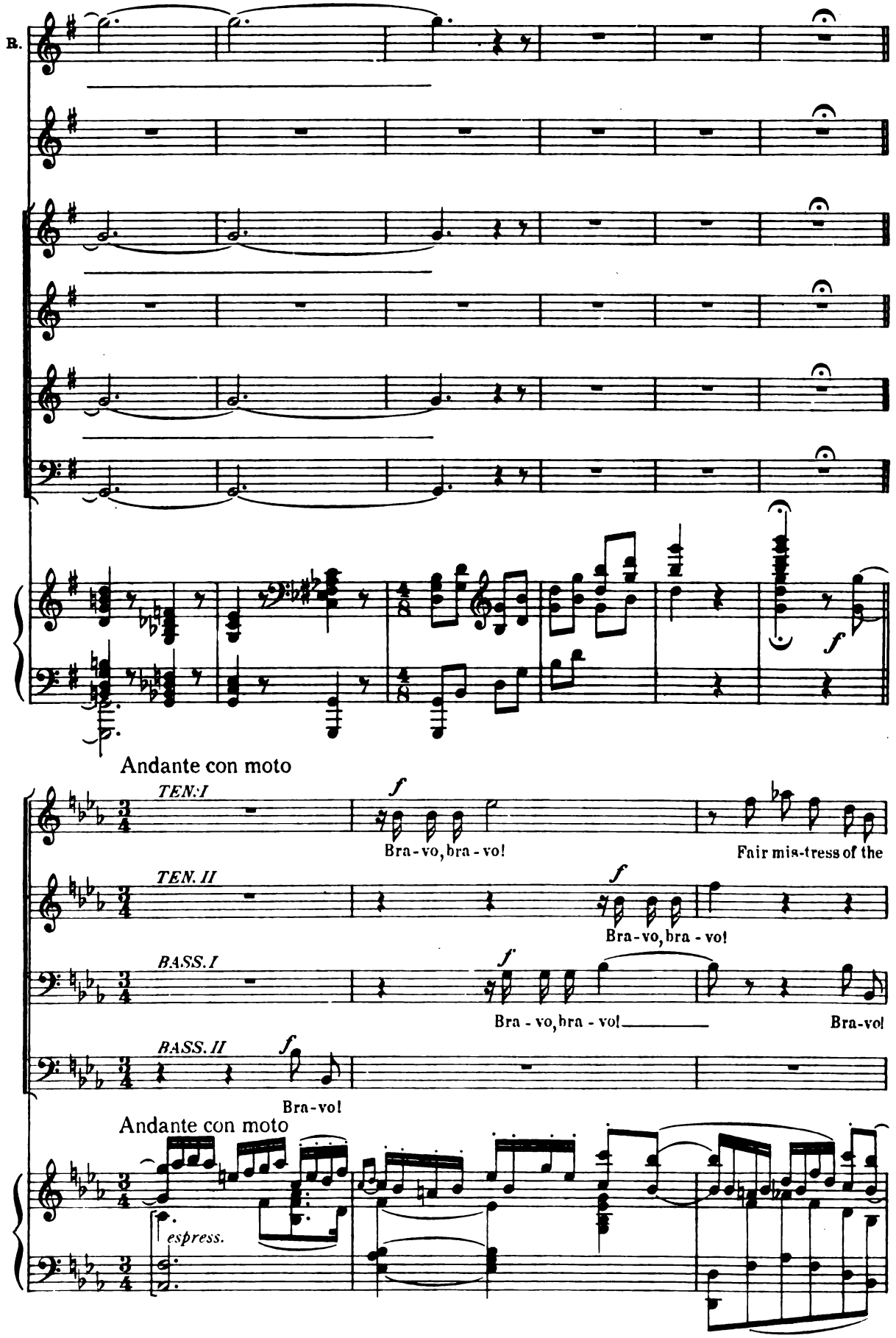

R.
your own, and melt it by the
soul of her you would be woo - - - ing, And
TEN. I.
Seek for the soul of her you would be
would be woo - ing,
R.
glo - ry of your own, and melt it by the
And melt it by the glo - ry of your own,
melt it by the glo - - ry, glo - ry of your own,
woo - - - ing, And melt it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

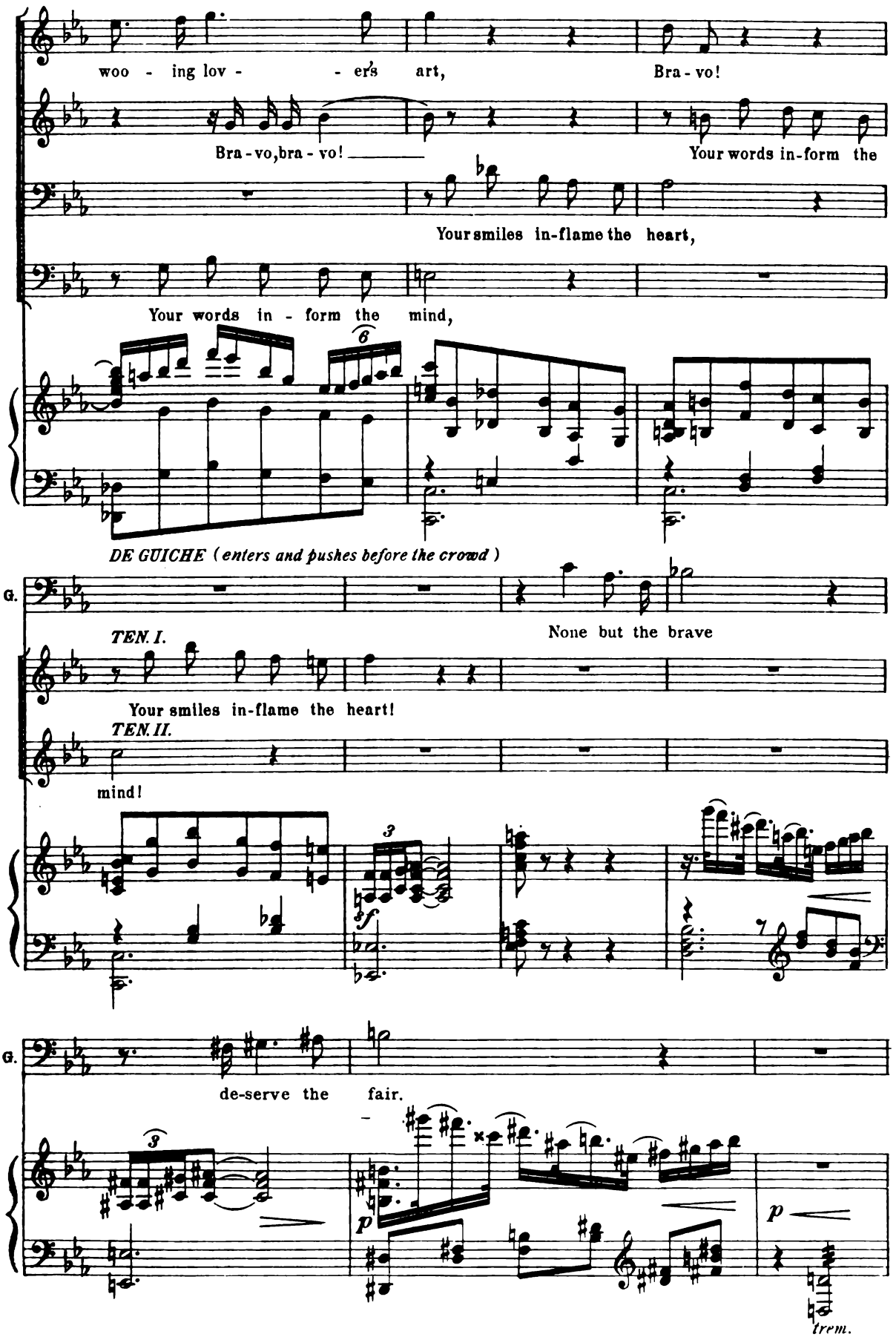

R.
glo - ry, the glo - - ry of your
f
and melt it by the
glo - ry, and melt it by the
f grandioso.
R.
own, of your
ff
glo - - - ry of your
glo - - - ry of your
8
ff
ff pesante. e ritenuto

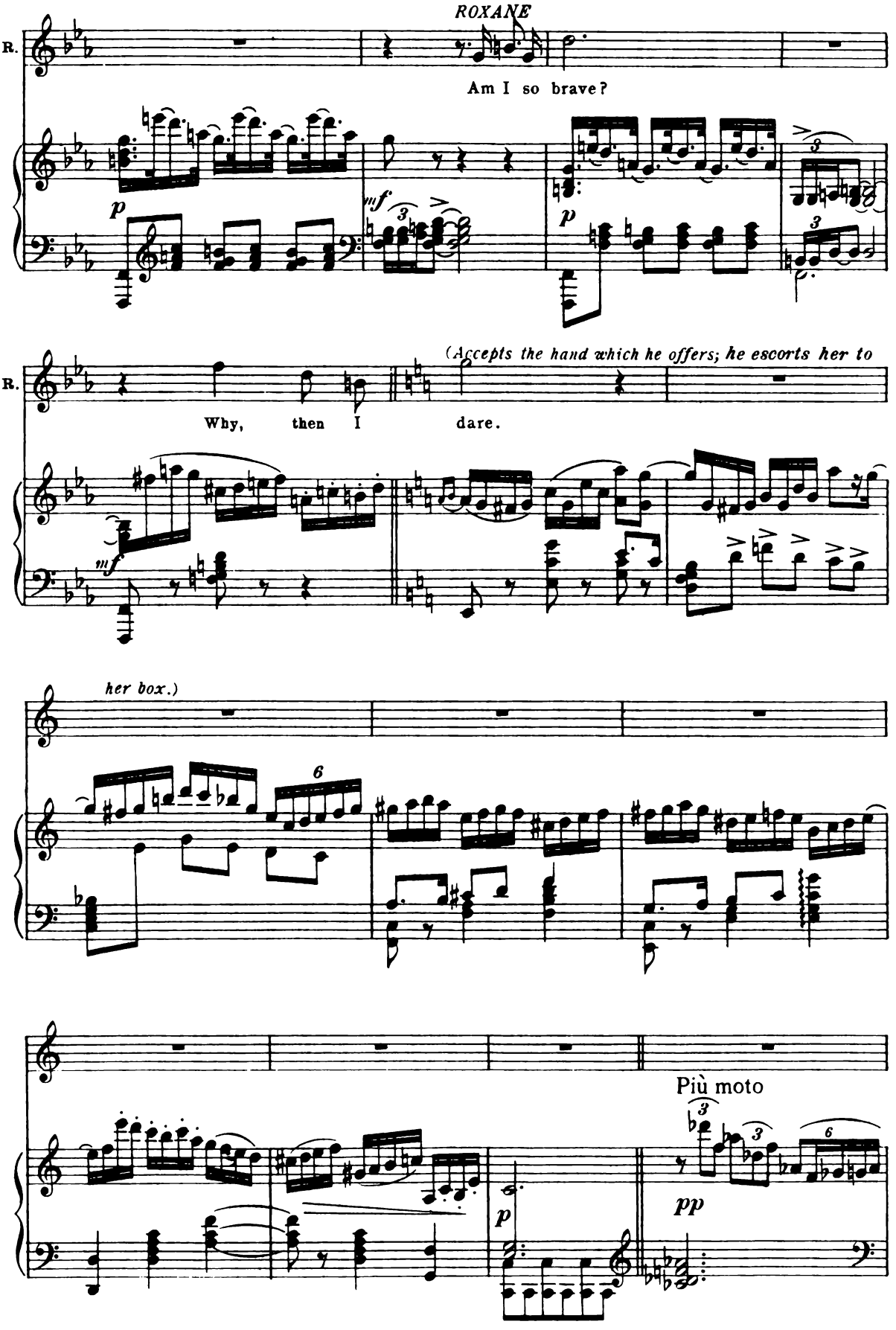

R.
own,
the_
own, and melt it by the
own, and melt it by the
largamente.
ff
rit.
a tempo
R.
glo - - - - - ry_ of your own.
PAGES
a tempo.
dim. rit.
She's pretty, but she makes too much a -
glo - - - ry of your own.
dim. rit.
a tempo.
glo - - - ry of your own.
ff
dim.
rit.
p a tempo.

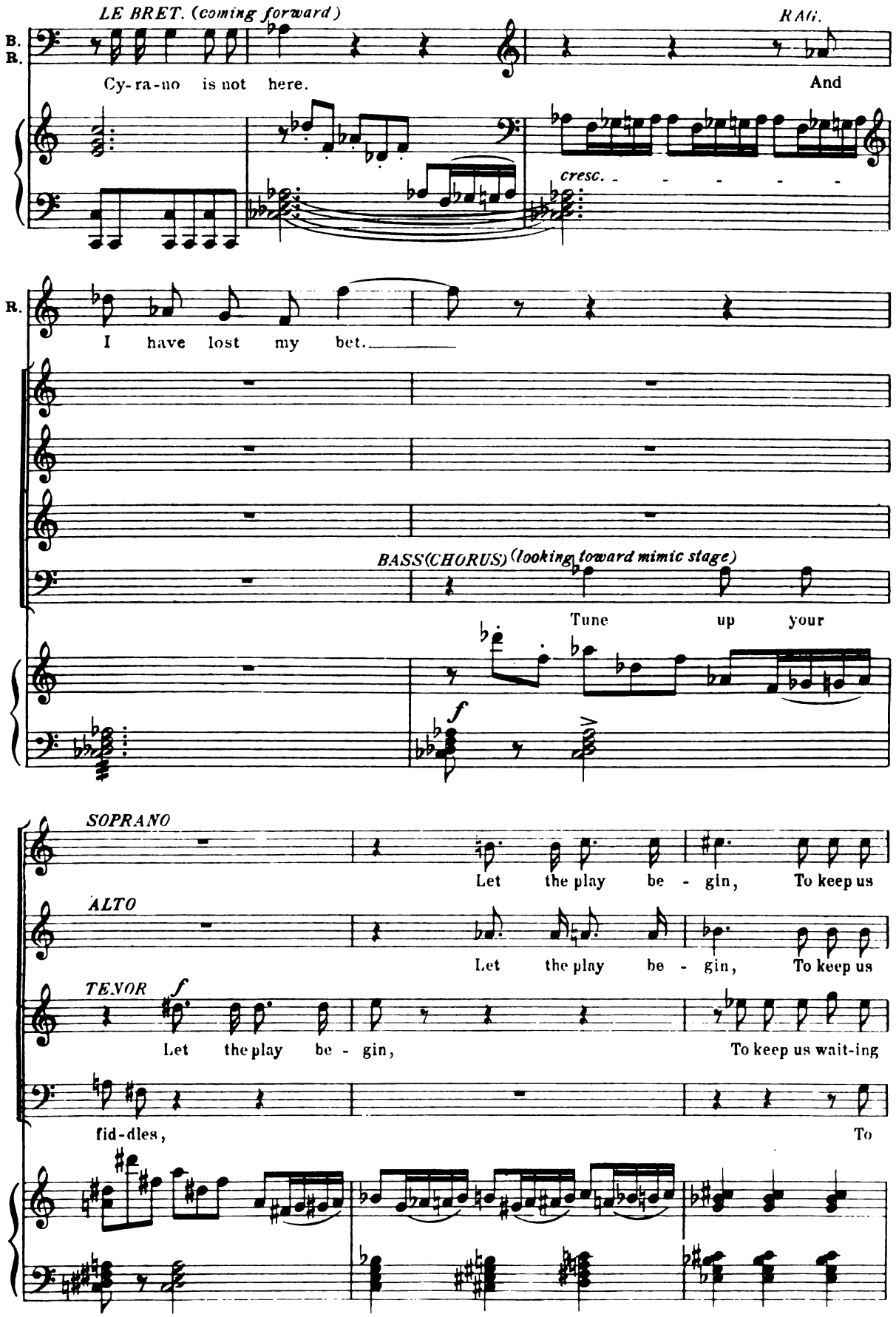

R.
Seek for the
do! We know a quick-er way than that to woo.
R.
soul of her you would be woo - - - -
She's pret-ty, but she makes too much a - do! We know a quick-er
R.
- - - - - ing,
way than that to
p woo.
CHORUS.
And
melt
And
melt
And
melt
And
melt

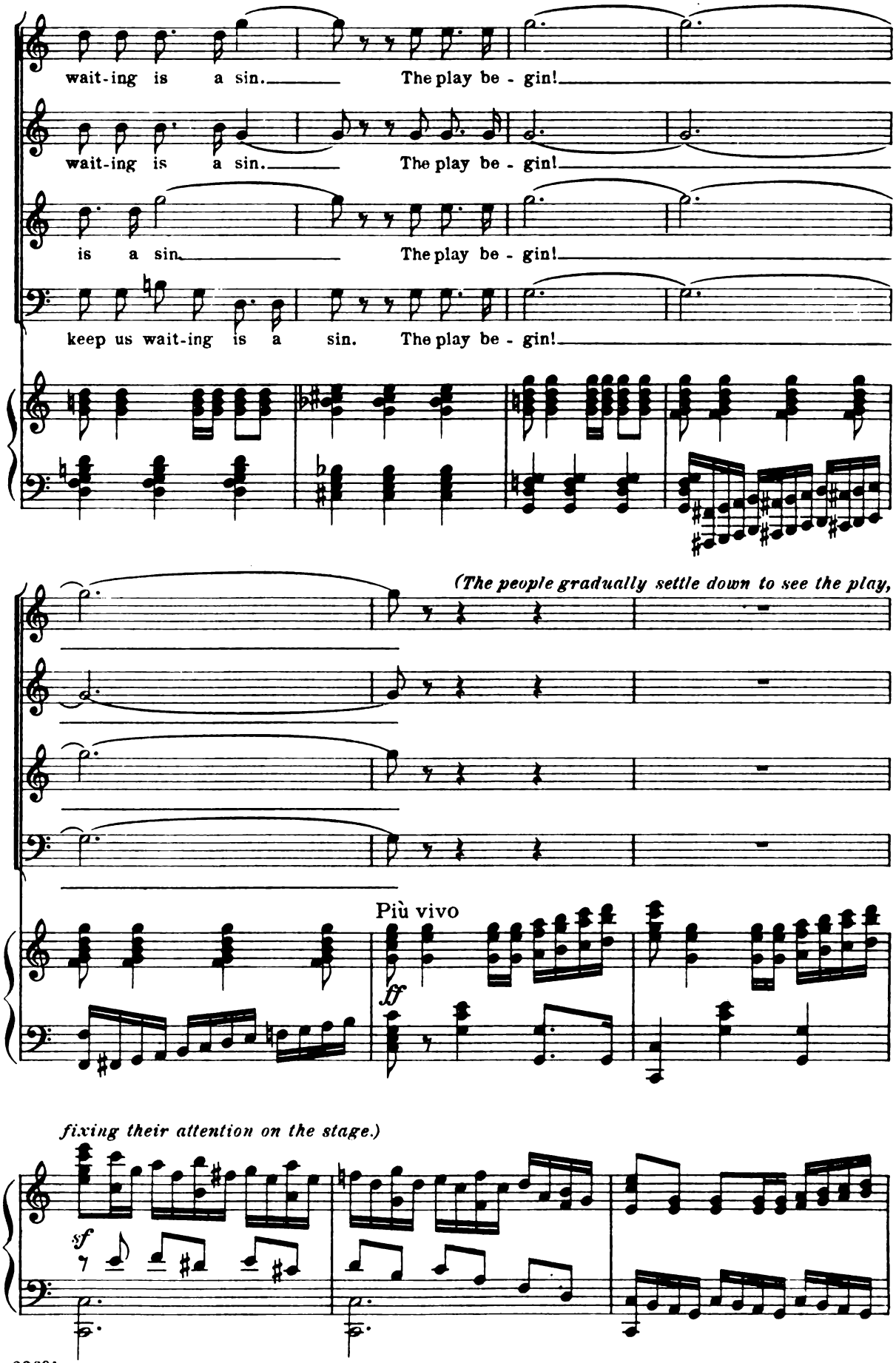

R.
And melt it by the
it by the
it by the
it by the
R.
p dolce
glo - ry of your own.
p dolce
perdendosi.
glo - ry of your own.
glo - ry of your own.
p dolce
perdendosi.
glo - ry of your own.
p dolce
glo - ry of your own.
p
p
dolce
pp

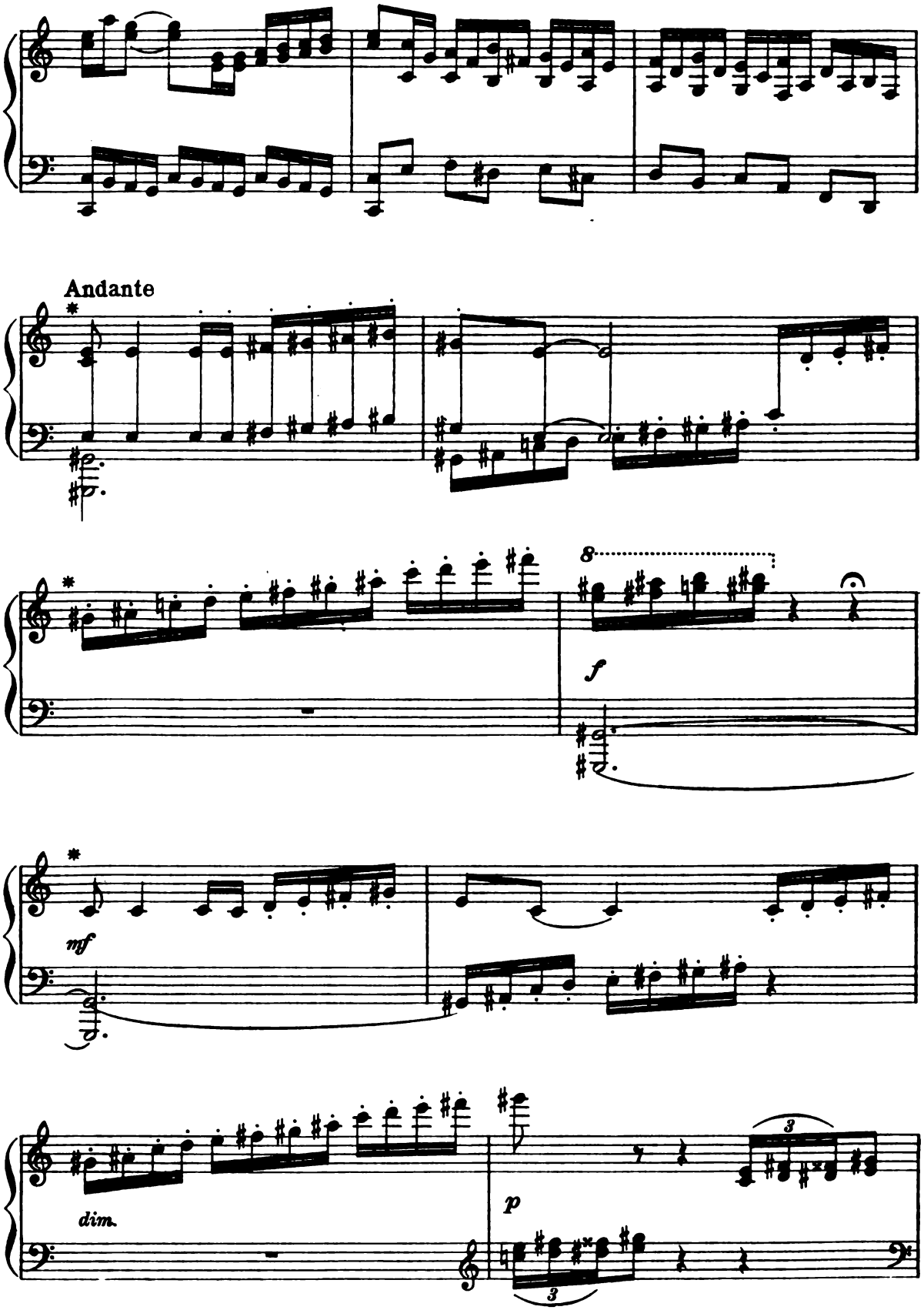

B.
f
Andante con moto
TEN. I
f
Bra - vo, bra - vo!
Fair mis-tress of the
TEN. II
f
Bra - vo, bra - vo!
BASS. I
f
Bra - vo, bra - vo!
Bra - vo!
BASS. II
f
Bra - vo!
Andante con moto
espress.


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,
6
DE GUICHE (enters and pushes before the crowd)
G.
None but the brave
TEN. I.
Your smiles in-flame the heart!
TEN. II.
mind!
3
sf
G.
de-serve the fair.
3
p
p
trem.

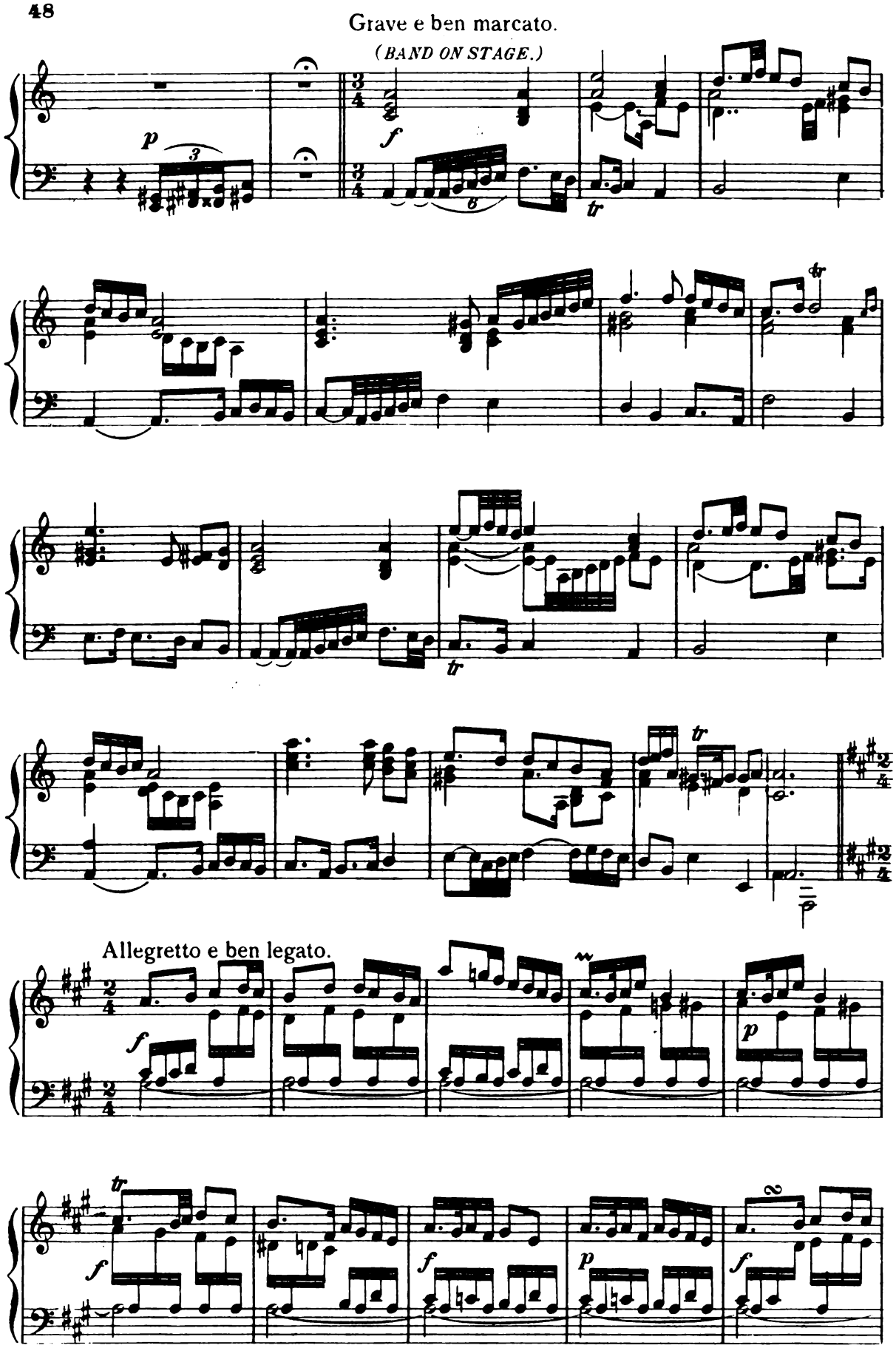

ROXANE
R.
Am I so brave?
p
mf
3
p
3
(Accepts the hand which he offers; he escorts her to
R.
Why, then I dare.
mf
her box.)
6
Più moto
3
3
6
p
pp

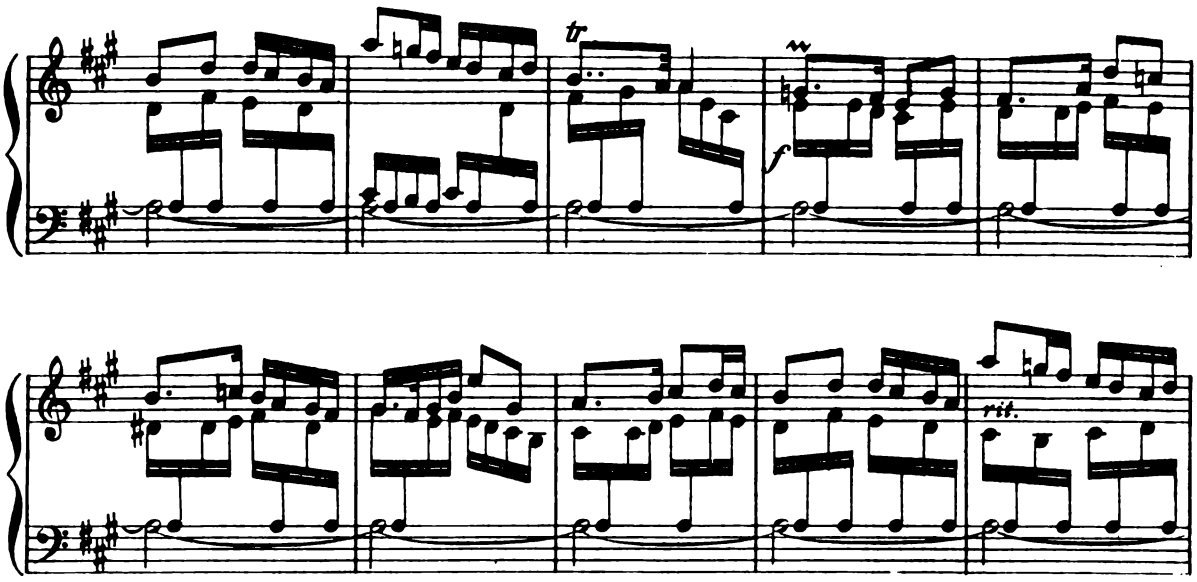

LE BRET. (coming forward)
RAG.
B.
R.
Cy-ra-no is not here.
And
cresc.
R.
I have lost my bet.
BASS (CHORUS) (looking toward mimic stage)
Tune up your
f
SOPRANO
Let the play be - gin, To keep us
ALTO
Let the play be - gin, To keep us
TENOR
f
Let the play be - gin,
To keep us wait-ing
fid-dles,
To


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
ff
fixing their attention on the stage.)
sf

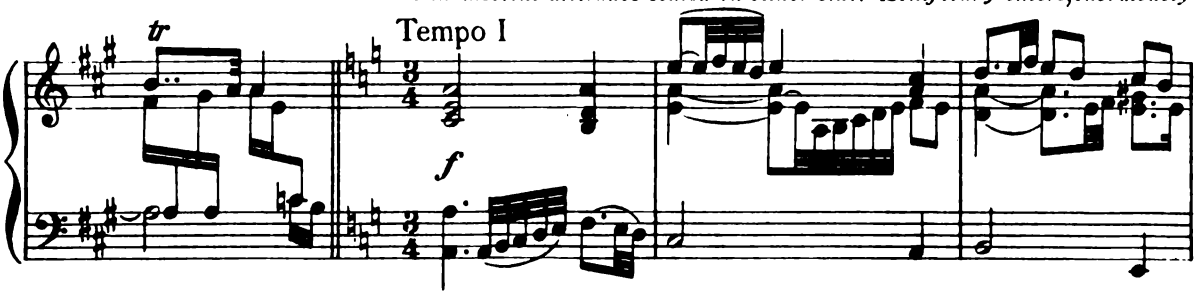


* *Three knocks are heard from stage*

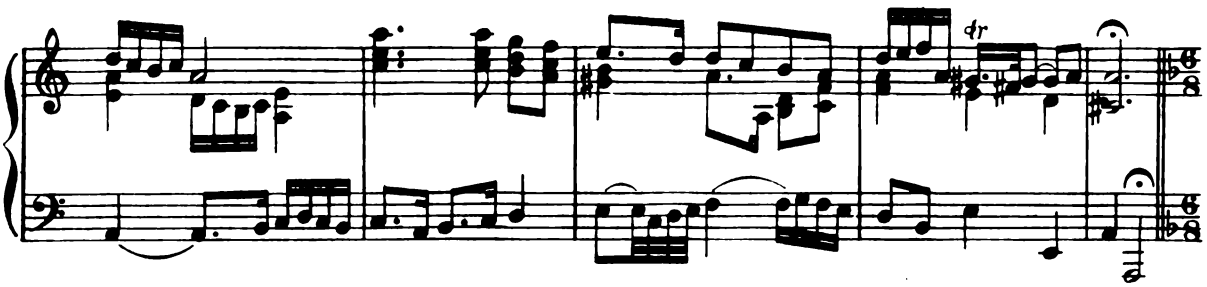

Grave e ben marcato.
(BAND ON STAGE.)
Allegretto e ben legato.

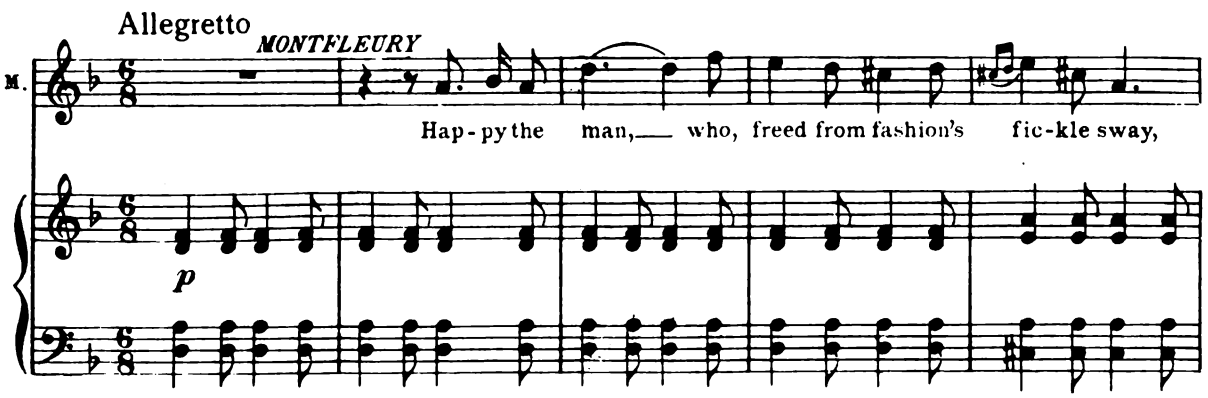


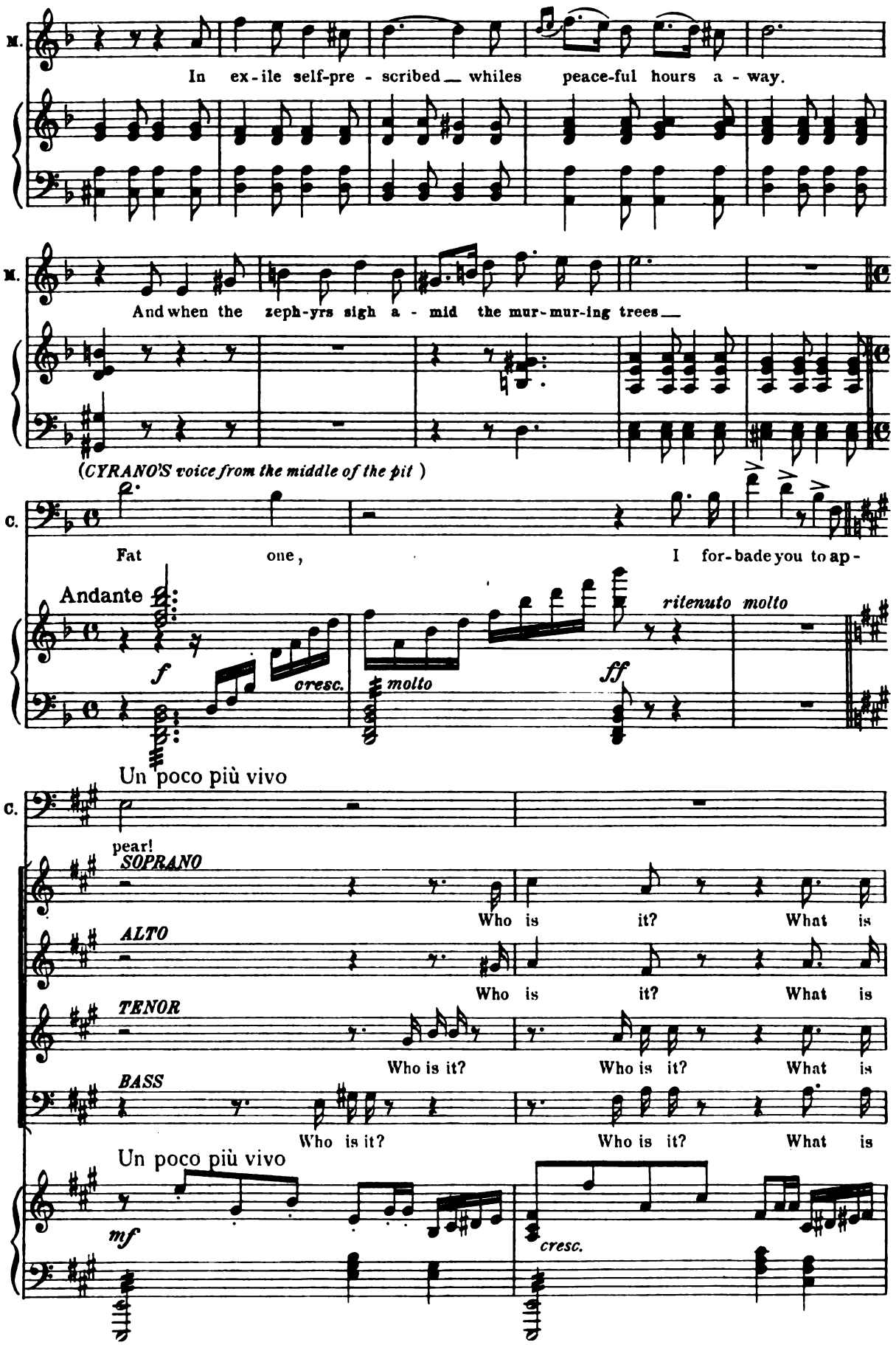
(The curtain opens. The scene represents a rustic landscape, the Marquises in insolent attitudes seated on either side. Montfleury enters, enormously

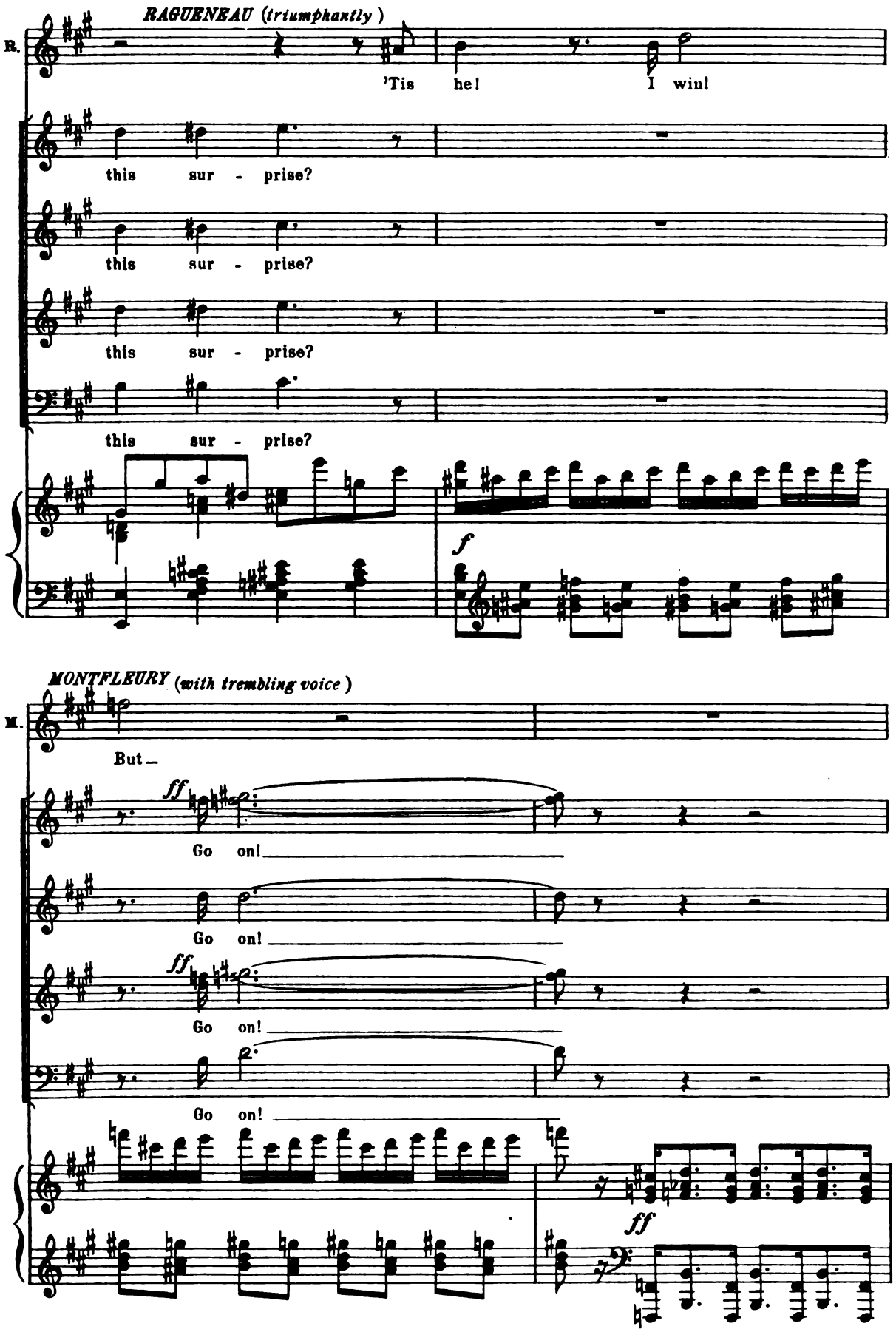


stout, in an Arcadian shepherd's dress, a hat wreathed with roses drooping over one ear; he is holding a ribboned dronepipe in his hand)






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
Who is it? What is
ALTO
Who is it? What is
TENOR
Who is it? Who is it? What is
BASS
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
MONTFLEURY (with trembling voice)
M.
But—
ff
Go on!
Go on!
ff
Go on!
Go on!
ff

CYRANO (appearing suddenly)

C.

Moun - tain, re-move thy - self

f

Allegro giocoso

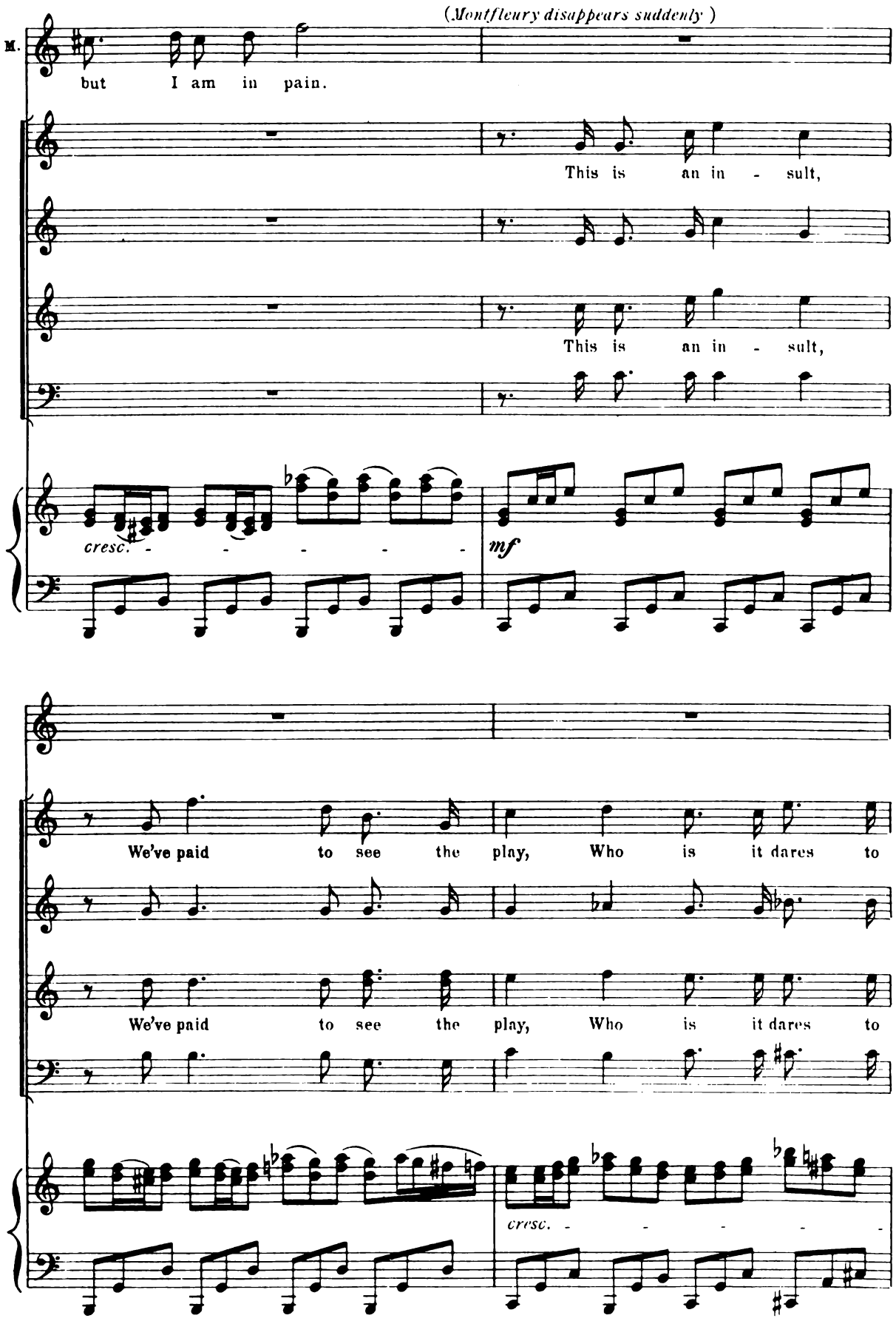
C.
M.

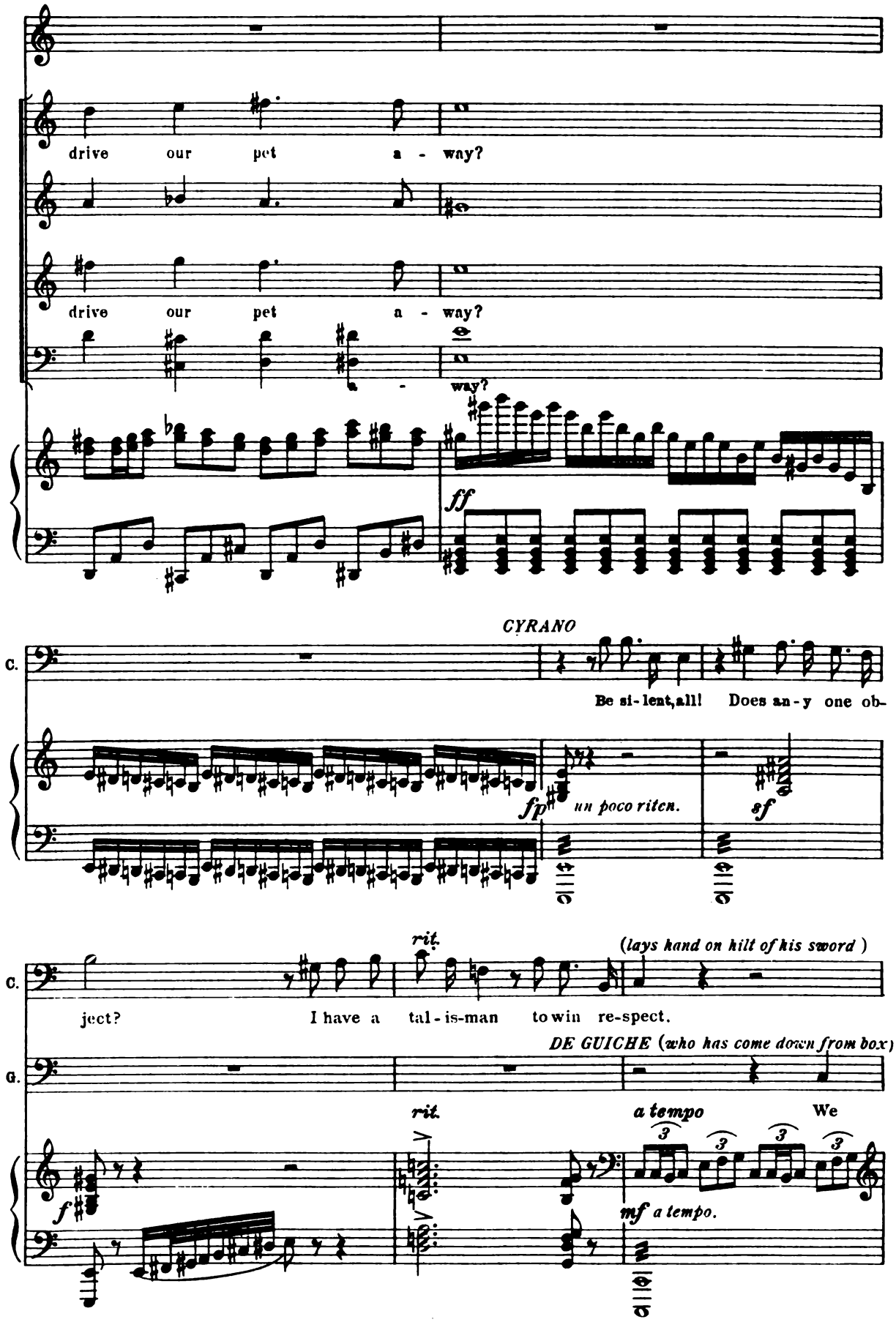
MONT.

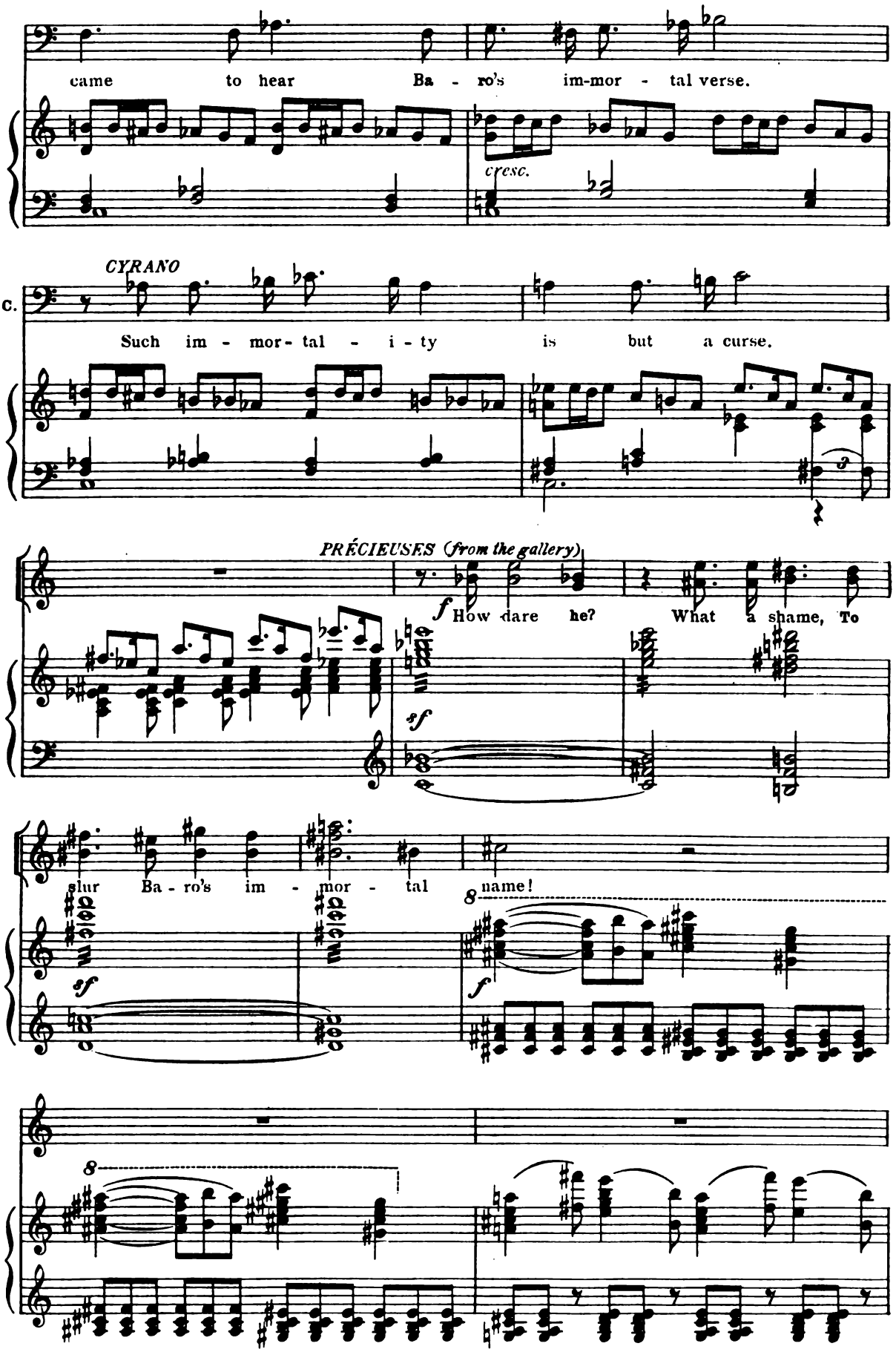
from off the plain. Ex-cuse me, gen - tles,

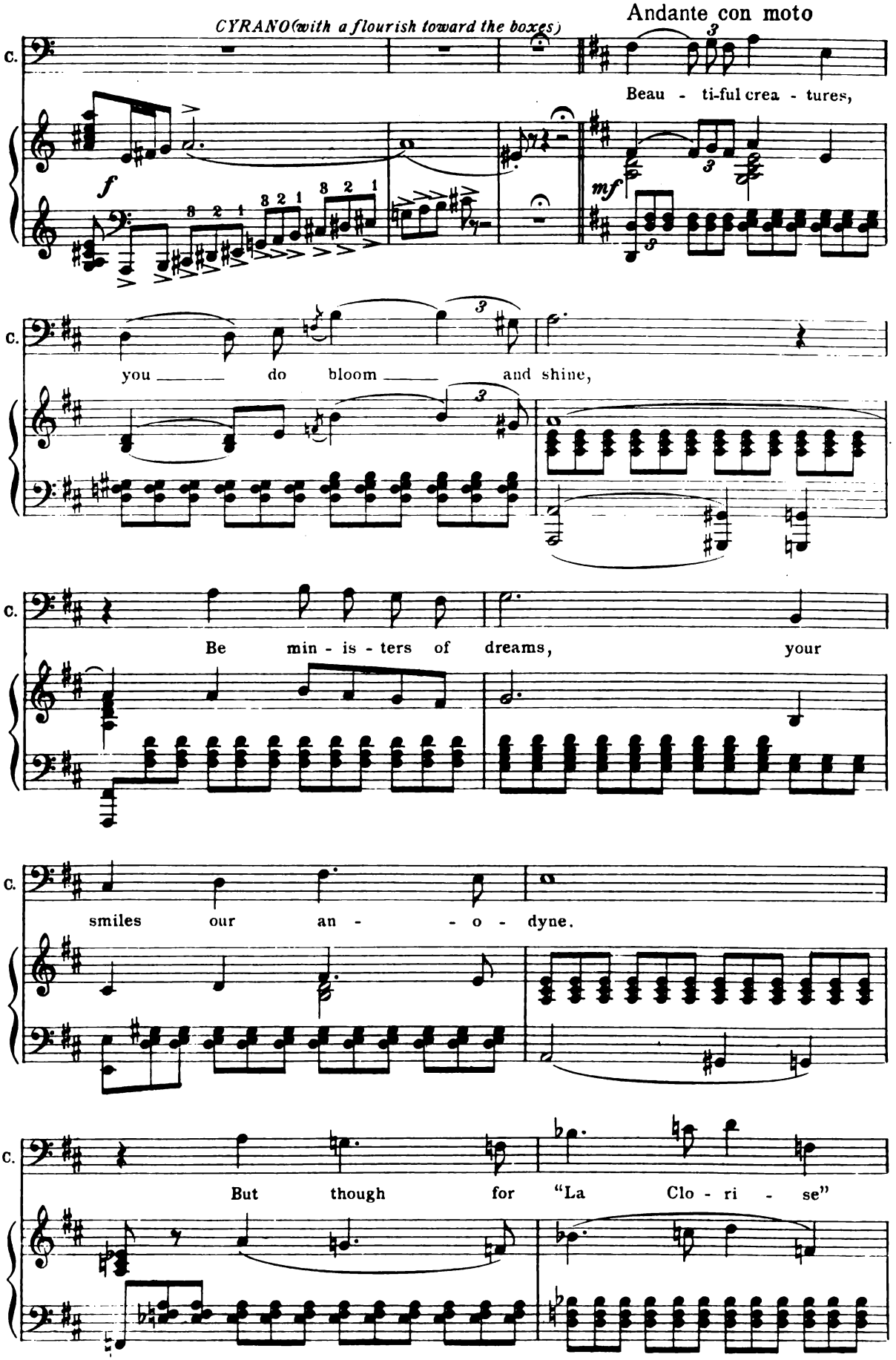
Allegro giocoso

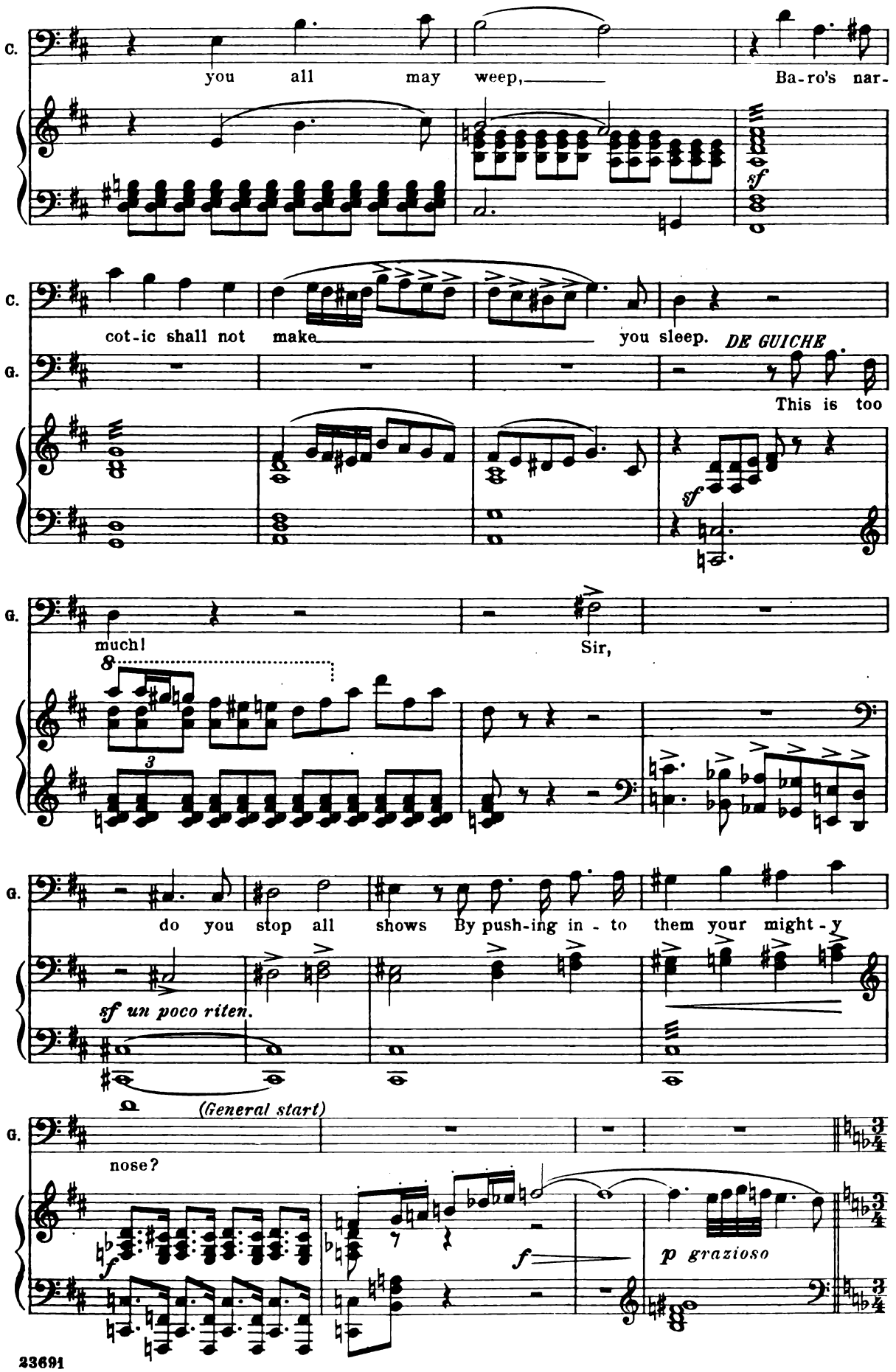
sfp


(Montfleury disappears suddenly)
M.
but I am in pain.
This is an in - sult,
This is an in - sult,
cresc. - - - - -
mf
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. - - - - -

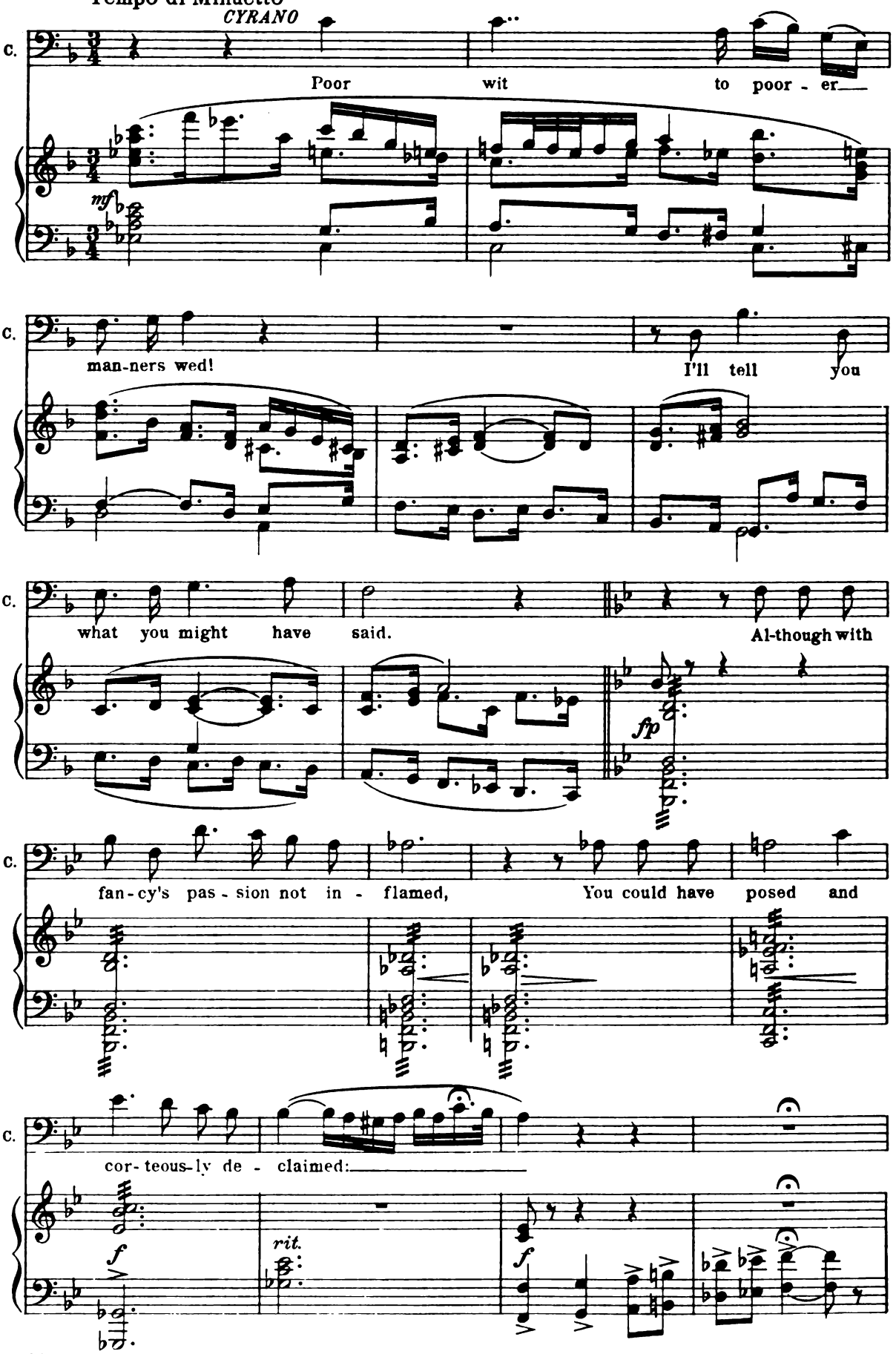

drive our pet a - way?
drive our pet a - way?
way?
ff
CYRANO
C.
Be si-lent, all! Does an-y one ob-
fp
un poco riten.
sf
rit.
(lays hand on hilt of his sword)
C.
ject? I have a tal-is-man to win re-spect.
DE GUICHE (who has come down from box)
G.
rit.
a tempo
We
f
mf a tempo.

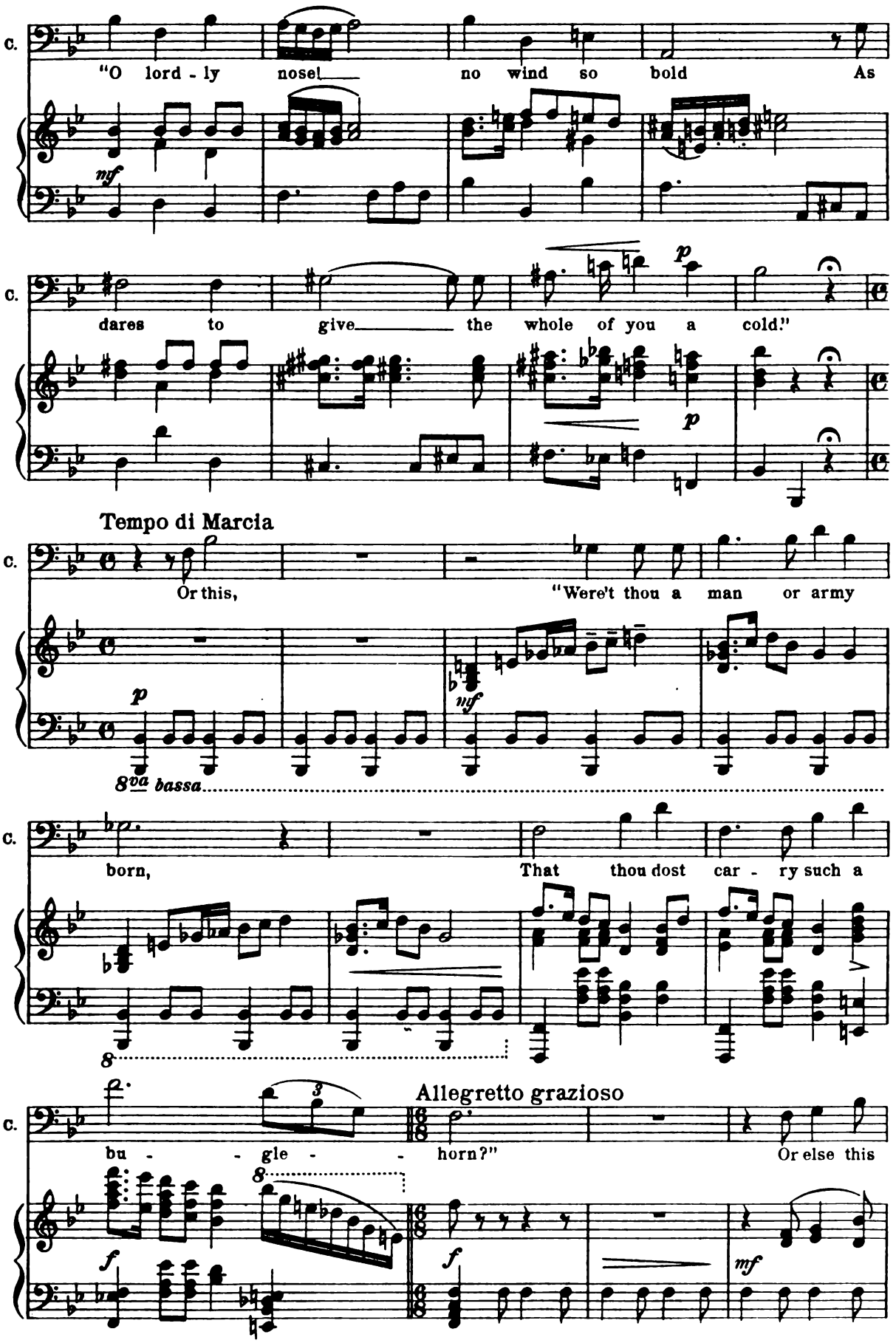

came to hear Ba - ro's im-mor - tal verse.
cresc.
CYRANO
C.
Such im - mor - tal - i - ty is but a curse.
PRÉCIEUSES (from the gallery)
f How dare he? What a shame, To
sf
slur Ba - ro's im - mor - tal name!
8
f
sf
8

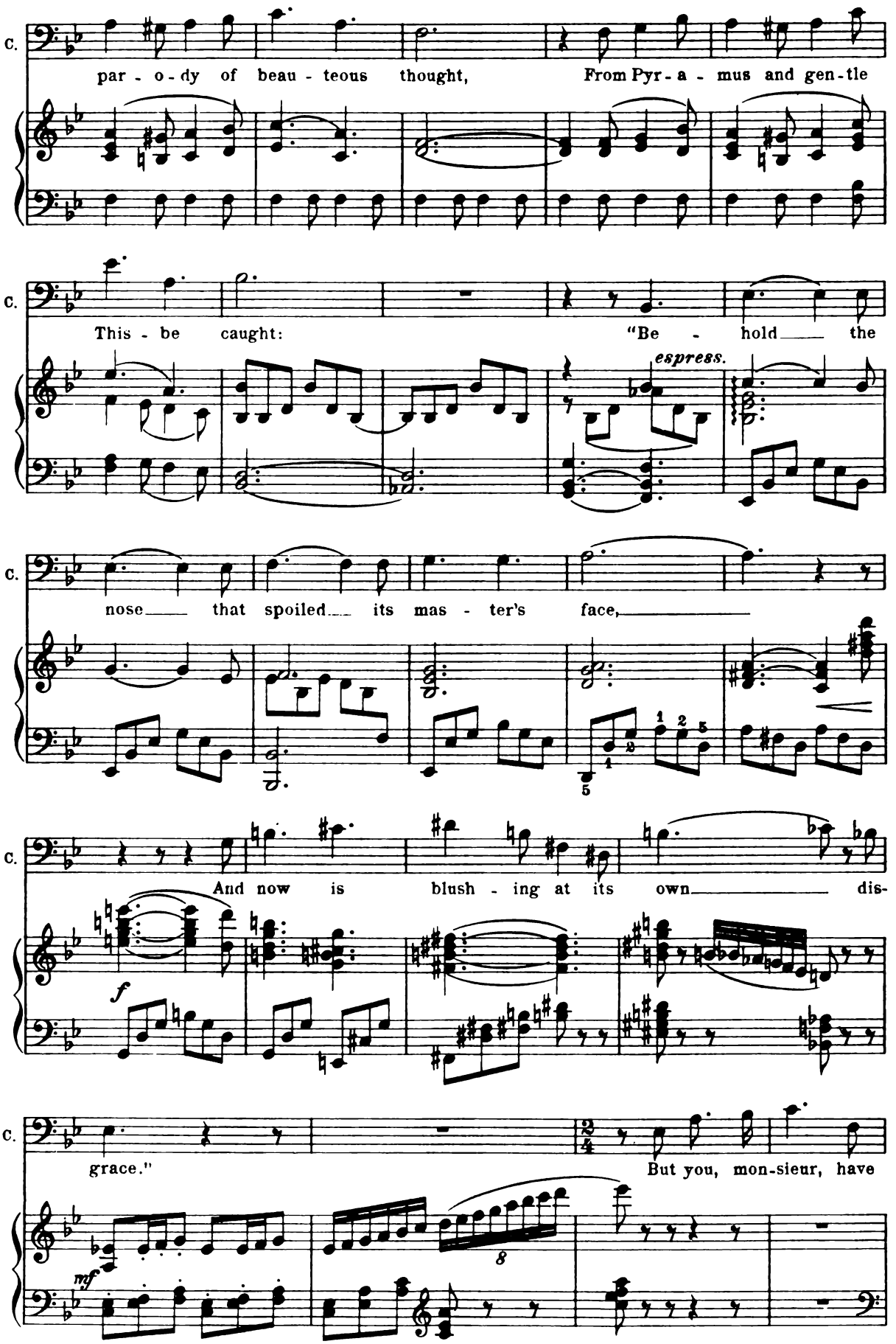

CYRANO (with a flourish toward the boxes)
Andante con moto
C.
Beau - ti-ful crea - tures,
you do bloom and shine,
Be min - is - ters of dreams, your
smiles our an - - o - dyne.
But though for "La Clo - ri - se"

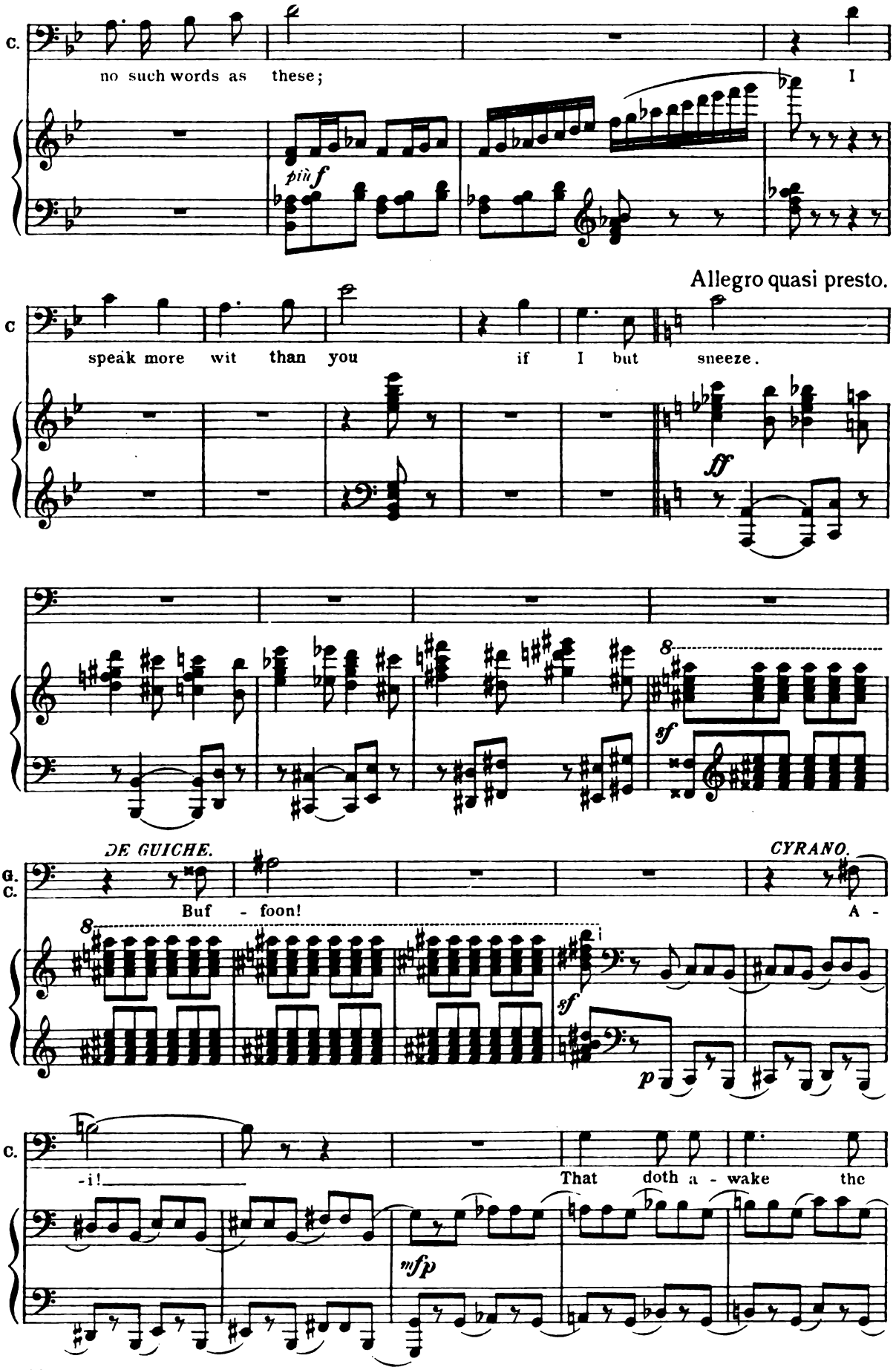

C.
you all may weep,
Ba-ro's nar-
sf
C.
cot-ic shall not make
you sleep.
DE GUICHE
G.
This is too
sf
G.
much!
Sir,
8
3
G.
do you stop all shows By push-ing in - to them your might - y
sf un poco riten.
(General start)
G.
nose?
f
f
p grazioso

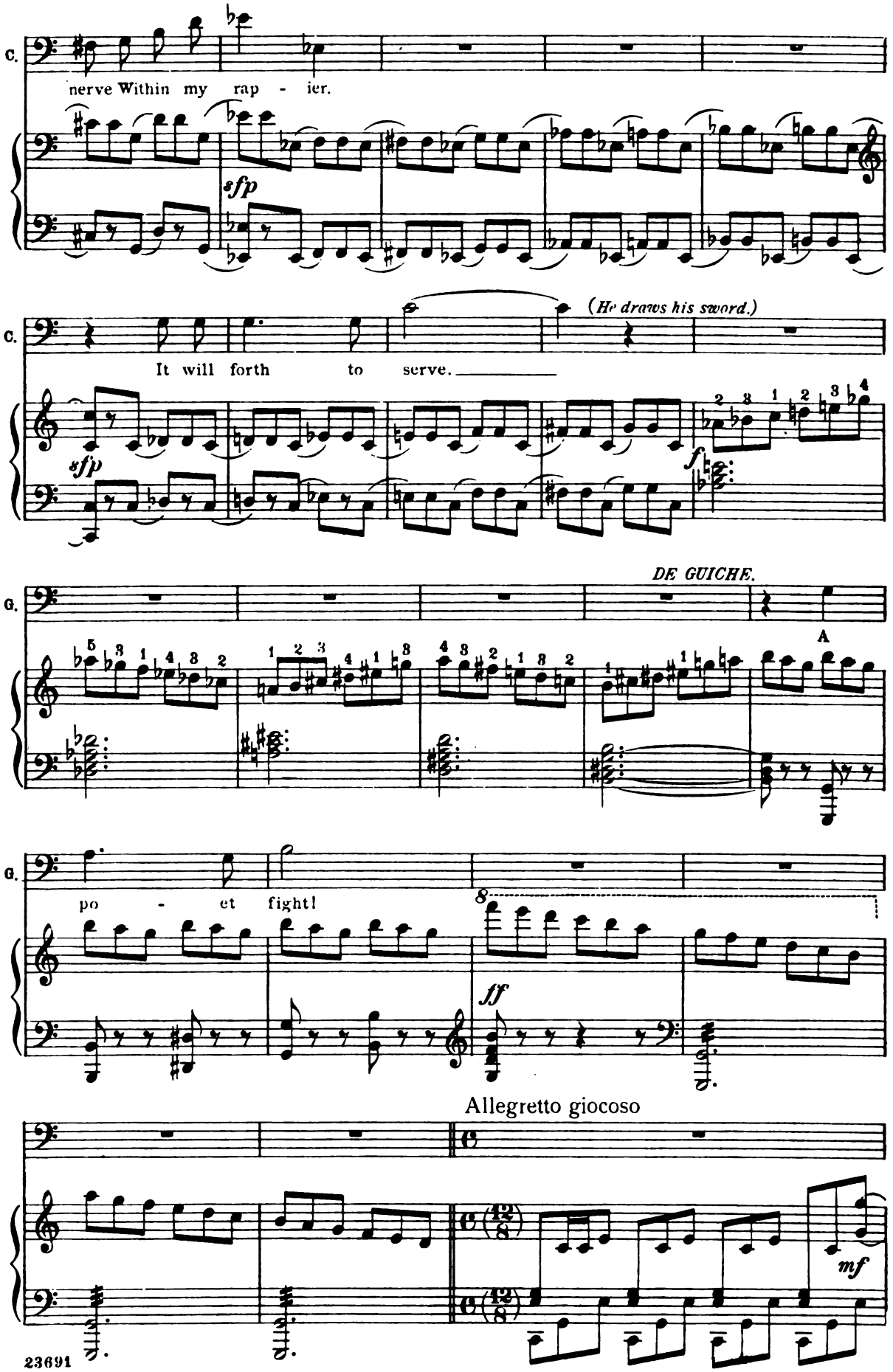
Tempo di Minuetto

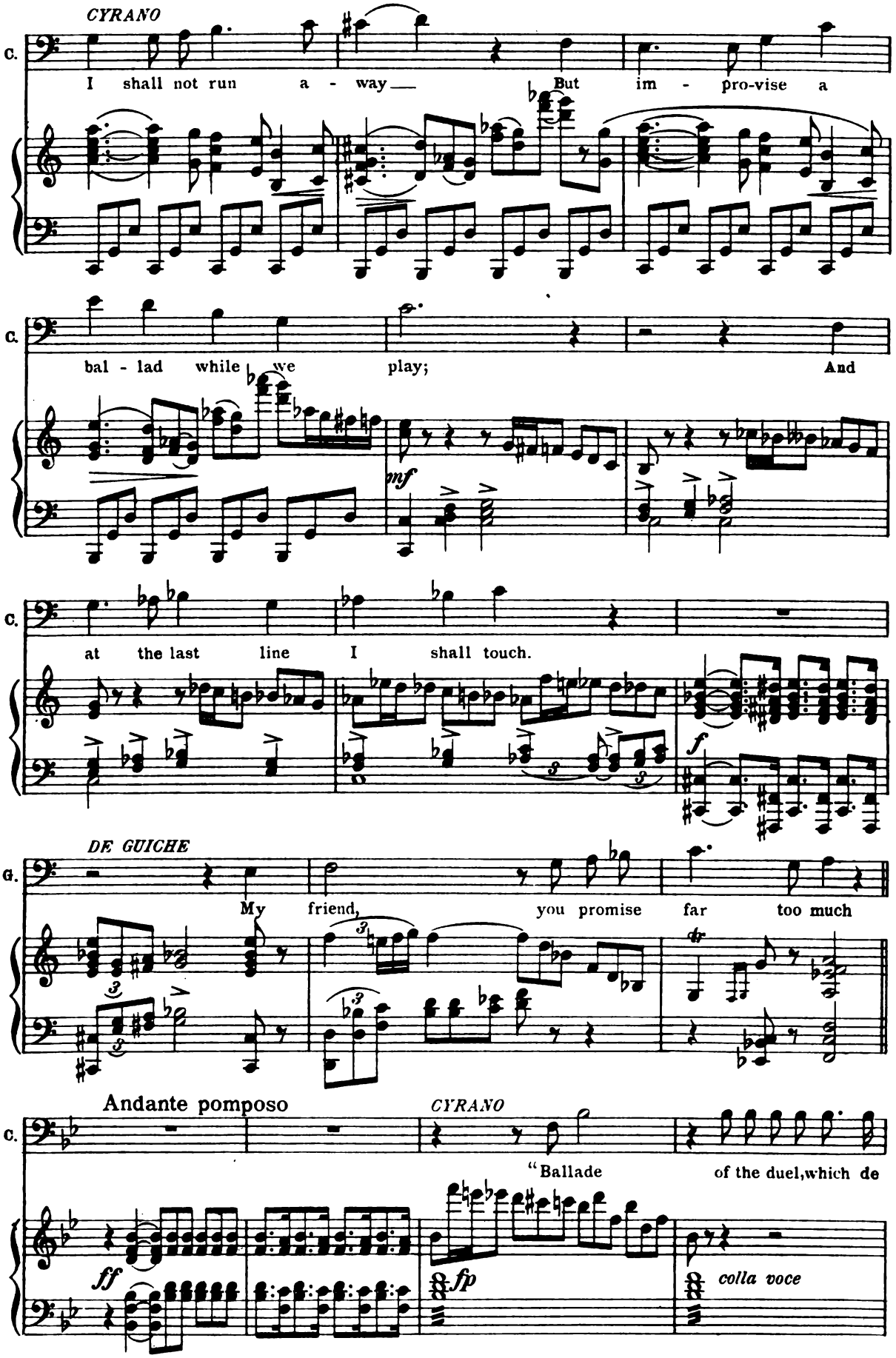


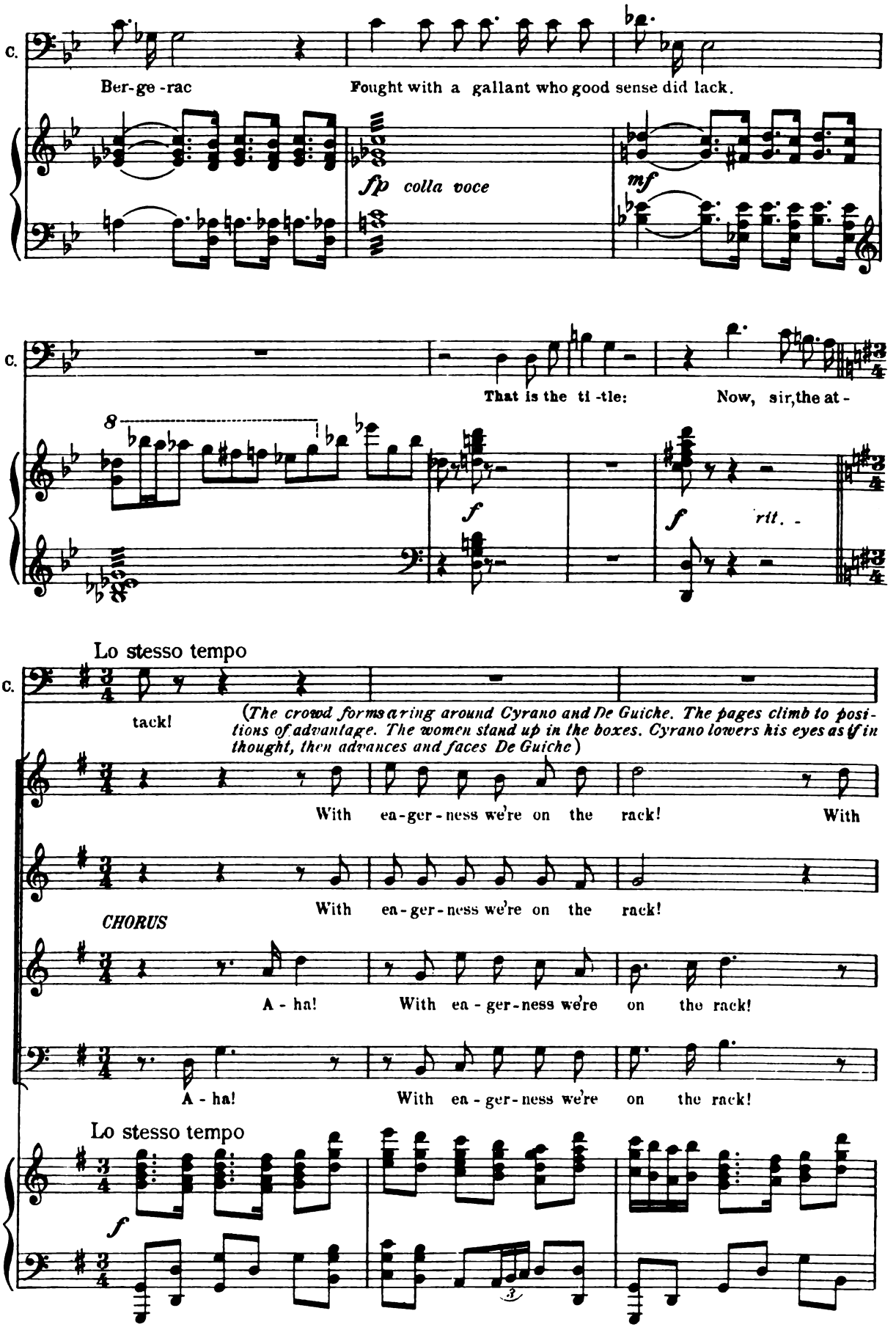

C.
"O lord - ly nose! no wind so bold As
mf
C.
dares to give the whole of you a cold."
p
p
Tempo di Marcia
C.
Or this, "Were't thou a man or army
p
nf
8va bassa
C.
born, That thou dost car - ry such a
8
C.
bu - gle - horn?" Or else this
Allegretto grazioso
f
8
f
mf

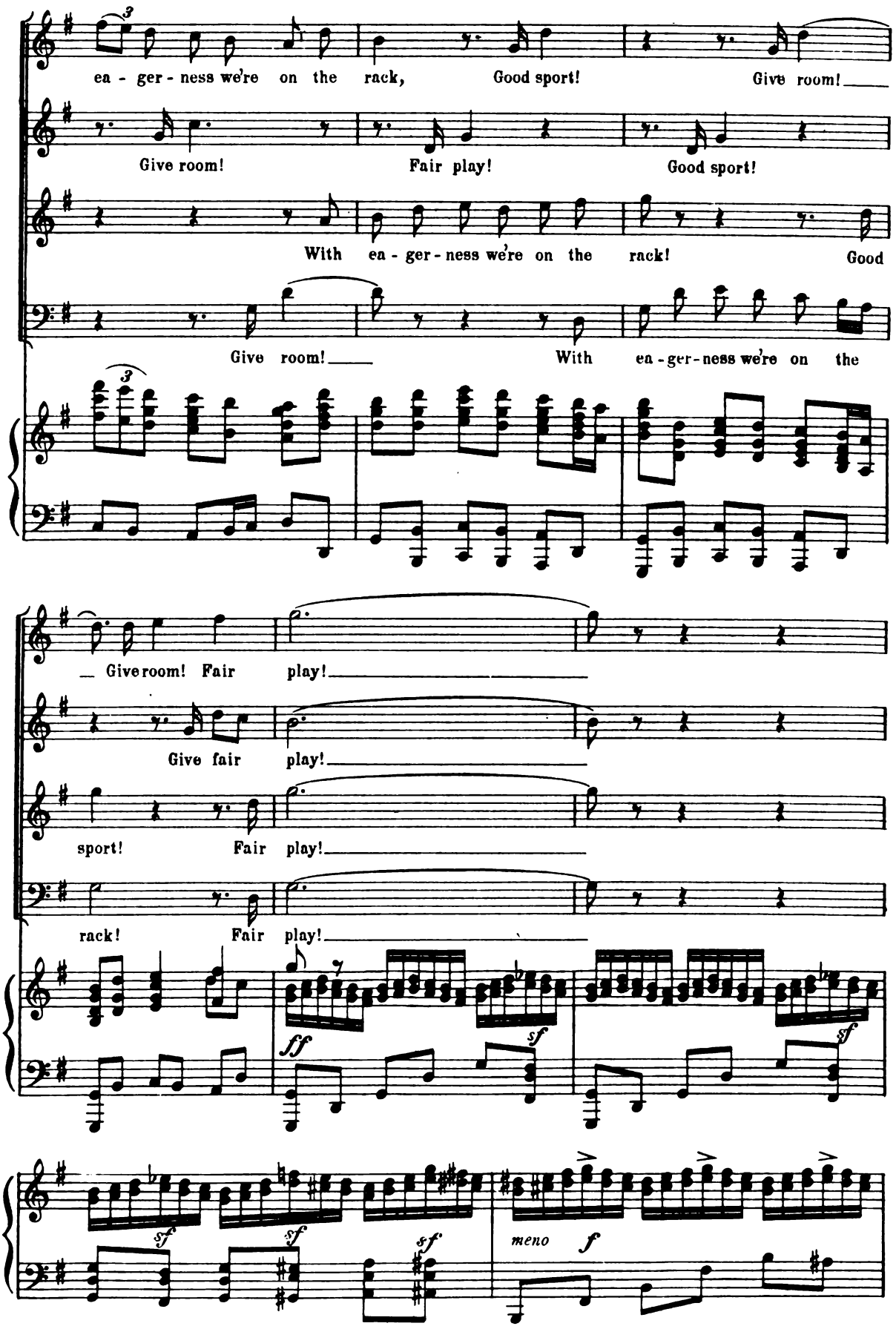

C.
par - o - dy of beau - teous thought, From Pyr - a - mus and gen - tle
C.
This - be caught: "Be - hold the
espress.
C.
nose that spoiled its mas - ter's face,
C.
And now is blush - ing at its own dis-
f
C.
grace." But you, mon - sieur, have
mf
8

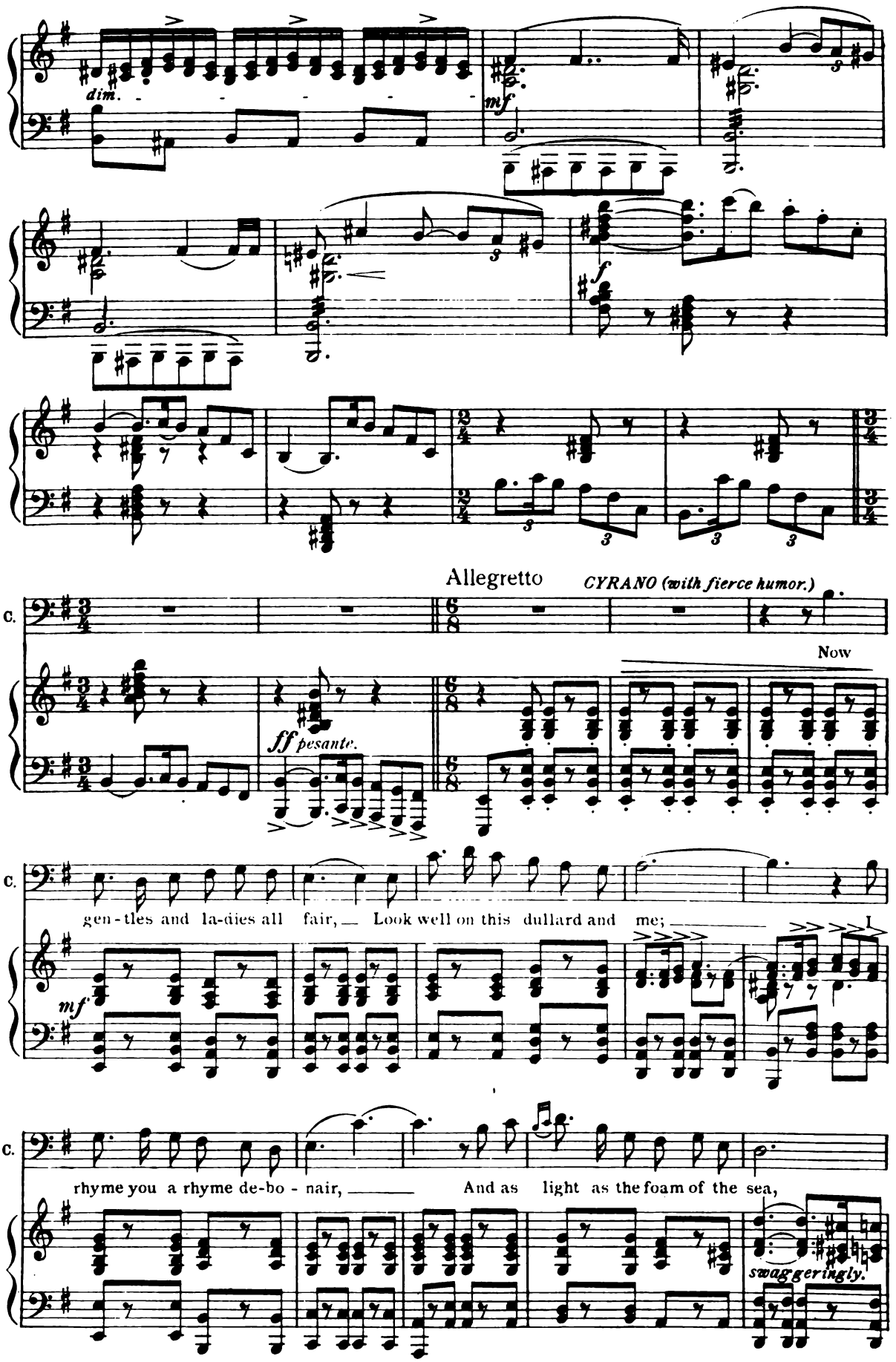

C.
no such words as these;
I
più f
Allegro quasi presto.
C
speak more wit than you if I but sneeze.
ff
sf
DE GUICHE.
CYRANO.
G.
C.
Buf - foon!
A -
sf
p
C.
-i!
That doth a - wake the
mfp

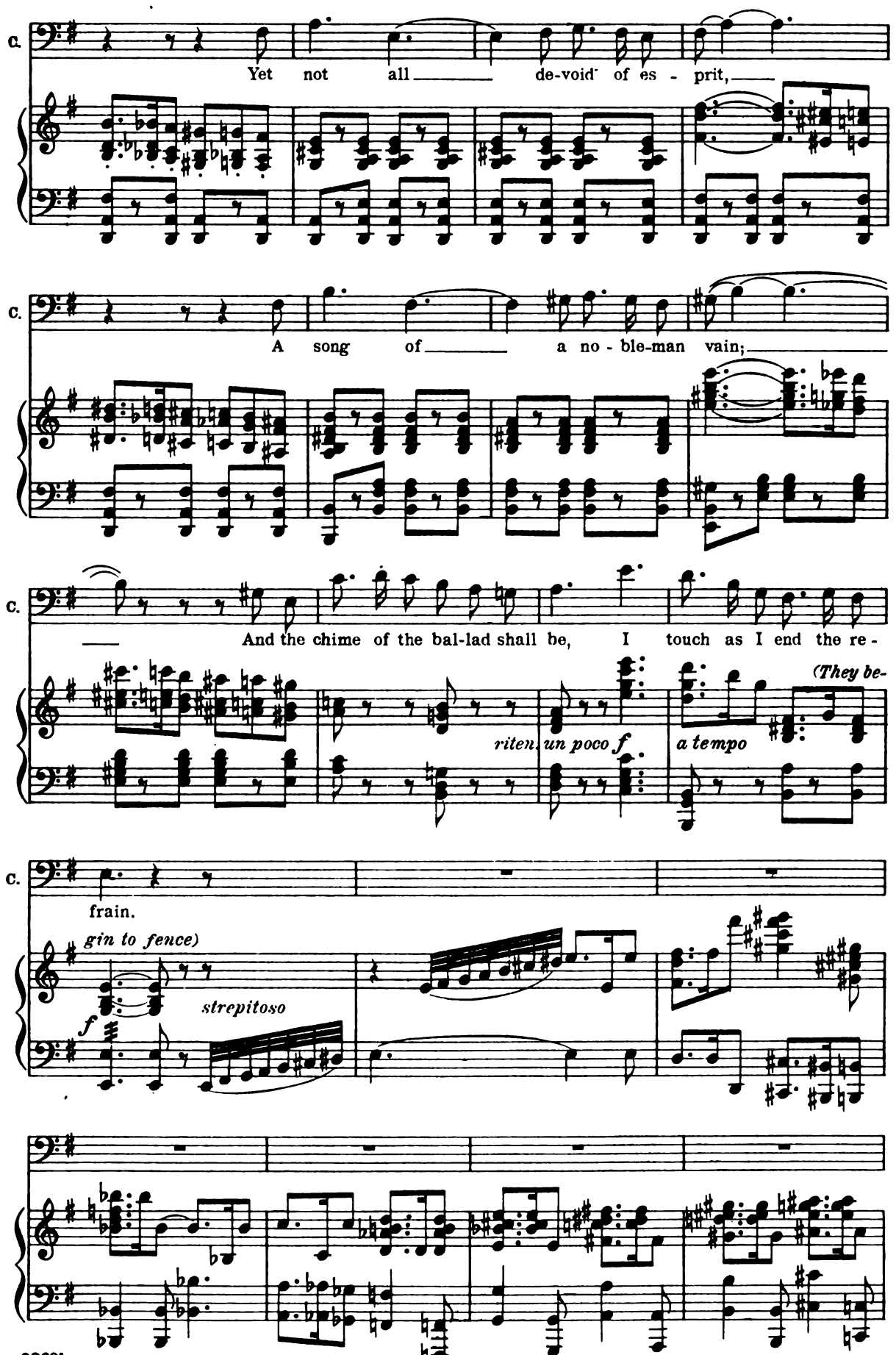

C.
nerve Within my rap - ier.
sfp
C.
(He draws his sword.)
It will forth to serve.
sfp
f
DE GUICHE.
A
G.
po - et fight!
8
ff
Allegretto giocoso
mf

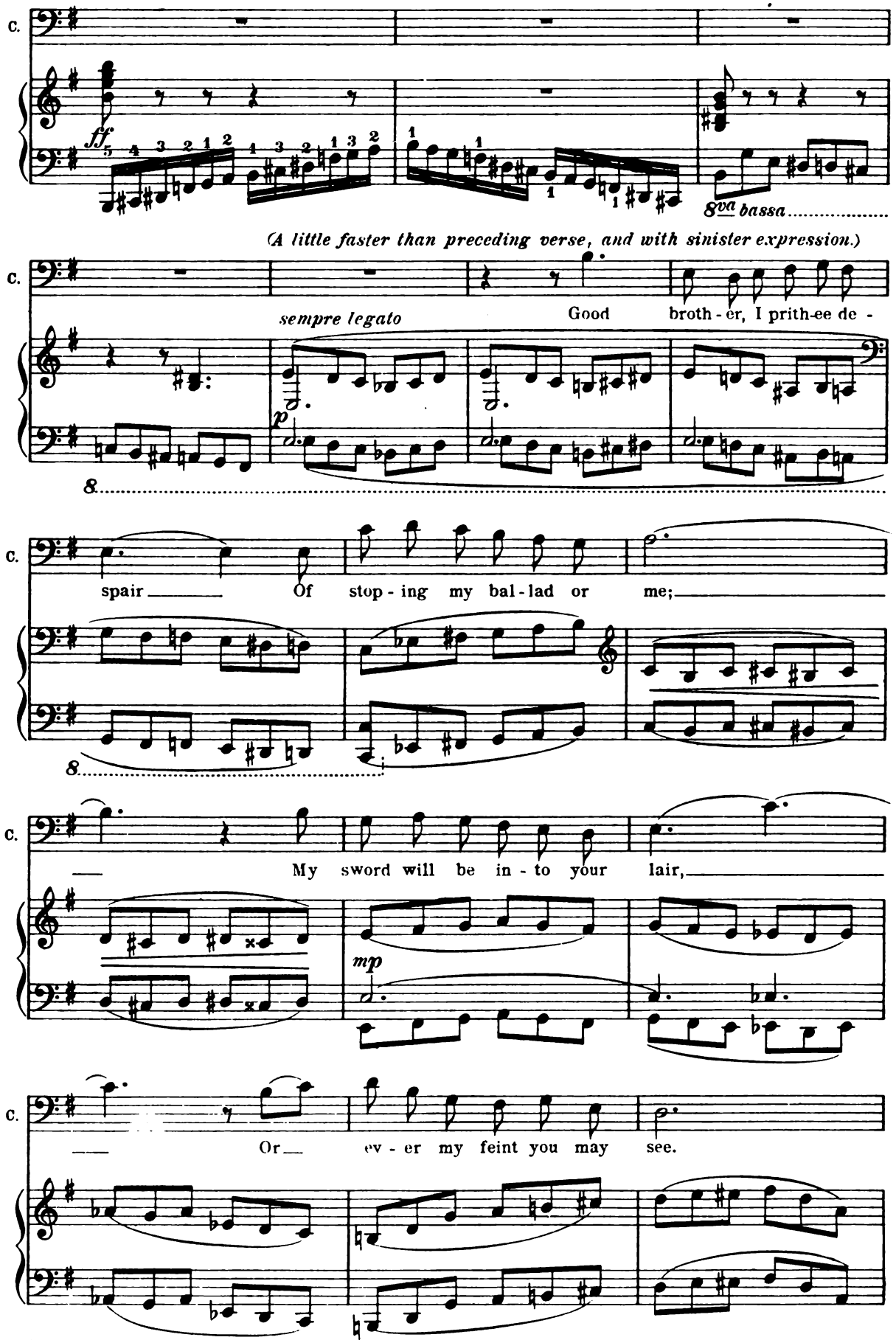

CYRANO
C.
I shall not run a - way But im - pro-vise a
C.
bal - lad while we play; And
mf
C.
at the last line I shall touch.
f
DE GUICHE
G.
My friend, you promise far too much
Andante pomposo
CYRANO
C.
"Ballade of the duel,which de
ff
fp
colla voce

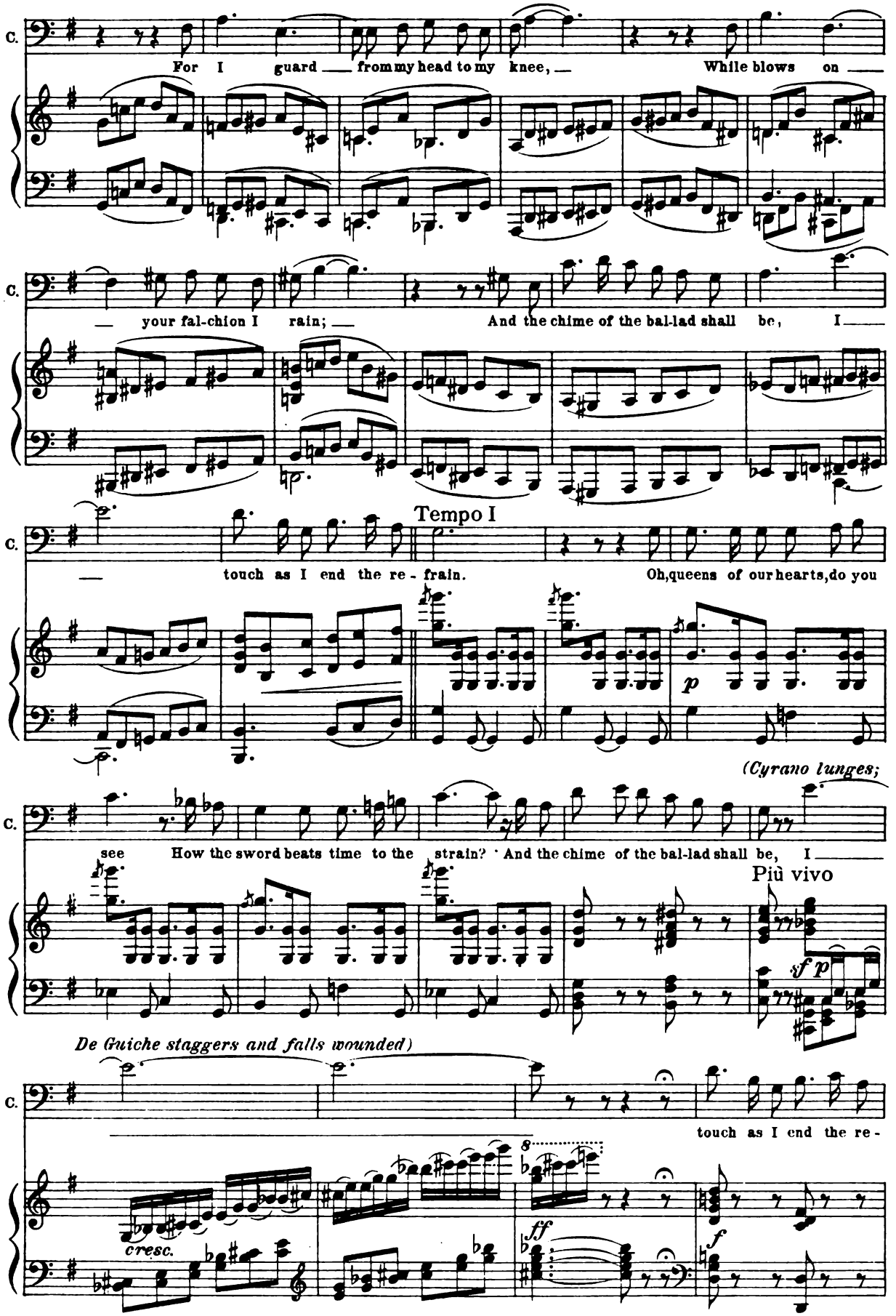

C.
Ber-ge-rac
Fought with a gallant who good sense did lack.
fp colla voce
mf
C.
That is the ti-tle:
Now, sir, the at-
8
f
f
rit.
Lo stesso tempo
C.
tack!
(The crowd forms a ring around Cyrano and De Guiche. The pages climb to positions of advantage. The women stand up in the boxes. Cyrano lowers his eyes as if in thought, then advances and faces De Guiche)
With ea-ger-ness we're on the rack!
With
With ea-ger-ness we're on the rack!
CHORUS
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
f
3


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!
ff
sf
sf
sf
sf
sf
meno f

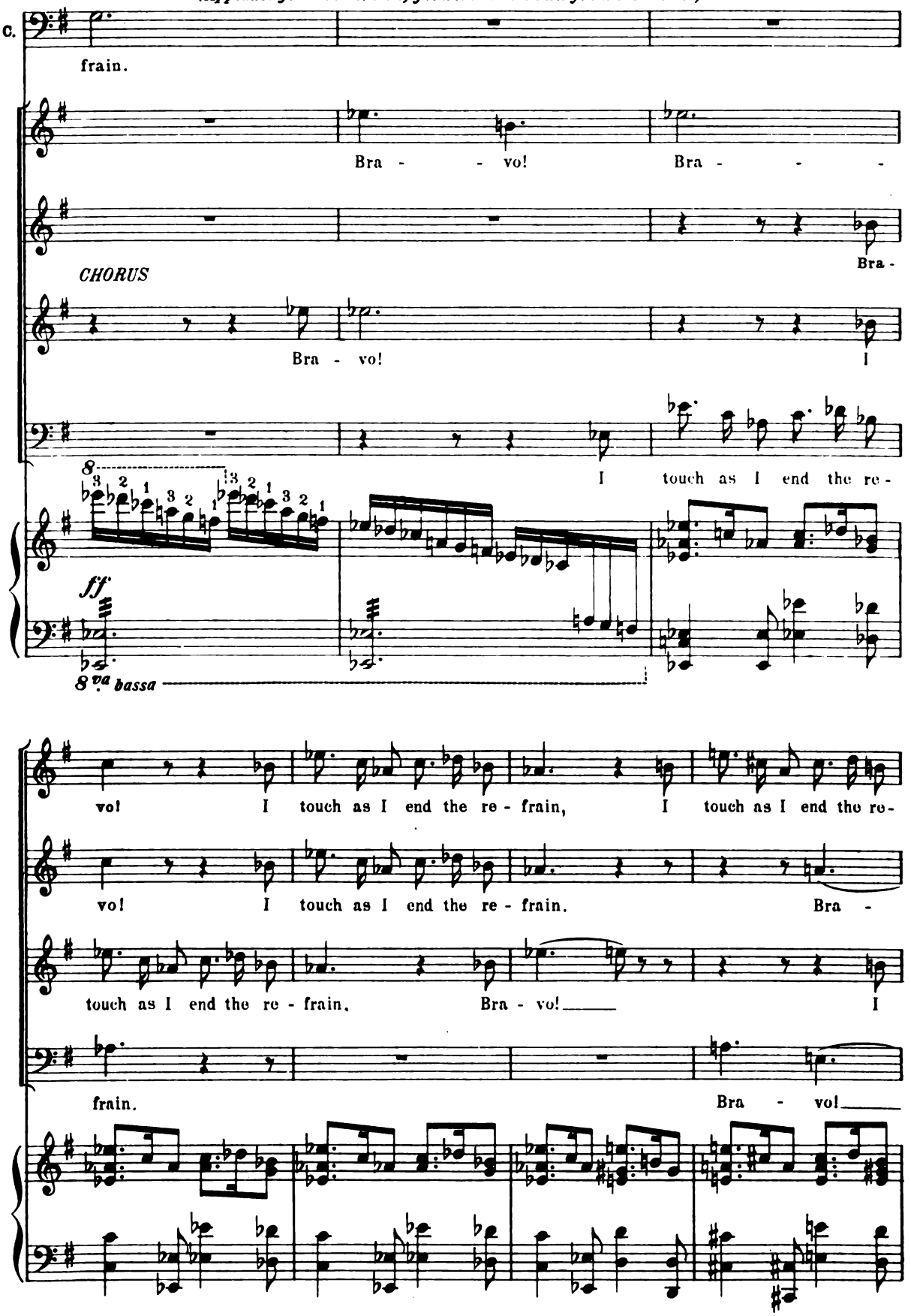

dim.
mf
f
Allegretto
CYRANO (with fierce humor.)
C.
Now
ff pesante.
C.
gen - tles and la-dies all fair, — Look well on this dullard and me; —
mf
C.
rhyme you a rhyme de-bo - nair, — And as light as the foam of the sea,
swaggeringly.

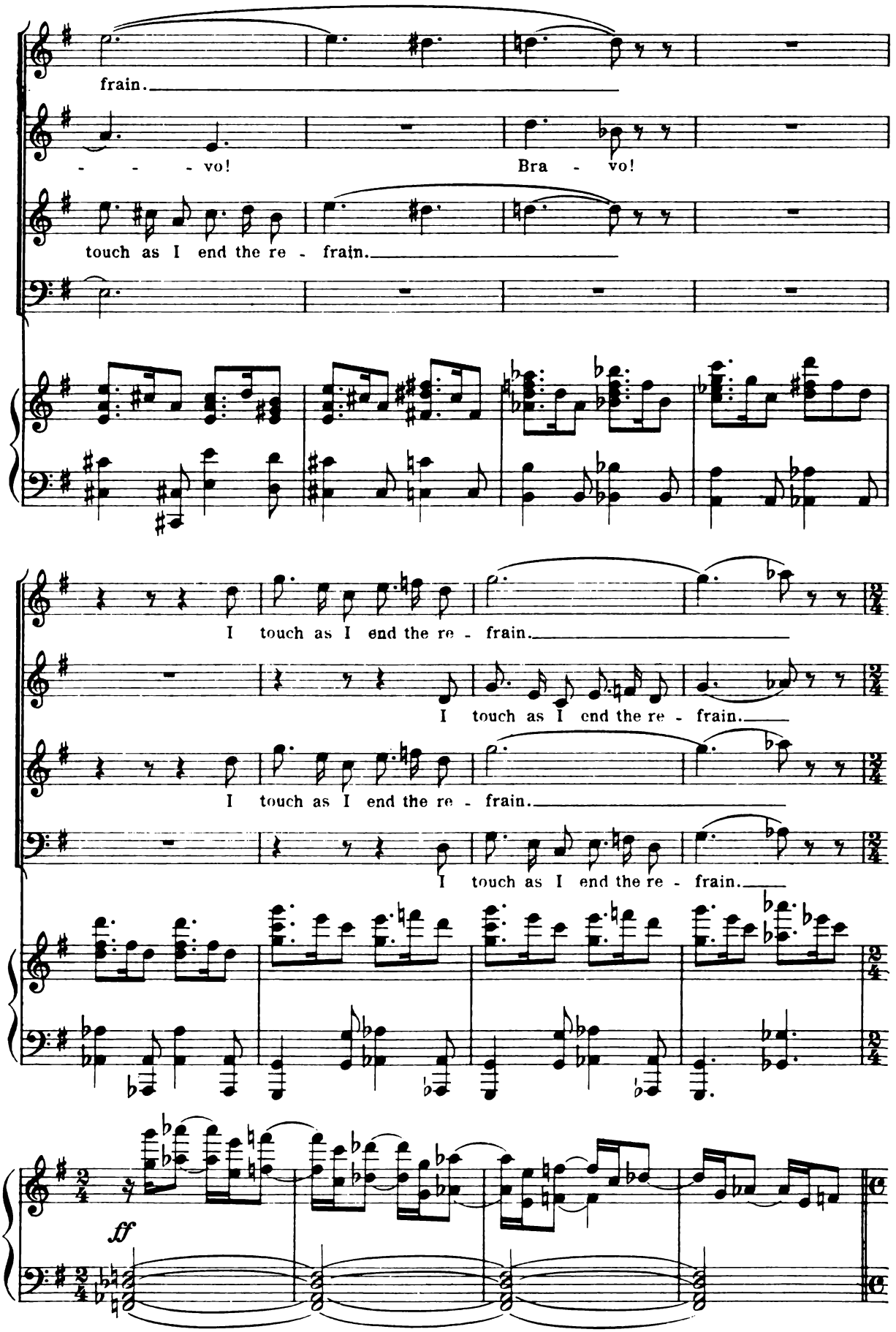

C.
Yet not all de-void of es - prit,
C.
A song of a no - ble-man vain;
C.
And the chime of the bal-lad shall be, I touch as I end the re -
riten.
un poco f
a tempo
(They be-
C.
frain.
gin to fence)
strepitoso
f

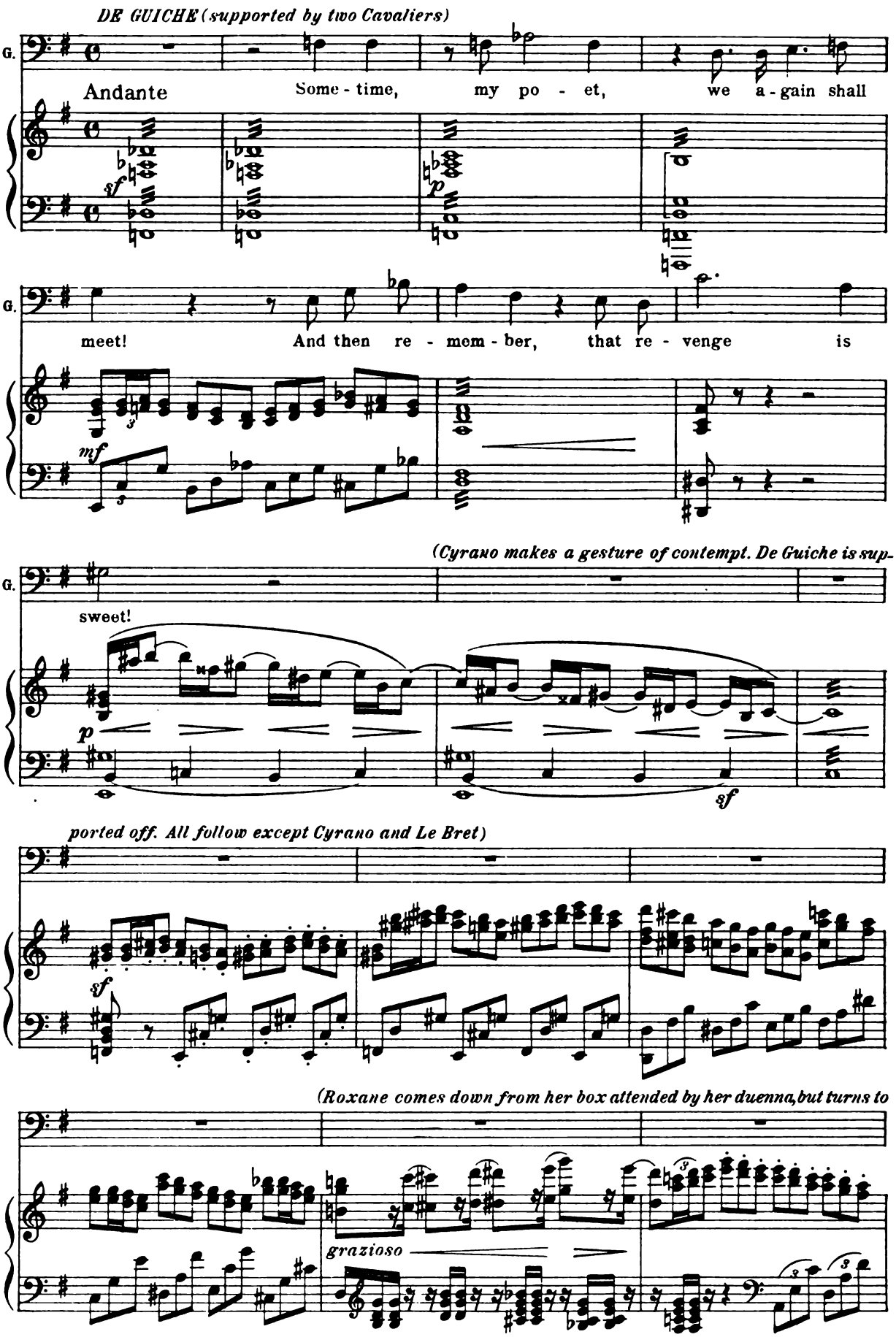

C.
ff
8va bassa
(A little faster than preceding verse, and with sinister expression.)
C.
sempre legato
Good broth - er, I prith-ee de -
p
8
C.
spair Of stop - ing my bal - lad or me;
8
C.
My sword will be in - to your lair,
mp
C.
Or ev - er my feint you may see.

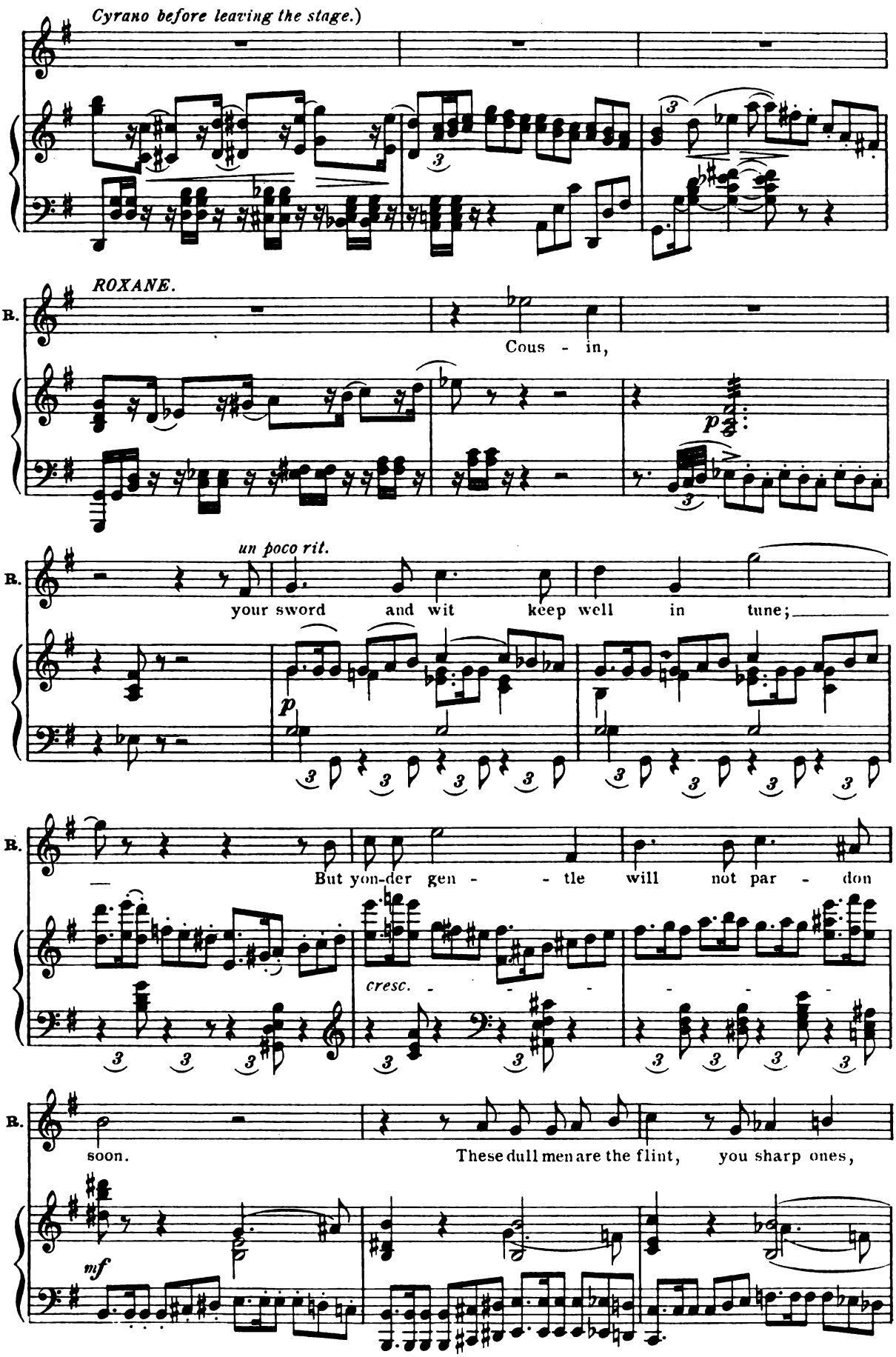

C.
For I guard from my head to my knee, While blows on
your fal-chion I rain; And the chime of the bal-lad shall be, I
Tempo I
touch as I end the re - frain. Oh, queens of our hearts, do you
p
(Cyrano lunges;
see How the sword beats time to the strain? And the chime of the bal-lad shall be, I
Più vivo
sf p
De Guiche staggers and falls wounded)
touch as I end the re -
cresc.
8
ff
f

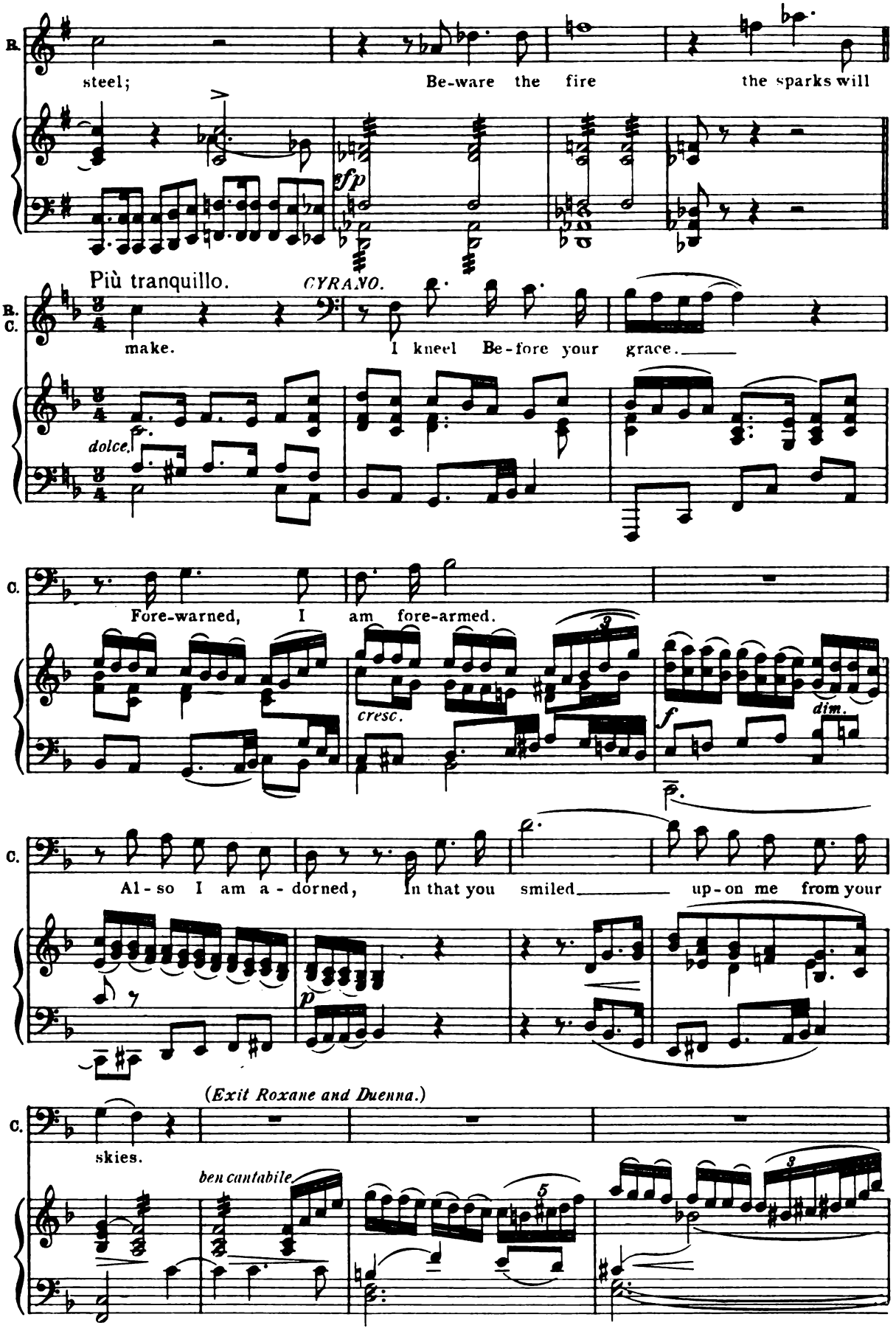
(Applause from the crowd, flowers are thrown from the boxes)

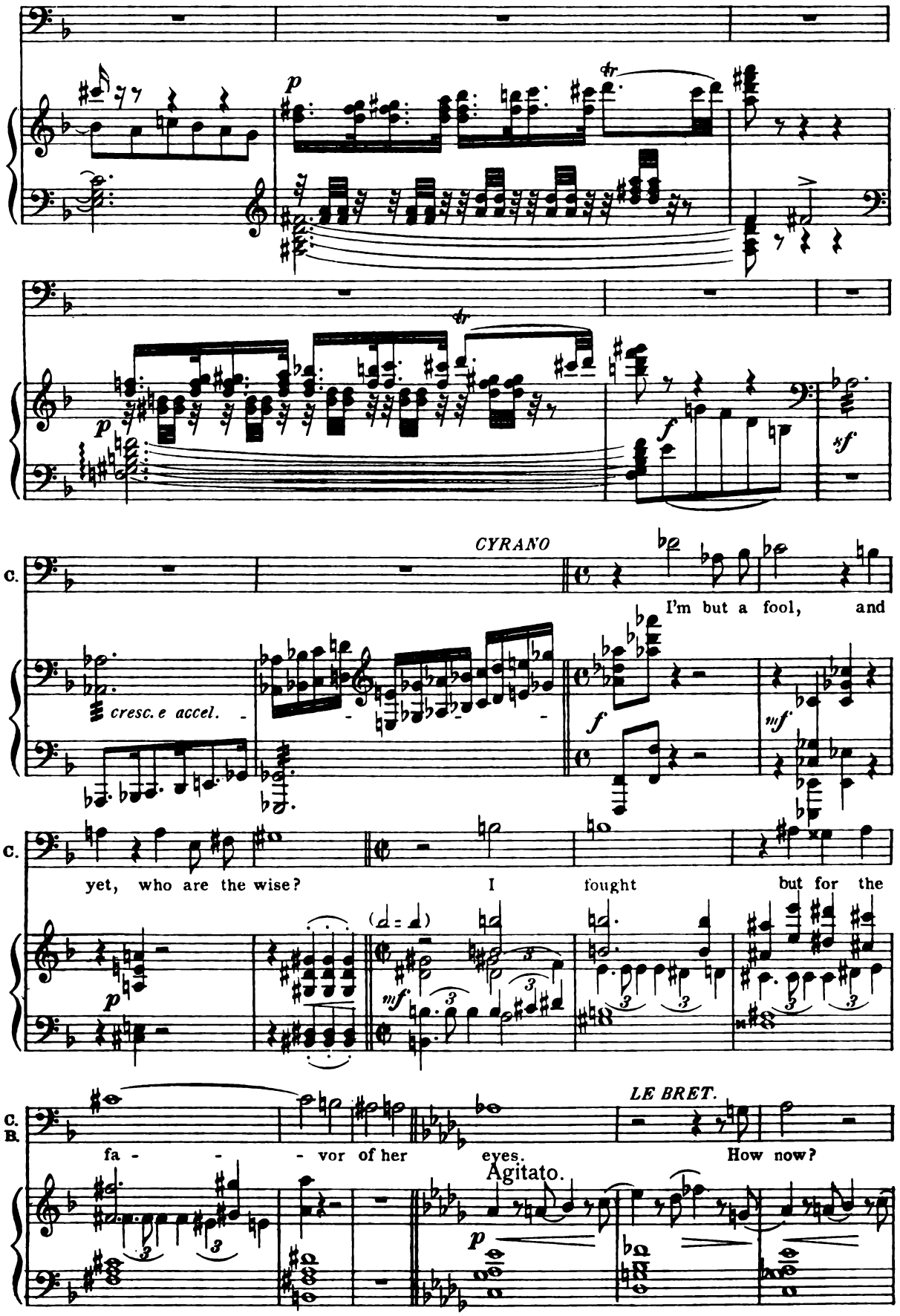


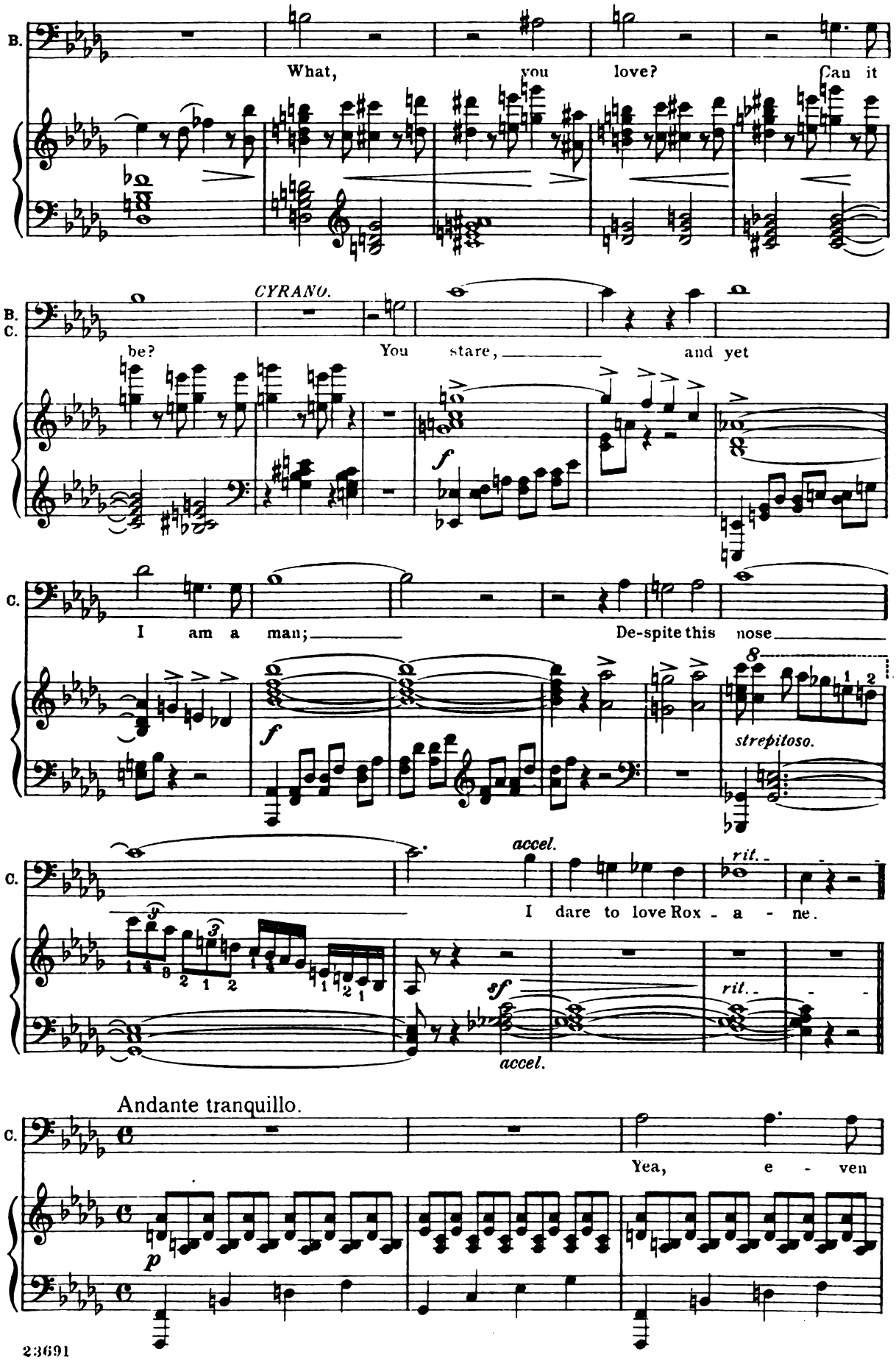

frain.
- - - vo!
Bra - vo!
touch as I end the re - frain.
I touch as I end the re - frain.
I touch as I end the re - frain.
I touch as I end the re - frain.
I touch as I end the re - frain.
ff

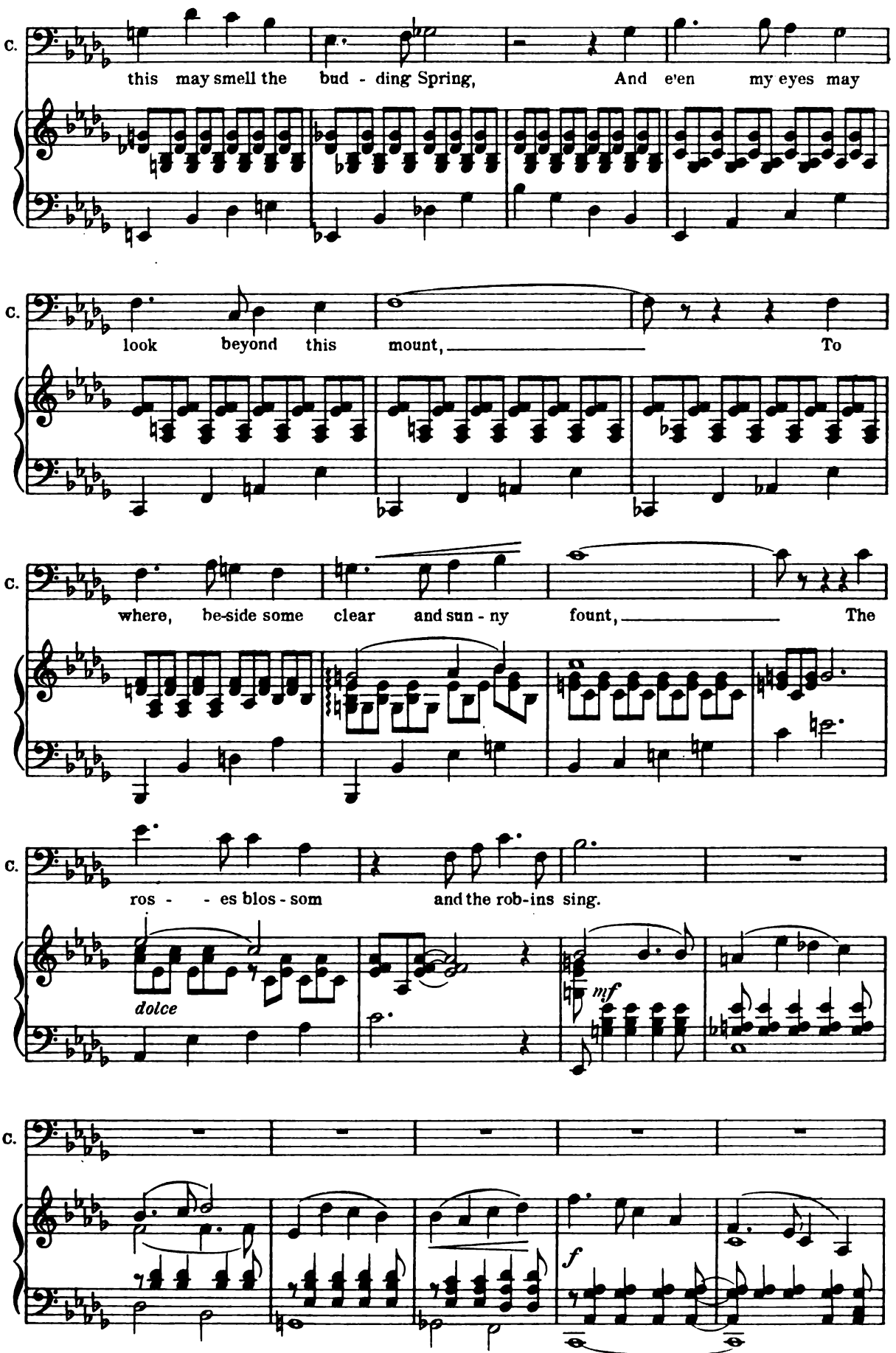

DE GUICHE (supported by two Cavaliers)
G.
Andante
Some - time, my po - et, we a - gain shall
sf
p
G.
meet! And then re - mem - ber, that re - venge is
mf
(Cyrano makes a gesture of contempt. De Guiche is sup-
G.
sweet!
p
sf
ported off. All follow except Cyrano and Le Bret)
sf
(Roxane comes down from her box attended by her duenna, but turns to
grazioso

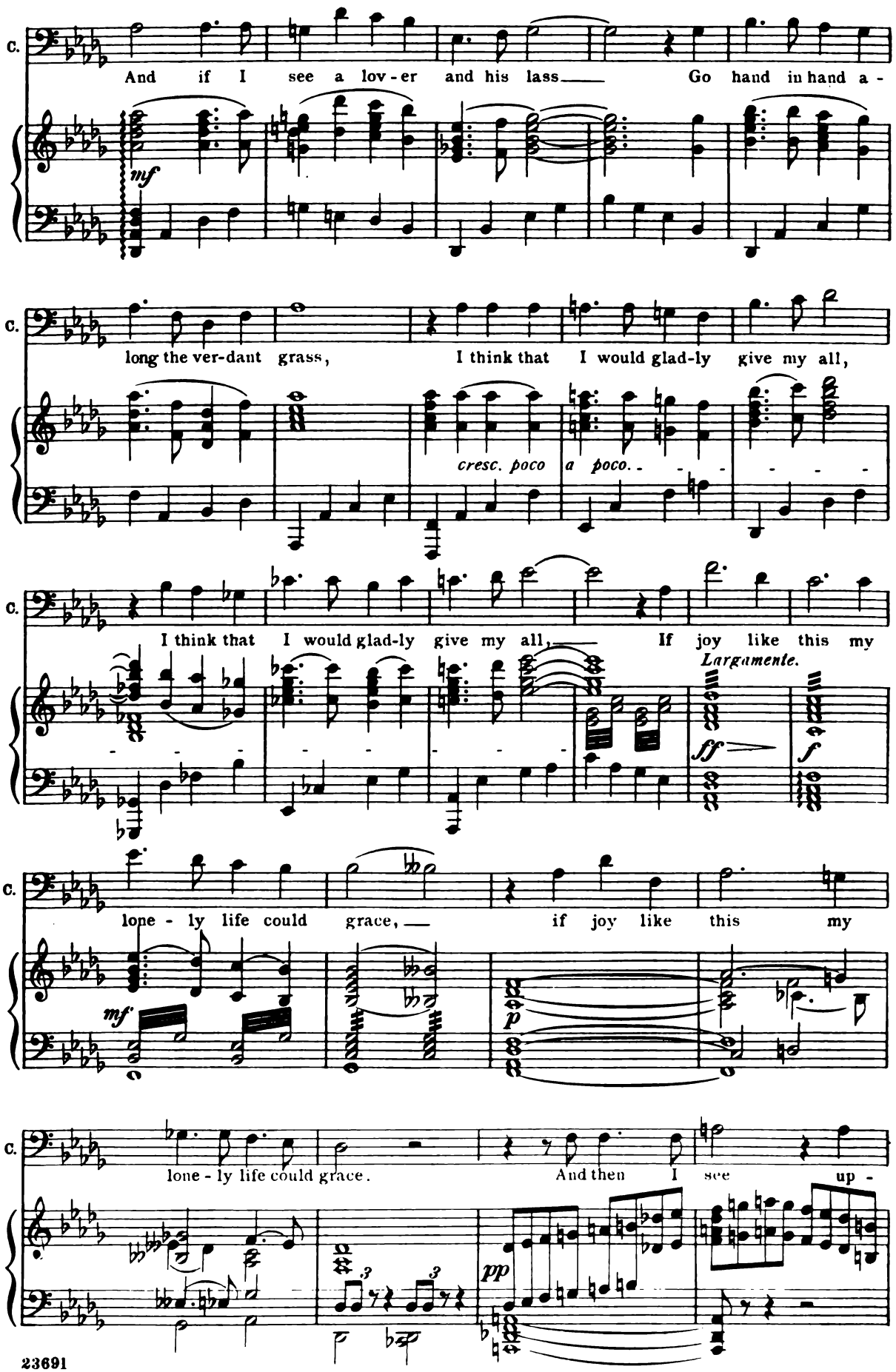

Cyrano before leaving the stage.)
ROXANE.
R.
Cous - in,
un poco rit.
your sword and wit keep well in tune;
But yon-der gen - - tle will not par - don
cresc.
soon.
These dull men are the flint, you sharp ones,
mf

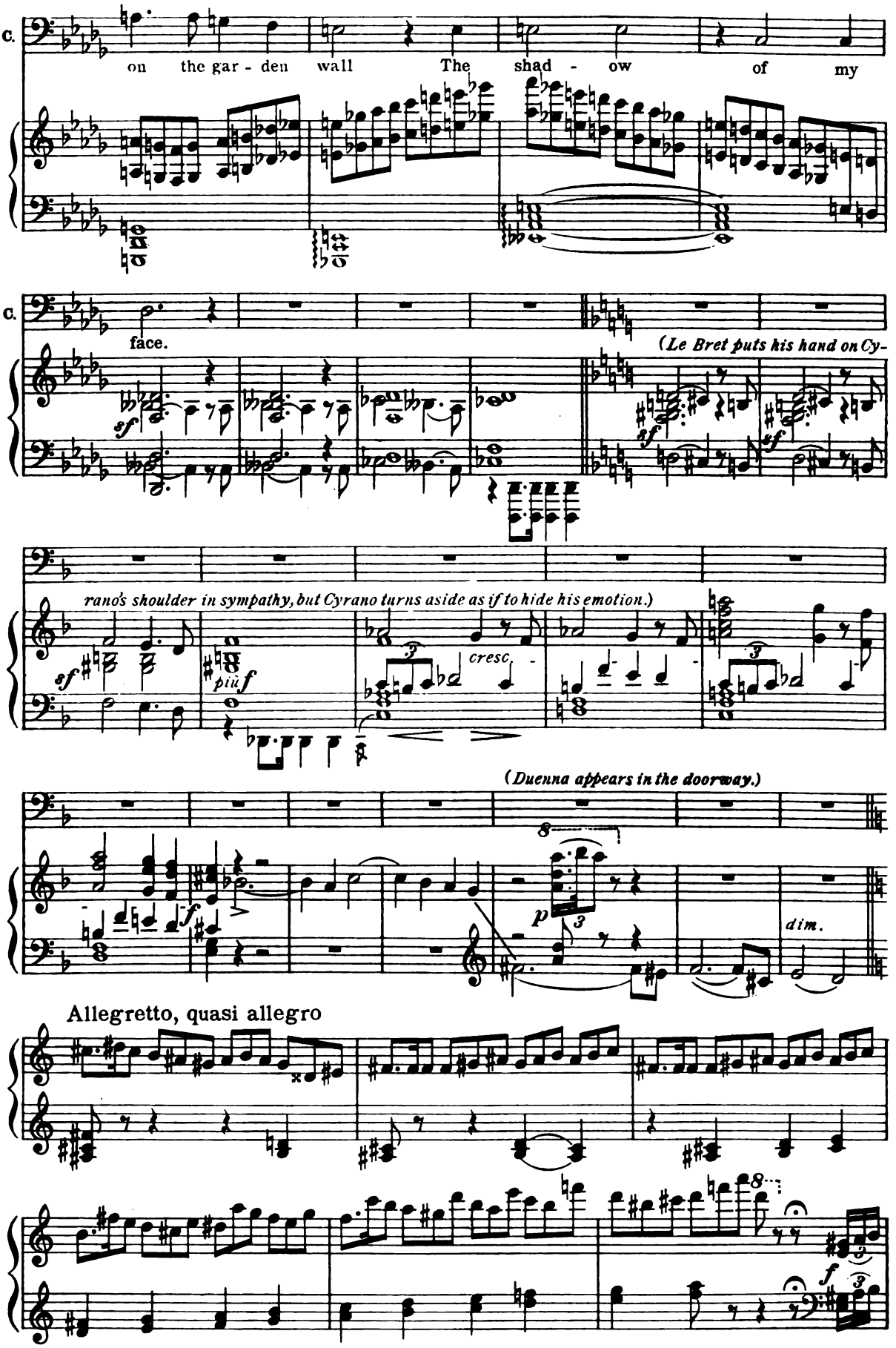

B.
steel;
Be-ware the fire
the sparks will
sfp
Più tranquillo.
CYRANO.
B.
C.
make.
I kneel Be-fore your grace.
dolce.
C.
Fore-warned, I am fore-armed.
cresc.
f
dim.
C.
Al-so I am a-dorned, In that you smiled
up-on me from your
p
(Exit Roxane and Duenna.)
C.
skies.
ben cantabile.

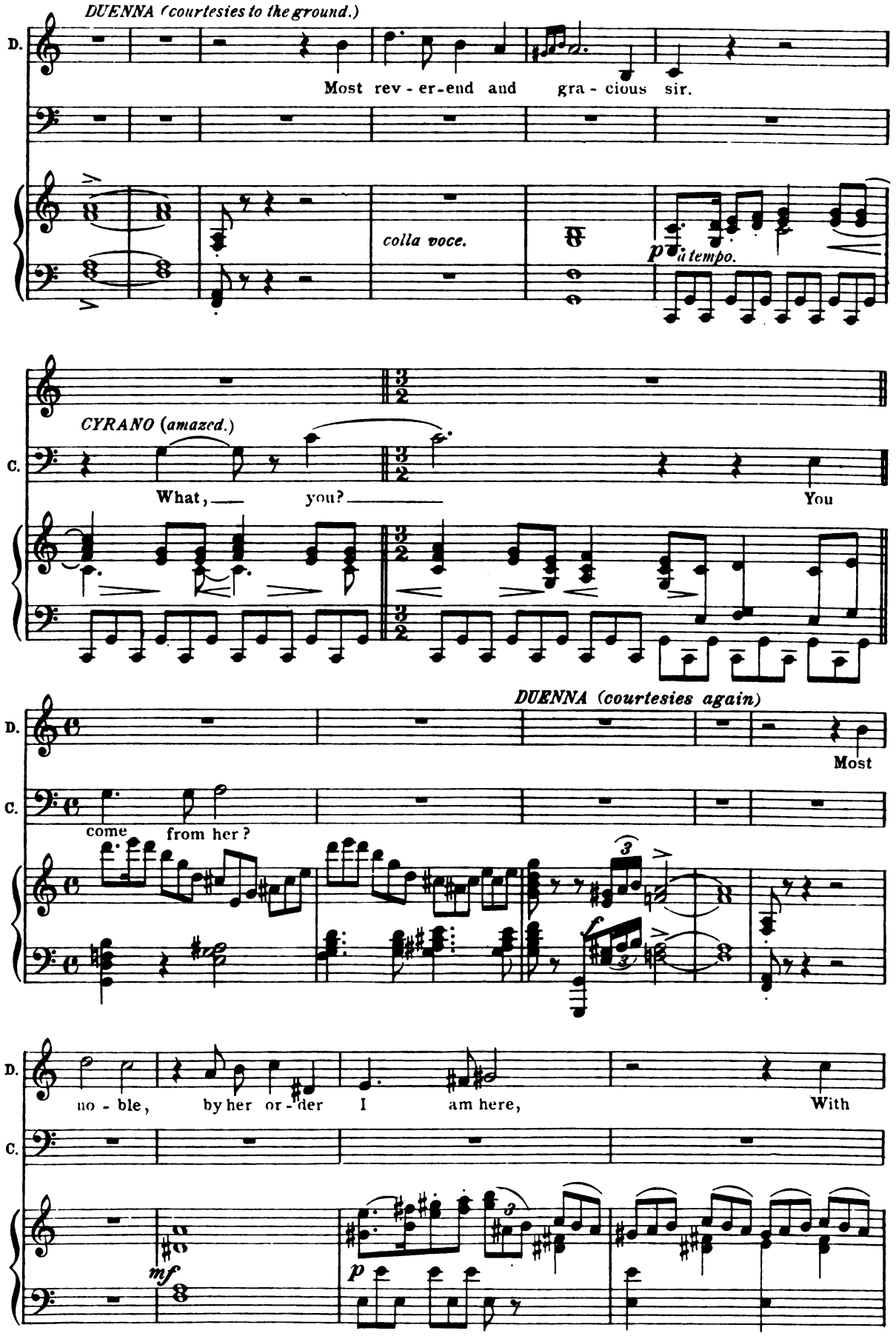

p
tr
p
tr
f
sf
CYRANO
C.
I'm but a fool, and
cresc. e accel.
f
mf
C.
yet, who are the wise? I fought but for the
p
mf
C.
B.
LE BRET.
fa - - - vor of her eyes. How now?
Agitato.
p

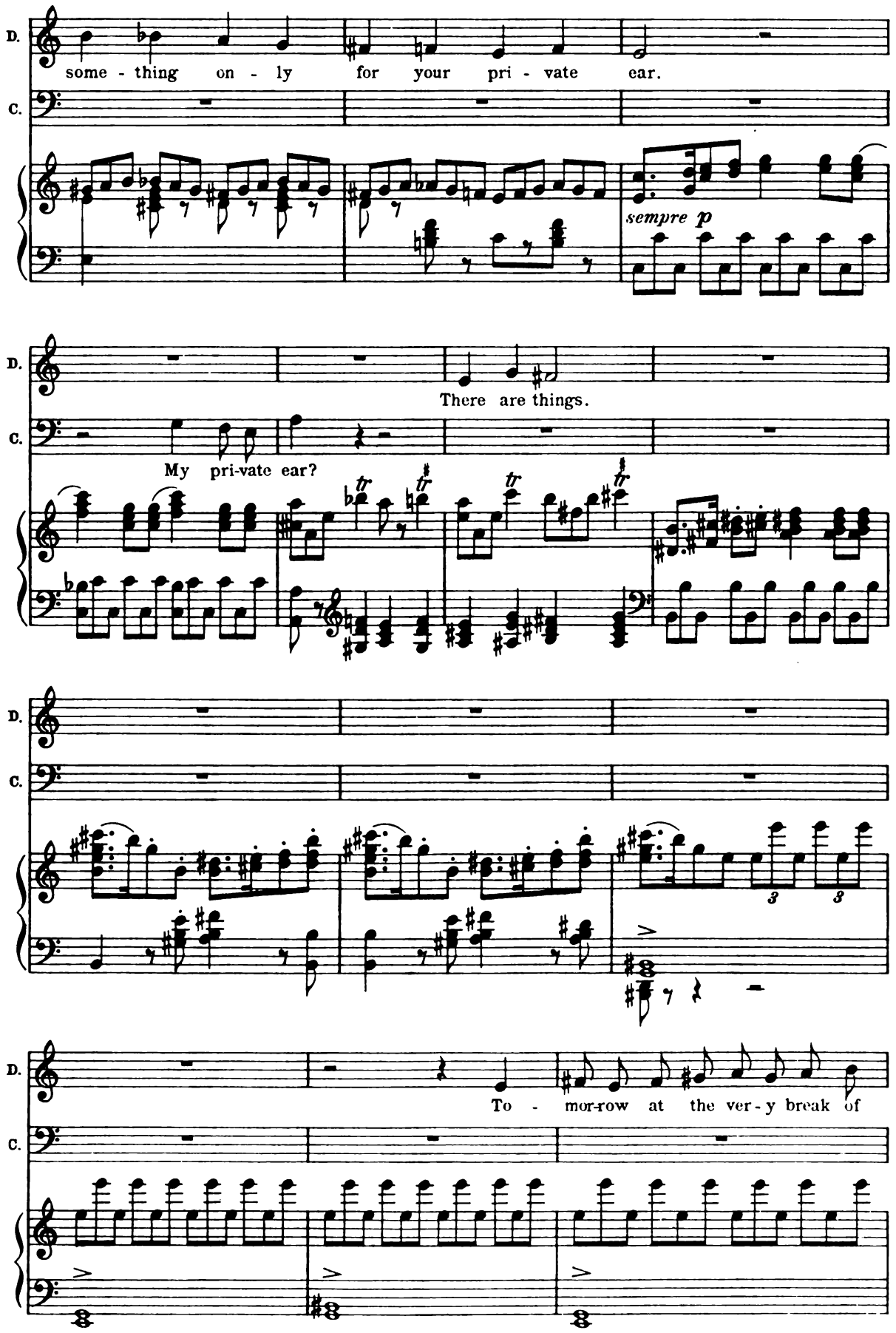

B.
What, you love? Can it
B.
C.
CYRANO.
be? You stare, and yet
f
C.
I am a man; De-spite this nose
f
strepitoso.
C.
accel.
rit.
I dare to love Rox - a - ne.
sf
rit.
accel.
Andante tranquillo.
C.
Yea, e - ven
p

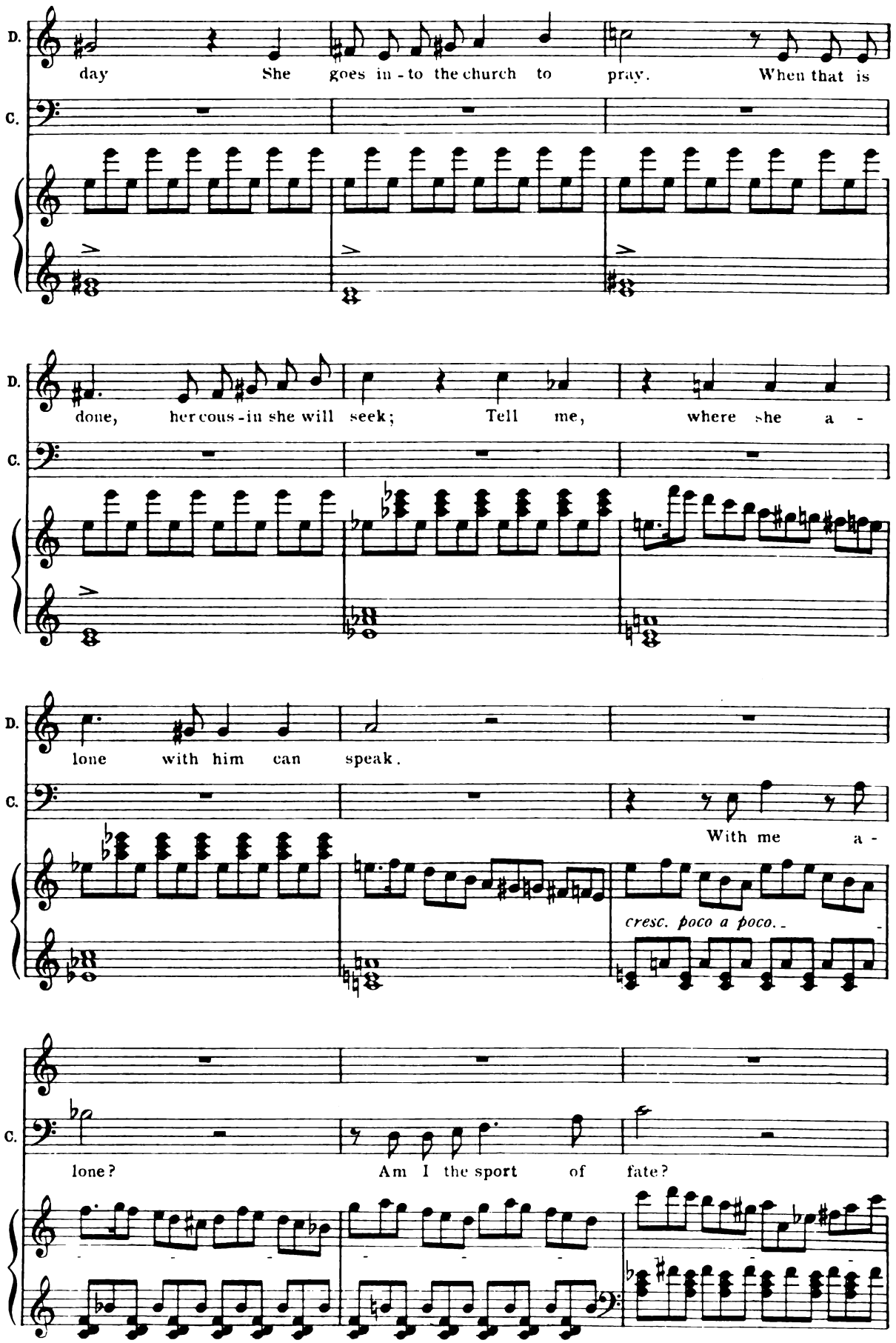

C.
this may smell the bud - ding Spring, And e'en my eyes may
C.
look beyond this mount, To
C.
where, be-side some clear and sun - ny fount, The
C.
ros - - es blos - som and the rob-ins sing.
dolce
mf
C.
f

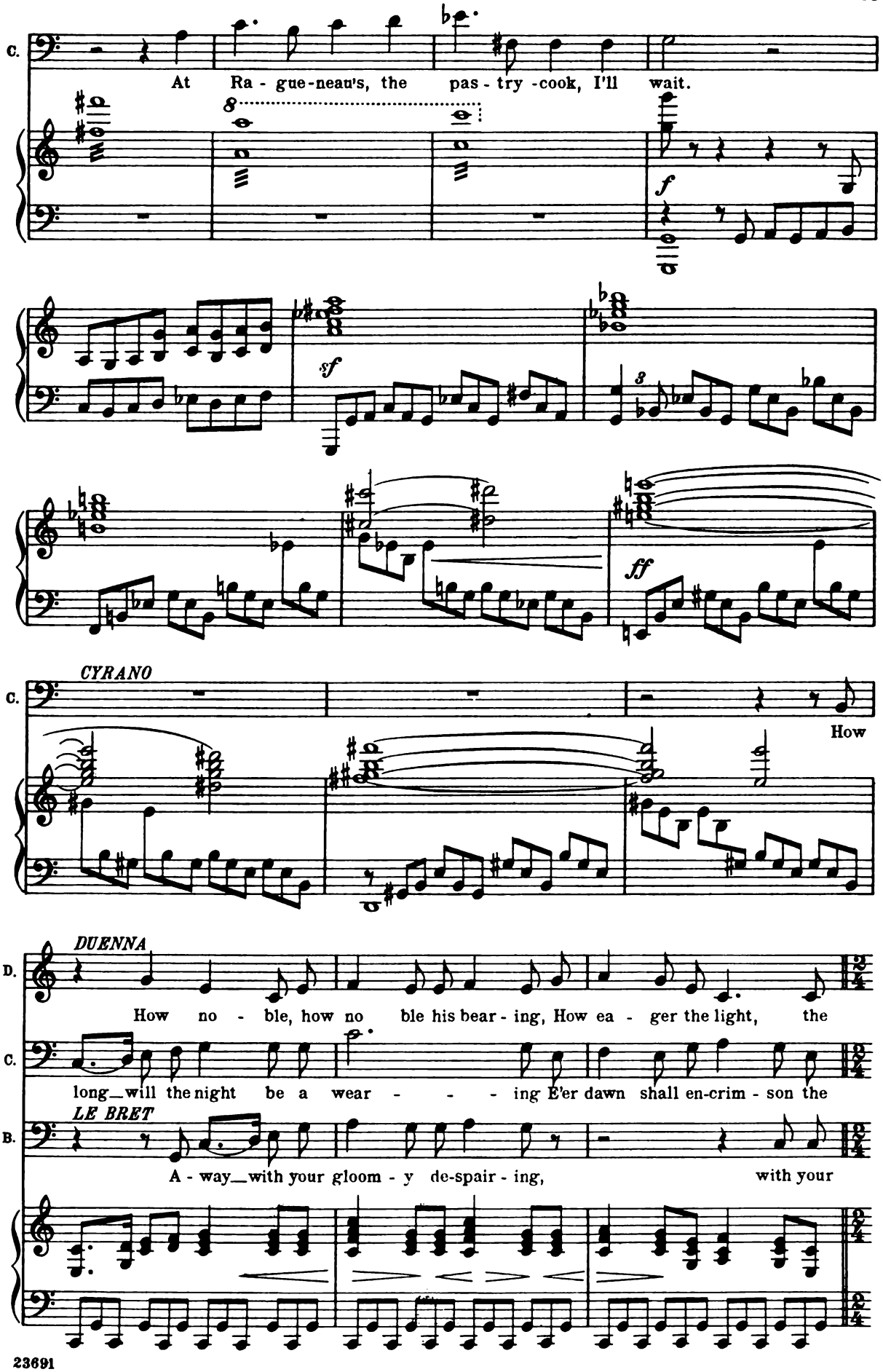

C.
And if I see a lov-er and his lass Go hand in hand a-
mf
C.
long the ver-dant grass, I think that I would glad-ly give my all,
cresc. poco a poco.
C.
I think that I would glad-ly give my all, If joy like this my
Largamente.
ff
f
C.
lone-ly life could grace, if joy like this my
mf
p
C.
lone-ly life could grace. And then I see up-
pp

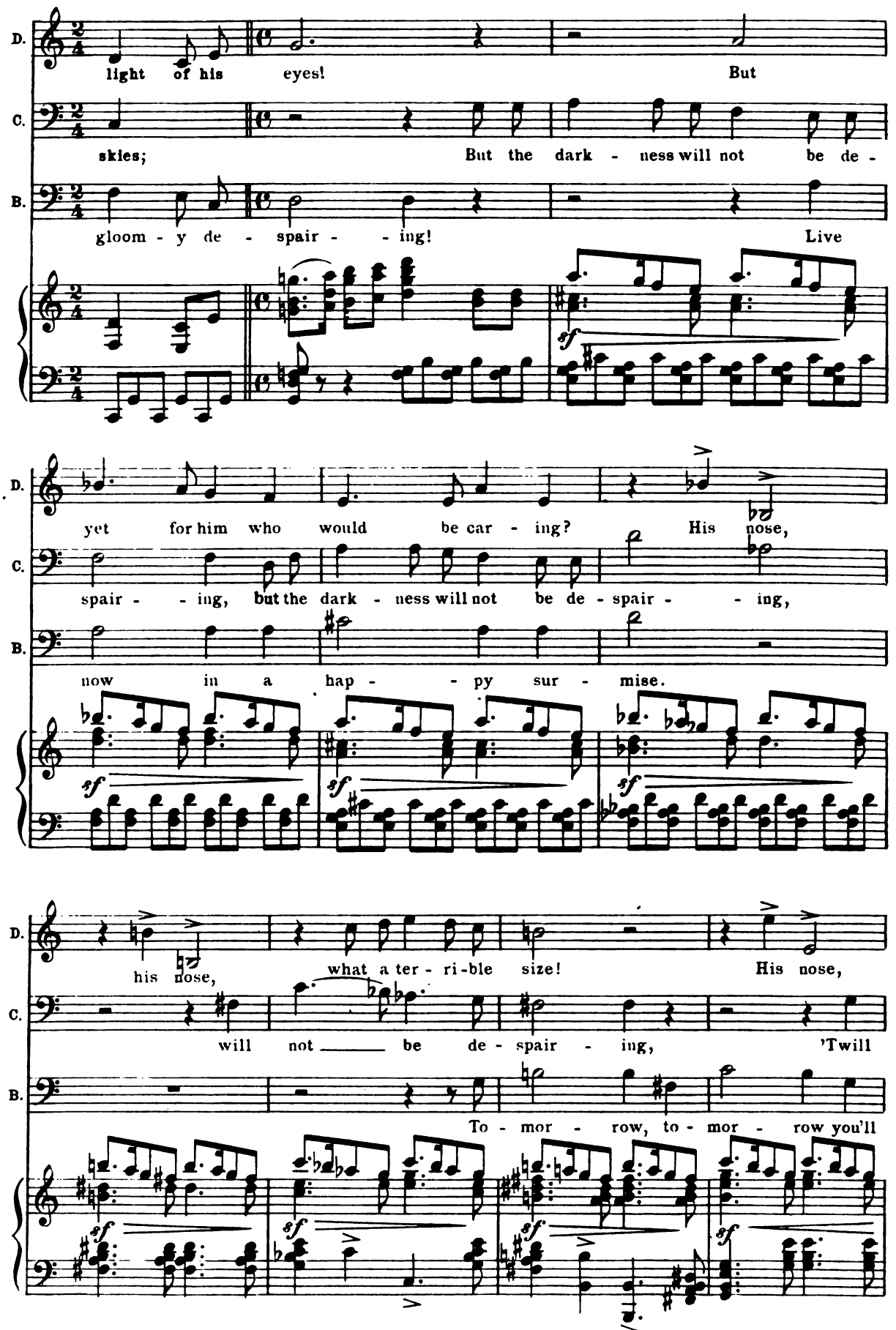

C.
on the gar - den wall The shad - ow of my
C.
face.
(Le Bret puts his hand on Cy-
rano's shoulder in sympathy, but Cyrano turns aside as if to hide his emotion.)
cresc.
(Duenna appears in the doorway.)
dim.
Allegretto, quasi allegro

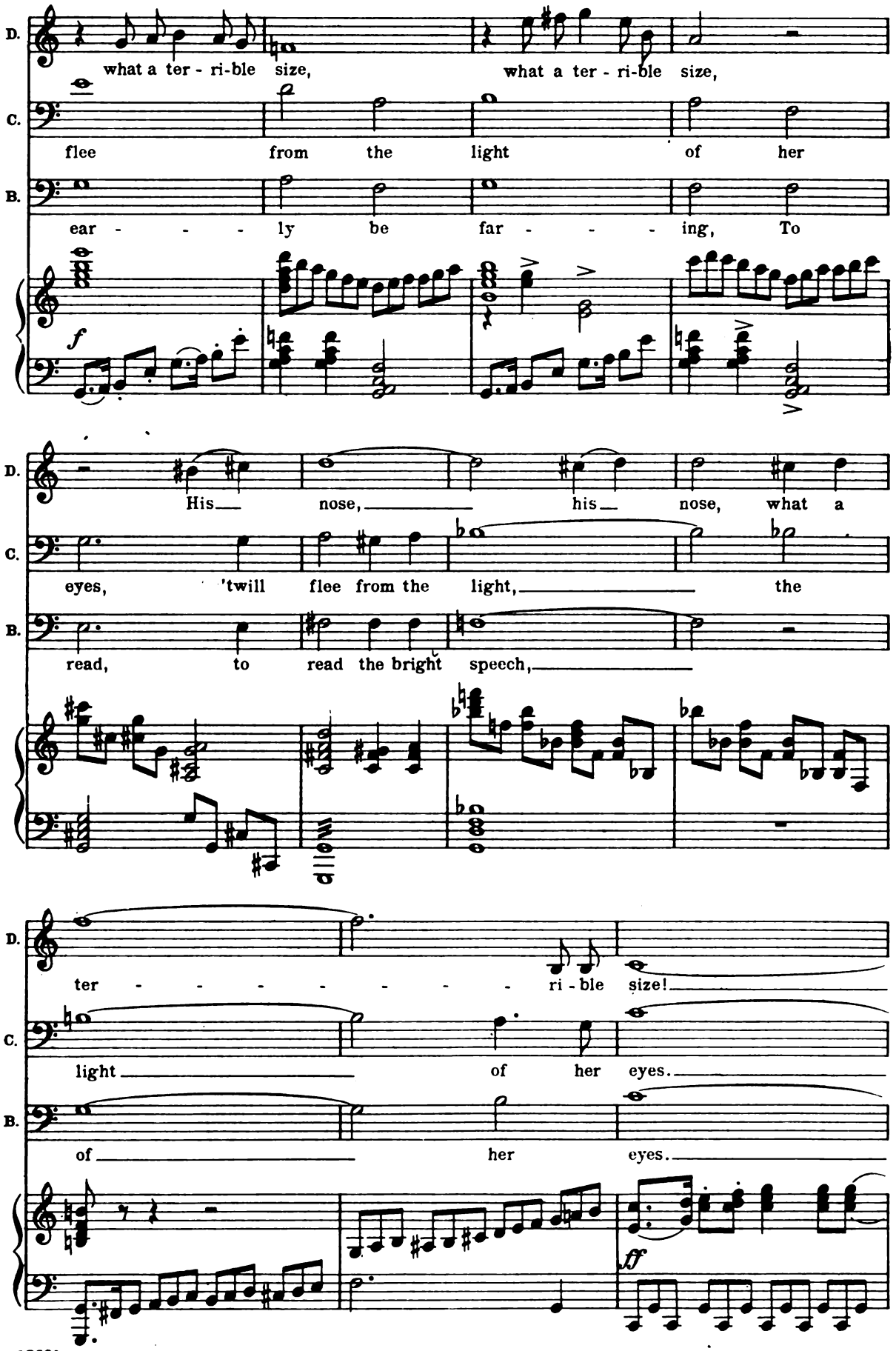

DUENNA (courtesies to the ground.)
D.
Most rev - er-end and gra - cious sir.
colla voce.
p a tempo.
CYRANO (amazed.)
C.
What, you?
You
DUENNA (courtesies again)
D.
Most
C.
come from her?
D.
no - ble, by her or - der I am here,
With
C.
mf
p

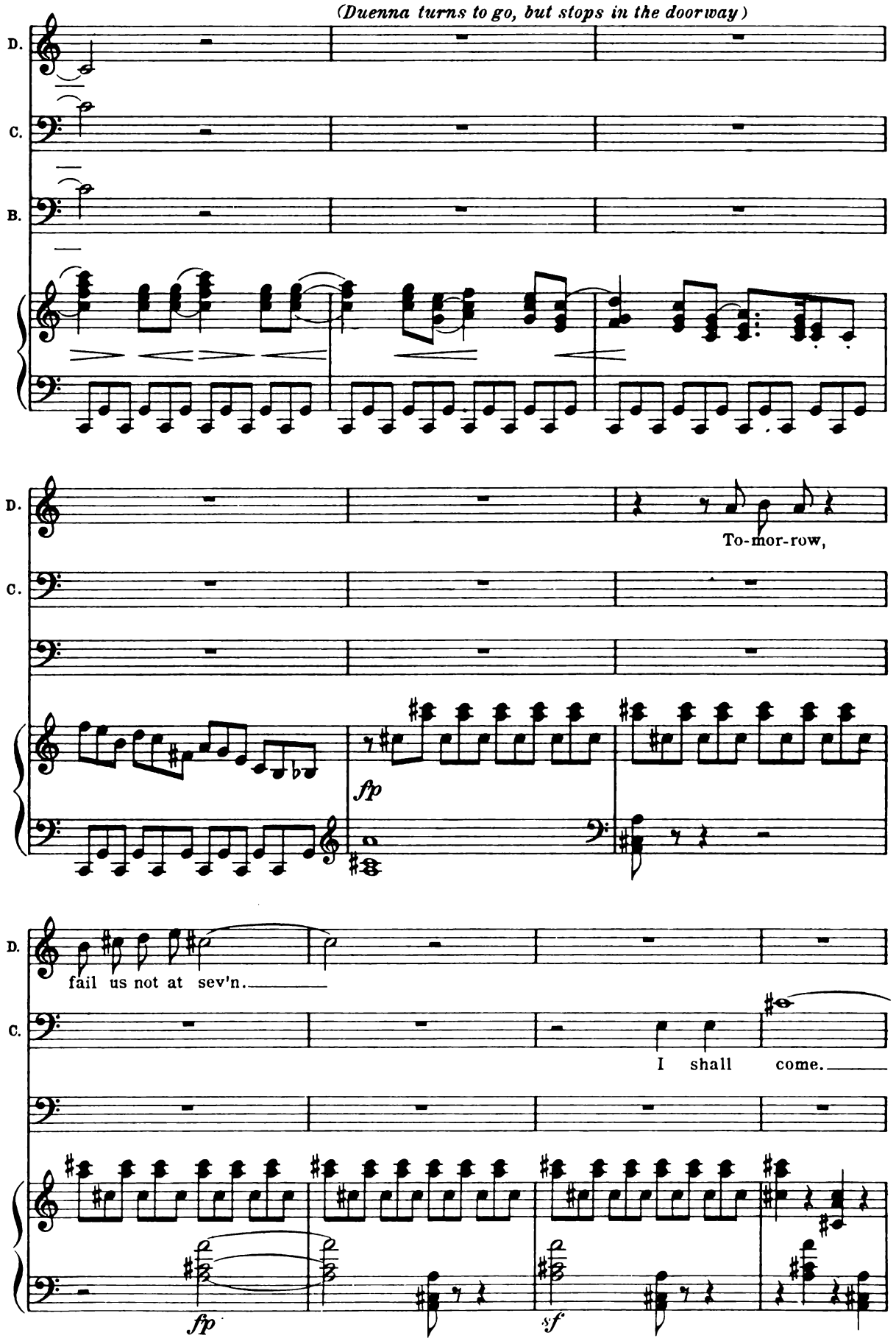

D.
some - thing on - ly for your pri - vate ear.
C.
sempre p
D.
There are things.
C.
My pri-vate ear?
D.
C.
3
3
D.
To - mor-row at the ver - y break of
C.

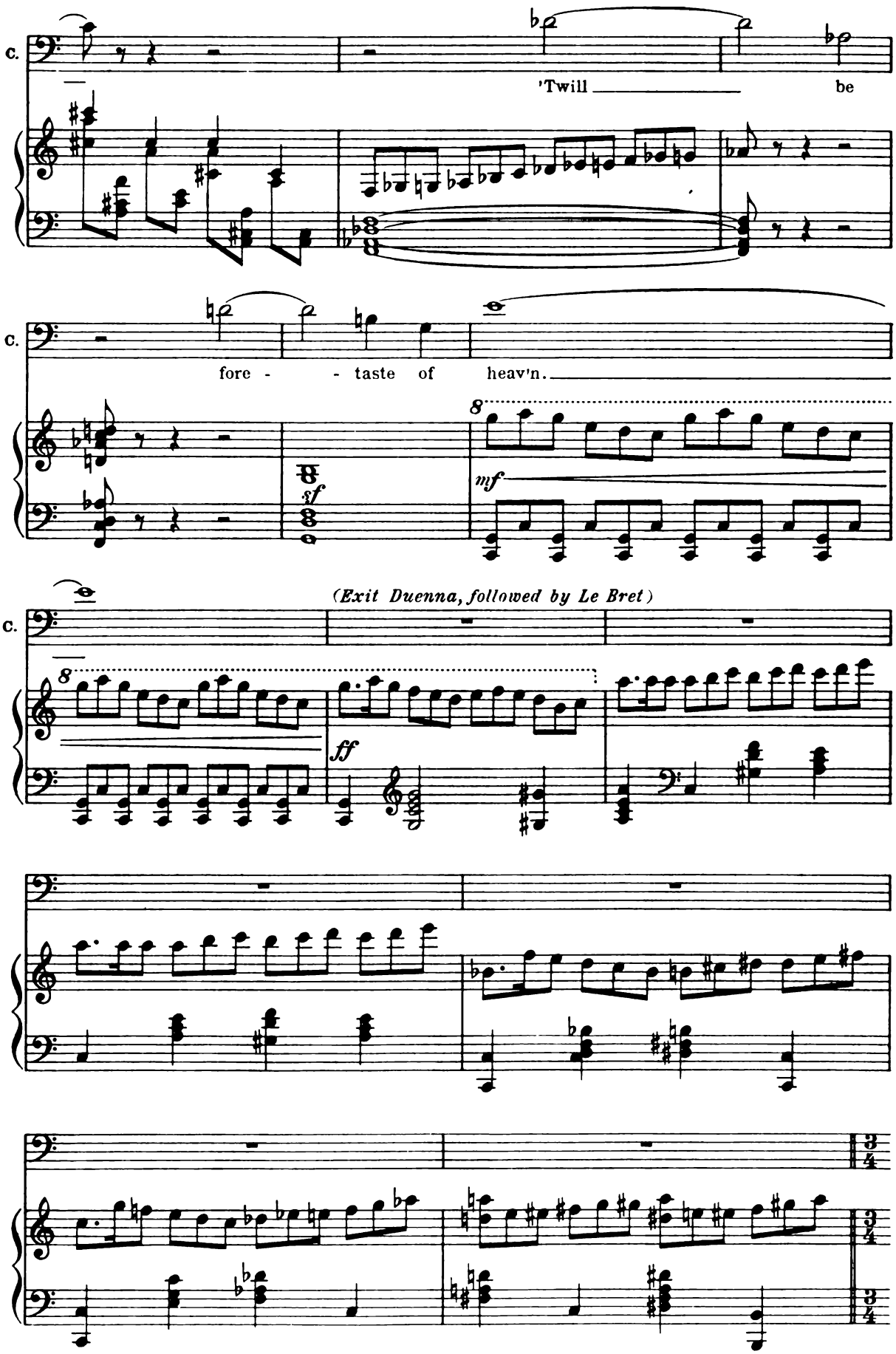

D.
day She goes in - to the church to pray. When that is
C.
D.
done, her cous - in she will seek; Tell me, where she a -
C.
D.
lone with him can speak.
C.
With me a -
cresc. poco a poco.
C.
lone? Am I the sport of fate?

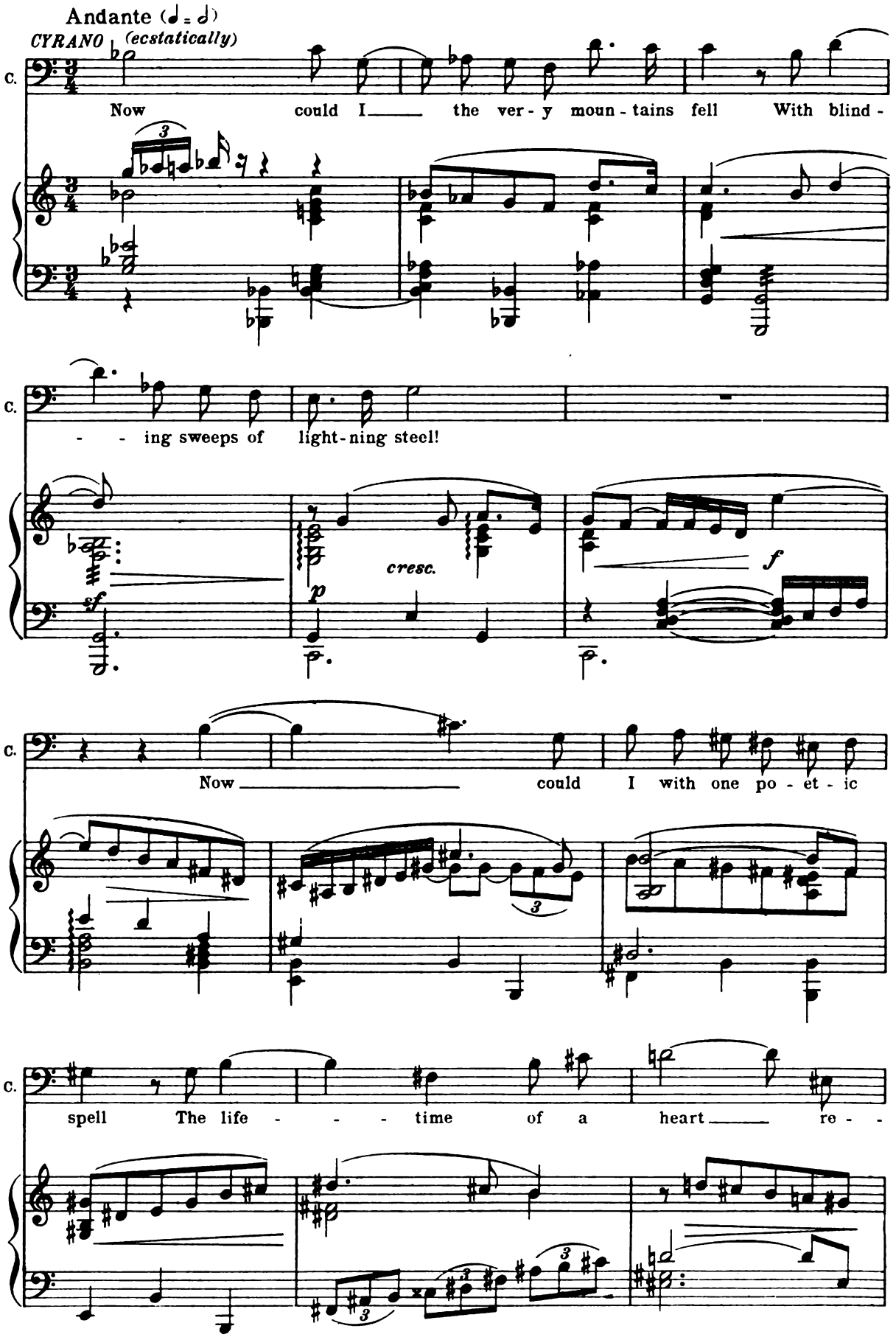

C.
At Ra - gue-neau's, the pas - try -cook, I'll wait.
f
sf
ff
CYRANO
C.
How
DUENNA
D.
How no - ble, how no ble his bear - ing, How ea - ger the light, the
C.
long_will the night be a wear - - - ing E'er dawn shall en-crim - son the
LE BRET
B.
A - way_with your gloom - y de-spair - ing, with your

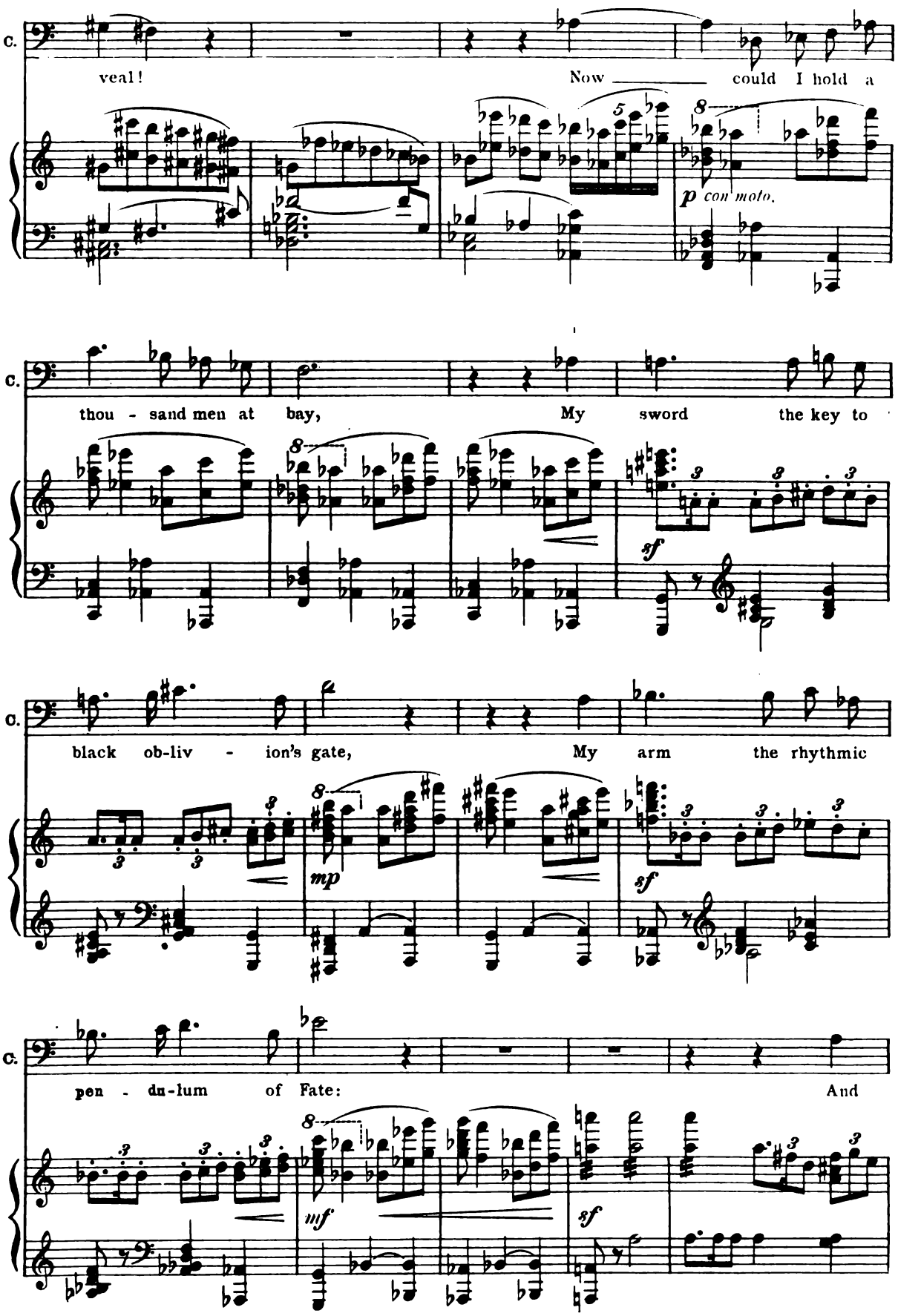

D.
light of his eyes! But
C.
skies; But the dark - ness will not be de -
B.
gloom - y de - spair - - ing! Live
sf
yet for him who would be car - ing? His nose,
spair - - ing, but the dark - ness will not be de - spair - - ing,
now in a hap - - py sur - mise.
his nose, what a ter - ri - ble size! His nose,
will not be de - spair - ing, 'Twill
To - mor - row, to - mor - row you'll

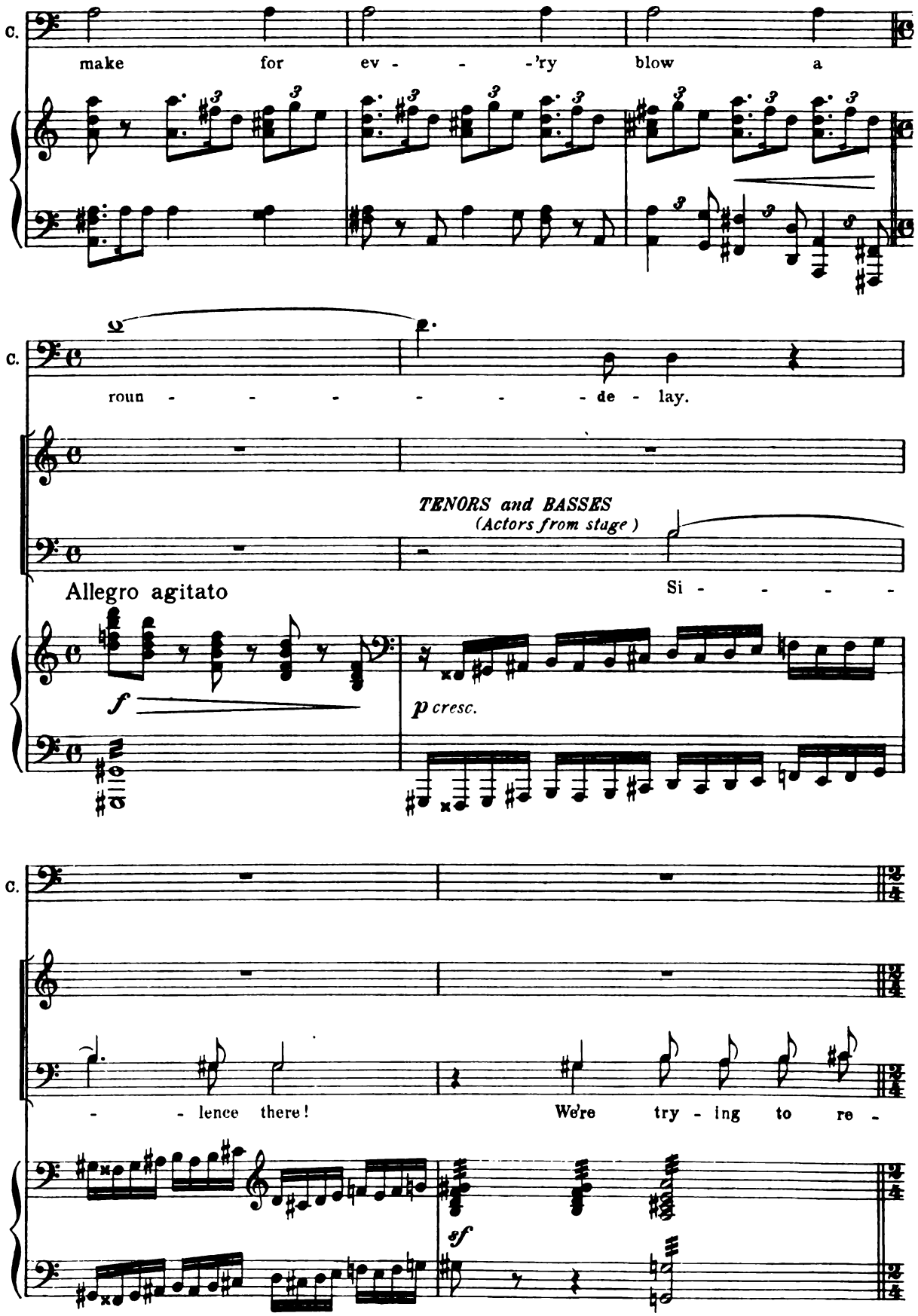

D.
what a ter - ri-ble size,
what a ter - ri-ble size,
C.
flee from the light of her
B.
ear - - - - ly be far - - - - ing, To
f
D.
His nose, his nose, what a
C.
eyes, 'twill flee from the light, the
B.
read, to read the bright speech,
D.
ter - - - - - - - - ri - ble size!
C.
light of her eyes.
B.
of her eyes.
ff

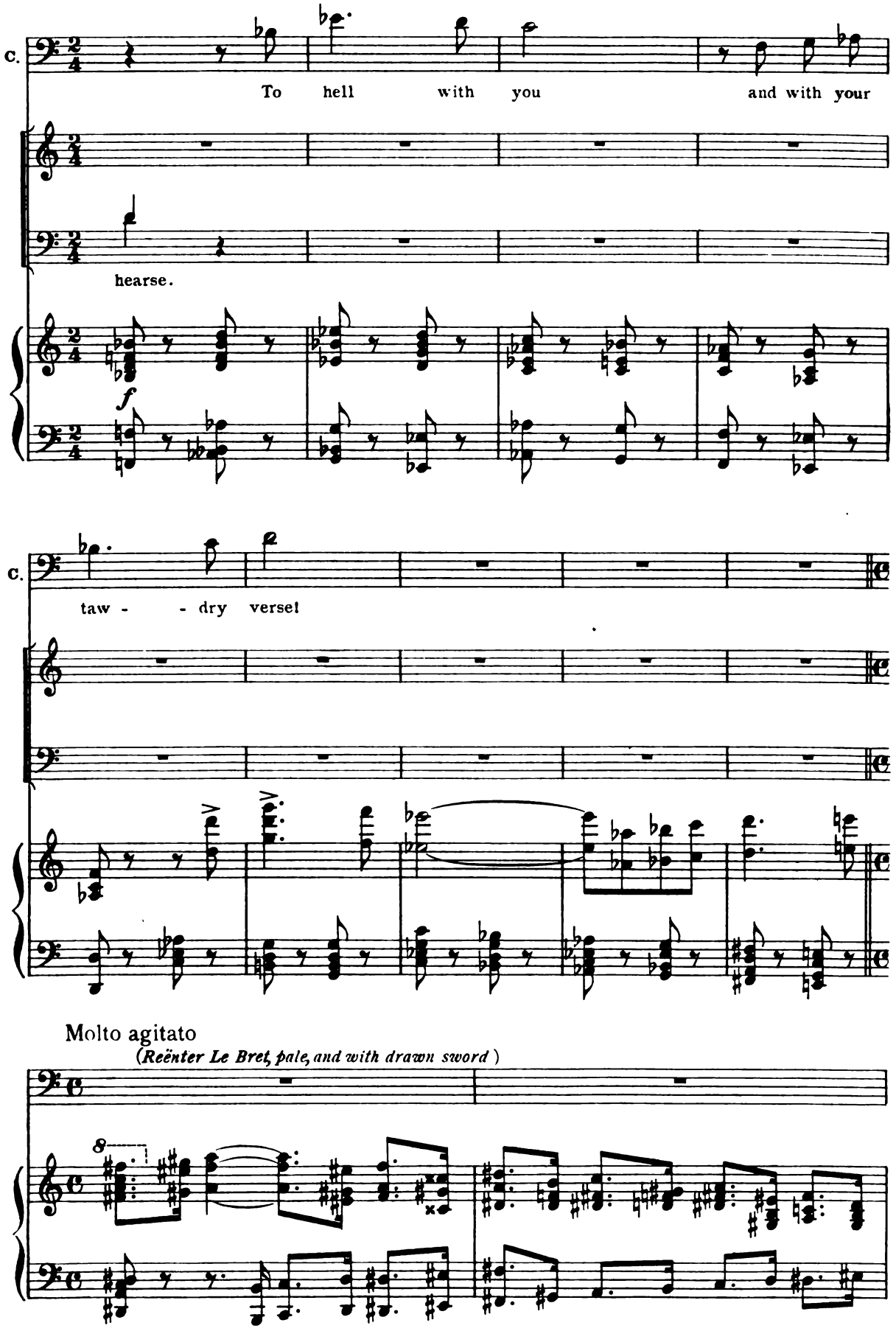

(Duenna turns to go, but stops in the doorway)
D.
C.
B.
To-mor-row,
fp
fail us not at sev'n.
I shall come.
fp
sf

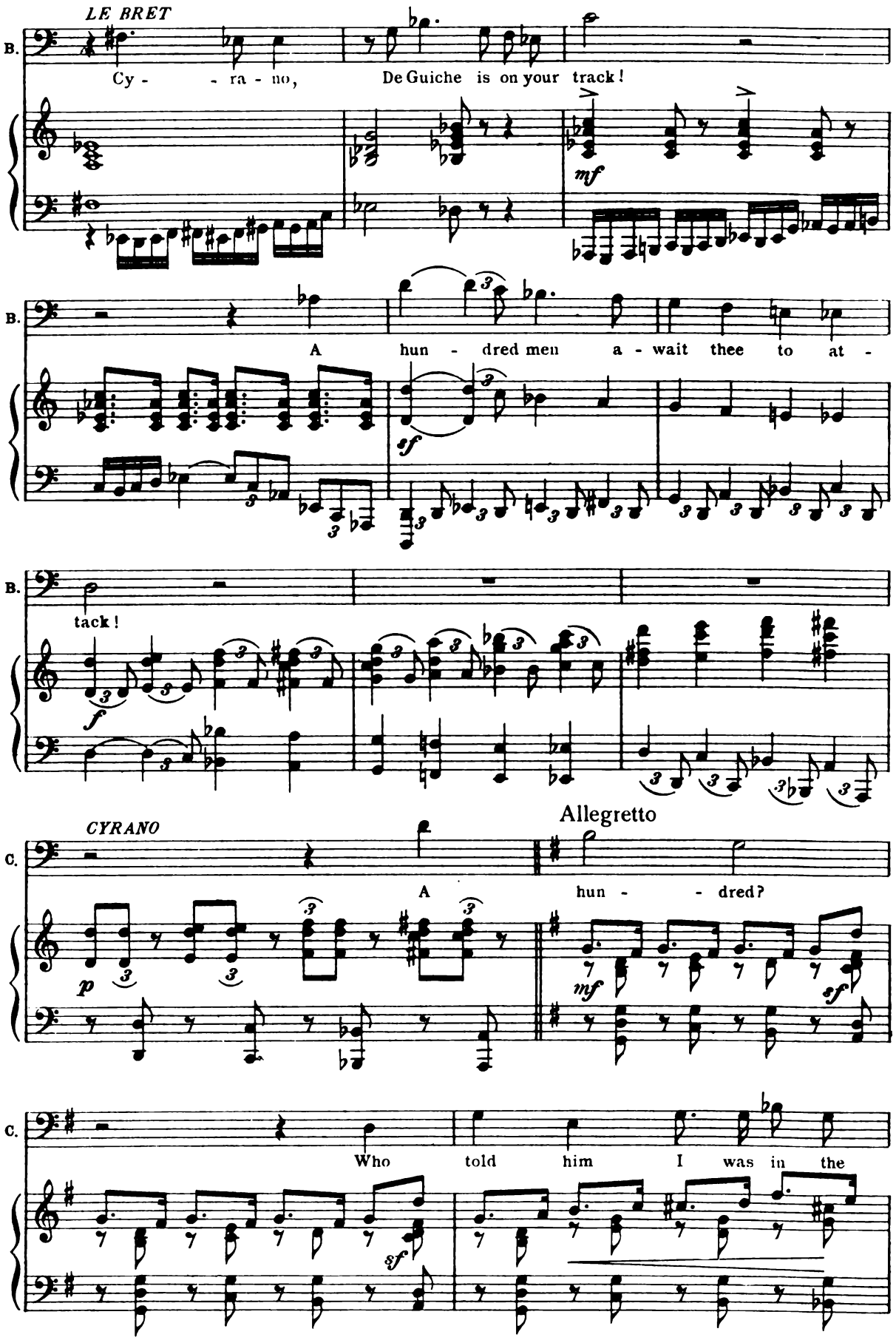

C.
'Twill be
C.
fore - - taste of heav'n.
sf
mf
(Exit Duenna, followed by Le Bret)
C.
ff

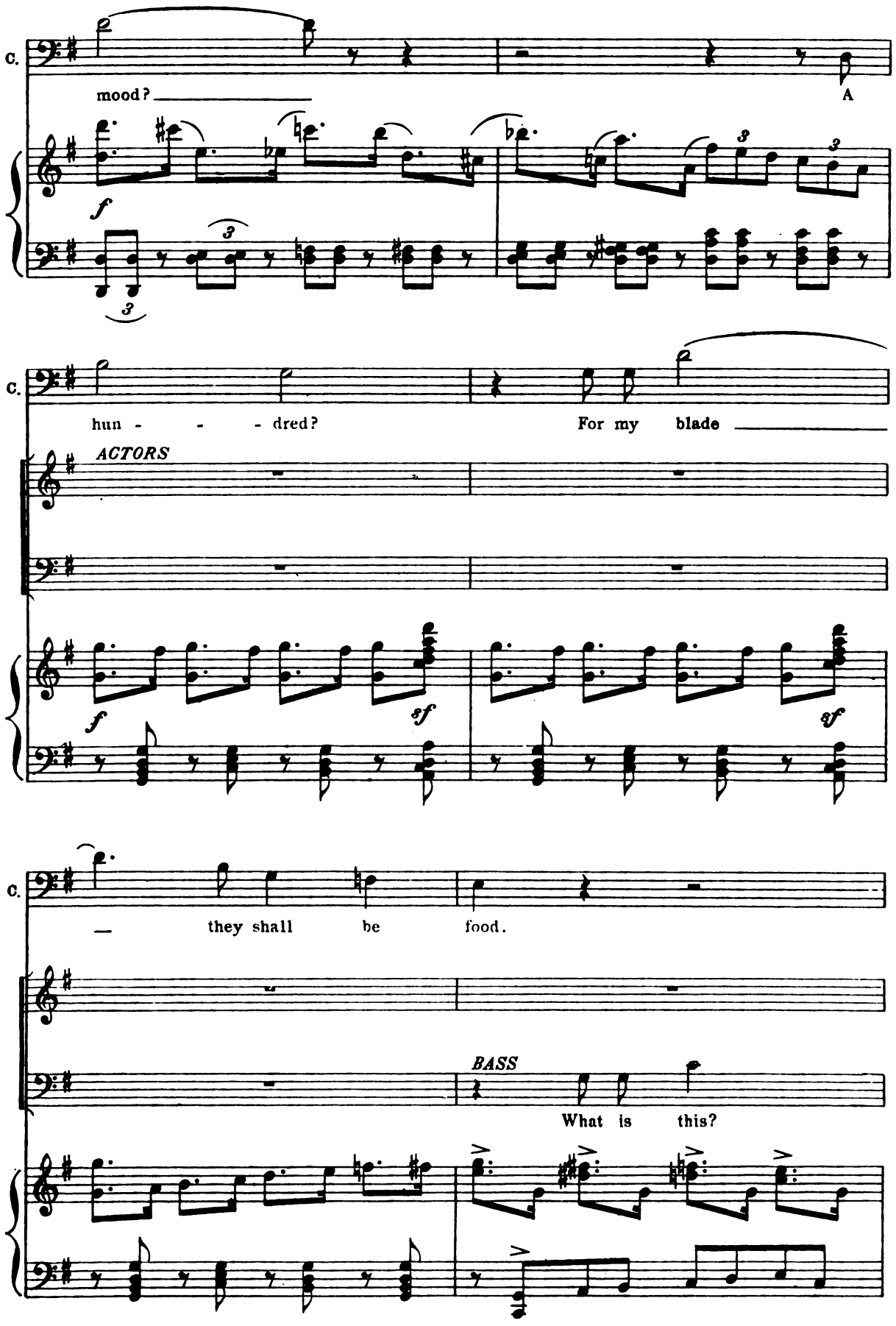

Andante (♩ = ♩)
CYRANO (ecstatically)
C.
Now could I the ver - y moun - tains fell With blind -
- - ing sweeps of light - ning steel!
cresc.
Now could I with one po - et - ic
spell The life - - - time of a heart re - -

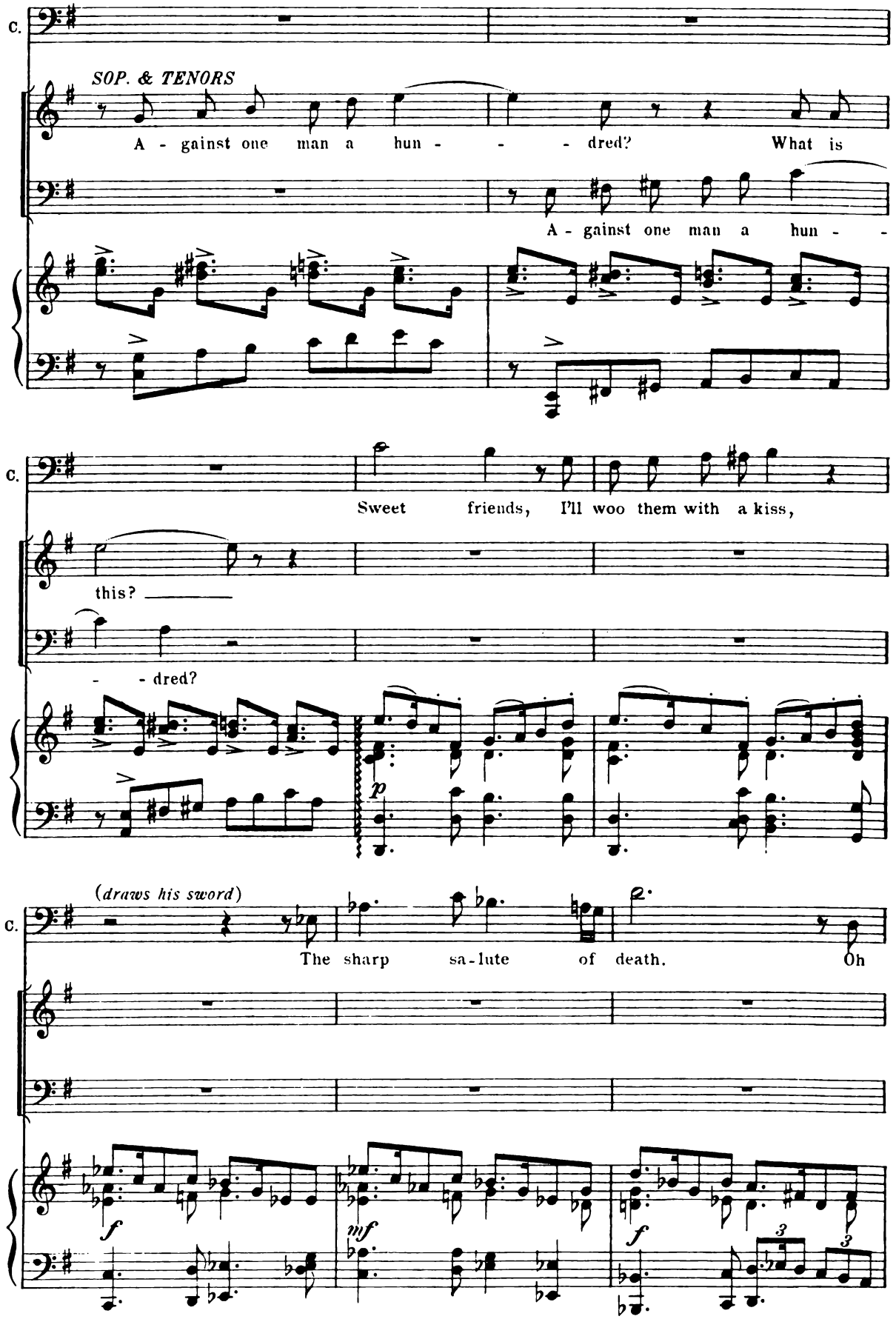

C.
veal! Now could I hold a
p con moto.
C.
thou - sand men at bay, My sword the key to
sf
C.
black ob-liv - ion's gate, My arm the rhythmic
mp
sf
C.
pen - du-lum of Fate: And
mf
sf

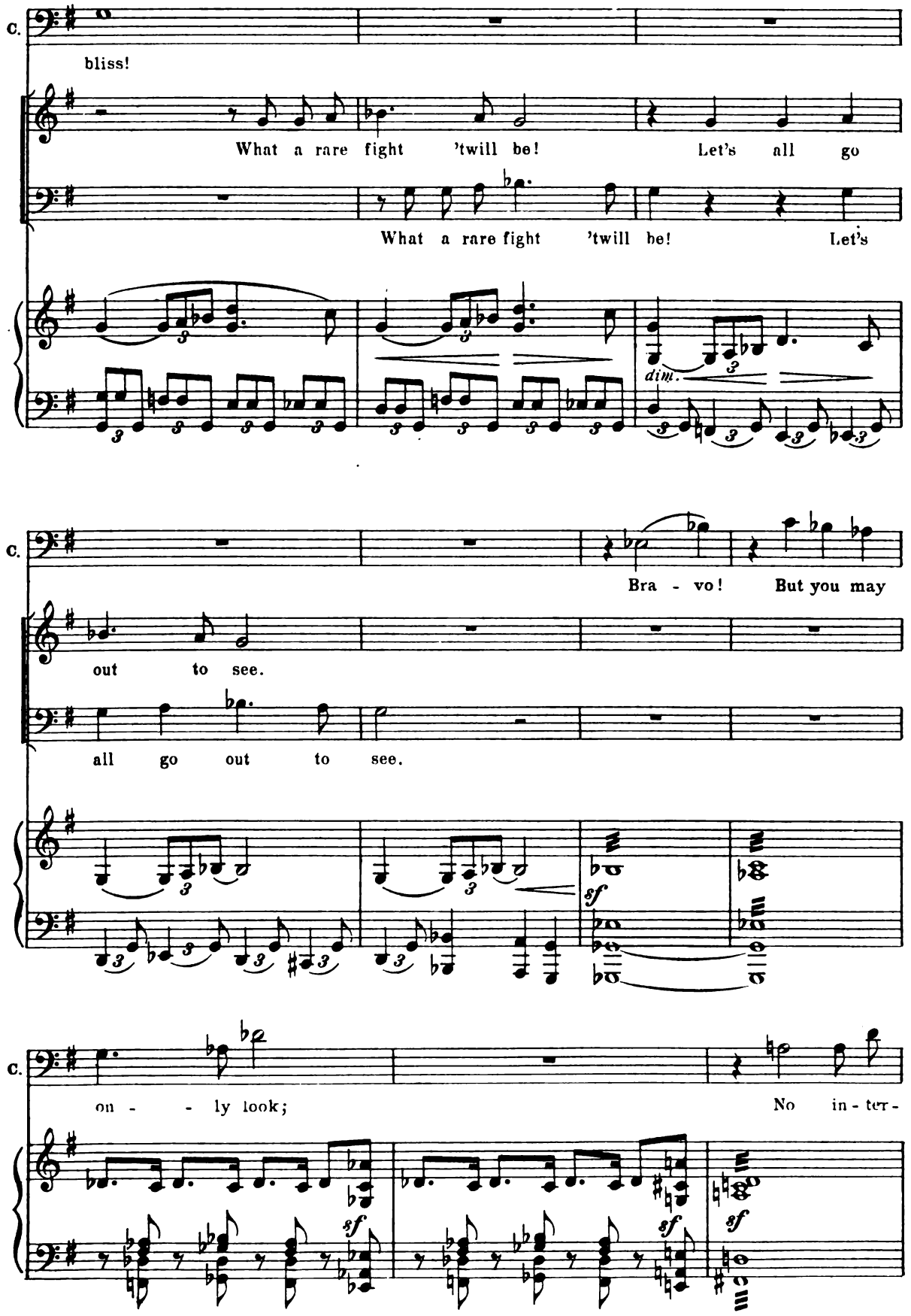

C.
make for ev - - -'ry blow a
C.
roun - - - - - - - de - lay.
TENORS and BASSES
(Actors from stage)
Allegro agitato
Si - - - - -
f
p cresc.
C.
- - lence there!
We're try - ing to re -
sf

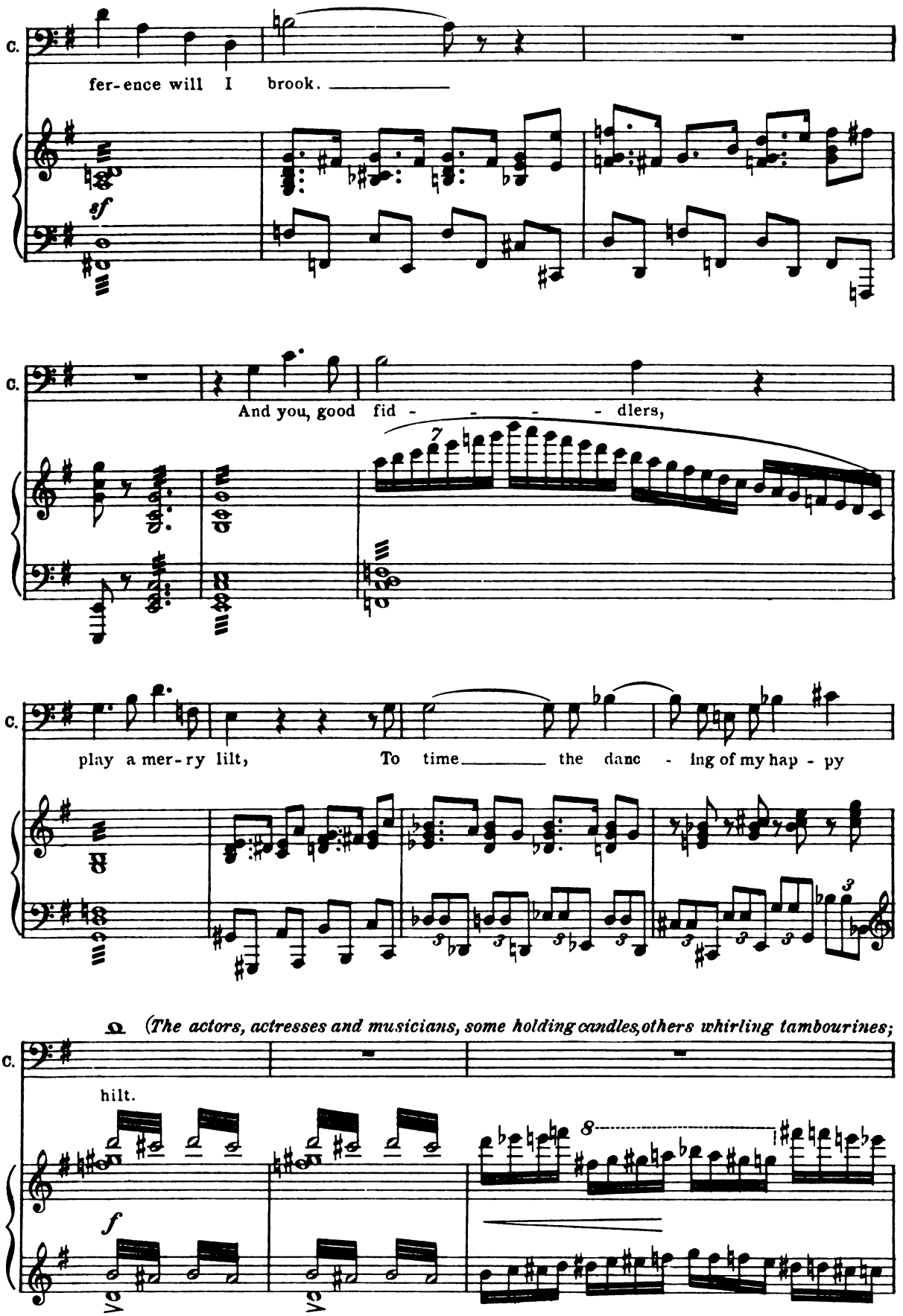

C.
To hell with you and with your
hearse.
f
C.
taw - - dry verse!
Molto agitato
(Reënter Le Bret, pale, and with drawn sword)

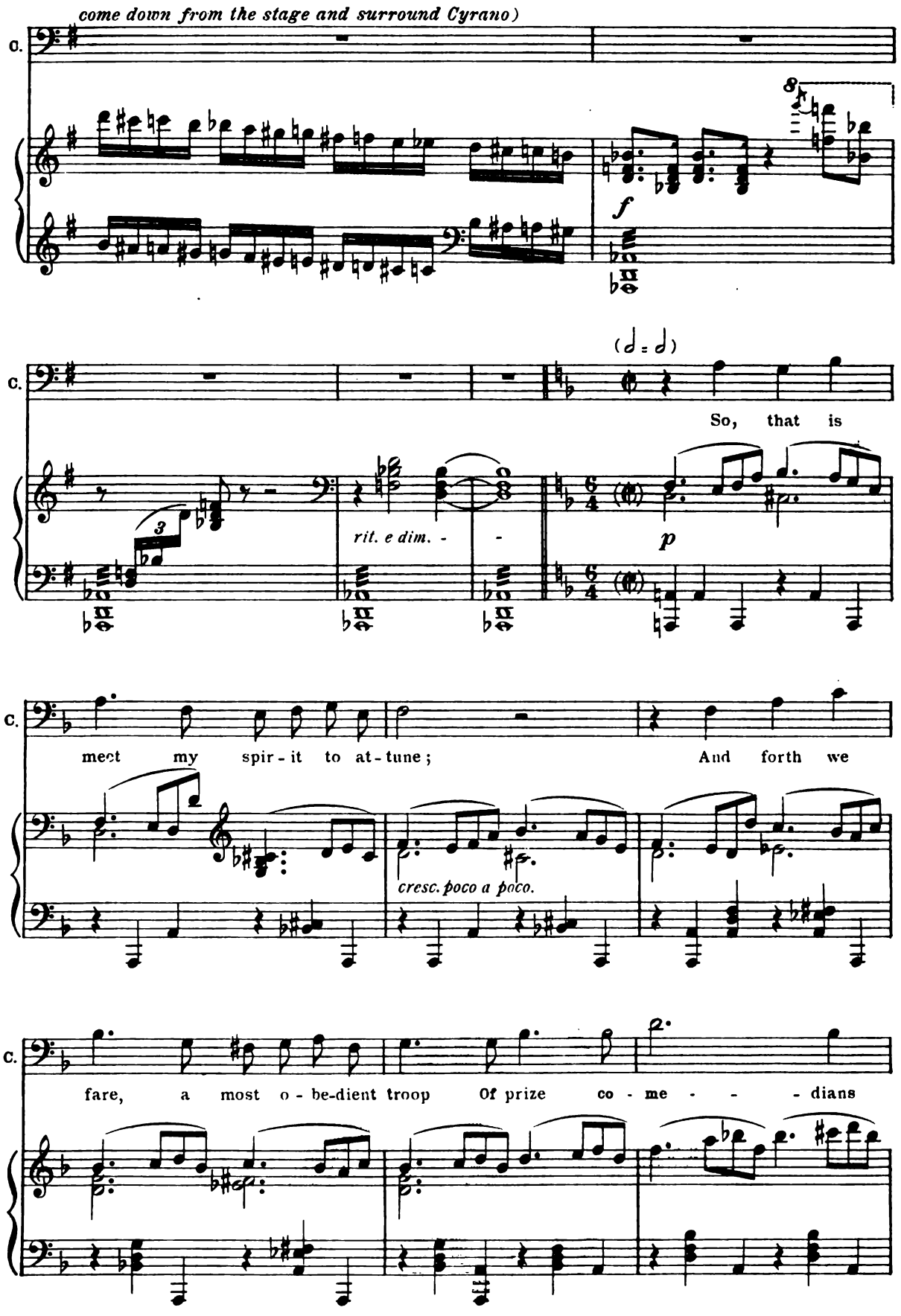

LE BRET
B.
Cy - - ra - no,
De Guiche is on your track!
mf
B.
A hun - dred men a - wait thee to at -
sf
B.
tack!
f
CYRANO
C.
A hun - - dred?
Allegretto
p
mf
sf
C.
Who told him I was in the
sf

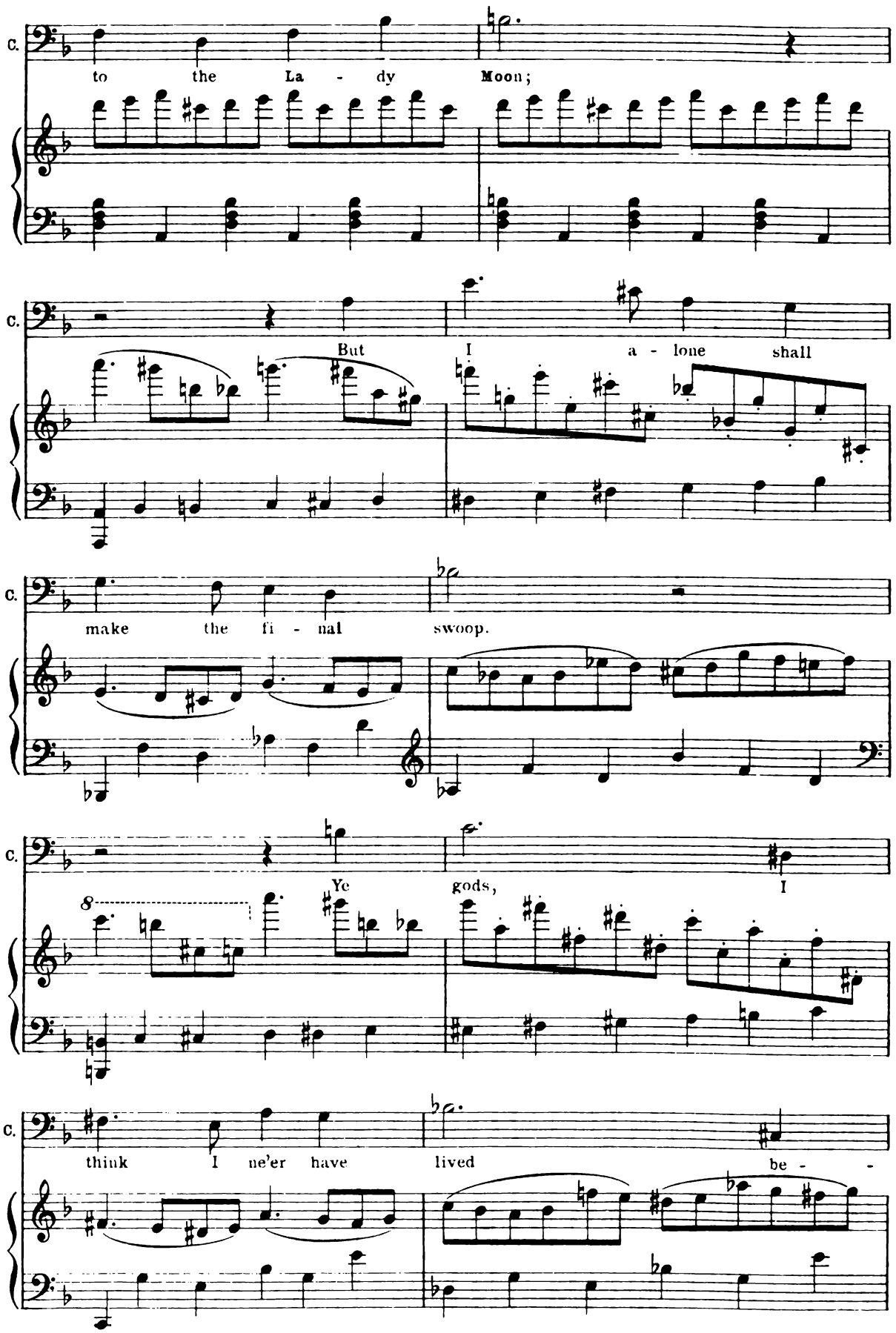

C.
mood?
A
f
C.
hun - - - dred?
For my blade
ACTORS
f
sf
sf
C.
— they shall be food.
BASS
What is this?

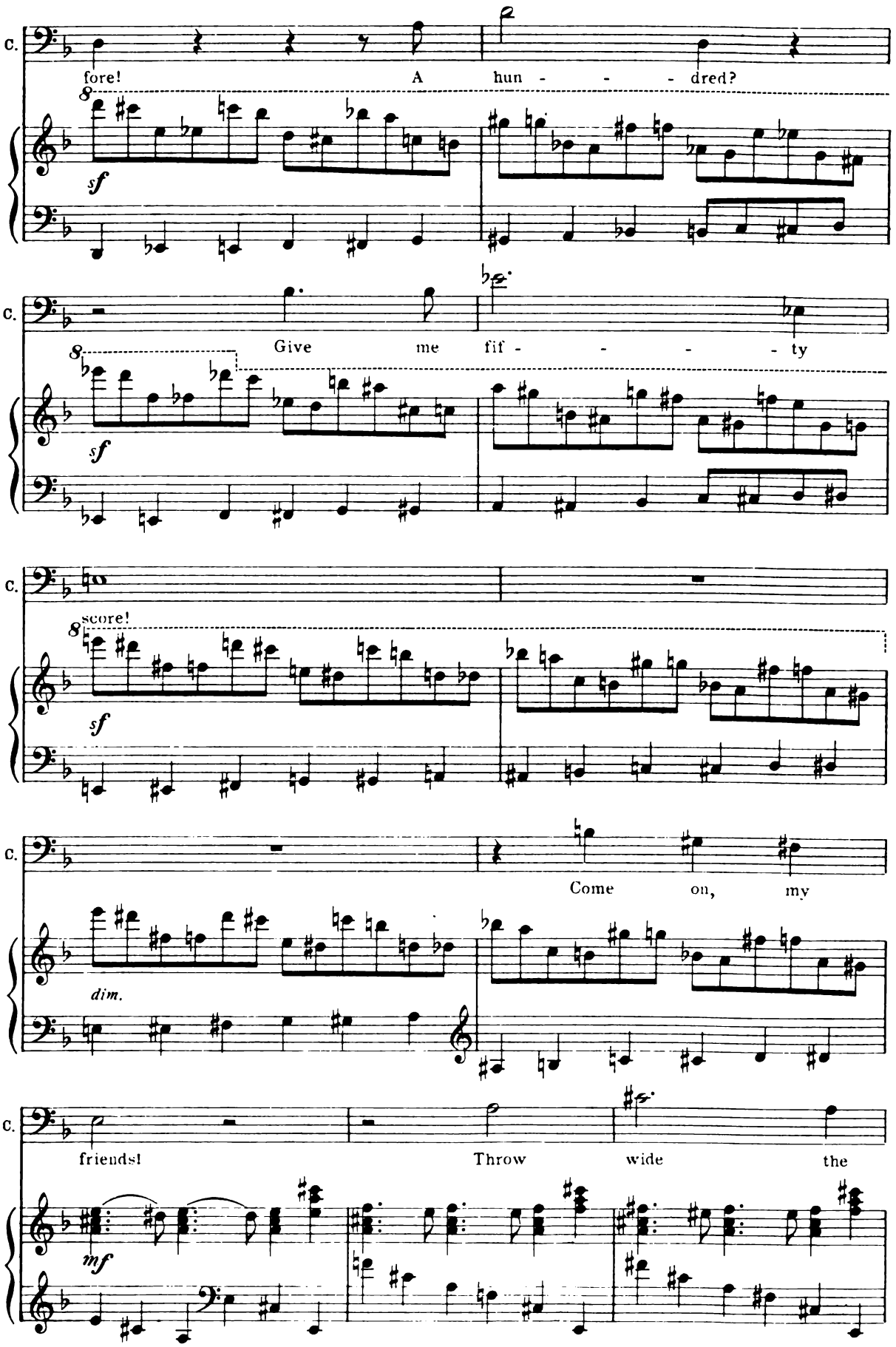

C.
SOP. & TENORS
A - gainst one man a hun - - - dred? What is
A - gainst one man a hun - -
C.
Sweet friends, I'll woo them with a kiss,
this? ——
- - dred?
p
C.
(draws his sword)
The sharp sa-lute of death. Oh
f
mf
f
3
3

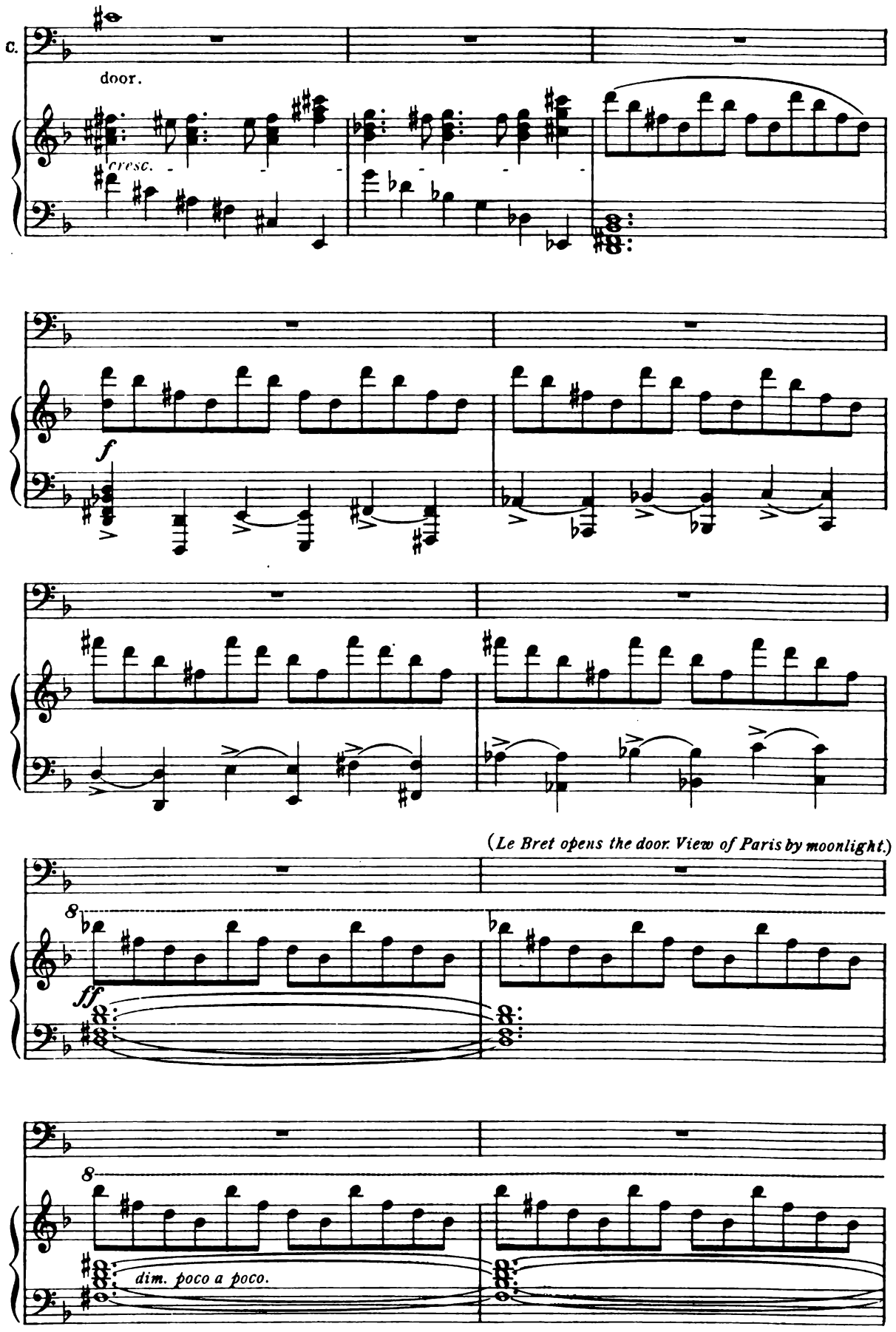

C.
bliss!
What a rare fight 'twill be! Let's all go
What a rare fight 'twill be! Let's
dim.
C.
Bra - vo! But you may
out to see.
all go out to see.
sf
C.
on - - ly look;
No in - ter -
sf
sf
sf

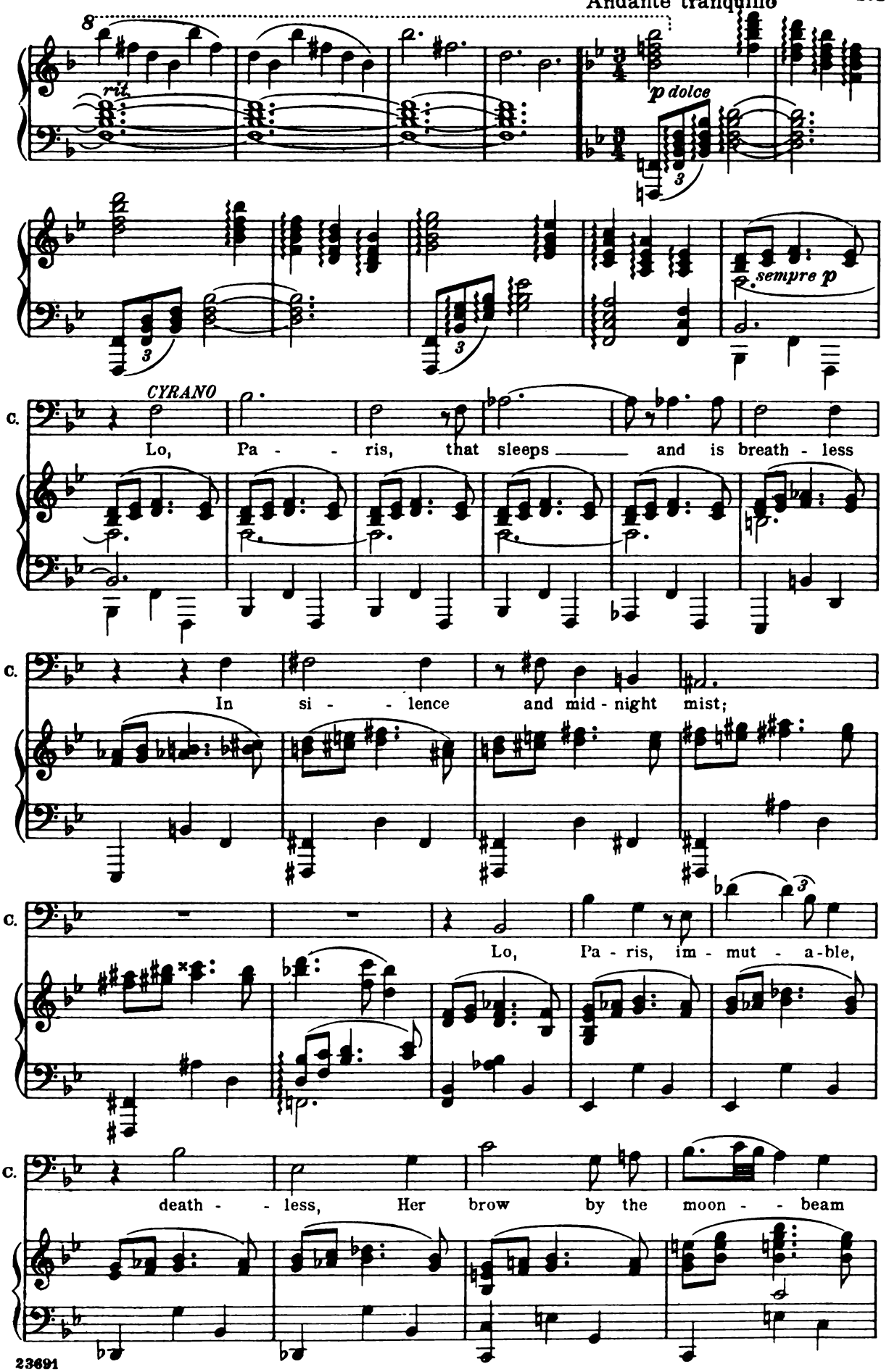

C.
fer-ence will I brook.
sf
C.
And you, good fid - - - - dlers,
7
C.
play a mer-ry lilt, To time the danc - ing of my hap - py
Ω (The actors, actresses and musicians, some holding candles, others whirling tambourines;
C.
hilt.
f
8
Vc
Vc

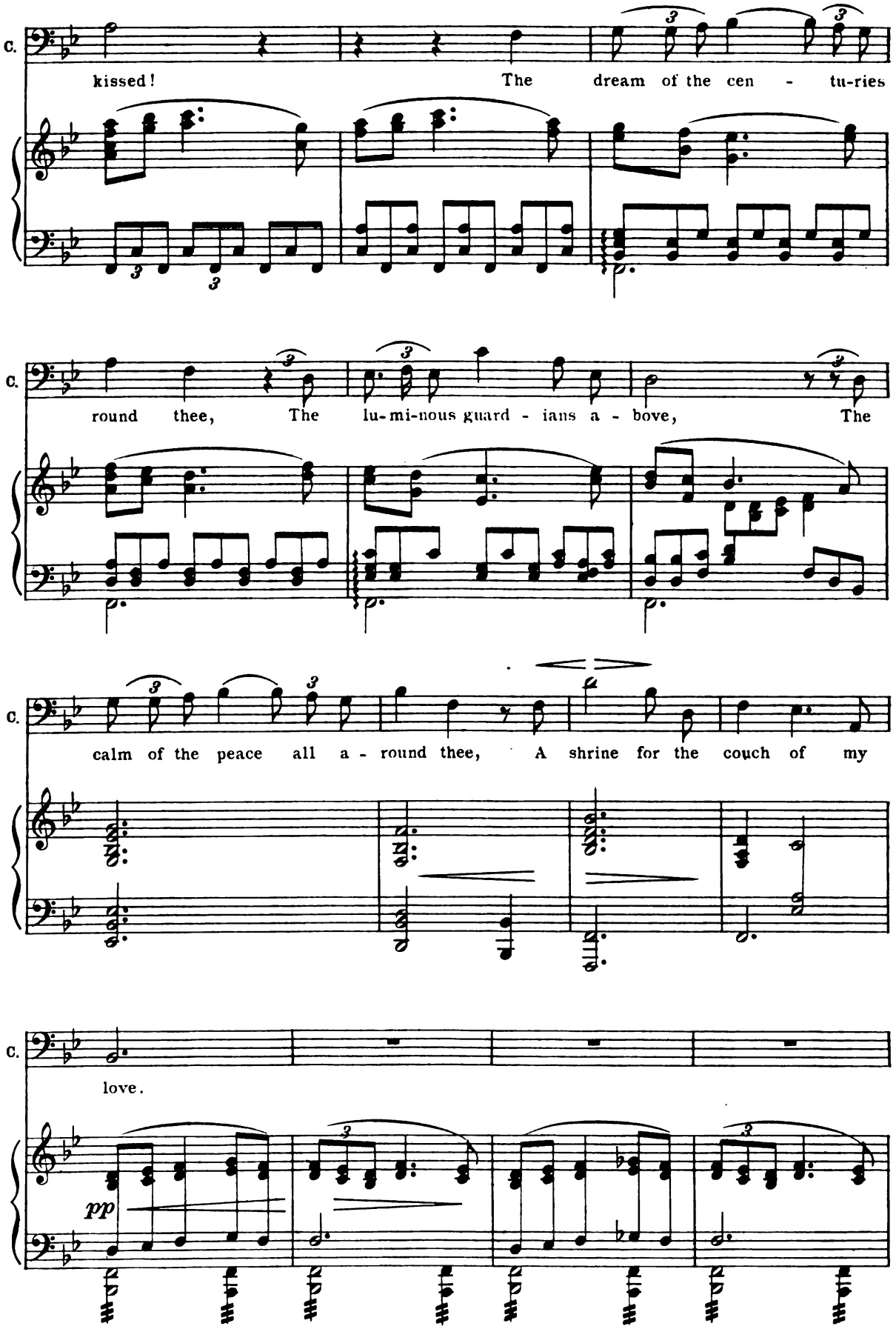

(come down from the stage and surround Cyrano)
C.
f
(𝅗𝅥 = 𝅗𝅥)
So, that is
rit. e dim. -
p
C.
meet my spir - it to at - tune;
And forth we
cresc. poco a poco.
C.
fare, a most o - be-dient troop Of prize co - me - - - dians

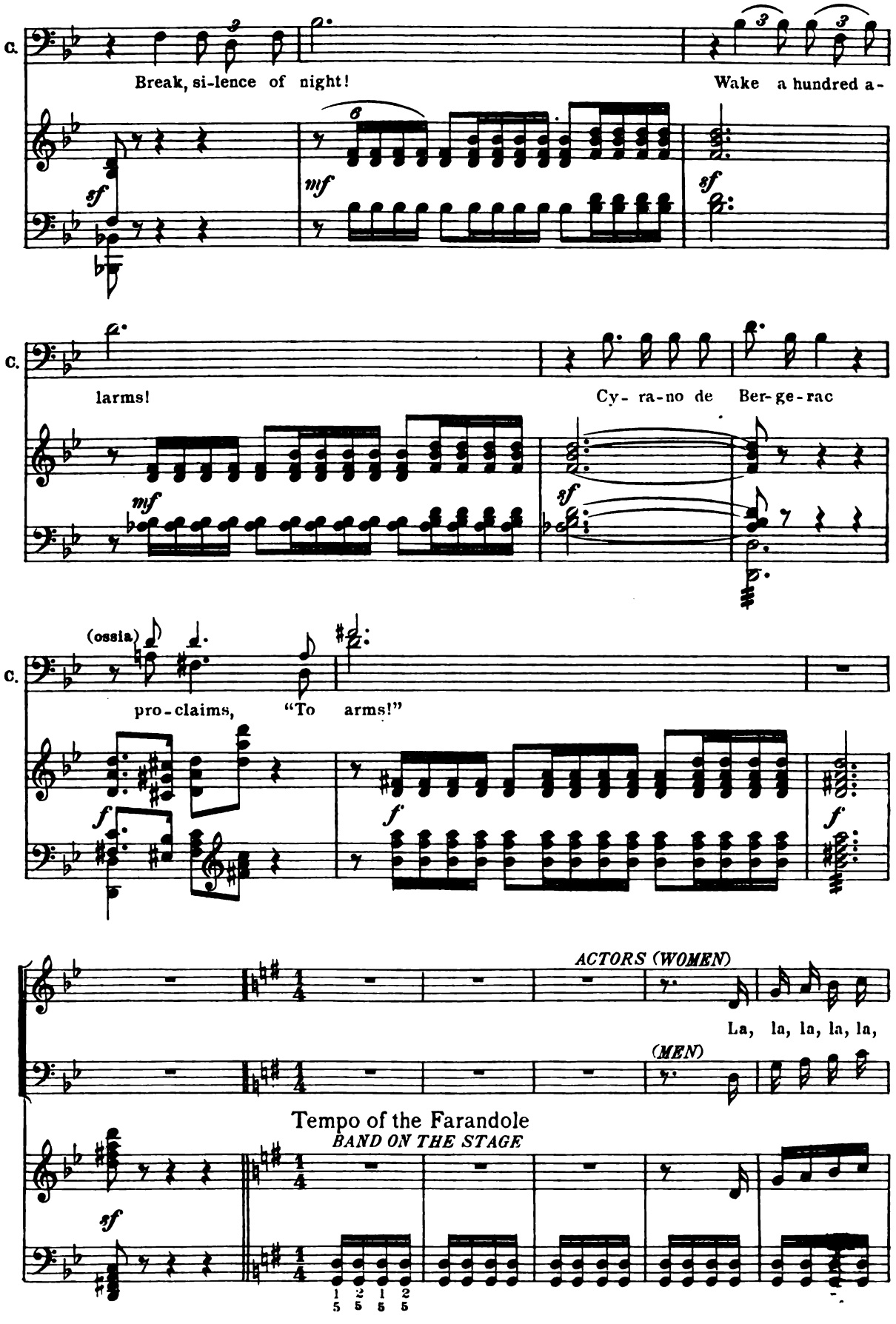

C.
to the La - dy Moon;
C.
But I a - lone shall
C.
make the fi - nal swoop.
C.
Ye gods, I
C.
think I ne'er have lived be - -

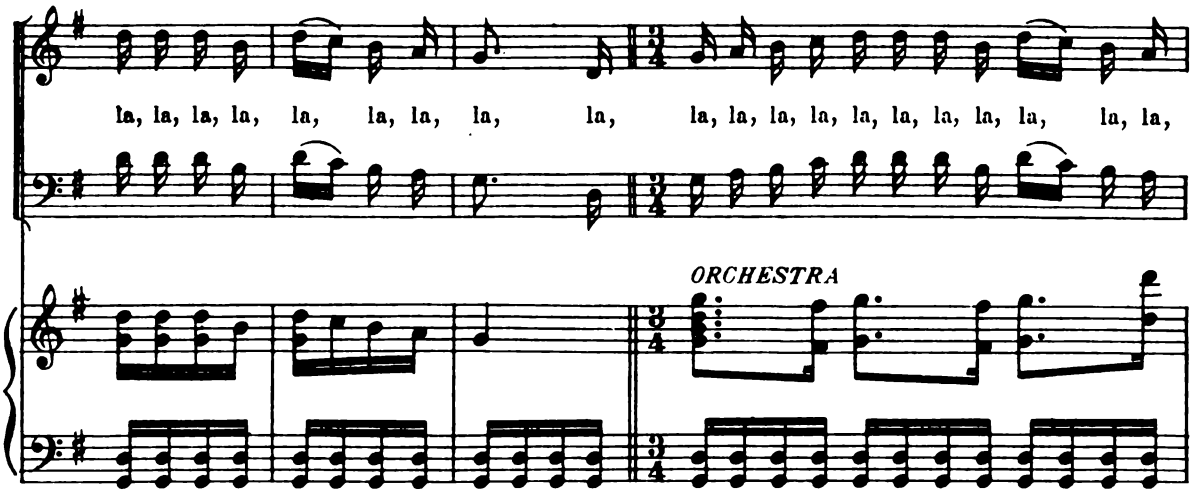

C.
fore! A hun - - - dred?
8
sf
C.
Give me fif - - - - - ty
8
sf
C.
score!
8
sf
C.
Come on, my
dim.
C.
friends! Throw wide the
mf


C.
door.
cresc.
f
(Le Bret opens the door. View of Paris by moonlight.)
8
ff
8
dim. poco a poco.

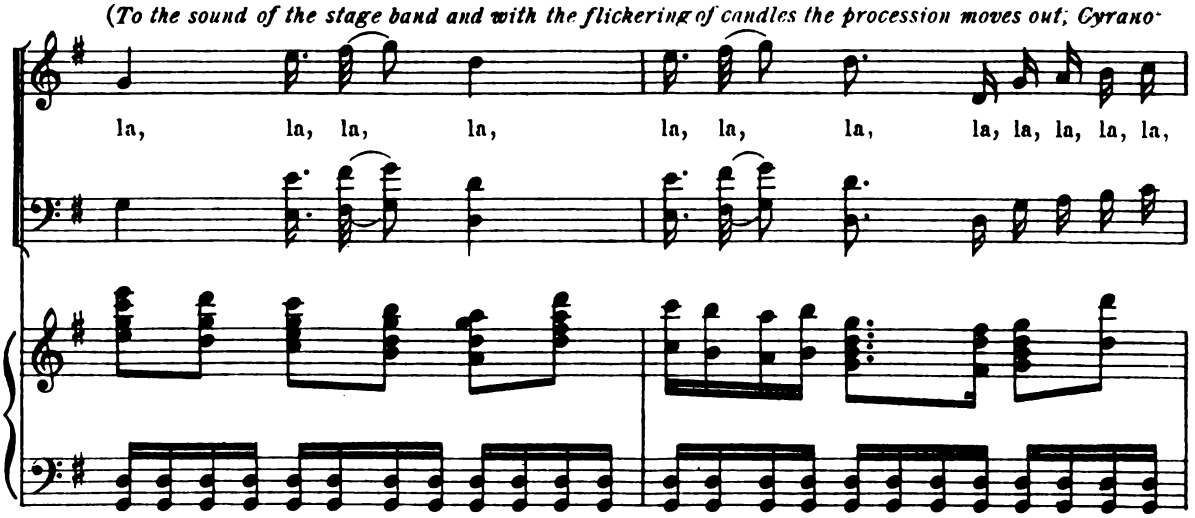

8
rit.
p dolce
3
3
3
sempre p
CYRANO
C.
Lo, Pa - - ris, that sleeps ___ and is breath - less
C.
In si - - lence and mid - night mist;
C.
Lo, Pa - ris, im - mut - a - ble,
C.
death - - less, Her brow by the moon - - beam


C.
kissed! The dream of the cen - tu-ries
C.
round thee, The lu-mi-nous guard - ians a - bove, The
C.
calm of the peace all a - round thee, A shrine for the couch of my
C.
love.
pp

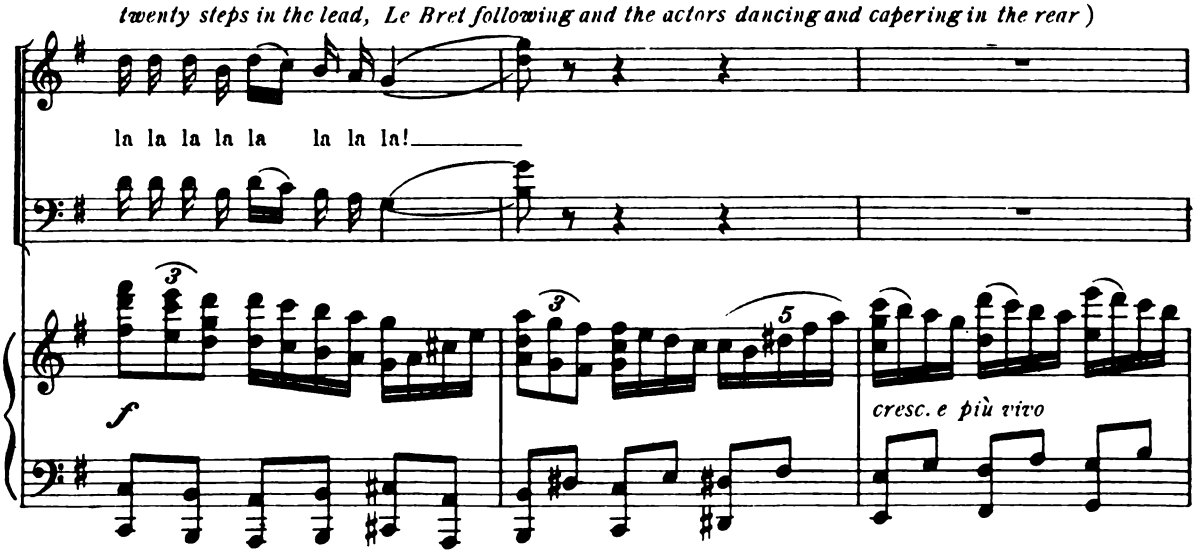

C.
Break, si-lence of night!
Wake a hundred a-
larms!
Cy- ra-no de Ber-ge-rac
(ossia)
pro-claims, "To arms!"
ACTORS (WOMEN)
La, la, la, la, la,
(MEN)
Tempo of the Farandole
BAND ON THE STAGE

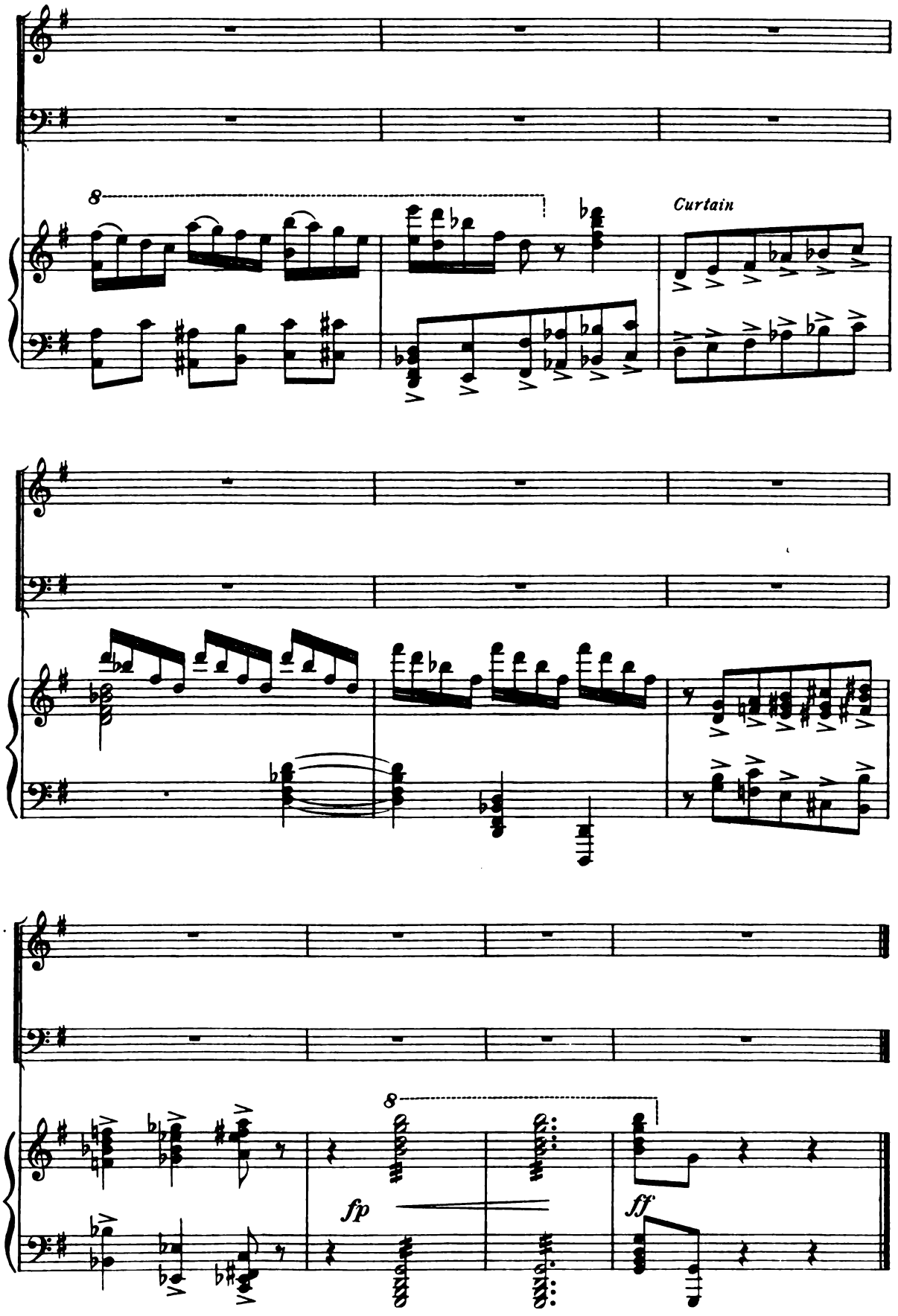


(To the sound of the stage band and with the flickering of candles the procession moves out; Cyrano



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





END OF ACT I

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.

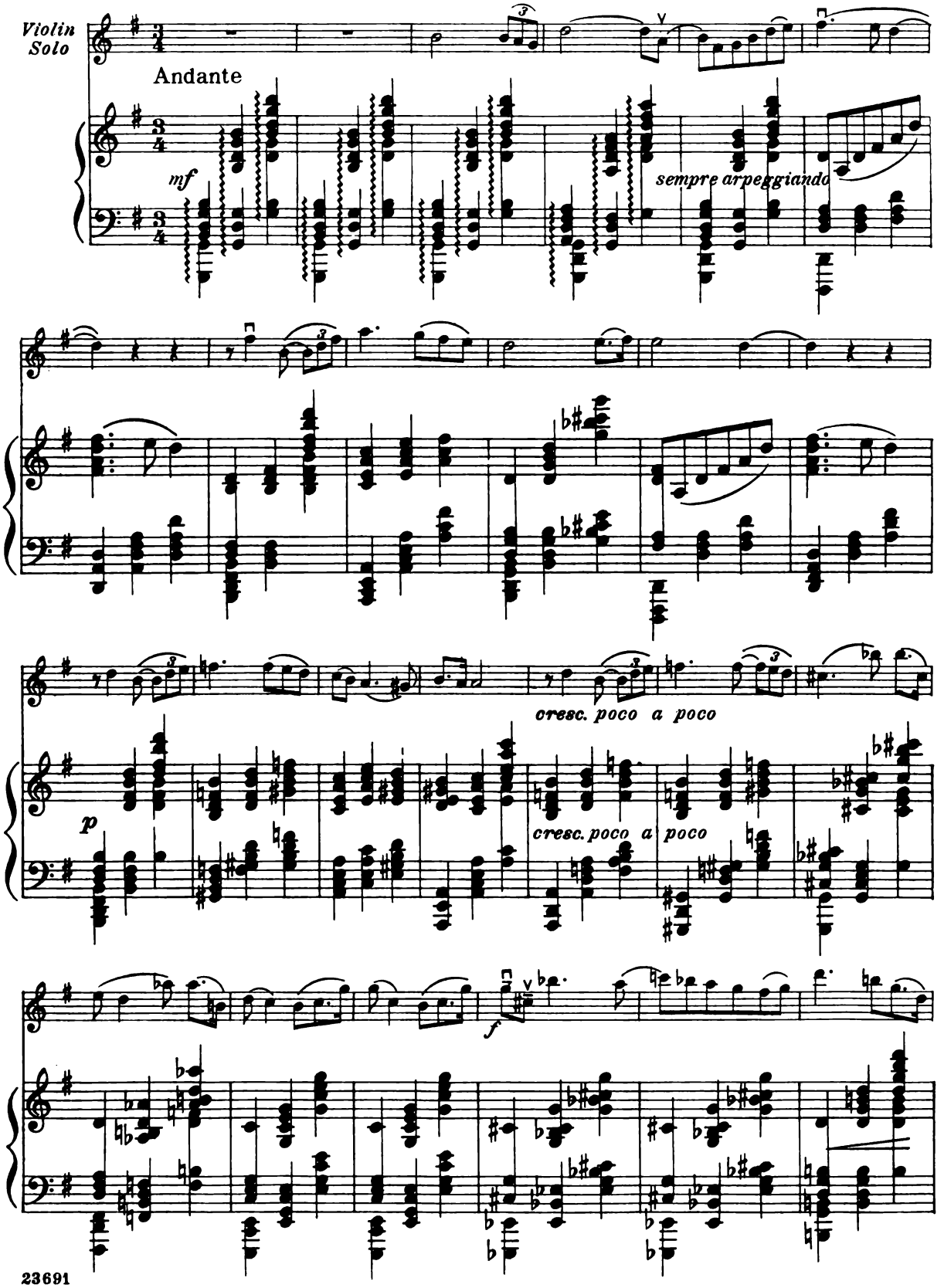
Tables laden with rolls and dishes of food. Other tables, surrounded with chairs, are ready for the consumers.

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)



cresc. e più agitato

sul G

grandioso

molto rit.

molto rit.

a tempo

All the strings in unison

a tempo

cresc.

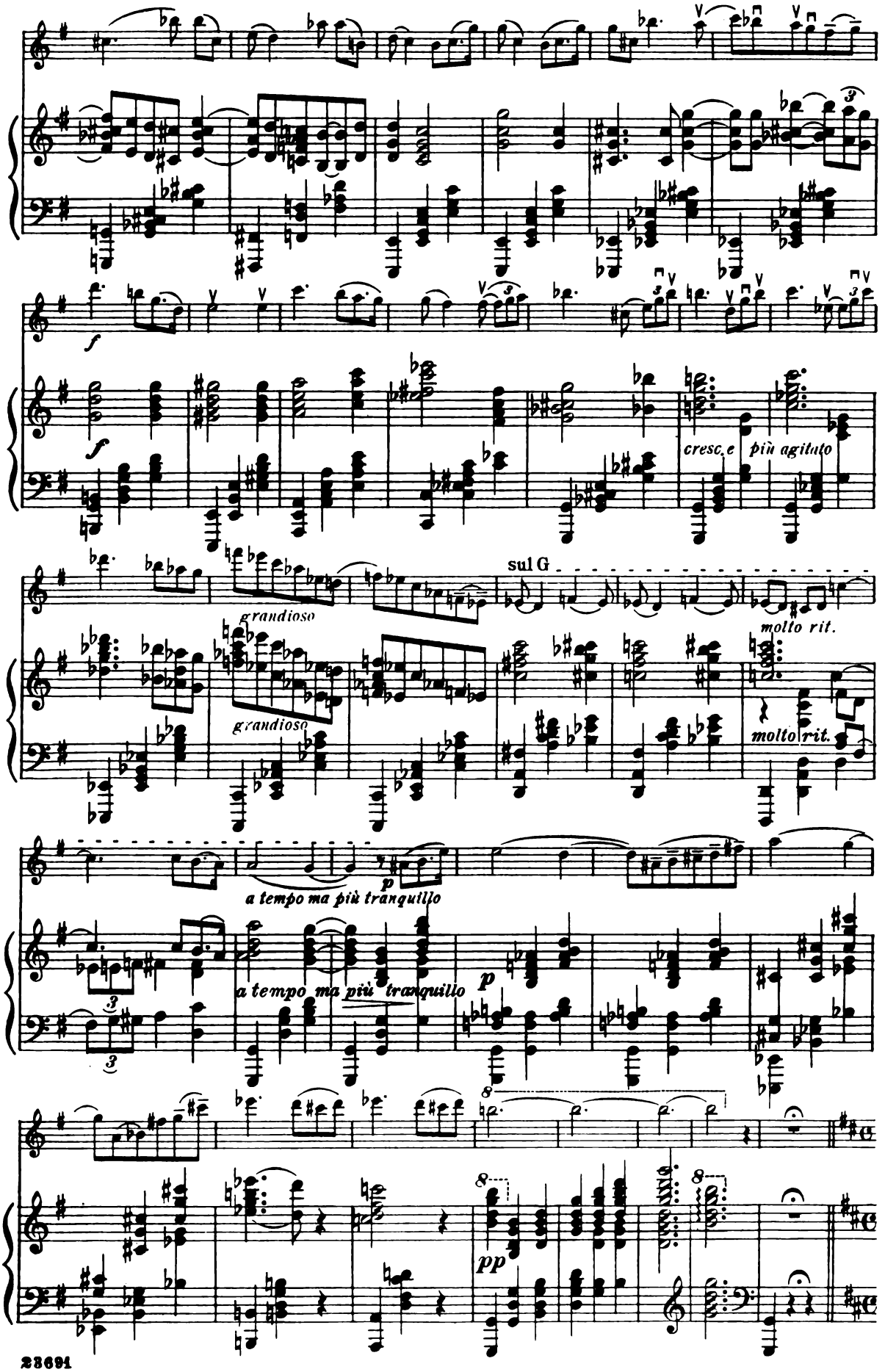
f dim.

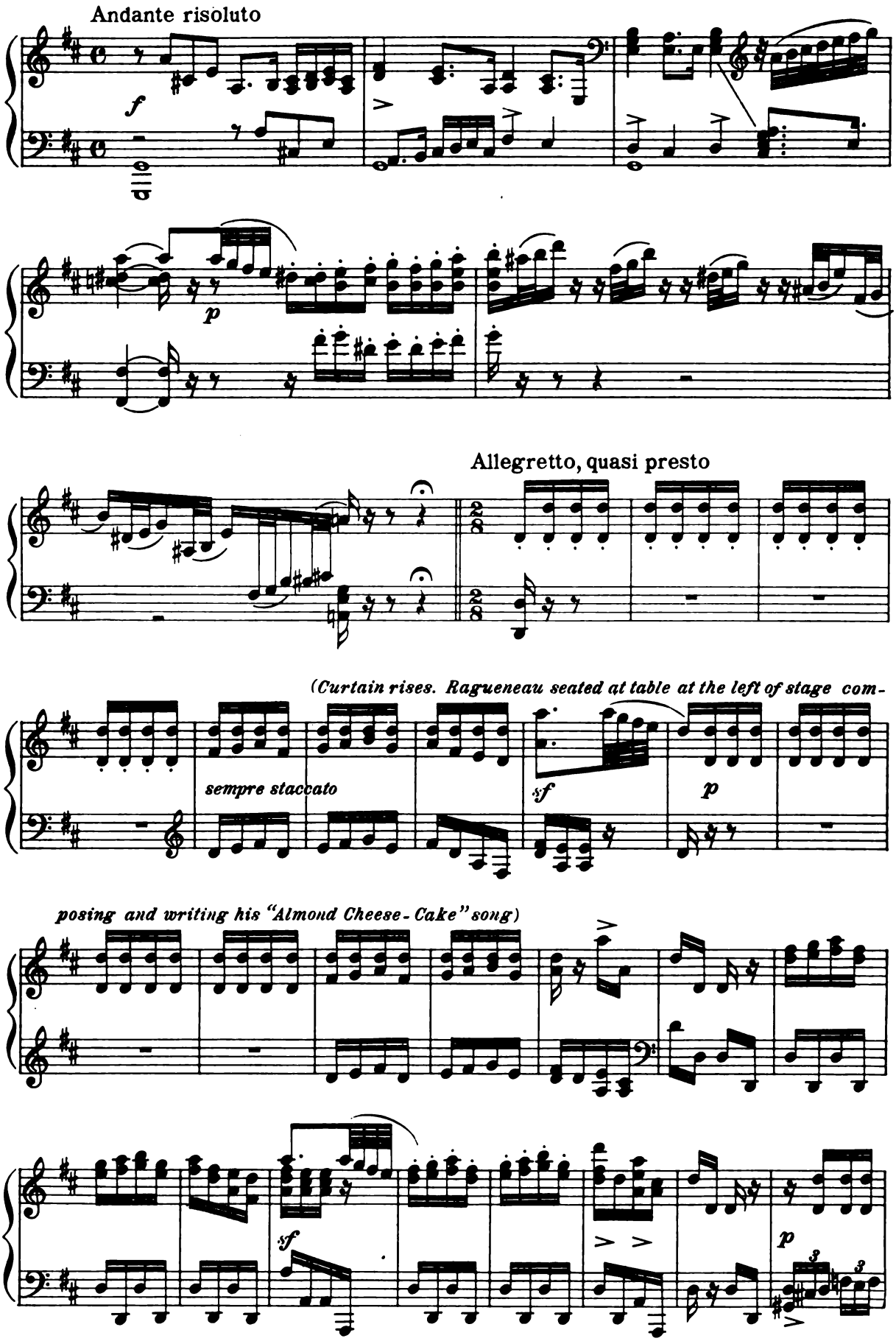
p dolce

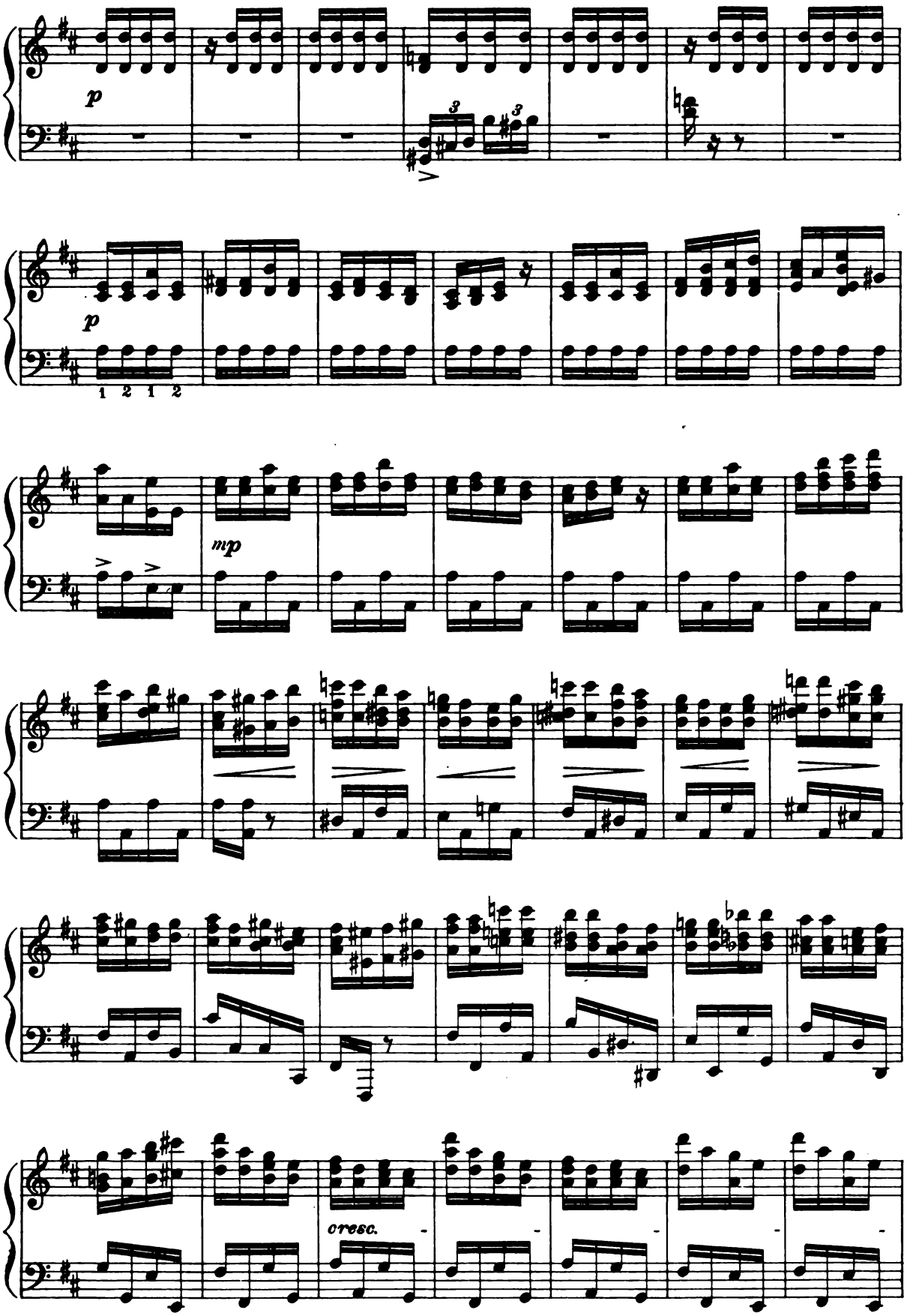
p dolce

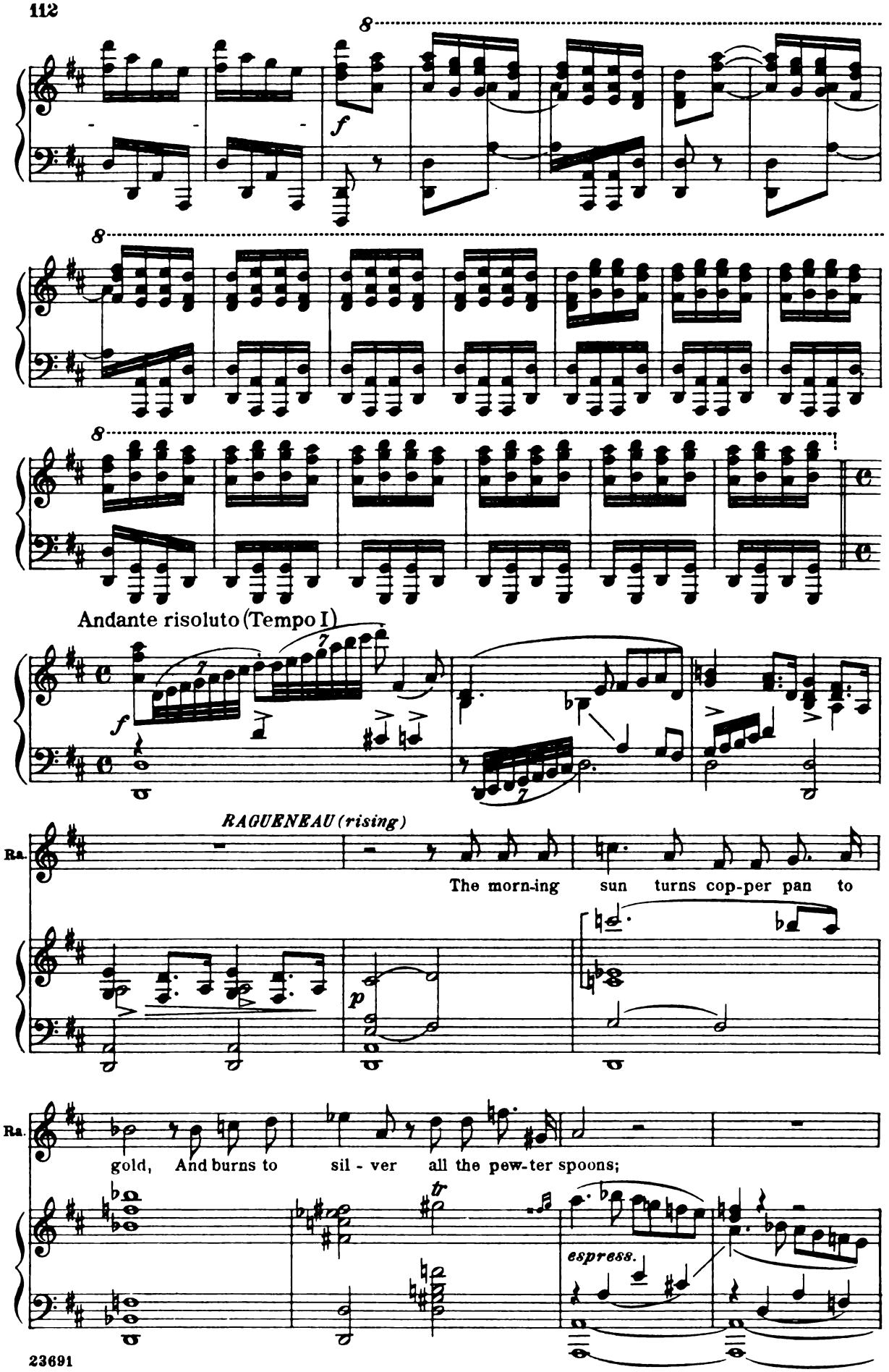
cresc. poco a poco

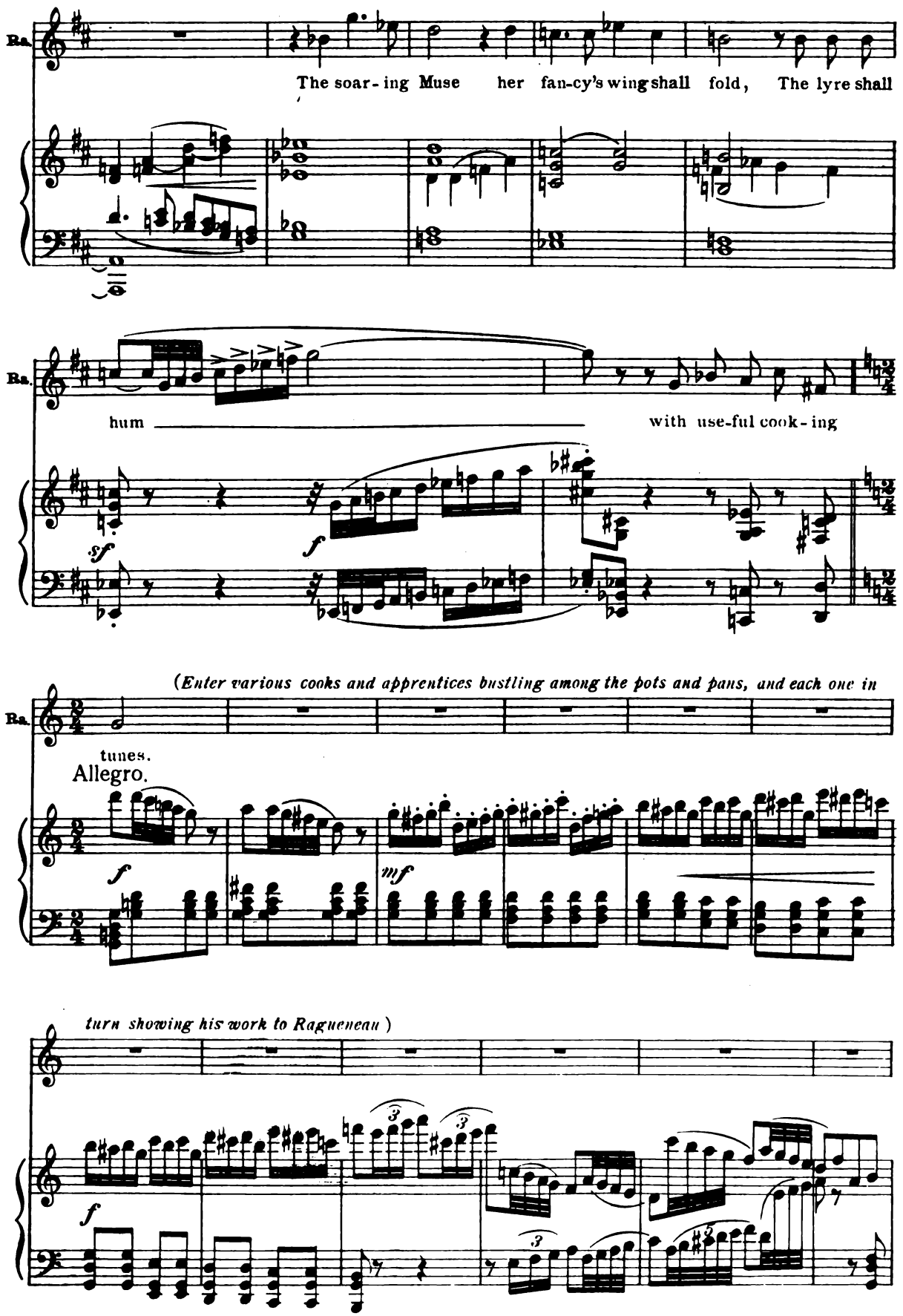
cresc. poco a poco

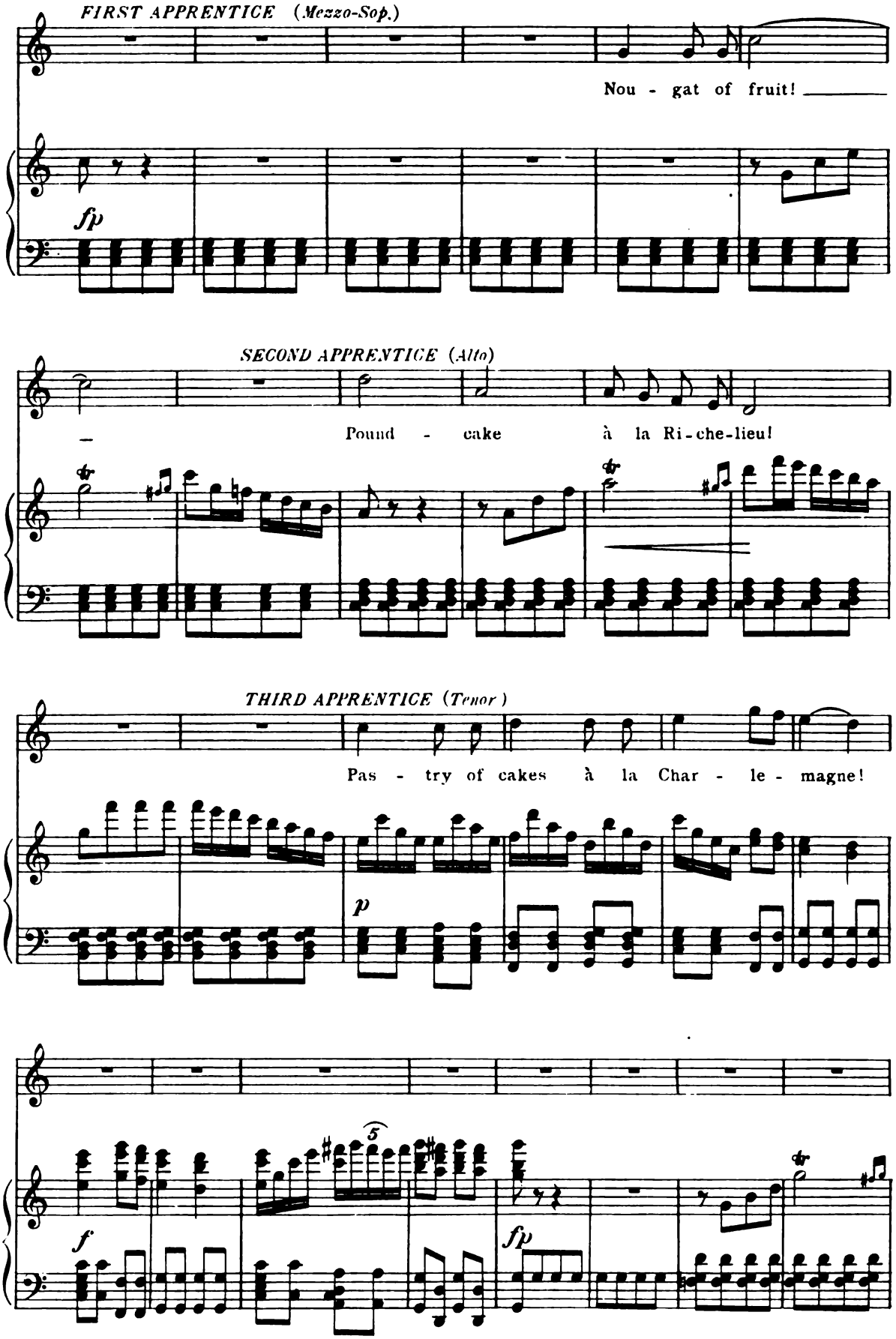

f
f
cresc. e più agitato
sul G
grandioso
grandioso
molto rit.
molto rit.
p
a tempo ma più tranquillo
a tempo ma più tranquillo
p
8
8
8
pp

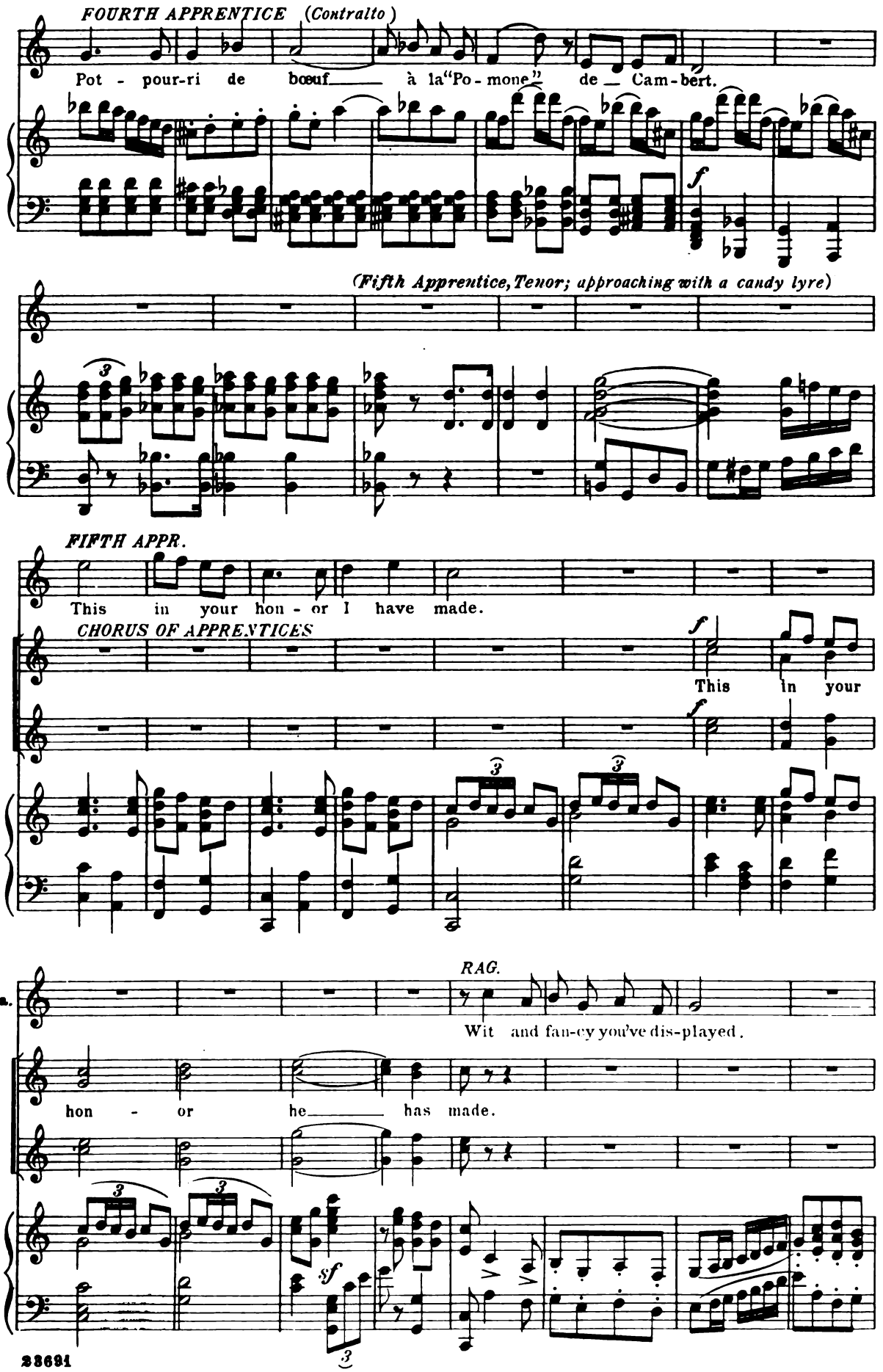

Andante risoluto
f
p
Allegretto, quasi presto
(Curtain rises. Ragueneau seated at table at the left of stage com-
sempre staccato
sf
p
posing and writing his "Almond Cheese-Cake" song)
sf
p

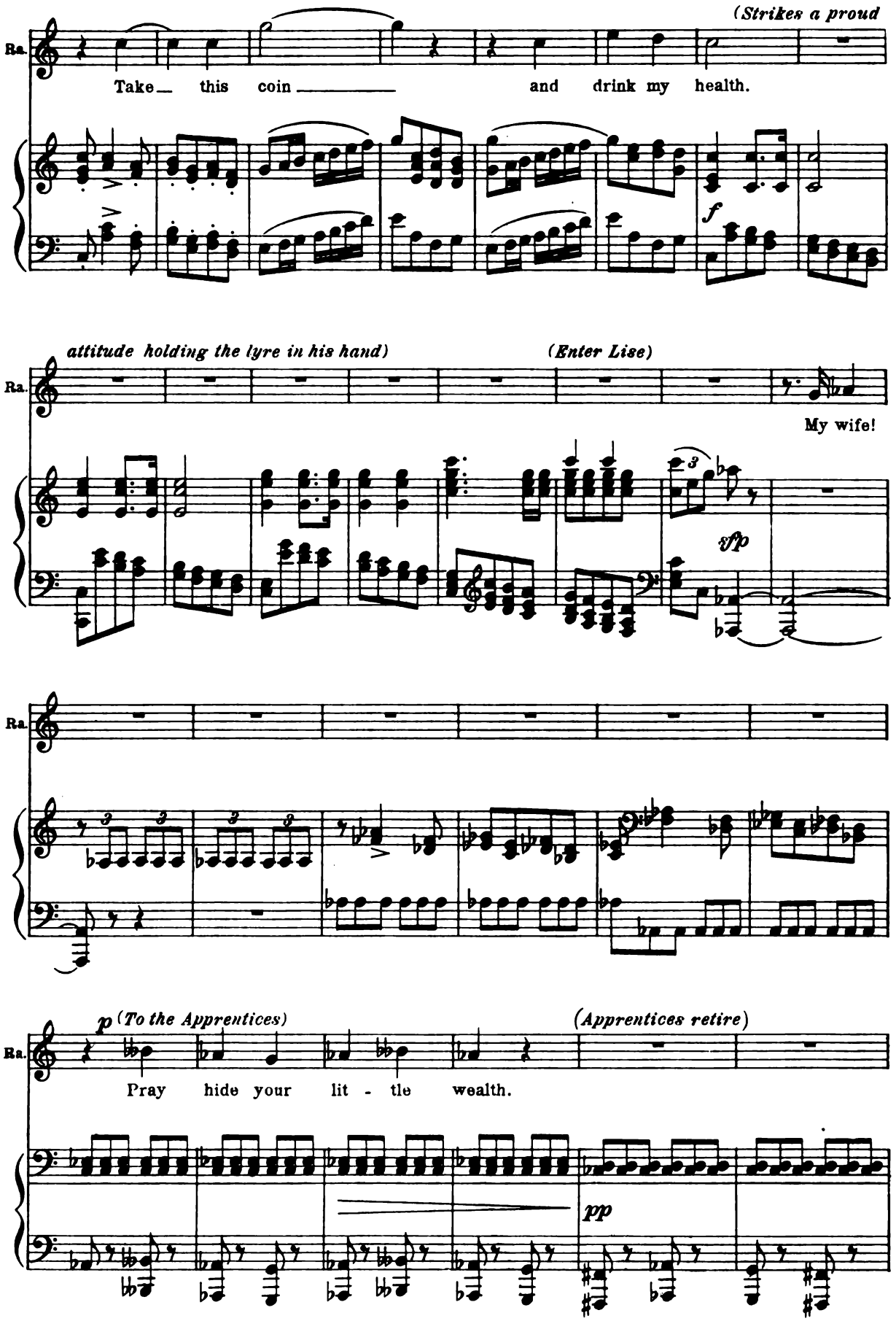

p
3
3
p
1 2 1 2
mp
cresc.

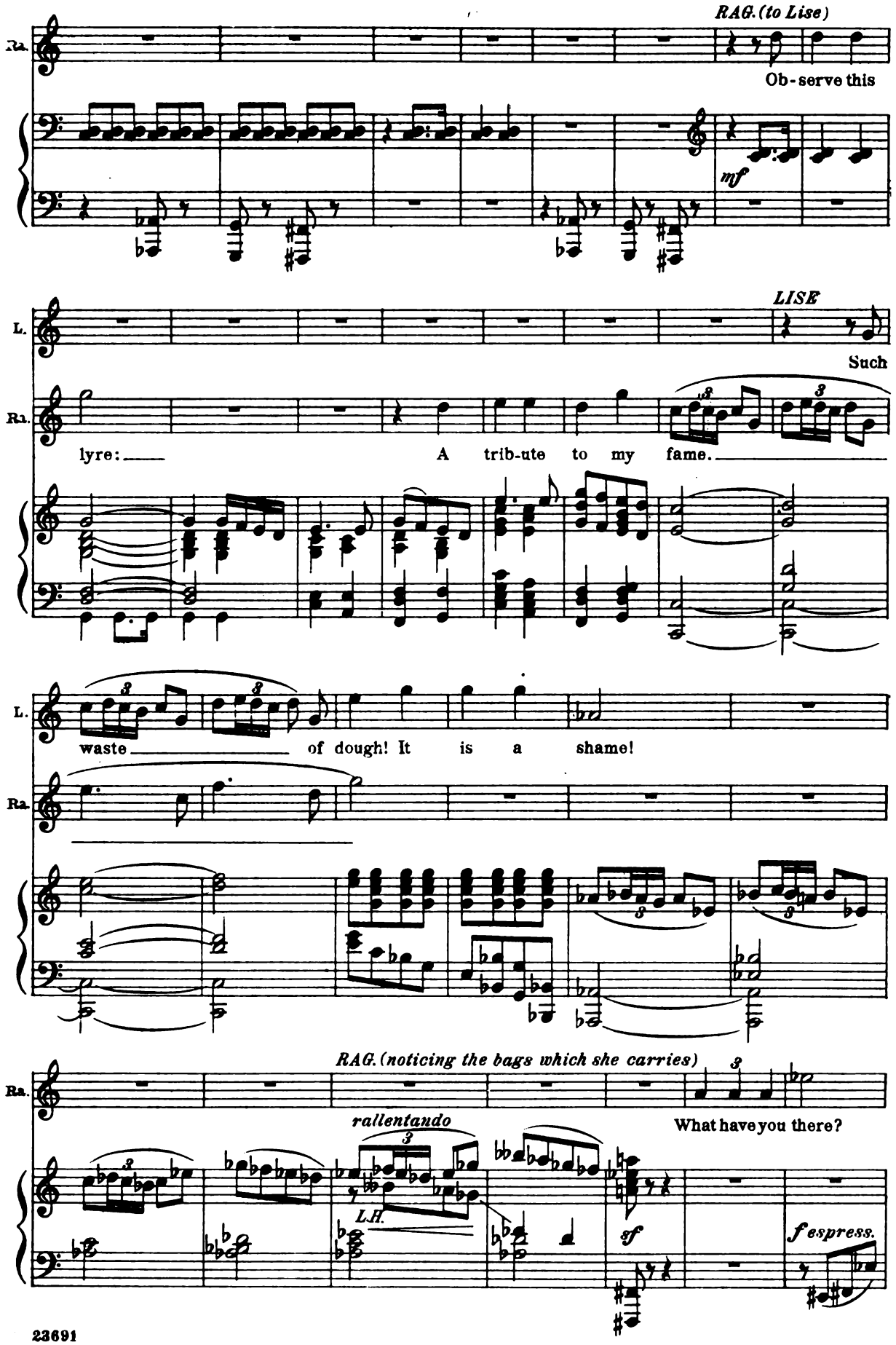

8
f
8
8
Andante risoluto (Tempo I)
f
RAGUENEAU (rising)
Ra.
The morn-ing sun turns cop-per pan to
p
Ra.
gold, And burns to sil - ver all the pew-ter spoons;
tr
espress.

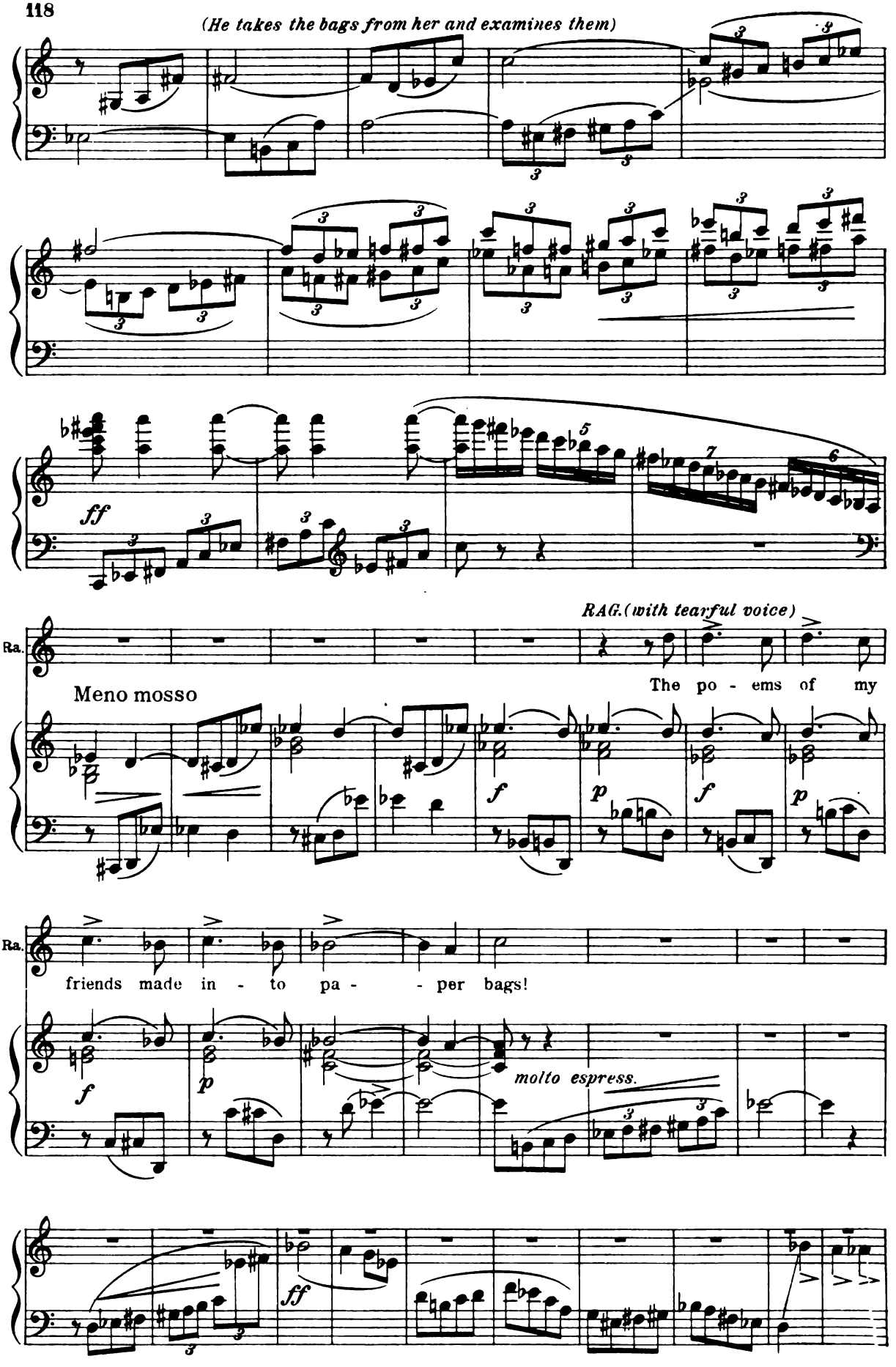

Ra.
The soar-ing Muse her fan-cy's wing shall fold, The lyre shall
Ra.
hum
with use-ful cook-ing
sf
f
(Enter various cooks and apprentices bustling among the pots and pans, and each one in
Ra.
tunes.
Allegro.
f
mf
turn showing his work to Ragueneau)
f

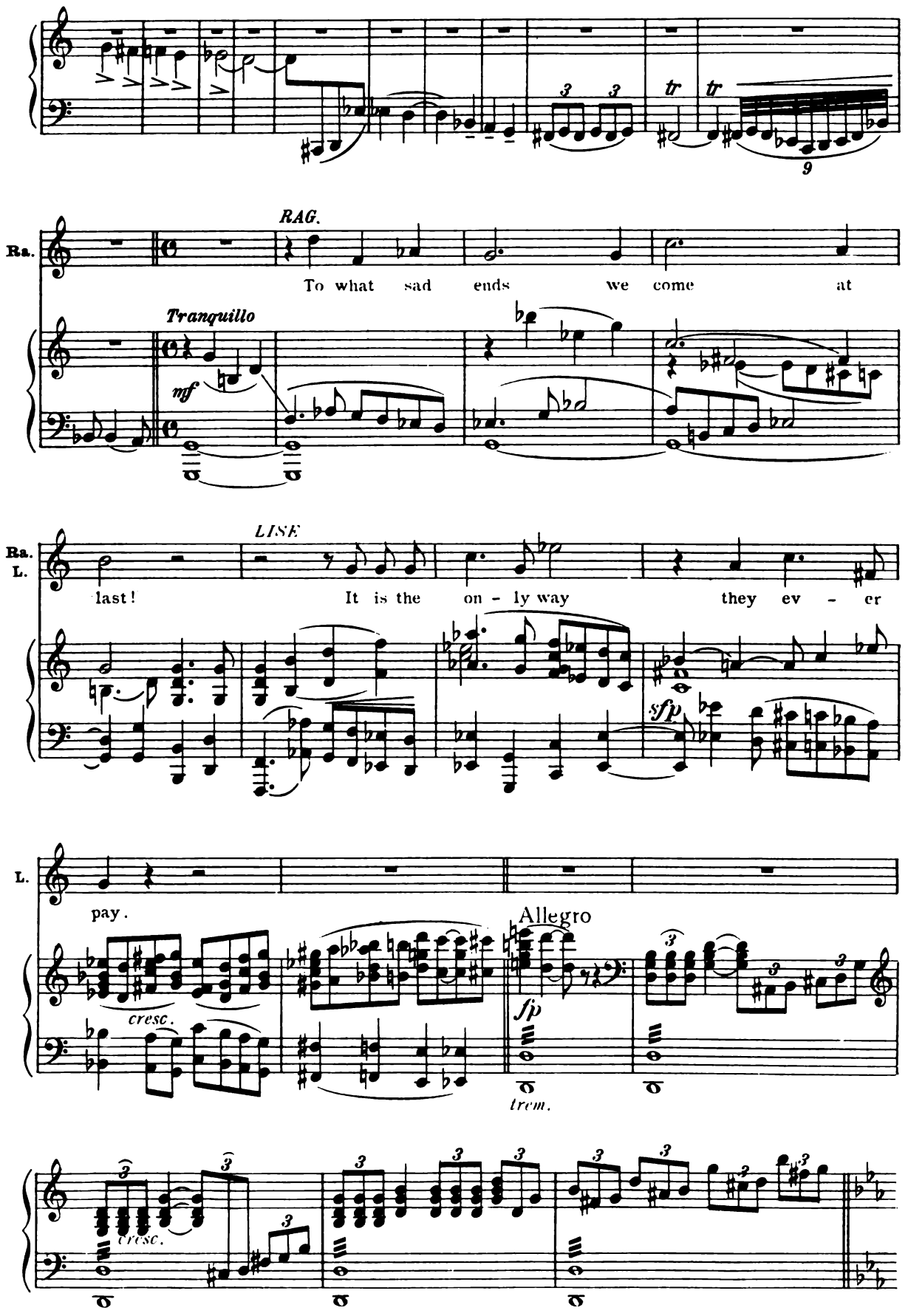

FIRST APPRENTICE (Mezzo-Sop.)
Nou - gat of fruit!
fp
SECOND APPRENTICE (Alto)
Pound - cake à la Ri-che-lieu!
THIRD APPRENTICE (Tenor)
Pas - try of cakes à la Char - le - magne!
p
5
f
fp

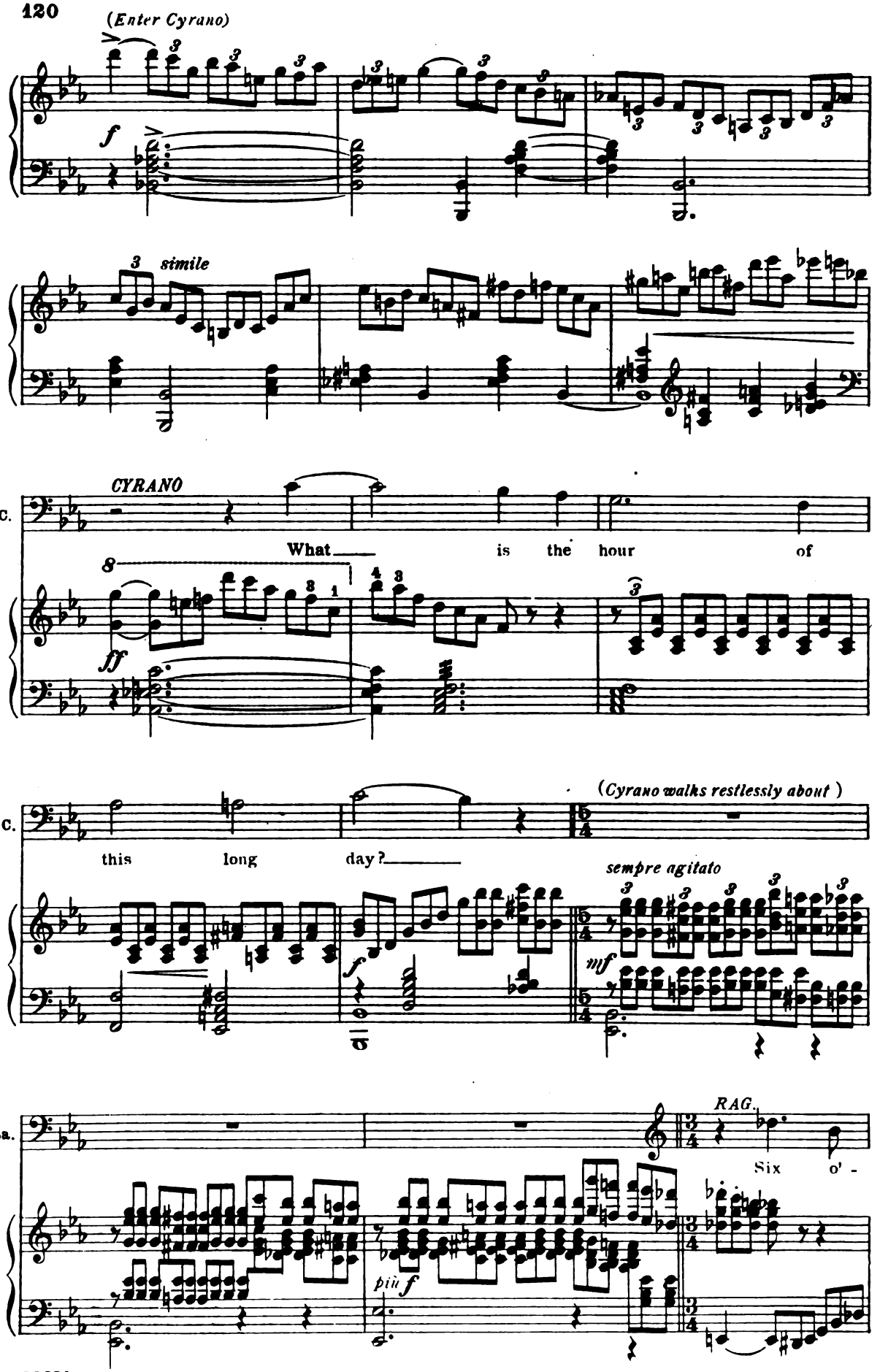

FOURTH APPRENTICE (Contralto)
Pot - pour-ri de bœuf à la "Po - mone" de Cam - bert.
f
(Fifth Apprentice, Tenor; approaching with a candy lyre)
FIFTH APPR.
This in your hon - or I have made.
CHORUS OF APPRENTICES
f
This in your
f
RAG.
Wit and fan-cy you've dis-played.
hon - or he has made.
sf

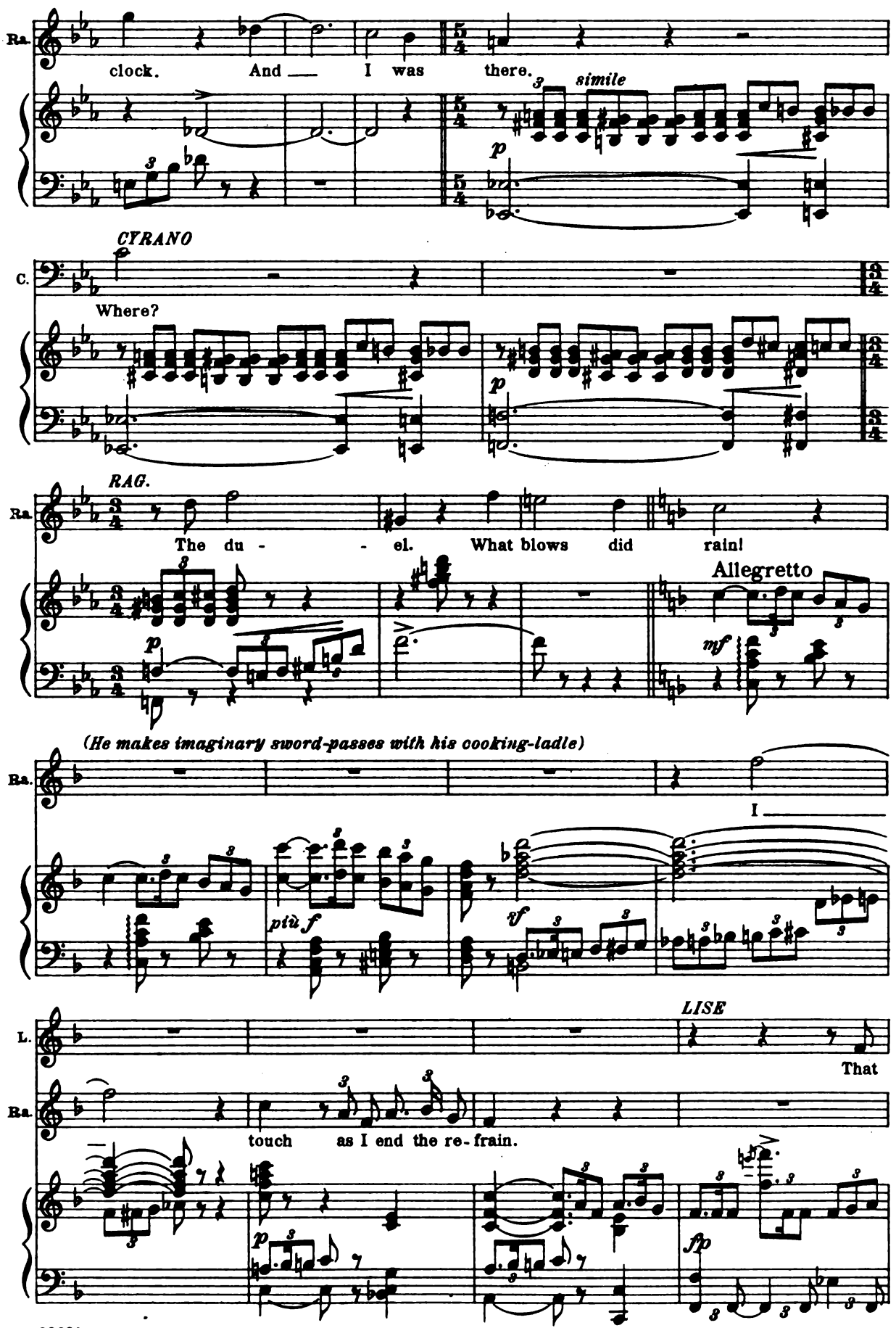

(Strikes a proud
Ra.
Take this coin and drink my health.
f
attitude holding the lyre in his hand)
(Enter Lise)
Ra.
My wife!
sfp
Ra.
p (To the Apprentices)
(Apprentices retire)
Ra.
Pray hide your lit - tle wealth.
pp

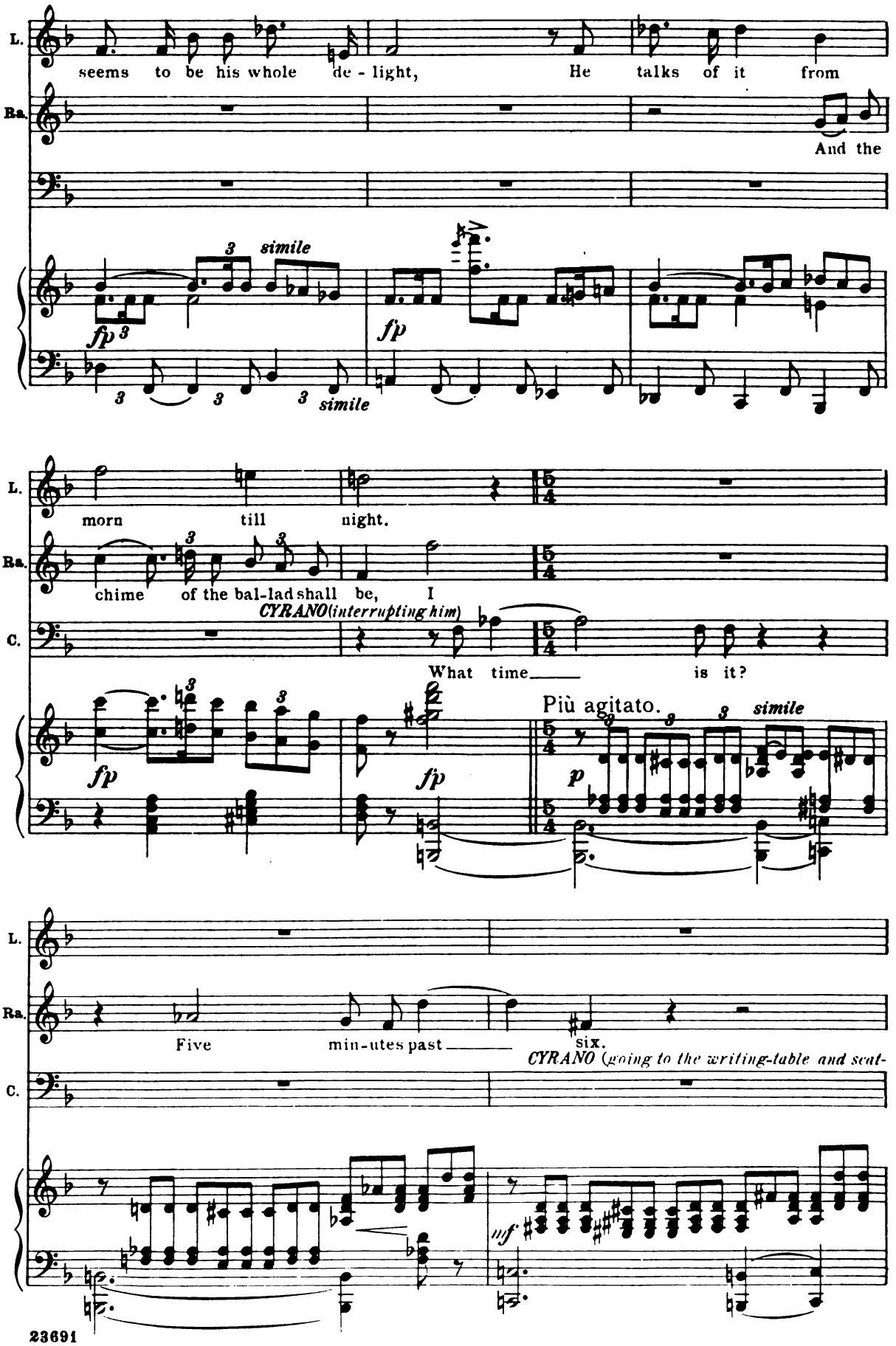

RAG. (to Lise)
Ra.
Ob-serve this
mf
LISE
L.
Such
Ra.
lyre: A trib-ute to my fame.
L.
waste of dough! It is a shame!
Ra.
RAG. (noticing the bags which she carries)
Ra.
What have you there?
rallentando
3
LH.
sf
f espress.

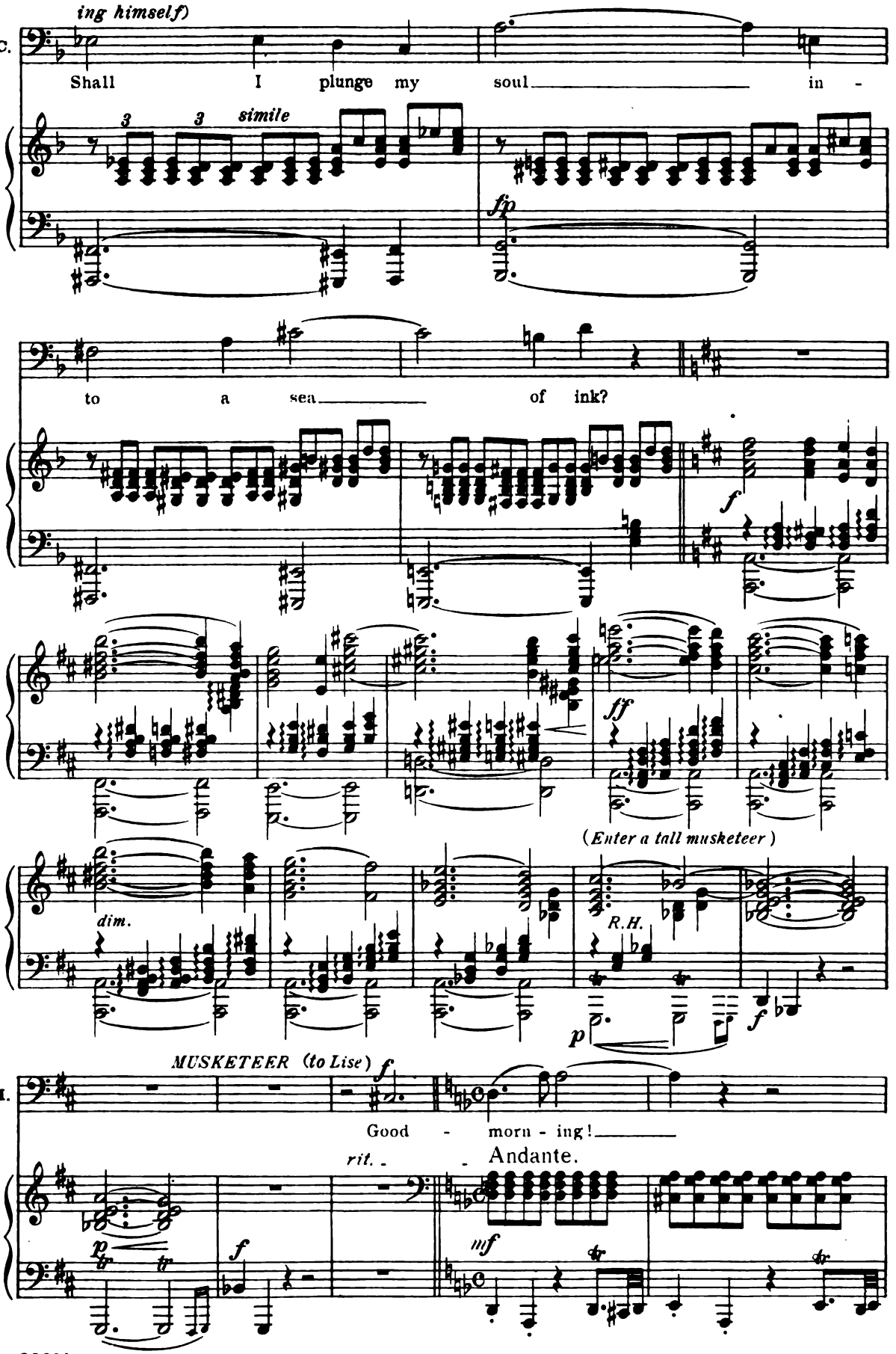

(He takes the bags from her and examines them)
ff
RAG. (with tearful voice)
Ra.
Meno mosso
The po - ems of my
f
p
f
p
Ra.
friends made in - to pa - - per bags!
f
p
molto espress.
ff

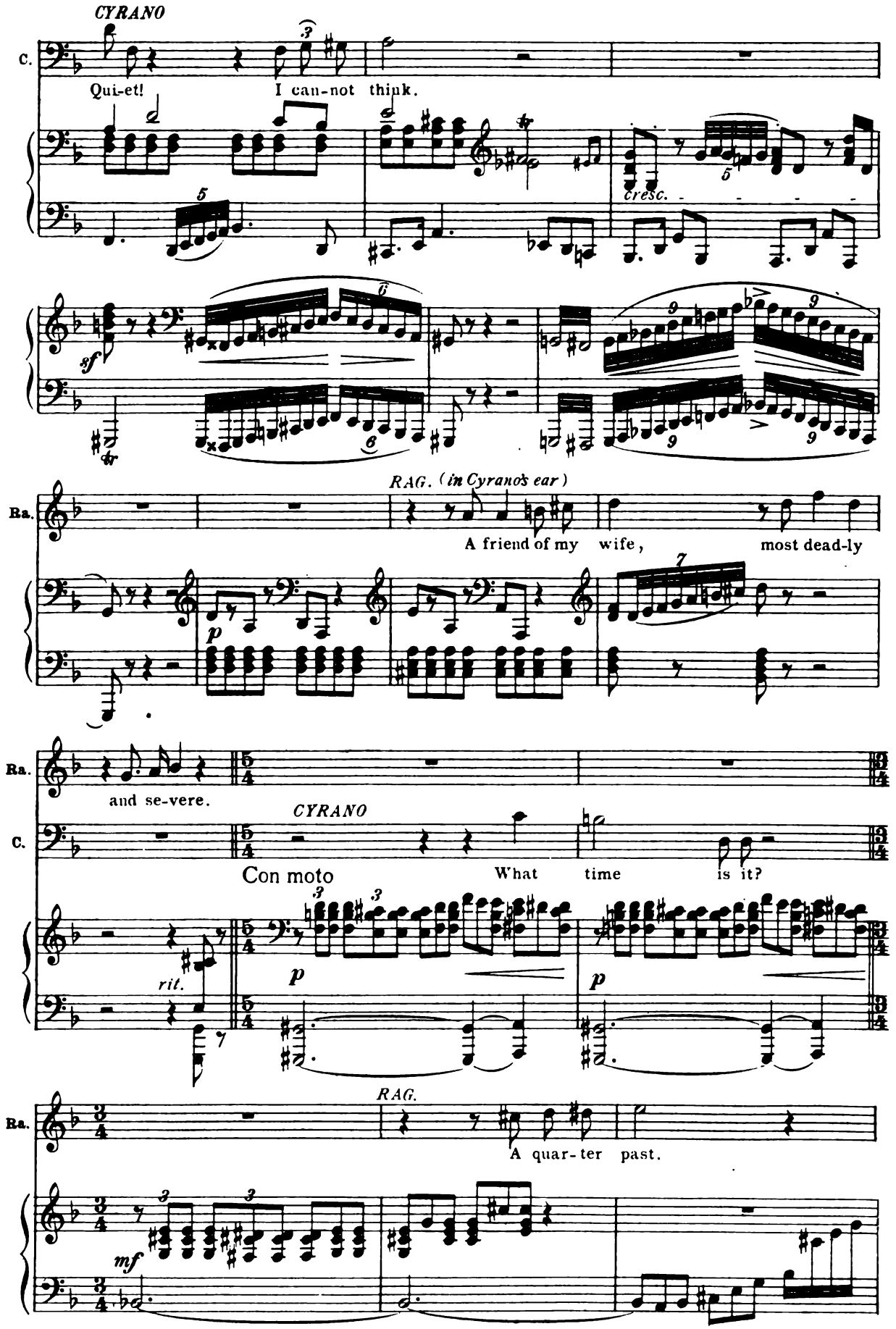

RAG.
Ra.
To what sad ends we come at
Tranquillo
mf
LISE
Ra.
L.
last! It is the on - ly way they ev - er
sfp
L.
pay.
Allegro
cresc.
fp
trem.
cresc.

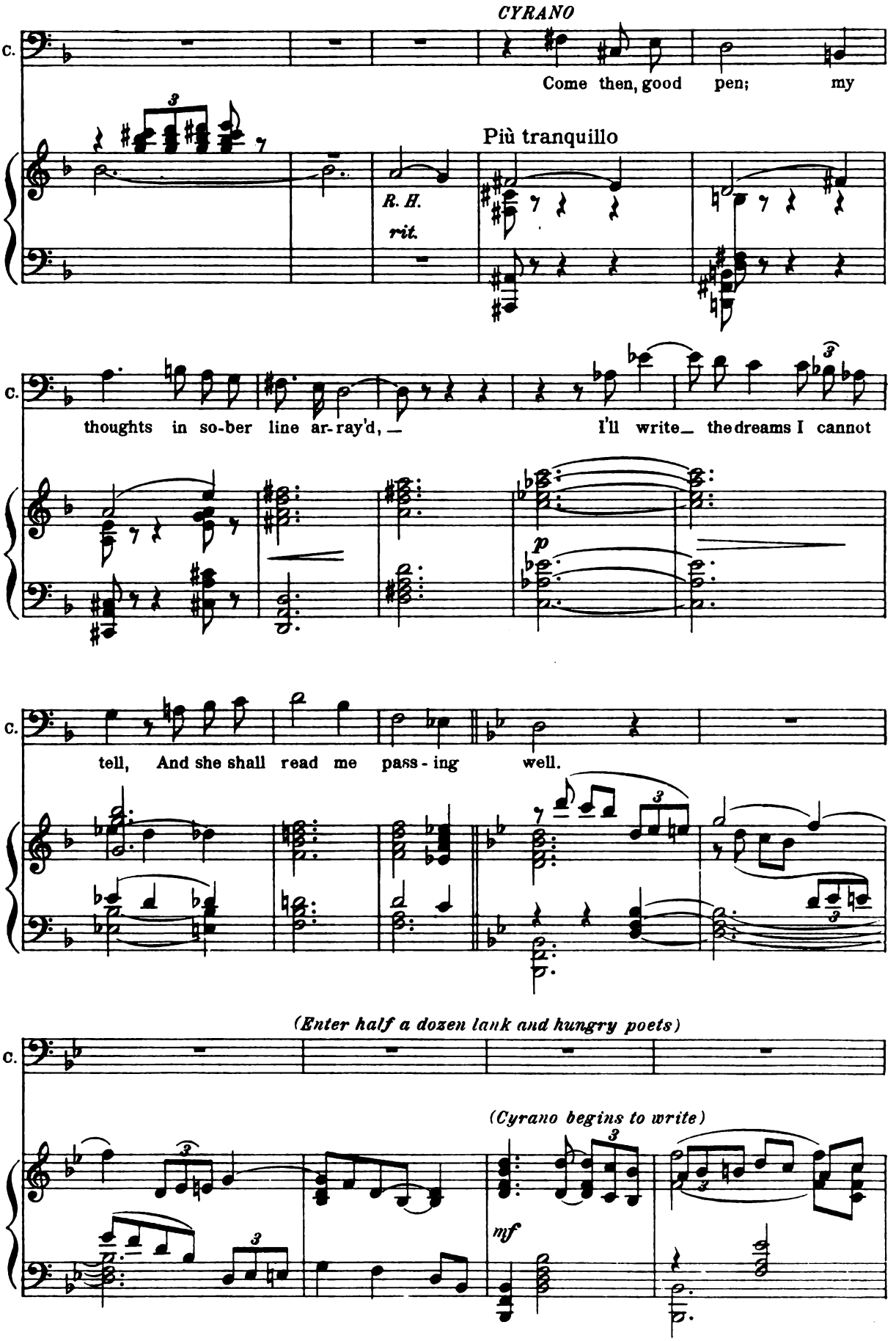

(Enter Cyrano)
f
3 simile
CYRANO
C.
What is the hour of
ff
C.
this long day?
(Cyrano walks restlessly about)
sempre agitato
mf
Ba.
RAG.
Six o' -
più f

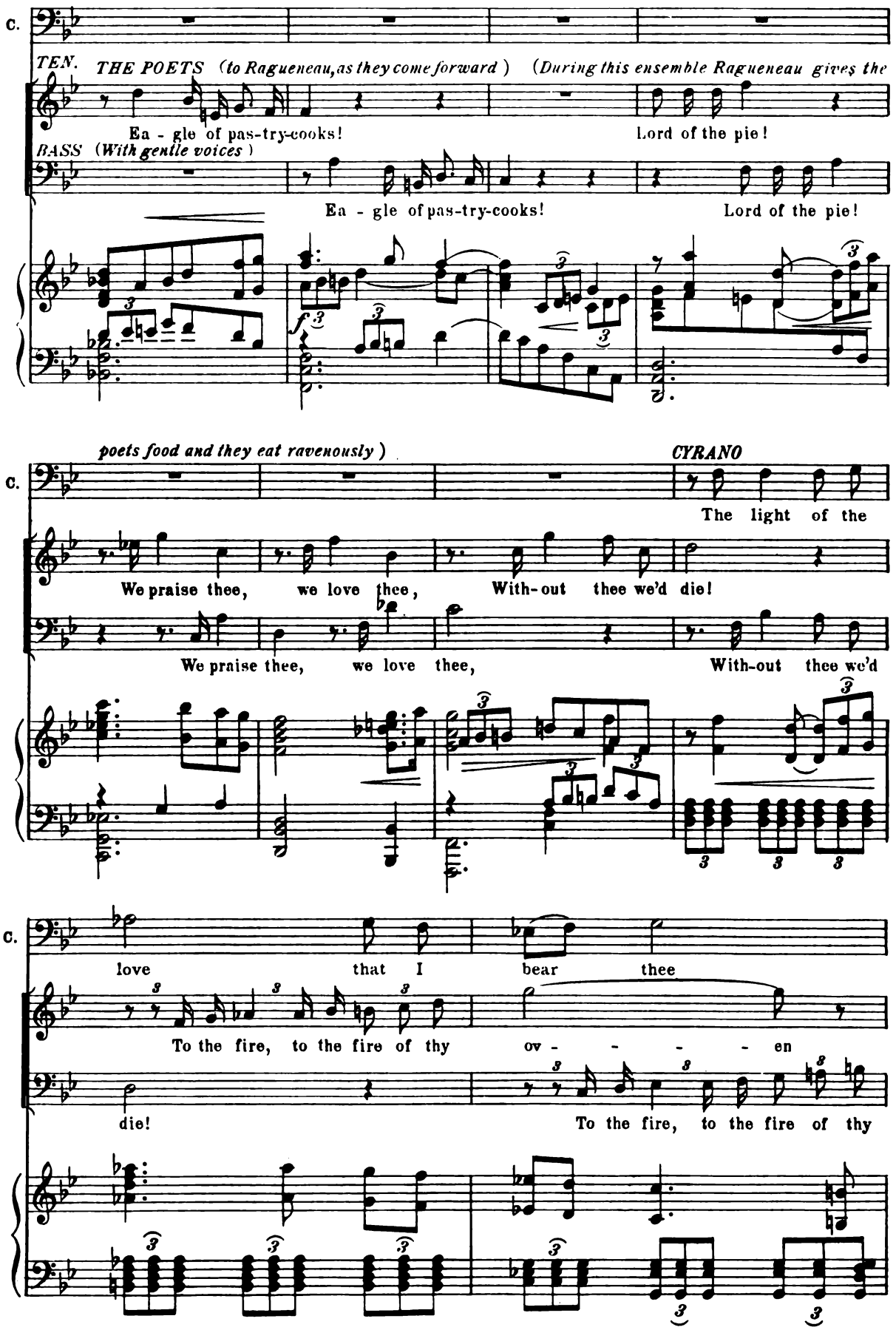

Ra.
clock. And I was there.
simile
p
CYRANO
C.
Where?
p
RAG.
Ra.
The du - - el. What blows did rain!
Allegretto
p
mf
(He makes imaginary sword-passes with his cooking-ladle)
Ra.
I
più f
ff
LISE
L.
That
Ra.
touch as I end the re-frain.
p
fp


L.
Ra.
C.
seems to be his whole de - light, He talks of it from
And the
simile
fp
simile
morn till night.
chime of the bal-lad shall be, I
CYRANO (interrupting him)
What time is it?
Più agitato.
simile
Five min-utes past six.
CYRANO (going to the writing-table and seat-
mf


ing himself)
C.
Shall I plunge my soul in -
3 3 simile
fp
to a sea of ink?
f
ff
(Enter a tall musketeer)
dim.
R.H.
p
f
MUSKETEER (to Lise)
M.
Good - morn - ing!
rit.
Andante.
mf
tr


CYRANO
C.
Qui-et! I can-not think.
cresc.
sf
RAG. (in Cyrano's ear)
Ra.
A friend of my wife, most dead-ly
and se-vere.
CYRANO
C.
Con moto
What time is it?
rit.
p
p
RAG.
Ra.
A quar-ter past.
mf


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
Ea - gle of pas-try-cooks! Lord of the pie!
BASS (With gentle voices)
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. Il - lu - mines my dreams and my

C. 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,

cresc.

simile

L. Now that my hus - band is be-fooled and

C. days, But nev - er

cresc.

cho - rus The height

cresc.

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

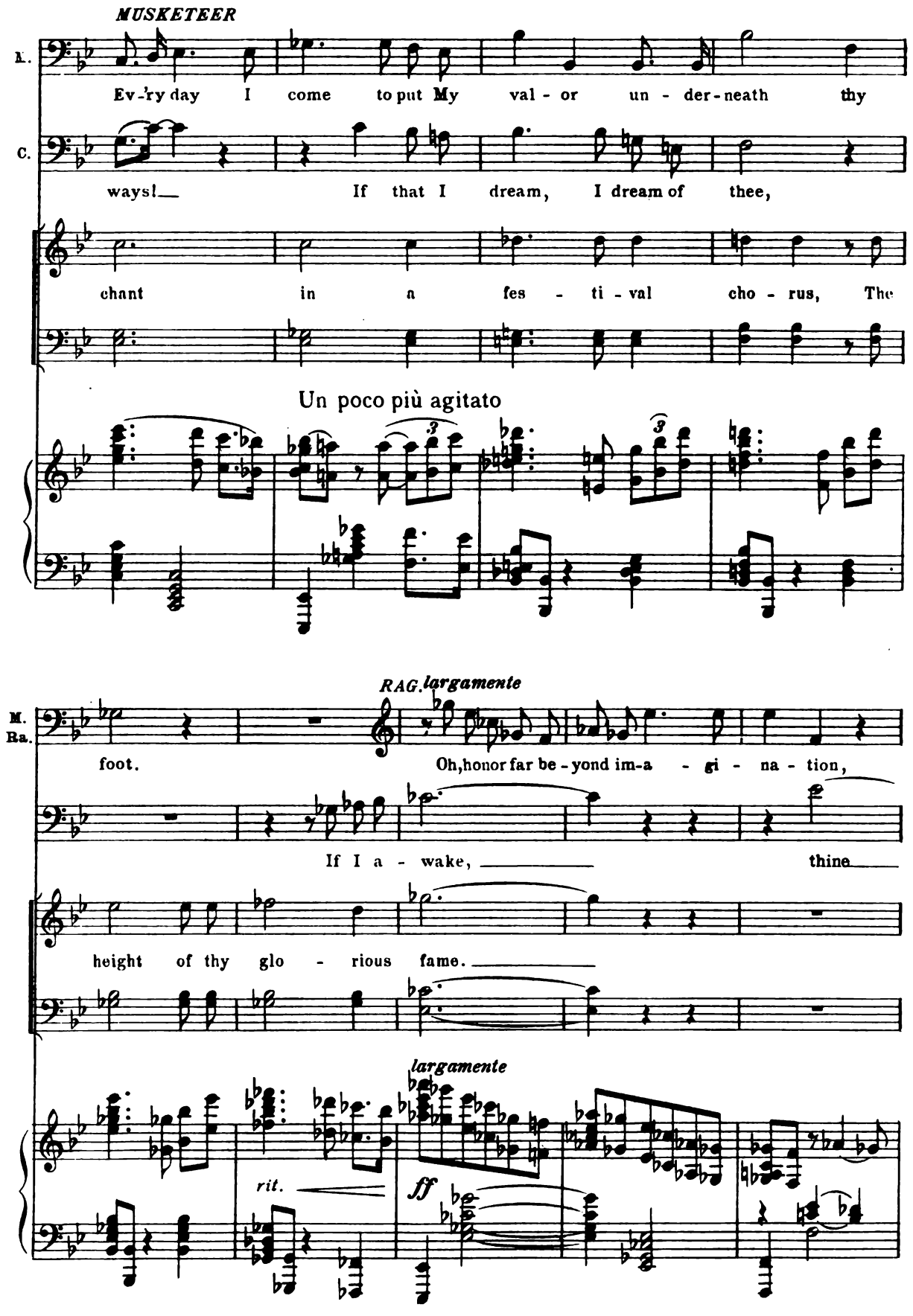
L. blind, You may speak free - - ly, I'll be kind.

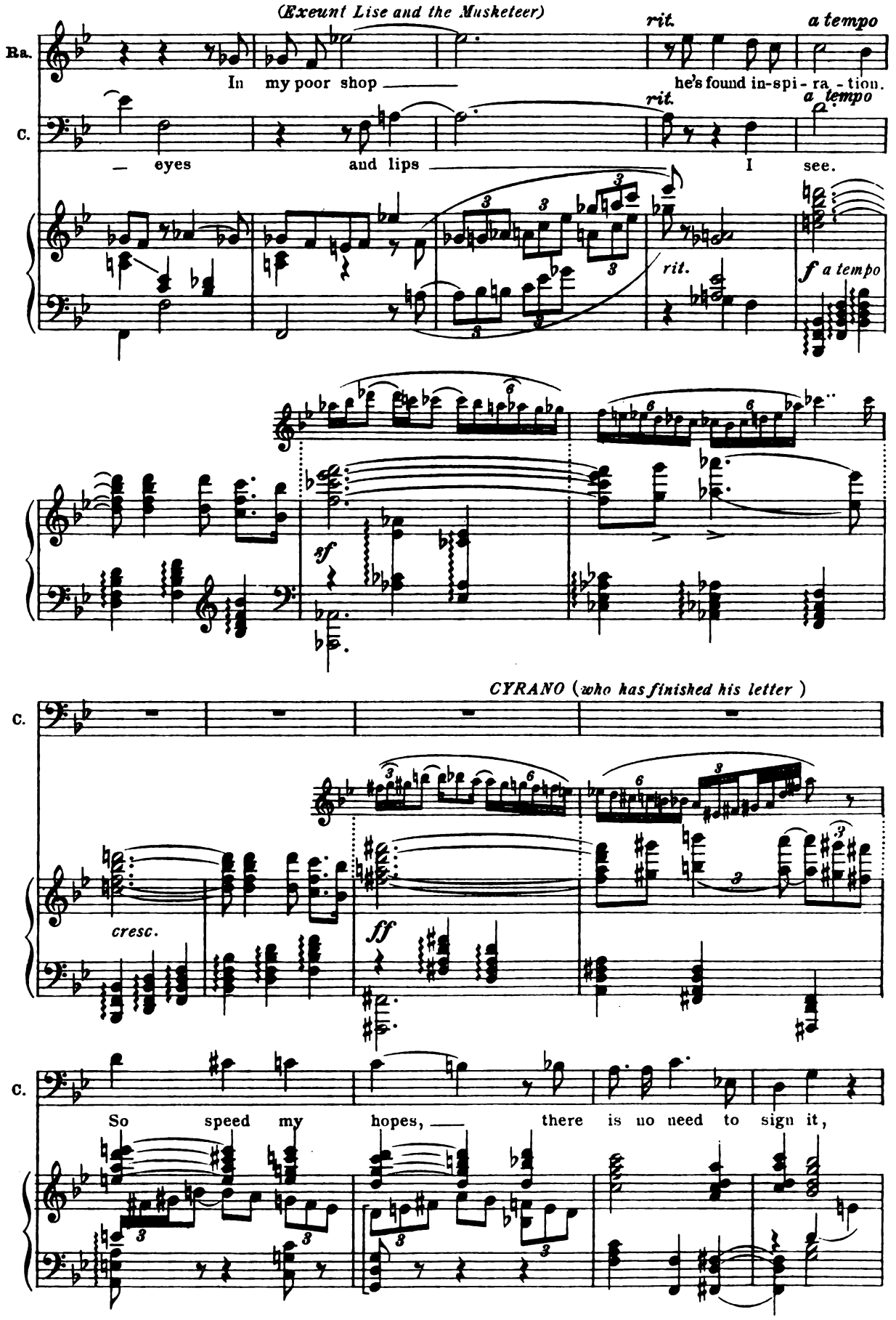
MUSKETEER

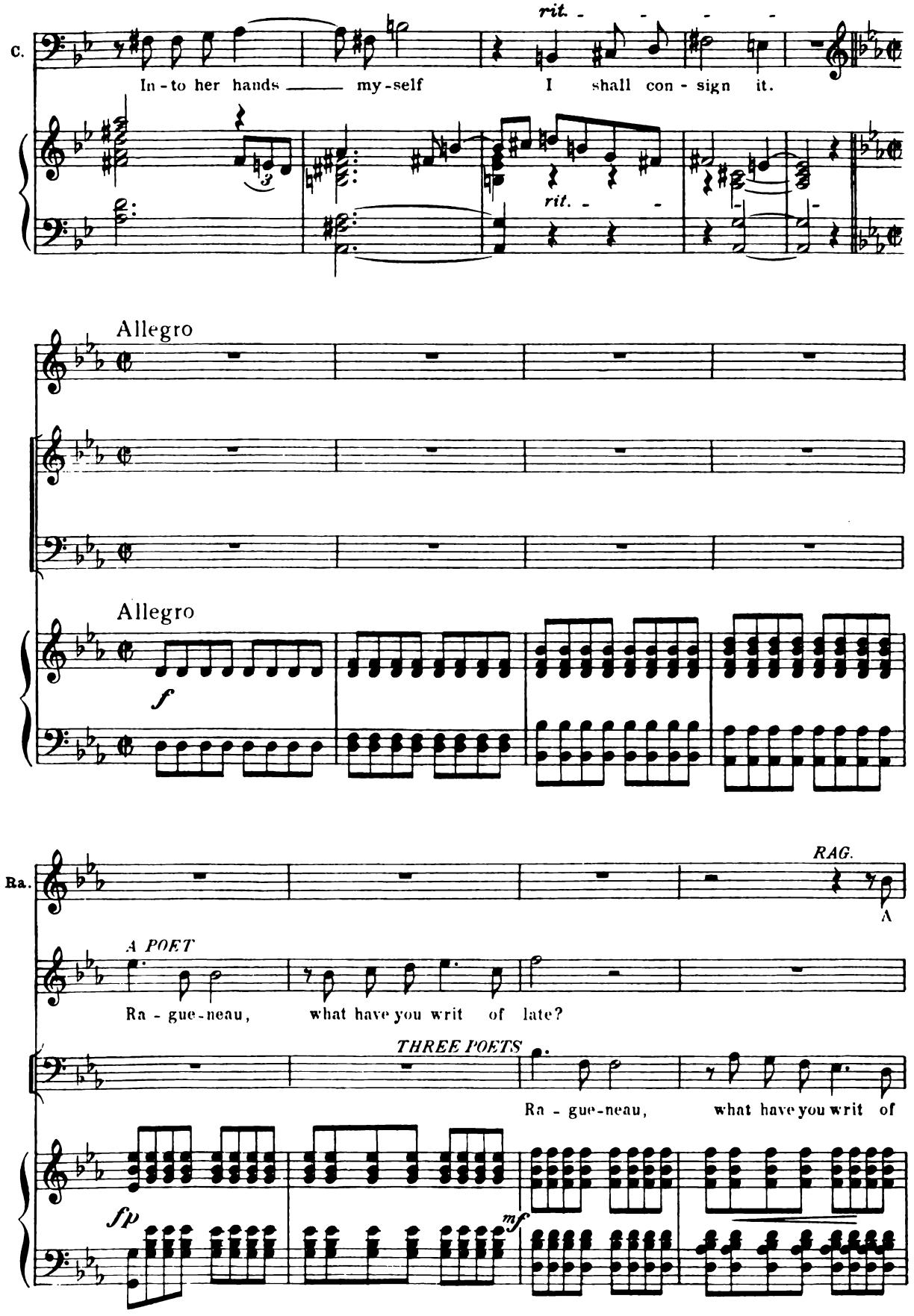
C. my vi - sions may dare — thee *f* To fol-low their pas-sion-ate

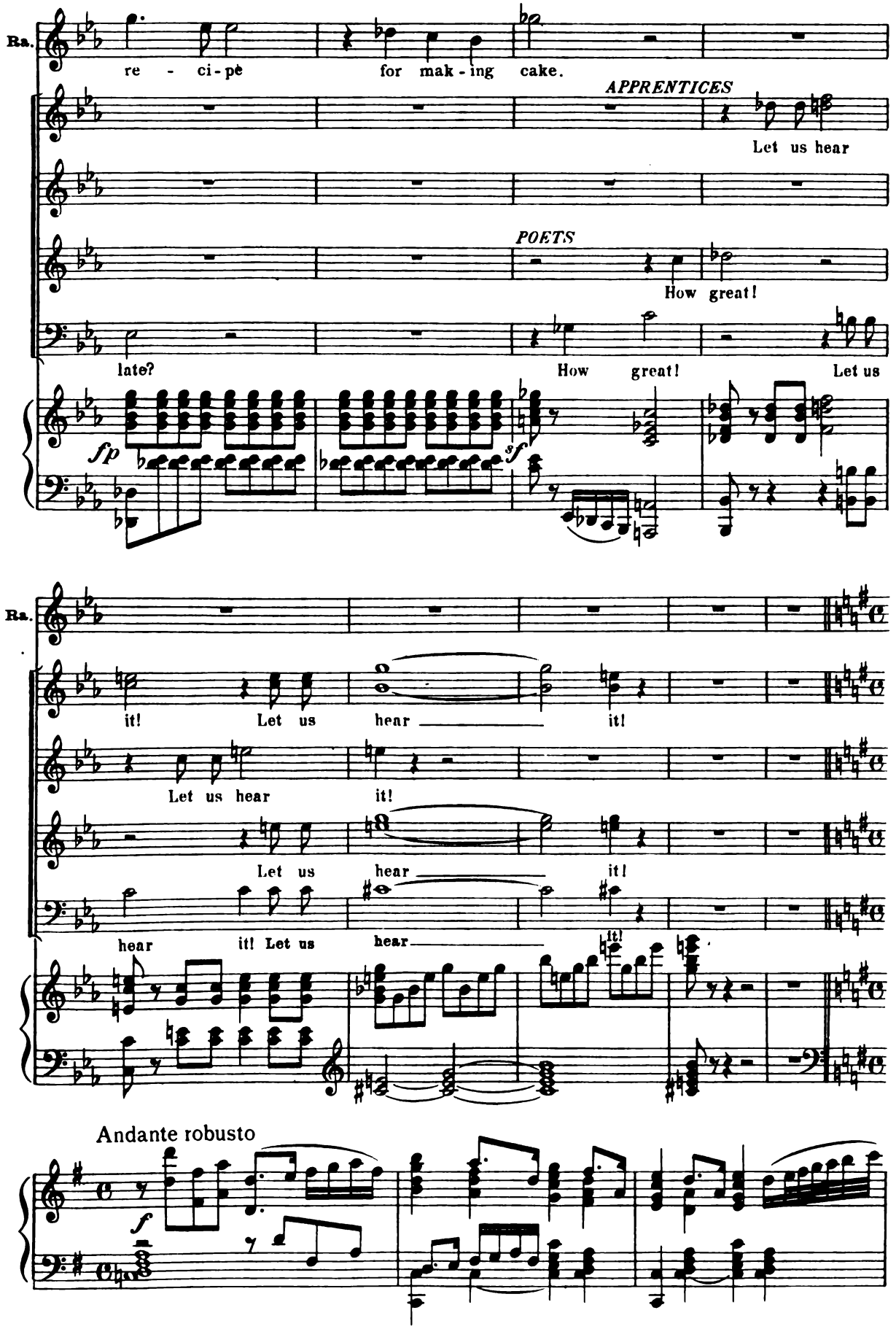
of thy glo - - - ri - ous fame, And

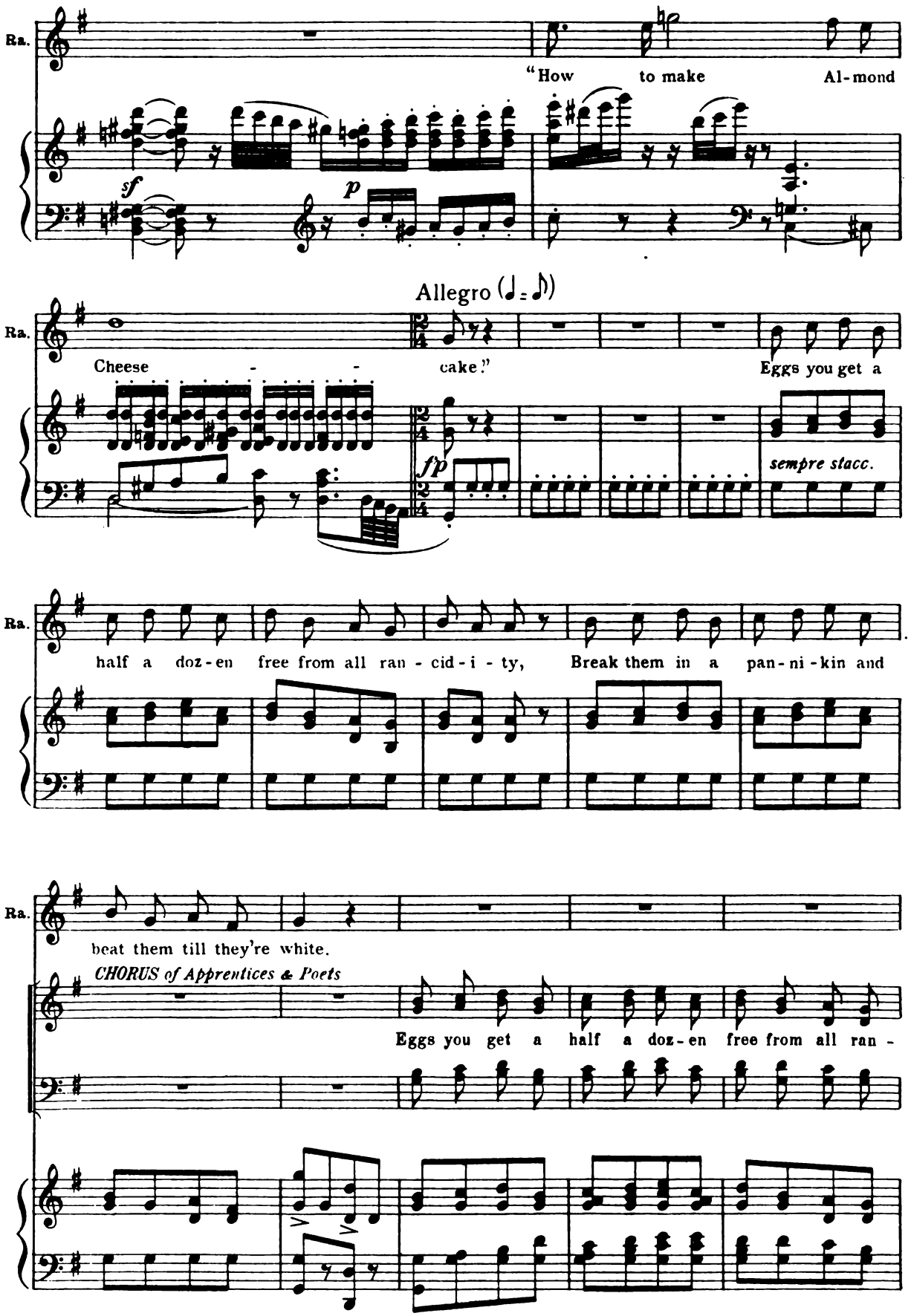
f

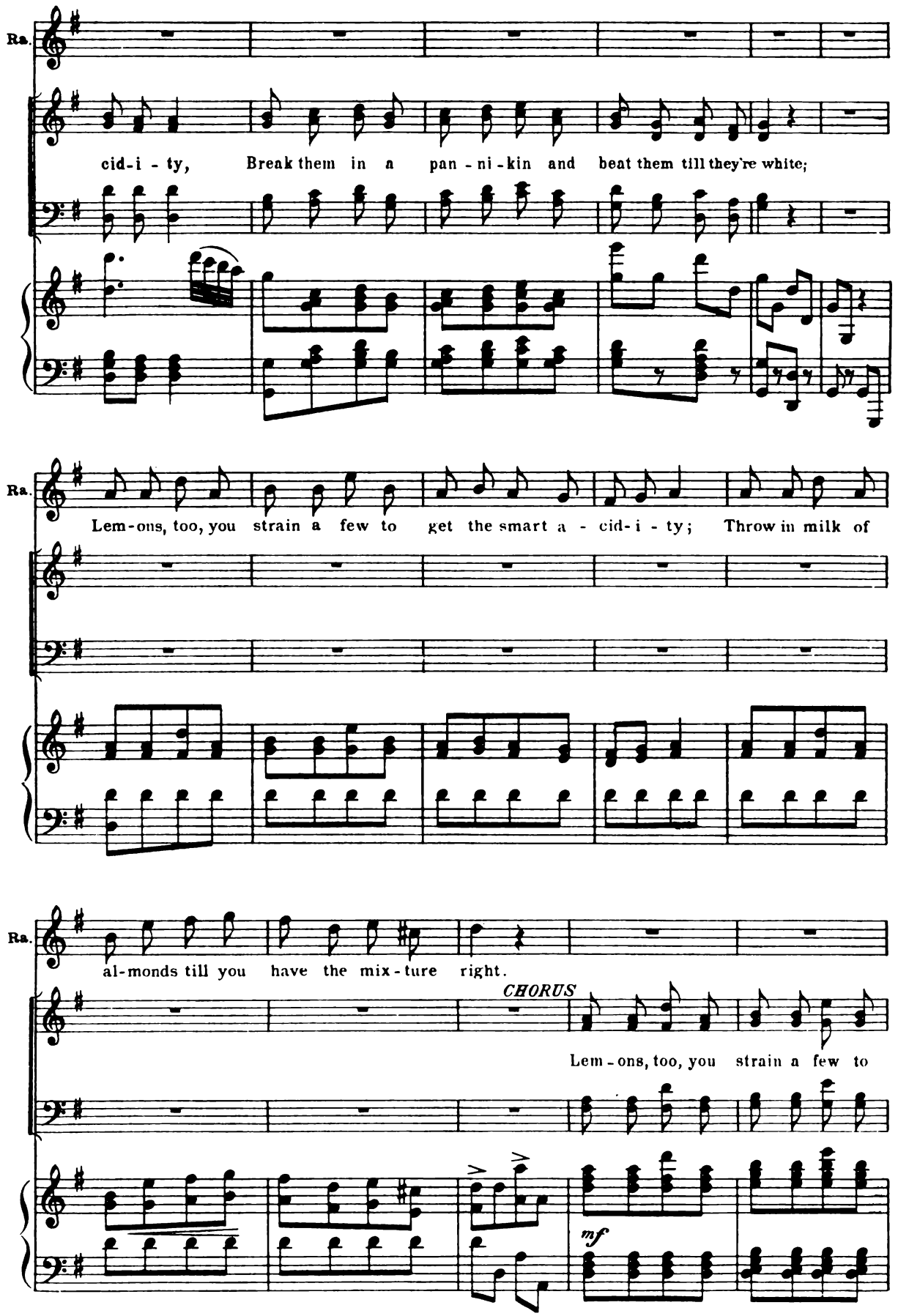

MUSKETEER
R.
Ev-'ry day I come to put My val - or un - der-neath thy
C.
ways!— If that I dream, I dream of thee,
chant in a fes - ti - val cho - rus, The
Un poco più agitato
RAG. largamente
M.
Ra.
foot. Oh, honor far be-yond im-a - gi - na - tion,
If I a - wake, thine
height of thy glo - rious fame.
largamente
rit.
ff

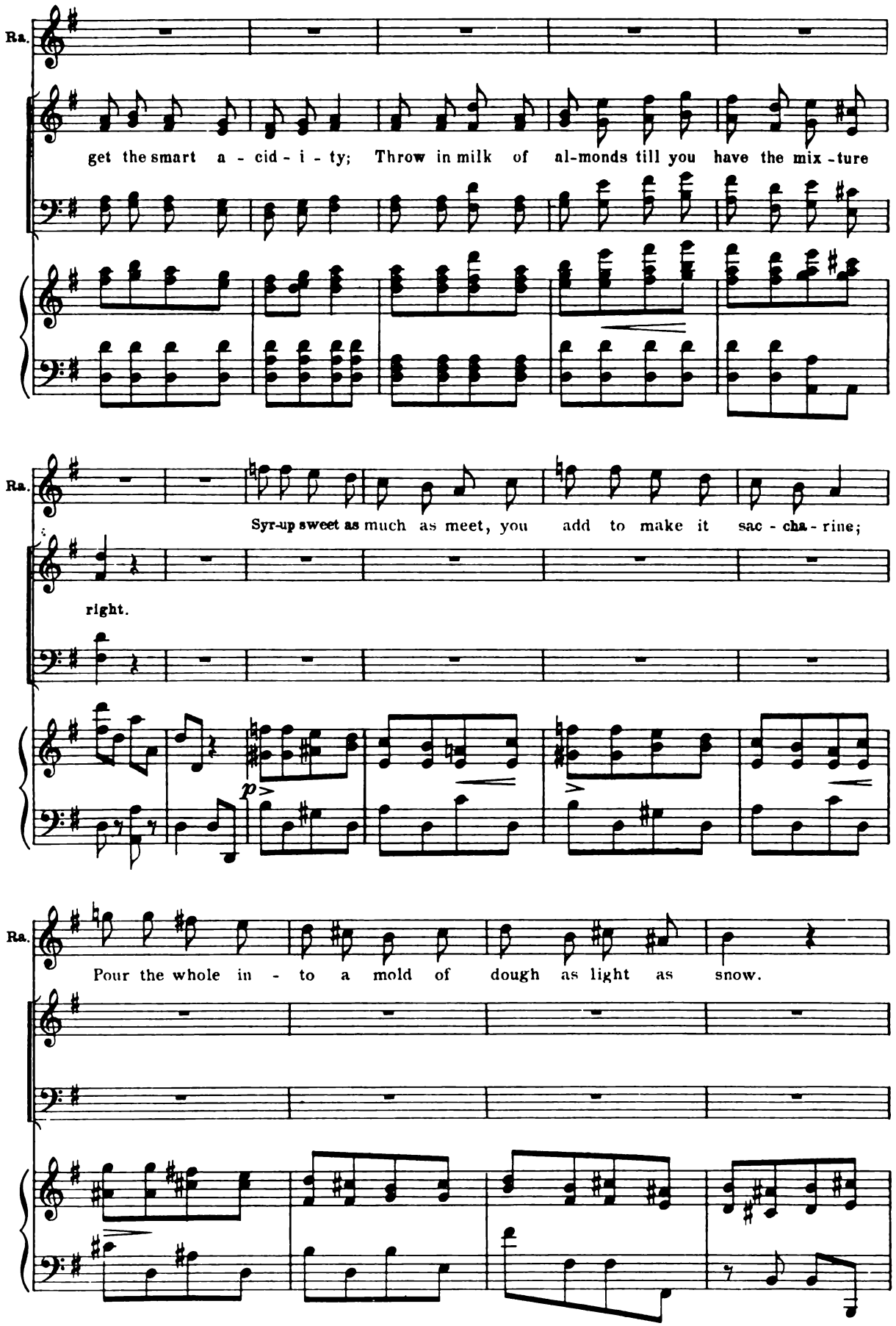

(Exeunt Lise and the Musketeer)
rit.
a tempo
Ra.
In my poor shop
he's found in-spi-ra-tion.
C.
— eyes and lips
I see.
rit.
a tempo
rit.
f a tempo
sf
CYRANO (who has finished his letter)
C.
cresc.
ff
C.
So speed my hopes, there is no need to sign it,

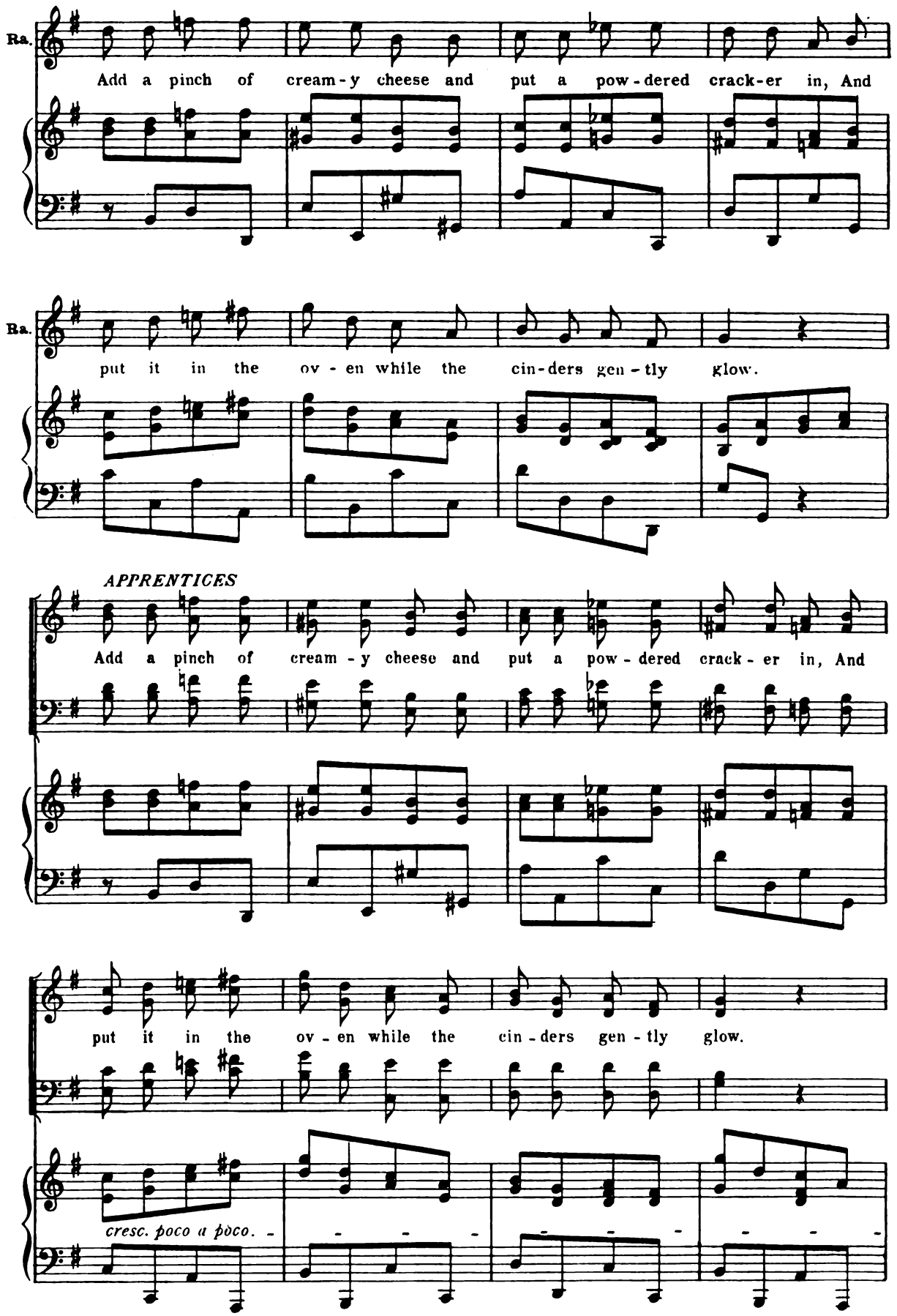

C.
In-to her hands — my-self I shall con-sign it.
rit.
rit.
Allegro
Allegro
f
Ra.
RAG.
A
A POET
Ra-gue-neau, what have you writ of late?
THREE POETS
Ra-gue-neau, what have you writ of
fp
mf

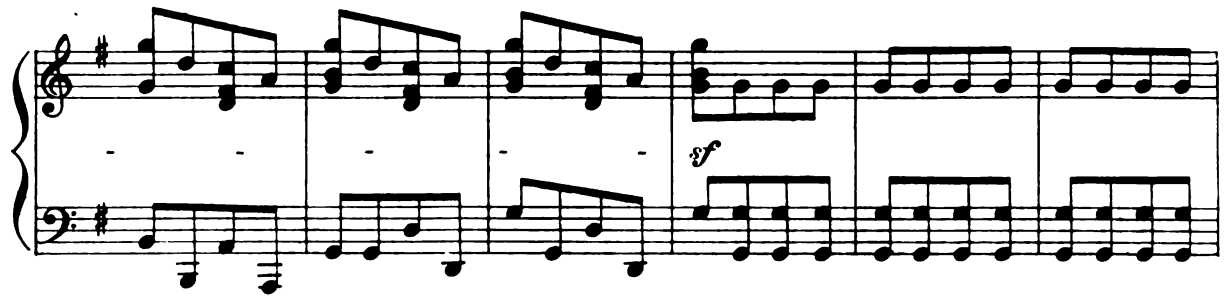

Ra.
re - ci-pe for mak-ing cake.
APPRENTICES
Let us hear
POETS
How great!
late?
How great!
Let us
fp
sf
Ra.
it! Let us hear it!
Let us hear it!
Let us hear it!
hear it! Let us hear it!
Andante robusto
f

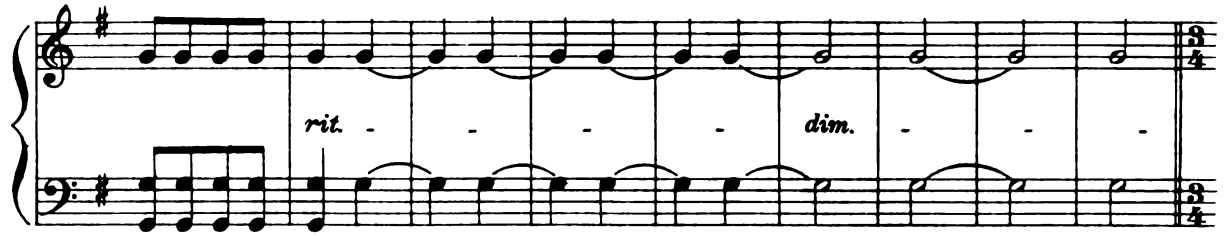

Ra.
"How to make Al-mond
sf
p
Allegro (♩ = ♪)
Ra.
Cheese - - cake!"
Eggs you get a
fp
sempre stacc.
Ra.
half a doz-en free from all ran-cid-i-ty, Break them in a pan-ni-kin and
Ra.
beat them till they're white.
CHORUS of Apprentices & Poets
Eggs you get a half a doz-en free from all ran-

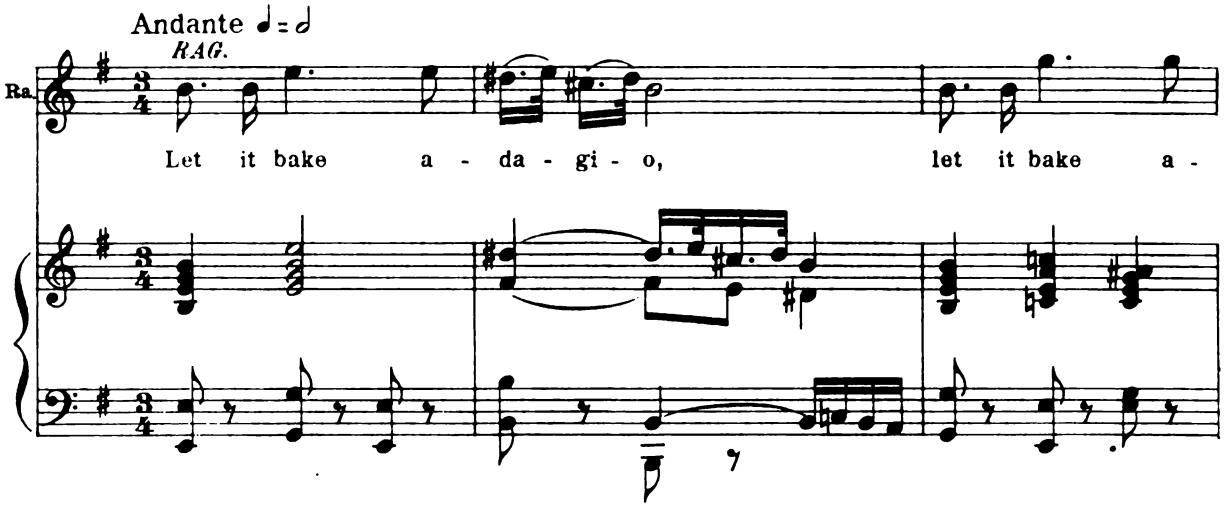

Ra.
cid-i - ty, Break them in a pan - ni - kin and beat them till they're white;
Ra.
Lem-ons, too, you strain a few to get the smart a - cid-i - ty; Throw in milk of
Ra.
al-monds till you have the mix-ture right.
CHORUS
Lem - ons, too, you strain a few to
mf

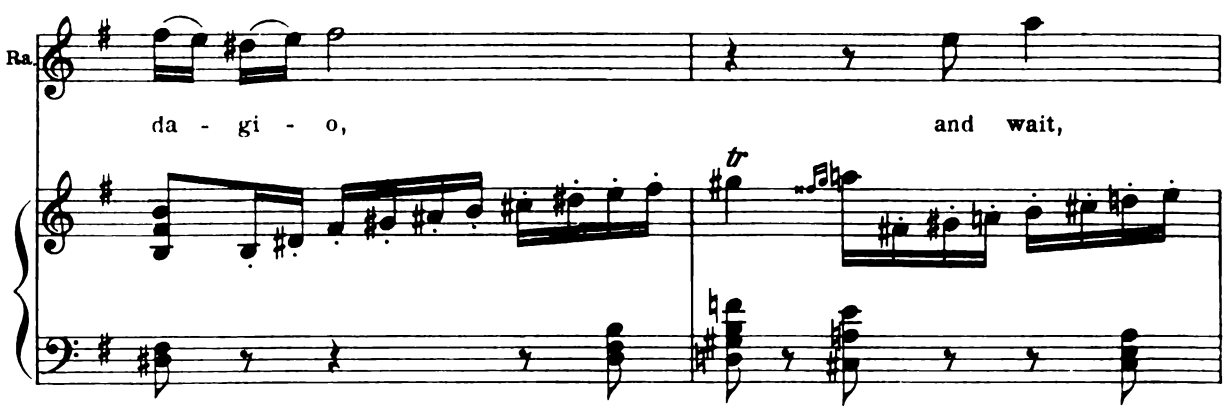

Ra.
get the smart a - cid - i - ty; Throw in milk of al-monds till you have the mix - ture
Ra.
Syr-up sweet as much as meet, you add to make it sac - cha - rine;
right.
p
Ra.
Pour the whole in - to a mold of dough as light as snow.

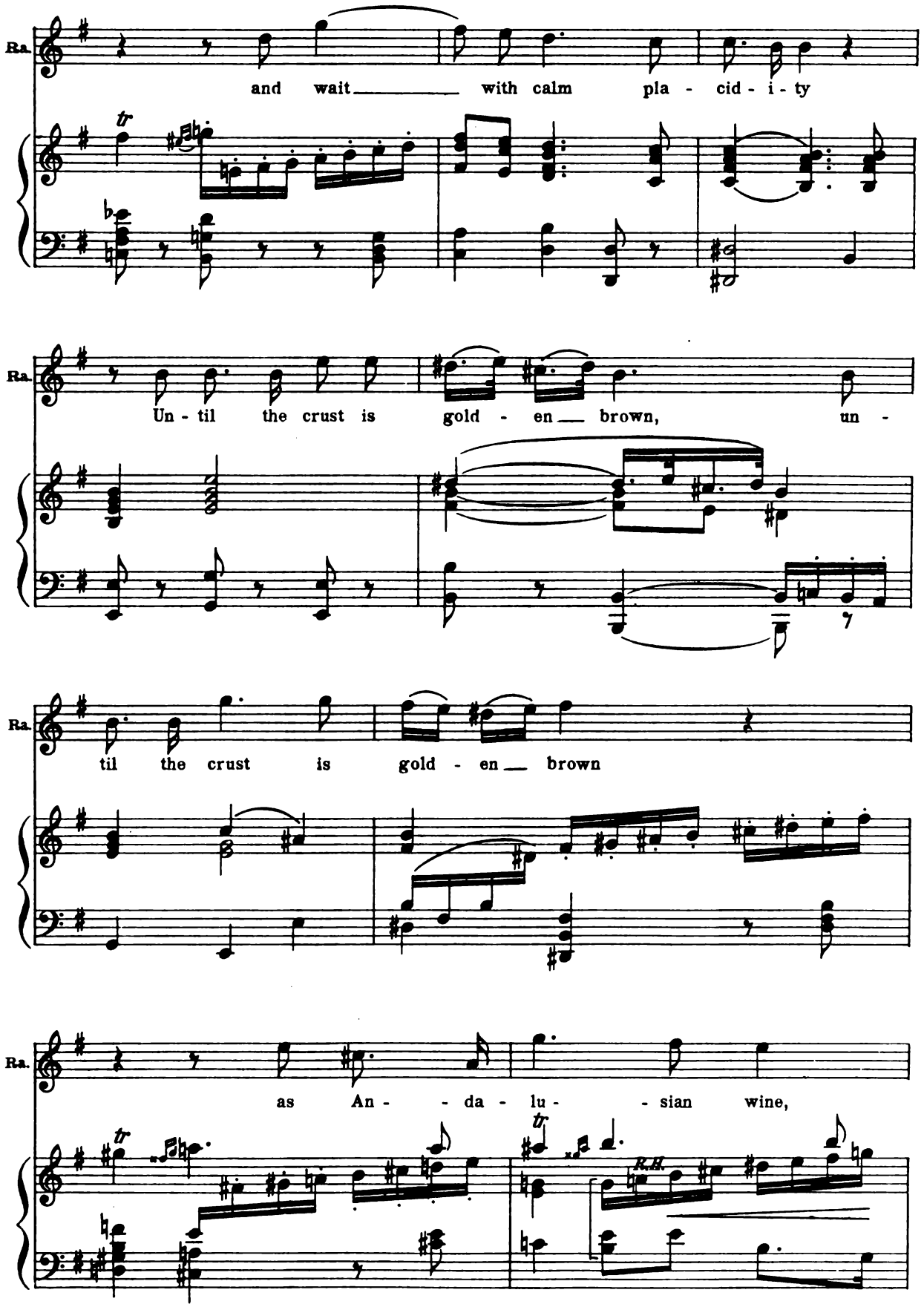

Ra.
Add a pinch of cream-y cheese and put a pow-dered crack-er in, And
Ra.
put it in the ov-en while the cin-ders gen-tly glow.
APPRENTICES
Add a pinch of cream-y cheese and put a pow-dered crack-er in, And
put it in the ov-en while the cin-ders gen-tly glow.
cresc. poco a poco.

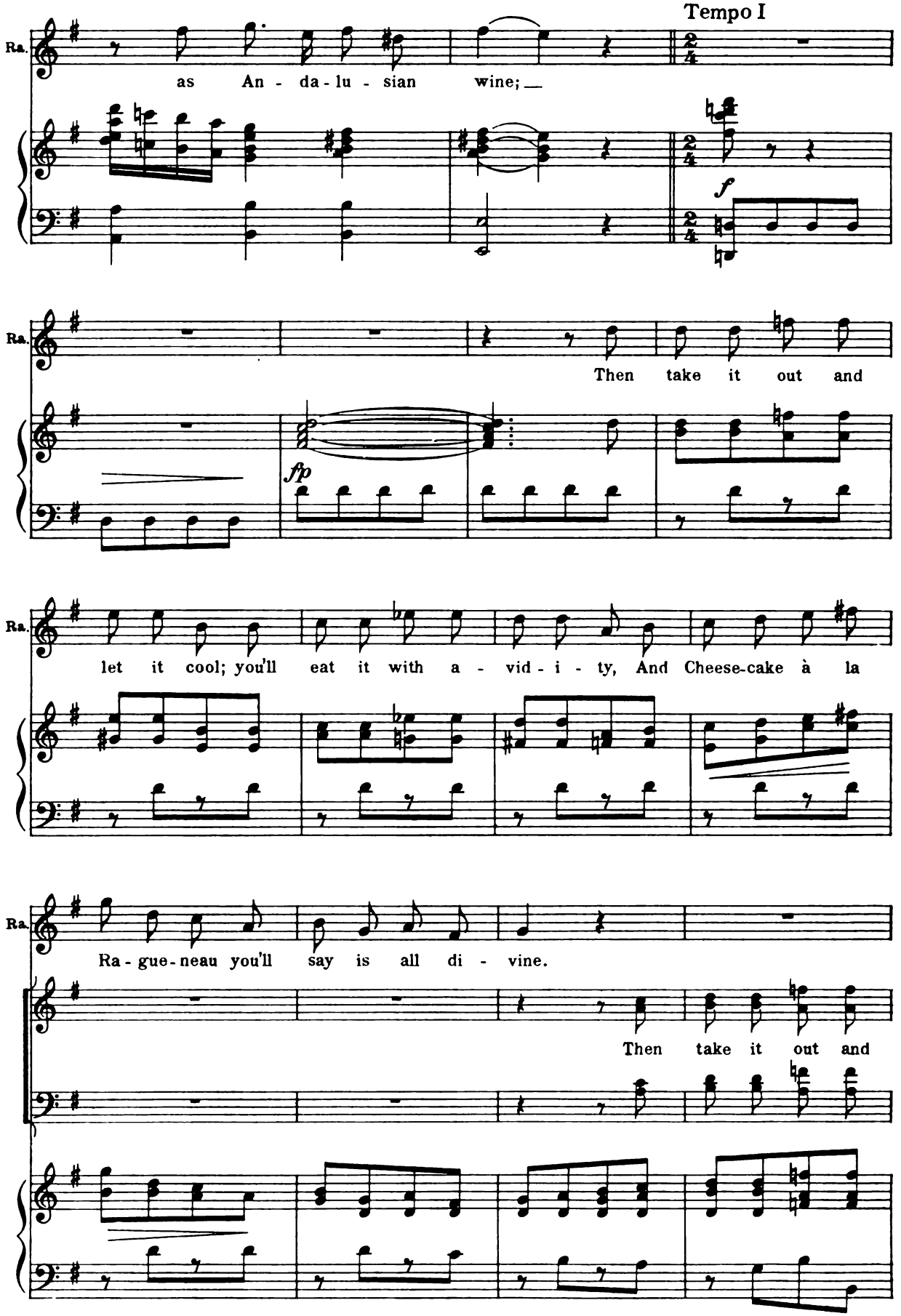

sf

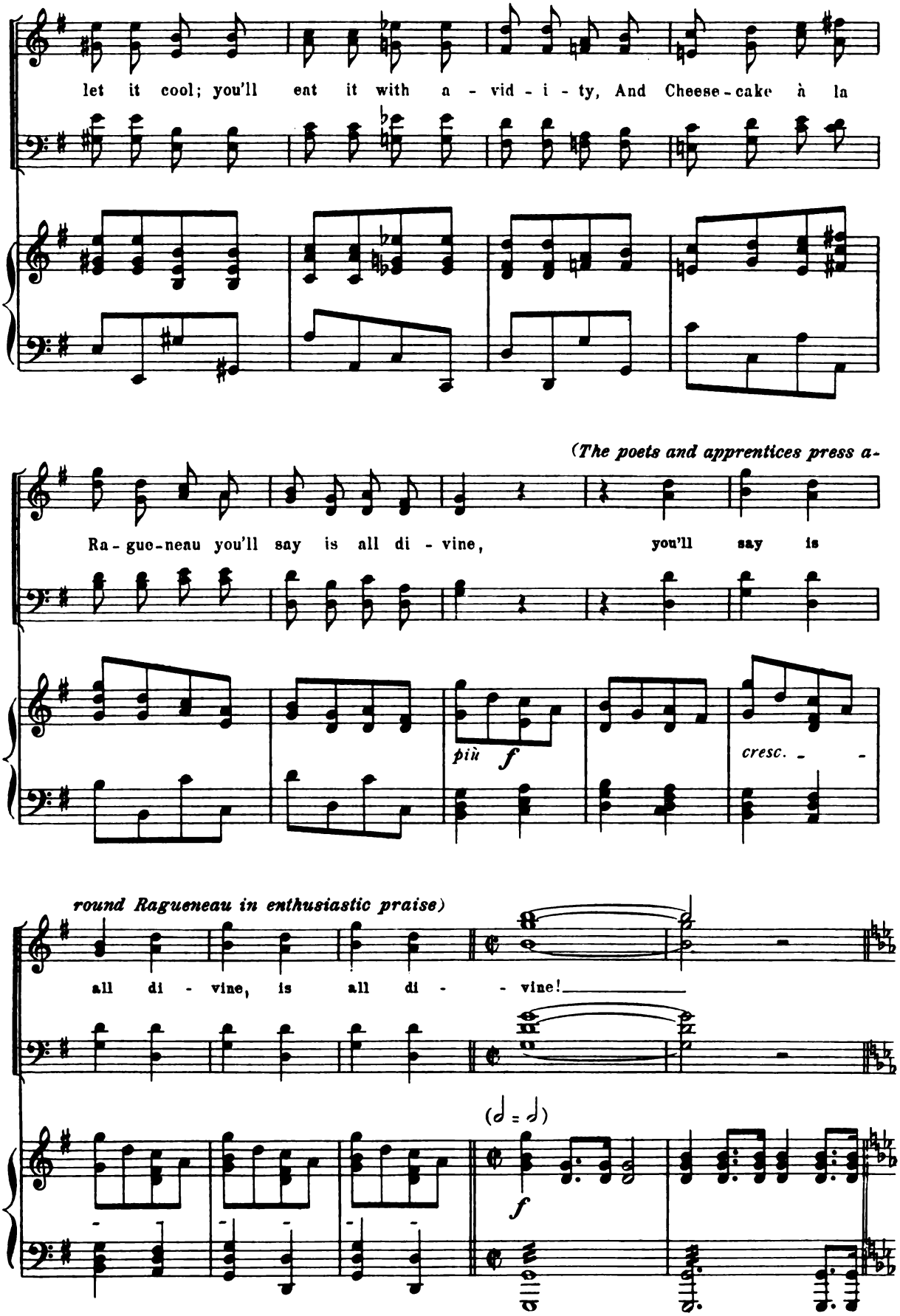

rit.
dim.

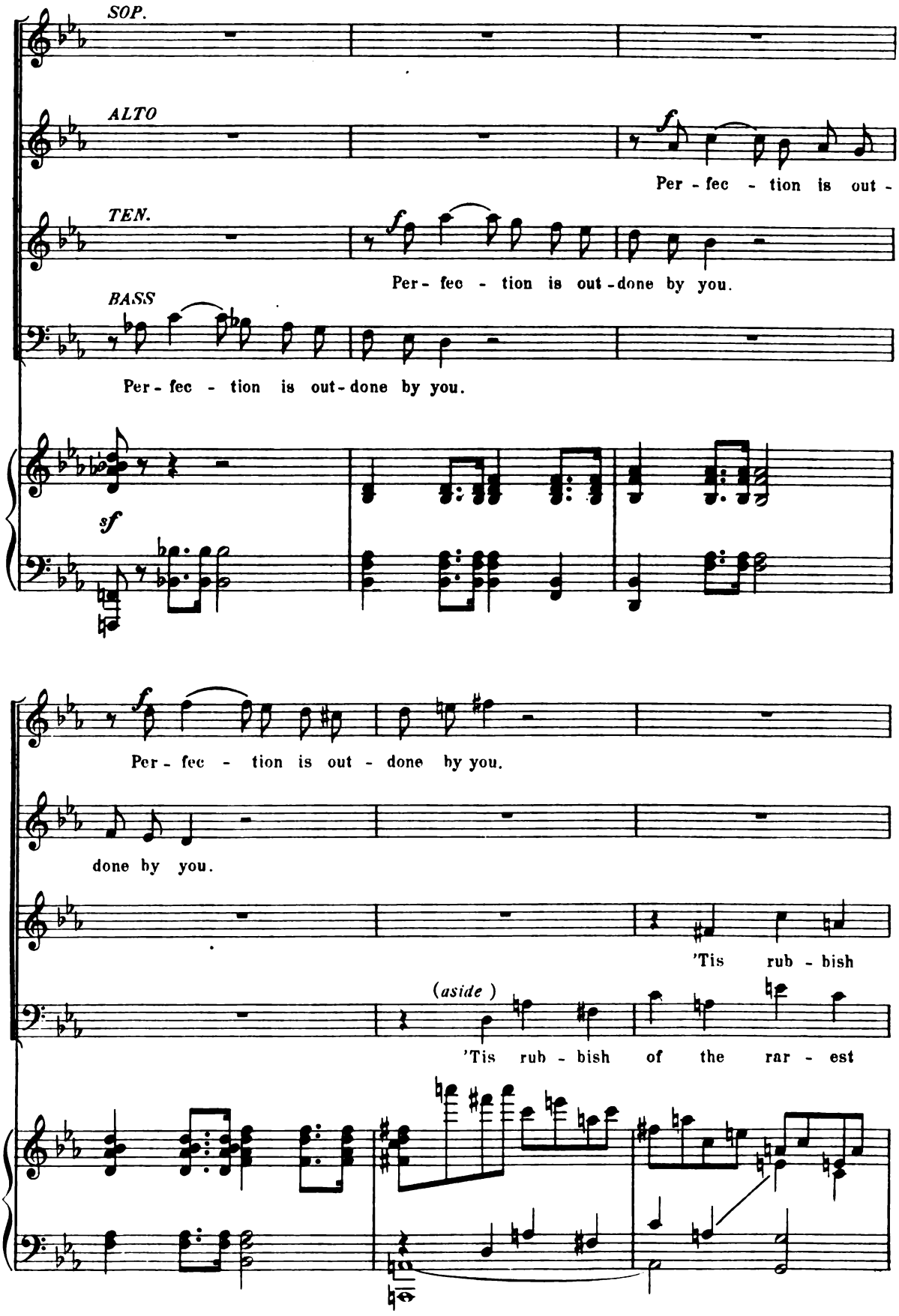

Andante ♩ = ♩
RAG.
Ra.
Let it bake a - da - gi - o, let it bake a -


Ra.
da - gi - o, and wait,
tr

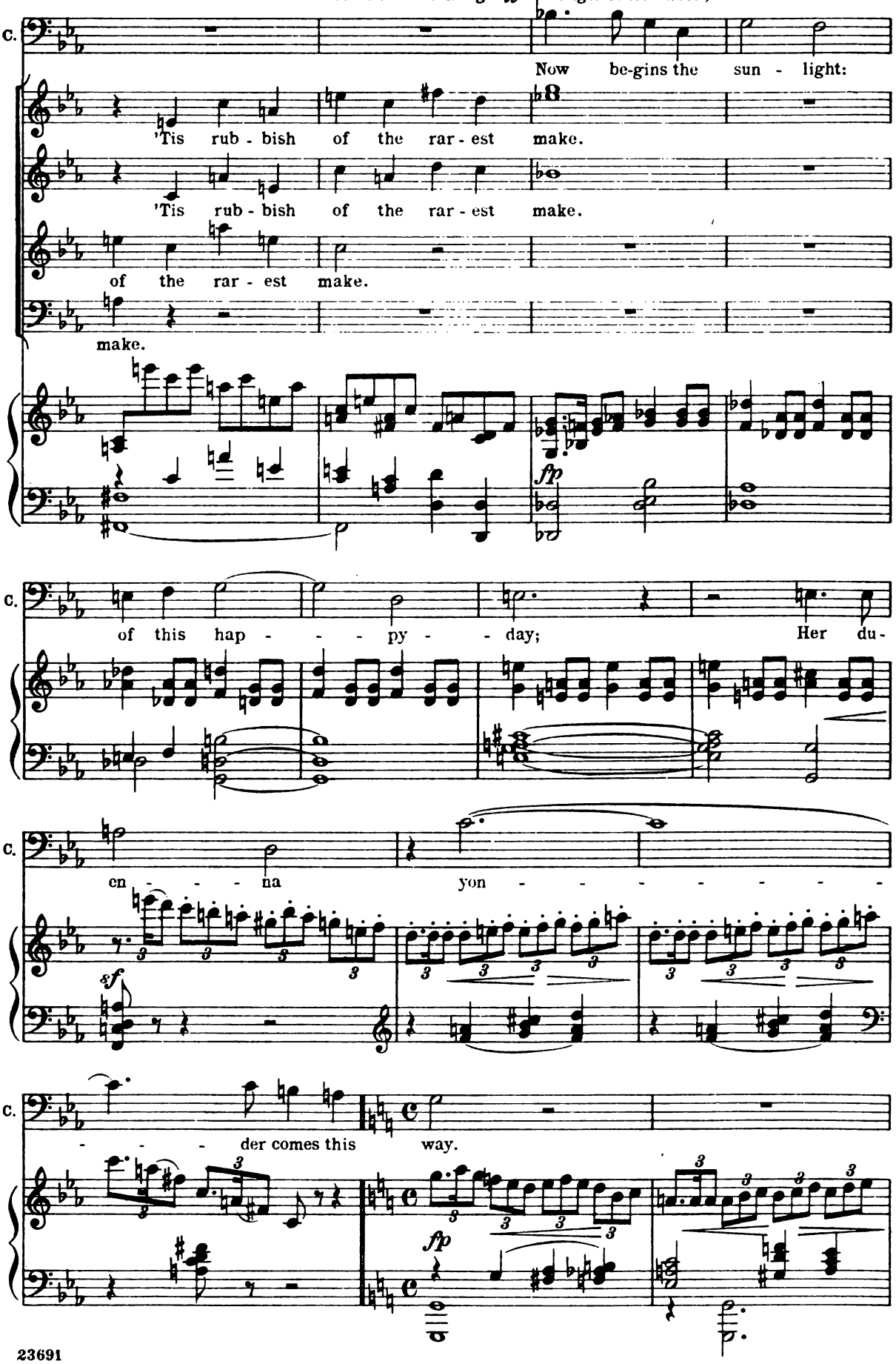

Ra.
and wait with calm pla - cid - i - ty
Ra.
Un - til the crust is gold - en brown, un -
Ra.
til the crust is gold - en brown
Ra.
as An - da - lu - sian wine,
R.H.

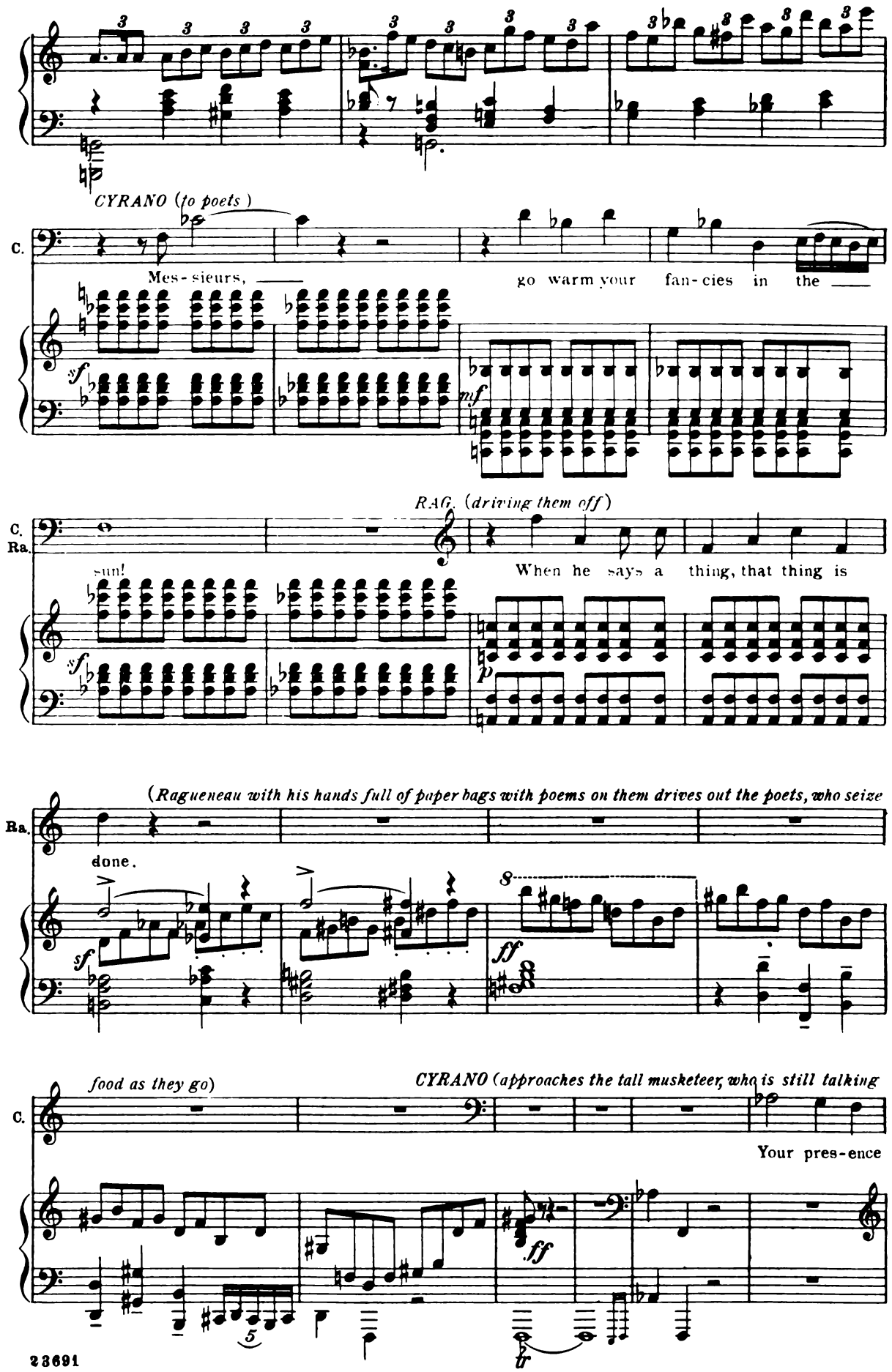

Tempo I
Ra.
as An - da - lu - sian wine;
f
Ra.
Then take it out and
fp
Ra.
let it cool; you'll eat it with a - vid - i - ty, And Cheese-cake à la
Ra.
Ra - gue - neau you'll say is all di - vine.
Then take it out and

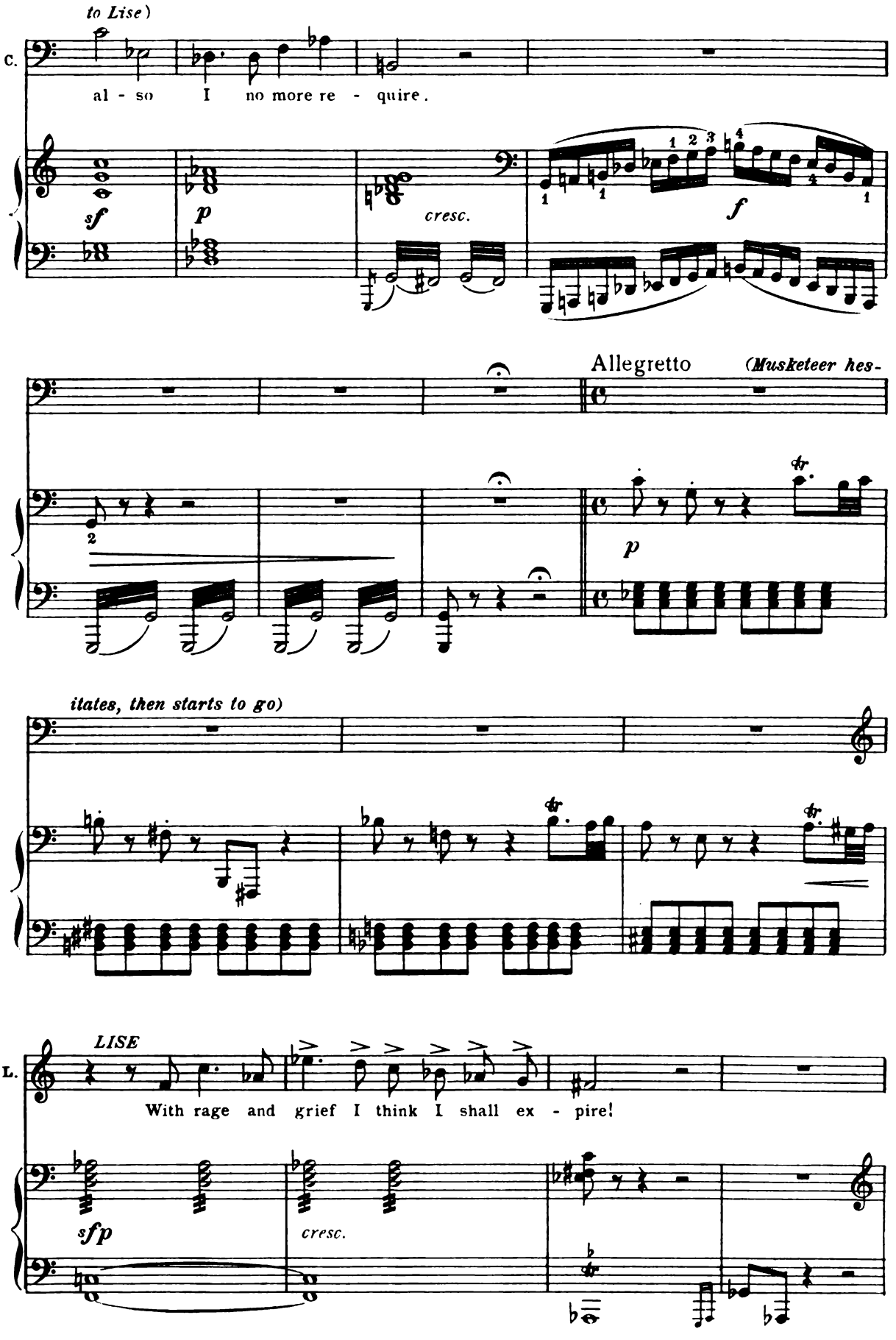

let it cool; you'll eat it with a - vid - i - ty, And Cheese - cake à la
(The poets and apprentices press a-
Ra - gue - neau you'll say is all di - vine, you'll say is
più f
cresc. - -
round Ragueneau in enthusiastic praise)
all di - vine, is all di - - vine!
(𝅗𝅥 = 𝅗𝅥)
f

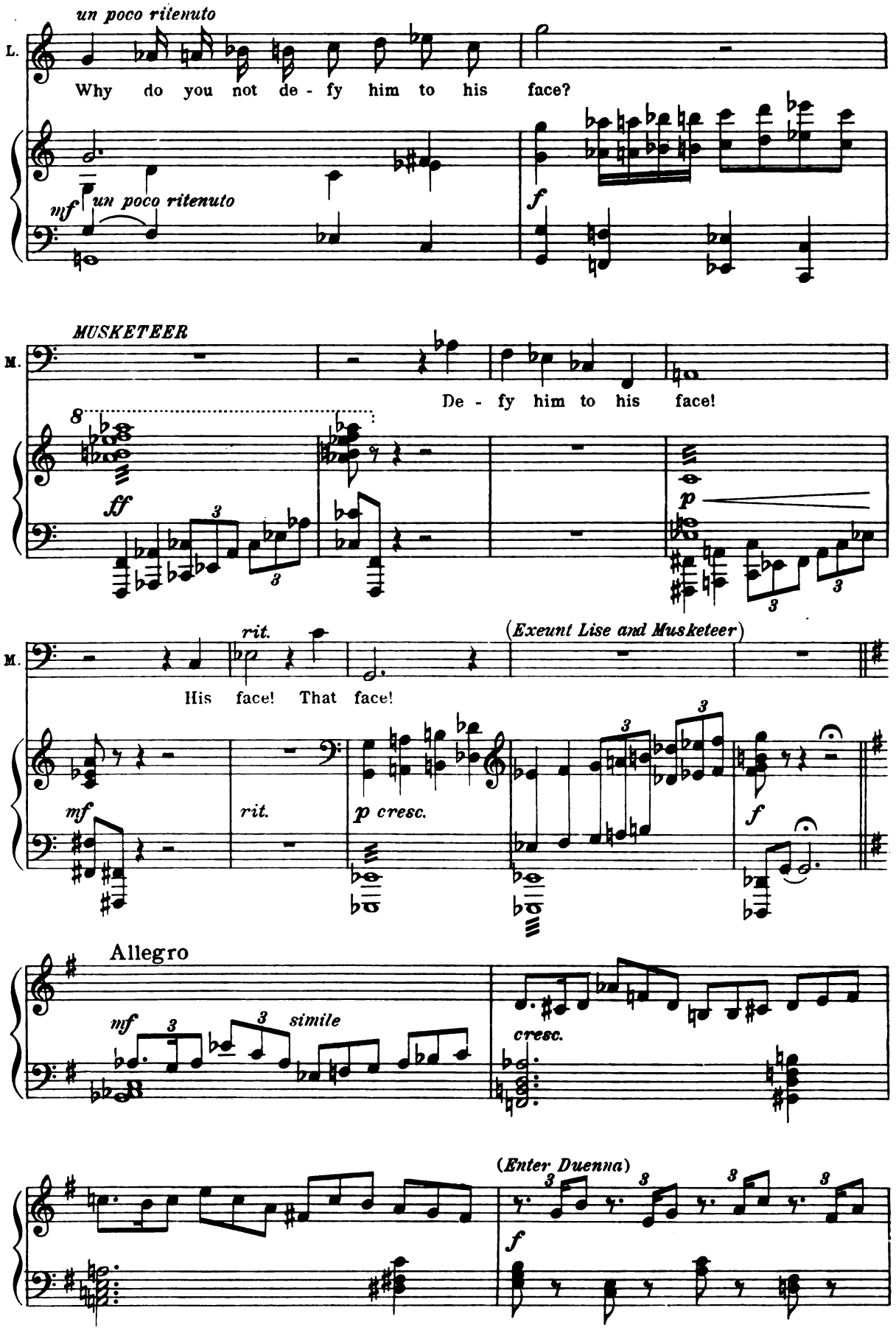

SOP.
ALTO
Per - fec - tion is out -
TEN.
Per - fec - tion is out - done by you.
BASS
Per - fec - tion is out - done by you.
sf
Per - fec - tion is out - done by you.
done by you.
'Tis rub - bish
(aside)
'Tis rub - bish of the rar - est

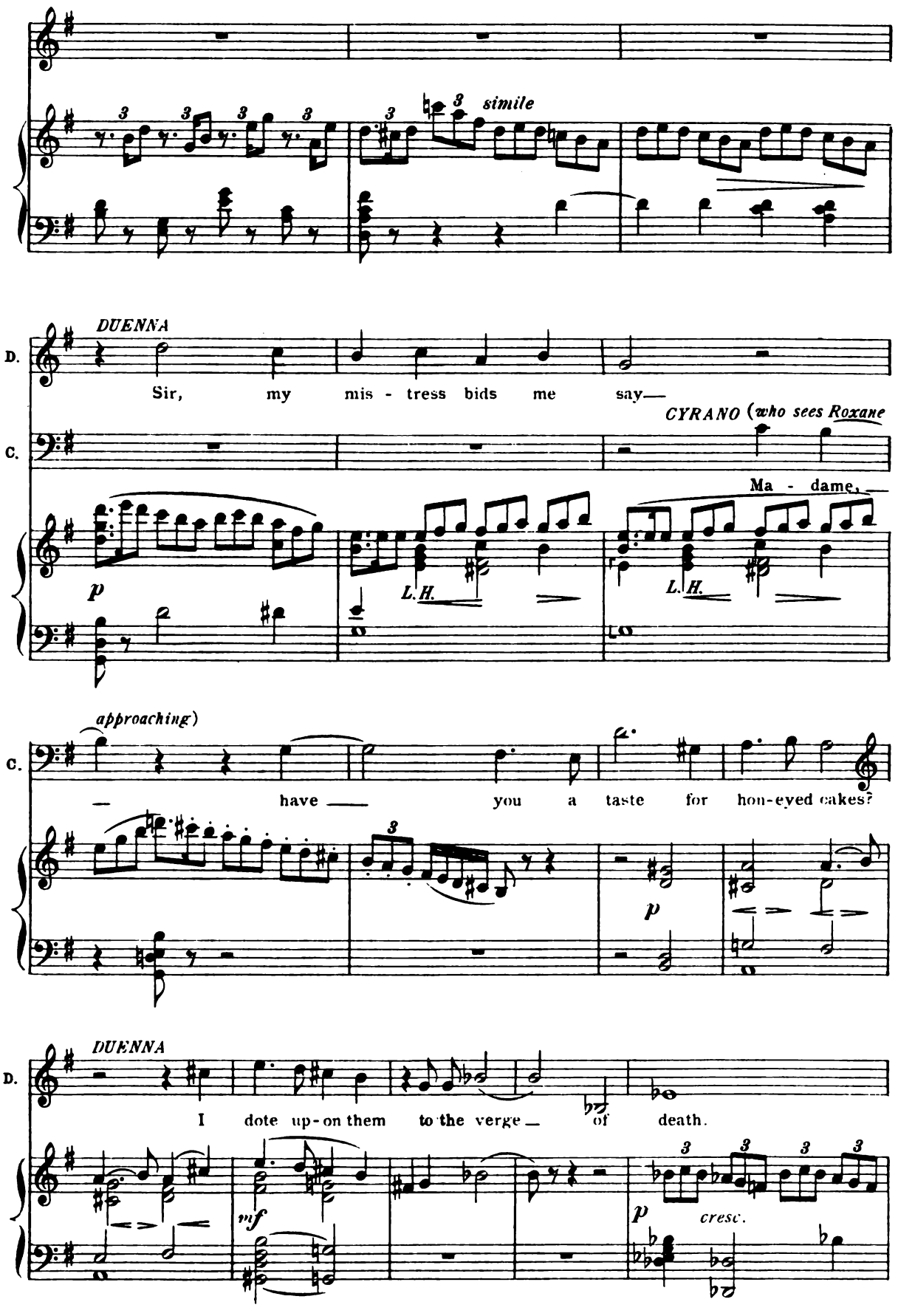
CYRANO (looking off through center door)




CYRANO (to poets)
C.
Mes-sieurs,
go warm your fan-cies in the
sf
mf
RAG. (driving them off)
C.
Ra.
sun!
When he says a thing, that thing is
p
(Ragueneau with his hands full of paper bags with poems on them drives out the poets, who seize
Ra.
done.
sf
8
ff
food as they go)
CYRANO (approaches the tall musketeer, who is still talking
C.
Your pres-ence
ff
5
tr


to Lise)
C.
al - so I no more re - quire.
sf
p
cresc.
f
Allegretto
(Musketeer hes-
p
itates, then starts to go)
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?
mf
un poco ritenuto
f
MUSKETEER
M.
De - fy him to his face!
8
ff
3
3
p
3
3
rit.
(Exeunt Lise and Musketeer)
M.
His face! That face!
mf
rit.
p cresc.
3
3
f
Allegro
mf
3
3
simile
cresc.
(Enter Duenna)
3
3
3
3
f


simile
DUENNA
D.
Sir, my mis - tress bids me say—
CYRANO (who sees Roxane
C.
Ma - dame,—
p
L.H.
L.H.
approaching)
C.
— have — you a taste for hon-eyed cakes?
p
DUENNA
D.
I dote up-on them to the verge — of death.
mf
p
cresc.

(*Cyrano fills bags with cake and pastry*)

3 3 *simile*

f

3

L.H.

CYRANO

C. Then here, with-in the

molto espress.

C. soft and melt - ing heart Of

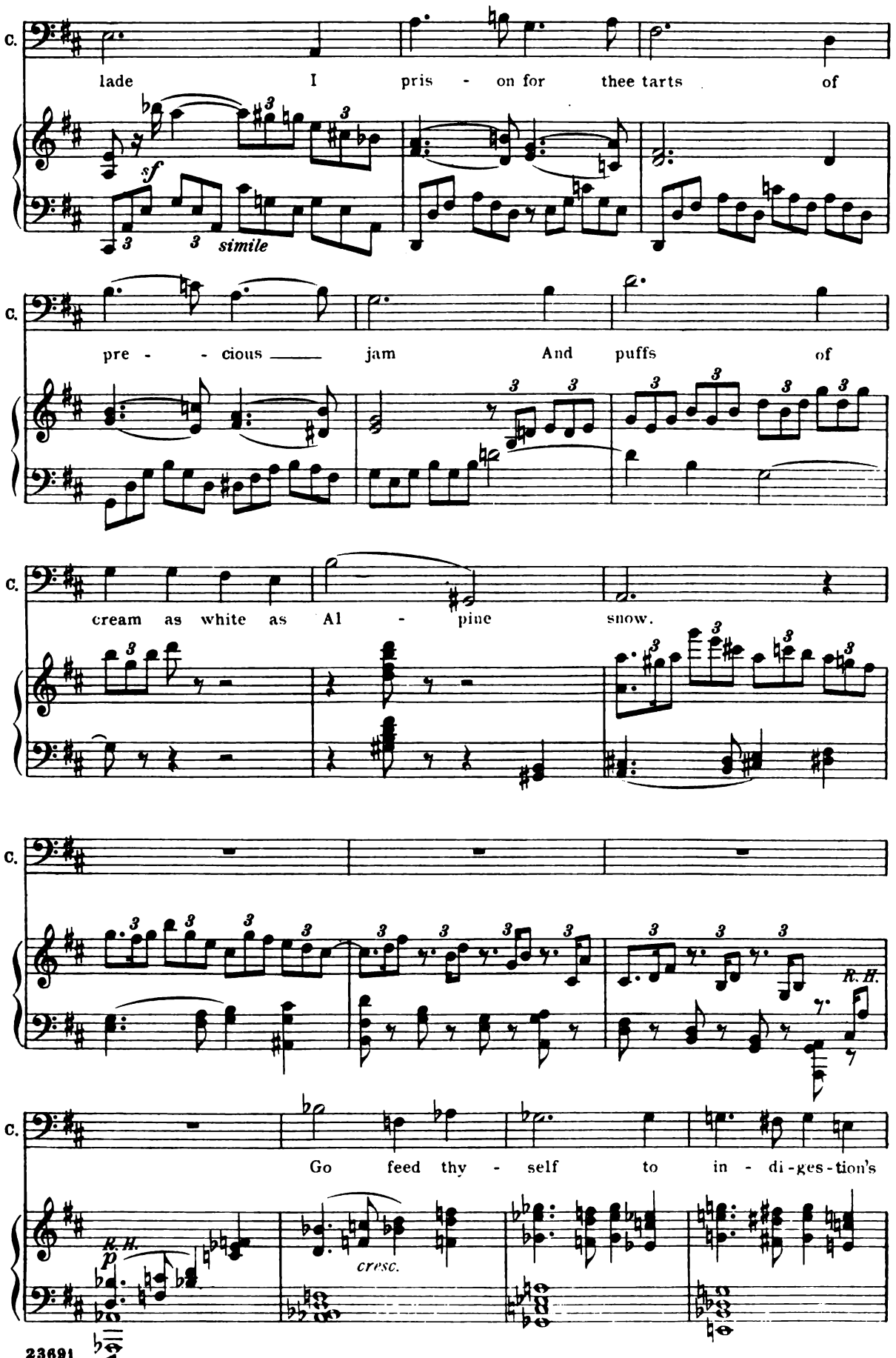
sf

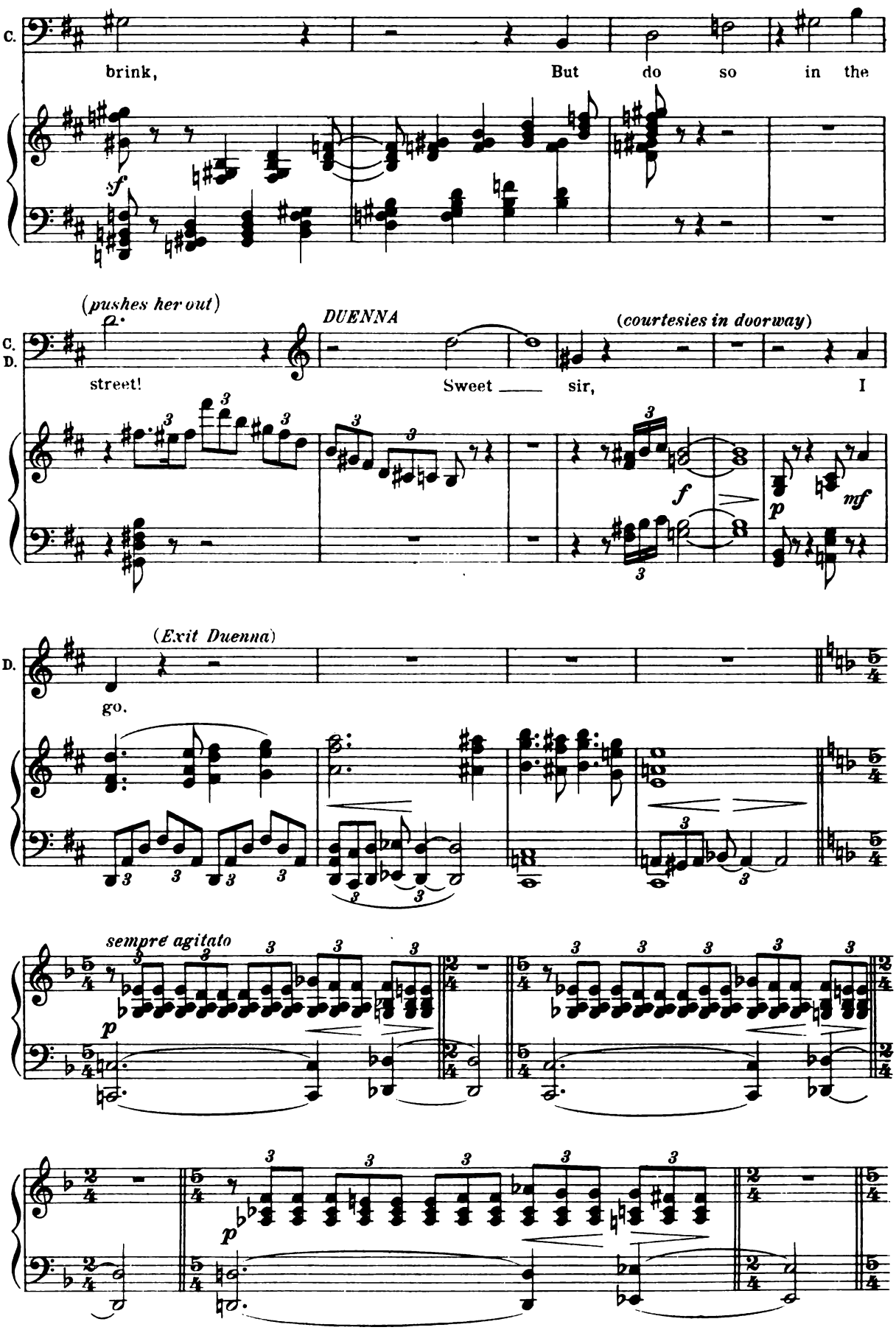
3 3 *simile*

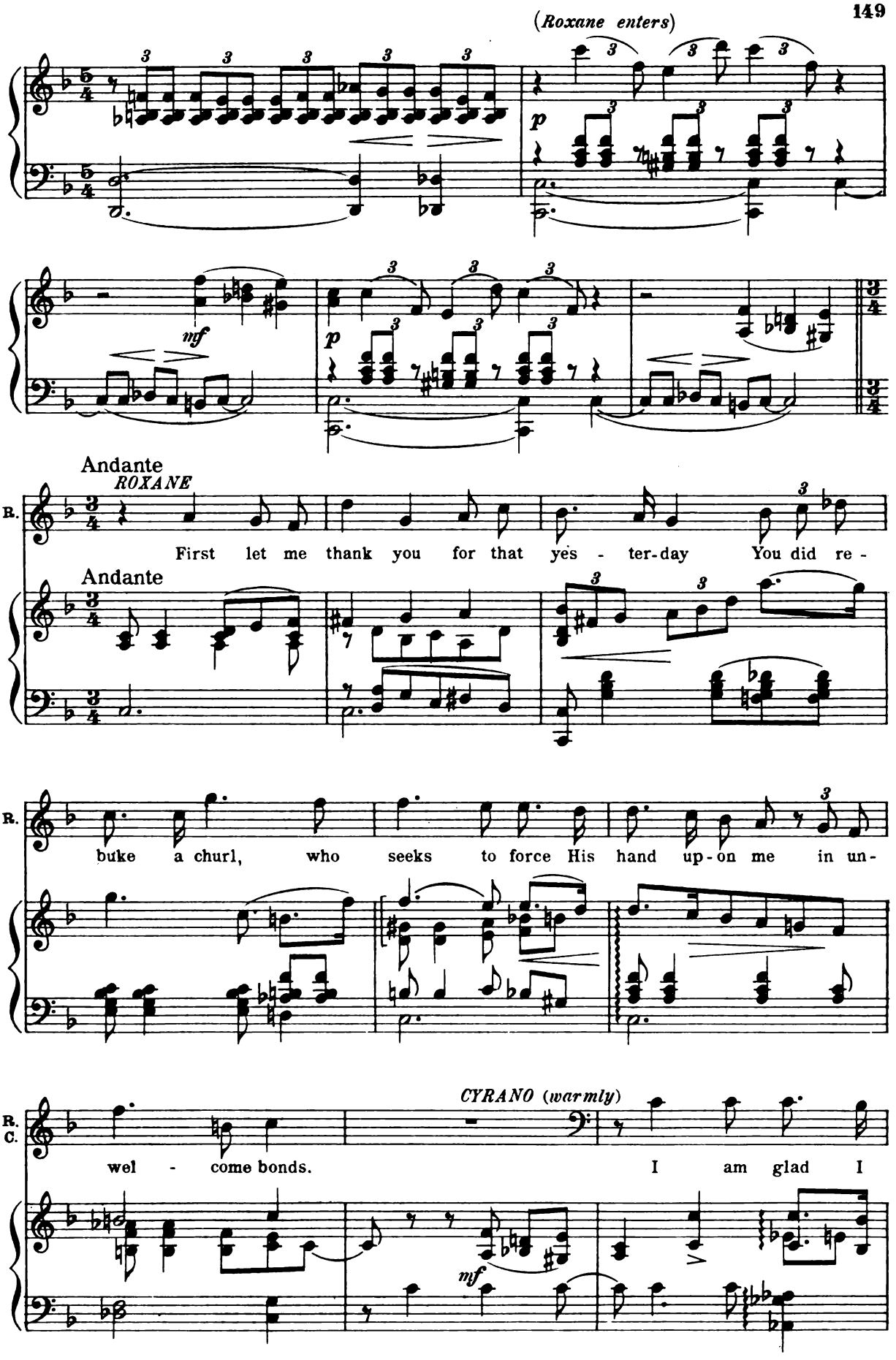
C. Saint A - mant's most in - ti - mate bal-

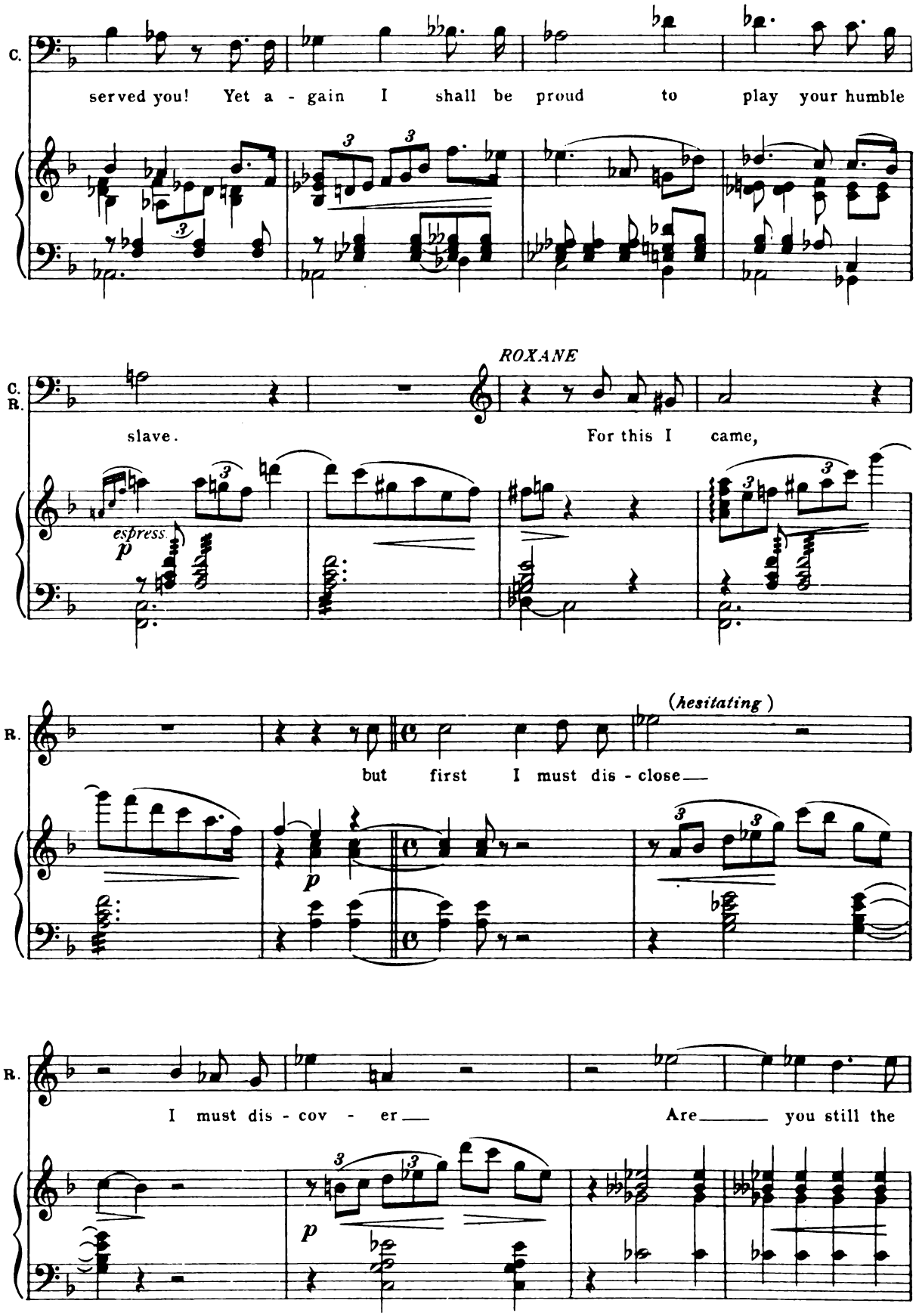
3

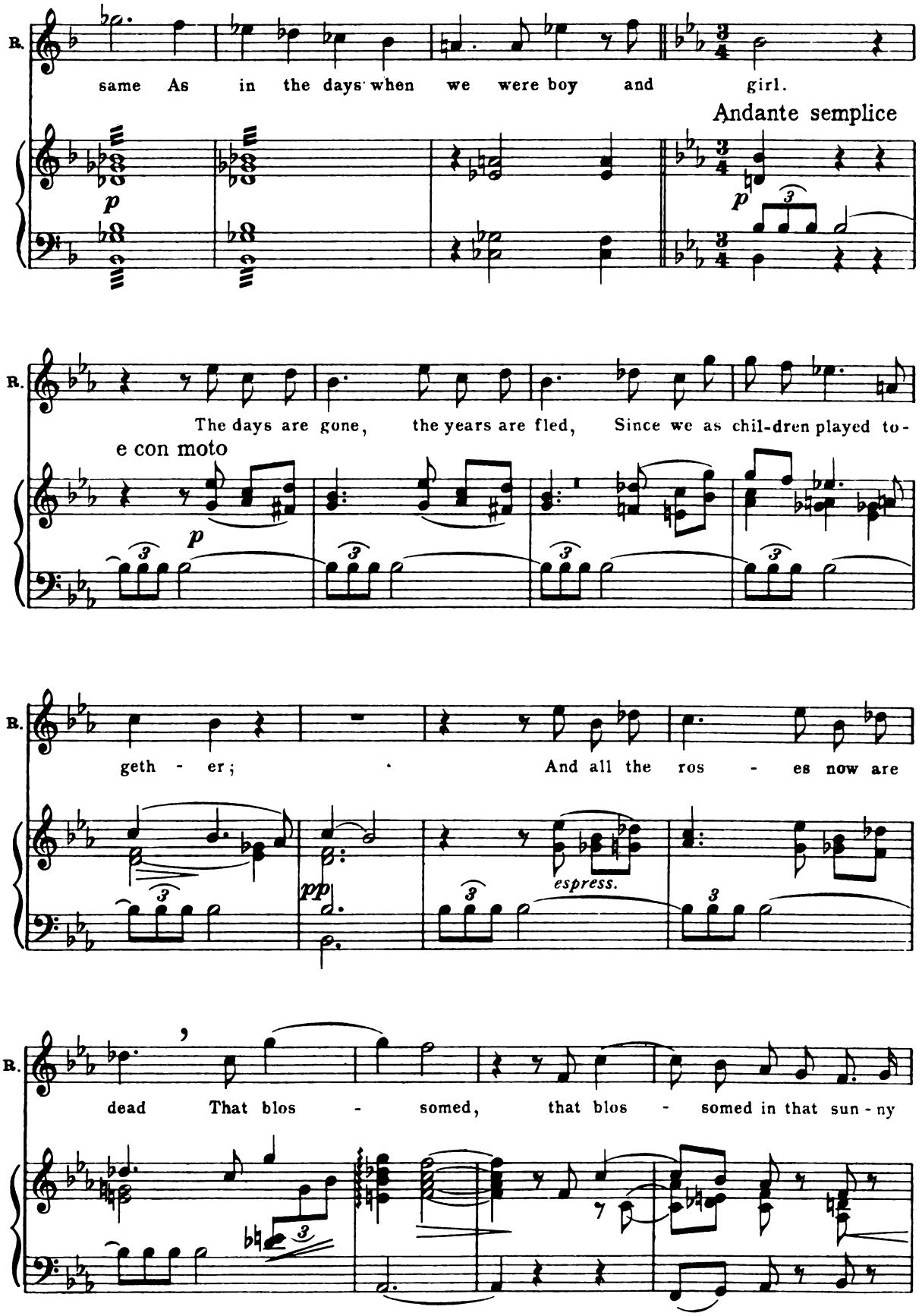
3

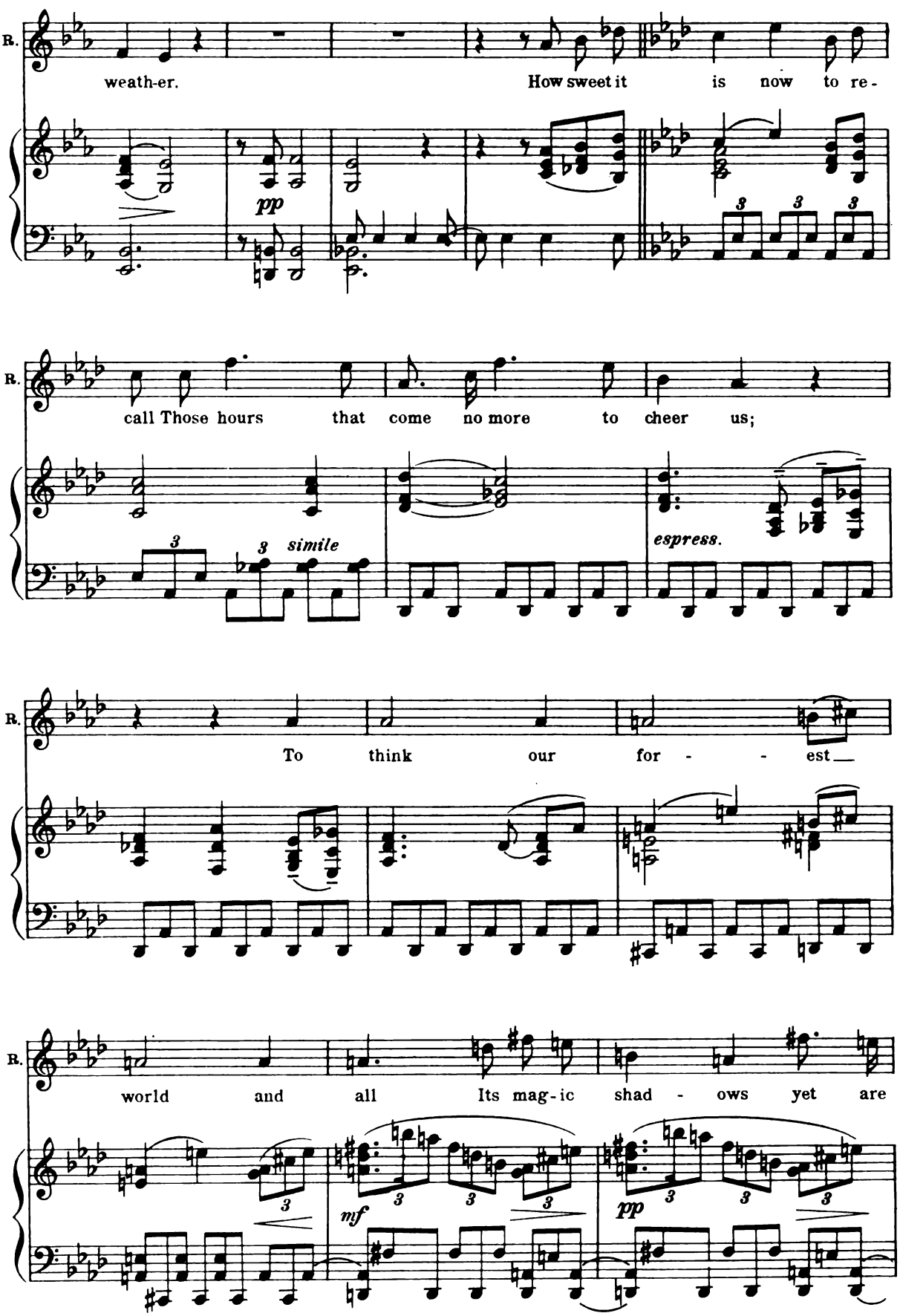

C.
lade I pris - on for thee tarts of
sf
simile
C.
pre - - cious jam And puffs of
C.
cream as white as Al - pine snow.
C.
R. H.
C.
Go feed thy - self to in - di-ges-tion's
R. H.
p
cresc.

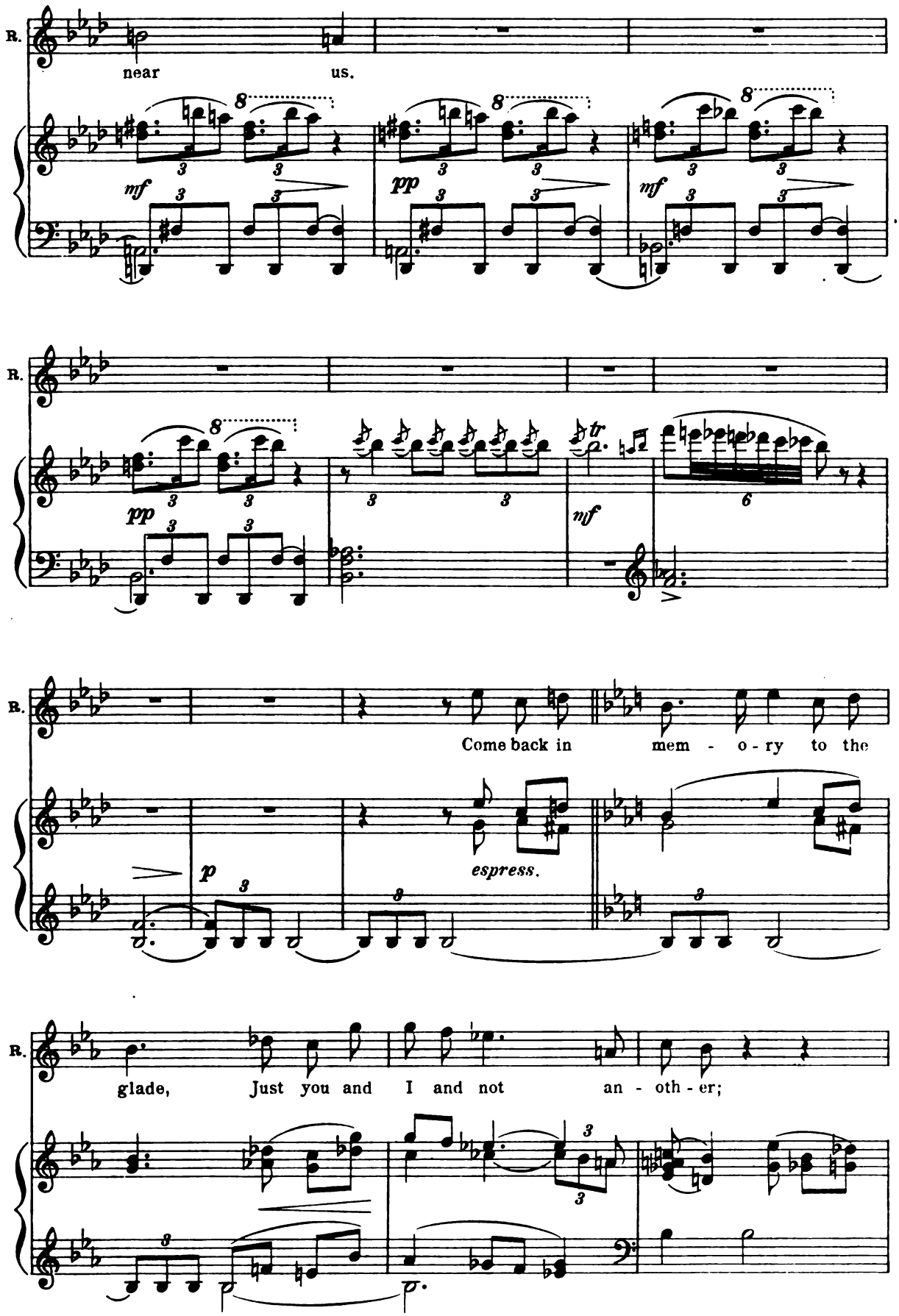

C.
brink,
But do so in the
sf
(pushes her out)
DUENNA
(courtesies in doorway)
C.
D.
street!
Sweet ___ sir,
I
f
p
mf
(Exit Duenna)
D.
go.
sempre agitato
p
p

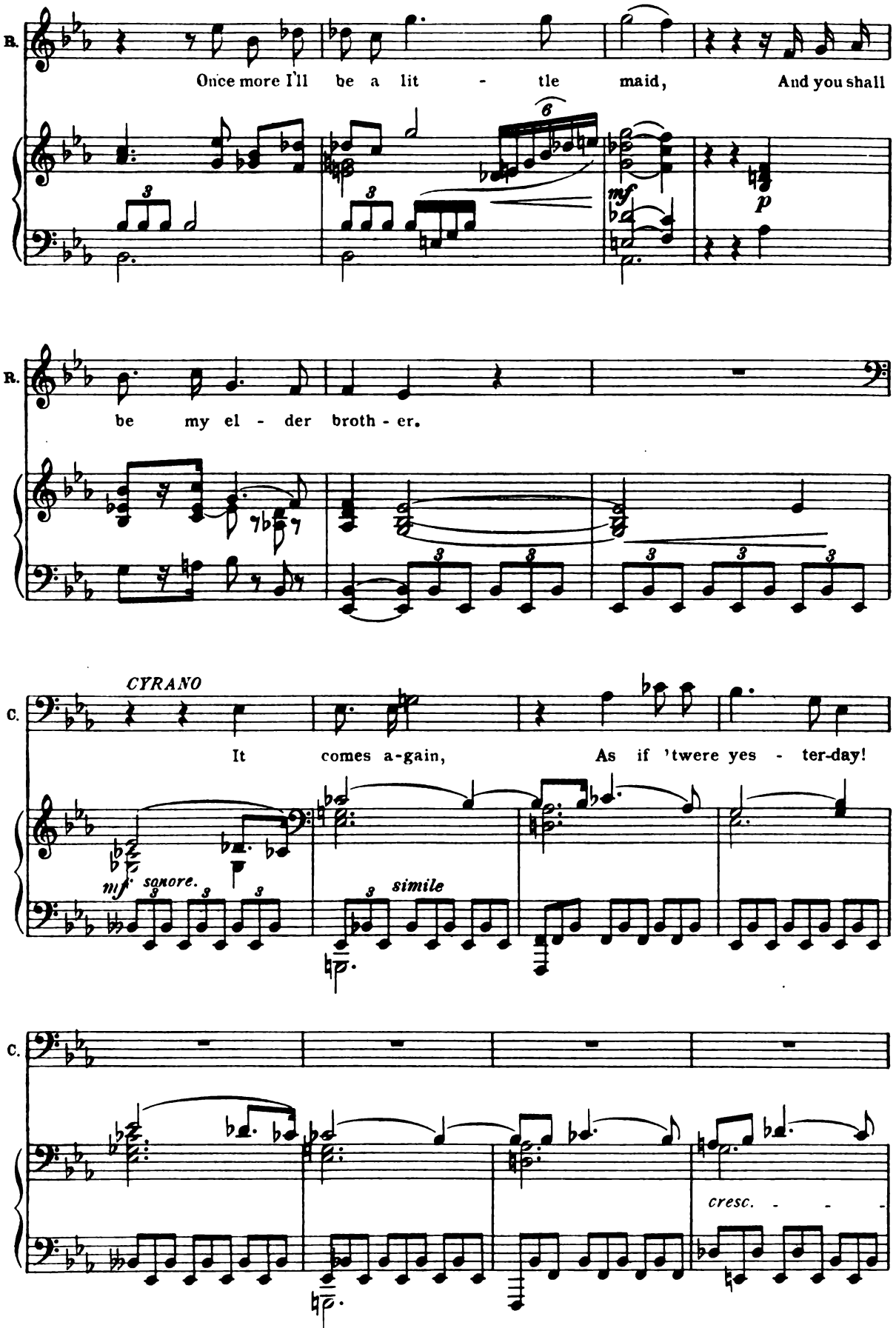

(Roxane enters)
mf
p
Andante
ROXANE
R.
First let me thank you for that yes - ter-day You did re -
buke a churl, who seeks to force His hand up-on me in un -
CYRANO (warmly)
R.
C.
wel - come bonds. I am glad I

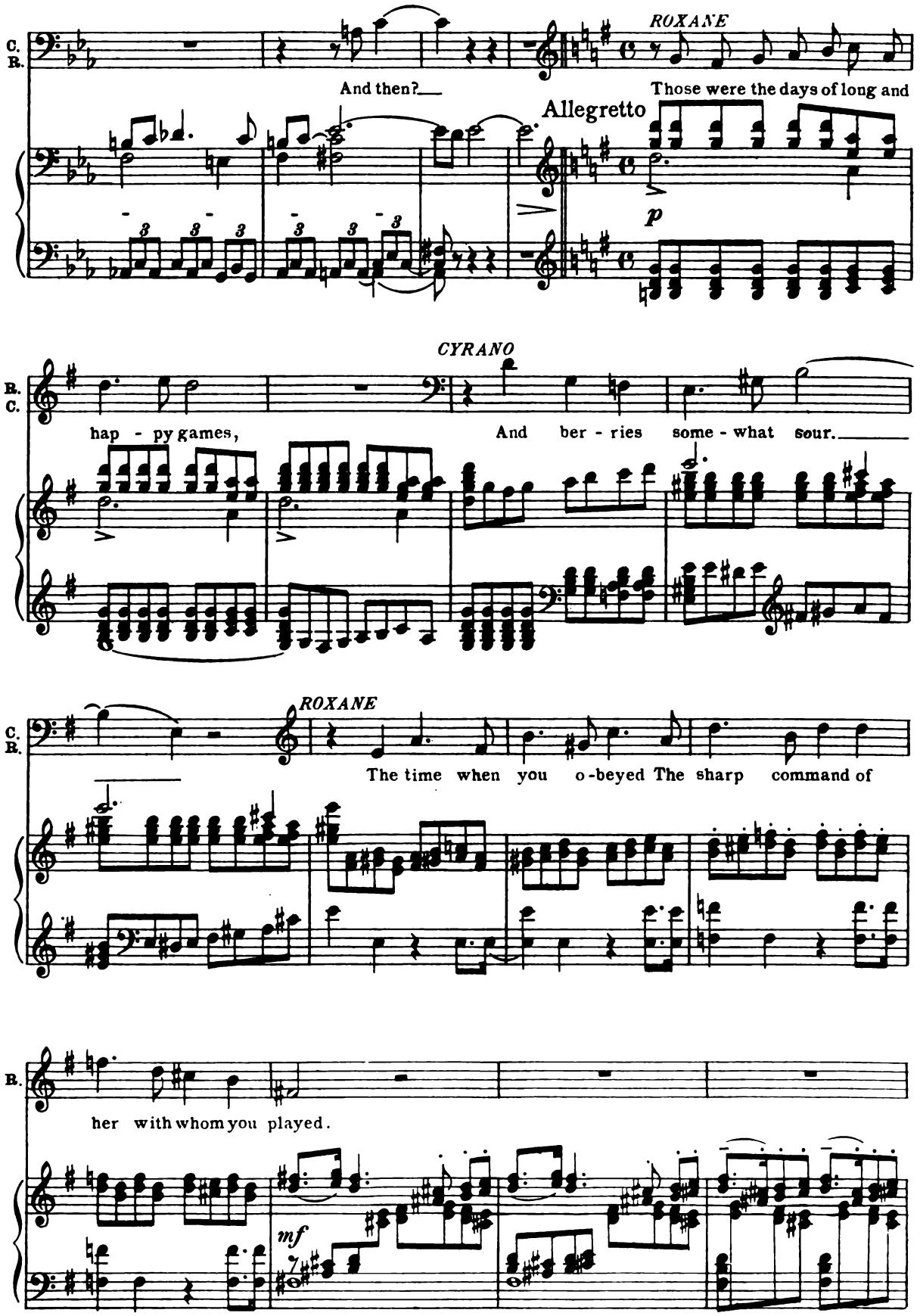

C.
served you! Yet a - gain I shall be proud to play your humble
C.
R.
ROXANE
slave. For this I came,
espress.
p
R.
(hesitating)
but first I must dis - close
p
R.
I must dis - cov - er Are you still the
p

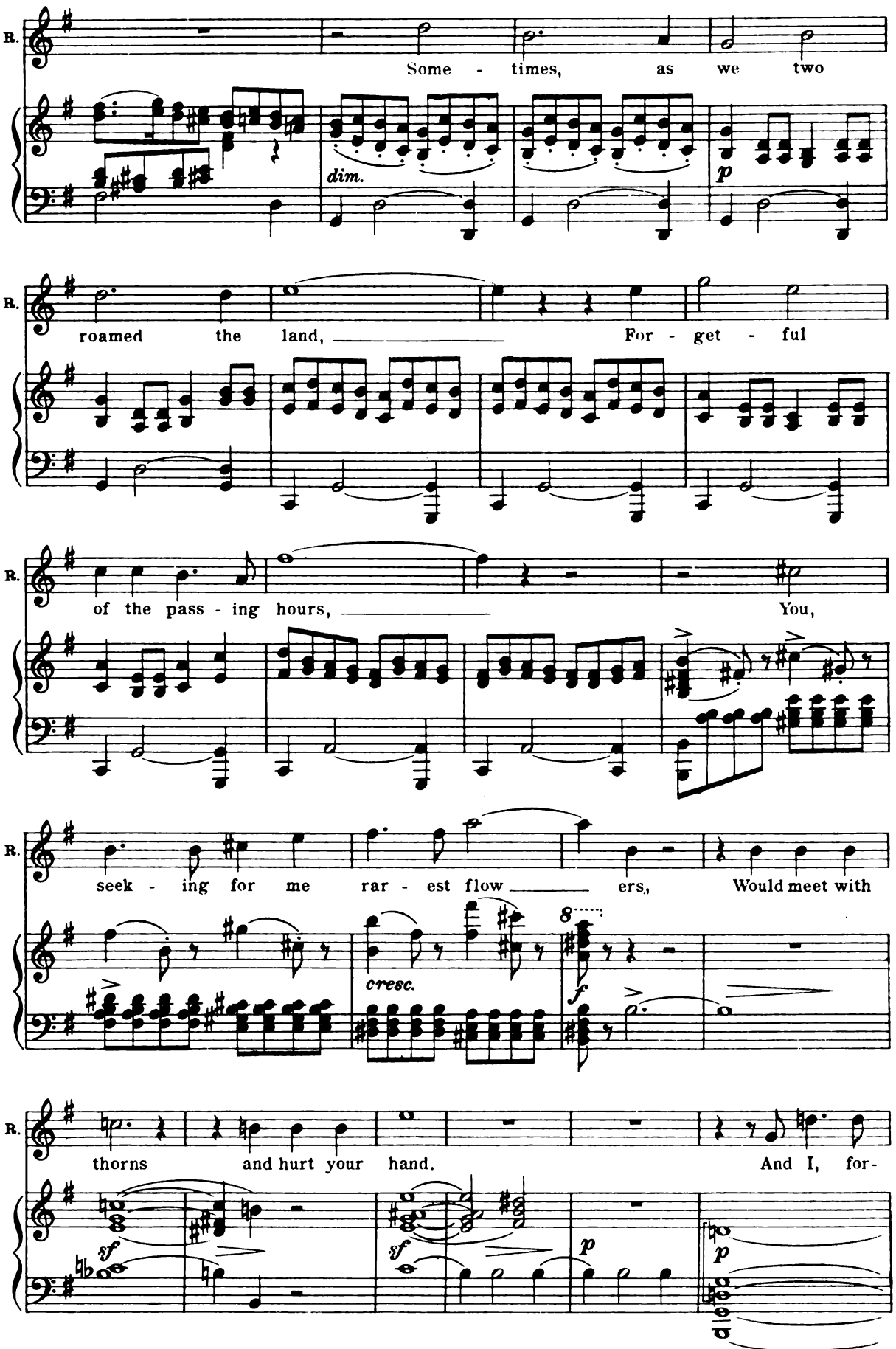

R.
same As in the days when we were boy and girl.
Andante semplice
p
p
R.
The days are gone, the years are fled, Since we as chil-dren played to-
e con moto
p
R.
geth - er; And all the ros - es now are
pp
espress.
R.
dead That blos - somed, that blos - somed in that sun - ny

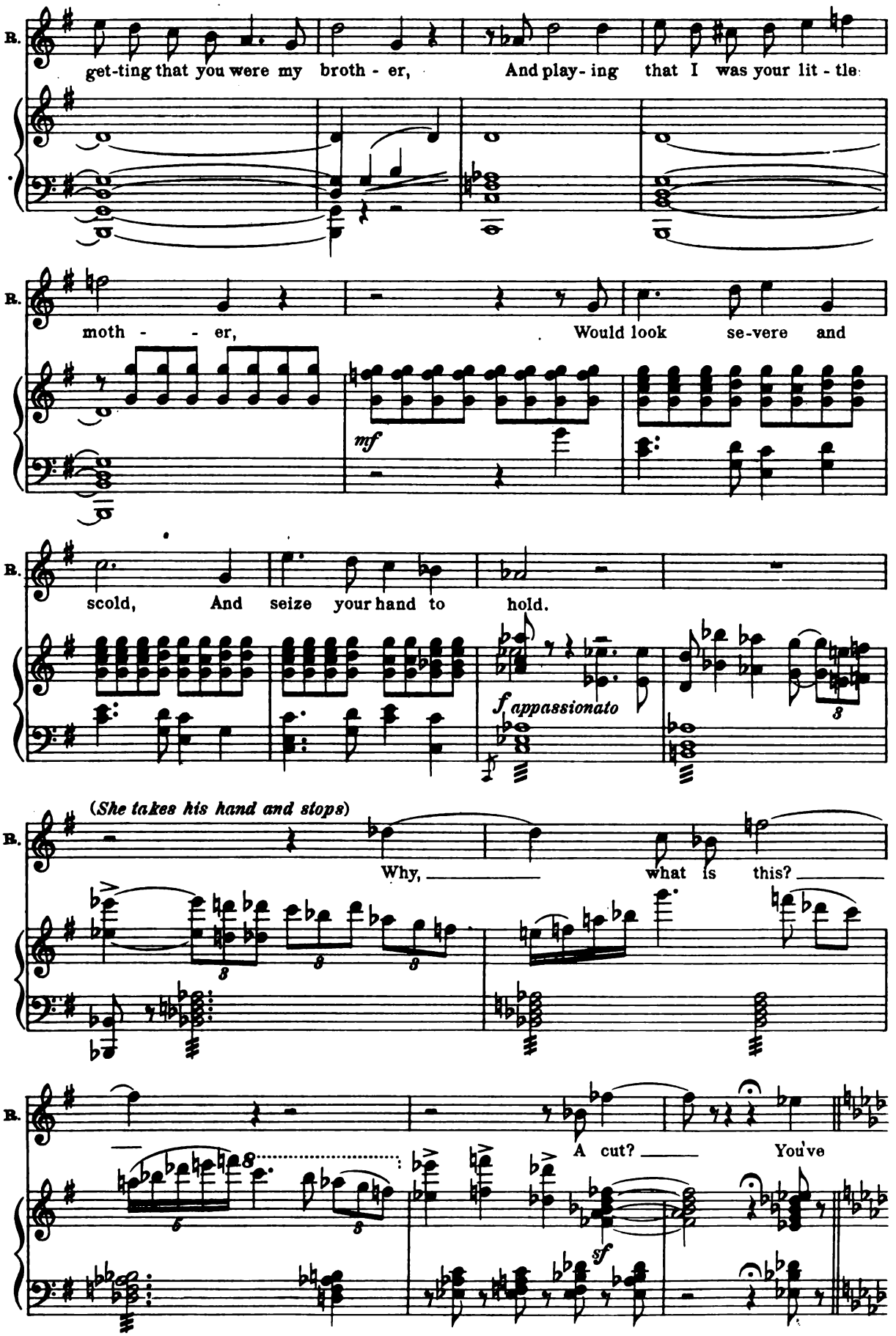

R.
weath-er. How sweet it is now to re-
pp
R.
call Those hours that come no more to cheer us;
3 3 simile
espress.
R.
To think our for - - est
R.
world and all Its mag-ic shad - ows yet are
mf
pp

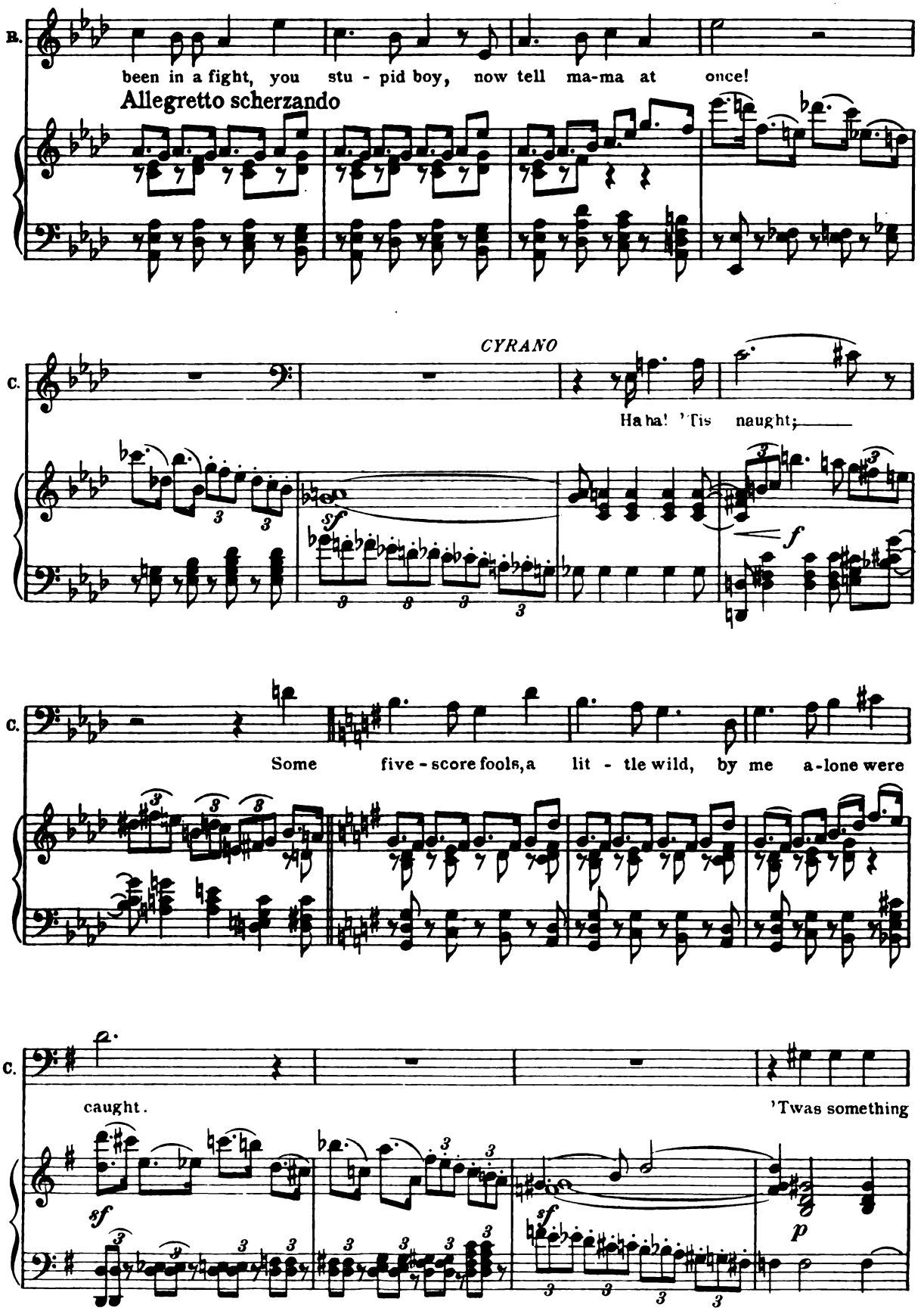

R.
near us.
mf
pp
mf
R.
pp
tr
mf
R.
Come back in mem - o - ry to the
p
espress.
R.
glade, Just you and I and not an - oth - er;

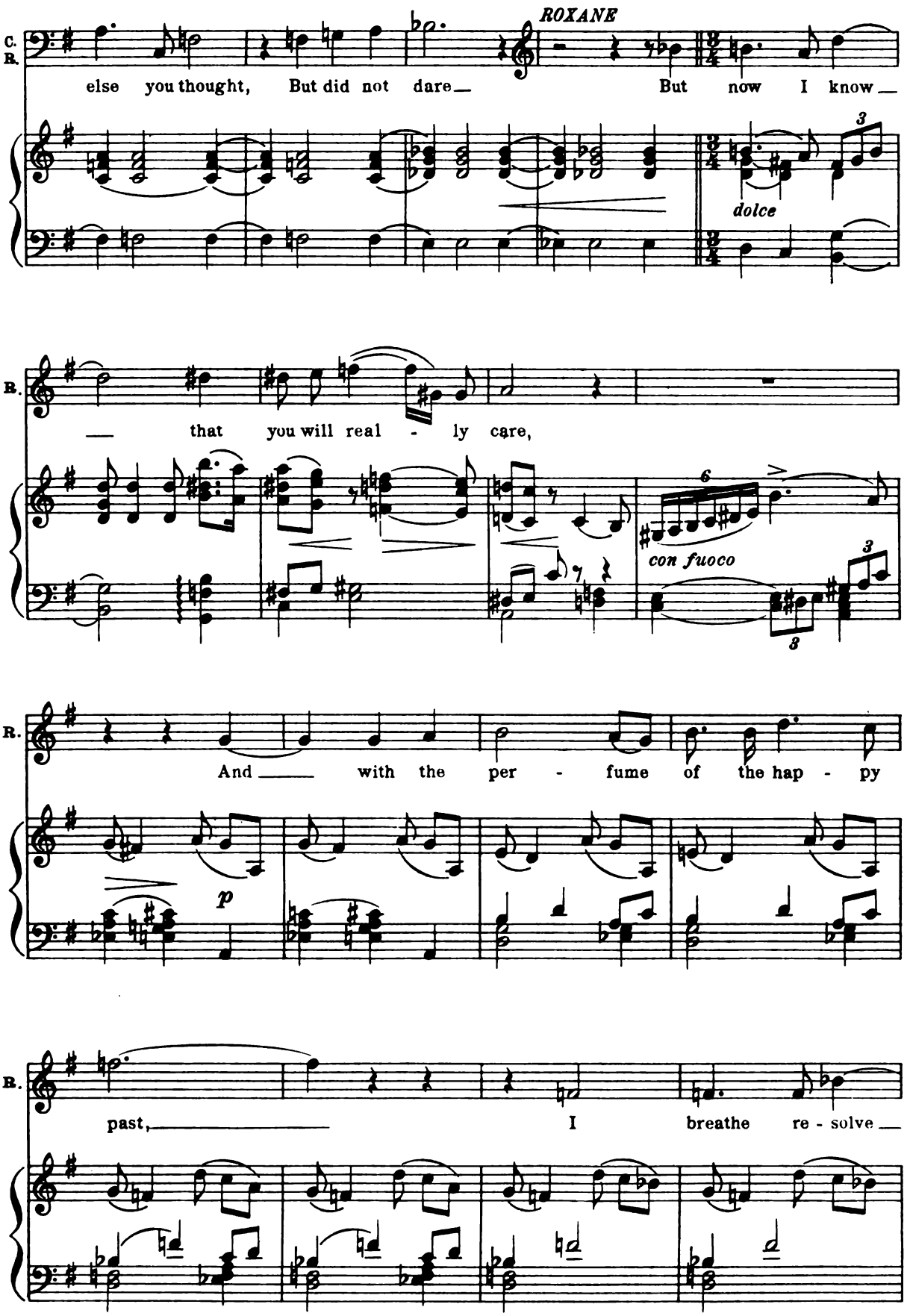

R.
Once more I'll be a lit - tle maid, And you shall
mf
p
R.
be my el - der broth - er.
CYRANO
C.
It comes a-gain, As if 'twere yes - ter-day!
mf sonore.
simile
C.
cresc. - - -

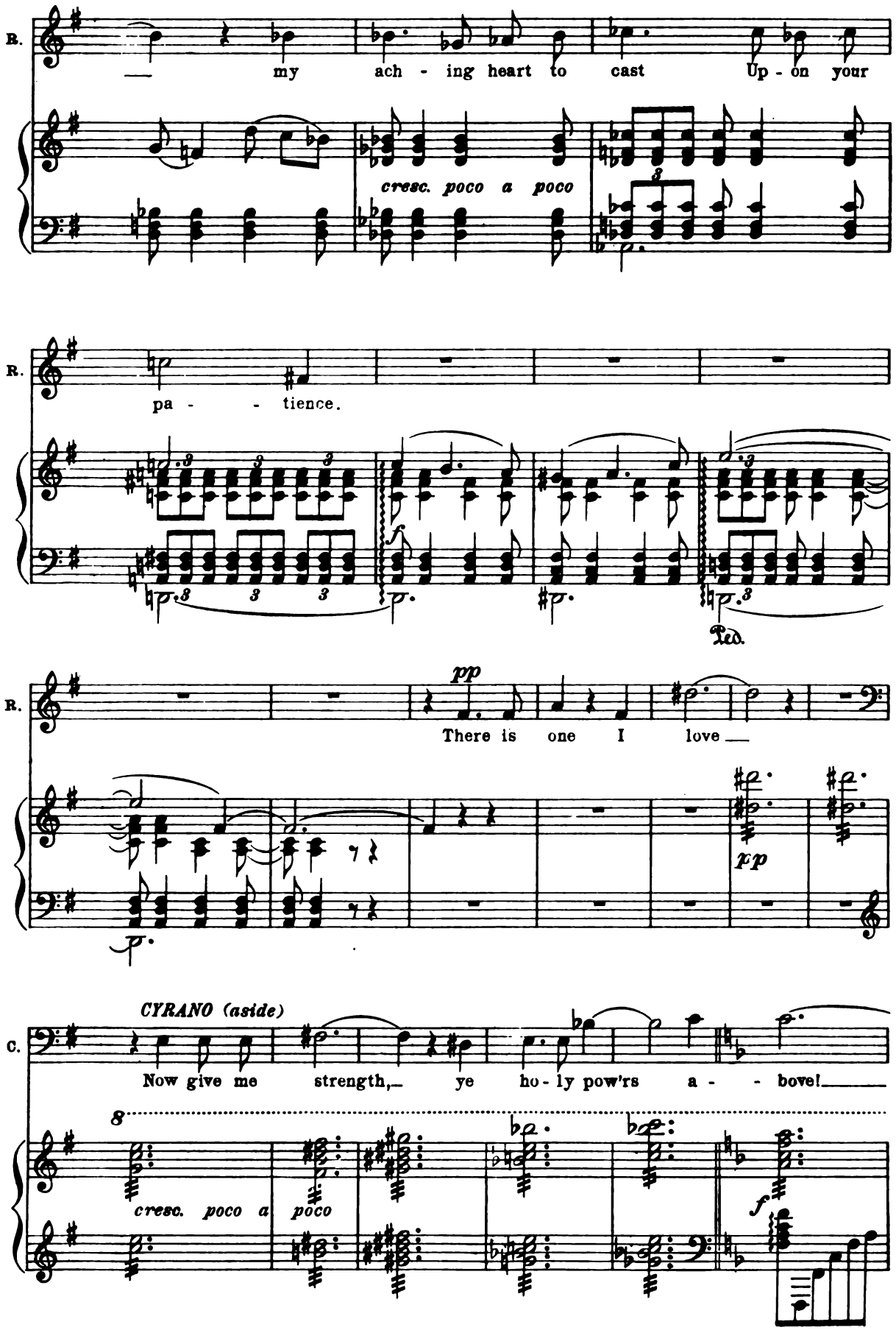

C. R.
And then?
ROXANE
Those were the days of long and
Allegretto
p
B. C.
CYRANO
hap - py games,
And ber - ries some - what sour.
C. B.
ROXANE
The time when you o-beyed The sharp command of
B.
her with whom you played.
mf

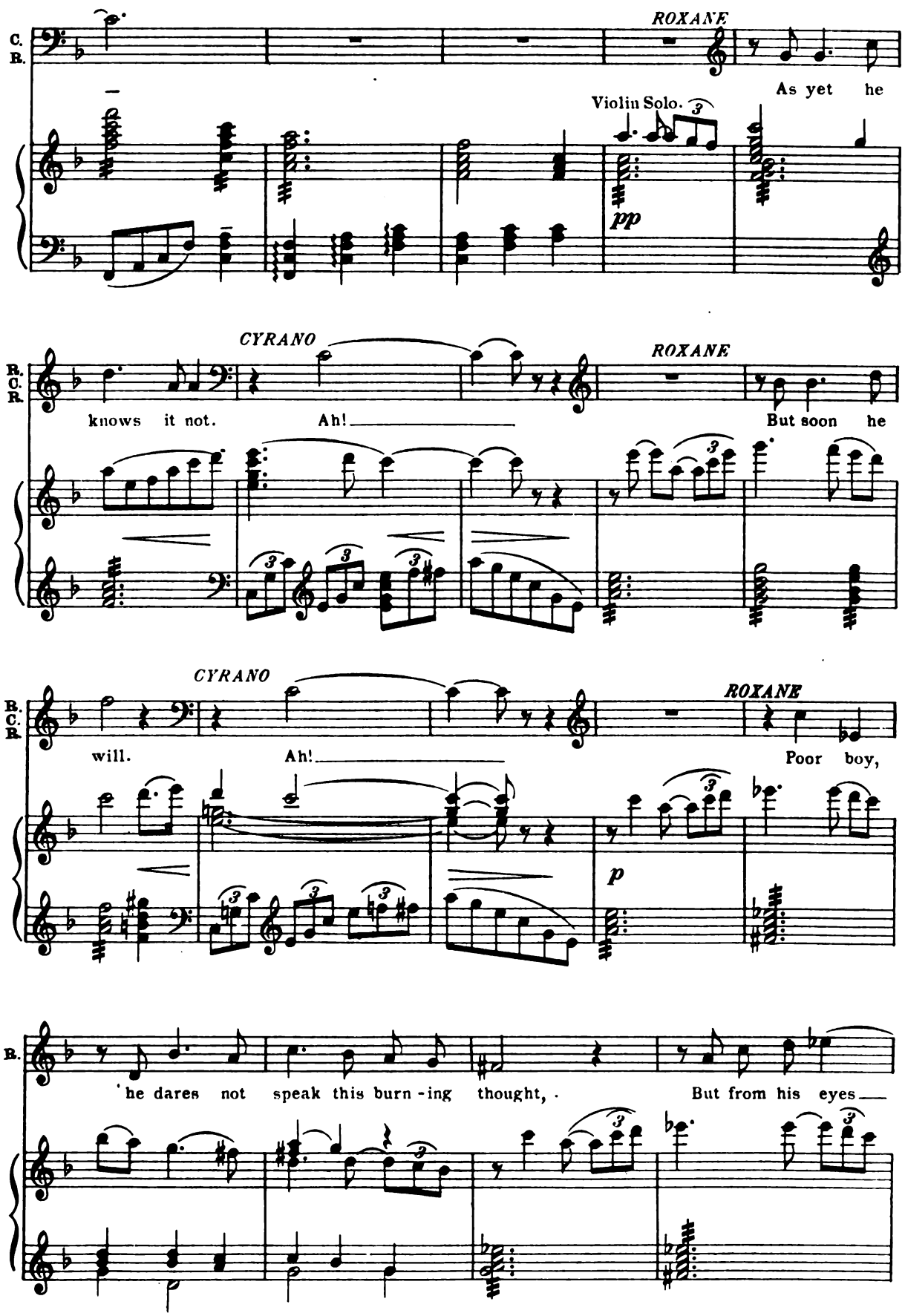

R.
Some - times, as we two
dim.
p
R.
roamed the land, For - get - ful
R.
of the pass - ing hours, You,
R.
seek - ing for me rar - est flow ers, Would meet with
cresc.
f
R.
thorns and hurt your hand. And I, for-
sf
sf
p
p

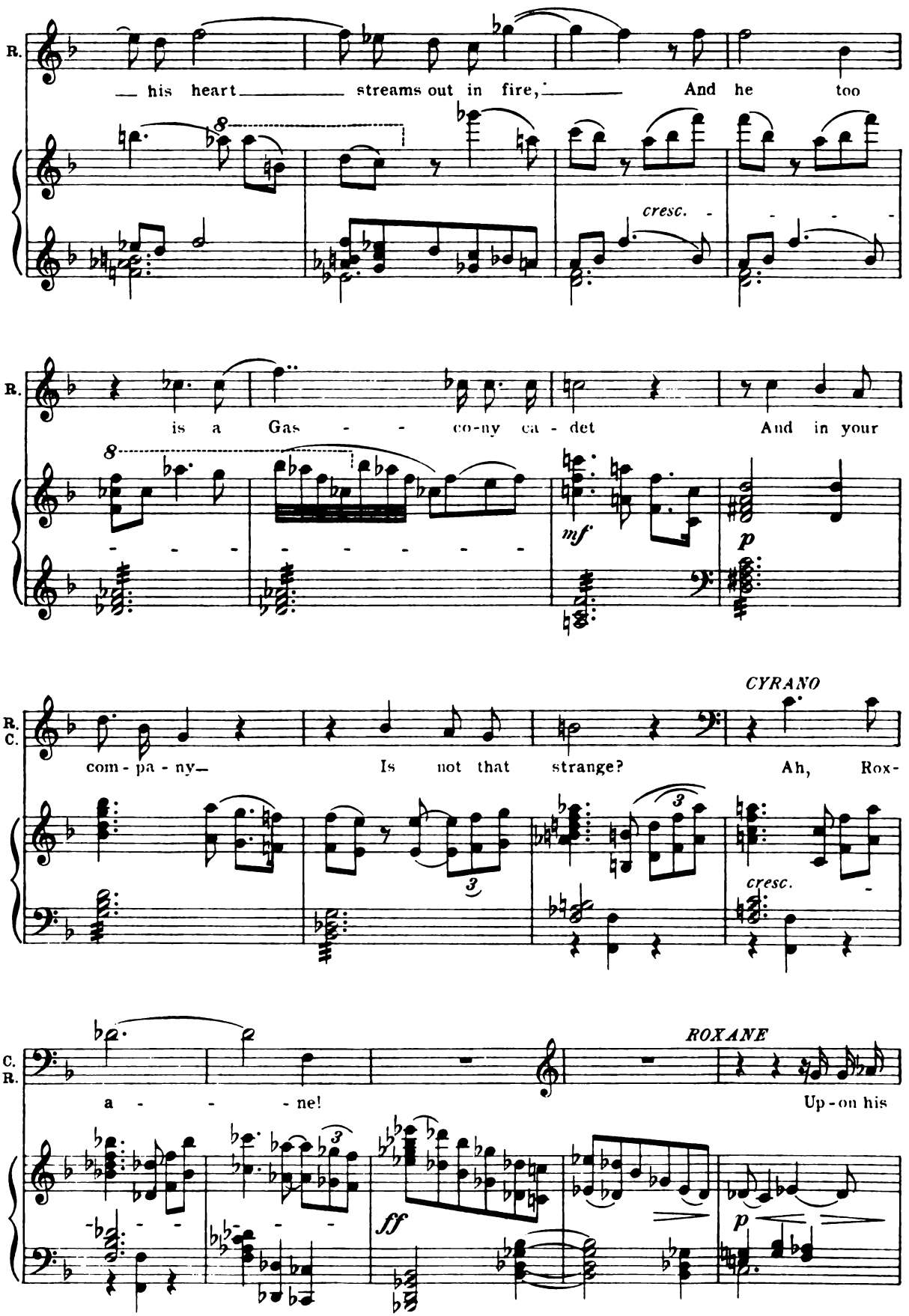

B.
get-ting that you were my broth - er, And play- ing that I was your lit - tle
B.
moth - - er, Would look se-vere and
mf
B.
scold, And seize your hand to hold.
f appassionato
(She takes his hand and stops)
B.
Why, what is this?
B.
A cut? You've
sf

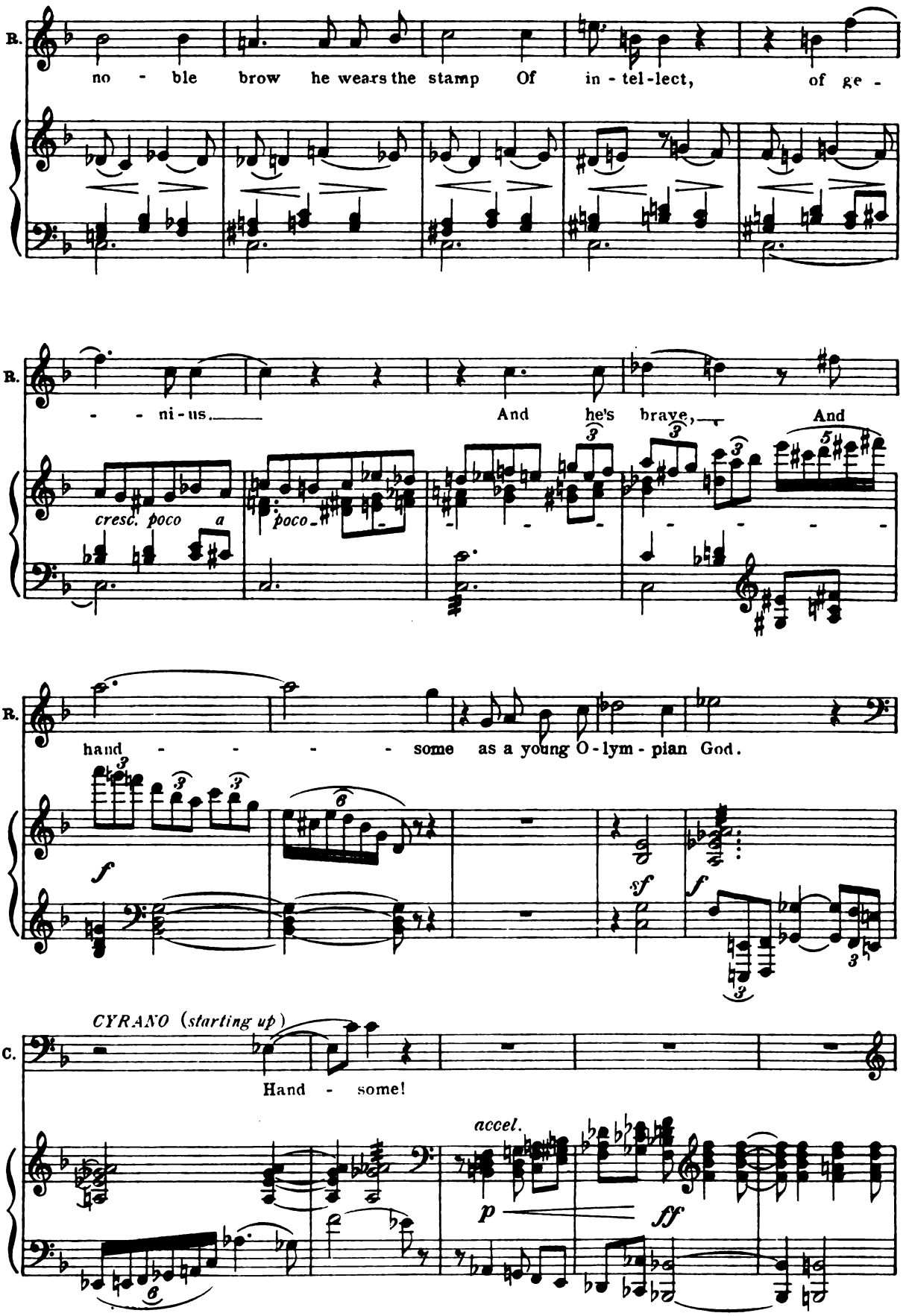

B.
been in a fight, you stu - pid boy, now tell ma-ma at once!
Allegretto scherzando
CYRANO
C.
Ha ha! 'Tis naught;
sf
f
C.
Some five - score fools, a lit - tle wild, by me a-lone were
C.
caught.
'Twas something
sf
sf
p

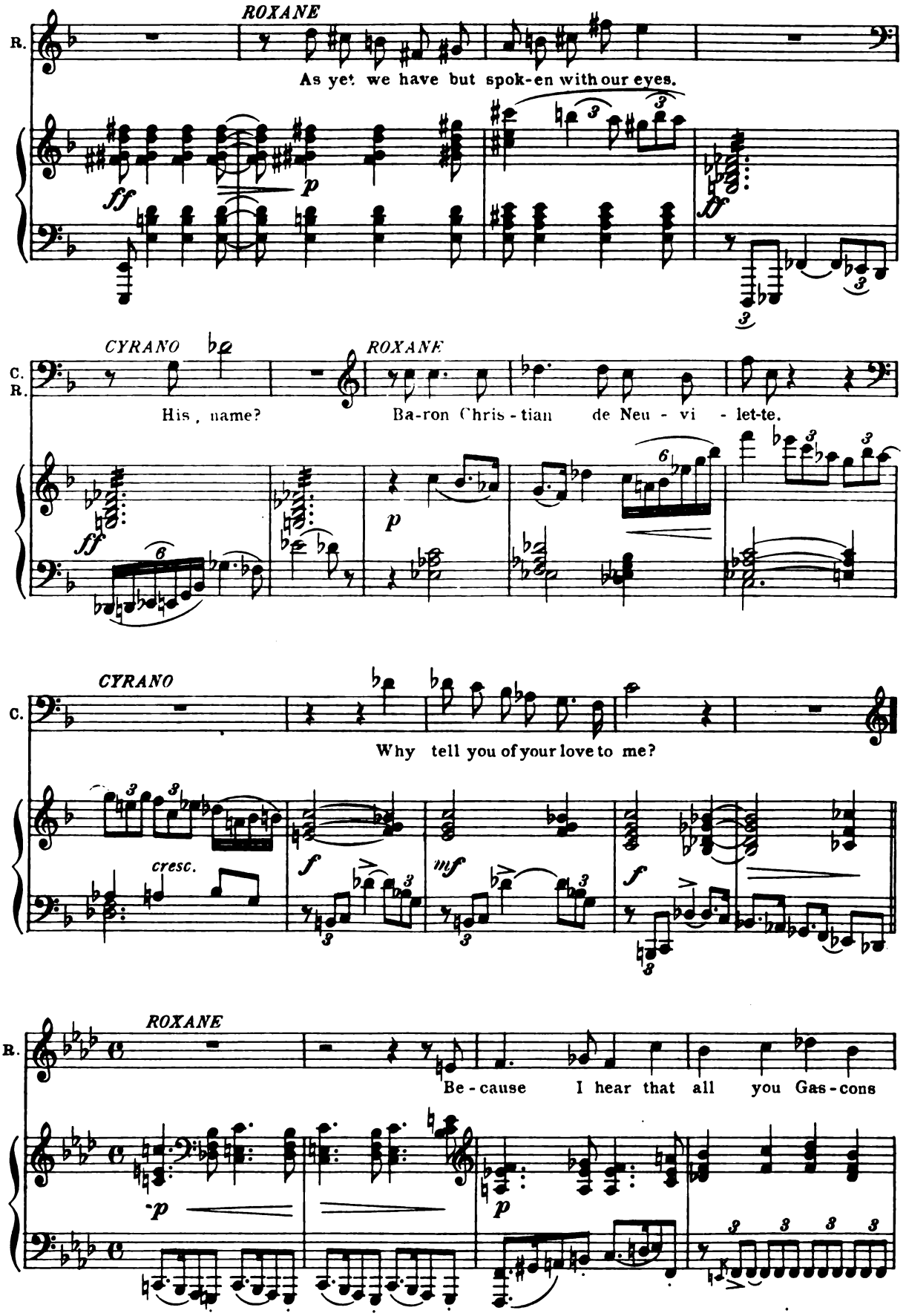

ROXANE
C.
R.
else you thought, But did not dare— But now I know—
dolce
R.
— that you will real - ly care,
con fuoco
R.
And — with the per - fume of the hap - py
p
R.
past, — I breathe re - solve —

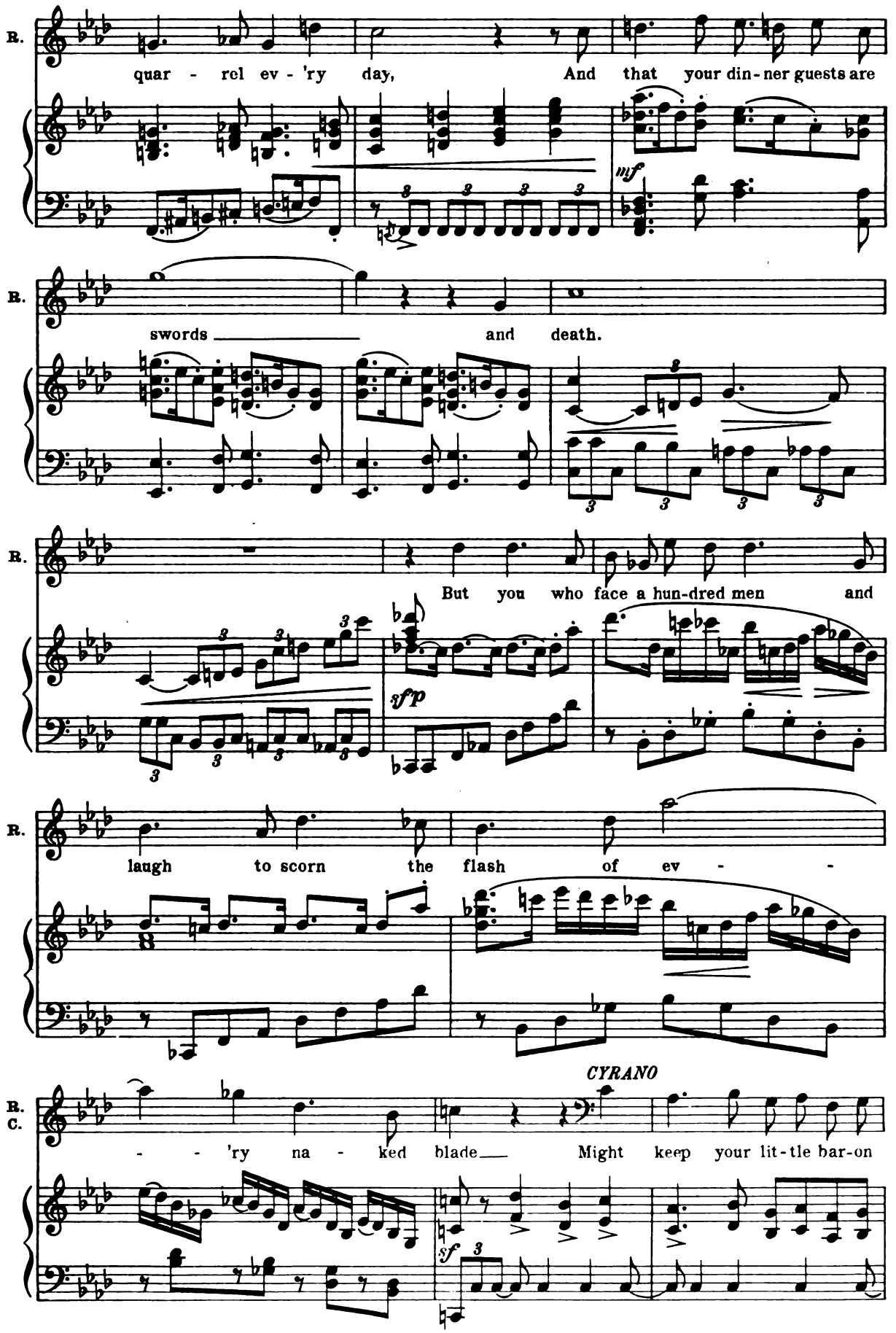

R.
my ach - ing heart to cast Up - on your
cresc. poco a poco
R.
pa - - tience.
Ped.
R.
pp
There is one I love
pp
C.
CYRANO (aside)
Now give me strength, ye ho - ly pow'rs a - - bove!
cresc. poco a poco
f

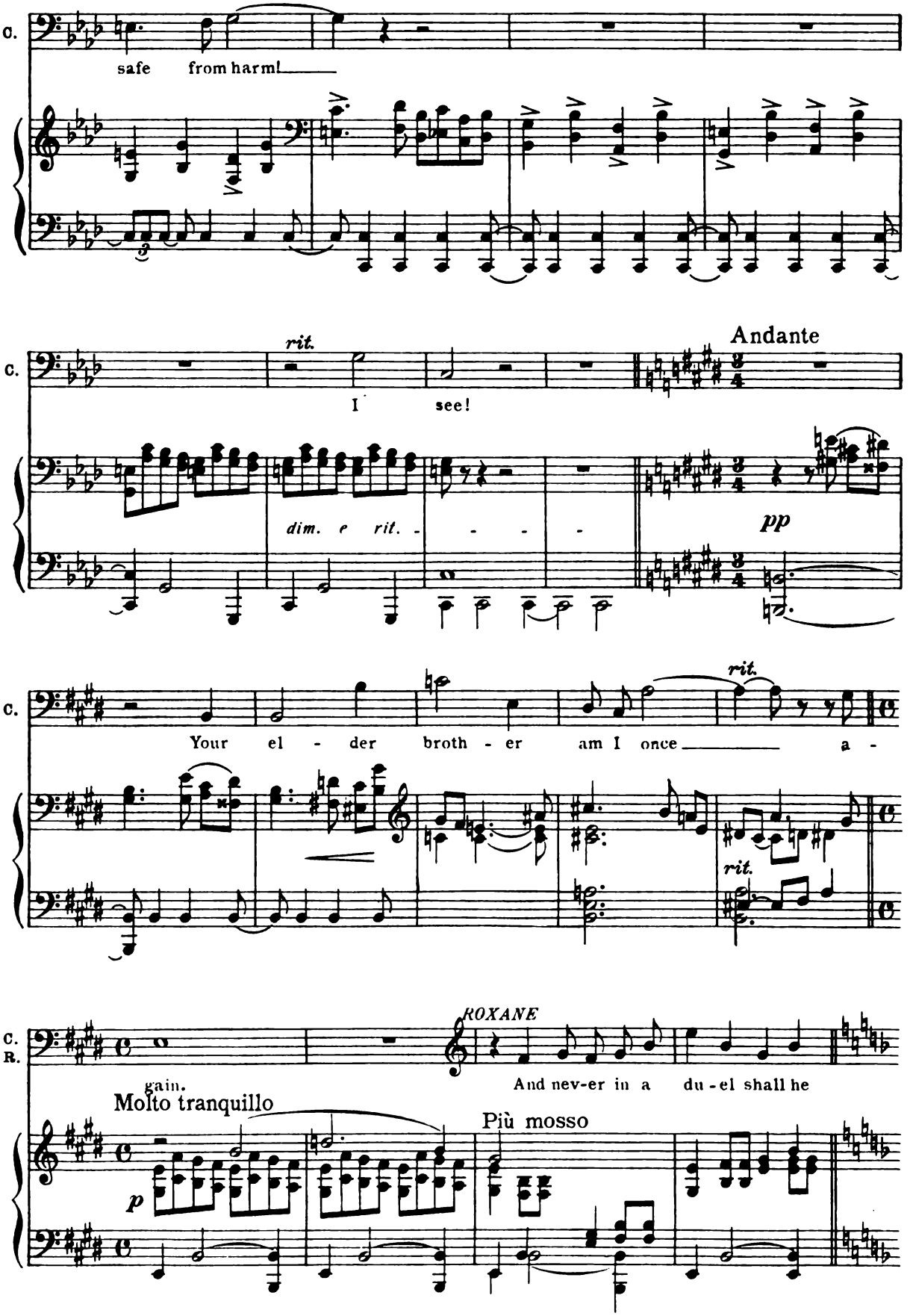

C.
B.
ROXANE
As yet he
Violin Solo.
pp
B.
C.
R.
CYRANO
knows it not.
Ah!
ROXANE
But soon he
B.
C.
R.
CYRANO
will.
Ah!
ROXANE
Poor boy,
p
B.
he dares not speak this burn-ing thought,
But from his eyes

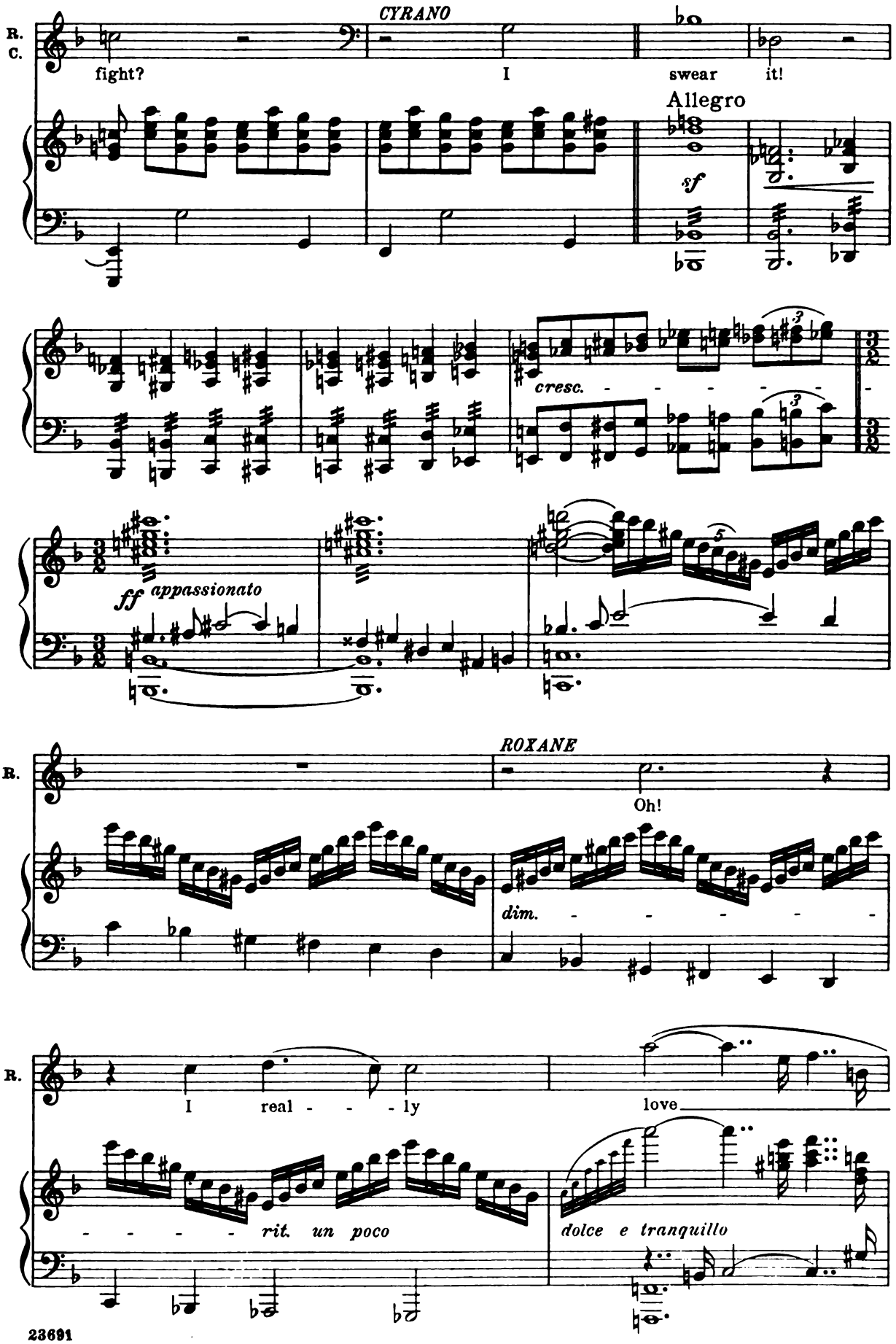

R.
his heart streams out in fire, And he too
8
cresc.
R.
is a Gas - co-ny ca - det And in your
8
mf
p
R.
C.
com - pa - ny Is not that strange? Ah, Rox-
CYRANO
3
3
cresc.
C.
R.
a - ne!
ROXANE
Up - on his
ff
p

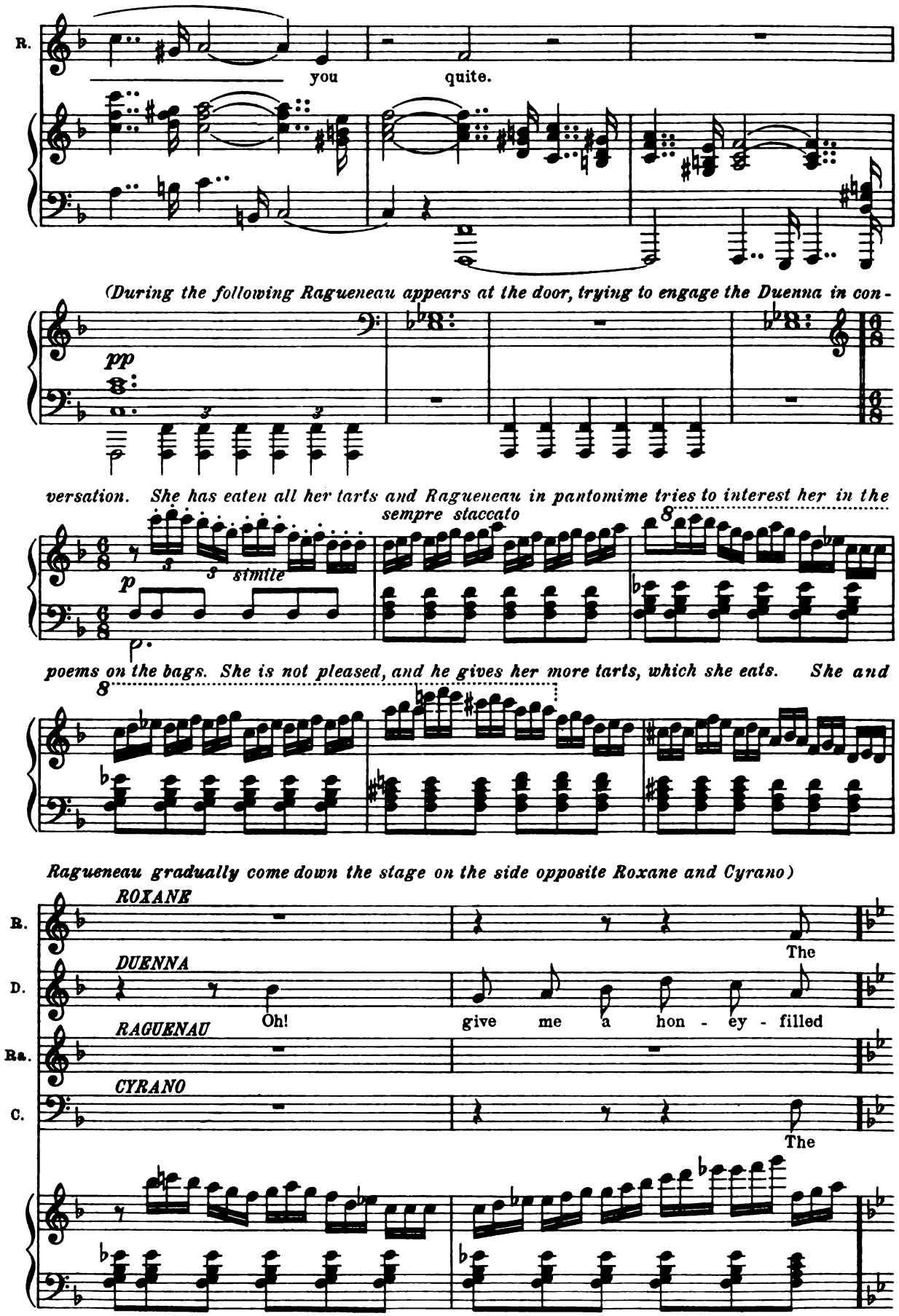

R.
no - ble brow he wears the stamp Of in - tel-lect, of ge -
R.
- - ni-us. And he's brave, And
cresc. poco a
poco
R.
hand - - - - some as a young O-lym - pian God.
f
sf
f
CYRANO (starting up)
C.
Hand - some!
accel.
p
ff

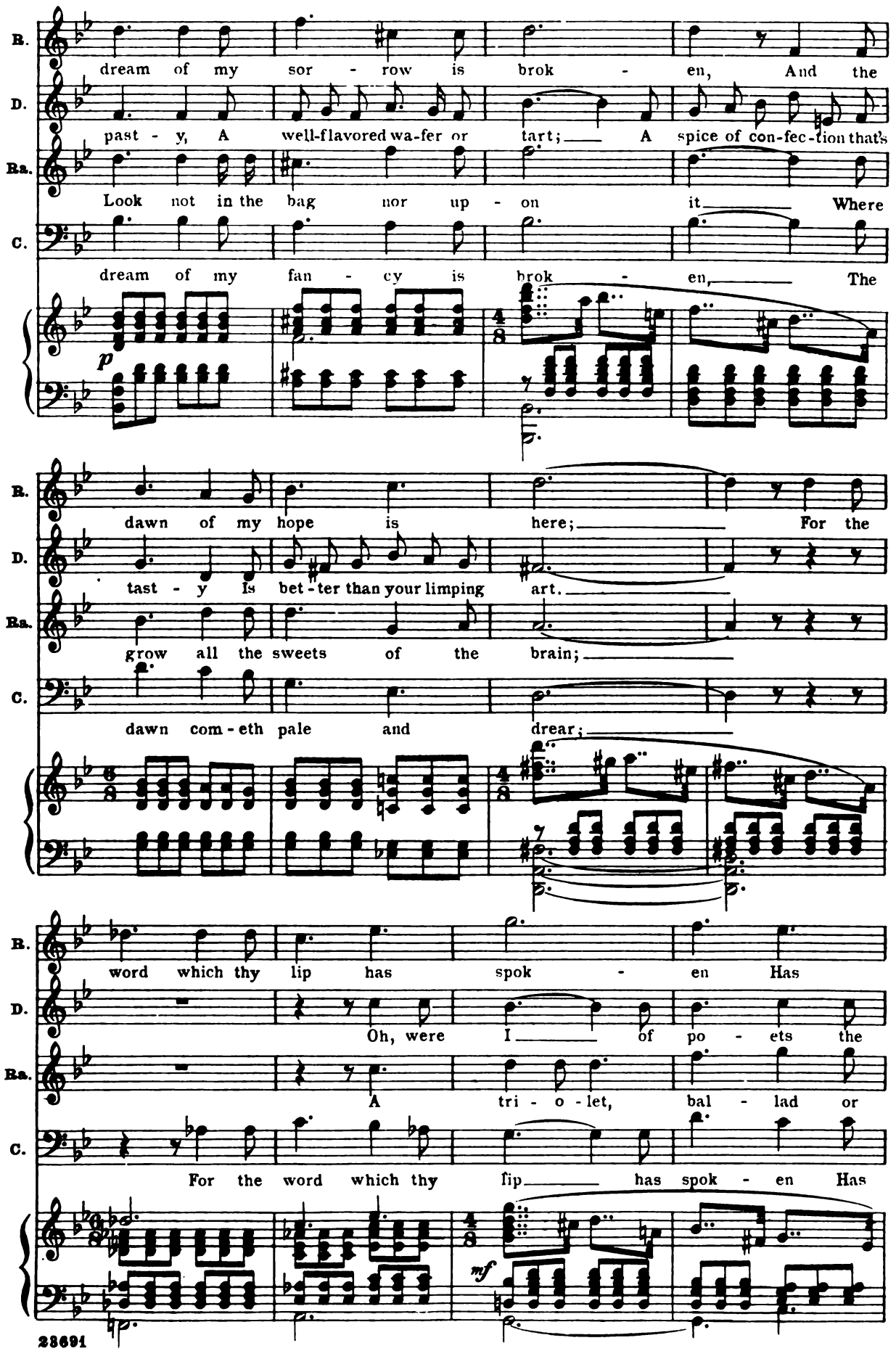

ROXANE
R.
As yet we have but spok-en with our eyes.
ff
p
ff
CYRANO
ROXANE
C.
R.
His, name?
Ba-ron Chris-tian de Neu-vi-let-te.
ff
p
CYRANO
C.
Why tell you of your love to me?
cresc.
f
mf
f
ROXANE
R.
Be-cause I hear that all you Gas-cons
p
p

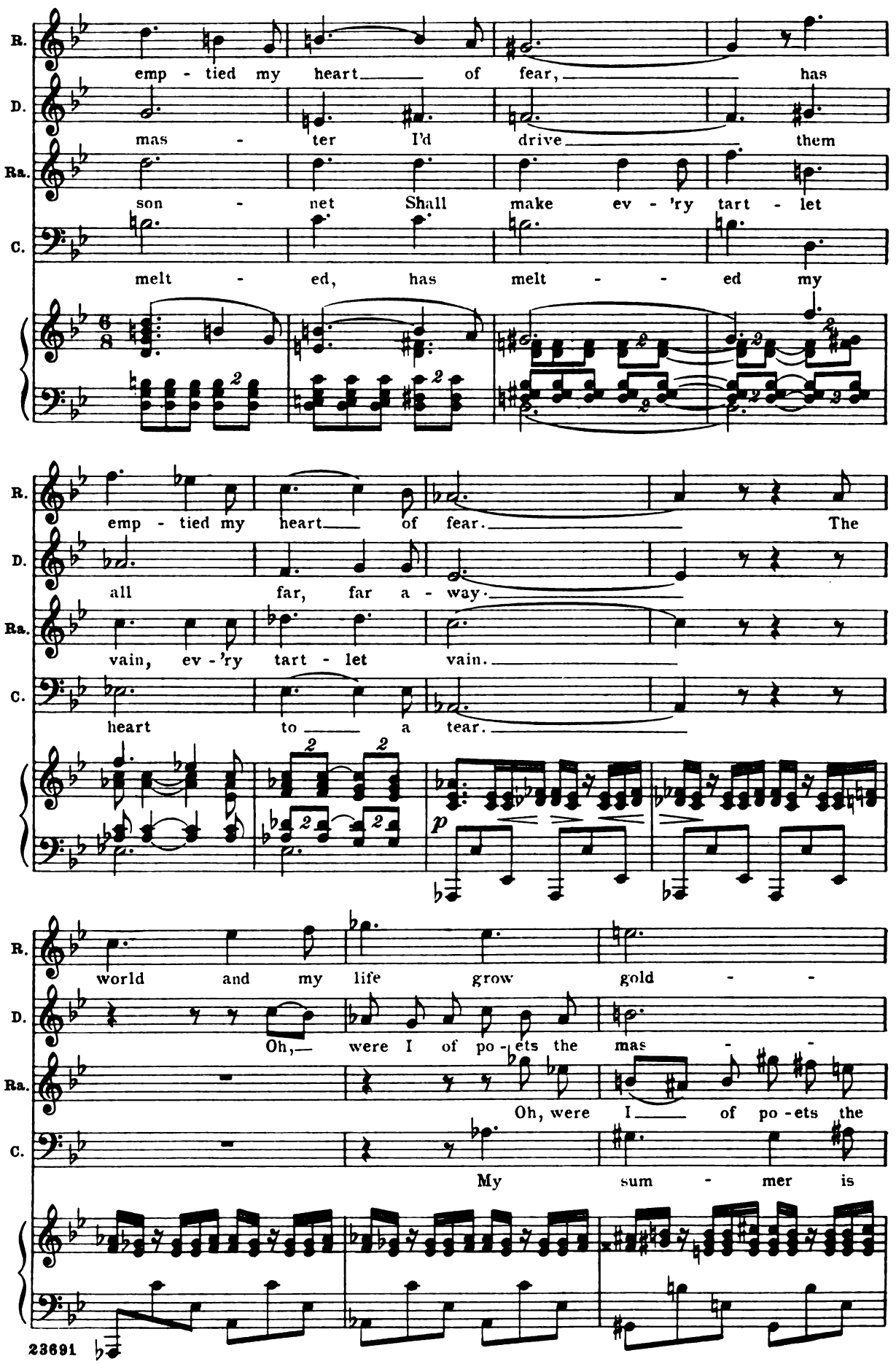

R.
quar - rel ev - 'ry day, And that your din - ner guests are
mf
R.
swords and death.
R.
But you who face a hun-dred men and
sfp
R.
laugh to scorn the flash of ev - -
CYRANO
R.
C.
- - 'ry na - ked blade Might keep your lit - tle bar-on
sf

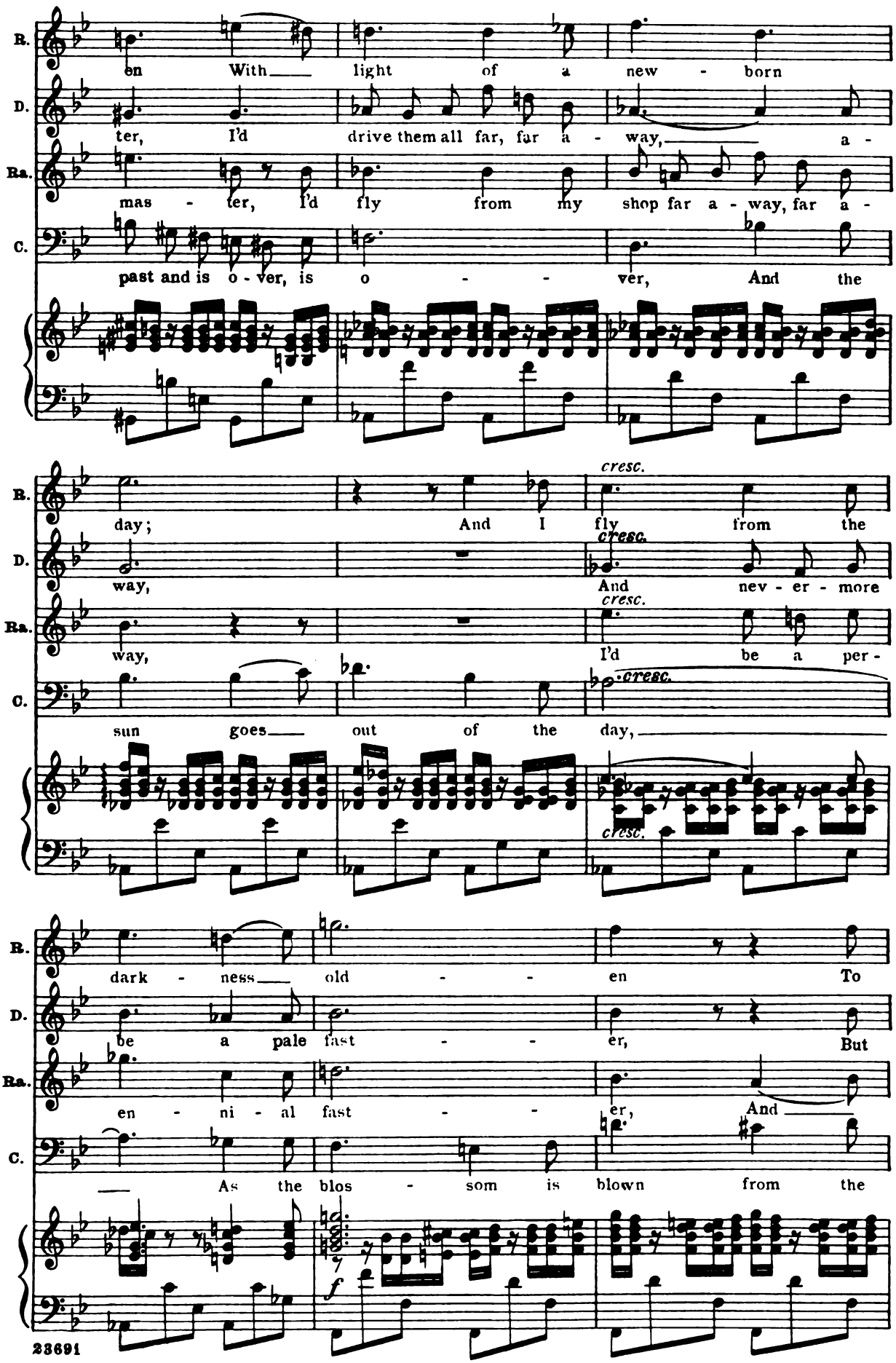

C.
safe from harm!
rit.
I see!
Andante
dim. e rit.
pp
C.
Your el - der broth - er am I once a -
rit.
rit.
C.
R.
ROXANE
gain.
And nev-er in a du - el shall he
Molto tranquillo
Più mosso
p

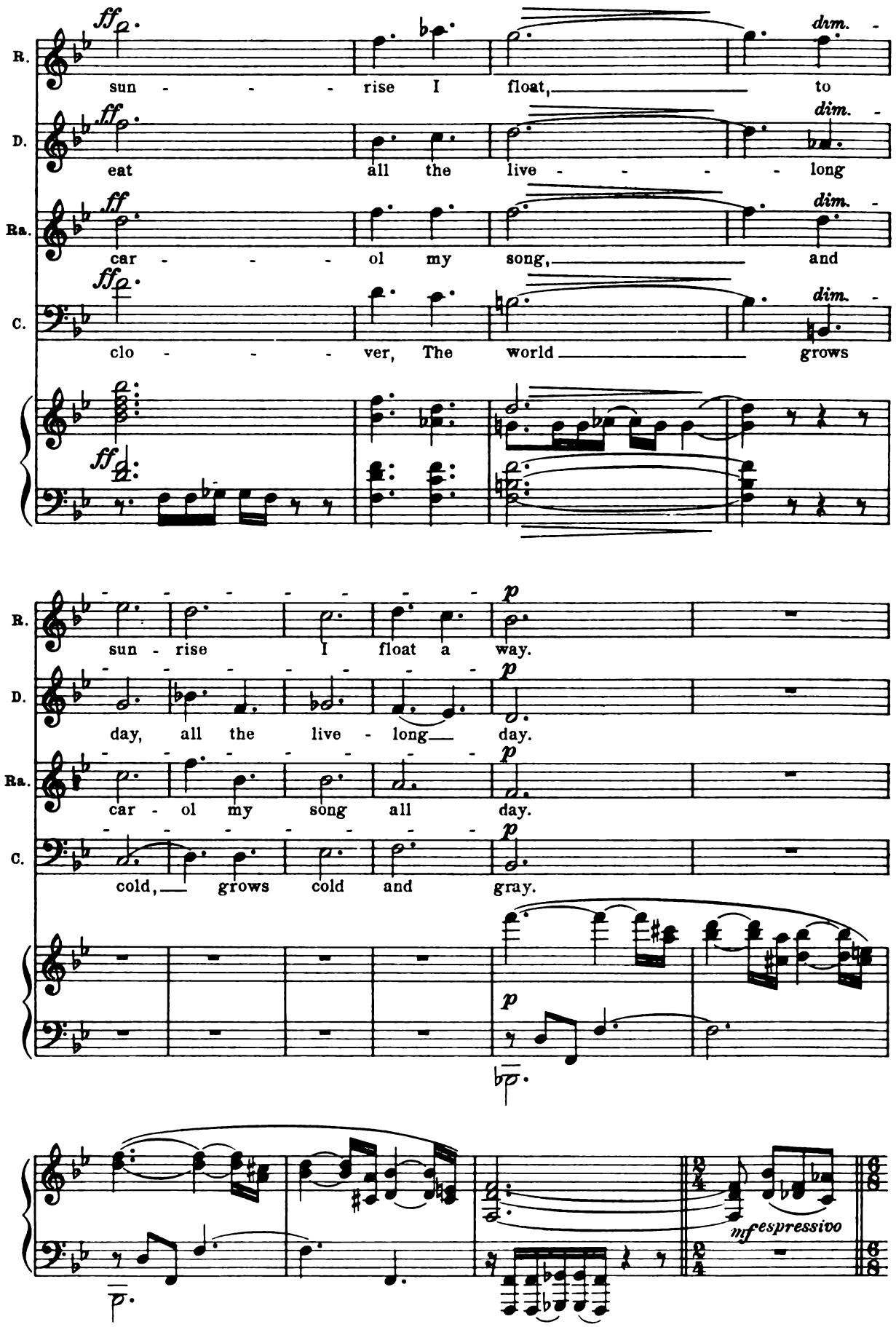

R.
C.
CYRANO
fight?
I
swear
it!
Allegro
sf
cresc.
ff appassionato
R.
ROXANE
Oh!
dim.
R.
I real - - - ly
love
- - - - - rit. un poco
dolce e tranquillo

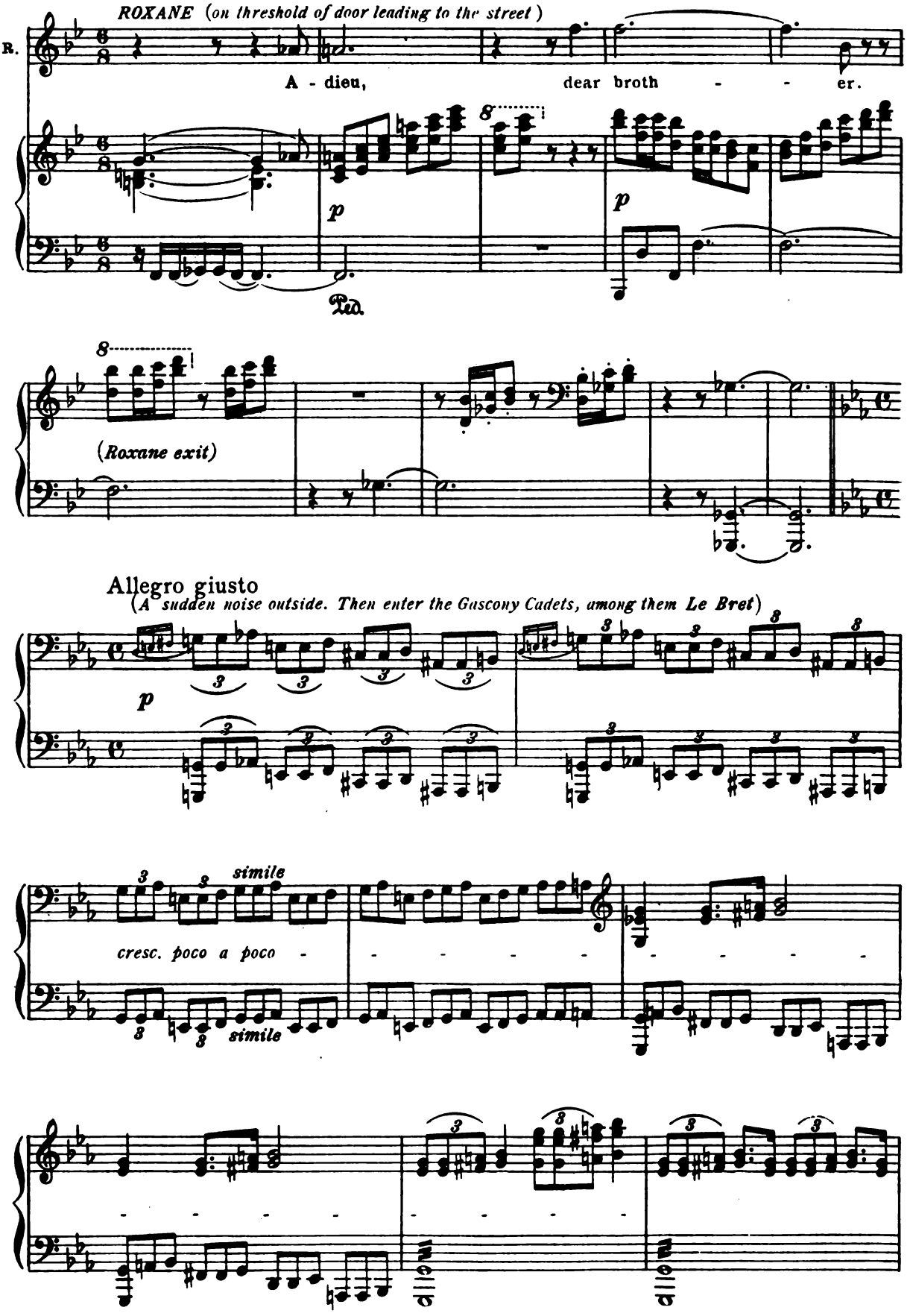

R.
you
quite.
(During the following Ragueneau appears at the door, trying to engage the Duenna in con-
pp
versation. She has eaten all her tarts and Ragueneau in pantomime tries to interest her in the
sempre staccato
simile
p
poems on the bags. She is not pleased, and he gives her more tarts, which she eats. She and
Ragueneau gradually come down the stage on the side opposite Roxane and Cyrano)
ROXANE
R.
The
DUENNA
D.
Oh!
give me a hon - ey - filled
RAGUENAU
Ra.
CYRANO
C.
The

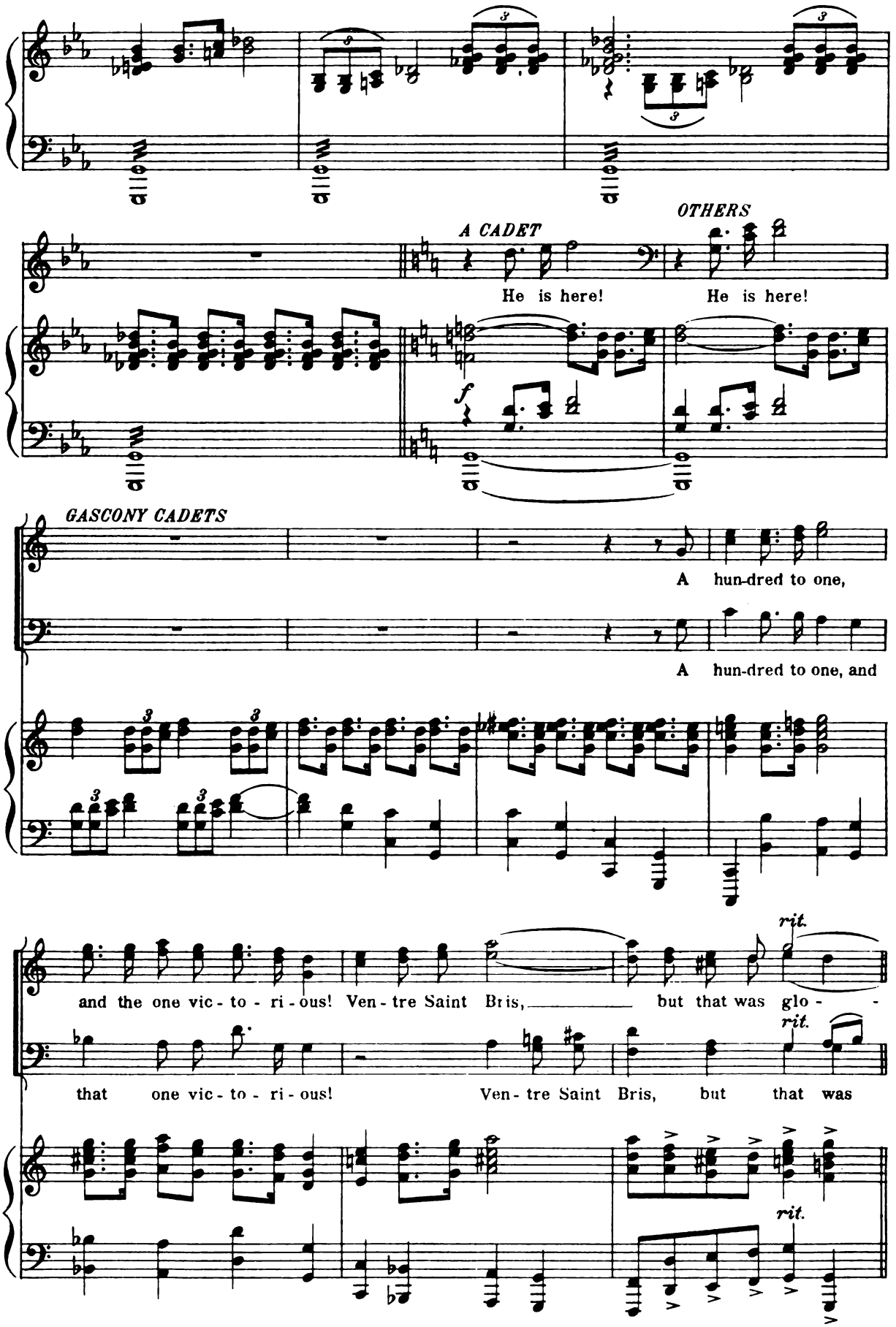

B.
dream of my sor - row is brok - en, And the
D.
past - y, A well-flavored wa-fer or tart; A spice of con-fec-tion that's
Ba.
Look not in the bag nor up - on it Where
C.
dream of my fan - cy is brok - en, The
p
B.
dawn of my hope is here; For the
D.
tast - y Is bet - ter than your limping art.
Ba.
grow 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
mf


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
emp - tied my heart of fear. The
all far, far a - way.
vain, ev - 'ry tart - let vain.
heart to a tear.
p
world and my life grow gold - -
Oh, were I of po - ets the mas - -
Oh, were I of po - ets the
My sum - mer is


B.
D.
Ra.
C.
on With light of a new - born
ter, I'd drive them all far, far a - way, a -
mas - ter, I'd fly from my shop far a - way, far a -
past and is o - ver, is o - ver, And the
day; And I fly from the
way, And nev - er - more
way, I'd be a per -
sun goes out of the day,
cresc.
dark - ness old - en To
be a pale fast - er, But
en - ni - al fast - er, And
As the blos - som is blown from the
f


R.
D.
Ra.
C.
ff
dim.
sun - - - - rise I float, to
eat all the live - - - - long
car - - - - ol my song, and
clo - - - - ver, The world grows
p
sun - rise I float a way.
day, all the live - long day.
car - ol my song all day.
cold, grows cold and gray.
mf espressivo


ROXANE (on threshold of door leading to the street)
R.
A - dieu, dear broth - - er.
p
p
Ped.
(Roxane exit)
Allegro giusto
(A sudden noise outside. Then enter the Gascony Cadets, among them Le Bret)
p
simile
cresc. poco a poco
simile


A CADET
He is here!
OTHERS
He is here!
f
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
rit.
rit.

Andante moderato

(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

Le B.

Be on your guard! — Here — comes de

sfp

f

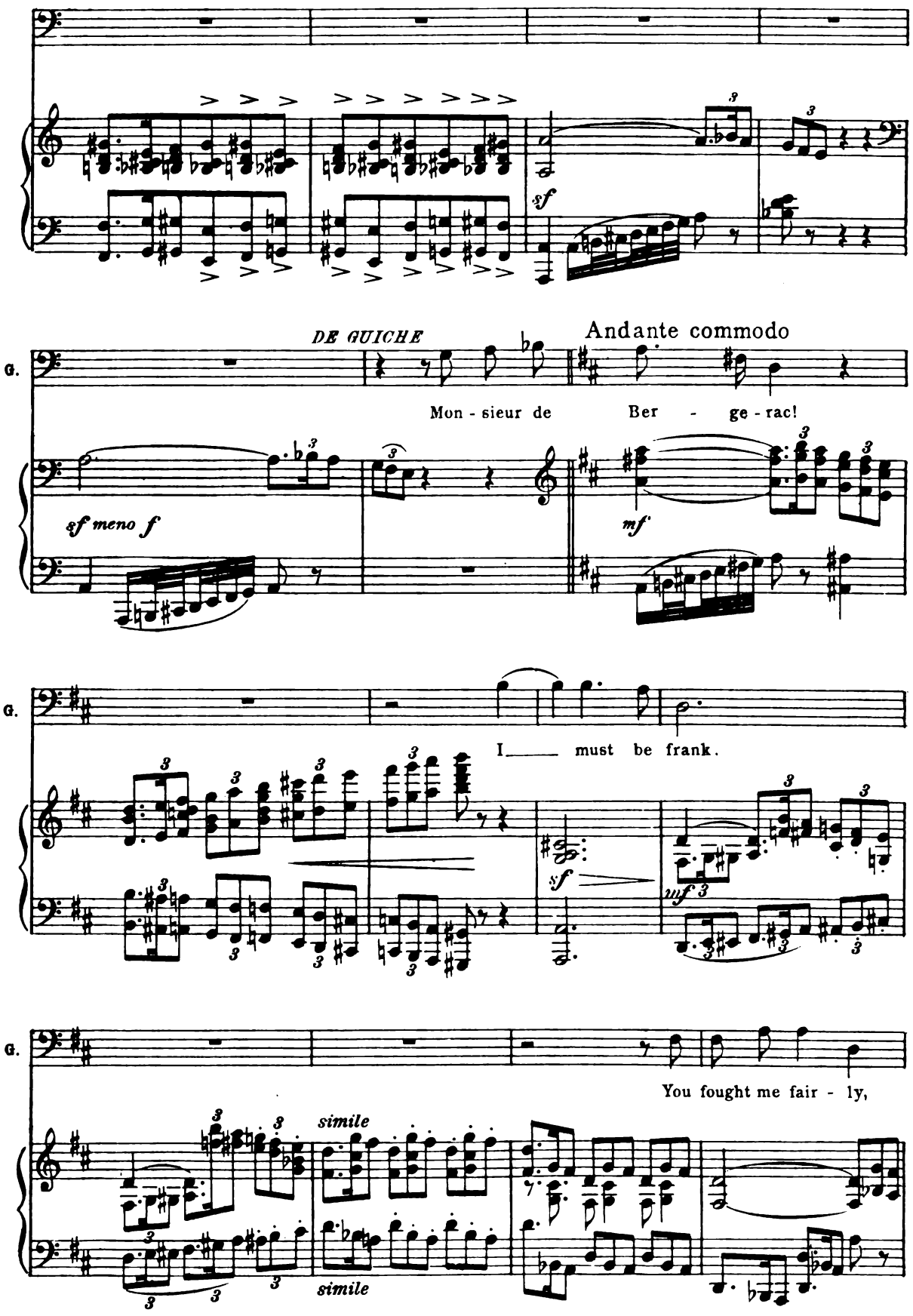
(Enter de Guiche with attendants)

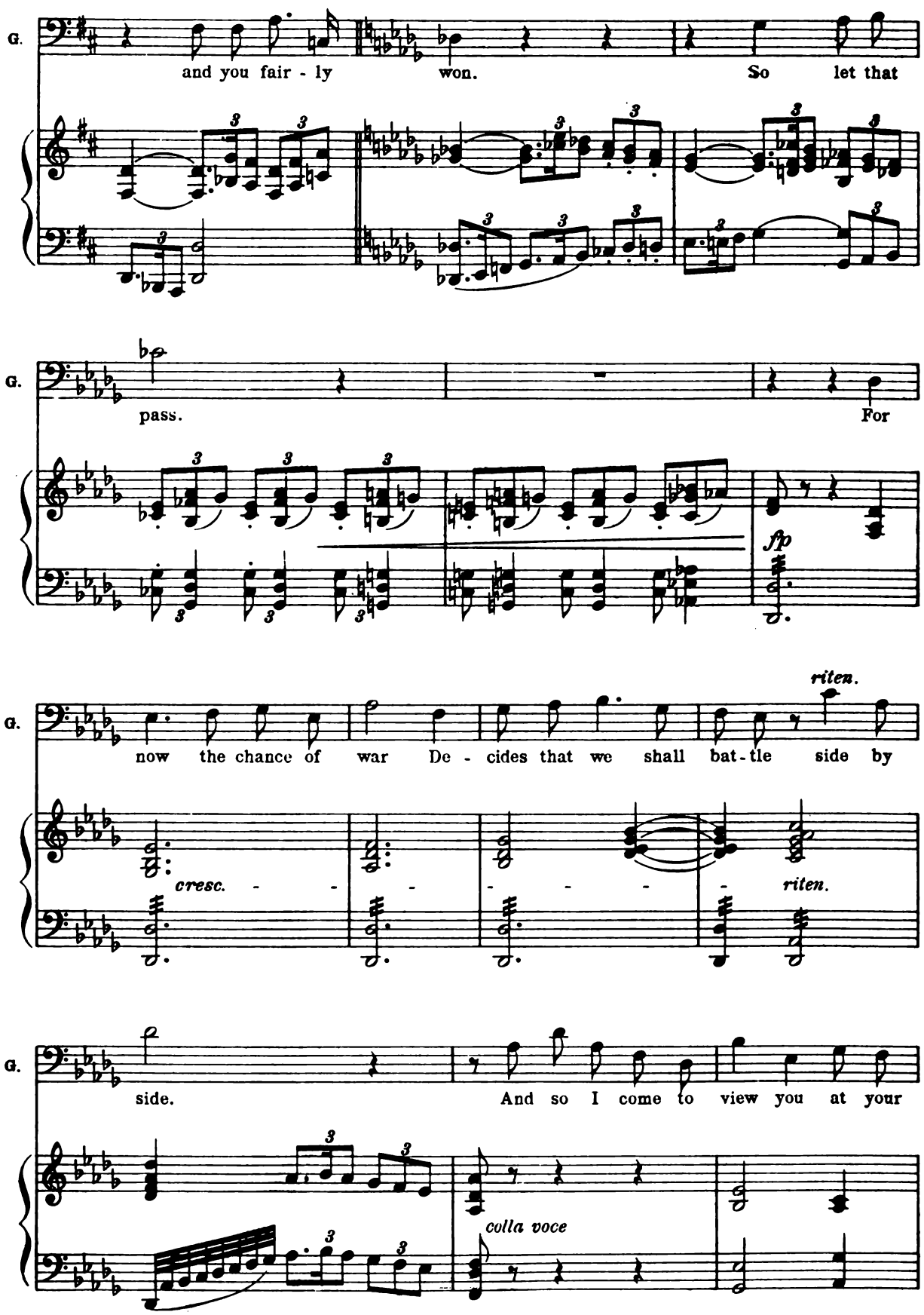
Le B.

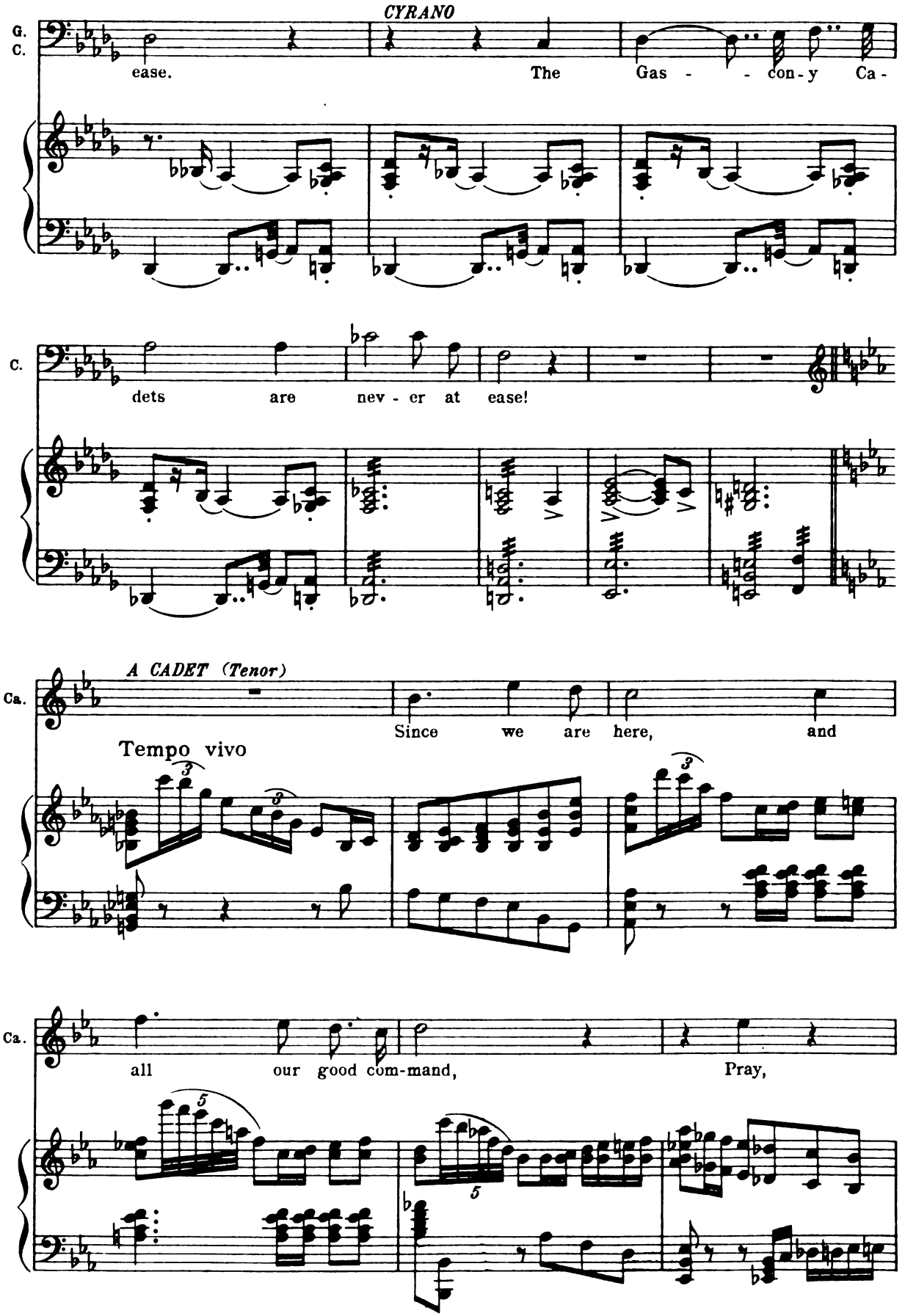
Guiche!

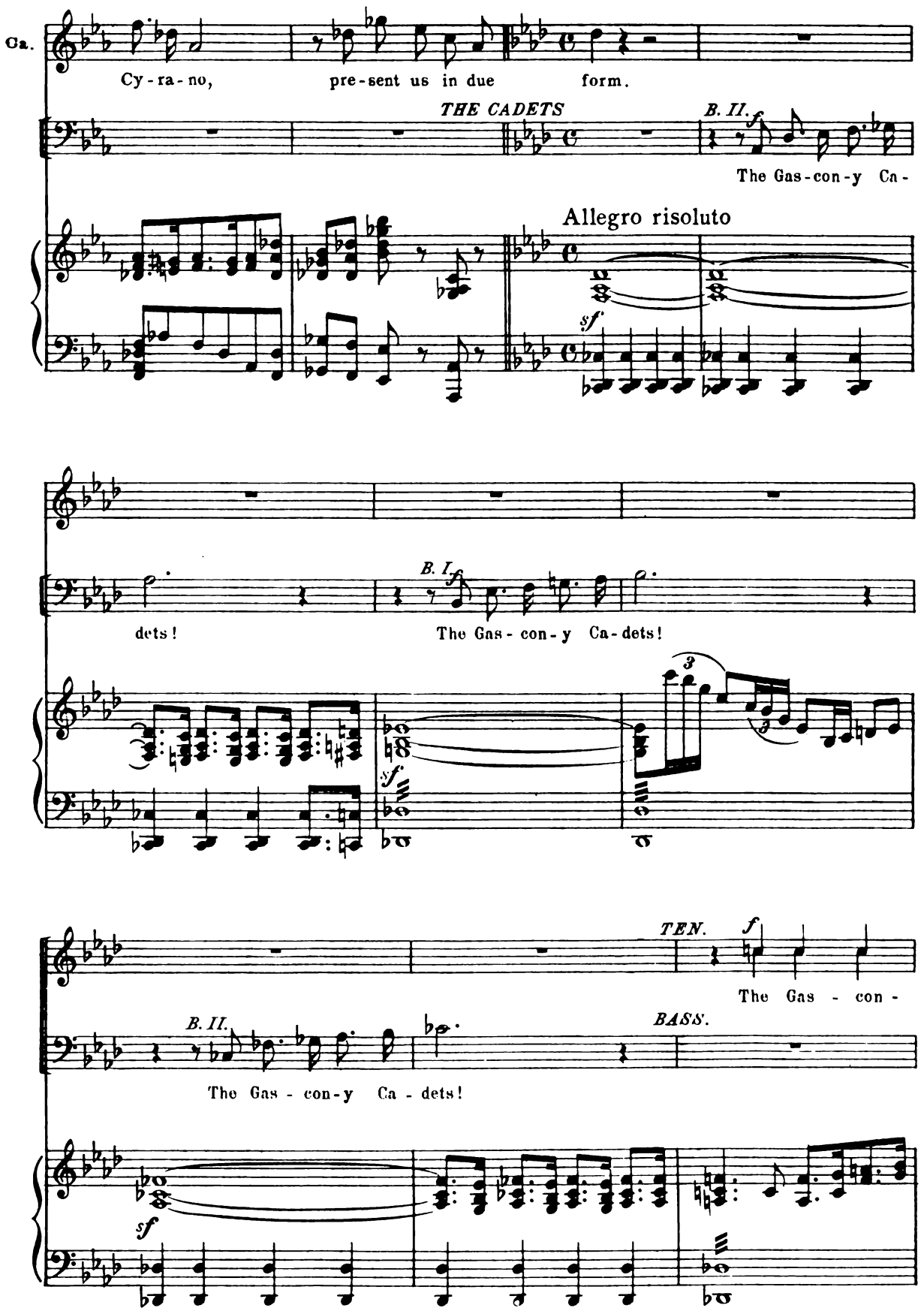
p cresc.

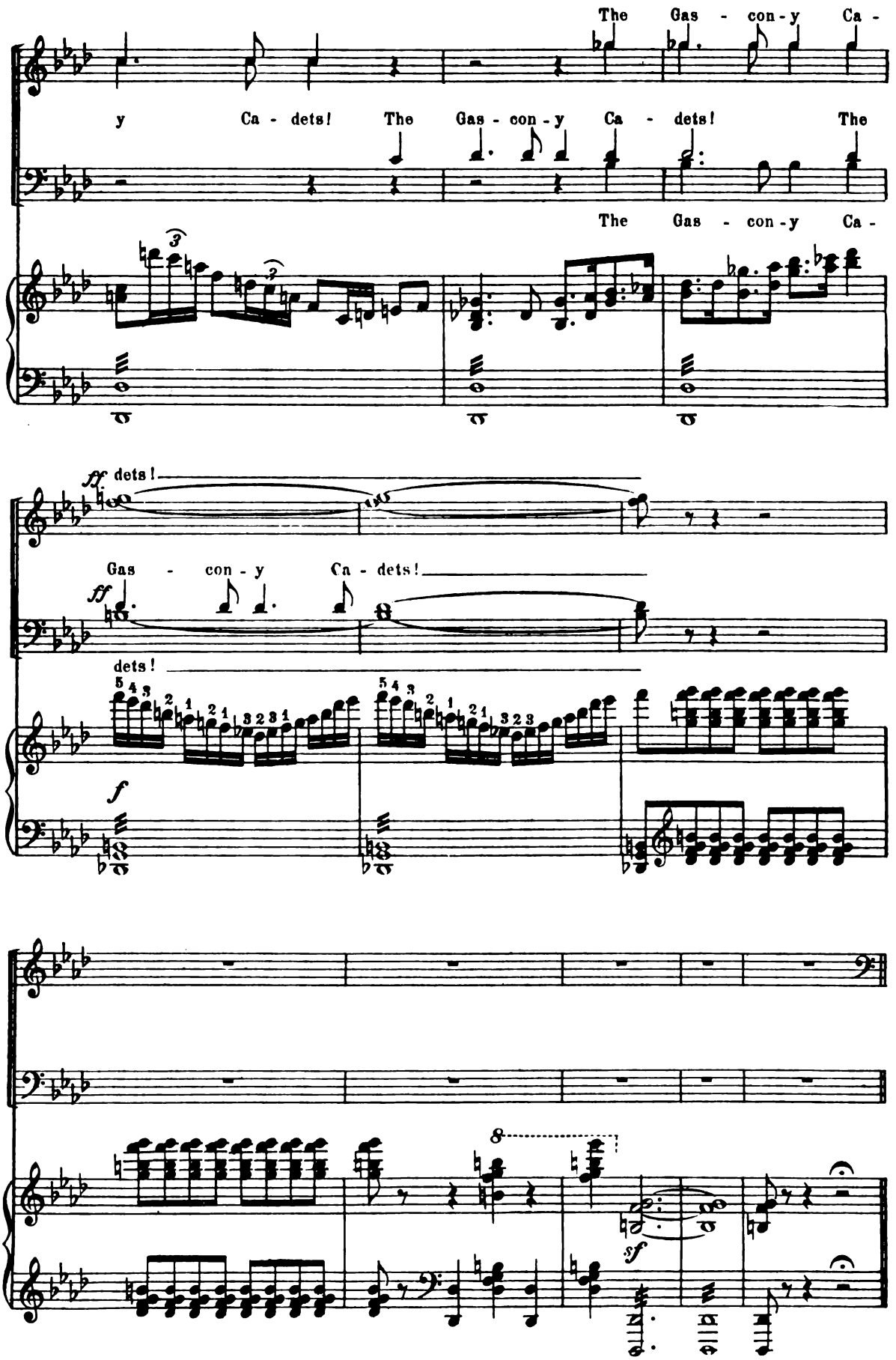
f

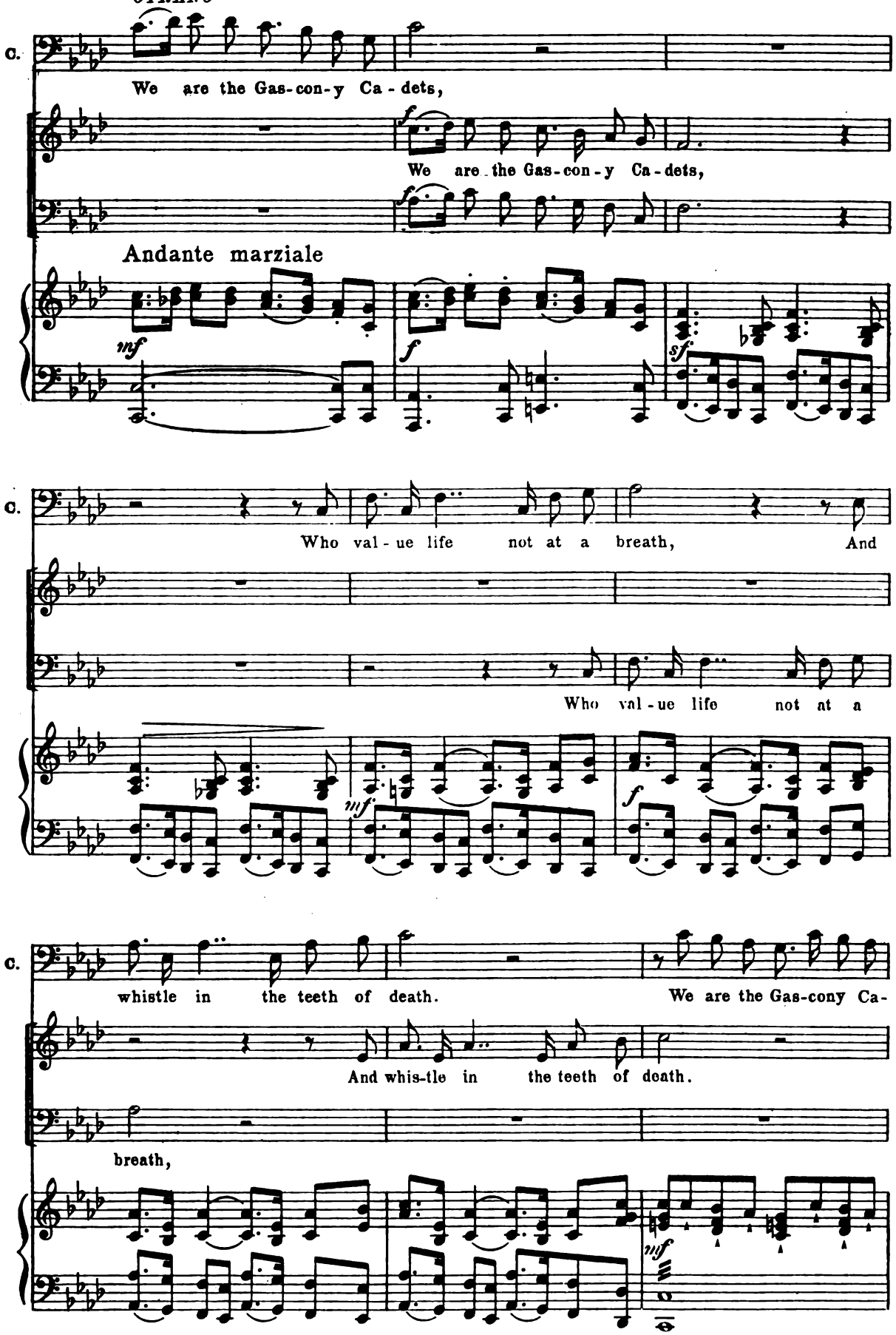

DE GUICHE
Andante commodo
G.
Mon - sieur de Ber - ge - rac!
sf meno f
mf
G.
I must be frank.
sf
mf
G.
You fought me fair - ly,
simile
simile

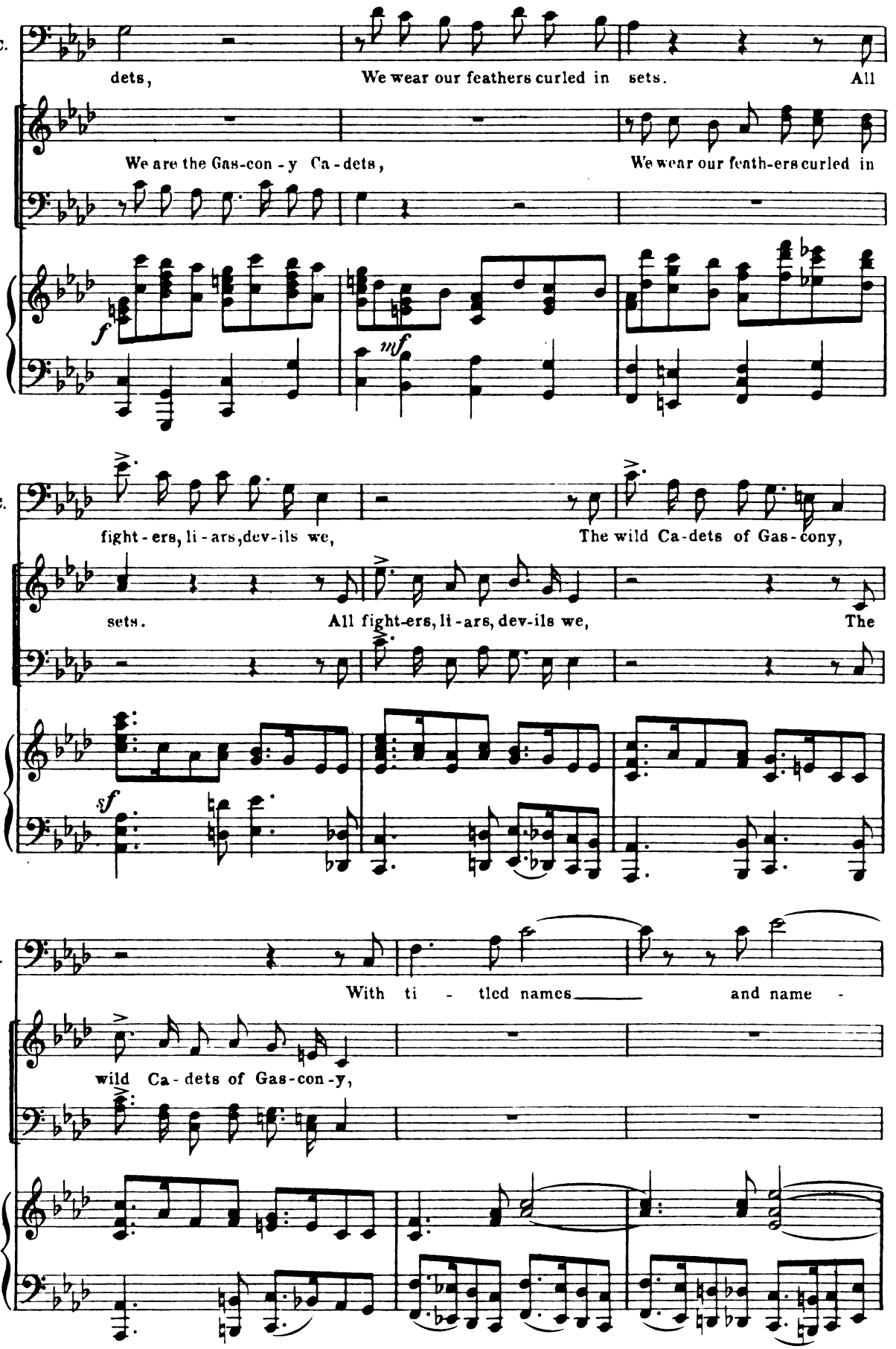

G.
and you fair - ly won. So let that
G.
pass. For
fp
G.
riten.
now the chance of war De - cides that we shall bat - tle side by
cresc.
riten.
G.
side. And so I come to view you at your
colla voce

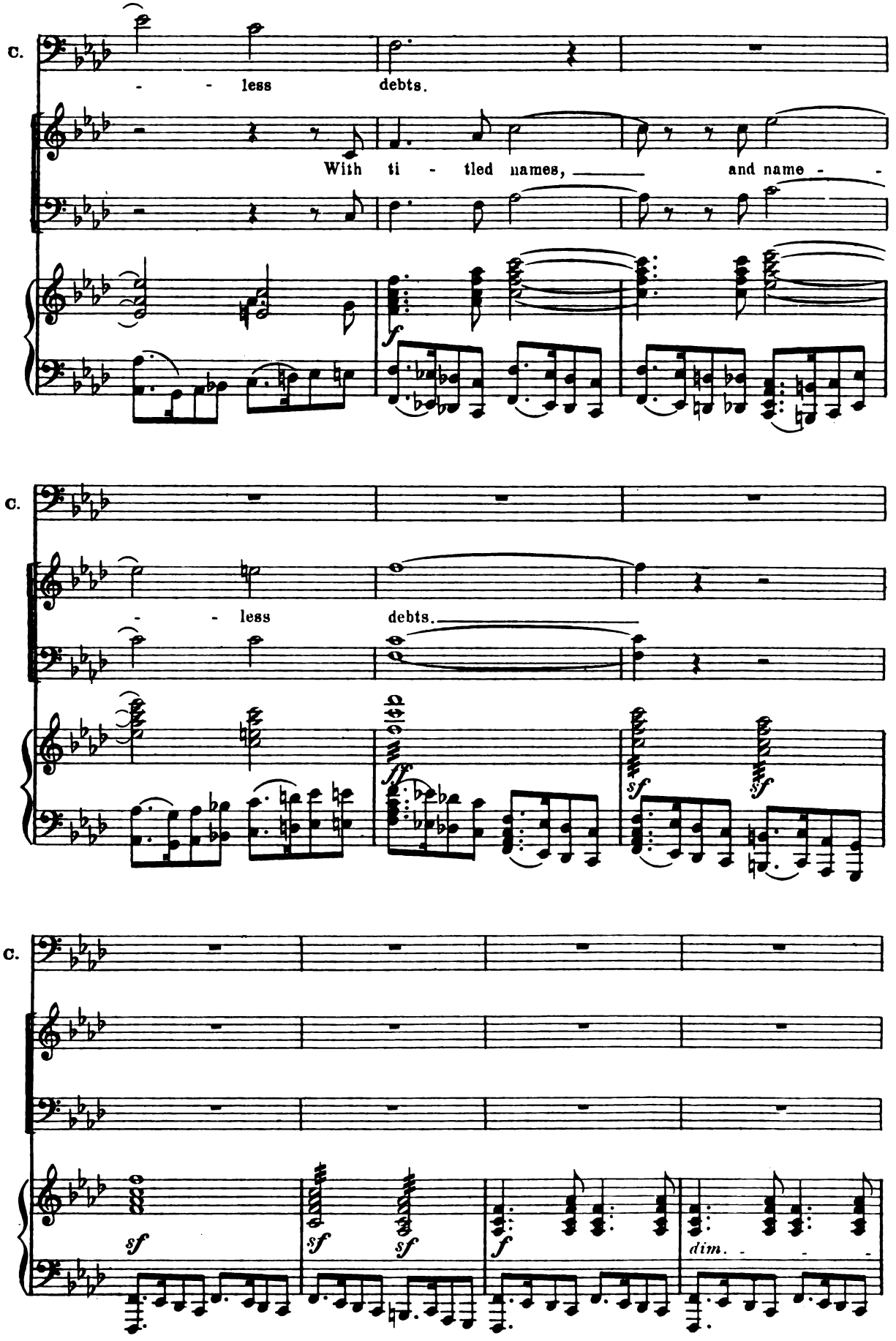

CYRANO
G.
C.
ease.
The
Gas - - con-y Ca-
C.
dets
are
nev - er at
ease!
A CADET (Tenor)
Ca.
Since
we
are
here,
and
Tempo vivo
Ca.
all
our good com-mand,
Pray,

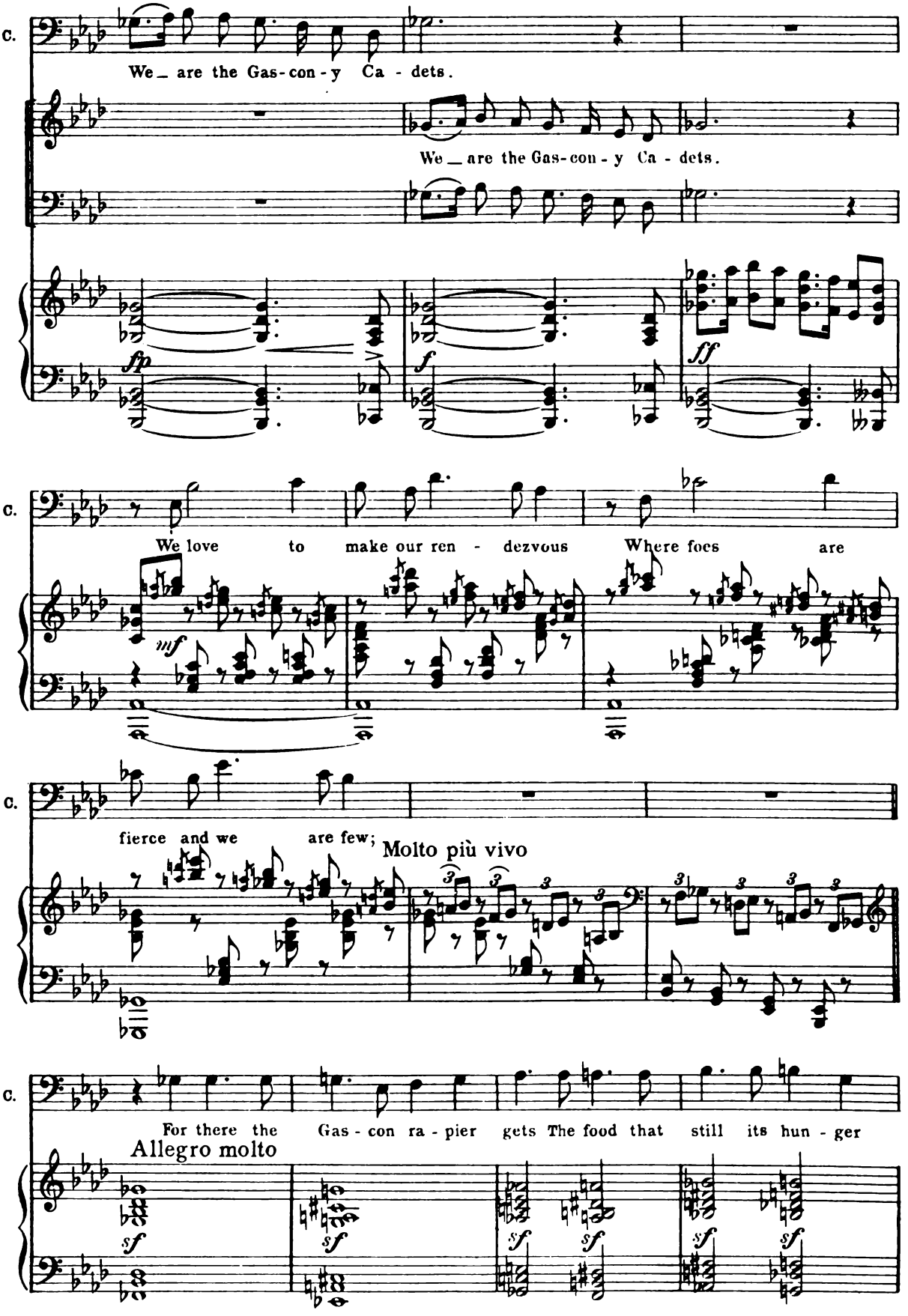

Ca.
Cy - ra - no, pre - sent us in due form.
THE CADETS
B. II.
The Gas - con - y Ca -
Allegro risoluto
sf
dets!
B. I.
The Gas - con - y Ca - dets!
3
TEN.
f
The Gas - con -
B. II.
BASS.
The Gas - con - y Ca - dets!
sf

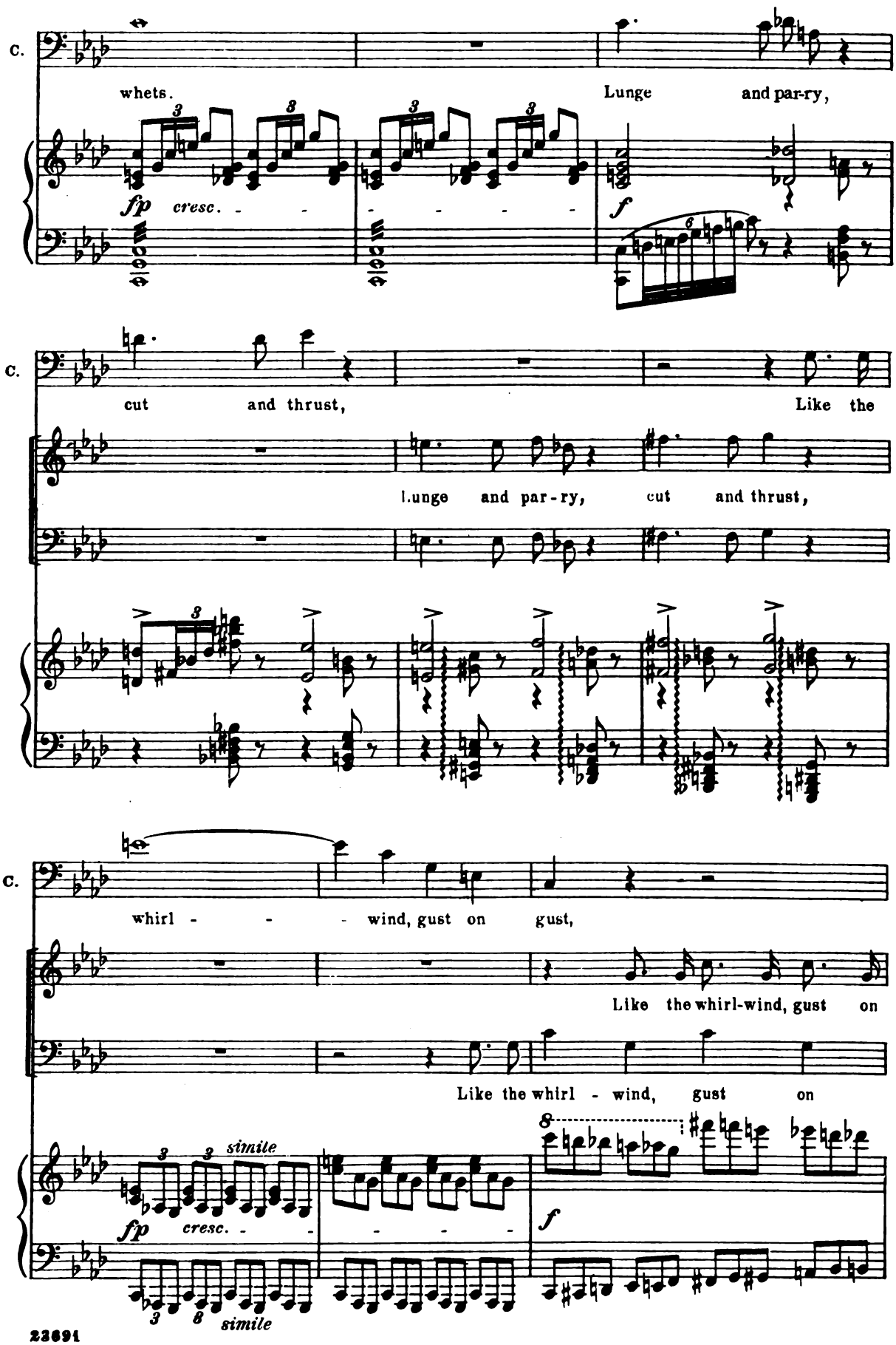

The Gas - con - y Ca -
y Ca - dets! The Gas - con - y Ca - dets! The
The Gas - con - y Ca -
ff dets!
Gas - con - y Ca - dets!
ff
dets!
f
8
sf

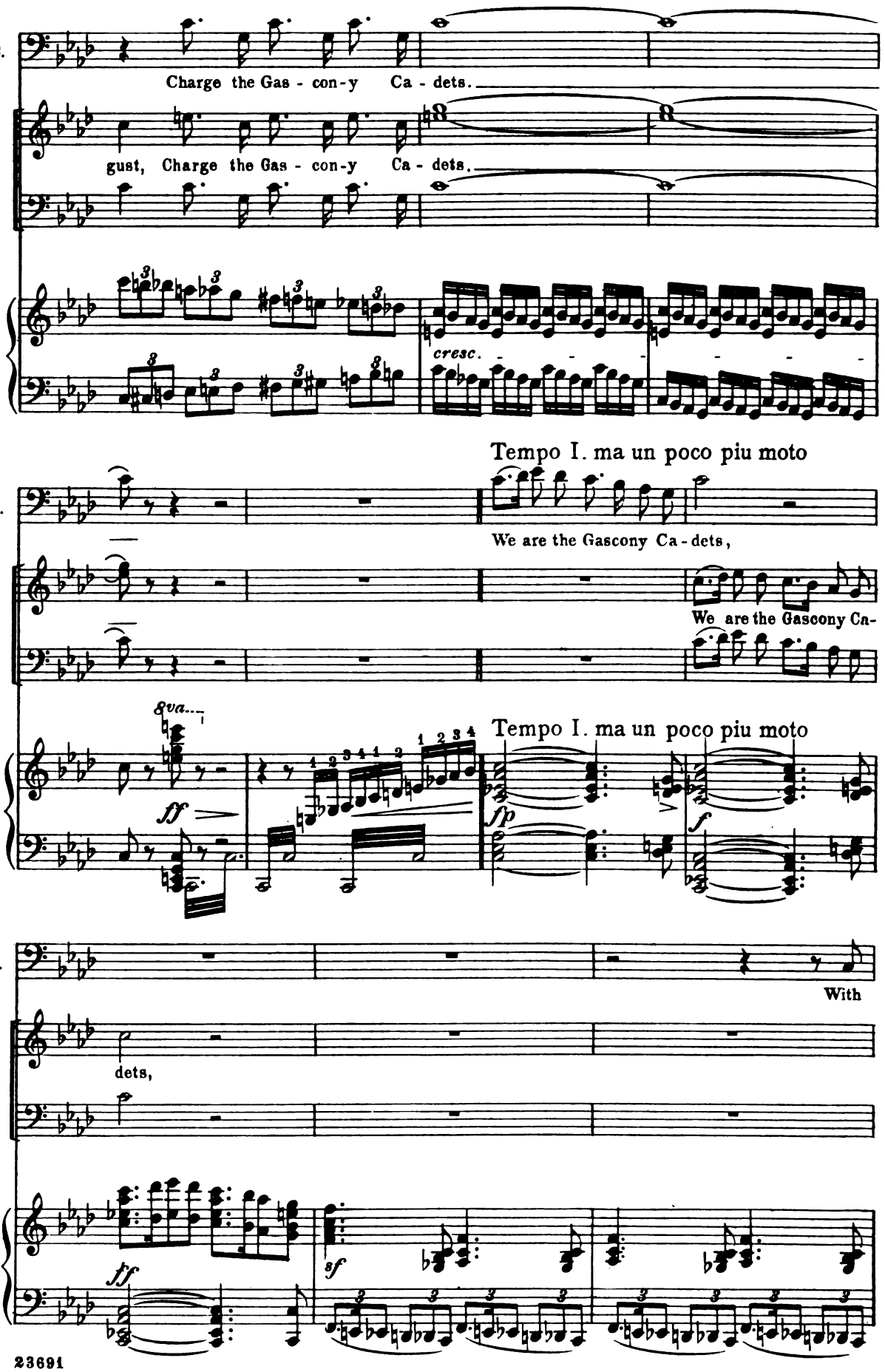

C.
We are the Gas-con-y Ca-dets,
We are the Gas-con-y Ca-dets,
Andante marziale
mf
f
sf
C.
Who val-ue life not at a breath, And
Who val-ue life not at a
mf
f
C.
whistle in the teeth of death. We are the Gas-cony Ca-
And whis-tle in the teeth of death.
breath,
mf

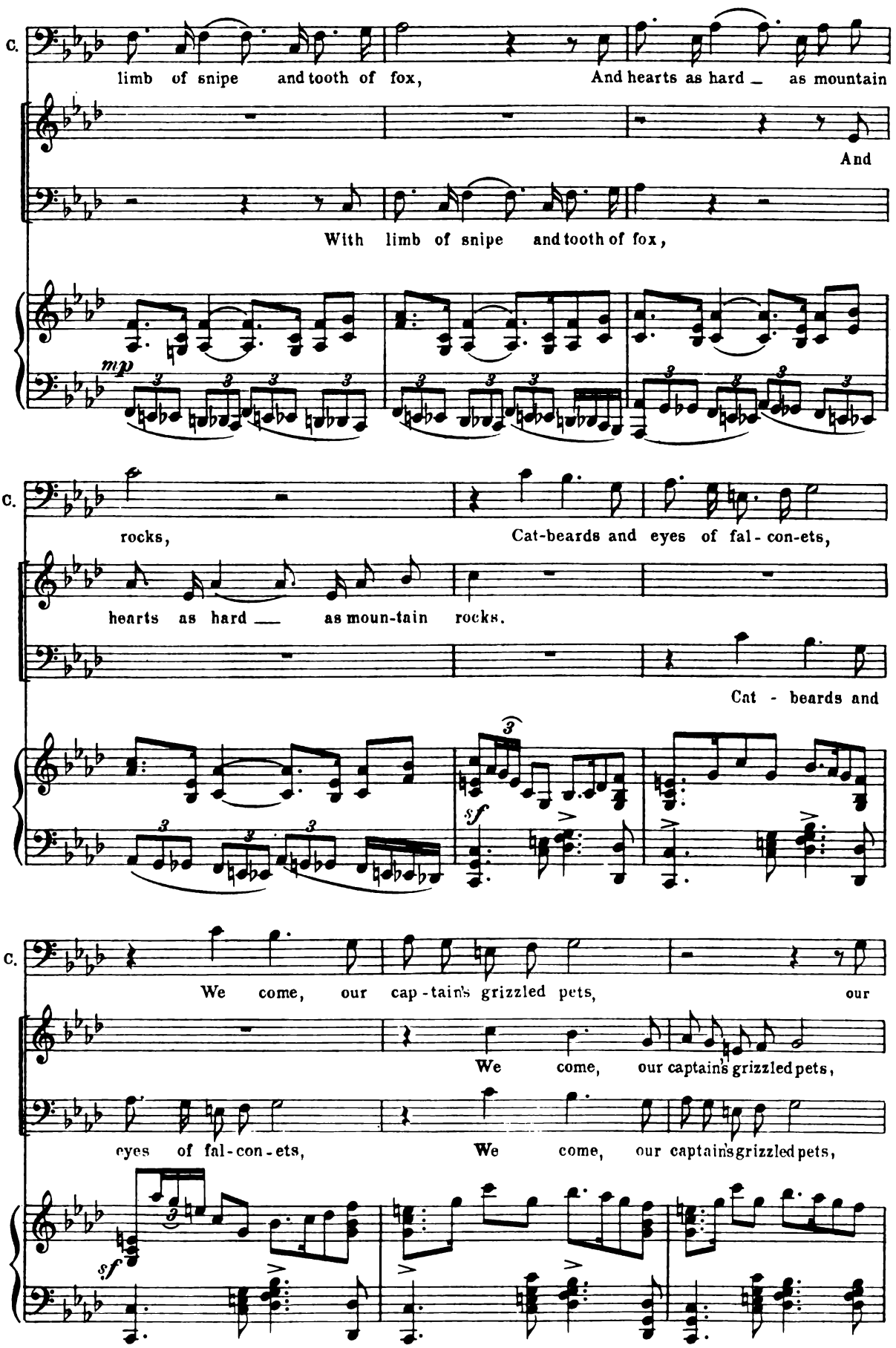

C.
dets, We wear our feathers curled in sets. All
We are the Gas-con-y Ca-dets, We wear our feath-ers curled in
f
mf
C.
fight-ers, li-ars, dev-ils we, The wild Ca-dets of Gas-cony,
sets. All fight-ers, li-ars, dev-ils we, The
sf
C.
With ti - tled names and name -
wild Ca-dets of Gas-con-y,

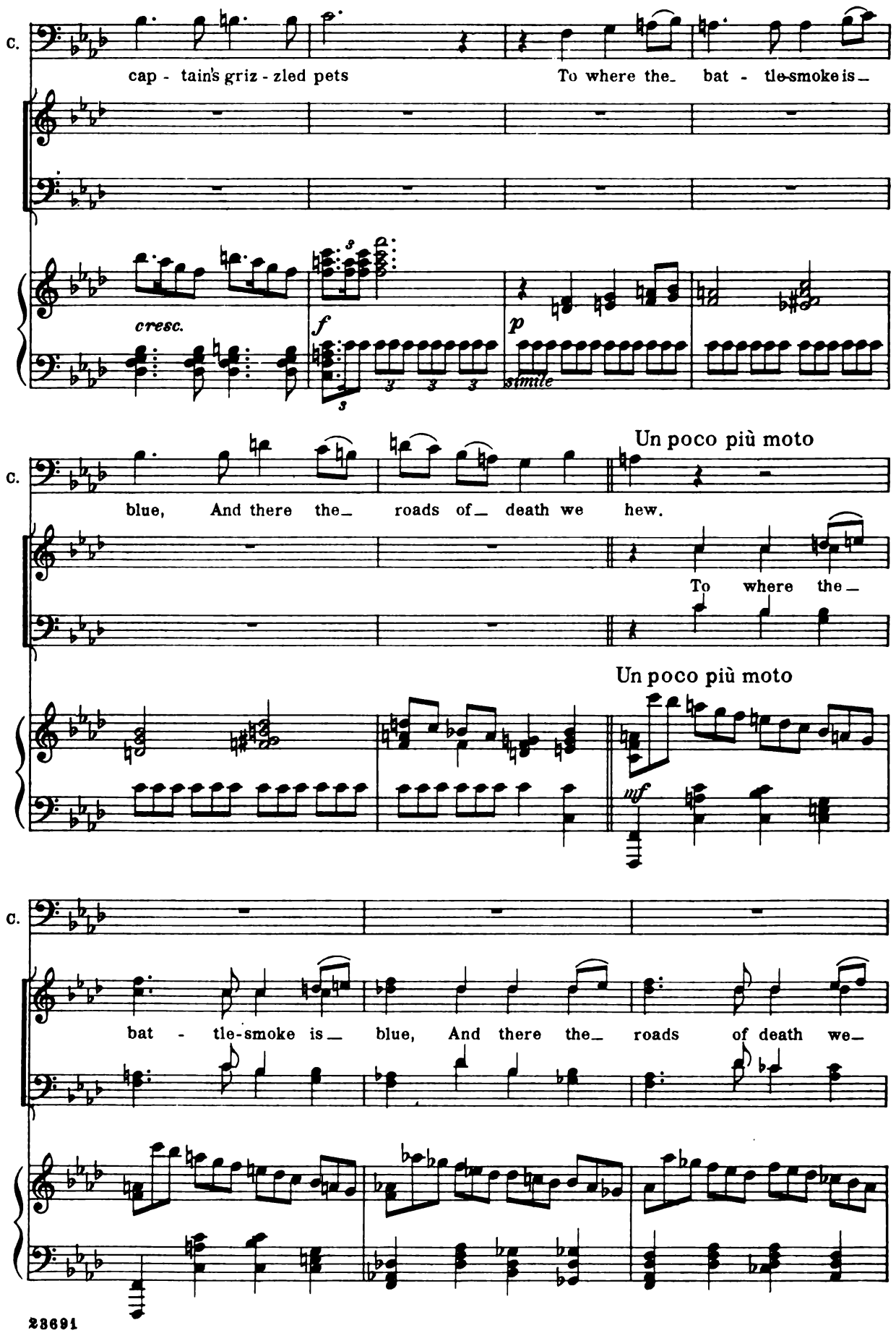

C.
less debts.
With ti - tled names, and name -
C.
less debts.
C.
sf
sf
sf
f
dim.

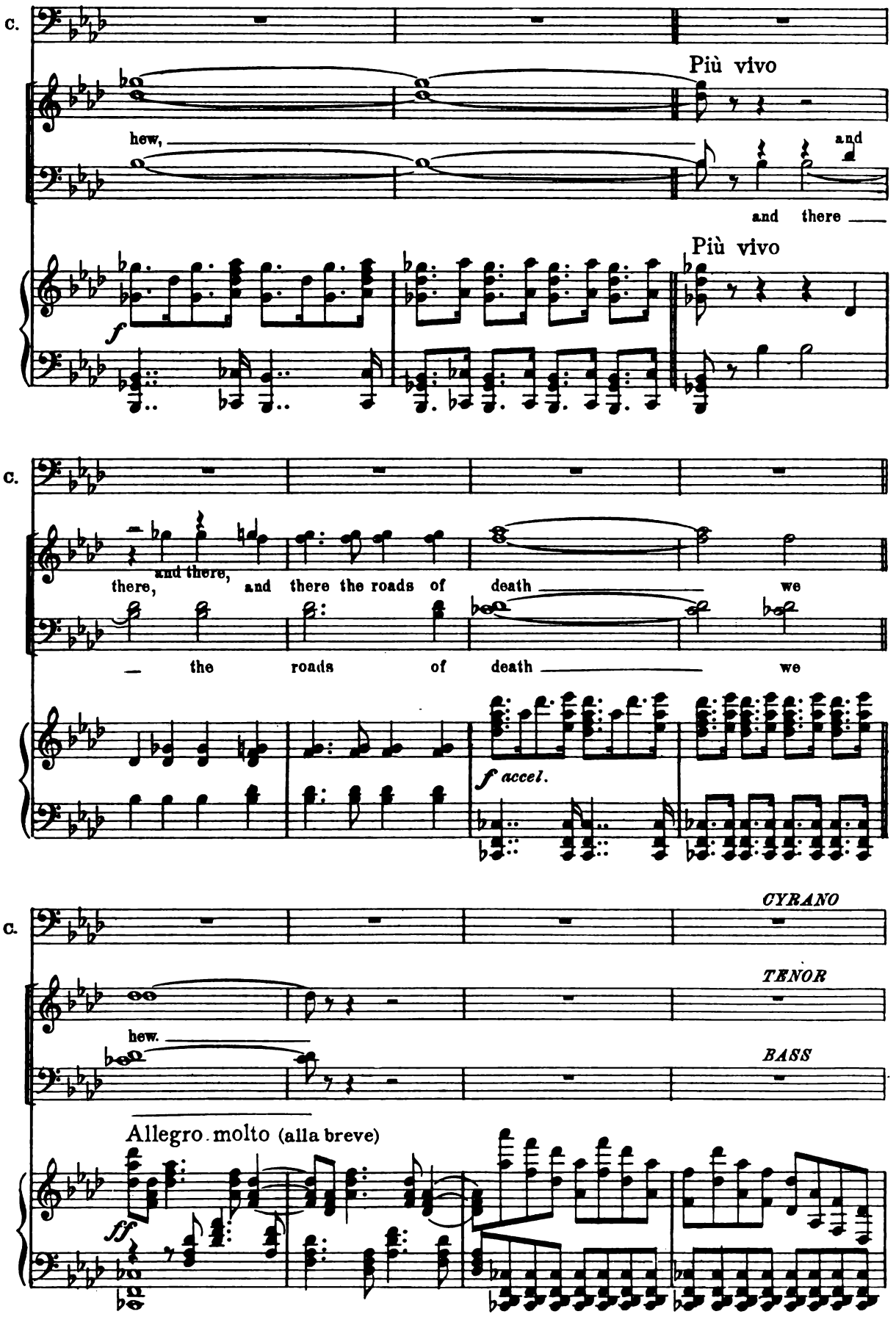

C.
We_ are the Gas-con-y Ca - dets.
We_ are the Gas-con-y Ca - dets.
fp
f
ff
C.
We love to make our ren - dezvous Where foes are
mf
C.
fierce and we are few;
Molto più vivo
C.
For there the Gas - con ra - pier gets The food that still its hun - ger
Allegro molto
sf
sf
sf
sf
sf

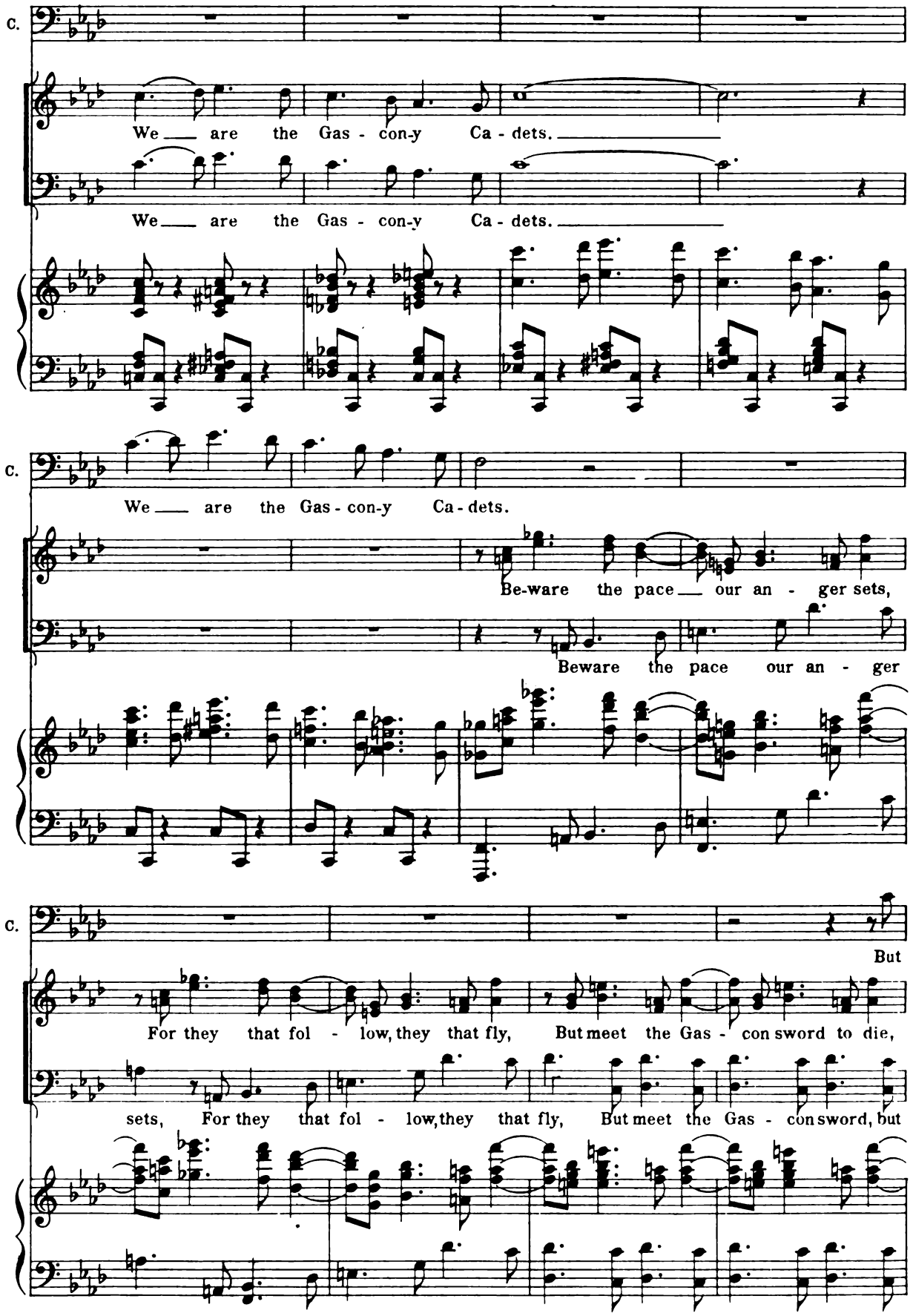

C.
whets.
Lunge and par-ry,
fp cresc.
f
C.
cut and thrust,
Like the
Lunge and par-ry, cut and thrust,
C.
whirl - - - wind, gust on gust,
Like the whirl-wind, gust on
Like the whirl - wind, gust on
fp cresc.
simile
f
simile

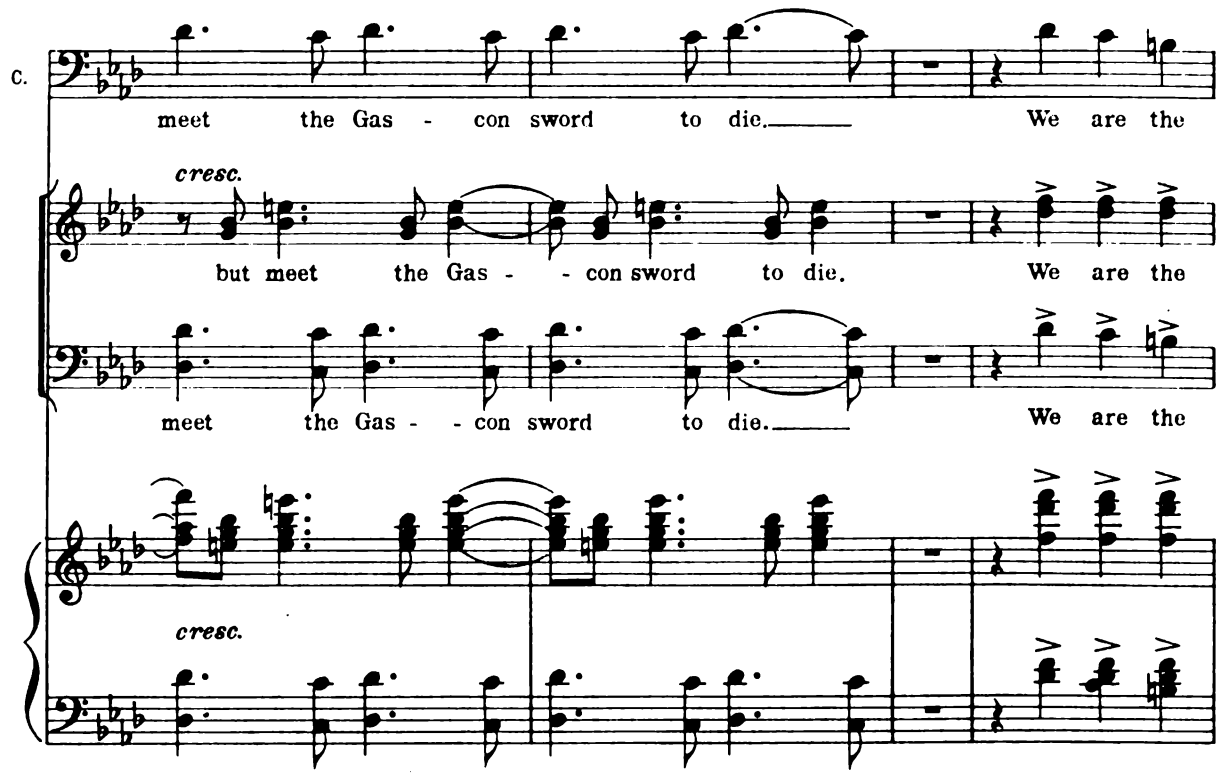

C.
Charge the Gas - con-y Ca - dets.
gust, Charge the Gas - con-y Ca - dets.
cresc.
Tempo I. ma un poco piu moto
We are the Gascony Ca - dets,
We are the Gascony Ca-
8va
ff
fp
f
Tempo I. ma un poco piu moto
With
dets,
ff
sf

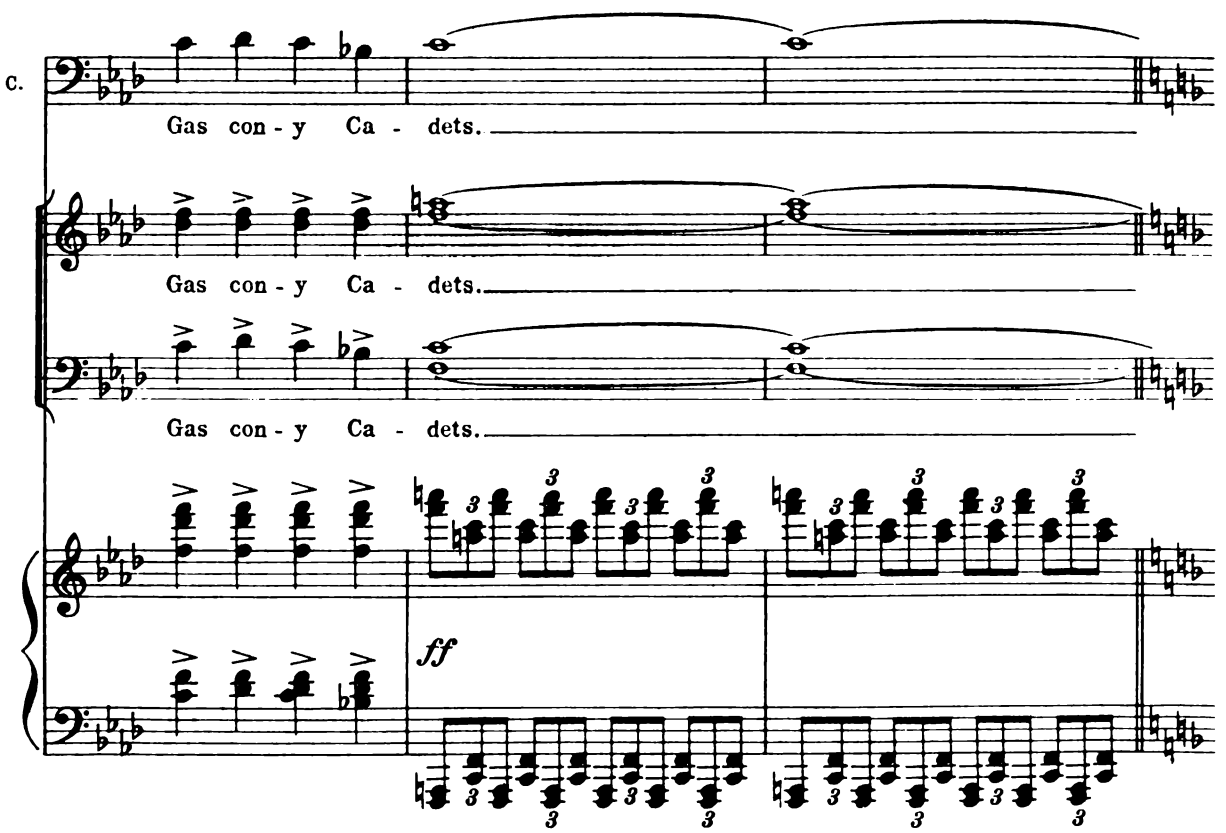

C.
limb of snipe and tooth of fox,
And hearts as hard _ as mountain
And
With limb of snipe and tooth of fox,
mp
C.
rocks,
Cat-beards and eyes of fal-con-ets,
hearts as hard __ as moun-tain rocks.
Cat - beards and
sf
C.
We come, our cap-tain's grizzled pets,
our
We come, our captain's grizzled pets,
eyes of fal-con-ets,
We come, our captain's grizzled pets,
sf

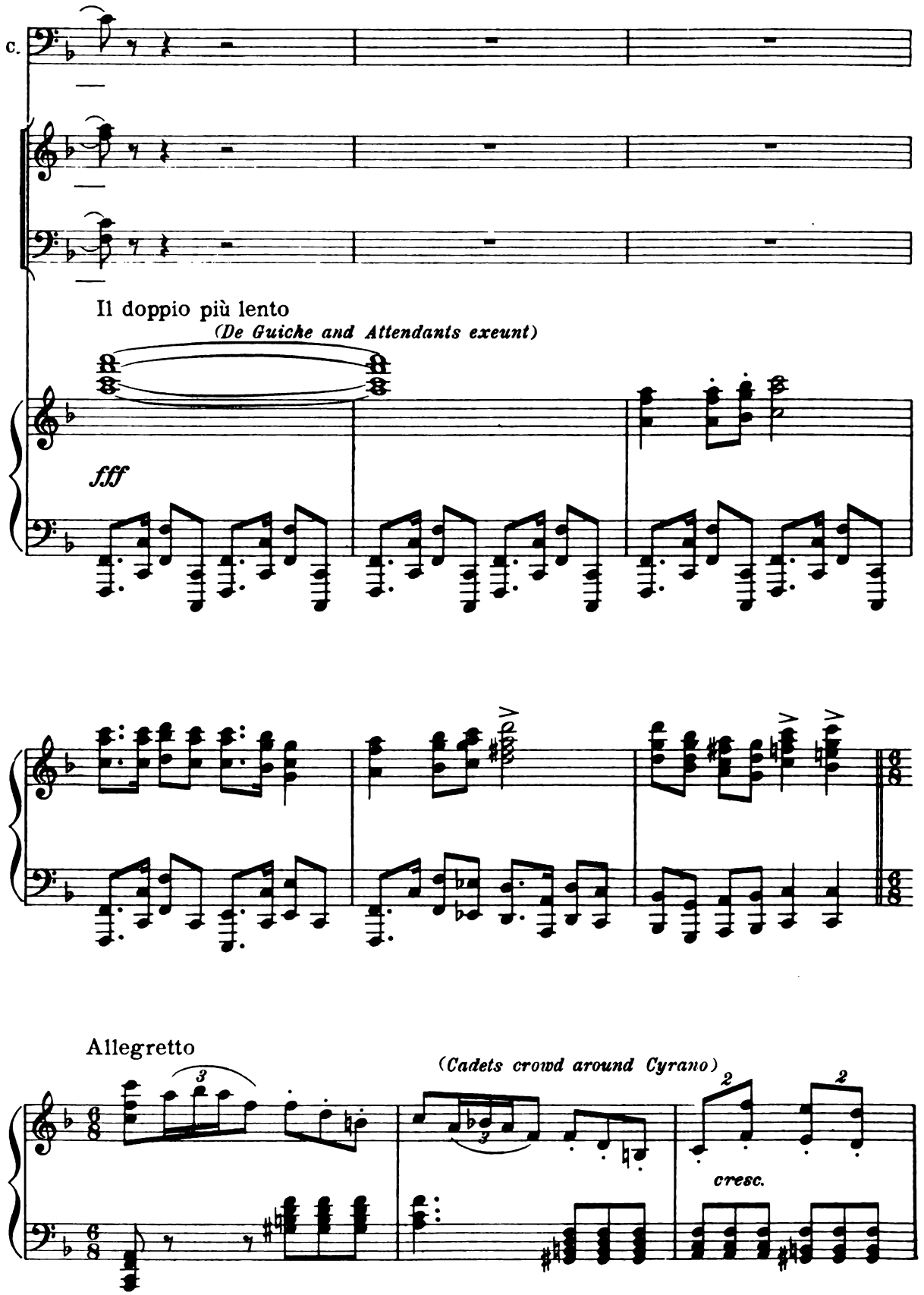

C.
cap - tain's griz - zled pets
To where the_ bat - tle-smoke is_
cresc.
f
p
simile
C.
blue, And there the_ roads of_ death we
Un poco più moto
hew.
To where the_
Un poco più moto
mf
C.
bat - tle-smoke is_ blue, And there the_ roads of death we_

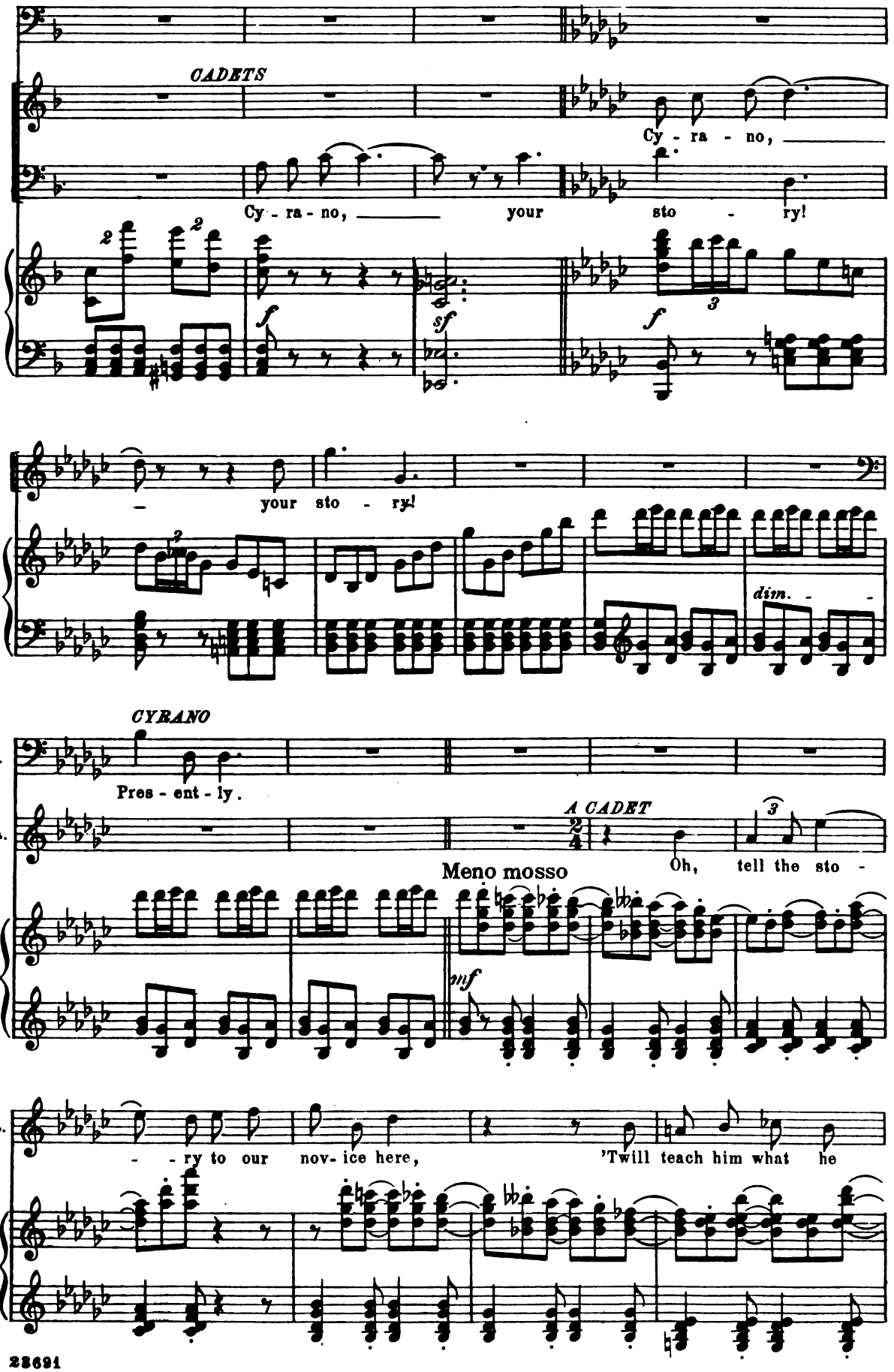

C.
Più vivo
hew,
and
and there
Più vivo
f
C.
there,
and there,
and there the roads of death
we
the roads of death
we
f accel.
C.
CYRANO
TENOR
BASS
hew.
Allegro molto (alla breve)
ff

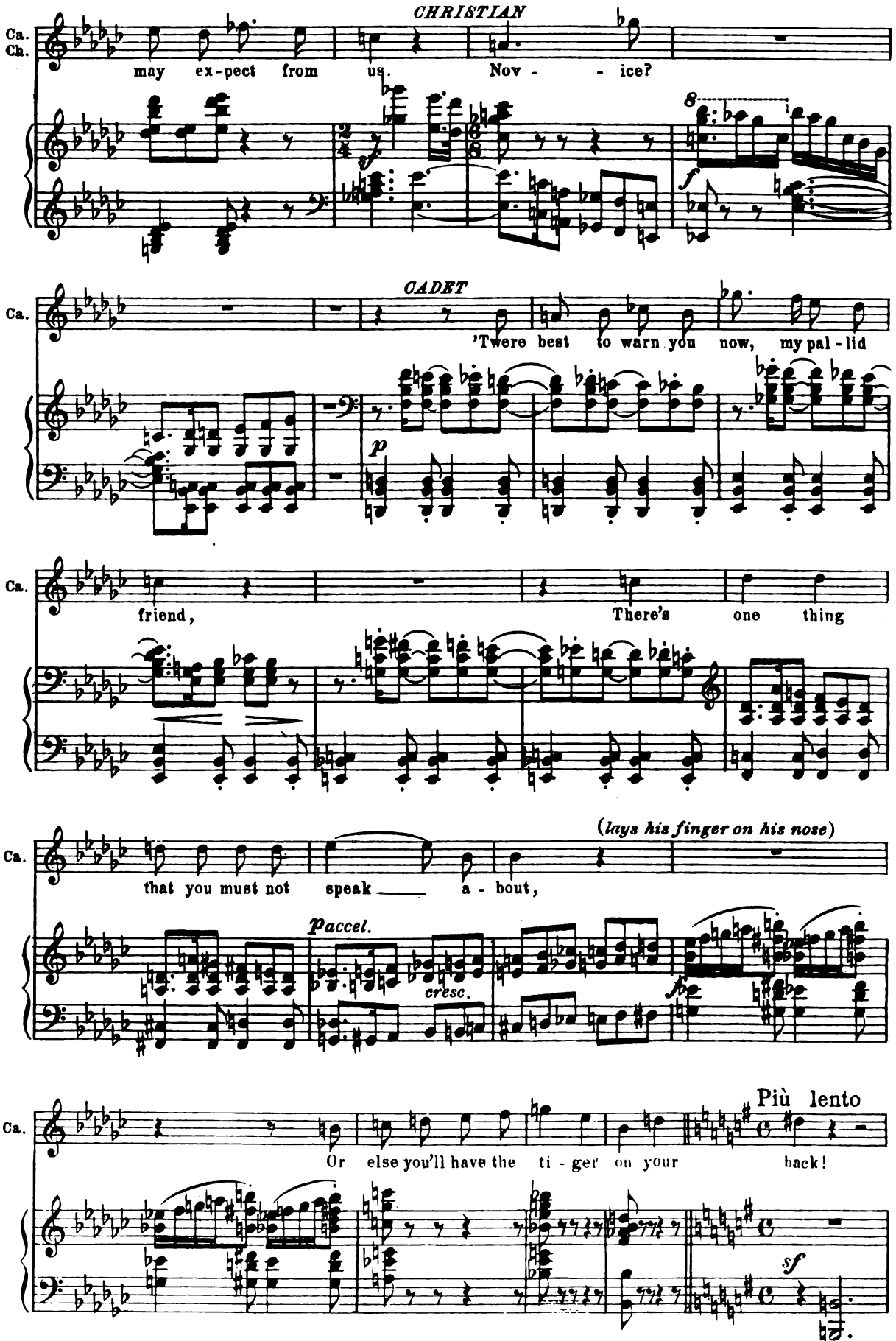

C.
We ___ are the Gas - con-y Ca - dets. ___
We ___ are the Gas - con-y Ca - dets. ___
C.
We ___ are the Gas - con-y Ca - dets.
Be-ware the pace ___ our an - ger sets,
Beware the pace our an - ger
C.
But
For they that fol - low, they that fly, But meet the Gas - con sword to die,
sets, For they that fol - low, they that fly, But meet the Gas - con sword, but

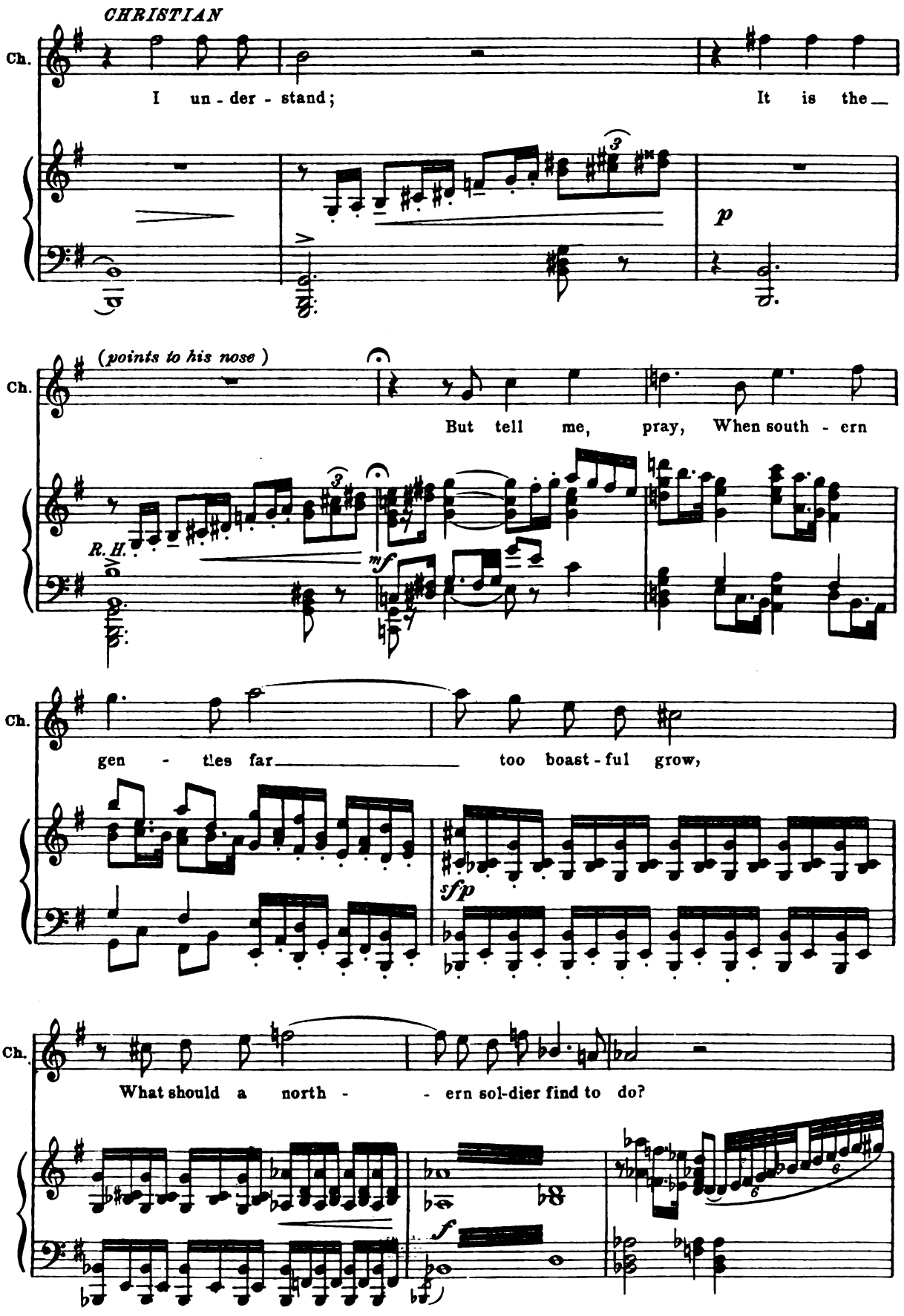

C.
meet the Gas - con sword to die. We are the
cresc.
but meet the Gas - - con sword to die. We are the
meet the Gas - - con sword to die. We are the
cresc.

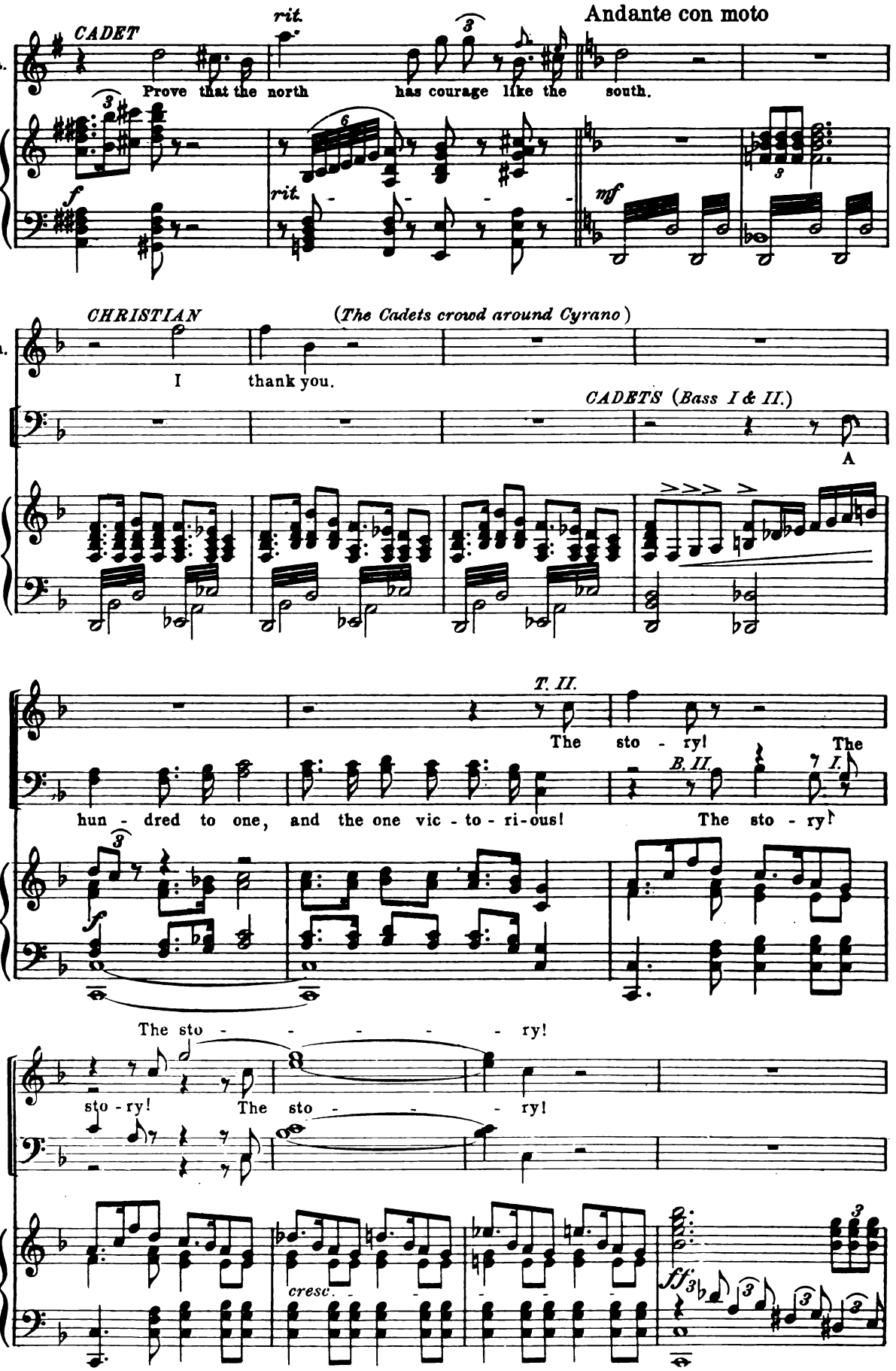

C.
Gas con - y Ca - dets.
Gas con - y Ca - dets.
Gas con - y Ca - dets.
ff


C.
Il doppio più lento
(De Guiche and Attendants exeunt)
fff
Allegretto
(Cadets crowd around Cyrano)
cresc.

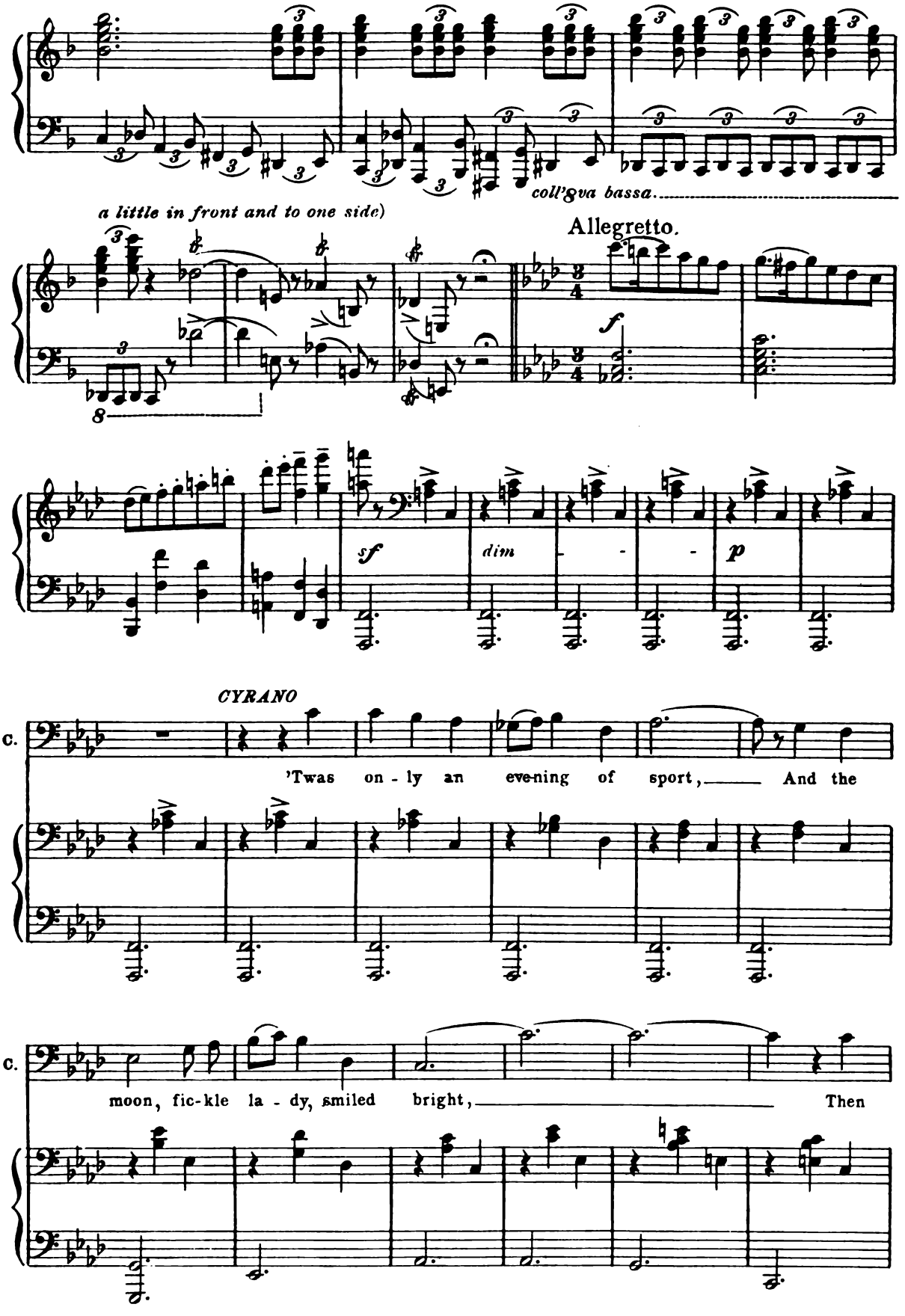

CADETS
Cy - ra - no, your sto - ry!
Cy - ra - no,
your sto - ry!
dim.
CYRANO
C.
Pres - ent - ly.
Ca.
A CADET
Meno mosso
Oh, tell the sto -
mf
Ca.
- - ry to our nov- ice here,
'Twill teach him what he

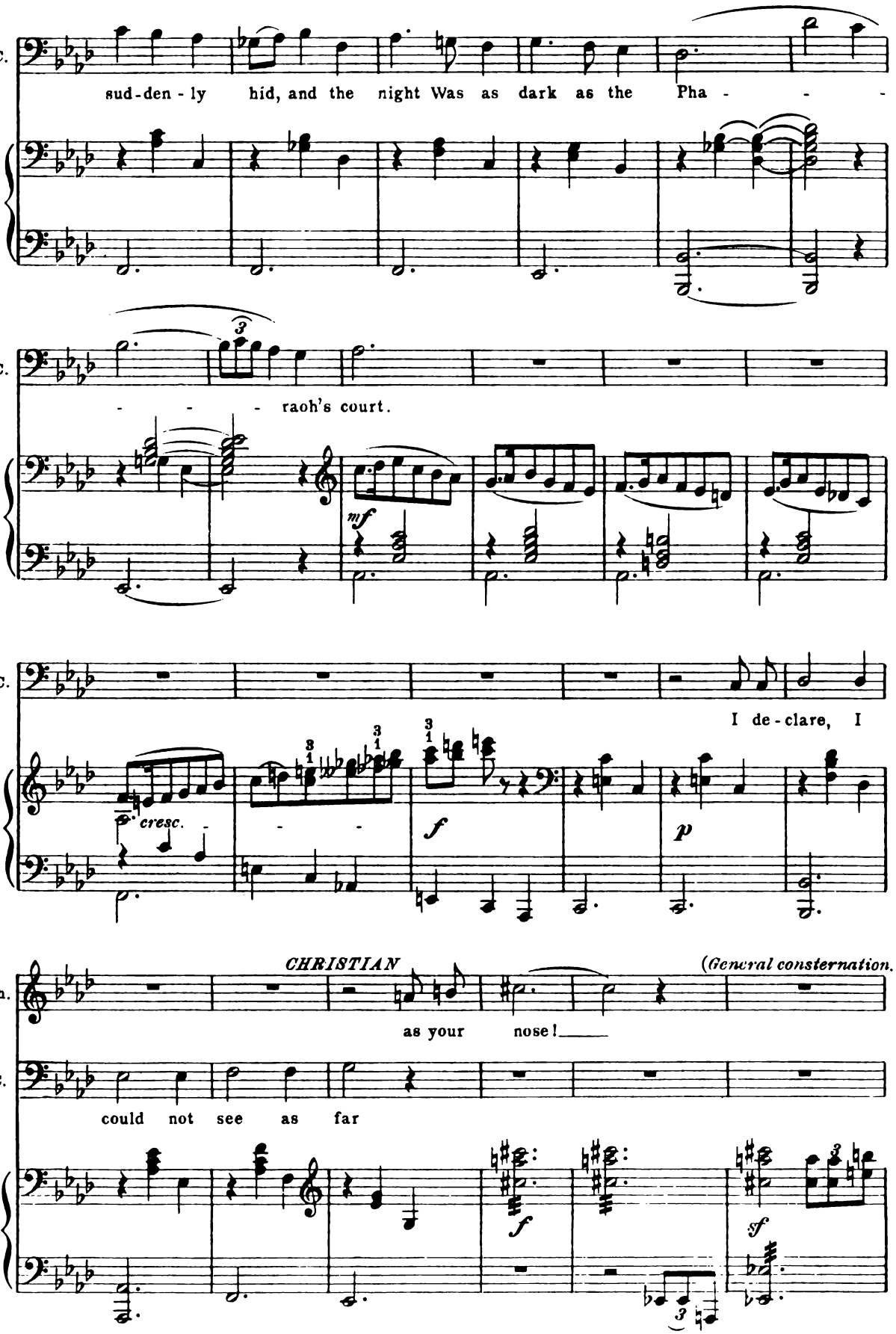

CHRISTIAN
Ca.
Ch.
may ex-pect from us. Nov - - ice?
sf
8
f
CADET
Ca.
'Twere best to warn you now, my pal-lid
p
Ca.
friend, There's one thing
(lays his finger on his nose)
Ca.
that you must not speak a - bout,
Paccel.
cresc.
fp
Più lento
Ca.
Or else you'll have the ti-ger on your back!
sf

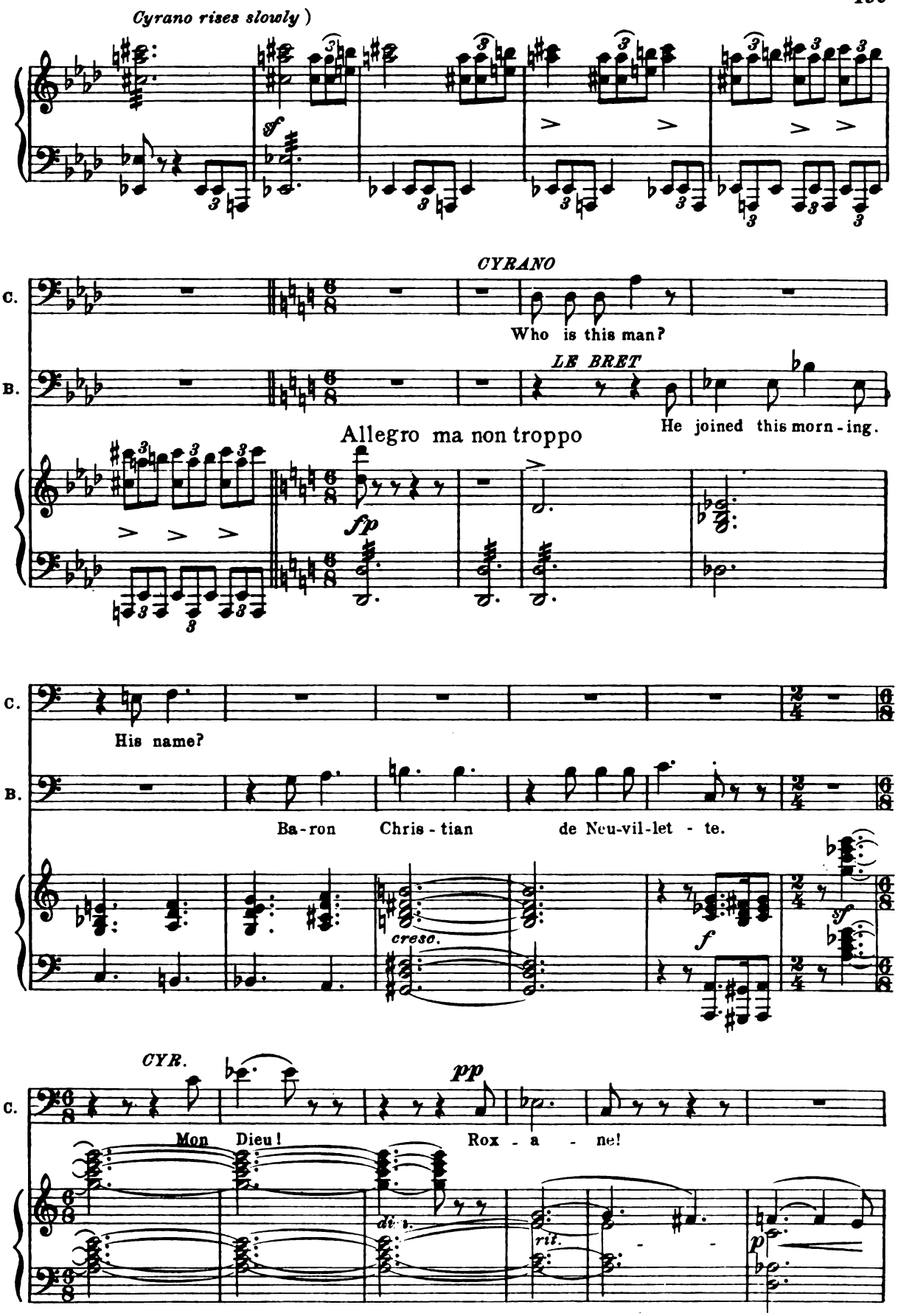

CHRISTIAN
Ch.
I un - der - stand;
It is the
p
(points to his nose)
But tell me, pray, When south - ern
R.H.
mf
gen - tles far
too boast - ful grow,
sfp
What should a north -
- ern sol-dier find to do?
f


Andante con moto
rit.
CADET
Ca.
Prove that the north has courage like the south.
f
rit.
mf
CHRISTIAN
(The Cadets crowd around Cyrano)
Ch.
I thank you.
CADETS (Bass I & II.)
A
T. II.
The sto - ry! The
B. II.
I.
hun - dred to one, and the one vic - to - ri-ous! The sto - ry!
f
The sto - - - - - ry!
sto - ry! The sto - - - ry!
cresc.
ff

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




C.
sud-den - ly hid, and the night Was as dark as the Pha - - -
C.
- - - raoh's court.
mf
C.
I de - clare, I
cresc.
f
p
CHRISTIAN
(General consternation.
Ch.
as your nose!
C.
could not see as far
f
sf


Cyrano rises slowly)
CYRANO
Who is this man?
LE BRET
He joined this morn - ing.
Allegro ma non troppo
His name?
Ba - ron Chris - tian de Neu-vil-let - te.
CYR.
Mon Dieu!
Rox - a - ne!

(Pause, while he struggles with himself)

C.

Ver - y

Poco a poco al primo tempo

(Slowly reseats himself)

C.

well!

C.

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

dim.

p

C.

lamp in the street on my

sf

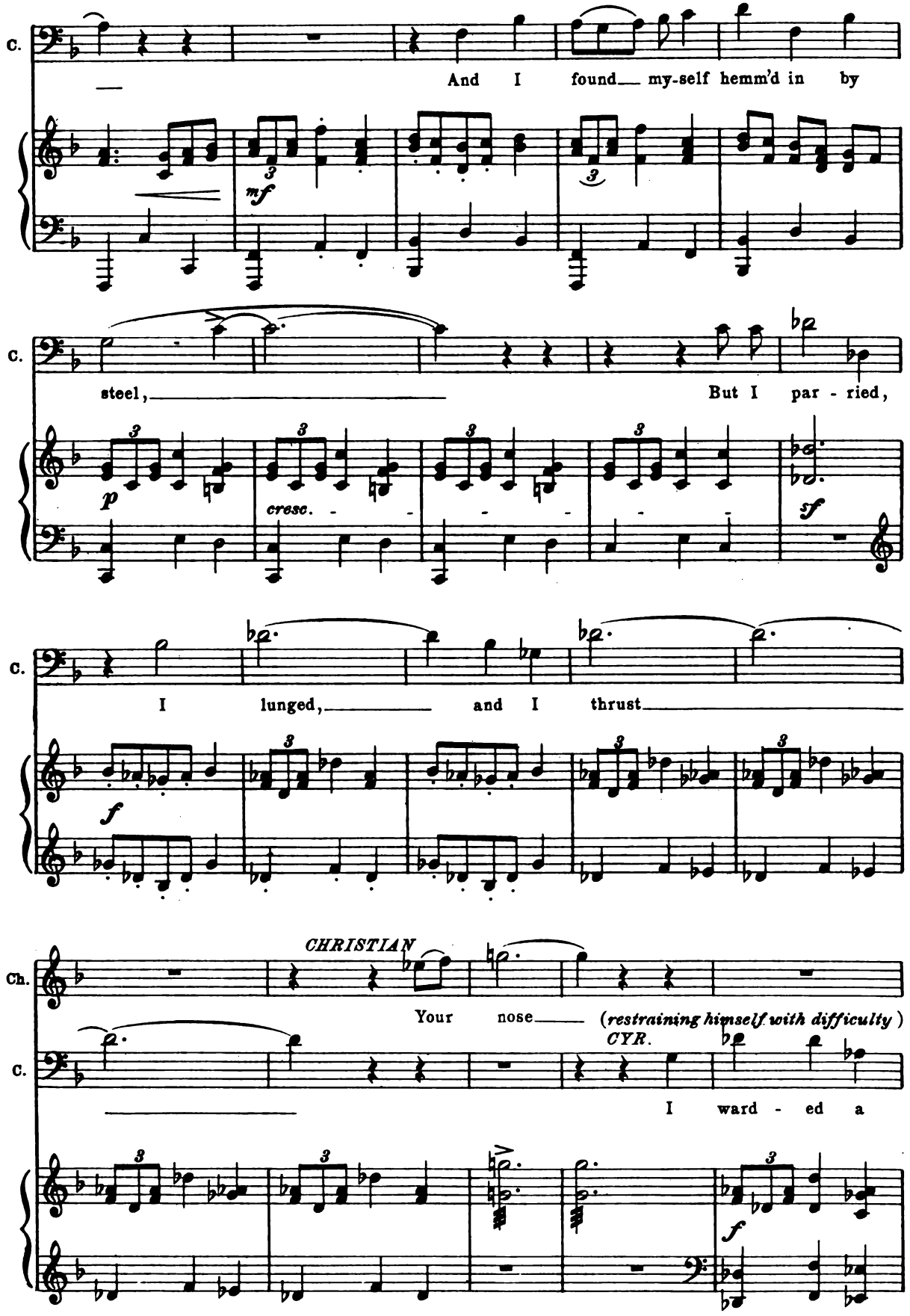
rit. *p*

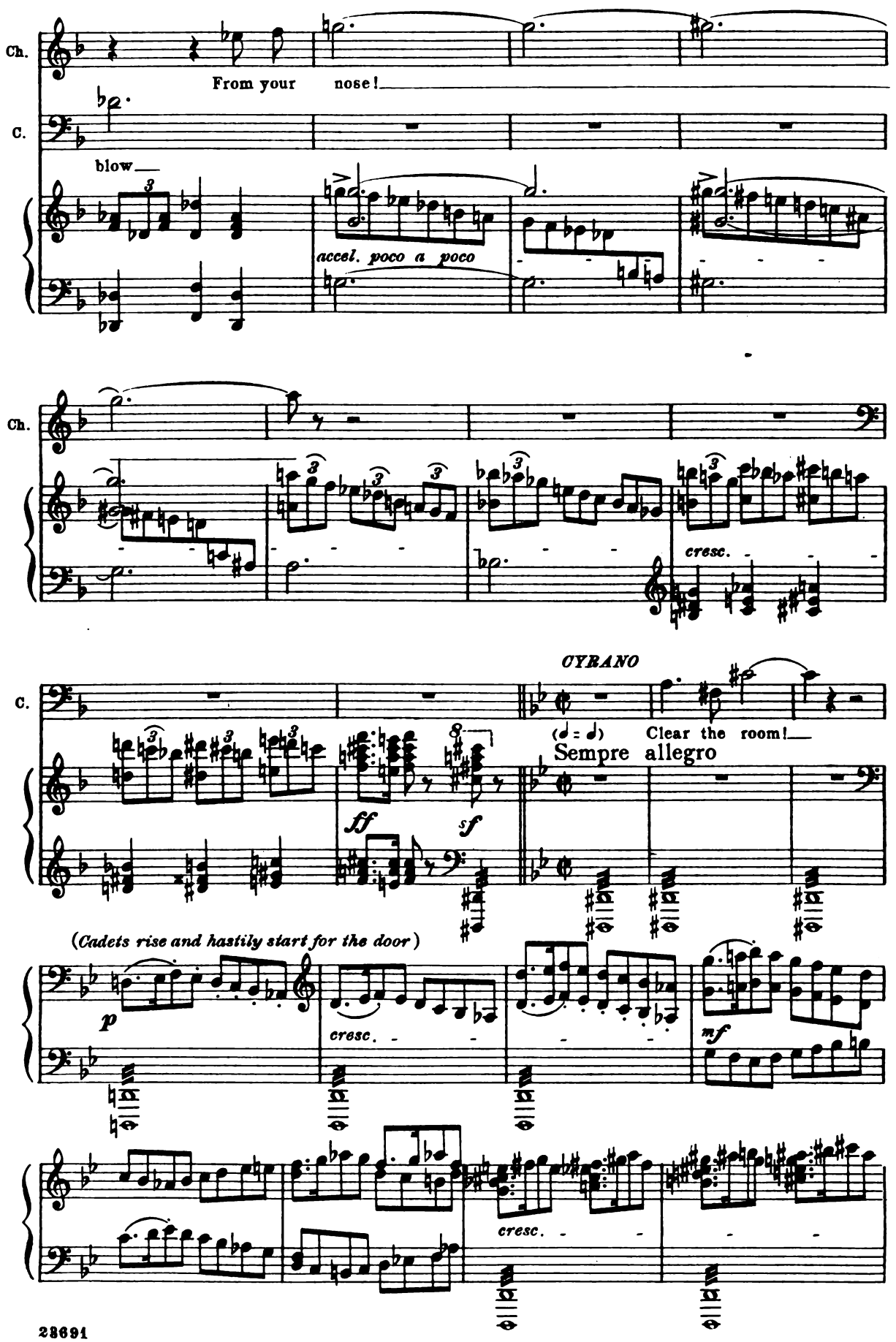
(Consternation. All resume their seats)

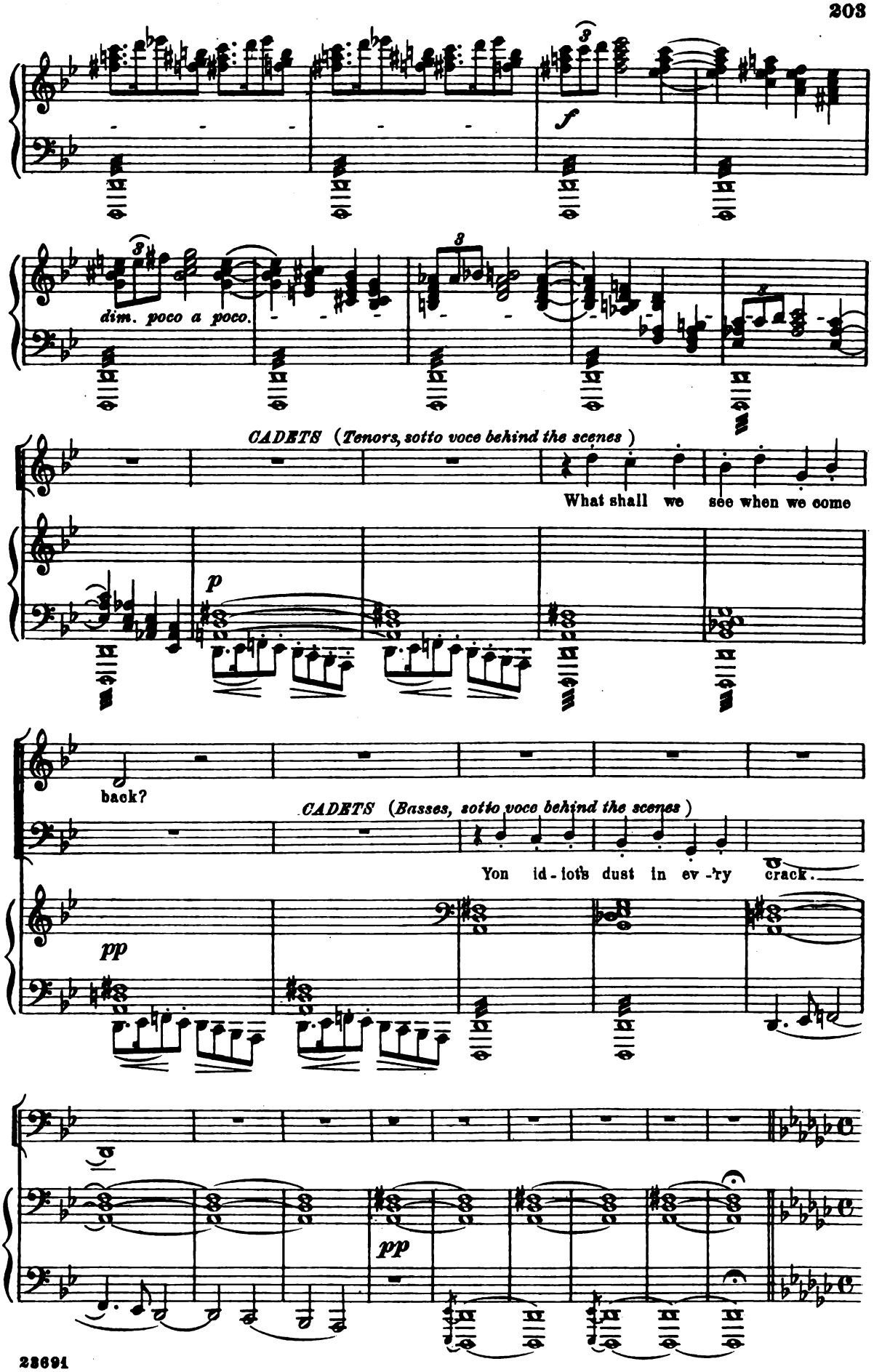
C.

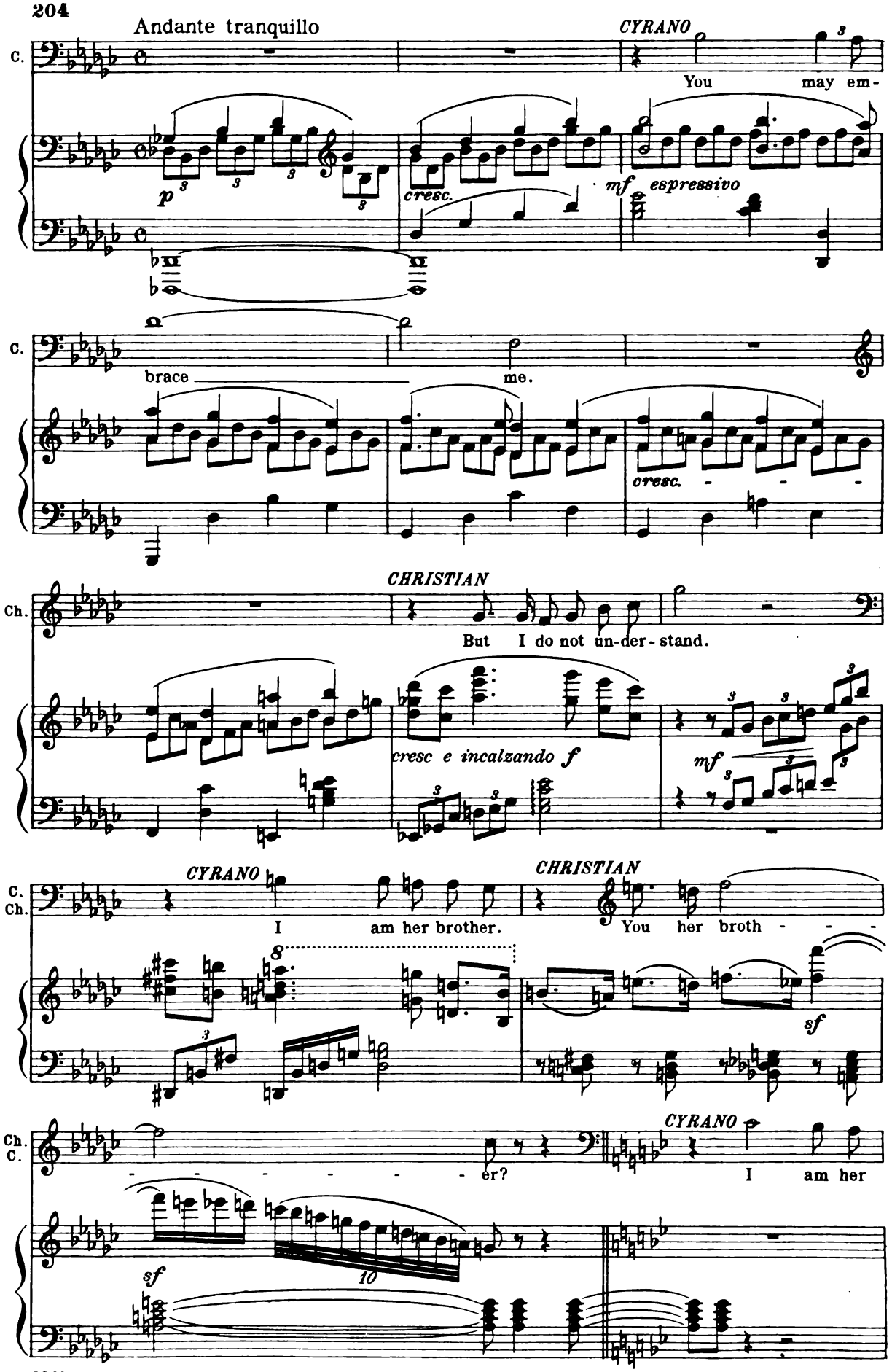
right. When at once rose the cry of "A mort!"

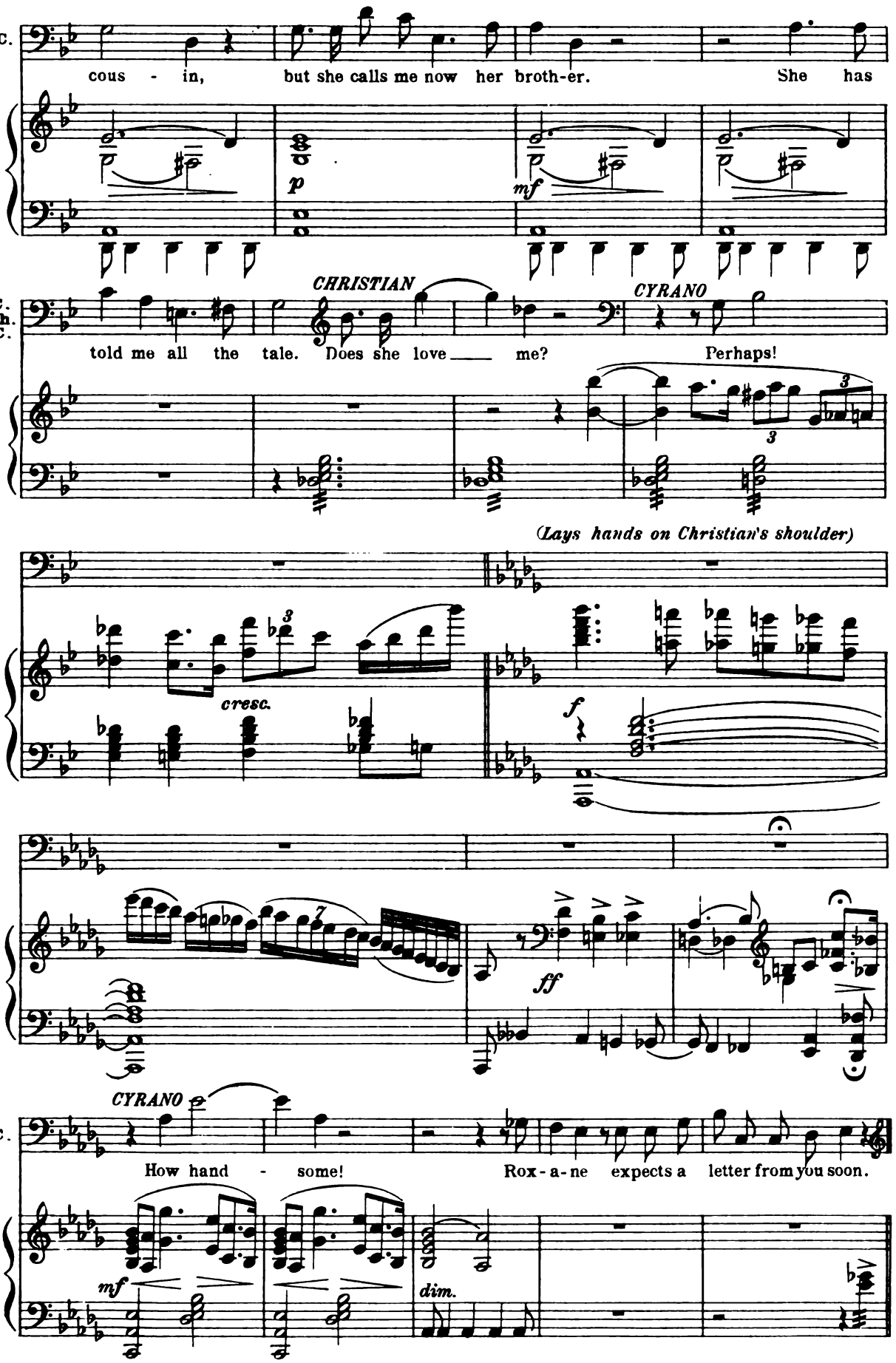
p a tempo

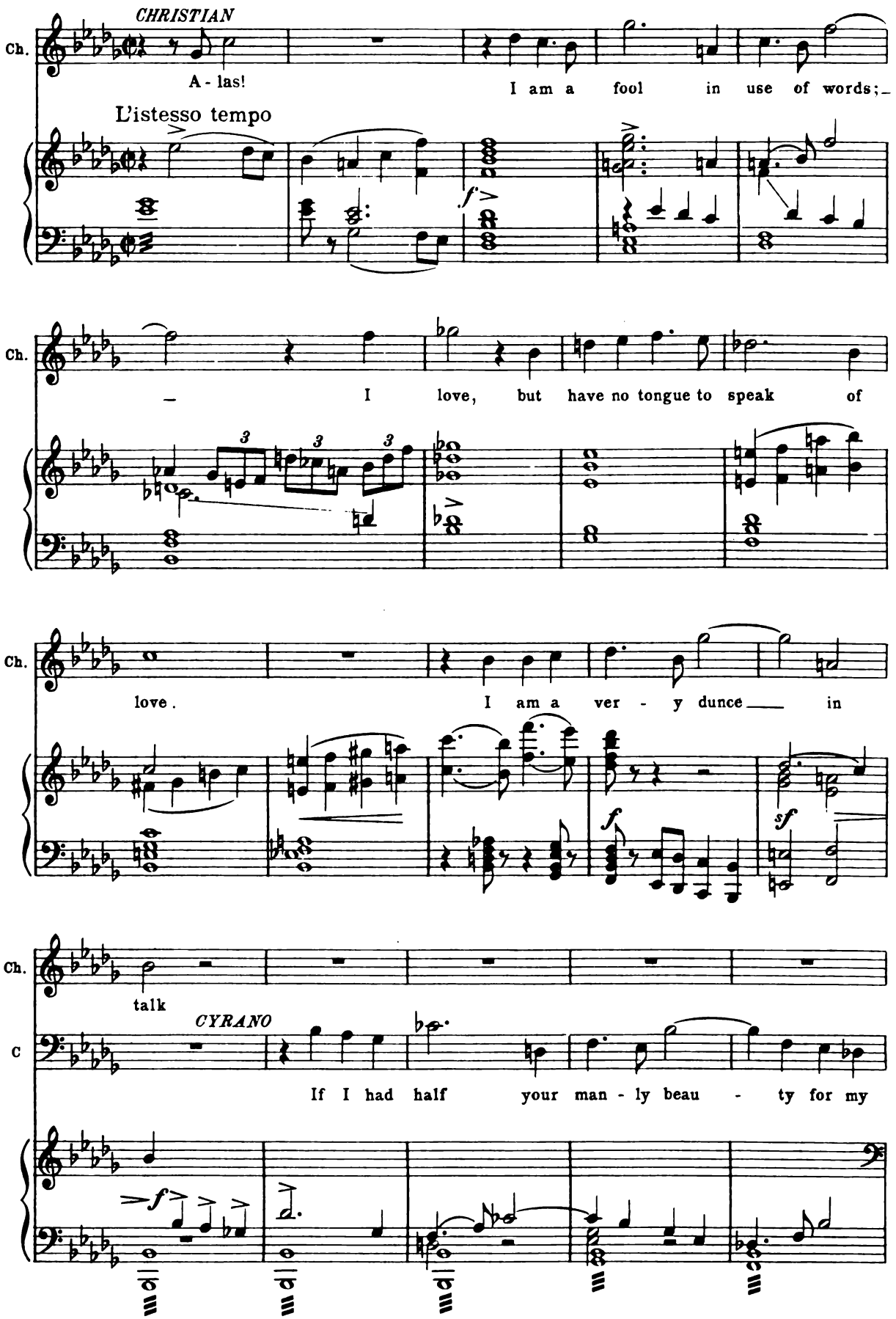

C.
And I found my-self hemm'd in by
mf
C.
steel, But I par - ried,
p
cresc.
sf
C.
I lunged, and I thrust
f
CHRISTIAN
Ch.
Your nose (restraining himself with difficulty)
CYR.
C.
I ward - ed a
f

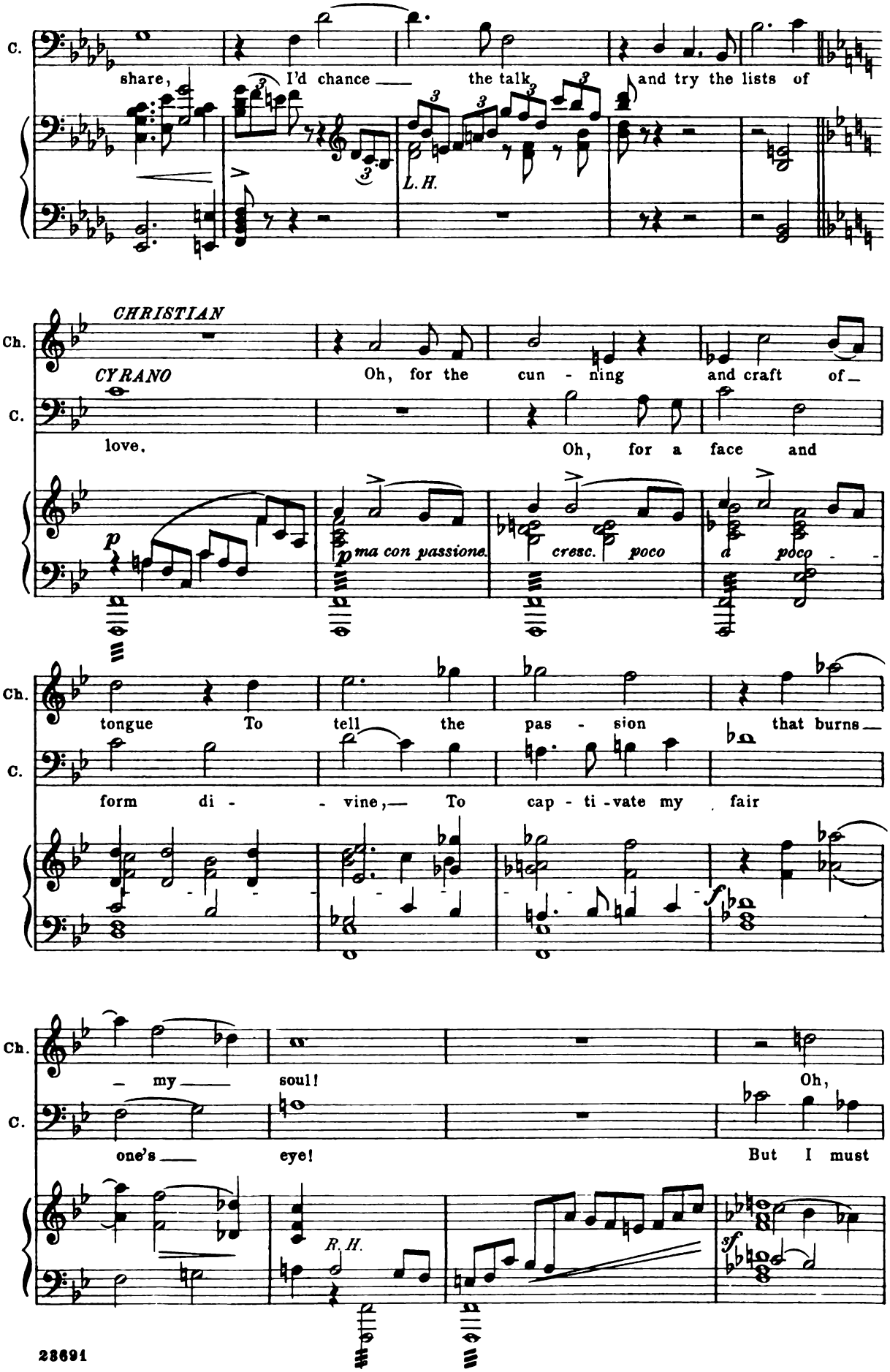

Ch.
From your nose!
C.
blow
accel. poco a poco
Ch.
cresc.
CYRANO
C.
(♩ = ♩)
Clear the room!
Sempre allegro
ff
sf
(Cadets rise and hastily start for the door)
p
cresc.
mf
cresc.

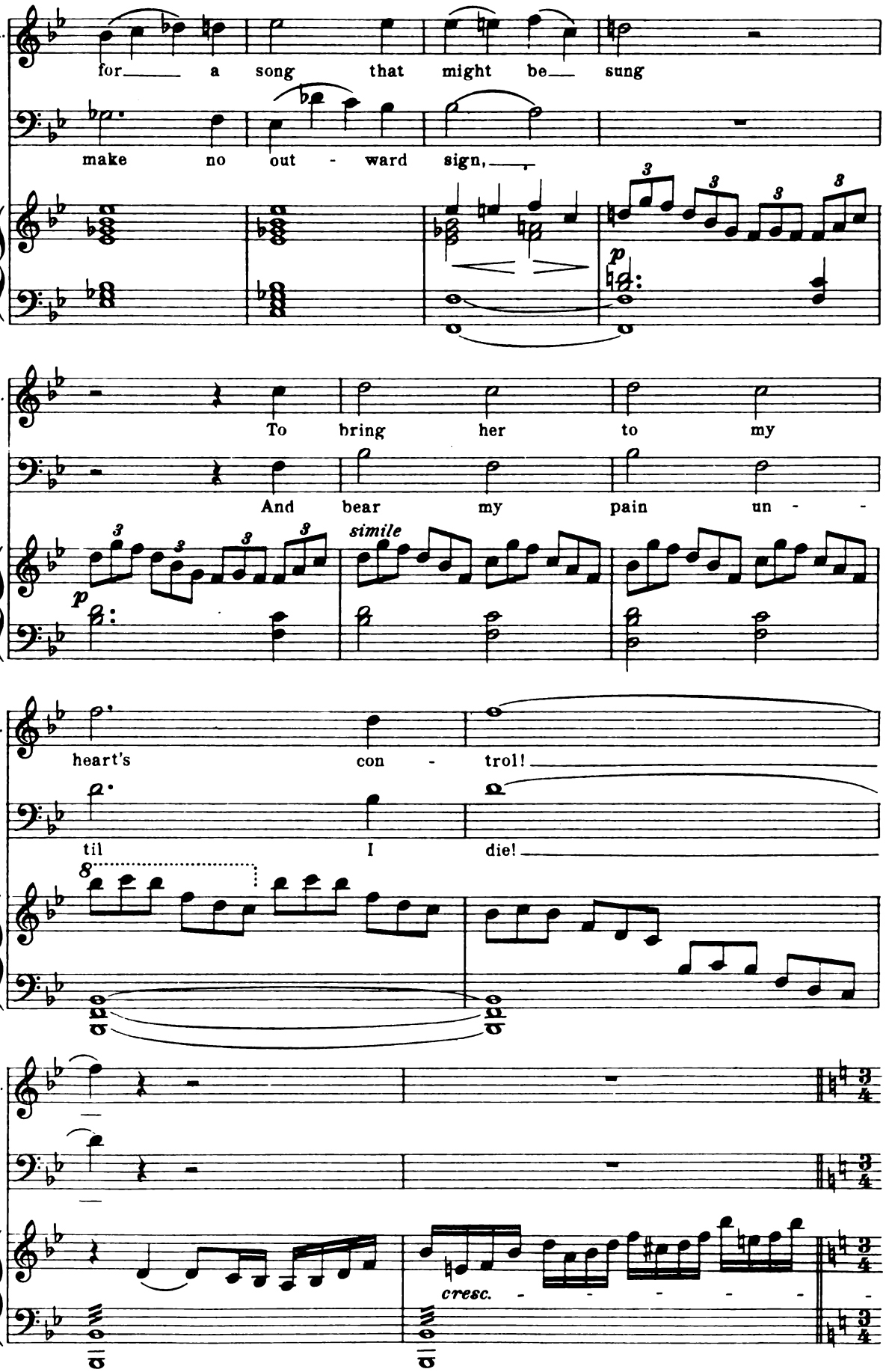

f
dim. poco a poco.
CADETS (Tenors, sotto voce behind the scenes)
What shall we see when we come
p
back?
CADETS (Basses, sotto voce behind the scenes)
Yon id-iot's dust in ev-'ry crack.
pp
pp

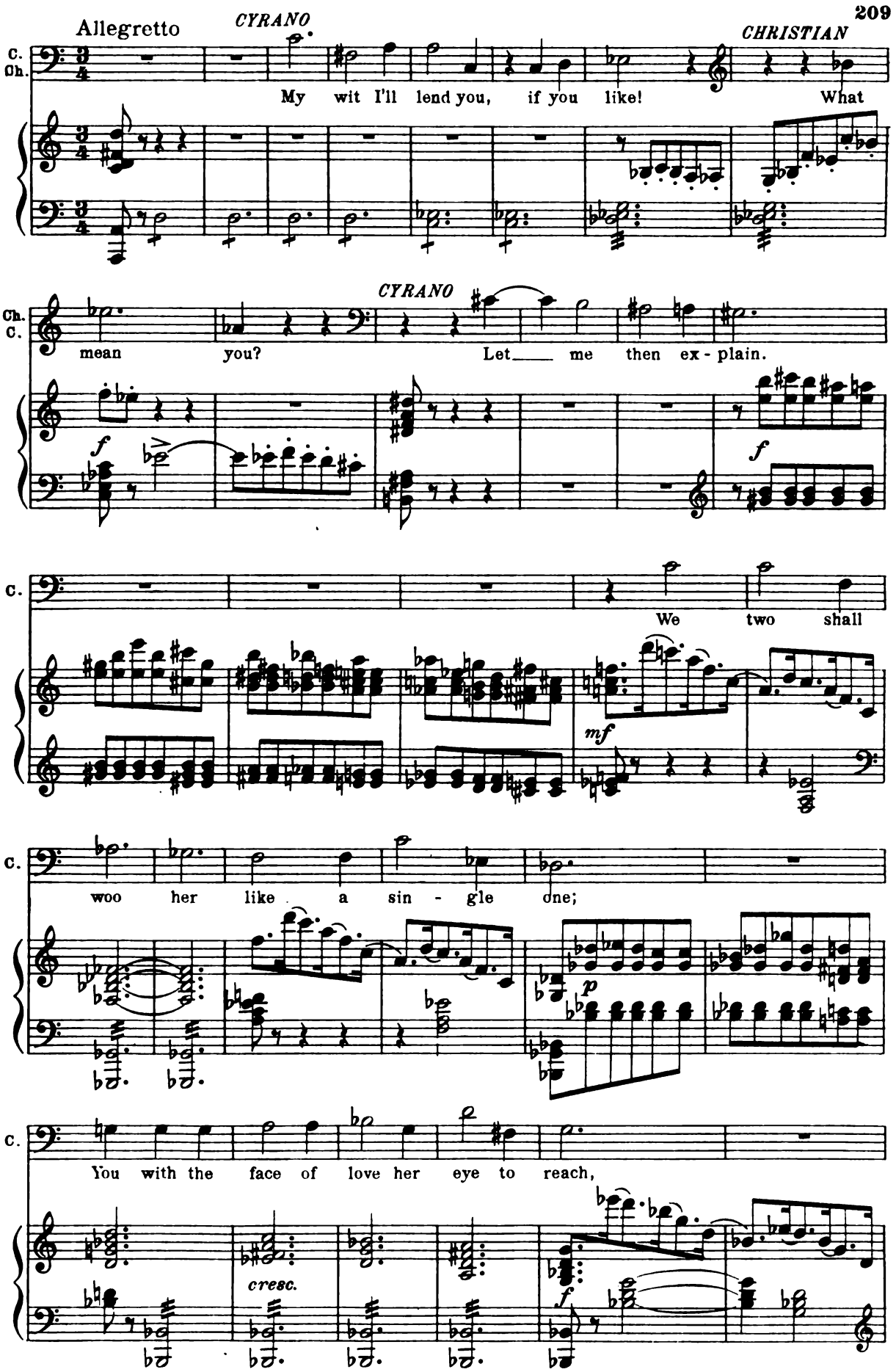

Andante tranquillo
CYRANO
C.
You may em-
p
cresc.
mf espressivo
brace me.
cresc.
CHRISTIAN
Ch.
But I do not un-der-stand.
cresc e incalzando f
mf
CYRANO
CHRISTIAN
I am her brother.
You her broth - - -
sf
- - - - - - - er?
CYRANO
I am her
sf
10

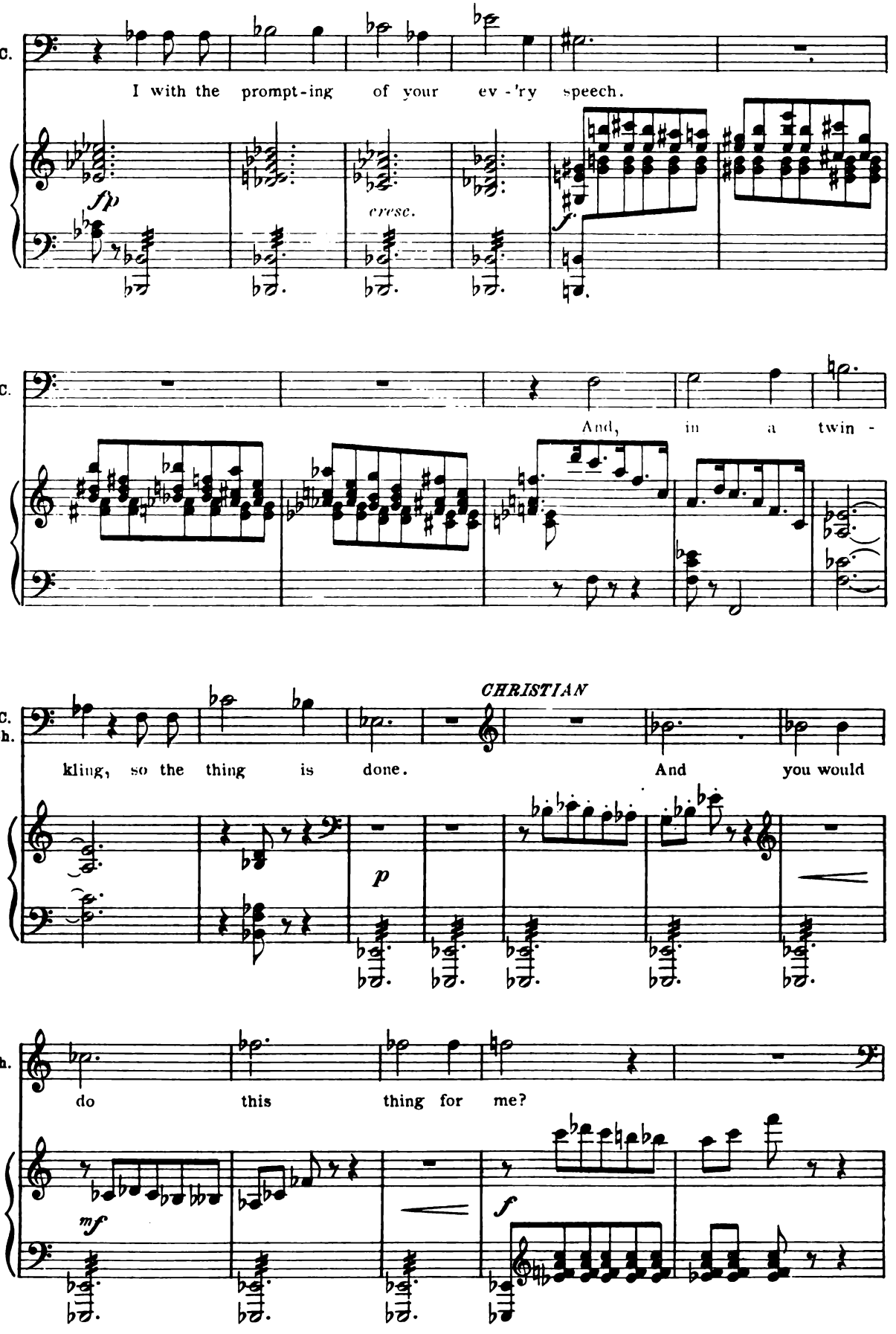

C.
cous - in, but she calls me now her broth-er. She has
p
mf
CHRISTIAN
CYRANO
C.
Ch.
C.
told me all the tale. Does she love me? Perhaps!
(Lays hands on Christian's shoulder)
cresc.
f
ff
CYRANO
C.
How hand - some! Rox-a-ne expects a letter from you soon.
mf
dim.

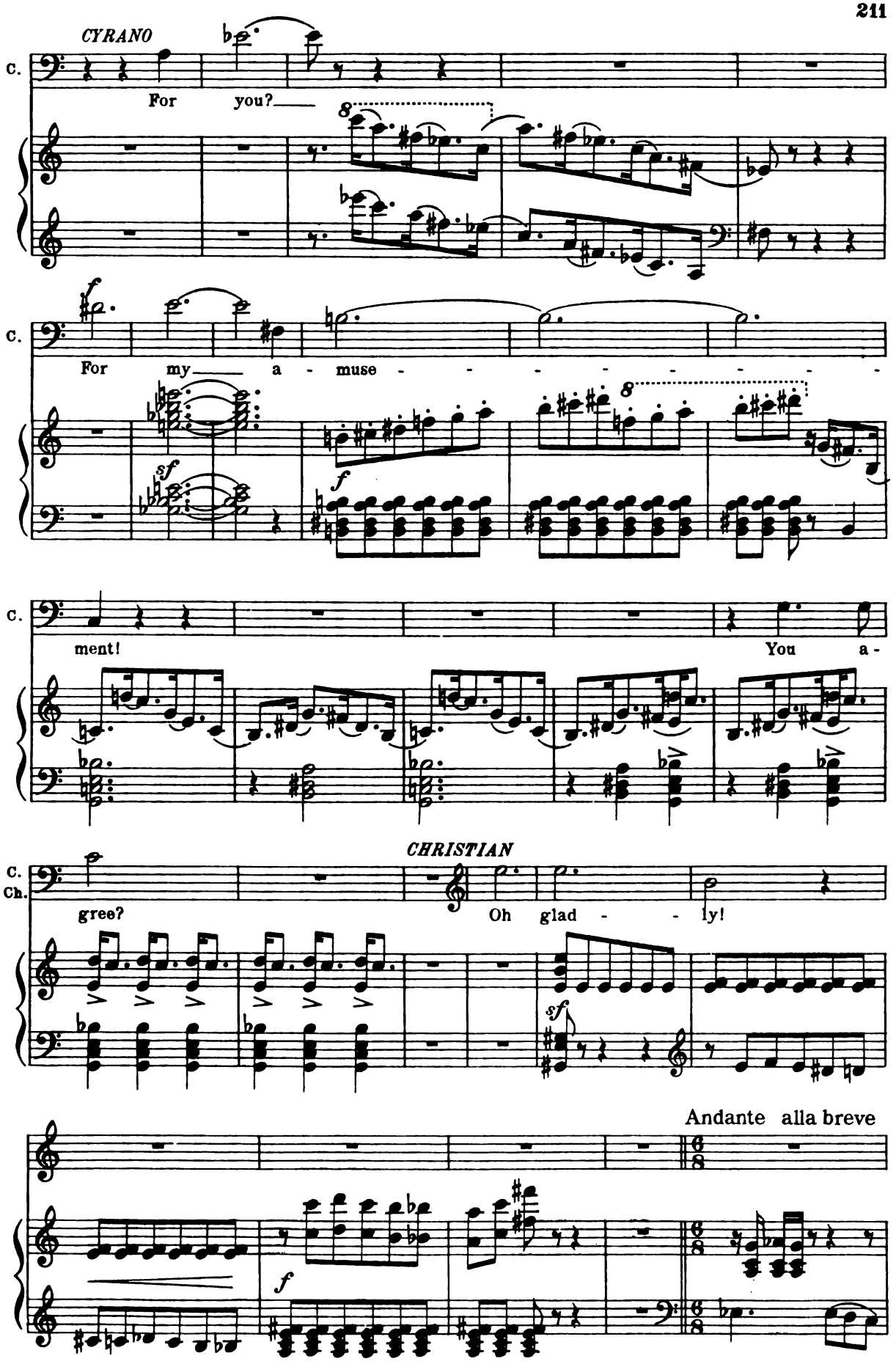

CHRISTIAN
Ch.
A - las!
I am a fool in use of words;
L'istesso tempo
f
Ch.
I love, but have no tongue to speak of
3
3
3
Ch.
love.
I am a ver - y dunce in
f
sf
Ch.
talk
CYRANO
C
If I had half your man - ly beau - ty for my
f

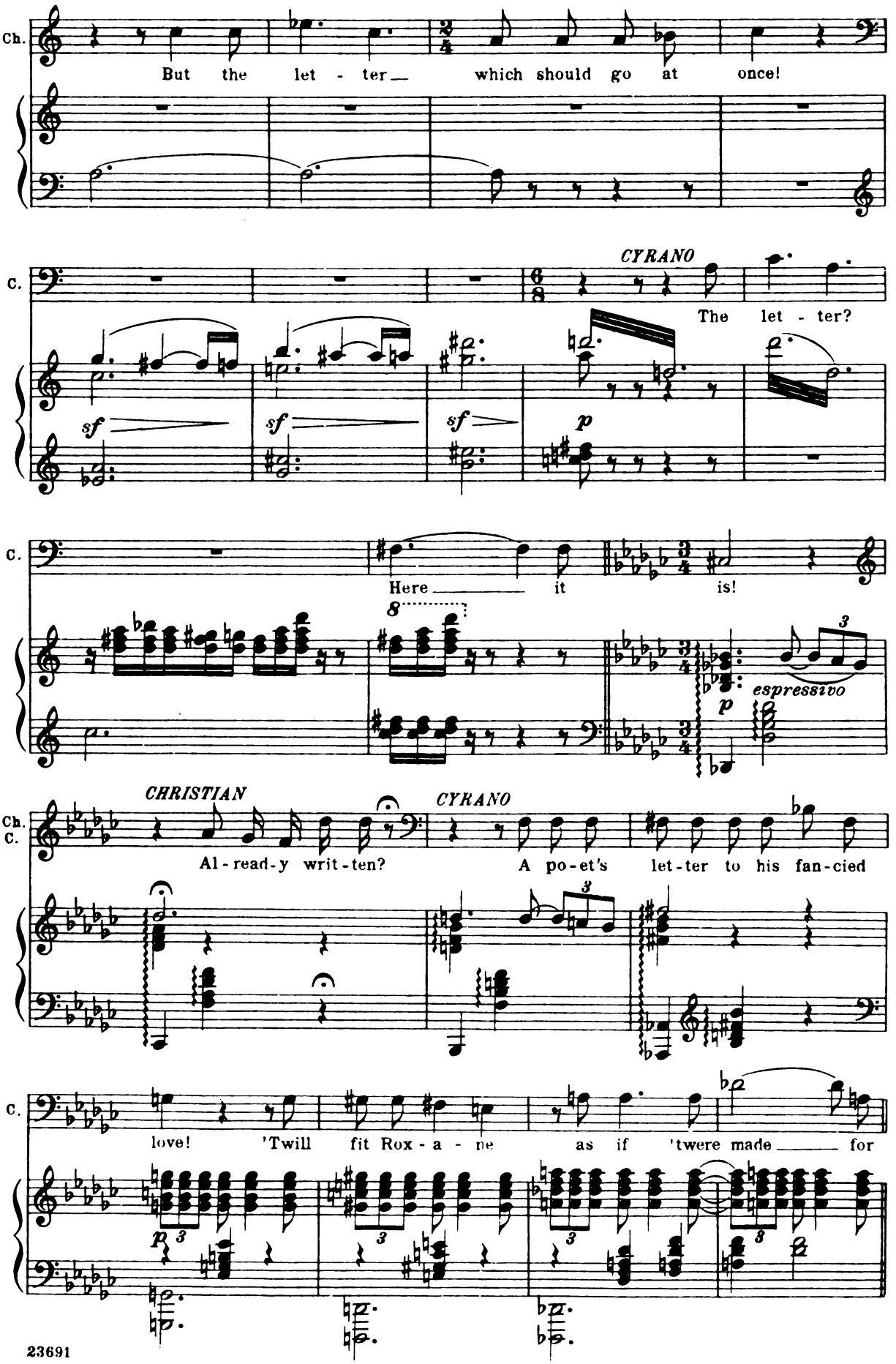

C.
share,
I'd chance
the talk
and try the lists of
L.H.
CHRISTIAN
Ch.
CYRANO
C.
Oh, for the cun - ning and craft of
love.
Oh, for a face and
p
ma con passione.
cresc.
poco
a
poco
Ch.
tongue To tell the pas - sion that burns
C.
form di - - vine, To cap - ti - vate my fair
f
Ch.
my soul!
Oh,
C.
one's eye!
But I must
R.H.
sf

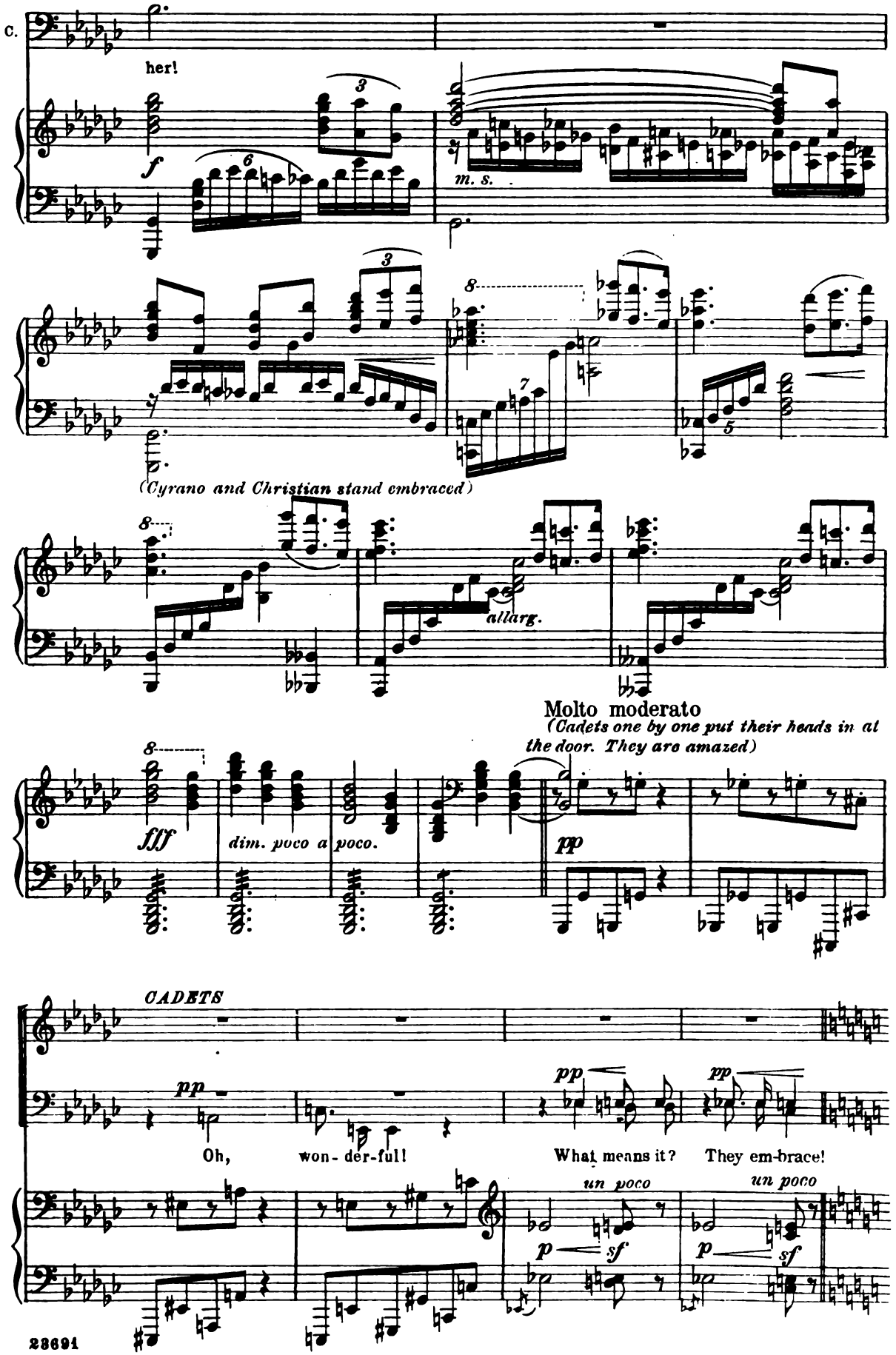

Ch.
for a song that might be sung
C.
make no out - ward sign,
p
Ch.
To bring her to my
C.
And bear my pain un -
simile
p
Ch.
heart's con - trol!
C.
til I die!
8
Ch.
C.
cresc.

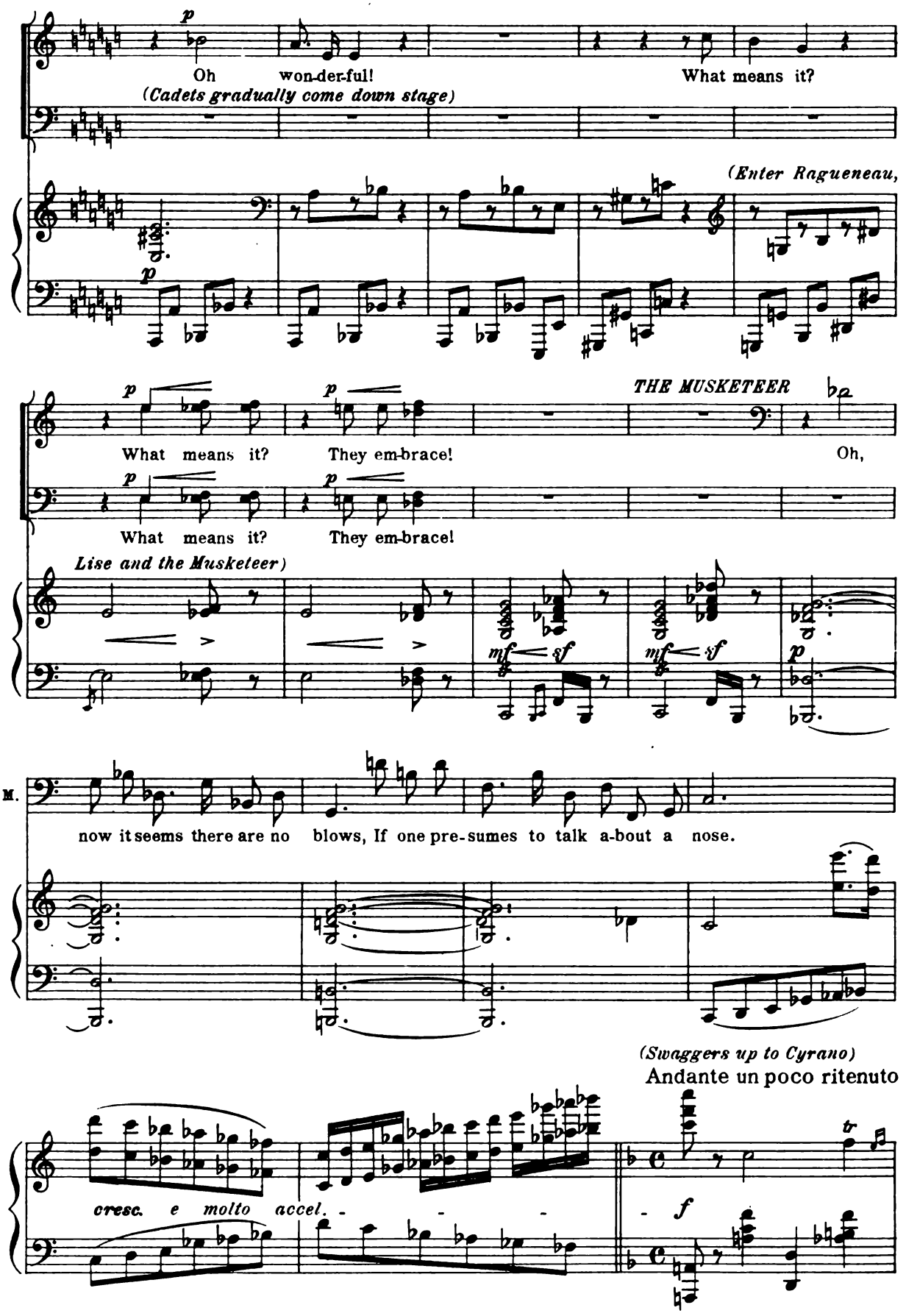

Allegretto
CYRANO
CHRISTIAN
C.
Ch.
My wit I'll lend you, if you like! What
CYRANO
Ch.
C.
mean you? Let me then ex - plain.
f
f
C.
We two shall
mf
C.
woo her like a sin - gle one;
p
C.
You with the face of love her eye to reach,
cresc.
f

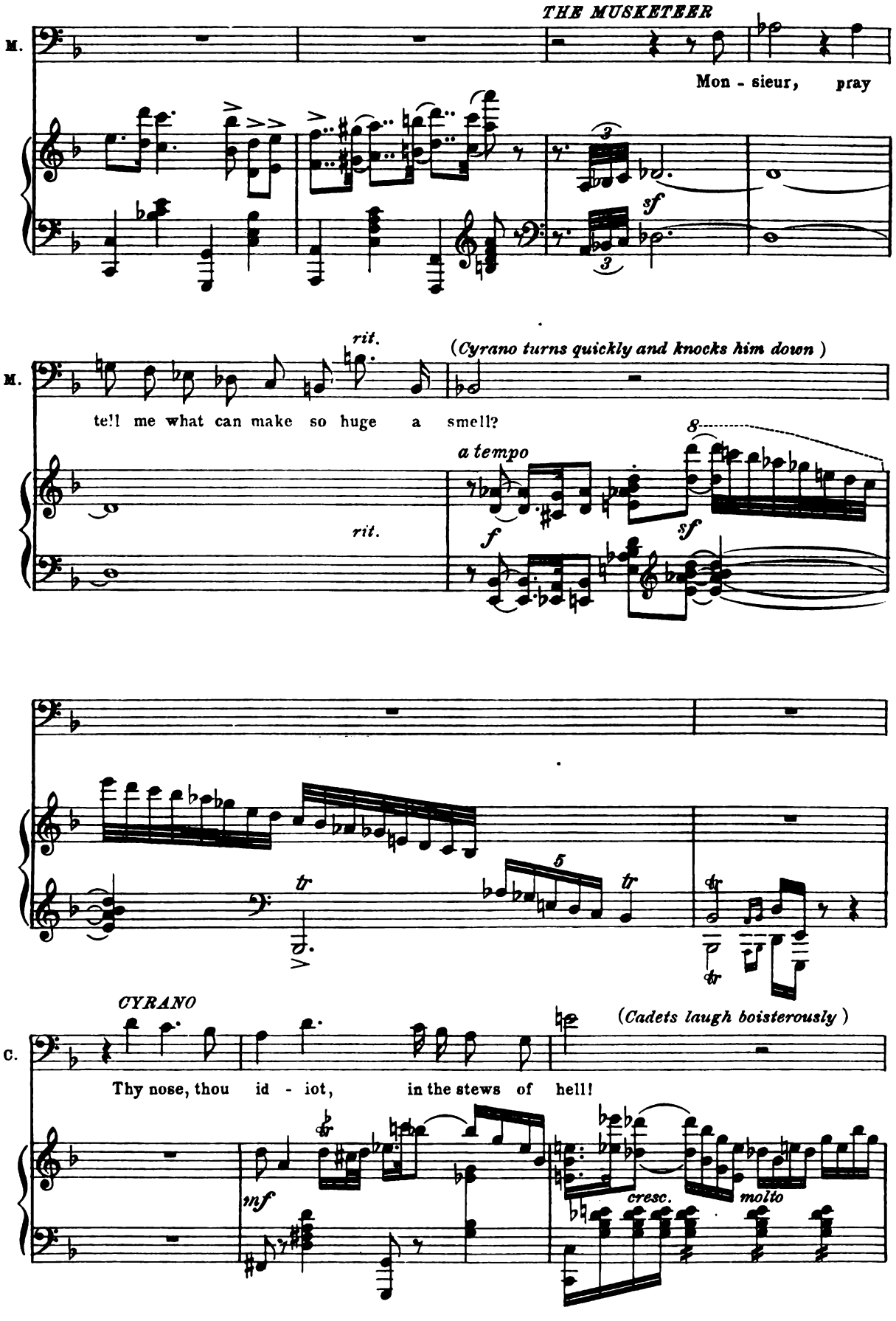

C.
I with the prompt-ing of your ev-'ry speech.
fp
cresc.
f
C.
And, in a twin -
CHRISTIAN
C.
Ch.
kling, so the thing is done. And you would
p
Ch.
do this thing for me?
mf
f

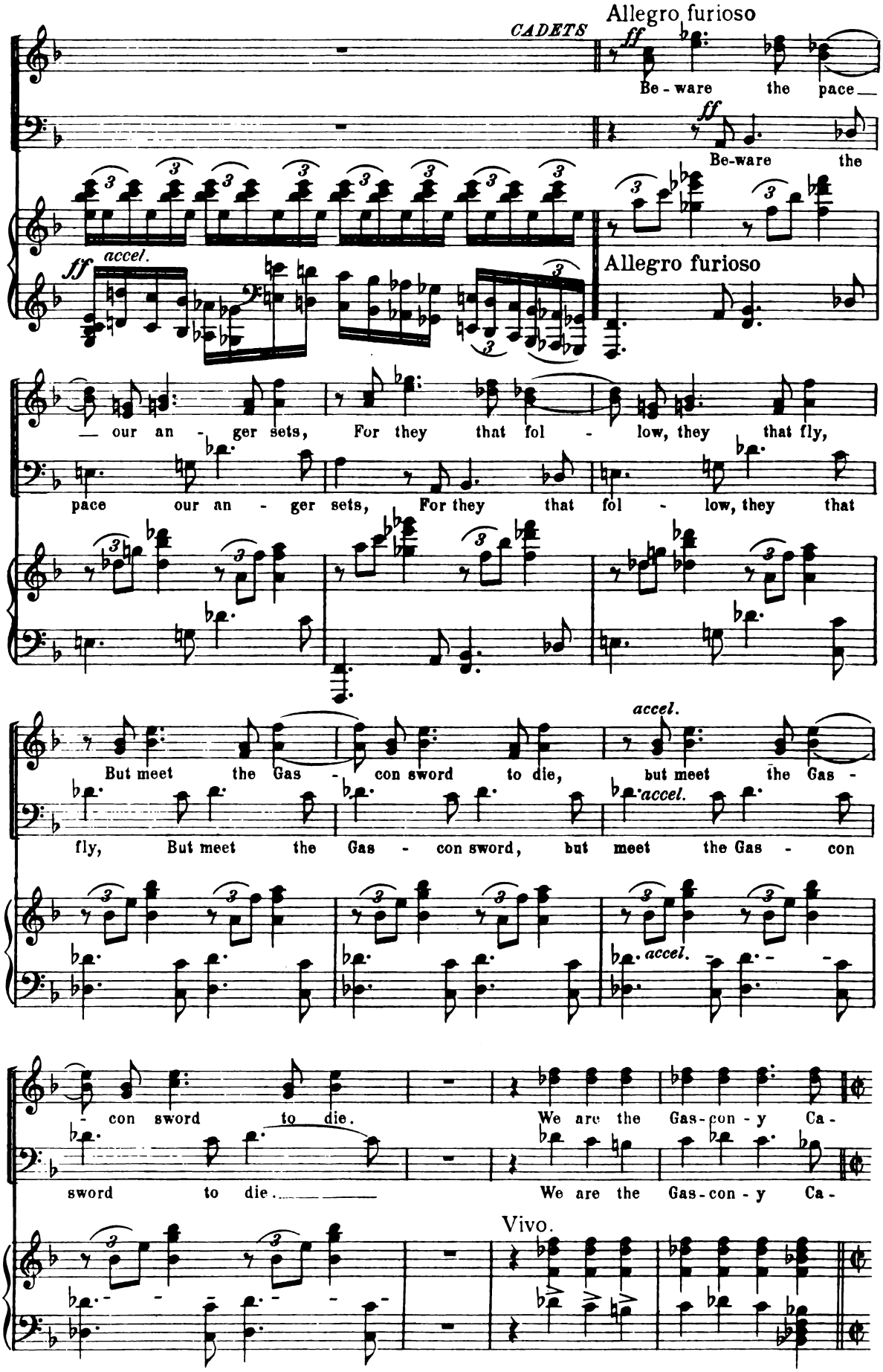

CYRANO
C.
For you?
8
C.
For my a - muse - - - - - - - -
f
sf
f
8
C.
ment!
You a -
CHRISTIAN
C.
Ch.
gree?
Oh glad - - ly!
sf
Andante alla breve
f

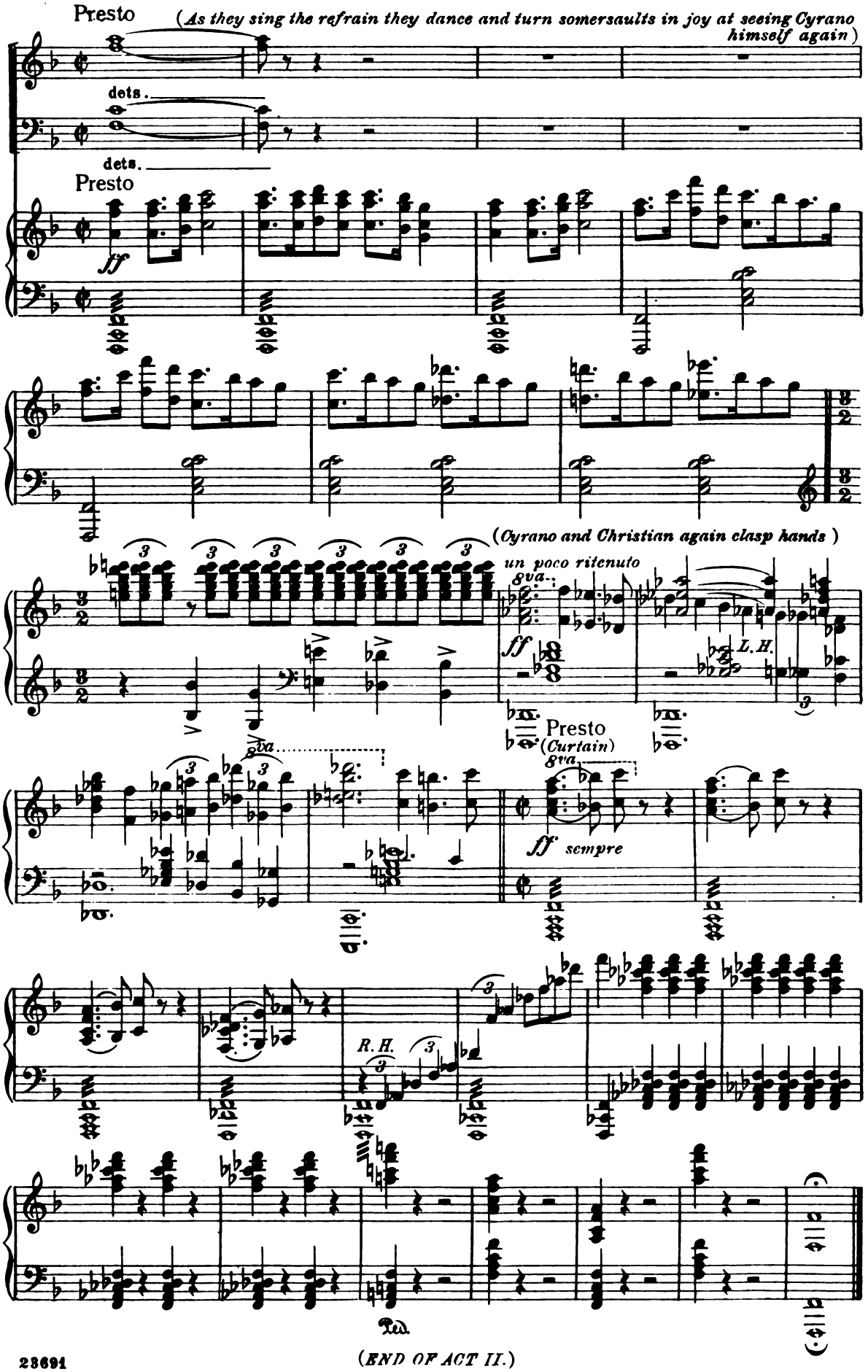

Ch.
But the let - ter_ which should go at once!
C.
CYRANO
The let - ter?
sf
sf
sf
p
C.
Here_____ it is!
8
espressivo
p
CHRISTIAN
CYRANO
Ch.
C.
Al - read - y writ - ten?
A po - et's let - ter to his fan - cied
C.
love! 'Twill fit Rox - a - ne as if 'twere made_____ for
p
3
3
3
3


C.
her!
f
m. s.
(Cyrano and Christian stand embraced)
allarg.
Molto moderato
(Cadets one by one put their heads in at the door. They are amazed)
fff
dim. poco a poco.
pp
CADETS
pp
Oh, won- der-full!
What means it?
They em-brace!
un poco
p
sf


p
Oh won-der-ful!
What means it?
(Cadets gradually come down stage)
(Enter Ragueneau,
p
p
What means it?
They em-brace!
THE MUSKETEER
Oh,
p
What means it?
They em-brace!
Lise and the Musketeer)
mf sf
mf sf
p
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
tr

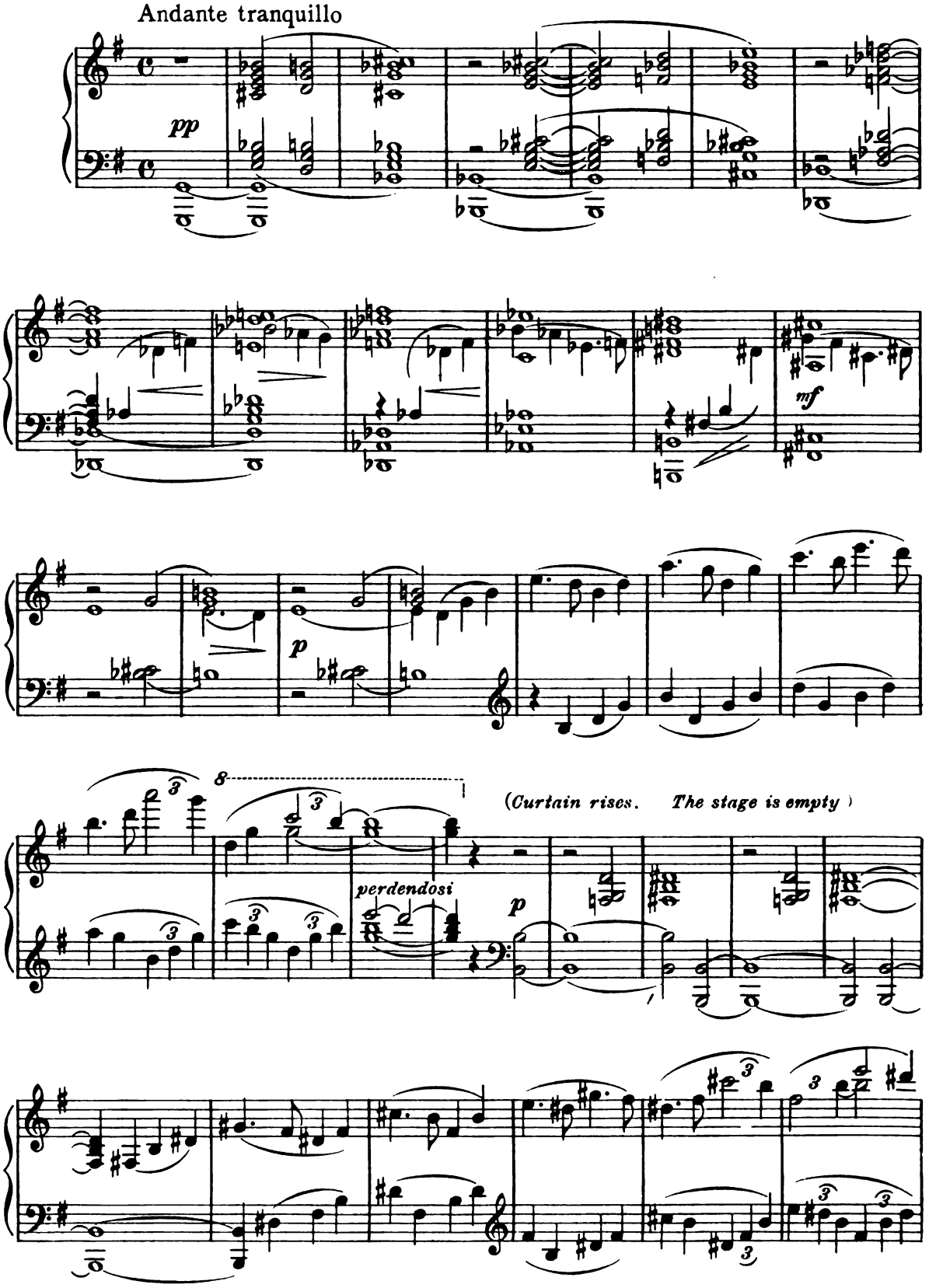

THE MUSKETEER
M.
Mon - sieur, pray
sf
rit.
(Cyrano turns quickly and knocks him down)
M.
tell me what can make so huge a smell?
a tempo
rit.
f
sf
tr
CYRANO
(Cadets laugh boisterously)
C.
Thy nose, thou id - iot, in the stews of hell!
mf
cresc.
molto


Allegro furioso
CADETS
ff
Be - ware the pace
Be-ware the
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
- 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)
dets.
dets.
Presto
ff
(Cyrano and Christian again clasp hands)
un poco ritenuto
8va
ff
L.H.
Presto
(Curtain)
8va
ff sempre
R.H.
Ped.
(END OF ACT II.)

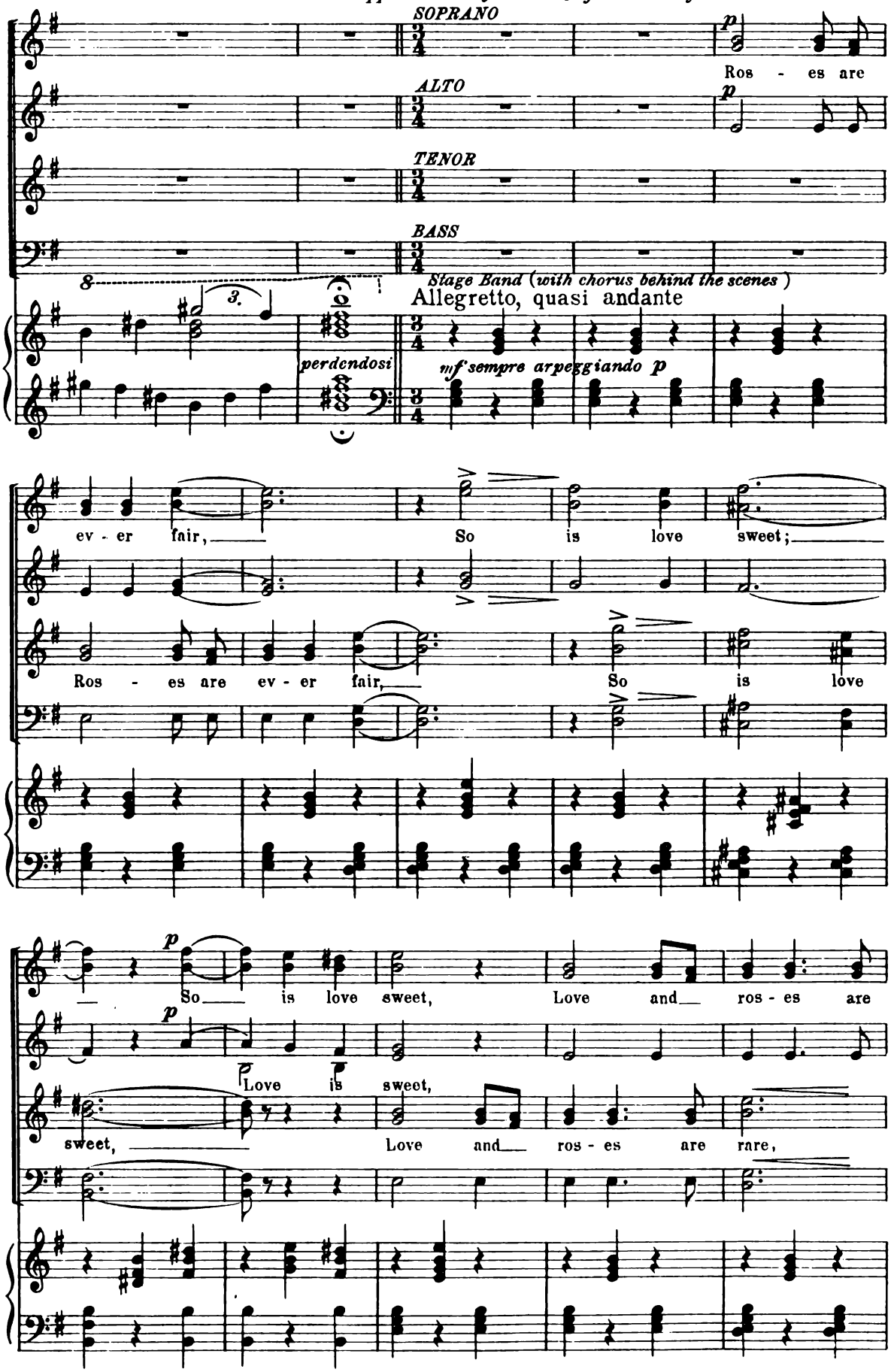
Act III

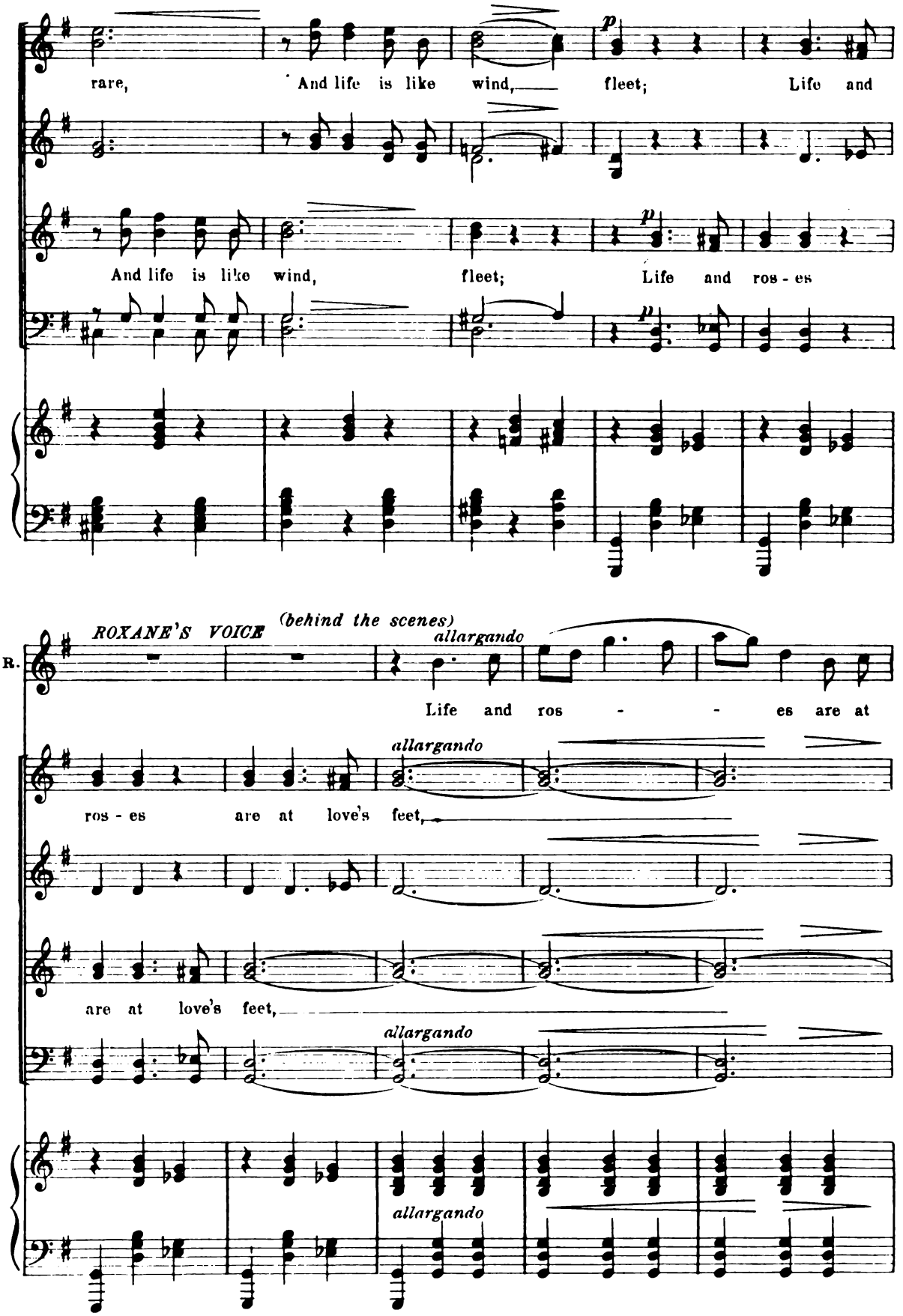
(Street before the house of Roxane. Balcony with vines climbing the columns. Practicable door under the balcony. House on the opposite side of the street has practicable door and steps. In center of stage a fountain with a seat around it. Evening, followed by moonlight night.)

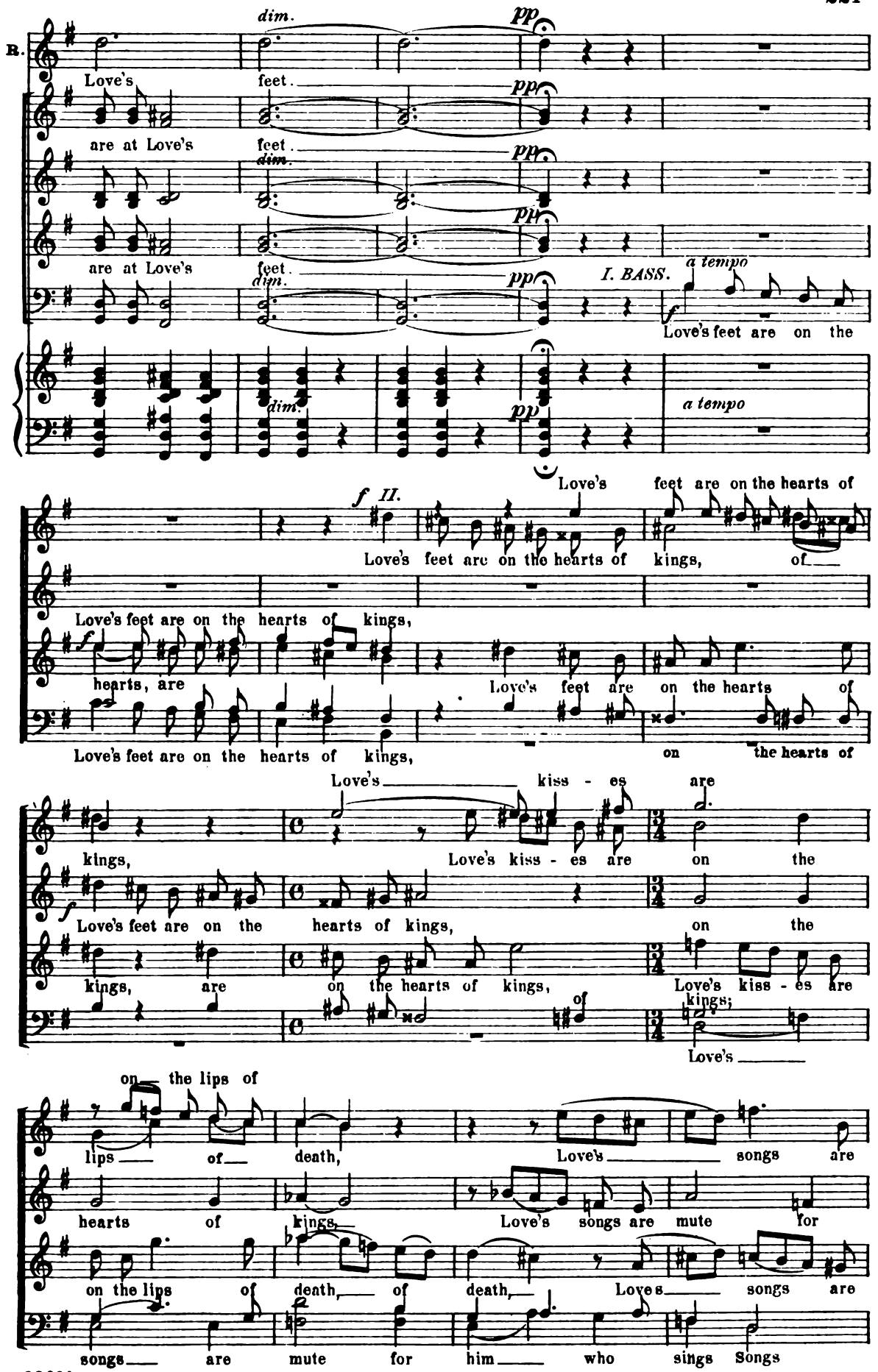


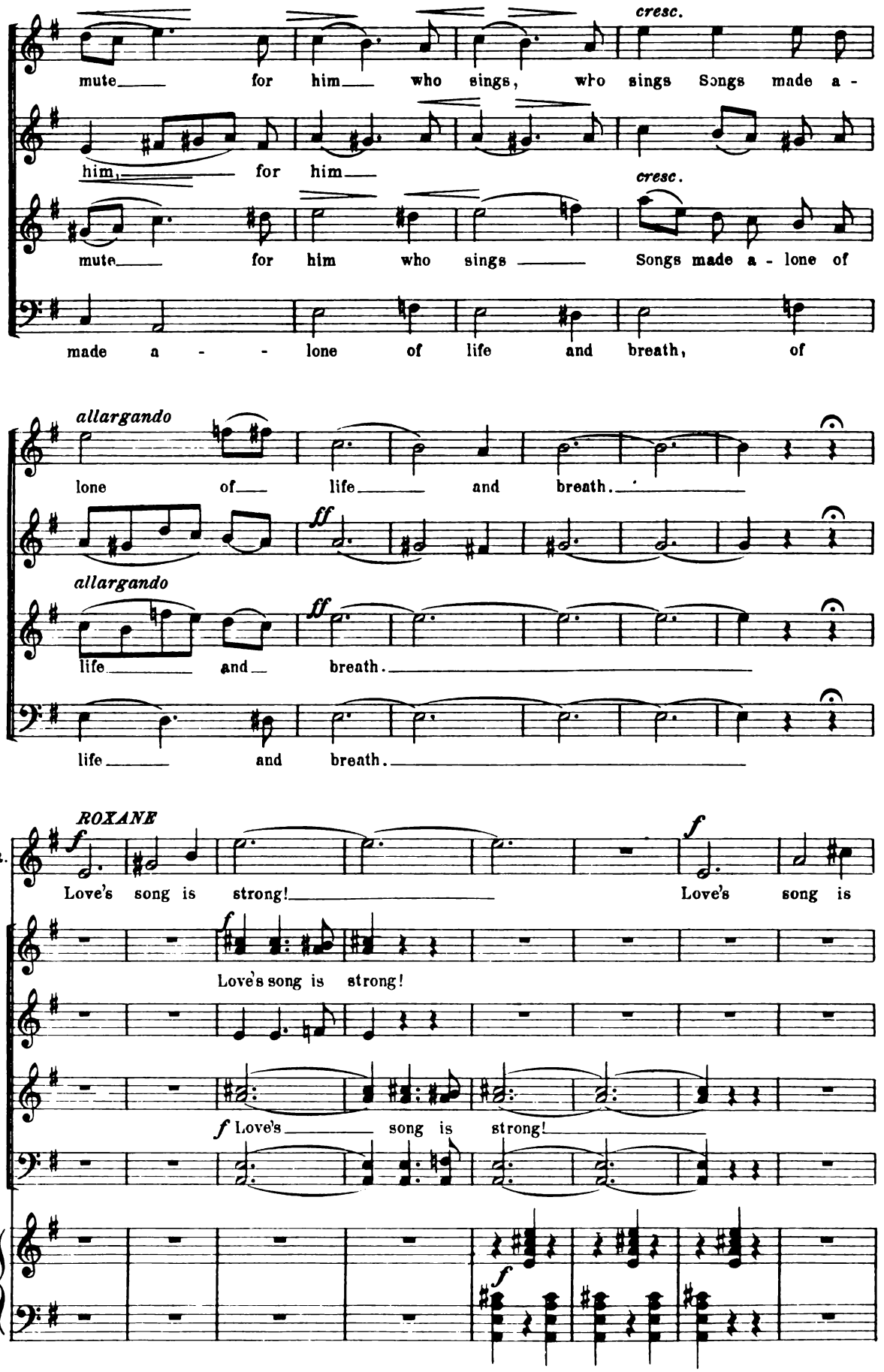
Allegretto, quasi andante

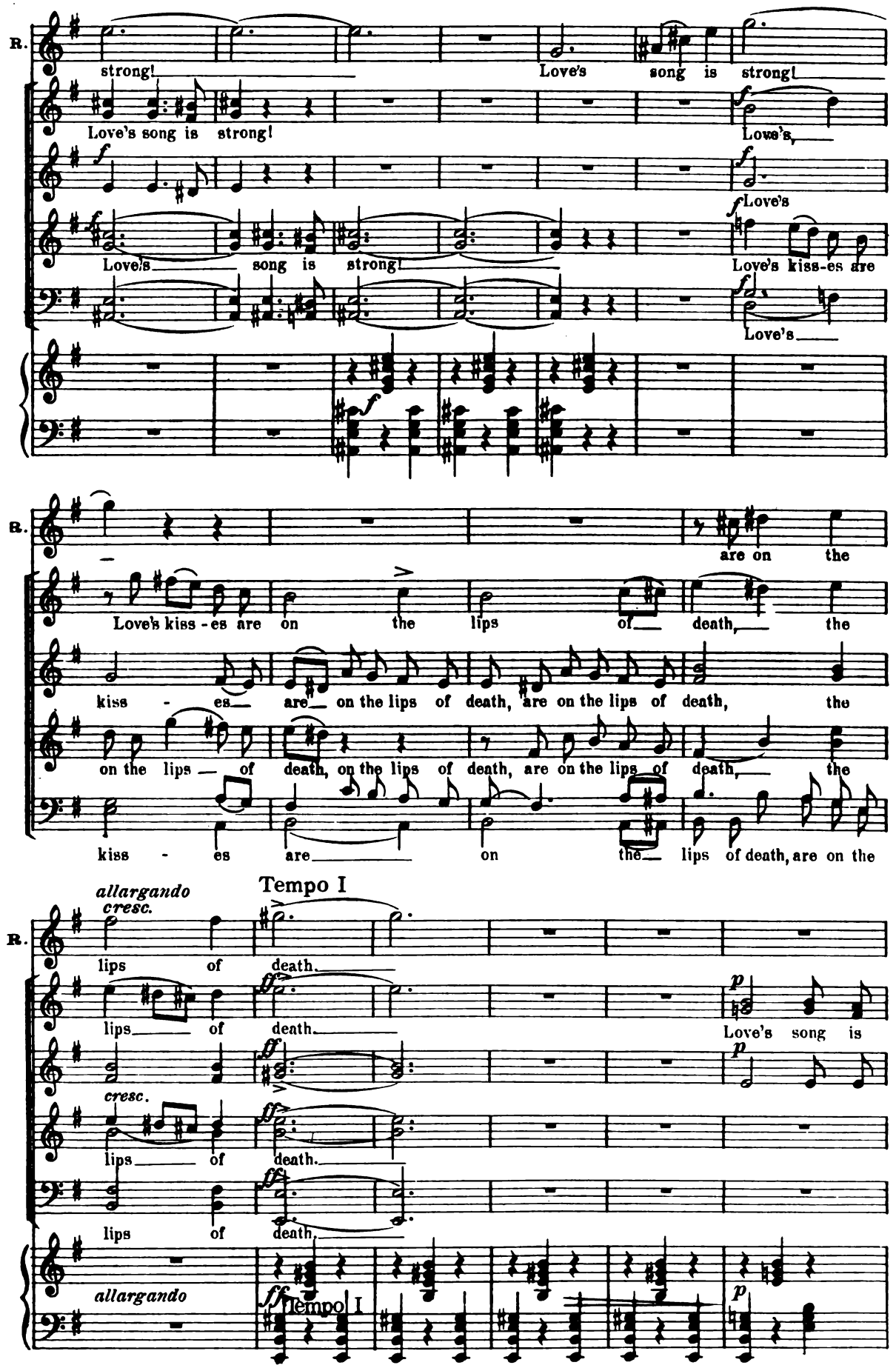
(Chorus is heard in the house on the opposite side of the street from that of Roxane)

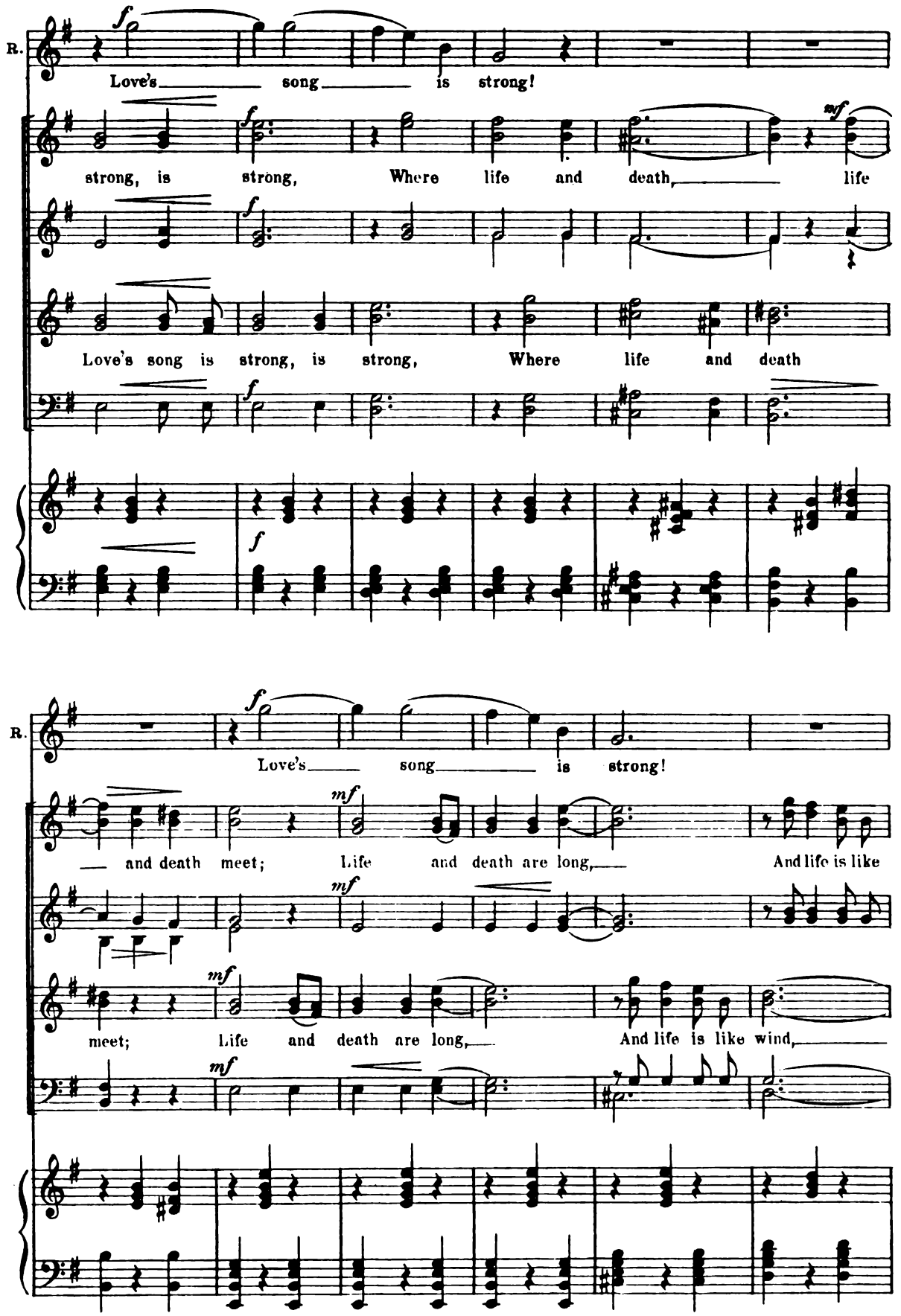


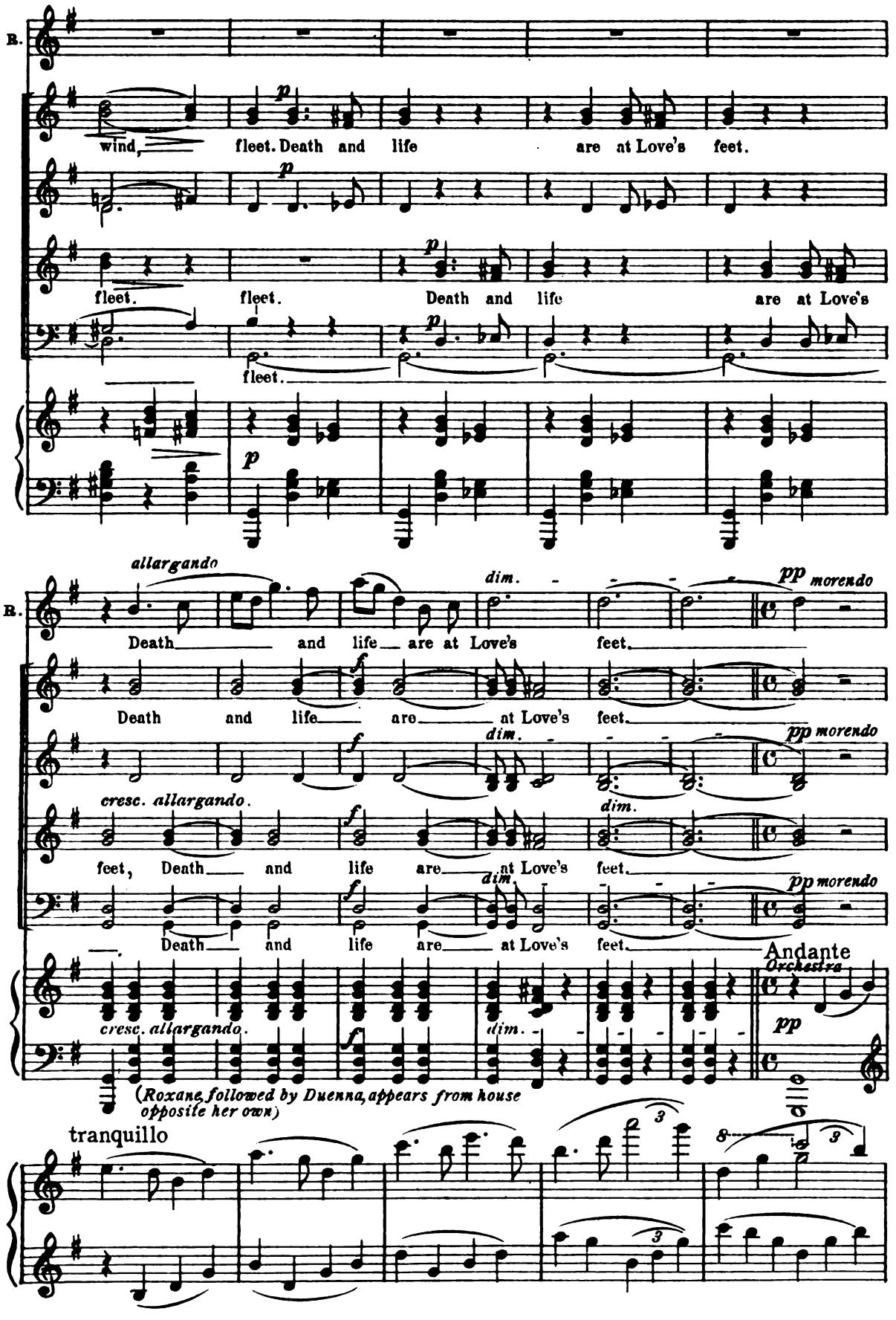

rare, And life is like wind, fleet; Life and
And life is like wind, fleet; Life and ros - es
ROXANE'S VOICE (behind the scenes)
allargando
R.
Life and ros - - es are at
allargando
ros - es are at love's feet,
are at love's feet,
allargando
allargando

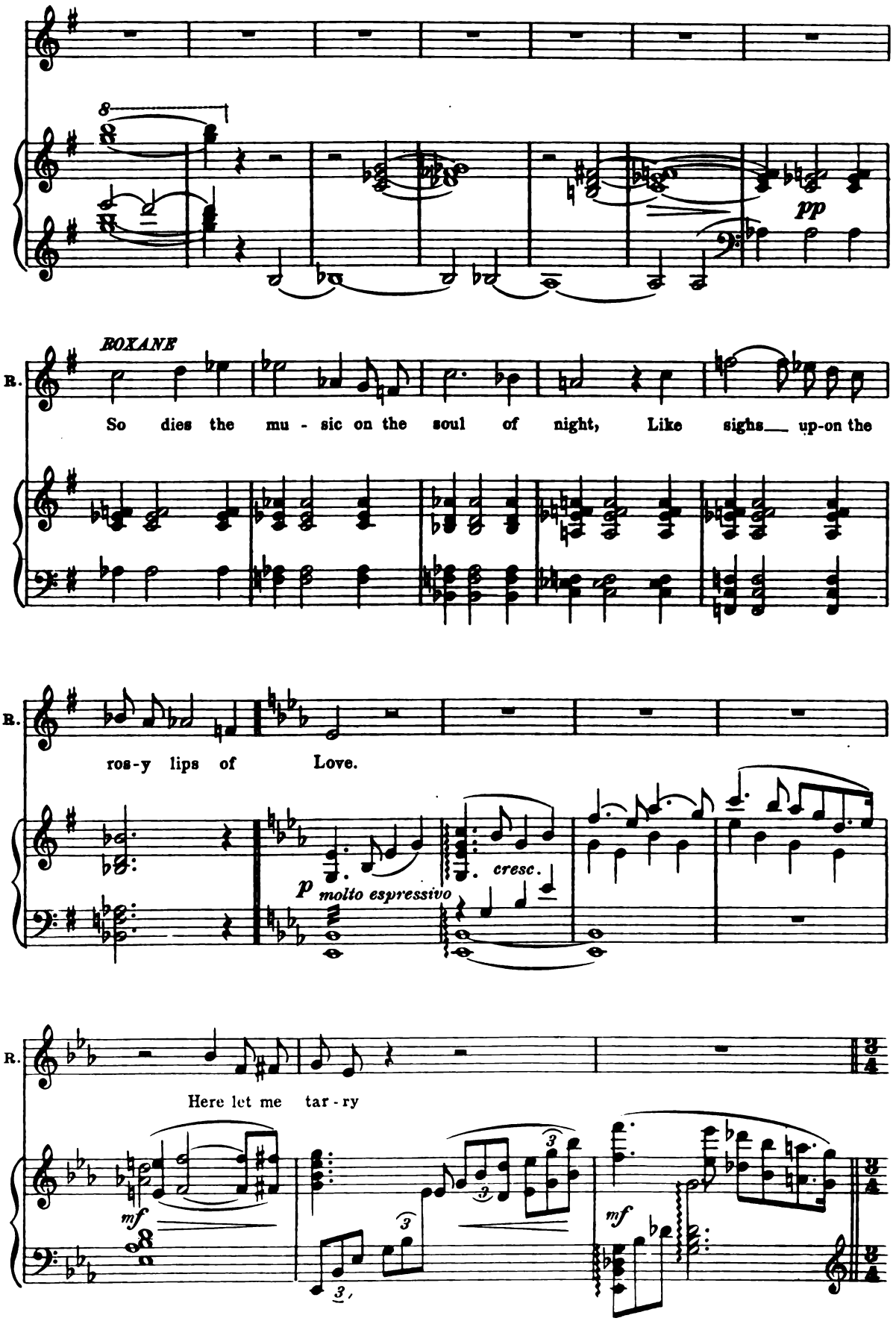

R.
Love's feet.
are at Love's feet.
are at Love's feet.
dim.
pp
I. BASS.
a tempo
Love's feet are on the
Love's feet are on the hearts of
Love's feet are on the hearts of kings, of
Love's feet are on the hearts of kings,
hearts, are
Love's feet are on the hearts of
Love's feet are on the hearts of kings,
on the hearts of
kings,
Love's kiss - es are
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,
Love's songs are
songs are mute for him who sings Songs

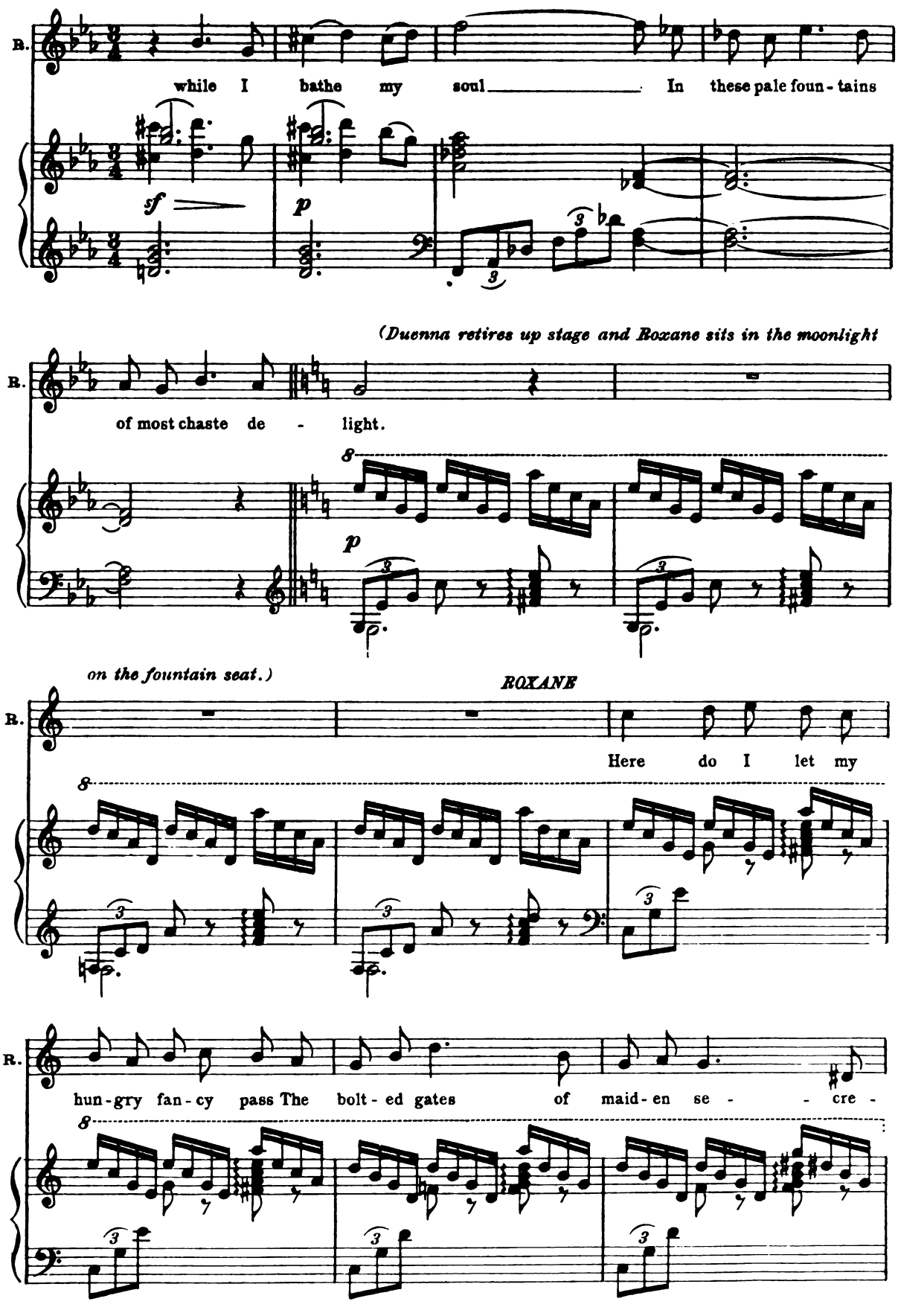

cresc.
mute for him who sings, who sings Songs made a -
him, for him
cresc.
mute for him who sings Songs made a - lone of
made a - - lone of life and breath, of
allargando
lone of life and breath.
ff
allargando
ff
life and breath.
life and breath.
ROXANE
f
R.
Love's song is strong! Love's song is
f
Love's song is strong!
f Love's song is strong!
f

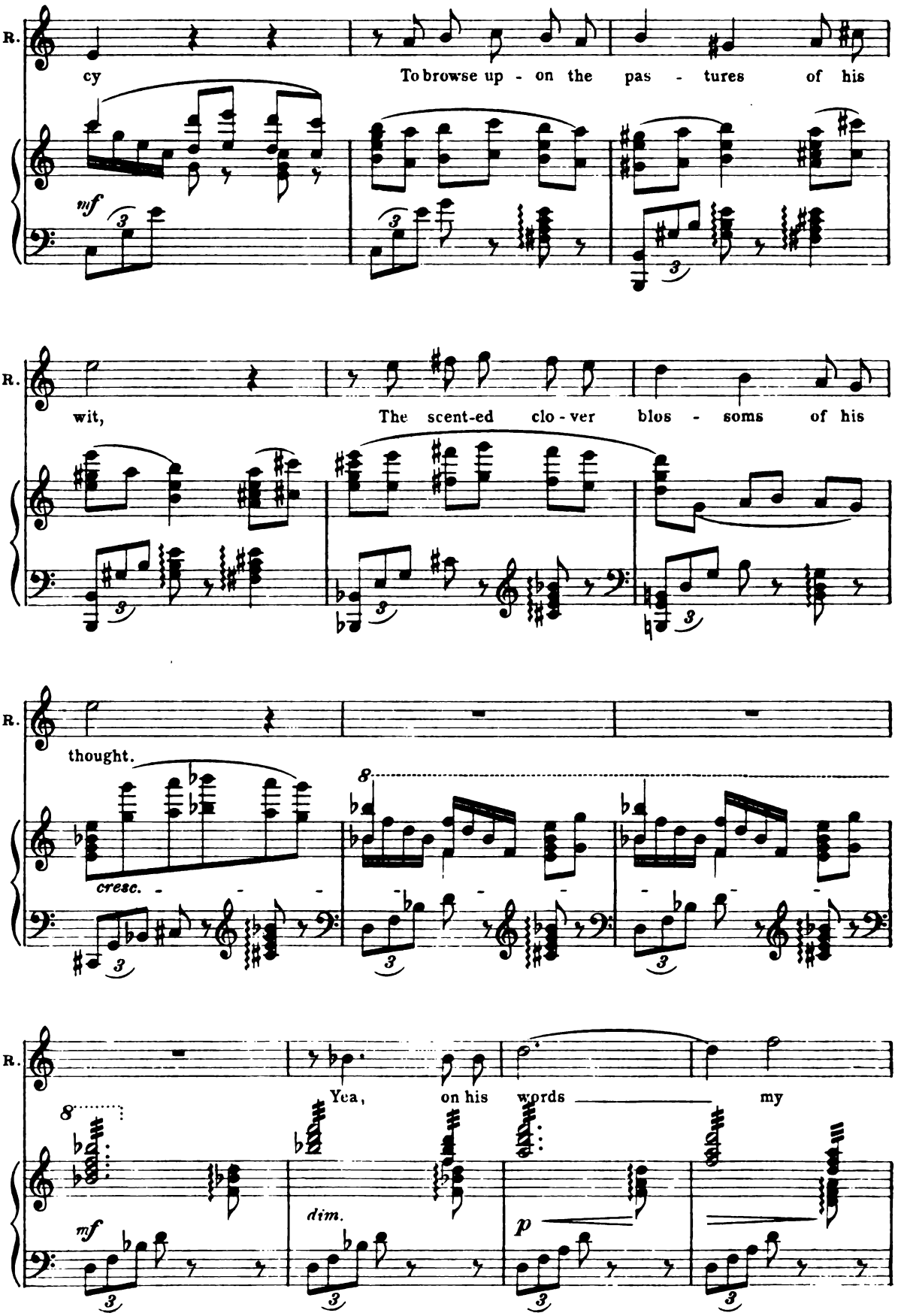

R.
strong!
Love's song is strong!
Love's song is strong!
Love's
Love's
Love's song is strong!
Love's kiss-es are
Love's
R.
are on the
Love's kiss - es are on the lips of death, the
kiss - es are on the lips of death, are on the lips of death, the
on the lips of death, on the lips of death, are on the lips of death, the
kiss - es are on the lips of death, are on the
allargando
cresc.
Tempo I
R.
lips of death.
lips of death.
Love's song is
cresc.
lips of death.
lips of death.
allargando
ff Tempo I
p

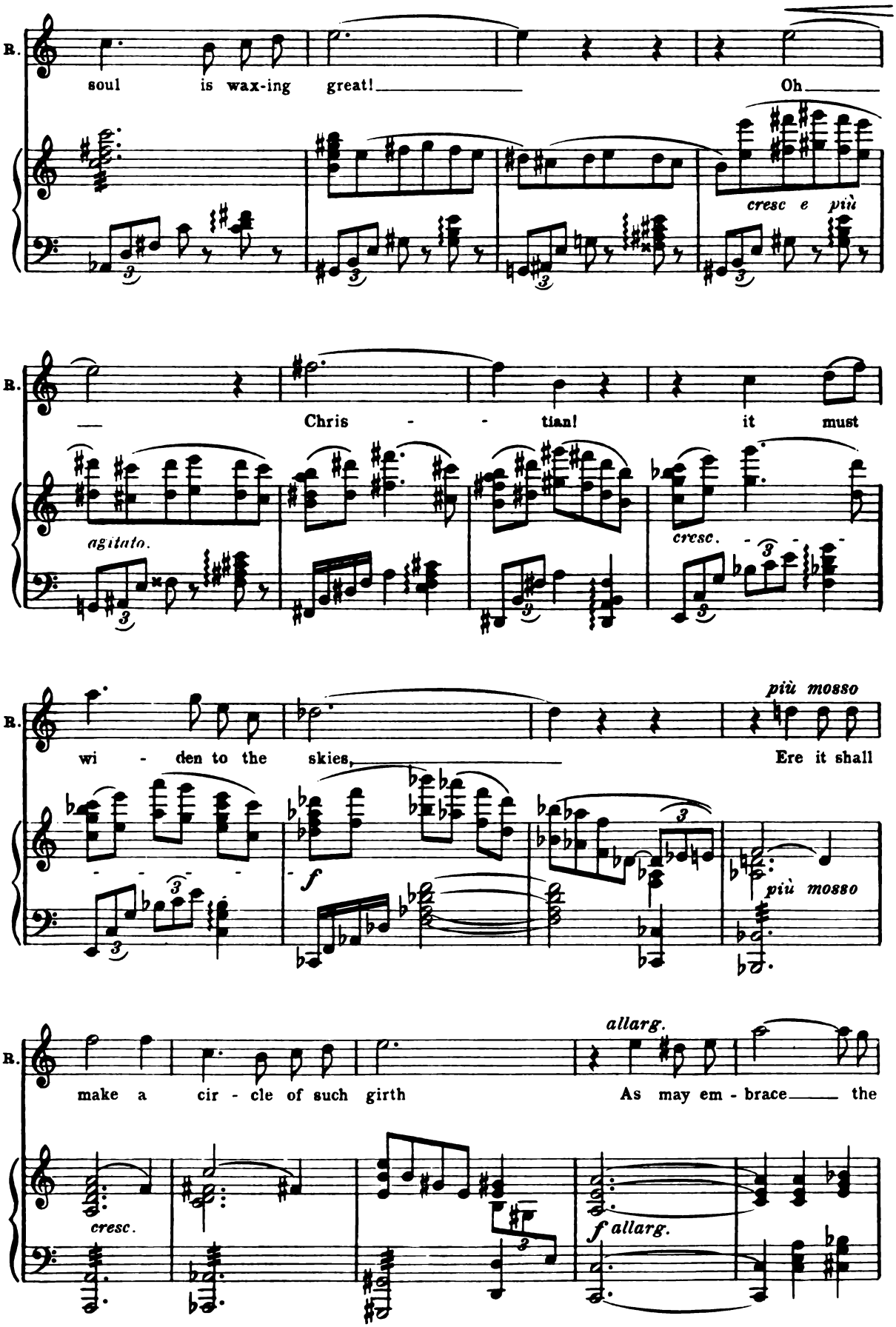

R.
Love's song is strong!
strong, is strong, Where life and death, life
Love's song is strong, is strong, Where life and death
R.
Love's song is strong!
and death meet; Life and death are long, And life is like
meet; Life and death are long, And life is like wind,

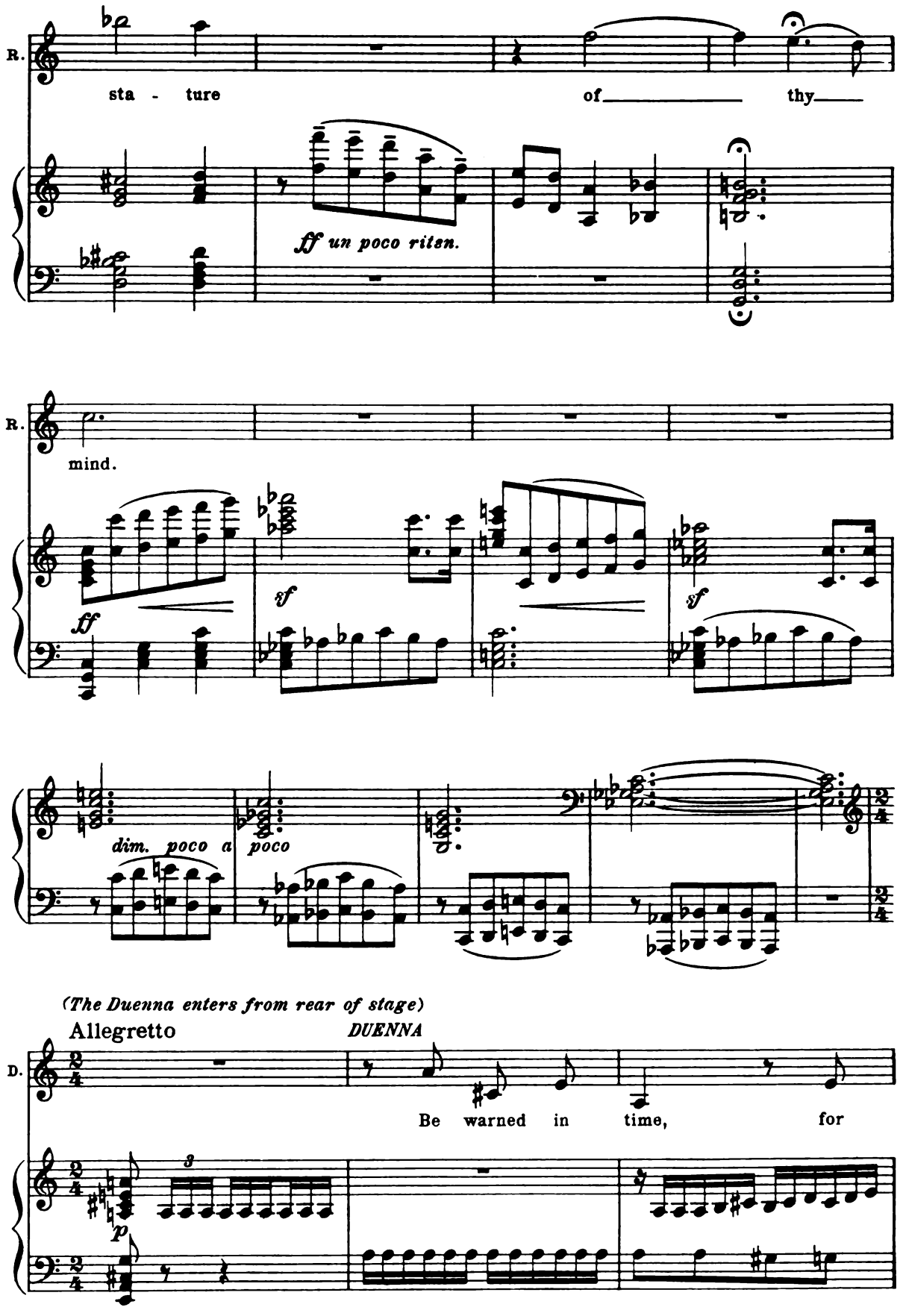

R.
wind, fleet. Death and life are at Love's feet.
fleet. fleet. Death and life are at Love's
fleet.
allargando
dim.
pp morendo
Death and life are at Love's feet.
Death and life are at Love's feet.
cresc. allargando.
dim.
feet, Death and life are at Love's feet.
Death and life are at Love's feet.
Andante
Orchestra
pp
(Roxane, followed by Duenna, appears from house opposite her own)
tranquillo

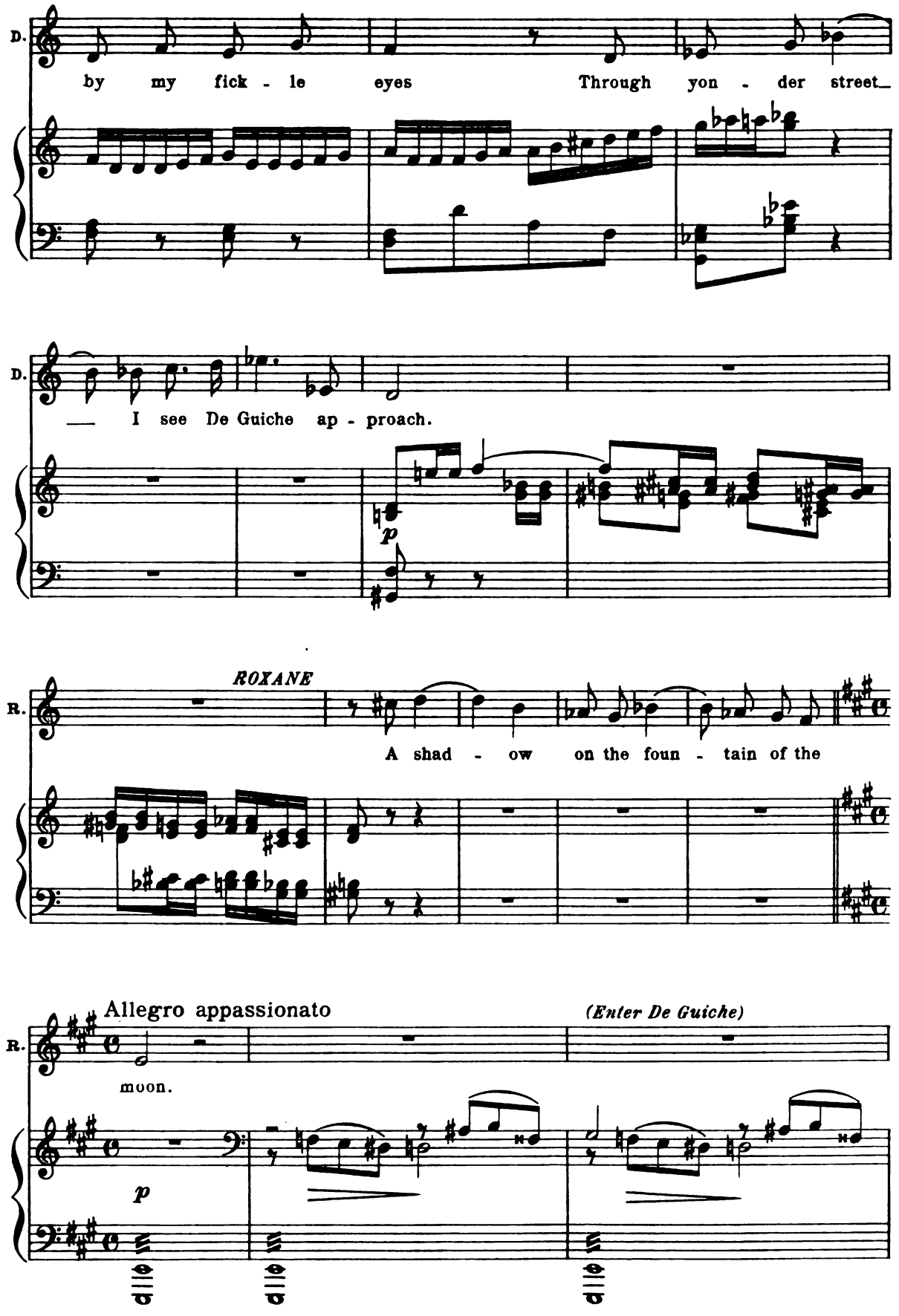

8
pp
ROXANE
R.
So dies the mu - sic on the soul of night, Like sighs up-on the
R.
ros-y lips of Love.
p molto espressivo
cresc.
R.
Here let me tar - ry
mf
mf

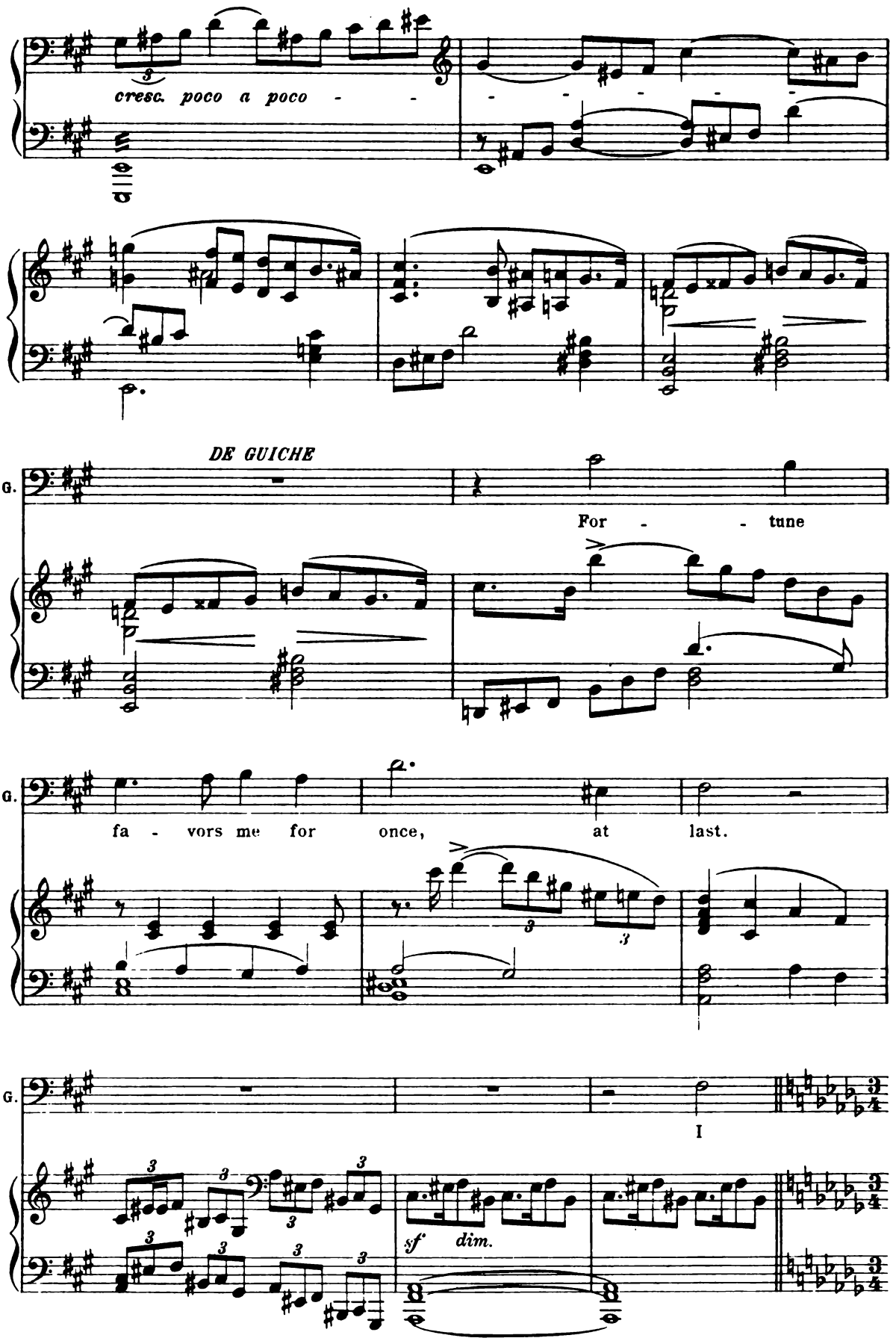

R.
while I bathe my soul In these pale foun - tains
sf
p
(Duenna retires up stage and Roxane sits in the moonlight
R.
of most chaste de - light.
8
p
on the fountain seat.)
ROXANE
R.
Here do I let my
8
R.
hun - gry fan - cy pass The bolt - ed gates of maid - en se - - cre -
8

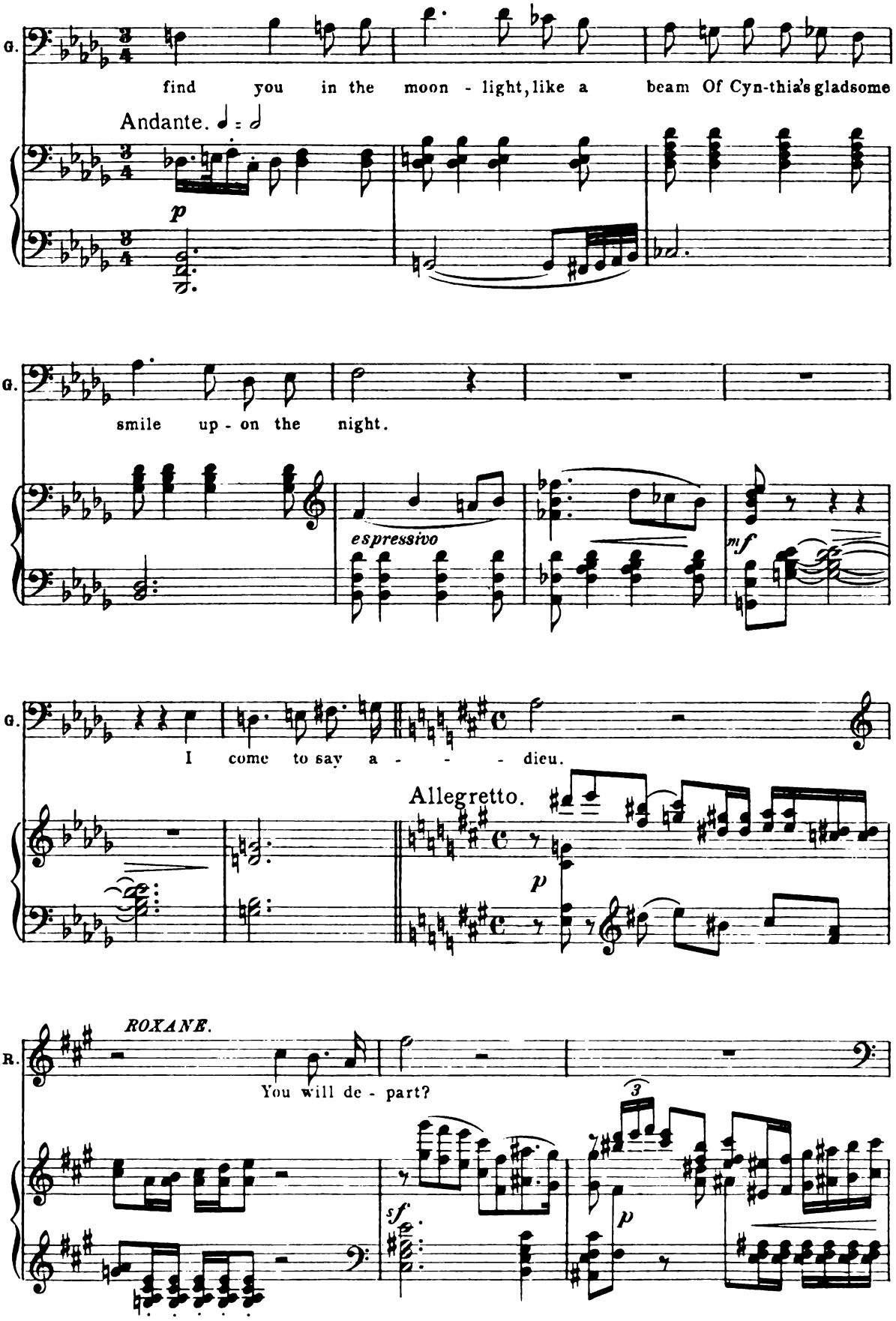

R.
cy
To browse up - on the pas - tures of his
mf
R.
wit,
The scent-ed clo - ver blos - soms of his
R.
thought.
cresc.
8
R.
Yea, on his words my
8
mf
dim.
p

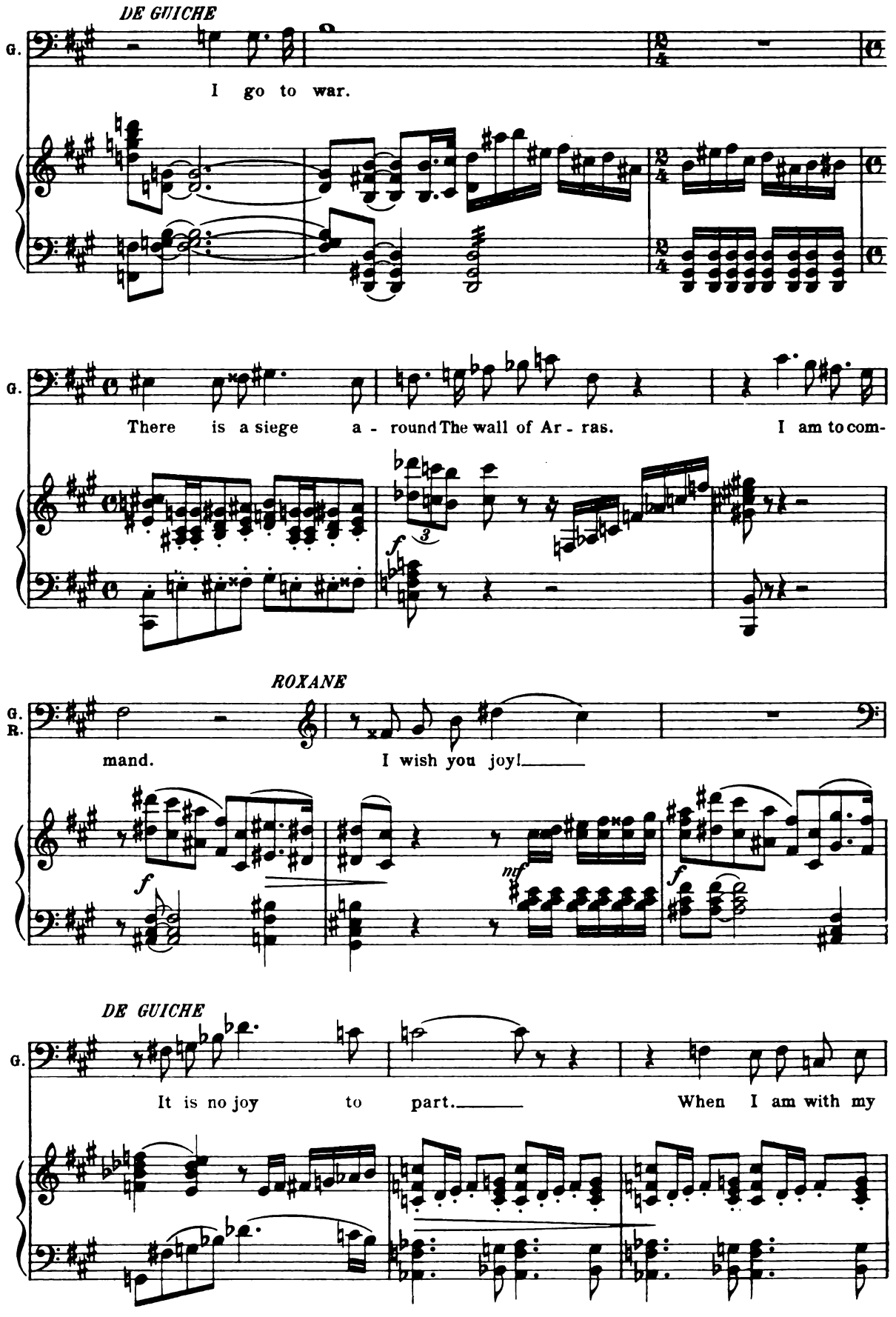

B.
soul is wax-ing great! Oh
cresc e più
B.
Chris - - tian! it must
agitato.
cresc.
B.
più mosso
wi - den to the skies, Ere it shall
f
più mosso
B.
allarg.
make a cir - cle of such girth As may em - brace the
cresc.
f allarg.

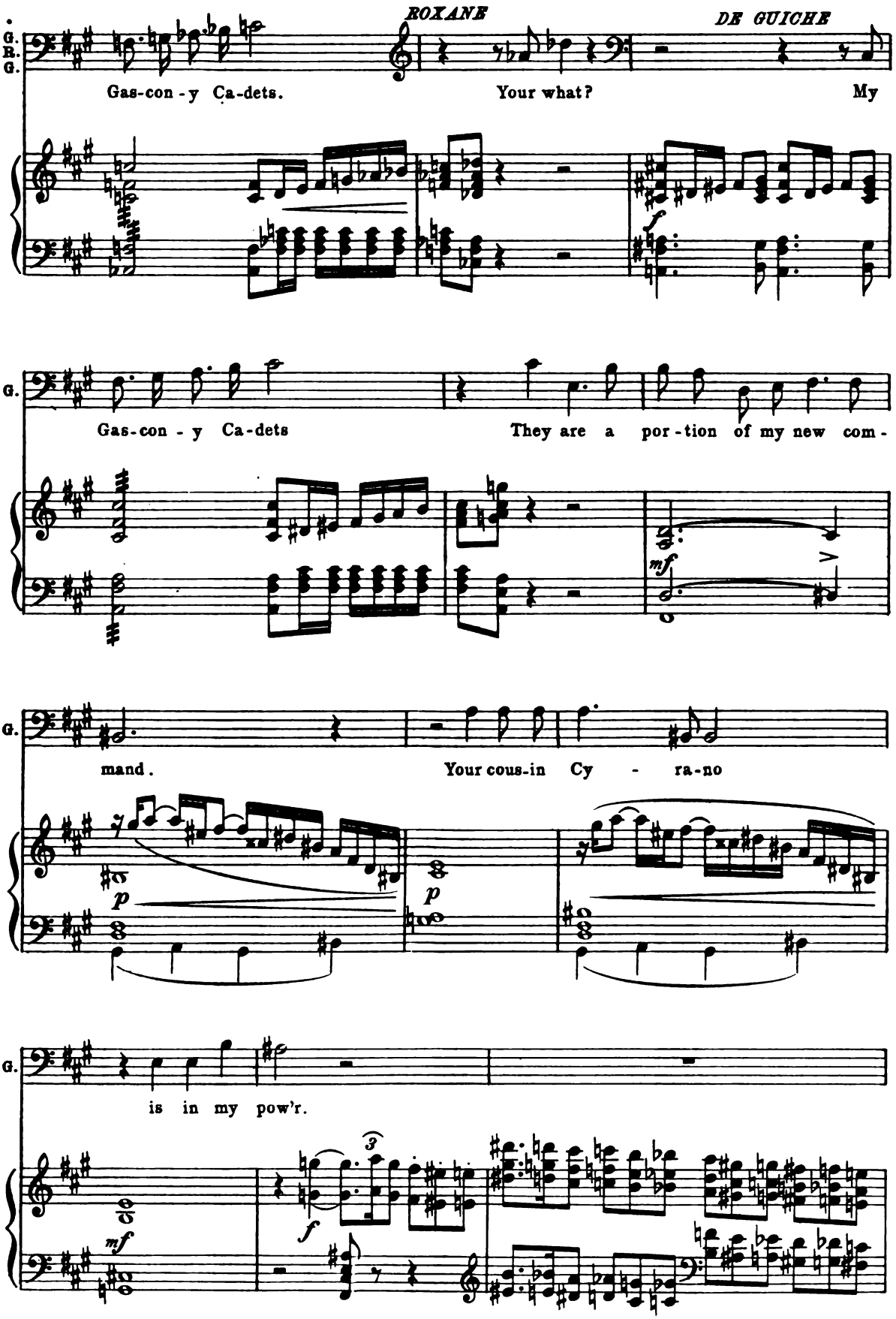

R.
sta - ture of thy
ff un poco riten.
R.
mind.
ff
sf
sf
dim. poco a poco
(The Duenna enters from rear of stage)
Allegretto
DUENNA
D.
Be warned in time, for
p

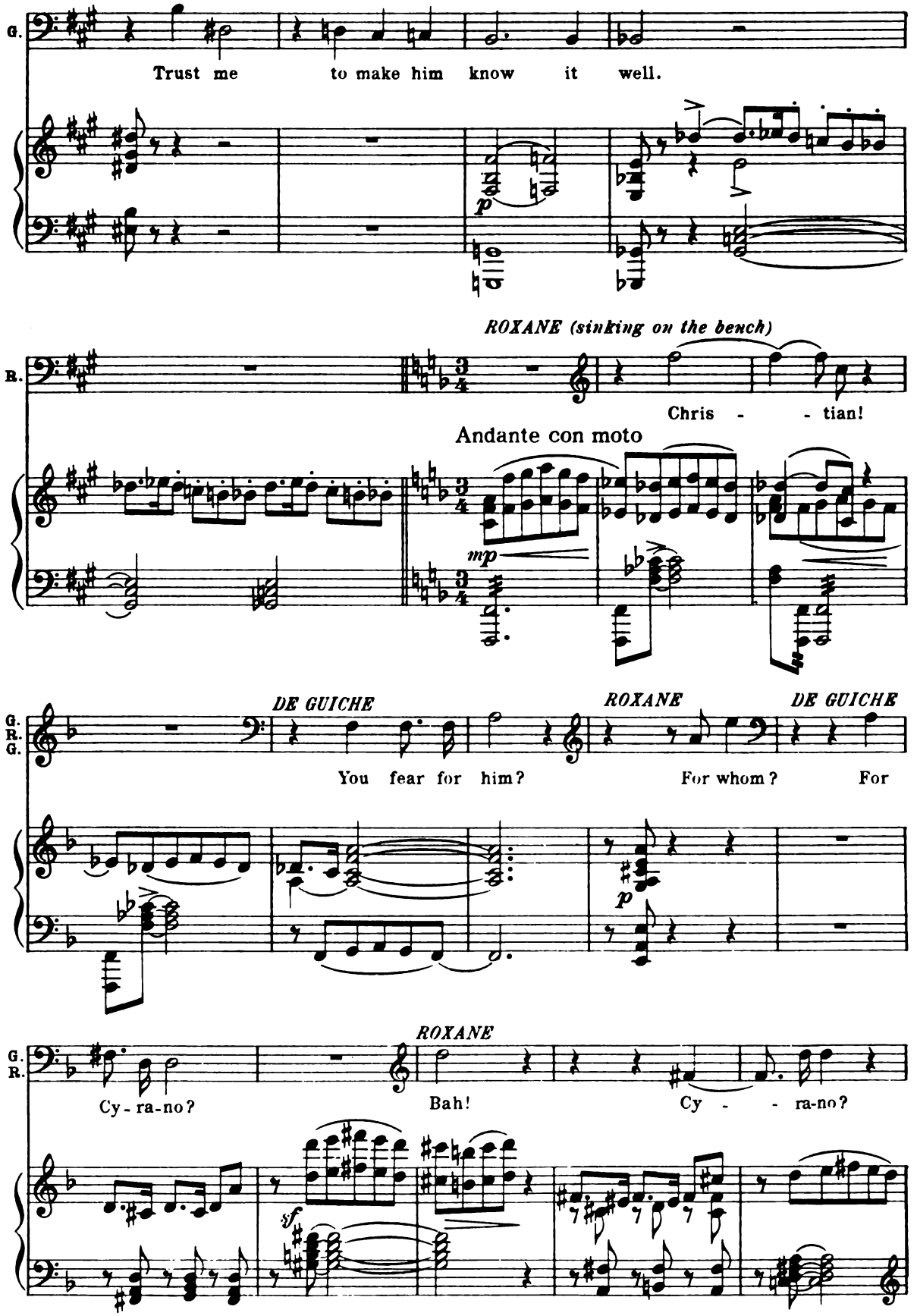

D.
by my fick - le eyes Through yon - der street_
D.
— I see De Guiche ap - proach.
p
ROXANE
R.
A shad - ow on the foun - tain of the
Allegro appassionato
(Enter De Guiche)
R.
moon.
p

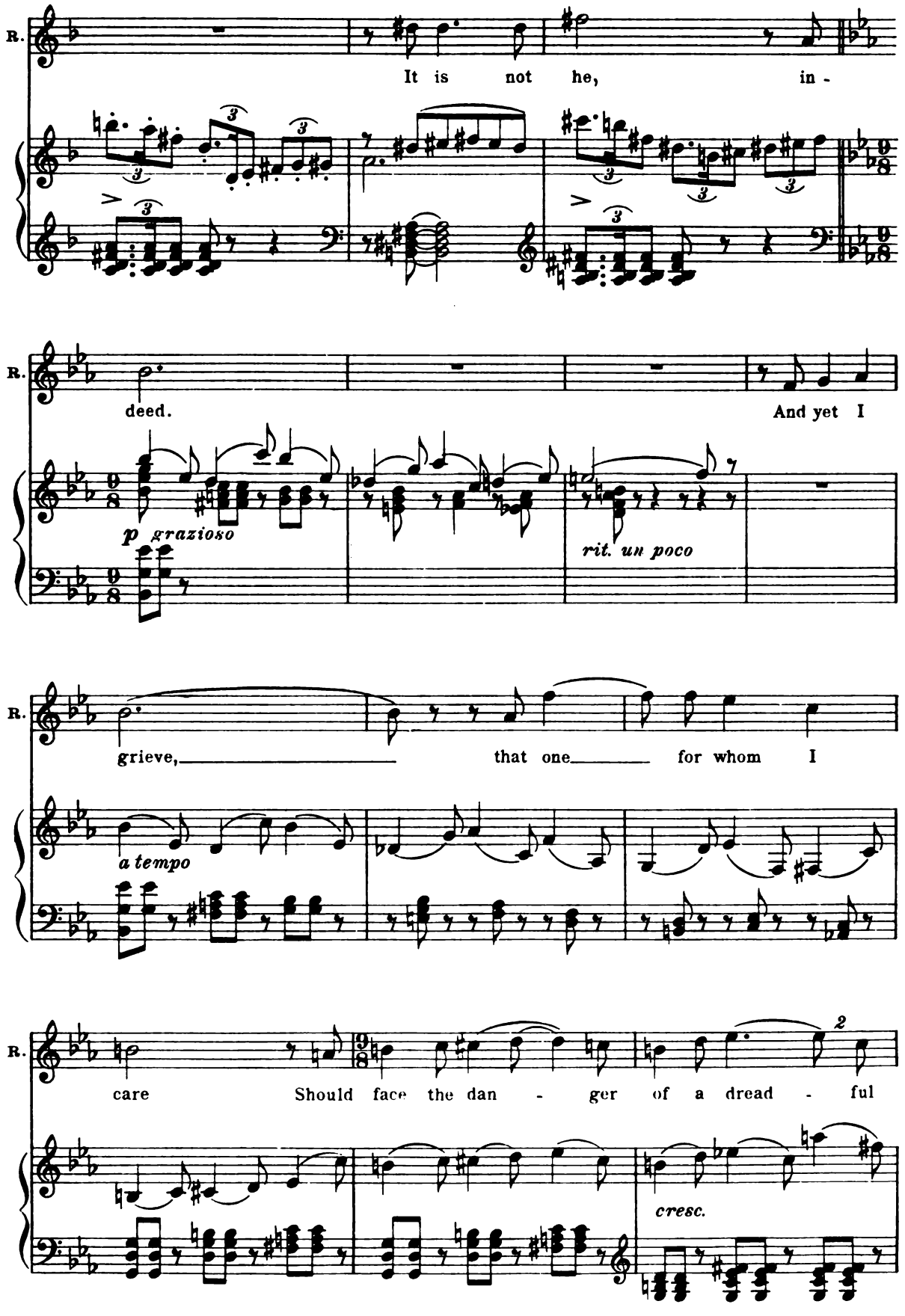

cresc. poco a poco - - - - - - -
DE GUICHE
G.
For - - - tune
G.
fa - vors me for once, at last.
G.
I
sf dim.

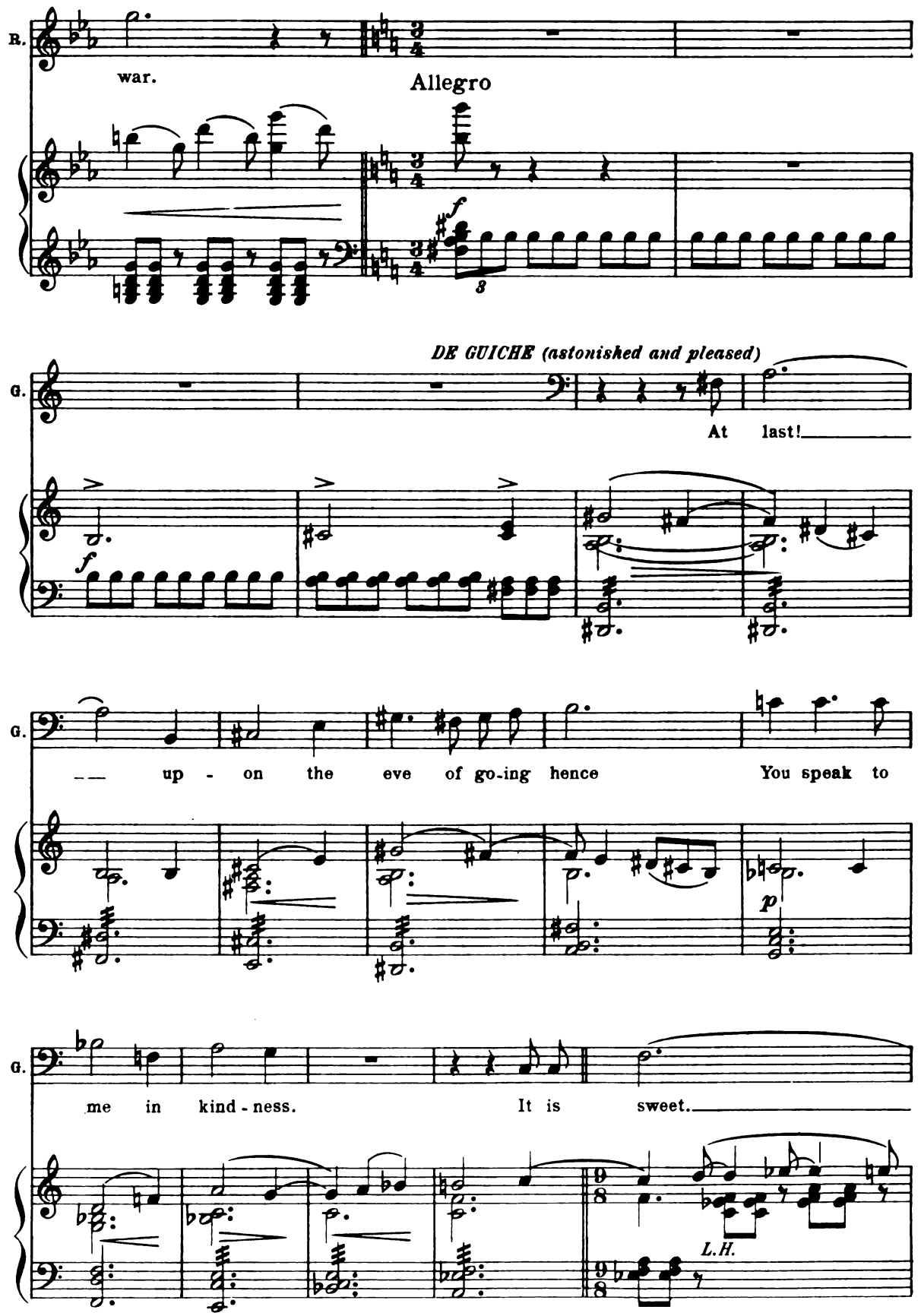

G.
find you in the moon - light, like a beam Of Cyn-thia's gladsome
Andante.
p
G.
smile up - on the night.
espressivo
mf
G.
I come to say a - - - - dieu.
Allegretto.
p
R.
ROXANE.
You will de - part?
3
sf
p


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.
R.
mand. I wish you joy!
DE GUICHE
G.
It is no joy to part. When I am with my


ROXANE
DE GUICHE
G.
R.
G.
Gas-con-y Ca-dets.
Your what?
My
G.
Gas-con-y Ca-dets
They are a por-tion of my new com-
mf
G.
mand.
Your cous-in Cy - ra-no
p
p
G.
is in my pow'r.
mf
f
3


G.
Trust me to make him know it well.
p
ROXANE (sinking on the bench)
R.
Chris - - tian!
Andante con moto
mp
DE GUICHE
ROXANE
DE GUICHE
G.
R.
G.
You fear for him?
For whom?
For
p
ROXANE
G.
R.
Cy - ra-no?
Bah!
Cy - - ra-no?
sf


R.
It is not he, in -
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
2
cresc.


R.
war.
Allegro
f
3
DE GUICHE (astonished and pleased)
G.
At last!
f
G.
up - on the eve of go-ing hence
You speak to
p
G.
me in kind-ness.
It is sweet.
L.H.

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

G

cresc. e accel.

Allegro

f

ff

R.

ROXANE

You take re-venge but

Andante tranquillo

p

R.

weak-ly,

Cy - ra-no Will

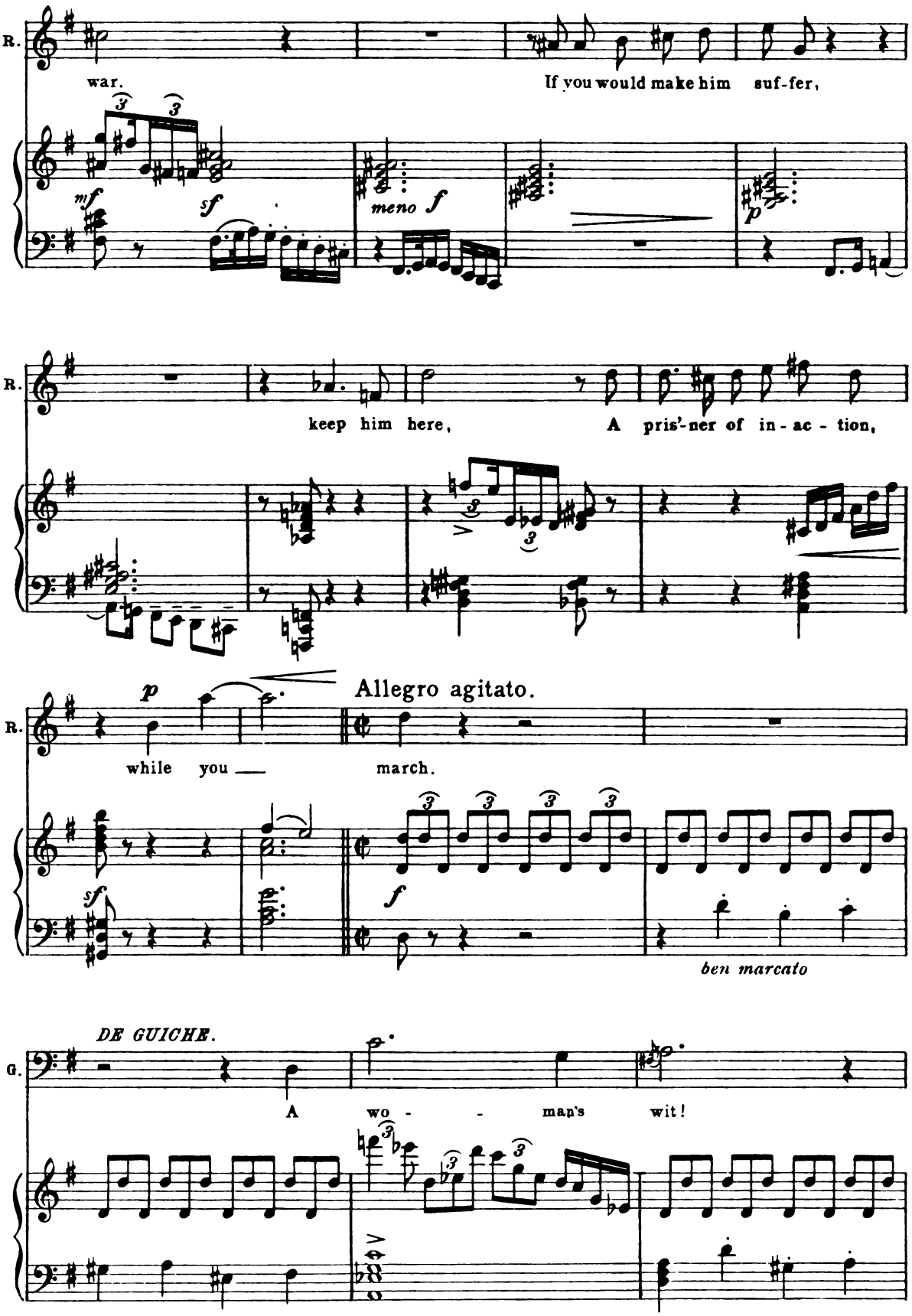
R.

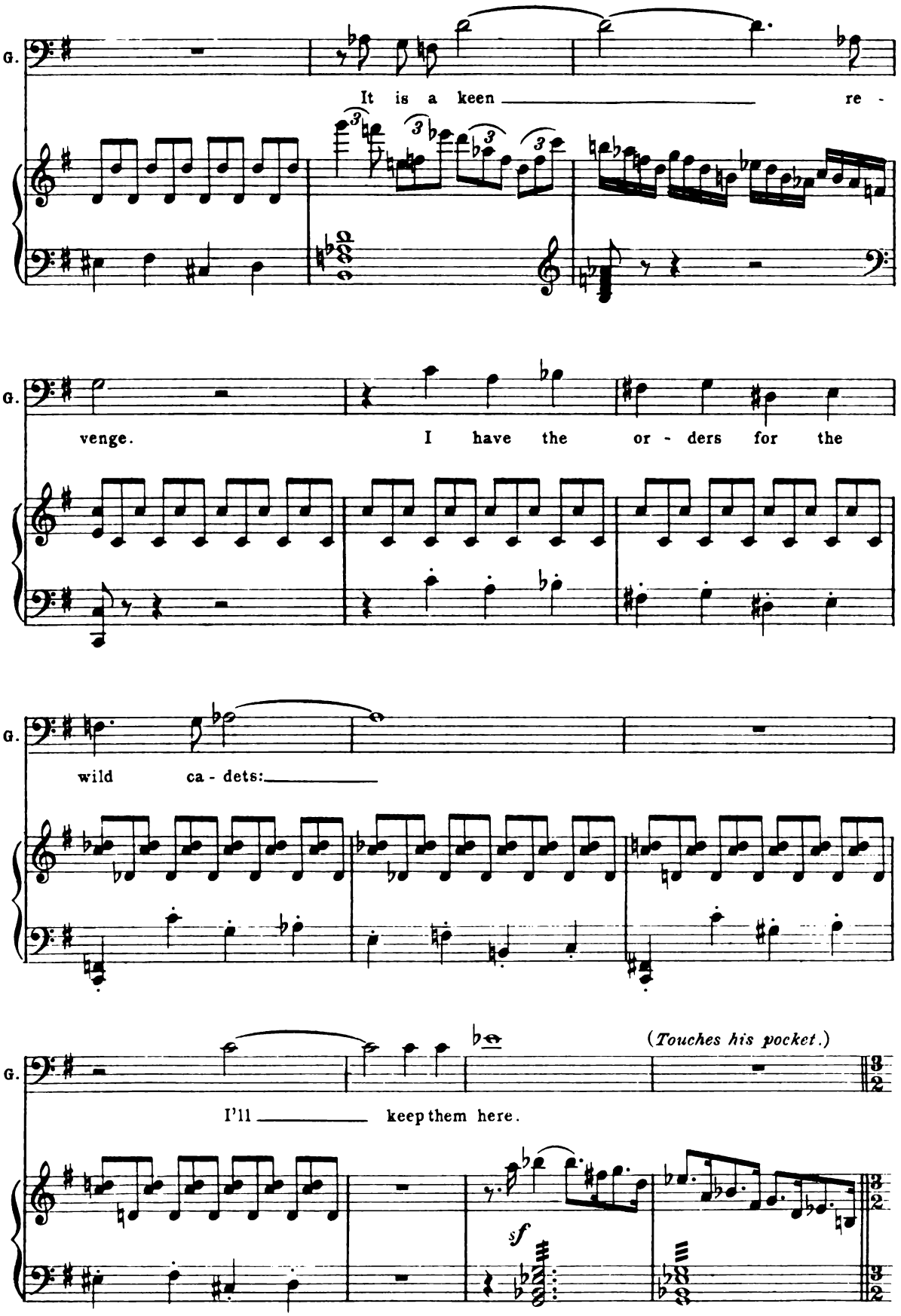
bub-ble o'er with joy

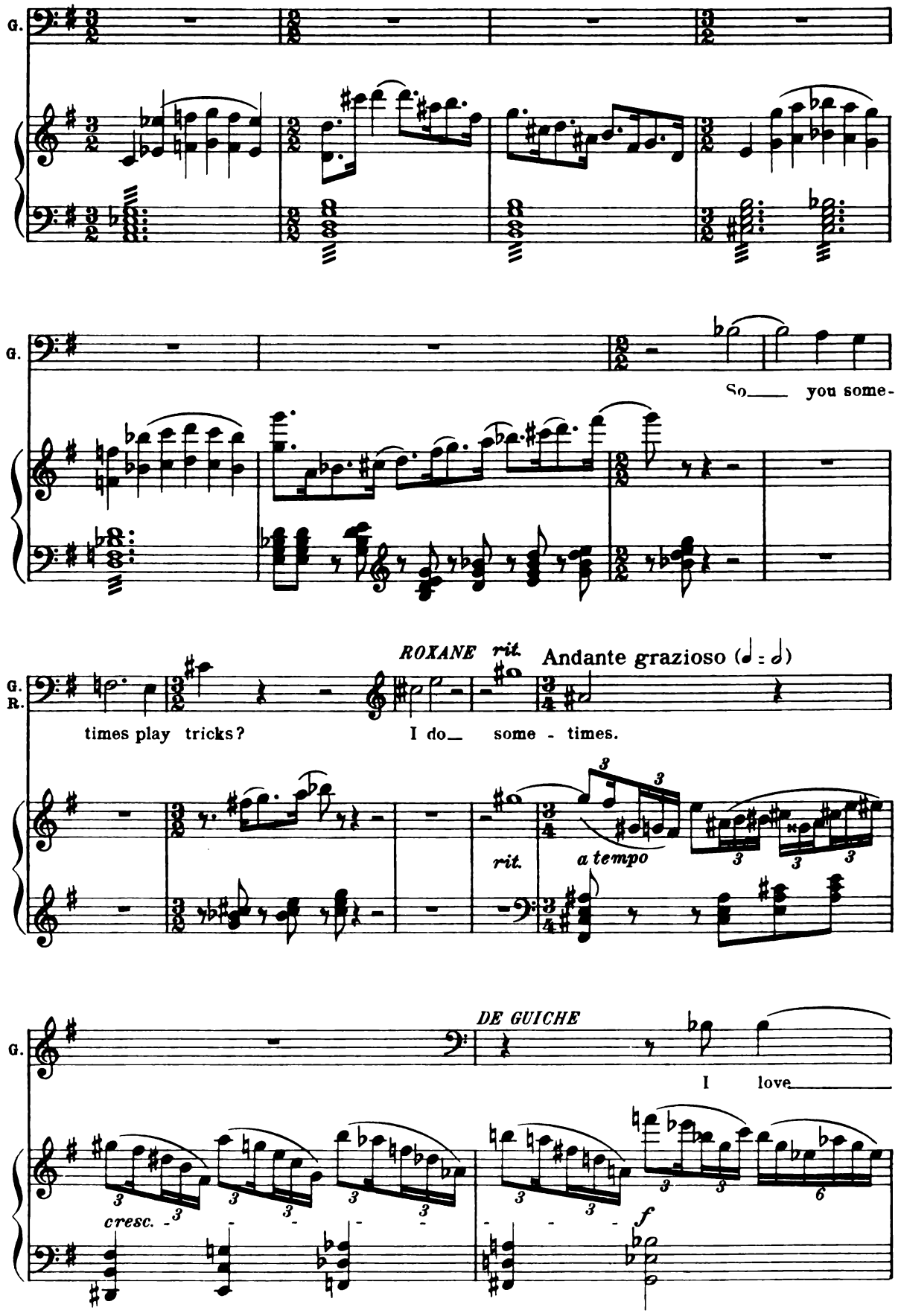
to go to

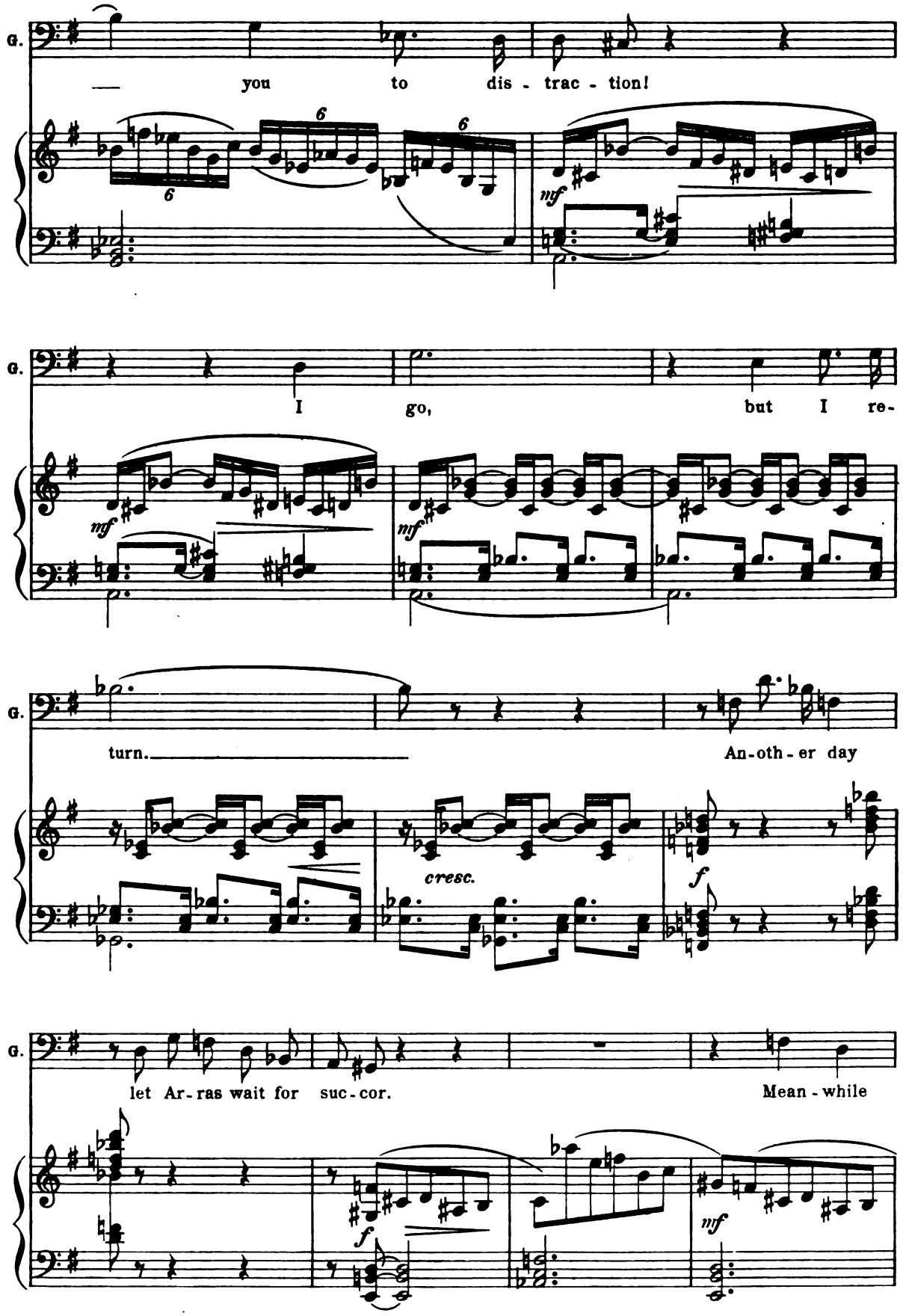
mf

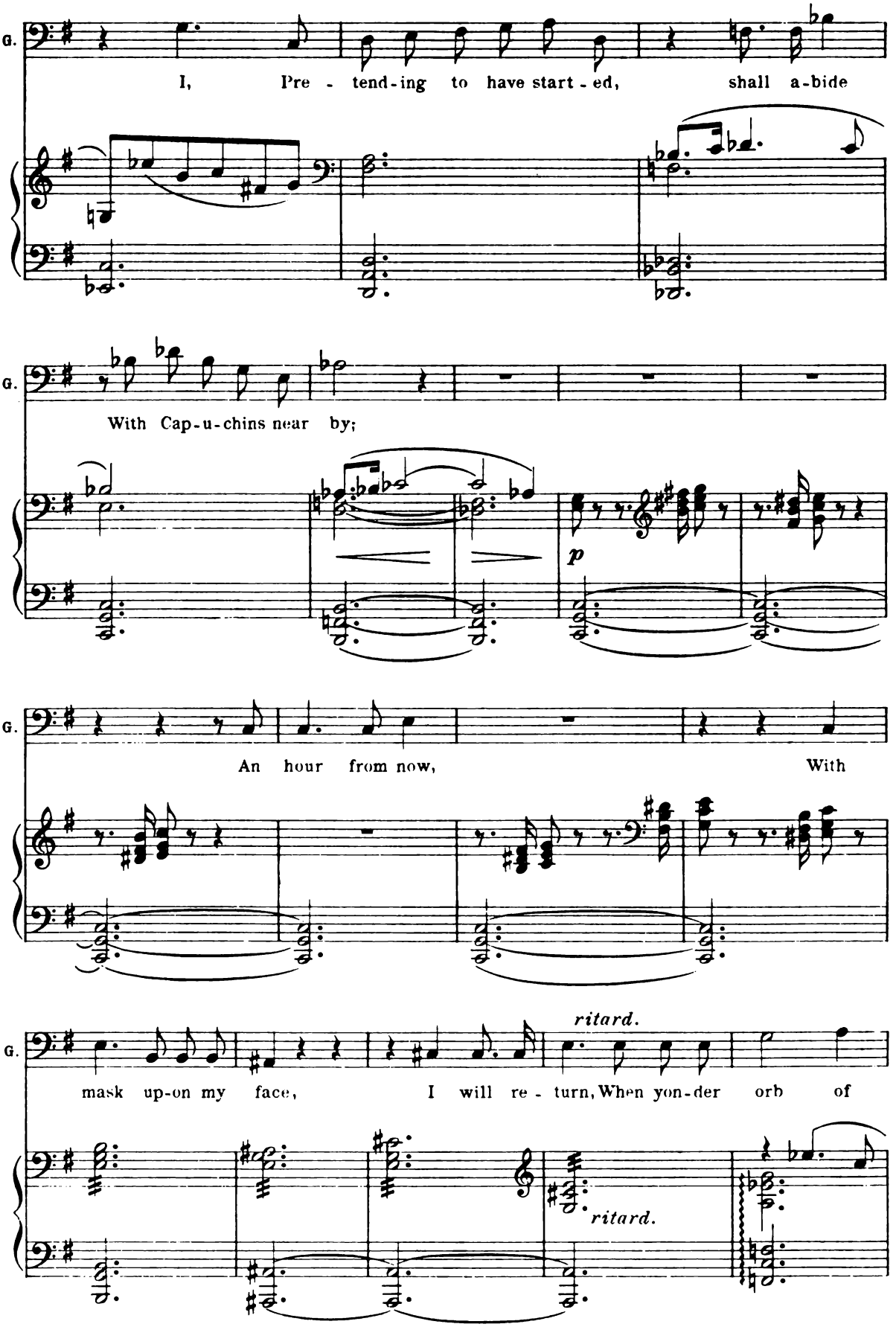
sf

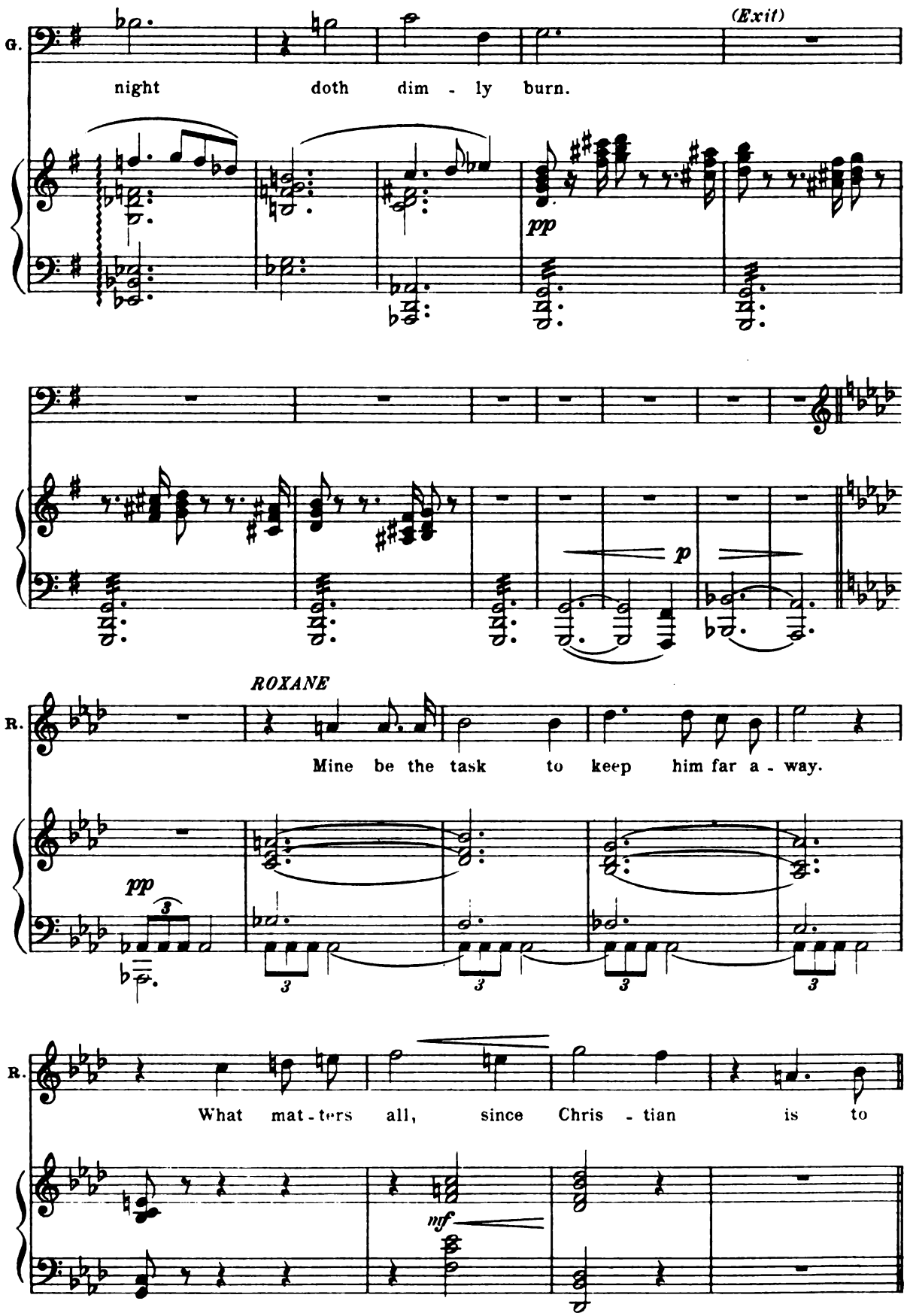

R.
war.
If you would make him suf-fer,
mf
sf
meno f
p
R.
keep him here,
A pris'-ner of in-ac-tion,
R.
p
while you
Allegro agitato.
march.
sf
f
ben marcato
DE GUICHE.
G.
A wo - - man's wit!

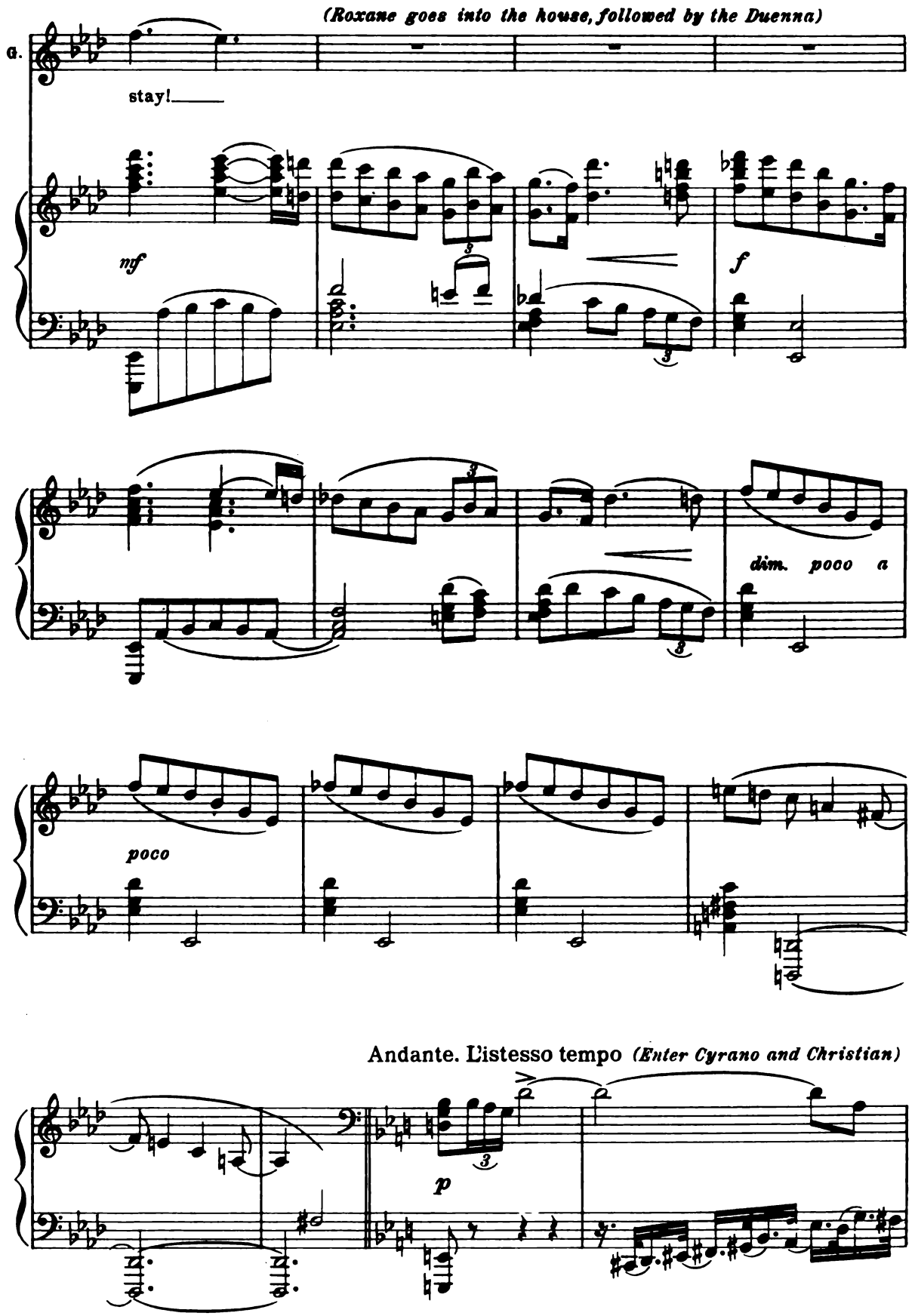

G.
It is a keen re -
venge. I have the or - ders for the
wild ca - dets:
(Touches his pocket.)
I'll keep them here.
sf

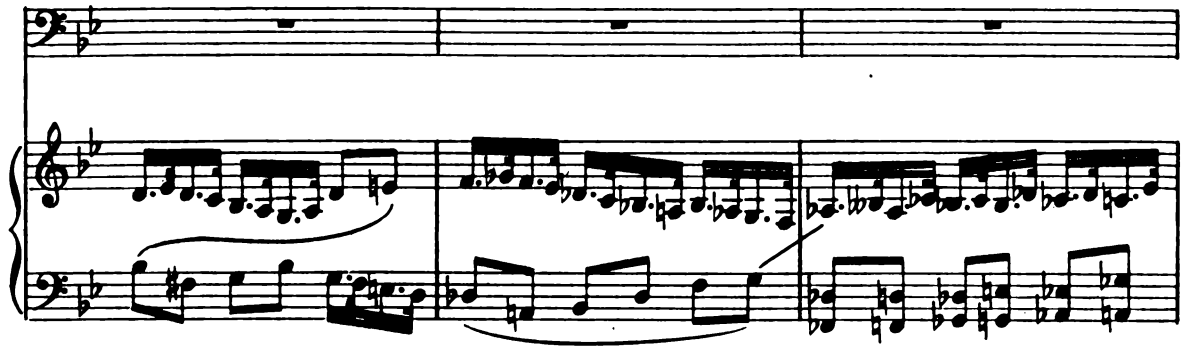

G.
So____ you some-
G.
R.
ROXANE
rit.
Andante grazioso (♩ = ♩)
times play tricks?
I do_ some - times.
rit.
a tempo
G.
DE GUICHE
I love
cresc.
f

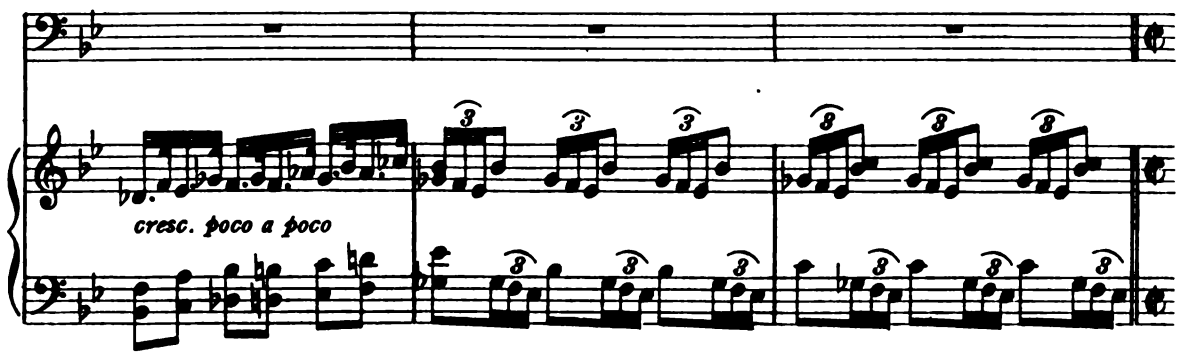

G.
— you to dis - trac - tion!
mf
G.
I go, but I re-
mf
mf
G.
turn. An-oth - er day
cresc.
f
G.
let Ar - ras wait for suc - cor. Mean - while
f
mf

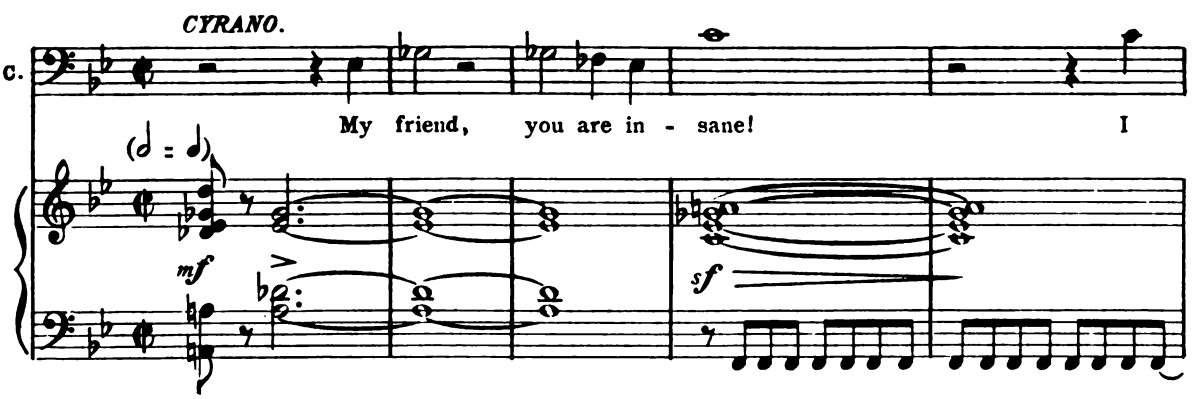

G.
I, Pre - tend-ing to have start - ed, shall a-bide
G.
With Cap-u-chins near by;
p
G.
An hour from now, With
G.
mask up-on my face, I will re - turn, When yon-der orb of
ritard.
ritard.

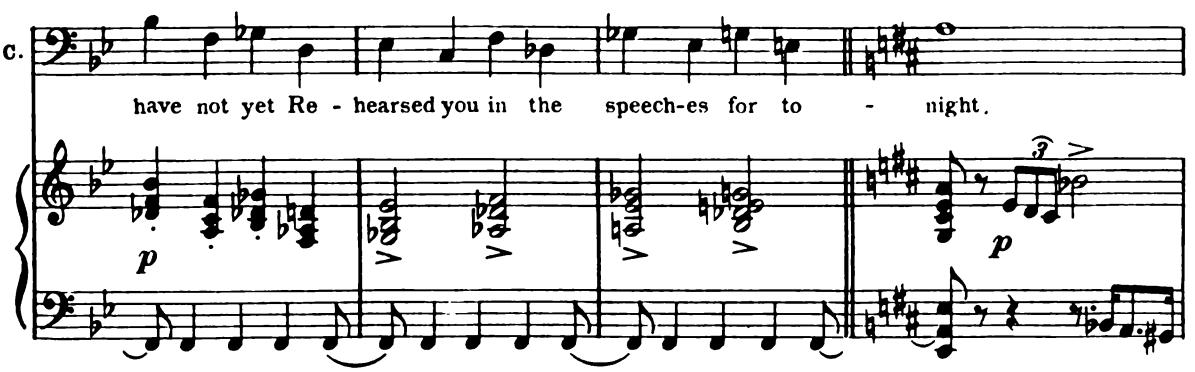

G.
night doth dim - ly burn.
(Exit)
pp
p
ROXANE
R.
Mine be the task to keep him far a - way.
pp
3
R.
What mat - ters all, since Chris - tian is to
mf

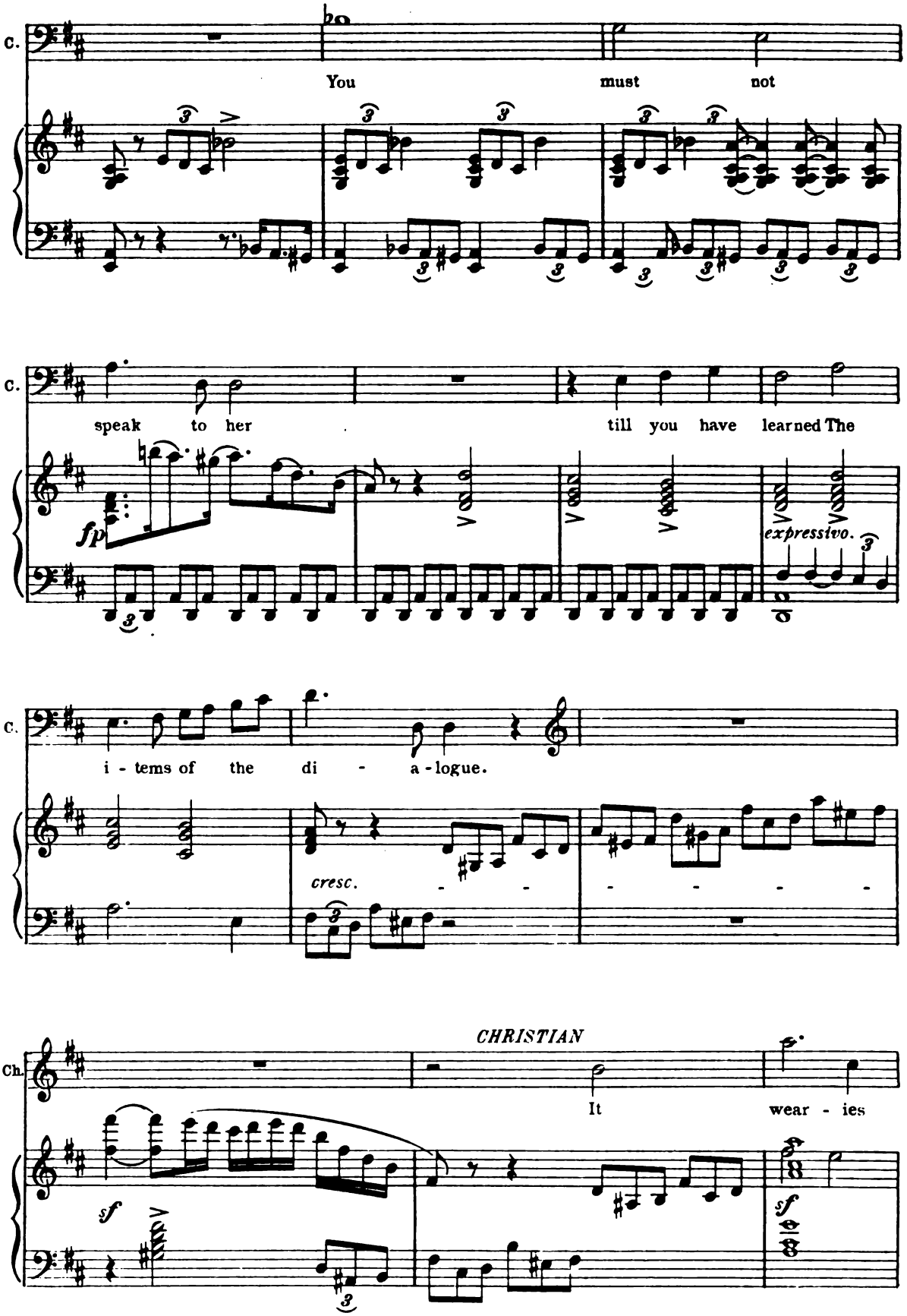

(Roxane goes into the house, followed by the Duenna)
G.
stay!
nf
f
dim. poco a
poco
Andante. L'istesso tempo (Enter Cyrano and Christian)
p

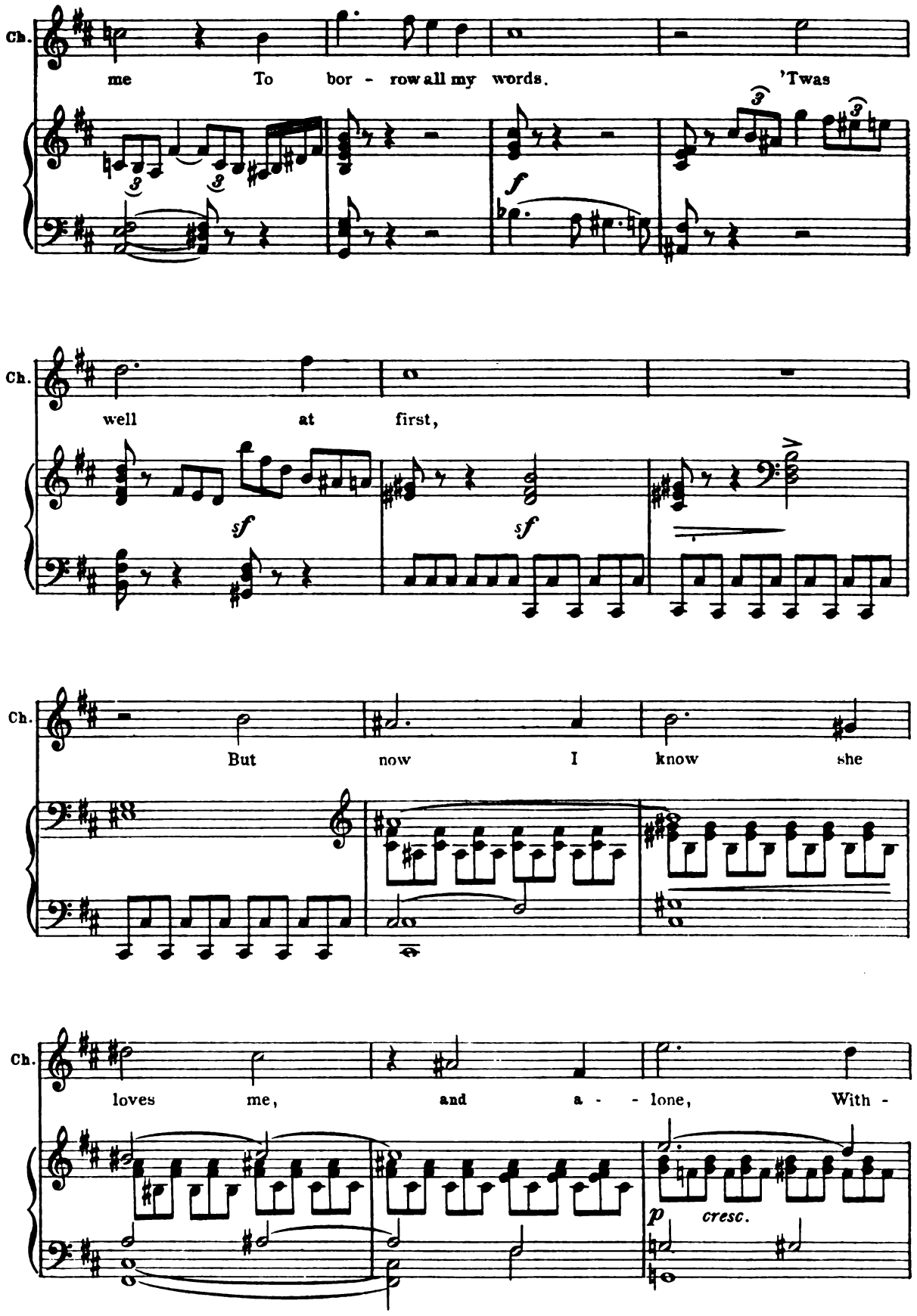


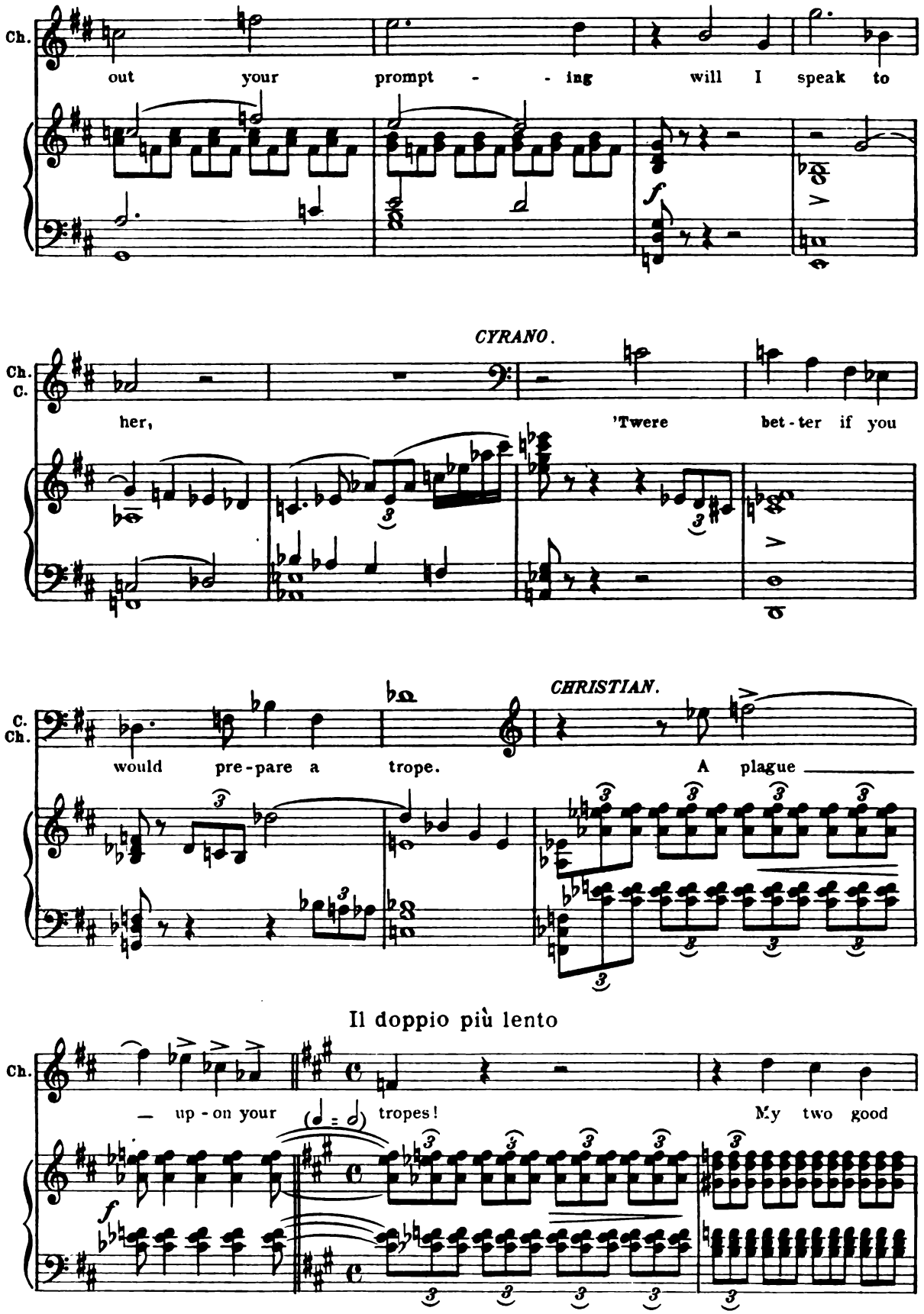

cresc. poco a poco

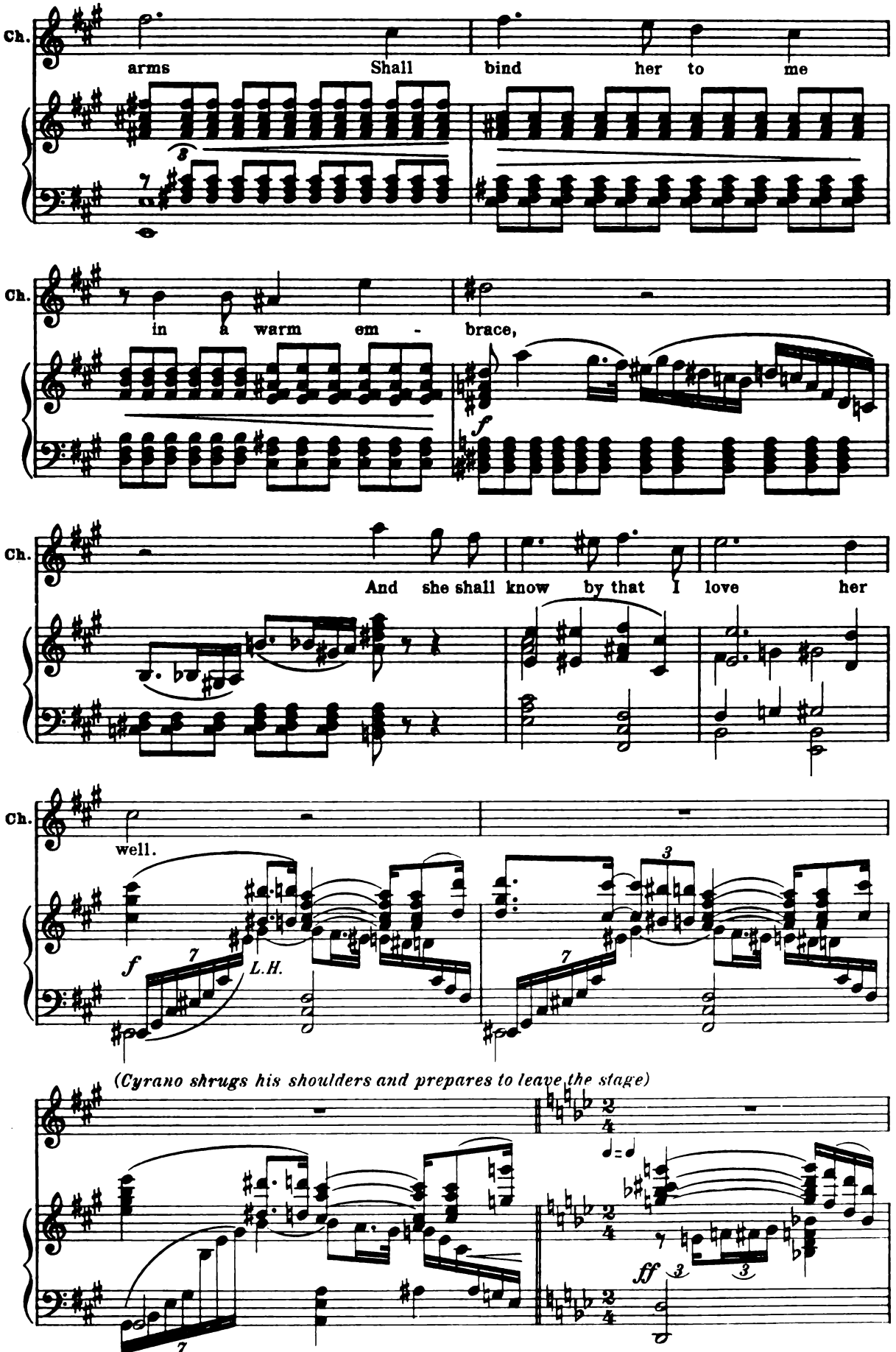

CYRANO.
C.
My friend, you are in - sane! I
mf
sf


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


C.
You must not
C.
speak to her till you have learned The
fp
expressivo.
C.
i - tems of the di - a - logue.
cresc.
Ch.
CHRISTIAN
It wear - ies
sf
sf


Ch.
me To bor - row all my words. 'Twas
f
Ch.
well at first,
sf
sf
Ch.
But now I know she
Ch.
loves me, and a - - lone, With -
p cresc.


Ch.
out your prompt - - ing will I speak to
f
CYRANO.
Ch.
C.
her, 'Twere bet-ter if you
C.
Ch.
would pre-pare a trope.
CHRISTIAN.
A plague
Il doppio più lento
Ch.
— up-on your (𝅗𝅥 = 𝅗𝅥) tropes! My two good
f


Ch.
arms Shall bind her to me
Ch.
in a warm em - brace,
f
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

f *p*

Ch. leave me!

pp

Ch. *p* See, she comes!

CYRANO (while leaving the stage)

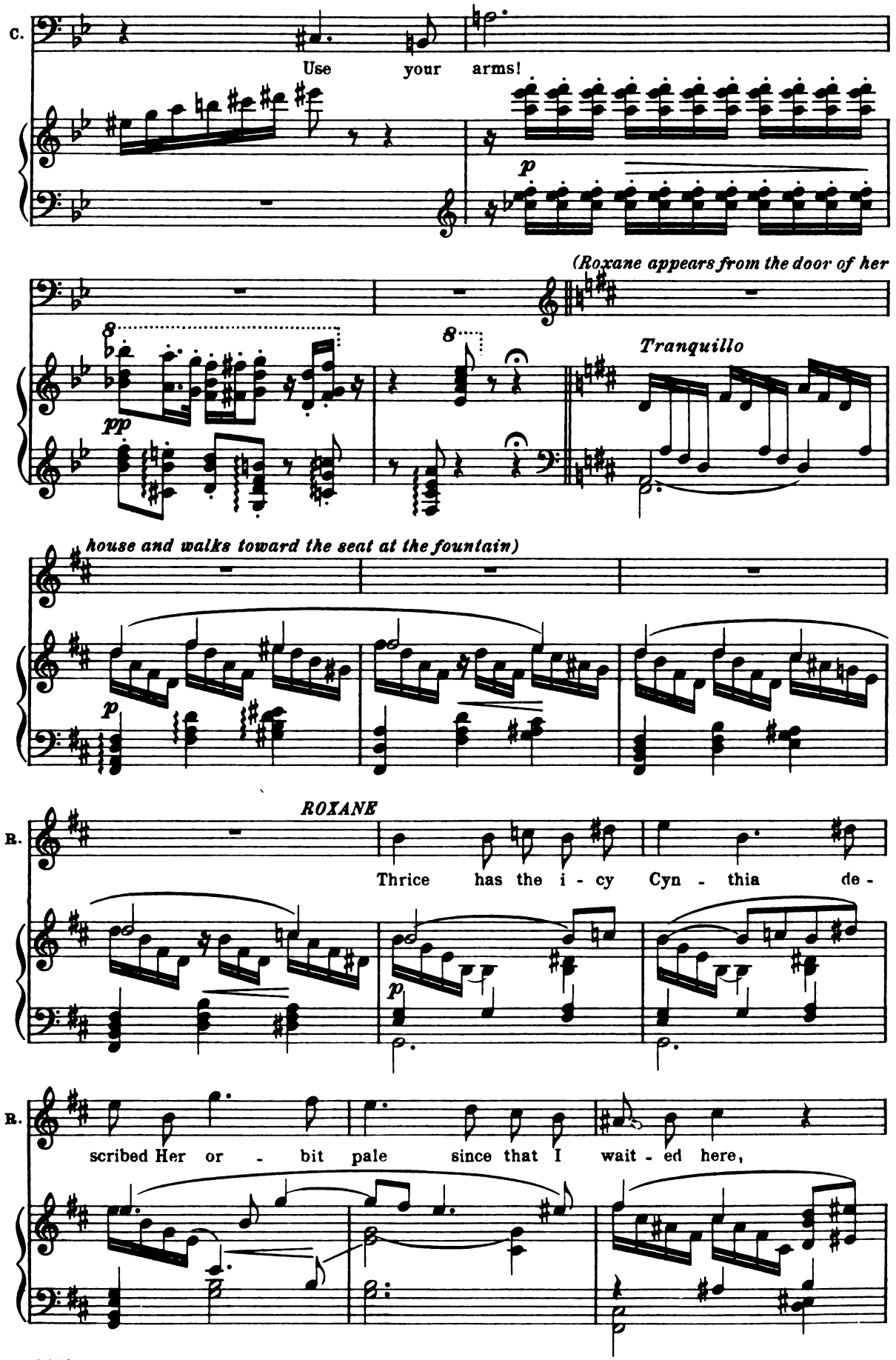
C. My

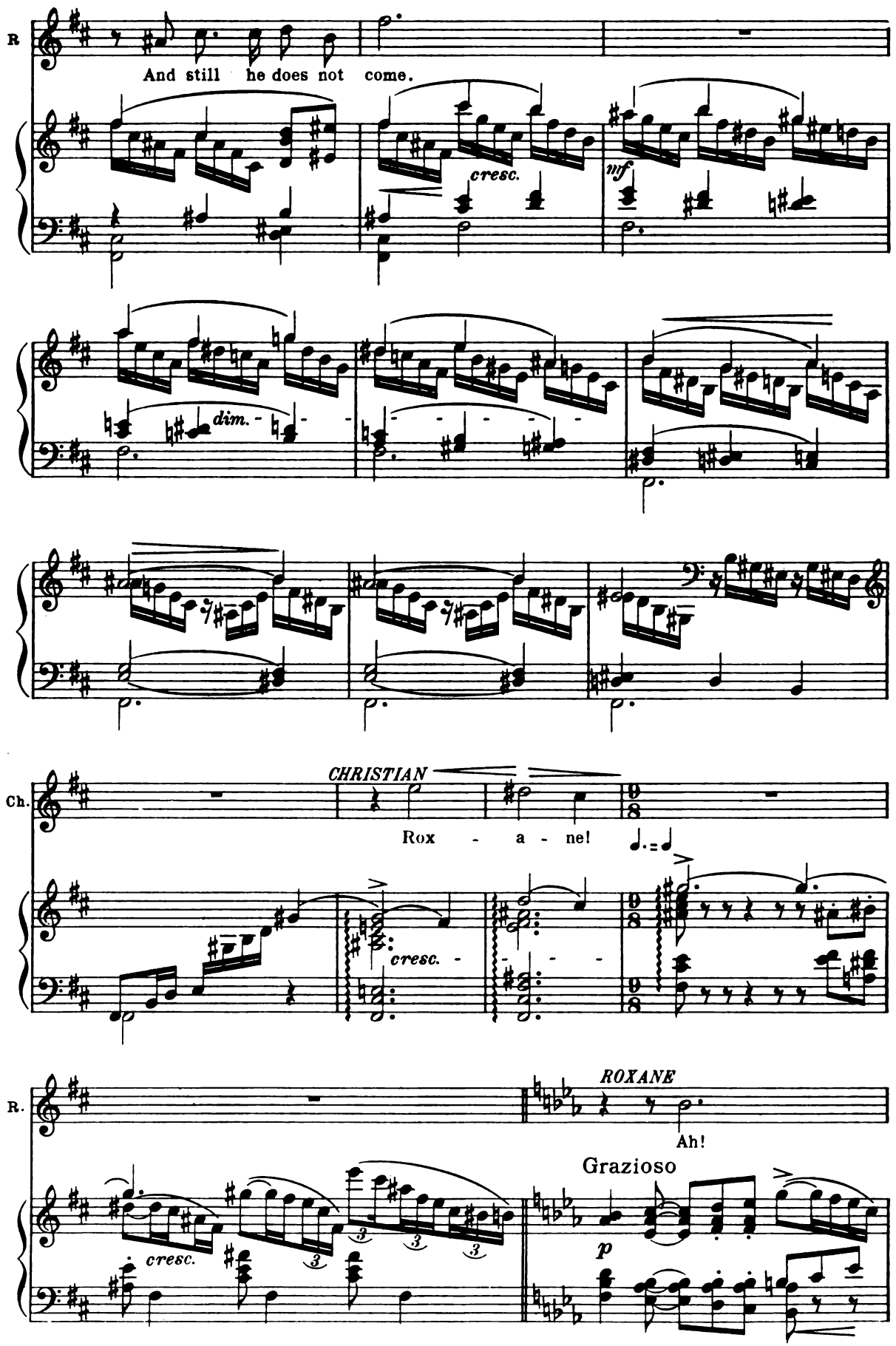
leggiero

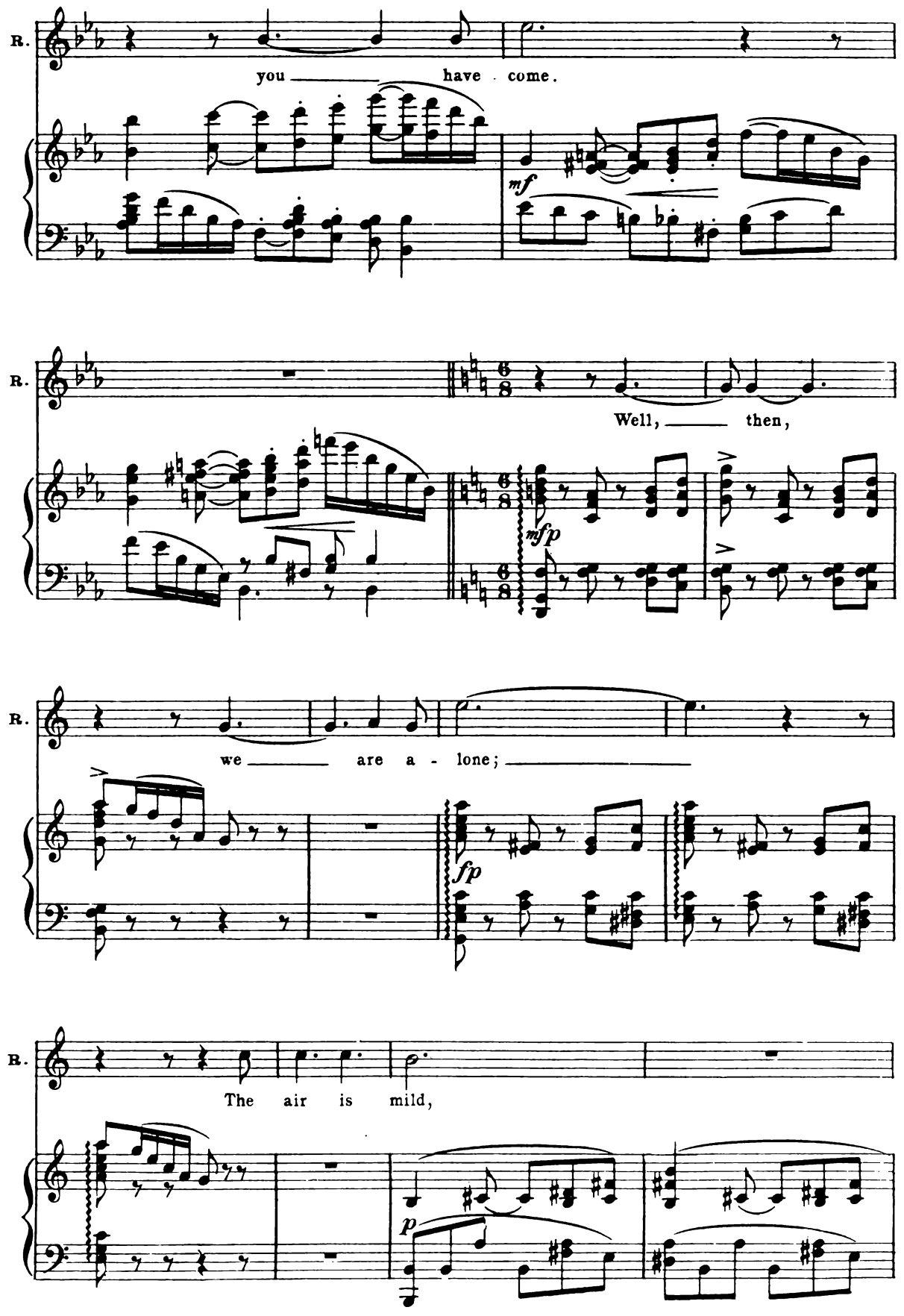
p *pp*

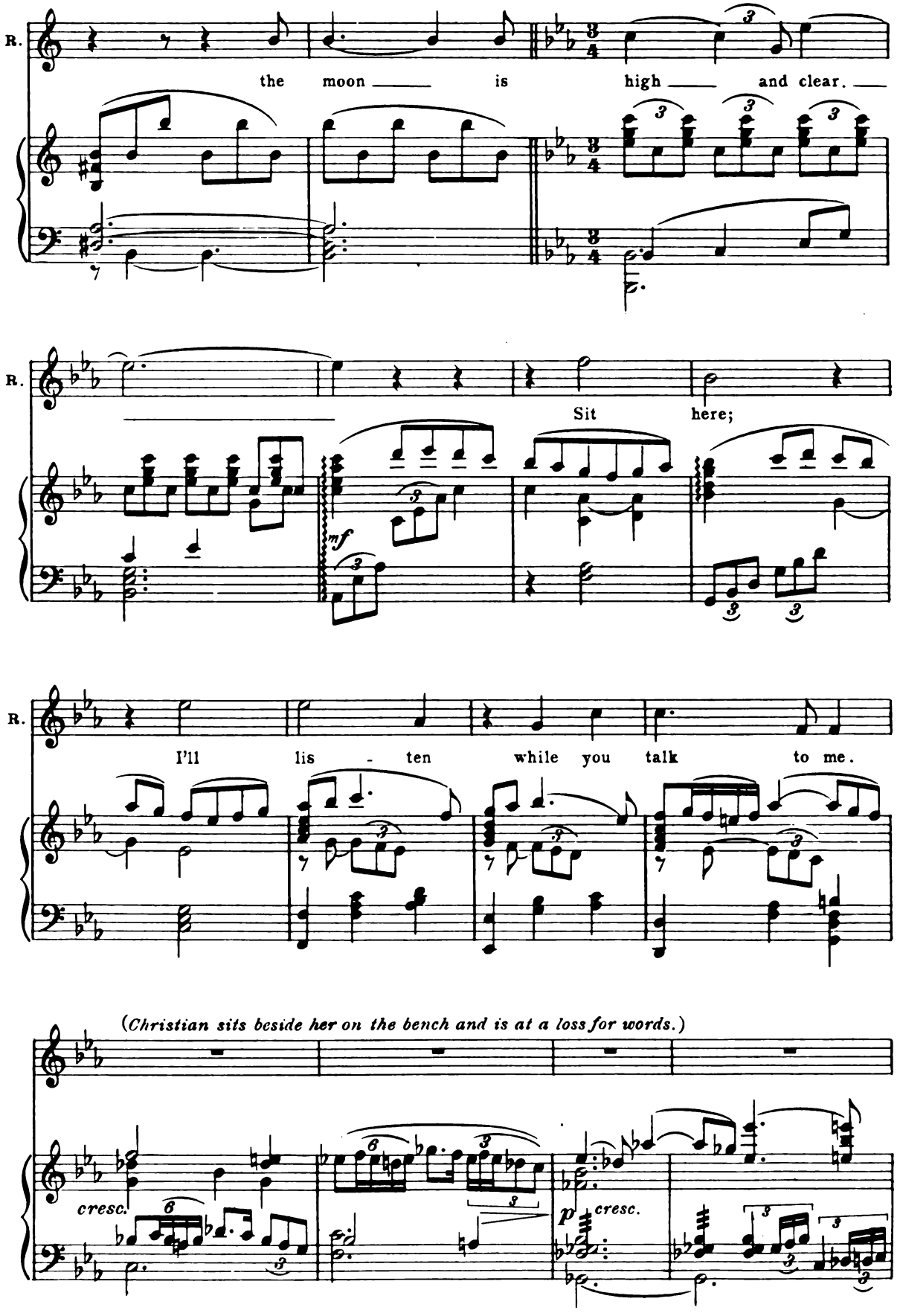
Animato

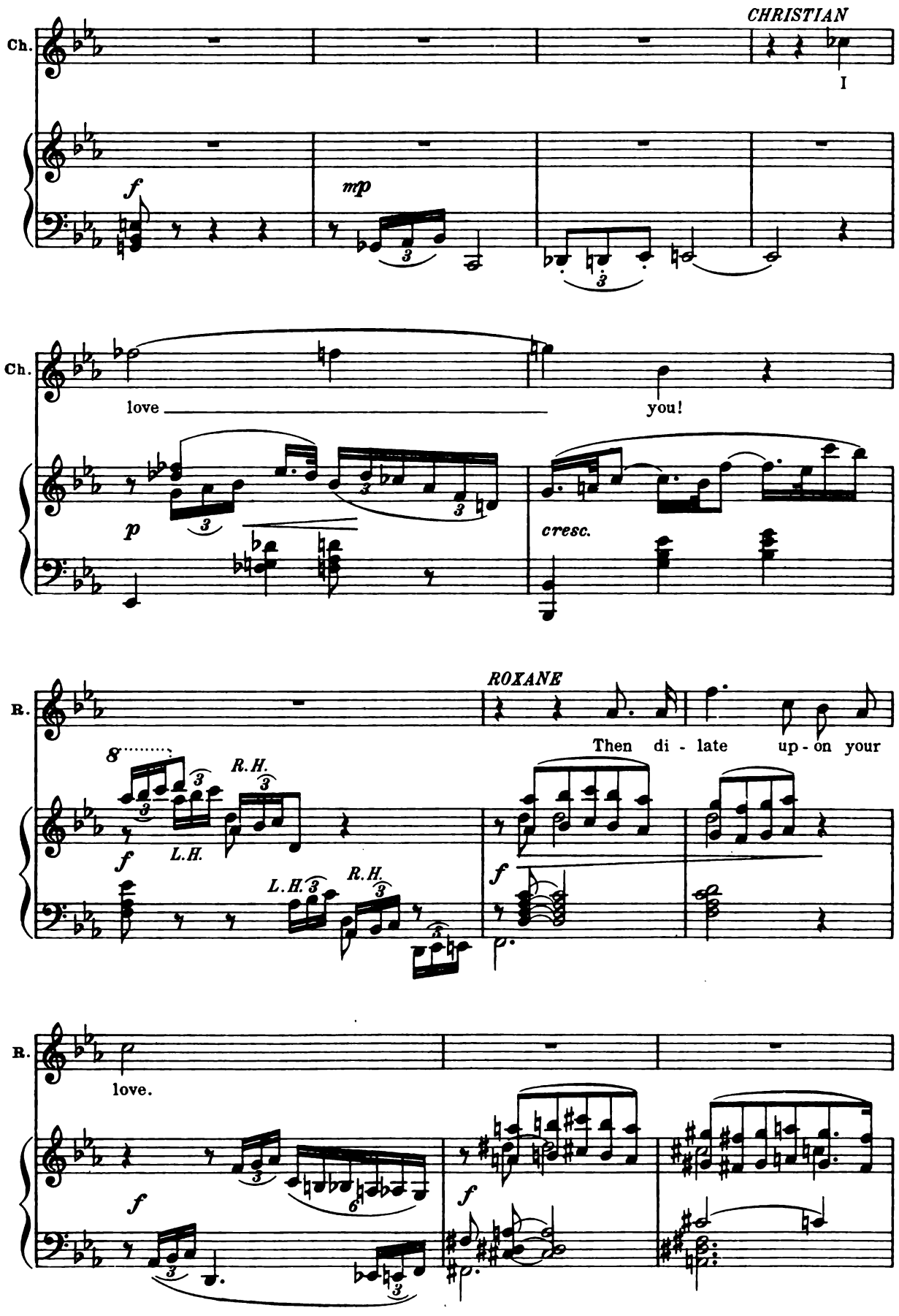
C. friend, I shall not med - dle!

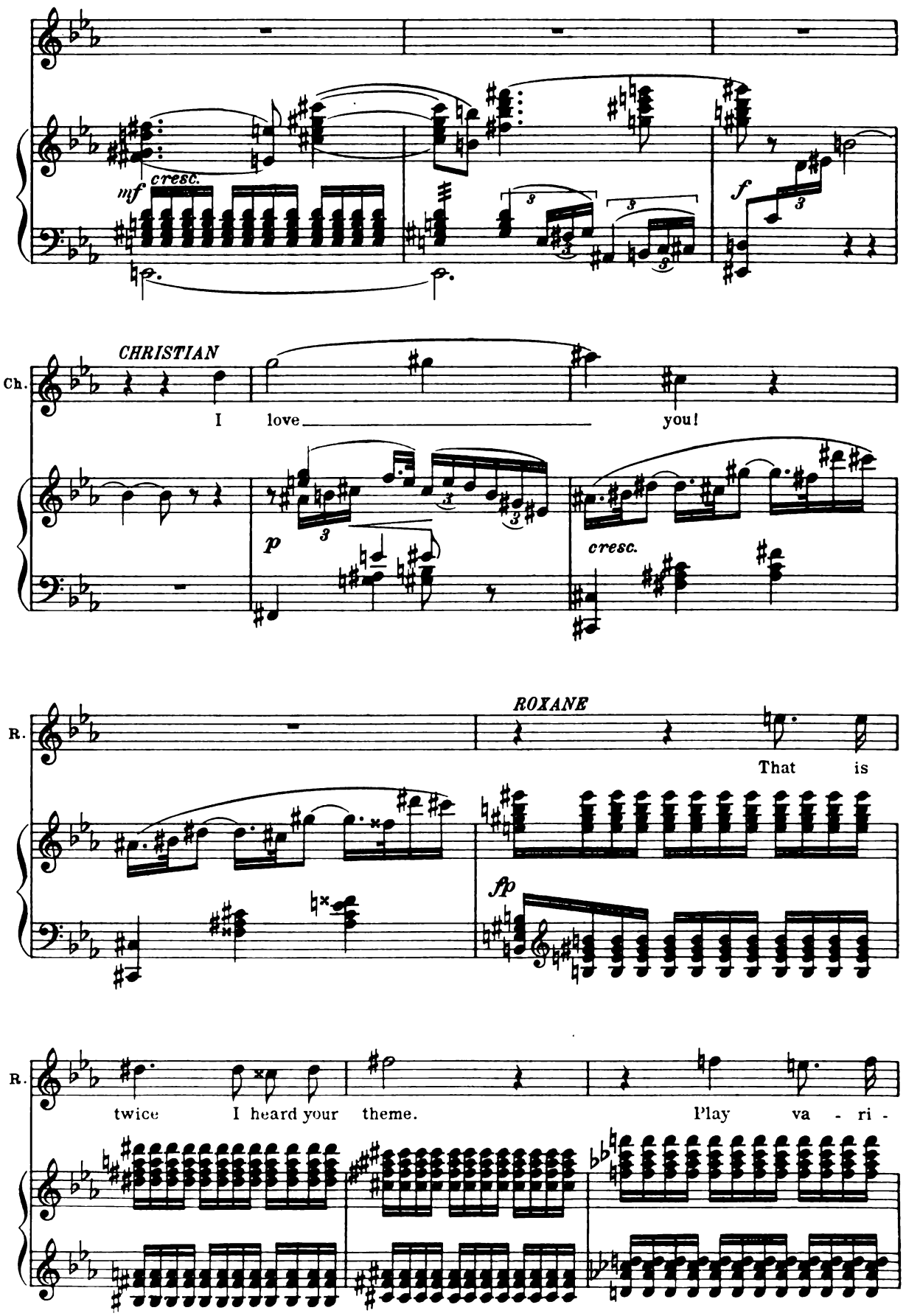

C.
Use your arms!
p
(Roxane appears from the door of her
pp
Tranquillo
house and walks toward the seat at the fountain)
p
ROXANE
R.
Thrice has the i - cy Cyn - thia de -
p
R.
scribed Her or - bit pale since that I wait - ed here,

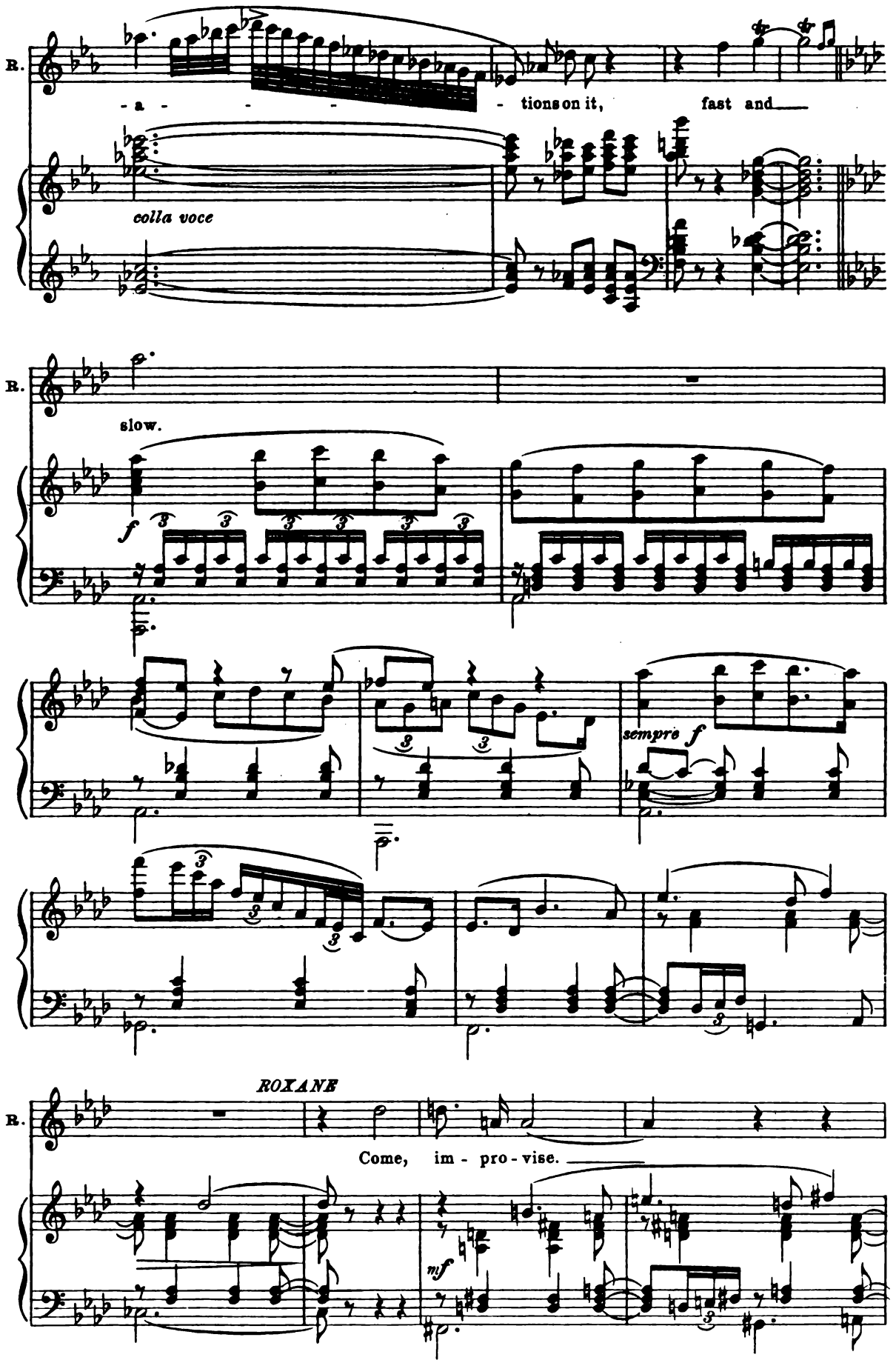

R
And still he does not come.
cresc.
mf
dim.
Ch.
CHRISTIAN
Rox - a - ne!
cresc.
R.
ROXANE
Ah!
Grazioso
cresc.
p

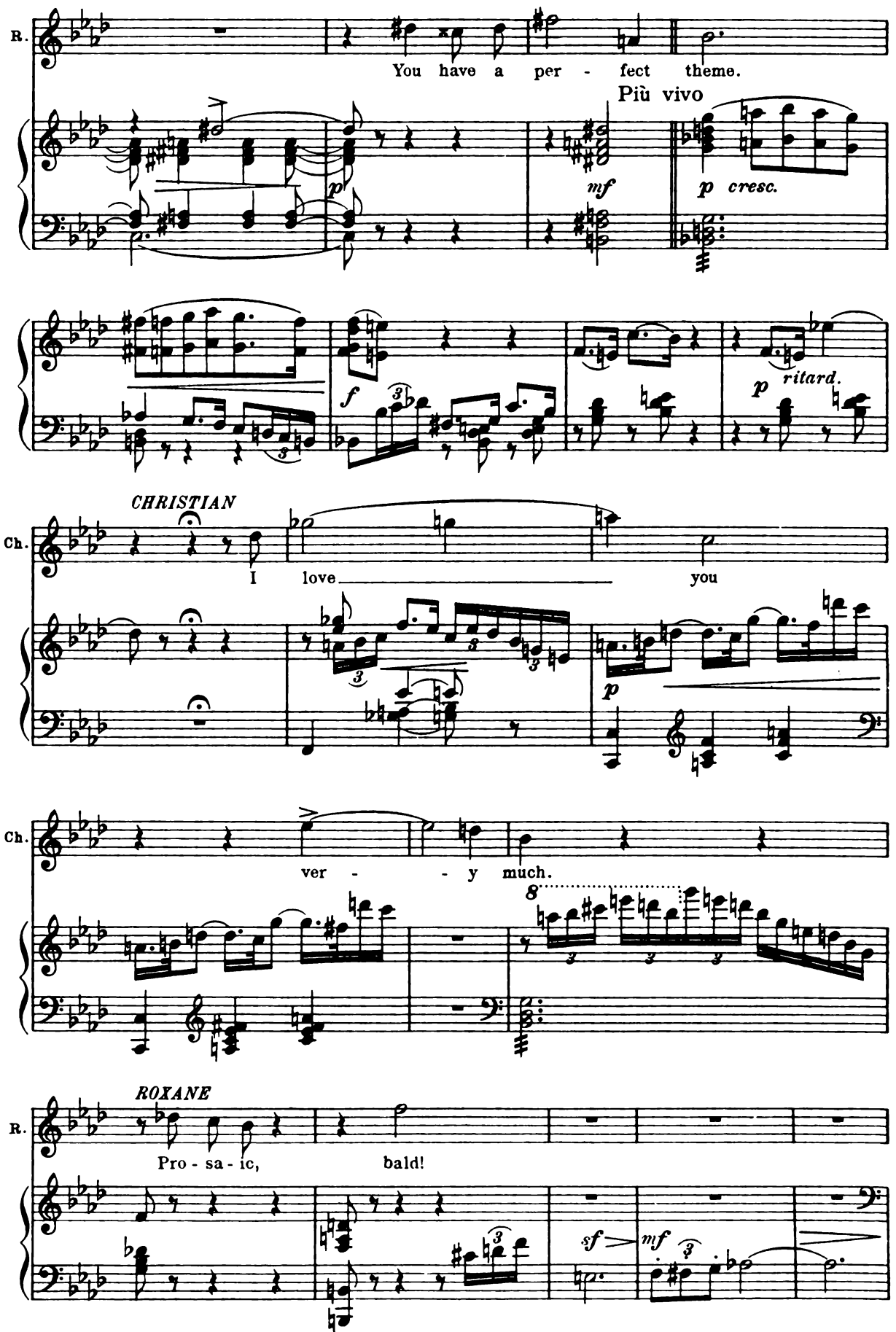

R.
you ____ have come.
mf
R.
Well, ____ then,
mfp
R.
we ____ are a - lone; ____
fp
R.
The air is mild,
p

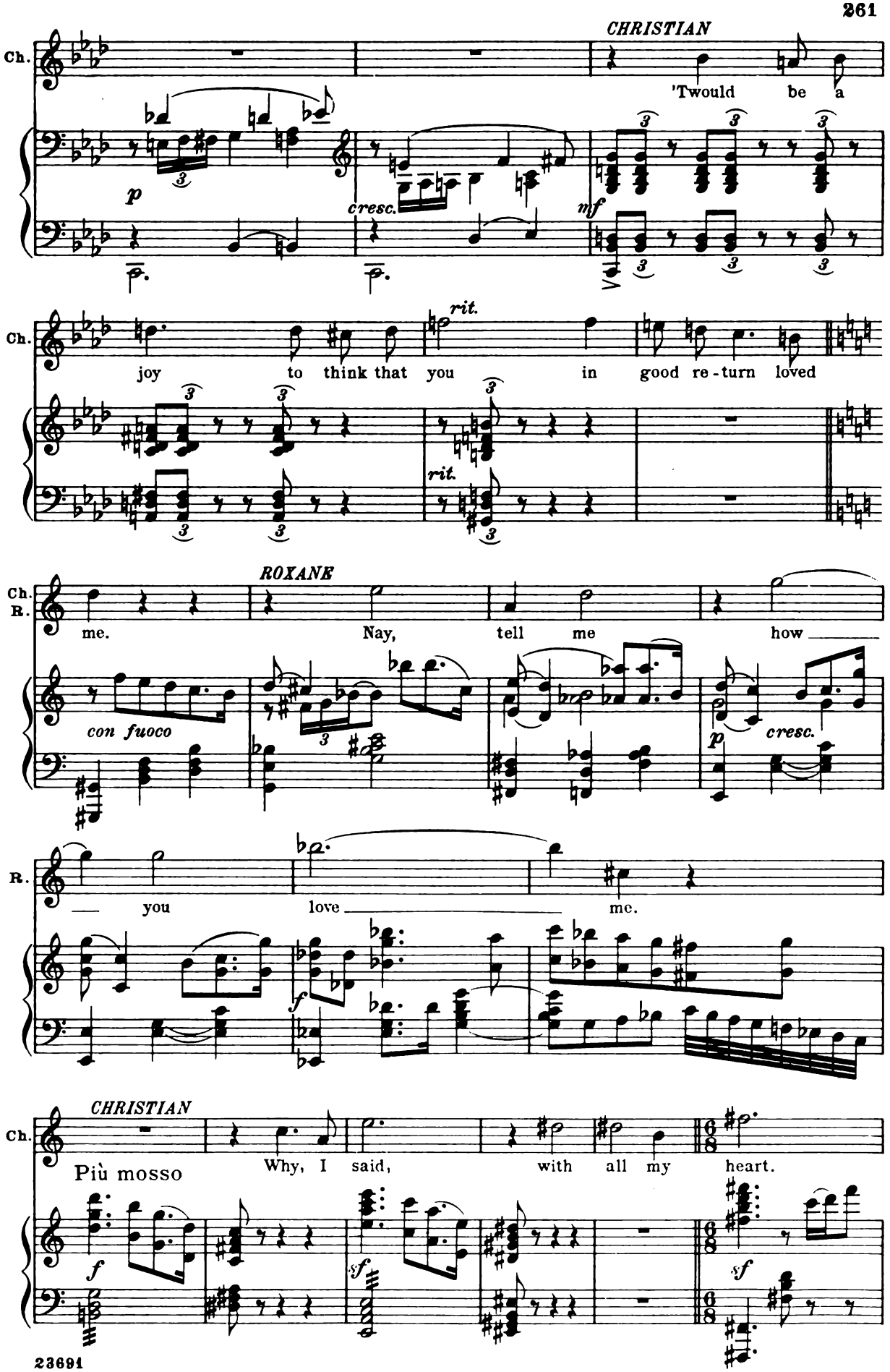

R.
the moon is high and clear.
R.
Sit here;
mf
R.
I'll lis - ten while you talk to me.
(Christian sits beside her on the bench and is at a loss for words.)
cresc.
p cresc.

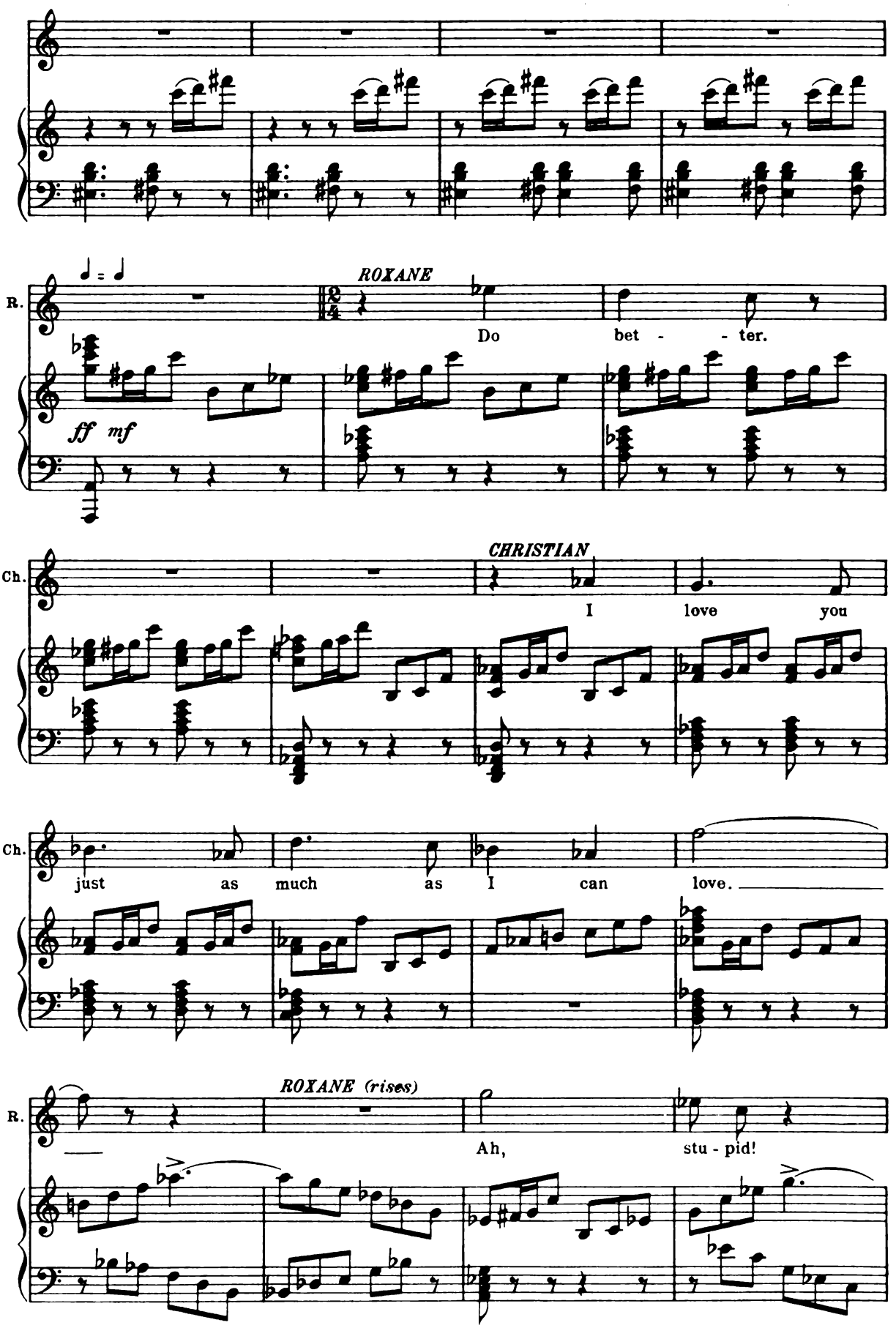

CHRISTIAN
Ch.
I
f
mp
Ch.
love
you!
p
cresc.
ROXANE
R.
Then di - late up - on your
8
R.H.
L.H.
f
L.H.
R.H.
R.
love.
f
f

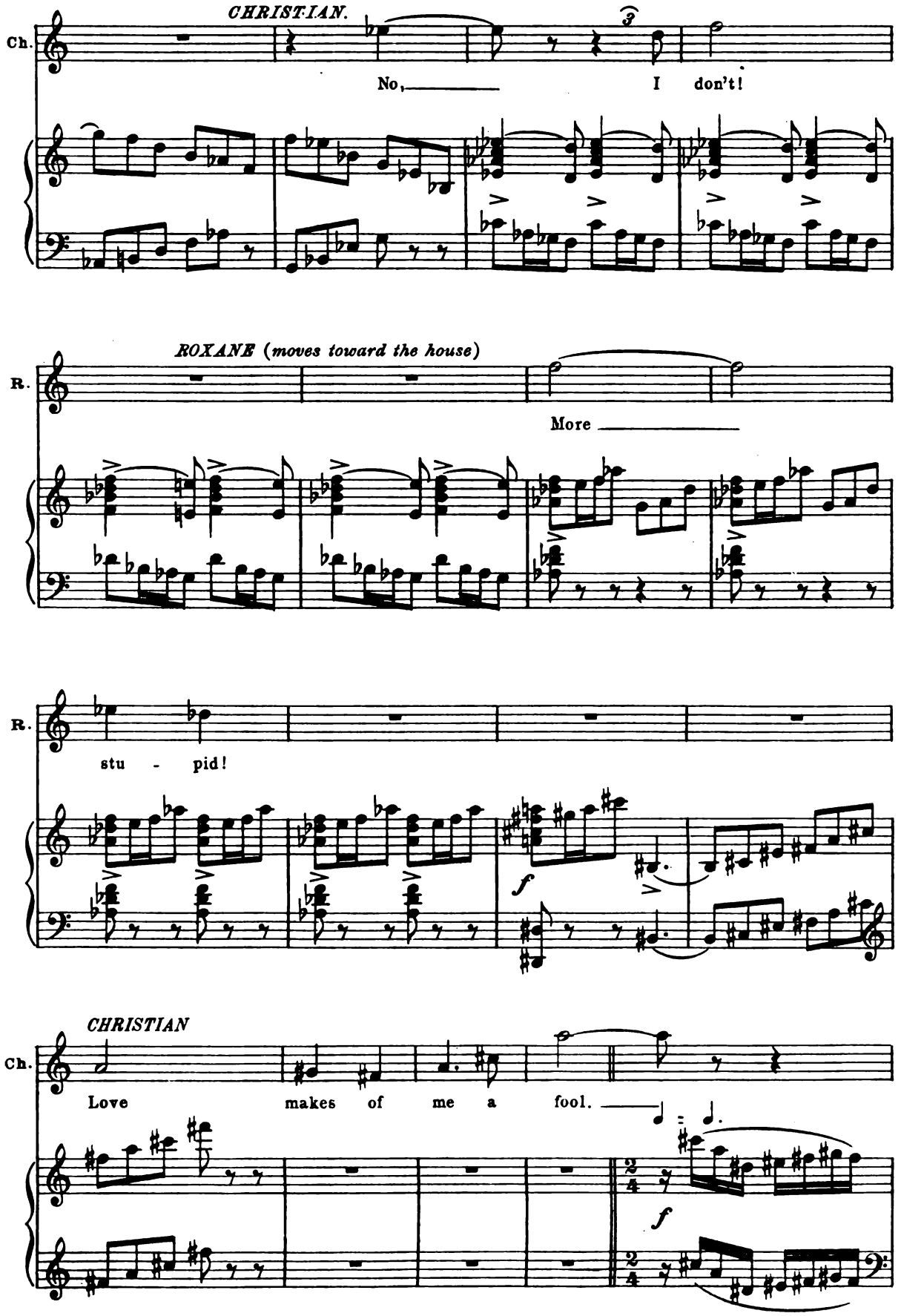

mf cresc.
f
CHRISTIAN
Ch.
I love you!
p
cresc.
ROXANE
R.
That is
fp
R.
twice I heard your theme.
Play va - ri -

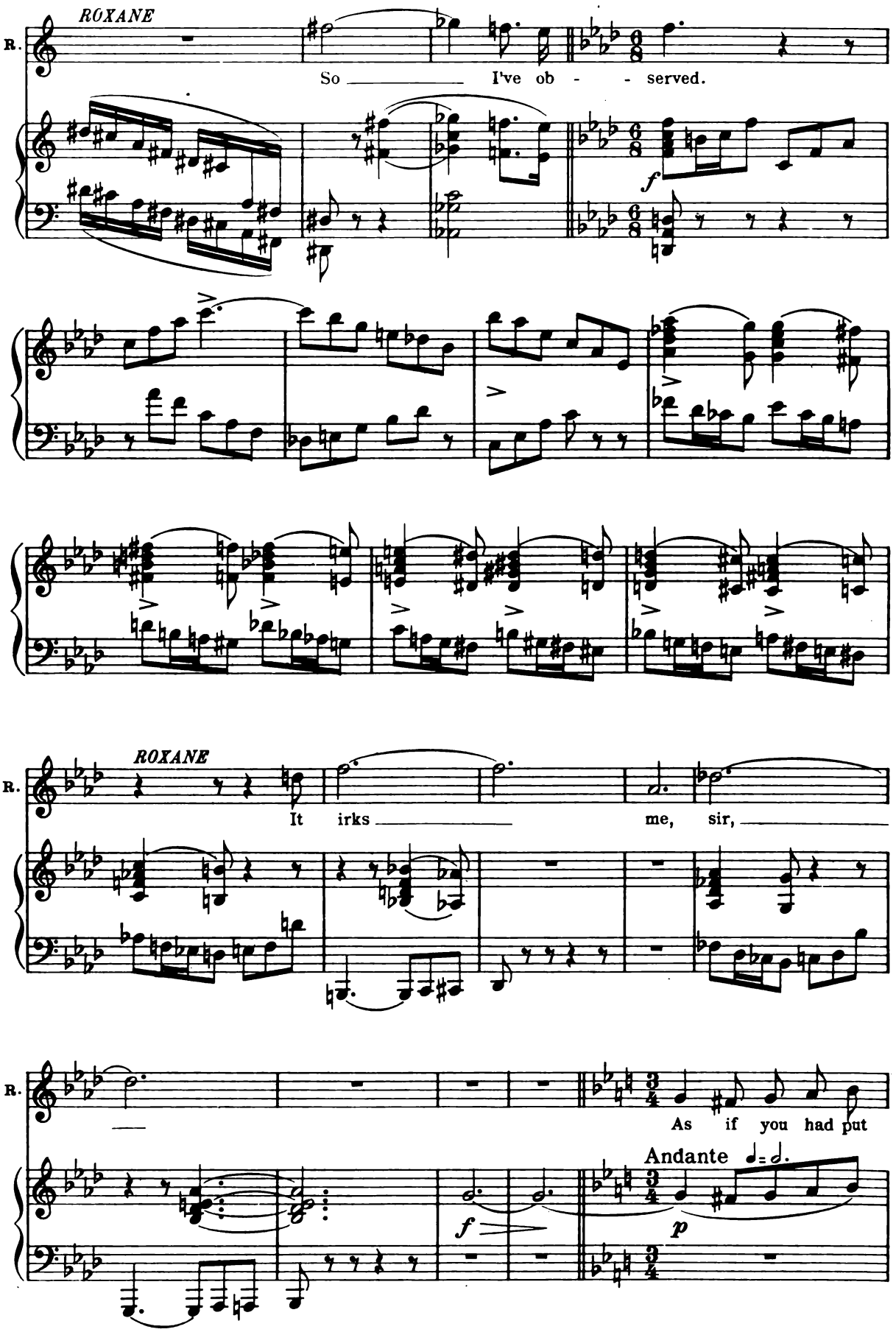

R.
- a - - - - tions on it, fast and
colla voce
R.
slow.
f
sempre f
ROXANE
Come, im - pro - vise.
mf

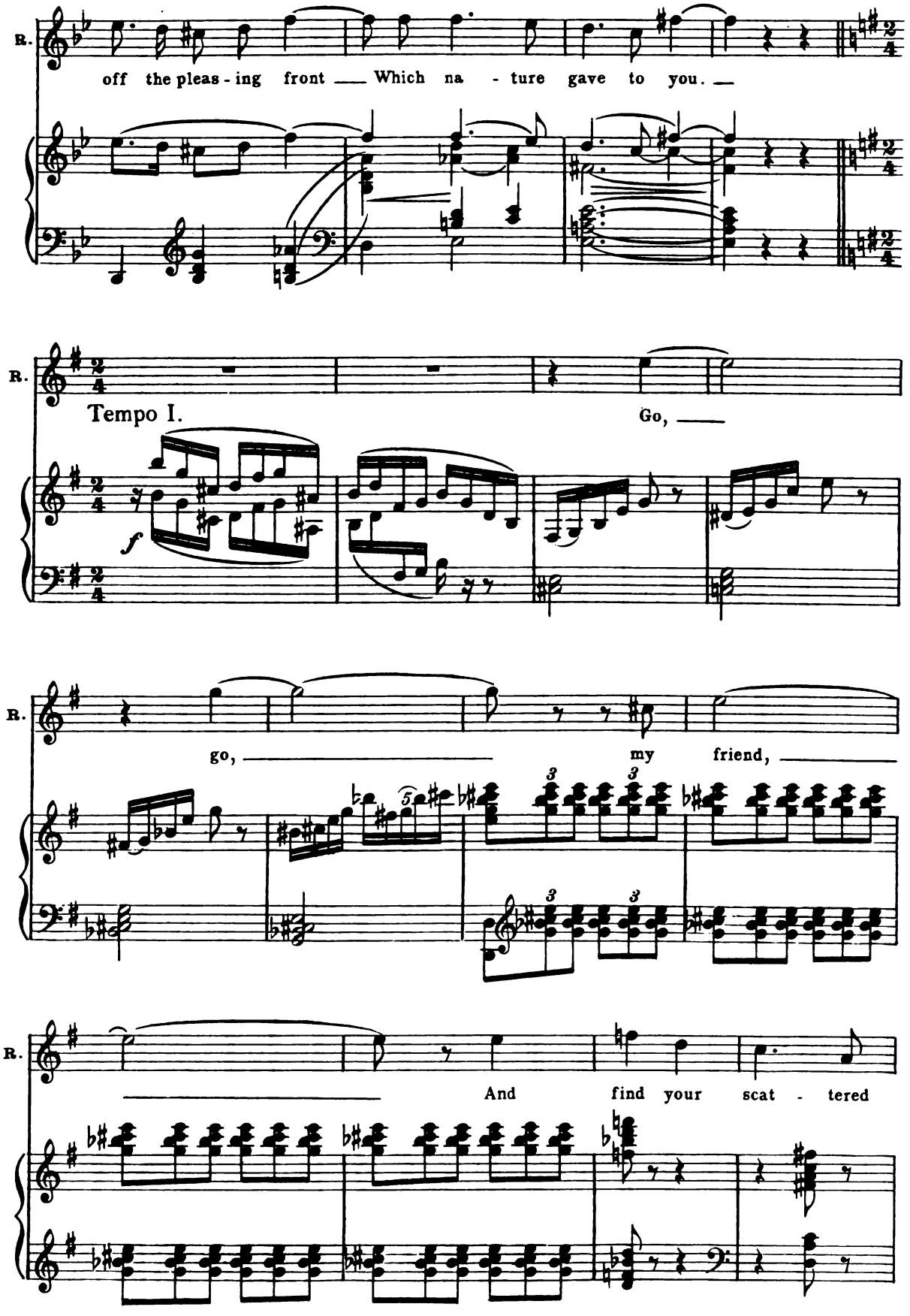

R.
You have a per - fect theme.
Più vivo
p
mf
p cresc.
f
p
ritard.
CHRISTIAN
Ch.
I love you
p
Ch.
ver - - y much.
8
ROXANE
R.
Pro - sa - ic, bald!
sf
mf

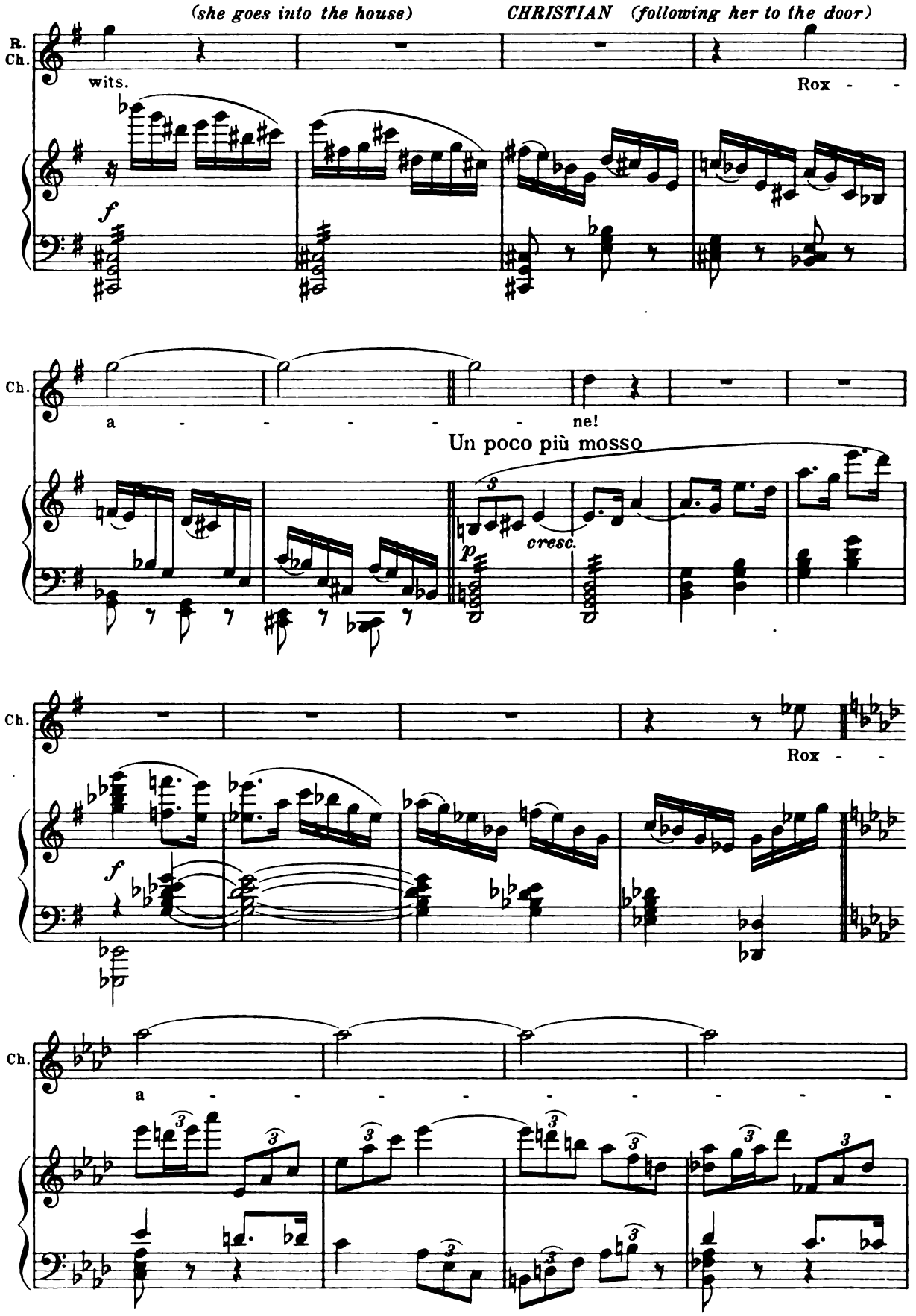

CHRISTIAN
'Twould be a
p
cresc.
mf
joy to think that you in good re-turn loved
rit.
rit.
ROXANE
me. Nay, tell me how
con fuoco
p
cresc.
you love me.
f
CHRISTIAN
Più mosso
Why, I said, with all my heart.
f
sf
sf

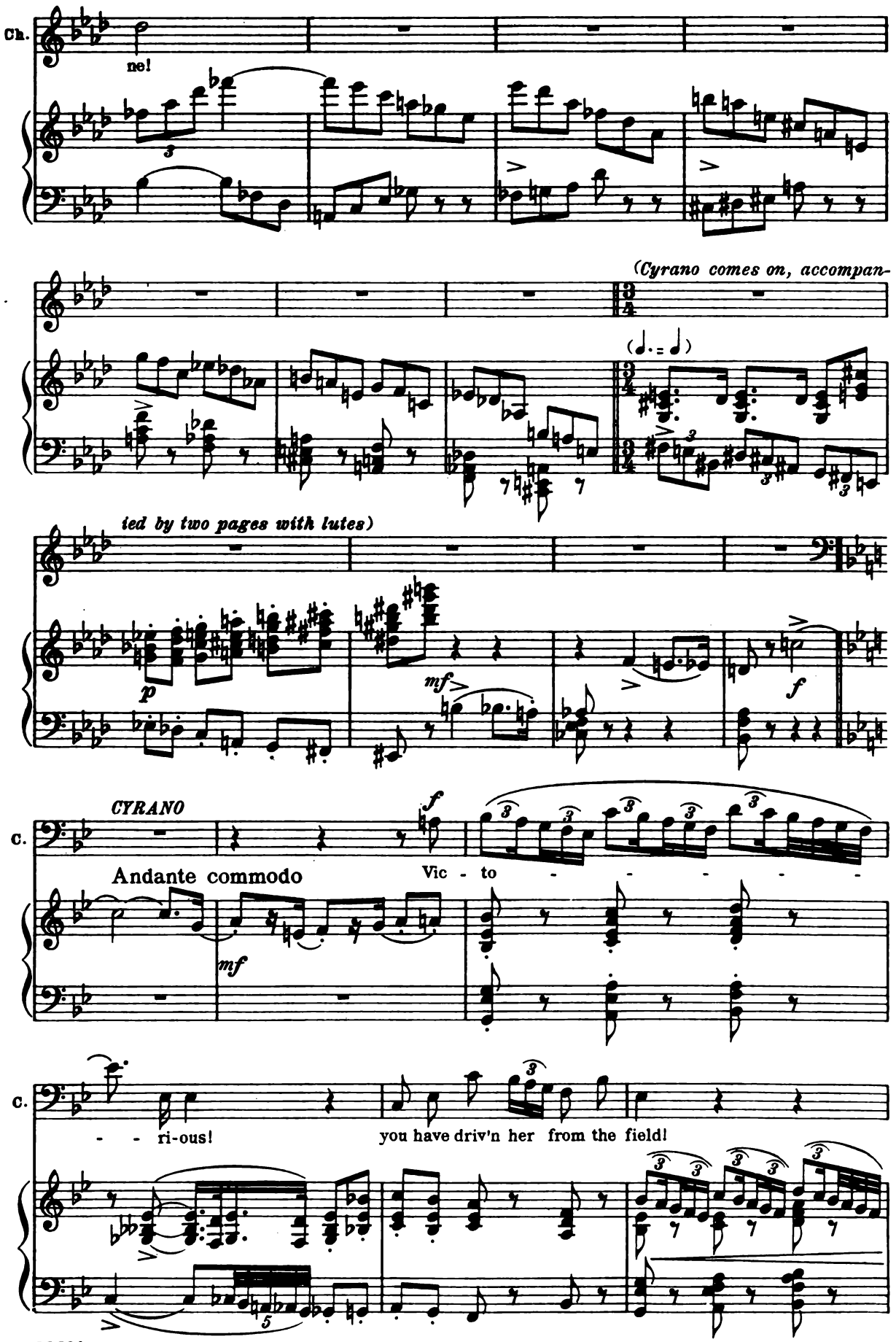

R.
ROXANE
Do bet - - ter.
ff mf
Ch.
CHRISTIAN
I love you
Ch.
just as much as I can love.
R.
ROXANE (rises)
Ah, stu - pid!

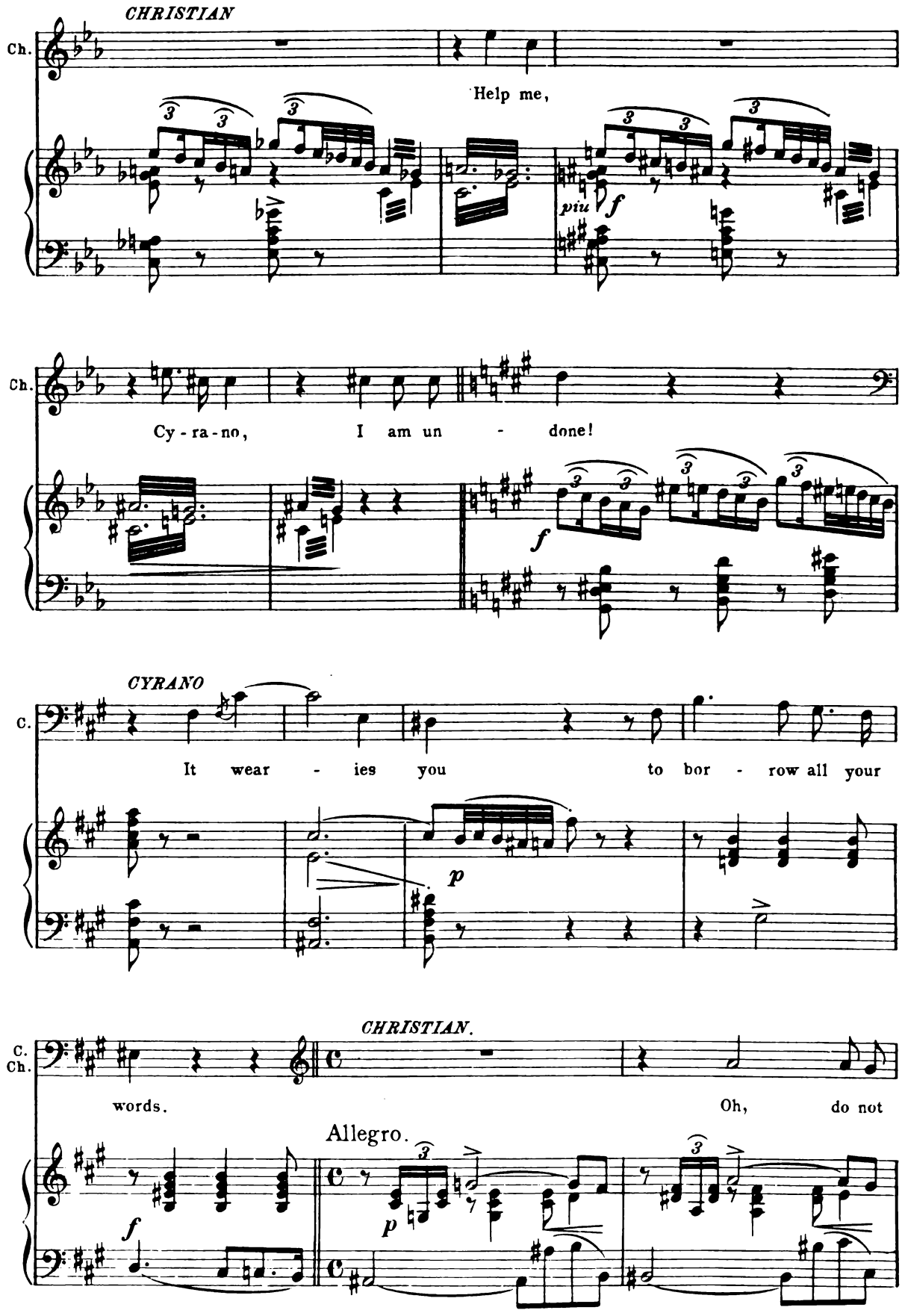

CHRISTIAN.
Ch.
No, I don't!
ROXANE (moves toward the house)
R.
More
R.
stu - pid!
f
CHRISTIAN
Ch.
Love makes of me a fool.
f

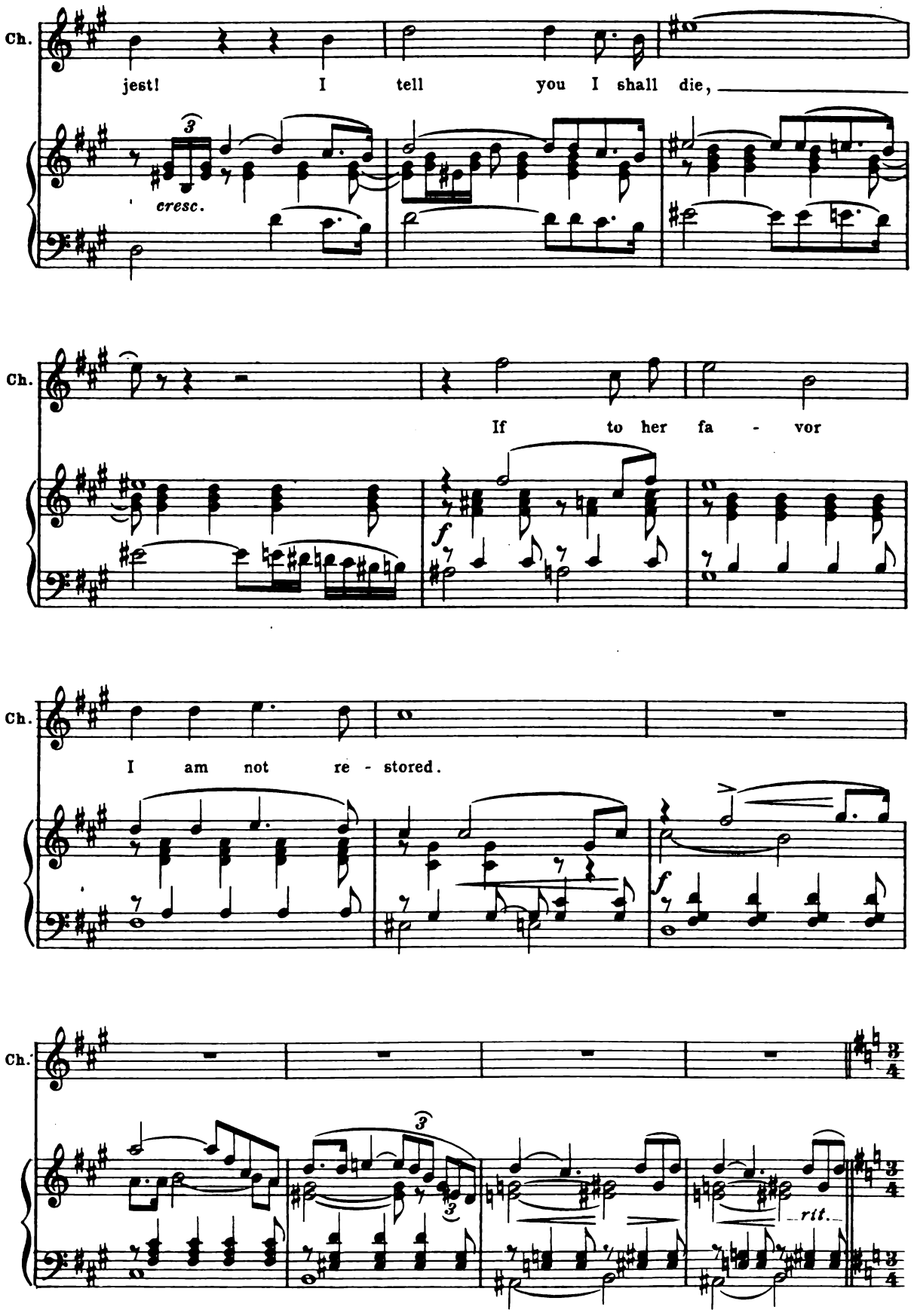

ROXANE
So I've ob - - served.
ROXANE
It irks me, sir,
As if you had put
Andante

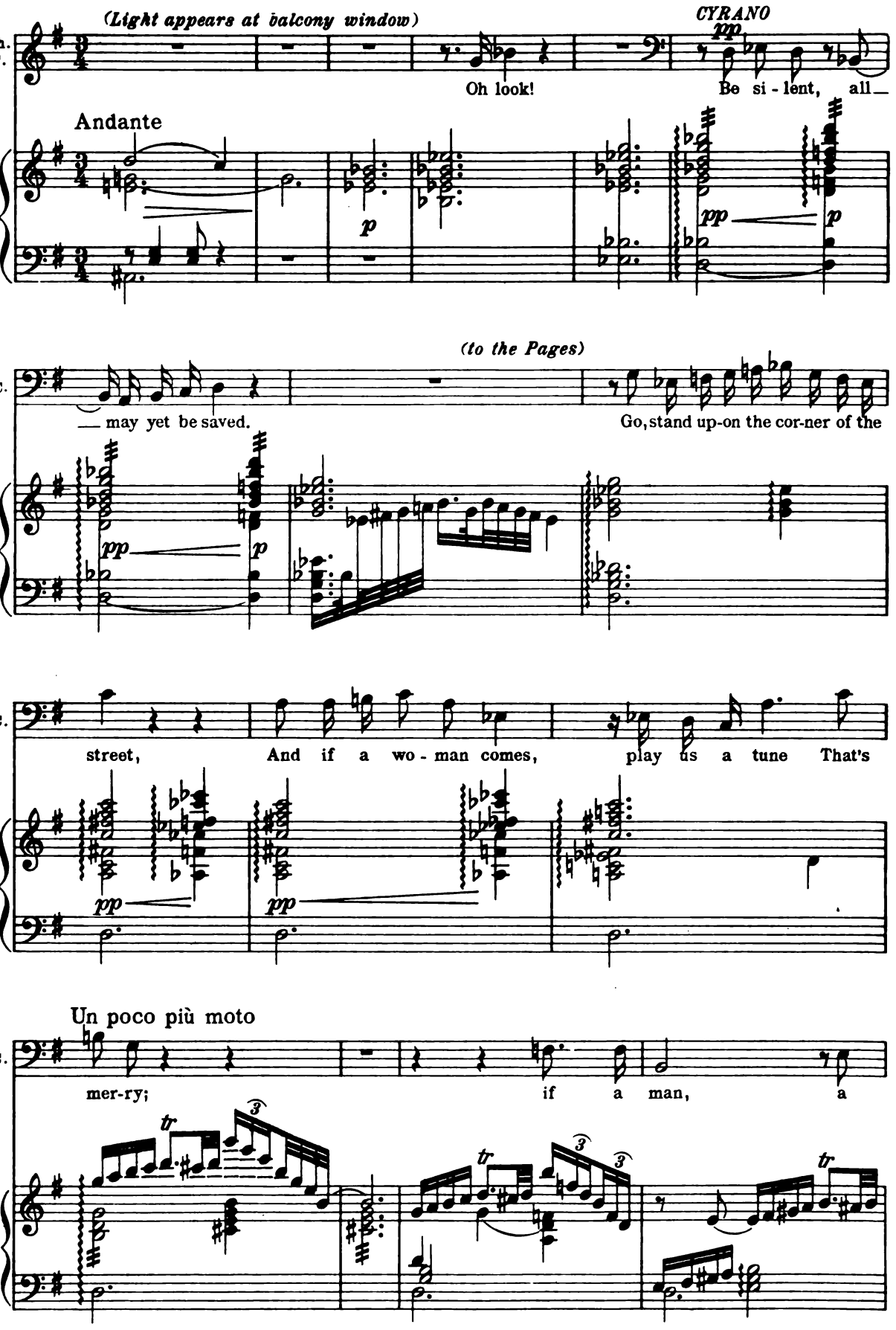

R.
off the pleas - ing front ___ Which na - ture gave to you. ___
R.
Tempo I.
Go, ___
f
R.
go, ___ my friend, ___
R.
___ And find your scat - tered

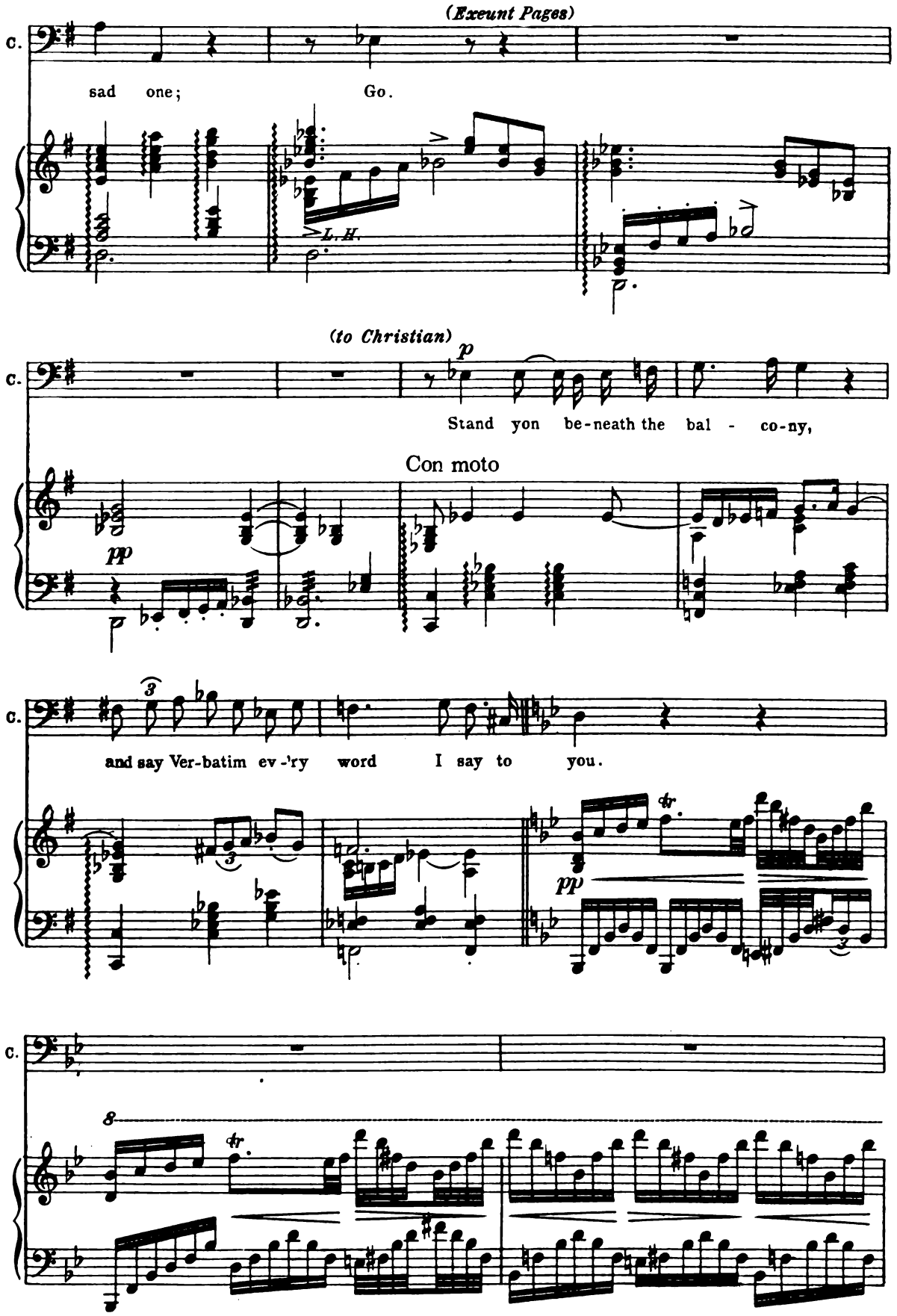

(she goes into the house)
CHRISTIAN (following her to the door)
R.
Ch.
wits.
Rox - -
f
Ch.
a - - - - - - ne!
Un poco più mosso
cresc.
p
Ch.
Rox - -
f
Ch.
a - - - - - - - - -

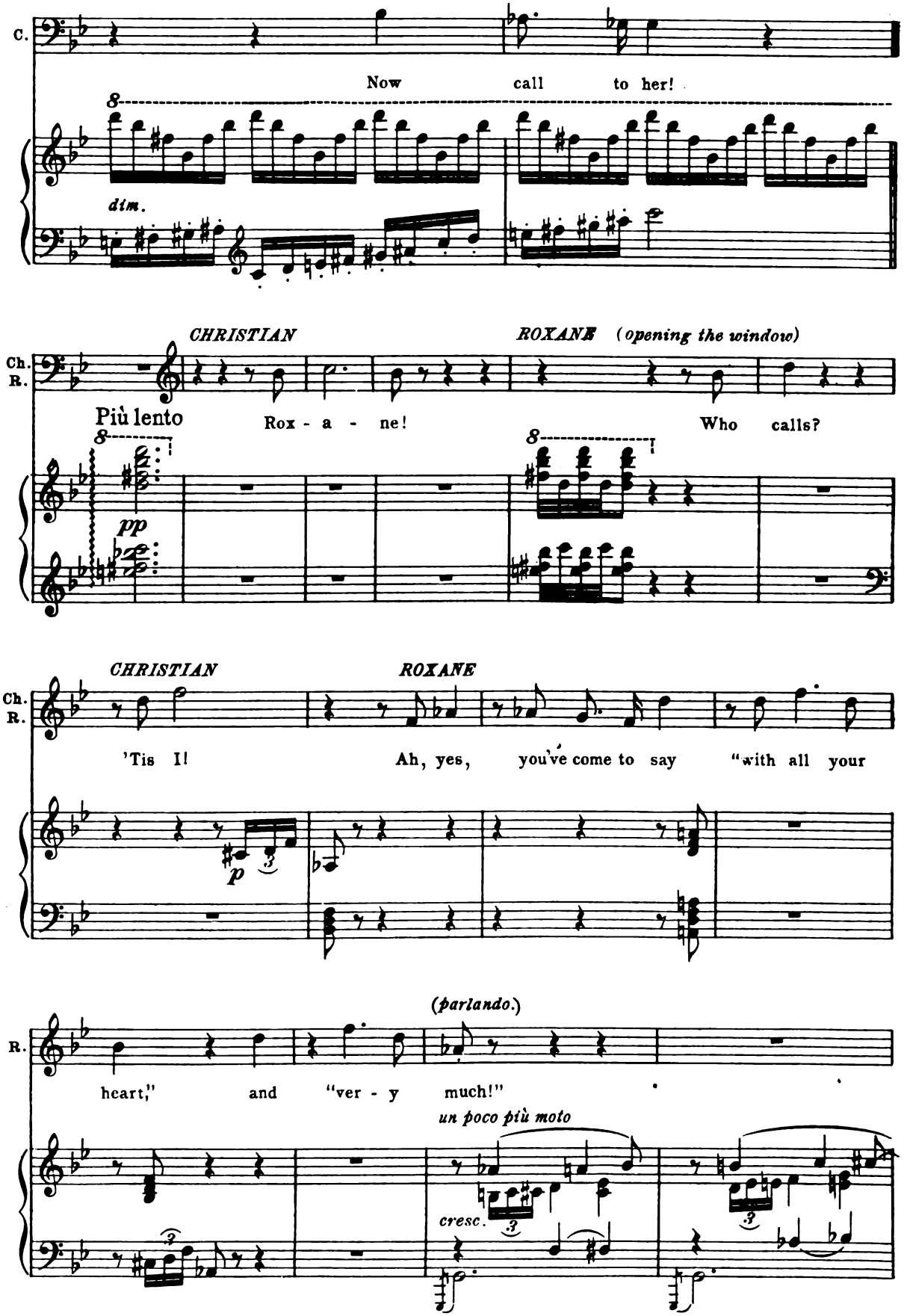

Ch.
ne!
(Cyrano comes on, accompan-
ied by two pages with lutes)
p
mf
f
CYRANO
C.
Andante commodo
Vic - to
- - ri-ous!
you have driv'n her from the field!

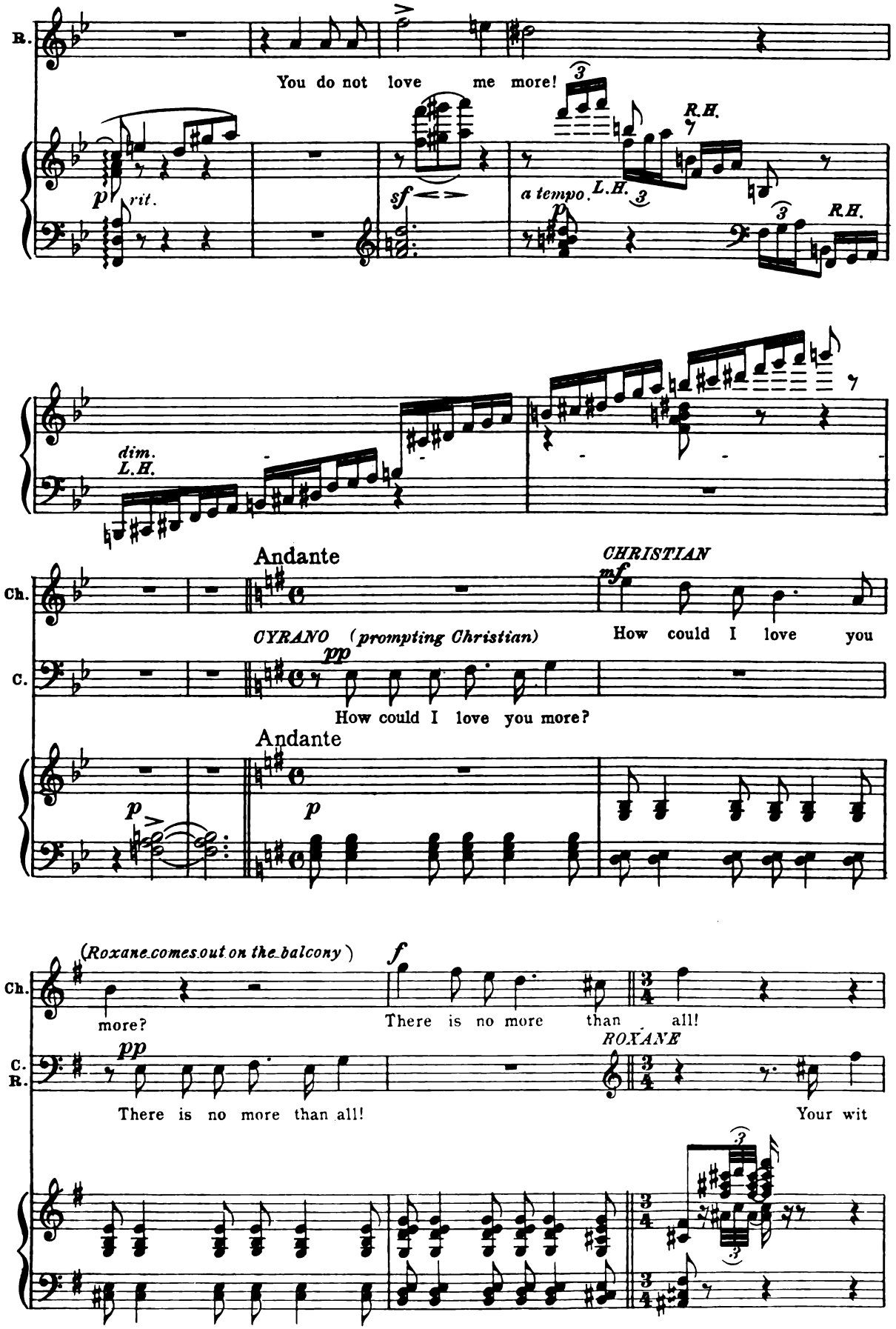

CHRISTIAN
Ch.
Help me,
piu
f
Ch.
Cy - ra - no, I am un - done!
f
CYRANO
C.
It wear - ies you to bor - row all your
p
CHRISTIAN.
C.
Ch.
words.
Oh, do not
Allegro.
f
p

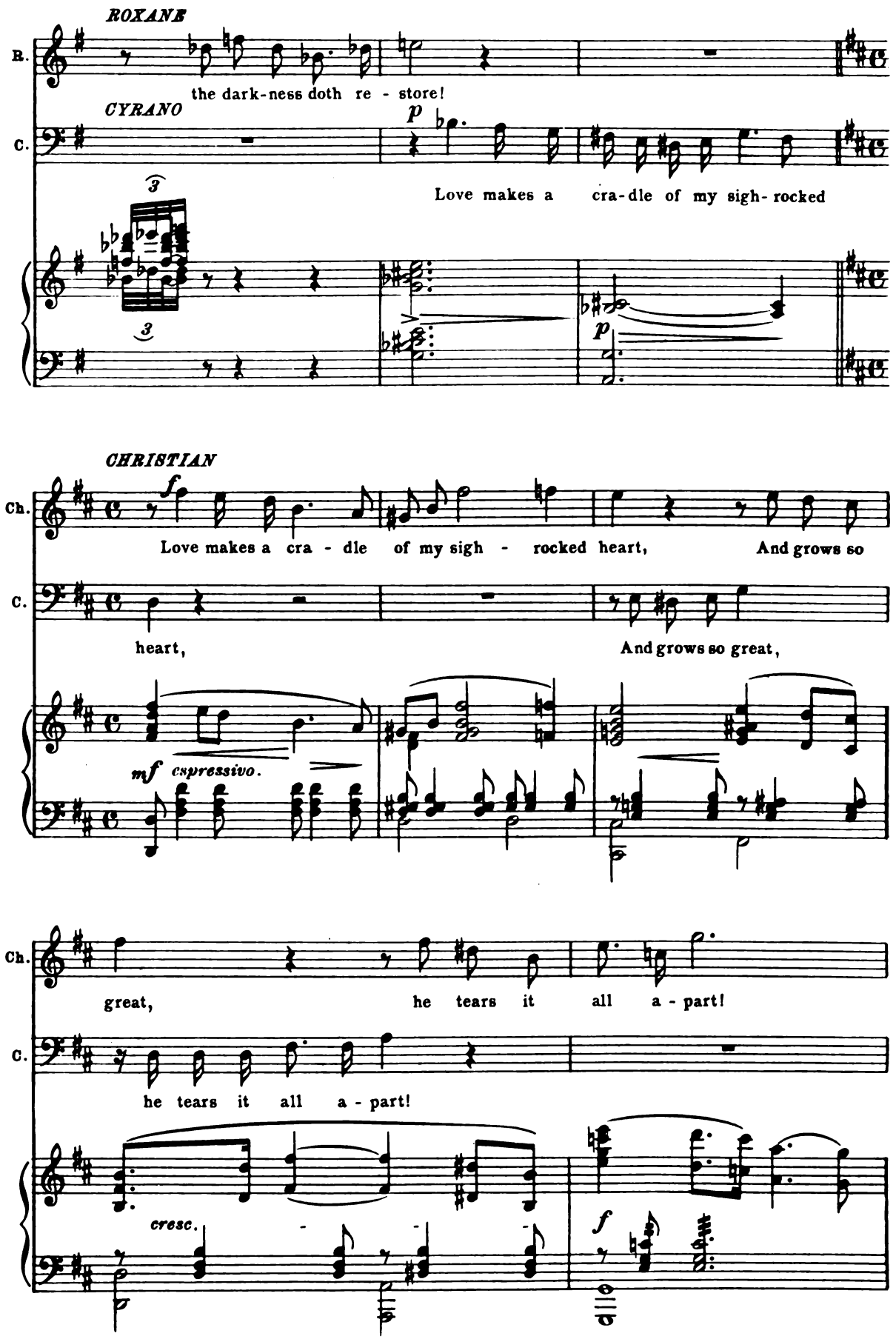

Ch.
jest! I tell you I shall die,
cresc.
Ch.
If to her fa - vor
f
Ch.
I am not re - stored.
f
Ch.
rit.

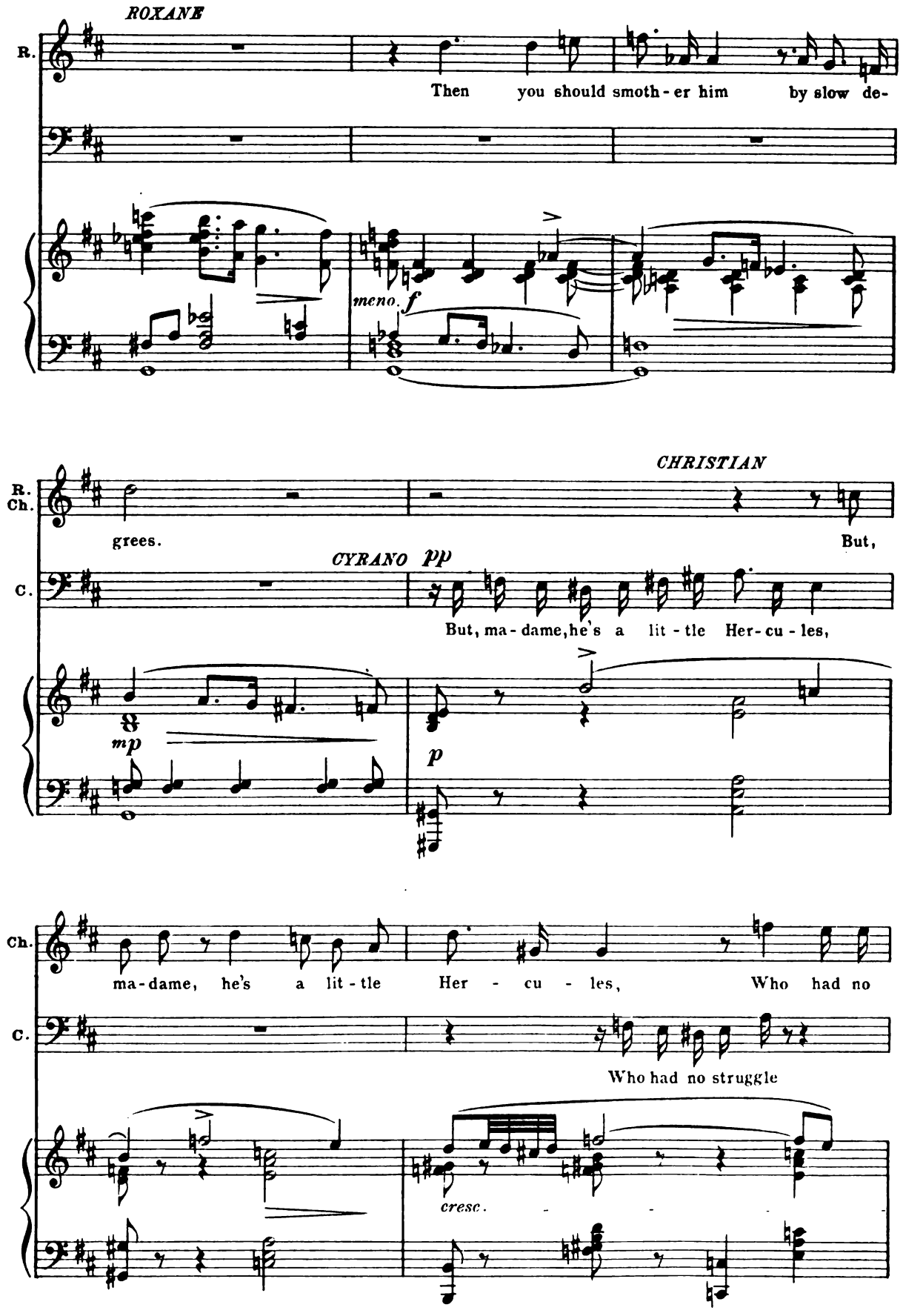

(Light appears at balcony window)
CYRANO
Ch.
C.
Oh look!
Be si - lent, all —
Andante
(to the Pages)
— may yet be saved.
Go, stand up-on the cor-ner of the
street,
And if a wo - man comes,
play us a tune That's
Un poco più moto
mer-ry;
if a man, a

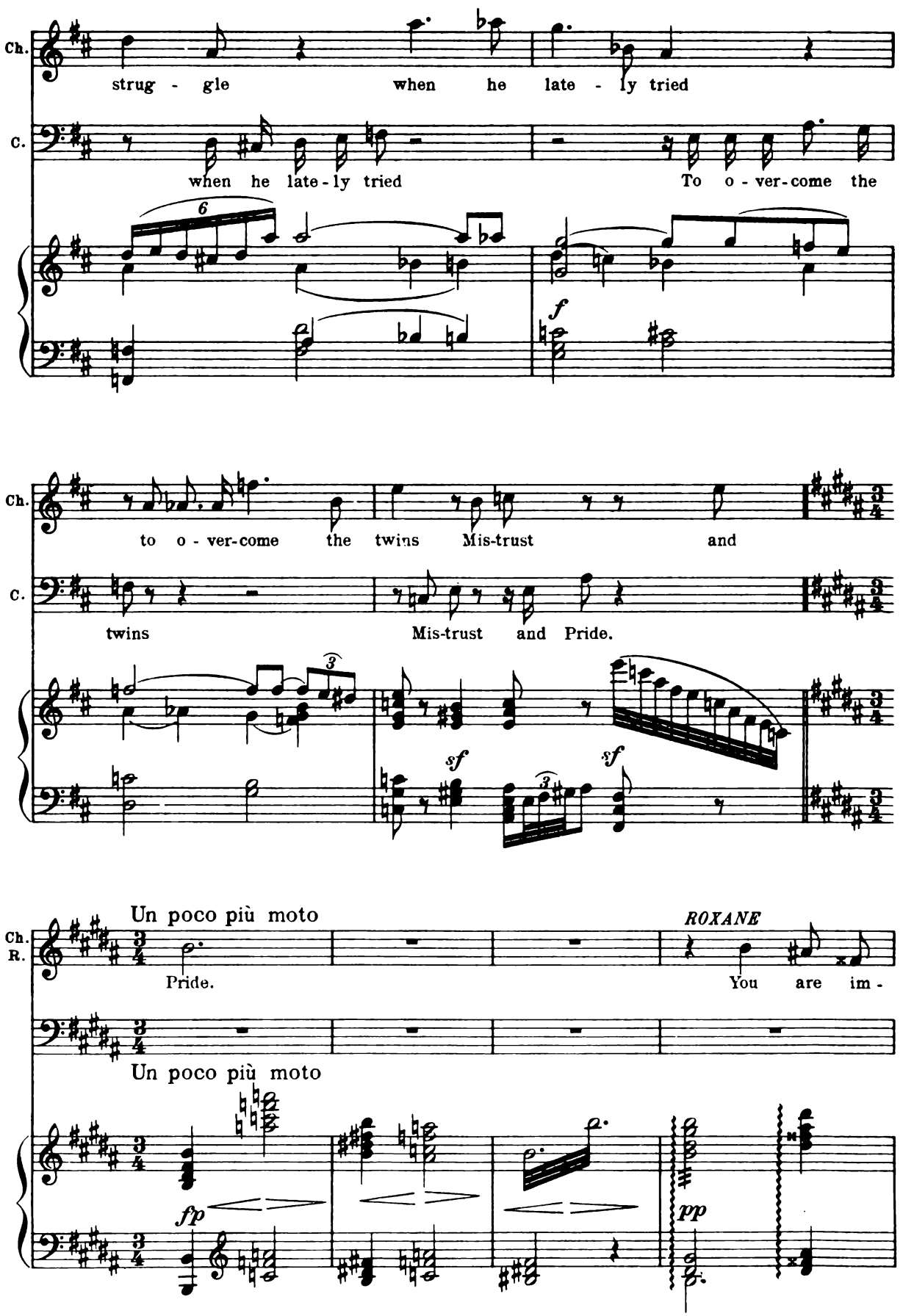

(Exeunt Pages)
C.
sad one;
Go.
L.H.
(to Christian)
p
C.
Stand yon be-neath the bal - co-ny,
Con moto
pp
C.
and say Ver-batim ev-'ry word I say to you.
pp
C.
8

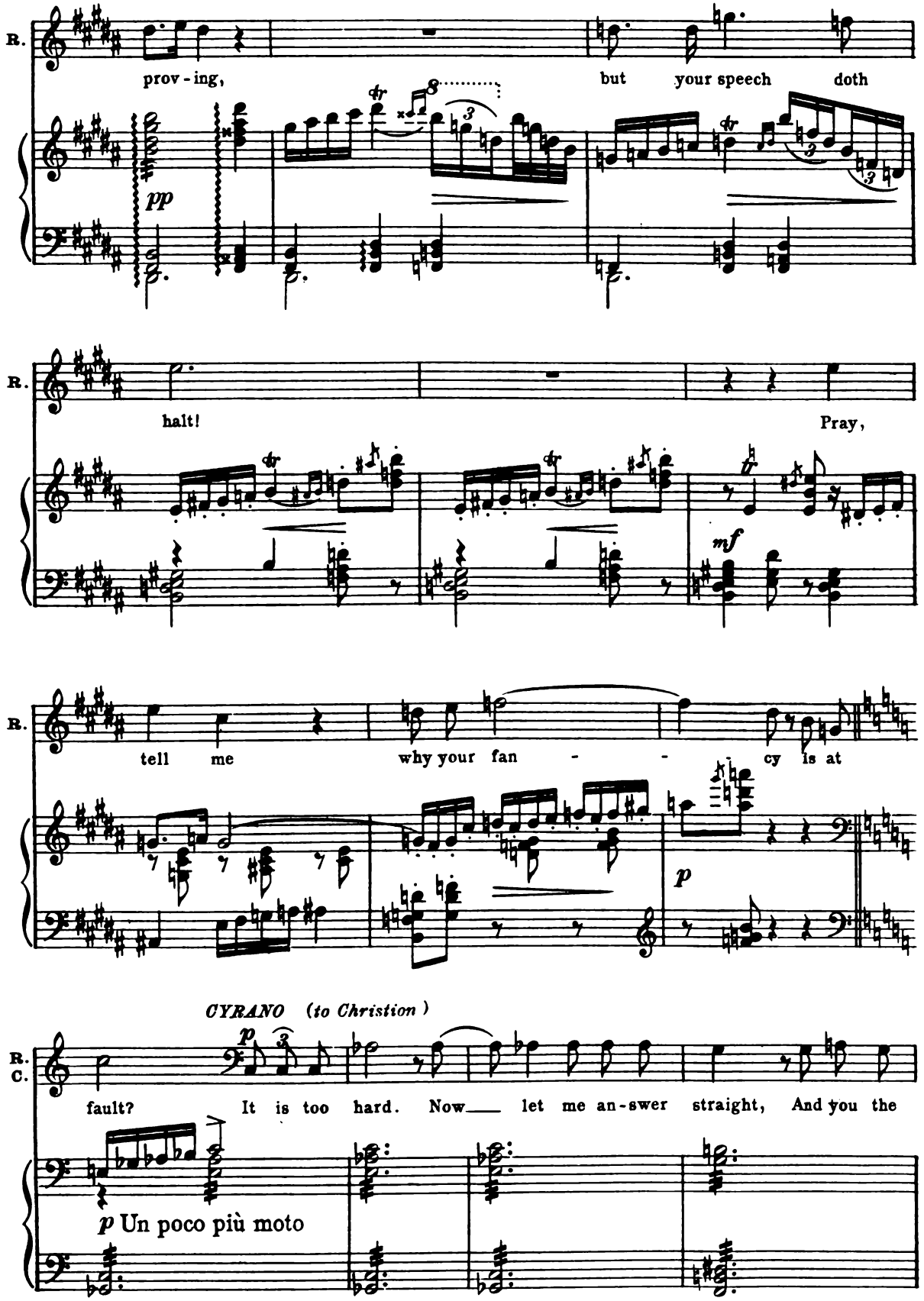

C.
Now call to her!
dim.
CHRISTIAN
ROXANE (opening the window)
Ch. R.
Più lento
Rox - a - ne!
Who calls?
pp
CHRISTIAN
ROXANE
Ch. R.
'Tis I!
Ah, yes, you've come to say "with all your
p
(parlando.)
R.
heart," and "ver - y much!"
un poco più moto
cresc.

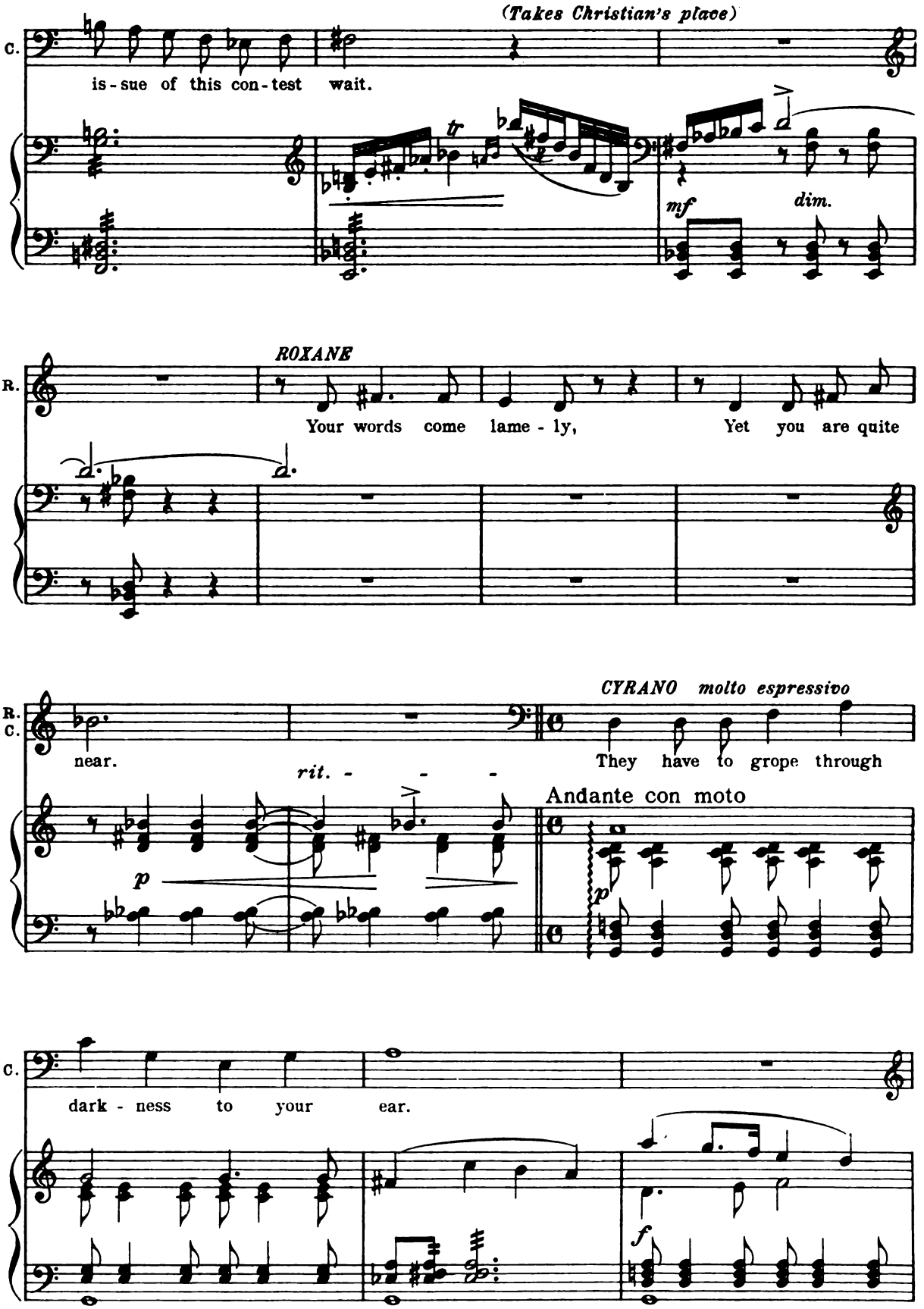

R.
You do not love me more!
p
rit.
sf
a tempo.
L.H.
R.H.
dim.
L.H.
Andante
CHRISTIAN
mf
How could I love you
Ch.
CYRANO (prompting Christian)
pp
How could I love you more?
C.
Andante
p
p
(Roxane comes out on the balcony)
f
more?
There is no more than all!
Ch.
pp
ROXANE
C.
R.
There is no more than all!
Your wit

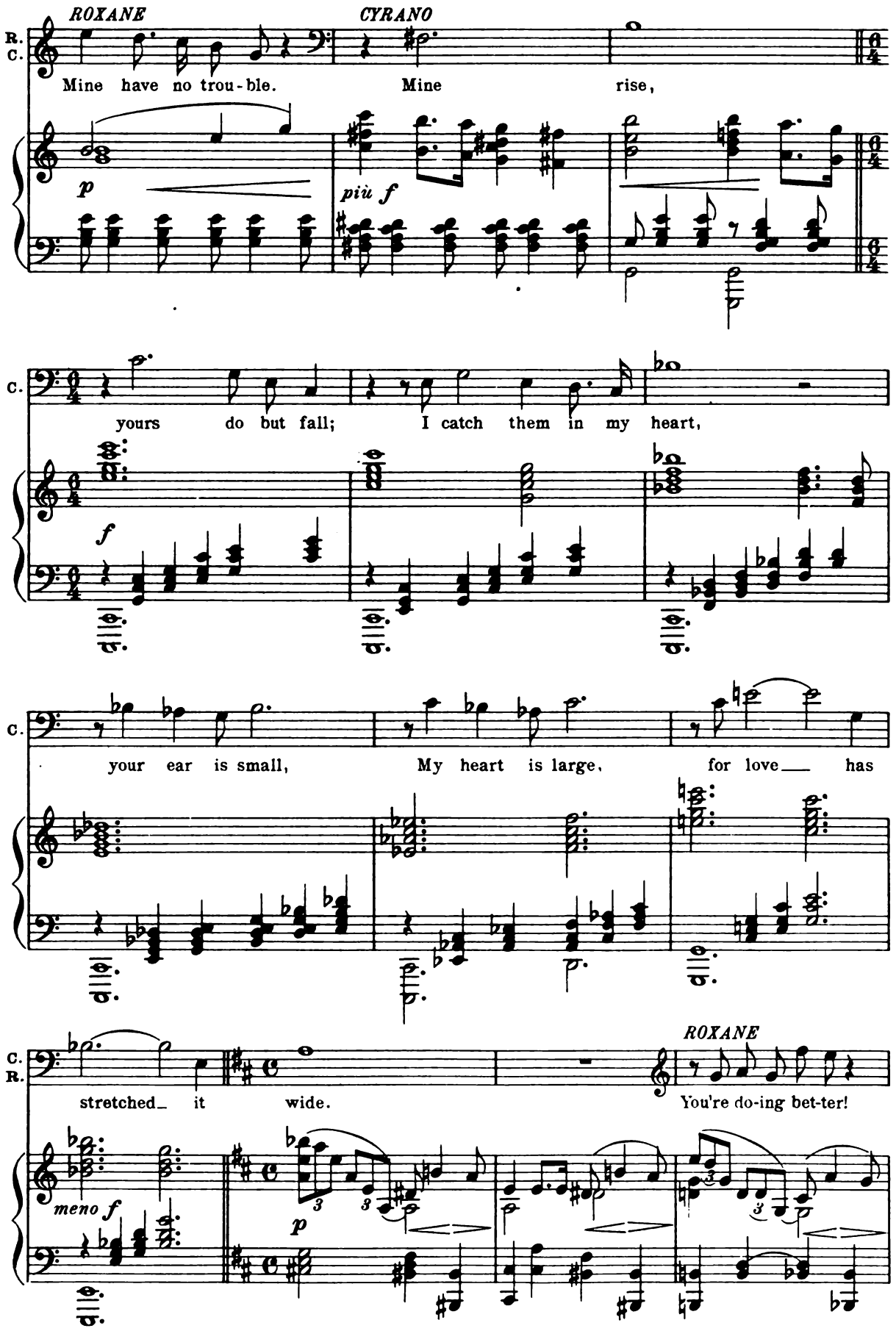

ROXANE
R.
the dark-ness doth re - store!
CYRANO
C.
p
Love makes a cra-dle of my sigh- rocked
3
3
p
CHRISTIAN
Ch.
f
Love makes a cra - dle of my sigh - rocked heart, And grows so
C.
heart, And grows so great,
mf espressivo.
Ch.
great, he tears it all a - part!
C.
he tears it all a - part!
cresc.
f

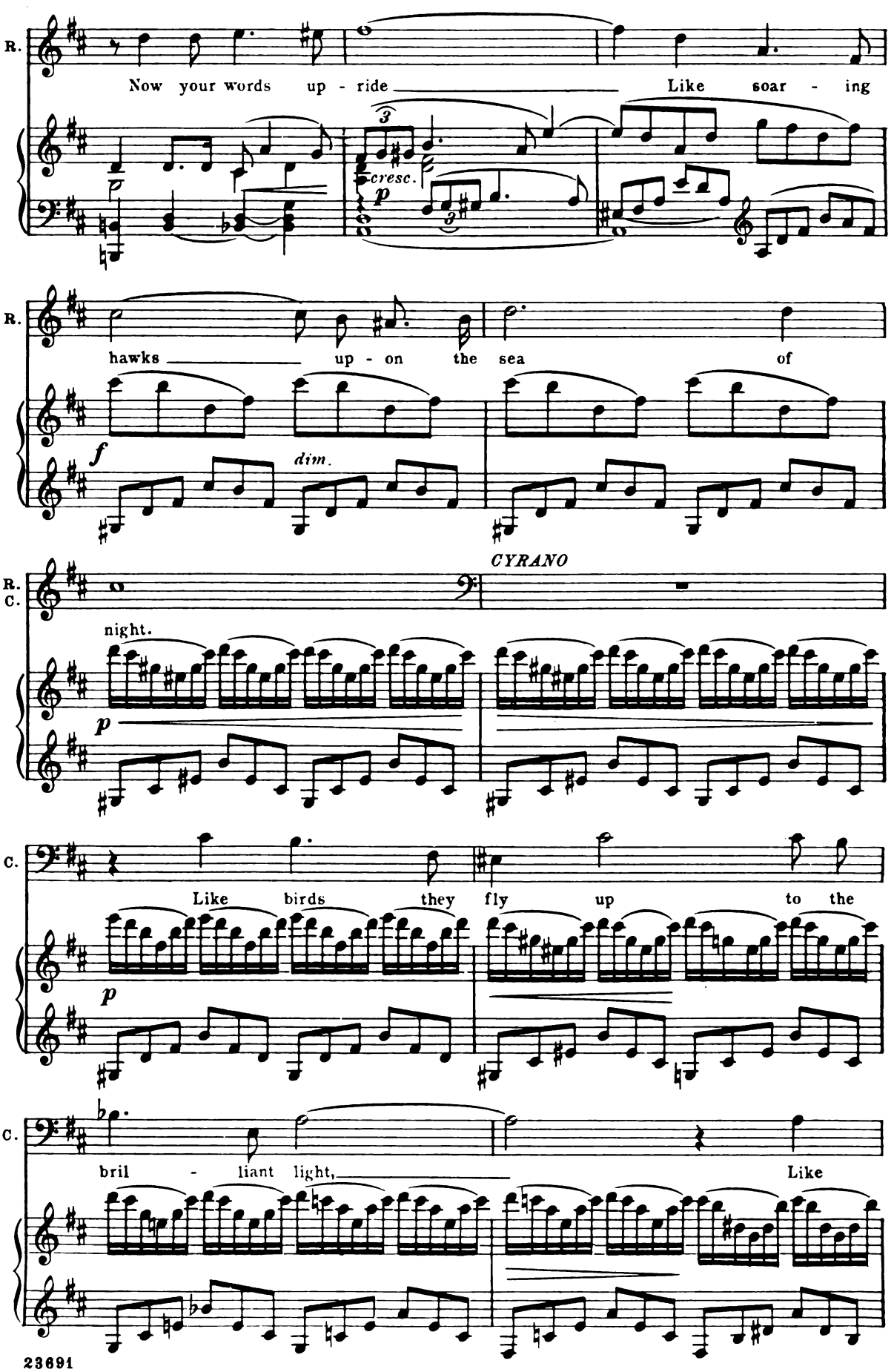

ROXANE
R.
Then you should smoth - er him by slow de-
meno. f
R. Ch.
grees.
CHRISTIAN
But,
C.
CYRANO pp
But, ma - dame, he's a lit - tle Her - cu - les,
mp
p
Ch.
ma - dame, he's a lit - tle Her - cu - les, Who had no
C.
Who had no struggle
cresc.

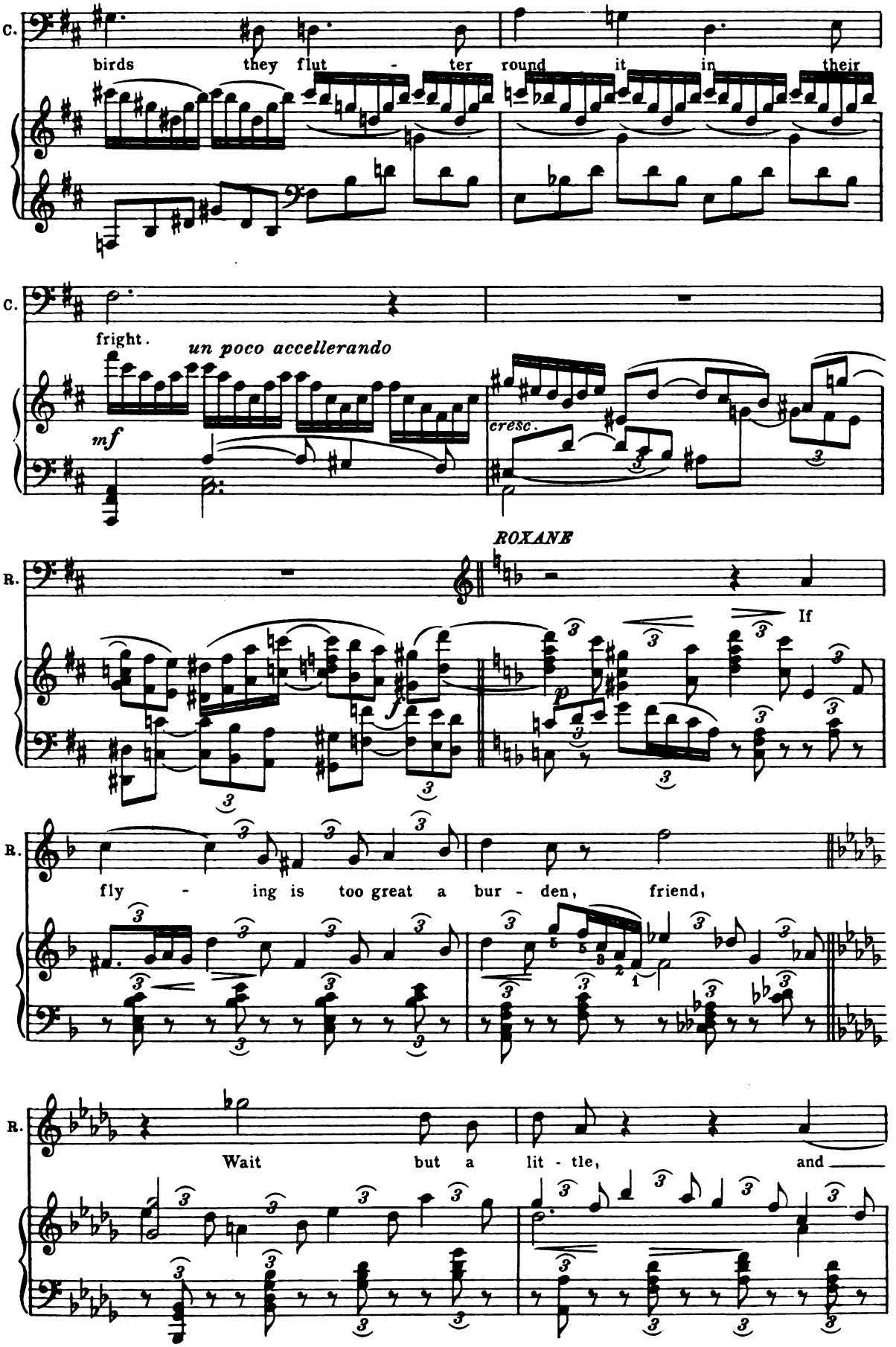

Ch.
strug - gle when he late - ly tried
C.
when he late - ly tried To o - ver-come the
6
f
Ch.
to o - ver-come the twins Mis-trust and
C.
twins Mis-trust and Pride.
3
sf
sf
Un poco più moto
Ch.
R.
Pride.
ROXANE
You are im -
Un poco più moto
fp
pp

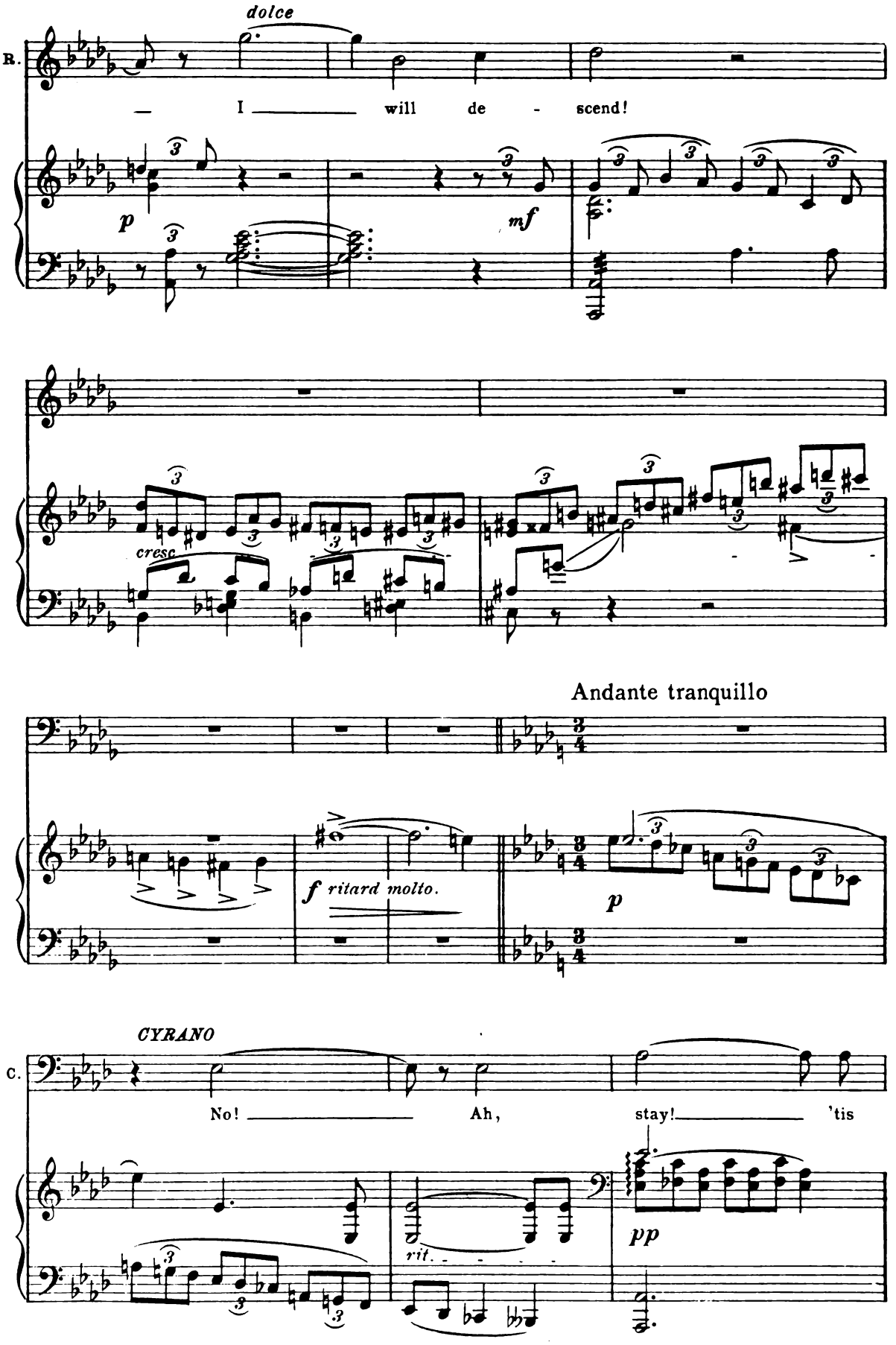

R.
prov - ing,
but your speech doth
pp
R.
halt!
Pray,
mf
R.
tell me
why your fan - - - cy is at
p
CYRANO (to Christion)
R.
C.
fault?
It is too hard. Now___ let me an-swer straight, And you the
p Un poco più moto

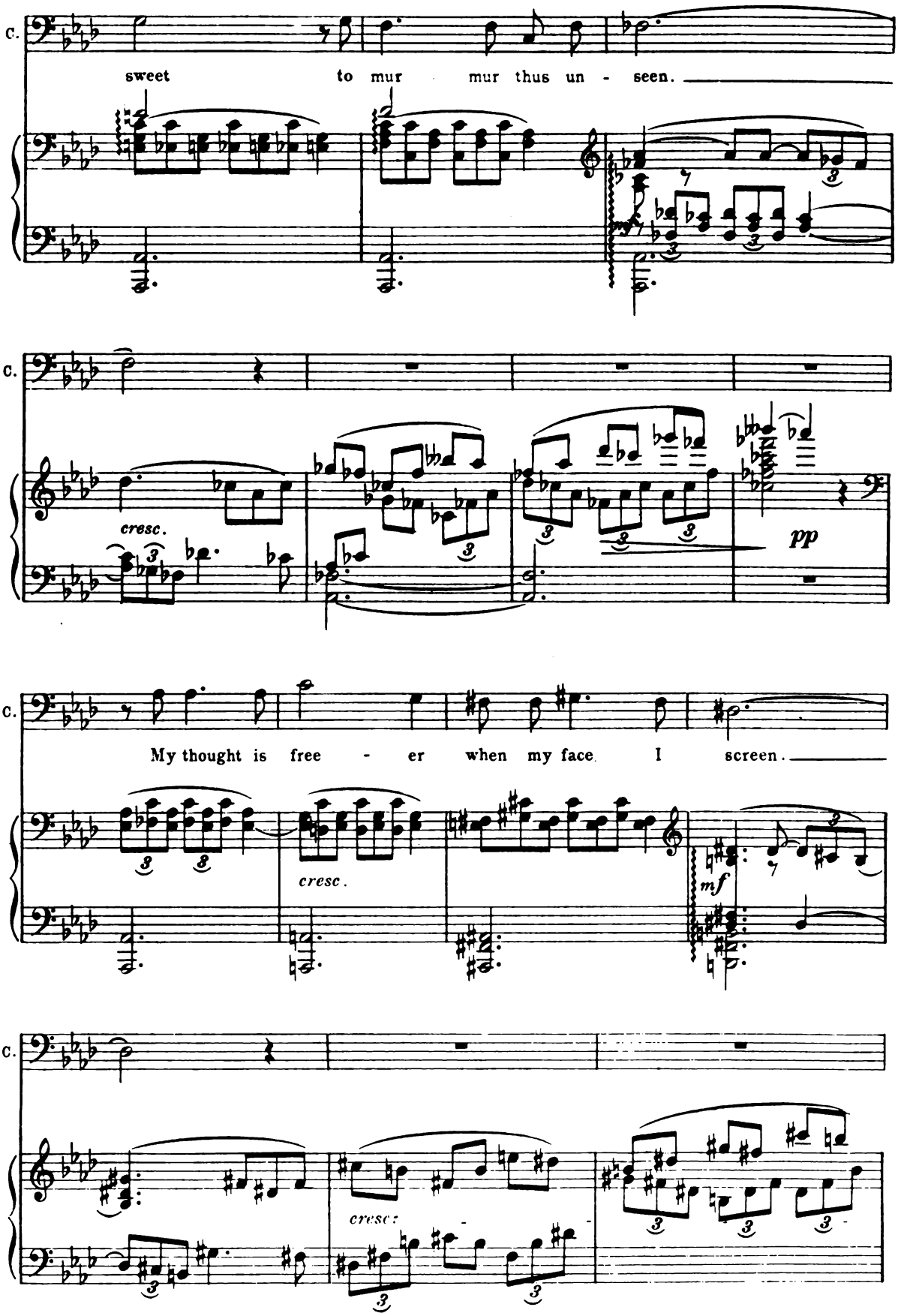

(Takes Christian's place)
C.
is-sue of this con-test wait.
tr
mf
dim.
ROXANE
R.
Your words come lame-ly, Yet you are quite
R.
C.
near.
rit. - - -
CYRANO molto espressivo
They have to grope through
Andante con moto
p
p
C.
dark-ness to your ear.
f

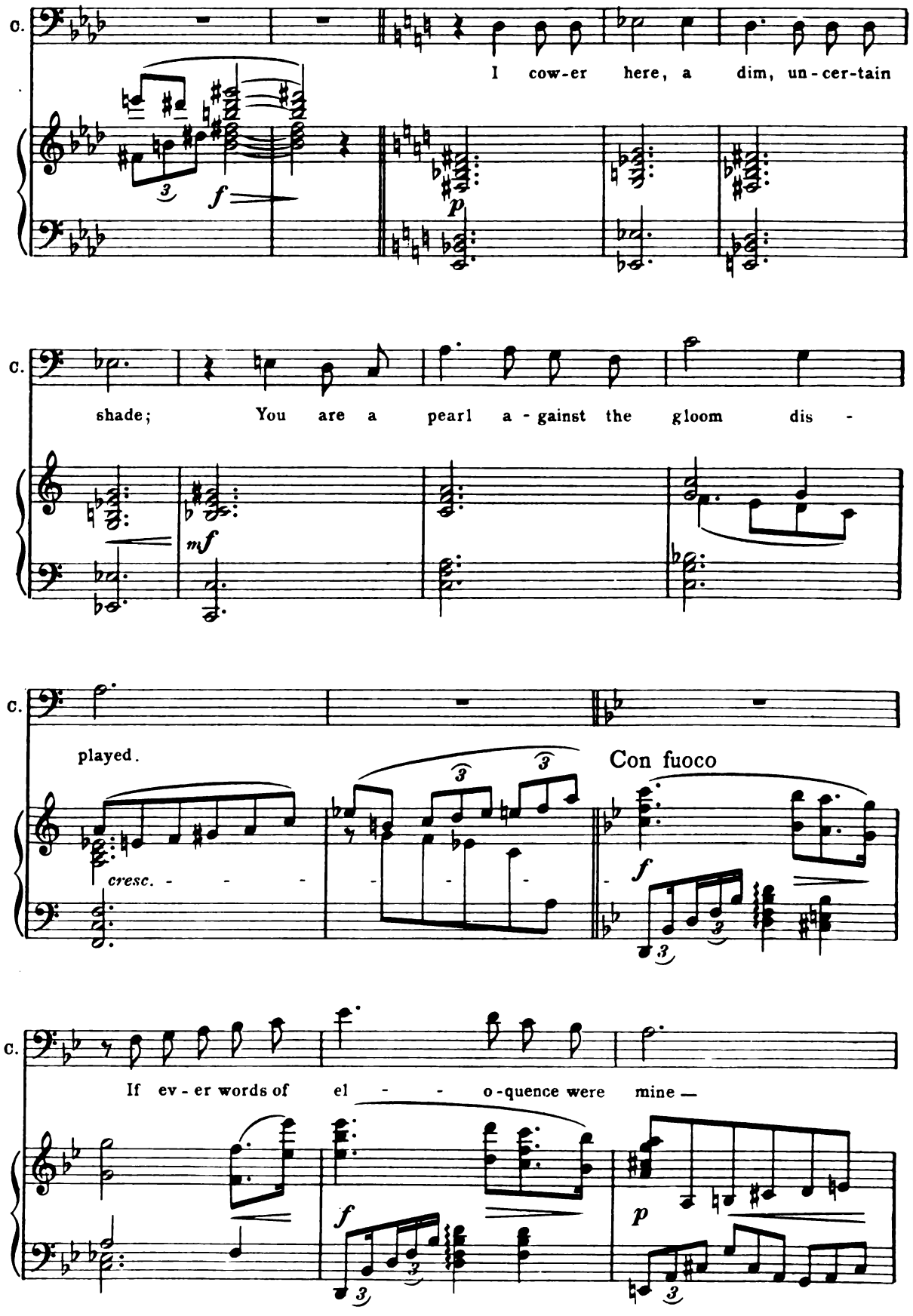

ROXANE
CYRANO
R.
C.
Mine have no trou-ble.
Mine rise,
p
più f
C.
yours do but fall;
I catch them in my heart,
f
C.
your ear is small,
My heart is large,
for love___ has
C.
R.
stretched_ it wide.
ROXANE
You're do-ing bet-ter!
meno f
p

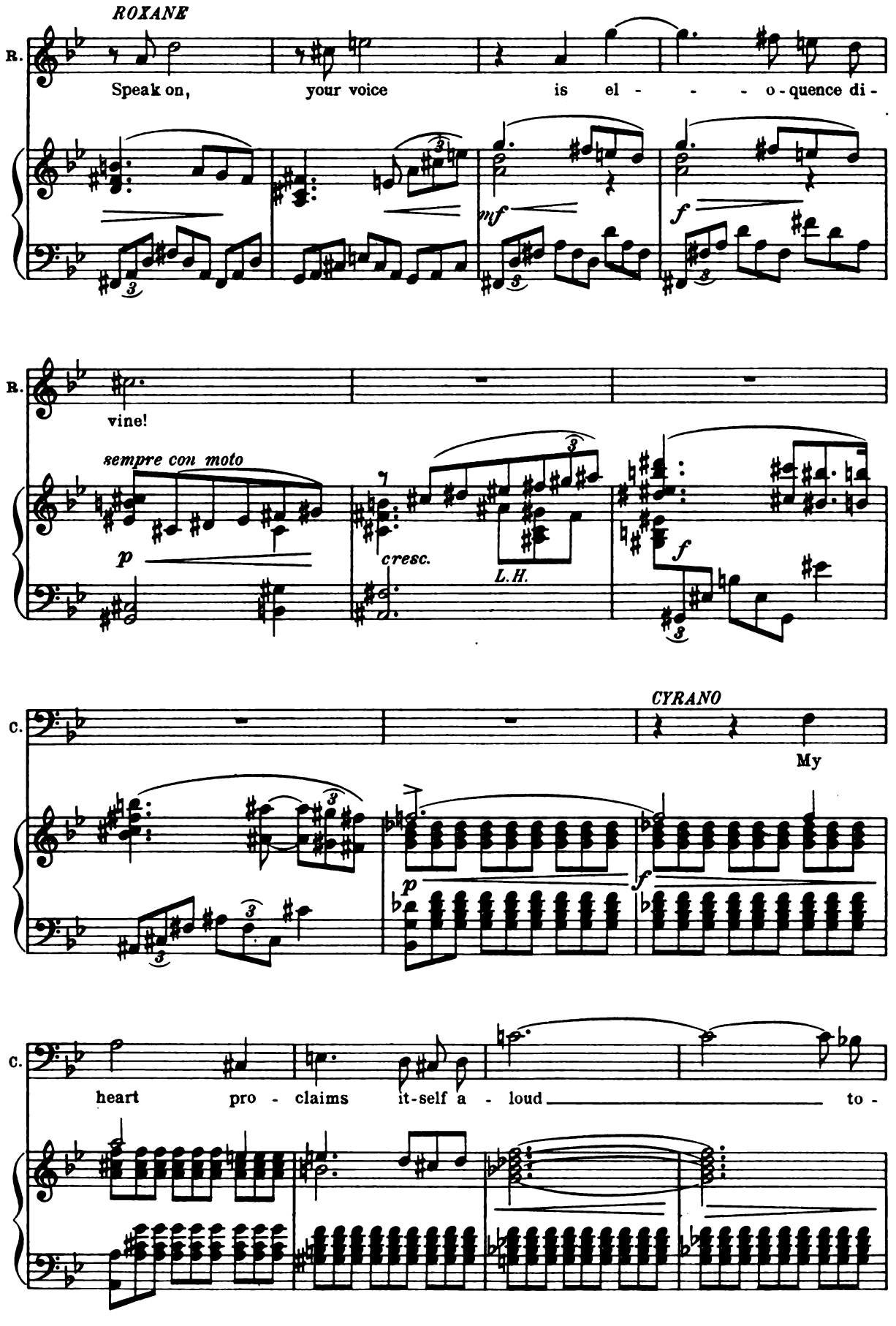

R.
Now your words up - ride
Like soar - ing
cresc.
p
R.
hawks up - on the sea of
f
dim.
R.
C.
CYRANO
night.
p
C.
Like birds they fly up to the
p
C.
bril - liant light,
Like

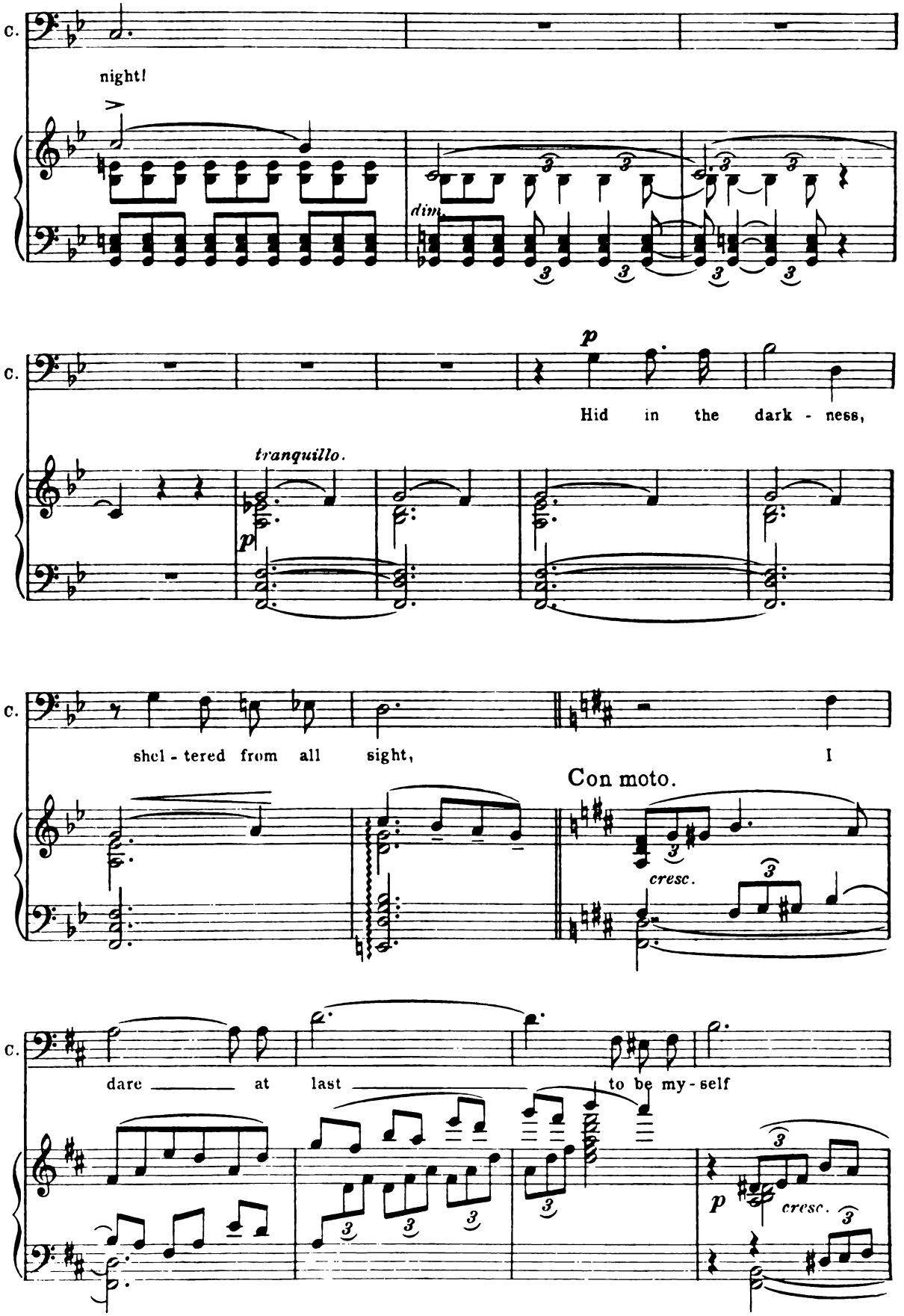

C.
birds they flut - ter round it in their
C.
fright.
un poco accellerando
mf
cresc.
ROXANE
R.
If
fly - ing is too great a bur - den, friend,
R.
Wait but a lit - tle, and

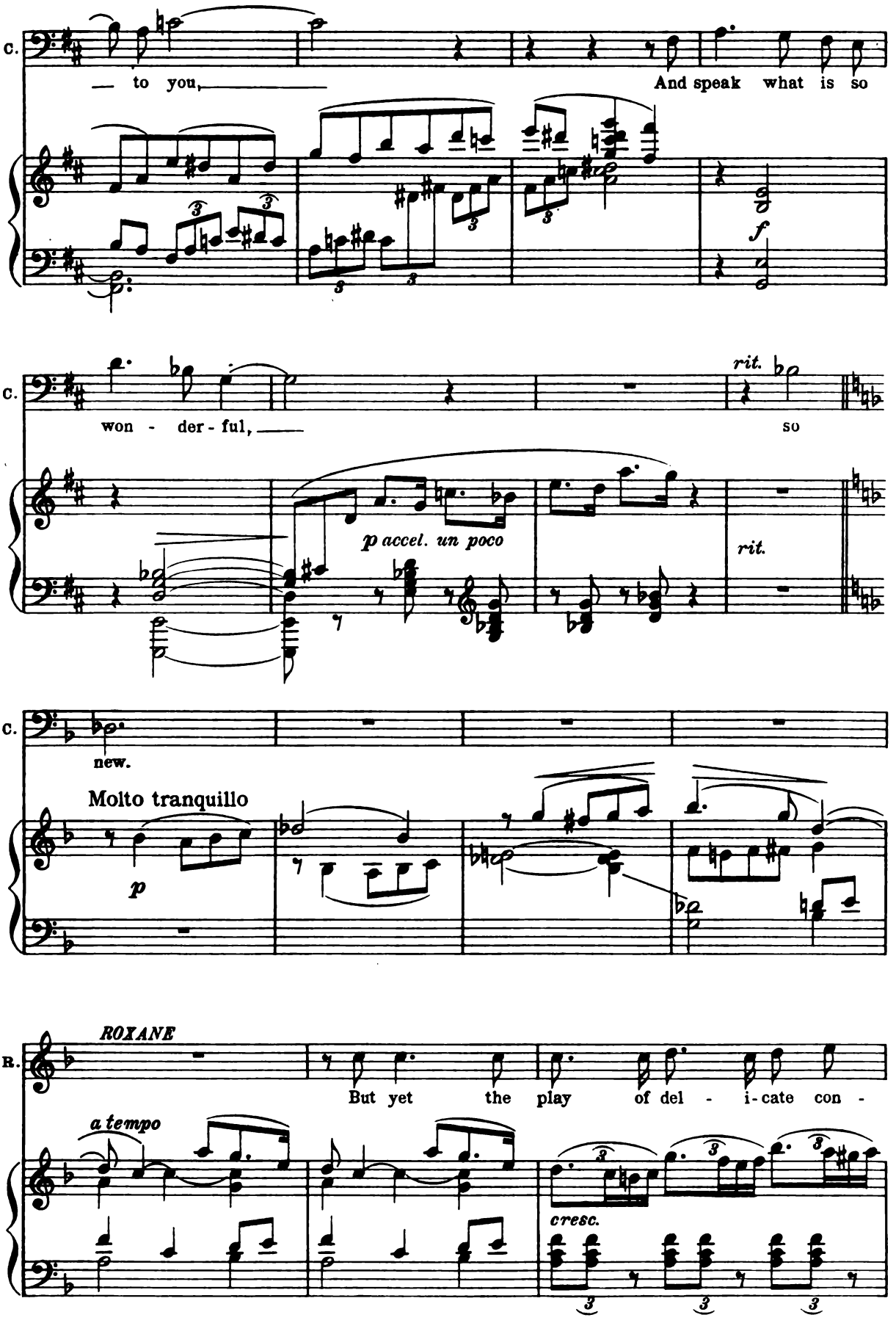

dolce
R.
— I ——— will de - scend!
p
mf
cresc.
Andante tranquillo
f ritard molto.
p
CYRANO
C.
No! ——— Ah, stay! ——— 'tis
rit.
pp

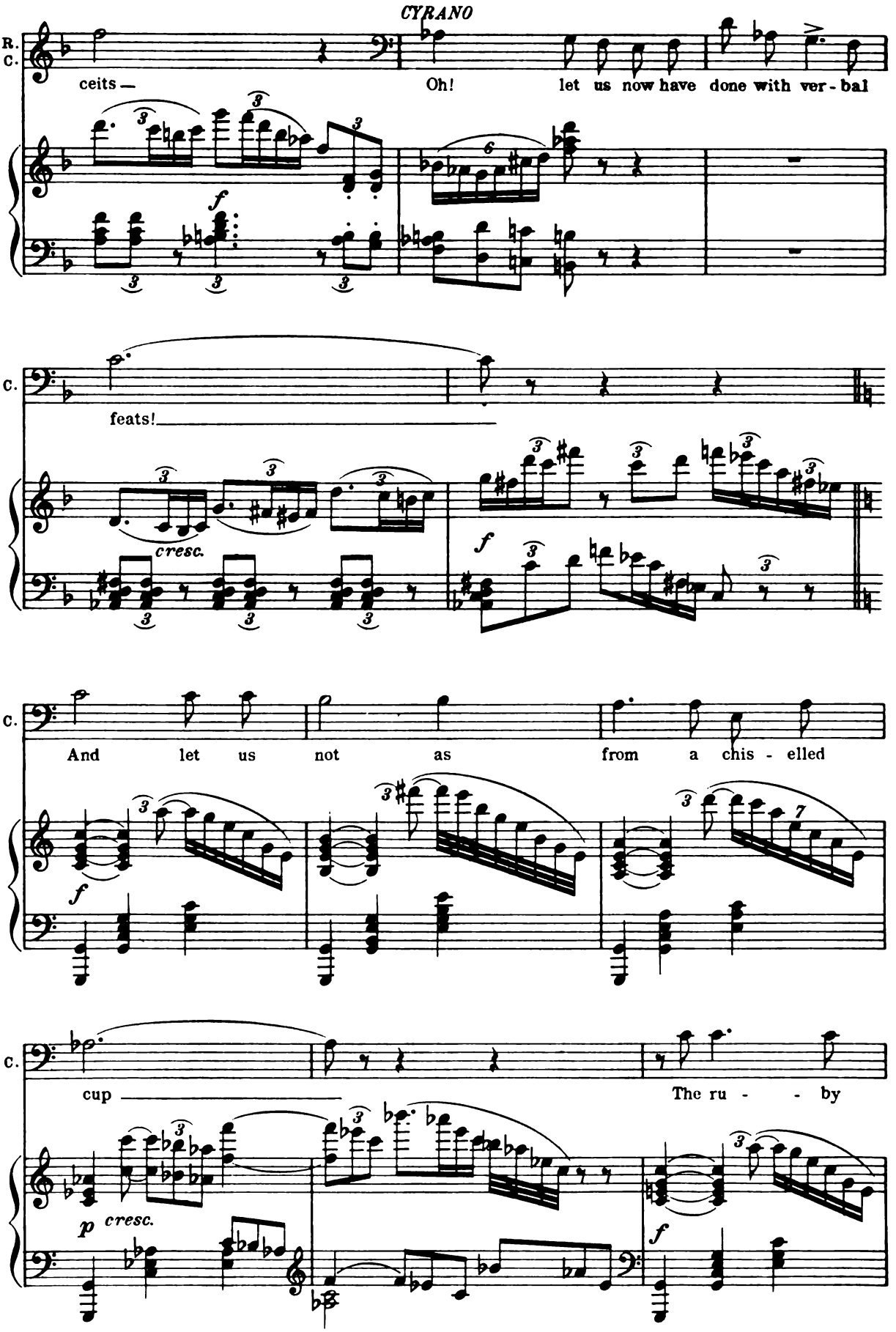

C.
sweet to mur mur thus un - seen.
C.
cresc.
pp
C.
My thought is free - er when my face I screen.
cresc.
mf
C.
cresc.

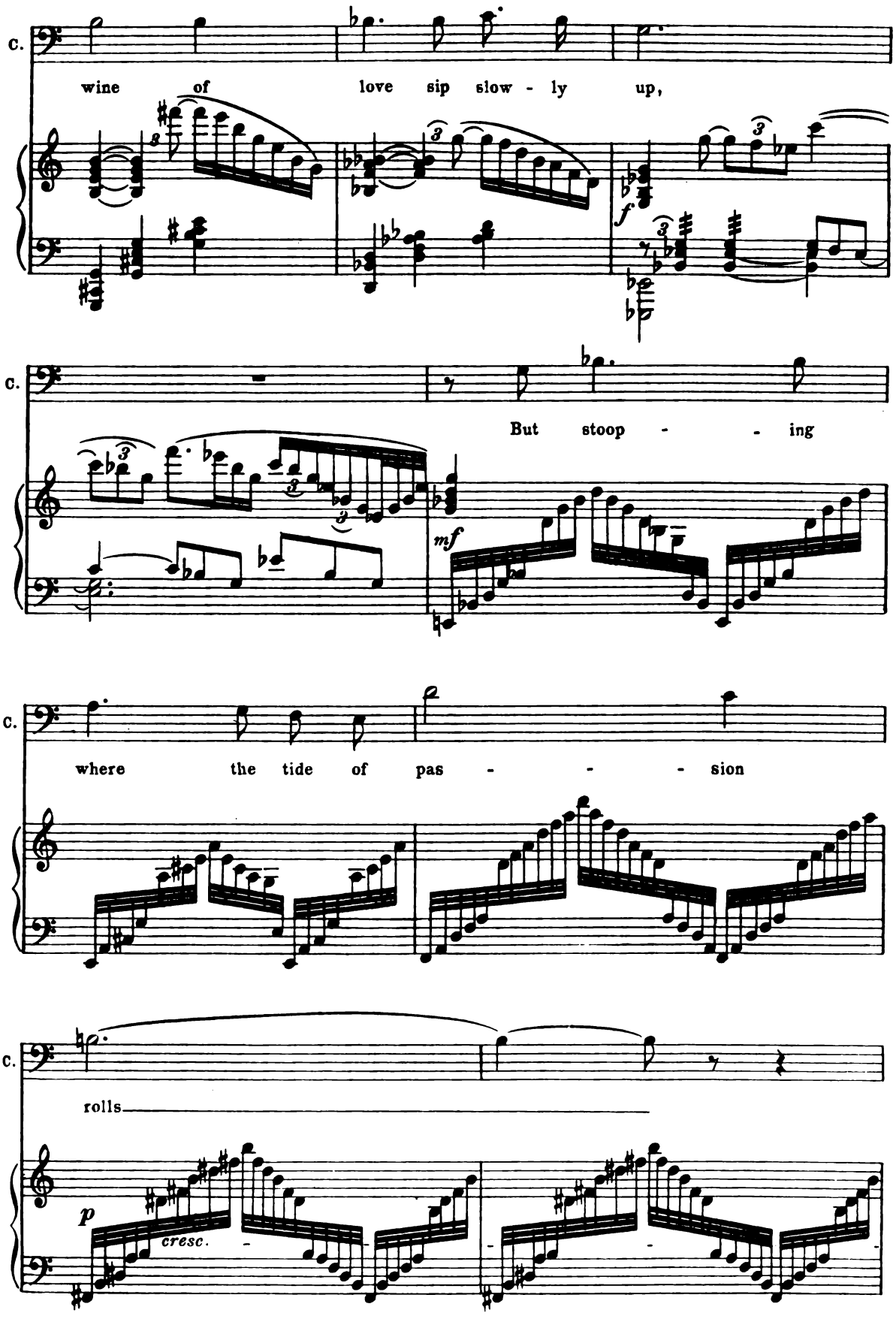

C.
I cow-er here, a dim, un-cer-tain
f
p
C.
shade; You are a pearl a-gainst the gloom dis-
mf
C.
played.
cresc.
Con fuoco
f
C.
If ev-er words of el - - - o-quence were mine —
f
p

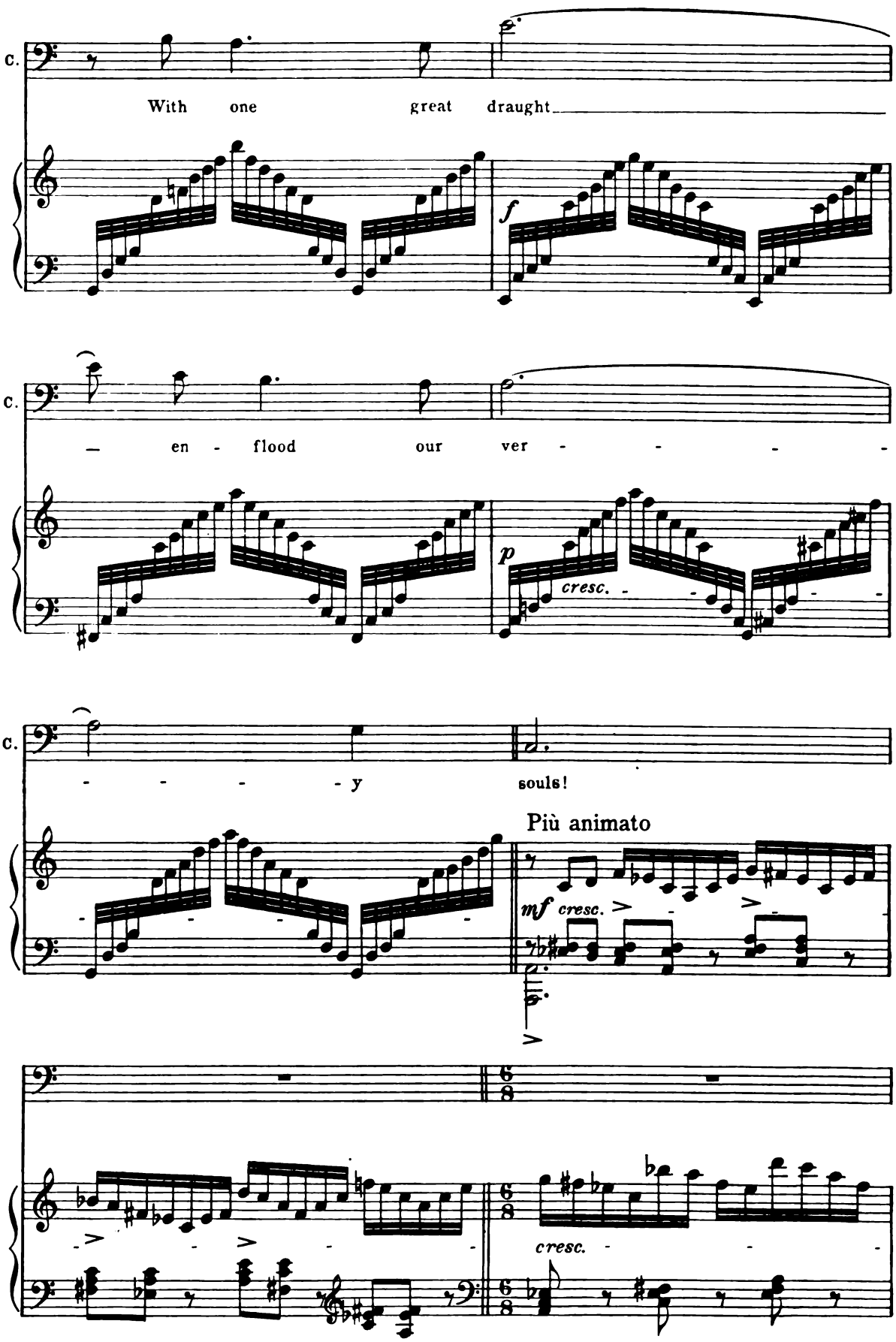

ROXANE
R.
Speak on, your voice is el - - - - o - quence di -
mf
f
R.
vine!
sempre con moto
p
cresc.
L.H.
f
CYRANO
C.
My
p
f
C.
heart pro - claims it-self a - loud to -

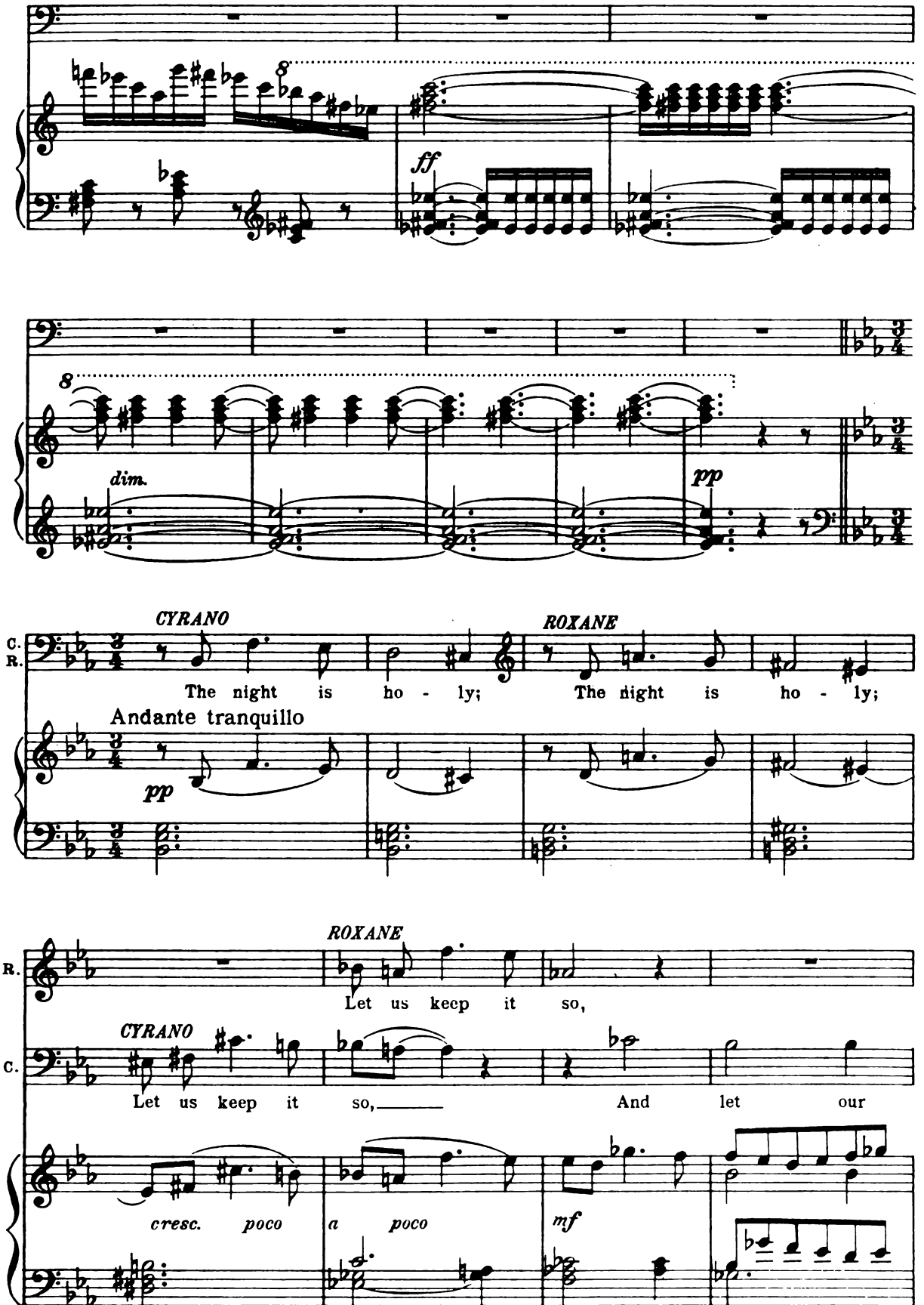

C.
night!
dim.
C.
p
Hid in the dark - ness,
tranquillo.
p
C.
shel - tered from all sight, I
Con moto.
cresc.
C.
dare at last to be my - self
p
cresc.

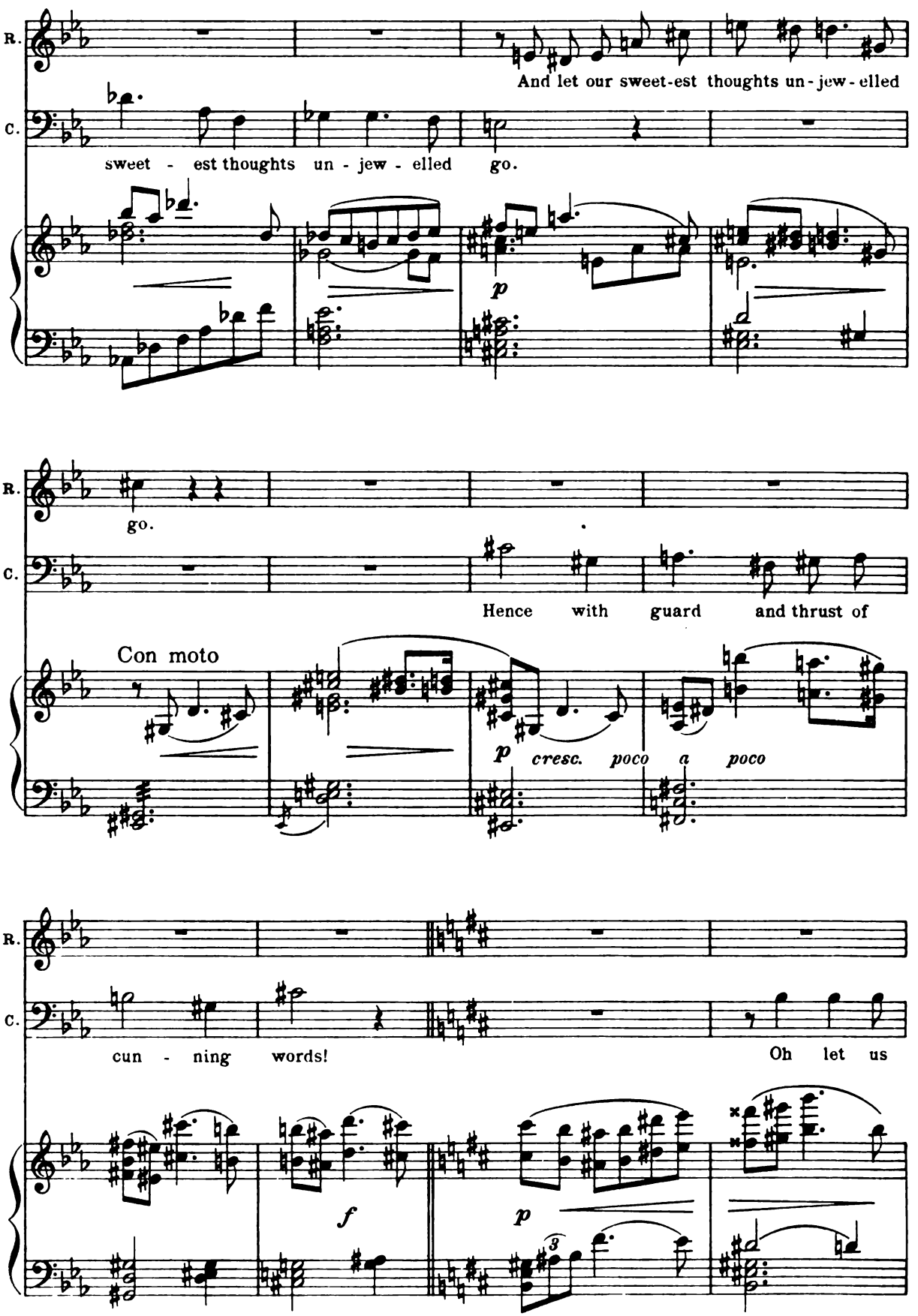

C.
— to you,
And speak what is so
f
C.
won - der - ful,
so
rit.
p accel. un poco
rit.
C.
new.
Molto tranquillo
p
ROXANE
R.
But yet the play of del - i - cate con -
a tempo
cresc.

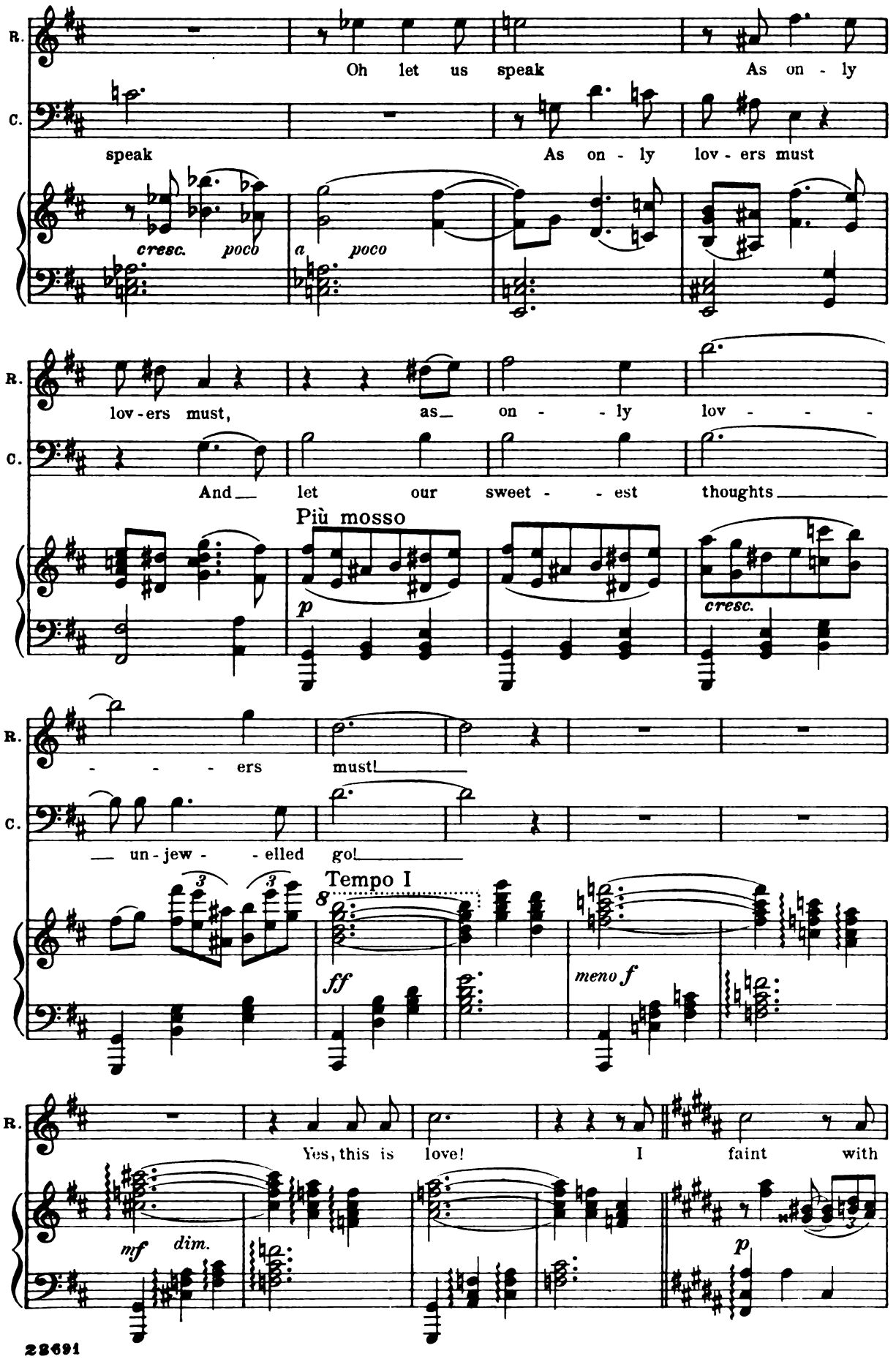

CYRANO
R.
C.
ceits —
Oh! let us now have done with ver - bal
C.
feats!
cresc.
C.
And let us not as from a chis - elled
C.
cup
The ru - - by
p cresc.

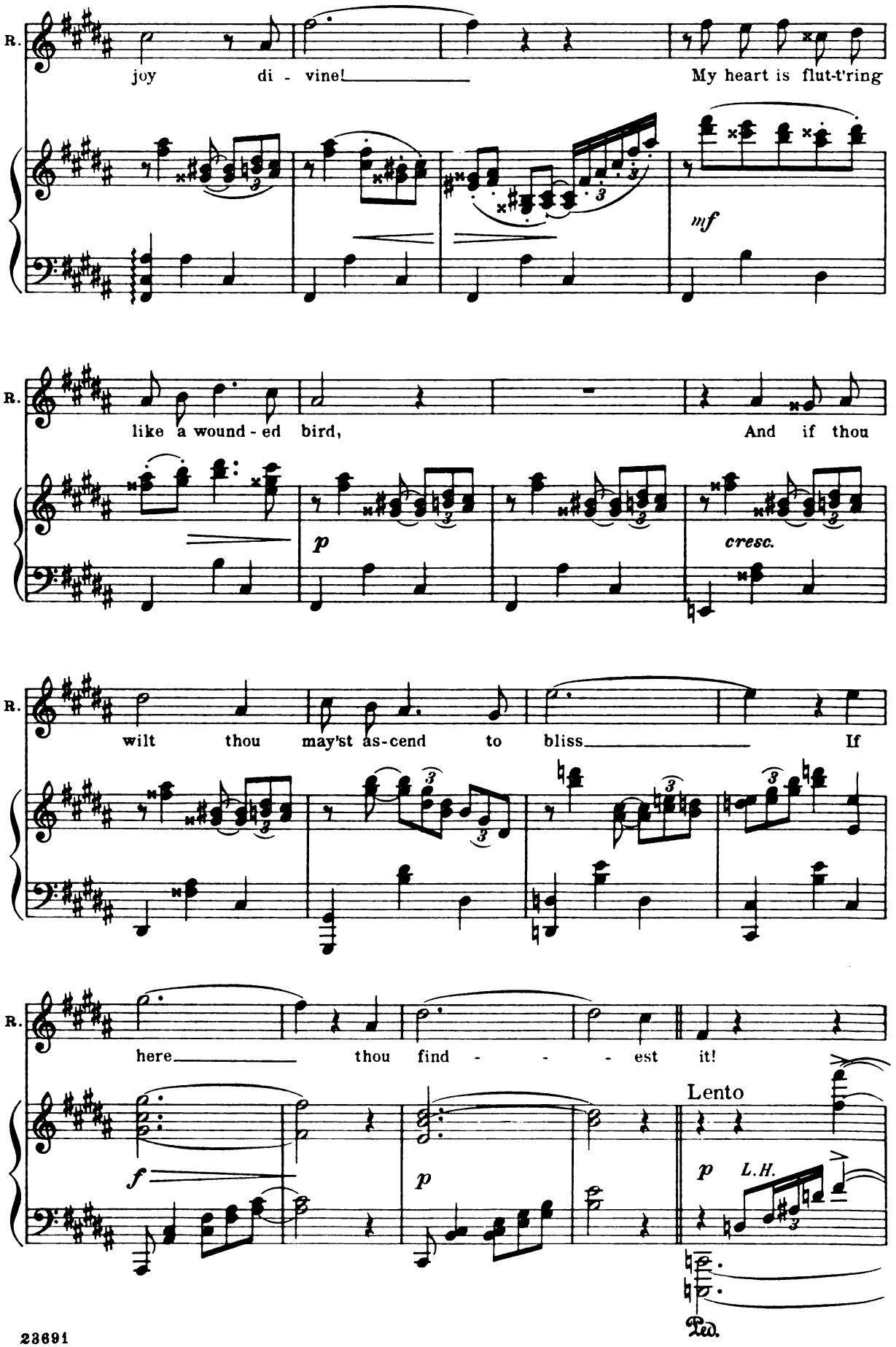

C.
wine of love sip slow - ly up,
C.
But stoop - - ing
C.
where the tide of pas - - - sion
C.
rolls
p
cresc.

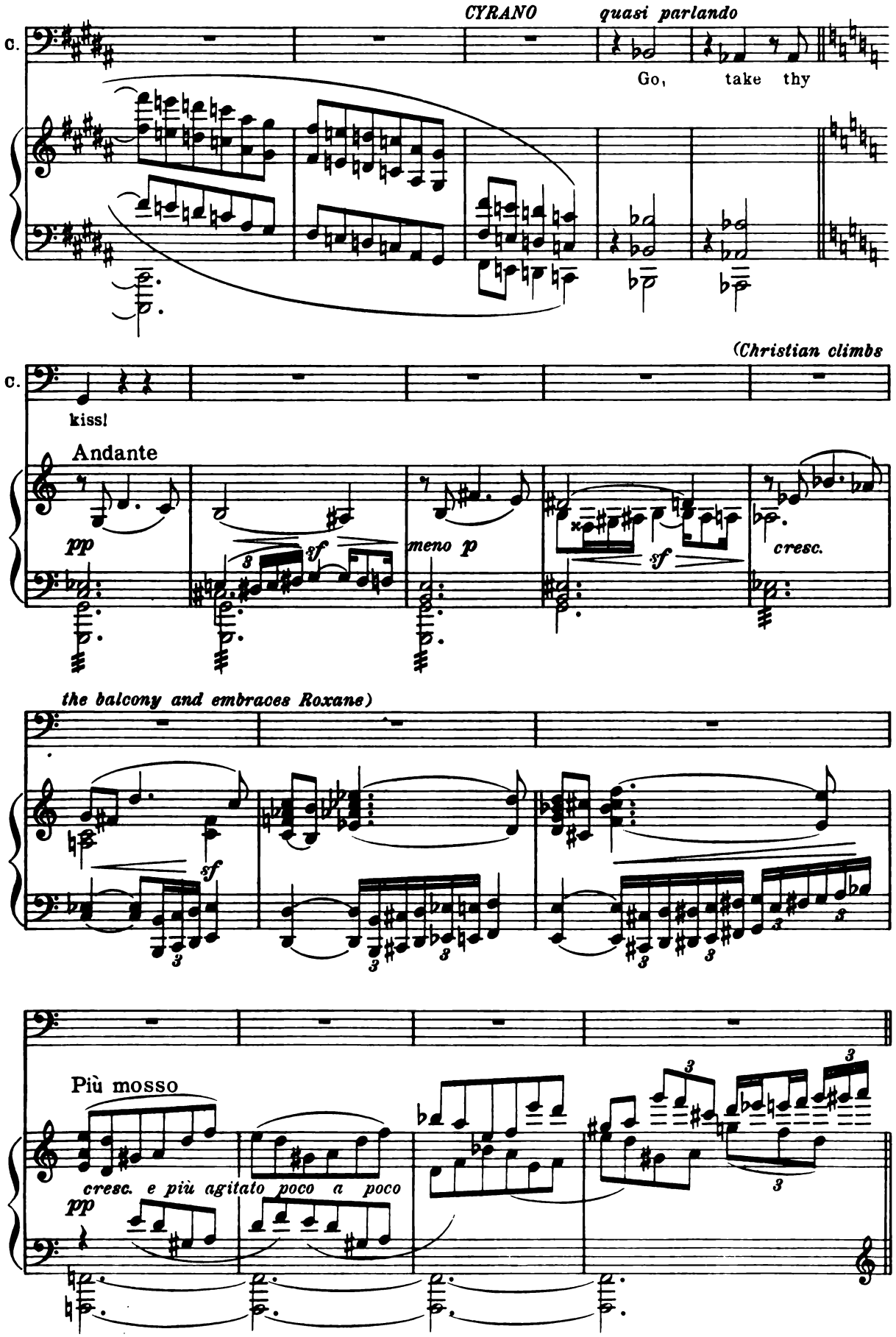

C.
With one great draught
f
C.
— en - flood our ver - - - - -
p
cresc.
C.
- - - - - y
souls!
Più animato
mf cresc.
6/8
6/8
cresc.

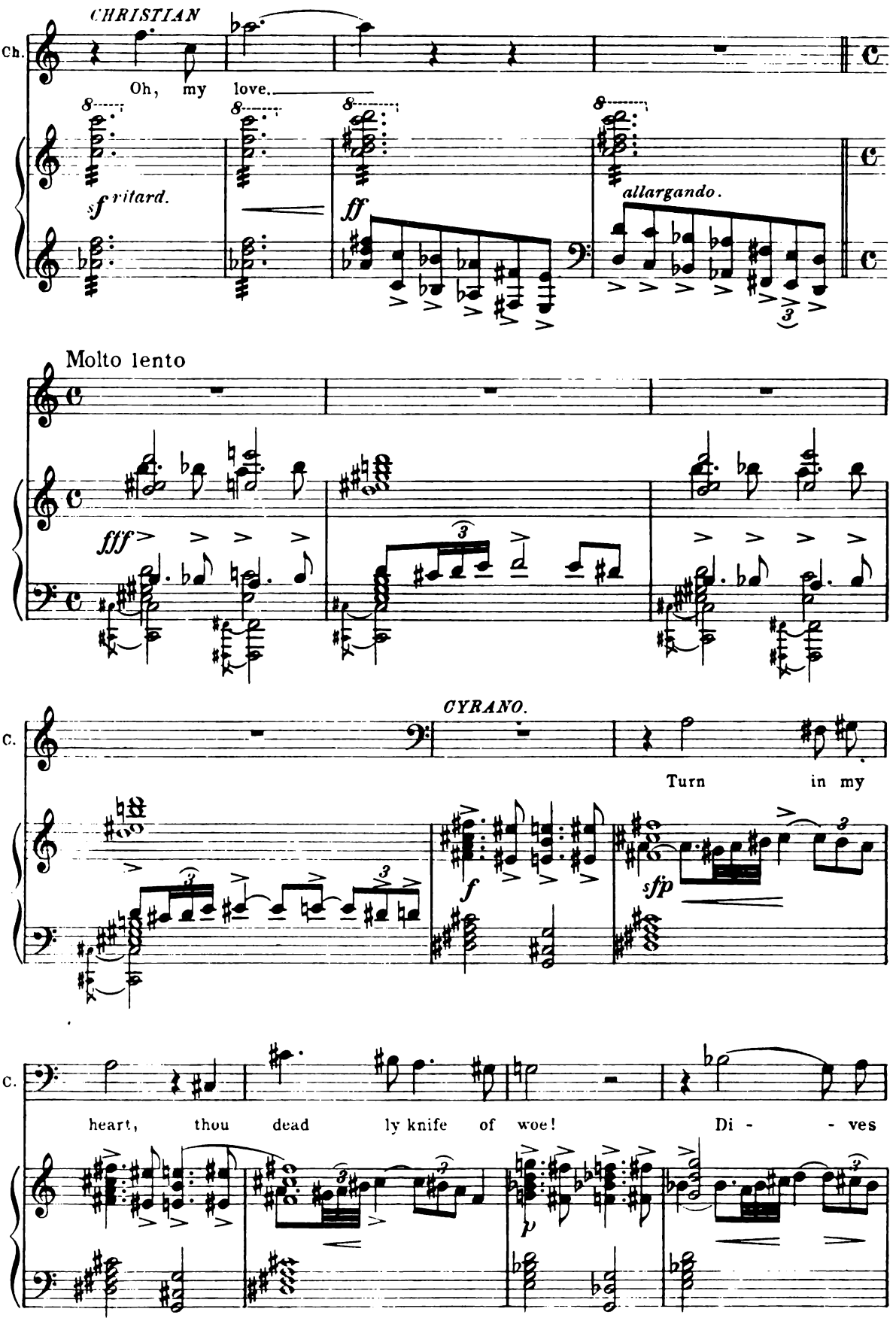

8
ff
8
dim.
pp
CYRANO
ROXANE
C.
R.
The night is ho - ly;
The night is ho - ly;
Andante tranquillo
pp
ROXANE
R.
Let us keep it so,
CYRANO
C.
Let us keep it so,
And let our
cresc. poco
a poco
mf

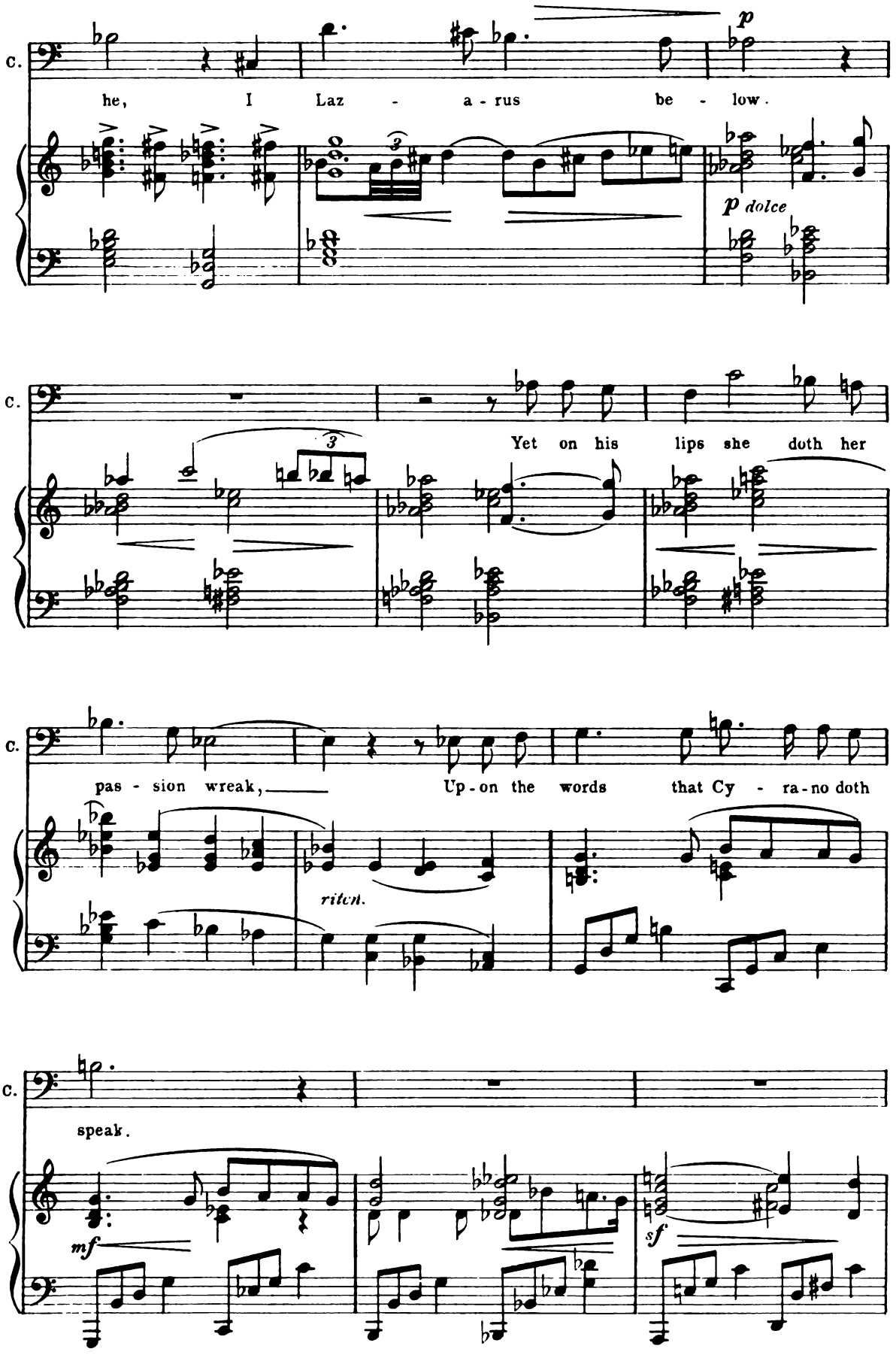

R.
C.
And let our sweet-est thoughts un - jew - elled
sweet - est thoughts un - jew - elled go.
p
go.
Hence with guard and thrust of
Con moto
p cresc. poco a poco
cun - ning words!
Oh let us
f
p

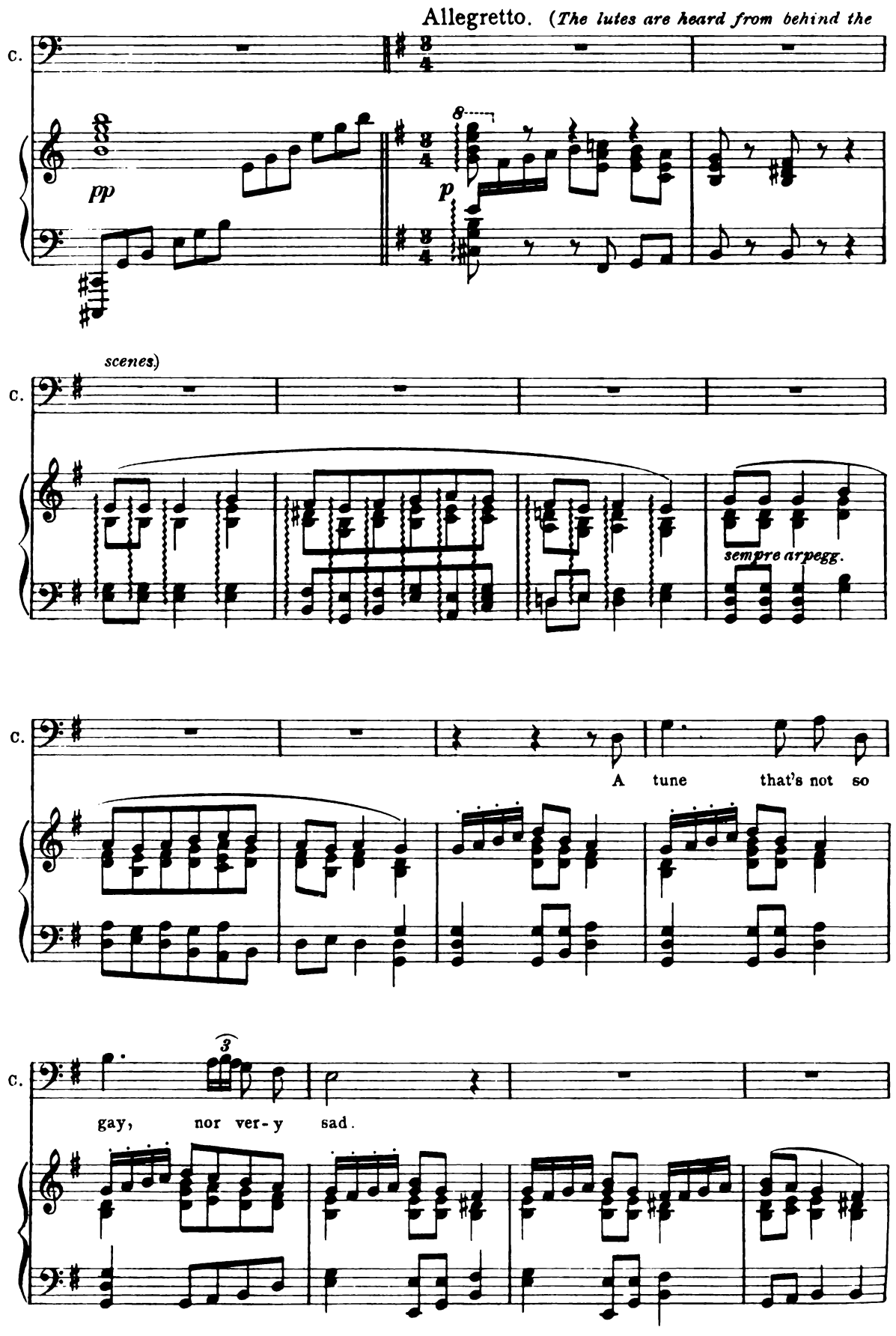

R.
C.
Oh let us speak As on - ly
speak As on - ly lov - ers must
cresc. poco
a poco
lov - ers must, as on - ly lov - - -
And let our sweet - - est thoughts
Più mosso
p
cresc.
- - - ers must!
un - jew - - elled go!
Tempo I
ff
meno f
Yes, this is love! I faint with
mf dim.
p

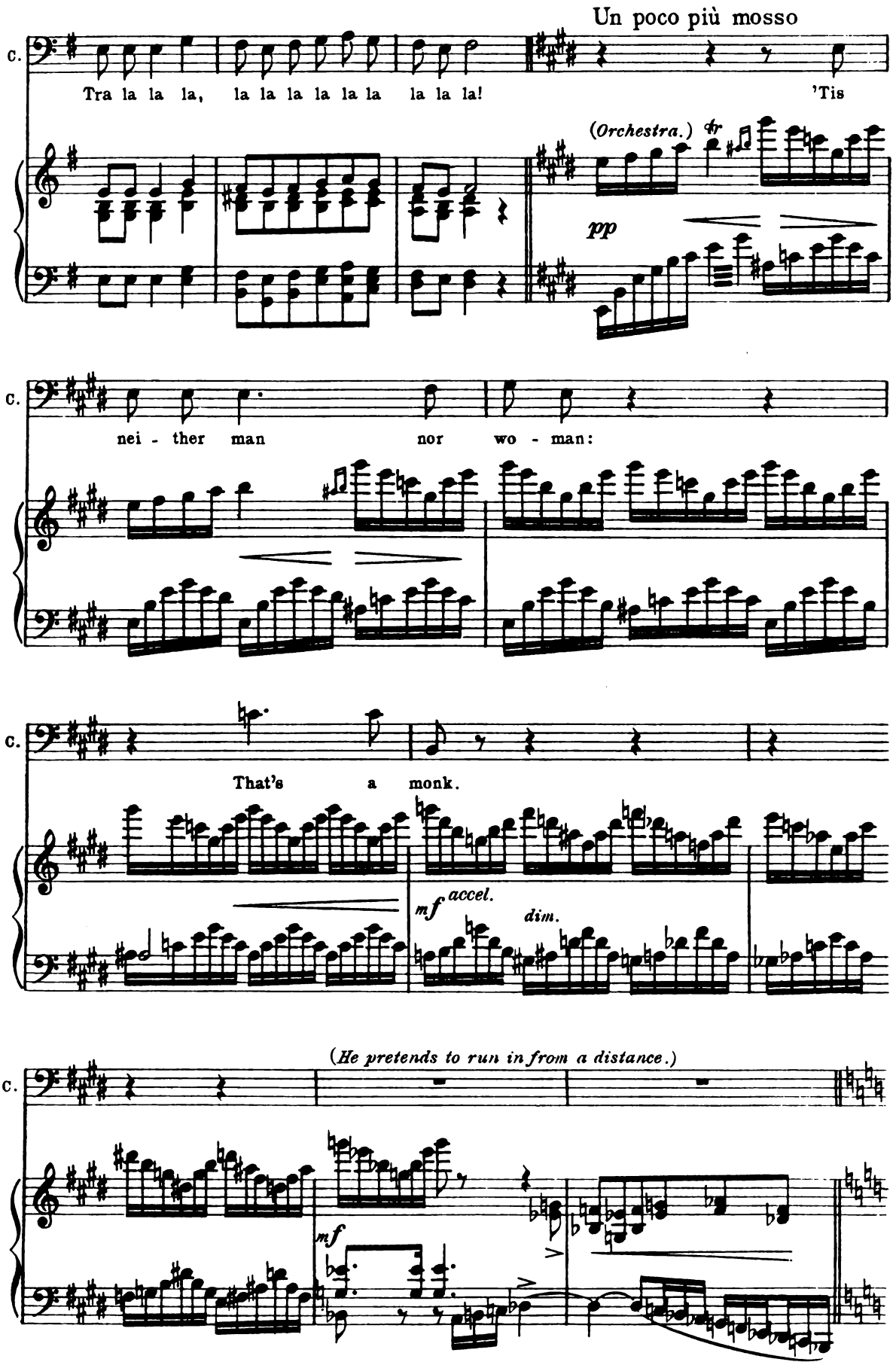

R.
joy di - vine!
My heart is flut-t'ring
mf
R.
like a wound - ed bird,
And if thou
p
cresc.
R.
wilt thou may'st as-cend to bliss
If
R.
here
thou find - - - est it!
f
p
Lento
p
L.H.
Ped.

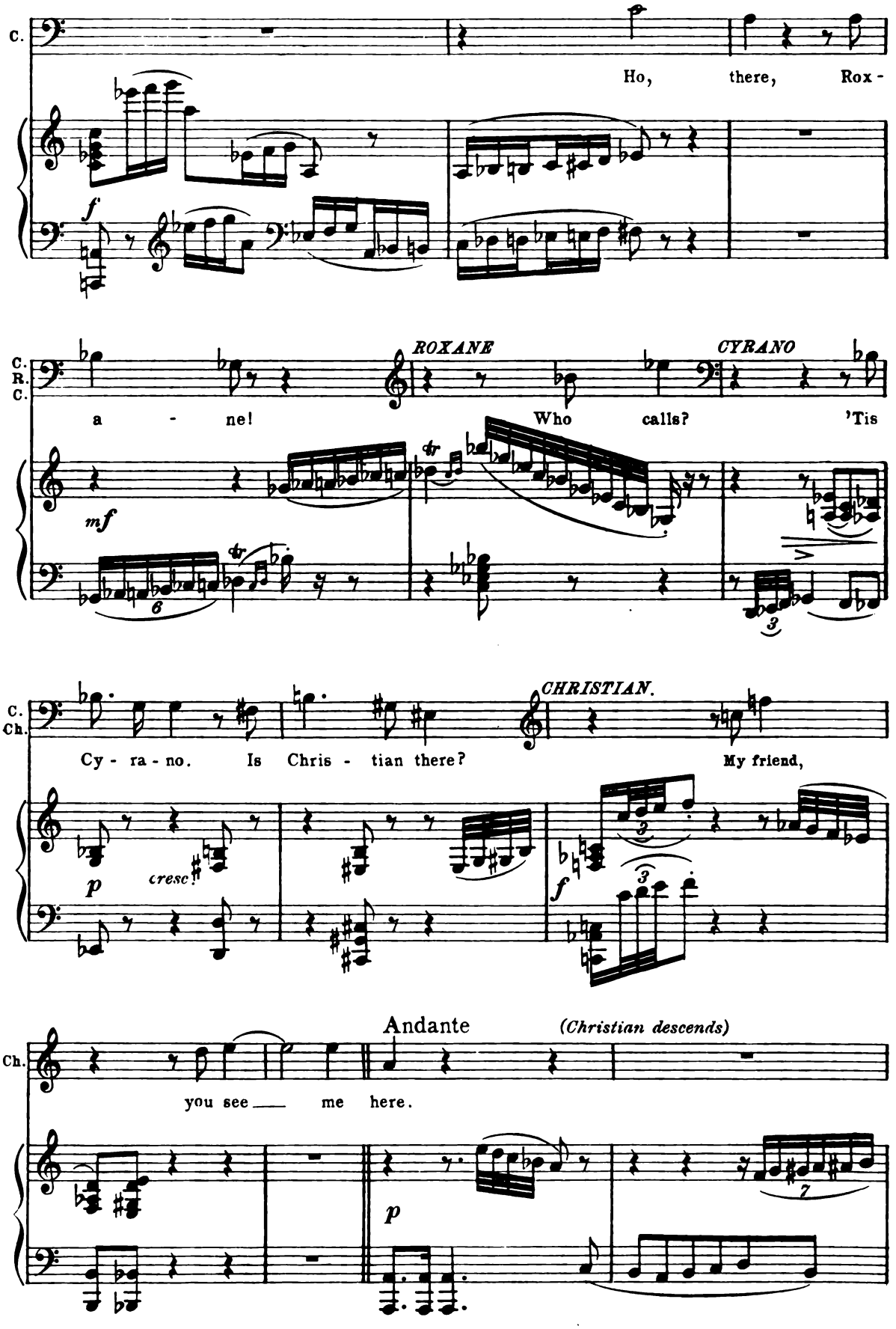

CYRANO
quasi parlando
C.
Go, take thy
(Christian climbs
C.
kiss!
Andante
pp
sf
meno p
sf
cresc.
the balcony and embraces Roxane)
sf
Più mosso
cresc. e più agitato poco a poco
pp

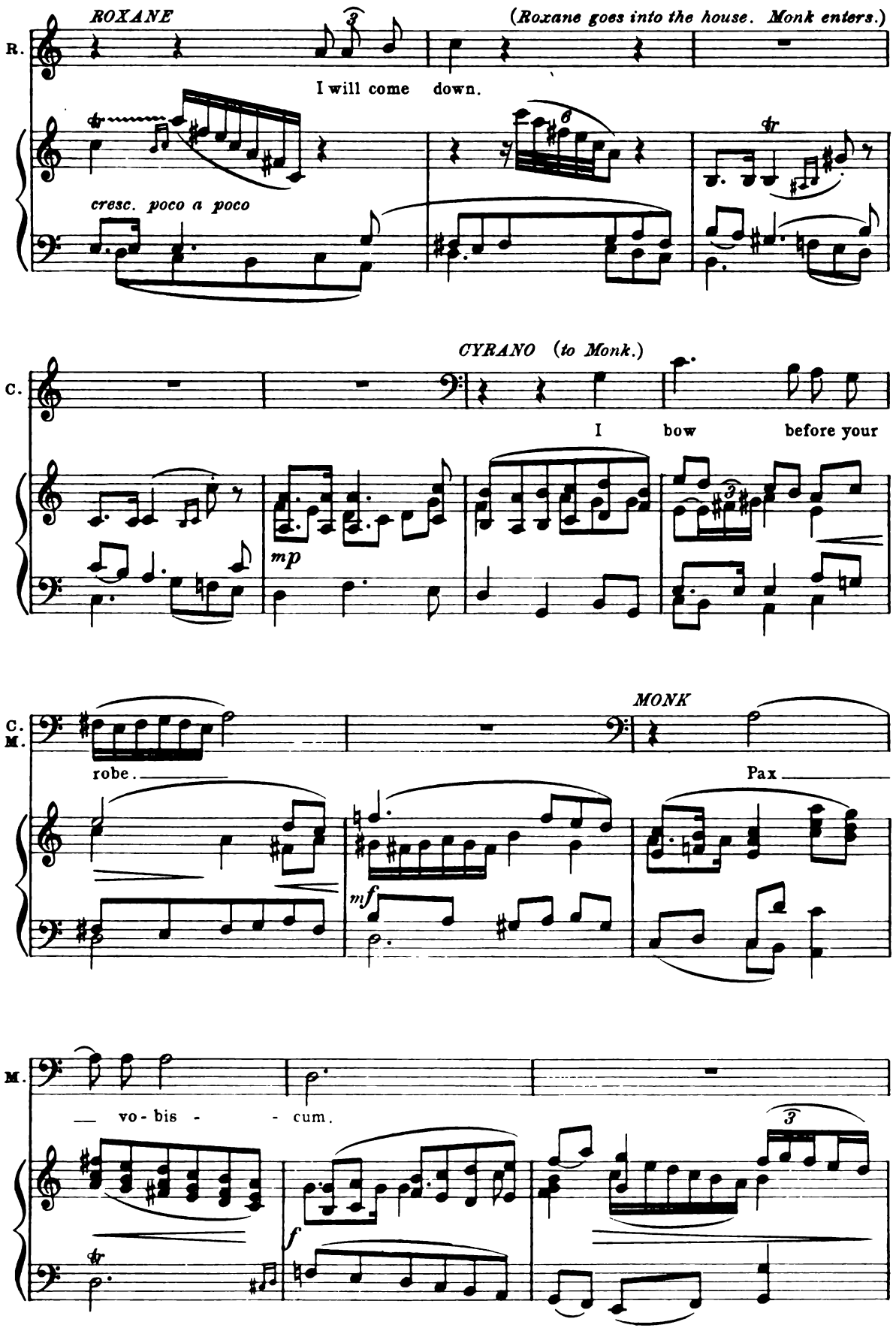

CHRISTIAN
Ch.
Oh, my love.
sf ritard.
ff
allargando.
Molto lento
fff
CYRANO.
C.
Turn in my
f
sfp
C.
heart, thou dead ly knife of woe! Di - - ves
p

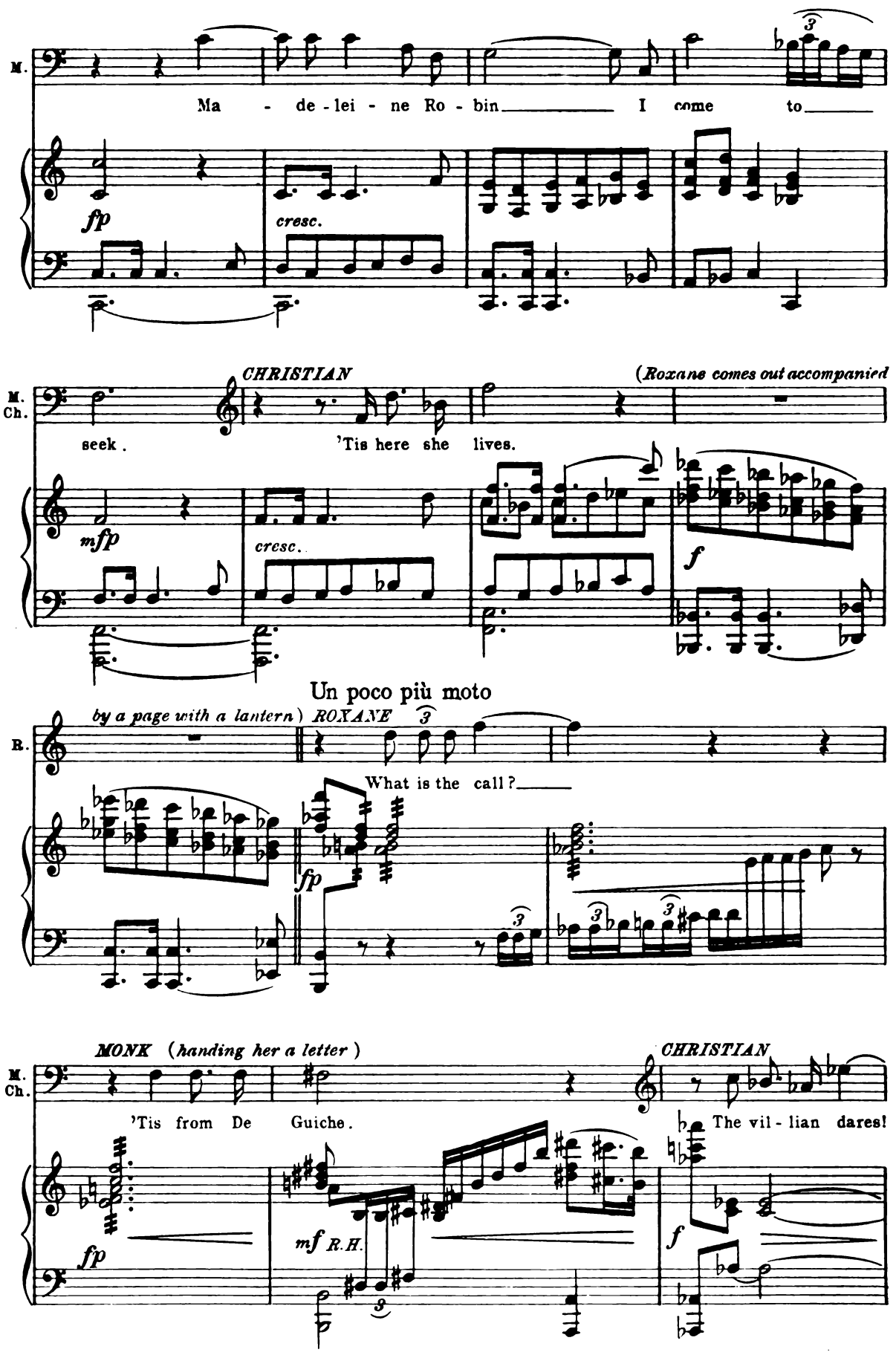

C.
he, I Laz - a - rus be - low.
p
p dolce
C.
Yet on his lips she doth her
C.
pas - sion wreak, Up - on the words that Cy - ra - no doth
riten.
C.
speak.
mf
sf

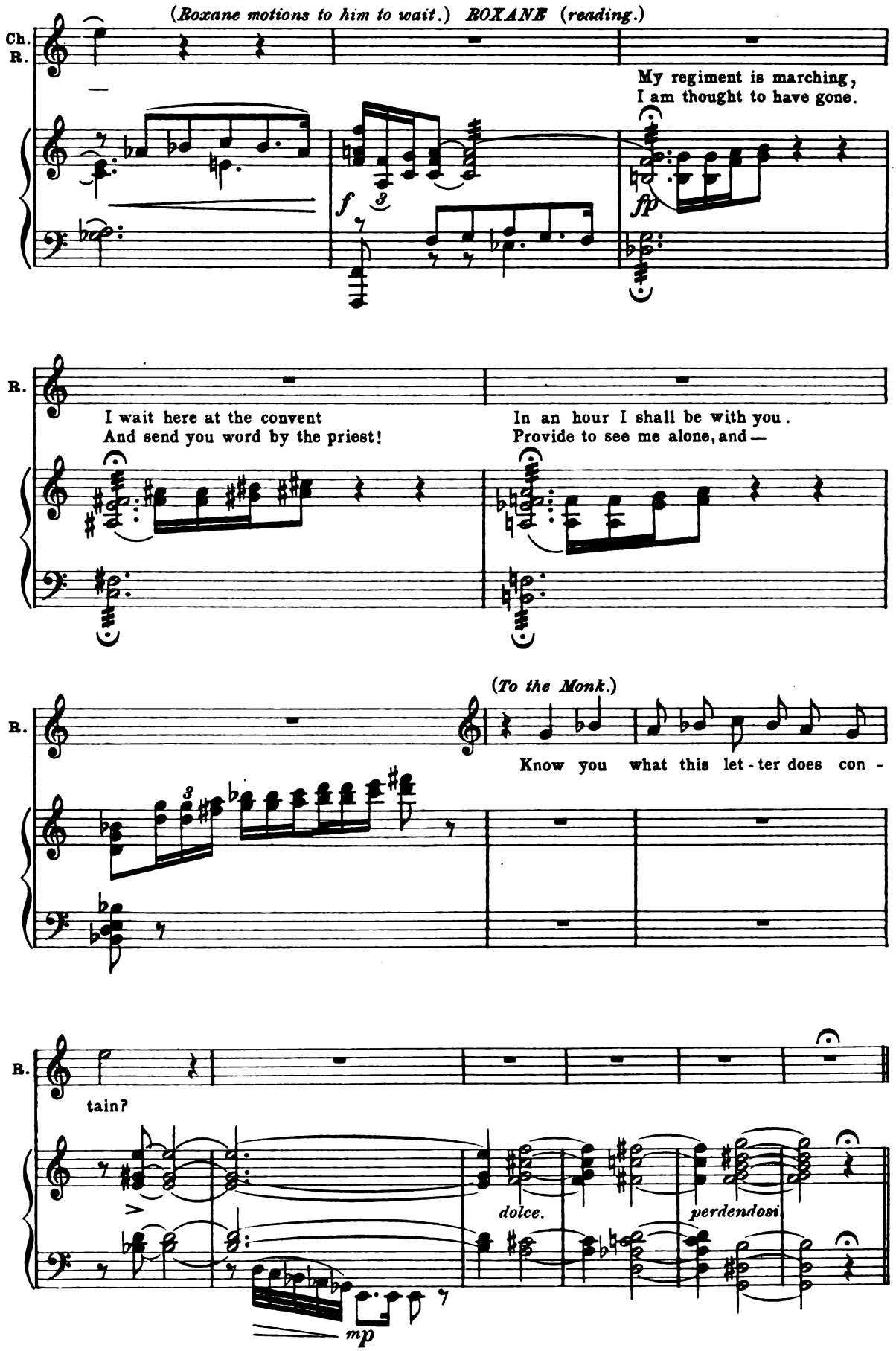

Allegretto. (The lutes are heard from behind the
C.
pp
p
scenes.)
C.
sempre arpegg.
C.
A tune that's not so
C.
3
gay, nor ver-y sad.

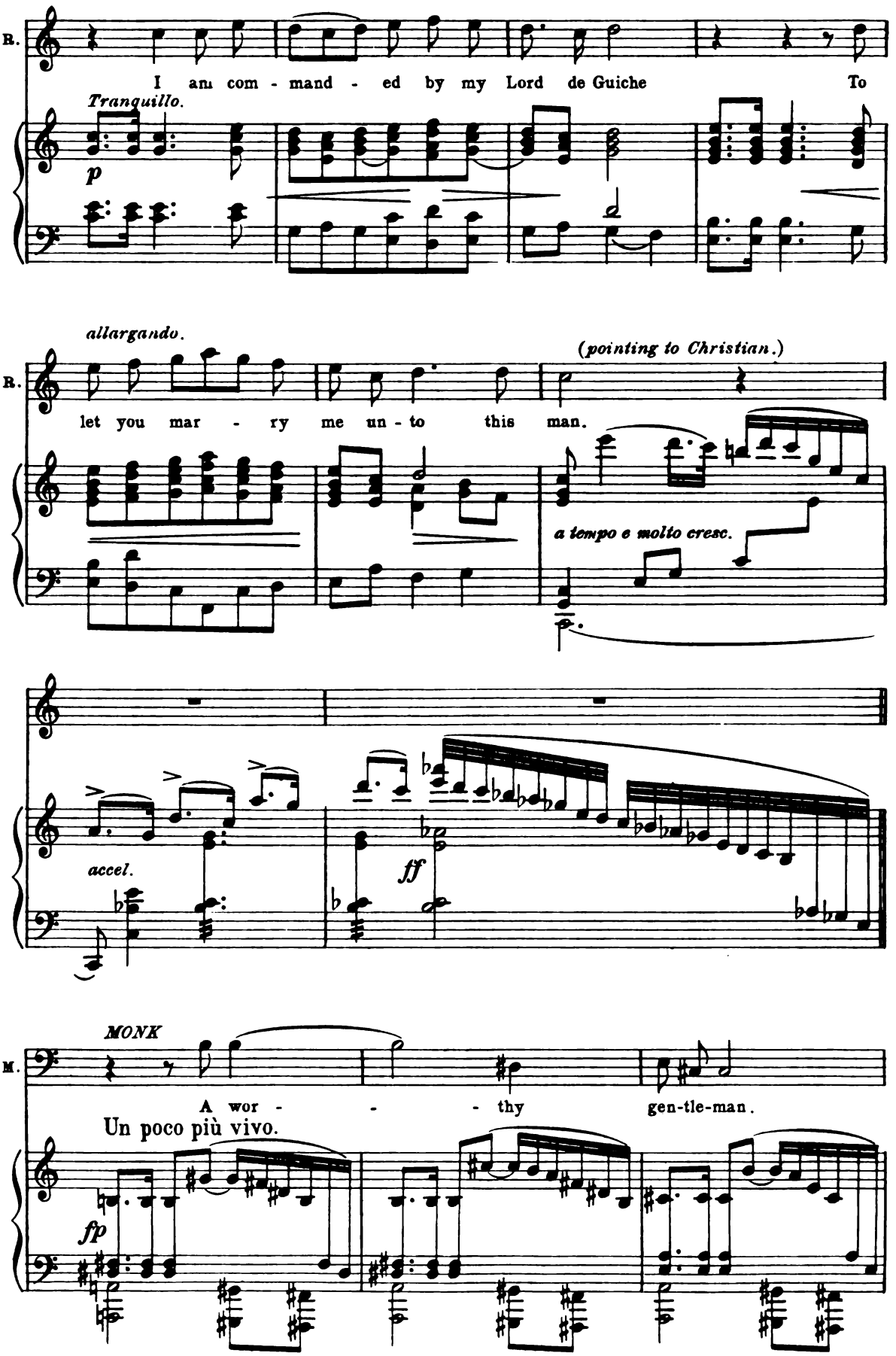

Un poco più mosso
C.
Tra la la la, la la la la la la la la la!
'Tis
(Orchestra.)
tr
pp
C.
nei - ther man nor wo - man:
C.
That's a monk.
mf
accel.
dim.
(He pretends to run in from a distance.)
C.
mf

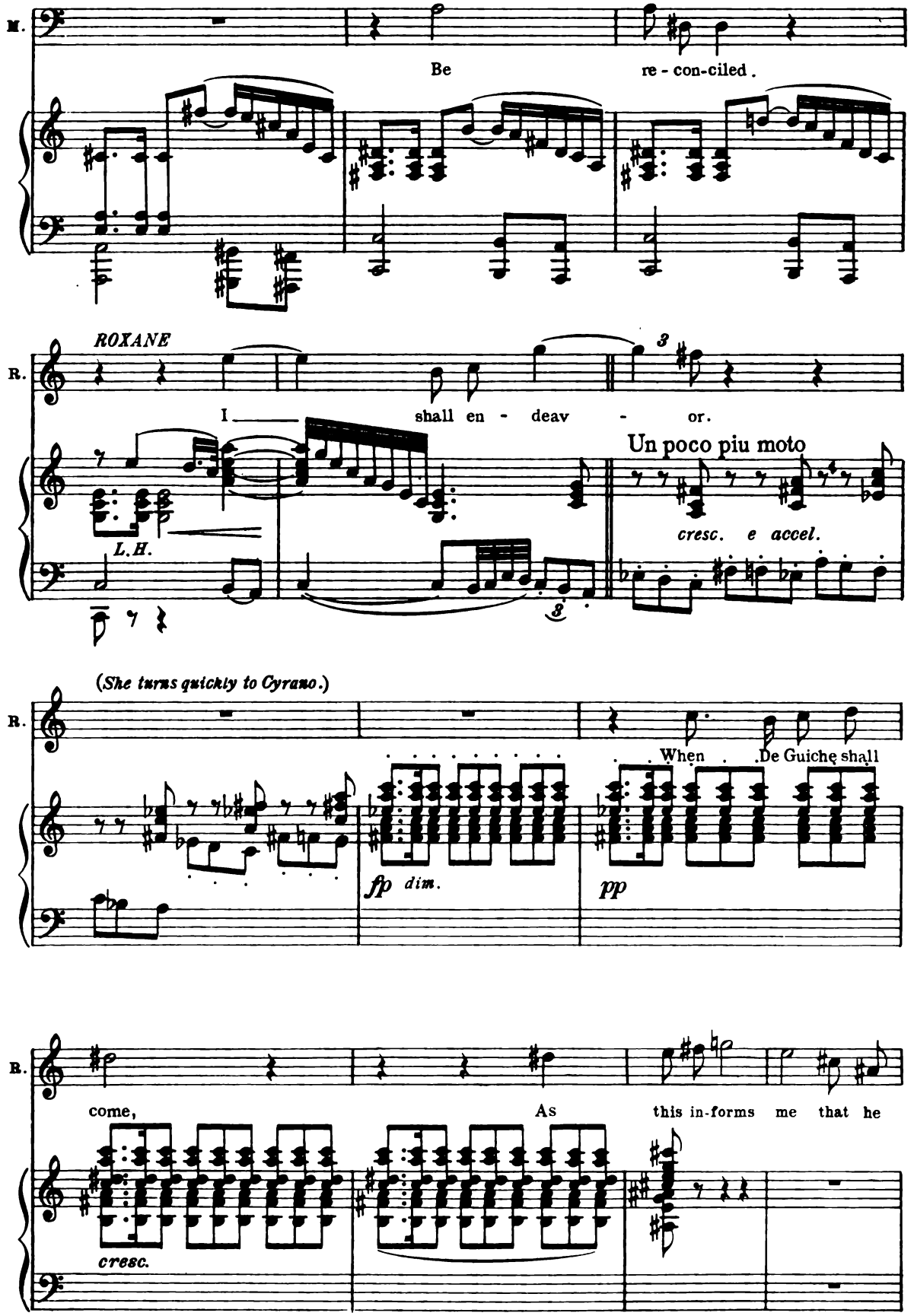

C.
Ho, there, Rox -
f
C.
R.
C.
ROXANE
CYRANO
a - ne!
Who calls?
'Tis
mf
tr
6
3
C.
Ch.
CHRISTIAN.
Cy - ra - no.
Is Chris - tian there?
My friend,
p
cresc.
f
3
Andante
(Christian descends)
Ch.
you see me here.
p
7

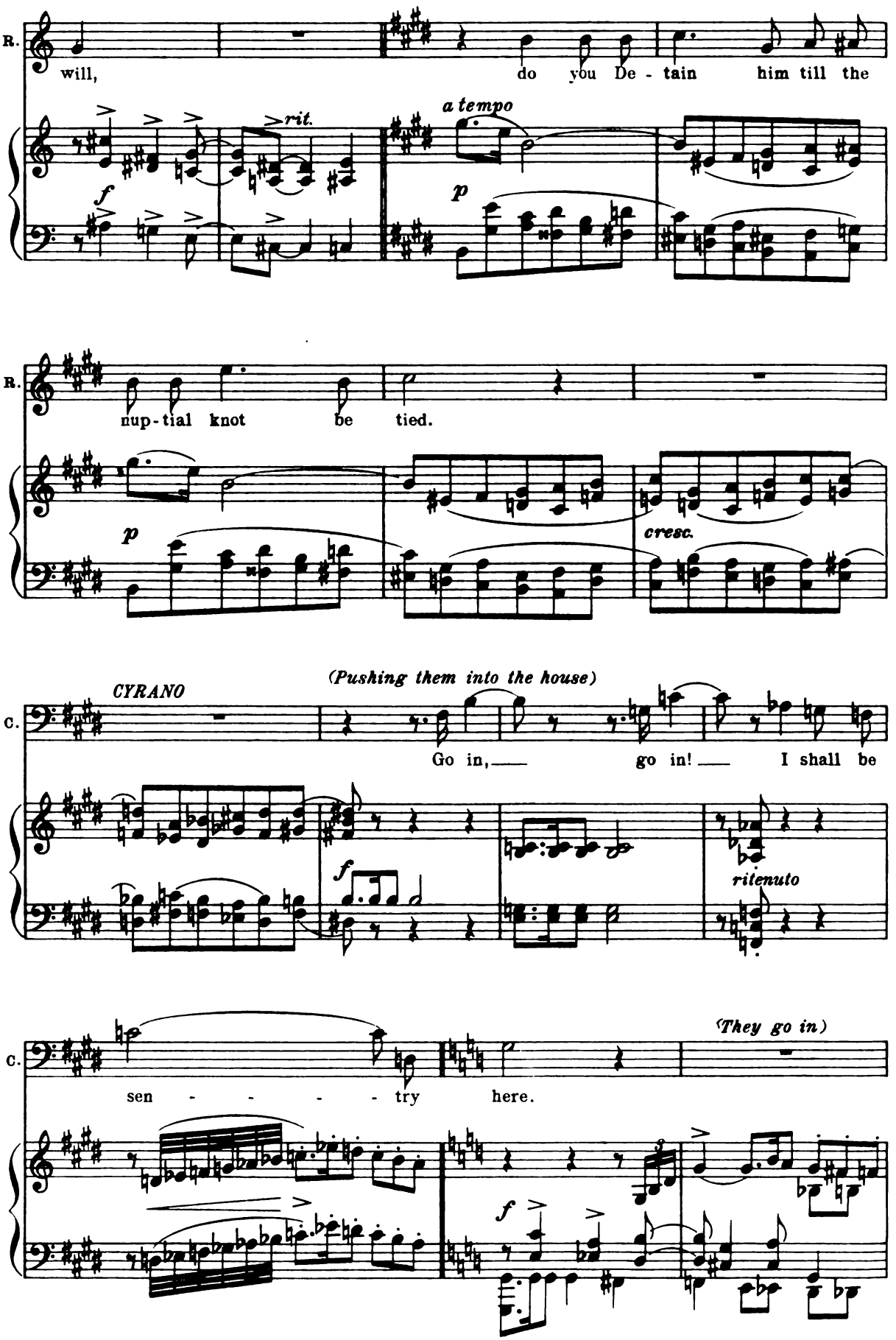

ROXANE
(Roxane goes into the house. Monk enters.)
R.
I will come down.
cresc. poco a poco
CYRANO (to Monk.)
C.
I bow before your
mp
C.
M.
MONK
robe.
Pax
mf
M.
vo - bis - - cum.
f

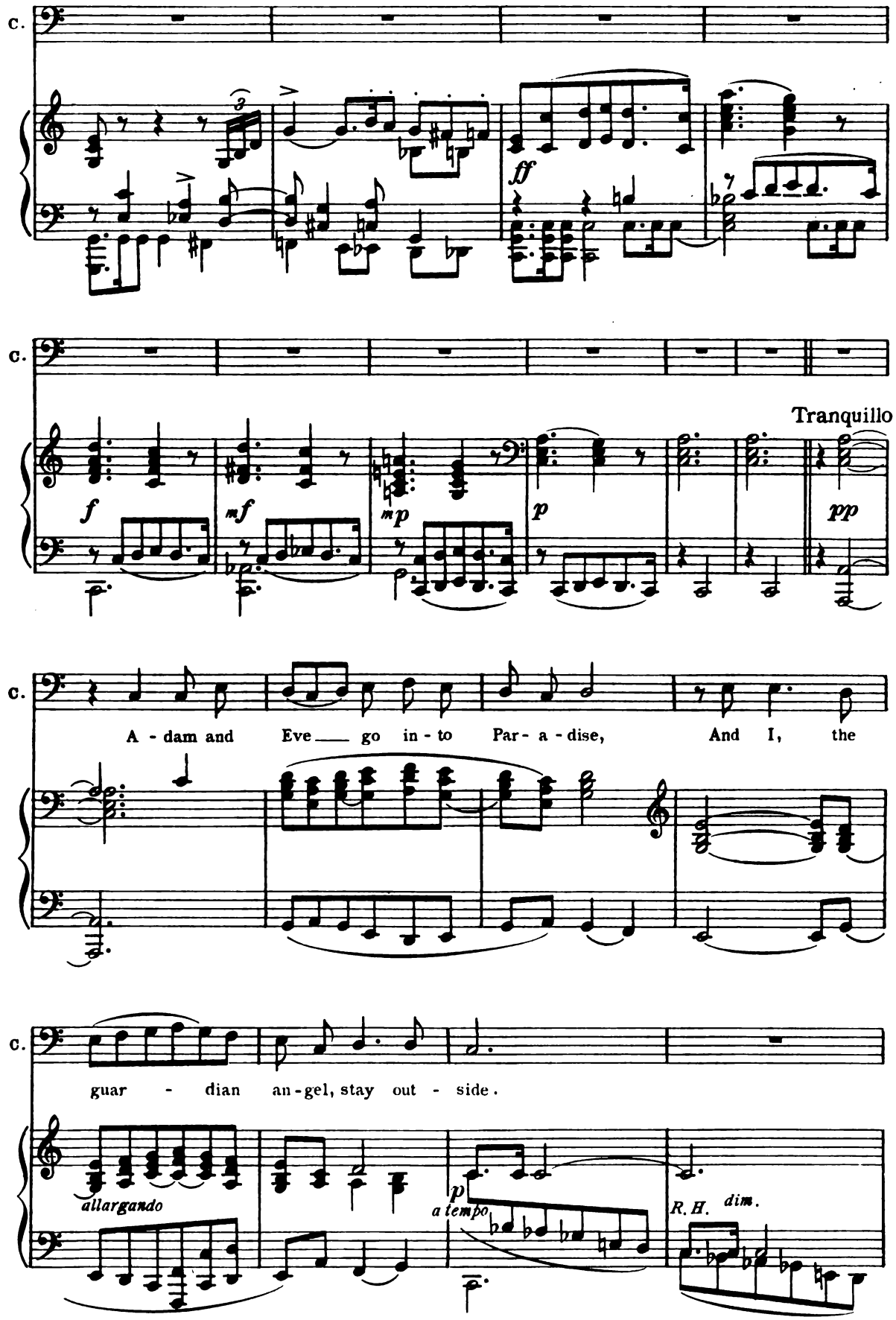

M.
Ma - de - lei - ne Ro - bin I come to
fp
cresc.
CHRISTIAN
(Roxane comes out accompanied
M. Ch.
seek. 'Tis here she lives.
mfp
cresc.
f
Un poco più moto
by a page with a lantern) ROXANE
R.
What is the call?
fp
MONK (handing her a letter)
CHRISTIAN
M. Ch.
'Tis from De Guiche.
The vil - lian dares!
fp
mf R.H.
f

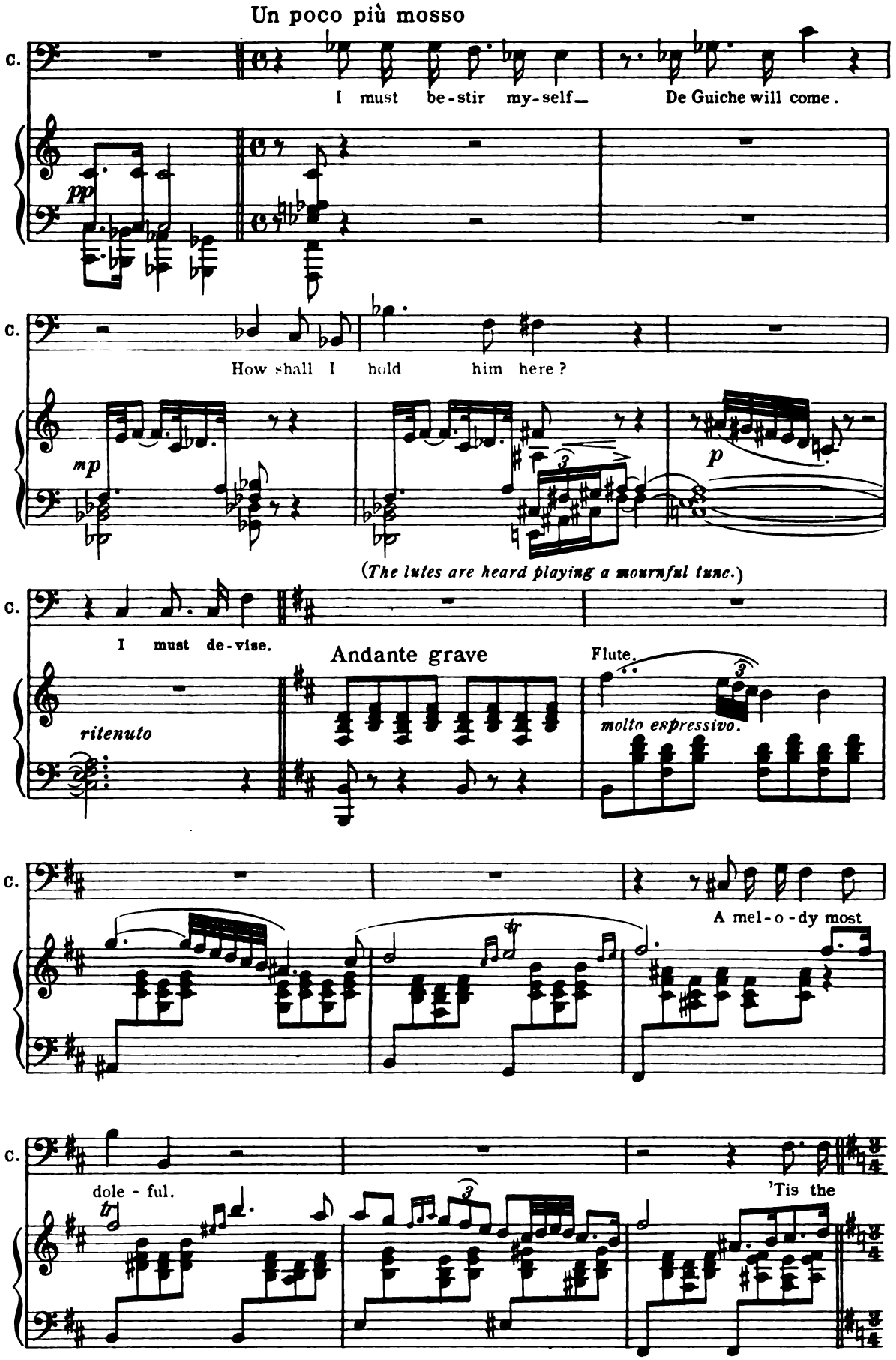

(Roxane motions to him to wait.) ROXANE (reading.)
Ch.
R.
My regiment is marching,
I am thought to have gone.
f
fp
R.
I wait here at the convent
And send you word by the priest!
In an hour I shall be with you.
Provide to see me alone, and —
(To the Monk.)
R.
Know you what this let - ter does con -
R.
tain?
dolce.
perdendosi
mp

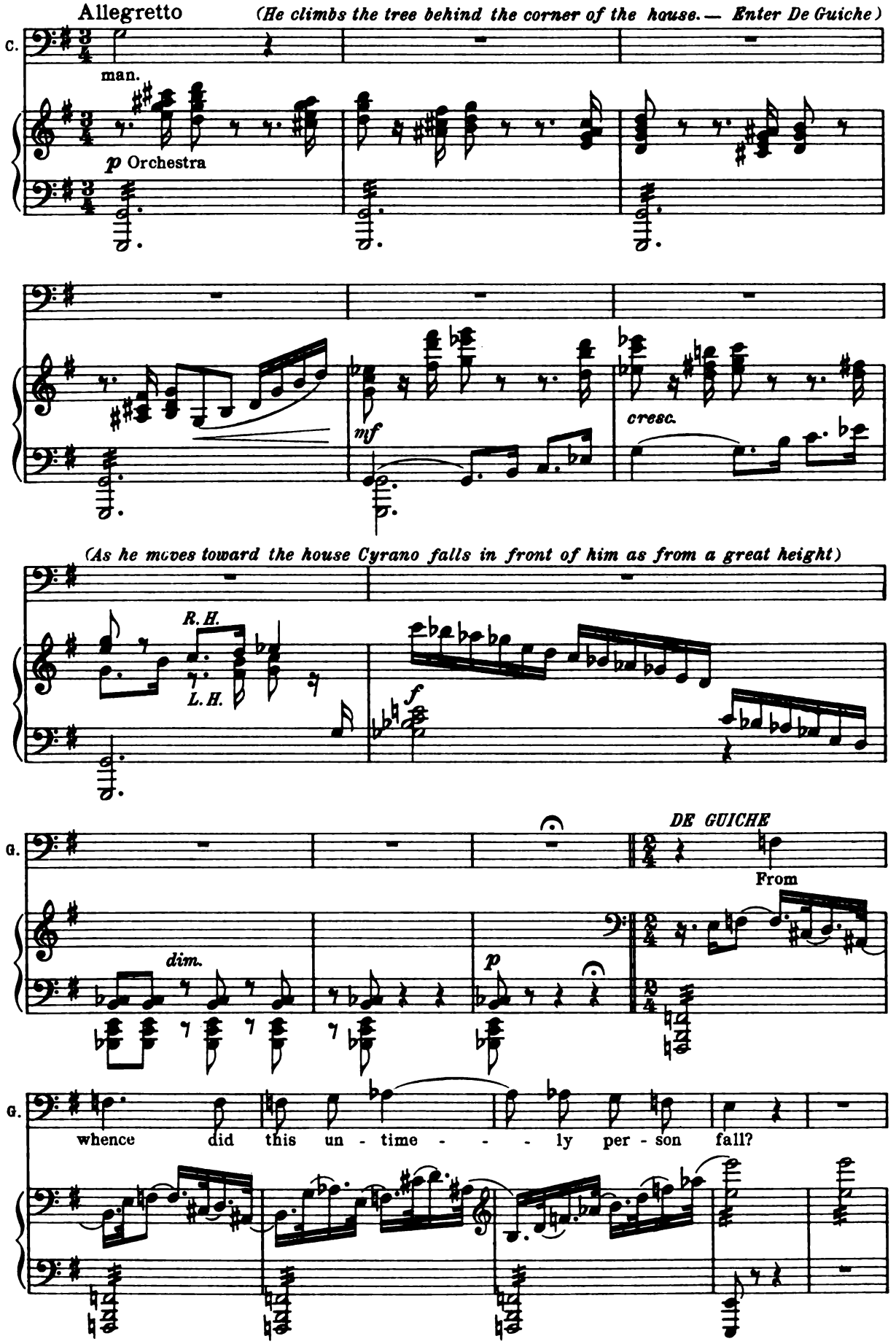

R.
I am com - mand - ed by my Lord de Guiche To
Tranquillo.
p
allargando.
(pointing to Christian.)
R.
let you mar - ry me un - to this man.
a tempo e molto cresc.
accel.
ff
MONK
M.
A wor - - - thy gen-tle-man.
Un poco più vivo.
fp

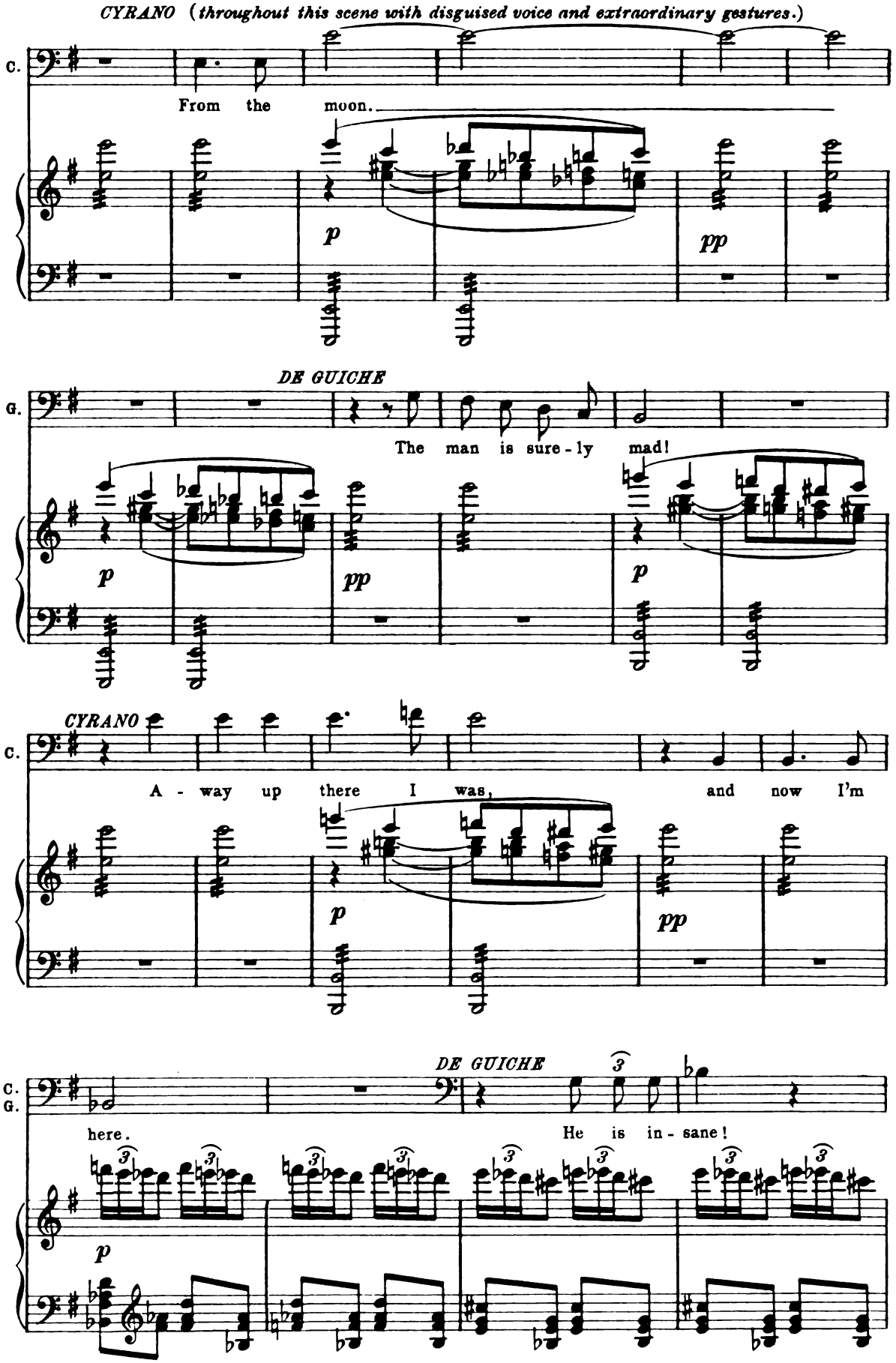

M.
Be re - con-ciled.
ROXANE
R.
I shall en - deav - or.
3
Un poco piu moto
cresc. e accel.
L.H.
3
(She turns quickly to Cyrano.)
R.
When De Guiche shall
fp dim.
pp
R.
come, As this in-forms me that he
cresc.

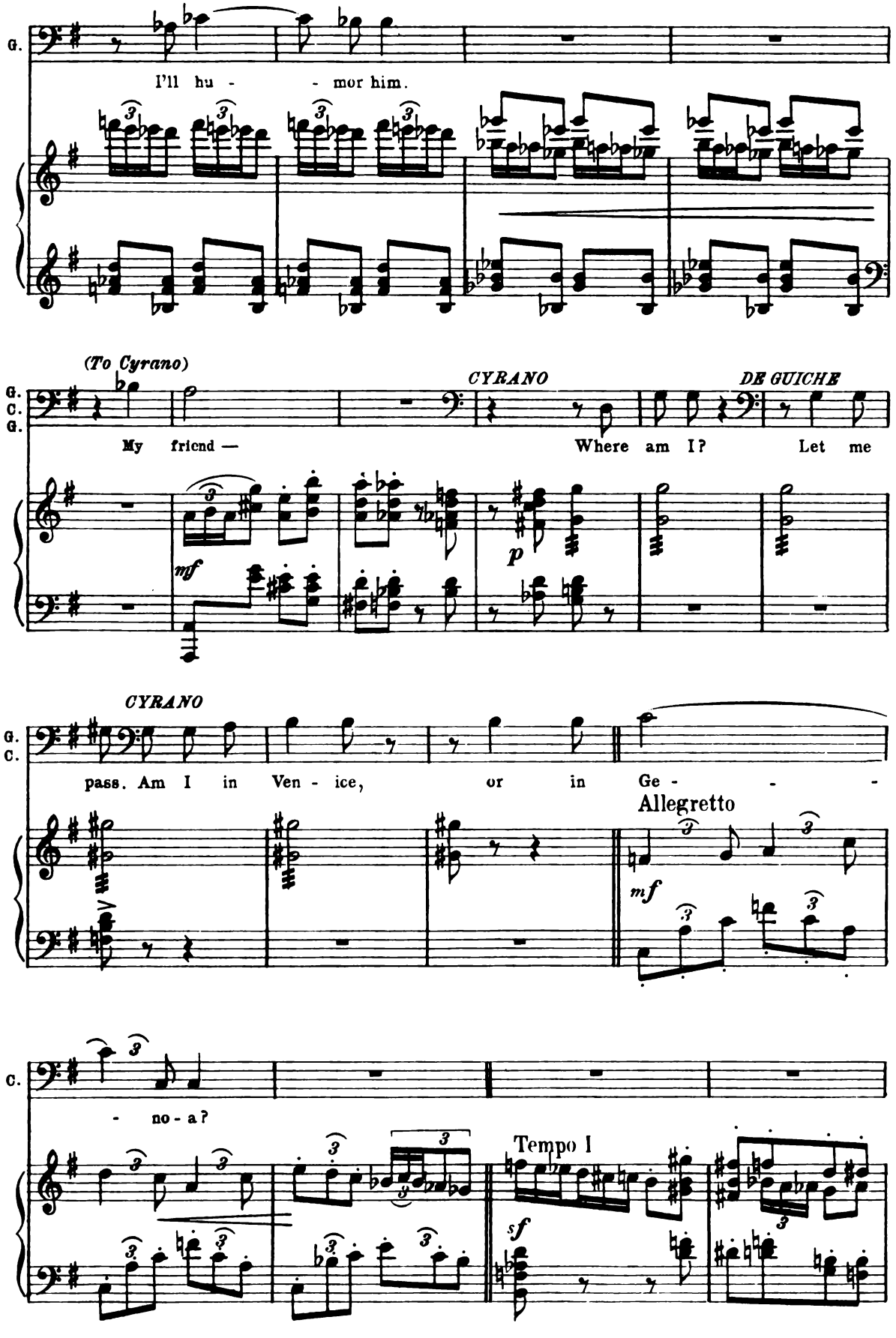

R.
will, do you De - tain him till the
rit.
a tempo
f
p
R.
nup - tial knot be tied.
p
cresc.
CYRANO
(Pushing them into the house)
C.
Go in, go in! I shall be
f
ritenuto
(They go in)
C.
sen - - - - - try here.
f

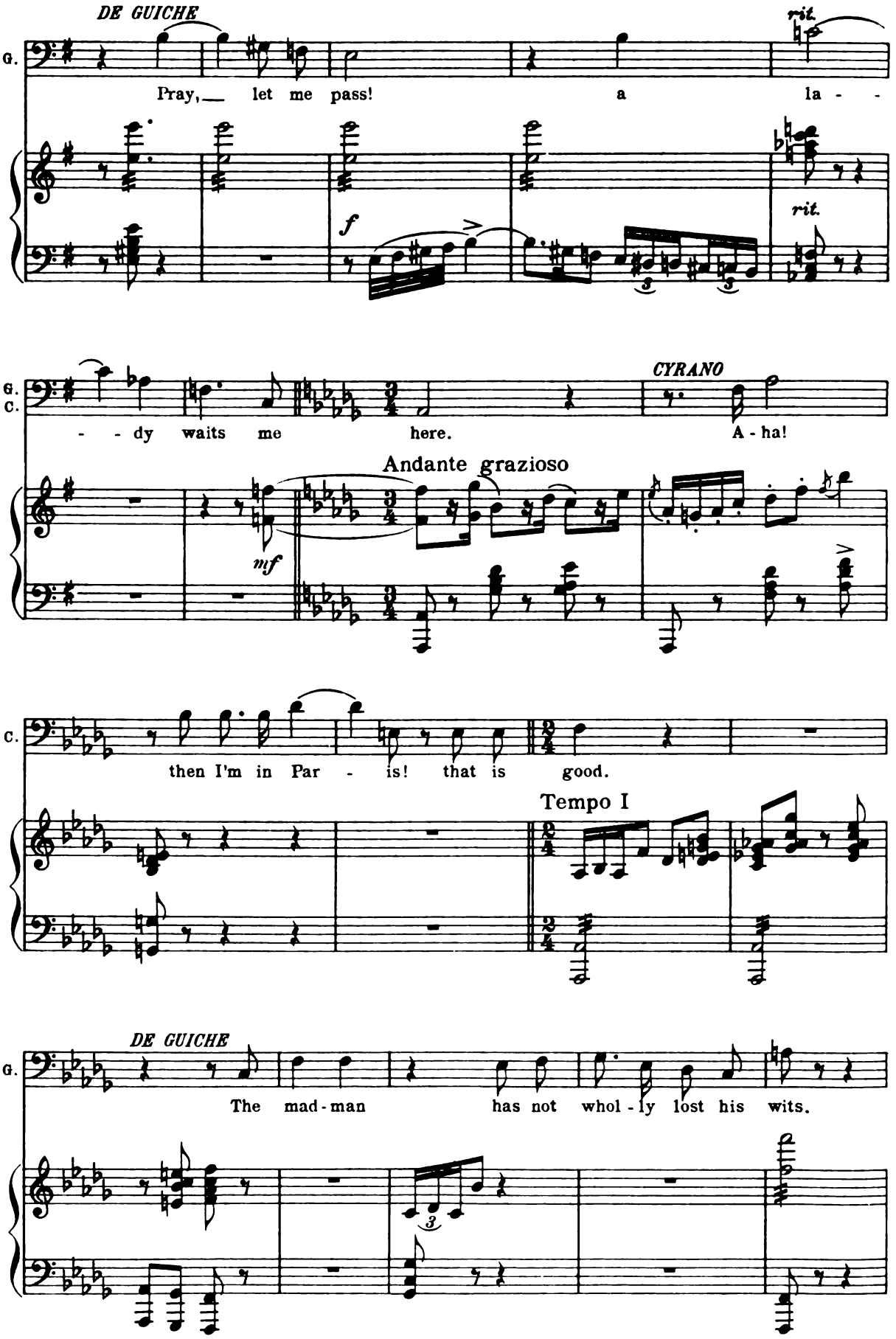

C.
ff
C.
f
mf
mp
p
Tranquillo
pp
C.
A - dam and Eve go in - to Par - a - dise, And I, the
C.
guar - dian an - gel, stay out - side.
allargando
p
a tempo
R. H.
dim.

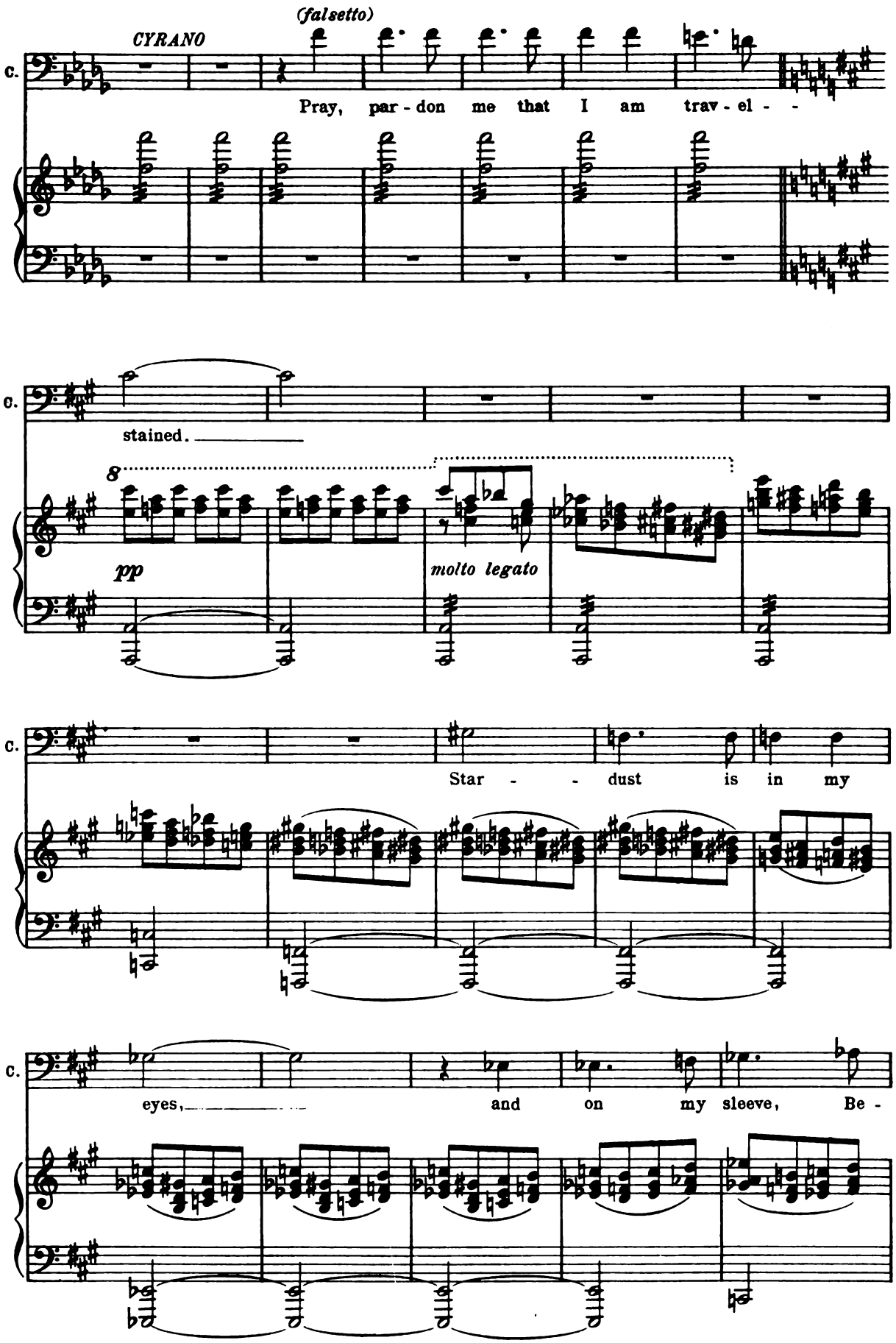

Un poco più mosso
C.
I must be-stir my-self— De Guiche will come.
pp
C.
How shall I hold him here?
mp
p
(The lutes are heard playing a mournful tune.)
C.
I must de-vise.
ritenuto
Andante grave
Flute.
molto espressivo.
C.
A mel-o-dy most
C.
dole-ful.
'Tis the

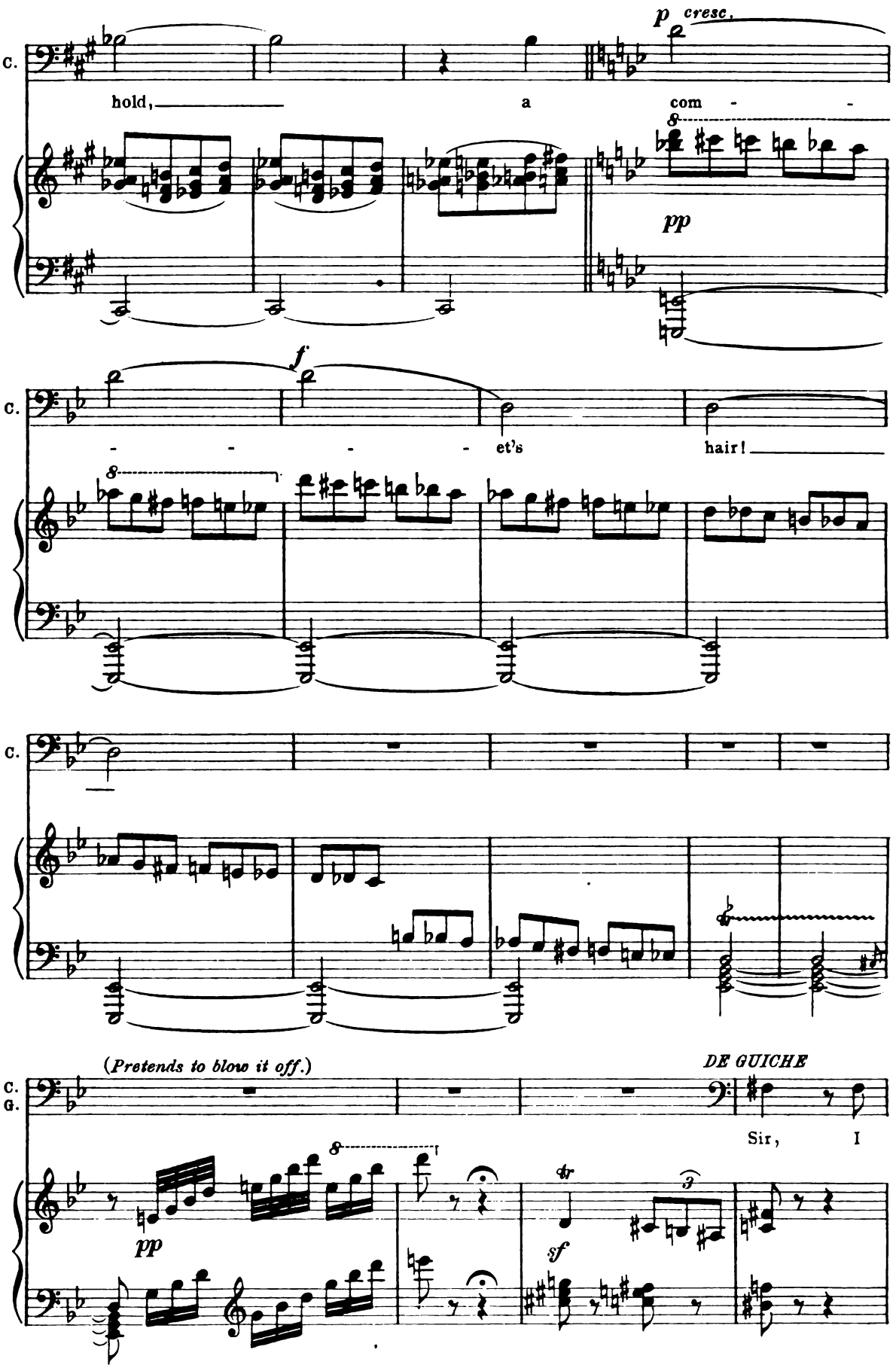

Allegretto
(He climbs the tree behind the corner of the house.— Enter De Guiche)
C.
man.
p Orchestra
mf
cresc.
(As he moves toward the house Cyrano falls in front of him as from a great height)
R.H.
L.H.
f
G.
DE GUICHE
From
dim.
p
G.
whence did this un - time - - - ly per - son fall?

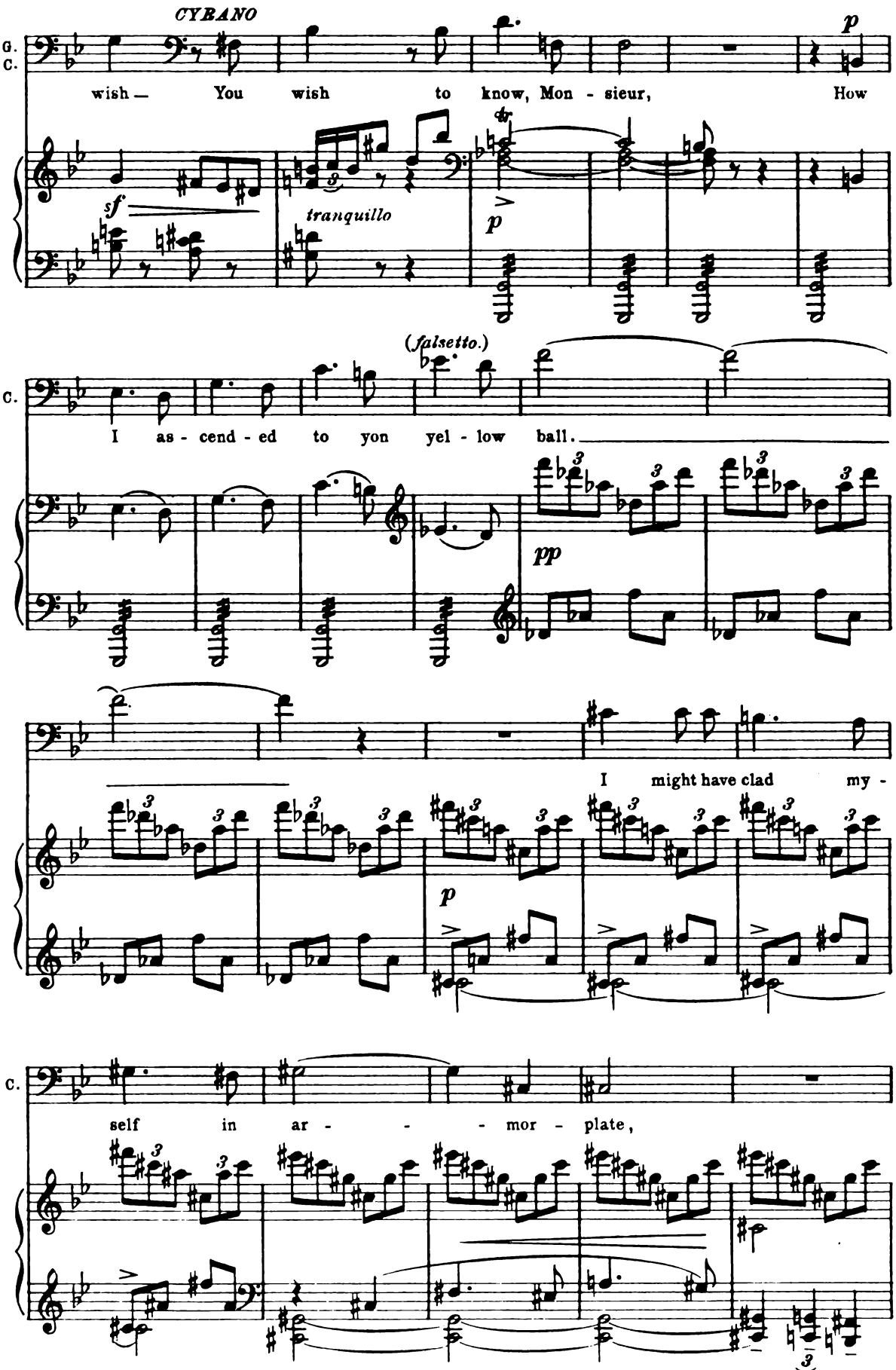

CYRANO (throughout this scene with disguised voice and extraordinary gestures.)
C.
From the moon.
p
pp
DE GUICHE
G.
The man is sure-ly mad!
p
pp
p
CYRANO
C.
A - way up there I was, and now I'm
p
pp
DE GUICHE
C.
G.
here.
He is in-sane!
p

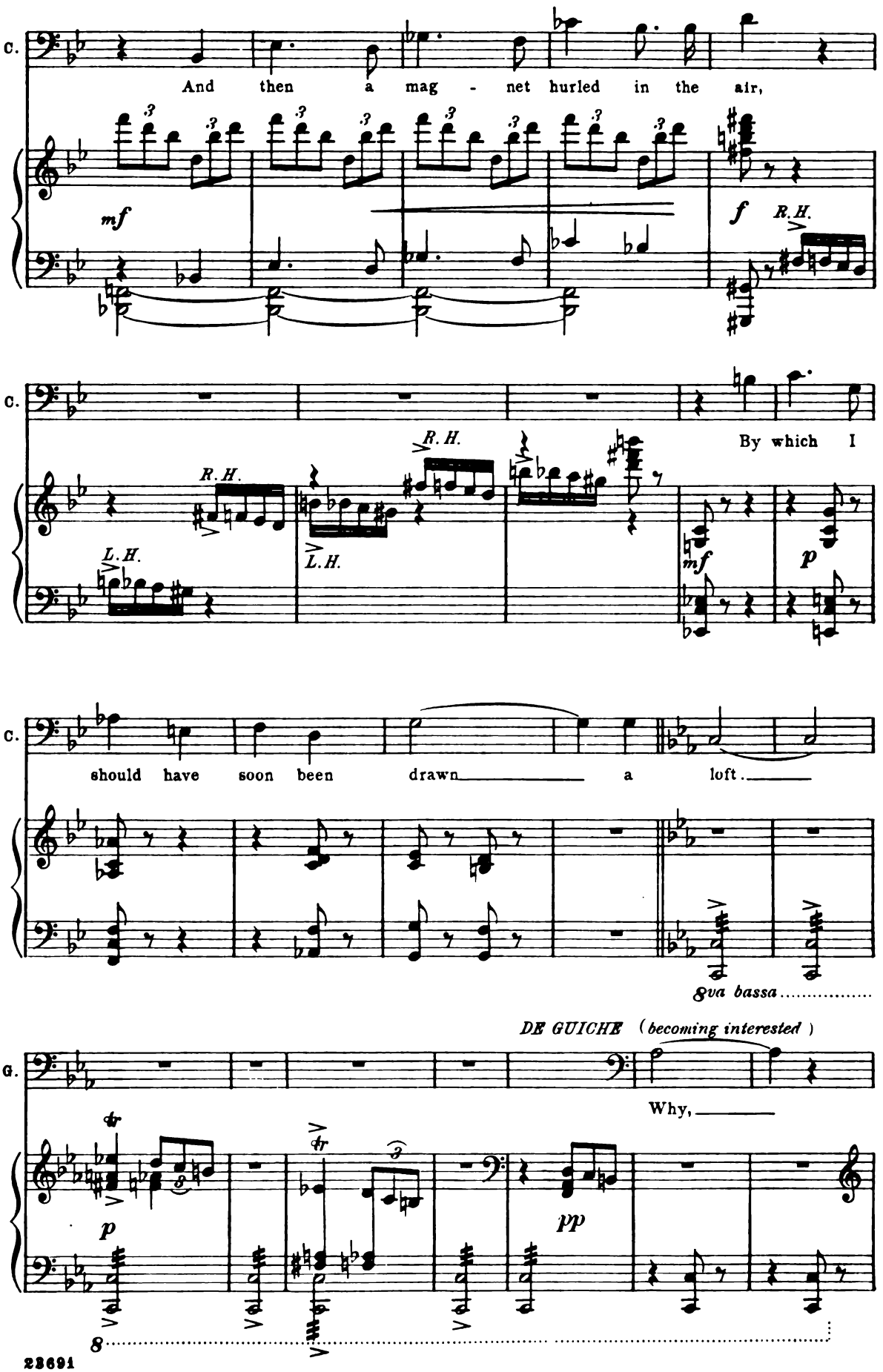

G.
I'll hu - - mor him.
(To Cyrano)
CYRANO
DE GUICHE
G.
C.
G.
My friend —
Where am I?
Let me
mf
p
CYRANO
G.
C.
pass. Am I in Ven - ice, or in Ge - - -
Allegretto
mf
C.
- no - a?
Tempo I
sf

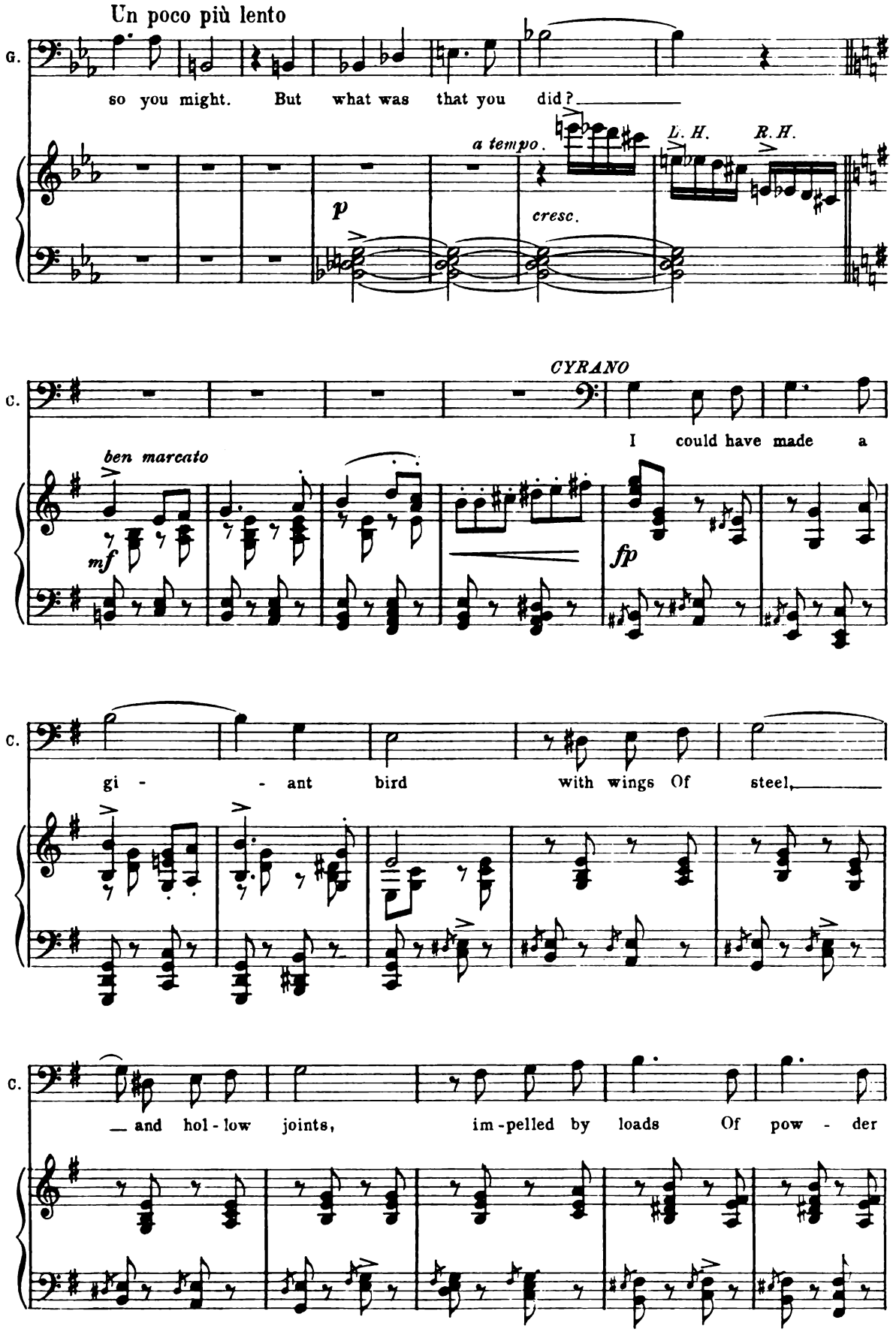

DE GUICHE
rit.
G.
Pray, let me pass! a la - -
f
rit.
G.
C.
- - dy waits me here.
CYRANO
A - ha!
Andante grazioso
mf
C.
then I'm in Par - is! that is good.
Tempo I
DE GUICHE
G.
The mad - man has not whol - ly lost his wits.

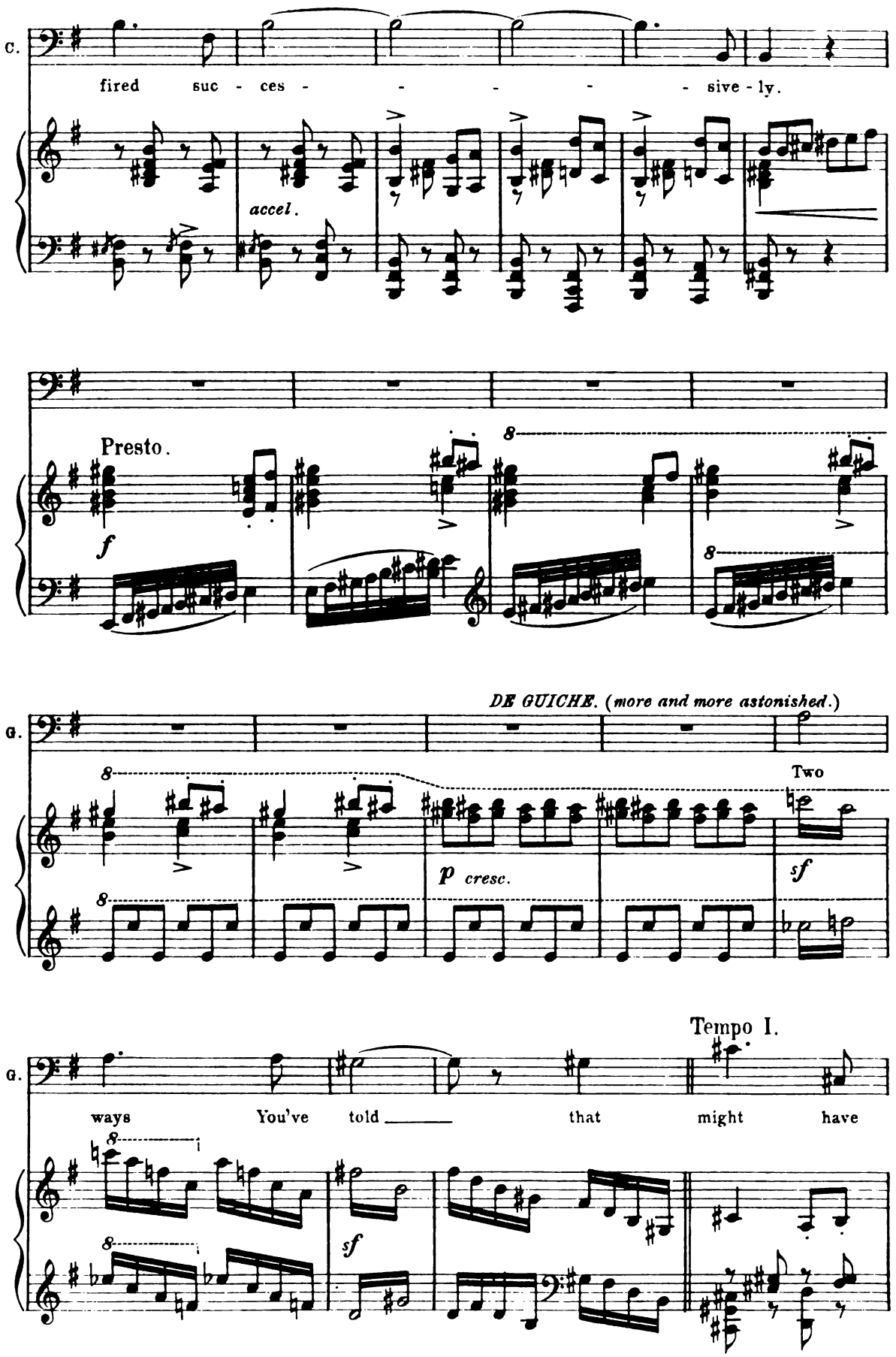

(falsetto)
CYRANO
C.
Pray, par - don me that I am trav - el - -
C.
stained.
8
pp
molto legato
C.
Star - - dust is in my
C.
eyes, and on my sleeve, Be -

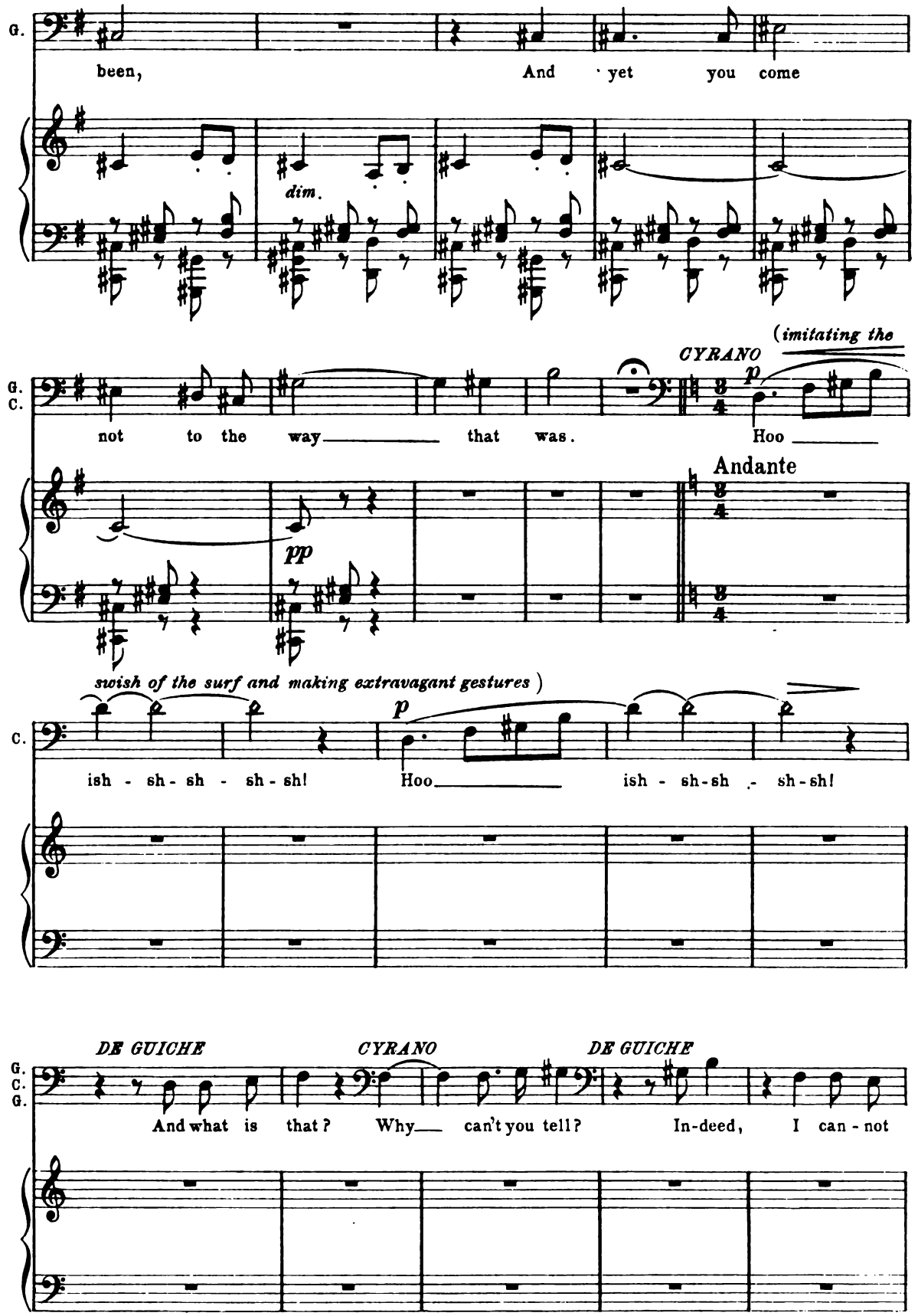

C.
hold, a com - -
p cresc.
pp
C.
- - - - et's hair!
f
C.
(Pretends to blow it off.)
C.
G.
DE GUICHE
Sir, I
pp
sf

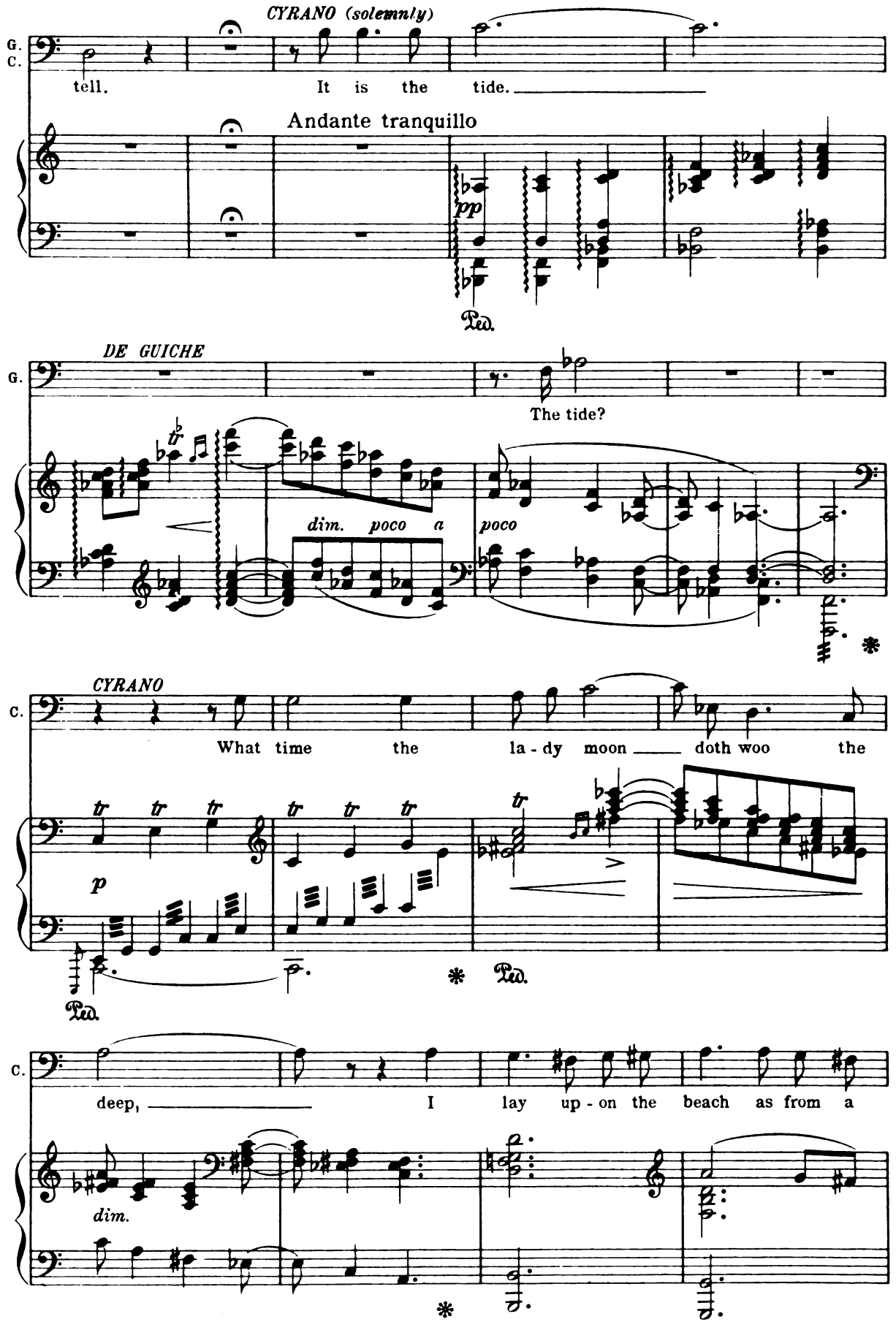

CYRANO
G.
C.
wish — You wish to know, Mon - sieur, How
sf
tranquillo
p
(falsetto.)
C.
I as - cend - ed to yon yel - low ball.
pp
I might have clad my -
p
C.
self in ar - - - mor - plate,

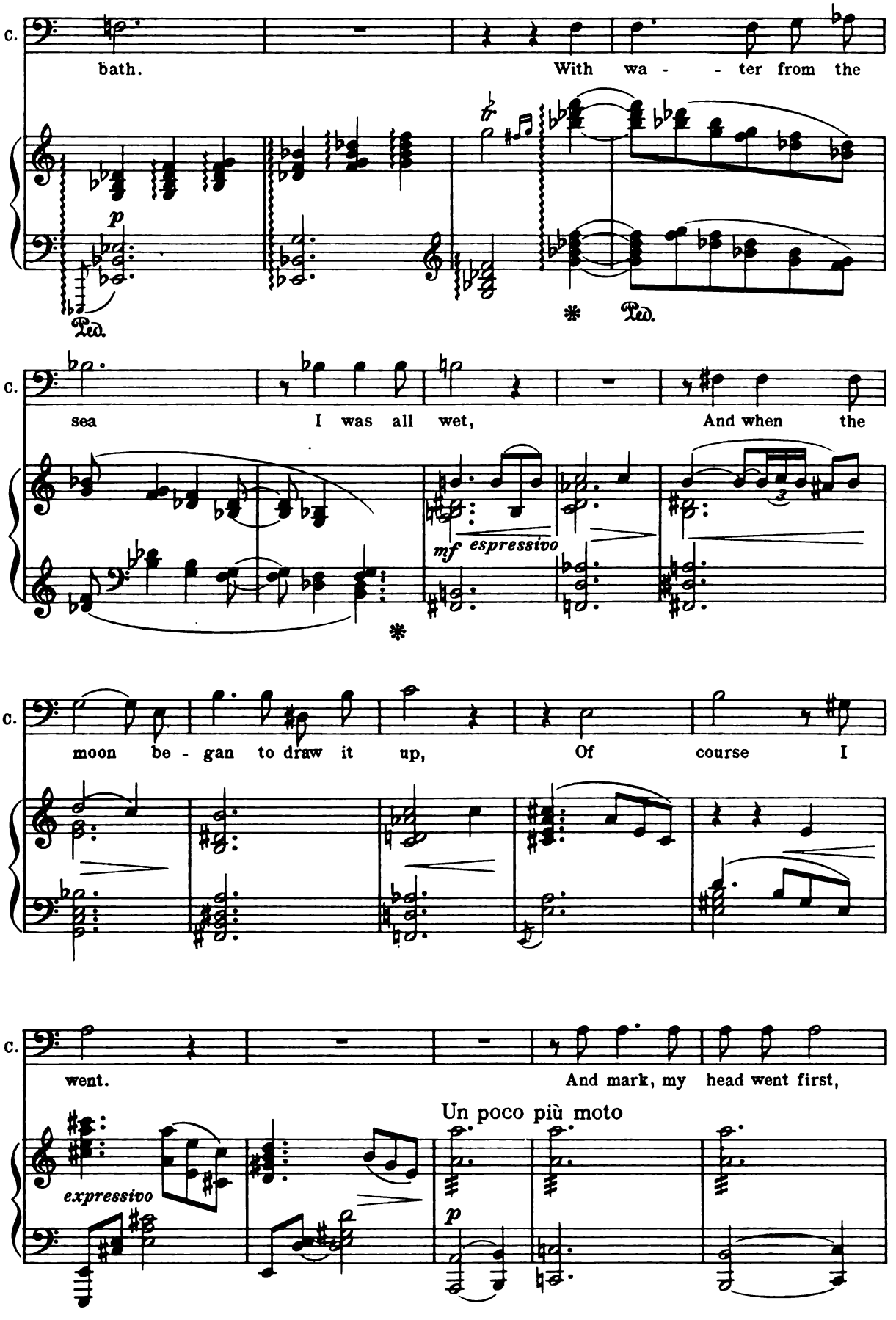

C.
And then a mag - net hurled in the air,
mf
f
R.H.
C.
By which I
R.H.
L.H.
mf
p
C.
should have soon been drawn a loft.
8va bassa
DE GUICHE (becoming interested)
G.
Why,
p
pp
8

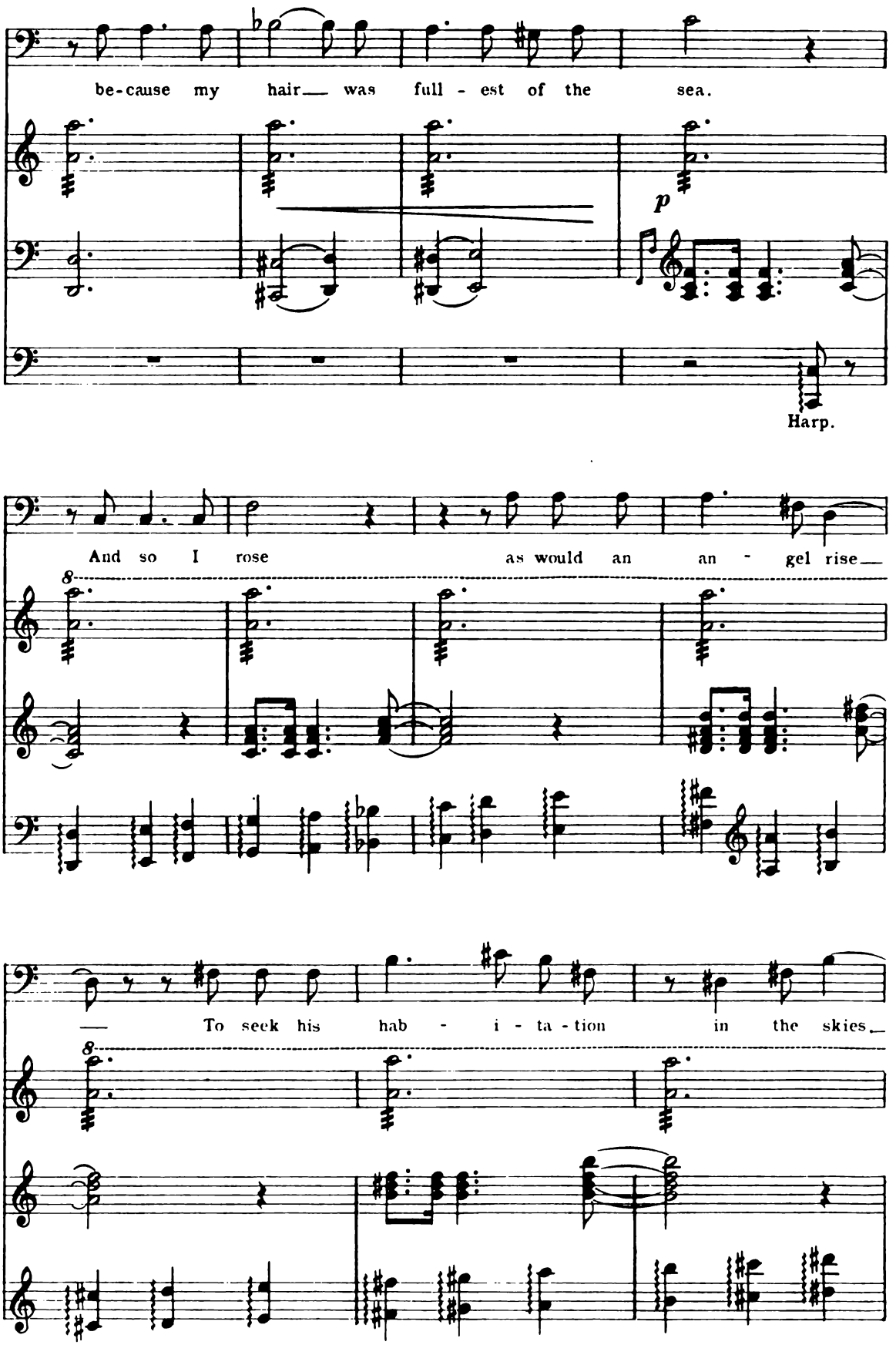

Un poco più lento
G.
so you might. But what was that you did?
a tempo.
L. H.
R. H.
p
cresc.
CYRANO
C.
I could have made a
ben marcato
mf
fp
C.
gi - - ant bird with wings Of steel,
C.
— and hol - low joints, im - pelled by loads Of pow - der

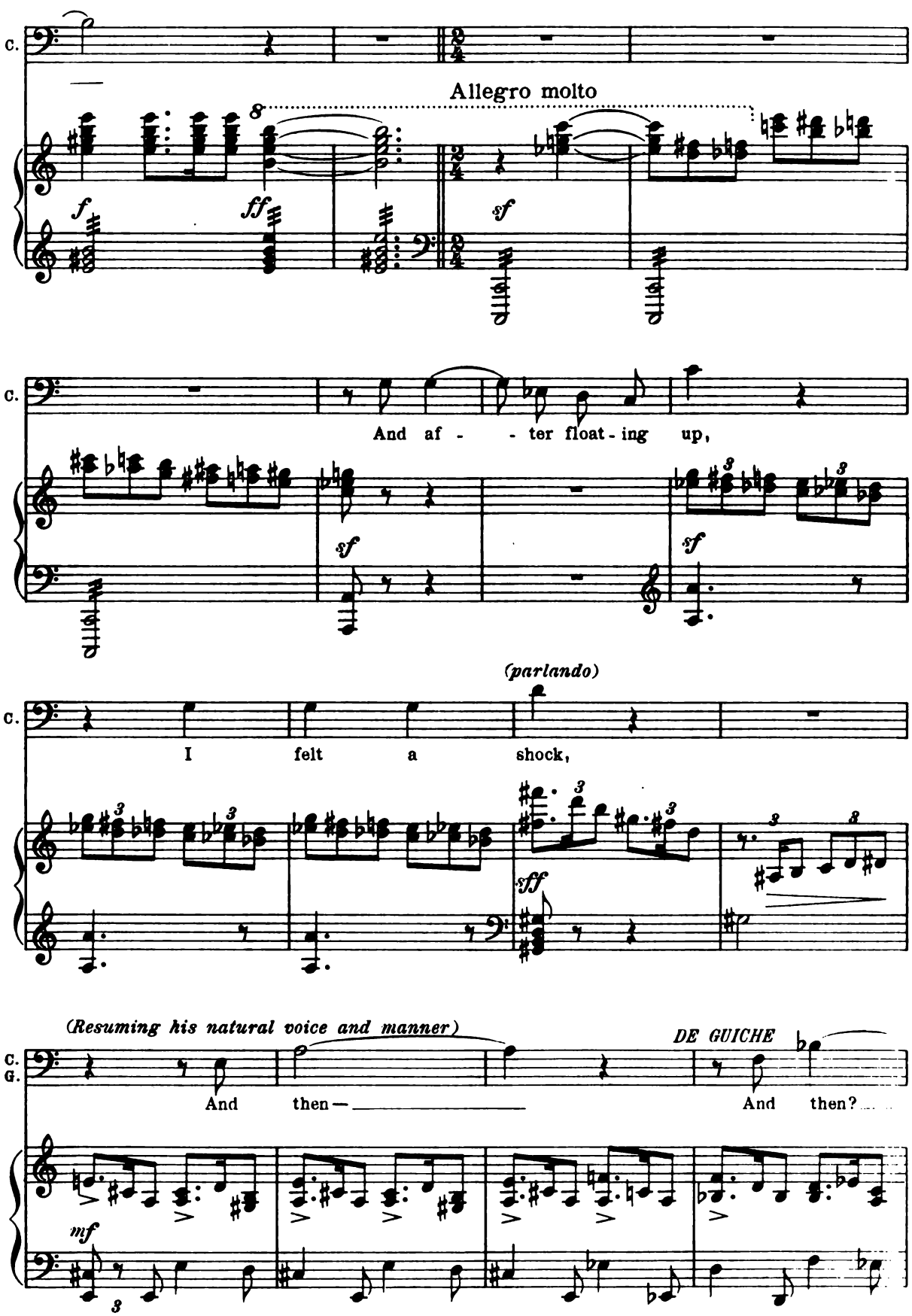

C.
fired suc - ces - - - - - sive - ly.
accel.
Presto.
f
8
8
DE GUICHE. (more and more astonished.)
G.
8
8
p cresc.
Two
sf
Tempo I.
G.
ways You've told that might have
8
8
sf

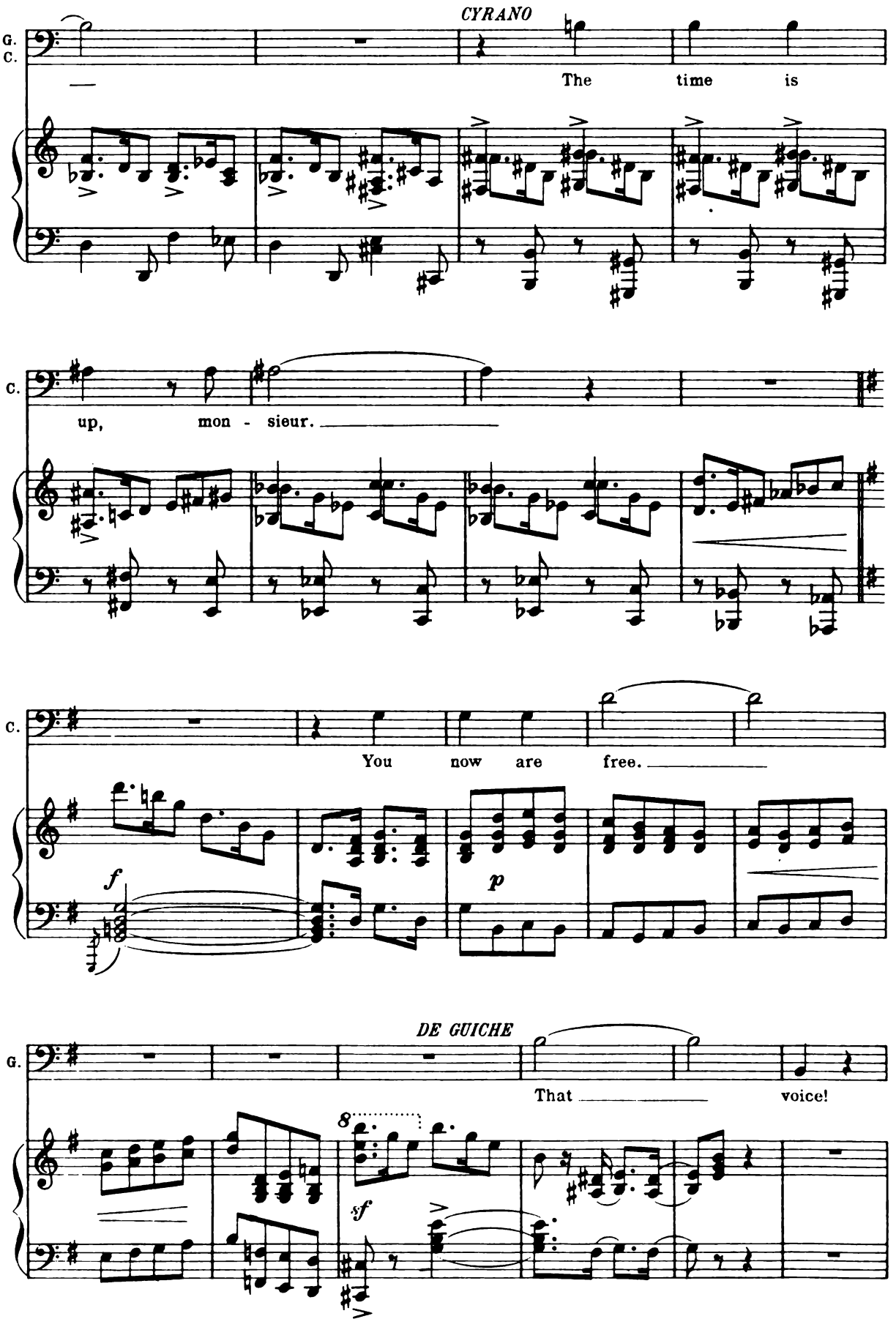

G.
been,
And yet you come
dim.
G.
C.
not to the way that was.
CYRANO
(imitating the
p
Hoo
Andante
pp
swish of the surf and making extravagant gestures)
C.
ish - sh - sh - sh - sh!
p
Hoo
ish - sh - sh - sh - sh!
DE GUICHE
CYRANO
DE GUICHE
G.
C.
G.
And what is that? Why can't you tell? In-deed, I can - not

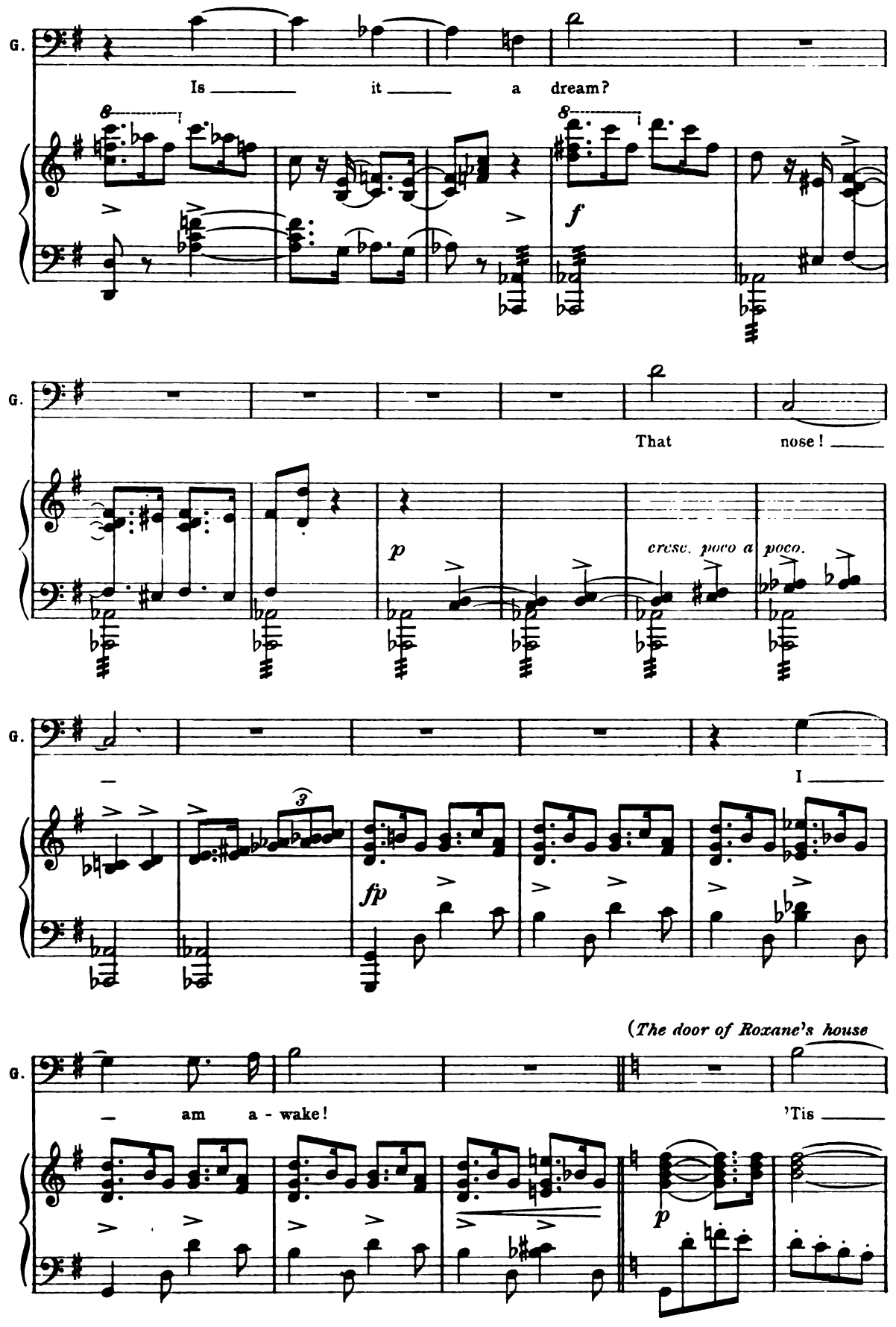

CYRANO (solemnly)
G.
C.
tell.
It is the tide.
Andante tranquillo
pp
Ped.
DE GUICHE
G.
The tide?
dim. poco a
poco
CYRANO
C.
What time the la - dy moon doth woo the
p
Ped.
Ped.
C.
deep,
I lay up - on the beach as from a
dim.


C.
bath.
With wa - - ter from the
p
Ped.
*
Ped.
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,
Un poco più moto
expressivo
p


C.
be-cause my hair was full - est of the sea.
p
Harp.
C.
And so I rose as would an an - gel rise
8
C.
To seek his hab - i - ta - tion in the skies
8


C.
Allegro molto
8
f
ff
sf
C.
And af - - ter float - ing up,
sf
sf
(parlando)
C.
I felt a shock,
sff
(Resuming his natural voice and manner)
DE GUICHE
C.
G.
And then—
And then?
mf


CYRANO
G.
C.
The time is
C.
up, mon - sieur.
C.
You now are free.
f
p
DE GUICHE
G.
That voice!
8
sf


G.
Is it a dream?
f
G.
That nose!
p
cresc. poco a poco.
G.
I
fp
(The door of Roxane's house
G.
am a - wake!
'Tis
p

opens and lackeys appear carrying lanterns, followed by Roxane and Christian, the Monk and the Duenna.)

G. — Cy - ra - no!

CYRANO

C. 'Tis Cy - - - - ra - no!

C. And they are man — and wife! —

f

DE GUICHE

G. Who — are? *(He turns*

and sees Roxane and Christian with Monk standing smiling beside them.)

sempre f

Andante.

p *sf*

DE GUICHE

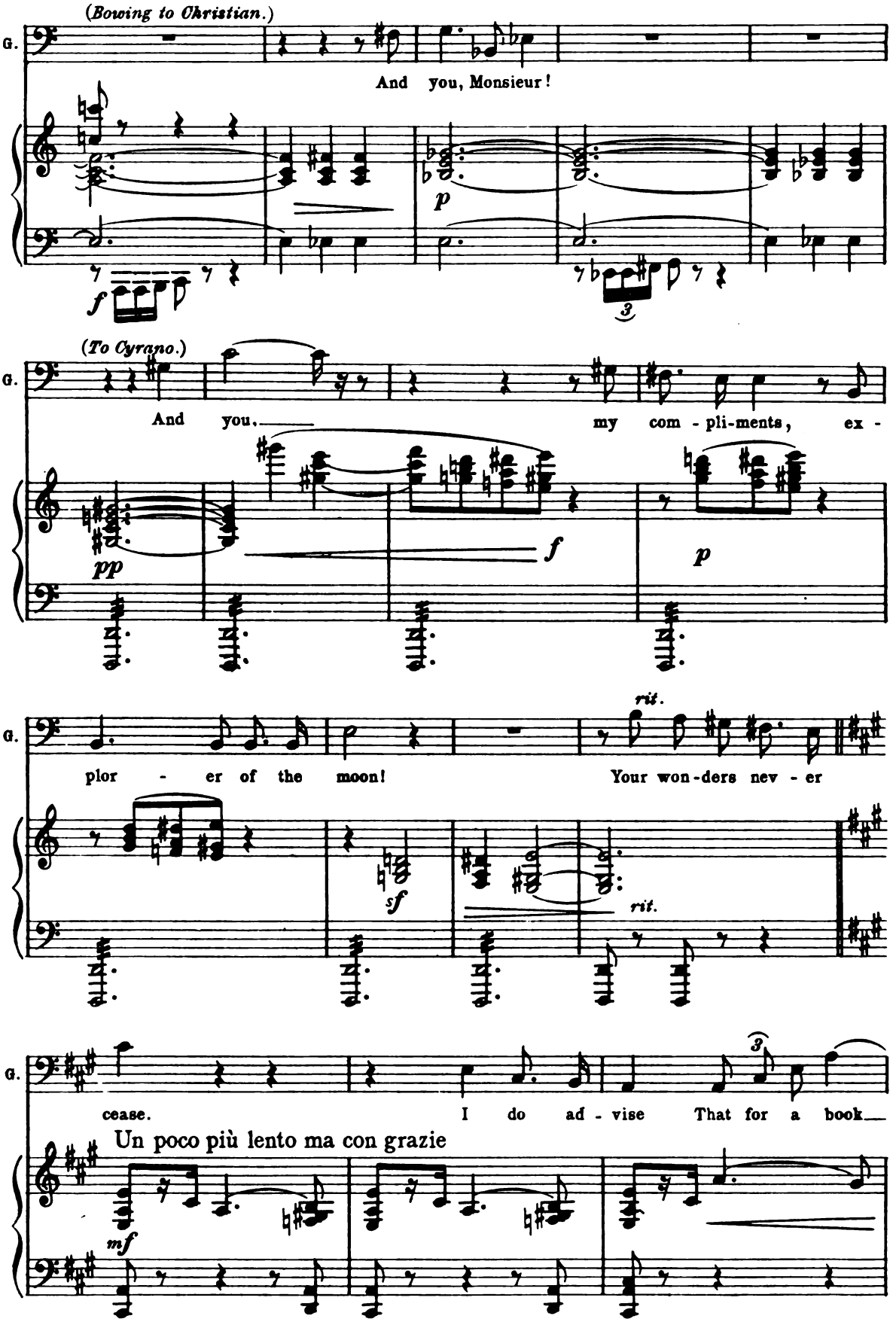
G.

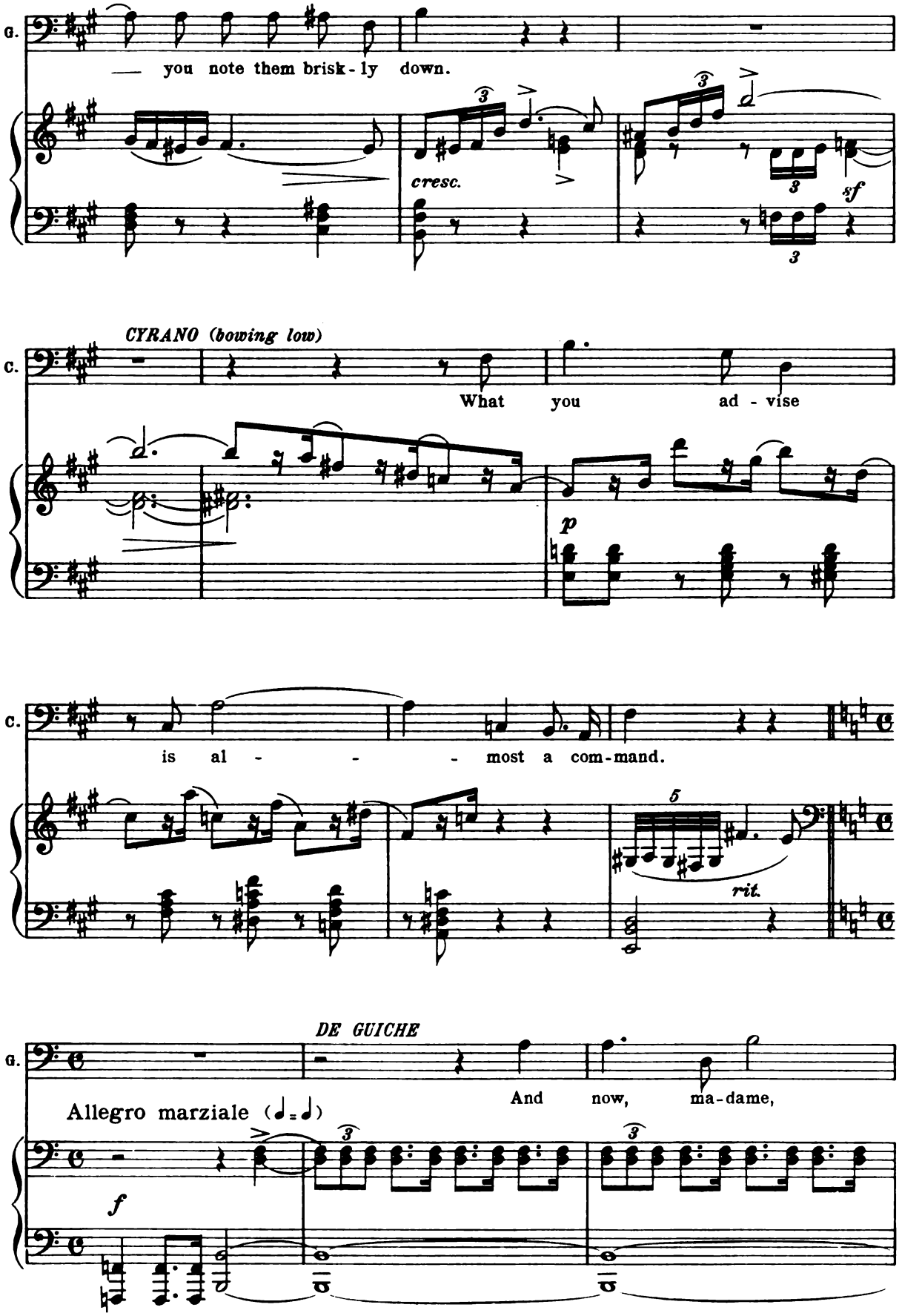
You,

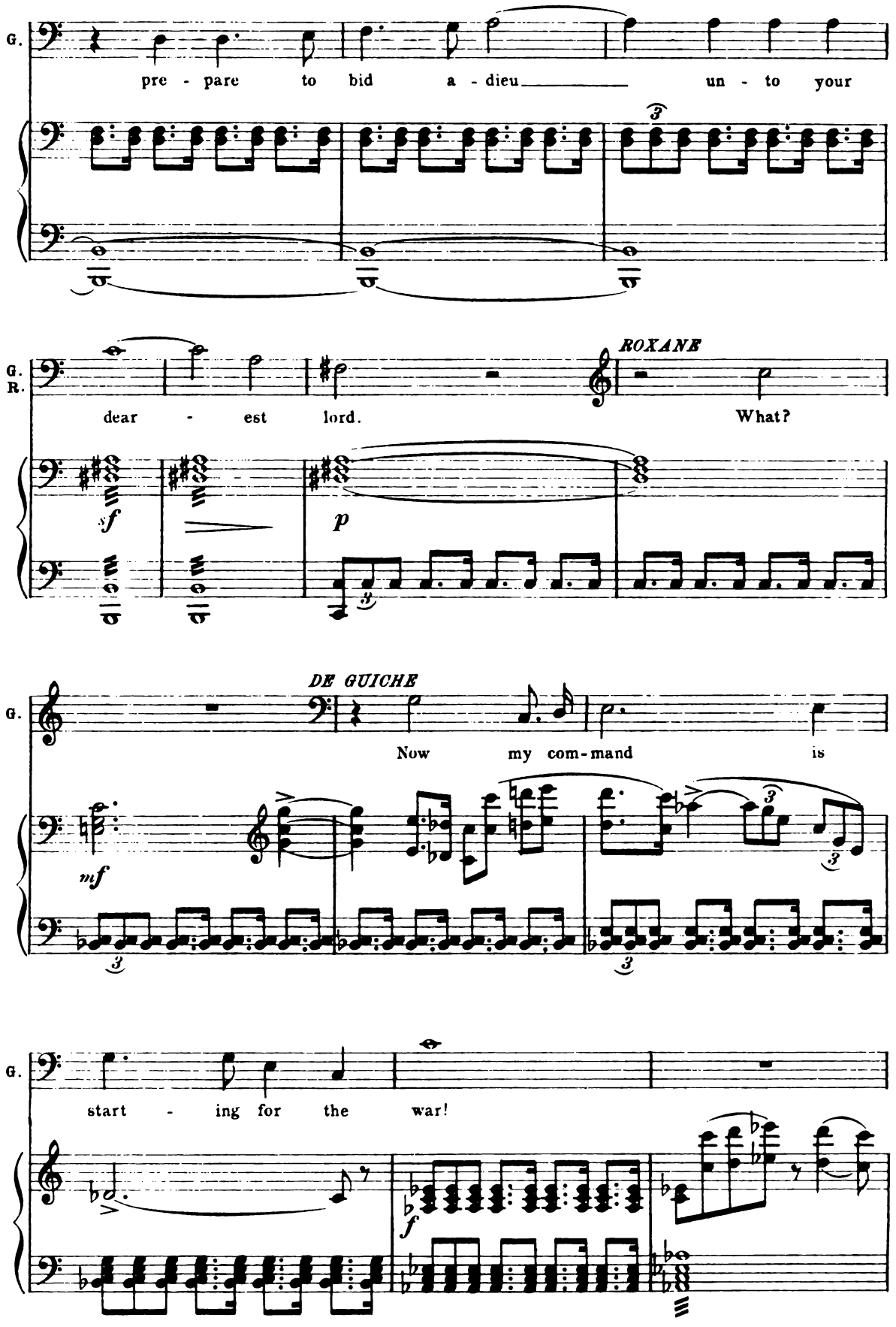
G.

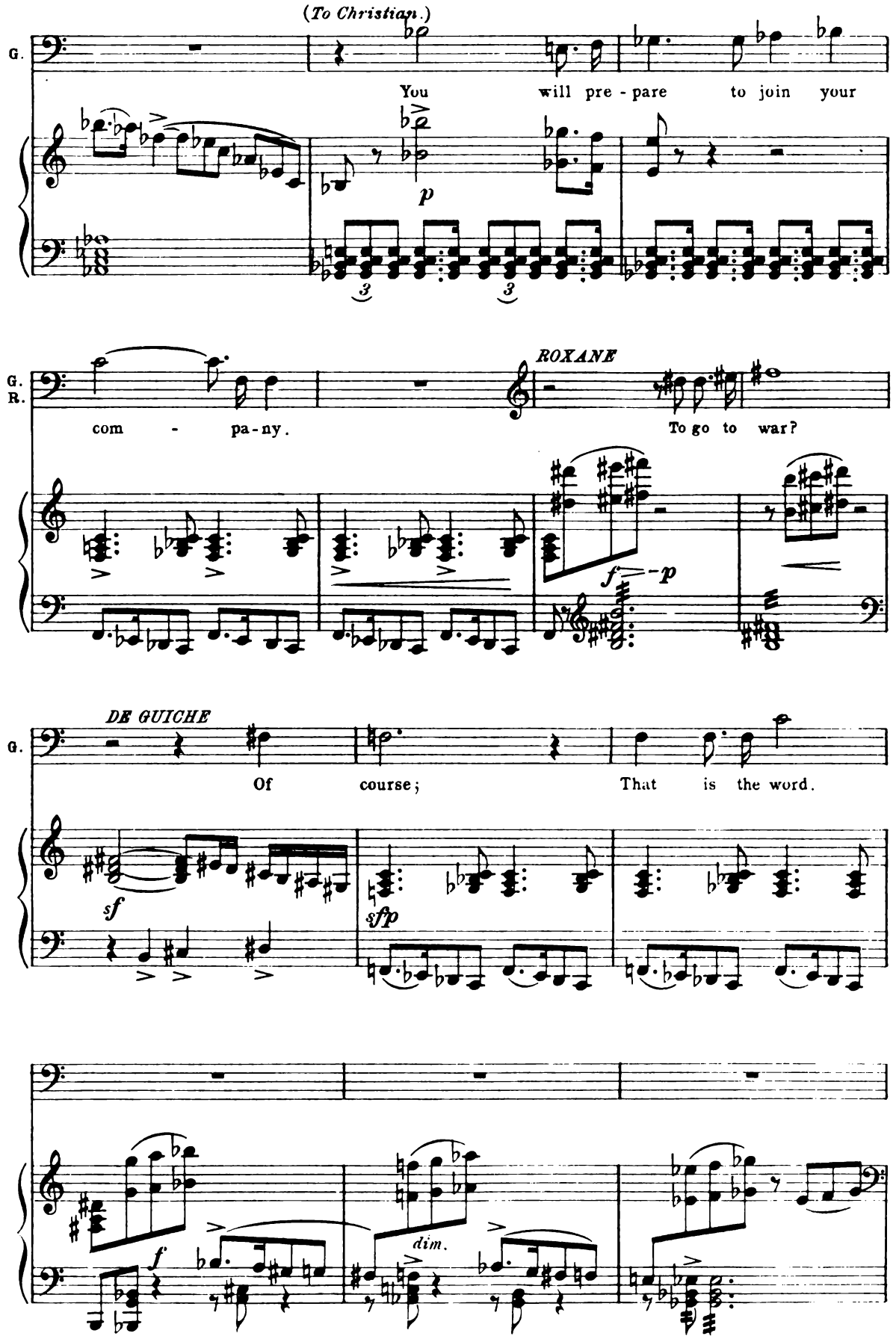
— Rox - a - ne,

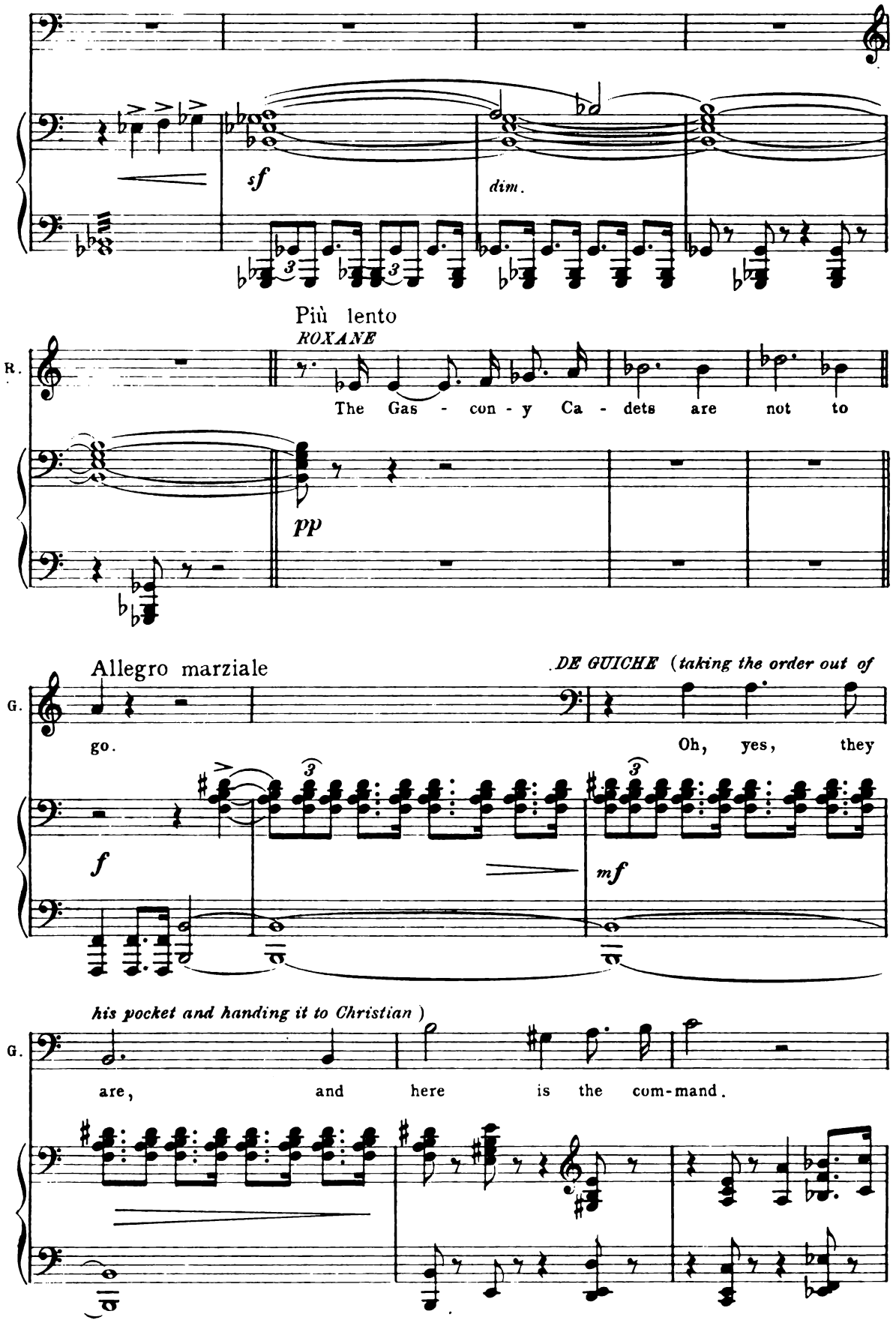
sf

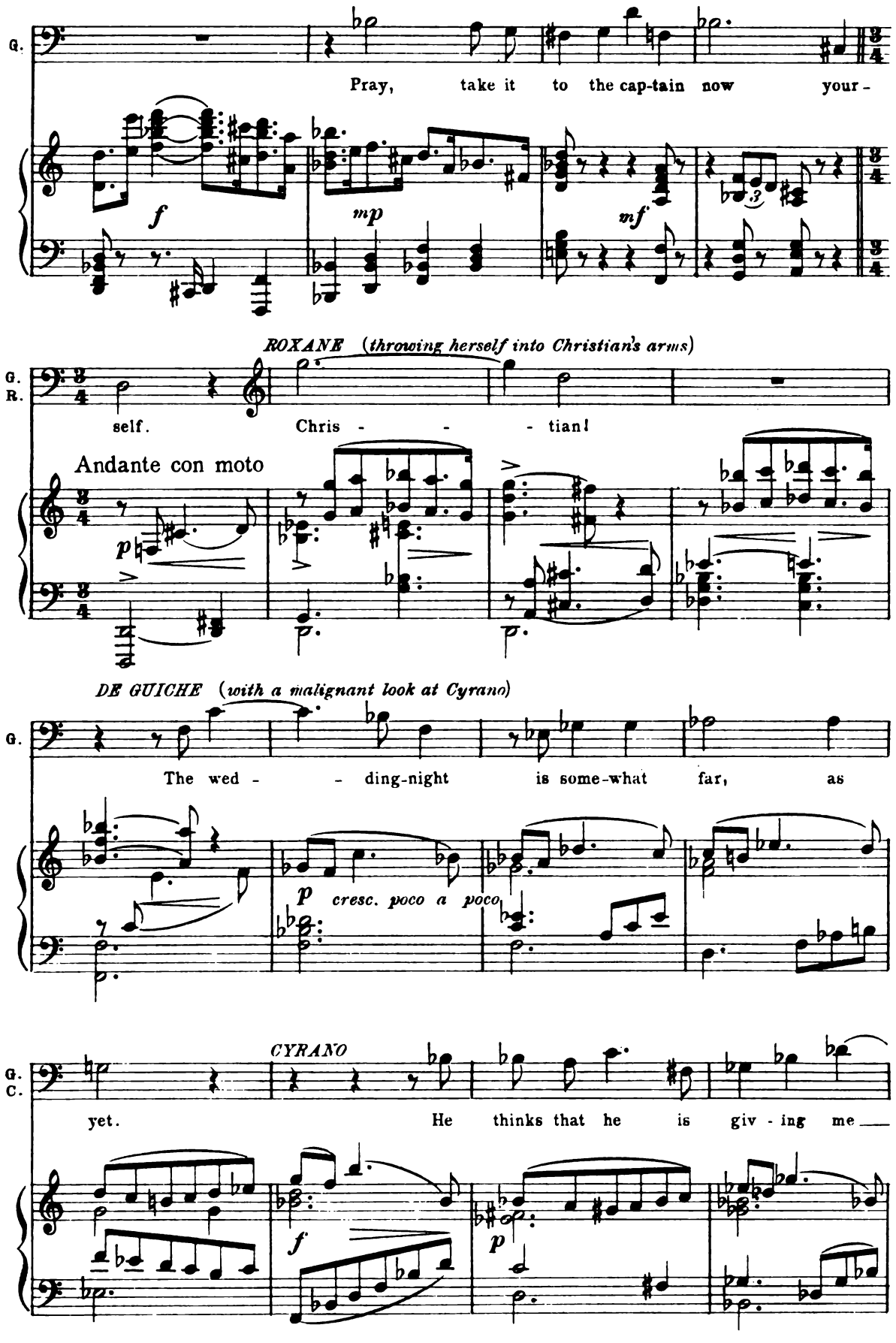

(Bowing to Christian.)
G.
And you, Monsieur!
p
f
3
(To Cyrano.)
G.
And you, my com - pli-ments, ex -
pp
f
p
G.
rit.
plor - er of the moon! Your won-ders nev - er
sf
rit.
G.
3
cease. I do ad - vise That for a book
Un poco più lento ma con grazie
mf

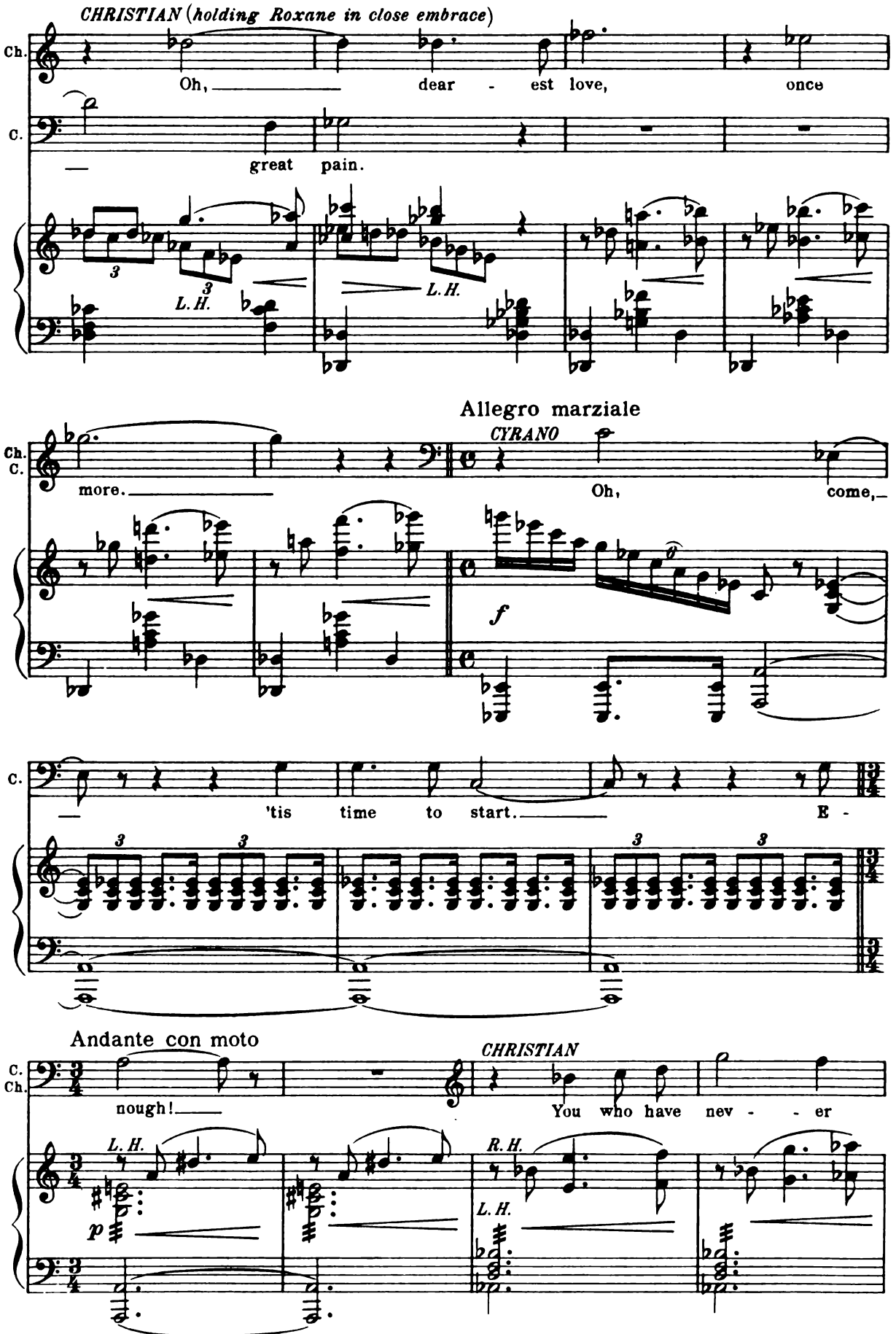

G.
— you note them brisk - ly down.
cresc.
sf
CYRANO (bowing low)
C.
What you ad - vise
p
C.
is al - - - most a com - mand.
rit.
DE GUICHE
G.
And now, ma - dame,
Allegro marziale (♩ = ♩)
f

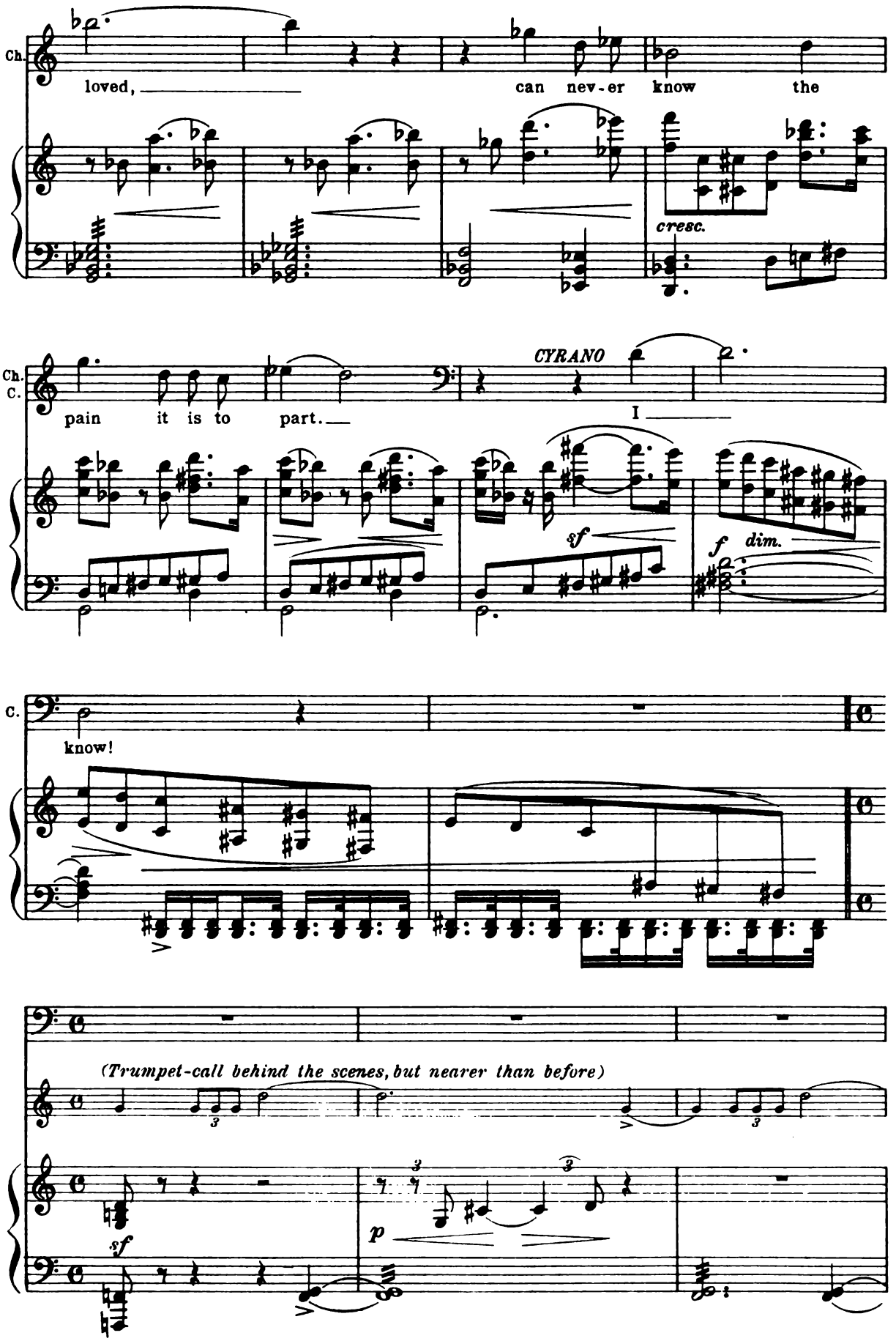

G.
pre - pare to bid a - dieu un - to your
G.
R.
dear - est lord.
ROXANE
What?
DE GUICHE
G.
Now my com-mand is
G.
start - ing for the war!


(To Christian.)
G.
You will pre - pare to join your
p
G.
R.
com - pa-ny.
ROXANE
To go to war?
f -p
DE GUICHE
G.
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
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.
L.H.
L.H.
Allegro marziale
CYRANO
Ch.
C.
more.
Oh, come,
f
C.
'tis time to start.
E -
Andante con moto
CHRISTIAN
C.
Ch.
nough!
You who have nev - - er
L.H.
p
R.H.
L.H.


Ch.
loved,
can nev-er know the
cresc.
Ch.
C.
pain it is to part.
CYRANO
I
sf
f dim.
C.
know!
(Trumpet-call behind the scenes, but nearer than before)
sf
p

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.

ff *R. H.*

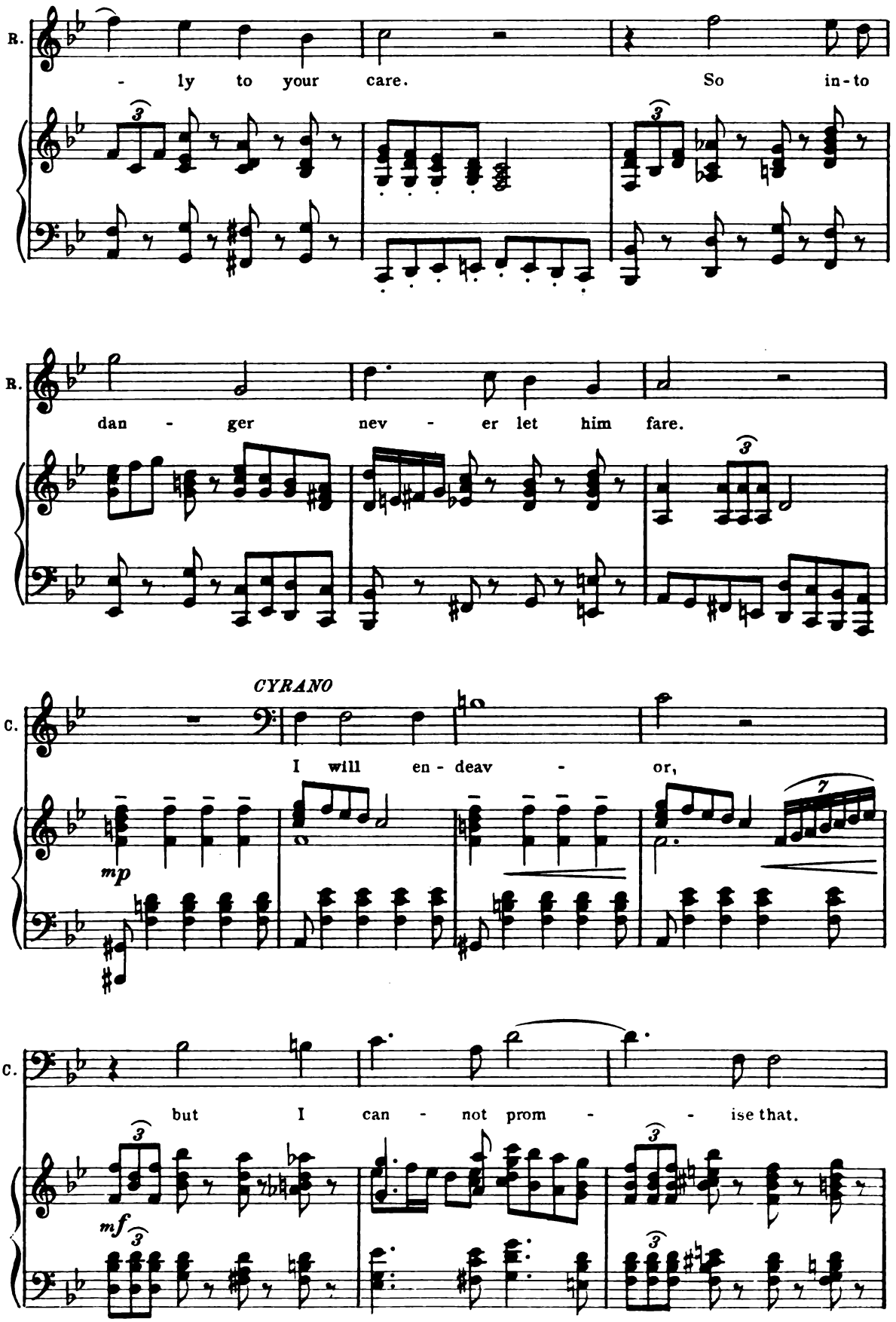
sf

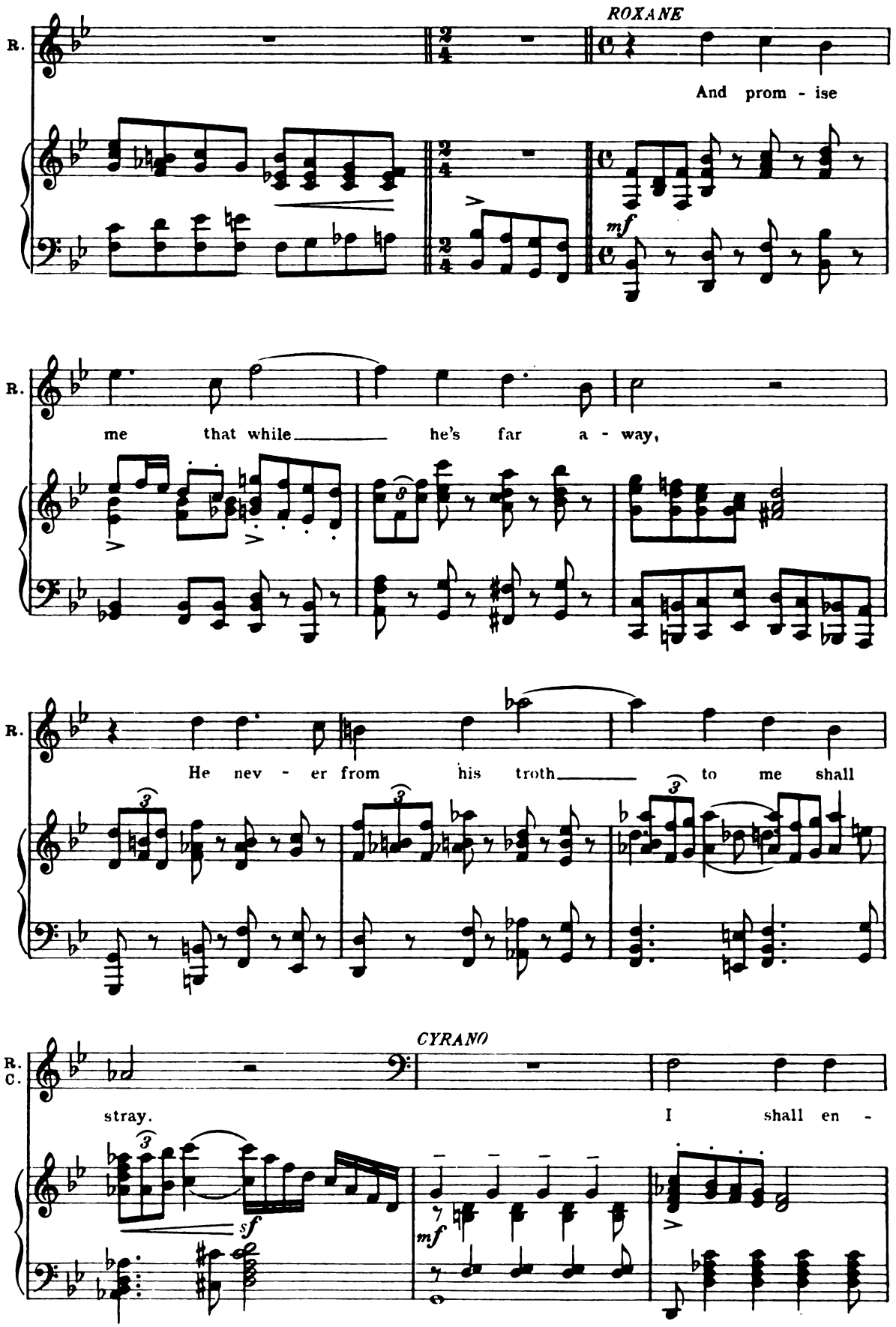
ROXANE (clinging to Christian and speaking to Cyrano)
molto espressivo

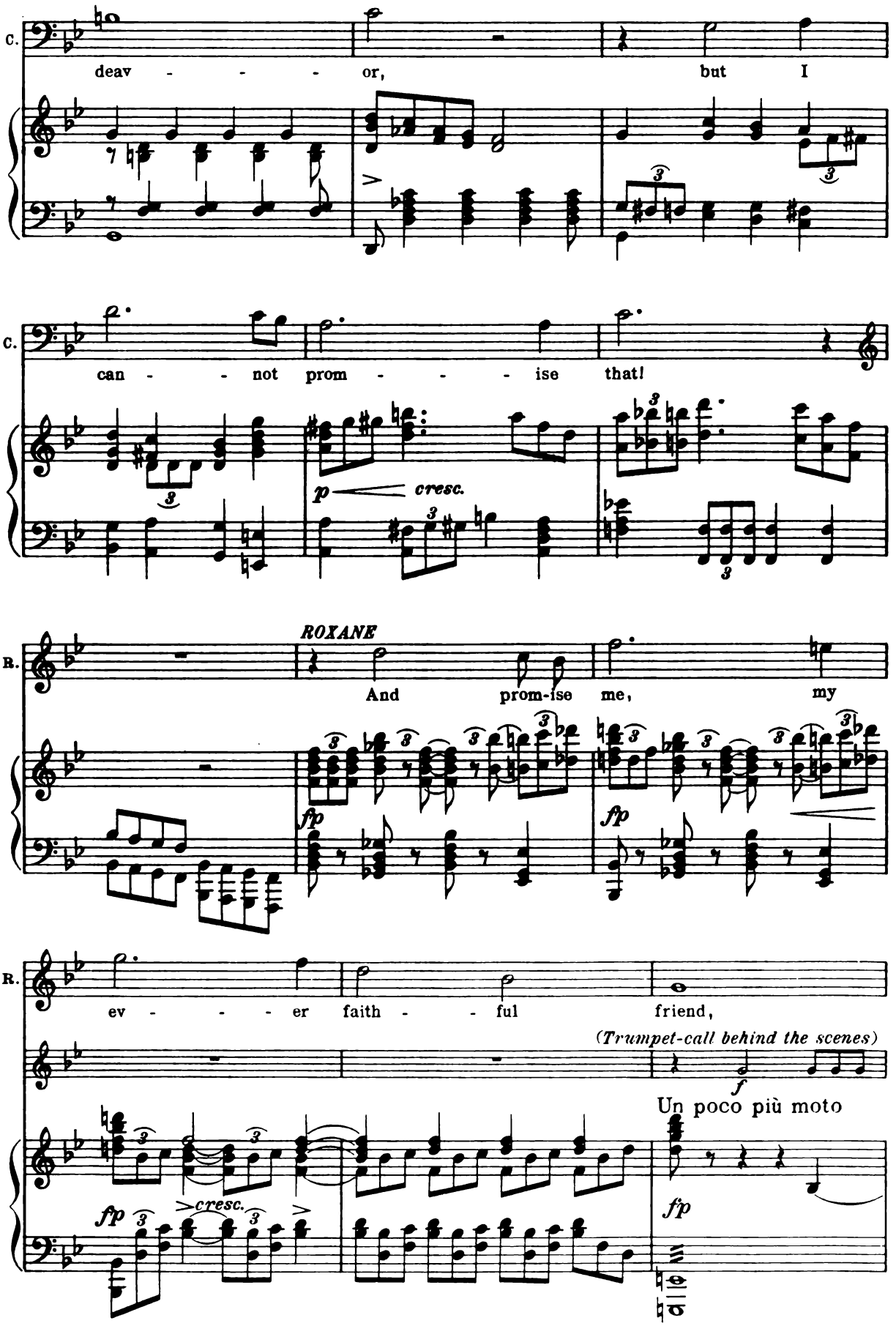
R. Oh, I en - trust him whol - -

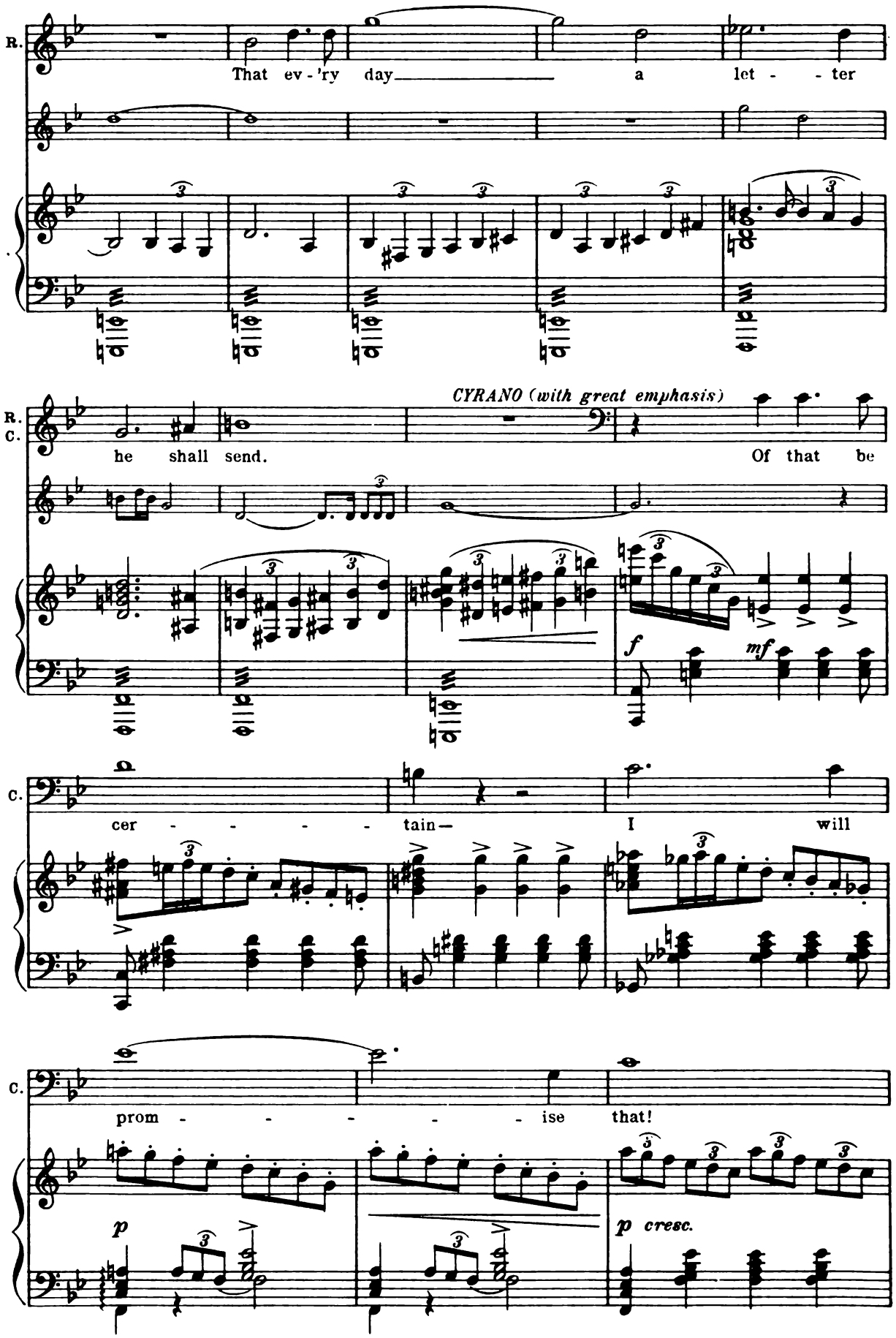
Alla marcia

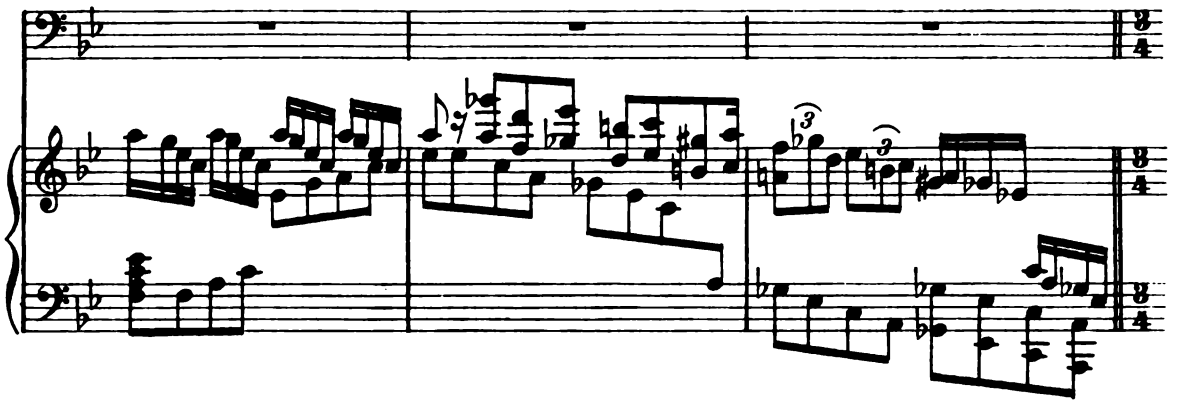
ff dim. *p*


R.
- ly to your care. So in-to
R.
dan - ger nev - er let him fare.
CYRANO
C.
I will en-deav - or,
mp
C.
but I can - not prom - - ise that.
mf


ROXANE
R.
And prom - ise
mf
me that while he's far a - way,
He nev - er from his troth to me shall
CYRANO
R.
C.
stray.
I shall en -
sf
mf

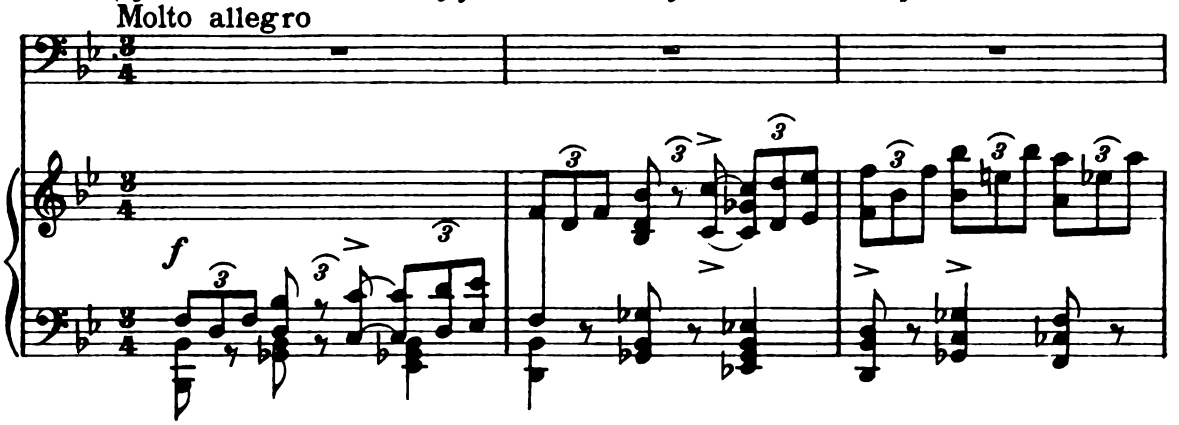

C.
deav - - - - or, but I
C.
can - - not prom - - - - ise that!
p cresc.
ROXANE
R.
And prom-ise me, my
fp
fp
R.
ev - - - - er faith - - ful friend,
(Trumpet-call behind the scenes)
f
Un poco più moto
fp
fp cresc.
fp


R.
That ev - 'ry day a let - - ter
R.
C.
he shall send.
CYRANO (with great emphasis)
Of that be
f
mf
C.
cer - - - - - tain— I will
C.
prom - - - - - - ise that!
p
p cresc.

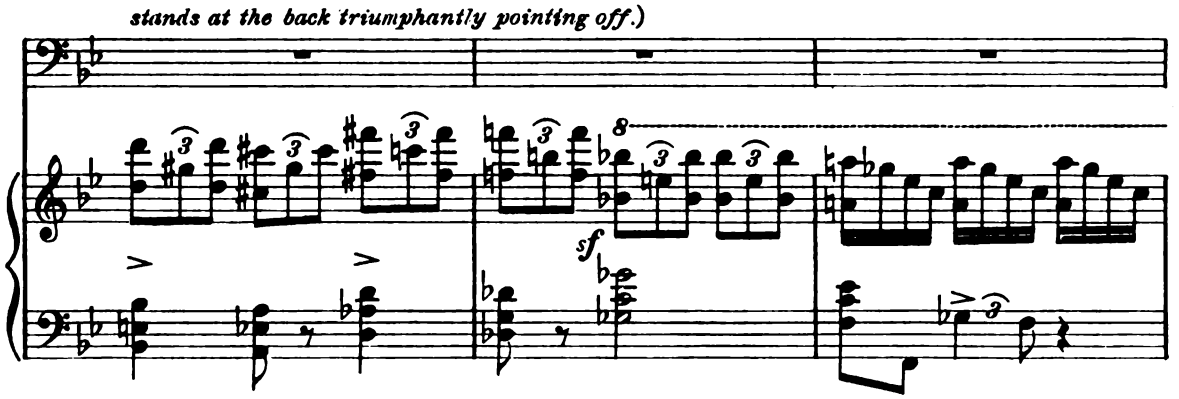


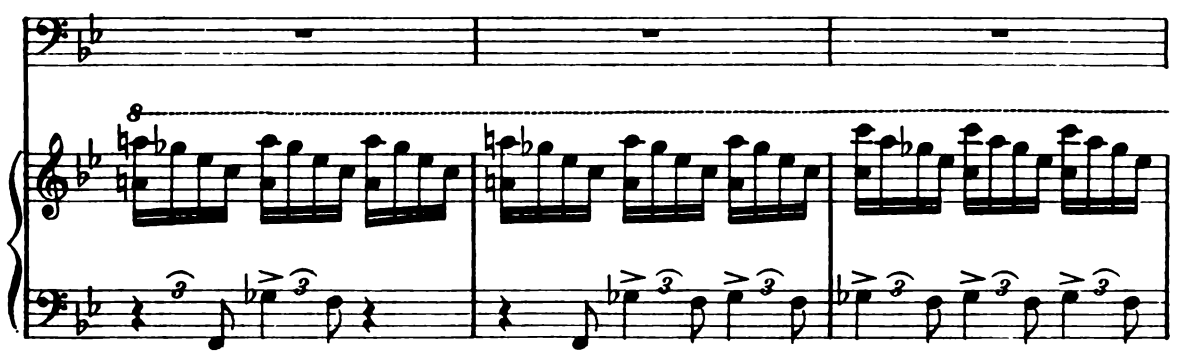
(*Cyrano leads Christian away from Roxane who falls into the arms of the Duenna. De Guiche*

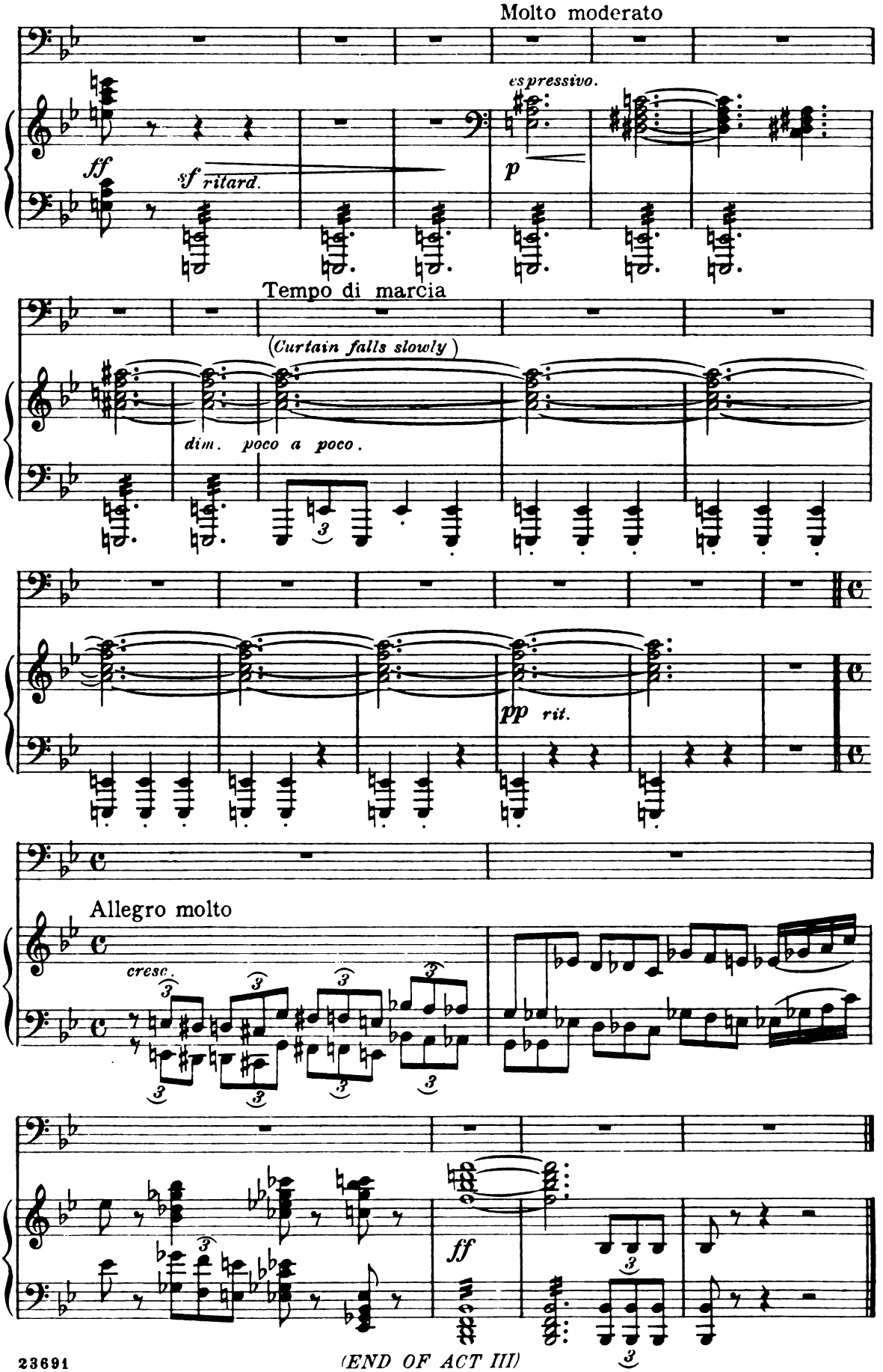
Molto allegro



stands at the back triumphantly pointing off.)

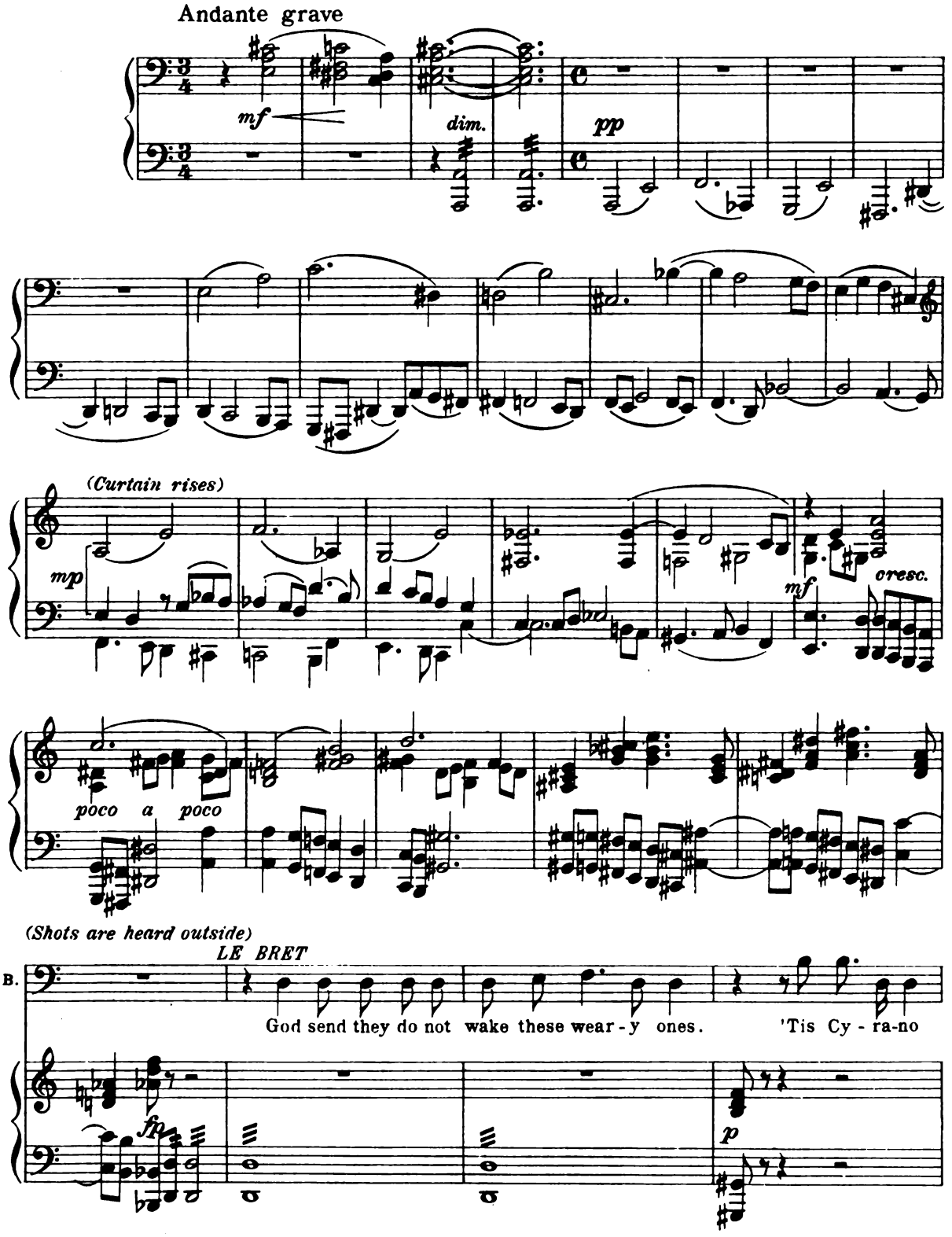





Molto moderato
espressivo.
ff
sf ritard.
p
Tempo di marcia
(Curtain falls slowly)
dim. poco a poco.
pp rit.
Allegro molto
cresc.
ff
(END OF ACT III)

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.)



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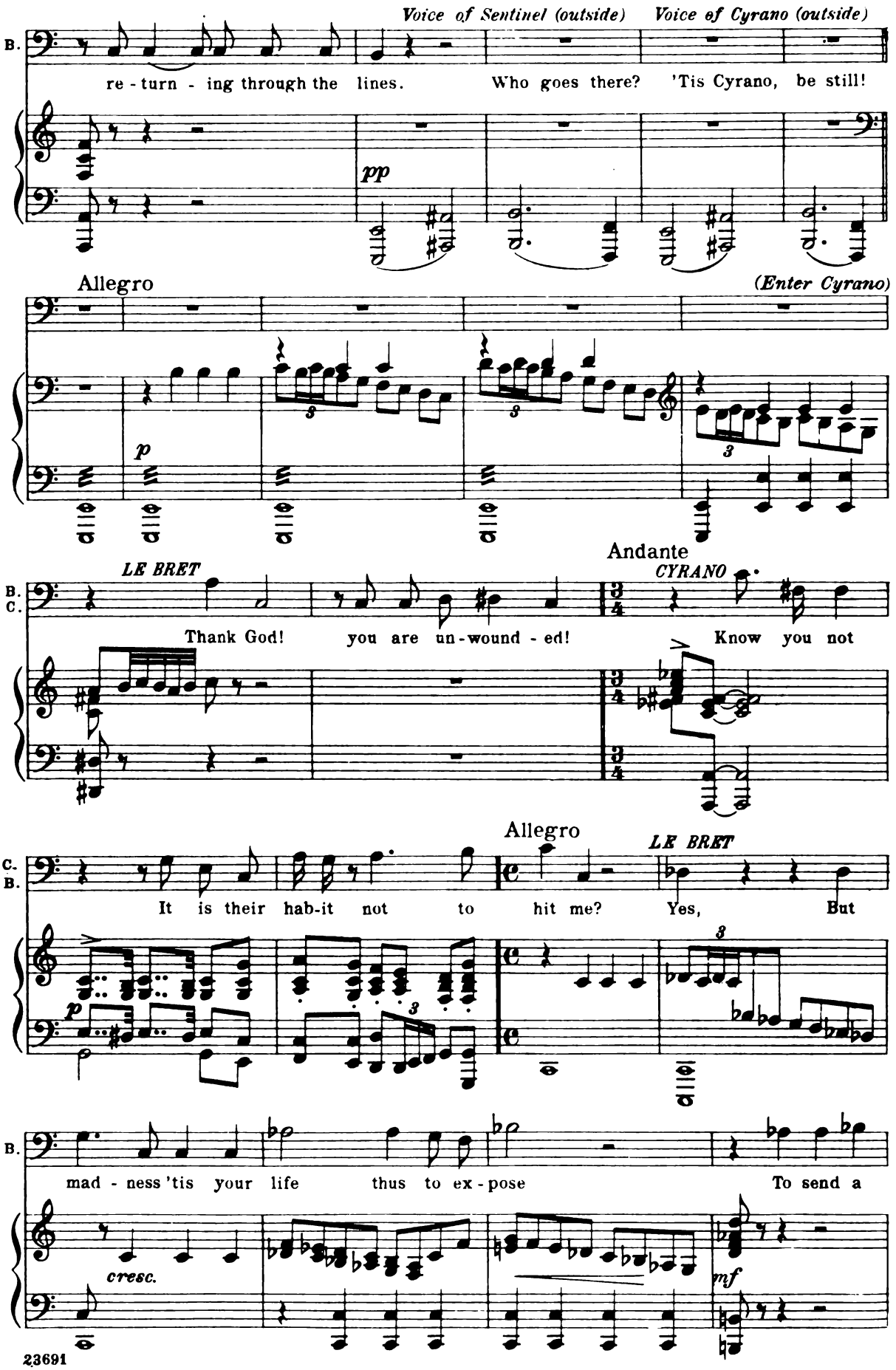
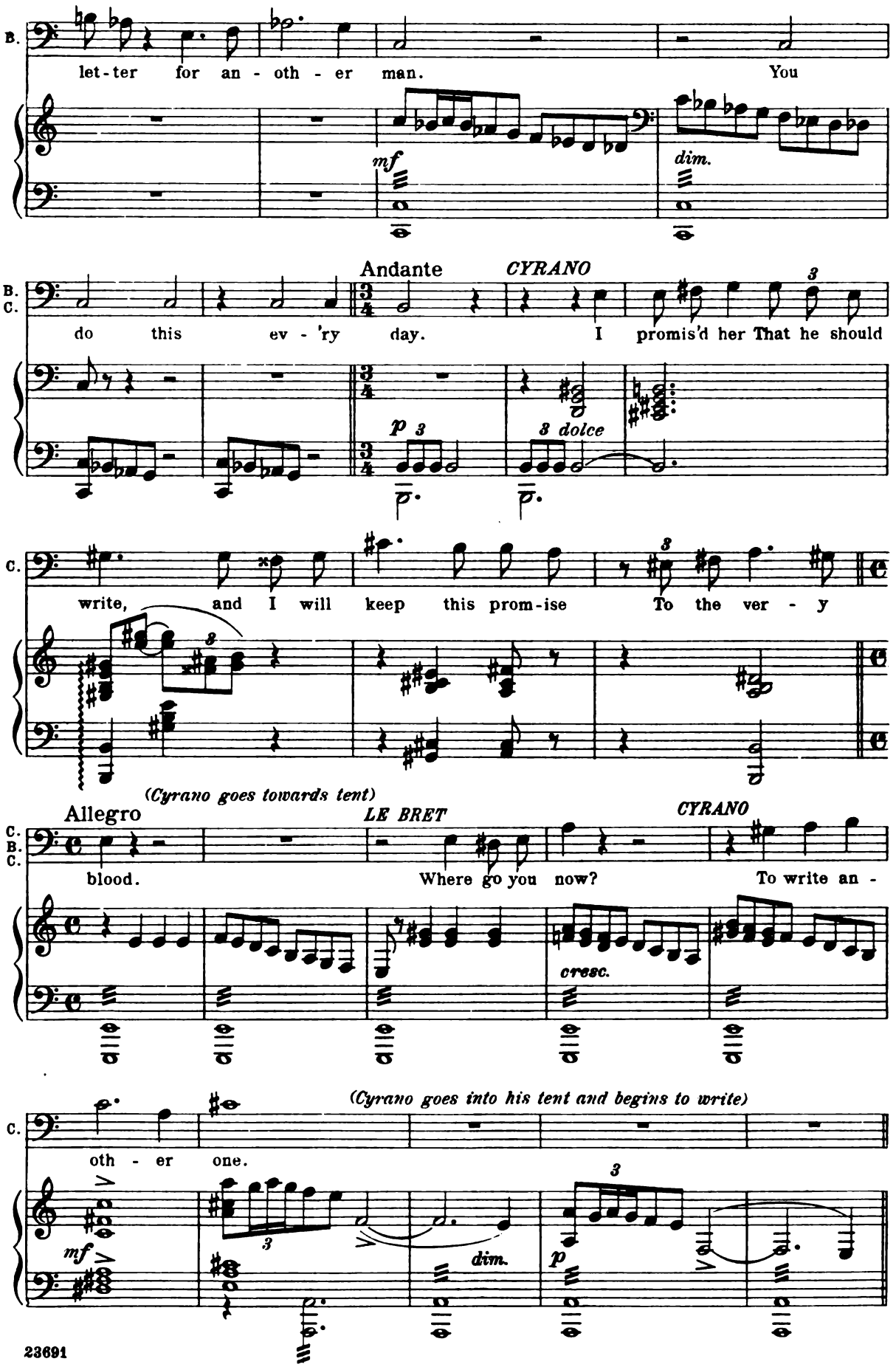
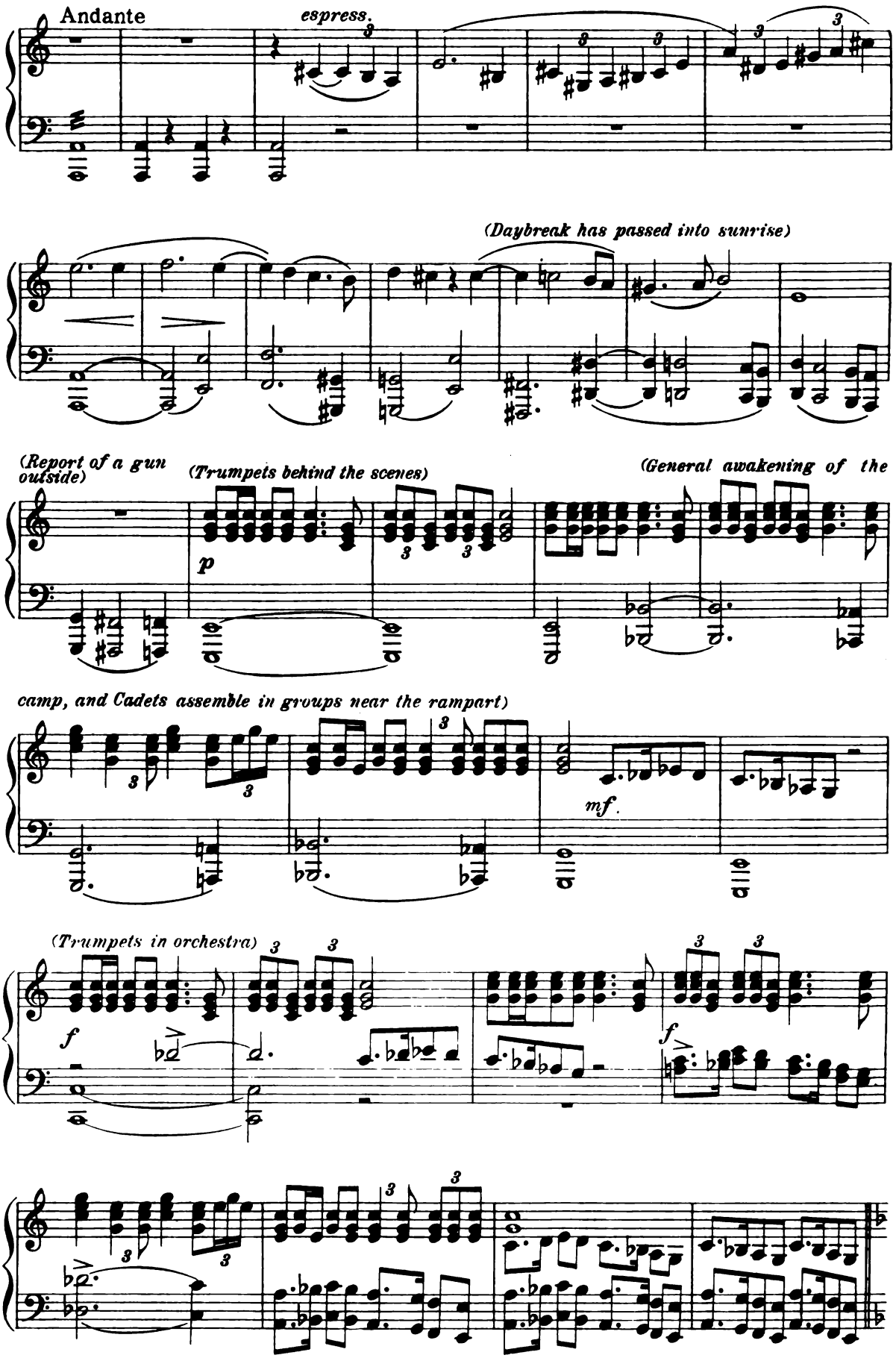
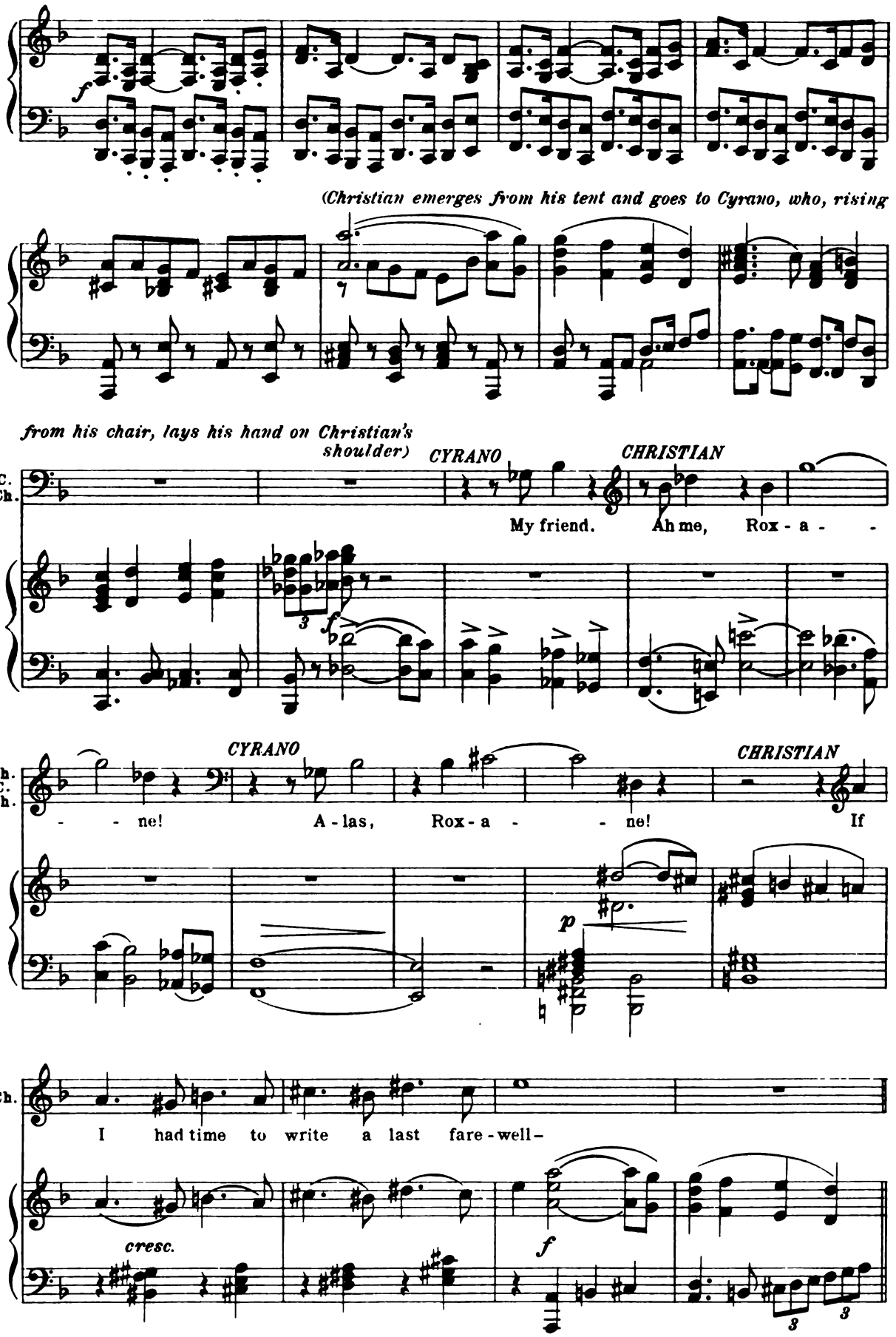

Voice of Sentinel (outside)
Voice of Cyrano (outside)
B.
re - turn - ing through the lines.
Who goes there?
'Tis Cyrano, be still!
pp
Allegro
(Enter Cyrano)
p
LE BRET
Andante
CYRANO
B.
C.
Thank God!
you are un - wound - ed!
Know you not
Allegro
LE BRET
C.
B.
It is their hab-it not to hit me?
Yes,
But
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 dolce
C.
write, and I will keep this prom-ise
To the ver-y
(Cyrano goes towards tent)
Allegro
LE BRET
CYRANO
C.
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)
p
(General awakening of the
camp, and Cadets assemble in groups near the rampart)
mf.
(Trumpets in orchestra)
f
f


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 - - -
3
f
CYRANO
CHRISTIAN
Ch. C. Ch.
- - ne! A - las, Rox - a - - ne! If
p
Ch.
I had time to write a last fare - well -
cresc.
f
3
3

Più lento

CYRANO

I have it written.

CHRISTIAN

(takes a letter from his tent-table)

Let me see it then!

(seizes the letter)

espress.

f

Andante

What is this – a tear?

mf espress.

CYRANO (hurriedly taking the letter back)

It seems that I in writ-ing made my-

p

p

CHRISTIAN

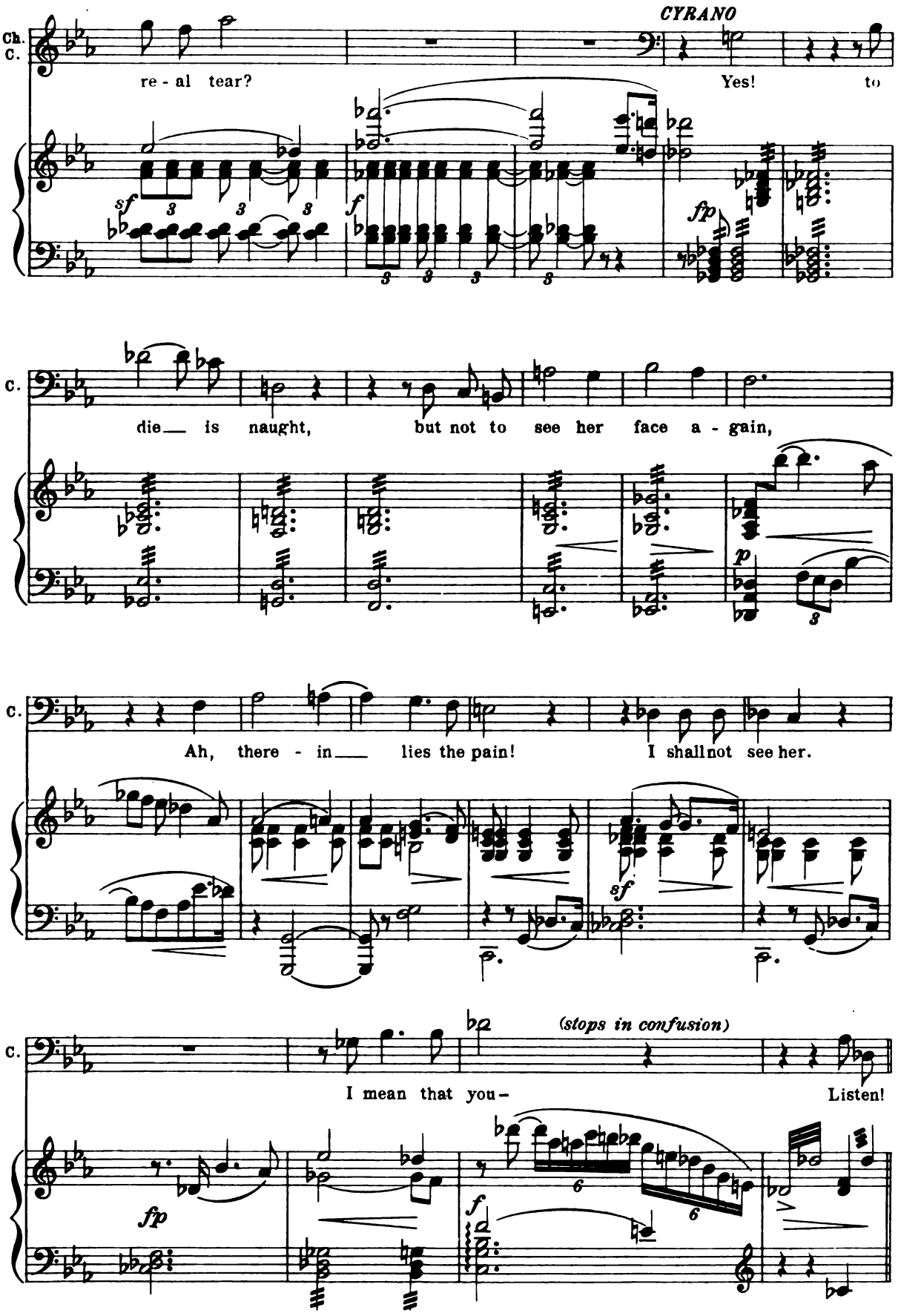
self be-lieve I was in ear - nest.

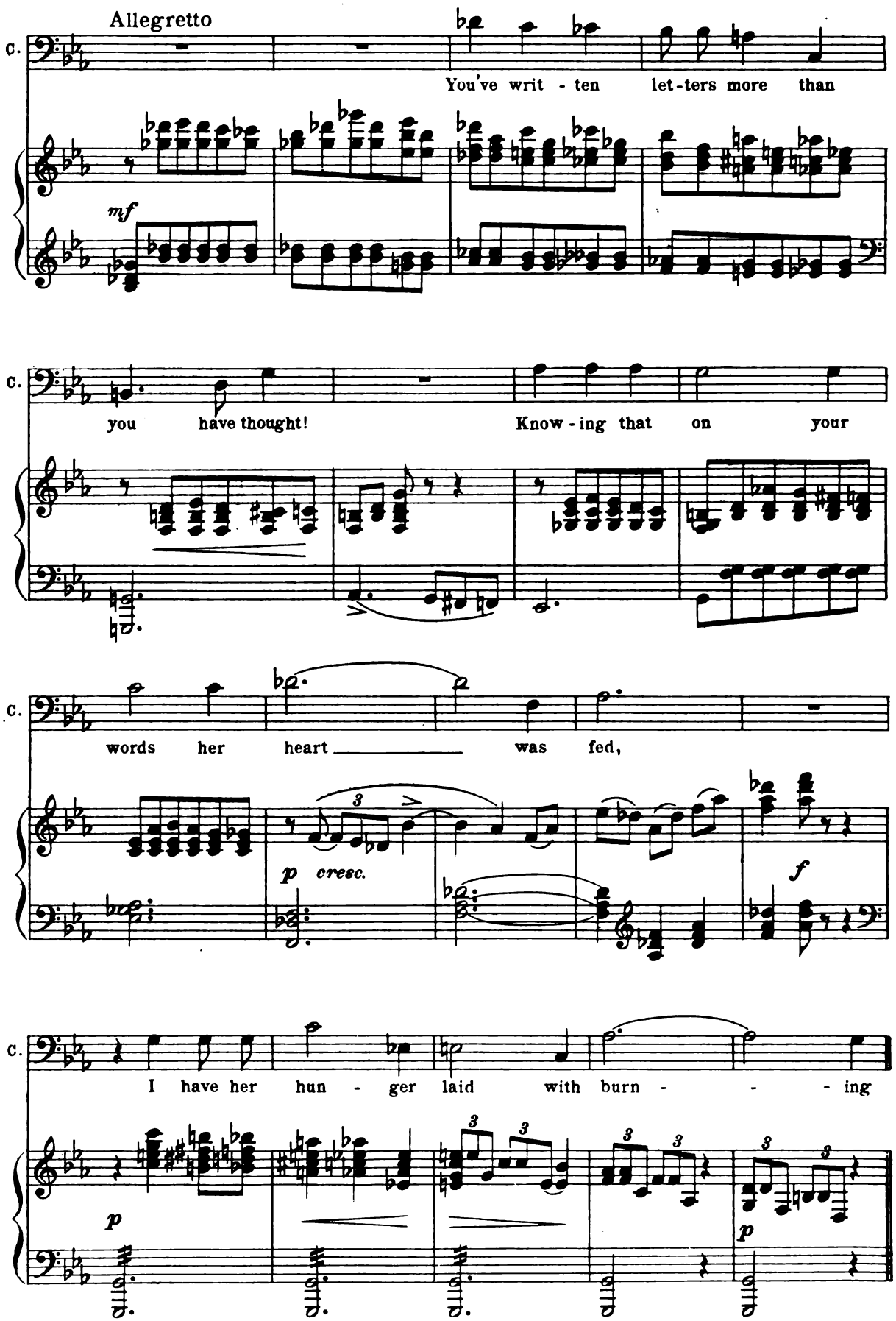
Will fan-cy make you weep a

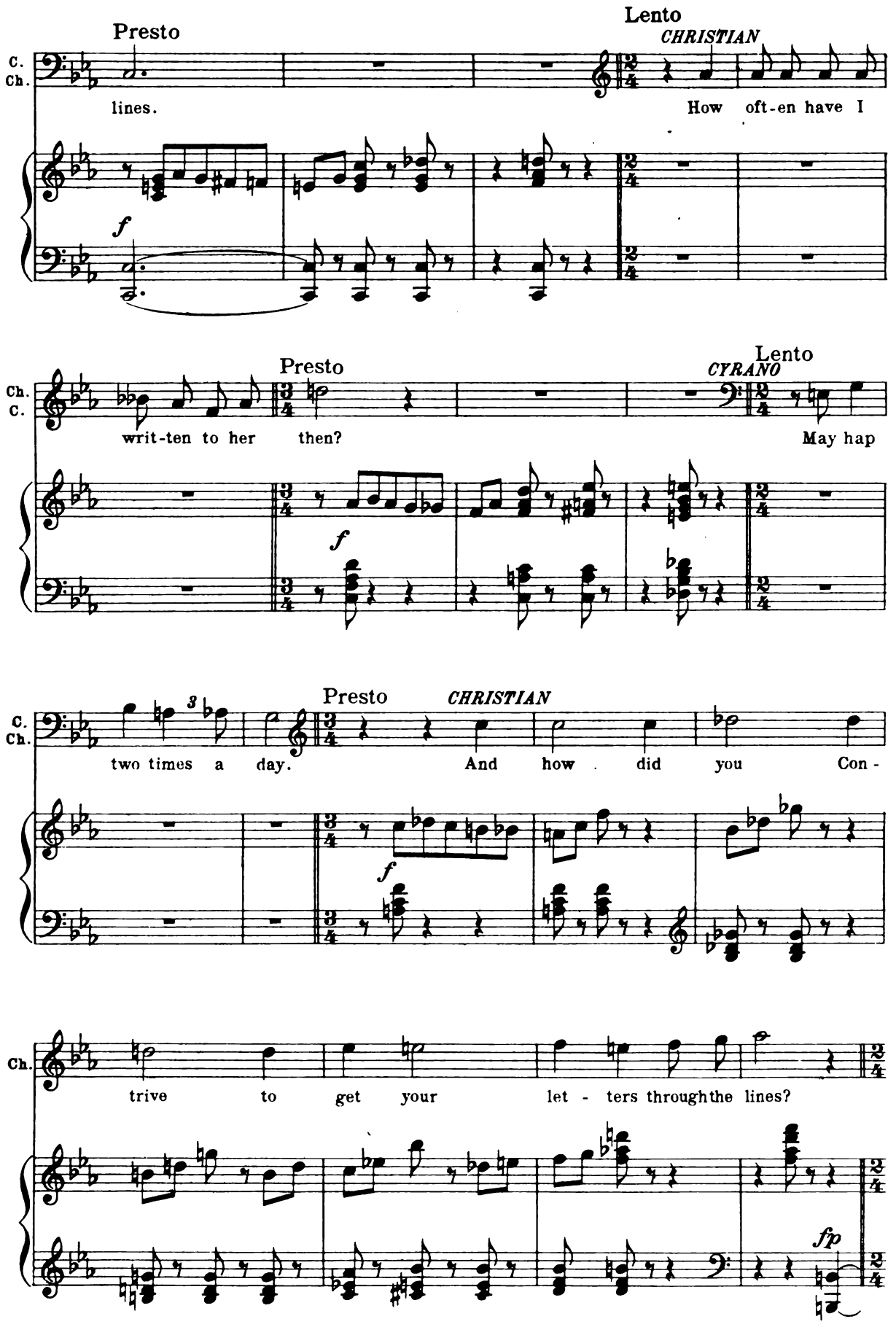
mf

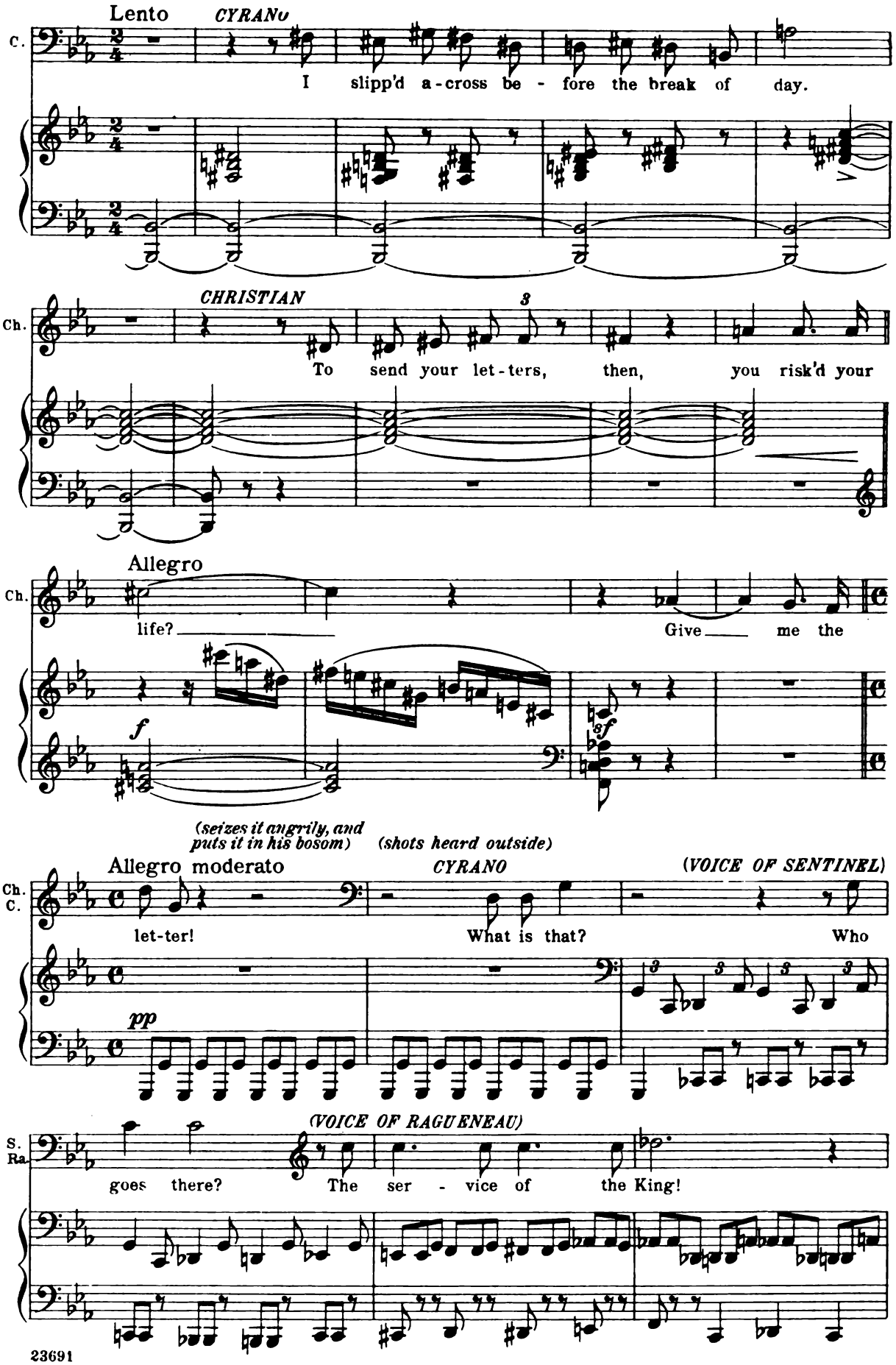
sf

sf


CYRANO
Ch.
C.
re - al tear?
Yes!
to
sf
f
fp
C.
die__ is naught,
but not to see her face a - gain,
p
C.
Ah, there - in__ lies the pain!
I shall not see her.
sf
C.
(stops in confusion)
I mean that you -
Listen!
fp
f


Allegretto
C.
You've writ - ten let-ters more than
mf
C.
you have thought! Know - ing that on your
C.
words her heart was fed,
p cresc.
f
C.
I have her hun - ger laid with burn - - - ing
p
p


Presto
Lento
CHRISTIAN
C.
Ch.
lines.
How oft-en have I
f
Presto
Lento
CYRANO
Ch.
C.
writ-ten to her then?
May hap
f
Presto
CHRISTIAN
C.
Ch.
two times a day.
And how did you Con-
f
Ch.
trive to get your let - ters through the lines?
fp


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
f
(seizes it angrily, and puts it in his bosom)
(shots heard outside)
Allegro moderato
CYRANO
(VOICE OF SENTINEL)
Ch.
C.
let-ter!
What is that?
Who
pp
(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.

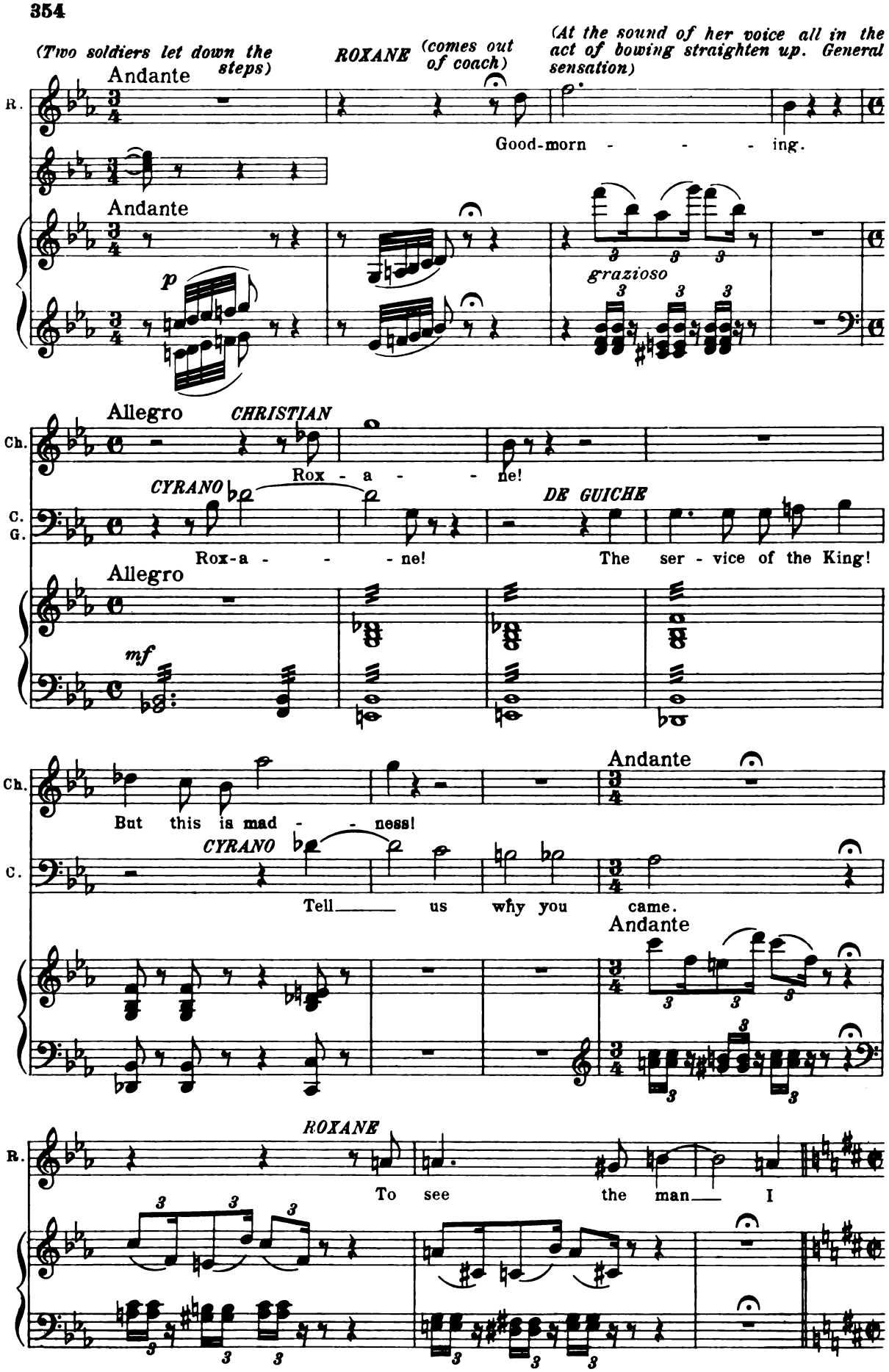
camp!

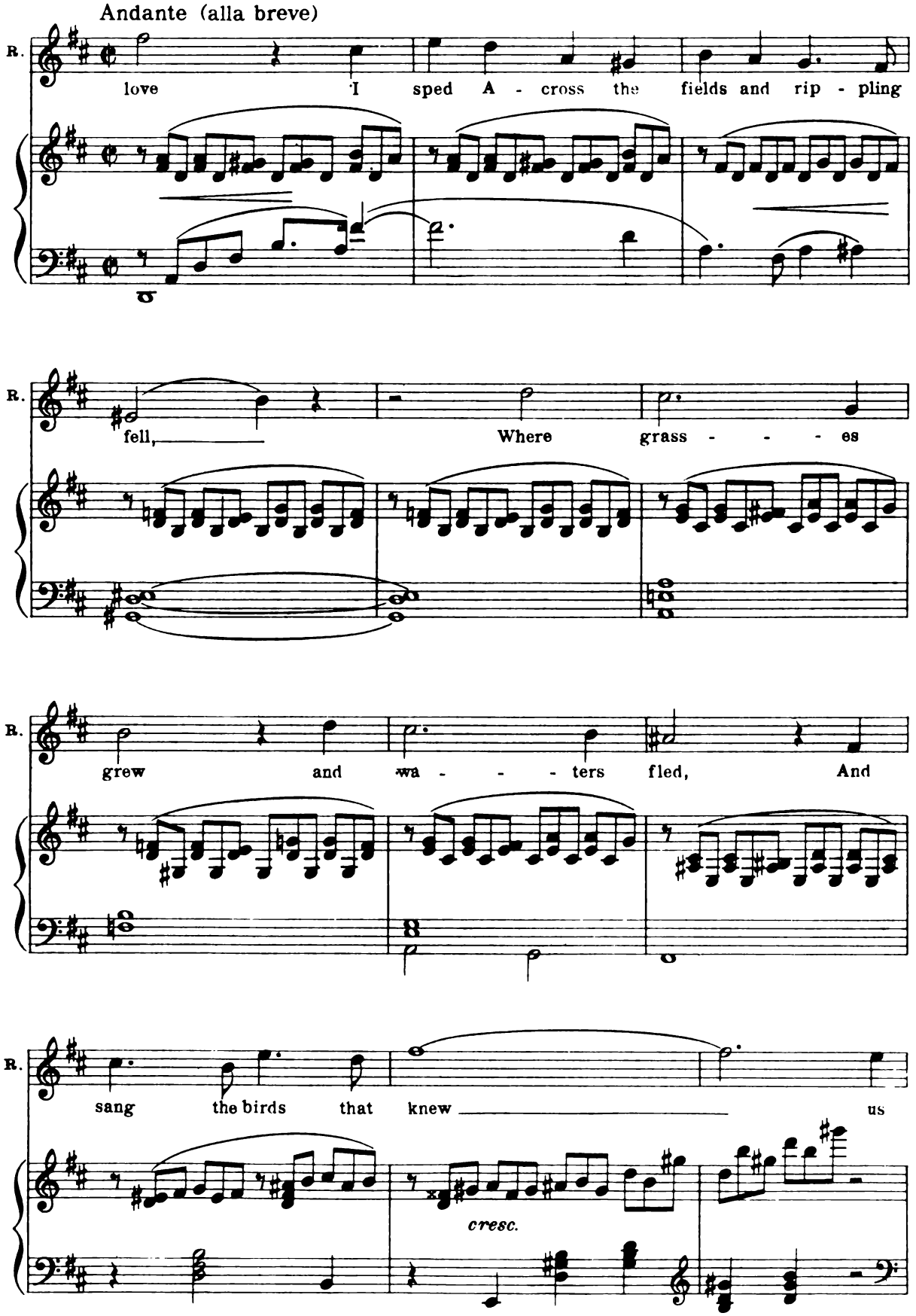
and lackeys up behind. Coach stops, the cadets uncover)

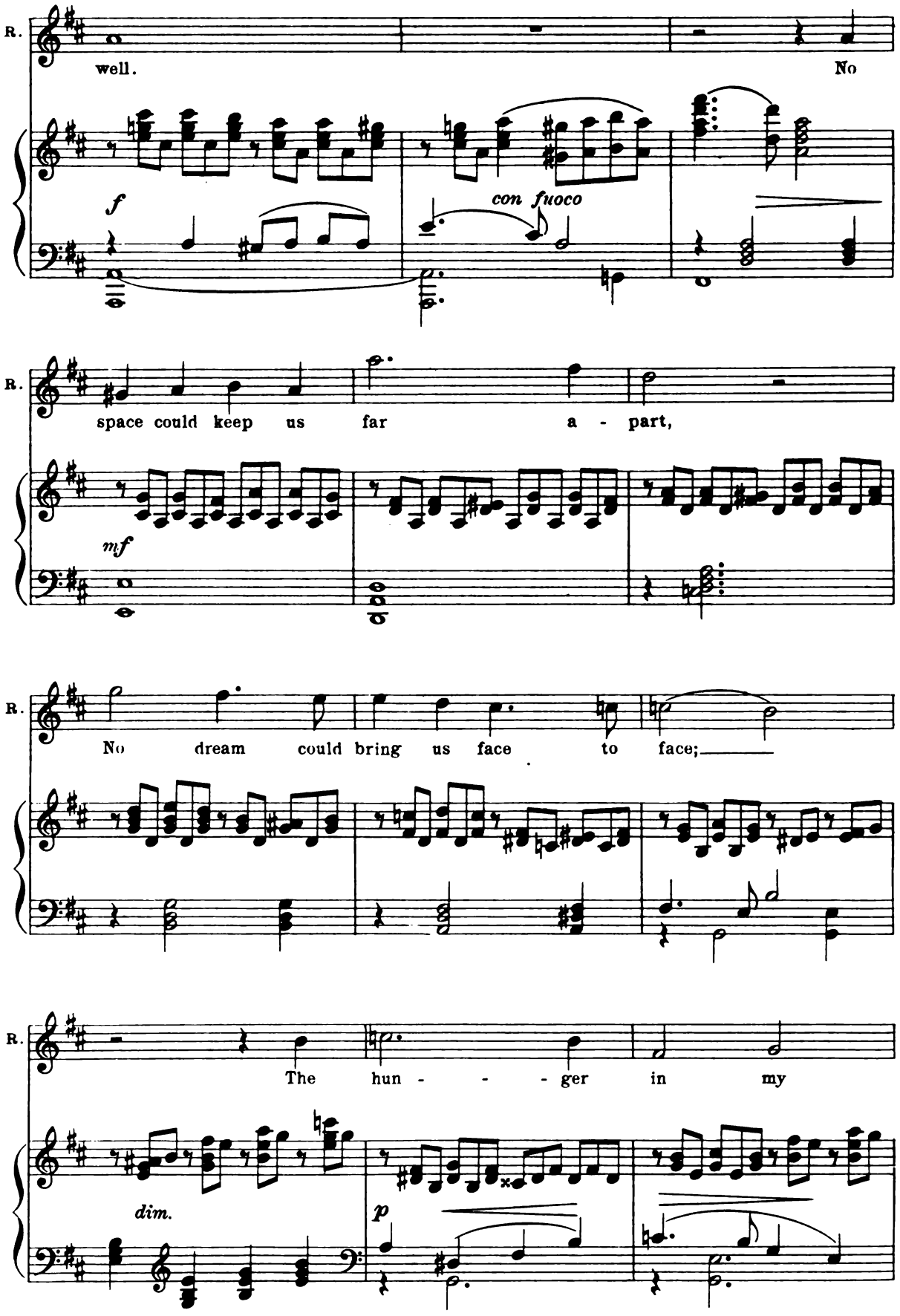
Stage Trumpets

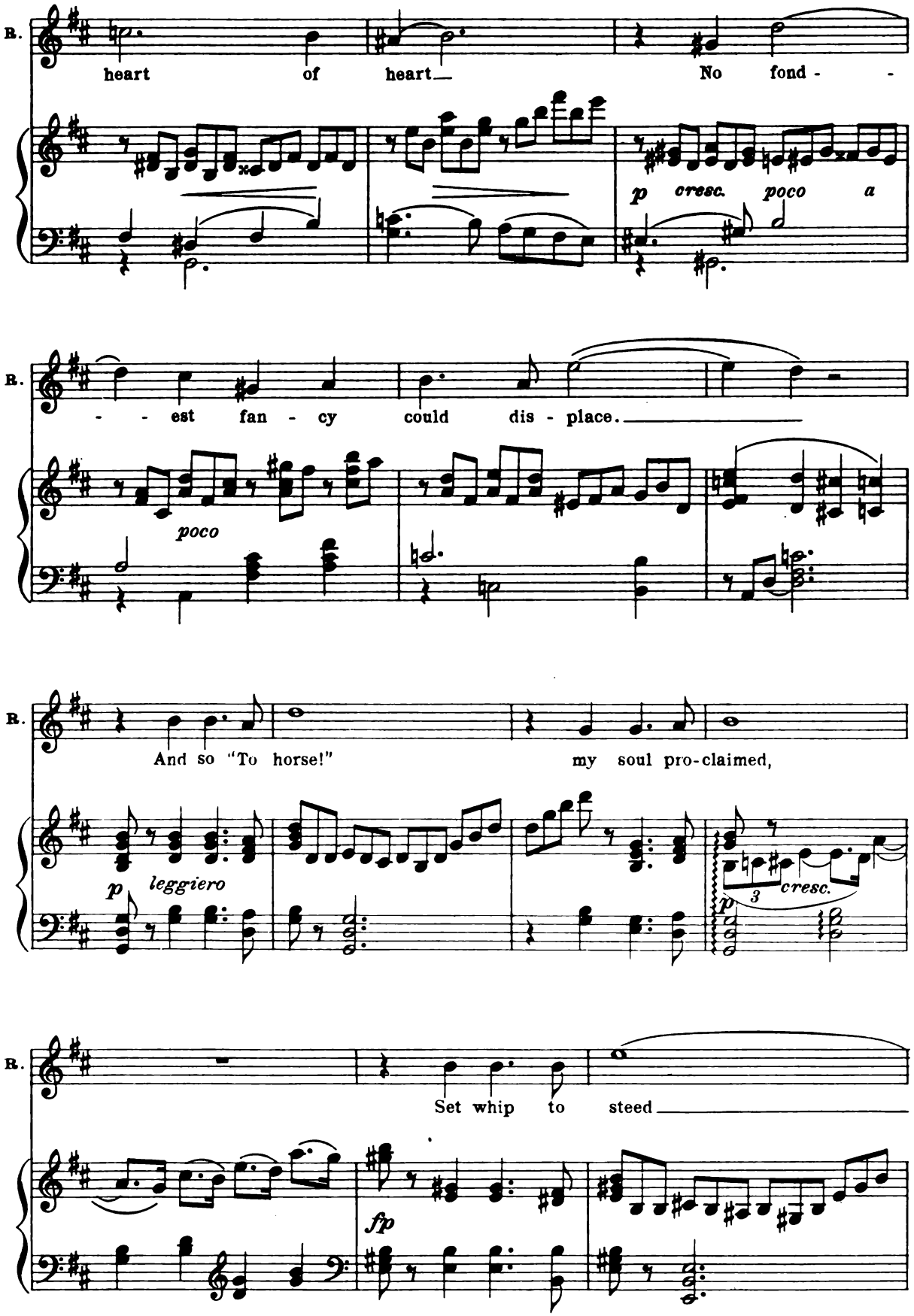
f

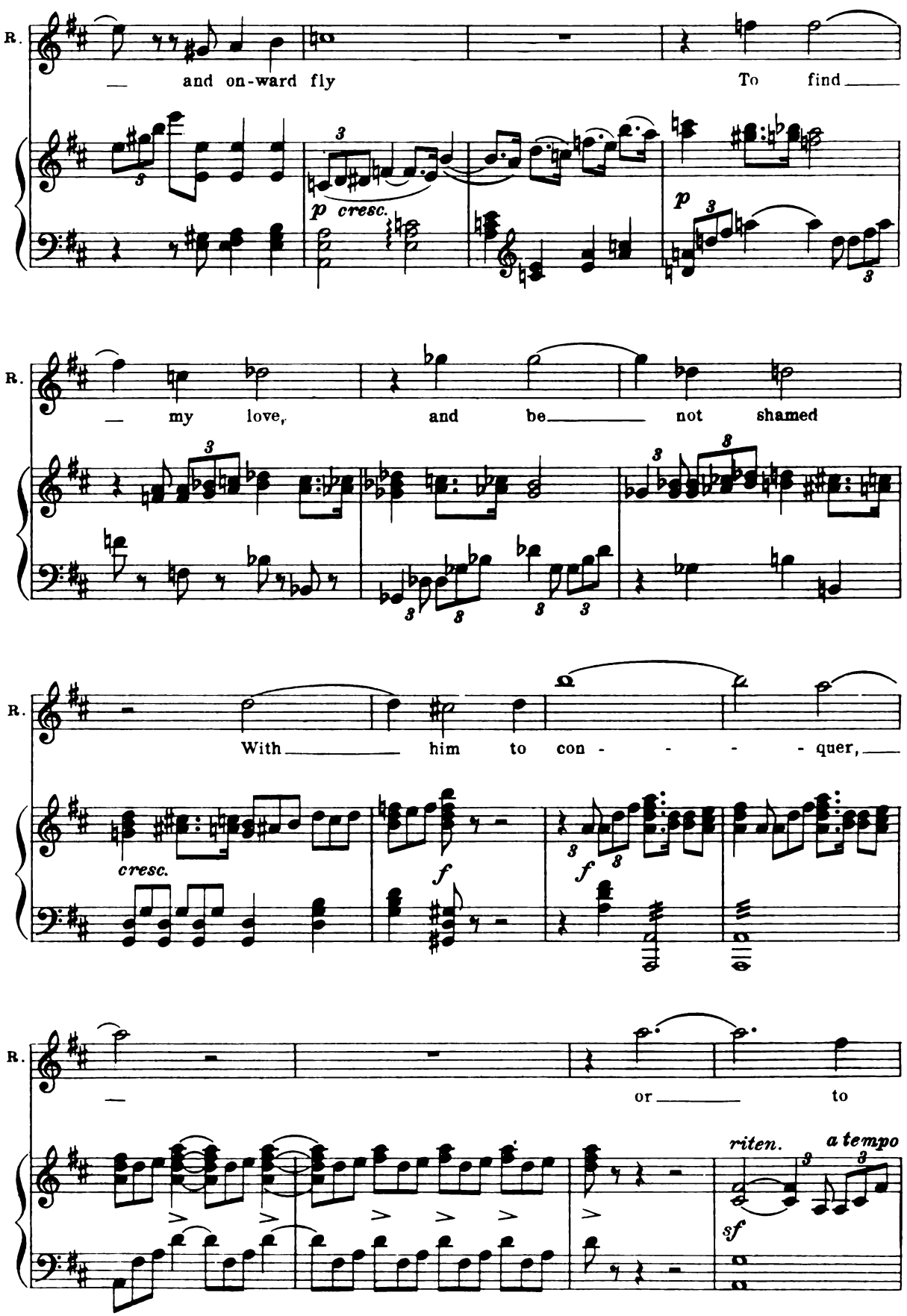
f

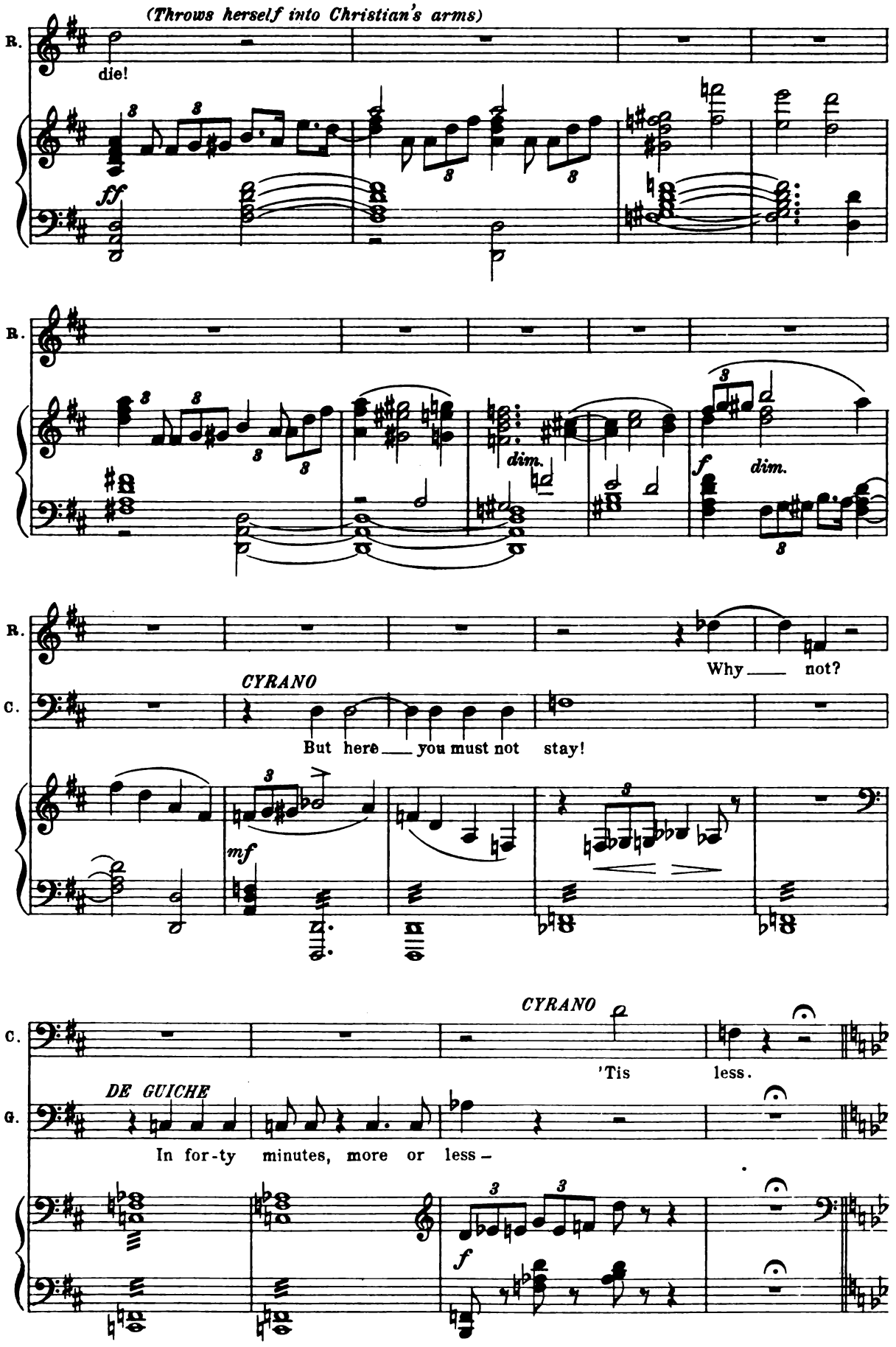

(Two soldiers let down the steps)
ROXANE (comes out of coach)
(At the sound of her voice all in the act of bowing straighten up. General sensation)
Andante
R.
Good-morn - - - - ing.
Andante
p
grazioso
Allegro
CHRISTIAN
Ch.
Rox - a - - ne!
CYRANO
C. G.
Rox-a - - - ne!
DE GUICHE
The ser - vice of the King!
Allegro
mf
Ch.
But this is mad - - ness!
Andante
CYRANO
C.
Tell us why you came.
Andante
ROXANE
R.
To see the man I


Andante (alla breve)
R.
love I sped A - cross the fields and rip - pling
R.
fell, Where grass - - - es
R.
grew and wa - - - ters fled, And
R.
sang the birds that knew us
cresc.

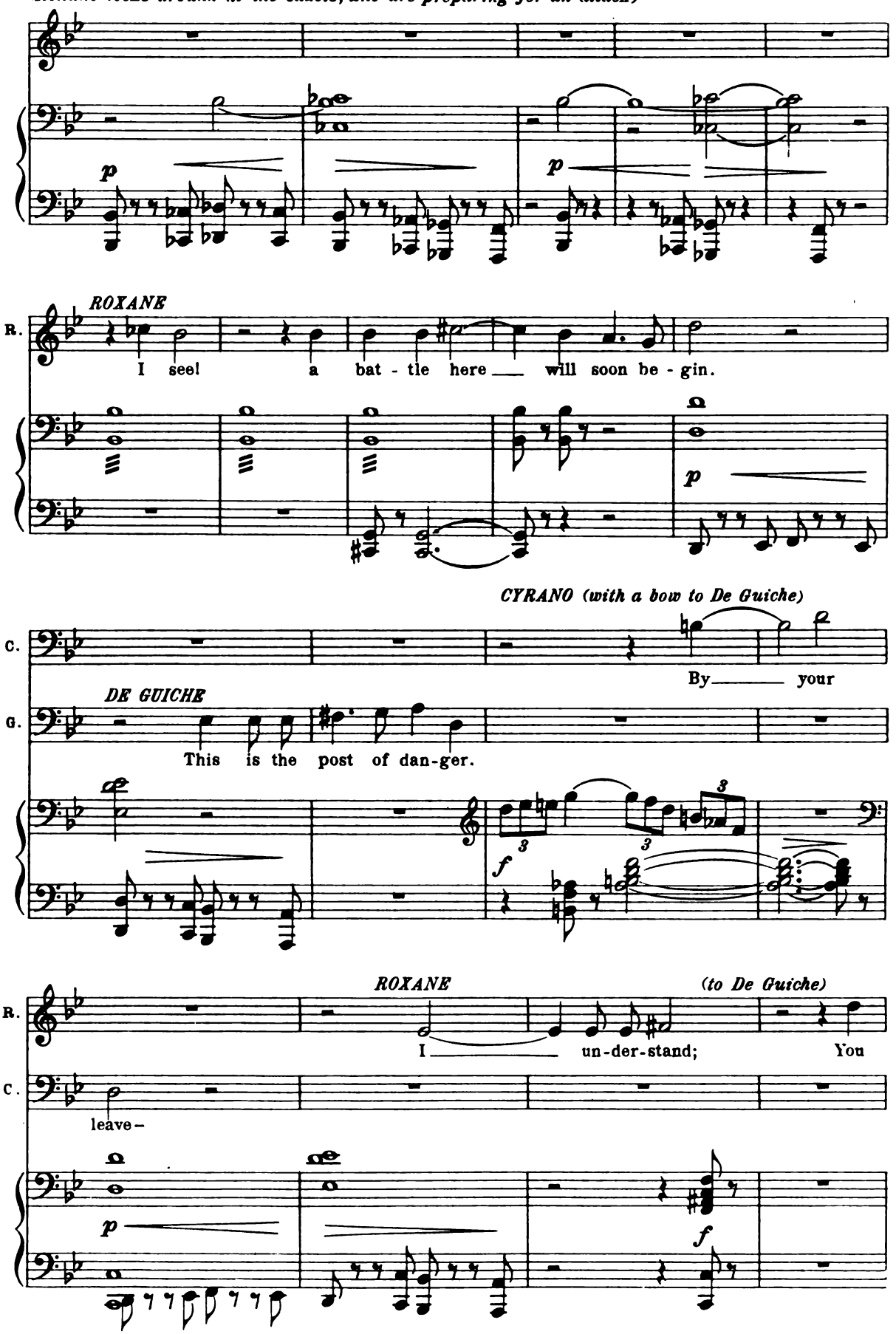

R.
well.
No
f
con fuoco
R.
space could keep us far a - part,
mf
R.
No dream could bring us face to face;
R.
The hun - - - ger in my
dim.
p

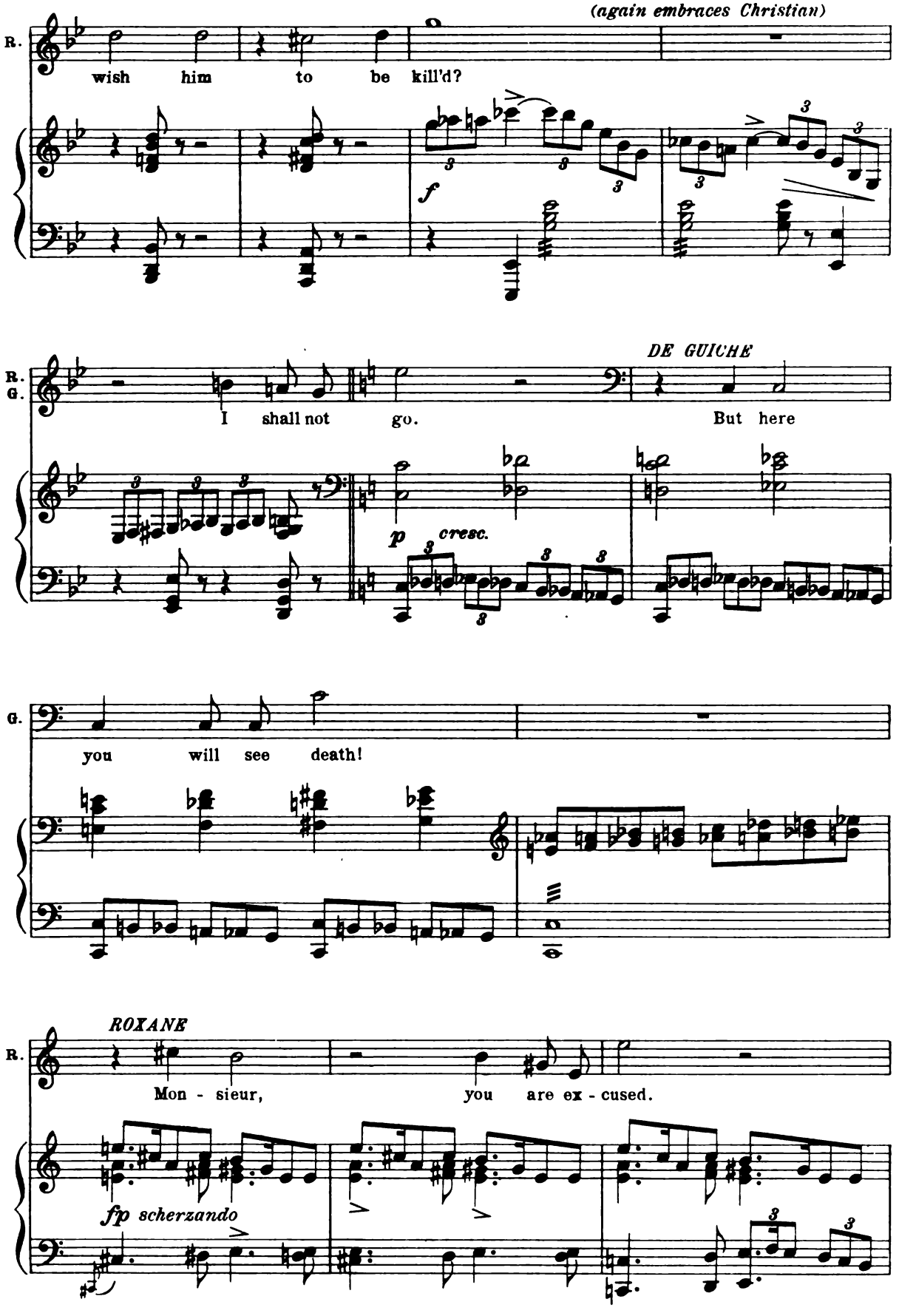

B.
heart of heart No fond - -
p cresc. poco a
B.
- - est fan - cy could dis - place.
poco
B.
And so "To horse!" my soul pro-claimed,
p leggiero
3
cresc.
B.
Set whip to steed
fp

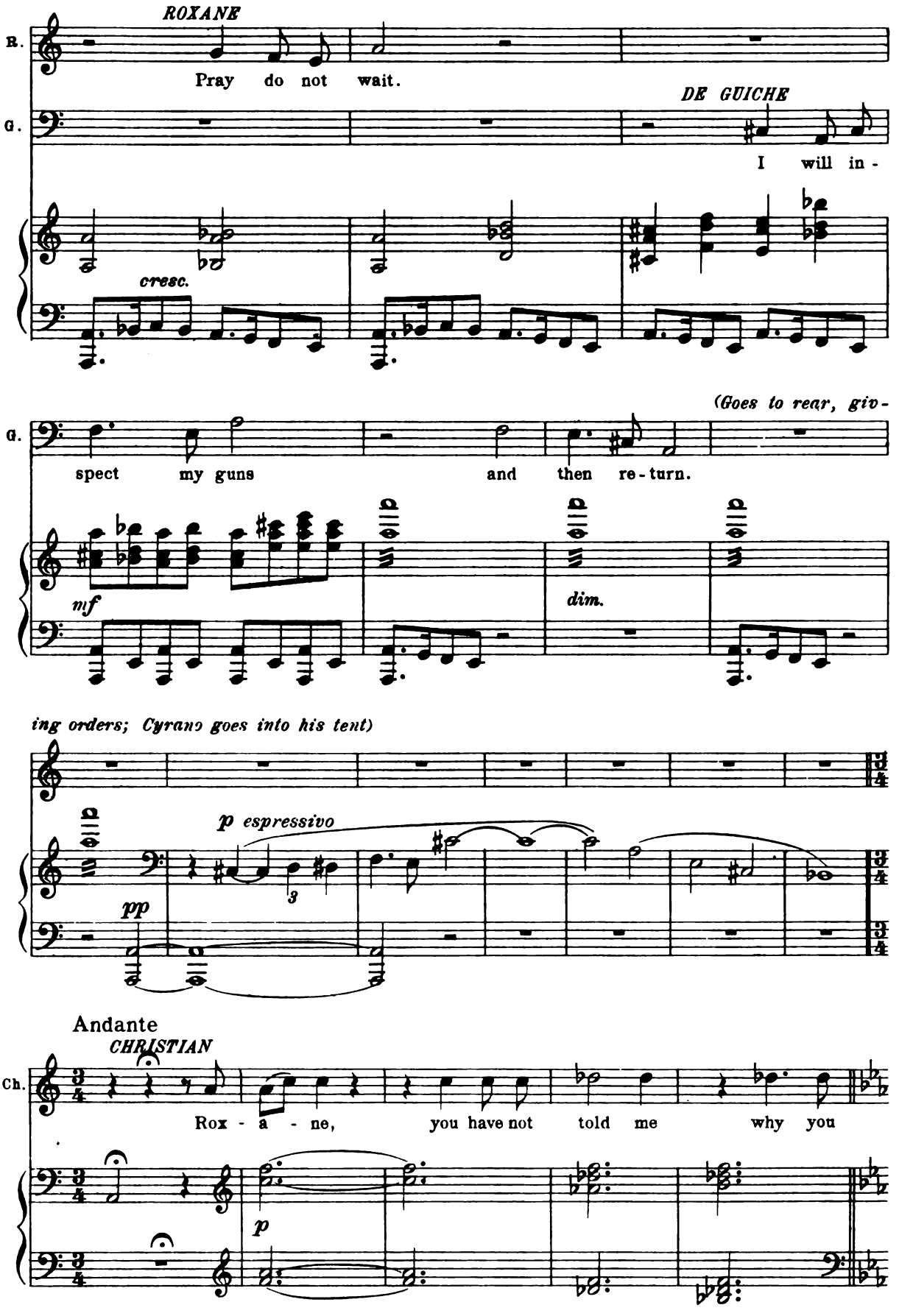

R.
— and on-ward fly
To find —
p cresc.
p
R.
— my love,
and be — not shamed
R.
With — him to con - - - - quer, —
cresc.
f
f
R.
—
or — to
riten.
a tempo
sf

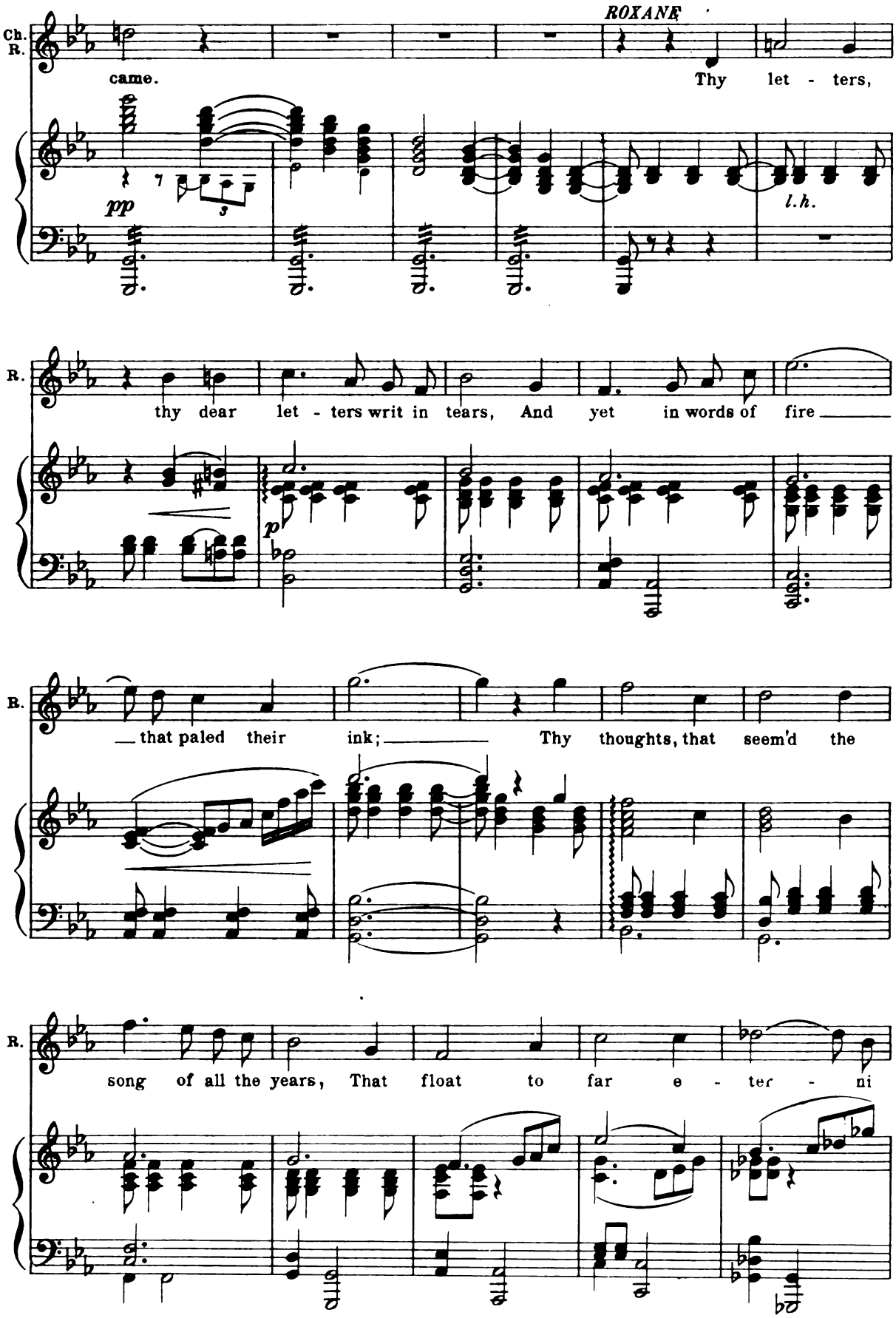

(Throws herself into Christian's arms)
R.
die!
ff
R.
dim.
f
dim.
R.
Why not?
C.
CYRANO
But here you must not stay!
mf
CYRANO
C.
'Tis less.
DE GUICHE
G.
In for-ty minutes, more or less –
f

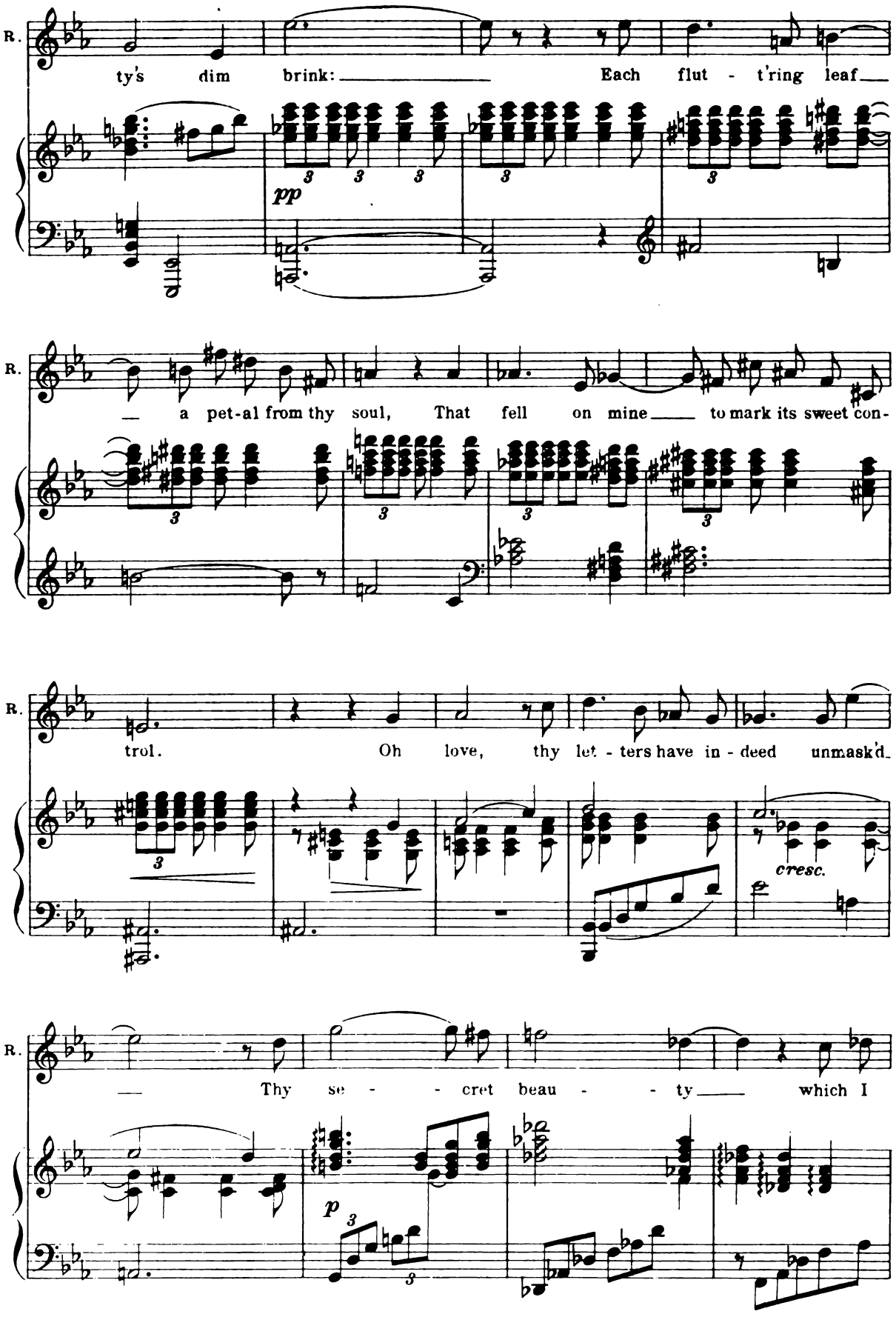
(Roxane looks around at the cadets, who are preparing for an attack)

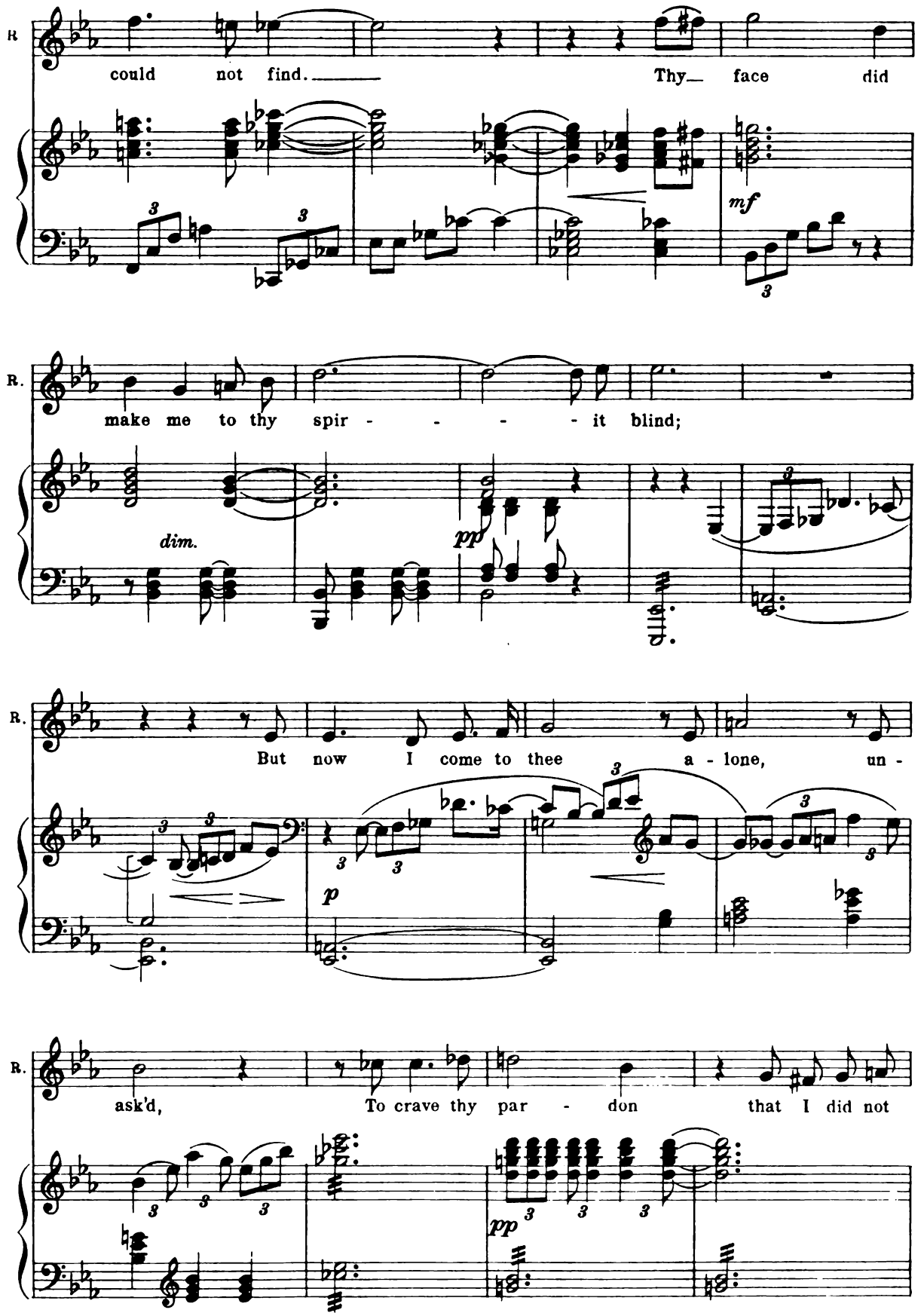


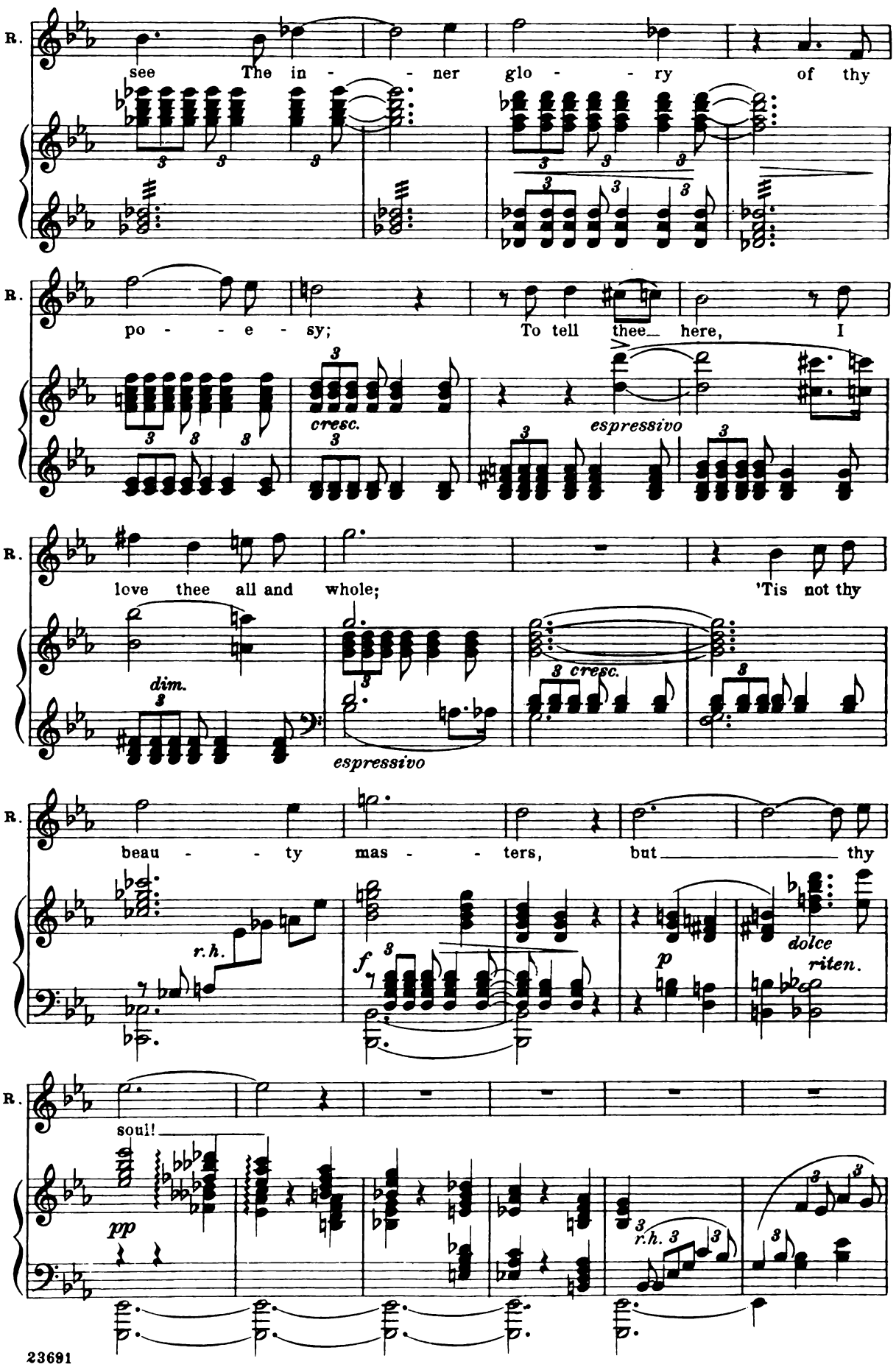

(again embraces Christian)
R.
wish him to be kill'd?
f
R.
G.
I shall not go.
DE GUICHE
But here
p cresc.
G.
you will see death!
ROXANE
R.
Mon - sieur, you are ex - cused.
fp scherzando

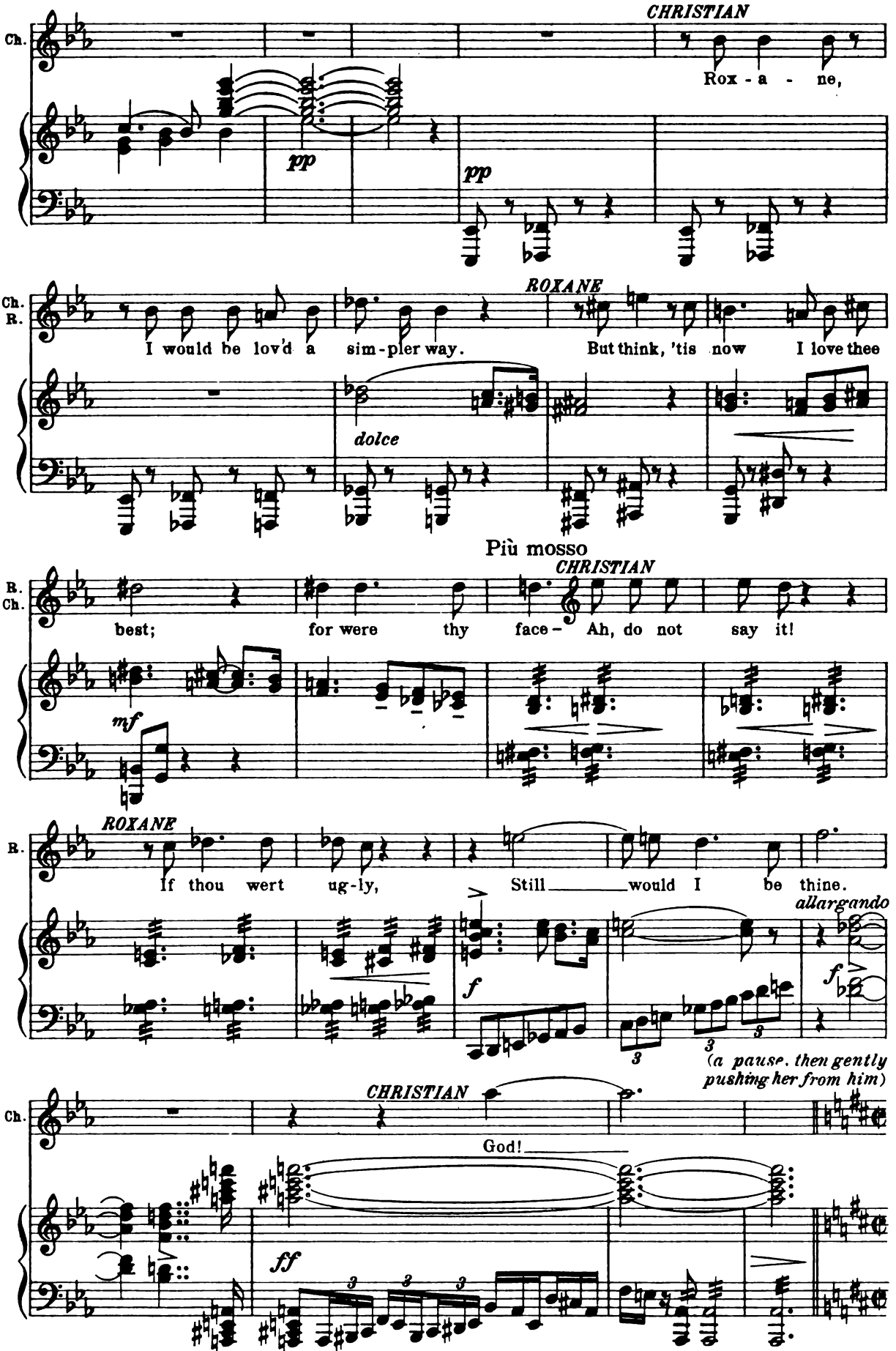

ROXANE
R.
Pray do not wait.
DE GUICHE
G.
I will in -
cresc.
(Goes to rear, giv -
G.
spect my guns and then re-turn.
mf
dim.
ing orders; Cyrano goes into his tent)
p espressivo
pp
Andante
CHRISTIAN
Ch.
Rox - a - ne, you have not told me why you
p

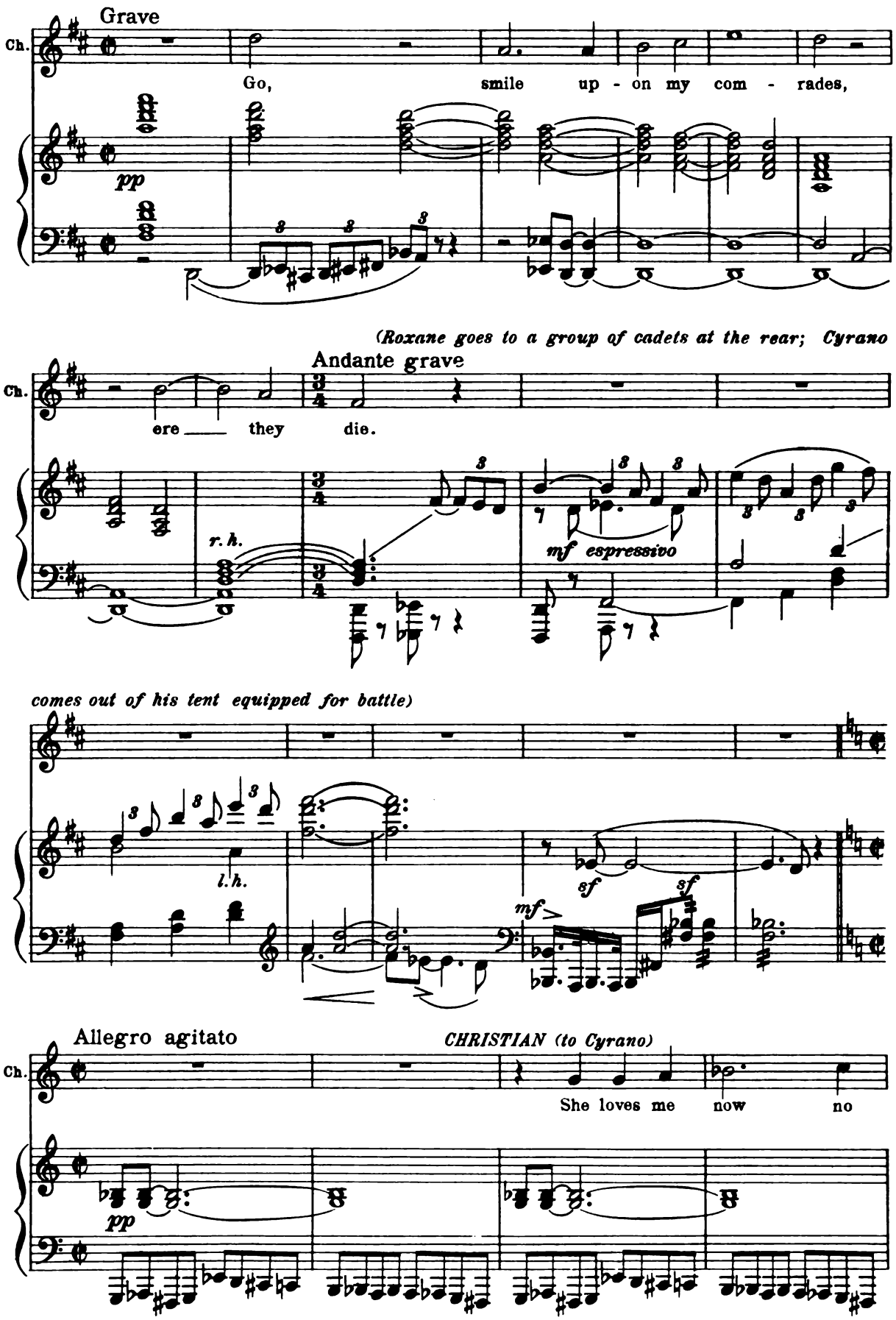

ROXANE
Ch.
R.
came.
Thy let - ters,
pp
l.h.
R.
thy dear let - ters writ in tears, And yet in words of fire
p
R.
that paled their ink;
Thy thoughts, that seem'd the
R.
song of all the years, That float to far e - ter - ni

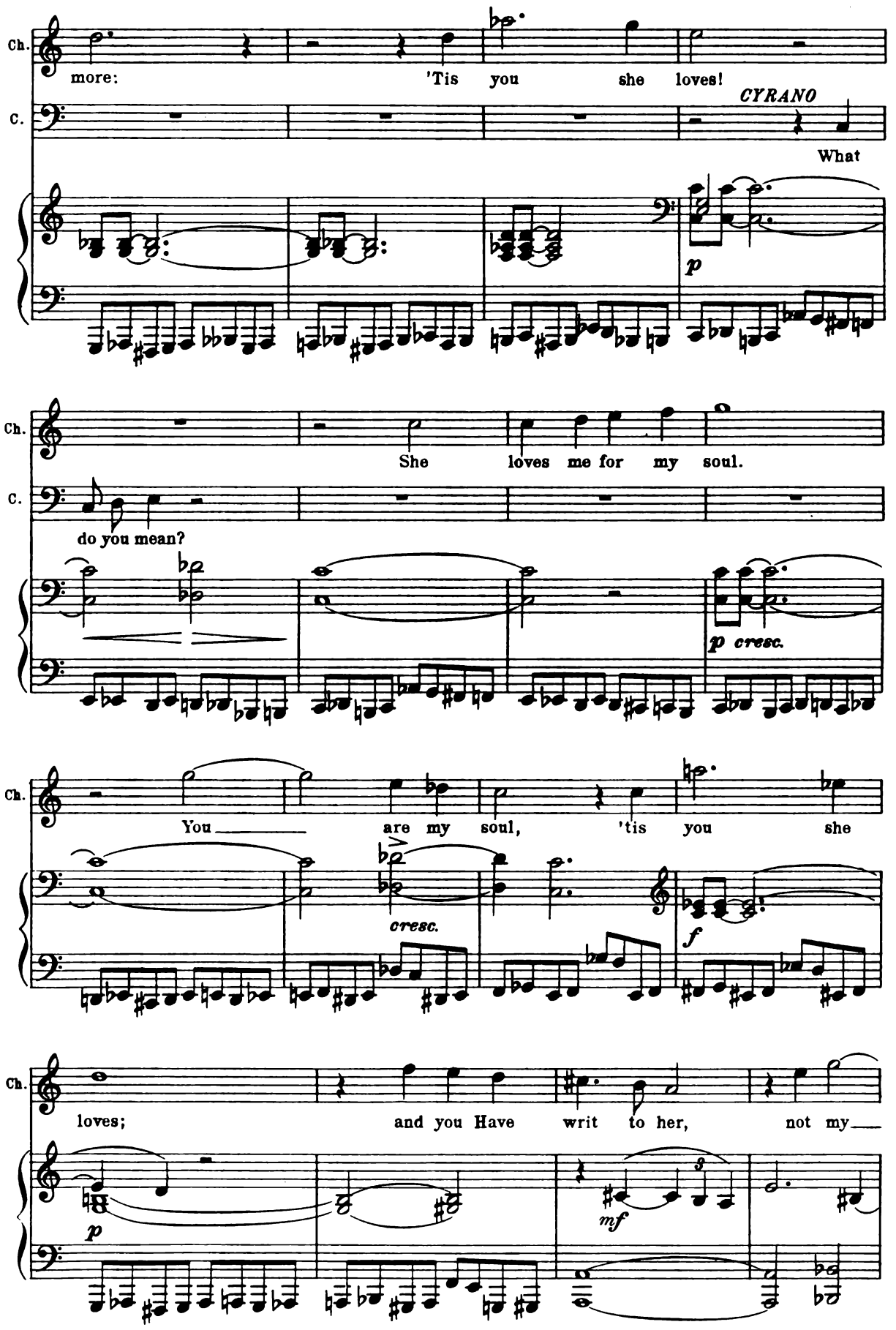

R.
ty's dim brink: Each flut - t'ring leaf
pp
R.
a pet-al from thy soul, That fell on mine to mark its sweet con-
R.
trol. Oh love, thy let - ters have in - deed unmask'd
cresc.
R.
Thy se - - cret beau - - ty which I
p


R
could not find. Thy face did
mf
R.
make me to thy spir - - - - it blind;
dim.
pp
R.
But now I come to thee a - lone, un -
p
R.
ask'd, To crave thy par - don that I did not
pp


R.
see The in - - ner glo - - ry of thy
R.
po - - e - sy; To tell thee here, I
cresc.
espressivo
R.
love thee all and whole; 'Tis not thy
dim.
espressivo
cresc.
R.
beau - - ty mas - - ters, but thy
r.h.
f
p
dolce
riten.
R.
soul!
pp
r.h.


CHRISTIAN
Ch.
Rox - a - ne,
pp
pp
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
f
(a pause, then gently pushing her from him)
CHRISTIAN
Ch.
God!
ff


Grave
Ch.
Go, smile up - on my com - rades,
pp
(Roxane goes to a group of cadets at the rear; Cyrano
Andante grave
Ch.
ere they die.
r. h.
mf espressivo
comes out of his tent equipped for battle)
l. h.
sf
sf
mf
Allegro agitato
CHRISTIAN (to Cyrano)
Ch.
She loves me now no
pp


Ch.
more:
'Tis you she loves!
C.
CYRANO
What
p
Ch.
She loves me for my soul.
C.
do you mean?
p cresc.
Ch.
You are my soul, 'tis you she
cresc.
f
Ch.
loves;
and you Have writ to her, not my
p
mf

Ch. — love, but your own.

C. CYRANO 'Tis—

cresc. f sf

Ch. Then tell her, and let her

C. — e - ven so.

p cresc.

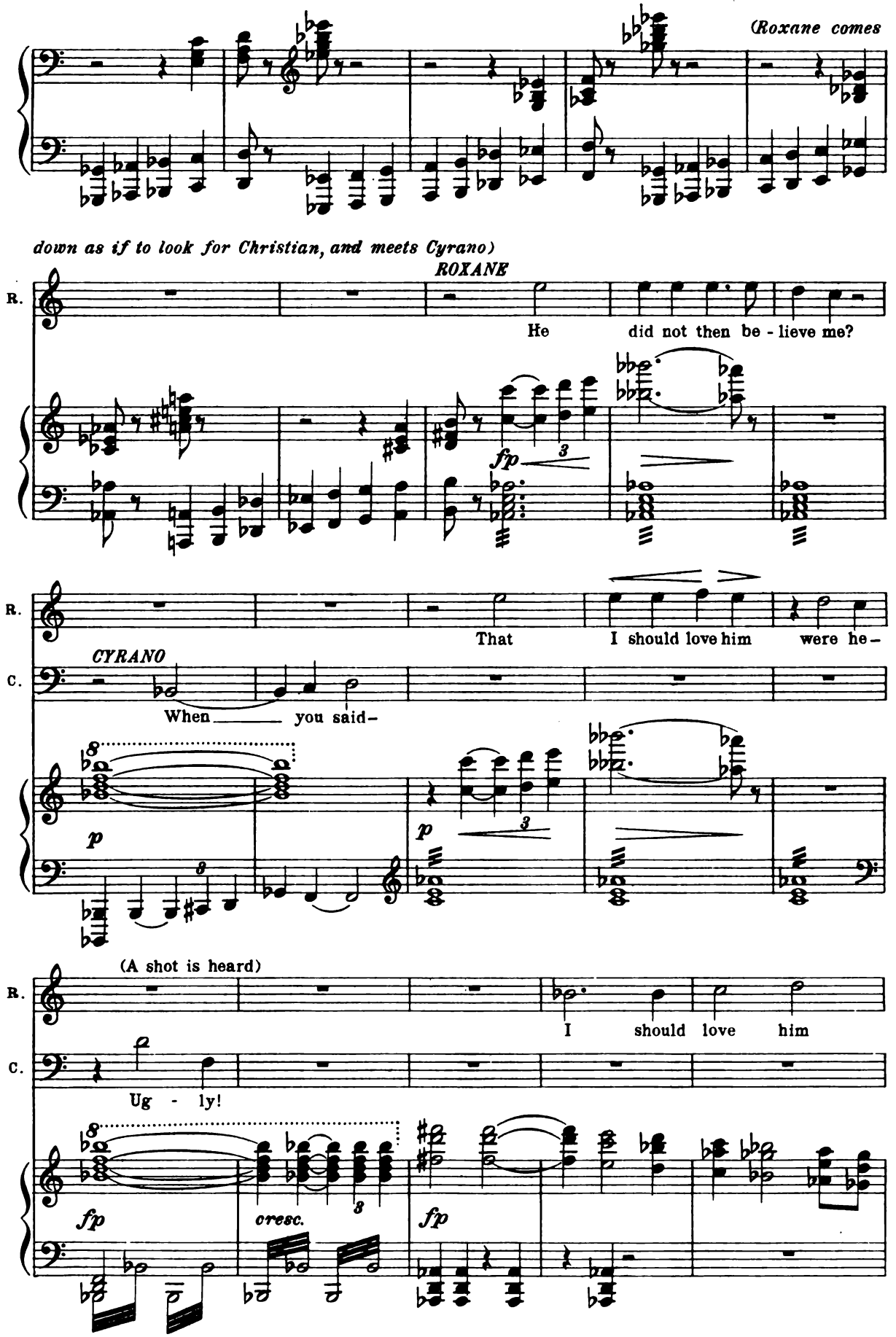
Ch. choose be - tween us: Tell— her

f cresc.

Ch. (Christian rushes off)

all. allargando

ff fff sff tempestoso


(Roxane comes
down as if to look for Christian, and meets Cyrano)
ROXANE
R.
He did not then be - lieve me?
fp
3
R.
That I should love him were he -
CYRANO
C.
When you said -
p
p
3
(A shot is heard)
R.
I should love him
C.
Ug - ly!
fp
cresc.
fp
3

R. still.

C. My God, perhaps she means it all!

pp

(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

C. 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

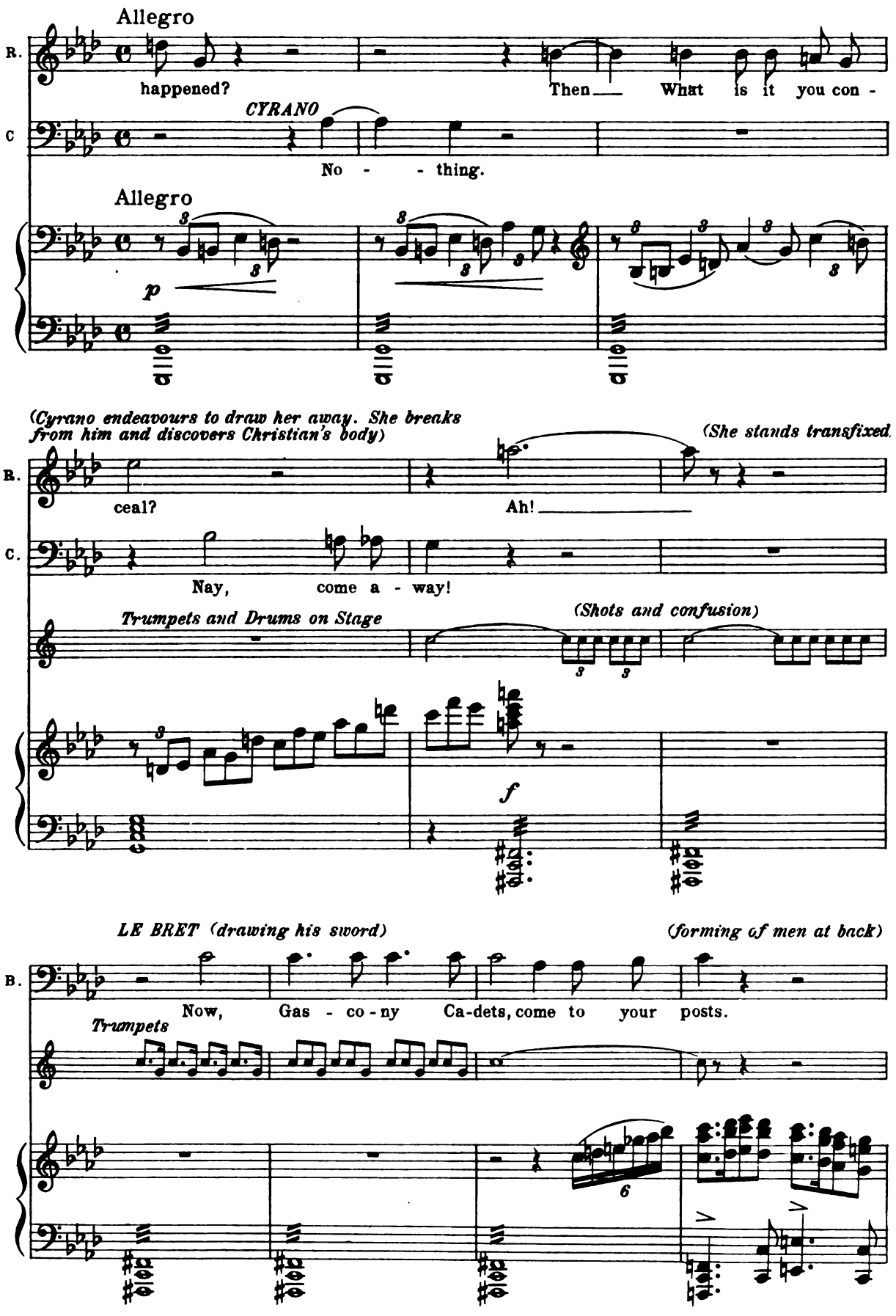
R. What is it? what has

C. aye.

rit.

perdendosi

p


Allegro
R.
happened?
Then What is it you con -
CYRANO
C
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)
f
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. A let - ter in his breast?

GASCONY CADETS

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*

Più mosso

R. It is for me!

breath, And whis - tle in the teeth of death.

breath, And whis - tle in the teeth of death.

Stage Trumpets

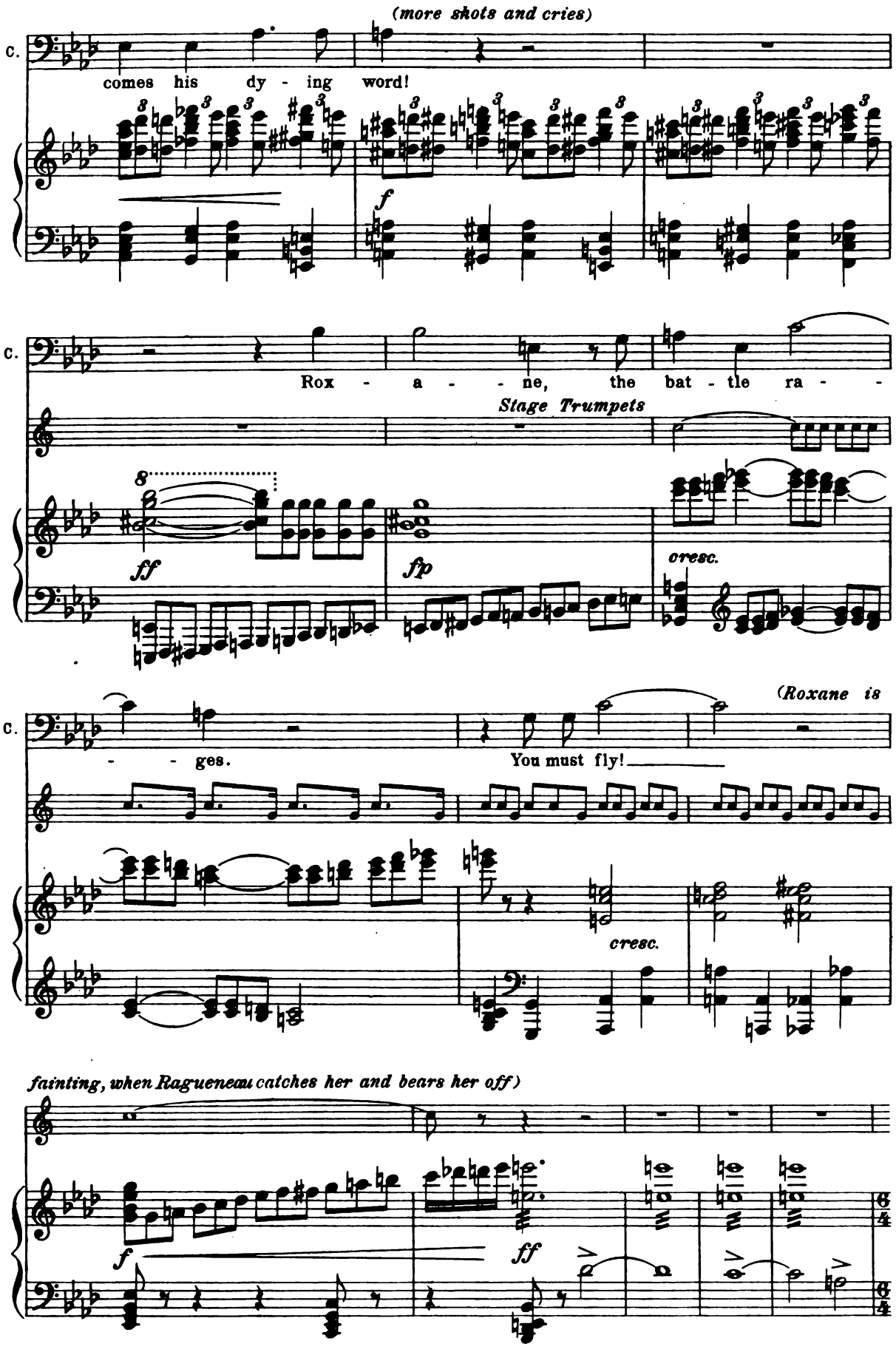
Più mosso

fp *f*

CYRANO

C. My let - ter! it be -

fp *cresc.* *f* *p*


(more shots and cries)
C.
comes his dy - ing word!
f
C.
Rox - a - - ne, the bat - tle ra - -
Stage Trumpets
ff
fp
cresc.
C.
- - ges.
You must fly!
(Roxane is
cresc.
fainting, when Ragueneau catches her and bears her off)
f
ff

CYRANO (watching her go)

Lo stesso tempo (alla breve)

c. Fare - - well to light and

p

c. life! Now wel - come

Stage Trumpets

(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

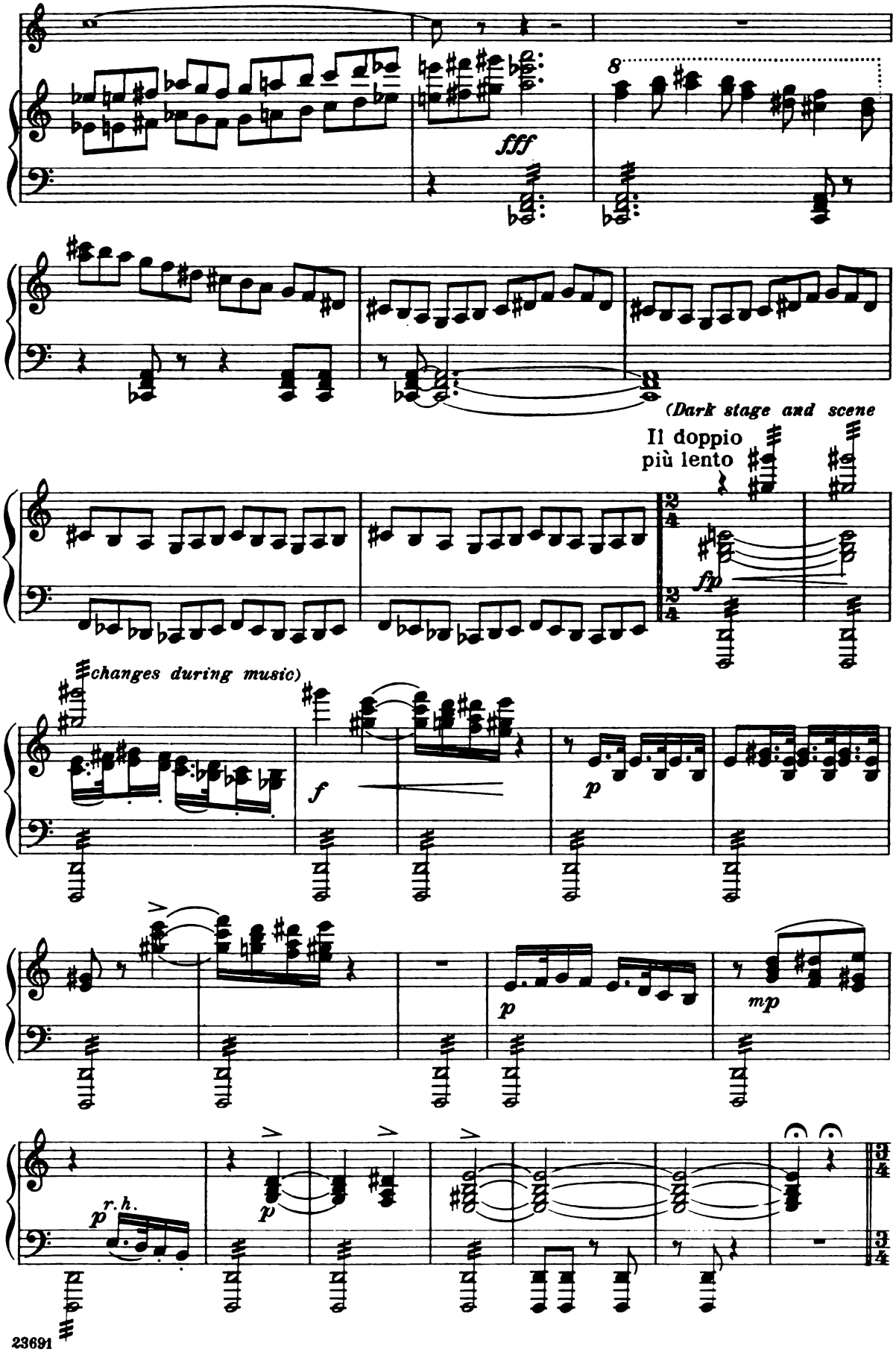
Like the whirlwind, gust on gust, Charge the Gas - cony Cadets!

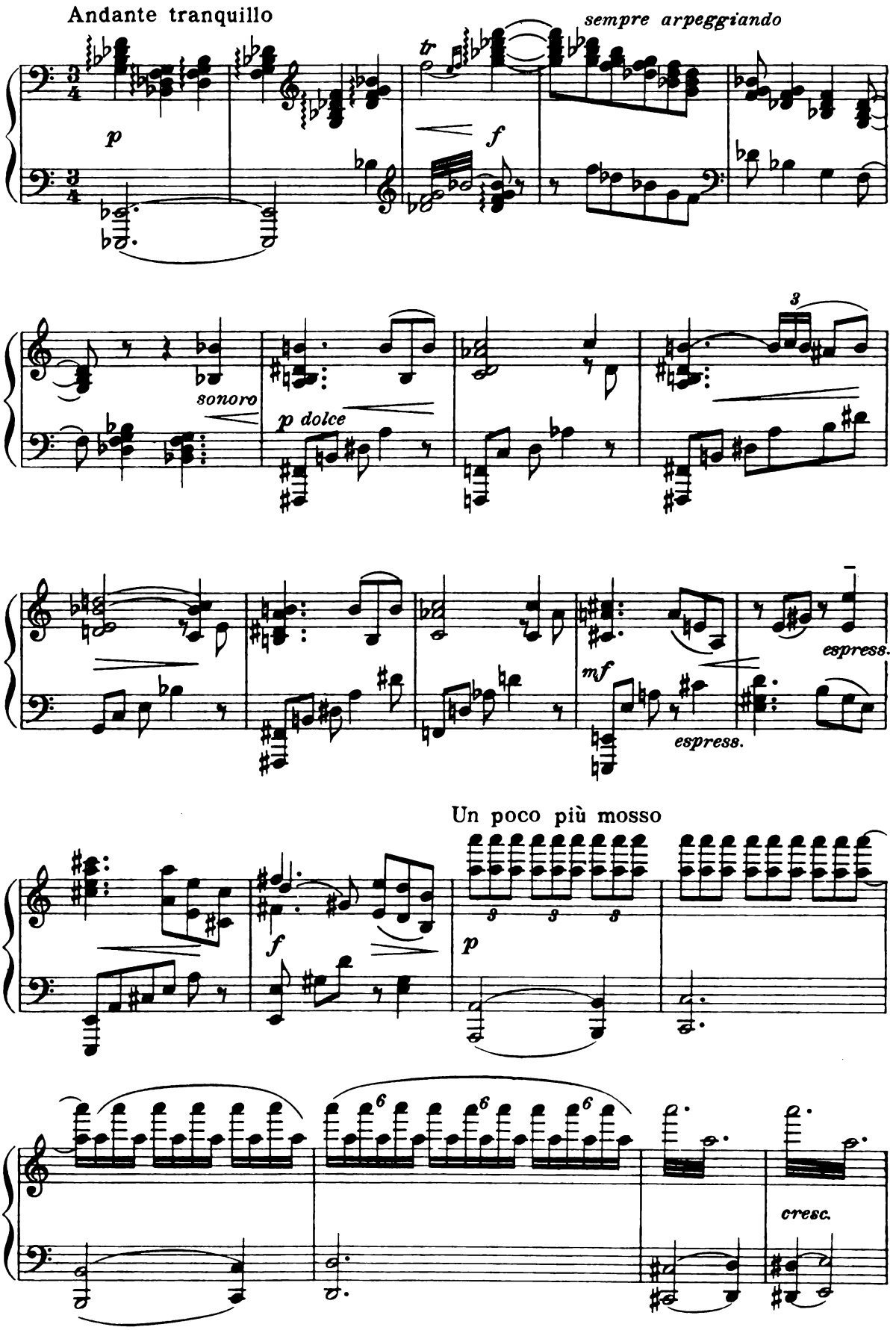
Like the whirlwind, gust on gust, Charge the Gas - cony Cadets!

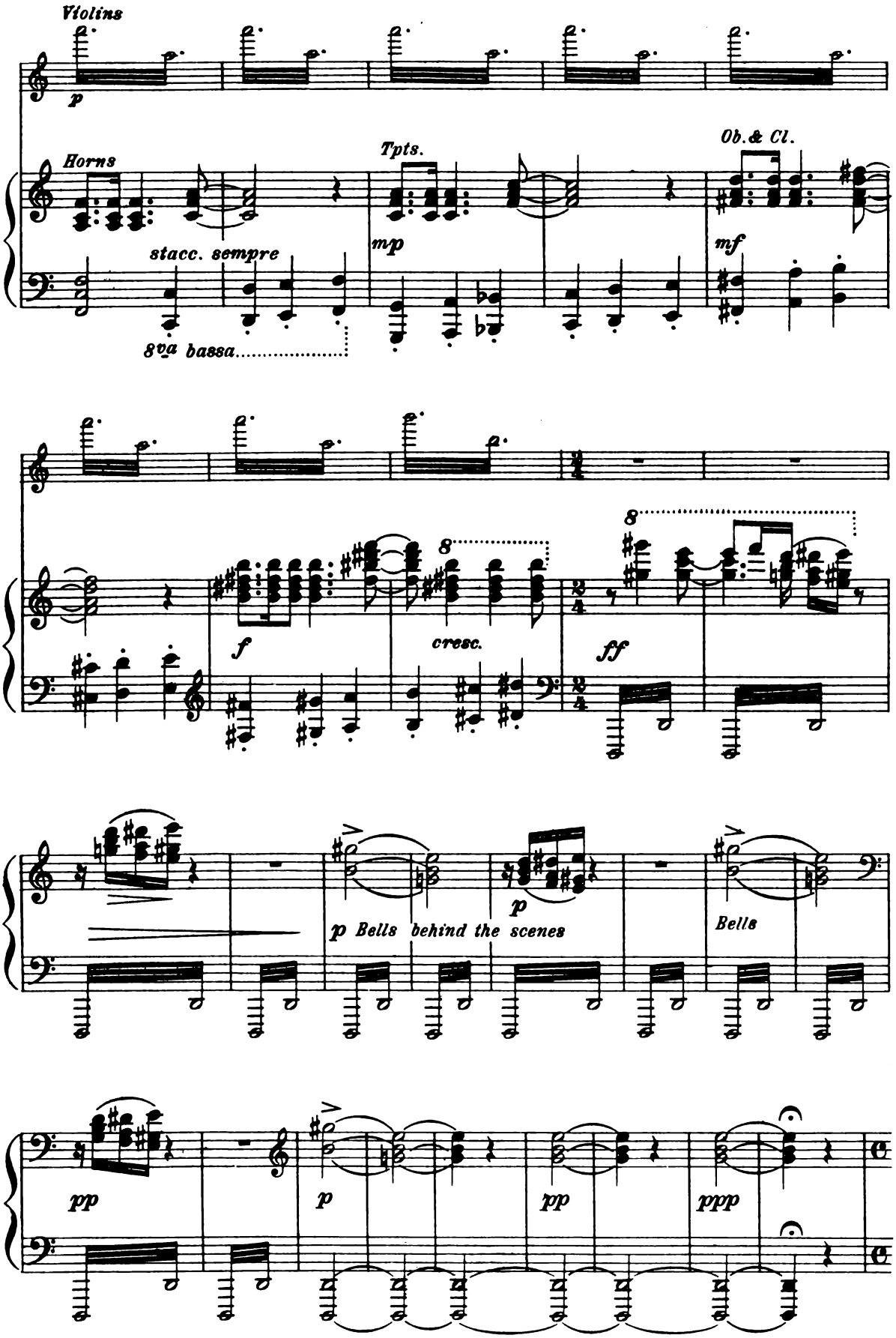
f

cresc.

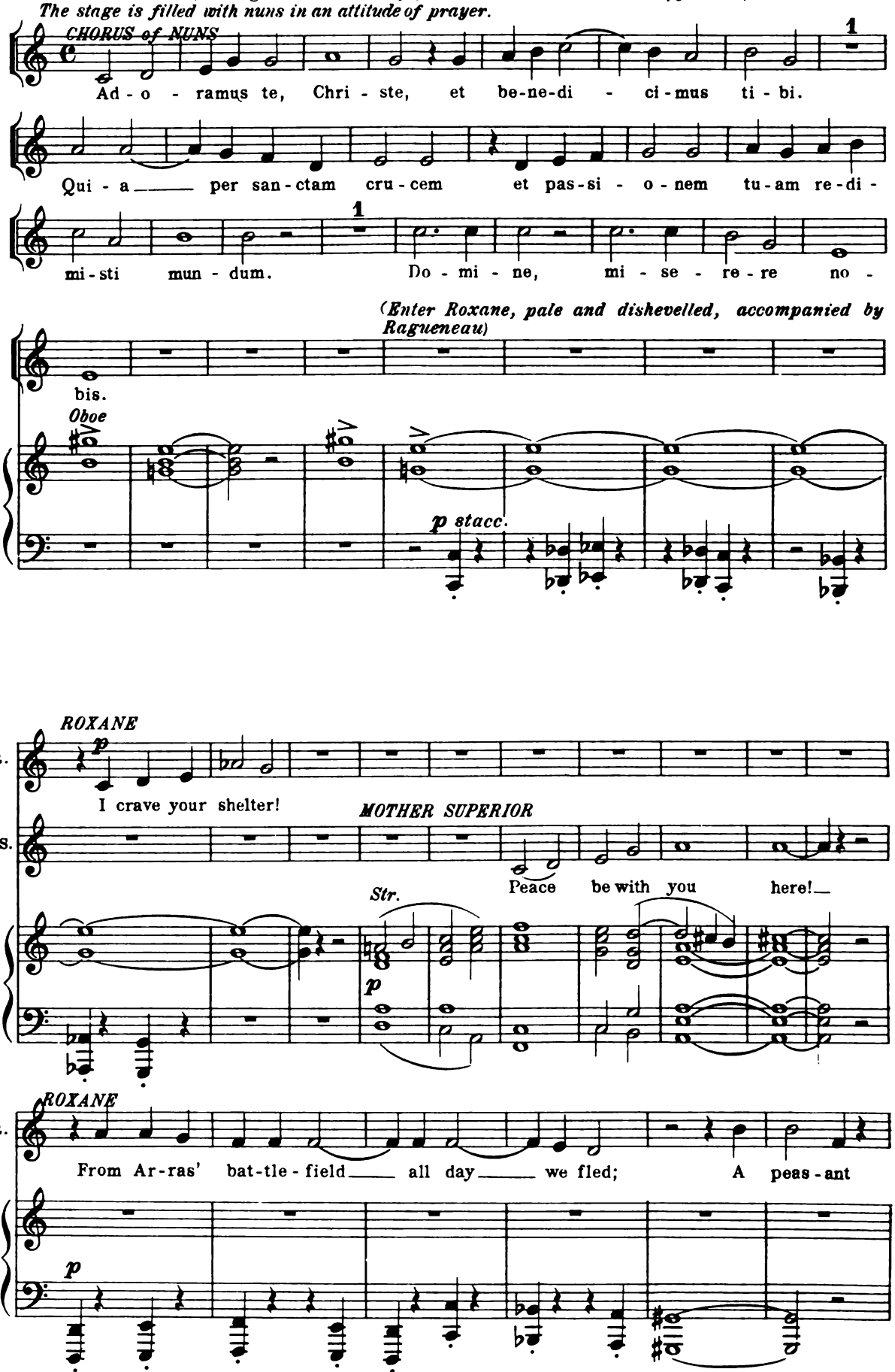
suddenly appear a formidable force of Spaniards. Volleys are fired and many, including De Guiche, are killed. Cyrano falls, wounded)

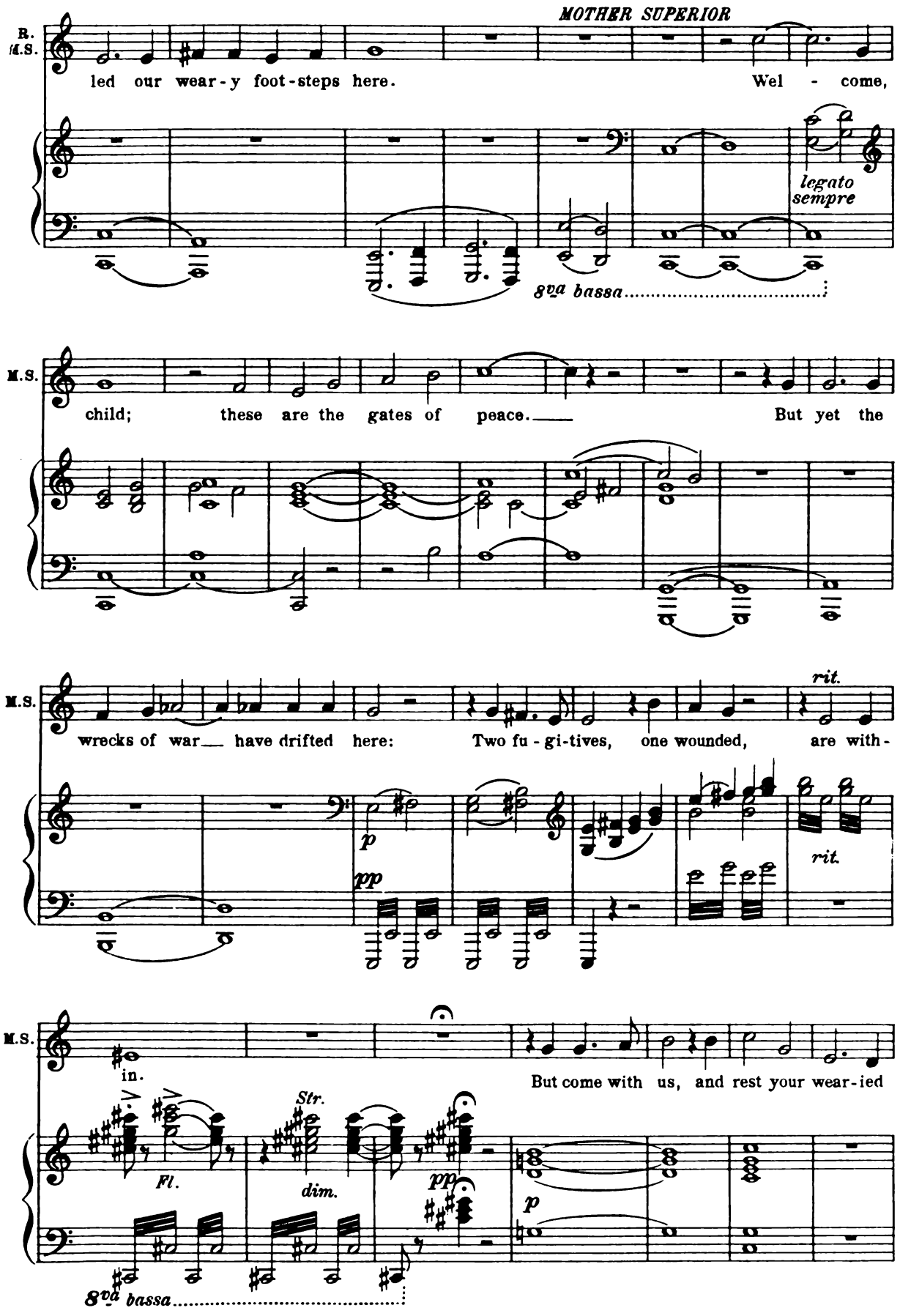


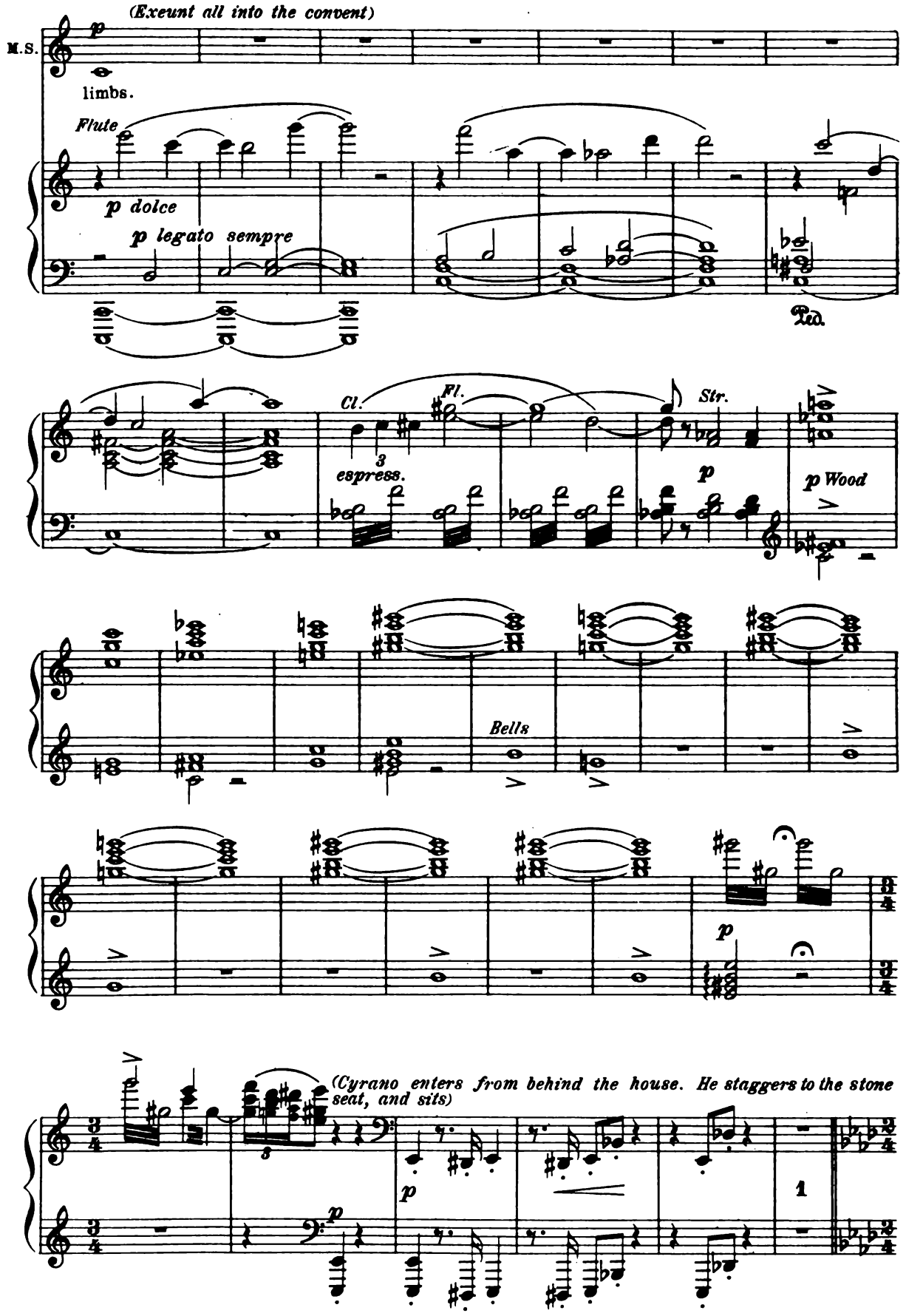

Andante tranquillo
sempre arpeggiando
tr
p
f
sonoro
p dolce
3
espress.
mf
espress.
Un poco più mosso
f
p
3
3
3
6
6
6
cresc.

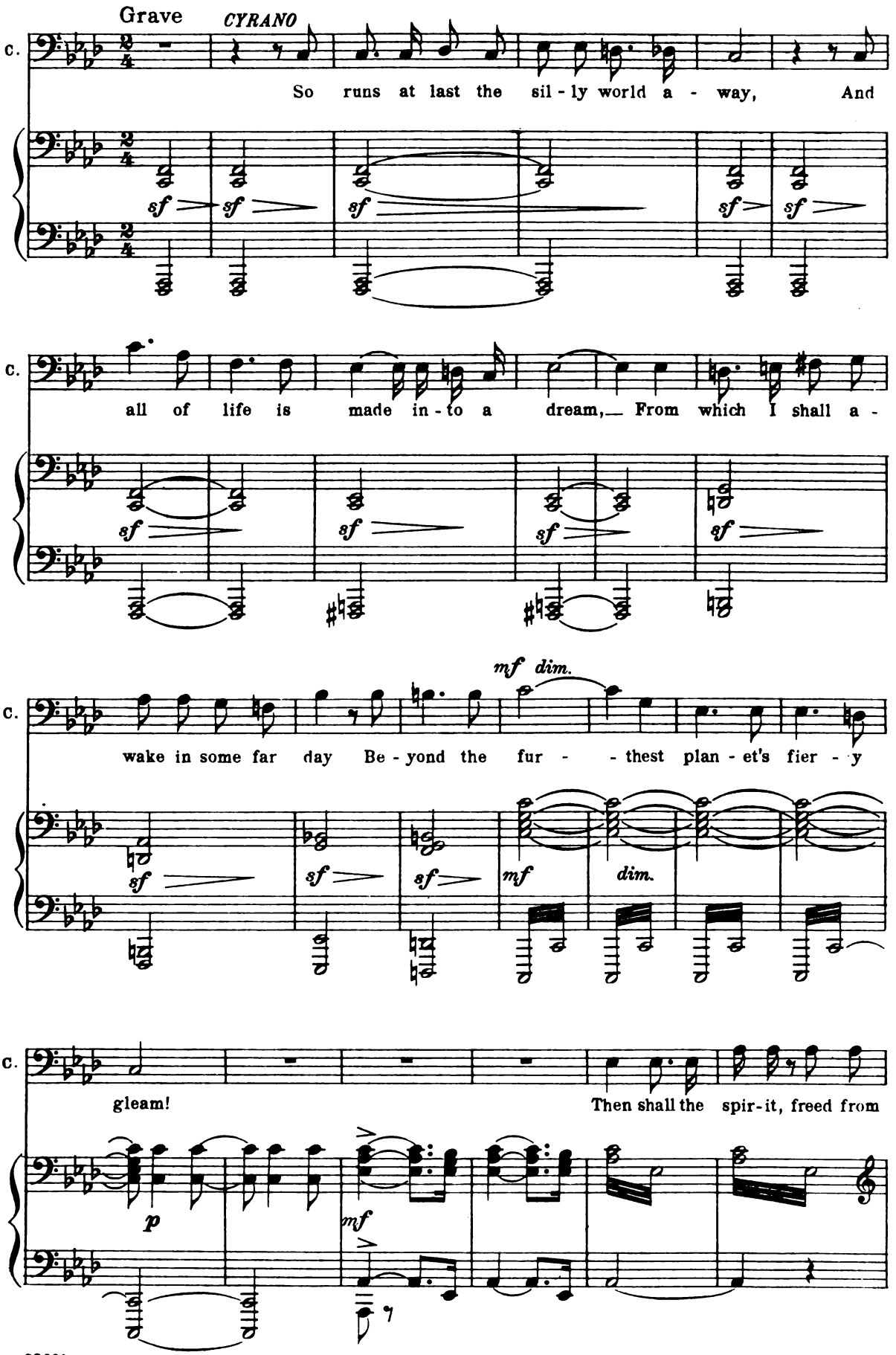

Violins
p
Horns
stacc. sempre
8va bassa
Tpts.
mp
Ob.& Cl.
mf
f
8
cresc.
ff
p Bells behind the scenes
p
Bells
pp
p
pp
ppp

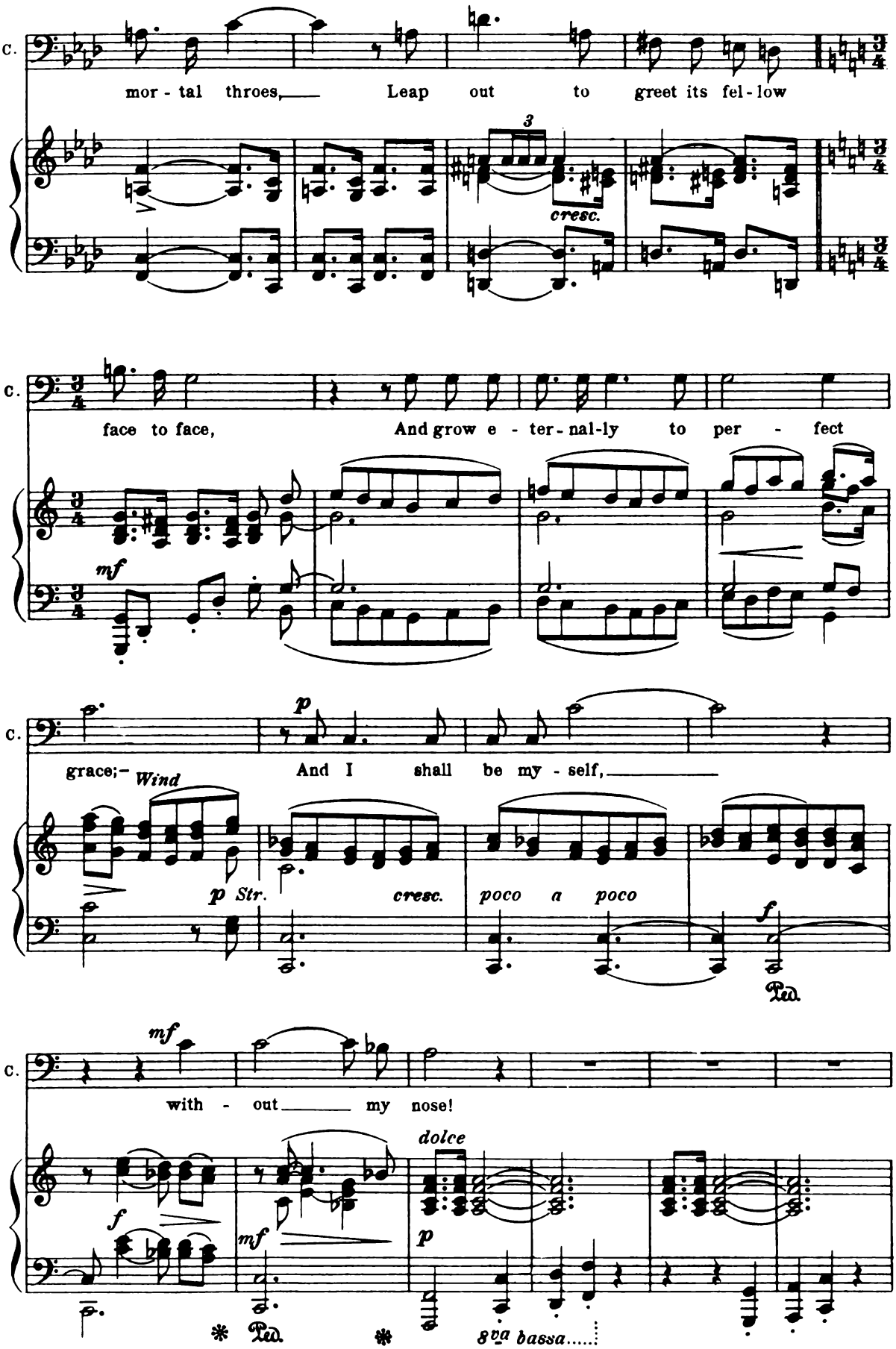
Scene II. The park of a neighboring convent. Shade-trees. At the right, the entrance to the convent. In the centre, a large tree. At the left, a circular stone seat. Vines, flowers, etc. Sunset. The stage is filled with nuns in an attitude of prayer.




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
Ped.
Cl.
Fl.
Str.
3
espress.
p
p Wood
Bells
p
(Cyrano enters from behind the house. He staggers to the stone seat, and sits)
p
p
1


Grave
CYRANO
C.
So runs at last the sil - ly world a - way, And
sf
C.
all of life is made in - to a dream,— From which I shall a -
sf
C.
mf dim.
wake in some far day Be - yond the fur - - thest plan - et's fier - y
sf
mf
dim.
C.
gleam! Then shall the spir - it, freed from
p
mf


C.
mor - tal throes, Leap out to greet its fel - low
3
cresc.
C.
face to face, And grow e - ter - nal-ly to per - fect
mf
C.
grace;- Wind
And I shall be my - self,
p
p Str.
cresc.
poco a poco
f
Ped.
C.
mf
with - out my nose!
dolce
f
mf
p
Ped.
8va bassa

(It begins to grow dark. Cyrano reclines as if faint upon the seat. Roxane comes slowly out of the convent)

dim.

Lo stesso tempo

ROXANE

R. Who's that? You,

CYRANO (seeing her)

C. Roxane!

Lo stesso tempo

Bells

p

R. Cy - ra - no? You here! You're faint - you're wound-ed, Cous - in, are you

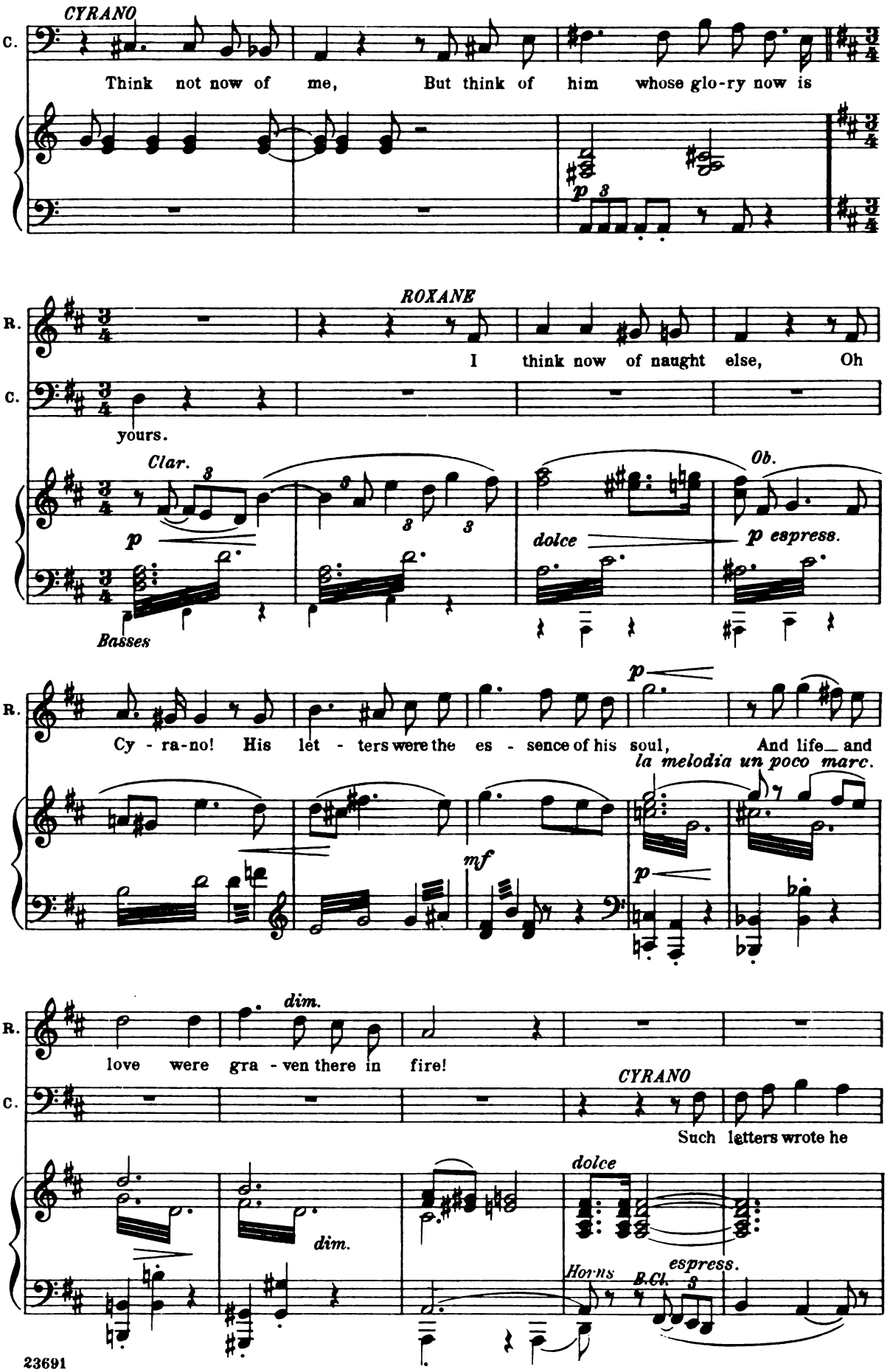
p

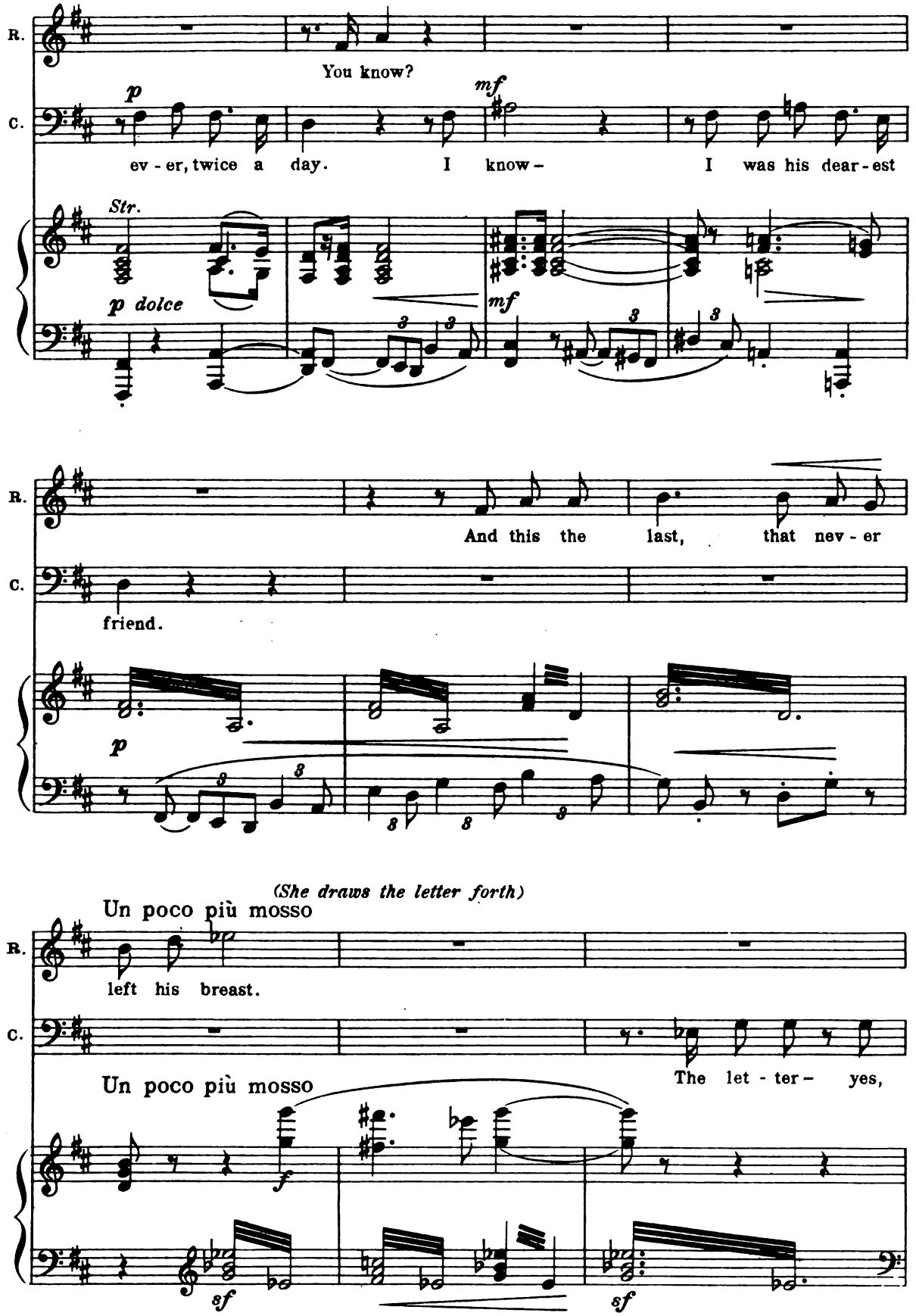
R. not?

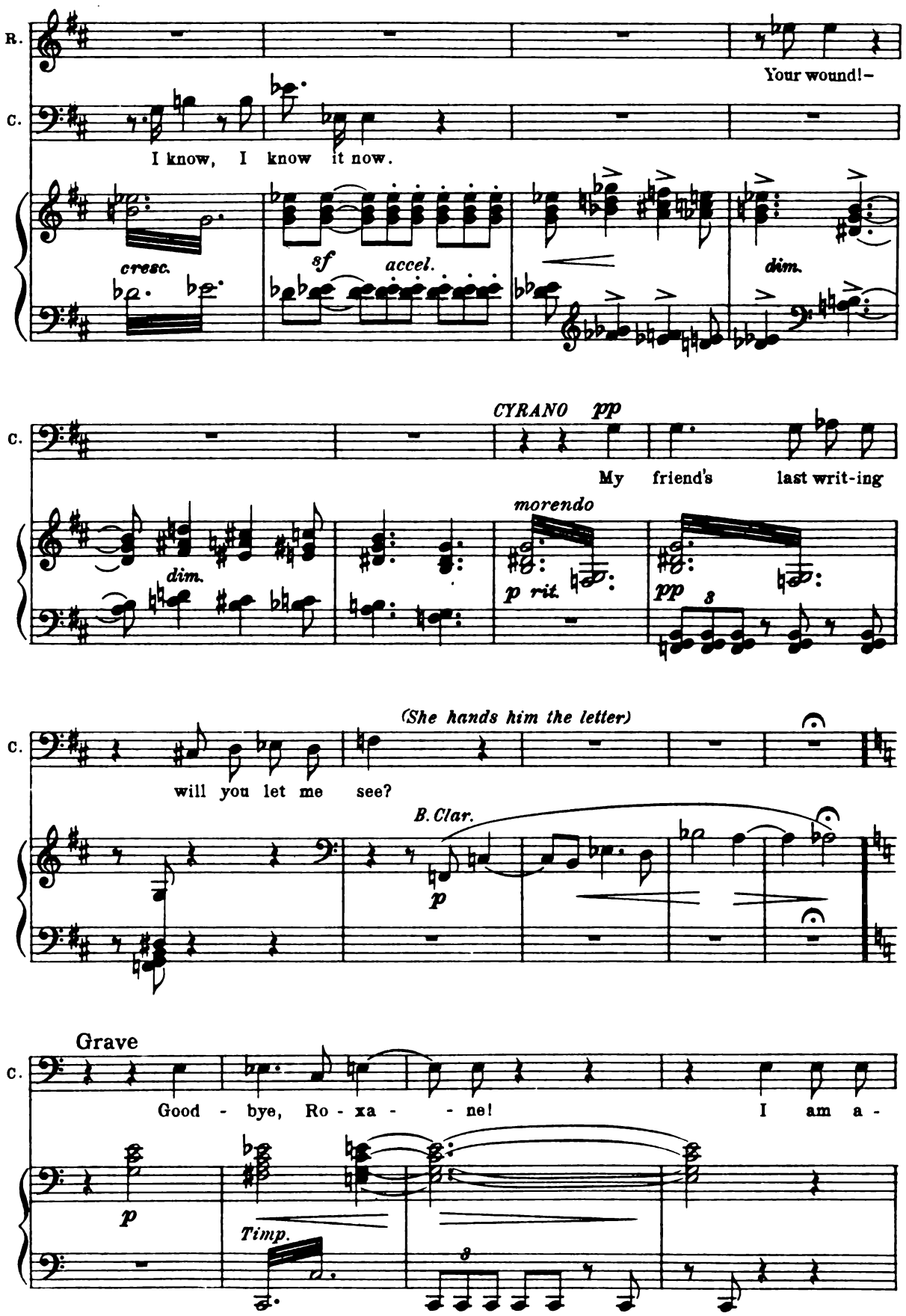
CYRANO

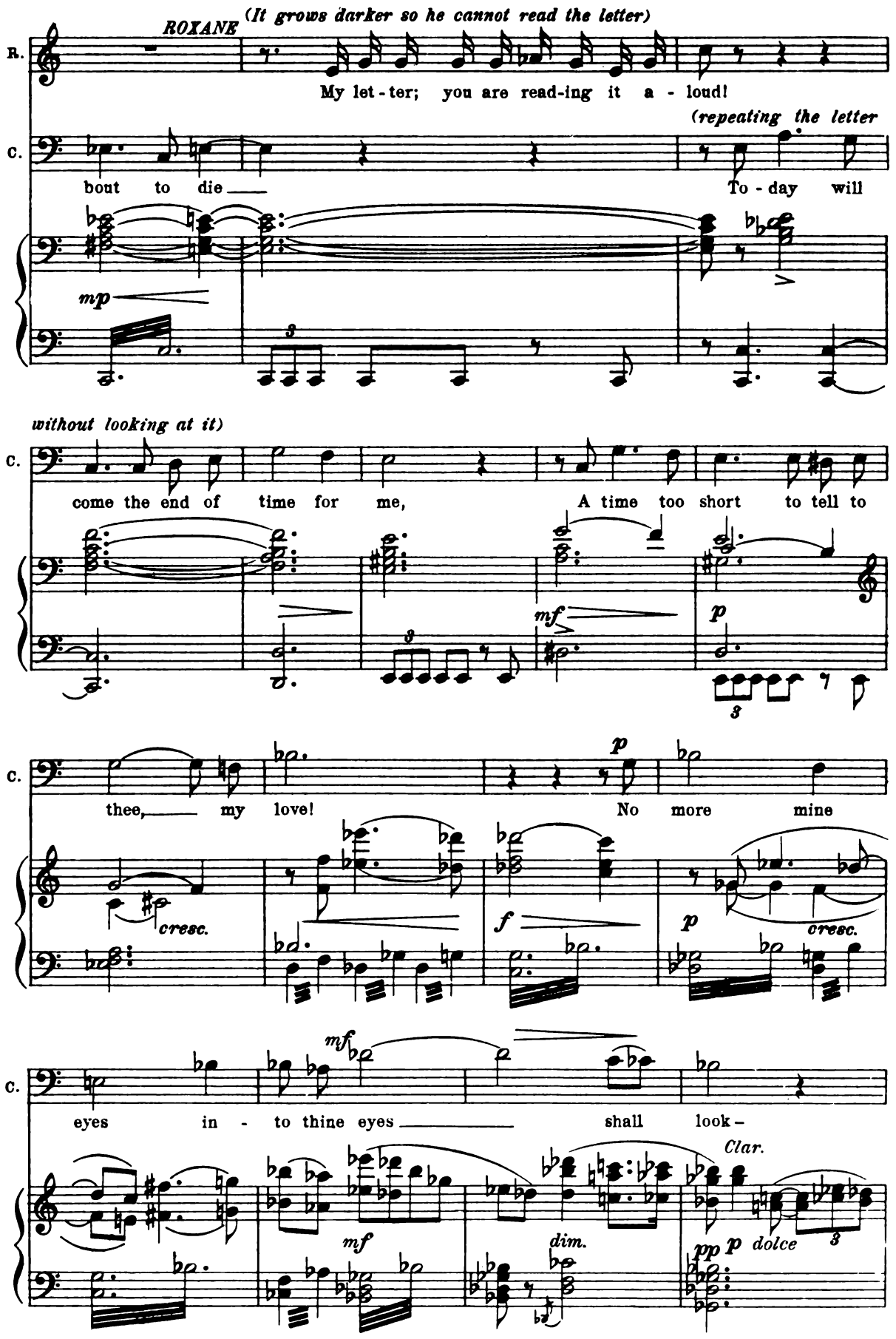
C. A pret-ty scratch, Ro - xa - ne; I am but faint From long re-treating.

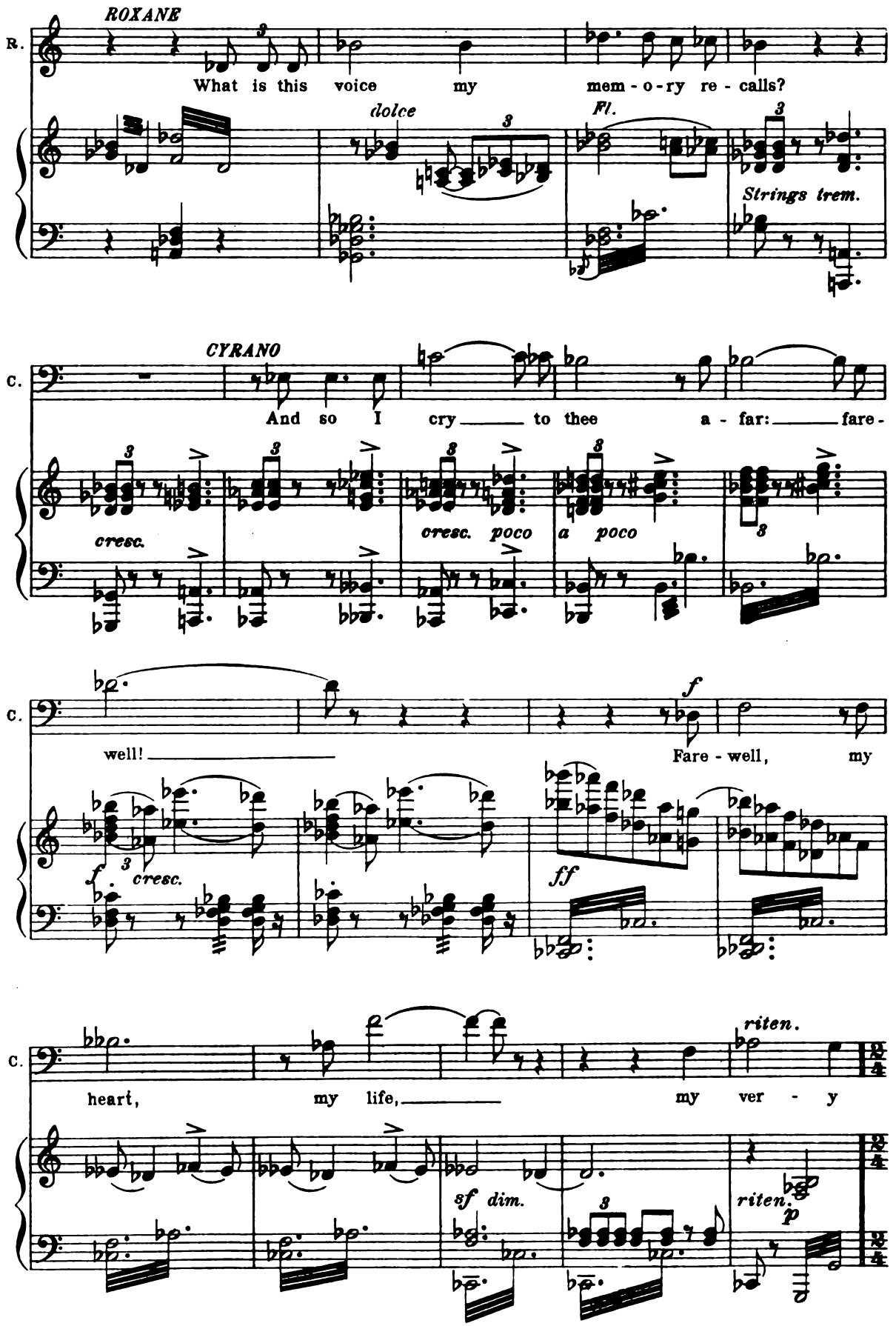
p


CYRANO
C.
Think not now of me, But think of him whose glo-ry now is
p
R.
ROXANE
I think now of naught else, Oh
C.
yours.
Clar.
p
Basses
dolce
Ob.
p espress.
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.
dim.
love were gra - ven there in fire!
C.
CYRANO
Such letters wrote he
dolce
dim.
Horns
B.Cl.
espress.

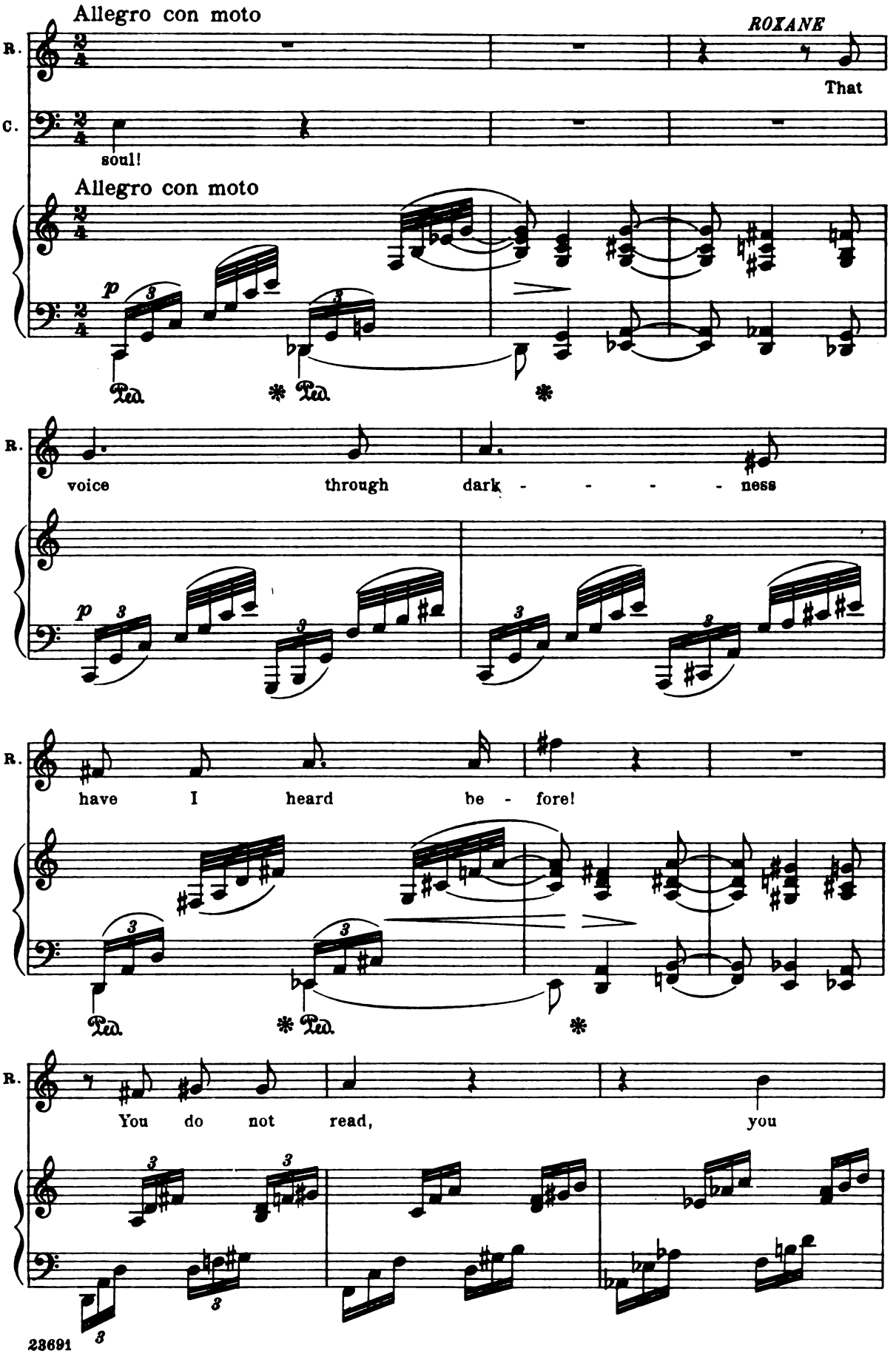

R.
C.
You know?
p
mf
ev - er, twice a day. I know - I was his dear - est
Str.
p dolce
mf
R.
C.
And this the last, that nev - er
friend.
p
(She draws the letter forth)
Un poco più mosso
R.
left his breast.
C.
Un poco più mosso
The let - ter - yes,
f
sf
sf

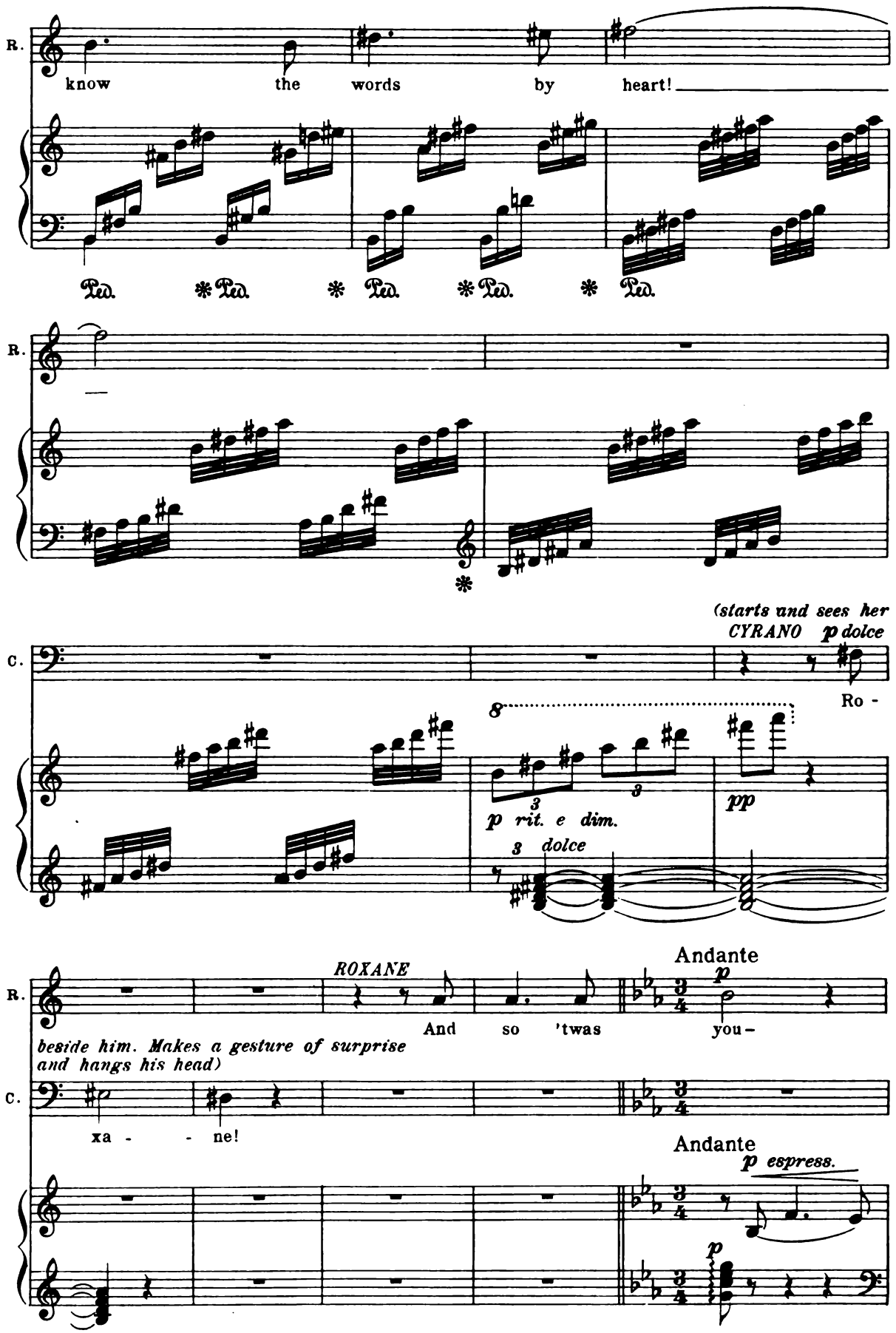

R.
Your wound!–
C.
I know, I know it now.
cresc.
sf
accel.
dim.
C.
CYRANO pp
My friend's last writ-ing
dim.
morendo
p rit.
pp
C.
(She hands him the letter)
will you let me see?
B. Clar.
p
Grave
C.
Good - bye, Ro - xa - - ne! I am a -
p
Timp.

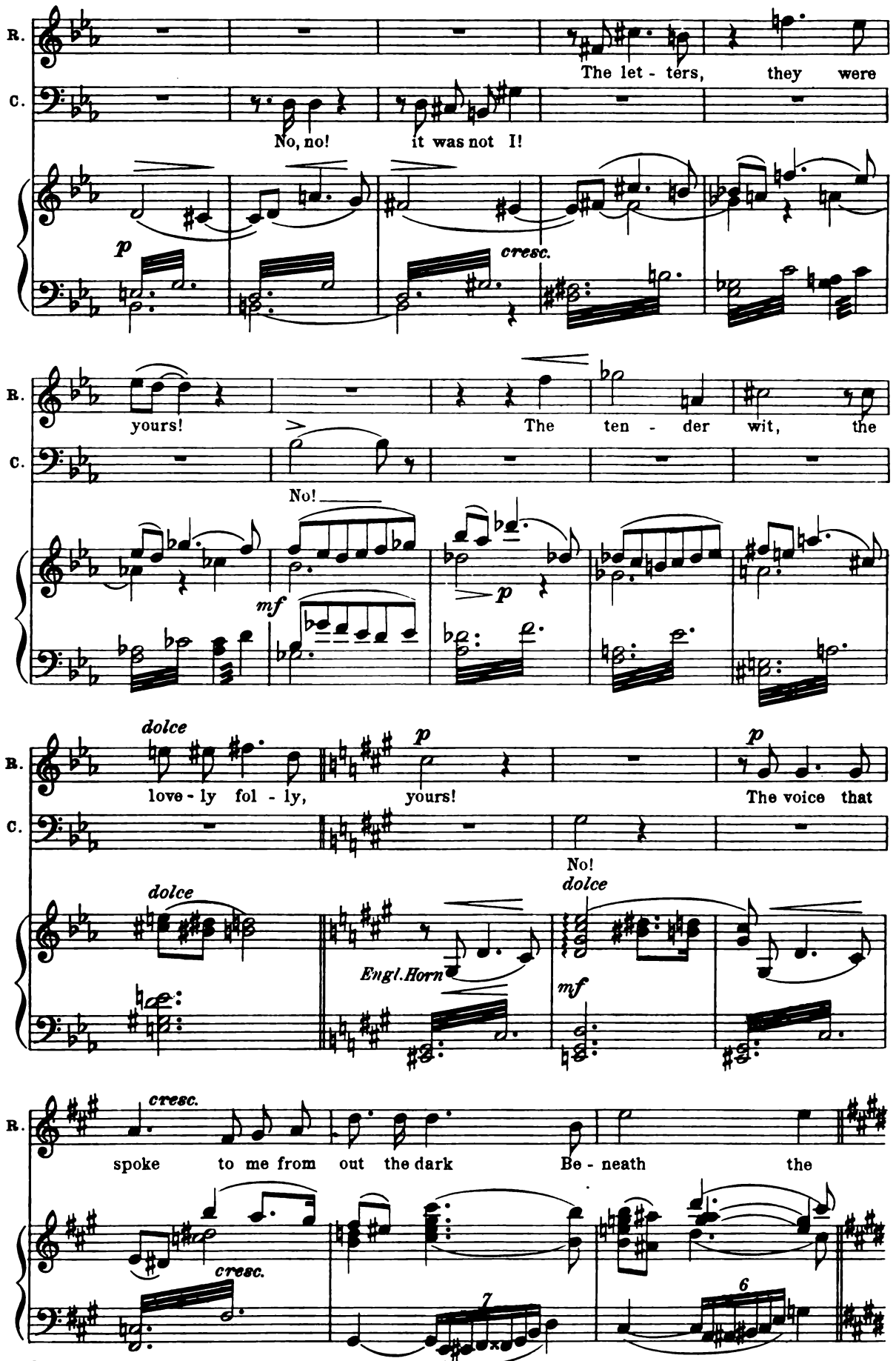

ROXANE
(It grows darker so he cannot read the letter)
R.
My let - ter; you are read-ing it a - loud!
(repeating the letter
C.
bout to die
To - day will
mp
without looking at it)
C.
come the end of time for me,
A time too short to tell to
mf
p
C.
thee, my love!
No more mine
p
cresc.
f
p
cresc.
C.
eyes in - to thine eyes
shall look -
mf
mf
dim.
Clar.
pp
p dolce

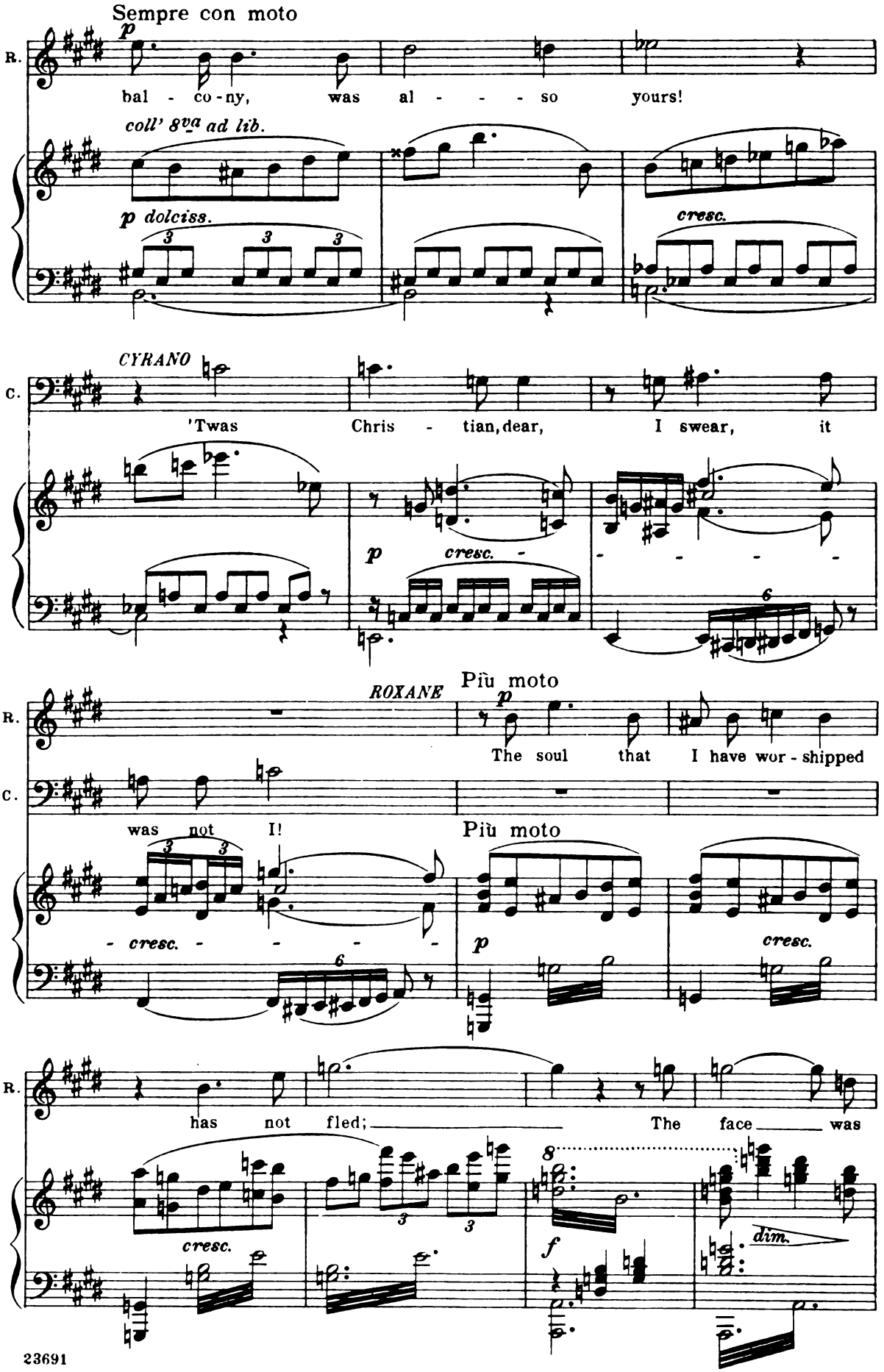

ROXANE
R.
What is this voice my mem - o - ry re - calls?
dolce
Fl.
Strings trem.
CYRANO
C.
And so I cry to thee a - far: fare -
cresc.
cresc. poco
a poco
well!
f
Fare - well, my
f
cresc.
ff
riten.
heart, my life, my ver - y
sf dim.
riten.
p

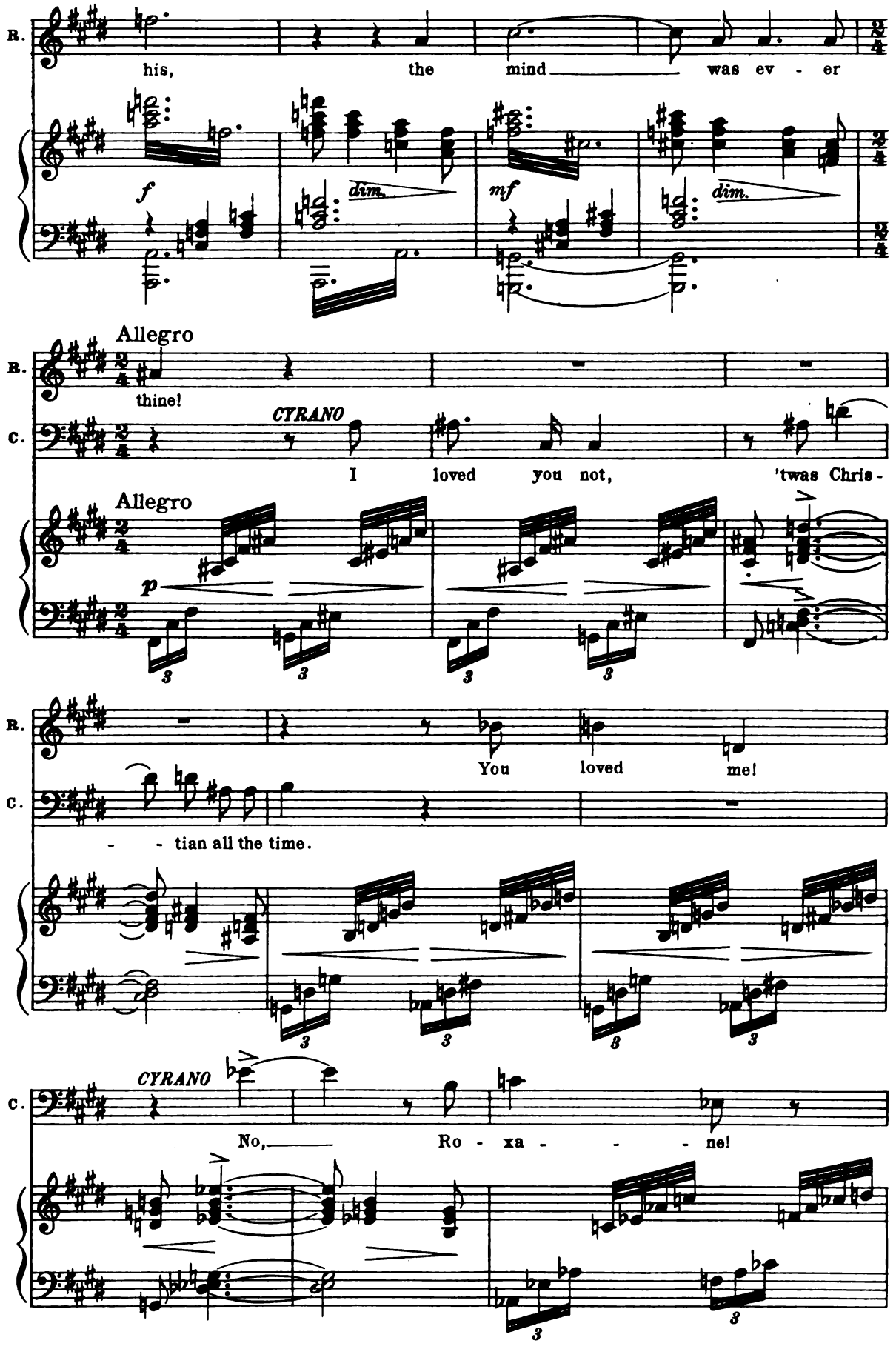
(Goes and stands behind him and sees that he is repeating the letter)

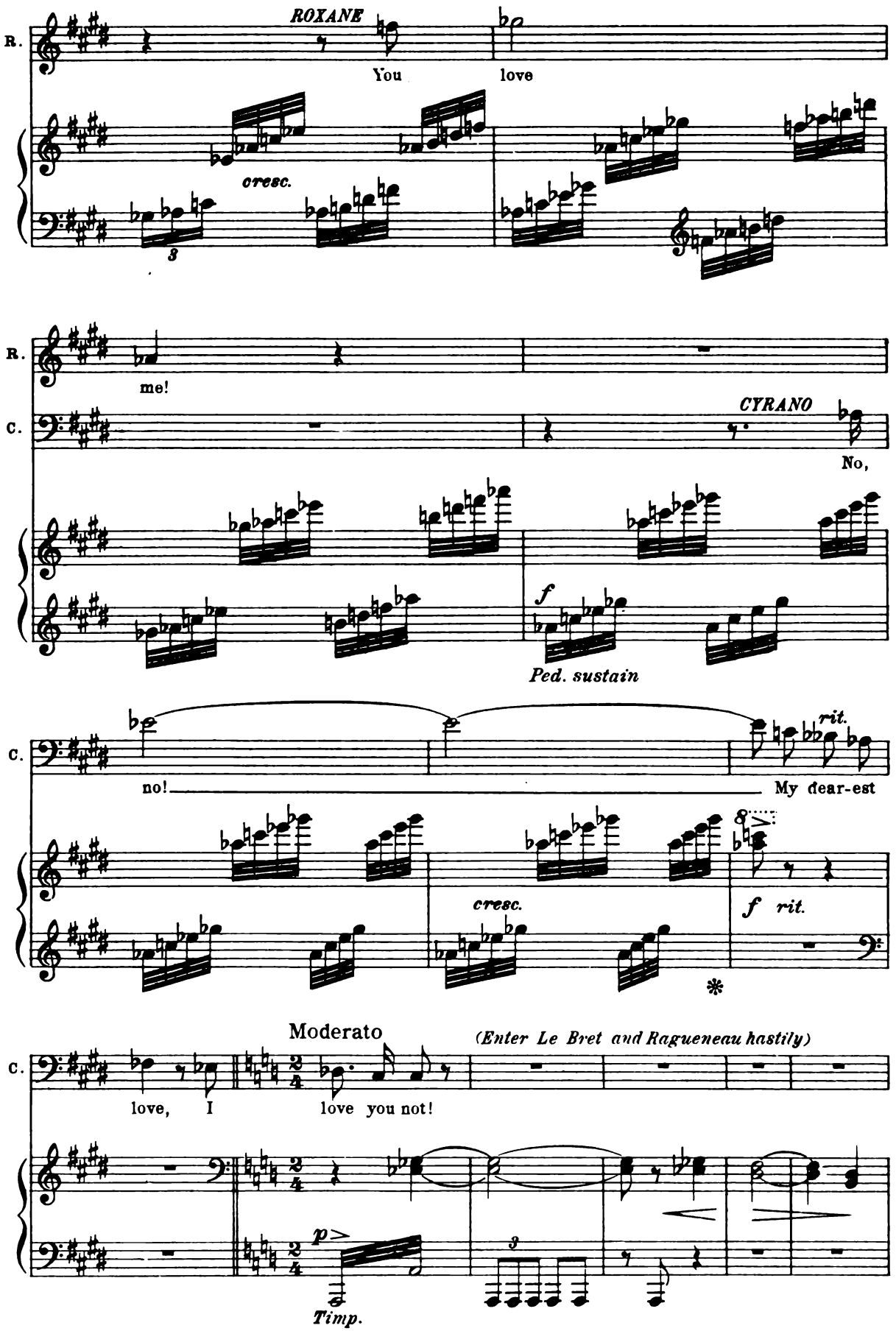


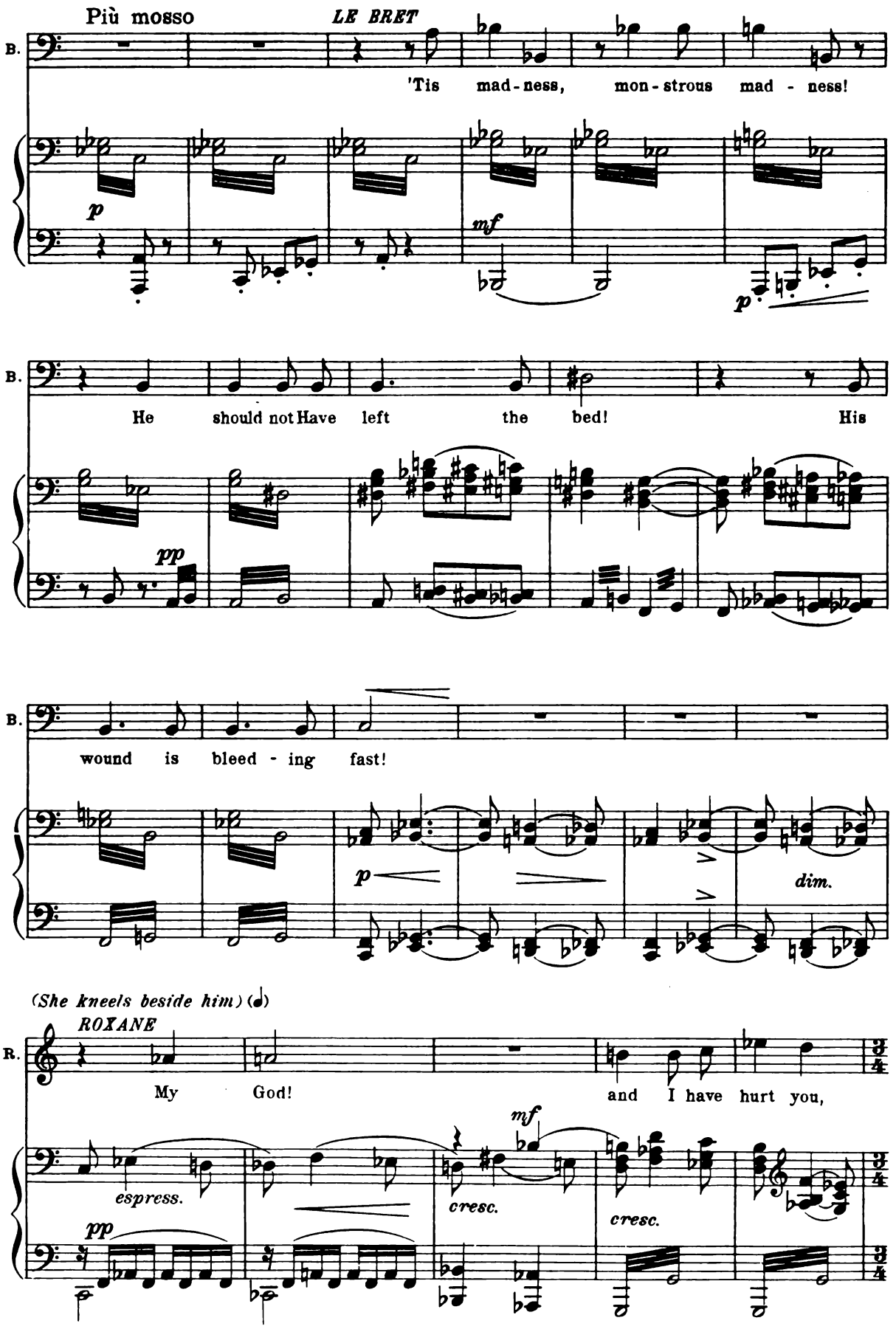

R.
know the words by heart!
Ped. * Ped. * Ped. * Ped. * Ped.
R.
(starts and sees her
CYRANO p dolce
C.
Ro -
8
3
p rit. e dim.
3
pp
3 dolce
ROXANE
Andante
R.
p
And so 'twas you -
beside him. Makes a gesture of surprise
and hangs his head)
C.
xa - - ne!
Andante
p espress.
p

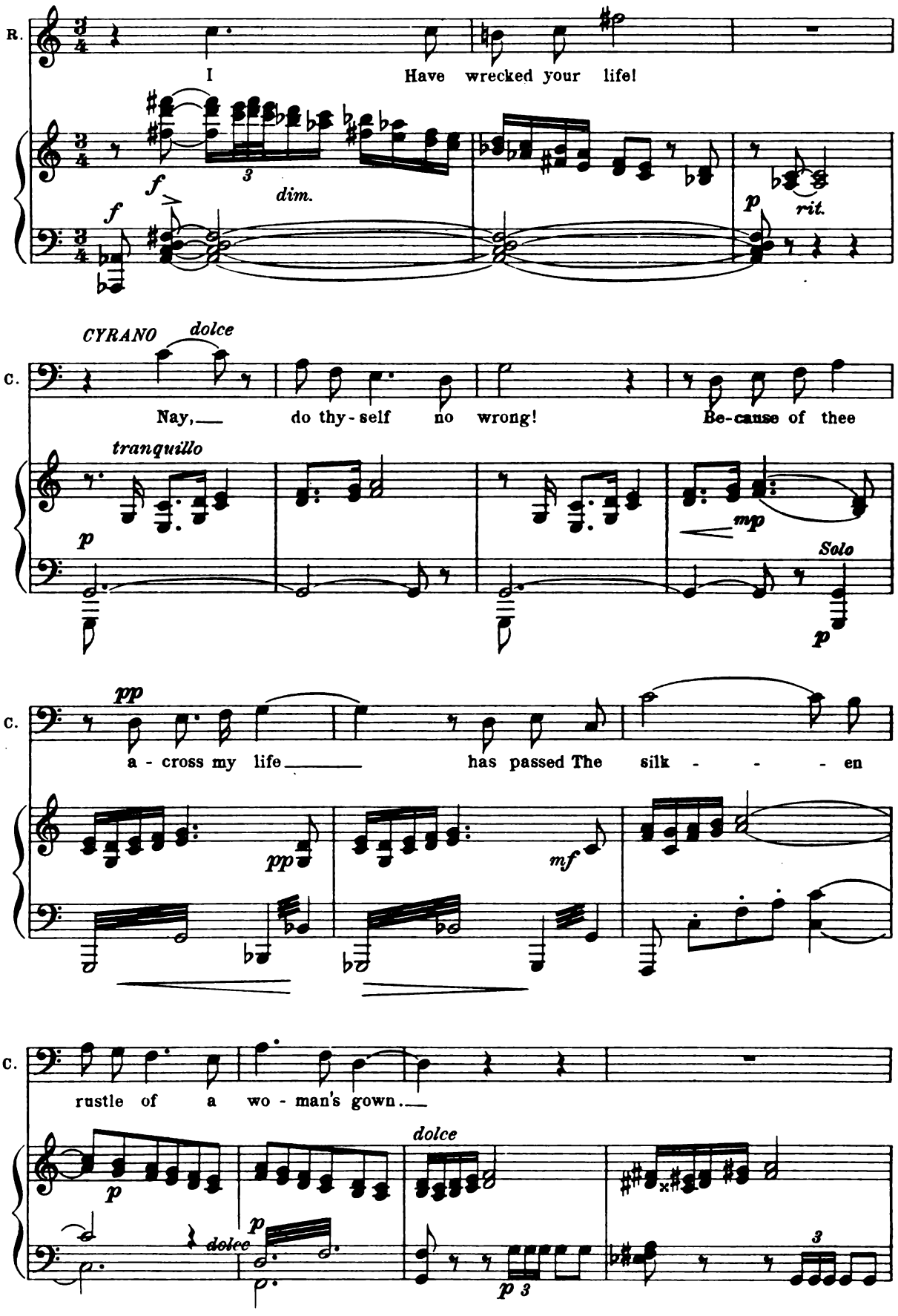

R.
C.
The let - ters, they were
No, no! it was not I!
p
cresc.
yours! The ten - der wit, the
No!
mf
p
dolce
love - ly fol - ly, yours!
The voice that
No!
dolce
Engl. Horn
mf
cresc.
spoke to me from out the dark Be - neath the
cresc.
7
6


Sempre con moto
p
R.
bal - co - ny, was al - - - - so yours!
coll' 8va ad lib.
p dolciss.
cresc.
CYRANO
C.
'Twas Chris - tian, dear, I swear, it
p cresc. -
Più moto
ROXANE
R.
p
The soul that I have wor - shipped
C.
was not I!
Più moto
- cresc. - - - -
p
cresc.
R.
has not fled; The face was
cresc.
8
f
dim.


R.
his, the mind was ev - er
f
dim.
mf
dim.
Allegro
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
rit.
cresc.
f rit.
Moderato
(Enter Le Bret and Ragueneau hastily)
C.
love, I
love you not!
p
3
Timp.


Più mosso
LE BRET
B.
'Tis mad-ness, mon-strous mad - ness!
p
mf
p
B.
He should not Have left the bed! His
pp
B.
wound is bleed - ing fast!
p
dim.
(She kneels beside him)
ROXANE
R.
My God! and I have hurt you,
espress.
mf
cresc.
cresc.
pp


R.
I Have wrecked your life!
f
dim.
f
p
rit.
CYRANO
dolce
C.
Nay, do thy-self no wrong! Be-cause of thee
tranquillo
p
mp
Solo
p
pp
C.
a - cross my life has passed The silk - - - - en
pp
mf
C.
rustle of a wo - man's gown.
dolce
p
p
dolce
p 3
3

(The moon begins to shine brightly)

LE BRET

B. But

B. see, your oth - er friend, the La - dy Moon.

Fl. & Picc. sustain

dolce

CYRANO

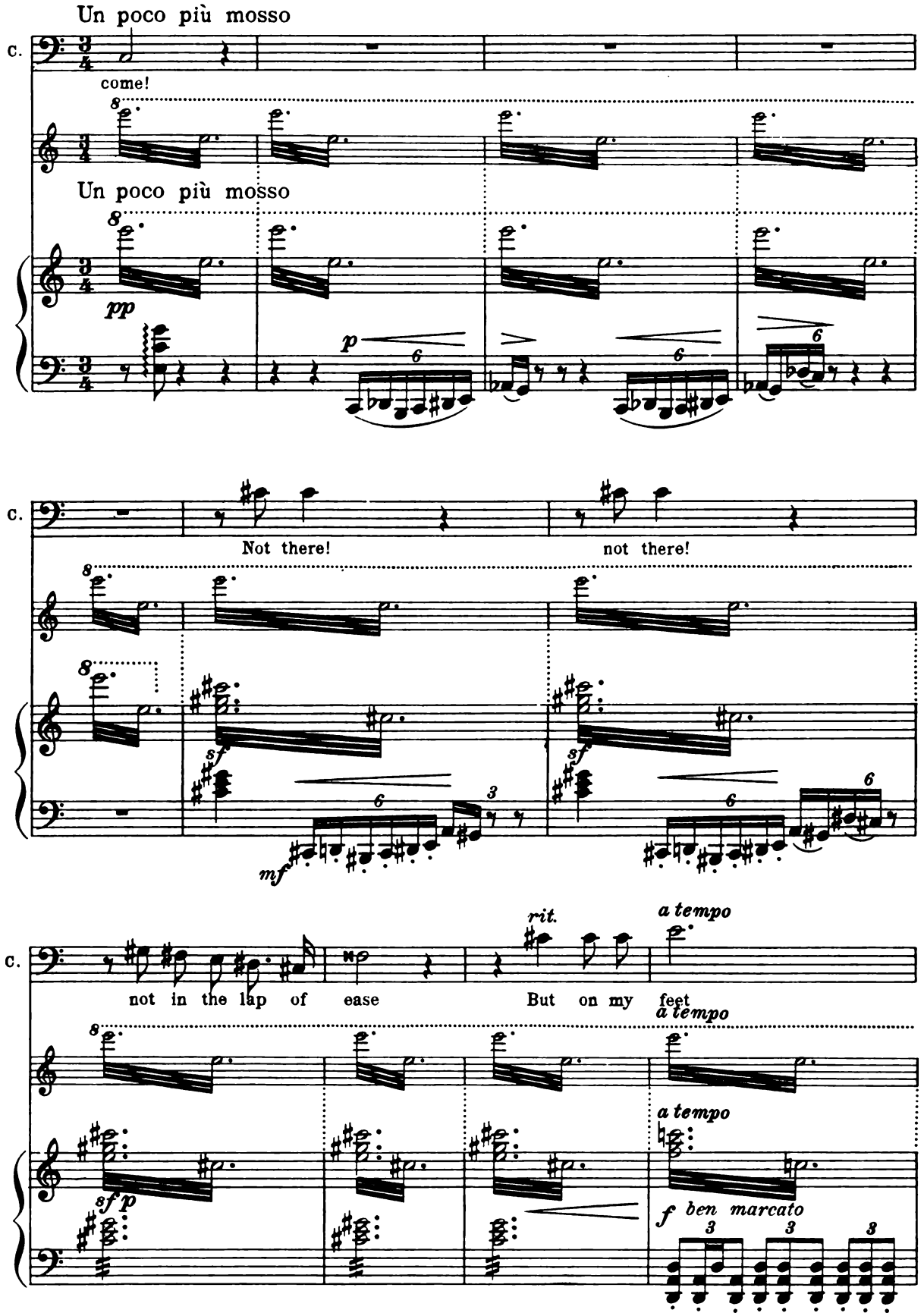
C. Your

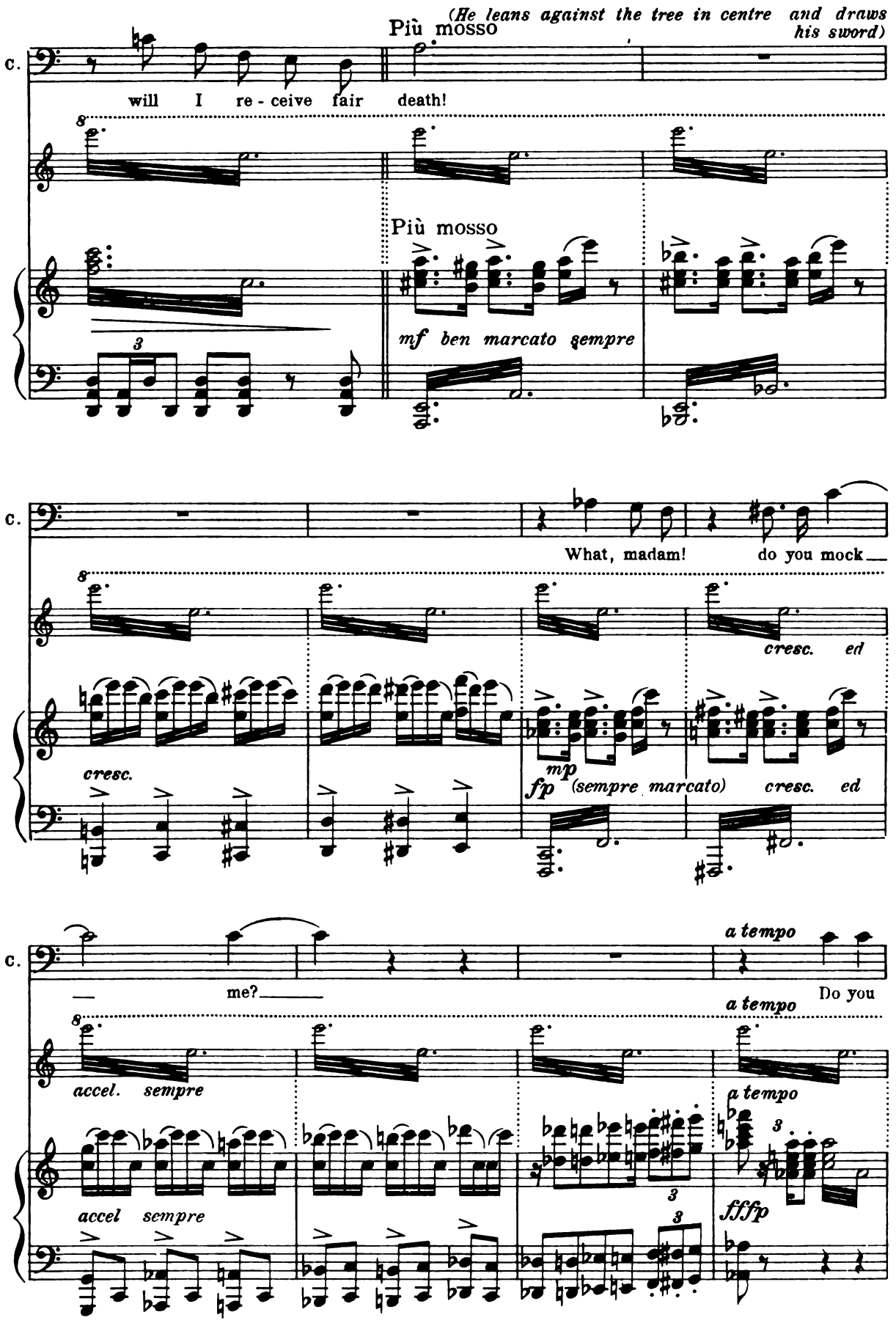
C. par - don, La - dy Moon! A - non I

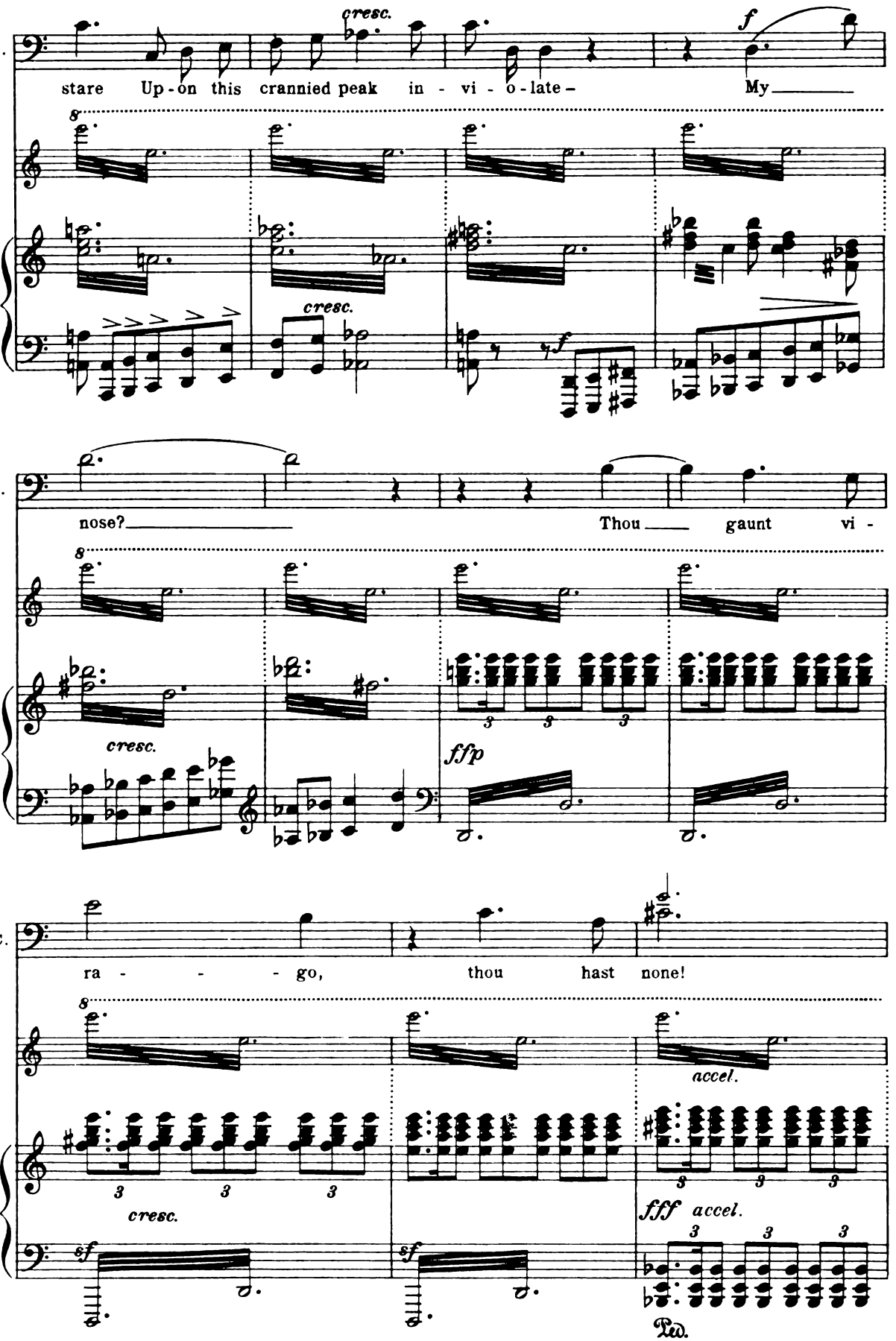
rit.

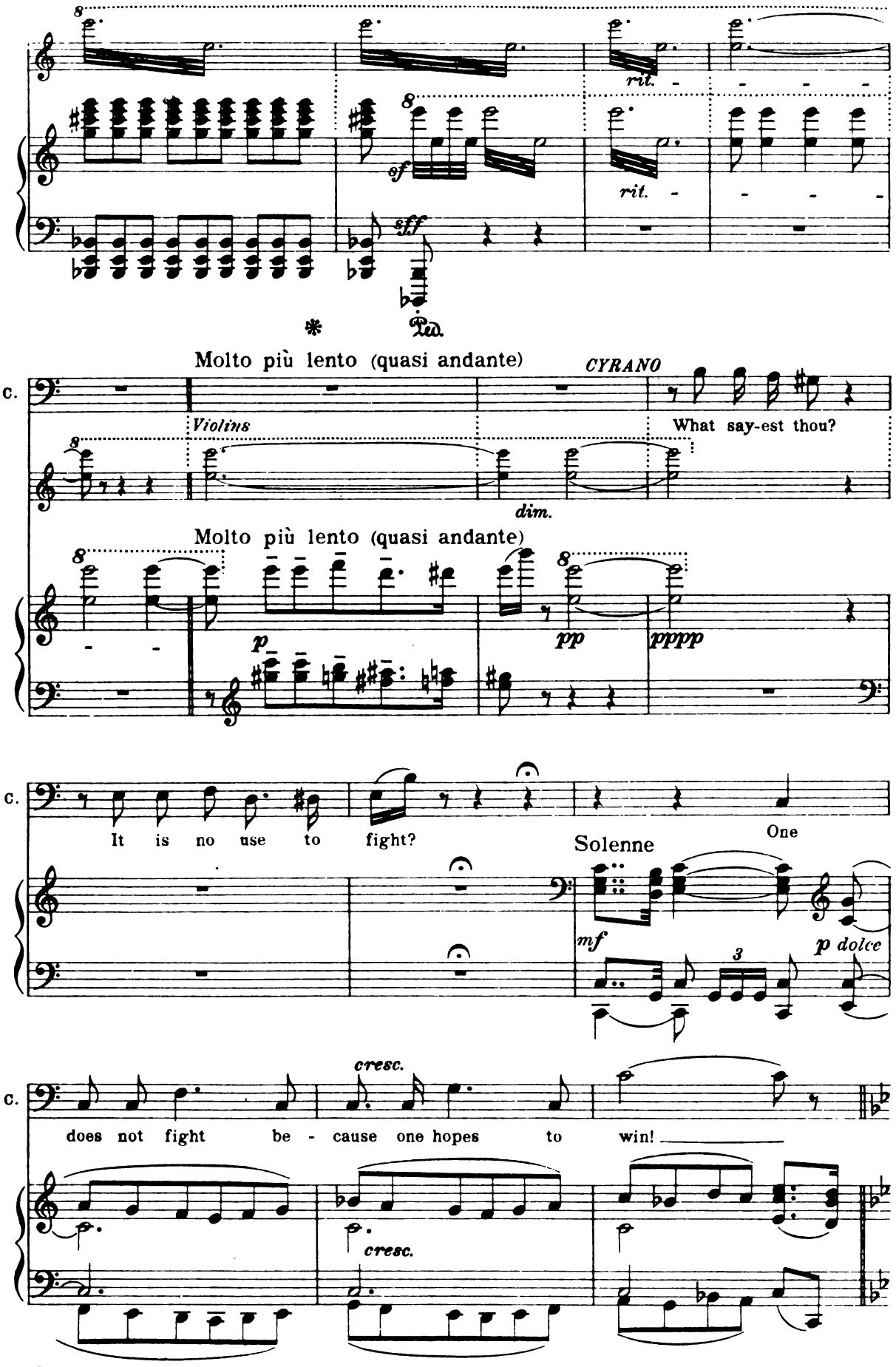
rit.

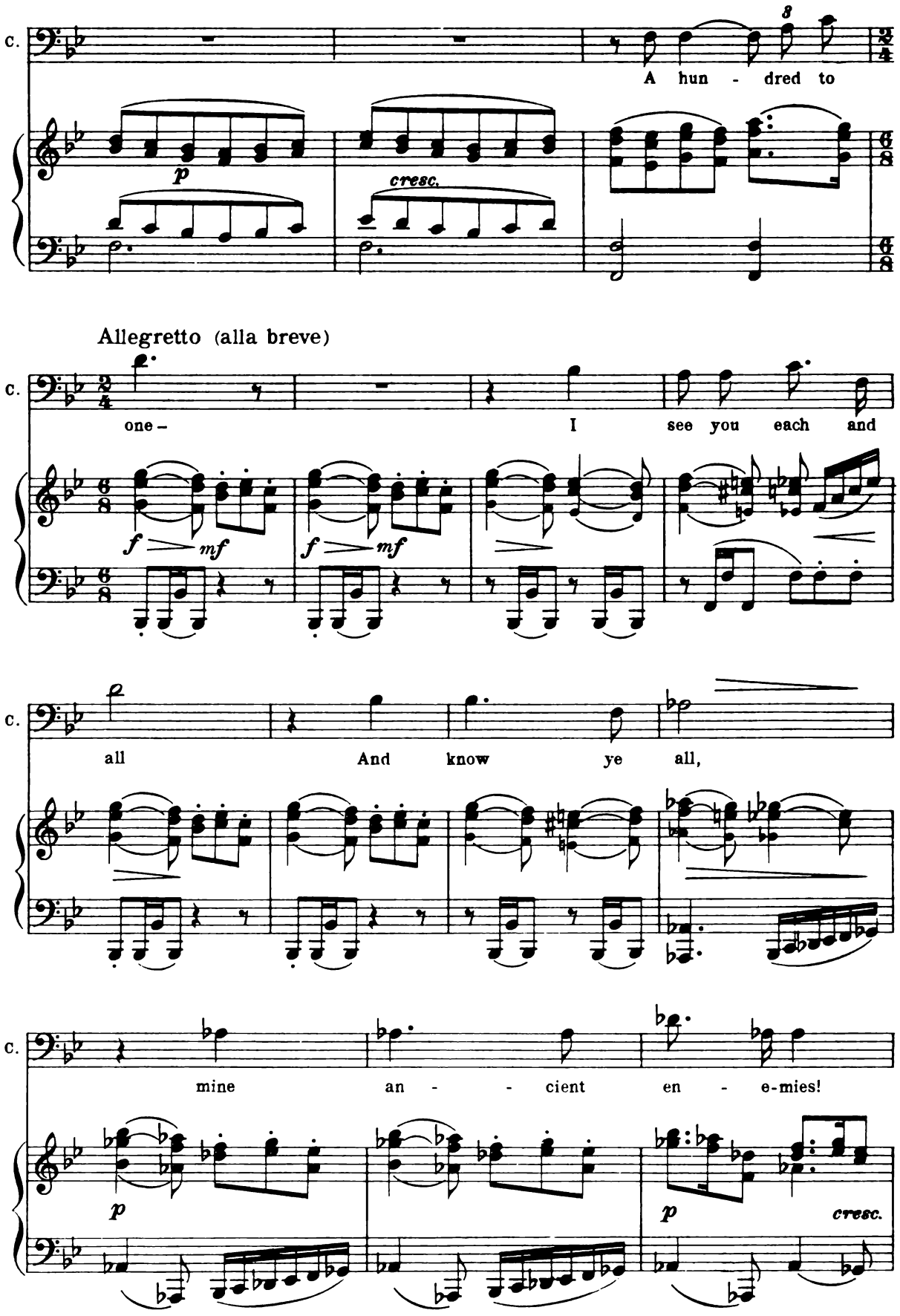
(Suddenly he is seized with a shivering and staggers to his feet)

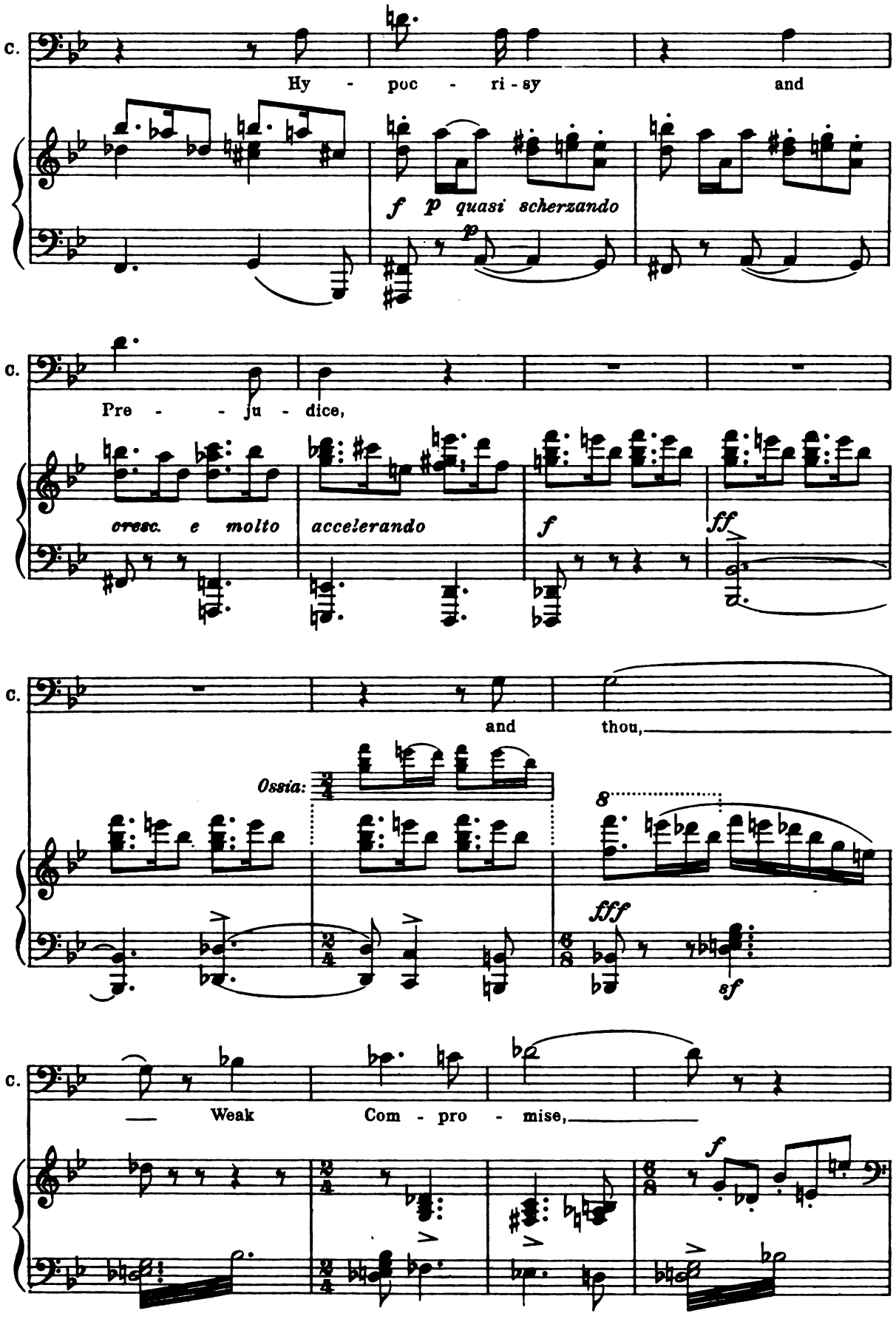


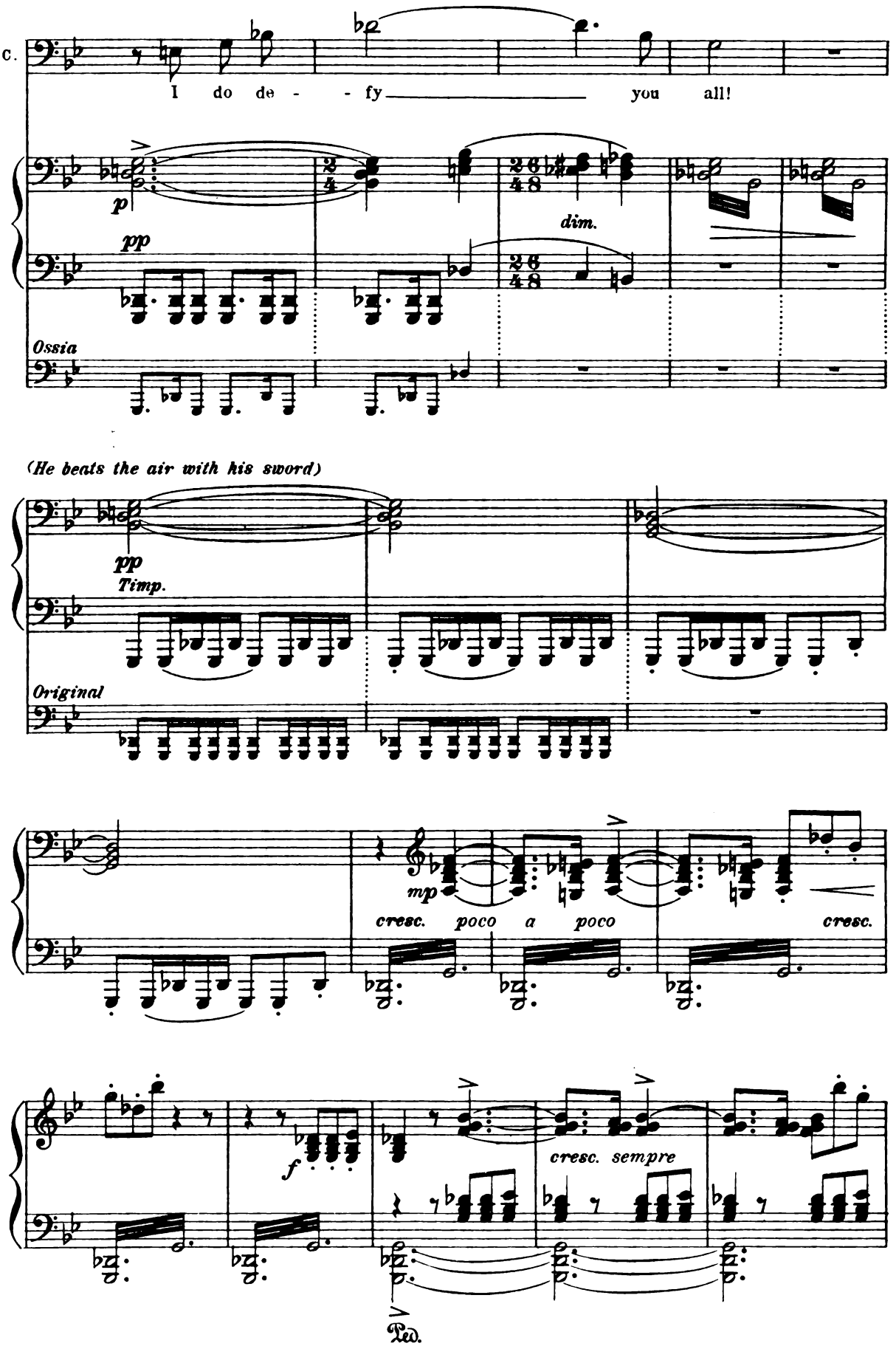

(He leans against the tree in centre and draws his sword)
Più mosso
C.
will I re - ceive fair death!
Più mosso
mf ben marcato sempre
What, madam! do you mock
cresc. ed
cresc.
mp
fp (sempre marcato) cresc. ed
me?
a tempo
Do you
accel. sempre
accel sempre
a tempo
fffp

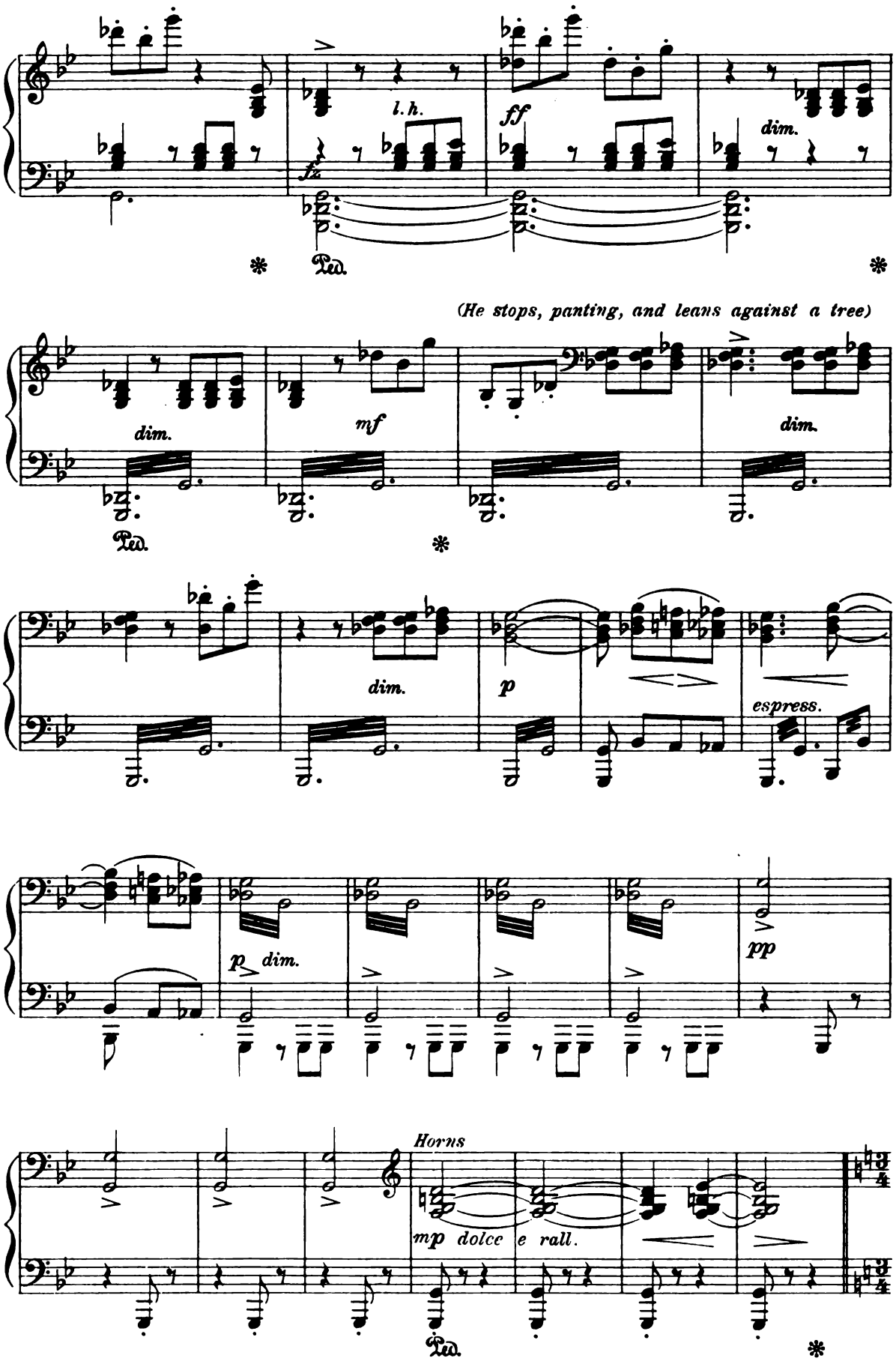

C.
cresc.
f
stare Up-on this crannied peak in-vi-o-late- My
cresc.
f
C.
nose? Thou gaunt vi-
cresc.
ffp
C.
ra- - - go, thou hast none!
accel.
cresc.
fff accel.
sf
sf
Ped.

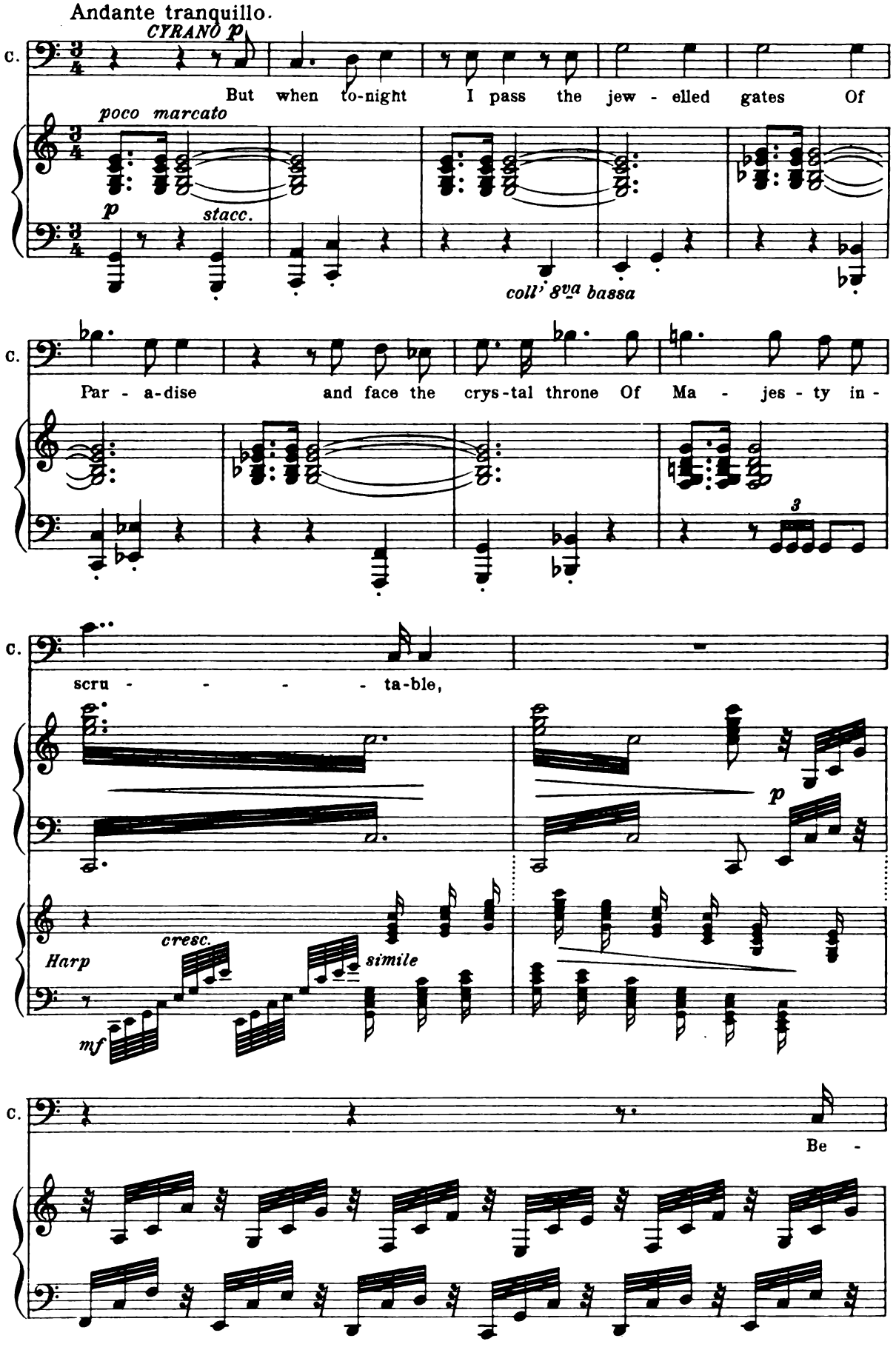

rit.
rit.
sf
sff
Ped.
Molto più lento (quasi andante)
CYRANO
Violins
What say-est thou?
dim.
Molto più lento (quasi andante)
p
pp
pppp
It is no use to fight?
One
Solenne
mf
p dolce
3
cresc.
does not fight be - cause one hopes to win!
cresc.

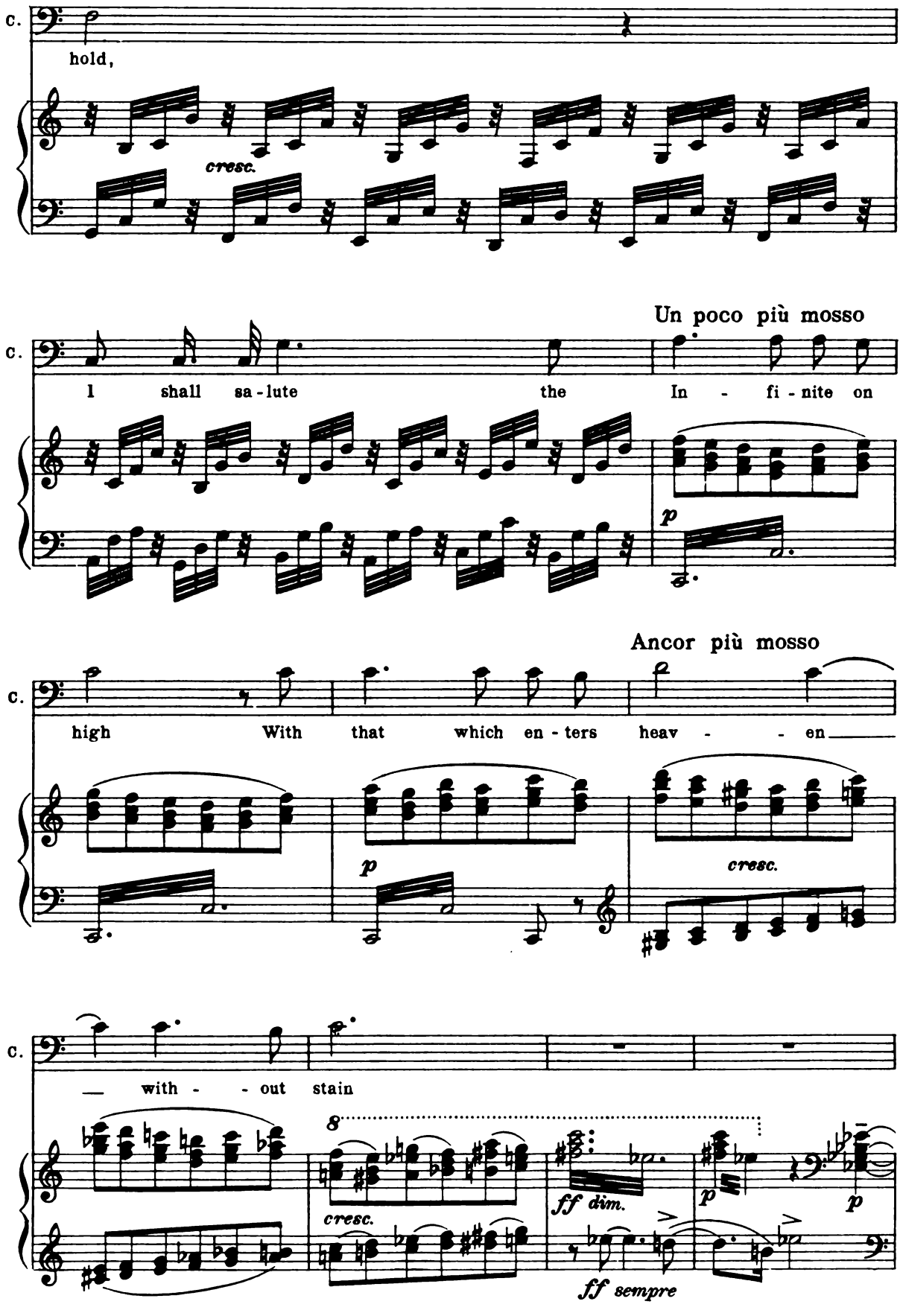

C.
A hun - dred to
p
cresc.
Allegretto (alla breve)
C.
one -
I see you each and
f mf
f mf
C.
all
And know ye all,
C.
mine
an - - cient
en - e-mies!
p
p
cresc.


C.
Hy - poc - ri - sy and
f p quasi scherzando
p
C.
Pre - - ju - dice,
cresc. e molto accelerando
f
ff
C.
and thou,
Ossia:
8
fff
sf
C.
Weak Com - pro - mise,
f

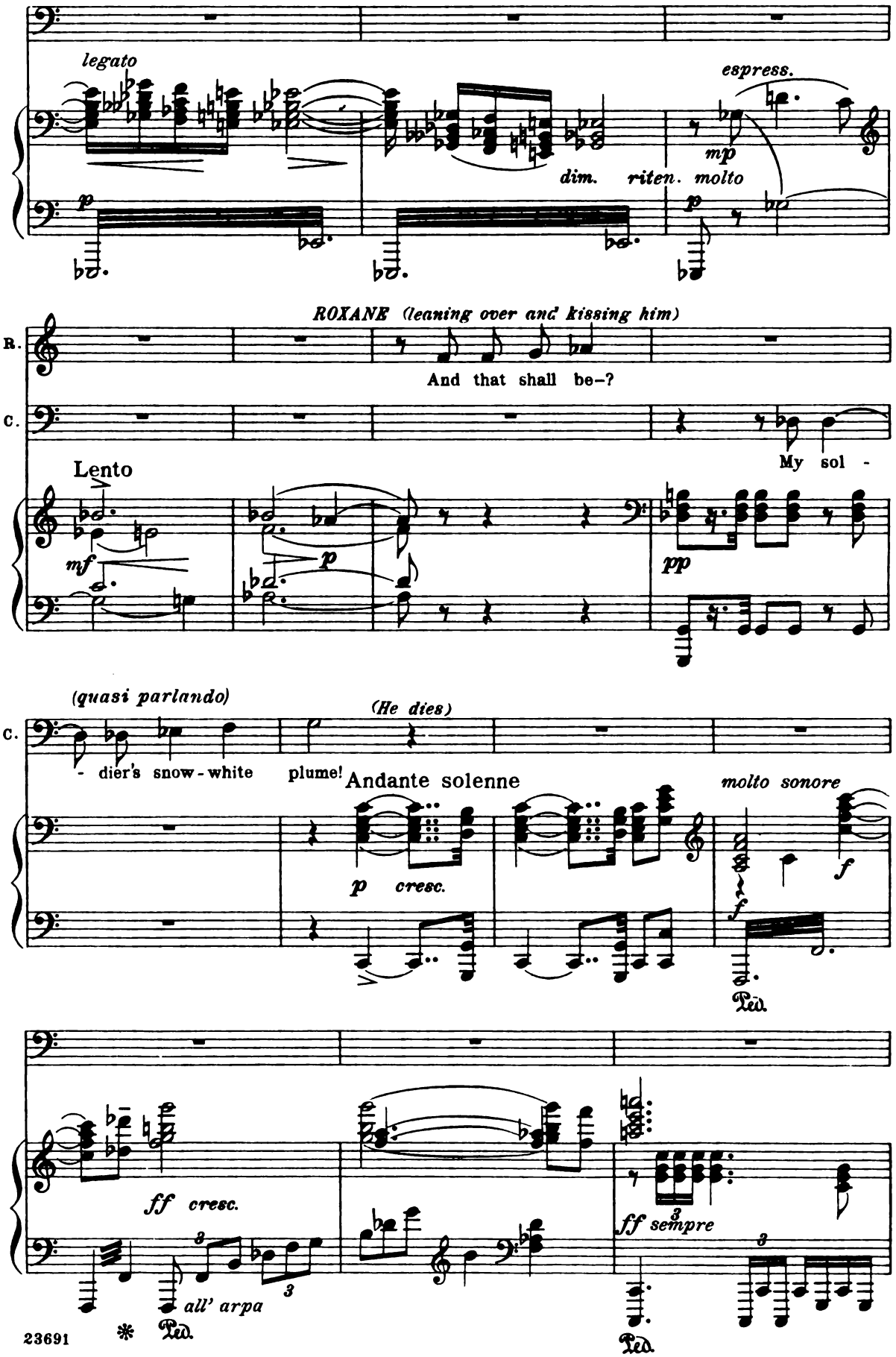

C.
I do de - - fy you all!
p
pp
dim.
Ossia
(He beats the air with his sword)
pp
Timp.
Original
mp
cresc. poco a poco
cresc.
f
cresc. sempre
Ped.

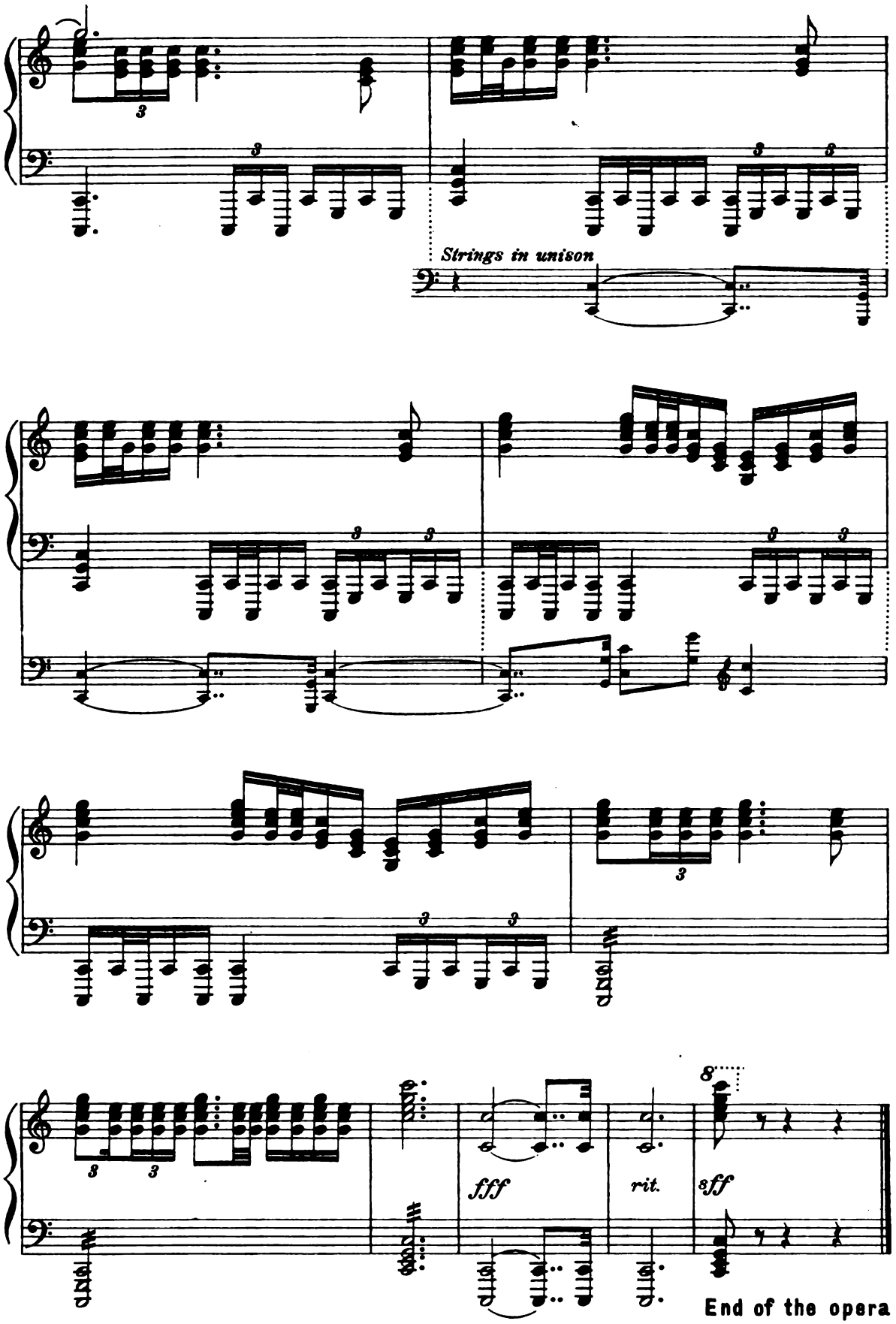

l.h.
fz
ff
dim.
Ped.
(He stops, panting, and leans against a tree)
dim.
mf
dim.
Ped.
dim.
p
espress.
p dim.
pp
Horns
mp dolce e rall.
Ped.


Andante tranquillo.
CYRANO p
But when to-night I pass the jew - elled gates Of
poco marcato
p
stacc.
coll' 8va bassa
Par - a-dise and face the crys-tal throne Of Ma - jes - ty in -
3
scru - - - - - ta-ble,
p
Harp
cresc.
simile
mf
Be -


C.
hold,
cresc.
C.
I shall sa - lute the
Un poco più mosso
In - fi - nite on
p
C.
high With that which en - ters
Ancor più mosso
heav - - en
p
cresc.
C.
— with - - out stain
8
cresc.
ff dim.
p
p
ff sempre

(The sword falls from his hand. He staggers and falls into the arms of Le Bret and Ragnenau)




Strings in unison
fff
rit.
8ff
End of the opera