

No. 10

Liaisons

(Mme. Armfeldt)

Cue: DÉsirÉE: . . . and the Virgin Mary over the headboard.

Moderate 3

1 Str. 2 1a 2a (cont.)

Celesta

mf Hp.

Cello, Bs.

simile

* MME. ARMFELDT:
(+ Alto Fl.)

E. H. 8 bassa

At the vil - la of the Bar - on De Sig - nac,

5 (loco)

Where I spent a some-what in - fa - mous year,

• Voice sounds one octave lower.

7 (+ Alto Fl.)

At the vil - la of the Bar - on De Sig - nac,

9

I had la - dies in at - ten - dance, fi - re o - pal pen - dants...

11

Bell gliss.

Li - ai - sons! - What's happened to them? Li - ai - sons to -

Vln., Vla. Solo

Celesta, W. W., Hp.

Cello, Bs.

14 E.H.

(+ Vln., Vla. Solos 8va)

day. Dis - grace - ful! What's be - come of them? Some of them

17

hard - ly pay their shod - dy way. What once was a rare cham-pagne is

Hp. + Clar. (Cel.) All Vlns. Hp.

Hns. 5 L.H. + Bsn.

20

now just an am - i - a - ble hock; What once was a vil - la at least is

22

"digs." What once was a gown with train is now just a sim-ple lit-tle frock; What

(+ Bs. Cl.)

25

Rubato

once was a sump-tu-ous feast is figs. No, not even

E. H. Hp.

Bsn. Str.

28

+ Alto Fl.

Str.

figs -- rai - sins. Ah, li - ai - sons.

Cel. Solo

R. H.

31

rit.

a tempo

Where was I? ... Oh, yes ...

rit.

a tempo

33

(Alto Fl. col voce)

E. H. (8 bassa)

At the pal - ace of the Duke of Fer - ra - ra, — Who was pre - ma - ture - ly deaf but a

+ Celesta

Vlns.

Hp.

+ Cello, Bs.

(simile)

36

dear, At the pal - ace of the Duke of Fer - ra - ra, —

39 (+ Alto Fl.)

Sr.

I ac-quir-ed some po-si-tion Plus a ti-ny Ti-tian...

41 Bell gliss.

(Vln., Vla. Solo)

Li-ai-sons!_ What's happened to them? Li-ai-sons to-

Cel., W. W.

Hp., Cello, Bs.

44 (+ Vln., Vla. Solo)

day. To see them -- in-dis-crim-i-nate wom-en, It

+ A. Fl.

47 (+ Cl. 8 bassa) (to 58)

48 48a

pains me more than I can say, The lack of taste that they dis-

Hp. + Clar. Cel. Hp. + Clar.

5 L. H. Sr.

58 Muted Hns. + A. Fl.

play. Where is style? Where is

Celesta Hp. Cl.

Sr., Hp. + E. H. Cello, Bs.

61 skill? Where is fore-thought? Where's dis-

+ Str.

64 cre-tion of the heart, Where's pas-sion in the art, Where's craft?

(E. H.)

67 + A. Fl.

With a smile And a will, But with

Clar.

70 + Alto Fl. + Str.

more thought, I ac - quir - ed a cha - teau ex -

Hp. Cl. E.H.

73 *colla voce* + A. Fl.

trav - a - gant - ly o - ver - staffed. Too man - y

+ Cel. L.H. + Bs. Cl. *colla voce*

76

peo - ple mud - dle sex with mere de - sire, And when e -

Str. pizz. + B. Cl.

78

mo - tion in - ter - venes, the nets de - scend. It should on

80

+ Bsn. 8bassa

no ac-count per-plex, or worse, in - spire. It's but a

Cel.

pizz.

Bs. Cl.,
Cello,
Bs.

82

pleas-ur - a - ble means to a meas-ur - a - ble end.

(+ Vln. Solo)

84

Why does no one com-pre - hend? Let us hope this lu-na-cy is just a

Hp. A. Fl. Hp. 5

Hp., Cl.
R. H.

87

rit. trend. *a tempo*

Where was I? ... Oh, yes...

Cel. Solo

rit. *a tempo*

Str., Hp.

89 *a tempo* (Sung) (+ A.Fl.) E. H. 8 bassa

In the cas-tle of the king of the Bel-gians — We would vis-it through a false chif-fo-

Cel. + Hp.

Str. *a tempo*

Hp.

Cello, Bs.

(simile)

92

nier. In the cas-tle of the king of the Bel-gians —

95

Who, when things got rath-er touch-y, deed-ed me a duch-y... Li-ai-sons!

Bell gliss.

Vln., Vla. Solo

Cl., Str.

Bsn., Bs. Cl., Bass

98

What's happened to them? Li-ai-sons to-day.

E. H.

(+ Vln., Vls. Solo
101 = 8va)

Un - ti - dy --- Take my daugh - ter, I taught her, I tried my best to point the

Hp. + Clar.
Hns. 5 L. H.

This system contains measures 101 to 103. It features a vocal line and a piano accompaniment. The piano part includes a five-measure rest in the right hand and a five-measure rest in the left hand, both marked with a '5' and a slur. Additional markings include 'Hp.', '+ Clar.', and 'Hns.'.

104

(+ Cl. 8bassa)

Str.

way. I e - ven named her Dé - si - rée.

Cel. Hp. 5

(+ Hp.) Cello, Bs.

This system contains measures 104 to 106. It features a vocal line and a piano accompaniment. The piano part includes a five-measure rest in the right hand and a five-measure rest in the left hand, both marked with a '5' and a slur. Additional markings include 'Cel.', 'Hp.', and 'Cello, Bs.'.

107

(+ A. Fl.)

In a world Str. where the kings are em -

Hp. 5

(E. H.)

This system contains measures 107 to 109. It features a vocal line and a piano accompaniment. The piano part includes a five-measure rest in the right hand and a five-measure rest in the left hand, both marked with a '5' and a slur. Additional markings include 'Hp.', 'Str.', and '(E. H.)'.

110

ploy - ers, Where the am - a - teur pre - vails and

5

This system contains measures 110 to 112. It features a vocal line and a piano accompaniment. The piano part includes a five-measure rest in the right hand and a five-measure rest in the left hand, both marked with a '5' and a slur.

113

del-i-cac-y fails to pay, In a

116

world where the princ-es are law-yers,

119

+ Bsn. 8 bassa *colla voce*
What can an-y-one ex-pect ex-cept to re-col-lect Li-

colla voce
Vln. Solo

122

ai... (She falls asleep)

(Cel. + Hp.)

Vlins., Vla. (harmonics)

+ Hp. (pizz.)