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The Devil's Heir, an Opera in One Act. (Original Composition).

Samuel Osler Douglas

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THE DEVIL'S HEIR, AN OPERA IN ONE ACT.

[Original Composition] [Sound tape available
at cost upon request. Contact School of Music,
Louisiana State University, Baton Rouge,
Louisiana 70803.]

The Louisiana State University and Agricultural
and Mechanical College, D.M.A., 1972
Music

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THE DEVIL'S HEIR, AN OPERA IN ONE ACT

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

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M.M., Louisiana State University, 1968

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ABSTRACT

The Devil's Heir is a comic opera in one act based on a short story by Honoré de Balzac from Les Contes Drolatiques. The libretto was adapted by the composer from an English version of the short story. This English version was done in 1874 by an anonymous translator, and published in that year by the British publisher Hotten, with illustrations by Gustave Doré.

The music was composed in a twelve-tone serial idiom, involving one principal row from which two closely related rows were derived. These three rows are all-combinatorial sets. In spite of the highly chromatic idiom, tonal relationships are exploited for dramatic reasons.

The orchestral forces called for in this work are not large and the opera would, therefore, lend itself to performance in a small hall. It is also possible to perform the opera with one set; i.e., with no change of scenery. In addition to the piano-vocal score and the full orchestra score, this dissertation also includes a tape recording of sections of the opera. The tape is available in the Louisiana State University Listening Library.

ANALYSIS OF THE DEVIL'S HEIR

The Devil's Heir is a one act opera based on a short story by Honoré de Balzac from Les Contes Drolatiques. The libretto was adapted by the composer from an English version of the short story. This English translation was done in 1874 by an anonymous translator, and published in that year by the British publisher Hotten, with illustrations by Gustave Doré.

Some of the colorful language of this nineteenth century English translation is kept in the libretto. The order of events as they appear in the story is changed and the number of characters and episodes involving these characters is cut down to accommodate the time and space available. The language throughout the opera is an amalgamation of sections from the translation and those written by the composer. The prologue, for example, is a selection of many remarks from the story cemented together by those of the composer. The duet between the Canon and Chiquon was carefully written by the composer, taking cognizance of the number of syllables in the statements of each man. This was done in order to allow for the

canonic construction of the conversation. The limeric,¹ sung by Chiquon after he comes back on the stage from dumping Pille-Grue into the river, is also the work of the composer.

The prologue and the other shorter statements to be sung by the narrator are, for the most part, condensed from the introductory material of the story and from episodes within the story itself. This was done in order that information, which for one reason or another could not be produced dramatically and which was necessary to the progress of the story, could be made known to the audience. By organizing the opera in this way, it becomes possible to perform it with no change of scenery. One set will suffice for the duration of the work.

The device of the narrator's interjections serves to make a sectional work; that is, an opera composed of a series of scenes, and at the same time one which is musically continuous. The musical continuity is due largely to the manner in which the narration and the dramatic action are brought together. In most cases this

¹A lawyer whose laws were quite lax,
Made his living on other folks backs.
Never wary of locks,
He climbed into a box,
And his epitaph shows,
As everyone knows,
That boxes work nicely as sacks.

is accomplished by having the narrator and a character within the dramatic setting singing the same music with identical or nearly identical texts. For example, on page 19 the Captain and the narrator say "and I (he) must have considerably" In this case it is important for one voice to make a crescendo while the other makes a decrescendo. A similar effect is applied to the lighting on both characters. Another type of connection is found on pages 28 and 35 where the music and text of the narrator and character on stage do not overlap, but one echoes the statement of the other. In this example the statement is "the business of the ladies" In this particular type of connection the change of lighting should be sudden, as indicated in the score, not gradual as in the first case.

The changed order of events has been done largely for the same reasons as those that justified the use of a narrator; that is, to provide a tighter, more concentrated work, and to give some of the characters more exposure. For example, the scene in which the Canon and Chiquon are discussing the Devil comes close to the beginning of the story, but in the opera it is moved to a spot near the middle of the work. This was done in order to bring out the two brothers, Cohegrue and Pille-Grue sooner. Had they been introduced after the

Canon and Chiquon, they would hardly have been on the stage before they were killed. As presented in the opera, the two brothers are exposed at the beginning, but are killed before the end. The Canon and Chiquon are introduced later, but stay to the very end of the opera.

Another case in which the order of events was changed concerns the scene in which Chiquon plots with the Jeweler and the Lombard to kill the Captain and Pille-Grue. In the story the plotting against and the killing of Pille-Grue is complete before the same sequence of events with the Captain is begun. In the opera the four events are integrated so that the plotting against both men is done before both are killed.

Several scenes concerning Chiquon's plotting, found in the story were omitted in the opera. Both involved a change in location which could not be accommodated by a single set. One scene involved the Captain's consort, La Pasceret. This scene served only to demonstrate the Captain's eternal lack of money, a fact which is brought out in other places in the opera. Some of these instances are Cohegrue's disappointment upon finding that the old Lombard had only three crowns in his pocket, the fact that he needed to rob the old man in the first place, his wish to have Chiquon cut out of the will, and his joy at the idea of thirty-thousand crowns.

Another scene omitted from this portion of the story is the one in which Pille-Grue hides inside the box. This scene brings in the wife of the Jeweler and, like the other scene, necessitates a change of location apart from the given set.

In the story Chiquon, through the aid of the Devil, is miraculously able to hear the plot of his two cousins against his life. This presented a problem in dramatization. One solution would have been to have the narrator tell what is happening, another was to let Chiquon overhear the plot as if by accident. The former solution was eliminated because an interruption in the drama by the narrator at this point was not desired.

In the process of cutting the two above mentioned scenes, the opera was left with an all-male cast. The two female characters who were cut in these scenes could have been used and worked into the existing set, but they contributed little or nothing to the progress of the story and were not necessary at all. At this point the decision was made about the most unusual aspect of the opera, the all-male cast. This is not unique in the history of opera, for within the last decade Benjamin Britten's Curlew River (1964) calls for an all-male cast. Massenet's Le Jongleur de Notre-Dame (1902) and Pfitzner's Palestrina (1916) both call for practically all-male casts. In both

cases women's voices are called for to do the parts of angels. In Palestrina the parts of two young male students are sung by a soprano and a mezzo-soprano. Since these parts could conceivably be sung by either sex and since angels are sometimes regarded as being sexless, it may be considered that both operas have, in effect, all-male casts. It should also be mentioned that one of the male singers in the Britten opera is asked to sing the part of a woman.

The serial organization of this work extends only to the pitch parameter. A concern for the natural rhythmic properties of the text led the composer to reject serialization of rhythmic or durational values in any thoroughly integrated manner. At one time the possibility of serializing durations was considered but it was soon apparent that the composer would try, sometimes in vain, to use the rhythmic series so that it emphasized the natural rhythmic qualities of the text. When it became evident that one rhythmic property tended to nullify the effect of the other, it was decided to reject that of serialization and allow the natural declamation to govern the rhythmic structure of the work. It should be mentioned that in a broader understanding of the term serialization any pre-compositional device for the structuring of the music has a place. It is within this broader

understanding of serial technique that the consideration to allow the natural rhythmic quality of the text to govern the rhythmic structure of the work may be rationalized.

The pitch parameter is organized in one all-combinatorial set which, by its use, would suggest the existence of three closely related rows. These rows are related by deriving two additional symmetrical rows from the primary asymmetrical series. This is the first set:

C	E	C#	D	F	Eb	F#	G	B	A	G#	Bb
Ab	C	A	Bb	Db	B	D	Eb	G	F	E	F#
B	Eb	C	Db	E	D	F	F#	Bb	Ab	G	A
Bb	D	B	C	Eb	Db	E	F	A	G	F#	Ab
G	B	Ab	A	C	Bb	Db	D	F#	E	D#	F
A	C#	Bb	B	D	C	Eb	E	Ab	F#	F	G
F#	Bb	G	Ab	B	A	C	Db	F	Eb	D	E
F	A	F#	G	Bb	Ab	B	C	E	D	Db	Eb
Db	F	D	Eb	F#	E	G	Ab	C	Bb	A	B
Eb	G	E	F	Ab	F#	A	Bb	D	C	B	C#
E	Ab	F	F#	A	G	Bb	B	Eb	Db	C	D

The second series is derived by making a mirror retrograde of the first hexachord and using it as a complement to that hexachord, thus creating the following row: C E C# C F Eb A B G# G Bb Gb. The new hexachord is not really new for it existed as the second

half of the retrograde of the original row on E. It also constitutes a rearrangement of the pitch classes of the original second hexachord; i.e., F# G B A G# Bb becomes A B G# G Bb Gb. Such relationships are not revolutionary and are to be expected as inherent in any all-combinatorial set. The matrix developed from the second hexachord follows.

C	E	C#	D	F	Eb	A	B	G#	G	Bb	Gb
Ab	C	A	Bb	Db	B	F	G	E	Eb	F#	D
B	Eb	C	Db	E	D	Ab	Bb	G	F#	A	F
Bb	D	B	C	Eb	Db	G	A	F#	F	Ab	E
G	B	Ab	A	C	Bb	E	F#	Eb	D	F	Db
A	C#	Bb	B	D	C	F#	Ab	F	E	G	Eb
(Eb)											
(Db)											
(E)											
(F)											
(D)											
(F#)											

The third related row is derived from the original in a similar manner to that of the second. In this case the second hexachord of the original is taken as the fixed element and a new first hexachord is derived by making a mirror retrograde of that original second hexachord. By this process the following row is developed.

E	D	E ^b	F	D ^b	C	F [#]	G	B	A	G [#]	B ^b
F [#]	E	F	G	E ^b	D	A ^b	A	C [#]	B	B ^b	C
F	E ^b	E	F [#]	D	C [#]	G	A ^b	C	B ^b	A	B
E ^b	D ^b	D	E	C	B	F	F [#]	B ^b	A ^b	G	A
G	F	F [#]	A ^b	E	E ^b	A	B ^b	D	C	B	C [#]
A ^b	F [#]	G	A	F	E	B ^b	B	E ^b	D ^b	C	D

(D)

(C[#])

(A)

(B)

(C)

(B^b)

The two basic hexachords as units have two different musical characters. Both seem to admit tonal possibilities but as a six note unit the first hexachord is more self-contained with respect to tonal character. As it is given in the original state it suggests a modulation from C major to E^b. This characteristic form of the hexachord is found in the limeric sung by Chiquon on page 81.

The vocal line in this example could be the first hexachord of either the first or second set (original on G). The other pitches making up the harmonic complex could be either of the two different complementary hexachords or one of a number of other hexachords with the same pitch class content. These other hexachords admit of duplications

and are, in the first set, the original on Db, the retrograde inversion on D, the inversion on F#, the retrograde on F. In the second set they are the inversion on F#, and the retrograde on Db. In the third set they are the inversion on D and the original on F. The complementary hexachord in this case is, in fact, none of these ordering of the six pitch classes, but is a free reordering of them. In this harmonic complex beginning in m. 619, the C natural is not a part of the complementary hexachord at all, for it is actually found later in the original. The presence of the C natural must be understood by comparison with the analogous pitch in the transposed version of this entire harmonic complex which follows immediately in mm. 624 through 627. In this case the Eb is an extension from the previous dodecaphonic concentration. (See Example I.)

The inversion of this first hexachord is the basis for the melodic material which characterizes the music of the narrator. This melodic material of the narrator characteristically begins with the first hexachord of the inversion on C and continues with the second hexachord on the retrograde on F. This is the same melodic line which is used in the canon, mm. 57-59. In mm. 60-62, the typical harmonic-melodic use of this particular element is found. The first hexachord of the inversion on C provides the

melodic line. The second hexachord, again reordered but this time by specific design, completes the dodecaphonic concentration. The notes of the second hexachord are used in pairs in this reordering. The two center notes are first, Eb and Db, followed by their two adjacent notes, E and F, followed by the first and last notes of the hexachord, D and F#. (See Example II.)

One possible tonal characteristic of this inversion of the first hexachord is found on pp. 74 and 75 in the duet between the Captain and Chiquon. The melody seems to move from Ab to F major, ending on the third of that key. This is emphasized by the Captain's statement, "thirty-thousand crowns," which is sung on the tonic, F. This sequence is immediately repeated, transposed and ending on D.

The second hexachord in its original state is not as strongly tonal as the first. The first four notes, F# G B A, suggest G major, but this feeling is destroyed by the addition of the G# and A#. The last trichord, consisting of three notes a half step apart, is an important factor distinguishing the character of the second hexachord from that of the first. It is from this second hexachord, used with its mirror retrograde in the third row, that the motif associated with the Devil and his influence on the inheritance is derived. Melodically this

theme is strongly tonal and is suggestive of two tonalities a tritone apart. It is formed from the third row by starting with the second hexachord and proceeding through those six notes to the end, then continuing with the retrograde of the first hexachord. In some cases the initial E is present and in others it is not. (See Example III.) When this melodic idea is used in the music it is found along with an accompanying figure forming the harmonic-melodic unit found in Example IV. This version of the unit is found in the prologue after the statement "the Devil had taken possession of the old priest's body." In this case the theme is transposed and begins with the retrograde of the first hexachord and original of the second. The harmonic support is drawn from the hexachord not being used in the melodic treatment. The melody is 6, 5, 4, 3, 2, 1. The harmonic support is $\begin{smallmatrix} 7 & 12 & 11 \\ 8 & 9 & 10 \end{smallmatrix}$. As the melody continues with 7, 8, 9, 10, 11, (12), the harmonic support is similarly $\begin{smallmatrix} 6 & 1 & 2 \\ 5 & 4 & 3 \end{smallmatrix}$.

In Example III-B one finds in the squared harmonic figure one of the more prominent types of harmonic aggregates. This type is composed of a perfect fourth or fifth and an augmented fourth or diminished fifth and a minor second or a major seventh, or any octave multiple of the above intervals. The final chord in the opera is such a chord and the large twelve-note chord at the beginning is

so arranged as to present many of these chords at once. The presence of such a chord may not always be the result of the series. As one may quickly see, the large twelve note aggregate at the beginning is not a presentation of the pitch classes in the order of the series. The little fanfare which introduces the Captain is not derived from the series either, but outlines one of this type of chord.

In designing the series III the composer arranged it so that the possibility of such an aggregate always exists between the pitchclasses in the center of the row, 5, 6, 7, 8. To some extent this chord is intended to symbolize the situation of the Canon's demon possession; i.e., the chord contains the perfect interval and the Devil's interval.

The augmented fourth and its enharmonic equivalent, the diminished fifth, become quite important in the work because of the designation "the Devil's interval." As has already been pointed out, the music associated with the Devil and his choice of an heir emphasizes two tonalities a tritone apart and the principal harmonic aggregates are chords containing tritones. The composer calls the reader's attention to the duet, beginning on m. 298, between the Canon (possessed of the Devil) and Chiquon (his heir). This duet is constructed as a canon.

The interval of the canon is the tritone. The pre-dominance of wind instruments accompanying the Canon's words during this section and the heavy reliance in general upon wind instruments is in a long standing operatic tradition of associating the sounds of wind instruments with the under-world.

The opera divides itself into a series of scenes separated and introduced by statements of the narrator. This narrator never takes part in the action of the play and is separated from it by the use of lights. His station is in front of the curtain where his desk is found at the edge of the stage to the left of the audience. While he is singing he should move about freely with a spot light, in front of the dark stage. It is his business to see that he is at his desk at the time that the action in the tableau behind him comes to life and his spotlight is dimmed.

The narrator is dressed as a monk, with robe, sandals, and cap. His desk is a high writing desk with long legs and a stool. At the time the music begins, he is writing at his desk. He continues according to the action indicated in the score.

The Captain is a large man whose appearance and facial expression should possess an aura of stupidity and cruelty. He is dressed as a gentleman of the sixteenth

century and carries a sword and a knife. He is the type of man who solves his problems by the use of force. One of his major problems is the lack of money, which he solves by stealing. When the action begins he has just robbed an old Lombard named Versoris. This event eventually leads to his downfall.

Captain Cochegrue's brother, Pille-Grue, is an equally unscrupulous character, but there the similarity ends. Pille-Grue is a small man and much smarter than the Captain. In fact, he is too smart for his own good. He is dressed in the same manner as the Captain, but without the weapons. Both these city dwelling brothers have no end of contempt for their ignorant shepherd cousin, Chiquon.

Chiquon is plainly and simply dressed. He has a round hair cut and no beard or mustache. The shepherd is a quiet man who keeps his ears open. Although he is simple and uneducated, he possesses the common sense that his cousins do not. Cochegrue and Pille-Grue give Chiquon credit for no sense at all, and speak freely in front of him concerning their problems. It is the plan of Chiquon's cousins that he incur the disfavor of the canon through his crudeness and bumpkin-like ways.

The Canon is a very old priest dressed in a long black cassock. Although he is in league with the Devil,

as it is rumored, he (personally) gives no evidence of it. The Canon should have a white goatee and mustache.

Versoris and the Jeweler are two men of the city. Versoris, the old Lombard, is an old gentleman living near the Canon's house. He has been robbed by Cohegrue and is out to get him for it. The old Lombard is deaf, carries an earhorn, and speaks very loudly. If possible he should wear a belt and a pair of suspenders. The Jeweler is a younger man whose shop is also near the Canon's house. Pille-Grue has been involved in a love affair with his wife. Versoris is dressed in a manner similar to that of the Captain and Pille-Grue, and carries a sword. The Jeweler is dressed as a tradesman. He may be wearing an apron of some sort used in working at his trade. The Jeweler's apprentices are boys dressed in the same manner as the Jeweler.

The Devil should be a person of similar build as the Canon and should be dressed to look like him. His make-up should be slightly red and he should have a red goatee and mustache. If possible he should also have a red tail dangling from beneath his long cassock.

General remarks concerning the performance of the opera are to be found in the score. The composer takes this opportunity to add some details and suggestions.

The first considerations are those of tempo and meter. The tempo indications are, of course, not to be taken as canon law, but may be as flexible as they need to be in order to make the performance work. They should perhaps be considered as a starting point rather than a hard and fast rule. This attitude extends to such things as ritardando and accelerando and other manners of tempo bending. Although this flexibility has always existed in opera, perhaps more than in any other category of musical types, it does no harm to restate it in this age of hair-breath accuracy.

Balance between orchestra and singer should offer few problems. The orchestration is often intentionally light when accompanying the singer or singers. Due to the size of the orchestra and the often thin nature of the orchestration, a small hall would seem to serve best for the performance of The Devil's Heir.

Most of the meter changes are marked in this manner, $\leftarrow \text{♩} = \text{♩} \rightarrow$. Some are not marked because they occur within the context of many such measure changes. The section beginning at m. 561 is an example of such a place. There are few cases of the changing of relative note values in this manner $\leftarrow \text{♩} = \text{♩} \rightarrow$. One particularly important relationship of this type occurs after the limeric sung by Chiquon on p. 81, when the music goes

into the Devil's motif from $\frac{3}{8}$ to $\frac{4}{4}$. The relationship is $\leftarrow \text{♩} = \text{♩} \rightarrow$, or one measure of $\frac{3}{8}$ becomes one beat of $\frac{4}{4}$. In most cases the meter change simply represents a different division of the same relative note values. The score is full of these meter changes, and if conductor and performers are careful to observe them, there should be no problem in performance.

The senza misura section at the beginning necessitates the conductor's bringing in each instrument or group of instruments at his discretion. His primary concern should be the dynamic changes immediately preceding the section in strict tempo. The conductor should be sure that each desired dynamic level is reached before going on to the next downbeat.

A general description of the costumes has been given earlier with the discussion of the characters. Drawings of the suggested costumes are added at the end of the paper. These drawings are offered only as a general idea of the costumes. Anyone costuming this opera with different ideas about the mid-sixteenth century dress is, of course, encouraged to use them.

The lighting indications in the score should be self-explanatory. Great care should be taken with the gradual changes of light. On page 19, for example, it should be done as precisely as possible. The light is

the device which separates the narrator from the dramatic action and should be handled carefully.

The single set envisioned by the composer involves dividing the stage in half. The part to the audience's left is raised and represents the Canon's house or at least one room in his house. The other half, on stage level, is the street on which one finds the Jeweler's shop and Versoris's garden wall. The room in the Canon's house should contain a fire place, several chairs and perhaps a desk. Behind the garden wall on the street a tree, specifically a pear tree, should be visible. The Jeweler's shop needs to have a door which is functional. A drawing of the set along with those of the costumes is found at the end of the paper.

APPENDIX TO THE ANALYSIS

Ex. I Free reordering of complementary hexachords

Handwritten musical notation for Example I, showing two staves with notes and brackets indicating reordering of complementary hexachords. The notation includes notes with accidentals (sharps, flats, naturals) and brackets grouping specific notes across the staves.

orig. on G. orig. on B^b

Ex. II

A. F[#] F D^b E^b E D

Diagram showing a sequence of notes (F[#], F, D^b, E^b, E, D) with brackets and numbers (1, 2, 3) indicating a specific reordering or grouping.

B.

Handwritten musical notation for Example II, part B, showing two staves with notes and brackets indicating a specific reordering or grouping. The notation includes notes with accidentals (sharps, flats, naturals) and brackets with numbers (1, 2, 3) indicating a specific reordering or grouping.

Ex III

1	2	3	4	5	6	7	8	9	10	11	12
(E)	D	E ^b	E	D ^b	C	F [#]	G	B	A	G [#]	B ^b

Ex. IV

Handwritten musical notation for Example IV, a 3/4 time piece in G major. The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a simple harmonic accompaniment with chords and single notes.

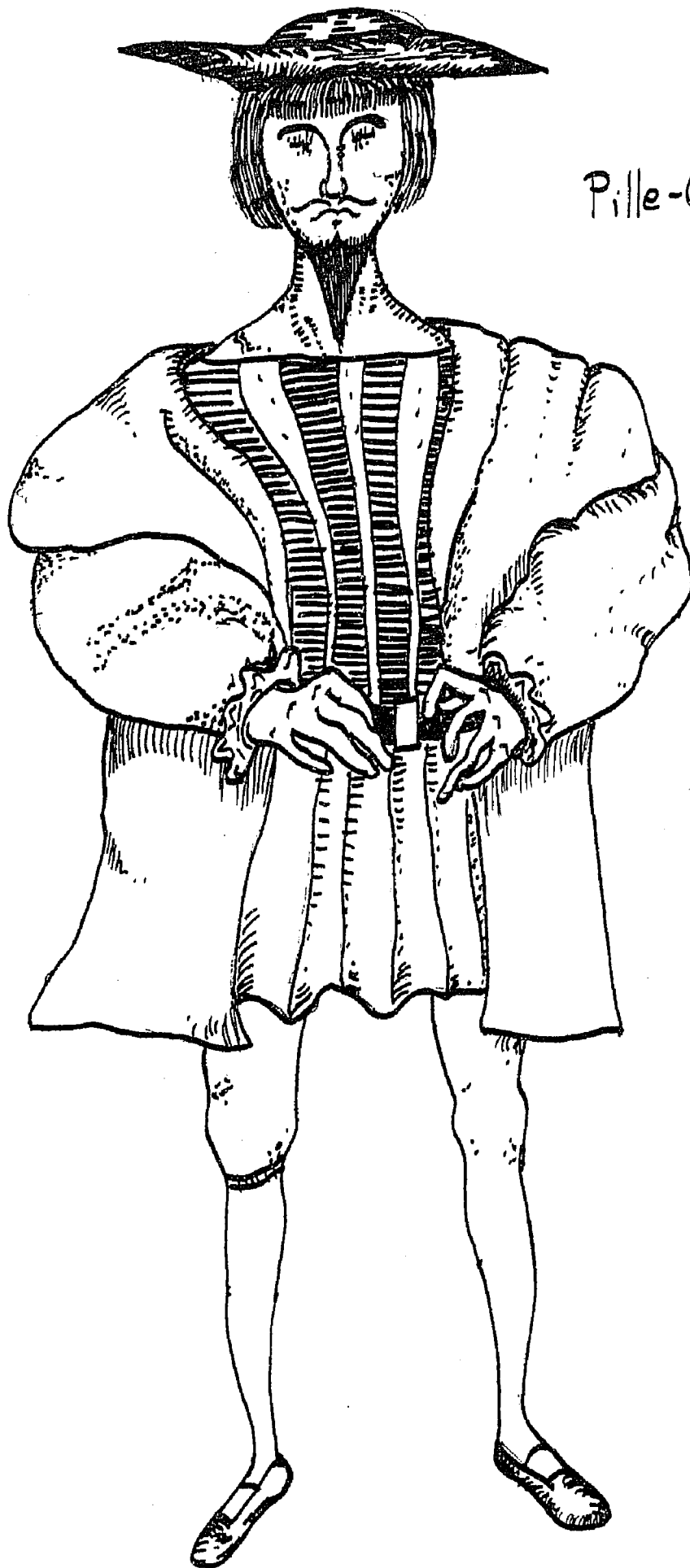


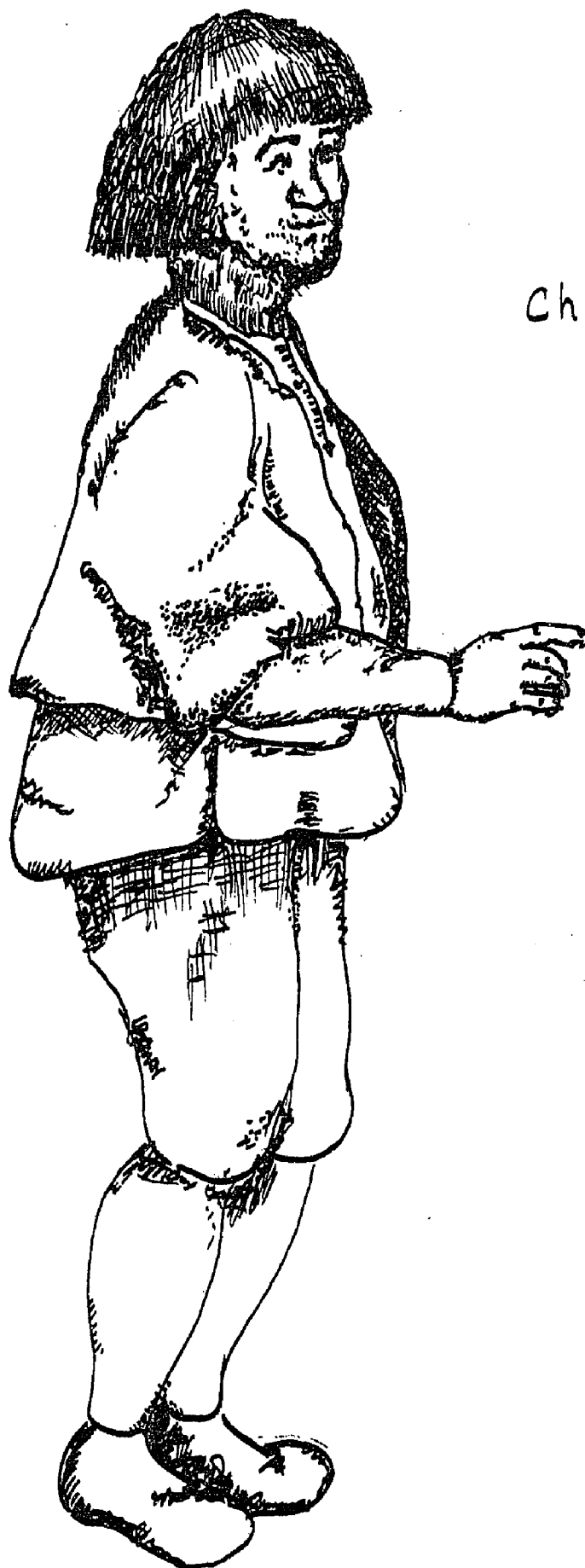
Narrator

Captain
Cochegrue



Pille-Grue



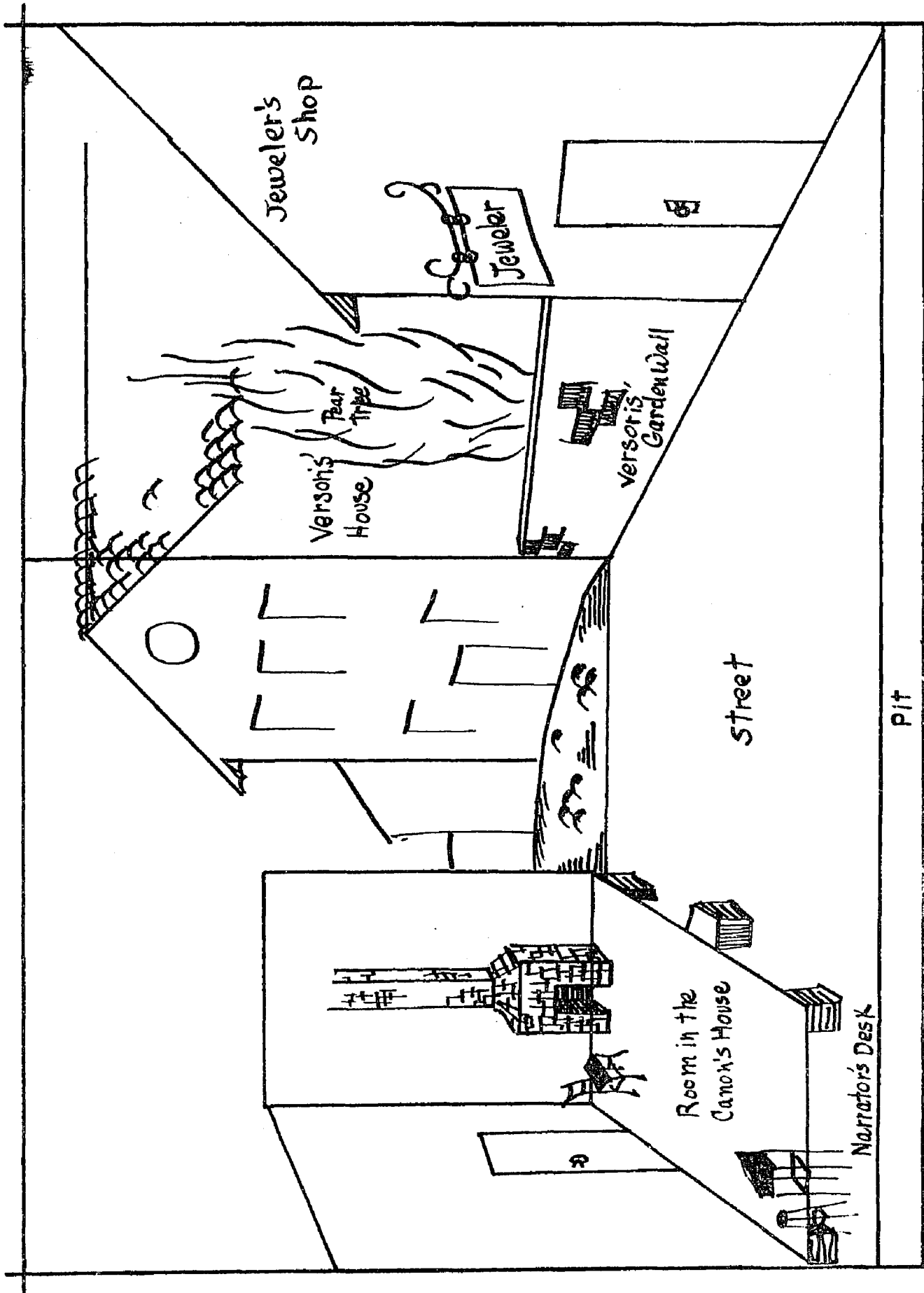


Chiquon

The Canon

27





VITA

Samuel Osler Douglas was born in Mansfield, Louisiana, on March 31, 1943. He was graduated from DeQuincy High School in DeQuincy, Louisiana, in 1961. After receiving a Bachelor of Music Education degree in both instrumental and vocal music from McNeese State College (now McNeese State University) in Lake Charles, Louisiana, in 1966, he began work on the degree Master of Music in composition at Louisiana State University. He completed that degree in 1968 and directed the band and chorus at Sam Houston High School at Moss Bluff, Louisiana, for one year. At that time he was awarded an N.D.E.A. Fellowship for three years of doctoral study at Louisiana State University. He will be graduated with the degree Doctor of Musical Arts at the fall commencement in 1972.

EXAMINATION AND THESIS REPORT

Candidate: Samuel Osler Douglas

Major Field: Music

Title of Thesis: The Devil's Heir, An Opera In One Act

Approved:

Kenneth Plam
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Max Goodrich
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EXAMINING COMMITTEE:

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Date of Examination:

August 8, 1972

THE DEVIL'S HEIR

An opera in one act
by Sam Douglas

Libretto adapted by
the composer from
an English translation
of Honore' de Balzac's
Les Contes Drolatiques

Piano-vocal Score

Characters:

Narrator - (baritone) an anonymous monk.

Captain Cochegrave - (Bass) oldest nephew of the Canon.

Pille-Grue - (Light Baritone) second nephew of the Canon and brother of the Captain.

Chiquon - (baritone) third nephew of the canon and a cousin of the Captain and Pille-Grue. He is a simple shepherd.

The Canon - (tenor) A very old priest.

The Lombard - (baritone) A wealthy old man with a hearing problem. He carries an ear horn and speaks very loudly.

The Jeweler - (baritone) a local tradesman.

The Jeweler's Apprentice - (Tenor or Baritone)

Other apprentices - (mute)

The Devil - (mute)

The stage is dark. Captain Corbucci and Pilla-Crue are in the Cannoli house. The Narrator is working at his desk at the edge of the stage, in front of the curtain.

Senza misura

Piano

I

II

pp *ped.* *ff* *8.* *DECRESC.* *pp*

I

II

mf *pp* *ff* *Allegro* $\frac{1}{4} = 95$

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HO 5 1724

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Handwritten musical score for piano accompaniment, consisting of four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "mf" and "f". There are also performance instructions written in the margins, such as "spotlight on narrator" and "Narrator gets down from stool and proceeds to the position in which he will sing".

Allegro ♩ = c. 100

Narrator

mf Fine

la-dies, good gen-tle-men - al-low me not

Handwritten musical score for the narrator's vocal part and piano accompaniment. The vocal line is on a single staff with lyrics, and the piano accompaniment is on two staves. The tempo is marked "Allegro" and the time signature is 4/4. The score includes dynamic markings like "mf" and "f", and a "Fine" marking for the vocal part.

Narrator

To in-tro-duce my-self; I am a-non-v-mous, your

Narrator

nar-ra-tor — And' I shall tell to you the sto-ry of a

Poco Rit. *atempo*

Narrator

f good old can-on of No-tre Dame de Par-is. who lived

Narrator

— in a fine house of his own

Poco Rit. *Andante* $\text{♩} = c. 70$ *From the* *mf*

mf *ped.* *

Narrator

Time of his youth he be-came so well known — for his dis-

Narrator

cre-tion be-nev-o-lence and o-ther ec-cle-si-

Narrator

as-ti-cal qual-i-ties That he gave him-self up en-

Narrator

tire-ly To the con-fes-sing of la-dies

Andante - J=c. 76

Narrator

Quasi Waltz

mf Once The

Narrator

la - dy Des - quat - des gave him a ho - ly re - li - c, a bone

Narrator

Allegro J=c. 100

of Saint Vic - tor. With which he per - formed Man - y, Man - y, Man - y,

Narrator

mir - a - cles.

mf And to the cu - ri - ous it was said

Narrator

p he has a bone *mf* which can cure an-y-thing

Poco Rit. *a tempo*

Poco meno mosso

Narrator

mf And to this there was nev-er a re-ply, be-cause it is not seem-ly to sus-pect

Poco più mosso

Andante 1=c 76.

Narrator

re-l-ics. *f* The old priest lived like a king

Narrator

mf for you see his name lay snug-ly in all the wills of the good fa-dies

mf

Narrator

he con-fessed. In fact the old "long SKirts" would have been made an arch-

Narrator

bish-op had he on-ly said in jest, "I should like to put

← . . . → (squeaky falsetto)

Narrator

on a mi-tre for my head ker-chief To keep my head warm-er."

Narrator

Andante ♩ = c. 76

mf Then The can-on be-came a fine non-a-gen-er-i-an,

Narrator

←:!:!→

Snow-y a-bout the head, with trem-bling hands, *f* hav-ing

Narrator

Spit so much with-out cough-ing that now he coughed with-out be-ing

Narrator

a-ble to spit. *Poco Rit.* see-ing the im-mo-bil-ity of the old Can-on,

Narrator

hear-ing the sto-ries of his e-vil life, which cir-cu-lat-ed a-mong the com-mon peo-ple,

Narrator

See-ing his dumb se-clu-sion, his flour-ish-ing health,

Narrator

his young old age, (spoken) and other things too numerous to mention.

Poco Più Mosso $\text{♩} = c. 80$

Narrator

There were cer-tain peo-ple who went a-bout say-ing that the

mf

Narrator

True can-on was long-since dead, and for more than fif-ty years the

Poco Rit.

Narrator

De-vil had tak-en pos-ses-sion of the old priest's bo-dy.

Narrator

*a piacere**a tempo*

Be that as it

*Mf Colla Voce**Adagio* $\text{♩} = 60$ *Accelerando*

Narrator

May the old priest, dev-il or not re-

Narrator

fused To die, kept his house, and had three heirs with whom he lived

Narrator

(Spoken)

As one lives with lumbago, rheumatism, gout, and other appendages to human life!

sfz. > ppp

Narrator

(Half Spoken)

Allegro 1 = 104

of the said three heirs one was the wick-ed-est

ff

Narrator

Sol-dier ev-er born of wo-man.

← P.P.P.

← P.P.P.

Molto Rit.

Narrator
f And — he must have con-sid-er-a-bly
 decrease.

Captain Cocheuvre
pp And — must have con-sid-er-a-bly hurt her as I was born with
 crese.

Allegro = 112

Pille-Gru
mf You should have been born with a bit more brain.

Captain Cocheuvre
 Teeth and bris-tles.

Allegro = 112

Pille-Gru
 That old Lon-bard, Ver-seris, know it was

* The light on the stage comes up as Cpt. Cocheuvre gets louder. The spotlight on the narrator is gradually dimmed to darkness. The narrator should be seated at his desk again by this time.

Pille-Grae

You who cut his gal-lus and robbed him of his pants in the

Pille-Grae

Street Last night.

Rit.

Cpt. Cocheque

mf Three crowns, the old

Rit.

Pille-Grae

And what a boot your

f

Cpt. Cocheque

son-of-a-cam-el had on-ly three crowns in his pocket

And tempo

mf

Pille-Gre

cred-i-tors, and oth-er blocK-heads whose pock-ets you've slit? their

Pille-Gre

Num-ber is grow-ing in-to a small ar-my.

Cpt. Cocheuvre

As yet they are still a small

Cpt. Cocheuvre

Com-pa-ny. But more im-por-tant has our un-cle

Rit. 1/2 c 76.

Cpt. Cockayne
Told you how his will is made? Do you

Cpt. Cockayne
think he will leave a thimel to that

Pile-Gue
Cpt. Cockayne
Min-con-cep! a Mi-mal keep-ing coun-in of ours Chi-quon?
I fear that

Pille-Gue is the case un-less you can make good your plan to have Chi-

Pille-Gue quon Move in-to our unc-less's house and there-by show the old

Pille-Gue Man what a clum-sy ig-no-rant fool the shep-herd real-ly is,

Pille-Gue then may-by he will nick the Id-i-ot out of his will. *Quasi Pastorale* (♩ = c. 60)

Cpt.
Cochegrove

mf This ver-y af-ter-noon I am go-ing to the Coun-try to

mf

Pille-Grove

Allegro: c. 112

mf I thought he was re-luc-tant—

Cpt.
Cochegrove

bring the dumo-kin in-to town

Allegro: c. 112

mf

Pille-Grove

To leave his sheep.

Rit.

Cpt.
Cochegrove

mf I killed them all yes-ter-day, Bu-ight-fall

Rit.

♩ = c. 76

Cpt.
Cochegrove

Chi-quon will be in un-cle's house and in un-cle's

Piano accompaniment for the first system. The right hand features a melody with eighth and sixteenth notes, including triplets. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include piano (p) and mezzo-forte (mf).

Poco Più Mosso ♩ = c. 80

Cpt.
Cochegrovehair. *mf* How-ev-er dear brother-... since old Ver-sor is had

Piano accompaniment for the second system. The right hand continues the melody with some rests. The left hand has a more active accompaniment. Dynamics include mezzo-forte (mf) and piano (p).

Cpt.
Cochegrove

on-ly three crowns in his poc-ket, I find my-self a lit-tle short of

Piano accompaniment for the third system. The right hand has a melody with triplets. The left hand provides a steady accompaniment. Dynamics include mezzo-forte (mf).

Cpt.
Cochegrove

funds to car-ry out this op-er-a-tion, and at the mo-ment

Piano accompaniment for the fourth system. The right hand has a melody with eighth notes. The left hand provides a harmonic accompaniment. Dynamics include piano (p).

spotlight comes upon narrator as lights go down on stage.

19

Cpt.
Codrugue

You are worth man-y a pen-ny more than I.
Mf decres. *pp*

Narrator

Worth man-y a pen-ny more than the Cap-tain.
pp cresc.

Narrator

Allegro $\text{♩} = 150$

This not with-stand-ing the Sec-ond neph-ew was the type who

Narrator

NeV-er turned his back on turn-ing up a few more crowns in his poc-ket.

Narrator

From time to time when the air was damp, he liked to put his feet in his un-cle's house

Narrator

And press in ad-vance the juice of his in-her-it-ance.

Cresc. *f*

Narrator

Andante $\text{♩} = c. 80$

This sec-ond neph-ew, Pille-Crue by name, had stud-ied at the law and through the

Narrator

fa-vor of his un-cle had be-come a pro-cur-er, and prac-ticed at the pal-ace where he did the

mf

Poco Rit.
Narrator
busi-ness of the la-dies.

Pille-Grove
Poco Rit.
and speak-ing of the la-dies,
Allegro 1=c.112

Pille-Grove
how is yours? Brother?

Cpt. Cochegre
Like an-ot-her hump on my back.

Pille-Grove
You should be as luck-y as I. My la-dy's kept with-out a

Move it - - -

Pille-Groe

pen-ny's ex-pence on my part. In-fact I cal-cu-late I'm

mf

Pille-Groe

ma K-ing mon-ey on the af-fair,

Pille-Groe

since her husband re-tains me as his law-yer sus-

Pille-Groe

pect-ing that his wife may be un-faith-ful.

Pille-Gue

mf The wife of the Jew-el-er.

Cpt. Cocheque

mf And who might this la-dy be?

mf

Pille-Gue

Cpt. Cocheque

And when do you play up-on this yen-tle flute?

Pille-Gue

Ev-er-y eve-ning and some-times all night.

Cpt. Cocheque

But how?

Andante $\text{♩} = 69$

Pille-Groe

mf There is a room in which there is a chest, a gi-ant Box

mf

Pille-Groe

Poco Più Mosso

in-to which I get *f* a ve-ry large one.

Cpt. Coehgrove

f A gi-ant Box?

Poco Più Mosso

Accelerando

Not too fast

$\text{♩} = 96$

1 2 3 4

Pille-Groe

p when her hus-band con-

Cpt. Coehgrove

f what are you do-ing in a box?

$\text{♩} = 96$

Andante

Pille-Gue

cludes the work at his forge my mis-triss pleads ill, lets him

Pille-Gue

Rit Andante $\text{♩} = 69$

go to bed a-lone and comes to doc-tor her Mai-a-dy in the

Pille-Gue

Rit. Poco Più Mosso $\text{♩} = 96$

room where the Box is. On the mor-row I de-part and

Pille-Gue

Andante $\text{♩} = 69$

go to the door where the hus-band is not on the



Pille-Groe

pre-text of speak-ing to him of his busi-ness with the Law.

Pille-Groe

He loves me well and does no-thing with-out me

mf

mf

Viola

Pille-Groe

Ah dear bro-ther you should know more a-bout the

Pille-Groe

busi-ness of the la-dies

Narrator

f The busi-ness of the la-dies was

mf

The stage goes dark and spotlight comes up
on narrator at the same time.

Narrator

al-ways good for Pille-Groe, but not so good that He could give up a

3

Narrator

think of his in-her-it-ance to an-y-one he thought he could trick

Narrator out of it. And this is why the two brothers be-gan to show con-cern.

Handwritten musical score for the song "The Old-Fashioned Way". The score is written on two staves. The top staff is for the Narrator, indicated by a bracket and the word "Narrator" written to the left. The bottom staff is for the piano accompaniment, indicated by a brace on the left. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written below the top staff.

Lyrics:
 for af-ter a month in his un-cle's house

Handwritten Musical Notation:
 The top staff (Narrator) contains a melody line with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of eighth and quarter notes, with a triplet of eighth notes marked with a "3" and a bracket. The bottom staff (Piano) contains a piano accompaniment with a grand staff (treble and bass clefs). The left hand plays a simple bass line with quarter and eighth notes, while the right hand plays a more complex melody with eighth and quarter notes, including a triplet of eighth notes marked with a "3" and a bracket. The piano part also includes a few chords and a final cadence.

Narrator

Narrator

une-lés eyes, but the old priest seemed to be quite

Handwritten musical score for 'The Old Priest'. The score is written on three staves. The top staff is for the Narrator, the middle for the Piano, and the bottom for the Bass. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the top staff. The score ends with a double bar line and a final chord marked with a 3/4 time signature.

Poco Rit.

a tempo

29

Narrator

fond of the ig-no-rant pea-sant.

Chi-quon,

Poco Rit.

a tempo

Narrator

find-ing more pro-fit in mind-ing an ab-bot than

Narrator

look-ing af-ter sheep, made him-self the can-on's dog,

Narrator

molto Rit.

his ser-vent,

the staff of his old-age.

molto Rit.

a tempo

Narrator

The con-cern shown by the broth-ers

Narrator

turned to a fine state of pan-ic one eve-ning when the Can-on

Rit.

Narrator

was dis-cus-sing the De-vil And grave a-go-nies,

Canon
8 Par-a-dise for the good. *mf* Is it Not Nec-es-sar-

Chiquon
mf In-deed there is a paka-dise for the good.

fed.

Canon
8 Y To have a hell for the wick-ed? *mf* But why, Chiquon, de

Chiquon
mf It is true mis-ter Can-on but the Dev-il's of house

Canon
8 My the De-vil? *mf* we seem to have at least two.

Chiquon
mf If you had here a wick-ed man who turned ev-ry-thing up-side

Canon
yes Two for sure and may-be more. oh yes Chi-

Chiquon
down would you not Kick him out of doors? *mf*

Canon
quon.

Poco Più Mosso ♩ = 96

Chiquon
f oh well my un-cle... God would be ver-ry stu-pid To

Chiquon
leave in this world, which he has so cu-ri-ous-ly con-struct-ed,

mf *f* *p*

Chiquon

An a-bom-i-na-ble de-vil whose spe-cial busi-ness it is to

mf

f

Chiquon

spoil eve-ry-thing for him. pish! I re-cog-nise no de-vil if

mf

f

Canon

Andante $\text{♩} = 80$

Thou dost not trem-ble to de-ny the dev-

Chiquon

There be a good God.

Andante $\text{♩} = 80$

mf

mf

ped

Canon *8* -il?

mf The doc-trine will bring mis-for-tune up

Chiquon *mf* I Trem-ble no more than a sheaf of Corn.

ped

Canon *8* on you.

Poco Più Mosso ♩ = c. 96

Chiquon *mf* By no means. God will de-fend me from the De-vil be-cause I be-

Chiquon *mf* lieve him to be more learn-ed and less stu-pid than the learn-ed men make him out to

Start again

2 tempo (♩ = 96)

Chiquon

be.

Canon

mf yes

yes

To Chi-

Pille-Gue

mf un-cle if you make a will to whom will you leave the house?

Canon

quon.

mf To Chi-quon.

Pille-Gue

mf And the

Cpt. Coche-gue

mf And the quit-rent of the Rue Saint De-nys?

Canon

To Chi-quon —

mf

Pile-Chue

fief in the Ville Pa-ri-sis?

Cpt. Cocheque

But Every-thing will be Chi-quon's.

Andante. ♩ = c100

Canon

No! Be-cause I shall have made my will in pro-per form, the her-it-age will go To the

f mf

Canon

Sharp-est of you three. I am so near to the fu-ture That I

Canon

Can there-in see clear-ly your des-tin-ies. Come my child the

Canon

bells call us to prayer.

Allegro ♩ = 96

Pike-Cue

what do you think of Chi-quon?

mf

Cpt.
Cochegrove

I think...! I think...! I think... That I think I will

mf

Cpt. Cocheuvre

f hide my-self be-hind the door to put his head se-low his feet. He can pick it up a-

Pille-Gre

f Ah —! You have a way of wound-ing which is eas-i-ly

Cpt. Cocheuvre

mf gain if he likes.

Pille-Gre

mf re-cog-nised, and peo-ple will say it is you who has killed him.

Cpt. Cocheuvre

mf what do you sug-gest?

Pille-Gre

mf what do you sug-gest?

Cpt. Cocheuvre

mf what do you sug-gest?

Andante $\text{♩} = 88$

40

Pille-Gue

I thought to in-vite him to din-ner, af-ter which we could play at
mf

Pille-Gue

Put-ting our-selves in a sack

In or-der to see, as they do at

opt
Coche-gue

mf In a sack?

Pille-Gue

Court, who can walk best thus at-tired.

Then having sewn him up

opt
Coche-gue

mf In a sack?

In a
mf

Pille-Gue
we could throw him into the Seine. At the same time begging him to swim.

Opt. Cocheuvre
Sack In a sack! In a

Pille-Gue
oh! it's quite ripe.

Opt. Cocheuvre
Sack. (spoken) This must be well matured

Pille-Gue
The cou-sin gone to the De-vil, The her-it-age will be be-tween us two.

Opt. Cocheuvre
In a sack

Cpt.
Cochran

I'm quite a-gree-a-ble, but we must stick as close-ly to-geth-er as the

Pile-Grue

A-greed shall it be the sword on the

*mf*Cpt.
Cochranlegs of the same bo-dy. *f* Do you hear that, My dear Bro-th-er?

Pile-Grue

Sack?

Cpt.
Cochran*f* Oh! The dev-il, is it a King we are go-ing to se-t-tle?

opt.
Cochagne

No! a sim-ple num-skull of a shep-herd.

opt.
Cochagne

Come! twen-ty thou-sand francs out of the her-it-age to the one of us who shall first

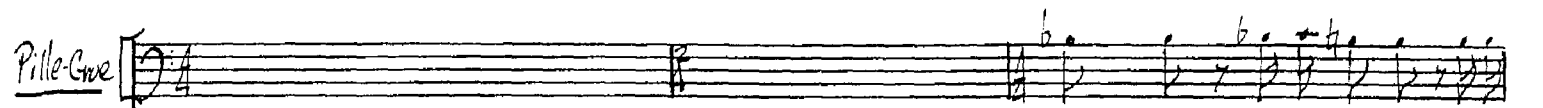
Pille-Eve


And what to the sec-ond of us to cut him off?

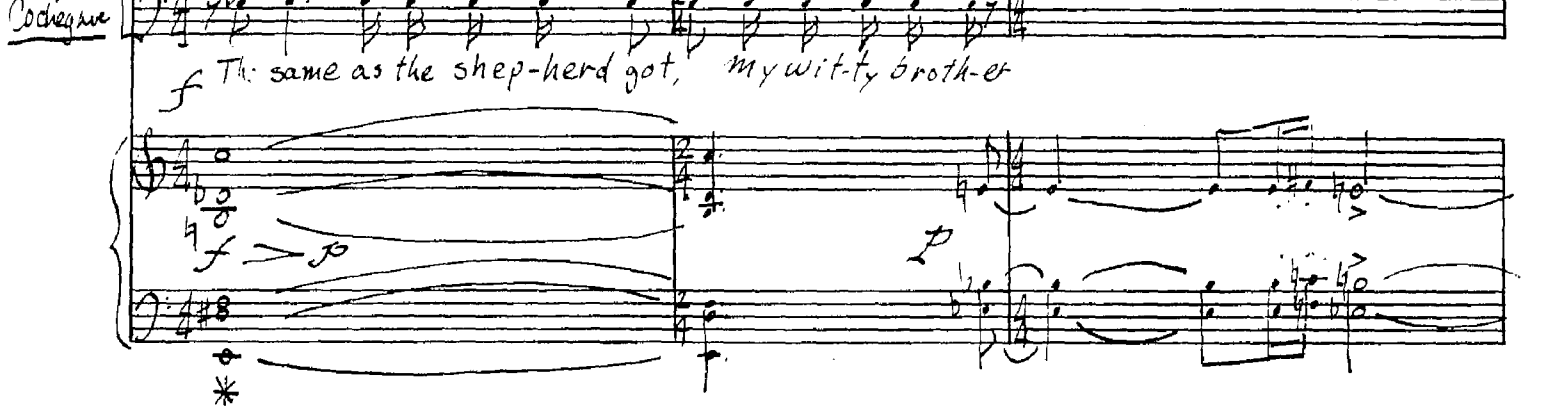
opt.
Cochagne

Cut him off!

Meno Mosso ♩ = c80

Pille-Gue 

Cpt. Cochegue 



Chiquon 

Pille-Gue 

Cpt. Cochegue 



* Combining Pille-Gue by the shirt and taking out his knife.

† Chiquon has been behind the door listening to the plot.

♩ = c88

1 2 3 4
(aside)

Pille-Gue

mf His faith is bet-ter than his cre-dit

Cpt.
Cochegue

mf I shall say to him In good faith

p "Pick-up- your

Pille-Gue

mf And I, "Swim my friend."

Cpt.
Cochegue

head."

Chiquon

f oh ho! *mf* If I don't be-lieve in the dev-il, I do be-lieve in Saint

Chiquon

Mi-Chael, my guard-i-an An-gel. And I think I hear him Cal-ling-me.

Allegro ♩ = c 96

Canon

Go my child and take care not to

mf

Canon

wet your-self, Nor to get your head Knocked off,

mf

Canon

for I think I hear more rain, and the beg-gers in the

mf

Stage lights out and spotlight
on Narrator at sometime.

47

Canon

Street are not the most dan-ger-ous beg-gars

Narrator

(Spoken)
Is a-f-fet which Chi-quon
now knew very well.

mf *pp*

Narrator

Allegro $\text{♩} = 96$

What he did not know was what he could do a-bout it. So fate, as she of-ten does,

mf

Narrator

Stepped in and led him to the street where he met the two

f *mf*

Narrator

Men who were a-ble to help him with his prob-lem. They were the Lom-bard

Narrator

and the Jew-el-er

Lombard

The Jew-el-er whose shop is here next to my

Lombard

house made this buck-le for me. It's good and strong, one can't be

* Lombard and Chi goon are on the street.
Light Comes up on stage as it goes down
on Narrator.

Lombard

Too Care-ful with one's trou-sers these days, Bot what were you say-ing a-bout the

Chiquon

f I said he plans to rob you to-night!

Lombard

Cap-tain? *f* Bob-white? No

Lombard

mf It's a lit-tle ear-ly in the sea-son. *mf* Bot I thought you were

Chiquon *f* I said he plans to rob you.

Lombard Talk-ing a-bout the cap-tain, *f* speak up!!

mf

Chiquon He'll be com-ing ov-er that wall to-night.

Lombard *f* BALL to-night? I'm not giv-ing a

Chiquon That wall!

Lombard Ball to-night are you in your right mind?

Chiquon

That wall, he'll be com-ing o-ver that wall to-night to rob you a-

Chiquon

gain.

Lombard

mf oh rob me...? he will, will he? I'll get the ras-call

Lombard

I'll be wait-ing for him! *mf* o-ver my jar-den wall you say?

Piano accompaniment for the first system of the song. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

f *oh!*

Jeweler

A single vocal line for the Jeweler, consisting of a few notes and rests.

Chorus

Vocal line for the chorus in the first system, with lyrics written below the notes.

business is your business and it's person-all!
If one of your neighbors

Piano accompaniment for the second system of the song. It includes dynamic markings such as *f* and *mf*, and articulation marks like accents and slurs.

Jeweler

Vocal line for the Jeweler in the second system.

mf Yes - what's your business?

Chorus

Vocal line for the chorus in the second system. A handwritten note "(Knox on Door)" is written below the staff.

mf my

Piano accompaniment for the third system of the song, continuing the harmonic and melodic development.

London

Vocal line for the London section in the third system.

mf Thank-y thanks my boy, here go buy your-self a buck-le.

Chorus

Vocal line for the chorus in the third system.

mf That's right, af-ter dark.

Chiquon had plant-ed horns on your head...

Jeweler *mf* On my head? Ha! have you seen my wife?

Chiquon No. But if he were de-liv-ered to you, bound hand and foot would you throw him

Chiquon In-to the riv-er?

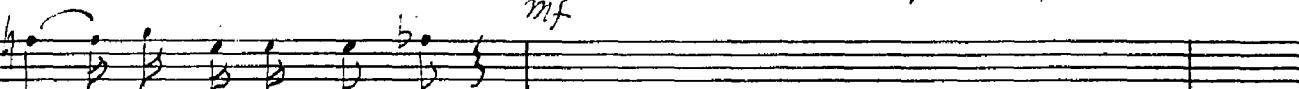
Jeweler *mf* Yes but if you're mock-ing me I'll throw

Chiquon

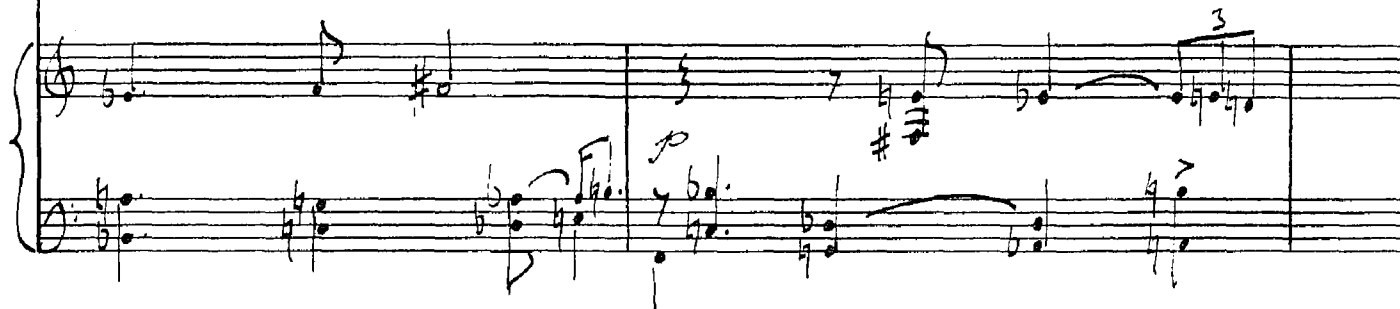


mf I am one of your friends, and

Jaweler

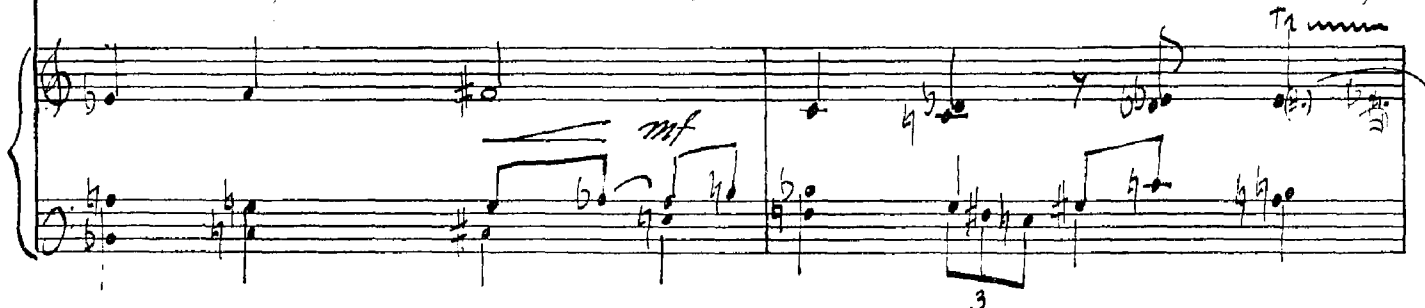


you in-to the riv-er.



Chiquon

Come to tell you that as man-y times, as man-y times as you have worked late at your



Chiquon

forge so of-ten has your wife been served by the law-yer, Pille-Grue.



Chiquon

Each night just a-bout this time he hides in-side a large box in your house.

Chiquon

mf Here is my plan. Make a pre-text that

Jawelen

f I'll Kill him, I'll Kill him!

Chiquon

I have bought the box from you, and I will wait here at the door.

Chi-quon

we'll car-ry it to the riv-er be-hind your house and throw it in!

Tender

I'll call my appen-tic-es, and we will bring it down right now.

Cpt.

Cochegne

Allegro ♩ = c 104

Chi-quon my sim-ple

Cpt.

Cochegne

Mind-ed cou-sin, what are you do-ing a-way from our un-cle?

Poco meno mosso

Chiquon

look-ing for you faith-ful friend, I bring you news of a great sum of mon-ey.

Tempo Giusto 1=c 88

Chiquon

mf Come, let me whisp-er in your ear. *If*

Cpt. Cocheque

mf from where? *mf*

Chiquon

thir-ty thous-and crowns were walk-ing a-bout at mid-night,

Cpt. Cocheque

mp thir-ty thous-and

Chi-quon
 Und-er the sha-dow of a pear-tree, would you not stop to

Cpt. Cochagne
 Crowns?! *mf* Thir-ty thou-sand Crowns!

Chi-quon
 Pluck them in or-der to pre-vent their spoil-ing?

Cpt. Cochagne
f Chi-quon! I'll

Chi-quon
Cpt. Cochagne
 Kill you like a dog if you're mak-ing sport of me, but I'll Kiss you where you

Chiquon

mf this is how the mat-ter stands.

Cpt. Cochrane

like it if you'll put me on to thir-ty thou-sand crowns.

Chiquon

mf I have just learned from my sweet heart, the serv-ant of the old Lon-gard,

Chiquon

that the dear man has de-part-ed this morn-ing for the Coun-try,

Chiquita

af-ter hav-ing hid-den un-der a pear tree in his

mf

Chiquita

gar-den

f a good bush-el of gold, be-liev-ing it to

Cpt. Cocagne

f thir-ty thou-sand Crowns!!

Rit.

a tempo

Chiquita

be com-plete-ly safe.

Cpt. Cocagne

f Thir-ty thou-sand Crowns!!

Resante 1-c 76

Cpt
Cochran

Handwritten musical score for a vocal part and piano accompaniment. The lyrics are: "You are a right loy-al cou-sin, and an hon-est man, and if you have ever to put an en-e-my". The score includes dynamic markings such as *mf*, *f*, and *p*, and a tempo marking "Pezante 1/2 = 76.".

Resante I = e76.

cpt.
cheque

out of the way, I am there ready to kill even one of my very best friends for you.

[Looking at the wall, then at Chigcon]

Cpt.
Cockayne

Looking at the town, the real city boys

I am no longer your cousin, but your brother. Come, lend me your shoulders.

(Cpt. Cochegrove Climbs on Chigoon's back and over the wall)

Phigron

Handwritten musical score for the song "Pick up your head!". The score is written on three staves. The top staff is in bass clef and contains the lyrics "(Cpt. Cochegrove blinks on Chirpook's back and over the wall)". The middle staff is in treble clef and contains the lyrics "mf Pick up your head!". The bottom staff is in bass clef. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "mf". There are also some handwritten annotations and a large upward-pointing arrow at the bottom.

The Captain screams behind the wall.

Tempo Credo 1=c80

Jeweler

f Oh sit here is the box you or-dered.

Apprentice

f Mas-ter — the box is speak-ing-!

Jeweler

f Oh? and what is it say-ing?

Two apprentices enter through the shop door carrying a large coffin-like chest from which muffled screams may be heard.

Jeweler Kicks the apprentice on the shin. The apprentice drops his end of the box and jumps around the stage holding his kicked shin.

Jeweler

mf May I sug-gest that you drop your stud-y in the lang-uage of chests and pick-up that end.

The apprentice does as he is told and all exit.

Chiquon

Swims my friend [enter] *A*

Chiquon

law-yer whose laws were quite lax, made his liv-ing on oth-er folk's backs. Nev-er

Chiquon

war-y of locks, he climbed in-to a box, And his ep-i-taph shows as

Chiquon

every-one knows that box-es work nice-ly as sacks. ($\leftarrow \flat \cdot \flat \cdot \flat \rightarrow$)

(4)

Narrator

Andante $\text{♩} = 60$

Lights upon narrator and down on stage - Chiquon exit. *mf* He re-turned to the

Narrator


house of his un-cle whose her-it-age by

Narrator

Now was con-sid-er-a-b-ly simp-li-fied. *mf* that night Chi-quon

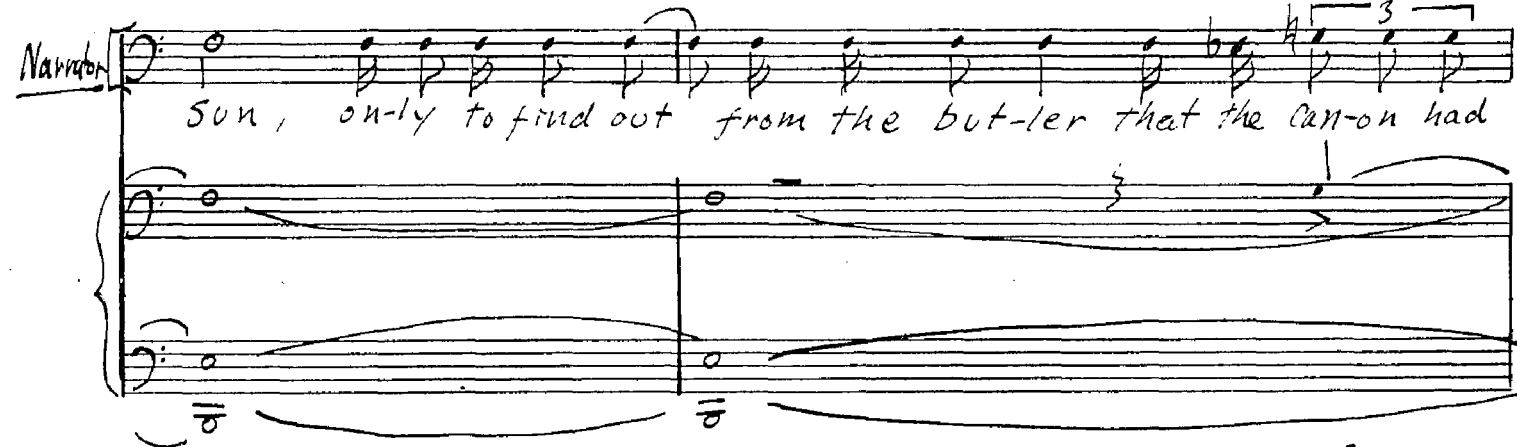
Narrator

Slept as he'd nev-er slept be-fore, and rose with the



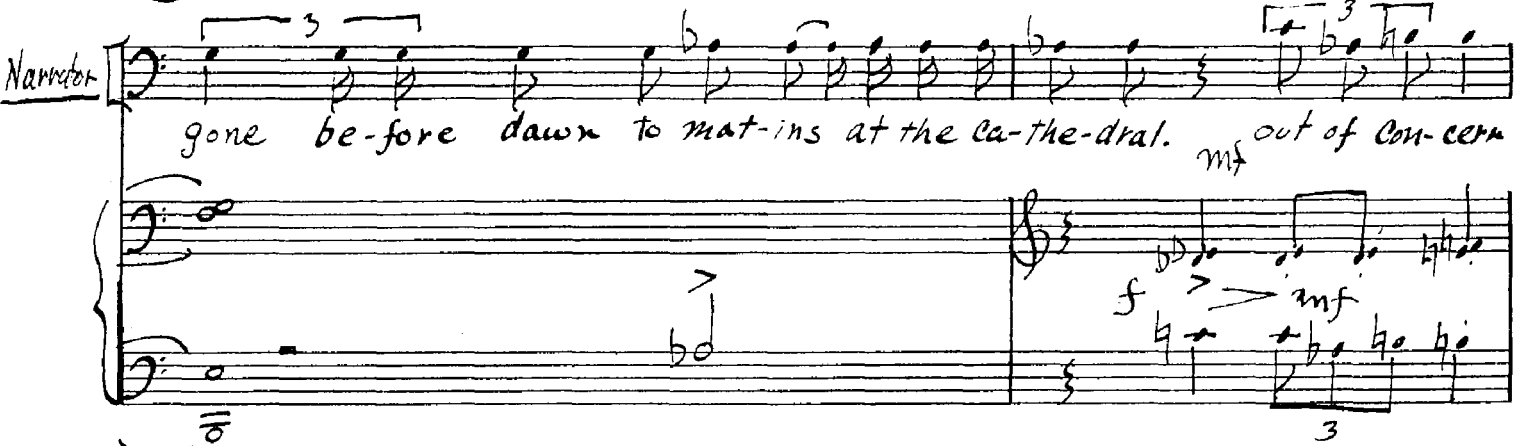
Narrator

Sun, on-ly to find out from the but-ler that the Can-on had



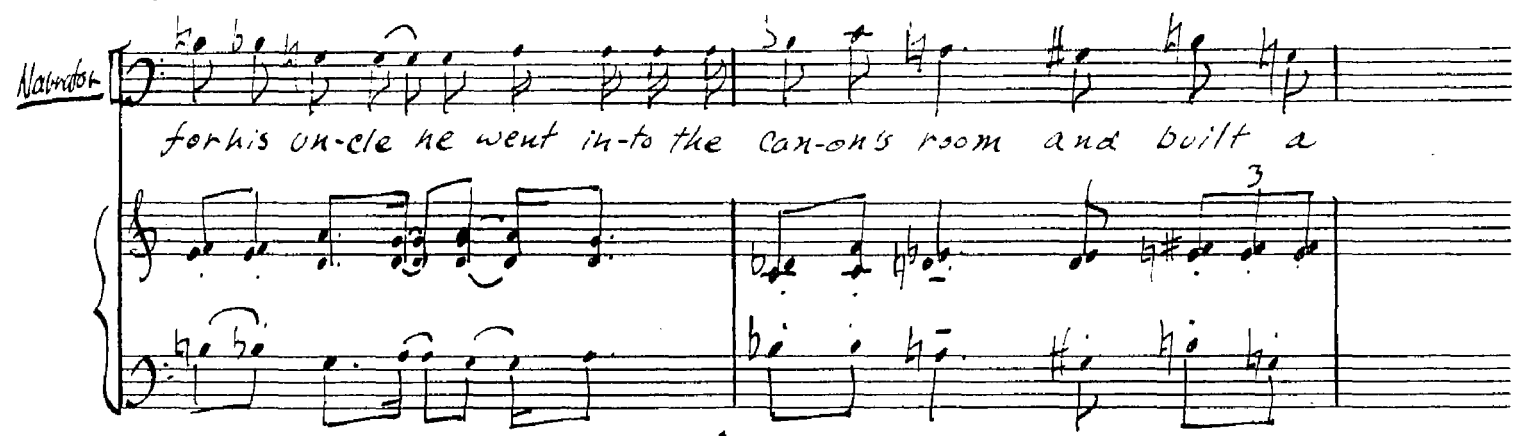
Narrator

gone be-fore dawn to mat-ins at the Ca-the-dral. *mf* out of con-cern



Narrator

for his un-cle he went in-to the Can-on's room and built a



↑ Light on stage begins to come up slowly.
Chiquon is seen entering the Canon's house -



Narrator *fire in pre-paration for his re-turn. But to Chiquon's as-* *mf*

f *mf*

Narrator *Ton-ish-ment, He found the con-on there in his chair and*

Chiquon *I*

mf

The figure of the Baron, but with red face & hands, is seated motionless in the chair.
(He is the Devil)

Allegro $\text{♩} = 0100$

Narrator *Knew* *mf*

Chiquon *mf*

↑ *Light on stage is up at this point.*
Spotlight on Yarnum for goes off.

Chiquon

Shiv-er-ing at this hour in your stall. *f* Is he dead?

Chiquon

oh ho! my dear un-cle, Kind-ly take no-tice that you
 (The real Canon enters behind Chiquon)

↑ Chiquon turns and sees him.

Chiquon

ought not to be at the door, be-cause you are al-ready in your

Chiquon

Ch air.

* When Chiquon begins to sing the Devil gets up and leaves by the other door, unseen by Chiquon.

Canon

f Ah Chi-quon, there was a time when I could have wished to-be in two

Canon

f places at once, but such is not the fate of man.

Canon

f he would be too hap-py. *mf* Are you get-ting dim-sight-ed we are

Canon here a-lone.

Chiquon *f* Sul-pher! (spoken) Ah! I perceive
That the Devil has
Behaved well Towards
me — I will pray
God for Him.

Finding a curious pile of dust
In the chair where the Devil
was, Chiquon picks it up to
examine it.

(Perc.)

THE DEVIL'S HEIR

An opera in one act
by SAM DOUGLAS

Libretto adapted by
the composer from an
English translation of
Honore' de Balzac's
Les Contes Drolatiques

Full Orchestra Score

Characters:

Narrator - (baritone) an anonymous monk.

Captain Cochegrue - (bass) Oldest nephew of the Canon.

Pille-Grue - (Light baritone) Second nephew of the Canon and brother of the Captain.

Chiquon - (baritone) third nephew of the Canon, and a cousin of the Captain and Pille-Grue. He is a simple shepherd.

The Canon - (tenor) A very old priest.

The Lombard - (baritone) A wealthy old man with a hearing problem. He carries an earhorn and speaks very loudly.

The Jeweler - (baritone) a local tradesman.

The Jeweler's Apprentice - (tenor or baritone)

Other Apprentices - (mute)

The Devil - (mute)

Instruments:

Flute

Oboe

Clarinet in B^b

Bass Clarinet in B^b

Bassoon

2 Horns in F

2 Trumpets in B^b

Trombone

Tuba

Timpani

two 23 inch

one 25 inch one 28 inch

Snare Drum

Cymbals

Bass Drum

Piano

Violins

Viola

Cello

Double Bass


Notation:

p Soft stick

P Hard stick

----- Random continuation of given figure

✦ Play on tail piece

 Chromatic tone cluster

Flute *Allegro ♩ = 0.95*

Oboe *Perse. mf*

Clarinet *mf*

Bass Clarinet *ppp*

Bassoon *ppp*

Horns I *mf*

Horns II *ppp*

Trumpets I *mf*

Trumpets II *mf*

Tronbone *ppp*

Tuba *ppp*

Timpani *ppp*

Snare Drum

Cymbals

Bass Drum

Piano *ppp*

Harmonica

Violins I *div. #0*

Violins II *Perse. mf*

Viola *ppp*

Cello *ppp*

Bass *ppp*

At the frog.

10 11 12 13 14 15 16 17

Handwritten musical score for a symphony orchestra, featuring various instruments and sections. The score is divided into two systems, each containing multiple staves for different instruments.

System 1 (Measures 1-25):

- Flute:** Handwritten notes, including a *pp* marking and a *doce* marking.
- Oboe:** Handwritten notes, including a *pp* marking.
- Clarinet:** Handwritten notes, including a *pp* marking.
- Bass Clarinet:** Handwritten notes, including a *mf* marking.
- Bassoon:** Handwritten notes, including a *ff* marking.
- Tuba:** Handwritten notes, including a *pp* marking.
- Snare Drum:** Handwritten notes, including a *pp* marking.
- Cymbals:** Handwritten notes, including a *pp* marking.
- Bass Drum:** Handwritten notes, including a *pp* marking.
- Piano:** Handwritten notes, including a *pp* marking.
- Voice I & II:** Handwritten notes, including a *ff* marking.
- Viola:** Handwritten notes, including a *ff* marking.
- Bass:** Handwritten notes, including a *ff* marking.

System 2 (Measures 26-29):

- Flute:** Handwritten notes, including a *pp* marking.
- Clarinet:** Handwritten notes, including a *pp* marking.
- Bass Clarinet:** Handwritten notes, including a *pp* marking.
- Trumpets I & II:** Handwritten notes, including a *st. mute* marking.
- Trombone:** Handwritten notes, including a *mf* marking.
- Tuba:** Handwritten notes, including a *mf* marking.
- Snare Drum:** Handwritten notes, including a *pp* marking.
- Cymbals:** Handwritten notes, including a *pp* marking.
- Bass Drum:** Handwritten notes, including a *pp* marking.

Measure numbers 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, and 29 are indicated at the bottom of the staves.

Handwritten musical score for a full orchestra and vocal soloist. The score is written on multiple staves, including Flute, Oboe, Clarinet, Bass Clarinet, Saxophone, Trumpets I & II, Trombones I & II, Piano, Violins I & II, Viola, Cello, and Bass. The music is in 4/4 time and features various dynamics such as *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). There are also markings for *st. mufe* (staccato muffled) and *open*. The score includes a key signature change to one sharp (F#) and a tempo change to *And.* (Andante). The bottom of the page shows measure numbers 31 through 36.

Handwritten musical score for a full orchestra, continuing from the previous page. The score is written on multiple staves, including Flute, Oboe, Clarinet, Trumpets I & II, Trombones I & II, Violins I & II, and Viola. The music is in 4/4 time and features various dynamics such as *Decresc.* (Decrescendo). There are also markings for *st. mufe* (staccato muffled) and *open*. The score includes a key signature change to one sharp (F#) and a tempo change to *And.* (Andante). The bottom of the page shows measure numbers 37 through 42.

37 ↑ spotlight on narrator at his desk.





Handwritten musical score for a band. The score is written on ten staves, each labeled with an instrument or voice part on the right side. The parts are: Harp, Tuba, Trombone, Trumpet, Bassoon, Flute, Clarinet, Bass Drum, Cymbals, and Snare Drum. The music is written in a key with one sharp (F#) and a 4/4 time signature. The lyrics are written below the Harp staff. The score is divided into three systems. The first system includes measures 58-60. The second system includes measures 59-60. The third system includes measures 58-60. The tempo is marked 'Poco Rit.' and the dynamics include 'f' (forte) and 'mf' (mezzo-forte). The lyrics are: 'in a fine house of his own', 'good old can-on of No - the Dine de PAR-15', 'who lived', 'And I shall tell to you the story of a', 'Mar-ra-ten-'. The score is handwritten and appears to be a working draft.

Andante 1=c.76

7

Flute *mf*

Oboe *mf*

Bassoon *mf*

Narrator *mf* From the time of his youth — he be-came so well known — for his dis-

Violin I (Div. 1) *mf*

Violin II (Div. 2) *mf*

Viola *mf*

Cello *mf*

63 64 65

Flute

Oboe

Clarinet

Bassoon

Trumpet

Trombone

Saxophone

Cymbals

Bass Drum

Narrator

cre-tion, be-nev-o-lence and ec-cle-si-as-ti-cal qual-i-ties That he

66 67 68 69 70 71



Handwritten musical score for measures 72-78. The score includes parts for Clarinet, Bass Clarinet, Bassoon, Trompet, Trombon, Snare Drum, Cymbals, Bass Drum, and Narrator. The key signature is one flat (B-flat). The time signature is 4/4. The score features various musical notations including notes, rests, and dynamic markings such as *mf* and *f*. A tempo marking *quasi vivace* is present. The Narrator part includes the lyrics: "gave him-self up en-tire-ly to the con-fes-sing of his sins." The measures are numbered 72 through 78 at the bottom of the staff.

Handwritten musical score for measures 79-83. The score includes parts for Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Violins I & II, Viola, Cello, and Bass. The key signature is one flat (B-flat). The time signature is 4/4. The score features various musical notations including notes, rests, and dynamic markings such as *f* and *piu*. A tempo marking *quasi vivace* is present. The measures are numbered 79 through 83 at the bottom of the staff.



oboe

Bassoon

Horns I

Horns II

Trumpets I

Trumpets II

Trombone

Piano

Narrator

mf one the la-dy Des-quar-des gave him a ho-ly re-li-c, a bone of St. Vi-c-tor

85 86 87 88

Allegro 1 = 276

Clarinet

Bass Clarinet

Bassoon

Trumpet

Tuba

Narrator

Violin II

Violin

Cello

mf With which he per-formed man-y, man-y, man-y Mir-a-cles. And to the

89 90 91 92

Poco Rit. *A tempo*

Clarinet

BASS Clarinet

Saxoon

I Tromp

II Tromp

Trombone

Narrator

Violin II

Viola

Cello

CO-ri-ous IT WAS SAID he has a bone which can cure AN-Y-thing.

93 94 95 96

Poco Rit. *A tempo*

Poco meno mosso

Oboe

Clarinet

BASS Clarinet

Saxoon

Narrator

Violins I

II

Viola

Cello

And to this there WAS MEY-ER A RE-DIV, BE-CAUSE it is not seem-ly to sus-pect

31 32

No vib.
Arco
No vib.
Arco
No vib.
Arco
No vib.
Arco

Handwritten musical score for "The Old Priest" by John Williams. The score is for a full orchestra and includes a Narrator part. The tempo is "Roco Più Mosso". The instruments listed are Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horns I and II, Trumpets I and II, Trombone, Piano, and Narrator. The score is divided into measures, with measure numbers 99, 100, and 101 visible. The lyrics "re-l-ics." and "The old priest lived like a king" are written below the Narrator part. The score is handwritten and shows signs of being a working draft, with some corrections and markings.

Handwritten musical score for "The Good-Lies" by John Williams. The score is for a full orchestra and includes parts for Clarinet, Bass Clarinet, Bassoon, Trumpets I & II, Trombone, and Narrator. The music is in 4/4 time and features a melody in the Clarinet and Bass Clarinet, with the Narrator providing a vocal line. The lyrics are: "for you see his name lay snugly in all the wills of the good LA-dies". The score is marked with "mf" (mezzo-forte) and "f" (forte).

Clarinet
Bass Clarinet
Bassoon
Flutes I & II
Trombone
Narrator

he con-fessed. In fact the old "long skirts" would have been made an Arch-

106 107

Clarinet
Bass Clarinet
Bassoon
Flutes I & II
Trumpets I & II
Trombone
Tuba
Narrator
Violins I & II
Viola
Cello
Bass

dish-op had he only said in jest. "I should like to put on a white for my head, ven-chief"

Pizz

106 107 108

* *Severely*
False to

(Andante, 1/2 = 70)

CLARINET

BASS CLARINET

BASSOON

Horns I

Horns II

Trumpets I

Trumpets II

Timpani

BASS DRUM

Piano

Narrator

To keep my head warm-er, mf THEN The CAR-ON DE-CARU A fine MON-a-gen-er-a-n,

I Violins

II Violins

Viola

Cello

108

110

111

Piano

Narrator

Snow-y a-bout the head, with

I Violins

II Violins

Viola

Cello

112

← $\text{D} = \text{D} \rightarrow$

Oboe *mf*

Bassoon *mf*

Trumpet *mf*

Tuba *mf*

Narrator

trem-bling HANDS, f HAV-ing SPAT so much with-out COUGH-ing that Now he COUGHED with-

I
Violins

II

Viola

Cello

114 115 116 117 118 119 120

Roco Rit.
Andante 1=c.76

Flute

Oboe

Clarinet

Bassoon

Trumpet

Tuba

Piano

Narrator

out be-ing a-die to spit. —

my SEE-ing the im-mo-bil-ity of the old Can-on,

I
Violins

II

Viola

Cello

121 122 123 124 125 126



Piano

Narrator

hearing the stories of his evil life, which cir-cu-lat-ed-a-mong the com-mon peo-ple,

Violins I

Violins II

Viola

Cello

127

128

Piano

Narrator

See-ing his dumb se-cu-sion, his flour-ish-ing health, his young old age,

Violins I

Violins II

Viola

Cello

129

130

131

Narrator

And other things too numerous to mention

Violins I

Violins II

Viola

Cello

132

Handwritten musical score for "The Old Priest" by John Williams. The score is for a full orchestra and includes vocal parts for Soprano, Alto, and Tenor. The tempo markings are "A Tempo", "Adagio 1=c.60", and "Accelerando". The key signature is one flat (B-flat major or D minor). The score is divided into measures 139 and 140. The vocal parts enter in measure 140 with the lyrics "Tie old priest, devil or not re-". The instrumental parts include Flute, Clarinet, Bass Clarinet, Bassoon, Trumpet, Trombone, Violin I, Violin II, Viola, and Cello. The score is written in a clear, legible hand with various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for Act II, Scene 1, measures 142-143. The score includes parts for Flute, Clarinet, Bass Clarinet, Bassoon, Narrator, Violins I & II, Viola, and Cello. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for the Narrator are: "fused to die, kept his house, and had three heirs with whom he lived,".

Handwritten musical score for five instruments. Each instrument has a single note (D1) with a dynamic marking of *sfz > ppp*.

- BASS CLARINET**: *sfz > ppp*
- BASSOON**: *sfz > ppp*
- VIOLONCELLO**: *sfz > ppp*
- VIOLA**: *(Spoken)*
As one lives with lumbago, rheumatism, gout, and other appendages to human life!
- BASS**: *sfz > ppp*

Handwritten musical score for a percussion ensemble, featuring parts for Timpani, Bass Drum, Pitruo, Varunator, Div. Cello, and Div. Bass. The score includes various musical notations, including notes, rests, and dynamic markings like *ff* and *mf*. The title "Allegro, 1 sec 104" is written at the top. The score is divided into measures, with some measures containing specific instructions like "Lowest note possible no definite pitch." and "Dead Hit in center of head." The bottom of the page shows measure numbers 145 and 146.

Handwritten musical score for "The Soldier's Song". The score is written on four staves. The first staff is for the Narrator, with the lyrics "Sol-dier e-ver born of wo-man" written below it. The second and third staves are for the Div. Cello, and the fourth and fifth staves are for the Div. Bass. The music is in 4/4 time, with a key signature of one sharp (F#). The score includes a first ending bracket and a second ending bracket, both marked with a circled '2'.

19

Molto Rit.

Trumpets I
Trumpets II
Trombone
Timpani
Narrator
Captain Cocheyne
Alto
BASS

148 149 150 151 152

And — *is must have con-sid-er-a-bly* *f*
And — *must have con-sid-er-a-bly* *f*

The lights on the stage
came up as Capt Cocheyne
gets louder. The spot-light
on the narrator is gradually
dimmed to darkness.
The narrator should be seated at
his desk again by this time

Handwritten musical score for Act II, Scene 1. The score includes parts for Clarinet, Bass Clarinet, Bassoon, Horns I & II, Trumpets I & II, Trombone, Pille-Grove, CRT. Cocheuvre, Cello, and Bass. The tempo is marked 'Allegro' with a metronome marking of 112. The lyrics are: 'You should have been born with a hurt her as I was born with teeth and bris-tles.' The score is numbered 153, 154, and 155.

Clarinet *mf* *f* *mf*

BASS CLARINET *mf* *f* *mf*

BASSON *mf* *f* *mf*

I *mf*

II *mf*

Trombone *mf*

Pille-Gue *mf*

156 *bit more ar-hu.* 157 *That old Lem-bard, very soris, knows it was* 158

Clarinet *mf p*

BASS CLARINET *mf p*

BASSON *mf p*

Pille-Gue *mf p*

159 *You who cut his gal-lus and robbed him of his pants in the street last night.* 160 161

Rit.

Clarinet

BASS CLARINET

BASSON

Horn I *(open)* *mf* *mute*

Trumpet I *mf* *mute*

Trombone *mf* *mute*

Pille-Gue *mf*

Cpt. *mf*

Cocheque *mf*

162 *Three crows, the old son-of-a-cam-el had on-ly three crows in his* 163



A tempo

Clarinet *mf*

Bas Clarinet *mf*

Bassoon

Horn I *mf*

Trumpet I *mf*

Trombone

mf A tempo

Pille-Gra

Cpt. Cokegrove

And what a-bout your Cred-i-tors, and car-er check-heads

Rock-et.

164 165

Rit. 1-ces

Clarinet

Bas Clarinet

Bassoon

Horn I *Flute*

Trumpet I *Tuba*

Trombone

Pille-Gra

Cpt. Cokegrove

whose rock-ets you've slit? Their num-ber is grow-ing into a small

166 167

173 - think he will leave a third to that win-ers-poop, final keeping cabin of ours

Allegro! = c. 112

Clarinet *mf*

BASS CLARINET *mf*

BASSOON *mf*

Horn I *mf*

Trumpet I *mf*

Trombone *mf*

Pille-Gue

Cpt. Codegwe

& I fear that is the case - unless you can make good your plan to have Chi-

Chi-quon?

175 176 177

Clarinet *mf*

BASS CLARINET *mf*

BASSOON *mf*

Pille-Gue

178 - quon Move in-to our un-cle's house and there - ov show the old man what I clum-sy /a-so-Mat

179 180

Clarinet *mf*

BASS CLARINET *mf*

BASSOON *mf*

Trumpet I

Pille-Gue

fool the ship-herd real-ly is, then MAY-be he will kick the Id-i-ot

181 182

♩ = c. 60
Quasi-Adagio

24

Oboe

Clarinet

Bass Clarinet

Bassoon

Trumpet I

Pille-Cruz

Cpt. Cockayne

183

184

185

out of his will.

This ver-y Af-ter-noon I AM go-ing to the Coun-tr-y to

Allegro ♩ = c. 112

Oboe

Clarinet

Bass Clarinet

Bassoon

Trumpet

Pille-Cruz

Cpt. Cockayne

186

187

188

I thought he was re-luc-tant to leave his sheep

bring the bump-kin in-to town.

I killed them all yes-ter

Rit. ♩ = c. 76

Clarinet

Bass Clarinet

Bassoon

Trumpet

Trombone

Pille-Cruz

Cpt. Cockayne

Cello

189

190

191

day, By night-fall chigron will be in un-cle's house and in un-cle's



Handwritten musical score for "The Merry Widow" by Franz Lehár. The score is for measures 192 to 194. It includes parts for Clarinet, Bass Clarinet, Bassoon, Trombone, Cello, and Violins. The lyrics are: "AIR. Now-ev-er... dear one-thar... since old New-York had".

Handwritten musical score for "The Three Crowns" by C. G. C. The score includes vocal parts for Soprano, Alto, Tenor, and Bass, and instrumental parts for Violins I and II, Viola, and Cello. The lyrics are: "Oh! Three crowns in his poe-try, I find my-self a lit-tle short of". The score is marked with "195" and "196" at the bottom.

Handwritten musical score for "The Nightingale" by George Gershwin. The score is for a full orchestra and includes vocal parts for Soprano, Alto, Tenor, and Narrator. The music is in 4/4 time and features a key signature of one flat (B-flat). The score is divided into measures 187 and 188. The lyrics are: "funds - to carry out this op-er-a-tion, And at the mo-ment you are worth ma-ny A pen-ni-ford." The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "mf" (mezzo-forte).

Accelerando *Allegro* $\text{♩} = 100$

Clarinet
BASS Clarinet
Bassoon
Soprano
Codyagne
Narrator
Violins I & II
Viola

More than I
More than the Captain this not with-said, idly, the second new-ew was the tyranic

200 201 202

Clarinet
BASS Clarinet
Bassoon
Narrator

NEV-er TURNED his BACK on turn-ing up A few more crowns in his pock-et.

203 204

Oboe
Clarinet
BASS Clarinet
Bassoon
Narrator
Violins I & II
Viola

From time to time when the air WAS damp, he liked to put his feet in his un-cle's house

Pizz *mf*

205 206

Flute

Oboe

Clarinet

Bass Clarinet

Trumpet

And press in ad-vance the juice of his in-her-it-ance.

I Violins

II

Viola

Cello

207

208

209

crise.

(all)

Andante $\text{♩} = c. 80$

BASS Clarinet

Bassoon

Flute

Trumpet

THIS sec-ond week-ow, pillo-own by mine had stud-led at the law and through the

I Violins

II

Viola

Cello

210

211

Oboe
Clarinet
Bass Clarinet
Saxophone
Piano
Narrator
Violin I
Violin II
Viola
Cello

FA- vor of his UN- cle had be- come A pro- cur- er, And prac- ticed At the place where he

212 215 219

Reco Rit Allegro 12e. 112

Oboe
Clarinet
Bass Clarinet
Saxophone
Trumpet
Trombone
Piano
Narrator
Pile-Love
BASS

And speak- ing of the la- dies, how is yours? Bro- ther

215 217

Stage lights on and spot light off at the same time.

216



← P = D →

Oboe

Clarinet

Bass Clarinet

Snare Drum

Cymbals

Bass Drum

Pille-Gue

opt. Cachoune

I Violins

II

Viola

218 219 220 221 222 223

you should be as lucky as I

Like an oth-er jump on my back

← P = D →

Clarinet

Bass Clarinet

Bassoon

Trumpet

Trombone

Snare Drum

Cymbals

Bass Drum

Pille-Gue

124 125 126

LA-dy's kept with out a pen-ny's ex-pence on my part

(4/4)



← = →

Clarinet

BASS Clarinet

Saxophone

Horn I

Trumpet I

Trombone

Pille-Grove

227 *mf* In-fact I cal-cu-late I'm mak-ing mon-ey on the af-fair,
228

Rit.

Horn I

Trumpet I

Trombone

Pille-Grove

229 Since her hus-band re-tains me as his law-yer sus-

Poco meno mosso $\text{♩} = 80$

Sax

Clarinet

BASS Clarinet

Horn I

Trumpet

Trombone

Pille-Grove

230 -pect-ing that his wife may be un-fair-ful

231 *mf* And who might this lady be

Flute *mf*

Oboe *p*

Clarinet *p*

Bass Clarinet *p*

Pille-Gue *mf* The wife of the Jew-el-er.

Opt. Cocheague *mf* And when do you play upon this gen-tle flute?

232 233

Flute *mf*

Oboe *p*

Clarinet *p*

Bass Clarinet *p*

Bassoon *p*

Pille-Gue *mf* Ev-er-y eve-ning And some-times All night.

Opt. Cocheague *mf* But how?

Violins I *mf* Ho Ho Ho

Violins II *mf* Ho Ho Ho

Viola *mf* Ho Ho Ho

Cello *mf* Ho Ho Ho

Bass *mf* Ho Ho Ho

Andante $\text{♩} = 69$

234 235 236

Bassoon

Pille-Gra

in which there is a chest A gi-ant box in-to which I get

I
Violins

II

Viola

Cello

BASS

237 238 239

Poco Più mosso

Accelerando

♩ = 146

Oboe

CLARINET

BASS CLARINET

Bassoon

Troubou

Pille-Gra

Opt. Coeque

f A very large one.

mf When her husband con-

f A gi-ant box?

f WHAT ARE YOU DOING IN A BOX?

240 241 242

Flute

Oboe

Clarinet

Bass Clarinet

Trumpet

Trombone

Pille-Gue

-Cludes the work at his forge, my mis-tress pleads ill, lets him go to bed a—

Violins I

Violins II

Viola

203 244 245 246 247

Rit. Andante 1/2 = 64

Clarinet

Bass Clarinet

Bassoon

Trumpet

Pille-Gue

lone, and comes to doc-tor her mal-a-dy in the room where the

208 249 250 251

Rit.

Clarinet

Bass Clarinet

Bassoon

Trumpet

Pille-Gue

Box is.

252

Poco più mosso $\text{♩} = 96$

34

Bassoon

Pille-Gne

On the mor-row I de-part And go to the door where the hus-band is not

Violins I

Violins II

Viola

Cello

Bass

Oboe

Clarinet

Bassoon

Horn I

Trumpet I

Trombone

Snare Drum

Cymbals

Bass Drum

Pille-Gne

on the pre-tect of speak-ing to him of his busi-ness with the LAW.

BASS

258 259 260 261 262 263

Violins I

Violins II

Viola



0600

Clarinet

Trompet

PilleGue

He loves me well, and does no-thing with-out me. An dear broth-er you shall know

Violins I

Violins II

Viola

Cello

BASS

265

266

267

268

269

Clarinet

Bassoon

Trompet

Trombone

Piano

PilleGue

Narrator

More a bout the busi-ness of the la-dies

The busi-ness of the la-dies WAS

Violins I

Violins II

Viola

Cello

BASS

270

271

272

stage goes dark and spotlight come on narrator At the same time



Bassoon

(mute) 3

Trompet

(mute) 3

Trombone

3

Narrator

273 Al-ways good for Pille-Gue, But 274 Not so good that he could give up a

Bassoon

Trompet

Trombone

Piano

Narrator

275 thind of his in-her-it-ance to an-y-one he thought he could trick out of it. And 276

Bassoon

Trompet

Trombone

Piano

Narrator

277 This is why the two brothers 278 be-gan to show con-cern

Piano

Narrator

279 for Af-ter a month in his un-cle's house



Piano

Narrator

280 he had not only not found dis-pleasure in his

Piano

Narrator

281 un-cle's eyes, but the old priest seemed to be quite fond of the ig-nor-ant sea-spout.

282

At Tempo

Bassoon

mf

Trumpet

mf

Trombone

mf

Narrator

283 Chi-quon, 284 find-ing more pro-fit in mind-ing An Abbot than

Bassoon

Trumpet

Trombone

Narrator

285 look-ing af-ter sheep, made him-self the can-on's dog 287 his ser-vant

Molto Rit.

At Tempo

Bassoon

Trumpet

Trombone

Narrator

288 the staff of his old-age 289 The con-cern shown by the broth-ers 290



Bassoon
 Trumpet
 Trombone
 Piano
 Narrator

291 Turned to a fine state of pan-ic 292 one eve-ning when the can-on

Piano
 Narrator

Rit. $\text{♩} = 80$
 293 WAS dis-cus-sing the de-vil 295 And GRAYE A-go-nies 296

Clarinet

Bass Clarinet

Bassoon

Horn I

Trumpet I

Trombone

Piano

Canon

Chiquen

Narrator

Violin I div. A3

Violin II div. A3

Viola

per-an-ces And tor-tures which God will get warm for the A-Cursed.

I don't believe a word of it

pen-an-ces and

297 298 299 300

stage lights come up on
CANON gets louder while
spot light on the NARRATOR
is dimmed to DARKNESS.

Pille-Groo and Cochegroo are also in the room listening to the conversation between the Canon and Chiquon.

Handwritten musical score for "The Canon" by Puccini. The score is for a full orchestra and vocal soloists. The instruments listed are Flute, Oboe, Clarinet, Bassoon, Trumpet, Canon (soprano), Chiquon (alto), Violin I, Violin II, and Viola. The lyrics are: "Mr. you don't? Are you not a Chris-tian? Well there is a mis-ter can-on. In that yes I am, my de-er". The score is handwritten and includes various musical notations such as notes, rests, and dynamics.

Handwritten musical score for "The Good, the Bad and the Ugly". The score is written on ten staves, with the following parts:

- Clarinet**: Treble clef, 2/4 time signature.
- Bassoon**: Bass clef, 2/4 time signature.
- Trumpet**: Treble clef, 2/4 time signature.
- Canon**: Treble clef, 2/4 time signature. Includes the lyrics "Far-A-dieu for the good." and "Is it not REC-ES-SAR-".
- Chiquon**: Bass clef, 2/4 time signature. Includes the lyrics "In-deed, there is A FAR-A-dise for the good".
- Violin I**: Treble clef, 2/4 time signature.
- Violin II**: Treble clef, 2/4 time signature.
- Viola**: Treble clef, 2/4 time signature.

The score includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte). The lyrics are written in a mix of English and French, reflecting the film's theme.

[illegible]

Handwritten musical score for "The Devil and the Deep Blue Sea". The score includes parts for Clarinet, Bass Clarinet, Baritone, Trumpet, Canon, Chiquon, Violins I & II, Viola, and Cello. The lyrics are written below the vocal parts.

Lyrics:

Canon: - my the de-vil? We seem to have at least two

Chiquon: If you hid here A wicked man who Turned every-thing up-side-down

Tempo/Key markings: 3/0, 3/11, mf, 3/12

Flute *mf*

Oboe *mf*

Clarinet *mf*

Bass Clarinet *mf*

Chorus *mf*

Canon
Yes Two for sure And they be here. *mf* Oh yes Chiquon

Chiquon
down would you not kick him out of doors? *mf* Oh well my dear

Violin I *mf*

Violin II *mf*

Viola *mf*

Cello *mf*

313 *mf* 314 315

Poco più mosso *♩ = 46*

Clarinet *mf*

Bass Clarinet *mf*

Bassoon *mf*

Trumpet *mf*

Trombone *mf*

Chiquon
God would be very stupid to leave in this world —

316 317 318

Flute

Oboe

Clarinet

Bass Clarinet

Bassoon

Trompet

Trombone

Piano

Chiquon

Violins I

Violins II

Viola

Cello

Flute

Oboe

Clarinet

Bass Clarinet

Trompet

Trombone

Piano

Chiquon

Cello

Which he has so cu-ri-ous-ly con-struct-ed, An A-bom-i-na-ble De-vil whose

Spe-cial busi-ness it is to spoil eve-ry-thing for him. pish! I re-cog-nise no de-vil if

319

321

322

323



Andante $\text{♩} = 80$

Clarinet

BASS Clarinet

Bassoon

Trompet

Canon

Chiquon

Thou dost not trem-ble to de-ny the dev-
there be A good God

Violin I

No Viol. ppp

Violin II

No Viol. ppp

Viola

No Viol. ppp

Cello

324 325 326 327

Oboe

Clarinet

BASS Clarinet

Bassoon

CANON

Chiquon

it. mf I trem-ble no more than A Sheaf of corn.

Violins I

mf

Violins II

mf

Viola

mf

Cello

mf

328 329 330



Poco Promosao 1:00:46

Oboe *mf*

Clarinet *mf*

Bassoon *mf*

Canon *mf* - on you.

Chiquito *mf* BY NO MEANS. God will de-fend me from the dev-il be-cause I be-

Violins I *mf*

Violins II *mf*

Viola *mf*

Cello *mf*

331 *mf* 332 333 334 335 336 337

Oboe

Clarinet

Chiquito *A piacere*
- lieve him to be more learned and less stu-pid- than the learn-ed men make him out to

Violin I *No vib.*

Violin II *No vib.*

Viola *No vib.*

Cello *No vib.*

338 339



A Tempo (♩=c.96)

Flute *mf*

Oboe *mf*

Clarinet *mf*

BASS Clarinet *mf*

Bassoon *mf*

Horn I *mf*

Tromp *mf*

Trombone *mf*

Chiquon *be*

Violins I & II *ff* *arco* *mf*

Viola *ff* *arco* *mf*

Cello *f* *mf*

BASS *f* *mf*

Flute *mf*

Oboe *mf*

Clarinet *mf*

Bassoon *mf*

Canon *mf* yes? yes? To Chi-

Pile-sore *mf* un-cle if you MAKE A will To whom will you leave the house?

Violins I & II *col legno battuto*

Viola *col legno battuto*

Cello *col legno battuto*

BASS *col legno battuto*

340 341 342 343 344 345 346



Flute

Oboe

Clarinet

Bassoon

Canon

Pille-Gue

Cpt. Cochagne

Violins I & II

Viola

Cello

BASS

347

348

349

mf *And the quit-rent of the Rue Saint De-mis*

mf *To chi-qua*

mf *Am tie fief in the Ville Fan-sis*

mf *chi-qua*

mf *But*

col legno battuto

Arco

Arco

col legno battuto

Arco

Flute

Oboe

Clarinet

Bassoon

Canon

Cpt. Cochagne

Violins I & II

Viola

Cello

BASS

350

Every Thing will be chi-qua's



BASS Clarinet *mf*

Bassoon *mf*

Trumpets I *open*

Trumpets II *open*

Trombone *f*

Canon *f* **NO! BE-CAUSE I SHALL HAVE MADE MY WILL IN PROPER FORM, THE HER-ITAGE WILL GO TO THE**

Violins I *div. arco* *mf*

Violins II *div. arco* *mf*

Cello *arco* *mf*

Bass *pizz.* *mf*

351 *mf* 352

BASS Clarinet *mf*

Bassoon *mf*

Trumpets I *sf* *p*

Trumpets II *sf* *p*

Trombone *sf* *p*

Canon **SHARP-EST OF YOU THREE. I AM SO NEAR TO THE FUTURE THAT I**

Violins I *mf*

Violins II *mf*

Cello *mf*

Bass *mf*

353 *mf* 354



Flute

Oboe

Clarinet

BASS Clarinet

Bassoon

I Trumpets

II Trumpets

Trombone

Tuba

Piano

Canon

I Violins

II Violins

Viola

Cello

BASS

455 356 * 357 358

Can there-in see clear-ly your des-tin-ies. *mf* Come my child The

*

4.6 seconds.



Allegro $\text{♩} = c. 96$

Flute

Oboe

Clarinet

BASS Clarinet

Bassoon

Trompet I

Tuba

Piano

Canon

Violins I

Violins II

Viola

Cello

BASS

Flute

Clarinet

Trompet

Trombone

Pille-Graue

Violin I

Violin II

Cello

BASS

what call us to prayer

what do you think of Chi - guon

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Flute

Clarinet

BASS Clarinet

Saxoon

Trumpet

Trombone

Pike Gun

Cpt. Cocheque

Violins I

Violins II

Cello

BASS

I think... I think... I think... that I think I will

365 366 367

Clarinet

BASS Clarinet

Saxoon

Cpt. Cocheque

Violins I

Violins II

Viola

Cello

hide my-self be-hind the door to put his head be-low his feet

368 369 370 371



Handwritten musical score for "The Song of the Wandering Jew". The score is written on ten staves. The instruments and parts are: Oboe, Clarinet, Bassoon, Trumpet, Pille-Grass (likely Piccolo), Cpt. Codrigham (likely Contrabass), Violin I, Violin II, and Viola. The music is in 3/4 time. The key signature has one flat (B-flat). The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are also performance instructions like "AH —!" and "you have a way of wondering which is easily". The score is numbered 372, 373, 374, 375, and 376 at the bottom.

Clarinet

Bass Clarinet

Bassoon

Pille-Corn

Cpt. Cocheques

Violins I

Violins II

Viola

Cello

Rit.

re-cog-nised And peo-ple will say it is you who has killed him.

Rit.

What do you sug-gest?

377

378

Andante
♩ = c88

53

Clarinet *mf*

BASS CLARINET *mf*

BASSOON *mf*

Trombone *mf*

Pille-Grue *mf*

Violin I *mf*

I thought to in-vite him to din-ner af-ter which we could play AT

380 381

Flute

Oboe

Clarinet

BASS CLARINET

BASSOON

Trombone

Pille-Grue

put-ting our-selves in a sack. In or-der to see, as they do AT

Cpt. Cochequre *mf* *IN A SACK?*

Piano

Violins I *mf*

Violins II *mf*

Viola *mf*

Cello *mf*

BASS *mf*

382 383

Flute

Oboe

Clarinets

BASS CLARINET

Bassoon

Trombone

Piccolo

Pile-Gun

Count, who can walk best thus at-tired. Then hav-ing sewn him up

Co-chugnu

In a sack? In a

Violino I

Violino II

Viola

Cello

Bass

384

385



Flute

Oboe

Clarinet

BASS CLARINET

Bassoon

Pifano

Pille-Crue

Cpt. Codogneau

Violins I & II

Viola

Cello

BASS

we could throw him in-to the Seine At the same time beg-ging him to swim

386 387

Flute

Oboe

Clarinet

BASS Clarinet

Bassoon

Pille-Crow

Cpt. Cochran

Violins I

Violins II

Viola

Cello

388

Oh! it's quite ripe.

[spoken] This must be well matured.

SACK!

Flute

Oboe

Clarinet

BASS Clarinet

Bassoon

Pille-Crow

Cpt. Cochran

Violins I

Violins II

Viola

Cello

389

mf The cou-sin gone to the De-vil

mf in A SACK

mf the her-it-age will be be-tween us two.



Oboe

Clarinet

Bass Clarinet

Bassoon

Trumpet

Cpt. Cochran

Violin I

Violin II

Viola

Cello

400

401

402

403

mf I'm quite a-gree-a-ble, but we must stick as close-ly to-ge-th-er as the legs of the same body.

No Vib.

No Vib.

No Vib.

No Vib.

No Vib.

No Vib.

Oboe

Clarinet

Bass Clarinet

Bassoon

Trumpet I

Trombone I

Pille-Gue

Cpt. Cochran

Viola

Cello

Bass

404

405

406

f A-greed shall it be the sword in the sack?

f Do you hear that my dear brother?

f oh! the devil!

mf

Cpt. Cochequet

is it A King we are go-ing to set-tle? No! A sim-ple num-skull of A sheep-herd

Violin

Cello

BASS

407

408

Oboe

Clarinet

BASS

Clarinet

Bassoon

Trumpet I

Trombone

Cpt. Cochequet

come! Twen-ty thou-sand francs out of the her-it-age to the one of us who shall first

409

410

Meno Mosso $\text{♩} = 2.80$

Pille-Cu

Cpt. Cochequet

my And what to the sec-ond of us to cut him off?

Cut him off!

Violins I

Violins II

Viola

Cello

411

412

413

(4)

Oboe *f* *> p*

Clarinet *f* *> p*

BASS Clarinet *f* *> p*

Bassoon *f* *> p*

Trumpet I *f* *> p*

Trumpet II *f* *> p*

Pille-Gru *f* *> p*

Cpt. Cochequre *f* *> p* *mf* There, there As A lawyer it is

The same As the sheep-herd got my wit-ty broth-er

Grabbing Pille-Gru by The shirt and TAKING out his Knife

Violins I *f* *> p*

Violins II *f* *> p*

Viola *f* *> p*

Cello *f* *> p*

4/4 4/5 4/6

Clarinet *f* *> p*

BASS Clarinet *f* *> p*

Bassoon *f* *> p*

* Chiquon *f* *> p*

Pille-Gru *f* *> p* *mf* Is it straight then?

Sec-ond NA-ture to me to get such MAT-ters straight

Cpt. Cochequre *f* *> p* *mf* Yes it's straight!

f Is it straight then?

Violins I *mf*

Violins II *mf*

Viola *mf*

Cello *mf*

4/7 4/8

* Chiquon has been behind the door listening to the plot.

Flute $\text{♩} = c. 88$

Clarinet

Bass Clarinet

Pille-Gue *(Aside)* *f* *p*

cap. Cochequin *mf* His faith is bet-ter than his eye-dit
I shall say to him in good faith *p* "Pick up your

Violins I *mf* *p*
II *mf* *p*

Cello *4/8* *mf* *p*

410 421

Flute $\text{♩} = c. 69$

Clarinet

Bass Clarinet

Pille-Gue *mf* And I, "Swim my friend." *[Exit]*

cap. Cochequin *head* *[Exit]*

Violins I *mf*
II *mf*

Viola

422 423 424 425 426

oBoe

CLARINET

BASSOON

I
Trumpets

II

Trombone

Piano

Chiquen

Viola

Cello

BASS

427

428

429

430

431

oh-ho! If I don't be-lieve in the dev-il. I do be-lieve in sAnT

Allegro 1=c.96

I
Horns

II

I
Trumpets

II

Trombone

Piano

Chiquen

Viola

Cello

BASS

432

433

434

MI-CHAE, MY GUARD-ian An-gel And I think I hear him call-ing me!

CLARINET
BASS CLARINET
BASSOON

mf *mf* *mf*

CANON *[enter]*

mf Go my child And take care not to wet your-self

I Violins
II
Viola
Cello
BASS

435 436 437 438 439

CANON

Not to get your head knocked off, for I think I hear more rain And the diggers in the

Violin I
Violin II
Viola
Cello
BASS

440 441 442 443 444

stage lights out, spotlight on
NARRATOR AT THE SAME TIME.

CANON *Street are not the most danger-ous beg-gars.*

NARRATOR *[Spoken] Is a fact which Chi-poon
Now knew very well.*

Violin I *pp*

Violin II *pp*

Viola *pp*

Cello *pp*

Bass *pp*

455 456 457

Allegro L.C. 46

Bassoon *mf*

Trumpet I *mf*

Trombone *mf*

Narrator *what he did not know was what he could do A-bout it so fast as she of-ten does*

458 459 460

Bassoon

Trumpet

Trombone

Narrator *stepped in And led him to the street where he met the two men who were A-ble to help him with his prob-lem*

Violin I

Violin II

Viola

Cello

Bass

461 462 463

BASSOON

Horn I

Trombone

Narrator

Lombard

Violins I

Violins II

Viola

Cello

Bass

They were the Lombard And the Jew-el-er.

The Jew-el-er, whose shop is here next to my

Lombard And Chiquita in the street.

Light comes up on stage as it goes down on narrator.

464 465 466 467

BASS Clarinet

BASSOON

Horn I

Trombone

Lombard

Violins I

Violins II

Viola

house, made this buck-ic for me. It's good And strong, one can't be

468 469 470

CLARINET

BASS CLARINET

BASSOON

Horn I

Trombone

Longland

Too care-ful with one's trou-sers these days, But what were you say-ing about the

Violin I

Violin II

Viola

471 472 473 474

CLARINET

BASS CLARINET

BASSOON

Horn I

Trombone

Chiquen

I said he plans to rob you to- night.

Longland

Cap-tain? Bob-white? No -

Violin I

Violin II

Viola

475 476 477 478

Lombard *mf* it's a bit-~~the~~ early in the sea-son. But I thought you were talking about the Cap-tain

Violins I *mf* *div.* *unis*

Viola *mf*

479 480 481

Clarinet *mf*

BASS CLARINET *mf*

BASSOON *mf*

Chiquon *f* I said he plans to rob you. He'll be coming on-er that wall to-night.

Lombard *f* Speak up!!

Violins I *f* *div.* *unis*

Viola *f*

482 483 484 485 486

Clarinet

BASS CLARINET

BASSOON

Chiquon

Lombard *ff* Ball to-night? I'm not giv-ing A-ball to-night Are you in your right mind?

Violins I *mf* *div.* *unis*

Viola *mf* *div.* *unis*

Cello *mf* *div.* *unis*

487 488 489

Flute
Oboe
Clarinets
Bassoon
Chiquon
Violins I & II
Cello

f THAT WALL! THAT WALL! He'll be coming over that WALL To-

490 491 492 493 494

Flute
Oboe
Bassoon
Chiquon
Lombard
Viola
Cello
BASS

Right To rob you A-gain

mf Oh! Rob me... He will, will he? I'll get the rAS-cal!

HAIF PIZZ ALL ACC

495 496 497 498

Lombard
Viola
Cello
BASS

I'll be wait-ing for him!

499

Clarinet

BASS CLARINET

BASSOON

Chiquita

Lombard

Viola

Cello

Bass

mf That's right, Af-ter (5)
(4)

mf O-ver my gar-den WALL you SAY?

500 501

Clarinet

BASS CLARINET

BASSOON

Chiquita

Lombard

I

Violin

II

Viola

mf dark

mf MAN-Y THANKS my boy, here go buy your-self A buck-le [Exit]

[He gives Chiquita A small bag of gold]

502

Clarinet

BASS CLARINET

BASSOON

I

Violin

II

Viola

503 504

CLARINET
BASS CLARINET
BASSOON
Chiquon
Jeweler
Violins I & II
Viola

(Knock on door)
[Cambridge at door] his shop
mf my busi-ness is your
mf yes? what's your busi-ness

505 506 507

CLARINET
BASS CLARINET
BASSOON
Chiquon
Jeweler

busi-ness And it's per-son-al. If one of your neigh-bors
f Oh?

508 509

Oboe
CLARINET
BASS CLARINET
BASSOON
Chiquon
Jeweler

had point-ed horns on your head,
mf on my head? HA! HAVE YOU SEEN my wife?

510

Oboe *mf*

Clarinet

BASS Clarinet

Bassoon

Chiquen

Jewelen

mf No but if he were de-liv-ered to you, pound hand and foot would you throw him

512 513

Oboe

Clarinet

BASS Clarinet

Bassoon

Chiquen

Jewelen

mf in-to the riv-er?

f yes but if you're mock-ing me I'll throw

514 515

Clarinet

BASS Clarinet

Bassoon

Chiquen

Jewelen

mf I Am one of your friends, And

you in-to the riv-er!

I Violins

II

Viola

Cello

BASS

mf

516 517

Chiquon

Come to tell you that As many times, As many times As you have worked life at your

Violins I

Violins II

Viol/H

Cello

Bass

518

519

Oboe

Clarinet

Bass Clarinet

Bassoon

Chiquen

forge, so of-ten has your wife been served by the law-yer, Pille-Gue.

I Violon

II Violon

Cello

620 621

Oboe

Clarinet

BASS CLARINET

Bassoon

Chiquon

Each night just A-bout this time he hides in-side A large box in your house.

522 523 524

Bassoon

Chiquito

Jeweler

I

Violins

II

Viola

Cello

BASS

f I'll kill him I'll kill him

mf Here is my plan. MAKE A pre-text that

525 526 527 528 529

Bassoon

Chiquito

I have bought the Don from you, and I will wait here at your door.

Violins

II

Viola

Cello

530 531 532 533

Flute

Oboe

Clarinet

BASS

Clarinet

Bassoon

Chiquito

Cello

p cresc.

mf

f

534 535 536

Jeweler *ad lib.* I'll call my ap-pren-tic-es, And we will bring it down right now. **[Exit]**

Violin I *f > p*
div. the viol.

Violin II *f > p*
the viol.

Viola *f > p*
the viol.

Cello *f > p*
the viol.

Bass *f > p*
the viol.

537 538

Allegro *♩ = 104*

Trombone I *f*

Trombone II *f*

Trombone *f*

Trumpet *f*

539 **[Enter the Captain]** 541 542

♩ = 88

Clarinet

Bass Clarinet

Bassoon

Opt. Coconut

Cello

Bass

Chi-oon my sim-ple mind-ed Cous-in what Are you do-ing A-way from our uncle

543 544 545

Poco meno mosso **A PIACE**

Chi-oon *mf* Look-ing for you, faith-ful friend. I bring you News of a great sum of mon-ey

Violin I *mf*

Violin II *mf*

Viola

Cello

546 547

Chiquon *mf* come, let me whisp-er in your

cpt. Coelagru *f* where from?!

I Violins *mf* *f*

II *mf* *f*

Viola *mf* *f*

Cello *mf* *f*

Bass *mf* *f* (vib.)

mf

Clarinet *mf* If thir-ty thous-and crows were walk-ing a-boat at mid-night,

Bass Clarinet *mf*

Bassoon *mf*

Chiquon *mf* If thir-ty thous-and crows were walk-ing a-boat at mid-night,

cpt. Coelagru *mf*

I Violins *mf* *mp* thirty thousand

II *mf*

Viola *mf*

Cello *mf*

548 550 551

Clarinet *p*

Bass Clarinet *p*

Bassoon *p*

Chiquon *p* un-der the sha-dow of a pear-tree,

cpt. Coelagru *p* crowns?!

552

Clarinet

Bass Clarinet

Bassoon

I Trumpet

II Trumpet

Trombone

Chiquon

cap. Cocheque

Violin I

Violin II

Cello

Bass

553 554 555

would you not stoop to pluck them, in order to pre-vent their spoiling

my thirty thousand crowns

Chi-quon! I'll

Oboe

Clarinet

Bassoon

Trombone

Tuba

cap. Cocheque

Violin

Cello

Bass

556 557 558

Kill you like A dog if you're MAK-ing sport of me, but I'll miss you where you like it if you'll put me on to

Trombone *p*

Tuba *p*

Chiquen *mf* This is how the mat-ter stands. *mf* I have just learned from my Sweet-Heart,
Cpt. Cochrane Thirty Thou-sand Crowns

Violins I *mf*
 II *mf*

Viola *mf*

Cello *mf*

559 560 561 562 563

Chiquen *mf* The serv-ant of the old Lon-bard, that the dear man has de-part-ed this

Violins I *mf*
 II *mf*

Viola *mf*

564 565 566 567 568 569 570 571

Clarinet *mf*

Bass Clarinet *mf*

Bassoon *mf*

Horn I *mf*

Trumpets I *mf* *mute*
 II *mf* *mute*

Chiquen *mf* Morn-ing for the Coun-try, Aft-er hav-ing hid-den on-den a pear-tree in his

Violins I *mf*
 II *mf*

Viola *mf*

572 573 574 575 576 577 578 579

Chiquan
Cpt. Cochran
 Rit. *A tempo*
 gar-den a good bush-el of gold be-liev-ing it to be com-plete-ly safe.
 Div. *f* Thirty thousand crav-ns Rit. *A tempo* Thirty thousand crav-ns
 I Violins *p* *mf*
 II *p* *mf*
 Viola *p* *mf*
 Cello *p*
 Bass *p*
 680 581 582 583 584

PESANTE $\text{♩} = 276$
 Oboe *mf*
 Clarinet *mf*
 Bass Clarinet *mf*
 Bassoon *mf*
 Cpt. Cochran *mf*
 You are a right loy-al cou-sin, And an hon-est man, And if you have ev-er to put an en-e-my
 I Violins
 II
 Viola *Div.*
 Cello *mf*
 585 586 587 588

Cpt. Cochran
 out of the way I am there read-y to kill ev-en one of my ve-ry best friends for you.
 Viola *mf*
 Div.
 Cello *mf* *Div.*
 589 590 591

CLARINET
BASS CLARINET
BASSOON

[Looking At the wall, then At Chiquon]

Cpt. Cochagne
I am no long-er your cous-in, but your broth-er. come, lend me your shoul-ders.

Viola Div.
Cello Div.

592 593 594 595

Cpt. Cochagne screams behind the wall.

Oboe
Clarinet
BASS CLARINET
BASSOON
Trumpet I
Trombone

Chiquon

$\text{♩} = 0.76$

Pick up your head!

Violins I
Violins II
Viola
Cello

596 597 598 599 600

Tempo Crusto $\text{♩} = 0.80$

[Coming out of the door of his shop]

Jeweler

f Oh sir here is the box you or-dered.

Violins I
Violins II
Viola
Cello

601 602

Pesante ($\text{♩} = c80$) 79

CLARINET
BASS CLARINET
BASOON
Horns I & II
Trumpets I & II
Trombone
Tuba
Timpani
Snare drum
Cymbals
Bass drum
Piano
Apprentice
Jeweler
Violins I & II
Viola
Cello
Bass

Loose head, no definite pitch
Rim shot
choke
mf
f
Decresc.
ppp
mf
p
Decresc.
ppp
mf
Decresc.
ppp
mf
Decresc.
ppp
f
MAS-ter! The box is speak-ing!
Oh? And what is it say-ing?
Col legno
mf
fff
fff
fff
fff
mf

603 604 605 606 607

Two Apprentices enter through the Shop door carrying a large coffin-like chest from which muffled screams may be heard.

Jeweler kicks The Apprentice on the shin. The Apprentice drops his end of the box and jumps around the stage on one foot holding his kicked shin.

Clarinet
BASS Clarinet
BASSOON
Horn I
Jeweler
I Violins
II Violins
Viola
Cello
BASS
Flute
Oboe
Clarinet
BASS Clarinet
BASSOON
Horn I
Trumpet I
PIANO
I Violins
II Violins
Viola
Cello
BASS

MAY I suggest that you drop your study in the language of chests And pick up that end.

608 609 610 611 612 613 614 615 616 617

Decresc. Arco
Decresc. Arco
Decresc. Arco
Decresc. Arco
Decresc. Arco

* The apprentice does as he is told And

♩ = c. 104
(215) (312)

CLARINET
BASS CLARINET
BASSOON
Chiquon

(offstage) ♀ *Swim my friend* [Enter] *mf* A LAW-YER WHOSE LAWS WERE QUITE

618 619 620 621 622 623

CLARINET
BASS CLARINET
BASSOON
Chiquon
Violins II
Viola
Cello

HA, MADE HIS LIV-ING ON OTH-ER FOLKS BACKS. NEV-ER WAR-ry of LOCKS, HE CLIMBED IN-TO A

624 625 626 627 628 629 630

Oboe
CLARINET
BASS CLARINET
BASSOON
Chiquon
Violins
Viola
Cello

BOX. And his ep-i-taph shows, AS EVE-ry-ONE KNOWS THAT BOX-ES WORK NICE-ly AS SACKS.

631 632 633 634 635 636 637 638

← ♩ = ♩ →

Andante
♩ = c 80

82

Oboe

Clarinet

BASS CLARINET

Baritone

Narrator

Light goes down on stage
And upon Narrator

659 [Exit Chiquita] 640 641 642

He re-turned to the house of his un-cle whose men-it-age by

Clarinet

BASS CLARINET

Baritone

Narrator

Now was con-sid'ra-bly simp-li-fied. That night Chi-quo slept as he'd nev-er slept be

Viola

Cello

BASS

643 644 645

Narrator

fore, And rose with the sun, on-ly to find out from the but-ler that the can-on had

I Violins

II Violins

Viola

Cello

BASS

646 647 648

Clarinet

Bass Clarinet

Bassoon

Narrator

gone be-fore down to mat-ins at the ca-thedral out of con-cern for his on-cle he went in-to the

Violins I

Violins II

Viola

Cello

Bass

Clarinet

Bass Clarinet

Bassoon

Narrator

CA-on's room And built A fire in pre-pa-ra-tion for his re-turn. But to Chi-quon's As-

Cello

Bass

652 Light on stage slowly begins to come up.

Chi-quon is seen entering the Canon's house.
The figure of the Canon, but with red face and hands, is seated motionless in the chair.
Allegro 120/100 (He is the Devil)

Narrator

Chi-quon

Violins I

Violins II

Viola

Cello

Bass

I knew that the but-ler was A

Light on stage is up at this point.
Spot light on Narrator goes off.

Chiquon

fool, I knew you were too smart to be shiv-er-ing at this hour in your

Violins I

Violins II

Viola

Cello

658 659 660

The figure having remained motionless Chiquon begins to approach. But takes only one step.

CLARINET

BASS CLARINET

BASSOON

Chiquon

STILL. f Is he dead?!

↑ f Oh no! my dear uncle

Chiquon turns And sees the canon.

when Chiquon begins to sing The Devil gets up And leaves by the other door, unseen by Chiquon who is facing his uncle.

661 662 663 664 665

Oboe

Clarinet

Bassoon

Chiquon

mf kindly TAKE NO-tice that you ought not to be at the door, be-

666 667 668 669 670

Oboe

Clarinet

Bassoon

Chiquon

Chiquon looks for the first time at the empty chair And does a double take, but finishes what he started to say.

671 CAUSE YOU ARE AL-READ-y in your chair. 672

CANON

Al Chiquon, there was a time when I could have wished to be in two

Violins I & II

Viola

673 674 675 676

CANON

places at once, but such is not the fate of man.

Violins I & II

Viola

677 678 679 680 681

Clarinet

BASS CLARINET

Bassoon

CANON

He would be too happy. Are you get-ting dim sight-ed we are

682 683 684 685 686

Clarinet

BASS CLARINET

Bassoon

Horn I

Trumpet I

Trombone

687 688 689 690

CANON

here A-lone.

Chiquon

689 Sol-phon! 690 Ah! I perceive that the devil has behaved well towards me - I will pray God for him.

689 Finding a curious pile of dust in the Chiquon where the Devil was, Chiquon picks it up to examine it.

687 688 689 690

Flute

Oboe

Clarinet

Snare Drum

Cymbals

Bass Drum

Choke

691

692

mf decrease.

693

694

695

pp

696