

CANDIDE



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# CAST

## (in order of appearance)

|  |          |
|--|----------|
| Dr. Voltaire, Dr. Pangloss, Governor, Host, Sage   | 1 Man    |
| Chinese Coolie, Westphalian Soldier, Priest, Spanish Don, Rosary Vendor, Sailor, Lion, Guest       | 1 Man    |
| Candide  | 1 Man    |
| Huntsman, 1st Recruiting Officer, Agent, Spanish Don, Cartagenian, Priest, Sailor, Eunuch          | 1 Man    |
| Paquette   | 1 Woman  |
| Baroness, Harpsichordist, Penitente, Steel Drummer, Houri  | 1 Woman  |
| Baron, Grand Inquisitor, Slave Driver, Captain, Guest  | 1 Man    |
| Cunegonde  | 1 Woman  |
| Maximilian   | 1 Man    |
| Servant, Bulgarian Soldier, Agent of the Inquisition, Spanish Don, Cartagenian, Sailor             | 1 Man    |
| Aristocrat, Whore, Houri   | 1 Woman  |
| Penitente, Cartagenian, Houri  | 1 Woman  |
| Aristocrat, Cartagenian, 2nd Sheep   | 1 Person |
| Pygmy, Cow   | 1 Man    |
| Bulgarian Soldier, Penitente, Cartagenian, Sailor, Cow   | 1 Man    |
| Westphalian Soldier, Agent, Governor's Aide, Pirate, Guest   | 1 Man    |
| 2nd Recruiting Officer, Rich Jew, Judge, Man in Black, Cartagenian, Pirate, German Botanist, Guest | 1 Man    |
| Aristocrat, Whore, Houri   | 1 Woman  |
| Lady with Knitting, Cartagenian, 1st Sheep   | 1 Woman  |
| Old Lady   | 1 Woman  |
| Swing Girl   | 1 Woman  |

# INSTRUMENTATION

(13 Players)

1. Violin (doubling Viola)
2. Cello
3. String Bass
4. B<sup>b</sup> Trumpet
5. B<sup>b</sup> Trumpet
6. Trombone
7. Piano I (doubling Celeste)
8. Piano II
9. R. M. I. (Electric Piano)
10. Reeds I (Piccolo, Flute, B<sup>b</sup> Clarinet, Alto Recorder)
11. Reeds II (B<sup>b</sup> Clarinet, B<sup>b</sup> Bass Clarinet, B<sup>b</sup> Soprano Saxophone)
12. Reeds III (Flute, Oboe, Bassoon, B<sup>b</sup> Clarinet)
13. Percussion
  - Drum Set (Bass Drum, Snare Drum, Hihat, Cymbal, Tom-tom)
  - Wood Block
  - Cowbell
  - Triangle
  - Tambourine
  - Castanets
  - Ship's Bell
  - Chimes (E<sup>h</sup>, G, C, E<sup>b</sup>)
  - Orchestra Bells
  - Pedal Timpani 28"
  - Gong (large)

## SEATING OF THE ORCHESTRA

R. M. I.  
Violin (Viola)  
Cello

Piano I  
Reeds I  
Reeds II  
Reeds III

Trumpets  
Trombones

Piano II (Celeste)  
Percussion  
Bass

CONDUCTOR

As the OVERTURE starts we see

VOLTAIRE'S BEDROOM

VOLTAIRE, a very old man in a white nightshirt with a white nightcap, is lying asleep in bed. In front of him on the bed is a portable lectern on which are a large, open manuscript book, an inkwell and a quill pen.

Throughout the OVERTURE, he sleeps.

OVERTURE

Allegro molto con brio  $\text{♩} = 152$

Piano

Tpts. *ff* Pnos.

Timp. Pnos. Vc. Cb.

R.M.I. W. W. Vc. Vln. Perc. *f marcato* Cb. Tib. *brillante* *f* Pnos.

R.M.I. (l.h. 8 lower) L.H.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *ff*. A bracketed section in the bass line is labeled *+ Vc.*

Second system of musical notation, featuring a grand staff. The treble clef part is marked *Tpts.* and *ff*. The bass clef part includes the instruction *Pnos. R.M.I.*. Below the staff, the instrumentation is listed as *Timp. Pnos. Vc. Cb. Trb.*

Third system of musical notation, featuring a grand staff. The treble clef part is marked *Pnos. R.M.I. (l.h. 8 lower)*. The bass clef part includes the instruction *f brillante*. Above the staff, the instrumentation is listed as *W. W. Vc. Vin. Perc.* and *L.H.*

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of various notes and rests.

Fifth system of musical notation, featuring a grand staff. The treble clef part is marked *W. W. Vin.* and *ff brillante*. A bracketed section in the treble line is marked *+ Tpt.1*. Below the staff, the instrumentation is listed as *Pnos. R.M.I. Vc. Cb.*

W. W. Tpt. 2, Vln.

+ Tpt.2, Trb.

+ Tpt.1

- Tpt. 2

+ Tpt.2, Trb.

*sfz*

W. W. Tpts. Vln.

*pesante*

Cb. Vc. Trb. Pnos.

W. W. R.M.I. (Hpacd.)

*ff acuto*

Tpts. Trb.

Fl. Solo

*p sub. dolce*

Vln. Vc. R.M.I.

Fl. Vln. Vc. RM.I.

R.M.I. Vc. R.M.I. Fl. fp

R.M.I. Fl. R.M.I. Fl. R.M.I. dim.

Fl. R.M.I. + Bells pp Fl.

Fl. Cl. Vc. Vla. R.M.I. + Vla. (pizz.) R.M.I. Cb. (pizz.) mf cantabile

First system of a piano score. It consists of two staves: a grand staff with a treble clef on top and a bass clef on the bottom. The music is in a key with two flats and a 3/4 time signature. The top staff features a melodic line with slurs and ties, while the bottom staff provides harmonic support with chords and single notes.

Second system of the piano score. It continues the two-staff format. The top staff has a melodic line that includes a section marked "Cl. 1" in the upper right. The bottom staff continues the harmonic accompaniment.

Third system of the piano score. The top staff is labeled "Vla." and contains a melodic line. Below it, the grand staff is labeled "+ Cl. 2" and "*mf cantabile*". The bottom staff continues the piano accompaniment. Below the grand staff, the text "Pno. 1, Cb. Vc." is written.

Fourth system of the piano score. The top staff continues the melodic line. The grand staff below it continues the piano accompaniment, ending with a dynamic marking of "*dim.*" (diminuendo).

W. W. Vla. Vc.

+ Fl.

*f espr.*

+ Pno.2, R.M.I. Tpts. Trb.

*dim.*

*f sub.*

*dim.*

Fl. Cl.

Vla. Vc. R.M.I.

W. W.

Vla. Vc. R.M.I. W. W.

*p*

*dolce*

*pp*

*molto*

Tpt. 2

Tpt. 2

+ Cb.

Tpt. 1

*ff*

W. W. > Vla. Vc. R.M.I.

*ff dolce*

*pp*

Pnos. Cb. Tpt. 2, Trb.

First system of a musical score. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in a key with two flats and a 3/4 time signature. The grand staff contains piano accompaniment with various dynamics and articulations.

Second system of the musical score. It features a single treble staff at the top and a grand staff below. The piano part includes a *cresc.* marking and a *ff* dynamic. A trumpet part (Tpts.) is introduced with a *ff* dynamic and a *v* (accents) marking.

Third system of the musical score. It includes a single treble staff at the top and a grand staff below. The piano part is marked *mf* and *dim.*. A trumpet part (Tpts.) is marked *mf* and *dim.*. A first clarinet part (Fl. Cl. 1) is marked *mp* and *L.H.*. A contrabass and tuba part (Cb. Trb.) is also present.

Fourth system of the musical score. It consists of a single treble staff at the top and a grand staff below. The piano part continues with various dynamics and articulations. A second clarinet part (+ Cl. 2, Pnos. (l.h. 8 lower)) is added to the woodwind section.

W. W. Pnos.

Vla. Vc. R.M.I. Perc.

Tpts. Trb. Cb. Perc. W. W. Pnos. gliss.

*ff* *brillante*

Vla. Vc. R.M.I.

Tpts. Trb. Cb. Perc. W. W. Tpts.

*pesante*

Cb. Vc. Trb. Pnos.

W. W. R.M.I.

*ff acuto*

Fl.

*p sub. dolce*

Tpts. Trb.

Vln. Vc. R.M.I.

Cl. solo

3

3

3

Vln. R.M.I.

3

R.M.I.

*pp*

Vln. Vc. 8 lower

*p cantabile*

R.M.I. Cb. (pizz.)

W. W.

*cresc.*

+ Pnos.

Tpt. 1

W. W. Vln. Vc. R.M.I.

*ff* Tpt. 2, Trb.

Pnos.

*fff*

*dim.*

Cls.

Vln. Vc. R.M.I.

W. W. cel.

Vln. Vc. R.M.I.

*mp*

Trb.

*p*

Pnos. Cb.

W. W.

Vln.

*pp*

Cb. Pno. 1

R.M.I. (Hpscd.)

+ Vc.

Vln. 8va

Picc. Cl. 1.

*p cresc. poco a poco*

*cresc. molto*

+ Pnos. Cb.

Vln. Cl. 2, 8 lower

Tpt. 1

*f sempre cresc.*

+ Tpt.2, Trb. Perc.

Più mosso ◦ = 96

ffp Pnos. Cb. R.M.I.

This system shows the first two staves of the score. The upper staff contains a melodic line with a long slur over the first six measures. The lower staff provides a rhythmic accompaniment. The dynamic marking is *ffp* and the instrumentation is *Pnos. Cb. R.M.I.*

Cls. Tpts.  
cresc.

This system continues the two-staff arrangement. The upper staff features a series of chords with a long slur. The lower staff continues the accompaniment. The dynamic marking is *cresc.* and the instrumentation is *Cls. Tpts.*

cresc. molto  
Pnos. Bs. Perc.

This system continues the two-staff arrangement. The upper staff features a series of chords with a long slur. The lower staff continues the accompaniment. The dynamic marking is *cresc. molto* and the instrumentation is *Pnos. Bs. Perc.*

+ R. Vln. Vc. Trb. R.M.I.  
8  
f cresc.

This system continues the two-staff arrangement. The upper staff features a series of chords with a long slur. The lower staff continues the accompaniment. The dynamic marking is *f cresc.* and the instrumentation is *+ R. Vln. Vc. Trb. R.M.I.*

Tpts. Trb.  
ff

This system continues the two-staff arrangement. The upper staff features a series of chords with a long slur. The lower staff continues the accompaniment. The dynamic marking is *ff* and the instrumentation is *Tpts. Trb.*

W. W.  
Pnos. R.M.I.  
brillante  
Tpts. Trb.  
+ Trb. Vc. Cb.  
Pnos. Cb.

This system continues the two-staff arrangement. The upper staff features a series of chords with a long slur. The lower staff continues the accompaniment. The dynamic marking is *brillante* and the instrumentation is *W. W., Pnos. R.M.I., Tpts. Trb., + Trb. Vc. Cb., Pnos. Cb.*

Musical score for Piano (Pnos.). The system consists of two staves. The right hand (R.H.) plays a melodic line with various ornaments and dynamics. The left hand (L.H.) provides harmonic support with chords and moving bass lines. The key signature has two flats, and the time signature is 4/4.

Pnos. R.M.I. (r.h. 8 lower)

Musical score for Piano (Pnos.) with woodwinds and trumpets. The system consists of two staves. The right hand (R.H.) features woodwind parts (W.W.) and a trumpet part (Tpt. 1 8va). The left hand (L.H.) features a trumpet part (Tpt. 1 8 lower) and a trombone part (Trb.). The piano part (Pnos.) is indicated below the left staff. Dynamics include *cresc. molto*.

Pnos.

Musical score for Piano (Pnos.) with woodwinds and trumpets. The system consists of two staves. The right hand (R.H.) features woodwind parts (W.W.) and a trumpet part (+ Tpt. 1, R.M.I.). The left hand (L.H.) features a trumpet part (Tpt. 1 8 lower) and a trombone part (Trb.). The piano part (Pnos.) is indicated below the left staff. Dynamics include *fff* and *Tutti*.

+ Tpt. 1, R.M.I.

Tutti

8.

Musical score for Piano (Pnos.) with woodwinds and trumpets. The system consists of two staves. The right hand (R.H.) features woodwind parts (W.W.) and a trumpet part (Tpt. 2, R.M.I.). The left hand (L.H.) features a trumpet part (Tpt. 1, Trb.). The piano part (Pnos.) is indicated below the left staff. Dynamics include *pp* and *ff*.

W. W. Tpt. 2, R.M.I.

8.

Tpt. 1, Trb.

Pnos, Cb. Vc.

Musical score for Piano (Pnos.) with woodwinds and trumpets. The system consists of two staves. The right hand (R.H.) features woodwind parts (W.W. Tpts.) and a trumpet part (+ Tpt. 1). The left hand (L.H.) features a trumpet part (Tpt. 1, Trb.). The piano part (Pnos.) is indicated below the left staff. Dynamics include *pp* and *ff*.

+ Tpt. 1

W. W. Tpts.

8.

Pnos.

*pp*  
Vin. Vc. (pizz.) R.M.I.

*ff*  
Tutti

As the OVERTURE ends, an EIGHTEENTH-CENTURY CHINESE FOOTMAN with a pigtail hurries to him, carrying a mug of hot chocolate. HE shakes VOLTAIRE awake. VOLTAIRE sips the chocolate, coughs, hands the mug back to the FOOTMAN, who scurries off. VOLTAIRE yawns, stretches, puts on steel-rimmed spectacles, takes the pen from the inkwell and picks up the manuscript.

VOLTAIRE

(Reading over the accompaniment of a tinkling music box)

In Westphalia in the castle of the Baron Thunder-Ten-Tronck, there lived four young people. All of them were very happy because they knew they were living in the best of all possible castles in the best of all possible countries in the best of all possible worlds. The happiest of them all was the noble youth Candide. Though merely a bastard cousin, he was graciously permitted to wear the best second-hand clothes and to fly the third-best baronial falcon.

Cue: VOLTAIRE picks up the manuscript.

Andantino

(In another area, we now see A FOREST GLADE. CANDIDE enters with an attendant HUNTSMAN. CANDIDE has a falcon on his wrist)

Two systems of piano accompaniment. The first system consists of two staves with treble and bass clefs. The second system also consists of two staves, with a *rall.* marking above the treble staff. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature.

## LIFE IS HAPPINESS INDEED

Cue: VOLTAIRE: . . . to fly the third-best baronial falcon.

Allegretto a la Gavotte

CANDIDE *p*

28

First system of the score with lyrics. The vocal line is on a single staff. The piano accompaniment is on two staves. Performance markings include *mf*, *f*, and *p*. Handwritten notes include "W. W. Pno. 1", "+ R.M.I. (Hpscd.)", "Vln. Vc.", and a circled "30".

Life is hap - pi - ness in - deed: Mares to

Second system of the score with lyrics. The vocal line is on a single staff. The piano accompaniment is on two staves. Performance markings include *mf* and *p*. Handwritten notes include "+ Cb." and "Pno. 1, R.M.I."

ride and books to read. Though of no - ble birth I'm not, I'm de -

*pp* *rall. molto* *meno mosso* *a tempo*

light - ed with my lot. Though I've no dis - tinc - tive fea - tures And I've

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a fermata over the first measure. The piano accompaniment is written in a grand staff (treble and bass clefs). The tempo markings *pp*, *rall. molto*, *meno mosso*, and *a tempo* are placed above the vocal line and below the piano accompaniment.

*accel.*

no of - fi - cial moth - er, I love all my fel - low crea - tures And the

The second system of the musical score continues the vocal line and piano accompaniment. The tempo marking *accel.* is placed above the vocal line and below the piano accompaniment.

(Releases  
Falcon)

*f*

crea - tures love each oth - er!

The third system of the musical score concludes the vocal line and piano accompaniment. The dynamic marking *f* is placed above the vocal line and below the piano accompaniment.

+ Ch.

(After the song, CANDIDE releases the falcon which is jerked clumsily from his wrist and shoots upward stiffly to disappear. A second later, a large stuffed swan clunks down on the stage. The HUNTSMAN applauds)

HUNTSMAN

Bravo, bravo, Master Candide!

*(CANDIDE smiles with legitimate pride. He and the HUNTSMAN freeze.)*

VOLTAIRE

*(Spoken over music)*

The next happiest of the four was probably the serving maid, Paquette.

*(Now also revealed is*

THE BARONESS' BOUDOIR

*PAQUETTE, a very pretty, sexy girl, is tightening the corset of the immensely fat BARONESS, while the BARON stands watching)*

VOLTAIRE

She enjoyed the honor of dressing the Baroness in the presence of the Baron himself—and, for her willingness to co-operate, was a favorite with all.

*(Behind the BARONESS' back, the BARON lecherously ogles PAQUETTE)*

BARON

*(To BARONESS)*

My dear, if you could spare this young wench for a few minutes, she could grease my riding boots.

BARONESS

Of course, my lord.

BARON

*(Leering at PAQUETTE)*

I will await you in the stables. Bring the lubricant!

PAQUETTE

*(Beaming at him sexily)*

Oh yes, my lord. Willingly, my lord.

*(This scene blacks out)*

VOLTAIRE

Also extremely happy was the Baron's virgin daughter, Cunegonde.

*(In THE BARONIAL GARDEN*

*we see CUNEGONDE, in innocent white, standing beside a large rose bush covered with huge white roses)*

VOLTAIRE

Cunegonde knew she was not only the highest born maiden in the land but also the prettiest. She was assured that she could look forward to a tremendously advantageous marriage.

Cue: HUNTSMAN: Bravo, Bravo, Master Candide!

Andantino

43

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, starting with a whole rest. The lower staff is a piano accompaniment in treble clef, marked *pp* and *R.M.I. (Hpscd.)*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment.

The second system continues the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment continues with eighth notes, including a marked *x* on the second measure.

The third system continues the musical score. The vocal line features a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment continues with eighth notes, including a marked *x* on the second measure.

The fourth system concludes the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment continues with eighth notes. The system ends with a *rall.* marking and a fermata over the final notes.

Cue: VOLTAIRE: . . . a tremendously advantageous marriage.

*Tempo Primo (Allegretto)*

CUNEGONDE *p rall.*

70

W. W. Pno. 1  
*mf*

+ R.M.I.  
*f*

Fl. Cl.  
*p rall.*

73

+ Cb. Pno. 1

Life is hap - pi - ness in -

*mf* *p*

deed: I have ev - 'ry - thing I need. I am rich and un - at -

*mf* *p*

*pp* *rall. molto* *meno mosso*

tached And my beau - ty is un - matched. With the rose my on - ly

*pp* *rall. molto* *meno mosso*

+ Vin. Vc. R.M.I.

*a tempo*

ri - val, I ad - mit to some frus - tra - tion; What a pit - y its sur -

*a tempo*

(SHE rips off a rose and caresses it, then freezes)

*accel.*

viv - al Is of lim - it - ed du - ra - tion!

*accel.*

+ Ob.

+ Cb.

VOLTAIRE

(Spoken over music)

At the moment, the least happy of the four—though still happy—was the Baron's son, Maximilian. Maximilian, being the handsomest youth in Westphalia, was naturally and very sincerely devoted to his own person.

*Andantino*

*pp* R.M.I. (Hpscd.)

Piano introduction for the scene in Maximilian's bedroom. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. It features a flowing melody in the right hand and a rhythmic accompaniment in the left hand.

(In MAXIMILIAN'S BEDROOM  
we see MAXIMILIAN with a mirror in his hand)

Cue: VOLTAIRE: . . . very sincerely devoted to his own person.

Tempo primo

MAXIMILIAN *mp*

97

Musical score for the first line of dialogue. The vocal line is in treble clef with a 4/4 time signature. The piano accompaniment includes strings (Strs.), harpsichord (R.M.I. (Hpscd.)), and violin (Vln.).

W. W. Life is ab - so - lute per - fec - tion,

*f dim.* *p stacc.*

R.M.I. (Hpscd.) R.M.I. Vc. (Pno. 1 if wanted)

Musical score for the second line of dialogue. The vocal line continues in treble clef. The piano accompaniment includes strings (Strs.) and harpsichord (R.M.I. (Hpscd.)).

As is true of my com - plex - ion. Ev - ry time I look and see me,

*sim.*

Musical score for the third line of dialogue. The vocal line continues in treble clef. The piano accompaniment includes strings (Strs.) and harpsichord (R.M.I. (Hpscd.)).

I'm re - mind - ed life is dream - y. Al - though I do get tir - ed

Be - ing end - less - ly ad - mir - ed Peo - ple will go on a - bout me -

*cresc.* How could they go on with - out me? *mf* (If the talk at times is  
+ W. W. Vin. colla voce  
*mf legato*)

vi - cious, that's the Price you pay when you're de - li - cious.)  
W. W. W. W. Strs. *f*  
R.M.I.

Life is pleas - ant, life is sim - ple - Oh my God, is that a pim - ple?  
Vin. *p stacc.*  
R.M.I. Vc. (Pno. 1 if wanted)

No, it's just the odd re-flec-tion - Life and I are still per-fec-tion! I am ev-ry-thing I

Life is hap-pi-ness in-deed!

need. W. W. 3

R.M.I. Strs.

W. W. 3

R.M.I. Strs.

+ Strs. R.M.I.

Ob.

mf

p

mp

MAXIMILIAN

(MAXIMILIAN's hand goes to his cheek, discovers the pimple, reacts in horror and speaks over music)

Oh my God, it is a pimple.

(A male SERVANT enters with his cloak)

SERVANT

A delegation of villagers, sir, to pay homage.

MAXIMILIAN

Dismiss them!

(Hysterically indicating the pimple)

Look, look. How can I receive even a peasant like this!

SERVANT

(Sycophantic)

Who could notice so trivial a blemish, sir, when with one smile from you, their eyes are dazzled?

MAXIMILIAN

(Preening again)

Well, there is a great deal of truth in that. Admit them.

(The SERVANT leaves. MAXIMILIAN freezes)

Cue: MAXIMILIAN: Oh my God, it is a pimple.

Cue: MAXIMILIAN:  
Admit them.

**VOLTAIRE**

If there was the faintest shadow to darken the idyllic existence of these children, it lay in the fact that Candide—except when hunting—could think of little else but the glorious hair and eyes of Mademoiselle Cunegonde . . .

*(CANDIDE moves forward, a hand yearningly on his heart)*

**CANDIDE**

Oh Mademoiselle Cunegonde!

**VOLTAIRE**

. . . while Cunegonde, in spite of her exalted birth, was alarmingly conscious of her bastard cousin's strong young thighs.

*(CUNEGONDE kisses the rose and sighs)*

**CUNEGONDE**

Oh Candide!

**VOLTAIRE**

However, except for this tiny flaw—and the pimple—their innocent happiness was unstained.

(PAQUETTE reappears. All FOUR PRINCIPALS, from their positions, start to sing.)

CUNEGONDE *pp staccatissimo*

Life is hap - pi - ness in - deed: Hors - es to

CANDIDE *pp staccatissimo*

Life is hap - pi - ness in - deed: Hors - es to

MAXIMILIAN *pp staccatissimo*

Life is ab - so - lute per - fec - tion, As is true of my com - plex - ion.

Fl. col Cunegonde  
Cl. col Candide

*f* W. W. Strs. R.M.I. Pnos. *pp staccatissimo*

CUN.

PAQUETTE

ride \_\_\_\_\_ and books to read. Though of

CAN.

ride \_\_\_\_\_ and books to read. Though of

MAX.

Ev - 'ry time I look and see me, I'm re - mind - ed life is dream - y.

Fl. col Paquette

*f* W. W. Strs. R.M.I. Pnos. *pp staccatissimo*

PAQ.  
no - ble birth we're not, We're de -

CAN.  
no - ble birth we're not, We're de -

MAX.  
Al - though I do get tir - ed Be - ing end - less - ly ad - mir - ed

CUNEGONDE  
We're

PAQ.  
light ed with our lot. We're

CAN.  
light ed with our lot. We're

MAX.  
Peo - ple will go on a - bout me - How could they go on with - out me?

Ob col Canegonde  
Cl. col Candide

CUN. *mf legato*  
 in - no - cent and un - am - bi - tious, That's why life is so de -

PAQ. *mf legato*  
 in - no - cent and un - am - bi - tious, That's why life is so de -

CAN. *mf legato*  
 in - no - cent and un - am - bi - tious, That's why life is so de -

MAX. *mf legato*  
 (If the talk at times is vi - cious, that's the Price you pay when you're de -

*mf legato*  
 Fl. Pnos.

CUN. *f* *pp stacc.*  
 li - cious! We have ev - 'ry - thing we

PAQ. *f* *pp stacc.*  
 li - cious! We have ev - 'ry - thing we

CAN. *f* *pp stacc.*  
 li - cious! We have ev - 'ry - thing we

MAX.  
 li - cious! We have ev - 'ry - thing we

li - cious!) Though it is a heav - y du - ty

W. W. Pnos.  
 Strs.

CUN.  
need. Life here is hap pi - ness in -

PAQ.  
need. Life here is hap pi - ness in -

CAN.  
need. Life here is hap pi - ness in -

MAX.  
To pro - tect my awe - some beau - ty, I have al - most no ob - jec - tion -

CUN. *f sub.*

PAQ. *f sub.* deed! In - deed! pi -

CAN. *f sub.* deed! Life is in - deed! pi -

MAX. deed! Life is in - deed! Sheer hap - pi -

Life and I are still per - fec - tion! I am ev - 'ry - thing I need.

*mf*

*3* W. W. Pnos.  
R.M.I. Strs.

*3* W. W. Pnos.  
R.M.I. Strs.

CUN.  
ness in - deed! - pi - ness, - - - pi - ness,

PAQ.  
ness in - deed! In - deed! In -

CAN.  
ness in - deed! Sheer hap - - - Sheer hap - - -

MAX.  
Life is hap - pi - ness in - deed! In - deed! In -

Ob.  
Cl.

+ Strs. R.M.I.

CUN. *ff*  
In - - - deed!

PAQ. *ff*  
deed! In - - - deed!

CAN. *ff*  
In - - - deed!

MAX. *ff*  
deed! In - - - deed!

W. W. Pnos.  
3

+ Tpts.  
3

Tutti *sf sf*

+ S. Dr.

VOLTAIRE

You may ask, if you are of a cynical turn of mind, how, even in this best of all possible castles, such unique happiness should prevail. The answer is simple.

*(As HE talks, HE gets out of bed, starts shedding the nightshirt, et cetera, slowly transforming himself)*

These admirable children had the great good fortune to be instructed in the realities of Life by the wisest of all possible philosophers and scientists—a man to whom none of the secrets of God's mysterious ways lay unrevealed. And who was this dazzling individual?

*(By now HE has turned himself into an almost fatuously cheerful pedant in cap and gown)*

VOLTAIRE

*(Speaking in a totally different, unctuous voice)*

Who was this paragon of human virtues?

PUPILS

*(Shouting)*

Dr. Pangloss!

*(As the music starts, PANGLOSS graciously acknowledges the PUPILS who run to him, bringing him gifts—an apple, a pear, a chicken leg, a rose. PANGLOSS accepts the gifts and leads his PUPILS in a danced parade through the castle to the castle school-room)*

PARADE

**Allegro** W. W. Pnos. + Tpts. Vln.  
W. W. and Vln. 8va, Tpts. loco

*f Tutti* *stacc.* *sim.*

Pnos. R.M.I. Vc. Cb. Perc.

The musical score consists of four systems of music. The first system is a piano accompaniment with a treble and bass clef, marked *legato*. The second system continues the piano accompaniment, marked *stacc.* and *sim.*. The third system introduces woodwinds: *W. W. Pnos.* (Woodwinds and Pianos) and *Tpts. Trb.* (Trumpets and Trombones), with a *Tutti* marking. The fourth system features a *ff brillante* piano accompaniment, *W. W. Pnos.*, and *Tutti sfz* woodwinds, with *poco* markings.

### THE CASTLE SCHOOLROOM

(This is very like an American eighteenth-century schoolroom with desks, a blackboard with *Best Of All Possible . . . ?* written on it and a portrait of the BARON looking very like George Washington.

CUNEGONDE, CANDIDE, PAQUETTE and MAXIMILIAN run trippingly to their desks, sitting down just as the music stops.

DR. PANGLOSS takes up a professorial stand in front of them)

### DR. PANGLOSS

Syllogism Number One. Since this is the only possible world, it follows . . .

MAXIMILIAN

*(The eager, know-it-all pupil)*

. . . that this is the best of all possible worlds.

DR. PANGLOSS

Correct.

*(Càressing PAQUETTE's cheek).*

Ergo. Since this is the best of all possible worlds, it follows

...

CUNEGONDE

. . . that everything that happens in this world is for the best.

DR. PANGLOSS

Correct.

*(Pointing with the chicken leg at the mooning, inattentive CANDIDE)*

Ergo. Since everything that happens in this world is for the best it follows . . .

CANDIDE

. . . that that is the best of all possible chicken legs?

DR. PANGLOSS

*(Cuffing him)*

Oaf!

MAXIMILIAN

*(Very smug)*

. . . that everything in this world is perfect the way it is.

DR. PANGLOSS

Correct. Quod Erat Demonstrandum. So if any man says that all is well.

MAXIMILIAN

He lies.

CUNEGONDE

Everything is not well!

ALL

Everything is for the best in this best of all possible worlds.

# THE BEST OF ALL POSSIBLE WORLDS

Allegretto (bright and fast)  $\text{♩} = 132$

PANGLOSS *mp*

Let us re -

*f marc.*  
Cl. Tpt. 1, Pnos. R.M.I. (Hpscd.)

*fp* Pno. 1 only

I.h. only but with

view les - son e - lev - en,

FOUR PUPILS (CANDIDE, CUNEGONDE, MAXIMILIAN, PAQUETTE)

Par - a - graph two,

Tpt. 1

*sempre stacc.*

r.h. stems down

PANG. *mp*

Once one dis - miss - es The rest of all pos -

Ax - i - om sev - en.

Pno. 1

PANG.

si - ble worlds, One finds that this is The best of all pos - si - ble worlds.

+ Cl. gliss.

FOUR PUPILS

Once one dis - miss - es The rest of all pos - si - ble worlds, One finds that

Cl. Tpt. 1

*f* *mp*

*f* *mp*

Pno. 1 (l.h. only) Add r.h. on accents + r. h.

this is The best of all pos - si - ble worlds.

*f* *marc.* *fp*

Pno. 1

+ Pno. 2, R.M.I.

PANG.

Pray, clas - si - fy Pi - geons and cam - els.

Cl.

*mp*

*stacc.*

l.h. only but with r.h. stems down

PANG. *f*

There is a rea - son For

MAXIMILIAN PAQUETTE

Pi - geons can fly. Cam - els are mam - mals.

Tpt. 1 *sempre stacc.* Cl. Tpt. 1 sustain

+ r. h.

ev - 'ry - thing un - der the sun.

CANDIDE

There is a rea - son For ev - 'ry - thing un -

Cl. Tpt. accents only Cl. Tpt. 1 *dim.*

l.h. only + r. h.

CAN. MAXIMILIAN *ff*

der the sun. Ob - jec - tion! What a - bout snakes?

+ Cl. 8 va

- Cl. *f sub. f p f*

PANG.

Snakes. 'Twas Snake that tempt-ed Moth-er Eve. Be-cause of Snake we

Tpt. 1 Cl. col Pangloss

*p* Pno. 1

Bsn. B. Cl.

now be-lieve That though de-praved, We can be saved From hell-fire and dam-

na-tion. If Snake had not se-

na-tion. If Snake had not se-

**FOUR PUPILS** *f* *no. 1 late*

Be-cause of Snake's temp-ta-tion.

Cl. Tpt. 1 8va Cl. Tpt. 1 loco

*f* *legato* *p* *stacc.*

duced our lot, And primed us for sal - va - tion, Je - ho - vah could not

par - don all The sins that we call car - di - nal, In - volv - ing bed and

bot - tle. Now on to Ar - is - tot - le.

**FOUR PUPILS** Now on to Ar - is - tot - le.

Cl. Tpt. 1 8va

*mf* + Pno. 2, R.M.I. *f* Pno. 1

*mp*

Man - kind is one. All men are broth - ers.

FOUR PUPILS

As you'd have

Cl.

*mp stacc.*

*sempre stacc.*

Pno. 1

It's un - der - stood in This

done, Do un - to oth - ers.

Cl. Tpt. 1 sustain

*f*

+ r. h.

best of all pos - si - ble worlds.

MAXIMILIAN

All's for the good in This best of all pos -

Cl. Tpt. 1 accents only

Cl. Tpt. 1

*dim.*

I. h. only

+ r. h.

CANDIDE

si - ble worlds. Ob - jec - tion! What a - bout war?

*ff*

*f sub.* *f* *p* *f*

Pno. 1 only

+ Cl. Tpt. 1

+ Bsn., B. Cl.

PANG.

War. Though war may seem a blood - y curse, It is a bless - ing

Tpt. 1 Cl. col Pangloss

*p*

Pno. 1

+ Trb.

in re - verse. When can - non roar, Both rich and poor By dan - ger are u - nit - ed.

MAXIMILIAN *f*

Til

Cl. Tpt. 1 8va

PANG.

Phi - los - o - phers make ev - i - dent The point that I have

MAX.

ev - 'ry wrong is right-ed.

Cl. Tpt. 1 loco

*legato* *p* *stacc.*

PANG.

cit-ed. 'Tis war makes e - qual, As it were, The no - ble and the com - mon - er, Thus

*f*

war im - proves re - la - tions. Now on to con - ju - ga - tions.

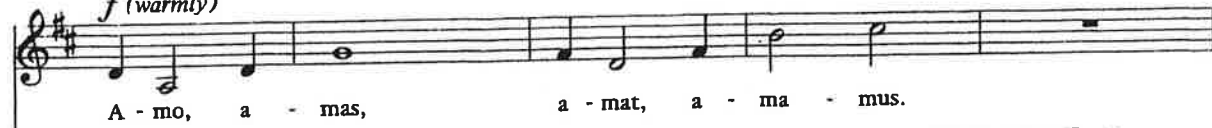
FOUR PUPILS *f*

Now on to con - ju - ga - tions.

Cl. *tr* *mf* + Pno. 2, R.M.I. *f* Tpt. R.M.I.

PANG.

*f* (warmly)



A - mo, a - mas, a - mat, a - ma - mus.

FOUR PUPILS

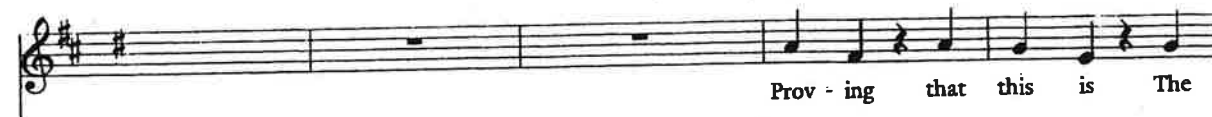


A - mo, a -

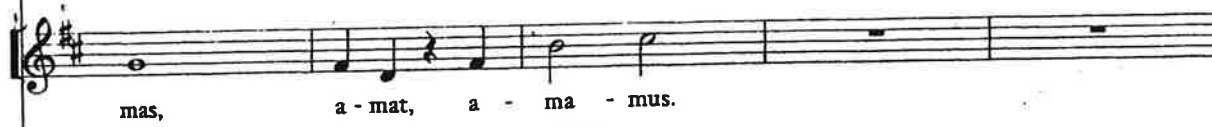


*mf* R.M.I. Solo *cresc.*

Cl. Tpt. Bsn., Bs.Cl.



Prov - ing that this is The



mas, a - mat, a - ma - mus.



*p stacc.*  
sustain



best of all pos - si - ble worlds. With love and kiss - es, The



best of all pos - si - ble worlds.

**FOUR PUPILS** *f*

Prov - ing that this is The best of all pos -

+ Cl. + Tpt. 1  
gliss.

*f*

*mp*

si - ble worlds. With love and kiss - es, The best of all pos -

*mp*

**PANGLOSS**

Quod e - rat dem - on - stran - dum! Q. E. D.

**CANDIDE** *f*

si - ble worlds. Quod e - rat dem - on - stran - dum.

**MAXIMILIAN** *f*

*f sub.*

Tpt. 2 *tr* *tr* *tr*

Quod Tpt. 1 *tr*

CUNEGONDE

PAQUETTE

CANDIDE

MAXIMILIAN

PANGLOSS

Quod e - rat dem - on - stran - dum. Q. E.

Q. E. D. A - mo, a - mas, a - mat, a -

e - rat dem - on - stran - dum. Q. E. D. A - mo, a -

A - mo, a - mas, a - mat, a - ma - mus. Q. E.

tr tr Cl. tr tr tr Fl. tr tr tr

stran - dum. Q. E. D. Quod e - rat dem - on - stran - dum In this

D. A - mo, a - mat. Quod e - rat dem - on - stran - dum In this

ma - mus. A - mo, a - mat. Quod e - rat dem - on - stran - dum In this

mas. Q. E. D. Quod e - rat dem - on - stran - dum In this

D. Quod e - rat dem - on - stran - dum. Quod e - rat dem - on - stran - dum In this

+ Cb. + Pnos. Trb.



ossia CUNEGONDE

E. D.

Q. E. D.

Q. E. D.

Q. E. D.

Q. E. D.

Q. E. D.

Tpts. Trb. Pnos. + Cl. Fl. *ffp* Tutti *ffz*

DR. PANGLOSS

Syllogism Number Two. Since everything is made for a reason it follows . . .

MAXIMILIAN

. . . that everything is made for the best reason.

DR. PANGLOSS

Par exemplum. A lég is made . . .

CUNEGONDE

To walk.

DR. PANGLOSS

*(Appreciates her leg)*

A belly is made . . .

MAXIMILIAN

*(Burps)*

To digest.

DR. PANGLOSS

*(To CANDIDE who is gazing mooningly at CUNÉGONDE)*

A mouth is made . . .

CANDIDE

To kiss.

DR. PANGLOSS

*(Clouting him)*

Wrong, wrong, wrong. This is the classroom. Not the gutter.

*(Pointing to MAXIMILIAN)*

PAQUETTE

*(Smug)*

To eat.

DR. PANGLOSS

Ergo. Since every part of the body is made for the best of all possible reasons, it follows that every part of the State—which is merely a body in macrocosm—IS MADE FOR THE BEST OF ALL POSSIBLE REASONS. Everything is perfect the way it is and everything that happens—however seemingly unpleasant on the surface—happens for a supremely benign purpose. Class is dismissed. It is time for Mademoiselle Paquette's lesson in advanced physics. Off, off.

*(HE shoos the PUPILS away. CUNÉGONDE, as SHE leaves, glances back at PAQUETTE, clearly curious as to what the physics lesson may involve. SHE hesitates, then disingenuously drops her handkerchief and exits after the BOYS)*

PANGLOSS

*(Instantly, starts to undo the willing PAQUETTE's blouse)*

No fleas?

PAQUETTE

Oh no, sir, I've scrubbed.

*(HE throws her down on the floor and starts to mount her.)*

*CUNÉGONDE returns "for her handkerchief," is fascinated by the scientific experiment spread out on the*

floor beside her. SHE moves to PANGLOSS, tapping him on the shoulder)

CUNEGONDE

Excuse me, sir.

DR. PANGLOSS

*(Looking up, embarrassed but only for a moment)*

Certainly. What is it?

CUNEGONDE

You know of my interest in science, sir. I realize this experiment may be a little advanced for me, but would you be kind enough to explain it?

DR. PANGLOSS

Gladly. It is to study the relative specific gravity of two bodies, the male and the female. If the partners stand with their bodies erect . . . so . . .

*(HE pulls PAQUETTE up to her feet to standing position)*

. . . the lips connected so . . .

*(Demonstrates)*

. . . the arms to insure firm contact . . . so . . .

*(Puts his arms around her)*

. . . it will be observed that the female body, its specific gravity lower, will tend to fall backwards . . .

*(Demonstrates)*

. . . the male body following it in a symmetrical curve . . .

*(On top of PAQUETTE again)*

. . . thus demonstrating amongst other things the most natural and complementary juxtaposition of the male and female bodies.

CUNEGONDE

I see. Thank you, sir. I appreciate your taking the time to enlighten me.

*(SHE leaves)*

PAQUETTE

*(Giggling)*

A simple child, isn't she?

DR. PANGLOSS

Shall we proceed?

(HE resumes mounting her as the scene blacks out. We now see

THE BARONIAL ORCHARD

CANDIDE is practicing chinning himself on the branch of a tree. CUNEGONDE enters, stops, watching him for a moment.. CANDIDE looks at her, hanging his head downward)

Cue: PANGLOSS: Shall we proceed?

*Presto*  
W. W. Tpts. Vla.  
*f*  
*sim.*  
Pnos. R.M.I.  
Cb.  
Vc.  
Trb.

Cl.  
*p*  
*rit.*  
Vla. Pnos. R.M.I.  
Vc.

(Spoken over music)

CANDIDE

Good day, Mademoiselle Cunegonde.

CUNEGONDE

Good day, dear Candide.

(Pause)

*Allegretto*  
Cls.  
Vla.  
*dim.*  
*pp*  
Vc. Pno. R.M.I.

CANDIDE

*(Eager)*

Yes, Mademoiselle Cunegonde.

CUNEGONDE

As my faithful friend and companion from the cradle, would you consider attempting one of our dear master's physical experiments—even though it is somewhat ahead of our curriculum?

CANDIDE

*(Jumping down)*

Anything for you, Mademoiselle Cunegonde.

CUNEGONDE

You are very civil. It concerns the relative specific gravity of the male and female bodies. You put your arms around me . . . so . . . so . . .

*(SHE puts the astonished but fervent CANDIDE'S arms around her waist)*

Next the lips make contact . . .

*(SHE puts her mouth to his. The reaction in CANDIDE is instantaneous. THEY start to kiss wildly)*

CANDIDE

Oh Mademoiselle Cunegonde!

CUNEGONDE

Oh Candide!

CANDIDE

It isn't possible!

CUNEGONDE

It isn't possible!

CANDIDE

And yet for many months I have been dreaming of just such a contact.

CUNEGONDE

I too have dreamed. But what are dreams but fancies? Oh worthy Dr. Pangloss to have shown scientifically that this is the best of all possible juxtapositions. It has been proved that I have been put in this world to complement you.

CANDIDE

In the Holy Marriage Bond.

# OH HAPPY WE

*Allegretto con anima* ♩ = 132

Fl. Cl. *mp* Fl. R.M.I.

Vla. *mp*  
Vc. *mf*  
(pizz.) *p*

Pno. 1, R.M.I. (Hpscd.)  
Pno. 1, Vc.

CANDIDE *p* (lyrically)

1. Soon, with the earn - ings from my la - bors,

Vla. Cl. *pp legato*

CUNEGONDE *p*

We'll buy a mod - est lit - tle farm. Our man - sion will a -

*dim.*

maze our neigh - bors, There we will en - ter - tain with lav - ish charm.

R.M.I.

*dim. con grazia*

CANDIDE CUNEGONDE CANDIDE

Cows and chick - ens. So - cial whirls. Peas and cab - bage.

Fl. Cl. Fl. Cl.

Vla. Vc. R.M.I.

*pp*

- Vc.

CUNEGONDE

Ropes of pearls.

Fl. Cl. Fl. R.M.I.

Vla. Vc. R.M.I.

*p*

+ Vc.

CANDIDE *p*

Soon, there'll be lit - tle ones be - side us; We'll have a sweet West -

*pp*

Vla. Cl.

*pp legato*

(CANDIDE clumsily starts to undo her blouse.  
CUNEGONDE, impatient, knocks his hand away and does  
it herself)

CUNEGONDE *p*

pha - lian home. Some - how we'll grow as rich as Mi - das;

Fl. R.M.I.

*p*

*dim.* CANDIDE

We'll live in Par - is when we're not in Rome. Smil - ing ba - bies.

R.M.I.

Fl. Cl.

*dim. con grazia* *pp*

- Vc.

CUNEGONDE

CANDIDE

CUNEGONDE

Mar - ble halls. Sun - day pic - nics. Cos - tume balls.

Vla. Vc. R.M.I. Fl. Cl. Vla. Vc. R.M.I.

*mf*  
Oh, won't my robes of silk and sat - in Be chic! I'll have all that

Fl. Cl. Vla. Vc. - Fl. *dim.*

(CUNEGONDE is now unbuttoning and removing CANDIDE's shirt)

CANDIDE *mf*  
I de - sire. Fl. R.M.I. Pan - gloss will tu - tor us in Lat - in And

+ Fl. *mf*

*mp* **CUNEGONDE** *p*

Greek, while we sit be - fore the fire. Glow - ing ru - bies.

R.M.I.

Fl.

*dim.* *p*

*p* **CANDIDE** **CUNEGONDE** **CANDIDE**

Glow - ing logs. Faith - ful ser - vants. Faith - ful dogs.

Fl. Cl.

Vla. Vc.

**CUNEGONDE** *pp*

We'll round the world en - joy - ing high life; All will be gai - e -

Fl. Vla.

*pp dolce*

+ Vc.

CANDIDE

ty and gold. We'll lead a rus - tic and a shy life,

R.M.I.

+ Cl.

CUNEGONDE

Feed - ing the pigs and sweet - ly grow - ing old. Breast of pea - cock.

R.M.I.

+ Vc.

Fl. Cl.

(In a frenzy of excitement CANDIDE tugs off his trousers, CUNEGONDE her skirt. They are now in their underclothes)

CUNEGONDE

*pp rall.*

Presto  $\text{♩} = 60$

170

*pp*

I love mar - riage. Oh, hap - py pair!

CANDIDE

*pp rall.*

Ap - ple pie. So do I.

Vla. Vc.

Fl. Cl.

*rall.*

Vla. Vc.

Presto  $\text{♩} = 60$

Fl. Cl.

*pp*

+ Cb.

*cresc.*  
 Oh, hap - py we! It's ver - y rare How we a - gree. Oh, hap - py pair!  
*cresc.*  
 Oh, hap - py  
 R.M.I.  
 Via. Vc.  
*sim.*  
*cresc.*

Detailed description: This system contains the first four measures of the piece. The vocal line (top staff) has lyrics: "Oh, hap - py we! It's ver - y rare How we a - gree. Oh, hap - py pair!". The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand. Dynamics include *cresc.* and *sim.* (sostenuto).

Oh, hap - py we! It's ver - y rare How we a - gree! Oh, hap - py pair!  
 pair! Oh, hap - py we! It's ver - y rare How we a - gree! Oh, hap - py  
 R.M.I.  
 Strs.  
*cresc.*

Detailed description: This system contains the next four measures. The vocal line continues with lyrics: "pair! Oh, hap - py we! It's ver - y rare How we a - gree! Oh, hap - py". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *cresc.* and *Strs.* (string entry).

Oh, hap - py we! It's ver - y rare How we a - gree! *ff*

pair! 'Oh, hap - py we! It's ver - y rare How we a - gree! *ff*

W. W. Strs.

+ Pnos. Brass

*(Elsewhere we see*

THE BARONIAL BANQUET HALL

*The BARON, the BARONESS, MAXIMILIAN, and PANGLOSS are eating a large stuffed suckling pig, served by PAQUETTE.*

*MAXIMILIAN glances up, reacts, runs to the window and points)*

MAXIMILIAN

What is he doing to my sister?

*(HE runs out into the garden)*

What are you doing to my sister? You can't do *that* to my sister!

CUNEGONDE

*(Looking up from beneath CANDIDE, sisterly)*

Foolish boy, run away and play.

*(Now the BARON and BARONESS are running up, scandalized, followed by PANGLOSS and PAQUETTE)*

MAXIMILIAN

Look, look! Look what they're doing! Look!

*(CANDIDE and CUNEGONDE, still half dressed, jump up, CUNEGONDE doing up her blouse)*

CANDIDE

*(Getting his trousers on)*

An experiment, sir.

CUNEGONDE

One of Dr. Pangloss' noble experiments in physics which has proved conclusively . . .

BARON

*(Swinging on PANGLOSS)*

Pangloss! Sir, are you responsible for this?

DR. PANGLOSS

*(Deeply shocked)*

Never, sir.

*(Glaring at the TWO)*

An outrageous violation of all that I stand for.

PAQUETTE

*(Equally holy)*

Me too!

CUNEGONDE

But, father, I love him.

CANDIDE

And I love her.

BOTH

We will be married at once.

BARON

Married?

BARONESS

Married?

BARON

My daughter?

BARONESS

To a bastard?

BARON

Curses on the day when my Christian charity bid me give asylum to the sideswiped offspring of my sluttish sister.

*(Pointing a fierce finger at CANDIDE)*

Out!

MAXIMILIAN

Out!

PANGLOSS

Out!

PAQUETTE

Out!

BARONESS

Out!

CUNEGONDE

Oh beloved Candide.

CANDIDE

Oh dear Cunegonde!

BARON

Out, out, out!

*(HE grabs CANDIDE by the shoulders, turns him around and starts viciously kicking him away)*

Dare to set foot again in Westphalia and you'll be strung from the highest gibbet.

(CANDIDE goes sprawling out of the scene, just having time to grab his shirt.)

CUNEGONDE bursts into hysterical weeping, tearing her hair. PANGLOSS and PAQUETTE look righteously shocked. The BARON and MAXIMILIAN make a solid male phalanx)

BARON & MAXIMILIAN

The honor of our family is restored.

(The BARONESS faints. The scene blacks out and we see

A DESOLATE HEATH IN WESTPHALIA

CANDIDE, exhausted and melancholy, sits on a rock)

## IT MUST BE SO

Slow and free, like a folk song

8 8

Cl.  
p  
Vc.

CANDIDE

My world is dust now, And all I loved is dead. Oh, let me

(like a lute)  
R.M.I.  
Vc. sustains bass throughout

trust now In what my mas - ter said: "There is a sweet - ness in ev - 'ry  
 woe." It must be so. It must be so.

*pp*

*pp*

*pp*

Rec.

Rec.

(HE picks up a stick on the end of which is a bundle knotted in a red handkerchief, slings it on his shoulder and trudges forward)

The dawn will find me A - lone in some strange land. But men are

*long*

*poco rall. a tempo*

*p*

*long*

*long*

*poco rall. a tempo*

kind - ly; They'll give a help - ing hand. So said my mas - ter, and he must

*pp*

*pp*

(Spent, CANDIDE slumps to the ground)

know. It must be so. It must be so.

Rec. rall. long

VOLTAIRE

(Appearing at some unexpected spot)

What happens to the noble youth Candide when obliged to fend for himself in this best of all possible worlds?

(TWO MEN, dressed in blue, enter, see the prone CANDIDE, pause to look down at him. One carries a burlap sack)

FIRST MAN

A well-built youth.

SECOND MAN

About the right height too. Good day, young man.

CANDIDE

(Regaining consciousness, gazing up at them)

Alas, it's hardly a good day for me, sirs. I am half dead from hunger and thirst.

FIRST MAN

Well, that's easily taken care of. Young man, we will buy you the largest breakfast obtainable in Walderberg-Trabk-Dikdoff.

CANDIDE

You will?

FIRST MAN

What are civilized gentlemen for if not to help their brothers in distress?

CANDIDE

(Rising, beaming)

Oh, this is a good world. I knew it. I knew my dear master could not have been mistaken.

SECOND MAN

It is obvious to us, sir, that you are an affectionate youth who can love tenderly.

CANDIDE

Oh yes, indeed. I love Mademoiselle Cunegonde with all the tenderness in the world.

FIRST MAN

In fact, sir, we were referring to that Champion of Islam, the King of the Bulgarians.

CANDIDE

Unfortunately, sir, I am not acquainted with the gentleman, being a Westphalian and a Christian myself.

SECOND MAN

Ah! But were you to know His Majesty you could not fail to love him. You must drink to his health.

*(HE produces from the burlap sack a bottle of wine, which HE hands to CANDIDE)*

Here.

CANDIDE

*(Taking it)*

Thank you, sir.

*(Drinks.)*

*Instantly the attitude of the TWO MEN changes)*

FIRST MAN

That's it!

SECOND MAN

You've drunk the king's health!

*(THEY jump on CANDIDE and stuff him into the burlap sack, neatly tying the top. CANDIDE struggles and mumbles through the burlap)*

FIRST MAN

You have enlisted.

SECOND MAN

Shut up.

FIRST MAN

You are now the hero of the Bulgarians.

SECOND MAN

And your glory assured in the forthcoming war against Westphalia.

*(The TWO MEN carry the sack off, with the struggling CANDIDE inside)*

VOLTAIRE

*(Appearing at another spot)*

Even as he spoke, the Bulgarian Army was swarming across the Westphalian border, slaughtering and liberating the populace, surging closer, ever closer to the doomed castle of Thunder-Ten-Tronck.

*(We now see*

THE BARONIAL CHAPEL

FOUR MEMBERS OF THE COMPANY, dressed in medieval costumes, have become a stained glass window. THEY start with Gothic movements to sing Simultaneously, we see the entire THUNDER-TEN-TRONCK FAMILY—the BARON, BARONESS, MAXIMILIAN, and CUNEGONDE—on their knees before the window, praying while gunfire and battle shots are heard)

BARON

*(Spoken over music)*

Almighty God who, in the beginning of time, bequeathed this sacred serfdom to my most Christian ancestors, look down and in your infinite mercy, destroy the heathen Bulgarian invaders.

BARONESS

Oh blessed Holy Mother, I vow a candle for every swinish Islamite who bites the dust.

MAXIMILIAN

Oh God who has blessed me with the incomparable gift of beauty, see to it that, whatever holocaust occurs, my features may escape disfigurement. For my admirers' sake. Amen.

CUNEGONDE

Oh dear Lord, send my beloved Candide back to me, for surely he and only he can save me from the dreadful fate of ravishment.

*(As THEY remain kneeling, their concentration entirely on the altar, two BULGARIAN SOLDIERS with swords sweep up behind them. Like lightning, THEY slaughter the BARON, BARONESS, and MAXIMILIAN with thrusts of their swords. ONE SOLDIER is about to spear CUNEGONDE. The OTHER shoves him roughly away and grabs her up in his arms)*

CUNEGONDE

*(Struggling)*

Oh no! . . . Oh sir! . . . Oh please! . . . OH NO!

**SOLDIER**

*(Delighted with his acquisition)*

Ninety-seven men in the company at twenty ducats  
per! My fortune's made!

*(HE carries her off, kicking)*

**CUNEGONDE**

Candide, where are you?

Cue: VOLTAIRE: . . . the doomed castle of Thunder-Ten-Tronck.

Slowly **CHORUS (unison)**

*pp*

O mis - e - re - re, Ag - nus De - i, qui tol - lis,

[Organ] *pp*  
R.M.I.

tol - lis pec - ca - ta mun - di. O - ra pro no - bis, Ag - nus

[Organ] *pp*  
R.M.I.

Cue: CUNEGONDE: Candide, where are you?  
div.

De - i, O - ra pro no - bis, no - bis. A - men.

[Organ] *pp*  
R.M.I.

VOLTAIRE

(In yet another spot)

Meanwhile, unaware of a bold Westphalian counterattack on the Eastern salient . . .

(We now see

A MEADOW BY MOONLIGHT

CANDIDE'S TWO ABDUCTORS are eating a roast chicken before a bonfire, with the burlap sack beside them)

FIRST MAN

(Spoken over music)

Nothing like a nice juicy bird eaten-al fresco.

SECOND MAN

When do you think the war will be over?

FIRST MAN

Any day now.

SECOND MAN

(Indicating sack)

What about him? Should we let him out—give him a bite to eat?

FIRST MAN

Better not. A night in a burlap sack will prepare him for army life.

(While THEY have been speaking, TWO WESTPHALIAN SOLDIERS have been creeping ever nearer to them. At this point, THEY raise their blunderbusses and shoot. The TWO MEN drop dead.)

Cue: VOLTAIRE: . . . bold Westphalian counterattack on the Eastern salient . . .

R.M.I. (Hpscd.)

Cue: (gunshot)

TWO WESTPHALIAN SOLDIERS

Praise be to God and Martin Luther.

(THEY run off, leaving the sack)

VOLTAIRE

In due course, her function satisfactorily fulfilled,  
Cunegonde is disposed of by the Bulgarian Sergeant.

(Now we see

THE BATTLEFIELD

On it is a great heap of naked WESTPHALIAN CORPSES. The BULGARIAN SERGEANT enters with CUNEGONDE slung, as if dead, over his shoulder. HE tosses her down on the pile and exits, counting a thick wad of bills. CUNEGONDE stirs and sits up)

CUNEGONDE

Oh dear Candide, where are the days when we  
dreamed and loved in our innocence?

A little slower than before  
CUNEGONDE (*plaintively*)

528

We'll round the world en - joy - ing high life; All will be gai - e - ty and gold.

CANDIDE (*from the far-off meadow, through the sack*)

We'll lead a rus - tic and a shy life; Feed - ing the pigs and sweet - ly grow - ing old.

CUNEGONDE CANDIDE CUNEGONDE CANDIDE  
Breast of pea - cock. Ap - ple pie. I love mar - riage. So do I.

(The two areas black out)

VOLTAIRE

(Appearing once more)

And what of the noble Candide? What of the unfortunate Cunegonde? I will tell you. Eventually, Candide was released from the sack by a band of strolling actors who needed a youth to play the female parts. However, in even the least discriminating villages . . .

(As HE speaks we now see

A VILLAGE SQUARE

CANDIDE, dressed as QUEEN HECUBA, is miming ardently but ineffectually)

VOLTAIRE

. . . Candide's Queen Hecuba was booed and stoned.

(CANDIDE is pelted with stones and vegetables and his scene blacks out)

VOLTAIRE

So they abandoned him in Holland. As for Cunegonde, salvaged from the battlefield by an acquisitive peasant, she was moved from brothel to brothel until one fortunate day she attracted the amorous attentions of a tremendously rich Jew in Lisbon.

(As HE speaks, we now see

A BEDCHAMBER IN THE JEW'S PALACE

In mime, DON ISSACHAR, the Jew, enters, embraces her, and presents her with a huge six-pointed diamond star. As HE leaves CUNEGONDE blows him a kiss. A beat, then as VOLTAIRE continues, over the music, the GRAND INQUISITOR, an enormously fat, corrupt, red-faced prelate, enters, embraces her, takes a huge diamond cross from his neck and presents it to her, then leaves. SHE blows him a kiss)

This was a most satisfactory arrangement until one day at high Mass the Grand Inquisitor set eyes on her and claimed her as his own.

Cue: VOLTAIRE: . . . a tremendously rich Jew in Lisbon.

Moderato

Cl.

*ff*

Cb. Perc.

Cue: VOLTAIRE: . . . claimed her as his own.

**VOLTAIRE**

(Spoken over music)

A delicate situation until a logical compromise between the two faiths was reached. The Jew had her on Mondays, Tuesdays, and the Sabbath while the Grand Inquisitor took his pleasure for the rest of the week.

Cue: VOLTAIRE: . . . the rest of the week.

Slowly

**VOLTAIRE**

There was a certain friction as to who possessed her on the night between Saturday and Sunday—but let that pass. They were both very generous to her and the natural ebullience of youth soon restored her equanimity.

(Beneath CUNEGONDE's feet, a LADY wearing a powdered wig covered with jewels appears, playing a harpsichord. During the following song, CUNEGONDE plucks the jewels from the wig, adorning herself with them)

## GLITTER AND BE GAY

Tempo di Valse lente

Introduction for Harpsichord (Hpscd.) and Violin (Vla.). The piece is in 3/4 time and B-flat major. It begins with a *presto* section marked *ff* for the harpsichord. This is followed by a *meno* section, then an *in tempo* section with a triplet of eighth notes, and finally a *rall.* section with a trill and a quintuplet of eighth notes.

Vocal line for CUNEGONDE, marked *p rubato*. The lyrics are: "Glit - ter and be gay, That's the part I play." The piano accompaniment includes a *p* marking for the harpsichord and a *Vla. 8 lower* instruction for the violin.

Vocal line for CUNEGONDE, marked *p*. The lyrics are: "Here am I, oh sor - ry chance, \_\_\_\_\_". The piano accompaniment includes a *Vla. loco* instruction for the violin and a triplet of eighth notes.

Forced to bend my soul To a sor - did role,

Vic-tim-ized by bit - ter, bit - ter cir - cum - stance. A -

**Un poco animato**

las for me, had I re - mained Be - side my la - dy moth - er, My

vir - tue had re - mained un - stained Un - til my maid - en hand was

*f* *rall.* *dim.* *a tempo*

gained By some Grand Duke or oth - er. R.M.I.

*f* *rall.* *dim.* *a tempo* *Vla.* 3

*pp*

Ah, 'twas not to be; Harsh ne - ces - si - ty

*pp* *Via.* *p.*

Brought me to this gild - ed cage.

*Via. 8 lower* 3

*cresc.* *pp* *sub. rall.* *port.*

Born to high - er things, Here I droop my wings, Ah!

*Via.* *cresc.* *fpp* *rall.*

*a tempo* *rit.*

Sing - ing of a sor - row noth - ing can as -

*a tempo* *rit.*

Vla.

**Allegro molto** ♩ = 132

*p*

suage. And yet, of course, I rath - er like to

*ritmico*

R.M.I.

*sim.*

+ Cb. Vc.

*sim.*

rev - el, ha ha! I have no strong ob - jec - tion to cham -

*cresc.*

pagne, ha ha! My ward - robe is ex - pen - sive as the

*cresc.*

*f*  
 dev - il, ha ha! Per - haps it is ig - no - ble to com - plain. ....

*mf* + Vla. *cresc.*

*recit. ad lib.* *ad lib.*

E - nough, e - nough, Of — be - ing base - ly tear - ful!

R.M.I. *a tempo* *a tempo*

*colla voce* *mp* *colla voce*

Vla. + Cb.

*ad lib.* *ad lib.*

I'll show my no - ble stuff By — be - ing bright and cheer - ful!

*a tempo* *a tempo*

*f* *colla voce* *colla voce*

*ad lib.* *ad lib.*

(in tempo) *f* Ha ha ha ha ha! Ha! —

*f* *fp*

R.M.I. Cb. Vc.

*p*

Ha ha ha ha ha ha! Ha ha ha ha ha ha ha!

*strm.*

Ha ha ha ha ha ha! Ha ha ha ha ha ha ha! Ha ha ha ha ha

+ Vla.8 lower

*cresc.*

ha! Ha ha ha ha ha ha ha! Ha ha ha ha ha

*cresc.*

ha! Ha ha ha ha ha ha! Ha ha ha ha ha

*f*

*cresc.*

ha ha ha ha ha ha! Ha ha ha ha ha ha ha

*ff*

ha! Ha ha ha ha ha ha ha ha ha ha ha ha ha! Ha — ha —

ha! Ha — ha! Ha — ha —

*ff*

ha!

*ad lib. (like a sigh)* **Tempo I**  
(Tempo di Valse lente) (sobs)

— ha — ha — ha — ha!

Vla. *mf cresc.* *ffp* *p*

— Cb. Vc. + Bs.

(parlando)  
 Pearls and ruby rings... Ah, how can worldly things

*rall. tr* *f* *Meno mosso (colla voce)*

Via. 8 lower  
*pp con sentimento*  
 R.M.I.

Vc. sustains bass notes

Take the place of honor lost? Can they compensate For my fallen state, Purchased as they were

R.M.I.

at such an awful cost? Bracelets... lavalieres... Can they dry my tears? Can they blind

Via. 8 lower

my eyes to shame? Can the brightest brooch Shield me from reproach? Can the purest diamond purify my

R.M.I. *molto rall.*

Allegro molto, come prima

name? And yet, of course, these trin - kets are en -

*p*

*sim.*

Cb. Vc.

> R.M.I. Fl. Cl. Bsn. Pno. 1

Detailed description: This system contains the first two measures of the piece. The vocal line is in 4/4 time, starting with a quarter rest followed by a quarter note. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include piano (*p*) and *sim.* (sustained).

dear - ing, ha ha! I'm oh, so glad my sap - phire is a

Detailed description: This system contains measures 3 and 4. The vocal line continues with a quarter note followed by a quarter rest. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

star, ha ha! I rath - er like a twen - ty car - at

+ Vla.

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter note followed by a quarter rest. The piano accompaniment includes a violin addition (+ Vla.) in the right hand. The key signature changes to one sharp (F#) in measure 6.

car - ring ha ha! If I'm not pure, at least my jew - els

*quasi f parlando*

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter note followed by a quarter rest. The piano accompaniment continues with the eighth-note bass line. The key signature changes to two flats (Bb, Eb) in measure 8. The tempo/mood marking is *quasi f parlando*.

*ad lib. recit.*

are! E - nough, e - nough!

*a tempo*

Fl. Cl. *colla voce* **mp** R.M.I.

Bsn. Vc.

*ad lib.* I'll — take their dia-mond neck-lace *a tempo* And show my no-ble stuff *a tempo*

*colla voce* *colla voce* *cresc.*

*ad lib.* By — be-ing gay and reck - less! *(in tempo)* Ha ha ha ha ha!

*a tempo* *f*

*colla voce* *f*

Ha! — Ha ha ha ha ha!

*p*

Via. *fp* R.M.I.

Vc. Cb. Bsn. on beats only as in r.h.

Ha ha ha ha ha — ha ha ha! Ha ha ha ha ha! Ha ha ha ha ha — ha ha ha!

*sim.*

Fl. Ha ha ha ha ha! Ha ha ha ha ha — ha ha.

Bsn. adds 1/8 notes  
*cresc.*

ha! Ha ha ha ha ha! Ha ha ha ha ha ha ha ha ha ha

+ Cl. *f*

*cresc.*

ha ha ha ha ha ha! Ha ha ha ha ha ha ha

*cresc.*

Un poco più mosso

*ff* *mp sub.*

ha! Ob - serve how brave - ly I con - ceal The - dread - ful,

Fl. Cl.

*ffpp* Bsn. sustains

R.M.I. Pno. 1, Cb. Vla.  
+ Pno.2

*cresc.*

drea(hea)d - ful shame I — feel. Ha ha ha ha! Ha ha ha ha! Ha

+ Tpts.

*cresc.* Bsn. plays 1/4 notes

*sempre cresc.*

ha ha ha! Ha ha ha ha! Ha ha ha ha ha! Ha ha ha

*f* *sempre cresc.*

8

ha! Ha — ha ha

ha! Ha — ha ha ha — ha ha ha — ha ha ha — ha ha

8

ha! Ha ha ha ha ha ha ha ha ha ha ha ha!

ha! Ha — ha — ha! Ha — ha —

**ff** Tutti

Ha — ha ha ha ha ha ha!

Cl. Fl. Cl. Fl.

*mf* *pp sub.* *cresc. poco a poco*

Bsn. Tpts. Vla. Pnos. R.M.I. Strs.

Ha ha ha ha!

Cl. + Fl.

*mf cresc.*

+ Tpts.

Ha Ha

Fl. Cl. Tpts. Keyboards

Bsn. Vla.

Ha ha ha ha ha!

long rall. Presto (break into wild laughter)

- Tpts. colla voce *ff* Tutti

+ V. Bs.

+ Timp.

VOLTAIRE

*(Appearing at a distance)*

Since everything in this world is made for the best reason, it so happened at this time that a volcano near Lisbon fulfilled its natural function by erupting.

*(A single miner's lamp appears, dangling on a cord. A MEMBER OF THE CAST swings it violently. This is the earthquake; earthquake sounds)*

VOLTAIRE

It was on this very day that Candide, after many misfortunes, was washed up more dead than alive into a fishing village at the very heart of the earthquake.

*(As the lamp swings, we see the*

DESTROYED FISHING VILLAGE

*The ground is littered with corpses.*

*CANDIDE, on hands and knees, crawls through the audience, staggers to his feet and surveys the corpses)*

CANDIDE

Alas! An entire population wiped out by an erupting mountain. What benign law of the universe, I wonder, could have made such a cataclysm essential in this best of all possible worlds? Can it be that some slight error has taken place somewhere?

VOLTAIRE

*(As disembodied voice)*

For shame, young man. Have you so little faith in your noble master's philosophy?

CANDIDE

Oh thank you, sir—whoever you are—for those admonishing words. I must learn not to judge by appearances.

*(As HE speaks, a filthy ragged BEGGAR with a metal nose staggers on, obviously dazed by the quake. He starts to loot the corpses)*

God be praised—another living soul! Oh poor unfortunate creature, a blessing on your unhappy head.

BEGGAR

How about a couple of cruzados instead?

*(THEY gaze at each other and react in astonished delight)*

CANDIDE

No!

BEGGAR

No!

CANDIDE

Dear Doctor Pangloss!

PANGLOSS

Dear Candide!

*(THEY embrace)*

CANDIDE

Tell me sir, what of all the others? How are they all at home? How is Mademoiselle Cunegonde?

PANGLOSS

*(Cheerfully)*

Dead.

CANDIDE

*(Appalled)*

Dead?

PANGLOSS

Dead, raped, slaughtered—all of them.

CANDIDE

Dead? Mademoiselle Cunegonde? Raped and dead? Oh dear Master, how can such ghastly horrors befall in a world where all is for the best?

PANGLOSS

Just think, my son, were they all to have lived longer who knows what crueler fate may have been in store for them? Excuse me.

*(Takes out a handkerchief to blow his nose. CANDIDE notices the nose)*

CANDIDE

Oh Master, your nose.

PANGLOSS

*(Beaming)*

A mere nothing. Just the necessary side feature of God's most exquisite gift to his faithful children. Love.

CANDIDE

Love?

PANGLOSS

You remember, of course, Mlle. Paquette. In her arms I enjoyed the delights of Paradise which brought with them inevitably the equivalent tortures of Hell.

CANDIDE

The Great Law of Compensation?

PANGLOSS

Good boy! Syphilis, for that is the name of the ailment, was discovered in the New World, and if the New World had not been discovered, how could we have been blessed with chocolate, tobacco, and the potato?

CANDIDE

*(Impressed)*

I am, I admit, extremely fond of the potato.

PANGLOSS

So you see? Everything in this world is indeed for the best!

*(A corpse stirs and moans)*

MAN

*(Half rising)*

Help me. For the love of God help me.

CANDIDE

*(Running to him)*

Here I am, sir. Whatever I can do for you, I am at your service.

MAN

Did I not hear your friend say that everything in this world is for the best?

PANGLOSS

That, sir, is an axiom.

MAN

Then, since to you everything is for the best, am I to suppose you do not believe in original sin?

PANGLOSS

Since everything is for the best, sir, it follows that the fall of man was merely a necessary feature of the eternal whole. Ergo, for the best.

MAN

*(Suddenly jumping up)*

Heresy! Heresy!

*(HE blows a whistle from around his neck. TWO AGENTS of the Inquisition emerge from the corpses)*

Arrest these men as foul and foreign heretics! I am an authorized agent of the Holy Inquisition.

*(The AGENTS carry PANGLOSS and CANDIDE struggling off)*

Almighty God, I thank you for granting me this day the inestimable privilege to root out and extirpate yet another two loathly minions of the devil—making the week's take eighteen.

*(Crosses himself)*

Ave Maria etc. . . .

*(VOLTAIRE reappears. HE is still wearing PANGLOSS's tin nose. HE remembers it and takes it off)*

VOLTAIRE

After the earthquake which destroyed three-quarters of Lisbon, the Holy Inquisition discovered an infallible remedy for preventing such disasters in the future. And the remedy? To purge the city of its heretics in a splendid auto da fé with the ever-popular quota of floggings, hangings, and burnings at the stake, for the Glory of God and the edification of the general public, who are most appreciative of the Grand Inquisitor's selfless efforts on their behalf.

*(As HE speaks we see*

THE CENTRAL SQUARE IN LISBON

*Happy, excited CITIZENS hurry on)*

# AUTO DA FÉ (WHAT A DAY)

Presto

Cl. Tpt. Vln. R.M.I. + Picc.

*sfz* *mf*

Bsn. Vc. Pnos.

Tutti

Detailed description: This system shows the piano introduction for the first system. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is marked with *sfz* (sforzando) and *mf* (mezzo-forte). The bass clef staff provides a rhythmic accompaniment. The instrumentation includes Clarinet, Trumpet, Violin, Right Music Instrument, and Piccolo.

Cl. Tpt. Vln. R.M.I. + Picc.

*f* *sfz*

+ Trb. Cb. Perc.

Bsn. Vc. Pnos.

Detailed description: This system continues the piano introduction. The treble clef staff has a dynamic marking of *f* (forte) and *sfz* (sforzando). The bass clef staff continues the accompaniment. The instrumentation includes Clarinet, Trumpet, Violin, Right Music Instrument, Piccolo, Trombone, Cello, and Percussion.

SOPRANO

ALTO

TENOR

BASS

Cl. Bsn.

*f* *f* *f* *f*

What a day, what a day For an au - to - da - fé. What a

*mp*

Vln. Vc. Keyboards + Cb. Perc.

Detailed description: This system contains the vocal entry for the vocalists. It features four vocal staves: Soprano, Alto, Tenor, and Bass. Each staff begins with a dynamic marking of *f* (forte). The lyrics are: "What a day, what a day For an au - to - da - fé. What a". Below the vocal staves is the piano accompaniment, starting with a dynamic marking of *mp* (mezzo-piano). The instrumentation includes Clarinet and Bassoon.

sun - ny sum - mer sky. What a day, what a day For an au - to - da - fé. It's a

sun - ny sum - mer sky. What a day, what a day For an au - to - da - fé. It's a

sun - ny sum - mer sky. What a day, what a day For an au - to - da - fé. It's a

sun - ny sum - mer sky. What a day, what a day For an au - to - da - fé. It's a

*Tutti*

love - ly day for drink - ing And for watch - ing peo - ple

love - ly day for drink - ing And for watch - ing peo - ple

love - ly day for drink - ing And for watch - ing peo - ple...

love - ly day for drink - ing And for watch - ing peo - ple...

*cresc.*

*ff marc.*

fry! Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry,

*ff marc.*

fry! Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry,

*ff marc.*

Hur - ry, hur - ry, hur - ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry,

*ff marc.*

Hur - ry, hur - ry, hur - ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry,

Tpts. Pnos.

*f*

W. W. R.M.I.

hur - ry, Watch 'em die. Ha! Hur-ry, hur-ry,

hur - ry, Watch 'em die. Ha! Hur-ry, hur-ry,

Hur-ry, hur-ry, Watch 'em die. Hur ry, hur - ry, hur - ry, hur - ry,

Hur-ry, hur-ry, Watch 'em die. Hur ry, hur - ry, hur - ry, hur - ry,

*gliss.*

*gliss.*

*gliss.*

*gliss.*

Tpts. Pnos.

*Tutti*

W. W. R.M.I. Col Tenors + Vc.

W. W. R.M.I.

hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Watch 'em fry! What a

hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Watch 'em fry! What a

Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, Watch 'em fry! What a

Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, hur - ry, Hur-ry, hur-ry, Watch 'em fry! What a

W. W. R.M.I. Col Tenors

+ Vc.

+ Cb.  
Trb.  
Perc.

*ff* Tutti

day, what a day For an au - to - da - fé. Let the un - be - liev - ers die. Souls in

day, what a day For an au - to - da - fé. Let the un - be - liev - ers die. Souls in

day, what a day For an au - to - da - fé. Let the un - be - liev - ers die. Souls in

day, what a day For an au - to - da - fé. Let the un - be - liev - ers die. Souls in

sin can - not win, Let them plead what they may, We will

sin can - not win, Let them plead what they may, We will

sin can - not win, Let them plead what they may, We will

sin can - not win, Let them plead what they may, We will

(CUNEGONDE, splendidly dressed, enters accompanied by an OLD DUENNA who limps and walks with a stick. SHE is carrying a parasol. They flounce through the crowd and up into a special box where they install themselves. CUNEGONDE starts to eat candy from a large box)

Meno mosso

wring con - fes - sion from 'em, Then we'll go to watch 'em fry.

wring con - fes - sion from 'em, Then we'll go to watch 'em fry.

wring con - fes - sion from 'em, Then we'll go to watch 'em fry.

wring con - fes - sion from 'em, Then we'll go to watch 'em fry.

Meno mosso

*sfz* Pnos. R.M.I. Perc. *mf*

+ Vln. Vc. Tpt. 1

Cb. Trb. Bsn.

R.M.I. Solo

- Trb. Bsn.

Tpt. 1

+ W. W.

+ Trb.

*f* *a tempo* (Presto)

What a

*f*

What a

*f*

What a

*f*

What a

Tpt. 1

*mf*

R.M.I.

day, what a day For an au - to - da - fé. What a sun - ny sum - mer sky. What a  
 day, what a day For an au - to - da - fé. What a sun - ny sum - mer sky. What a  
 day, what a day For an au - to - da - fé. What a sun - ny sum - mer sky. What a  
 day, what a day For an au - to - da - fé. What a sun - ny sum - mer sky. What a

Tpt. 1  
 R.M.I.  
 Bsn.  
 Vc.  
 f Tutti

day, what a day For an au - to - da - fé. It's a love - ly day for drink - ing And for  
 day, what a day For an au - to - da - fé. It's a love - ly day for drink - ing And for  
 day, what a day For an au - to - da - fé. It's a love - ly day for drink - ing And for  
 day, what a day For an au - to - da - fé. It's a love - ly day for drink - ing And for

- Picc. Tpts.

Andante

watch - ing peo - ple fry!

watch - ing peo - ple fry!

watch - ing peo - ple fry!

watch - ing peo - ple fry!

+ Picc. Tpts. *sfz ff stridente*

*accel.* *a tempo long* *sfz*

Detailed description: This block contains a musical score for vocalists and piano. It features four vocal staves and a grand staff for piano. The tempo is marked 'Andante'. The lyrics are 'watch - ing peo - ple fry!'. The piano part includes dynamic markings such as *sfz* and *ff stridente*, and performance instructions like '+ Picc.', 'Tpts.', 'accel.', and 'a tempo long'. The score is in 2/4 time and ends with a repeat sign.

VOLTAIRE

Following ancient tradition, a local village girl has been selected to impersonate Our Lady of Opporto.

(The MADONNA appears and is flanked by TWO EXECUTIONERS)

43

Tpts. *sfz f* *sfz*

Detailed description: This block contains a musical score for piano and woodwinds. It features a grand staff for piano and a staff for woodwinds (Tpts.). The score includes dynamic markings such as *sfz* and *f*, and performance instructions like 'Tpts.'. The score is in 4/4 time and ends with a repeat sign.

Bsn.  
Trb.  
Pnos.  
Timp.

VOLTAIRE

This year, as you will observe, she bears a remarkable resemblance to our own Paquette—remarkable, that is, for a Portuguese.

[Note: this dialogue is used when the Madonna is played by Paquette]

(THE MUSICAL PARADE begins, The MADONNA in stiff blue robes and a crown dances around the entire square, flanked by both EXECUTIONERS. She is followed by a PRIEST. The PENITENTS, herded together and wearing tall pointed hoods, enter carrying a huge wooden crucifix. They are followed by the JUDGE and VARIOUS CITIZENS)

Cue: VOLTAIRE: . . . remarkable resemblance to our own Paquette . . .

**Allegro**  
(ad lib. vamp)

*mf*

W. W. Tpts. + Pnos. (r.h.)

*f ritmico*

Pnos. Cb. Perc. + R.M.I.

W. W. Tpts. + Pnos. (r.h.)

Tpts. Pnos. Perc. + W. W.

- Tpt. 1

Trb. *ff*

*sim.*

*molto marcato*

Bsn.  
R.M.I.  
Perc. (gong)

The musical score is written in 2/4 time with a key signature of two sharps (F# and C#). It consists of four systems of staves. The first system includes piano and woodwind parts with dynamics *mf* and *f ritmico*. The second system continues the piano and woodwind parts. The third system introduces trumpet and trombone parts, with a dynamic of *ff* for the trombone. The fourth system features a woodwind part with a dynamic of *sim.* and a piano part with a dynamic of *molto marcato*. Performance instructions include 'ad lib. vamp' and 'ritmico'. Instrumentation includes W. W. Tpts., Pnos. (r.h.), Pnos. Cb. Perc., R.M.I., Tpts., W. W., Trb., Bsn., R.M.I., and Perc. (gong).

W. W. Tpt. 1, Pnos.

Perc.  
*con gusto*

+ Cb.

Trb. Cb. R.M.I.

W. W. Tpt. 1, Pnos.

Perc.

Trb. Cb. R.M.I.

**fff** Tpts.

*tutta forza*

- Tpt. 1

*ff*  
 What a day, what a day For an au - to - da - fé. What a  
*ff*  
 What a day, what a day For an au - to - da - fé. What a  
*ff*  
 What a day, what a day For an au - to - da - fé. What a  
*ff*  
 What a day, what a day For an au - to - da - fé. What a  
 + Vin.  
*f* - Tpt. 2  
 + Tpt. 2  
 + Vc.

sun - ny, sum - mer sky. What a day, what a day For an au - to - da - fé. It's a  
 sun - ny sum - mer sky. What a day, what a day For an au - to - da - fé. It's a  
 sun - ny sum - mer sky. What a day, what a day For an au - to - da - fé. It's a  
 sun - ny sum - mer sky. What a day, what a day For an au - to - da - fé. It's a  
 - Tpts.

Andante

love - ly day for drink - ing And for watch - ing peo - ple fry!

love - ly day for drink - ing And for watch - ing peo - ple fry!

love - ly day for drink - ing And for watch - ing peo - ple fry!

love - ly day for drink - ing And for watch - ing peo - ple fry!

*ff stridente*  
*sfz ff* Tpts.  
Tenor Drum

Detailed description: This block contains a musical score for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are arranged in a four-part setting, each with the lyrics "love - ly day for drink - ing And for watch - ing peo - ple fry!". The piano accompaniment consists of two staves (treble and bass clef). The tempo is marked "Andante". The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The score includes dynamic markings such as *ff stridente* and *sfz ff*, and performance instructions for "Tpts." (Trumpets) and "Tenor Drum".

(ALL kneel, and the GRAND INQUISITOR enters, scattering rose petals, and crosses over to his throne on a high platform)

*accel.*

Detailed description: This block shows a piano accompaniment for a scene transition. It consists of two staves (treble and bass clef). The tempo is marked "accel.". The key signature has two flats. The music features a series of chords and melodic lines, with some notes marked with accents.

(An EXECUTIONER drags one of the PENITENTS forward)

*a tempo* *short* *W. W.* *sfz* *short* *sfz*

Detailed description: This block shows a piano accompaniment for a scene where an executioner drags a penitent forward. It consists of two staves (treble and bass clef). The tempo is marked "a tempo". The music features a series of chords and melodic lines, with some notes marked with accents and "short". The key signature has two flats. The score includes dynamic markings such as *sfz* and *sfz*, and performance instructions for "W. W." (Woodwinds).

Moderato  
JUDGE

*mf*

INQUISITOR

Shall we let the sin - ner go, or try him?

*Try him!*

Chime

*mf*  
Vln. Vc.

R.M.I.

Pno. 2

JUDGE

INQUISITOR

Is the cul - prit in - no - cent or guilt - y?

*Guilt - y.*

Vln. Vc.

R.M.I.

JUDGE:

INQUISITOR

Shall we par - don him or burn him?

*Burn him.*

Vln. Vc.

- Vln.

R.M.I.

(The EXECUTIONER drags the PENITENT off)

Allegro giocoso, ma leggero (♩=120)

*pp stacc.*  
Oh! What a love - ly day, what a jol - ly day! What a day for a hol - i -

*pp stacc.*  
Oh! What a love - ly day, what a jol - ly day! What a day for a hol - i -

*pp stacc.*  
Oh! What a love - ly day, What a jol - ly day for a hol - i -

*pp stacc.*  
Oh! What a love - ly day, What a jol - ly day for a hol - i -

Cl. 1, Vn. (pizz.)

*sfz pp* Cl. 2, Vc. (pizz.)

Chime  
Pno. 2

*cresc.*  
day! What a love - ly day, what a jol - ly day! What a day for a hol - i -

*cresc.*  
day! What a love - ly day, what a jol - ly day! What a day for a hol - i -

*cresc.*  
day! What a love - ly day, What a jol - ly day for a hol - i -

*cresc.*  
day! What a love - ly day, What a jol - ly day for a hol - i -

*cresc.*  
day! Picc. R.M.I.

*f marc.*

day! He don't mix meat and dair - y. He don't eat hum - ble

*f marc.*

day! He don't mix meat and dair - y. He don't eat hum - ble

*f marc.*

day! He don't mix meat and dair - y. He don't eat hum - ble

*f marc.*

day! He don't mix meat and dair - y. He don't eat hum - ble

Picc. R.M.I.

*ff*

Pno. 1, Tpts. + Cls.

*f marc.*

Pno. 2, Trb. Cb. Perc.

*cresc.*

pie. So sing a mi - se - re - re, And watch the bas - tard

*cresc.*

pie. So sing a mi - se - re - re, And watch the bas - tard

*cresc.*

pie. So sing a mi - se - re - re, And watch the bas - tard

*cresc.*

pie. So sing a mi - se - re - re, And watch the bas - tard

- Cls. + Cls.

ff fry! *poco*

ff fry! *poco*

ff fry! *poco*

ff fry! *poco* JUDGE *mf* Are our

W.W. *ff* *poco*

Pnos. R.M.I. *ff* *sfz poco* + Brass

Chime

(An EXECUTIONER drags forward a SECOND PENITENT)

Moderato

INQUISITOR JUDGE

meth - ods le - gal or il - le - gal? Le - gal. Are we judg - es of the

*mf*

Vln. Vc. R.M.I. Vln. Vc.

INQUISITOR      JUDGE      INQUISITOR

law, or lay-men?      A-men.      Shall we burn this vile trans-gres-sor?      Yes, sir!

R.M.I.      Vln. Vc.      - Vln.      R.M.I.

(SECOND PENITENT is dragged off)

SOPRANO *Allegro giocoso*

Oh!

ALTO

Oh!

TENOR *p stacc.*

Oh! What a love-ly day, what a jol-ly day! What a day for a hol-i-

BASS

Cls. col Tenors

*ffz*      *p*

Chime      Cb. Pnos.

day! What a love-ly day, what a jol-ly day! What a day for a hol-i-

What a love-ly day, What a jol-ly day for a hol-i-

Picc. R.M.I.

*mp* 3

Cl. 1, Vin. col Tenors  
Cl. 2, Vc. col Brass

*mp cresc.*

What a love-ly day, what a jol-ly day! What a day for a hol-i-

*mp cresc.*

What a love-ly day, what a jol-ly day for a hol-i-

*mp cresc.*

day! What a love-ly day, what a jol-ly day! What a day for a hol-i-

*mp cresc.*

day! What a love-ly day, what a jol-ly day for a hol-i-

Picc. R.M.I.

8

day! What a love-ly day, what a jol-ly day! What a day for a hol-i-

day! What a love-ly day, what a jol-ly day! What a day for a hol-i-

day! What a love-ly day, What a jol-ly day for a hol-i-

day! What a love-ly day, What a jol-ly day for a hol-i-

+ Tpt. 1  
col Soprano  
- Vln. Vc.  
cresc. + Trb. col Bass

day! At last we can be cheer-y. The bon-fire's passed us

day! At last we can be cheer-y. The bon-fire's passed us

day! At last we can be cheer-y. The bon-fire's passed us

day! At last we can be cheer-y. The bon-fire's passed us

Picc. R.M.I.  
Pno. 1, Tpts.  
+ Cls.  
Pno. 2, Cb.  
+ Trb. Perc.

by. So sing a Di - es I - rae And watch the bas - tard

by. So sing a Di - es I - rae And watch the bas - tard

by. So sing a Di - es I - rae And watch the bas - tard

by. So sing a Di - es I - rae And watch the bas - tard

- Cls.

+ Cls.

fry! Oh, what a day!!

fry! Oh, what a day!!

fry! Oh, what a day!!

fry! Oh, what a day!!

fry! Oh, what a day!!

fry! Oh, what a day!!

W. W.

Pnos. R.M.I.

+ Brass. Perc.

*ffz*  
Chime

(The AGENT we have seen earlier, with two ATTENDANTS, drag on two more hooded figures. They are PANGLOSS and CANDIDE)

AGENT

Your Holiness, I humbly provide you with two more heretics rescued from the snares of the Devil solely by my own indefatigable vigilance. Shall I recite to you, Your Holiness, their unspeakable blasphemies against the Holy Mother Church?

INQUISITOR

(A trifle bored)

Why not?

AGENT

(Dragging PANGLOSS forward)

This pernicious limb of Satan denied the existence of Original Sin!

CROWD

(Appalled)

No!

INQUISITOR

Hang him!

(GUARDS whip off PANGLOSS' hood revealing his identity and start to drag him to the gibbet)

CUNEGONDE

Oh!no! Can it be? My beloved master!

INQUISITOR

(Rising and speaking over chimes)

The hour of high Mass approaches. Let God's merciful will be served to its divine conclusion without my holy presence.

AGENT

But my lord, this unregenerate youth consented to listen to him!

CROWD

No!

INQUISITOR

Flog him.

(As the INQUISITOR leaves, the PRIEST and a GUARD instantly strip CANDIDE to the waist)

CUNEGONDE

Oh no. It is. That pearly white skin.

(Now speaking over chant as ALL begin to sing)

That unmistakably Westphalian skin. That chest. Those thighs. How dare they mutilate so godlike a body.

Cue: CUNEGONDE: My beloved master!

Cue: CUNEGONDE: <sup>mm</sup> That pearly white skin.

Allegro moderato (♩=96)

112

pp Oh Oh

pp Oh Oh

pp Oh Oh

pp Oh Oh

pp Oh Oh

Detailed description: This block contains the vocal score for CUNEGONDE. It consists of five staves, each representing a different vocal part. The music is in 3/4 time and begins with a piano (*pp*) dynamic. The lyrics "Oh" are written below the notes on each staff. The tempo is marked "Allegro moderato" with a quarter note equal to 96 beats per minute.

(Chimes) *mf*

pp Cls.

R.M.I.

Detailed description: This block contains the piano accompaniment for the vocal score. It includes a chime part marked *mf* and a piano part marked *pp* with the instruction "Cls." (Crescendo). The piano part features a rhythmic accompaniment with chords and moving lines. The tempo is "Allegro moderato" (♩=96). The initials "R.M.I." are written at the bottom of the piano part.

*cresc.*

Oh Oh Oh Oh Oh

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Timp. *p*

Que: CŪNEGONDE: . . .so godlike a body.

*ff div.*

Oh, pray for us, Pray for us!

*ff div.*

Oh, pray for us, Pray for us!

*ff div.*

Oh, pray for us, Pray for us!

*ff div.*

Oh, pray for us, Pray for us!

*ff* Tutti (R.M.I. sustains)

Timp. *p*

(CANDIDE is tied to the whipping post. ALL start to sing "Fons Pietas." In rhythm to it, ONE INQUISITOR starts flogging CANDIDE while the appalled CUNEGONDE screams in rhythm, and the annual MADONNA frenziedly struggles out of her stiff robes and tries in vain to protect CANDIDE)

THREE PENITENTS                      ALL                      THREE PENITENTS

Fons pi - e - ta - tis,                      Pray for us!                      Da - vi - dis tur - ris,

Pray for us!

Pray for us!

Pray for us!

Pnos. Cb. Perc.

ALL                      THREE PENITENTS                      ALL                      THREE PENITENTS

Pray for us!                      Rex ma - jes - ta - tis,                      Pray for us!                      Da - vi - dis tur - ris,

Pray for us!

Pray for us!

Pray for us!

Pray for us!

The musical score is arranged in two systems. Each system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts alternate between 'THREE PENITENTS' and 'ALL'. The lyrics are: 'Fons pi - e - ta - tis, Pray for us! Da - vi - dis tur - ris, Pray for us!'. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with the instruction 'Pnos. Cb. Perc.' below the first system.

ALL

*pp sub.* *dim.*

Pray for us! Fons pi - e - ta - tis, Pray for us! Da - vi - dis

*pp sub.* *dim.*

Pray for us! Fons pi - e - ta - tis, Pray for us! Da - vi - dis

*pp sub.* *dim.*

Pray for us! Fons pi - e - ta - tis, Pray for us!

*pp sub.* *dim.*

Pray for us! Fons pi - e - ta - tis, Pray for us!

Pno. 1

*pp sub.*

Pno. 2

*ppp*

tur - ris, Pray for us!

*ppp*

tur - ris, Pray for us!

*ppp*

Da - vi - dis tur - ris, Pray for us!

*ppp*

Da - vi - dis tur - ris, Pray for us!

Picc. Cl. 1, R.M.I.

*f martellato*

Cl. 2, Vln. Vc. Pnos.

*f*

W. W. Tpt. 1 *cresc.* + Tpt.2, Pnos. r.h.

Trb. Vc. Cb. Pnos.

**CUNEGONDE**

(With a shriek)  
Alack, the day.  
(SHE faints)

- Tpt. 1 *ff* *molto marc.* Tpt. 1  
*ff* R.M.I. Trb. *sfz* *sfz*

+ Timp.

(ALL have circled PANGLOSS. The noose now dangles  
in front of HIM)

**Allegro giocoso**

*f* What a love - ly day, what a jol - ly day! What a day for a hol - i -

*f* What a love - ly day, what a jol - ly day! What a day for a hol - i -

*f* What a love - ly day, What a jol - ly day for a hol - i -

*f* What a love - ly day, What a jol - ly day for a hol - i -

Cl. 1, Tpt. 1, Vin. *f* *mf* R.M.I.

Cl. 2, Trb. Vc.

PANGLOSS

*(Holding up a hand for silence)*

Ladies and gentlemen, one final word in praise of the universal laws of science. God in his wisdom made it possible to invent the rope and what is the rope for but to create a noose? And, Glory be to the greatest philosophers, what is a neck for . . . ?

*(The HANGMAN releases the trap. PANGLOSS is hanged)*

The musical score for Pangloss's aria is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is two sharps (D major) and the time signature is common time. The lyrics are: "day! What a love - ly day Oh, what a day!". The score includes dynamic markings such as *ff* and *sfz*, and performance instructions like *Picc. Tpt. 2, Pños.* and *Tutti*. A circled number "153" is present in the piano part.

*(The CROWD disperses, leaving CANDIDE alone, naked, tied to the whipping post, half-collapsed onto the ground)*

CANDIDE

*(Stirring, returning to consciousness)*

My master hanged! And I, after countless humiliations, flogged by the Mother Church herself for no cause whatsoever!

*(Music starts. The following dialogue is spoken over music)*

How can a man believe in a benign Providence and still keep his sanity? To what purpose was this world created?

VOLTAIRE

*(As an uncanny off-stage voice)*

To drive men mad.

CANDIDE

Who was that? Who spoke?

VOLTAIRE

Who but yourself whose faith is fragile as a straw in the wind? You must believe.

CANDIDE

Believe!

VOLTAIRE

From what is worst, what can come but something better?

*(CANDIDE slumps down unconscious. After a beat, the OLD LADY whom we have seen in attendance on CUNEGONDE enters, goes to him, starts to undo his bonds.*

*VOLTAIRE enters with the rope around his neck. HE removes the rope, tossing it in the wings)*

VOLTAIRE

Good fortune can appear in many guises—even in the person of this totally unknown old lady who leads him to safety. With magic ointments known only to the old ladies of this world, she speedily restores him to health and vigor.

*(The OLD LADY takes out a blindfold and ties it across CANDIDE'S eyes. SHE takes his hand and starts to lead him forward. CANDIDE starts to sing)*

## THIS WORLD

Cue: CANDIDE: . . . for no cause whatsoever!

Adagio

The musical score for 'THIS WORLD' is written for Violin (Vin.) and R.M.I. (organ mode). The piece is in 3/4 time and begins with a piano (*p*) dynamic. The violin part starts with a melodic line, marked *dolce*, and includes a *Vin.* instruction. The R.M.I. part provides a harmonic accompaniment with chords and moving lines. The score is divided into measures by bar lines, with some measures containing rests or specific articulation marks.

This block shows the continuation of the musical score for 'THIS WORLD'. It features the same two staves: Violin and R.M.I. (organ mode). The music continues with the violin playing a melodic line and the R.M.I. providing accompaniment. The tempo remains Adagio. The score concludes with a final measure.

First system of musical score for piano accompaniment, featuring treble and bass staves with various rhythmic patterns and dynamics.

Cue: VOLTAIRE . . . restores him to health and vigor.

Second system of musical score for piano accompaniment, including a clarinet part labeled 'Cl. 1'.

CANDIDE *pp* *a tempo*

Is this all then, This the world? Death and en - vy, Greed and

*rall.* *pp* *a tempo*

+ B. Cl. (B. Cl. only)

Clis.

Third system of musical score, including vocal line and piano accompaniment with dynamic markings and performance instructions.

*mf* *dim.*

blind - ness? What is kind - ness But a lie? What to live for But to

*cresc.* *mp* *dim.*

Fourth system of musical score, including vocal line and piano accompaniment with dynamic markings and performance instructions.

die? I would nev - er Miss the world, Nev - er this one, Which is

*pp*

*ppp*  
+ Vin. R.M.I.

+ Vc.

hate - ful. Let me die then On - ly grate - ful Cu - ne - gon - de, Dy - ing

*mf* *f* *mp*

*cresc.* *mf* *mp*

soon - er, Was spared this world. What is kind - ness But a lie?

*espr.*  
Vc.

+ Cb.

Cl. 1

Cue: (Now we see a ROOM IN A LISBON PALACE)

And what to live for But to die?

Vln.

R.M.I.

Vc.

Cue: CANDIDE: Oh madame, is it you . . . ?

Musical score for the cue. It features a Violin (Vin.) part in the upper staff and a Violoncello (Vc.) part in the lower staff. The music is in 3/4 time and begins with a piano (ppp) dynamic. The Violin part consists of a series of chords and eighth notes, while the Violoncello part provides a simple harmonic accompaniment. The key signature has one flat (B-flat).

(Now we see

**A ROOM IN A LISBON PALACE**

*A mysterious, heavily veiled LADY, in a ravishing negligee, reclines on a couch.*

*The OLD LADY whips off CANDIDE's blindfold and points with her stick at the veiled lady)*

**CANDIDE**

(Spoken over music)

Oh Madame, is it you who sent the faithful old lady to nurse me in my hour of need and to restore me to my former vigor?—

*(The LADY removes the veil. It is CUNEGONDE. CANDIDE, staggered, gazes at her. The OLD LADY leaves)*

**YOU WERE DEAD YOU KNOW**

Cue: (The LADY removes the veil)

*Allegretto un poco agitato*

Musical score for the song 'YOU WERE DEAD YOU KNOW'. It features three staves: CUNEGONDE (top), CANDIDE (middle), and Piano (Pno. 1, bottom). The music is in 3/4 time. CUNEGONDE's part begins with a mezzo-piano (mp) dynamic and includes the lyrics 'Oh...' and 'Is it'. CANDIDE's part begins with a pianissimo (pp) dynamic, marked 'starting slowly', and includes the lyrics 'Oh...' and 'Is it true?'. The Piano accompaniment starts with a fortissimo (ff) dynamic, marked 'R.M.I.', and includes a section marked 'cresc. e accel.'. There are handwritten annotations 'W. W.' and '6' in the piano part.

*cresc.* *f* *in tempo*

you? Can - dide!\_ Can - dide!\_ Can...

*in tempo*

Cu - ne - gon - de! Cu - ne - gon - de! Cu - ne - gon - de!

+ W. W.

12 Fl. Cl. 1, vln.

*ff* *in tempo*

*mp*

Oh. \_

*pp* (starting slowly again)

Oh. \_

Fl. R.M.I.

Cl. Vln.

+ Vc.

*p*

R.M.I. only

*cresc. e accel.*

Is it you? Can - dide!\_ Dear, \_ my \_

*cresc. e accel.*

Is it true?\_ Cu - ne - gon - de! Oh \_ my \_ love, \_ dear \_

*cresc. e accel.*

*f* (They fall into each other's arms.)

love!

*f*

love!

+ W. W. Vln. Vc.

*rall.* *f*

*a tempo* *with abandon* *ff*

+ Pno.1

*mp* *grazioso*

Dear - est, how can this be

Vln. R.M.I.

*meno f*

*P* *grazioso*

so? You were dead, you know. You were shot and bay - o - net - ed,

Vln.

Pno. 1, Vc.

*mp* *grazioso*

That is ver - y true. Ah, but love will find a

too.

Cl.2

Vln. R.M.I.

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with the lyrics "That is ver - y true. Ah, but love will find a" and continues to the next system with "too." The piano accompaniment includes a clarinet part labeled "Cl.2" and a violin part labeled "Vln. R.M.I." The tempo and mood are indicated as "mp grazioso".

way. We'll go in - to that an - oth - er

Then what did you do?

Vc.

*p.*

R.M.I.

The second system of the musical score continues the vocal line with the lyrics "way. We'll go in - to that an - oth - er" and "Then what did you do?". The piano accompaniment includes a violin part labeled "Vc." and a right-hand piano part labeled "R.M.I.". The dynamic marking "*p.*" is present at the beginning of the piano part.

day. Now let's talk of you. You are look - ing ver - y

+ Cl.2

The third system of the musical score continues the vocal line with the lyrics "day. Now let's talk of you. You are look - ing ver - y". The piano accompaniment includes a clarinet part labeled "+ Cl.2".

*mf*  
well. Weren't you clev - er, dear, to sur - vive?  
*mf*  
I've a sor - ry tale to

Fl. Cl. 1  
*espr.*  
Vc.  
B. Cl.

Vln.

*f*  
Love of mine, where did you  
tell. I es - caped more dead than a - live.

Vln. Cl. Fl. Cl.  
*cresc.* *poco f* B. Cl. R.M.I.  
Vc.

go? Oh, what tor - ture, far from home...  
Oh, I wan - dered far, from home... Ham - burg, Am - ster - dam, and

*rall.*

Ah, what tor - ture... Ah, what tor - ture... *rall.*

Rome... Lis - bon, Por - tu... I would do it all a -

*rall.*

*a tempo* *ff*

*a tempo* *ff* Re - u - nit - ed af - ter so much

*a tempo* *ff* gain To find you at last! Re - u - nit - ed af - ter so much

+ Vln. Pno.1

*a tempo* *f*

pain; But the pain is past. We are

pain; But the pain is past. We are one a - gain!

Cl. Vc. Vln. Vc.

B. Cl.

*cresc.* *rall.*

one at last! One a - gain, one at last, one a - gain, one at

*cresc.* *rall.*

One a - gain, one at last, one a - gain, one at

+ Fl. Cl. Pno. 1

*cresc.* *rall.*

+ Cb. + Brass, Perc.

*ff*

last!

*ff*

last!

**Fast Waltz**

8

*ff* *più mosso*

Tpts.

+ Pno.2

Cadenza (quasi in tempo)

*rall. e dim.*

One, one,

*rall. e dim.*

One, one,

8

*ff*

Cadenza (quasi in tempo)

one, one, one

one, one, one

At last.

At last.

Cls. Vln.

Fl.

R.M.I.

Vc. Cb.

Cl.

B. Cl.

Cb. (pizz.)

07

(The OLD LADY runs agitatedly in. CANDIDE and CUNEGONDE break away from each other)

OLD LADY

Quick, Madame, the Jew!

CUNEGONDE

The Jew?

CANDIDE

(Blank)

The Jew?

(At this point ISSACHAR the Jew, magnificently dressed, is visible coming up the ramp)

OLD LADY

Oh quick, Madame, as you value your life!

*(SHE runs out)*

CANDIDE

Pardon me, Mademoiselle Cunegonde, but who is this Jew?

CUNEGONDE

Oh dearest Candide, so much has happened to me since we parted, all of it for the *best*, I'm sure, but not at all as I expected it. You see . . .

*(SHE breaks off as ISSACHAR, rubbing his hands in anticipation, enters the room, then sees CANDIDE)*

ISSACHAR.

*(In furious rage)*

What? What is this? What—bitch of a Galilean? Is it not enough that you deceive me with His Holiness the Grand Inquisitor? Must I—sneered at and cheated as I am in this city of godless goyim—endure this *additional* humiliation?

*(Drawing his sword on the bewildered CANDIDE)*

Cur! Cur! Cur of a Christian Dog!

*(HE lunges at CANDIDE who backs away. ISSACHAR pursues him around the room. At one point, HE stumbles, trips and falls, dropping his sword)*

CANDIDE

*(Always courteous, running to help)*

Here, sir. Your sword, sir.

*(Helps him up, picks up the sword. As he holds out the sword, the JEW stumbles on to it, impaling himself.)*

Oh, sir, I trust you have not injured yourself.

*(Looking down at the CORPSE in horror)*

I have killed a fellow human being! I who have nothing but love in my heart. How could it have happened?

CUNEGONDE

Never reproach yourself. Oh Candide, now I can tell you. Although he was gentle for a Jew, for the past three months he has been taking advantage of me.

CANDIDE

*(Appalled)*

Advantage?

CUNEGONDE

Yes, yes. And yet one fact has been triumphantly revealed to me. Repeated ravishment of the body cannot affect the heart. Through all of it my love for you has remained unsullied. Oh beloved, now we are together again and now all will be well.

(As the music begins, SHE throws herself in his arms.

THEY kiss passionately. The GRAND INQUISITOR enters from another side.)

INQUISITOR

(Spoken over music)

Fair one, it is midnight. Yet another delicious Sunday awaits us and . . .

Cue: CUNEGONDE: . . . and now all will be well.

*rall.*

Tempo as before

9/A

The musical score consists of two systems of piano accompaniment. The first system begins with a treble clef and a 3/4 time signature. The first measure is marked *f* and *Tutti*. The second measure is marked *ff* and includes the instruction "+ Timp.". The third measure is marked "Tempo as before" and includes "- Timp.". The second system continues the piece, with the first measure marked *meno f* and the second measure marked *p*. The score concludes with a double bar line.

INQUISITOR

(HE breaks off as HE sees the embrace.

CANDIDE breaks away)

Sir!

CANDIDE

*(Polite)*

Sir!

*(To CUNEGONDE)*

Pardon me, Mademoiselle Cunegonde, but who is *this* gentleman?

CUNEGONDE

Do you not recognize him? It is the Grand Inquisitor himself. And his jealousy is implacable.

CANDIDE

Jealousy! You mean he too . . . ?

CUNEGONDE

Both of them—sharing me—separate days.

INQUISITOR

*(Recovering his speech)*

You will both be burned at the stake tomorrow.

CUNEGONDE

*(to CANDIDE)*

You see?

CANDIDE

*(Gazing at the INQUISITOR)*

The man who had me flogged, the man who hanged my master, the man who defiled my love!

CUNEGONDE

Repeatedly—for several months!

CANDIDE

A dilemma indeed. As a faithful Christian, I know I should submit myself to His Holiness in all matters . . .

CUNEGONDE

And yet! Under *these* circumstances . . .

*(Stoops, picks up ISSACHAR's sword, holds it out to CANDIDE)*

CANDIDE

Under these circumstances?

*(Taking the sword, apologetic to INQUISITOR)*

Pardon me, sir. Perhaps my beloved Master—had he lived—would have advised otherwise. But I see no other alternative. Pax Vobiscum.

*(HE spears the INQUISITOR on the sword.*

*The INQUISITOR stands absolutely still, gives a little cough, and then slowly falls back dead.*

*Aghast, staring down at the TWO BODIES)*

Another! I have killed another! Two mortal crimes in as many minutes!

CUNEGONDE

But for love! And surely love condones all!

*(SHE hurls herself, weeping, into his arms.*

*The OLD LADY enters, sees the CORPSES)*

OLD LADY

*(To CUNEGONDE, clucking)*

Leave you alone for five minutes!

CUNEGONDE

*(Running to her)*

Oh noble old lady, save us, save us.

OLD LADY

*(Promptly)*

Cadiz!

CANDIDE & CUNEGONDE

Cadiz?

OLD LADY

There are two horses in the stables; the night is dark. We'll be across the border by morning. Painful though it will be for me with only one buttock, I will ride behind my mistress.

*(To CUNEGONDE)*

Quick. A cloak—the most valuable.

*(CUNEGONDE runs to get it.*

*To CANDIDE)*

You, young man, the jewels, the moidores, the cruzados.

*(As CANDIDE runs for the jewel box, surveys the CORPSES)*

Praise be to God that my lady's two seducers were men of property. Would I had been that lucky! Ah, well, His Holiness will be buried in the Cathedral with the greatest pomp while the Jew will be thrown in the sewer. There are advantages to being a Christian after all.

CUNEGONDE

Hurry!

CANDIDE

I'm coming!

OLD LADY

Quick, quick, let us flee.

(THEY ALL start to make their escape)

CANDIDE

(In spite of the situation, overwhelmed with curiosity)

Excuse me, Madame, but did you say one buttock?

OLD LADY

A time may come, young man, when I will freeze your ears with the tale of my many calamities, but that time is *not* now. To the stables!

(THEY exit.

We now hear tremendously fiery Spanish music.

VOLTAIRE appears)

VOLTAIRE

(Spoken over music)

The flight across the border was achieved without a hitch and yet, the next morning, in a travelers' inn outside Cadiz . . .

(We now see

A ROOM IN THE INN OUTSIDE CADIZ

CUNEGONDE runs in screaming, carrying her jewel box upside down)

95

Cue: OLD LADY: To the stables!

**Presto**

S. Sax.  
Cl.  
Tpts. **ff**  
Trb.  
Vla.  
Vc.  
Cb.  
Pnos.  
Perc. (castenets)

Vla.  
p Pno. 2 dim.  
Vc. Perc. Cb.

S. Sax.  
Cl.  
- Perc.

*(Repeat ad lib.-fade when Cunegonde appears.)*

CUNEGONDE

Oh no, oh no!

CANDIDE

*(Entering)*

Beloved; what is it?

CUNEGONDE

My jewels, my moidores, my cruzados! Gone, gone, all gone. Oh where shall we find other generous Jews and Inquisitors to reimburse us?

OLD LADY

*(Hurrying in)*

The jewels gone?

CANDIDE & CUNEGONDE

Gone!

OLD LADY

*(Philosophical)*

It must have been the Franciscan Father who shared my bed last night.

CANDIDE

*(Astonished)*

At your age, Madame?

OLD LADY

*(Preening, straightening her dress)*

To some, young man, my charms have far from waned. Ah well, since the blame is attached to me, it is my responsibility to repair our fortunes.

*(Produces a rose which SHE sticks in her teeth)*

CANDIDE

Pardon me, Madame, but how do your propose . . . ?

OLD LADY

*(Leering at him through the rose)*

Wait, young man. And see.

*(We now see*

THE CENTRAL PLAZA AT CADIZ

THREE VERY GRAND DONS *are playing dominoes and drinking wine beside a fountain.*

*The OLD LADY, still with the rose in her teeth, enters voluptuously, followed at a discreet distance by CANDIDE and CUNEGONDE. The OLD LADY undulates sexily up to the THREE DONS)*

Buenos tardes, Senores. It is your privilege to encounter the greatest courtesan from Paris, France. All one needs to enjoy her immortal favors is—a princely sum.

*(As the music starts, SHE tosses her head, does a few dance steps and, dancing the while, sings)*

# I AM EASILY ASSIMILATED

Cue: OLD LADY: All one needs to enjoy her immortal favors is—a princely sum.

Moderato

OLD LADY *p*

1. I  
2. I

S. Sax. Tpt. 1

*f marcato*  
Pno. 2

*p ma marc.*

- S. Sax, Tpt. 1

Cb. Perc.

was not born in sun - ny His - pan - ia. My moth - er came from  
nev - er learned a hu - man - lan - guage. My moth - er spoke a

1st x - S. Sax  
2nd x - Tpt. 1

*cresc.*

Rov - no Gu - bern - ya. But now I'm here, I'm danc - ing a tan - go:—  
High Mid - dle Pol - ish. In one half - hour I'm talk - ing in Span - ish:—

*cresc.*

*f* *p*

Di dee di! Por fa-vor! Dee di dee di! I am To-re-a-dor! I am

*mf* *f* *sf* *p*

*mf* *f sub.*

eas-i-ly as-si-mi-lat-ed. I am so eas-i-ly as-si-mi-lat-ed.  
eas-i-ly as-si-mi-lat-ed. I am so eas-i-ly as-si-mi-lat-ed.

+ Tpt.1

1.

(The reaction of the DONS to her charms is not favorable. In fact, they pick up their domino table and pointedly move away.

However, the OLD LADY is too carried away to notice this and pursues them)

*mf warmly, legato*

It's eas-y, it's ev-er so eas-y!

S. Sax. Tpt. 1

*f sub.* *mp sub.* *f sub.* S. Sax.

Pno. 2, Cb. Perc.

*cresc.*

I'm Span - ish, I'm sud - den - ly Span - ish!

*cresc.* *cresc.*

*p*

And you must be Span-ish, too. Do like the na - tives do.

- Tpt. 1 + Tpt. 1

*pp sub.* (*pp sempre*)

(Trying to ignore her, THE DONs sing a traditional drinking song to each other)

These days you have to be In the ma - jor - i - ty.

DON 1, 2 *mp*

Tus

DON 3 *mp*

Tus

- Tpt. 1 + Tpt. 1

*mp*

*(sentimentally)*

la - bios ru - bí Dos ros - as que se ab - ren 'a mí, Con - quist - an

*(sentimentally)*

la - bios ru - bí Dos ros - as que se ab - ren a mí, Con - quist - an

*(sentimentally)*

**OLD LADY**

*(Joining them, even more carried away)*

**OLD LADY** *ff*

Tus

mi co - ra - zón, Y só - lo con U - na can - ción. *(hum)*

mi co - ra - zón, Y só - lo con U - na can - ción. *(hum)*

*cresc.* *pp sub.*

la - bios — ru - bí, Drei - vier - tal Takt, mon très cher a - mi, —

(hum)

(hum)

*dolce*

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second and third staves are vocal lines marked '(hum)'. The bottom two staves are piano accompaniment, with the word 'dolce' written above the first staff.

— ,Oui, oui, sí, sí, ja, ja, ja, yes yes, — da da. Je ne sais

(hum)

(hum)

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second and third staves are vocal lines marked '(hum)'. The bottom two staves are piano accompaniment.

(SHE flings herself at the DONS, knocking one down)

quoi! \_\_\_\_\_

Me mue - ro, me sa - leu - na her - nia! \_\_\_\_\_

Me mue - ro, me sa - leu - na her - nia! \_\_\_\_\_

Pno. 2 col 8va *mp*

*p*

Detailed description: This system contains four staves. The top staff is a vocal line starting with the word 'quoi!' followed by a long horizontal line. The second and third staves are vocal lines with the lyrics 'Me mue - ro, me sa - leu - na her - nia!' and 'Me mue - ro, me sa - leu - na her - nia!' respectively. The bottom two staves are piano accompaniment, with the right hand labeled 'Pno. 2 col 8va' and 'mp', and the left hand starting with a piano 'p' dynamic.

OLD LADY *mf* *cresc.*

A long way\_ from Rov-no Gu - ber - nya! \_\_\_\_\_

S. Sax.

*cresc.*

Detailed description: This system contains four staves. The top staff is a vocal line for 'OLD LADY' with dynamics '*mf*' and '*cresc.*', and the lyrics 'A long way\_ from Rov-no Gu - ber - nya!'. The second and third staves are empty vocal staves. The bottom two staves are piano accompaniment for 'S. Sax.' with a '*cresc.*' dynamic marking.

*ff* Tus la - bios ru -

*ff* Tus la - bios ru -

*ff* Tus la - bios ru -

Pno. 2  
*mf cresc.*

bí Dos ros - as que se ab - ren a mí,

bí Dos ros - as que se ab - ren a mí,

bí Dos ros - as que se ab - ren a mí,

*f*

Con - quist - an mi co - ra - zón, Y só - lo con U - na di -

Con - quist - an mi co - ra - zón, Y só - lo con U - na di -

Con - quist - an mi co - ra - zón, Y só - lo con U - na di -

*(The OLD LADY is now dancing with great concentration. The DONS seize this opportunity to pick up their domino table and depart, unnoticed by her)*

vi - na can - ción De tus la - bios ru - bí! Ru - *cresc.*

vi - na can - ción De tus la - bios ru - bí! Ru - *cresc.*

vi - na can - ción De tus la - bios ru - bí! Ru - *cresc.*

*p* *cresc.*

Tpt. 1  
Tpt. 2

bí! Ru - bí!

bí! Ru - bí!

bí! Ru - bí!

+ Trb.

+ Tpt.1

(It is only now that the OLD LADY realizes she has been abandoned. Frustrated, SHE picks up her stick and starts after the DONS)

DONS (Now off stage)

Me mue - ro, me sa - leu - na her - nia,

Me mue - ro, me sa - leu - na her - nia,

Tpts.

mf sub.

ff

Trb. sustains

S. Sax.

Pno. 2, Cb. Perc.

8

OLD LADY

(Spoken over music)

Wait, wait a minute. I am easily assimilated.

*cresc.*  
Me muc - ro, me sa - leu - na her - nia! \_\_\_\_\_  
*cresc.*  
Me muc - ro, me sa - leu - na her - nia! \_\_\_\_\_

S. Sax. Tpts.  
Trib. *cresc.* *cresc.*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are written below the notes. The piano accompaniment includes parts for Soprano Saxophone, Trumpets, and Trombones, with dynamic markings of *cresc.* (crescendo).

(Play until Old Lady stops the orchestra.)

*Tutti* *ff*

Detailed description: This system shows the piano accompaniment for the second system. It features a *Tutti* dynamic marking and a fortissimo (*ff*) dynamic marking. The music is written in treble and bass clefs with a key signature of two sharps.

(But they have gone. Sadly, SHE turns back, signals the orchestra to stop and returns to the fountain, shrugging)

Detailed description: This system shows the piano accompaniment for the third system. It continues the musical theme from the previous system, with complex chordal textures in both hands.

OLD LADY

Provincials!

*(SHE sits down dejectedly on the edge of the fountain)*



CUNEGONDE

*(Going to her, putting her hand on her arm)*

I thought it a most attractive dance, Madame.

OLD LADY

*(Eager)*

You really did?

CANDIDE

So did I! What a herd of boorish peasants! If they come back again to insult you, I will spear them—every man Jack of them.

*(From behind the fountain comes the unexpected sound of clapping. A MAN appears from behind the fountain dressed as an impressive businessman)*

MAN

Bravo, noble youth. A fine display of swordsmanship. Have you other martial endowments?

CANDIDE

*(Pondering this)*

Well, sir, I was almost in the Bulgarian Army.

MAN

Excellent. Just the man we need.

CANDIDE

Me, sir? For what, sir?

MAN

The Holy Jesuits of Montevideo are sorely beset by the neighboring heathen. A captain is needed to lead a relief party.

CANDIDE

A captain, sir? Me?

MAN

Who else? The ship will sail in three hours.

CANDIDE

Well, sir . . .

*(Turning to the OLD LADY and CUNEGONDE)*

May I bring with me my . . . ?

MAN

. . . Why not? They will be treated with all the honor that befits your new rank.

*(Offers a card)*

We will meet at the dock.

*(HE exits)*

CANDIDE

*(Overjoyed)*

Montevideo! The New World! At last, in the New World we will find that truly harmonious existence for which our dear Master prepared us.

*(For a moment THEY all sit in silence, each in his way pondering the future ahead of them)*

ALL THREE

The New World!

CANDIDE (starting slowly) *mp* CUNEGONDE *accel. poco*

It's eas - y, it's ev - er so eas - y!

Tpt. 1 *pp* *accel. poco*

S. Sax.

Pno. 2, Cb.

*a poco* CANDIDE

I'm Span - ish, I'm Mon - te - vi - de - an!

*a poco*

+ Perc. Pno. add r.h.

*a tempo* CUNEGONDE

And you must be Span-ish, too. Do like the na - tives do.

- Tpt. 1 + Tpt. 1

(*pp sempre*)

OLD LADY

*cresc.*

These days you have to be In the ma - jor - i - ty. Tus

- Tpt. 1 + Tpt. 1

*f* (with

*cresc.* *mf*)

ALL THREE

(Her spirits restored, the OLD LADY puts the rose  
back in her teeth. The THREE OF THEM start an en-  
thusiastic dance)

*enthusiasm)*

la - bios, ru - bí Dos ros - as que se ab-ren a mí,

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with the lyrics "la - bios, ru - bí" and continues with "Dos ros - as que se ab-ren a mí,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Con - quist - an mi co - ra - zón, Y só - lo con U - na di -

The second system continues the musical score. The vocal line has the lyrics "Con - quist - an mi co - ra - zón, Y só - lo con U - na di -". The piano accompaniment maintains the rhythmic pattern from the first system.

vi - na can - ción De tus la - bios ru - bí.

*cresc.* *ff* Tpts.

The third system concludes the musical score. The vocal line has the lyrics "vi - na can - ción De tus la - bios ru - bí." and includes a fermata over the final note. The piano accompaniment features a crescendo leading to a fortissimo (*ff*) section. The system ends with a double bar line and the instruction "Tpts." (Trumpets). There are also markings for "3" (triplets) and "8" (octaves) in the piano part.

S. Sax. Trb.

S. Sax. Trb.

ALL THREE

Tus

S. Sax. Trb.

la - bios ru - bí Dos ros - as que se ab - ren a mí,

S. Sax. Tpts.

Pno. 2

Cb. Trb.

Con - quist - an mi co - ra - zón, Y só - lo con U - na di -

vi - na can - ción De tus la - bios ru - bí.

*(They break into joyous*

*(After THEY dance, THEY all point forward)*

ALL

The New World!

*ad lib. shouting.)*

Hey!

*(Instantly the COMPANY comes streaming on stage from all sides of the theater, with baskets on their heads, tambourines, gourds, trays of religious trinkets, etc. One WOMAN is playing a steel drum. They*

Moderato

S. Sax. Tpt. 1

*f*

Pnos.

Cb. Trb. Perc.

*are all dressed in the corniest Latin American style and, to a Latin American version of Easily Assimilated, they dance a wild, anachronistic rhumba.*

Tpt. 2, Cls.

*As THEY dance we see, in the center of the activity*  
**THE PLAZA GRANDE AT CARTAGENA, COLOMBIA**

Cls. Tpt. 2

TWO WHORES are lounging outside a casino.  
VOLTAIRE's head appears from under one of the  
WHORE's billowing skirts)

Cue: VOLTAIRE: In this Brave New World ...

+ Cls. Tpt. 2

Tpts.  
sub. *pp*

sub. *pp*

+ W. W. Trb.

(Repeat ad lib. *pp* sempre until SLAVE DRIVER says: Silence!)

Tutti



**VOLTAIRE**

*(Addressing the audience and speaking over music)*

In this Brave New World—Cartagena, Colombia, to be exact—it is very hot. So, in his wisdom, the king of Spain has sent to protect its simple inhabitants an extremely *hot*-blooded governor.

*(The WHORE takes off her wig and puts it on VOLTAIRE's head. He emerges from the skirt, now totally transformed into a swaggering Errol Flynnish GOVERNOR)*

**GOVERNOR**

There is, in fact, no local mother, wife, daughter, or widow who has not, at one time, received *my* warm personal attentions.

*(HE embraces both WHORES, kissing them lecherously.*

*An AIDE hurries in)*

**AIDE**

'Gobernador, Gobernador, the new slaves have arrived.

**GOVERNOR**

Male or female?

**AIDE**

Female, sir—two of them.

**GOVERNOR**

White—or what?

**AIDE**

Lily white, sir.

**GOVERNOR**

Splendid.

*(Rejecting the TWO WHORES)*

It's about time we had a little Caucasian blood around here.

(We now see

THE SLAVE MARKET AT CARTAGENA

TWO FEMALE SLAVES, manacled and heavily veiled, are being whipped onto the slave block by the SLAVE DRIVER.

As the GOVERNOR and his AIDE start strolling toward the market, the TWO SLAVES slump dejectedly. Then ONE of them glances at the OTHER, peers, reacts)

MAXIMILIAN

(Incredulous)

Can it be? Paquette?

(It is indeed PAQUETTE. SHE turns to the OTHER SLAVE and pulls aside her veil)

PAQUETTE

(Astounded)

Master Maximilian!

MAXIMILIAN

You a slave?

PAQUETTE

And you a female slave?

MAXIMILIAN

Oh if you only knew! First almost slaughtered, left for dead, and then . . .

PAQUETTE

(Eagerly)

And then?

MAXIMILIAN

As incredible as this may sound . . .

SLAVE DRIVER

(To the conductor)

Silence!

(Orchestra stops; woman with steel drum ignores cue and continues playing)

SLAVE DRIVER

Silence!

(Woman with steel drum stops playing)

Gobernador, for your approval.

*(Humming gently, the GOVERNOR has now reached the Slave Market. HE starts to examine PAQUETTE as if SHE were a horse for sale, opening her mouth, investigating her teeth. SHE finds no favor with him)*

GOVERNOR

*(To SLAVER)*

No sale.

*(The SLAVER drags PAQUETTE away)*

PAQUETTE

*(Sadly, blowing a kiss to MAXIMILIAN)*

Goodbye, dear one. Fortune speed you.

MAXIMILIAN

You too, old friend. Farewell.

GOVERNOR

*(Turns back with great interest to MAXIMILIAN, and inspects HIM even more carefully than PAQUETTE)*

What exquisite beauty! Seldom have I seen a maiden who pleases me more.

MAXIMILIAN

But, sir . . .

GOVERNOR

My dear, you are bought.

MAXIMILIAN

*(Flustered)*

I am?

GOVERNOR

And since I am in a bountiful mood, I will even grant you the honor of sharing my bed tonight.

MAXIMILIAN

*(Horried)*

Tonight?

# MY LOVE

Allegretto maestoso

(Pulling MAXIMILIAN onto his lap)

GOVERNOR

*mf* largamente all'Italiana

Po - ets have said Love is un -

*f* quasi arpa  
R.M.I. (Lute & Hpscd.)

Vc.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 9/4. The vocal line begins with a rest, followed by the lyrics "Po - ets have said Love is un -". The piano accompaniment consists of arpeggiated chords, with a dynamic marking of *f* and the instruction "quasi arpa R.M.I. (Lute & Hpscd.)". The bass line is marked "Vc." and includes some slurs.

dy - ing, my love; Don't be mis - led; They were all ly - ing, my love.

Cls.

The second system continues the vocal line with the lyrics "dy - ing, my love; Don't be mis - led; They were all ly - ing, my love." The piano accompaniment continues with arpeggiated chords. A dynamic marking of *f* is present. The system concludes with a fermata over the final chord, marked "Cls.".

Love's on the wing, But now while he hov - ers, Let us be lov - ers, One soon re -

The third system continues the vocal line with the lyrics "Love's on the wing, But now while he hov - ers, Let us be lov - ers, One soon re -". The piano accompaniment continues with arpeggiated chords. The system concludes with a fermata over the final chord.

*mp grazioso*

cov - ers, my love. *Cls. 8va.* Soon the fe - ver's fled, For love's a tran - sient  
+ Vla.

*mp*  
Tpts. 8va  
+ Cb.

*cresc.*

bless - ing. Just a week in bed, And we'll be con - va -

+ Bsn.

*quasi f*

lesc - ing. Why talk of mor - als When spring - time is  
+ Cls. Tpts.

- Vla. Vc. Cb.

*cresc. sempre*

fly - ing? Why end in quar - rels, Re - proach - es and

Vla.  
*quasi f*

MAXIMILIAN

*rall.* *ff* *pp* *dolce rall.*

sigh - ing, Cry - ing for love? — My love. I

Vla. *piu f* *ff* *pp*

+ Vc. *ff*

+ Bs.



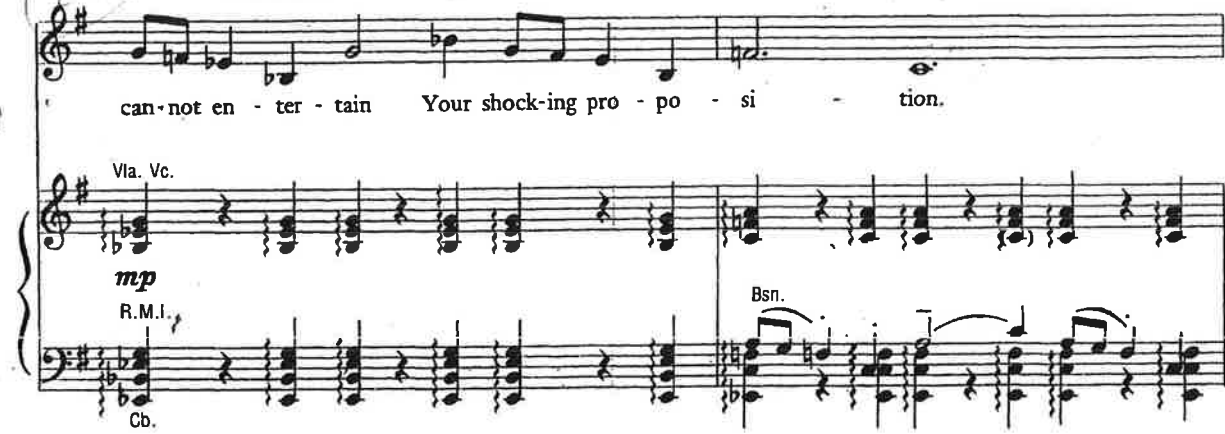
(Jumping up, desperately trying to get out of this situation)

can - not en - ter - tain Your shock - ing pro - po - si - tion.

Vla. Vc. *mp*

R.M.I. Bsn.

Cb.



How could I re - gain my vir - gin - al con - di - tion?



I am so pure That be - fore you may bed me,

+ Cls. Tpts.

Vla.

*quasi f*

- Vla. Vc. Cb.

You must as-sure me That first you will wed me, wed me. —

GOVERNOR

Well then, —

Via.

*piu f*

*ff*

*pp*

+ Vc.

+ Cb.

*rall.*

(The GOVERNOR merely takes his hand and starts leading him toward the PLAZA)

Since you're so pure, I shall be - troth you, my love, Though I feel sure I'll come to

+ Cls.

Clis.

Clis.

R.M.I.

Vc. Cb.

*cresc. molto* *mf* *f*

loathe you, my love. Still for the thrill I'm per - fect - ly will - ing. — For

Clis.

*cresc. molto*

*rall.*

if we must wed — Be - fore we may bed, — Then come let us wed, — my

+ Tpts.

*col canto*

Clis. Vla. Bsn.

(Now at the PLAZA, the GOVERNOR tugs MAXIMILIAN down onto his knees beside him.

Shouts)

Father Bernard!

*ff* *a tempo (poco più mosso)* *accel.*

love. —

+ Trb.

*ff* *giocososo* *accel.* *sfz*

*(An ancient PRIEST emerges from the POPULACE and bows fawningly.)*

*Winking at the PRIEST significantly)*

Marry us, Reverend Father—as you married me to that stiff-necked British governess. Remember?

PRIEST

*(Knowing leer)*

Indeed, your honor.

*(HE whips a tattered and anything but holy book from his habit)*

Your honor Don Fernando de Ibarra y Figueroa y Mascarenes y Lampoudas y Sousa—do you take this maiden?

GOVERNOR

I certainly do.

*(Pulling MAXIMILIAN to him, fondling his bosom. The fingers feel something wrong. A take. He touches the bosom again, then rips open MAXIMILIAN's blouse, revealing dangling false breasts—coconuts—on a male chest)*

Good God, a man!

*(The POPULACE reacts)*

POPULACE

A man!

*(MAXIMILIAN, panic-stricken, starts to dash away. HE is overpowered and dragged struggling back to the GOVERNOR)*

GOVERNOR

String him up.

POPULACE

String him up!

MAXIMILIAN

Oh no, sir. Please, sir. You see, it was the slave captain, a man of very special tastes, sir. Struck by my beauty, he insisted upon dressing me in his deceased wife's garments, sir, and—and molesting me.

GOVERNOR

Interesting! On second thought perhaps . . . But I think not. String him up!

PRIEST

(Tentative)

Excuse me, Your Honor, but if you have no further use for this innocent youth, he is of the type which would be most serviceable in our Holy Fraternity. I am in a position to offer a small sum.

GOVERNOR

(Still furious)

Very well. He's yours. But no more favors for a month.

(The scene blacks out)

(FOUR SAILORS enter, carrying a tall mast and rigging which THEY set up in the center of the theater so that the rigging reaches right up to the gallery. In a few seconds THEY have converted the entire theater into a ship.

High up we see the CAPTAIN at the steering wheel. One SAILOR is in the rigging with a telescope, etc.

VOLTAIRE appears. HE has managed to change into VOLTAIRE clothes although HE still wears the GOVERNOR's wig)

VOLTAIRE

(Spoken over music)

Meanwhile upon . . .

(Realizes his error, dashes off, returns with the correct VOLTAIRE wig)

Cue: GOVERNOR: But no more favors for a month.

S. Sax. Cls. Tpts. Trb.

Moderato

ff

Pnos.

(Music stops when VOLTAIRE returns with correct wig)

Cb. Perc.

VOLTAIRE

Meanwhile upon a ship at sea . . .

ONE SAILOR

*(In the gallery)*

Lower the boom!

SECOND SAILOR

Raise the mainsheet!

THIRD SAILOR

Batten the hatches:

FOURTH SAILOR

Belay, belay.

VOLTAIRE

Candide, Cunegonde and the faithful Old Lady, after forty days of squalls and tempests, yearn eagerly for the new idyllic life which—surely—awaits them in Montevideo.

(As HE speaks, CANDIDE, CUNEGONDE, and the OLD LADY move onto the central deck of the "ship." It starts to rock, and continues to rock during the following scene)

CANDIDE

(Shouting over sea-sounds)

Dearest Cunegonde.

CUNEGONDE

Dearest Candide.

CANDIDE

A few more days and we will be sighting the New World where, I know, we shall find a Paradise on earth.

CUNEGONDE

I do hope so, for I must confess my faith in dear Dr. Pangloss has been somewhat shaken by my sufferings in the Old World.

OLD LADY

You think you have suffered, my lady? Bah! In contrast to my afflictions, yours have been no more than the sting of a midge in June.

CUNEGONDE

(Indignant)

Madame, unless you have been raped by *two* Bulgarian regiments, seen *two* fathers, *two* mothers, *two* brothers slaughtered, *two* lovers flogged by the auto da fé and undergone seduction by *two* Jews and *two* Inquisitors—you are ill-equipped to make light of my sufferings.

OLD LADY

Pouff! Were you but to see my ravished backside alone, you would not dare to attempt so frivolous a calumny. Shall I speak to you of my manifold misfortunes?

CANDIDE

Oh please, Madame—stressing the lost buttock. I for one would listen with the greatest interest—and sympathy.

OLD LADY

Very well. I shall proceed to set your hair on end. Sailor, music of much woe from your clarinet, please.

(The SAILOR appears playing a clarinet; HE sits behind the OLD LADY, playing as SHE tells her story)

You think of me as a mere serving maid of the lowliest origins? Wrong! How laughably wrong! I am, in fact, the daughter of the High Archimandrite of All the Russias and that paragon of loveliness—the Princess Wanda von Rovno Gubernya, raised with all privileges and honor in the most majestic castle in all Eastern Poland.

*(SHE pauses for effect.)*

As a burgeoning maiden, what beauty was mine! What flashing eyes! What sinuous form! What breasts! Why, the women who dressed me fell into ecstasies when they beheld me from the front—and behind. And every man in Poland yearned to be in their shoes. What surprise, then, when my hand was requested in marriage by the Duke of Massa-Carrara, the greatest prince of all the Italies! But then—ah woe, ah woe.

*(SHE breaks down)*

CANDIDE

*(Eager)*

But then?

OLD LADY

*(Bravely carrying on)*

Laden with jewels and rich garments worthy of my high estate, I set sail for Massa-Carrara with my saintly mother and the noblest of attendant ladies in a splendid galleon only to . . . to . . .

*(SHE breaks down again with racking sob)*

CUNEGONDE

*(Still rather cross)*

Only to—what?

OLD LADY

Barbary pirates! Boarding us! Slaying the sailors! Dragging my poor mother, myself, and all our attendant ladies onto their foul vessel where, on the instant, they stripped us stark naked.

*(Music fades out)*

SAILOR

*(On bridge)*

Frigate sighted to the starboard!

SAILOR WITH CLARINET

*(Fascinated, forgetting to play)*

Stark naked?

OLD LADY

Play, oaf. Play. Where was I? Oh yes, oh yes . . .

(As HE starts again)

Far greater tribulations were in store for me. The pirate captain—an abominable Negro black as pitch—ravished me incessantly until our arrival at the port of Morocco.

CUNEGONDE

(Skeptical)

Incessantly?

OLD LADY

And bid me consider it a high honor to boot!

SAILOR

The frigate approaches.

OLD LADY

But that was a mere trifle to what lay ahead on land. In Morocco civil war was raging between the Black Moors and the Less Black Moors. On landing we were instantly assailed. Considerately the Negro captain shielded me behind his muscular back—but what did I witness? Before my very eyes a Black Moor seized one of my mother's arms, a Less Black Moor a foot. Others fell on our attendant ladies, tearing them to pieces in their over-eagerness to mount them.

BARCAROLLE

Cue: OLD LADY: Sailor, music of much woe from your clarinet, please.

Andantino

Musical score for the first system of the Barcarolle. It consists of a treble clef staff and a bass clef staff. The treble staff is marked 'Cl. 1' and 'Cl. solo' with a trill symbol. The bass staff is marked 'p' and 'pp'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a slow, waltz-like style.

B. Cl. Vc. Cb. Timp. (R.M.I. if wanted)

Musical score for the second system of the Barcarolle. It consists of a treble clef staff and a bass clef staff. The treble staff is marked 'Cl. 2'. The bass staff is marked 'pp'. The key signature has two flats, and the time signature is 4/4. The music continues the waltz-like style.

Cue: OLD LADY: Play, oaf. Play.

Musical score for the third system of the Barcarolle. It consists of a treble clef staff and a bass clef staff. The treble staff has trill symbols. The bass staff is marked 'pp'. The key signature has two flats, and the time signature is 4/4. The music concludes with a trill and a final chord.

(Music stops when OLD LADY says: . . . their over-eagerness to mount them.)

OLD LADY

So! Imagine the ghastly death of my mother: imagine my protector slain, imagine me staggering more dead than alive to the shade of a palm tree; imagine me swooning and then . . .

CANDIDE

And then . . .?

OLD LADY

Unconscious though I was, I felt myself oppressed beneath the weight of a massive body. My eyelids flickered open to reveal, straddled upon me, a gigantic white man of modest appearance and bearing. And, as his lips met mine, he gave the most heartfelt sigh . . .

CANDIDE

A sigh?

OLD LADY

He moaned, he muttered between his teeth and then, tears streaming from his eyes—they were blue—he spoke.

CANDIDE

What did he say?

OLD LADY

He said: How maddening at this moment to be a eunuch!

CANDIDE

Pardon me, madam, but haven't you omitted one item?

OLD LADY

What item?

CANDIDE

The loss, madam, of your buttock.

OLD LADY

Alas, young man, I have merely scratched the surface of the disasters . . .

SAILOR

Ahoy, who goes there?

*(Cries and shouts from the bridge, "We are boarded! We are boarded!")*

OLD LADY

*(A great cry)*

Oh no! Not again! Not Barbary pirates again!

*(The PIRATES swagger across the deck to where CANDIDE, alone and unarmed, stands nobly shielding the LADIES)*

CANDIDE

Take all we possess, sir, but spare the ladies.

*(The FIRST PIRATE pushes past CANDIDE grabbing CUNEGONDE while the SECOND PIRATE grabs the OLD LADY. CANDIDE leaps on the PIRATES and is knocked down. The PIRATES carry the TWO WOMEN kicking and struggling off up the ramp)*

OLD LADY

*(As she is carried off)*

Oh no! Oh no! I am too old!

*(CANDIDE, alone, is left lying almost unconscious on the deck. Slowly HE revives, looks around dazedly)*

CANDIDE

*(Raising his eyes to heaven, in furious despair)*

Is there no end? Must men always ravish, massacre? Must they always be brigands, cutthroats, tyrants, derelicts, cheats, rapists, executioners, spies, actors, fanatics, hypocrites, panderers, and murderers?

VOLTAIRE

*(As disembodied voice)*

Have sparrow-hawks not always slaughtered the pigeons that come their way? Why should what applies to sparrow-hawks not apply to men?

CANDIDE

But surely MAN who was chosen by God as His image on earth . . .

VOLTAIRE

His image? Maybe this is His image!

*(As he speaks, stained glass windows appear all over the theater. As before, they are peopled by MEMBERS OF THE COMPANY in Gothic dress.)*

*The WINDOWS start to sing an ALLELUIA.*

*A HOODED MONK is kneeling in front of the principal window. HE sings a solo ALLELUIA.*

We are in

THE CATHEDRAL OF THE JESUITS AT MONTEVIDEO

*High up, VOLTAIRE appears. HE is carrying a very heavy statue of St. Francis. With difficulty HE places it in a niche as CANDIDE enters the Cathedral.)*

VOLTAIRE

*(Spoken over music)*

The heartbroken, embittered, but ever-dutiful Candide arrives at the Jesuits' stronghold in Montevideo, single-handed for, alas, all his relief regiment has drowned.

*(A young hooded JESUIT hurries toward CANDIDE)*

VOLTAIRE

He presents his credentials.

CANDIDE

Excuse me, reverent youth, but I have been sent by the king of Spain . . . to relieve you from the heathen.

*(The JESUIT rushes to him, throws his arms around him, kissing him.)*

*Rather flustered)*

Sir, I was not anticipating so warm a welcome. I . . .

*(The JESUIT throws back his hood, letting long hair fall down to her shoulders. It is PAQUETTE)*

PAQUETTE

Oh, Master Candide, surely you recognize me.

CANDIDE

*(Astounded)*

Paquette!

PAQUETTE

The same. You must be wondering why I am so attired. There are some of the Holy Brethren who still prefer the weaker sex. And why deprive them, poor dears, in this God-forsaken country?

(The MONK who had been kneeling now hurries to join them. It is MAXIMILIAN. He throws his arms around CANDIDE)

MAXIMILIAN

Oh Candide, ah beloved foster brother!

CANDIDE

(Staggered)

Maximilian . . . But—but they slaughtered you!

MAXIMILIAN & PAQUETTE

Oh no, they didn't. You see, it was amazing. You'll never believe it. A miracle.

Cue: VOLTAIRE: His Image? Cue: VOLTAIRE: Maybe this is His image.

**SOPRANO** Moderato *pp* *cresc. un poco*

**ALTO** *pp* *cresc. un poco*

**TENOR** *pp* *cresc. un poco*

**BASS** *pp* *cresc. un poco*

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

**Moderato**

(Chime) *p* *pp* Cls. B. Cl. R.M.I. (organ mode) *cresc. un poco*

*mp cresc.* *f cresc.* *sfp*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

*mp cresc.* *f cresc.* *sfp*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

*mp cresc.* *f cresc.* *sfp*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

*mp cresc.* *f cresc.* *sfp*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

*mp cresc.* *f cresc.*

(*p*) (*p*) (*p*)

R.M.I. only

MAXIMILIAN

*mf*

Al - le - lu - ia, al - le - lu - ia.

SOPRANO, ALTO

*p*

(Hum)

TENOR, BASS

*p*

(Hum)

Cl. 1

*p*

R.M.I.

B. Cl.

Cue: VOLTAIRE: The heartbroken, embittered, but ever-dutiful Candide ...

pp  
(hum)  
pp  
(hum)  
Cl. 1, col soprano  
pp  
Cl. 2  
B. Cl.  
R.M.I.  
B. Cl.

The first system of the musical score consists of three systems of staves. The top system has a vocal line in treble clef with a *pp* dynamic and a humming line below it. The middle system has a vocal line in bass clef with a *pp* dynamic and a humming line below it. The bottom system is a piano accompaniment with a treble clef staff for Cl. 1 (col soprano) and Cl. 2, and a bass clef staff for B. Cl. and R.M.I. The music is in 3/2 time and features a key signature of one flat.

(hum)  
(hum)

The second system of the musical score consists of three systems of staves. The top system has a vocal line in treble clef with a humming line below it. The middle system has a vocal line in bass clef with a humming line below it. The bottom system is a piano accompaniment with a treble clef staff and a bass clef staff. The music continues in 3/2 time and one flat.

(hum)  
(hum)  
p  
p

The third system of the musical score consists of three systems of staves. The top system has a vocal line in treble clef with a humming line below it. The middle system has a vocal line in bass clef with a humming line below it. The bottom system is a piano accompaniment with a treble clef staff and a bass clef staff. The music continues in 3/2 time and one flat, with a *p* dynamic marking.

First system of musical notation. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has one flat (B-flat) and the time signature is 3/2. The vocal line is marked with "(hum)" and "pp". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

Second system of musical notation, continuing the piece. It follows the same three-staff structure as the first system. The vocal line and piano accompaniment continue with similar melodic and harmonic patterns. The time signature remains 3/2.

Cue: MAXIMILIAN & PAQUETTE: You'll never believe it. A miracle.

Third system of musical notation, starting with the cue. The key signature changes to two flats (B-flat and E-flat) and the time signature changes to 4/4. The vocal line and piano accompaniment are marked with "(hum)". The piano accompaniment features a more active melodic line in the right hand.

(All three of them freeze reverently at the word  
"miracle")

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SOPRANO *f* *più mosso*

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

ALTO *f* *più mosso*

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

TENOR *f* *più mosso*

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

BASS *f* *più mosso*

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Cls. B. Cl. Tpts. Trb.

*f* *più mosso*  
R.M.I.

MAXIMILIAN

(Unfreezing)

Oh! If only a similar miracle could have befallen my beloved sister.

CANDIDE

It has.

MAXIMILIAN

It has?

CANDIDE

Cunegonde lives!

MAXIMILIAN

What bliss! Where is she now?

CANDIDE

Wherever she is, if it takes my whole life, I will find her again.

MAXIMILIAN

That's my good fellow. Trusty old Candide.

CANDIDE

I shall find her—and marry her!

MAXIMILIAN

*(Appalled, all his Westphalian pride of family asserting itself)*

Marry her? You? My sister marry a bastard?

CANDIDE

But did not our dear master teach us that all men are equal in the face of God? *(Chord)*

MAXIMILIAN

*(Spoken over music)*

The face of God! *(Chord)* The face of God! *(Chord)* How dare you use the face of God as an excuse for tarnishing our family name?

CANDIDE

But, dear friend, I love her fondly and she loves me.

MAXIMILIAN

I'll give you the face of God.

*(HE picks up one of the huge crucifixes and starts to chase CANDIDE with it.)*

*With PAQUETTE vainly trying to stop it, a wild chase takes place around the room. As in the case of ISSACHAR, MAXIMILIAN at one point trips, stumbles. CANDIDE has climbed up into the niche and has dodged behind the statue of St. Francis. HE pushes it inadvertently, sending it crashing onto the prone MAXIMILIAN, crushing him beneath it)*

Cue: CANDIDE: . . . the face of God?

Cue: MAXIMILIAN: The face of God!

Cue: MAXIMILIAN: The face of God!

Slowly  
*p*

Al - le - lu - ia, al -  
Al - le - lu - ia, al -  
Al - le - lu - ia, al -  
Al - le - lu - ia, al -

Cls. B. Cl. Tpts. Trb.  
*ff*  
*p* slowly

R.M.I.

Detailed description: This musical system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is for a grand piano, with both hands playing. The tempo is marked 'Slowly' and the dynamics are 'p' (piano) for the vocalists and 'ff' (fortissimo) for the piano. The key signature has two sharps (F# and C#) and the time signature is 4/4. The lyrics are 'Al - le - lu - ia, al -'.

*cresc.* Cue: (Statue falls)

le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
le - lu - ia, al - le - lu - ia, al - le - lu - ia.

*cresc.*

Detailed description: This musical system continues the vocal and piano parts from the first system. It features four vocal staves and a piano accompaniment. The tempo remains 'Slowly' and the dynamics are 'p' for the vocalists and 'ff' for the piano. The key signature and time signature are consistent with the first system. The lyrics are 'le - lu - ia, al - le - lu - ia, al - le - lu - ia.' The piano accompaniment includes a 'cresc.' (crescendo) marking. The system concludes with a 'Cue: (Statue falls)'.

CANDIDE

Again? Oh not again! Dear Heavens, I cannot have killed my beloved foster brother.

*(HE gazes down at MAXIMILIAN, in horror)*

PAQUETTE

Do not blame yourself, Master Candide. Had he lived longer who knows what crueler fate may have been in store for him? But, quick. We must fly.

CANDIDE

*(Common sense prevailing, rising)*

Oh yes, of course. If I were hanged for murder, who is there left to rescue my lady Cunegonde?

*(HE starts to run out)*

PAQUETTE

Wait, fool. Dressed as a Spanish soldier of fortune you would be caught hours before you crossed the border. Here.

*(Grabs his arm)*

Help me!

*(SHE drags him back to the body of MAXIMILIAN.)*

*Together THEY start urgently pulling off his habit as the scene blacks out)*

VOLTAIRE

*(Appearing)*

Ah, that resourceful Paquette! That night two reverent young Jesuits slipped off past the guards, off, off, deeper and deeper into the jungle where the benign rule of the Holy Jesuits had not yet managed to extend its glorious message of peace and charity.

*(Green paper streamers come swirling down over the audience, suggesting a jungle as we see CANDIDE and PAQUETTE, BOTH now dressed as Jesuits, fighting their way through the vegetation as weird jungle calls come from the forest around them)*

VOLTAIRE .

After many weeks, fording torrential rivers, scaling a sky-splitting mountain . . .

*(As HE speaks, CANDIDE and PAQUETTE, exhausted, stumbling, have reached a stepladder which leads up to the MUSICIANS' gallery. We see them climbing it and disappearing on the gallery behind the seated MUSICIANS)*

. . . they stumbled upon the secret, legendary country of Eldorado where—inconceivably—everything is for the best. *There* is no war, no hunger, no greed. The very mud is gold and the pebbles of the streets are diamonds. In Eldorado all the inhabitants are wise, gentle and articulate. So are the animals. And if you don't believe me . . . Listen.

(Lights come up on

**ELDORADO**

TWO PINK SHEEP are sitting peacefully on the ground.  
THEY graze idly, then look up)

Cue: VOLTAIRE: . . . the secret, legendary country of Eldorado . . .

*Andante con moto*

The musical score is arranged in three systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpets (Tpts.), Trombones (Trb.), Viola (Via.), and Violin (Vc.). The woodwinds and strings play a melodic line with trills and triplets, while the brass provides harmonic support. Dynamics include *fff*, *dim.*, and *mf*. The second system continues the woodwind and string parts, with dynamics of *mf* and *p*. The third system features the first Trumpet (Tpt. 1) and Clarinet (Cl.) playing a melodic line with trills, while the strings continue their accompaniment. Dynamics include *pp* and *morendo*. The score is marked with a tempo of *Andante con moto*.

# SHEEP'S SONG

Cue: VOLTAIRE: . . . Listen.

Andante

FIRST SHEEP *mf*

Ev - 'ry sky is blue and sun - ny,

+ Bells, Fl. Vln.

Cel. *p*

Cb. (pizz.)

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line for the 'FIRST SHEEP' and a piano accompaniment. The piano part includes a celeste (Cel.) playing a rhythmic pattern of eighth notes, and a cello (Cb.) playing a pizzicato line. The lyrics are 'Ev - 'ry sky is blue and sun - ny,'.

Ev - 'ry face you see is glad, — There's no greed or

The second system continues the musical score with the lyrics 'Ev - 'ry face you see is glad, — There's no greed or'.

VOLTAIRE

(Clapping his hands)

Thank you. Enough.

(The SHEEP stop singing and start to graze)

need for mon - ey Or a syn - o - nym for bad. — Fl. Vln.

The third system continues the musical score with the lyrics 'need for mon - ey Or a syn - o - nym for bad. — Fl. Vln.'.

VOLTAIRE

(Spoken over music)

News of the Old Lady. The pirates who had held her with Cunegonde under their protection, discovered that her debits outweighed her assets. One fine spring morning they dropped her off on a craggy cliff-bound shore where, ever-resourceful, she lived off clams and other crustacea.

(We see

THE ROCKY SHORE

The OLD LADY comes staggering in with a giant clam shell. Once again the SHEEP begin to sing)

Cue: VOLTAIRE: News of the Old Lady . . .

- Bells

pp

+ Bells

Cue: (OLD LADY with giant clam shell)

(ad lib. vamp)

SECOND SHEEP

*mf*

(A LION enters, joins them, nuzzles them, and lies down peacefully beside them)

Here each man is each man's broth - er, Here we sleep un -

+ Vln. Cls.

*mf*

trou - bled sleep. — Ev - 'ry day is like the oth - er,

E - ven chil - dren nev - er weep. **LION**  
*f* Ros - es grow with  
 Pnos. Tpts. Trb.  
*mf*  
 Cb.

ru - by pet - als, Hu - mans grow with

per - fect grace. + Fl. Cls. All is joy and

pre cious met als. Sure-ly there's no bet-ter place.

*poco* *mp*

*poco* - Tpts. Trb.

*rall.* *poco* *p*

**VOLTAIRE**

(Spoken over music)

How considerate is fate. On the very day when the stock of crustacea was exhausted . . . following his natural pursuit of hunting . . .

(On a CLIFF across the theater from the OLD LADY, we see a PYGMY in a grass skirt with a blow-dart. HE aims the blow-dart and shoots. The OLD LADY falls)

**OLD LADY**

Oh, bozhemoy!

(The PYGMY, chattering in a heathen tongue, swings across the theater to her on a vine, smells her, decides she is edible, and carries her off)

**VOLTAIRE**

While in Eldorado . . .

(In Eldorado, above the SHEEP and the LION, we see an enormous book with a hand visible at each end, holding it. The book is lowered to reveal CANDIDE and PAQUETTE in golden Eldoradan robes)

**CANDIDE**

(With a little sigh)

Here is Paradise at last.

**PAQUETTE**

(Not quite convincing)

At last!

**CANDIDE**

How happy one could be to live here forever.

**PAQUETTE**

Forever.

CANDIDE

And yet . . .

PAQUETTE

(Eagerly)

And yet . . .

CANDIDE

Oh where is my beloved? Where is Mademoiselle  
Cunegonde?

Cue: VOLTAIRE: How considerate is fate . . .

*poco rall.* Cel. solo *pp*

Bells

Cue: (PYGMY carries OLD LADY off)

Cue: VOLTAIRE: While in Eldorado . . .

Cue: CANDIDE: Here is Paradise at last .

+ Fl. Cls. *(ad lib. vamp)*

Cue: CANDIDE: Where is Mlle. Cunegonde?

PAQUETTE

*mf*

Here each man is each man's broth-er,

+ Vln.

(ad lib. vamp) *mf*

Here they sleep un-trou-bled sleep. — Ev-'ry day is

like the oth-er. Ver-y nice if you're a sheep.

LION

*f*

Em-'rald leaves drip dia-mond flow-ers,

- Fl. Cls.

*mf* + Tpts. Trb. Pnos.

Sil - ver cows give gold - en cream. + Fl. Cls.

Peo - ple laugh and dance for hours,

rall. poco

*(THEY look at each other and with common impulse, THEY rise, go to the SHEEP and start to pile ingots of gold and bags of jewels onto their backs)*

**PAQUETTE**  
*mf*

If we don't leave soon I'll scream.

*mf* poco rall.

**VOLTAIRE**

*(Spoken over music)*

More news of the Old Lady! Once she had recovered from the venom and was deemed inedible . . .

*(We see*

**A CLEARING IN THE JUNGLE**

*The PYGMY and the GERMAN BOTANIST bargain for the OLD LADY, who squats disconsolate on the ground)*

VOLTAIRE

... the pygmies bartered her for three machetes to an itinerant German botanist who, in turn, managed to dispose of her for a modest sum as a madame in a brothel in . . . well, never mind where at the moment.

(The CLEARING blacks out)

VOLTAIRE

As back in Eldorado . . .

Cue: VOLTAIRE: More news of the Old Lady!

Cel.

A musical score for a cello and piano. The cello part is in the upper staff, marked 'Cel.', and the piano accompaniment is in the lower staff, marked 'p'. The music is in 4/4 time and D major. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Cue: VOLTAIRE: As back in Eldorado . . .

TWO SHEEP

*mf*

A musical score for a vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The music is in 4/4 time and D major. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The vocal line includes the lyrics: "Fare - well, land of peace and or - der, + Vln. Fl. Cl.1, Bells".

A musical score for a vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The music is in 4/4 time and D major. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The vocal line includes the lyrics: "Where all pain and woe is past. — Life a - waits a -".

PAQUETTE  
alone

cross the bor - der, Au re - voir, fare - well, good - bye, at

*a tempo* Cue: VOLTAIRE: Once again they fought their way . . .

last.

*pp* *a tempo*

Cl. 1

Cl. 2

(Now CANDIDE and PAQUETTE have finished packing  
the SHEEP.

THEY start to leave. As the LION waves a sad good-  
bye, CANDIDE and PAQUETTE, with the SHEEP, begin  
their long journey back to "civilization")

VOLTAIRE

(Spoken over music)

Once again they fought their way through trackless  
jungle, down dizzy precipices, across dismal swamps.  
Undaunted, however, after indescribable hardships  
they arrived by a miraculous coincidence at—where  
else but . . . ?

*(Frenzied Latin America music breaks out as once again we see*

**THE PLAZA GRANDE, CARTAGENA, COLOMBIA**

*The inhabitants are carrying on exactly as they were when we last saw them.*

*With the help of the AIDE, VOLTAIRE is scrambling back into the GOVERNOR's costume and wig.*

*Among the INHABITANTS is the OLD LADY, now a MADAME, with the TWO WHORES.*

*Just as VOLTAIRE has become metamorphosed into the GOVERNOR, CANDIDE, PAQUETTE, and the SHEEP arrive in the SQUARE)*

**OLD LADY**

*(Running to CANDIDE; speaking over music)*

Oh happy circumstance!

**CANDIDE**

*(Embracing her)*

Happy indeed!

**OLD LADY**

*(Examining SHEEP)*

Diamonds, emeralds, ingots! Oh beloved Master, buy me and save me from this God-forsaken dung-pit.

**CANDIDE**

Of course. But tell me quickly—What news of Mademoiselle Cunegonde?

**OLD LADY**

Constantinople.

**CANDIDE**

Constantinople?

**OLD LADY**

Ah me, I fear, yes. That is where those scurvy pirates were headed. For it is there, it seems, that blondes are currently selling at the most favorable rate of exchange.

**CANDIDE**

*(To PAQUETTE)*

To Constantinople—on the instant.

*(Pause)*

But how?

Cue: VOLTAIRE: . . . where else but . . . ?

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one flat and a 2/4 time signature. It begins with a forte (*f*) dynamic and contains a melodic line with eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clefs) with a *Tutti* dynamic marking, featuring a rhythmic accompaniment of chords and eighth notes. The bottom staff is a bass clef with a melodic line of eighth notes.

The second system continues the musical piece. The top staff features a melodic line with some chromaticism and slurs. The middle staff continues the rhythmic accompaniment with chords and eighth notes. The bottom staff continues the bass line with eighth notes.

The third system continues the musical piece. The top staff features a melodic line with slurs and some chromaticism. The middle staff continues the rhythmic accompaniment with chords and eighth notes. The bottom staff continues the bass line with eighth notes.

Cue: OLD LADY: Oh happy circumstance!

The fourth system of music consists of three staves. The top staff is a treble clef with a key signature of one flat and a 2/4 time signature. It begins with a *p sub.* dynamic marking and contains a melodic line with eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clefs) with a *p sub.* dynamic marking, featuring a rhythmic accompaniment of chords and eighth notes. The bottom staff is a bass clef with a melodic line of eighth notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests.

Second system of musical notation. The upper staff contains chords and rests, while the lower staff continues with a melodic line. A text annotation is present in the lower staff.

*(Music stops when CANDIDE says: But how?)*

Third system of musical notation, continuing the piece with complex chordal textures in the upper staff and a steady bass line.

Fourth system of musical notation, concluding the page with a final cadence. A fermata is placed over the final chord in the upper staff.

(GOVERNOR has been greedily inspecting the SHEEP.  
HE comes over)

GOVERNOR

Luck is with you, fair youth. It so happens that I have a splendid frigate, the Santa Rosalia, bound for Constantinople which sets sail three hours from now.

CANDIDE

Oh no!

GOVERNOR

Oh yes.

(Selecting a large ingot from a SHEEP)

This should be sufficient to purchase the old woman. While you and your companion refresh yourselves as honored guests of my country, I shall see that these charming animals are safely stowed on the vessel immediately.

(HE gives a villainous smirk to the AIDE who starts to lead the SHEEP off)

SHEEP

(Turning, worried to CANDIDE)

Baaa! Baaa!

CANDIDE

Oh thank you, sir, but the sheep are timid and accustomed to our company. I think we should . . .

GOVERNOR

Have no fears for the sheep, sir.

(The AIDE takes the SHEEP off

Leering at PAQUETTE)

Dear lady, I have some intriguing local etchings which cannot fail to stimulate you.

(Turning to CANDIDE)

And you sir . . .

(HE gestures to the WHORES)

See to it that this youth is thoroughly refreshed.

WHORES

Si, si. Gobernador.

(THEY go to CANDIDE, caressing him shamelessly)

Que lindo muchacho!

CANDIDE

(Though faithful unto death to CUNEGONDE, HE is also tremendously sex-starved. As the WHORES start to kiss him, for a moment HE responds eagerly, then, remembering himself, breaks away, turning back to PAQUETTE)

I really don't think I ought to . . .

PAQUETTE

(Happy on the GOVERNOR's arm)

Go ahead, Master Candide. After all, you've got to start sometime.

(The WHORES carry CANDIDE off in one direction while the GOVERNOR and PAQUETTE exit in the other.

Now we see

THE DOCK AT CARTAGENA

Behind, on a painted backcloth, we see the FRIGATE at anchor in the harbor. On its deck, the TWO PINK SHEEP-puppets-are clearly visible.

At the DOCK there is an old, suspiciously dilapidated skiff.

To wild music, the INHABITANTS of Cartagena dance on. The OLD LADY joins them. Then the GOVERNOR appears with PAQUETTE on his arm. After a beat CANDIDE, disheveled and guilty-looking, enters, followed by the enthusiastic WHORES)

M 16 B

Cue: PAQUETTE: After all, you've got to start sometime.

Moderato

*ff*

Tutti

(Repeat ad lib. Fade when GOVERNOR reappears with PAQUETTE)



GOVERNOR

Young man, I trust you are well-refreshed.

*(Pointing to the skiff)*

A skiff awaits to take you to the frigate. A very seaworthy vessel.

*(The INHABITANTS suppress their mirth)*

It's a farewell gift.

CANDIDE

*(Trusting as ever)*

Oh, thank you, sir.

*(One by one, the GOVERNOR hands the OLD LADY, PAQUETTE, and CANDIDE into the skiff.*

*CANDIDE starts to row it off)*

# BON VOYAGE—SCHOTTISCHE

Cue: CANDIDE: Oh, thank you, sir.

Allegretto vivace  $\text{♩} = 108$

**SOPRANO** *p* <sup>(3)</sup>  
 Bon voy - age, dear fel - low, Dear ben - e -

**ALTO** *p*  
 Bon voy - age, dear fel - low, Dear ben - e -

**TENOR** *p*  
 Bon voy - age, dear fel - low, Dear ben - e -

**BASS** *p*  
 Bon voy - age, dear fel - low, Dear ben - e -

Allegretto vivace  $\text{♩} = 108$

**Tutti** *p* *R.M.I.*  
*sim.*

fac - tor of your fel - low - man! May good - luck at -

fac - tor of your fel - low - man! May good - luck at -

fac - tor of your fel - low - man! May good luck at -

fac - tor of your fel - low - man! May good - luck at -

tend - you. Do come a - gain and see us when - you can.

tend - you. Do come a - gain and see us when - you can.

tend - you. Do come a - gain and see us when - you can.

tend - you. Do come a - gain and see us when - you can.

GOVERNOR

*p*  $\frac{3}{4}$

Oh, but I'm bad. Oh, but I'm bad, Play - ing such a ver - y dirt - y trick on

Cl. 1

*p* Tpt. 2, Trb.

Pros. R.M.I. (l.h. only)  
Bsn.  
Cb.

such a fine lad! I'm a low cad, I'm a low cad: Al - ways when I

do this sort of thing it makes me so sad, Ev-er so sad! Oh, but I'm bad! Ev-er so bad!

*cresc.* *f*

+ Tpt.1, Vla. Vc.

*sim.*

*mp cresc.* *f*

Bon - voy - age, bon - voy - age, bon - voy - age, bon - voy - age!

*mp cresc.* *f*

Bon - voy - age, bon - voy - age, bon - voy - age, bon - voy - age!

*mp cresc.* *f*

Bon - voy - age, bon - voy - age, bon - voy - age, bon - voy - age!

*mp cresc.* *f*

Bon - voy - age, bon - voy - age, bon - voy - age, bon - voy - age!

*cresc.* *f*

+ Trb. Tpt.2

*f*

+ Perc.

*ff* *p cresc. molto* *div.* *ff* *unis. ff*

Bon voy - age!

Bon voy - a - ge!

Bon voy - a - ge!

Bon voy - a - ge!

Bon voy - a - ge!

Bon voy - a - ge!

W. W. Tpts.

*ff* *ffp Tutti*

Phos.

Cb. Trb. Bsn.

*mp* *mp unis.*

Bon voy - age, we'll see - ya. Do have a jol - ly trip a -

Bon voy - age, we'll see - ya. Do have a jol - ly trip a -

R.M.I.

*sim.*

*mp*  
San - ta — Ro - sa - li - a, Do have a

*mp*  
San - ta Ro - sa - li - a, Do have a

cross\_ the foam.

cross\_ the foam.

safe and pleas - ant jour - ney home, jour - ney home.

safe and pleas - ant jour - ney home, jour - ney home.

*mp*  
Jour - ney home, jour - ney

*mp*  
Jour - ney home, jour - ney

*p*  
Cls.  
Pnos. + Bsn.  
Vla. Vc.  
Trb.  
Cb.

(A miniature of the skiff with CANDIDE rowing jerkily crosses the backdrop on its way to the frigate)

GOVERNOR *pp*

I'm so

*pp*

Bon\_ voy - age, bon\_ voy - a - ge.

*pp*

Bon\_ voy - age, bon\_ voy - a - ge.

*pp* div.

home, Bon\_ voy - age, bon\_ voy - a - ge.

*pp* div.

home, Bon\_ voy - age, bon\_ voy - a - ge.

*pp*

Cl. 1

rich that my life is an ut - ter bore: There is just not a thing that I

*pp* (drily)

*sempre stacc.*

Bsn.

need. My de - sires are as dry as an ap - ple core, And my

*cresc.* on - ly e - mo - tion is *mf* greed. Which is why, though I've noth - ing to

*cresc.* + Cl. 2 *mf* + R.M.I.

spend it for, I have swin - dled this gold from Can - di - di - di - di - di -

*dim.* *p leggero*

*dim.* *p leggero*

di - di - di - di - di - di - di - dide, Poor Can - dide! But I

*ad lib.* *in tempo*

*dim.* *pp*

*cresc.*

nev - er would swin - dle the hum - ble poor, For you can't get a tur - nip to  
*come prima*

R.M.I. *pp* *cresc.*

Vc.

*mf* *dim.*

bleed. When you swin - dle the rich you get so much more, Which is

*mf* *dim.*

*p leggero*

why I have swin - dled Can - dide. Oh dear, — I fear — He's go - ing down, he's going to

*p leggero* *dim.*

*(sempre in tempo)* *cresc.* *cresc. molto* *rall. molto*

drown! — Ah, — poor Can -

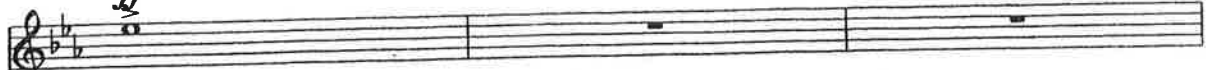
8a + W. W. Tpts. + Pnos. Trb.

*pp* *mf* *colla voce*

+ Cb. Perc.

*a tempo*

***ff***



dide!

***ff pesante***



Bon' voy - age, dear stran - ger, Hope that the cross - ing will not

***ff pesante***



Bon voy - age, dear stran - ger, Hope that the cross - ing will not

***ff pesante***



Bon voy - age, dear stran - ger, Hope that the cross - ing will not

***ff pesante***



Bon voy - age, dear stran - ger, Hope that the cross - ing will not

*a tempo*  
R.M.I. Tpis.



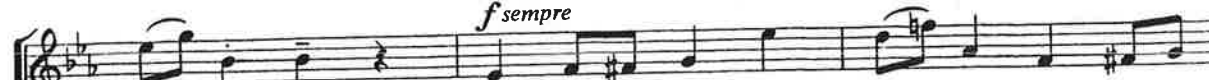
***f pesante***



Pnos. W. W. Strs. Perc.

*sim.*

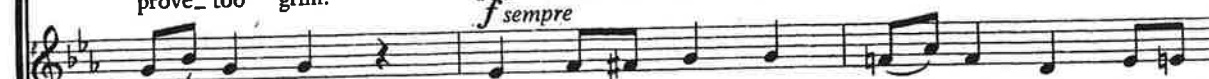
***f sempre***



prove\_ too grim.

You seem to be in dan - ger. But we ex -

***f sempre***



prove\_ too grim.

You seem to be in dan - ger, But we ex -

***f sempre***



prove\_ too grim.

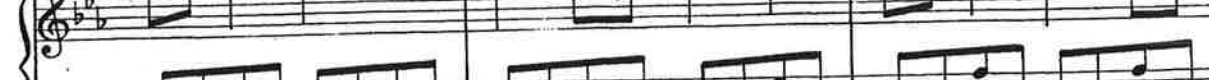
You seem to be in dan - ger, But we ex -

***f sempre***



prove\_ too grim.

You seem to be in dan - ger, But we ex -



GOVERNOR

*mf*



What a dumb goat, what a



pect that you know how\_ to swim.



pect that you know how\_ to swim.



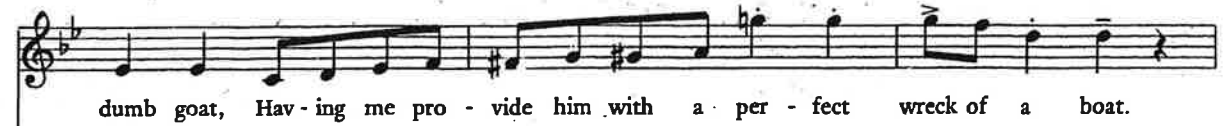
pect that you know how\_ to swim.



pect that you know how\_ to swim.



Cl. 1  
*p* R.M.I. Tpt. 2, Trb.  
Pnos. (l.h. only)  
Bsn.  
Cb.



dumb goat, Hav - ing me pro - vide him with a per - fect wreck of a boat.



+ Cl.2

Nev-er did float, nev-er did float. This is going to make a most a-mus-ing

an-ec-dote. Nev-er did float, wreck of a boat. What a dumb goat!

+ Tpt. 1. Vla. Vc.

*sim.*

*mp cresc.* Bon-voy-age, bon-voy-age, bon-voy-age, bon-voy-age!

*mp cresc.* Bon-voy-age, bon-voy-age, bon-voy-age, bon-voy-age!

*mp cresc.* Bon-voy-age, bon-voy-age, bon-voy-age, bon-voy-age!

*mp cresc.* Bon-voy-age, bon-voy-age, bon-voy-age, bon-voy-age!

*cresc.*

+ Trb. Tpt. 2

$\text{♩} = \text{♩}$

$\text{♩} = \text{♩}$

*f*

*cresc.*

+ Perc.

$\text{♩} = \text{♩}$

*ff*

Bon voy age!

*p cresc. molto* div. unis.

Bon voy a ge!

*p cresc. molto*

Bon voy a ge!

*p cresc. molto*

Bon voy a ge!

*p cresc. molto* div.

Bon voy a ge!

*ff*

W. W. Tpts.

Pnos.

Cb. Trb. Bsn.

*f sempre*

Tutti

*ff pesante*  
 Bon voy - age, best wish - es. Seems to have been a bit of

*ff pesante*  
 Bon voy - age, best wish - es. Seems to have been a bit of

*ff pesante*  
 Bon voy - age, best wish - es. Seems to have been a bit of

*ff pesante*  
 Bon voy - age, best wish - es. Seems to have been a bit of

unis. \* *ff pesante*  
 Bon voy - age, best wish - es. Seems to have been a bit of

sab - o - tage. Things don't look pro - pi - tious, Still from the

sab - o - tage. Things don't look pro - pi - tious, Still from the

sab - o - tage. Things don't look pro - pi - tious, Still from the

sab - o - tage. Things don't look pro - pi - tious, Still from the

sab - o - tage. Things don't look pro - pi - tious, Still from the

\* If basses cannot sing high F and G they may sing the passage an octave lower.

heart we wish you

heart we wish you *p sub.* bon - voy - age, bon - voy - age,

heart we wish you *p sub.* bon - voy - age, bon - voy - age,

heart we wish you *p sub.* bon - voy - age, bon - voy -

heart we wish you *p sub.* bon - voy - age, bon - voy -

*p sub.* Cls. Strs. R.M.I. Bsn. Pnos.

*cresc.* *f* *cresc.*

bon - voy - age, bon - voy - age, bon - voy - age, bon - voy - *cresc.*

*cresc.* *f* *f* *f*

bon - voy - age, bon - voy - age, bon - voy - age, bon - voy -

*cresc.* *f* *f* *f*

age, bon - voy - age, bon - voy - age, bon - voy - age,

*cresc.* *f* *f* *f*

age, bon - voy - age, bon - voy - age, bon - voy - age,

W. W. R.M.I. Tpts. R.M.I. W. W. R.M.I.

+ Tpts. *cresc.* *cresc.*

+ Trb. + Perc.



(We now see

A DESERT ISLAND

On it is a single palm tree.

CANDIDE, PAQUETTE, and the OLD LADY, covered in seaweed, struggle up on to it, panting, and collapse)

PAQUETTE

Swindled out of our sheep!

OLD LADY

Penniless again!

PAQUETTE

Marooned!

CANDIDE

(Tormented by guilt)

And how richly deserved by me who have so vilely betrayed my fidelity to Mademoiselle Cunégonde.

OLD LADY

Dear Master, before you condemn yourself too severely, remember the Bulgarian regiment, the Inquisitor, the Jew, et cetera. Fond though I am of my mistress, we can hardly number chastity among *her* virtues!

CANDIDE

But she was forced! Always she was true to me in her heart.

OLD LADY

(Maternal)

And I'm sure you were true to her in your heart yesterday too. So stop moaning, dear, and look around for some likely crustacea.

(CANDIDE drags himself up and starts investigating the island. As HE does so . . .)

PAQUETTE

(Sudden glad cry)

Oh look, look! There—look—

(She points downward. The PINK SHEEP scramble up on to the island, and throw themselves on CANDIDE like pet dogs)

SHEEP

Baa, Baa.

CANDIDE

(Caressing them)

Oh dear faithful animals.

OLD LADY

Oh dear faithful ingots!

PAQUETTE

Oh Master Candide, once more is Dr. Pangloss' philosophy triumphantly vindicated! We are rich again.

THE BEST OF ALL POSSIBLE WORLDS (Reprise)

Allegretto

ALL

Is - n't it great?

W. W. Tpts. Strs  
- Fl.  
- Tpts. Trb.

Phos. R.M.I. *mf*

Trb. + Cb.

PAQUETTE

OLD LADY

Is - n't it splen - did? Oh hap - py fate. Pov - er - ty's

+ Fl.  
+ Tpts. Trb. Perc. - Tpts. Trb. Perc.

CANDIDE

end - ed. Are we not blessed in This best of all pos - si - ble worlds?

+ Fl.  
+ Tpts. Trb. Perc. - Tpts. Trb. Perc. + Tpts. Trb. Perc.

ALL

All's for the best in This best of all pos - si - ble worlds.

- Tpts. Trb. Perc. + Tpts. Trb. Perc.

*f* *sfz*

**PAQUETTE**

*(Suddenly pointing)*

A sail! A sail! We are rescued!

*(SHE tears off her petticoat and waves it wildly like a flag)*

**CANDIDE**

*(With a sweeping gesture of his arm)*

On to Constantinople!

*(We now see*

**A HALL IN A PALACE IN CONSTANTINOPLE**

*A tremendously vulgar-rich Cecil B. DeMille-ish banquet is in progress.*

*The HOST—VOLTAIRE in disguise—lounges on a central pouffe in a turban, Turkish pantaloons, and a long black beard almost to his waist.*

*His THREE GUESTS also loll on pouffes. THEY are all greedily gnawing on bones while SLAVE GIRLS belly dance around them to harem music. ANOTHER SLAVE GIRE waves a huge peacock fan. TWO MALE SALVES sprawl supine on the floor at their feet.*

*For a moment no one speaks. Then the GUESTS toss their bones away, burp in unison and bow to the HOST)*

**HOST**

*(Graciously accepting this tribute to his table and speaking over music)*

Thank you, gentlemen.

FIRST GUEST

What a banquet!

SECOND GUEST

And served with such exquisite taste!

THIRD GUEST

Who else in all Constantinople can rival such delicate and refined a gathering?

HOST

*(Mock modest)*

One does one's little best. In fact, tonight I have for you a rather unusual and, I hope, succulent dessert.

*(HE claps his hands.)*

*The TWO MALE SLAVES leap up, rush to open a curtain, revealing an Oriental paper screen.*

*The screen is suddenly split as a heavily veiled ODALISQUE leaps through it and starts a vigorous though not very competent belly dance.*

*The GUESTS, knowing they are going to enjoy her favors, lean toward her, leering expectantly.*

*At this moment CANDIDE, PAQUETTE, and the OLD LADY, all staggering under bags of gold and jewels, enter)*

CANDIDE

This must be Constantinople.

*(As HE speaks, he sees the dancing ODALISQUE. SHE turns to face him, stops dancing, tears off her veil and her outer garments.)*

*It is CUNEGONDE.*

*CANDIDE gazes at her, enraptured for a moment. CUNEGONDE smiles blissfully back)*

CANDIDE

Cunegonde!

CUNEGONDE

Candide!

Cue: CANDIDE: On to Constantinople!

Moderato  
S. Sax.  
*ff*  
(Repeat ad lib.)  
Cb. Perc.

*mf*

*p*

Cue: CANDIDE: Cunegonde!

Cue: CUNEGONDE: Cande!

Allegretto un poco agitato

CUNEGONDE *mp* *cresc. e accel.* *mf*  
Oh... Is it

CANDIDE *starting slowly* *pp* *cresc. e accel.*  
Oh... Is it true?

W. W. - W. W.  
*ff* *R.M.I.* *pp* *cresc. e accel.*

Pno. 1

*cresc.* *f*  
you? Can dide! — Can dide! — Can...

Cu - ne - gon - de! Cu - ne - gon - de! Cu - ne - gon - de!

*in tempo* *pp* *(starting slowly again)*  
Oh...

*ff* Fl. Cl. Vln. *F. R.M.I.* *Clas. Vln.* *+ Vc.* *p* *R.M.I. only*

*mp* *accel. e cresc.*

Oh. — Is it you? Can - dide! — Dear, —

*accel. e cresc.*

Is it true? — Cu - ne - gon - de! Oh — my —

*accel. e cresc.*

HOST

(Claps his hands)

Sir, unhand that odalisque.

(A SLAVE rushes to grab CUNEGONDE)

my — love!

love, — dear — love!

*f* *rall.* *a tempo* *ff with abandon*

+ W. W. Vln. Vc.

+ Pno.1

*meno f*

CUNEGONDE

*(Struggling)*

Candide!

CANDIDE

Cunegonde!

*(HE starts after her, attacking the SLAVE)*

OLD LADY

*(Catching his arm)*

Wait, Master. Now you are rich, why fight for her? Buy her!

CANDIDE

*(Seeing the sense of this, to HOST)*

Noble sir, regard these bags stuffed with gold and gems. They are yours for the odalisque.

*(PAQUETTE whispers in his ear)*

All but one, sir, for this is all the worldly wealth that we possess.

*(HOST heaves himself up from the pouffe, comes, very dead-pan to investigate the bags)*

HOST

You drive a hard bargain, sir, but the odalisque is yours.

CANDIDE

Oh, thank you, sir!

*(HOST beckons to the male SLAVES who come over to take the bags. ONE of them turns out to be MAXIMILIAN)*

MAXIMILIAN

*(Rather shy, to CANDIDE)*

Pardon me, sir, but would you consider buying me too?

CANDIDE

*(Recognizing him)*

My beloved foster-brother! But I slaughtered you!

MAXIMILIAN

Oh no you didn't. You see, it was like this . . . Oh well, never mind *now!* Just buy me, please.

CANDIDE

*(To HOST)*

Alas, sir, only one bag of gold remains, but if, in your generosity . . .

HOST

*(Grabbing the last bag himself)*

Done!

*(Turning to GUESTS)*

Gentlemen, let us repair to the garden of a thousand perfumes.

*(Turning to LARGE SLAVE, barking the order)*

Remove these petty merchants and their slaves. Let them no longer defile this chamber.

*(Exits with GUESTS.)*

*The LARGE SLAVE, his arms folded, comes, glaring, up to CANDIDE's party)*

LARGE SLAVE

OUT! OUT! OUT!

*(Forcibly ejected from the PALACE, THEY start down a street)*

OLD LADY

*(Cross but resigned)*

Fool, you could have saved half the fortune.

*(But CANDIDE, his arms around CUNEGONDE, is totally unaware of anything else)*

CANDIDE

Oh beloved Cunegonde!

CUNEGONDE

Oh dearest Candide!

*(THEY kiss)*

PAQUETTE

*(Eyeing them, disgusted)*

It's all very well for you two, but what do we do now without a penny to our names?

OLD LADY

You wish the future solved?

PAQUETTE & MAXIMILIAN

Oh yes!

OLD LADY

Solved.

PAQUETTE & MAXIMILIAN

Solved?

OLD LADY

Many years ago, close to these parts, just before they  
ate my buttock . . .

CANDIDE

*(Startled by this out of the kiss)*

Ate it?

OLD LADY

*(Brushing this off)*

The famished Mongols at the siege of Palus-Maoetis!

*(Music begins)*

As I was saying, close to these parts, there was talk of  
the Wisest Man in the World who lives in a cave. There  
is no problem—they claim—which he cannot unravel.  
Come, let us find him and start a new life, based, I  
hope, on a wiser philosophy than that which has  
guided us hitherto.

*(THEY start forward)*

CANDIDE

A new philosophy? Why not? And yet what is wrong  
with the old which has reunited us once more?

*(As THEY move forward, there is a clash of cymbals.  
High up we see*

THE CAVE OF THE WISEST MAN IN THE WORLD

*A figure in an orange robe, almost completely con-  
cealed by the huge pile of ancient books he is carry-  
ing, emerges from the cave. On top of the books is a  
spindle file on which dozens of papers are impaled)*

Cue: OLD LADY: The famished Mongols at the siege of Palus-Maoetis!

Andantino

The musical score is written for a Clarinet (Cl.) and a Violoncello (Vc.). It is in 6/8 time and begins with a dynamic marking of *p*. The melody is characterized by a slow, wistful feel, with a *pp* marking in the second measure. The bass line provides a simple harmonic accompaniment. The score is presented on a grand staff with a brace on the left side.

B. Cl. Vc. Cb. Timp. (R.M.I. if wanted)

Cue: CANDIDE: . . . which has reunited us once more?

CANDIDE

*(Looking up, pointing)*

See! The Wisest Man in the World!

*(Running toward him)*

Oh sir!

SAGE

Are you addressing me?

CANDIDE

Oh sir, we have suffered so terribly in this bewildering world. Tell us how we can at last find happiness?

SAGE

Happiness! It won't take a minute. Unfortunately the Wisest Man in the World has just stepped out for a moment, leaving the notes of his meditations with me, his humble disciple . . .

*(Pulls papers off the spindle, sorts through them)*

Now . . . it won't take a moment . . . Happiness, you say? Happiness!

CANDIDE & CUNEGONDE

*(Simultaneously recognizing him)*

Dr. Pangloss!

PANGLOSS

That was, I believe, my name at one time.

CANDIDE

But you were hanged?

PANGLOSS

Was I? Ah yes, I seem to remember something of the sort. But pardon me, am I familiar with you? My eyesight—not what it was . . .

CANDIDE

Oh dearest Master, who are we but your own Candide and Cunegonde and Paquette and Maximilian.

PANGLOSS

*(Totally indifferent)*

Ohhh. Who are *they*? Ah . . . here we are . . .

*(Takes up piece of paper. HE stretches out his arm, holding the paper as far as possible from his eyes)*

Happiness! It's all mixed up with other things, I'm afraid. However . . .

*(Starts to read)*

"Never seek for happiness. It will merely elude the seeker. Never strive for knowledge. It is beyond Man's scope. Never think, for in thought lies all the ills of mankind. The wise man like the rat, the crocodile, the fly merely fulfills his natural function."

*(Drops paper)*

And now, if you'll excuse me, I'm new at this job and rather behind hand with my meditation on the twelfth enigma behind the fourteenth mystery of the fifth revelation.

*(Gets into yoga position, ignores them)*

I hate this part.

CANDIDE

But, Dr. Pangloss, please . . .

PANGLOSS

*(Cross)*

What is it now?

CANDIDE

Oh Dr. Pangloss, even if you don't remember us, at least tell us what is the natural function of Man.

PANGLOSS

*(Furious)*

Oh very well!

*(Shuffles wildly through the papers, gives up)*

I can *never* find that one! But I'm sure you will enjoy the homily I have just composed on the Perils of Power.

*(Holds out a page, studying it)*

CANDIDE

But, sir, we are far from powerful.

PANGLOSS

Nevertheless.

*(Puffs himself up)*

The Perils of Power!

*(With ever-increasing oratorical passion he reads)*

Never seek for greatness for the higher the aim the harder the fall. Was not Eglon, King of the Moabites, murdered by Ehud? Was not Absalom hanged by the hair and pierced by three darts? Was not King Kadab, son of Jeroboam, slain by Baasa? And King Elah by Zimri? And Ahaziah by Jeohida? And were not the Kings Jeboiakim, Jeconiah and Zedekiah hurled into wretched slavery?

*(While HE orates, a paper flutters down from him. CANDIDE catches it)*

CANDIDE

*(Looking at it)*

Here it is. "What is the natural function of Man? What was it in the Garden of Eden?"

*(Continuing to read)*

"Dig, spin, work without regret for yesterday or hope for tomorrow. For Man, it is only work that makes life endurable."

PANGLOSS

(Faster and faster)

Richard the Second of England, Edward the Second of England, Henry the Sixth of England, Richard the Third of England, and Mary Queen of Scots?

(HE comes to a dramatic orator's stop)

CANDIDE

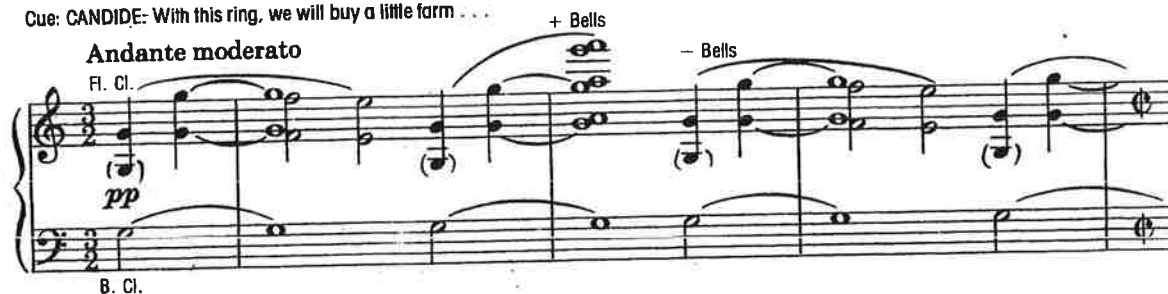
(To CUNEGONDE, taking a ring from her finger and speaking over music)

With this ring, we will buy a little farm and, casting aside all vain speculations as to the meaning of this meaningless world, we will fulfill our natural function working God's earth from dawn to dusk—which at least will exercise our muscles.

MAKE OUR GARDEN GROW

Cue: CANDIDE: With this ring, we will buy a little farm . . .

Fl. Cl. *pp* + Bells - Bells



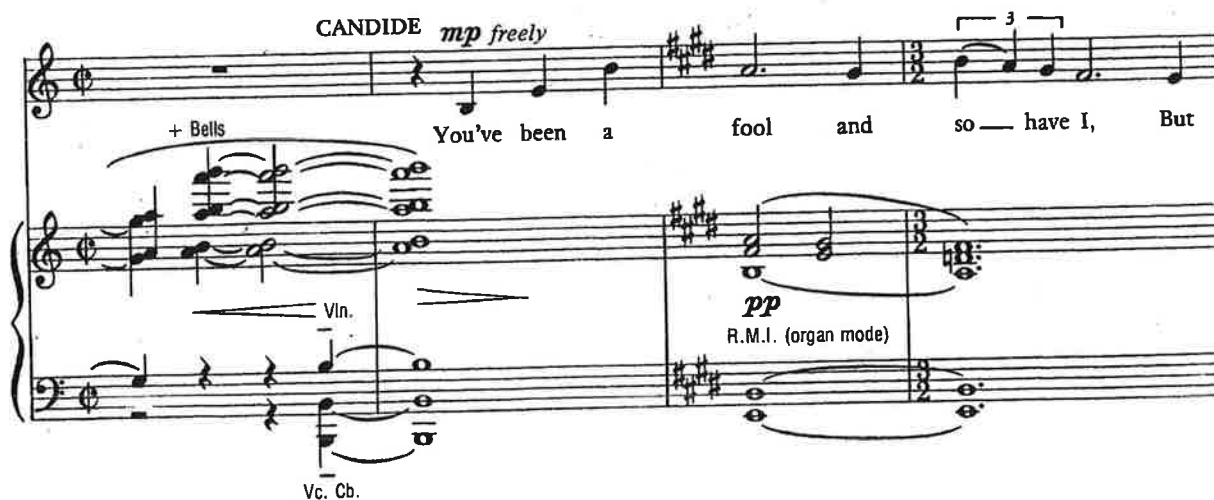
B. Cl.

CANDIDE *mp freely* + Bells

You've been a fool and so — have I, But

Vln. *pp* R.M.I. (organ mode)

Vc. Cb.



come and be my wife, — And let us try be - fore\_ we die To

make some sense of life. — We're nei - ther pure nor wise\_ nor good; We'll

*mf*

*cresc. poco marc.*

+ Vc.

+ Cb.

R. Cl.

Vln.

- R.M.I.

do — the best we know; We'll build our house, and chop\_ our wood, And

*pp*

*cresc.*

*mf*

*pp dolce*

+ R.M.I.

Cls.

Vln.

Vc.

Cb.

make our gar - den grow, And make our gar - den grow. —

*cresc.*

*mf*

*dim.*

W. W.

+ Tpts.

Pnos.

+ Trb.

(A COW appears and starts to walk through the audience toward the far end of the theater)

CUNEGONDE *mf*

I thought the world was sug-ar-cake, For

so our mas-ter said; — But now I'll teach my hands to bake Our

Vc.

Strs. R.M.I.

+ Cls.

(CANDIDE and CUNEGONDE, hand in hand, start forward after the COW toward the far end of the theater. MAXIMILIAN, FAQUETTE, and the OLD LADY follow them)

*cresc.*

loaf of dai-ly bread. — We're nei-ther pure nor wise — nor good; We'll

CANDIDE

We're nei-ther pure nor wise — nor good; We'll

+ Fl. Tpts.

+ Trb.

*f*

*cresc.*

do the best we know; We'll build our house, and chop our wood, And

do the best we know; We'll build our house, and chop our wood, And

*cresc.* *mf*

*cresc.* *mf*

- Fl. + Vln.

*p* - Trb. Tpts. Vln. Vc. *Vc.* *cresc.*

make our gar - den grow, And make our gar - den grow.

make our gar - den grow, And make our gar - den grow.

*f* *ff*

*f* *ff*

+ Tpts. Trb.

+ Fl.

*f* *ff*

*p cresc.* W. W. R.M.I. Vc. + Tpts. Trb. Pnos. *ff*

+ Timp. Cb.

(Now at the far end of the theater, we see

CANDIDE'S FARM

All the COMPANY, in rustic clothes, are revealed with pitchforks, buckets, and other simple farm implements)



E - dens can't be found. — The sweet - est flow'rs, the  
 E' - dens can't be found. — The sweet - est flow'rs, the  
 E - dens can't be found. — The sweet - est flow'rs, the  
 E - dens can't be found. — The sweet - est flow'rs, the  
 E - dens can't be found. — The sweet - est flow'rs, the

- Vin.  
 + Tpt.1  
 Trb.  
 Vc.

*(The PRINCIPALS have now reached the COMPANY. So has the COW.*

*DR. PANGLOSS starts through the theater toward them. As he does so, he removes the orange robe and reappears as VOLTAIRE as we first saw him, in nightshirt and nightcap)*

fair - est trees Are grown in sol - id ground. — We're nei - ther  
 fair' - est trees Are grown in sol - id ground. — We're nei - ther pure nor  
 fair - est trees Are grown in sol - id ground. — We're nei - ther pure nor.  
 fair - est trees Are grown in sol - id ground. — We're nei - ther pure nor  
 fair - est trees Are grown in sol - id ground. — We're nei - ther pure nor

**SOPRANO** *div. mf = f*  
 We're nei - ther

**ALTO** *mf < f*  
 We're nei - ther pure nor

**TENOR** *div. mf = f*  
 We're nei - ther

**BASS** *mf = f*  
 We're nei - ther pure nor

**Piano Accompaniment:**  
 + Fl. + Tpt.2  
*cresc.* *ff*  
*cresc.* *ff*





*ff* *rall.* *Maestoso molto* *fff*

grow, And make our gar - den grow.

*ff* *rall.* *fff*

grow, And make our gar - den grow.

*ff* *rall.* *fff*

grow, And make our gar - den grow.

*ff* *rall.* *fff*

grow, And make our gar - den grow.

*ff* *rall.* *fff*

grow, And make our gar - den grow.

*ff* *rall.* *fff*

grow, And make our gar - den grow.

*ff* *rall.* *fff*

grow, And make our gar - den grow.

*ff* *rall.* *fff*

grow, And make our gar - den grow.

*ff* *rall.* *fff*

grow, And make our gar - den grow.

*Maestoso molto*

*rall.* *fff*

Vin. W. W.  
Tpts.  
Trb.

+ Pnos. R.M.I.

*fff*

Pnos. Vc. Cb.  
R.M.I.

*fff*  
+ Timp.

Cue: VOLTAIRE: Ah me! The pox!

Molto maestoso

dim. molto

pp

ff

W. W. Vin. Tpt. 1

Pnos. R.M.I.

rall.

ff

Tpt. 2

Trb.

Vc.

Cym.

Vc.

pp

ff

ff

Cb.

Cb.

+ Timp. attacca

(By now VOLTAIRE has reached the others. As HE does so, the COW starts to sway; it reels; it staggers and then slumps to the ground.

As the COMPANY gasps, VOLTAIRE bends, lifts the COW's head, studies it, shakes his head)

VOLTAIRE

Ah me! The pox!

(The COMPANY recoils from the COW in horror.

The curtain falls. It rises again and the COMPANY pours out onto the ramps as the PRINCIPALS take their bows in the order of their precedence to the following music)

# BOWS

**Allegro molto con brio**  
[COMPANY] W. W. Tpt. 2, Vln.

- Tpt. 2

W. W. Tpt. 1

Pnos. R.M.I. Vc. Cb.

This system shows a piano accompaniment in the left hand and woodwind parts in the right hand. The piano part consists of chords and moving lines. The woodwind part includes a trumpet line with a dynamic marking of *f* and a woodwind line with a dynamic marking of *mf*. The key signature has two flats and the time signature is 4/4.

W. W. Tpts. Vln.

+ Tpt. 2, Trb.

Cb. Vc. Trb. Pnos.

This system continues the piano accompaniment and woodwind parts. The piano part has a dynamic marking of *mf*. The woodwind part includes a trumpet line with a dynamic marking of *mf* and a woodwind line with a dynamic marking of *mf*. The key signature has two flats and the time signature is 4/4.

This system continues the piano accompaniment and woodwind parts. The piano part has a dynamic marking of *mf*. The woodwind part includes a trumpet line with a dynamic marking of *mf* and a woodwind line with a dynamic marking of *mf*. The key signature has two flats and the time signature is 4/4.

W. W. R.M.I.

*ffacuto*

3

Tpts. Trb.

This system continues the piano accompaniment and woodwind parts. The piano part has a dynamic marking of *ffacuto*. The woodwind part includes a trumpet line with a dynamic marking of *ffacuto* and a woodwind line with a dynamic marking of *ffacuto*. The key signature has two flats and the time signature is 4/4.

Fl. Solo

Vin. Vc. R.M.I.

This system contains two staves. The upper staff is for the Flute Solo, featuring a melodic line with several triplet markings. The lower staff is for Violin, Viola, and Rhythm, providing harmonic support with chords and rhythmic patterns.

♩ = ♩ [PAQUETTE and MAXIMILIAN]

W. W. Tpts.

Pnos. R.M.I.

Trb. Vc. Cb.

+ Tpt. 1

This system contains two staves. The upper staff is for Woodwinds (W. W. Tpts.), including a first trumpet part. The lower staff is for Percussion (Pnos. R.M.I.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time and includes a tempo change to ♩ = ♩.

Tpt. 1

This system contains a single staff for the First Trumpet (Tpt. 1), showing a melodic line with various dynamics and articulations.

W. W. 3

Pnos. R.M.I.

Tpts. Trb.

Tutti

[OLD LADY]

♩ = ♩

This system contains two staves. The upper staff is for Woodwinds (W. W. 3) and Brass (Tpts. Trb.). The lower staff is for Percussion (Pnos. R.M.I.). The music is in 4/4 time and includes a tempo change to ♩ = ♩ and a dynamic marking of *Tutti*.

This system contains two staves. The upper staff shows complex rhythmic patterns and dynamics for Percussion and other instruments. The lower staff continues the rhythmic accompaniment.

$\text{♩} = \text{♩}$  [CUNEGONDE and CANDIDE]

W. W. Vln. Vc. R.M.I.  
Tpts.  
Trb.  
Pnos.

Pnos. R.M.I.  
Trb.

$\text{♩} = \text{♩}$  [VOLTAIRE]

Tpts. Vln. Vc.  
W. W. R.M.I. Pnos.  
Trb. Bs.  
W. W. Tpts. Vln.  
Pnos. R.M.I. Trb. Vc. Cb.

SOPRANO *mf* *cresc.*  
 Dear fel - - -

ALTO *mf* *cresc.*  
 Dear fel - - -

TENOR *mf* *div. cresc.*  
 Dear fel - - -

BASS *mf* *cresc.*  
 Dear fel - - -

W. W. Tpts. Pnos.  
*ff* *mp* *cresc.*  
 Trb. Vc. Cb.

*div. ff* *fff*  
 low, bon voy - age!  
*div. ff* *fff*  
 low, bon voy - age!  
*ff* *fff*  
 low, bon voy - age!  
*div. ff* *fff*  
 low, bon voy - age!

+ Pnos. *ff* Tutti *fff*

# EXIT

Allegro molto

*ff*  
Tutti

This system shows the beginning of the piece. The piano part starts with a fortissimo (*ff*) dynamic and a tutti marking. The strings are playing a rhythmic accompaniment. The key signature has two flats and the time signature is common time.

W. W. Tpt. 2, R.M.I.

This system introduces the woodwinds and trumpet 2. The woodwinds play a melodic line with slurs, while the strings continue their accompaniment. The marking "R.M.I." likely refers to a specific performance instruction.

Tpt. 1, Trb.

+ Tpt. 1

Pnos. Cb. Vc.

This system features the first trumpet and trombone. The first trumpet part has a melodic line with slurs. The piano, cello, and double bass parts provide accompaniment. The marking "+ Tpt. 1" indicates the entry of the first trumpet.

W. W. Tpts.

*pp*  
Vln. Vc. (pizz.) R.M.I.

*ff*  
Tutti

Pnos.

This system features woodwinds and strings. The woodwinds play a melodic line with slurs. The piano part has a fortissimo (*ff*) dynamic and a tutti marking. The strings play a pizzicato accompaniment. The marking "R.M.I." is present.

