The Cloak and Dagger Affair

Edward Lambert

The Cloak and Dagger Affair

Chamber opera in one act by Edward Lambert
after the play ***Amor de Don Perlimplín con Belisa en su jardin*** **by Federico García Lorca** (1928)

for three voices with piano accompaniment

Characters
Don Perlimplín, *a scholarly gentleman,* bass
Belisa, *his young wife,* soprano
Marcolfo, *Perlimplín's manservant*, mezzo-soprano
Chorus, sung by the cast

Notes
1. *An area of the stage should be designated as "off-stage", in which the cast are clearly otuside the action but remain visible to the audience. A screen is suggested for this purpose.*
2. *The score also provides for some optional on-stage percussion to be played by the cast. The sounds would preferably be provided by props of various kinds: flowerpots in the garden, for example, or a stick that Perlimplín carries, or crockery that Marcolfo serves up, etc. But a musical instrument may be provided, if desired, in which case the sound should be of temple blocks or similar which have a dramatic impact.*
3. *The production should include dance.*

Duration 40 minutes

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29/06/2018

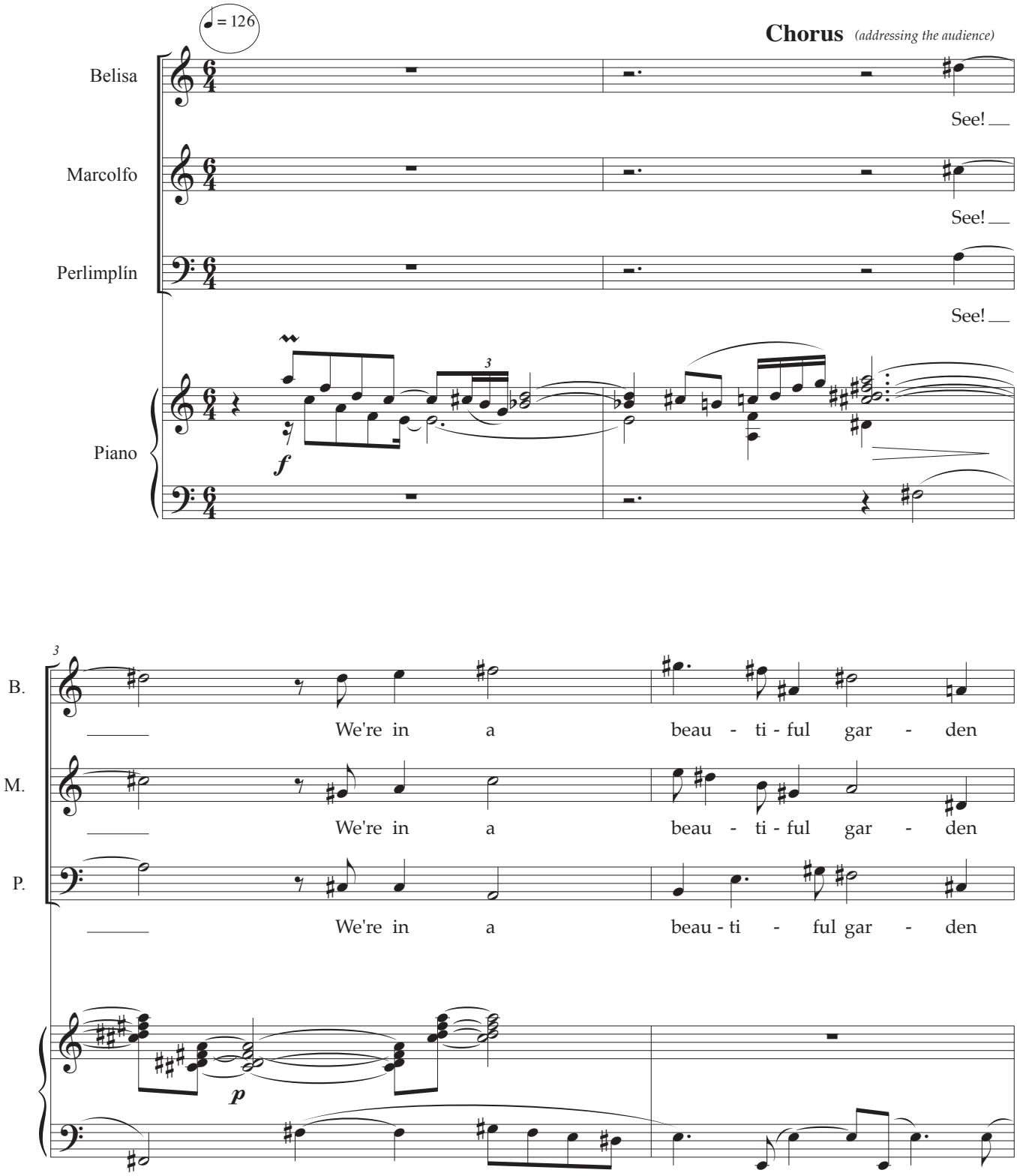
The middle-aged Don Perlimplín has been persuaded to marry a sensual young girl, Belisa. It is the day after their wedding, and Perlimplín's manservant, Marcolfo, reveals that while he slept during the night, Belisa entertained five lovers. Perlimplín seems untroubled by this gossip. He is more concerned that Belisa has fallen for another man, a stranger in a red cloak who has been seen walking in the garden. She receives a love-letter from this apparent youth and Marcolfo tells her the stranger will meet her at ten o'clock that evening. When Perlimplín sees him, he chases after him, while the besotted Belisa sings a serenade to her lover by way of encouragement. A moment later the stranger in the red cloak appears with a dagger through his heart. It appears he has been killed by Perlimplín; but the man in the red cloak is revealed to be Perlimplín himself, who dies as Belisa lovingly embraces him.

Score

The Cloak and Dagger Affair

Chamber Opera

Edward Lambert
text after Federico García Lorca



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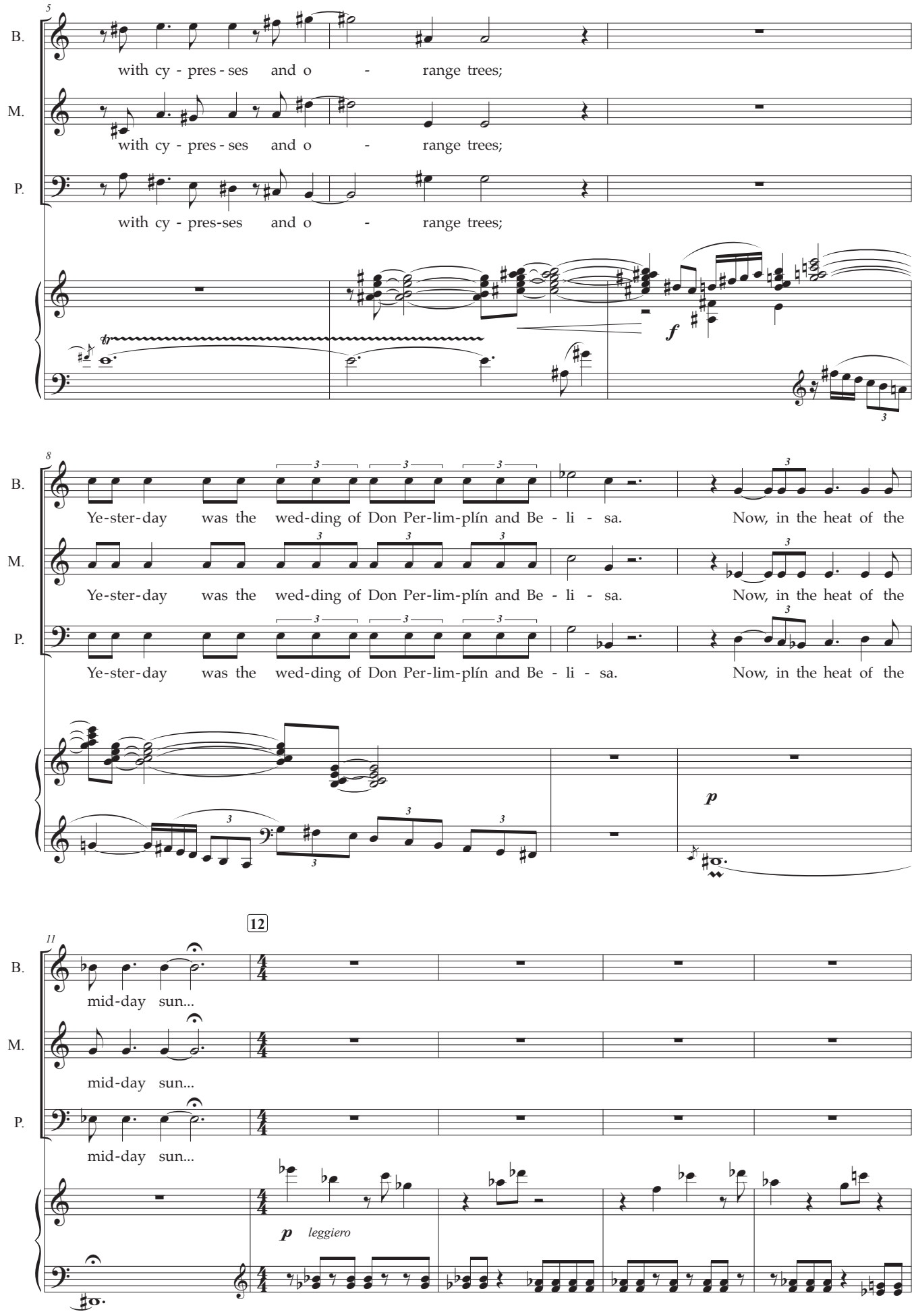
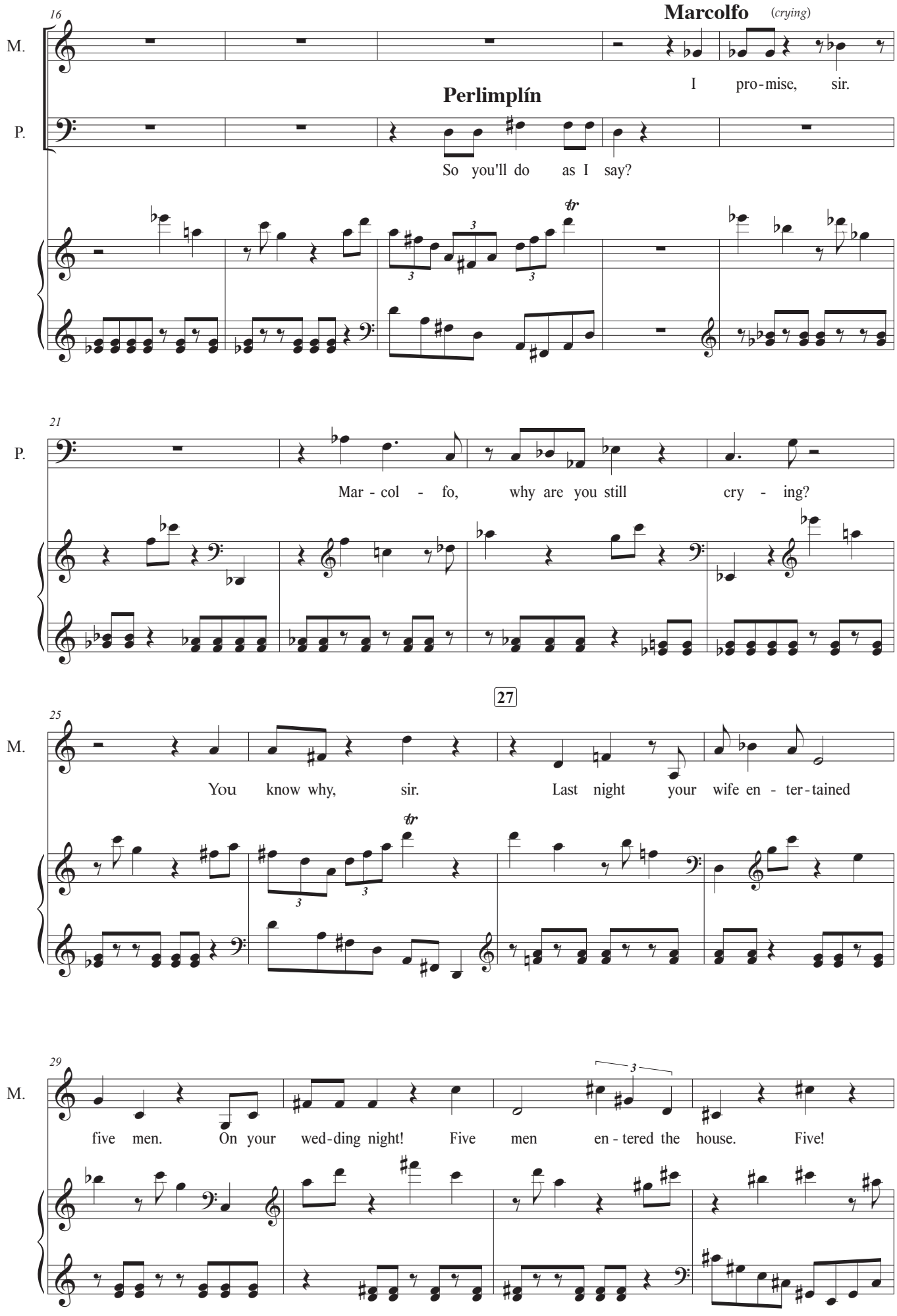
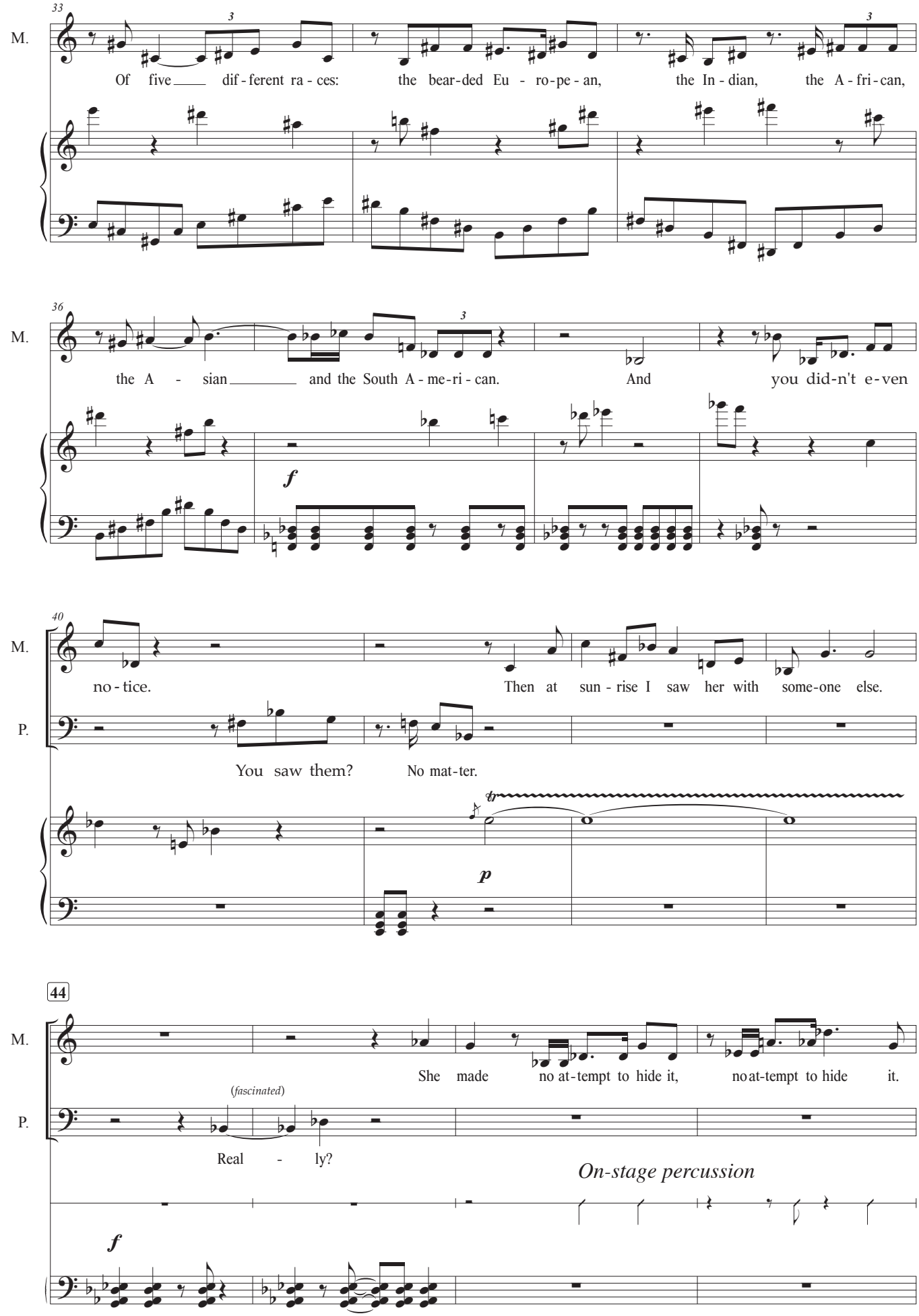
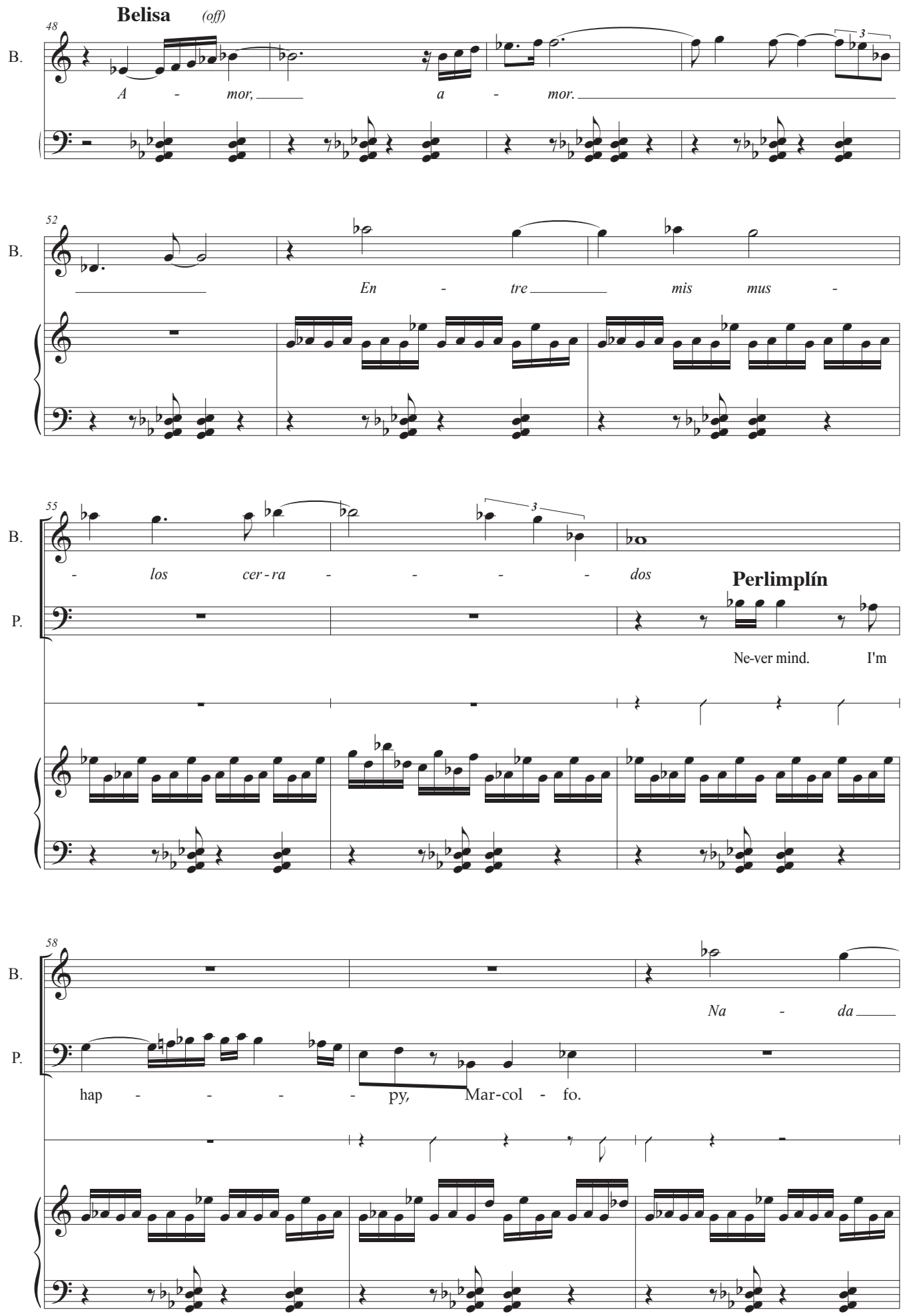
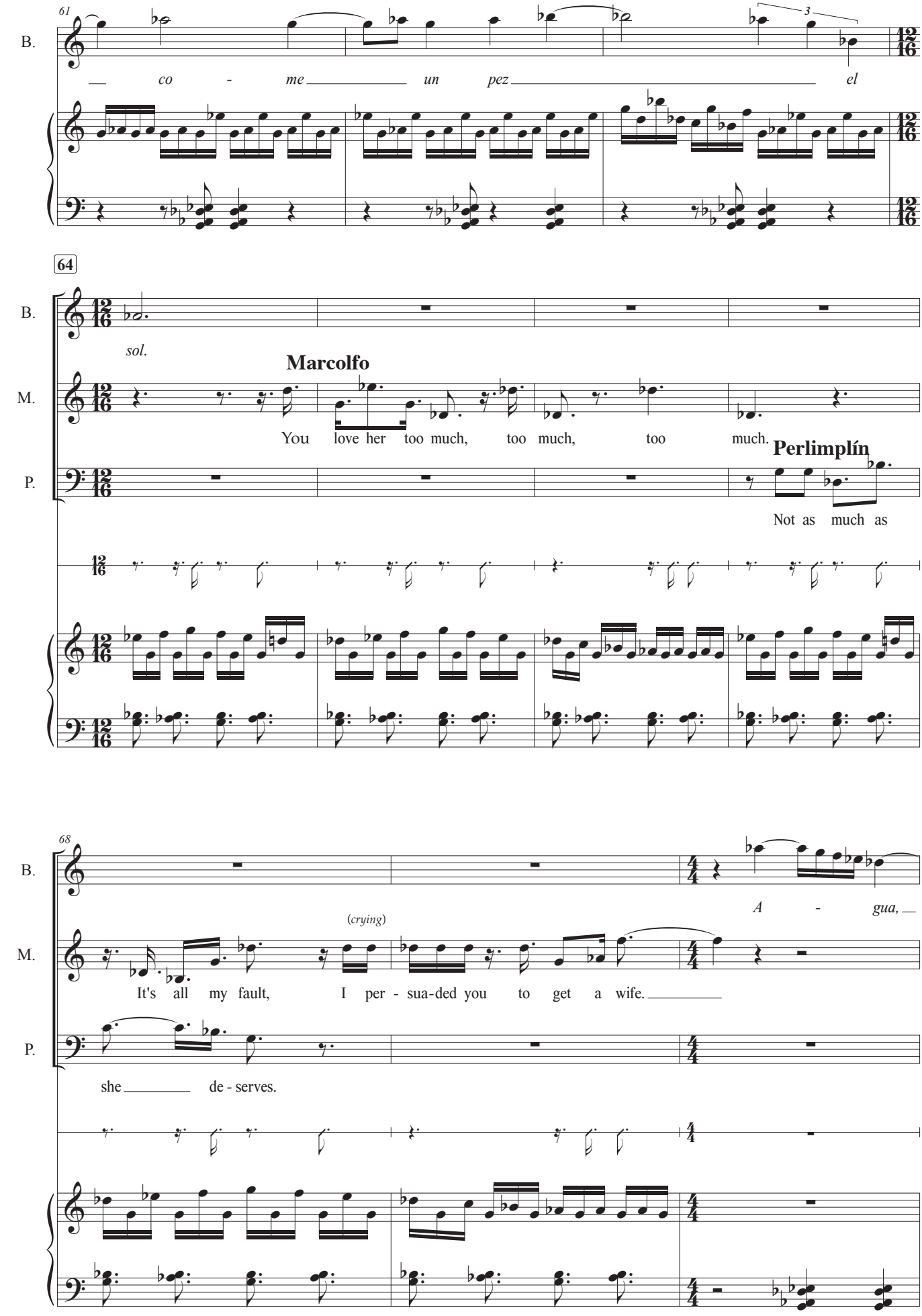
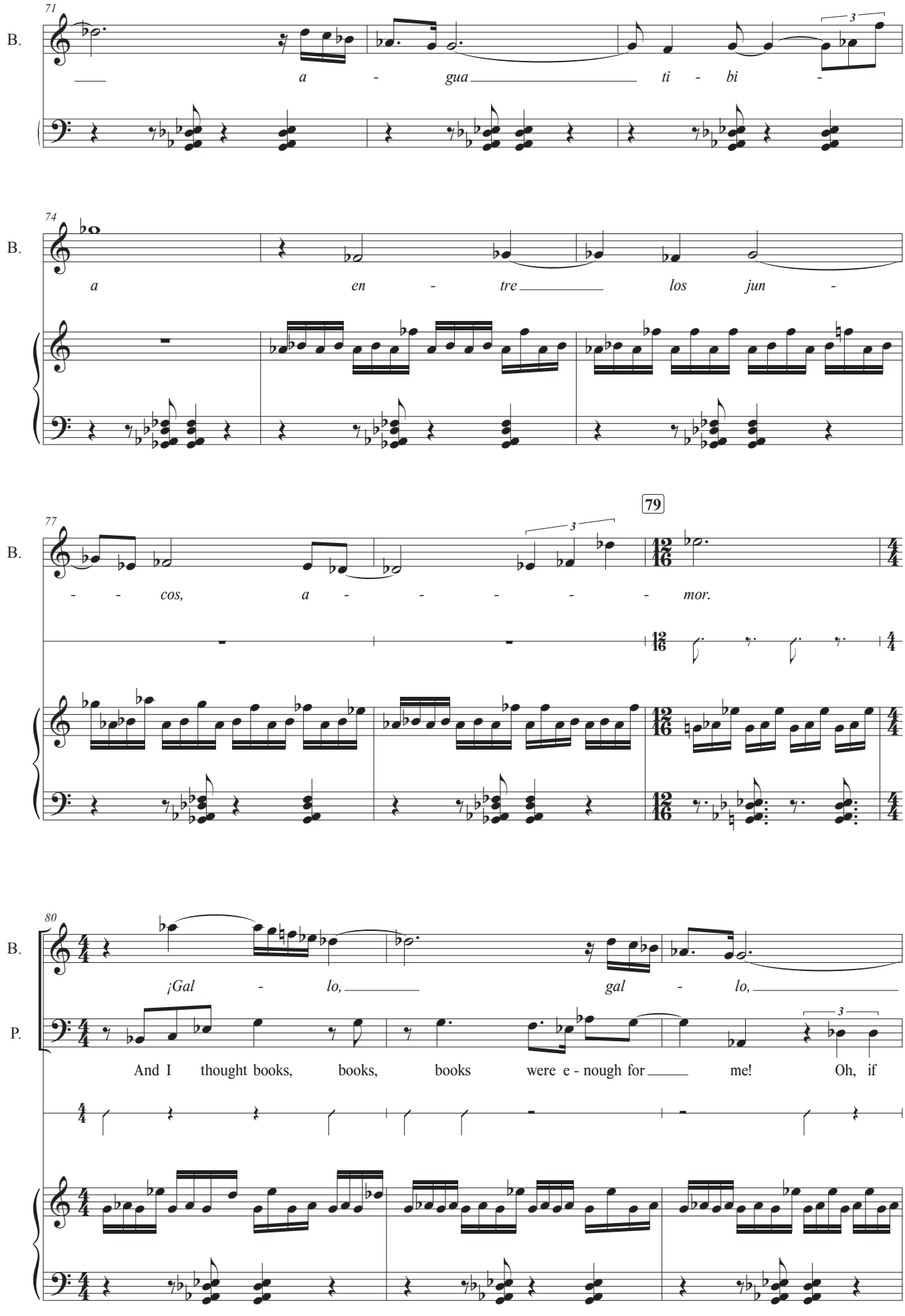

5
B.
with cy - pres - ses and o - range trees;
M.
with cy - pres - ses and o - range trees;
P.
with cy - pres-ses and o - range trees;
tr
f
8
B.
Ye-ster-day was the wed-ding of Don Per-lim-plín and Be - li - sa. Now, in the heat of the
M.
Ye-ster-day was the wed-ding of Don Per-lim-plín and Be - li - sa. Now, in the heat of the
P.
Ye-ster-day was the wed-ding of Don Per-lim-plín and Be - li - sa. Now, in the heat of the
p
11
12
B.
mid-day sun...
M.
mid-day sun...
P.
mid-day sun...
p leggiero

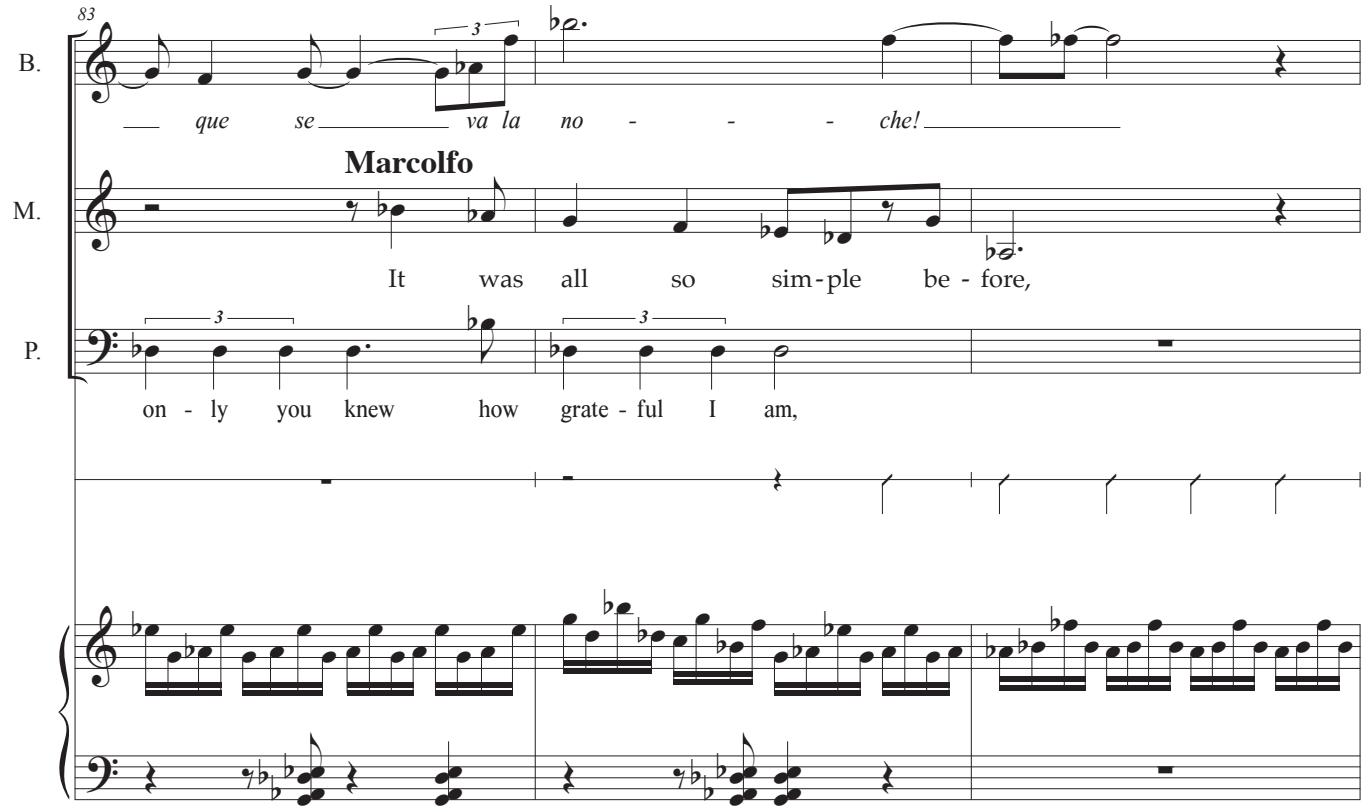

16
M.
P.
Marcolfo (crying)
I pro-mise, sir.
Perlimplín
So you'll do as I say?
tr
21
P.
Mar - col - fo, why are you still cry - ing?
27
25
M.
You know why, sir. Last night your wife en - ter-tained
tr
29
M.
five men. On your wed-ding night! Five men en - tered the house. Five!

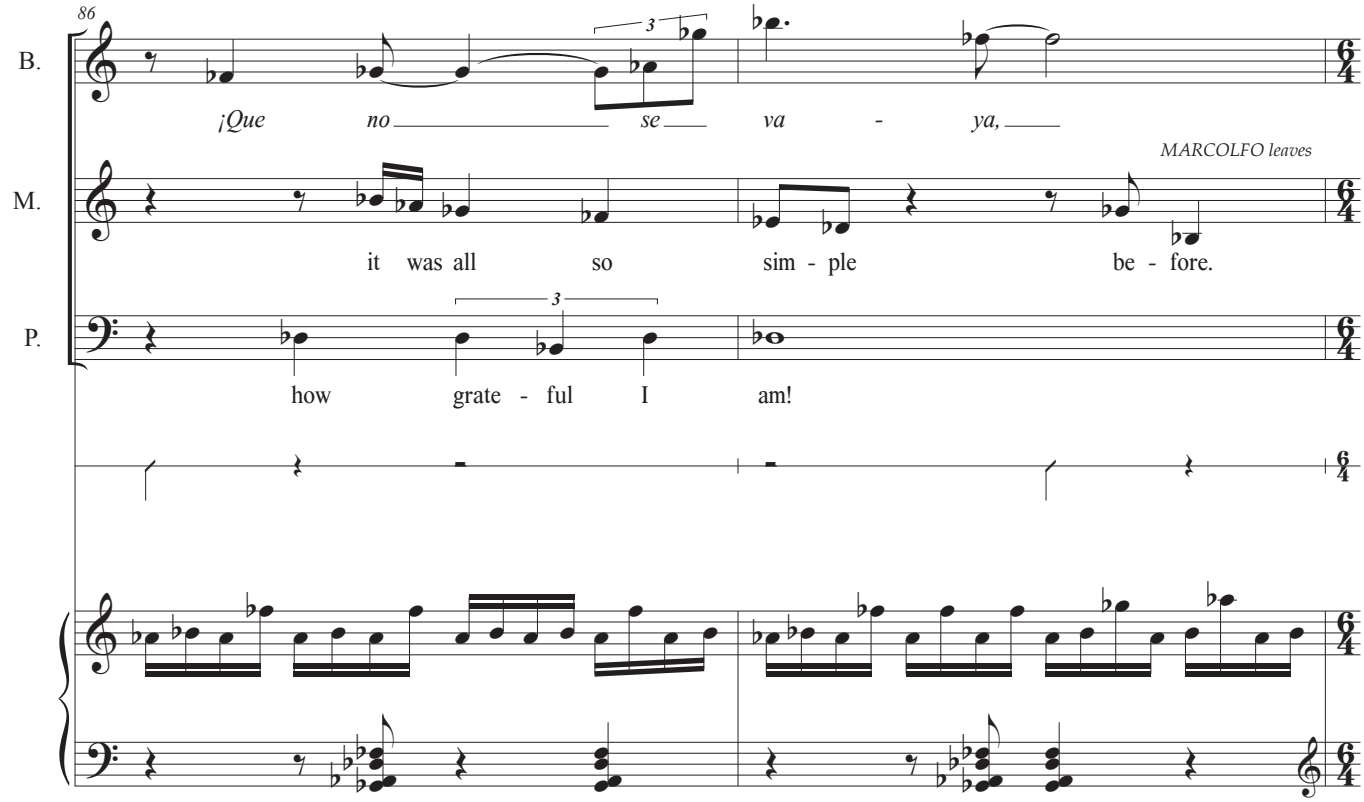

33
M.
Of five dif-ferent ra-ces: the bear-ded Eu-ro-pe-an, the In-dian, the A-fri-can,
36
M.
the A-sian and the South A-me-ri-can. And you did-n't e-ven
f
40
M.
no-tice. Then at sun-rise I saw her with some-one else.
P.
You saw them? No mat-ter.
tr
p
44
M.
She made no at-tempt to hide it, no at-tempt to hide it.
P.
(fascinated)
Real-ly?
On-stage percussion
f

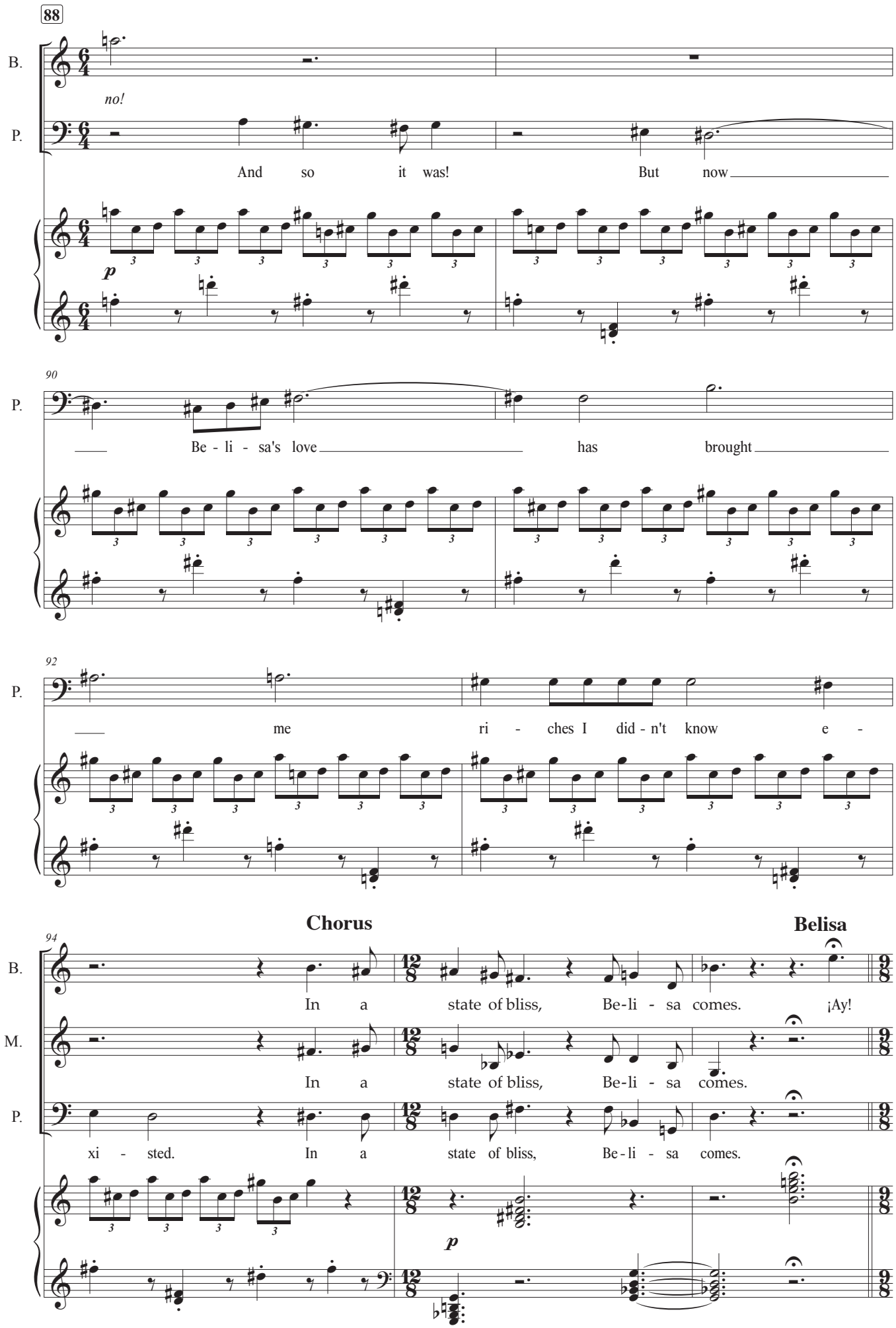

Belisa (off)
48
B.
A - mor, a - mor.
52
B.
En - tre mis mus -
55
B.
- los cer - ra - - - - dos
Perlimplín
P.
Ne-ver mind. I'm
58
B.
Na - da
P.
hap - - - - py, Mar-col - fo.

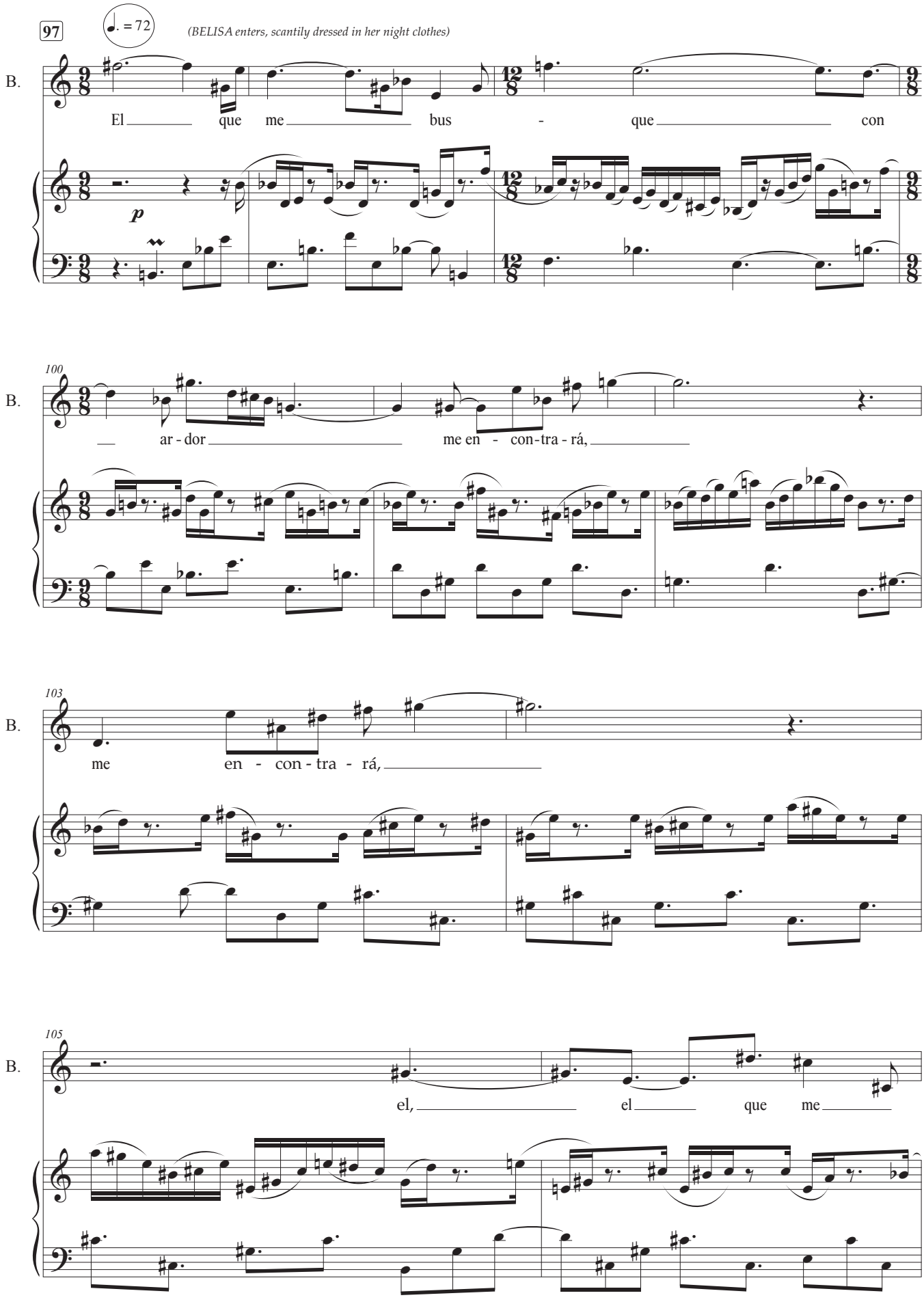

61
B.
co - me un pez el
3
64
B.
sol.
M.
Marcolfo
You love her too much, too much, too much.
P.
Perlimplín
Not as much as
68
B.
A - gua,
M.
(crying)
It's all my fault, I per - sua-ded you to get a wife.
P.
she de - serves.

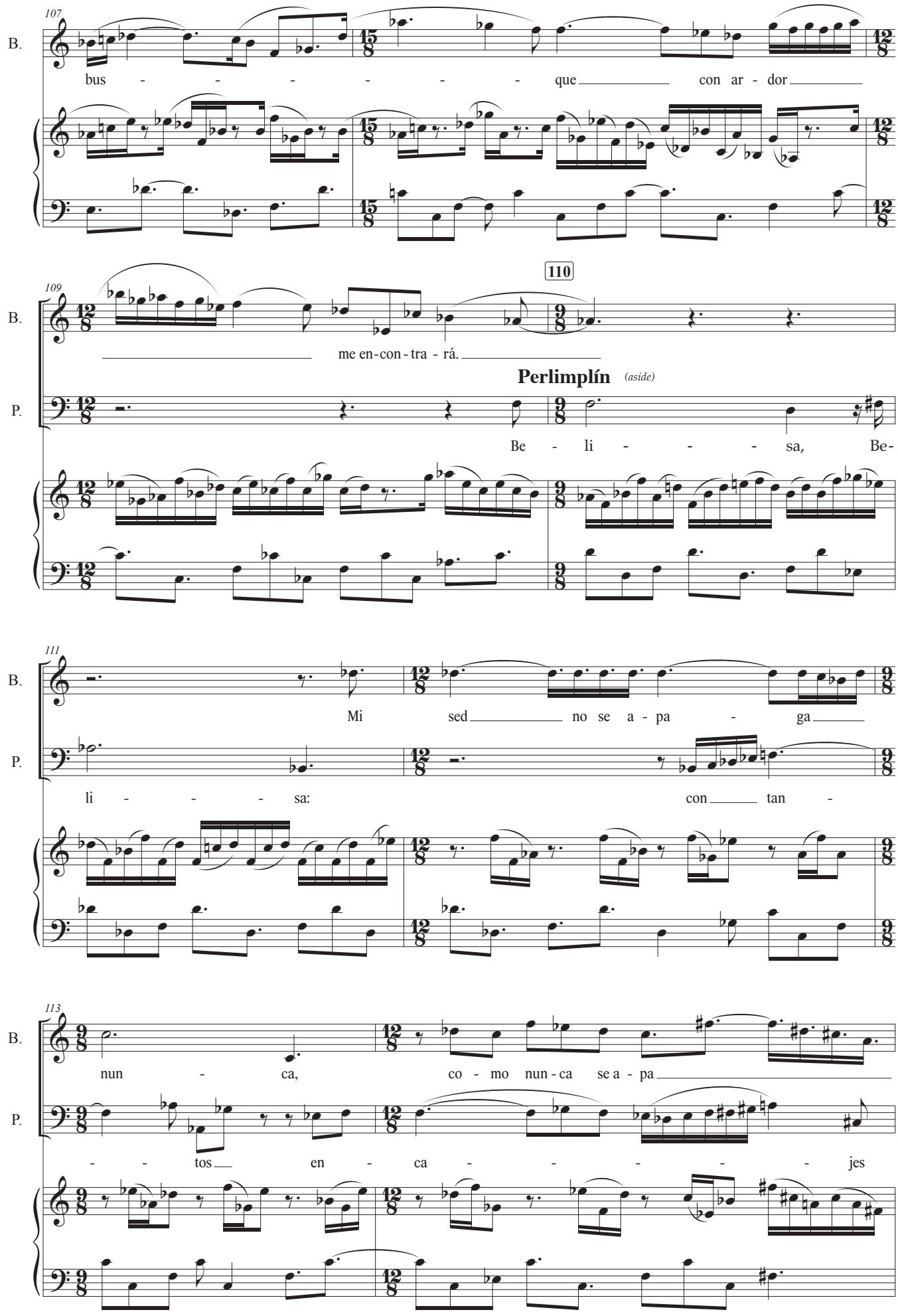

71
B.
a - gua ti - bi -
74
B.
a en - tre los jun -
77
B.
- - cos, a - - - - - mor.
79
80
B.
¡Gal - lo, gal - lo,
P.
And I thought books, books, books were e - nough for me! Oh, if

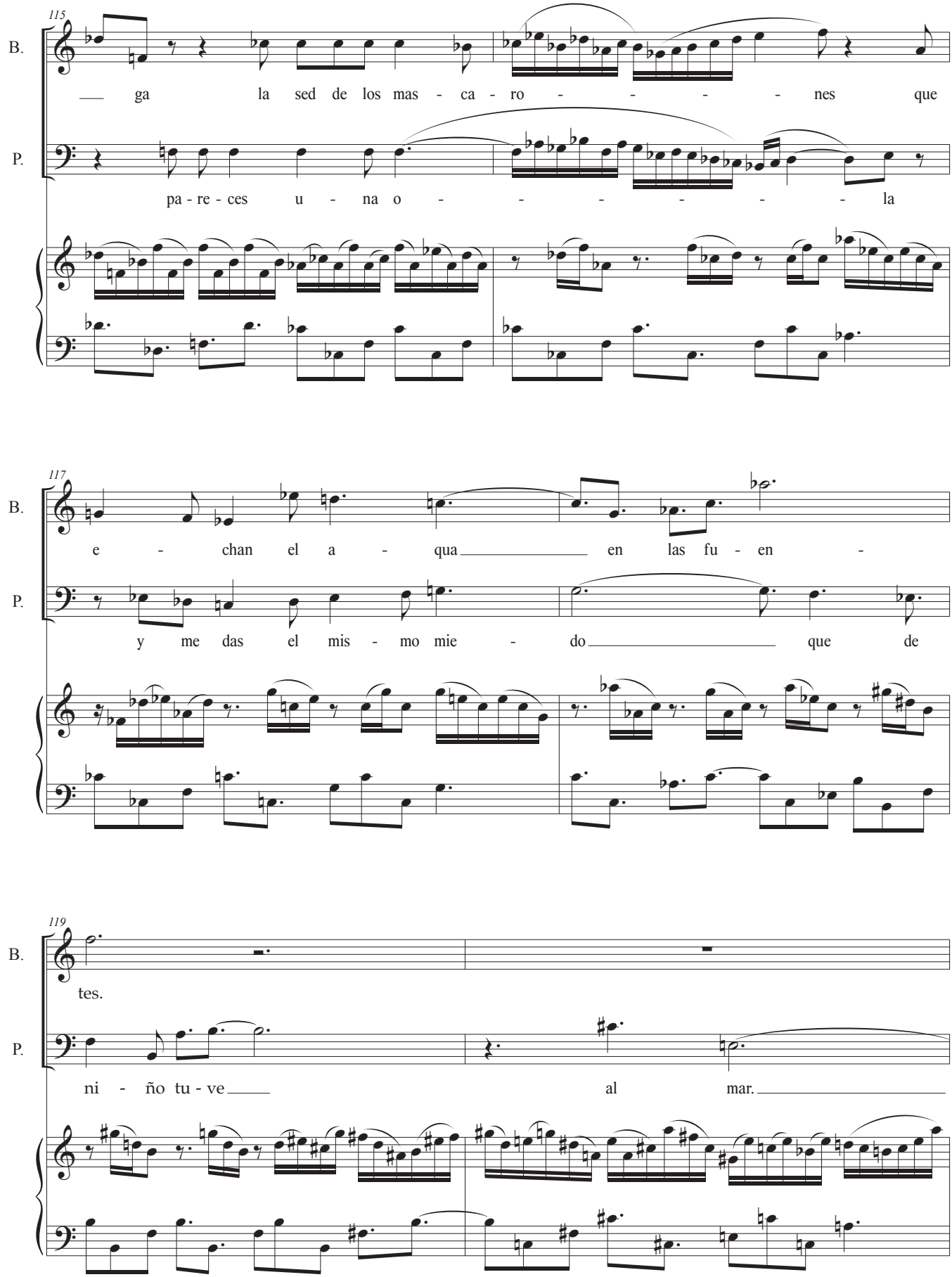

83
B.
M.
P.
que se va la no - - - che!
Marcolfo
It was all so sim-ple be - fore,
on - ly you knew how grate - ful I am,

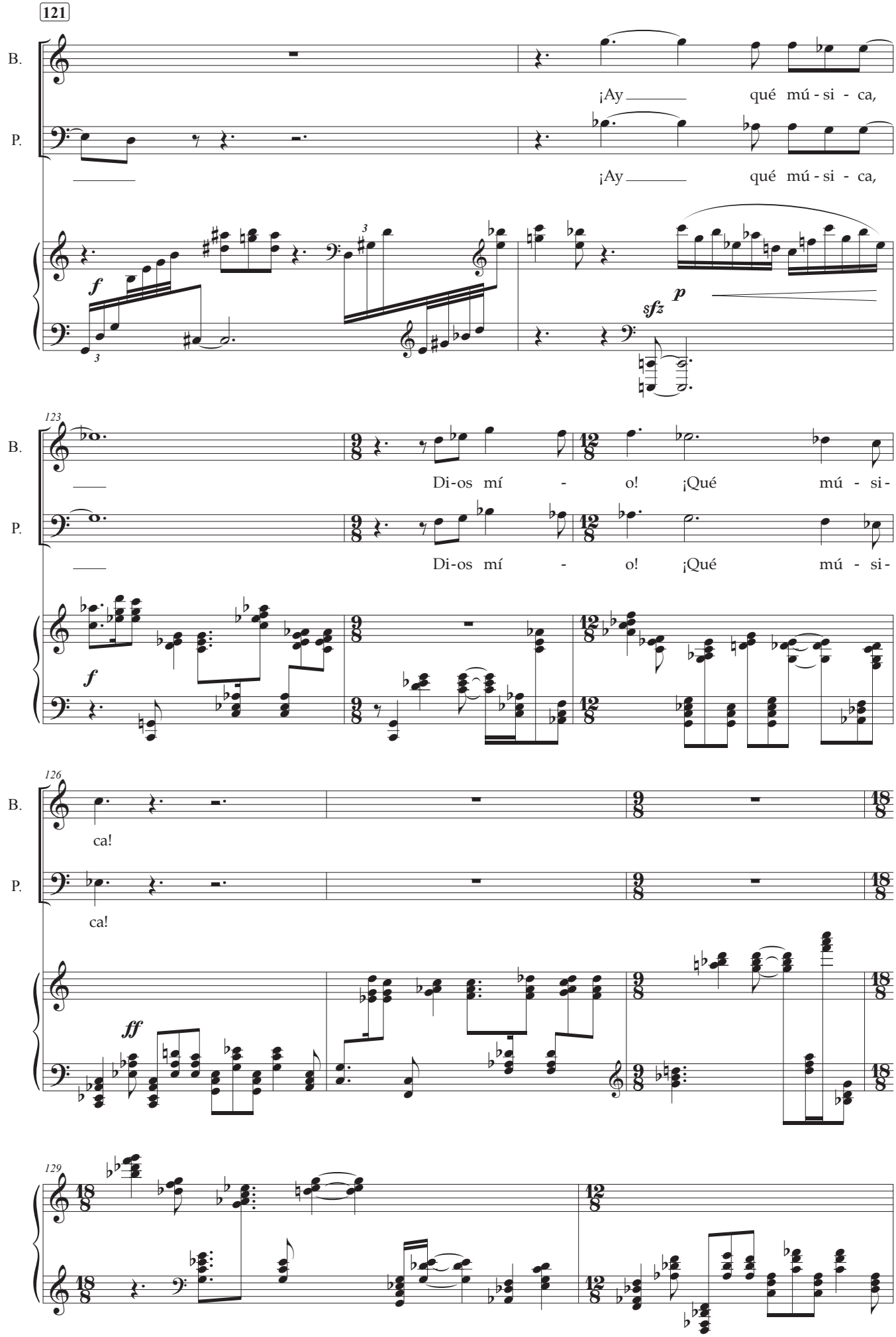

86
B.
M.
P.
¡Que no se va - ya,
MARCOLFO leaves
it was all so sim - ple be - fore.
how grate - ful I am!

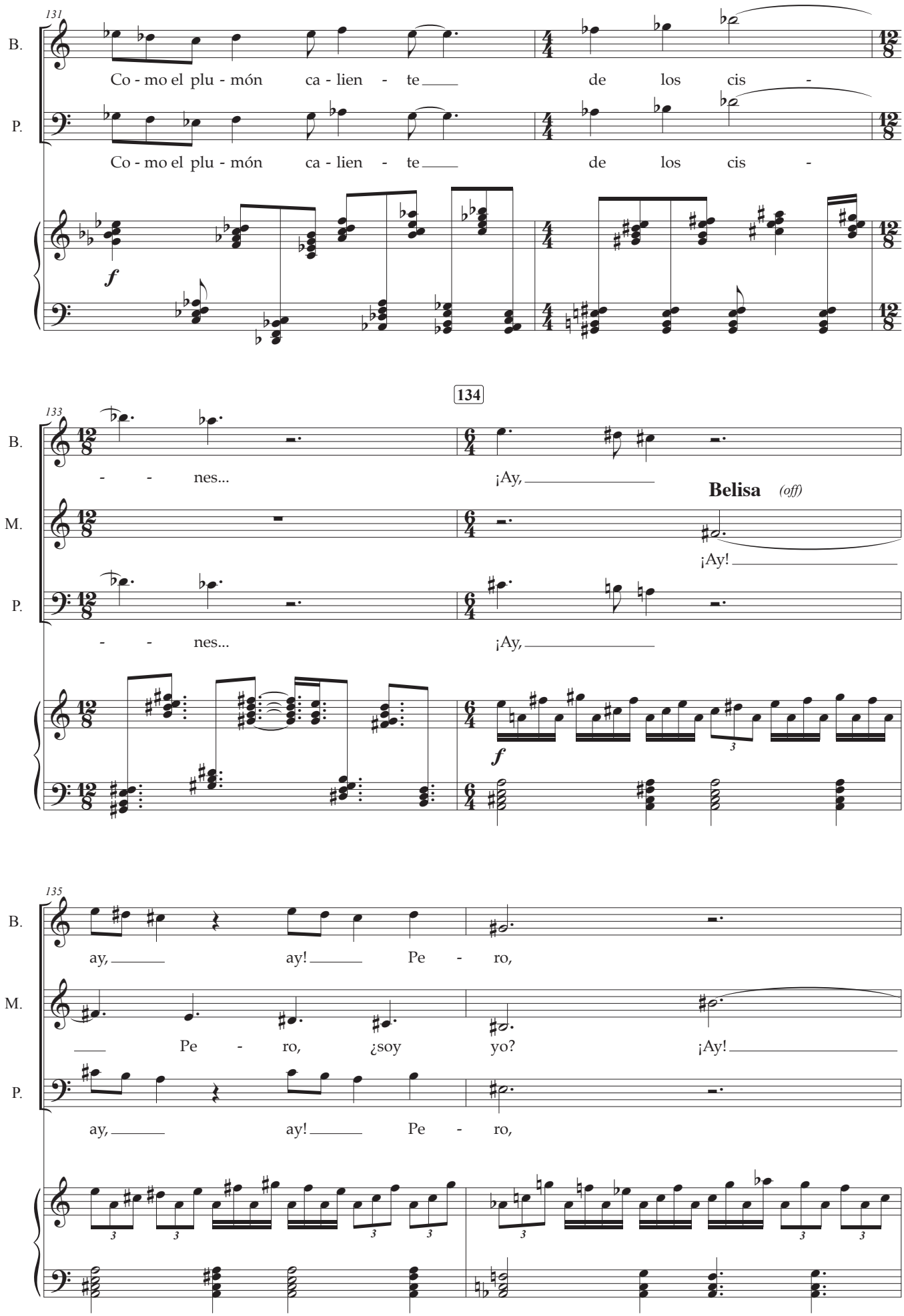

88
B.
P.
no!
And so it was! But now
p
90
P.
Be - li - sa's love has brought
92
P.
me ri - ches I did - n't know e -
Chorus
Belisa
94
B.
M.
P.
In a state of bliss, Be-li - sa comes. ¡Ay!
In a state of bliss, Be-li - sa comes.
xi - sted. In a state of bliss, Be-li - sa comes.
p

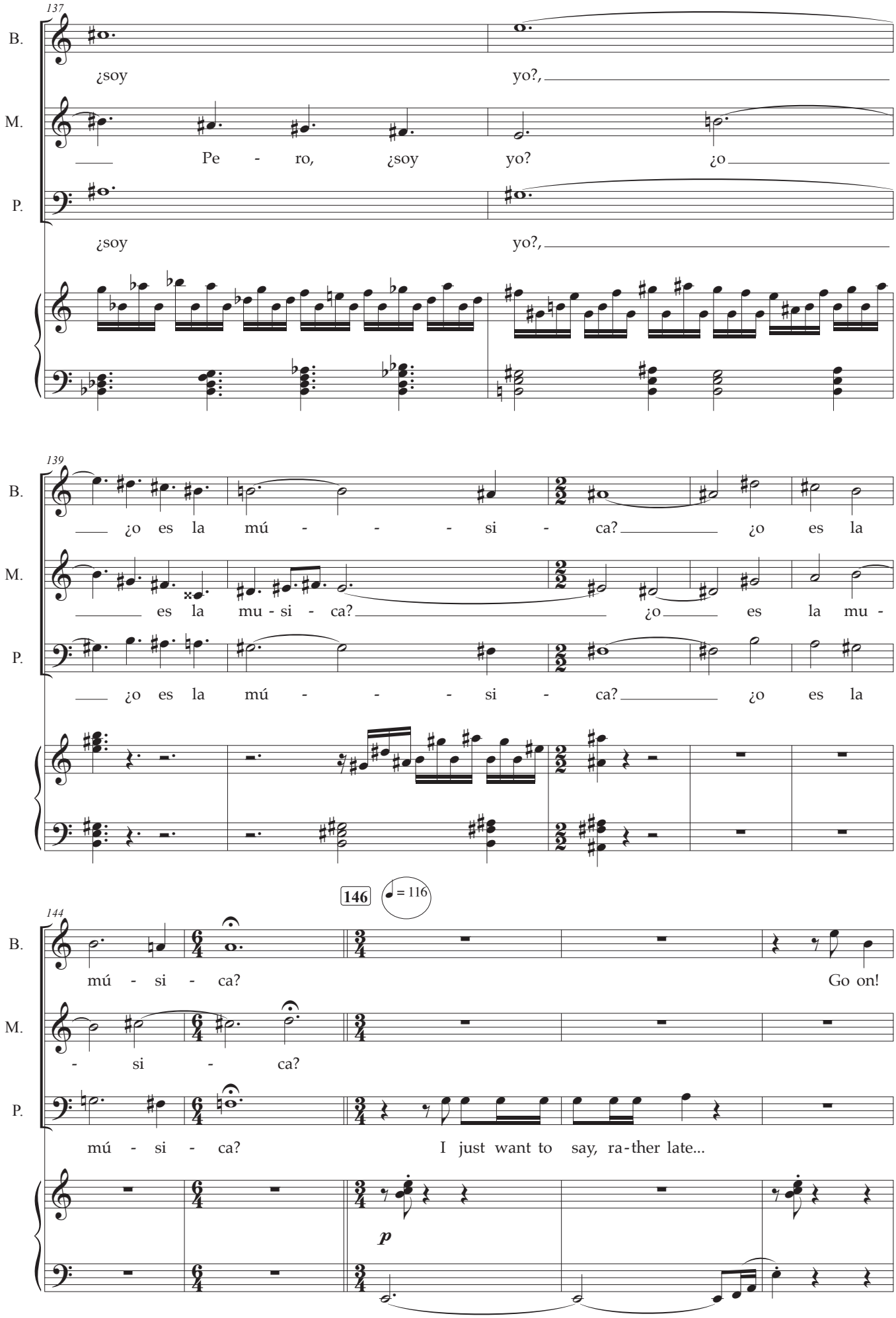

97
♩. = 72
(BELISA enters, scantily dressed in her night clothes)
B.
El que me bus - que con
p
100
B.
ar - dor me en - con-tra - rá,
103
B.
me en - con - tra - rá,
105
B.
el, el que me

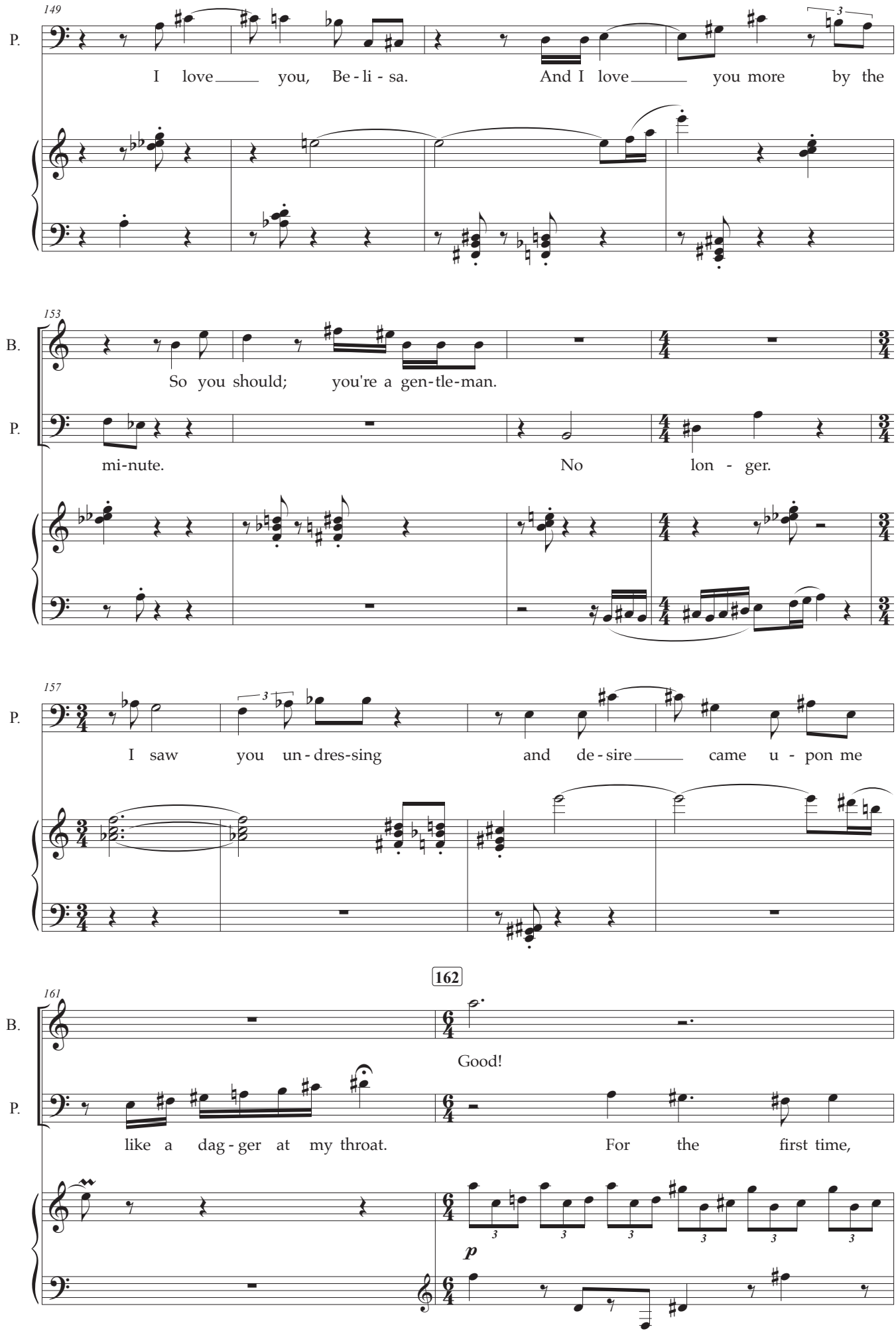

107
B.
bus - - - - - - - que con ar - dor
110
109
B.
me en-con-tra - rá.
Perlimplín (aside)
P.
Be - li - - - - sa, Be-
111
B.
Mi sed no se a - pa - ga
P.
li - - - - sa: con tan -
113
B.
nun - ca, co - mo nun - ca se a - pa
P.
- - tos en - ca - - - - - jes

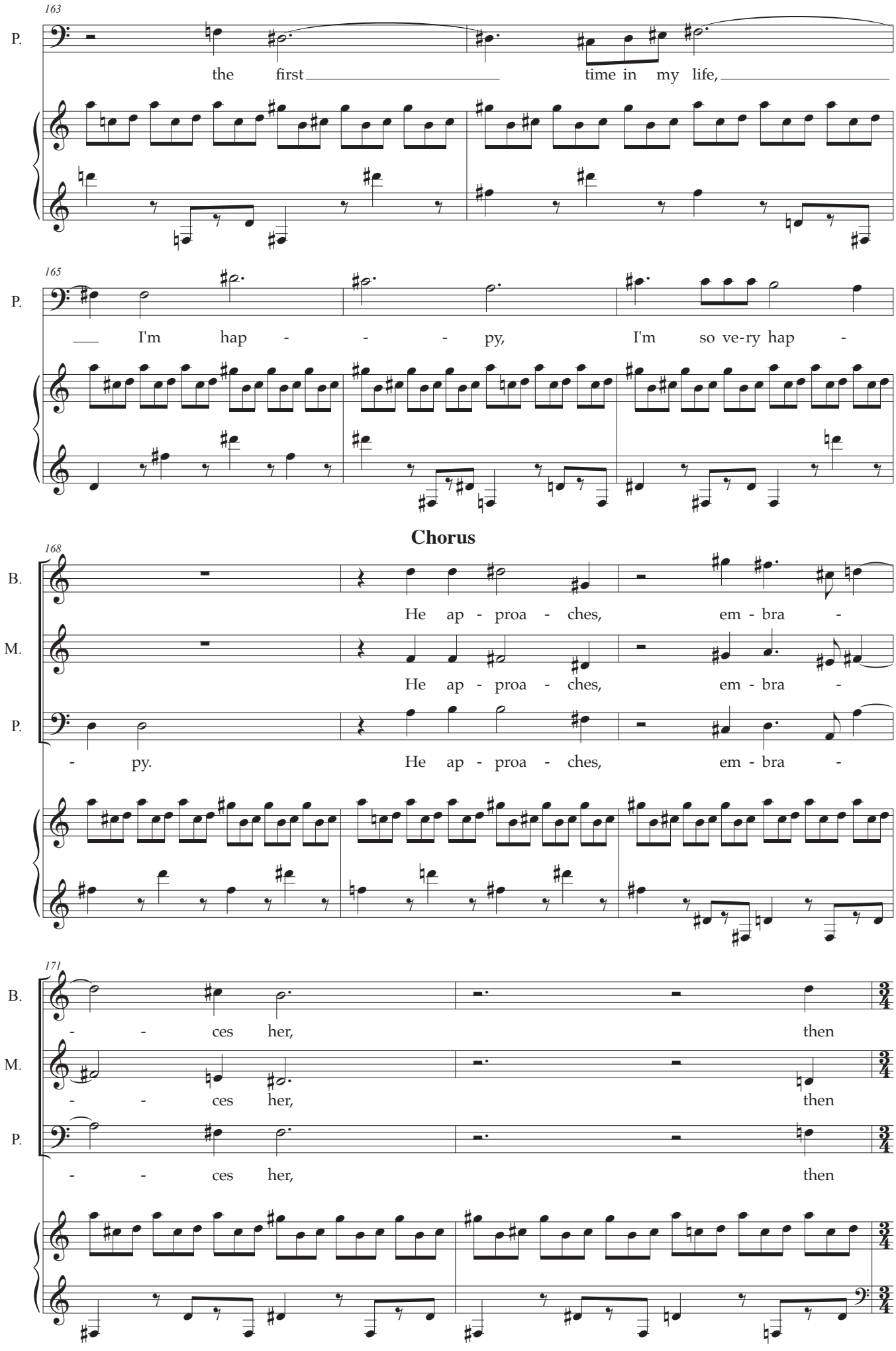

115
B.
ga la sed de los mas - ca - ro - - - - - nes que
P.
pa - re - ces u - na o - - - - - - la
117
B.
e - chan el a - qua en las fu - en -
P.
y me das el mis - mo mie - do que de
119
B.
tes.
P.
ni - ño tu - ve al mar.

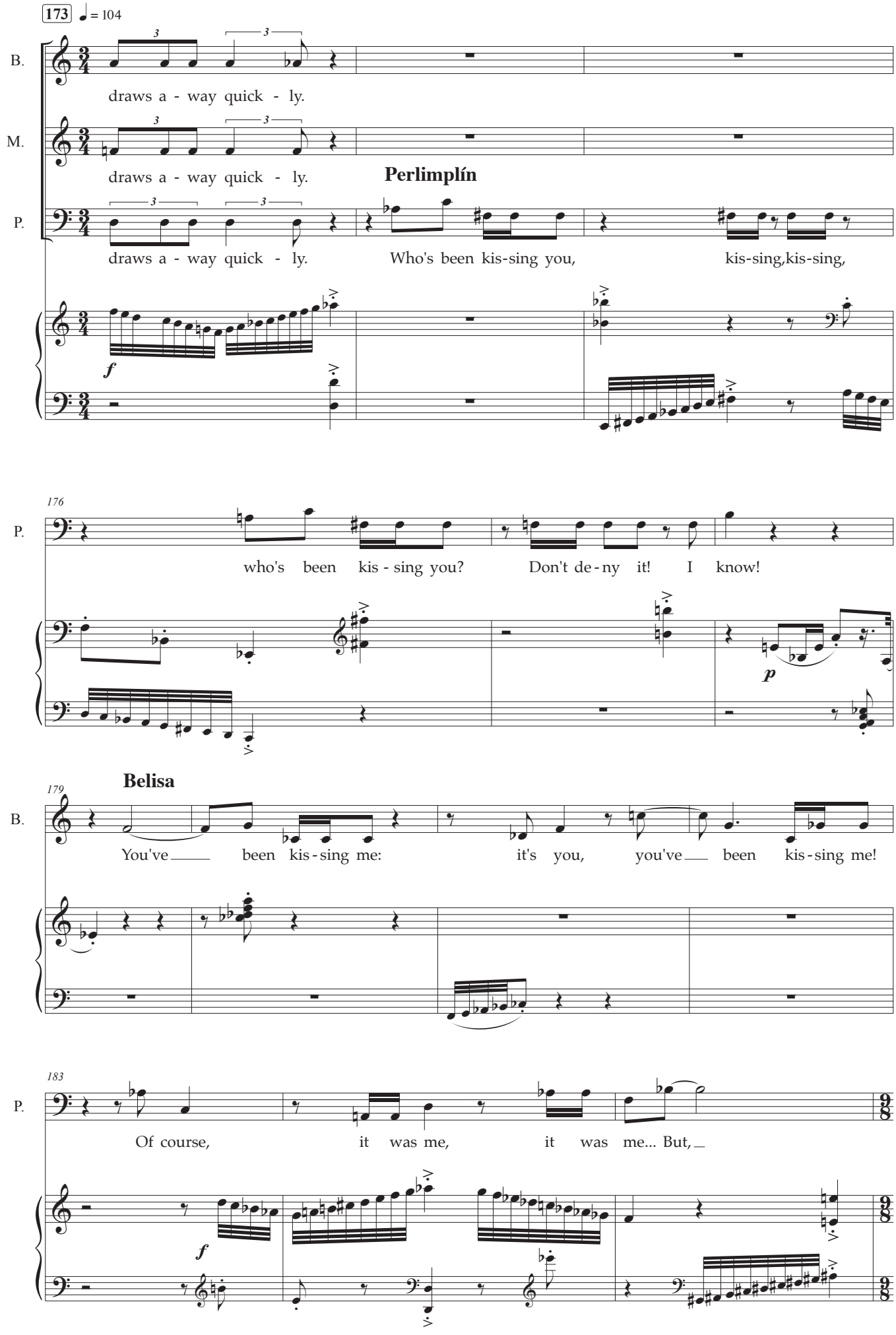

121
B.
P.
¡Ay qué mú - si - ca,
¡Ay qué mú - si - ca,
f
sfz
p
123
Di-os mí - o! ¡Qué mú - si-
Di-os mí - o! ¡Qué mú - si-
f
126
ca!
ca!
ff
129

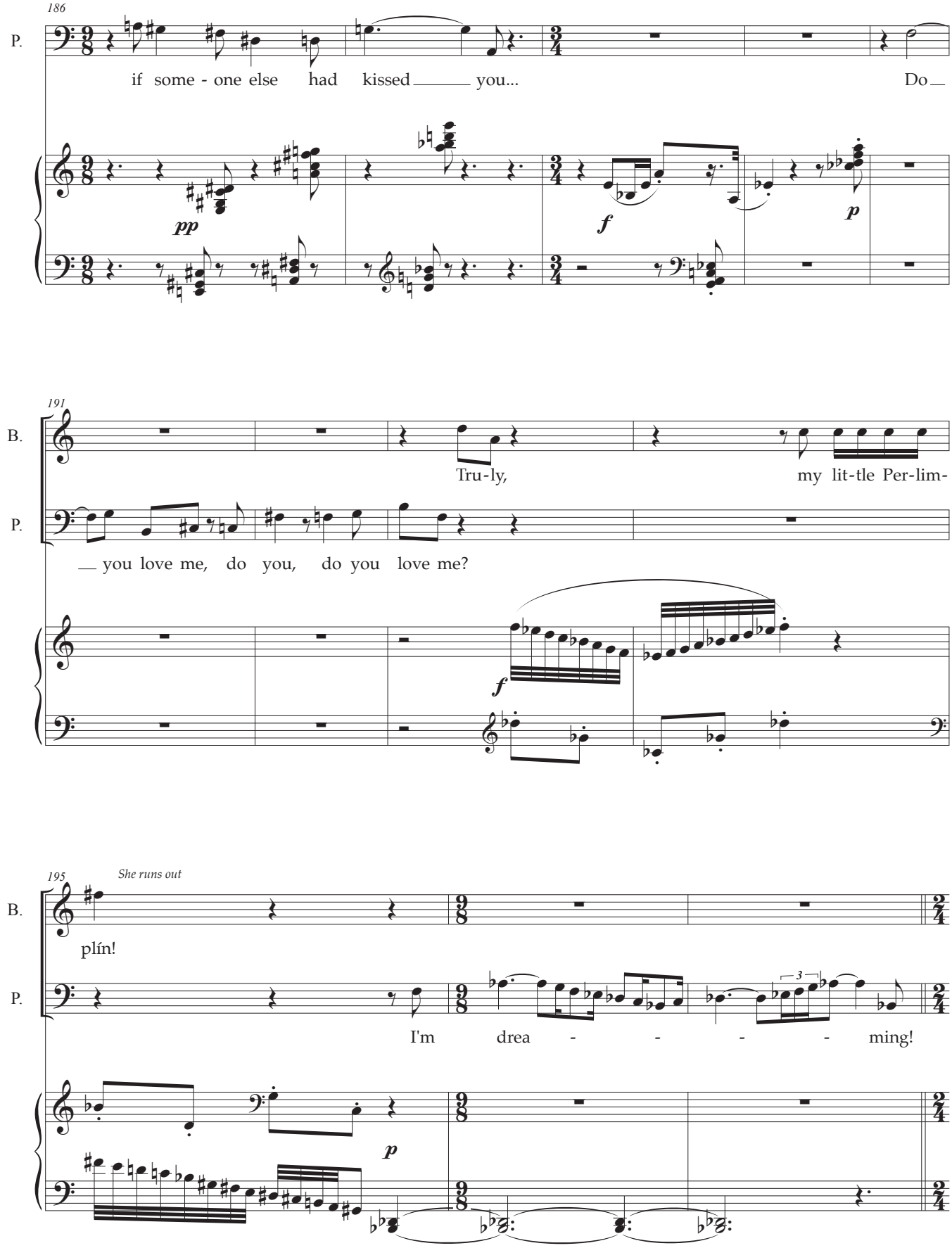

131
B.
P.
Co - mo el plu - món ca - lien - te de los cis -
Co - mo el plu - món ca - lien - te de los cis -
f
134
133
B.
M.
P.
- - nes... ¡Ay,
Belisa (off)
¡Ay!
- - nes... ¡Ay,
f
135
B.
M.
P.
ay, ay! Pe - ro,
Pe - ro, ¿soy yo? ¡Ay!
ay, ay! Pe - ro,

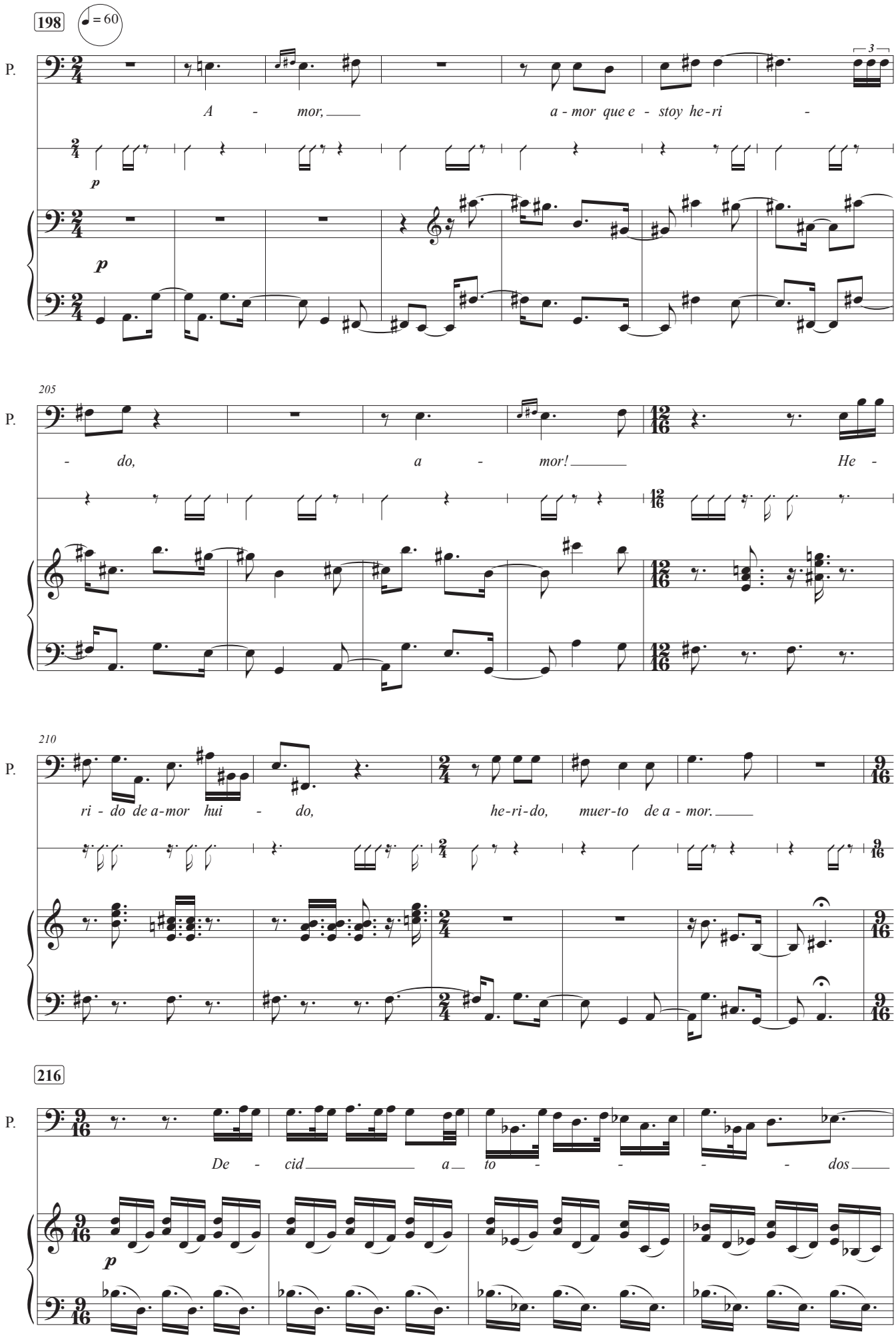

137
B.
¿soy yo?,
M.
Pe - ro, ¿soy yo? ¿o
P.
¿soy yo?,
139
B.
¿o es la mú - - - si - ca? ¿o es la
M.
es la mu - si - ca? ¿o es la mu -
P.
¿o es la mú - - - si - ca? ¿o es la
146
♩ = 116
144
B.
mú - si - ca? Go on!
M.
- si - ca?
P.
mú - si - ca? I just want to say, ra-ther late...
p

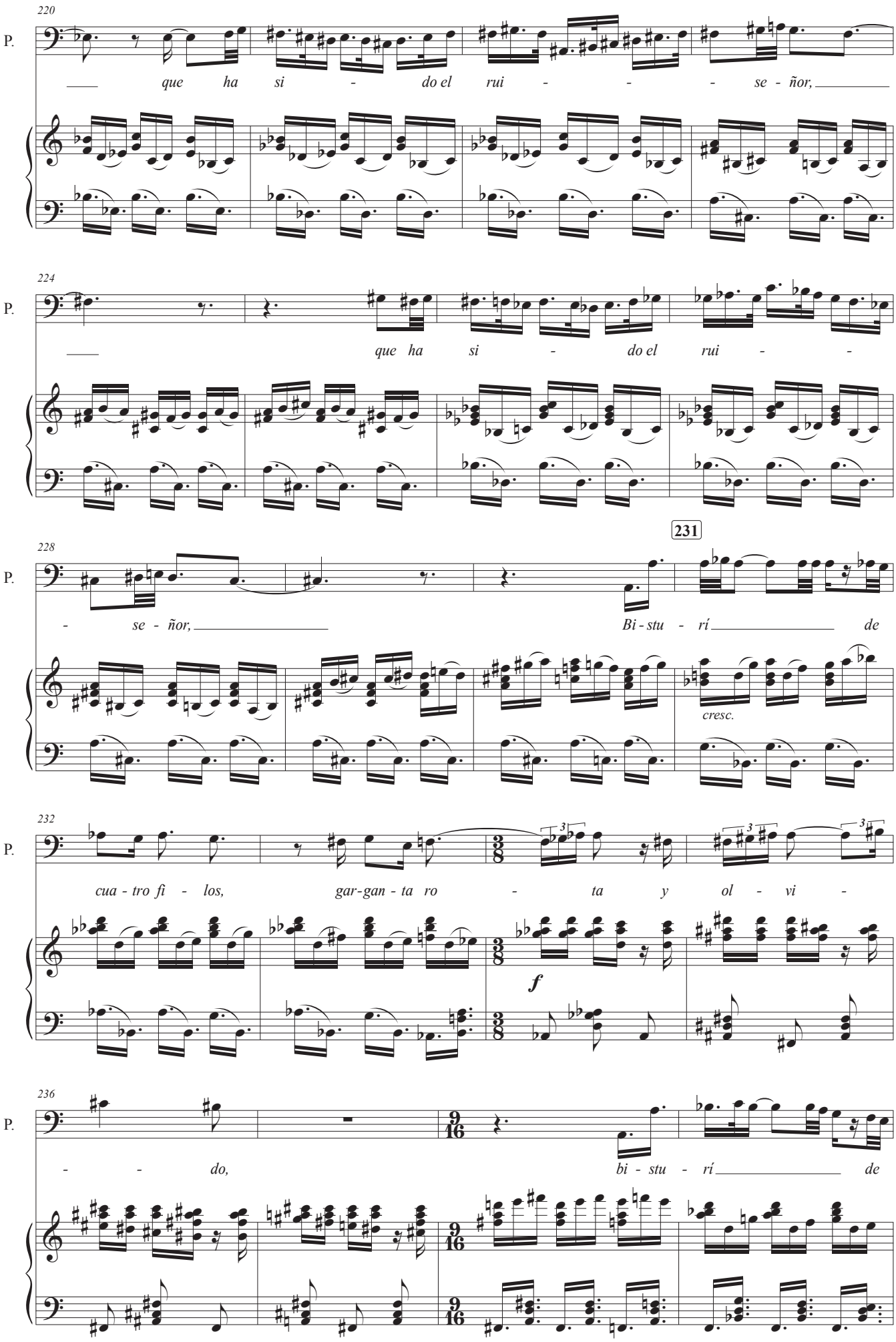

149
P.
I love you, Be - li - sa. And I love you more by the
153
B.
So you should; you're a gen-tle-man.
P.
mi-nute. No lon - ger.
157
P.
I saw you un - dres-sing and de - sire came u - pon me
162
161
B.
Good!
P.
like a dag - ger at my throat. For the first time,
p

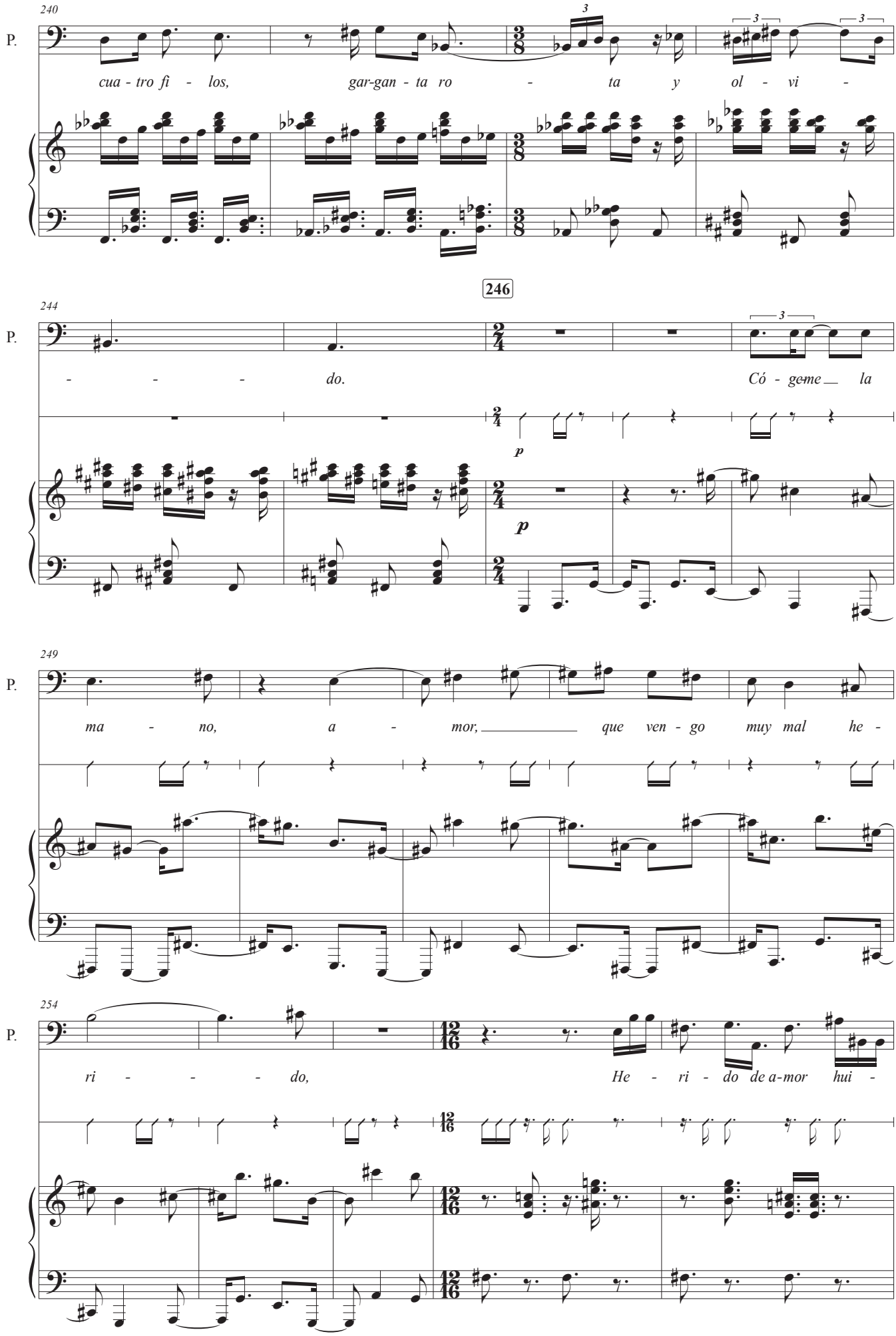

163
P.
the first time in my life,
165
P.
I'm hap - - - py, I'm so ve-ry hap -
Chorus
168
B.
He ap - proa - ches, em - bra -
M.
He ap - proa - ches, em - bra -
P.
- py. He ap - proa - ches, em - bra -
171
B.
- - ces her, then
M.
- - ces her, then
P.
- - ces her, then

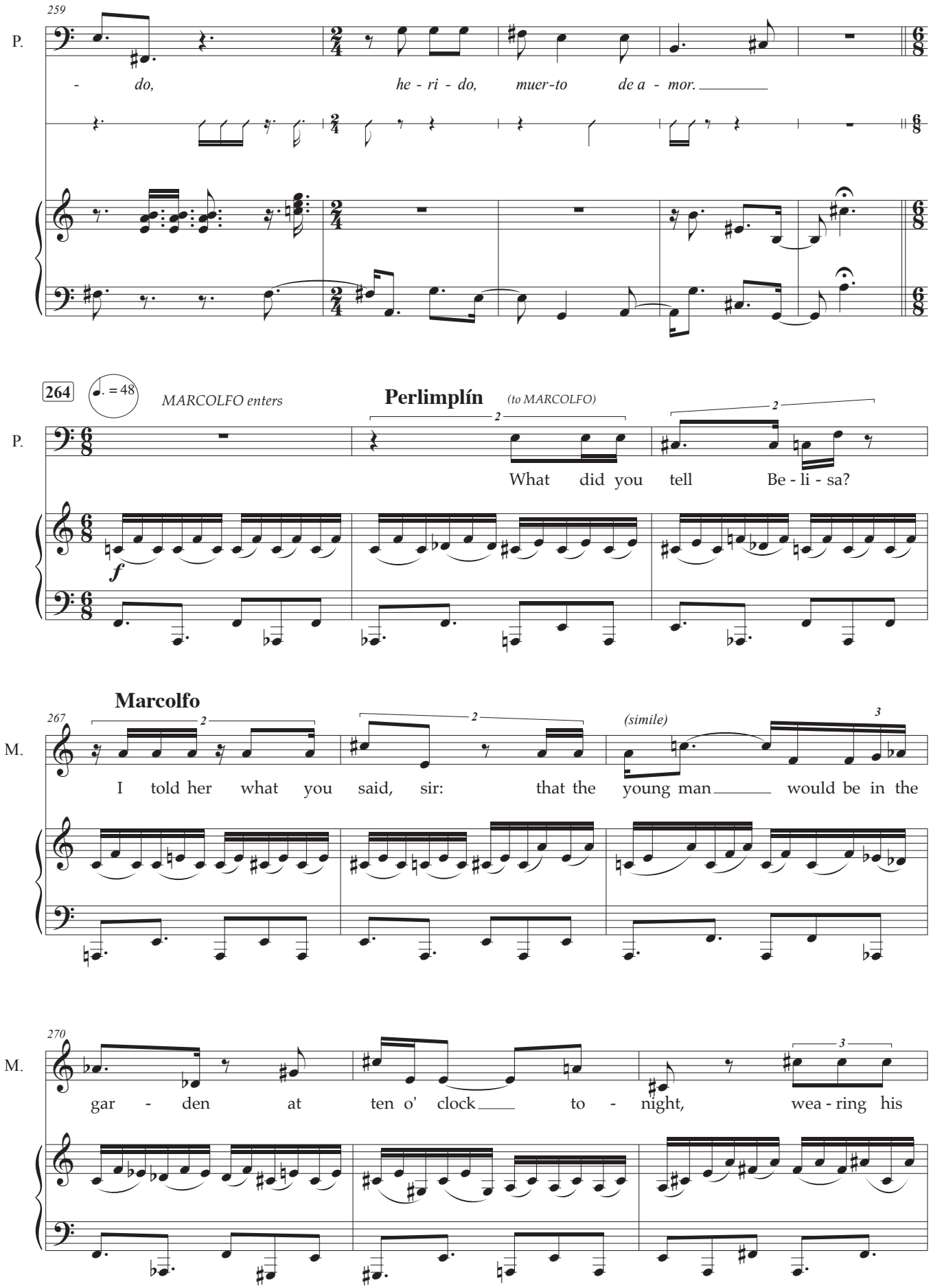

173 ♩ = 104
B.
draws a - way quick - ly.
M.
draws a - way quick - ly.
Perlimplín
P.
draws a - way quick - ly.
Who's been kis-sing you,
kis-sing,kis-sing,
f
176
P.
who's been kis - sing you?
Don't de - ny it!
I know!
p
Belisa
179
B.
You've been kis - sing me:
it's you,
you've been kis - sing me!
183
P.
Of course,
it was me,
it was me... But,
f

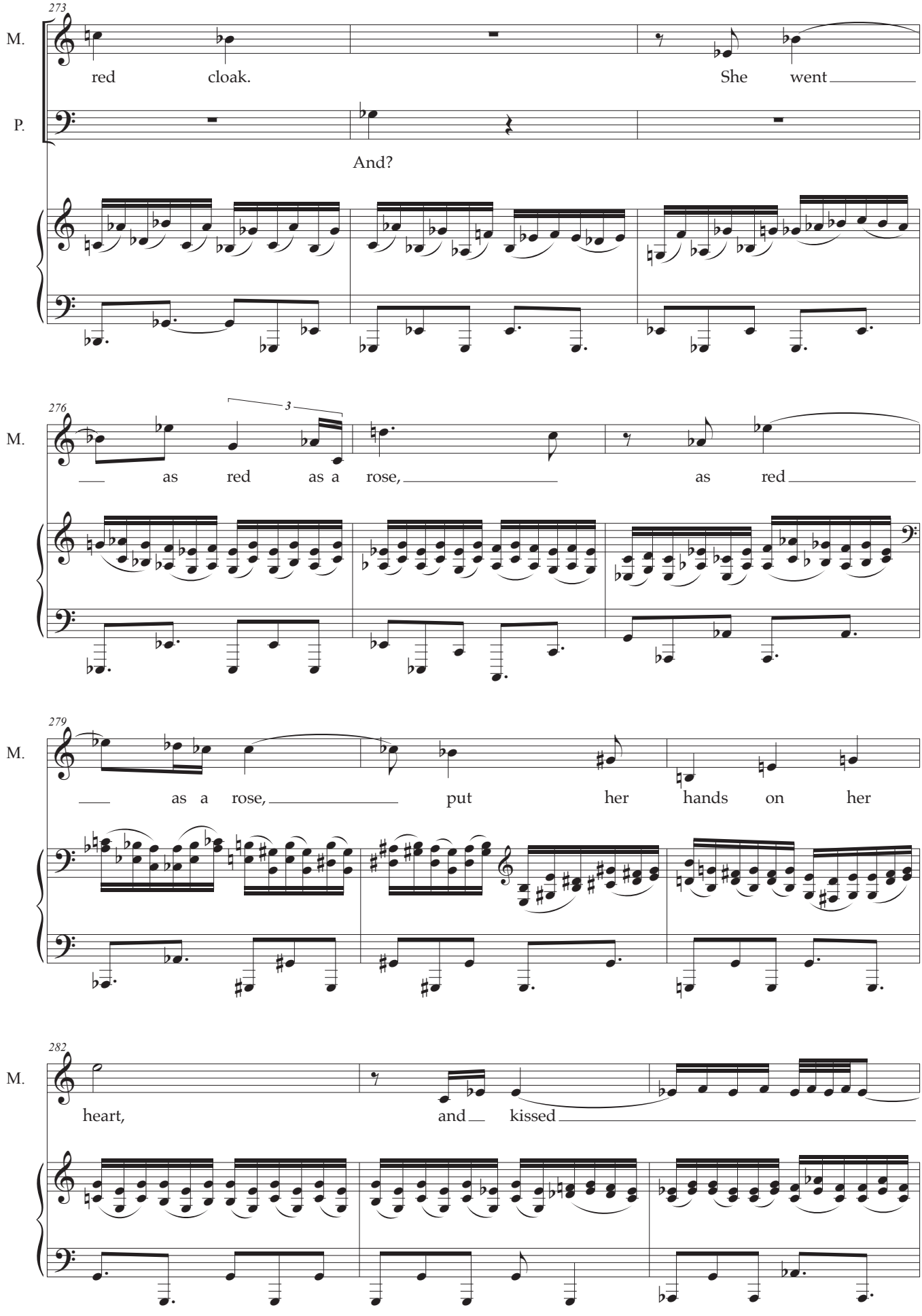

186
P.
if some - one else had kissed you...
Do
pp
f
p
191
B.
Tru-ly,
my lit-tle Per-lim-
P.
you love me, do you, do you love me?
f
195
She runs out
B.
plín!
P.
I'm drea - - - - ming!
3
p

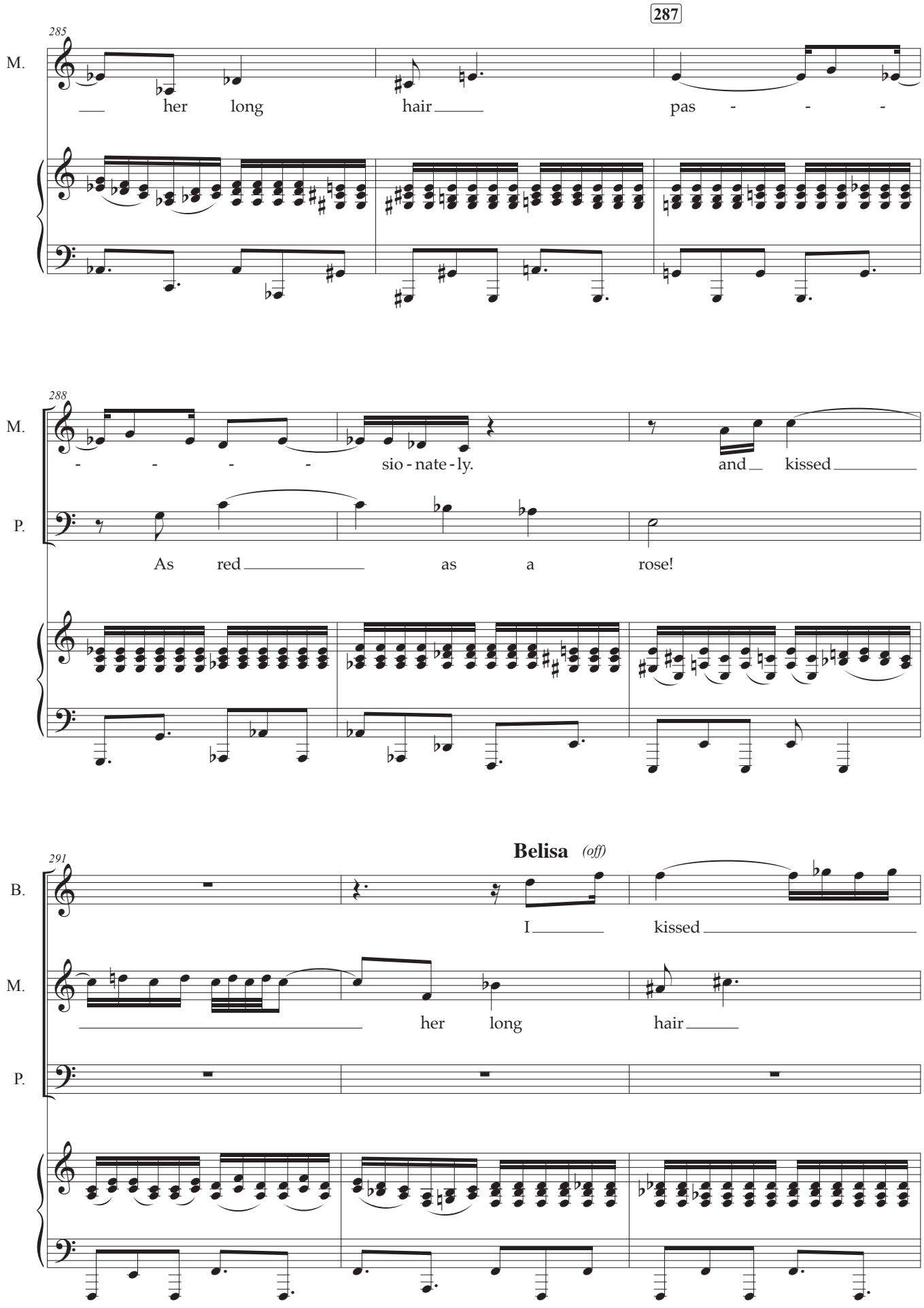

198
♩ = 60
P.
A - mor, a - mor que e - stoy he-ri -
p
p
205
P.
- do, a - mor! He -
210
P.
ri - do de a-mor hui - do, he-ri-do, muer-to de a - mor.
216
P.
De - cid a to - - - - dos
p

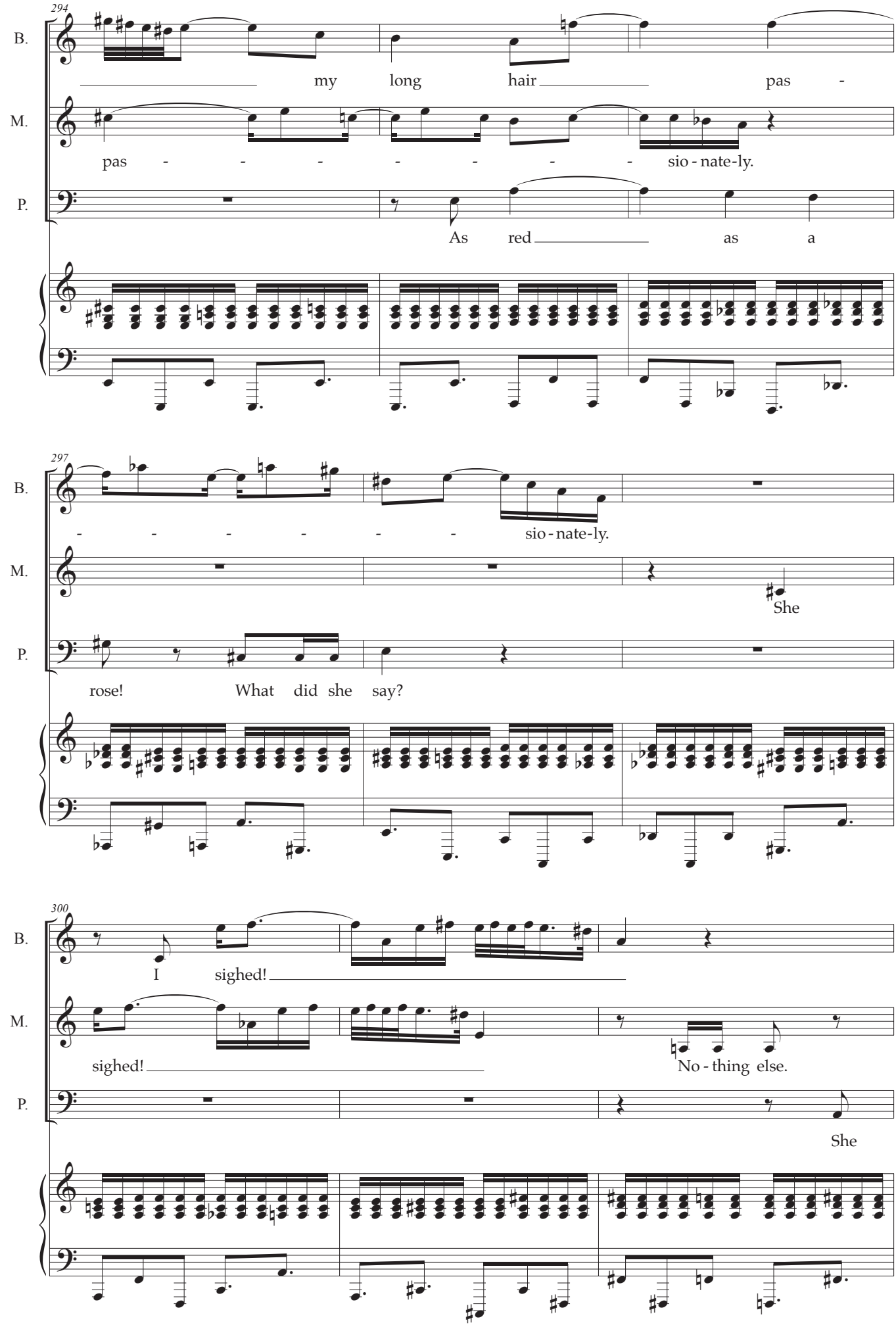

220
P.
que ha si - do el rui - - - se - ñor,
224
P.
que ha si - do el rui - -
231
228
P.
- se - ñor, Bi - stu - rí de
cresc.
232
P.
cua - tro fi - los, gar-gan - ta ro - ta y ol - vi -
f
236
P.
- - do, bi - stu - rí de

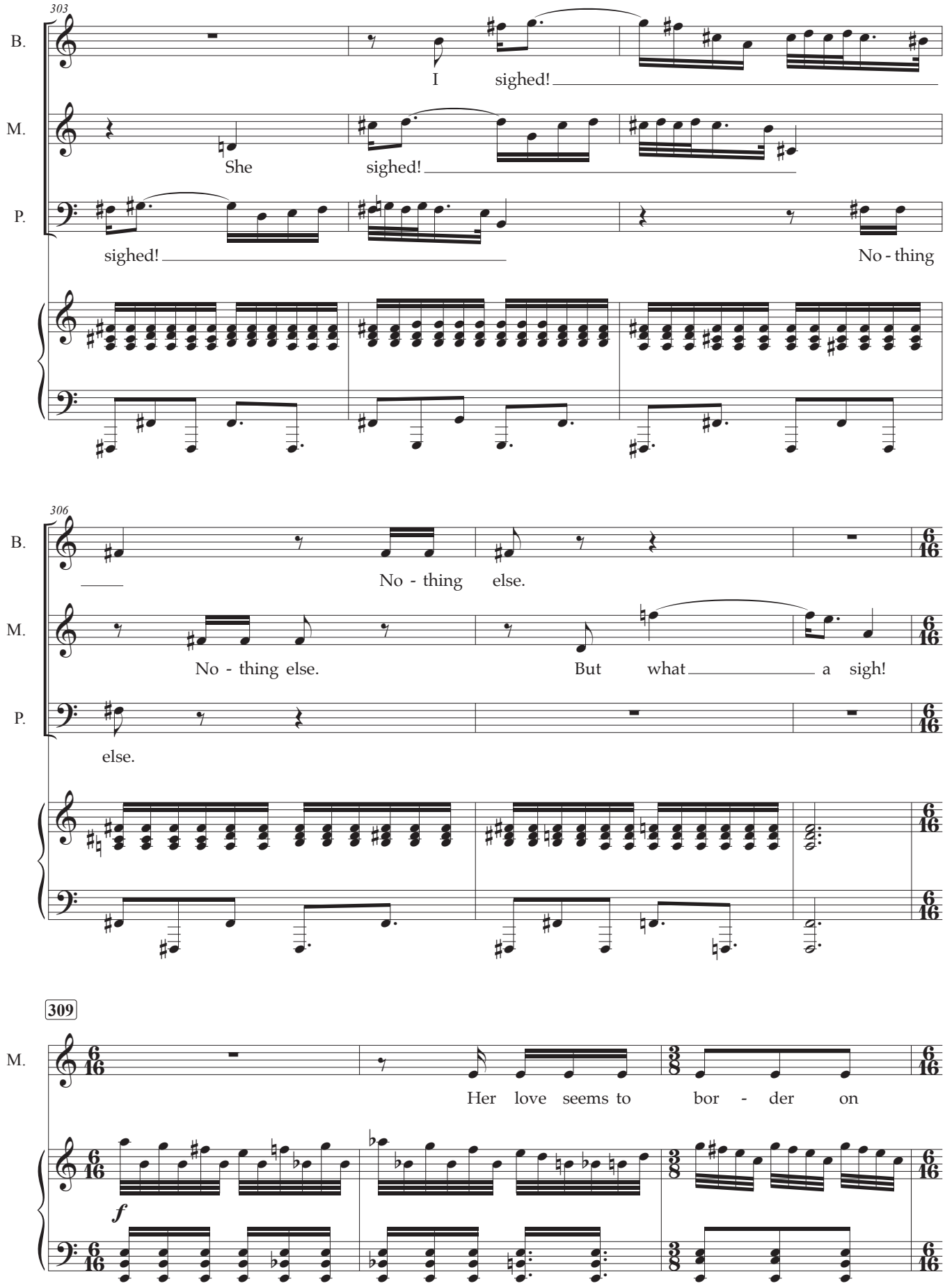

240
P.
cua - tro fi - los, gar-gan - ta ro - ta y ol - vi -
246
244
P.
- - - do. Có - ge-me la
p
p
249
P.
ma - no, a - mor, que ven - go muy mal he -
254
P.
ri - - - - do, He - ri - do de a-mor hui -

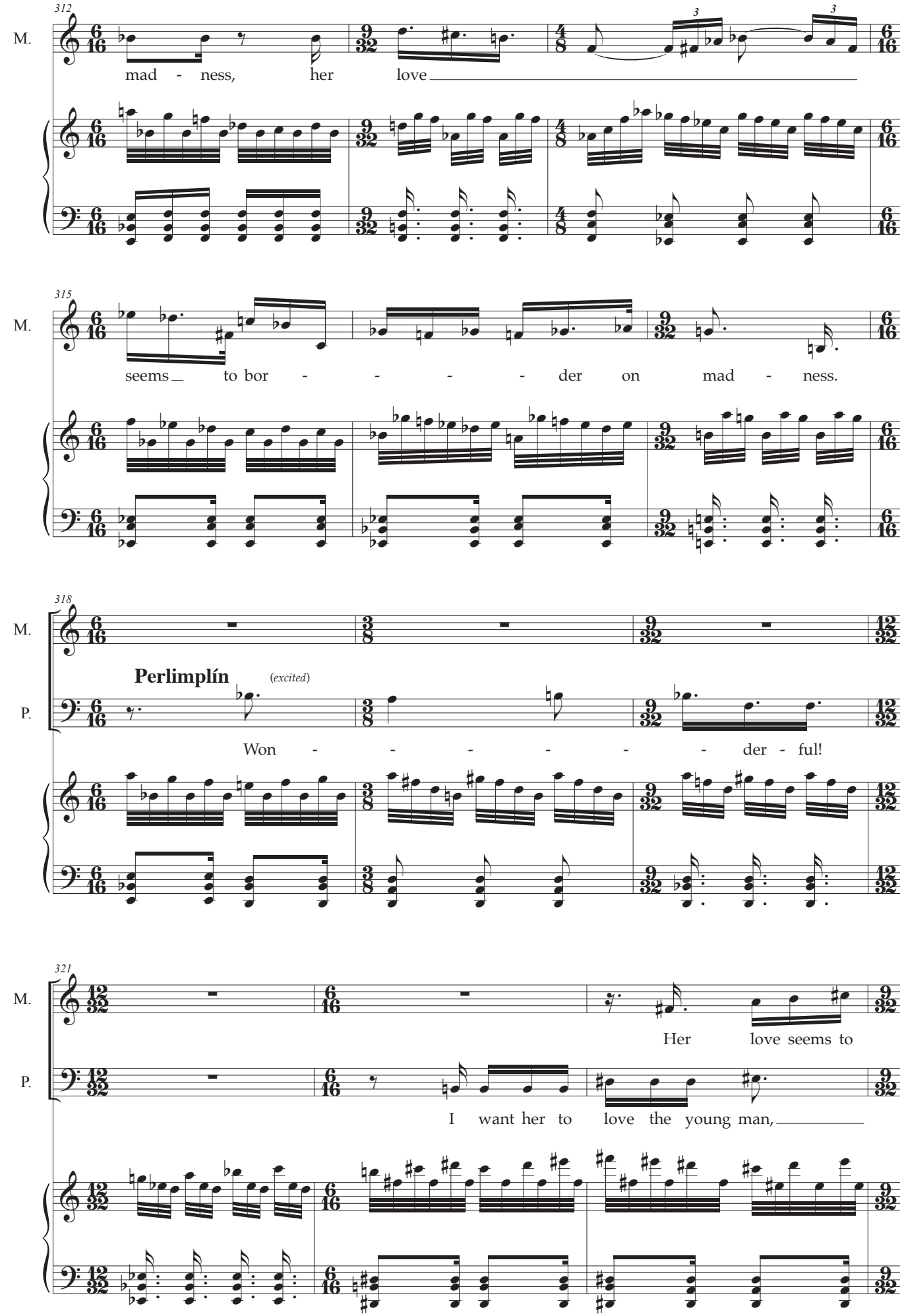

259
P.
- do, he - ri - do, muer-to de a - mor.
264
♩. = 48
MARCOLFO enters
Perlimplín (to MARCOLFO)
P.
What did you tell Be - li - sa?
f
Marcolfo
267
M.
I told her what you said, sir: that the young man would be in the
(simile)
270
M.
gar - den at ten o' clock to - night, wea - ring his

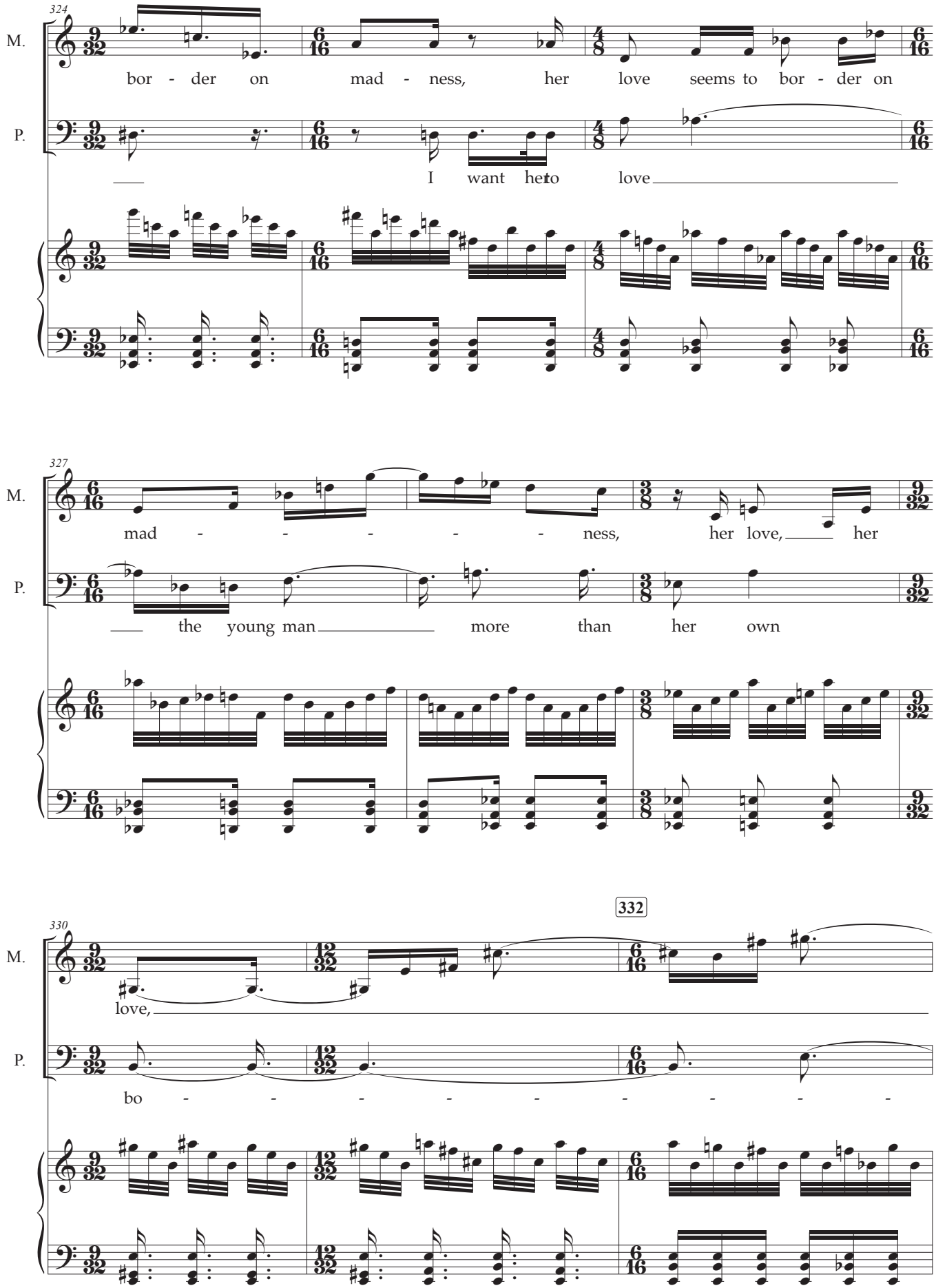

273
M.
red cloak.
She went
P.
And?
276
M.
3
as red as a rose,
as red
279
M.
as a rose,
put her hands on her
282
M.
heart,
and kissed

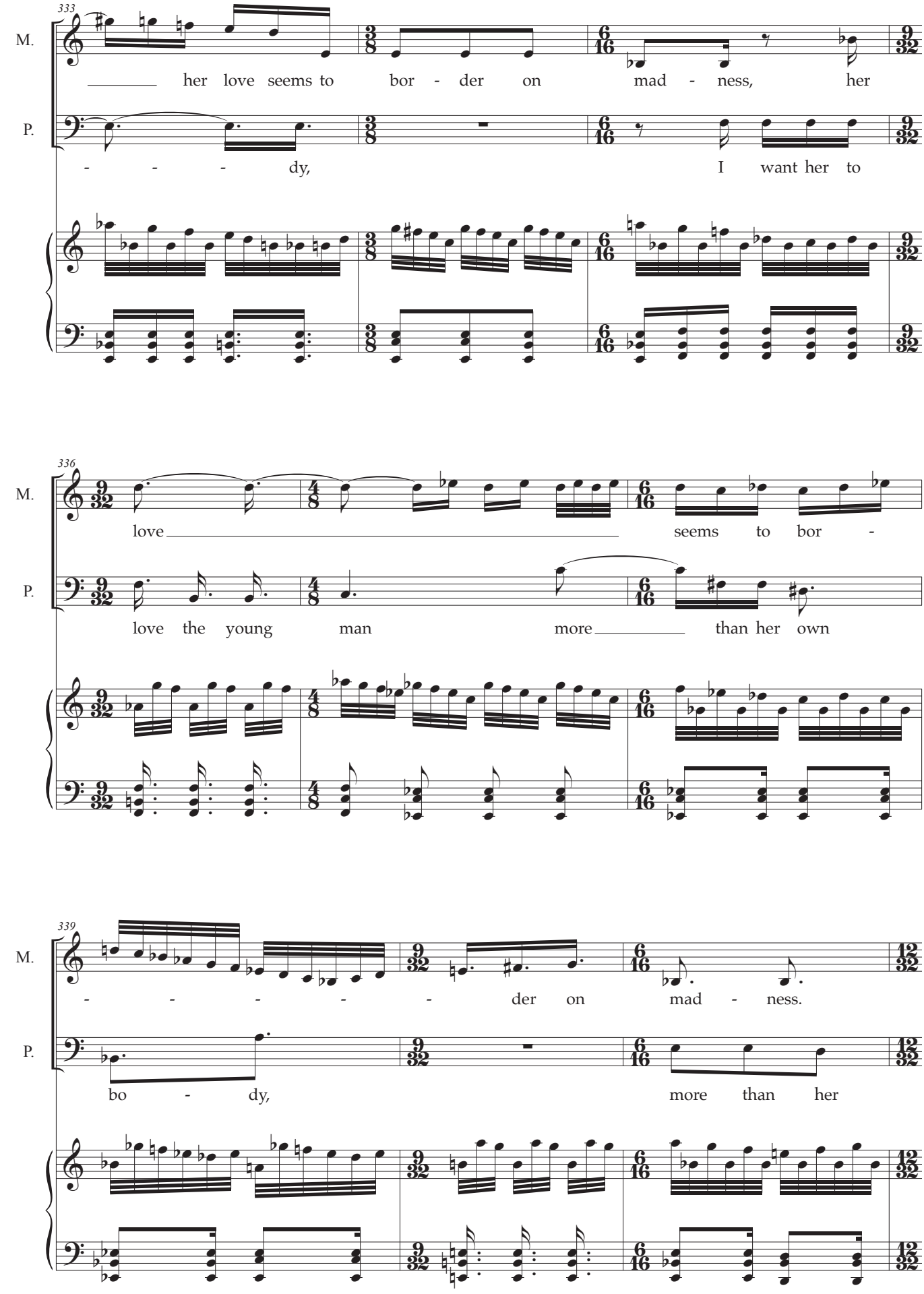

287
285
M.
her long hair pas - - -
288
M.
- - - - sio - nate - ly. and kissed
P.
As red as a rose!
291
Belisa (off)
B.
I kissed
M.
her long hair
P.

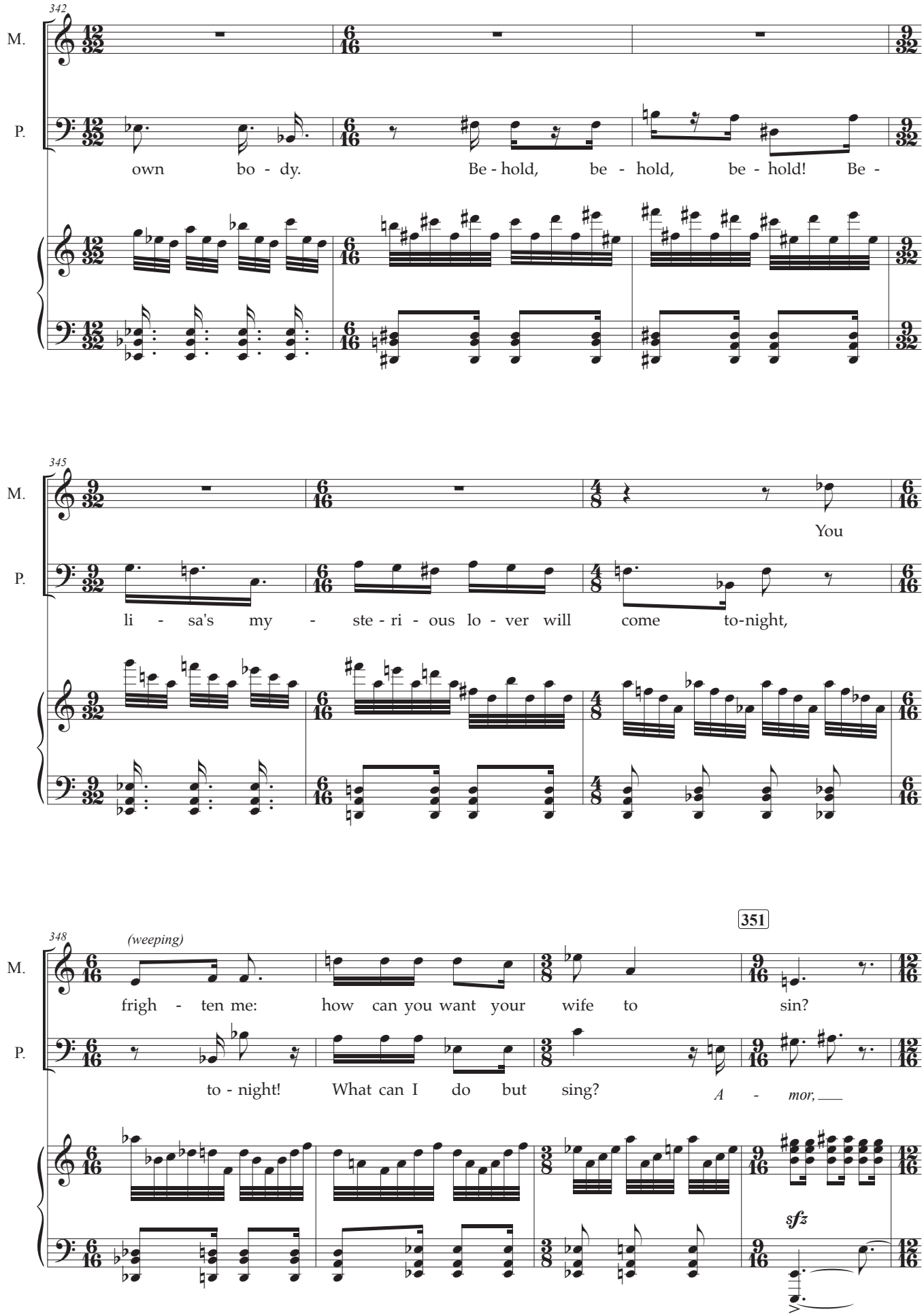

294
B.
my long hair pas -
M.
pas - - - - - - - sio - nate-ly.
P.
As red as a
297
B.
- - - - - - sio - nate-ly.
M.
She
P.
rose! What did she say?
300
B.
I sighed!
M.
sighed! No - thing else.
P.
She

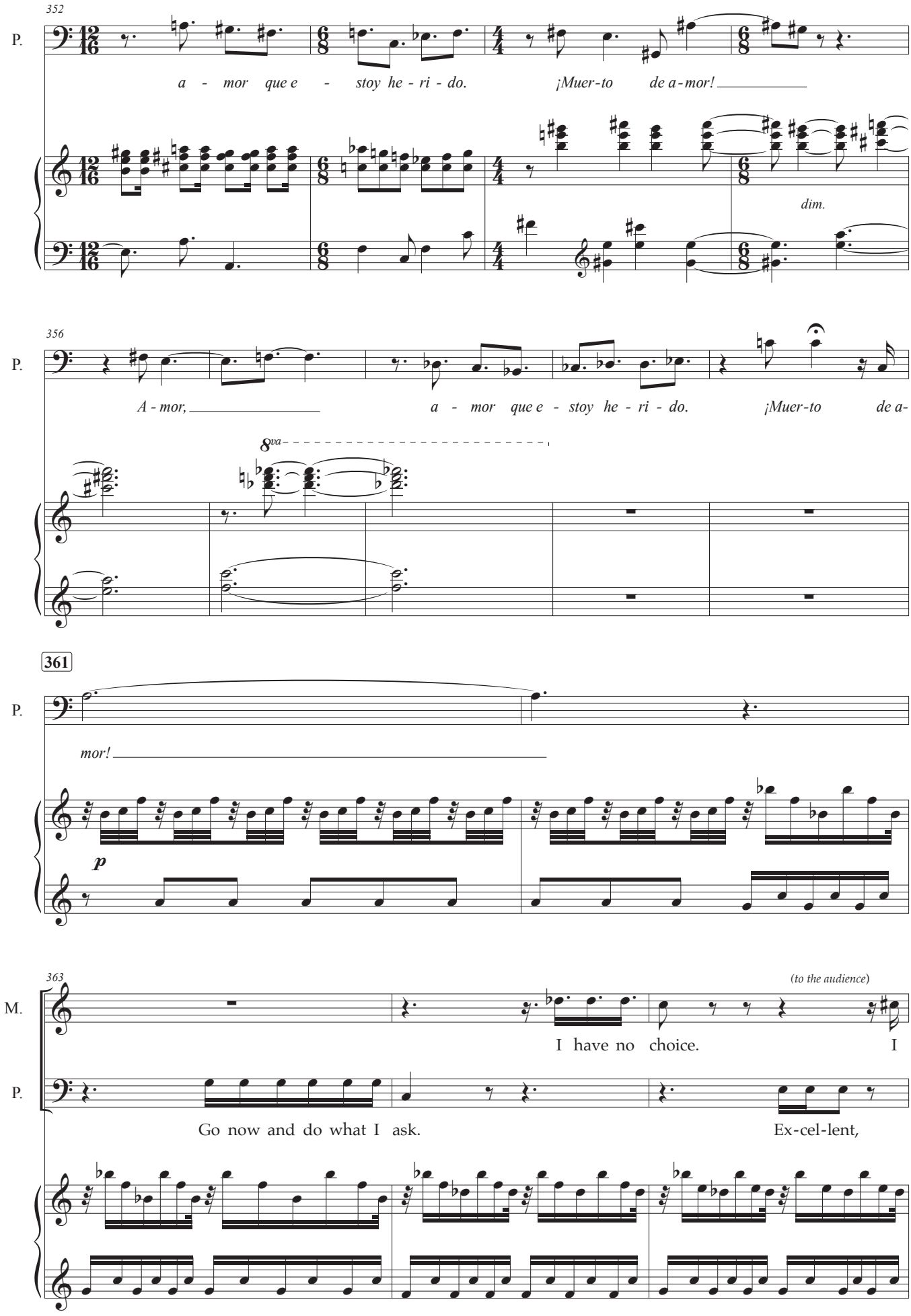

303
B.
I sighed!
M.
She sighed!
P.
sighed!
No - thing
306
B.
No - thing else.
M.
No - thing else. But what a sigh!
P.
else.
309
M.
Her love seems to bor - der on
f

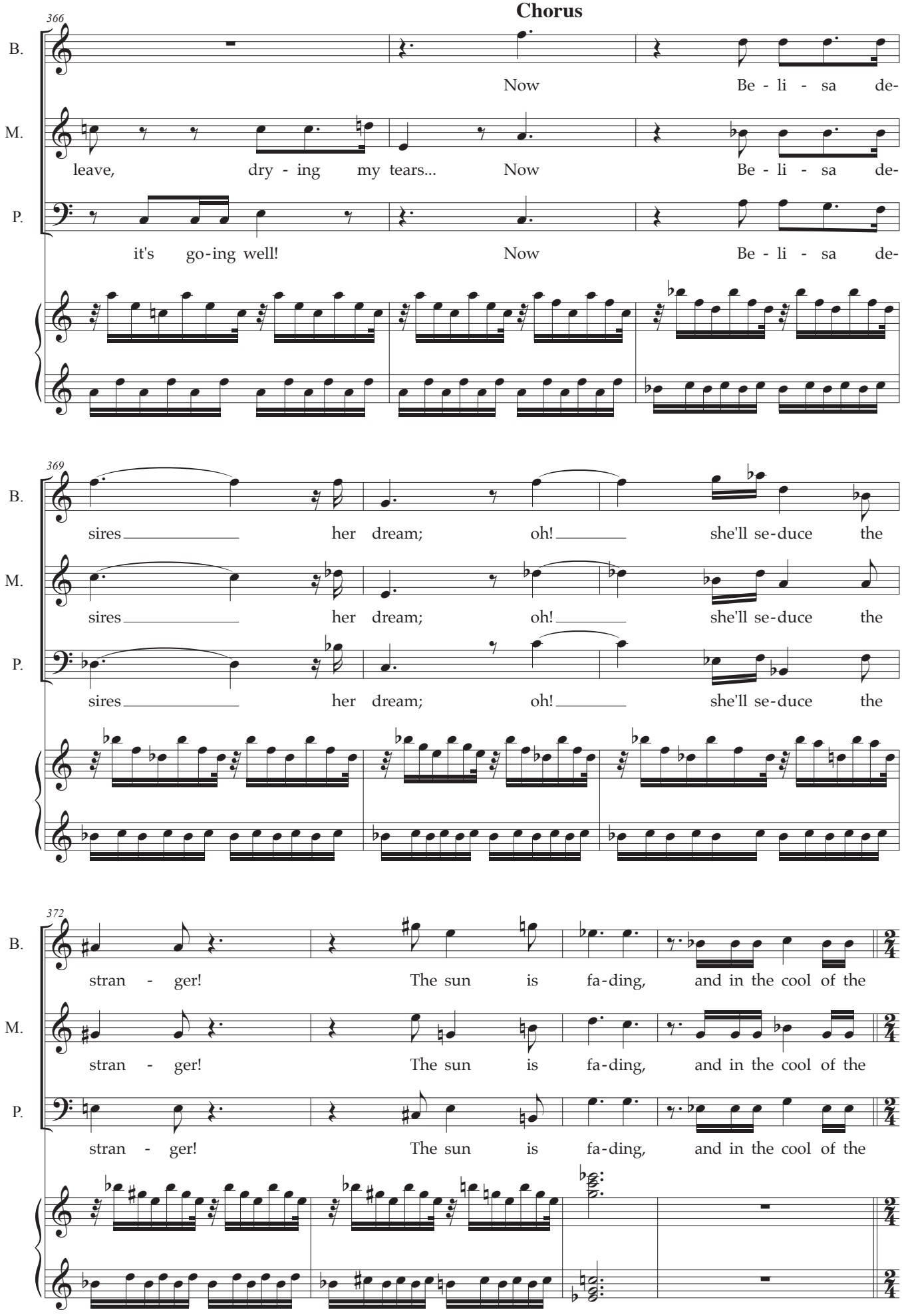

312
M.
mad - ness, her love
315
M.
seems to bor - - - - - der on mad - ness.
318
M.
P.
Perlimplín (excited)
Won - - - - - - der - ful!
321
M.
P.
Her love seems to
I want her to love the young man,

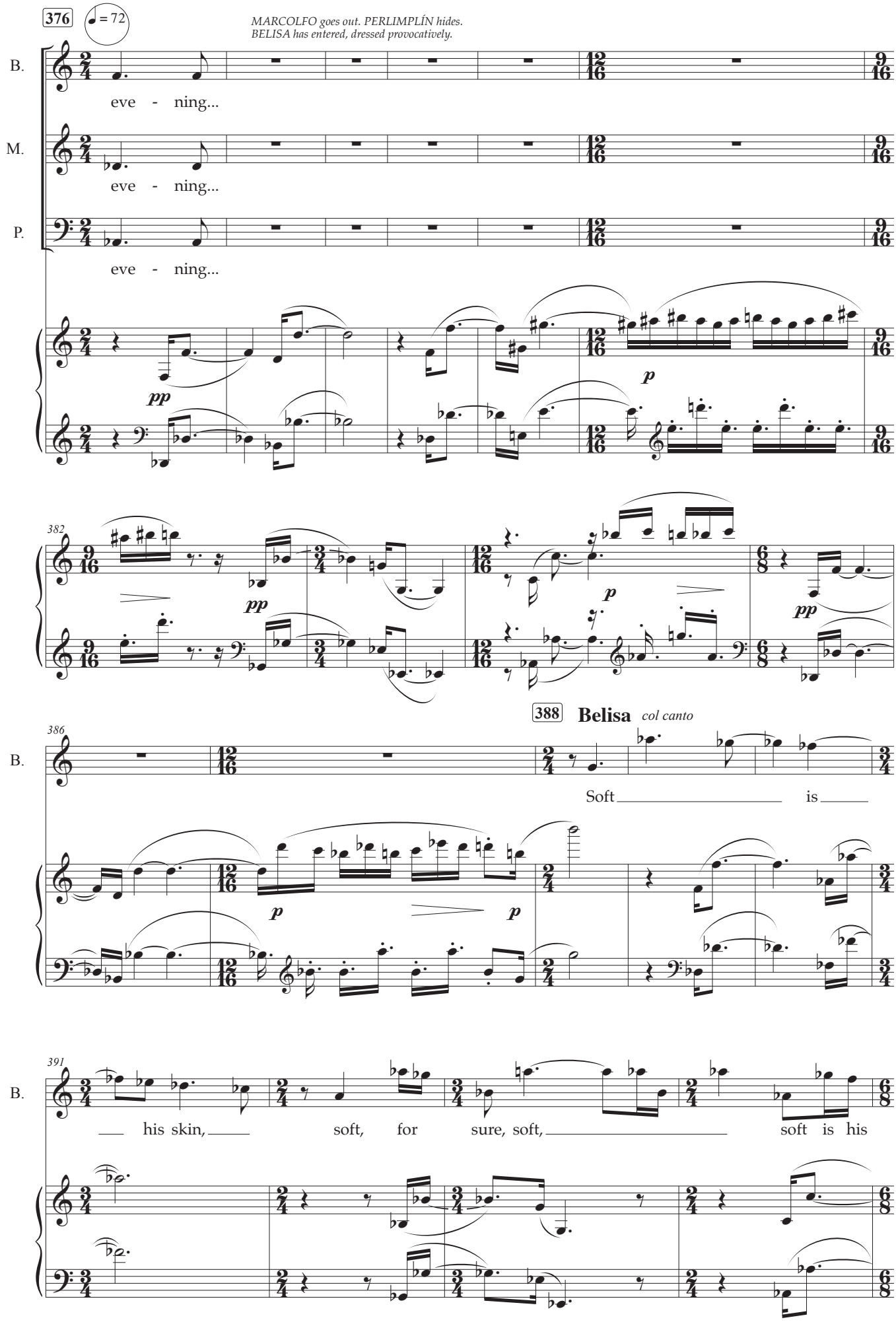

324
M.
P.
bor - der on mad - ness, her love seems to bor - der on
I want her to love
327
M.
P.
mad - - - - - ness, her love, her
the young man more than her own
330
M.
P.
love,
bo - - - - - - - -
332

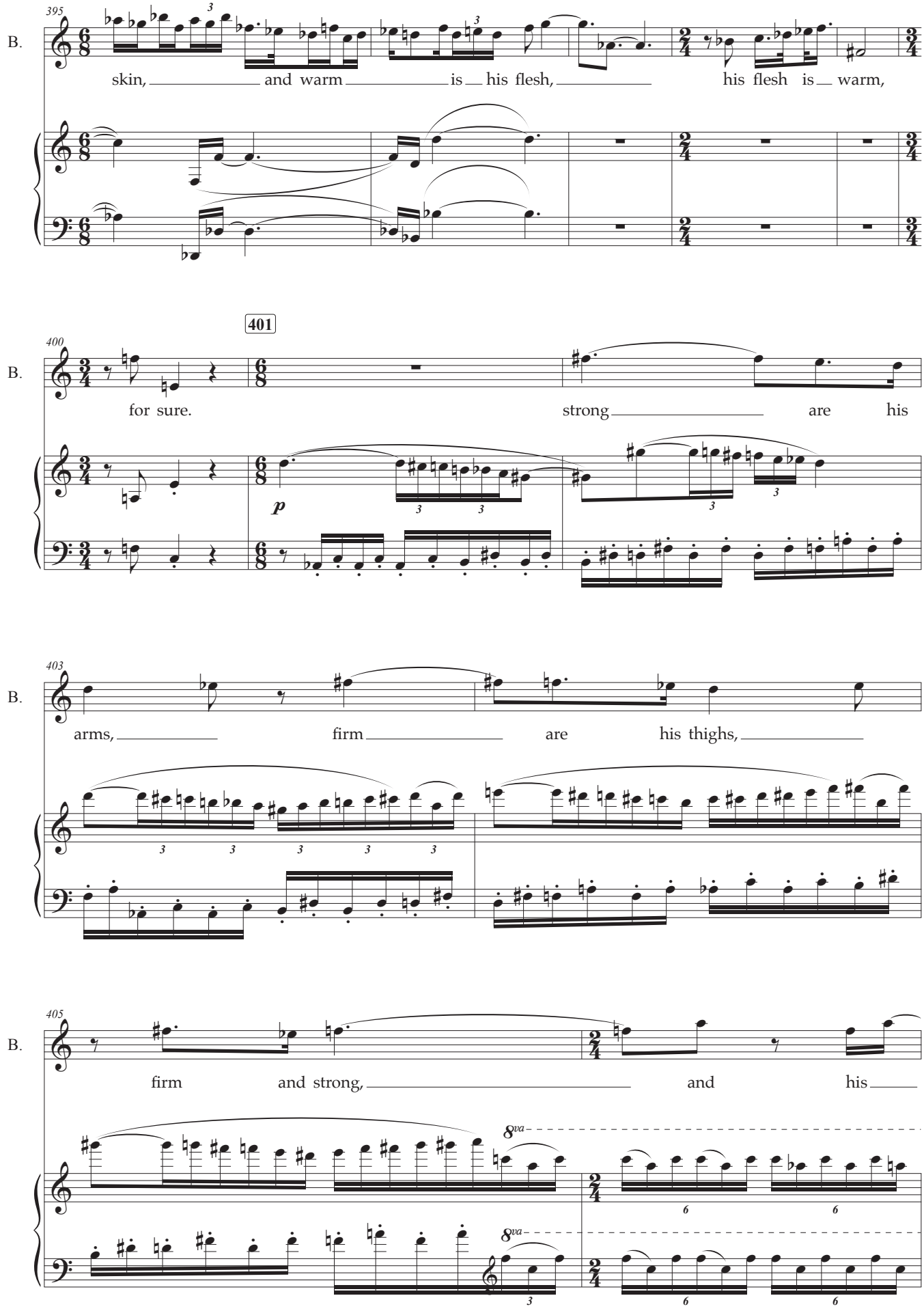

333
M.
her love seems to bor - der on mad - ness, her
P.
- - - dy, I want her to
336
M.
love seems to bor -
P.
love the young man more than her own
339
M.
- - - - - - der on mad - ness.
P.
bo - dy, more than her

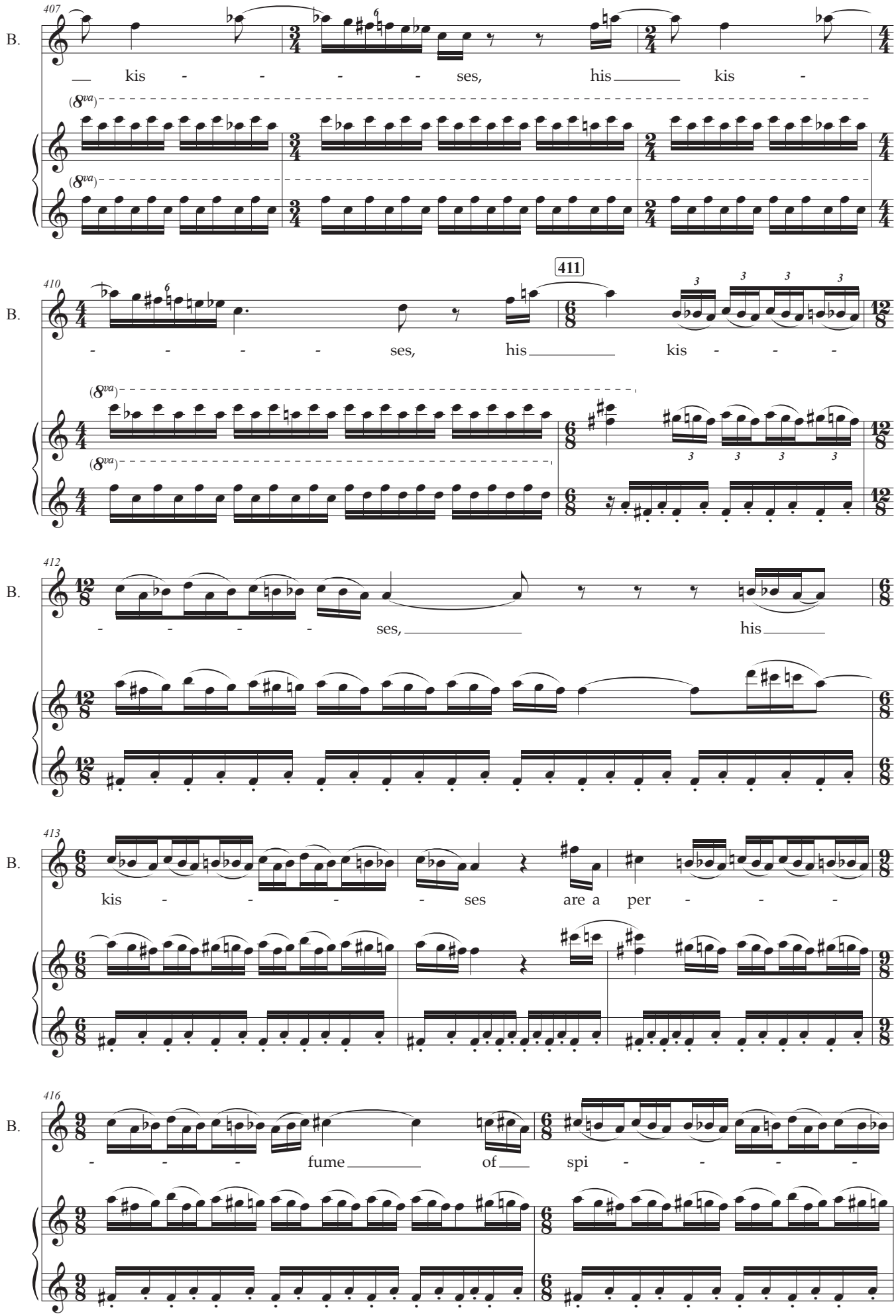

342
M.
P.
own bo - dy. Be - hold, be - hold, be - hold! Be -
345
M.
P.
You
li - sa's my - ste - ri - ous lo - ver will come to-night,
348
(weeping)
M.
P.
frigh - ten me: how can you want your wife to
to - night! What can I do but sing?
351
sin?
A - mor,
sfz

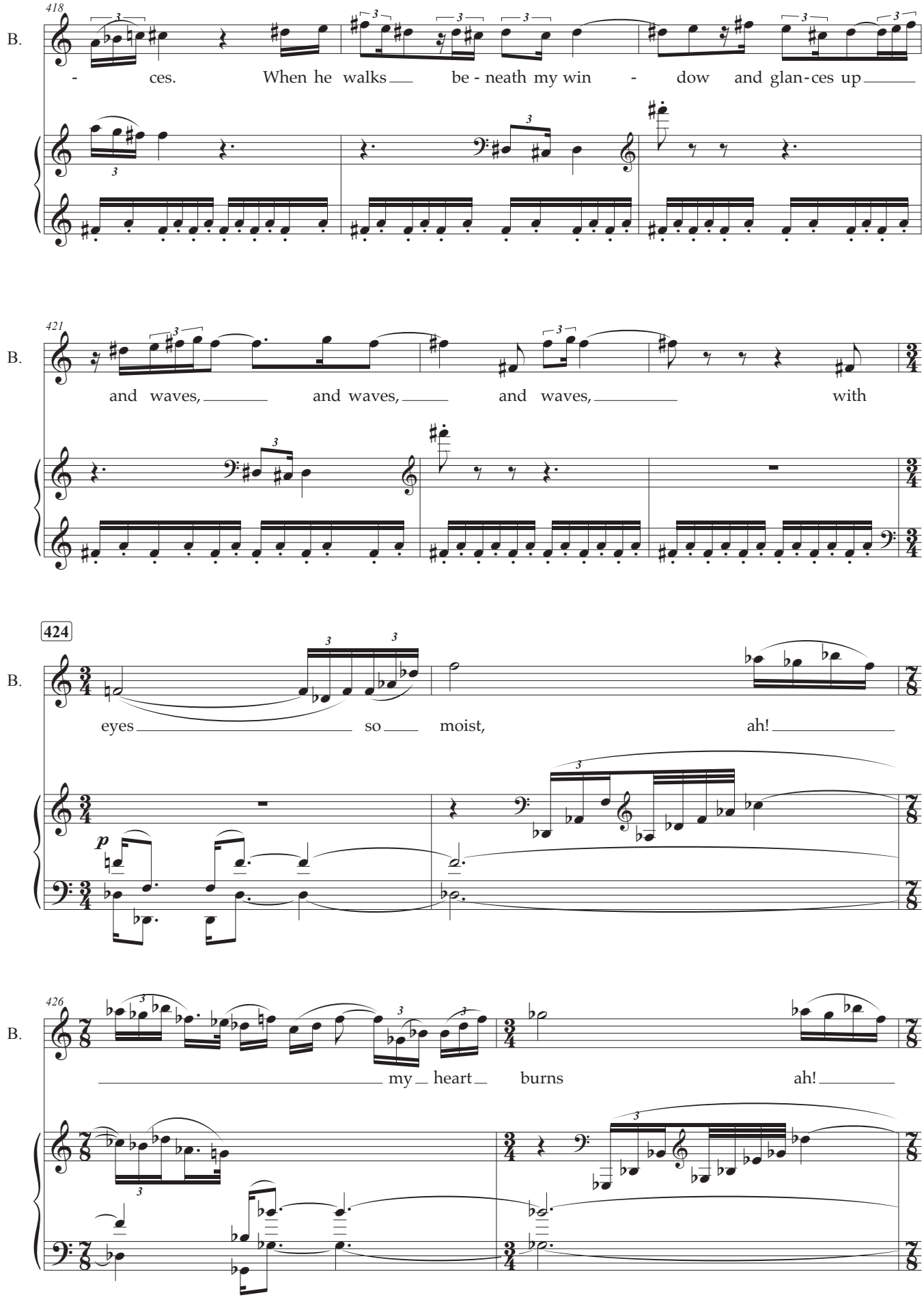

352
P.
a - mor que e - stoy he - ri - do.
¡Muer-to de a-mor!
dim.
356
P.
A - mor,
a - mor que e - stoy he - ri - do.
¡Muer-to de a-
8va
361
P.
mor!
p
363
M.
(to the audience)
I have no choice.
I
P.
Go now and do what I ask.
Ex-cel-lent,

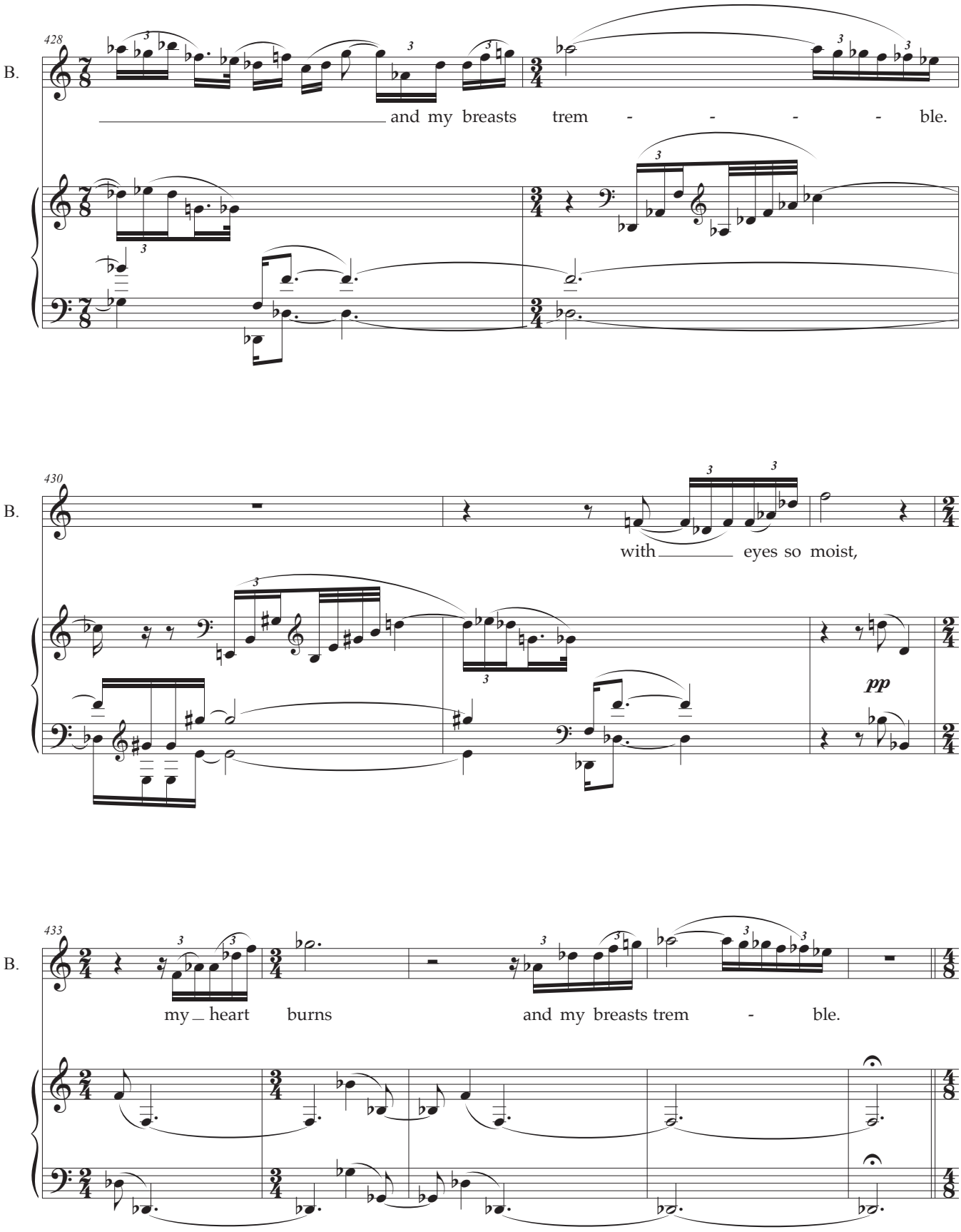

Chorus
366
B.
M.
P.
Now Be - li - sa de-
leave, dry - ing my tears... Now Be - li - sa de-
it's go-ing well! Now Be - li - sa de-
369
sires her dream; oh! she'll se-duce the
sires her dream; oh! she'll se-duce the
sires her dream; oh! she'll se-duce the
372
stran - ger! The sun is fa-ding, and in the cool of the
stran - ger! The sun is fa-ding, and in the cool of the
stran - ger! The sun is fa-ding, and in the cool of the

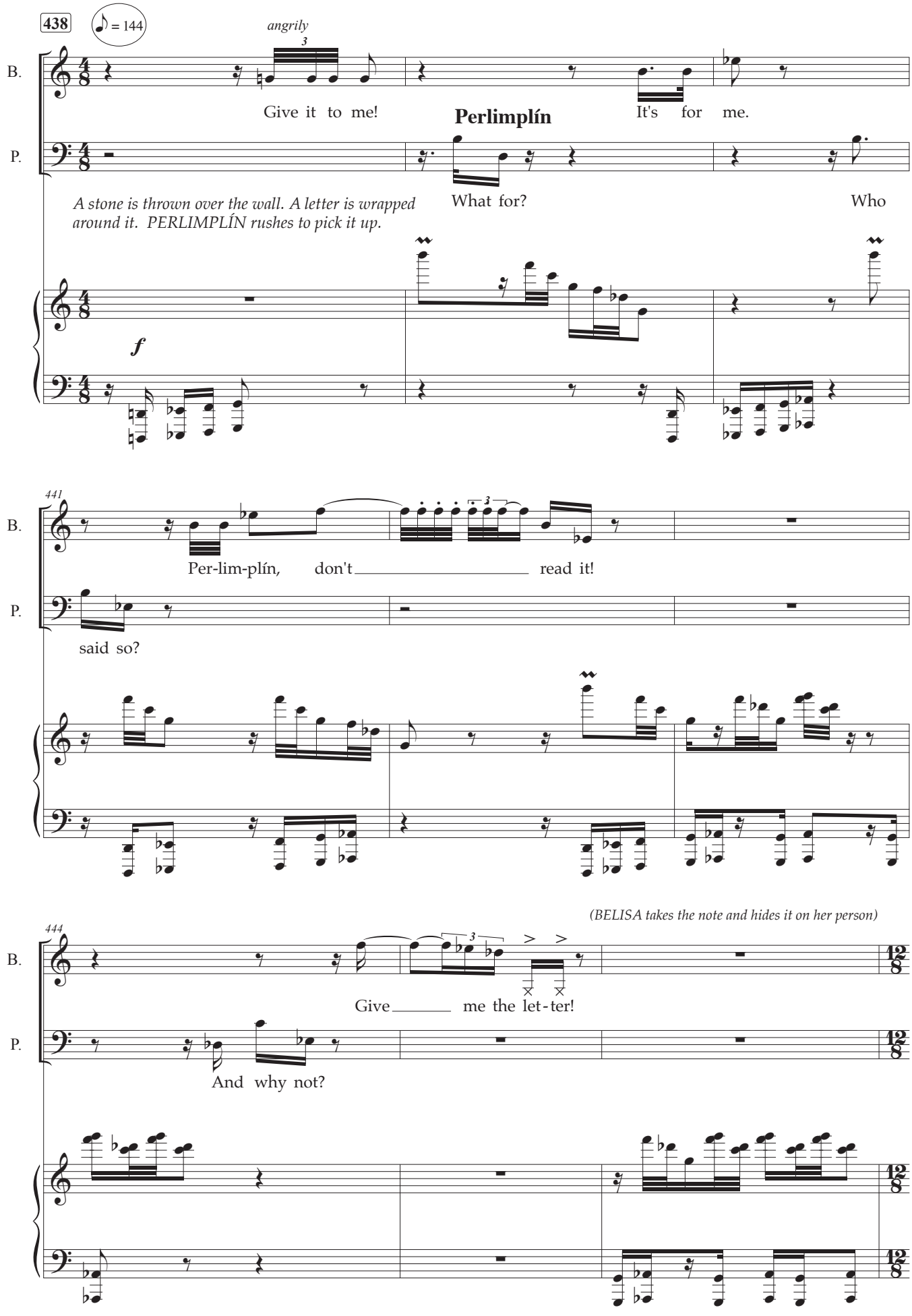

376
♩ = 72
MARCOLFO goes out. PERLIMPLÍN hides.
BELISA has entered, dressed provocatively.
B.
eve - ning...
M.
eve - ning...
P.
eve - ning...
pp
p
382
388
Belisa
col canto
386
Soft is
391
his skin, soft, for sure, soft, soft is his

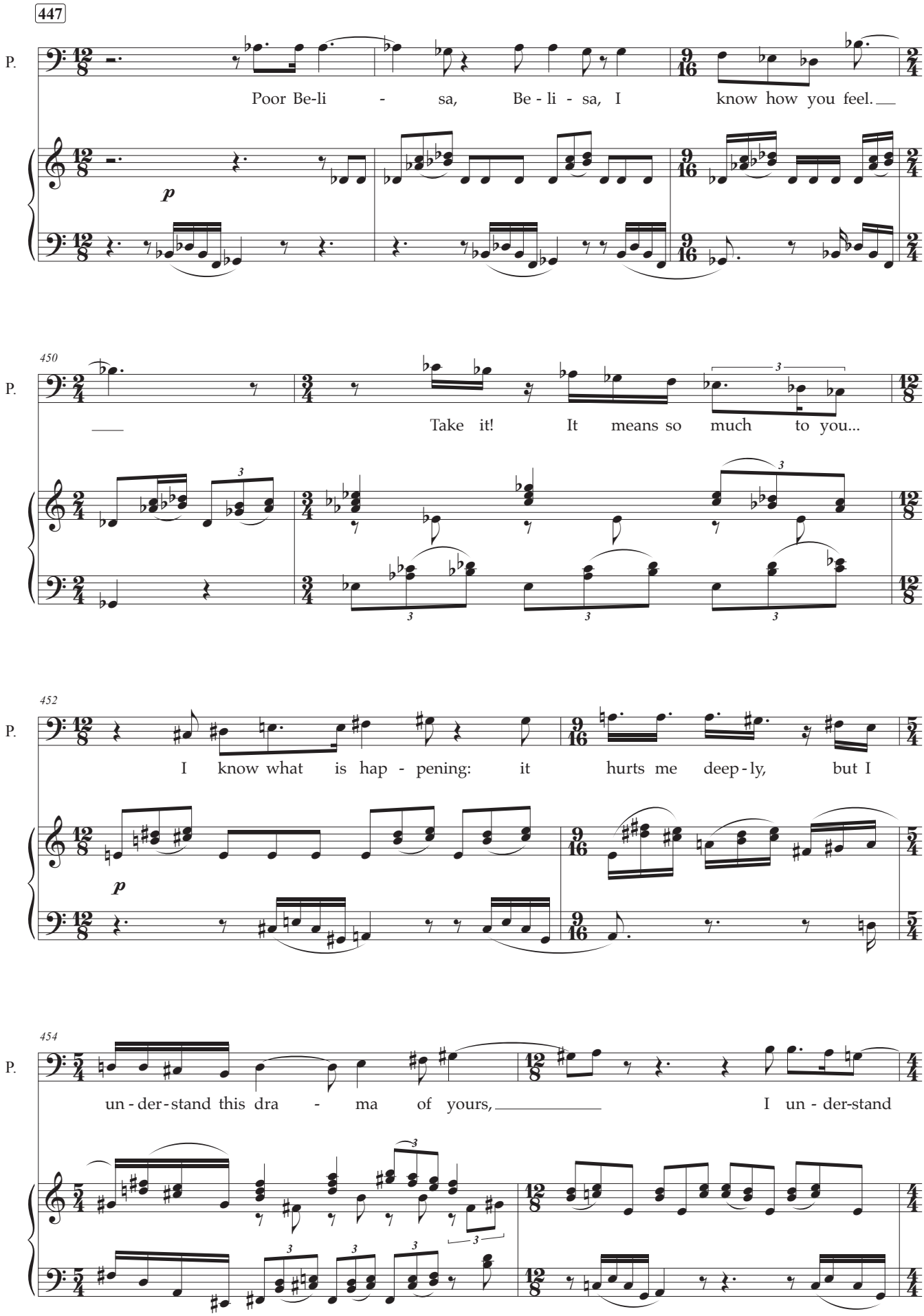

395
B.
skin, and warm is his flesh, his flesh is warm,
401
400
B.
for sure. strong are his
p
403
B.
arms, firm are his thighs,
405
B.
firm and strong, and his
8va
8va

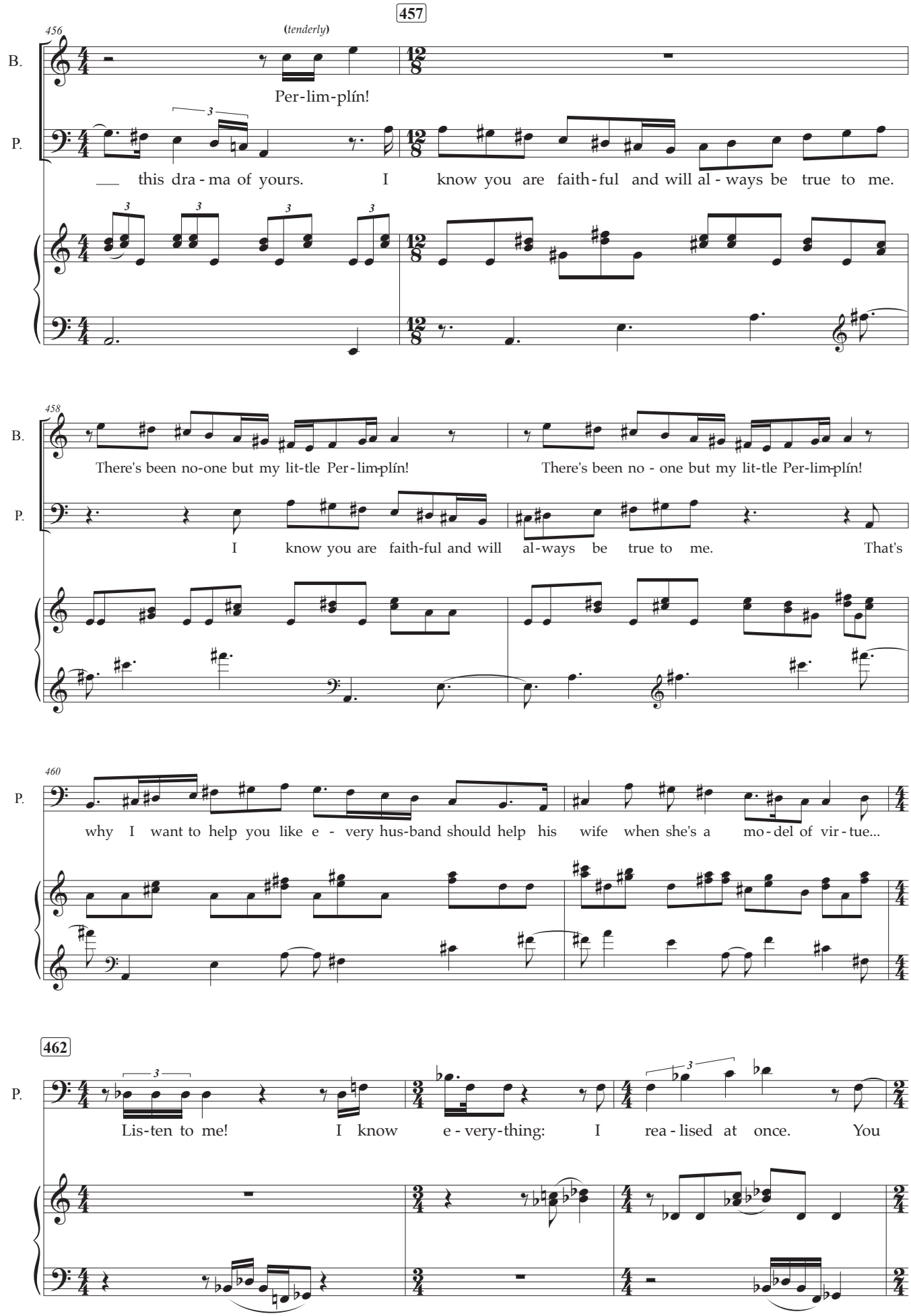

407
B.
kis - - - - ses, his kis -
(8va)
(8va)
410
411
B.
- - - - ses, his kis - - -
(8va)
(8va)
412
B.
- - - - ses, his
413
B.
kis - - - - ses are a per - - -
416
B.
- - - fume of spi - - -

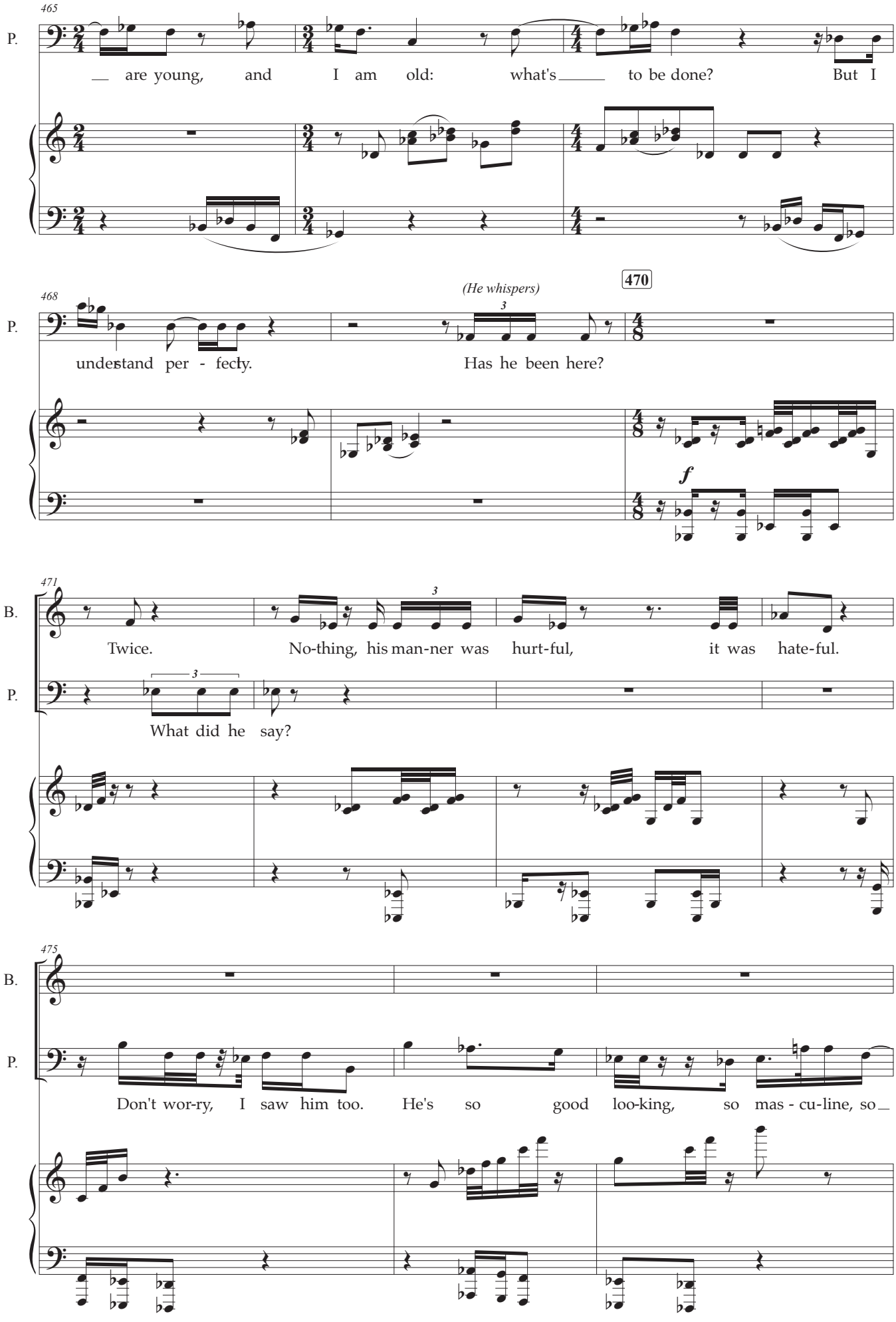

418
B.
- ces. When he walks be - neath my win - dow and glan - ces up
421
B.
and waves, and waves, and waves, with
424
B.
eyes so moist, ah!
p
426
B.
my heart burns ah!

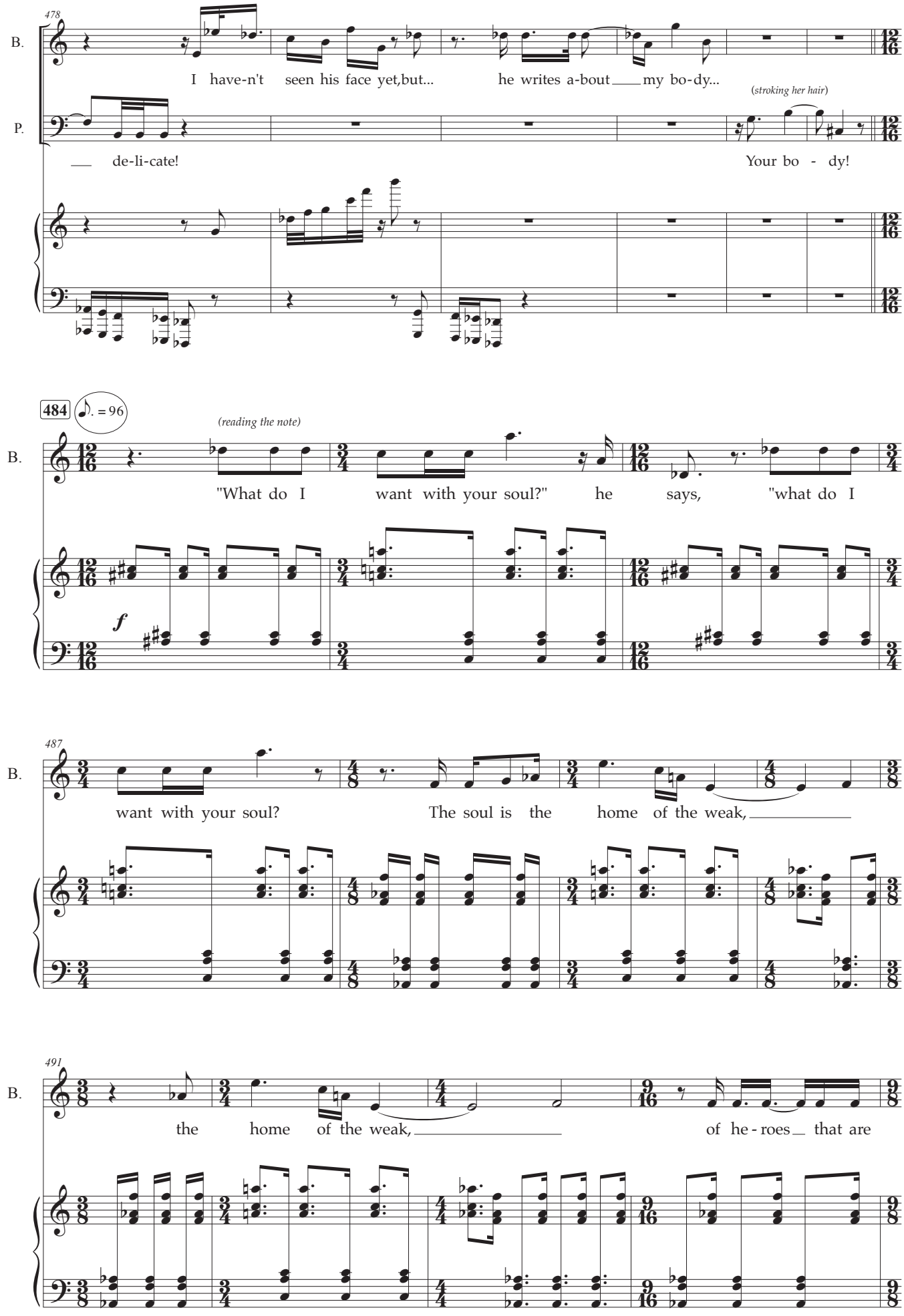

428
B.
and my breasts trem - - - - ble.
430
B.
with eyes so moist,
pp
433
B.
my heart burns
and my breasts trem - ble.

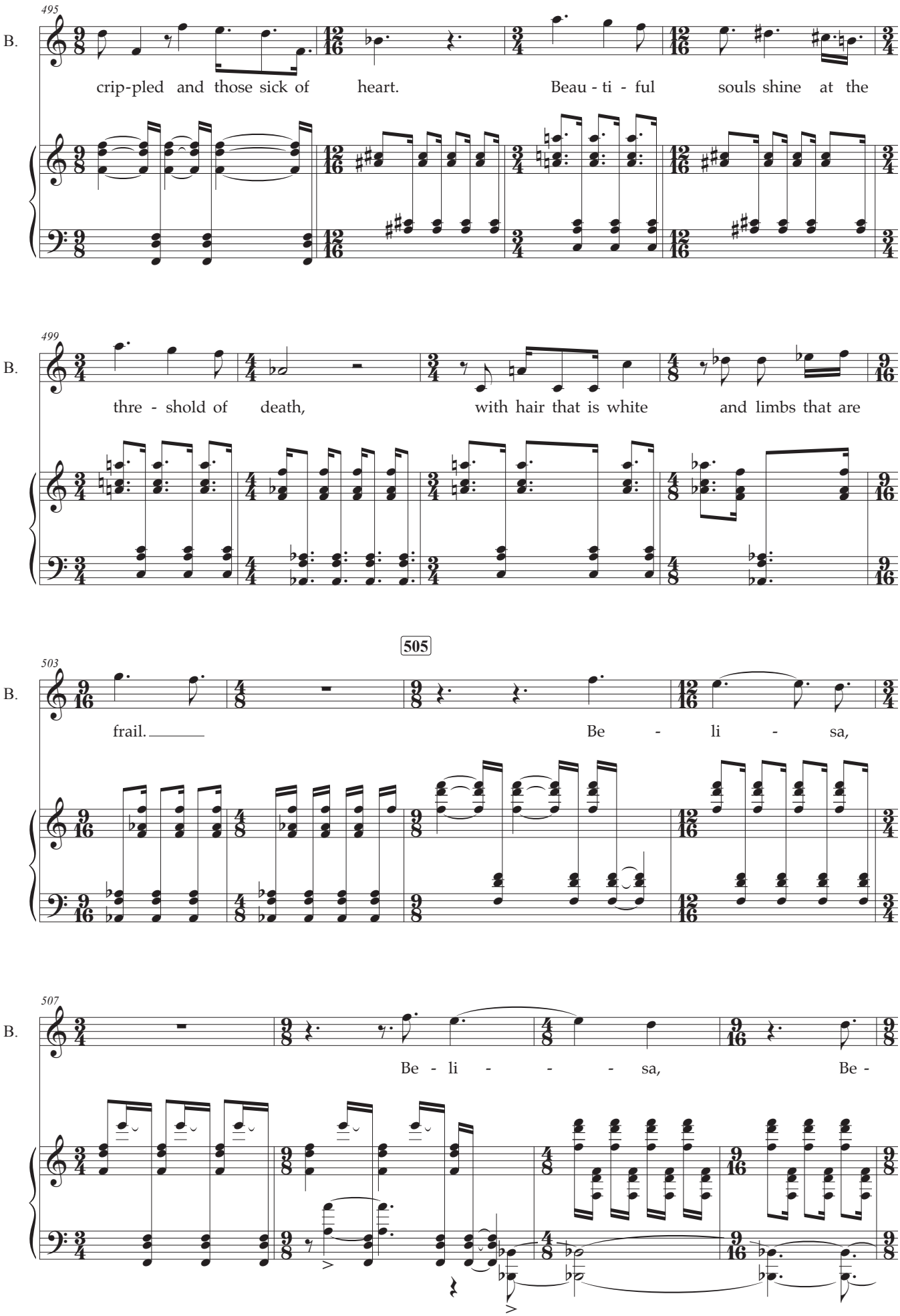

438
♪ = 144
angrily
B.
P.
Give it to me!
Perlimplín
It's for me.
A stone is thrown over the wall. A letter is wrapped around it. PERLIMPLÍN rushes to pick it up.
What for?
Who
f
441
Per-lim-plín, don't read it!
said so?
(BELISA takes the note and hides it on her person)
444
Give me the let-ter!
And why not?

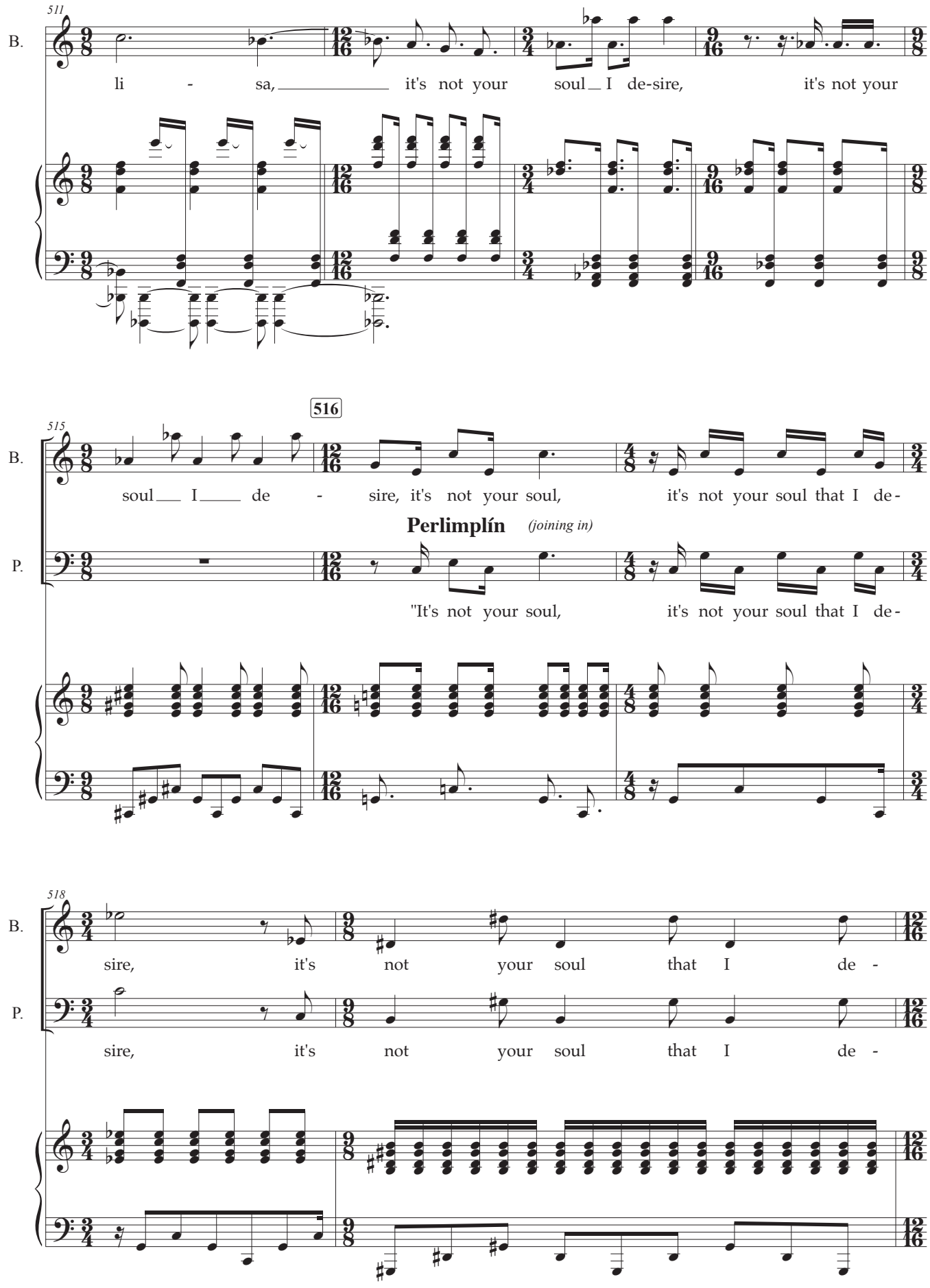

447
P.
Poor Be-li - sa, Be - li - sa, I know how you feel.
p
450
P.
Take it! It means so much to you...
452
P.
I know what is hap - pening: it hurts me deep - ly, but I
p
454
P.
un - der - stand this dra - ma of yours, I un - der-stand

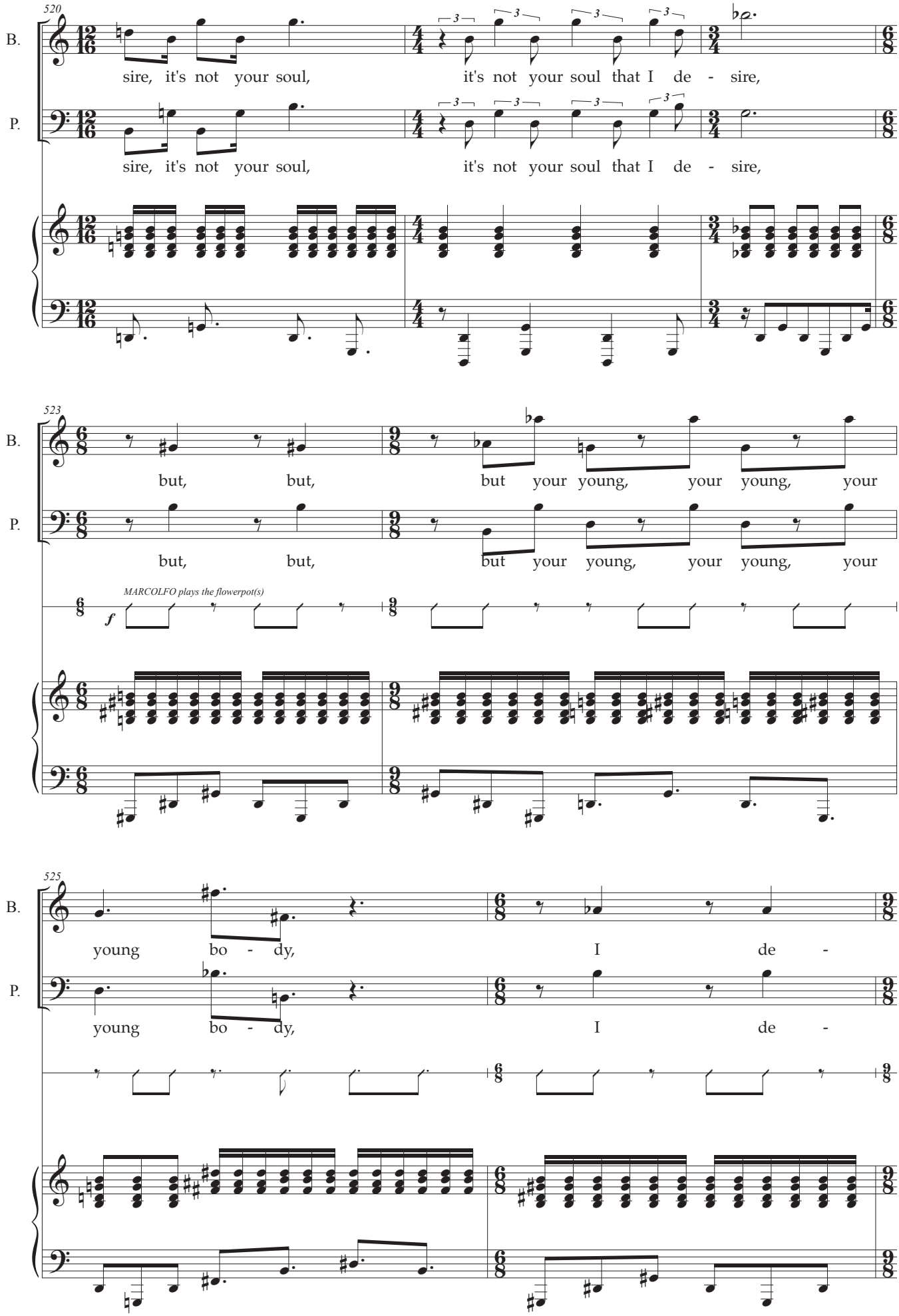

457
456
(tenderly)
B.
Per-lim-plín!
P.
this dra-ma of yours. I know you are faith-ful and will al-ways be true to me.
458
B.
There's been no-one but my lit-tle Per-lim-plín! There's been no-one but my lit-tle Per-lim-plín!
P.
I know you are faith-ful and will al-ways be true to me. That's
460
P.
why I want to help you like e-very hus-band should help his wife when she's a mo-del of vir-tue...
462
P.
Lis-ten to me! I know e-very-thing: I rea-lised at once. You

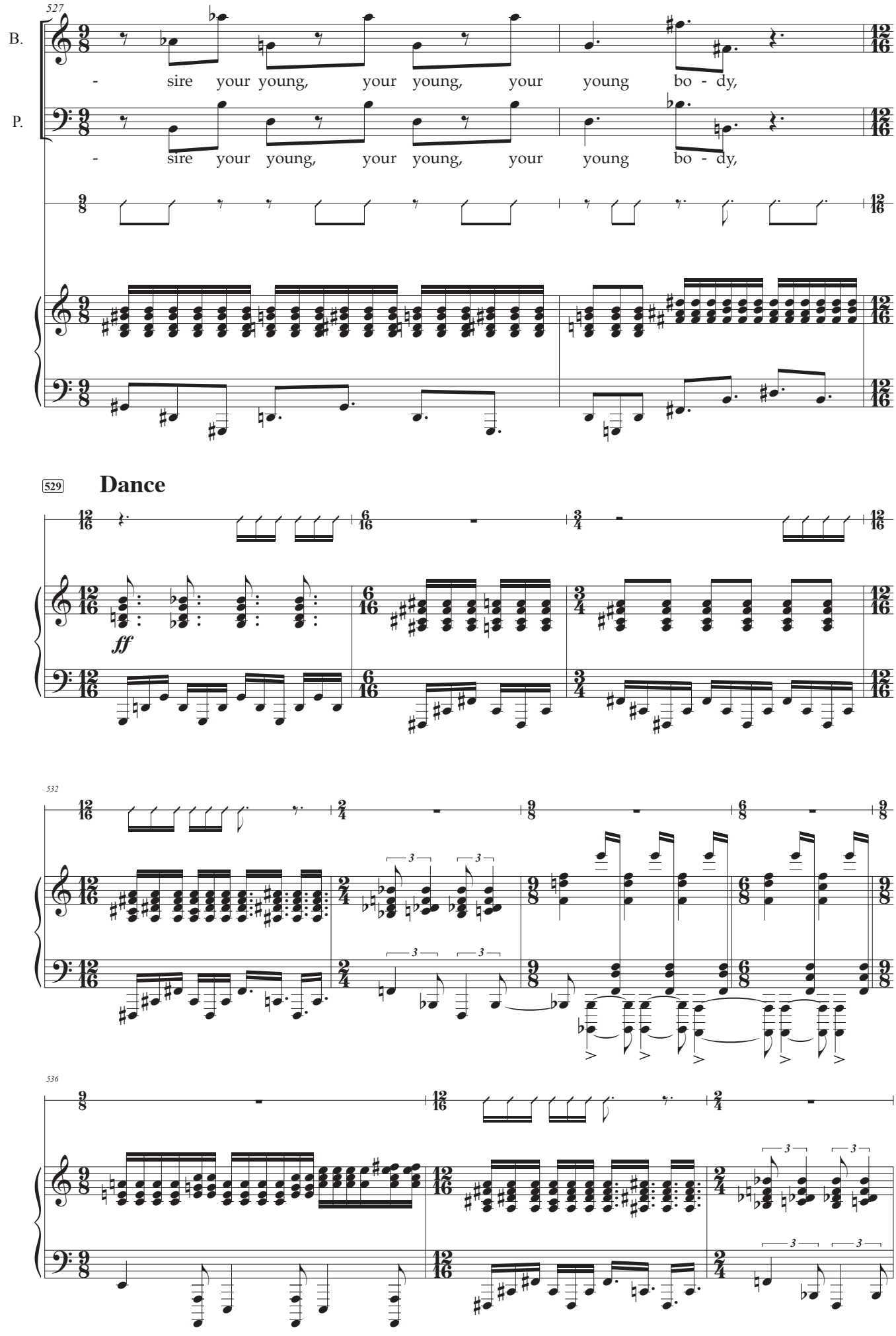

465
P.
are young, and I am old: what's to be done? But I
468
P.
(He whispers)
3
470
understand per - fectly. Has he been here?
f
471
B.
3
Twice. No-thing, his man-ner was hurt-ful, it was hate-ful.
P.
3
What did he say?
475
B.
P.
Don't wor-ry, I saw him too. He's so good loo-king, so mas - cu-line, so


478
B.
I have-n't seen his face yet,but... he writes a-bout my bo-dy...
(stroking her hair)
P.
de-li-cate!
Your bo - dy!
484
♪. = 96
(reading the note)
B.
"What do I want with your soul?" he says, "what do I
f
487
B.
want with your soul? The soul is the home of the weak,
491
B.
the home of the weak, of he - roes that are

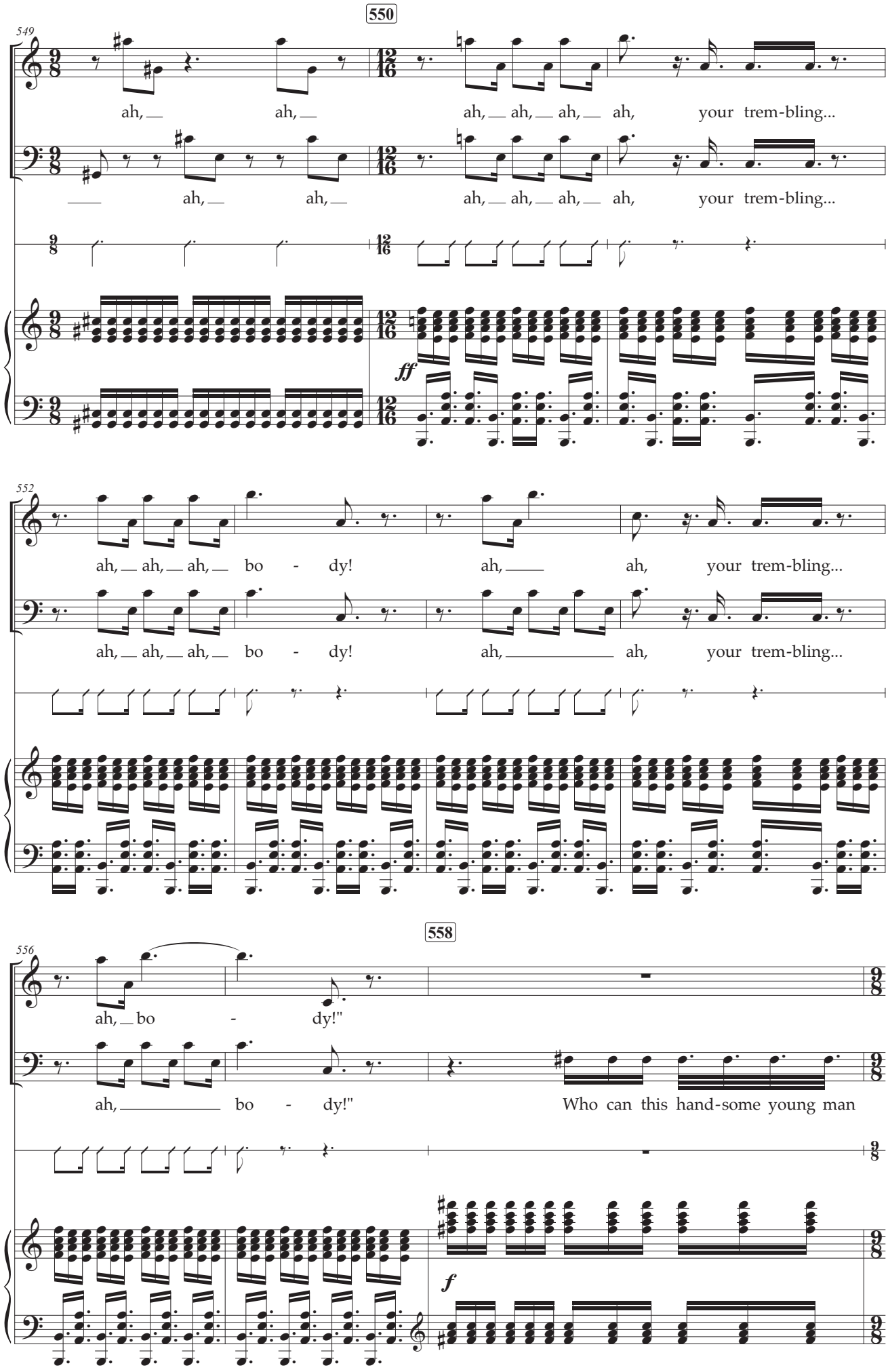

495
B.
crip-pled and those sick of heart. Beau - ti - ful souls shine at the
499
B.
thre - shold of death, with hair that is white and limbs that are
505
503
B.
frail. Be - li - sa,
507
B.
Be - li - - - sa, Be -

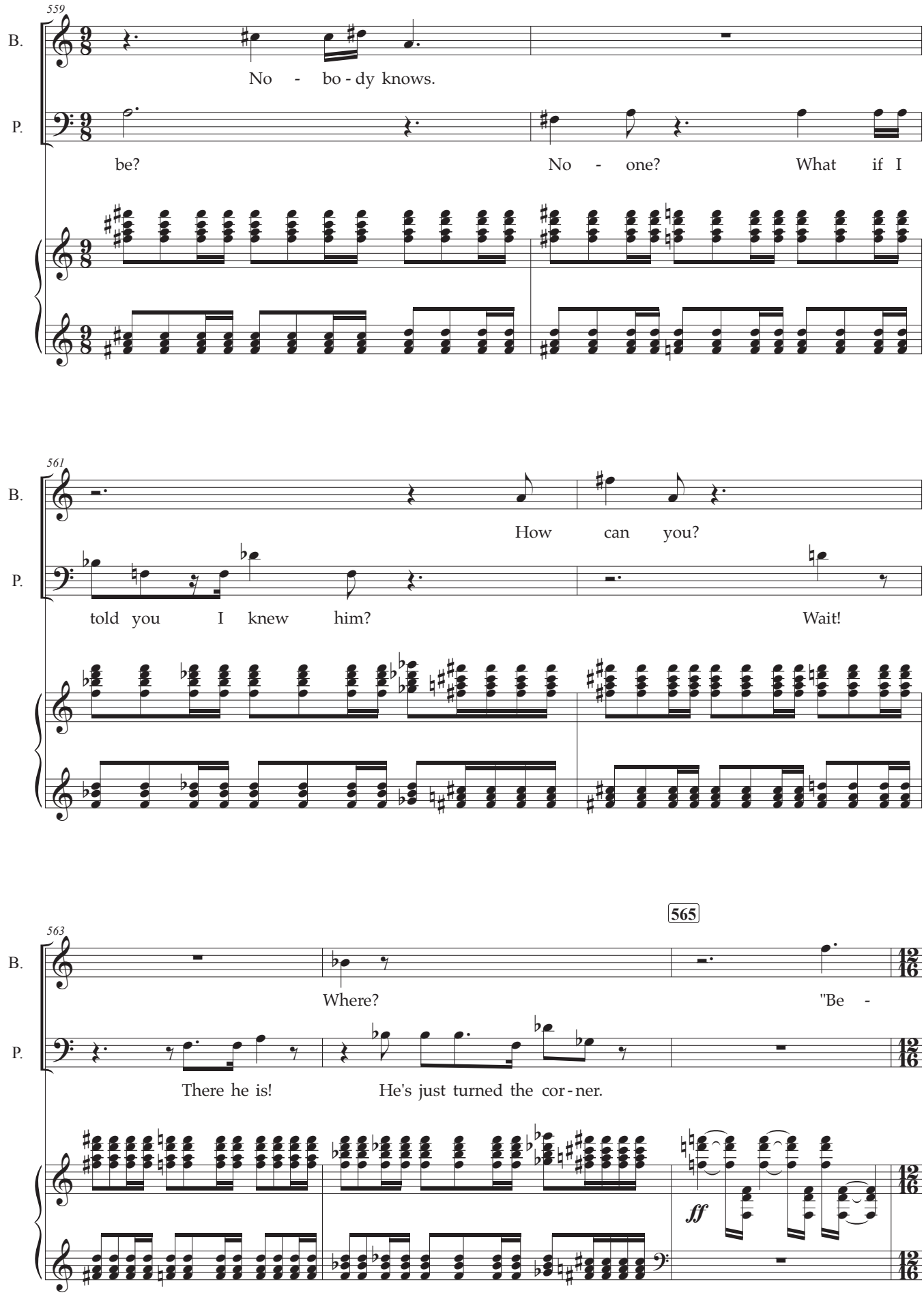

511
B.
li - sa, it's not your soul I de-sire, it's not your
515
516
B.
soul I de - sire, it's not your soul, it's not your soul that I de-
Perlimplín (joining in)
P.
"It's not your soul, it's not your soul that I de-
518
B.
sire, it's not your soul that I de -
P.
sire, it's not your soul that I de -

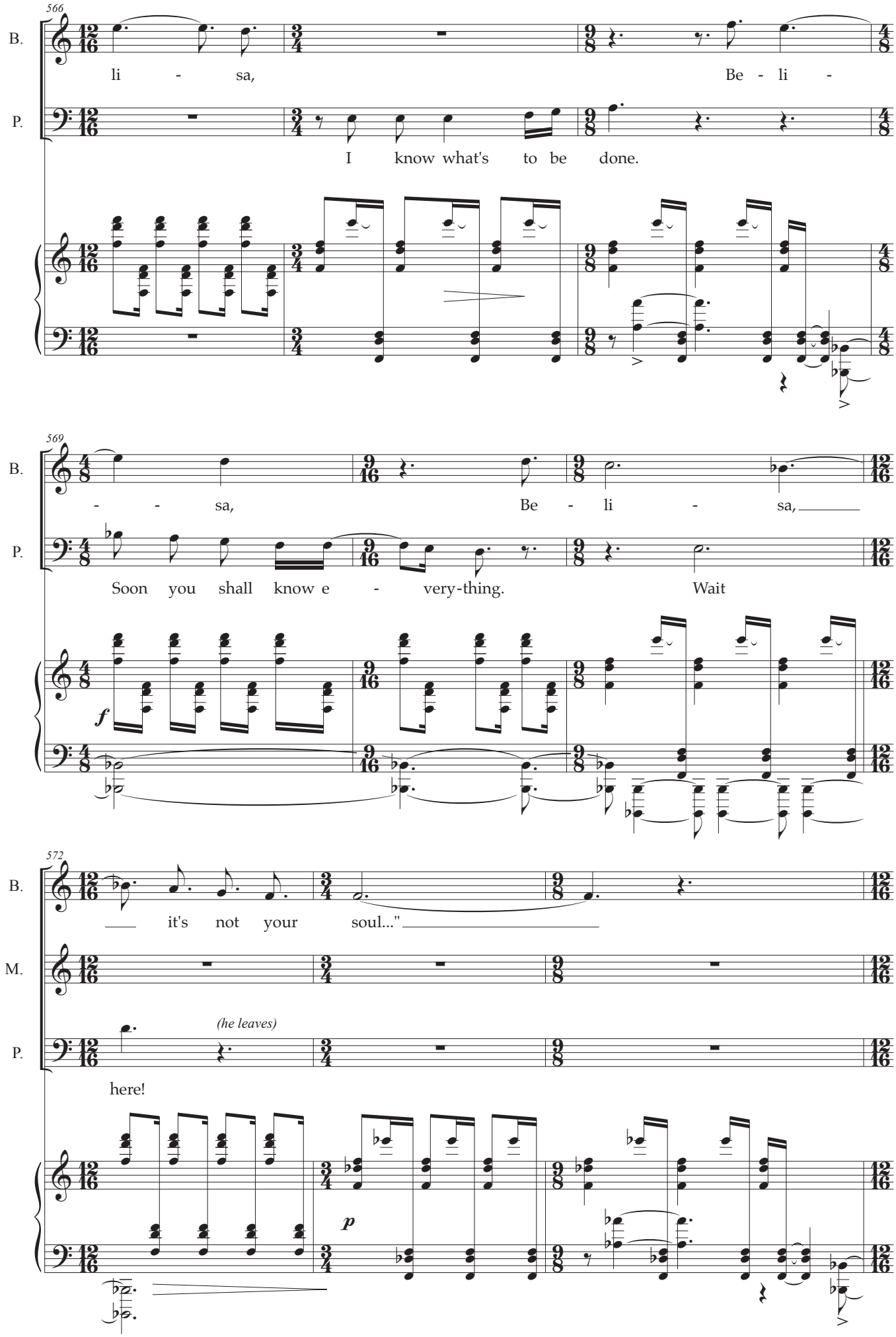

520
B.
P.
sire, it's not your soul,
it's not your soul that I de - sire,
sire, it's not your soul,
it's not your soul that I de - sire,
523
B.
P.
but, but,
but your young, your young, your
but, but,
but your young, your young, your
MARCOLFO plays the flowerpot(s)
f
525
B.
P.
young bo - dy,
I de -
young bo - dy,
I de -

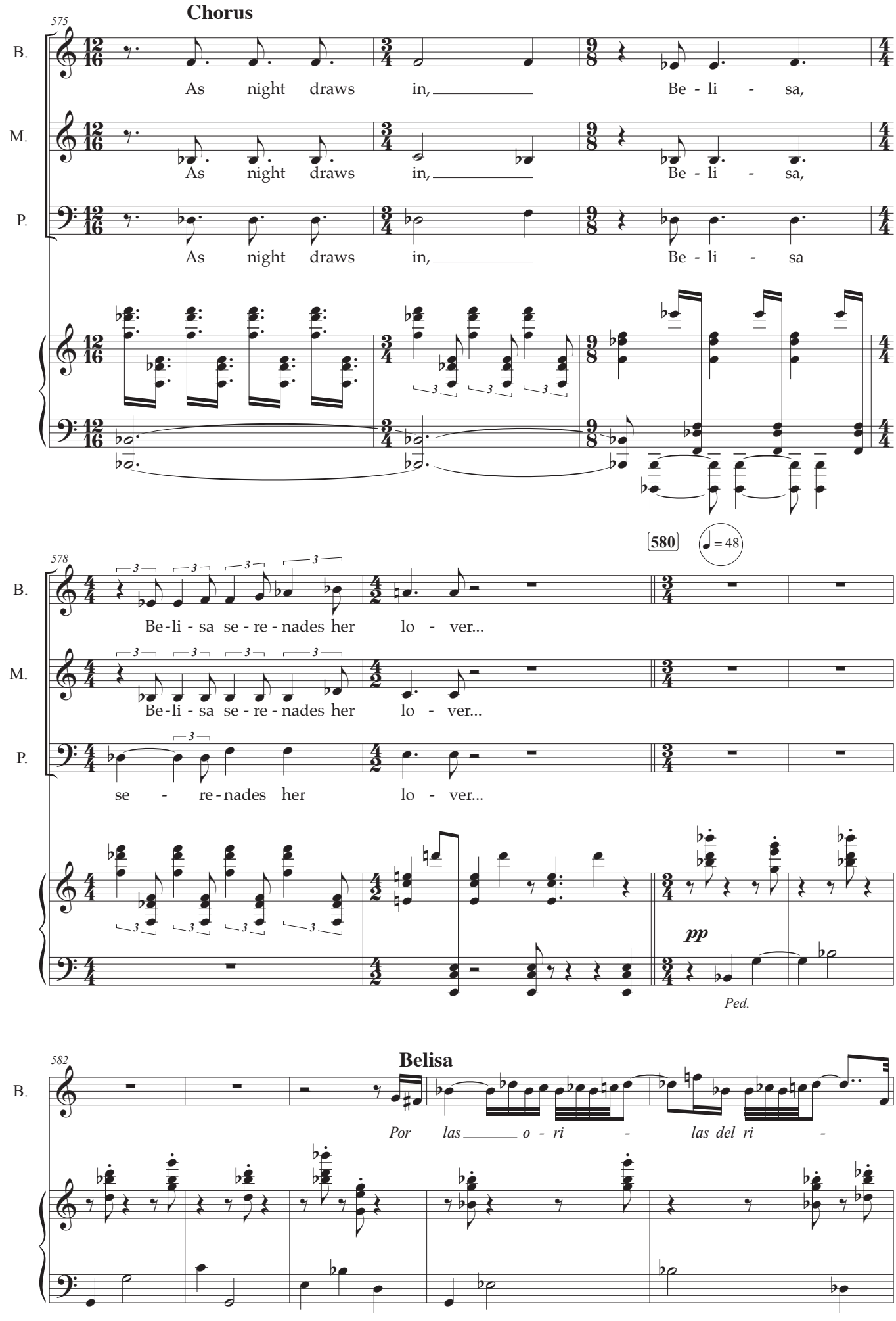

527
B.
P.
- sire your young, your young, your young bo - dy,
- sire your young, your young, your young bo - dy,
529
Dance
ff
532
536

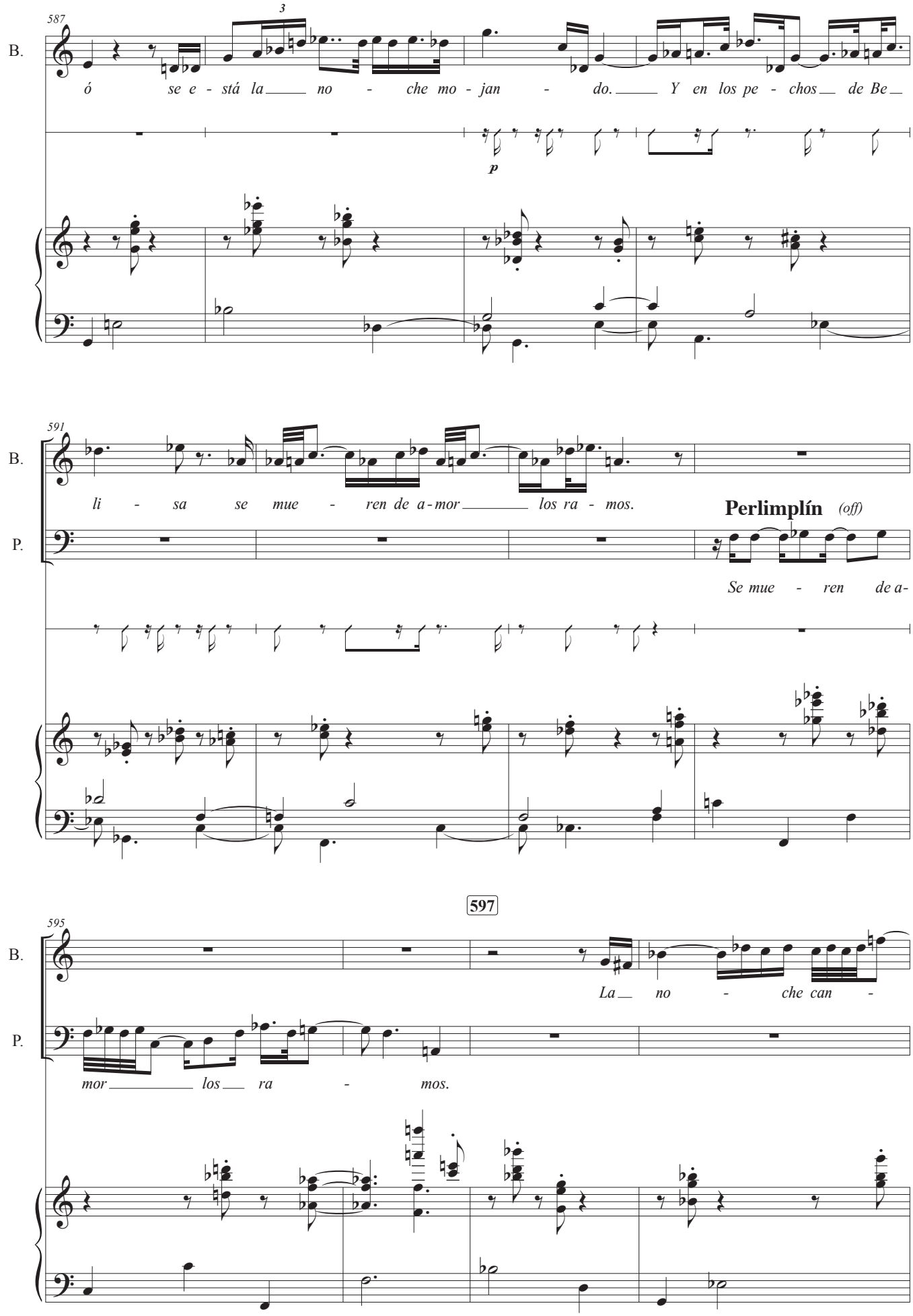
539
542
Belisa
B.
it's not your soul that I de - sire, ah, ah,
Perlimplín
P.
it's not your soul that I de - sire, ah, ah,
f
545
B.
ah, ah, ah, ah, ah,
P.
ah, ah, ah, ah, ah,

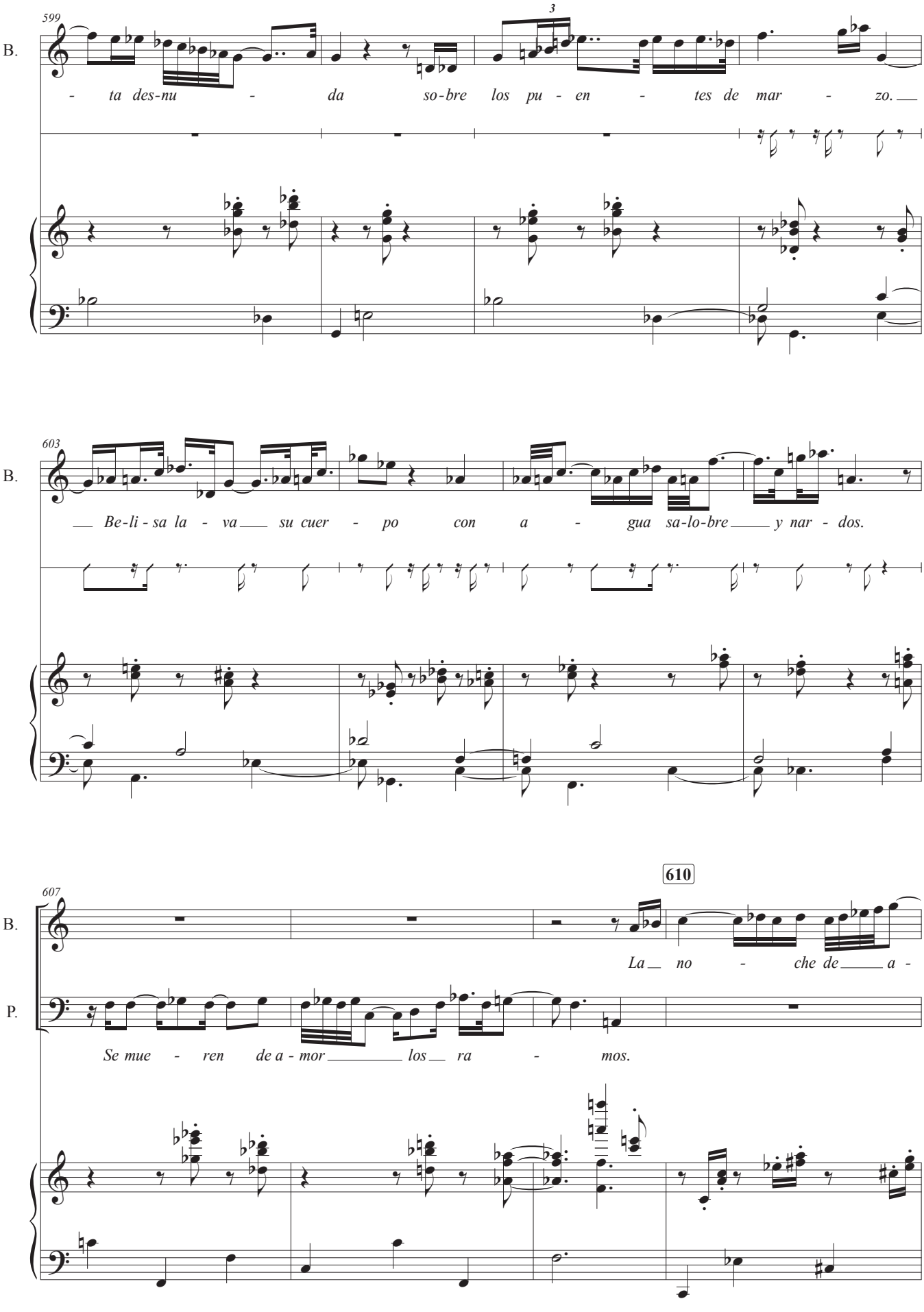

550
549
B.
P.
ah, ah, ah, ah, ah, ah, ah, your trem-bling...
ah, ah, ah, ah, ah, ah, ah, your trem-bling...
ff
552
ah, ah, ah, bo - dy! ah, ah, your trem-bling...
ah, ah, ah, bo - dy! ah, ah, your trem-bling...
558
556
ah, bo - dy!"
ah, bo - dy!" Who can this hand-some young man
f

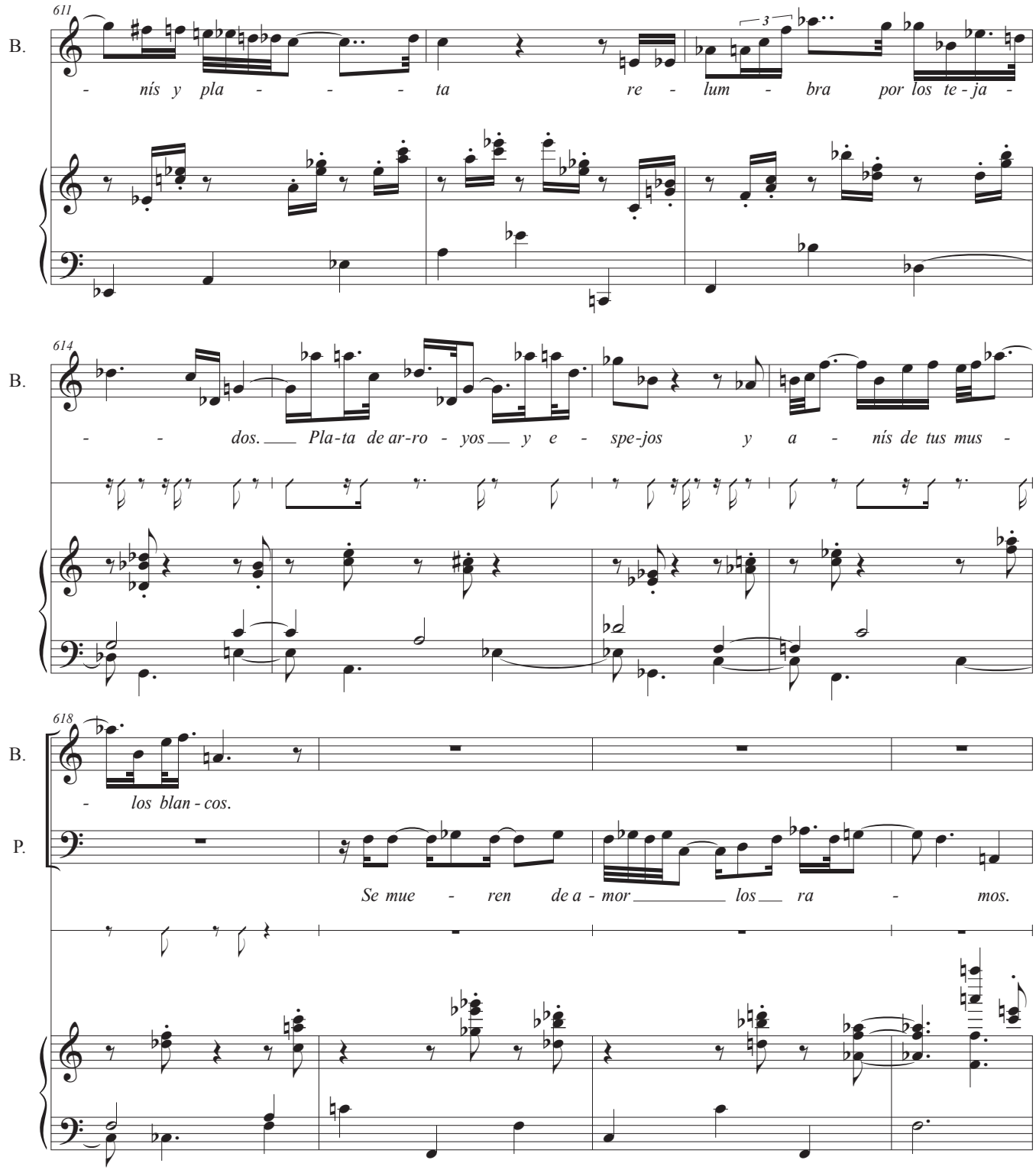

559
B.
No - bo - dy knows.
P.
be?
No - one?
What if I
561
B.
How can you?
P.
told you I knew him?
Wait!
563
565
B.
Where?
"Be -
P.
There he is!
He's just turned the cor - ner.
ff


566
B.
li - sa,
Be - li -
P.
I know what's to be done.
569
B.
- - sa,
Be - li - sa,
P.
Soon you shall know e - very-thing.
Wait
f
572
B.
it's not your soul..."
M.
P.
(he leaves)
here!
p

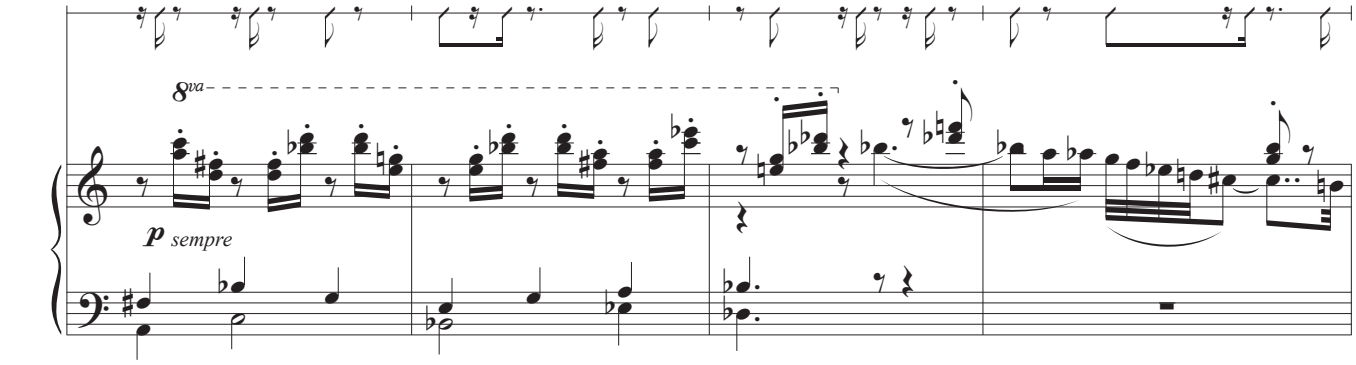

Chorus
575
B.
M.
P.
As night draws in, Be - li - sa,
As night draws in, Be - li - sa,
As night draws in, Be - li - sa
580
♩ = 48
578
Be-li - sa se - re - nades her lo - ver...
Be-li - sa se - re - nades her lo - ver...
se - re-nades her lo - ver...
pp
Ped.
582
Belisa
Por las o - ri - las del ri -

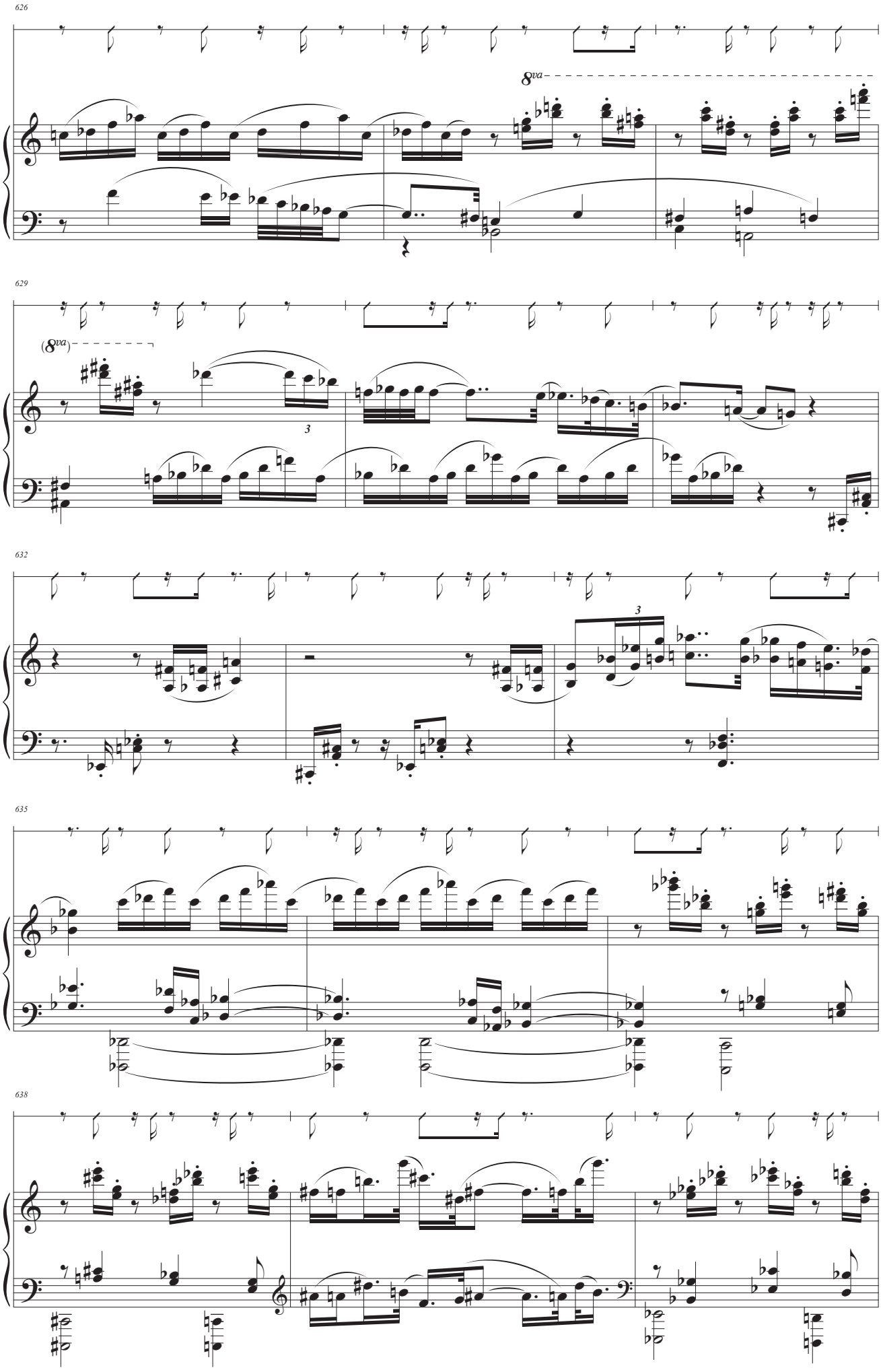

587
B.
3
ó se e - stá la no - che mo - jan - do. Y en los pe - chos de Be
p
591
B.
li - sa se mue - ren de a - mor los ra - mos.
P.
Perlimplín (off)
Se mue - ren de a -
597
595
B.
La no - che can -
P.
mor los ra - mos.


599
B.
3
- ta des-nu - da so-bre los pu - en - tes de mar - zo.
603
B.
Be-li-sa la - va su cuer - po con a - gua sa-lo-bre y nar - dos.
607
B.
P.
610
La no - che de a -
Se mue - ren de a - mor los ra - mos.


611
B.
- nís y pla - - - - ta re - lum - bra por los te - ja -
614
B.
- - dos. Pla-ta de ar-ro - yos y e - spe-jos y a - nís de tus mus -
618
B.
- los blan - cos.
P.
Se mue - ren de a - mor los ra - mos.

622 **Dance**


8va
p sempre


626
8va
629
(8va)
3
632
3
635
638

Chorus

B. The owl, the owl

M. The owl, the owl

P. The owl, the owl

p

643

B. the owl, the owl calls, calls,

M. the owl, the owl calls, calls,

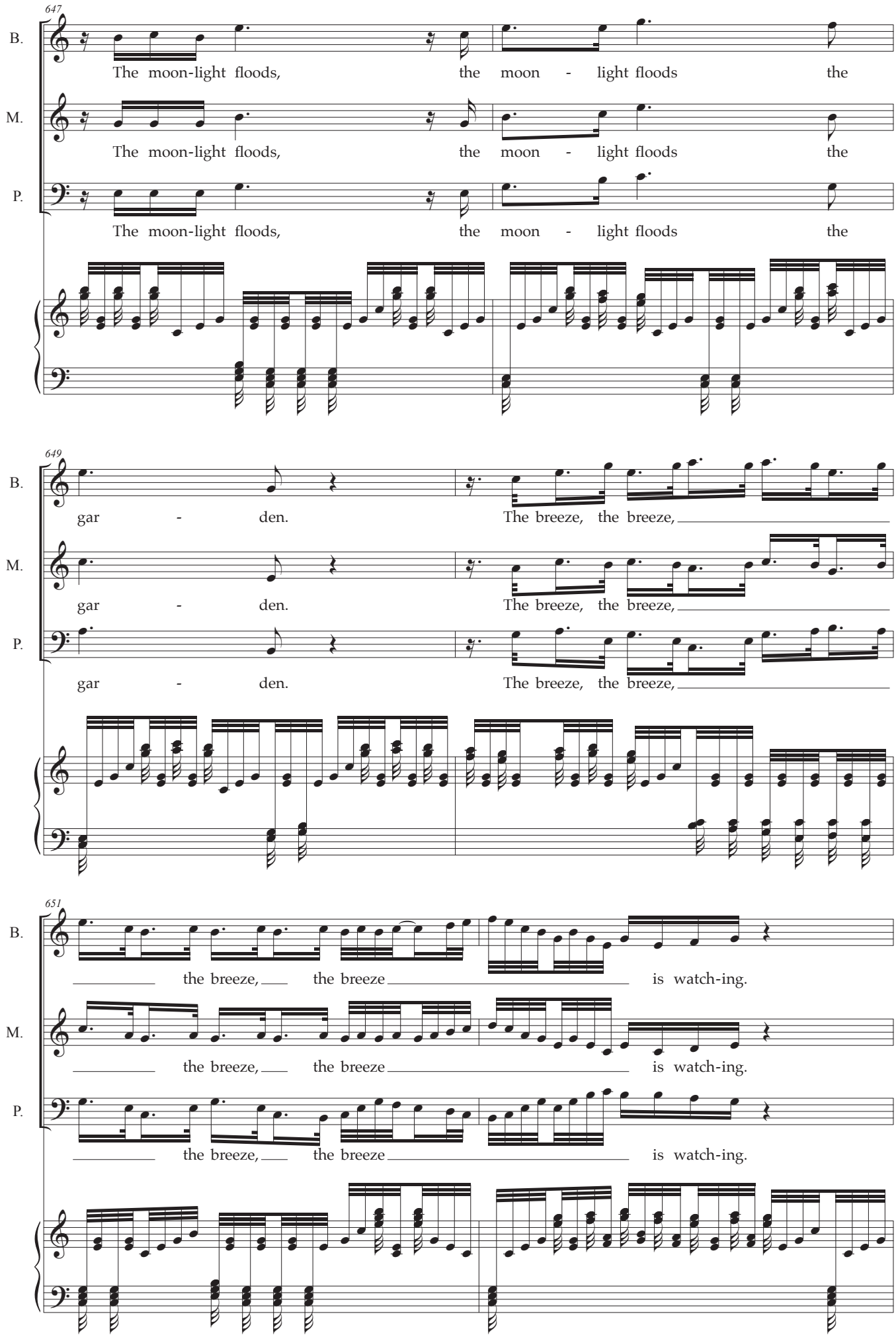
P. the owl, the owl calls, calls,

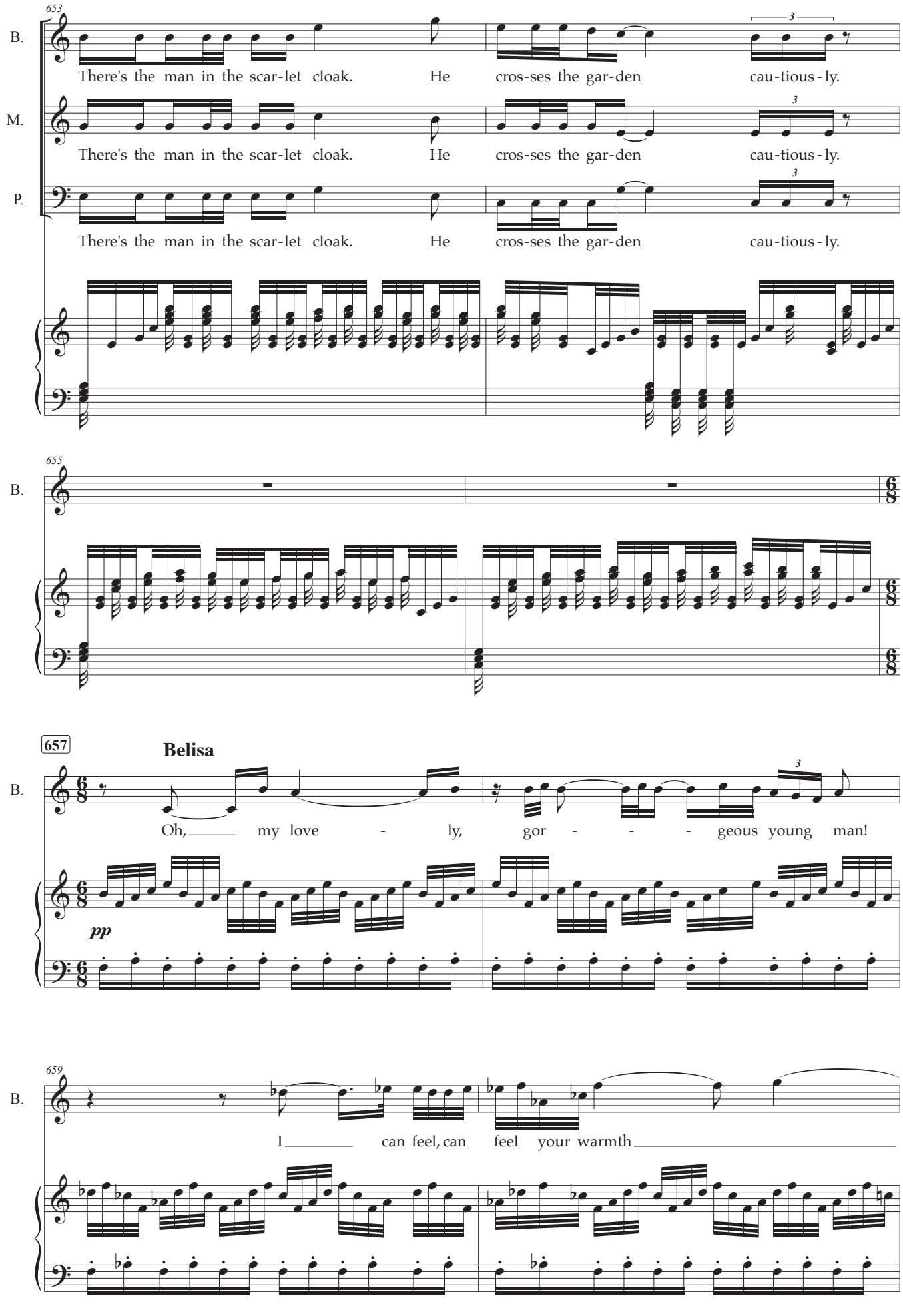
645

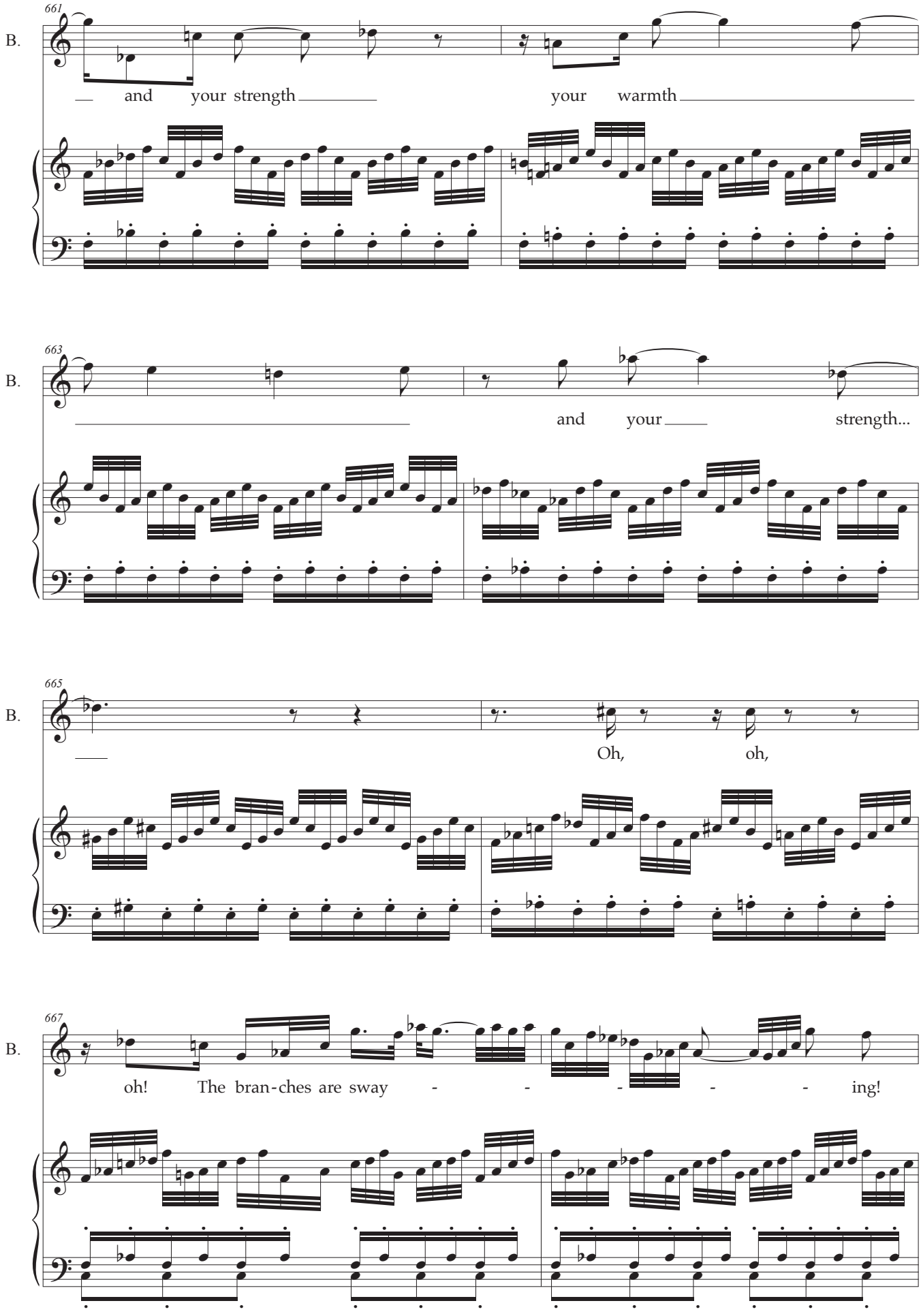
B. calls.

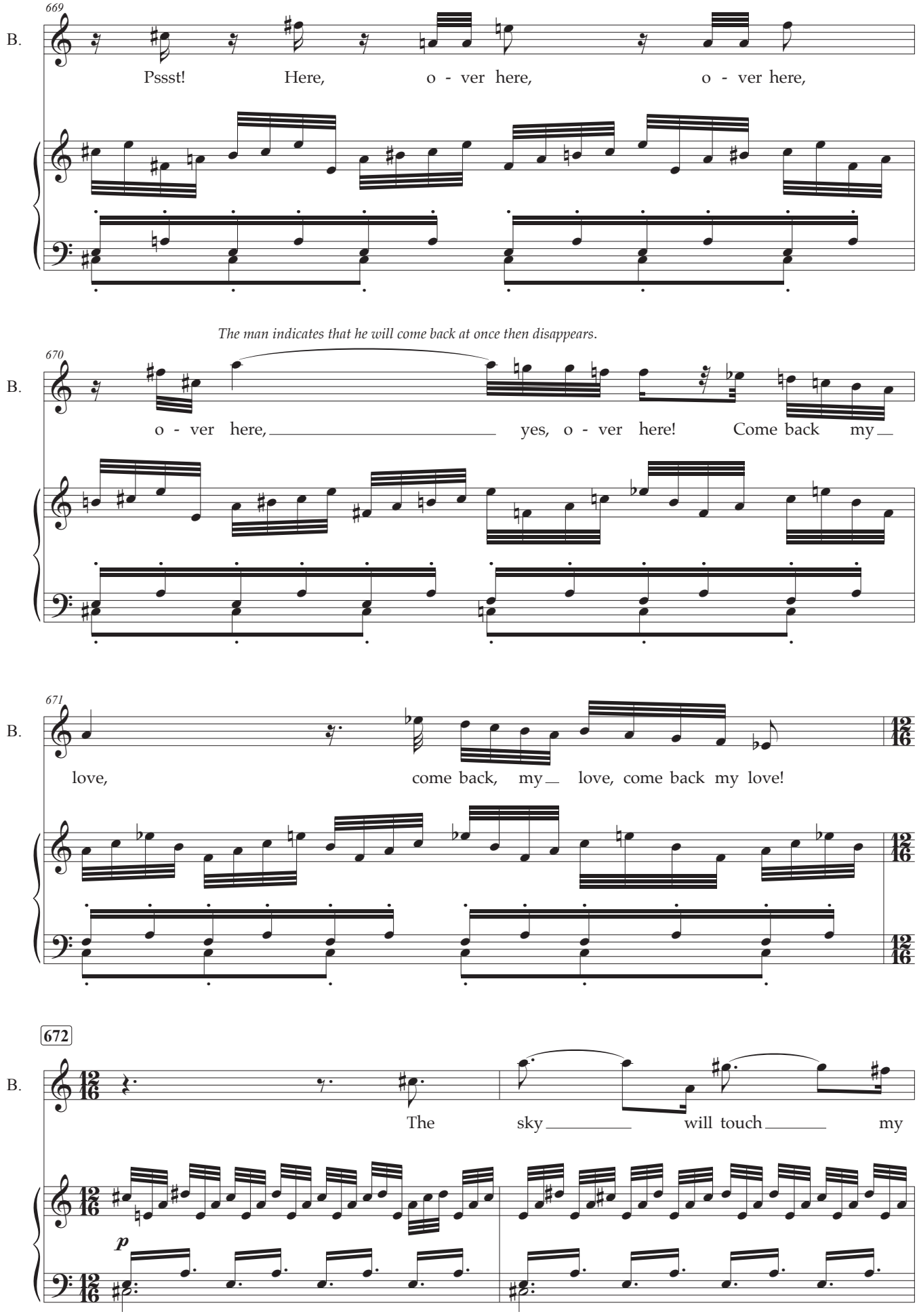
M. calls.

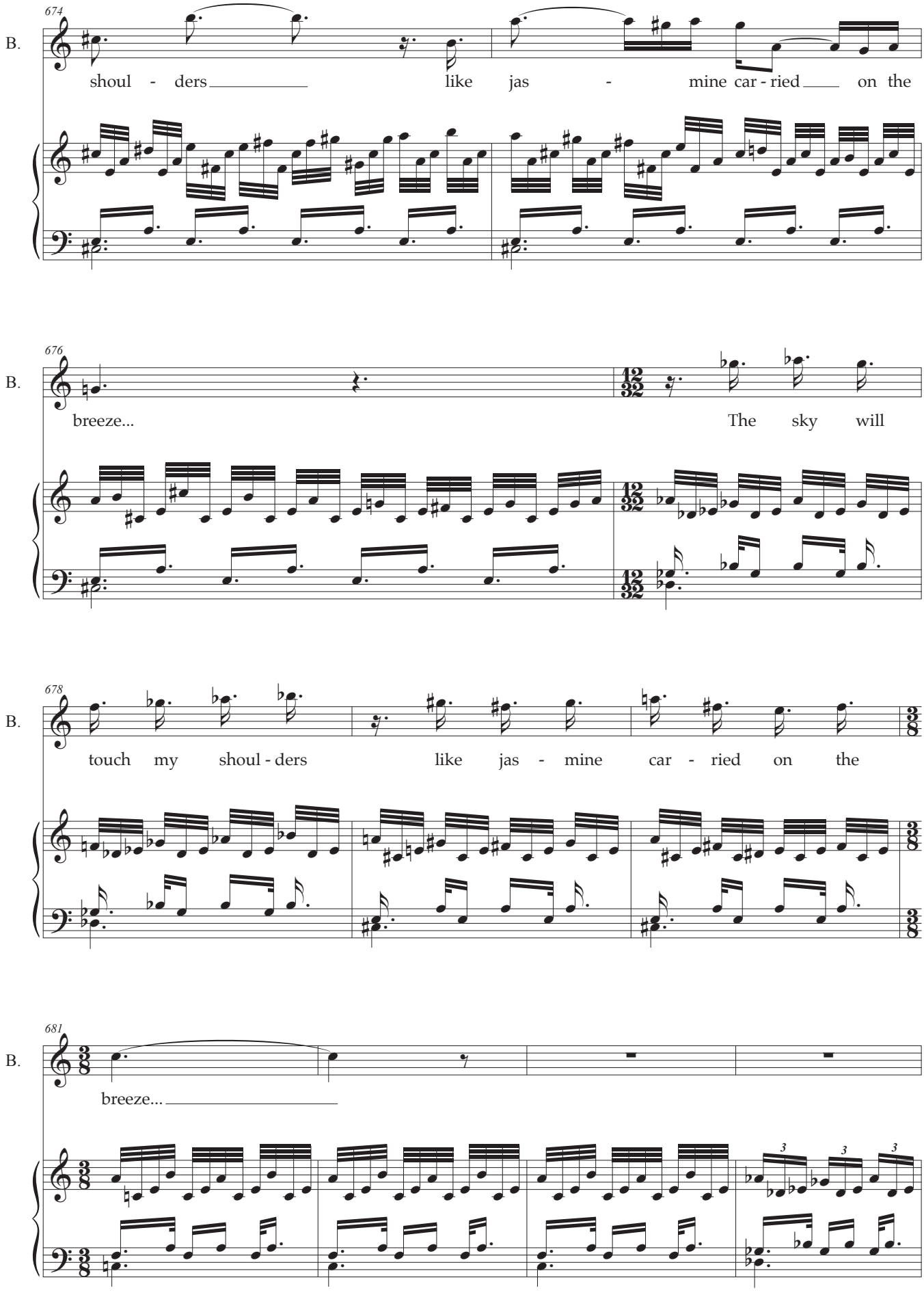
P. calls.


647
B.
The moon-light floods, the moon - light floods the
M.
The moon-light floods, the moon - light floods the
P.
The moon-light floods, the moon - light floods the
649
B.
gar - den. The breeze, the breeze,
M.
gar - den. The breeze, the breeze,
P.
gar - den. The breeze, the breeze,
651
B.
the breeze, the breeze is watch-ing.
M.
the breeze, the breeze is watch-ing.
P.
the breeze, the breeze is watch-ing.


653
B.
There's the man in the scar-let cloak. He cros-ses the gar-den cau-tious-ly.
M.
There's the man in the scar-let cloak. He cros-ses the gar-den cau-tious-ly.
P.
There's the man in the scar-let cloak. He cros-ses the gar-den cau-tious-ly.
655
B.
657
Belisa
B.
Oh, my love - ly, gor - - - geous young man!
pp
659
B.
I can feel, can feel your warmth


661
B.
and your strength
your warmth
663
B.
and your
strength...
665
B.
Oh,
oh,
667
B.
oh! The bran-ches are sway - - - - - - ing!


669
B.
Pssst! Here, o - ver here, o - ver here,
The man indicates that he will come back at once then disappears.
670
B.
o - ver here, yes, o - ver here! Come back my
671
B.
love, come back, my love, come back my love!
672
B.
The sky will touch my
p


674
B.
shoul - ders like jas - mine car - ried on the
676
B.
breeze... The sky will
678
B.
touch my shoul - ders like jas - mine car - ried on the
681
B.
breeze...

687

685

B. Night! My night,

pp

690

B. sweet as mint and la - pis la - zu-li,

694

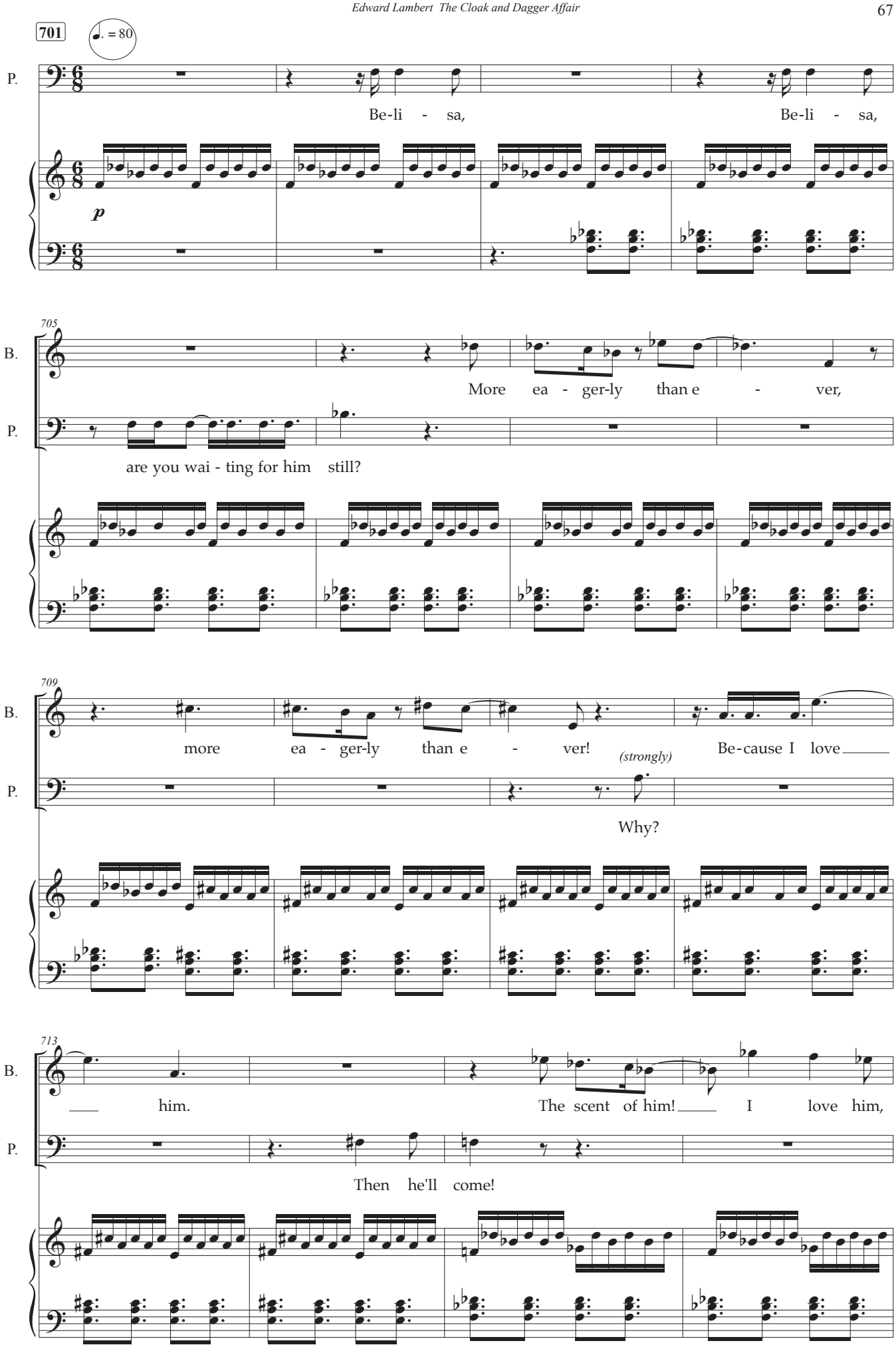
PERLIMPLÍN enters

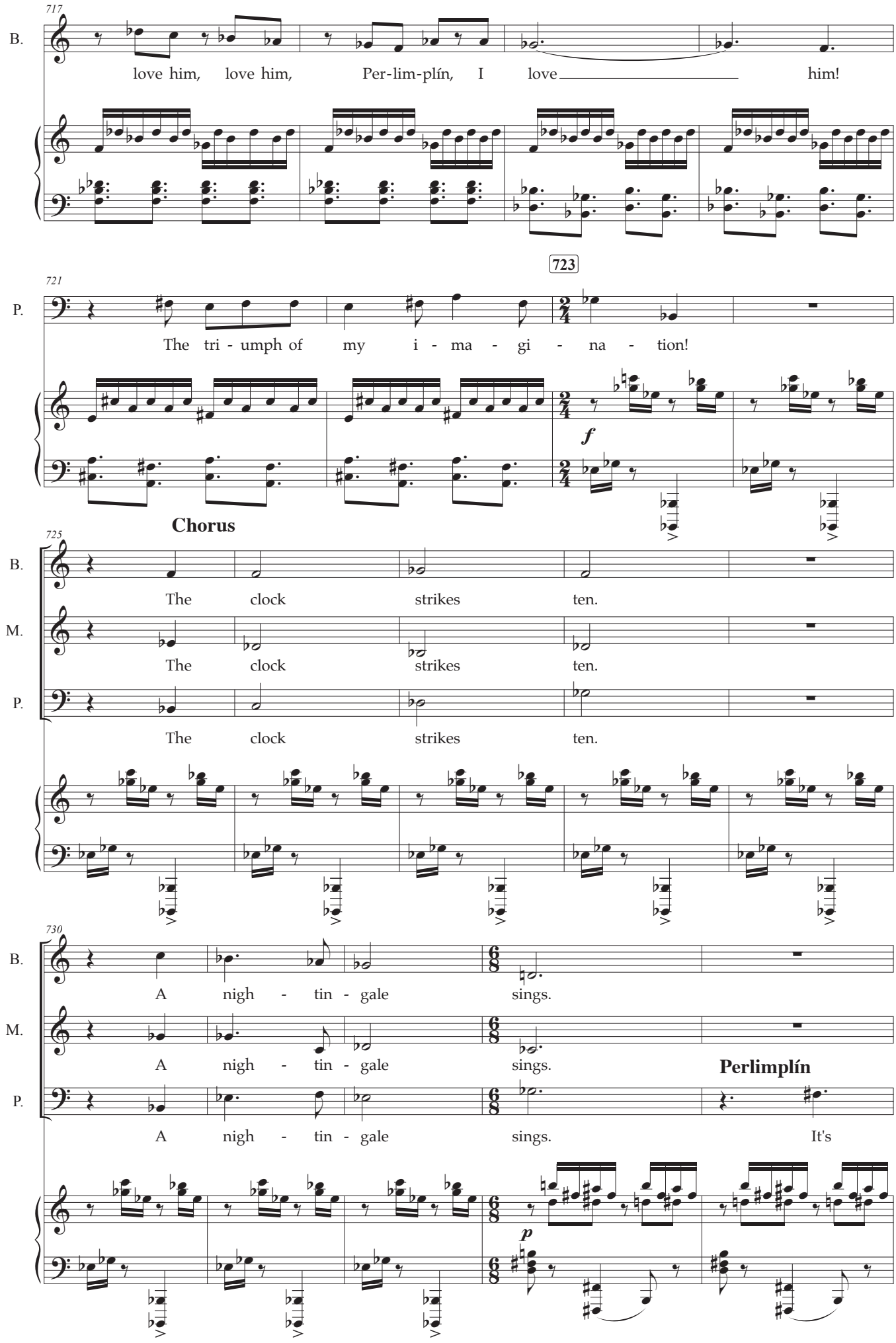
B. sweet as mint andla - pis la - - - zu-li.

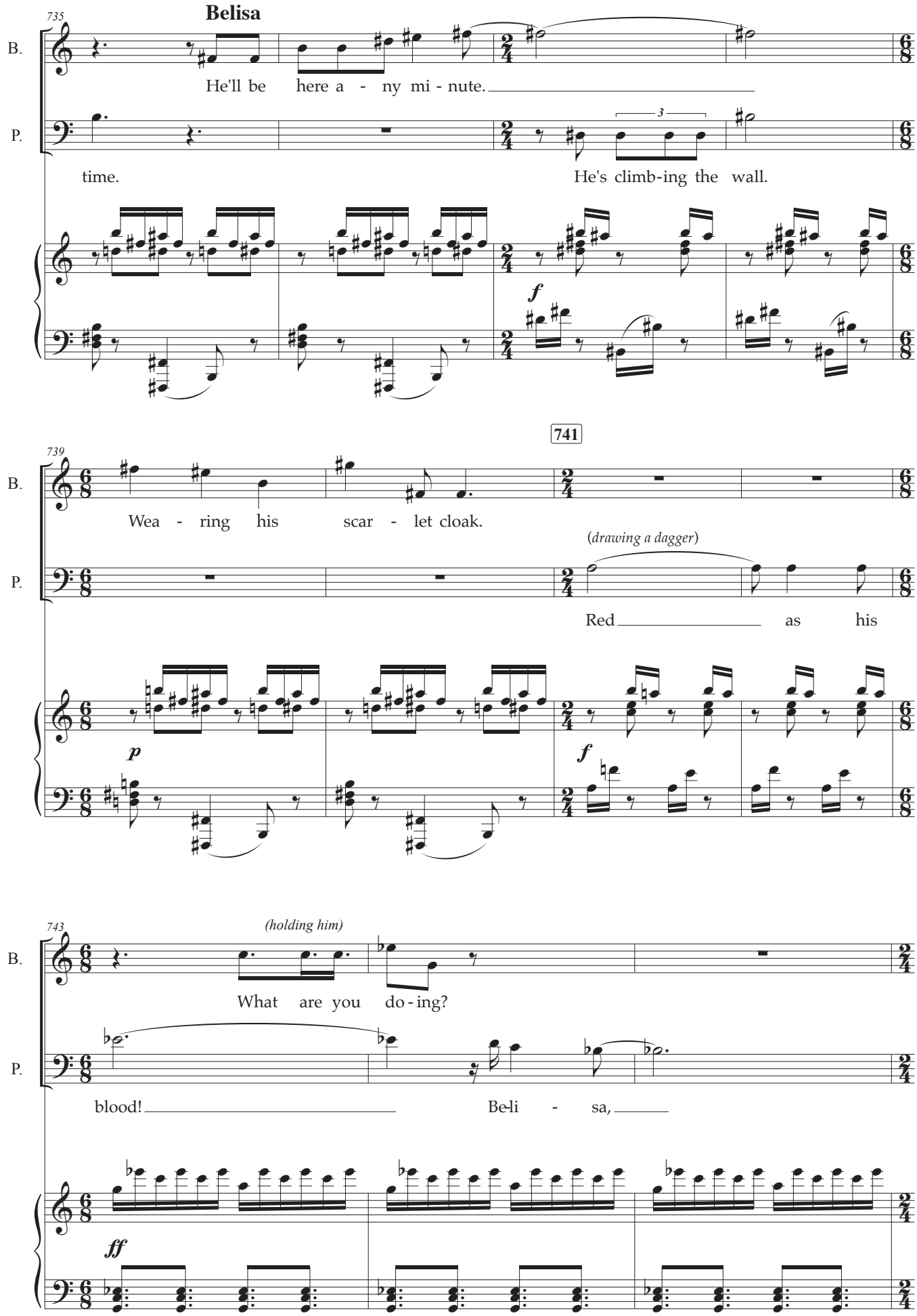
697

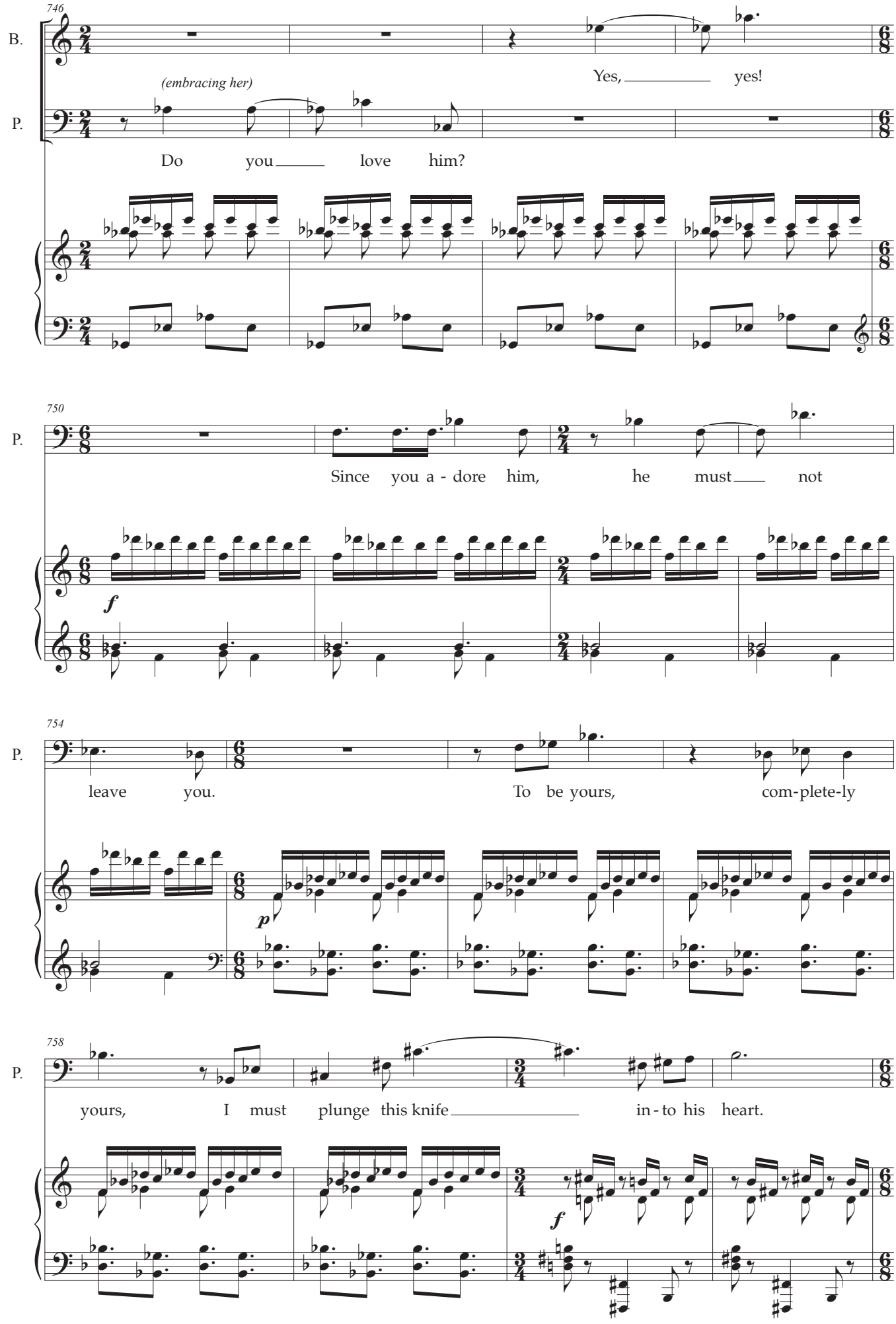
Perlimplín *(eagerly)*

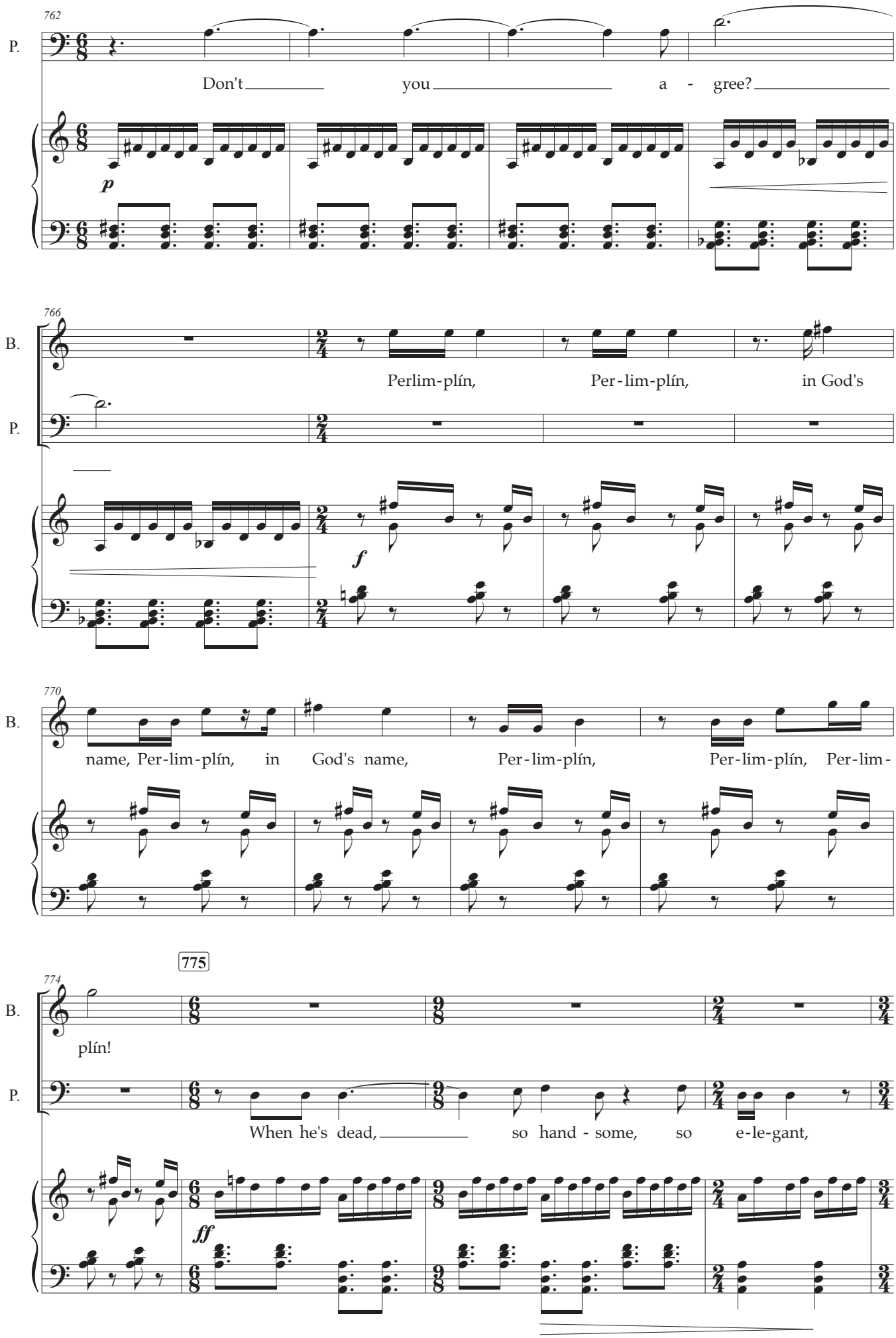
P. Be-li - sa, Be-li - sa, are you wai - ting for him still?

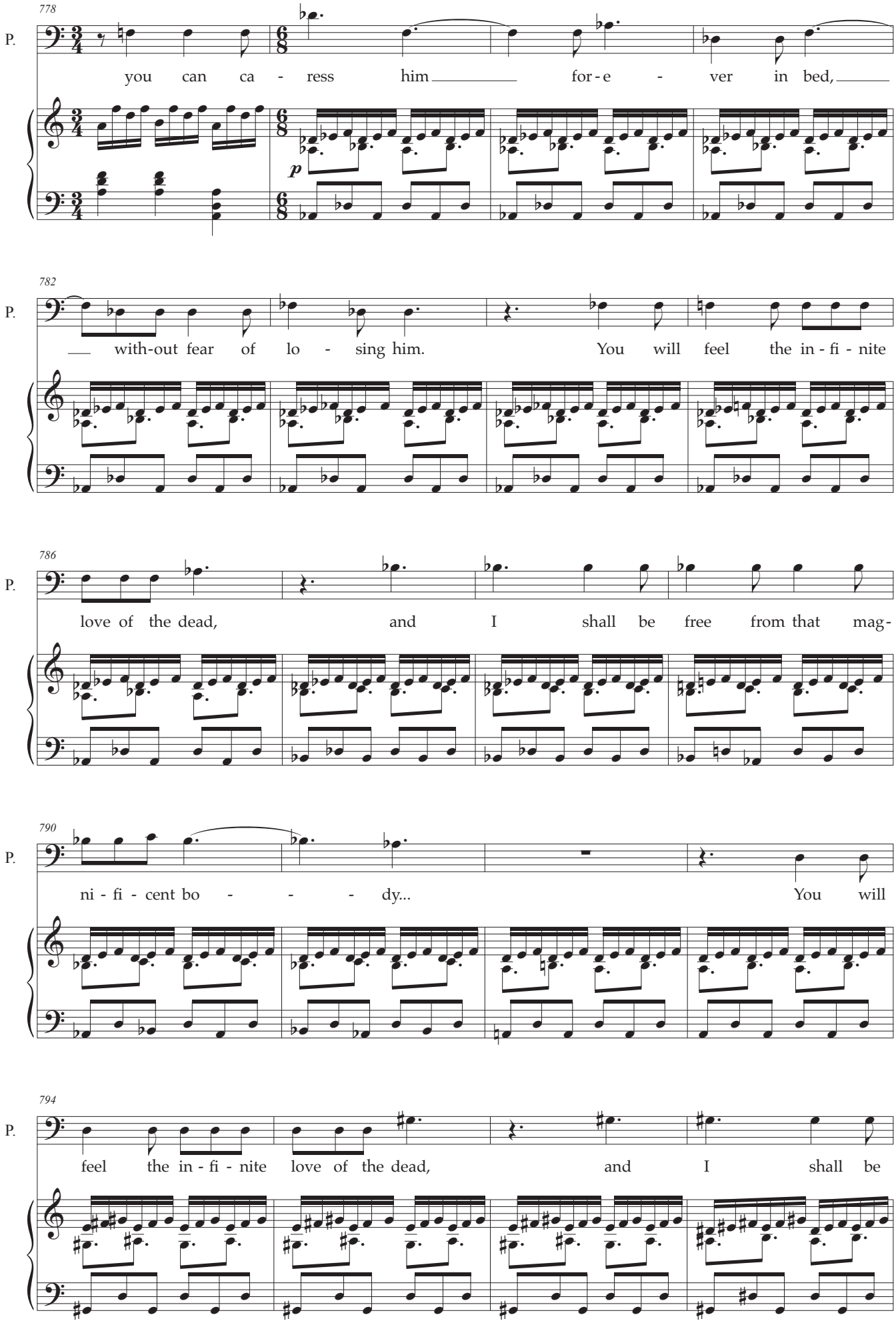

701
♩. = 80
P.
Be-li - sa, Be-li - sa,
p
705
B.
P.
More ea - ger-ly than e - ver,
are you wai - ting for him still?
709
B.
P.
more ea - ger-ly than e - ver!
(strongly)
Be-cause I love
Why?
713
B.
P.
him.
The scent of him!
I love him,
Then he'll come!

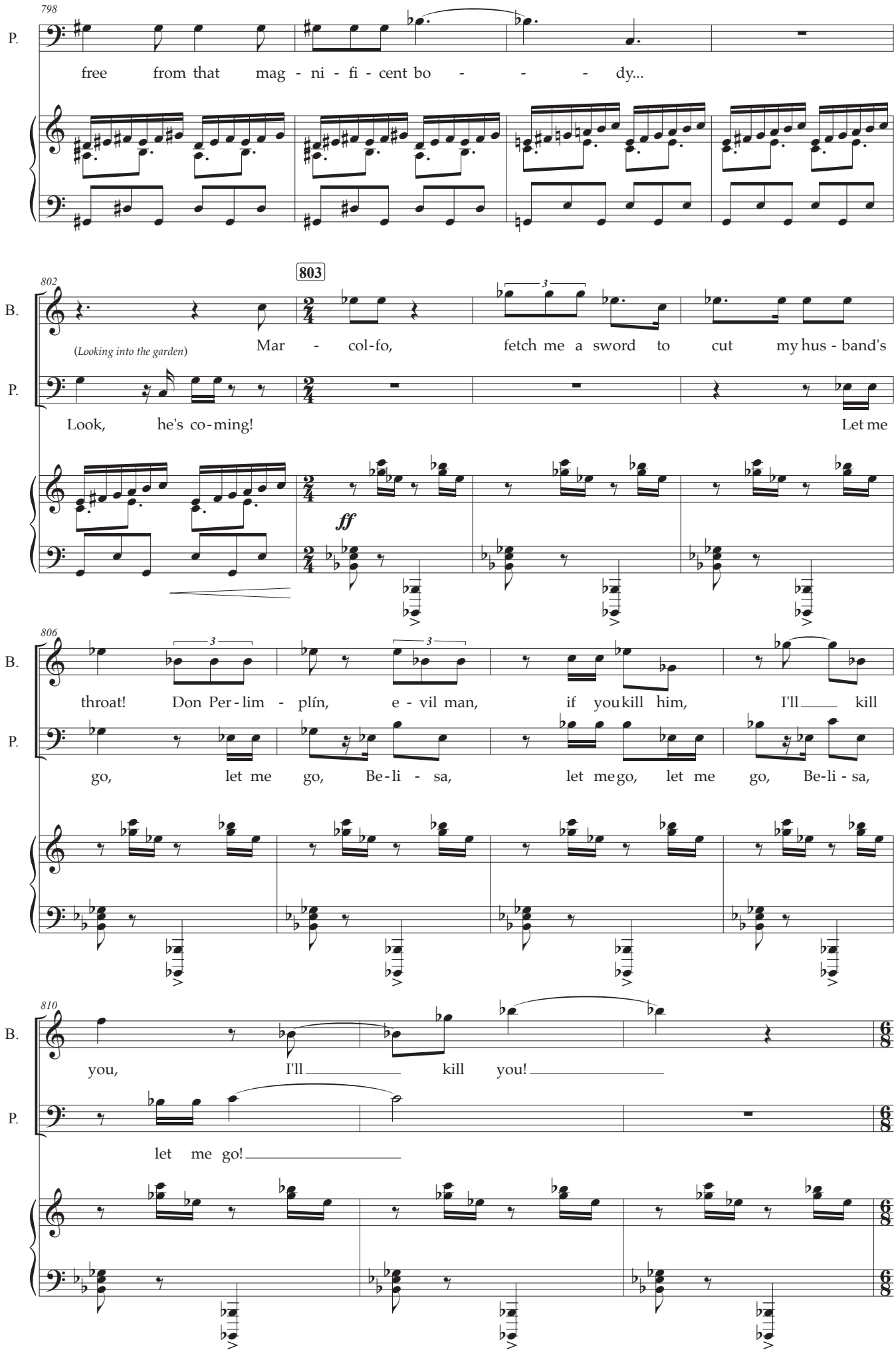

717
B.
love him, love him, Per-lim-plín, I love him!
723
721
P.
The tri - umph of my i - ma - gi - na - tion!
f
Chorus
725
B.
The clock strikes ten.
M.
The clock strikes ten.
P.
The clock strikes ten.
730
B.
A nigh - tin - gale sings.
M.
A nigh - tin - gale sings.
Perlimplín
P.
A nigh - tin - gale sings. It's
p

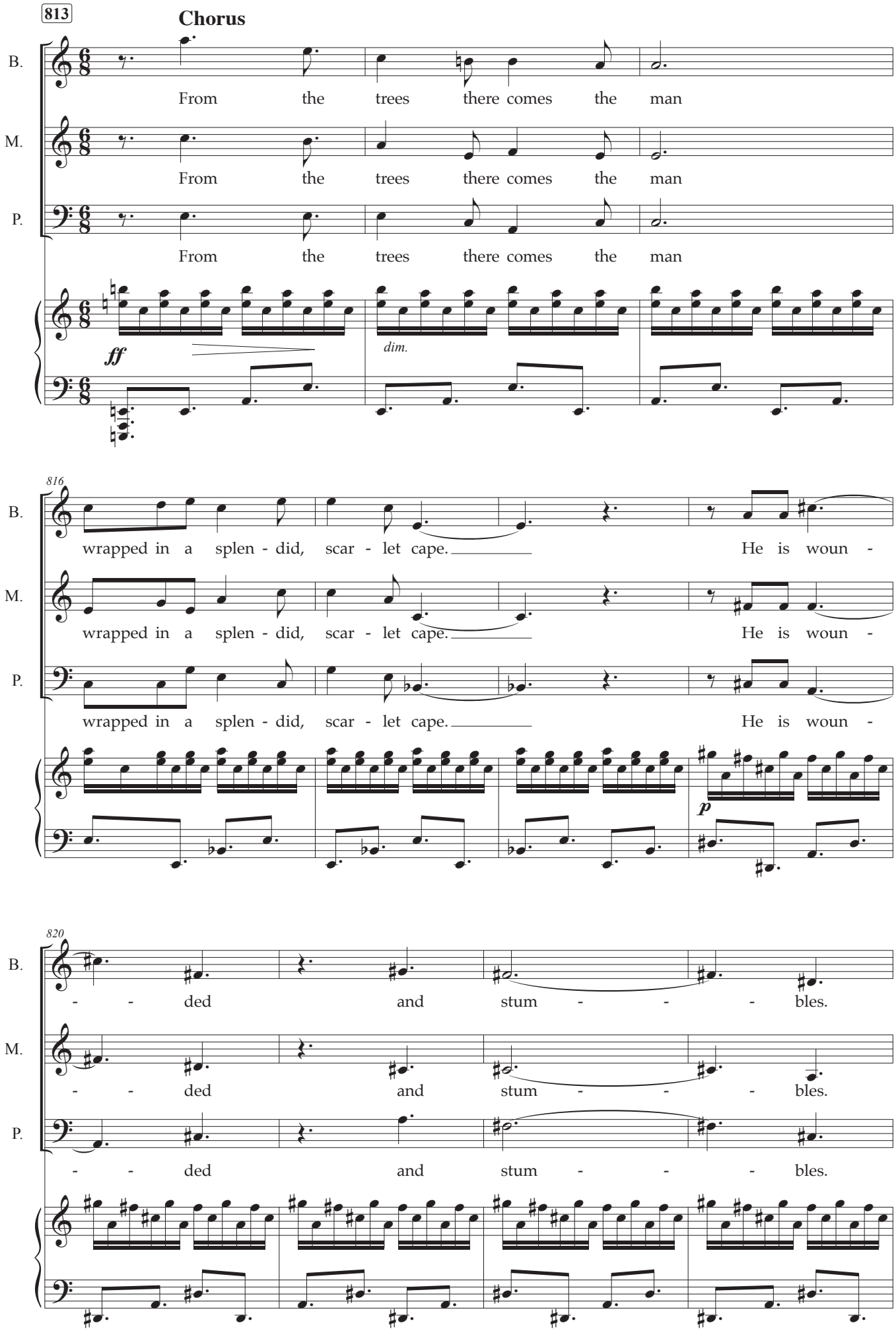

735
Belisa
B.
He'll be here a - ny mi - nute.
P.
time.
3
He's climb-ing the wall.
f
741
739
B.
Wea - ring his scar - let cloak.
(drawing a dagger)
P.
Red as his
p
f
743
(holding him)
B.
What are you do - ing?
P.
blood!
Be-li - sa,
ff

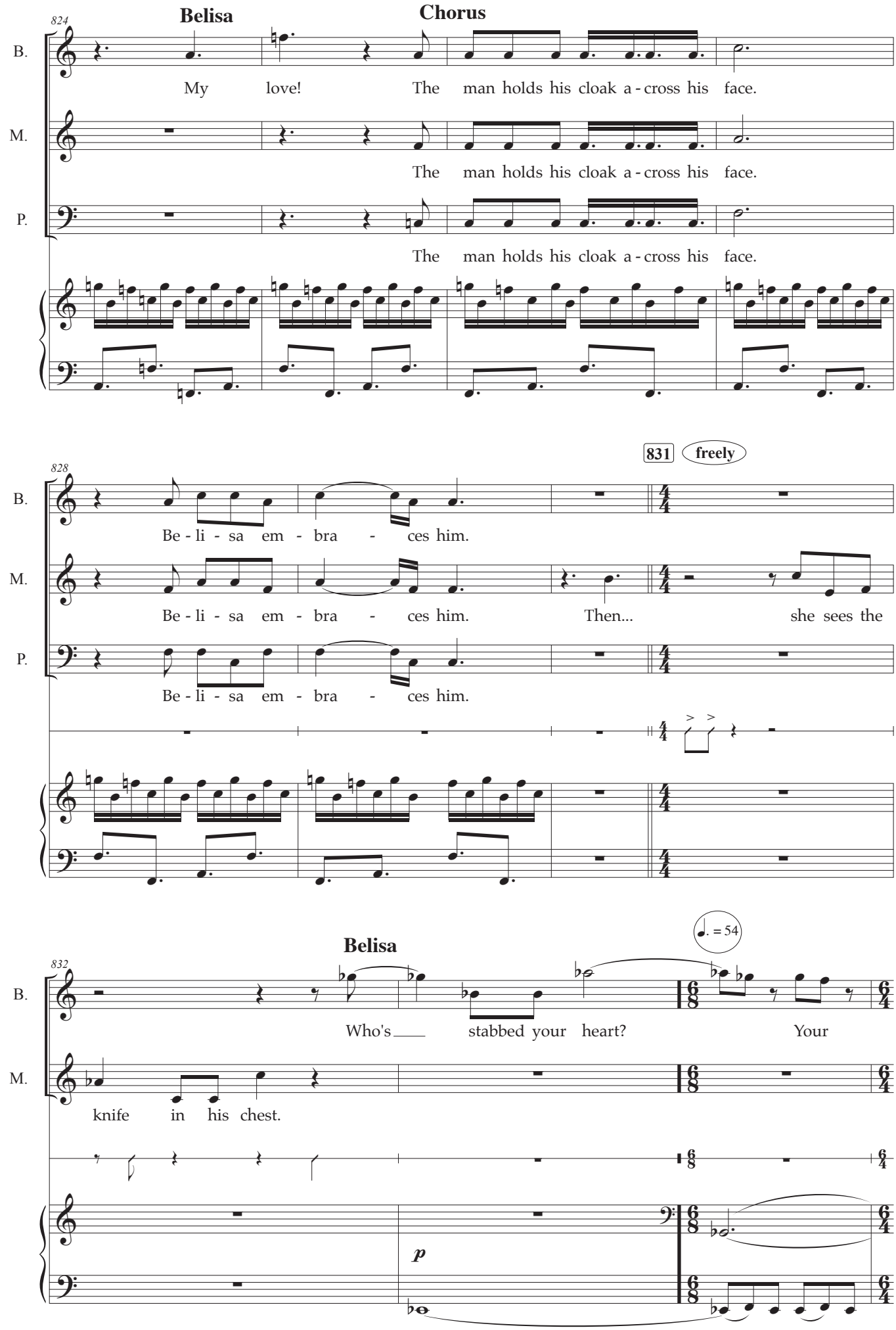

746
B.
P.
(embracing her)
Yes, yes!
Do you love him?
750
P.
Since you a - dore him, he must not
f
754
P.
leave you.
To be yours, com-plete-ly
p
758
P.
yours, I must plunge this knife in - to his heart.
f

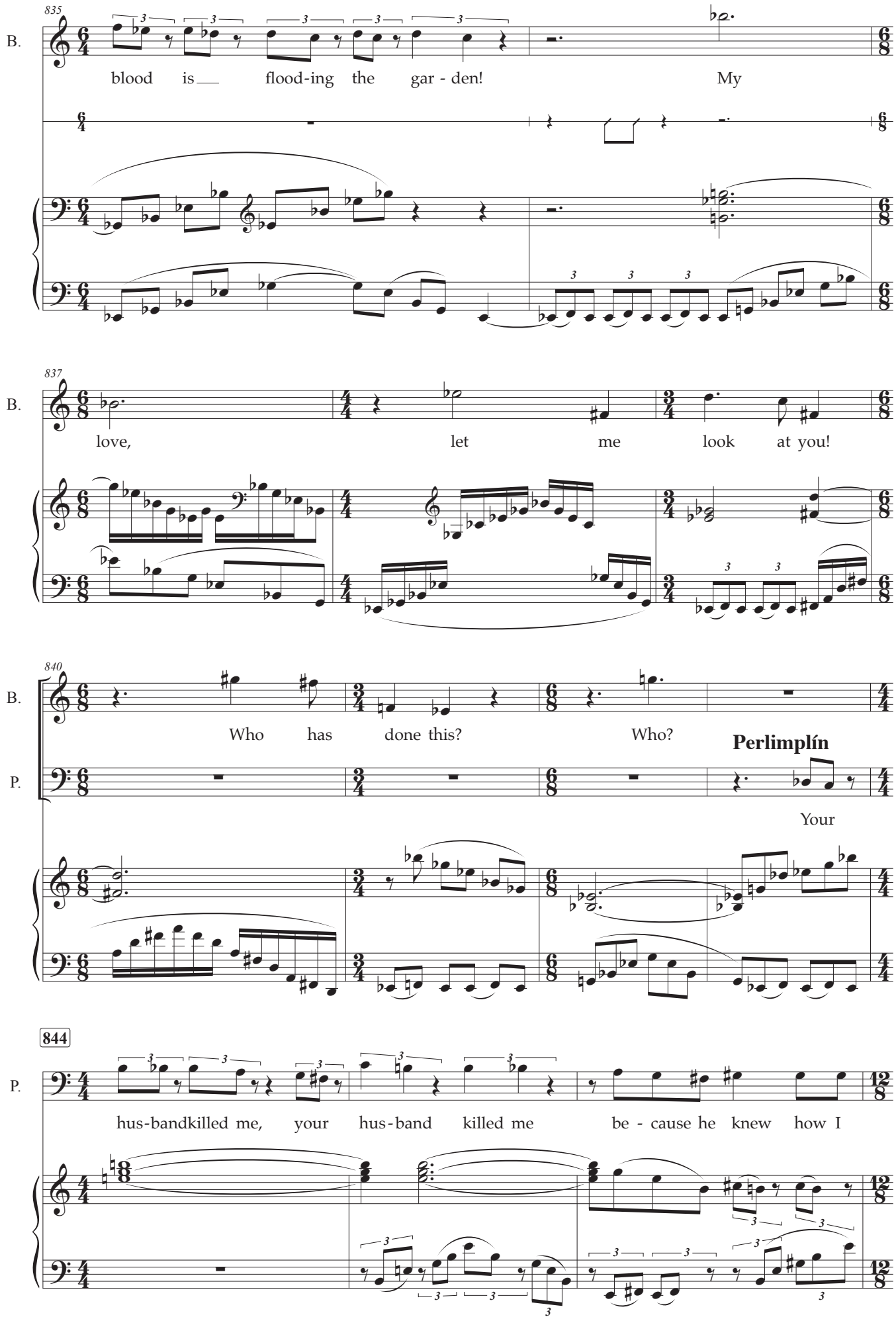

762
P.
Don't you a - gree?
p
766
B.
P.
Perlim-plín, Per-lim-plín, in God's
f
770
B.
name, Per-lim-plín, in God's name, Per-lim-plín, Per-lim-plín, Per-lim-
775
774
B.
plín!
P.
When he's dead, so hand - some, so e-le-gant,
ff

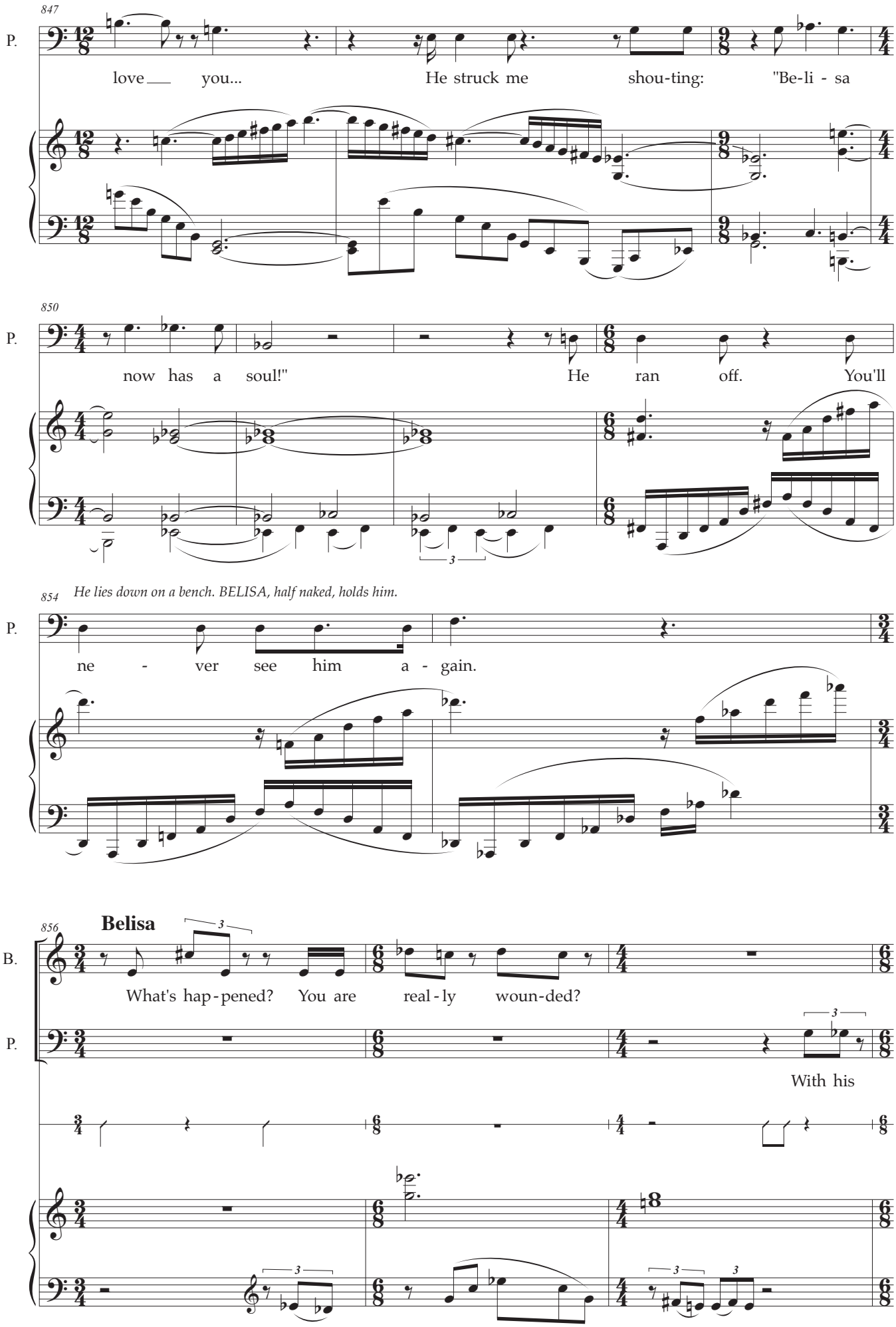

778
P.
you can ca - ress him for - e - ver in bed,
p
782
P.
with-out fear of lo - sing him. You will feel the in - fi - nite
786
P.
love of the dead, and I shall be free from that mag-
790
P.
ni - fi - cent bo - - - dy... You will
794
P.
feel the in - fi - nite love of the dead, and I shall be

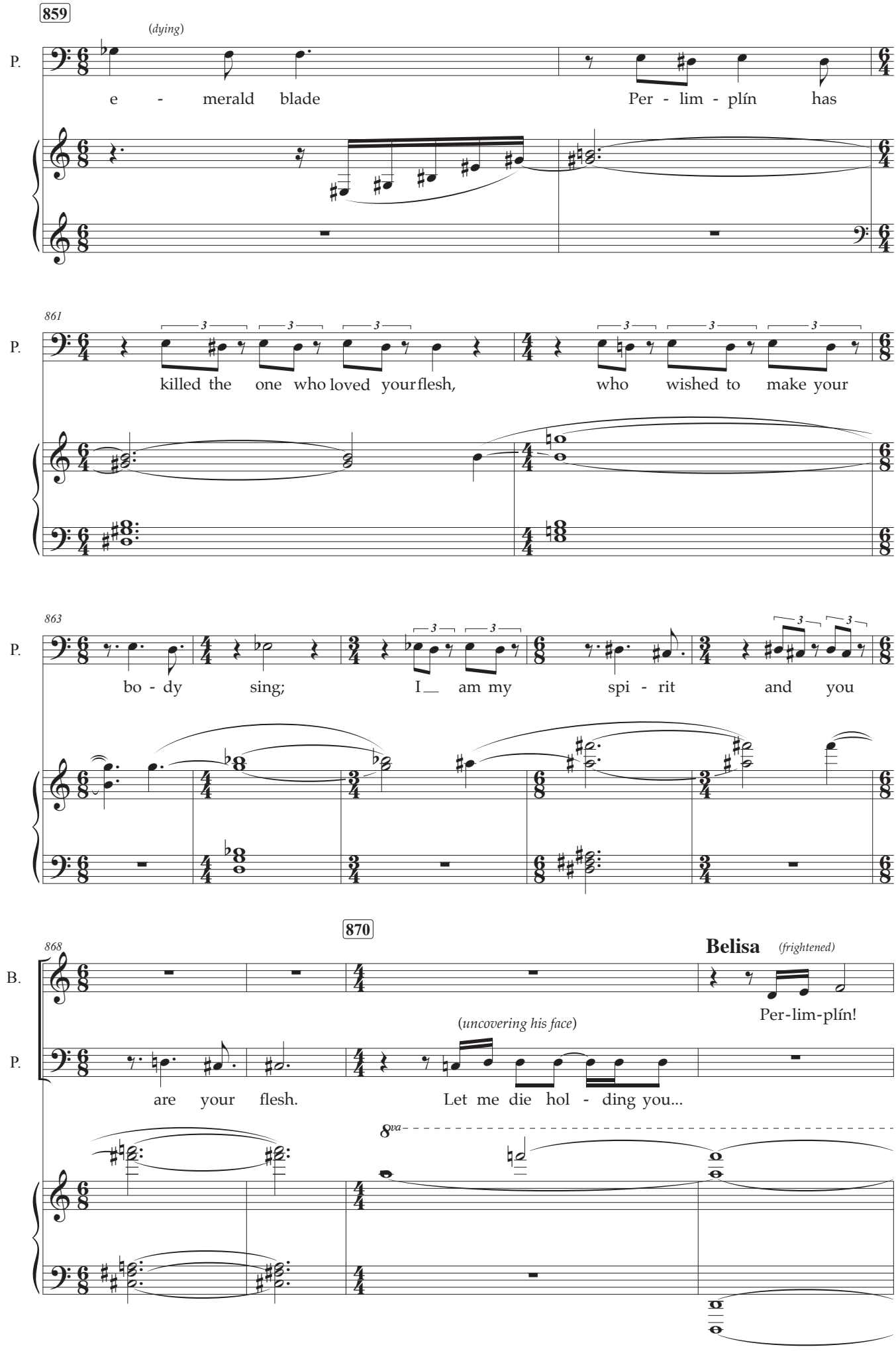

798
P.
free from that mag - ni - fi - cent bo - - - dy...
802
803
B.
(*Looking into the garden*)
Mar - col-fo, fetch me a sword to cut my hus - band's
P.
Look, he's co-ming!
Let me
ff
806
B.
throat! Don Per-lim - plín, e - vil man, if you kill him, I'll kill
P.
go, let me go, Be-li - sa, let me go, let me go, Be-li - sa,
810
B.
you, I'll kill you!
P.
let me go!

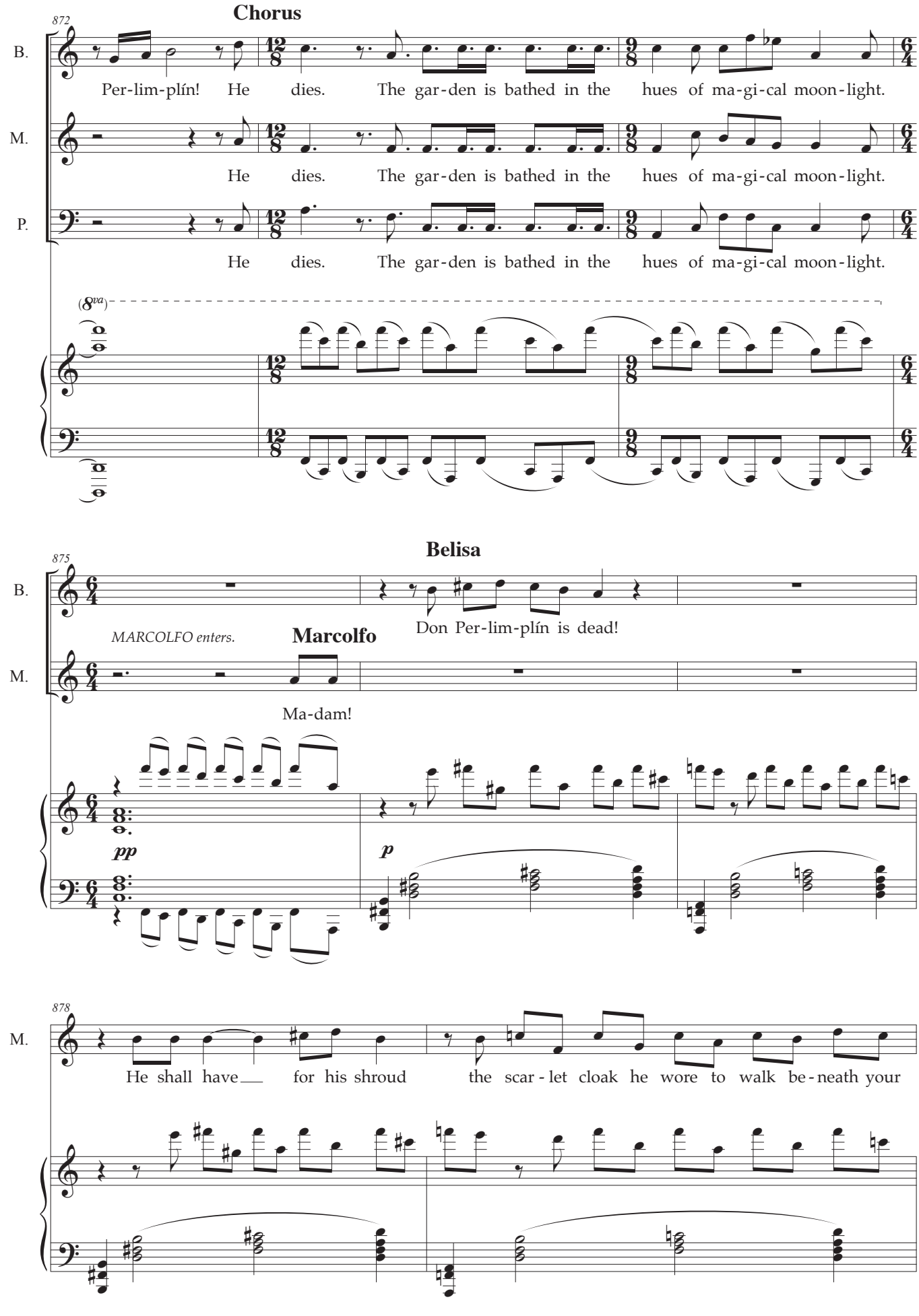

813
Chorus
B.
M.
P.
From the trees there comes the man
From the trees there comes the man
From the trees there comes the man
ff
dim.
816
wrapped in a splen - did, scar - let cape. He is woun -
wrapped in a splen - did, scar - let cape. He is woun -
wrapped in a splen - did, scar - let cape. He is woun -
p
820
- - ded and stum - - - bles.
- - ded and stum - - - bles.
- - ded and stum - - - bles.

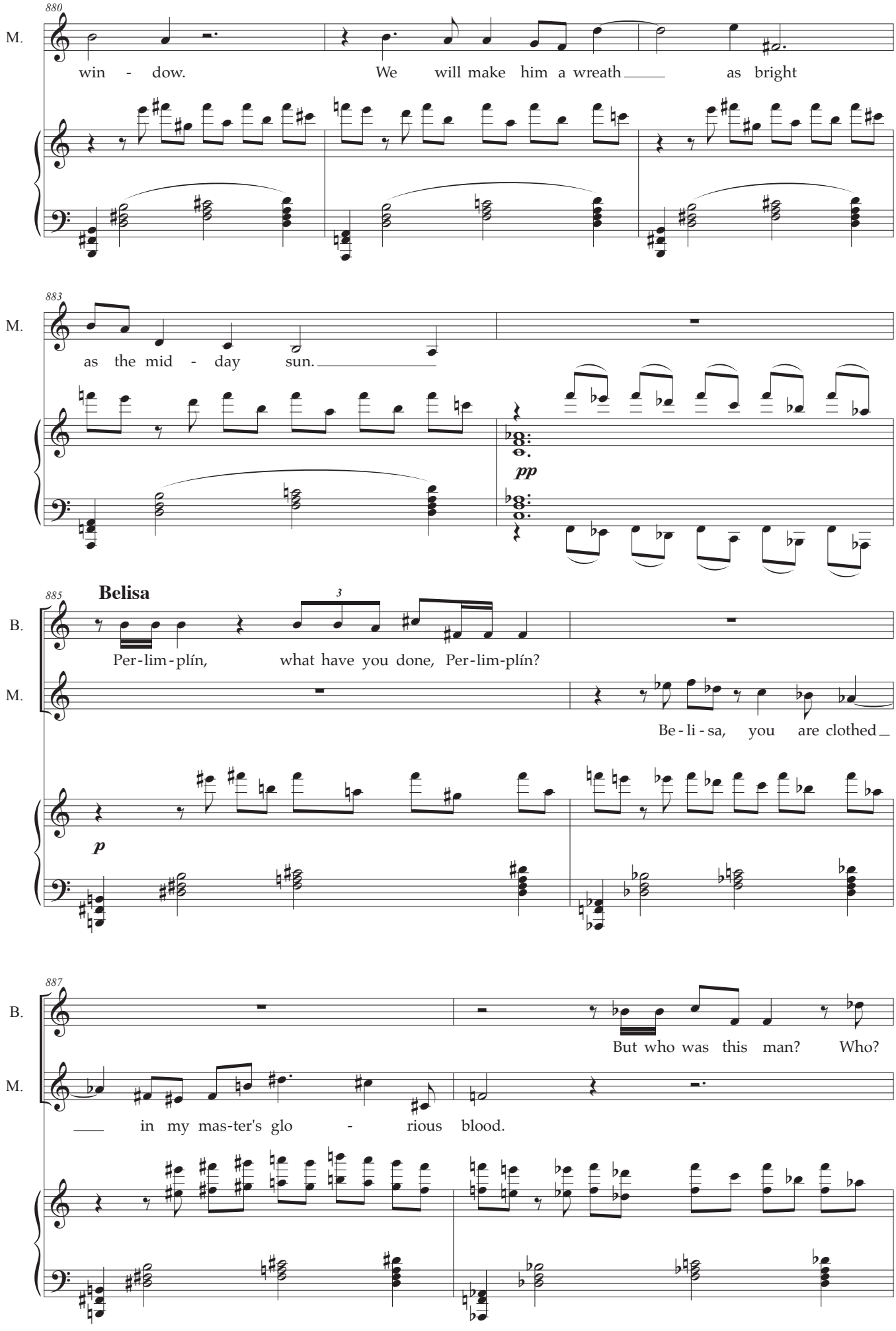

824
Belisa
Chorus
B.
My love! The man holds his cloak a - cross his face.
M.
The man holds his cloak a - cross his face.
P.
The man holds his cloak a - cross his face.
828
831
freely
B.
Be - li - sa em - bra - ces him.
M.
Be - li - sa em - bra - ces him. Then... she sees the
P.
Be - li - sa em - bra - ces him.
832
Belisa
♩. = 54
B.
Who's stabbed your heart? Your
M.
knife in his chest.
p

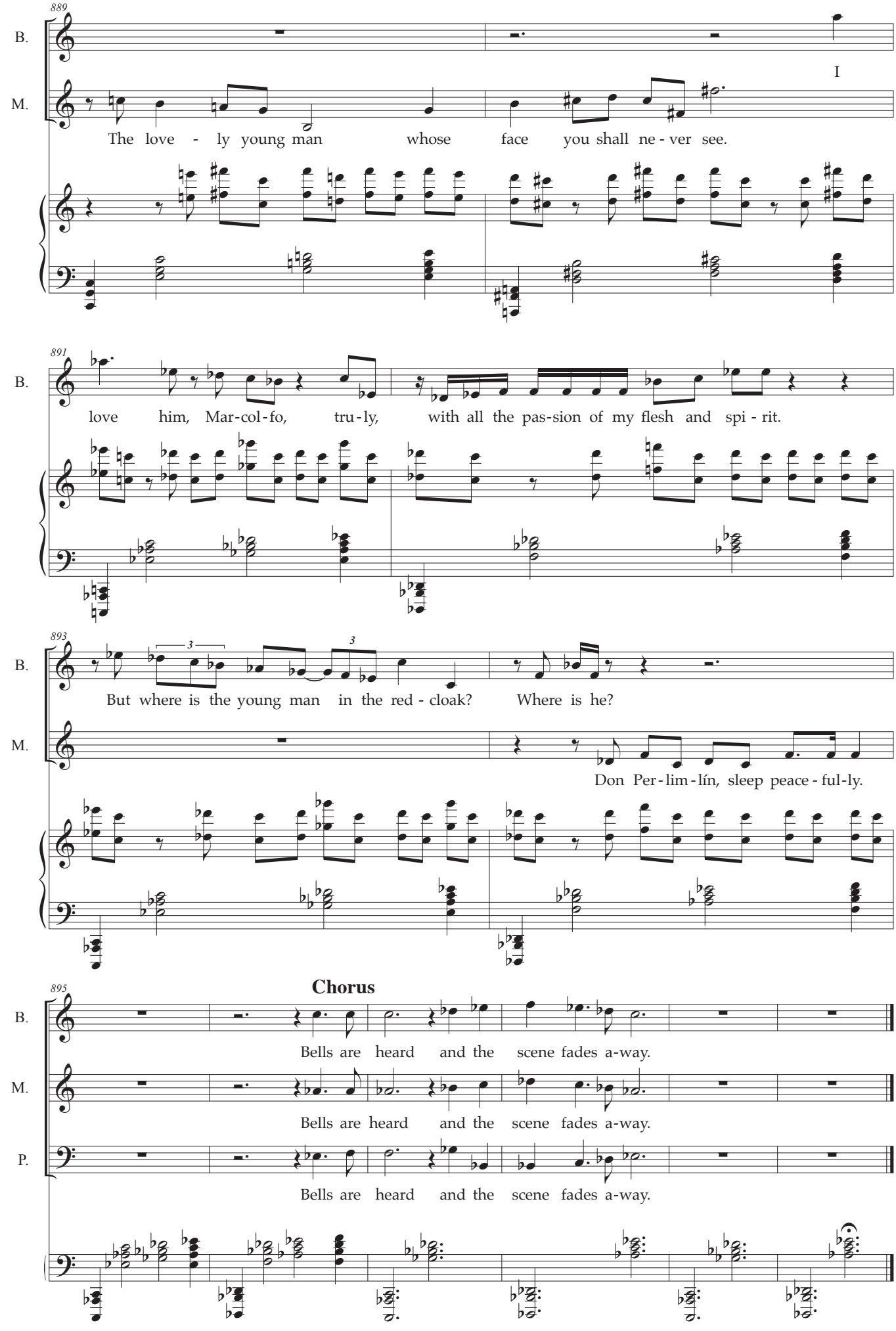

835
B.
blood is flood-ing the gar - den! My
837
B.
love, let me look at you!
840
B.
Who has done this? Who?
P.
Perlimplín
Your
844
P.
hus-bandkilled me, your hus-band killed me be - cause he knew how I


847
P.
love you... He struck me shou-ting: "Be-li - sa
850
P.
now has a soul!" He ran off. You'll
854
He lies down on a bench. BELISA, half naked, holds him.
P.
ne - ver see him a - gain.
856
Belisa
B.
What's hap-pened? You are real-ly woun-ded?
P.
With his


859
(dying)
P.
e - merald blade
Per - lim - plín has
861
killed the one who loved your flesh,
who wished to make your
863
bo - dy sing;
I am my spi - rit and you
870
868
B.
Belisa (frightened)
Per-lim-plín!
(uncovering his face)
are your flesh.
Let me die hol - ding you...
8va


Chorus
872
B.
M.
P.
Per-lim-plín! He dies. The gar-den is bathed in the hues of ma-gi-cal moon-light.
He dies. The gar-den is bathed in the hues of ma-gi-cal moon-light.
He dies. The gar-den is bathed in the hues of ma-gi-cal moon-light.
(8va)
Belisa
875
Don Per-lim-plín is dead!
MARCOLFO enters.
Marcolfo
Ma-dam!
pp
p
878
He shall have for his shroud the scar-let cloak he wore to walk be-neath your


880
M.
win - dow. We will make him a wreath as bright
883
M.
as the mid - day sun.
pp
885
Belisa
B.
3
Per-lim-plín, what have you done, Per-lim-plín?
M.
Be - li - sa, you are clothed
p
887
B.
But who was this man? Who?
M.
in my mas-ter's glo - rious blood.


889
B.
M.
I
The love - ly young man whose face you shall ne - ver see.
891
B.
love him, Mar-col-fo, tru-ly, with all the pas-sion of my flesh and spi - rit.
893
B.
3
3
But where is the young man in the red - cloak? Where is he?
M.
Don Per-lim-lín, sleep peace-ful-ly.
895
Chorus
B.
Bells are heard and the scene fades a-way.
M.
Bells are heard and the scene fades a-way.
P.
Bells are heard and the scene fades a-way.