

The Carp

Prelude ~ Gavotte

Libretto By
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Music By
Quade Winter

Tempo di gavotta $\text{♩} = 69$

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of four systems of two staves each. The first system (measures 1-4) begins with a piano (*p*) dynamic and features a melody of eighth-note triplets in the right hand and a bass line of eighth notes in the left hand. The second system (measures 5-8) continues the triplet patterns, with a fermata over the final two notes of the right-hand melody. The third system (measures 9-14) starts with a pianissimo (*pp*) dynamic and features a more complex, arpeggiated texture in the right hand. The fourth system (measures 15-18) returns to a piano (*p*) dynamic, with the right hand playing chords and the left hand playing a steady eighth-note accompaniment.

21

System 1: Measures 21-26. Treble clef, key signature of two sharps (F# and C#). The right hand features a complex texture with many beamed sixteenth notes and chords. The left hand plays a steady eighth-note accompaniment.

27

System 2: Measures 27-31. Treble clef, key signature of two sharps. The right hand continues with complex chordal textures, including some accidentals (flats and naturals). The left hand maintains the eighth-note accompaniment.

32

System 3: Measures 32-36. Treble clef, key signature of two sharps. A dynamic marking of *mf* (mezzo-forte) is present. The right hand has a more active melodic line with some grace notes. The left hand accompaniment continues.

37

System 4: Measures 37-42. Treble clef, key signature of two sharps. The right hand features a melodic line with some grace notes and rests. The left hand accompaniment continues.

43

System 5: Measures 43-48. Treble clef, key signature of two sharps. The right hand has a melodic line with some grace notes and rests. The left hand accompaniment continues.

49

Musical score for measures 49-53. The piece is in G major (one sharp) and 4/4 time. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes.

54

Musical score for measures 54-58. The right hand continues with a melodic line, while the left hand maintains a consistent eighth-note accompaniment.

59

Musical score for measures 59-64. The right hand has a more active, rhythmic texture with frequent beaming. The left hand continues with eighth-note accompaniment.

65

Musical score for measures 65-70. A dynamic marking of *p* (piano) is present. The right hand features a complex, multi-measure rest followed by a melodic phrase. The left hand continues with eighth-note accompaniment.

71

Musical score for measures 71-75. The right hand has a complex, multi-measure rest followed by a melodic phrase. The left hand continues with eighth-note accompaniment.

No. 1 ~ Song

Piscator

1 PISCATOR ~ Verse 1

1 Verse 2 The fish - er - man, at the

The fish - er - man, at

Allegretto $\text{♩} = 72$ $\text{♩} = \text{e}$

6

1 break of day, mer - ri - ly starts up - on his way; cheer - ful - ly, too, he digs for worms,

2 close of day, find - ing the fish don't come his way, a - ris - es; his steps are home - ward bent: he has

6

1 laugh - ing, ha! ha! as the cap - tive squirms; thought - ful - ly, doubt - ful - ly, bends his eyes

2 had a bite, and he feels con - tent! He meets a lad with a perch and a roach, and he

11

15

1 on the dark, un - cer - tain skies; then on he has - tens, lest the

2 joy - ful - ly hails that lad's ap - proach, and soon those pret - ty pur - chased

19

1 spot some ear - li - er ri - val may have got.

2 fish are laid on his wife's ex - pec - tant dish!

24

1 Fish - er - man, fish - er - man, go thy way, with the

2 Fish - er - man, fish - er - man, go thy way, with the

mf

29

1 mer - ry min - now, and gen - tle gay. Fish - er - man,

29 (Slyly, with fingers laid to his nose)

2 mer - ry min - now, and gen - tle gay. Fish - er - man,

34

1 fish - er - man, go thy way, with the mer - ry min - now, and

34

2 fish - er - man, go thy way, with the mer - ry min - now, and

39

1 gen - tle gay.

39 gen - tle gay. (Casts his line, then settles back with a contented... ..sigh)

39 *p* *meno mosso* *pp*

No. 2 ~ Song

Amandus

Allegro agitato $\text{♩} = 80$

AMANDUS

1

loved her!

4

p

f

7

I can - not tell you how; I loved her! I

10

love her! But all is o - ver now.

14
8
What love of life to me is left, when all that made life

18
8
sweet's be-reft? Then let me die, and leave be-hind a world where I no

22
8
joy can find! I loved! I can - not tell you how! The fa - tal word is

26
8
spo - ken. I loved her then, I love her

30
8
now— now that my heart is bro -

30
sfz
p

34
8
(sob) ken! I loved

34
Piscator gets rod and basket from seat, between the verses.)

38
8
her— I

38

42
8
love her! I can - not tell you why! I loved her— I

42
p

46
8 love her! 'Tis all that I can sigh!

50
8 There are no laws that Love bind down: he cares not for the

54
8 cy - nic's frown; but, like a bee, he pitch - es where he finds the flow'r that

58
8 seems most rare! I loved, I can - not tell you why; my death shall be the

62
8

to - ken of sad, se - rene fi - del - i -

66
8

ty— for my poor heart is bro -

66 *accel.*

70
8

ken!

70 *f* *vivo* *ff*

No.3 ~ Ballad

Amanda

Allegretto ♩ = 152

p

rit.

a tempo

Why does azure deck the sky?

Why are leaves on trees so green?

17

Why do birds sing mer - ri - ly?

21

Why doth climb the kid - ney - bean?

25

29

Why are dai - sies pear - ly - white?

33 *rit.*
Why of gold's the but - ter - cup?

37 *a tempo*
Rid - dles puz - zle me out - right—

41 I give it up! I give it up!

45

49

53

rit.

57

Why is love a trai - tor sad?

57

a tempo

61

Why are wo - men's hearts so soft?

61

65

Why are men's so false and bad?

65

69 Why are we tak - en in so oft?

73

77 Why am I a maid for - lorn?

81 Why with sor - row brims my cup?

rit.

85 *a tempo*

Why, why, why was I e - ver born?

85 *a tempo*

89

I give it up! I give it up!

89

94

Why? Why? Why?

94 *f*

98 *pp (Sadly)*

I give it up!

98 *meno mosso*

pp

Nr. 4 ~ Trio

Piscator, Amanda, Amandus

1 PISCATOR

Allegro vivace $\text{♩} = 104$ It's real-ly ve-ry hard, when you

6 sit up-on the sward in a care-ful-ly se-lect-ed sit-u - a-tion, how ma-ny fool-ish folks will

10 crack their sil-ly jokes and in - trude up-on your peace-ful me-di - ta-tion, with a "Have you a-ny sport?" and sil-ly

14 ques-tions of a sort that their i-di-o-cy ut-ter plain-ly show! Their re - marks ex-cite my ire; and, to

18

all who thus in-quire, my re-but-tal is em-pha-ti-cal-ly "No!"

22

Now sun-set, right at six, is the time to-day I fix my la-bour pis-ca-tor-i-al to

26

leave; till then, leave me a-lone; and your head-er please post-pon-e till the ad-vent of the o-ver-dew-y

30

eve. Till that hour I must de-cline to put a-way my rod and line, and home with creel un-ten-ant-ed to

(Amanda kneels to him.)

34

go! Have a lit-tle pa-tience, please! Psha! don't go down on your knees: my de - ci-sion is em-pha-ti-cal-ly

38

AMANDA

Gen - tle fish - er,
"No!" "No!" "No!" "No!"

42

hear my prayer, hear, hear, hear! Gen - tle fish - er, hear my prayer!

47

Turn not from me thus a-way! Eye me not with ston - y stare; hear a love - lorn

52
 mai - den's lay! Vain - ly do I pray— pro-test! He doth pi - ty not my pain;

57
 Hope de-serts my ach - ing breast— dark Des-pair be - gins his reign!

62 **AMANDUS (Aside)**
 8 Whom have we here? A maid-en gay. She lit-tle knows what I in - tend!

67
 8 Pri - thee, fair one, trip a - way; leave me to my gloom - y end. Wo-man, wo-man,

72
8 born to vex, ev - er 'cross our path ye stray; why is it your love - ly sex

77
8 AMANDA
Oh turn not from me thus a -
is so oft - en in the way?

77
8 PISCATOR
Till then leave me a - lone,
f

81
81 way! No! No! No!
81 Lit - tle does she know what I in - tend! No! No! No!
81 and to all who thus en-quire, my an - swer is em - pah - ti - cal - ly "No!" "No!" "No!" "No!"
sfz *sfz* *sfz*

85 No! Haste on, ye hours, with fly - ing feet! Your

85 No! Haste on, ye hours, with fly - ing feet! Your

85 "No!" It's real - ly ve - ry hard, when you sit up - on the sward in a

89 sil - ver san - dals cast a - way: en - wrap with twi - light's wind - ing - sheet the

89 sil - ver san - dals cast a - way: en - wrap with twi - light's wind - ing - sheet the

89 care - ful - ly se - lect - ed sit - u - a - tion, how ma - ny fool - ish folks will crack their sil - ly jokes and in -

93 beau - ties of the dy - ing day! Haste, ye hours! Ye stay too long for

93 beau - ties of the dy - ing day! Haste, ye hours! Ye stay too long for

93 trude up - on your peace - ful me - di - ta - tion, with a "Have you a - ny sport?" and sil - ly ques - tions of a sort that their

97 lov - ers who are lorn and lone; for ev' - ry - thing on earth goes wrong!

8 lov - ers who are lorn and lone; for ev' - ry - thing on earth goes wrong!

97 i - di - o - cy ut - ter plain - ly show! Their re - marks ex - cite my ire; and, to all who thus in - quire, my re -

101 Haste on, ye hours! haste on! Has - ten on, has - ten on, for lov - ers

8 Haste on, ye hours! haste on! Has - ten on, has - ten on, for lov - ers

101 but - tal is em - pha - ti - cal - ly "No!" It is em - pha - ti - cal - ly "No!" It is em - pha - ti - cal - ly

105 who are lorn and lone, Has - ten on, has - ten on, for lov - ers

8 who are lorn and lone, Has - ten on, has - ten on, for lov - ers

105 "No!" "No!" "No!" It is em - pha - ti - cal - ly "No!" It is em - pha - ti - cal - ly

109

lorn and a - lone, haste on, haste

lorn and a - lone, haste on, haste

109

“No!” “No!” “No!” “No!” “No!” “No!” “No!” “No!” “No!” “No!”

114

on! Haste on, haste on!

on! Haste on, haste on!

114

“No!” “No!” “No!” “No!”

No. 5 ~ Duet

Amanda, Amandus

AMANDA

Andante con moto ♩ = 80

My heart is doubt-ly

p

This system contains the first line of music for Amanda. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Andante con moto' with a quarter note equal to 80 beats per minute. The music is in 2/4 time and the key signature has two flats. The piano part begins with a piano (*p*) dynamic.

bro - ken! By all that you have spo - ken. I'd not hurt you, e - ven slight - ly, or

AMANDUS

Don't say that!

Don't say that!

This system contains the second line of music for Amanda and the first line for Amandus. Amanda's vocal line continues from the previous system. Amandus's vocal line begins at measure 7. The piano accompaniment continues with the same texture as in the first system.

wound you e'er so light - ly! but you have - n't act - ed right - ly!

Don't

This system contains the third line of music for Amanda and the second line for Amandus. Amanda's vocal line continues. Amandus's vocal line begins at measure 12. The piano accompaniment continues with the same texture as in the previous systems.

17 I shall ne - ver love an - o - ther! My af - fec - tions I shall smo - ther! To some
 17 say that! Don't say that! Don't say that!

mf

22 con - vent far from fun I'll in - con - ti - nent - ly run, I shall ne - ver love an - o - ther! My af -
 22 Don't say that!

28 fec - tions I shall smo - ther! To some con - vent far from fun I'll in - con - ti - nent - ly run, And I'll
 28 Don't say that!

34 live and die a nun! Yes, I'll live and die a

Don't say that!

39 nun! *recit. - impetuoso* Down, down, self-ish grief! and from an-oth-er's sor - row some

Don't say that! Don't say that!

recit. *p a tempo*

(rising, overcoming her emotion).

45 con - so - la - tion let me try and bor - row! Tell me, how came Clor - in - da to re -

50 ject so nice a man as you with - out re - gret? You did not urge your suit

55 well, I ex - pect. What did you

55 All man can do, I did.

61 do? Yes; tell to me.

61 I'll tell to thee. First I

67 How? (suing his action to his words). How?

67 took her li - ly hand. Just like this. Then her waist I gent - ly spanned.

67 *più mosso* ♩ = 88 *p*

73 *AMANDUS (as before).*

8 Just like this; cry-ing, "Cru - el Clor-in-da, hear! Oh, I love you ve - ry dear!"

79 *dolcissimo*

8 How? *dolcissimo* Mem' - ries, old mem' - ries,

8 Then I drew her still more near. Just like this. *dolcissimo* Mem' - ries, old mem' - ries,

mf

85

85 sad - ly sweet are ye; pain - ful, yet pre - cious, we keep you long in store;

85 sad - ly sweet are ye; pain - ful, yet pre - cious, we keep you long in store;

91 like fad - ed rose - leaves shak - en from the tree, bring - ing back the sum - mer when

8 like fad - ed rose - leaves shak - en from the tree, bring - ing back the sum - mer when

97 sum - mer - time is o'er. How?

8 sum - mer - time is o'er. Then I sighed and soft - ly squeezed her.

103 How?

8 Just like this. Kissed herhand; me - thoughtitpleased her. Just like this. Then I begged her of her

più mosso

f

108 (shyly).

108 What?

8 grace not to turn a-way her face, but let me on her lips place—

meno mosso

114 Mem' - ries,

114 *molto allarg.* (kissing her). Mem' - ries,

8 On - ly this. Mem' - ries,

114 *molto allarg.* *p a tempo* *mf*

120 old mem' - ries, sad - ly sweet are ye; pain - ful, yet pre - cious, we keep you long in

120 old mem' - ries, sad - ly sweet are ye; pain - ful, yet pre - cious, we keep you long in

120

126

store; like faded rose-leaves shaken from the tree, bring-ing back the sum-mer when

126

store; like faded rose-leaves shaken from the tree, bring-ing back the sum-mer when

126

133

sum-mer-time is o'er, bring-ing back the sum-mer

133

sum-mer-time is o'er, bring-ing back the sum-mer

133

sum-mer-time is o'er, bring-ing back the sum-mer

rall.

rall.

rall.

139

freely *pp* when sum-mer-time is o'er.

139

freely *pp* when sum-mer-time is o'er.

139

(A church clock strikes six in the distance.)

Nr. 6 ~ Finale

Amanda, Amandus (Piscator)

1

AMANDA *dolcissimo*

(He takes her round the waist, and she lays her head upon his shoulder for a moment. Then they go across the bridge together.)

Mem' - ries, old mem' - ries,

1

AMANDUS *dolcissimo*

Mem' - ries, old mem' - ries,

Come prima

p

7

sad - ly sweet are ye; pain - ful, yet pre - cious, we keep you long in store;

7

sad - ly sweet are ye; pain - ful, yet pre - cious, we keep you long in store;

8

sad - ly sweet are ye; pain - ful, yet pre - cious, we keep you long in store;

(A sound of scuffling feet is heard near the pond, and Piscator rushes in, in ecstasy, with a fine carp struggling in his landing-net.)

PISCATOR (*joyfully*).

His hour has come at last. He's mine! He's mine!

Young man, the pool is at your service now!

(*He looks up, and sees Amandus and Amanda standing in affectionate attitudes upon the bridge.*)

What do I see? No! Yes!

(*sinking on seat, and holding his sides.*)

Ha, ha, ha, ha!

13

19 AMANDA (Outside) *rall.*

19 (Amandus and Amanda move off slowly, singing the refrain of the duet.) AMANDUS (Outside) *rall.*

bring - ing back the sum - mer

bring - ing back the sum - mer

25 *freely pp*

when sum - mer - time is o'er. (The refrain dies away as the curtain slowly falls.)

25 *freely pp*

when sum - mer - time is o'er.

25 *dolcissimo pp*

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The End