

Joyzelle

Libretto by the composer
after a play by Maurice Maeterlinck (1903)
translated by A. Teixeira de Mattos (1912)

Frederick Frahm
ASCAP

SCENE I

An island shore. Joyzelle and Lancéor enter from opposite sides and meet.

serenamente ♩ = 64

Lancéor

p *mp*

Where am I? — Who are you? —

Organ

p legato

Man. 8' & 4' fonds
Ped. 16' fonds + manuals

J

mp

I — am Joy - zelle. — Who are you? —

L

11 *mp*

L

I don't know. Once my name was Lan-cé-or. To-day I am

16 *mp*

J

Mist? Mi - ra-ges?

L

lost I wan - der in the mist, a - mid mir-a-ges.

22 *recitative* *poco rit.* *serenamente* ♩ = 64

J

How did you come to this is-land?

L

mf *mp*

I don't know. The sea was ve-ry still, the sky was clear. A deep fog

SCENE II

[The next morning. A wild, neglected garden, full of high weeds and brambles. On the right, a very high and gloomy wall, pierced by a railed gate. Joyzelle is seen in the garden alone. It is daylight.]

malinconica ♩ = 48

Organ *mp* *Man. 8' & 4' fonds*
Ped. 16' fonds + manuals

5 *mp*

This is the gar-den, — which no one vis-its. — The sun does not en-ter here; —

9 *mp*

These poor wild flow-ers, — which men be-siege be-cause they are not beau-ti-ful — here a-wait death.

13

J And the birds are si - lent.

L

18

J *recitative* *mf* Calling out from behind the gate. Go a - way! — It is death if he sees you!

L *mp* *mf* Joy-zelle? He will not see us,

23

J *f* But he may re - turn! Then I shall go... No!

L I saw him go. — No. — O - pen the gate Joy - zelle, o - pen the gate! One kiss, and

SCENE III

[A day later in a grove. Joyzelle lies sleeping on a grassy bank, before a box hedge, cut into arches, in which lilies are flowering. It is night. A fountain ripples gently. The moon is shining.]
 [Enter Merlin, wrapped in a long cloak.]

oscuramente ♩ = 45

Organ *p* legato

Man. 8' fonds
Ped. 16' fonds + manuals

4 *p*

M She sleeps. _____ How peace-ful _____ and beau-ti-ful _____ she

mp

7 *p* In her sleep.

J Lan - cé-or... _____

M is. _____ Ah, _____ faith-ful in sleep, con-stant in dreams. _____

mp

The musical score is written for three parts: Organ, Male (M), and Joyzelle (J). The Organ part is in 4/4 time, marked 'oscuramente' with a tempo of ♩ = 45. It features a 'p' (piano) dynamic and a 'legato' articulation. The Male part (M) has lyrics: 'She sleeps. _____ How peace-ful _____ and beau-ti-ful _____ she'. The Joyzelle part (J) has lyrics: 'Lan - cé-or... _____ is. _____ Ah, _____ faith-ful in sleep, con-stant in dreams. _____'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'mp'.

He takes off his cloak and appears taller, and younger, dressed in clothes similar to Lancéor's and presenting a strange resemblance to him. He approaches Joyzelle.

He leans over and kisses her on the forehead.

10

M

Have no fear, my child, this is for your hap-pi-ness. —

*Springing up and looking at him in terror.
Putting out his arms to embrace her.*

13

J

mp Lan - cé - or... — Who are you?

M

Impersonating Lancéor. Yes, my love? —

Recognizing Merlin, with a movement of horror.

16

J

mf You! — *f* Don't touch me! Stay a - way from me! —

M

Joy - zelle! — Joy - zelle! — I don't un - der - stand! —

SCENE IV

[A room in the castle. At the back, to the right, is a large marble bed. The room also has several large mirrors. Lancéor is standing before one of the mirrors. He appears emaciated, bent, aged, unrecognizable.]

Lancéor

solennita ♩ = 48

p Who am I? ____ *mf* I have aged thir-ty years! *mp* The ve-nom... ____ yet the mir-ror does-n't lie. ____

Organ

Man. 8' fonds

L

p I am lost. ____

Man. 8' fonds

Ped. 16' fonds + manuals

A door opens. Enter Joyzelle.

Surprised by the darkness, she stands a moment on the threshold. Then, casting her eyes around the room, she finds Lancéor lying on the floor and rushes to his side.

17

solo 8'

Man. 8' fonds

Ped. 16' fonds + manuals

chiacchierino $\text{♩} = 84$
mf

26

J Lan - cé - or! I looked for you ev - 'ry - where. I went to the tow - er, I called for you, but no - one an - swered.

Man. 8' fons

solennita $\text{♩} = 48$
p

34

J You look so pale, — so thin... — give me your hands. —

tristamente $\text{♩} = 36$

Man. 8' + 4' fons

42

L Joy - zelle! — I have de - ceived. — Truth is dead in our one heart.

p **mp**

47

J Was I mis - ta - ken? Was I mis - ta - ken? Lan - cé - or? I love you...

L My faith - less voice be - trayed me, — my arms, my hands, my eyes. —

p **mp** **mf**

She falls sobbing on Lancéor's body.

Enter Merlin.

*Starting up, as though to go to him,
while still holding Lancéor in a close embrace.*

75 **oscuramente** ♩ = 44 **agitato** ♩ = 64 **mf**

J me. — You! — Look at him!

Man. 8' + 8' reed Man. 8' fonds

85 **f** **mp**

J Tell me what to do! — Save him! He can-not breathe! I can't hear his heart beat...

M Joy-zelle, fear no-thing.

94 **oscuramente** ♩ = 44 **broadly** ♩ = 36 **mp**

J What is his beau-ty to me — if he dies?

M His life is in my hands, — He can-not es-cape with-out my con - sent.

Man. 8' & 4' fonds
Ped. 16' fonds + manuals

oscuramente ♩ = 44

103

mp

M

I can bring him back to you. How-ev-er,

Man. 8' fons

Man. 8' + 8' reed

112

mf

J

What are you say-ing? —

M

I will be paid... in ad - vance.

To-night, this room, on this bed,

*Man. 8' & 4' fons
Ped. 16' fons + manuals*

120

Now comprehending.

mf

f

J

Is that the bar-gain? — Is this chess, — or check-ers? —

M

shame-less, with - out re-serve. —

SCENE V

[Merlin is seen center stage, lost in thought.]

solennita ♩ = 64

Organ

p

détaché

Man. 8' & 4' fonds
Ped. 16' fonds + manuals

4

8

12

15

19 *attaca*

23 *l'istesso tempo* *mf* *mp*

M Are there hid-den gods? — As man-y as hearts that throb? — To them, — I'm — a gen - ius

31

M to be a - void - ed, — a wick-ed sor-cer-or in league with their e - ne - mies! —