

No. 10

# Liaisons

(Mme. Armfeldt)

99

Cue: DÉSI RÉE: . . . and the Virgin Mary over the headboard.

Moderate 3

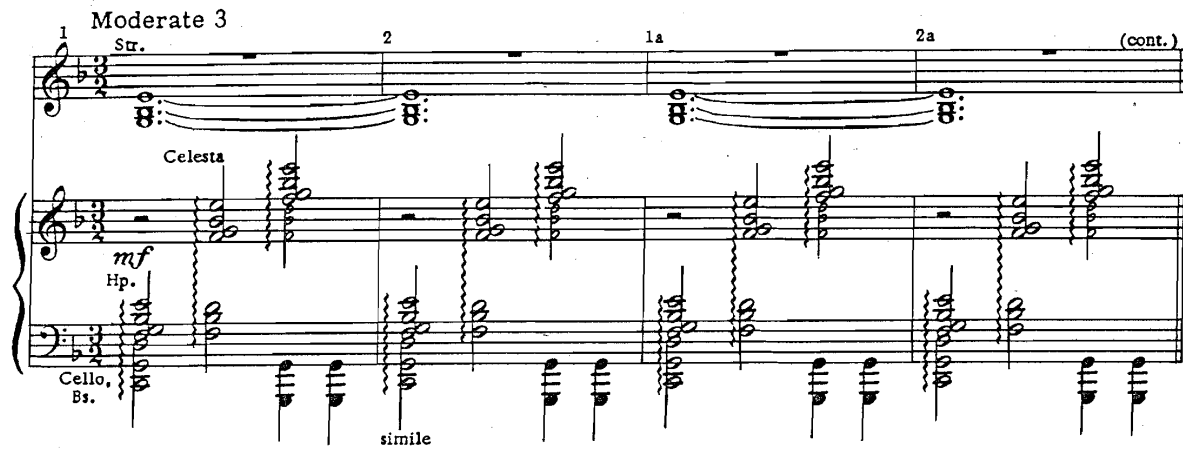
1 Str. 2 1a 2a (cont.)

Celesta

mf Hp.

Cello, Bs.

simile



\* MME. ARMFELDT:  
(+ Alto Fl.)

E. H. 8 bassa

3

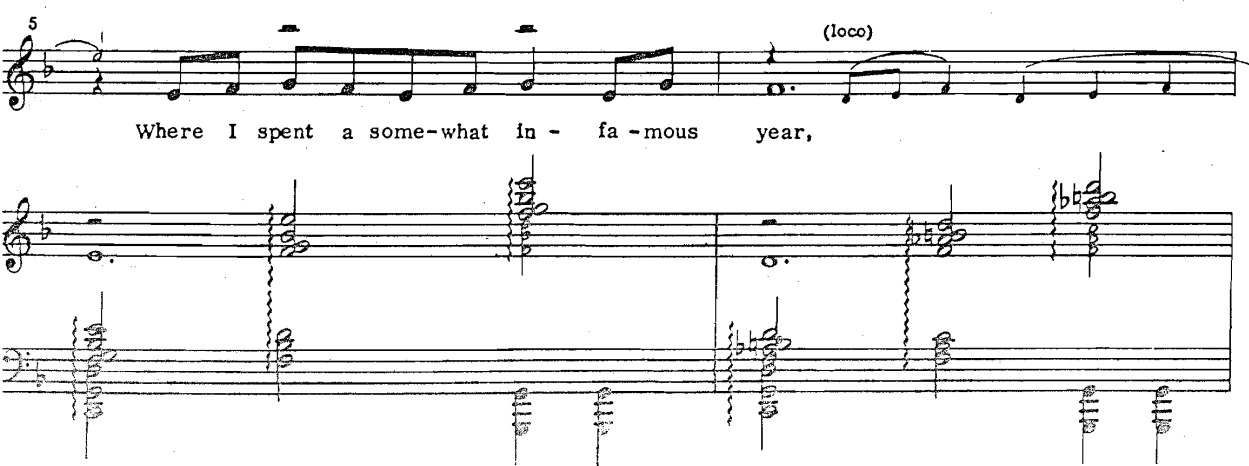
At the vil - la of the Bar - on De Sig - nac,

Str. p



5 (loco)

Where I spent a some-what in - fa - mous year,



Voice sounds one octave lower.

7 (+ Alto Fl.)

At the vil - la of the Bar - on De Sig - nac,

9

I had la - dies in at - ten - dance, fi - re o - pal pen - dants...

11 Bell gliss.

Li - ai - sons! - What's happened to them? Li - ai - sons to -

Vln., Vla. Solo  
Celesta,  
W. W.  
Hp.  
Cello,  
Bs.

14 E.H. (+ Vln., Vla. Solos 8V2)

day. Dis - grace - full! What's be - come of them? Some of them

hard - ly pay their shod-dy way. What once was a rare cham-pagne is

Hp. + Clar. (Cel.) All Vins. Hp.

Hns. 5 L.H. + Bsn.

20

now just an am - i - a - ble hock; What once was a vil - la at least is

22

"digs." What once was a gown with train is now just a sim-ple lit-tle frock; What

(+ Bsn. Cl.)

25

Rubato

once was a sump-tu-ous feast is figs. No, not even

E. H. Hp.

Bsn. Str.

28 + Alto Fl. Str.

figs -- rai-sins. Ah, li-ai-sons.

Cel. Solo R.H.

31 rit. a tempo

Where was I?... Oh, yes... a tempo

33 (Alto Fl. col voce) E.H. (8 bassa)

At the pal-ace of the Duke of Fer-ra-ra, Who was pre-ma-ture-ly deaf but a

+ Celesta Vins. Hp. + Cello, Bs. (simile)

36

dear, At the pal-ace of the Duke of Fer-ra-ra,

39

(+ Alto Fl.)

Str.

I ac-quir-ed some po-si-tion Plus a ti-ny Ti-tian...

41

Bell gliss.

(Vln., Vla. Solo)

Cel., W. W.

Hp., Cello, Bs.

Li-ai-sons!\_ What's happened to them? Li-ai-sons to-

44

(+ Vln., Vla. Solo)

day. To see them-- in-dis-crim-i-nate wom-en, It

+ A. Fl.

47

48

(+ Cl. 8bassa)

48a

(to 58)

pains me more than I can say, The lack of taste that they dis-

Hp. + Clar. Cel. Hp. + Clar.

5 L.H. Str.

58 Muted Hns. + A.Fl.

play. Celesta 5 5 5

Where is style? Where is

Str., Hp. + E.H. Cello, Bs.

61 + Str.

skill? Where is fore-thought? Where's dis-

5 5 5

64

cre-tion of the heart, Where's pas-sion in the art, Where's craft?

5 5 5

(E.H.)

67 + A.Fl.

With a smile And a will, But with

5 5 5

Clar.

70 *Fl. Solo* + Str.

more thought, I ac - quir-ed<sup>t</sup> a cha-teau ex -

Hp. Cl. E.H.

73 *colla voce*  
+ A.Fl.

trav-a-gant-ly o - ver - staffed. Too man - y

+ Cel. L.H. + Bs.Cl. *colla voce*

76

peo - ple mud - dle sex with mere de - sire, And when e -

Str. pizz. + B.Cl.

78

mo-tion in - ter - venes, the nets de - scend. It should on

80 106 + Bsn. 8bassa

no ac-count per-plex, or worse, in - spire. It's but a

Cel. pizz.

Bs. Cl.,  
Cello,  
Bs.

82

pleas - ur - a - ble means to a meas - ur - a - ble end.

(+ Vln. Solo)

84

Why does no one com-pre - hend? Let us hope this lu-na-cy is just a

Hp. A.Fl. Hp. 5 Hp., Cl. R. H.

87 *rit.* *a tempo*

trend. Where was I?... Oh, yes...

Cel. Solo *rit.* *a tempo*

Str., Hp.



(Sung) (+ A.F.L.)

In the cas-tle of the king of the Bel-gians — We would vis-it through a false chif-fo-

Cel. + Hp.

Str. *a tempo*

Hp.

Cello, Bs.

(simile)

92

nier. In the cas-tle of the king of the Bel-gians —

95

Who, when things got rath-er touch-y, deed-ed me a duch-y... Li-ai-sons!

Bell gliss.

Vln., Vla. Solo

Cl., Str.

Bsn., Bs. Cl., Bass

98

What's happened to them? Li-ai-sons to-day.

E.H.

(+ Vln., Vla. Solo  
101 8va)

108

Un-ti - dy - - - Take my daugh-ter, I taught her, I tried my best to point the

104

(+ Cl. 8bassa)

Str.

way. I e - ven named her Dé - si - rée.

107

(+ A.Fl.)

In a world Str. where the kings are em -

110

ploy - ers, Where the am - a - teur pre - vails and

113

del-i-cac-y fails to pay, In a

116

world where the princ - es are law - yers,

119

+ Bsn. 8 bassa *colla voce*  
What can an - y - one ex - pect ex - cept to re - col - lect Li -

*colla voce*  
Vin. Solo

122

ai... (She falls asleep)

Vins., Vla. (harmonics)

(Cel. + Hp.)

+ Hp. (pizz.)