AN INTRODUCTION TO AN OPERETTA:  
PAULINE VIARDOT’S *LE DERNIER SORCIER*  
FOR THE YOUNG OPERA STUDIO

by

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ABSTRACT

This document discusses the performance possibilities of *Le dernier sorcier*, an operetta by composer Pauline Viardot and librettist Ivan Turgenev, for the young opera studio, and contains a performance edition of the work. The edition includes piano accompaniment, French text, an original English translation of the libretto dialogue, and an annotated score based on Viardot’s manuscript papers located at the Hollis Library at Harvard University.

Pauline Viardot was an internationally-renowned mezzo soprano in the nineteenth century who also demonstrated superb skills as a pianist and a keen interest in vocal composition. Unfortunately, as with many other women composers throughout the history of Western music, Viardot’s compositions remain overlooked and underappreciated. After retiring from the opera stage, Viardot turned her attention to teaching, which inspired her to compose works with a specific educational purpose in mind. Due to their practical nature, Viardot’s vocal works are often straightforward and accessible, while still posing appropriate challenges to the performers.

Since Viardot’s operettas were composed specifically for her young female students, *Le dernier sorcier* would make an excellent repertoire choice for undergraduate university opera programs. It is the author’s hope that, through a discussion of historical context, an overview of the music and libretto, and an original performance edition, *Le dernier sorcier* will become an accessible option for undergraduate performance, and that the work itself will stimulate further interest in the remainder of Viardot’s operettas and vocal works.
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1. PAULINE VIARDOT’S PERSONAL AND PROFESSIONAL BACKGROUND

"She sings in, and speaks, five different languages, plays the piano like an angel, is as good a harmonist as anyone, sings like her sister, and composes things which we could have been proud to have written." - Adolphe Adam¹

In understanding the musical accomplishments of her family members, it can be assumed that Pauline was destined for musical greatness. Her father, Manuel del Pópulo Vicente Rodríguez García, was a noted tenor from Seville who became famous for his unusually rich, baritone-like vocal timbre and his spirited personality: “He was a being governed by passions and impulses, exuberant, overflowing with life and energy, a man who did everything on a grand scale.”² García composed stage works and songs throughout his career, and in his vocal retirement became a much sought-after pedagogue; his versatility as a musician set an example for Pauline’s own career. Manuel had three children with his second wife, singer Maria Joaquina Sitchès Briones, “whose flexible nature and cheerful disposition made her a perfect foil to her demanding husband.”³ His oldest son and namesake was born in Spain in 1805, and his daughters Maria and Pauline were both born in Paris, in 1808 and 1821 respectively. The members of the García family resembled Bach’s in their continuation of the patriarch’s work. “It may be of interest to students of heredity to know that, of Manuel García’s descendants, at least eleven were professional musicians…”.⁴

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Pauline’s siblings each had a vocation within the music world for which they were ideally suited. Her brother Manuel Patricio Rodríguez García excelled later as a vocal pedagogue after an earlier, less successful career as a baritone. He is widely known as the inventor of the laryngoscope. Maria Felicitas García Sitches quickly entered the opera scene in the 1820s as a soprano with extraordinary vocal skills, due to her father’s intense, sometimes severe, vocal instruction: “with a range of three octaves, she sang contralto as well as soprano roles—coloratura parts as well as those for dramatic soprano—in thirty-five operas, and in a few works, she would perform two or more of the leading roles.”5 Pauline’s vocal career might have been completely overshadowed by her older sister, were it not for Maria’s untimely and horrific death from a horse riding accident at age 28. Perhaps Pauline would not have minded being overshadowed; she greatly preferred playing piano to singing, but it was upon her mother’s refusal to allow her to continue her piano studies that she committed to singing professionally.

Though Pauline received consistent praise as a vocalist, she had the misfortune of constantly being compared to her sister. Maria grew to be a conventionally attractive young woman with the same fiery, passionate temperament of her father and a penchant for scandal. Her married surname by which she was known, Malibran, came from her first marriage to a banker, whom she soon left for famous violinist Charles de Bériot. They lived in a common law arrangement for several years and had a child out of wedlock. By contrast, Pauline was known for her affable personality, and was also considered by many to be unattractive, if no less intriguing as a performer:

She is ugly but with a kind of ugliness which is noble, I should almost say beautiful…. Indeed the Garcia recalls less the civilized beauty and tame

5 Bushnell, Maria Malibran, xvii.
gracefulness of our European homelands than she does the terrifying
magnificence of some exotic and wild country…

Pauline was arguably more gifted as a pianist than a singer. She received piano instruction from
Franz Liszt as an adolescent, and was skilled enough to accompany voice students of her father’s
by the age of eight. Piano seemed to be her true calling, and she expressed regret at choosing
voice over piano at the encouragement of her mother: “although she did not protest against her
mother’s decision, it had almost broken her heart.” One wonders what sort of career she might
have achieved, had she been able to focus primarily on piano performance: “In fact, she
remained an outstanding pianist all her life; Liszt, Mocheles, Adolphe Adam, Saint-Saëns, and
many other distinguished musicians have left enthusiastic accounts of her playing, and some of
Chopin’s happiest moments were spent making music with her...”

Nevertheless, Pauline enjoyed an immensely successful international singing career, one
that brought her not only fame, but also connections to countless other iconic artists of the late
19th century. Liszt thought her voice was “remarkably pure, full-bodied, and fresh” and
“Rossini thought that Pauline’s voice was far superior to Maria’s.” Through her singing tours
to London, Vienna, Spain, and Russia, Viardot met the luminaries that would become her
important, life-long friends: George Sand, Frédéric Chopin, Clara Schumann, and her husband-
to-be, director of the Théâtre Italien Louis Viardot, whom she wed in 1840. Many composers
wrote works and operatic roles for, or dedicated them to, Pauline, including Giacomo Meyerbeer

8 Fitzlyon, The Price of Genius, 37.
9 Ibid., 37.
10 Suttoni, An Artist’s Journey, 174.
(Le Prophète), Charles Gounod (Sappho), Johannes Brahms (Alto Rhapsody), Jules Massenet (Marie Magdeleine), Schumann (Liederkreis), and Saint-Saëns (Samson et Dalilah).

One of the most celebrated, if also controversial, relationships Pauline formed during her singing tours was with author Ivan Turgenev, whose personality was full of “…charm, and immense social gifts… his brilliant, witty, intelligent conversation had an almost hypnotic power, and charmed all his listeners.”12 From their first meeting during Pauline’s Russian singing tour in 1843 to the end of Turgenev’s life, Turgenev remained close to the Viardots, sometimes even in proximity. Turgenev would visit the Viardots for months at a time, essentially living with the family at their Château de Courtavenel in Brie. There has been much speculation on the nature of the relationship between Pauline and Ivan, including unsubstantiated rumors that Turgenev, rather than Louis, may have fathered one of Viardot’s children. These rumors are due in part to a period in the 1850s when Turgenev and Viardot almost ceased communication with each other, around the time that Pauline gave birth to one of her children. Whatever the nature of their relationship, their connection seemed to be mutually beneficial in artistic inspiration.

The Viardots hosted a number of salon performances in a renovated attic at the Château de Courtavenel: “An attic had been converted into a little theatre, complete with footlights and a prompter’s box; the charge for admission to the performances, which were given by the Viardots, their friends, and their children, was one potato, and the theatre was known as the Théâtre des Pommes de Terre.”13 This unassuming location was visited by many of the top artists and musicians in Paris at the time, including César Franck, Gioachino Rossini, Hector Berlioz,

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13 Ibid., 306.
Eugène Delacroix, and Henri Martin.\textsuperscript{14} These intimate performances in a small-scale venue anticipated the performance space for which Viardot’s operettas would be composed.

\textsuperscript{14} Fitzlyon, \textit{The Price of Genius}, 305.
2. VIARDOT’S OPERETTAS IN SOCIAL CONTEXT

“For the Germans, music was a matter of the soul, of the inner life; for the French, it was a social matter, a matter of entertainment.”

The stage works that Viardot composed for her students to perform have been called operettas or salon operas, depending on the source. In her research on Viardot’s Cendrillon, Rachel Harris labels the work as a salon opera, based on its function and small scale: “In the salon operas, Pauline saw the value of small-scale operatic works, which provided her students not only with vocal training, but also with essential stage experience before a selected audience.” By contrast, the Viardot scholar Nicholas Žekulin refers to Le dernier sorcier in several articles as an operetta. Patrick Waddington provides additional historical labels in his extensive catalogue of Viardot’s works; for example, Cendrillon is listed in his catalogue as both a salon and an operetta (“Opérette de salon”). Le dernier sorcier, in content and function, could be categorized as both a salon opera and an operetta.

French operetta was a relatively new genre of vocal music at the time of Le dernier sorcier’s first performance in 1867, with its beginnings traced to 1840s Paris. Its origins were rooted in the one-act vaudevilles of the earlier 1800s, as well as various other earlier influences, including Italian intermezzi and English ballad operas. Paris became the operatic center of the

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world in the 19th century, and French opera of all types blossomed and morphed, partially due to the stringent repertoire regulations for each opera theater. The Paris Opéra was strictly reserved for grand opera, with no spoken dialogue allowed, the Théâtre Italien only produced older and newly composed operas in Italian, and the operas of the Opéra-Comique included spoken dialogue in between musical numbers. These restrictions offered no artistic license for more frivolously or satirically entertaining works to be performed. Consequently, plots of Opéra-Comique works gradually became more serious, with the inclusion of spoken dialogue being the only distinction from Paris Opéra productions. The premiere of Carmen at the Opéra-Comique in 1875 demonstrates this shift; the plot of the opera is serious, incorporating styles of both exoticism and realism into the tragic story of the titular character and her ultimate death.

The lack of levity in the established theaters of Paris required that entertainments flourish elsewhere, for Parisians still desired a light evening of entertainment: “there was a fear, due perhaps to inadequate education or to some national cultural failing, of becoming lost in the abstract arcana of a musical discourse- and of no longer having a good time.” Vaudevilles offered an outlet for less wealthy patrons, who neither wanted nor could afford to go to the more established theaters:

Most likely, a Parisian worker or petit bourgeois (or student, poet, painter, or seamstress) with a little saved up for entertainment would make for one the town’s cheap pantomime or vaudeville shows, for which entry could be obtained for 50 centimes or less.19

18 Lacombe, The Keys to French Opera in the Nineteenth Century, 294.
19 Snowman, The Gilded Stage, 158
Parisians also found value in café-concerts, popular events where composers would showcase dance music and songs with light, accessible melodies.²⁰

Composers Jacques Offenbach and Hervé (a *nom de plume*; he was named Louis Ronger at birth) sought to combine these Parisian preferences through *opéra bouffe*, an immediate precursor to what would eventually be called operetta:

Operetta had elements of the music hall and the *vaudeville* in it from the start, particularly in many of its comic *couplets*, or humorous verse songs. Neither Hervé nor Offenbach resisted writing catchy songs that would appeal to audiences at first hearing; their music was for everyone.”²¹

Offenbach is often considered the father of the operetta, having founded the Théâtre des Bouffes-Parisiens in 1855. One of the most important early works of operetta, Offenbach’s *Orphée aux Enfers*, premiered there in 1858. Hervé’s works of operetta technically predate Offenbach, “but it was the genius of Offenbach which consolidated and developed what Hervé had invented”.²² Offenbach’s operettas sought to parody the grandiose nature of German Wagnerian and French Grand opera, sometimes even by directly borrowing popular melodies from these works.²³ Like the entertaining intermezzi of the 18th century, operetta grew from a diversion into a fully established genre:

There were considerable strides in the late nineteenth century in turning stilted, convention-riddled *opéra-comique* construction and staging into a

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²¹ Ibid., 10.
²³ Taruskin and Gibbs, *The Oxford History of Western Music*, 772.
new, dynamic, and frequently hilarious theatrical form, with much more attention paid to dramatic and musical characterization, wit, and frivolity, and a more intelligent use of the chorus.  

It is perhaps surprising that Viardot became a composer of operettas. Though she was engaged in composition lessons at an early age, Pauline Viardot did not focus on composition as a musical outlet until she had practical reasons to do so. She composed vocal works as an educational tool for her young students, including art songs, vocalises, and of course, operettas: “Like her father, Pauline saw the value of small-scale operatic works which provided pupils not only with vocal training, but also with essential stage experience before a selected audience.”

Upon Pauline’s retirement from the stage in 1863, the family moved to Baden-Baden, and it was there that Turgenev and Viardot began to collaborate on several operettas. Turgenev took up residence in a villa close to the Viardots, a space that often became a performance venue for their little productions. It was a happy time in Turgenev’s life, as he conveyed to a friend in a letter in 1867:

I’m healthy, I go hunting, and write French librettos for operettas that Mme Viardot sets to music- it’s wonderful! …a small stage has been set up in the main room, and the dramatis personae are Mme Viardot’s children, her pupils, and so on. It’s fun both for her and me, and other people apparently don’t find it boring either. That’s the extent of my literature for now.  

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24 Traubner, Operetta, xi.  
25 Žekulin, The Story of an Operetta, 10.  
26 Turgenev, Letters Volume II, 47.
Though three of the Turgenev-Viardot operettas received accolades during their lifetime and are still mentioned in biographies today, including *Le dernier sorcier, Trop de femmes* (1867), and *L’Ogre* (1868), there is evidence that the two collaborated on, perhaps even performed, at least two more. Patrick Waddington and Nicholas Žekulin’s extensive catalogue of Viardot’s works states that the operetta *La veillée de Saint-Sylvestre* was performed in Baden-Baden in 1868, with fragments of the manuscript located in several private collections. The music to an additional operetta, *Le miroir*, has been mostly lost, but the libretto remains. Waddington and Žekulin surmise that *Le miroir* was performed a few times in 1869. The Pauline Viardot Werkverzeichnis Datenbank has compiled even more operettas by Viardot with other librettists, including two works where Pauline herself created the texts (*Aïsha* and *Au Japon*).

Viardot and Turgenev’s operettas were initially relatively successful, and excitement about these successes led to a more extensive, if still salon-sized, production of *L’Ogre* in 1868. Turgenev described the environment to his brother:

> Let your imagination summon up the following picture: my whole house is flooded with girls, Mme Viardot’s pupils, who are singing, dancing, and donning costumes. Today is the first rehearsal in costume for our third operetta. I play the role of the *ogre* (!) in it- I don’t sing, of course- I’m dressed all in red, with a huge red wig! The last few days there’s been an incredible

27 Waddington and Žekulin, *The musical works of Pauline Viardot-Garcia (1821-1910)*, 22.  
28 Ibid., 24.  
commotion: rehearsals every day, the maître de ballet from Carlsruhe is staging the pas-sets, the clatter of hammers. The Queen of Prussia keeps sending people to find out when we’ll be finally be ready. Noise, din, terrible sweating in twenty-five-degree heat. laughter, gaiety- tra-ta-ta, tru-tu-tu!30

The success these operettas enjoyed were likely due to the tastes of French society, and the increasing popularity of the new genre. Having just moved from Paris, Viardot would have been keenly aware of the new operatic trend, and Turgenev himself loved Offenbach’s works, claiming *La Grande-Duchesse de Gérolstein* to be his favorite.31

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31 Žekulin, “Humor in Turgenev’s operetta *Le dernier sorcier*”, 422.
3. THE HISTORY OF LE DERNIER SORCIER

“If Pauline Viardot had been a great singer, and nothing more, her biography would be of little interest except to musical historians. But, great singer though she was, she was something else as well- a highly intelligent woman, the centre of a distinguished circle, a disseminator of ideas, and the inspiration and the friend of great men and women, of Alfred de Musset, George Sand, Chopin, Liszt, Gounod, Berlioz and, above all, Turgenev.”

Le dernier sorcier as a stage work exists in several forms. The operetta was performed several times in its original state; it premiered in Turgenev’s personal Baden-Baden theater on September 20, 1867, and was then revived for a gala presentation on October 17th of that same year. The operetta was intended for piano and young voices, with the exception of the titular role being played by an older man, one who only needed to possess basic vocal abilities. French author Louis Pomey performed in the premiere as Krakamiche, and Turgenev himself took over the role during the gala presentation. Viardot played piano, and all other roles were premiered by her students and children. Pauline’s son Paul, age ten, was cast as the only other male role of Perlimpinpin, her oldest daughter performed as the pants role Prince Lelio, the Queen of the Elves was played by fifteen-year old daughter Claudie, thirteen-year old daughter Marianne played the smaller role of Verveine, and finally, one of Viardot’s more advanced students, Marie Hasselmans, took the more florid, vocally demanding role of Stella. Le dernier sorcier increased in popularity in subsequent Baden-Baden performances, with many elite musicians

32 Fitzlyon, The Price of Genius, 11.
33 Žekulin, The Story of an Operetta, 16.
attending the performances. “Clara Schumann, like others who attended these performances, was impressed by the way Pauline had trained her children and pupils who took part in the operettes…” 34 Viardot and Turgenev worked together to create an operetta that could be performed in a casual, small-scale environment, with minimal need for costumes and scenery, and with accessible dramatic and vocal performances.

These small-scale parameters changed when Viardot and Turgenev were given the opportunity to have their operetta performed for the public in Weimar. The Grand Duchess of Weimar originally planned to celebrate her birthday with a performance of Wagner’s Die Meistersinger von Nürnberg, but the work was too complex and expensive for their theater to produce. 35 The success of the operettas in Baden-Baden led the Grand Duke to engage Turgenev and Viardot for the celebration instead; the Weimar premiere of Der letzte Zauberer (the German title for Le dernier sorcier) would occur on April 8, 1869. In order for the operetta to fit the standards of the bigger Weimar theater and expectations of the public, the score was orchestrated and translated into German.

Eduard Lassen, the successor to Liszt as court music director, orchestrated the score under Viardot’s supervision; “while Pauline may have had some ideas for instrumental colouring, she had no experience in writing for an orchestra.” 36 Several musical numbers were added to the operetta for the Weimar production, including a duet with Krakamiche and Stella and an a cappella quartet, and other scenes with spoken dialogue became melodramas with newly composed accompaniments. Viardot composed these additional pieces for piano before

34 Fitzlyon, The Price of Genius, 396.
35 Žekulin, The Story of an Operetta, 29.
36 Ibid., 33.
surrendering them to Lassen for orchestration. Viardot’s colorful and virtuosic piano score lent itself easily to being orchestrated.

A less natural alteration of the operetta was the translation from French into German by Richard Pohl. There were stark differences between German and French opera aesthetics, and Turgenev was gravely concerned that Pohl would not be able to adequately capture the light spirit of the libretto: “Turgenev - who had more than a passing acquaintance with French operetta, particularly as represented by its acknowledged master, Jacques Offenbach - used light, ‘frivolous’ humour precisely to avoid the heavy-footed ‘moral’ that Pauline feared Pohl would constantly seek.”\(^{37}\) His fears were well-founded; though \textit{Der letzte Zauberer} initially received a politely warm reception and was performed several more times throughout Germany, it did not experience the amount of success that Viardot and Turgenev would have hoped. Turgenev expressed his disappointment in a letter after an 1870 performance in Karlsruhe:

> Our operetta’s lack success (it was no ‘fiasco’, nor did I hear any hissing about it - it’s just that no one was called back and applause was sparse) was the result to use the new Bismarckian language of the following contributing factors: the hostility of old Devrient [director of Karlsruhe’s Court Theater], about whose qualities as a director Mme Viardot held herself at a distance from them, envy of the Court’s favorable disposition toward us, the usual opposition to the Grand Duke, who actually pushed the whole business through - and especially the profound disdain of foreigners and their arrogant presumptuousness- these are the main reasons for the ‘Karlsruhe

\(^{37}\) Žekulin, \textit{The Story of an Operetta}, 34.
story’, as you call it. Fortunately, the wrath was directed primarily at my unfortunate libretto- the Badischer Beobachter [newspaper review] even maintained that one could say many good things about the music, but that the text was gross swinishness.38

Interest in the operetta waned after its performances in German, and the score was never published, causing the work to fall into obscurity after Viardot’s death. However, the Viardot scholar Nicholas Žekulin contributed to a revived interest in the work by producing an additional version of Le dernier sorcier, combining a reduced version of the Lassen orchestration with the original French libretto. Though Žekulin’s version was premiered in a University of Calgary performance in 2005, it remains unpublished.39

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38 Turgenev, Letters Volume II, 82.
39 University of Calgary, “The Departments of Drama, Music and Germanic, Slavic and East Asian Studies Presents The Last Sorcerer, an operetta”, https://dspace.ucalgary.ca/bitstream/handle/1880/44270/DS_programme.pdf?sequence=1
4. PLOT OVERVIEW

The entirety of the *Le dernier sorcier* plot occurs in the same location; as the libretto indicates in the first of two acts, “La scène se passe dans une forêt, devant le château en ruines de Krakamiche” (“The scene takes place in a forest, in front of the ruins of Krakamiche’s castle), and second act: “Même décor” (“Same setting”). The titular character Krakamiche, who once was an all-powerful and terrible wizard with a magical palace and a giant to serve him, is now unable to access almost all of his previous magical powers, save for an incantation to fetch daily food. His palace has devolved into a meager hut, and his giant, Perlimpinpin, has shrunk into a dwarf. Elves also inhabit the forest, and consider Krakamiche an enemy who trespassed on their land in order to build his palace. In the opening chorus, the elves demonstrate their frustration with Krakamiche by gleefully terrorizing him using magical powers. At the elves’ rallying cry, “Par ici! Par ici!” (“Here, here!”), water rushes through Krakamiche’s chimney and extinguishes his fire.

The Queen of the Elves is introduced in the Scene II dialogue, expressing her disapproval of Krakamiche and encouraging the Elves to continue harassing him. Lest the audience think that the Queen is a heartless enemy, Turgenev indicates that the Queen could be considered to be a protagonist by including in her dialogue: “Je le répète- ne veux pas de mal à Krakamiche, …mais il faut que notre chère forêt nous reste…” (“I repeat- I do not want Krakamiche to be

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41 Ibid., 116.
harmed… but it is necessary that our dear forest is restored to us…’’). Verveine, elf and servant to the Queen, has developed a plan to trick Krakamiche. She explains a previous encounter with Krakamiche, where, in disguise, she announced the forthcoming arrival of the Embassy of Chinese Leprechauns and their gift of Moly, a magical herb that restores youth and beauty. The Queen approves of Verveine’s deception, and the elves develop their plot against Krakamiche.

Lelio, prince of a nearby kingdom, is introduced by means of an entrance aria in Scene 3. The piano introduction includes a hunting call, and in his two strophes Lelio compares the stag who escapes him to the young women living in the forest that eludes him. At the conclusion of the aria, the Queen approaches Lelio, shows him where the mysterious girl lives, and promises that she will help him win her, on the condition that swears his allegiance to the Queen. The Queen knows that this young woman is Stella, daughter of Krakamiche. She gives Lelio a magic rose that will make him invisible to all except Stella, but only after the sun sets, and instructs him in a short aria to “Ramasse cette rose/ Et la fleur à la main,/ Ce soir, à la nuit close/ Arrive et ne crains rien” (“Take this rose/ And, flower in hand,/ Tonight, after sunset/ Arrive and do not fear”).

Krakamiche’s mood is “furieux” as he enters in Scene 5. He curses the elves and laments: “Ah, la sotte existence… que celui d’un sorcier quand il a perdu sa puissance” (“Ah, the silly existence of a sorcerer who has lost his powers”). Krakamiche’s argument with Perlimpinpin in the following scenes of dialogue simply provide an opportunity for slapstick humor and physical comedy. Krakamiche chases Perlimpinpin offstage as he repeatedly hits his servant with an umbrella.

42 Žekulin, The Story of an Operetta, 119.
43 Ibid., 122.
Stella enters the stage with a monologue in Scene 9 that summarizes a previous conversation with her father in which he warned her not to trust the evil Queen. She wonders if he is correct about her motivations. Her soliloquy is followed by a virtuosic aria with a poetic text about the falling rain. She tries to guess the name and identity of the handsome young man she has seen in the forest, hoping that he may be a prince. The Queen enters and informs Stella that she will be able to meet her beloved stranger named Lelio, thanks to the magic rose that will make him invisible to Krakamiche.

After singing a frivolous strophic aria in Scene 12 in which he forgets the ending to each verse, “Allons! bon! bon! Voilà que j’oublie la fin de ma chanson!” (“Let’s go! right, right! Here, I’ve forgotten the ending to my song!”), Perlimpinpin sees the arrival of the Embassy of Chinese Leprechauns. He alerts his master, and once again physical comedy is provided as the characters struggle to find and wear their hats. March music is played as the elves disguised as leprechauns enter in procession. Krakamiche is fooled; the elves reveal their true identity and tease Krakamiche by causing his hat to magically levitate as he tries unsuccessfully to catch it. Resigned that he will never catch the hat, Krakamiche returns with Perlimpinpin into his castle. The Queen and her elves rejoice in the Act I Finale.

Act II opens with another brief aria from Lelio, as he sings about his love for Stella and tries to peek into the castle, hiding when Krakamiche enters the stage. Krakamiche hopes to find a spell to restore his wand’s powers in an ancient book of magic he has found in the castle. He mutters an incantation, and a candle appears, but elves secretly continue to blow out the candle. Frustrated, he calls Stella to bring him a lamp. In their Scene 5 duet, Krakamiche and Stella discuss the qualities a suitor must possess in order to wed Stella. While Krakamiche considers

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⁴⁴ Žekulin, *The Story of an Operetta*, 128.
the acquisition of wealth to be most important, she dreams of marrying someone for love. Krakamiche exits, and Stella sits at her spinning wheel and sings of the confusing, exciting restlessness of her heart.

Stella hears the voice of Lelio at the end of the Scene 5a duet, but does not admit this to Krakamiche, who had been pestering Perlimpinpin for a glass of water. Instead, Stella completes this task, as Lelio approaches the castle while holding the magic rose. Stella is panicked, but Lelio reassures her and professes his love: “De plus que je vous vis, je vous donnai ma vie” (“As soon as I saw you, I gave you my life”). He drops the rose, revealing himself to Krakamiche, and asks for Stella’s hand in marriage. Thinking he has found the spell to restore his powers, Krakamiche threatens to destroy Lelio. He sings his Scene 7 incantation, expecting to become all-powerful again, but the spell only causes a sheep to appear and disappear. Elves giggle offstage, and Krakamiche despairs, thinking Lelio will attack him. Instead, Lelio admits that he is a prince and asks again for Stella’s hand in marriage.

The Queen appears and reveals that it was her plan to help the two find each other, and in doing so has absolved herself from the previous tricks the elves played on Krakamiche. She asks Krakamiche to travel to Prince Lelio’s kingdom to live with his family, and restore the forest to the elves. Krakamiche relents, and he and the young couple sing of their happiness in an unaccompanied quartet, along with the typically humorous Perlimpinpin, who ends the quartet with “Adieu, adieu, j’aurai du bon paté” (“Goodbye, goodbye, I’ll have some good paté”). The operetta ends with a final chorus of Elves praising their new home: “Salut, o forêt bien aimée! …Nous ne te quitterons jamais!” (Hello, oh beloved forest! …We will never leave you!).

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45 Žekulin, *The Story of an Operetta*, 143.
46 Ibid., 147.
47 Ibid., 147.
The story of \textit{Le dernier sorcier} contains expected elements of a fairy tale. The young star-crossed lovers, Lelio and Stella, are brought together by a magical benevolent creature, the Queen of the Elves. The enemy Krakamiche ultimately repents his past wrongdoings, and all live happily ever after. While the plot of this operetta has been compared to the plot of \textit{The Tempest}, here it will be compared to Mozart’s \textit{Die Zauberflöte} (a singspiel that has itself been compared to \textit{The Tempest} by various scholars). In Schikaneder’s libretto, both the protagonist (Sarastro) and antagonist (Queen of the Night) are magical leaders on opposing sides and genders. The young lovers Tamino and Pamina naïvely and immediately fall in love, and are aided by the benevolent Sarastro, who puts the lover through trials in order to secure each other’s love, but also gives them magical objects to aid them through the journey. Similarly, Lelio endures the trial of confronting Krakamiche, but the Queen helps him through his trial through her gift of the enchanted rose. Finally, while Perlimpinpin is not nearly the charming character that Papageno is, both share the bulk of the physical comedy, sing more folk-like strophic arias, and chip away at the seriousness of their companions (Tamino and Krakamiche).

Plot devices in the libretto that recall other musical traditions should be noted as well. During his early career in Berlin, Turgenev felt drawn to the works of Goethe, among other European authors.\footnote{Troyat, \textit{Turgenev}, 22.} A clear homage to Goethe’s \textit{Faust} can be inferred in the Act II Scene 5a: “Quand vient la saison fleurie”. Though the musical number involves both Lelio and Stella, the form of the piece is really a strophic aria, with Stella singing the first two verses and Lelio singing the third. In this scene, Stella works at the spinning wheel as she describes the confusing nature of her awakening love for Lelio: “Cette voix est douce et tendre et chaque fois qu’il l’entend le cœur ne peut se défendre… il voudrait bien la comprendre, mais il ne sait pas
comment!” (“This voice is soft and tender, and every time [the heart] hears it, it becomes defenseless...he would like to understand it, but he doesn’t know how!”). Similarly, Goethe’s Gretchen feels unrest and confusion as dreams at the spinning wheel about Faust: “Meine Ruh' ist hin, mein Herz ist schwer; Ich finde sie nimmer und nimmermehr” (“My peace is gone, my heart is heavy; I will find it never more”).

The libretto of *Le dernier sorcier* is a departure from Turgenev’s known literary idiom. His most important contributions to Russian literature, including his collection of short stories *Sportsman’s Sketches* and the novel, *Fathers and Sons*, are written in a realist style. Realism was a reaction against earlier Romantic movement; rather than idealistic scenarios and characters with extreme actions and emotions, realist authors sought to portray characters reacting to their everyday, mundane environments with believable behavior. Of course, the fantastical plot lines and comically archetypal characters of *Le dernier sorcier* do not at all reflect the values of the realist movement in literature; instead, they exhibit Turgenev’s acute understanding of French operetta style.

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49 Žekulin, *The Story of an Operetta*, 141.
50 Goethe, Johann, “Meine Ruh’ ist hin.”
http://www.lieder.net/lieder/get_text.html?TextId=17757
5. COMPOSITIONAL OVERVIEW

“Operettas were written and played at the same time as operas, opéra-comiques, and other symphonic pieces of music, and in many instances were enjoyed by the same people who supported these forms. Operettas were recognized as theatrical as much as musical offerings, and in many cases the principal operetta singers were known first, and primarily, as comedians or café singers, rather than as operatic singers.”

The music of *Le dernier sorcier* is written in a style typical to 19th century operetta. The work is separated into musical numbers, with dialogue in between, and those musical numbers often contain strophes of singable melodies. Viardot uses recurring themes and motives that correspond both to specific characters appearing onstage and to events happening in the scene, a typical convention of opera compositional style in 19th century France, which “was viewed essentially in terms of its relationship to the libretto. It ‘created an image’ or a ‘feeling’; it evoked emotions.” The first main theme heard in the overture could be thought of as a “love” theme, since it reoccurs during scenes involving the furthering of the plot involving Lelio and Stella:

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51 Traubner, *Operetta*, xi.
52 Lacombe, *The Keys to French Opera in the Nineteenth Century*, 151.
The theme is found in the right hand primo piano part in measures 49 through 52, with slight embellishments. The “love” theme is stated more plainly when Lelio and Stella sing together in the Act II duet, “C’est moi, ne craignez rien”. The piano begins the theme, and Lelio continues the melody:

The syncopated accompanimental patterns are usually found in correspondence with this motive.

The theme is included in the Queen’s melodrama with Stella in Act I, Scene 10:
Similarly, while the theme itself is not heard, the introductory material to the theme can be found in the Queen’s Act I, Scene 4 melodrama, in which she vows to help Lelio win Stella’s heart:

FIGURE 4. Act I, Scene 4, mm. 9-11

Krakamiche’s theme also makes its first appearance in the overture, seen here in the left-hand piano secondo part:

FIGURE 5. Krakamiche’s theme, Overture, secondo piano, mm. 63-64

The theme perfectly expresses Krakamiche’s irritable demeanor; it is usually set in a lower register, making it sound like the lumbering gait of an ill-humored old man. The theme is
repeated when the Elves make fun of “old papa Krakamiche” as they play tricks on him in the opening scene:

FIGURE 6. Act I, Scene 1, mm. 212-223

When Krakamiche tries one of his incantations unsuccessfully during a melodrama in Act II, his theme is repeatedly stated in the left hand. In this instance, there is no consequent phrase added after the initial theme and the right hand remains stagnant, reinforcing the stage action of Krakamiche waiting to see if his spell has worked:
Krakamiche sings his theme in the final measures of the unaccompanied quartet, which begins in minor mode but moves to the parallel major halfway through the ensemble. Viardot uses modal borrowing to hint at the original minor theme but resolves it in major, symbolizing Krakamiche’s contentment: “Adieu témoins de la misère, On t’offre la félicité” (Farewell, witnesses of misery, we offer you happiness).

FIGURE 8. Act II, Scene 9, mm. 45-49
In addition to melodic themes, smaller units of musical motives also contribute to the nonmusical events unfolding on stage. The occurrence of falling octaves preceded by grace notes tends to signal the elves, and often the mischief they will cause; in Act I, Scene 1, the “mischief” motive indicates the elves dousing Krakamiche’s fire with magical water droplets.

FIGURE 9. Act I, Scene 1, mm. 20-25

The “mischief” motive occurs again at the beginning of both of the Queen’s melodramas, as if to remind the audience about her reign over the elves.

FIGURE 10. Act I, Scene 4, mm. 1-5

This motive is even incorporated into the piano line of Perlimpinpin’s aria, highlighting the humor of the character forgetting the rest of his song. While the falling notes extend to a major tenth interval, the intent is the same:
It should be expected that, in a scene with a spinning wheel that recalls Goethe’s Gretchen, a “wheel” motive will be included in the piano texture. Viardot does not disappoint. While this sixteenth note-eighth note pattern does not reoccur outside of Scene 5a, the motive repeats within the duet:

FIGURE 12. Act II, Scene 5a, mm. 1-12
Viardot’s composition shows a tendency for virtuosity in the piano line. Given Viardot’s personal connection to Chopin and Liszt, and her own interest in piano performance, it is no surprise that the piano part is so colorfully challenging. Viardot gained intimate knowledge of Chopin’s compositional style while collaborating with him on arrangements of his Mazurkas for voice and piano. This knowledge is exhibited through Chopin-like mazurka rhythms found in Act I, Scene 15:

FIGURE 13. Act I, Scene 15, mm. 32-39

The music of *Le dernier sorcier* combines elements of the easy-going melodic style of operetta with pianistic, and occasionally vocal, virtuosity; the effect is a charming, lighthearted araul experience with added musical depth.
6. PERFORMANCE EDITION OVERVIEW

The aim of this edition is to stay true to the original French score and its intentions for performance by younger singers in an intimate environment. Slight deviations from the original score can be found in articulation markings, but these articulation changes should simply offer more clarity with regard to Viardot’s compositional choices. Since she also performed as the pianist in the original *Le dernier sorcier* productions, Viardot wrote the piano line with brevity, using handwriting shortcuts that would be more intuitive to her than to a pianist reading the music for the first time. For example, the piano part in Stella’s Act I aria, “Coulez, gouttes fines,” contains inconsistencies in staccato markings:

FIGURE 14. Act I, Scene 9, excerpt from scan of manuscript

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53 used with permission from Houghton Library, Harvard University; MS Mus 232.
The broken chord patterns in the left-hand piano line have been notated on the first system, but Viardot stops marking staccatos by the second staff. This occurs similarly throughout the operetta; Viardot has marked initial phrases with her desired articulations, but the remaining phrases with similar rhythmic and melodic patterns have no corresponding articulation marks. The performance edition will include these missing articulations in order to clarify what is assumed to be Viardot’s intentions:

FIGURE 15. Act I, Scene 9, excerpt from performance edition

A major deviation of this performance edition score lies not in the music itself, but instead in the assignment of voice types to characters. Viardot’s original categorizations of voice types to roles in this operetta are quite different from modern expectations. This is partially due to differences in vocal categorizations among national traditions: “Each country tends to
emphasize different criteria for categorizing roles and voices… The French call every type of baritone *bariton*, but add the term *Martin* for a baritone with tenor high notes. Americans often emphasize types of timbres, referring to *French baritones* or *German sopranos.* The French school of singing was less concerned with vocal classification than other schools, and often categorized higher voice parts with labels suggesting lower tessituras.

The difference between French singing traditions and modern vocal categorizations creates challenges when labelling the voice types of the characters in *Le dernier sorcier.* For example, though Krakamiche is listed as a baritone, the tessitura of the role sits unusually high. This can be seen in his Act II, Scene 7 incantation, where his first phrase begins on, and repeats, an E4; while the note is not at the upper limit of a baritone’s range, sustaining this tessitura is nonetheless a challenge to sing repeatedly.

FIGURE 16. Act II, Scene 7, mm. 1-4

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There are several explanations for this inconsistency. First, “…many so-called French baritones are short tenor voices which stop at F#4 or G4, simply because the necessary physical involvement to permit entry into the upper register is not called into play.” French baritones are generally expected to have slightly higher range than baritones from the German, Italian, or English schools. Secondly, Viardot likely composed with her “troupe” in mind; it can be assumed that she knew that Krakamiche would need to be performed by someone without extended singing capabilities. Turgenev was not known to be an exceptional singer: “to Turgenev’s eternal sorrow, Nature had not endowed him with any kind of singing voice.” It is possible that both Turgenev and Pomey approached the role of Krakamiche primarily as actors, and approximated the vocal line to the best of their abilities. They could have even used falsetto in order to produce the highest notes of the vocal line, a generally accepted French technique: “In the French School, the falsetto sometimes comprises the entire upper range of the tenor voice, and a considerable portion of the upper range of the light baritone, as well.” Because Krakamiche’s tessitura rests in between a baritone and tenor, the role would be accessible for a young tenor who has advanced acting abilities but whose upper range is not yet fully developed, or for a more mature baritone with extended upper range. If the opera studio performing the work does not have a baritone with the proper vocal stamina to perform Krakamiche, then it could be an excellent role to feature a faculty or community member.

Viardot’s vocal categorization of Prince Lelio as a contralto also reflects French attitudes towards the categorization of low female voices. It would seem unusual to compose a contralto

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55 Miller, *National Schools of Singing*, 165.
role meant for a young singer, whose voice would likely not be mature enough to produce the
dark, full vocal quality expected of her:

The contralto voice is a truly rare instrument, although the term is
often misapplied to limited mezzos who have not yet discovered
how to sing about the secondo passaggio. …The contralto
generally possesses the bell register [around D3 to around G4] to a
very limited extent, if at all. This is because the larger the larynx,
the less likelihood that the development of that register will be
fruitful, and because the literature does not demand the kind of
brilliance which can result from exercising that register.\textsuperscript{58}

Additionally, “The French ear, cultivated by national attitudes toward vocalism, is willing to
accept a much lighter timbre in the lower female vocal categories than does any other national
ear.”\textsuperscript{59} This performance edition chooses to label Prince Lelio as a mezzo-soprano pants role.
However, in order to compensate for the dearth of male performance opportunities, the edition
also asserts that the role could just as easily be played by a young tenor or baritone.

In the case of the Queen of the Elves and Perlimpinpin, vocal categorization is almost
unnecessary, due to the minimal singing responsibilities of each role. The vocal classification of
Perlimpinpin is not specified in the score or libretto, and the role is only involved in two musical
numbers. The first is a strophic aria in Act I. It is quite short at only two verses, with a supportive
piano line and minimal chromaticism. The range does not exceed an octave and a half, and the
tessitura lies between C3 and G3, with the highest note in the aria an E4 (see figure 17, below).

\textsuperscript{58} Miller, \textit{National Schools of Singing}, 133.
\textsuperscript{59} Ibid., 151.
Several grace notes moving into a fermata could warrant further embellishment, even an optional mini-cadenza, but the music does not make a cadenza necessary:

FIGURE 17. Act 1, Scene 12, mm. 26-32

While Perlimpinpin’s part is notated in treble clef, indicating that Viardot likely intended the role for a young tenor, his range in this aria suggests that a baritone could comfortably sing the aria. Perlimpinpin’s vocal line in the Act II a cappella quartet is more problematic. The range extends to an F#4, and the tessitura sits much higher, between B3-E4, in the second half of the quartet. This supports the theory that Viardot intended the role for a young tenor. However, Perlimpinpin’s line in the quartet is also brief, making it plausible for a baritone, provided he is at least capable of phonating on an F#. Furthermore, if Lelio was cast as a young tenor or high baritone, he and Perlimpinpin could invert their vocal lines during problematic measures, allowing Perlimpinpin to become the lower range of the two roles.

Likewise, the Queen of the Elves could be sung by a variety of voice parts. Viardot did specify for the Queen to be played by a soprano, but nothing in the music would require a female voice to sing with upper extension beyond the secondo passaggio. Like Perlimpinpin, the Queen’s range does not extend beyond an octave and a half. She is only involved in three musical numbers during Act I, and her vocal line is even more straightforward than
Perlimpinpin’s. The first two, Scenes 4 and 10, are brief solos containing virtually identical vocal content.

**FIGURE 18. Act I, Scene 4, mm. 38-46**
This musical repetition fits the plot devices and formatting of both scenes. In the first, the Queen shares Stella’s name with Lelio as she offers him the magic rose, and in the second, she reveals the name of Lelio to Stella when she explains Lelio’s plans to meet Stella in secret.

In the Queen’s final musical responsibility, the Act I finale with women’s chorus, her music is again neither excessively high nor difficult. She often sings in ensemble with the elves; one potential high G5 can be avoided by assigning the note to a member of the chorus instead. A young soprano, mezzo-soprano, or even a “rare” contralto voice type would easily be able to perform the role of the Queen.

The role of Stella is listed for soprano, but it is this edition’s choice to add the further classification suggestion of coloratura soprano, based on her range and tessitura during her Act I aria. Unlike the other roles discussed previously, which could be played by a variety of voice
types and are mostly vocally accessible, Stella’s aria requires a facile voice with extended upper range. This can be seen in the embellishment of the dotted eighth rhythms in the melody of “Coulez, gouttes fines”:

FIGURE 20. Act I, Scene 9, mm. 51-66

Additionally, the ending cadenza includes a florid ascent to D6, a note that implies a coloratura soprano classification (see Figure 21, below).
Other soprano voice types are generally not required to sing with such agility, especially in higher tessituras. For instance, the personality of Stella may fit well with a soubrette soprano, a classification marked not only by a solid middle tessitura, but also by the character’s youth and naïveté. However, soubrettes are not often required to sing above a C6. The performance edition includes an alternative cadenza ending, so that the role of Stella could be played by various additional soprano voice types, such as soubrettes, who may not be comfortable enough to sing a D6 in performance:

\[\text{FIGURE 22. Act I, Scene 9, alternate cadenza}\]

\(\text{Le dernier sorcier}\) offers many advantages to the young opera studio. The intimate scale of the work, including a set with no location changes, a small cast, and piano rather than orchestra, makes it a work easily adaptable to programs with limited budgets or venues. There are ample opportunities for young women of varying ability levels. The use of women’s chorus is extensive, and members of the chorus are active participants in the plotline instead of mere commentators on the action unfolding around them. Verveine, the head elf servant to the Queen,

\[\text{\textsuperscript{60} Boldrey, Guide to Operatic Roles and Arias, 17.}\]
has only a few measures of solo singing and several lines of dialogue; the role could be filled by
a young woman in need of low-pressure stage experience. The role of Stella offers an
opportunity to feature a more advanced soprano in the program, and the Queen, while less
vocally demanding, could be played by a far more advanced actress. Prince Lelio would offer the
chance for a young mezzo-soprano to gain experience inhabiting the role of the opposite gender.
The opportunities for men are less plentiful, but Krakamiche, Perlimpinpin, and Lelio could each
be played by a variety of male voice types. By its very nature, the operetta is musically and
dramatically accessible. This is particularly important for the young opera studio, as young
singers will neither be vocally prepared for weightier singing and heavy accompaniment, nor
emotionally prepared to play characters in serious, dark storylines. *Le dernier sorcier* is a
faireytale opera; its music is full of whimsy and humor, and the characters fit familiar archetypes
to young singers and audiences alike.

While it is the goal of this edition to foster possibilities for performance, there are a few
challenges to be addressed. First, the piano part is virtuosic and colorful, and, therefore, difficult.
Viardot composed the piano score knowing that she would also perform it. The writing, then,
could be overly ambitious, even for a superbly gifted pianist such as herself. It is impossible to
know how much of the piano part was performed as written, and how much was approximated
by Viardot in performance. Furthermore, the overture in the manuscript used to make the edition
was inexplicably written for piano four-hands, which would require an additional pianist for
minimal playing. Even the casting of roles might form some challenges. While young opera
studios are often overrun with female voices and struggle to find and retain young male
performers, *Le dernier sorcier* only offers up to three male roles. Of the three, one was originally
intended for a female singer (Lelio), one was written for an older performer without strong
singing capabilities (Krakamiche), and one is a comic role with minimal singing involved (Perlimpinpin). None of the roles serve to showcase a young man’s voice, only his acting abilities, and, in the case of Krakamiche, his vocal stamina. None of these problems, however, are insurmountable, and the benefits of the production would far outweigh the challenges.
7. CONCLUSION

“*The notion that a work should always remain the same is a recent one…it was not considered necessary to perform an opera in complete form.*”\[^{61}\]

Several questions about *Le dernier sorcier* have not been answered through the process of creating a performance edition, and much more could be explored outside of the parameters of this research. First, the rehearsal score manuscript found in the Houghton Library at Harvard includes both French and German texts, which indicates that Viardot likely either used this score in preparation for the Weimar performance, or at the very least inserted the German translation into an existing score. Did Viardot change the piano texture in order to add more color to aid Eduard Lassen in his orchestration? As Žekulin points out, “It is conceivable that Pauline indicated preferred instrumentation in some instances, as well as determining the overall instrumental colouring, while leaving details to [Lassen].”\[^{62}\] This might account for the overly difficult piano line. Why did she write the overture for piano four-hands, and who performed with her at the piano? Finally, the libretto suggests that Stella may have had an additional aria in Act II titled “Je rêve un jour”, though the text is not provided and the music is not found in the manuscript. The missing aria is referenced by Krakamiche in his dialogue with Stella following the insertion of the aria: “Ah! maintenant que tu m'as conté ta bête de petite histoire à laquelle je


n'ai rien compris…” (“Ah! now that you’ve told me your little idiotic story that I didn’t understand…”). While this edition has edited the dialogue to further the plot without requiring the text of the missing aria, more research could be done to attempt to find the number within other collections of Viardot’s writings.

Further work is also planned for this performance edition; a major priority for a future version would be to include an English translation of the original French text of musical numbers. Though it would be no small task– the text of most of the musical numbers involve rhyming couplets, and the history of the German translation failure warns against a hastily or poorly produced translation– an English version of the music would open doors to even more performance possibilities for young singers who are not yet comfortable singing in French, or for small and non-traditional venues that do not have the capability to project supertitles. Another priority for a future version of this performance is an arrangement of the overture for a single pianist, in order to eliminate the unusual requirement of a second instrumentalist for one musical number only. Conversely, a less immediate, though still worthwhile, goal could be to arrange the entire piano part for four-hands; this would alleviate some of the difficulties of the solo piano line and offer a chance to showcase an additional performer. Other performance possibilities for this edition of Le dernier sorcier are available in its current state. Individual arias and scenes from the operetta could easily be excerpted for use in solo studio lessons or opera scenes programs.

Le dernier sorcier is a charming example of a late nineteenth century operetta, and its composer is an often overlooked but no less fascinating woman of many musical talents. The libretto and music would be pleasing and entertaining to both performers and audience members.

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63 Žekulin, The Story of an Operetta, 138.
It is the author’s hope that in the future, *Le dernier sorcier* will become an accessible option for undergraduate performance, and that the work itself will stimulate further interest in Viardot’s other operettas and vocal works.
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APPENDIX 1

Scenes in *Le dernier sorcier*

Overture (Piano 4-hands)

**ACT I**

Scene 1. Chorus: “Par ici, par ici!” (Krakamiche, Chorus)

Scene 2. Incidental Music

Scene 2a. Dialogue: “Salut, mes sœurs, salut!” (Queen, Chorus)

Scene 3. Air: “Dans les bois frais et sombre” (Lelio)

Scene 4. Melodrama and Romance: “Lelio!...Ramasse cette rose” (Queen, Lelio)

Scene 5. Air: “Ah! la sotte existence” (Krakamiche)

Scene 6. Dialogue: “Eh bien!” (Krakamiche, Perlimpinpin)

Scene 7. Dialogue: “Ah, je le vois bien!” (Krakamiche, Perlimpinpin)

Scene 8. Dialogue: “Voilà votre parapluie…” (Krakamiche, Perlimpinpin)

Scene 9. Air: “Coulez, gouttes fines” (Stella)

Scene 10. Melodrama “Stella!” (Queen)

Scene 10a. Air: “Sur les yeux de ton père” (Queen)

Scene 11. Dialogue: “Lelio! quel joli nom!” (Stella)

Scene 12. Air: “Quand j’étais un géant” (Perlimpinpin)

Scene 13. March: “Qu’est-ce? Qu’entends-je?” (Krakamiche, Perlimpinpin)

Scene 14. Dialogue: “Messieurs les sénateurs!” (Krakamiche, Perlimpinin, Chorus)
Scene 15. Chorus: “Tourne, tourne comme un tonton” (Krakamiche, Chorus)

Scene 16. Chorus: “Compagnes ailées” (Queen, Chorus)

ACT II

Scene 1. Air: “Pourrais-je jamais aimer une autre femme?” (Lelio)

Scene 1a. Incidental Music

Scene 2. Melodrama: “Mux, mux, fiat lux” (Krakamiche)

Scene 3. Dialogue: “Me voici, mon père” (Krakamiche, Stella)

Scene 4. Dialogue: “Eh bien…me voilà” (Krakamiche, Perlimpinpin)

Scene 5. Duet: “Si tu ne sais pas” (Krakamiche, Stella)

Scene 5a. Duet: “Quand vient la saison fleurie” (Stella, Lelio)

Scene 6. Duet: “C’est moi, ne craignez rien” (Lelio, Stella)

Scene 7. Incantation: “Louppola, Schibbola, Trix” (Krakamiche)

Scene 8. Melodrama: “Moi! Ecoute, Krakamiche!” (Queen)

Scene 9. Quartet: “Adieu témoins de la misère!” (Krakamiche, Lelio, Stella, Perlimpinpin)

Scene 10. March and Chorus: “O bienfaisante fée… Salut! Salut!” (Lelio, Stella, Chorus)
APPENDIX 2

Characters and Corresponding Voice Types

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<td>G2-E4</td>
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<tr>
<td>Stella</td>
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<td>Lelio</td>
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<td>Queen of the Elves</td>
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APPENDIX 3

Performance Edition Score
Overture (Primo)
The scene takes place in a forest, the ruins of Krakamiche’s castle center stage. There is a door in the front of the castle and another door on the side, leading from the first door. The bottom window is dimly lit. Large trees, one with a hole, at the bottom of a spring coming out of a rock.

ACT I

Scene 1

The scene is empty when the curtain rises. The elves enter, one by one, from both sides of the stage.

Chorus: “Par ici, par ici!” (Krakamiche, Chorus)
Scene 1. Chorus: “Par ici, par ici!”

Allegro vivace
faisons une niche au vieux papa Krakamiche. Krakamiche vite faisons une

Pe-tits fous,

Ve-nez tous!

ni- che.

Pe-tits fous,

Ve-nez

f

pp

Pe-tits fous,

tous!

ve-nez tous!

Pe-tits fous, ve-nez tous!
Il est là, il est là. Il est là, il est là!

Il est là dans sa cachette, tournant, tournant sa baguette...
Pour se faire un petit peu de feu! Il est là dans sa cachette,
tournant, tournant sa baguette Pour se faire un petit peu de feu!
Mais nous par la cheminée faisons tomber une onde.
Pour éteindre son fourneau sous l'eau! Oui, oui, par la cheminée faisons à la dérobée couler en petits ruisseaux de l'eau. Mais nous par la cheminée faisons tomber une onde.
Le feu s'éteint! Le feu s'éteint!

Bra-vo, bra-vo! Bra-vo, bra-vo!

Au Di-a-ble, les pe-tits lu-tins!
vo! Bra-vo, bra-vo! mau-dits lu-tins! mau-dits lu-

Je vous en-tends, mau-dits lu-tins!

Ah! Ha ha ha ha Ha hi hi hi hi Hi ha ha

mau-dits lu-tins! Je vous en-tends, mau-dits lu-tins!
Je vous en-tends, pe-tits co-quins, mau-dits lu-tins, je vous en-tends, je vous en-
tends, je vous en-tends! le voi-là! bien mar-ri C'est bien, c'est bien. C'est bien, c'est bien! Mais tu  ____
ne peux
mou-dits lutins!

Il est là dans sa cachette, en vain
mou-dits lutins! Ah!

plus rien! rien, rien, rien, rien, ah!
tour-nant sa ba-guette, Pour se faire un petit peu de feu!

Petits fous, venez tous, Petits fous, venez tous!

Nous avons fait une niche Au vieux cresc. f p
pa-pa Kra-kami-che, Au vieux pa-pa Kra-kami-che Nous a-vons fait u-ne ni-che Nous a-

vons fait u-ne ni-che Kra-kami-che. Pe-tits fous, pe-tits fous, pe-tits fous, ve-nez tous! ve-nez
tous! Pe - tifs fous, ve - nez tous.

Mais dé - ja dans la feuill - lee, La fau - vette est é-veil-

lé - e Le vent lé-ger du ma - tin, Chas - se le pe - tit lu - tin
avec la rosée, avec la rosée.

Hi hi hi, ha ha ha. A bien-

tôt, vieux pa-pa!
Pe-tits tous, ca-chons nous, ca-chons nous!
Que cha-cun dans la ca-

li-ce D'u-ne frai-che fleur se glis-se. Que cha-cun_d'u-ne frai-che fleur se
glis-se.
Par-tons!
Par - tons! là, là,

là, i - ci, là, là, Nous voi - là!

Nous voì - là!
**Verveine:** Arrêtez, mes souers! Vous savez que nous ne pouvons pas nous séparer avant d’avoir vu notre reine.

**Tilleul:** Mais j’ai sommeil, moi!

**Verveine:** Oui, on sait que vous aimez toujours à vous cacher.

**Tilleul:** C’est vrai, je ne crève pas les yeux comme vous, à tout le monde!

**Sureau:** Allons, allons, petites querilleuses, n’allez-vous pas vous disputer à présent?

**Verveine:** La reine nous a dit de l’attendre, elle veut que nous lui rendions compte de ce que nous avons fait… Du reste, elle arrive.

---

**Scene 2**

*The elves bow at the entrance of the Queen.*

**La Reine:** Salut, mes soeurs, salut! Eh bien, que fait notre désagréable voisin?

*(Krakamiche groans from within the castle.)*

**Verveine:** Vous l’entendez… il grogne. – Nous avons appelé à notre aide nos sujets, les petits lutins des marrons – et nous lui avons éteint son feu!

**La Reine:** Très bien. Vous savez que je ne suis pas méchante et que nous ne faisons de mal à personne. Mais je ne puis souffrir que ce vieux Sorcier habite la plus verte clairière de notre forêt… et je n’aurai de repos que quand j’aurai fait disparaître cette vilaine habitation humaine, qui est venue si grossièrement s’établir dans notre joli royaume. J’ai juré une guerre d’extermination à Krakamiche, et il faudra bien qu’il quitte la partie.

**Verbena:** Stop, sisters! You know that we cannot leave until we have seen our Queen.

**Linden:** But I’m sleeping!

**Verveine:** Yes, we all know that you always love to hide.

**Linden:** That’s true, I don’t stick out like you do, where everyone can see you!

**Elderberry:** Come on, little quarrelsome, are you going to keep arguing all day?

**Verveine:** The Queen told us to wait for her, she wants us to tell her what we did. Besides, she arrives.

---

**Queen:** Greetings, my sisters, greetings! Well, how is our unpleasant neighbor?

*(Krakamiche groans from within the castle.)*

**Verveine:** You can hear it… he’s groaning. – We called on our little subjects, the chestnut goblins, for aid – and we extinguished his fire!

**Queen:** Very good. You know that I am not malicious, and that we are not hurting anyone. But I cannot bear that this old wizard lives in the greenest glade of our forest… and I will only rest when I have done away with this ugly human dwelling, which was settled so crudely in our lovely kingdom. I swore I’d wage a war to expel Krakamiche, and he will have to leave the forest.
Voyons, mes soeurs, qu’avez-vous fait pour le tourmenter? Toi, fleur de Tilleul?

_Tilleul:_ Je lui ai envoyé tous les frêlons et toutes les guêpes qui bourdonnent dans mes rameaux.

_La Reine:_ Très bien. Et toi, fleur de Sureau?

_Sureau:_ Moi, reine, j’ai mêlé du jus de mes fleurs à chaque goutte de l’eau qu’il boit, et le malheureux est en rage.

_La Reine:_ Parfait! à ton tour, Myosotis?

_Myosotis:_ Je vis, comme vous le savez, au bord de l’eau. Eh bien, toutes les grenouilles de mon lac ont coassé aux oreilles de Krakamiche toute la nuit.

_La Reine:_ Oh la bonne idée! -mais toi, Verveine, qu’as-tu fait?

_Verveine:_ Oh moi, maîtresse! J’ai fait plus que toutes mes compagnes.

_La Reine:_ Et comment?

_Verveine:_ Je me suis présentée à Krakamiche sous un déguisement et je lui ai annoncé pour aujourd’hui même l’arrivée de cette ambassade de farfadets chinois, qui lui apportaient- autrefois, quand ses conjurations n’avaient pas encore perdu leur puissance, Le Moly, l’herbe mystérieuse, qui donne la jeunesse et la beauté. Depuis bien des années ils avaient cessé de venir.

_La Reine:_ Et il t’a crue?

_Verveine:_ Il m’a crue… et il nous laissera entrer… Nous serons bien soigneusement enveloppées… il ne nous reconnaîtra pas sous nos voiles. Car, tout vieux qu’il est,

Come, my sisters, what have you done to torment him? You, Linden?

_Linden:_ I sent to him all the hornets and wasps buzzing in my branches.

_Queen:_ Very good. And you, Elderberry?

_Elderberry:_ Me, Queen, I mixed the juice of my flowers in every drop of drinking water, and the unhappy man is in a rage.

_Queen:_ Perfect! and you, Forget-me-not?

_Forget-me-not:_ I live, as you know, at the edge of the water. Well, all the frogs in my lake have croaked in Krakamiche’s ears all night long.

_Queen:_ What a great idea! – but you, Verbena, what have you done?

_Verbena:_ Oh, me, Mistress? I did more than any of my companions.

_Queen:_ And what did you do?

_Verbena:_ I introduced myself to Krakamiche in disguise, and announced to him today the arrival of the Embassy of Chinese Leprechauns, who used to bring him- before his lost his conjuring powers- Moly, the mysterious grass that gives youth and beauty. They have not visited him for many years now.

_Queen:_ And he believed you?

_Verbena:_ He believed me… and he will let us in… we will be carefully disguised… he will not recognize us. For, old as he is,
il peut encore nous empêcher de franchir le seuil de son habitation. - Et une fois qu’il sera entre nos mains. – Ah ah ah ah.

**All:** Ah pauvre Krakamiche! Nous le ferons sauter, danser!

**La Reine:** Et c’est moi qui conduirai la ronde. -C’est très ingénieux, c’est charmant- et je veux te récompenser. Dès demain tes ailes auront une nuance de nacre de perle.

**Verveine:** Merci, merci! Oh que cela ira bien avec le rouge!

**La Reine:** Je le répète- je ne veux pas de mal à Krakamiche. Il a une fille qui me plait, car elle nous ressemble- mais il faut que notre chère forêt nous reste…

(hunting fanfare plays from offstage)

**Queen:** And it will be I that will lead the dance. - It’s a very ingenious idea, it’s charming- and I would like to reward you. Tomorrow, your wings will have the color of mother-of-pearl.

**Verbena:** Thank you, thank you! Oh, that will look so good with red!

**Queen:** I repeat- I do not want to hurt Krakamiche. He has a girl who pleases me, because she looks like us- ut it is necessary that our dear forest remain…

(hunting fanfare plays from offstage)

**Incidental Music**
Scene 2. Incidental Music

Moderato
Qu’entends-je? une fanfare? Ah, c’est ce jeune chasseur, que j’ai pris sous ma protection- Retirons-nous, mes soeurs- et à mon premier signal, arrivez-toutes!

(The elves withdraw, and the Queen remains onstage. Lelio sings his first verse offstage, and as he enters for the second verse, the Queen exits.)

What is this I hear? A fanfare? Ah, it is this young hunter, to whom I have offered my protection- let us leave, my sisters- and at my first signal, come back!

(The elves withdraw, and the Queen remains onstage. Lelio sings his first verse offstage, and as he enters for the second verse, the Queen exits.)

Scene 3

Air: “Dans les bois frais et sombre” (Lelio)
Scene 3. Air: “Dans les bois frais et sombre”
Le cerf bon-dit dans l'ombre Des pins aux pommes d'or.
une image adorée Me poursuit à mon tour.

Mon Hé-

chien joyeux s'élan
cent En aboyant sur lui,
Et las! la lutte est en vain
e Comme le cerf blessé

Je
moi je ris d'a-van-ce En bran-dis-sant ma lan-ce, ma lan-ce, ma
sens tar-rir ma vei-ne. Je veux fuir et je tra-in-e, je tra-in-e, je

lan-ce, Qui n'a ja-mais fa-il-le. Hon-neur Au va-leu-
trai-ne Le trait qui m'a per-cé! Hon-neur Au mal-heur-

reux chas-seur! La la la la La la la la La la la la la la. Hon-
eux chas-seur!
La la la la La la la la la
neur au va-leur-eux chas-seur.
heur au mal-heur-eux chas-seur.

Au va-leur-eux chas-seur.
Au mal-heur-eux chas-seur.

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Lelio: C’est pourtant… Depuis que j’ai apperçu la charmante jeune fille, qui remplit maintenant tous mes rêves, je ne puis m’éloigner de ces lieux. Qui est-elle, cette adorable enfant? et quell est cet être mystérieux, que je n’ai jamais vu, mais qui me parle et me guide dans ces ombrages? Serait-ce une de ces Elfes, qui habitent les forêts? …on dirait qu’elle s’intéresse à moi. Comment expliquer ce qui m’arrive? Je suis toujours aux aguets- J’attends toujours que la voix me parle- mais rien, rien!

Lelio: And yet… since I caught a glimpse of the charming girl who now fills all my dreams, I cannot leave this place. Who is she, this adorable girl? And what is this mysterious being, whom I have never seen, but who speaks to me and leads me into these woods? Could it be one of those elves who inhabit the forest? ...it seems that she’s interested in me. What is happening to me? I am always on the lookout- I am constantly waiting for the voice to speak to me- but nothing, nothing!
Scene 4

*The Queen appears at a tree, behind Lelio. She is invisible to him.*

**Melodrama: “Lelio!”**

**La Reine:** Lelio!

**Lelio:** C’est sa voix! je vais enfin apprendre…

**La Reine:** Reste immobile… Ne m’interroge point.

**Lelio:** Comment, tu exiges…

**La Reine:** Jeune mortel, il faut obéir et se taire… Regarde à ta droite.

*(The Queen points to Krakamiche’s castle with branch of lily, which she uses as her scepter.)*

**Lelio:** Une maison! comment se fait-il que jusqu’au présent je n’avais vu que des arbres autour de moi?

**La Reine:** C’est là qu’habite celle que tu aimes.

*(He attempts to run forward.)*

**Lelio:** Arrête!... tu ne saurais y pénétrer sans mon aide- Jures-tu de m’obéir toujours?

**La Reine:** Arrête!... tu ne saurais y pénétrer sans mon aide- Jures-tu de m’obéir toujours?

**Queen:** Lelio!

**Lelio:** It is the voice! I will finally learn…

**Queen:** Stay still… do not question me.

**Lelio:** Why, you demand…

**Queen:** Young mortal, you must obey and be quiet… Look to your right.

*(The Queen points to Krakamiche’s castle with branch of lily, which she uses as her scepter.)*

**Lelio:** A home! How is it that I have only ever seen trees around me here?

**Queen:** This is where your beloved lives.

*(He attempts to run forward.)*

**Queen:** Stop!… you cannot go in without my help – Do you swear to always obey me?

* occurring simultaneously with dialogue between Lelio and the Queen
Lelio: Toujours, jet e le jure!

La Reine: Eh bien, je vais te donner un talisman qui te rendra invisible à tous les habitants de cette maison. Seule, la jeune fille, Stella, pourra te voir... Mais le charme n’agit qu’après le coucher du Soleil.

Lelio: Hâte-toi donc, o nuit! Et que dois-je faire?

Queen: Very well, I’m going to give you a talisman that will make you invisible to all of the inhabitants of this home. Only the girl Stella can see you... but the charm will not work until after sunset.

Lelio: Make haste, oh night! And what should I do?

Romance: “Ramasse cette rose” (Queen)
Scene 4. Melodrama and Romance: “Lelio! ...Ramasse cette rose”
Ce soir, à la nuit close Arive et ne crains rien.

(Strauss appears at the window.)

Close Arive et ne crains rien. Regarde en

Cor Re-garde mais si-lence! Prends
garde!
garde bien cette rose
Et la fleur à la main

Ce soir à la nuit close arrive,
et ne crains rien

O-bé-is
fuis!
O-bé-is!
Lelio: (in a daze) Stella!... je t’aime, Stella!

Krakamiche: (inside) Ah, c’est trop fort à la fin… et ma patience est à bout.

(The window closes.)

(Lelio withdraws quickly.
The Queen disappears.)

Lelio: (in a daze) Stella!... I love you, Stella!

Krakamiche: (inside) Ah, it’s too strong in the end… and my patience is exhausted.

(The window closes.)

(Lelio withdraws quickly.
The Queen disappears.)

Scene 5

Krakamiche enters, in a rage.

Air: “Ah! la sotte existence” (Krakamiche)
Scene 5. Air: “Ah! la sotte existence”
Krakamiche

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Ah la sot-te e-xi-stence ah le tri-ste mé-tier Que ce-lui d'un sor-

cier Quand il a per-du sa puis-sance. Ah
_ ah___ ah___ ah!___ Dans quel ê-tant me voir là._

___ Ah___ ah___ ah___ ah!___ Dans quel ê-tant me voir__

là.

Je me donne à tous les Diab - les.
Moi, ma fille et ma maison! Ces lutins abominables Me font perdre la raison! Sans ces tourmente...

Je donne au Diable moi, ma fille et ma maison! Ces lutins abominables Me font perdre la raison!
Vexé, persécution, Egriatnée, pinçé. Morn-

du, pièqué, blessé. Ma vie est un enfer! Je ne suis pas de

fer! Je me donne à tous les Diable, moi, ma fille et ma maison! Ces lu-
tins abominables Me font perdre la raison! Sans cesse tourments

Vexé, persécution, Egratination, pincée. Mor-du,
piqué, blessé! Ma vie est un enfer! Je ne suis pas de
fer! C'est à n'y pas tenir. Je n'ai plus qu'à mourir! Je n'ai
Ah

ah la sotte e-xi-sten-ce! ah le tri-ste mé-tier Que ce-

lui d’un sor-cier Quand il a per-du sa puis-

Largamente
Quand il a perdu sa puissance!

Ah... ah... ah... ah!... Dans quel état me voilà... Ah... ah... ah... ah!... Dans
quel étant me voilà.

te m'épuise en vain Maudite baguette! Je
veux du bon vin C'est de la pi -

quet te! Je

veux un cour sier C'est une ha ri del le! Je
veux un soulier Il est sans se-

veux un courrier C'est une haridelle! Je veux un soulier Il
est sans semelle! Je trouve un pepin Au lieu d'une pomme. Et

Per limpinpin A cesse d'être homme. Ah ah ah

__ ah __ ah ______________ ah!
Ah la sotte existence Ah le triste métier Que ce-

lui d'un sorcier Quand il a perdu as puisance!

Ma vie est un enfer! Je ne suis pas de fer! C'est à n'y pas te-
Je n'ai plus qu'à mourir! Ah! C'est à ny pas te nir!

Ah! Je n'ai plus qu'à mourir!

Ah ah ah!
ad lib.

Je n'ai plus qu'à mourir!

Je n'ai plus qu'à mourir!

sf

sf
Krakamiche: Ah! l’on se moque de moi! on rit du vieux sorcier, tombé en enfance!

mais tout n’est pas dit encore… et si cette ambassade que l’on m’annonce, m’apporte en effet la pante merveilleuse… tremblez mes ennemis! Vous reverrez Krakamiche dans tout l’éclat de son gloire!...

Hélas! en attendant je n suis qu’un pauvre vieux bonhomme sans pouvoir!...

Ma Stella! ma chère fille! est-ce là l’avenir que j’avais rêvé pour toi- qu’aurait dit ta mère, cette illustre princesse Persane que je fis venir à moi à cheval sur un rayon nocturne, toute chargée encore de diamants dont l’avait parée son fiancé, le grand Shah?...

Hélas, elle est morte!... et les diamants aussi ont disparu!

Ma Stella! toi que j’aime tant, tu n’as pas d’autre refuge que cette miserable cabane, seul debris du magnifique palais que j’avais construit à cette place même; pour serviteur, tu n’as que Perlimpinpin, cet esclave dont j’avais fait un géant et que j’avais doué d’une force de 500 chevaux, Perlimpinpin, qui remuait des montagnes comme des pains de sucre!... et qui, maintenant, devenu un nain idiot et stupide, ne saurait resister à une souris!

Ah! je ne puis le regarder sans frémir d’indignation… je vois en lui l’emblème de ma force évanouie…

Eh bien? Qu’est-ce? qu’ai-je senti sur mon front? sur le bout de mon nez? une goutte de pluie? L réseau magique invisible, dont j’avais entouré mon habitation, aurait-il aussi perdu sa force… et laisserait-il passer l’eau ni plus ni moins qu’un vieux makintosh?... oui, en effet… voici encore une goutte de pluie… Et encore sur le bout du nez! Ah!

C’en est trop!... Perlimpinpin! viens sur le champ. -Il est devenu sourd à présent… Perlimpinpin! Perlimpinpin!

---

Krakamiche: Ah! They make fun of me! They laugh at the old sorcerer, fallen into childhood!

but all is not said yet… and if this embassy, which has been called on my behalf, brings me indeed the marvelous plant… tremble my enemies! You will see Krakamiche in the fullness of his glory!...

Alas! meanwhile I am only a poor man without power!...

My Stella! My dear daughter! Is this is the future that was dreamed for you- what would have been said of your mother, that illustrious Persian princess, whom I had sent for me on horseback on a nocturnal ray, still full of diamonds, which had been adorned by her betrothed, the great Shah? …

Alas, she is dead!... and the diamonds are gone too!

My Stella! You who love so much, you have no other refuge than this miserable hut, only debris of the magnificent palace built in this very place;

for a servant, you have only Perlimpinpin, this slave I had made a giant and gave to him the strength of five hundred horses, Perlimpinpin, who could stir mountains like sugar cakes!... and who now has become a silly, idiotic dwarf who could not fight a mouse!

Ah! I cannot look at him without trembling and indignation… I see in him symbol of my disappearing powers…

Well? What’s that? What did I feel on my forehead? on the tip of my nose? A raindrop? The invisible magical forcefield which surrounded my home has also lost its strength… and does water leak through it as if it were an old raincoat? Yes, indeed… Here is another drop of rain…

and again on the tip of my nose! Ah!

This is too much!... Perlimpinpin! come onto the field. -He has become deaf now…

Perlimpinpin! Perlimpinpin!
(the voice of Perlimpinpin is heard in the house.)

**Perlimpinpin:** Quoi?

**Krakamiche:** Quoi? insolent! n’entends-tu pas que ton maître t’appelle?

(Perlimpinpin enters, stretching)

Scene 6

**Perlimpinpin:** Eh bien! est-ce qu’il faut toujours venir quand on vous appelle? je ne savais pas, moi! (yawns) Et puis… j’étais si bien couché…

**Krakamiche:** Mais tu es donc le plus grand paresseux qui soit au monde? Mais tu ne sais donc pas qu’il faut manger son pain à la sueur de son front?

**Perlimpinpin:** Je l’aime mieux au fromage.

**Krakamiche:** Fi! le vilain!

**Perlimpinpin:** Et je ne suis pas paresseux… moi! Je fais tout que je puis faire!

**Krakamiche:** Mais tu ne fais rien!

**Perlimpinpin:** Eh bien! Si c’est tout ce que je peux faire!... moi!

**Krakamiche:** Mais tu ne fais rien!

**Perlimpinpin:** Eh bien! Si c’est tout ce que je peux faire!... moi!

**Krakamiche:** On perd les paroles avec toi! va me chercher mon parapluie!

**Perlimpinpin:** (goes to the door, then comes back) Maître… empêchez donc ces grosses mouches de venir me bourdonner aux oreilles: “Ton maître est une bête… ton maître est une bête.” … au commencement c’est agréable… mais à la fin cela vous ennuie.

(Perlimpinpin enters, stretching)

**Perlimpinpin:** What?

**Krakamiche:** What? Insolent! Do you not hear that your master calls you?

(Perlimpinpin enters, stretching)

**Perlimpinpin:** Well! Should we always come when you call us? I did not know! (yawns) And then… I was lying down so comfortably…

**Krakamiche:** But are you not the laziest person in the world? Do you not know that you have to eat bread with the sweat of your brow?

**Perlimpinpin:** I like it better with cheese.

**Krakamiche:** Fi! Villain!

**Perlimpinpin:** And I’m not lazy… me! I do everything I can do!

**Krakamiche:** But you do not do anything!

**Perlimpinpin:** Well! That’s all I can do!… me!

**Krakamiche:** Words are wasted on you!

Go get me my umbrella!

**Perlimpinpin:** (goes to the door, then comes back) Master… you must prevent these big flies from coming to buzz in my ears. “Your master is a beast…your master is a beast.” …At first, it’s enjoyable, but after a while it gets boring.
Krakamiche: Te sauveras-tu, Stupide? apporte moi mon parapluie, te dis-je!

(Perlimpinpin enters the house.)

Krakamiche: Why don’t you prevent them yourself, stupid? Bring me my umbrella, I order you!

(Perlimpinpin enters the house.)

Scene 7

Krakamiche: Ah, je le vois bien, je le vois bien!... il faut des réformes, des réformes importantes dans le gouvernement de ma maison! – Perlimpinpin!
-Il est capable de s’être rendormi…
Perlimpinpin!

voice of Perlimpinpin: Voilà! Voilà… quelle impatience!

Krakamiche: Ah, I can see it, I can see it!... we need reforms, important reforms in the governing of this house!
– Perlimpinpin!
– he is able to fall asleep again…
Perlimpinpin!

voice of Perlimpinpin: Here I am! Here I am… what impatience!

Scene 8

Perlimpinpin: Voilà votre parapluie…

Krakamiche: (trying to open it) Mais il complètement abîmé, ce parapluie! mais c’est un horreur ce parapluie!- Er pourtant- avec mon réseau- il n’y avait guère d’occasion de s’en servir!

Perlimpinpin: Ah pardon! il m’a souvent servi- de tournebroche!

Krakamiche: Attends, miserable! je vais t’apprendre à faire le bel esprit! tiens… attrape!

(He hits him with the umbrella.)

Perlimpinpin: Aïe, aïe, aïe, aouh! aouh!

(He runs off towards the house; Krakamiche chases him inside.)

Perlimpinpin: Here is your umbrella…

Krakamiche: (trying to open it) But it’s completely damaged, this umbrella! but it’s a horror, this umbrella! – and yet – with my magic- there was hardly any opportunity to use it!

Perlimpinpin: Ah, sorry! I often used it- as a rotisserie!

Krakamiche: Wait, miserable! I’m going to teach it to be a beautiful spirit! Hey… I’ll catch you!

Perlimpinpin: Ay, ay, ay, ow! ow!

(He runs off towards the house; Krakamiche chases him inside.)
Scene 9

**Stella (appearing on the balcony):** Je crois avoir entendu la voix de mon père- il semblait fâché… il se fâche souvent maintenant…

*(She moves downstage.)* Pauvre père!

mon avenir l’inquiète…

*(She sighs)* Moi aussi, j’ai mes inquiétudes!…

Ce beau jeune homme, que j’ai vu hier, là-bas, près de la fontaine…

Je l’ai toujours devant les yeux… Il voulait me parler…

mais cette fée, qui s’est dévoilée à moi depuis quelque temps et qui m’avait amenée là- m’a ordonnée de fuir… et j’ai obéi. –

Mon père me met en garde contre elle, il la dit son ennemie…

Mais non! Je ne puis pas le croire; non, elle ne me veut pas de mal!-

Comment tout cela, va-t-il finir?

J’ai le coeur bien gros! *(Sigh)*

*(Lifting up her hand)* Tiens… il pleut.

Je ne pourrai pas sortir- je voudrais pourtant bien aller du côté de la fontaine…

C’est joli, une pluie légère et fine. –

Elle rafraîchira mes fleurs que je n’ai pas arrosées aujourd’hui.

**Stella (appearing on the balcony):** I think I heard the voice of my father- he seemed angry… he often gets angry now…

*(She moves downstage.)* Poor father!

He’s worried about my future…

*(She sighs)* I’m worried too!…

This handsome young man, whom I saw yesterday near the fountain…

I can still picture him… He wanted to talk to me…

but this fairy, who revealed herself to me some time ago and who brought me here-ordered me to flee… and I obeyed. –

My father warns me against her, he says she is his enemy…

but no! I cannot believe it; no, she would not want to harm me!

How will this end!

I have a great big heart! *(Sigh)*

*(Lifting up her hand)* Here… it’s raining.

I will not be able to go outside- I would like to go to the side of the fountain…

It’s nice, a light and fine rain. –

It will refresh my flowers that I have not watered today.

**Air:** “Coulez, gouttes fines” *(Stella)*

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Scene 9. Air: “Coulez, gouttes fines”

Andante

\[ \sum_{\text{Andante}} \]

\[ \sum_{\text{Coul}} \]

\[ \sum_{\text{Stella}} \]

\[ \sum_{\text{Et douce, Baignez les ra-meaux.}} \]

\[ \sum_{\text{Le long des col-lin-es En petits ruis-seaux.}} \]

\[ \sum_{\text{Coulez, coulez sur la mouss-se, Ver-doy-ante et dou-cce, Baingnez les ra} \]

\[ \sum_{\text{lez, coulez gouttes fines,}} \]
Le vent vous entraîne

Jusque dans la plaine Qui répand au loin

Une odeur de foin Sous l'eau qui ruissele
En rideau mouvant La fleur étincelle

Comme un diamant.

La fleur étincelle Comme un diamant.
lez, coulez sur la mousse, Verdoys-
ante et douce, Baignez les rameaux. Cou-
ze, gouttes fines Le long des collines. Cou-

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(optional cadenza)
Stella: It’s still the same,  
I’m always thinking about this young man! 
(With enthusiasm) God! He has a pretty little mustache and it’s really curly!  
He must be some sort of prince… they say there are some princes that live in the vicinity, and he must have a name… a charming name!  
Let’s see! What name might he have?

Stella: C’est égal,  
je pense toujours à ce jeune homme! 
(With enthusiasm) Dieu! qu’il a une jolie petite moustache et qu’elle est bien frisée! 
Cela doit être quelque prince… on dit qu’il y en a dans le voisinage, 
et il doit avoir un nom… un nom charmant! 
Voyons un peu! quel nom pourrait-il avoir?
Scene 10

Melodrama: “Stella!”*

La Reine: Stella!

Stella: (without turning around) Ah! C’est la voix de ma protectrice! -que me voulez-vous?

La Reine: Tu aimes donc bien Lelio?

Stella: Lelio! c’est ainsi qu’il se nomme! Oh, oui! je puis bien vous l’avouer… je l’aime beaucoup.

La Reine: Tu le verras aujourd’hui.

Stella: Où?

La Reine: Ici.

Stella: Mais mon père…

La Reine: Ne crains rien… Ton père ne pourra pas le voir, grâce à une fleur que je lui ai donnée.

Stella: Comment cela?

Queen: Stella!

Stella: (without turning around) Ah! It is the voice of my protectress! -What do you want from me?

Queen: So, do you like Lelio?

Stella: Lelio! That’s what he’s called! Oh, yes! I can tell you… I love him very much.

Queen: You’ll see him today.

Stella: Where?

Queen: Right here.

Stella: But my father…

Queen: Do not be afraid… Your father will not be able to see him, thanks to a flower that I gave him.

Stella: What do you mean?

Romance: “Sur les yeux de ton père” (Queen)

* occurring simultaneously with dialogue between Stella and the Queen
Scene 10. Melodrama: “Stella!”
Scene 10. Air: “Sur les yeux de ton père”

Sur les yeux de ton père. Un voile s'étendra.

Tends ce soir, espère Ton amant reviendra.
At tends ce soir, espérer

Ton a-

 manten
tre viendra.

Attends es-pè-re re-

viendra.

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Scene 11

**Stella:** Lelio! quell joli nom! il va venir… mon coeur bat avec une force!... Ah mon Dieu! Il va venir- est je ne suis pas encore coiffée! vite!

(She goes back to the balcony.)

Lelio!

(She returns.)

**Stella:** Lelio! What a pretty name! He will come… my heart is beating wildly!... Oh, heavens! He will come- and I haven’t fixed my hair yet! Quick!

(She goes back to the balcony.)

Lelio!

(She returns.)

Scene 12

**Krakamiche:** (from offstage) Perlimpinpin!
Où est mon grand bonnet de cérémonie?

Perlimpinpin!

**Perlimpinpin:** (entering through the bottom door) J’ai un drôle de maître- il m’appelle toujours… Est-ce que tous les maîtres sont comme ça?

voice of **Krakamiche:** Perlimpinpin!

**Perlimpinpin:** Va, mon vieux, va… il faut d’abord que je mange cette saucisse que je t’ai volée… (pulls it out from his pocket and smells it) Elle est bonne, cette saucisse! - Si je chantais un brin, pour me mettre en appétit! tel que vous me voyez j’ai une très belle voix et je chante… je chante comme… comme on ne chante plus.

voice of **Krakamiche:** Perlimpinpin!

**Perlimpinpin:** (entering through the bottom door) I have a funny master- he always calls me… are all masters like that?

**Perlimpinpin:** Go, old man, go… I must first eat the sausage that I stole from you… (pulls it out from his pocket and smells it) It’s good, this sausage! If I sang a bit, to whet my appetite! As you see me I have a beautiful voice and I sing… I sing like… like we do not sing anymore.

Air: “Quand j’étais un géant” (Perlimpinpin)
Scene 12. Air: “Quand j’étais un géant”

Moderato

Quand j’étais un géant
J’étais beaucoup plus

Quand j’étais gros et fort
Je n’avais jamais

grand!
(spoken) Non, ce n’est pas ça... / No, that’s not it...

Quand j’étais moins petit
J’avais douze pieds

tort
(spoken) Non, ce n’est pas ça... / No, that’s not it...

vaïs un grand esprit! (spoken) Ce n'est pas encore ça!/That's still not it! Mon
sais bien des souliers! (spoken) Pas encore ça!/Still not it!

maître mon maître (spoken) Ah voilà/Ah, here it is! Mon maître, mon

maître Si je t'envoïais païtre Tout seul à la maison Je ferai une
Vous croyez me connaître Mais sachez, vieux barbon Que lors-que l'on m'en-
Vi-e, u-ne vi-e, u-ne vi-e Al-lons! bon! bon! Al-lons! bon!

bon! Voilà que j'oublie Voilà que j'oublie La fin, la fin de ma chanson!
Perlimpinpin: Mangeons, cela vaut mieux.

(The first measures of the march are heard.)

Ah, mon Dieu! qu’est-ce que c’est que cela? (Looks right.) C’est l’ambassade!
L’ambassade des Chinoise! L’ambassade!
L’ambassade!

(Runs in to the house through the bottom door.)

March: “Qu’est-ce? Qu’entends-je?”

Perlimpinpin: Eat, it’s better.

(The first measures of the march are heard.)

Oh my god! What’s this? (Looks right.) It’s the embassy!
The Chinese embassy! The embassy!
The embassy!

(Runs in to the house through the bottom door.)
Scene 13. March: “Qu’est-ce? Qu’entends-je?”
Scene 13

The march continues closer, and arrives during the dialogue: “Du calme et de la majesté!”

Krakamiche runs in through the little side door.

Krakamiche: Qu’est-ce? Qu’entends-je? L’ambassade! L’ambassade! - Et rien n’est prêt pour la recevoir! Mon bonnet de cérémonie! (He screams.) Toi aussi, tu mettras ton bonnet! Il ne le trouvera jamais, l’imbécile! mon bonnet! mon bonnet!

Perlimpinpin: (Comes out of the house, bottom door, with Krakamiche’s hat in his hand.) Voilà, voilà!… Eh bien! où est-il à présent ce gros hurluberlu?

(He enters the house through the side door.)

Krakamiche: (Enters through the main door, wearing Perlimpinpin’s hat on his head.) Perlimpinpin! Canaille!

Perlimpinpin: Eh bien? Quoi? voilà votre bonnet!

Krakamiche (tearing it away) Donne! (He attempts to put it on his head.) Ah! j’ai le tien sur la tête!- (He takes off Perlimpinpin’s hat and puts on his own.) Tiens! mets celui-ci! Vite, approche un siège!

(Perlimpinpin drags an armchair to the middle of the stage. Krakamiche attempts to put on his hat, but constantly puts it on backwards.)

Krakamiche: Enfin! (Sits in the armchair.) Je dois conserver ma dignité de grand necromant. Je vais troner avec majesté! Mais toi, salute, salute beaucoup, fichtre! Sois poli comme un pauvre!

Krakamiche: Who is that? Who do I hear? The embassy! The embassy! -And nothing is ready for their arrival! My ceremonial hat! (He screams.) You too, put on your hat! He’ll never find them, the fool! My hat! My hat!

Perlimpinpin: (Comes out of the house, bottom door, with Krakamiche’s hat in his hand.) Here it is, here it is! …Well! Where is he now, that big jerk?

(He enters the house through the side door.)

Krakamiche: (Enters through the main door, wearing Perlimpinpin’s hat on his head.) Perlimpinpin! You rogue!

Perlimpinpin: Well? What? This is your hat!

Krakamiche: (tearing it away) Give it! (He attempts to put it on his head.) Ah! I have yours on my head! - (He takes off Perlimpinpin’s hat and puts on his own.) Look! Put this one on! Quickly, bring the armchair!

(Perlimpinpin drags an armchair to the middle of the stage. Krakamiche attempts to put on his hat, but constantly puts it on backwards.)

Krakamiche: Finally! (Sits in the armchair.) I have to maintain my dignity as a great sorcerer. I will sit with majesty! But you, salute, salute many times, curse you! Be as polite as a poor man!
Diable! j’ai oublié ma baguette! Il n’est pas plus temps de la chercher… Allons! du calme et de la majesté!

(Curses! I forgot my wand! It’s too late to look for it… Come on! Calmly and with majesty!

Scene 14

The elves enter in pairs holding their fingers up and hopping alternately on each foot, wearing fantastical costumes that are easy to remove. They go around Krakamiche’s armchair, arranging themselves in a circle and make a deep bow. Verbena stands in front right with a richly decorated chest in her hands. The salute must be finished by the end of the march.

Krakamiche: (with importance) Respected Senators! Hem hem, Respected Deputies, hem hem… (recovering himself) Messieurs les farfadets. Je suis heureux de vous voir… (The Elves salutes, and Krakamiche returns their salute.) très heureux! Vous vous taisez, il est vrai- mais dans votre silence même je me plais à reconnaitre l’ivresse respectueuse de vos sentiments dévoués, heu, heu. Je ne m’étonne pas de voir que mon nom n’a rien perdu chez vous de son prestige- Je suis aussi et toujours très fort chez moi- fort comme un turc, ha- ha- Enfin je suis content de vous!- Je reçois toujours avec un nouveau plaisir votre tribut habituel, le Moly. – Ma foi! J’en avais bien besoin (salutes) et l’eau m’en vient à la bouche. Avance, toi, le petit à la cassette!

Krakamiche: C’est un oubli sans importance!

Verveine: (comes forward, hopping to the march; salutes, disguising her voice) Hihi! Et pourquoi n’as-tu pas ta baguette magique?

Verbena: (comes forward, hopping to the march; salutes, disguising her voice) Hee hee! And why do you not have your magic wand?

Krakamiche: It’s an unimportant oversight!
Verveine: Hihi. L’on prétend que tu l’as usée à se faire des omelettes!

Krakamiche: Avance ta cassette!

Verveine: Hihi! Tiens- la voilà!

(Krakamiche (rising): Qu’est-ce que cela signifie?)

Verveine: Hihi! Cela signifie que tu n’as pas ta baguette à 3, hihi! que tu n’es qu’une vieille momie, hihi! (she returns to speaking in her natural voice) et que nous allons te faire danser.

Krakamiche: Me faire danser?
Abracadabra!

Verveine: (imitating the voice of Krakamiche) Il n’y a pas d’Abracadabra qui tienne, mon cher; c’est usé, usé jusqu’à la corde. Allons, montrons vous tes jambes! A nous, Reine!

(The elves throw off their disguises.)

Scene 15

La Reine: En avant la ronde!

(The Queen, with a wand, throws Krakamiche’s hat on the ground, and into the middle of the elves, who seize it and make it bounce and spin in the air.)

Chorus: “Tourne, tourne comme un tonton” (Krakamiche, Chorus)
Scene 15. Chorus: “Tourne, tourne comme un tonton”
Ha ha ha! Bon-dis, El fesse ne re-spec-tent rien!

Tourne, tourne, comme un ton-ton Vieil a-mour de Kra-ka-mi-chon!
Tour ne, tour ne, tour ne comme un ton-ton
Vieil a-mour de Kra-ka-mi-chon!

Tour ne, tour ne, tour ne comme un ton-ton
Vieil a-mour de Kra-ka-mi-chon!

Vieil a

Kra ka mi

Kra ka mi

Kra ka mi

Tour ne, tour ne, tour ne

Tour ne, tour ne, tour ne
 Elves

Ah                                      Ah   Ah

pou       pou       pour          ra se venger. Le so le so le so le sor-

Ah                                      ah   ah   ah   ah   ah

cier Pou       pou       pou       pour          ra se venger. Le so le so le so le sor-
Le sor... cier Pou-pou pou-pou pour-ra se venger. Le so... so Bon-dis! Bon-dis! cher le sor... cier pour-ra
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Kra - ka - mi - chon.

Ha - ha!

Ho - ho! Bon-

se ven - ger. Ha - ha!

Ho - ho!

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dis, bon - dis, cher Kra-ka - mi - chon,

pour - ra se ven - ger ha - ha! ho - ho! ha - ha! ho-

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Dis, cher Kra-ka-michon.

Ho-ho! Ha-ha! Ha-ha! Ho-ho!

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Dis, bon-dis, cher Kra-ka-michon,

Pour-ra se venger ha-ha! Ho-ho! Ha-ha! Ho-ho!
Scene 16

**La Reine:** Et maintenant, reposez-vous. Laissez tranquille le vieux bonhomme. Laissez-le respirer un peu dans sa cabane, où il s’est barricadé… Nous achéverons plus tard notre victoire; elle ne peut plus nous échapper. La pluie a cessé. Le soleil darde sur nous les plus ardeux rayons- Voici l’heure de nous retirer dans les recoins les plus obscurs de notre chère forêt- Des lits de mousse nous attendent au fond des fraîches grottes où des sources limpides gajouillent à petit bruit. La nuit reviendra et nous reprendrons notre essor.

**Queen:** And now, let us rest. Leave the old man alone. Let him breathe a little in his hut, where he has barricaded himself. We will finish later, but he can no longer escape us. The rain has stopped. The sun shines forth its most ardent rays. Now is the hour to retire in the darkest recesses of our dear forest. Foam beds await us at the bottom of the fresh caves where clear streams murmur quietly. The night will return and we will resume our progress.

**Chorus:** “Compagnes ailées” *(Queen, Chorus)*
Scene 16. Chorus: “Compagnes ailées”

1st: Queen
2nd: Elves

Compagnes ailées Mes soeurs bien aimées,
Mollement ber-cées Au chant des gril-pons, Com-

\[\sum_{i=1}^{n} \frac{\dot{\mathbf{r}}}{\sum_{j=1}^{m} \mathbf{F}_j} \]
1. yeu se Tour nons et dan sons!

2. sons! Compagnes ail es Mes soeurs bien ai mé es,
Mollement berçées, Au chant des grillons.

La lune notre blanche reine Du haut des cieux si bleus, si
doux Nous voit fo-lâ-trer dans la plai-ne, Brouil-lards lé-gers, di-ser-sez
vous! La lu-ne no-tre blan-che rei-ne Du haut des cieux si bleus, si
doux Nous voit folâtrer dans la plaine, Brouil-lards légers, dispersez vous! Brouil-lards légers, dispersez vous!
Brouil-lards lé-gers, dis-per-sez vous!

Le syl-phe

est au bons coeurs fi-dé-le, Mais à l'o-reil-le du vil-lain Comme un

mou-cher-on fin et grè-le Bour-donne et rit son chant ma-

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Le sylphe est au bons coeur fi-dè-le mais à l'o-

Bour-donne est rit son chant ma-lin, bour-donne est
reil le du vil lain

Comme un mou che ron fin et grêle Bour donne et

rit son chant ma lin, comme un mou che ron fin et grêle, bour donne est

rit son chant ma lin, bour donne et rit son chant ma lin, bour donne est rit son chant ma lin.
Pa - gnes aîlées Mes soeurs bien aîmées, Mollement ber-cées Au chant des gril-lons. Oh trou-pee ri-
sons, dan - sons! tour - nons et dan - sons!

Le sylphe est au bons coeur fi - dé-le, mais à l'o-

sons, dan - sons!
reine Du haut des cieux_ si bleus, si doux Nous voit fo-

Brouil-lards_ lê-gers dis-

later dans la plai-ne, Brouil-lards lé-gers_ dis-per-sez

per-sez vous! dis-per-

sez
vous, brouil-lards lé-gers, dis-per-sez vous tour-nons, tour-nons, dan-

vous! tour-nons, dan-sons, tour-nons, dan-

sons!

sons!
ACT II

Same scenery. On stage left is a rustic table with a chair and a small bench, a spinning wheel, and a stool. As the curtain rises, Lelio leans on a rock on the right, gazing at the house.

Scene 1

Air: “Pourrais-je jamais aimer une autre femme?” (Lelio)
Scene 1. Air: “Pourrais-je jamais aimer une autre femme?”
Qui donc t'aime-ra, si ce n'est moi, mon âme? Et qui m'aime-ra, si ce n'est toi, mon bien?

rais je jamais aimer une autre femme?

Crois-

Pour-
tu re - trou - ver un cœur com - me le mien? Qui

donc t'ai - me - ra, mon â - me? Et qui t'ai - me - ra, mon bien?
Incidental Music*

_Lelio looks inside the house._

**Lelio:** J’entends du bruit… quelqu’un vient… et le soleil n’est pas encore entièrement couché!… retirons nous.

**Lelio:** I hear noises… someone is coming… and the sun is not fully set yet!… I must withdraw.

Scene 2

_Krakamiche comes out of the house- tucked under his arm is a large book with mystical symbols. He walks slowly to the table, then places the book down._

**Krakamiche:** Il fait étouffant dans cette maison. Je serai mieux à l’air. (He sits.) Mais que je suis donc content d’avoir enfin retrouvé ce vieux livre de magie, que cet imbécile de Perlimpinpin avait fourré dans je ne sais quell fatras! J’ai la conviction que ce livre, le dernier et sublime ouvrage de l’incomparable Merlin, renferme une formule, à laquelle rien ne saurait resister ni sur la terre, ni dans le ciel! mais il s’agit de la trouver, cette merveilleuse formule!- Cherchons… cherchons encore… (He puts on glasses, and opens the book.) Il me semble qu’il commence à faire sombre… oui, le soleil vient de se coucher… il me faudrait de la lumiére, mais quant à cela, par example, je n’ai besoin de personne pour en avoir sur le champ.

**Krakamiche:** It is stuffy in this house. I’ll be better off in the open air. (He sits.) I am so glad to have finally found this old book of magic, that this imbecile Perlimpinpin had stuffed in I do not know what mess! I am convinced that this book, the last and sublime work of the incomparable Merlin, contains a spell that nothing can resist, on earth or in heaven! but it is a question of finding it, this magnificent spell!- Let’s look for it… keep looking… (He puts on glasses, and opens the book.) It seems to me that it is getting dark… yes, the sun has just set… I need light, but for that, for example, I do not need anyone to get it right now.

**Krakamiche gestures at the table as if to cast a spell and pronounces the following words:**

**Krakamiche:** Mux, mux, fiat, lux!

**Melodrama:** “Mux, mux, fiat lux” (Krakamiche)†

*occurring simultaneously with Lelio’s dialogue and Krakamiche’s entrance  † occurring simultaneously with Krakamiche’s spell words*
Scene 2. Melodrama: “Mux, mux, fiat lux”
Scene 3

**Stella:** (comes out of the house, a lamp in her hand) Me voici, mon père… vous voulez…

**Krakamiche** (l’interrompant): C’est bien, c’est bien… pose ta lampe là… *(Stella puts the lamp on the table)* va-t-en.

*(He opens the book.)*

**Stella:** Mon père…

**Krakamiche:** Quoi? que me veux-tu? *(He leafs through the book and mumbles under his breath.)*

**Stella:** Vous feriez mieux de vous reposer… de dormir un peu… après la fatigue de ce matin. - Vous êtes encore tour pale, tout agité… donnez-moi ce livre; je vous le rendrai tantôt…

**Krakamiche:** *(turning around)* Sais-tu ce que c’est le plaisir de la vengeance? non? Eh bien, je le sais, moi… et je veux en gouter. Il ne sera pas dit que ces Elfes, ces lutins maudits… ah! le seul souvenir de leurs outrages fait bouilloner tout mon sang!

*(He starts to mumble again.)*

**Stella:** Mais mon père, votre santé…

**Krakamiche:** Laisse-moi, te dis-je… Je veux plutôt mourir que ne pas me venger!

**Stella:** Mourir, mon père… mais si tu meurs, que deviendrai-je?

**Krakamiche:** Tu deviendras… tu deviendras… Mais je ne mourrai point. Croirais-tu, par hazard, toi aussi, que je ne suis un magician pour rire? Je retrouverai tout, la jeunesse, la beauté, la force…

**Stella:** (comes out of the house, a lamp in her hand) Here I am, father… you wanted…

**Krakamiche:** *(interrupting)* Good, good… put down your lamp there… *(Stella puts the lamp on the table)* and go away.

*(He opens the book.)*

**Stella:** Father…

**Krakamiche:** What? What do you want from me? *(He leafs through the book and mumbles under his breath.)*

**Stella:** You’d better rest… sleep a bit… after this morning’s fatigue. You are still pale and agitated. Give me this book; I will return it to you soon…

**Krakamiche:** *(turning around)* Do you not know what the pleasure of revenge is? no? Well, I know it… and I want to taste it. These cursed elves, ah! Just the memory of their abuse makes my blood boil!

*(He starts to mumble again.)*

**Stella:** But father…

**Krakamiche:** Leave me, I tell you… I would rather die than not seek revenge!

**Stella:** Die, father… but if you die, what will become of me?

**Krakamiche:** You will become… you’ll become… but I will not die. Do you believe, by chance, that I am joking when I say I am a magician? I will regain everything: youth, beauty, strength…
Il s’agit seulement de chercher, de bien chercher…

(He mumbles.)

Stella: Mais, mon père…

Krakamiche: (he hits his forehead) Grand Dieu! J’oubliais… Perlimpinpin!

Perlimpinpin!

Voice of Perlimpinpin (dans la coulisse): Je ne peux pas venir… je suis couché.

Krakamiche: L’insolent! Veux-tu venir?

Voice of Perlimpinpin: Attendez un peu!

(Stella sits on the little bench.)

Scene 4

Perlimpinpin: (half asleep) Eh bien… me voilà… que me voulez-vous?

Krakamiche: Apporte moi sur le champ mon grand bonnet! Sans bonnet, je ne trouverai jamais la formule… il faut l’uniforme complet. (To Perlimpinpin, who does not move) Eh bien! quoi? qu’as-tu à me regarder avec tes gros yeux de poisson?

Perlimpinpin: Votre bonnet? Ah bien ouiiche! Les Elfes l’ont emporté. Dieu sait ce qu’elles en font à cette heure! (He walks toward the house.)

Krakamiche: Mais où vas-tu?

Perlimpinpin: Vous ne le devinez pas? me recoucher dans votre lit, donc!

Perlimpinpin: (half asleep) Well… here I am… what do you want?

Krakamiche: Bring me my big hat, at once! Without my hat, I will never find the spell. I need the complete uniform. (To Perlimpinpin, who does not move) Well! What? Do you have to look at me with your big fish eyes?

Perlimpinpin: Your hat? Oh, uh, yes! The elves have won. God knows what they are doing now! (He walks toward the house.)

Krakamiche: Where are you going?

Perlimpinpin: Can you not guess? I’m going back to bed!
Scene 5

**Krakamiche:** Ce garçon ne périra que de la main! Heureusement pour lui je n’ai pas le temps de m’occuper de ces extravagances!

(He goes back to his book.)

**Stella:** Mon père… papa!

**Krakamiche:** Mais je n’aurai donc jamais un instant de repos! quoi… papa?

**Stella:** Mon père, je t’en prie, ne te fâche pas… mais tu viens de parler de ta mort prochaine qui serait pour moi le plus affreux des malheurs… Alors cela m’a fait venir des idées. – Si j’allais me trouver comme cela, toute seule dans le monde?!! C’est effrayant. – Tu comprends bien que Perlimpinpin n’est pas un appui fort rassurant… et alors…

**Krakamiche:** Alors?

**Stella:** Alors… je pense qu’il m’en faudrait… peut-être… un plus ferme. Il paraît que toutes les jeunes filles de mon âge finissent par se marier et s’il arrivait que…

**Krakamiche:** Voilà bien de ces péronnelles! Je suis occupé de la chose la plus grave qui se puisse imaginer… et elle vient m’entretenir de fadaises!

**Stella:** (after a moment of silence) Mon père… J’ai une idée!

**Krakamiche:** (turning around) Bah! tu m’étonnes! Voyons un peu cette idée que tu as?

**Stella:** N’est-ce pas, c’est pour devenir de nouveau très riche, pour pouvoir me donner une très belle dot, pour me trouver enfin un bien magnifique parti, que tu taches de découvrir cette mystérieuse formule?

**Krakamiche:** The boy will perish by my hand! Fortunately for him, I do not have time to deal with these follies!

(He goes back to his book.)

**Stella:** Father… papa!

**Krakamiche:** I’ll never have a moment of rest! what… papa?

**Stella:** Father, I beg you, do not get angry… but you have just spoken of your death, which would be the most frightful misfortune for me… So that gave me some ideas. – If I was going to find myself like this, all alone in the world?!! It’s frightening. You understand that Perlimpinpin is not a very reassuring support system… and so…

**Krakamiche:** So?

**Stella:** So… I think I might need someone… more stable. It seems that all girls my age eventually get married… and if it happened to…

**Krakamiche:** Here is a cheeky tart! I am busy with the most serious thing imaginable… and she comes to talk to me about nonsense!

**Stella:** (after a moment of silence) Father… I have an idea!

**Krakamiche:** (turning around) Bah! You surprise me! Let’s hear this idea you have.

**Stella:** It is to become very rich again, to be able to give me a fine dowry, to secure a magnificent situation, finally, that you strive to discover this mysterious spell, is it not?
Krakamiche: Oui… pour cela même… pour cette raison, Mademoiselle ma fille!

Stella: Eh bien, mon père! Ne dit-on pas souvent que la grandeur et la richesse ne font pas le bonheur?

Krakamiche: Eh, eh! Où as-tu pêché cette belle maxime?

Stella: Et qu’il faut dans le cas dont nous parlons…

Krakamiche: Hein?

Stella: Ne jamais se laisser influencer par des considerations pécuniaires.

Krakamiche: Comme elle parle! On reçoit donc les journaux ici? -Mais malheureuse, tu ne sais donc pas ce que c’est la richesse? Pas d’argent, pas de suisse… pas de mari; sans argent, pas d’équipages, de laquais, de palais…

Stella: Oh papa, mon rêve est tout autre.*

Krakamiche: Ah, laisse-moi tranquille, jet e le dis encore une fois!

Stella: Mais papa, je ne veux pas devenir une vieille demoiselle.

Krakamiche: Yes… for that very reason… for that reason, my dear daughter!

Stella: Well, father! Is it not often said that greatness and wealth are not happiness?

Krakamiche: Eh, eh! Where did you come up with this fine proverb?

Stella: And that must be the case in what we are talking about…

Krakamiche: Huh?

Stella: Never be swayed by financial considerations.

Krakamiche: How she speaks! So, are we receiving the newspapers here? -But, unfortunate girl, do you know what wealth is? No money, no porters… no husband; without money, no footmen, servants, palace…

Stella: Oh papa, my dream is completely different.*

Krakamiche: Ah, leave me alone, I tell you again!

Stella: But papa, I do not want to become an old maid.

Duet: Si tu ne sais pas” (Krakamiche, Stella)

* Stella’s Act II aria would have been performed here.
Scene 5. Duet: "Si tu ne sais pas"

\[
\sum_\alpha \sum_\beta \sum_\gamma \sum_\delta \sum_\epsilon \sum_\zeta \sum_\eta \sum_\theta \sum_\iota \sum_\kappa \sum_\lambda \sum_\mu \sum_\nu \sum_\xi \sum_\omicron \sum_\pi \sum_\rho \sum_\sigma \sum_\tau \sum_\upsilon \sum_\phi \sum_\chi \sum_\psi \sum_\omega
\]

\[
\sum_\alpha \sum_\beta \sum_\gamma \sum_\delta \sum_\epsilon \sum_\zeta \sum_\eta \sum_\theta \sum_\iota \sum_\kappa \sum_\lambda \sum_\mu \sum_\nu \sum_\xi \sum_\omicron \sum_\pi \sum_\rho \sum_\sigma \sum_\tau \sum_\upsilon \sum_\phi \sum_\chi \sum_\psi \sum_\omega
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\]
bien il est doux  
Devoir dès enfance  
Couronnés d'avance  
Les voeux les plus

Les plus grands seigneurs  
Offrir leurs services

Humbles serviteurs. De tous tes caprices!

Font un fleuve
d'or

A tes pieds s'étendre

S'ouvrir et répandre Trésor sur trésor

Va, laisse moi faire

Et mon livre aussi, Va,
laisse-moi faire
Et mon livre aussi
Ton bonheur,

un poco meno

Mon boniqué
ma chère
Est mon seul souci.

heur
Mon bonheur n'est pas dans tout ceci
Mon bonheur
dè me Tout étincelant!

Fe-stins nuit et jour, Tou-jours en lies-se! Se par-er sans ces-se Des

plus beaux a-tours Les voir des pa-lais De
beaux équipes Les plus grands la quais, Les plus petits pages

Marchez toujours droit N'a voir qui vous gron -

de, Du bout de son doigt Mener tout un monde
N'est-ce pas charmant?

Va, prends patience,

Ce bonheur immense, T'attend mon enfant!

Ce bonheur immense,
mon enfant! Ce bonheur, bonheur, bonheur immensément

men - se Va, prends patience, T'attend

mon enfant!
Ce n’est pas le bonheur que je rêve à présent. Mon cœur me dit, mon père. Mon cœur me dit, ce bavard doit se taire.
Mon coeur me dit,
Que ce bon-heur, que j'en-tre-vois à peine

Et qui ne doit j'a-mais finir.
N'est pas là bas où

Votre main m'entraîne
J'ai rêvé tout autre venir

Ah

n'invitons pas
ne tra-his-sons pa le se-cret qui m'en-i-vre Jar-dins le bien ca-ché. Dans le
n’in-vi-tions pas, re-pre-nons no-tre liv-re. Cher-chons, plon-geon

fond de mon coeur, La vie est de-vant moi Je veux, j’es-pè-re vi-vre, mes
Son-dons sa pro-fon-deur, se je trou-ve le mot. Il fau-dre bien me
ailes ont je sus- sé  
je m'ap-prête au bon-
suivre  et tout l'é-crou-
-ra, oui tout s'é-crou-
le-
heur!
ra  tout s'é-crou-le-
-ra,  tout s'é-crou-le-
ra, si je trouve le mot, si je trouve le mot, si je trouve le mot, tout s'écroulera...
Scene 5a

Krakamiche: *(loudly, sitting down)* En voilà assez! Laisse-moi tranquille, je te le dis encore une fois!

Stella: *(spirited)* Mais papa, je ne veux devenir une vieille demoiselle!

Krakamiche: Voilà bien de quoi se désoler! tu entreras dans un couvent ou bien chez quelque Lady anglaise... en qualité de lectrice... tu la rendras malheureuse comme les pierres, tu feras des cancans- et cela te soulagera! En un mot, laisse moi tranquille au Nom du ciel et occupe toi de ton rouet.

Stella: *(sits down, takes her spinning wheel)* Allons! c’est vous même qui l’avez voulu!

Krakamiche: *(loudly, sitting down)* Enough! Leave me alone, I say again!

Stella: *(spirited)* But papa, I do not want to become an old maid!

Krakamiche: That’s something to be sorry about, indeed! You will enter a convent or be sent to some English lady ... as a reader ... you will be unhappy, you will gossip- and that will make you feel better! In a word, leave me alone in the name of heaven and take care of your spinning wheel.

Stella: *(sits down, takes her spinning wheel)* Come on! It is you who has it spinning!

Duet: “Quand vient la saison fleurie” *(Stella, Lelio)*
Scene 5a: Duet: “Quand vient la saison fleurie”
cret chante une voix. Au coeur de fille jolie en secret chante une

Cet te

voix est douce et tend Le coeur ne peut se défendre De bat-
Il voudrait bien la comprendre, Mais il ne sait pas comment! Il voudrait bien la comprendre, Mais il ne sait pas comment!
Près de vous quelqu'un respire Qui met en vous son espoir Il attend, languit, soupir, Et si vous daignez le voir Peut-être il saura vous dire Ce que vous voulez savoir. Peut-être il saura vous dire Ce que
vous voulez savoir.
Krakamiche: (turning around, surprised to hear Lelio singing) Qui est-ce qui chante là?

Stella: C’est moi.

Krakamiche: Là… dehors?

Stella: C’est… c’est probablement l’écho.

Krakamiche: Ah! il me semble que tu rêves. Hum! Hum! – C’est donc pour cela que tu me parfois tantot de mariage… Mauvais signe, quand les filles rêvent tout haut… Mauvais signe! Tâche de ne plus me troubler dans mes reflexions- car ou je me trompe fort… ou je suis sur les traces de la grande formule… je sens mon esprit déjà tout enflame… Perlimpinpin!

The voice of Perlimpinpin: Dieux! que ce vieux là est tannant! quoi? que me voulez-vous?

Krakamiche: Apporte-moi de l’eau fraîche!

The voice of Perlimpinpin: Quelle rage vous avez de me déranger. Vous savez vous même que l’eau est là, dans un petit puits, en sortant du jardin, à droite!

Krakamiche: Ah, c’est trop, fort à la fin!

Stella: Attendez, mon père, je vais vous chercher ce que vous désirez.

Krakamiche: (turning around, surprised to hear Lelio singing) Who’s singing over there?

Stella: It’s me.

Krakamiche: Out… there?

Stella: It’s… it’s probably an echo.

Krakamiche: Ah! It seems to me that you are dreaming. Hum Hum! – So that’s why you talked to me about marriage… bad sign, when girls dream aloud… bad sign! Do not disturb me during my reflections- because I am either very wrong… or I am on the heels of the great spell… I already feel that my spirit is enflamed… Perlimpinpin!

The voice of Perlimpinpin: Gods! That old man is annoying! What? What do you want with me?

Krakamiche: Bring me fresh water!

The voice of Perlimpinpin: With what a rage you disturb me. You know yourself that the water is there, in a small well, as you leave the garden, on the right!

Krakamiche: Ah, it’s too much in the end!

Stella: Wait, father, I’ll get you what you want.

Scene 6

(Lelio comes out from behind the rock, which is near the spring, and walks towards Stella, who sees him as she is getting the glass of water for Krakamiche. Lelio holds the magic flower in his hand.)

Duet: “C’est moi, ne craignez rien” (Lelio, Stella)
Scene 6: Duet: “C’est moi, ne craignez rien”

Andante animato

C’est moi, ne craignez rien - cet-te fleur nous pro-tè-ge.
Je n’ai pu résister au désir de vous voir. C’est moi, ne craignez rien!
Ah, si c’était un piège!
C’est lui! quel le terreur!

Cet te fleur nous protège. Je n’ai pu résis-

Stella
Si mon père pourtant alait l'apercevoir.

ter au désir de vous voir. Je n'ai pu resis-

Ah, si c'était un piège, un piège! Si mon père al-
ter au désir de vous voir. Je n'ai pu resis-

202
lait l'apercevoir.
si de vous voir.

De plus que je vous

Je ne sais que lui dire
un trouble m'a saisie
vis,

je vous donnai ma vie
De grâce, par pi-
N'approchez pas plus près
parlez bas!

Je ne sais que lui
tiée,
ne me renvoyez pas!

di-re
un trouble m'a saisi
N'approchez pas plus

De grâce, par pitié,
par pitié,
par pitié!
près et sur-tout par-lez bas! Je ne sais que lui di-re un
tiè, ne me ren-vo-yez pas! De plus que je vous vis,

troub-le m'a sai-si-e Ah, par pi-tiè par-lez
je vous don-nai ma vi-e, par grâ-ce, par pi-tiè, ne me ren-vo-yez
bas! Je ne sais que lui di-re Je ne sais que lui di-re N'ap-
pas! De plus que je vous vis, je vous don-nai ma vi-e, par
cresc.
pro-chez pas plus près N'ap-prochez pas plus près
grâ-ce, par pi-tié, ne me ren-vo-yez pas! par
Je ne sais que lui dire
Ah! grâce par grâce,
Ah, par grâce, par grâce,
Ah, par grâce, par grâce,
Ah! par grâce, par grâce,
Ah, par grâce, par grâce,
Ah, par grâce, par grâce,
Ah! par grâce, par grâce,
Ah, par grâce, par grâce,
pas plus près et surtout parlez bas! surtout parlez
vo yez pas! par pitié, pitié, ne me renvo yez
bas! parlez bas!
pas! Par pitié!

Stella: Mon père…

Krakamiche: Ah malheureuse! je devine tout!... rentre sur le champ! quant à toi, jeune présomptueux, il faut avouer que tu as bien choisi ton moment! Sais tu que je viens de découvrir la grande formule- et que je puis te pulvérer en un clin d’œil sans que tu aies seulelement le temps de dire “Ouf”.

Lelio: Vous ne le ferez pas avant de m’avoir entendu.

Krakamiche: Je ne t’entendrai pas!

Lelio: J’aime votre fille!

Krakamiche: Quelle audace!

Lelio: Elle m’aime aussi!

Krakamiche: Quel mensonge!

Lelio: Je suis fils d’un roi du voisinage.

Krakamiche: Je m’en moque!

Lelio: Je vous demande la main de Stella!

Krakamiche: Et moi je te dis que sit u ne te sauves sur le champ, je te mettrai en chair à paté!

Stella: (begging) Mon père…

Krakamiche: (furious, to Stella) Toi, je te…

Lelio: Seigneur, vous menacez votre propre fille!

Krakamiche: What do I see? Despicable stranger- who are you? Where are you from? And you, Stella, I see you are completely silent… Ah, are you his accomplice?

Stella: Father…

Krakamiche: Ah, unhappy! I’ve guessed everything!…. come back immediately! As for you, presumptuous youth, you must admit that you have chosen your moment! Do you know that I have just discovered the great spell and that I can annihilate you in the blink of an eye, before you could even say “oof”.

Lelio: Do not do it until you hear me out.

Krakamiche: I will not listen to you!

Lelio: I love your daughter!

Krakamiche: What audacity!

Lelio: She loves me too!

Krakamiche: What a lie!

Lelio: I am the son of a King in a nearby kingdom.

Krakamiche: I do not care!

Lelio: I am asking you for Stella’s hand!

Krakamiche: And I tell you that if you do not save yourself right now, I will turn your flesh into paté!

Stella: (begging) Father…

Krakamiche: (furious, to Stella) You, I tell you…

Lelio: Sir, you are threatening your own daughter!
**Krakamiche:** Il ose à ma barbe prendre sa défense! Mais tu ignores donc que tu as à faire au plus grand magicien qui ait jamais existé? Que je puis, si je le veux, mettre le soleil dans ma poche droite, la lune dans ma poche gauche et me pourdrer les cheveux d’étoiles fixes!

**Lelio:** Seigneur, n’espérez pas m’intimider!

**Krakamiche:** Ah, c’est ainsi!

*(He goes to the book and picks it up.)*

**Stella:** Fuyez, prince, ne bravez pas se colère!

**Lelio:** Moi- fuir? Jamais!

**Krakamiche:** *(moving toward Lelio)* Sauve-toi- ou je vais lâcher un monstre qui ne fera de toi qu’une bouchée!

**Lelio:** Ah vraiment!

**Krakamiche:** Tu ne veux t’en aller? *(he opens the book.)* Une fois! deux fois? trois fois?

**Lelio:** Non!

**Krakamiche:** Non?

**Lelio:** Non!

**Krakamiche:** He dares to stand up to me! But do you not know that you are in front of the greatest magician ever? That, if I wanted to, I could place the sun in my right pocket, the moon in my left pocket, and sprinkle the stars in my hair!

**Lelio:** Sir, do not assume that you can intimidate me!

**Krakamiche:** Ah, that’s it!

*(He goes to the book and picks it up.)*

**Stella:** Flee, prince, do not face his wrath!

**Lelio:** Me- flee? Never!

**Krakamiche:** *(moving toward Lelio)* Save yourself- or I will release a monster that will take a bite out of you!

**Lelio:** Oh really!

**Krakamiche:** You do not want to leave? *(he opens the book.)* I’ll give you till the count of three. One! Two…? Three?

**Lelio:** I will not leave!

**Krakamiche:** No?

Scene 7

**Incantation:** “Louppola, Schibbola, Trix” *(Krakamiche)*
Scene 7: Incantation: “Louppola, Schibbola, Trix”

Maestoso

Krakamiche

Loup-po-la, Schib-bo-la,

Trix! Ke-re-met, Ze-re-met, Trix! A-sta-

roth! Be-lze-bub! An-tro-pos! Lu-ci-fer!

Ap-
Loup po-la, Schib bo-la, Trix!
Ke re-met, Ze re-met,

Trix! Schib bo-la! Loup po-la! Ba ba

cresc.
Krakamiche: Ah ce n’était pas la bonne formule! Je suis perdu!

Stella (kneeling): Mon père, au nom du ciel, revenez à vous! ne vous désespérez pas ainsi!

Krakamiche: Non! La vie m’est à charge! je suis avili, mort! dis à cet étranger de venir m’achever.

Lelio: Seigneur, cet étranger s’approche de vous en effet… mais ce n’est pas pour répendre votre sang. C’est pour vous réiterer sa demande. Accordez lui la main de votre fille. Il la comblera de plus de dons et de biens, que votre magie n’aurait jamais pu lui procurer.

Krakamiche: Et vous êtes fils de roi?

Lelio: Regardez la!

Krakamiche: Et vous êtes fils de roi?

Lelio: Le roi Mégabaze est mon père!

(Stella stands.)

Krakamiche: Bien sûr?


Krakamiche: Vous me dites cela… mais qui me répondra de la vérité de vos paroles?

Krakamiche: Ah, the spell wasn’t correct! I’m lost!

Stella (kneeling): Father, for heaven’s sake, Remember yourself! Do not despair so!

Krakamiche: No! I am choosing my own destiny! I am degraded, dead! Tell this stranger to come and finish me.

Lelio: Sir, this stranger is approaching you indeed… but it is not to spill your blood. It is to reiterate his request. Give him your daughter’s hand. He will fill it with more gifts and goods than your magic could have ever provided.

Krakamiche: And you say that my daughter loves you?

Lelio: Look at her!

Krakamiche: And you are a king’s son?

Lelio: King Megabaze is my father!

(Stella stands.)

Krakamiche: Really?

Lelio: Sir, follow me… you will soon have proof. Yes, follow me, leave your melancholy seclusion. We will take care of you with love and respect.

Krakamiche: You say that… but who will attest to the truth of these claims?
Scene 8

**La Reine:** *(appearing suddenly upstage)*
Moi! *(Krakamiche turns around and bows, everyone moves aside respectfully.)*

**Queen:** *(appearing suddenly upstage)* I will! *(Krakamiche turns around and bows, everyone moves aside respectfully.)*

Melodrama: “Moi! Ecoute, Krakamiche!”*

**Queen:** Ecoute, Krakamiche! Tu sais que pendant longtemps j’ai été ton ennemie. Je ne pouvais souffrir que tu vinsses t’emparer de notre belle forêt. Mais je crois avoir effacé tous les torts que j’ai pu avoir envers toi, tous les chagrins que j’ai pu te causer, en donnant à ta fille un pareil épouse, à toi un pariel fils! Accord au prince Lelio la main de Stella et va t’établir dans le royal palais qu’il t’offre pour demeure. Tu passeras dans le bonheur les derniers jours da ta vie.

**Krakamiche:** Allons! je suis vaincu, je suis le dernier des sorciers! Prince, je vous accorde la main de ma fille. Emmenez nous. Allons, mon gendre, en route! Et vous, Elfes, amusez-vous bien!

**Queen:** Listen, Krakamiche! You know that for a long time, I was your enemy. I could not bear that you took possession of our beautiful forest. However, I think that I have erased all the wrongs I have previous done you, all the sorrows that I have caused you, by providing for your daughter such a husband, for you such a son-in-law! Give Prince Lelio Stella’s hand and so establish yourself in the royal palace that he offers as a home. You will spend the last days of your life in happiness.

**Krakamiche:** Let us go! I am defeated, I am the last of the sorcerers! Prince, I grant you my daughter’s hand. Take it. Come, my son-in-law, on your way! And you, Elves, have fun!

Scene 9

**Quartet:** “Adieu témoins de la misère!” *(Krakamiche, Lelio, Stella, Perlimpinpin)*

Scene 10

**March and Chorus:** “O bienfaissante fée… Salut! Salut!” *(Lelio, Stella, Chorus)*

* occurring simultaneously with the Queen’s dialogue
Scene 8. Melodrama: “Moi! Ecoute, Krakamiche!”
Scene 9. Quartet: “Adieu témoins de la misère!”

**Andante**

Krakamiche

A-dieu té-moins de ma mi-se-re! Hé-las, en vain j’au-rai lut-té

---

Stella

---

Lelio

A-près

Ra-ni-me-toi, mon cœu-re, e-spè-re On t’of-fre la tran-qui-li-té

---

Perlimpinpin

---

Sans re-

té-moins de ma mi-se-re! Hé-las, en vain j’au-rai lut-té Ra-ni-me-
mais ma vie entrée
S'appellera félicité

grets
moi, je m'en vais.
Per-lim-pin-pin s'im-
toi, mon cœur, espère
la félicité.

O jour plein d'allégresse
Quelle tendresse brille en tes

O jour plein d'allégresse
Quel-le ten-
pres-se a-vec ivresse
De fuir ces lieux Le mon-de le ré-
Leur douce flamme monstre les oui, leur douce flamme monstre les femmes Bonsoir le

te On t'offre la tranquilité

cieux. Après l'exil la liberté

cieux. Après l'exil la liberté

vieux Le monde le reclame

A-dieu témoins de ma misère A-dieu, On t'off--
\( \text{Amour! Amour dans fin félicité un rêve enchanté.} \)

\( \text{Bonsoir Adieu, adieu, adieu, adieu,} \)

\( - \text{fre la tranquilité} \)

\( \text{Amour rêve enchanté} \)

\( \text{Amour rêve enchanté} \)

\( - \text{Jaurai du bon pain} \)

\( \text{dieu, adieu témoins de ma misère! On t'offre la félicité.} \)
Scene 10. March and Chorus: “O bienfaisante fée... Salut! Salut!”
O bien-faisante fée, O reine des forêts
Garde en bon souvenir des heureux que tu

O bien-faisante fée, O reine des forêts
Garde en bon souvenir des heureux que tu
fais!

fais!

cresc.
Maestoso

Elves

Sa

Sa

lut!

lut!

O

rét

bien

aîmé

Ré jou is
œ "Rejois-toi, car l'étanger A fui ton

"Rejois-toi!"
ombre parfumé
Réjouis-toi!

Réjouis-toi!
Réjouis-toi! Rien ne peut
ombre parfumée
Réjouis-toi! Rien ne peut

plus te profaner! Rien ne peut plus te profaner!

plus te profaner! Rien ne peut plus te profaner!

plus te profaner! Rien ne peut plus te profaner!

Sa -
lut, rochers vêtus de lierre,

Salut, forêt hospitalière

Salut, forêt hospitalière
Nous ne te quitterons jamais!
Nous ne te quitterons jamais!
Nous ne te quitterons jamais!
Salut, rochers vêtus de

Salut!
Salut!
Source limpide, ombrages frais.
Hierre,
Salut!
lut, forêt hospitalière.
Nous ne te quitterons jamais!

Réjouis-toi! Nous ne te quitterons jamais!

mais! Salut!

mais! Salut!

mais! Salut!
quit - te - rons ja - mais!
Sa -
quit - te - rons ja - mais!
Sa -
quit - te - rons ja - mais!
Sa -
lut! Sa - lut! Nous ne te quit - te - rons ja -
lut! Sa - lut! Nous ne te quit - te - rons ja -
lut! Sa - lut! Nous ne te quit - te - rons ja -
mais, Nous ne te quitte rons ja -
mais! Nous ne te quitte rons ja -
mais! Nous ne te quitte rons ja -
mais!
mais!
mais!

\begin{align*}
\text{mais, Nous ne te quitte rons ja -} \\
\text{mais! Nous ne te quitte rons ja -} \\
\text{mais! Nous ne te quitte rons ja -} \\
\text{mais!} \\
\text{mais!} \\
\text{mais!} \\
\end{align*}