

Bluebeard's Waiting Room

(excerpt)

CLAUDETTE: Andantino

poco rit

You don't know him like I do. His mind is so live - ly.

mp *esp sempre legato*

I want him to talk to me a - gain. You don't know him like

cresc *mf*

I do. He's a-maz - ingly cle - ver. I want him to tell me — how and

Bluebeard's waiting room excerpt, p.2

C

why, — how he managed it, why he mar-ried you, how we nev - er knew. — I'm

dim

p

S

SUZETTE: You don't know him like

C

sure his ex - pla - na-tion would be a work of art. —

mp

S

I do. He's not to be trust - ed. He'll take what he needs, then turn a -

mp

Bluebeard's waiting room excerpt, p.3

MIRETTE:

M No no no, you don't know him like I do. He is a

SUZETTE:

S way.

cresc *mf*

M po - et. When he talks of love, his words are ar - dent and ten - der,

p *mp* *dim*

M soft _____ as the moon.

L LUCIETTE: Talk? You love him for how he talks? I

p

Bluebeard's waiting room excerpt, p.4

L

hard ly need add you don't know him like I do. The man loves a par - ty,

sempre legato

mf

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with a slur over the first two measures and another slur over the last two measures. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and common time. It includes a dynamic marking of *mf* and the instruction *sempre legato*. The piano part consists of chords in the left hand and a moving line in the right hand.

MIRETTE:

M

Oh, _____ how could an-y-one fail to see

S

SUZETTE: You don't know him like

L

a glass in his hand, and me on his arm.

C

CLAUDETTE: You don't know him like

Detailed description: This system features four vocal lines and piano accompaniment. Mirette (M) enters with a melodic line in treble clef, starting with a slur. Suzette (S) has a whole rest in the first measure, then enters with a melodic line. Lucette (L) has a whole rest in the first measure, then enters with a melodic line. Claudette (C) has a whole rest in the first measure, then enters with a melodic line. The piano accompaniment is in grand staff with a key signature of one sharp and common time, featuring a dynamic marking of *f*. The piano part consists of chords in the left hand and a moving line in the right hand.

Bluebeard's waiting room excerpt, p.5

M he has the soul of an an - gel?

S I do. He is a ty - rant. That cut ting re-

L LUCIETTE: That come hith er grin.

C I do. He is a schol - ar.

mp cresc poco a poco

MIRETTE:

M That sweet se - re - nade.

S mark. SUZETTE: To feel his

L LUCIETTE: To see him dance!

C CLAUDETTE: That wit - ty bon mot.

cresc

Bluebeard's waiting room excerpt, p.6

cresc

M
To thrill to his kiss - - - - - es,

S
scorn!

L
Drink-ing and laugh-ing and drink-ing and sing-ing and

C
cresc
To hear his i - de - as! He chal - len - ges and in -

M
his _____ em - brac - - - - es!

S
Why _____ should I care _____ a - bout him? He does-n't

L
drink-ing and danc-ing and drink-ing and jok - ing and— I love the life _____ in his

C
spires me. I love his mind. _____

f dim

Bluebeard's waiting room excerpt, p.7

M *p* That's the man that I know.

S *p* care a-bout me. That's the man that I know.

L *p* life! That's the man that I know.

C *p* That's the man that I know. What a

M Is it true you don't know him like

S Just my luck, you don't know him like

L Sil-ly you, you don't know him like

C shame you don't know him like

p

con Ped

Bluebeard's waiting room excerpt, p.8

M
I do.

S
I do.

L
I do.

FANETTE: *(having taken all this in)*

F
I think I'm the luc-ky one. — I don't know

C
I do.

F
him at all.

rit