

Piano – Vocal Score

Gladys Smuckler Moskowitz

The Fountain of Youth

A Chamber Opera in One Act

Libretto by the composer

based on the story

Dr. Heidegger's Experiment

by Nathaniel Hawthorne

THE FOUNTAIN OF YOUTH

NOTES

We all think we know what we would really do if we were given the opportunity to be young again. Nathaniel Hawthorne approached this subject and attempted to answer it in his short story, *Dr. Heidegger's Experiment*. I approached the subject, added a dash of humor and attempted to bring to life, musically, the foolish old characters in his story by composing *The Fountain of Youth*, a chamber opera / musical theatre work.

SYNOPSIS

Old Dr. Heidegger invites four elderly friends of unsavory character to participate in a most unusual experiment - to drink water from the Fountain of Youth. With great trepidation they imbibe the magic elixir and become young again. Unfortunately they repeat the foolish behavior of their youth and accidentally knock over the vase filled with the water. The precious Water of Youth flows in a bright stream across the floor and soon they grow old again - sadder but no wiser. However, unwilling to accept the inevitable, they decide to go to Florida and once again find and drink from the Fountain of Youth to become young forever. Dr. Heidegger, after observing their ridiculous behavior, is content to grow old gracefully!

CHARACTERS

Each character is identified by a particular musical style and motif that expresses the essence of his/her personality.

Widow Wycherly, *Soprano*, sings a waltz motif, running up and down the scale, reflecting the frivolousness of a vain woman.

Colonel Killigrew, *Tenor*, a ladies' man and a lush, sings a sensuous motif in a rhythmic, Spanish style.

Mr. Medbourne, *Baritone*, a dishonest merchant and con man, sings a swinging, bluesy motif.

Mr. Gascoigne, *Bass*, an evil politician, sings about his past wealth and power in vaudeville style.

Dr. Heidegger, *Tenor*, the scientific observer, sings lyrical melodies and recitatives in bel canto style.

The entire action takes place in Dr. Heidegger's study.



The Fountain of Youth

1. OVERTURE

(Curtain is closed)

Gladys Smuckler Moskowitz

$\text{♩} = 60$ *con brio*

Piano *f*

Tango

mp

6

11

cresc.

3

15

3

18

(♩=54)
Chorale

mp
l.h. cantabile
melodic

21

mp

24

27

r.h. l.h.

3

Andante misterioso (♩=60)

pp

29

melodic l.h.

mp

cresc.

32

Musical score for measures 35-37. The piece is in G major (one sharp). The tempo is marked *mp*. The music features a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand with some triplets and slurs.

35

Musical score for measures 38-40. The tempo is marked *cresc.*. The music continues with the eighth-note bass line and melodic development in the right hand.

38

Gioco (♩=92)

Musical score for measures 41-42. The tempo is marked *f*. The music is more rhythmic and playful, with a consistent eighth-note bass line and a melodic line in the right hand.

41

Musical score for measures 43-44. The tempo is marked *mf*. The music features a steady eighth-note bass line and a melodic line in the right hand.

43

Musical score for measures 45-47. The tempo is marked *f*, *mf*, and *f*. The music is more rhythmic and playful, with a consistent eighth-note bass line and a melodic line in the right hand.

45

Musical score for measures 48-50. The tempo is marked *mf*. The music features a steady eighth-note bass line and a melodic line in the right hand.

48

4

2. ENTRANCES

Dr. Heidegger's Study

A dim old fashioned chamber filled with books, cobwebs, and medical paraphernalia. One side of the room is ornamented with the faded portrait of a young lady, Dr. Heidegger's deceased fiancée. In the center of the room are four chairs and a small table upon which are four glistening champagne glasses and a cut-glass vase filled with a clear liquid. Dr. Heidegger is seated at his desk. As the curtain opens he walks to center stage and addresses the audience.

Dr. H. speaks: "Good evening ladies and gentlemen!" "Welcome to my home."

(♩=60)

51

(Takes off his glasses)

"I am delighted
to see you."

"Allow me to
introduce myself." "I am Dr. Heidegger."

(Bows)

56

"It is indeed an honor to invite you to meet with me and four old friends in my study."

60

"Where you will have the opportunity to observe a most unusual experiment."

65

"Come now and join us in my study!" *(He sits down at his desk and opens black book of magic)*

mf

70

3. I WAS A MAN OF WEALTH AND POWER

Bass Aria

Mr. Gascoigne enters, walks to center stage, smiles ingratiatingly, speaks:

"Good evening, I am Mr. Gascoigne, at your service." *(Bows)*

(♩=60)

f poco staccato

mf

I was a man of wealth and pow-er. _____

mf

3

f *rit.*

The world was mine to rule.

f *rit.*

6

Recit. mf

Sell-ing fa-vors was my main oc - cu - pa-tion. Then the vot-ers of my

mf

9

a tempo

gen - er - a-tion had to deal with me.

a tempo

8ba.....

12

mf

2. I was a cham-pion of my peo - ple.

mf

8ba.....

16

f

A man of great re-known.

18 *8ba*

mf

I was a pa-tri-o-tic

21

mf

pa-tri-ot through and through. Three cheers for the red, white and

23

poco rit.

blue. Vote for me _____ and I shall take good care of

poco rit.

25

mf

you! 3. I was a high and migh-ty states-man, —

mp *mf*

28

Recitative

but time — can bur-y us and make us ob-scure.

32

rit.

The sel-fish-ness of dis-loy-al vot-ers is hard to en-dure!

rit.

(Repeat as needed)

35

8ba

dejectedly

mp

4. I am a ruin-ed pol-i - ti - cian. —

mp *loco*

38

8ba

rit. *mf* arrogantly >

rit. A man of e - vil fame.

mf

41

Recitative bitterly

When the lies caught up with me,

cresc. poco a poco

44

rit. a tempo

caught up with me and made me a man of e - vil fame.

rit. a tempo

48

(He turns his back to audience
and sits down at small table)

(Col. Killigrew enters)

52

4. I HAVE WASTED MY BEST YEARS

Tenor Aria

(♩=60) (Col. Killigrew enters and saunters to center stage)

Speaking: "How do you do, I am Colonel Killigrew."

(♩=60)

57

Col. K. *mp* *expressively*

I have wast-ed my best years and my

61

health and sub - - - stance in the pur - suit of sin - ful

65

plea - sures, oh the de - light of sin - ful

rit.

rit.

69

plea - sures, of sin - - ful plea - sures! -

73

Which have giv - en

loco

77

Sba.....

birth to a brood of pains, brood of pains,

82

tr

f emotionally

tor-ment-ing soul and bo - dy, _____ tor-ment-ing soul and

85

bo - dy. _____ Oh the curse of Ve - - - - - rus

88

and the joys of Bac - chus _____ *f* tor-ment me! *P* Tor-ment me!

92

sfz Bo - dy _____ and soul!

97

2. I have wast-ed my best years and my

101

health and sub - - - stance in the pur - suit

106

of ³ sin - ful plea - sures. Oh the price we mor - tals pay

110

for the de - light of sin - ful plea - sures.

(Sits down at small table)

114

8ba.....1

5. I WAS A GREAT BEAUTY IN MY DAY

Soprano Aria

(Widow Wycherly dances in with the Baritone)

(Baritone bows to her, tips his hat and sits down)

(♩=88)

Piano accompaniment for measures 118-125. The music is in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a series of chords and melodic lines, while the left hand provides a steady bass line. The piece concludes with a double bar line.

118

W.W. Flirting

Vocal and piano accompaniment for measures 126-130. The vocal line is marked *mf* and features a melodic line with lyrics: "la la la la la la la! La la la la la la la! La". The piano accompaniment is marked *mf poco staccato*, *sf*, *f*, and *fp*. The piano part includes chords and a bass line that supports the vocal melody.

126

Widow Wycherly: "How do you do? I am
the Widow Wycherly."

(curtsies)

Vocal and piano accompaniment for measures 130-135. The vocal line is marked *rubato* and features a melodic line with lyrics: "La la la la la la la la la la la la la la! la — la — la —". The piano accompaniment is marked *rubato* and includes chords and a bass line. The piece concludes with a double bar line.

130

(♩=88) (*Widow Wycherly dances with Col. K.; Mr. G., Mr. M. with each other*)

repeat 8va

mf

134

rit.

La — la la la — la la la la — la la la. — Tra —

rit.

3

6

141

(♩=104), Allegretto

mp

di - tion will tell you that I —

(♩=104), Allegretto

mp

145

rit.

was a great beau - - ty in my day.

rit.

148

(Dr. H joins in singing while Col K., Mr. M. and Mr. G. place their arms on each other's shoulders)

Slower

Dr. H. *mf*

Col. K.

Mr. M.

Mr. G. *mf*

Was a great beau - ty in her day!

beau - ty

Slower

152

(Dancing resumes slowly)

Dr. H. speaks: "It is a circumstance worth mentioning that each of these three old gentlemen were early lovers of the Widow Wycherly, and had once been on the point of cutting each other's throats for her sake."

157

W.W. *f* (her mood changes)

But for a long while past I have been in deep se -

f

165

rit. al fine

clu - sion on ac-count of cer-tain scan-dal - ous stor - ies

rit. al fine

171

(Dr. H. sits down at his desk. W.W. takes out handkerchief, sobs - she is escorted to her seat by Mr. G. and Col. K.)
 (Baritone remains standing)

That have pre - ju-diced the gen - try of the town a-against me.

175

6. I WAS A PROSPEROUS MERCHANT

Baritone Aria

(♩=72), bluesy

repeat as needed

(Mr. Medbourne bops to center stage, extends his hand to the audience)

(♩=72), bluesy

repeat as needed

mf

178

Spoken: "Delighted to meet you. I am Mr. Medbourne." I. Once

in the

mp

180

vi - gor

of my age

I was

a prosper - ous

183

mer - chant.

mf

186

slower

Rich, I was so rich _____ mon - ey, mon - ey, mon - ey, mon - ey -

slower

188

_____ was all I craved. The fin - - est food and

mp

190

vin - tage wine noth - ing was too good _____ for me! Oh yes,

192

f *rit.* a tempo

noth - ing was too good _____ for me!_

f *rit.* a tempo

195

(Mr. M. struts around "reliving" his riches)

197

p

2. Mer - chant ships were mine _____ to com - mand bring - ing me great wealth from

200

203

dis-tant lands!

Rich, I was so rich.

slower

slower

207

mon - ey, mon - ey, mon - ey, mon-ey — was all I craved. Sold worth - less shares to

freely, espr.

freely, espr.

col voce

p

210

in - no-cent in - ves - tors — in bo - gus com-pan-ies.

rit.

rit.

a tempo

a tempo

(as needed)

(His mood changes from a "high" to a "low")

213

sadly

Now in the twi - light — of my

216

This system contains the vocal line and piano accompaniment for measures 216 and 217. The vocal line is in bass clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand, including a triplet of eighth notes in measure 216.

age I am a pen - ni - less mer - chant.

218

This system contains the vocal line and piano accompaniment for measures 218 and 219. The vocal line continues in bass clef. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and melodic line in the right hand, including another triplet of eighth notes in measure 218.

Maestoso

Mon - ey comes and mon - ey goes — and life has passed me

Maestoso

f *mp*

221

This system contains the vocal line and piano accompaniment for measures 220 and 221. The tempo marking **Maestoso** is present above the vocal line. The vocal line is in bass clef. The piano accompaniment features a right-hand treble clef and a left-hand bass clef. The piano part is characterized by a series of chords in the right hand and a simple eighth-note accompaniment in the left hand. Dynamics include a forte (*f*) marking in measure 220 and a mezzo-piano (*mp*) marking in measure 221.

a tempo

by. _____

a tempo

223

f

3

slower

Poor, I am so poor. _____ Mon-ey! _____ Mon-ey! _____

slower

p

cresc.

225

cries out

rit.

a tempo

Mon-ey! _____

Mon-ey!! _____

is what I need!

Lost

rit.

// a tempo

f col voce

227

all I owned in a fran - tic spec - u - la - tion — and

p

229

I am now —

mf

231

rit.

lit - tle bet - ter than a low - ly beg - gar. —

rit.

col voce

subito

f

233

(Mr. Medbourne returns to his seat)

SCENE 2

7. MY DEAR OLD FRIENDS

Recitative

(♩=72)

Dr. H.: "Ahem! Ahem!" *f*

My dear old

friends. May I reck-on on your aid in per-form-ing an ex-ceed-ing-ly cu-ri-ous

3 3

5

W.W.: "Oh dear,
another one of his
little experiments."

Mr. M.: "I suppose it
will be no-
thing more

ex-per-i-ment.

3

8

(Mr. M.): "than the murder
of a mouse in an air pump."

Col. K.: "or the
examination of a cobweb by the microscope."

12

(Without waiting for a reply, Dr. H. hobbles across the room to his desk and returns with the black leather folio of magic. Undoing the silver clasps, he opens the volume, and takes from among its black letter pages, a rose; or what was once a rose, though now the green leaves and crimson petals have assumed a brownish hue, and the ancient flower seems ready to crumble to dust in the Doctor's hands.)

Mr. G.: "... or some similar
nonsense with which he is
constantly pestering us."

15

8. THIS ROSE

Tenor Aria

Dr. H. *Andante*, (with deep emotion)

mp

Andante, (with deep emotion)

This rose,

this

18

Dr. H.

rose, this same wi-thered and crum-bly

22

This system contains three staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "rose, this same wi-thered and crum-bly". The middle and bottom staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a melodic line in the right hand and a more rhythmic bass line in the left hand. Measure numbers 22, 23, and 24 are indicated at the bottom left of the system.

flow-er blossomed five and fif-ty years a-

25

This system contains three staves of music. The top staff is the vocal line, continuing the lyrics "flow-er blossomed five and fif-ty years a-". The middle and bottom staves are for piano accompaniment. The piano part continues with similar melodic and rhythmic patterns. Measure numbers 25, 26, and 27 are indicated at the bottom left of the system.

go. It was giv-en me by

28

This system contains three staves of music. The top staff is the vocal line, with lyrics "go. It was giv-en me by". Above the first measure is a hairpin indicating a *rit.* (ritardando) and above the second measure is a hairpin indicating *a tempo*. The middle and bottom staves are for piano accompaniment. Above the second measure of the piano part is a hairpin indicating *mp* (mezzo-piano) and above the third measure is a hairpin indicating *a tempo*. The system concludes with a double bar line and a 6/8 time signature. Measure numbers 28, 29, and 30 are indicated at the bottom left of the system.

Dr. H.

(looks up

Syl - vi - a Ward whose Por - trait hangs yon - der

31

(after he finishes)
W.W.(aside): "If the
truth be known,

at portrait)

mf

and I meant to wear it on my bo-som at our wed-ding.

34

his fiancée being affected with some slight
disorder, swallowed one of her lover's
prescriptions and died on the bridal evening."

Dr. H.

rit.

a tempo

38

Dr. H. *f* passionately *p*

This rose, this rose five and fif - ty years it has been

43

trea-sured_

be-tween the leaves of this old

rit.

46

Dr. H.: "Now would you deem it possible that this rose of over half a century could ever bloom again?"

rit.

vol-ume.

rit.

49

9. NONSENSE, NONSENSE

Ensemble

w.w. (laughing) *mf*

Non-sense! Non-sense! Non³ - sense! You

8va

52

w.w. *mf*

might as well ask whether an old wo-man's wrin - kled face could

57

w.w. *rit.* **Andante, misterioso**

ev - er bloom a - gain.

Dr. H. *mp*

See as I un-cov - er this vase

rit. **Andante, misterioso**

61

Dr. H.

and throw this fad - ed rose in - to the wa - ter.

65

Dr. H.

(♩ = 60) *mp*

See how it lies

Mr. M. *mf*

Non-sense! Non-sense! Non - sense!

(♩ = 60)

mf *mp*

68

Dr. H.

light - ly on the sur - face of the wa-ter.

Mr. G.

Non-sense! Non-sense! Non - sense!

70

Dr. H.

ap-pear-ing to im-bibe none of its mois-ture. See! — a sin-gu-lar change is

73

Dr. H.

Misterioso
Dr. H.: "Observe now!"

vis - i - ble.

Misterioso

77

"Look!"

(They all gather around and exclaim)

w.w.

The crushed_ dried pet-als are

81

W.W.
stir-ring.

Mr. G. And as - sum-ing a deep — tinge of crim - son. —

Mr. M. As if the

84

flow - er is re - vi - ving from a death-like slum - ber. —

W.W. Col. K. The

Mr. M.

Mr. G.

87

W.W. Col. K. *f*

slen-der stalk and twigs of fol-i-age are be-com-ing green, lo! —

f

89

10. BEHOLD THE ROSE

Recitative

(♩=60)

(Holds up rose)

W.W.

Dr. H.

Look! Be - hold! Here is the rose, be - hold!

(♩=60)

Mr. M.

Look!

Mr. G.

93

Andante

Dr. H.

The rose — of half a cen - tu - ry — look - ing — as

Andante

98

(♩ = ♩.)

Dr. H.

fresh as when Syl - vi - a Ward first gave it to

(♩ = ♩.)

102

11. A PRETTY DECEPTION

Quartet

W.W.
Dr. H.: me.] That is cer - tain - ly a ver - y pret - ty de - cep - tion.

Mr. G.

104

Col. K.

That is cer - tain - ly a ver - y pret - ty de - cep - tion

Mr. M.

106

W.W.
Col. K.

But we have wit - nessed — great - er mir - a - cles.
have wit-nessed

Mr. M.

Mr. G.

108

W.W. *(laughter)*

Col. K. great - er mir - a - cles at a con - jur - er's show

Mr. M.

Mr. G.

110

Swing

Pray ——— tell ——— us, tell us please!

Swing

112

How was it ef - fect - ed?

114

12. DID YOU NEVER HEAR OF THE FOUNTAIN OF YOUTH

*Tutti**Dr. H. (or Instrumental Solo)*

116

Ah _____ Ah ⁵ ₃

accel.

120

(Ah) *accel.*

Dr. H.

125

Did you nev - er hear of the

130

Foun-tain _____ of Youth _____ which Ponce de Le - on _____

Dr. H.

the Span-ish ad-ven-tu-rer

133

Dr. H.

went in search of two or three cen-tu-ries a-go.

136

W.W.

La la la

140

La la la la la la O - lé La

W.W.
Col. K.

O - lé La la la

Mr. M.
Mr. G.

Ay ay ay ay ay

O - lé La la

143

La Ponce de Le - ón went in search of

La - la went in search of

Sba.....

147

W.W.
Col. K.

Mr. M.
Mr. G.

La ————— a - go!
Two or three cen - - tu - ries a - go!

151

(Four decrepit old people dance the tango in a "humorous" fashion)

13. TANGO à 4

Dance

Adagio

f

154

Tango

mp

159

cresc.

164

168 3

171 rit.

(They sit down tired)

14. THE FOUNTAIN OF YOUTH

Recitative and Narration

(♩=60) Dr. H.

W.W. (spoken): "But did Ponce de León ever find the Fountain of Youth?" No he never found the

174

Foun-tain of Youth for he nev-er sought it in the

178

Dr. H.: "The famous Fountain of Youth,
if I am rightly informed, is

Dr. H.

right_ place. _____ tranquilly

182

Dr. H. situated in the southern part of the Floridian peninsula, not far from Lake Macaco. Its source is over shadowed by several gigantic magnolias, which, though numberless centuries old, have

Dr. H.

(l.h.)

186

Dr. H. been kept as fresh as violets by the virtues of this wonderful water. An acquaintance of mine, knowing my curiosity in such matters, has sent me

Dr. H.

190

Dr. H. what you see in this vase." Col. K.: "I don't believe a word of this story!"

Dr. H.

193

Mr. M.: "And what may be the
effect of this fluid

(pause)

on the human

frame?"

196

(♩. = 54), *mysteriously*

Recitative

Dr. H.

You shall see for your-self my dear Col-nel — and all of you my re - spect-ed friends are

(♩. = 54), *mysteriously*

200

Dr. H.

205

wel - come to so much of this won - der - ful wa - ter — as may re -

Dr. H.

208

store you to the bloom — of youth.

(Dr. H., while speaking, fills four champagne glasses with water from the Fountain of Youth)

Dr. H.: "For my own part, I have had much trouble growing old, I am in no hurry to grow young again. Therefore, with your permission, I will merely observe the

213

15. MAGICAL BUBBLES

Quintet

Dr. H. (He pours some water into their glasses)

results of this experiment."

W.W.

219

W.W.

Dr. H.
Col. K.

See the bubbles rise to the surface.

Mr. M.

Mr. G.

222

226

Col. K.

Burst-ing in sil-ver - y spray at the sur-face,

231

W.W.
Dr. H.

Col. K. at the sur-face sil-ver - y bub-bles.

Mr. M.

Mr. G.

233

sensibly

236

240

W.W.

In - hale ————— the plea - sant per - fume — as the li - quor di -

245

Quartet

W.W. W.W. *cresc.*

Col. K. fu - ses. Would that it could — re - store our youth, re - store our youth, re -

Mr. M. *cresc.*

Mr. G.

cresc.

250

(Dr. H. holds hands up
to indicate stop)

Dr. H. Recitative

(♩ = ♩.)

My dear old friends — be-fore you drink — it would be well that with the ex-per-i-ence of a

(♩ = ♩.)

254

life - time — you should draw up — a few gen - er - al rules for your guid - ance — in

Dr. H. spoken: "Think what a sin and shame it would be, if, with your particular advantages, you should not become patterns of virtue and wisdom to all the young people of the age!"

pas-sing a sec-ond time — through the per - ils — of youth. —

262

16. HOW RIDICULOUS YOU ARE

Quartet

W.W.
Col. K.
Mr. M.
Mr. G.

Ha, ha, ha, ha, ha, _____ ha! How ri - dic - u - lous _____ you are _____ to

266

W.W.
Col. K.
Mr. M.
Mr. G.

think — that we would } ev - er re - peat the fool - ish er - rors of our past.
to think — that we would }

of our past.

270

No, no, no, no, no, no, no!

W.W. No!

Col. K. No!

Mr. M. No, no, no, no, no, no, no!

Mr. G. No!

no, no, no, no, no, no.

How ri - dic - u - lous you are. (They laugh)

no, no, no, no, no, no.

273

Ha, - ha, ha, ha, - ha!

W.W. (laugh cont.)

Col. K. How ri - dic - u - lous, you are.

Mr. M. Ha, - ha, ha, ha, - ha!

Mr. G. are.

277

W.W.
Col. K.

How ri-dic-u-lous you - are!

To think that we would
To think - that we would } ev - er re-peat the fool-ish

Mr. M.
Mr. G.

281

er - rors of our past. (of our past.) No, no, no, no, no, no, No! No, no, no, no, no, no!

285

We shall nev - er, ev - er go a - stray ev - er a -

288

W.W.
Col. K.

Mr. M. gain.

Mr. G.

290

17. DRINK THEN MY FRIENDS

Recitative

Dr. H.

Drink then my friends, — I re - joice that I have so well se -

293

lec - ted — the sub - jects of my ex - per - i - ment. —

296

Lights dim

(Dr. Heidegger: hands raised as if performing a spell or a prayer)

Dr. H.: "My dear old friends, may you who look as if you have never known what youth or

299

pleasure is, but have been the offspring of nature's dotage, may

302

this liquor restore you to the bloom of youth!"

305

18. FIRST DRINK

Interlude

(With palsied hands
they raise the glasses
to their lips and drink
the water.)

307

311

Lights
flicker

There is an almost immediate improvement in their appearance, not unlike what might have been produced by a glass of generous wine. They gaze at one another and fancy that some magic power had really begun to smooth away the marks of age. The Widow Wycherly adjusts her cap, for she feels almost like a woman again.

315

5

318

19. QUICK, QUICK

Quartet

Brighter
lights

pleading

W.W. Col. K. Mr. M. Mr. G.

Quick! Quick! Quick! Quick! Give us more wa - ter! Give us more wa - ter!

321

screaming

We are young-er but we are still too old! Quick! Quick! Give us more wa - ter! Quick! Quick! Give us more

325

20. PATIENCE, PATIENCE

Recitative

freely (♩=66)

W.W. Dr. H.

Col. K. Quick! Quick! Pa-tience, pa-tience, pa - tience. You have been a

Mr. M. wa-ter! Quick! Quick!

Mr. G.

freely (♩=66)

329

Dr. H. (♩ = ♩.)

long time grow-ing old. _____ Sure-ly you might be con - tent _____ to grow

(♩ = ♩.)

332

Dr. H.

young in half an hour but the wa-ter is at your

336

Dr. H.

ser vice. There

340

Dr. H.

is e-nough wa-ter in this vase to turn half of the old peo-ple

343

Dr. H.

in this ci - ty to the age of their own grand - child-ren!

347

21. SECOND DRINK

Interlude

*(Dr. Heidegger fills each glass with magic water)**(They wait until all*

351

*glasses are filled)**(W.W. snatches glass,
she gulps
water down)*

354

*(Col. K. snatches glass,
he gulps water down)**(Mr. M. snatches glass,
he gulps water down)**(Mr. G. snatches glass,
he gulps water down)*Black
out

357

misterioso

mp
melody l.h.

361

365

(Gradually increasing speed and building up excitement)

369

374

378

382

SCENE 3

22. SONGS OF YOUTHFUL FOLLY

Quartet

Bright
lights
(flashing)

(Sitting around the table they look at each other surprised, shocked)

Col. K.

My dear Wi-dow, you are charm-ing.

6

SONGS OF YOUTHFUL FOLLY

(Quartet continued)

Slow Rag

(Mr. M. jumps up, walks downstage, gestures to the audience)

Mr. M.

Lis-ten to me!

11

(Col. K. stands and swings imaginary glass back and forth)

Col. K.

Mr. M.

In-vest your mon-ey — with me and I shall make you rich, Tra la - la-la! ver - y, ver - y

14

(W.W. holds up mirror)

Oh, I am so love — ly!

*(W.W jumps up from chair
pushes Mr. M. aside.)*

Col. K. *rich.* Drink, drink my friends!

Mr. M. *rich.* Mr. M. spoken: I will make you rich!

Mr. G. *(stands up)* Vote for me.

*(The three men look on
amazed, frozen in
their places.)*

17

IF THE SAGES SHOULD ASK ME WHY**Arietta*

W.W. *coquettishly*

La, — la, la, la, — la, — la, — la, la, la, la.

21

If the sages — should ask — me why my charm — is

25

* Thank you Mr. Emerson

W.W. *grazioso*

wast - ed on the Earth and sky. — Tell them my dear —

29

gen - tle - men that if eyes were made for see - ing then

32

beau - ty is its own — ex - cuse for being. —

35

SONGS OF YOUTHFUL FOLLY

Quartet (Conclusion)

W.W.: "Look at me!"

Col. K.: "Drink! Drink!"

Mr. M.: "Money, Money!"

Mr. G.: "Vote for me!"

38 (as needed)

(All stand facing audience)

What a great beau - ty.

42

When my plan to har - vest _ a team of whales

to the po - lar ice - berg —

will bring ice to the East In - dies

Oh, the de - light —

Peo - ple's rights

pow - er for the peo - ple!

45

W.W.
Col. K.
Mr. M.
Mr. G.

of sin - ful plea - sures, Oh the de - light

Vote for me. Power!

48

W.W.
Col. K.

of sin - ful plea - sures, plea - sures.

51

*(They rush around,
changing places)*

Mr. G.

I stand for the peo-ple's rights and na-tion-al glo-ry. — A

56

8ba.....

Mr. G.

pa - tri - o - tic pa-tri-ot through and through. Three cheers for the red, white and

loco

60

W.W.

Mr. M.: "Invest your money with me." Look at me how lo - ve - ly

Mr. G. blue. The home of the brave and the free. People's rights!

rit.

63

W.W.

Col. K. Tra la, la, la.

Mr. M. Tra la, la, la.

Mr. G. Hum - bug

67

W.W. *La, — la, —*
la, - la, —

Col. K. *Oh you are so love-ly — dear Cla - ra —*

69

(W.W. turns away from Col. K.)

W.W. *The gen-tle-men a-dore me. Ha, ha, ha, ha, ha, ha, ha!*

Col. K. *I love you! —*

Mr. M. *Mon-ey, mon-ey, mon - ey!*

Mr. G. *And I shall take good*

72

W.W. *La, — la!*

Col. K. *Is all I — crave*

Mr. M. *Drink, drink my friends!*

Mr. G. *care of you!*

rit. a little faster

(W. W. dances over to Dr. H. holding up her empty glass.)

rit. a little faster

75

79

W.W.

My dear old doc - tor, pray fa - vor me with an -

84

W.W.

oth - er glass of this won - der - ful wa - ter.

87

Dr. H.

Cer - tain - ly — my dear ma - dam, cer - tain - ly. — See, I

90

Dr. H.

now be-gin to fill the glas-ses with the mag-ic wa-ter of youth.

92

23. MAGICAL BUBBLES

97

Mr. M.

Mr. G.

See how the bub-bles shine.

100

"Quintet"

unison

W.W.

Mr. M.

Mr. G.

Mr. M.

Mr. G.

Like dia-monds on the sur-face.

Dr. H. }
Col. K. } See the bub - bles glit - ter like dia-monds.

3

3

3 tremolo

104

THE THIRD DRINK

(Toast with glasses and drink)

107

Col. K. W.W.

When we drink this won-'drous wa-ter, age with its cares and sor - rows, —

111

W.W.

Col. K. is but a dream, — a — dream from which we have a - wak-ened, from

Mr. M.

Mr. G.

114

117

which we have a - wak - ened. We — feel like new - ly cre - a - ted be - ings —

119

— in a new - ly cre - a - ted u - ni - verse. —

accel. *Broadly* *ff* We are young!

24. WE ARE YOUNG

Dance à 4

lively
poco staccato

122

(They are a group of merry youngsters, almost maddened with the exuberant frolicsomeness of their years. The most singular effect of this gaiety is an impulse to mock

126

the infirmity and decrepitude of which they had so lately been the victims. They laugh loudly at their old-fashioned attire and strive to imitate the

129

venerable dignity of Dr. Heidegger. All shout mirthfully and leap about the room.)

133

accel.

136 *Sba* *loco*

139

HOORAY

unison

W.W.
Col. K.

Hoo - ray! Hoo - ray! Hoo - ray!

Mr. M.

Mr. G.

141

(W.W. dances over to Dr. H., arms outstretched,
beckoning him to dance with her)

W.W.
Col. K.

ray! Hoo-ray! Hoo-ray!

Mr. M.

Mr. G.

144 *poco staccato*

146

25. DANCE WITH ME

Ensemble

Allegretto

W.W.

Doc - tor, you dear old soul, get up and

148

Allegretto

W.W.

a little slower

Dr. H.

dance with me! Pray ex - cuse me dear ma - dam, I am

a little slower

151

Dr. H.

old and rheu - ma - tic and my danc - ing days were ov - er

155

Dr. H.

long, long a - go but ei - ther of these gay young

158

Dr. H.

gen - tle - men will be glad of so pret - ty a

162

Dr. H. (The three men surround W.W. and try to grab her)

part-ner. Come

166

Col. K.

No! I shall be her part - ner. — She

Mr. G.

dance with me dear Cla - ra.

Mr. M.

169

prom - ised me herhand. Col. K. Me her hand fif - ty years a - go!

Mr. M.

Mr. G.

171

DANCE OF YOUTHFUL PASSION (Conclusion)

*(They are young: their burning passions
prove them so. Inflamed to madness by the*

174

burning coquetry of the girl-Widow, they

176

chase Clara around the table).

179

* Note: Mixed meter (♩ = ♩) (triplet feel in l.h., duple in r.h.)

(As they struggle to and fro, the table is overturned,
and the vase crashes into a thousand fragments.)
accel.

183

(The precious Water of
Youth spills and flows
in a bright stream
across the floor.)

Lights
dim
(to m. 192)

186

26. MISTERIOSO

Quartet - I Feel So Strange

Black
out

Andante, misterioso

189

con Ped.

Mr. G.

Oh, I feel so strange! What is hap-pen-ing?

193

Col. K.

Oh, I feel so strange! What is hap-pen-ing?

197

W.W.

Oh, I feel so strange! Look at me!

201

*(They are in a daze)**accel.*

Mr. M.

What is hap-pen-ing? Oh, I feel so strange! *accel.*

205

208

Maestoso

Mr. M.: "Oh, my aching back!"

W.W.: "My hands, my hands
are tingling!"

211

Col. K.: "A throbbing pain is darting through my head!" Mr. G.: "My feet, my feet are numb!"

217

W. W.: "My eyes can hardly see!"

223

slow and deliberate

229

Broadly

233

235

cresc.

(Lights go on: they are old again)

27. OLD AGAIN

Ensemble

(♩ = 48), Largo

W.W. *mp* mournfully *rit.* a little faster
 Col. K. *mp* Are we grown old a - gain so soon? Yes, friends
 (unison)
 Mr. M. *mp*
 Mr. G. mournfully *rit.* a little faster

mp

237

Dr. H.

gradually faster

ye are old a - gain.

gradually faster

cresc.

240

THIS ROSE (Reprise)
Ensemble

Dr. H.

(♩ = 60)

mf

See! My poor Syl - vi - a's rose.

rit.

It ap - pears to be fad - ing a -

(♩ = 60)

mf

mp

rit.

245

Dr. H.

mp

a tempo

way, but I still love it

(♩ = ♩)

as well now as

a tempo

mp

(♩ = ♩)

248

Dr. H. *deces.* *breve*
 when it was fresh and in beau - ty did dwell.

deces. *breve*

251

Largo

Col. K. & W.W. (unison) *mp* *Dr. H.* *p*
 Are we grown old a - gain so soon? Yes, friends

(unison) *Mr. M.* *mp* *Mr. G.*

252

Largo

mp *p*

253

Dr. H. *pp* *(gradually faster with rising emotion)*
 yes, friends, ye are old a - gain.

pp *p* *(gradually faster with rising emotion)*

256

Dr. H. *rit.*

Be - hold! The

cresc.

260

Dr. H. *f* *rit.*

wa - ter of youth is all lav - ished on the ground.

f *rit.*

263

mp ($\text{♩} = 54$)

But I be - grudge it not, for if the Foun - tain of

mp ($\text{♩} = 54$)

266

rit. (shakes his head)

Youth gushed at my ver - y door - step, no, I

rit.

269

rit.
 Dr. H.: "No! Though its
 delerium were for
 years instead of moments."

Dr. H. *dim.* ----- *p*

would not stoop to bathe my lips_ in its wa-ter. -----

rit.

dim. ----- *p*

272

rit.
 Dr. H. *cresc.*

Such is the les-son ye have taught me.

rit.

cresc.

278

rit.

p

281

(Dr. H. returns to his desk, starts writing in his folio.)

28. FINALE (Quartet)

Nonsense, Nonsense

Non-sense!

W.W.

Non-sense!

Col. K.

Non-sense! Non-sense!

Mr. M.

Non-sense!

Mr. G.

(They dance around...)

285

289

3

O - lé

gliss.

(They laugh)

(Swing)*

294

IT IS OFF TO FLORIDA WE GO

Swing, bluesy*

Col. K.

It is off to Flo-ri-da we go!

Mr. G.

Swing, bluesy*

3

3

3

299

* triplet swing feel

W.W.
It is off to Flo-ri-da we go!

Mr. M.

302

(Holding each other's shoulders, they feebly kick their legs, Can-can style)

W.W.
Col. K.
We will drink from the Foun-tain of Youth

Mr. M.

Mr. G.

305

ev - 'ry morn - ing, noon and night

309

W.W.
Col. K.
(They twirl around) un - til we are for - ev - er young!

Mr. M.
Mr. G.

312

W.W. (unison) *(Addressing audience)*
Col. K. Come a - long _____ all ye folks out there.

Mr. M. (unison)
Mr. G. Come a - long _____ All ye folks out there.

314

W. W. (unison)
Col. K. Oh, come a - long, a - long, come a - long. come a - long.

Mr. M.
Mr. G. Yes, come a - long, come a - long.

316

W.W.
Col. K.
Come a-long and drink from the Foun - tain, - come and drink -
Foun - tain. -
Mr. M.
Mr. G.
and - drink from the Foun - tain, - Come and drink -

318

from the Foun - tain of Youth
from the Foun - tain of Youth, of Youth,

320

of Youth!
of Youth!

Swing

Swing
(see * Note)

322

* Note: repeat piano vamp from m. 323 to m. 325 as needed

and ev - er
For ev - er

324

and ev - er
for ev - er
non-sense, non-sense, non-sense!

and ev - er
for ev - er

327

Vote for me!
I will make you rich mon - ey!
love - ly!
wo - men!
for ev - er

pow - er

329

, *ff* $\text{\textcircled{O}}$.

$\text{\textcircled{O}}$.

young!

, *ff* 8:

ff

331

(They dance off stage and return for Fine)

333

molto rit.

336

338

341

Fine

ff

343