

# Glitter and Be Gay

from *Candide*

original key

Lyrics by  
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Music by  
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## Tempo di Valse Lente

(♩ = ♩)

The piano introduction is in 3/4 time, starting with a *sfz* (sforzando) dynamic. The melody begins with a half note G4, followed by a quarter note A4, and a half note B4. The dynamics shift to *mf* (mezzo-forte) for the next two measures. The piece then moves to *p* (piano) for a *rubato* section. This is followed by an *accel.* (accelerando) section with a triplet of eighth notes. The final section is *rall.* (ritardando) and features a trill (*tr*) and a five-note run (*5*).

## CUNEGONDE:

*p rubato*

The vocal line begins with the lyrics "Glit-ter and be gay, That's the part I play:". The piano accompaniment starts with a *p* (piano) dynamic. The melody is in 3/4 time, with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a series of chords and a triplet of eighth notes in the right hand.

The vocal line continues with the lyrics "Here I am in Par - is, France.". The piano accompaniment continues with a *p* (piano) dynamic. The melody is in 3/4 time, with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a series of chords and a triplet of eighth notes in the right hand.

Forced to bend my soul To a sor-did role,

*p.* *p.* *espr.*

Vic-tim-ized by bit-ter, bit-ter cir-cum-stance. A -

*p.* *p.*

**Un poco animato**

**rall.**

las for me! Had I re-mained Be-side my la-dy mo-ther, My

**Un poco animato**

**rall.**

**a tempo**

*cresc.*

**rall.**

vir - tue had re-mained un-stained Un-til my maid-en hand was

*cresc.*

**a tempo**

**rall.**

*cresc.*

*f* *dim.* **a tempo**

gained By some Grand Duke or oth - er.

*f* *dim.* **a tempo**

*pp*

Ah, 'twas not to be; Harsh ne - ces - si - ty

*pp*

Brought me to this gild - ed cage.

**stentato** *cresc.* **rall.** *pp sub.* *port.*

Born to high - er things, Here I droop my wings, Ah!

**stentato** *pp cresc.* **rall.** *sfz* *p* *sfz*

**a tempo**

**rall.**

Sing - ing of a sor - row no - thing can as -

**a tempo**

**rall.**

*pp*

**Allegro molto** (♩ = 132)

*p*

suage. And yet, of course, I rath - er like to

**Allegro molto** (♩ = 132)

*ritmico*

*p*

rev - el, ha ha! I have no strong ob - jec - tion to cham -

pagne, ha ha! My ward - robe is ex - pen - sive as the

*cresc.*

*cresc.*

dev - il, ha ha! Per - haps it is ig - no - ble to com -

plain... *recit. (ad lib.)* E-nough, e-nough, *ad lib.* of - be-ing base-ly tear-ful!

*cresc.* *f* *colla voce* *mp* *colla voce* *mp*

*in tempo misurato* *in tempo*

*ad lib.* I'll show my no-ble stuff *ad lib.* By - be-ing bright and cheer-ful!

*colla voce* *mp* *colla voce* *mp*

*in tempo* *a tempo*

*f in tempo* Ha ha ha ha ha! Ha!

*mp* *f* *f p*

(she begins to remove her jewelry and hand it over to the Old Lady)

*p*  
Ha ha ha ha ha ha! Ha ha ha ha ha ha ha ha ha! Ha ha ha ha ha ha ha!

Ha ha ha ha ha ha ha ha ha! Ha ha ha ha ha ha ha! Ha ha ha ha ha ha ha ha

*cresc.*  
ha! Ha ha ha ha ha ha! Ha ha ha ha ha ha! Ha ha ha ha

*cresc.*  
ha ha ha ha ha ha ha! Ha ha ha ha ha ha ha ha

*ossia*

ha! Ha ha ha ha ha ha ha! Ha ha ha ha ha

*ff*

ha! Ha \_\_\_\_\_ ha! \_\_\_\_\_

*ff*

ha! Ha \_\_\_\_\_ ha \_\_\_\_\_

*p* \_\_\_\_\_ *ad lib. (like a sigh)*

\_\_\_\_\_ Ha \_\_\_\_\_ ha \_\_\_\_\_ ha \_\_\_\_\_ ha \_\_\_\_\_ ha! \_\_\_\_\_

*p cresc.* *sfs*

**Tempo primo** *(sobs)* **rall.** **Meno mosso** *(she continues removing her jewelry)*

(parlando) Pearls Ah, how can  
and ruby rings... wordly things

**Tempo primo** **rall.** **Meno mosso (colla voce)**

*p* *rubato* *f* *pp*

Take the place of Honor lost? Can they compensate For my fallen state, Purchased as they were

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "Take the place of Honor lost? Can they compensate For my fallen state, Purchased as they were". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It includes various chords and melodic lines, with some notes beamed together.

at such an awful cost? Bracelets...lavallieres... Can they dry my tears? Can they blind

The second system continues the vocal line with lyrics: "at such an awful cost? Bracelets...lavallieres... Can they dry my tears? Can they blind". The piano accompaniment features a triplet of eighth notes in the bass line and various chords in the treble line.

my eyes to shame? Can the brightest brooch Shield me from reproach? Can the purest diamond purify my

The third system continues the vocal line with lyrics: "my eyes to shame? Can the brightest brooch Shield me from reproach? Can the purest diamond purify my". The piano accompaniment includes a triplet of eighth notes in the bass line and various chords in the treble line.

**Allegro molto, come prima**

name? And yet, of course, these trin - kets are en - dear-ing, ha ha! I'm

**Allegro molto, come prima**

The fourth system begins with the tempo marking "Allegro molto, come prima" and a piano dynamic marking "p". The vocal line starts with the lyrics: "name? And yet, of course, these trin - kets are en - dear-ing, ha ha! I'm". The piano accompaniment is in a grand staff with a key signature of one flat (B-flat) and a common time signature (C). It features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.



oh, so glad my sap - phire is a star, ha ha! — I

rath - er like a twen - ty car - at ear - ring, ha ha! If

*quasi parlando*

*f* I'm not pure, at least my jew - els are! E - nough, e - nough!

*recit. (ad lib.)*

*in tempo misurato*

*mf* *f* *colla voce* *mp*

*ad lib.* *ad lib. cresc.*

I'll \_ take their dia - mond neck - lace, And show my no - ble stuff

*in tempo* *in tempo*

*colla voce* *mp* *colla voce* *mp*

*ad lib.* *f (in tempo)*

By — be-ing gay and reck-less! Ha ha ha ha ha!

*colla voce mp mp*

*a tempo*

*(the jewelry gone, she begins p*

Ha! \_\_\_\_\_ Ha ha ha ha ha ha!

*f p*

*to undress)*

Ha ha ha ha ha — ha ha ha! Ha ha ha ha ha ha! Ha ha ha ha ha — ha ha ha!

*cresc.*

Ha ha ha ha ha ha! Ha ha ha ha ha — ha ha ha! Ha ha ha ha ha

*cresc.*

ha! Ha ha ha ha ha ha! Ha ha ha ha ha ha ha ha!

*pp*

*cresc.* Haha ha ha ha ha ha Ha! Ob-serve how brave-ly I con-

*ff \* mp sub.*

*cresc.* *ffpp*

*cresc.* ceal The dread-ful, drea-(hea)d-ful shame I feel. Ha ha ha ha! Ha ha ha ha! Ha

*cresc.*

*f sempre cresc.* ha! Ha ha ha ha —

ha ha ha! Ha ha ha ha! Ha ha ha ha! Ha ha ha ha! Ha ha ha

*tr* *8va*

*fp cresc.*

\* Downbeat may be omitted in soprano.

ha! Ha ha ha ha ha

ha\_ haha ha\_ ha ha ha\_ haha ha! Ha

(8va)

*ff*

Detailed description: This system contains the first system of music. It features a vocal line with lyrics 'ha! Ha ha ha ha ha' and a piano accompaniment. The piano part includes a section marked '(8va)' and a dynamic marking of '*ff*'. The music is in a key with three flats and a common time signature.

ha! Ha ha ha ha ha ha ha!

ha! Ha ha

*p*

*tr*

*p*

Detailed description: This system contains the second system of music. It features a vocal line with lyrics 'ha! Ha ha ha ha ha ha ha!' and a piano accompaniment. The piano part includes a trill marked '*tr*' and a dynamic marking of '*p*'. The music continues in the same key and time signature.

Ha\_ ha ha ha ha ha ha!

*pp sub.*

*cresc. poco a poco*

Detailed description: This system contains the third system of music. It features a vocal line with lyrics 'Ha\_ ha ha ha ha ha ha!' and a piano accompaniment. The piano part includes a dynamic marking of '*pp sub.*' and a crescendo marking '*cresc. poco a poco*'. The music concludes in the same key and time signature.

Ha — ha ha ha!

*p* *mf cresc.*

This system shows the beginning of the piece. The vocal line starts with a melodic phrase "Ha — ha ha ha!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics range from piano (*p*) to mezzo-forte (*mf*) with a crescendo.

Ha — Ha

*ff* *ff*

This system continues the vocal line with "Ha — Ha". The piano accompaniment becomes more complex, with dense chords in the right hand and moving lines in the left hand. The dynamic is marked *ff* (fortissimo).

lunga (') (') (') Presto (breaks into wild laughter)

Ha ha — ha ha ha!

*colla voce* *ff*

This system introduces a tempo change. The vocal line has a long note marked "lunga" followed by three shorter notes marked with apostrophes. The tempo then changes to "Presto". The piano accompaniment features a dense, rhythmic texture. Dynamics include *colla voce* and *ff*.

8va *fp* *fff*

This system continues the piano accompaniment with a dense texture. The dynamic is marked *fp* (fortissimo piano) and *fff* (fortississimo). The system concludes with a final chord.