Jean Hanze

"THE RED MASQUE"

(OP. 10.)

A BALLET

Solo Pianoforte 6/ net

Full Score ... 22/ net

(Royal Editions of the Publishers)

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2 EAST 43rd STREET
NEW YORK
"The Red Masque"
(A Ballet)
in 2 Scenes
and 5 Numbers.

SCENE I. No. 1. Outside the gates of the Palace.
A massive iron studded door. L. C. Set in an old ivy coloured machicolated wall. A flight of stone steps leads up to the door. Trees L. & R. The guests entering for the Ball. Eater L. The dandified young Prince Prospero in a moody and petulant manner, who is giving the ball to his friends, knight and ladies.

No. 2. He commences a languid dance suggestive of nonebalance and imperturbable coolness. But he is interrupted by a rabble of yokels, etc., who come on R. laden with wine, fruit, etc. Dance of Yokels, Buffoons, deformed, etc. The Prince directs them to the door, and they carry their provisions inside.

SCENE II. No. 3. Ballroom (Purple) in the Palace. Night. A large room of motley and bizarre decor. Two large gothic windows R. and L. C. throw a coloured light on to the stage. The light changes throughout the scene blue to purple, to green, orange, white, violet and lastly a deep blood red. A tall ebony-black clock of sinister and lugubrious aspect stands C between the windows. The dresses of the dancers, when they have any, exhibit every sign of abandoned and shameless depavity.
The curtain rises on a scene of unbridled license and revelry. Wild music and wilder dancing in groups and in single parts (arrange ad lib). In and out amongst the merry throng moves a shrouded figure in grey clinging garments, splashed with scarlet blobs. It moves in a slow pallid dance amongst the crowd, who shrink away in horror. The Prince now dances with his favourite light of love "Beauty" is interrupted again by guests who rush on in affright. They implore the Prince's help, pointing in terror to the Right, others rush on in terror as the clock strikes 6. The Prince however resumes his dance, and removes the veil from the ladies face, becoming eager in his attentions. She flies off, pursued.

No. 4. A Bacchalian Dance. (The light is now Blue).
The dancers grow more restless, as the hour grows later. Struggling parties hurry in, and bolt precipitately into the castle. The Prince sees something which appals him. He rushes to "Beauty," who escapes him again. The clock strikes 10.

No. 5. The Red Masque, Dance of Death. (Scarlet Room).
The Prince hurries into the Palace after the sinister stranger, and makes imperious gestures of dismissal. The figure points to the clock which now booms out the hour of midnight. The Prince retreats in terror, as the figure pursues him swiftly and menacingly among the dancers. While the dancers group themselves in horror, watching the Prince and his pursuer, the figure, as excitement grows, throws off his spectral shape, and is seen to be no other than Beauty the dancer.

Adapted from
Edgar Poe's Story.

J. B. 19
"The Red Masque:"
(Ballet)

Scene I. No. 1.

The Palace Gates, outside.
Entrance of the Guests.

Jean Hanze (Op. 10)

Molto Allegro.

Pianoforte.
No. 2.

Dance of the Buffoons, and the deformed.

Poco più moderato.

\[\text{\textit{tempo \ dim.}}\]
They gradually disappear

One buffoon in love, he stops, bewildered,

and is chased from the scene.

largo pause

Clock strikes 4
Scene II. № 3.

Dance of Prince Prospero, Inside the Palace.

Violet Room.

Tempo di Valse misterioso.

\[\text{Music notation image}\]

J. L. 30
Tempo poco più mosso.
Poco meno mosso.

Tempo I.

Cresc.

(Rico ad lib)

We never doubt

Barbera boldly

a tempo

We ordain

Bazieh sorrow

drawn tomorrow

2.3.30
No. 5. Finale.

Finale: Dance of Death.

The Scarlet Room.

Molto Allegro Dramatico.
Tempo fuoco molto.

pp tumultuoso, molto cresc.

f

forte

ff

molto cresc. pesante

ff

p cresc.

marc. molto