In Five Years' Time

a chamber opera
by **Edward Lambert**

text adapted by the composer
from ***Así que pasen cinco años*** *(1931)*
by **Federico García Lorca**

IN FIVE YEAR'S TIME

Lorca's poetic drama of 1931 is in thrall to surrealism: his friends Salvator Dali and Luis Buñuel had collaborated in the making of *Un Chien Andalou* (1929) and Lorca was experimenting to see how surrealism could translate into theatre. The play explores themes of frustrated love, personal identity, decay and death; yet it does so in the manner of a fairy tale, clothed in fun and topsy-turviness. It confuses the nature of time and reality and, in the process, examines the illusion of theatre. This operatic version is a free translation and adaptation of Lorca's text.

Scene 1
In Belisa's dressing room, the mannequin carrying her wedding dress is pining for it to be worn.

Overture

Scene 2
In his library, Federico, a writer, talks with Fernando, an old friend who, as a philosopher and astronomer, represents the past. Federico explains he has put off his marriage to Belisa for five years. Rosita, his secretary, appears briefly and seems to be upset.

Scene 3
A mortuary: a child explains to a dead cat what it was like to die.

Scene 4
In a forest, three players from a troupe sing and dance.

Scene 5
The bedchamber: Belisa has another lover and calls off the wedding to Federico; the mannequin is distraught.

Scene 6
Back in Federico's library, his friend Juan (present) boasts of his sexual conquests and gets increasingly drunk. Another friend, Pedro (future), enters in a morbid mood. Rosita, angry now, announces her intention to leave Federico's employment while Fernando tries to watch a lunar eclipse.

Scene 7
In the mortuary, the cat tells of the cruelty that killed it.

Scene 8
In Venice, Rosita and the Countess' mask talk in a gondola. The mask once belonged to a famous Italian opera singer…

Scene 9
The bedchamber: Federico comes to claim Belisa, his fiancée, but finds only the mannequin who tells him to look to Rosita for a bride.

Scene 10
The theatre in the forest: encouraged by the players, Federico finds Rosita and pours out his feelings for her. She decides to make him wait five years.

Scene 11
Danse Macabre: souls amd skeletons emerge from their graves. The dead child and the dead cat are afraid of being buried.

Scene 12
Federico is in the library reading tarot cards; as he is confronted by an image of Death, the three friends enter wearing Falangist badges and shoot him dead. The cat is taken away by a giant hand. Terrified, the child soon meets the same fate.

Characters

SOPRANO 1 (S1)
Rosita, secretary to Federico and in love with him

SOPRANO 2 (S2)
Puppeteer 1 to a **Mannequin,** wearing a wedding dress
Puppeteer to a **Dead Child**

MEZZO-SOPRANO (S3)
Puppeteer 2 to a **Mannequin,** wearing a wedding dress
Puppeteer to a **Dead Cat**

CONTRALTO (A)
Belisa, betrothed at first to Federico
The Mask of an Italian Countess

COUNTERTENOR (CT)
Pedro, friend of Federico
Colombina, character in a troupe of players

TENOR (T)
Federico, a young writer and poet

BARITONE (B1)
Juan, friend of Federico
Arlecchino, character in a troupe

BASS (B2)
Fernando, elderly gentleman, friend of Federico
Pierrot, character in a troupe

The stage contains a theatre complete with curtains and a proscenium arch; that is, a second stage ('upper'). A ladder connects the two stages.

The main stage represents Federico's library, a forest and Venice.
The upper stage represents Belisa's dressing room/bedchamber, a mortuary and a miniature replica of the library.

Instruments

Clarinet in Bb, also bass clarinet in Bb
Horn in F
Percussion - marimba, 5 temple blocks, 3 low toms, triangle
Accordion
Violin 1
Violin 2
Viola
Cello
Harp

The score is notated in C

Duration: 1 hour 15 minutes (plus optional interval)

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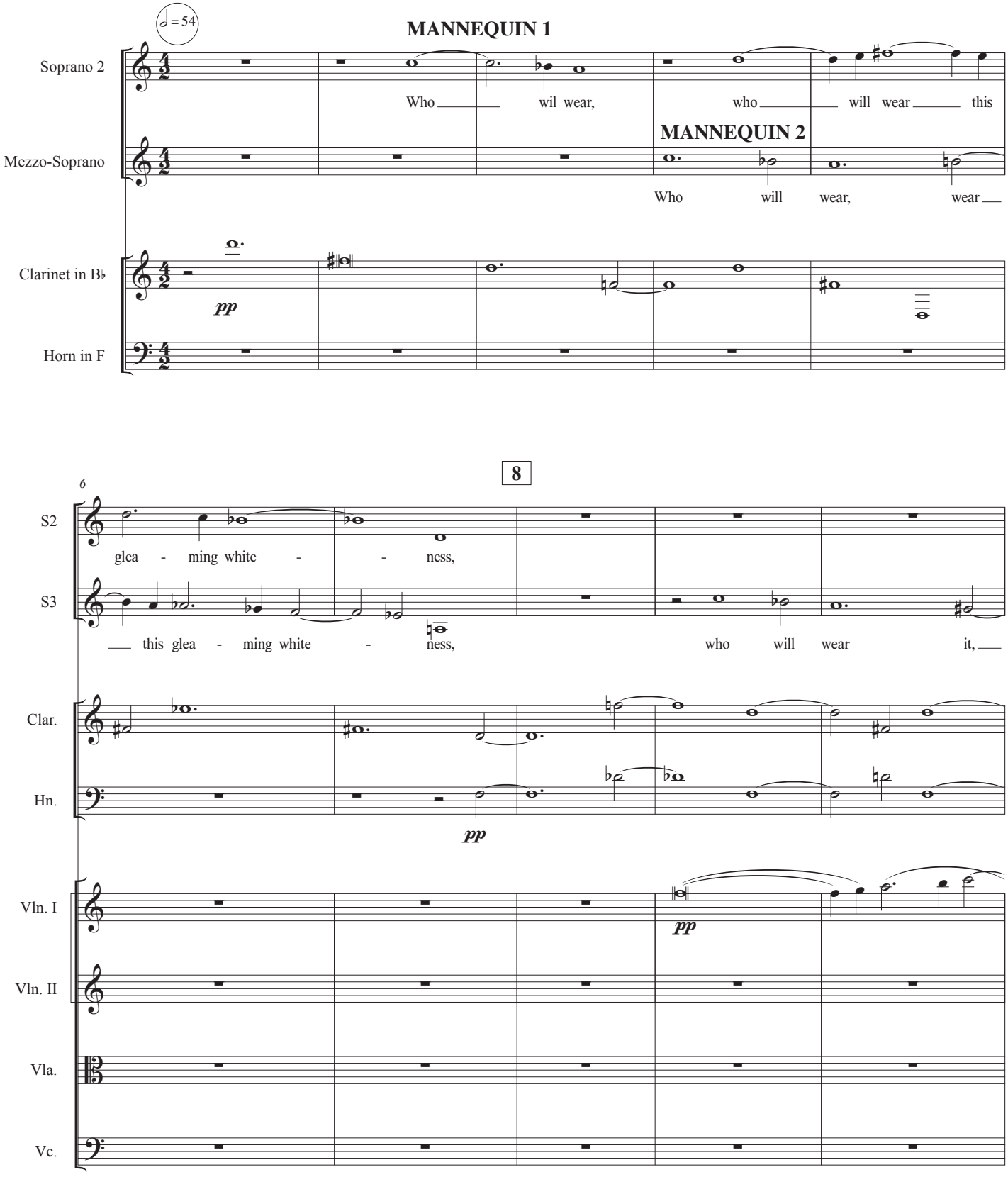
Score

In Five Years' Time

Edward Lambert
adapted from a play by Federico Garcia Lorca

Scene 1: The dressing room

On the upper stage is a wardrobe containing the MANNEQUIN, veiled, wearing a splendid white wedding dress with a long train.



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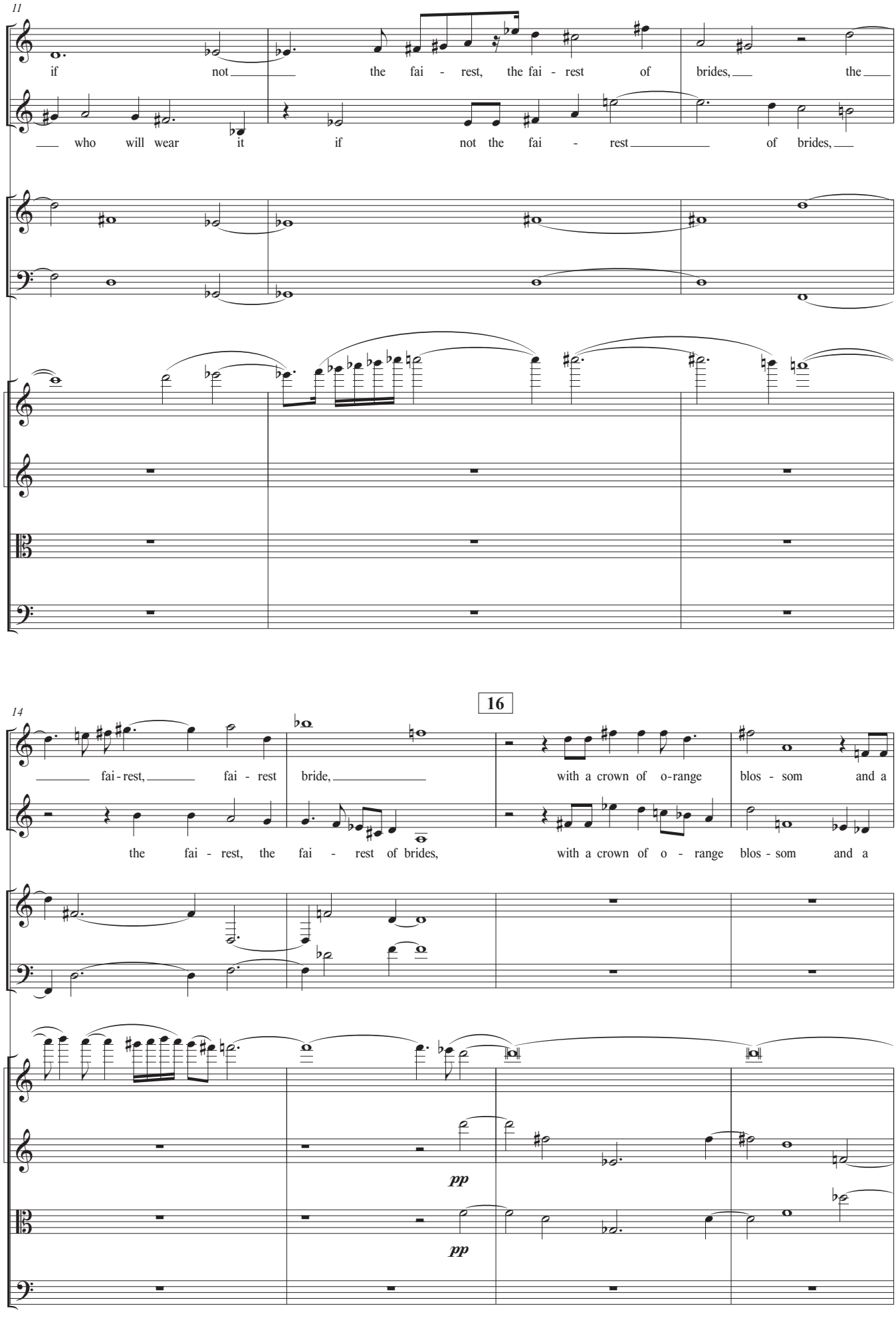
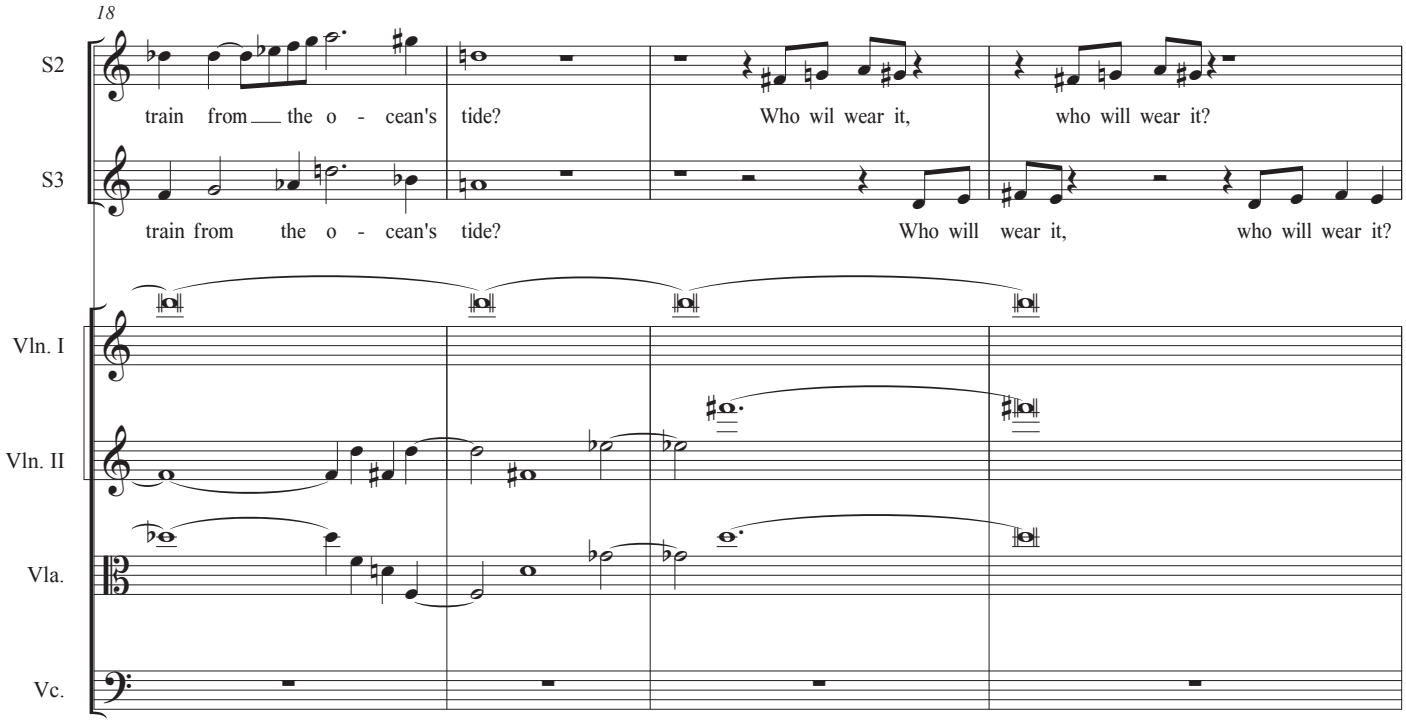
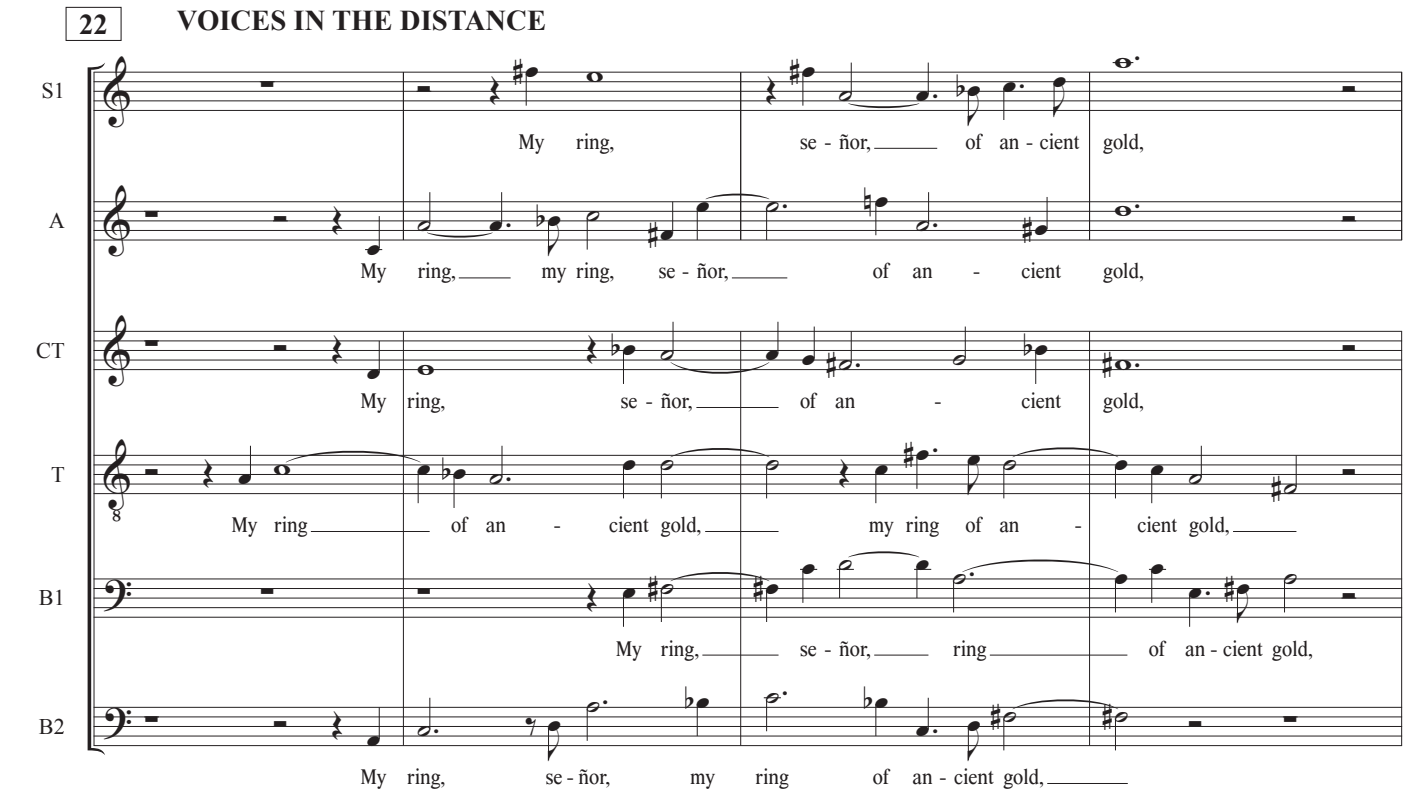
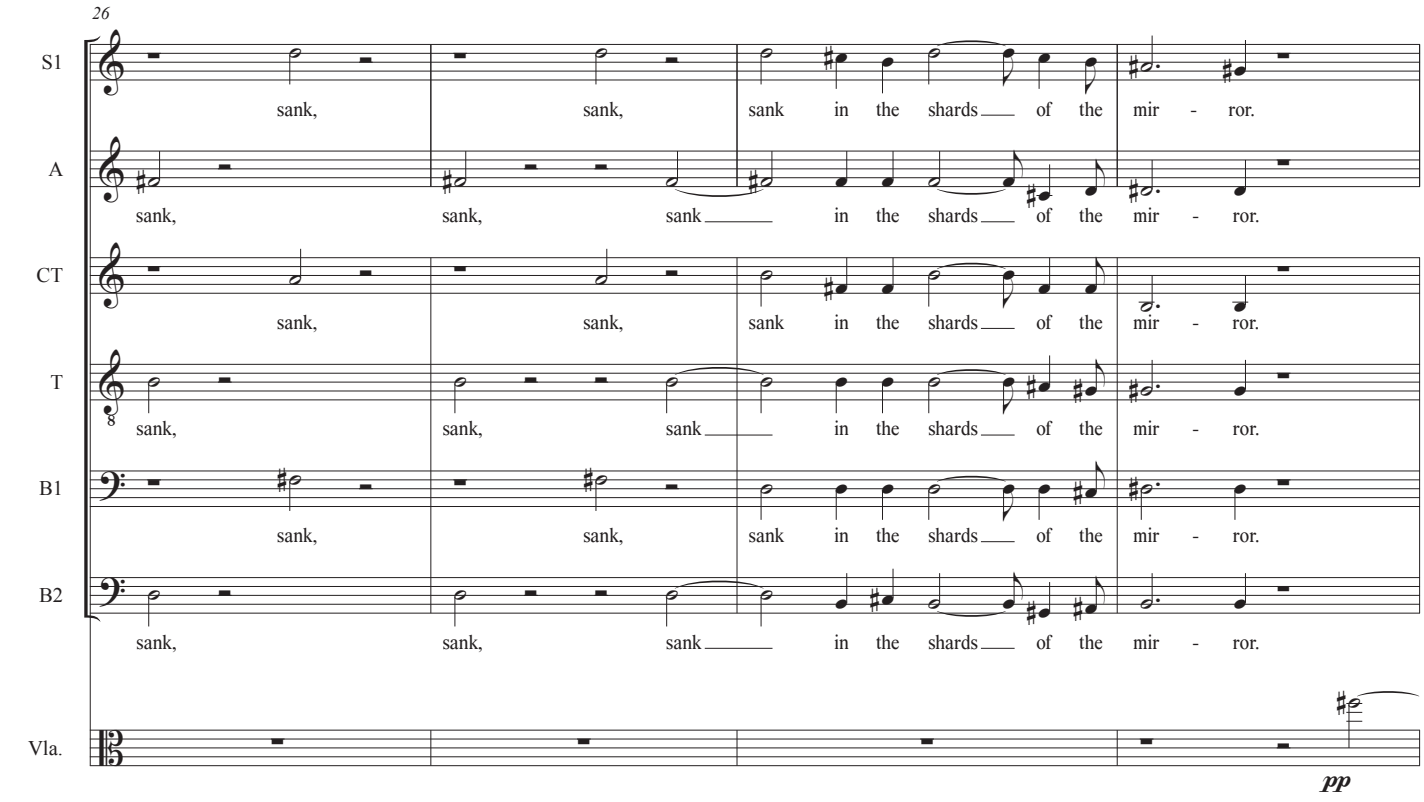
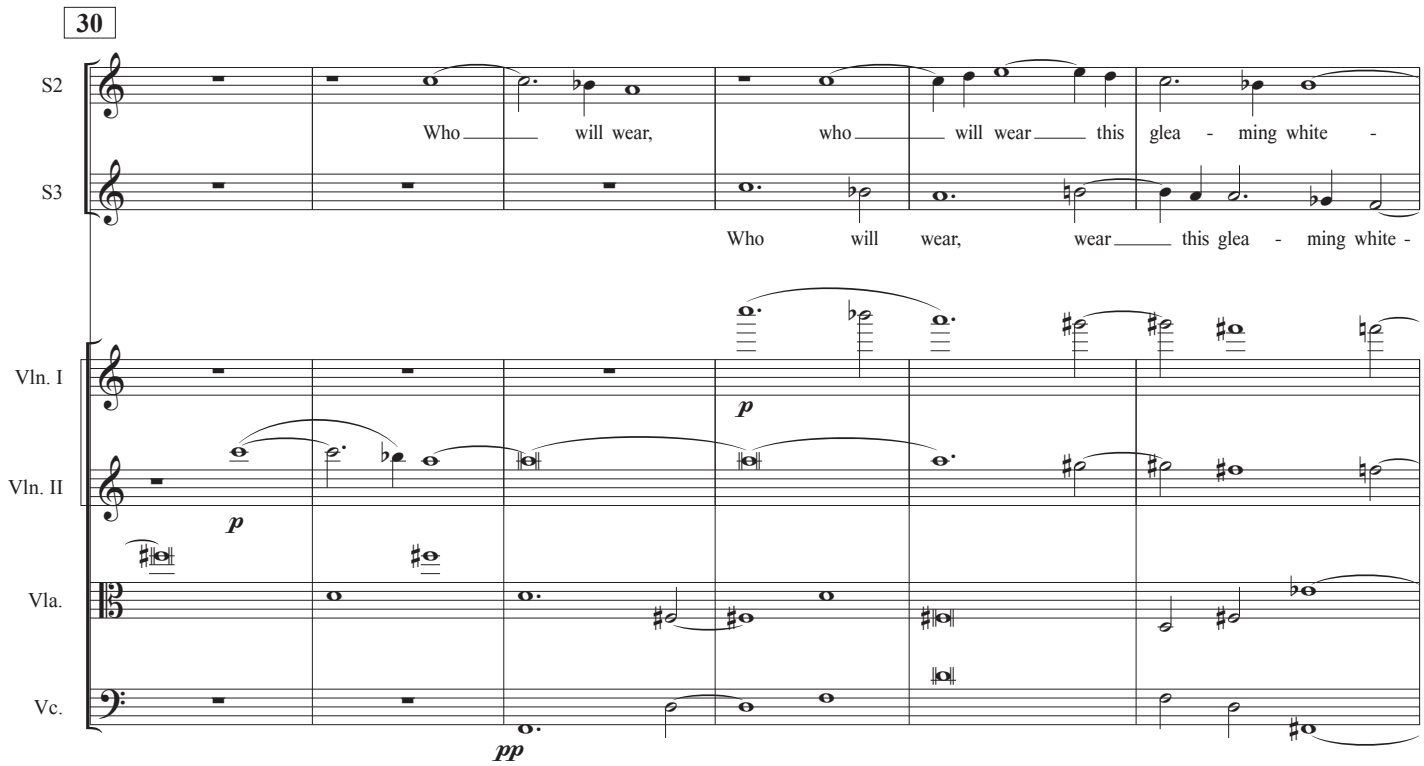
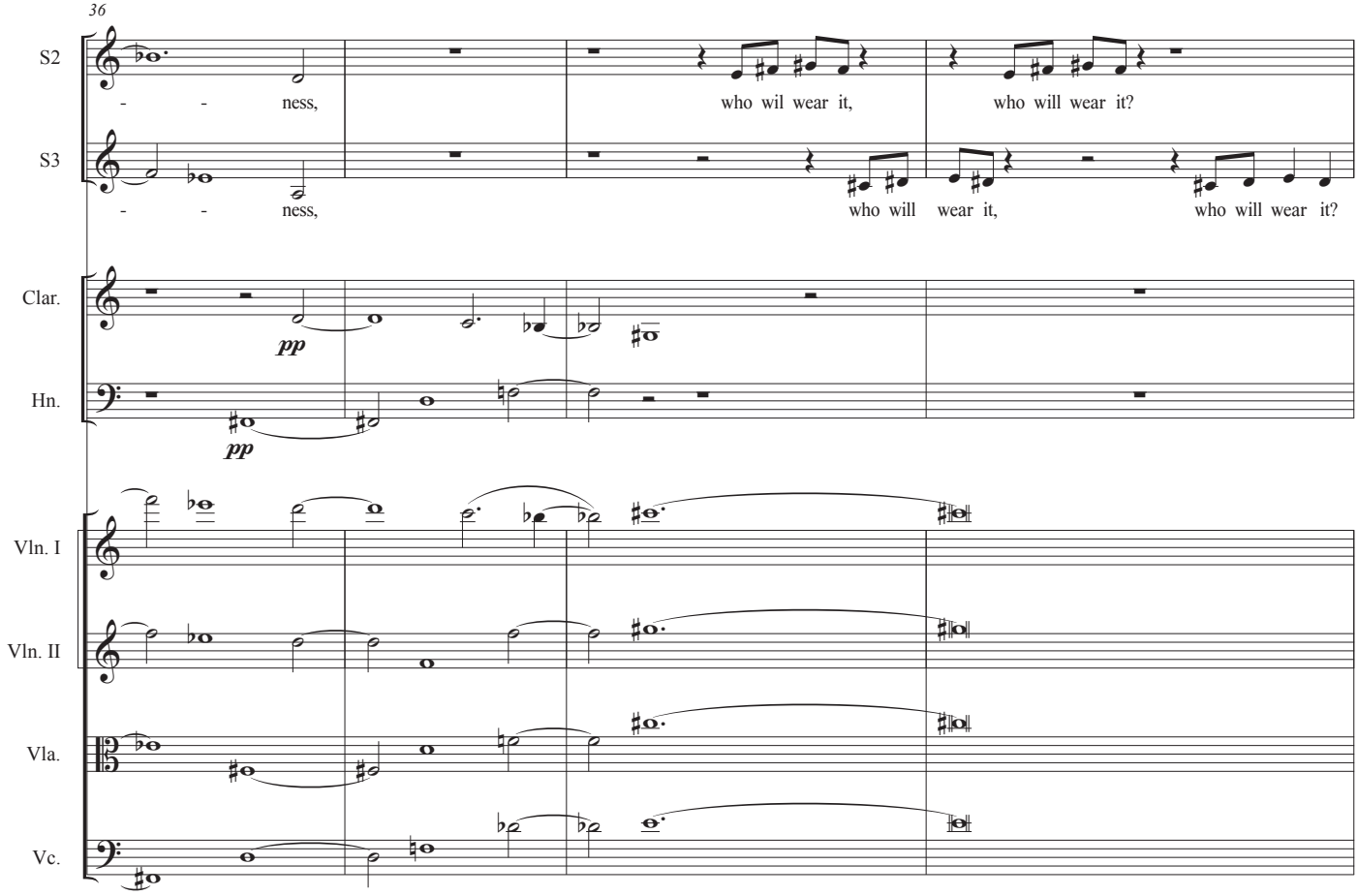

11
S2
if not the fai - rest, the fai - rest of brides, the
S3
who will wear it if not the fai - rest of brides,
Clar.
Hn.
Vln. I
Vln. II
Vla.
Vc.
16
14
S2
fai - rest, fai - rest bride, with a crown of o-range blos - som and a
S3
the fai - rest, the fai - rest of brides, with a crown of o - range blos - som and a
Clar.
Hn.
Vln. I
Vln. II
pp
Vla.
pp
Vc.

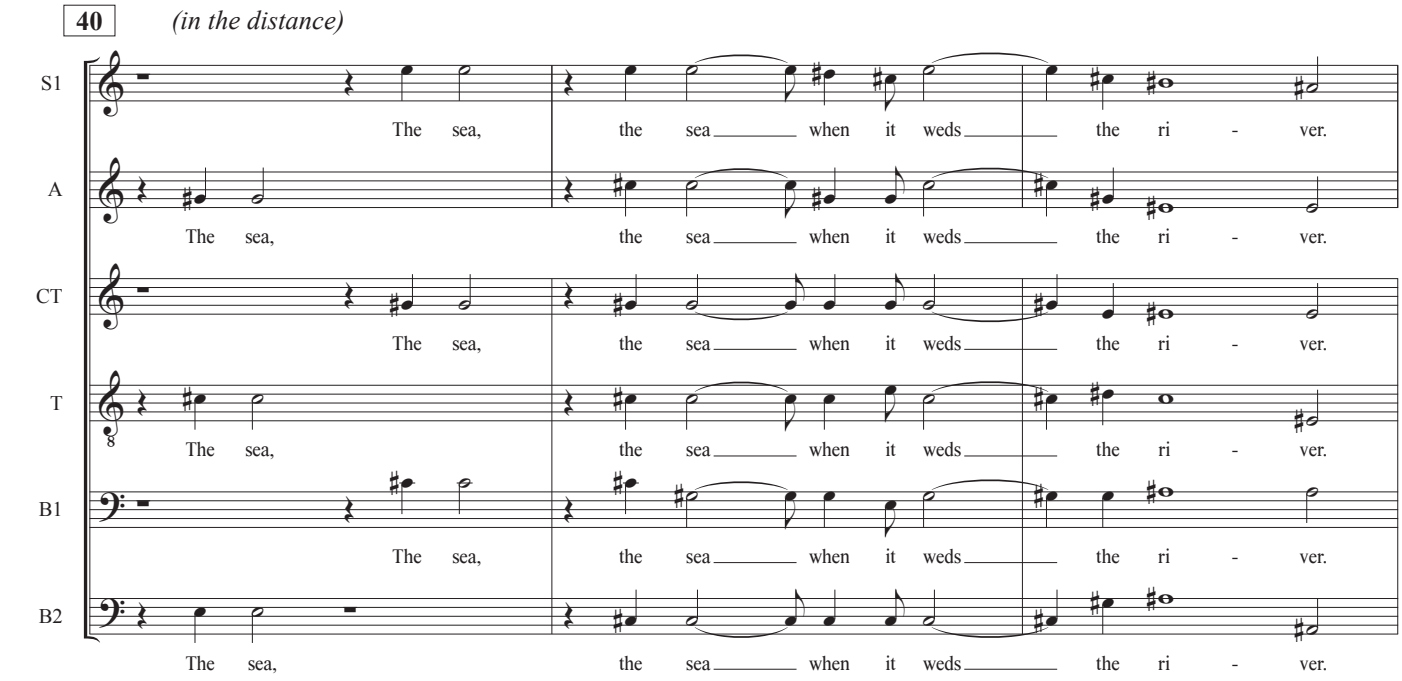

18
S2
train from the o - cean's tide?
Who wil wear it, who will wear it?
S3
train from the o - cean's tide?
Who will wear it, who will wear it?
Vln. I
Vln. II
Vla.
Vc.

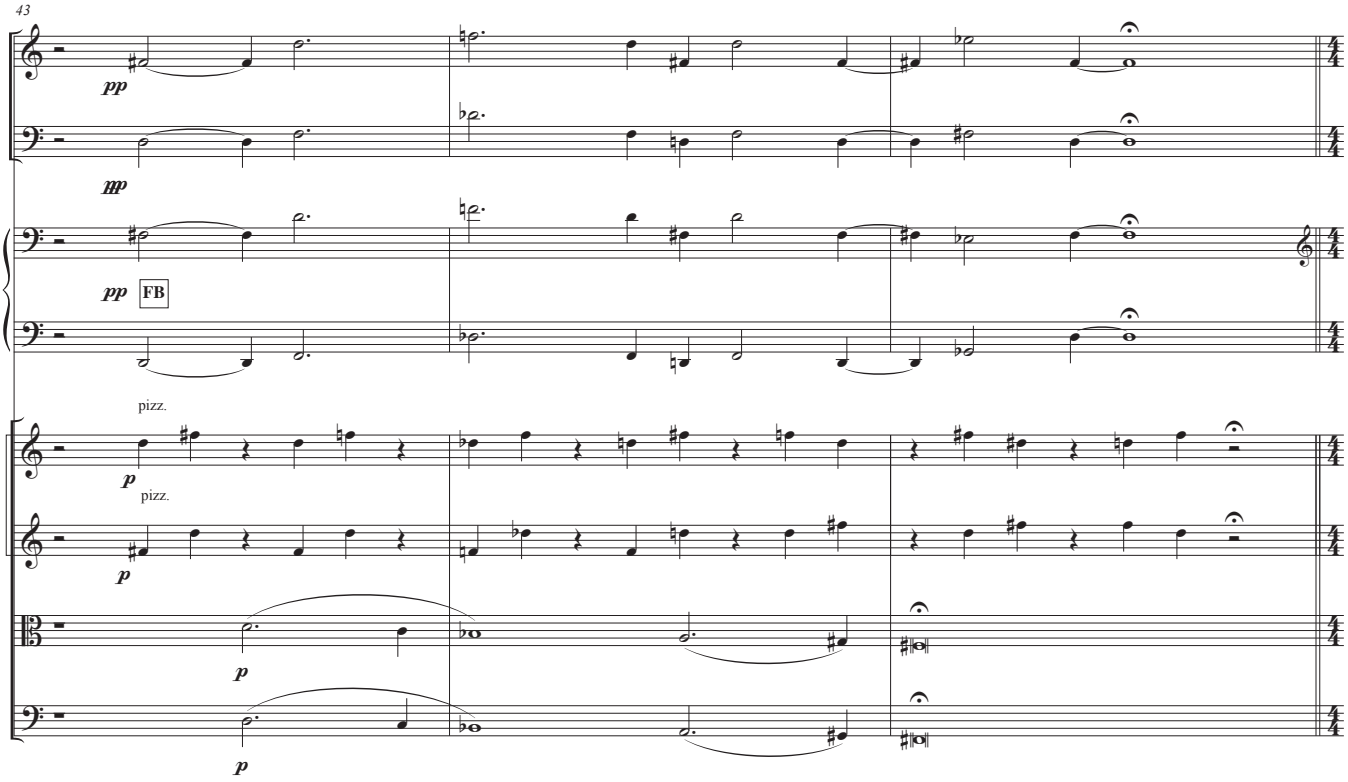

22
VOICES IN THE DISTANCE
S1
My ring, se - ñor, of an - cient gold,
A
My ring, my ring, se - ñor, of an - cient gold,
CT
My ring, se - ñor, of an - cient gold,
T
My ring of an - cient gold, my ring of an - cient gold,
B1
My ring, se - ñor, ring of an - cient gold,
B2
My ring, se - ñor, my ring of an - cient gold,

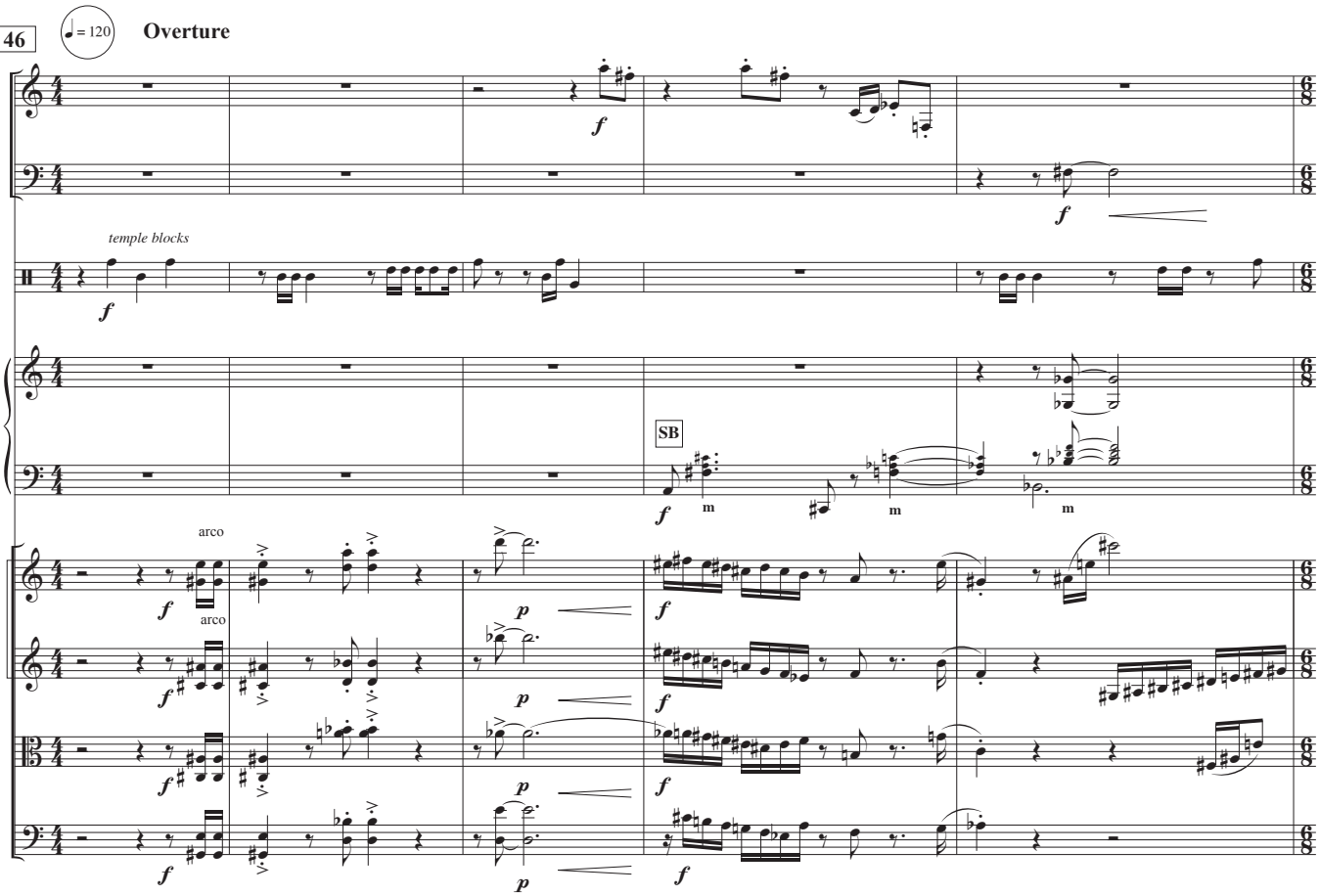

26
S1
sank, sank, sank in the shards of the mir - ror.
A
sank, sank, sank in the shards of the mir - ror.
CT
sank, sank, sank in the shards of the mir - ror.
T
sank, sank, sank in the shards of the mir - ror.
B1
sank, sank, sank in the shards of the mir - ror.
B2
sank, sank, sank in the shards of the mir - ror.
Vla.
pp

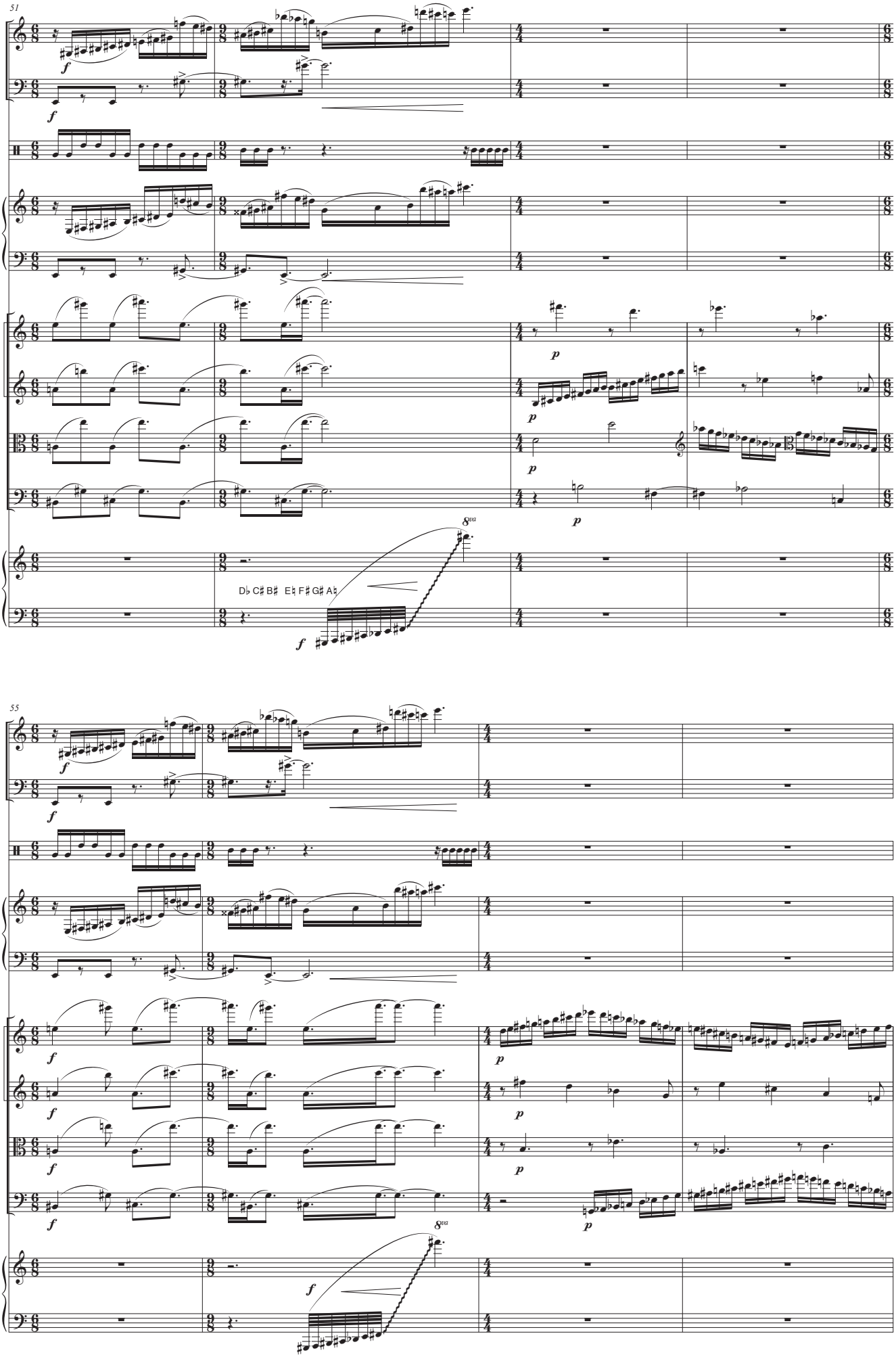

30
S2
Who will wear, who will wear this glea - ming white -
S3
Who will wear, wear this glea - ming white -
Vln. I
p
Vln. II
p
Vla.
Vc.
pp

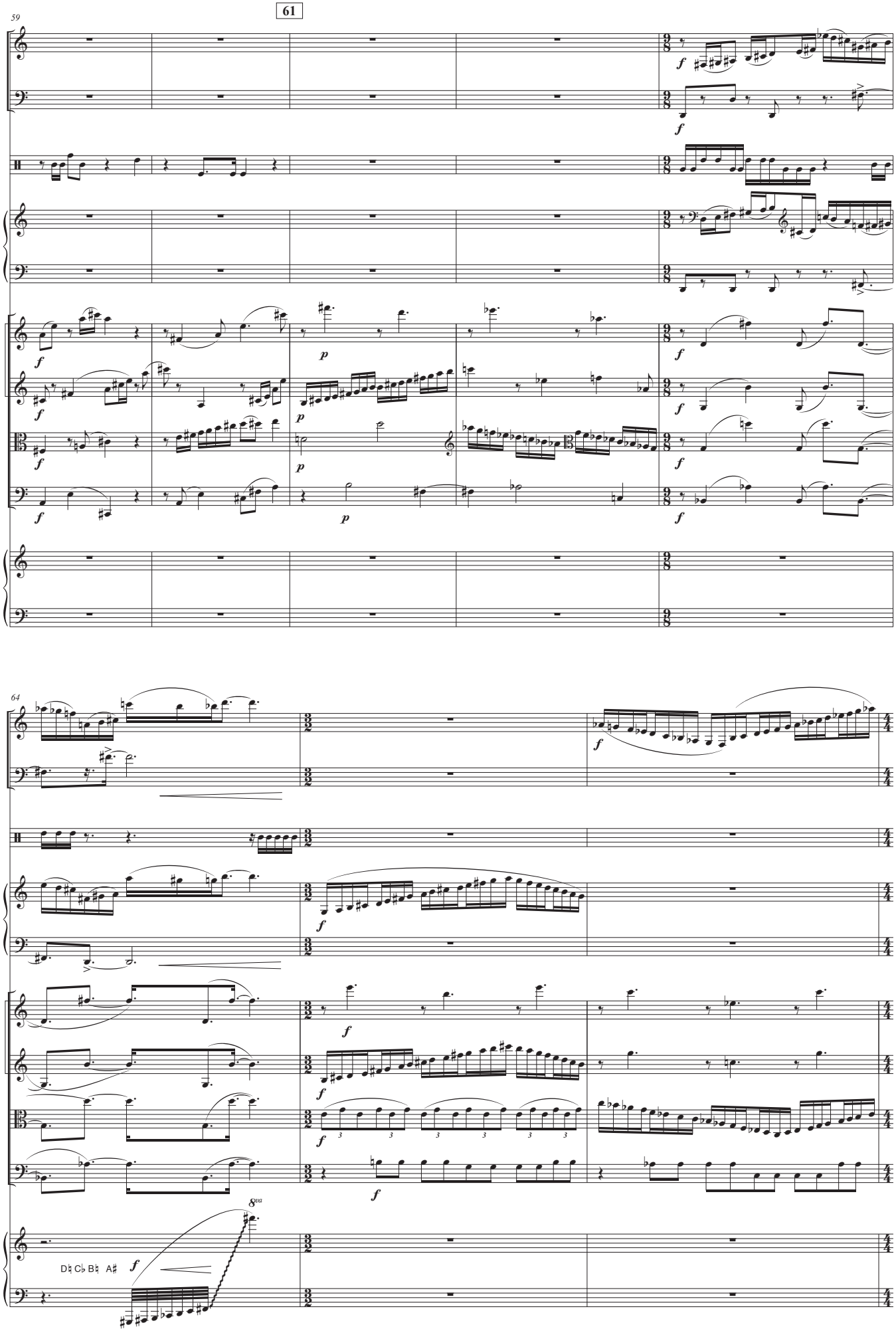

36
S2
- - ness,
who wil wear it,
who will wear it?
S3
- - ness,
who will wear it,
who will wear it?
Clar.
pp
Hn.
pp
Vln. I
Vln. II
Vla.
Vc.

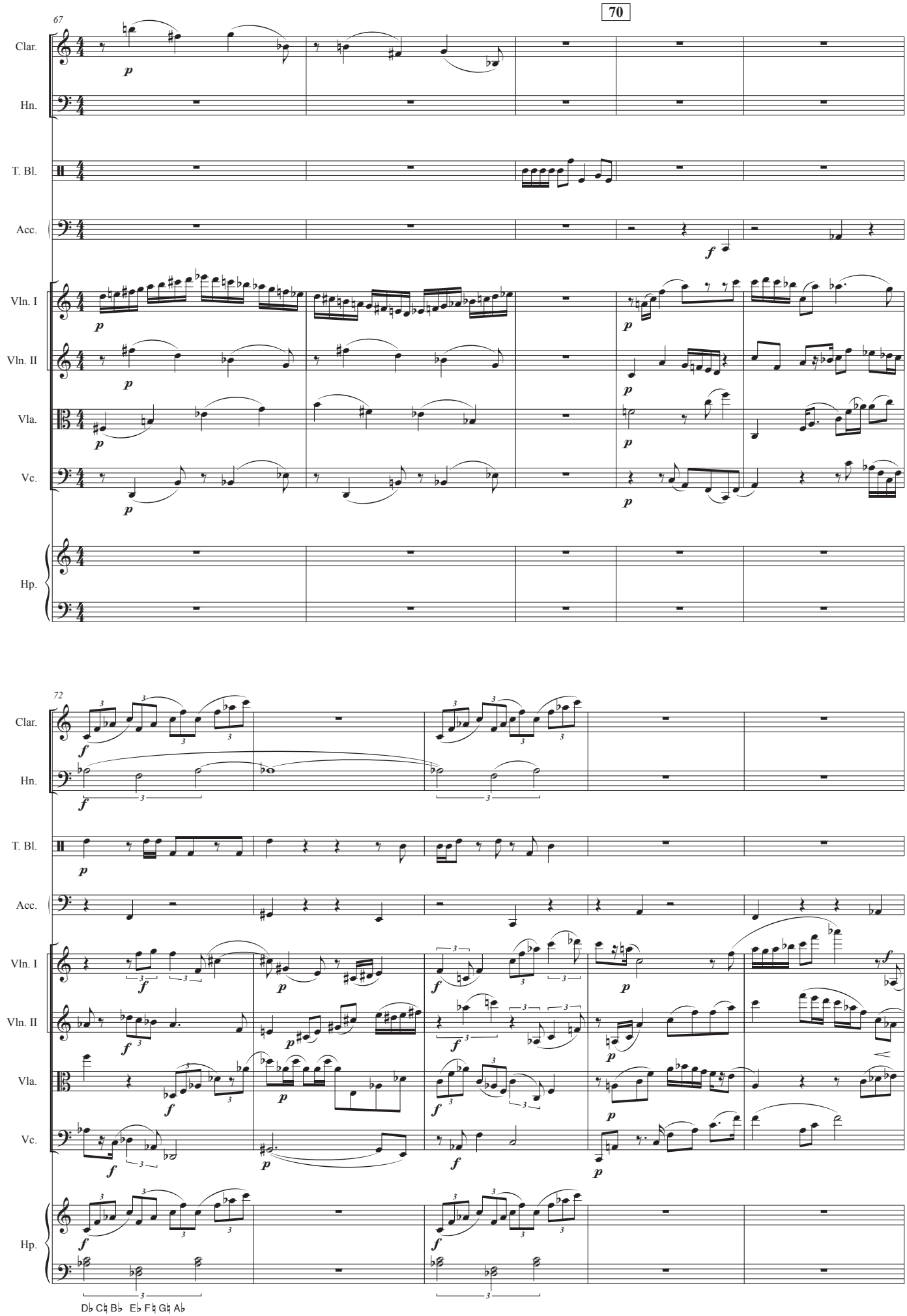

40
(in the distance)
S1
The sea, the sea when it weds the ri - ver.
A
The sea, the sea when it weds the ri - ver.
CT
The sea, the sea when it weds the ri - ver.
T
The sea, the sea when it weds the ri - ver.
B1
The sea, the sea when it weds the ri - ver.
B2
The sea, the sea when it weds the ri - ver.

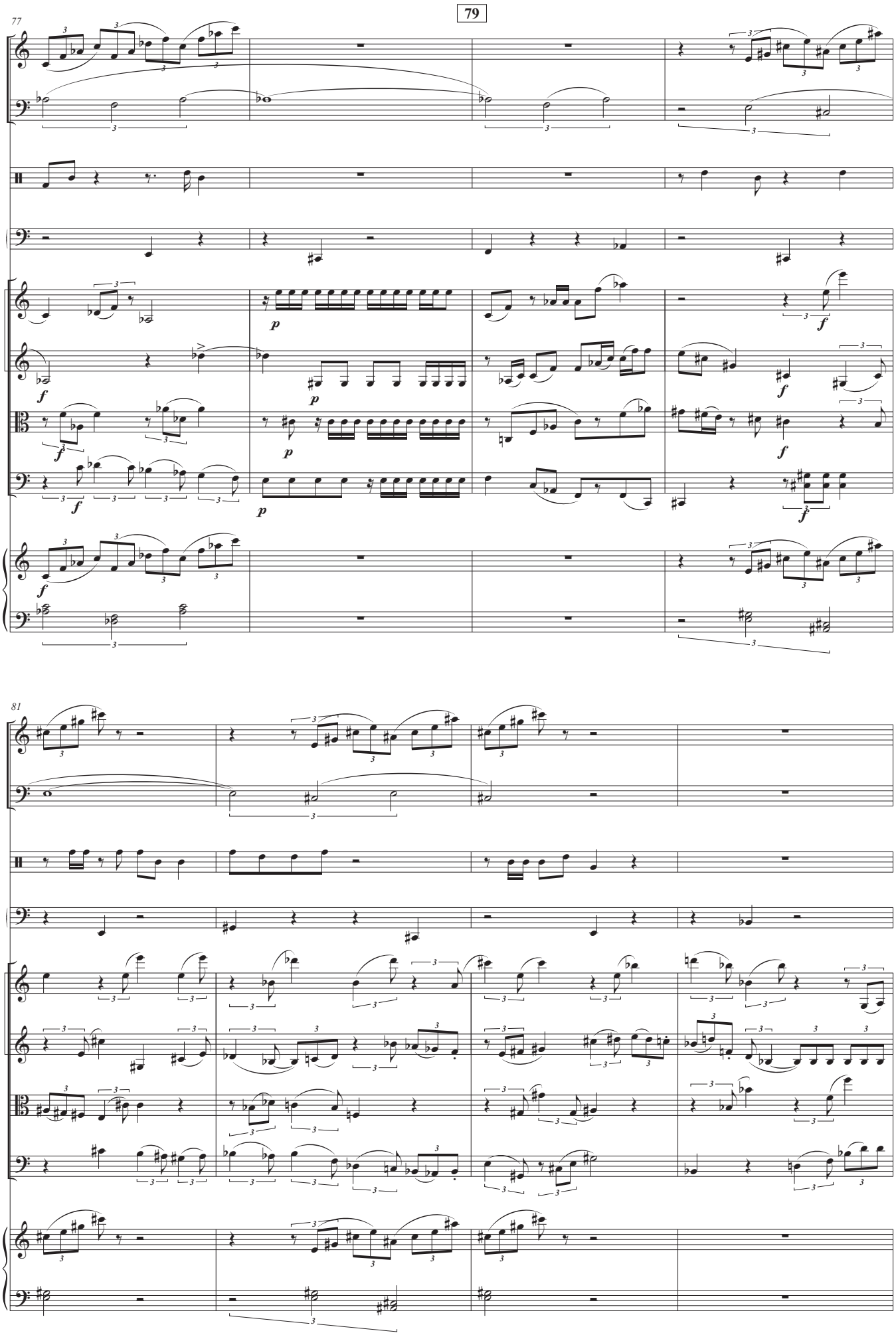

43
Clar.
Hn.
Acc.
FB
Vln. I
pizz.
Vln. II
Vla.
Vc.

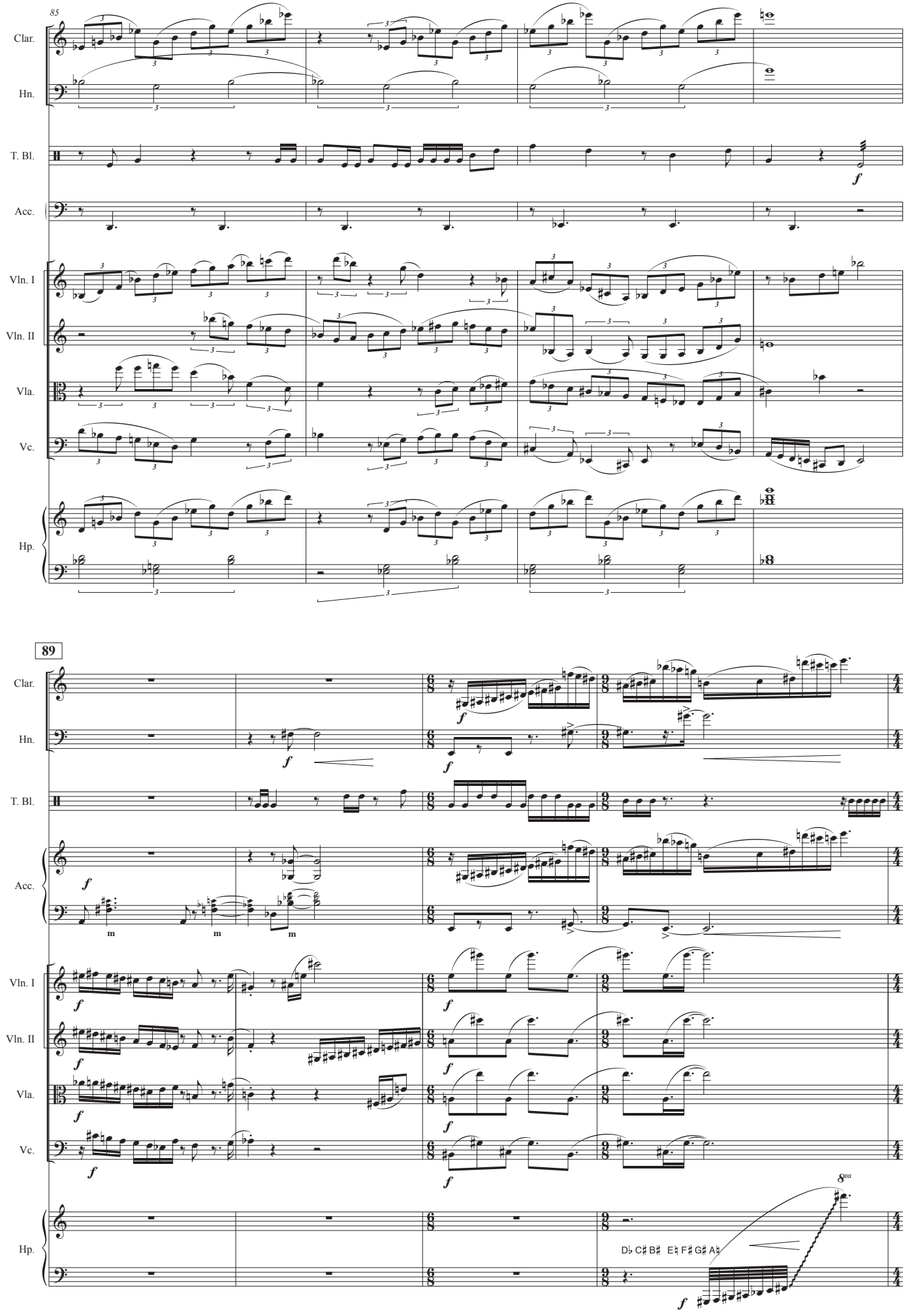

46
= 120
Overture
Clar.
Hn.
T. Bl.
temple blocks
Acc.
SB
Vln. I
arco
Vln. II
Vla.
Vc.

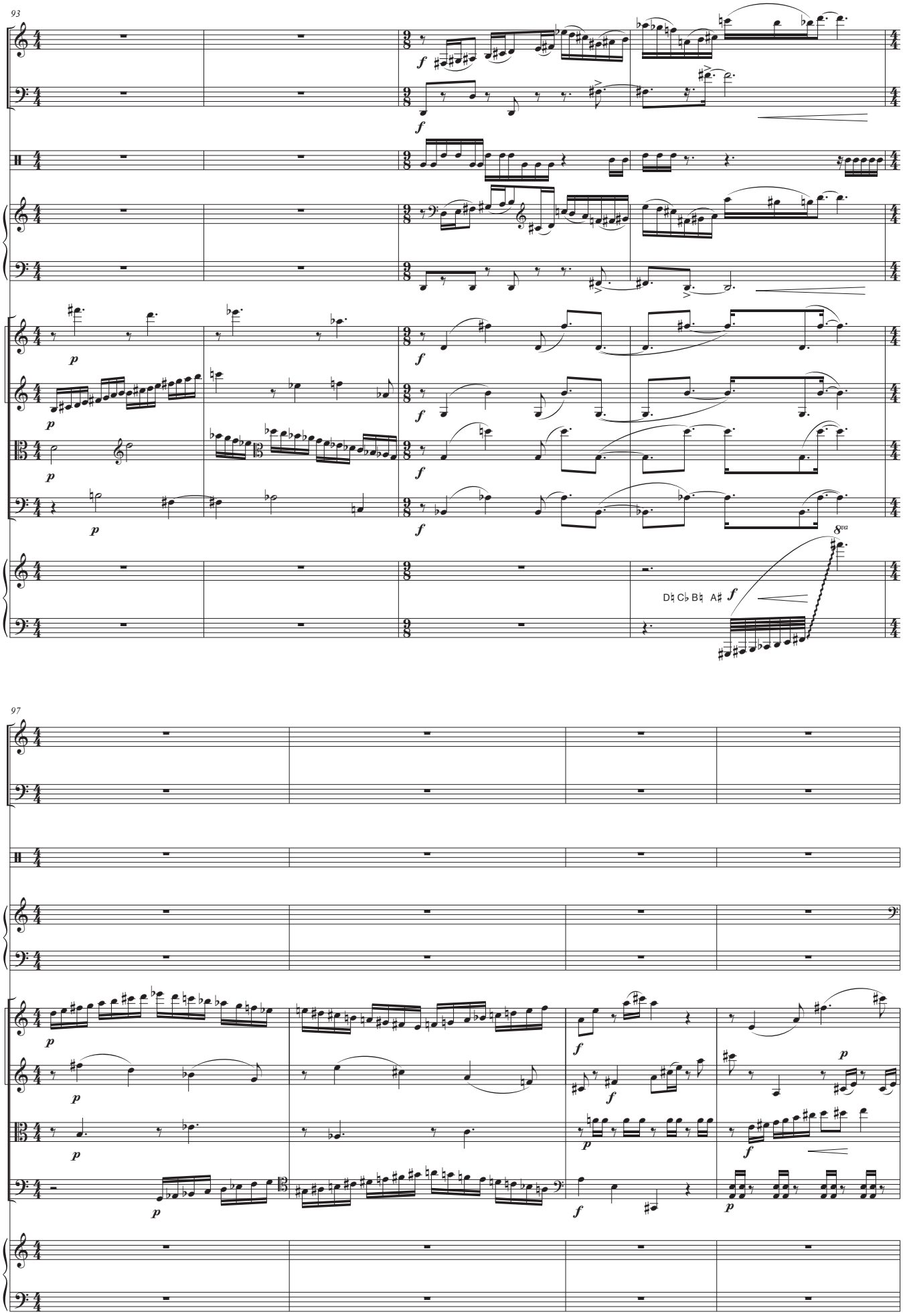

51
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
D♭ C♯ B♯ E♮ F♯ G♯ A♮
8va
55
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
8va


61
59
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
64
8va
D♮ C♭ B♮ A♯


70
67
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
72
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
D♭ C♮ B♭ E♭ F♮ G♮ A♭

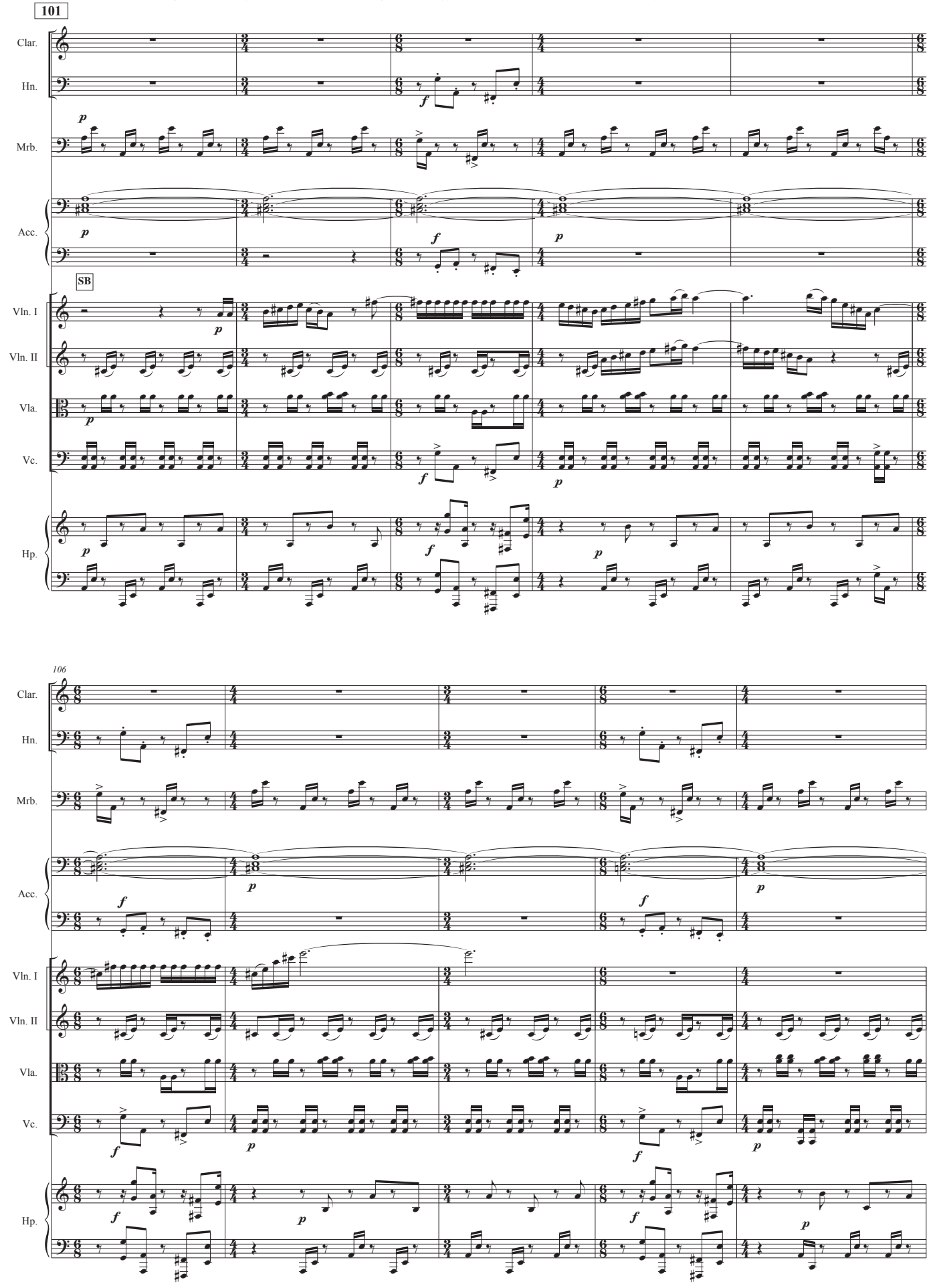

79
77
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
81
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

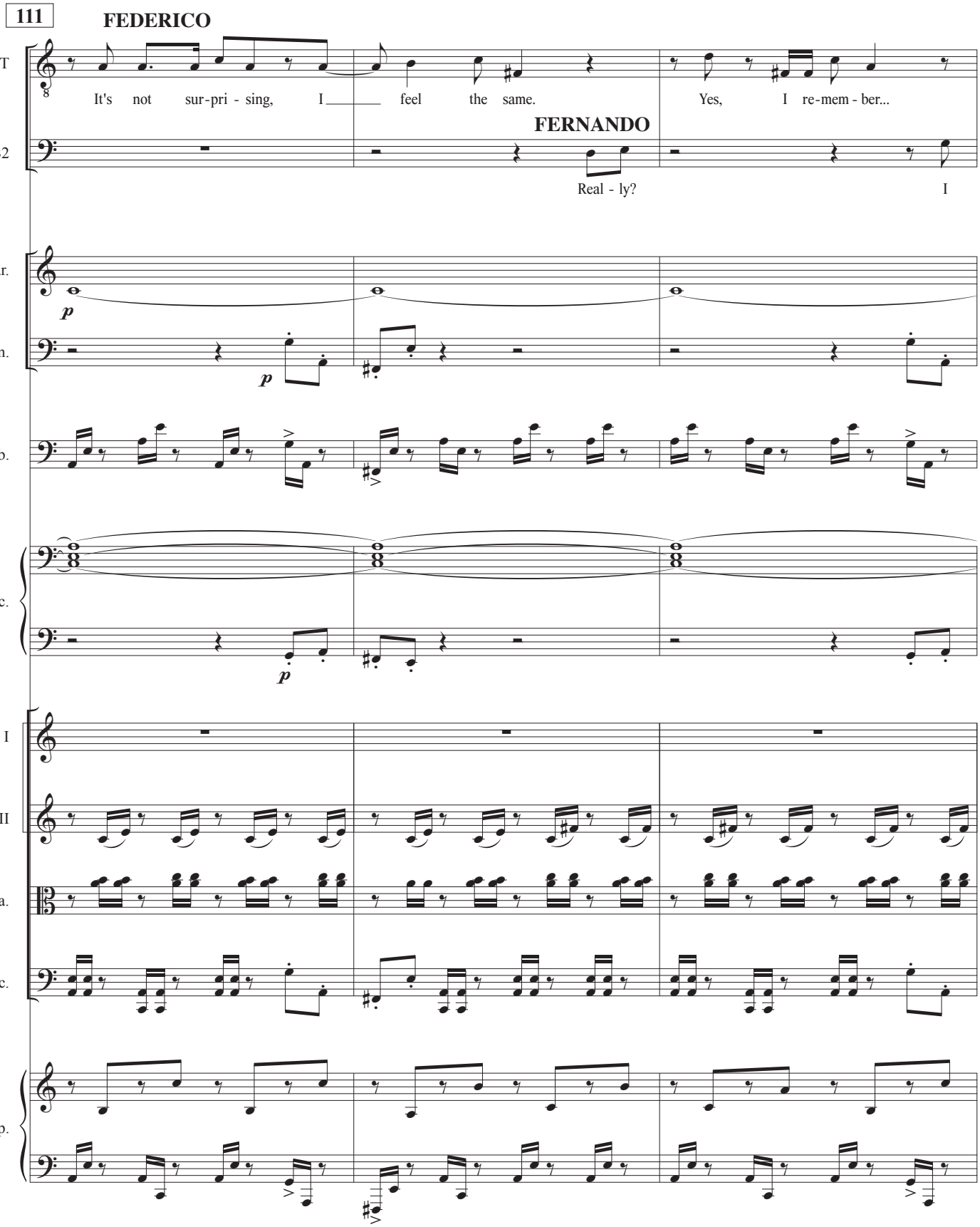

85
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
89
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
8va
D♭ C♯ B♯ E♮ F♯ G♯ A♮

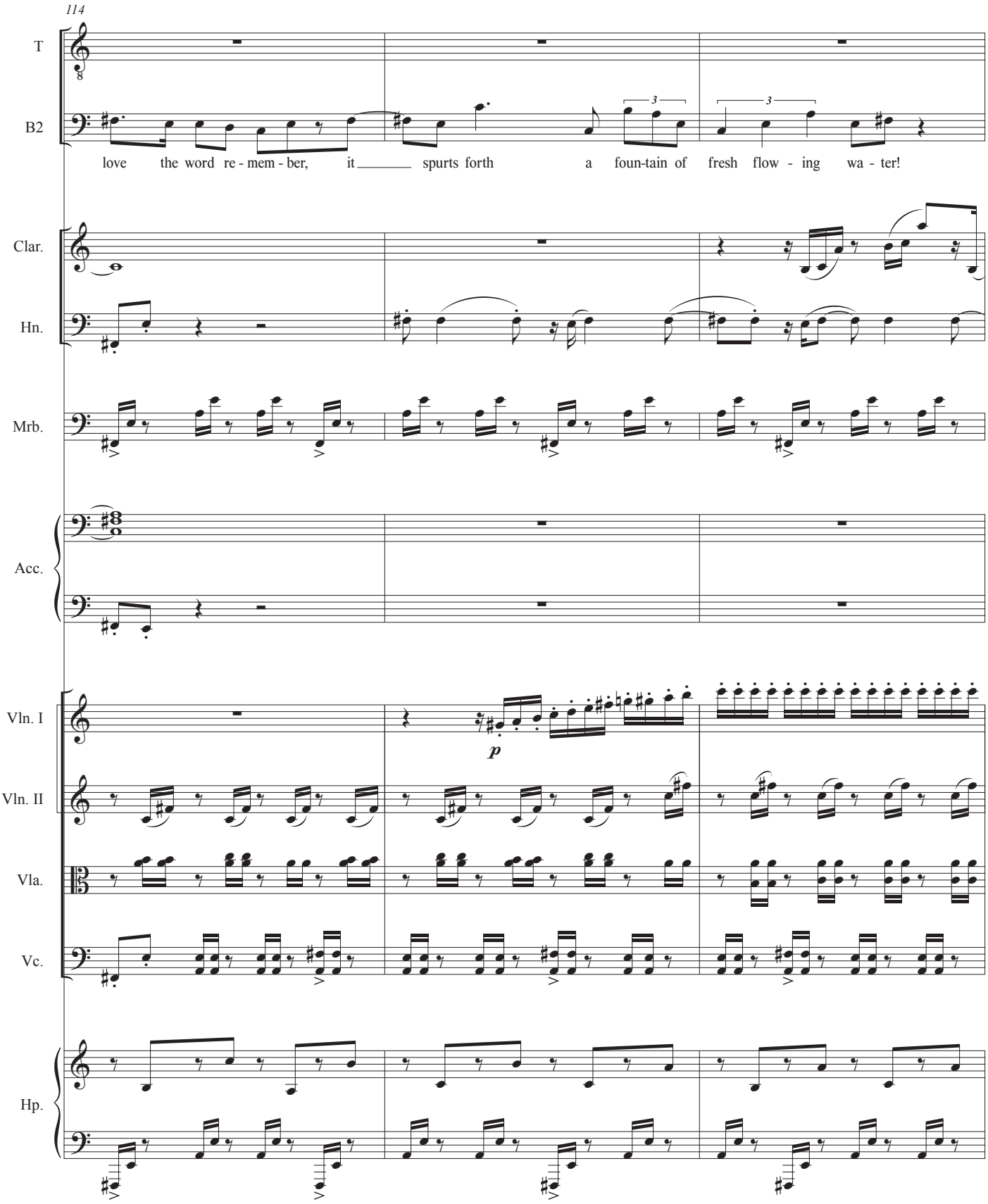

93
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
8va
D♮ C♭ B♮ A♯
97
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

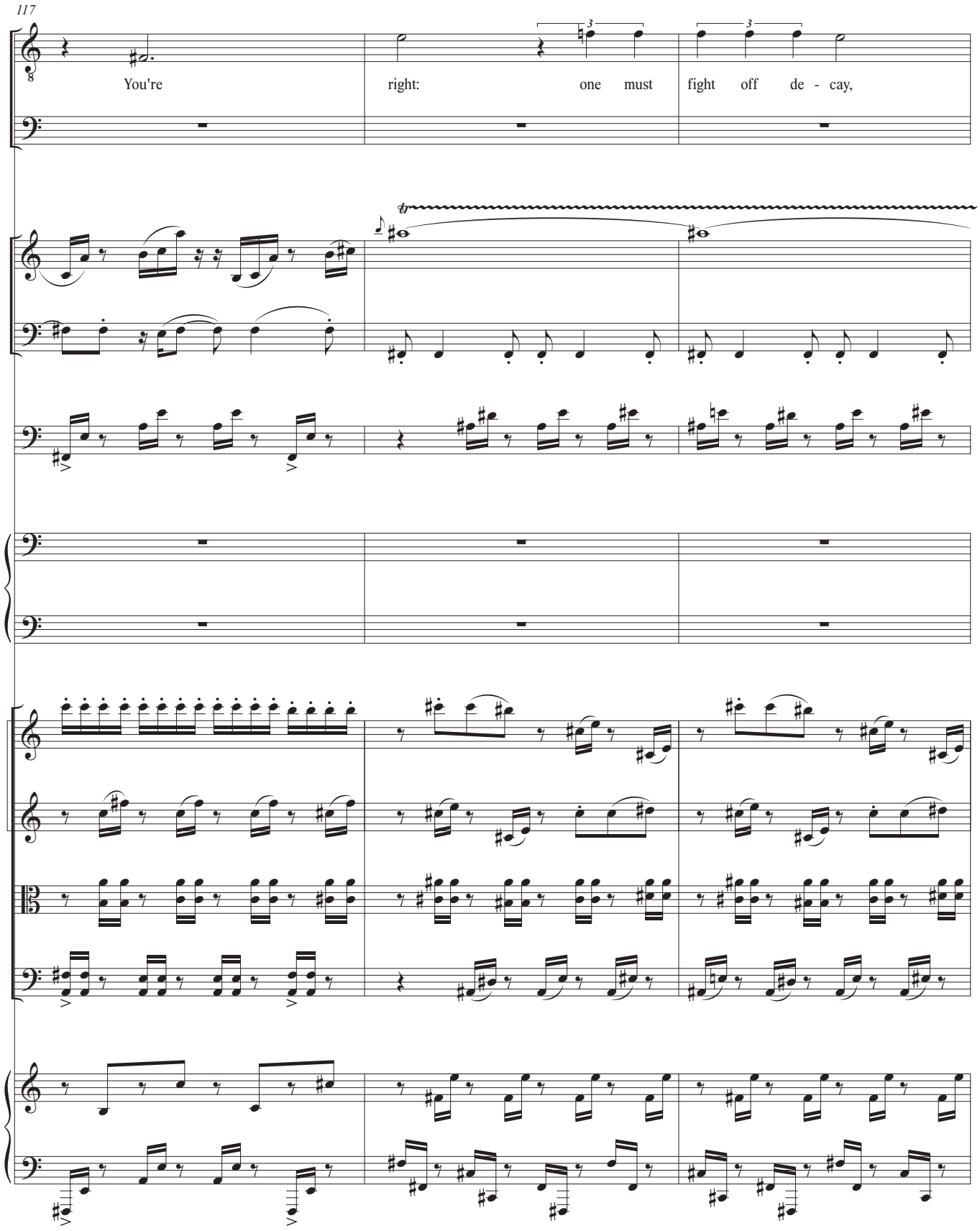
Scene 2: The library

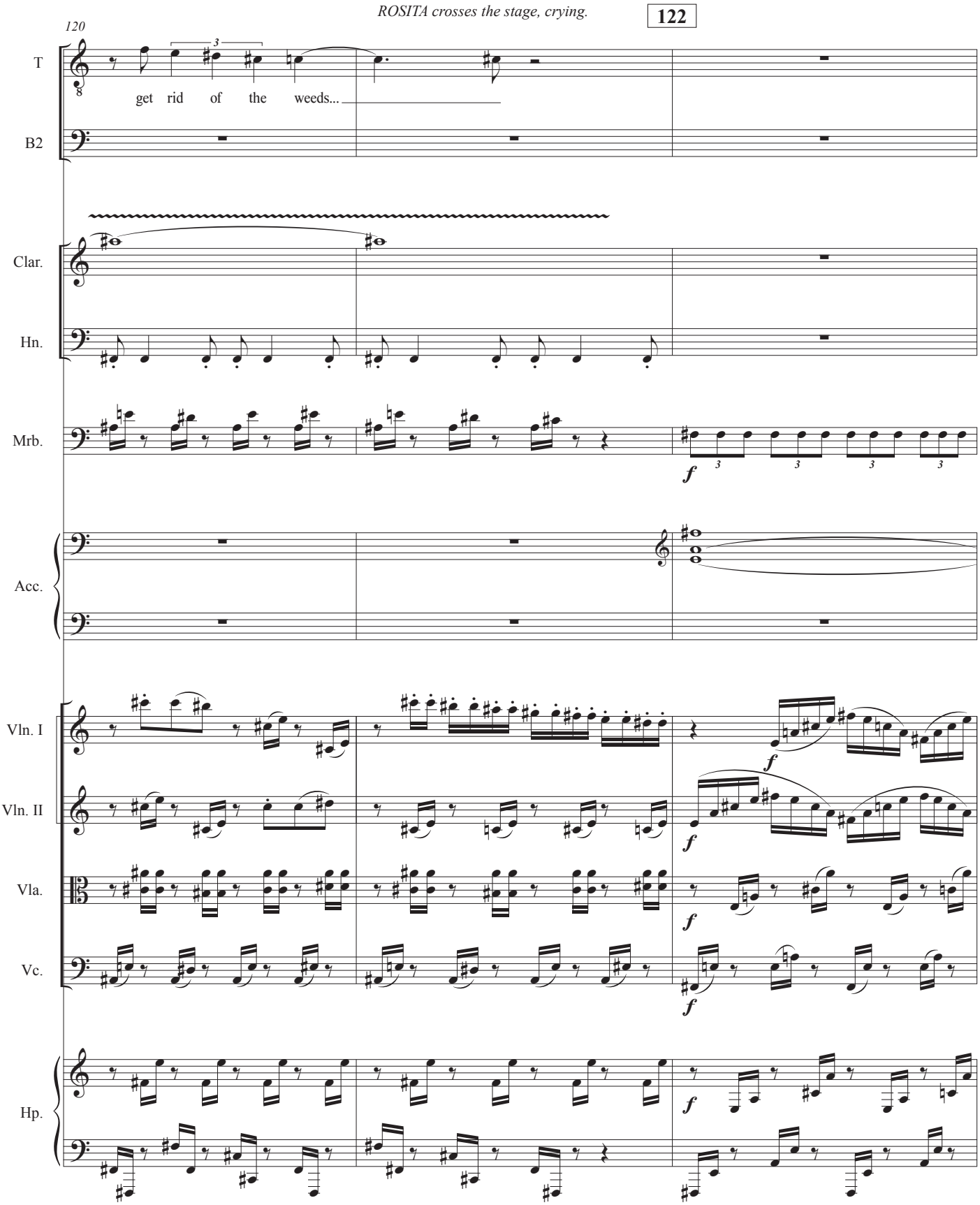
The main stage is a library. FEDERICO is sitting in blue pyjamas. FERNANDO wears an old-fashioned suit.

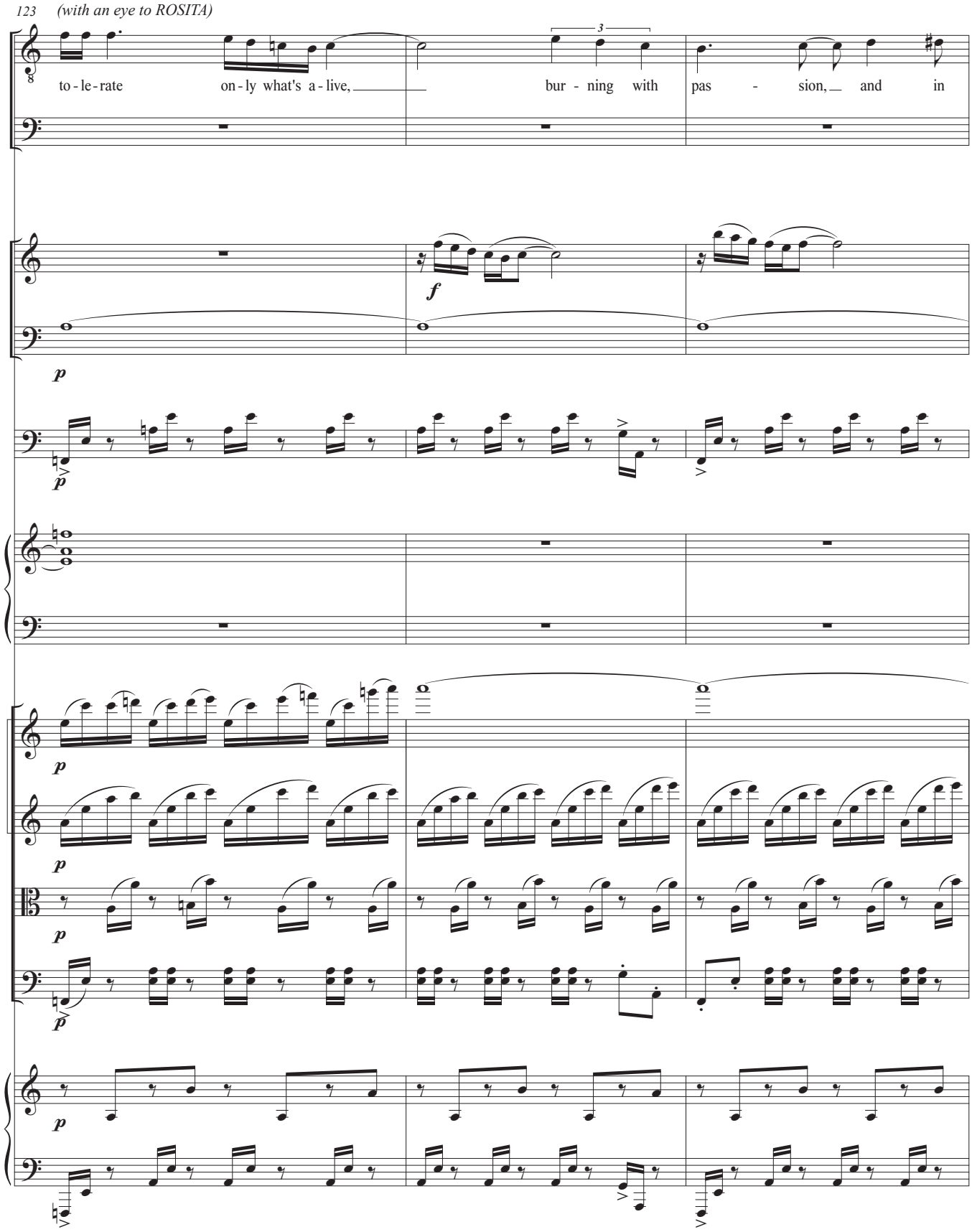


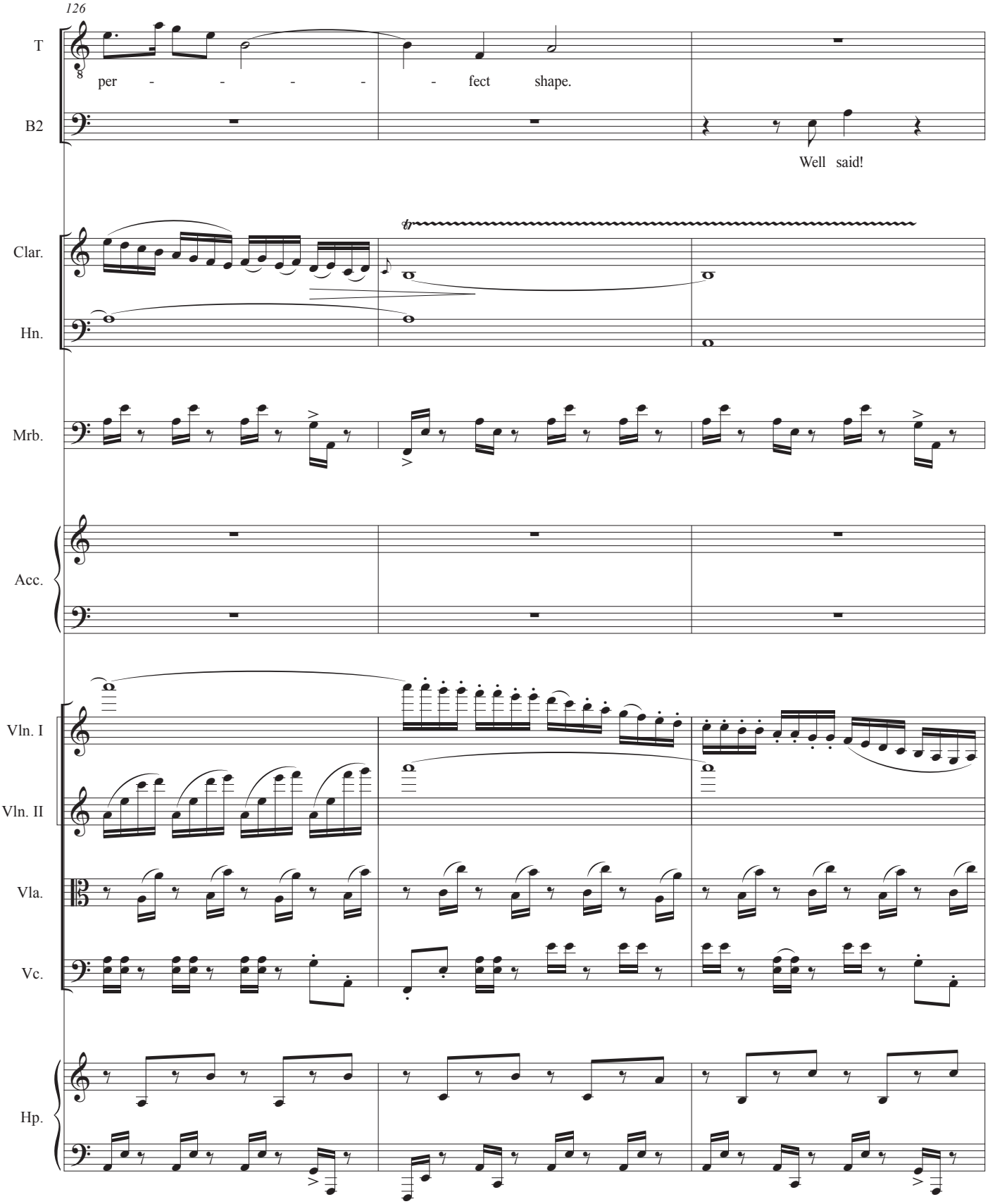

111
FEDERICO
T
It's not sur-pri - sing, I feel the same.
Yes, I re-mem - ber...
FERNANDO
B2
Real - ly?
I
Clar.
p
Hn.
p
Mrb.
Acc.
p
Vln. I
Vln. II
Vla.
Vc.
Hp.

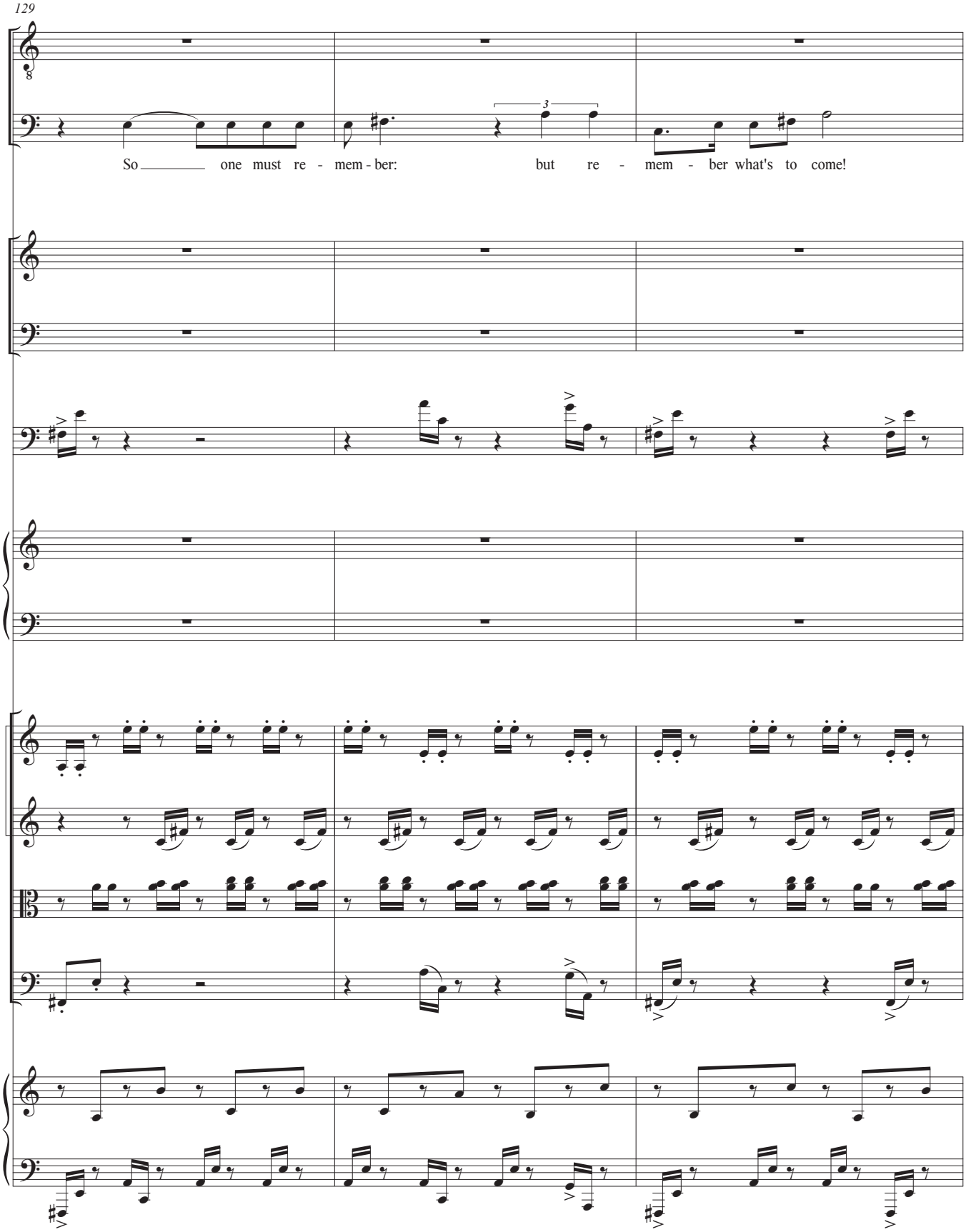

114
T
B2
love the word re - mem - ber, it spurts forth a foun-tain of fresh flow - ing wa - ter!
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
p

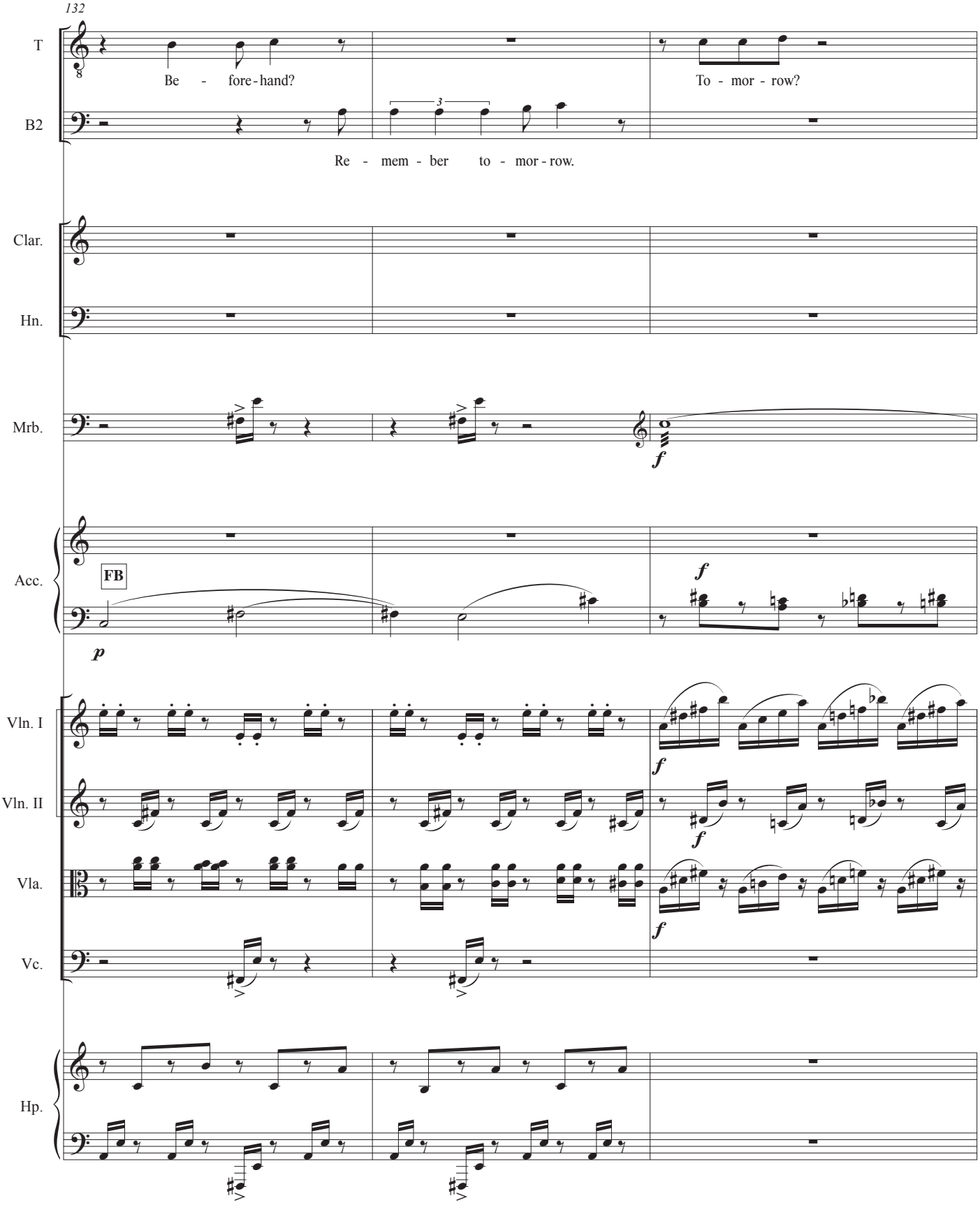

117
T
B2
You're
right:
one must
fight off de - cay,
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

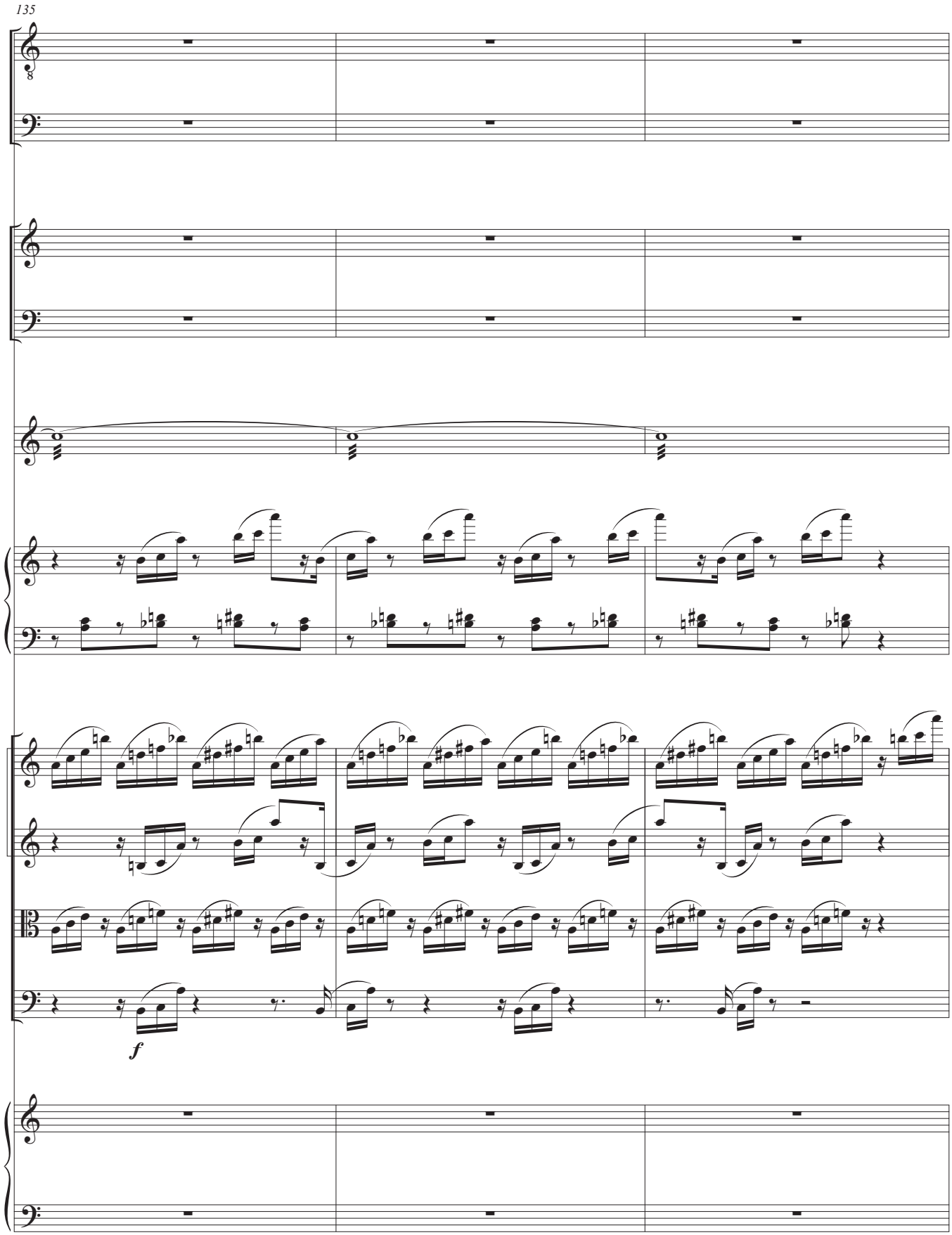

ROSITA crosses the stage, crying.
122
120
T
B2
get rid of the weeds...
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
f

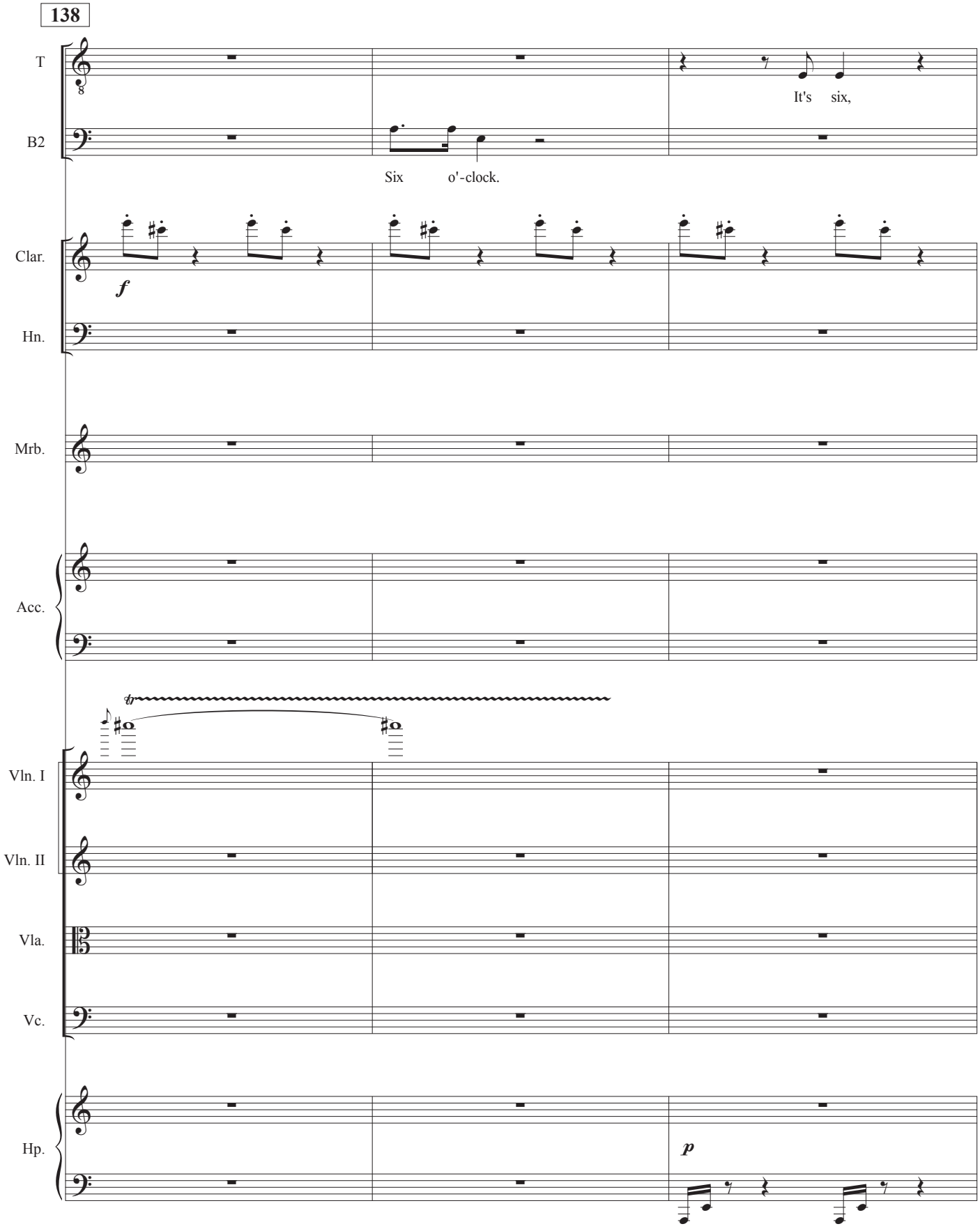

123 (with an eye to ROSITA)
T
B2
to - le - rate on - ly what's a - live, bur - ning with pas - sion, and in
3
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
f
p

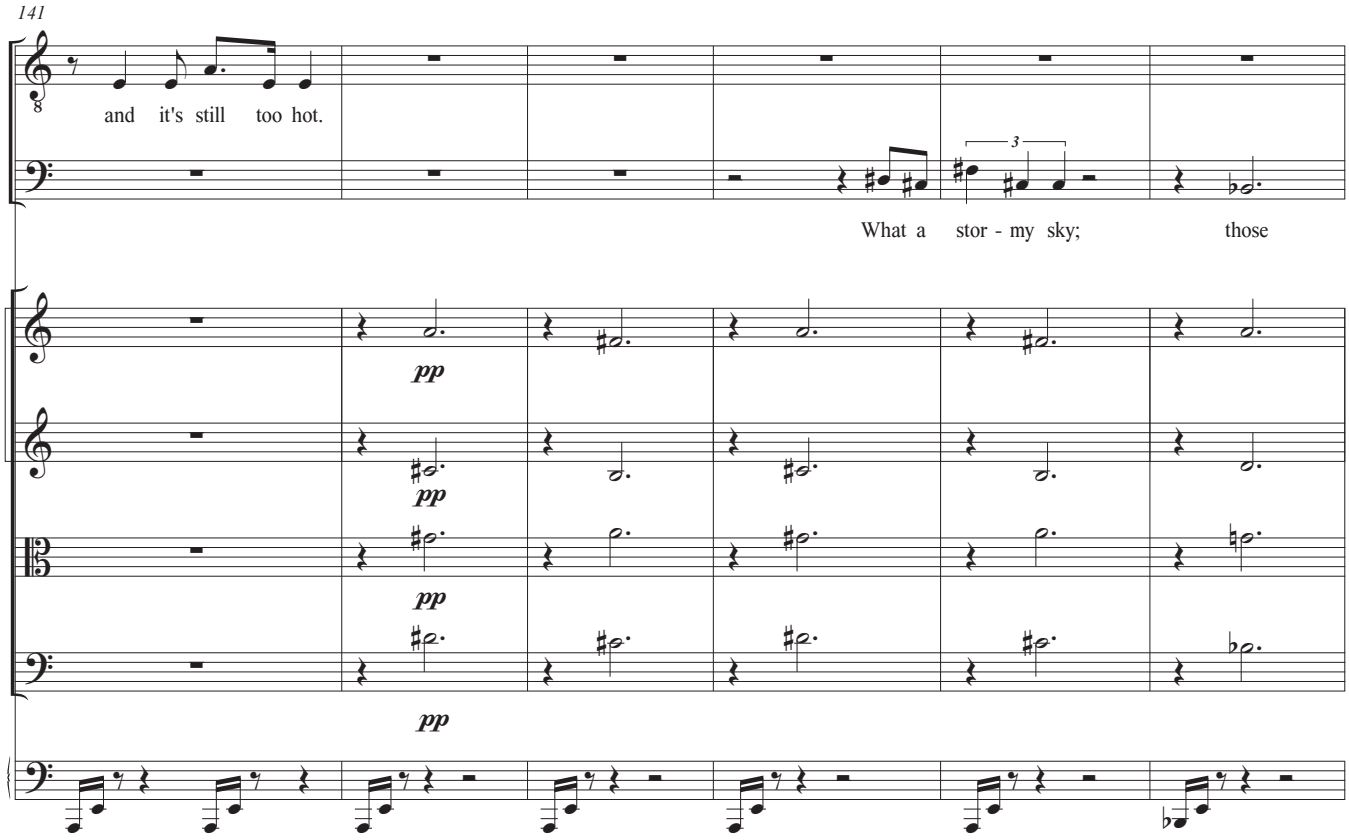

126
T
per - - - - - fect shape.
B2
Well said!
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

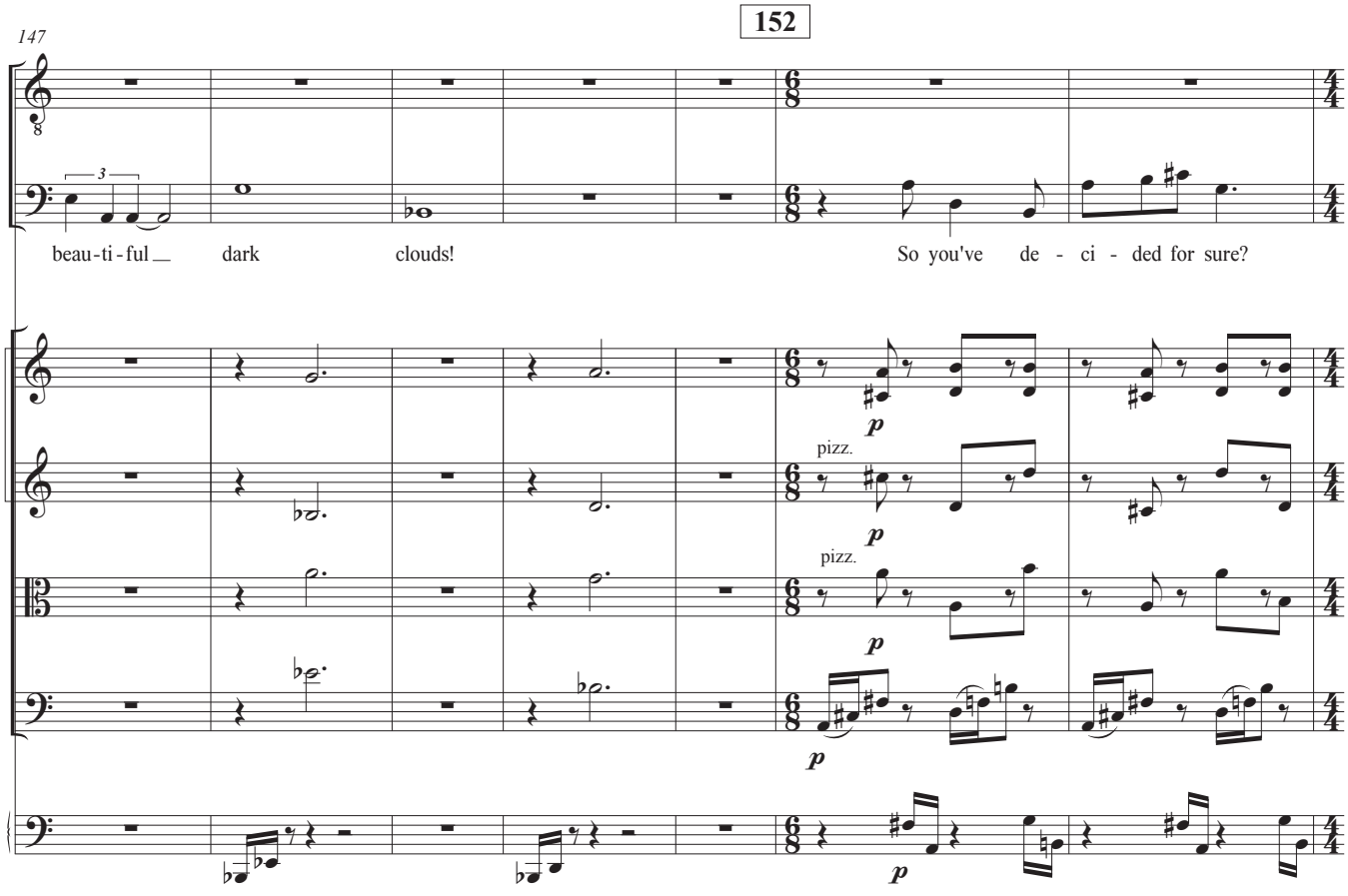

129
T
B2
So one must re - mem - ber: but re - mem - ber what's to come!
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

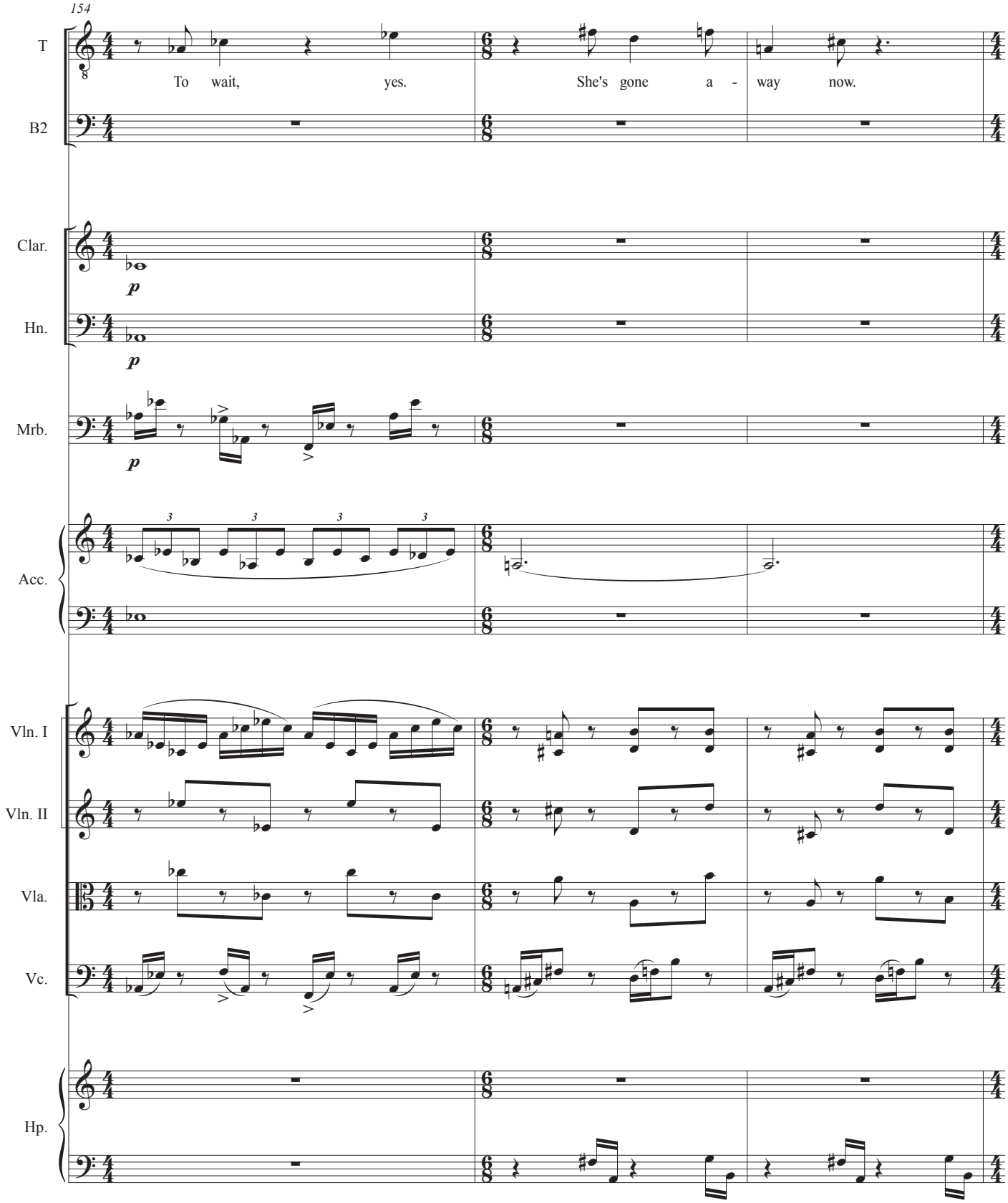

132
T
B2
Be - fore-hand?
To - mor - row?
Re - mem - ber to - mor - row.
Clar.
Hn.
Mrb.
Acc.
FB
Vln. I
Vln. II
Vla.
Vc.
Hp.

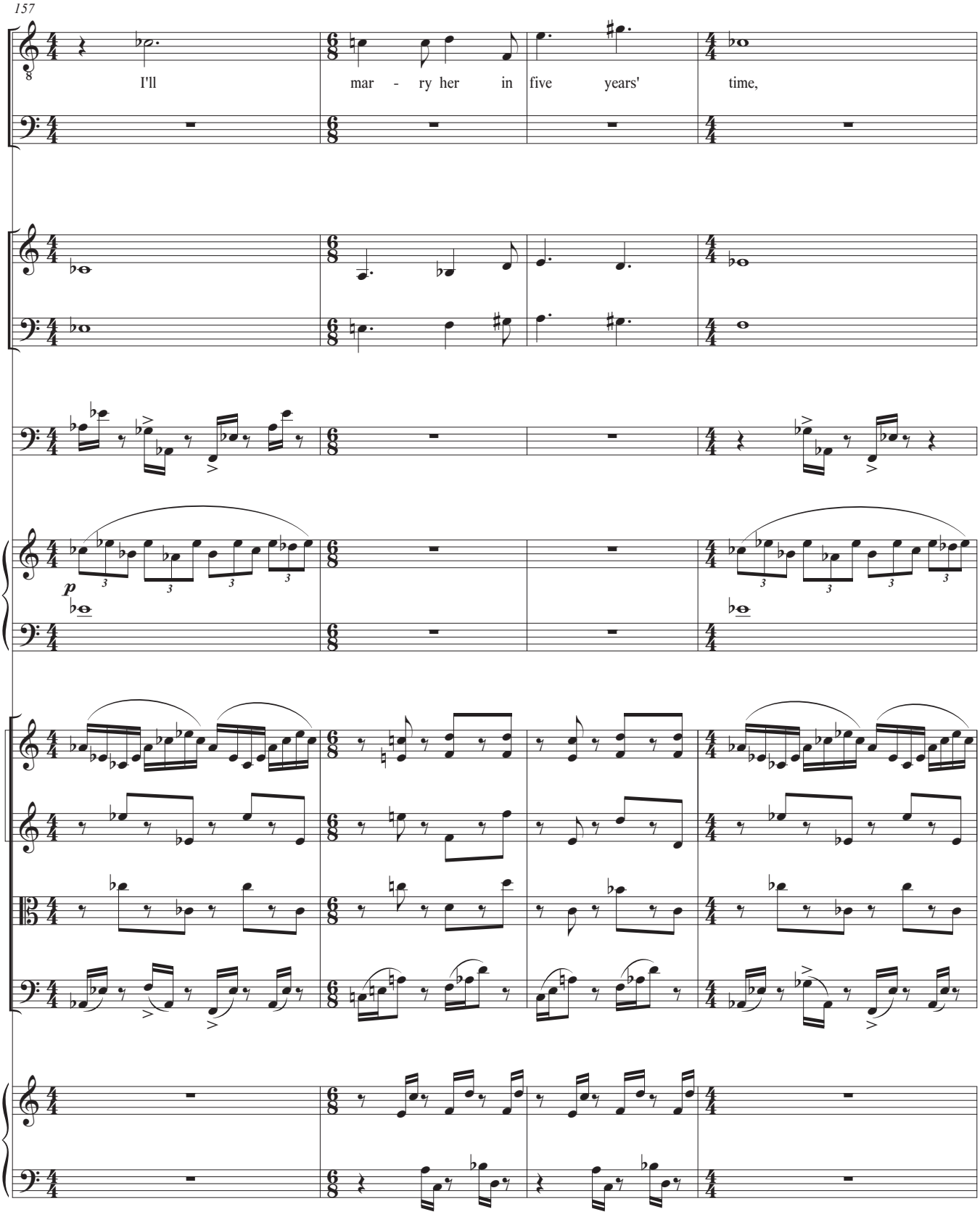

135
T
B2
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
f
Hp.

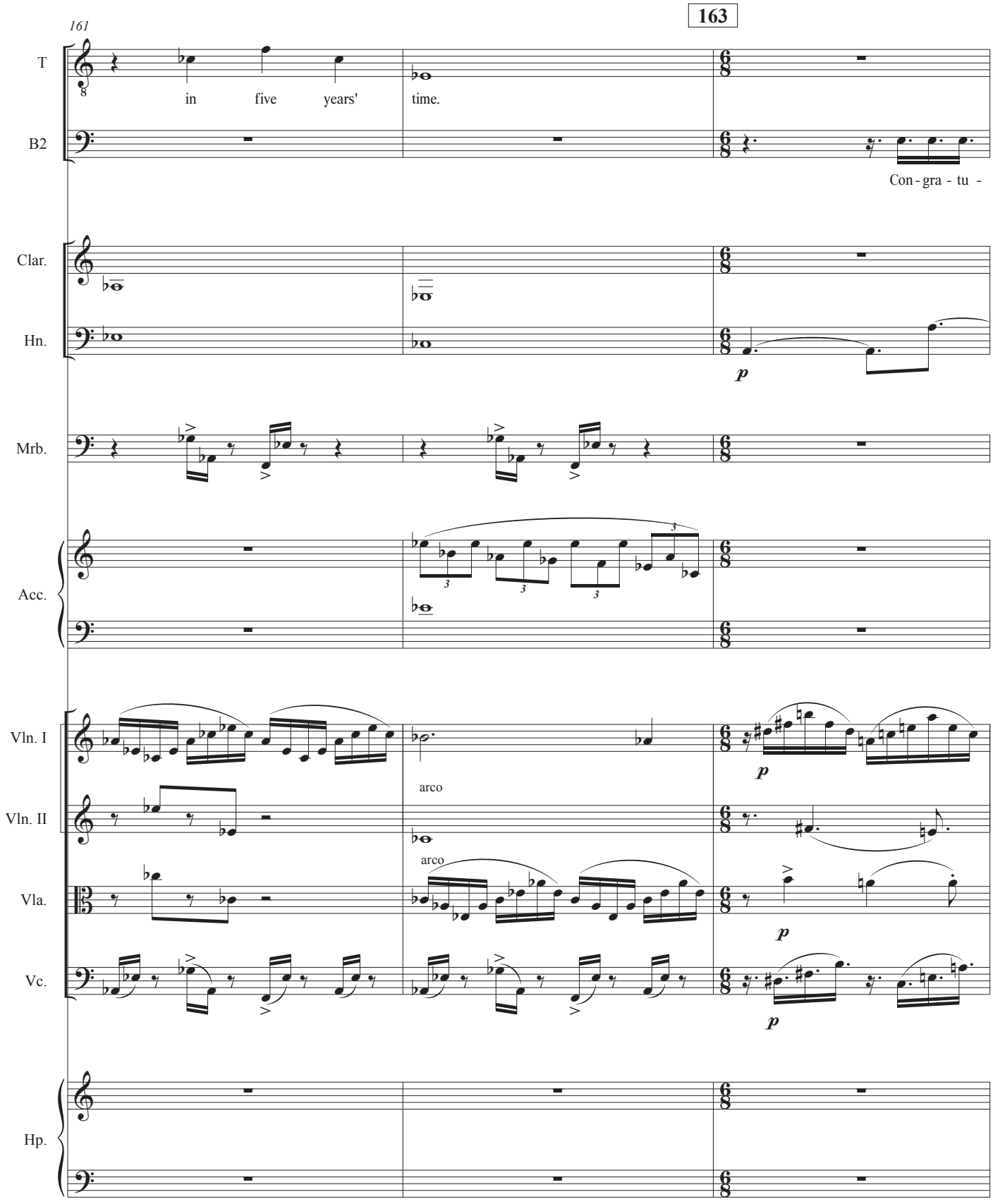

138
T
B2
It's six,
Six o'-clock.
Clar.
f
Hn.
Mrb.
Acc.
tr
Vln. I
Vln. II
Vla.
Vc.
Hp.
p

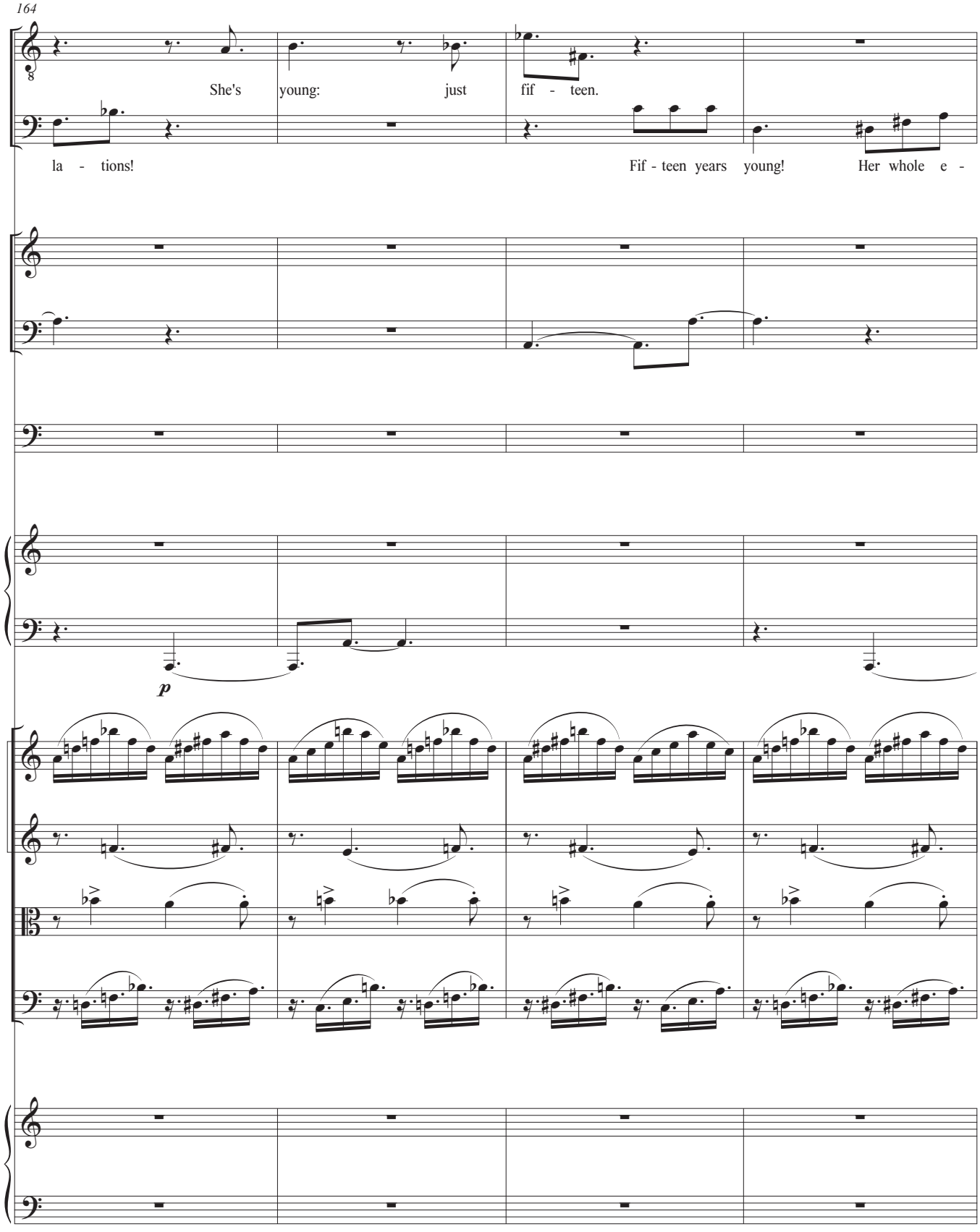

141
T
B2
and it's still too hot.
What a stor - my sky; those
Vln. I
Vln. II
Vla.
Vc.
Hp.
pp

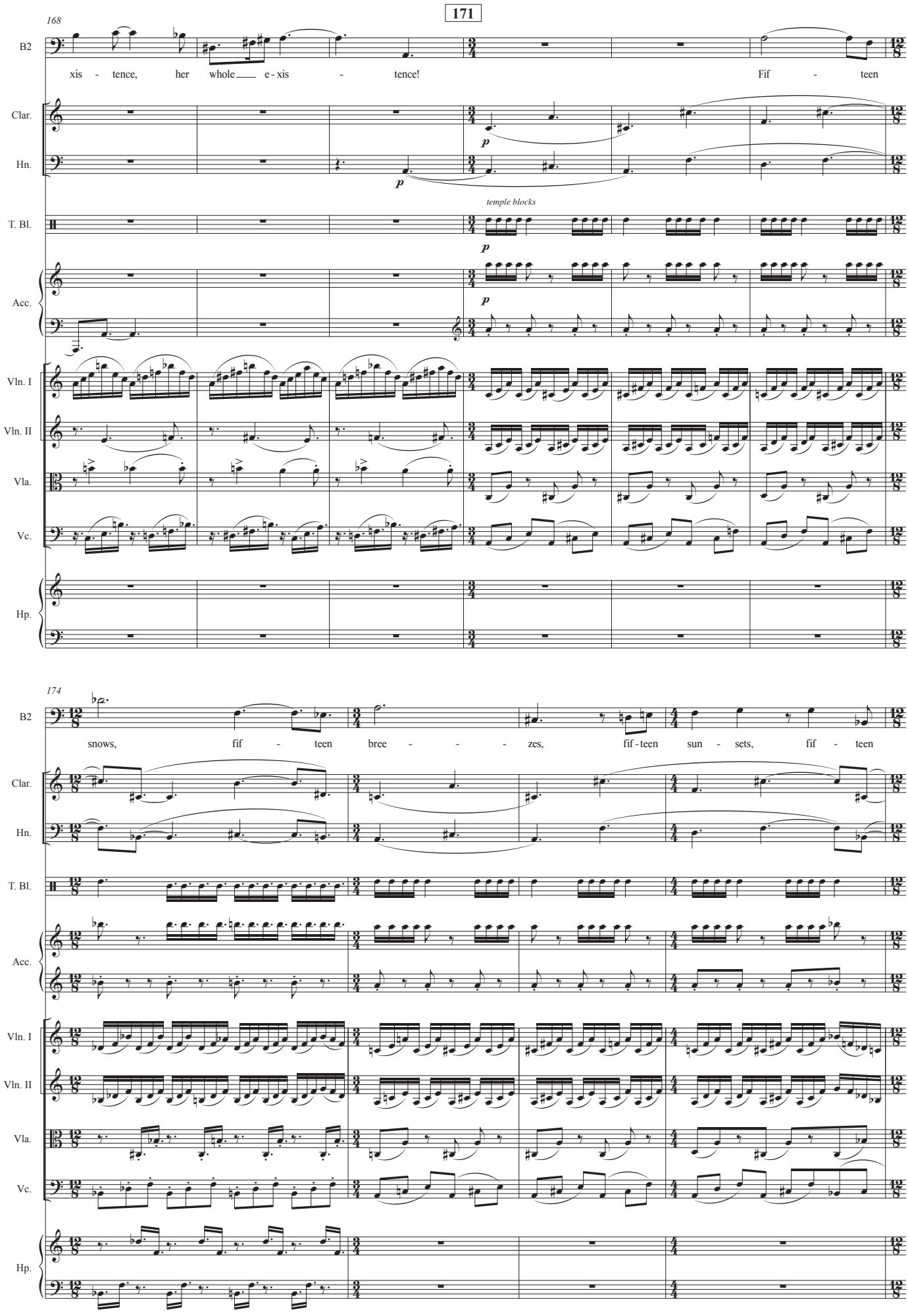

147
152
T
B2
beau-ti-ful dark clouds!
So you've de - ci - ded for sure?
Vln. I
Vln. II
Vla.
Vc.
Hp.
p
pizz.

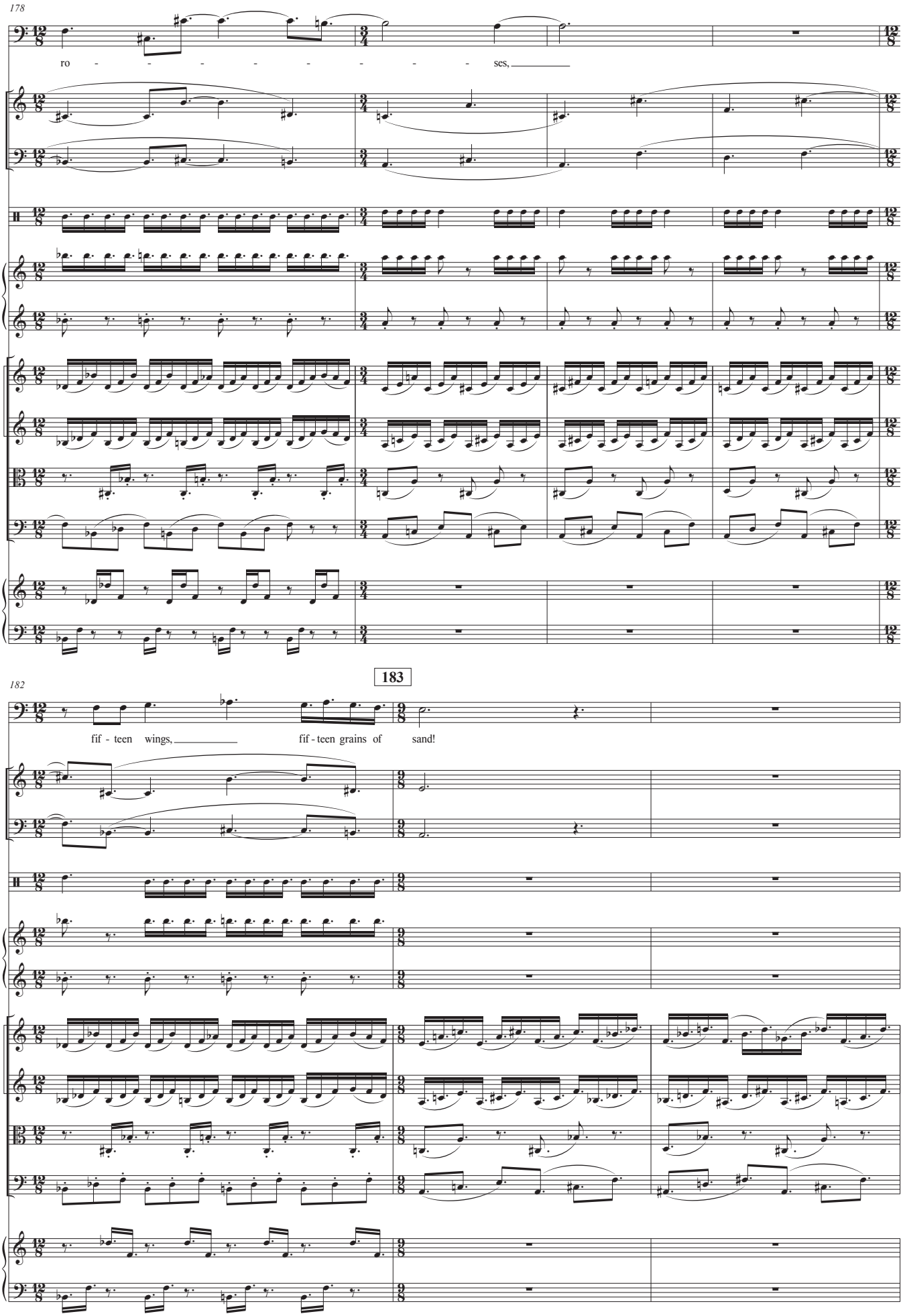

154
T
B2
To wait, yes. She's gone a - way now.
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
p

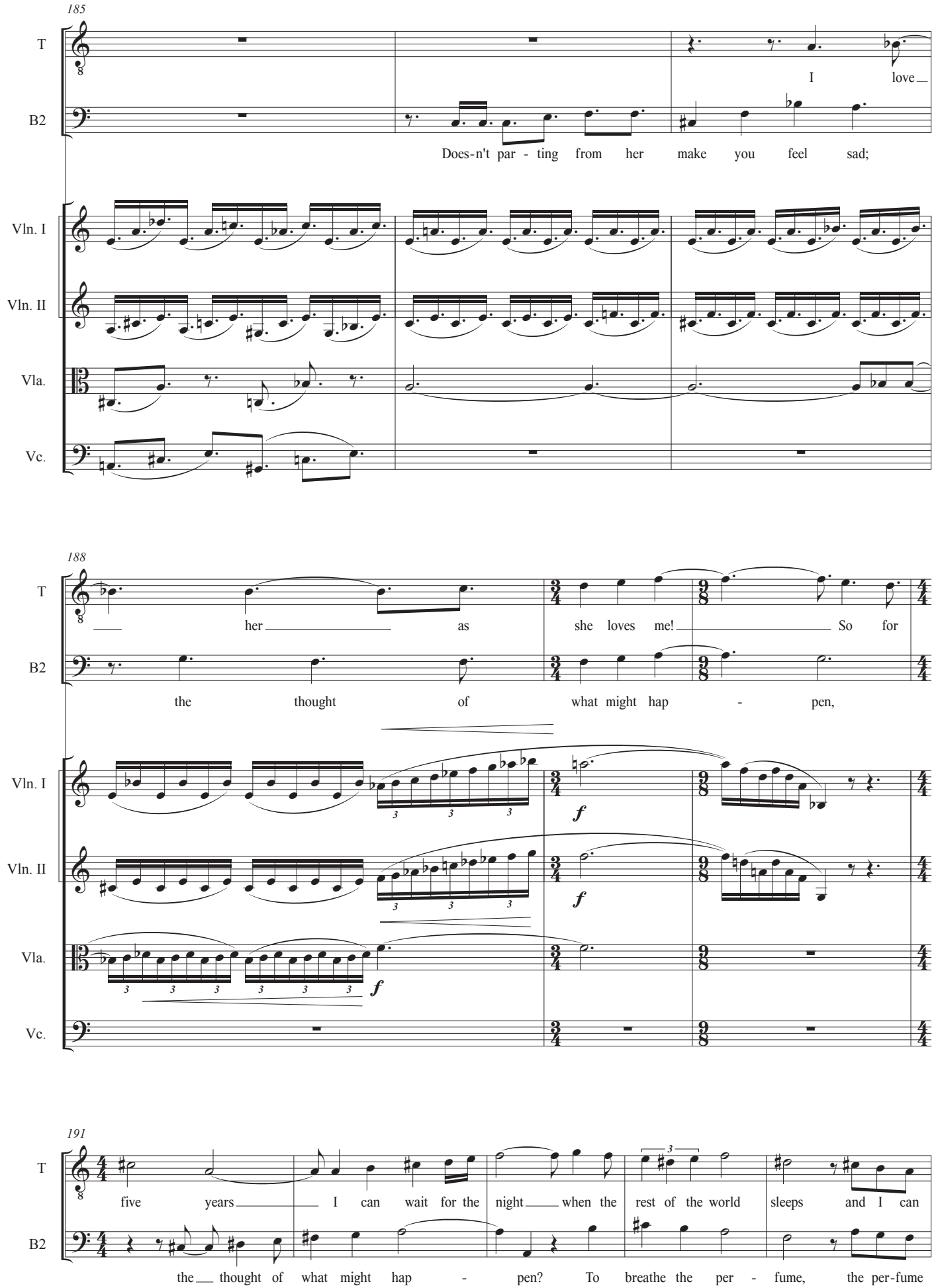

157
T
B2
I'll mar - ry her in five years' time,
Clar.
Hn.
Mrb.
Acc.
p
Vln. I
Vln. II
Vla.
Vc.
Hp.

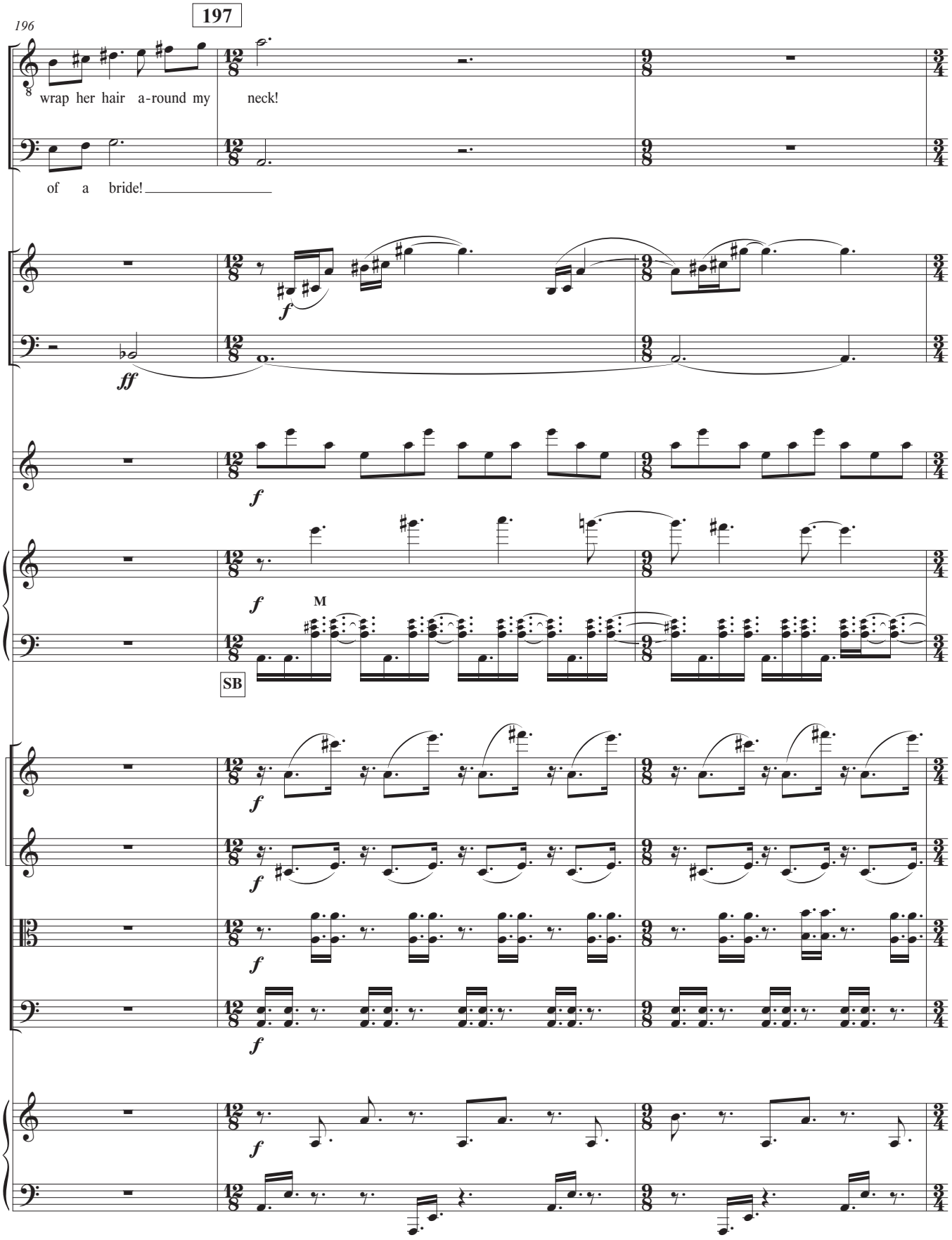

161
163
T
B2
in five years' time.
Con - gra - tu -
Clar.
Hn.
p
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
arco
arco
p
p
p
Hp.

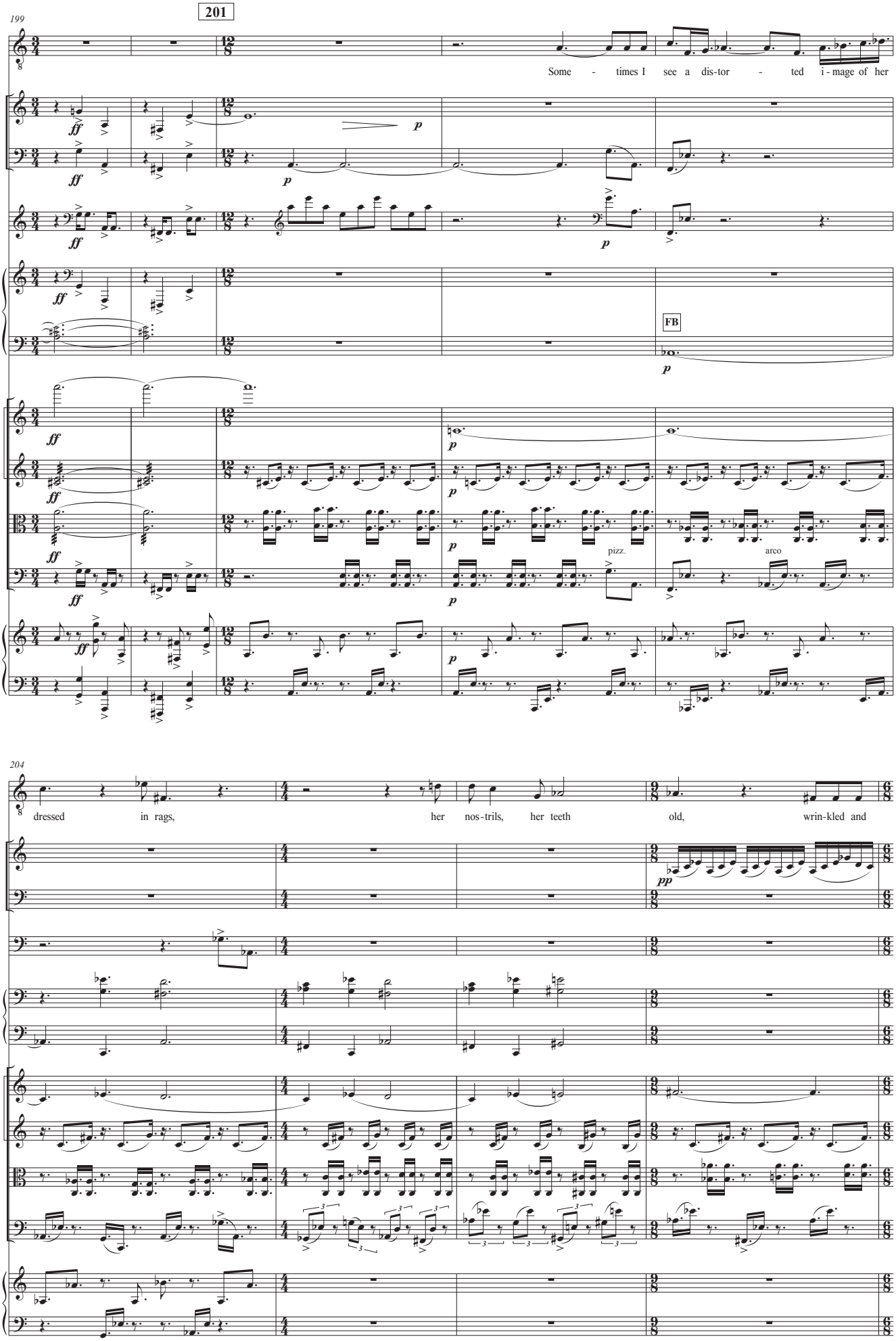

164
T
B2
She's young: just fif - teen.
la - tions! Fif - teen years young! Her whole e -
Clar.
Hn.
Mrb.
Acc.
p
Vln. I
Vln. II
Vla.
Vc.
Hp.

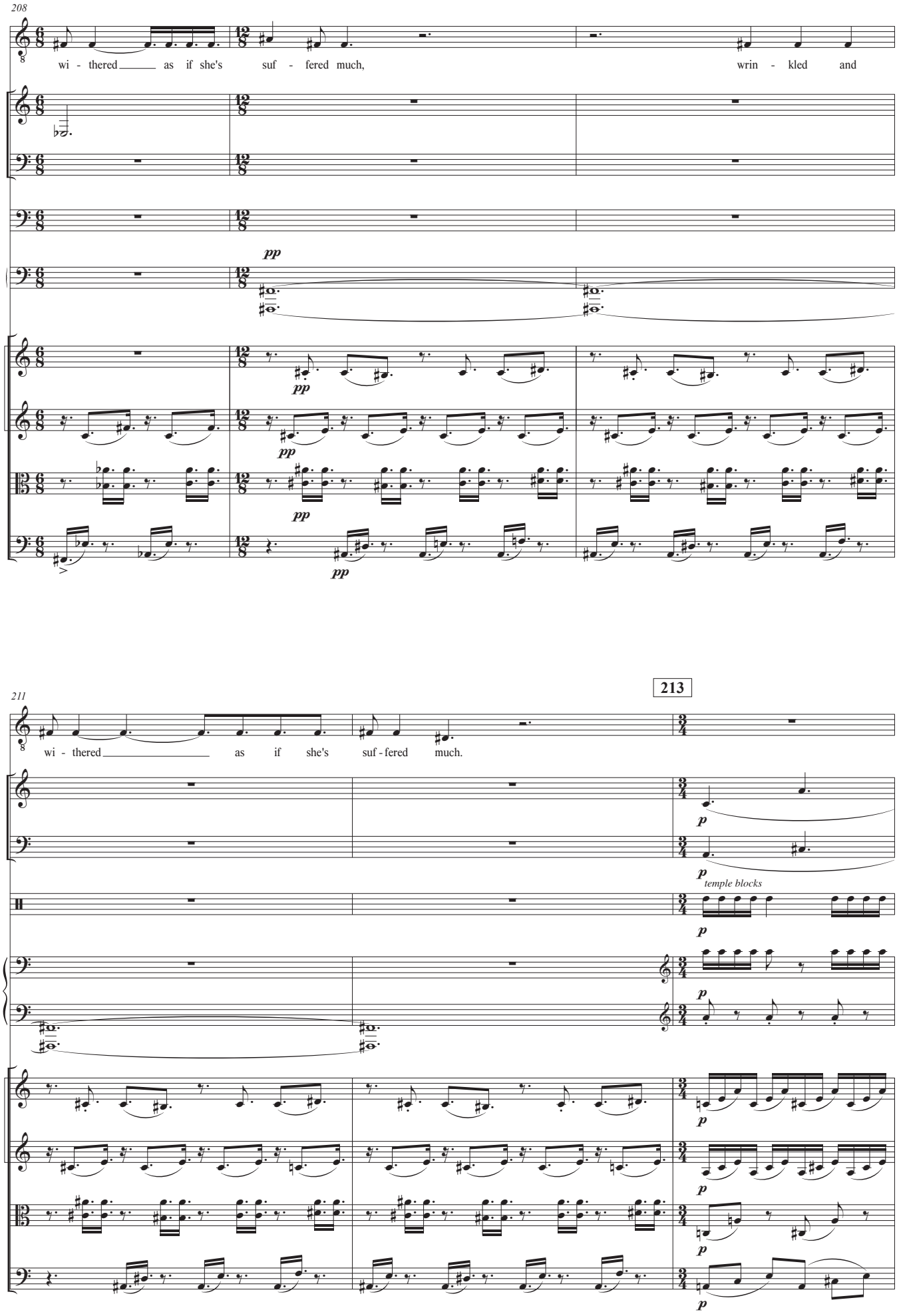

171
168
B2
xis - tence, her whole e - xis - tence!
Fif - teen
Clar.
Hn.
p
temple blocks
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
174
snows, fif - teen bree - - - zes, fif - teen sun - sets, fif - teen

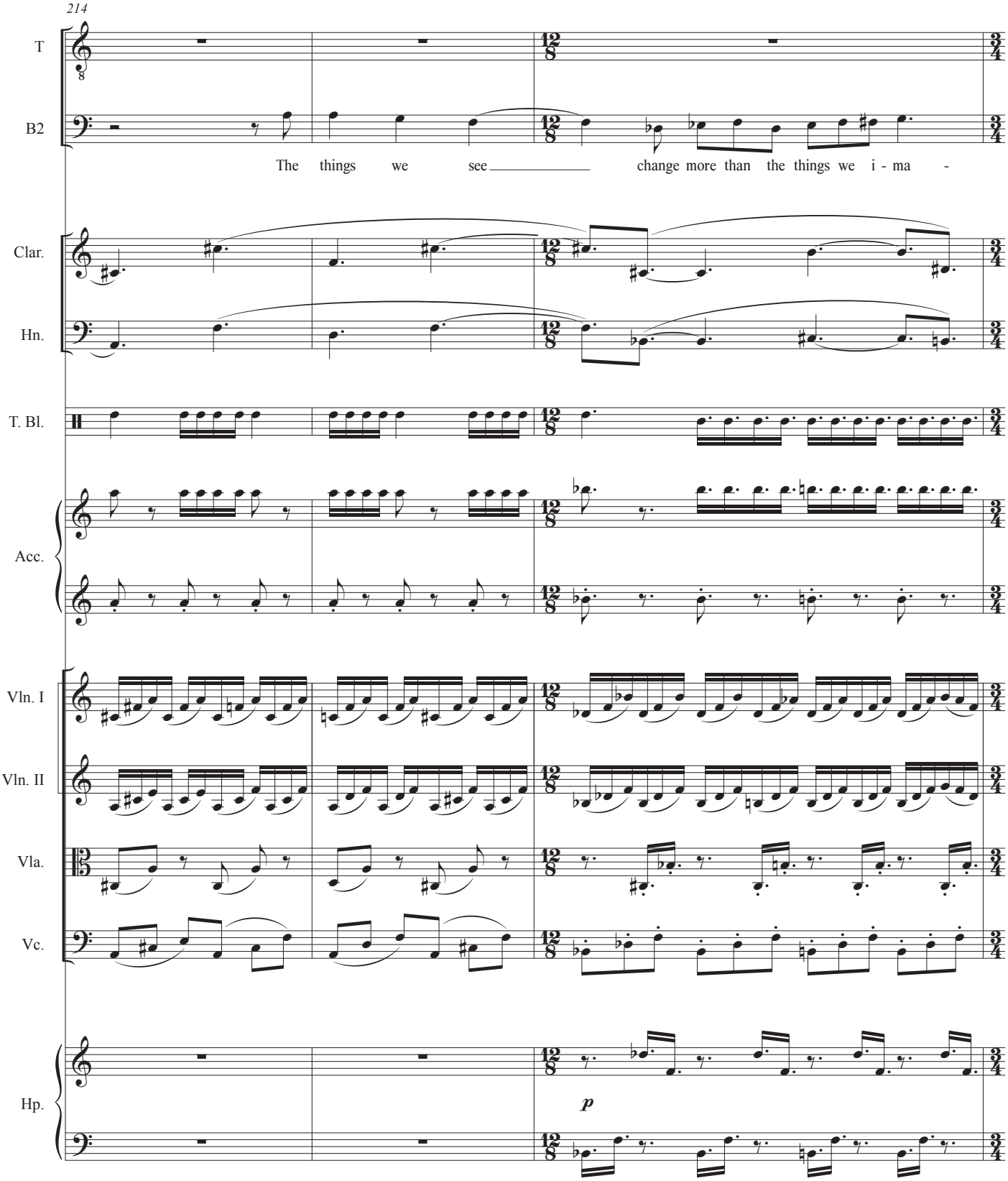

178
B2
ro - - - - - - - - - ses,
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
183
182
B2
fif - teen wings, fif - teen grains of sand!
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

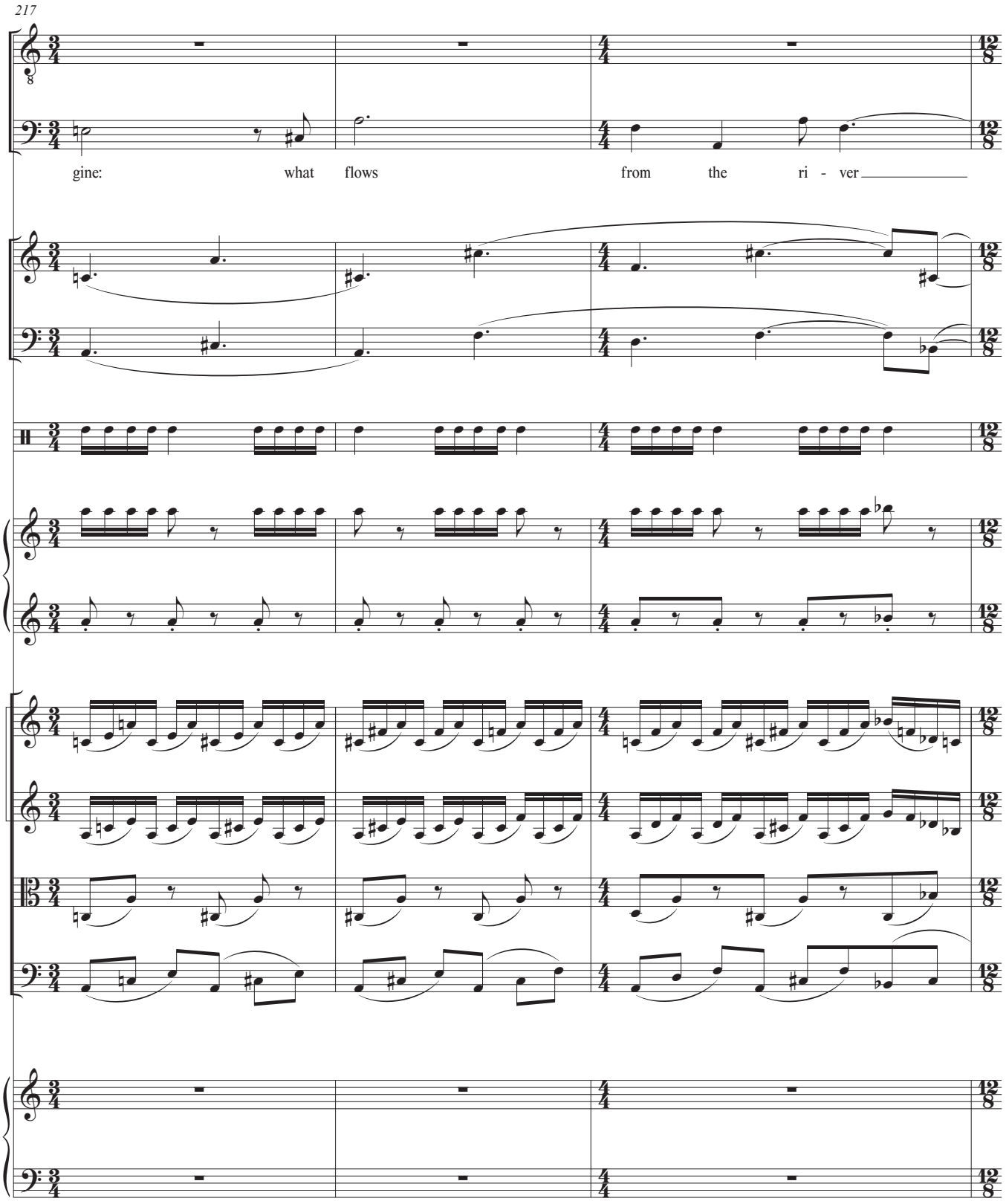

185
T
B2
I love
Does-n't par - ting from her make you feel sad;
Vln. I
Vln. II
Vla.
Vc.
188
her as she loves me! So for
the thought of what might hap - pen,
f
191
five years I can wait for the night when the rest of the world sleeps and I can
the thought of what might hap - pen? To breathe the per - fume, the per-fume

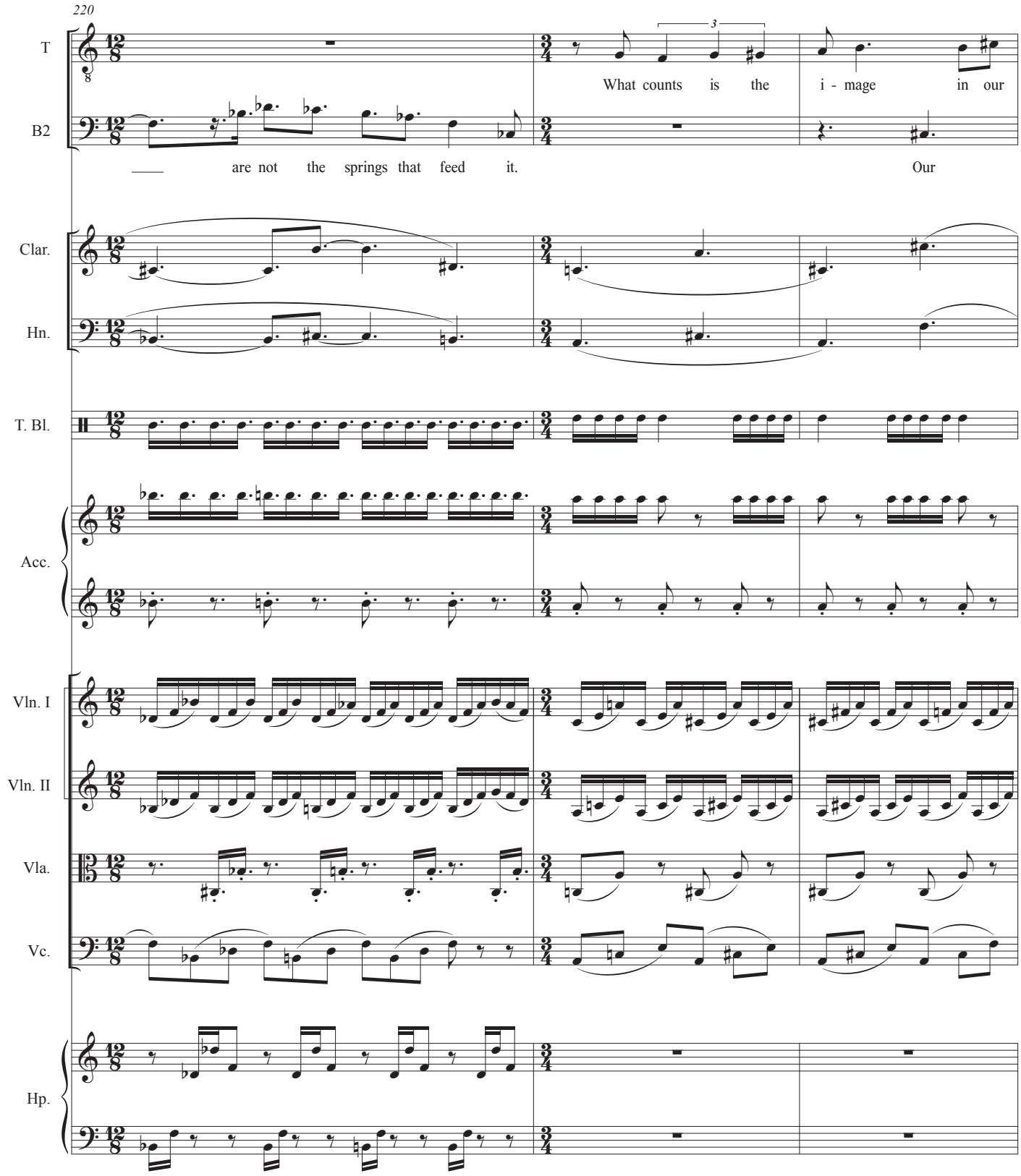

196
197
T
wrap her hair a-round my neck!
B2
of a bride!
Clar.
Hn.
Mrb.
Acc.
M
SB
Vln. I
Vln. II
Vla.
Vc.
Hp.

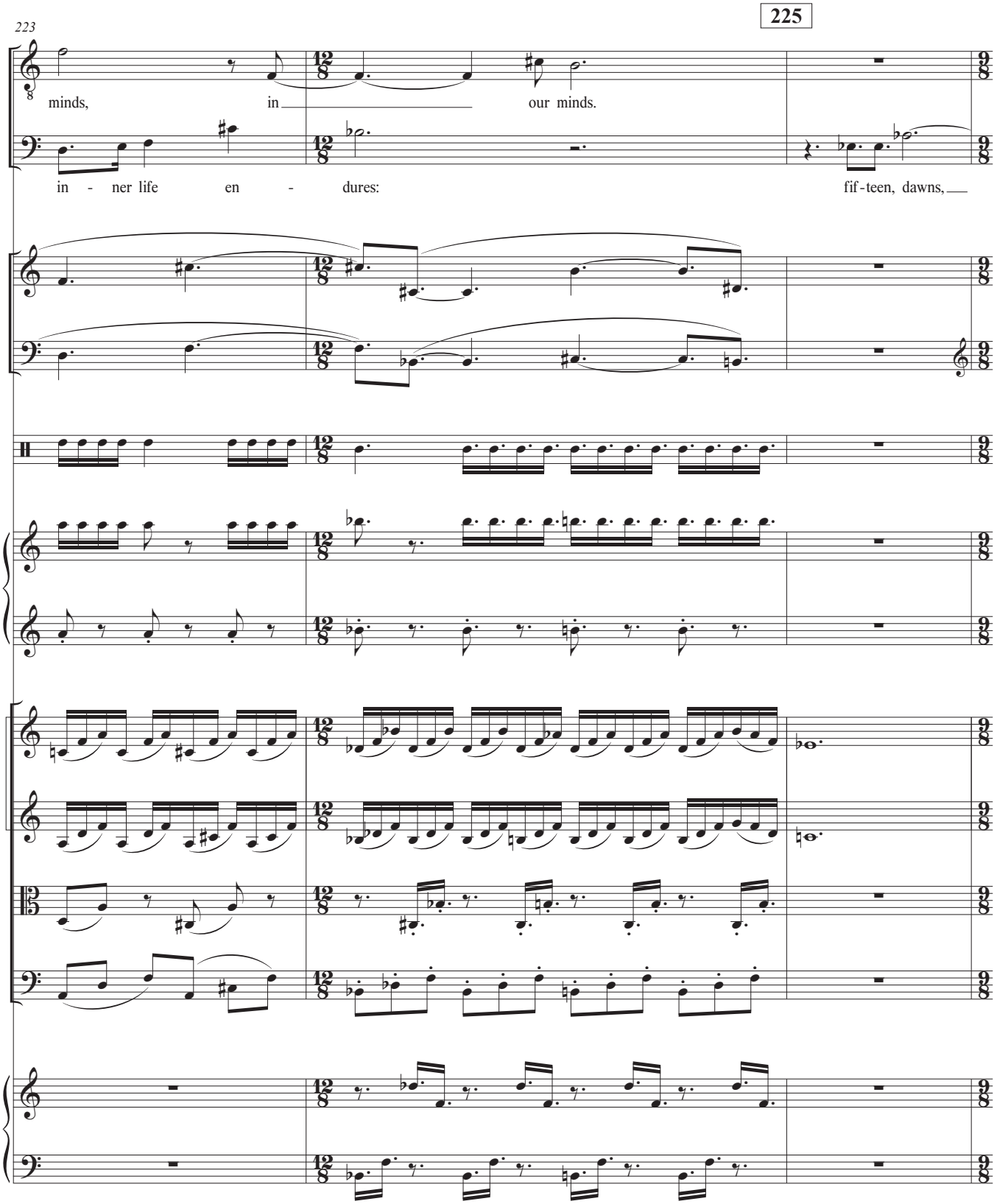

199
201
T
Some - times I see a dis-tor - ted i-mage of her
Clar.
Hn.
Mrb.
Acc.
FB
Vln. I
Vln. II
Vla.
pizz.
arco
Vc.
Hp.
204
dressed in rags, her nos-trils, her teeth old, wrin-kled and

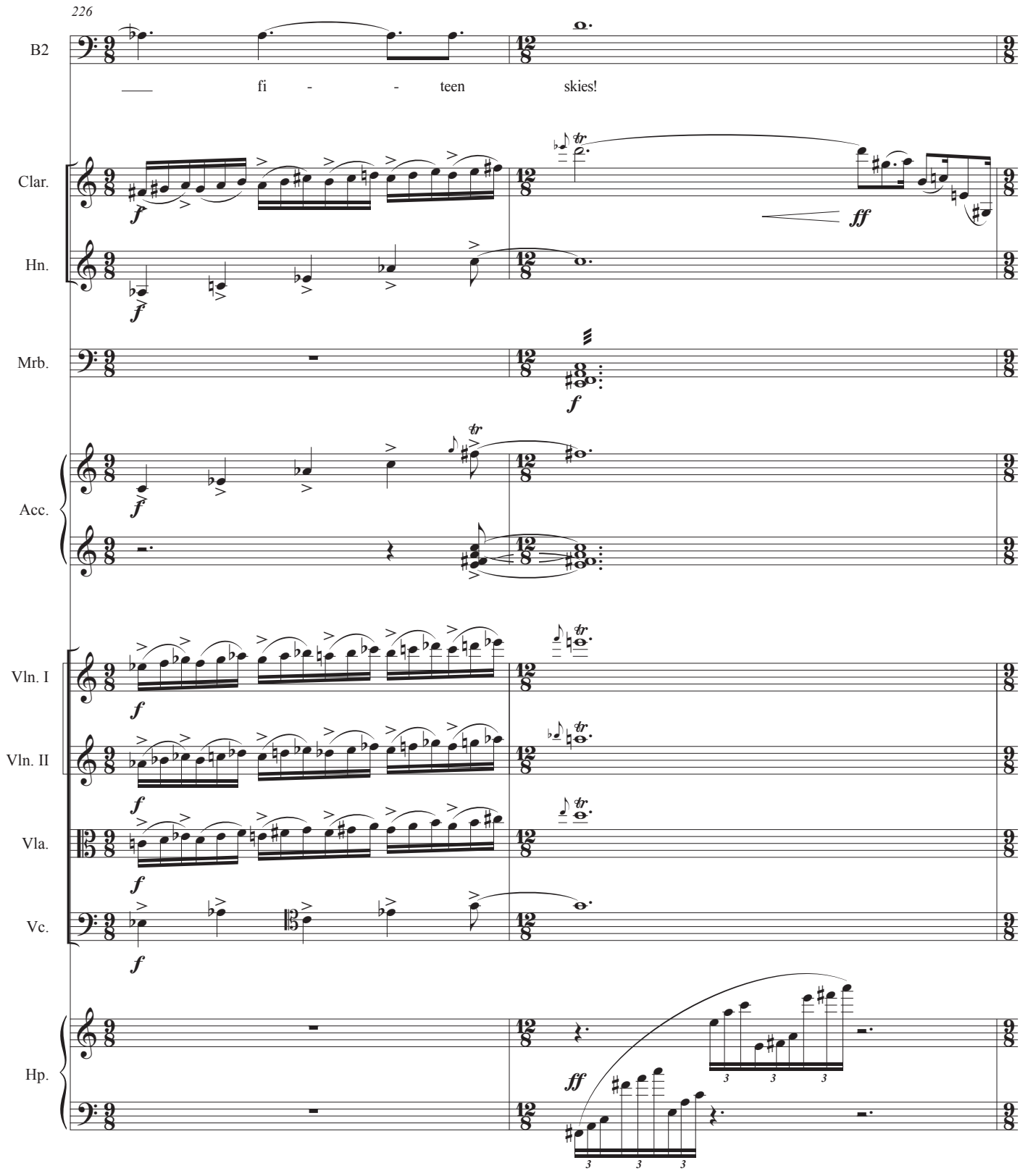

208
T
wi - thered as if she's suf - fered much, wrin - kled and
Clar.
Hn.
Mrb.
Acc.
pp
Vln. I
Vln. II
Vla.
Vc.
211
213
wi - thered as if she's suf - fered much.
p
temple blocks

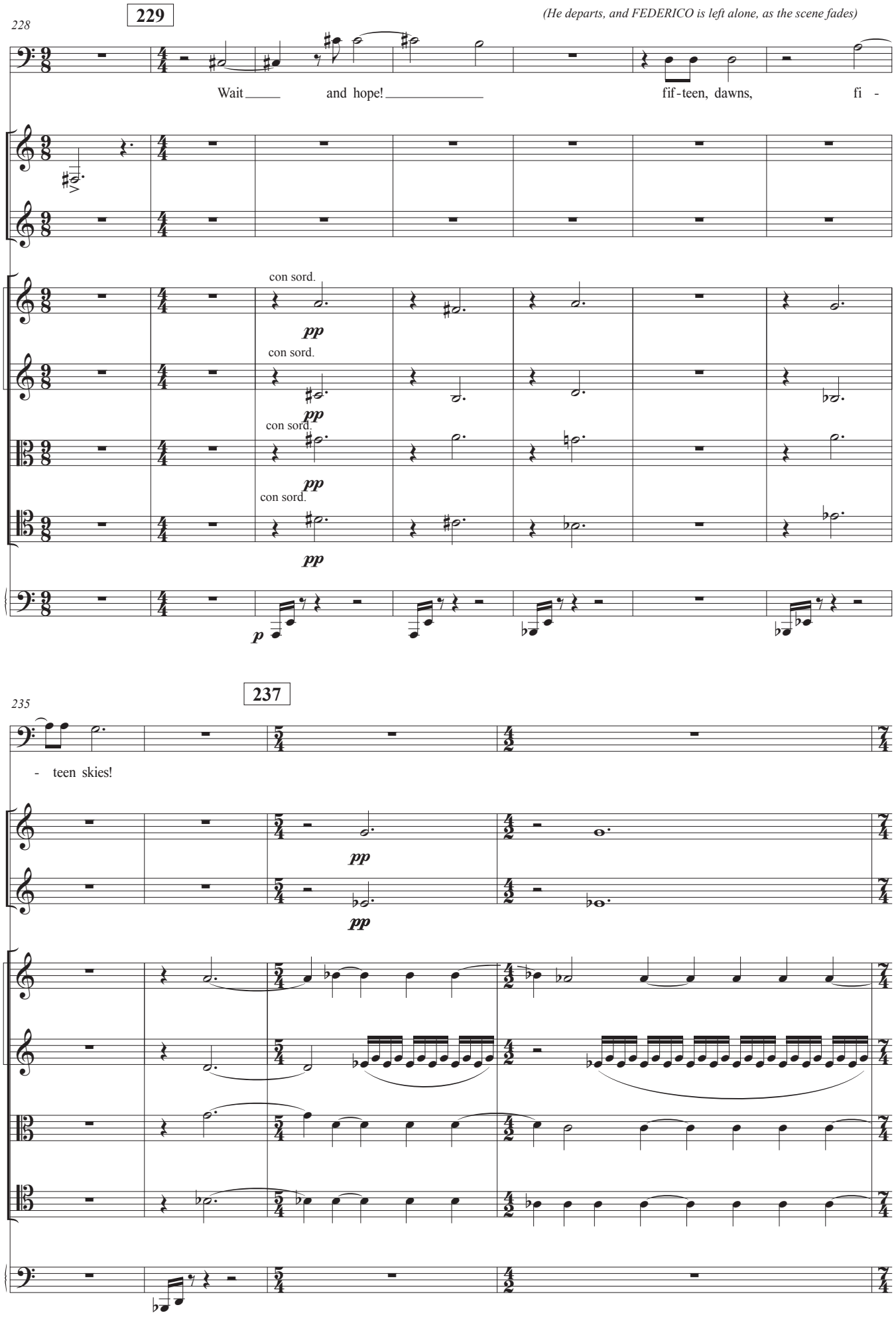

214
T
B2
The things we see change more than the things we i - ma -
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
p

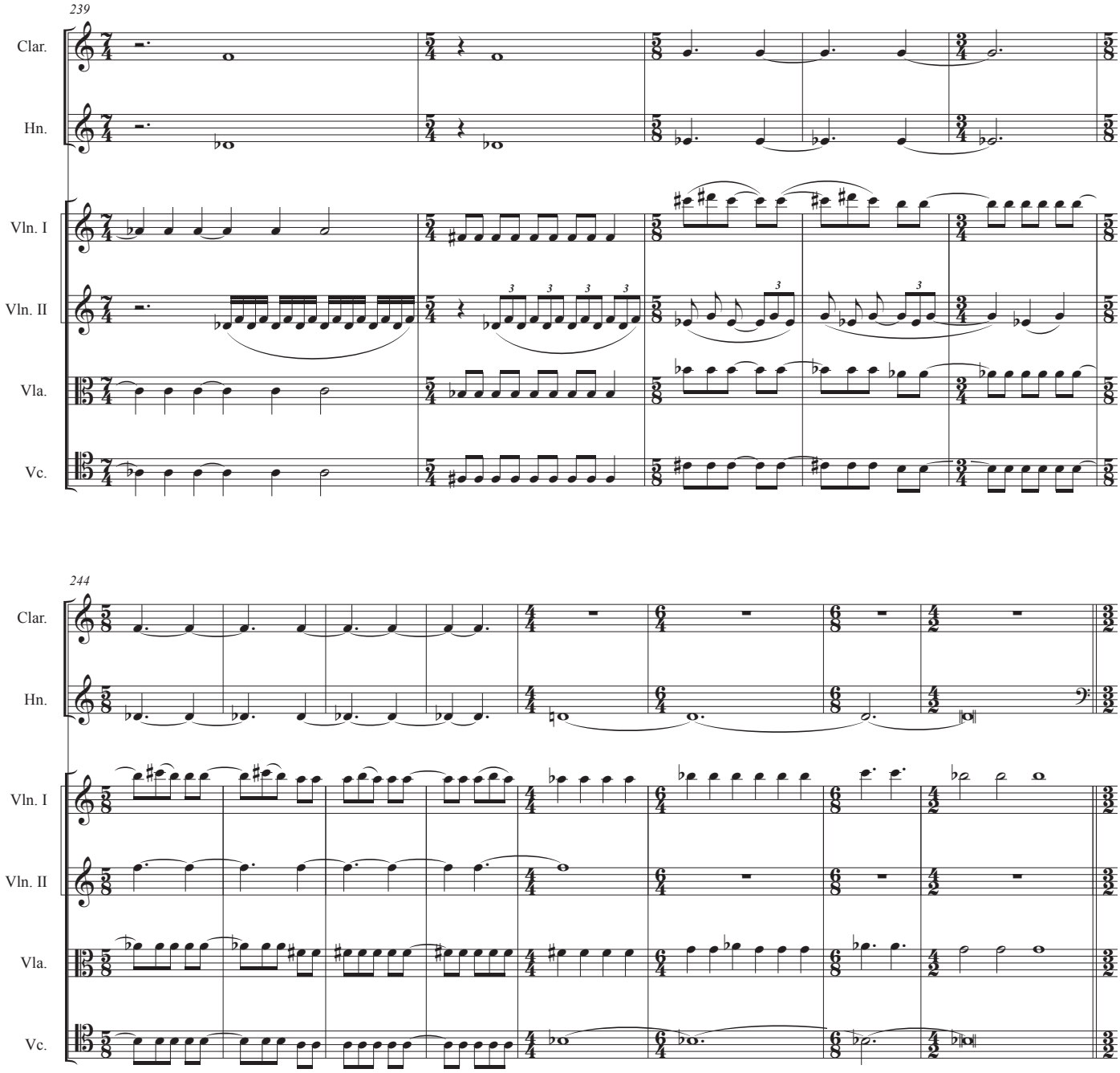

217
T
B2
gine: what flows from the ri - ver
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.


220
T
B2
What counts is the i - mage in our
are not the springs that feed it. Our
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.


225
223
T
minds, in our minds.
B2
in - ner life en - dures: fif-teen, dawns,
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

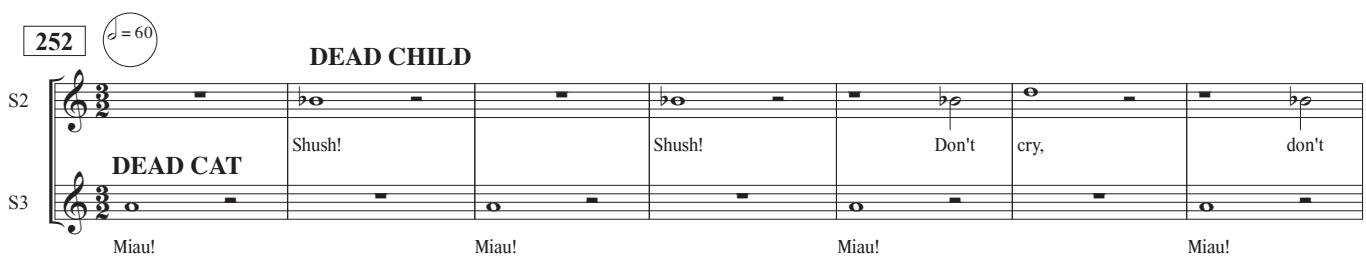

226
B2
fi - - teen skies!
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
f
ff

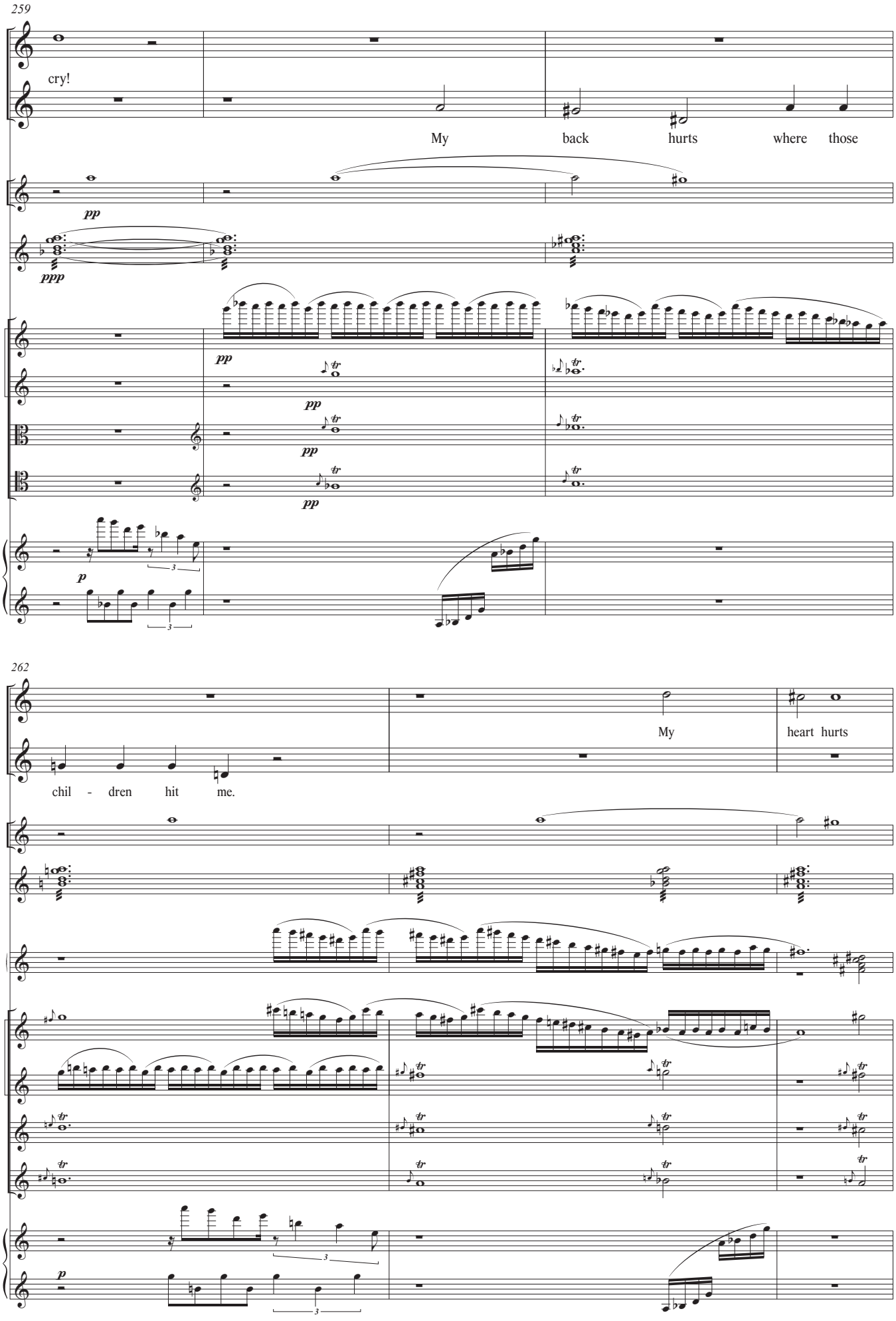

229
(He departs, and FEDERICO is left alone, as the scene fades)
228
B2
Wait and hope! fif-teen, dawns, fi -
Clar.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Hp.
con sord.
pp
p
237
235
- teen skies!

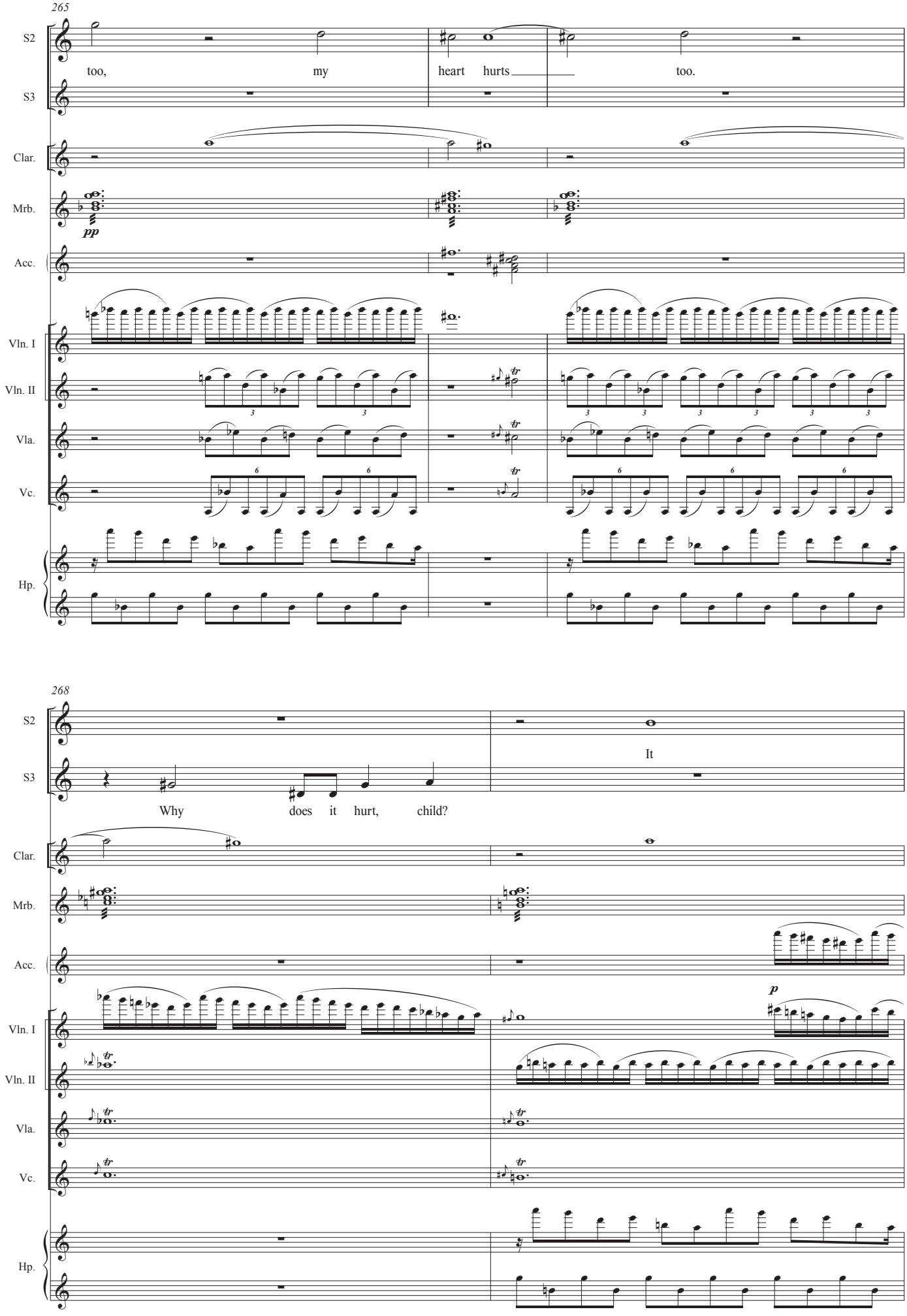


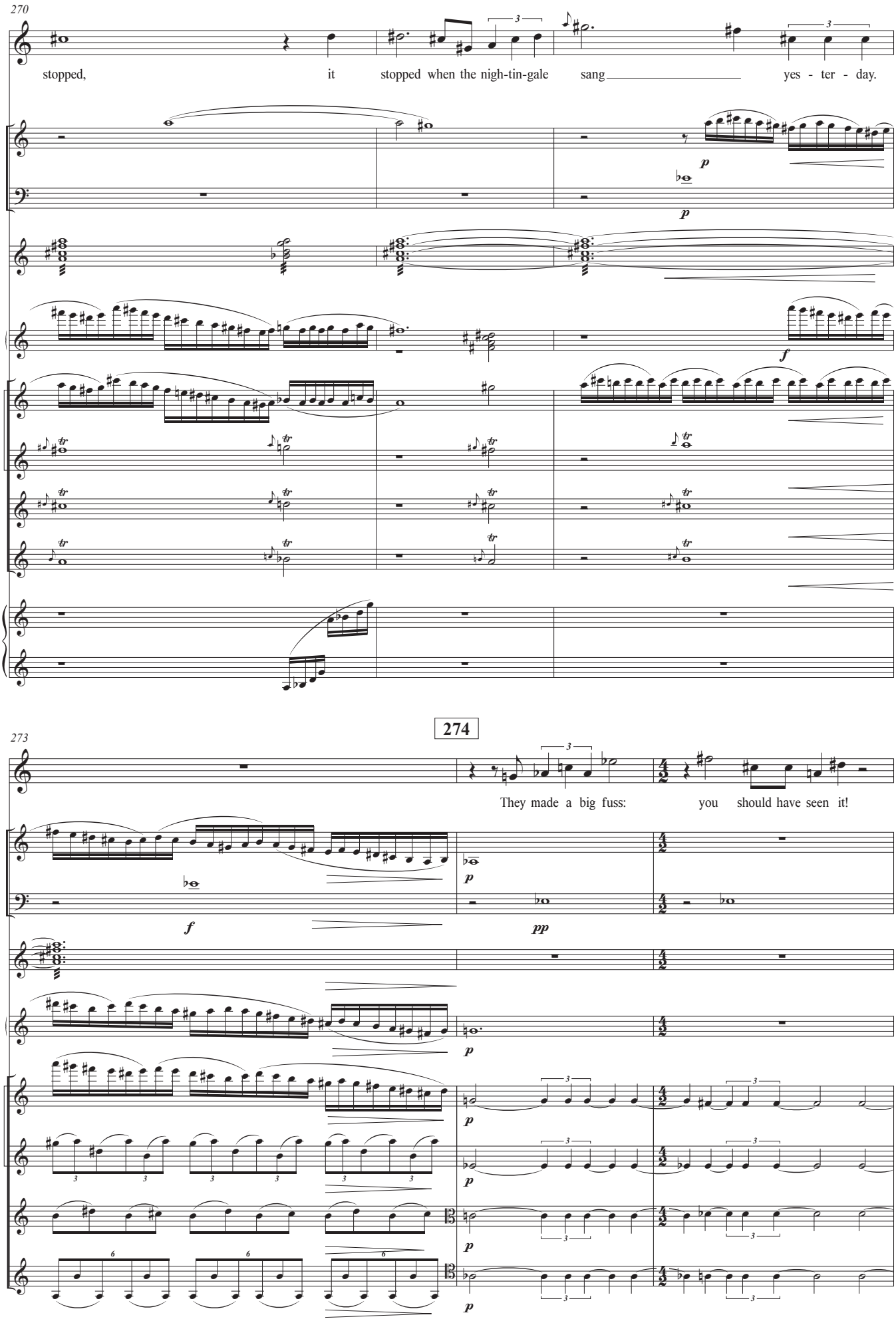
Scene 3: The Mortuary

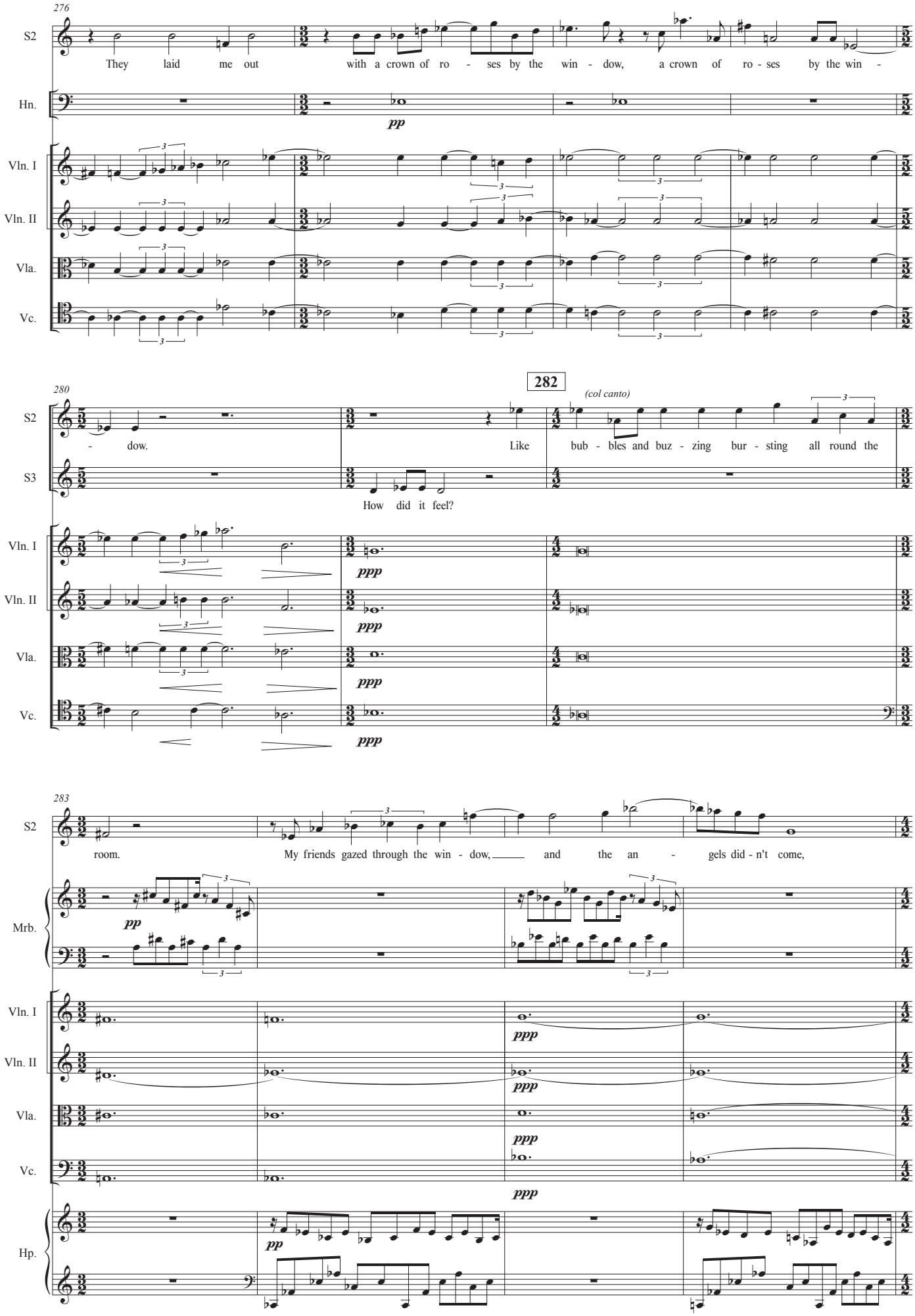
The upper stage now reveals two coffins containing the DEAD CHILD and the DEAD CAT represented by puppets.
The DEAD CHILD is dressed in white, as if for his first communion, and he wears on his head a crown of white roses.
The DEAD CAT is blue and blood-stained.
During their scene, their puppeteers take them from the coffins and the CHILD leads the CAT by its paw.




259
S2
S3
cry!
My back hurts where those
Clar.
pp
Mrb.
ppp
Vln. I
Vln. II
Vla.
Vc.
pp
Hp.
p
262
S2
S3
My heart hurts
chil - dren hit me.
Clar.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
p


265
S2
too, my heart hurts too.
S3
Clar.
Mrb.
pp
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
268
S2
It
S3
Why does it hurt, child?
Clar.
Mrb.
Acc.
p
Vln. I
Vln. II
Vla.
Vc.
Hp.


270
S2
stopped, it stopped when the nigh-tin-gale sang yes - ter - day.
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
p
f
273
274
They made a big fuss: you should have seen it!
pp


276
S2
They laid me out with a crown of ro - ses by the win - dow, a crown of ro - ses by the win -
Hn.
pp
Vln. I
Vln. II
Vla.
Vc.
280
282
(col canto)
S2
- dow. Like bub - bles and buz - zing bur - sting all round the
S3
How did it feel?
ppp
283
room. My friends gazed through the win - dow, and the an - gels did - n't come,
Mrb.
pp
Hp.

287

S2 the an - gels did - n't come, no, no, Cat,

Mrb.

Vln. I

Vln. II

Vla.

Vc.

Hp.

289

S2 no.

Mrb.

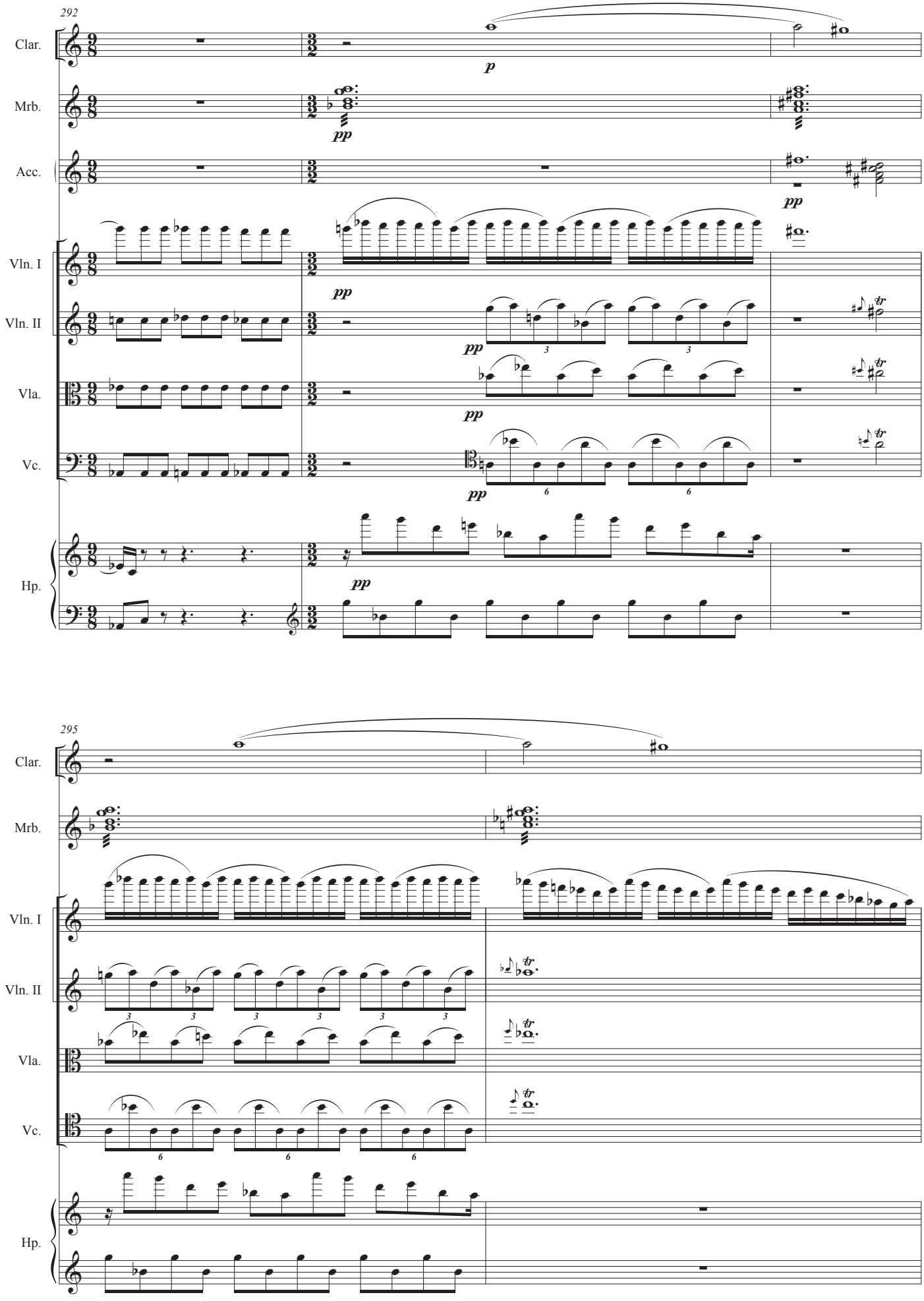
Vln. I *ppp*

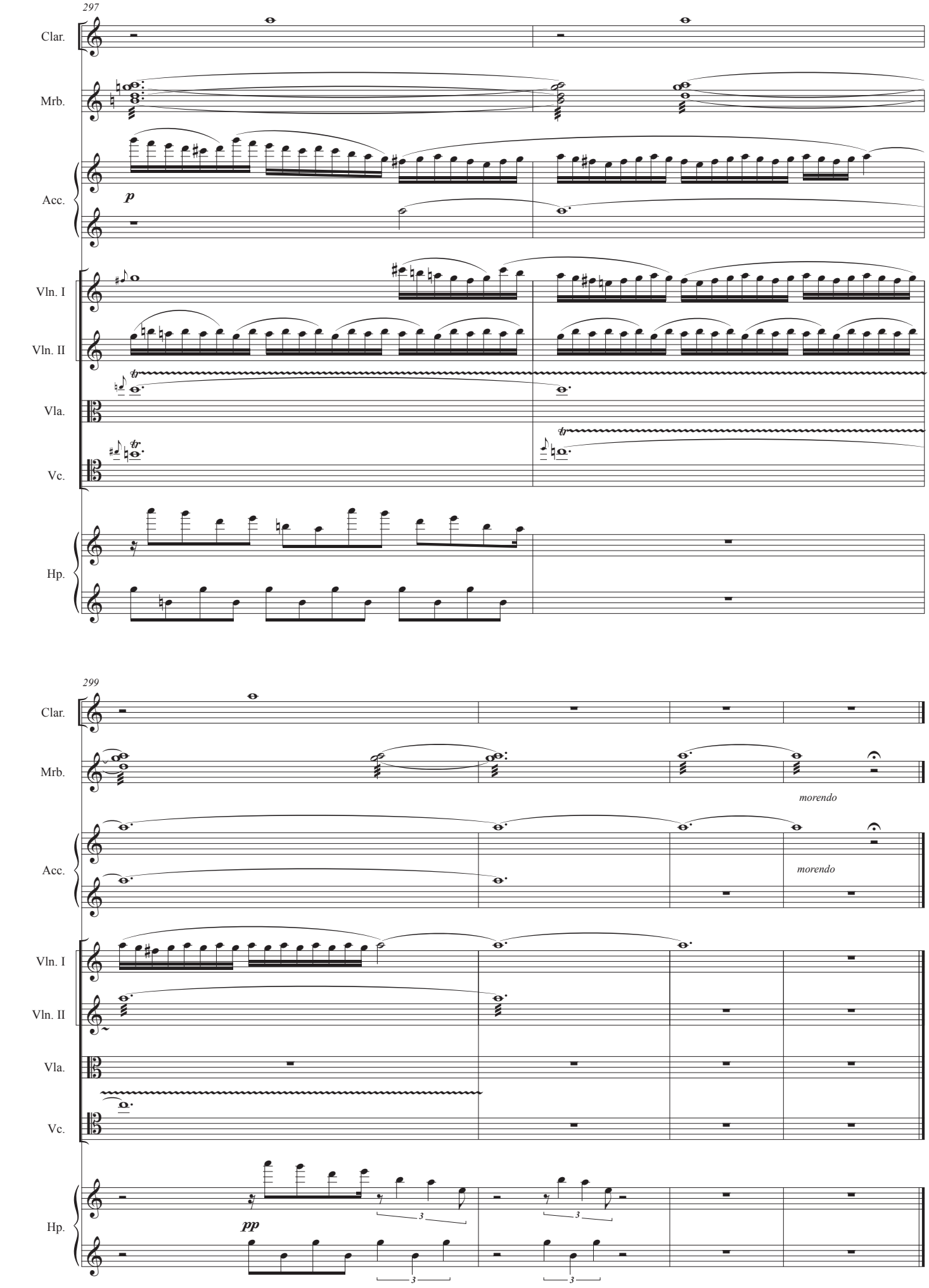
Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Hp.


292
Clar.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
p
pp
295


297
Clar.
Mrb.
Acc.
p
Vln. I
Vln. II
Vla.
Vc.
Hp.
299
Clar.
Mrb.
morendo
Acc.
morendo
Vln. I
Vln. II
Vla.
Vc.
Hp.
pp
3
3
3
3

Scene 4: A forest

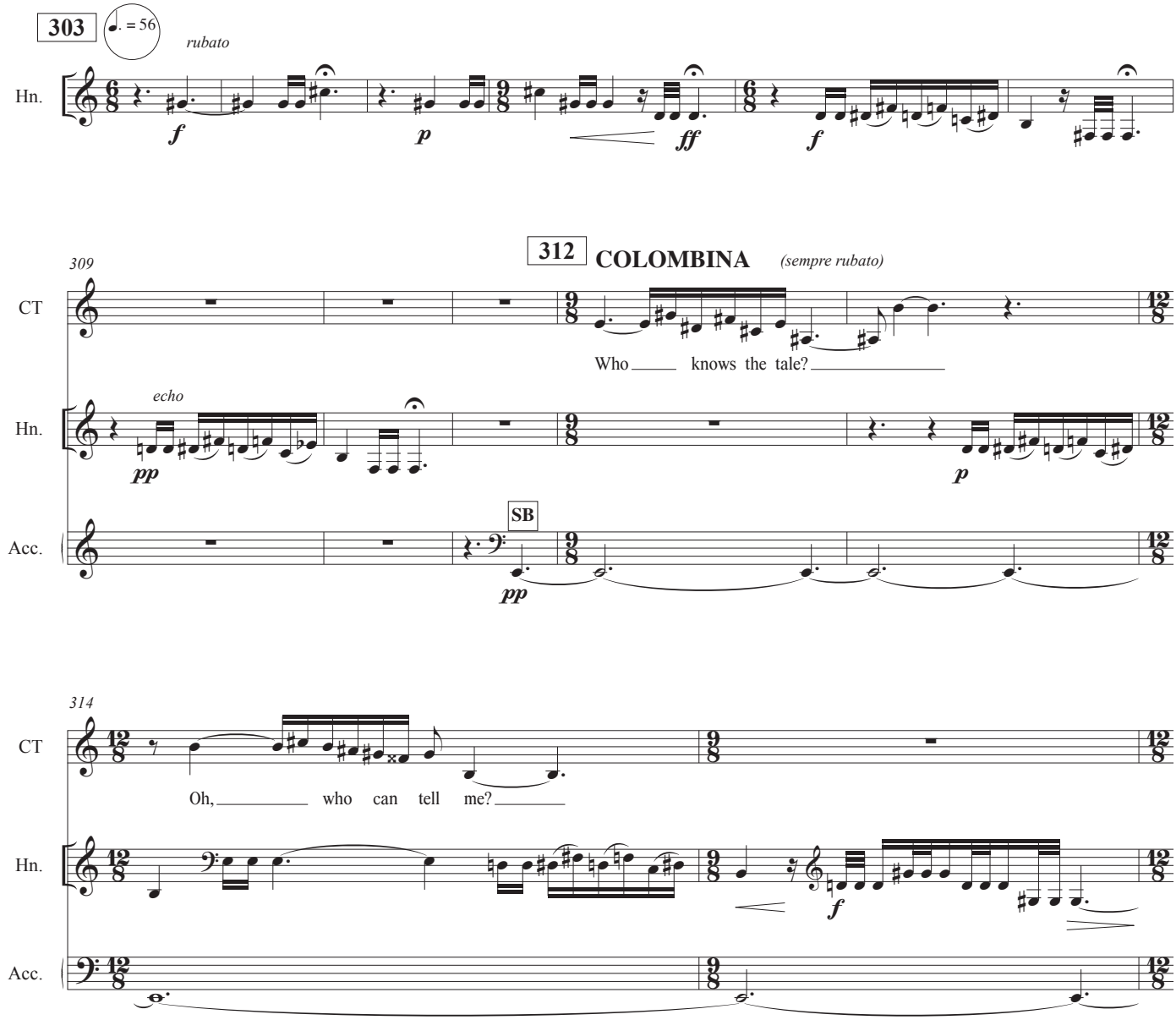
(House lights go up briefly, FEDERICO enters, dressed now, wearing a top hat and gloves)

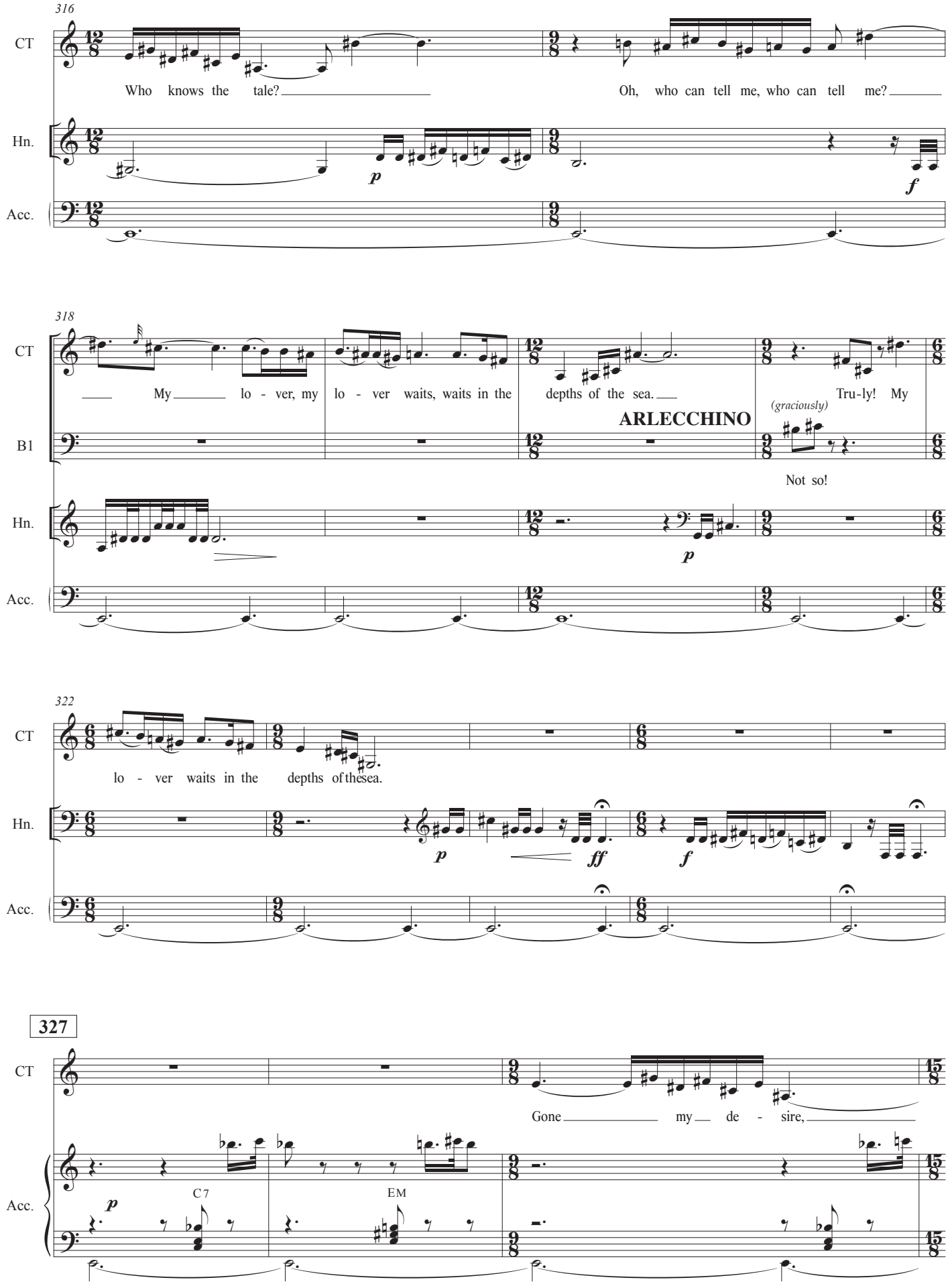
FEDERICO *(to the audience)*
Ladies and gentlemen, please may I have your attention!
Imagine now, standing in the heart of a forest, you can hear the sound of running water,
the sound of a bird in flight, an insect's step, or even your own heart-beat…

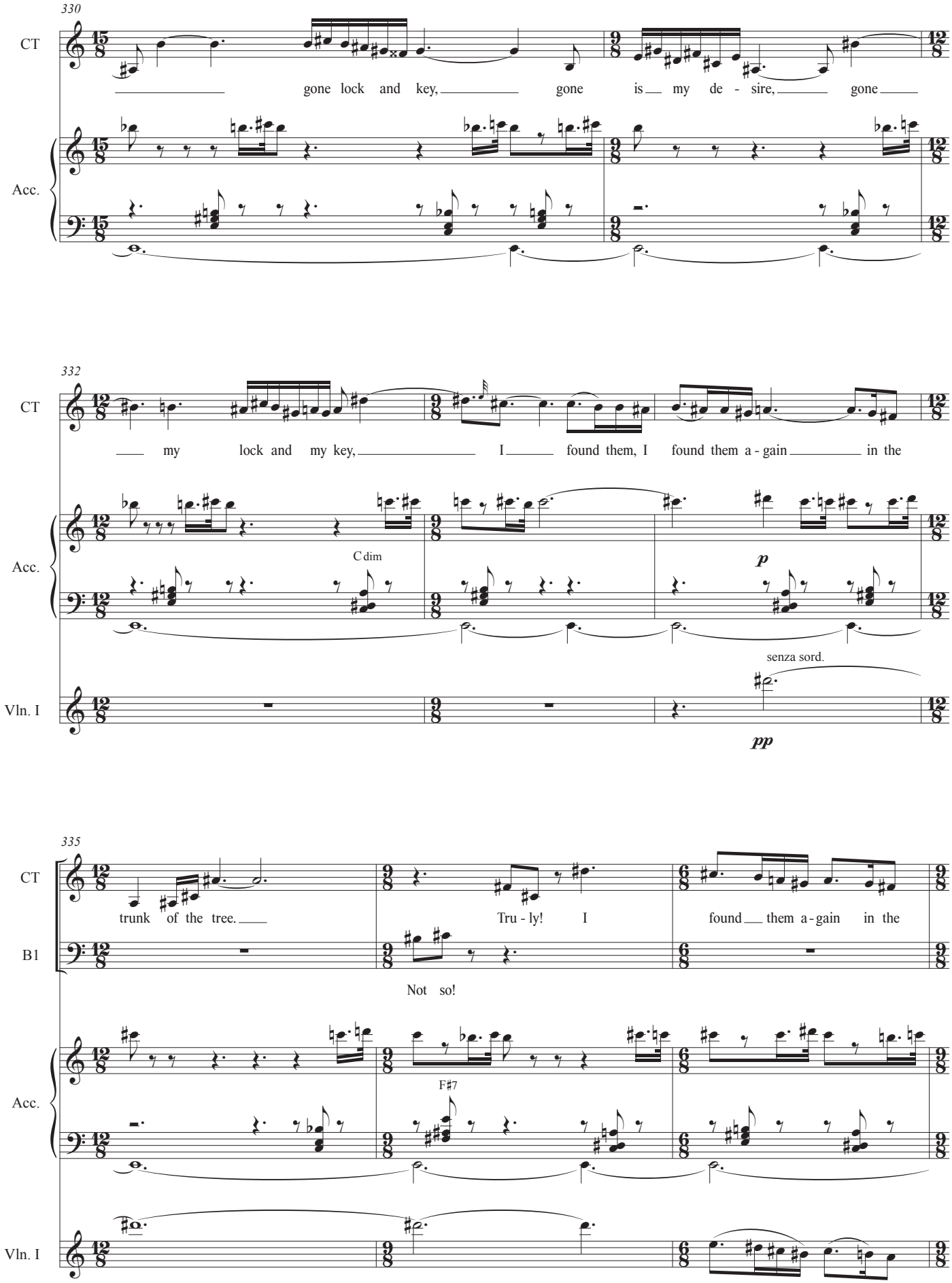
COLOMBINA *(off)*
Hurry up**!** It's my entrance!

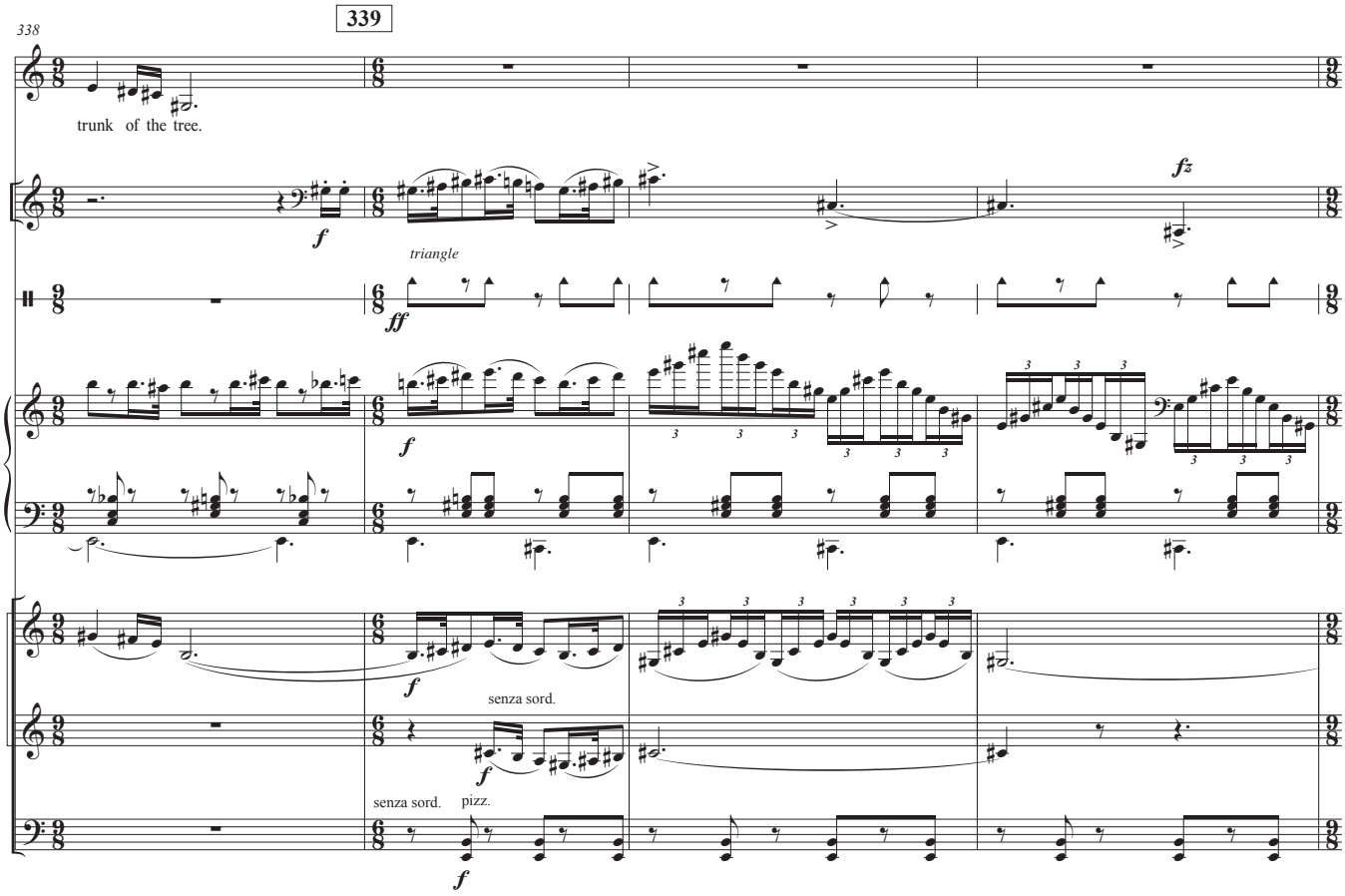
FEDERICO
All right! I'm just asking the audience to be kind…
Nowadays, poetry has disappeared from the stage: it's considered too shocking.
So, honoured people, I need to explain…

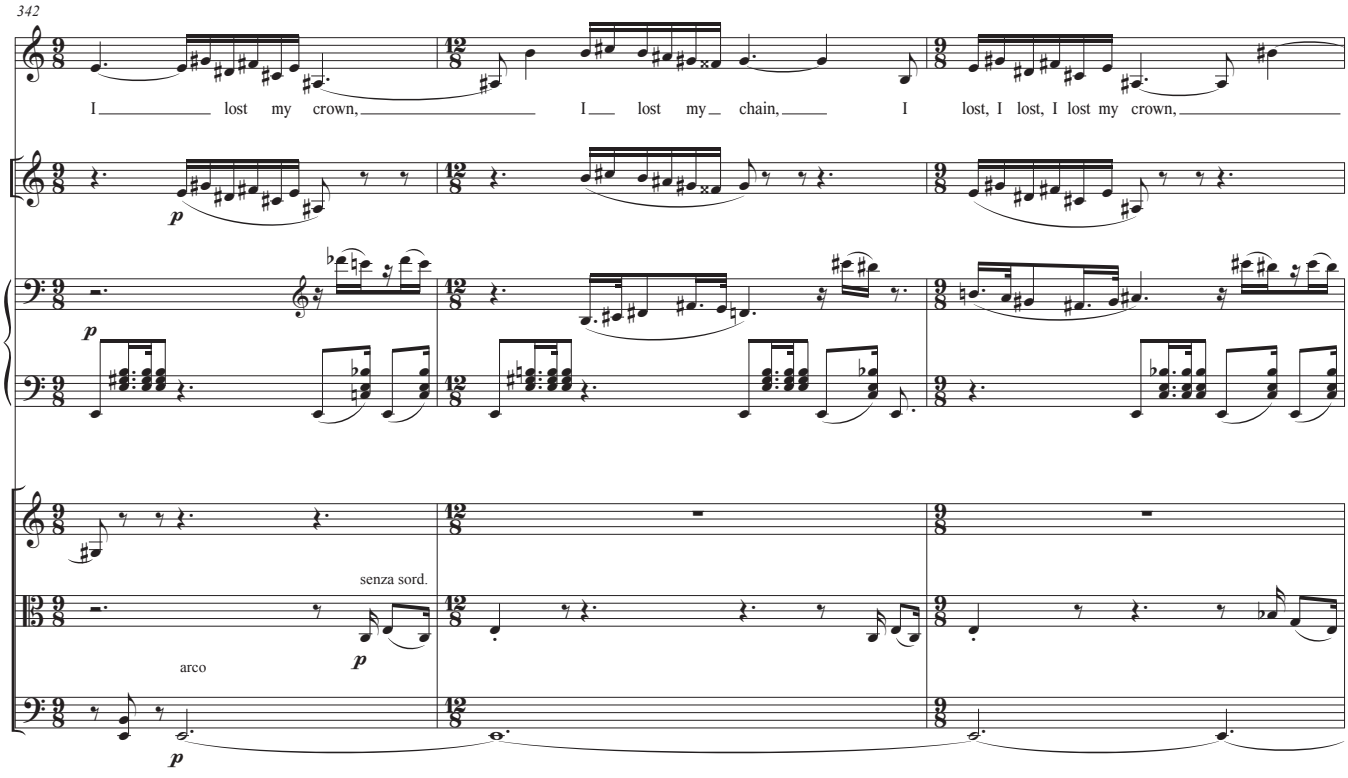
The music starts. FEDERICO leaves, exasperated
The main stage reveals a forest clearing bathed in moonlight.
Horns are heard. COLOMBINA & ARLECCHINO come from the trees and dance.

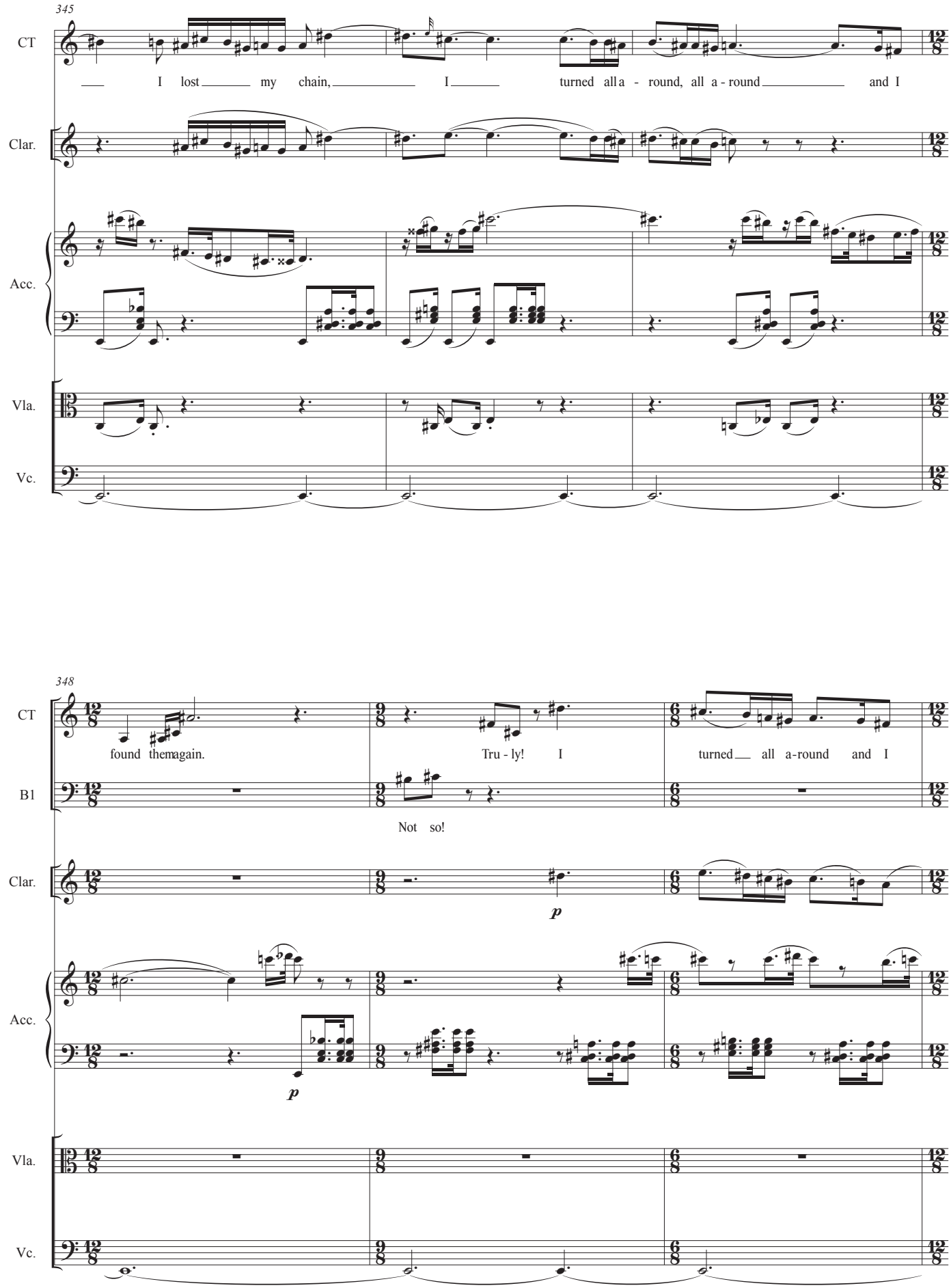



316
CT
Who knows the tale?
Oh, who can tell me, who can tell me?
Hn.
p
f
Acc.
318
CT
My lo - ver, my lo - ver waits, waits in the depths of the sea.
ARLECCHINO
(graciously)
Tru-ly! My
B1
Not so!
Hn.
p
Acc.
322
CT
lo - ver waits in the depths of the sea.
Hn.
p
ff
f
Acc.
327
CT
Gone my de - sire,
Acc.
p
C7
EM


330
CT
gone lock and key, gone is my de - sire, gone
Acc.
332
CT
my lock and my key, I found them, I found them a - gain in the
Acc.
C dim
p
senza sord.
Vln. I
pp
335
CT
trunk of the tree.
Tru - ly! I
found them a - gain in the
B1
Not so!
Acc.
F♯7
Vln. I


338
339
CT
trunk of the tree.
Hn.
triangle
Trgl.
Acc.
Vln. I
Vln. II
Vc.
senza sord.
pizz.


342
CT
I lost my crown, I lost my chain, I lost, I lost, I lost my crown,
Clar.
Acc.
Vln. I
Vla.
Vc.
senza sord.
arco


345
CT
I lost my chain, I turned all a - round, all a - round and I
Clar.
Acc.
Vla.
Vc.
348
CT
found them again.
Tru - ly! I
turned all a-round and I
B1
Not so!
Clar.
p
Acc.
p
Vla.
Vc.

351

CT: found them a-gain.

B1: Your

Clar.

Acc.: f 3 FM Dm

Vln. I: f

Vln. II: f senza sord.

Vla.: f

Vc.: f

Hp.: f

D♮ C♮ B♭ E♮ F♮ G♯ A♮

354

B1: lo - ver you'll find fa - cing sea and the wind.

T. Bl. temple blocks: f

Acc.: f Edim E7 G♯dim G♯7

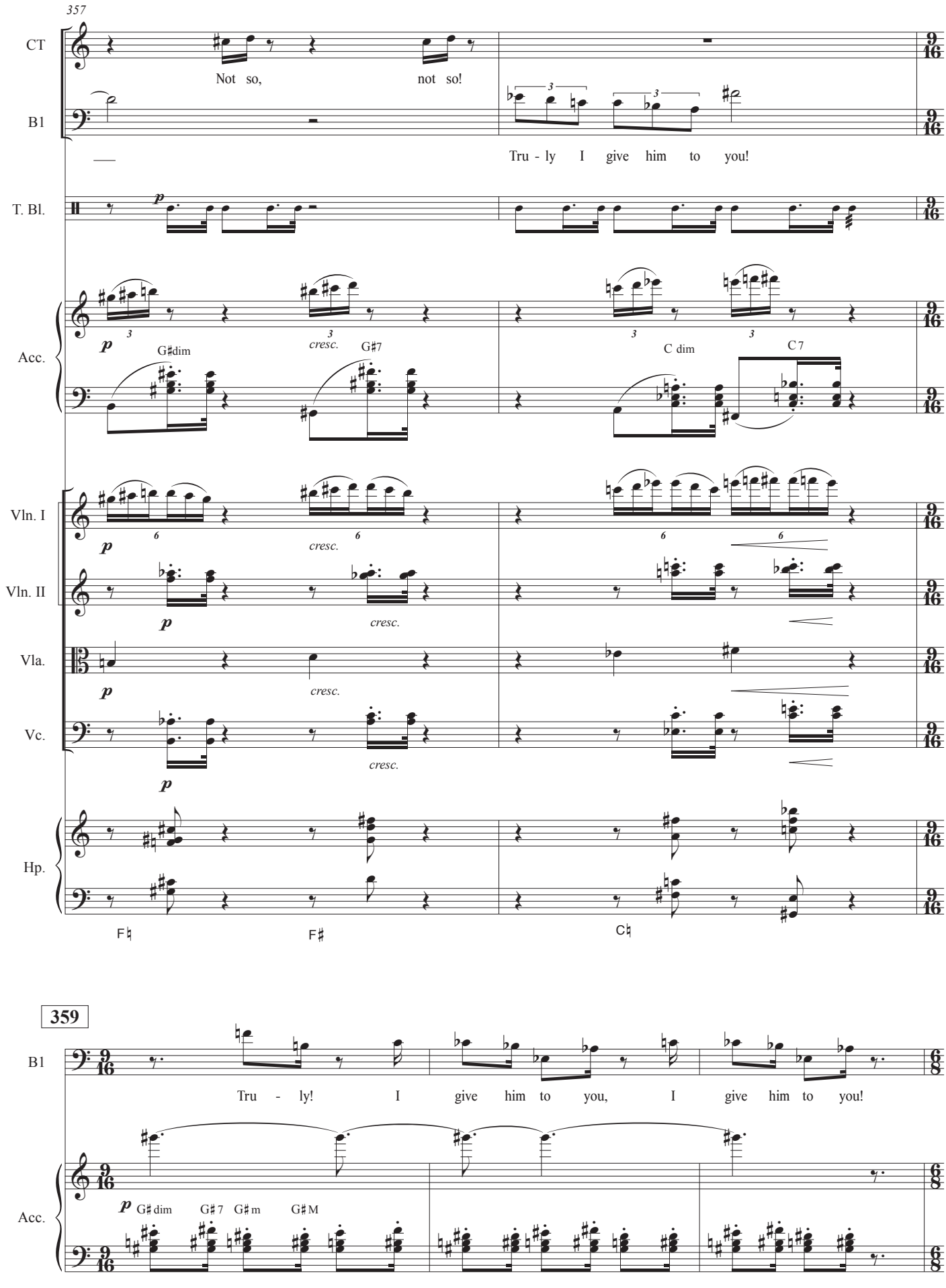
Vln. I: f

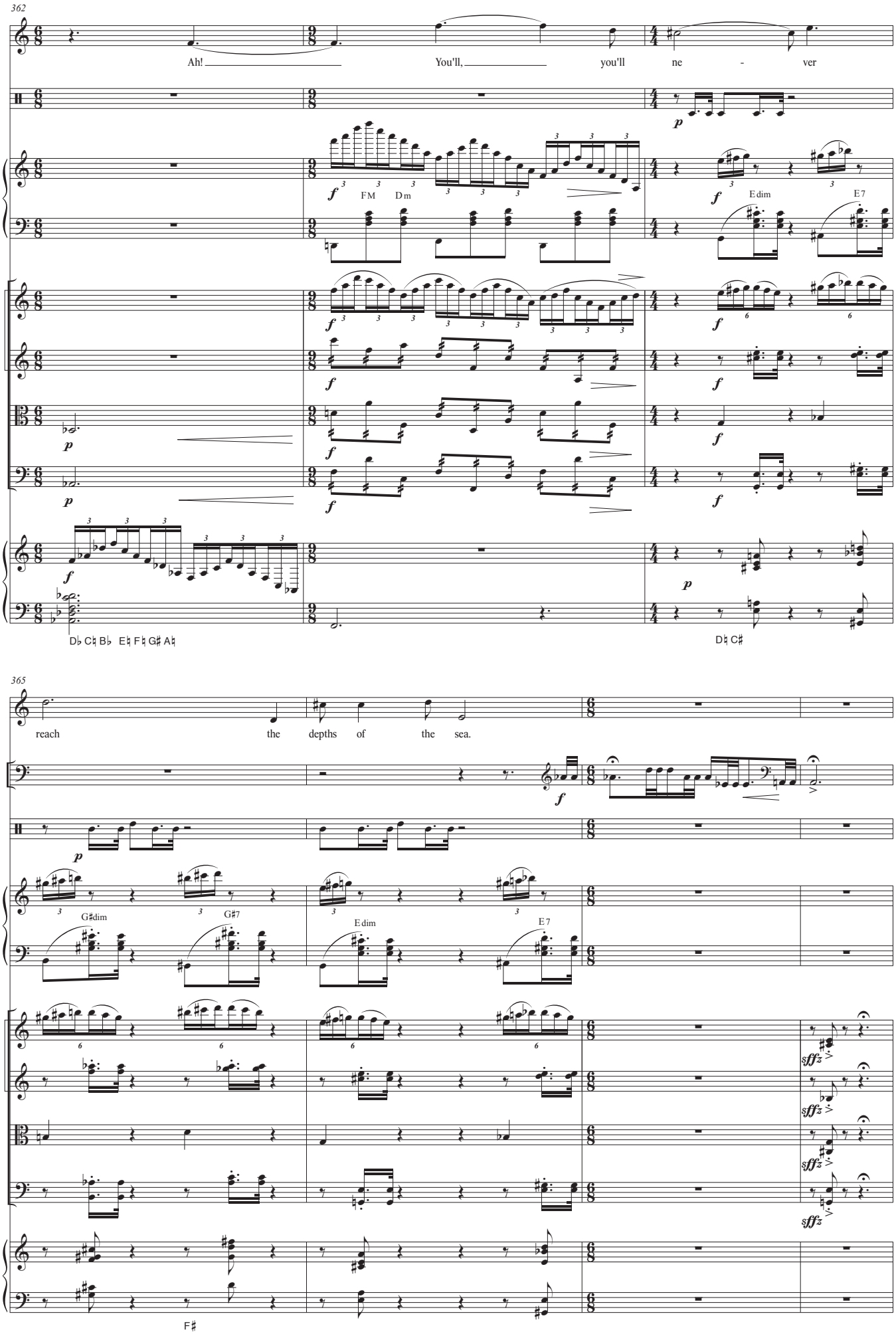
Vln. II: f

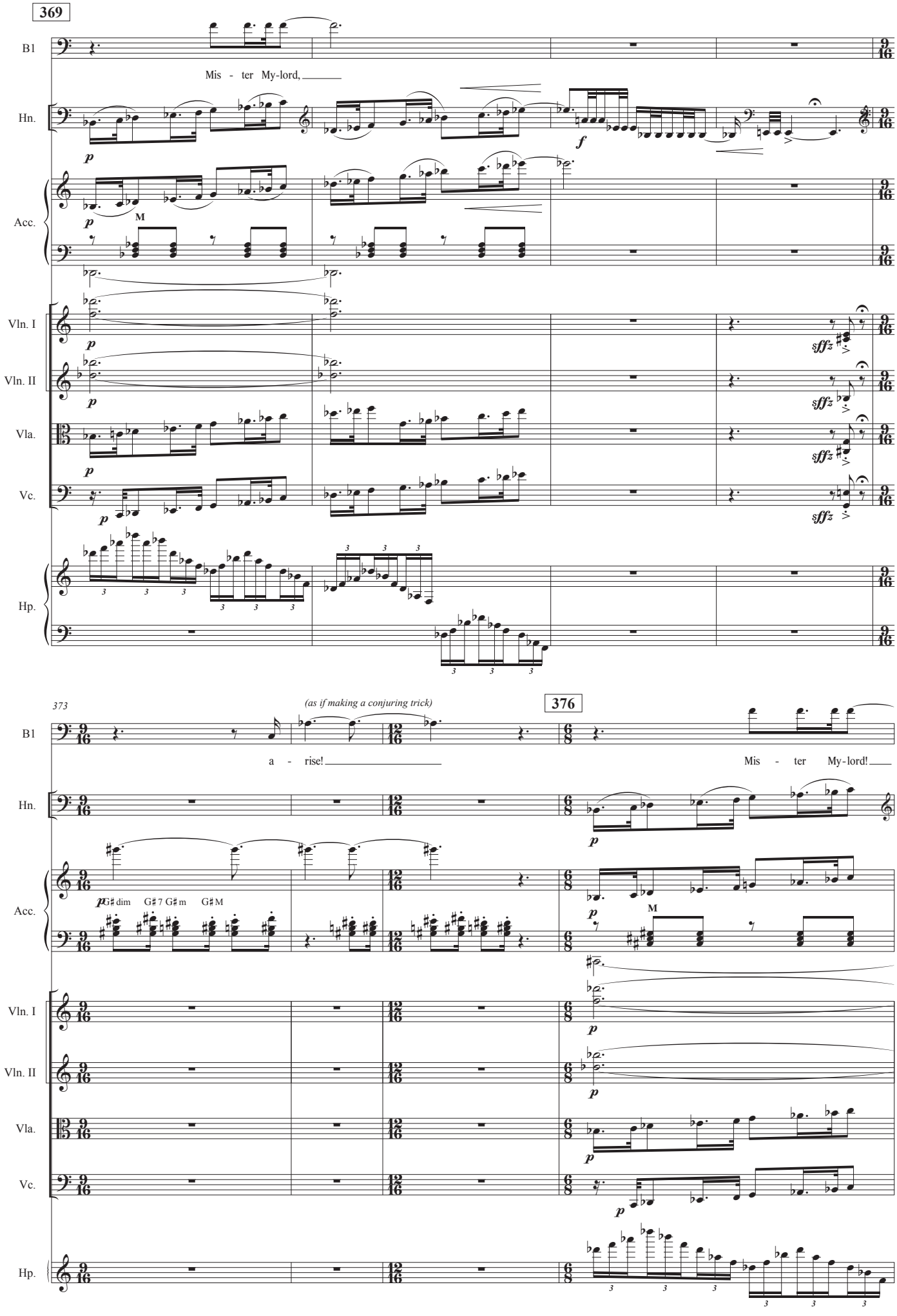
Vla.: f

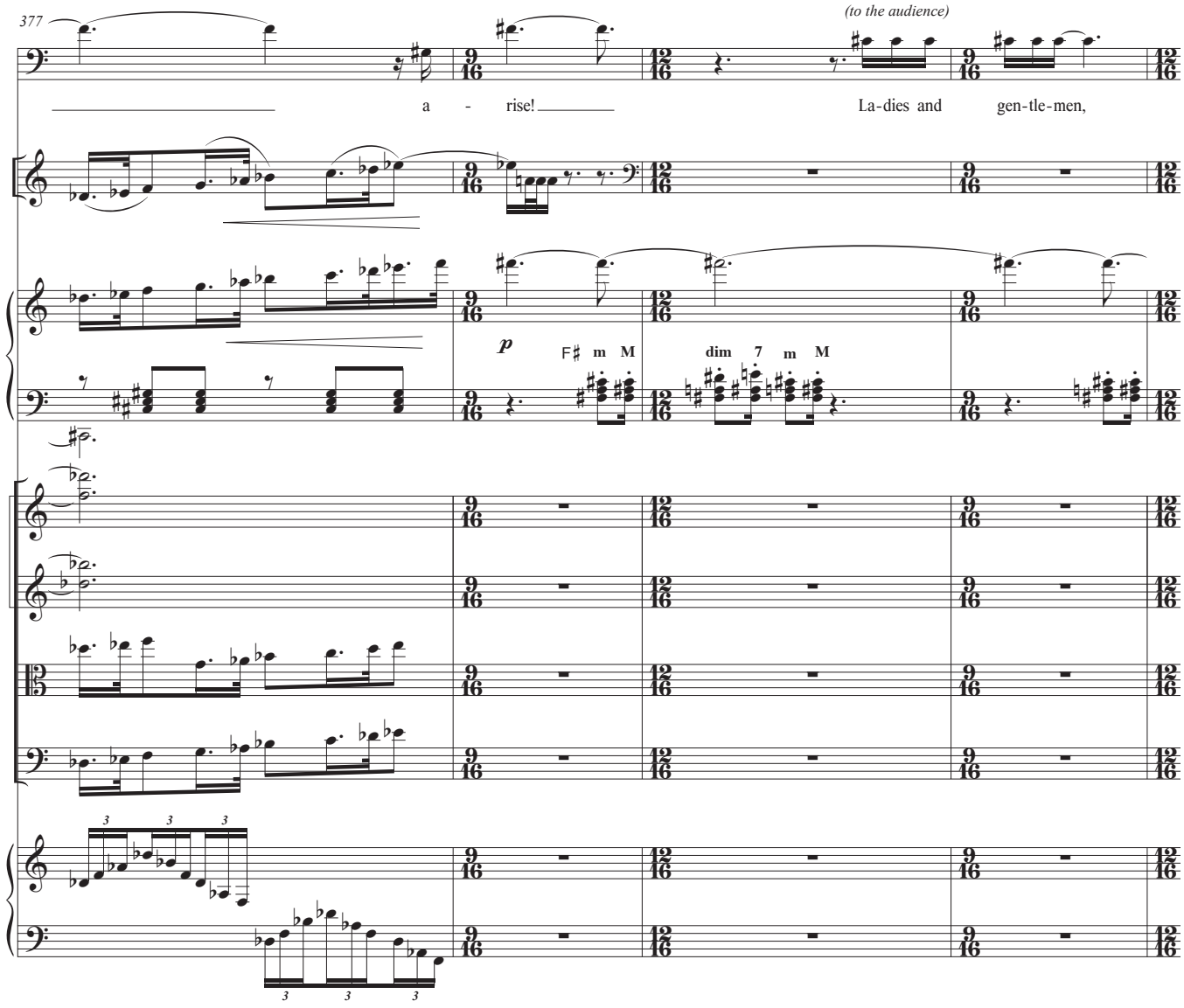
Vc.: f

Hp.: p C♯ F♯

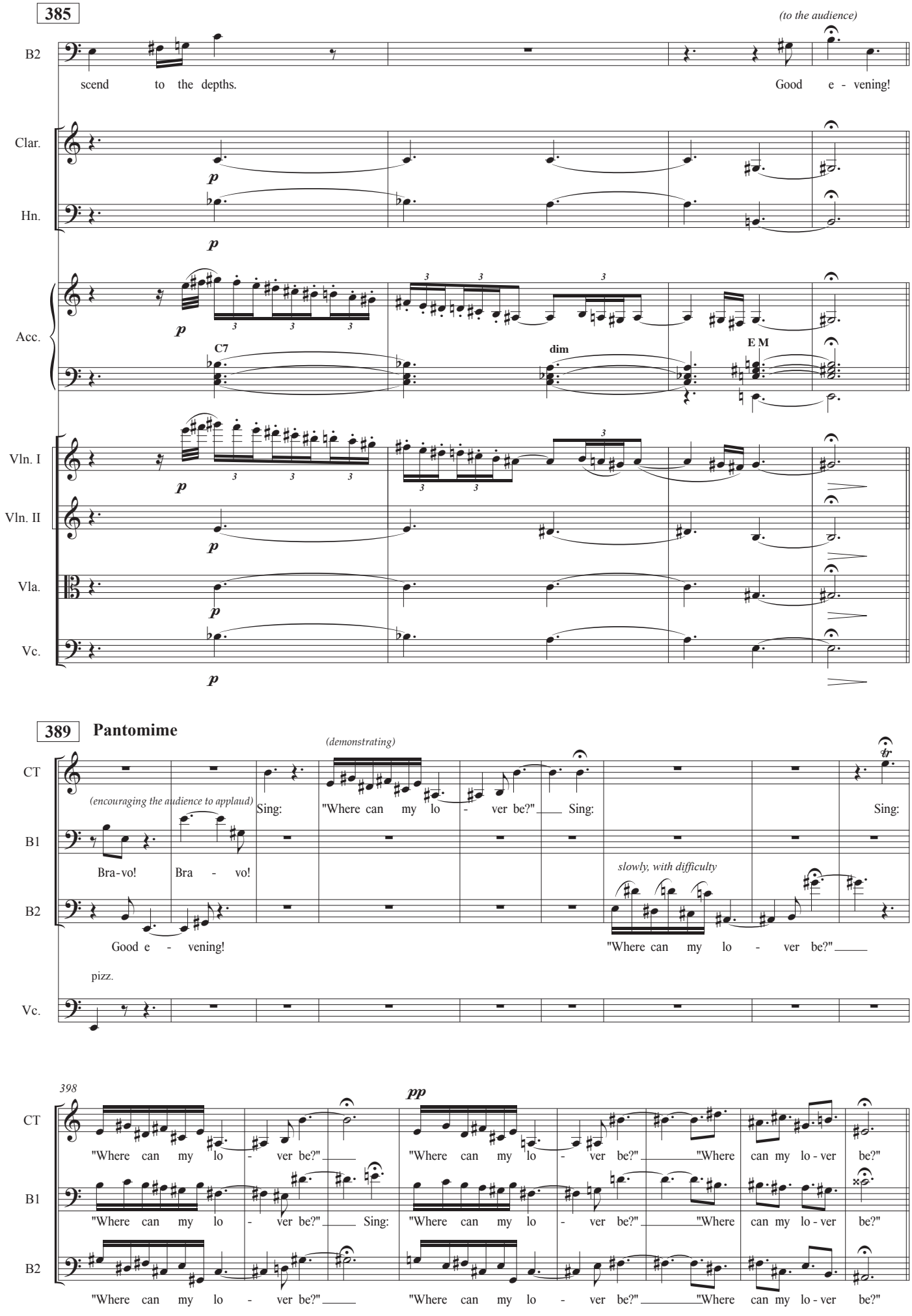

357
CT
B1
Not so, not so!
Tru - ly I give him to you!
T. Bl.
Acc.
G♯dim
cresc.
G♯7
C dim
C 7
Vln. I
Vln. II
Vla.
Vc.
Hp.
F♮
F♯
C♮
359
B1
Tru - ly! I give him to you, I give him to you!
Acc.
G♯dim
G♯7
G♯m
G♯M


362
CT
Ah! You'll, you'll ne - ver
T. Bl.
Acc.
FM Dm
E dim E7
Vln. I
Vln. II
Vla.
Vc.
Hp.
D♭ C♮ B♭ E♮ F♮ G♯ A♮
D♮ C♯
365
reach the depths of the sea.
Hn.
T. Bl.
Acc.
G♯dim G♯7
E dim E7
Vln. I
Vln. II
Vla.
Vc.
Hp.
F♯


369
B1
Mis - ter My-lord,
Hn.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
373
(as if making a conjuring trick)
376
a - rise!
Mis - ter My-lord!
G♯ dim G♯7 G♯m G♯M


377
(to the audience)
B1
a - rise!
La-dies and gen-tle-men,
Hn.
Acc.
p
F♯ m M
dim 7 m M
Vln. I
Vln. II
Vla.
Vc.
Hp.


381
PIERROT suddenly appears
CT
B1
B2
Hn.
Acc.
we pre - sent...!
ARLECCHINO
Mister Mylord Pierrot!
It has to be
that you will free
this lady's lover
from the sea!
PIERROT
Are you sure?
I'll need a lad-der.
To de-
f


385
(to the audience)
B2
scend to the depths.
Good e - vening!
Clar.
Hn.
Acc.
C7
dim
E M
Vln. I
Vln. II
Vla.
Vc.
389
Pantomime
CT
B1
B2
Vc.
(demonstrating)
(encouraging the audience to applaud)
Sing:
"Where can my lo - ver be?"
Sing:
Sing:
Bra-vo!
Bra - vo!
slowly, with difficulty
Good e - vening!
"Where can my lo - ver be?"
pizz.
398
pp
"Where can my lo - ver be?"
"Where can my lo - ver be?"
"Where can my lo - ver be?"
"Where can my lo - ver be?"
Sing:
"Where can my lo - ver be?"
"Where can my lo - ver be?"
"Where can my lo - ver be?"
"Where can my lo - ver be?"
"Where can my lo - ver be?"
"Where can my lo - ver be?"

406 ♩. = 56

CT

Gone

with gusto

Acc.

f E m 7 dim 7 m M

A

pizz.

Vc.

f

408

CT

my ro - mance, gone my neck - lace;

Acc.

p

D

f

Vc.

411

CT

new - - - ly - wrought i - vory ap - peared in their place,

B1

If

B2

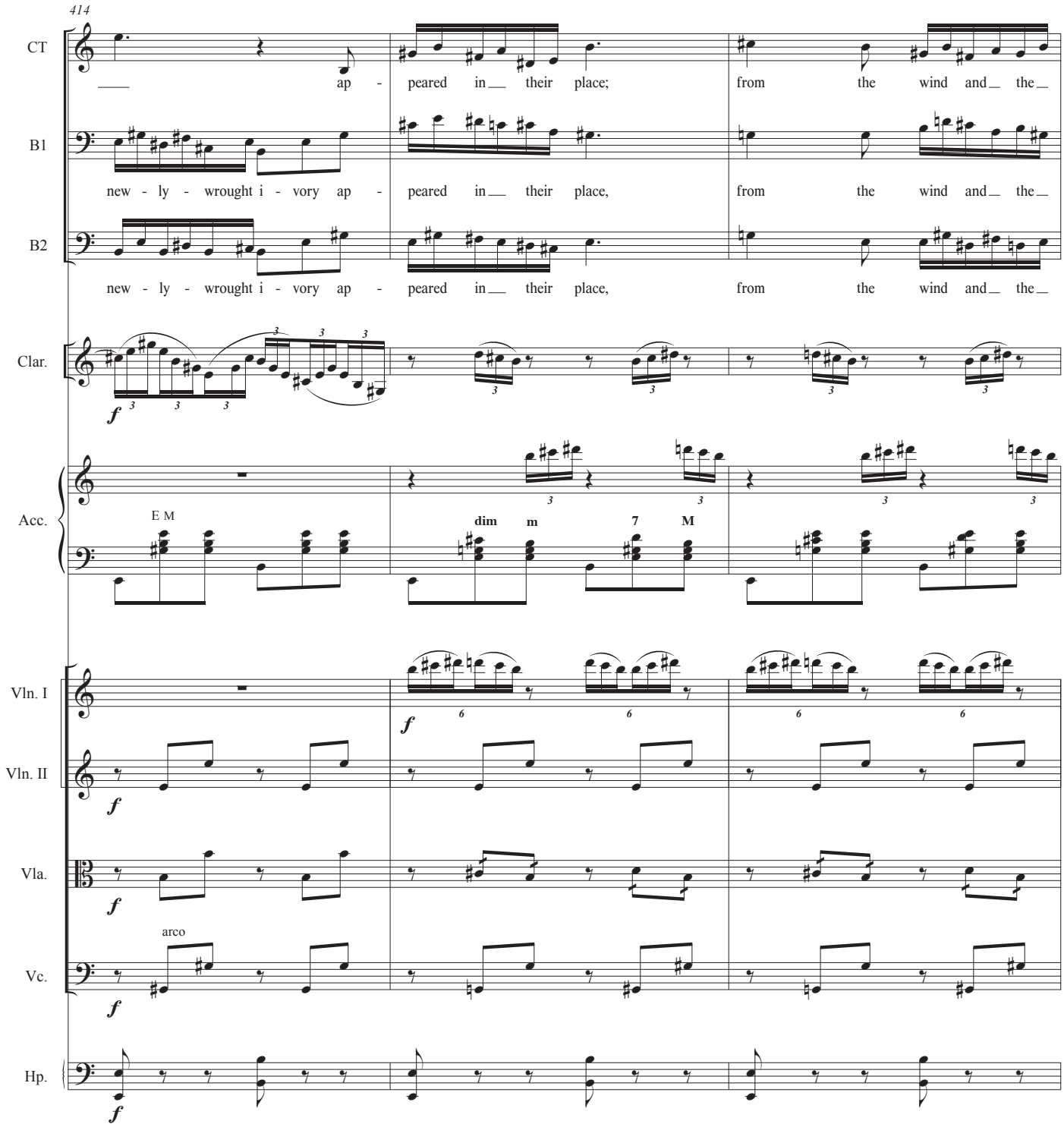
If

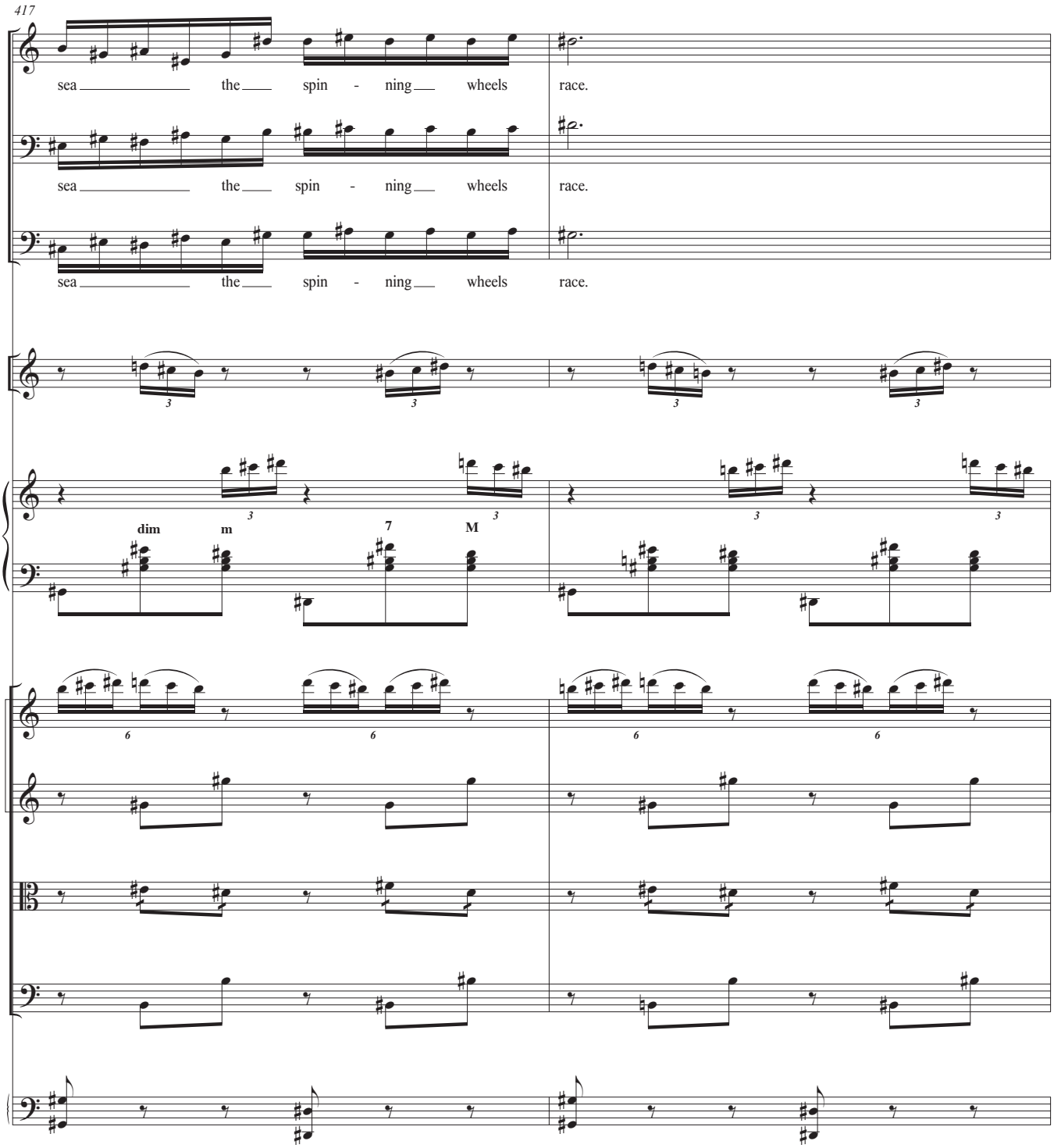
Clar.

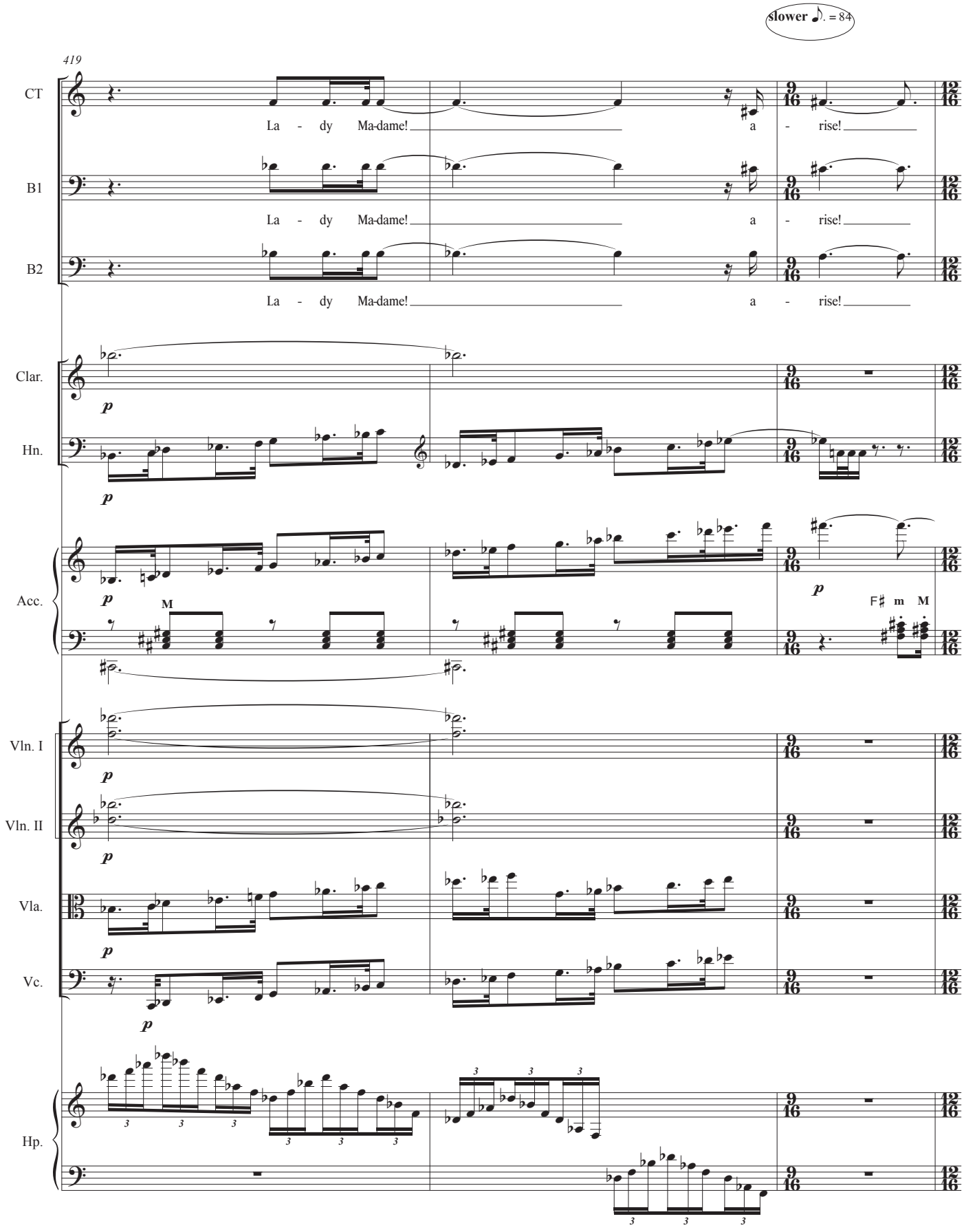
p

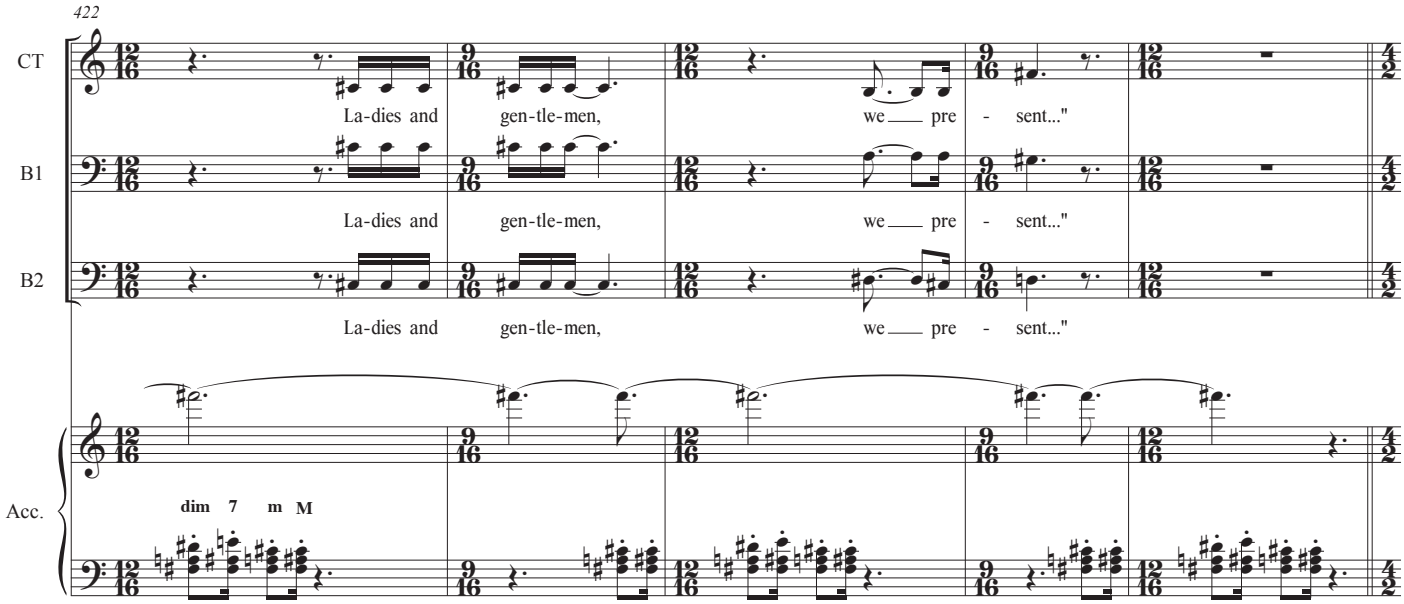
Acc.

Vc.


414
CT
ap - peared in their place; from the wind and the
B1
new - ly - wrought i - vory ap - peared in their place, from the wind and the
B2
new - ly - wrought i - vory ap - peared in their place, from the wind and the
Clar.
f
Acc.
E M
dim m 7 M
Vln. I
f
Vln. II
f
Vla.
f
arco
Vc.
f
Hp.
f

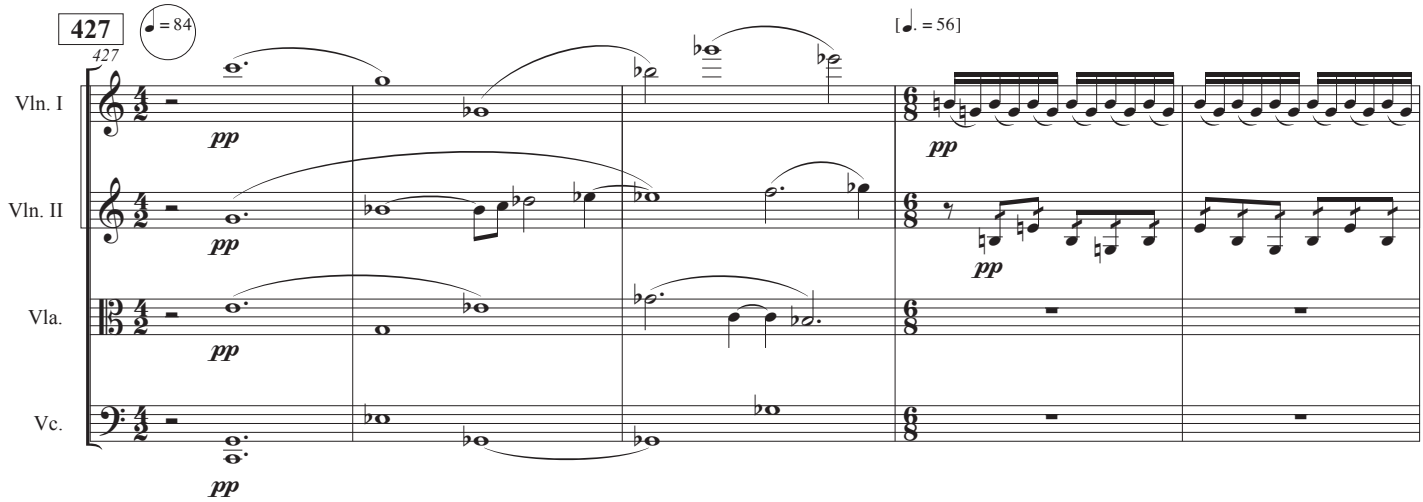

417
CT
sea the spin - ning wheels race.
B1
sea the spin - ning wheels race.
B2
sea the spin - ning wheels race.
Clar.
Acc.
dim
m
7
M
Vln. I
Vln. II
Vla.
Vc.
Hp.

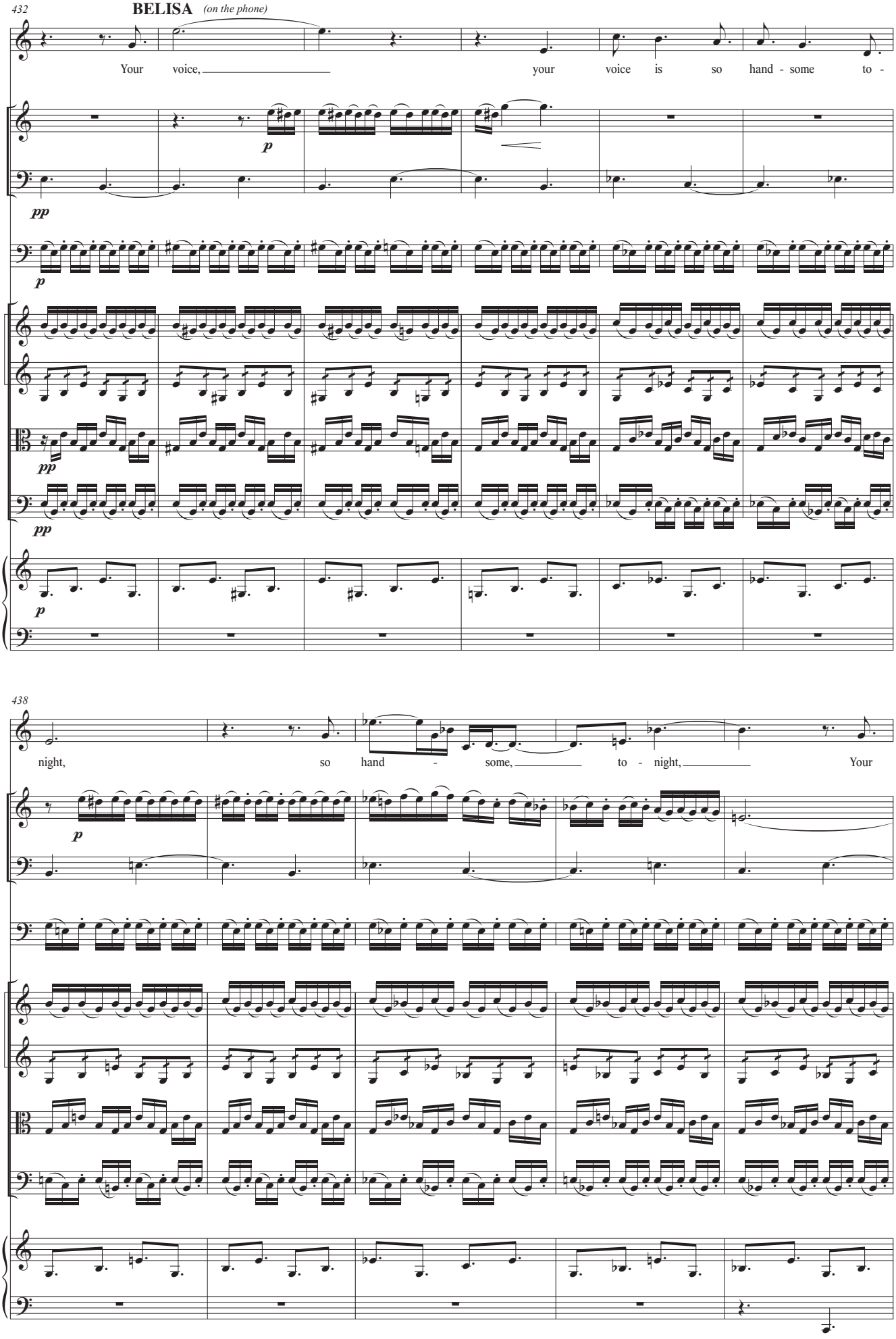

slower ♪. = 84
419
CT
La - dy Ma-dame! a - rise!
B1
La - dy Ma-dame! a - rise!
B2
La - dy Ma-dame! a - rise!
Clar.
Hn.
Acc.
M
F♯ m M
Vln. I
Vln. II
Vla.
Vc.
Hp.

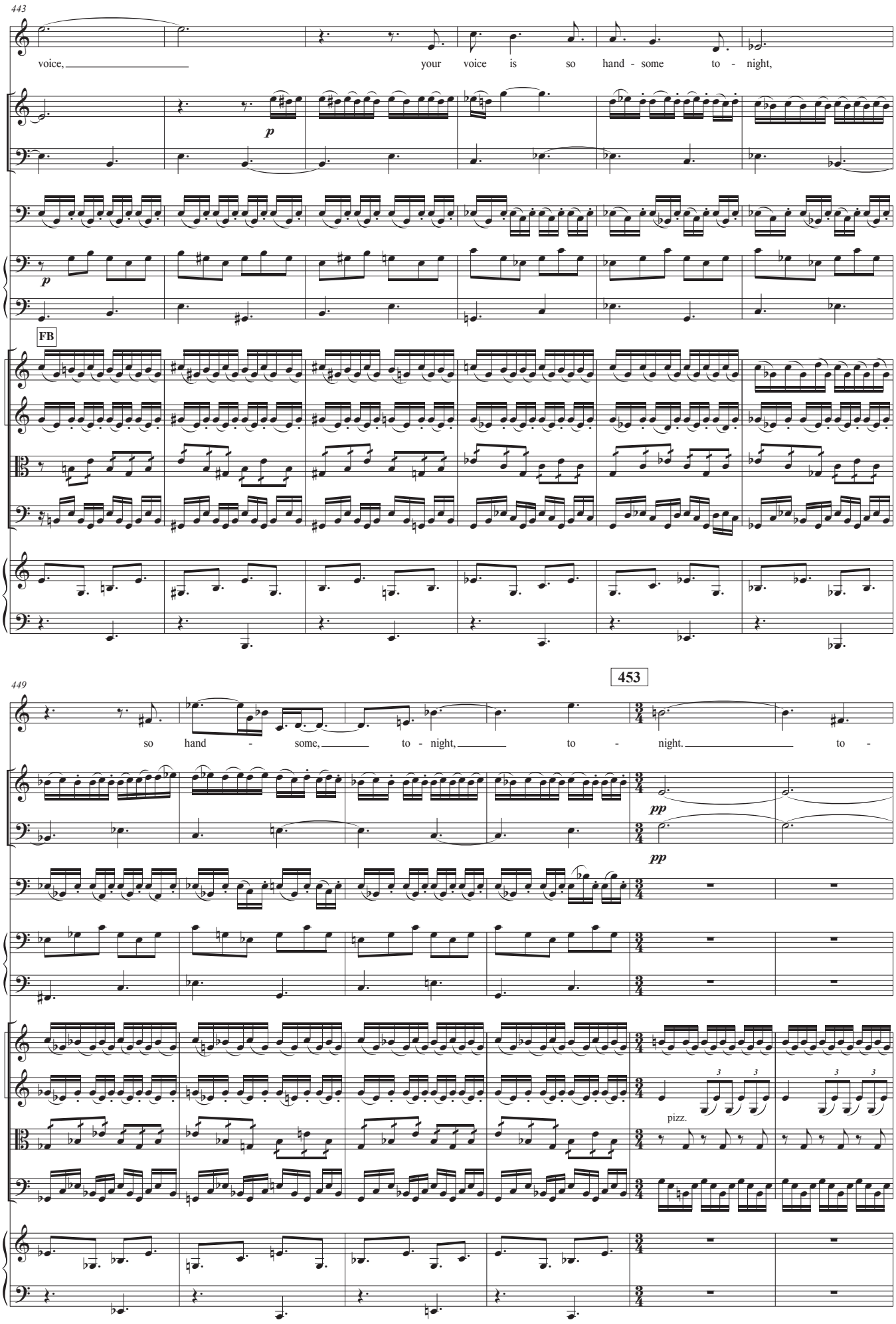


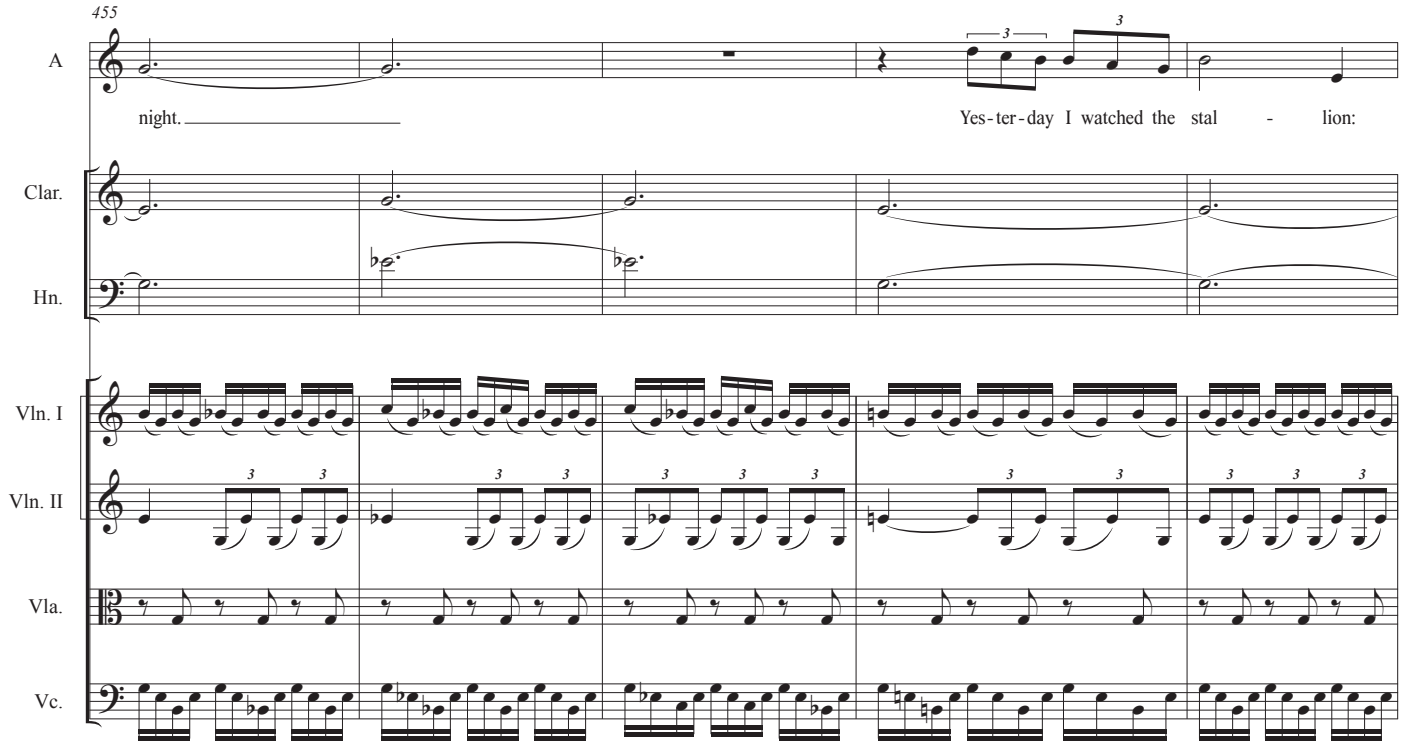
Scene 5: The bedchamber

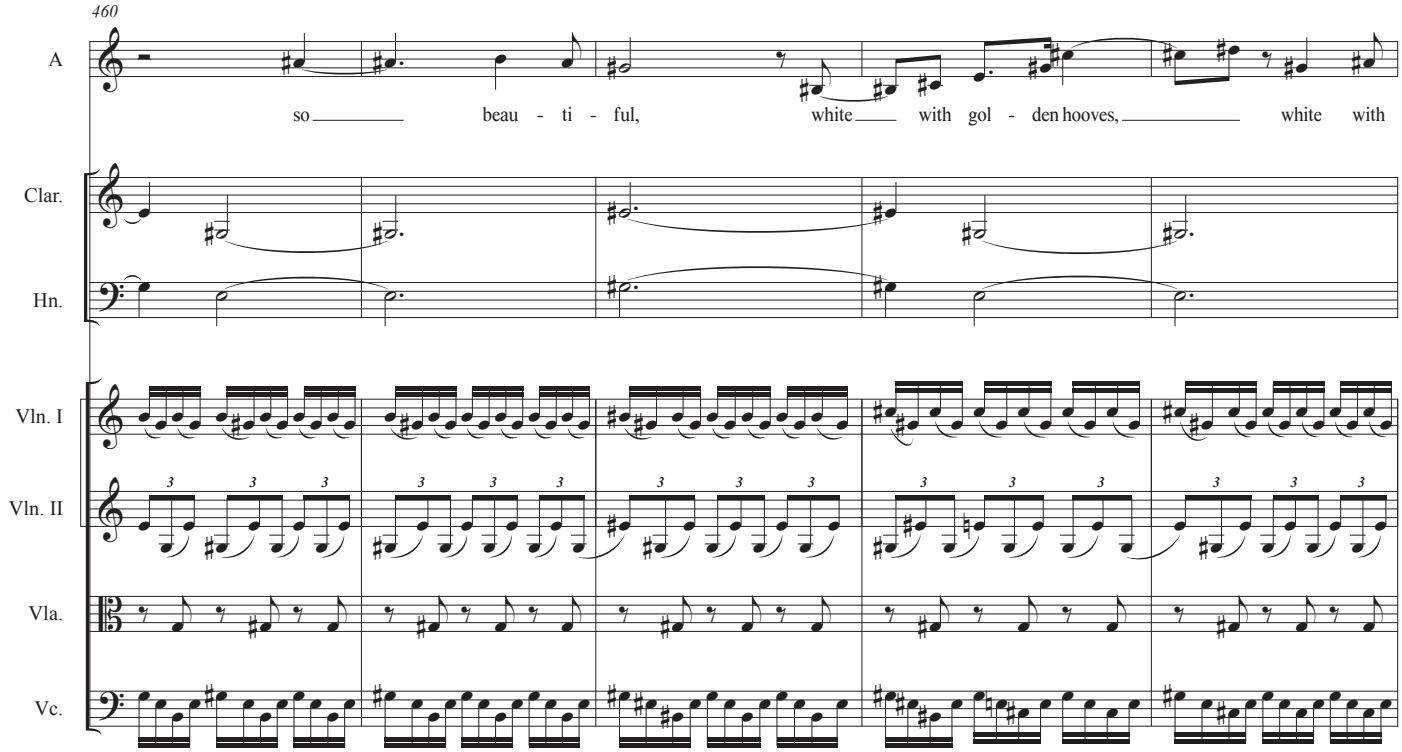
The upper stage represents a luxurious bedchamber. Painted clouds and angels cover the walls.
A large bed lavishly hung, the Mannequin wearing the wedding dress stands nearby.
Moonlight streams through the balcony windows.

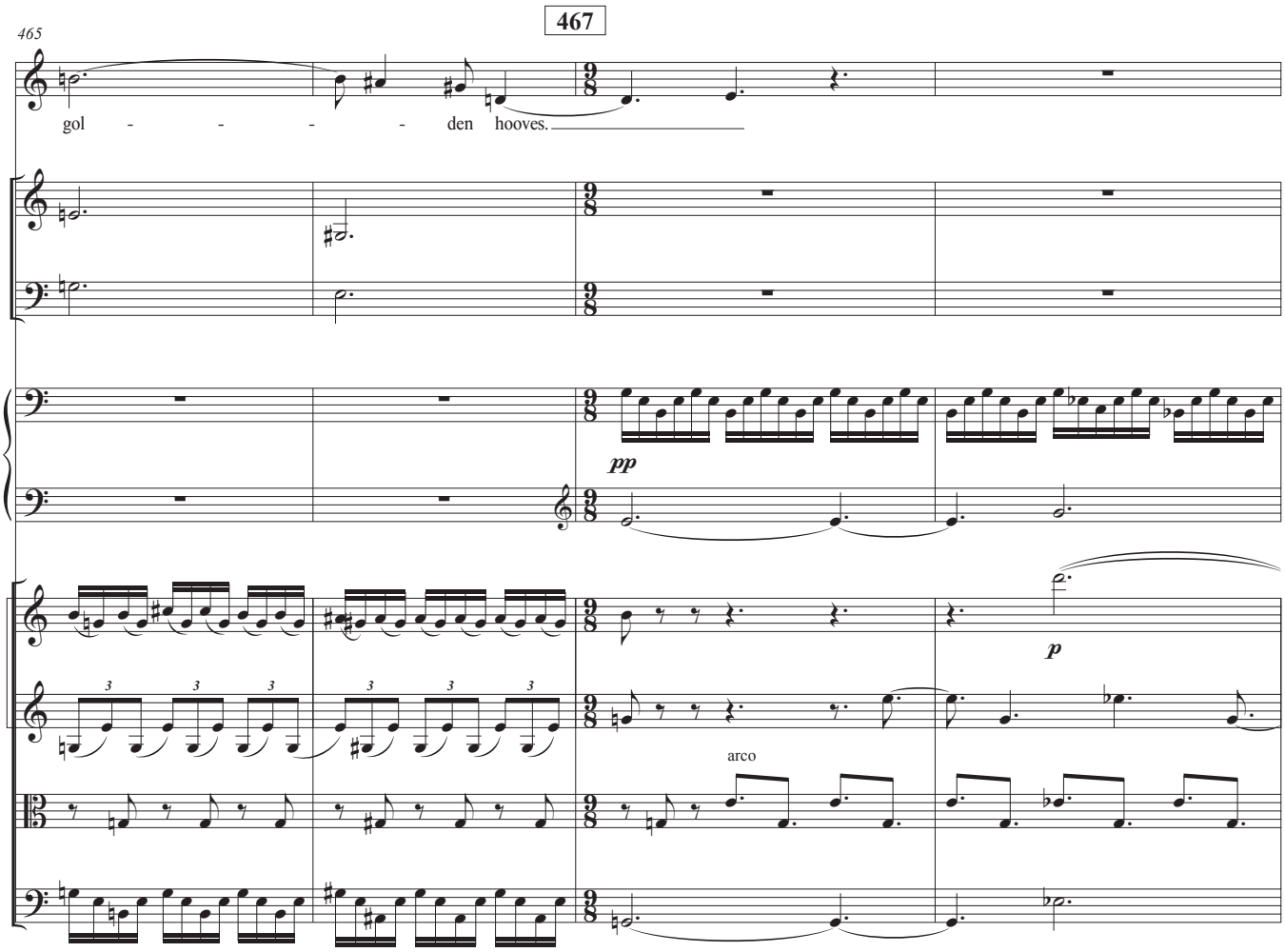


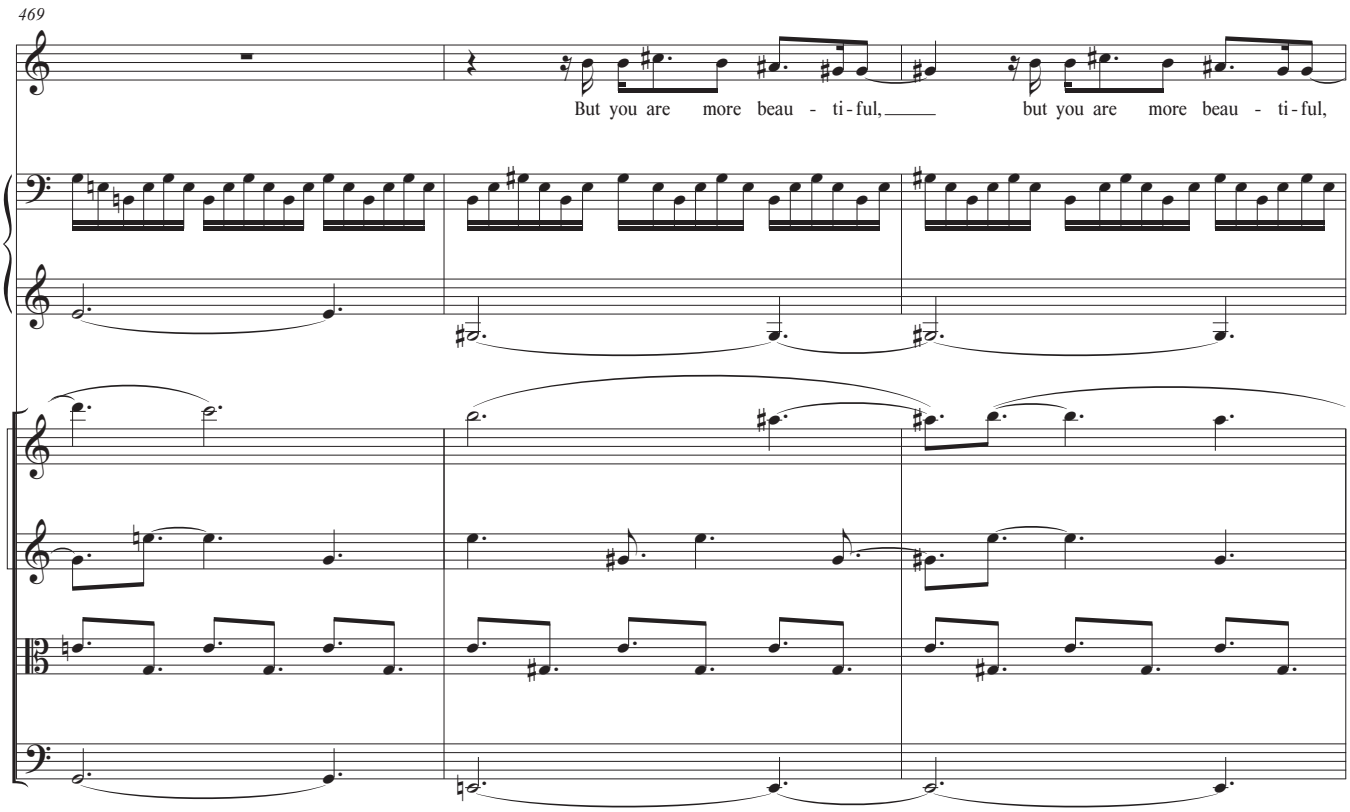

432
BELISA (on the phone)
A
Your voice, your voice is so hand - some to -
Clar.
Hn.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Hp.
438
night, so hand - some, to - night, Your

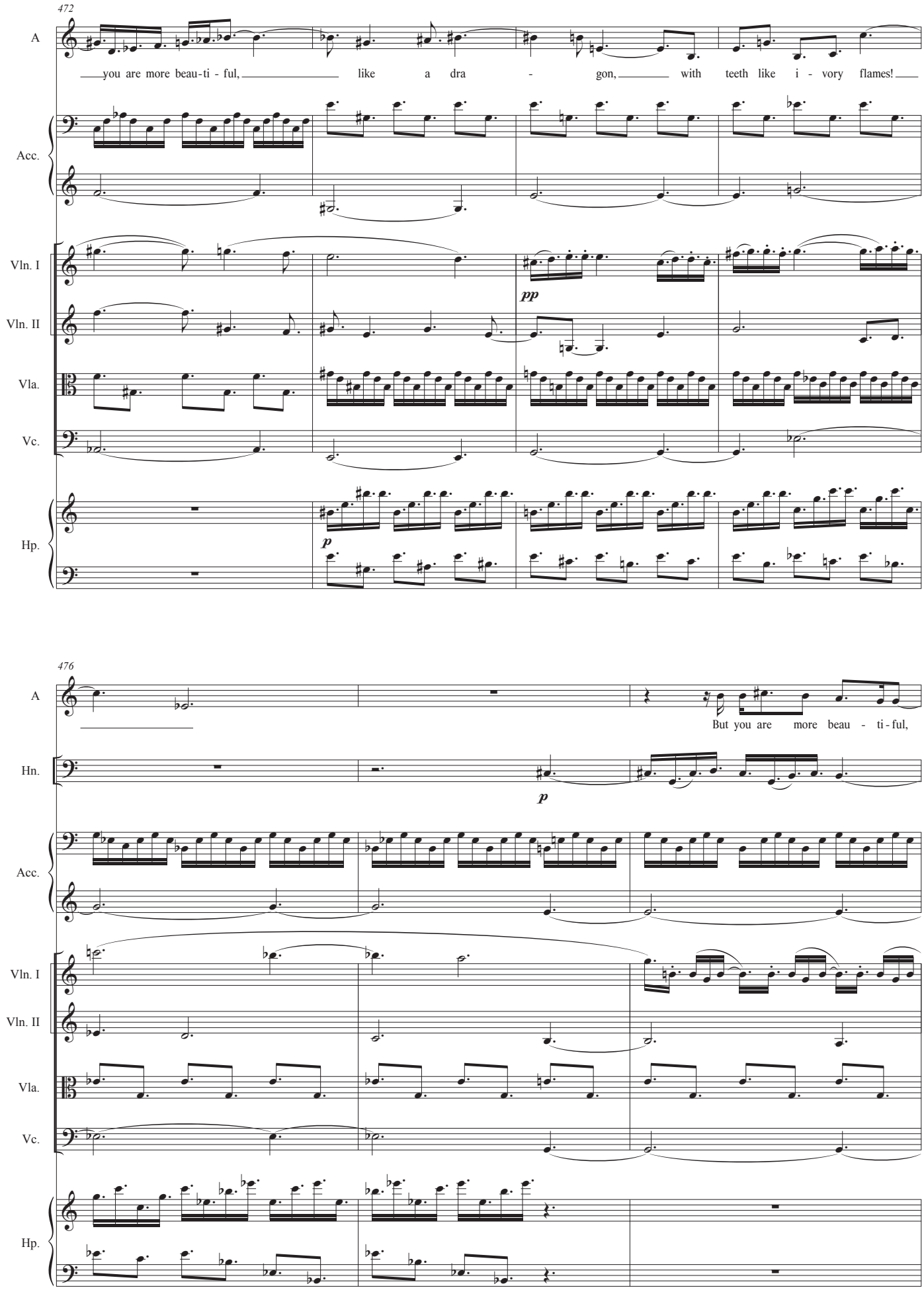

443
A
voice, your voice is so hand - some to - night,
Clar.
Hn.
Mrb.
Acc.
FB
Vln. I
Vln. II
Vla.
Vc.
Hp.
449
453
so hand - some, to - night, to - night. to -
pizz.

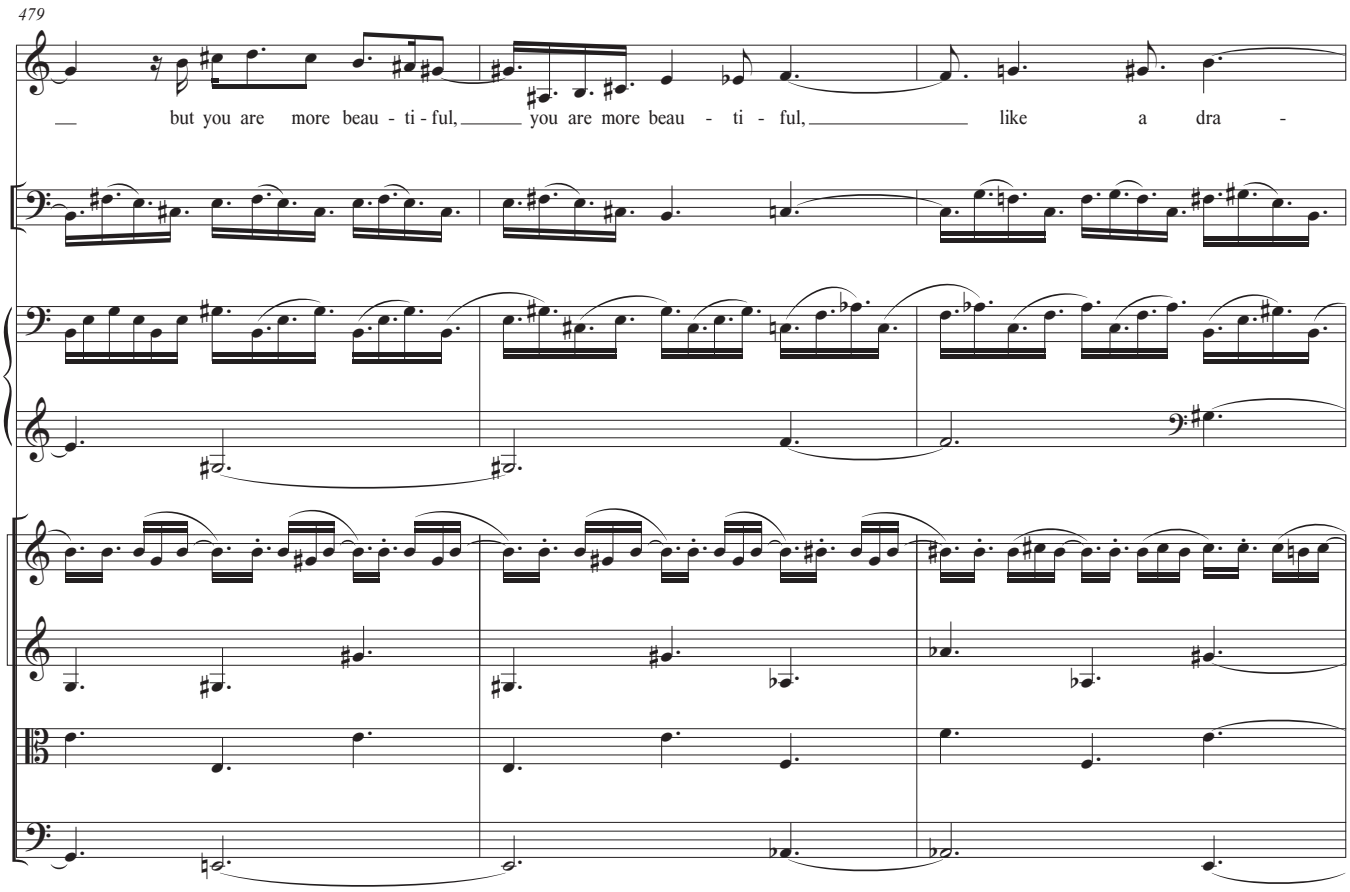

455
A
night.
Yes-ter-day I watched the stal - lion:
Clar.
Hn.
Vln. I
Vln. II
Vla.
Vc.

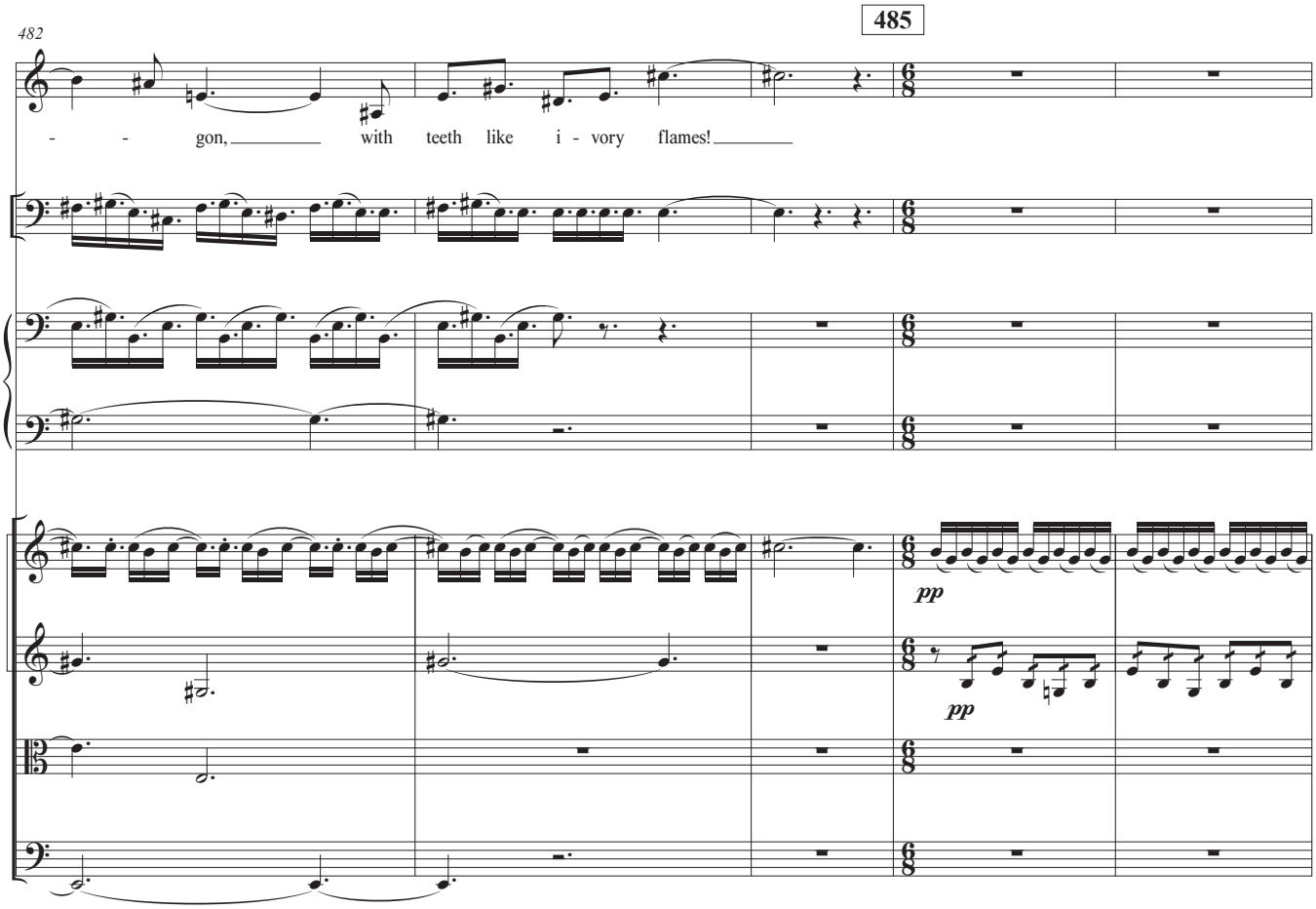

460
A
so beau - ti - ful, white with gol - den hooves, white with
Clar.
Hn.
Vln. I
Vln. II
Vla.
Vc.

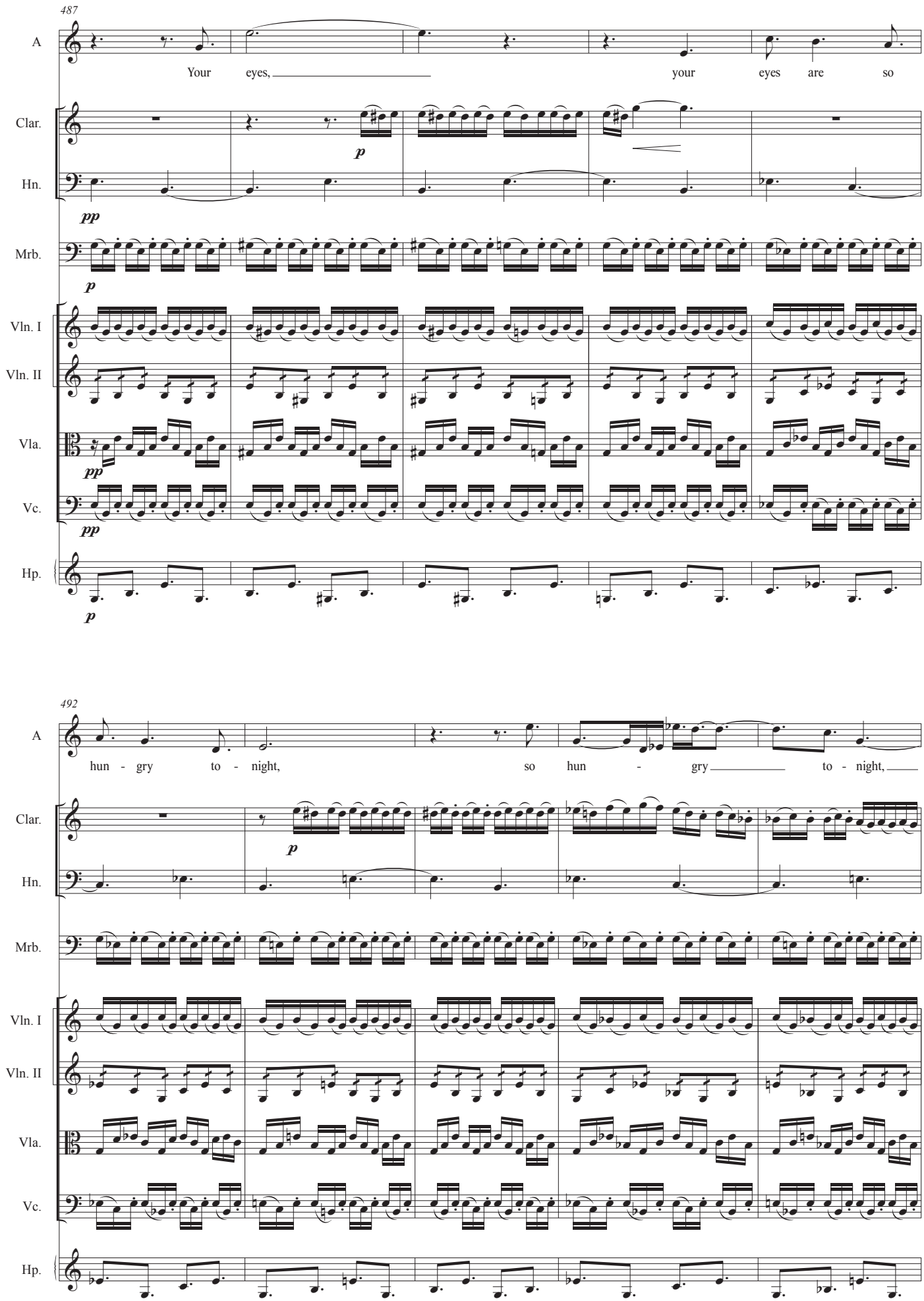

467
465
A
gol - - - - - den hooves.
Clar.
Hn.
Acc.
pp
Vln. I
Vln. II
Vla.
Vc.
arco
p

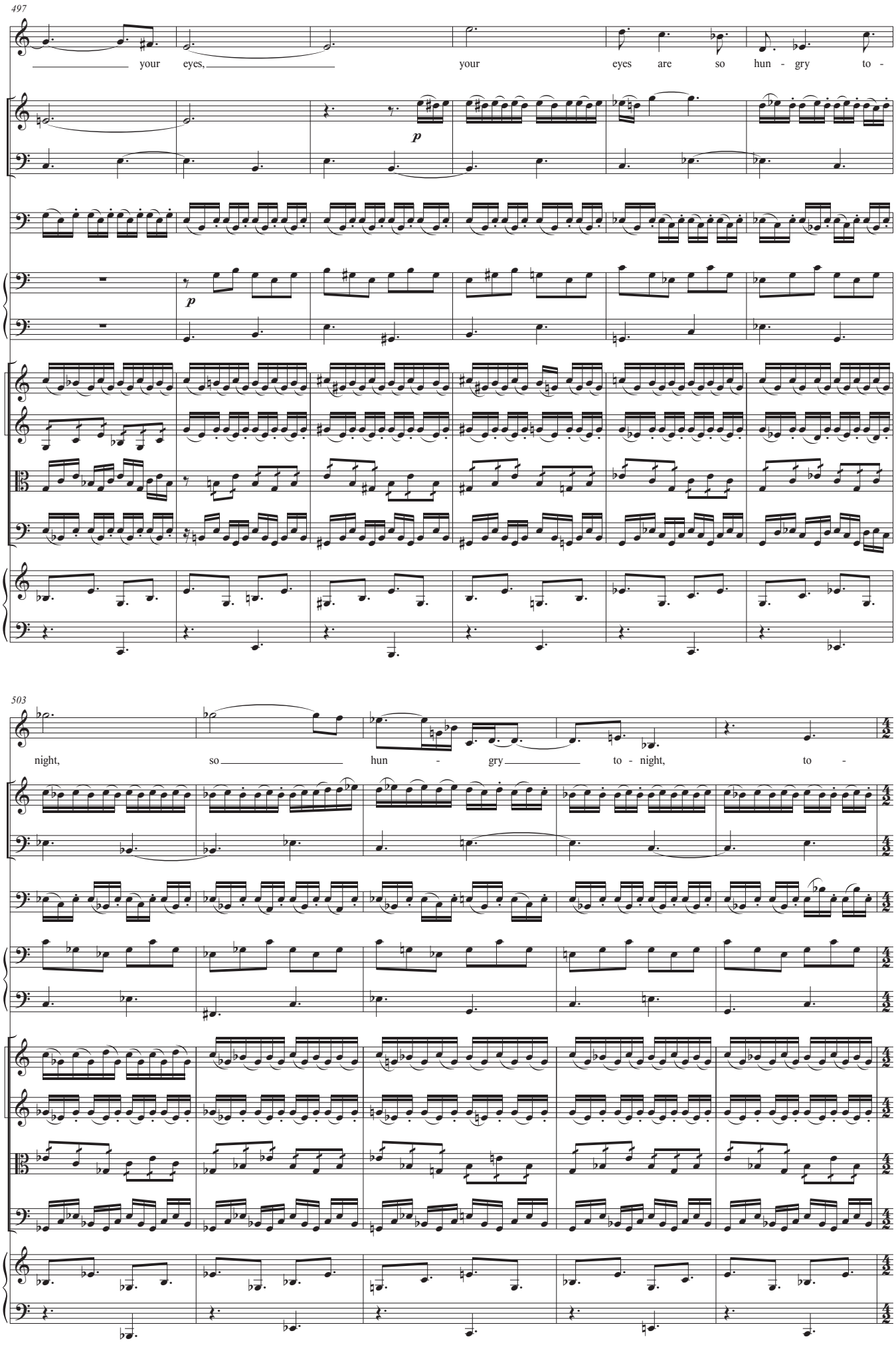

469
A
But you are more beau - ti - ful, but you are more beau - ti - ful,
Acc.
Vln. I
Vln. II
Vla.
Vc.

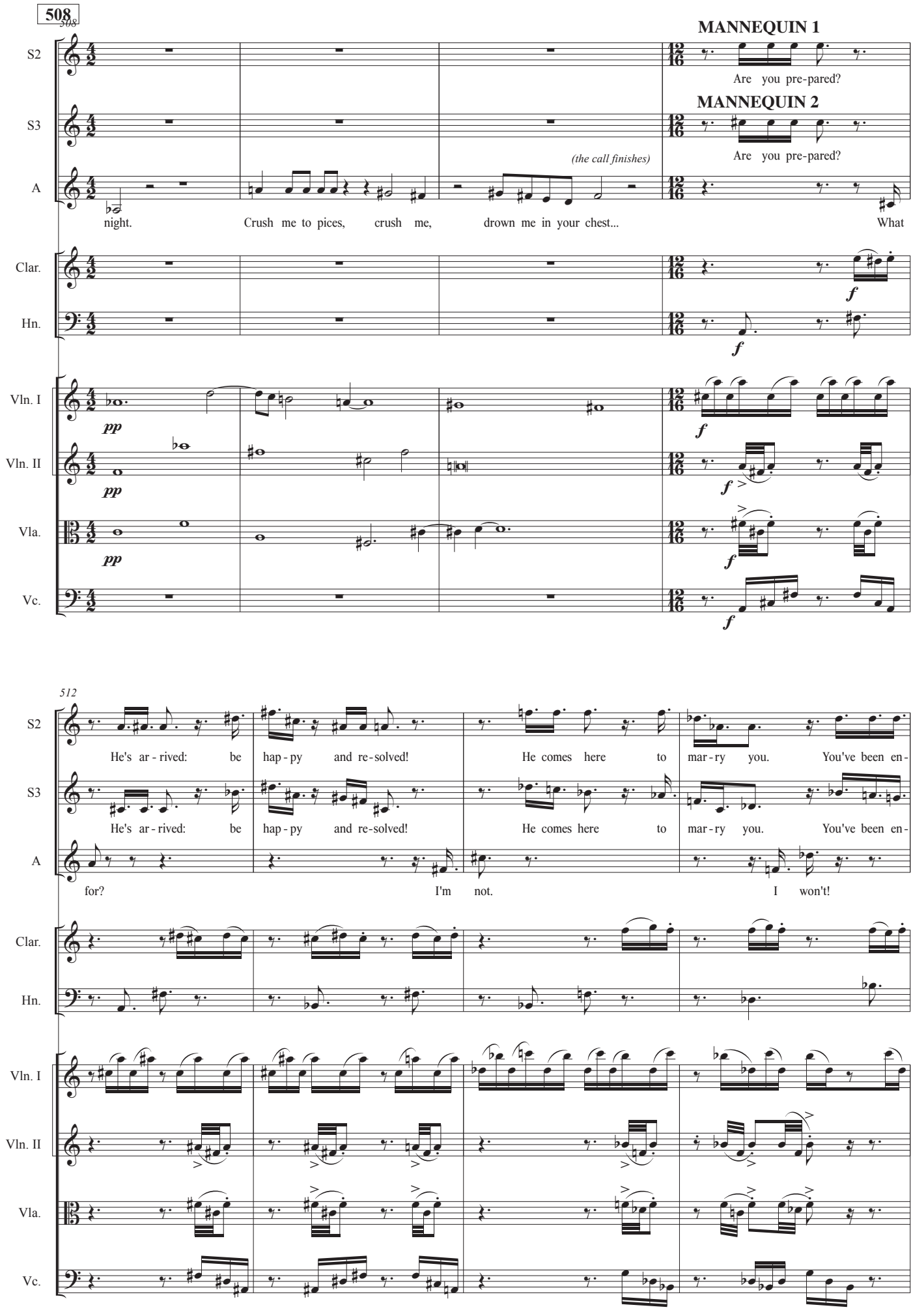

472
A
you are more beau-ti - ful, like a dra - gon, with teeth like i - vory flames!
Acc.
Vln. I
Vln. II
pp
Vla.
Vc.
Hp.
p
476
A
But you are more beau - ti - ful,
Hn.
p
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

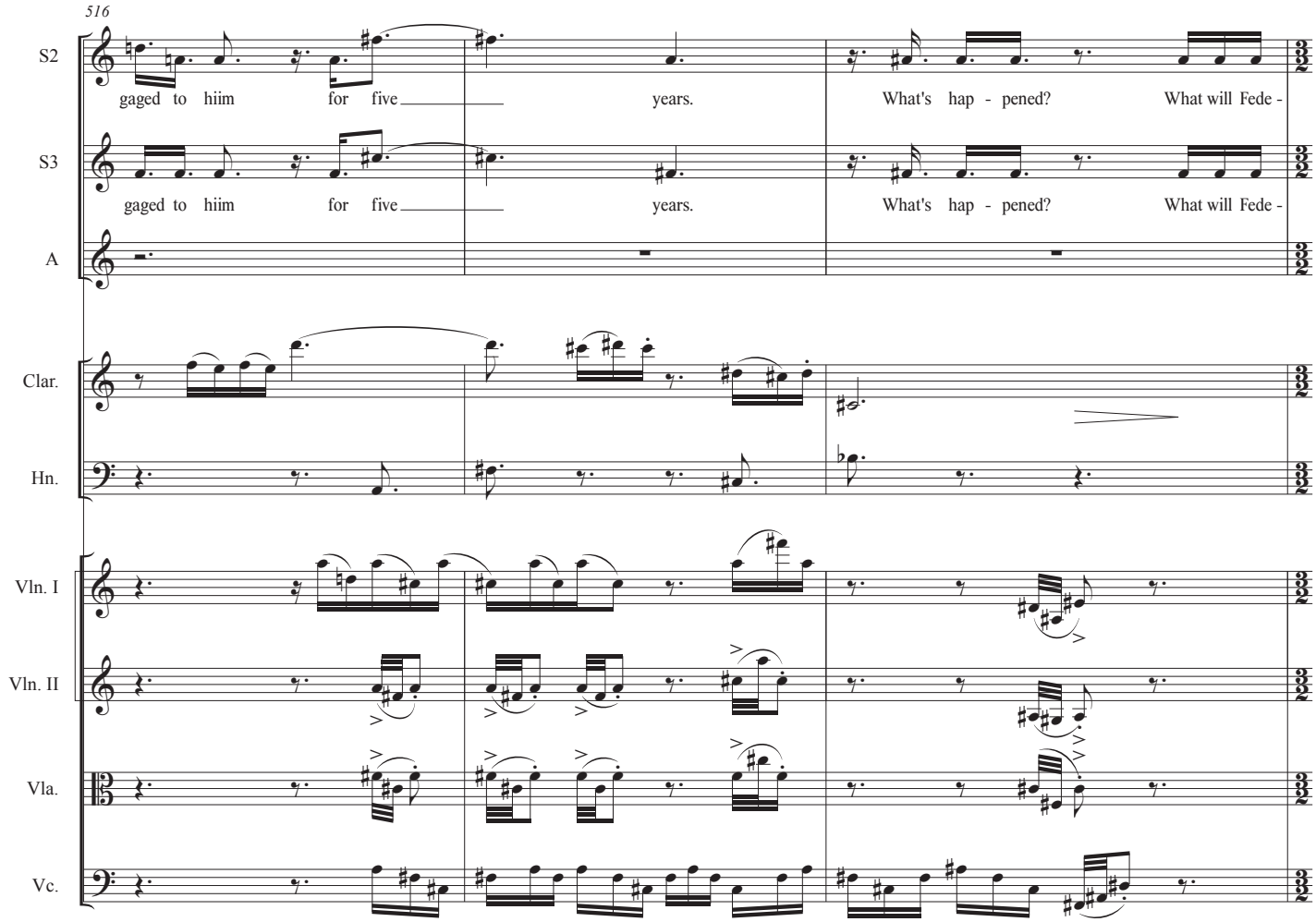

479
A
but you are more beau - ti - ful, you are more beau - ti - ful, like a dra -
Hn.
Acc.
Vln. I
Vln. II
Vla.
Vc.

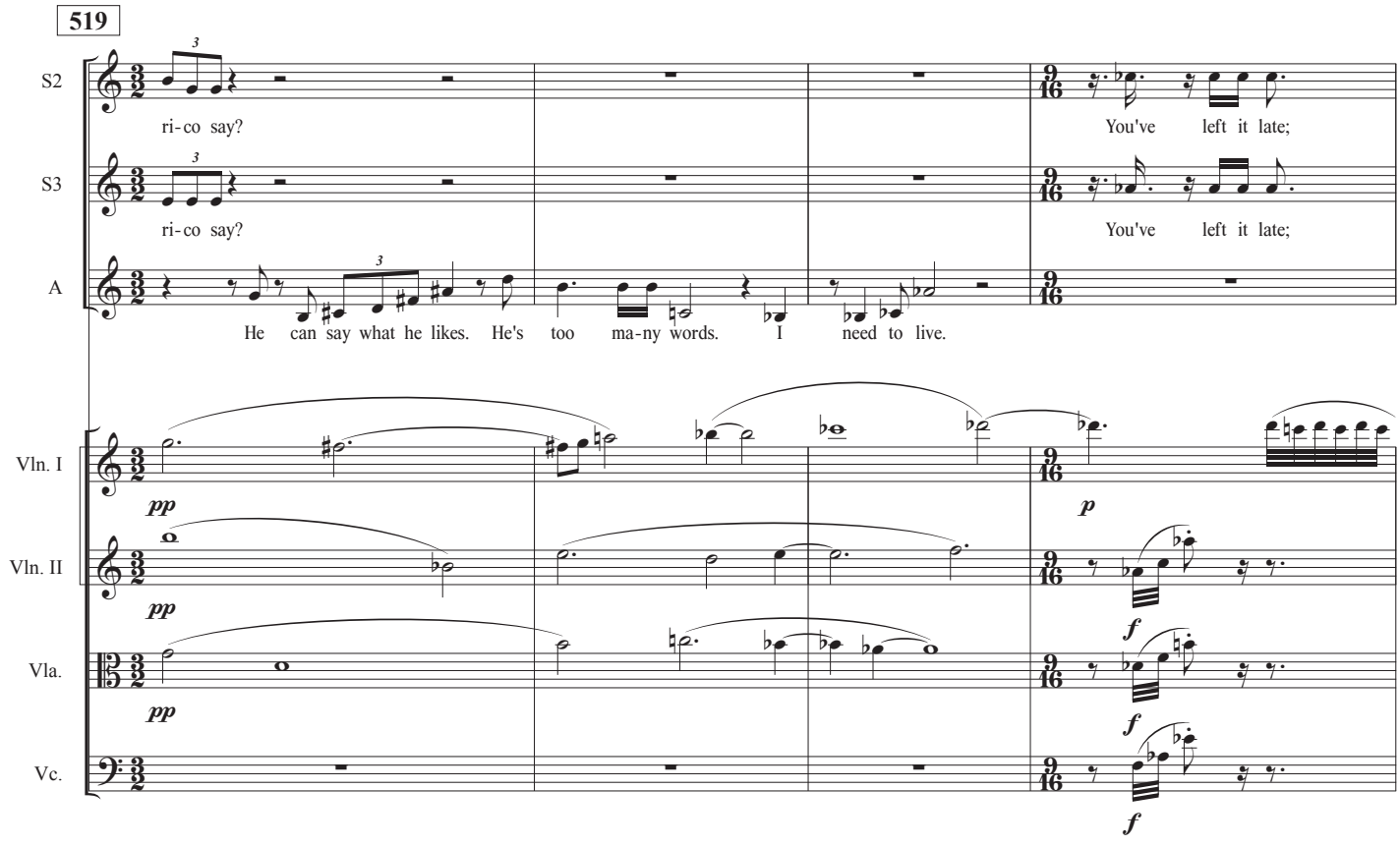

485
482
A
- - gon, with teeth like i - vory flames!
Hn.
Acc.
Vln. I
Vln. II
Vla.
Vc.
pp
pp

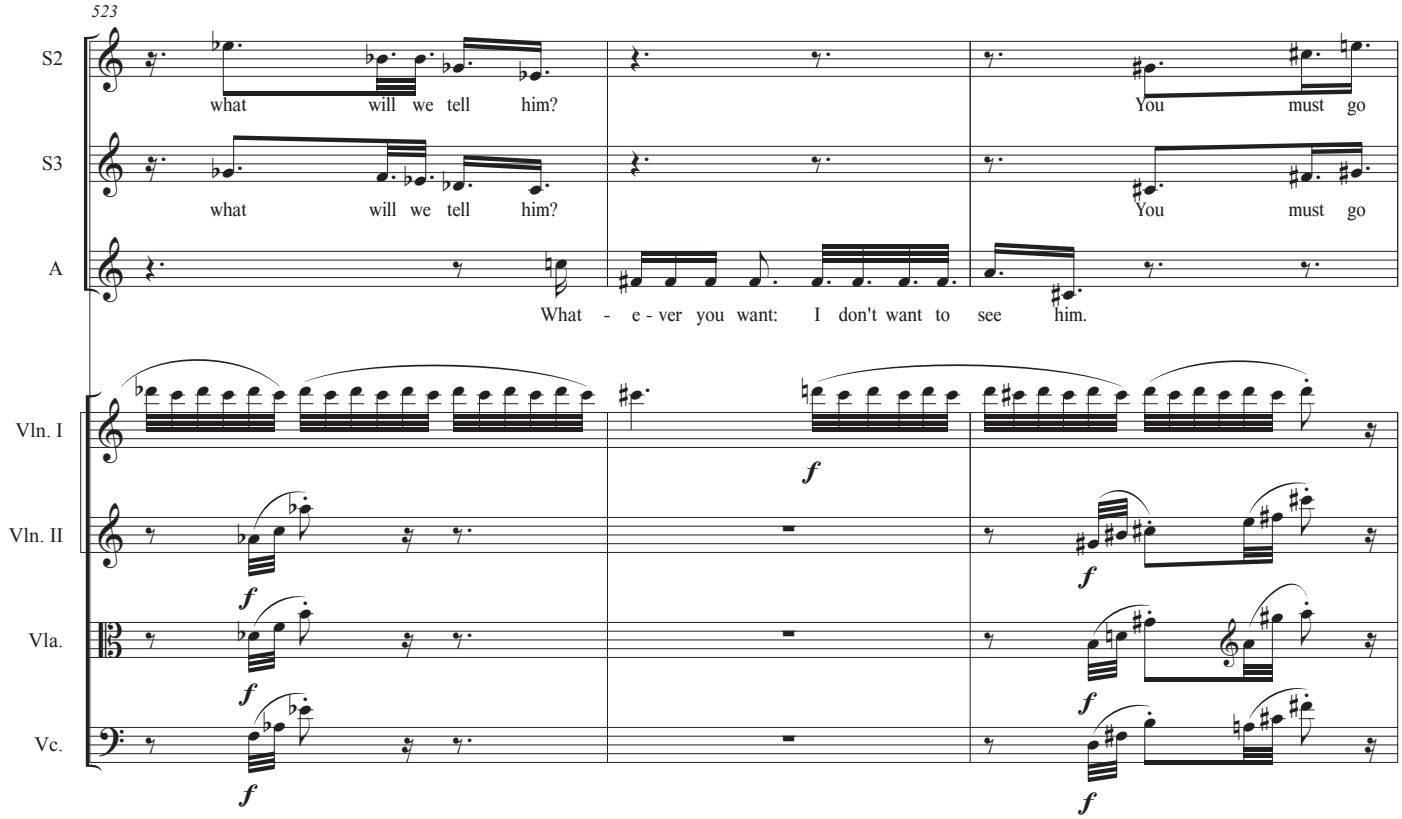

487
A
Your eyes, your eyes are so
Clar.
Hn.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Hp.
492
A
hun - gry to - night, so hun - gry to - night,
Clar.
Hn.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Hp.

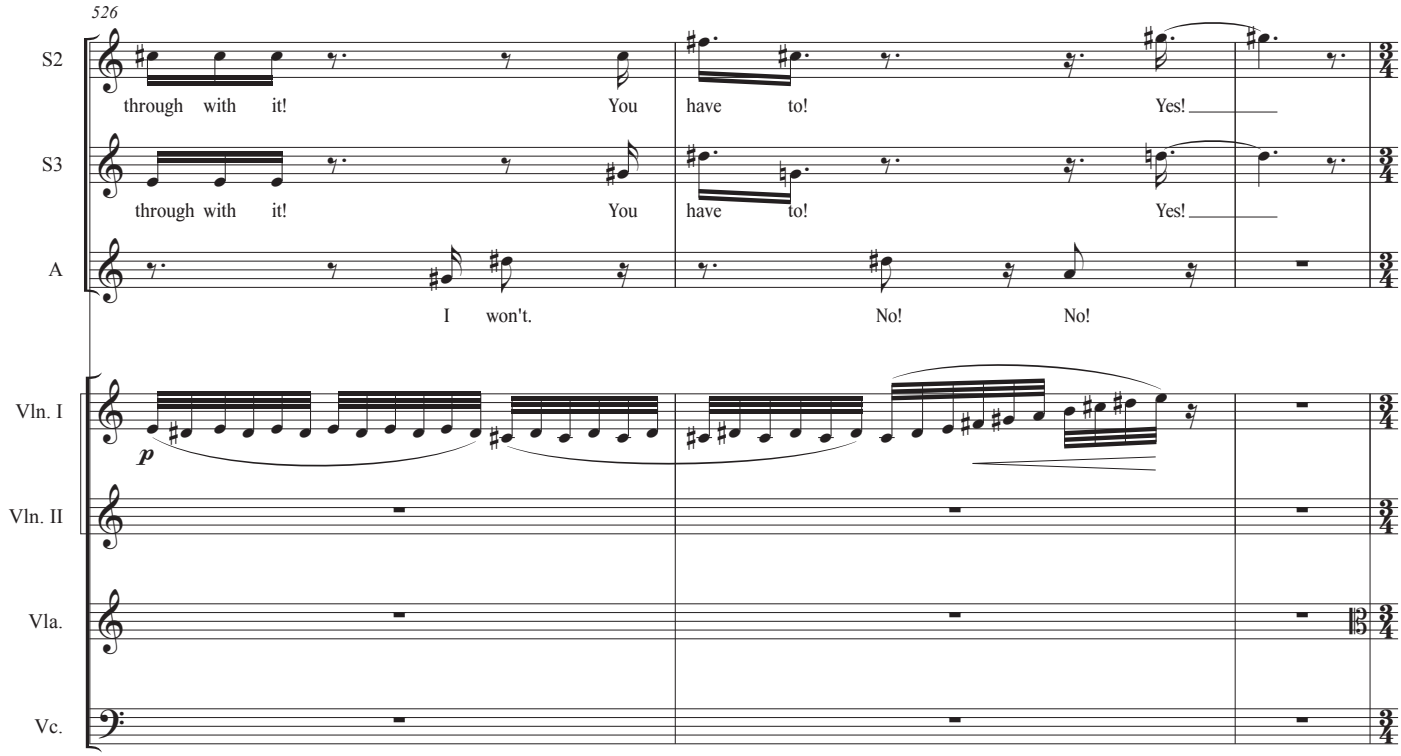

497
A
your eyes, your eyes are so hun - gry to -
Clar.
Hn.
Mrb.
Acc.
p
Vln. I
Vln. II
Vla.
Vc.
Hp.
503
night, so hun - gry to - night, to -

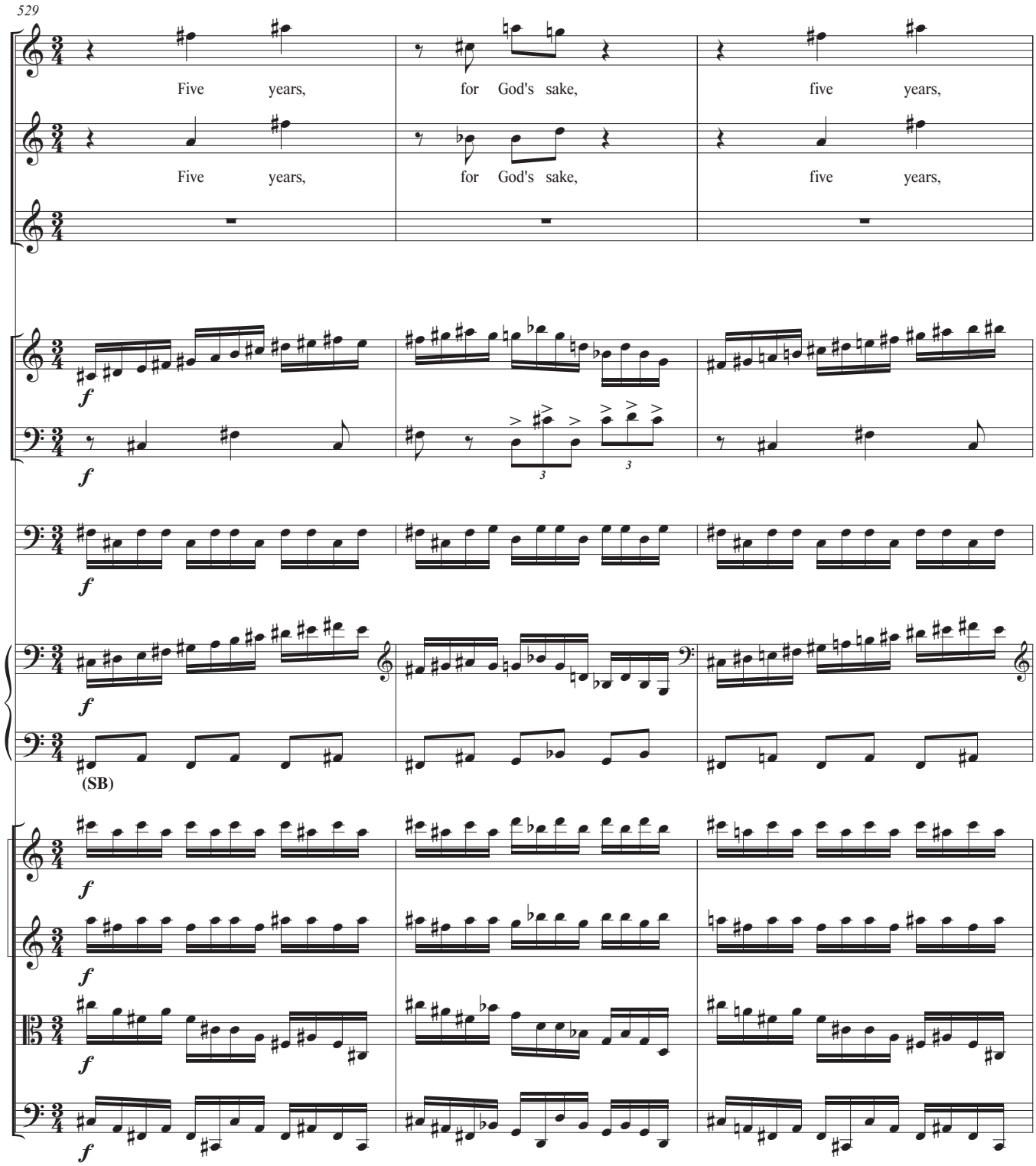

508
MANNEQUIN 1
Are you pre-pared?
MANNEQUIN 2
Are you pre-pared?
(the call finishes)
night.
Crush me to pices, crush me, drown me in your chest...
What
S2
S3
A
Clar.
Hn.
Vln. I
Vln. II
Vla.
Vc.
512
He's ar - rived: be hap - py and re - solved! He comes here to mar - ry you. You've been en -
for? I'm not. I won't!

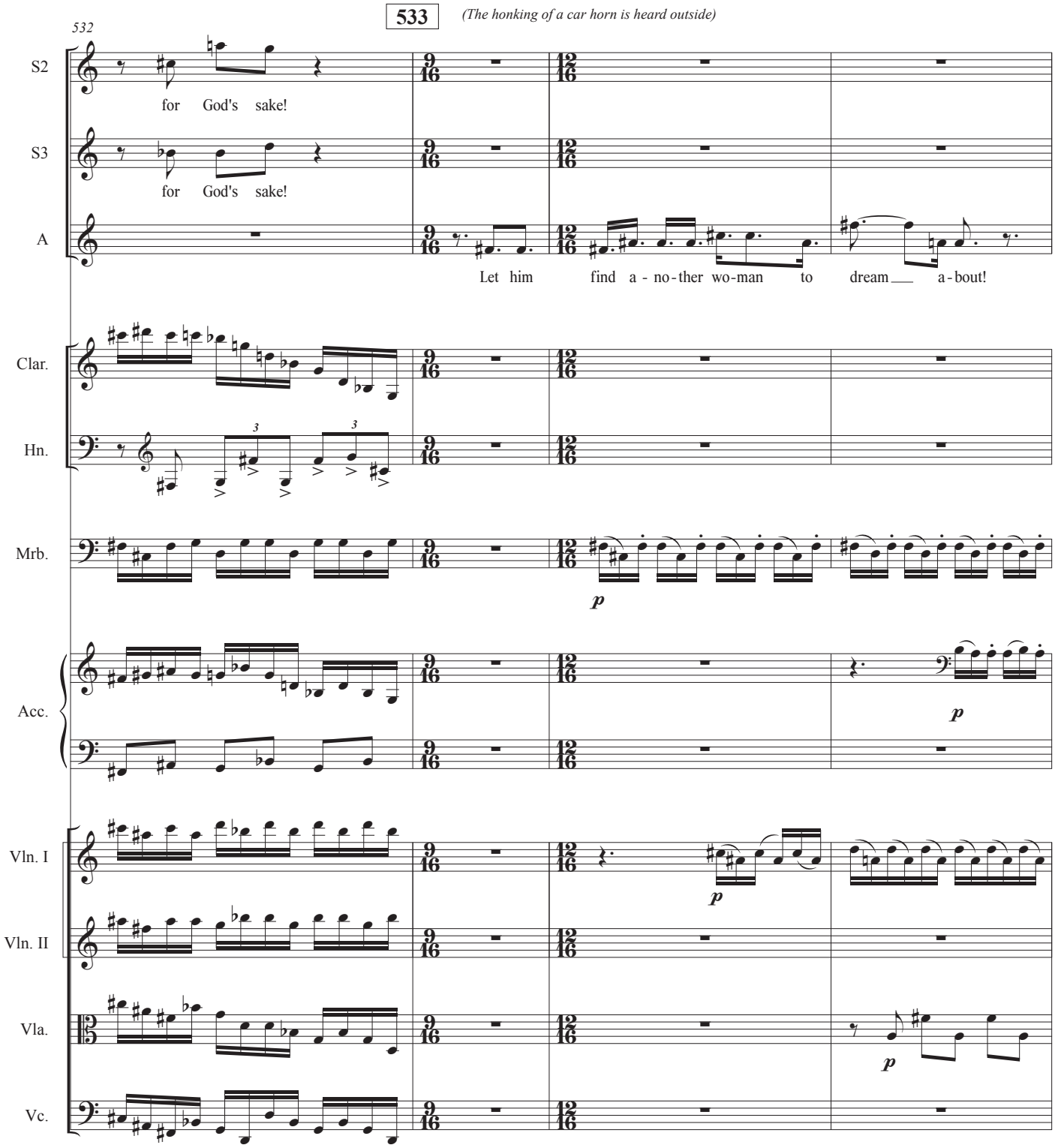

516
S2
gaged to hiim for five years. What's hap - pened? What will Fede -
S3
gaged to hiim for five years. What's hap - pened? What will Fede -
A
Clar.
Hn.
Vln. I
Vln. II
Vla.
Vc.

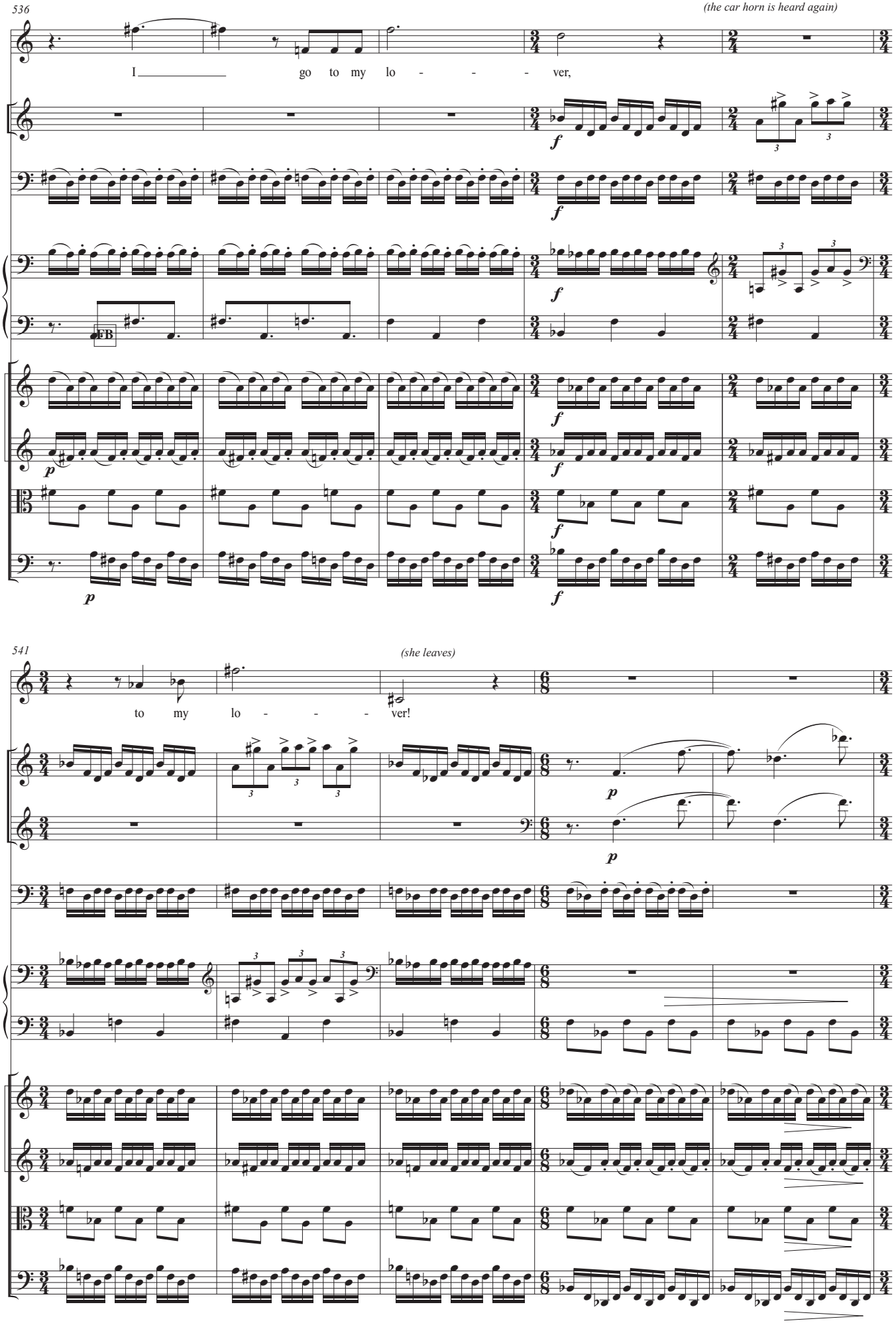

519
S2
ri-co say?
You've left it late;
S3
ri-co say?
You've left it late;
A
He can say what he likes. He's too ma-ny words. I need to live.
Vln. I
pp
p
Vln. II
pp
f
Vla.
pp
f
Vc.
f

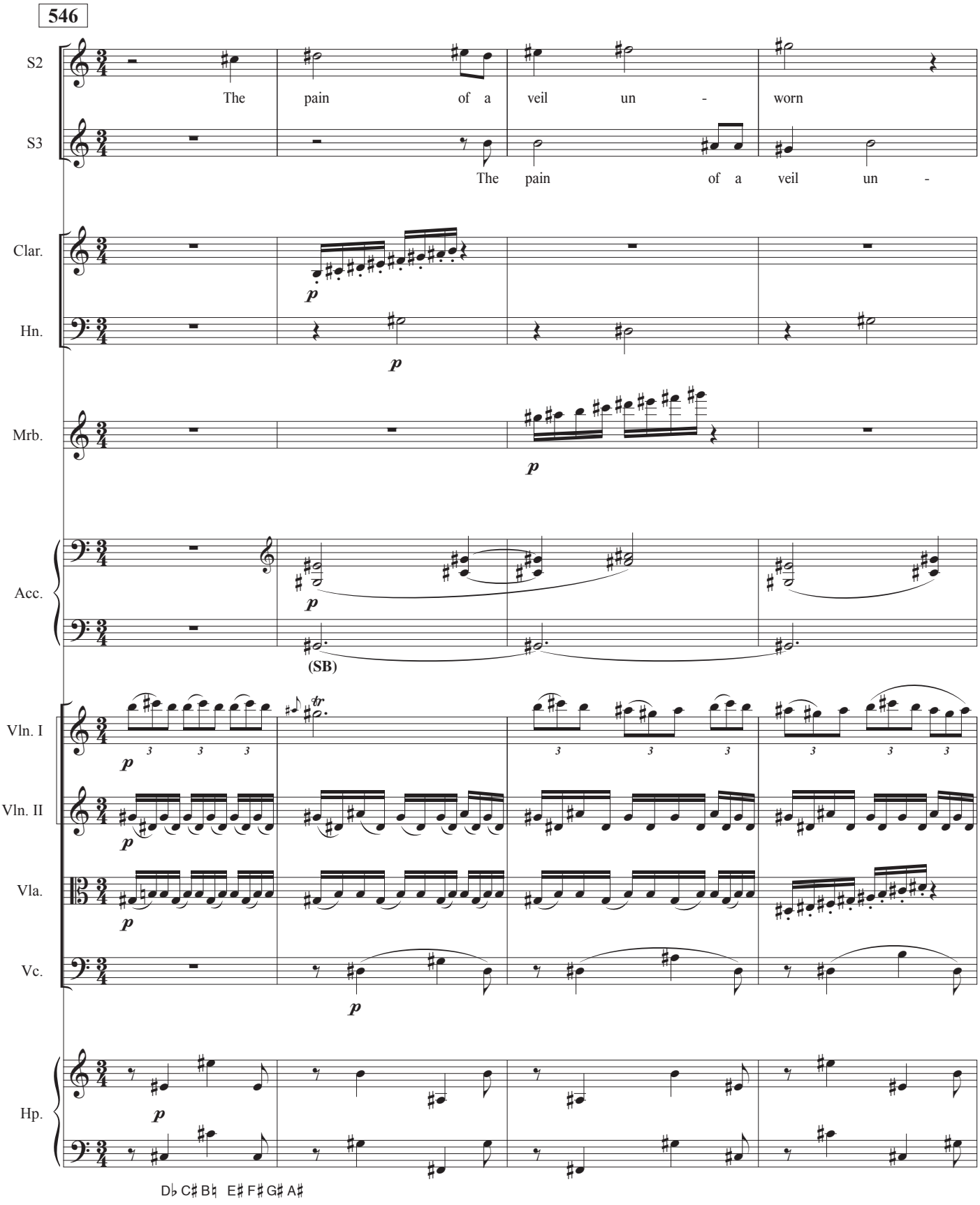

523
S2
what will we tell him?
You must go
S3
what will we tell him?
You must go
A
What - e - ver you want: I don't want to see him.
Vln. I
Vln. II
Vla.
Vc.
f

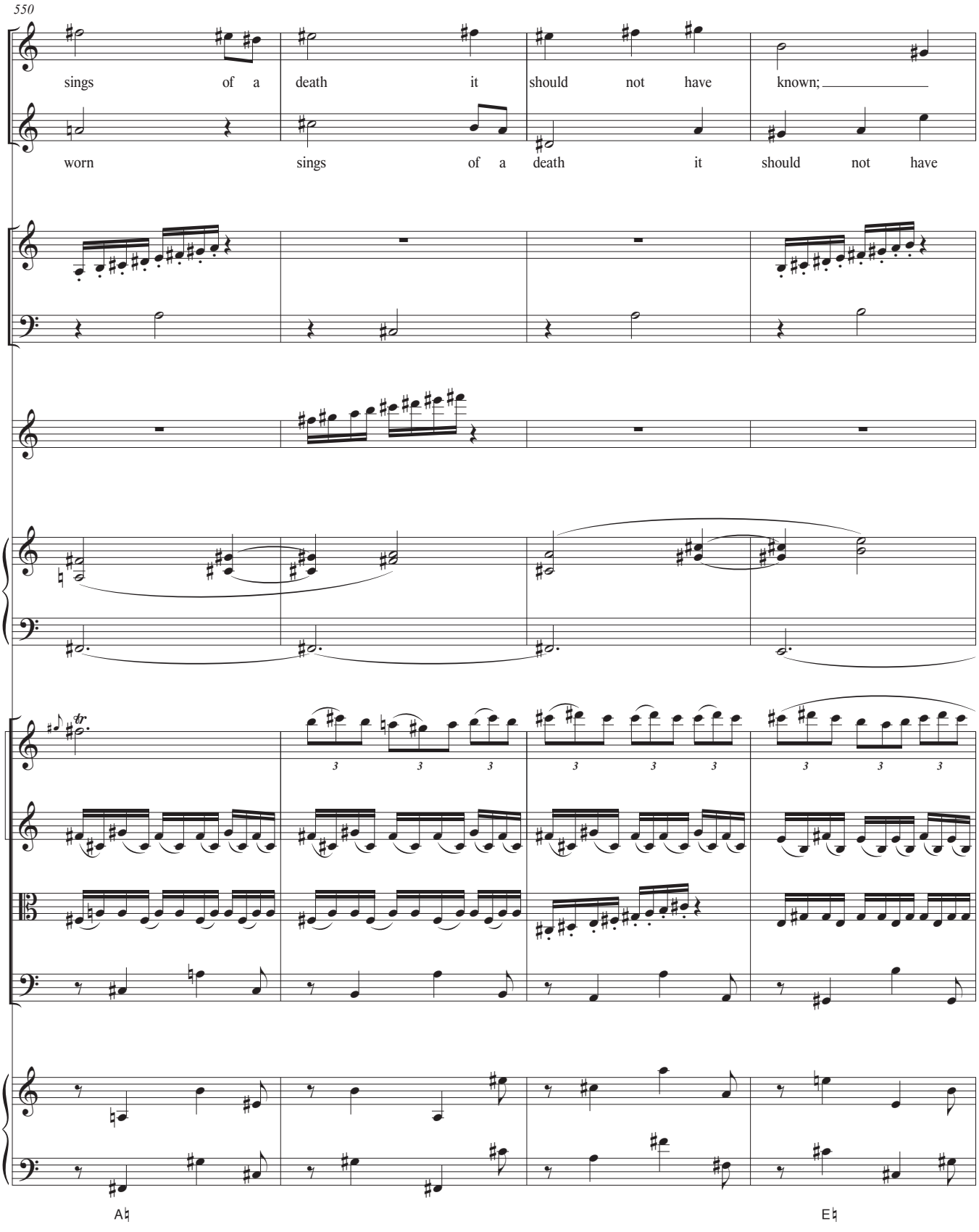

526
S2
through with it! You have to! Yes!
S3
through with it! You have to! Yes!
A
I won't. No! No!
Vln. I
Vln. II
Vla.
Vc.
p

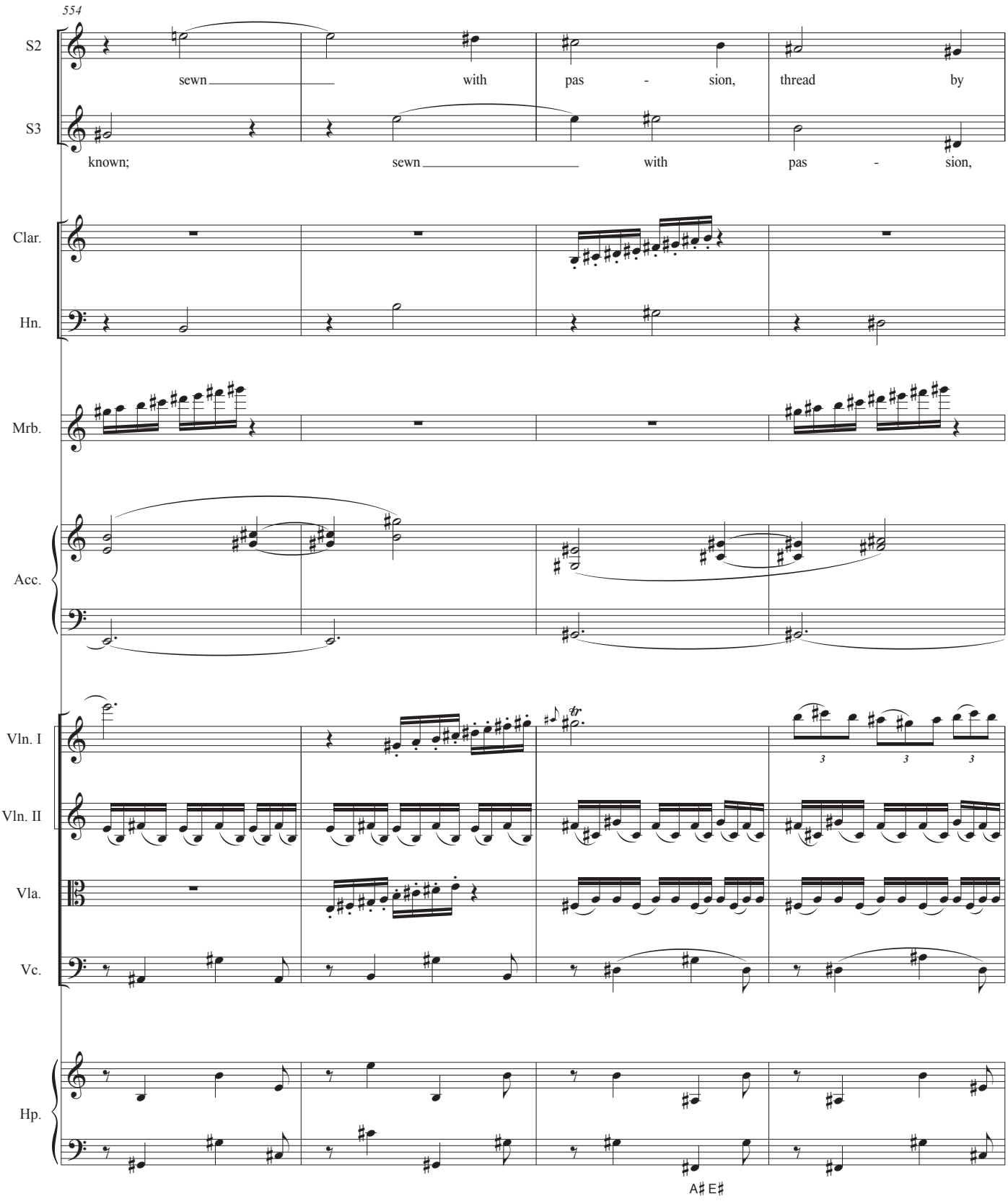

529
S2
Five years, for God's sake, five years,
S3
Five years, for God's sake, five years,
A
Clar.
Hn.
Mrb.
Acc.
(SB)
Vln. I
Vln. II
Vla.
Vc.

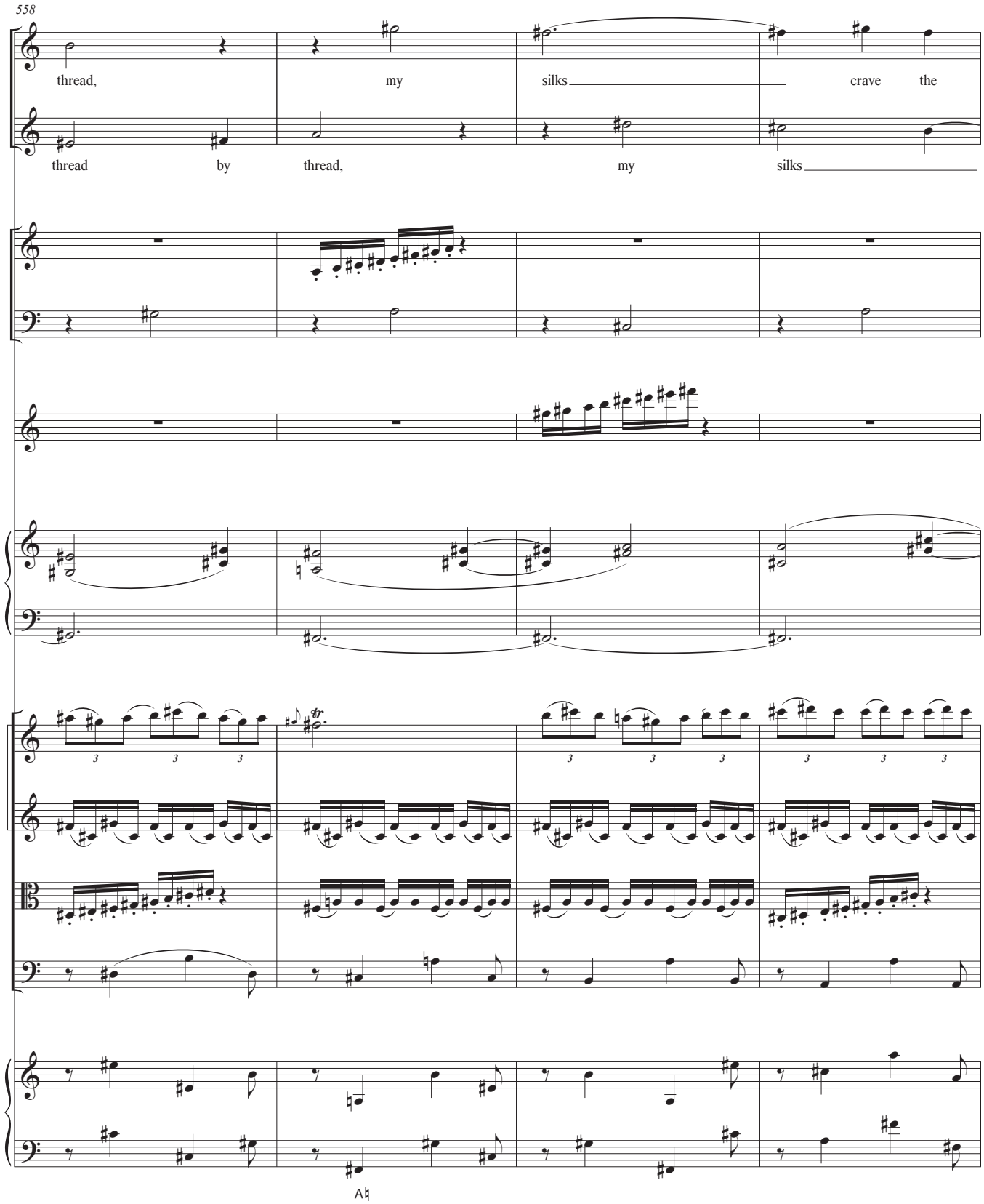

532
533
(The honking of a car horn is heard outside)
S2
for God's sake!
S3
for God's sake!
A
Let him find a - no-ther wo-man to dream a-bout!
Clar.
Hn.
Mrb.
p
Acc.
p
Vln. I
p
Vln. II
Vla.
p
Vc.

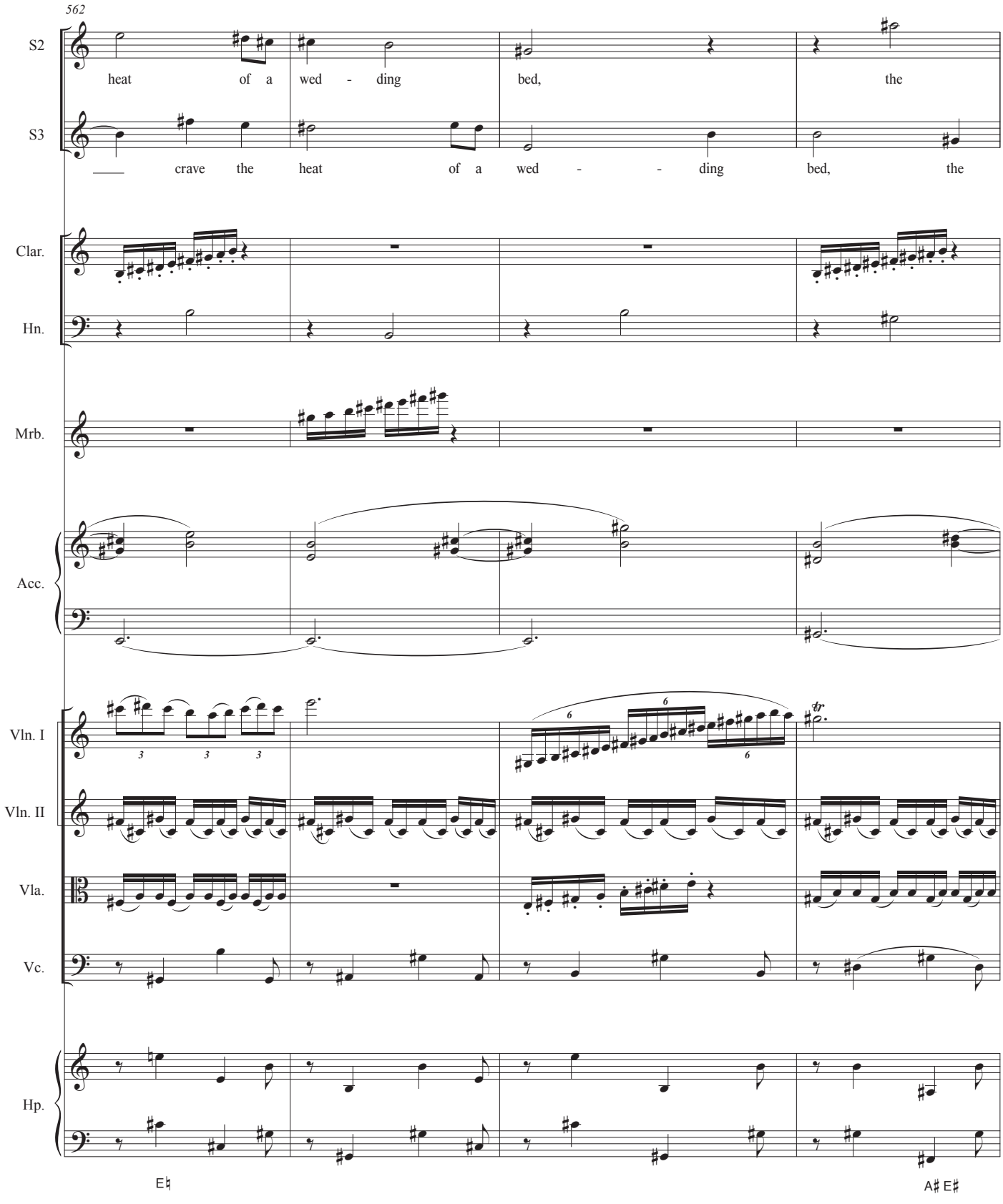

536
(the car horn is heard again)
A
I go to my lo - - - ver,
Clar.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
541
(she leaves)
to my lo - - - ver!
Hn.

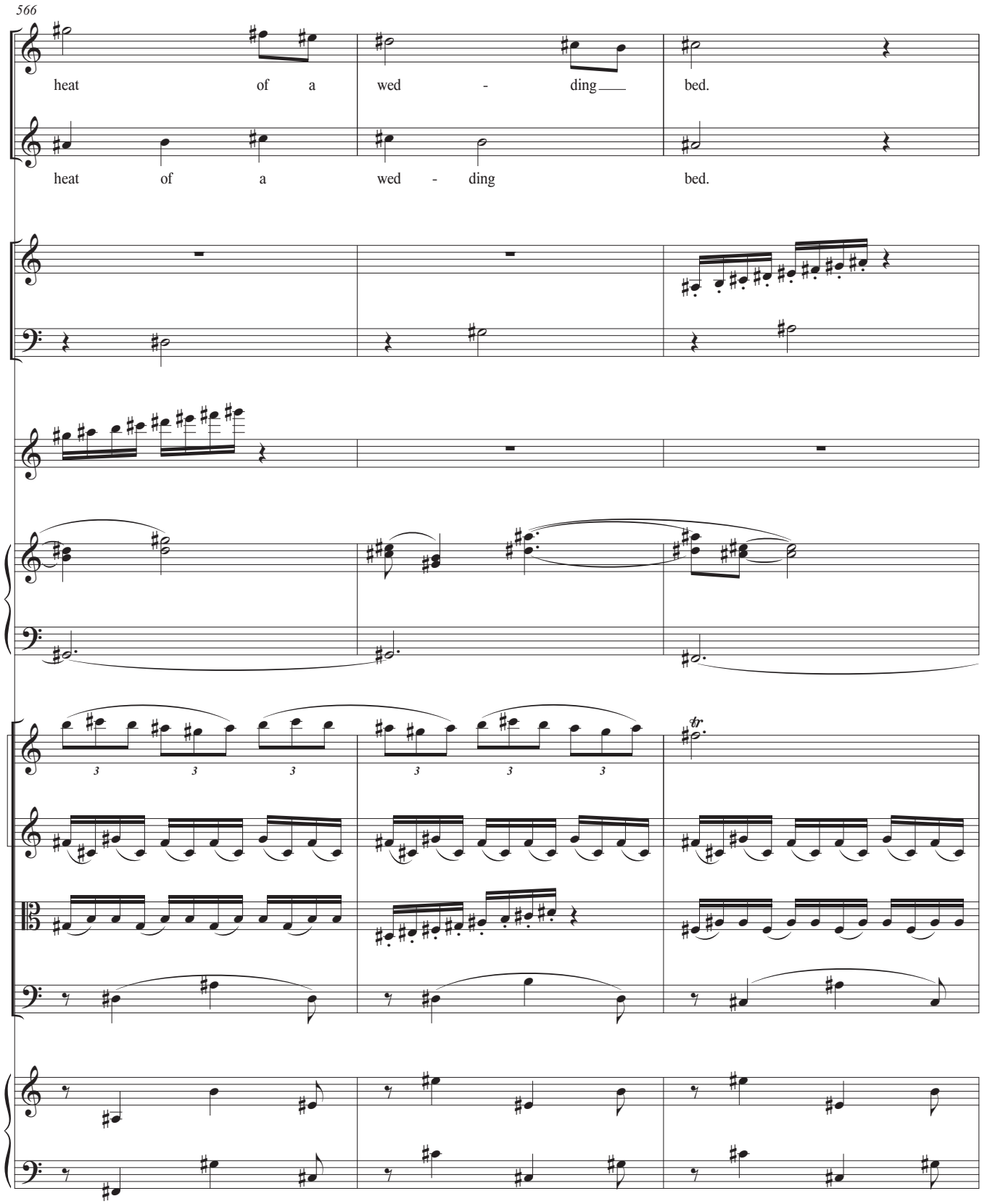

546
S2
The pain of a veil un - worn
S3
The pain of a veil un -
Clar.
Hn.
Mrb.
Acc.
(SB)
Vln. I
Vln. II
Vla.
Vc.
Hp.
D♭ C♯ B♮ E♯ F♯ G♯ A♯

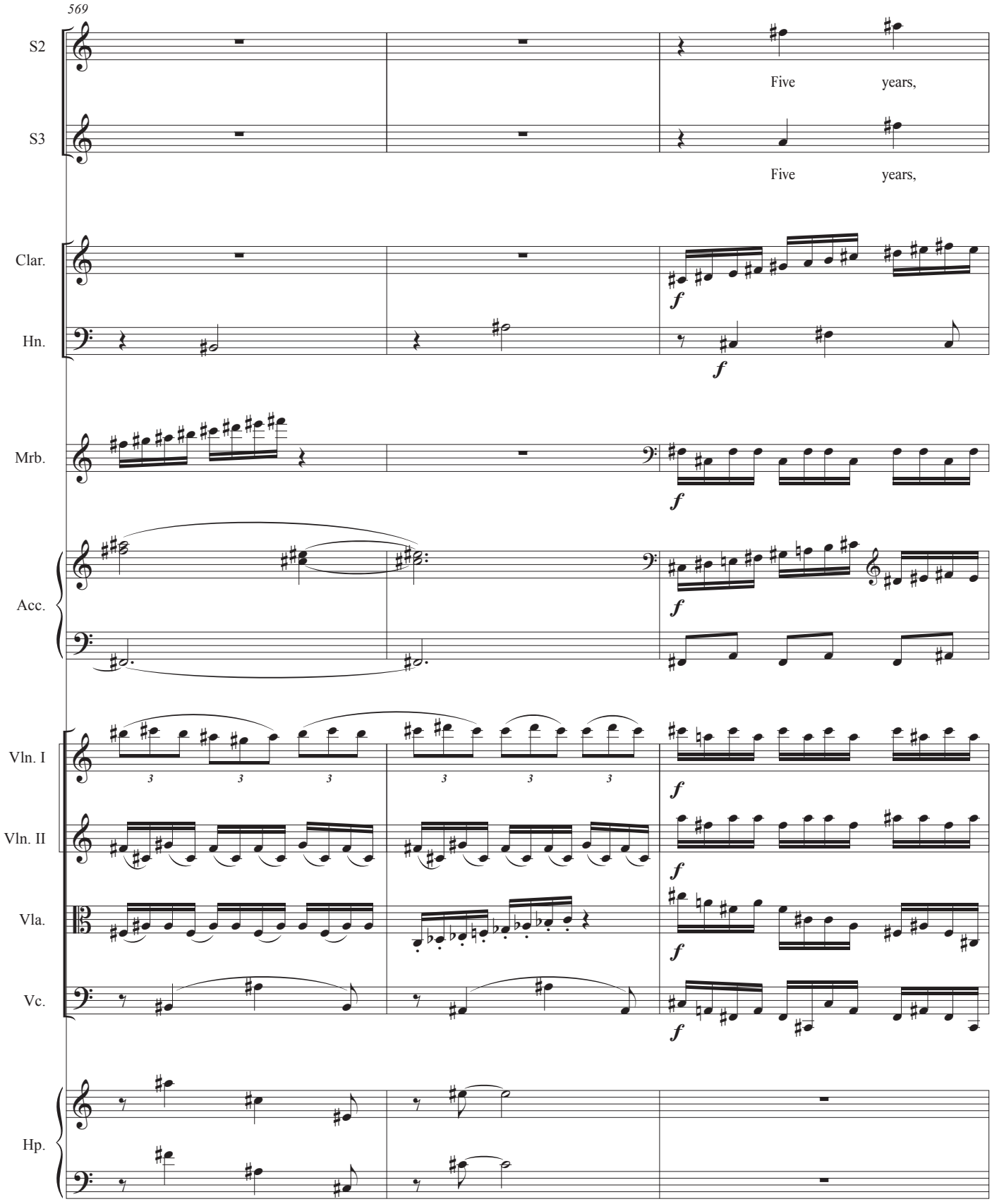

550
S2
sings of a death it should not have known;
S3
worn sings of a death it should not have
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
A♮
E♮

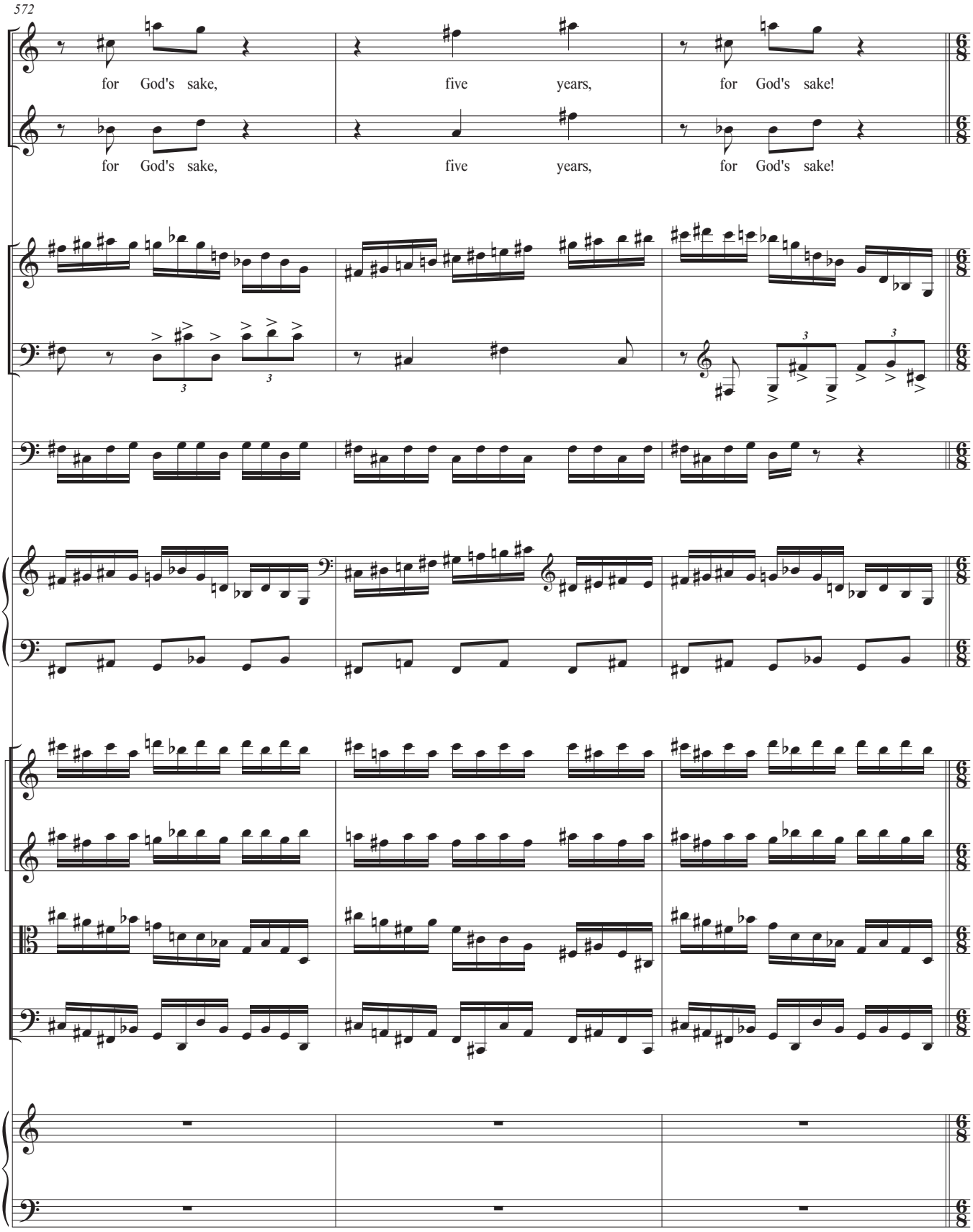

554
S2
sewn with pas - sion, thread by
S3
known; sewn with pas - sion,
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
A♯ E♯


558
S2
thread, my silks crave the
S3
thread by thread, my silks
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.


562
S2
heat of a wed - ding bed, the
S3
crave the heat of a wed - - ding bed, the
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
E♮
A♯ E♯

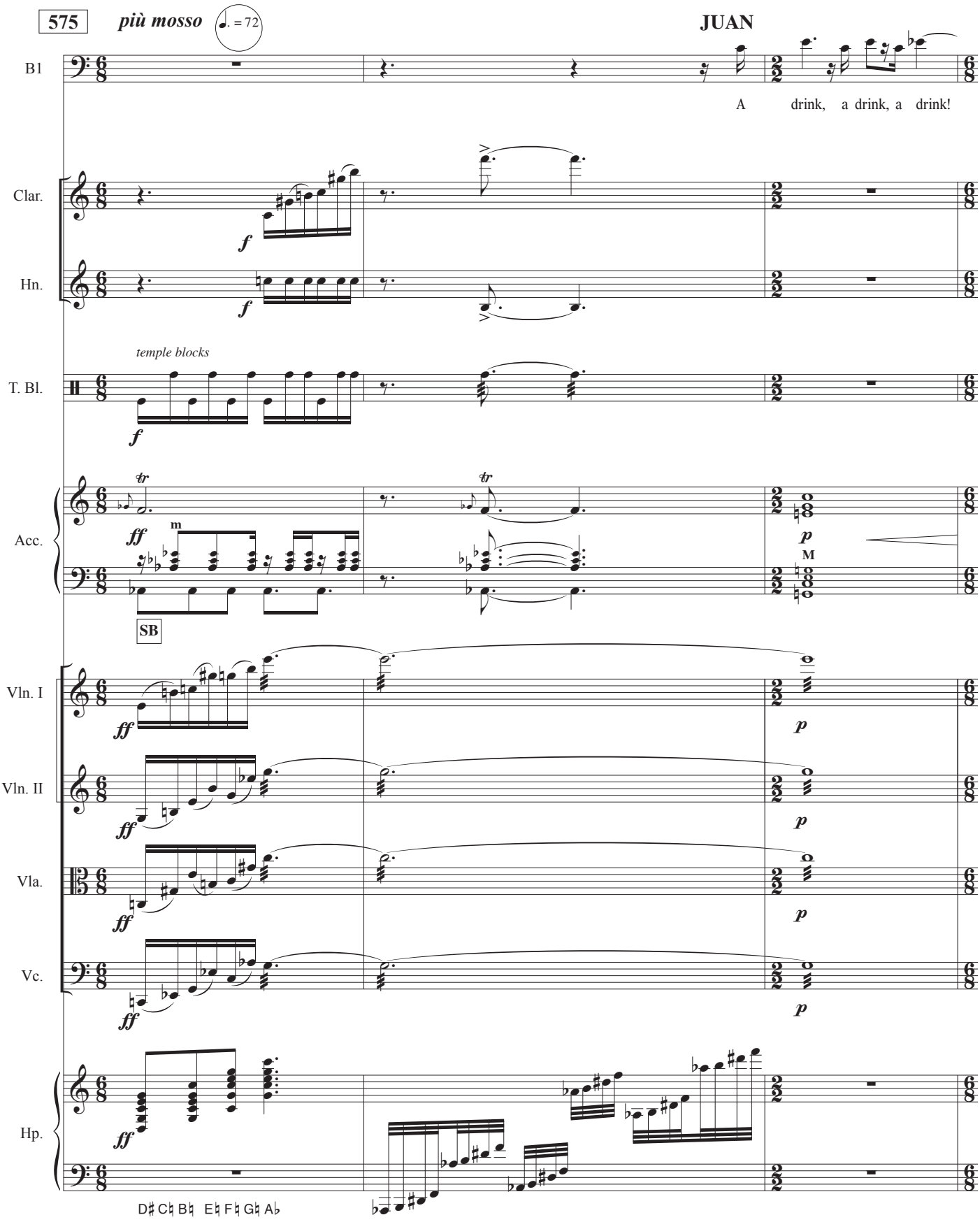

566
S2
heat of a wed - ding bed.
S3
heat of a wed - ding bed.
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

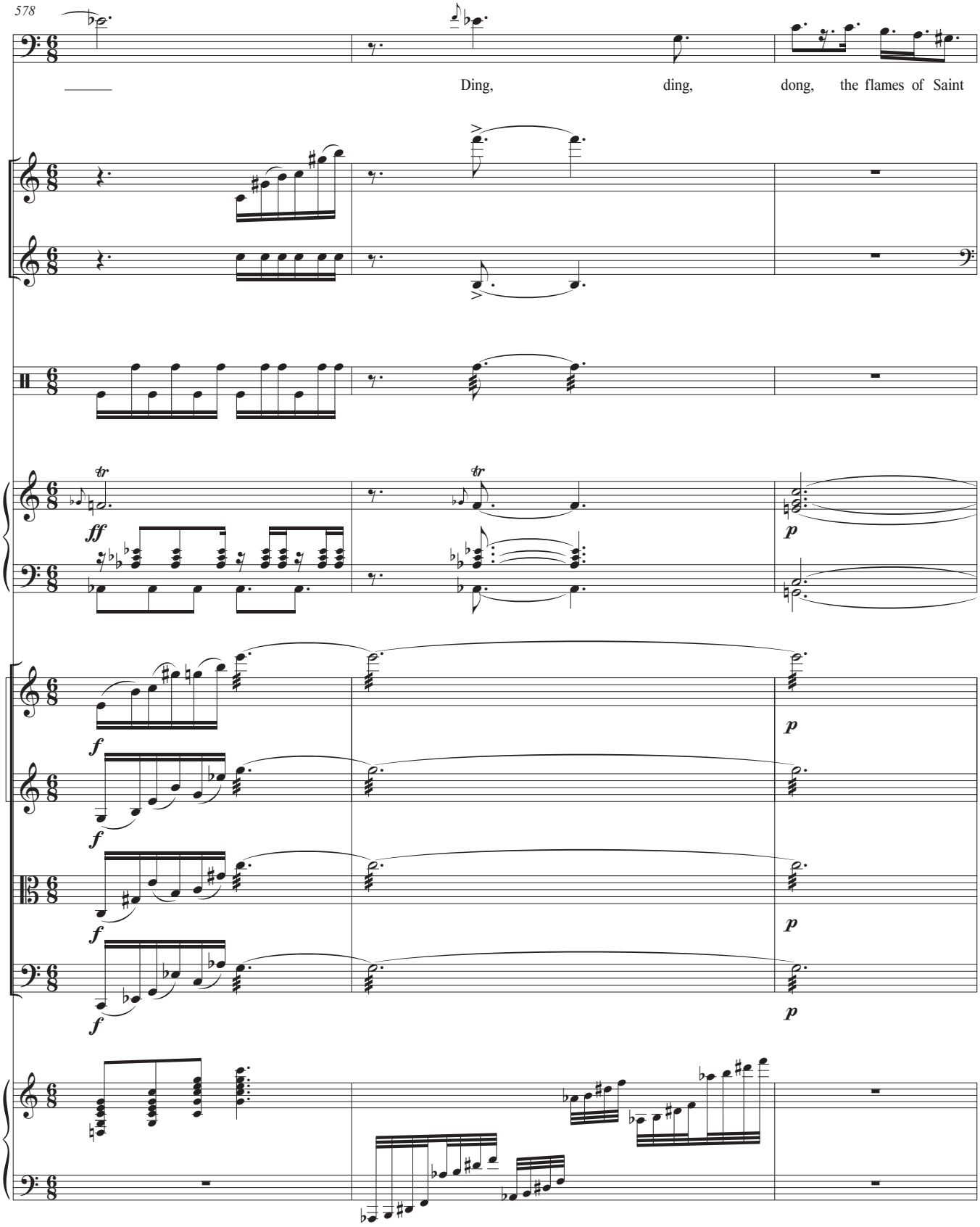

569
S2
Five years,
S3
Five years,
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
f

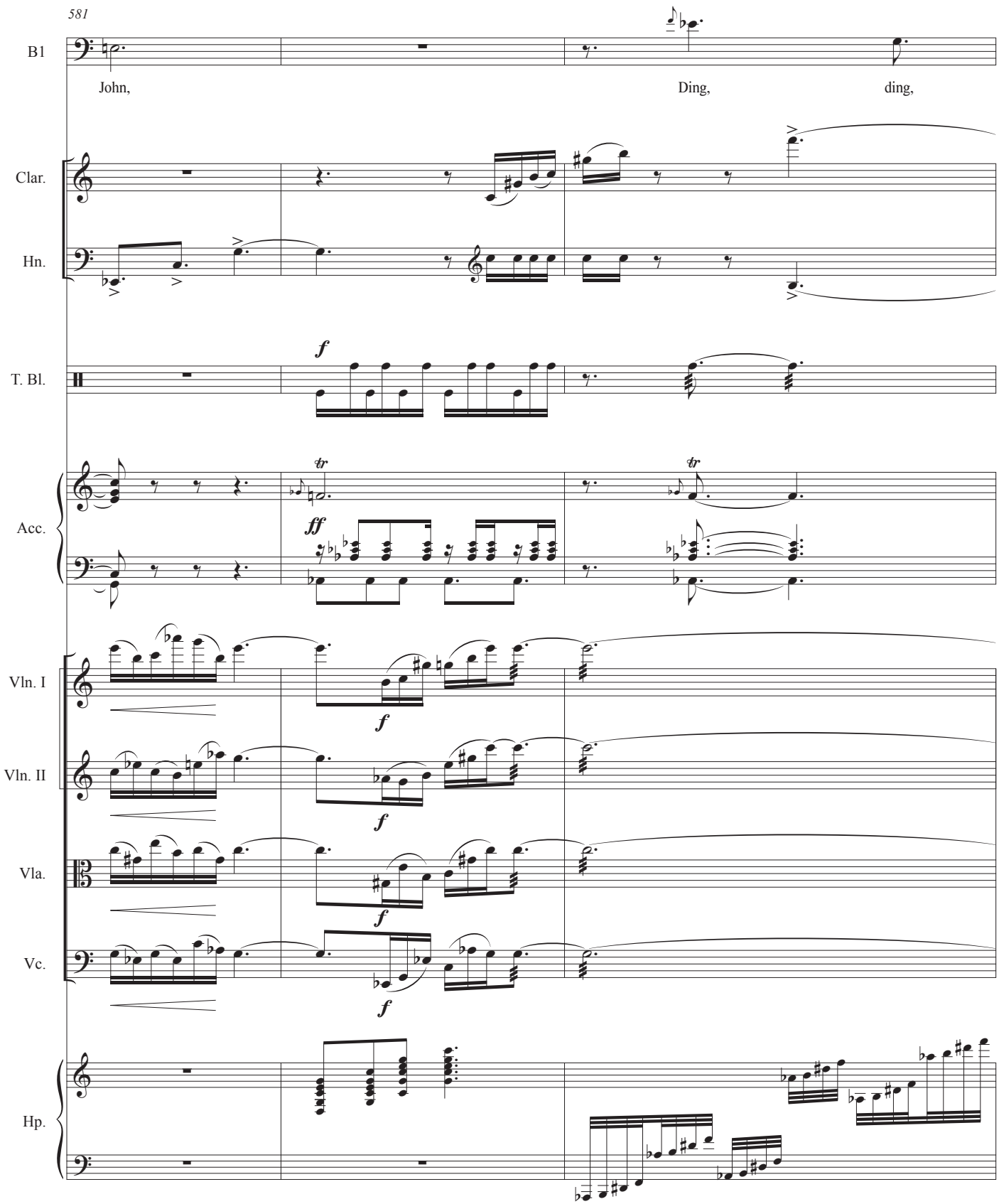

572
S2
for God's sake, five years, for God's sake!
S3
for God's sake, five years, for God's sake!
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

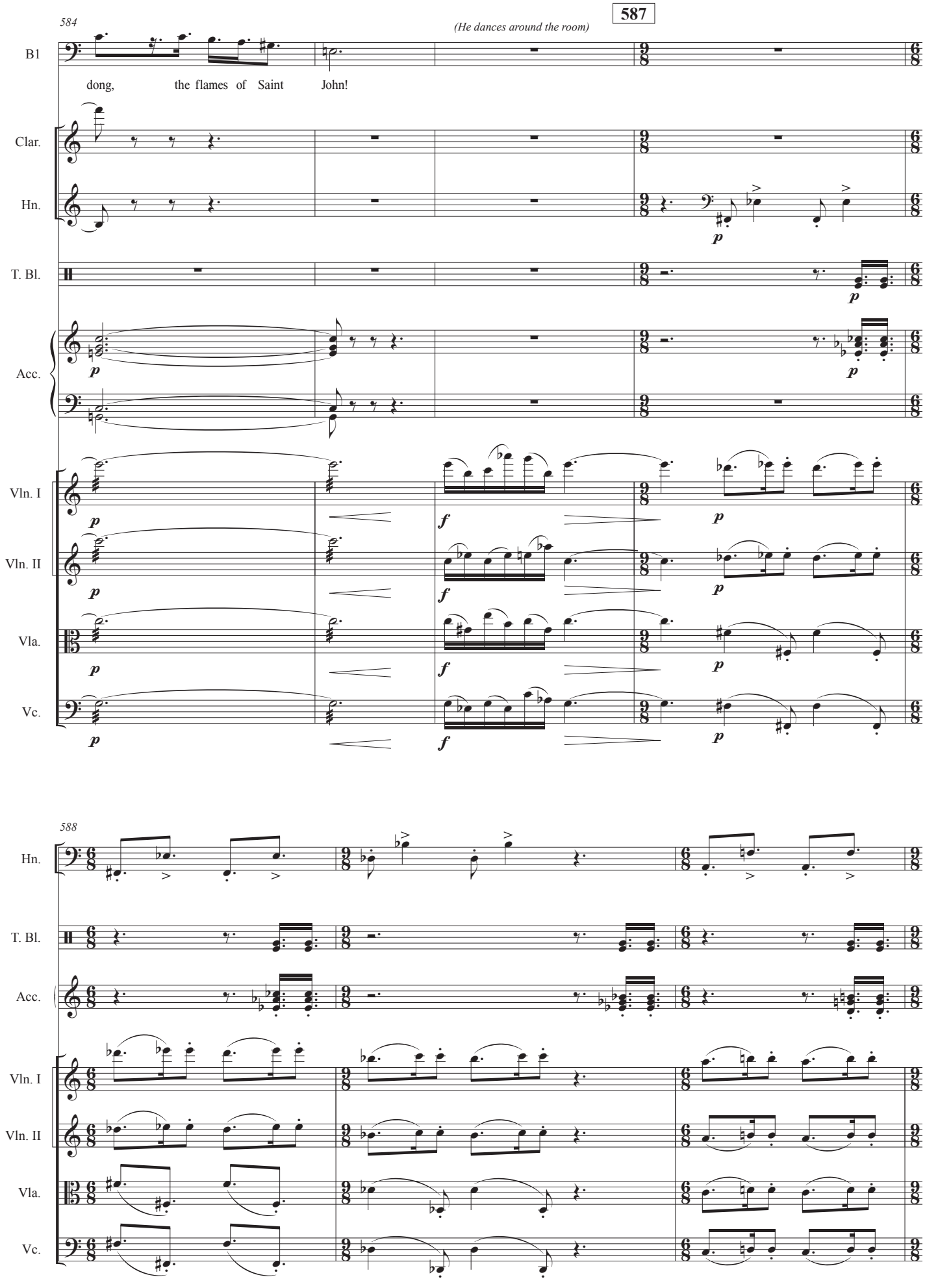
Scene 6: The library

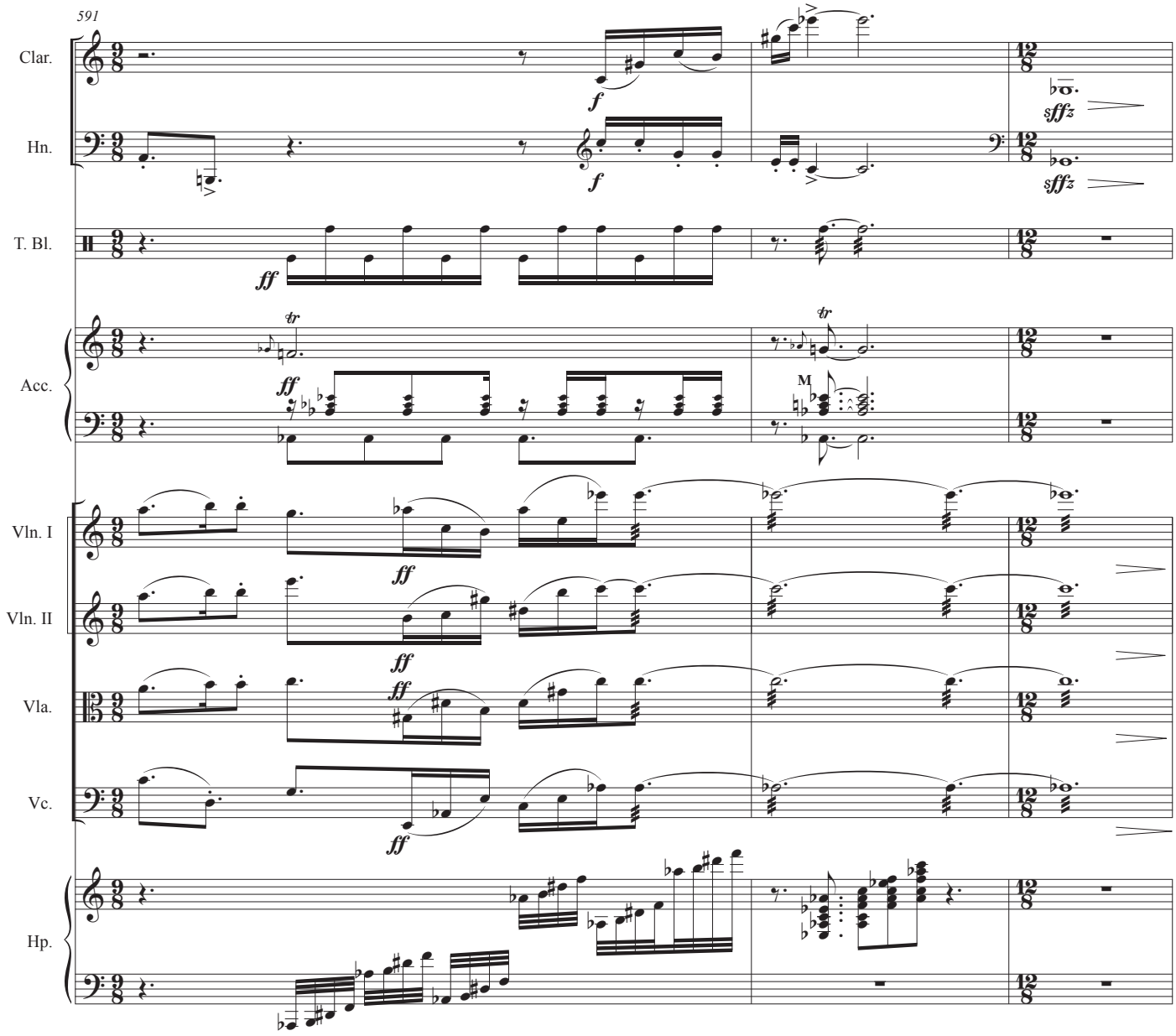
FEDERICO sitting still in his blue pyjamas. JUAN rushes in.

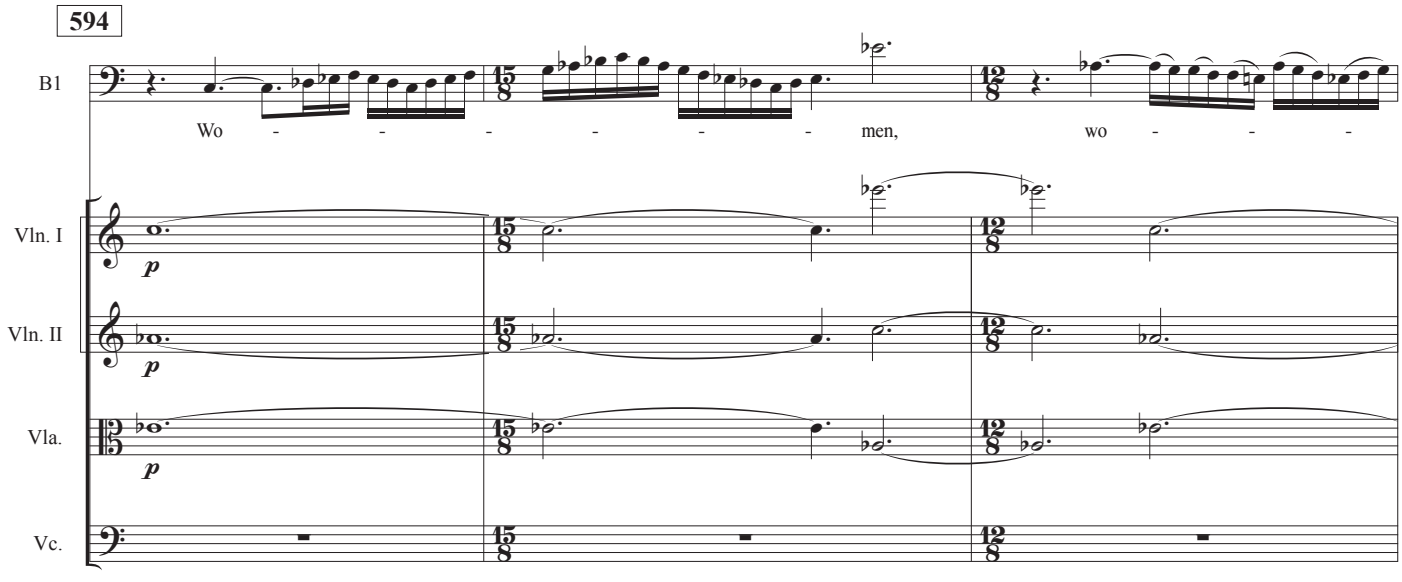


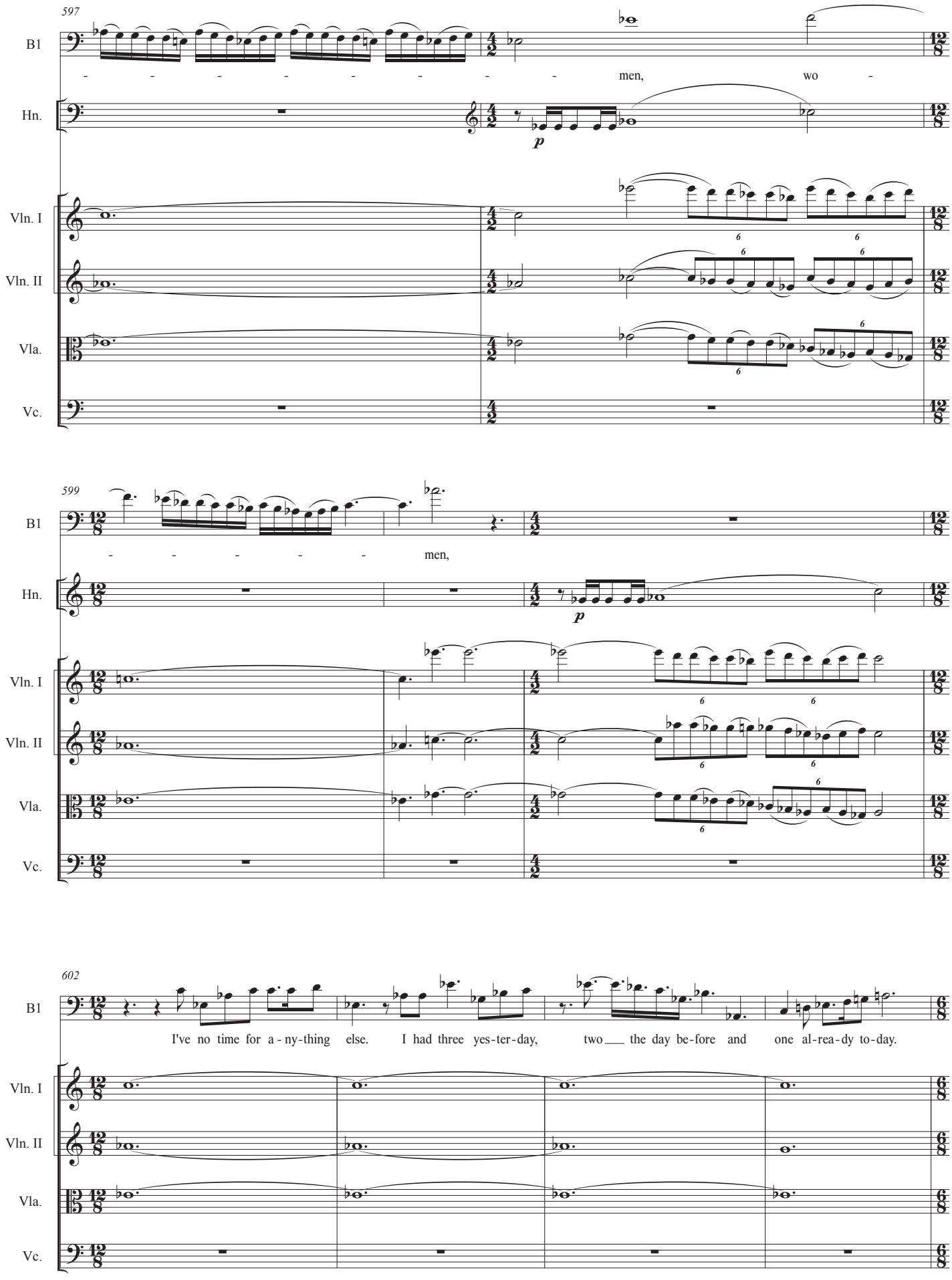

578
B1
Ding, ding, dong, the flames of Saint
Clar.
Hn.
T. Bl.
Acc.
ff
p
Vln. I
Vln. II
Vla.
Vc.
f
p
Hp.

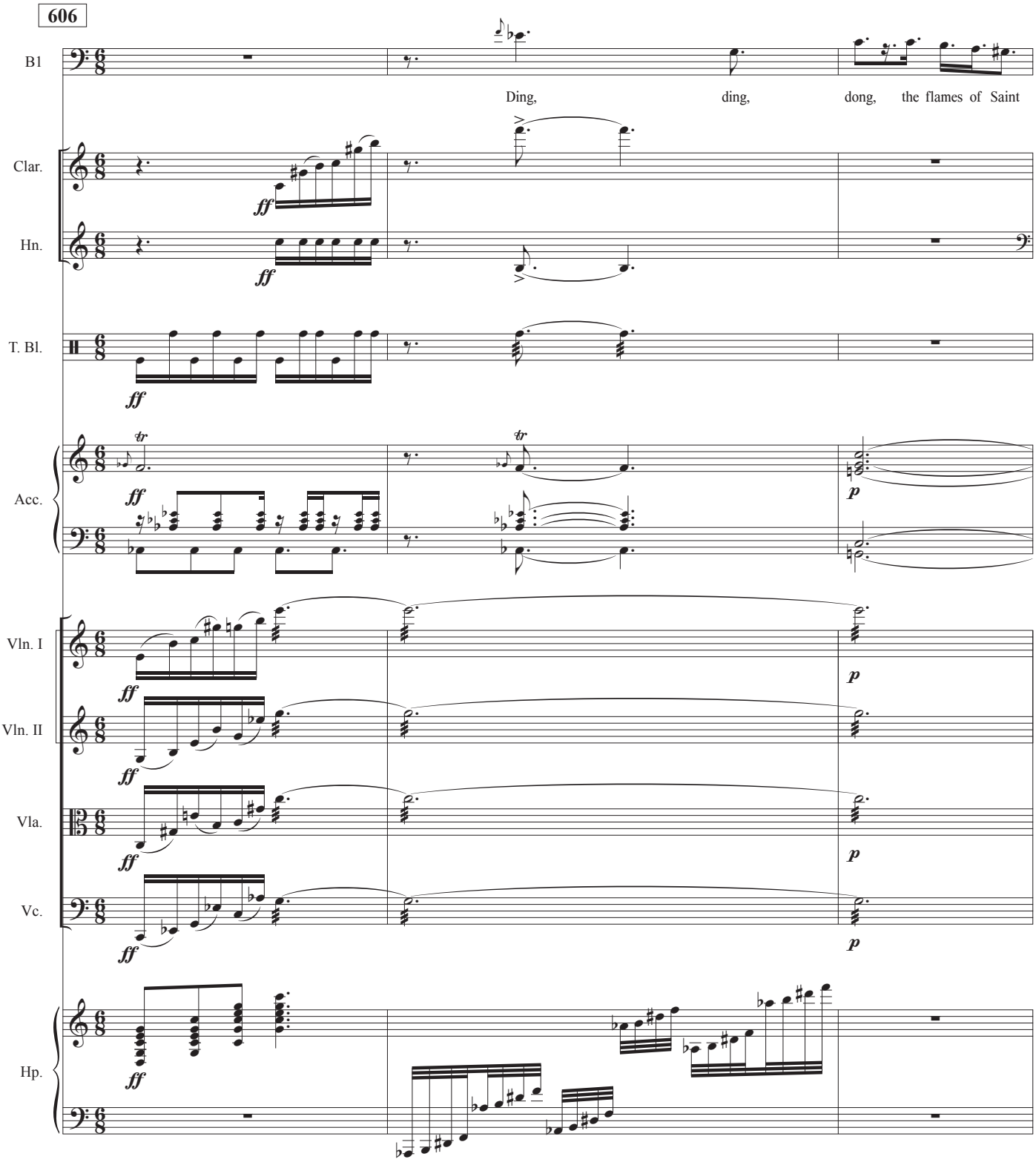

581
B1
John,
Ding,
ding,
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
f
ff
tr

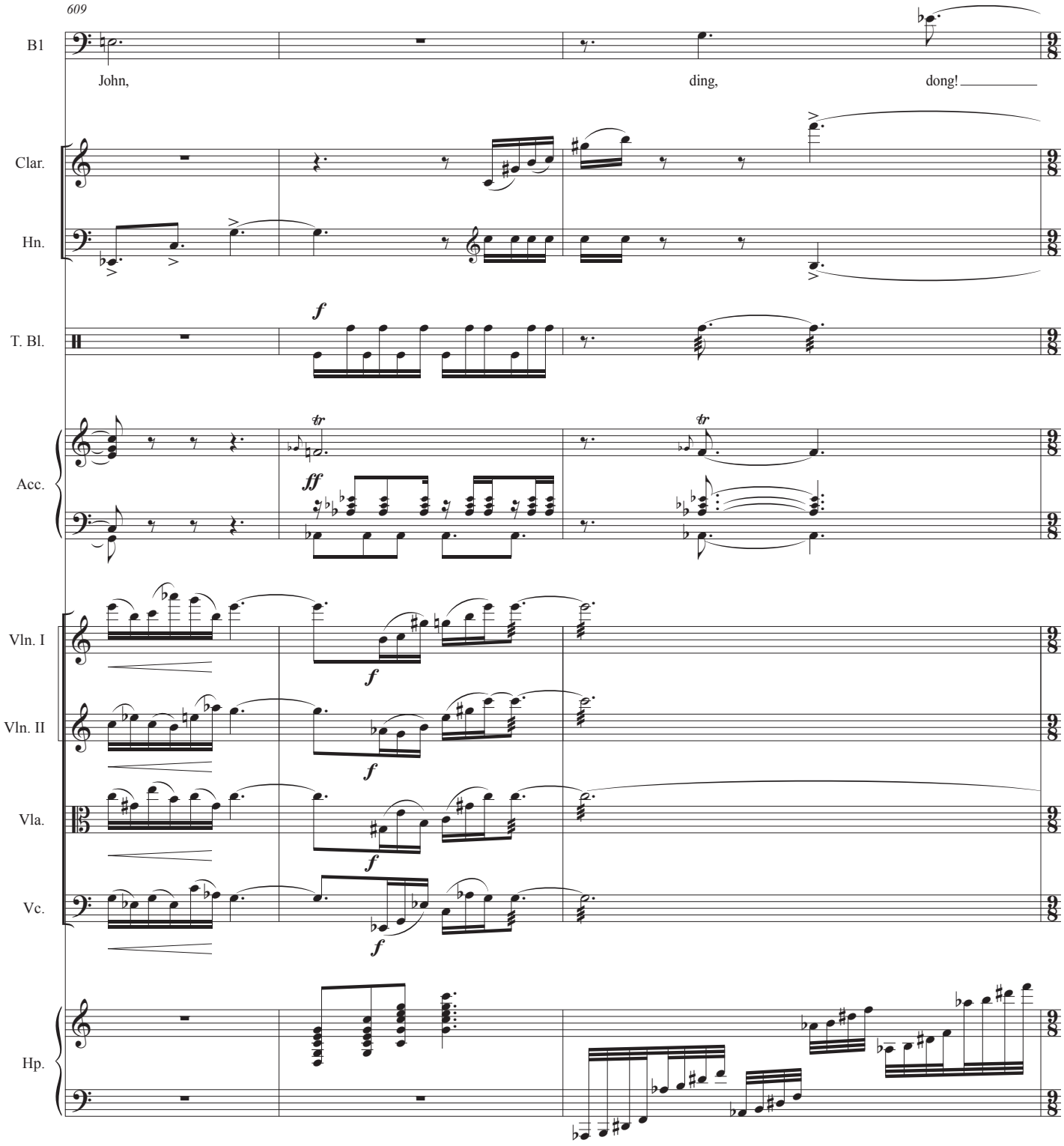

584
587
(He dances around the room)
B1
dong, the flames of Saint John!
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
588
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.

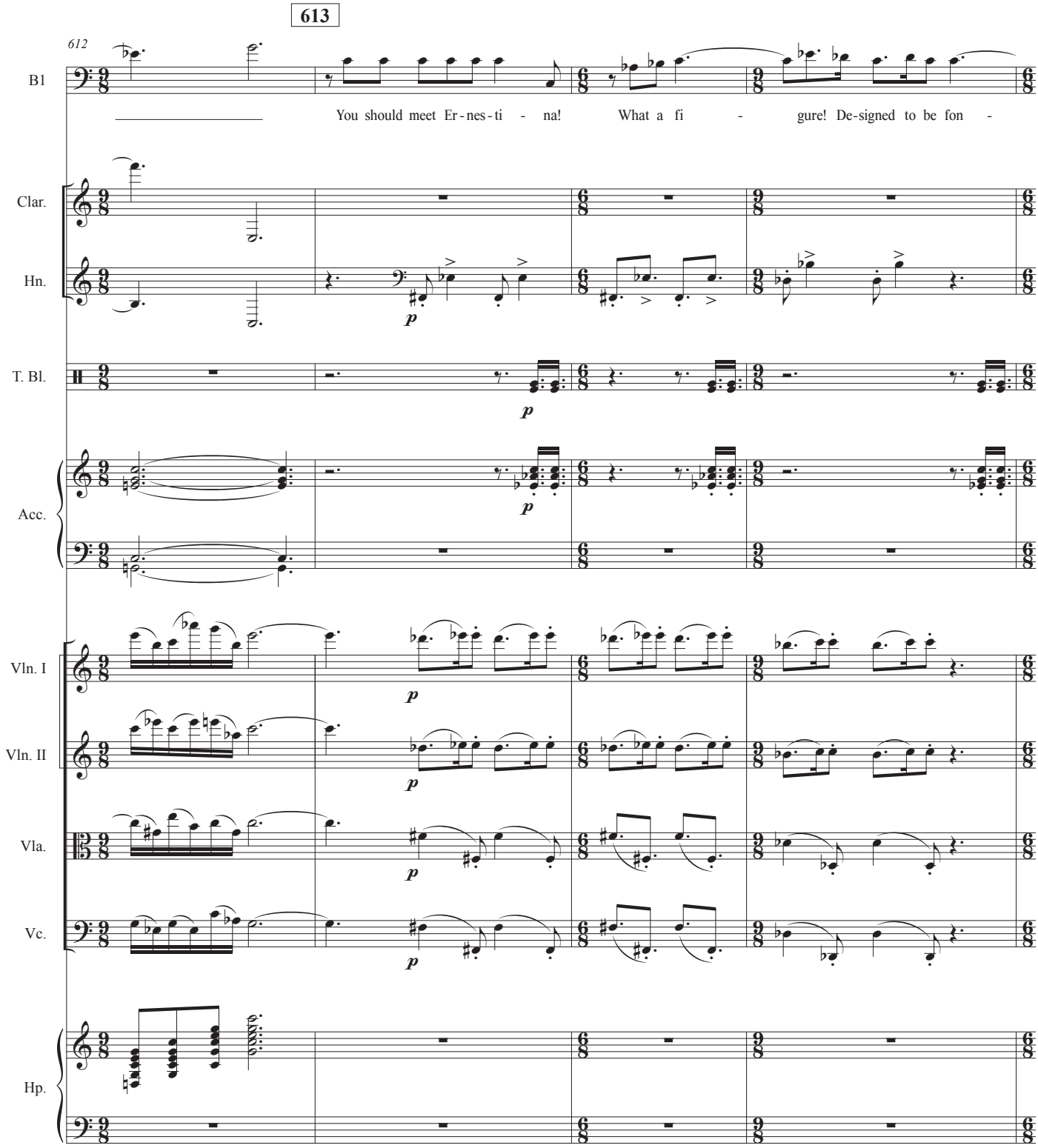

591
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
f
sffz
ff
tr
M

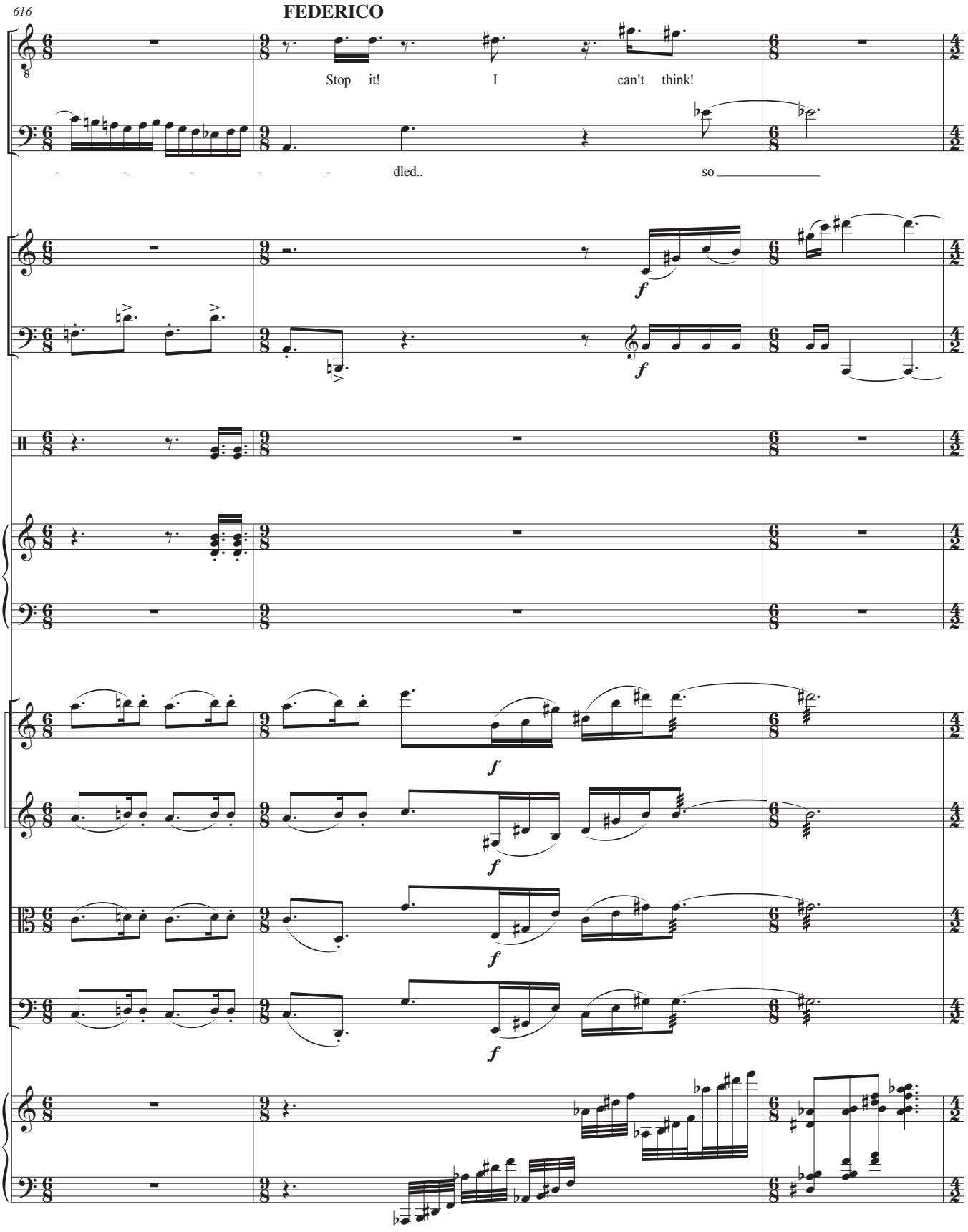

594
B1
Wo - - - - - - men, wo - - -
Vln. I
Vln. II
Vla.
Vc.
p

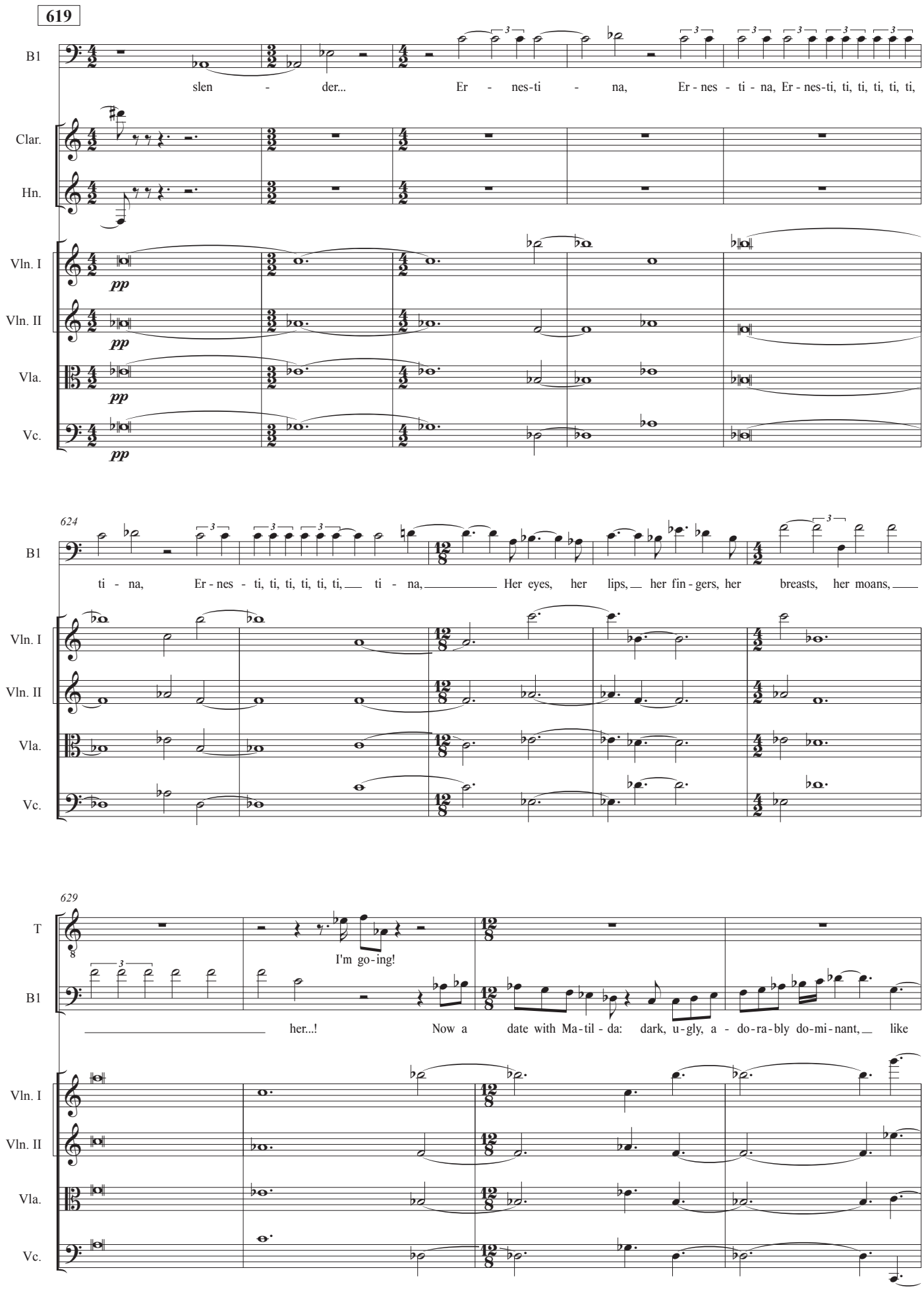

597
B1
men, wo -
Hn.
p
Vln. I
Vln. II
Vla.
Vc.
599
B1
men,
Hn.
p
Vln. I
Vln. II
Vla.
Vc.
602
B1
I've no time for a - ny-thing else. I had three yes-ter-day, two the day be-fore and one al-rea-dy to-day.
Vln. I
Vln. II
Vla.
Vc.

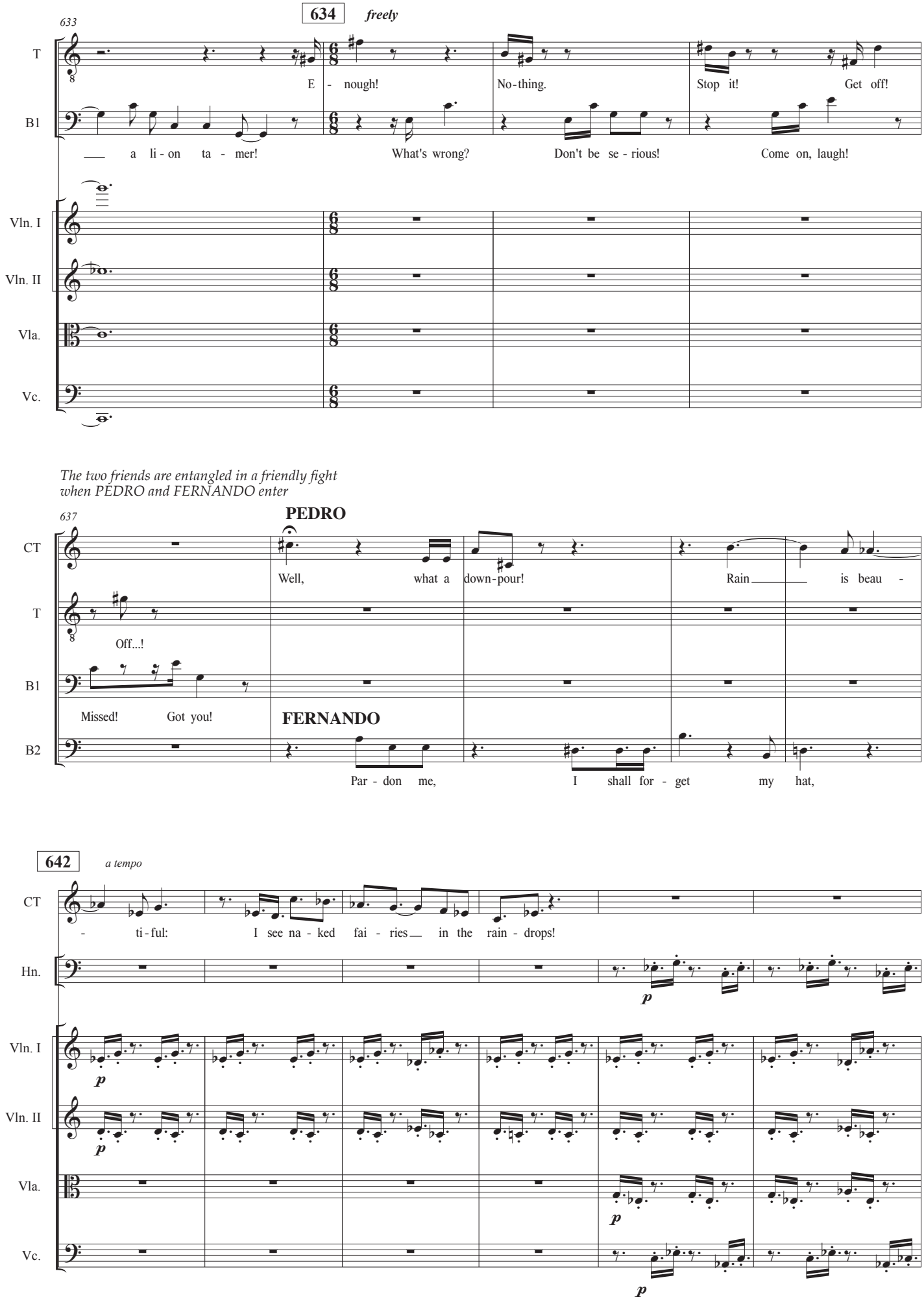

606
B1
Ding, ding, dong, the flames of Saint
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
ff
p
tr

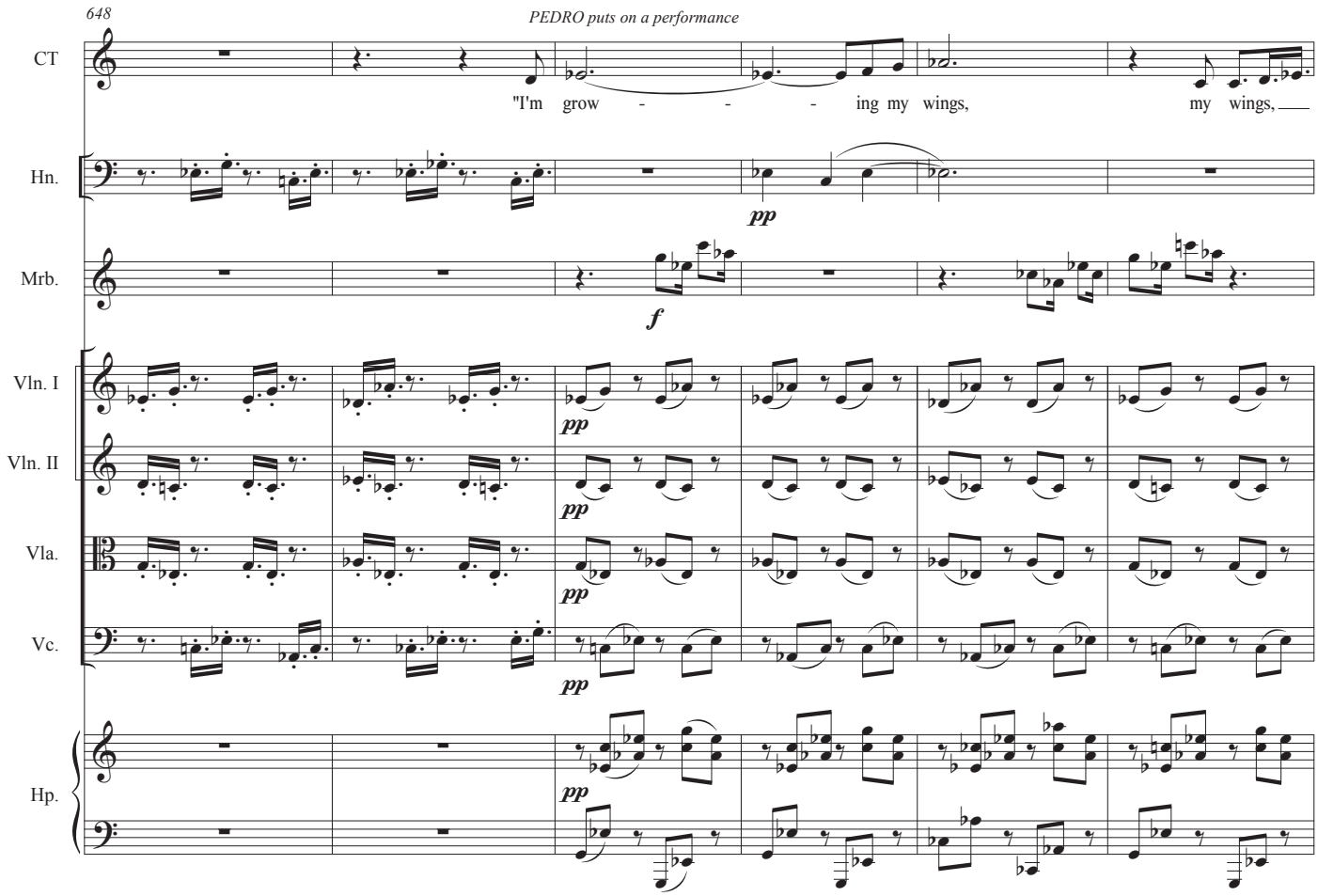

609
B1
John,
ding,
dong!
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
f
ff
tr

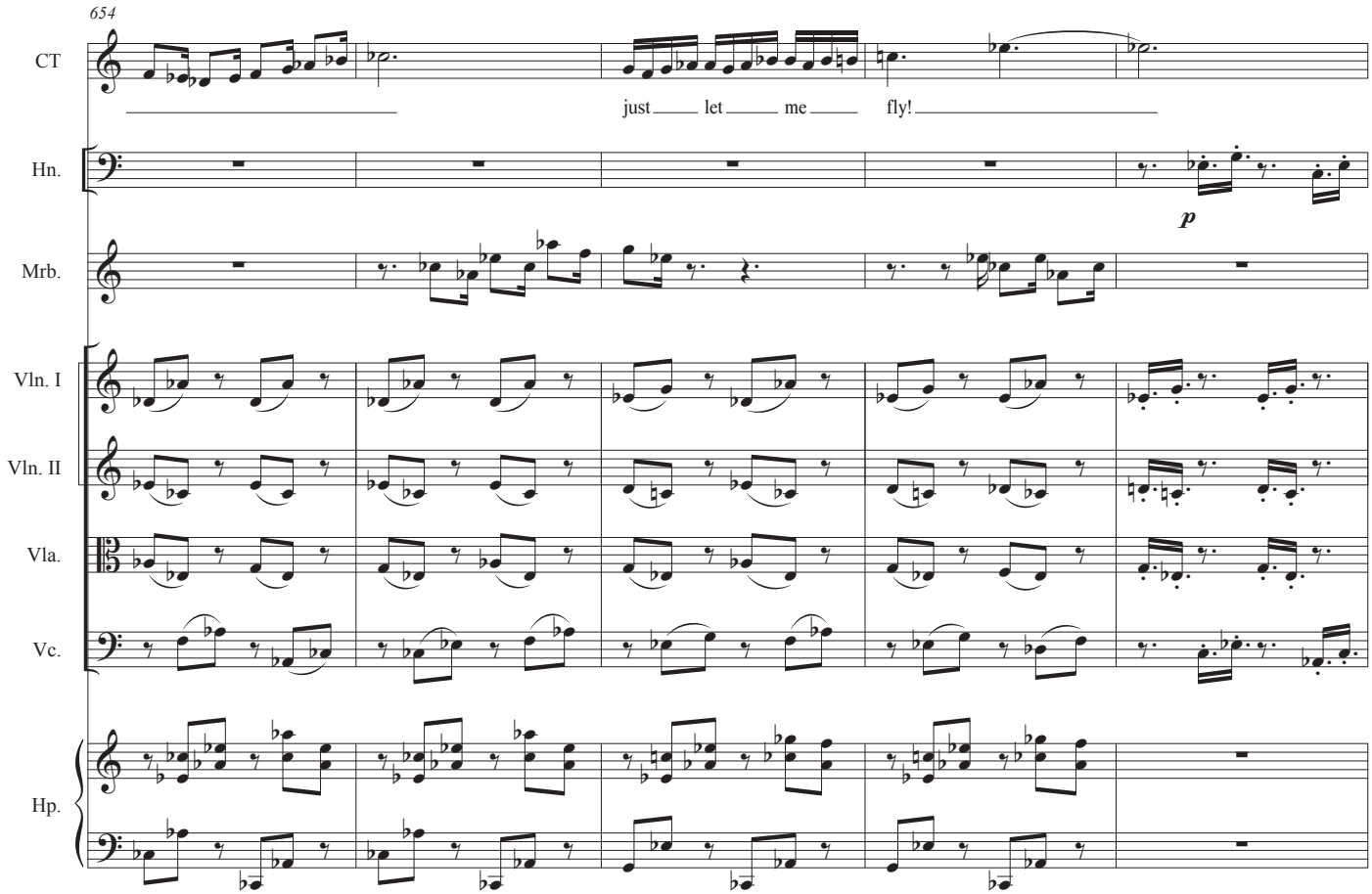

613
612
B1
You should meet Er-nes-ti - na! What a fi - gure! De-signed to be fon -
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
p

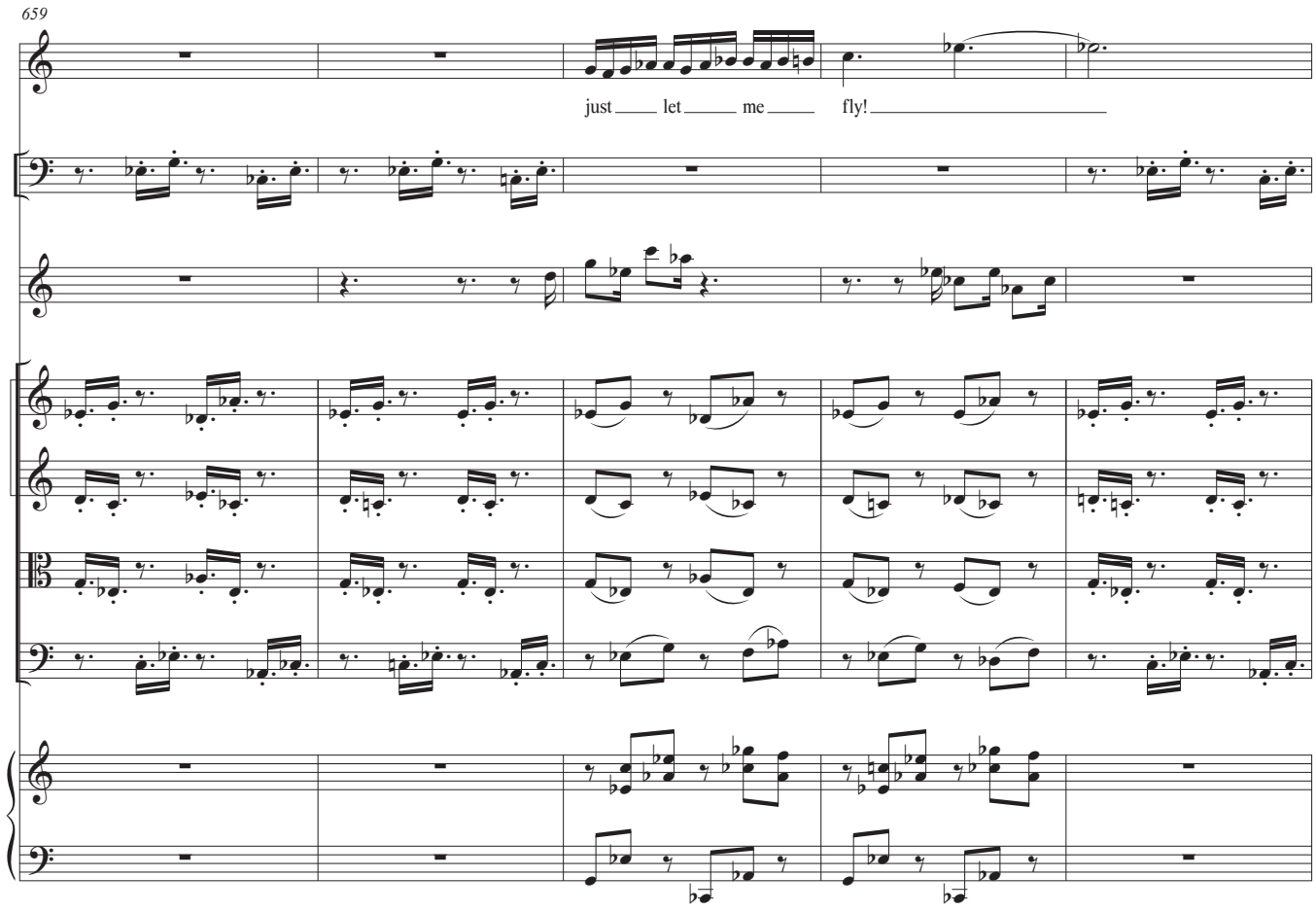

616
FEDERICO
T
Stop it! I can't think!
B1
- - - - - dled.. so
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

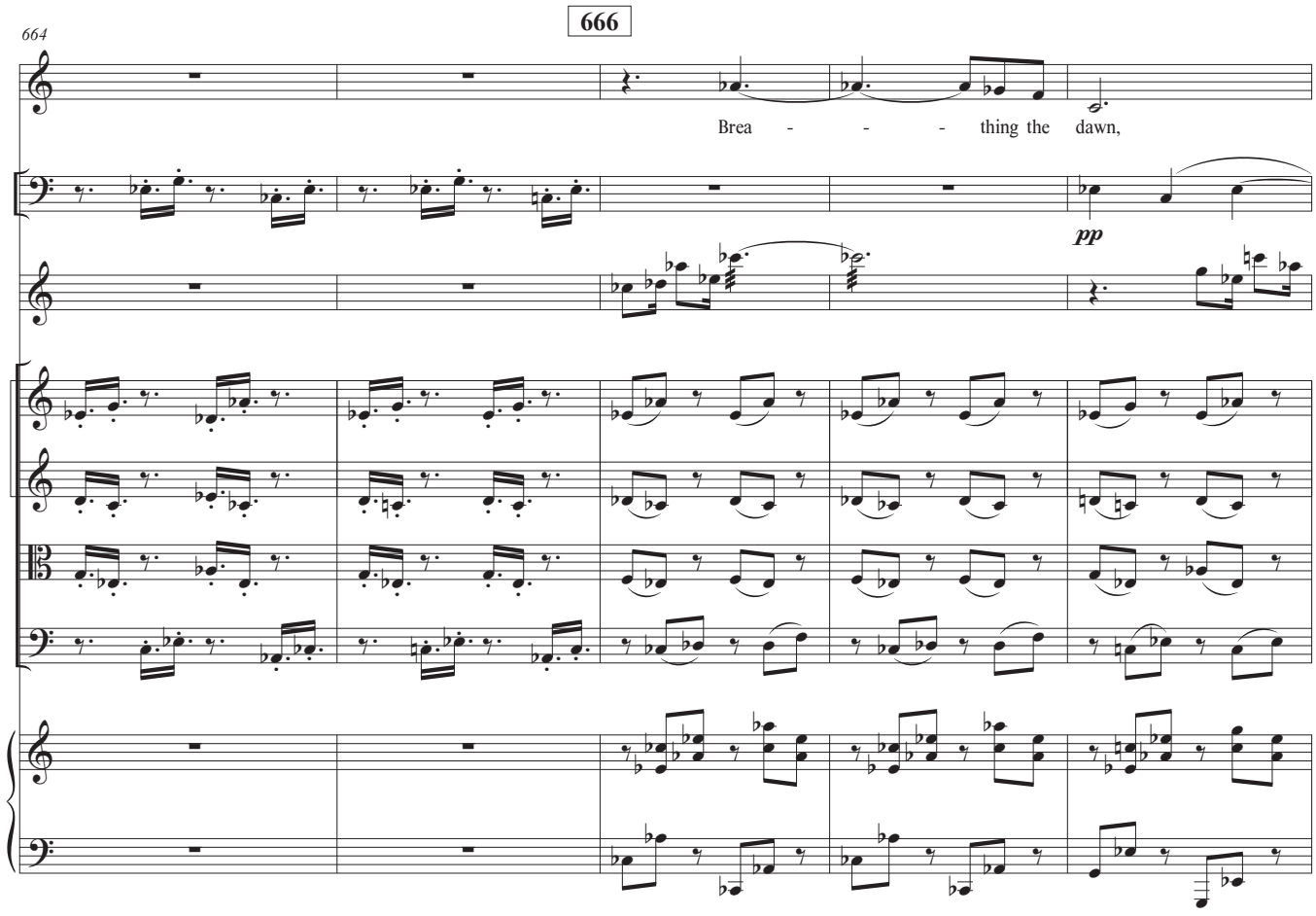

619
B1
slen - der... Er - nes-ti - na, Er - nes - ti - na, Er - nes-ti, ti, ti, ti, ti, ti,
Clar.
Hn.
Vln. I
Vln. II
Vla.
Vc.
pp
624
B1
ti - na, Er - nes - ti, ti, ti, ti, ti, ti, ti - na, Her eyes, her lips, her fin - gers, her breasts, her moans,
Vln. I
Vln. II
Vla.
Vc.
629
T
I'm go-ing!
B1
her...! Now a date with Ma-til - da: dark, u-gly, a - do-ra-bly do-mi-nant, like
Vln. I
Vln. II
Vla.
Vc.

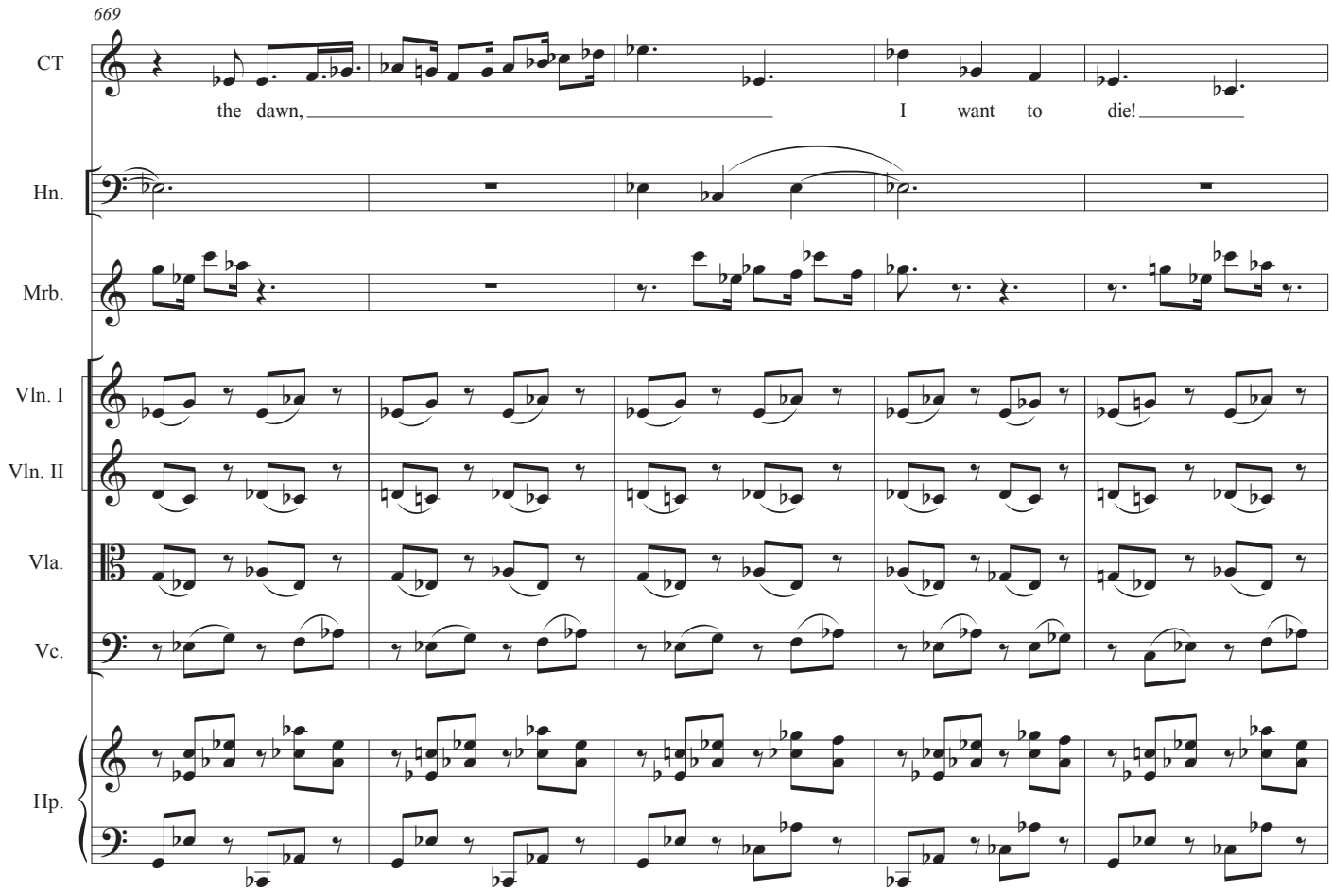

633
634
freely
T
B1
E - nough!
No-thing.
Stop it!
Get off!
a li - on ta - mer!
What's wrong?
Don't be se - rious!
Come on, laugh!
Vln. I
Vln. II
Vla.
Vc.
The two friends are entangled in a friendly fight
when PEDRO and FERNANDO enter
637
PEDRO
CT
Well, what a down-pour!
Rain is beau -
Off...!
Missed! Got you!
FERNANDO
Par - don me, I shall for - get my hat,
642
a tempo
- ti-ful: I see na - ked fai - ries in the rain - drops!
Hn.
p
Vln. I
Vln. II
Vla.
Vc.

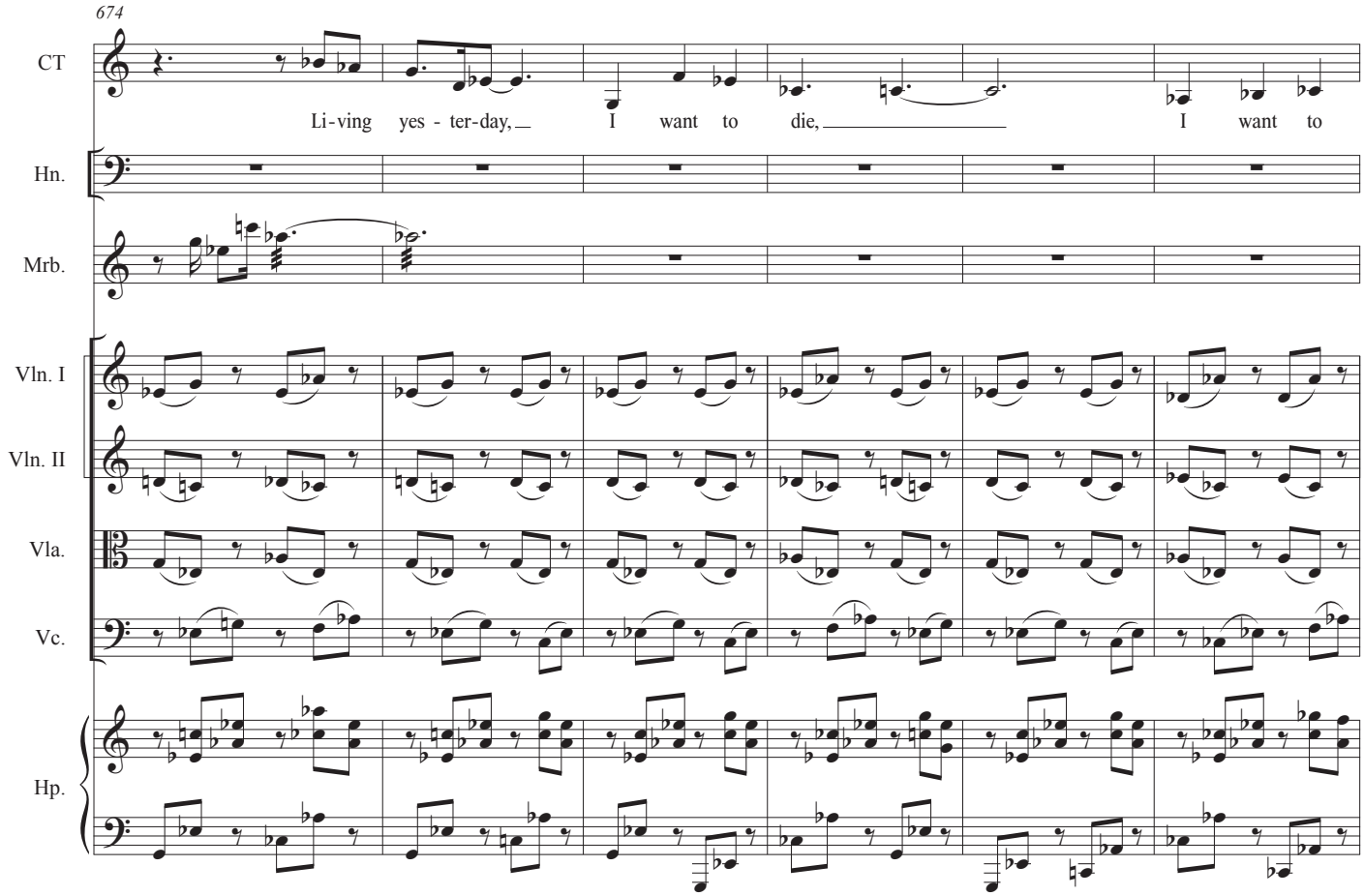

648
PEDRO puts on a performance
CT
"I'm grow - - - ing my wings, my wings,
Hn.
pp
Mrb.
f
Vln. I
pp
Vln. II
pp
Vla.
pp
Vc.
pp
Hp.
pp

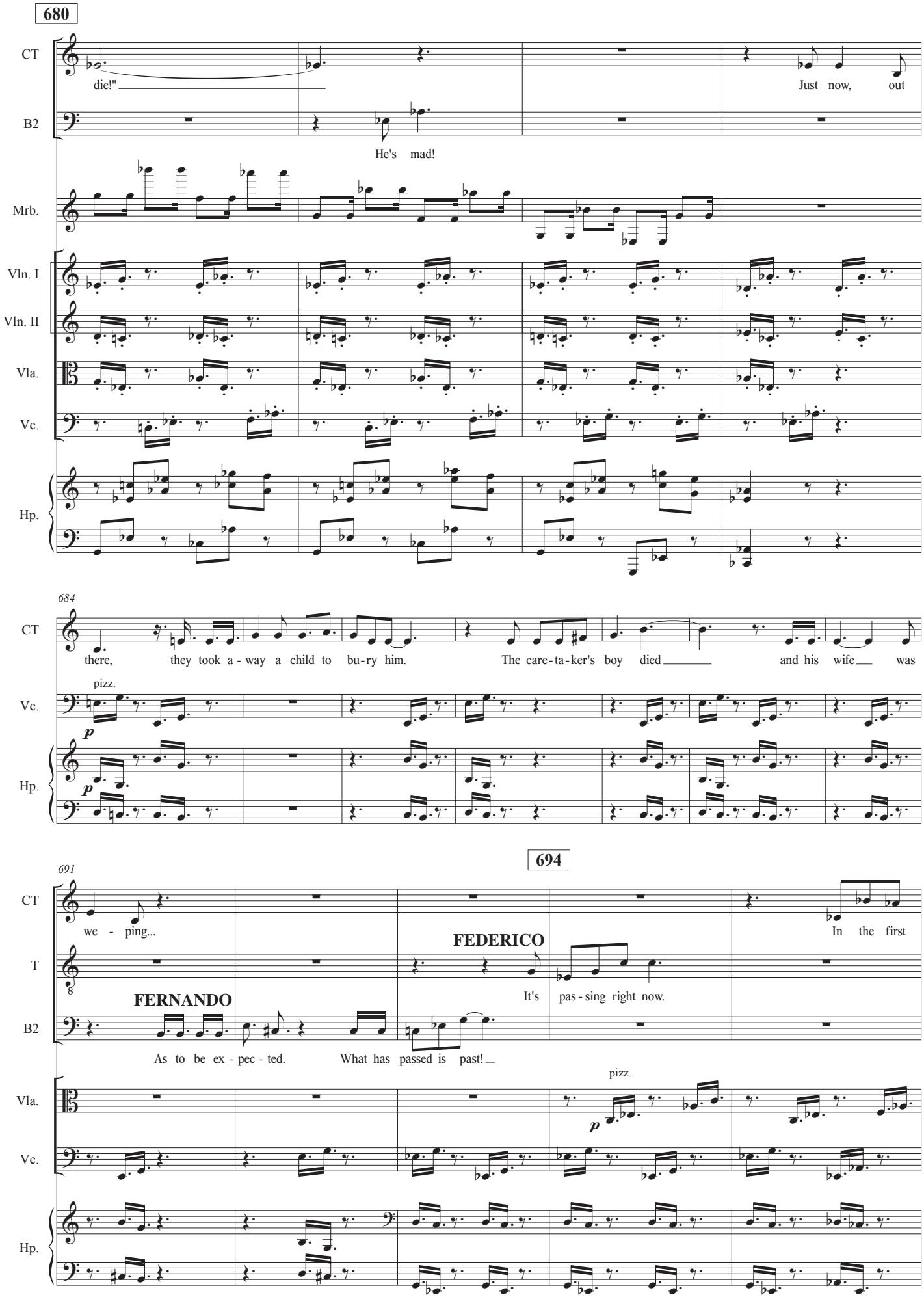

654
CT
just let me fly!
Hn.
p
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Hp.

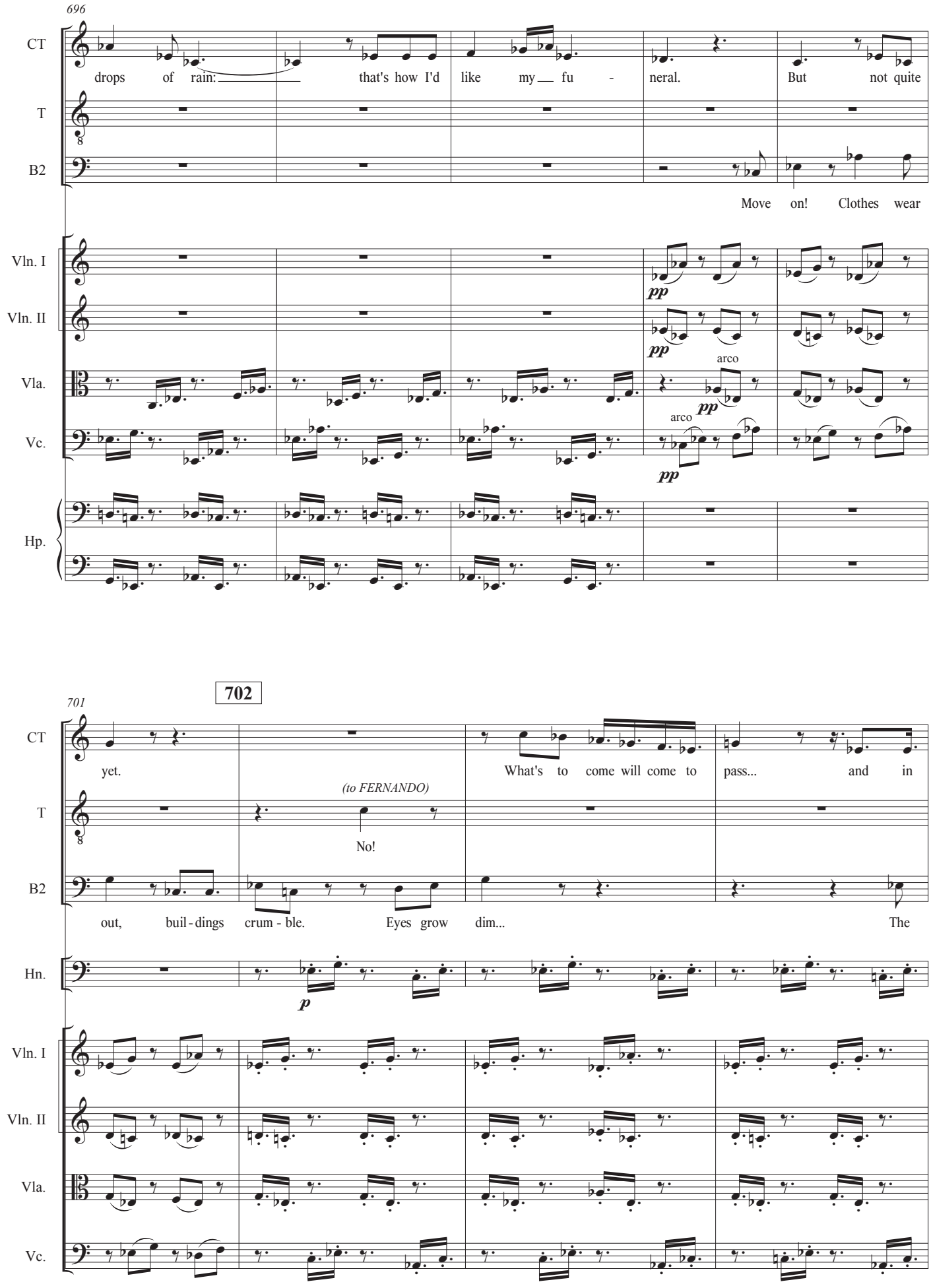

659
CT
just let me fly!
Hn.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Hp.


666
664
CT
Brea - - - thing the dawn,
Hn.
pp
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Hp.


669
CT
the dawn,
I want to die!
Hn.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Hp.


674
CT
Li-ving yes - ter-day,
I want to die,
I want to
Hn.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Hp.


680
CT
B2
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Hp.
die!"
He's mad!
Just now, out
684
there, they took a - way a child to bu-ry him. The care-ta-ker's boy died and his wife was
pizz.
p
691
694
we - ping...
FERNANDO
As to be ex - pec - ted. What has passed is past!
FEDERICO
It's pas - sing right now.
In the first
T
pizz.


696
CT
drops of rain: that's how I'd like my fu - neral. But not quite
T
B2
Move on! Clothes wear
Vln. I
Vln. II
Vla.
Vc.
Hp.
pp
arco
702
701
yet.
What's to come will come to pass... and in
(to FERNANDO)
No!
out, buil - dings crum - ble. Eyes grow dim... The
Hn.
p

ROSITA enters, very upset and ignored at first
She is carrying a suitcase.

ROSITA

705

S1 I'm

CT five years' time there'll be a big dark hole

T

B2 past has been and gone and it's laid to rest.

Clar.

Hn. *pp*

Mrb. *p* *f*

Acc. *f*

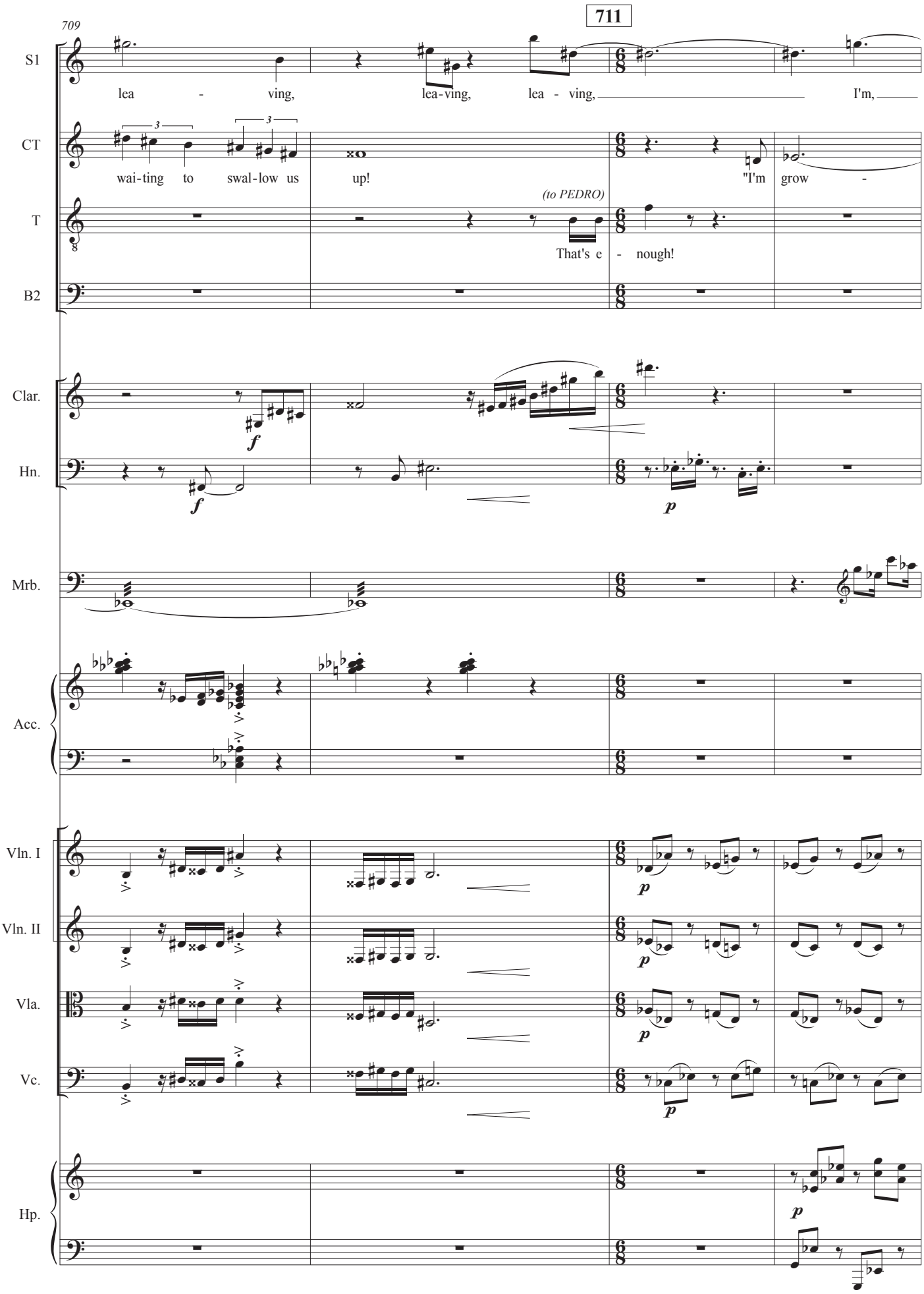
Vln. I *f*

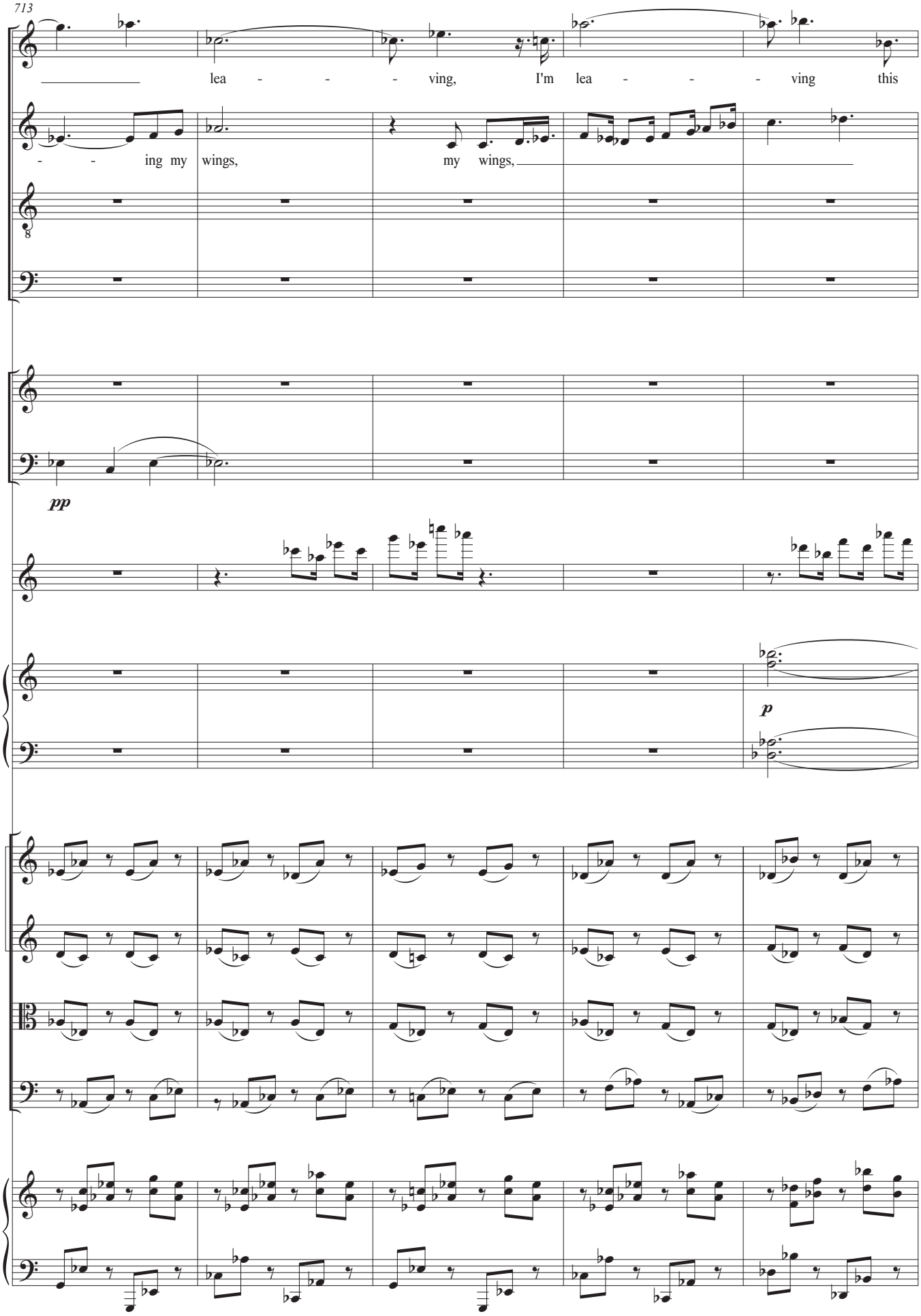
Vln. II *f*

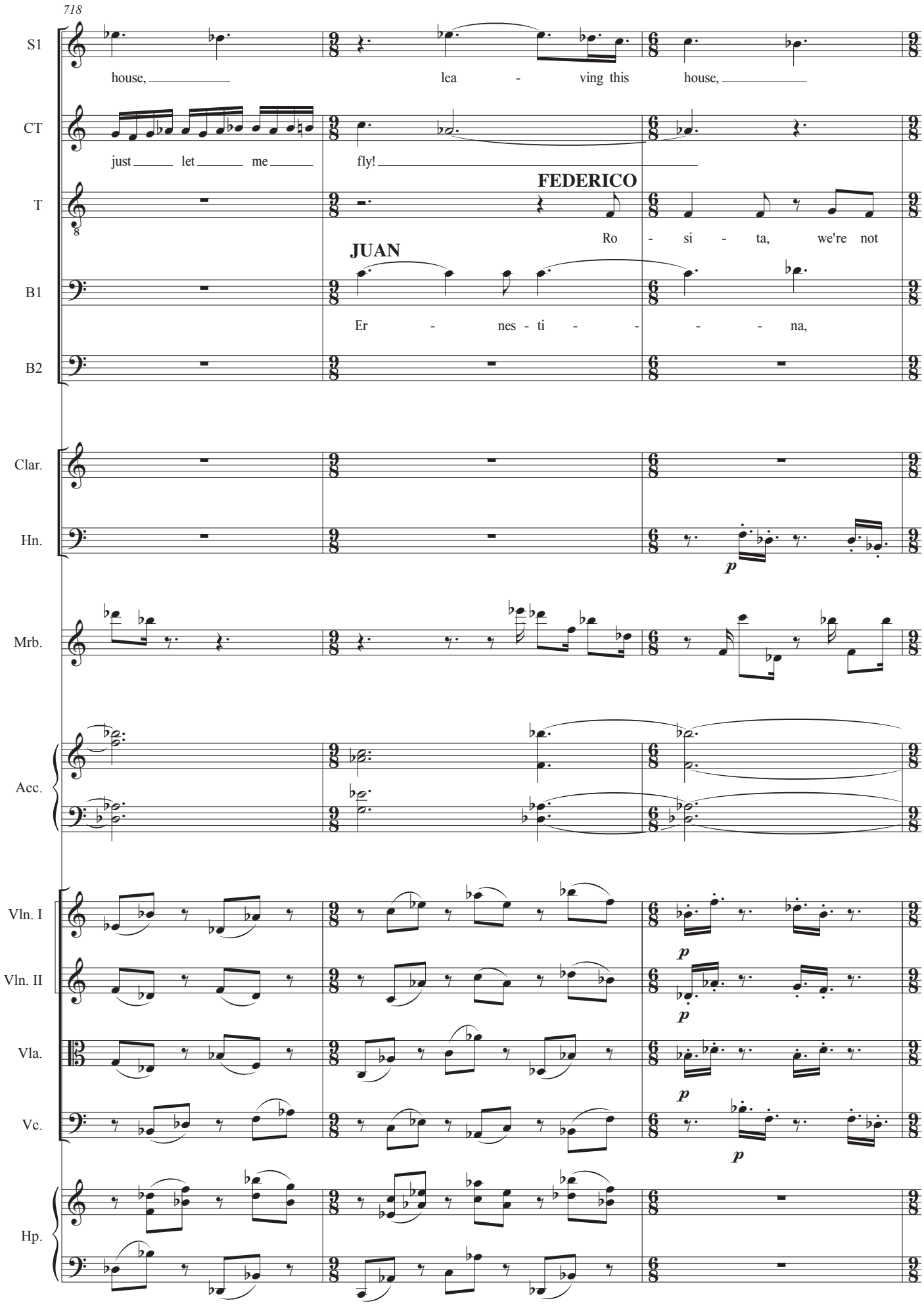
Vla. *f*

Vc. *f*

Hp. *p*


709
711
S1
lea - ving, lea-ving, lea - ving, I'm,
CT
wai-ting to swal-low us up! "I'm grow -
(to PEDRO)
T
That's e - nough!
B2
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.


713
S1
lea - - - ving, I'm lea - - - ving this
CT
- - ing my wings, my wings,
T
B2
Clar.
Hn.
pp
Mrb.
Acc.
p
Vln. I
Vln. II
Vla.
Vc.
Hp.


718
S1
house, lea - ving this house,
CT
just let me fly!
T
FEDERICO
Ro - si - ta, we're not
JUAN
B1
Er - nes - ti - - - - na,
B2
Clar.
Hn.
p
Mrb.
Acc.
Vln. I
Vln. II
p
Vla.
p
Vc.
p
Hp.

722

721

S1 I'm lea - ving this house,

CT Be - ing a dew - drop,

T kee-ping you.

B1 Er - nes - ti - na, Er - nes - ti, ti, ti, ti, ti, ti,

B2 **FERNANDO** *(producing a large telescope)* To - night

Clar.

Hn.

Mrb.

Acc.

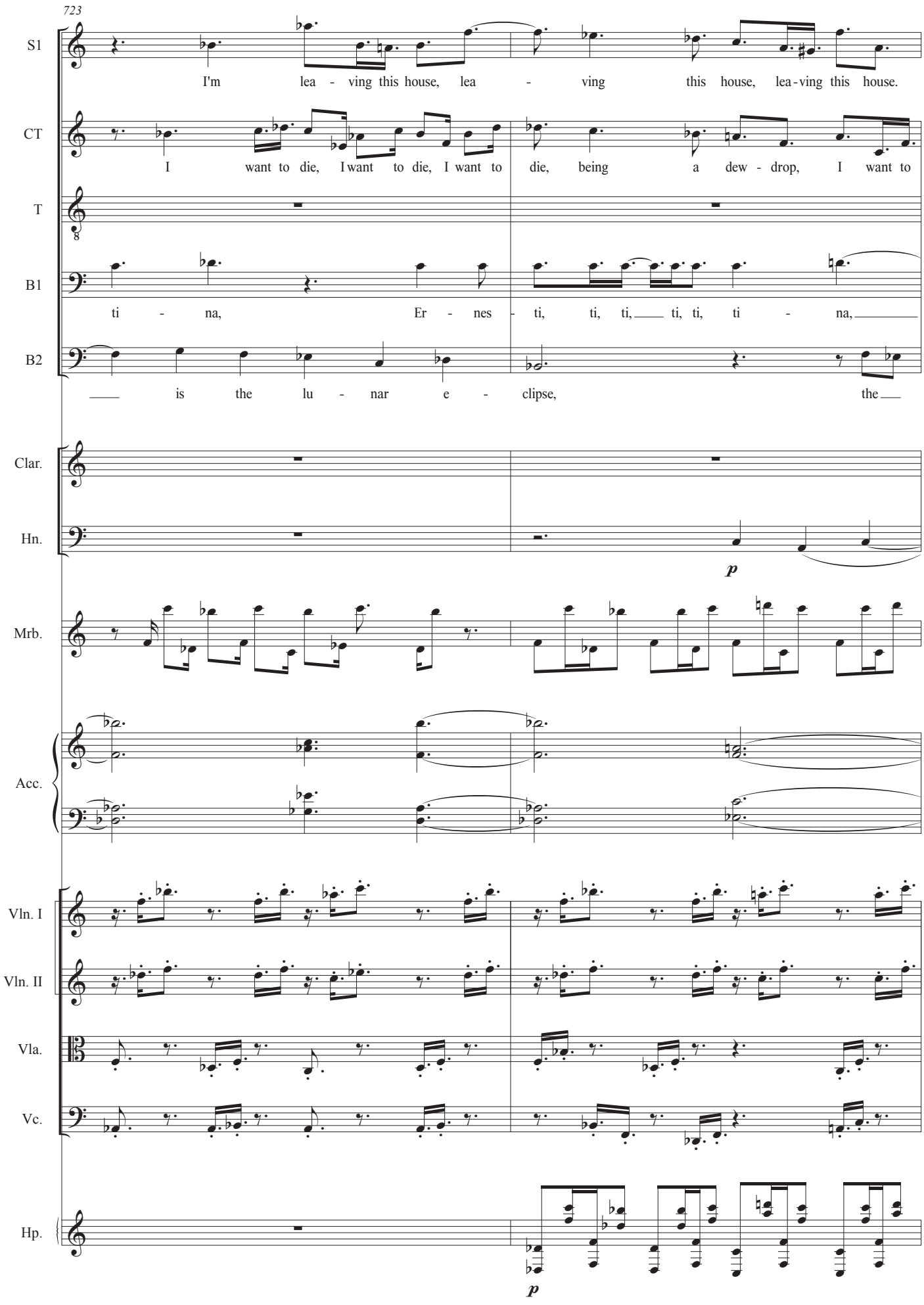
Vln. I

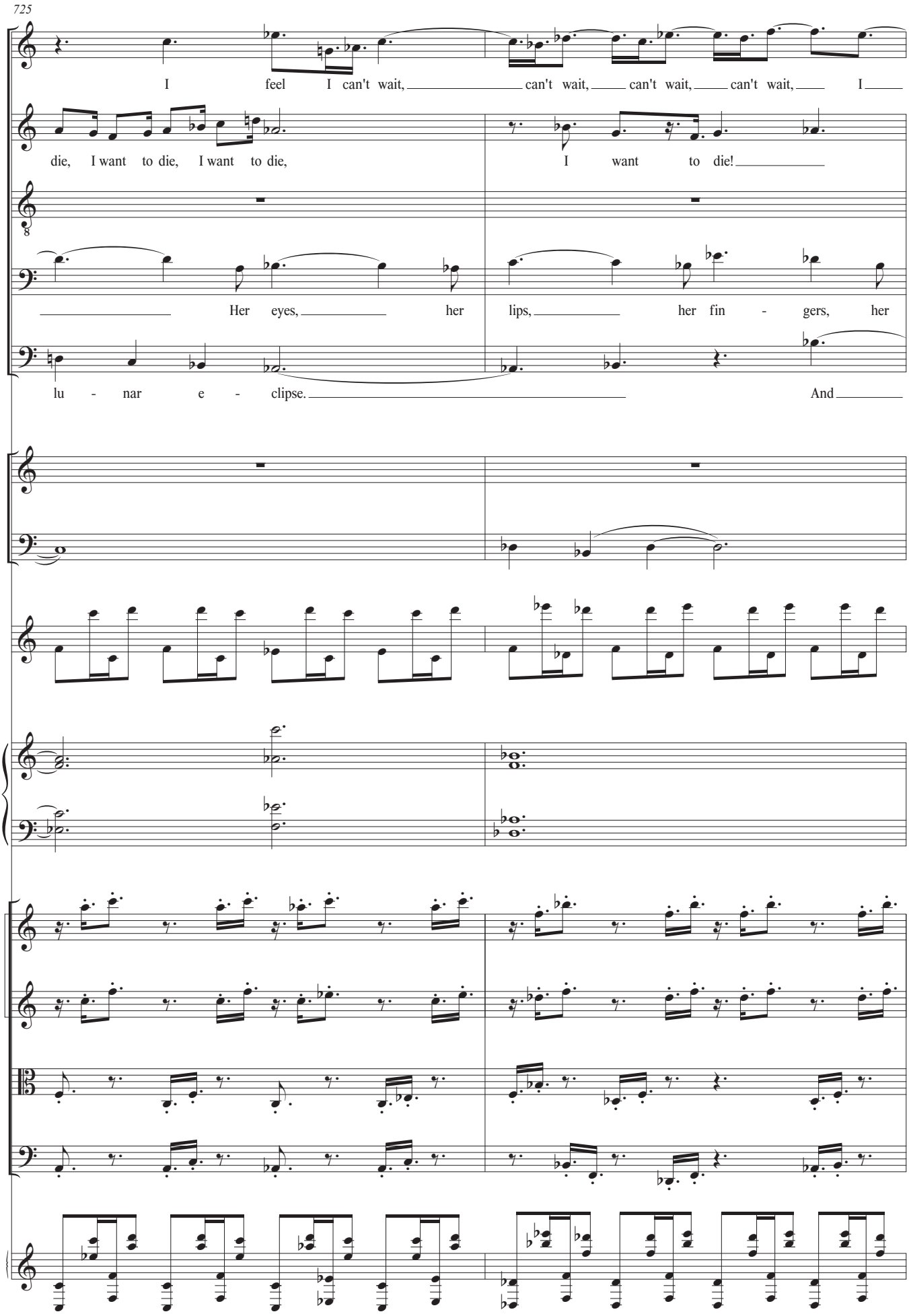
Vln. II

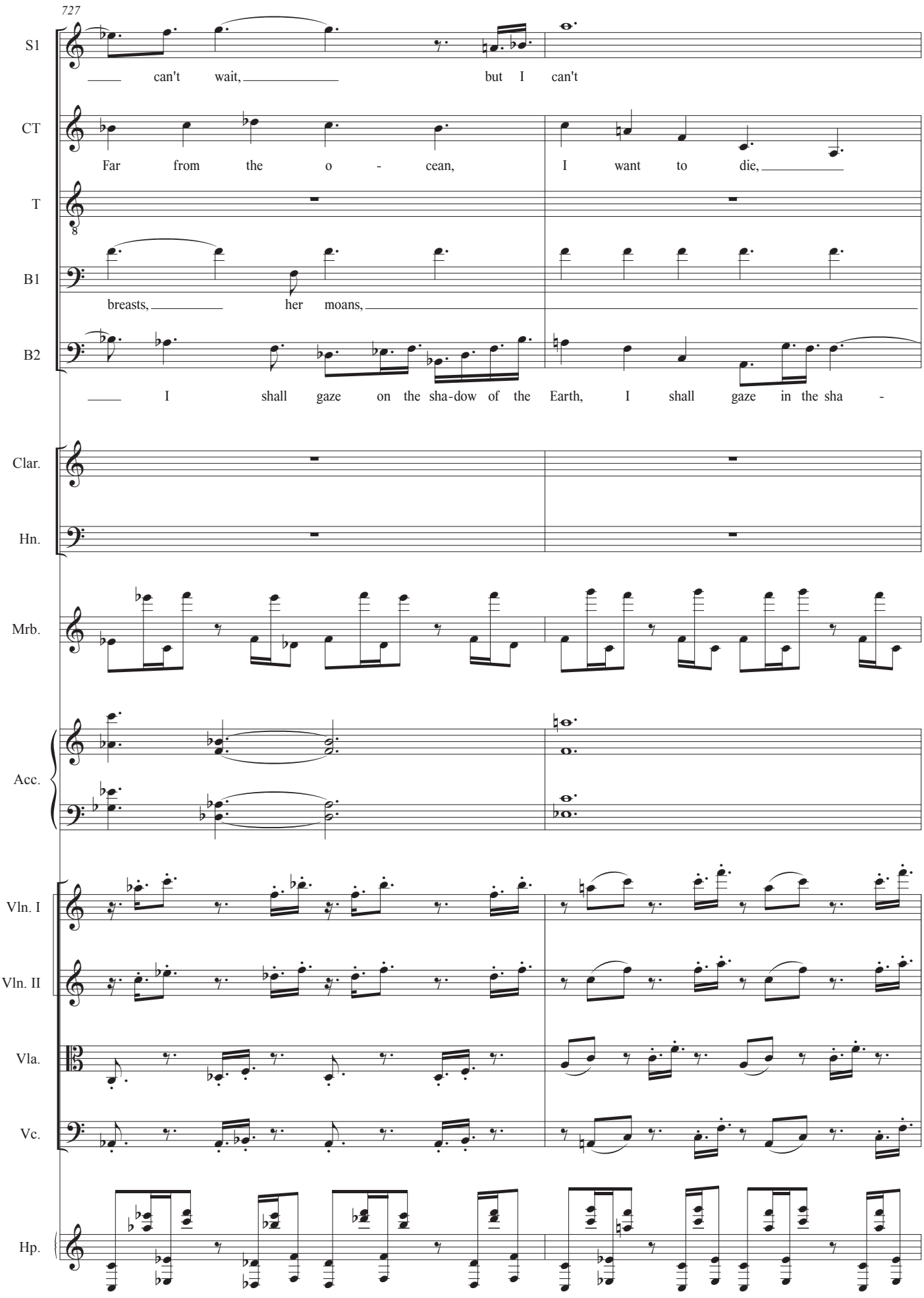
Vla.

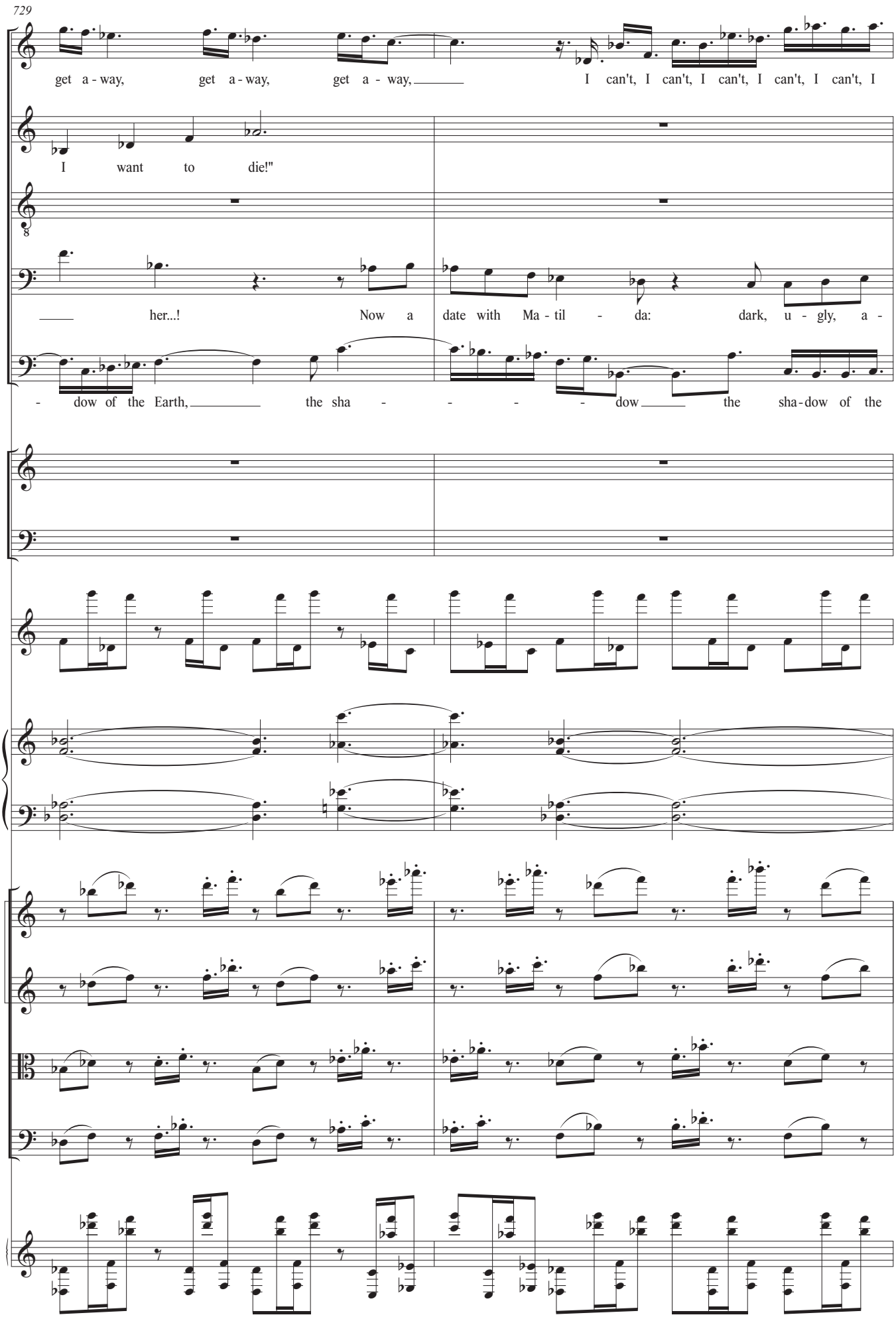
Vc.

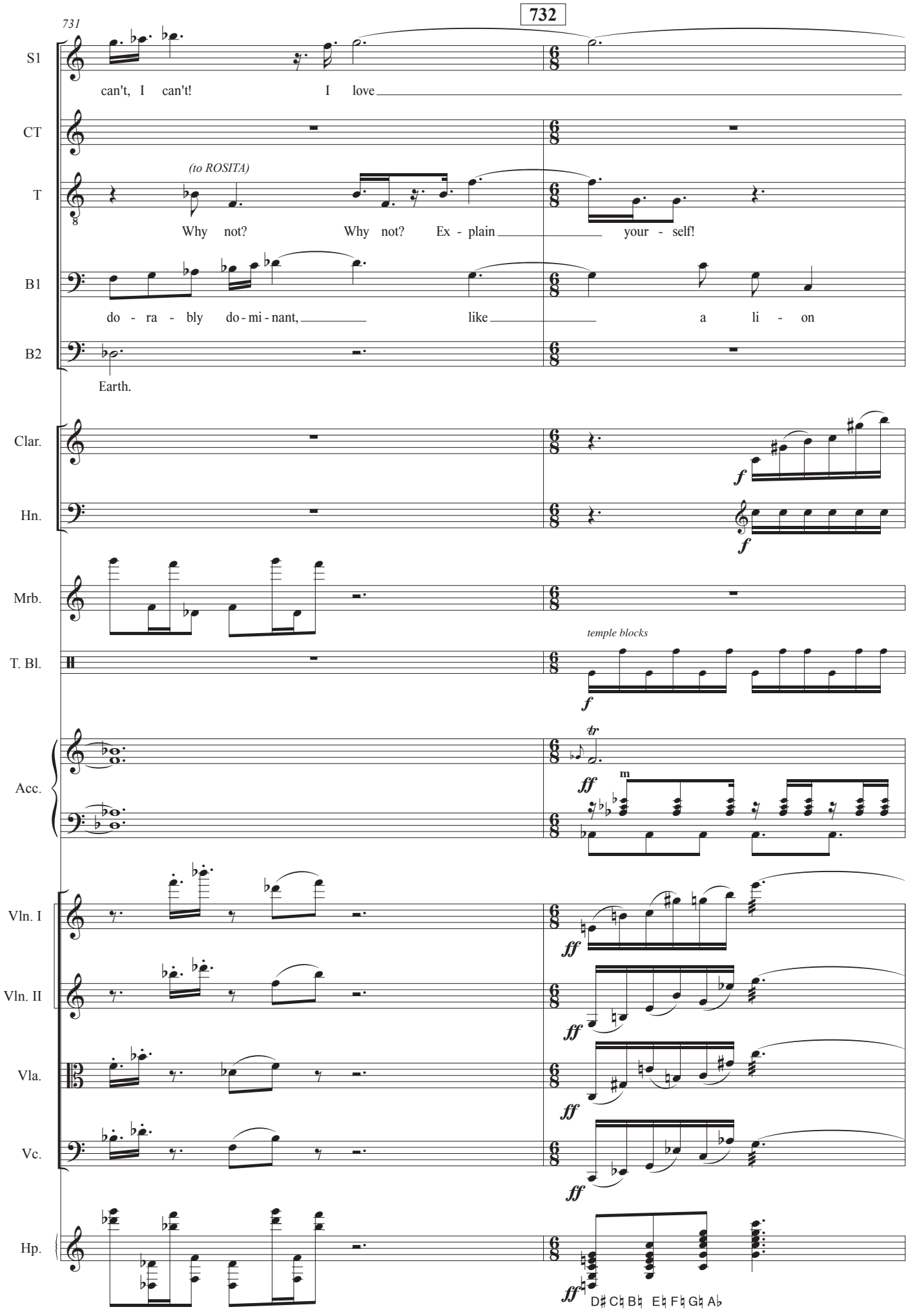
Hp.

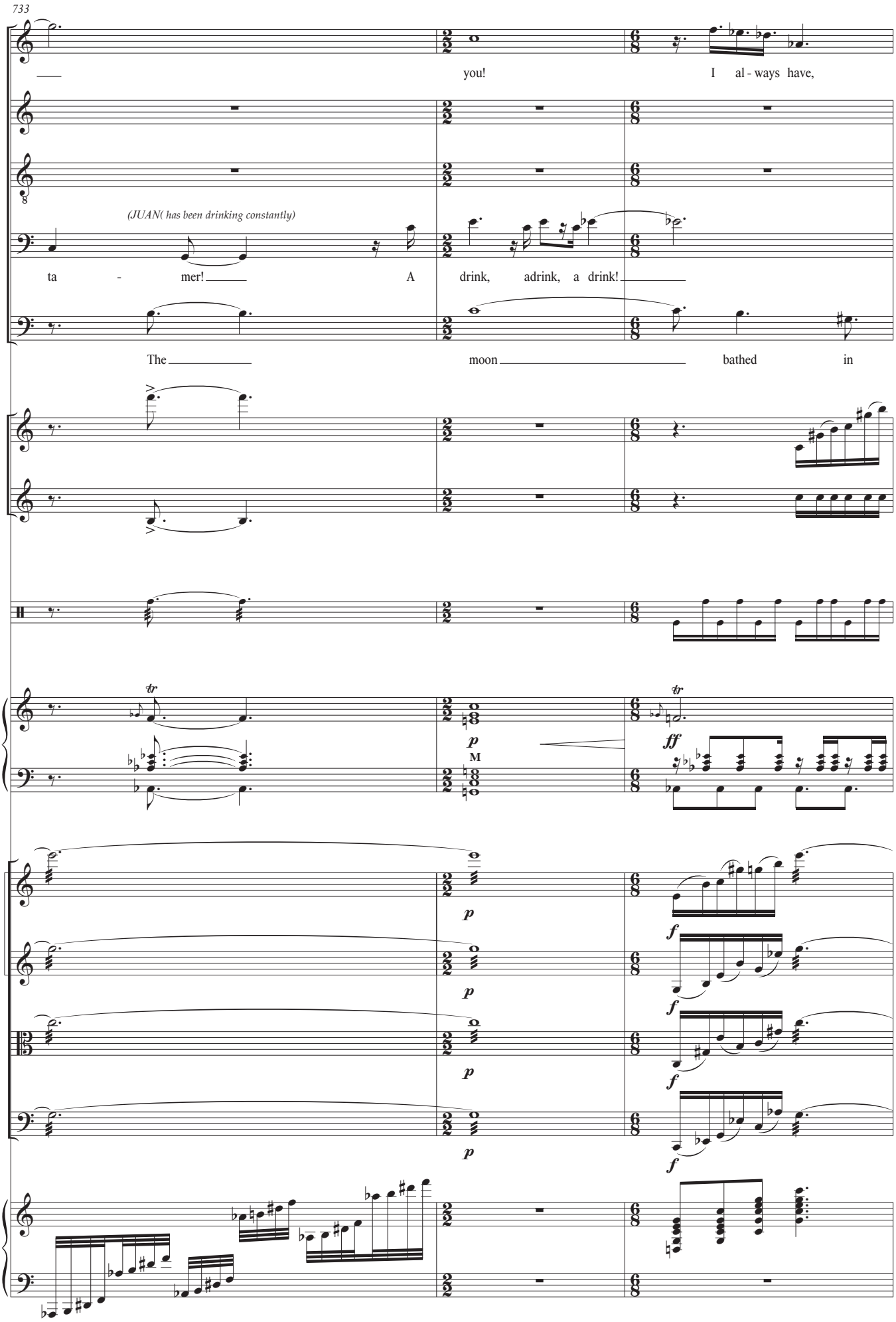

723
S1
I'm lea - ving this house, lea - ving this house, lea-ving this house.
CT
I want to die, I want to die, I want to die, being a dew - drop, I want to
T
B1
ti - na, Er - nes - ti, ti, ti, ti, ti, ti - na,
B2
is the lu - nar e - clipse, the
Clar.
Hn.
p
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
p

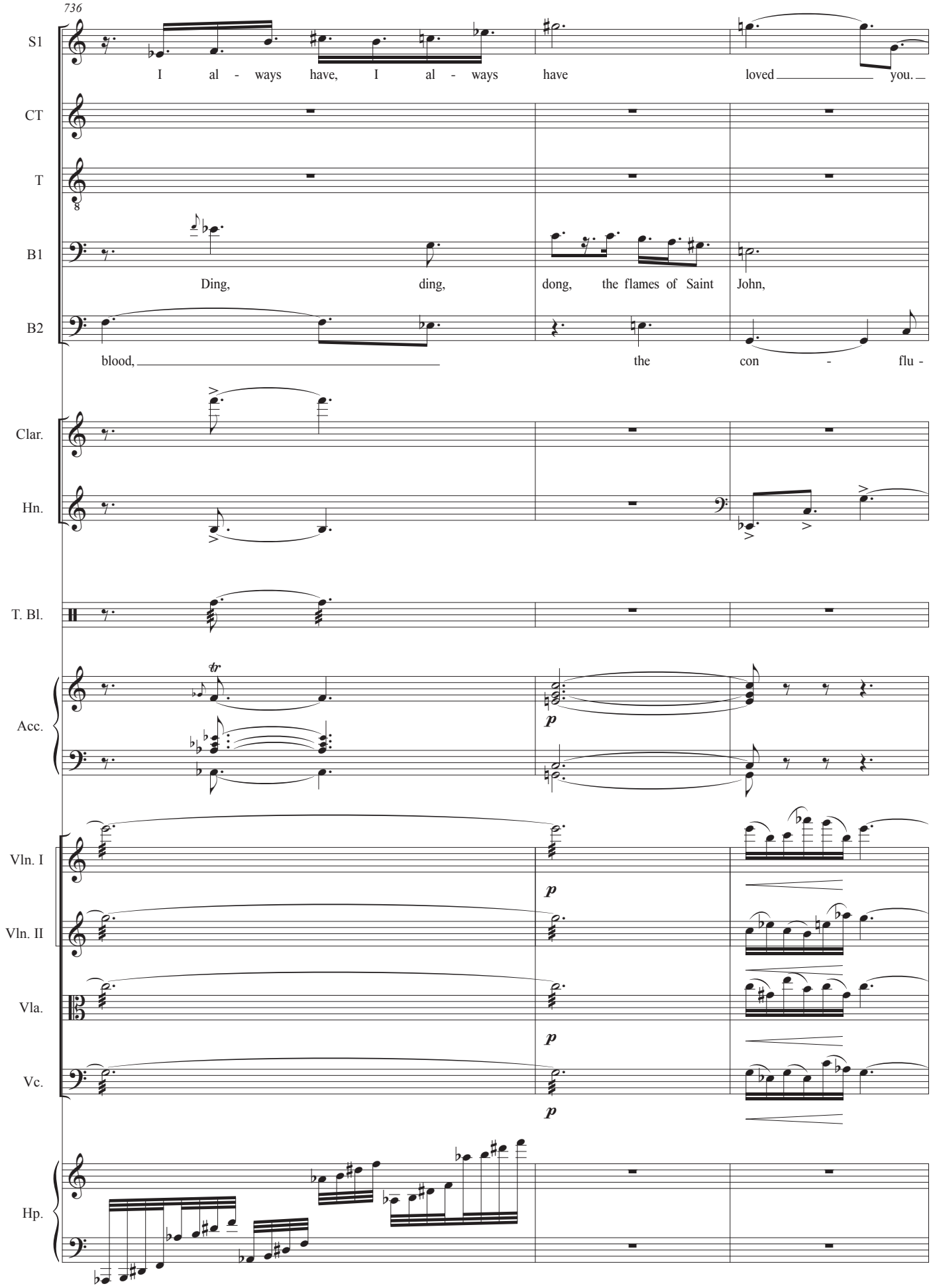

725
S1
I feel I can't wait, can't wait, can't wait, can't wait, I
CT
die, I want to die, I want to die, I want to die!
T
B1
Her eyes, her lips, her fin - gers, her
B2
lu - nar e - clipse. And
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.


727
S1
can't wait,
but I can't
CT
Far from the o - cean,
I want to die,
T
B1
breasts,
her moans,
B2
I shall gaze on the sha-dow of the Earth,
I shall gaze in the sha -
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.


729
S1
get a - way, get a - way, get a - way, I can't, I can't, I can't, I can't, I can't, I
CT
I want to die!"
T
B1
her...! Now a date with Ma - til - da: dark, u - gly, a -
B2
- dow of the Earth, the sha - - - - dow the sha - dow of the
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.


731
732
S1
can't, I can't! I love
CT
T
(to ROSITA)
Why not? Why not? Ex - plain your - self!
B1
do - ra - bly do - mi - nant, like a li - on
B2
Earth.
Clar.
Hn.
Mrb.
T. Bl.
temple blocks
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
D♯ C♮ B♮ E♮ F♮ G♮ A♭


733
S1
you!
I al - ways have,
CT
T
(JUAN(has been drinking constantly)
B1
ta - mer!
A drink, adrink, a drink!
B2
The
moon
bathed in
Clar.
Hn.
T. Bl.
Acc.
tr
p
M
tr
ff
Vln. I
Vln. II
Vla.
Vc.
p
f
Hp.


736
S1
I al - ways have, I al - ways have loved you.
CT
T
B1
Ding, ding, dong, the flames of Saint John,
B2
blood, the con - flu -
Clar.
Hn.
T. Bl.
Acc.
tr
p
Vln. I
Vln. II
Vla.
Vc.
Hp.

739

S1 Pay me, pay me, pay me and I'll

CT

T

B1 Ding, ding, dong, the flames of Saint

B2 ence of spheres the de -

Clar.

Hn.

T. Bl.

Acc. *ff* *p*

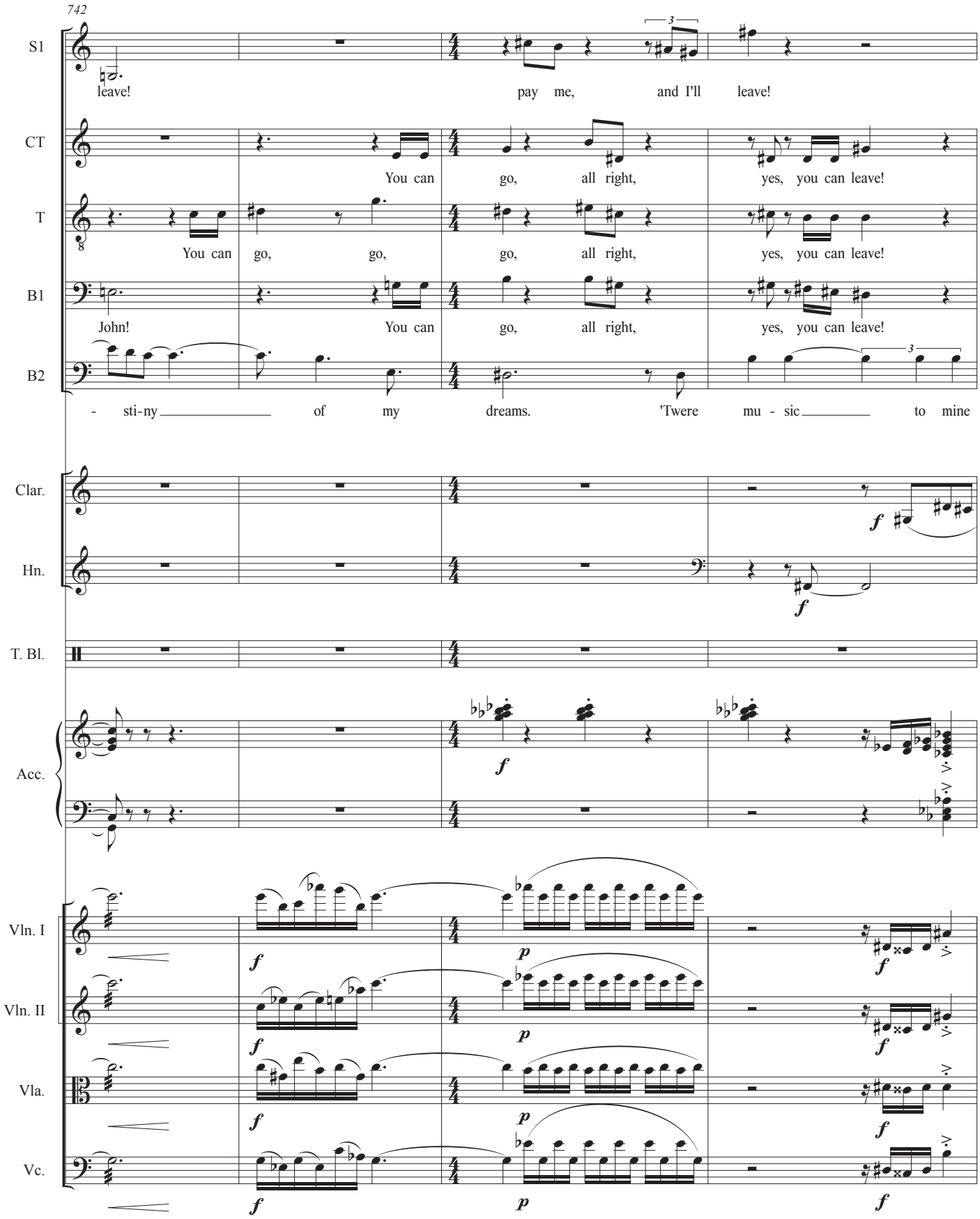
Vln. I *f* *p*

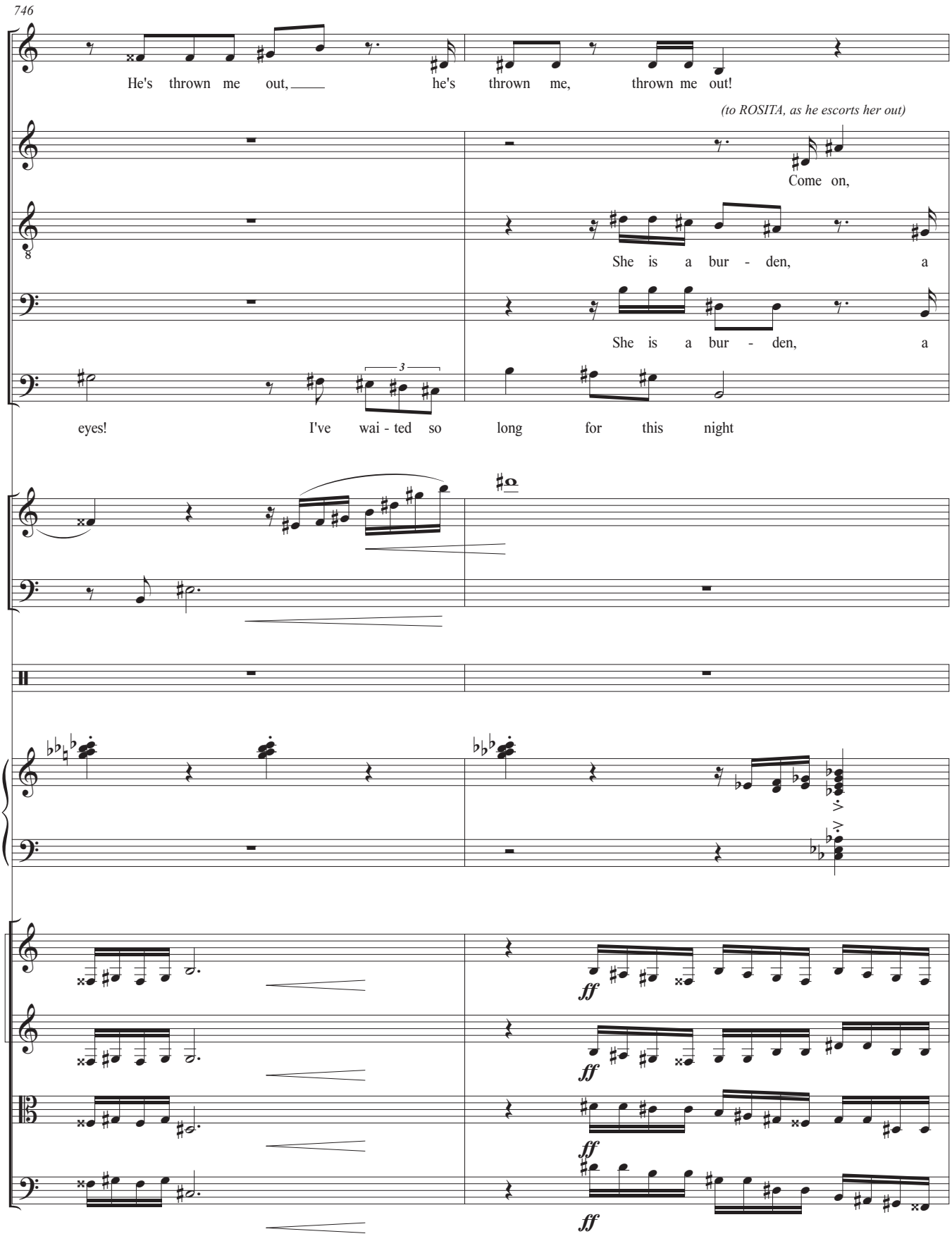
Vln. II *f* *p*

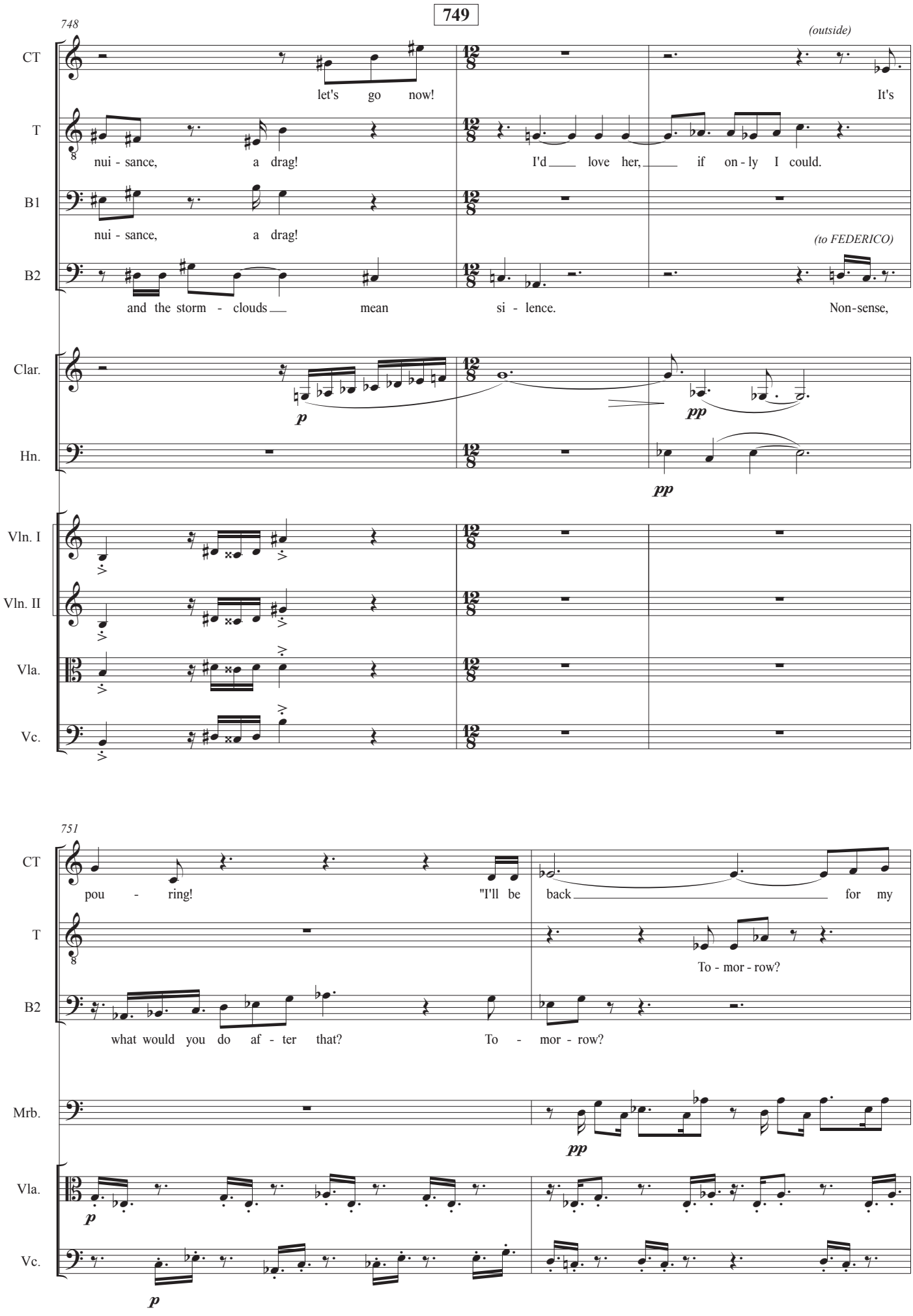
Vla. *f* *p*

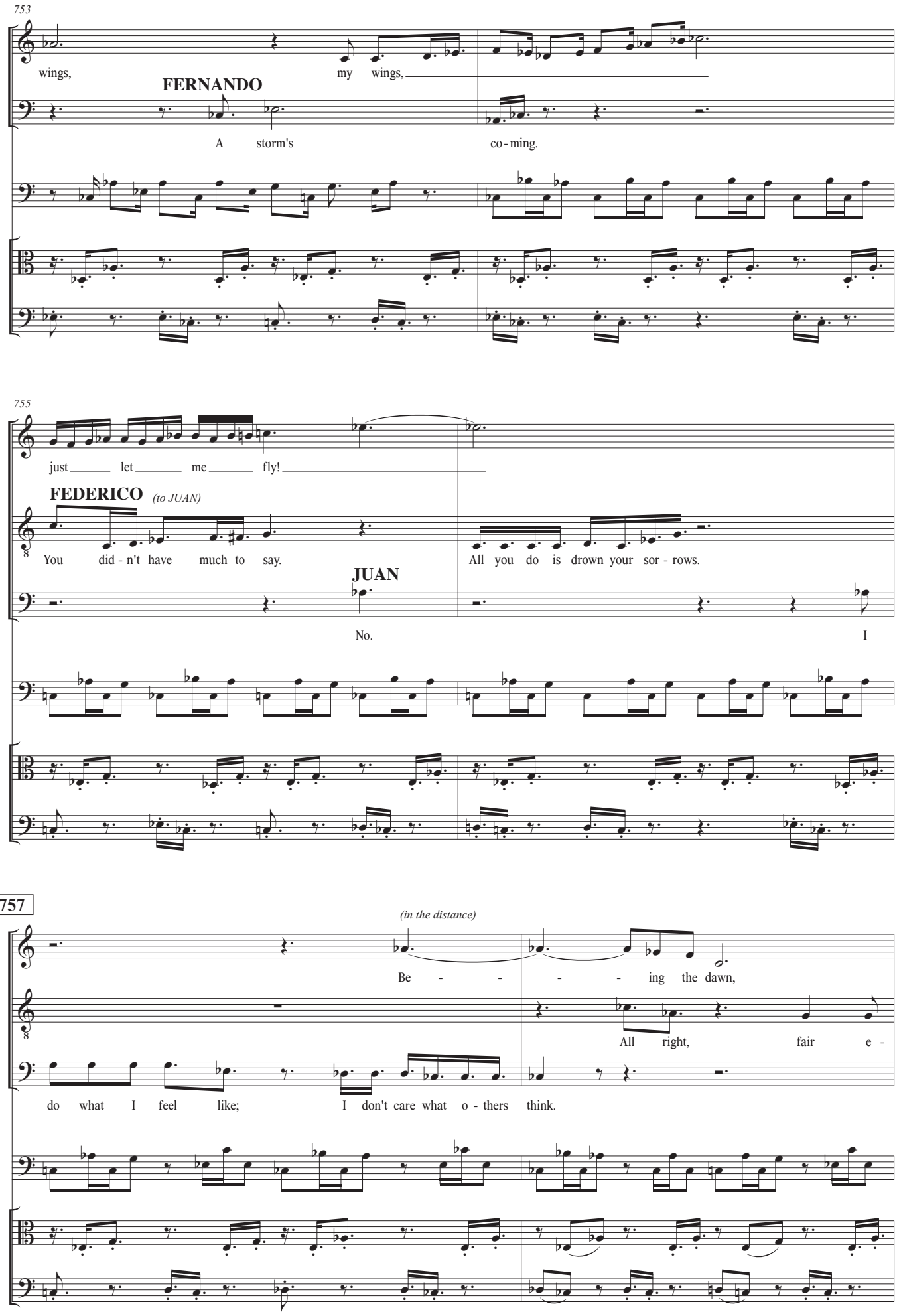
Vc. *f* *p*

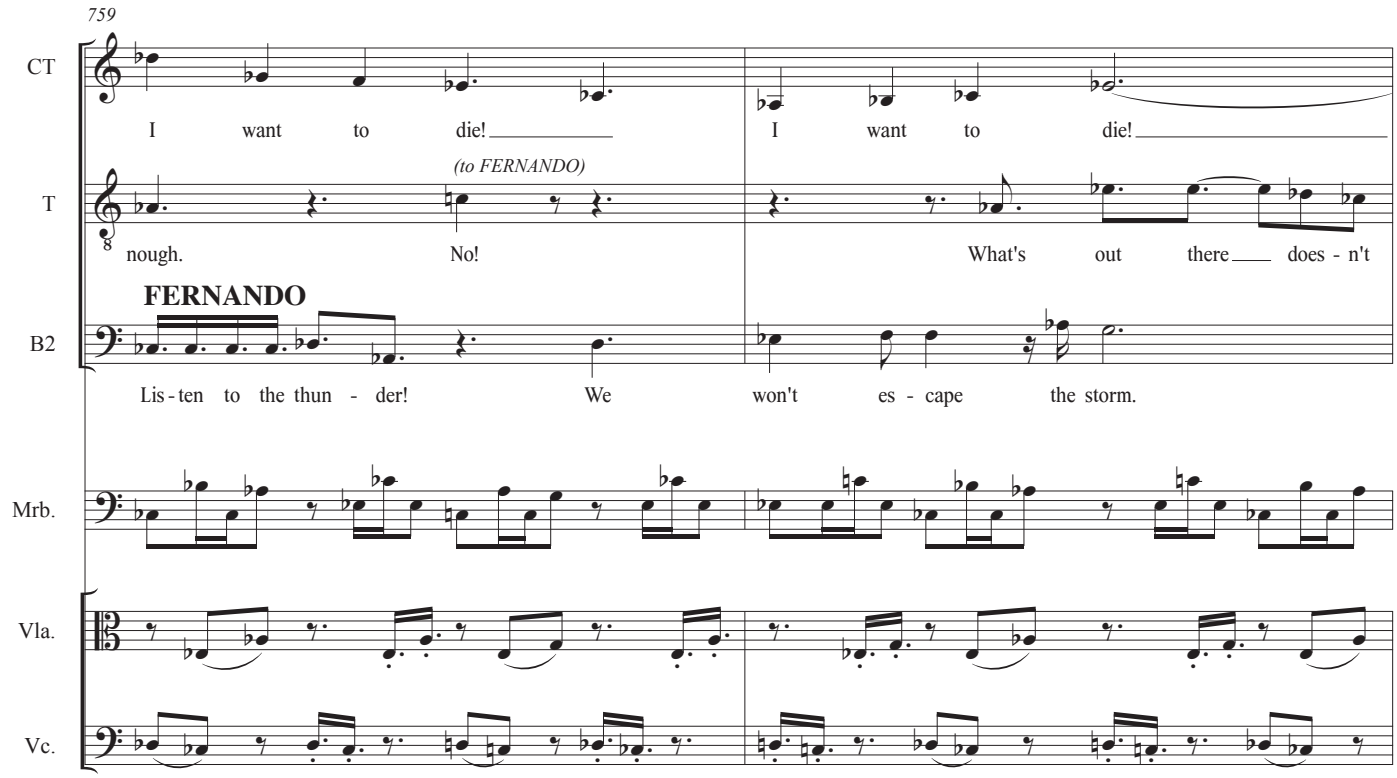
Hp.

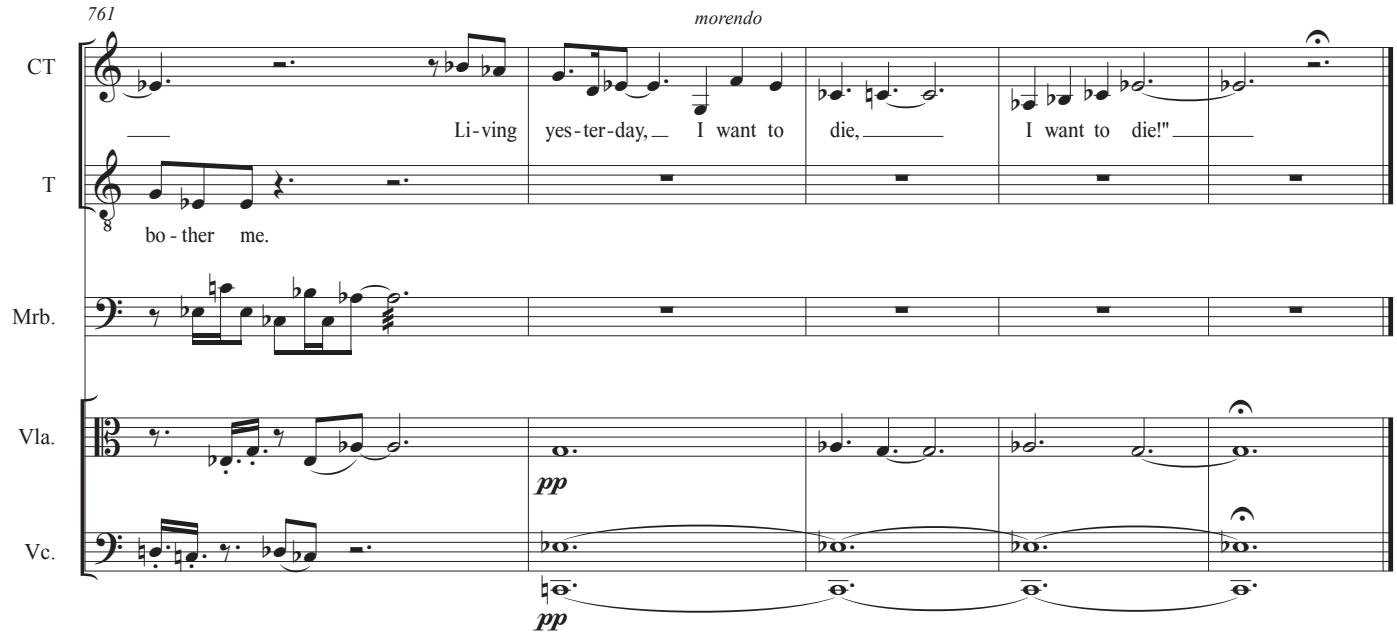

742
S1
leave!
pay me, and I'll leave!
CT
You can go, all right, yes, you can leave!
T
You can go, go, go, all right, yes, you can leave!
B1
John!
You can go, all right, yes, you can leave!
B2
- sti-ny of my dreams. 'Twere mu - sic to mine
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.

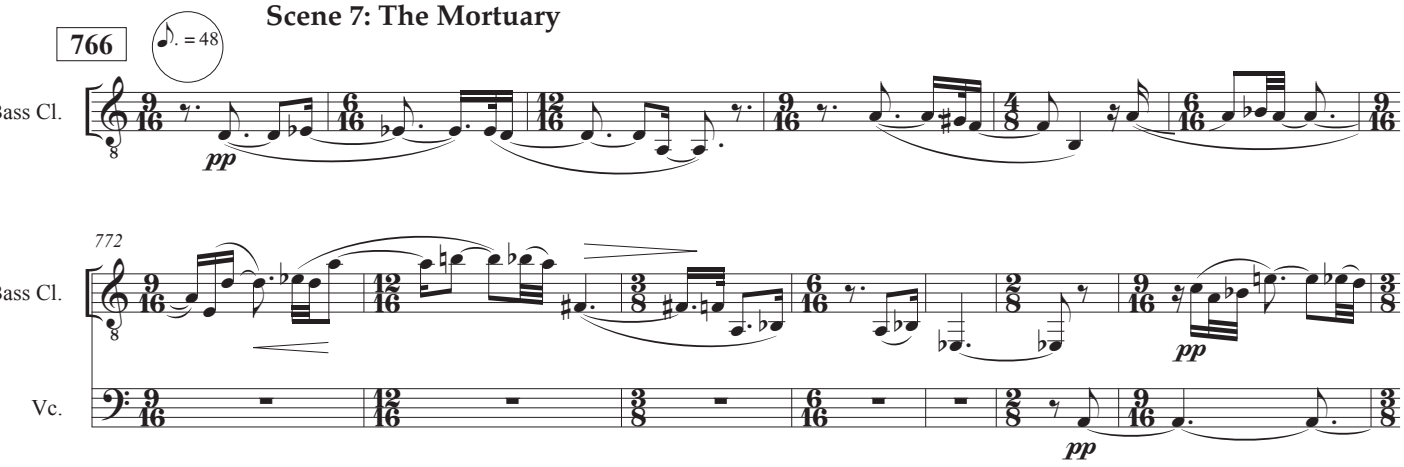

746
S1
He's thrown me out, he's thrown me, thrown me out!
(to ROSITA, as he escorts her out)
CT
Come on,
T
She is a bur - den, a
B1
She is a bur - den, a
B2
3
eyes! I've wai - ted so long for this night
Clar.
Hn.
T. Bl.
Acc.
Vln. I
ff
Vln. II
ff
Vla.
ff
Vc.
ff


749
748
CT
T
B1
B2
Clar.
Hn.
Vln. I
Vln. II
Vla.
Vc.
(outside)
let's go now!
It's
nui - sance, a drag!
I'd love her, if on - ly I could.
nui - sance, a drag!
(to FEDERICO)
and the storm - clouds mean si - lence.
Non-sense,
p
pp
pp
751
CT
T
B2
Mrb.
Vla.
Vc.
pou - ring!
"I'll be back for my
To - mor - row?
what would you do af - ter that?
To - mor - row?
pp
p
p


753
CT
wings, my wings,
FERNANDO
B2
A storm's co - ming.
Mrb.
Vla.
Vc.
755
CT
just let me fly!
FEDERICO (to JUAN)
T
You did - n't have much to say.
All you do is drown your sor - rows.
JUAN
B1
No. I
Mrb.
Vla.
Vc.
757
(in the distance)
CT
Be - - - - ing the dawn,
T
All right, fair e -
B1
do what I feel like; I don't care what o - thers think.
Mrb.
Vla.
Vc.


759
CT
I want to die!
I want to die!
(to FERNANDO)
T
nough.
No!
What's out there does - n't
FERNANDO
B2
Lis - ten to the thun - der!
We won't es - cape the storm.
Mrb.
Vla.
Vc.


761
morendo
CT
Li - ving yes - ter - day, I want to die, I want to die!"
T
bo - ther me.
Mrb.
Vla.
pp
Vc.
pp


Scene 7: The Mortuary
766
♪. = 48
Bass Cl.
pp
772
Bass Cl.
pp
Vc.
pp

781

779

DEAD CAT

S3: Rocks and stones the chil - dren threw at me. I was just play - ing. And

Bass Cl.

Vc. *p*

784

DEAD CHILD

S2: Just play - ing. too.

S3: you? I used to walk on the roof, cat - like, nos - trils a - hoy!

Bass Cl. *pp*

Vc. *pp*

789

(col canto)

S3: In the mor - ning I'd fish in stream and at mid-day I'd

Bass Cl.

Vc.

793

796

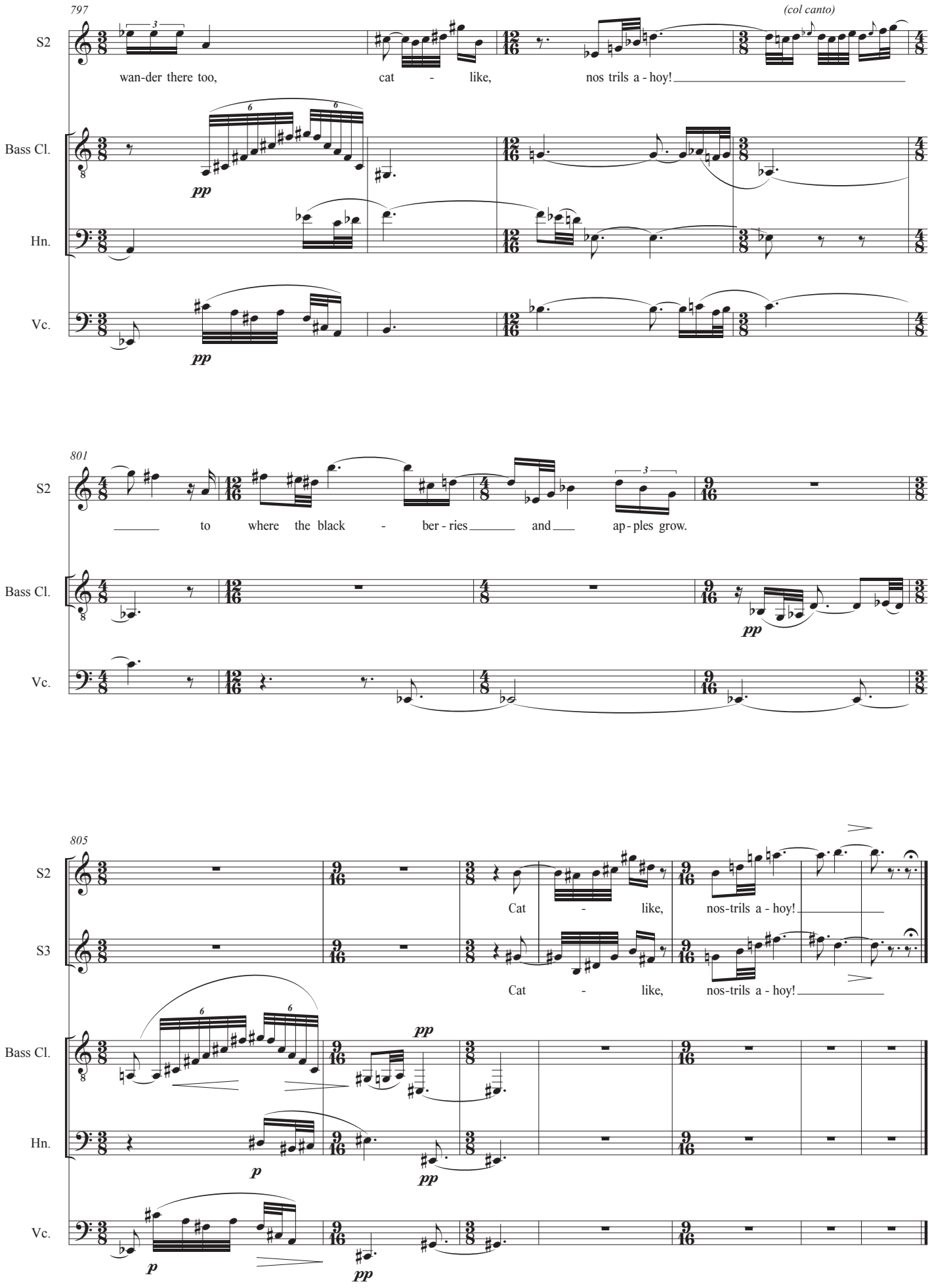
S2: And at night? I used to

S3: sleep un - der the climb - ing rose. I'd wan-der a - lone in the woods.

Bass Cl.

Hn. *pp*

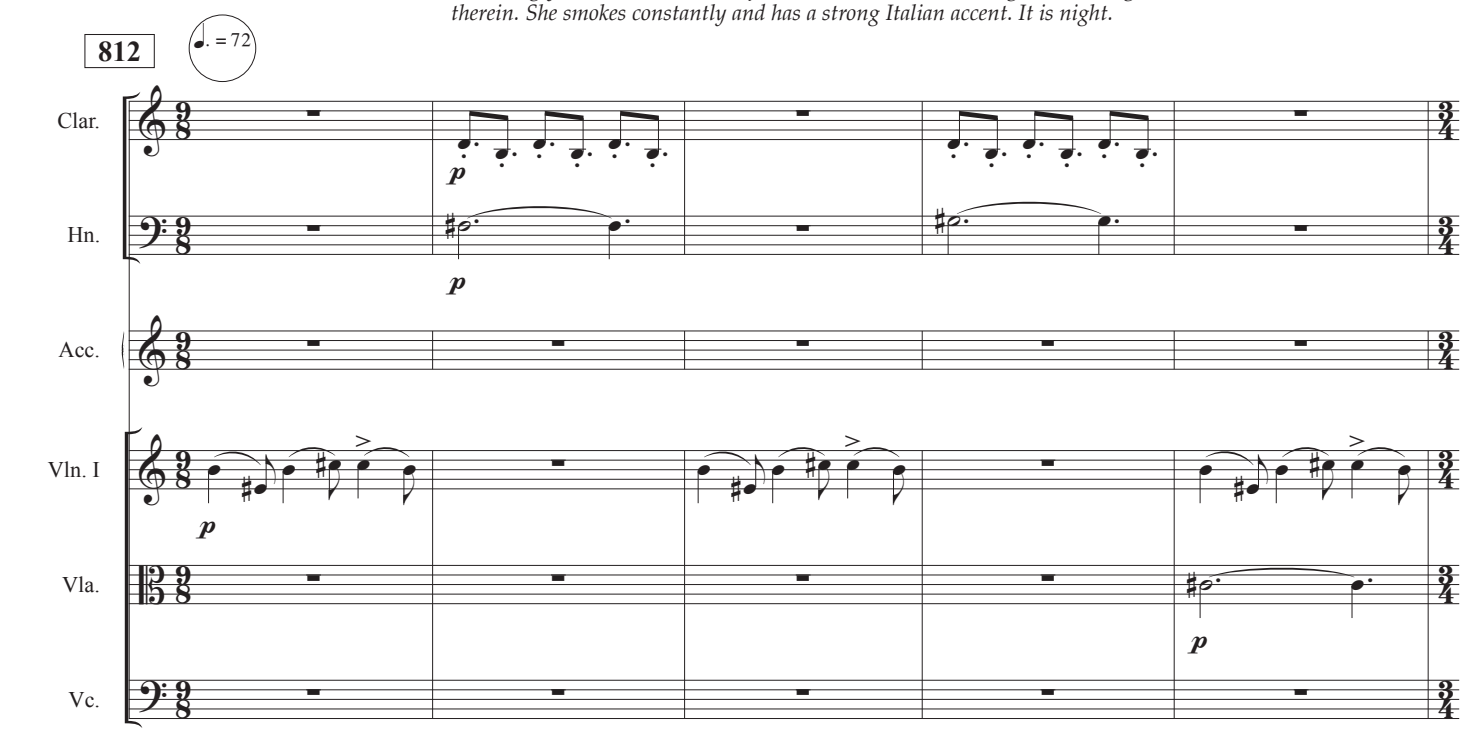
Vc.


797
(col canto)
S2
wan-der there too, cat - like, nos trils a - hoy!
Bass Cl.
pp
Hn.
Vc.
pp
801
S2
to where the black - ber - ries and ap - ples grow.
Bass Cl.
pp
Vc.
805
S2
Cat - like, nos-trils a - hoy!
S3
Cat - like, nos-trils a - hoy!
Bass Cl.
pp
Hn.
p
pp
Vc.
p
pp

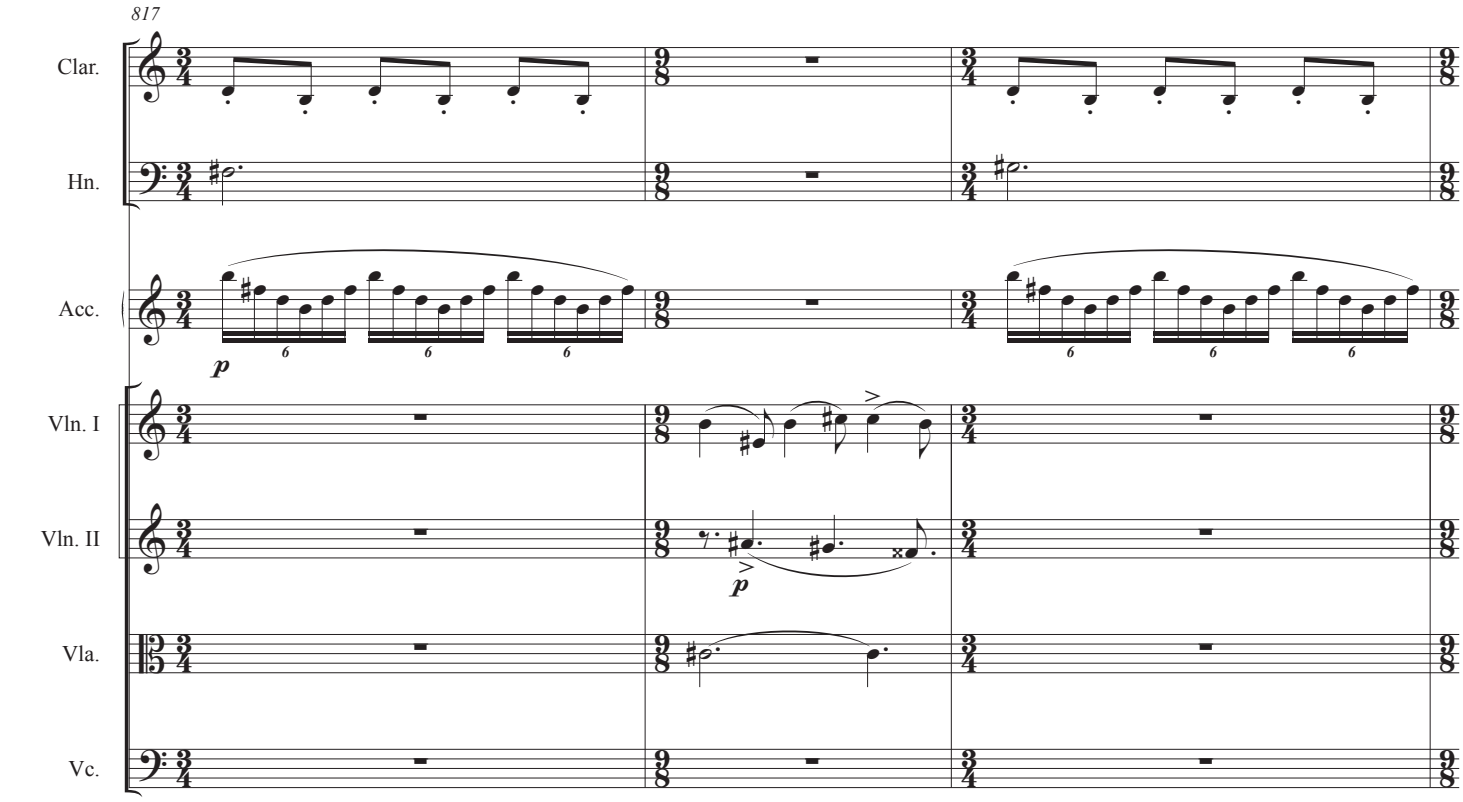
Scene 8: Venice

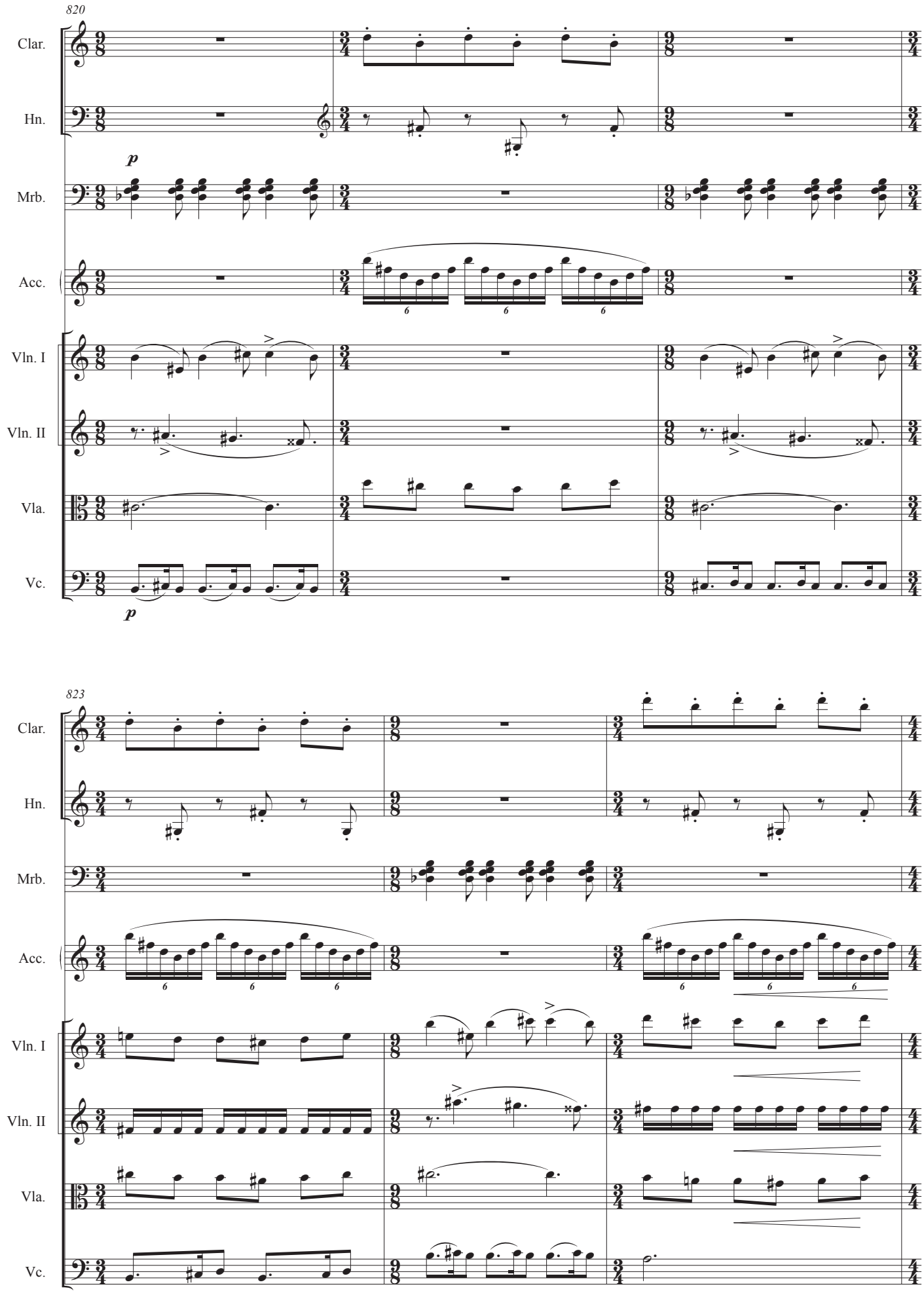
On the lower stage are revealed ROSITA and the MASK in a Venetian gondola. ROSITA, dressed in a tennis outfit, is propelling the craft while the MASK, with streaming yellow silken hair that flows to where her elbows ought to be, languishes therein. She smokes constantly and has a strong Italian accent. It is night.

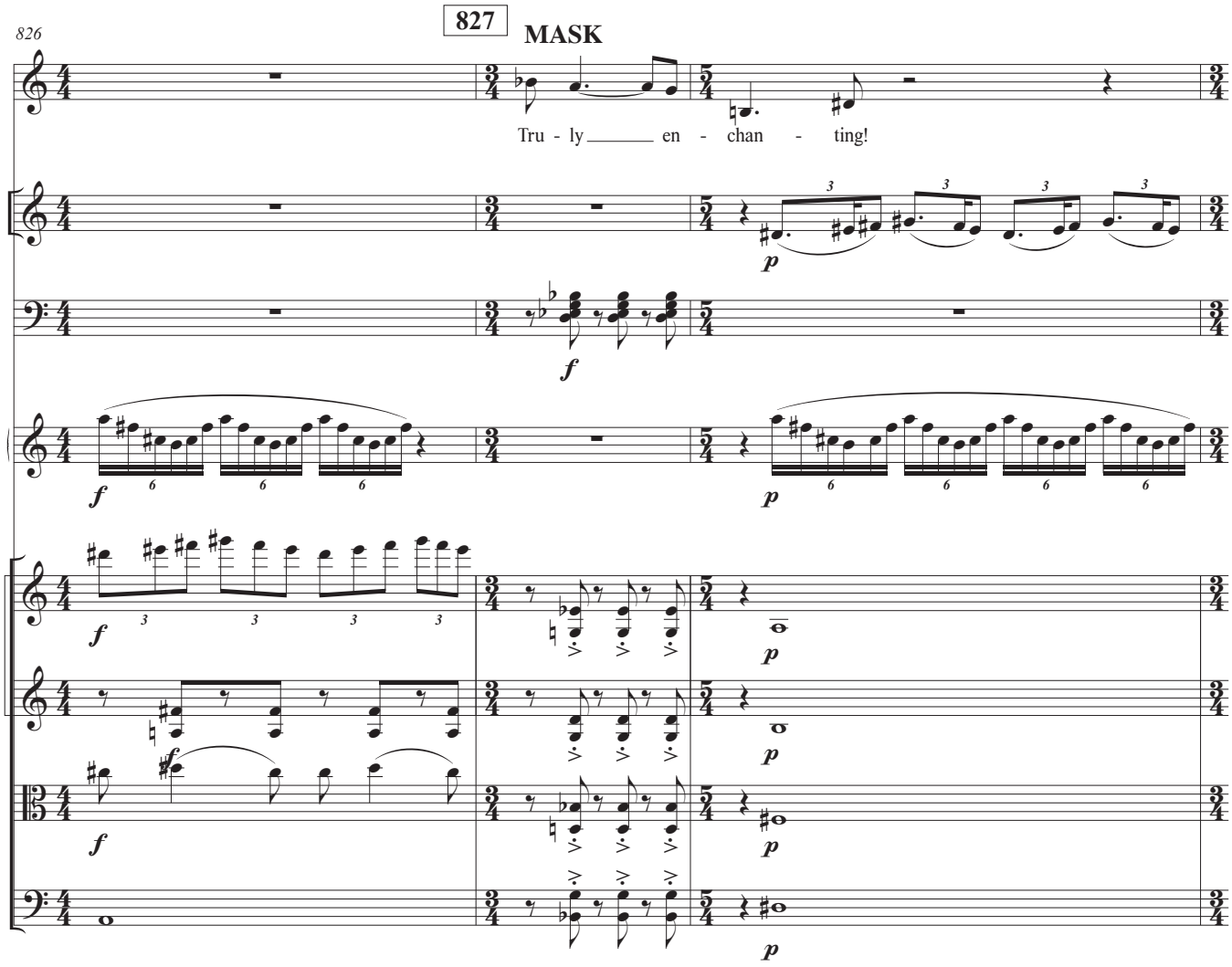
812

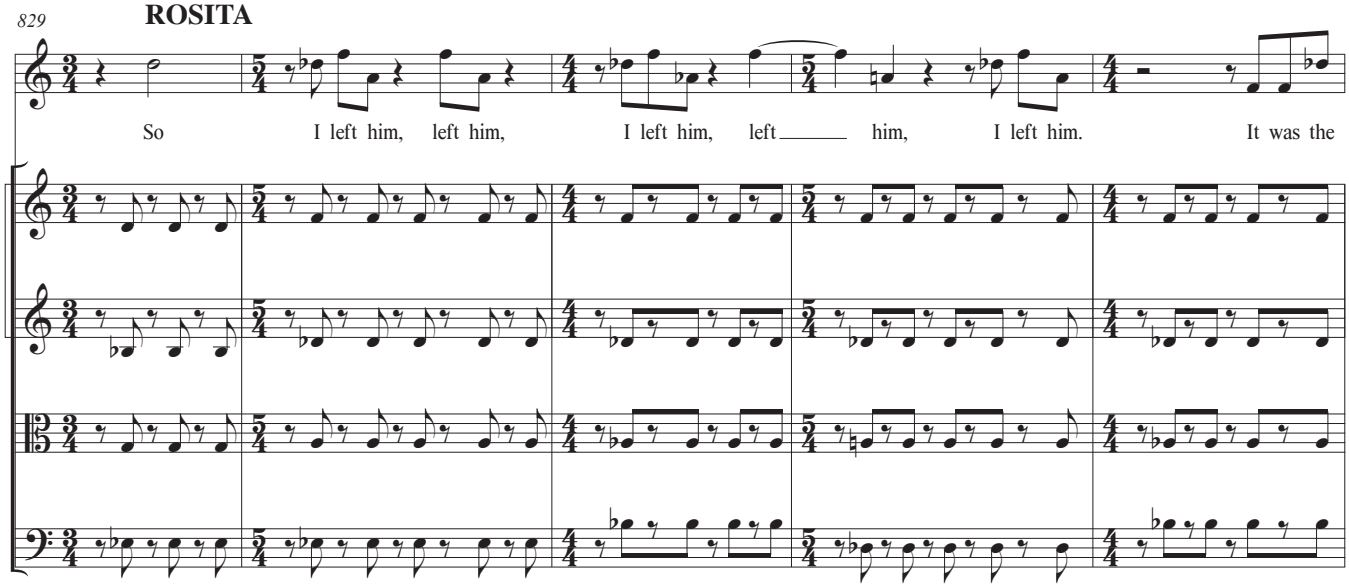


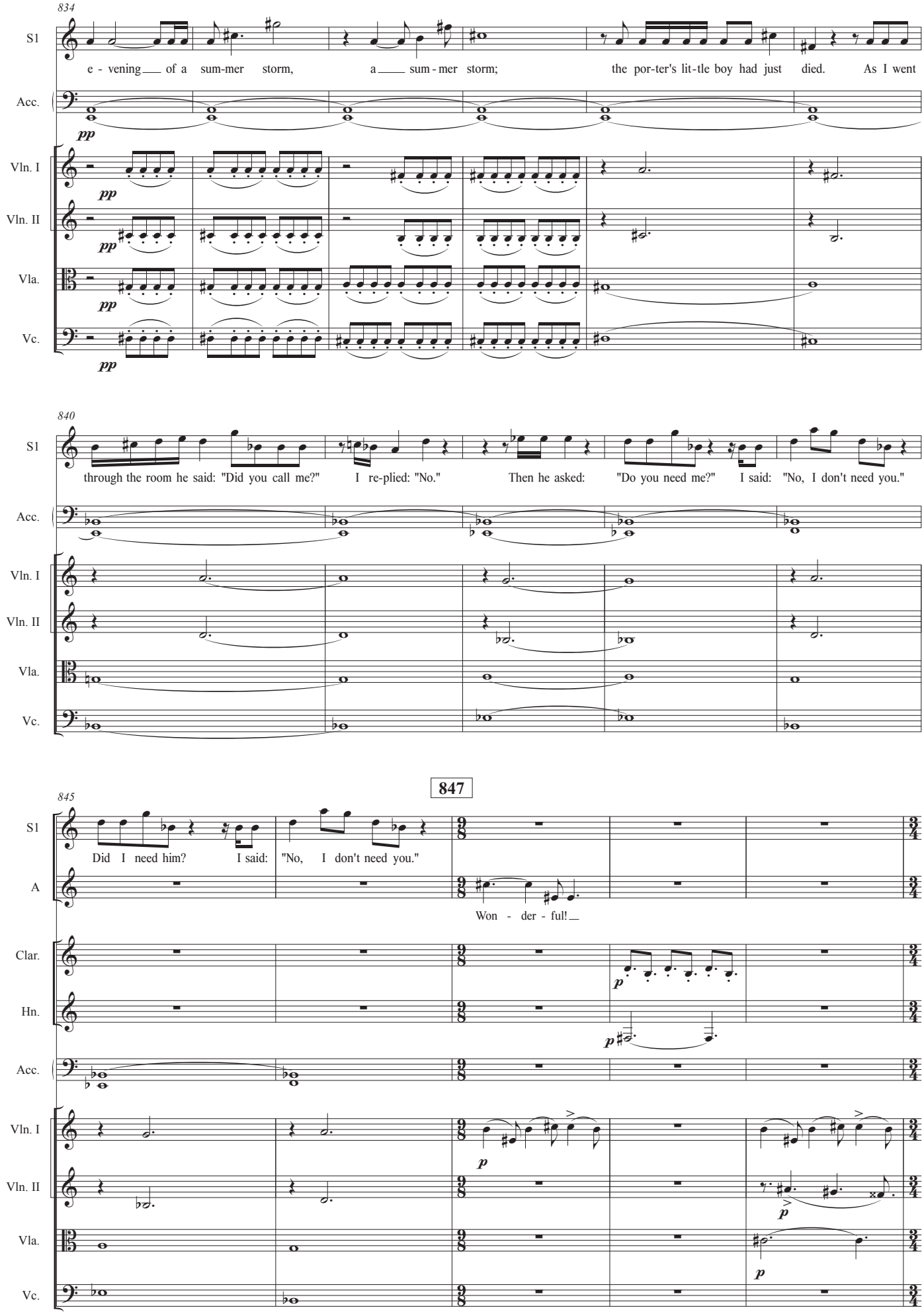
817

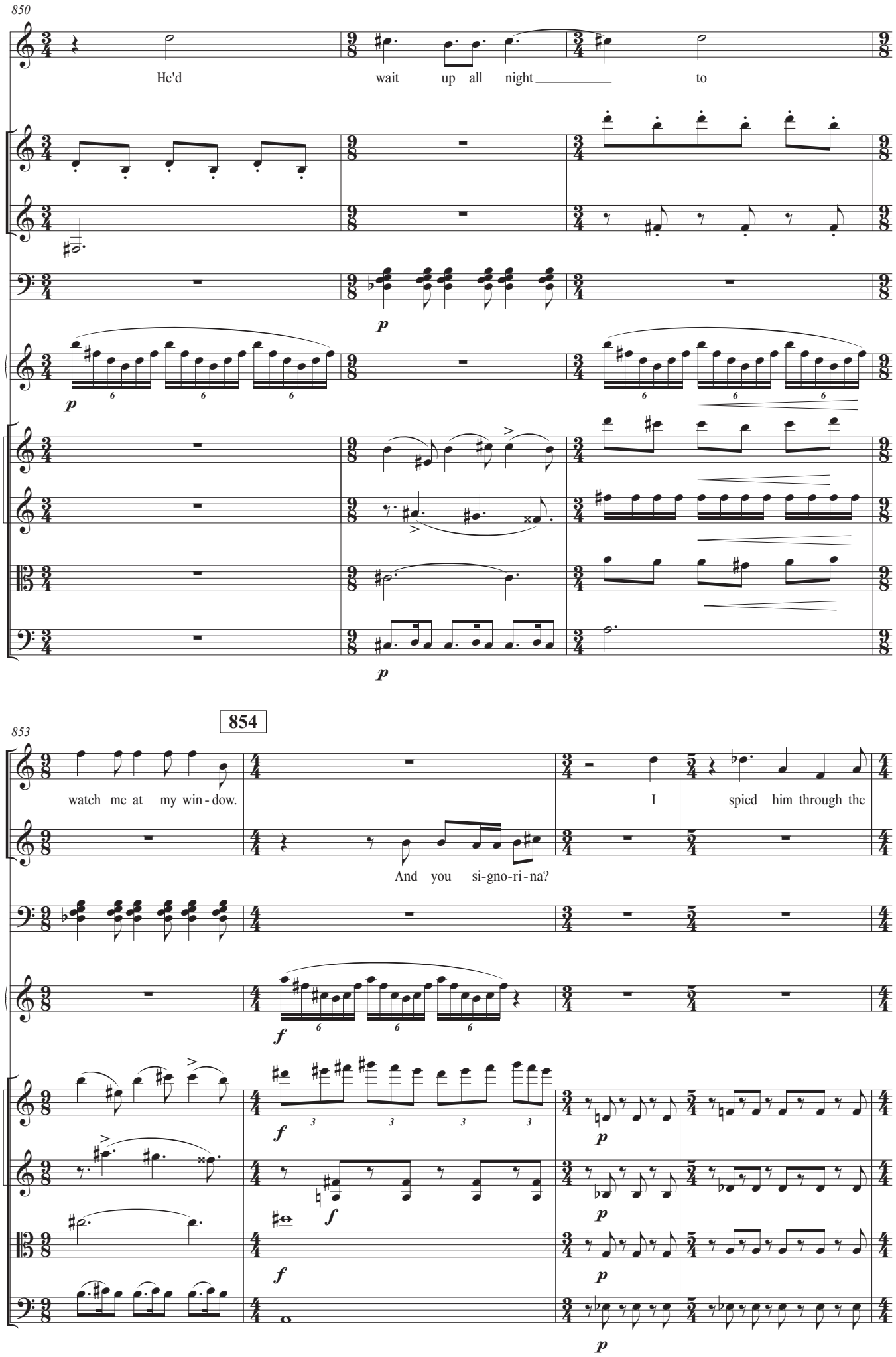


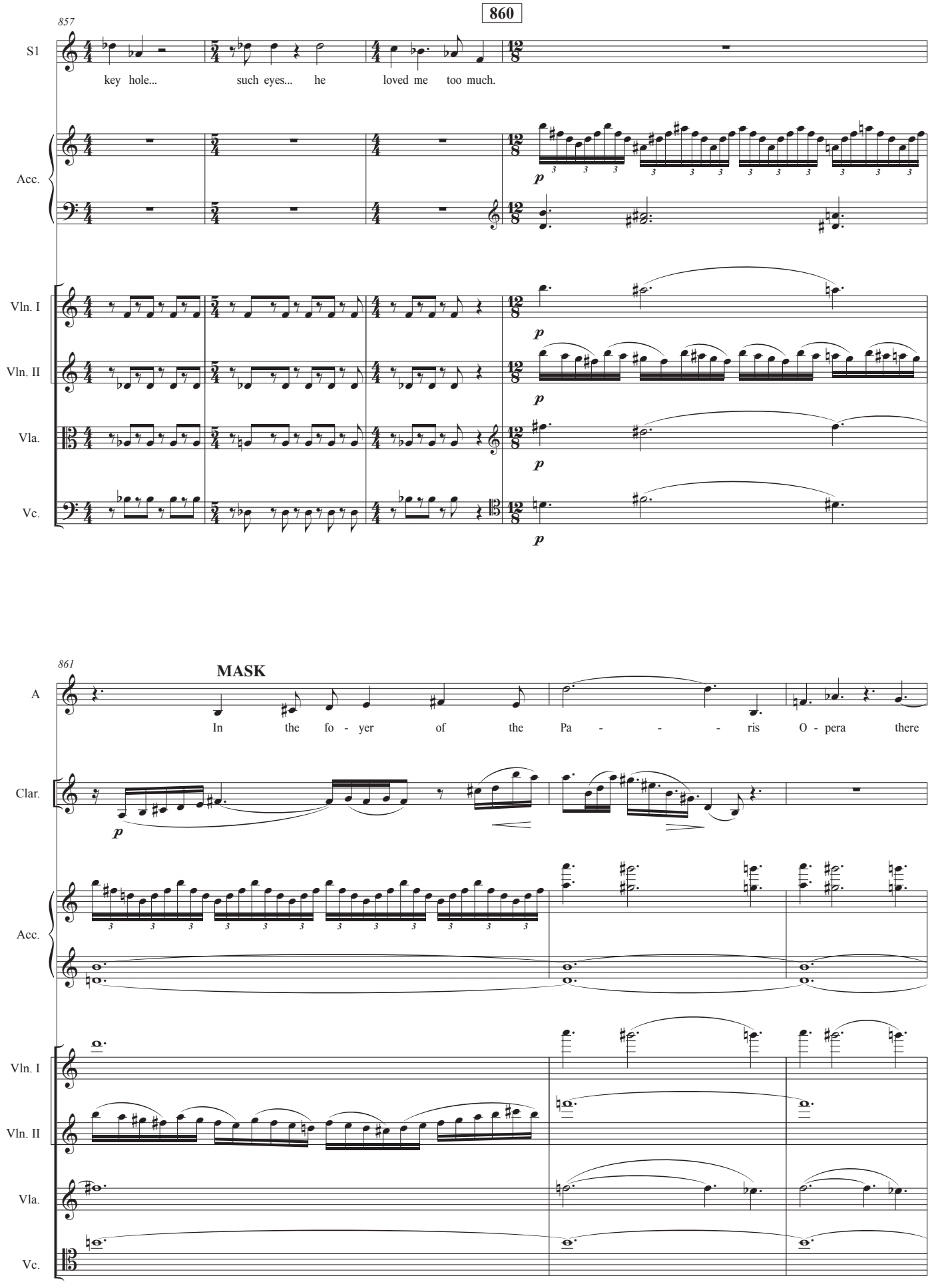

820
Clar.
Hn.
p
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
p
823
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.

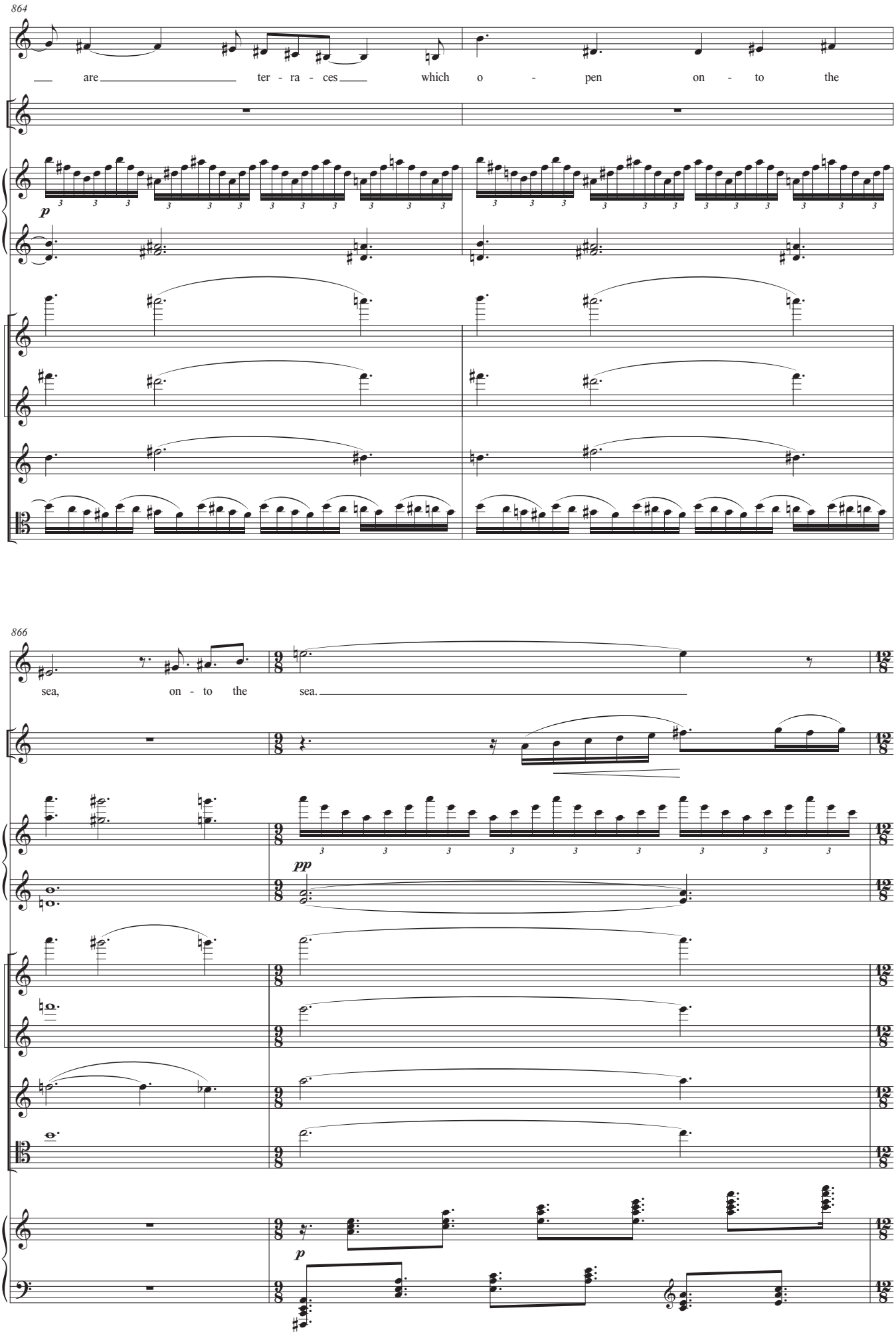

826
827
MASK
A
Tru - ly en - chan - ting!
Clar.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.

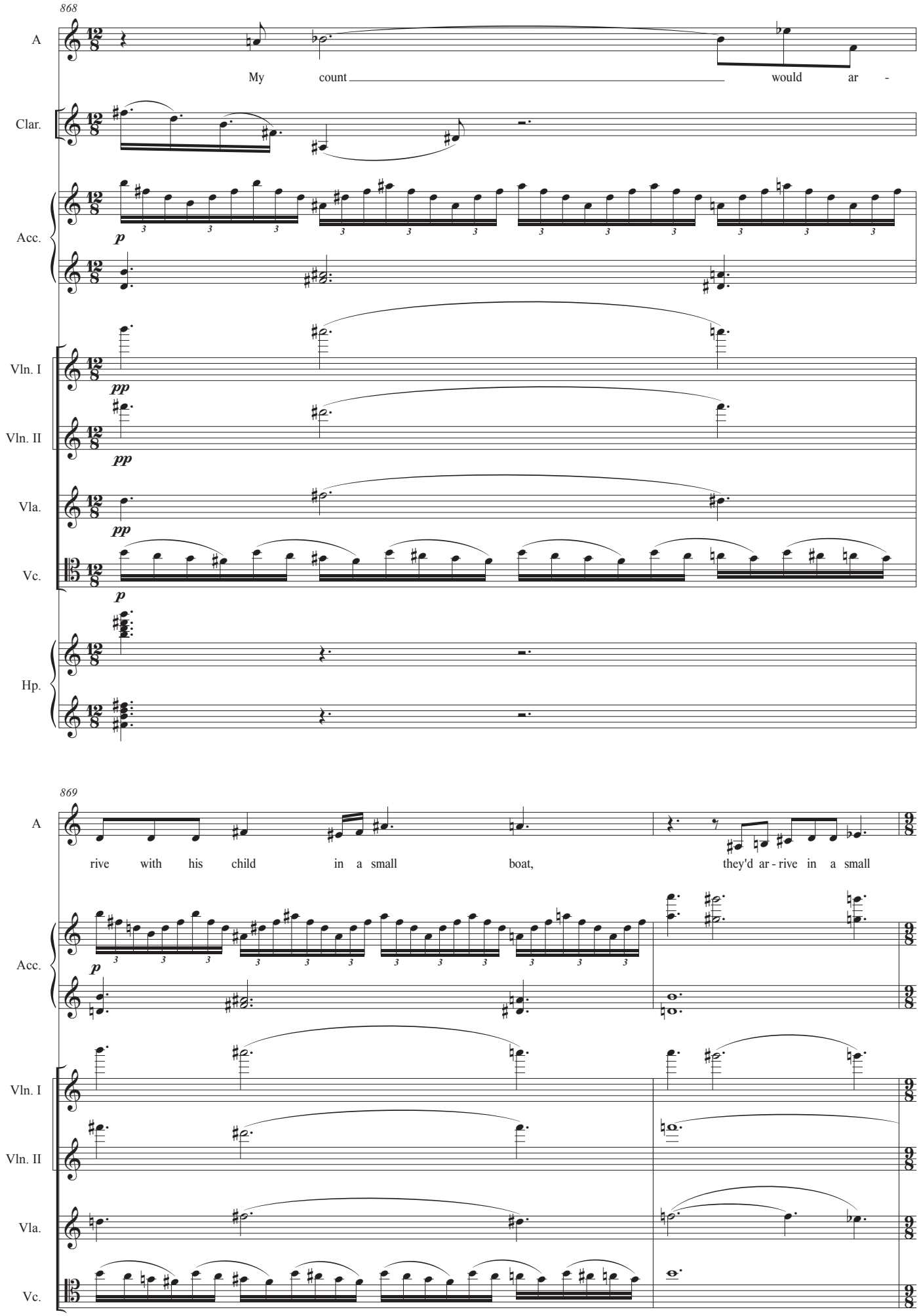

829
ROSITA
S1
So I left him, left him, I left him, left him, I left him. It was the
Vln. I
Vln. II
Vla.
Vc.

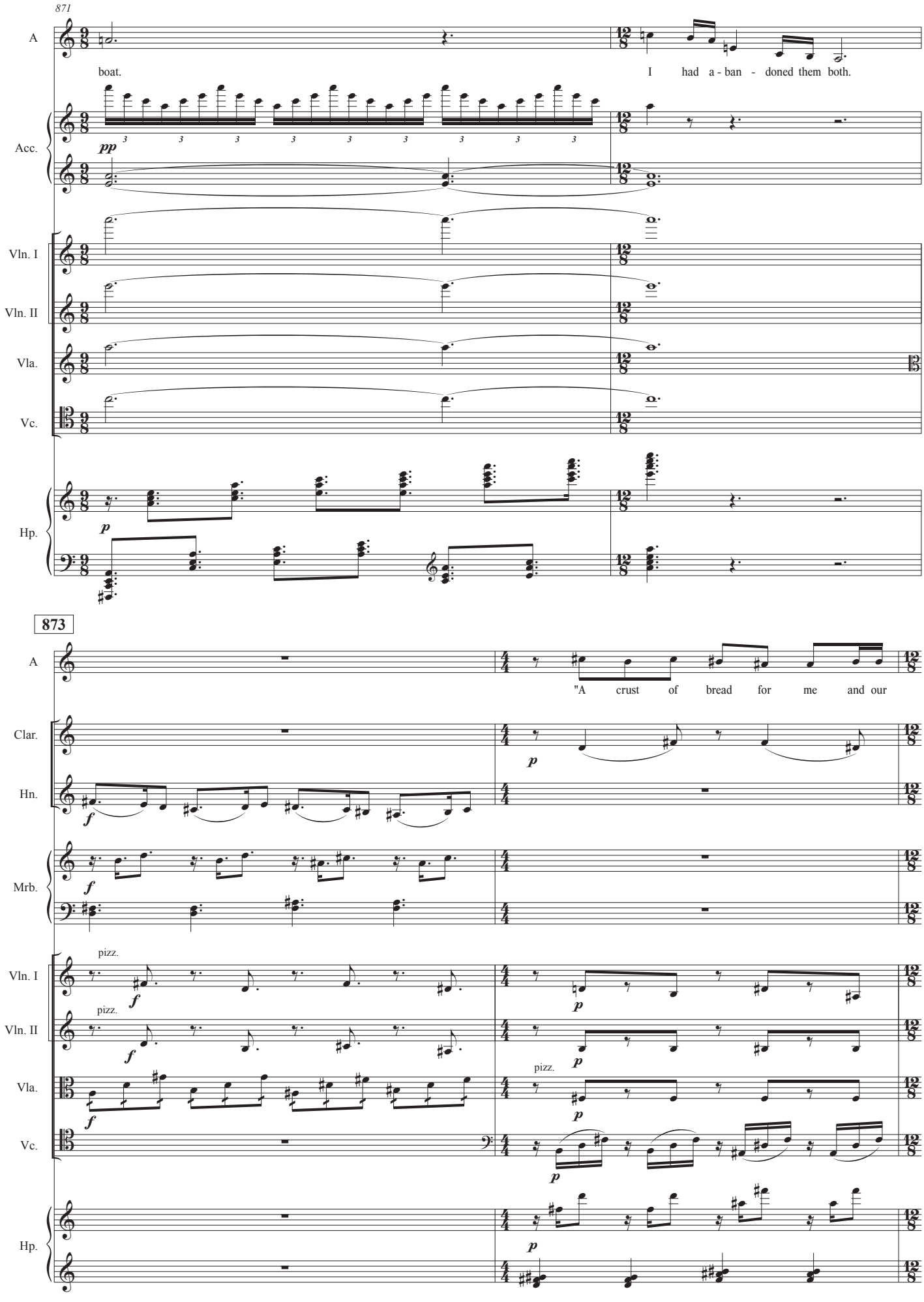

834
S1
e - vening of a sum-mer storm, a sum - mer storm; the por-ter's lit-tle boy had just died. As I went
Acc.
pp
Vln. I
Vln. II
Vla.
Vc.
840
through the room he said: "Did you call me?" I re-plied: "No." Then he asked: "Do you need me?" I said: "No, I don't need you."
847
845
Did I need him? I said: "No, I don't need you."
A
Won - der - ful!
Clar.
Hn.
p

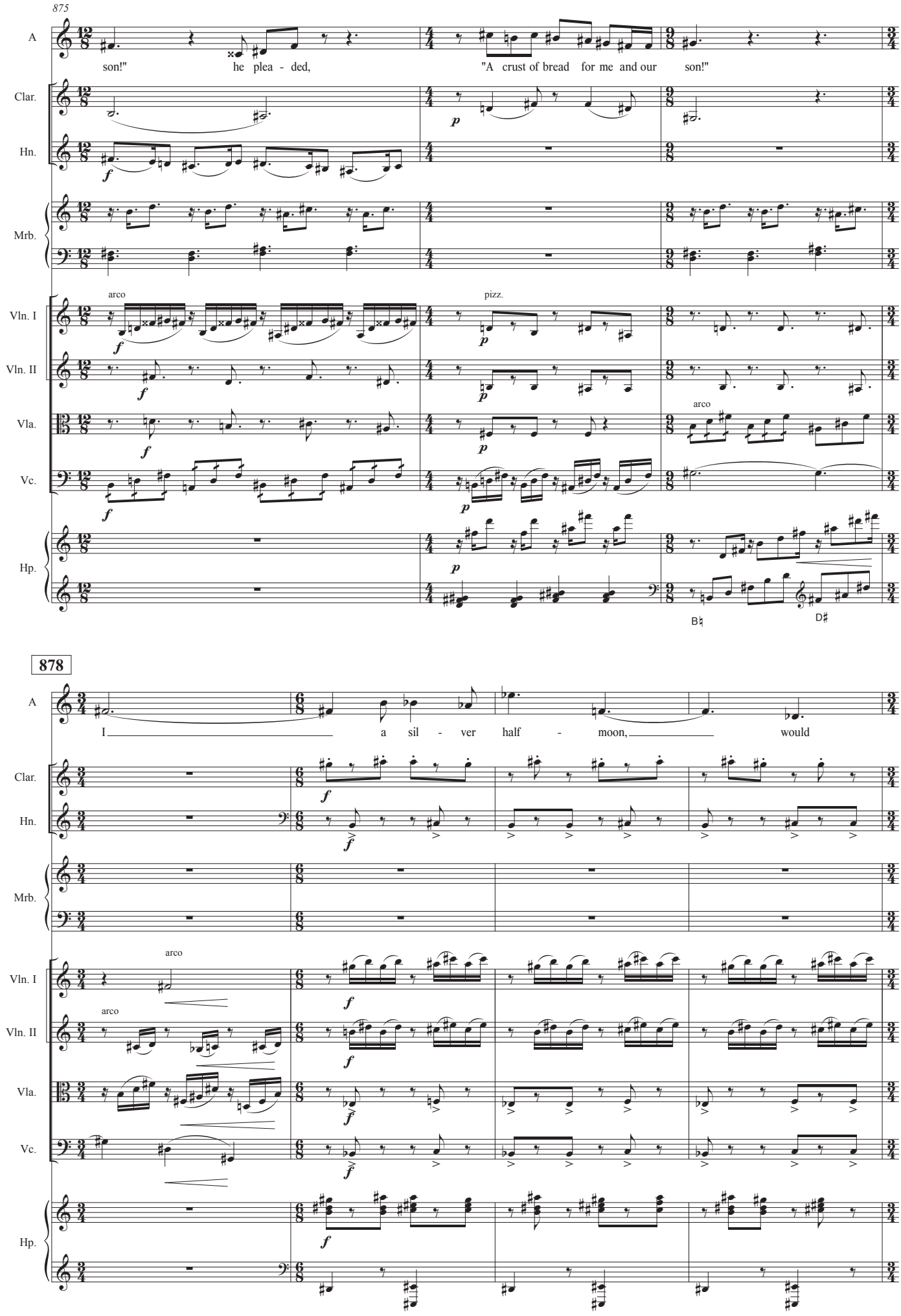

850
S1
He'd wait up all night to
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
853
854
watch me at my win - dow.
I spied him through the
A
And you si-gno-ri-na?

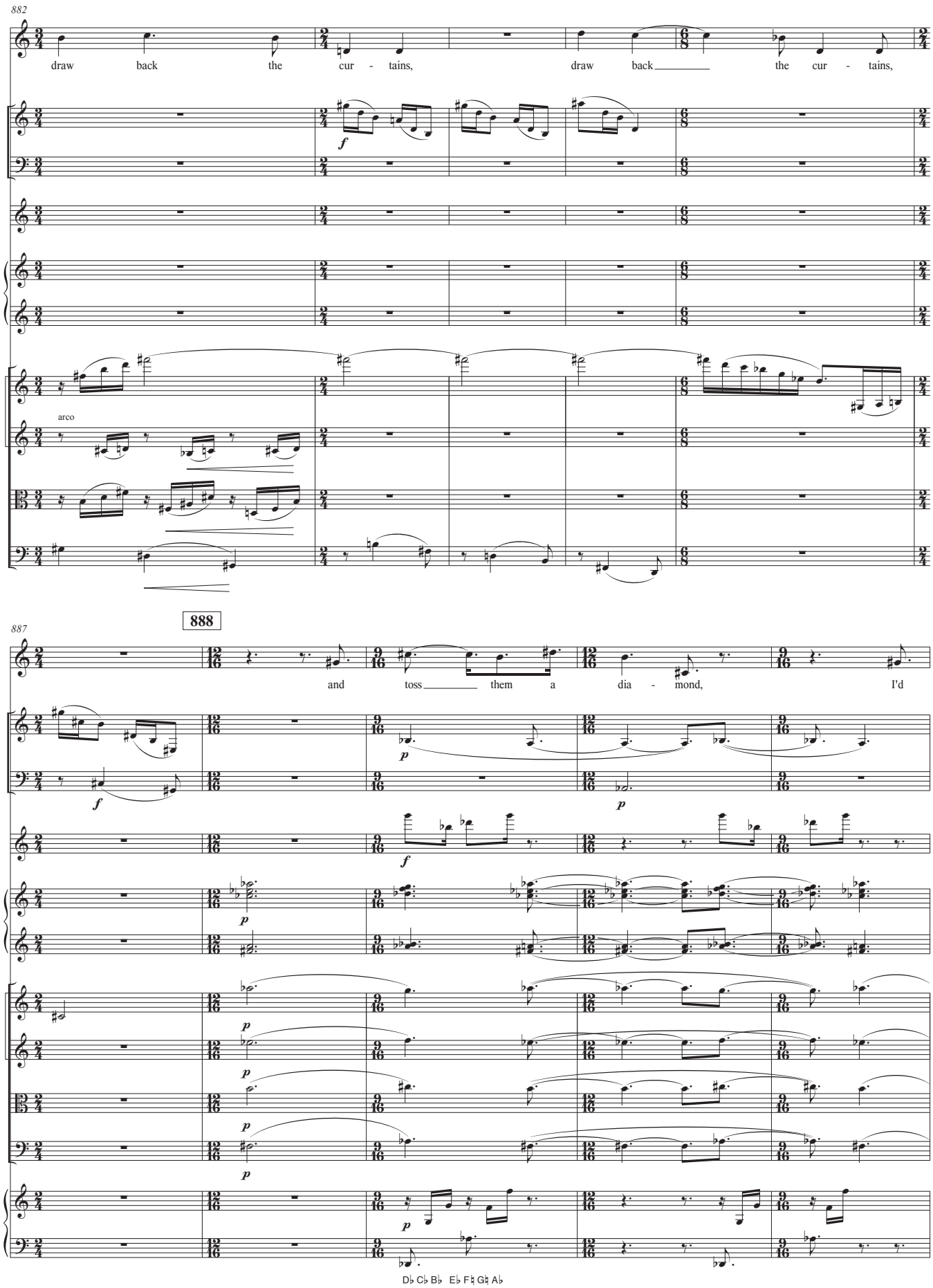

857
860
S1
key hole... such eyes... he loved me too much.
Acc.
Vln. I
Vln. II
Vla.
Vc.
p
861
MASK
A
In the fo - yer of the Pa - - - ris O - pera there
Clar.
Acc.
Vln. I
Vln. II
Vla.
Vc.

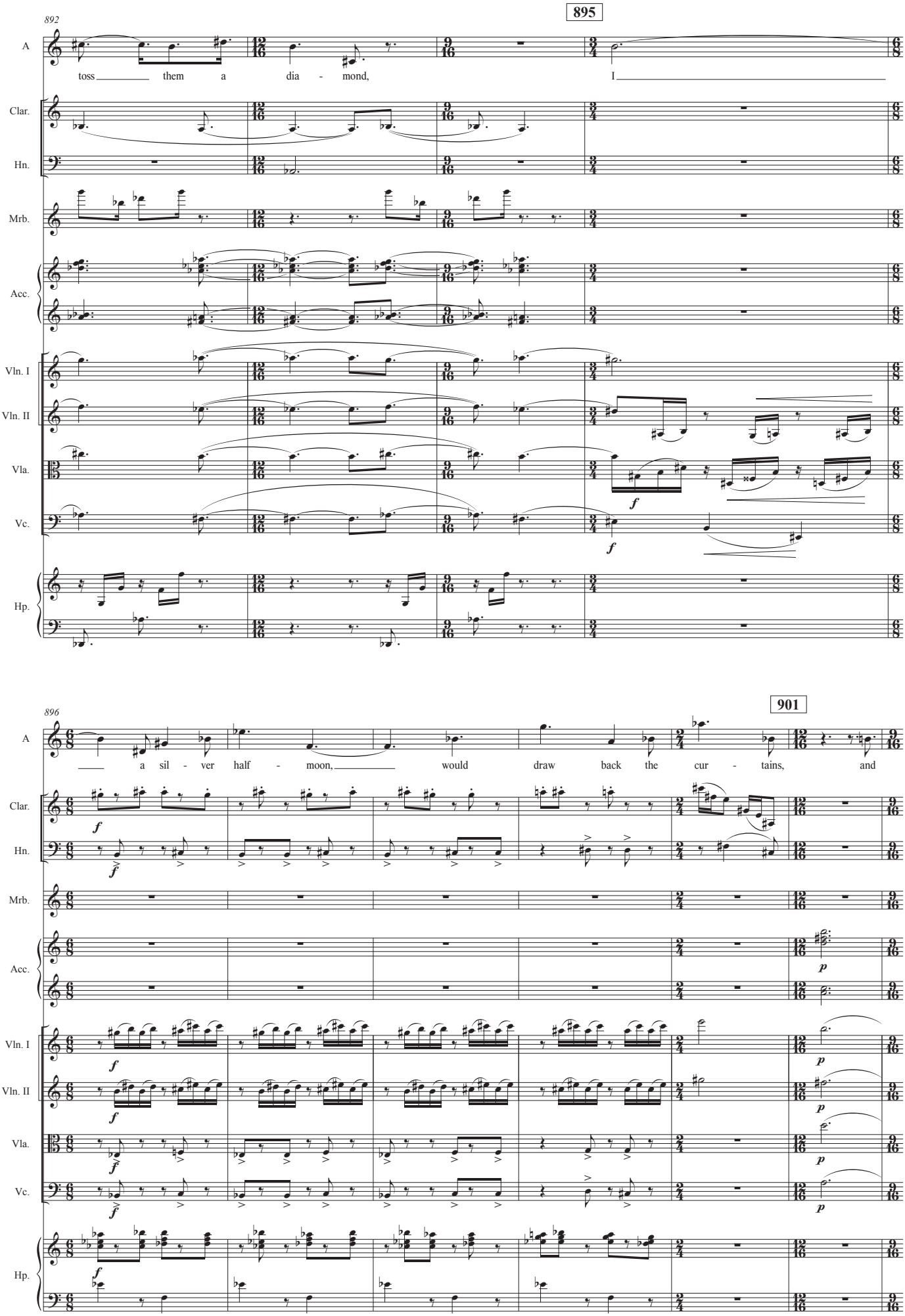

864
A
are ter - ra - ces which o - pen on - to the
Clar.
Acc.
p
Vln. I
Vln. II
Vla.
Vc.
866
A
sea, on - to the sea.
Clar.
Acc.
pp
Vln. I
Vln. II
Vla.
Vc.
Hp.
p

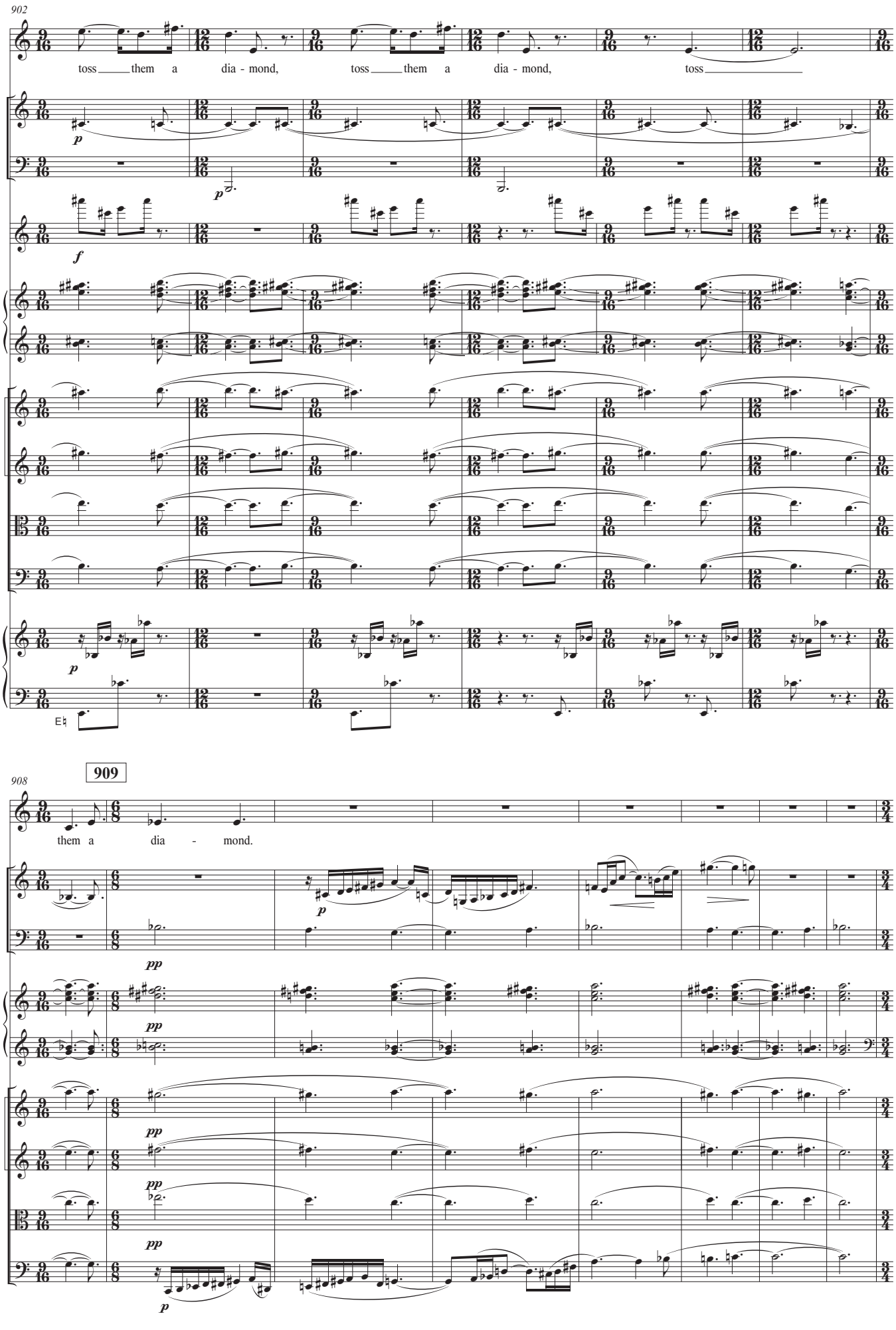

868
A
My count would ar -
Clar.
Acc.
p
Vln. I
pp
Vln. II
pp
Vla.
pp
Vc.
p
Hp.
869
A
rive with his child in a small boat, they'd ar - rive in a small
Acc.
p
Vln. I
Vln. II
Vla.
Vc.

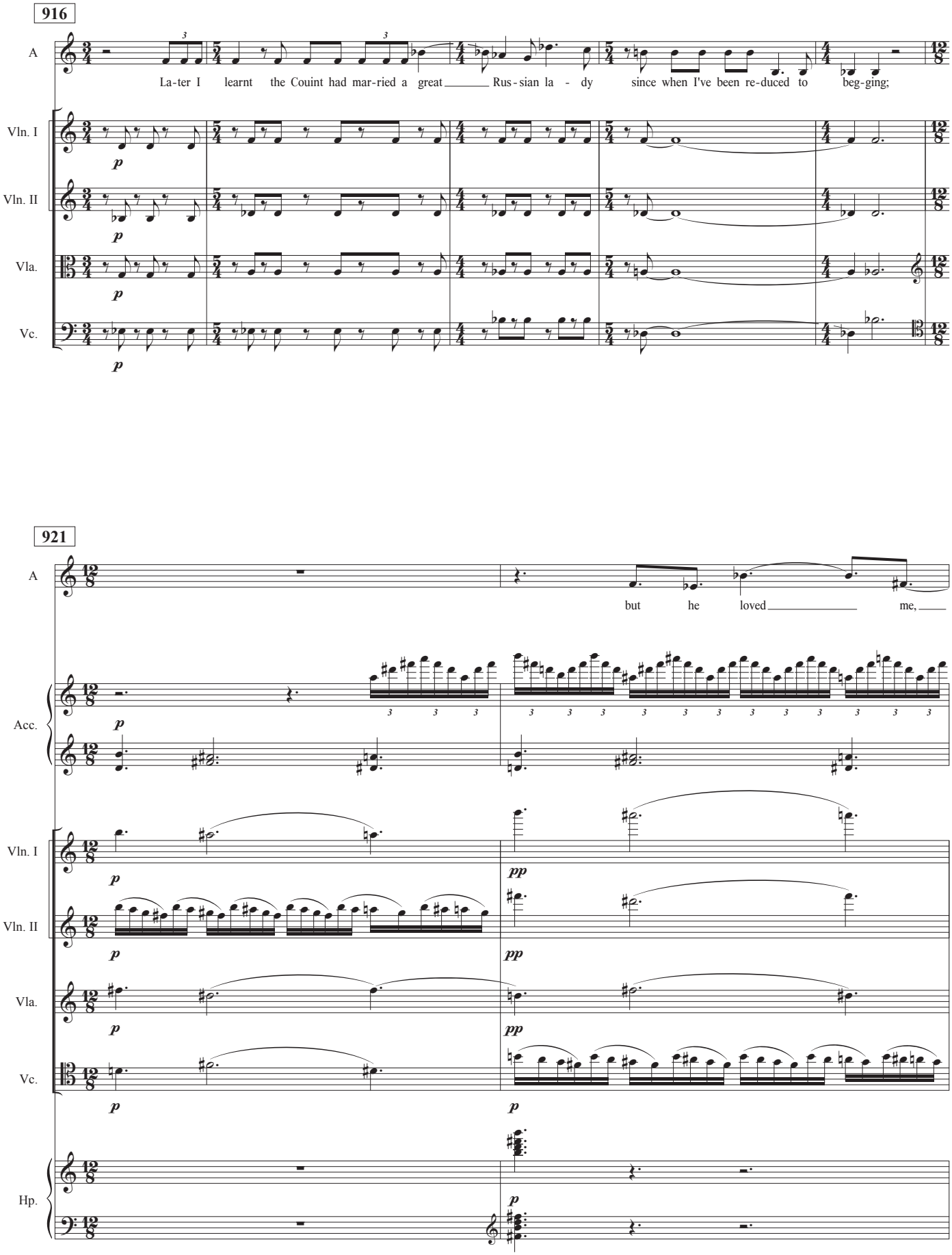

871
A
boat.
I had a - ban - doned them both.
Acc.
pp
Vln. I
Vln. II
Vla.
Vc.
Hp.
p
873
A
"A crust of bread for me and our
Clar.
Hn.
f
p
Mrb.
f
pizz.
Vln. I
Vln. II
Vla.
Vc.
Hp.
D♮ C♯ B♯ E♯ F♯ G♯ A♯

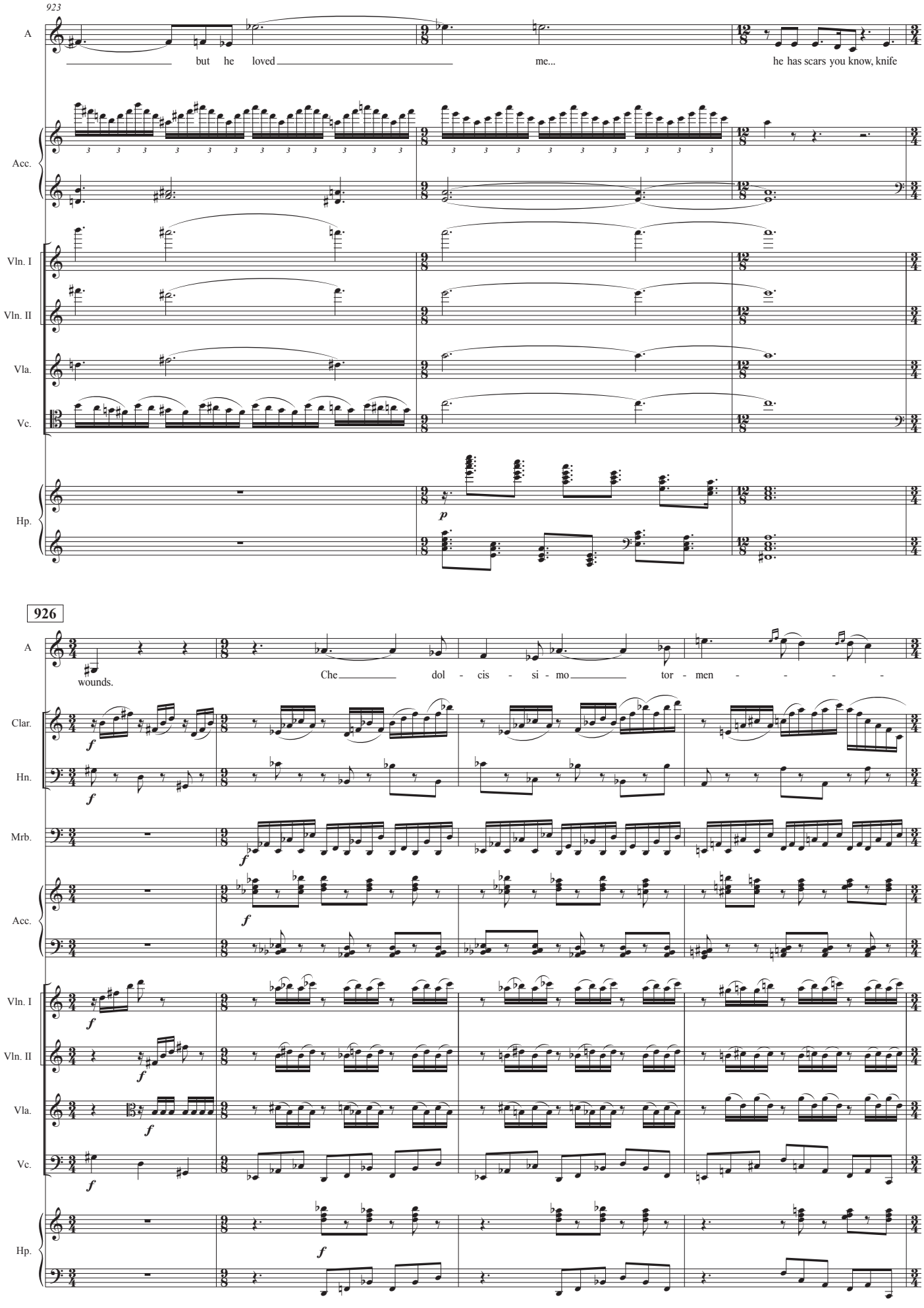

875
A
son!" he plea - ded, "A crust of bread for me and our son!"
Clar.
Hn.
Mrb.
arco
pizz.
Vln. I
Vln. II
Vla.
Vc.
Hp.
arco
B♮
D♯
878
I a sil - ver half - moon, would
arco
arco

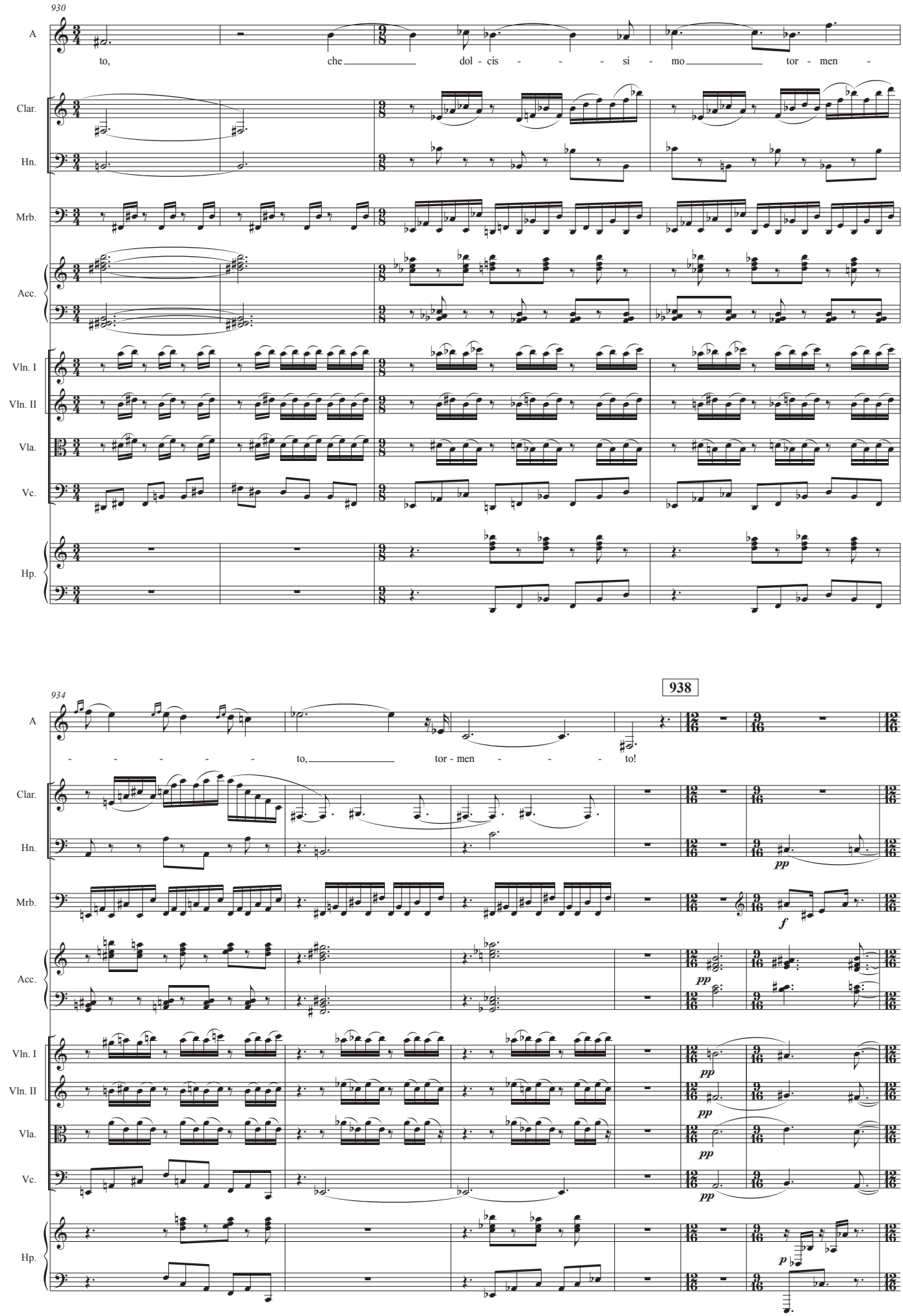

882
A
draw back the cur - tains, draw back the cur - tains,
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
arco
Vla.
Vc.
888
887
and toss them a dia - mond, I'd
Hp.
D♭ C♭ B♭ E♭ F♮ G♮ A♭

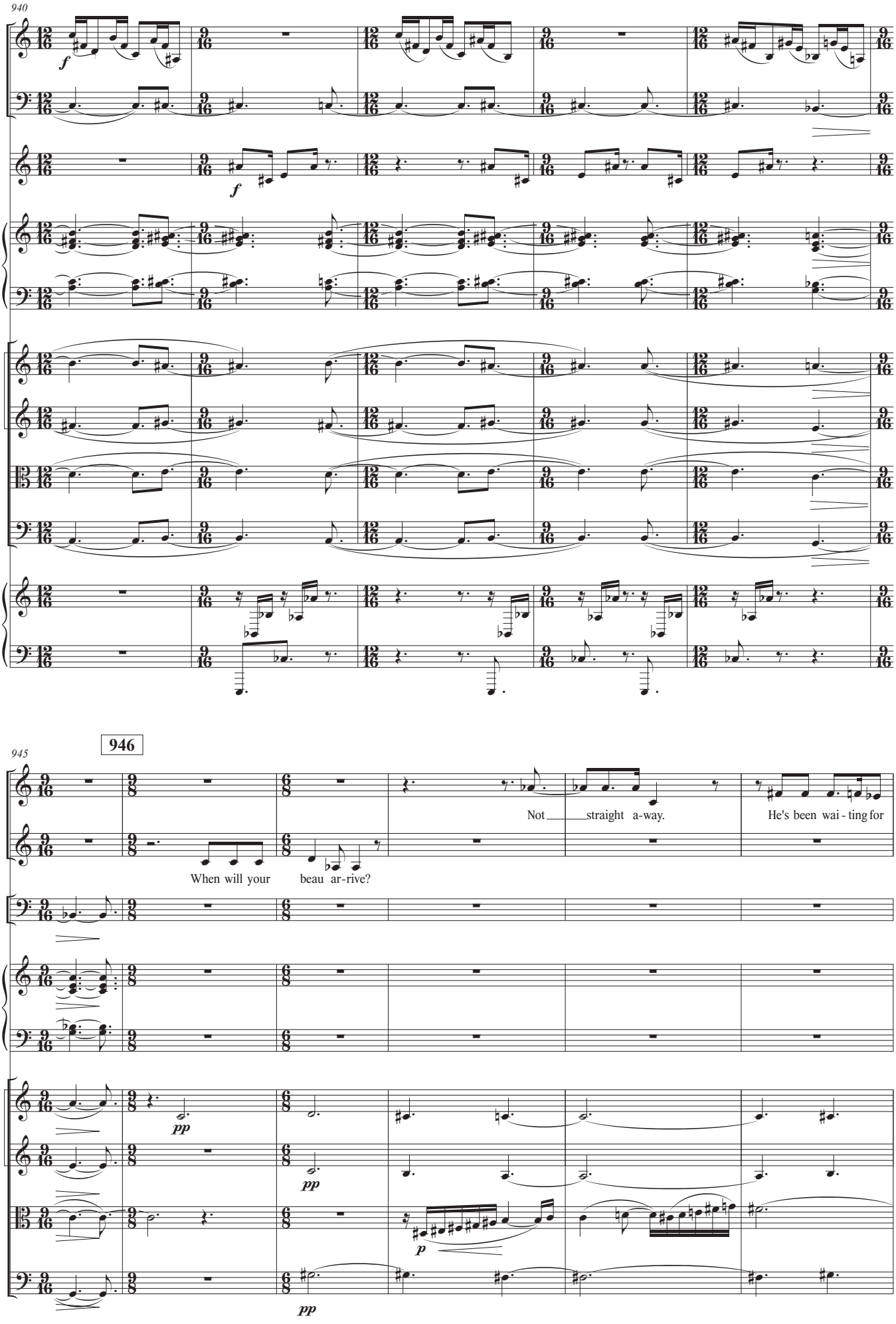

892
895
A
toss them a dia - mond, I
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
f
896
901
a sil - ver half - moon, would draw back the cur - tains, and
p

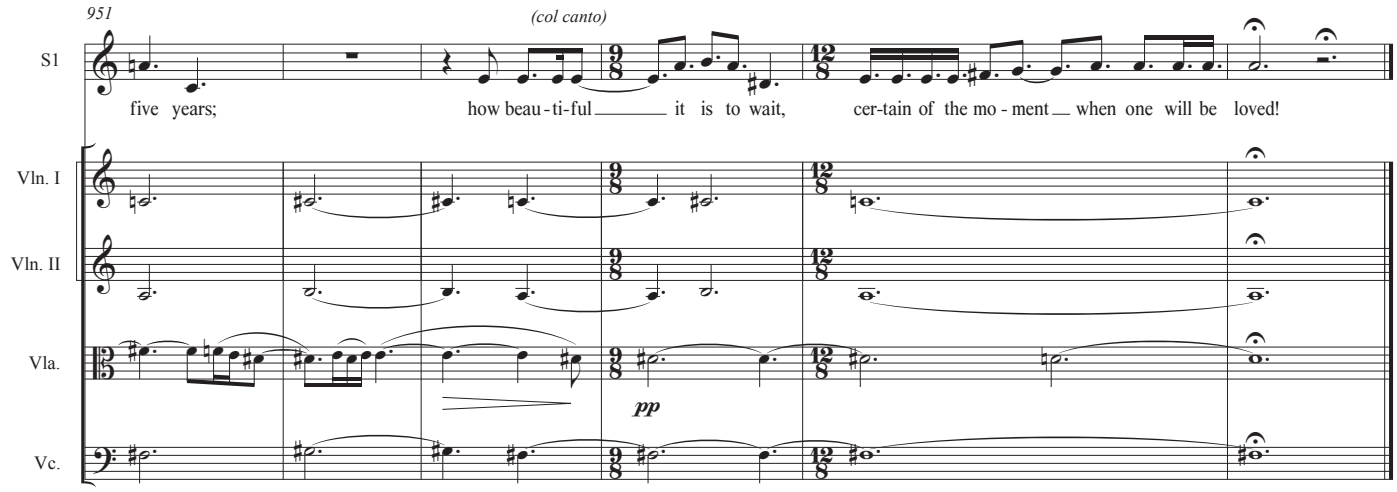

902
A
toss them a dia - mond, toss them a dia - mond, toss
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
909
908
them a dia - mond.


916
A
La-ter I learnt the Couint had mar-ried a great Rus-sian la - dy since when I've been re-duced to beg-ging;
Vln. I
Vln. II
Vla.
Vc.
p
921
A
but he loved me,
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
p
pp

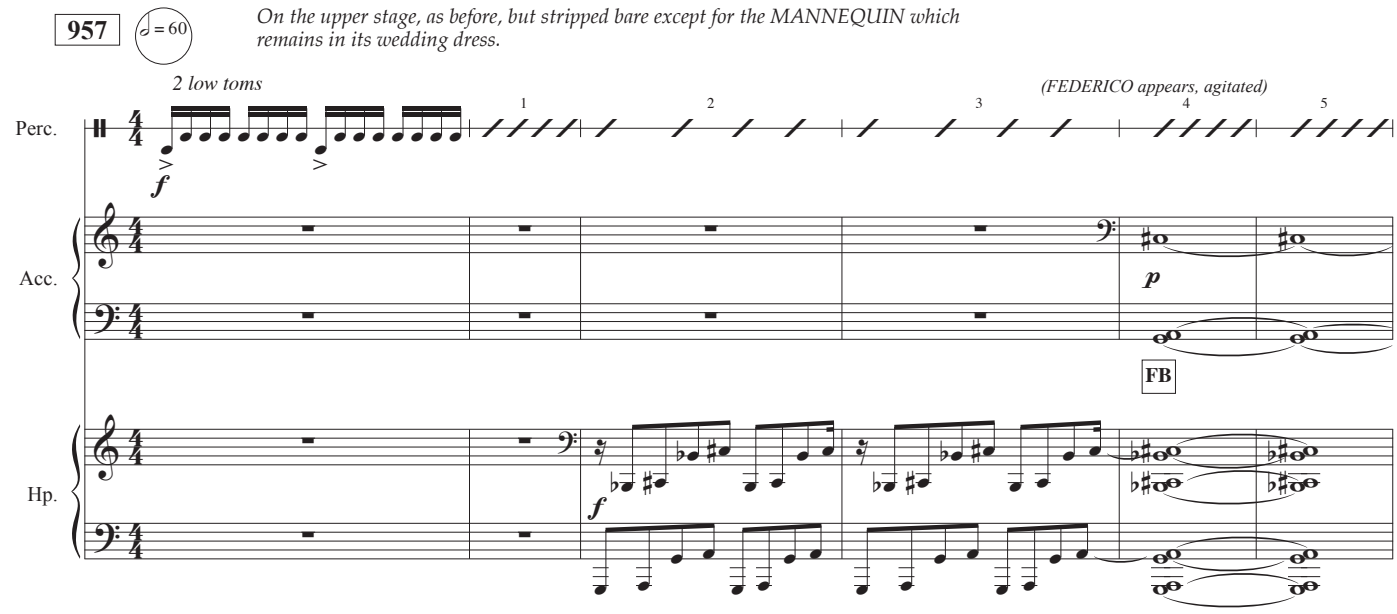

923
A
but he loved
me...
he has scars you know, knife
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
p
926
A
wounds.
Che
dol - cis - si - mo
tor - men - - - - -
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
f

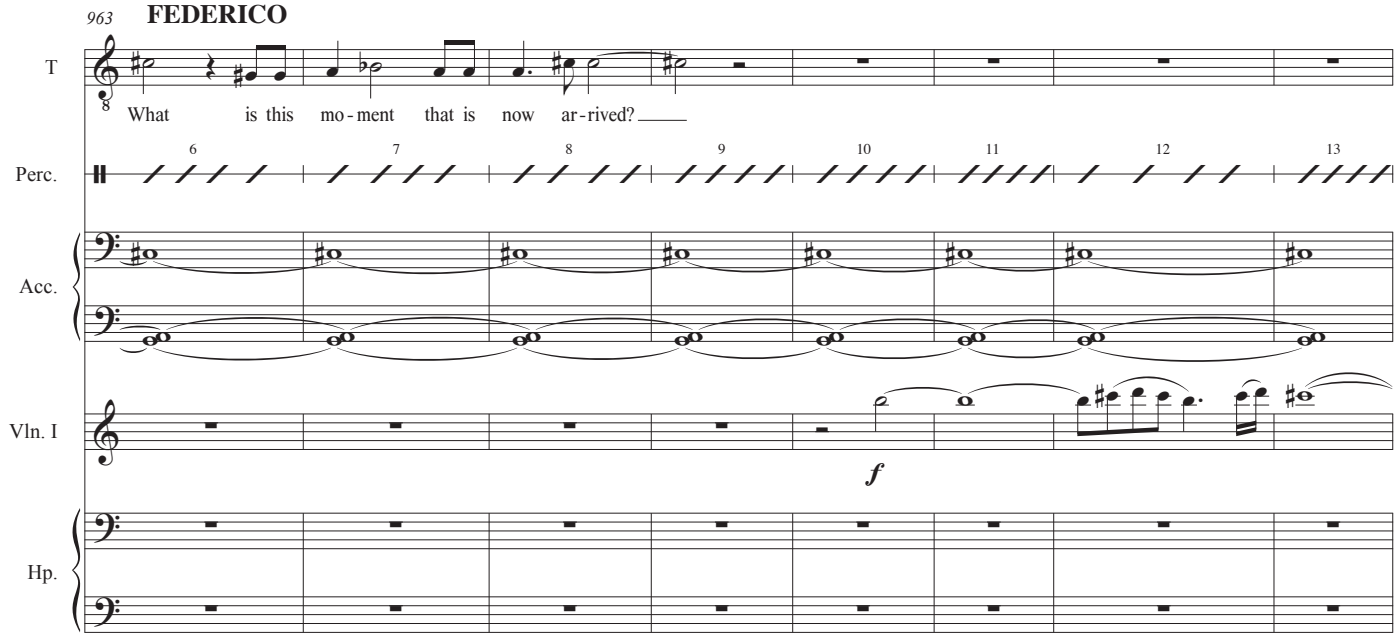

930
A
to, che dol - cis - - - si - mo tor - men -
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
934
938
A
- - - - - to, tor - men - - - to!
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
pp
f
pp
pp
pp
pp
pp
p

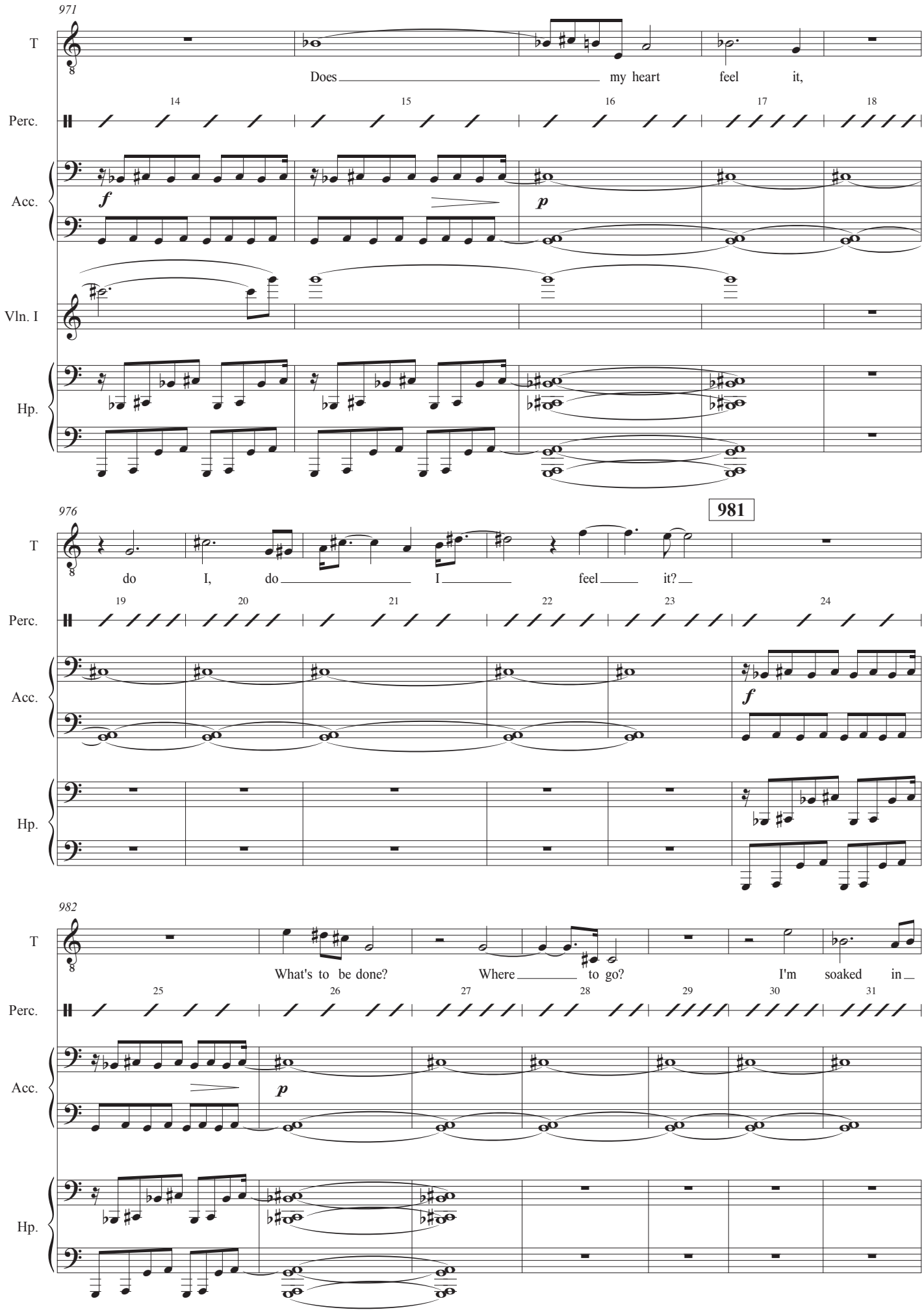

940
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
946
945
S1
A
Not straight a-way.
He's been wai - ting for
When will your beau ar-rive?
Hn.
Acc.
Vln. I
Vln. II
Vla.
Vc.

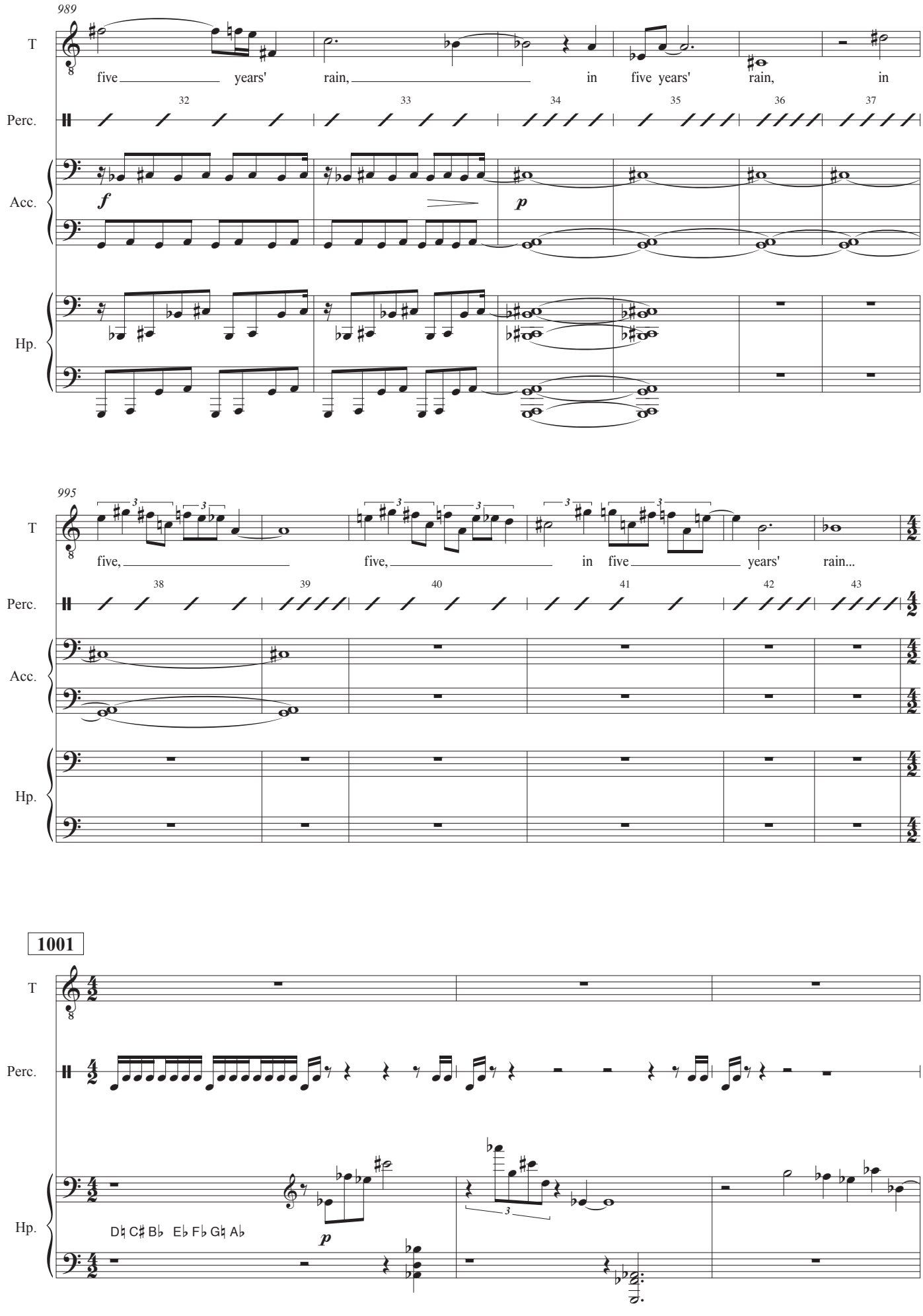


Scene 9: The bedchamber






971
T
Does my heart feel it,
14 15 16 17 18
Perc.
Acc.
f
p
Vln. I
Hp.
976
981
T
do I, do I feel it?
19 20 21 22 23 24
Perc.
Acc.
f
Hp.
982
T
What's to be done? Where to go? I'm soaked in
25 26 27 28 29 30 31
Perc.
Acc.
p
Hp.


989
T
five years' rain, in five years' rain, in
Perc.
32 33 34 35 36 37
Acc.
f
p
Hp.
995
T
five, five, in five years' rain...
Perc.
38 39 40 41 42 43
Acc.
Hp.
1001
T
Perc.
Hp.
D♮ C♯ B♭ E♭ F♭ G♮ A♭
p

1006

1004

T

Those songs

Perc.

Vln. I

f

Hp.

f

1008

T

I'd for - got - ten sound fresh

Perc.

Acc.

p

Vln. I

Hp.

1013

T

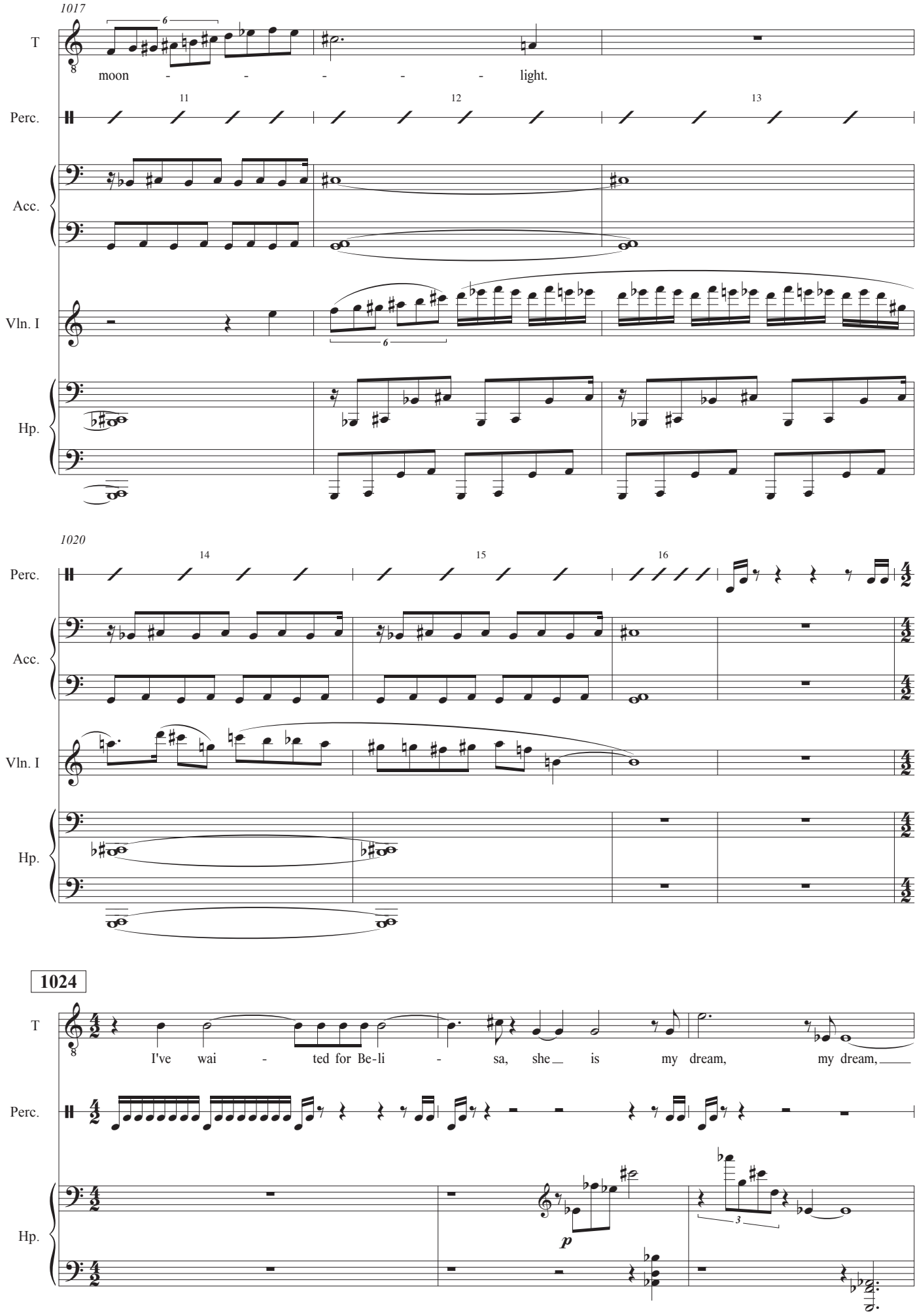
in the moon - = - - - - - light, in the

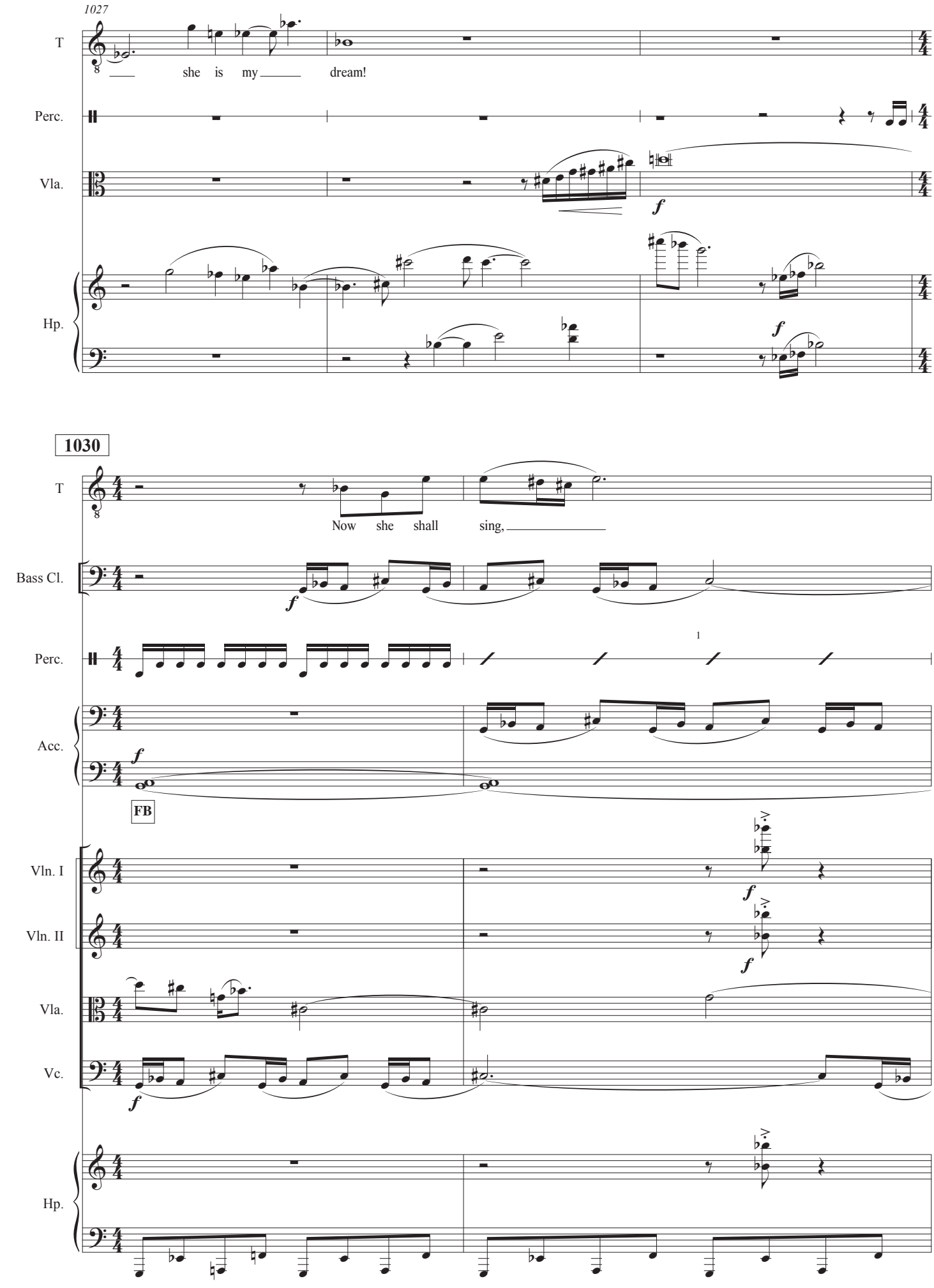
Perc.

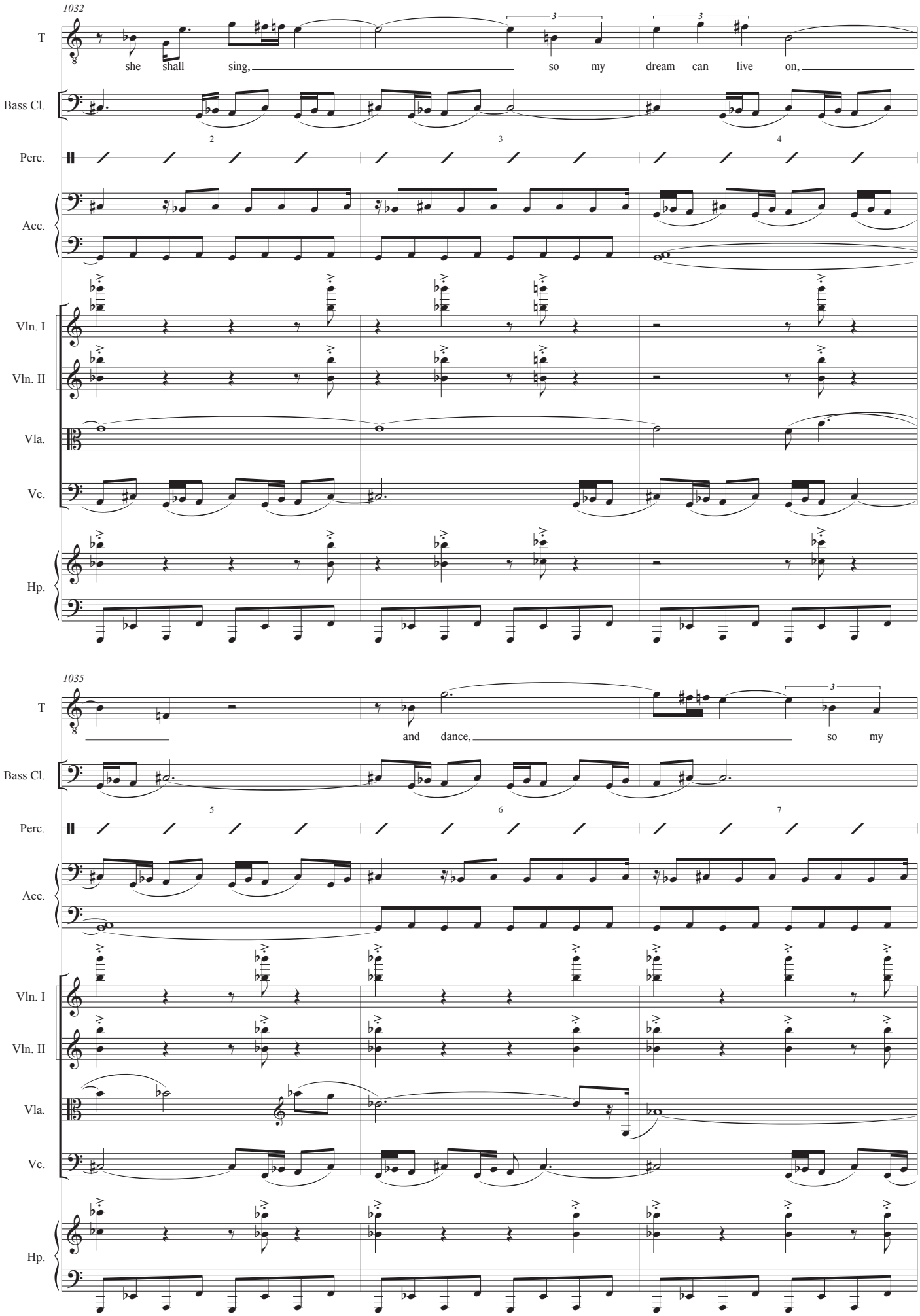
Acc.

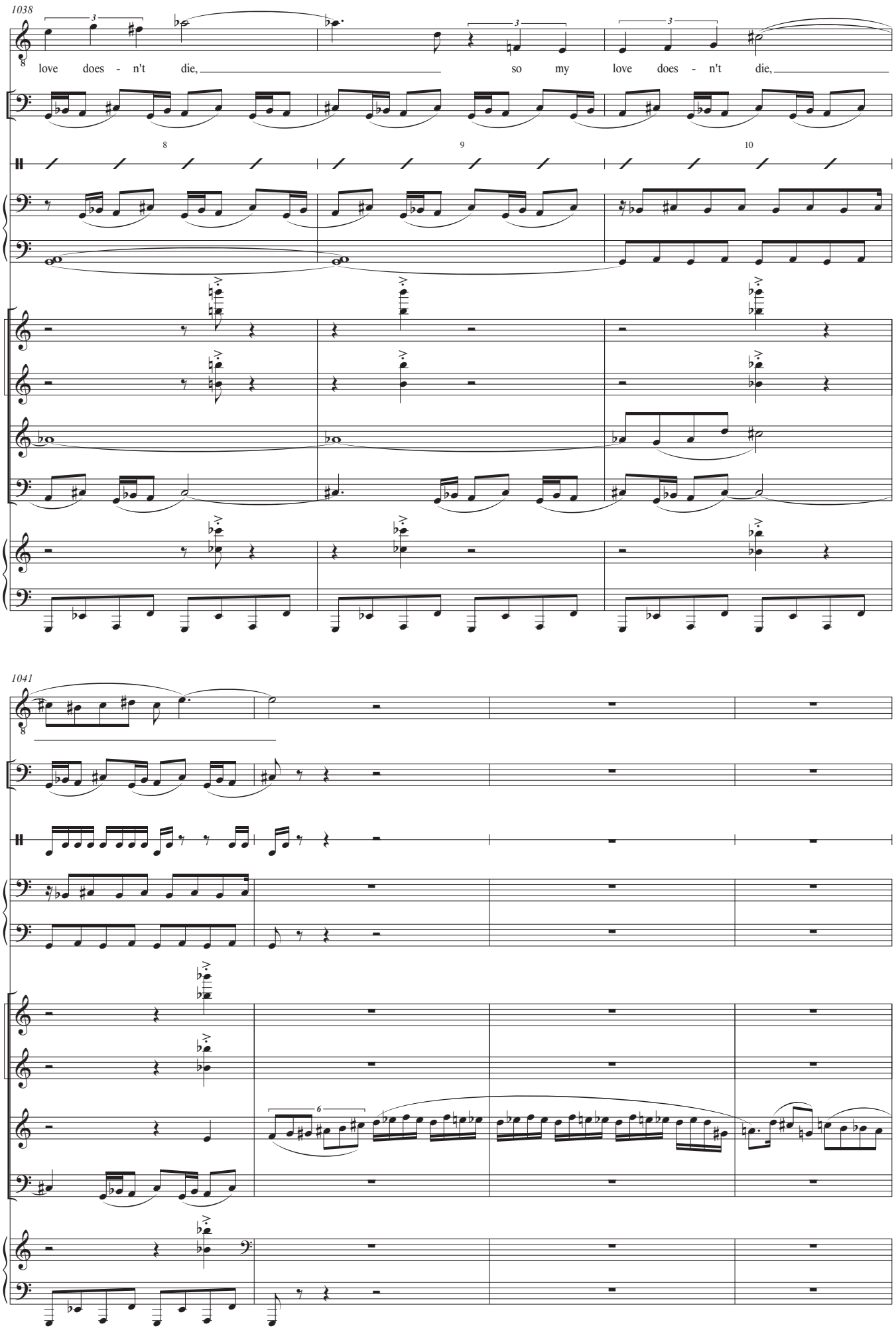
Vln. I

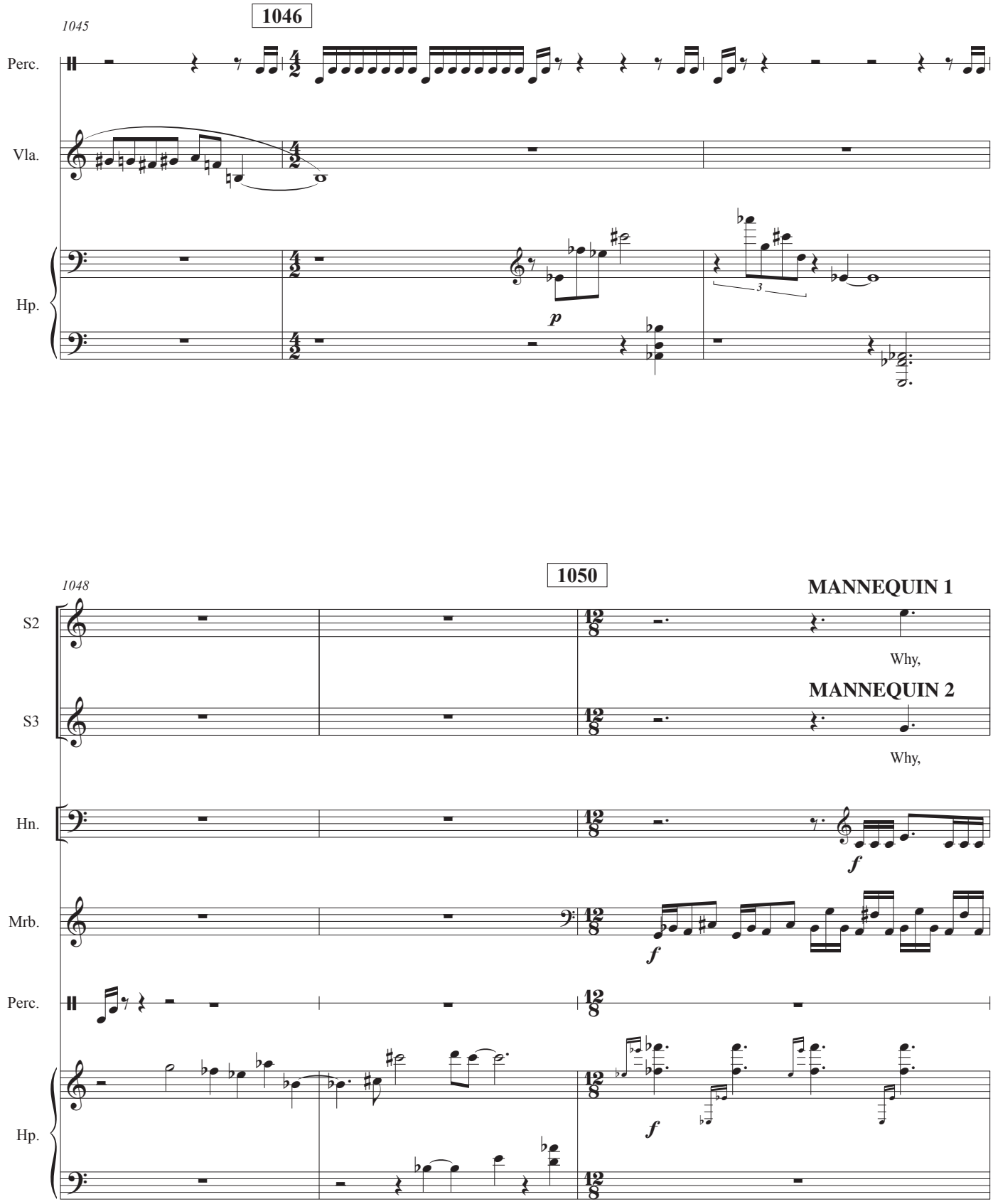
Hp.

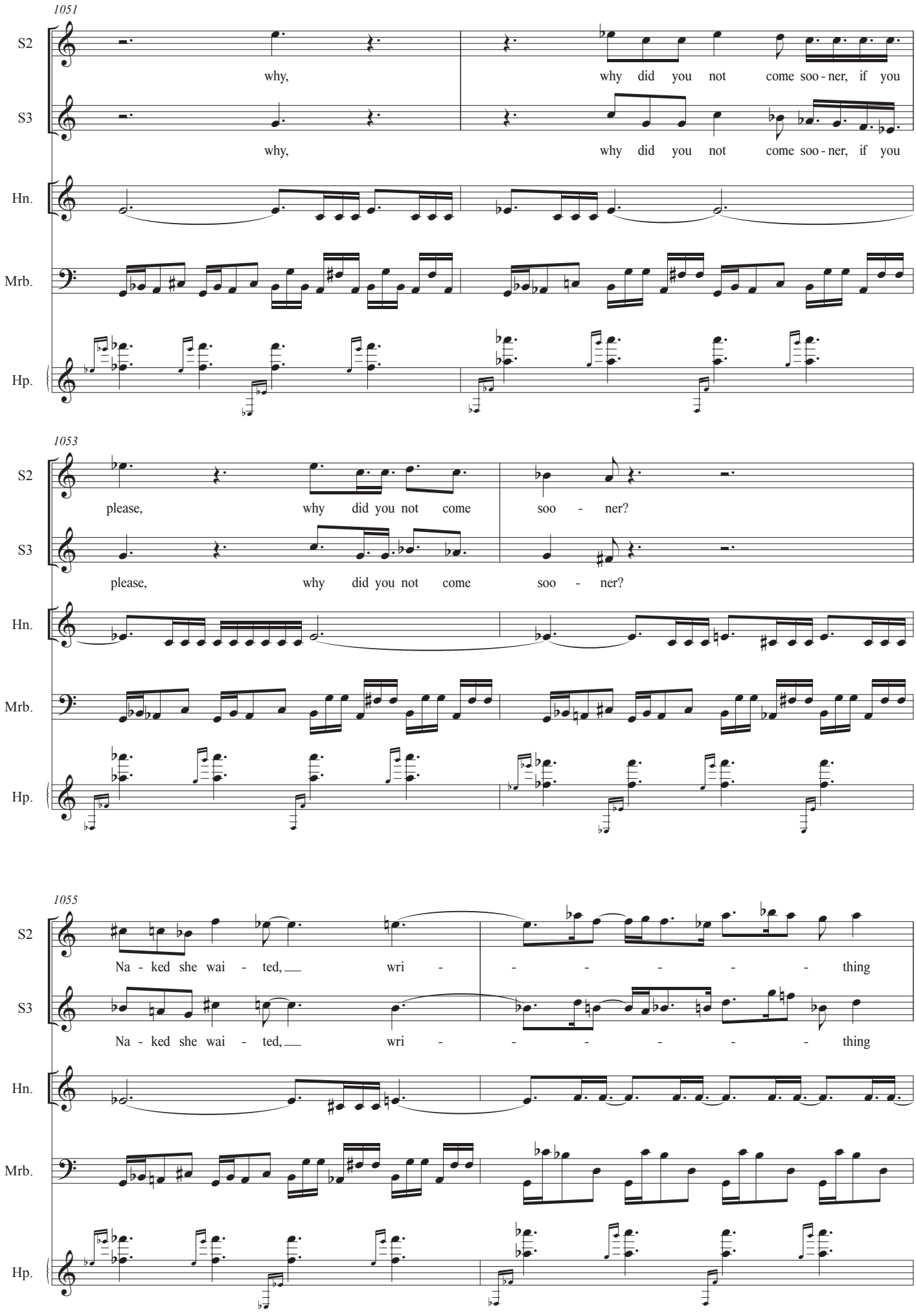

1017
T
moon - - - - - light.
Perc.
11
12
13
Acc.
Vln. I
Hp.
1020
Perc.
14
15
16
Acc.
Vln. I
Hp.
1024
T
I've wai - ted for Be-li - sa, she is my dream, my dream,
Perc.
Hp.
p

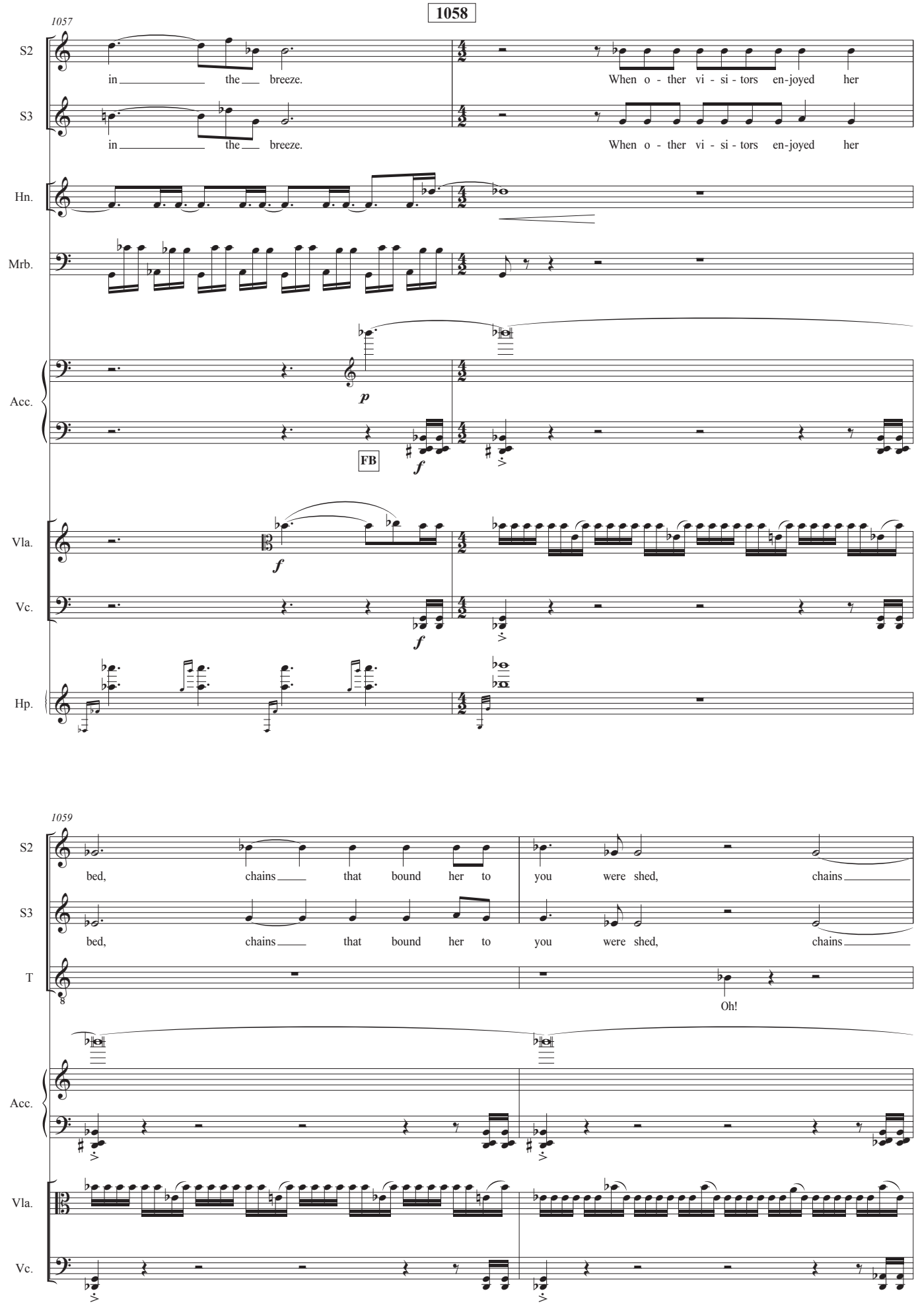

1027
T
she is my dream!
Perc.
Vla.
Hp.
1030
T
Now she shall sing,
Bass Cl.
Perc.
Acc.
FB
Vln. I
Vln. II
Vla.
Vc.
Hp.

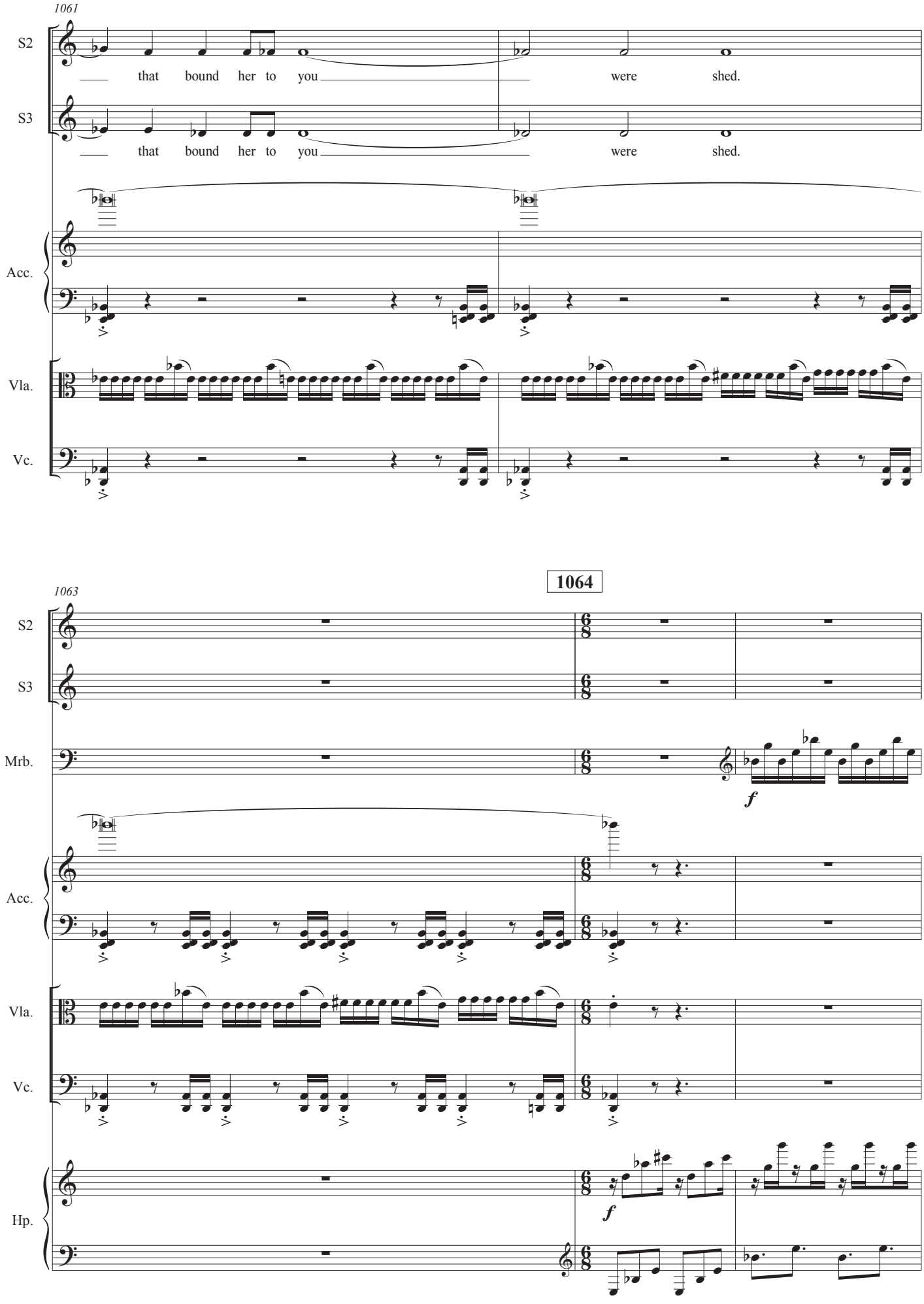

1032
T
she shall sing, so my dream can live on,
Bass Cl.
Perc.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
1035
and dance, so my

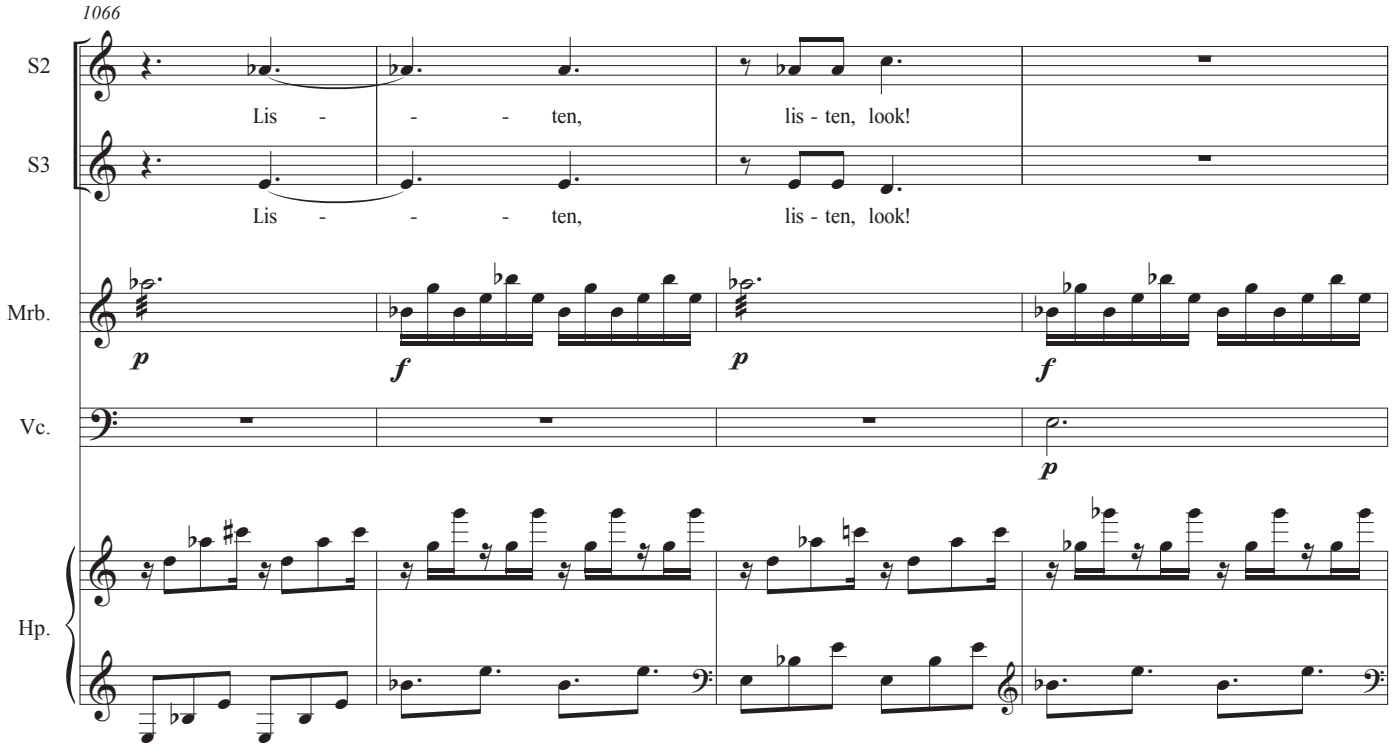

1038
T
love does - n't die, so my love does - n't die,
Bass Cl.
Perc.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
1041
T
Bass Cl.
Perc.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

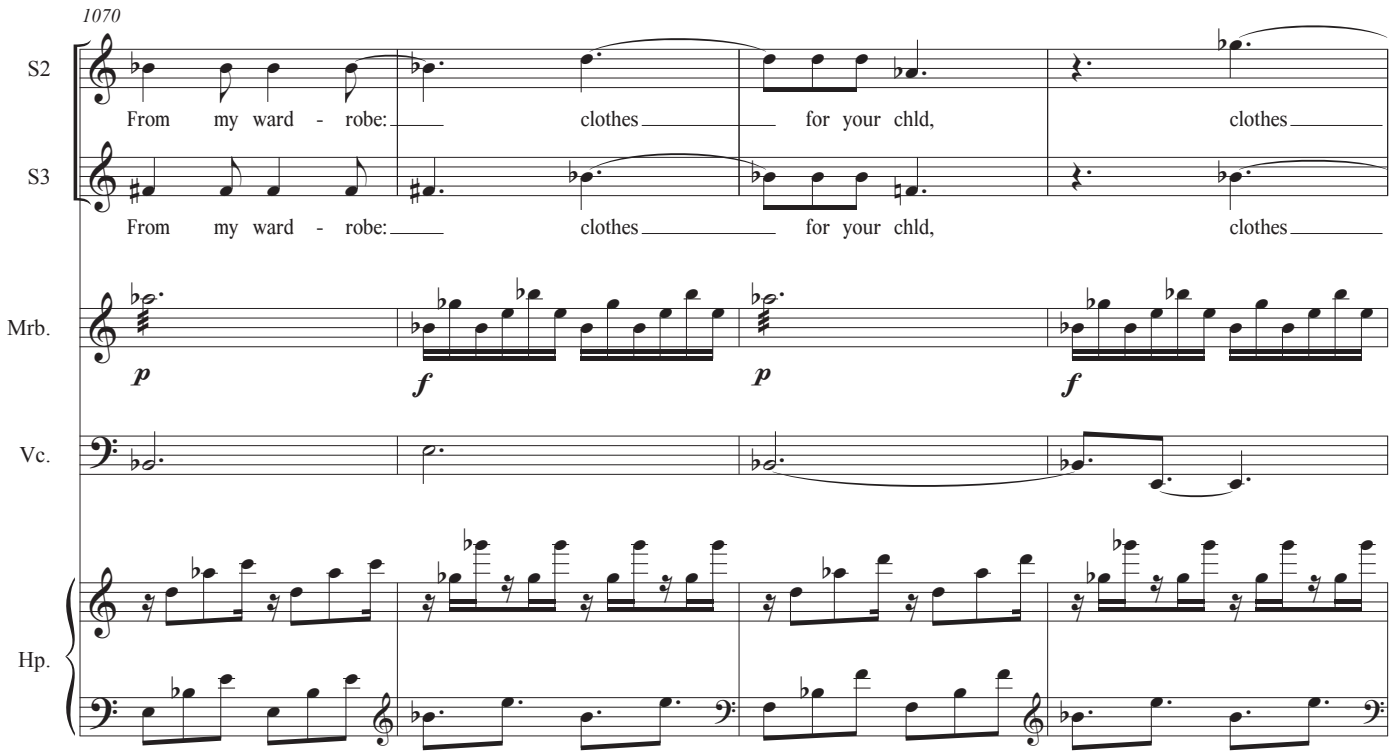

1045
1046
Perc.
Vla.
Hp.
p
3
1048
1050
MANNEQUIN 1
S2
Why,
MANNEQUIN 2
S3
Why,
Hn.
f
Mrb.
f
Perc.
Hp.
f

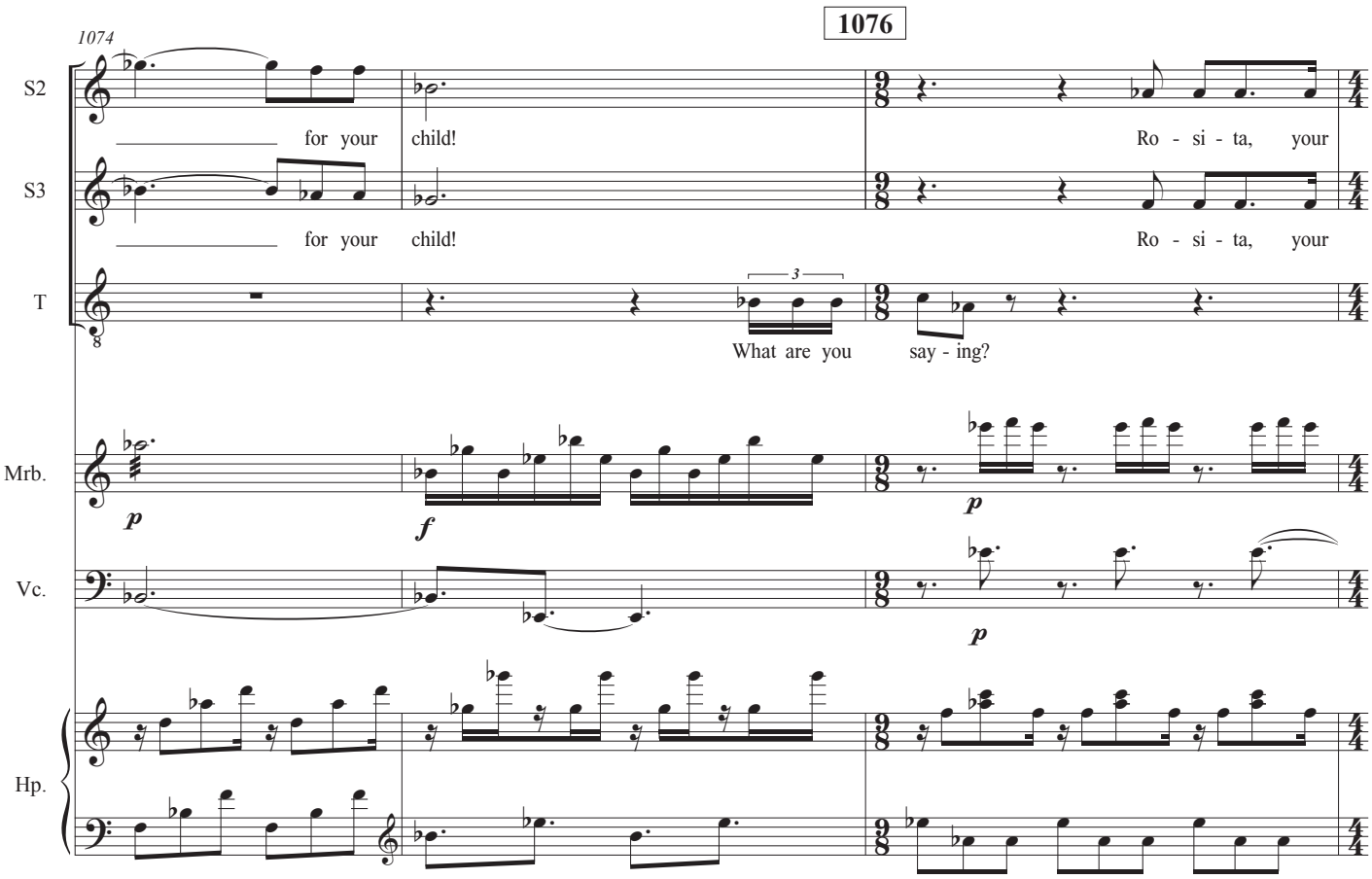

1051
S2
why,
why did you not come soo - ner, if you
S3
why,
why did you not come soo - ner, if you
Hn.
Mrb.
Hp.
1053
S2
please, why did you not come soo - ner?
S3
please, why did you not come soo - ner?
Hn.
Mrb.
Hp.
1055
S2
Na - ked she wai - ted, wri - - - - - - thing
S3
Na - ked she wai - ted, wri - - - - - - thing
Hn.
Mrb.
Hp.

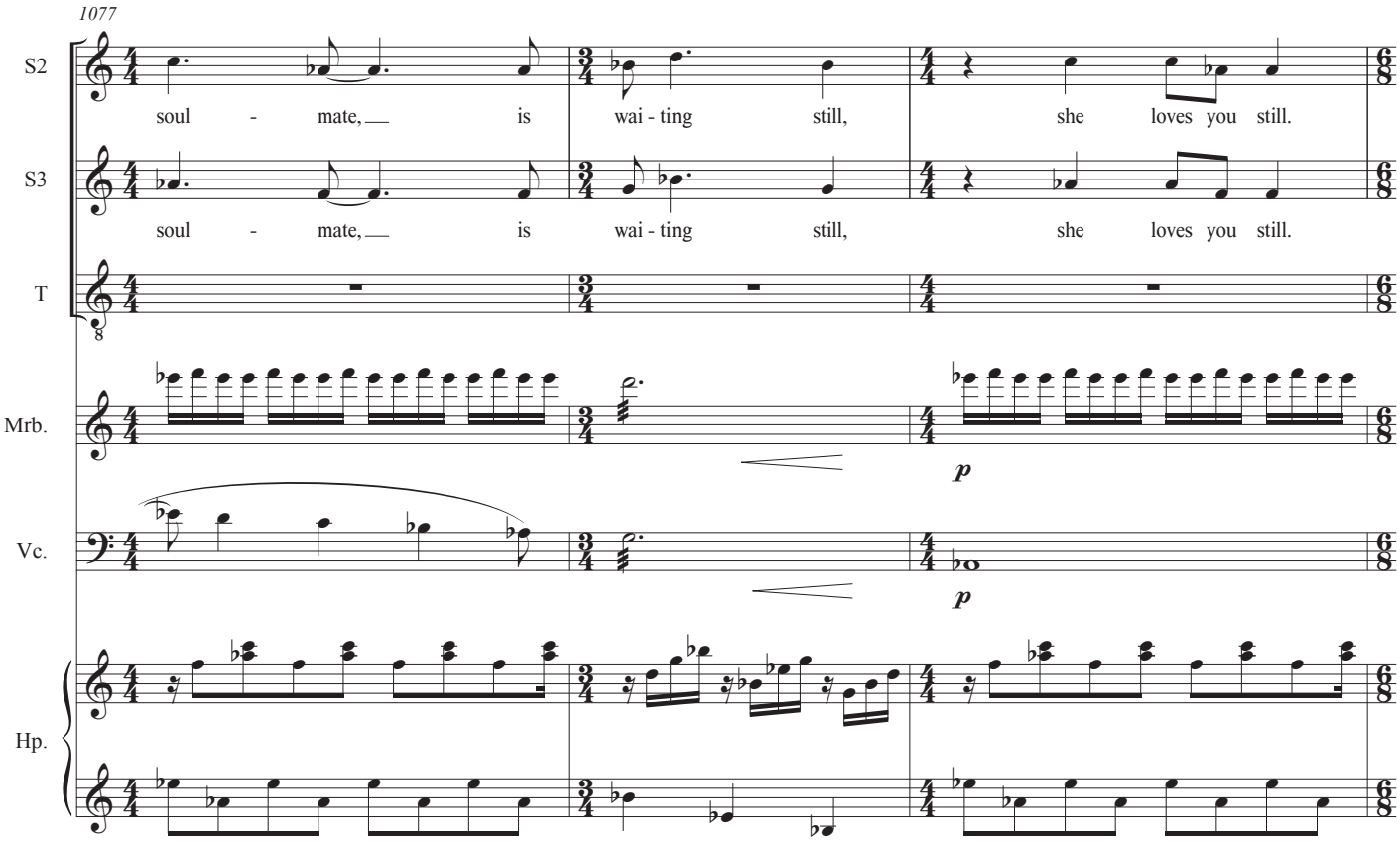

1058
1057
S2
in the breeze.
When o - ther vi - si - tors en-joyed her
S3
in the breeze.
When o - ther vi - si - tors en-joyed her
Hn.
Mrb.
Acc.
p
FB
f
Vla.
f
Vc.
f
Hp.
1059
S2
bed, chains that bound her to you were shed, chains
S3
bed, chains that bound her to you were shed, chains
T
Oh!
Acc.
Vla.
Vc.

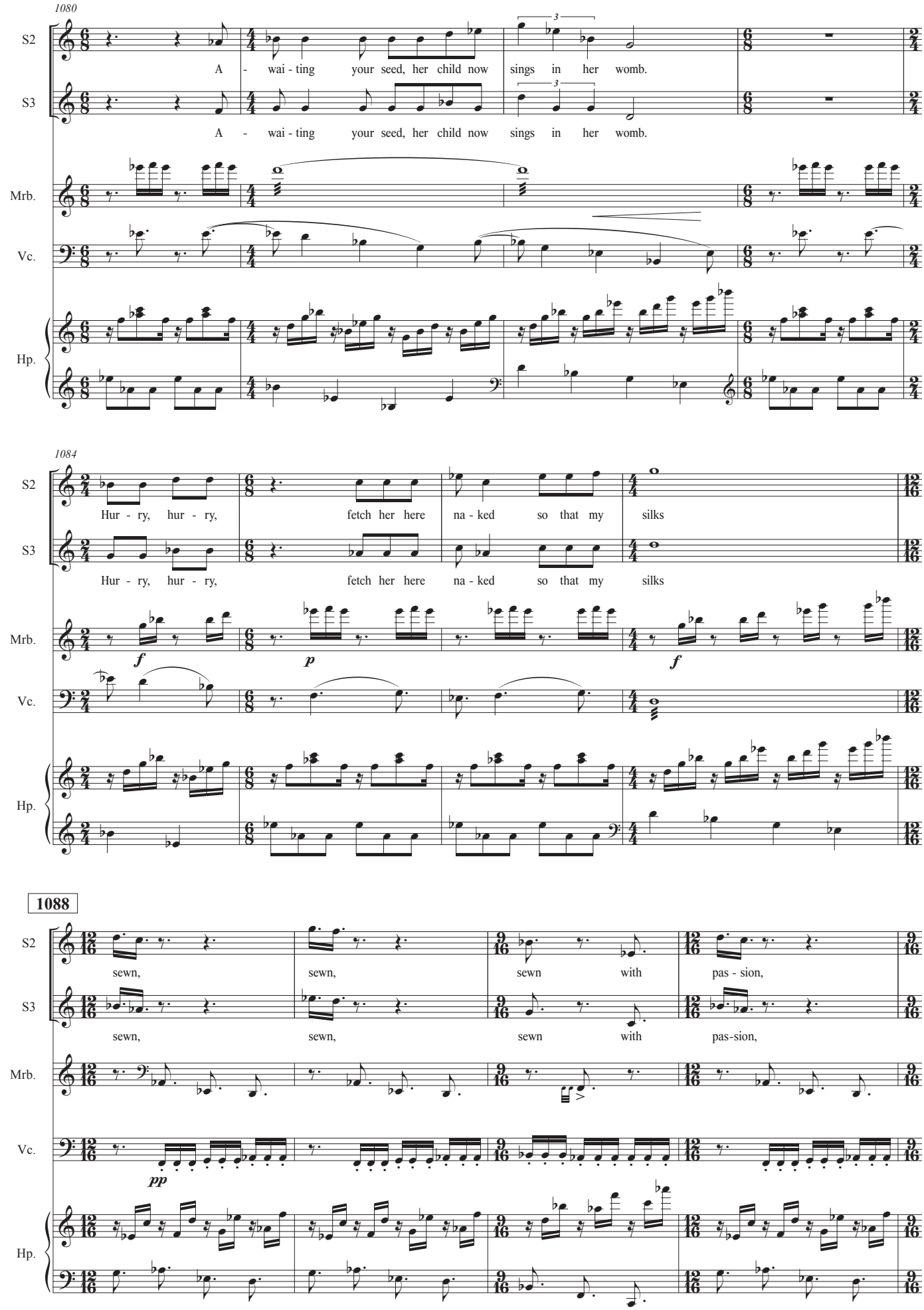

1061
S2
that bound her to you were shed.
S3
that bound her to you were shed.
Acc.
Vla.
Vc.
1063
1064
S2
S3
Mrb.
f
Acc.
Vla.
Vc.
Hp.
f

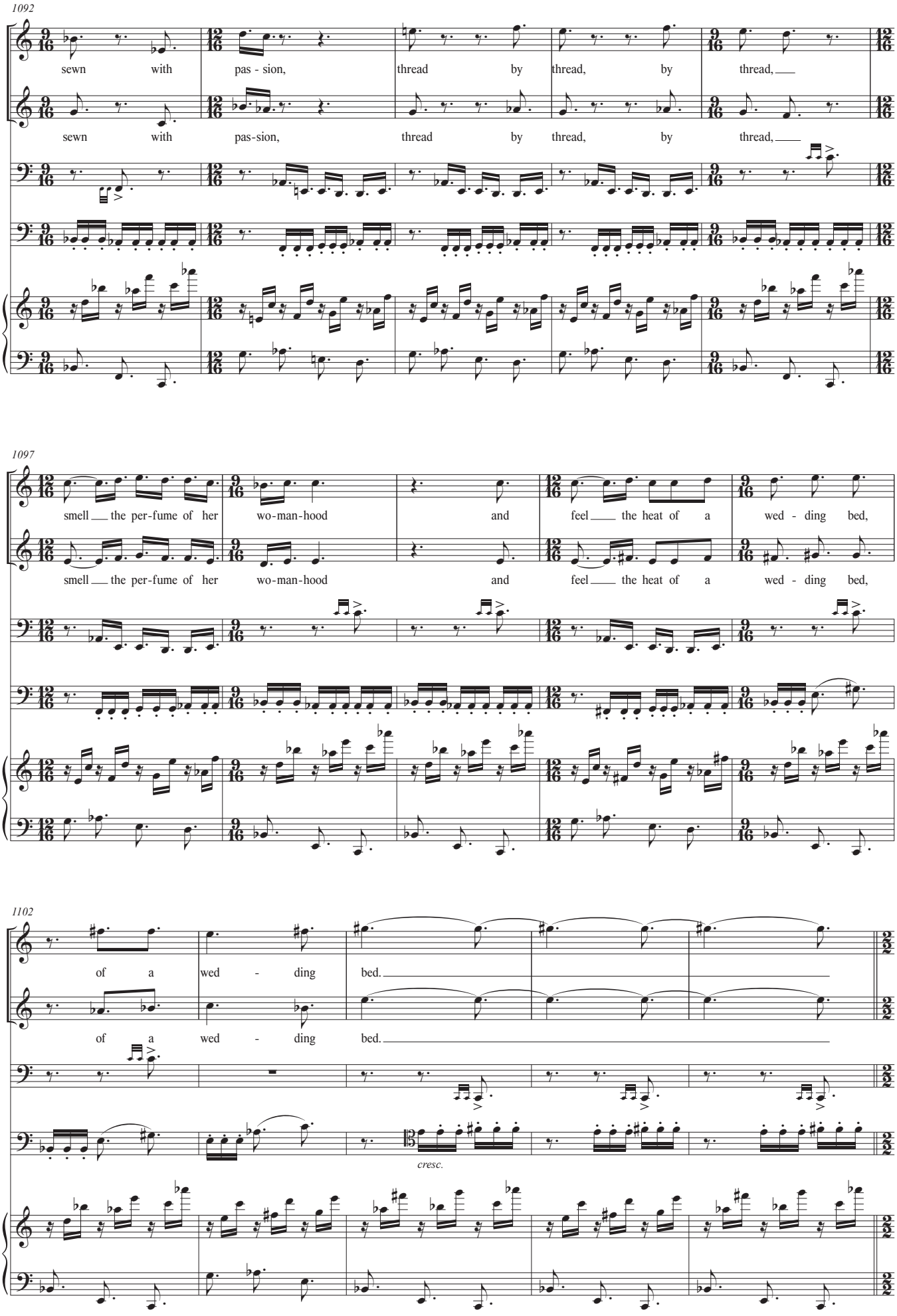

1066
S2
Lis - - - ten, lis - ten, look!
S3
Lis - - - ten, lis - ten, look!
Mrb.
Vc.
Hp.

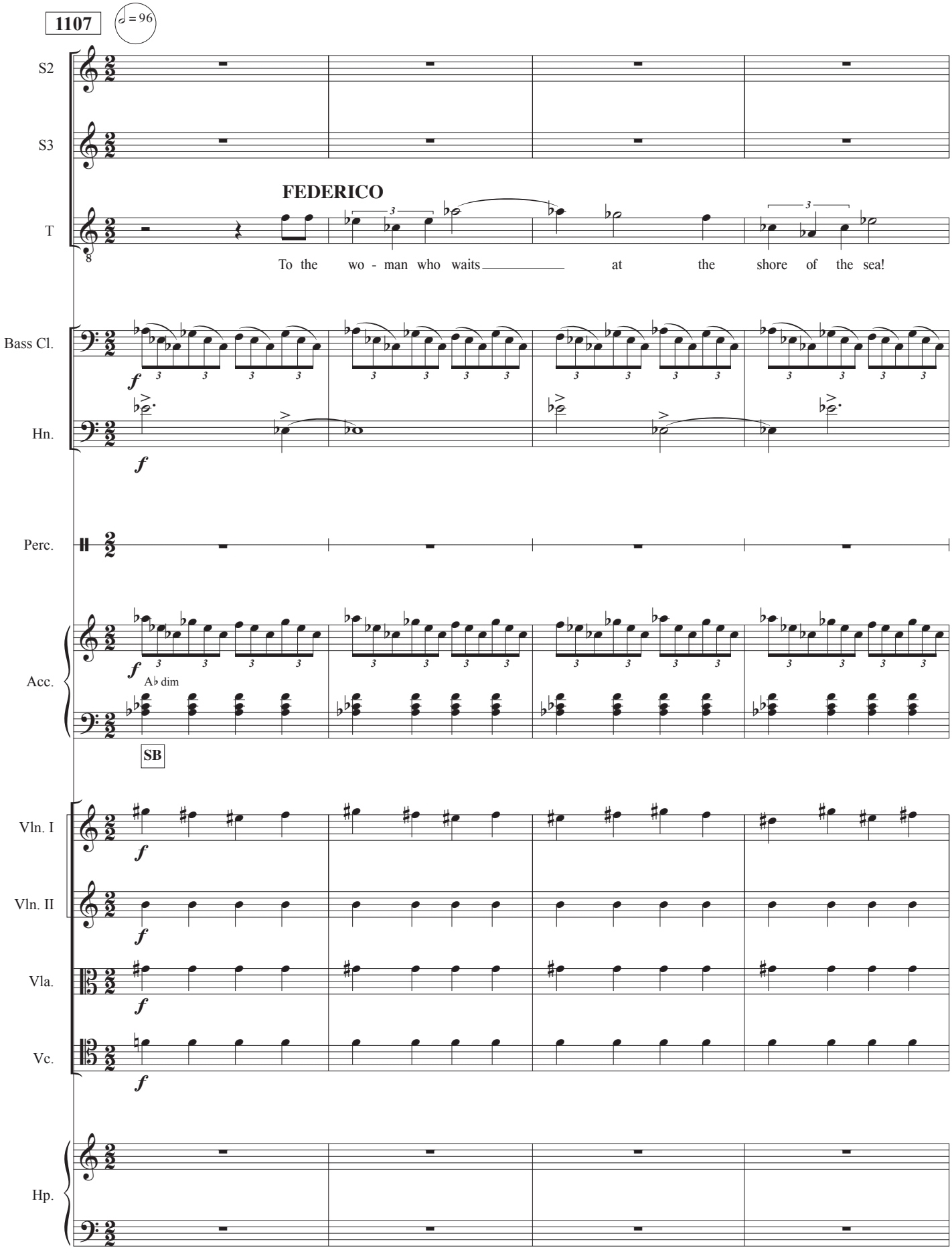

1070
S2
From my ward - robe: clothes for your chld, clothes
S3
From my ward - robe: clothes for your chld, clothes
Mrb.
Vc.
Hp.

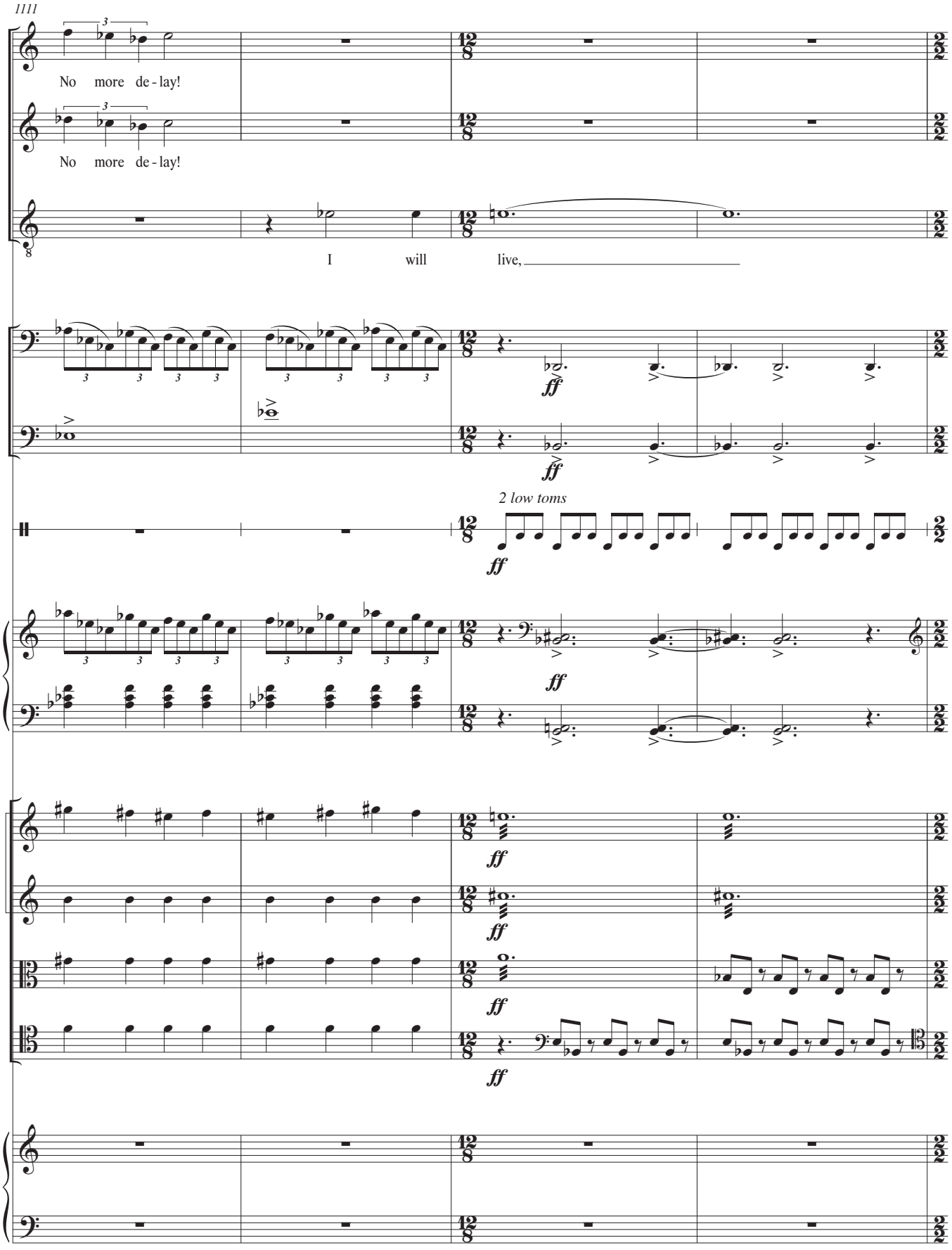

1076
1074
S2
S3
T
Mrb.
Vc.
Hp.
for your child!
Ro - si - ta, your
for your child!
Ro - si - ta, your
3
What are you say - ing?
p
f
p
p

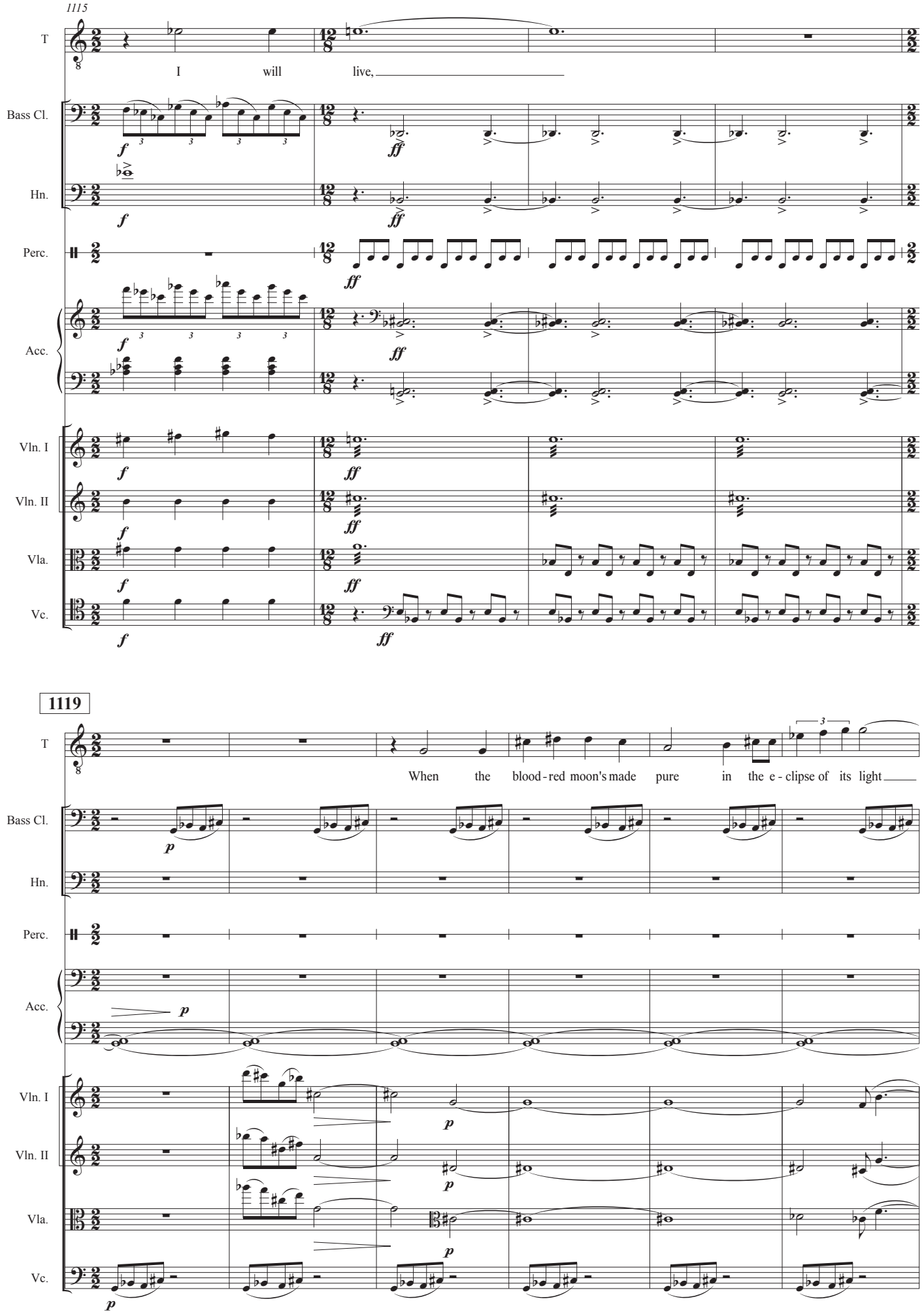

1077
S2
S3
T
Mrb.
Vc.
Hp.
soul - mate, is wai - ting still, she loves you still.
soul - mate, is wai - ting still, she loves you still.
p
p

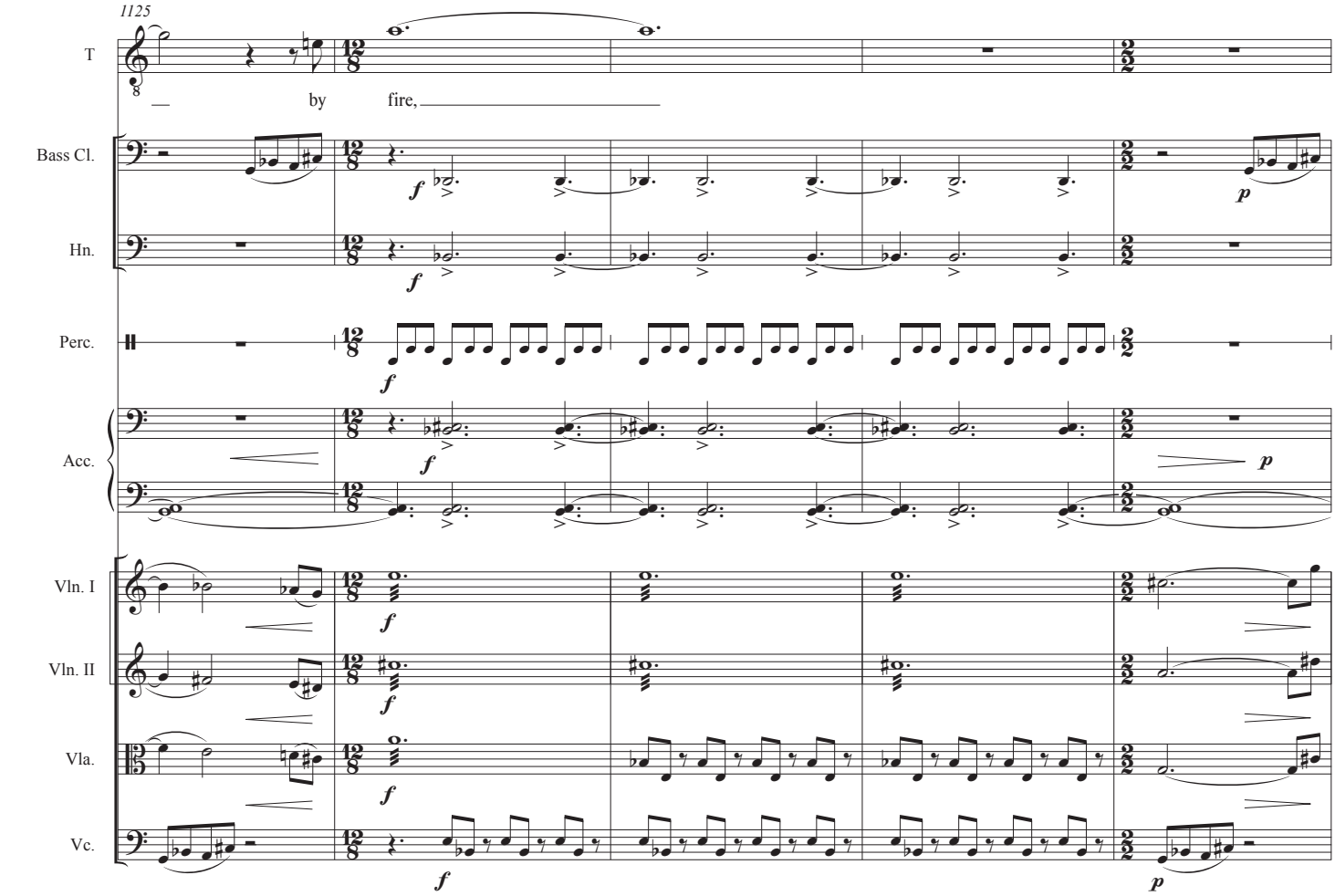

1080
S2
S3
Mrb.
Vc.
Hp.
A - wai - ting your seed, her child now sings in her womb.
A - wai - ting your seed, her child now sings in her womb.
1084
Hur - ry, hur - ry, fetch her here na - ked so that my silks
Hur - ry, hur - ry, fetch her here na - ked so that my silks
f
p
f
1088
sewn, sewn, sewn with pas - sion,
sewn, sewn, sewn with pas-sion,
pp

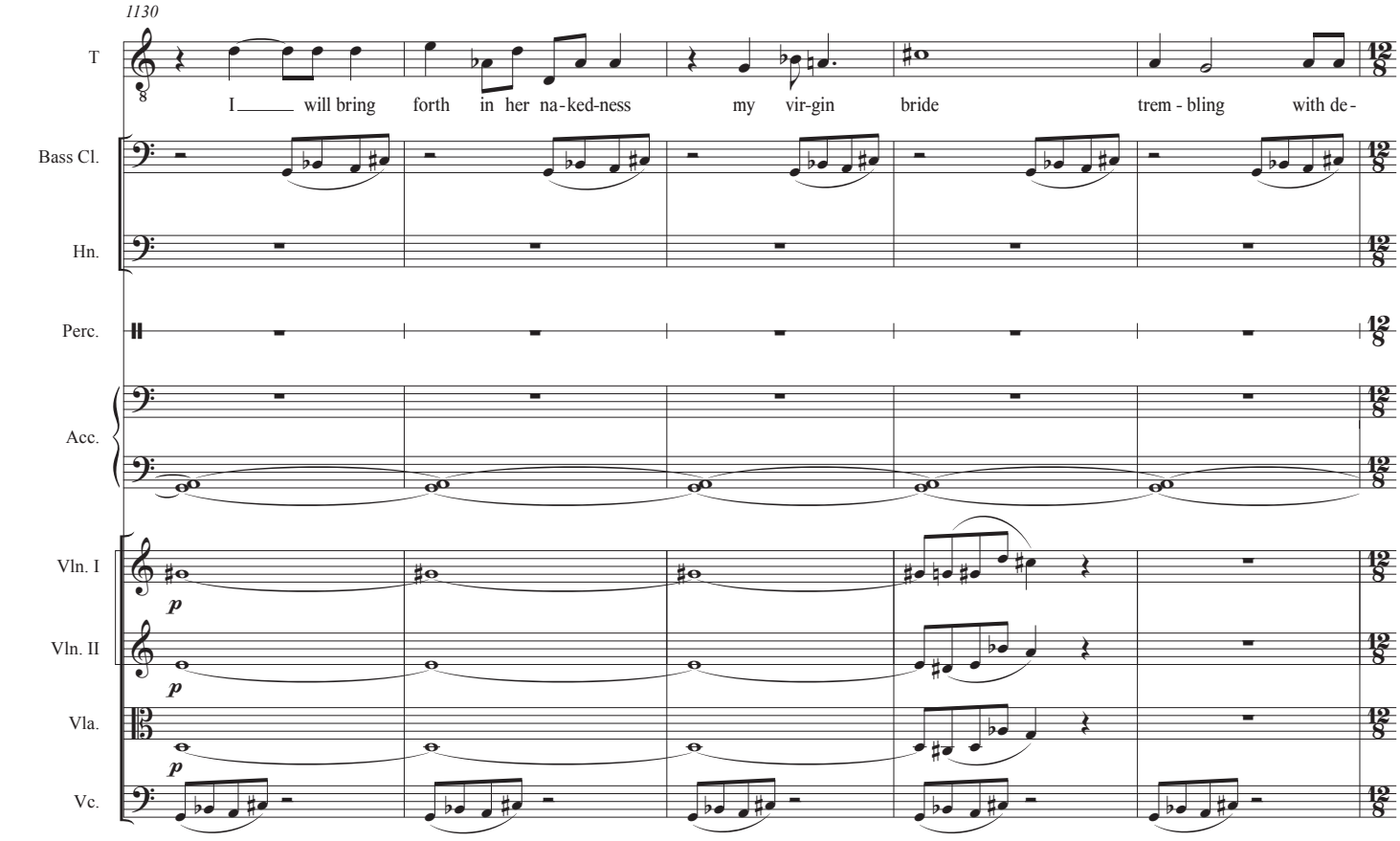

1092
S2
sewn with pas - sion, thread by thread, by thread,
S3
sewn with pas-sion, thread by thread, by thread,
Mrb.
Vc.
Hp.
1097
S2
smell the per-fume of her wo-man-hood and feel the heat of a wed - ding bed,
S3
smell the per-fume of her wo-man-hood and feel the heat of a wed - ding bed,
Mrb.
Vc.
Hp.
1102
S2
of a wed - ding bed.
S3
of a wed - ding bed.
Mrb.
Vc.
cresc.
Hp.

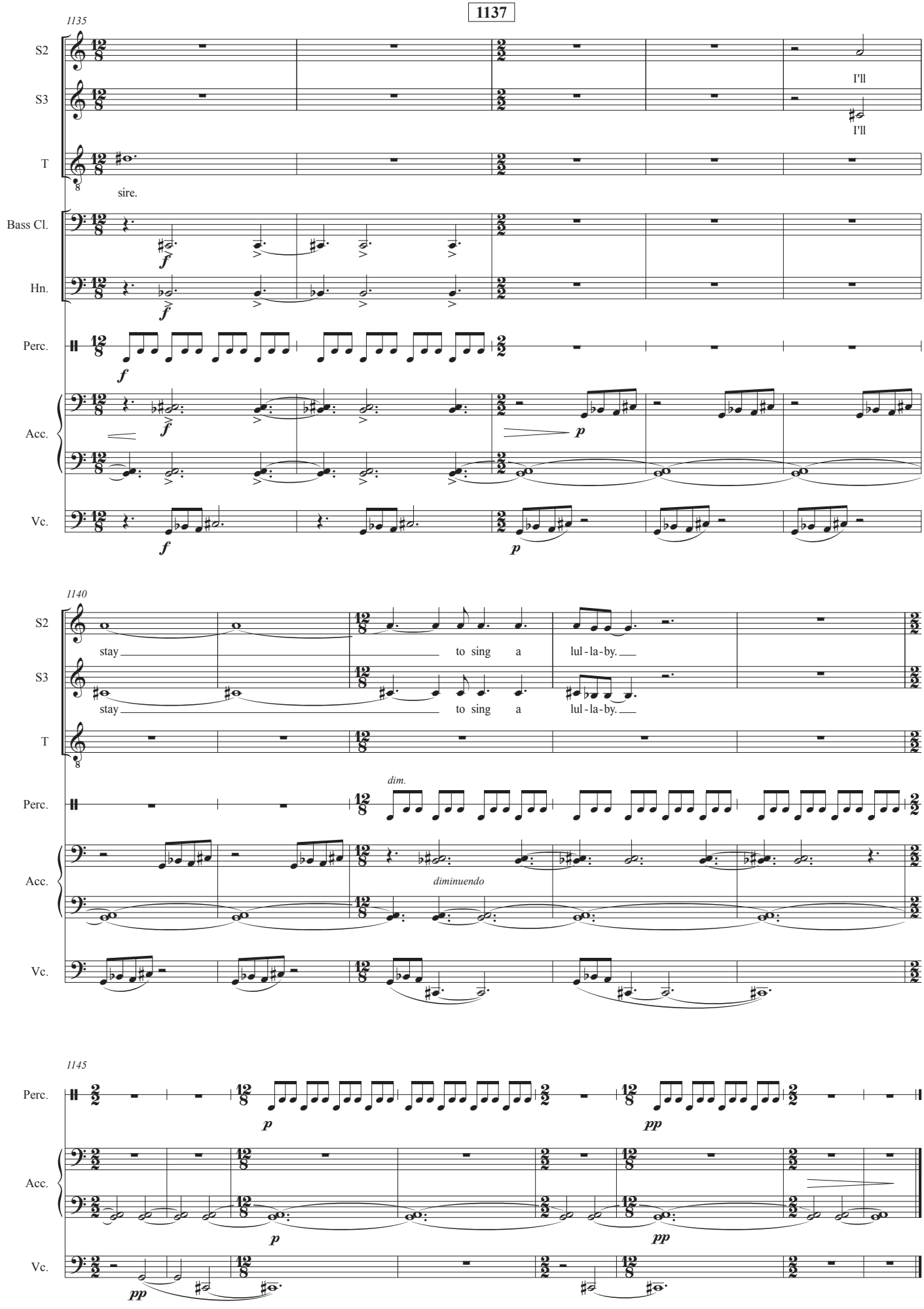

1107
♩ = 96
S2
S3
FEDERICO
T
To the wo - man who waits at the shore of the sea!
Bass Cl.
Hn.
Perc.
Acc.
A♭ dim
SB
Vln. I
Vln. II
Vla.
Vc.
Hp.


1111
S2
No more de - lay!
S3
No more de - lay!
T
I will live,
Bass Cl.
Hn.
ff
2 low toms
Perc.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.


1115
T
I will live,
Bass Cl.
Hn.
Perc.
Acc.
Vln. I
Vln. II
Vla.
Vc.
1119
When the blood-red moon's made pure in the e-clipse of its light

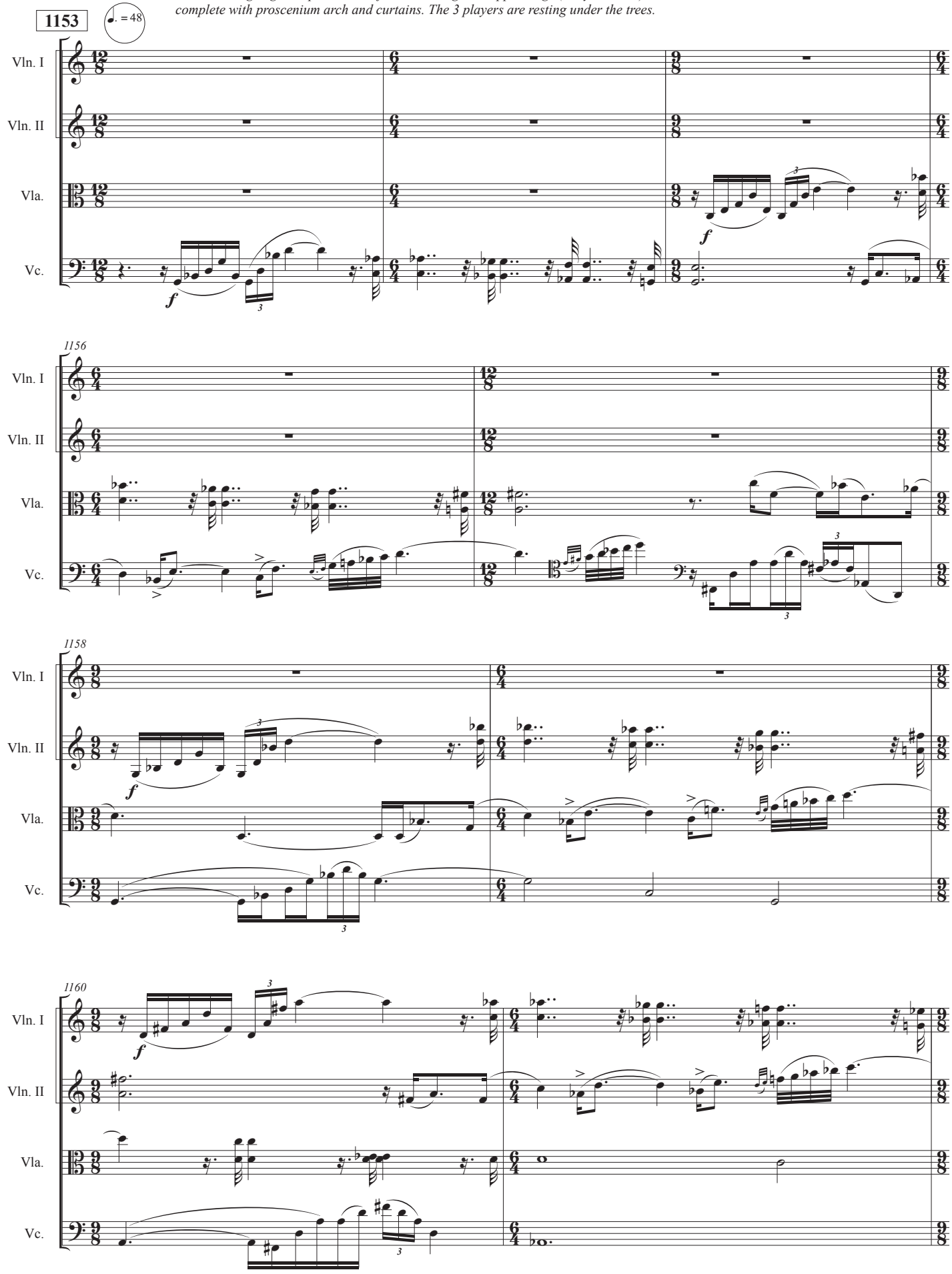

1125
T
by fire,
Bass Cl.
Hn.
Perc.
Acc.
Vln. I
Vln. II
Vla.
Vc.

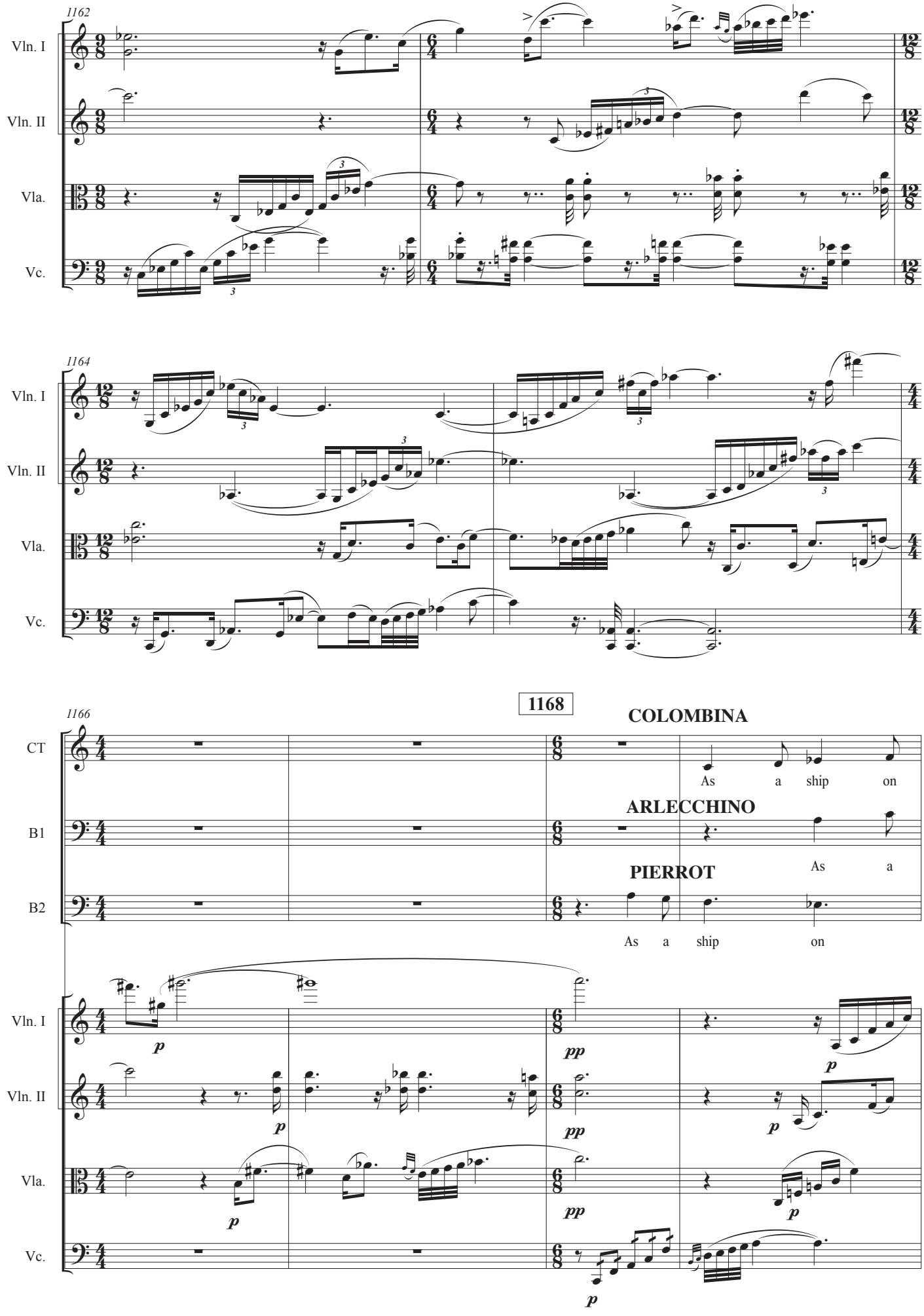

1130
T
I will bring forth in her na-ked-ness my vir-gin bride trem - bling with de-
Bass Cl.
Hn.
Perc.
Acc.
Vln. I
Vln. II
Vla.
Vc.

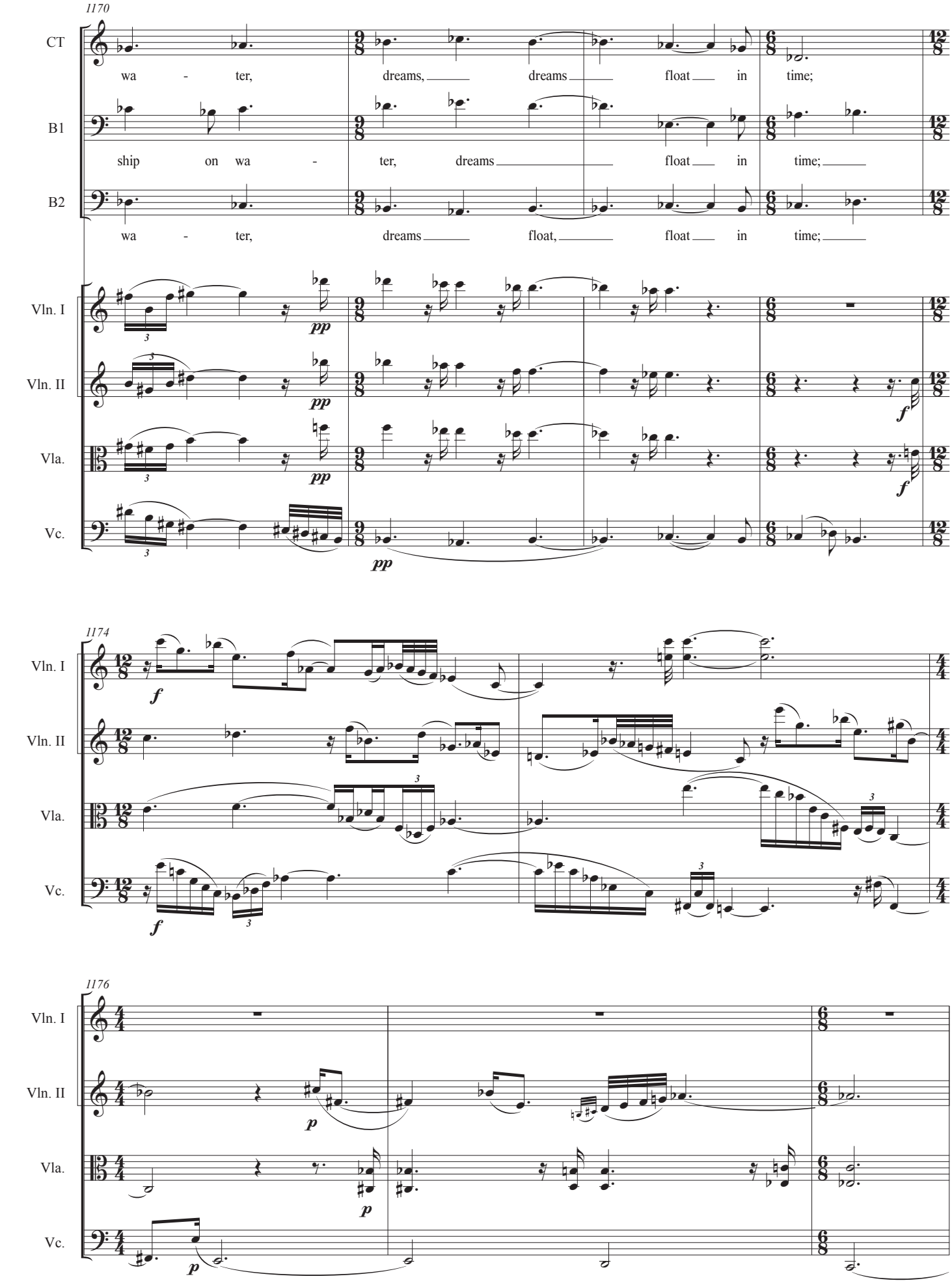

1137
1135
S2
S3
T
Bass Cl.
Hn.
Perc.
Acc.
Vc.
I'll
I'll
sire.
f
p
1140
stay
to sing a
lul - la - by.
stay
to sing a
lul - la - by.
dim.
diminuendo
1145
pp

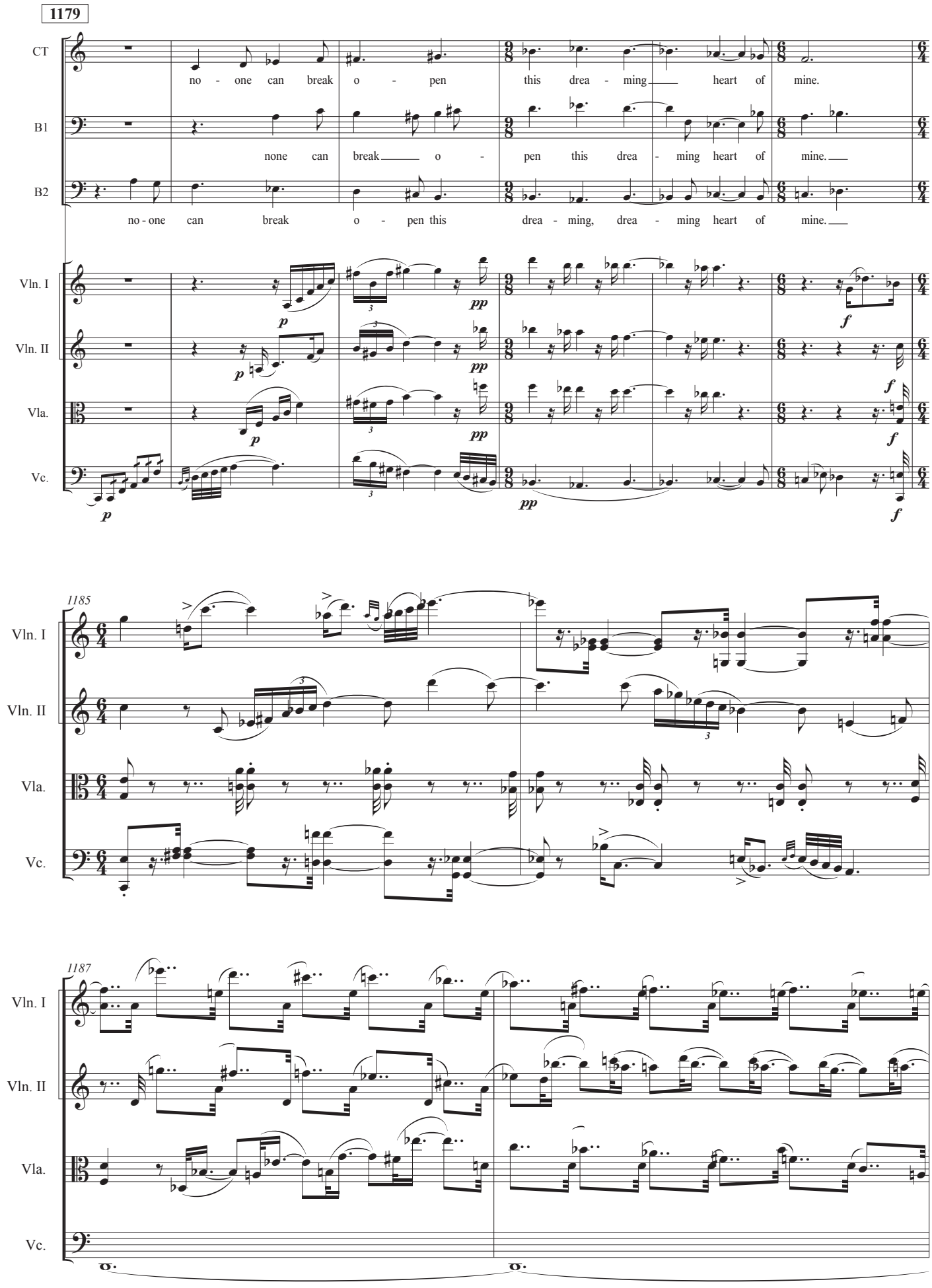
Scene 10: The theatre in the forest

The main stage again represents the forest clearing. The upper stage (not yet visible) is a small theatre, complete with proscenium arch and curtains. The 3 players are resting under the trees.



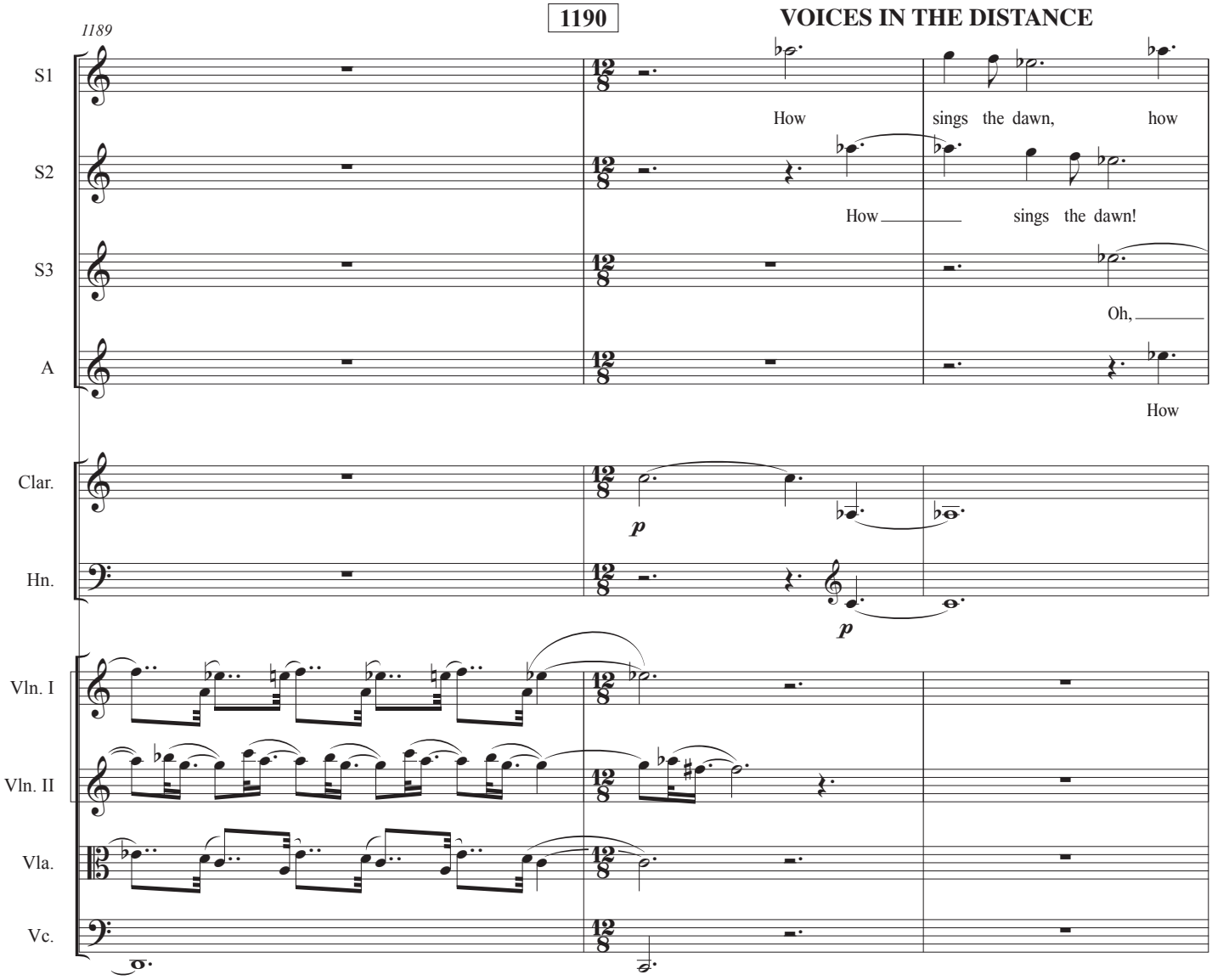

1162
Vln. I
Vln. II
Vla.
Vc.
1164
1166
1168
COLOMBINA
CT
As a ship on
ARLECCHINO
B1
PIERROT
As a
B2
As a ship on
p
pp

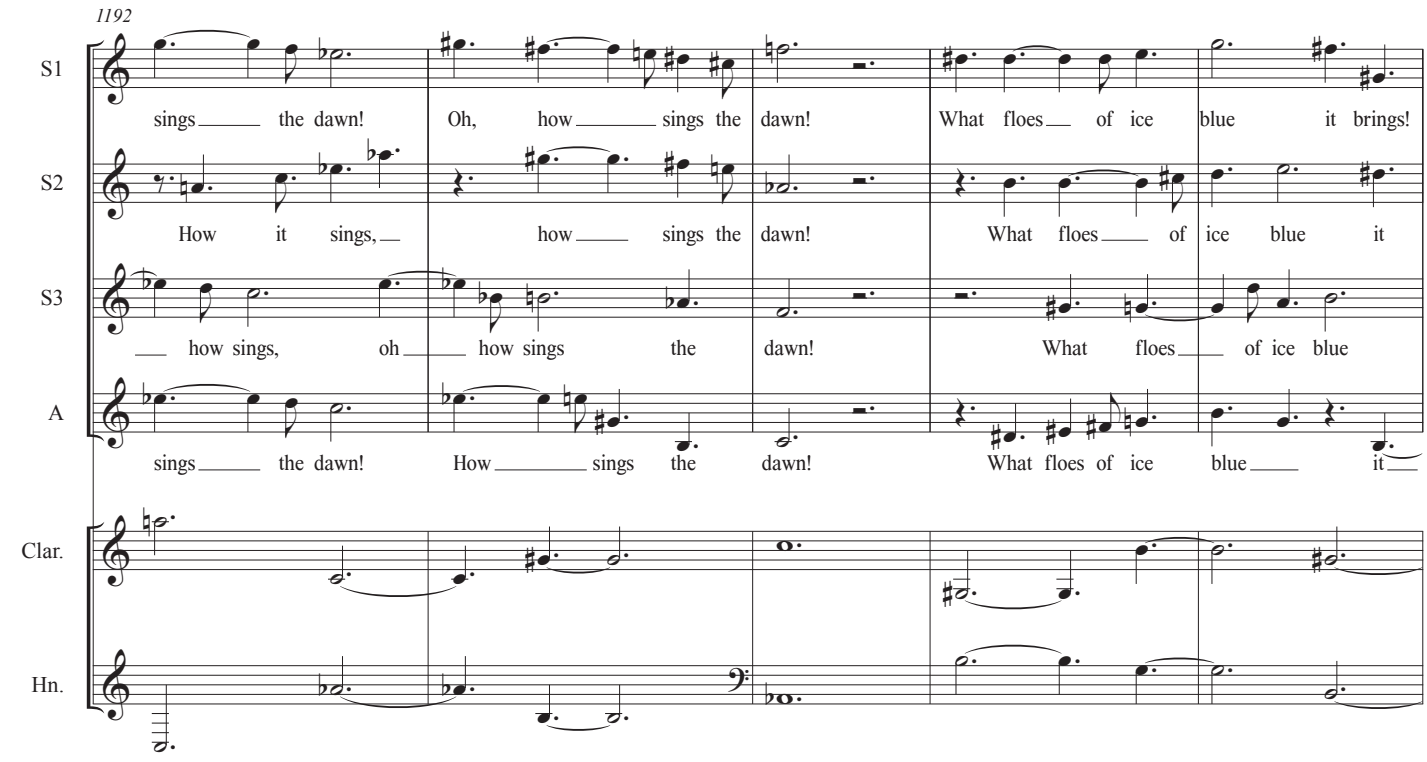

1170
CT
wa - ter, dreams, dreams float in time;
B1
ship on wa - ter, dreams float in time;
B2
wa - ter, dreams float, float in time;
Vln. I
Vln. II
Vla.
Vc.
pp
f
1174
1176
p

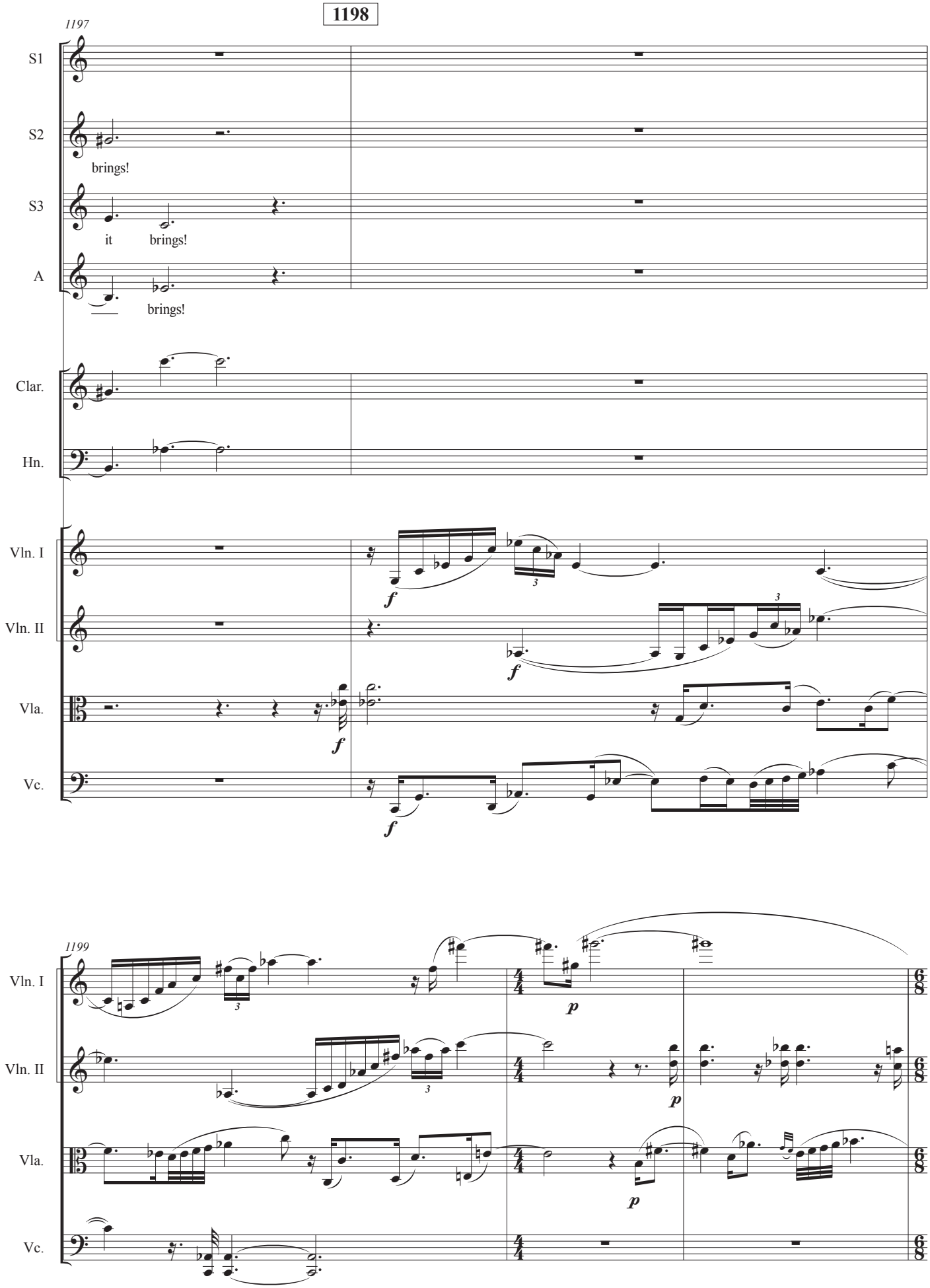

1179
CT
B1
B2
Vln. I
Vln. II
Vla.
Vc.
no - one can break o - pen this drea - ming heart of mine.
none can break o - pen this drea - ming heart of mine.
no - one can break o - pen this drea - ming, drea - ming heart of mine.
1185
1187

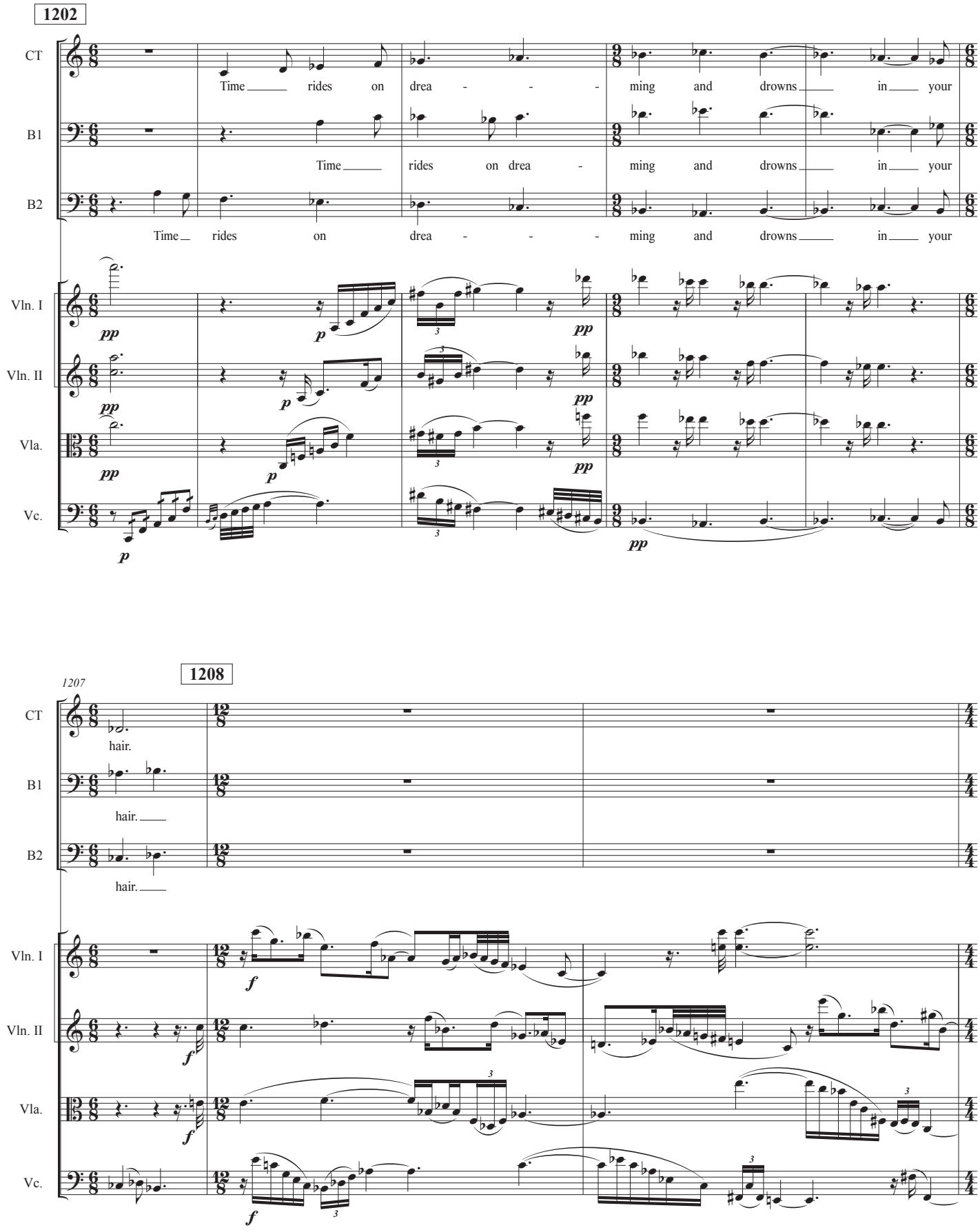
1190

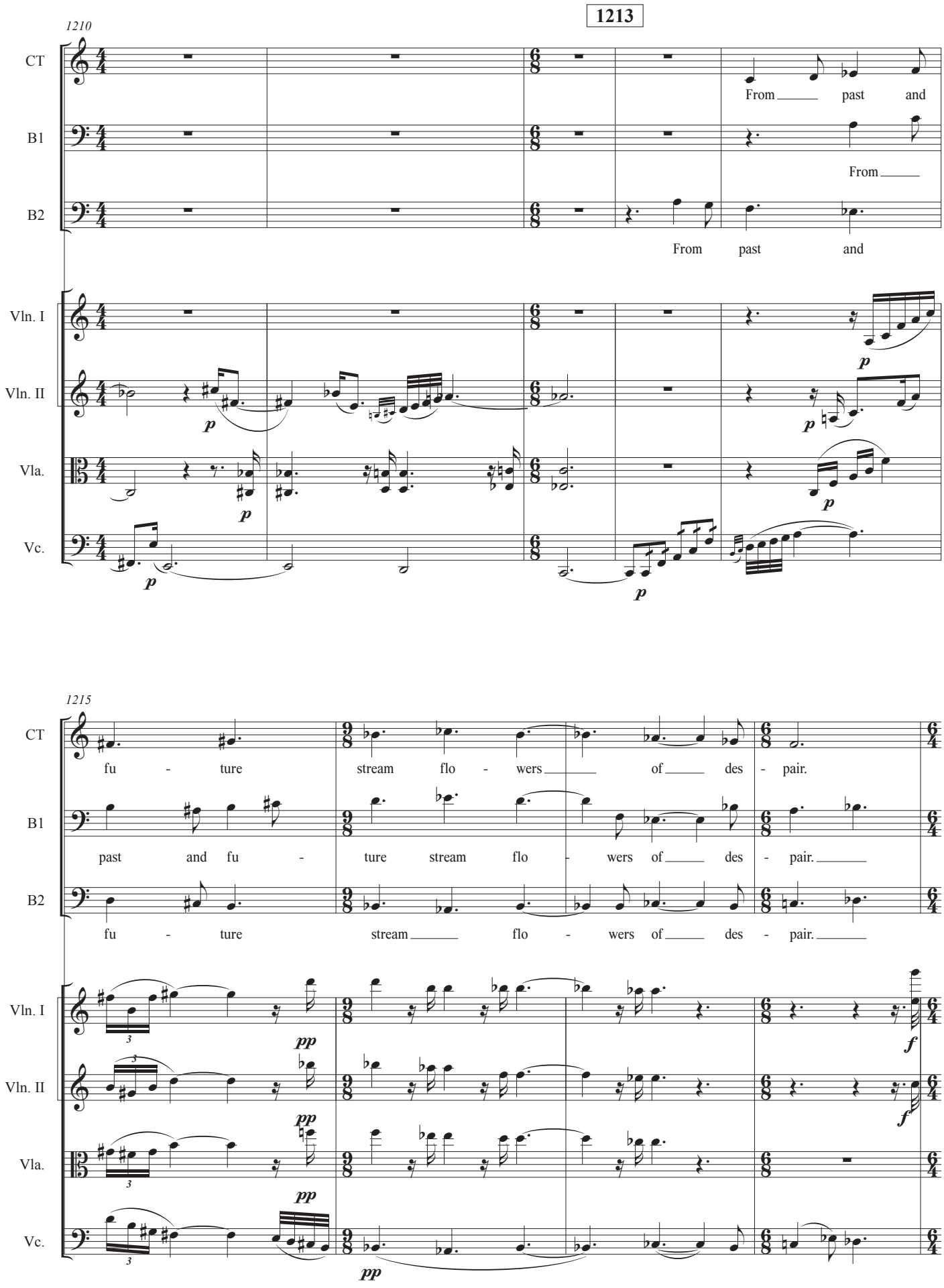
VOICES IN THE DISTANCE

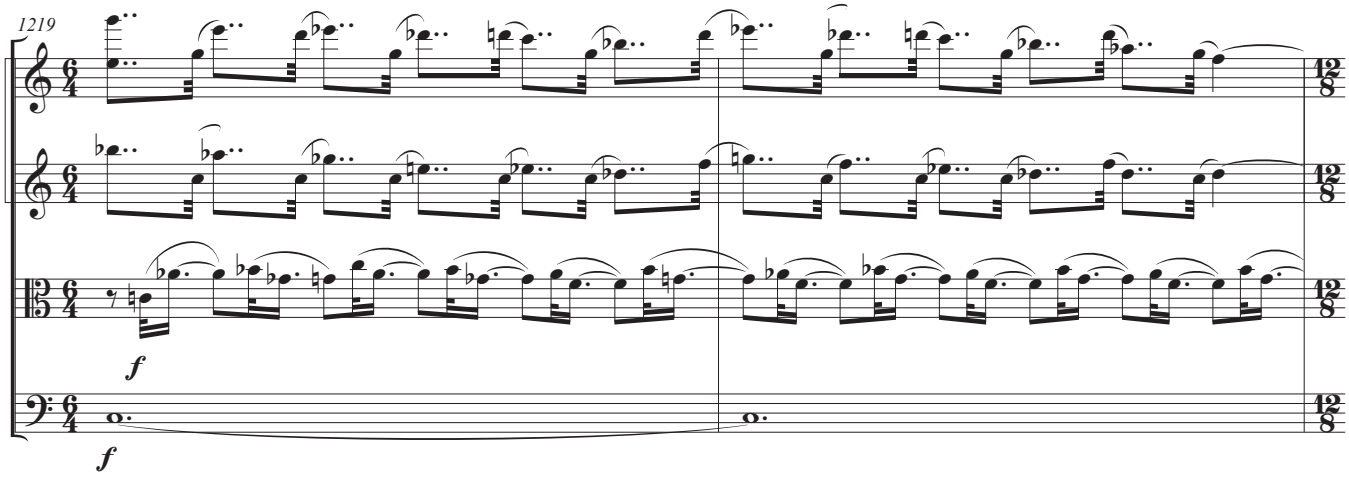


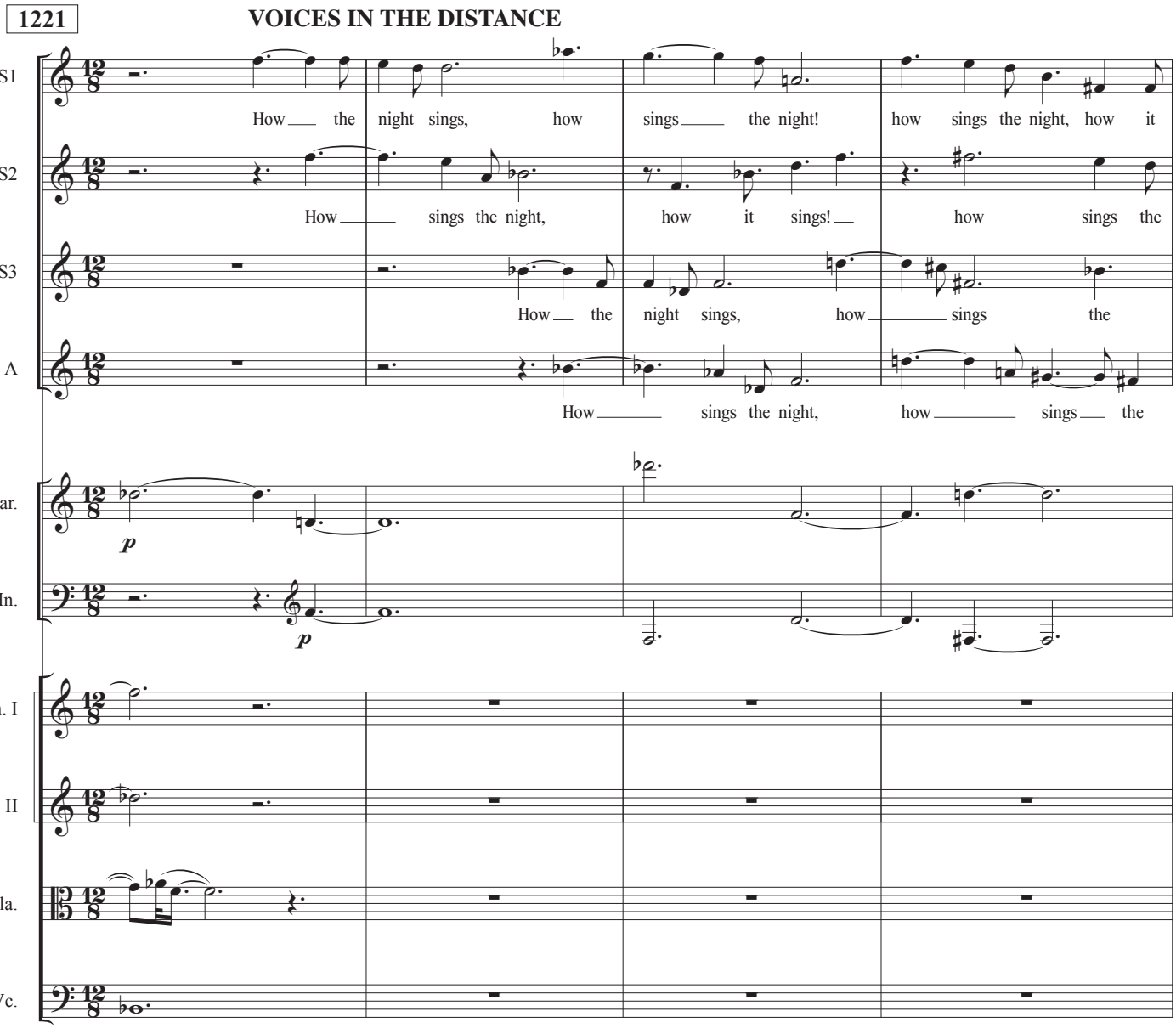


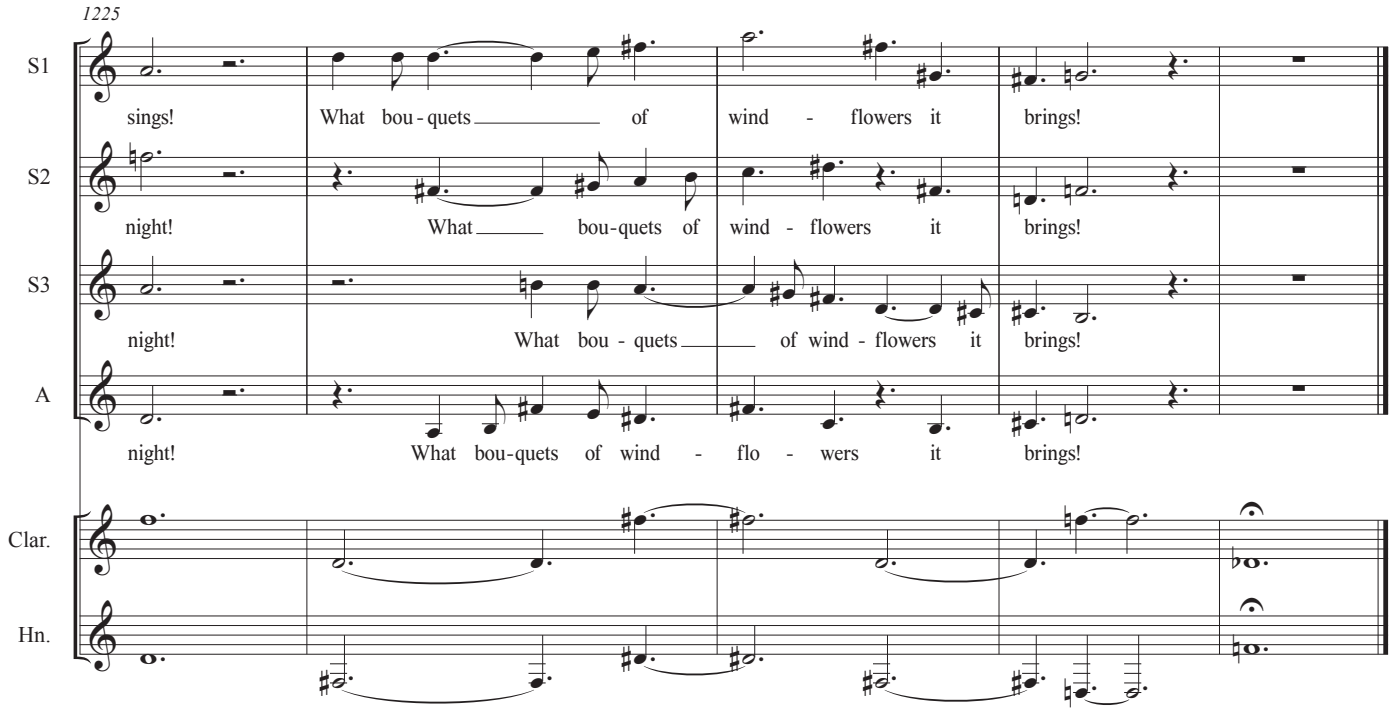

1198
1197
S1
S2
brings!
S3
it
brings!
A
brings!
Clar.
Hn.
Vln. I
Vln. II
Vla.
Vc.
f
1199
p


1202
CT
B1
B2
Time rides on drea - - - ming and drowns in your
Time rides on drea - ming and drowns in your
Time rides on drea - - - ming and drowns in your
Vln. I
Vln. II
Vla.
Vc.
pp
p
1207
1208
hair.
hair.
hair.
f


1213
1210
CT
B1
B2
Vln. I
Vln. II
Vla.
Vc.
From past and
From
From past and
p
1215
fu - ture stream flo - wers of des - pair.
past and fu - ture stream flo - wers of des - pair.
fu - ture stream flo - wers of des - pair.
pp
f


1219
Vln. I
Vln. II
Vla.
Vc.
f
f

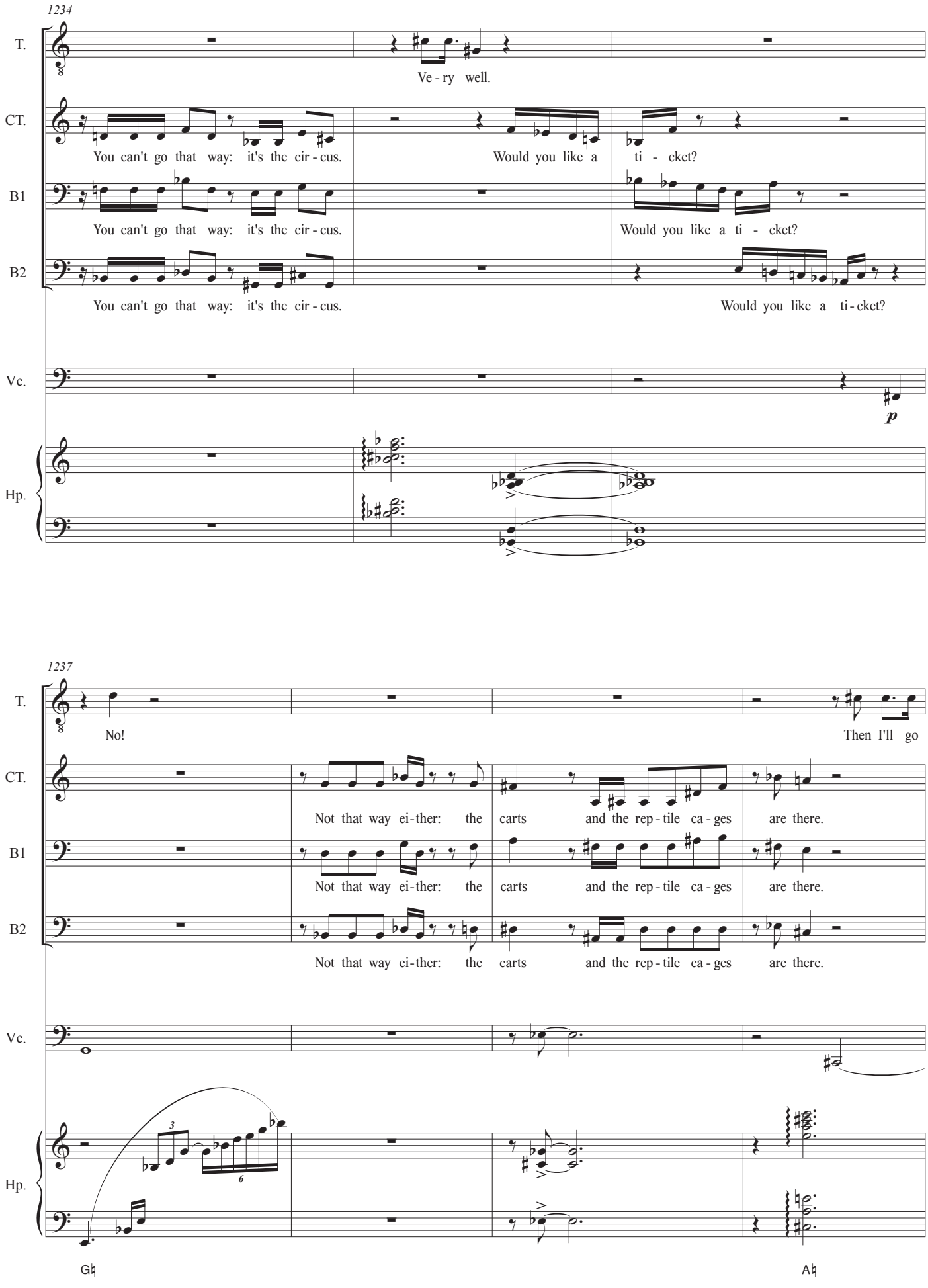

1221
VOICES IN THE DISTANCE
S1
How the night sings, how sings the night! how sings the night, how it
S2
How sings the night, how it sings! how sings the
S3
How the night sings, how sings the
A
How sings the night, how sings the
Clar.
p
Hn.
p
Vln. I
Vln. II
Vla.
Vc.

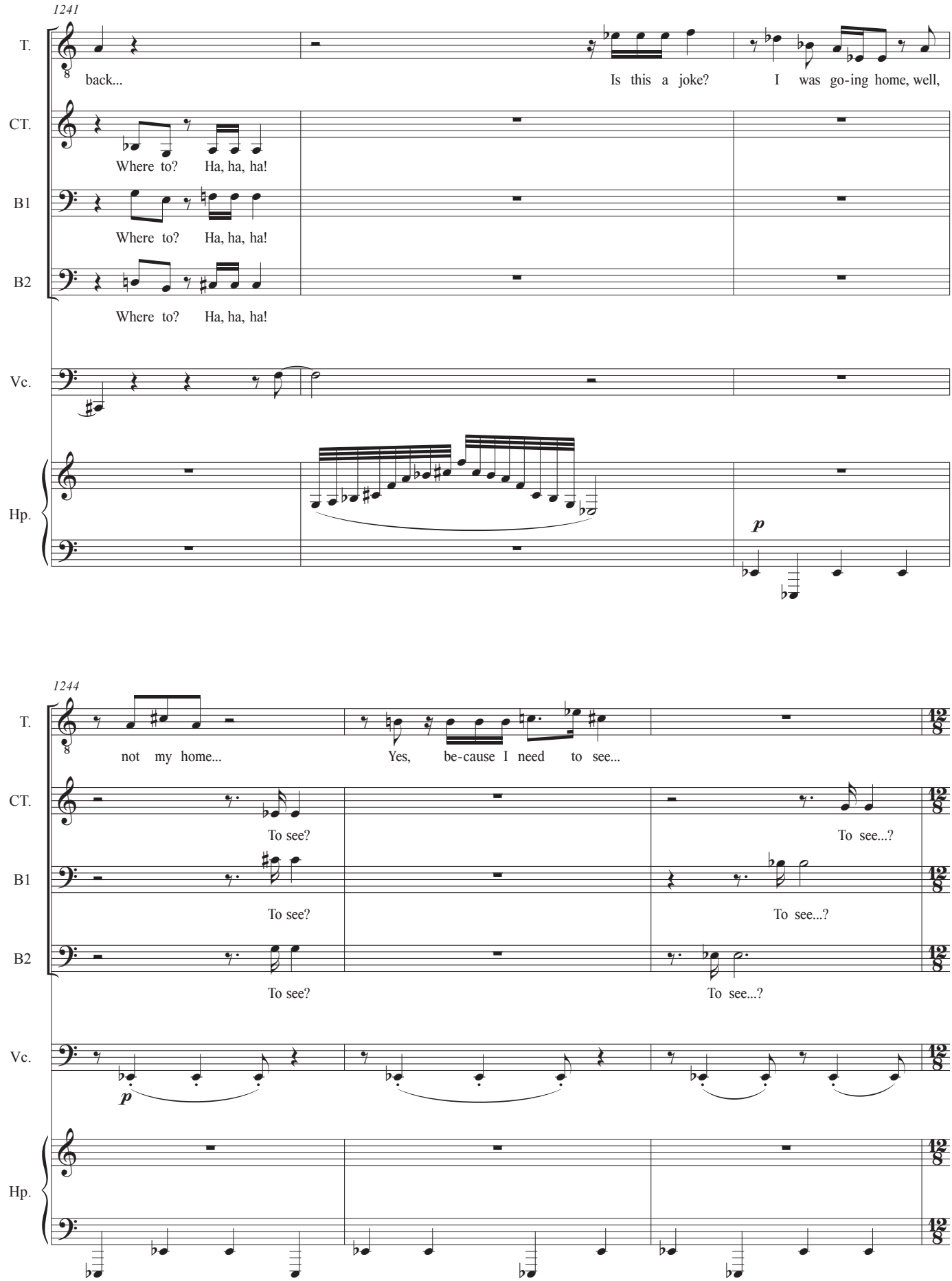


FEDERICO enters and addresses the audience.

FEDERICO
Talking of which, dear people, death is the question of questions, is it not?
The world over, death is an ending:
when death comes, curtains are drawn.
But not here in Spain. In Spain, they're opened.
Death is a national spectacle...
But we're not fazed about being born
so why do we get so worked up about dying, I wonder?




1234
T.
Ve - ry well.
CT.
You can't go that way: it's the cir - cus.
Would you like a ti - cket?
B1
You can't go that way: it's the cir - cus.
Would you like a ti - cket?
B2
You can't go that way: it's the cir - cus.
Would you like a ti - cket?
Vc.
p
Hp.
1237
T.
No!
Then I'll go
CT.
Not that way ei - ther: the carts and the rep - tile ca - ges are there.
B1
Not that way ei - ther: the carts and the rep - tile ca - ges are there.
B2
Not that way ei - ther: the carts and the rep - tile ca - ges are there.
Vc.
Hp.
G♮
A♮


1241
T.
back...
Is this a joke?
I was go-ing home, well,
CT.
Where to? Ha, ha, ha!
B1
Where to? Ha, ha, ha!
B2
Where to? Ha, ha, ha!
Vc.
Hp.
p
1244
T.
not my home...
Yes, be-cause I need to see...
CT.
To see?
To see...?
B1
To see?
To see...?
B2
To see?
To see...?
Vc.
p
Hp.

Slowly the theatre appears and the curtains open to reveal a miniature replica of the poet's library.

1247

ROSITA *(singing a song)*

S1 "Where are you go-ing to, my love,

CT. Turn a-round, then you'll see!

B1 Turn a-round, then you'll see!

B2 Turn a-round, then you'll see!

Hn. *pp*

Vc. *p*

Hp.

1251

S1 my love, my li-ving! with the breeze, the breeze in a box and the

Vc. *pp*

1255

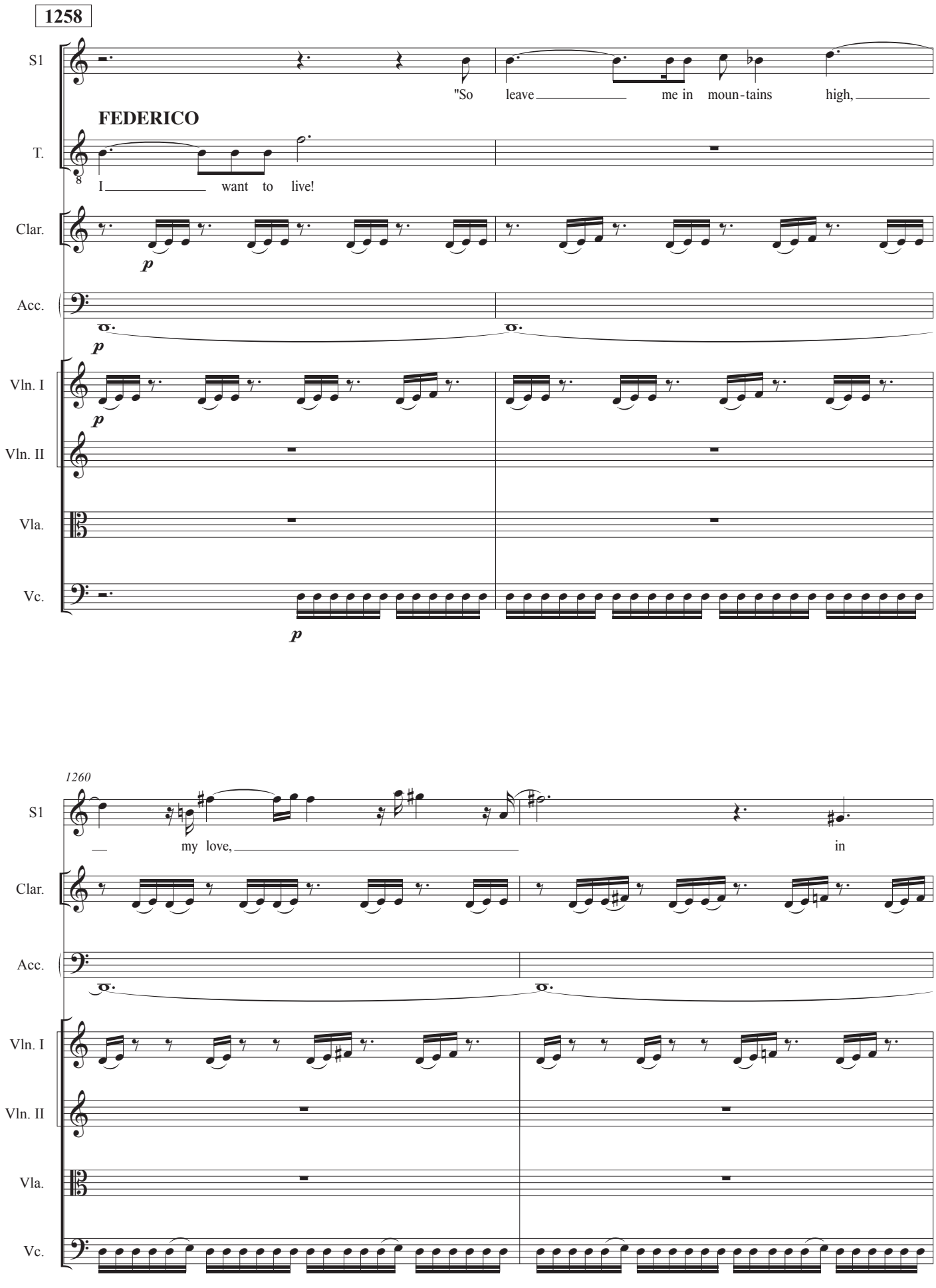
S1 sea un-for-gi-ving?"

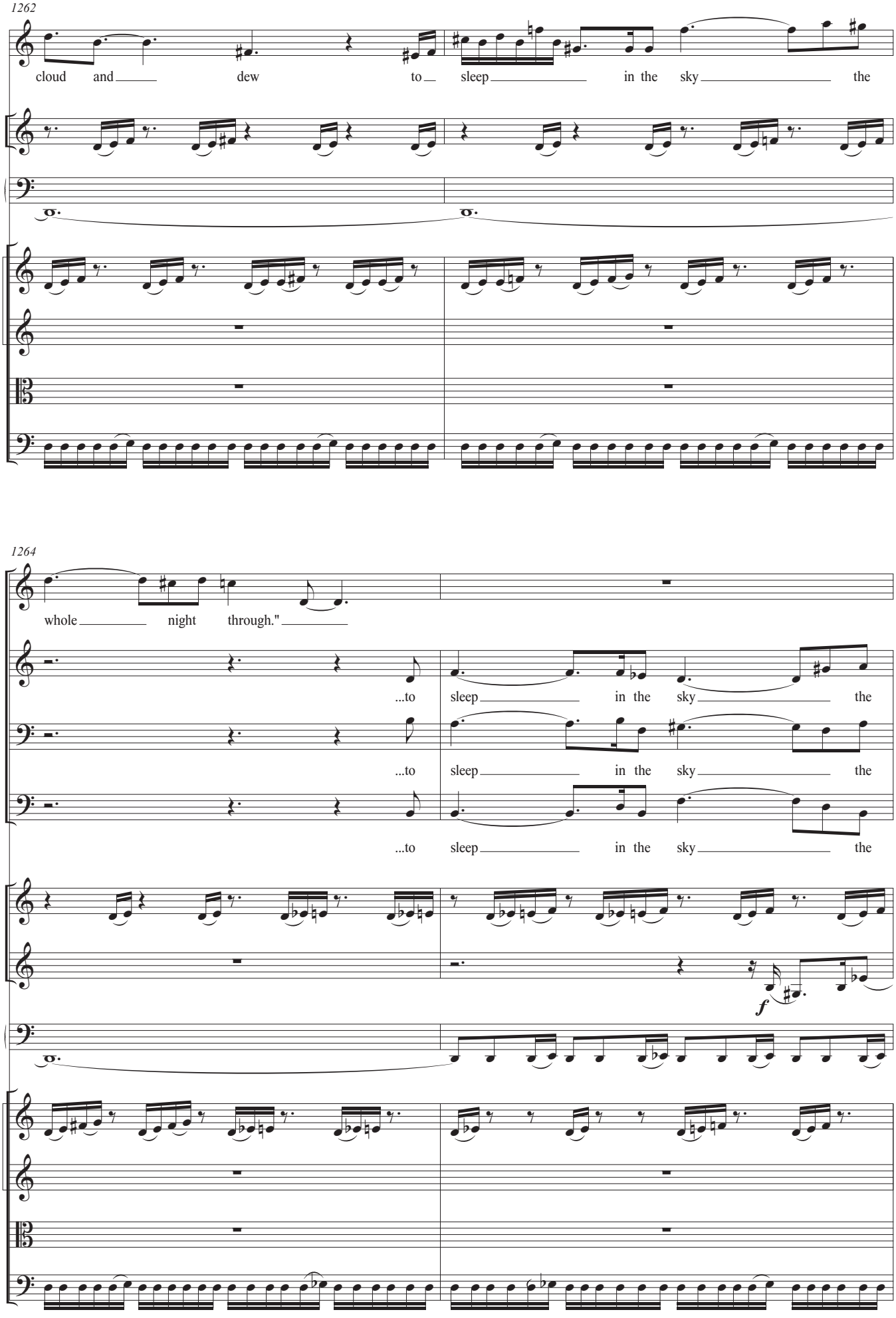
CT. ...with the breeze in a box and the sea un-for-gi-ving?

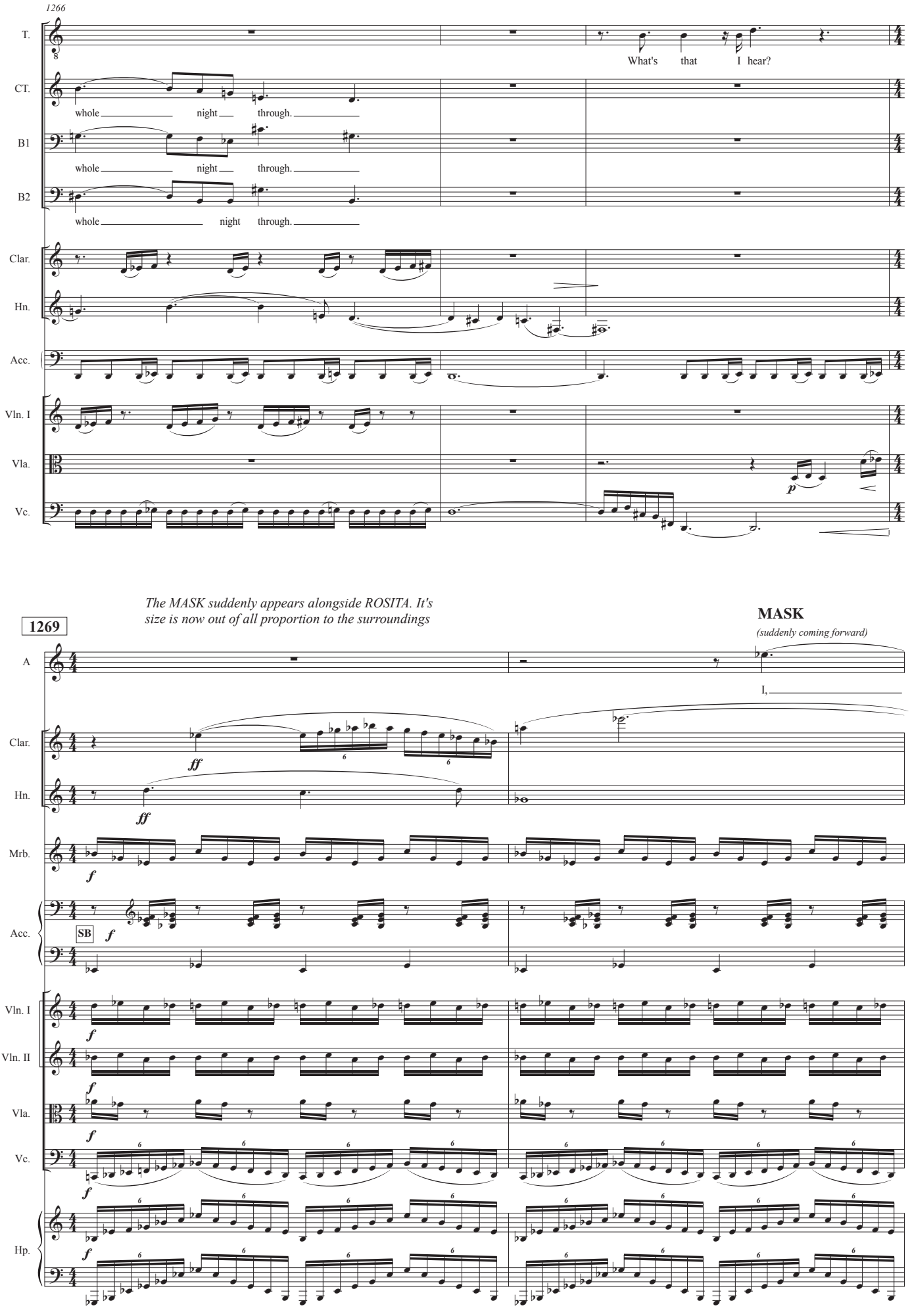
B1 ...with the breeze in a box and the sea un-for-gi-ving?

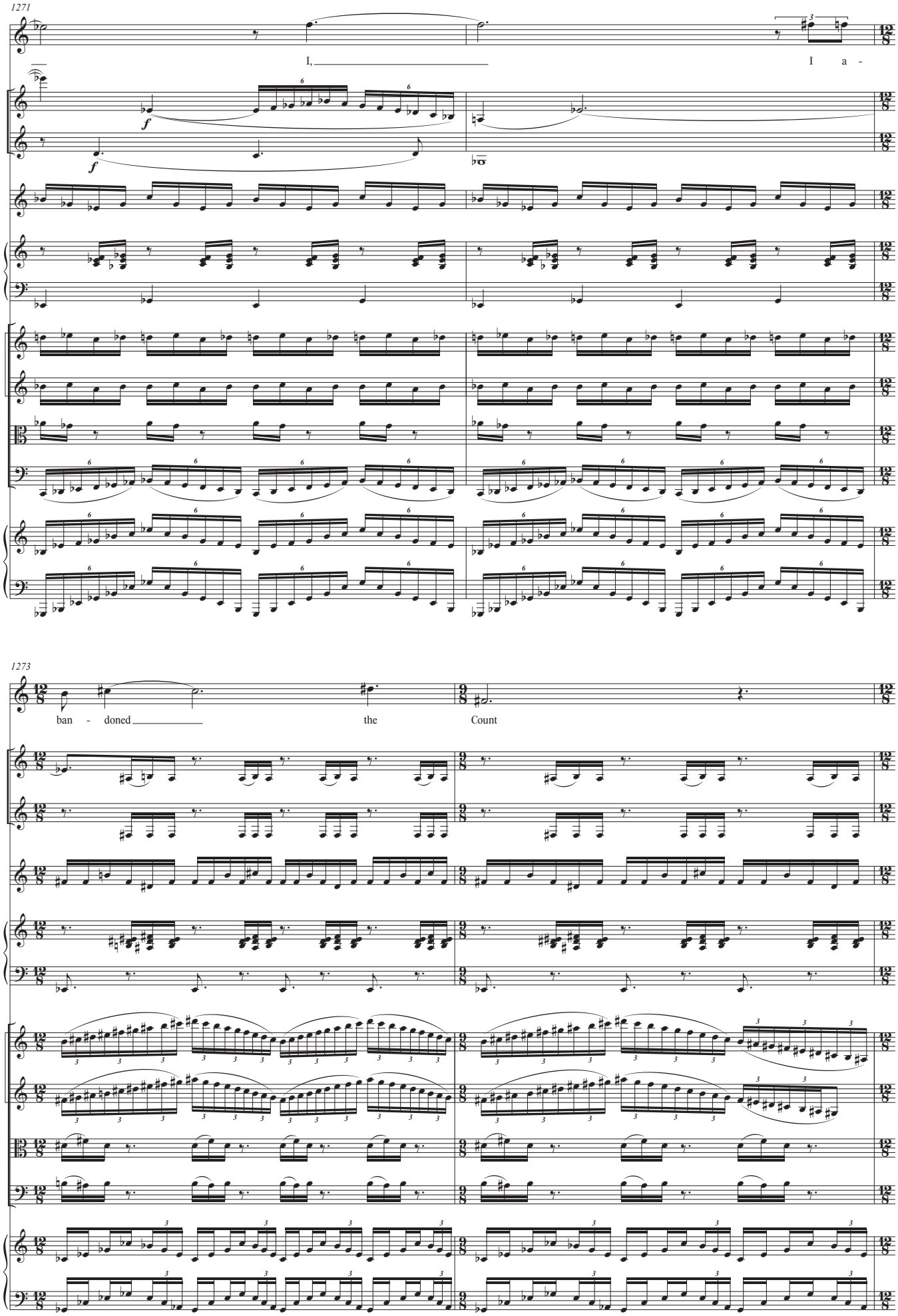
B2 ...with the breeze in a box and the sea un-for-gi-ving?

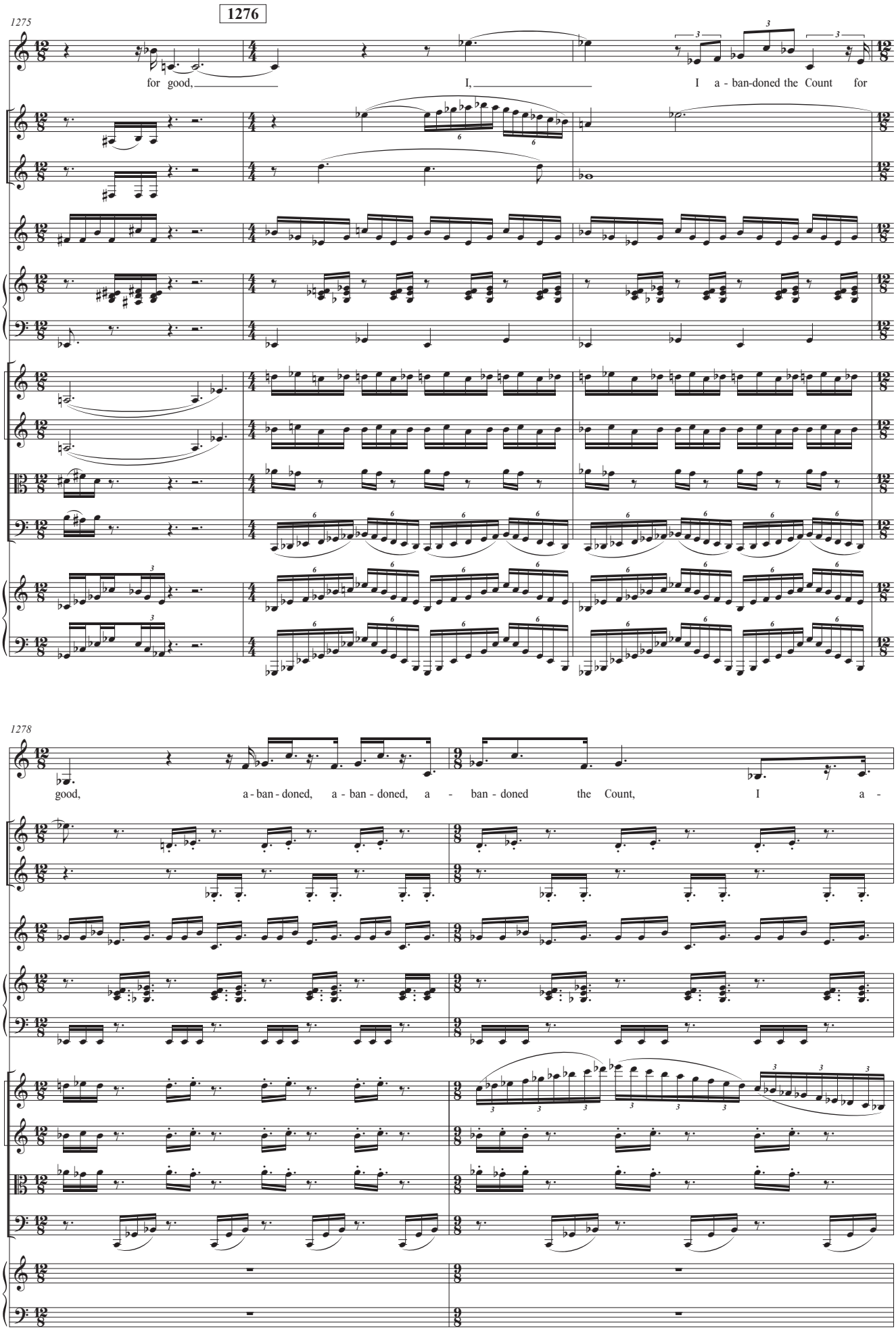
Vc.

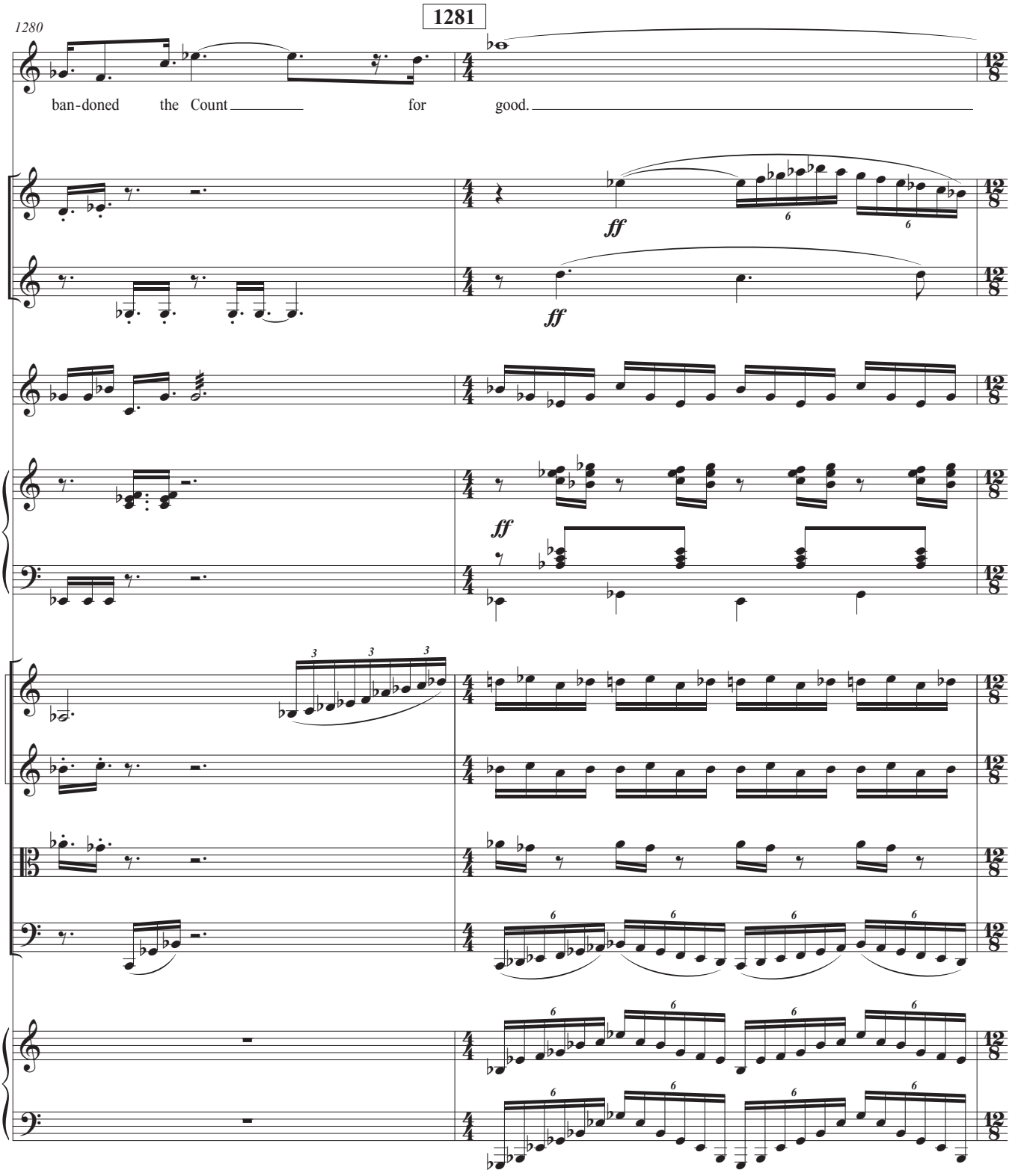

1258
S1
"So leave me in moun-tains high,
FEDERICO
T.
I want to live!
Clar.
p
Acc.
p
Vln. I
p
Vln. II
Vla.
Vc.
p
1260
S1
my love,
in
Clar.
Acc.
Vln. I
Vln. II
Vla.
Vc.

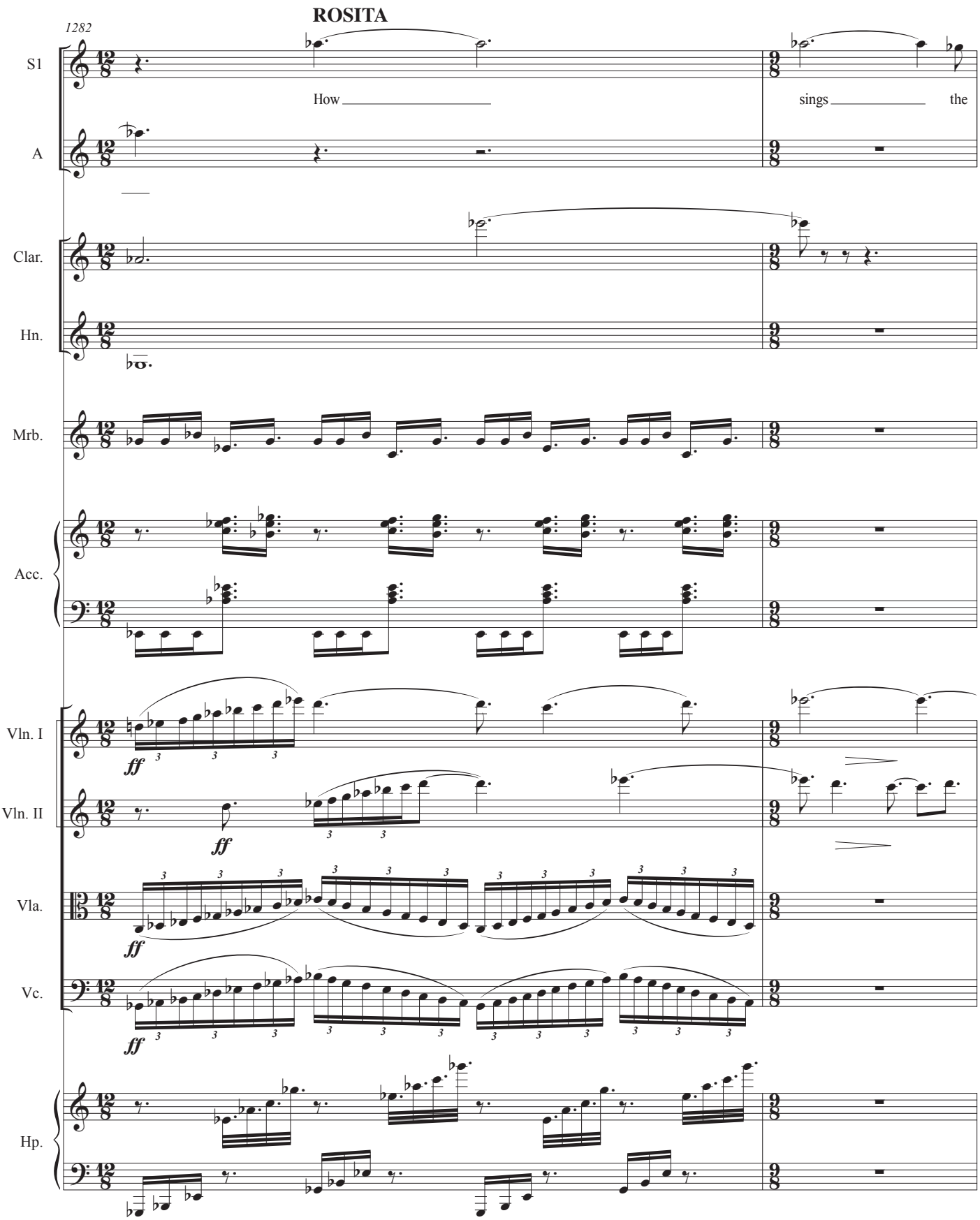

1262
S1
cloud and dew to sleep in the sky the
Clar.
Acc.
Vln. I
Vln. II
Vla.
Vc.
1264
S1
whole night through."
CT.
...to sleep in the sky the
B1
...to sleep in the sky the
B2
...to sleep in the sky the
Clar.
Hn.
f
Acc.
Vln. I
Vln. II
Vla.
Vc.

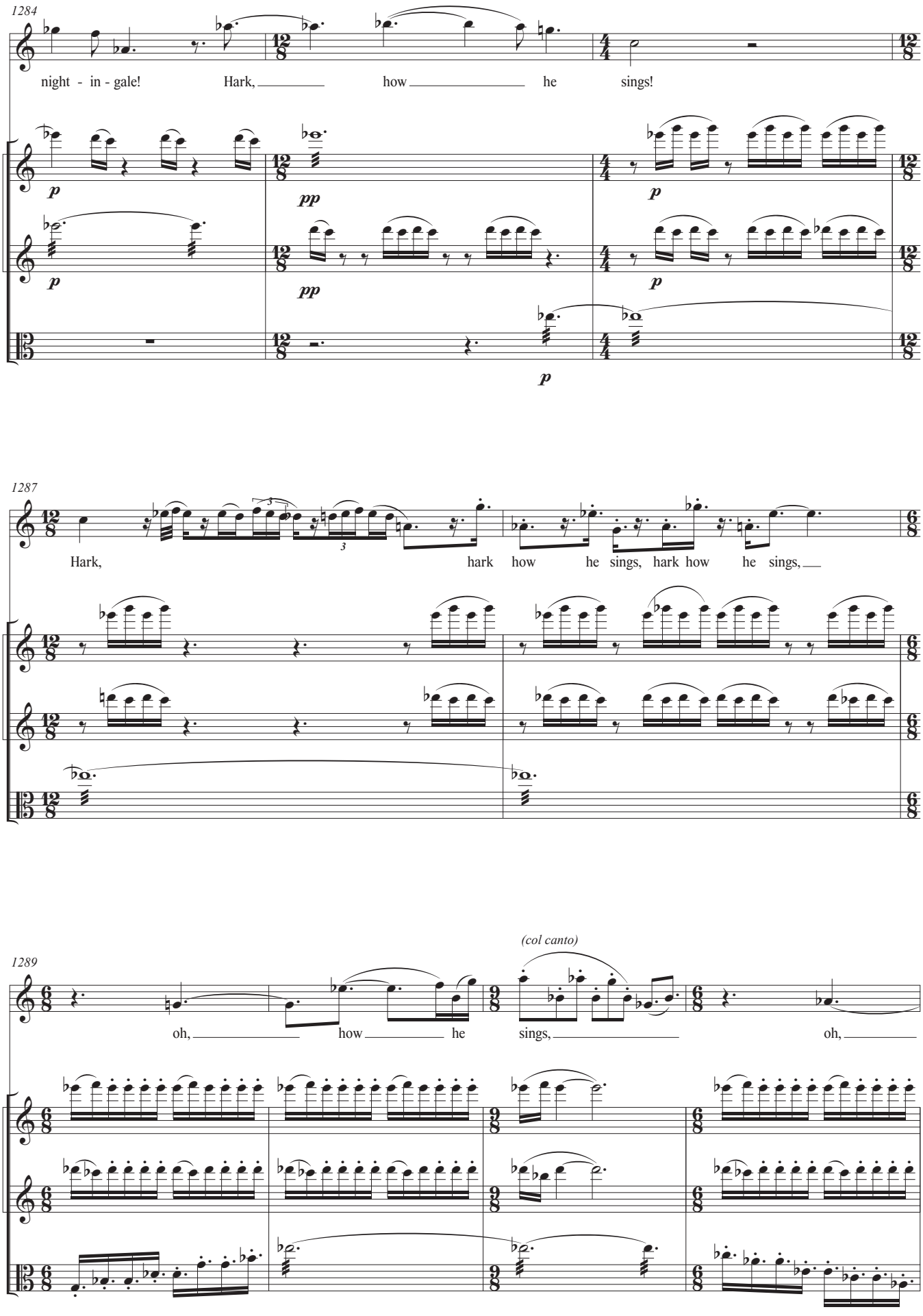

1266
T.
What's that I hear?
CT.
whole night through.
B1
whole night through.
B2
whole night through.
Clar.
Hn.
Acc.
Vln. I
Vla.
p
Vc.
The MASK suddenly appears alongside ROSITA. It's size is now out of all proportion to the surroundings
1269
MASK
(suddenly coming forward)
A
I,
Clar.
ff
Hn.
ff
Mrb.
f
Acc.
SB
f
Vln. I
f
Vln. II
f
Vla.
f
Vc.
f
Hp.
f

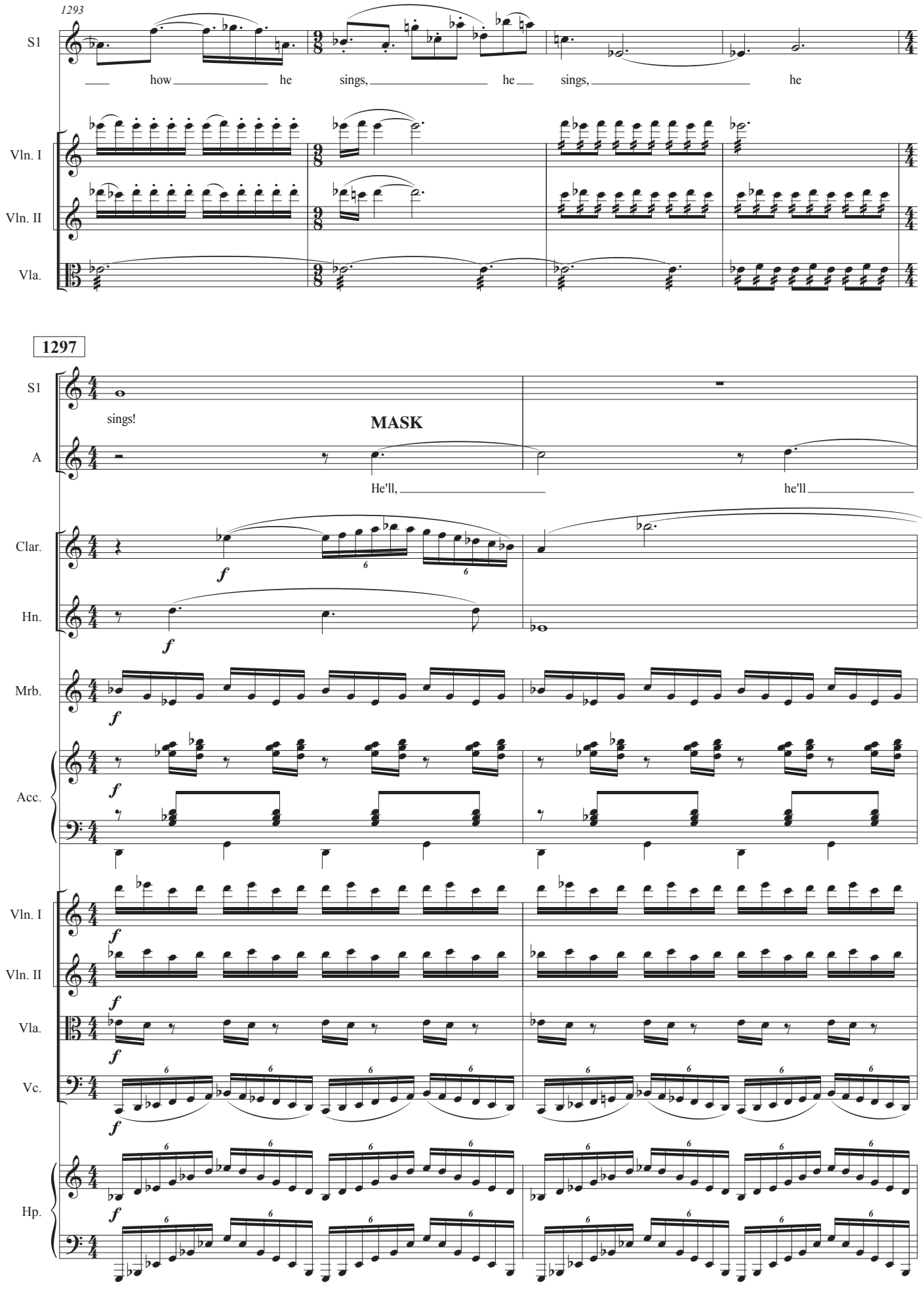

1271
A
I,
I a -
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
1273
A
ban - doned
the
Count
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

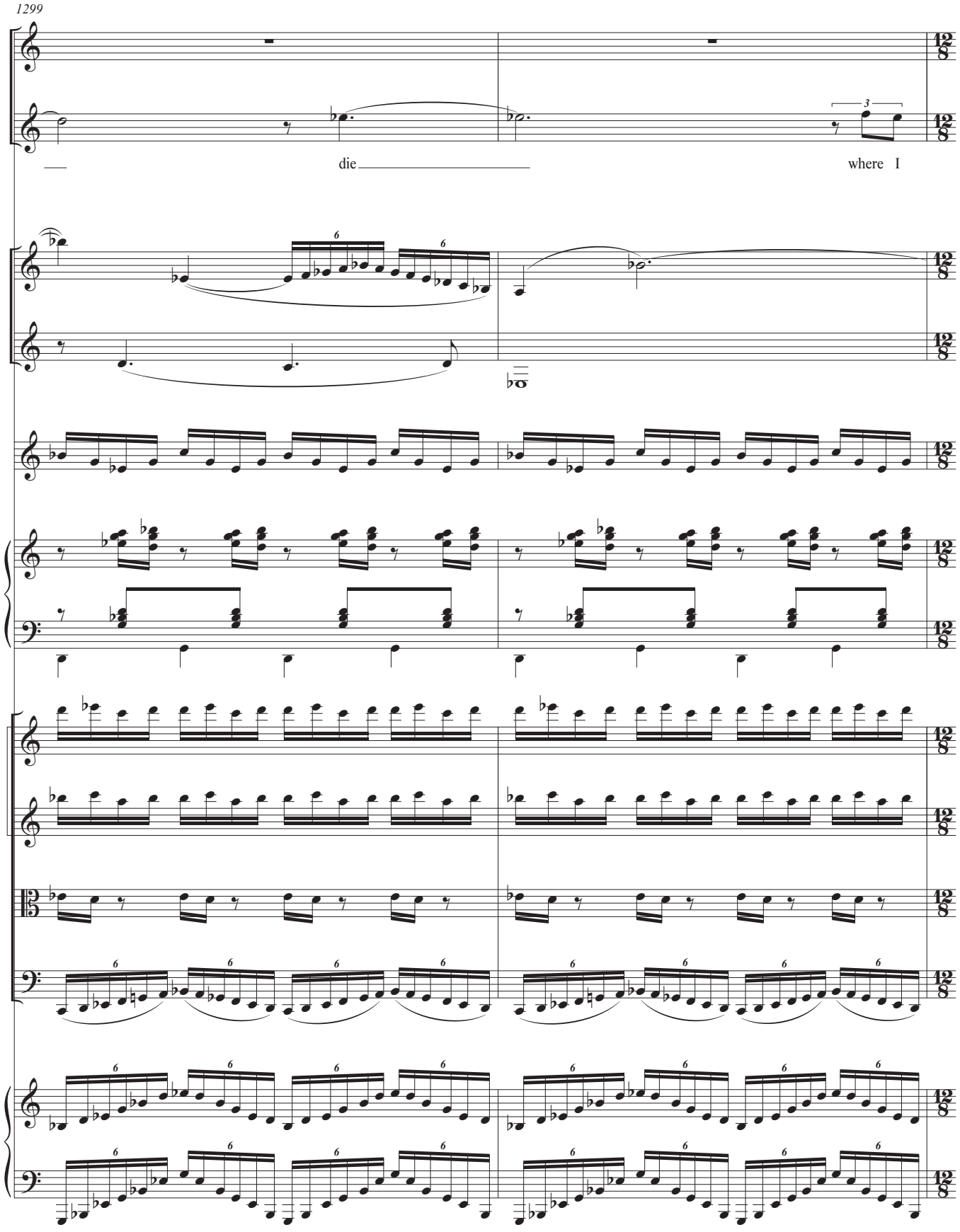

1275
1276
A
for good,
I,
I a - ban-doned the Count for
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
1278
A
good,
a - ban - doned,
a - ban - doned,
a - ban - doned the Count,
I a -
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

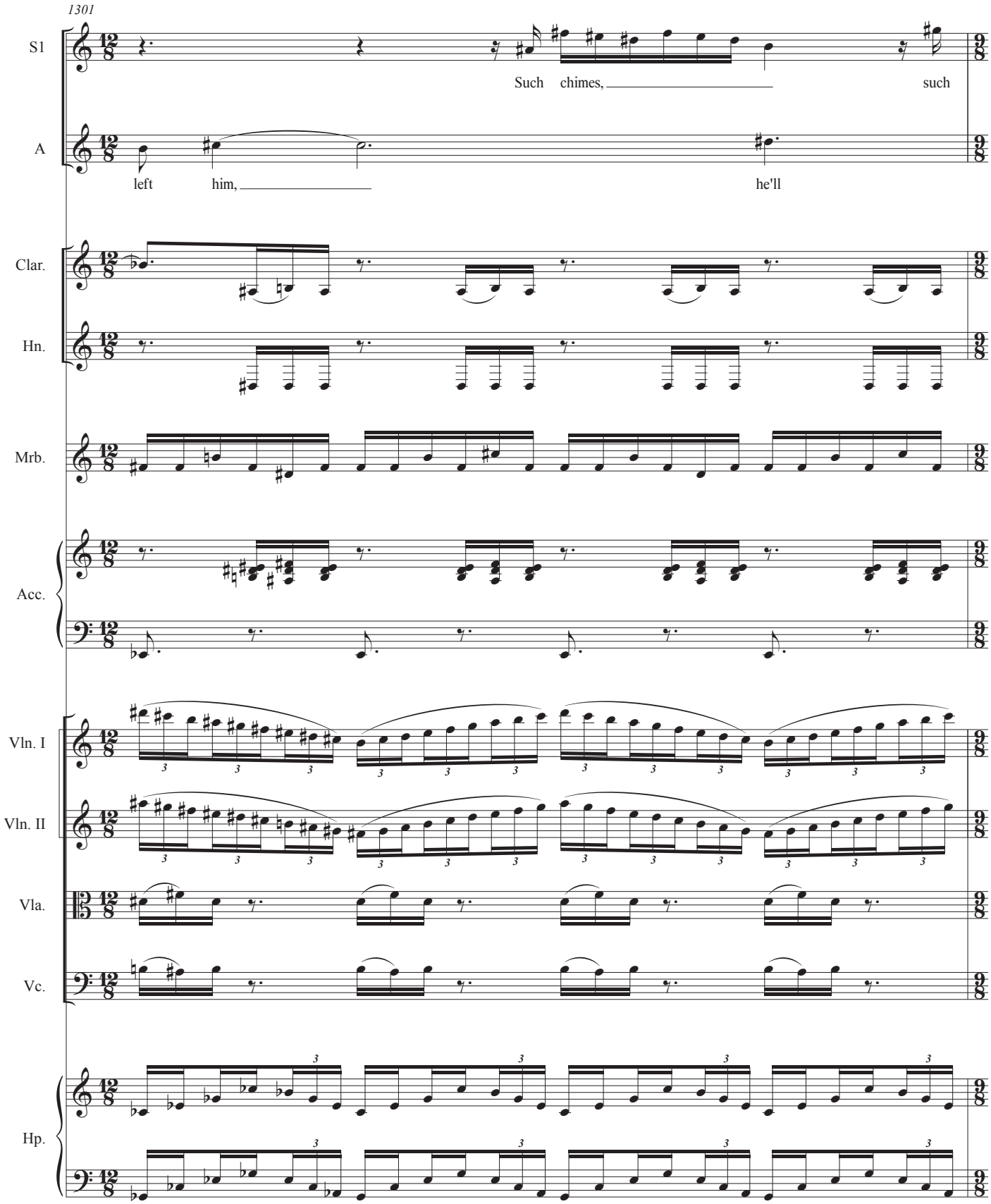

1280
1281
A
ban-doned the Count for good.
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
ff

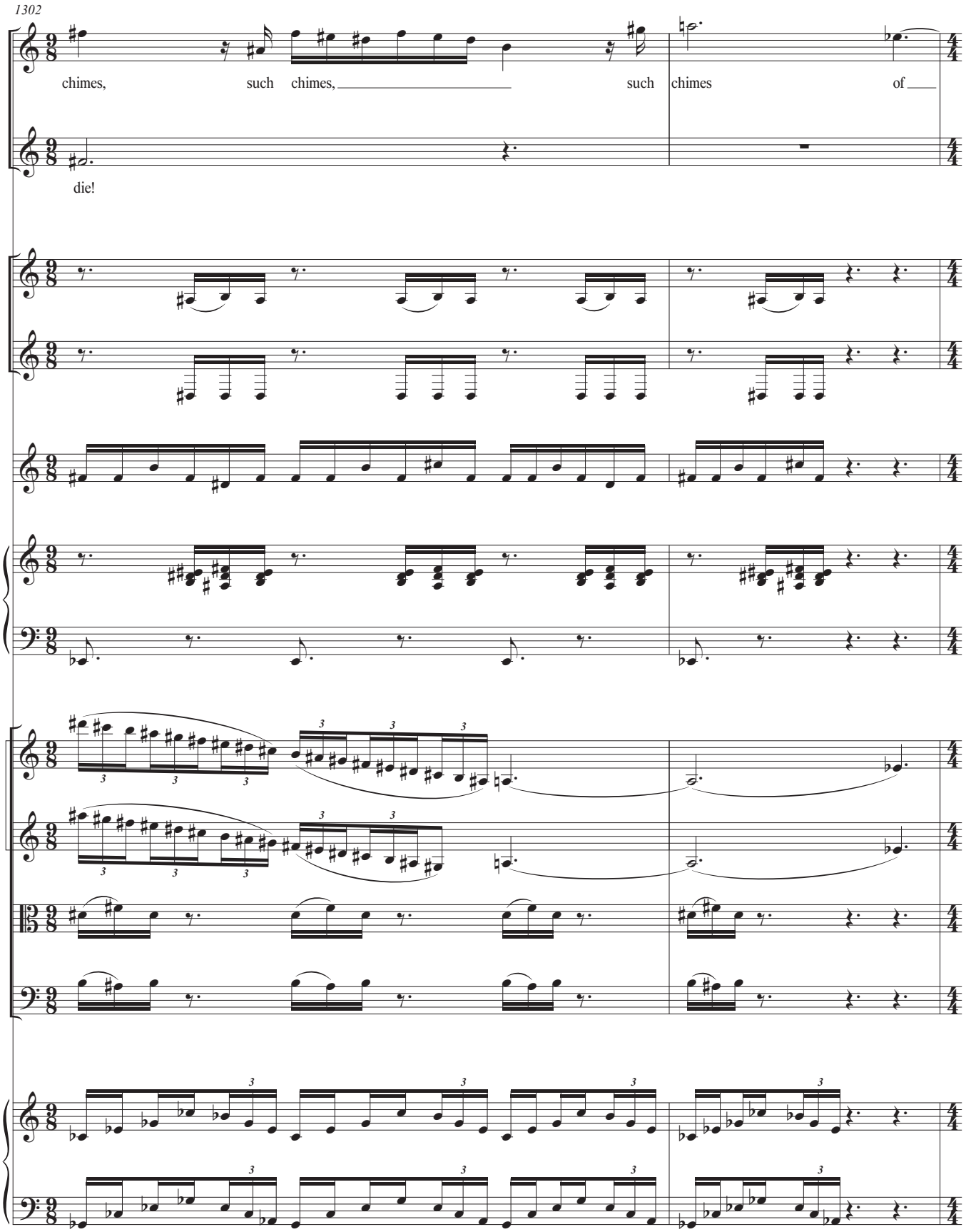

ROSITA
1282
S1
How
sings
the
A
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
ff

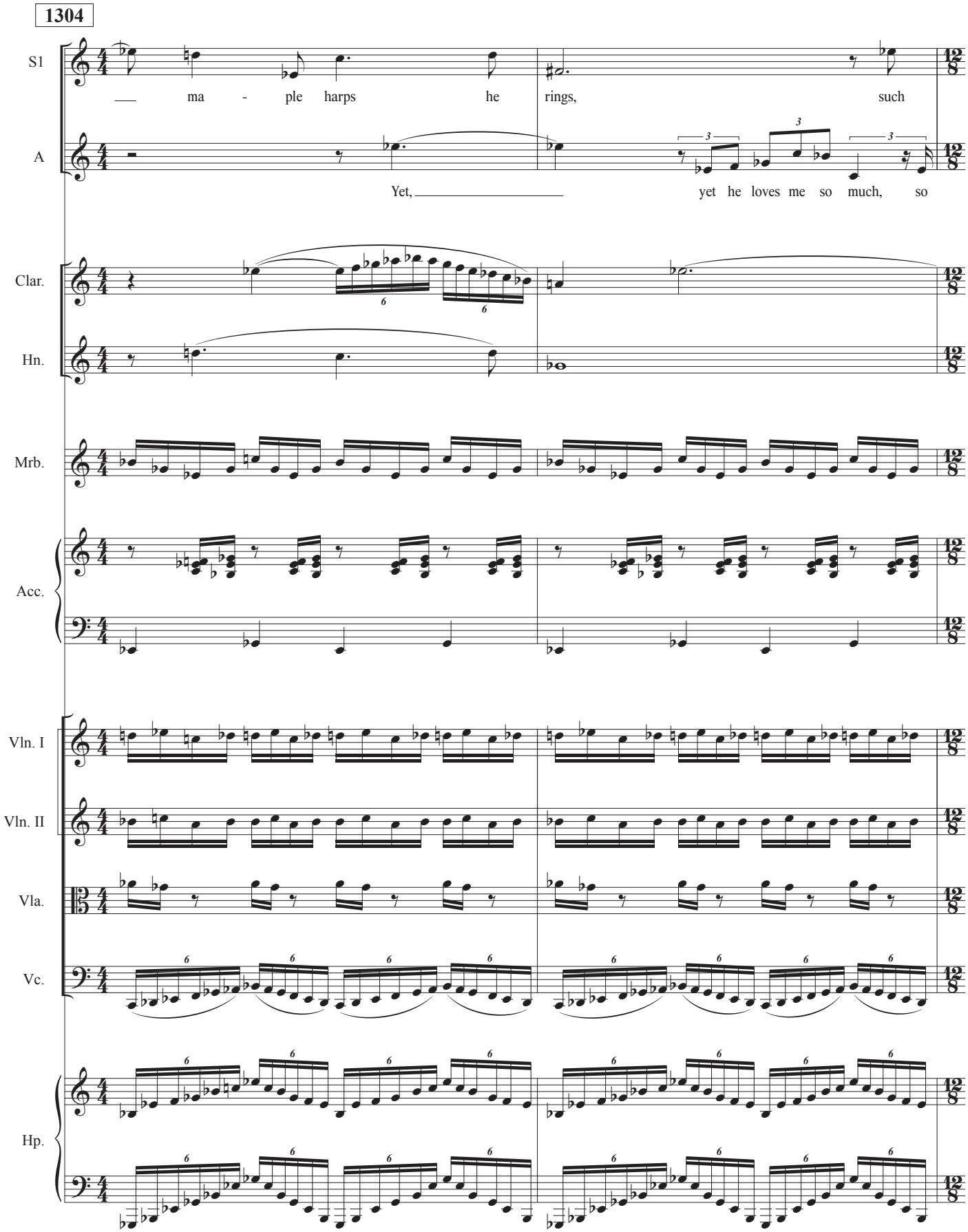

1284
S1
night - in - gale! Hark, how he sings!
Vln. I
Vln. II
Vla.
p
pp
1287
Hark, hark how he sings, hark how he sings,
1289
(col canto)
oh, how he sings, oh,

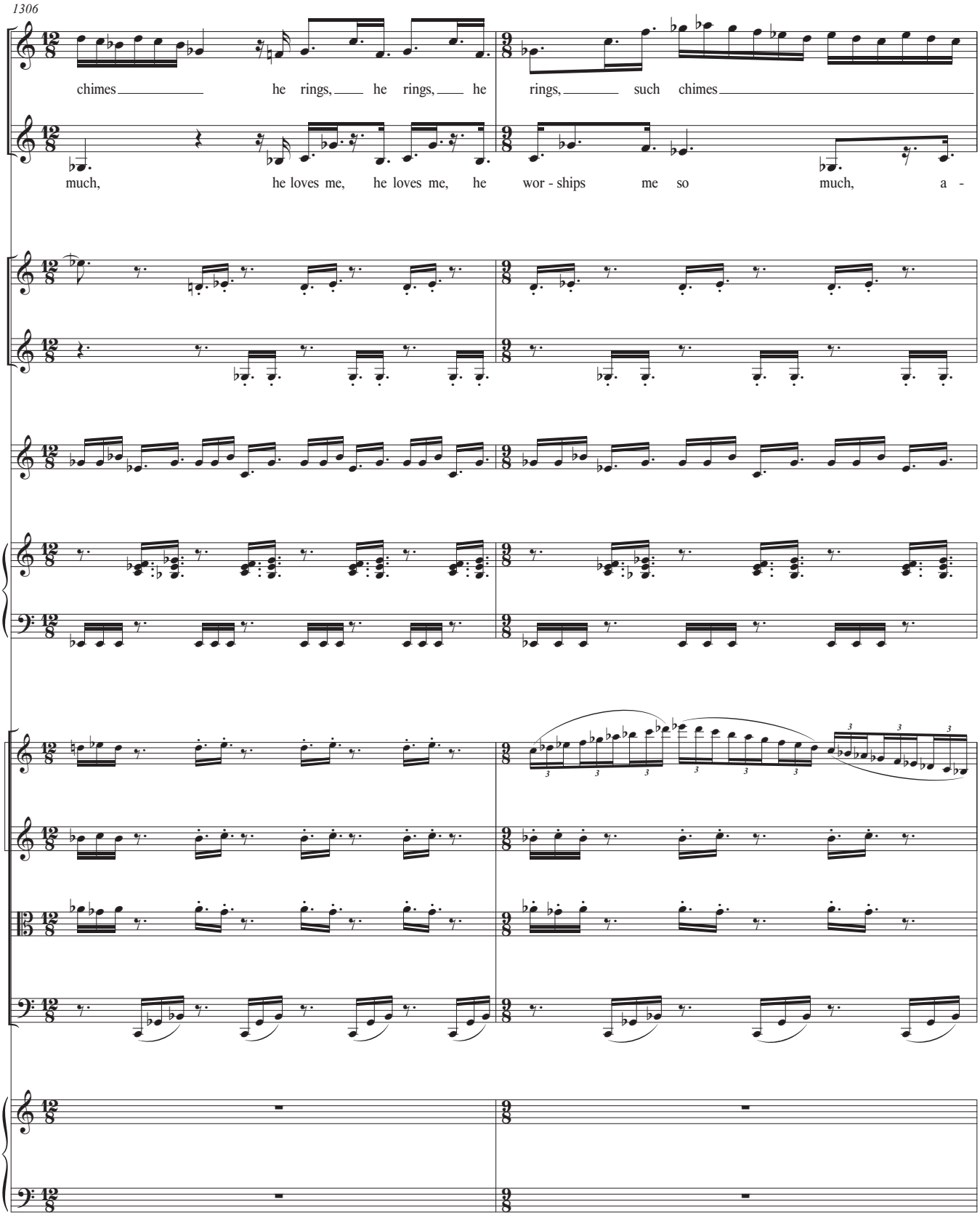

1293
S1
how he sings, he sings, he
Vln. I
Vln. II
Vla.
1297
S1
sings!
MASK
A
He'll, he'll
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

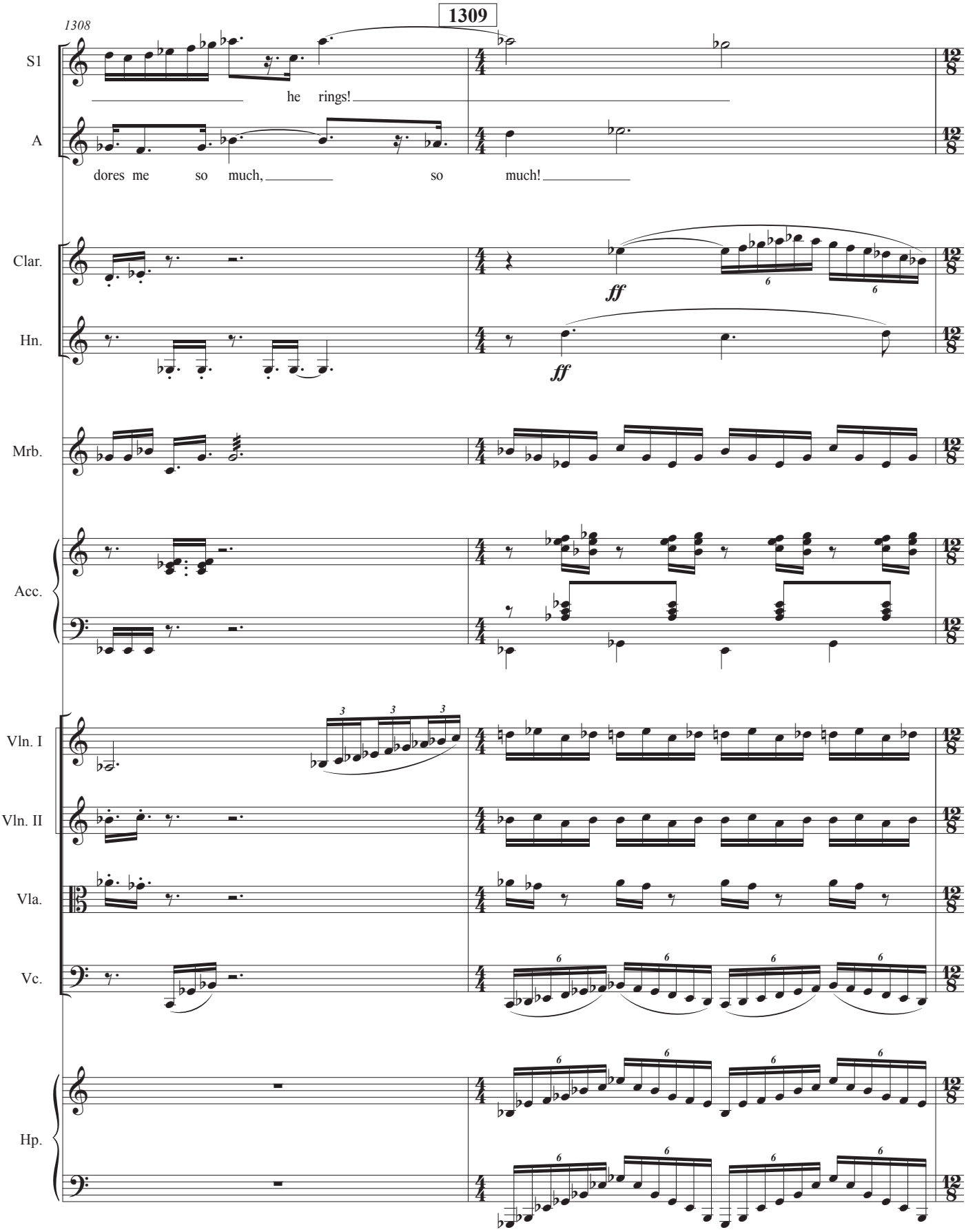

1299
S1
A
die
where I
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

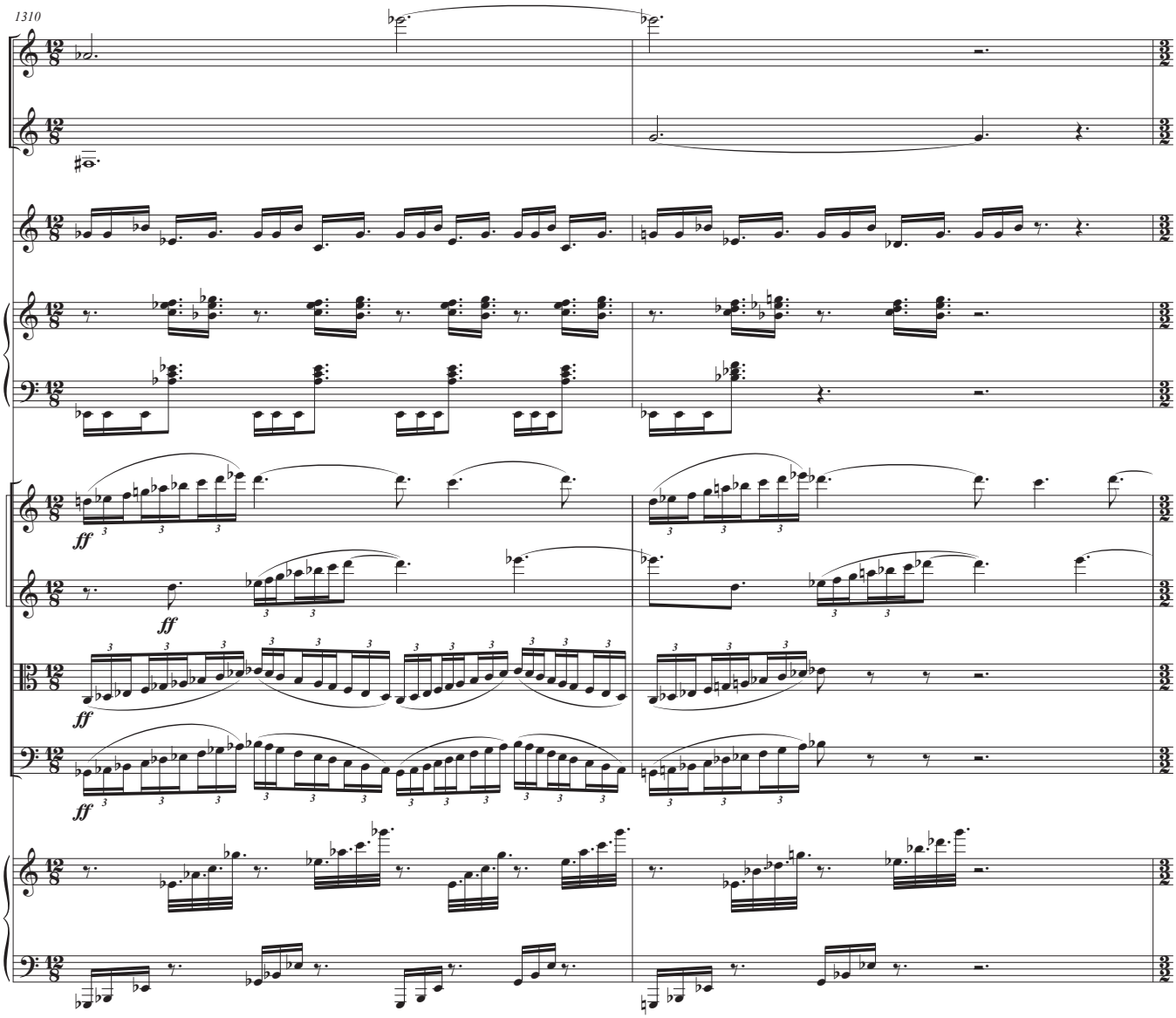

1301
S1
Such chimes, such
A
left him, he'll
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

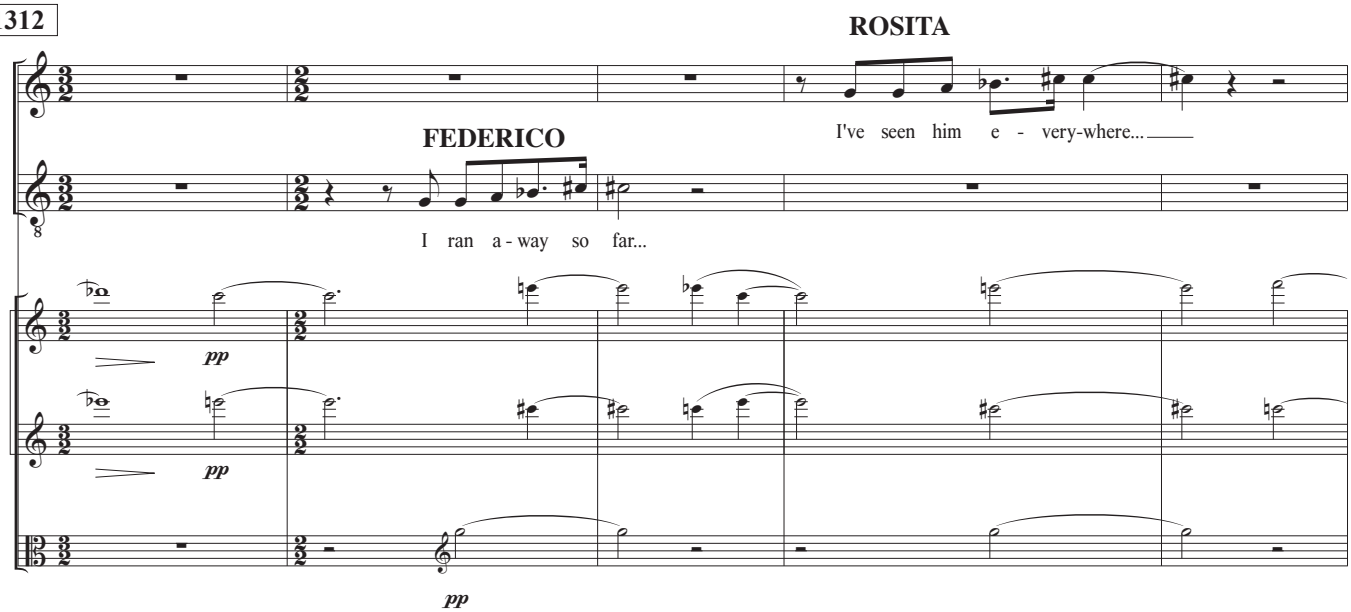

1302
S1
chimes, such chimes, such chimes of
A
die!
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

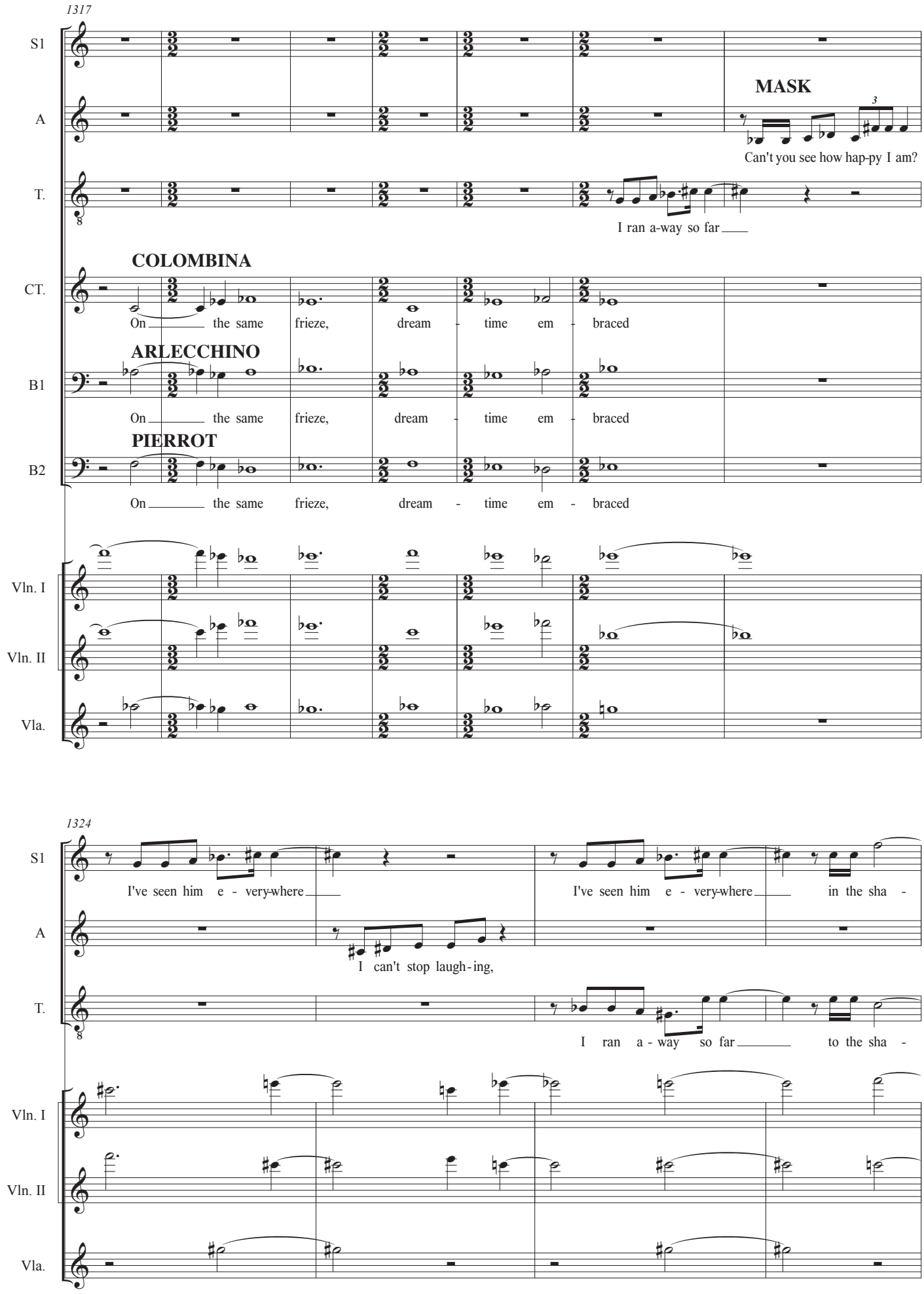

1304
S1
ma - ple harps he rings, such
A
Yet, yet he loves me so much, so
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

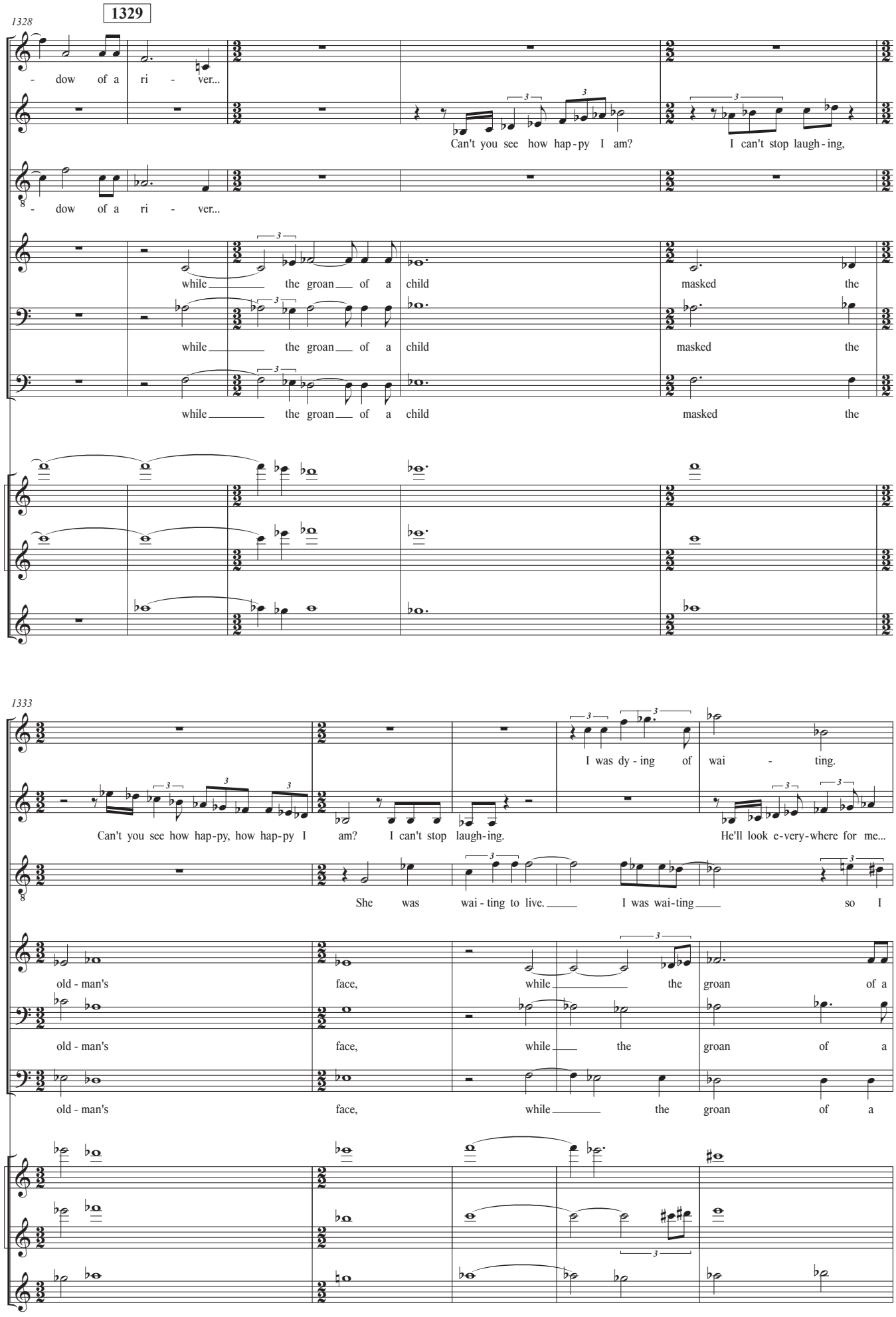

1306
S1
chimes he rings, he rings, he rings, such chimes
A
much, he loves me, he loves me, he wor - ships me so much, a -
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

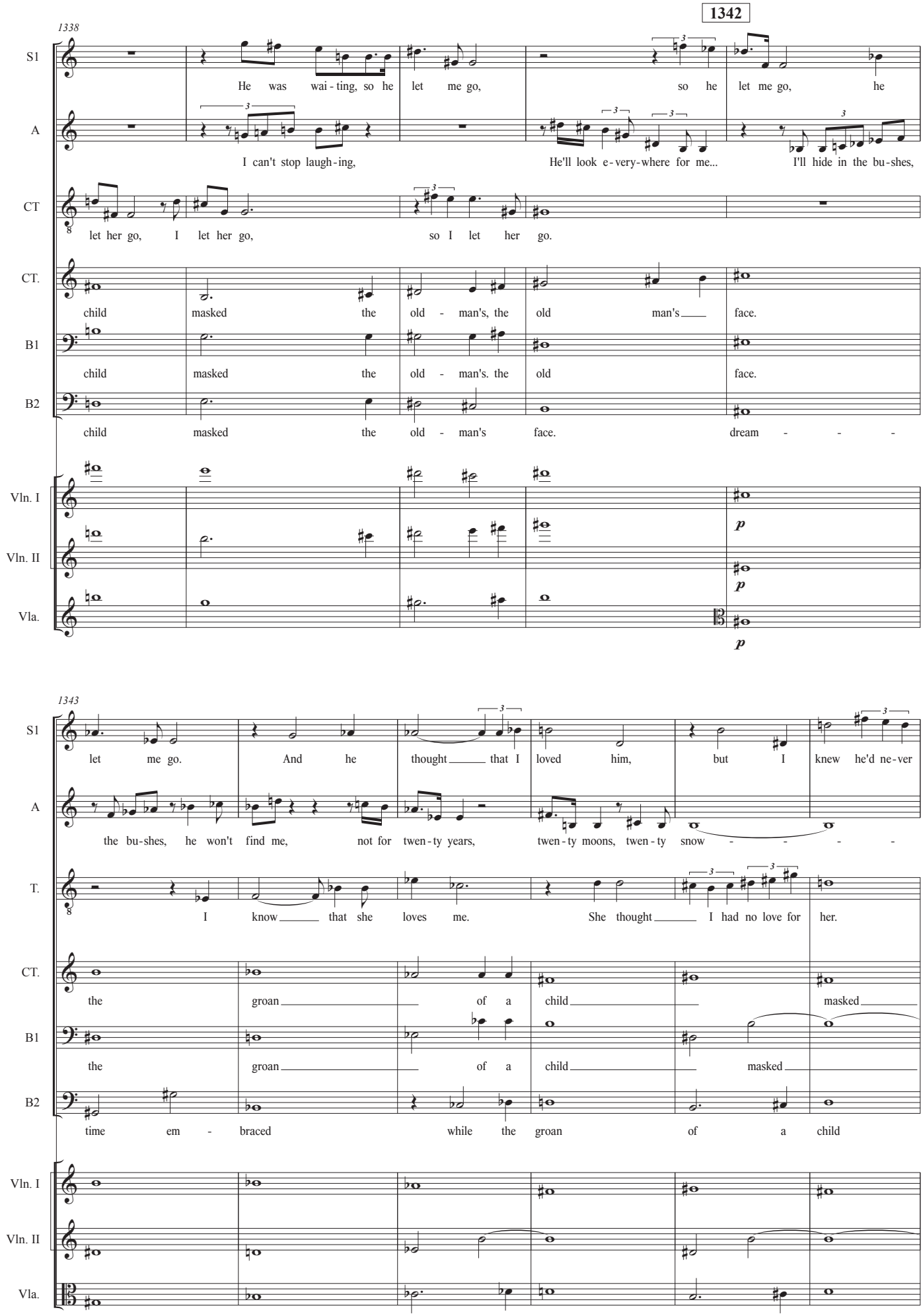

1309
1308
S1
he rings!
A
dores me so much, so much!
Clar.
ff
Hn.
ff
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

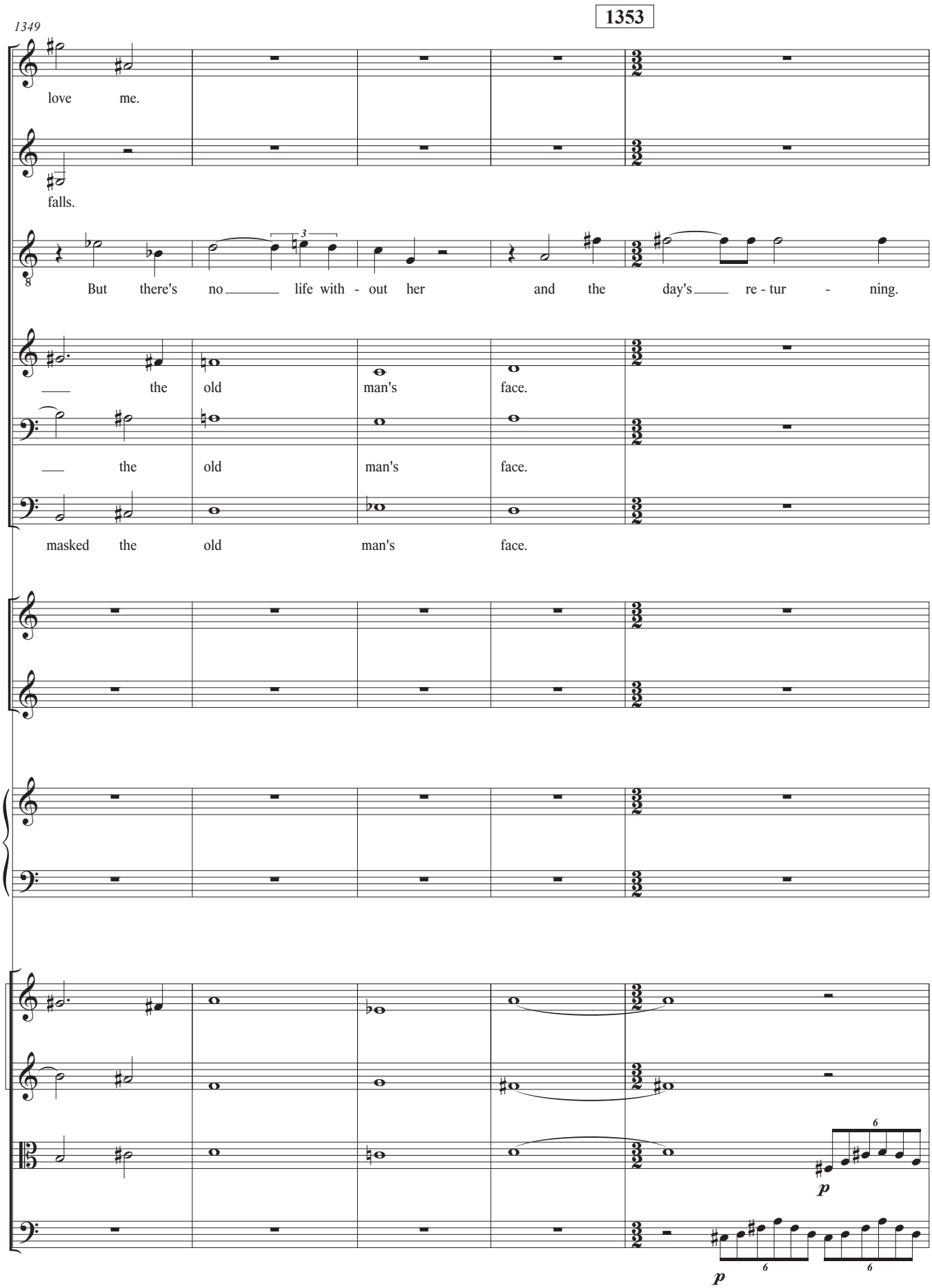

1310
Clar.
Hn.
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
ff

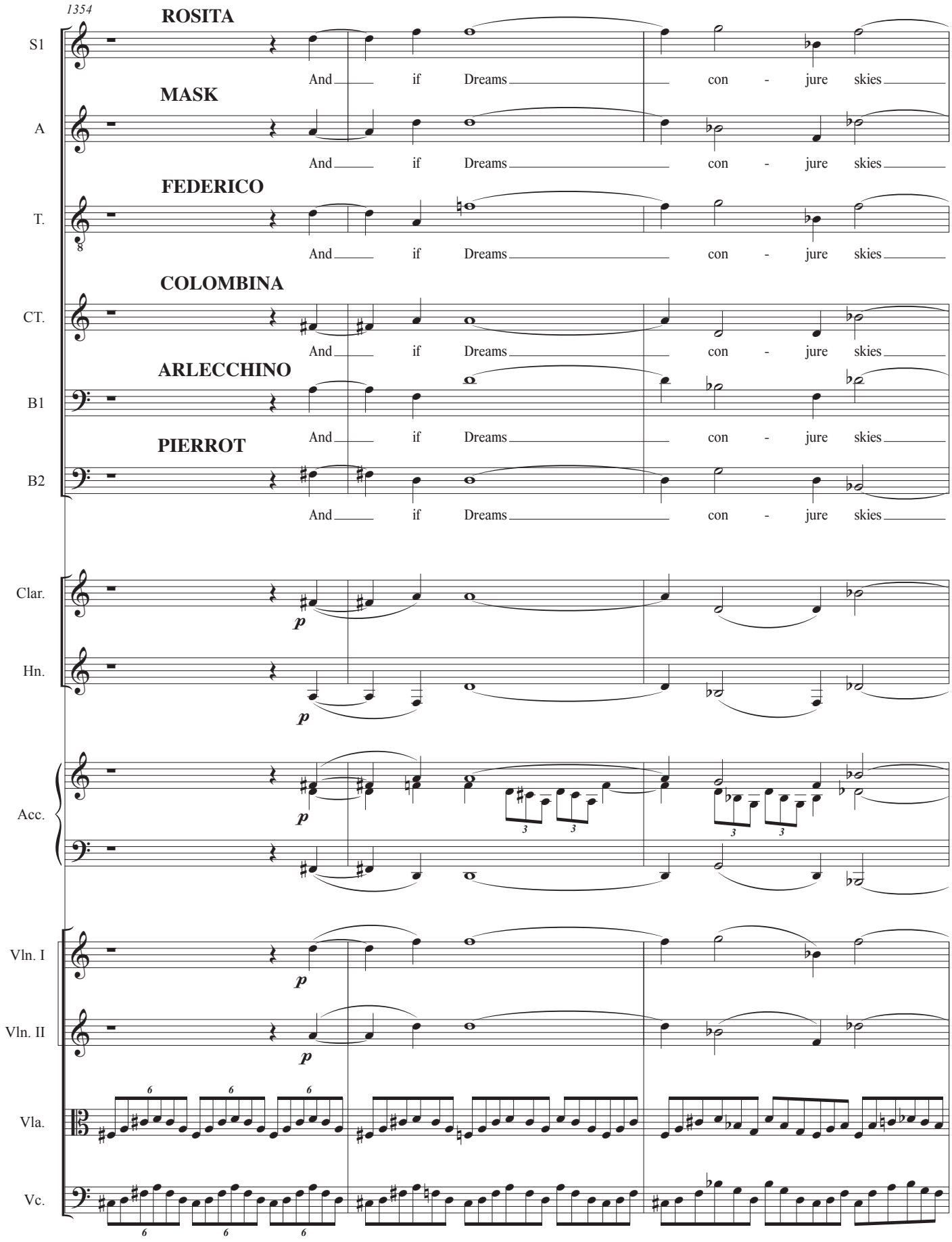

1312
ROSITA
S1
I've seen him e - very-where...
FEDERICO
T.
I ran a - way so far...
Vln. I
Vln. II
Vla.
pp

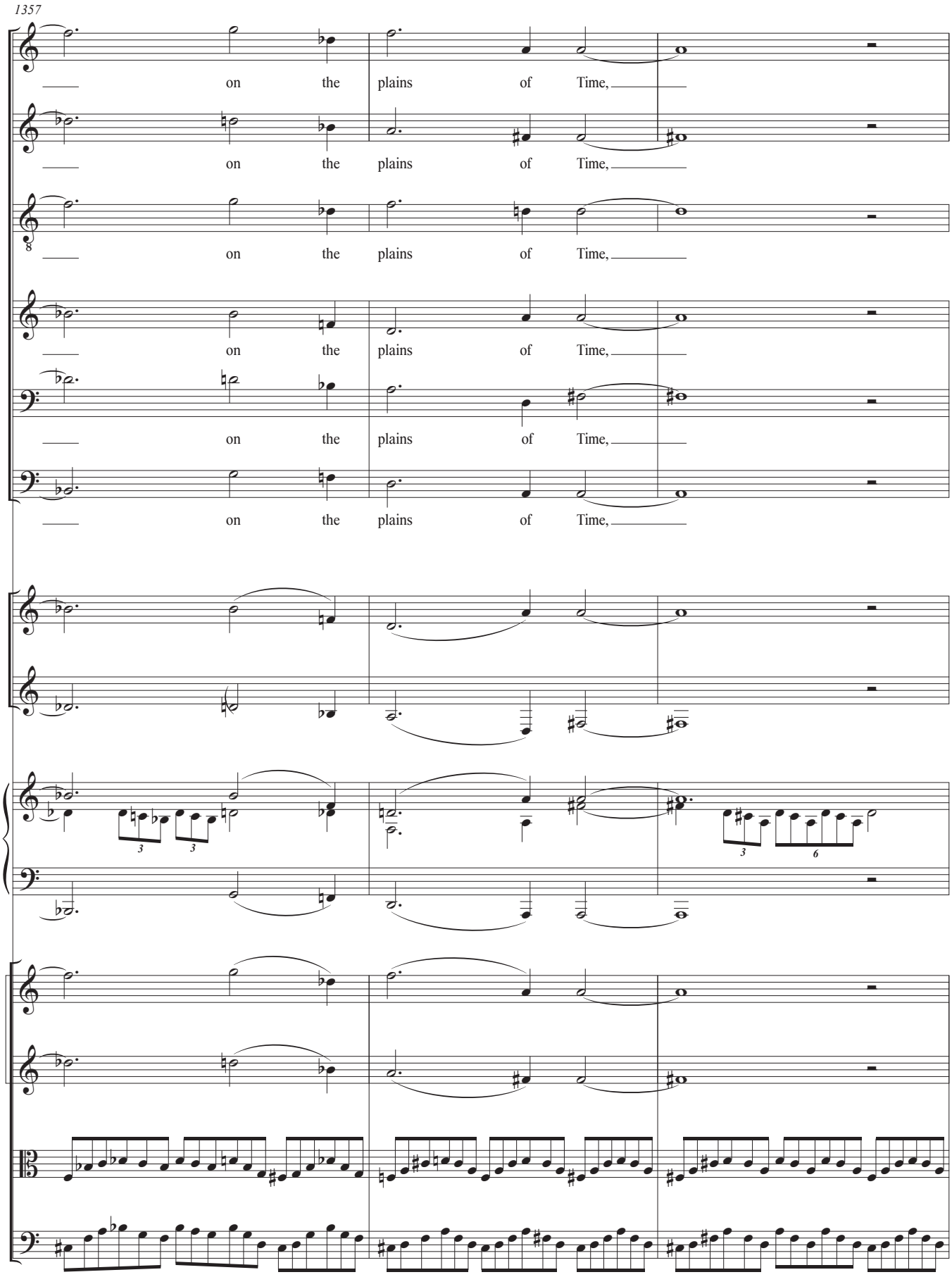

1317
S1
A
T.
MASK
Can't you see how hap-py I am?
I ran a-way so far
COLOMBINA
CT.
On the same frieze, dream - time em - braced
ARLECCHINO
B1
On the same frieze, dream - time em - braced
PIERROT
B2
On the same frieze, dream - time em - braced
Vln. I
Vln. II
Vla.
1324
S1
I've seen him e - very-where
I've seen him e - very-where in the sha -
A
I can't stop laugh-ing,
T.
I ran a - way so far to the sha -
Vln. I
Vln. II
Vla.

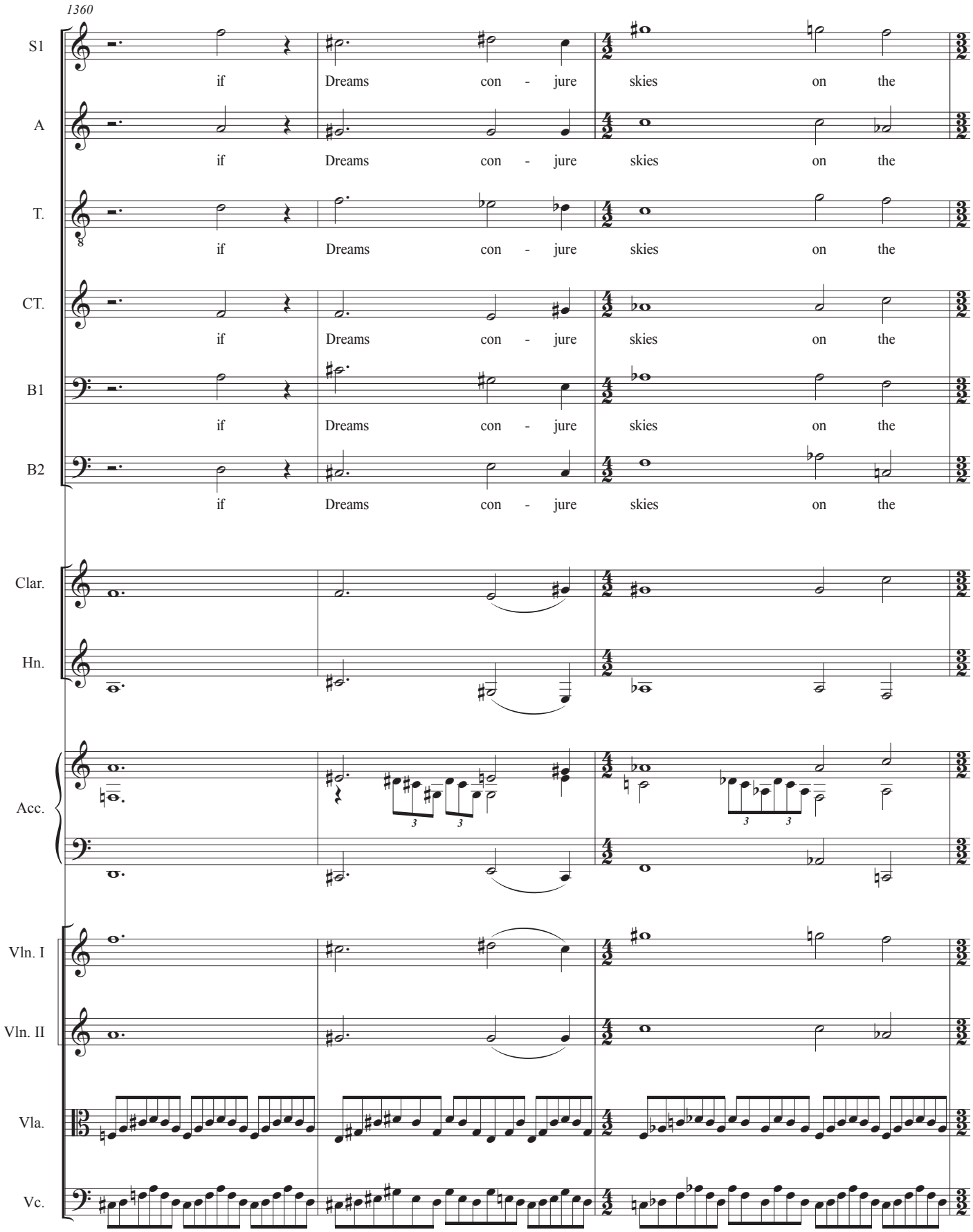

1328
1329
S1
- dow of a ri - ver...
A
Can't you see how hap-py I am?
I can't stop laugh-ing,
T.
- dow of a ri - ver...
CT.
while the groan of a child masked the
B1
while the groan of a child masked the
B2
while the groan of a child masked the
Vln. I
Vln. II
Vla.
1333
S1
I was dy-ing of wai - ting.
A
Can't you see how hap-py, how hap-py I am? I can't stop laugh-ing.
He'll look e-very-where for me...
T.
She was wai-ting to live. I was wai-ting so I
CT.
old-man's face, while the groan of a
B1
old-man's face, while the groan of a
B2
old-man's face, while the groan of a
Vln. I
Vln. II
Vla.

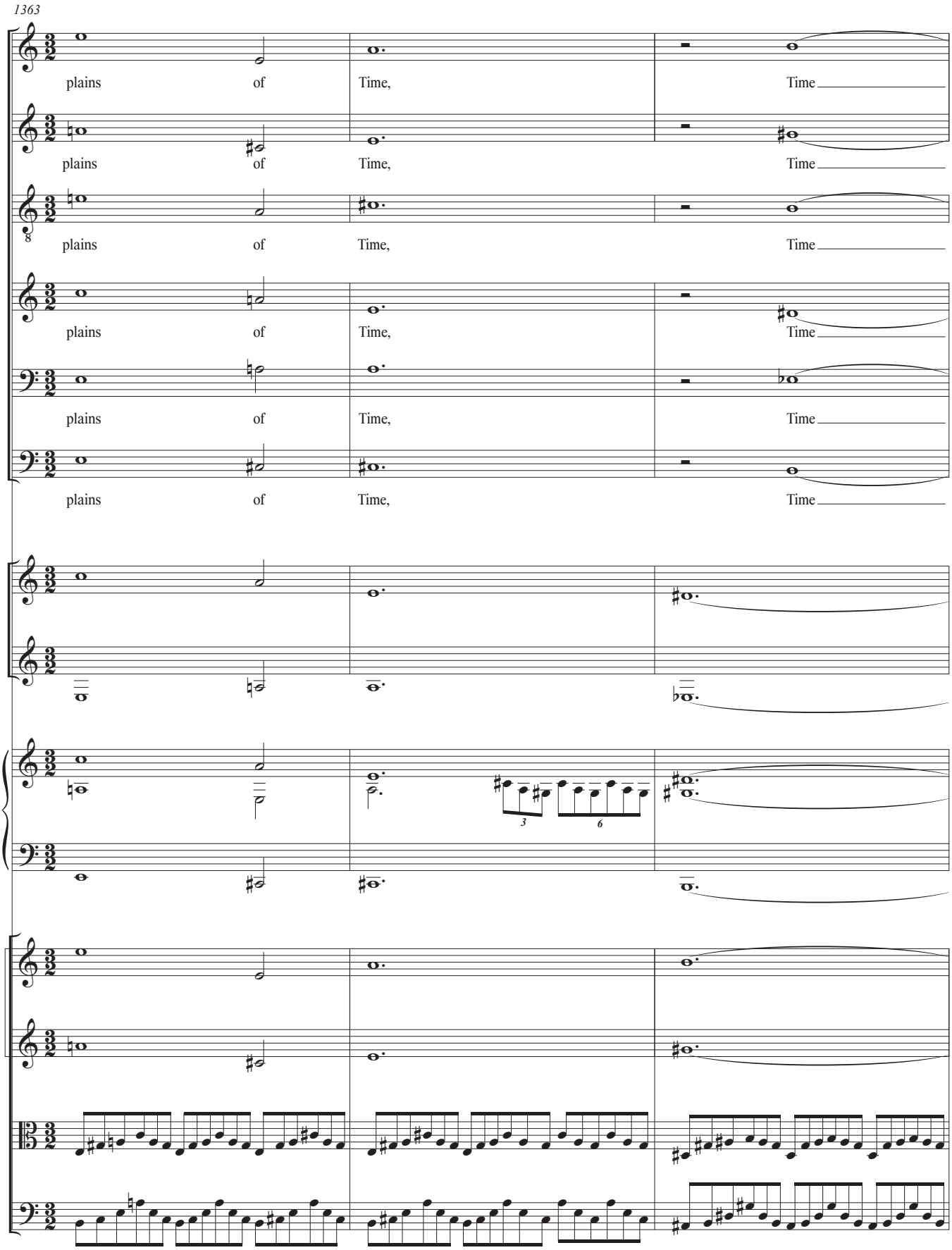

1342
1338
S1
He was wai - ting, so he let me go, so he let me go, he
A
I can't stop laugh - ing, He'll look e - very - where for me... I'll hide in the bu - shes,
CT
let her go, I let her go, so I let her go.
CT.
child masked the old - man's, the old man's face.
B1
child masked the old - man's. the old face.
B2
child masked the old - man's face. dream - - -
Vln. I
Vln. II
Vla.
p
1343
S1
let me go. And he thought that I loved him, but I knew he'd ne - ver
A
the bu - shes, he won't find me, not for twen - ty years, twen - ty moons, twen - ty snow - - - -
T.
I know that she loves me. She thought I had no love for her.
CT.
the groan of a child masked
B1
the groan of a child masked
B2
time em - braced while the groan of a child
Vln. I
Vln. II
Vla.

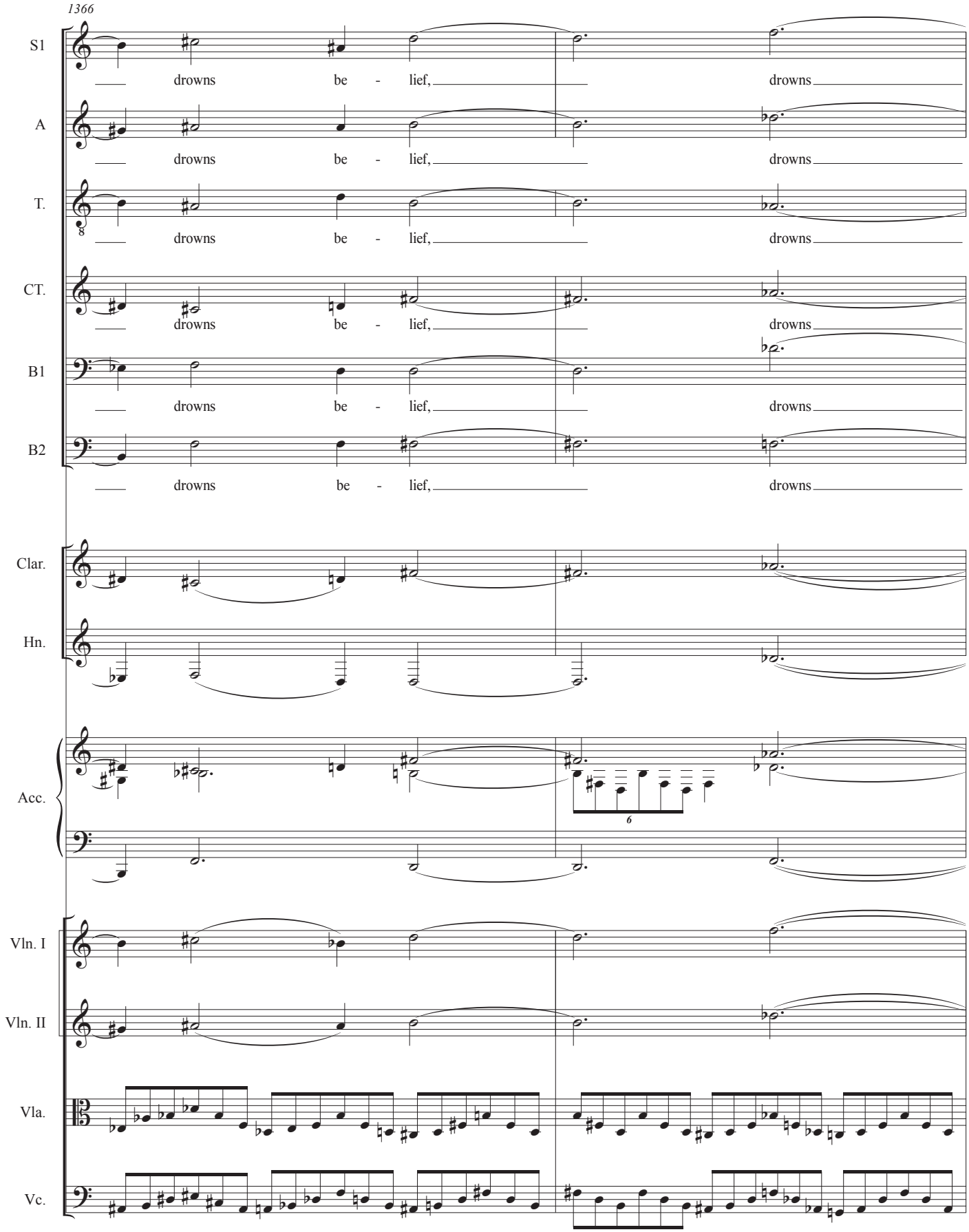

1353
1349
S1
love me.
A
falls.
T.
But there's no life with - out her and the day's re - tur - ning.
CT.
the old man's face.
B1
the old man's face.
B2
masked the old man's face.
Clar.
Hn.
Acc.
Vln. I
Vln. II
Vla.
Vc.
p
p

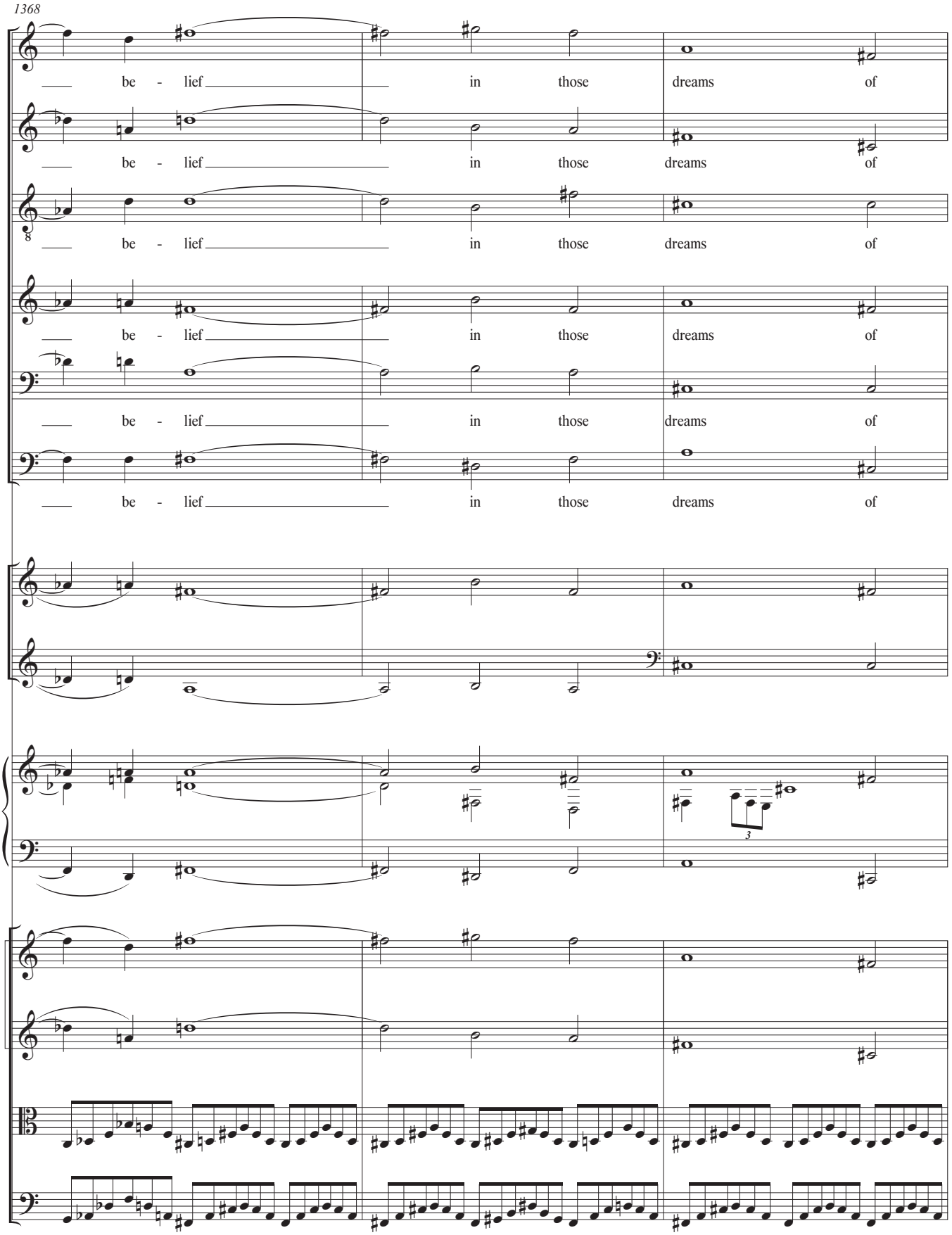

1354
ROSITA
S1
And if Dreams con - jure skies
MASK
A
And if Dreams con - jure skies
FEDERICO
T.
And if Dreams con - jure skies
COLOMBINA
CT.
And if Dreams con - jure skies
ARLECCHINO
B1
And if Dreams con - jure skies
PIERROT
B2
And if Dreams con - jure skies
Clar.
Hn.
Acc.
Vln. I
Vln. II
Vla.
Vc.

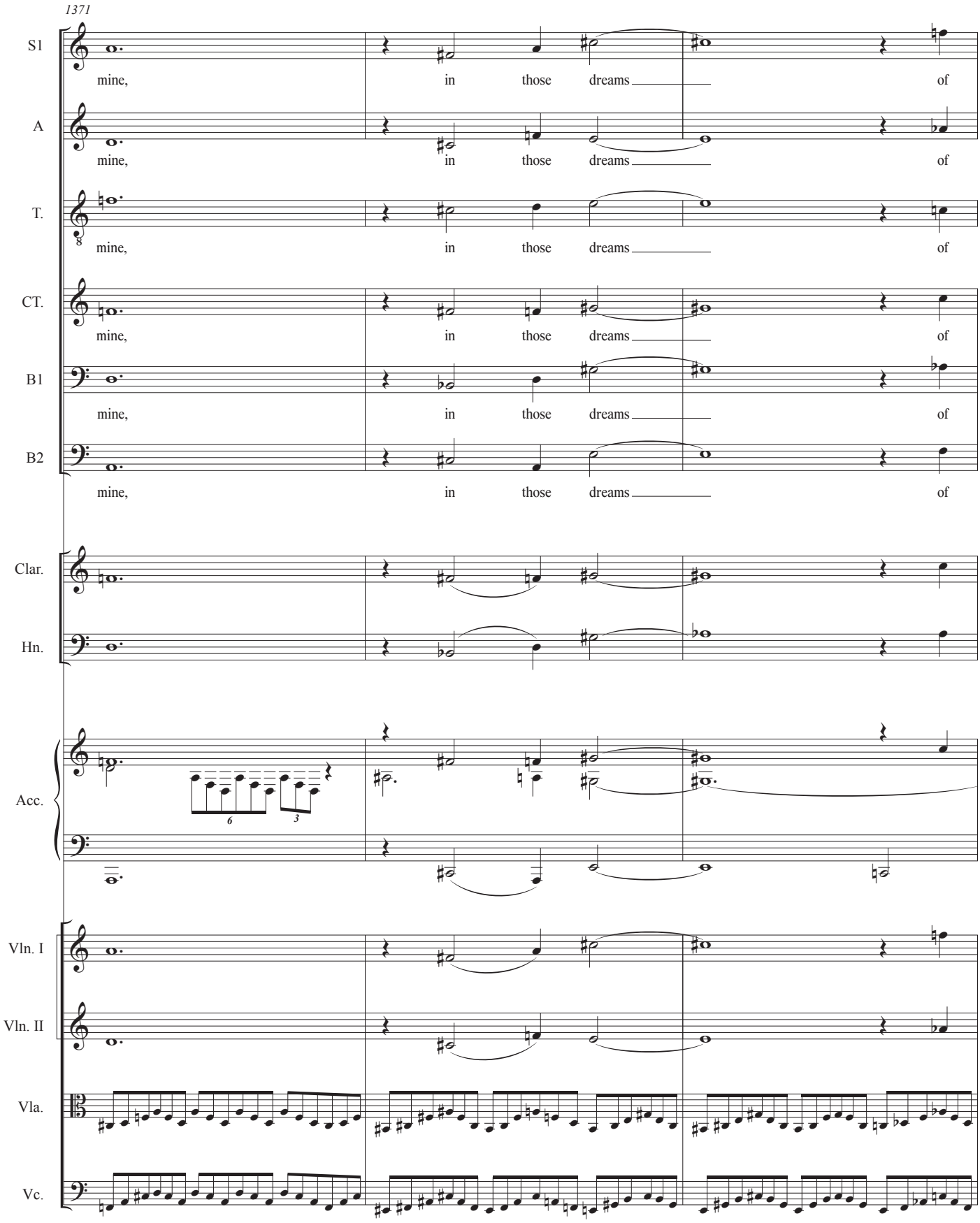

1357
S1
on the plains of Time,
A
on the plains of Time,
T.
on the plains of Time,
CT.
on the plains of Time,
B1
on the plains of Time,
B2
on the plains of Time,
Clar.
Hn.
Acc.
Vln. I
Vln. II
Vla.
Vc.

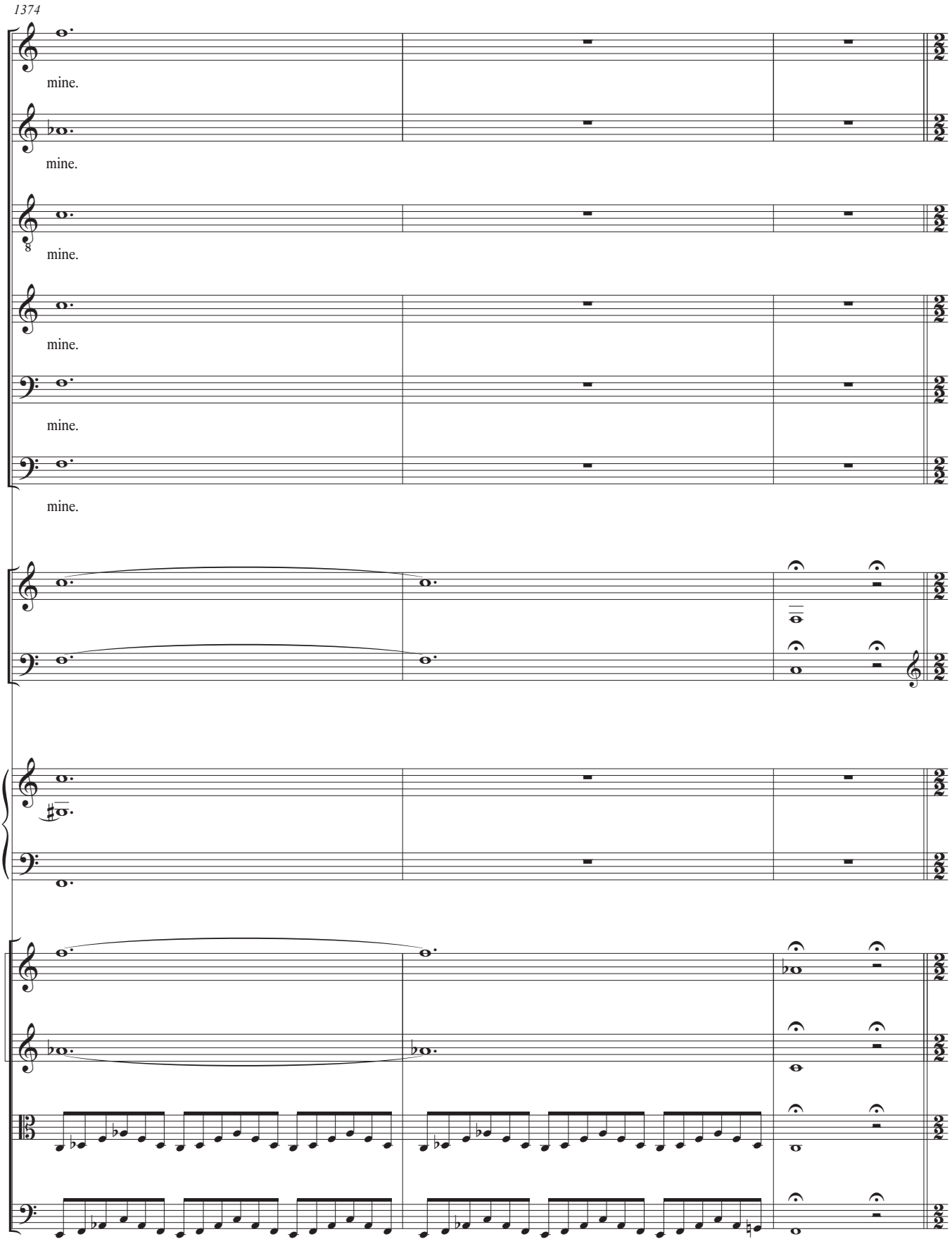

1360
S1
A
T.
CT.
B1
B2
Clar.
Hn.
Acc.
Vln. I
Vln. II
Vla.
Vc.
if Dreams con - jure skies on the

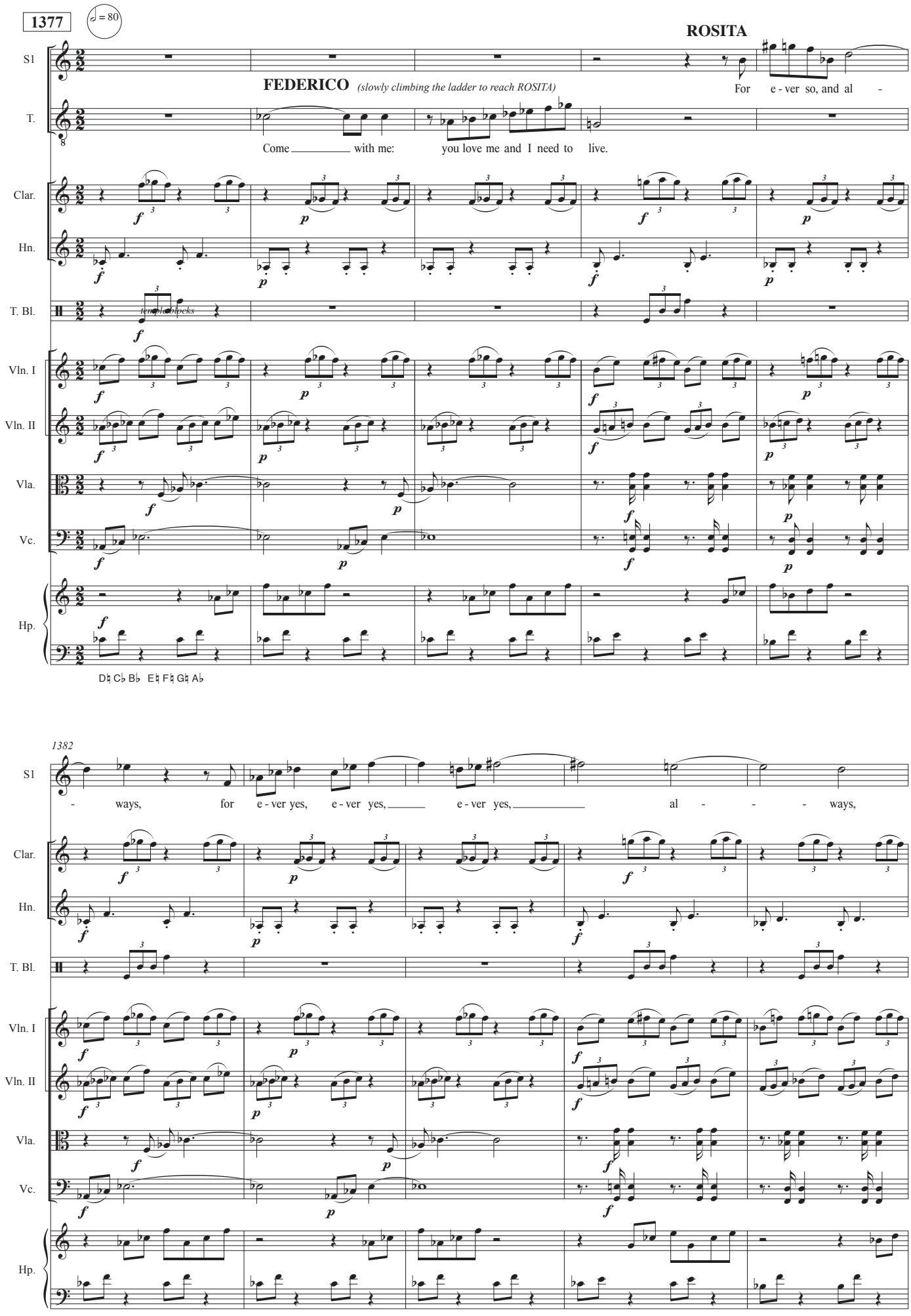

1363
S1
plains of Time, Time
A
plains of Time, Time
T.
plains of Time, Time
CT.
plains of Time, Time
B1
plains of Time, Time
B2
plains of Time, Time
Clar.
Hn.
Acc.
3
6
Vln. I
Vln. II
Vla.
Vc.

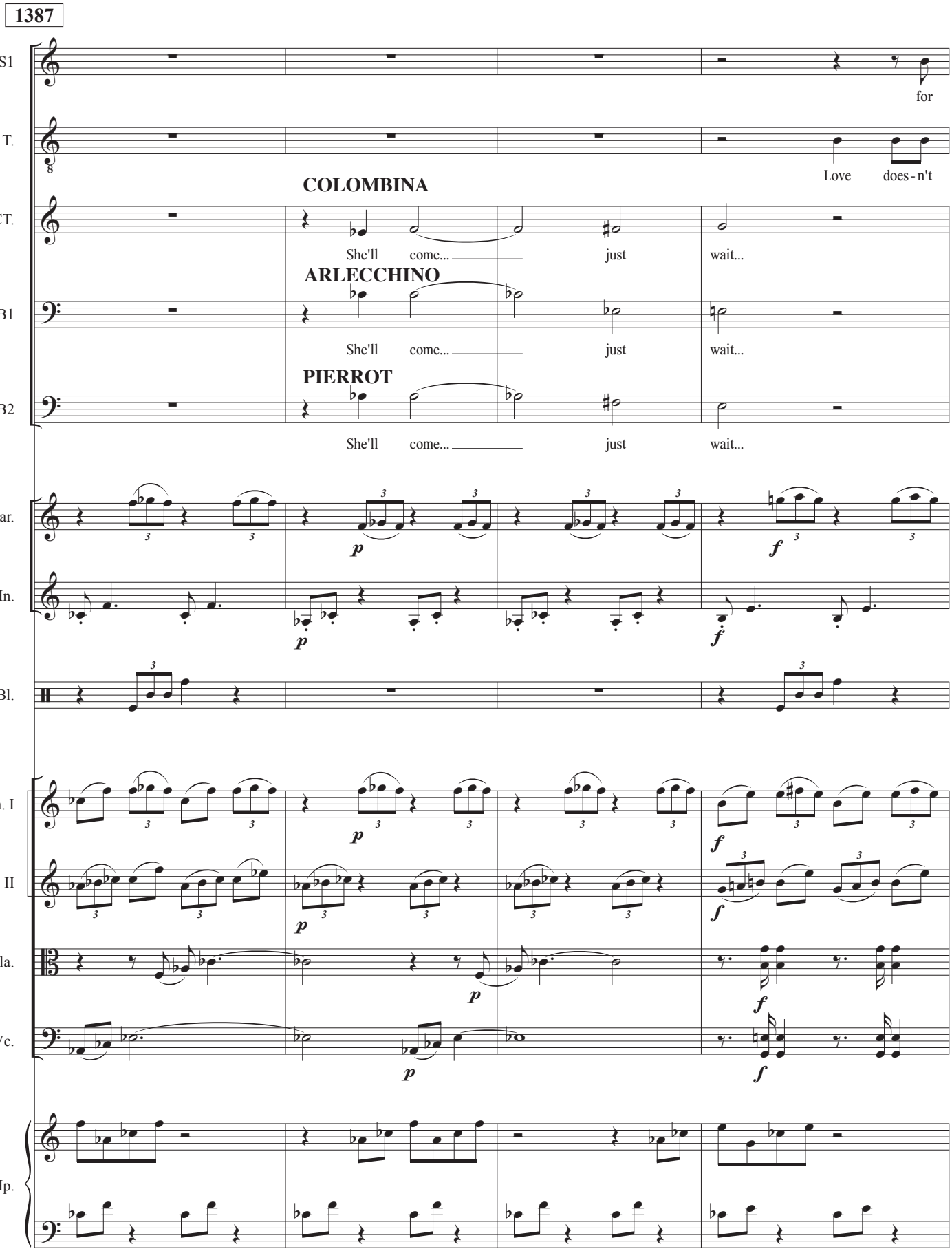

1366
S1
drowns be - lief, drowns
A
drowns be - lief, drowns
T.
drowns be - lief, drowns
CT.
drowns be - lief, drowns
B1
drowns be - lief, drowns
B2
drowns be - lief, drowns
Clar.
Hn.
Acc.
6
Vln. I
Vln. II
Vla.
Vc.

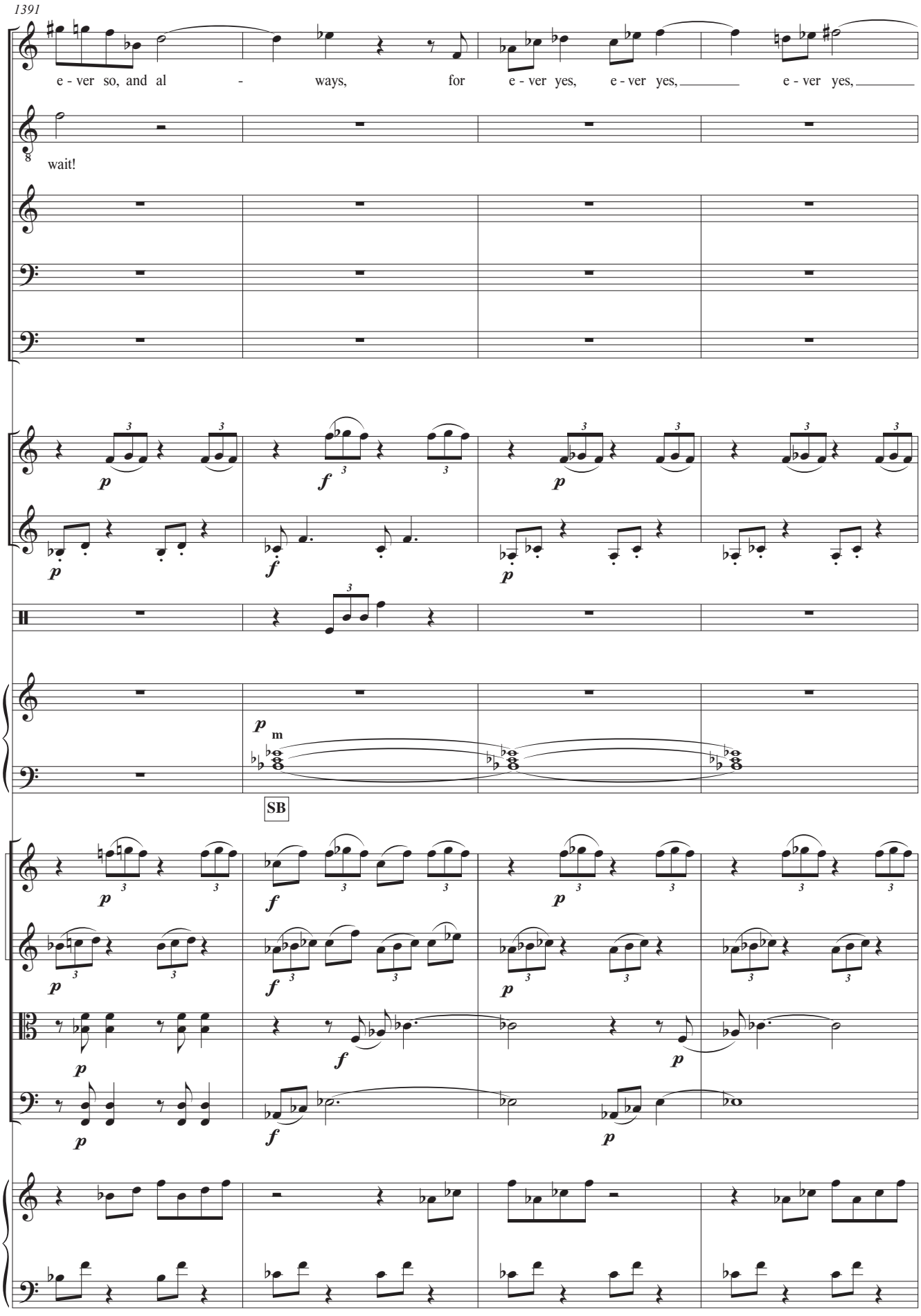

1368
S1
be - lief in those dreams of
A
be - lief in those dreams of
T.
be - lief in those dreams of
CT.
be - lief in those dreams of
B1
be - lief in those dreams of
B2
be - lief in those dreams of
Clar.
Hn.
Acc.
3
Vln. I
Vln. II
Vla.
Vc.

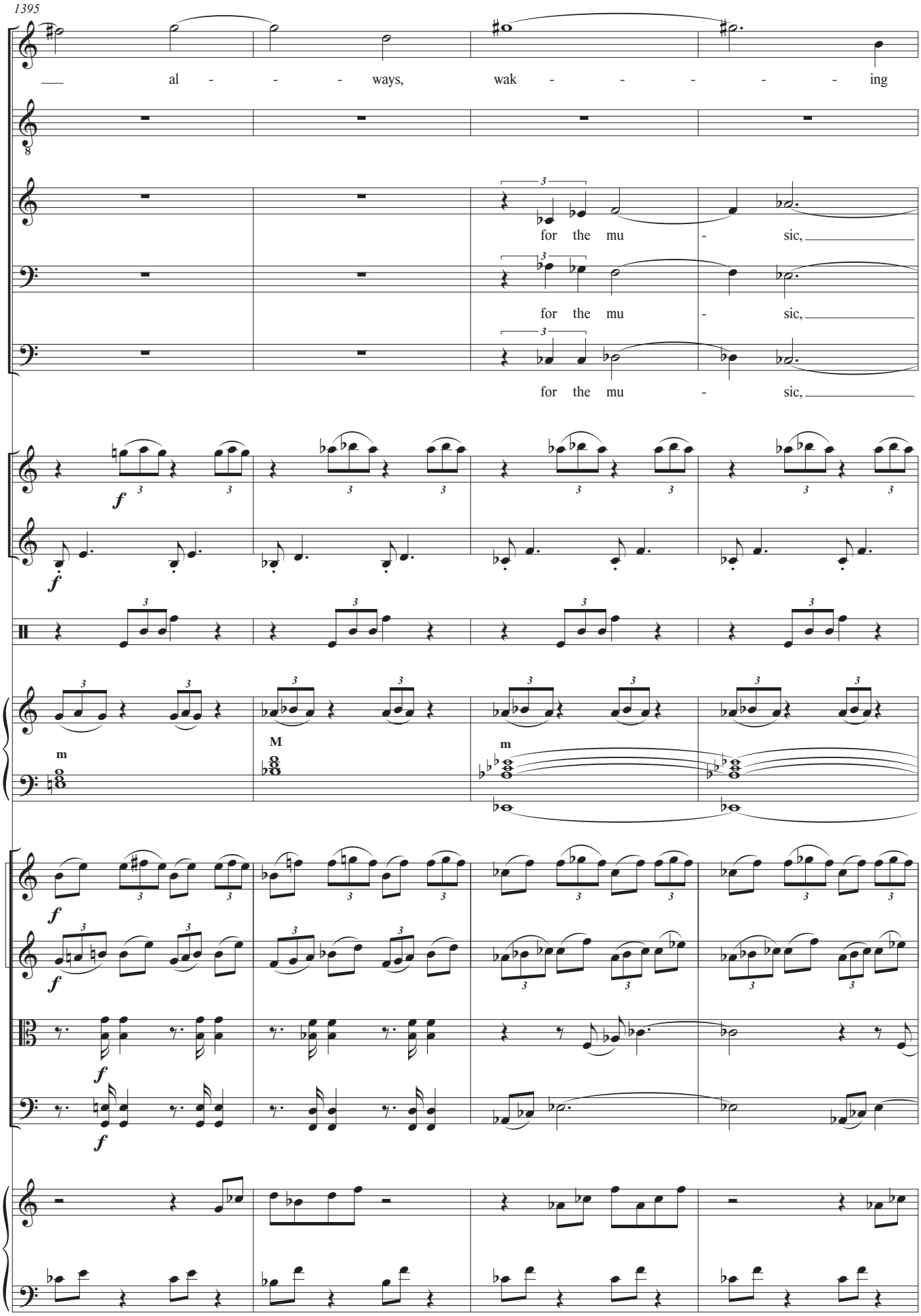

1371
S1
mine, in those dreams of
A
mine, in those dreams of
T.
mine, in those dreams of
CT.
mine, in those dreams of
B1
mine, in those dreams of
B2
mine, in those dreams of
Clar.
Hn.
Acc.
6
3
Vln. I
Vln. II
Vla.
Vc.

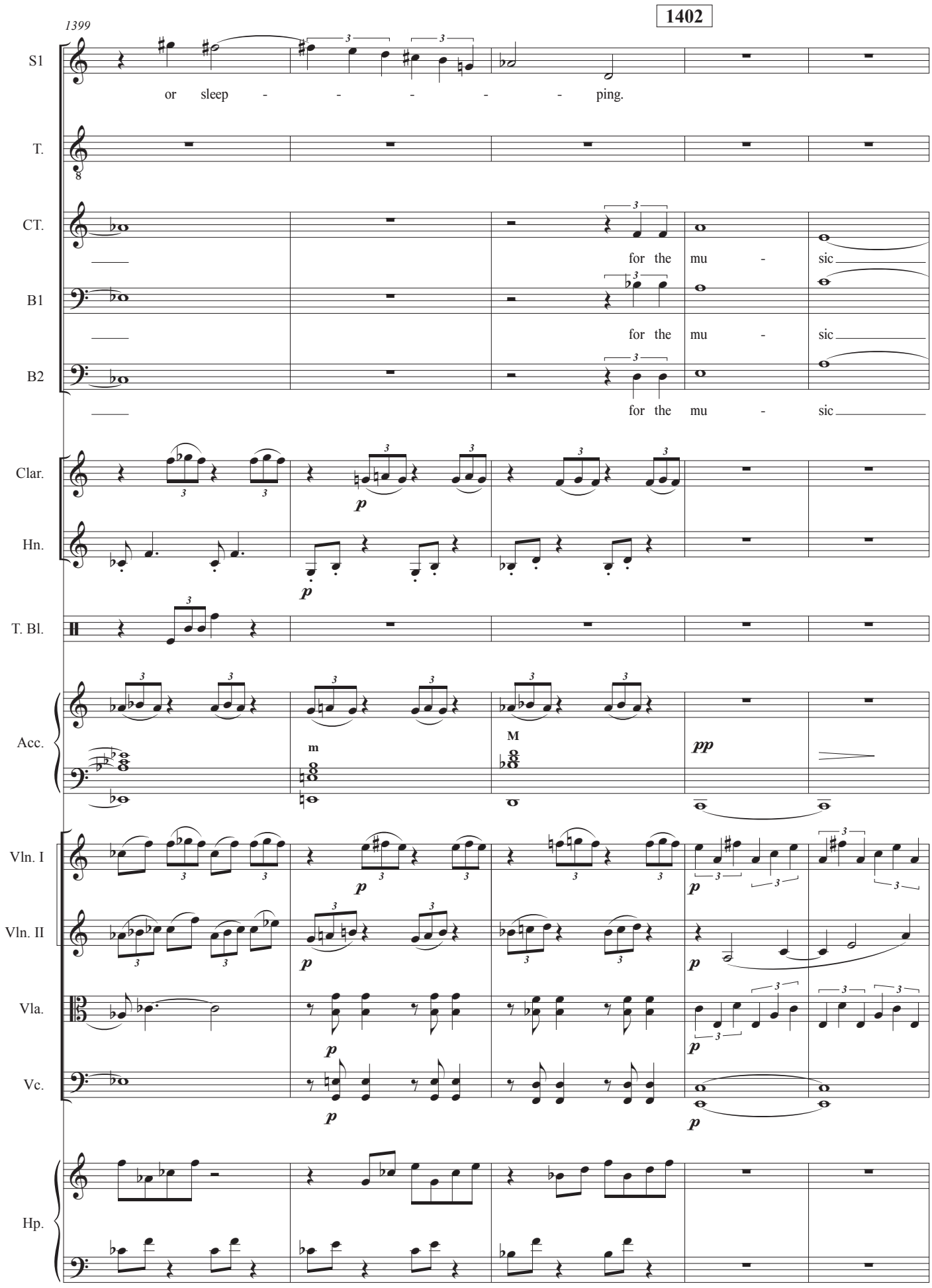

1374
S1
mine.
A
mine.
T.
mine.
CT.
mine.
B1
mine.
B2
mine.
Clar.
Hn.
Acc.
Vln. I
Vln. II
Vla.
Vc.

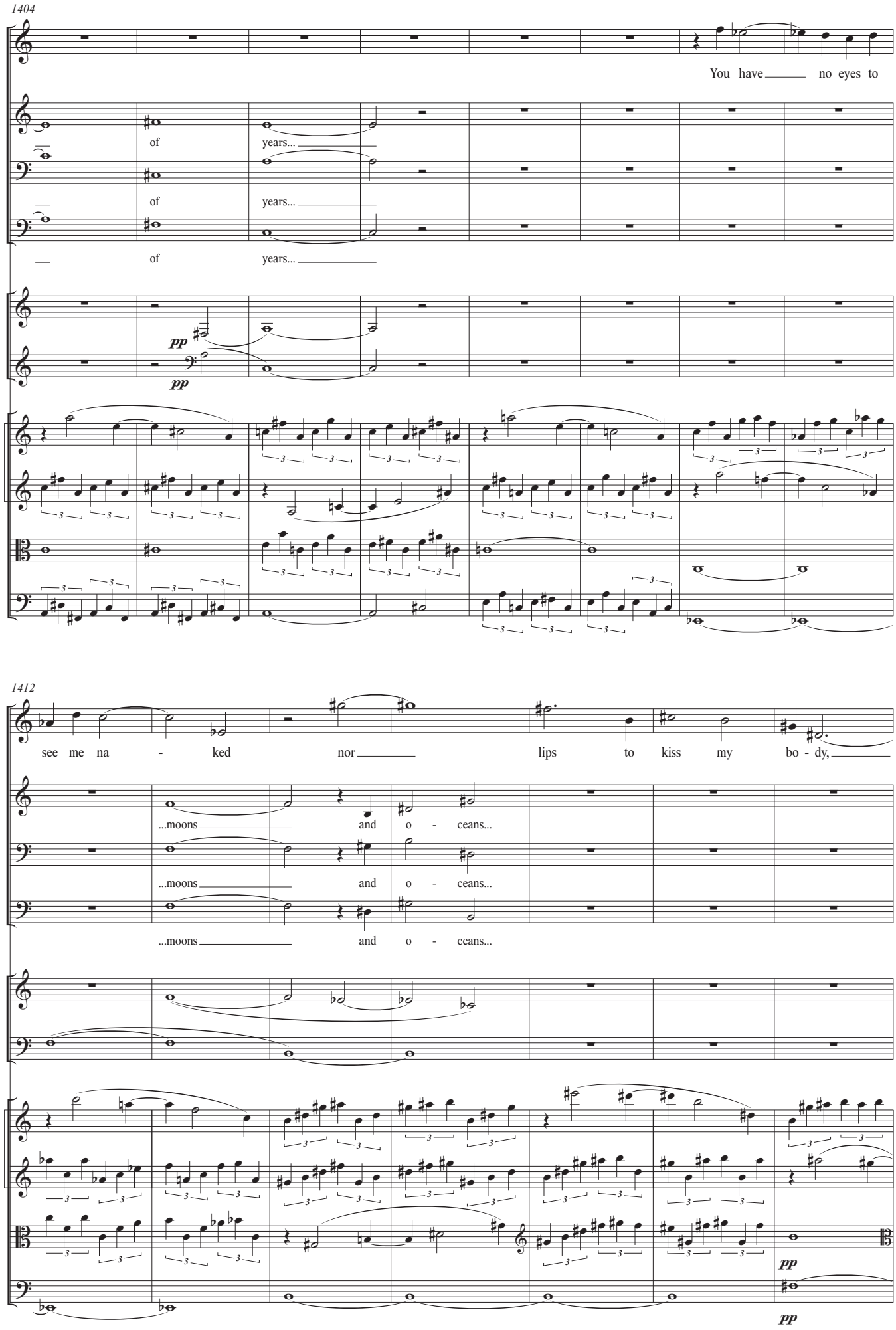

1377
♩ = 80
ROSITA
S1
FEDERICO (slowly climbing the ladder to reach ROSITA)
For e - ver so, and al -
T.
Come with me: you love me and I need to live.
Clar.
Hn.
T. Bl.
temple blocks
Vln. I
Vln. II
Vla.
Vc.
Hp.
D♮ C♭ B♭ E♮ F♮ G♮ A♭
1382
S1
- ways, for e - ver yes, e - ver yes, e - ver yes, al - - - ways,
Clar.
Hn.
T. Bl.
Vln. I
Vln. II
Vla.
Vc.
Hp.

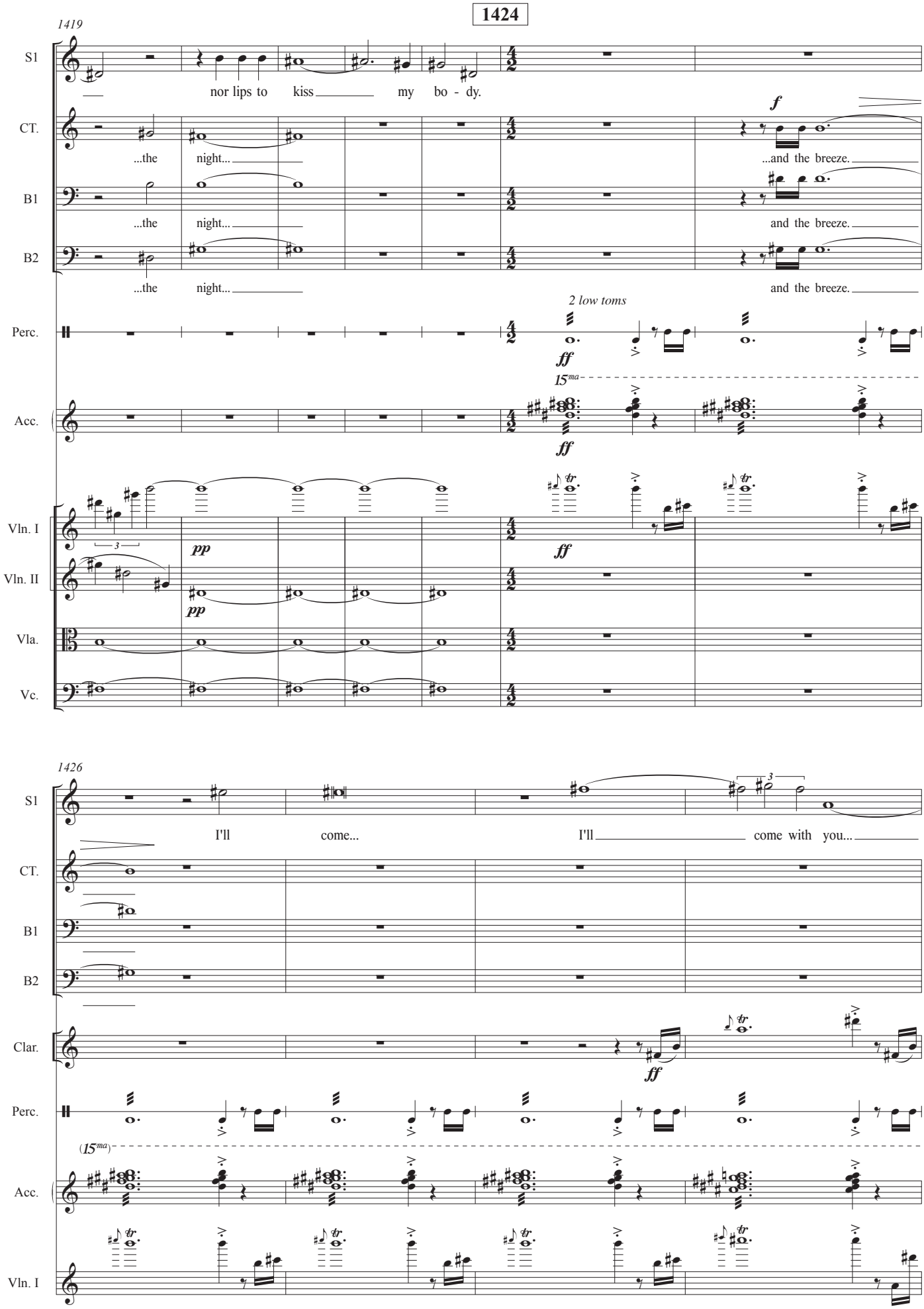

1387
S1
for
T.
Love does - n't
COLOMBINA
CT.
She'll come... just wait...
ARLECCHINO
B1
She'll come... just wait...
PIERROT
B2
She'll come... just wait...
Clar.
Hn.
T. Bl.
Vln. I
Vln. II
Vla.
Vc.
Hp.

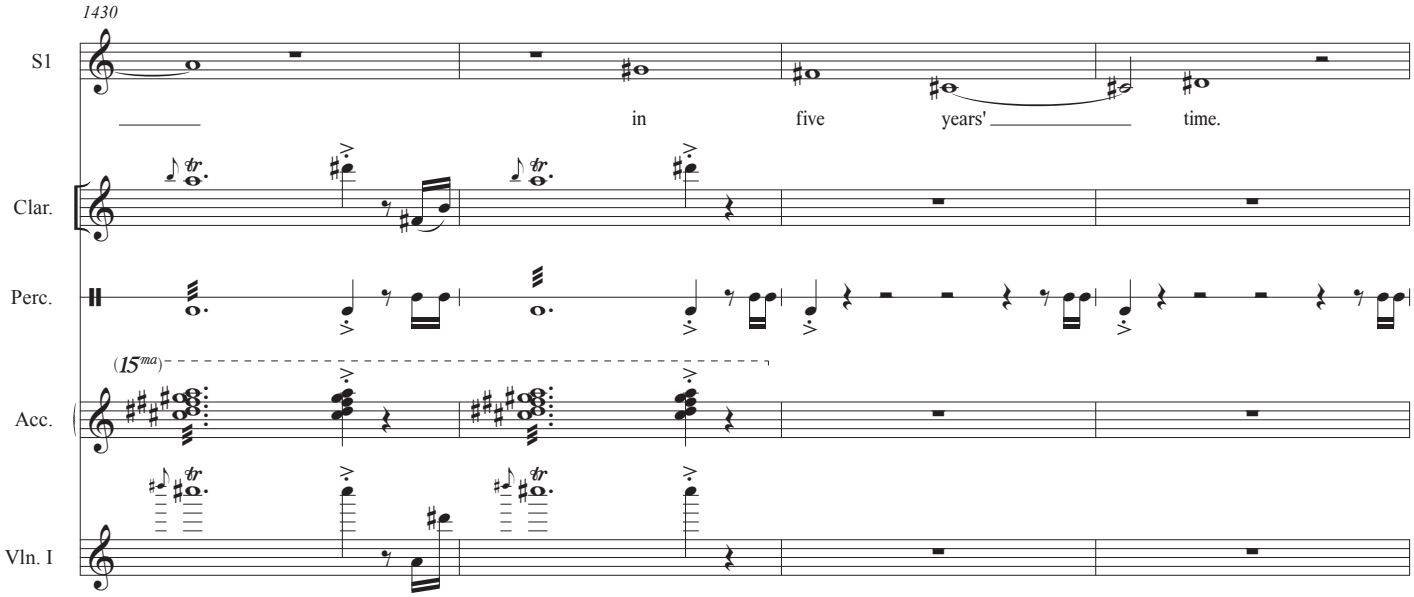

1391
S1
e - ver so, and al - ways, for e - ver yes, e - ver yes, e - ver yes,
T.
wait!
CT.
B1
B2
Clar.
Hn.
T. Bl.
Acc.
SB
Vln. I
Vln. II
Vla.
Vc.
Hp.


1395
S1
al - - - ways, wak - - - - - - ing
T.
CT.
for the mu - sic,
B1
for the mu - sic,
B2
for the mu - sic,
Clar.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

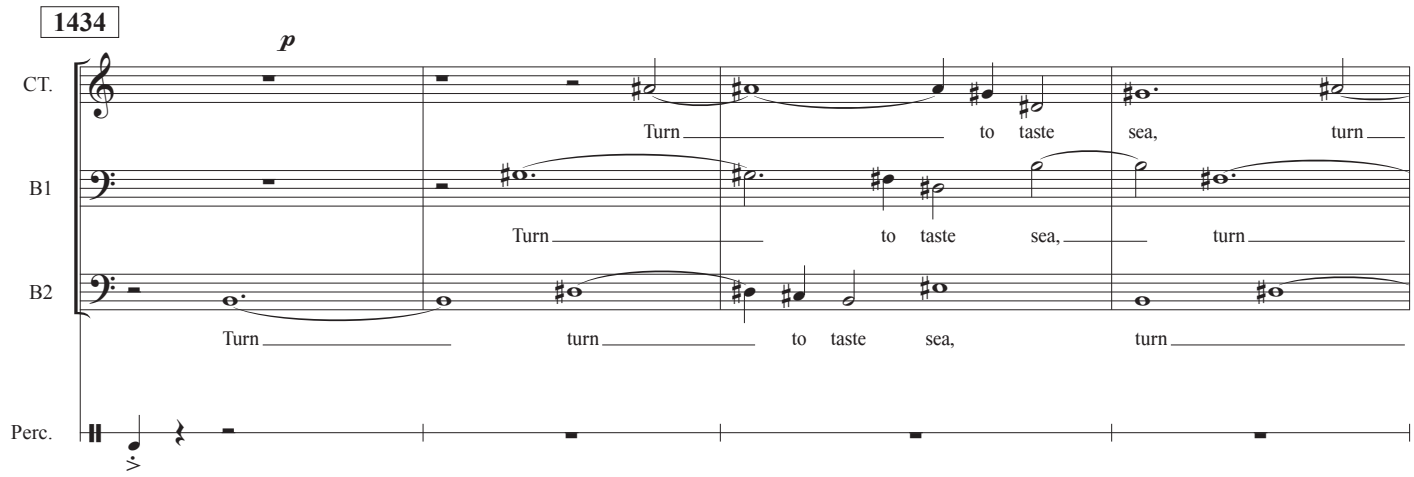

1399
1402
S1
or sleep - - - - - ping.
T.
CT.
for the mu - sic
B1
for the mu - sic
B2
for the mu - sic
Clar.
Hn.
T. Bl.
Acc.
m
M
pp
Vln. I
Vln. II
Vla.
Vc.
Hp.

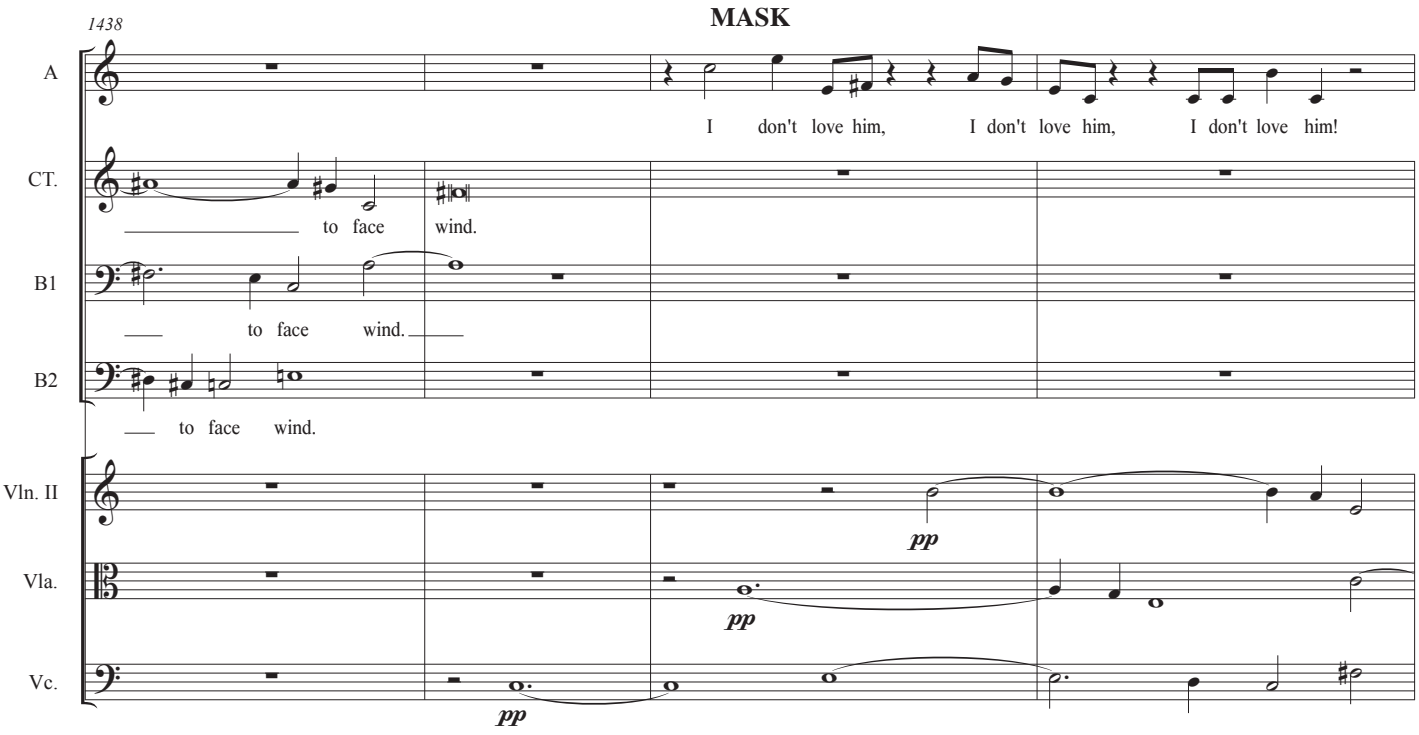

1404
S1
You have no eyes to
CT.
of years...
B1
of years...
B2
of years...
Clar.
pp
Hn.
pp
Vln. I
Vln. II
Vla.
Vc.
1412
S1
see me na - ked nor lips to kiss my bo - dy,
CT.
...moons and o - ceans...
B1
...moons and o - ceans...
B2
...moons and o - ceans...
Clar.
Hn.
Vln. I
Vln. II
Vla.
pp
Vc.
pp

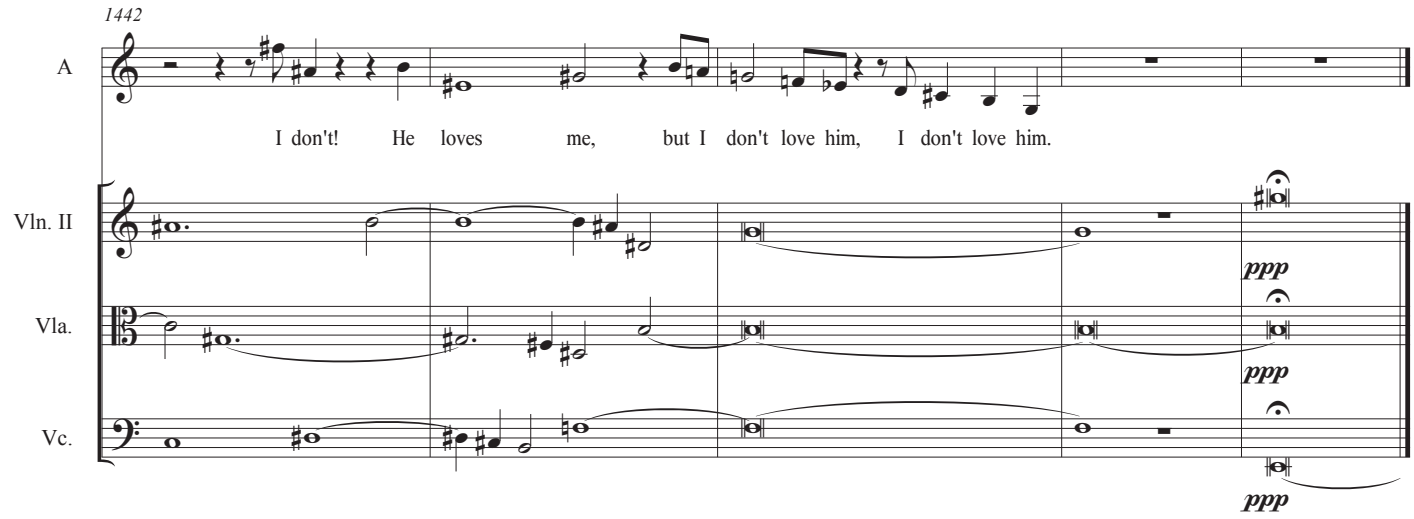

1424
1419
S1
CT.
B1
B2
Perc.
Acc.
Vln. I
Vln. II
Vla.
Vc.
nor lips to kiss my bo - dy.
...the night...
...and the breeze.
2 low toms
f
ff
pp
15ma
1426
I'll come...
I'll come with you...
Clar.
(15ma)



FEDERICO, now at the top of the ladder, turns swiftly around and runs off. The MASK and ROSITA leave slowly together as the scene fades.

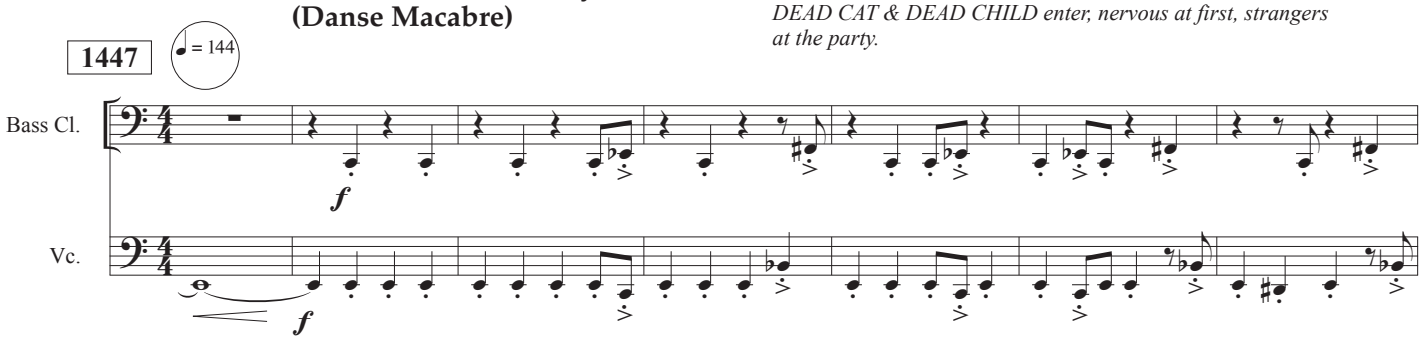


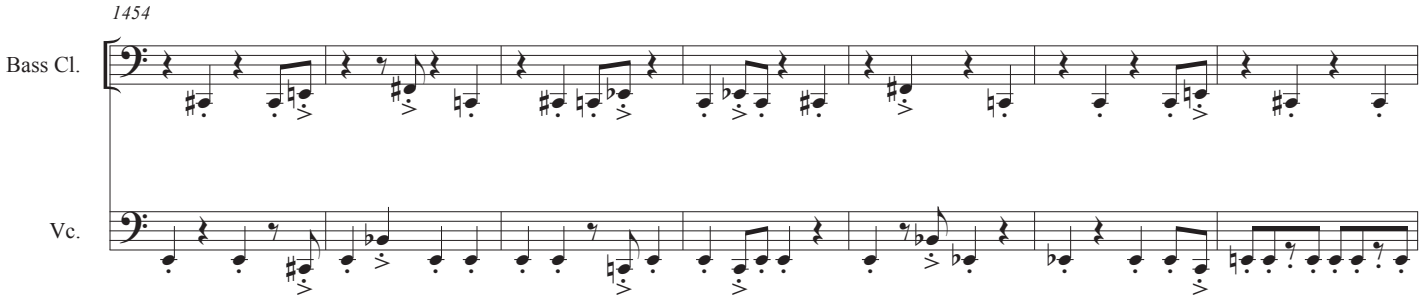


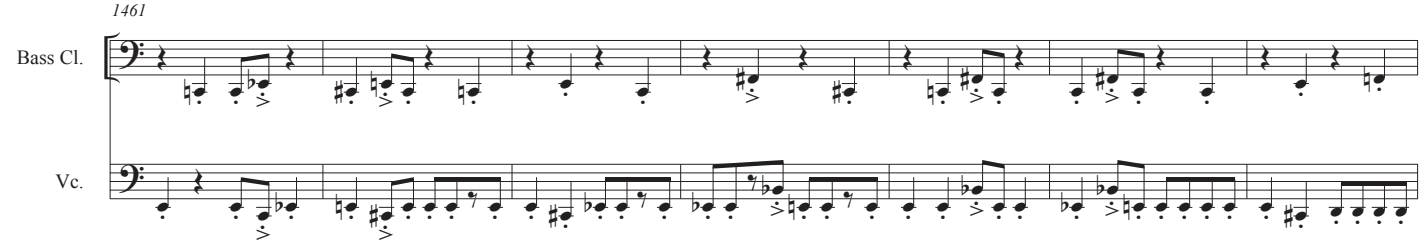


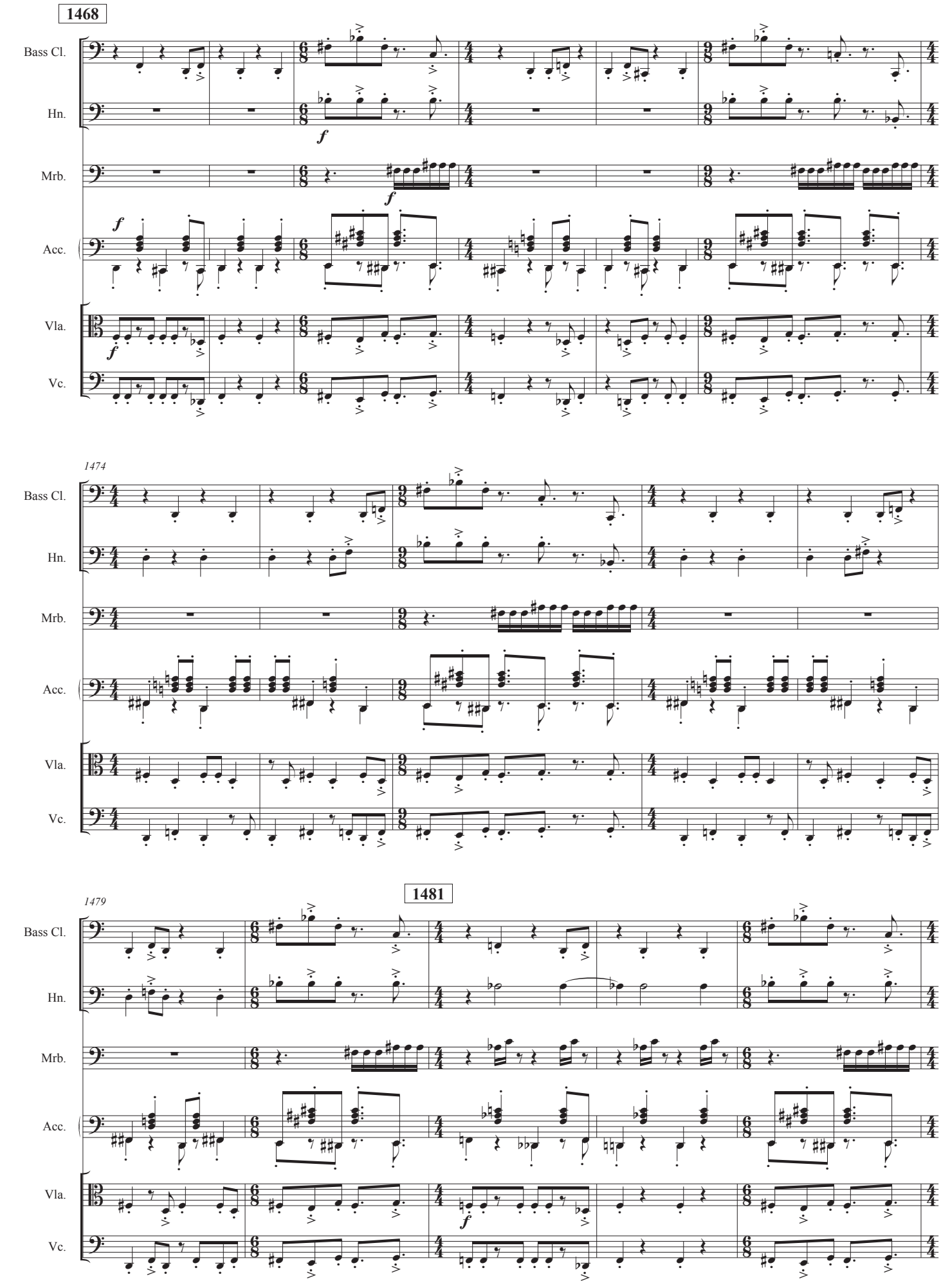
Scene 11: The mortuary (Danse Macabre)

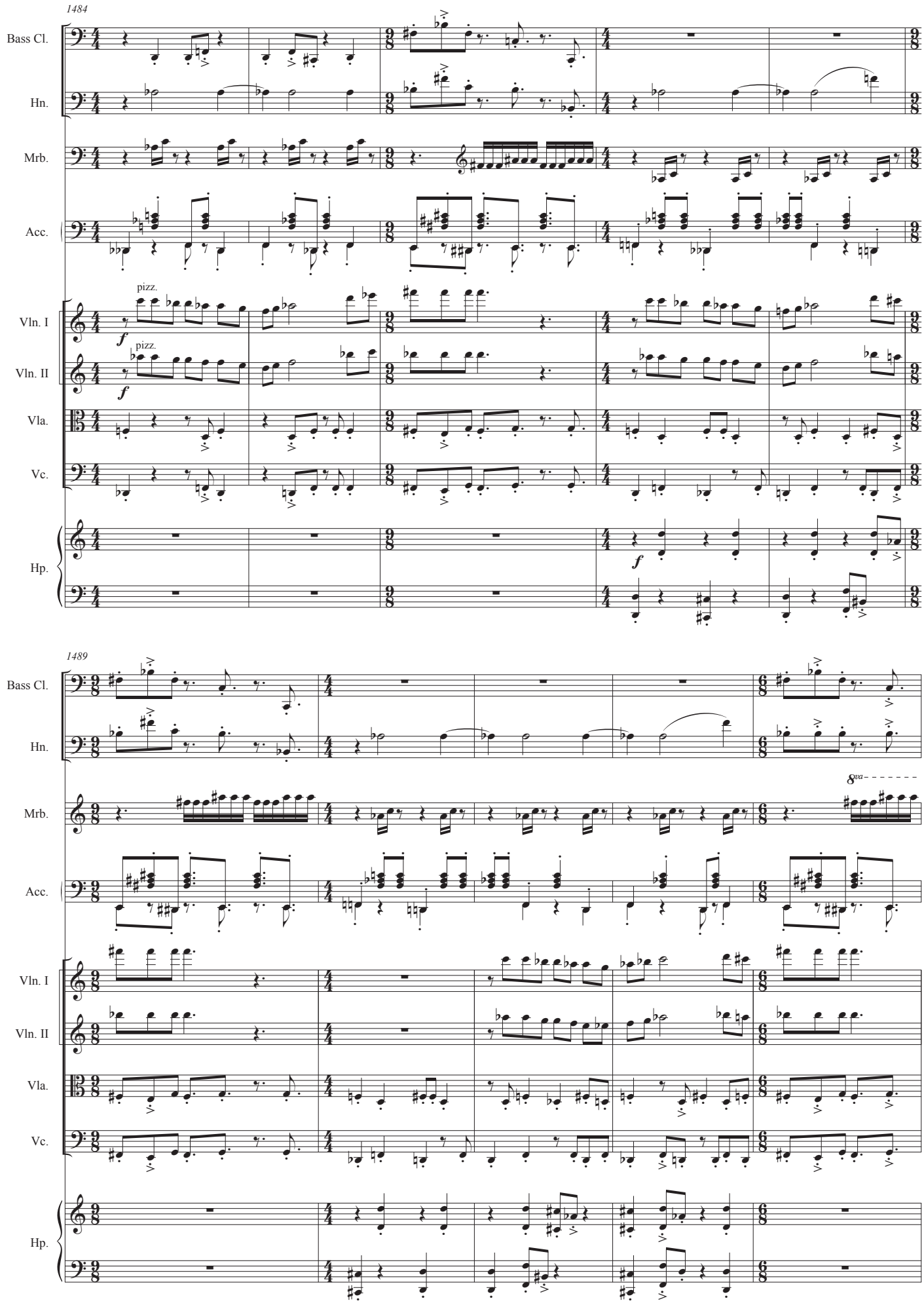
Souls and skeletons emerge from their graves and dance. The DEAD CAT & DEAD CHILD enter, nervous at first, strangers at the party.

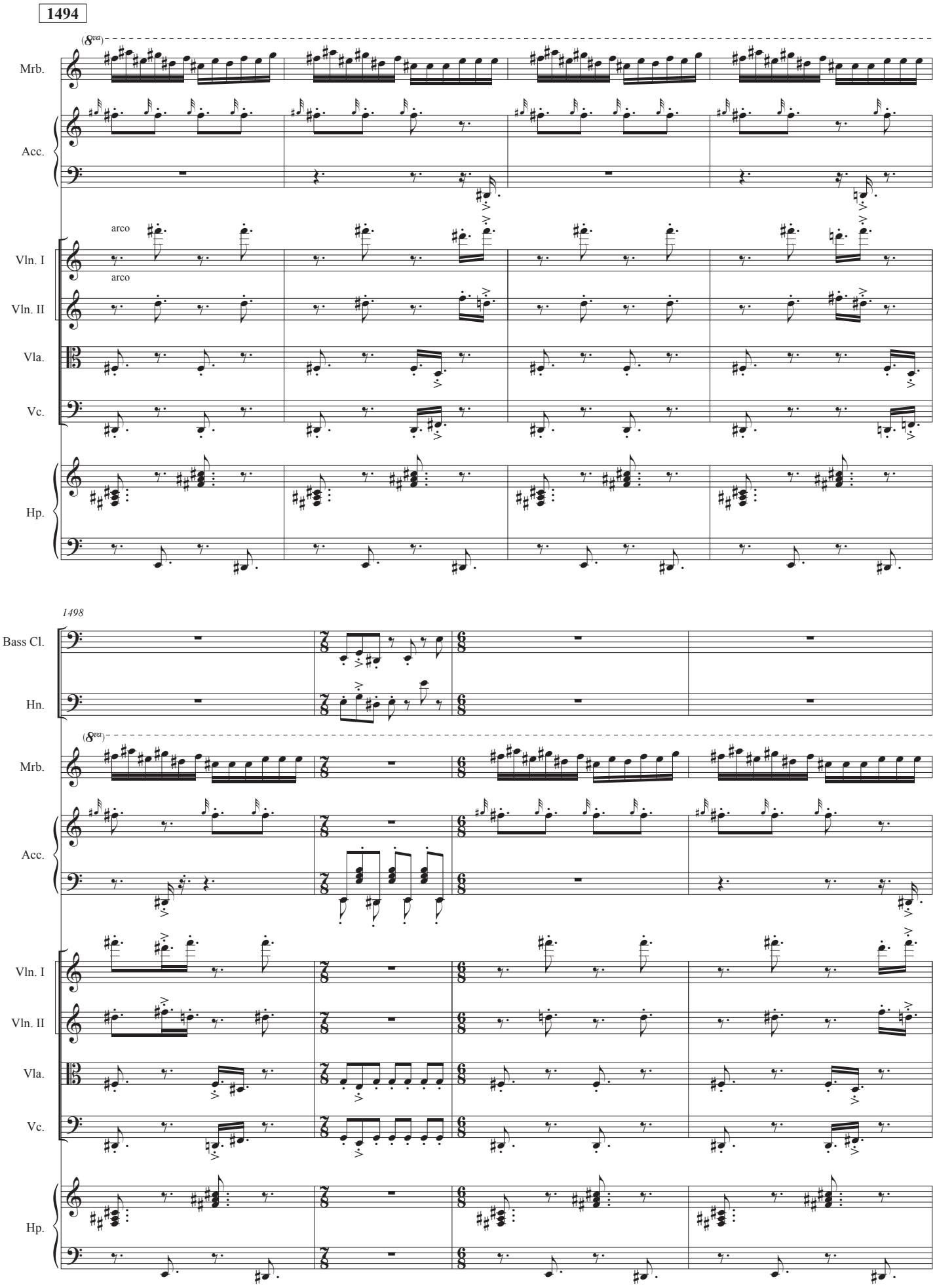


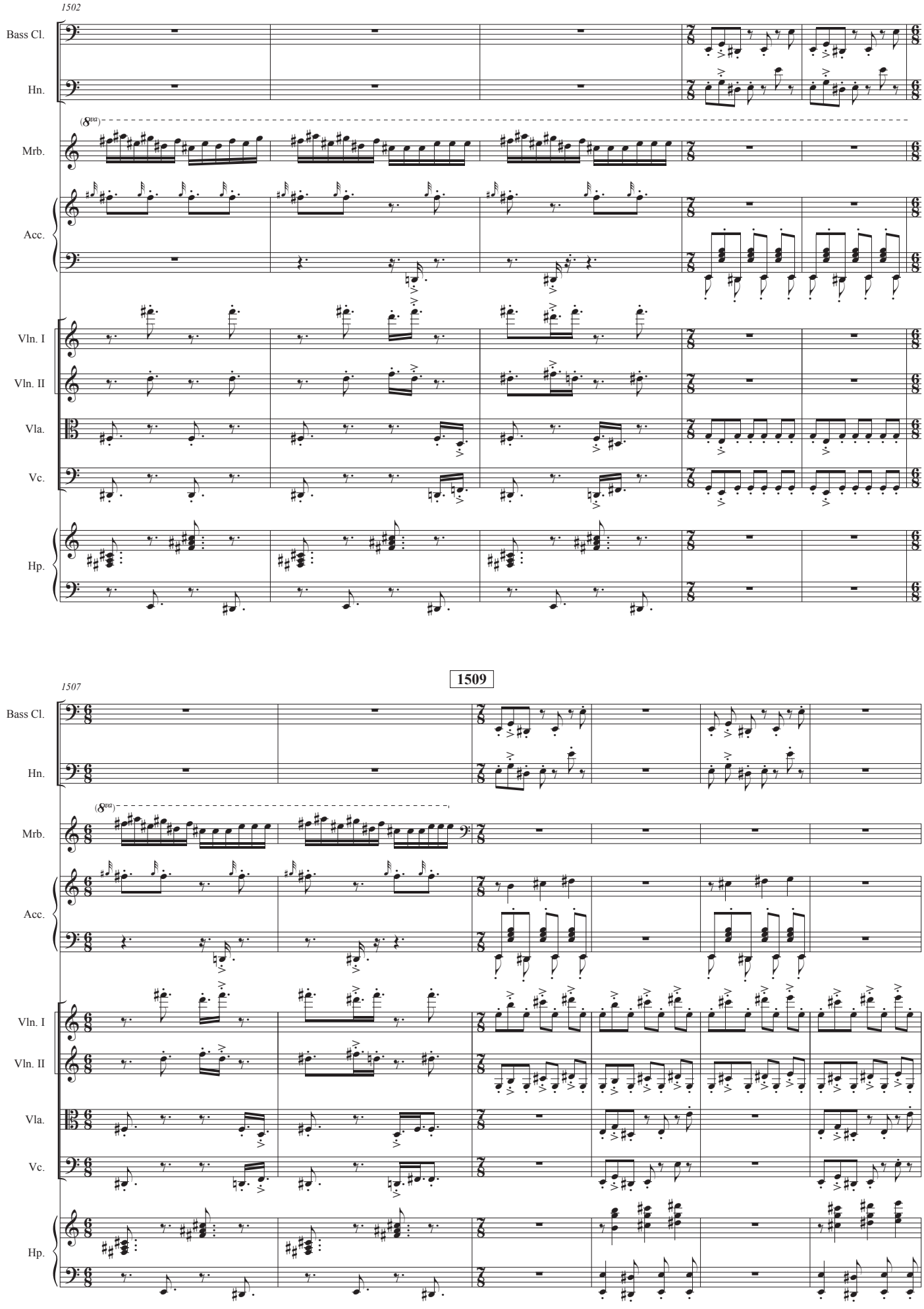


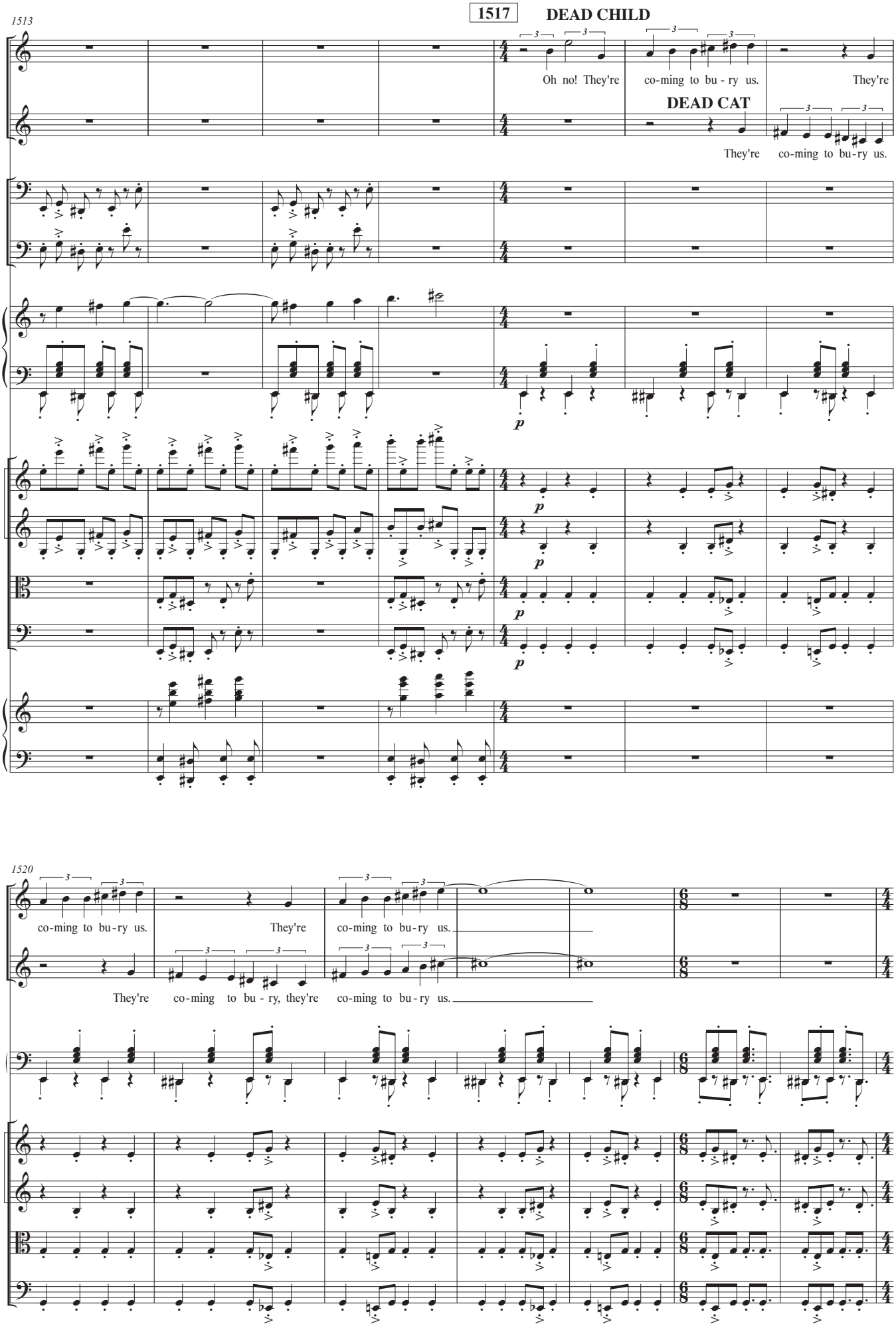


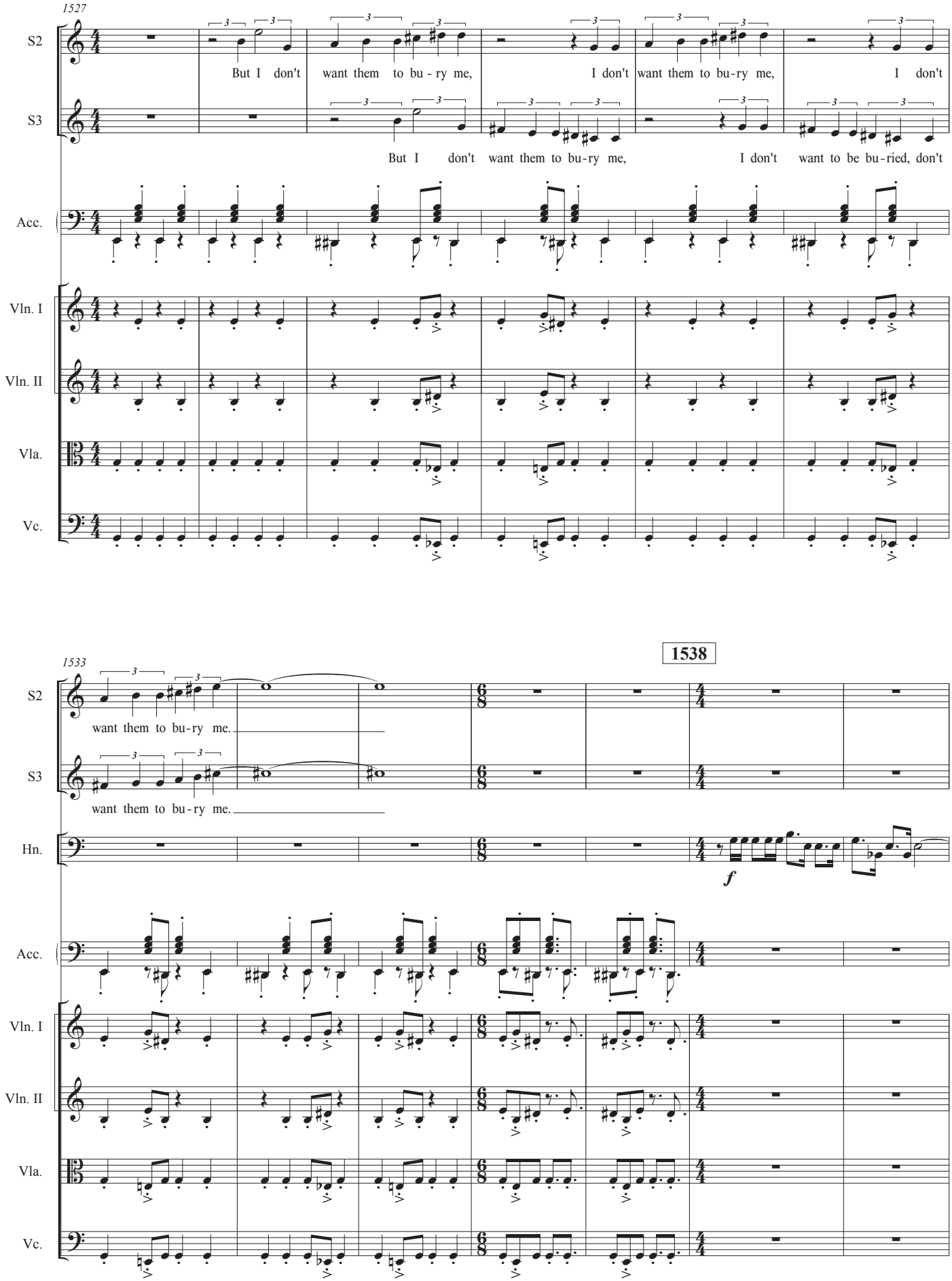

1468
Bass Cl.
Hn.
Mrb.
Acc.
Vla.
Vc.
1474
1479
1481

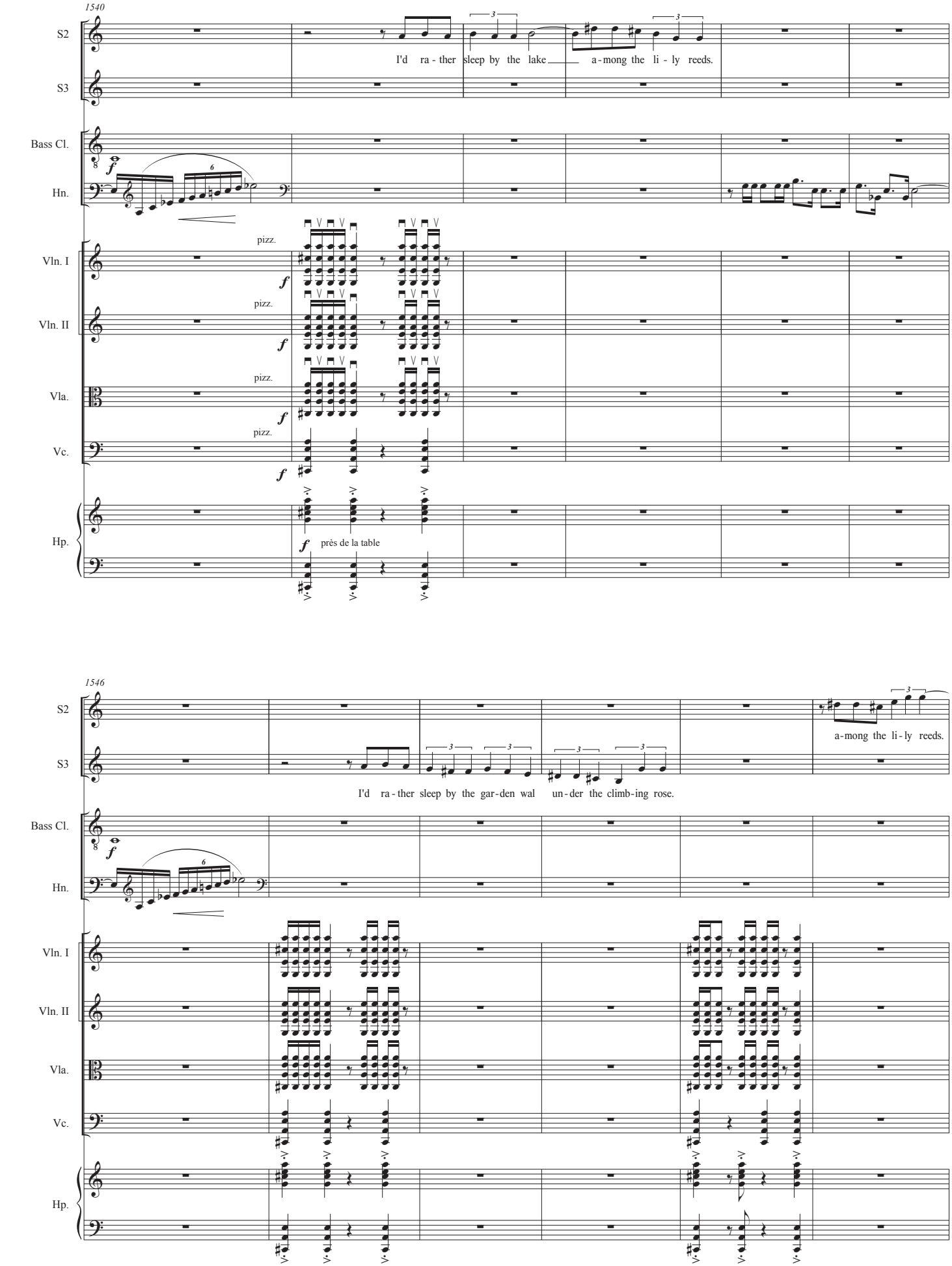

1484
Bass Cl.
Hn.
Mrb.
Acc.
pizz.
Vln. I
pizz.
Vln. II
Vla.
Vc.
Hp.
1489
8va

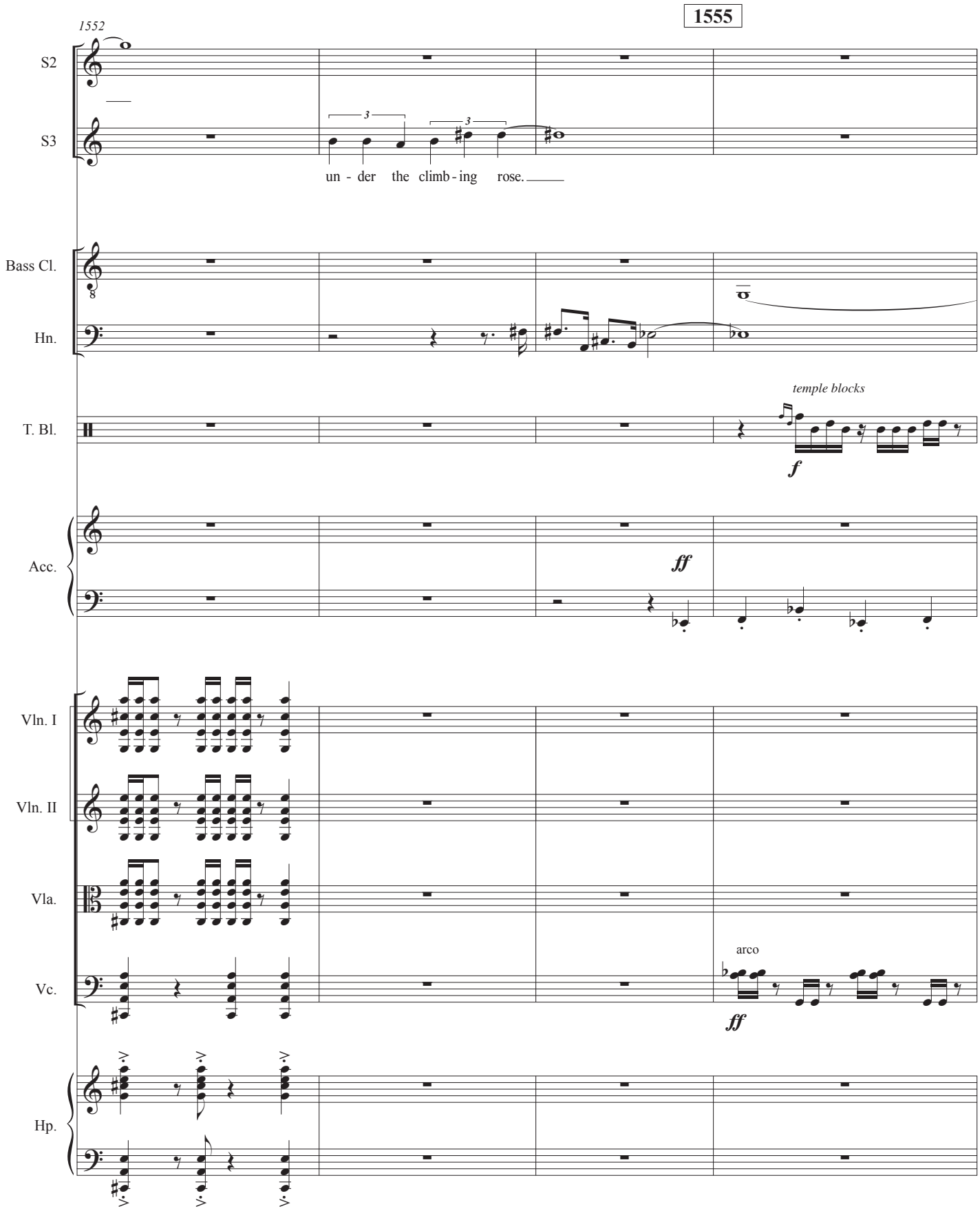

1494
(8va)
Mrb.
Acc.
arco
Vln. I
arco
Vln. II
Vla.
Vc.
Hp.
1498
Bass Cl.
Hn.
(8va)
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

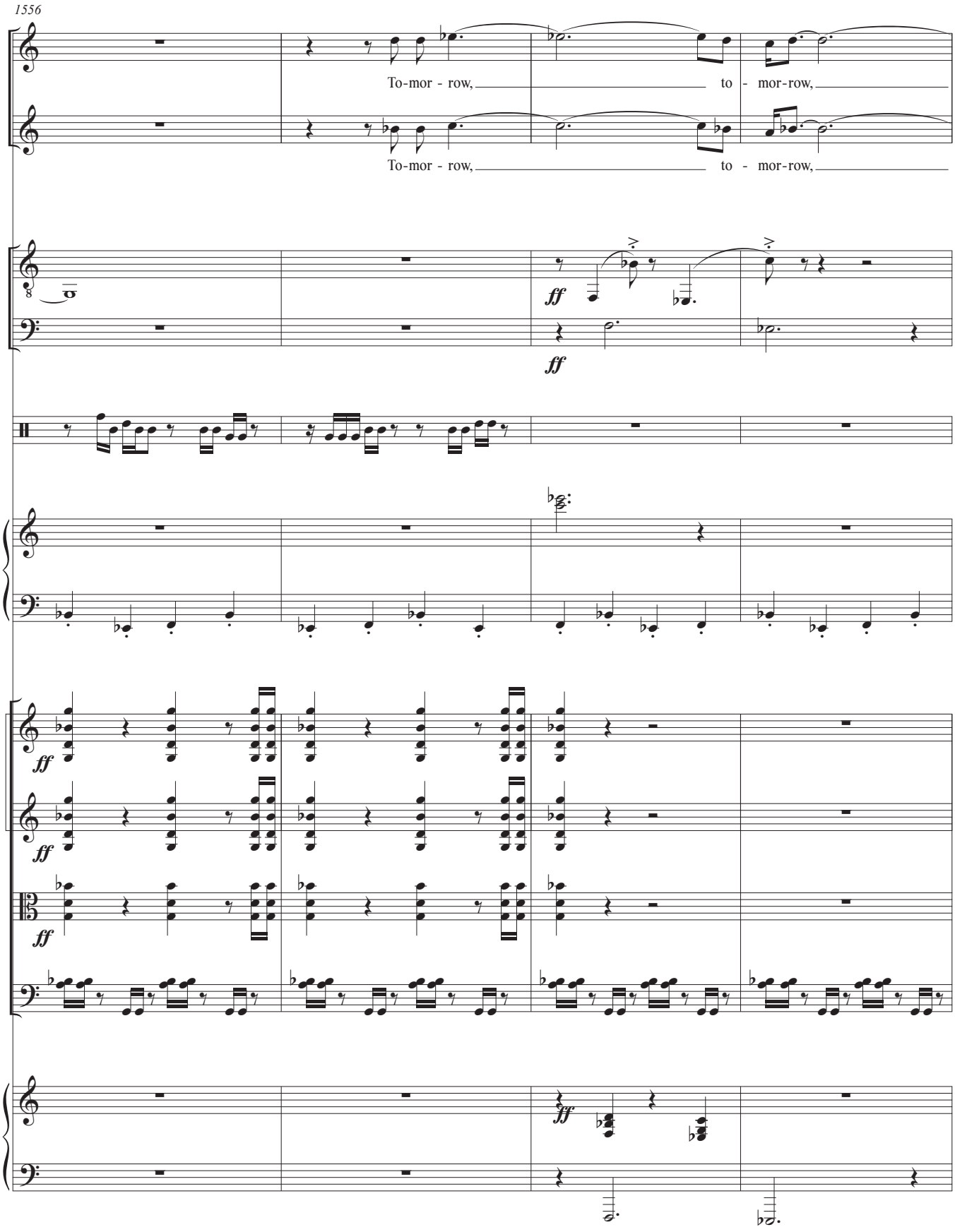

1502
Bass Cl.
Hn.
(8va)
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
1507
1509
Bass Cl.
Hn.
(8va)
Mrb.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

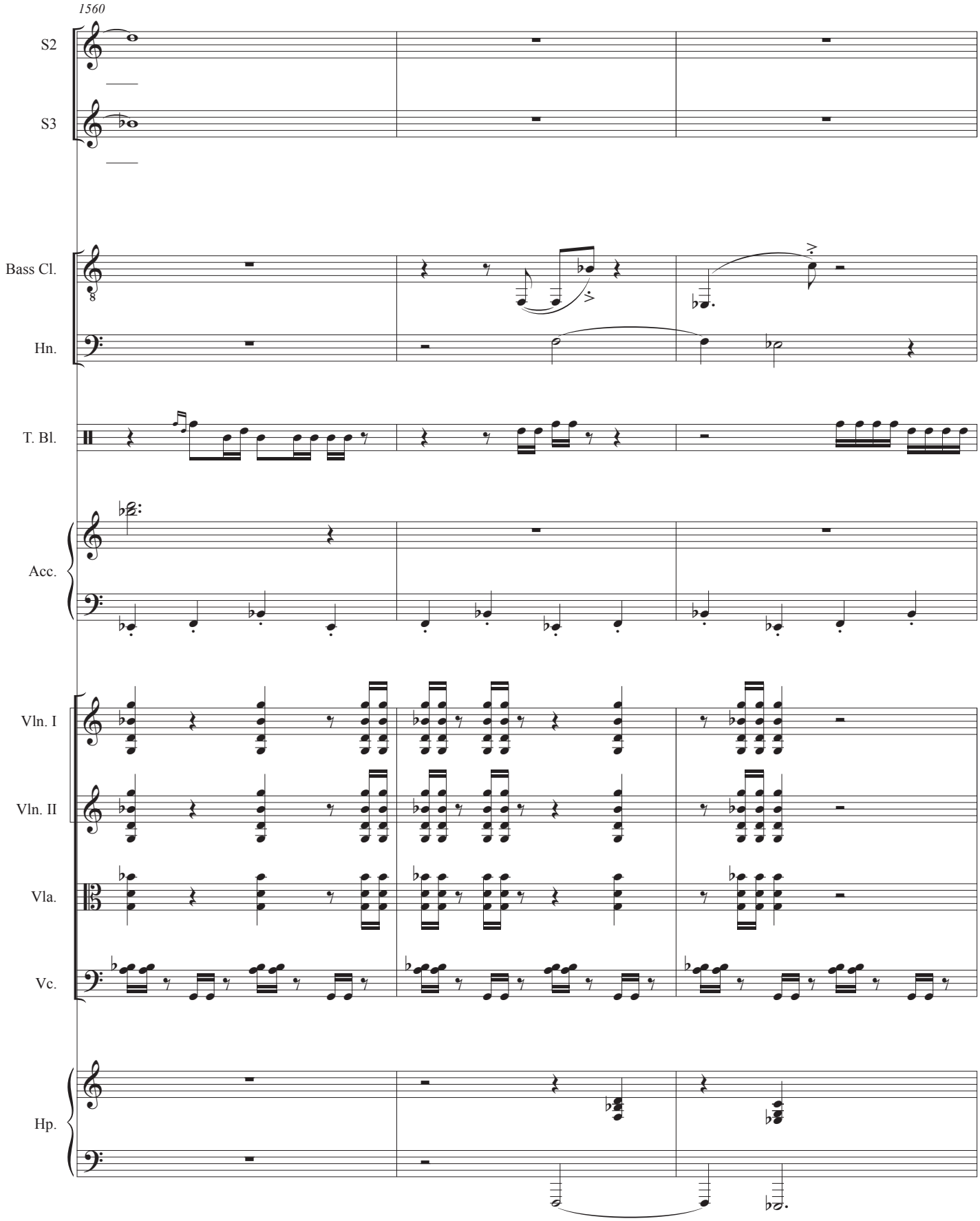

1513
1517
DEAD CHILD
S2
S3
Oh no! They're co-ming to bu - ry us. They're
DEAD CAT
They're co-ming to bu-ry us.
Bass Cl.
Hn.
Acc.
p
Vln. I
Vln. II
Vla.
Vc.
Hp.
1520
co-ming to bu-ry us. They're co-ming to bu-ry us.
They're co-ming to bu - ry, they're co-ming to bu-ry us.

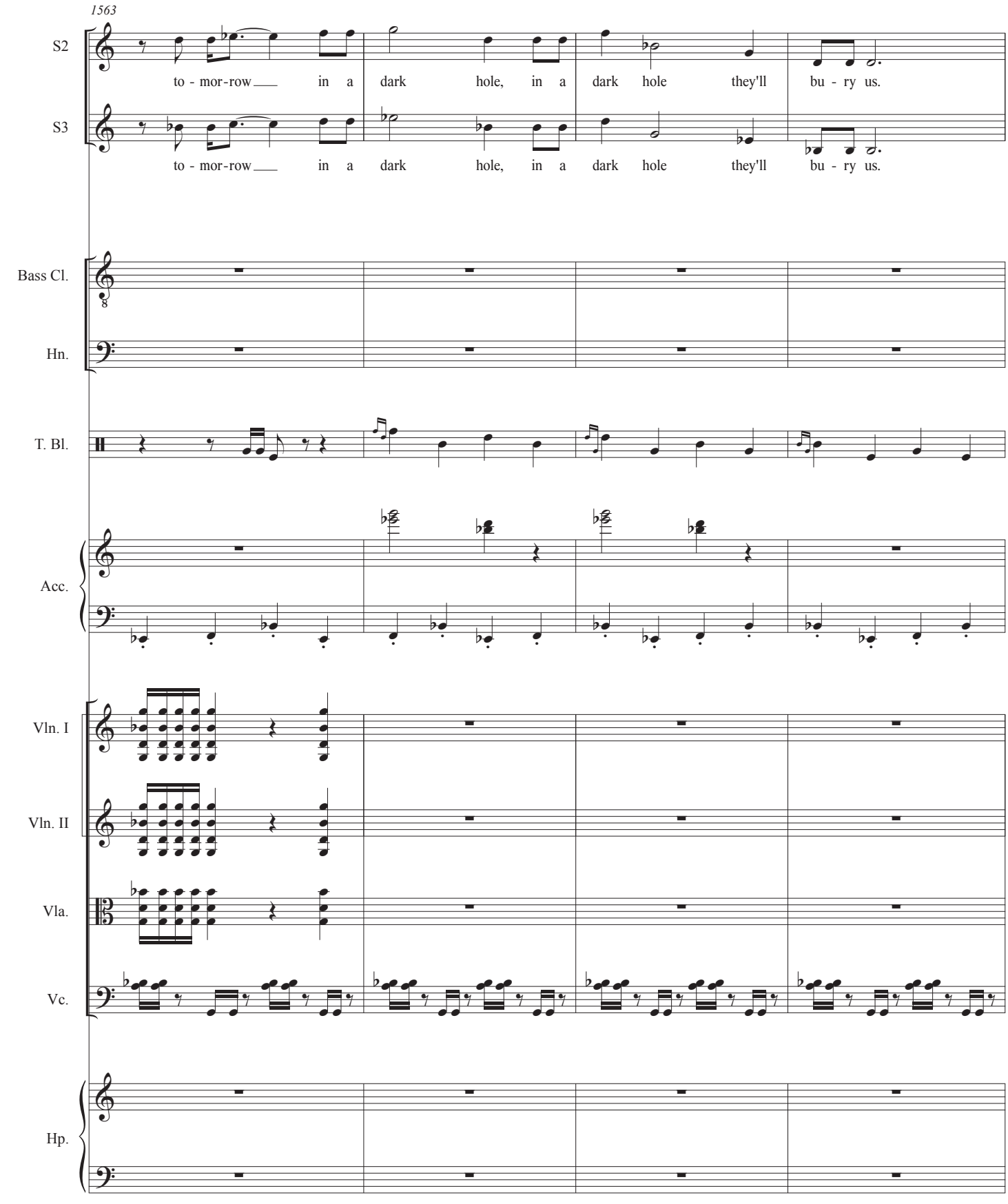

1527
S2
But I don't want them to bu - ry me, I don't want them to bu-ry me, I don't
S3
But I don't want them to bu-ry me, I don't want to be bu-ried, don't
Acc.
Vln. I
Vln. II
Vla.
Vc.
1538
1533
S2
want them to bu-ry me.
S3
want them to bu-ry me.
Hn.
f
Acc.
Vln. I
Vln. II
Vla.
Vc.

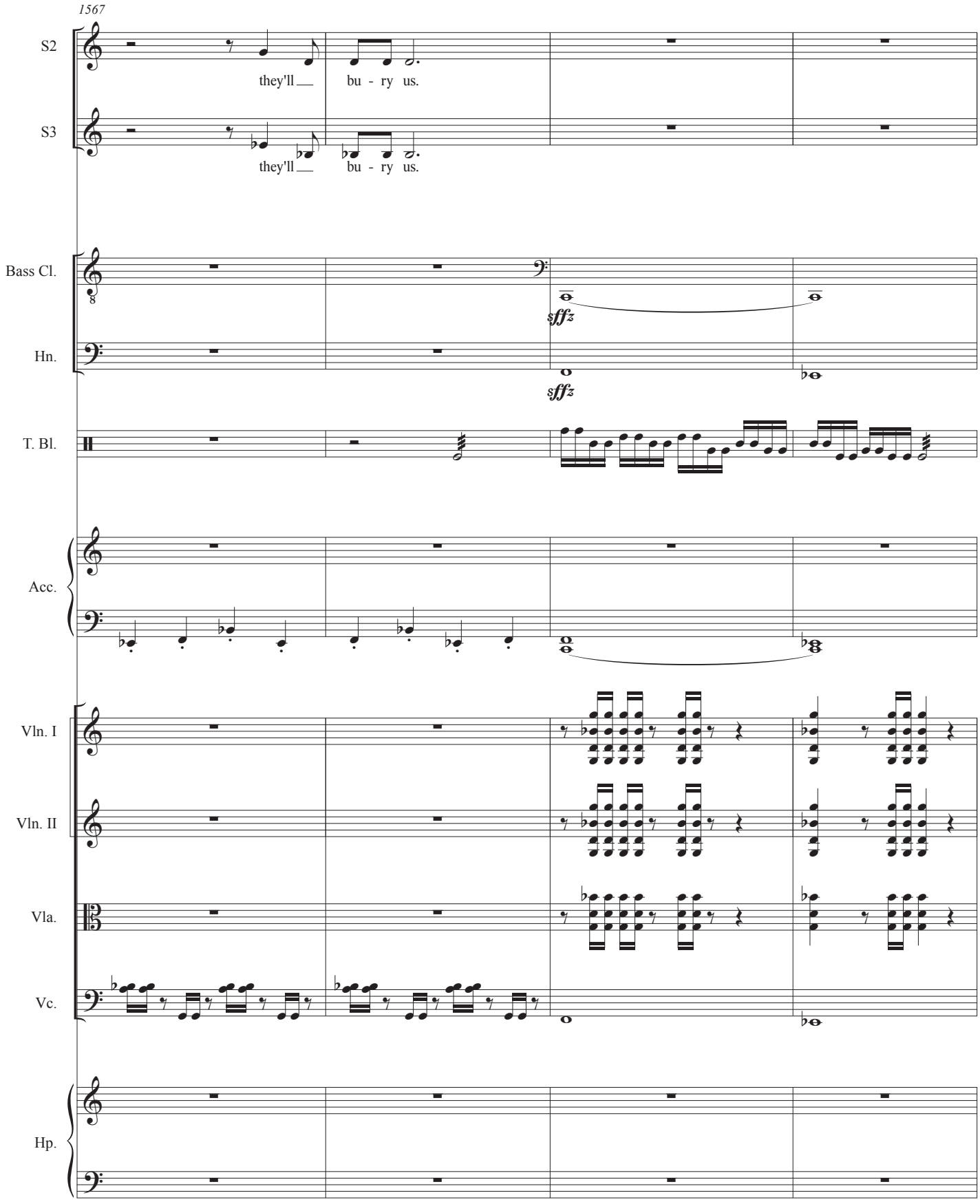

1540
S2
S3
I'd ra - ther sleep by the lake a - mong the li - ly reeds.
Bass Cl.
Hn.
Vln. I
Vln. II
Vla.
Vc.
pizz.
Hp.
près de la table
1546
I'd ra - ther sleep by the gar - den wal un - der the climb - ing rose.
a - mong the li - ly reeds.

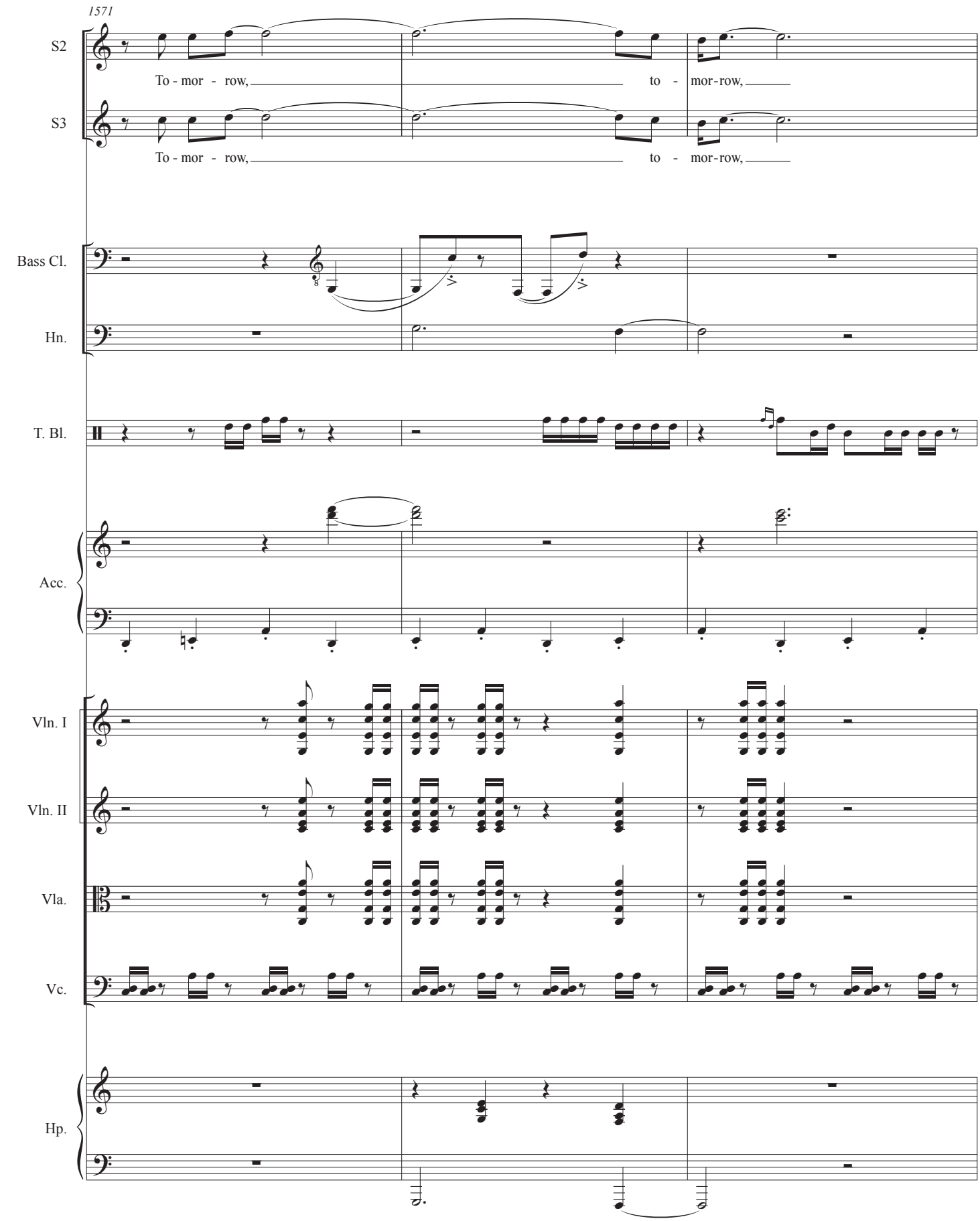

1555
1552
S2
S3
un - der the climb - ing rose.
Bass Cl.
Hn.
T. Bl.
temple blocks
f
Acc.
ff
Vln. I
Vln. II
Vla.
Vc.
arco
ff
Hp.

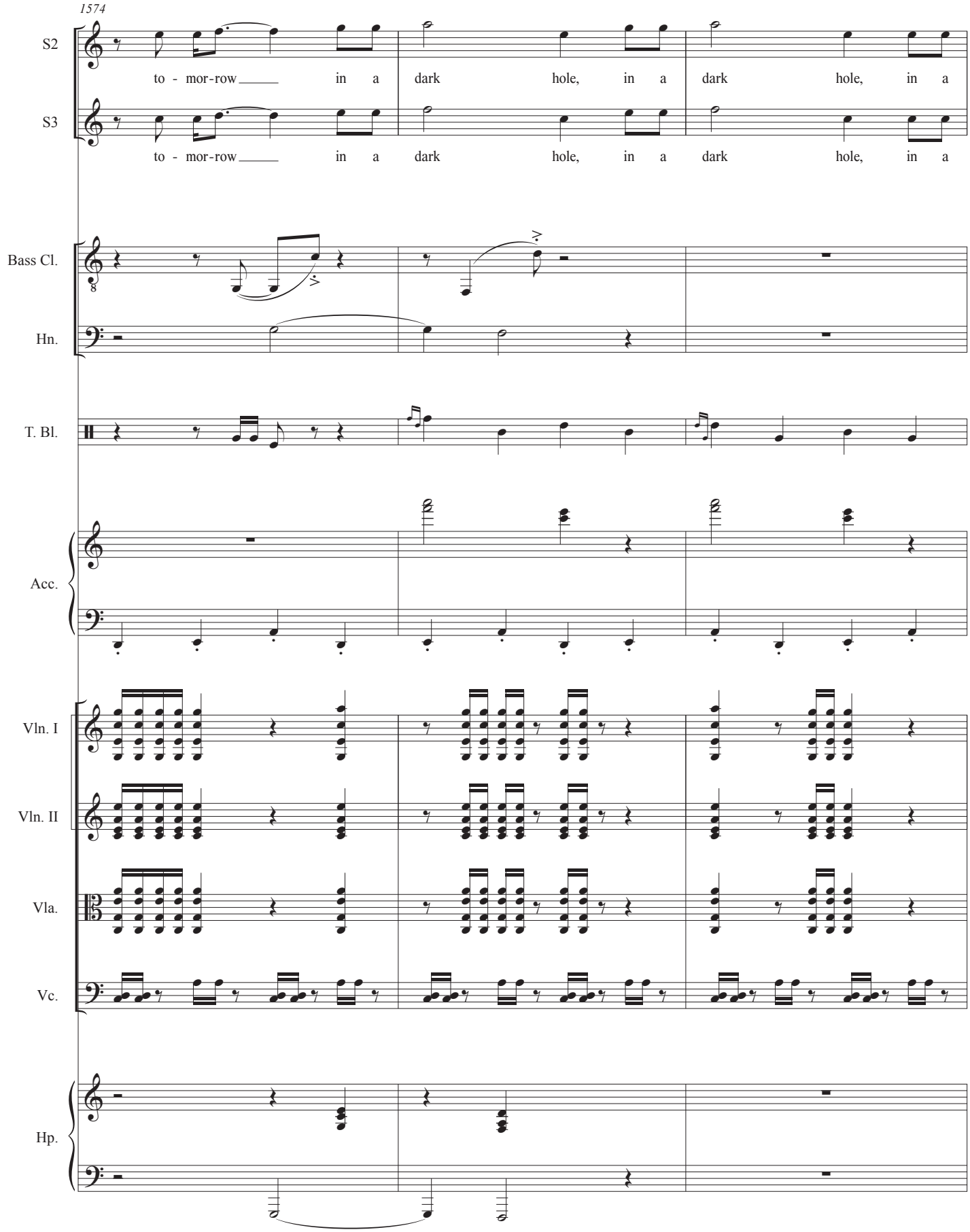

1556
S2
To-mor - row, to - mor-row,
S3
To-mor - row, to - mor-row,
Bass Cl.
ff
Hn.
ff
T. Bl.
Acc.
Vln. I
ff
Vln. II
ff
Vla.
ff
Vc.
Hp.
ff

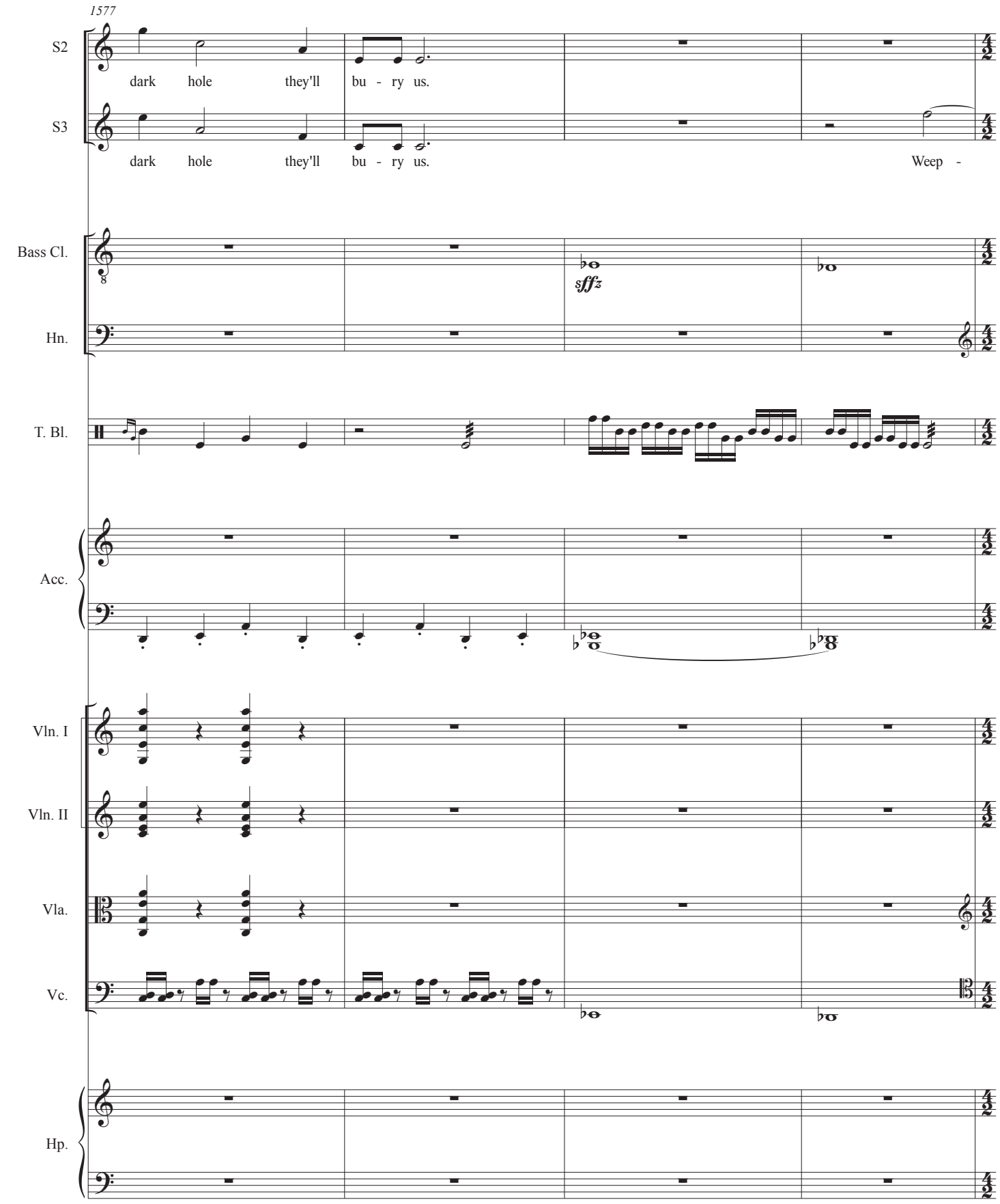

1560
S2
S3
Bass Cl.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

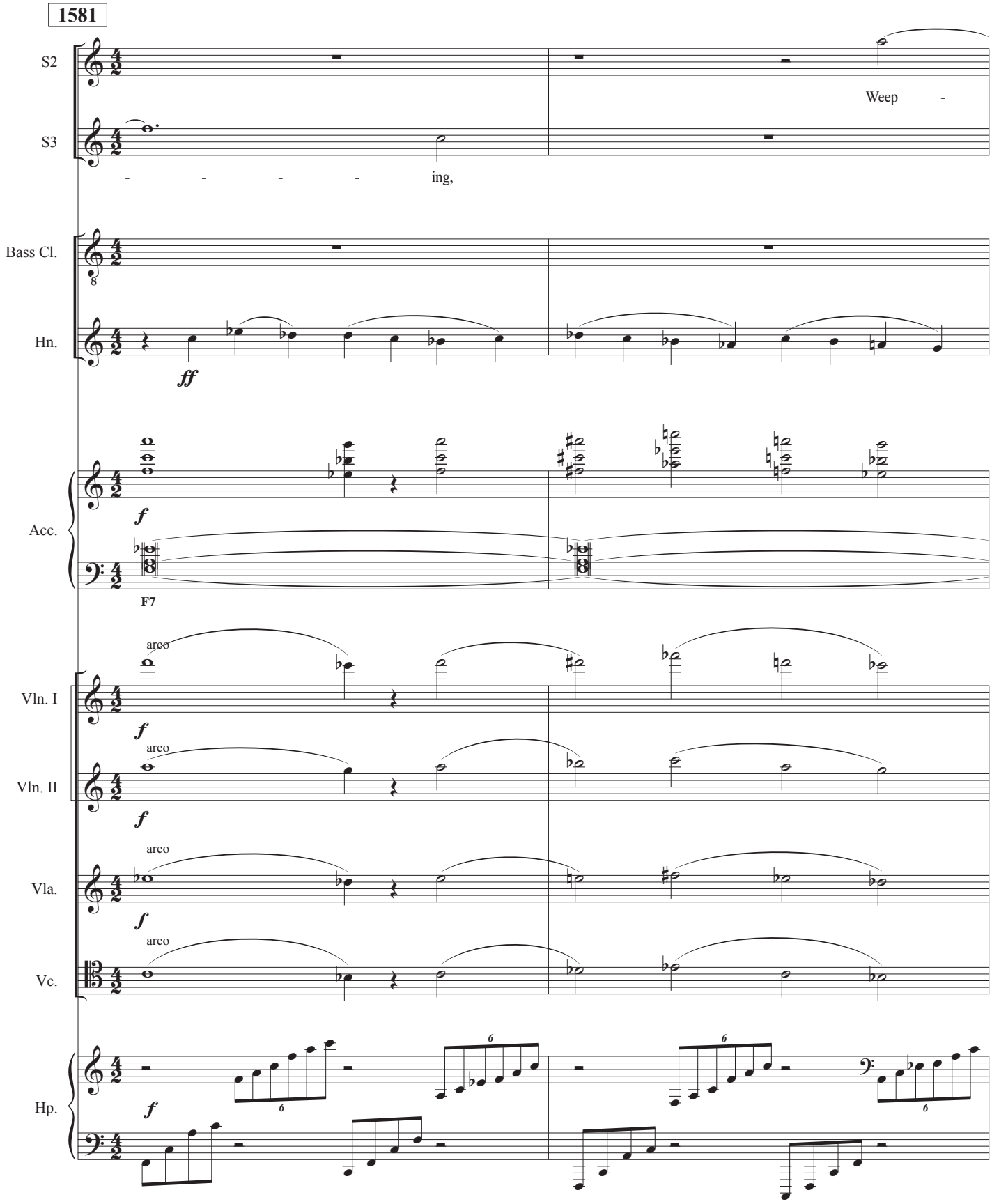

1563
S2
to - mor-row in a dark hole, in a dark hole they'll bu - ry us.
S3
to - mor-row in a dark hole, in a dark hole they'll bu - ry us.
Bass Cl.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

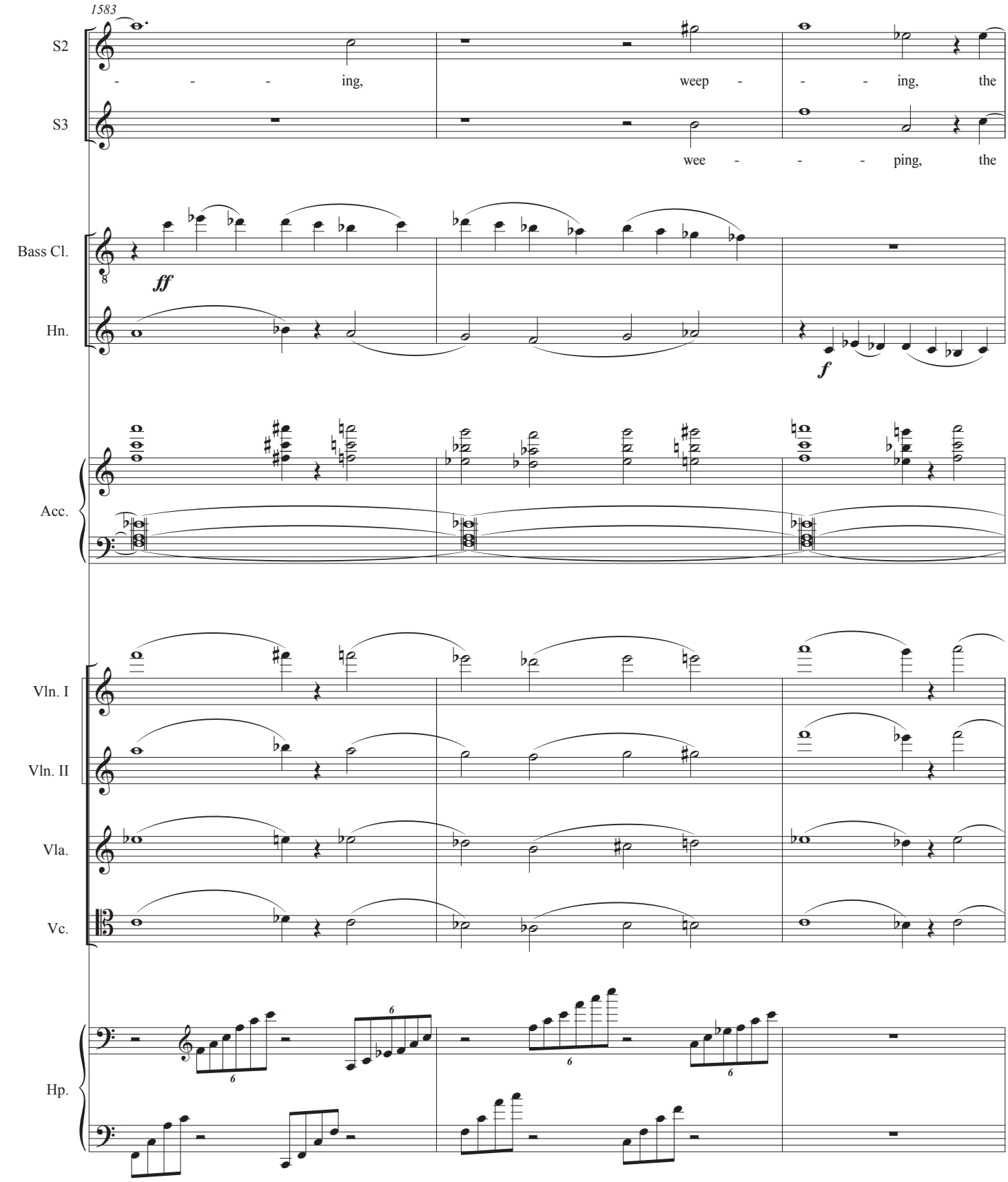

1567
S2
they'll bu - ry us.
S3
they'll bu - ry us.
Bass Cl.
sffz
Hn.
sffz
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

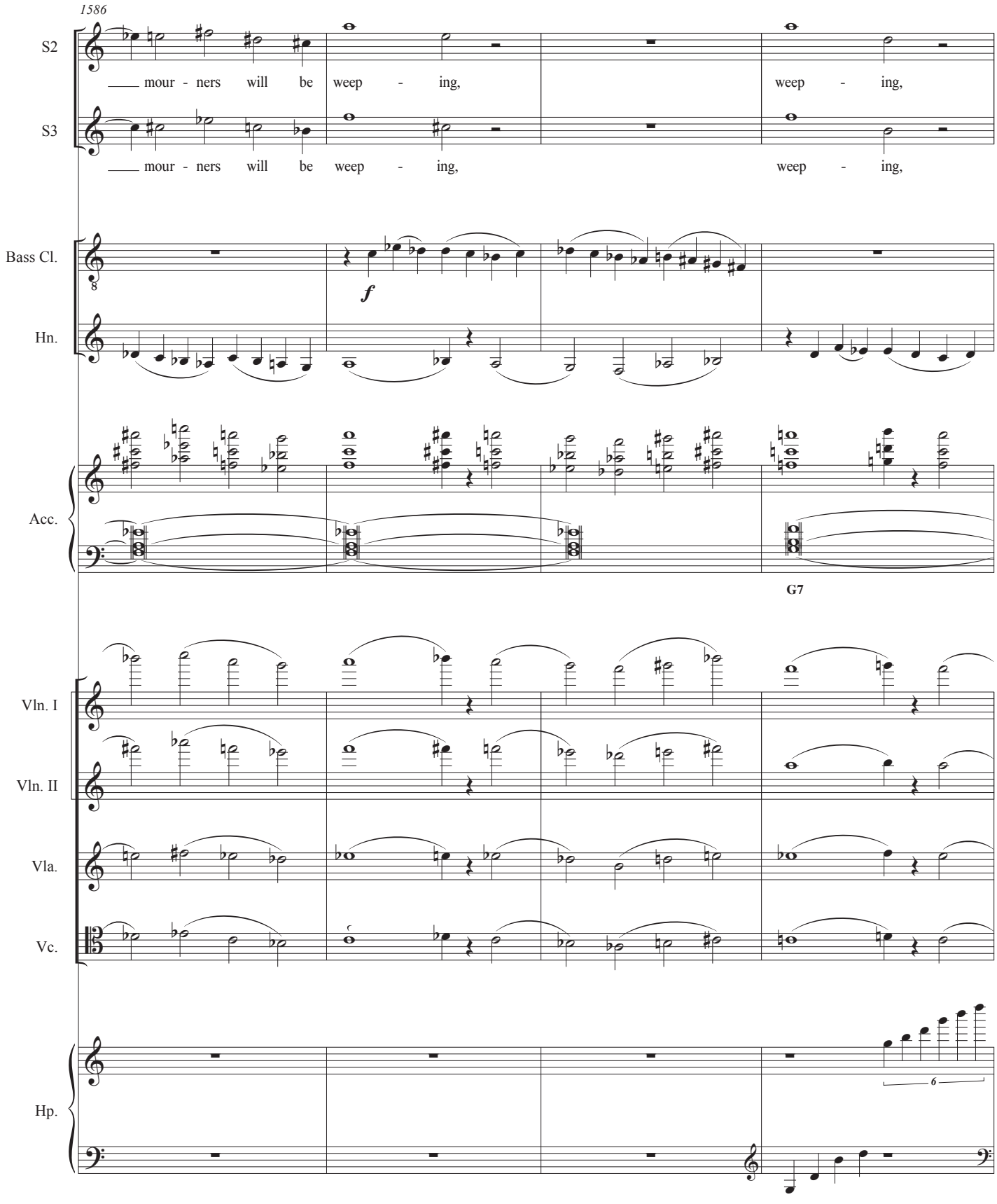

1571
S2
To - mor - row, to - mor-row,
S3
To - mor - row, to - mor-row,
Bass Cl.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

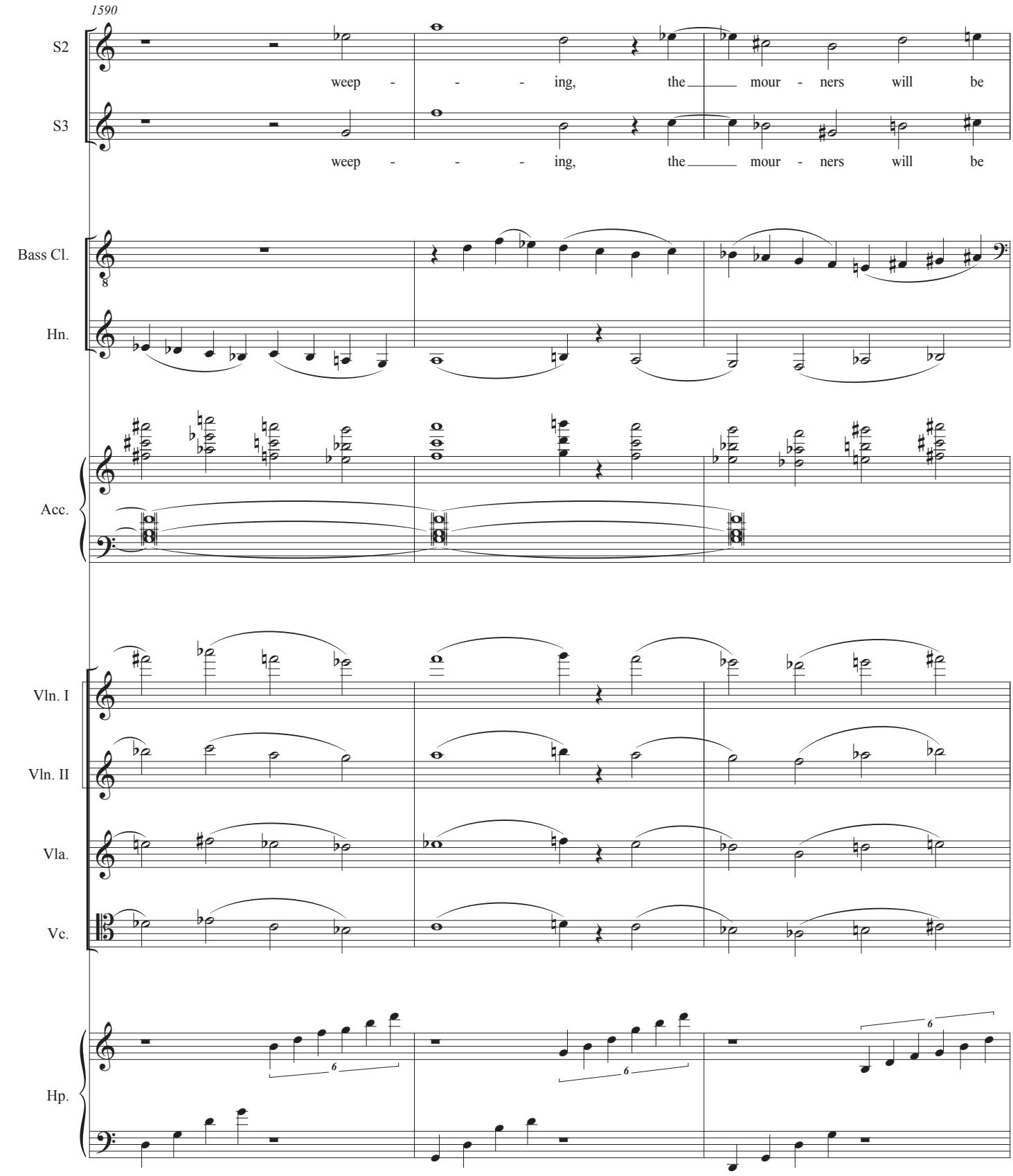

1574
S2
to - mor-row in a dark hole, in a dark hole, in a
S3
to - mor-row in a dark hole, in a dark hole, in a
Bass Cl.
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

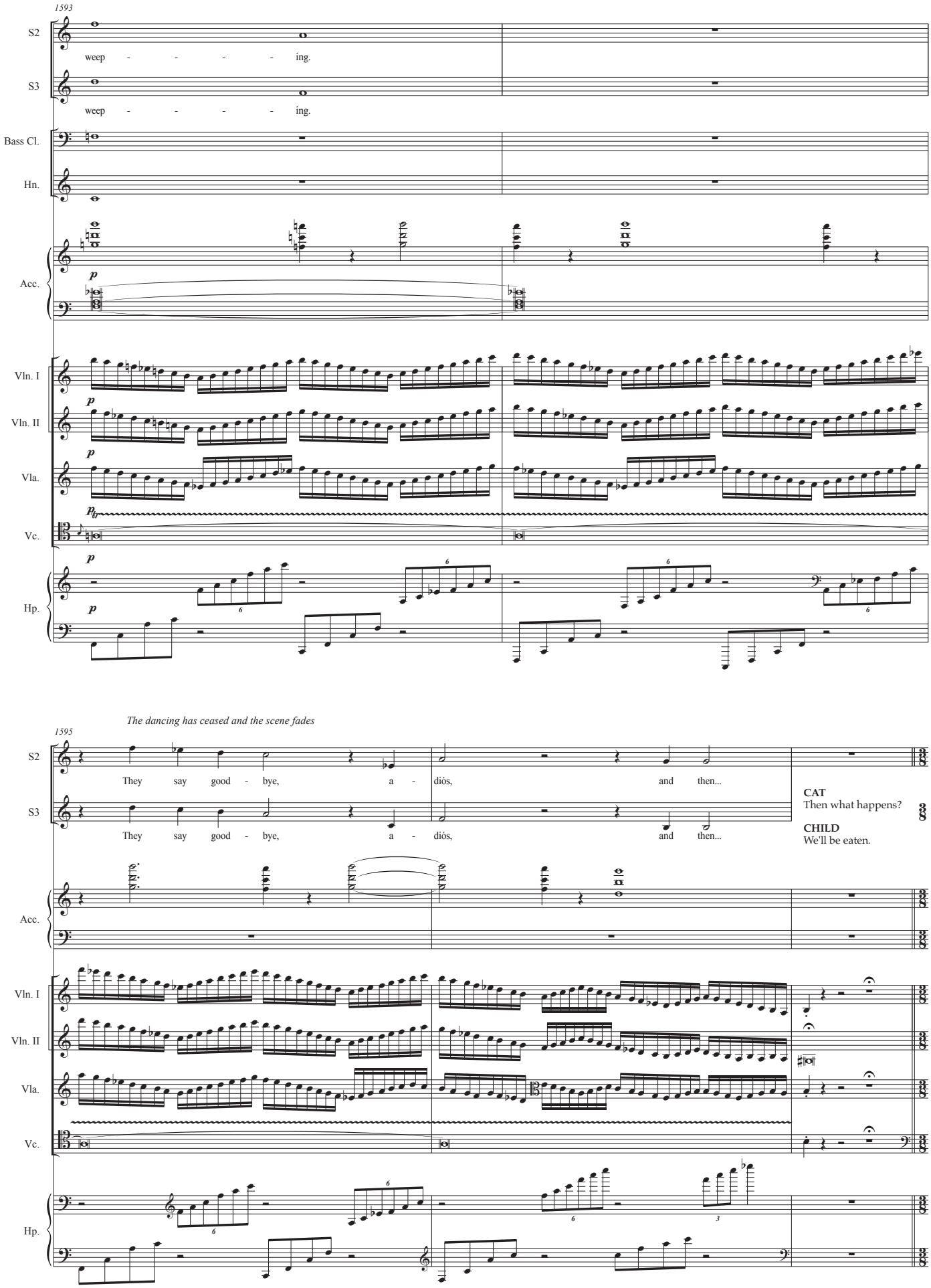

1577
S2
dark hole they'll bu - ry us.
S3
dark hole they'll bu - ry us. Weep -
Bass Cl.
sffz
Hn.
T. Bl.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

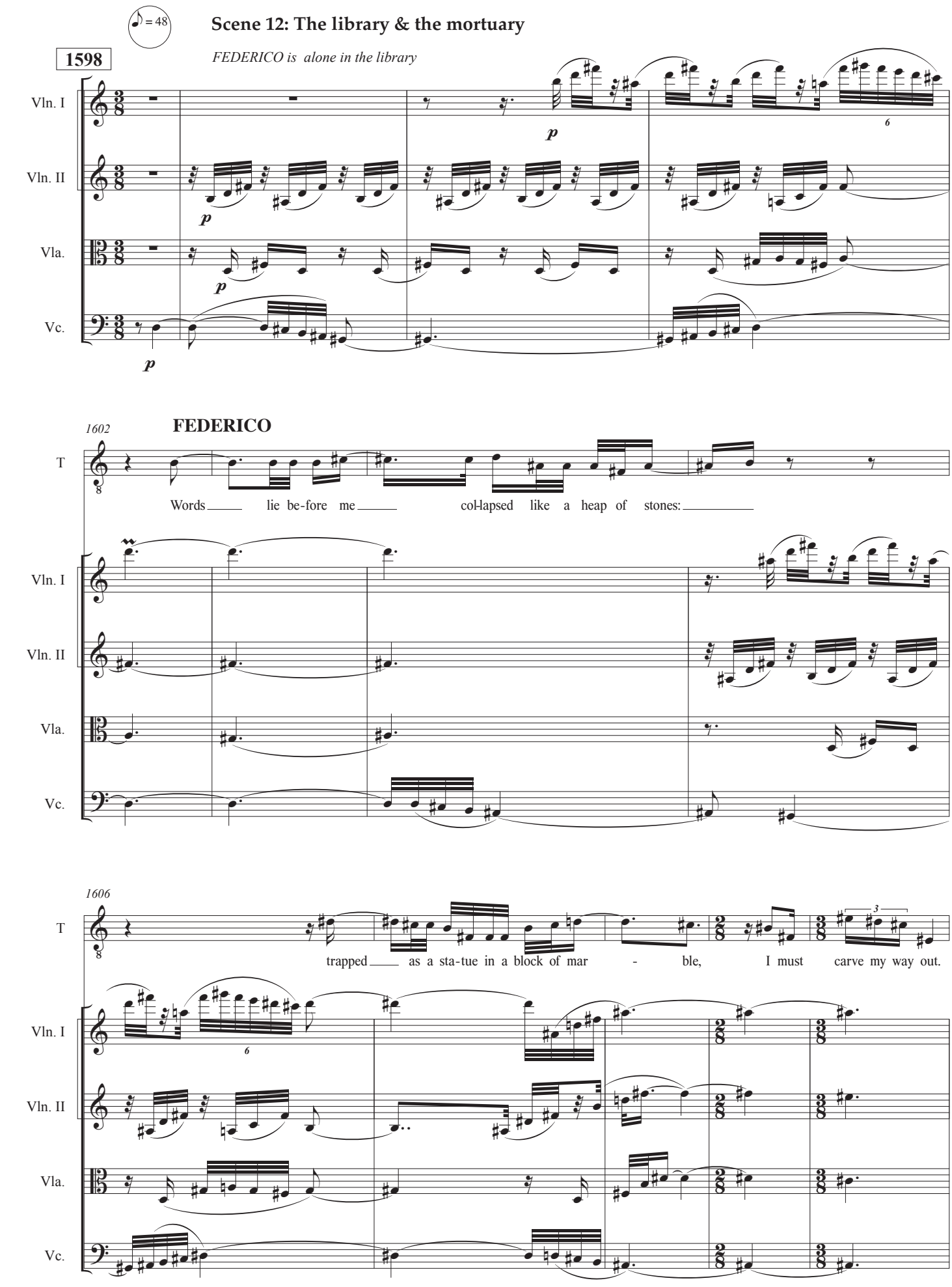

1581
S2
S3
Weep -
- - - - ing,
Bass Cl.
Hn.
ff
Acc.
f
F7
Vln. I
arco
f
Vln. II
arco
f
Vla.
arco
f
Vc.
arco
Hp.
f

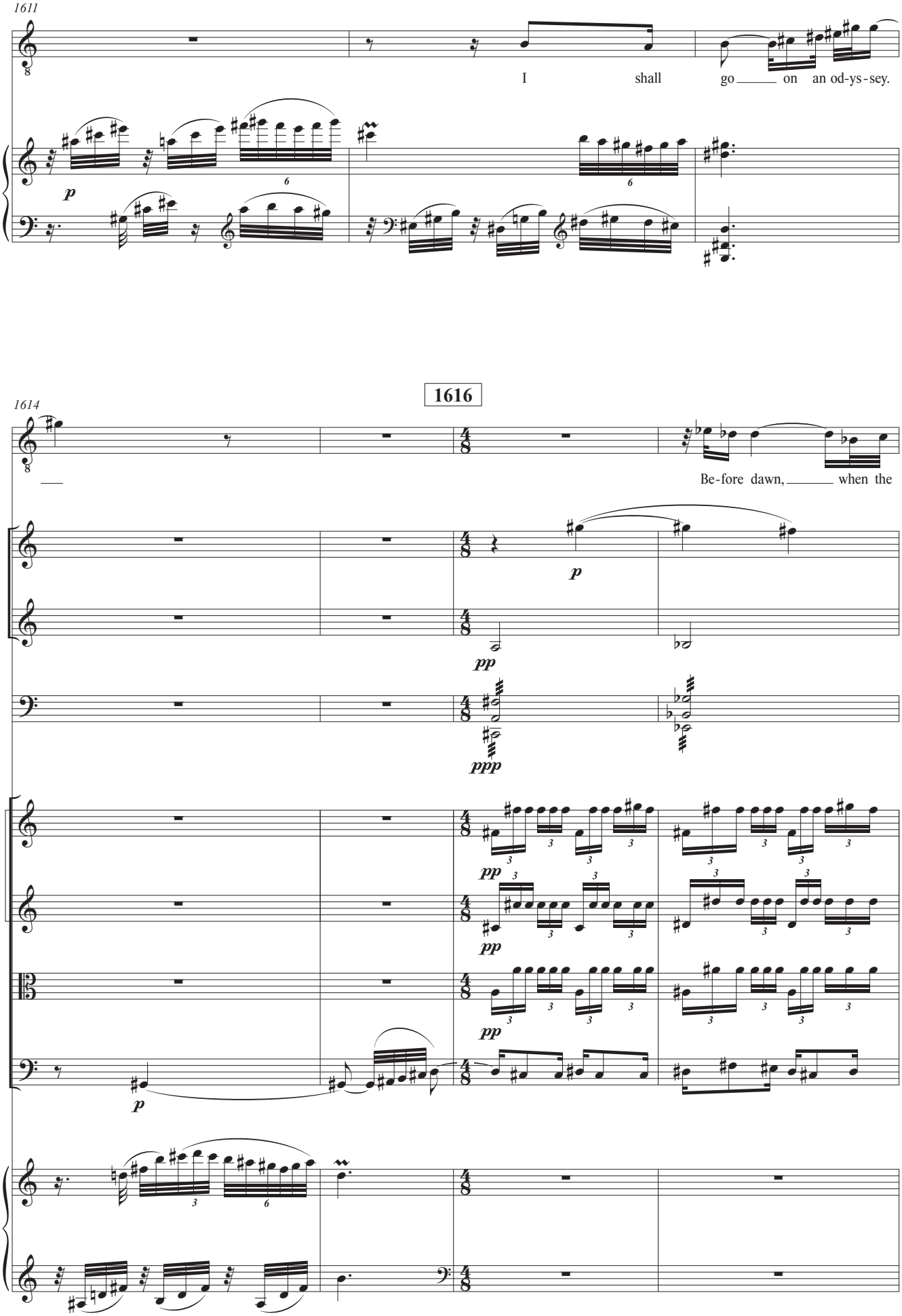

1583
S2
- - - ing,
weep - - - ing, the
S3
wee - - - ping, the
Bass Cl.
ff
Hn.
f
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.

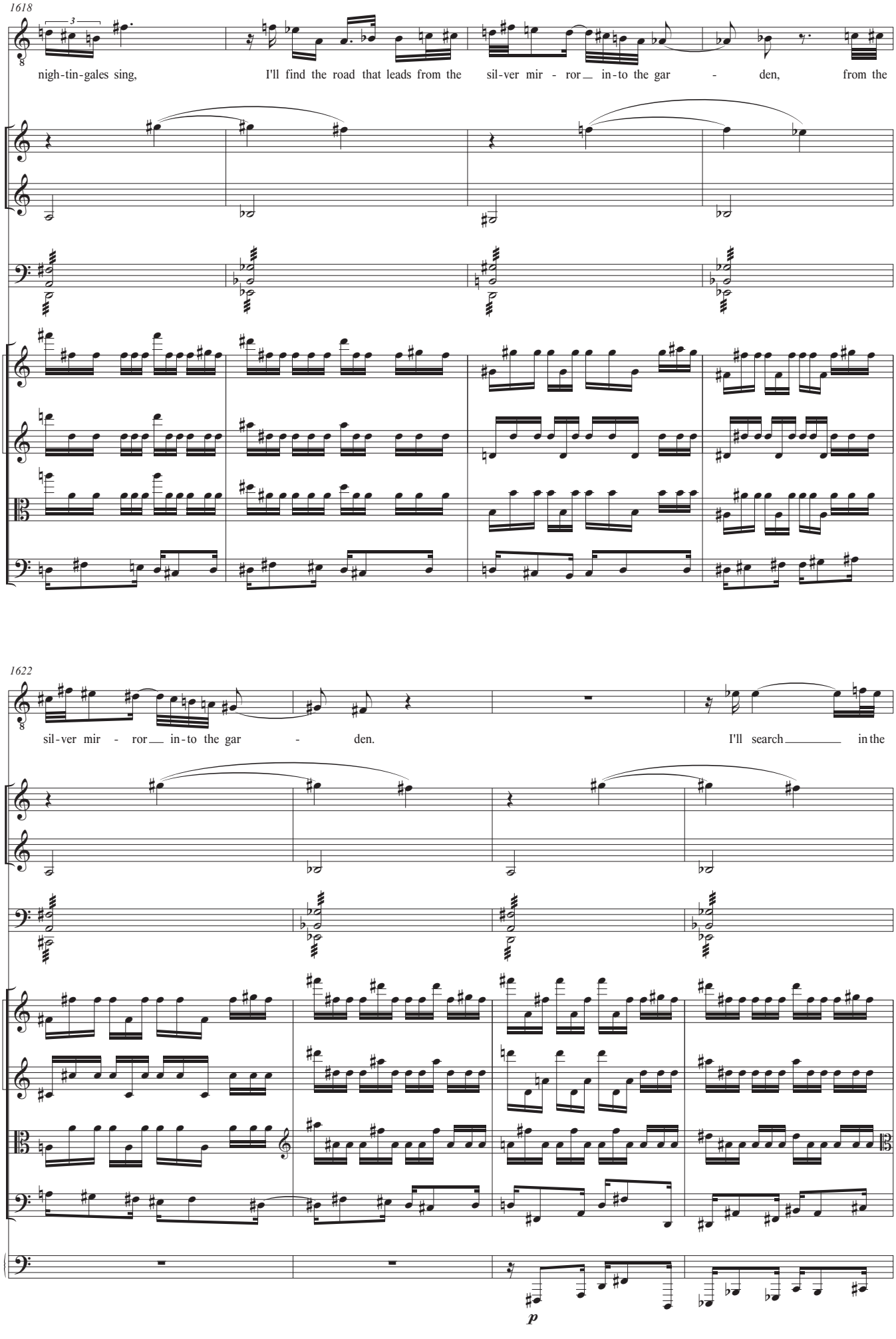

1586
S2
mour - ners will be weep - ing, weep - ing,
S3
mour - ners will be weep - ing, weep - ing,
Bass Cl.
f
Hn.
Acc.
G7
Vln. I
Vln. II
Vla.
Vc.
Hp.
6

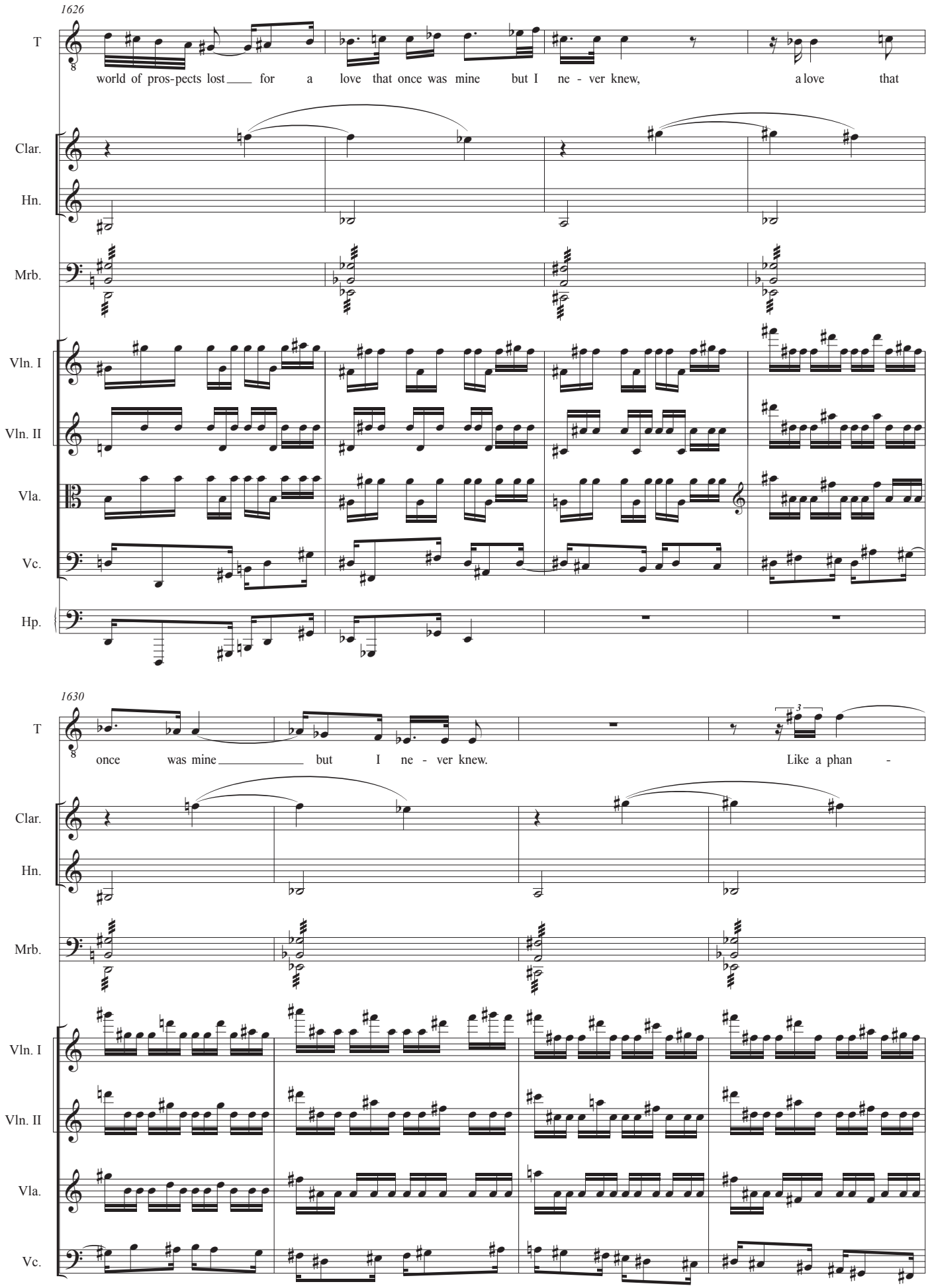

1590
S2
weep - - - ing, the mour - ners will be
S3
weep - - - ing, the mour - ners will be
Bass Cl.
Hn.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.
6
6
6

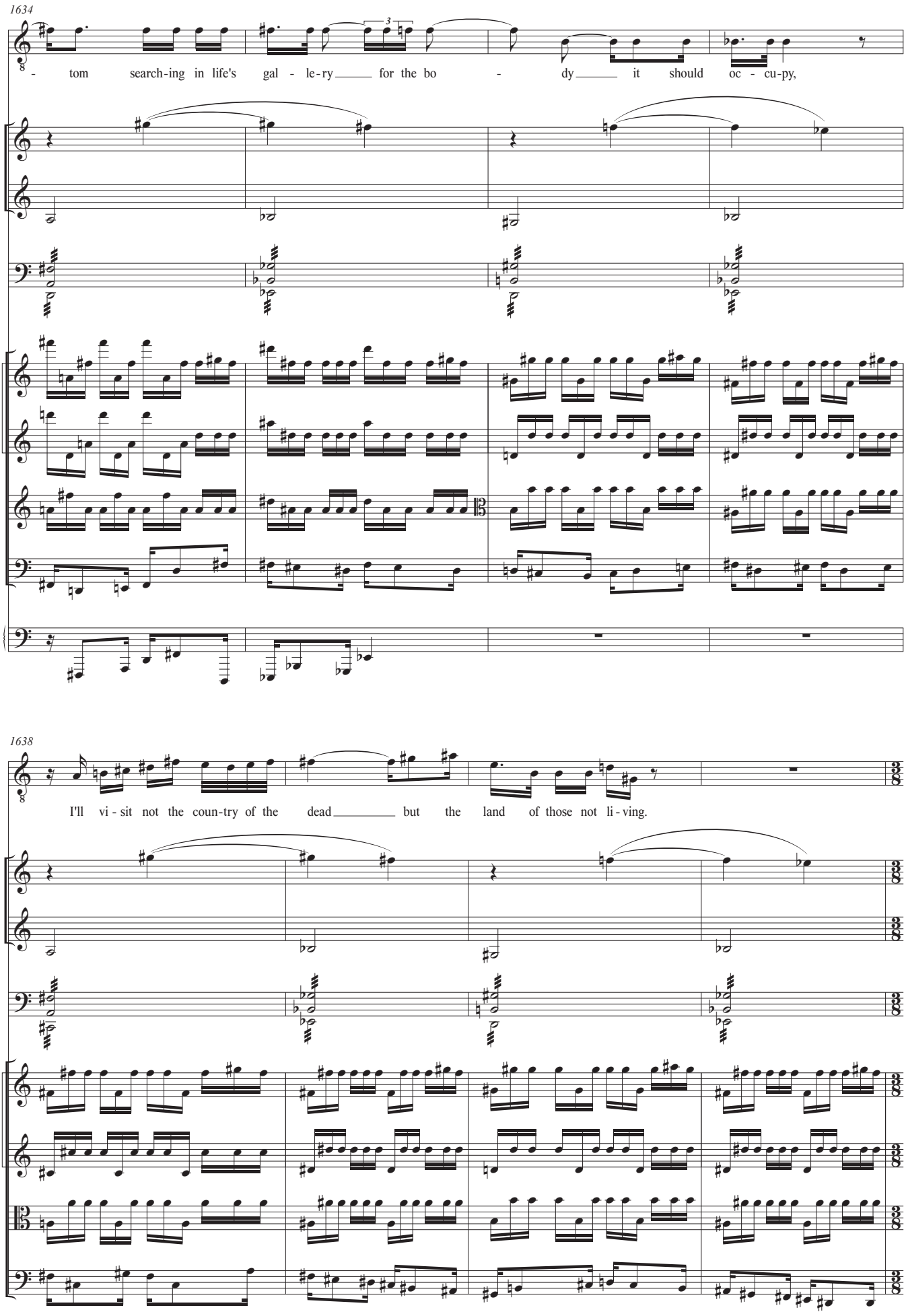

1593
S2
weep - - - - - ing.
S3
weep - - - - - ing.
Bass Cl.
Hn.
Acc.
p
Vln. I
Vln. II
Vla.
Vc.
Hp.
The dancing has ceased and the scene fades
1595
They say good - bye, a - diós, and then...
They say good - bye, a - diós, and then...
CAT
Then what happens?
CHILD
We'll be eaten.

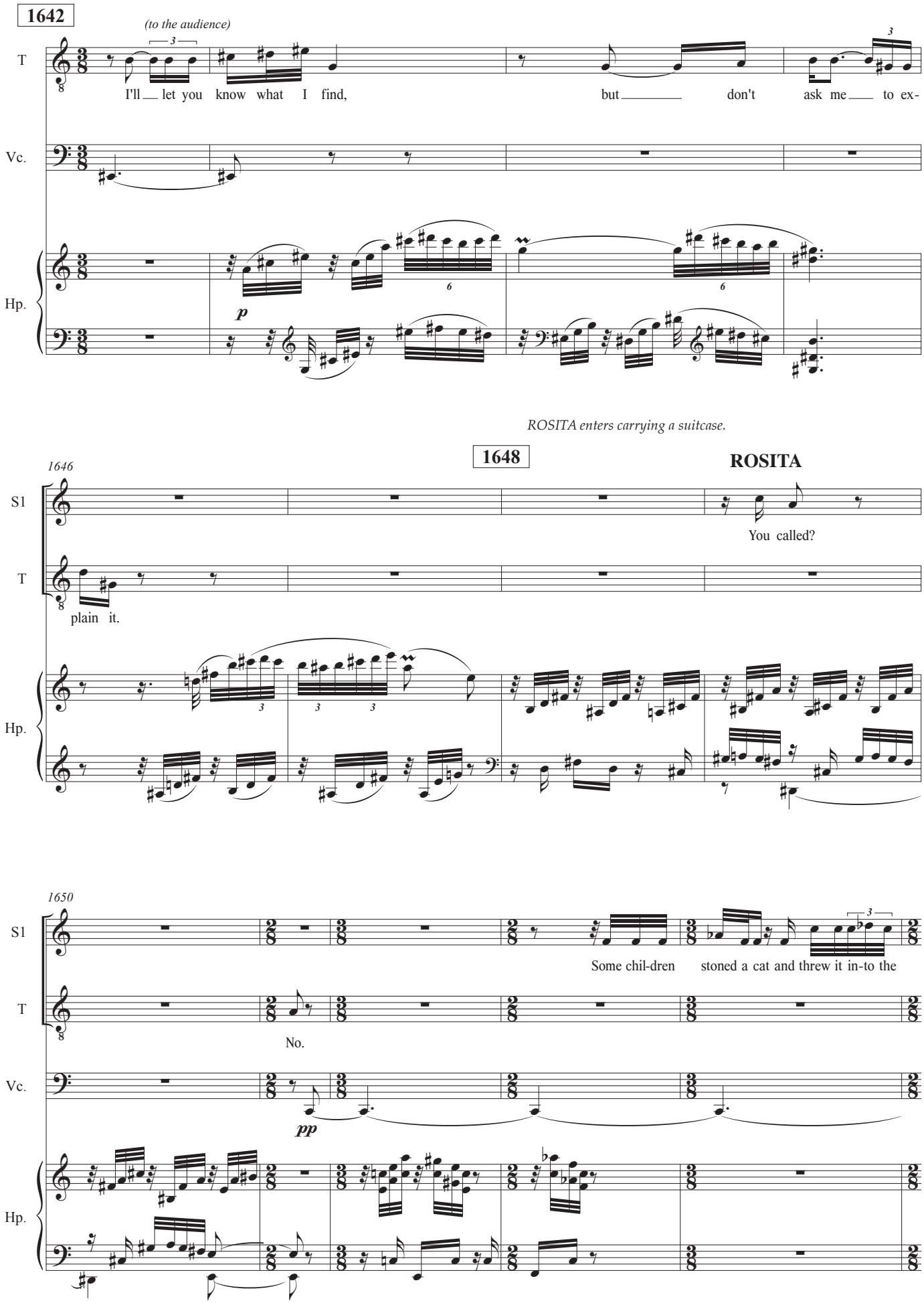

♪ = 48
Scene 12: The library & the mortuary
1598
FEDERICO is alone in the library
Vln. I
Vln. II
Vla.
Vc.
p
6
1602
FEDERICO
T
Words lie be-fore me col-lapsed like a heap of stones:
1606
trapped as a sta-tue in a block of mar - ble, I must carve my way out.
3

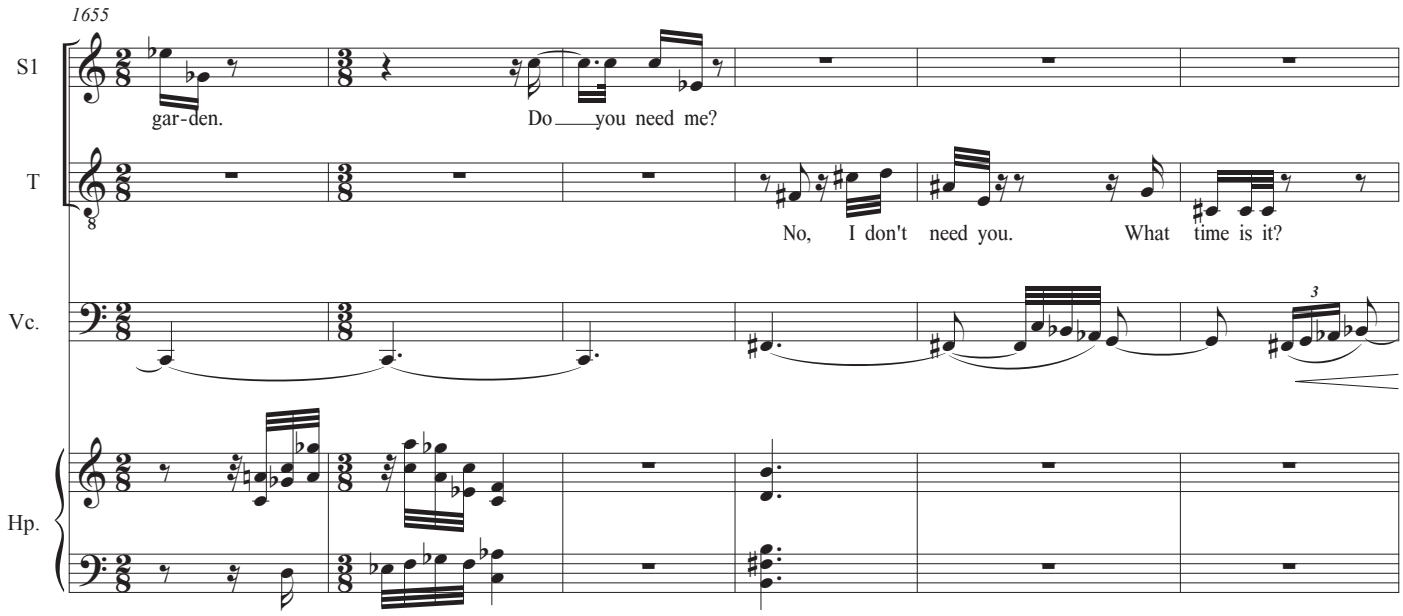

1611
T
I shall go on an od-ys-sey.
Hp.
1616
1614
T
Be-fore dawn, when the
Clar.
Hn.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Hp.

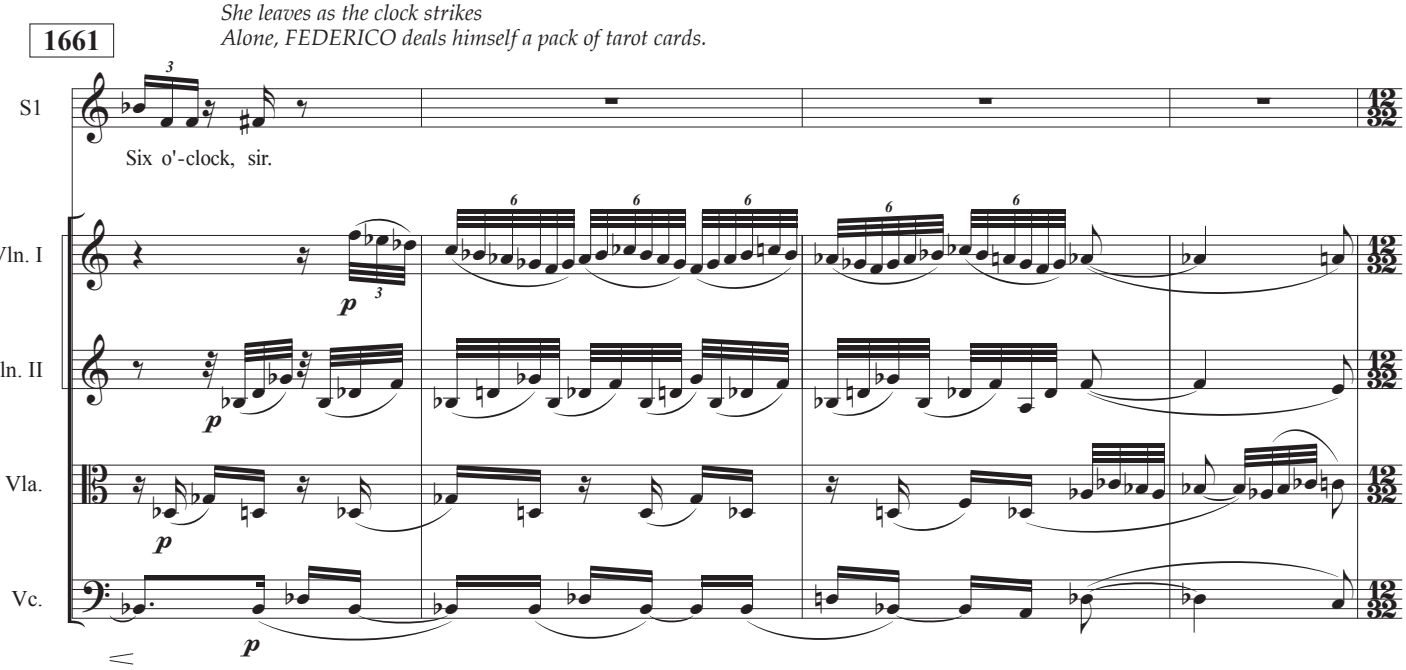

1618
T
nigh-tin-gales sing, I'll find the road that leads from the sil-ver mir - ror in-to the gar - den, from the
Clar.
Hn.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
1622
T
sil-ver mir - ror in-to the gar - den. I'll search in the
Clar.
Hn.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Hp.
p

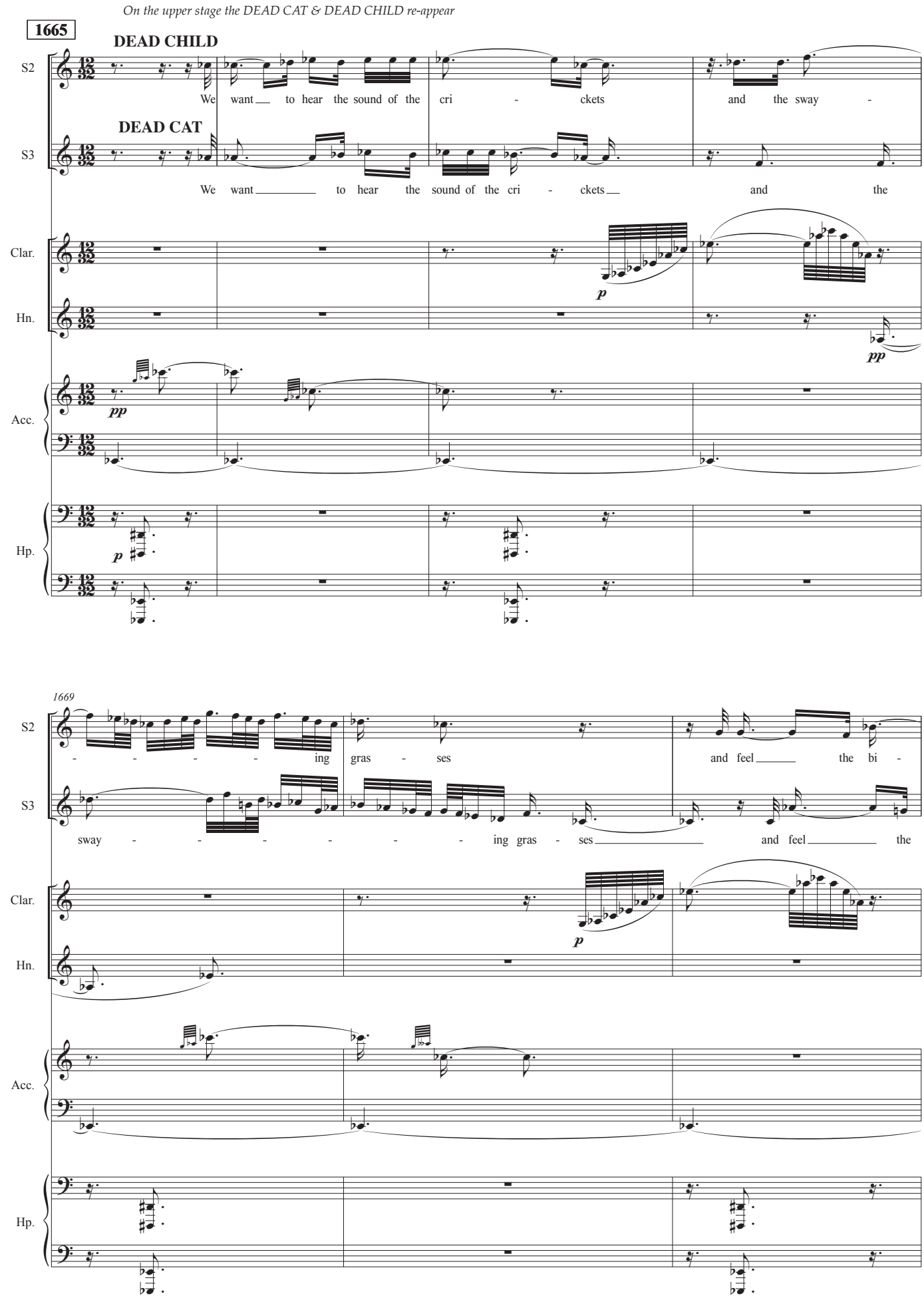

1626
T
world of pros-pects lost for a love that once was mine but I ne - ver knew, a love that
Clar.
Hn.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Hp.
1630
T
once was mine but I ne - ver knew. Like a phan -
Clar.
Hn.
Mrb.
Vln. I
Vln. II
Vla.
Vc.

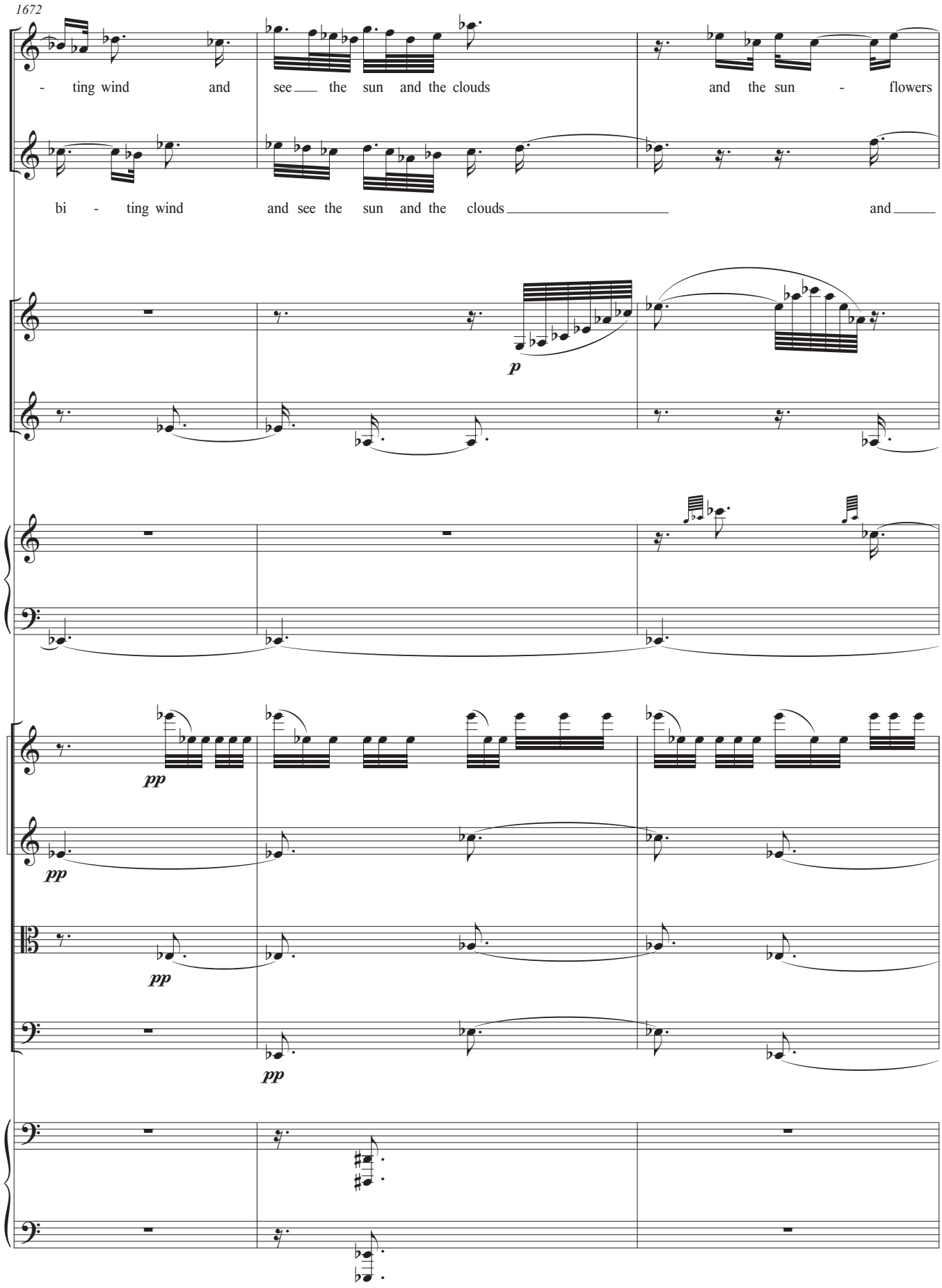

1634
T
- tom search-ing in life's gal - le-ry for the bo - dy it should oc - cu-py,
Clar.
Hn.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Hp.
1638
T
I'll vi - sit not the coun-try of the dead but the land of those not li - ving.
Clar.
Hn.
Mrb.
Vln. I
Vln. II
Vla.
Vc.

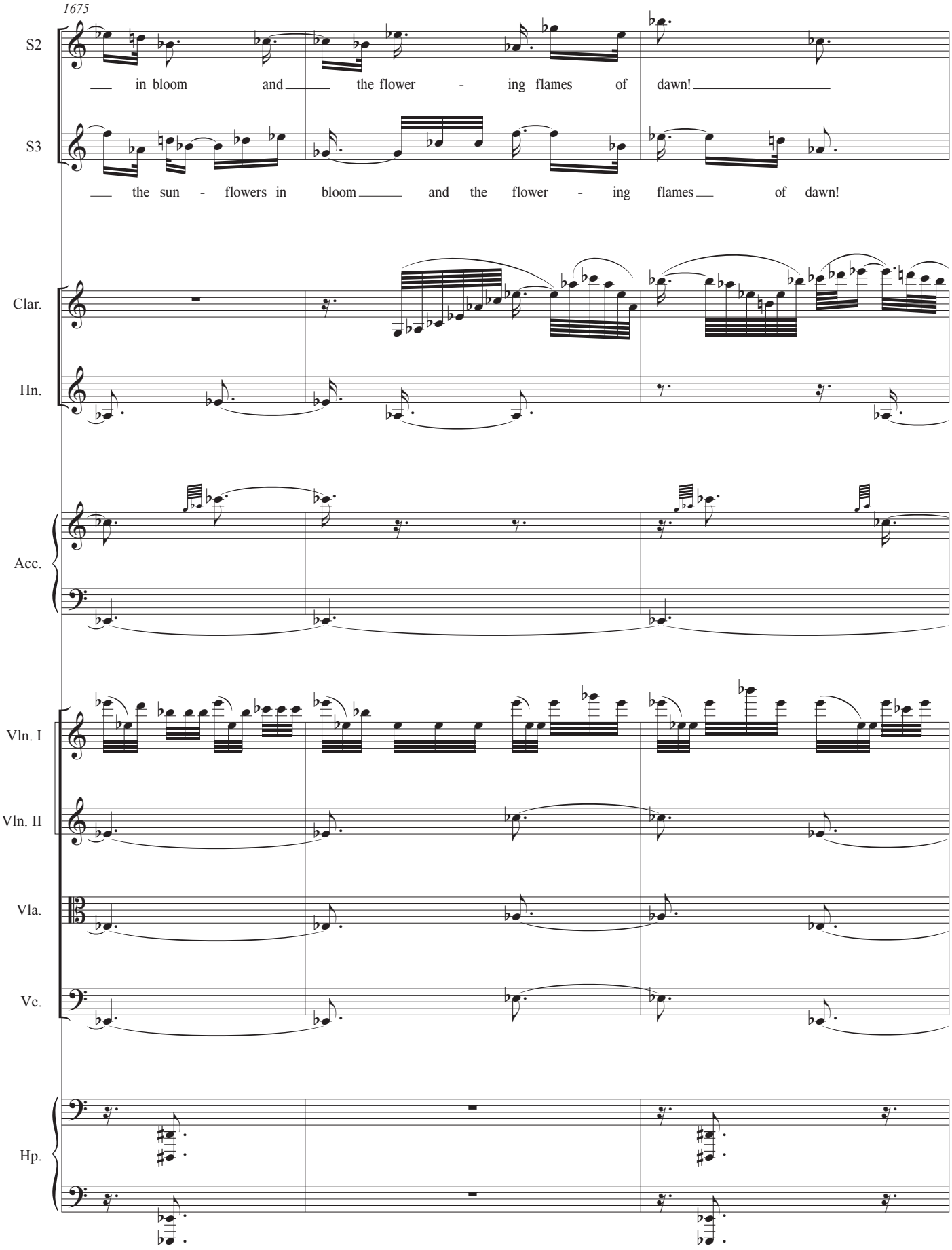

1642
(to the audience)
T
I'll let you know what I find,
but don't ask me to ex-
Vc.
Hp.
p
ROSITA enters carrying a suitcase.
1646
1648
ROSITA
S1
You called?
T
plain it.
Hp.
1650
S1
Some chil-dren stoned a cat and threw it in-to the
T
No.
Vc.
pp
Hp.

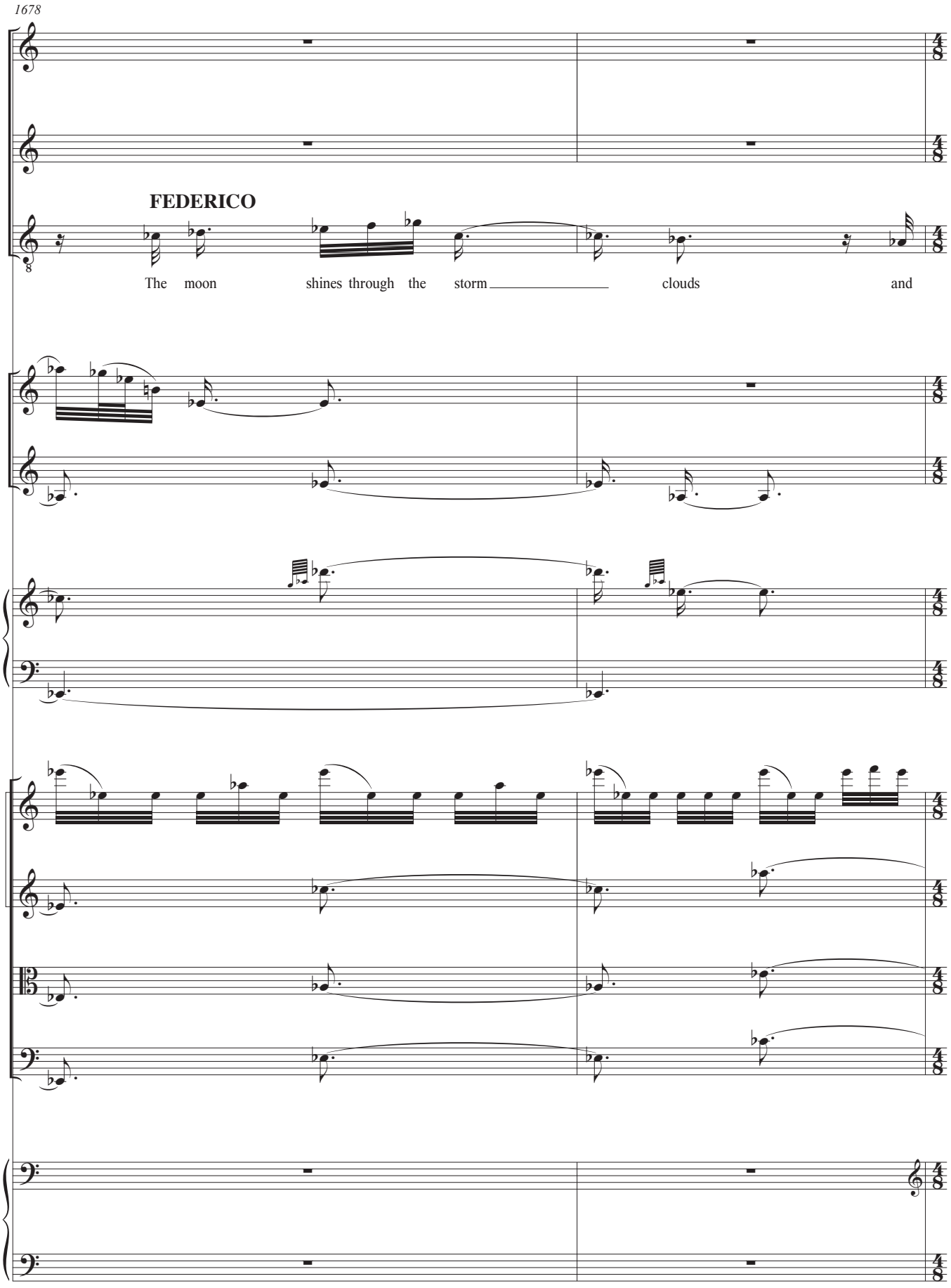

1655
S1
gar-den.
Do you need me?
T
No, I don't need you.
What time is it?
Vc.
Hp.

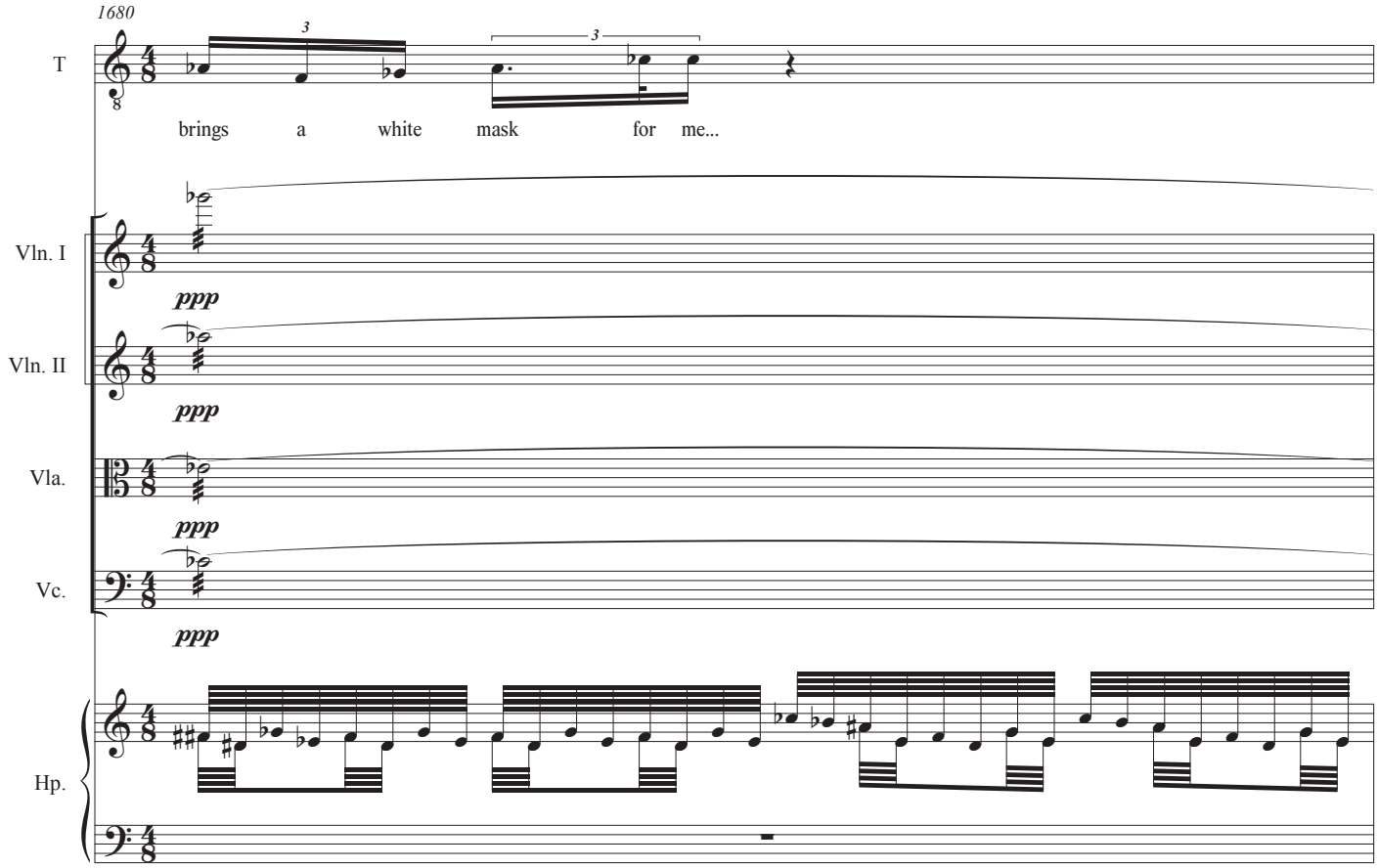

1661
She leaves as the clock strikes
Alone, FEDERICO deals himself a pack of tarot cards.
S1
Six o'-clock, sir.
Vln. I
Vln. II
Vla.
Vc.


On the upper stage the DEAD CAT & DEAD CHILD re-appear
1665
DEAD CHILD
S2
We want to hear the sound of the cri - ckets and the sway -
DEAD CAT
S3
We want to hear the sound of the cri - ckets and the
Clar.
Hn.
Acc.
Hp.
1669
- - - - - ing gras - ses and feel the bi -
sway - - - - - - ing gras - ses and feel the

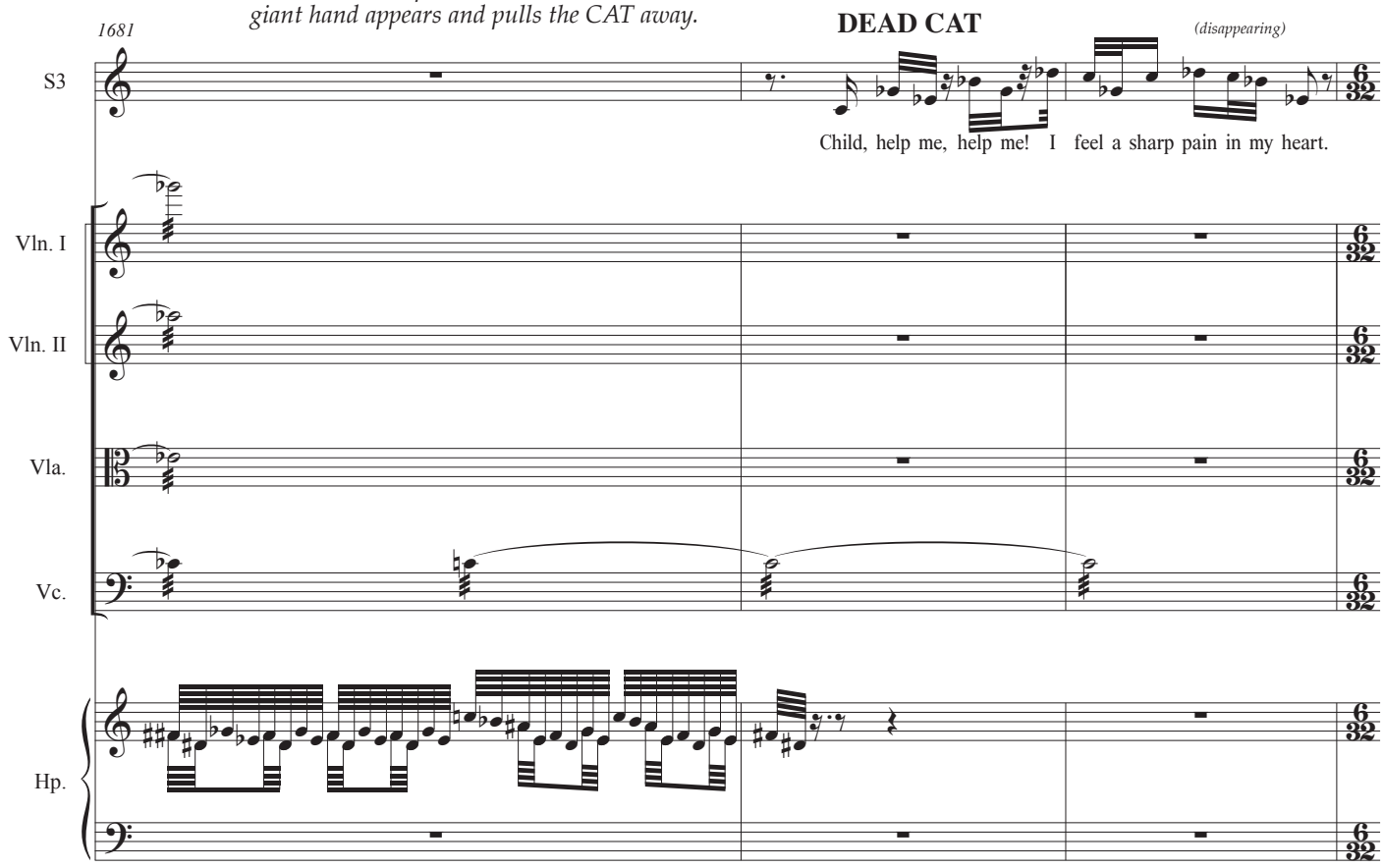

1672
S2
- ting wind and see the sun and the clouds and the sun - flowers
S3
bi - ting wind and see the sun and the clouds and
Clar.
p
Hn.
Acc.
Vln. I
pp
Vln. II
pp
Vla.
pp
Vc.
pp
Hp.


1675
S2
in bloom and the flower - ing flames of dawn!
S3
the sun - flowers in bloom and the flower - ing flames of dawn!
Clar.
Hn.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.


1678
S2
S3
FEDERICO
T
The moon shines through the storm clouds and
Clar.
Hn.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.



The CHILD and CAT have become separated.
As FEDERICO places the last card on the table, a giant hand appears and pulls the CAT away.



PEDRO, JUAN & FERNANDO, masked and dressed in black, enter the library with pistols drawn and shoot in all directions. FEDERICO clasps his hands to his heart. The MANNEQUIN shatters.

1684

DEAD CHILD

S2 — Cat, cat,

CT

B1

B2

Clar. — *ff*

Hn. — *ff* *sfp*

2 low toms

Perc. — *ff*

Acc. — *ff* Bm — Adim

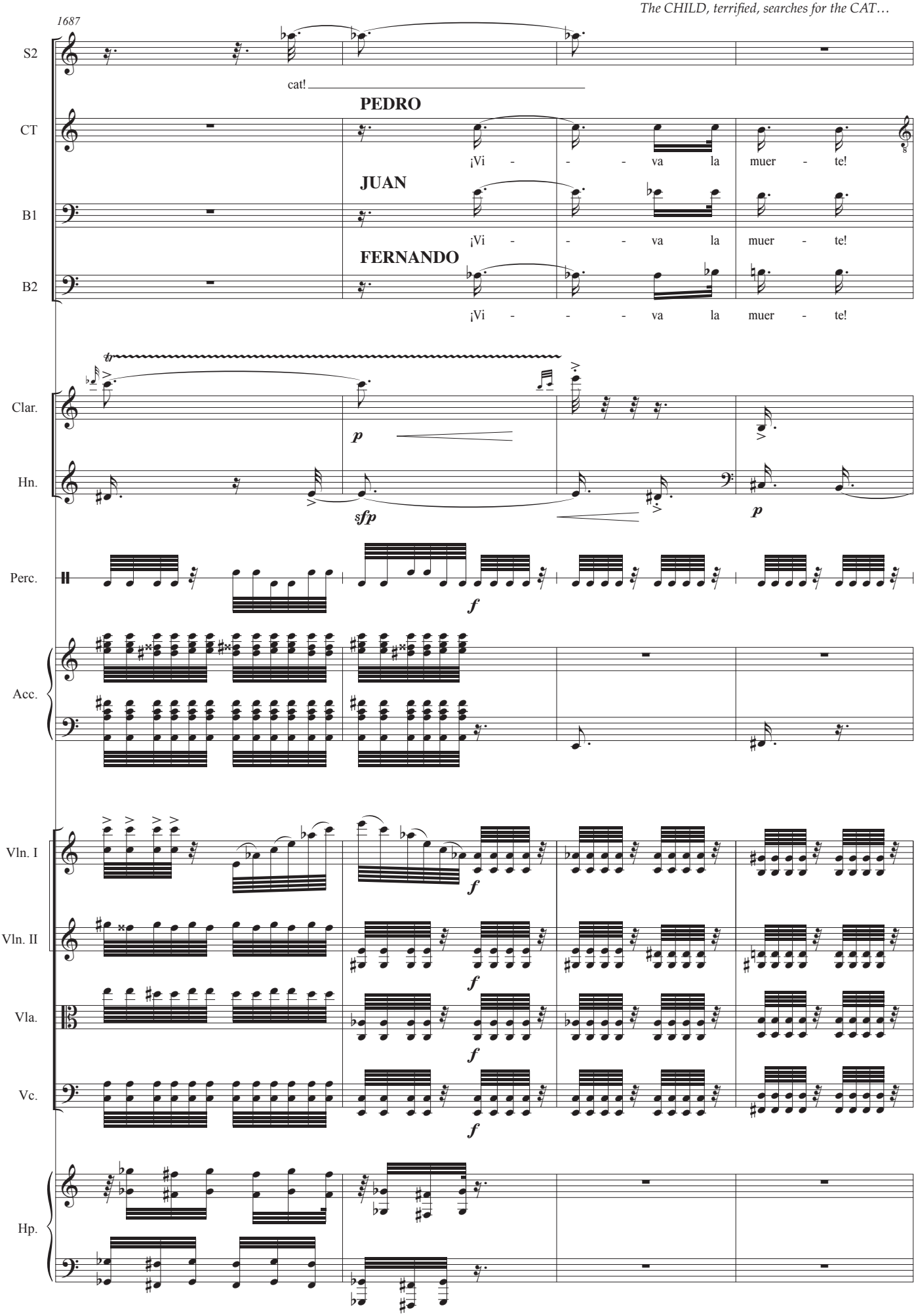
Vln. I — *ff*

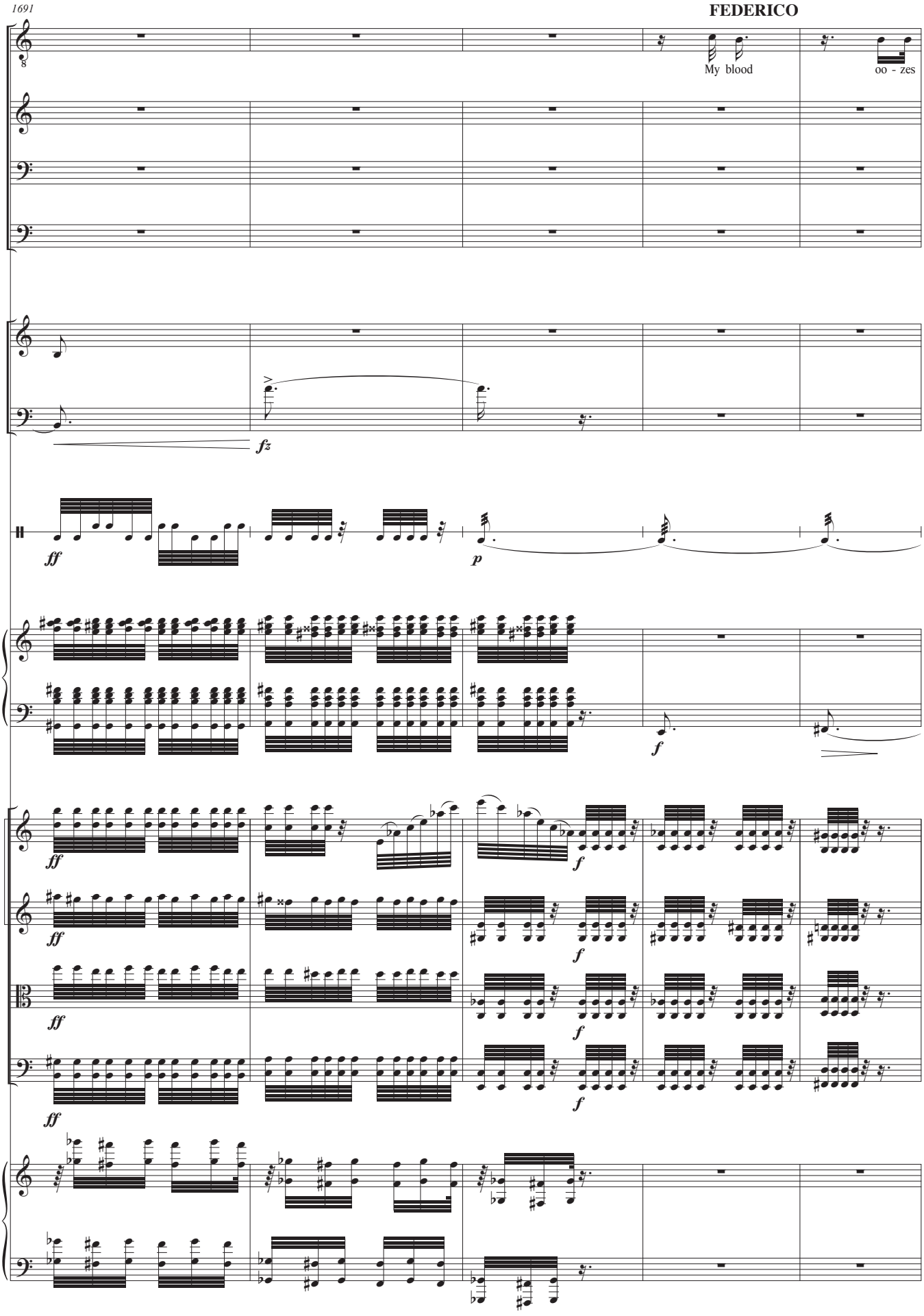
Vln. II — *ff*

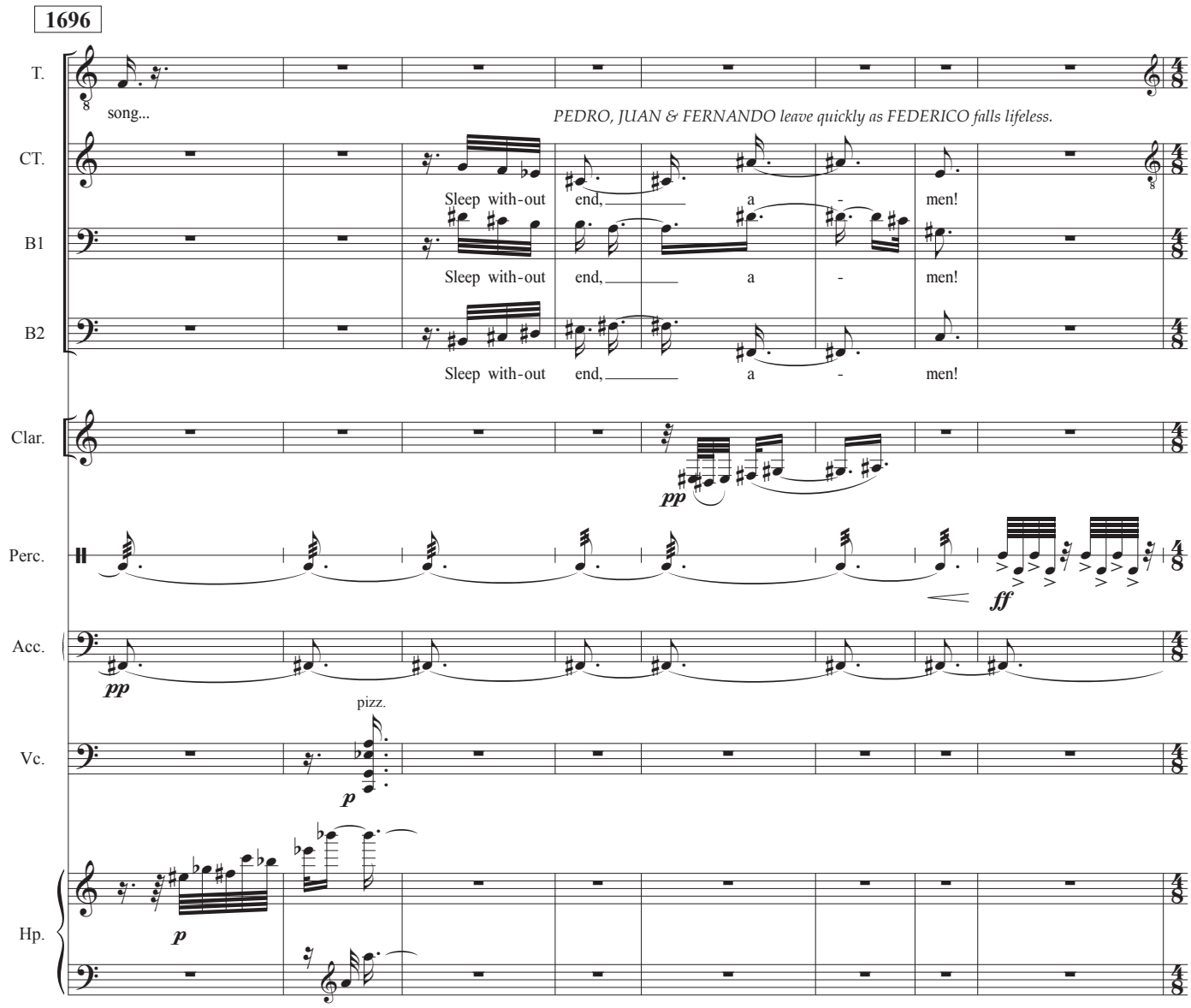
Vla. — *ff*

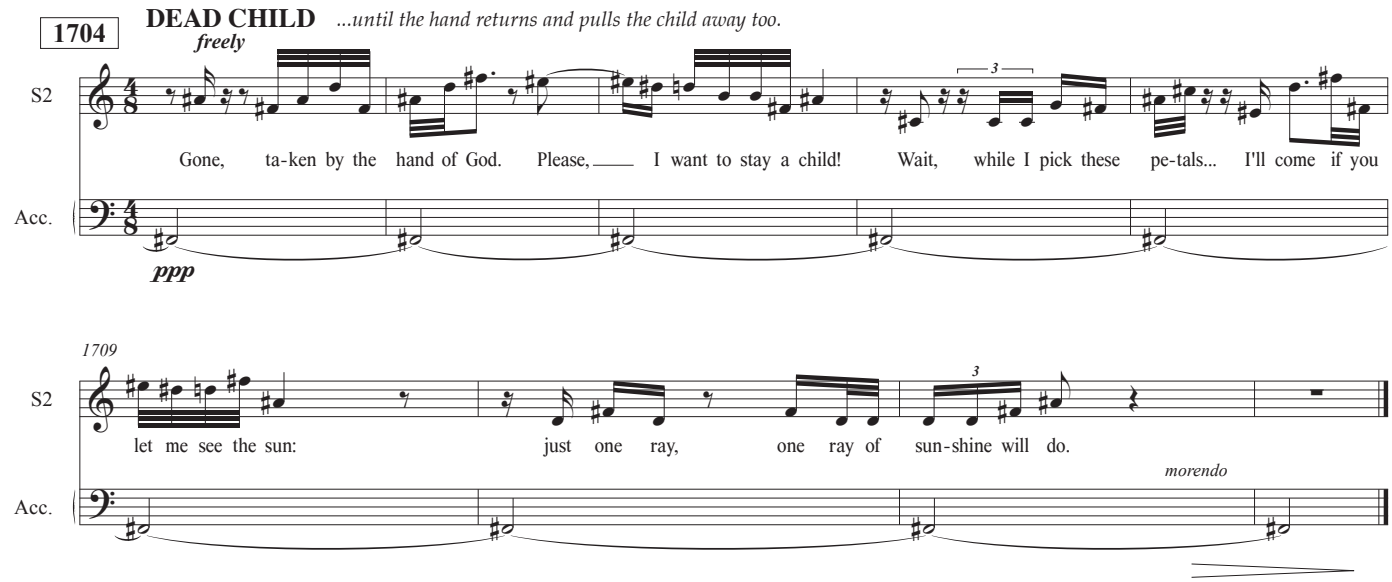
Vc. — *ff*

Hp. — *ff* *ff*


1687
The CHILD, terrified, searches for the CAT…
S2
cat!
CT
PEDRO
¡Vi - - - va la muer - te!
B1
JUAN
¡Vi - - - va la muer - te!
B2
FERNANDO
¡Vi - - - va la muer - te!
Clar.
Hn.
Perc.
Acc.
Vln. I
Vln. II
Vla.
Vc.
Hp.


1691
FEDERICO
T.
My blood
oo - zes
CT.
B1
B2
Clar.
Hn.
fz
Perc.
ff
p
Acc.
f
Vln. I
ff
f
Vln. II
ff
f
Vla.
ff
f
Vc.
ff
f
Hp.





FEDERICO *(spoken, to the audience)*
I realised they had murdered me.
They looked for me in cafés, cemeteries and churches…
but could they find me? No, they couldn't find me.
They never found me.