six characters in search of a stage

Opera da camera
by **Edward Lambert**

from the play by Luigi Pirandello

Score

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adapted by the composer from the play by Pirandello

After its first performance in 1921, Pirandello's masterpiece *Six Characters In Search Of An Author* soon became a cult work. Its originality lay in its inherent 'theatricalism', (as the movement became known), in which the stage was once more exploited for its illusionary qualities rather than its resemblance to real life, a reaction to the realist style of theatre prevalent at the time. *Six Characters* was adopted also by the surrealists. Logic is indeed suspended since the plot is largely a narration of things that have happened: yet these things are re-enacted before our eyes, with results that are absurd.

The torments that afflict the Characters are lived through as they re-enact them. They know of no other existence, since this is their only life and they are trapped in their story. This is a play about a play, a self-referential examination of the processes of the stage. In the final act of the play the Characters describe their attempts to make their creator complete the drama and put them on the stage: they feel without it they are denied the life they deserve, that is, to live as characters in a masterpiece that will give them immortality. There is something of the *commedia dell'arte* in them and they are being manipulated like puppets. At the same time, their story is one of high drama with a passionate, Italian hue and it would not be out of place in an *opera seria*, which is where, it is supposed, the opera's cast has come from: the Characters need, above all, to sing.

Resumé

A **Director** is waiting in an empty theatre for the cast of a modern work he evidently does not really understand. Six Characters dressed in period costumes suddenly appear and insist on telling the Director their story which they re-enact it for his benefit as they go along. The **Father,** a gentleman of some wealth and learning, had a wife, the **Mother** with whom he had a **Son,** now a taciturn young man. The Mother, however, ran off with a lover a long time ago and abandoned them both.

There is with the group an attractive young woman; this is the **Daughter** of the Mother and Father who was born after the Mother had moved away. There are two children (silent roles) with the group, a **Boy** of about fourteen, the son of the Mother and her lover, and a young **Girl,** not much more than a toddler, who is the Daughter's child by an unkown partner .

The lover has recently died and now in mourning and destitute, the Mother has sought work from **Madame Pace**, the manager of a business which fronts as a fashion-house but which is also a brothel. Madame Pace is not one of the Six Characters and her appearance defies logic. But she is central to the plot - so she is there - and she is the only character who clearly enjoys her role. She is played by the singer doubling the role of the Son.

The Mother is unaware that Madame Pace has begun to arrange clients for her Daughter and it is the Daughter's earnings which are keeping them alive. One day, the Father approaches Madame for sex and is introduced to the Daughter; neither knows the other since they have lived apart. The Mother bursts in and interrupts them and the situation horrifies them all: the Daughter has been exploited, the Father shamed, and the Mother is tormented with guilt.

The Characters go on to explain that the family came back to live with the Father and the strains of the various relationships came to a head when... playing in the garden... by this time the Characters are traumatised by re-living the events as they recall them. The distinction between the narration of their story and their attempts to stage it for the Director has broken down. Everything now depends on the Son: unwilling to play his part in the drama, it takes much persuasion to get him to relate his discovery of the little Girl drowning in the fountain. As he does so, the others re-create the scene.

The Girl is indeed found dead in the fountain which the Director has provided for them. The others turn, horrified, to see the Boy - who has been watching from his hiding place - shoot himself with a revolver he has found. Carrying the two dead children, the Mother and Father are left together with the Son they started out with all those years ago, while the Daughter makes her escape into the world alone.

The Director was beginning to feel involved in the drama but suddenly finds the cast has evaporated and he is left to clear up the mess.

CAST

AN OPERA DIRECTOR - baritone
Characters from an opera:
THE FATHER - *a gentleman of wealth and learning* - **bass**
THE MOTHER - *his (ex-)wife, a simple-hearted lady* - **mezzo-soprano**
THE SON - *a taciturn young man* - **tenor**
THE DAUGHTER - *an attractive young woman* - **soprano**
MADAME PACE - *a fashion designer & pimp* - **tenor**
THE BOY - *teenaged child of the mother by another partner* - **(silent role)**
THE GIRL - *the daughter's young child* - **(silent role)**

[The two tenor roles to be played by the same singer]

INSTRUMENTS

Clarinet 1: Bb clarinet, Eb clarinet
Clarinet 2: Bb clarinet, bass clarinet in Bb
Viola
Cello
Piano

The score is written in C
Metronome marks are approximate

Scene: an empty theatre or rehearsal space

Duration: about 55 minutes

The vocal score (Klavierauszug) contains a piano reduction for rehearsal purposes

There is also a performing version for solo clarinet (doubling bass and Eb clarinets) and piano

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Score

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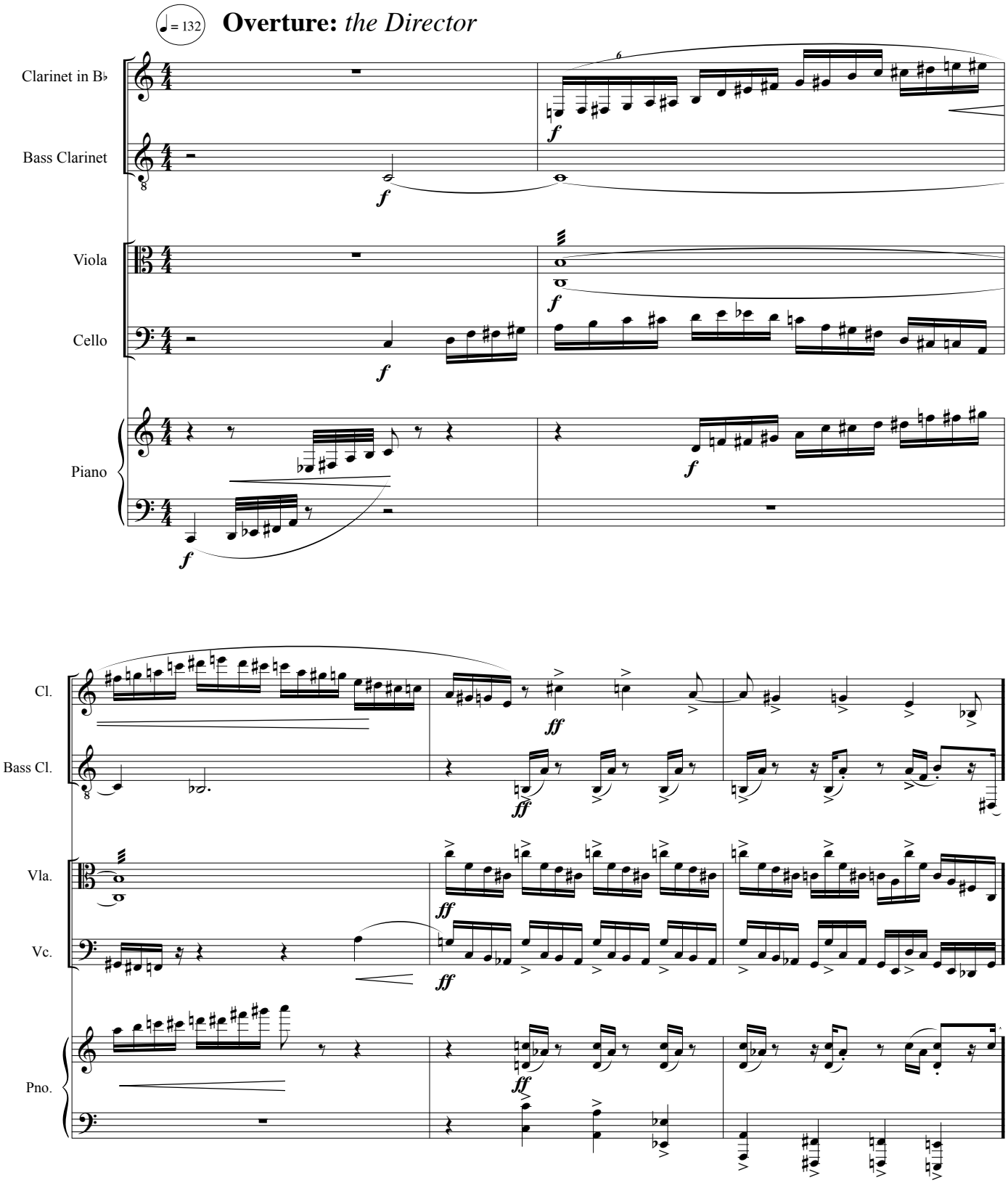
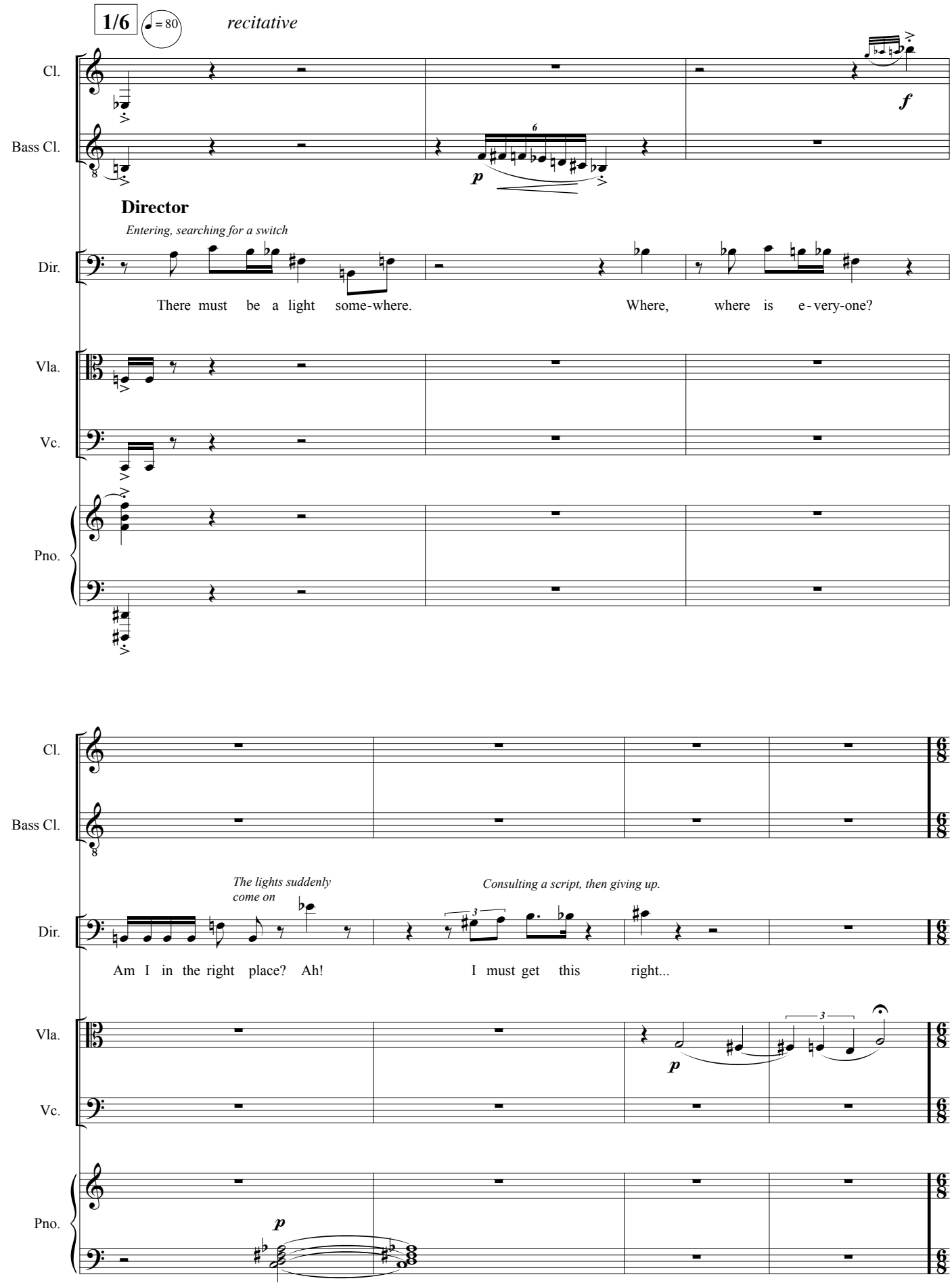
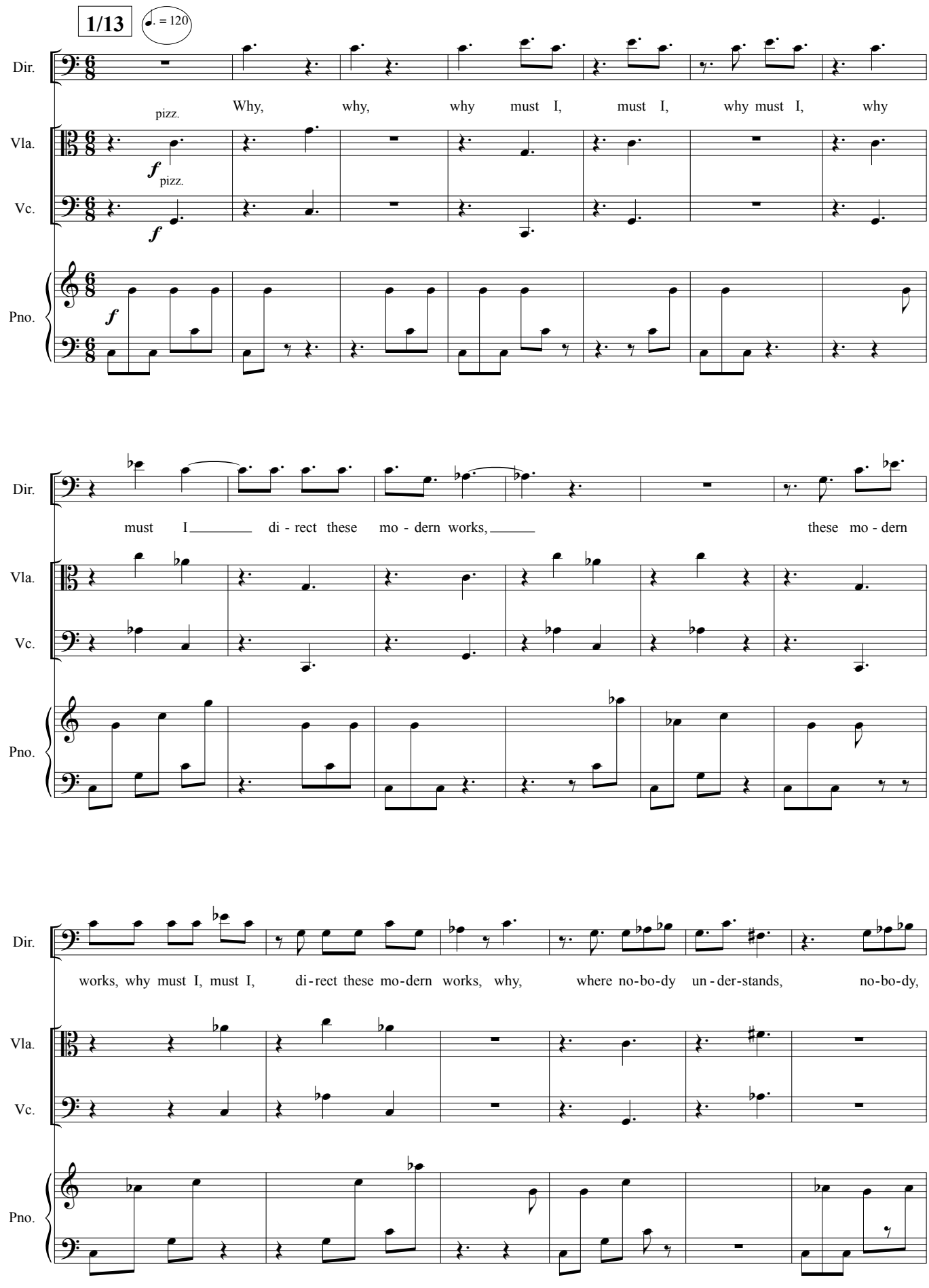
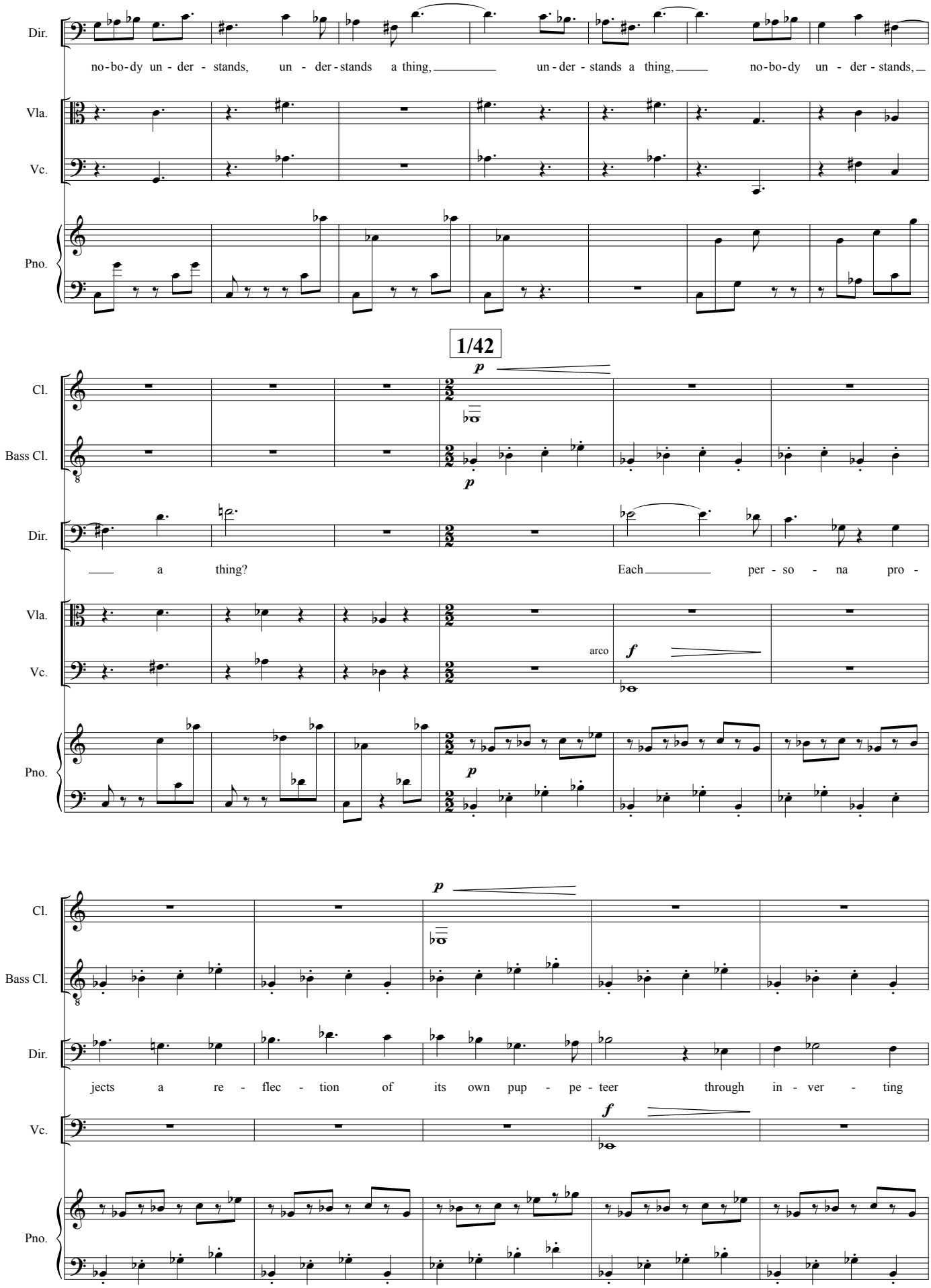
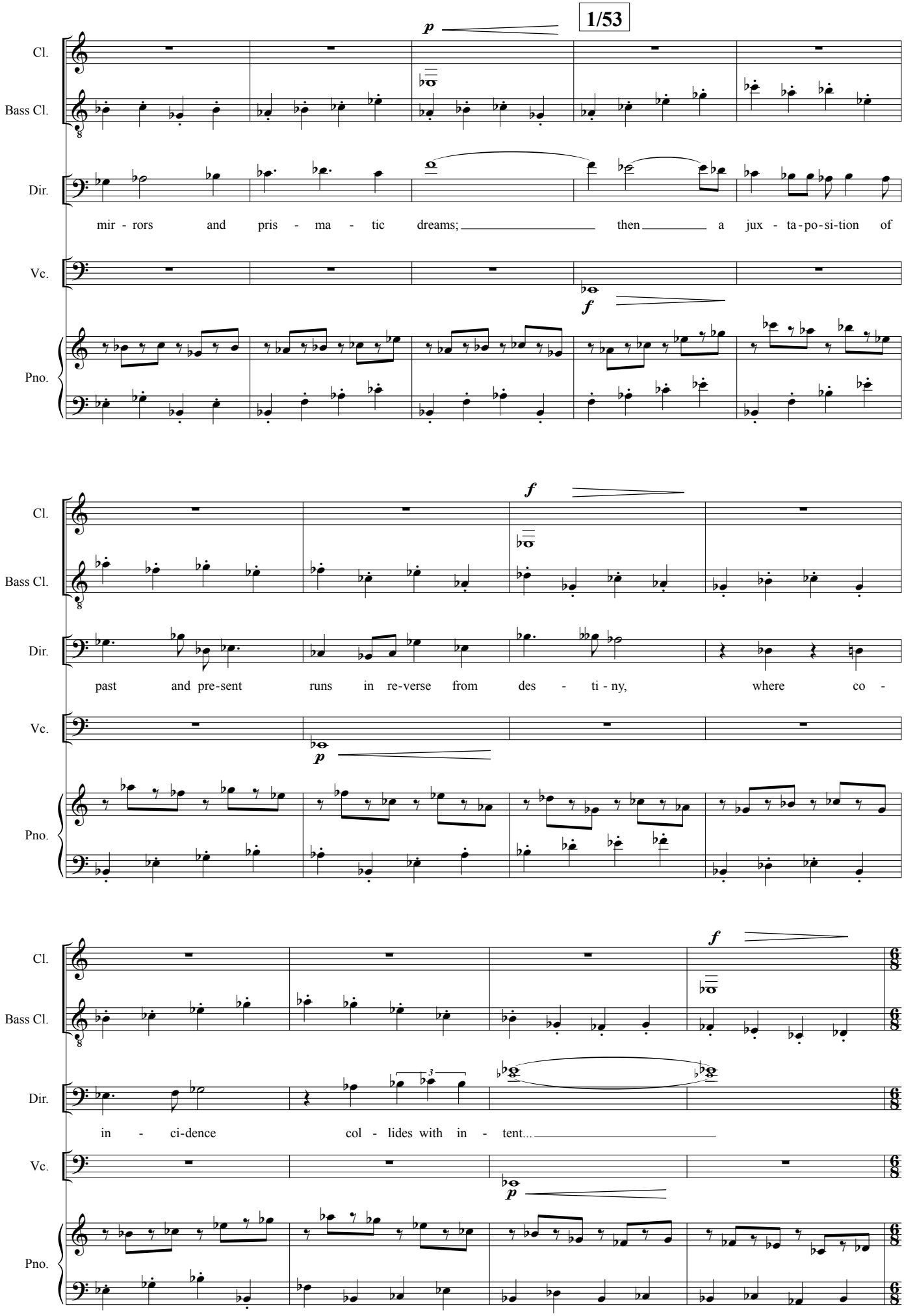
Edward Lambert

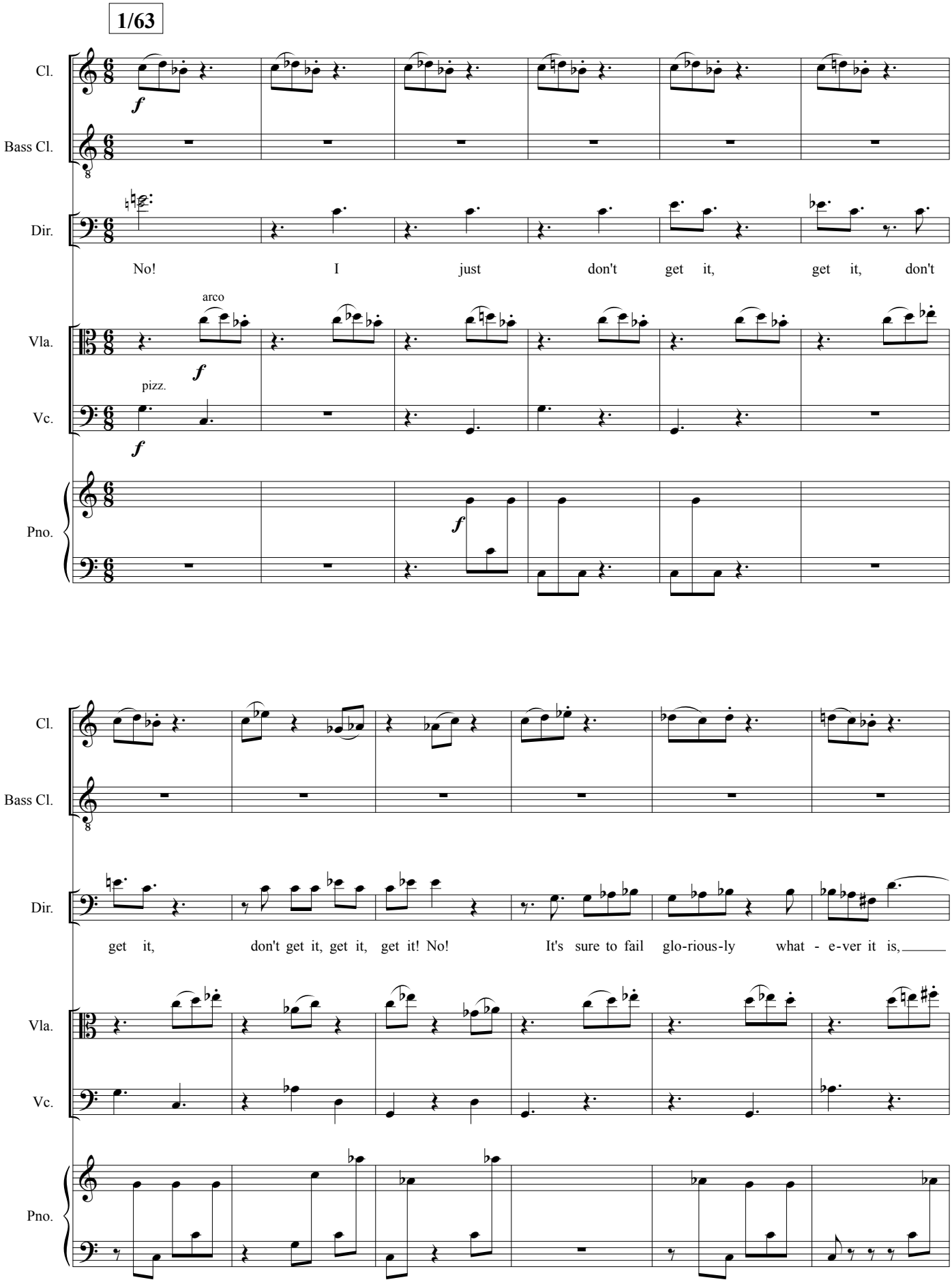


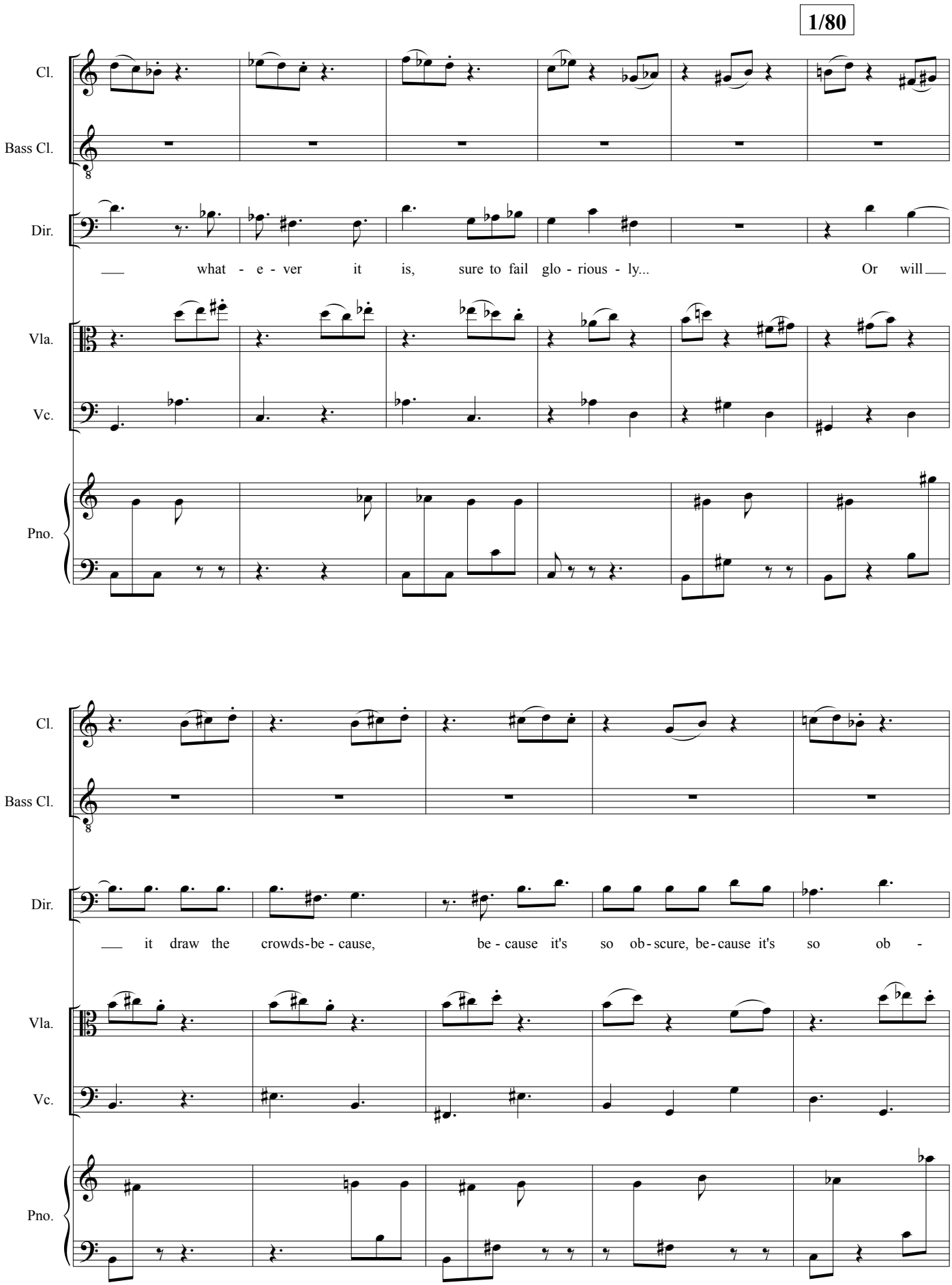

1/6
♩ = 80
recitative
Cl.
Bass Cl.
f
p
6
Director
Entering, searching for a switch
Dir.
There must be a light some-where.
Where, where is e-very-one?
Vla.
Vc.
Pno.
Cl.
Bass Cl.
The lights suddenly come on
Consulting a script, then giving up.
Dir.
Am I in the right place? Ah!
I must get this right...
Vla.
Vc.
Pno.
p
3


1/13
♩. = 120
Dir.
Why, why, why must I, must I, why must I, why
pizz.
Vla.
f
pizz.
Vc.
f
Pno.
f
must I di - rect these mo - dern works, these mo - dern
works, why must I, must I, di-rect these mo-dern works, why, where no-bo-dy un - der-stands, no-bo-dy,

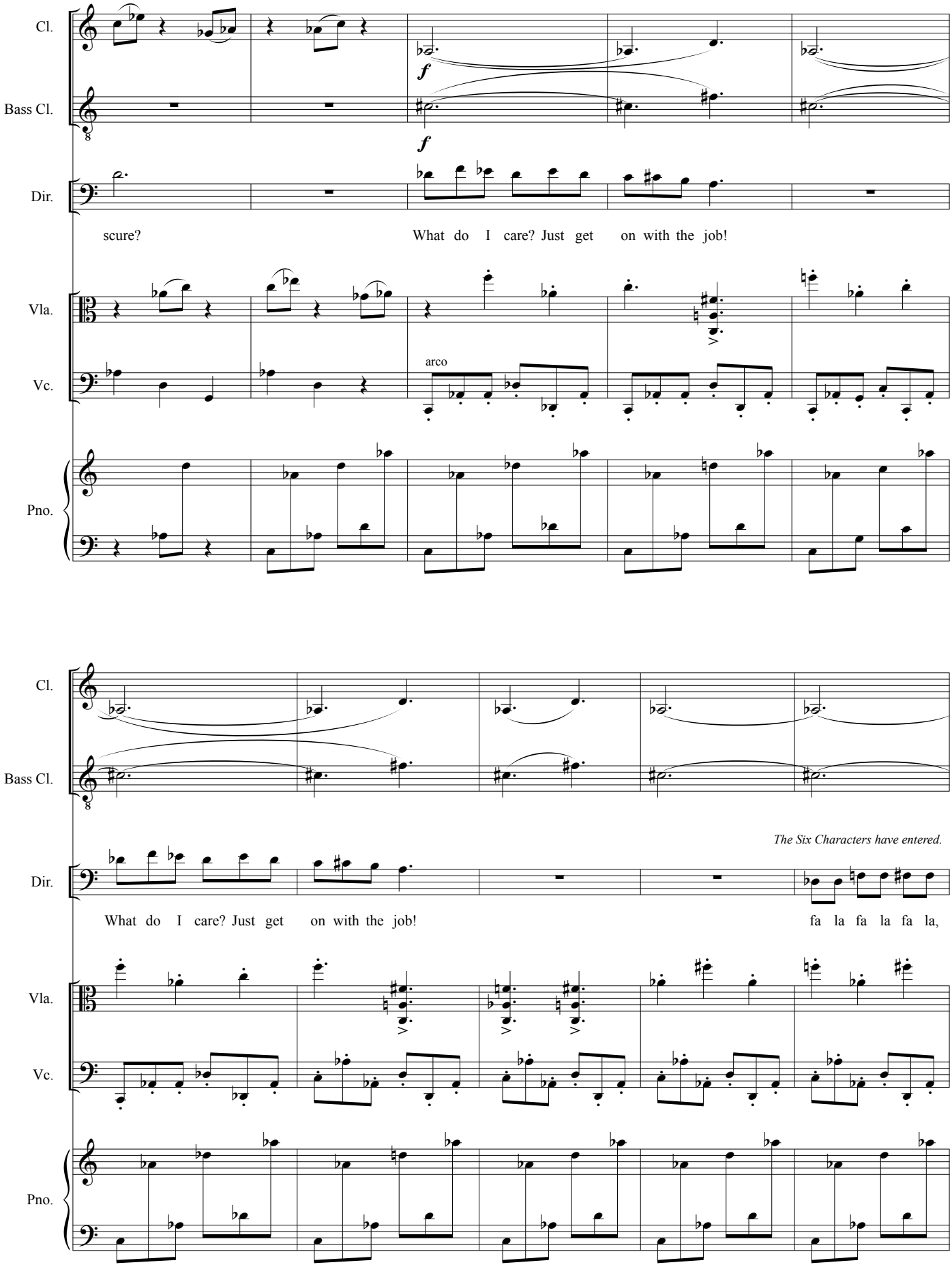

Dir.
no-bo-dy un - der - stands, un - der-stands a thing, un-der - stands a thing, no-bo-dy un - der - stands,
Vla.
Vc.
Pno.
1/42
Cl.
Bass Cl.
Dir.
a thing? Each per - so - na pro -
Vla.
Vc.
arco
Pno.
Cl.
Bass Cl.
Dir.
jects a re - flec - tion of its own pup - pe - teer through in - ver - ting
Vc.
Pno.

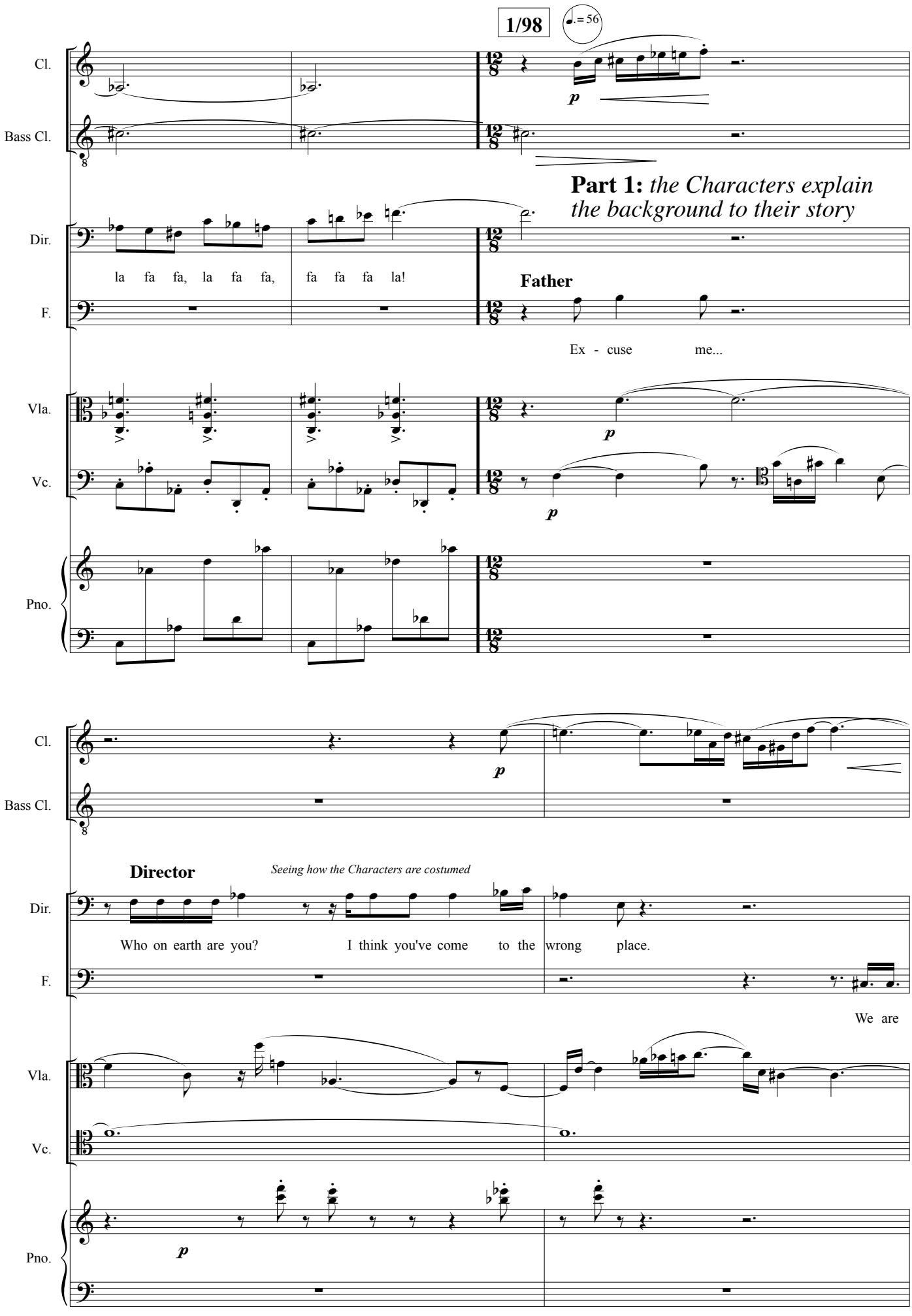

1/53
Cl.
Bass Cl.
Dir.
Vc.
Pno.
mir - rors and pris - ma - tic dreams; then a jux - ta - po - si - tion of
past and pre - sent runs in re - verse from des - ti - ny, where co -
in - ci - dence col - lides with in - tent...

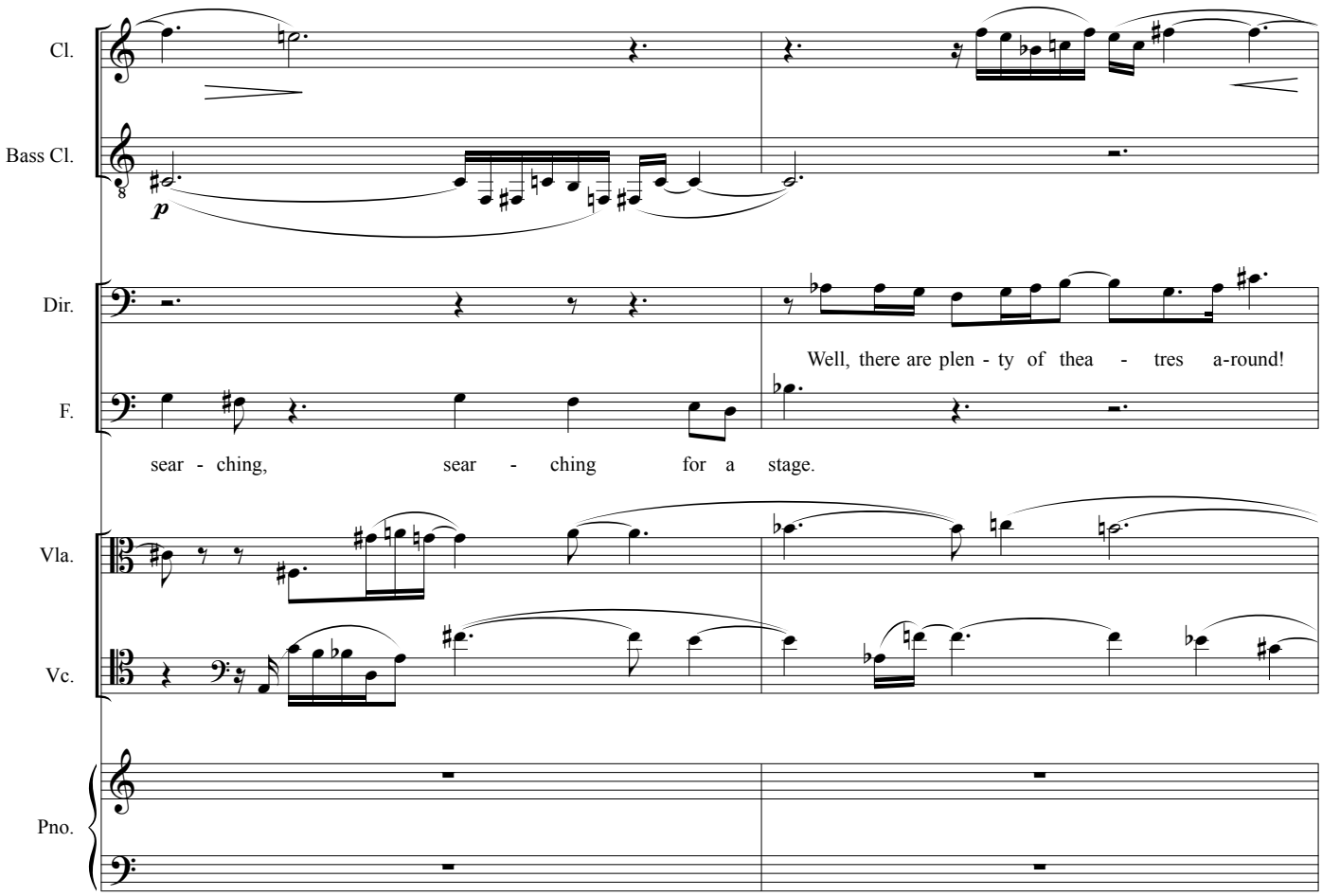

1/63
Cl.
Bass Cl.
Dir.
Vla.
Vc.
Pno.
f
No! I just don't get it, get it, don't
arco
pizz.
get it, don't get it, get it, get it! No! It's sure to fail glo-rious-ly what - e-ver it is,


1/80
Cl.
Bass Cl.
Dir.
what - e - ver it is, sure to fail glo - rious - ly... Or will
Vla.
Vc.
Pno.
Cl.
Bass Cl.
Dir.
it draw the crowds-be - cause, be - cause it's so ob - scure, be - cause it's so ob -
Vla.
Vc.
Pno.

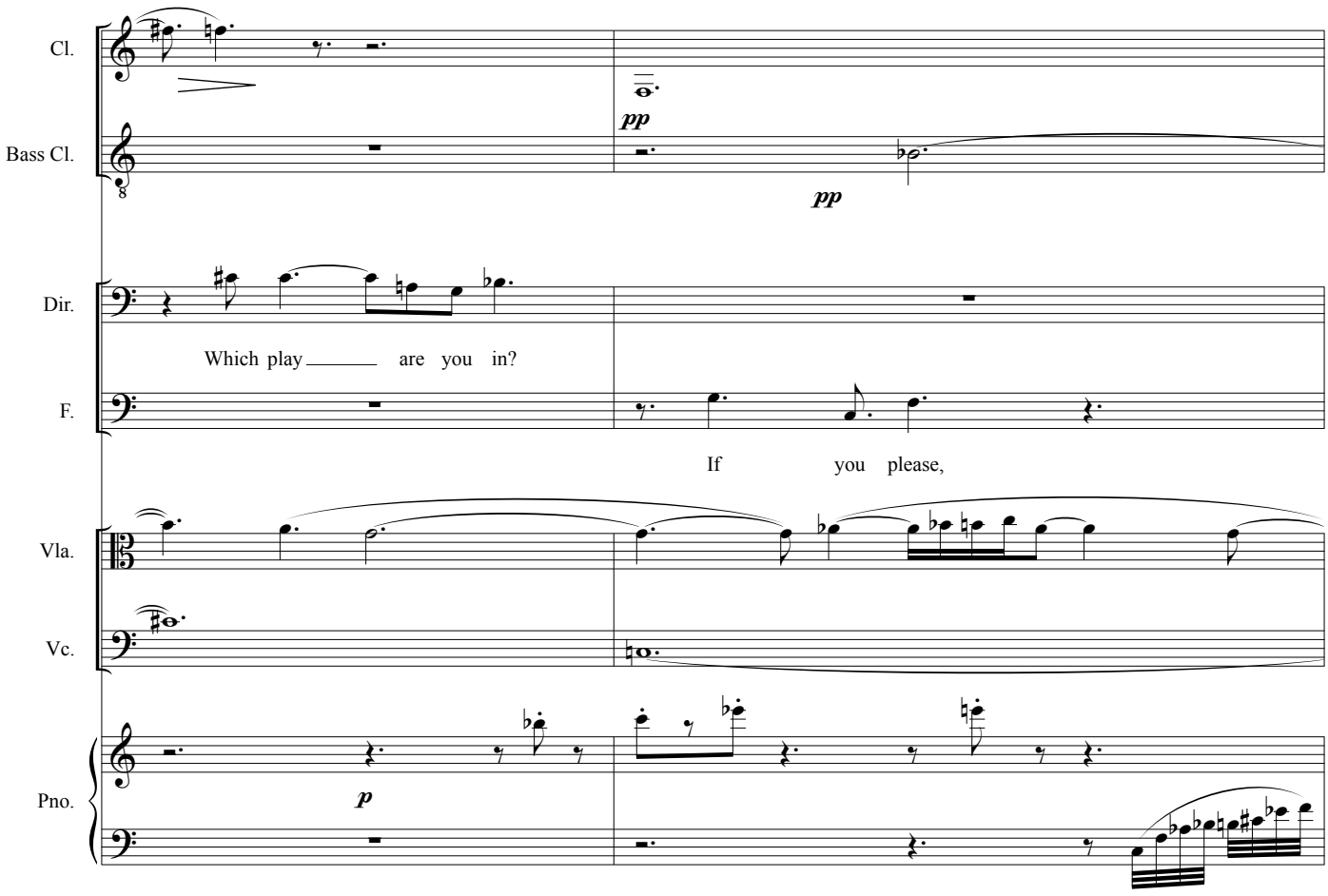
1/88

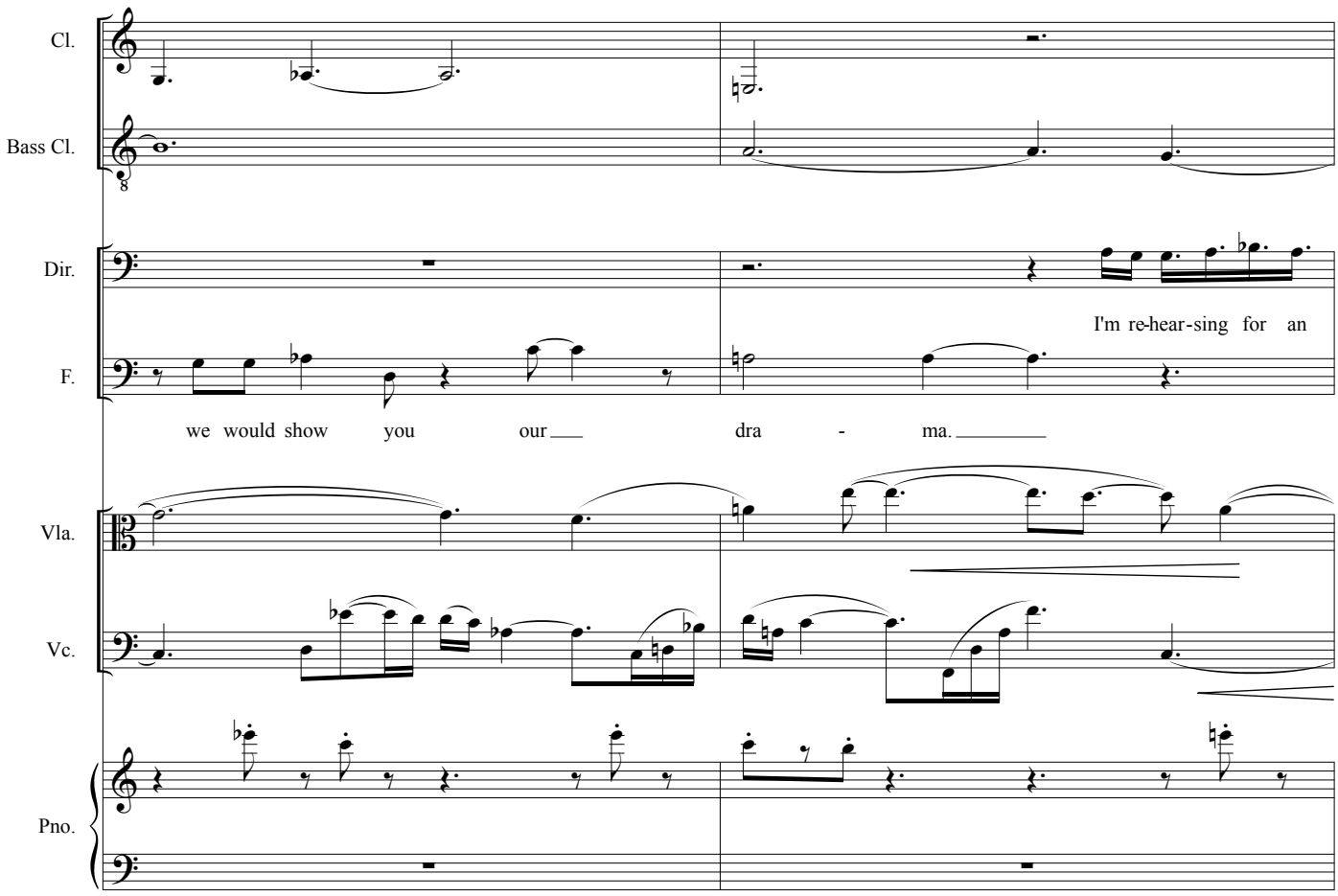

Cl.
Bass Cl.
Dir.
Vla.
Vc.
Pno.
f
f
scure?
What do I care? Just get on with the job!
arco
Cl.
Bass Cl.
Dir.
Vla.
Vc.
Pno.
The Six Characters have entered.
What do I care? Just get on with the job!
fa la fa la fa la,

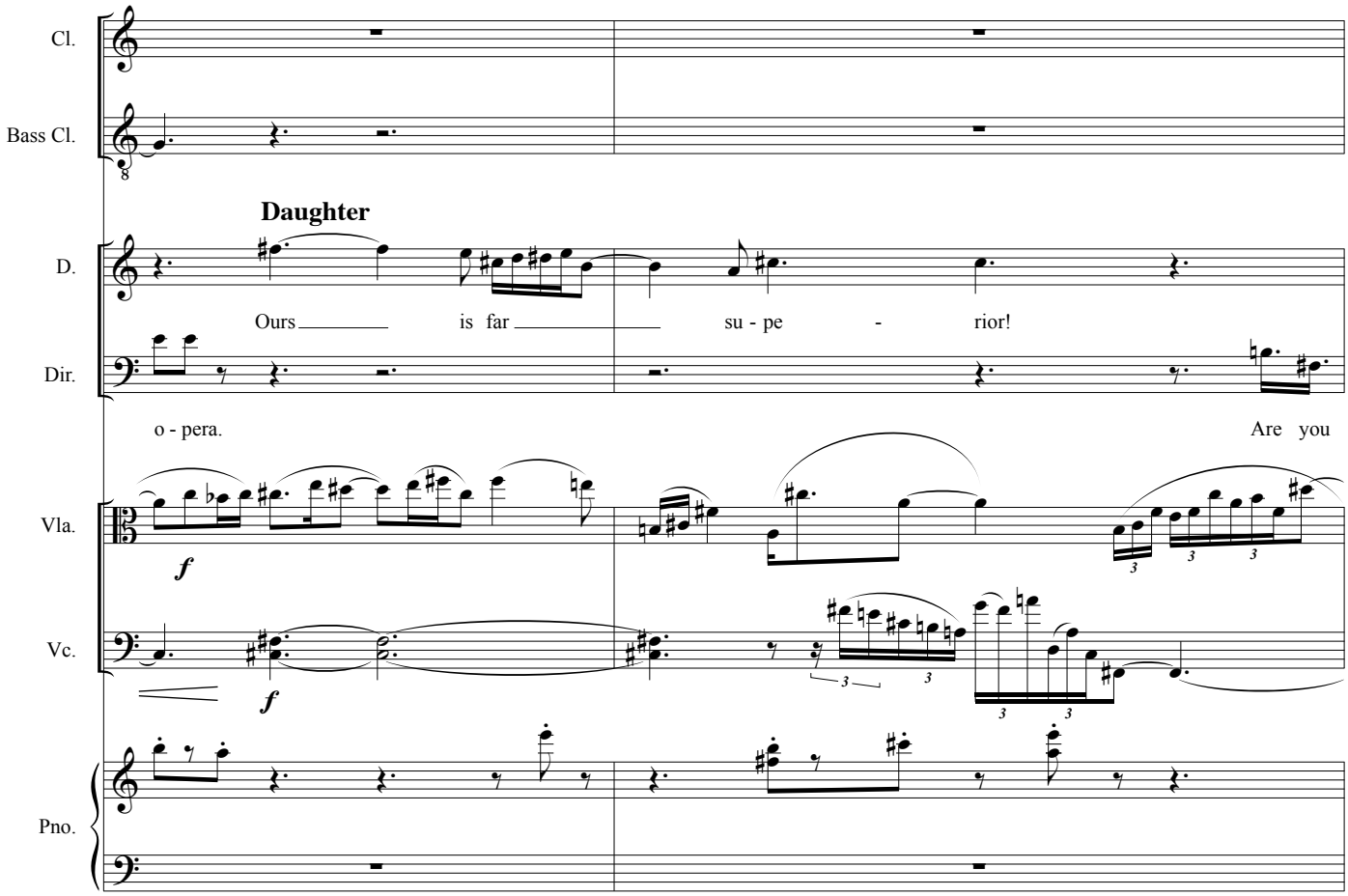

1/98
♩.= 56
Cl.
Bass Cl.
Part 1: the Characters explain the background to their story
Dir.
la fa fa, la fa fa, fa fa fa la!
Father
F.
Ex - cuse me...
Vla.
Vc.
Pno.
Director
Seeing how the Characters are costumed
Who on earth are you? I think you've come to the wrong place.
We are

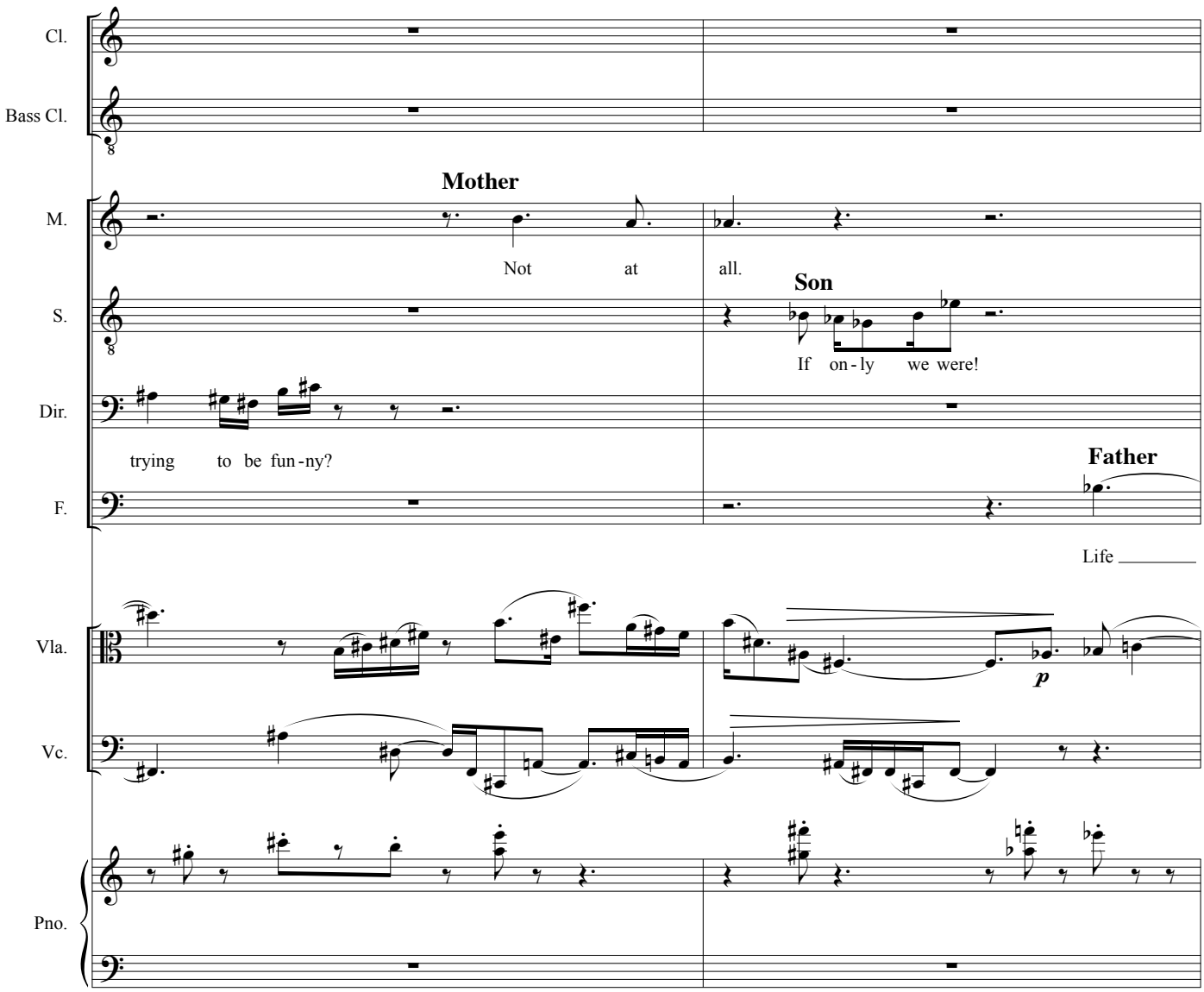

Cl.
Bass Cl.
p
Dir.
F.
Well, there are plen - ty of thea - tres a-round!
sear - ching, sear - ching for a stage.
Vla.
Vc.
Pno.

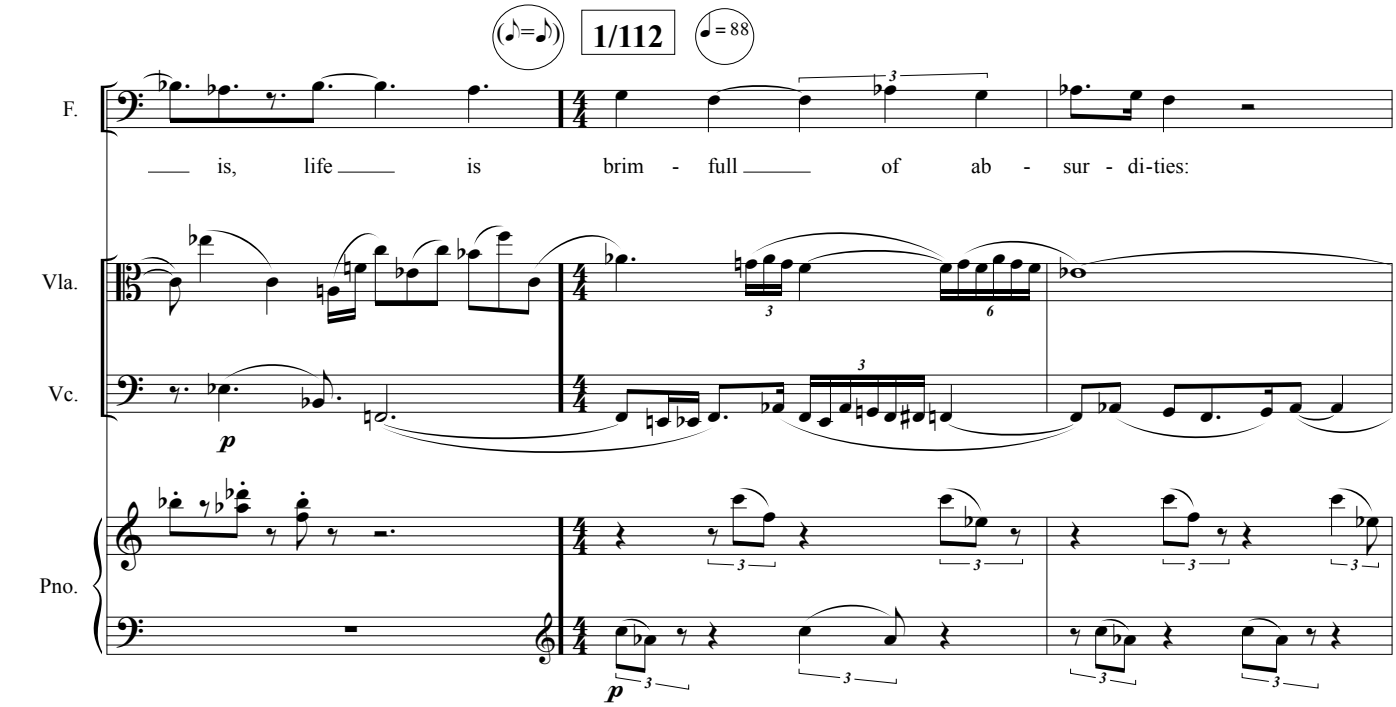
1/104

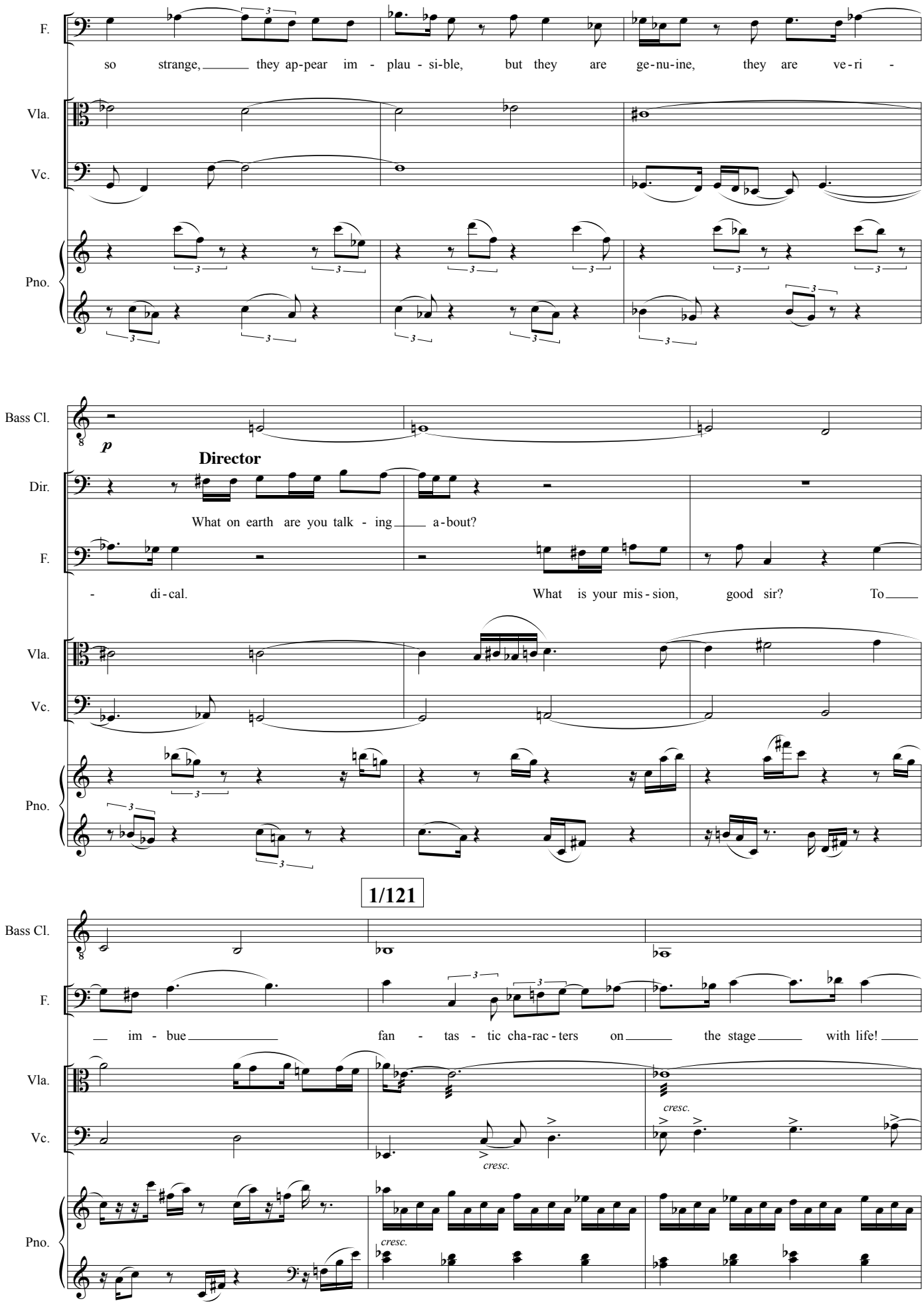

Cl.
Bass Cl.
pp
pp
Dir.
F.
Which play ____ are you in?
If you please,
Vla.
Vc.
Pno.
p

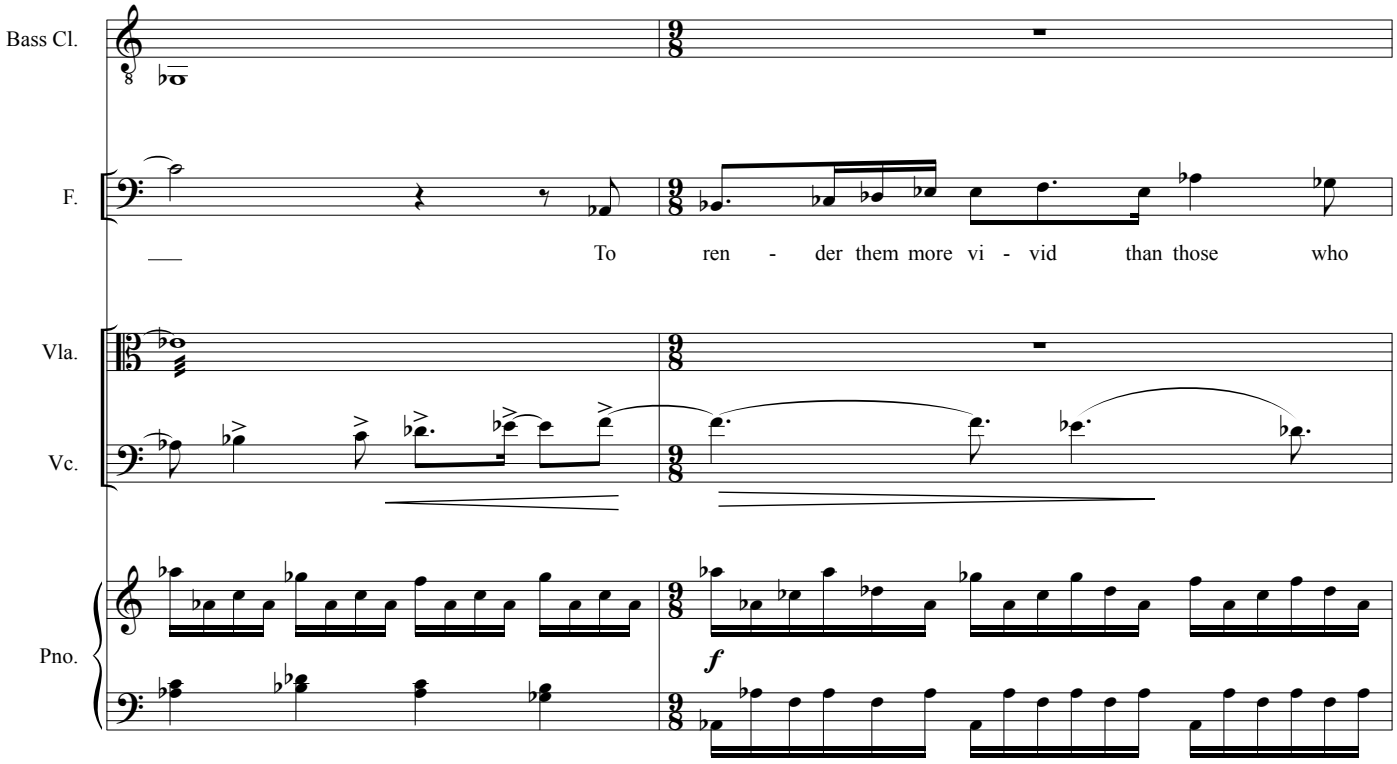

Cl.
Bass Cl.
Dir.
I'm re-hear-sing for an
F.
we would show you our dra - ma.
Vla.
Vc.
Pno.


Cl.
Bass Cl.
Daughter
D.
Ours is far su - pe - rior!
Dir.
o - pera.
Are you
Vla.
f
Vc.
f
Pno.

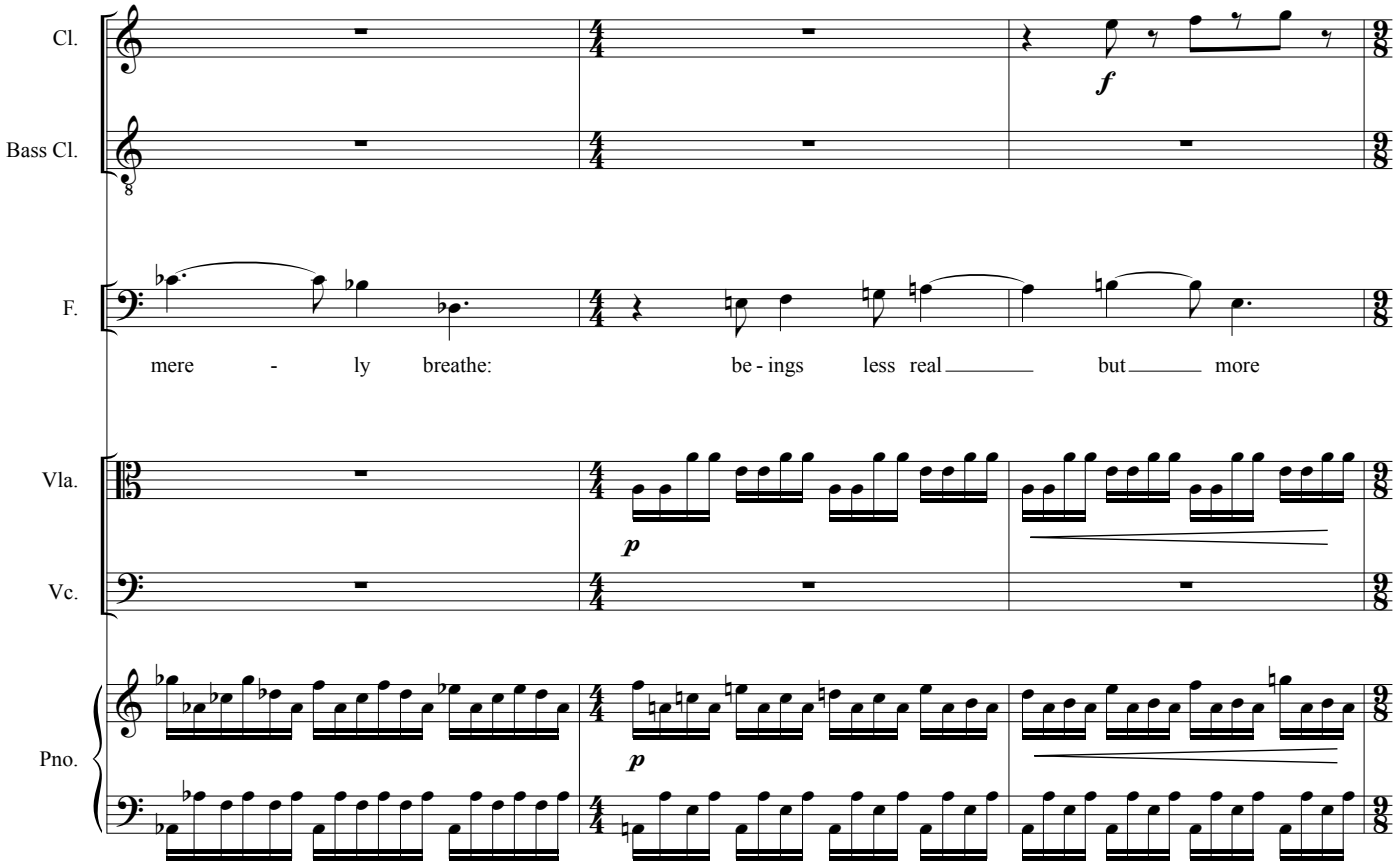

Cl.
Bass Cl.
Mother
M.
Not at all.
Son
S.
If on-ly we were!
Dir.
trying to be fun-ny?
Father
F.
Life
Vla.
Vc.
p
Pno.

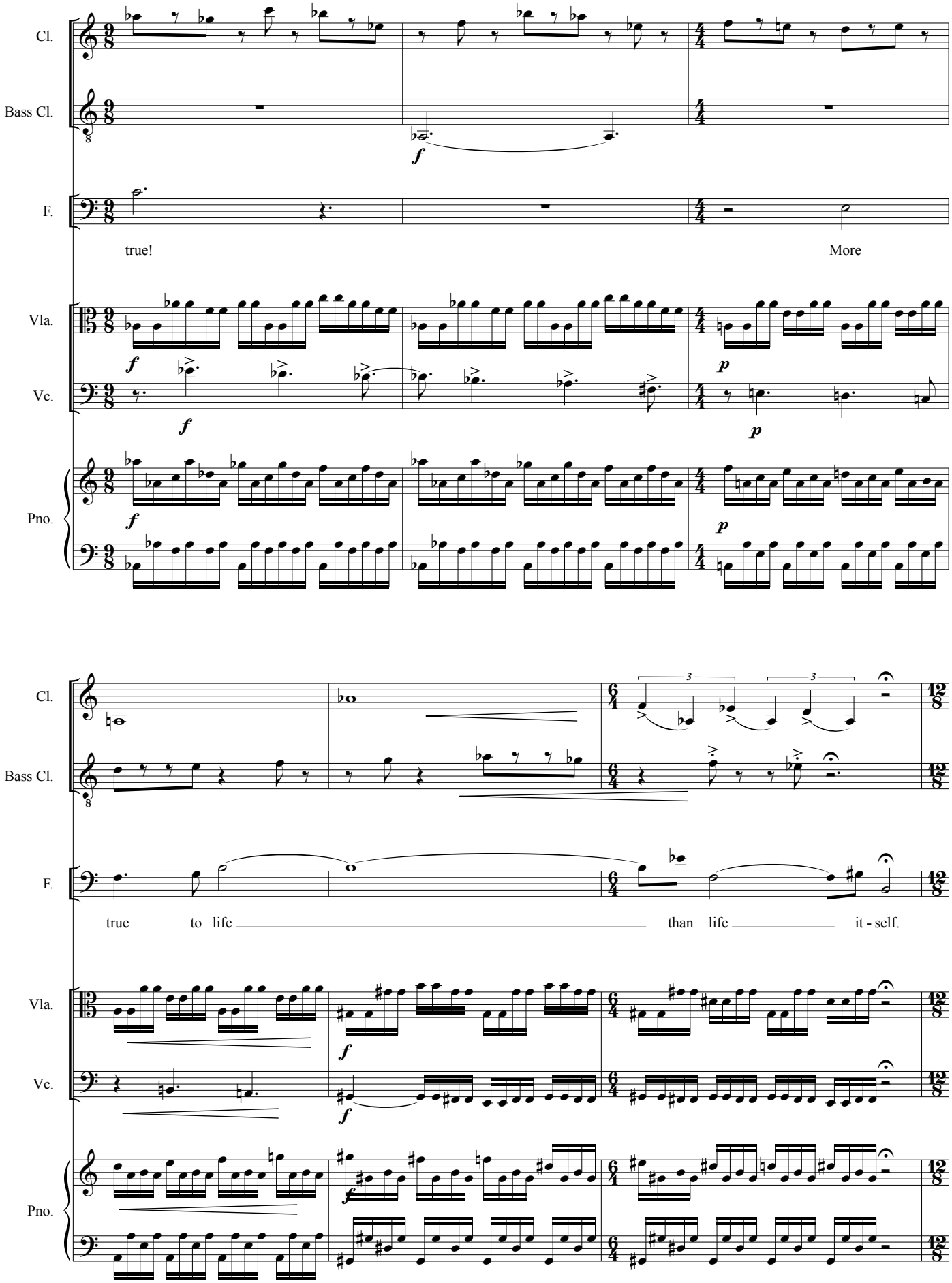

1/112
♩= 88
F.
is, life is brim - full of ab - sur - di-ties:
Vla.
Vc.
p
Pno.
p

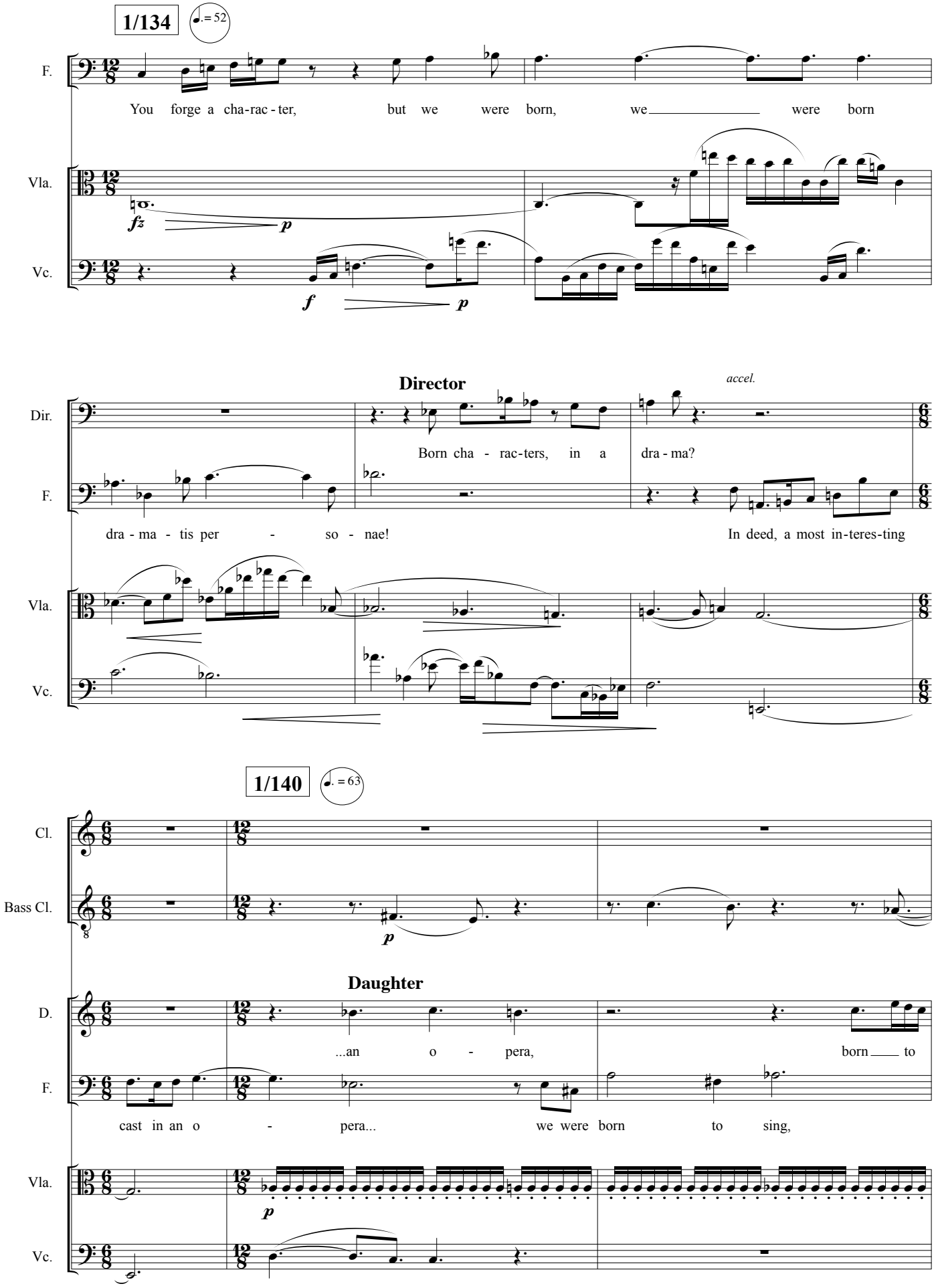

F.
so strange, they ap-pear im - plau - si-ble, but they are ge-nu-ine, they are ve-ri -
Vla.
Vc.
Pno.
Bass Cl.
p
Director
Dir.
What on earth are you talk - ing a-bout?
F.
- di-cal. What is your mis-sion, good sir? To
Vla.
Vc.
Pno.
1/121
Bass Cl.
F.
im - bue fan - tas - tic cha-rac-ters on the stage with life!
Vla.
cresc.
Vc.
cresc.
Pno.
cresc.

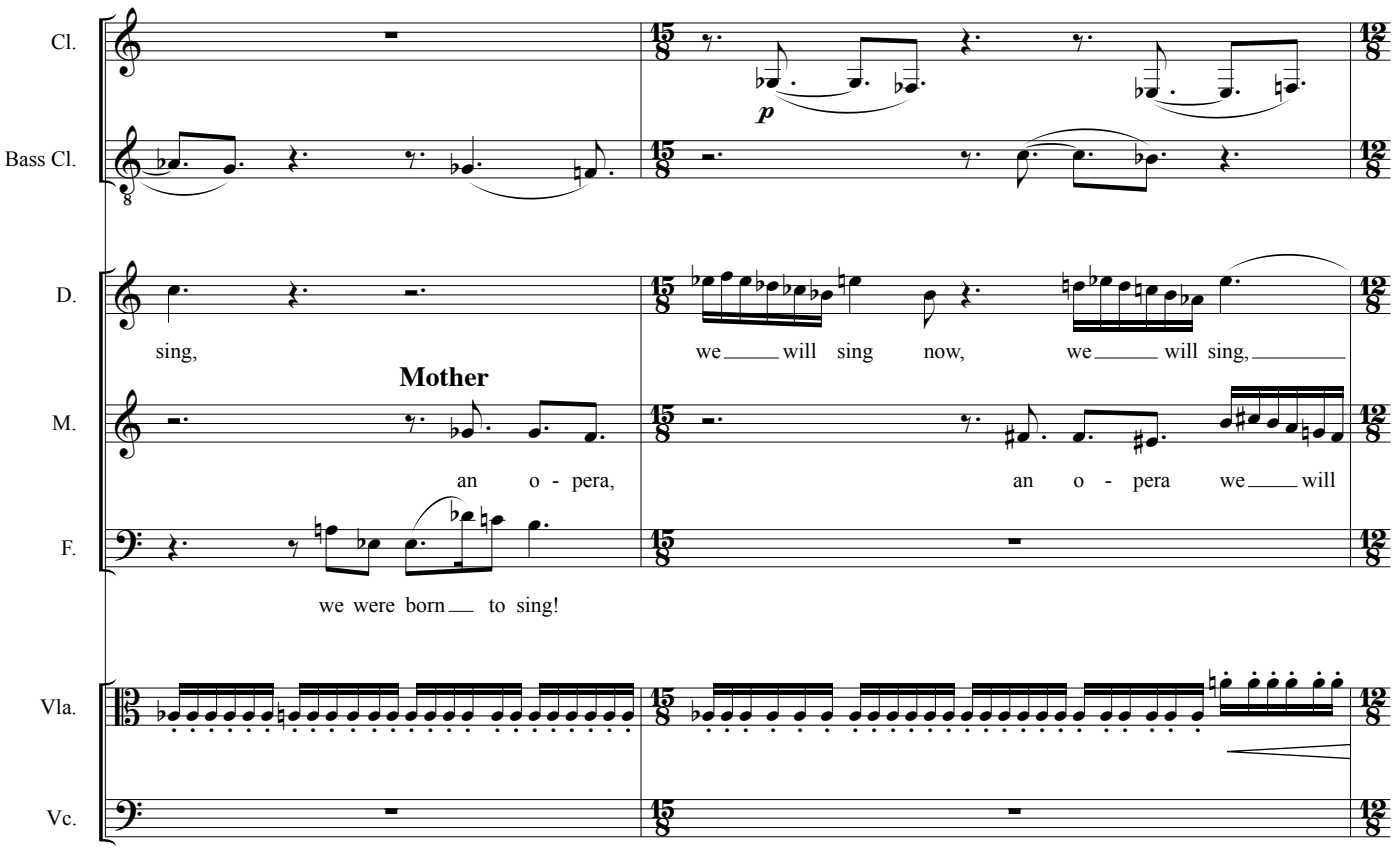

Bass Cl.
F.
To ren - der them more vi - vid than those who
Vla.
Vc.
Pno.
f

1/126

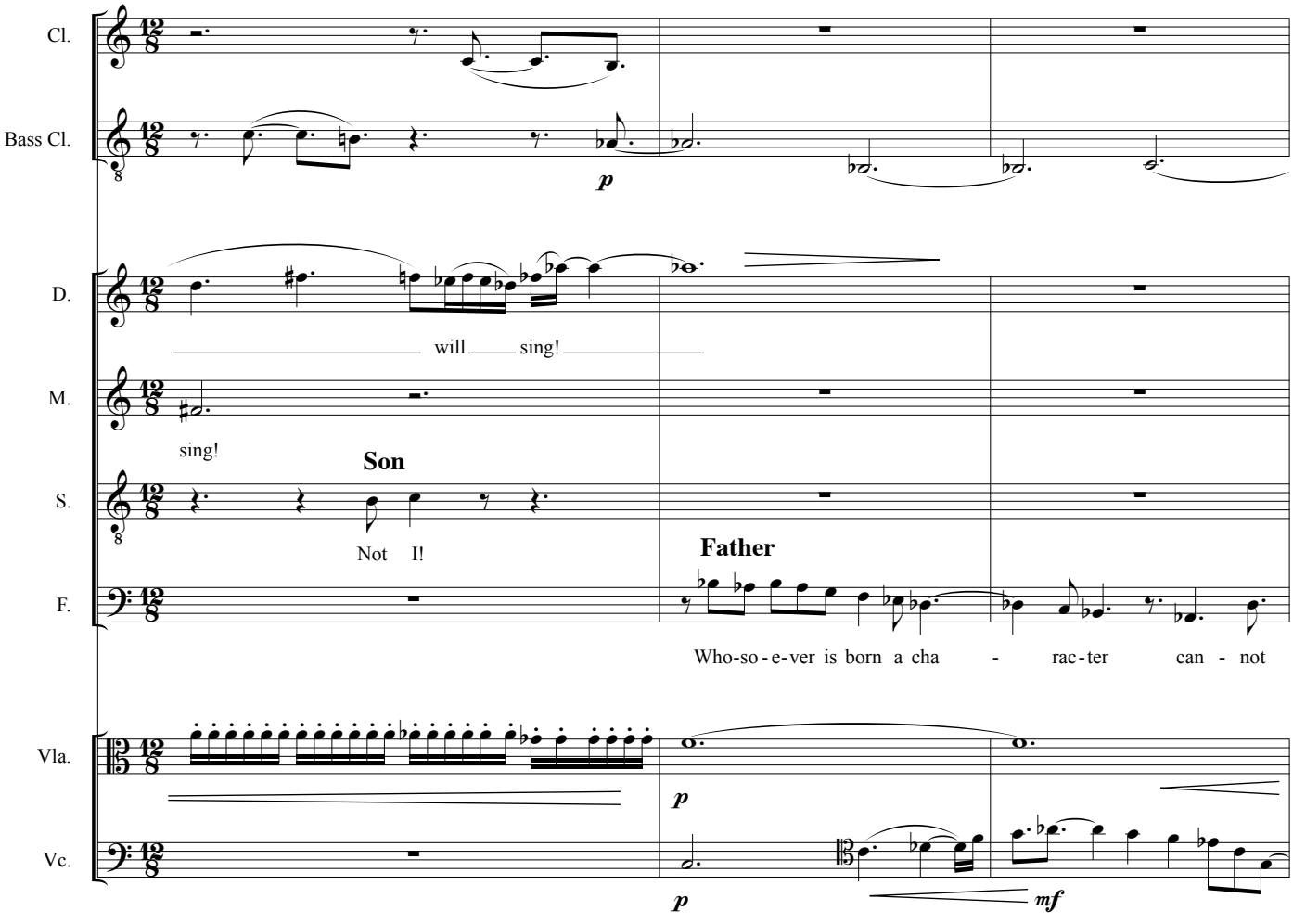

Cl.
Bass Cl.
F.
mere - ly breathe: be - ings less real but more
Vla.
Vc.
Pno.
f
p
p

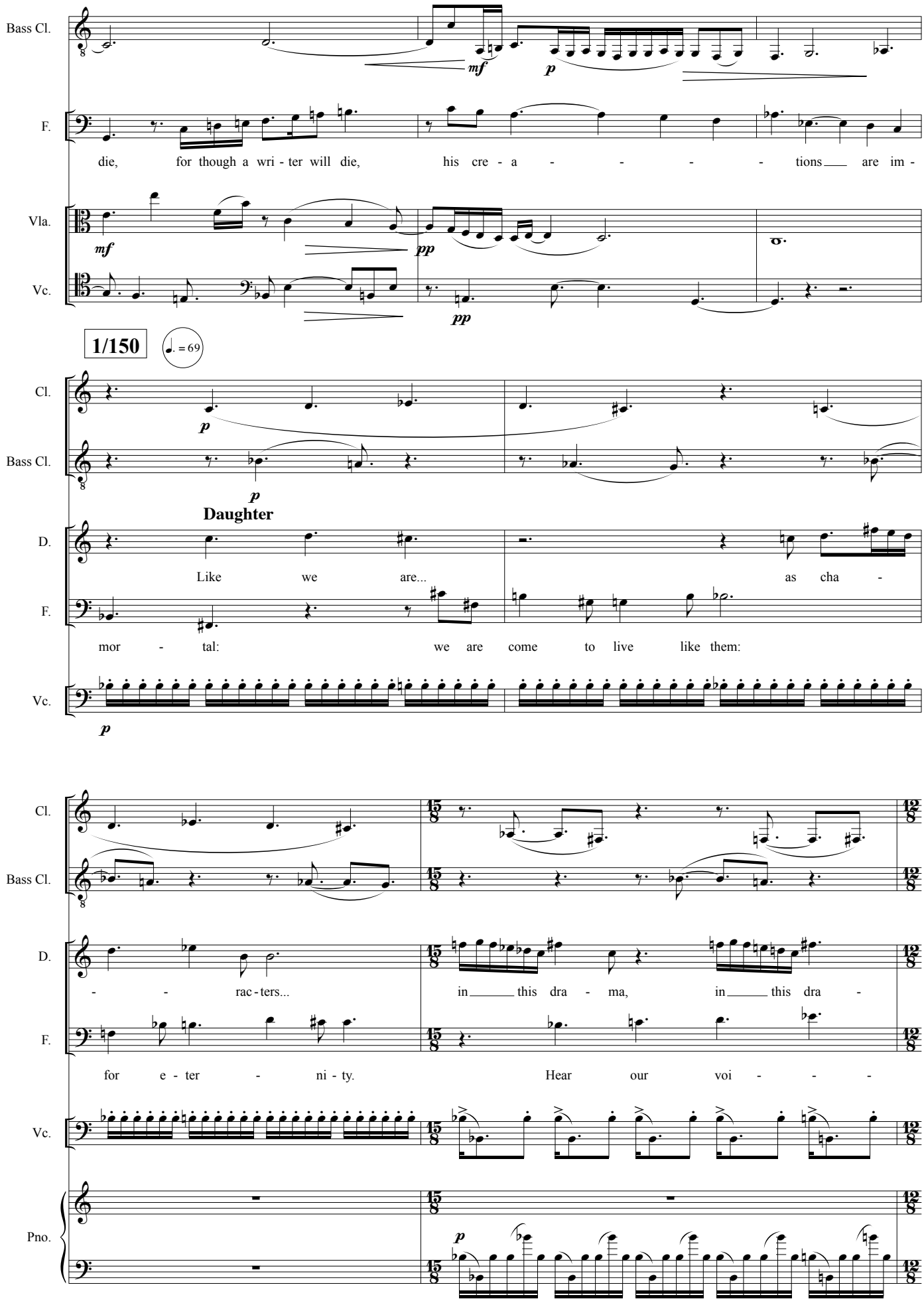

Cl.
Bass Cl.
F.
true!
More
Vla.
Vc.
Pno.
Cl.
Bass Cl.
F.
true to life
than life it - self.
Vla.
Vc.
Pno.

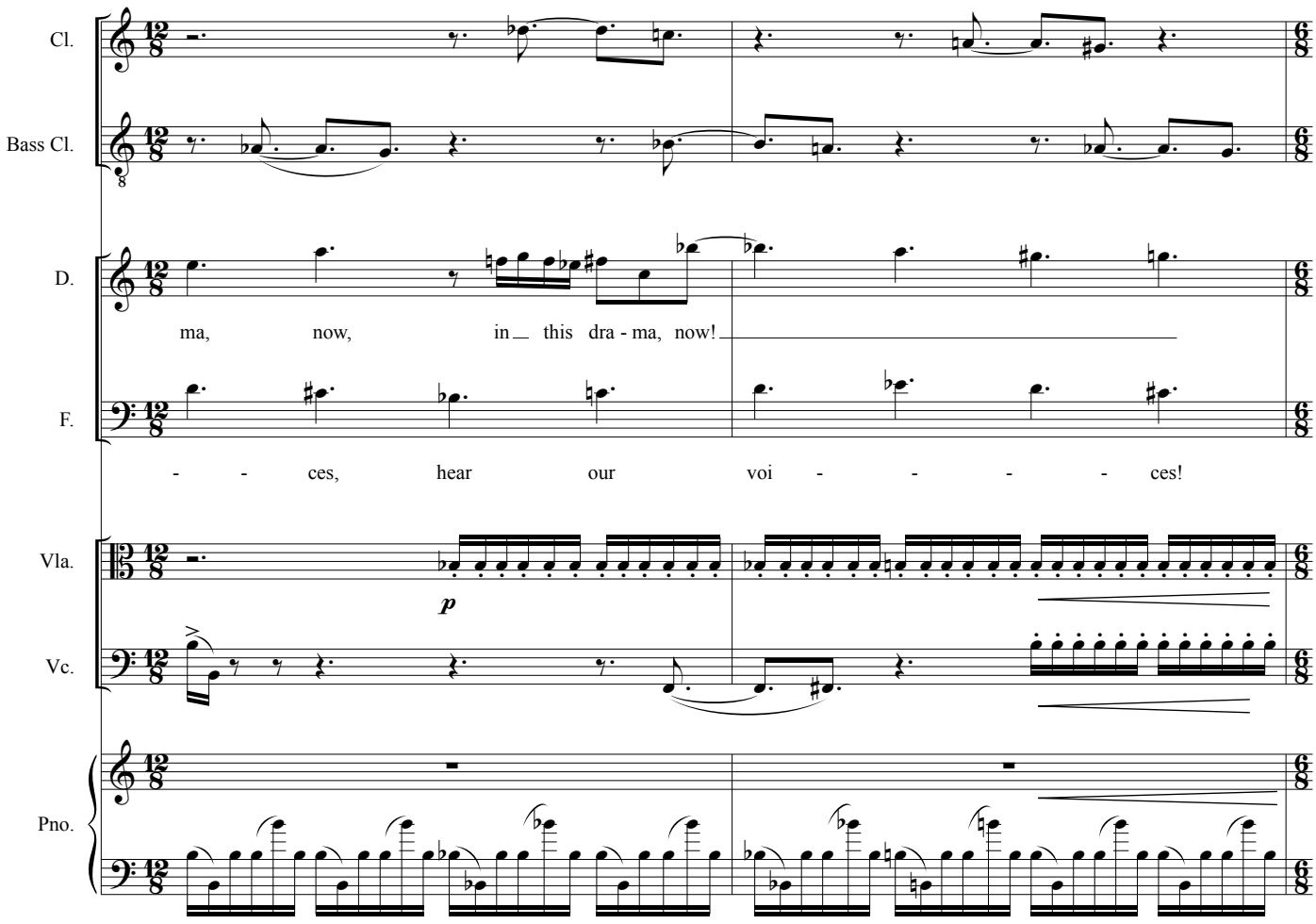

1/134
♩. = 52
F.
You forge a cha-rac-ter, but we were born, we were born
Vla.
fz
p
Vc.
f
p
Director
accel.
Dir.
Born cha - rac-ters, in a dra - ma?
F.
dra - ma - tis per - so - nae!
In deed, a most in-teres-ting
Vla.
Vc.
1/140
♩. = 63
Cl.
Bass Cl.
8
p
Daughter
D.
...an o - pera, born to
F.
cast in an o - pera... we were born to sing,
Vla.
p
Vc.


Cl.
Bass Cl.
D.
M.
F.
Vla.
Vc.
p
sing,
we will sing now, we will sing,
Mother
an o - pera,
an o - pera we will
we were born to sing!

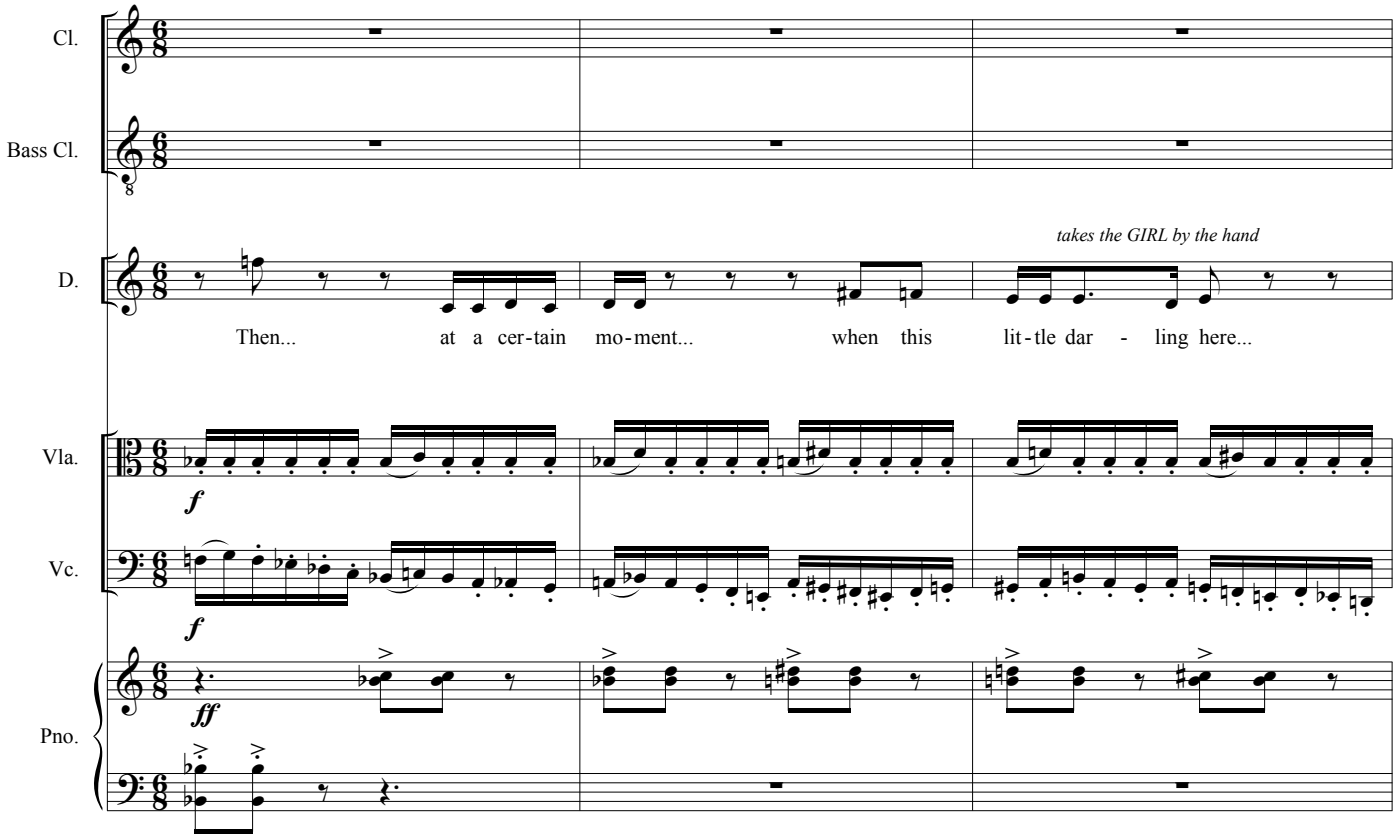
1/145

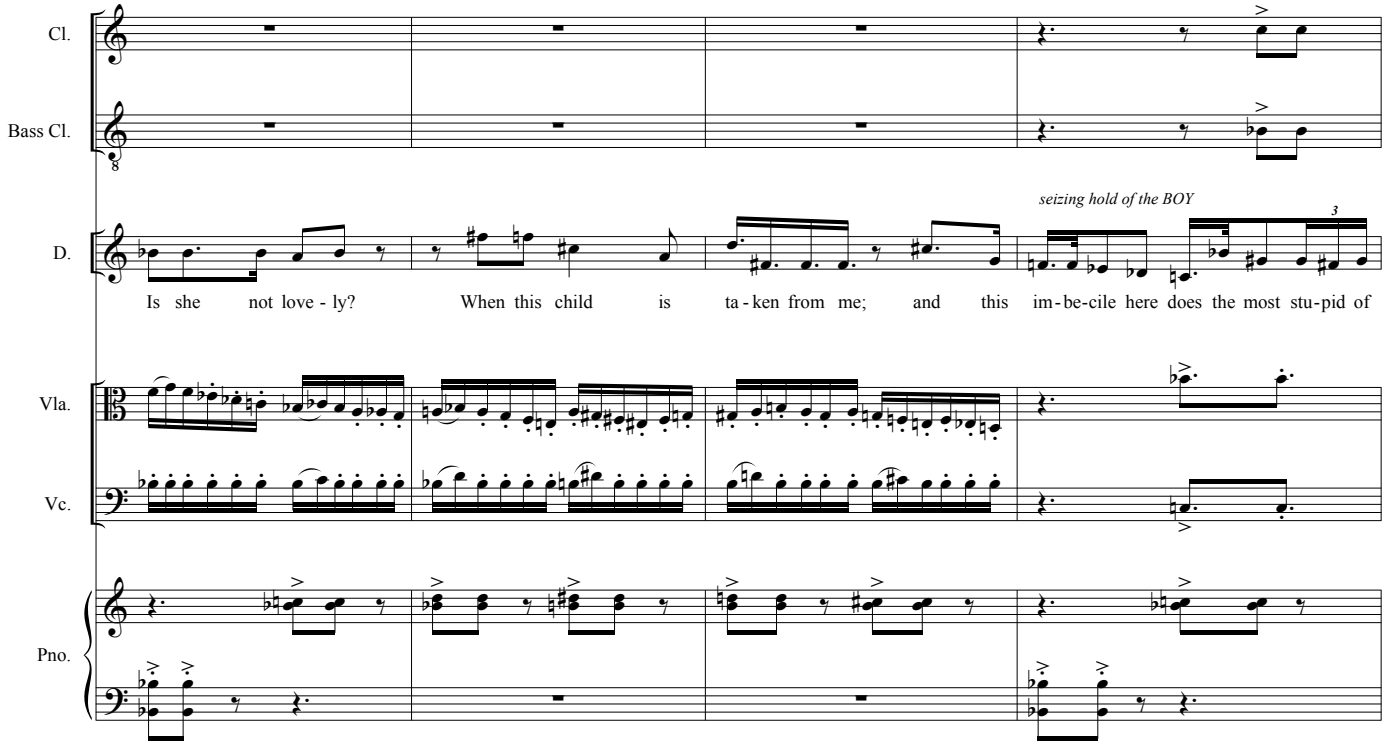

Cl.
Bass Cl.
D.
M.
S.
F.
Vla.
Vc.
p
will sing!
sing!
Son
Not I!
Father
Who-so-e-ver is born a cha - rac-ter can - not
p
p
mf

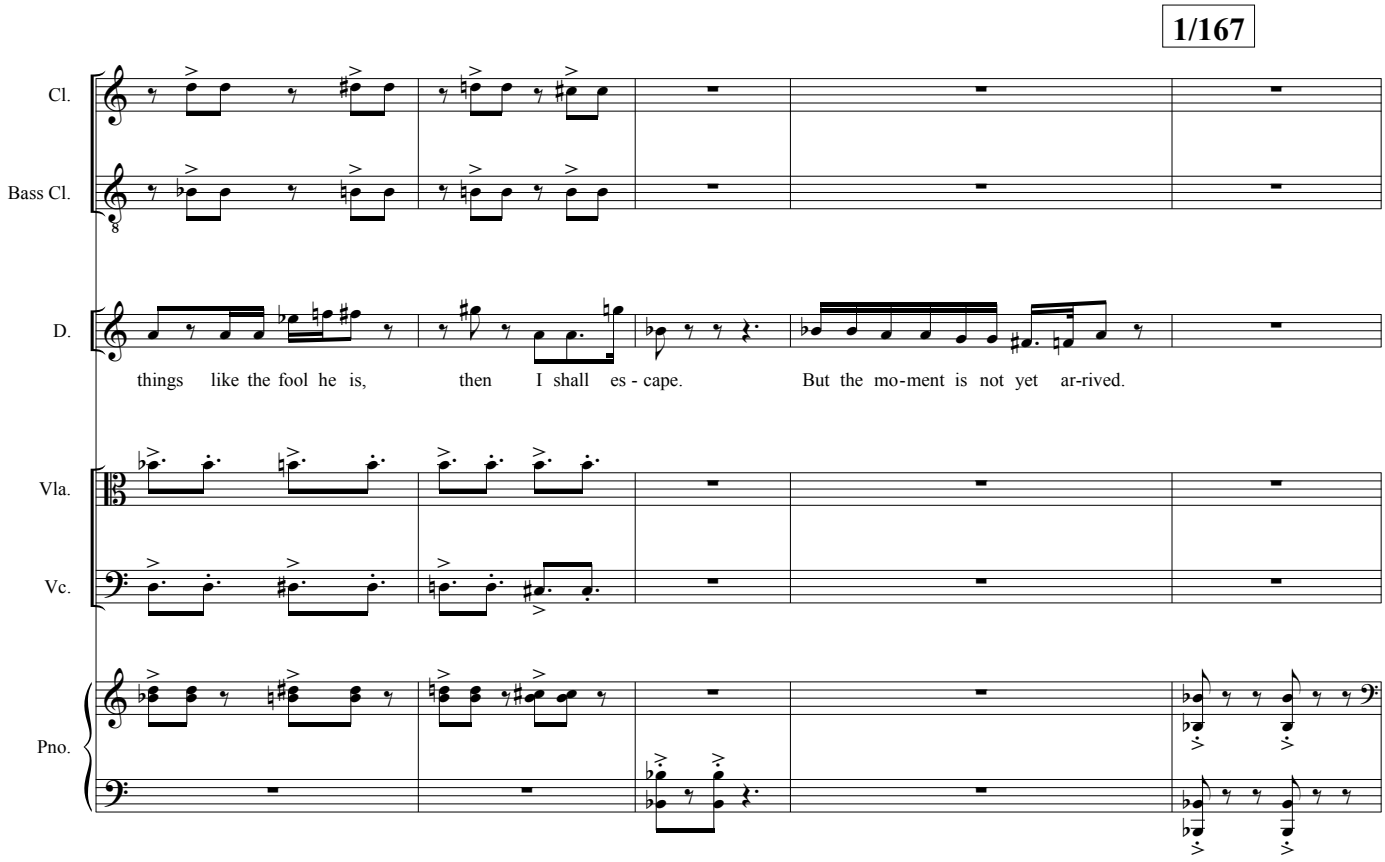

Bass Cl.
F.
die, for though a wri - ter will die, his cre - a - - - - - tions are im -
Vla.
Vc.
1/150
Cl.
Bass Cl.
Daughter
D.
Like we are... as cha -
F.
mor - tal: we are come to live like them:
Vc.
Cl.
Bass Cl.
D.
- - rac - ters... in this dra - ma, in this dra -
F.
for e - ter - ni - ty. Hear our voi - - -
Vc.
Pno.

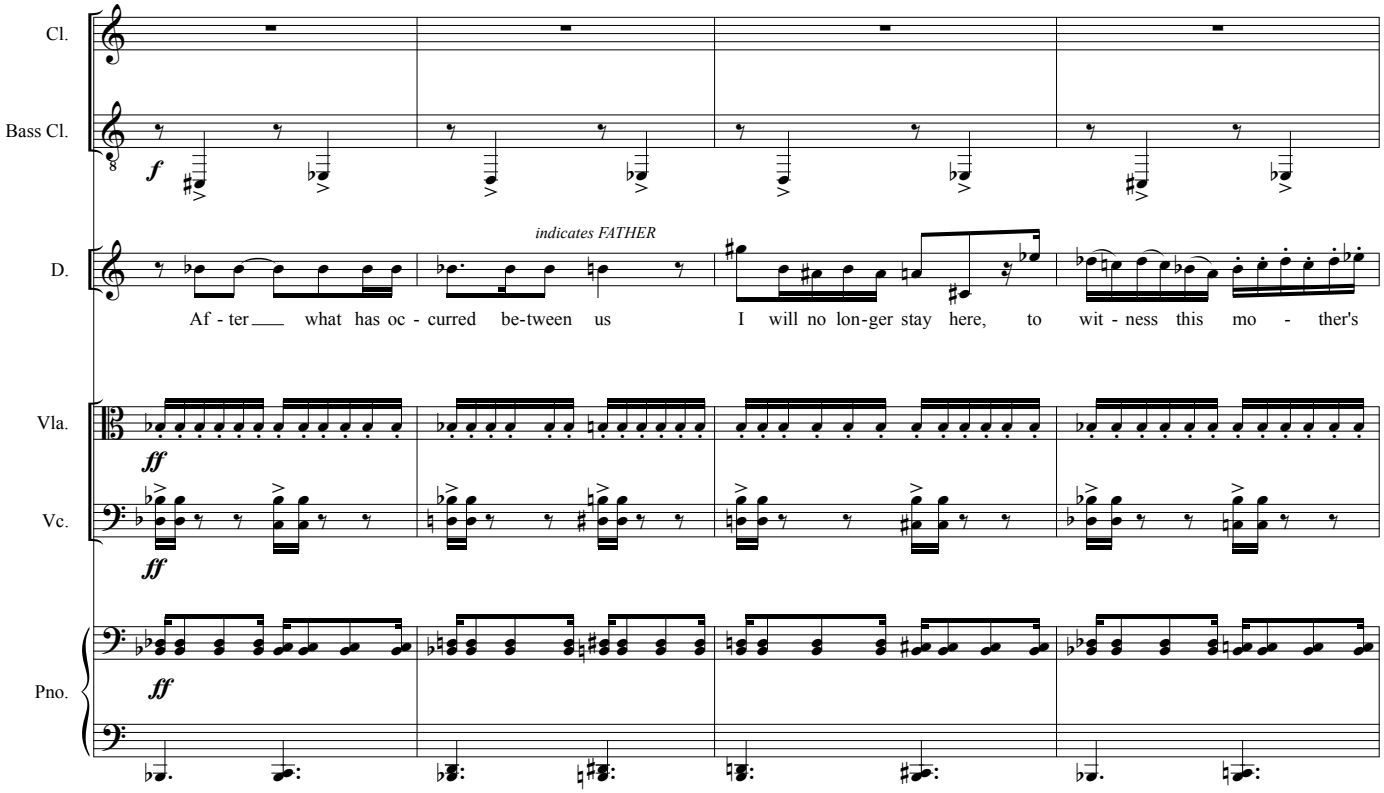

Cl.
Bass Cl.
D.
ma, now, in this dra - ma, now!
F.
- - ces, hear our voi - - - - - ces!
Vla.
p
Vc.
Pno.

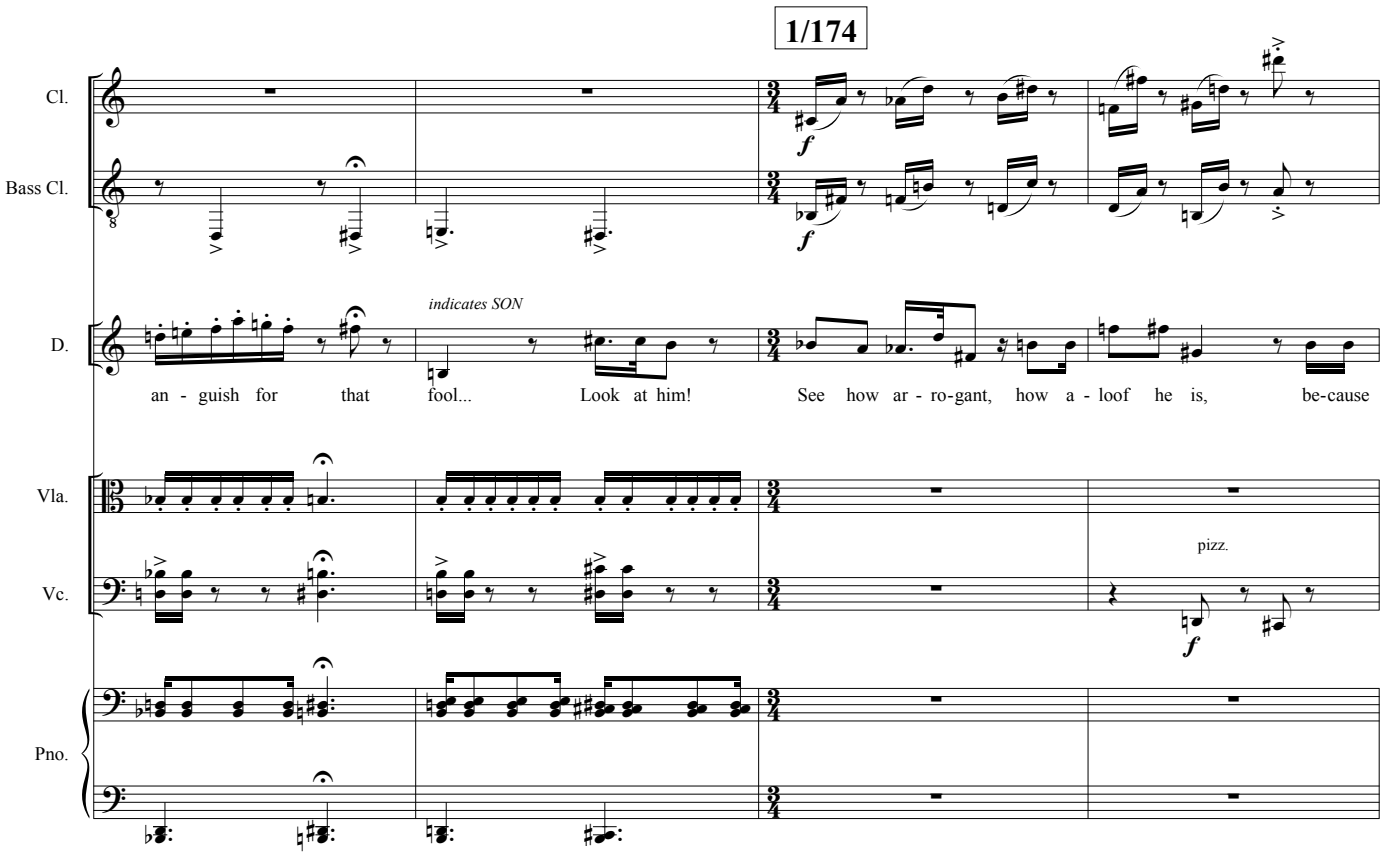
1/156

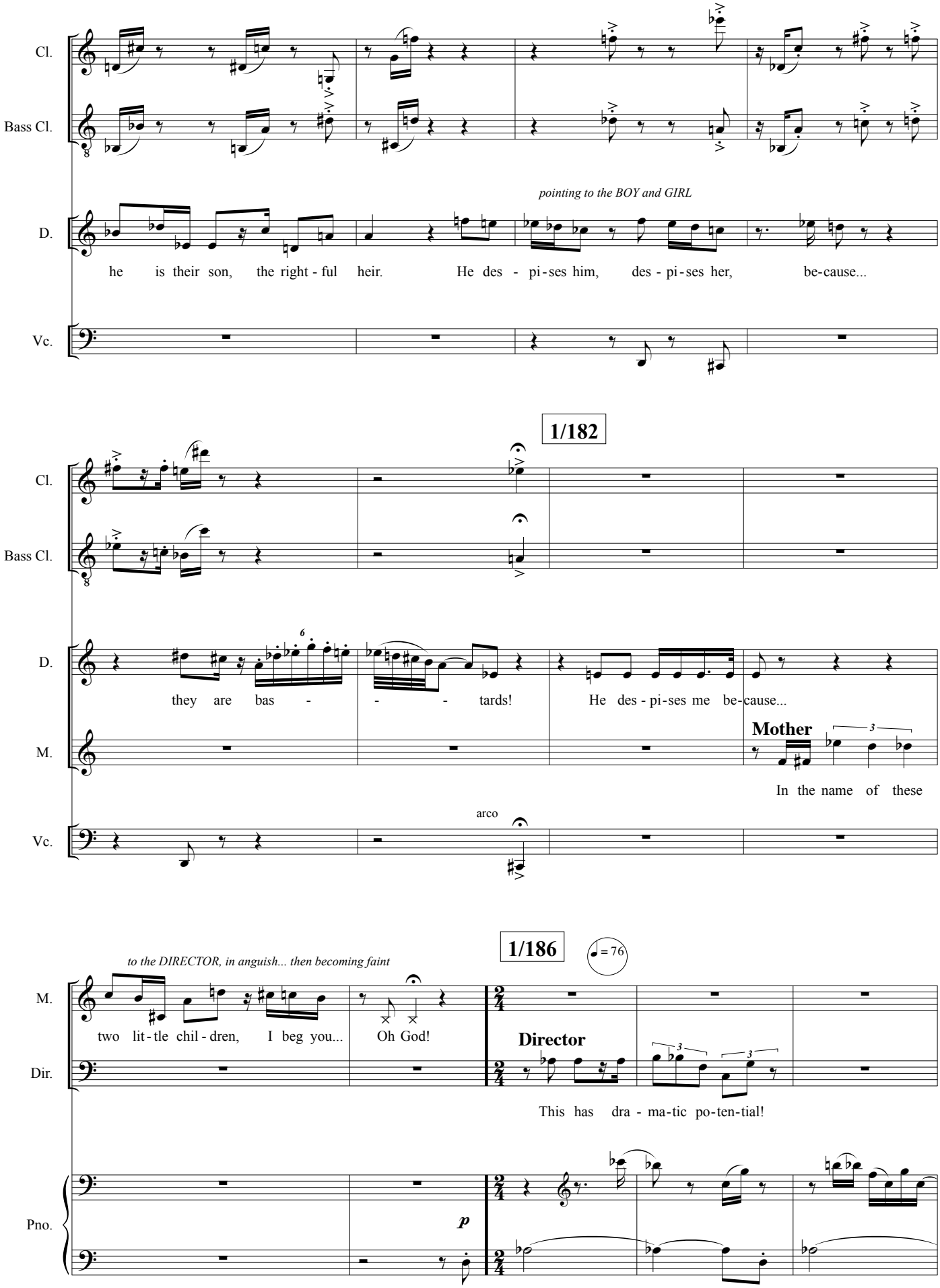

Cl.
Bass Cl.
D.
takes the GIRL by the hand
Then... at a cer-tain mo-ment... when this lit-tle dar - ling here...
Vla.
f
Vc.
f
Pno.
ff

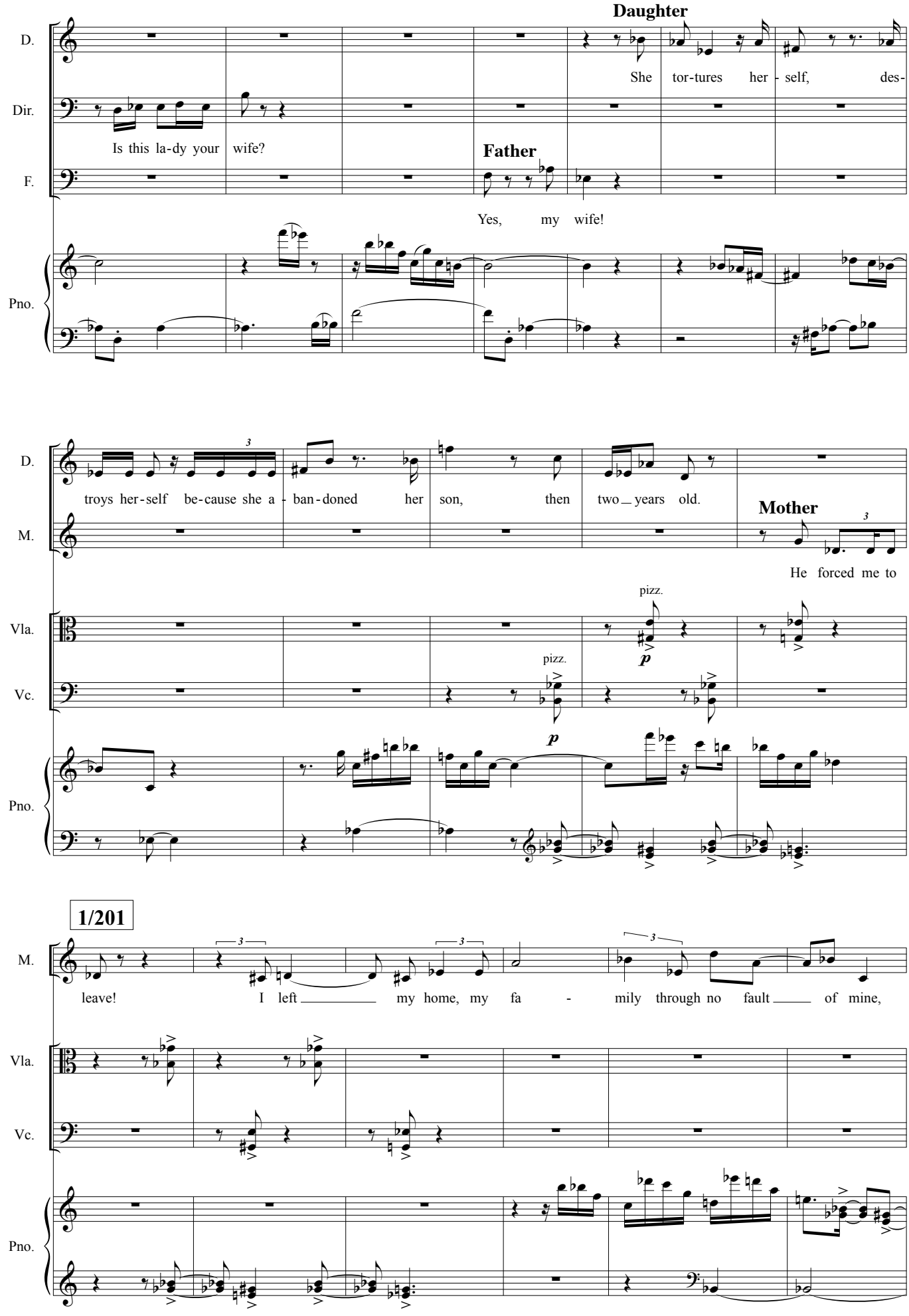

Cl.
Bass Cl.
D.
seizing hold of the BOY
Is she not love - ly? When this child is ta - ken from me; and this im - be-cile here does the most stu-pid of
Vla.
Vc.
Pno.

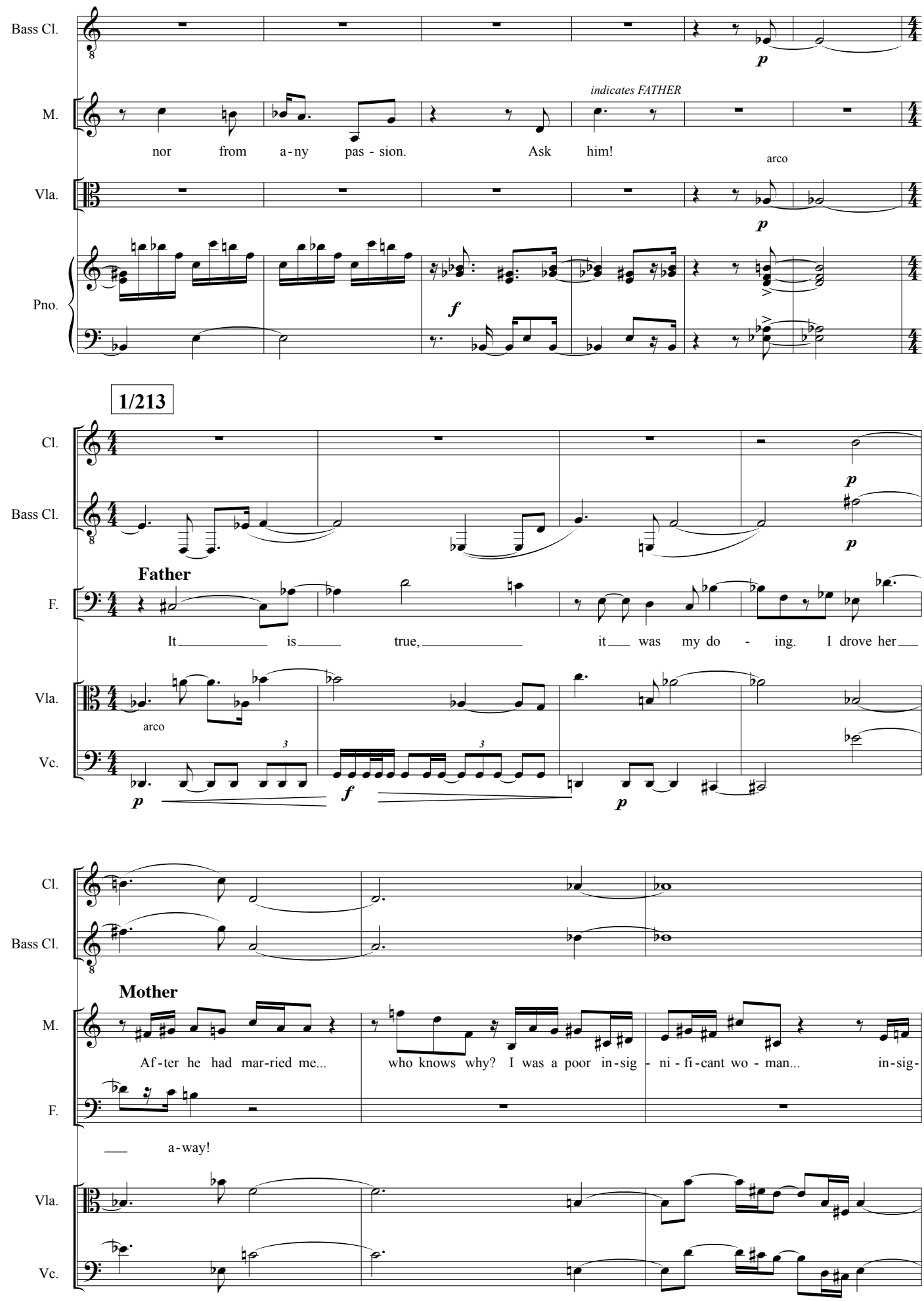

1/167
Cl.
Bass Cl.
D.
things like the fool he is, then I shall es - cape. But the mo-ment is not yet ar-rived.
Vla.
Vc.
Pno.

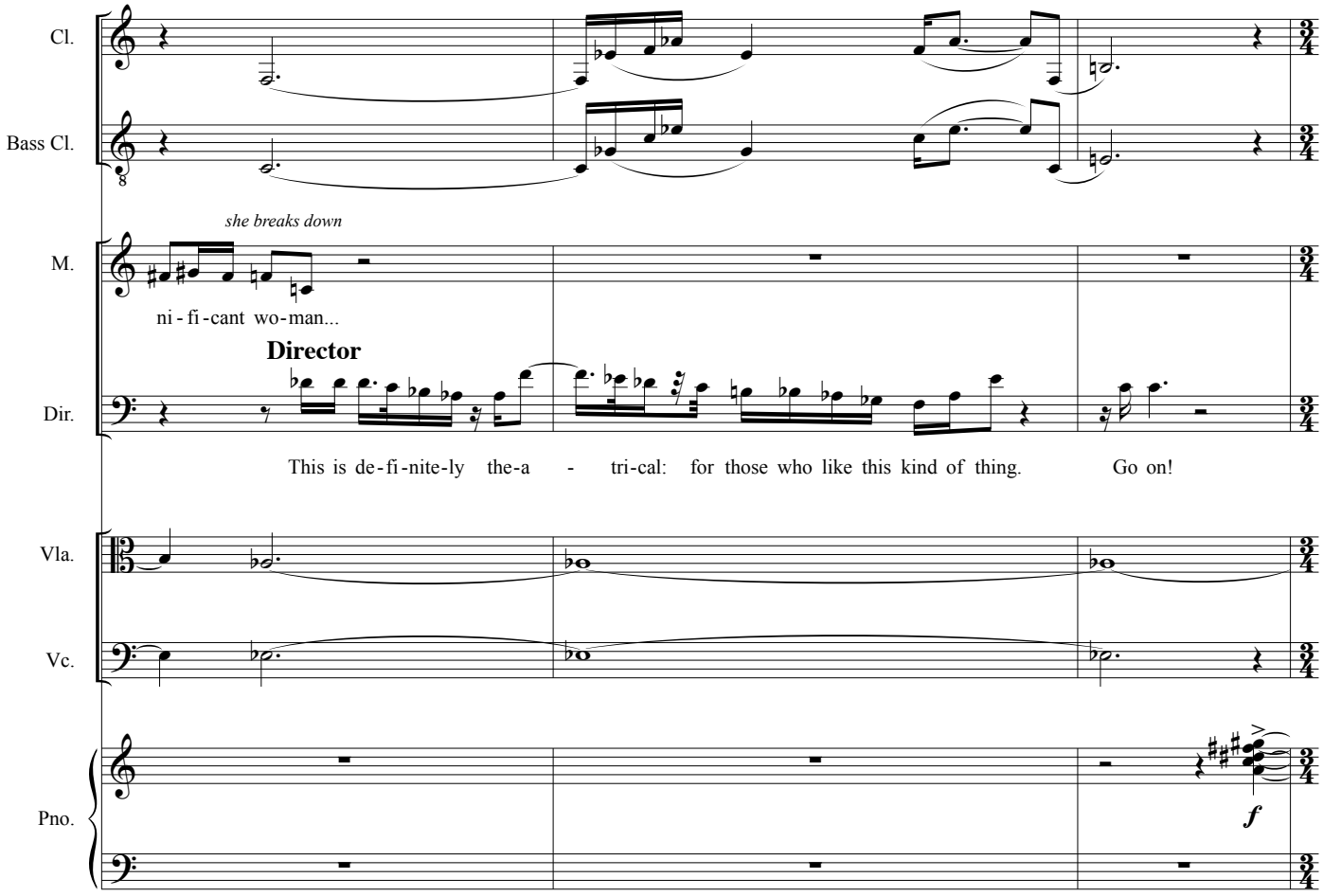

Cl.
Bass Cl.
D.
Vla.
Vc.
Pno.
f
indicates FATHER
Af - ter what has oc - curred be-tween us I will no lon-ger stay here, to wit - ness this mo - ther's
ff
ff
ff

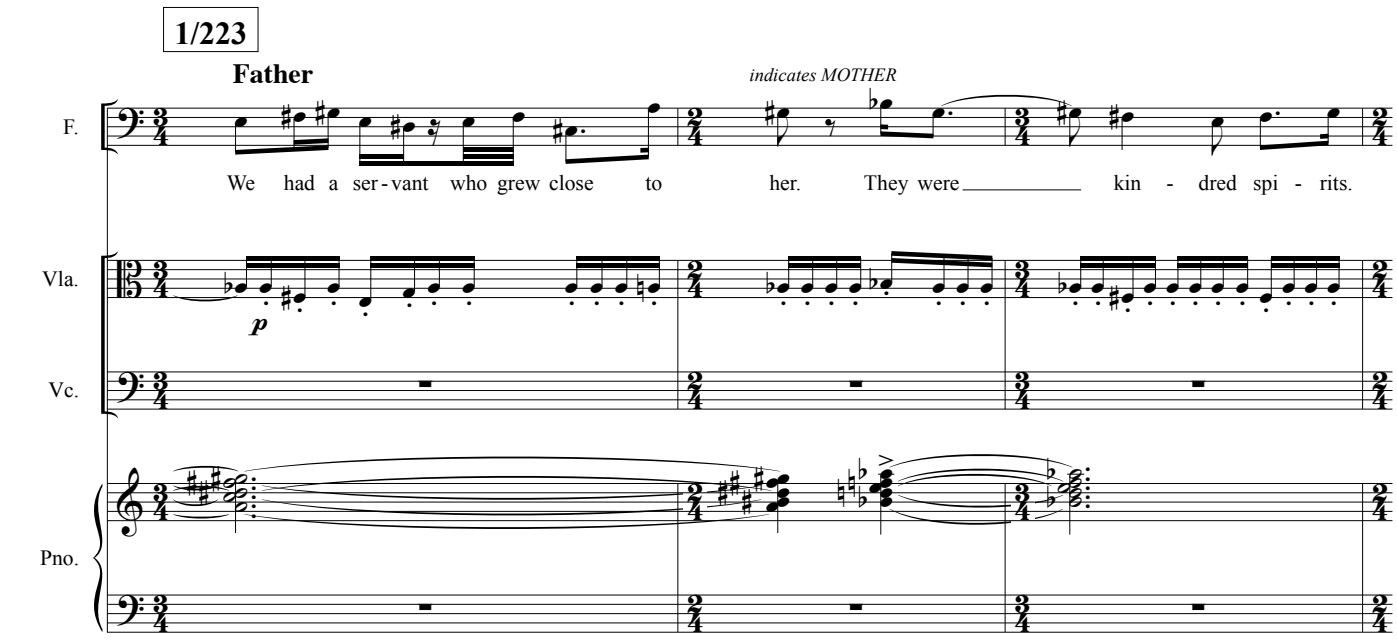

1/174
Cl.
Bass Cl.
D.
Vla.
Vc.
Pno.
f
f
indicates SON
an - guish for that fool... Look at him! See how ar - ro-gant, how a - loof he is, be-cause
pizz.
f

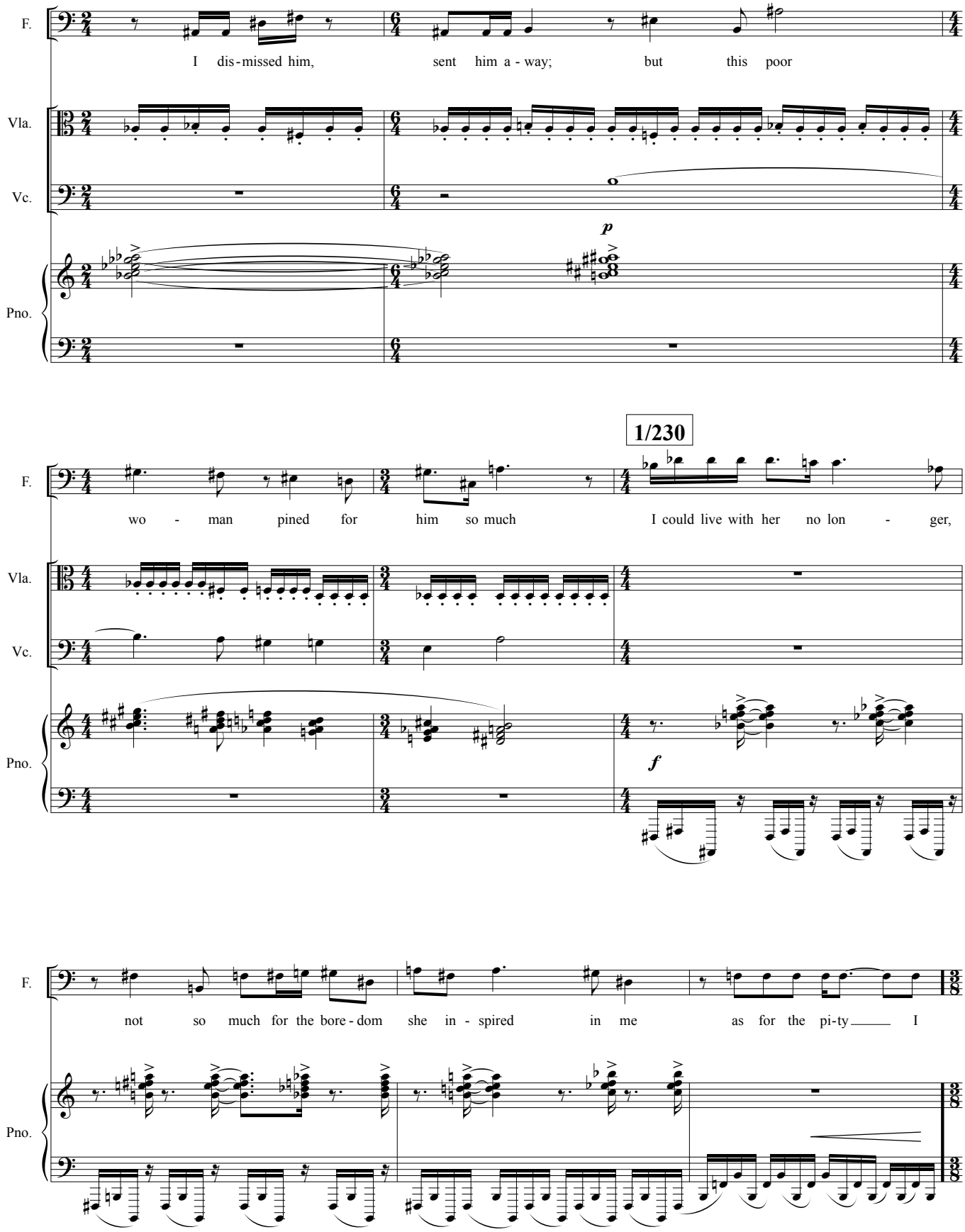

Cl.
Bass Cl.
D.
Vc.
pointing to the BOY and GIRL
he is their son, the right - ful heir. He des - pi - ses him, des - pi - ses her, be-cause...
1/182
they are bas - - - tards! He des - pi - ses me be-cause...
M.
Mother
In the name of these
arco
1/186
♩ = 76
to the DIRECTOR, in anguish... then becoming faint
two lit - tle chil - dren, I beg you... Oh God!
Dir.
Director
This has dra - ma-tic po-ten-tial!
Pno.
p

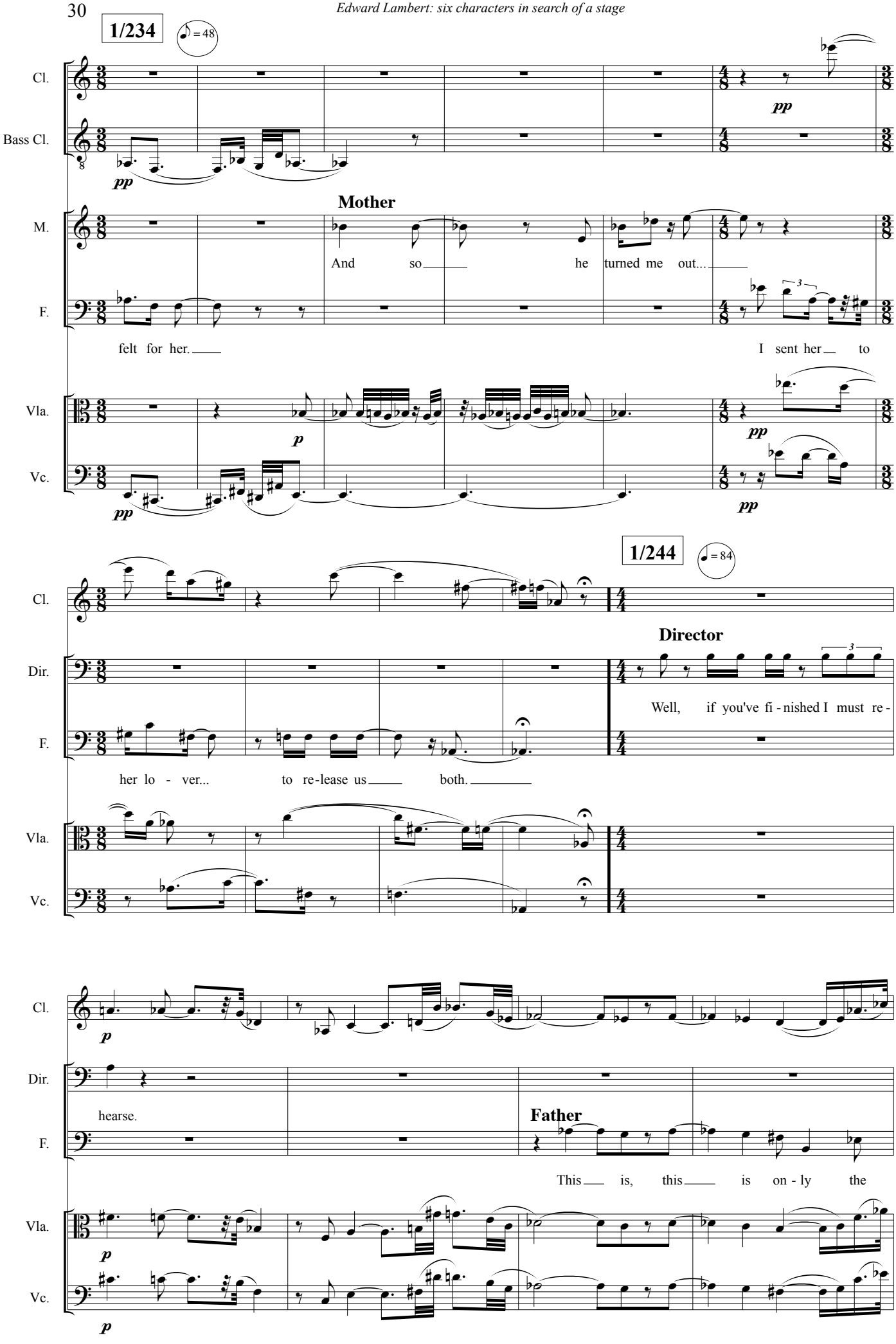

Daughter
D.
She tor-tures her - self, des-
Dir.
Is this la-dy your wife?
Father
F.
Yes, my wife!
Pno.
D.
troys her-self be-cause she a - ban-doned her son, then two_ years old.
Mother
M.
He forced me to
Vla.
pizz.
p
Vc.
pizz.
p
Pno.
1/201
M.
leave! I left_ my home, my fa - mily through no fault_ of mine,
Vla.
Vc.
Pno.

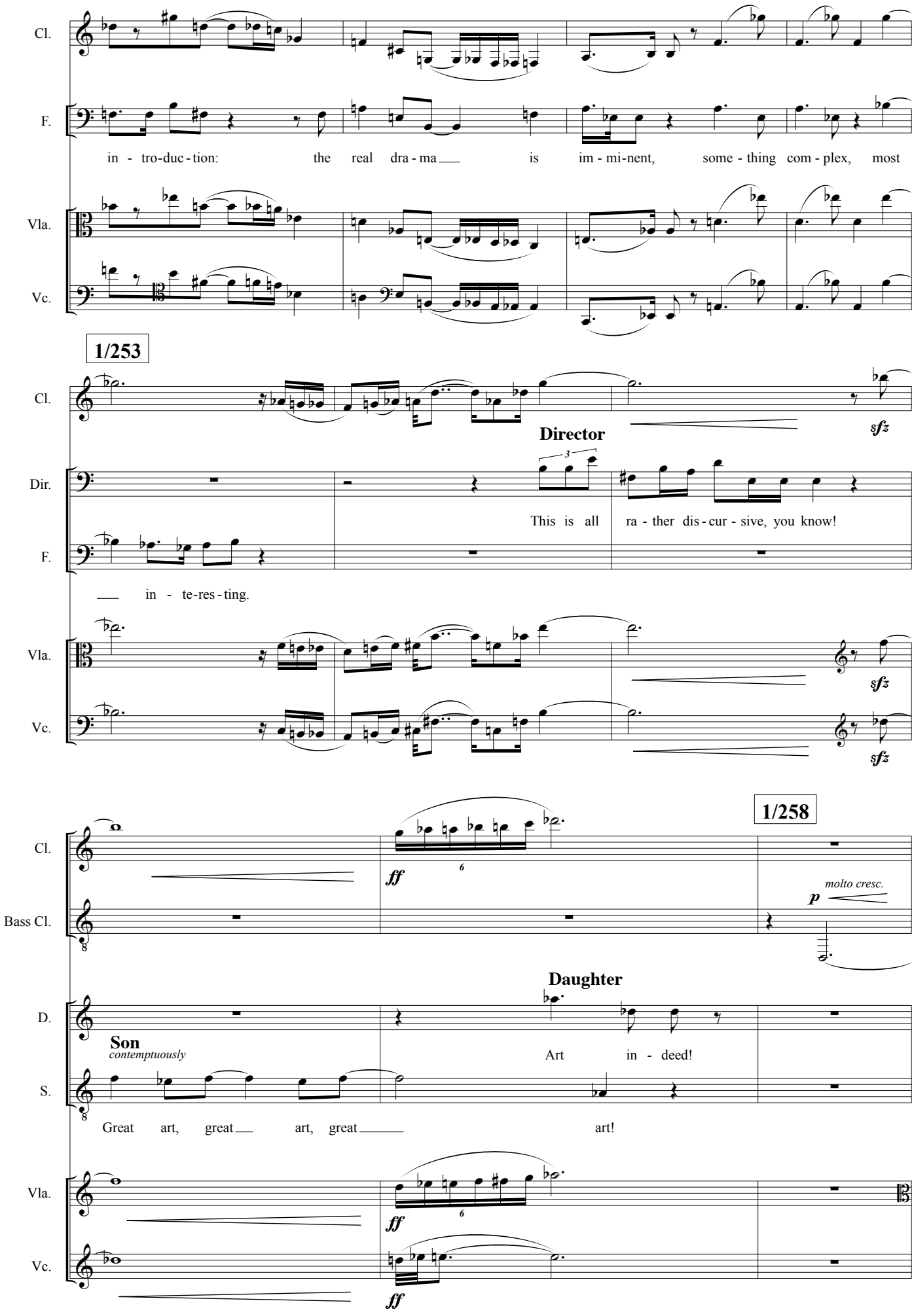

Bass Cl.
M.
indicates FATHER
nor from a-ny pas - sion. Ask him!
arco
Vla.
Pno.
1/213
Cl.
Bass Cl.
Father
F.
It is true, it was my do - ing. I drove her
Vla.
arco
Vc.
Cl.
Bass Cl.
Mother
M.
Af-ter he had mar-ried me... who knows why? I was a poor in-sig - ni - fi-cant wo - man... in-sig-
F.
a-way!
Vla.
Vc.

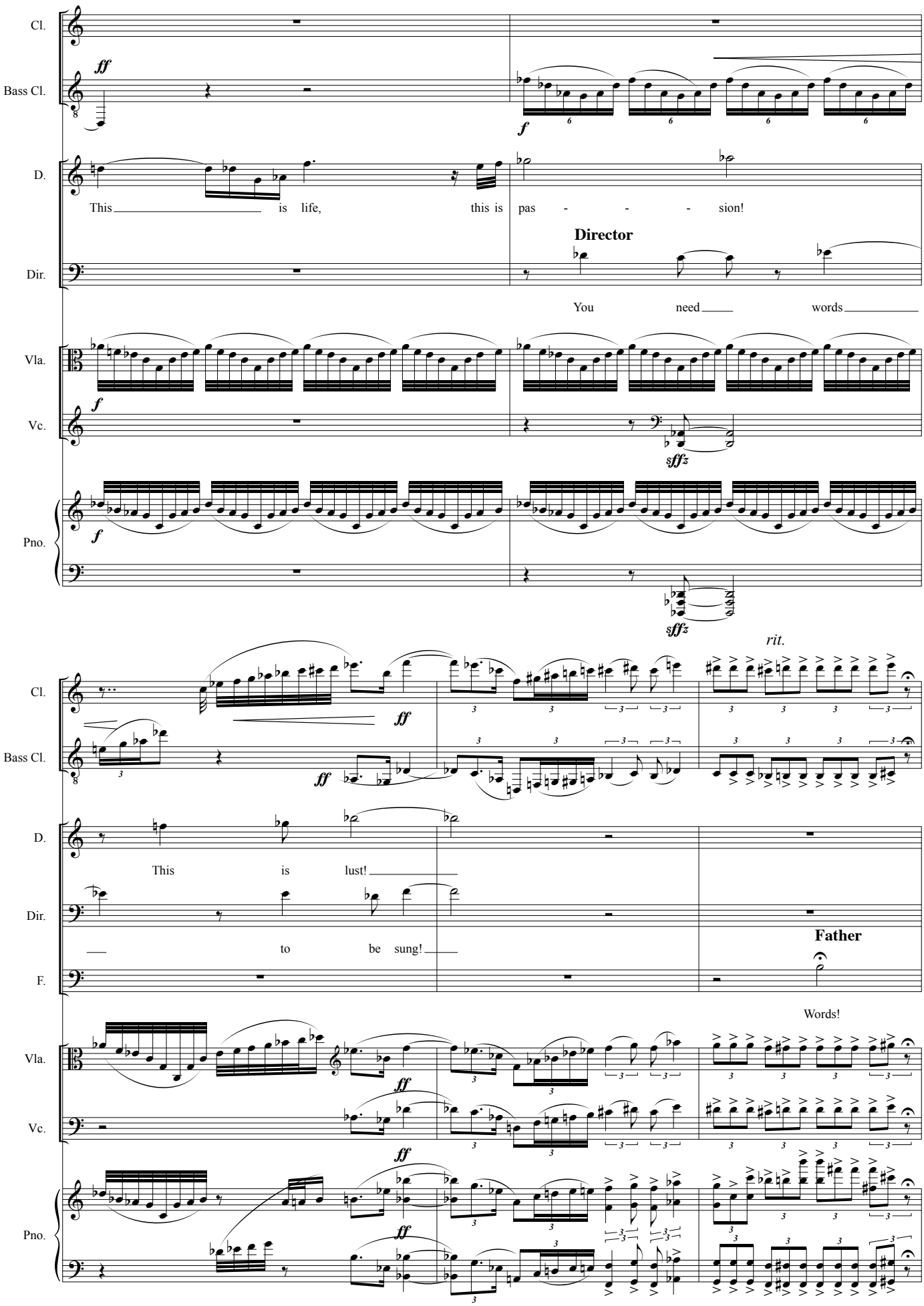

Cl.
Bass Cl.
8
she breaks down
M.
ni - fi - cant wo - man...
Director
Dir.
This is de - fi - nite - ly the - a - tri - cal: for those who like this kind of thing. Go on!
Vla.
Vc.
Pno.
f

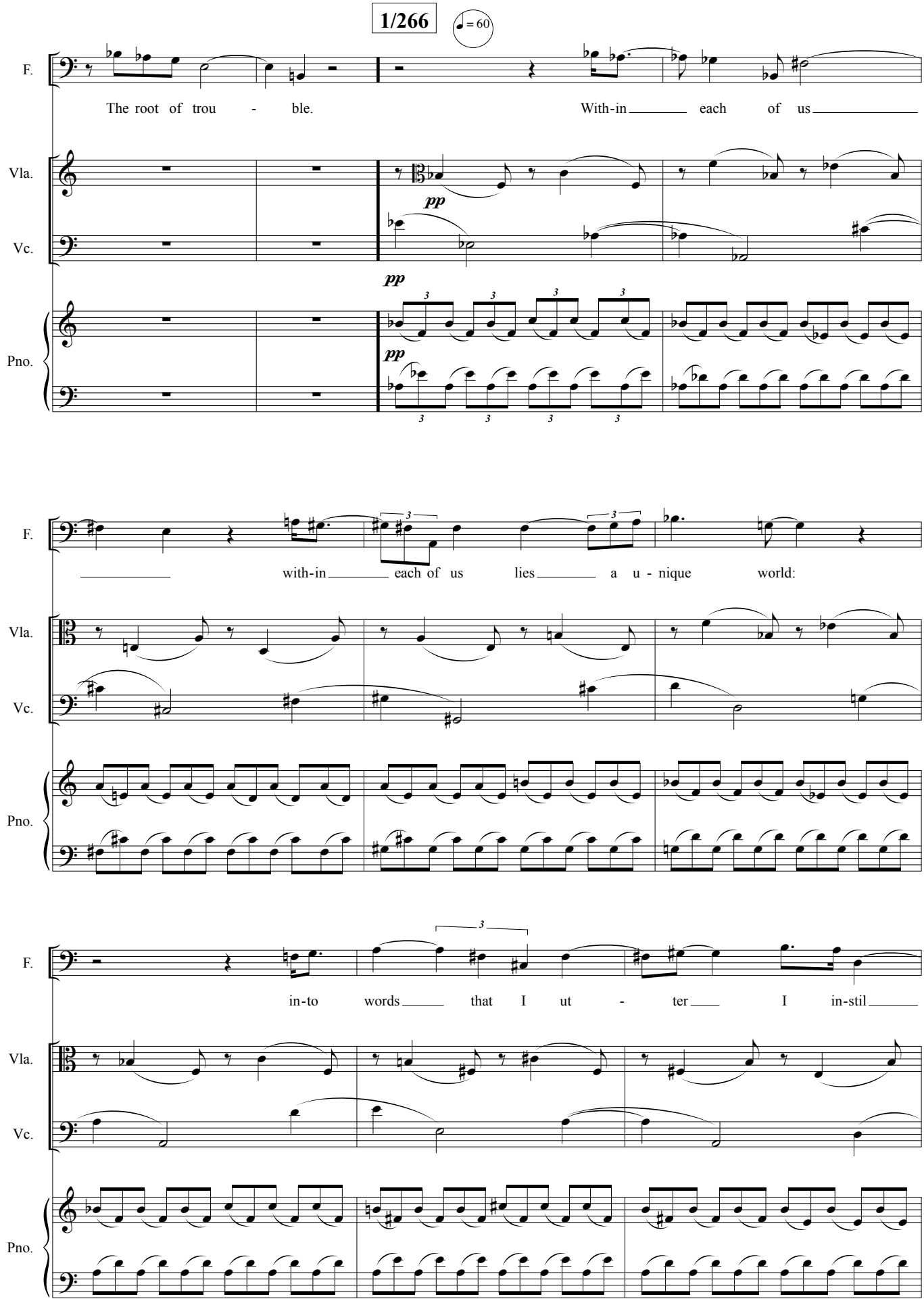

1/223
Father
indicates MOTHER
F.
We had a ser - vant who grew close to her. They were kin - dred spi - rits.
Vla.
p
Vc.
Pno.

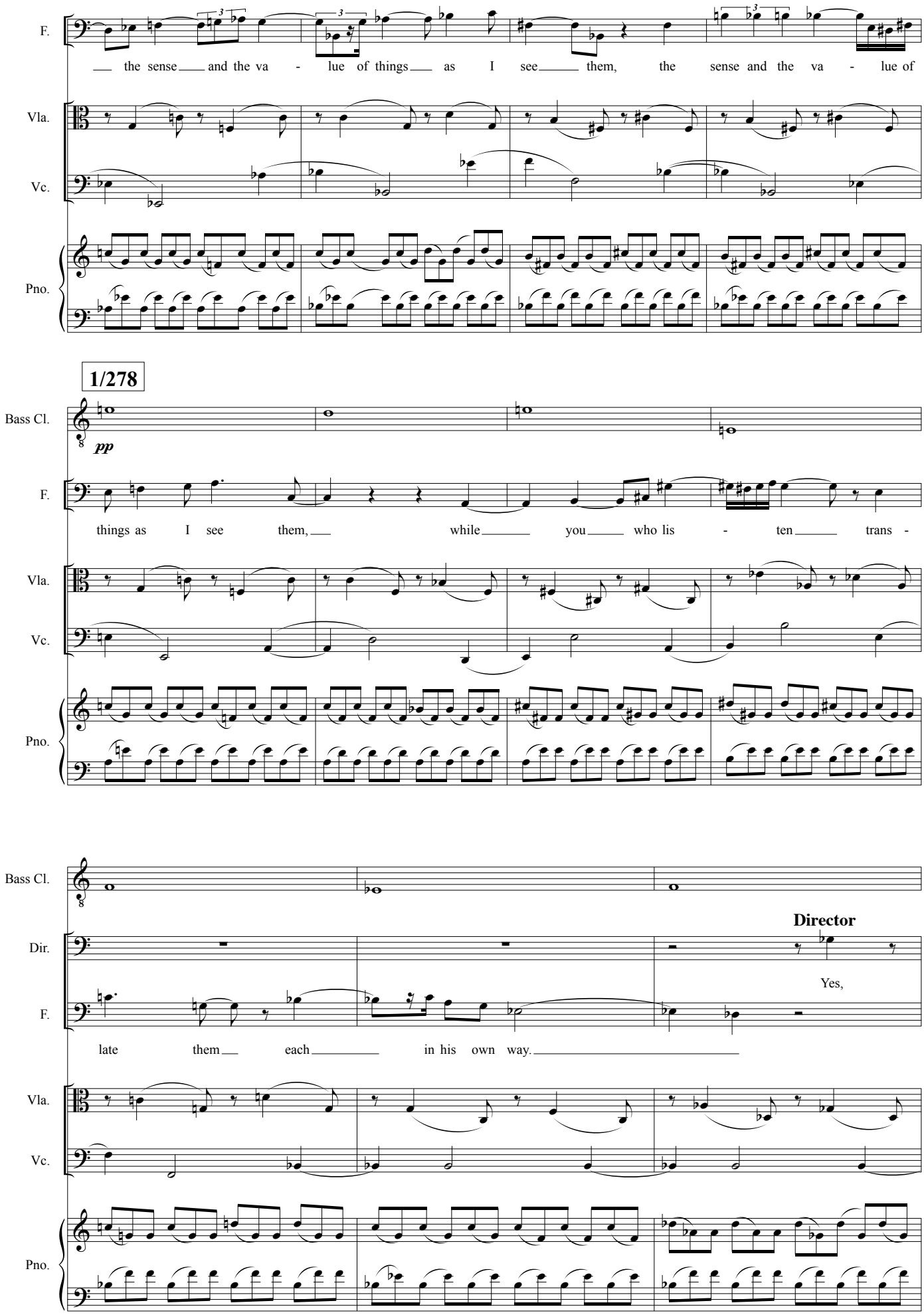

F.
I dis-missed him, sent him a-way; but this poor
Vla.
Vc.
p
Pno.
1/230
F.
wo - man pined for him so much I could live with her no lon - ger,
Vla.
Vc.
f
Pno.
F.
not so much for the bore-dom she in-spired in me as for the pi-ty I
Pno.

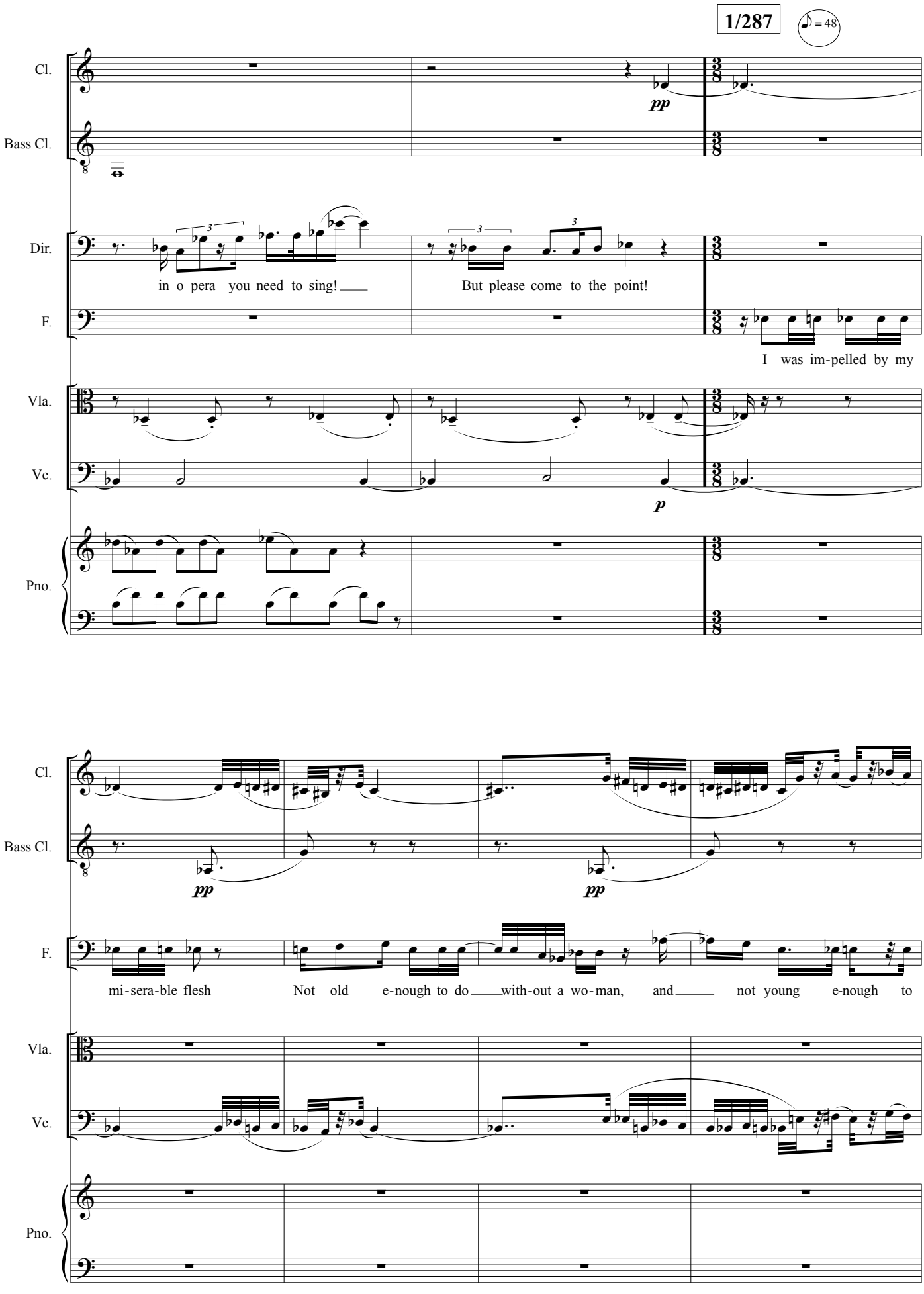

1/234
♪ = 48
Cl.
Bass Cl.
pp
pp
Mother
M.
And so he turned me out...
F.
felt for her.
I sent her to
Vla.
Vc.
p
pp
pp
pp
1/244
♩ = 84
Cl.
Director
Dir.
Well, if you've fi - nished I must re -
F.
her lo - ver... to re-lease us both.
Vla.
Vc.
p
Cl.
Dir.
hearse.
Father
F.
This is, this is on - ly the
Vla.
Vc.
p
p

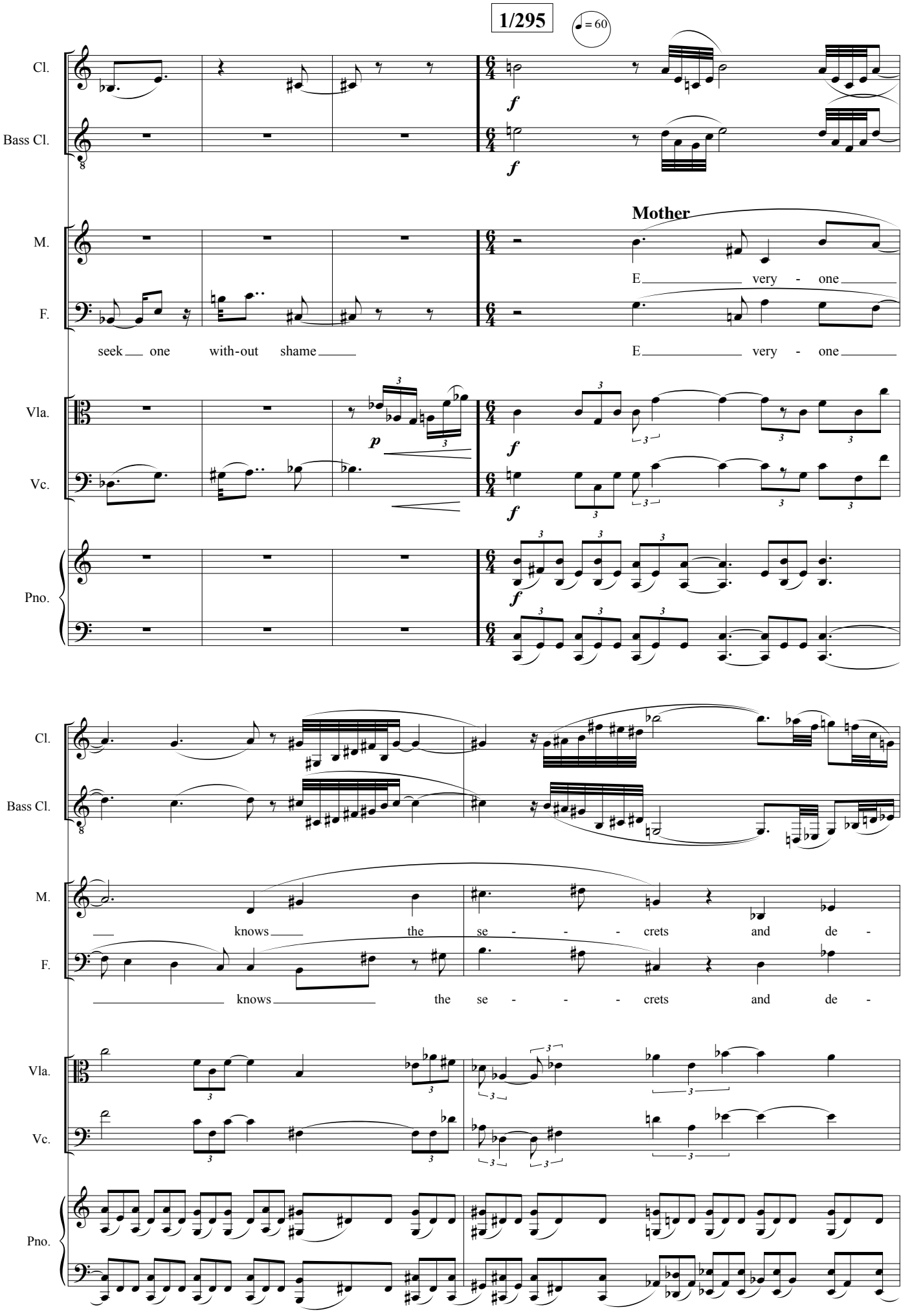

Cl.
F.
in - tro-duc - tion: the real dra - ma is im - mi-nent, some - thing com - plex, most
Vla.
Vc.
1/253
Cl.
Director
sfz
Dir.
This is all ra - ther dis - cur - sive, you know!
F.
in - te-res - ting.
Vla.
sfz
Vc.
sfz
1/258
Cl.
ff
molto cresc.
p
Bass Cl.
Daughter
D.
Son
contemptuously
Art in - deed!
S.
Great art, great art, great art!
Vla.
ff
Vc.
ff

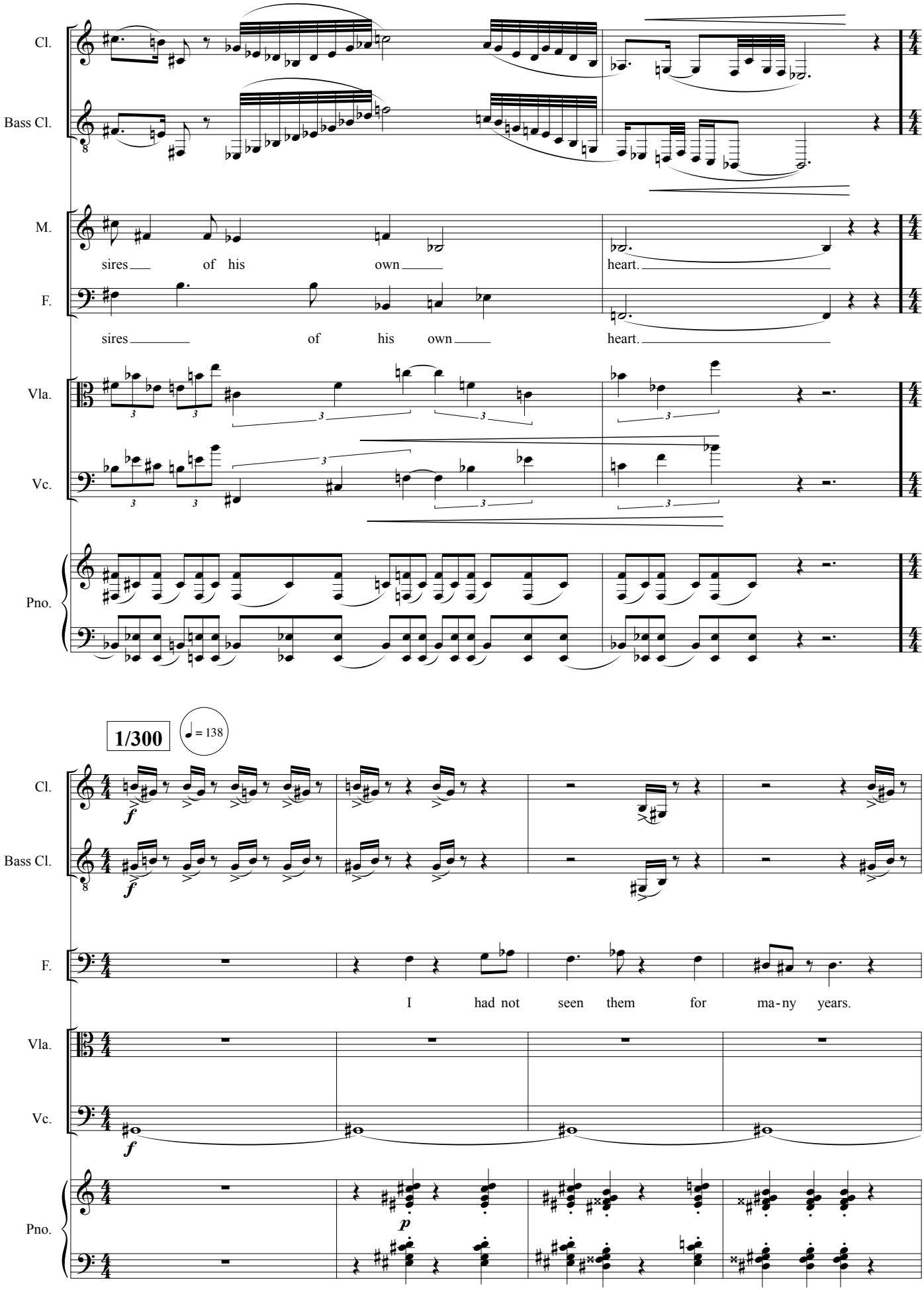

Cl.
Bass Cl.
D.
Dir.
Vla.
Vc.
Pno.
ff
f
This is life, this is pas - - - sion!
Director
You need words
sffz
rit.
This is lust!
to be sung!
Father
Words!

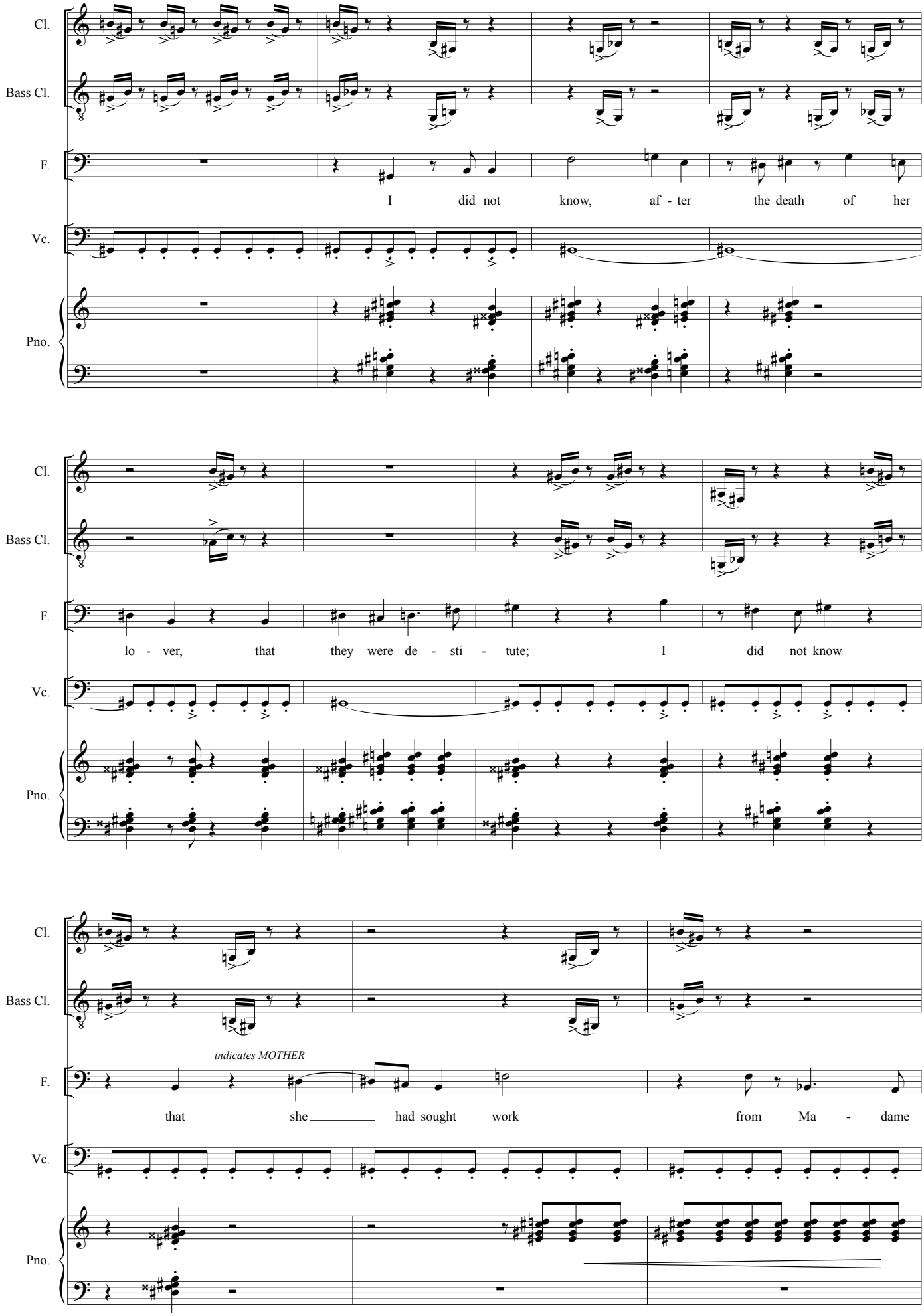

1/266
♩= 60
F.
Vla.
Vc.
Pno.
pp
The root of trou - ble.
With-in each of us
with-in each of us lies a u - nique world:
in-to words that I ut - ter I in-stil

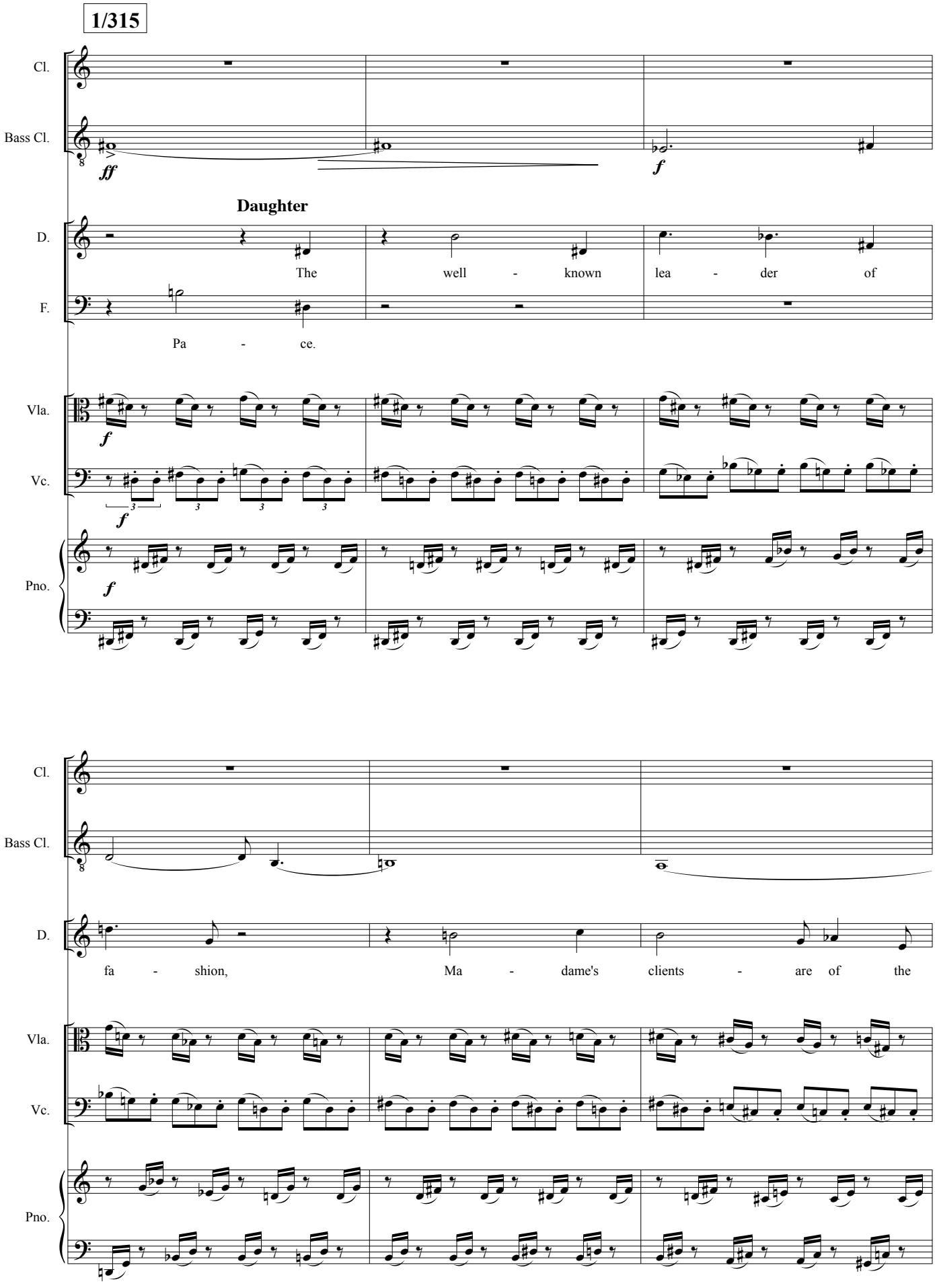

F.
the sense and the va - lue of things as I see them, the sense and the va - lue of
Vla.
Vc.
Pno.
1/278
Bass Cl.
pp
F.
things as I see them, while you who lis - ten trans -
Vla.
Vc.
Pno.
Bass Cl.
Director
Dir.
Yes,
F.
late them each in his own way.
Vla.
Vc.
Pno.

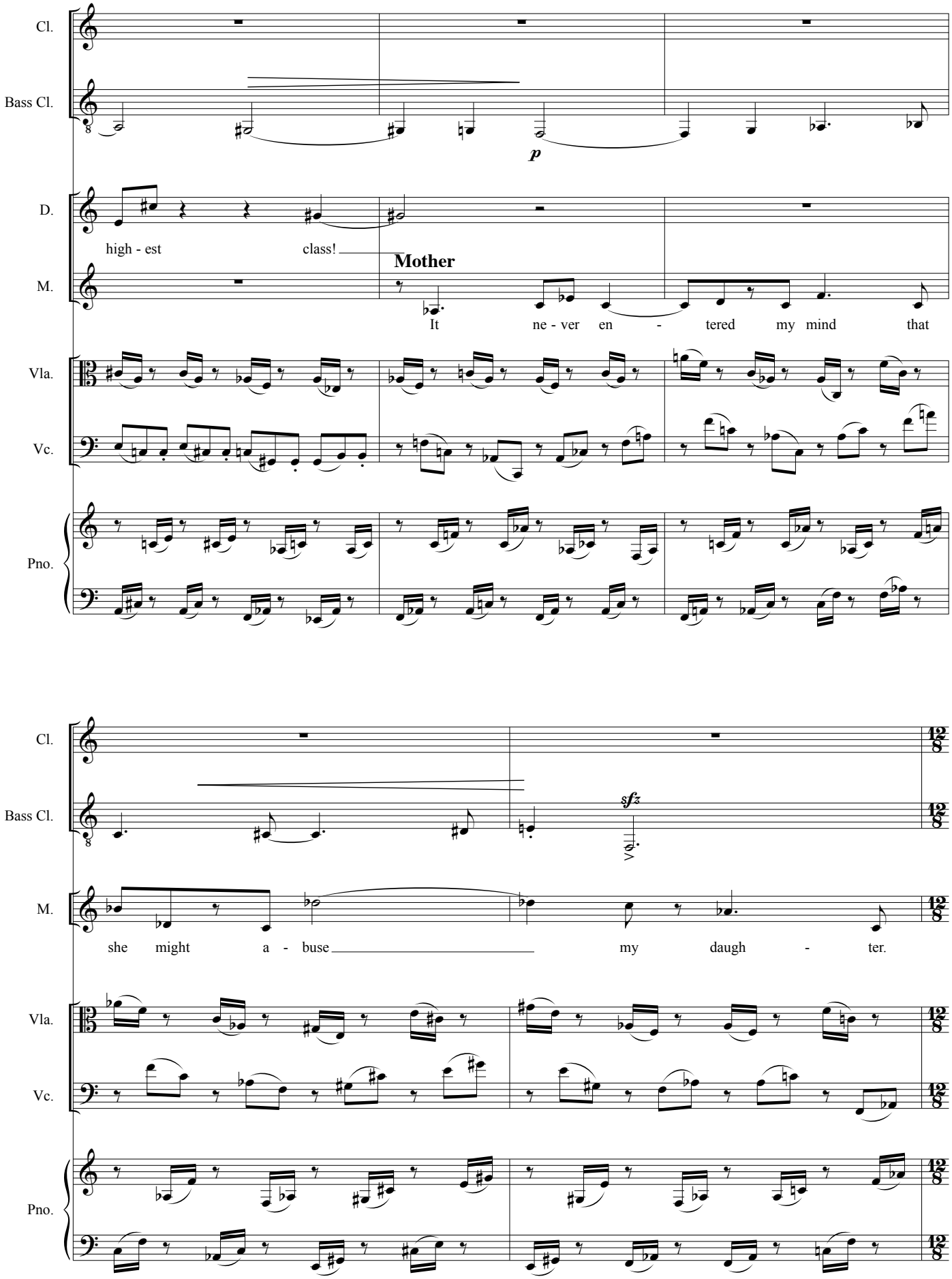

1/287
♪ = 48
Cl.
Bass Cl.
Dir.
F.
Vla.
Vc.
Pno.
pp
in o pera you need to sing!
But please come to the point!
I was im-pelled by my
p
mi-sera-ble flesh
Not old e-nough to do with-out a wo-man, and not young e-nough to

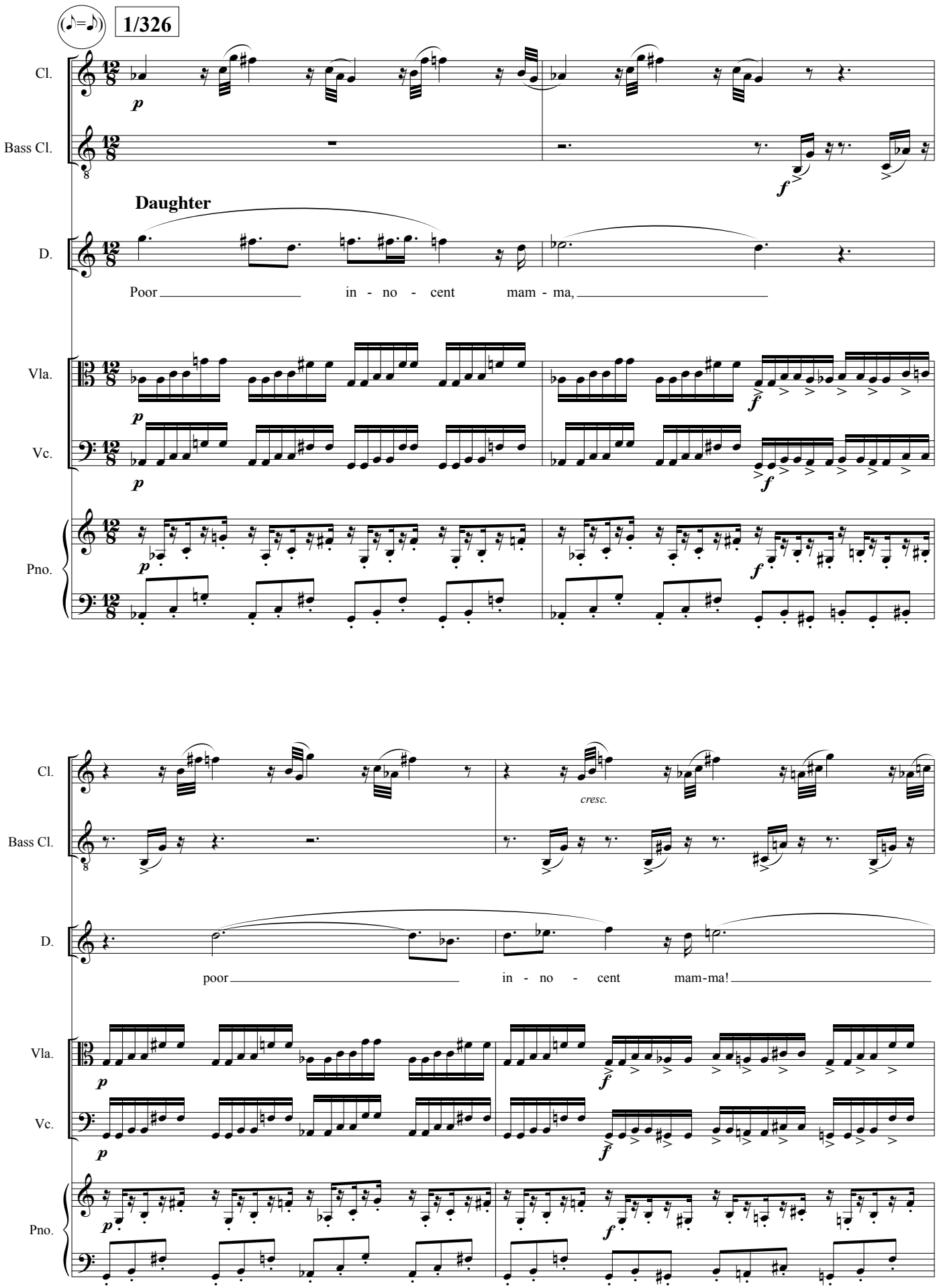

1/295
♩ = 60
Cl.
Bass Cl.
M.
F.
Vla.
Vc.
Pno.
Mother
E very - one
seek one with-out shame
E very - one
knows the se - - - crets and de -
knows the se - - - crets and de -

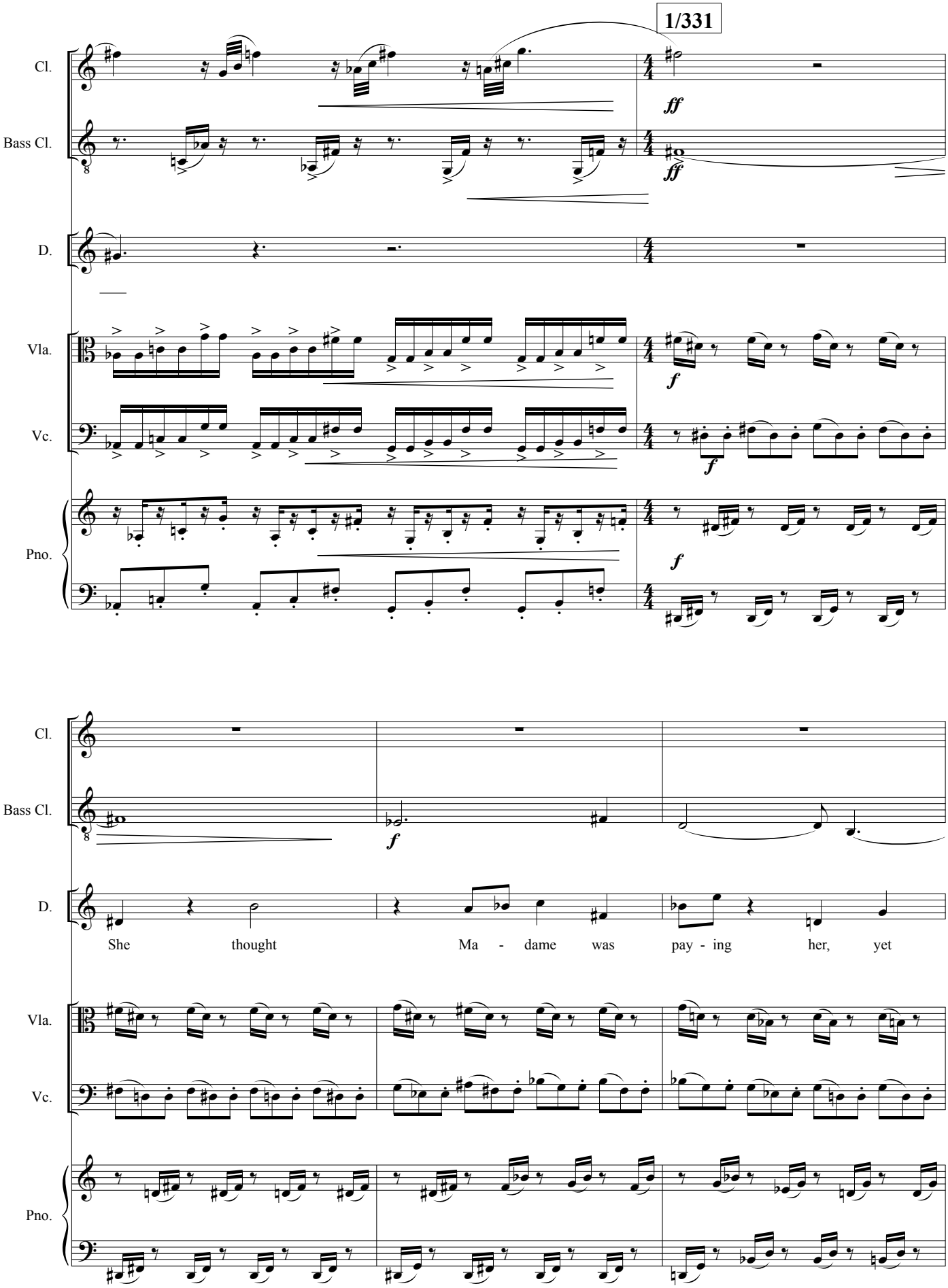

Cl.
Bass Cl.
M.
sires of his own heart.
F.
sires of his own heart.
Vla.
Vc.
Pno.
1/300
♩ = 138
Cl.
Bass Cl.
F.
I had not seen them for ma-ny years.
Vla.
Vc.
Pno.

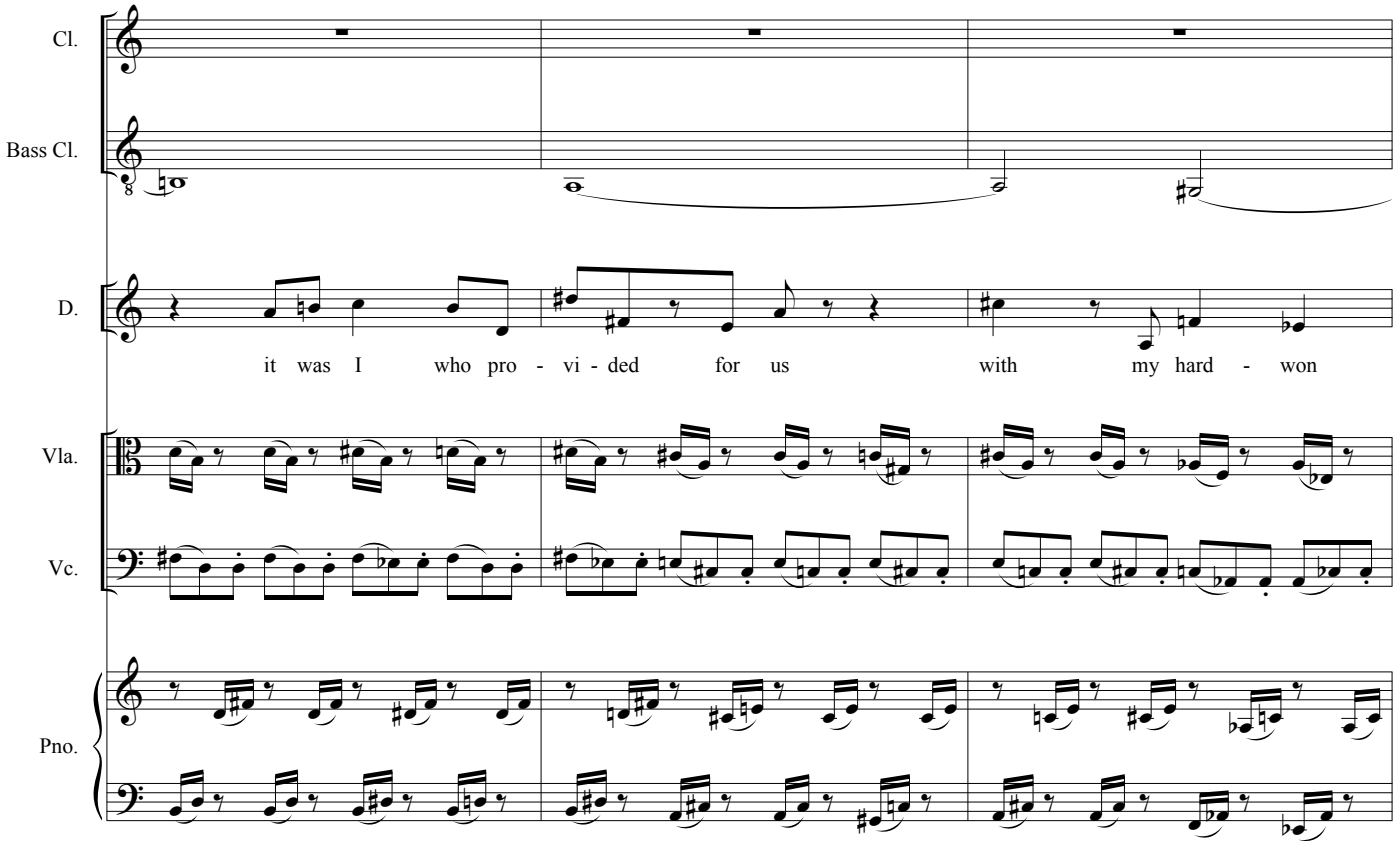

Cl.
Bass Cl.
F.
Vc.
Pno.
I did not know, af - ter the death of her
lo - ver, that they were de - sti - tute; I did not know
indicates MOTHER
that she had sought work from Ma - dame


1/315
Cl.
Bass Cl.
ff
f
Daughter
D.
F.
The well - known lea - der of
Pa - ce.
Vla.
Vc.
Pno.
Cl.
Bass Cl.
D.
fa - shion, Ma - dame's clients - are of the
Vla.
Vc.
Pno.

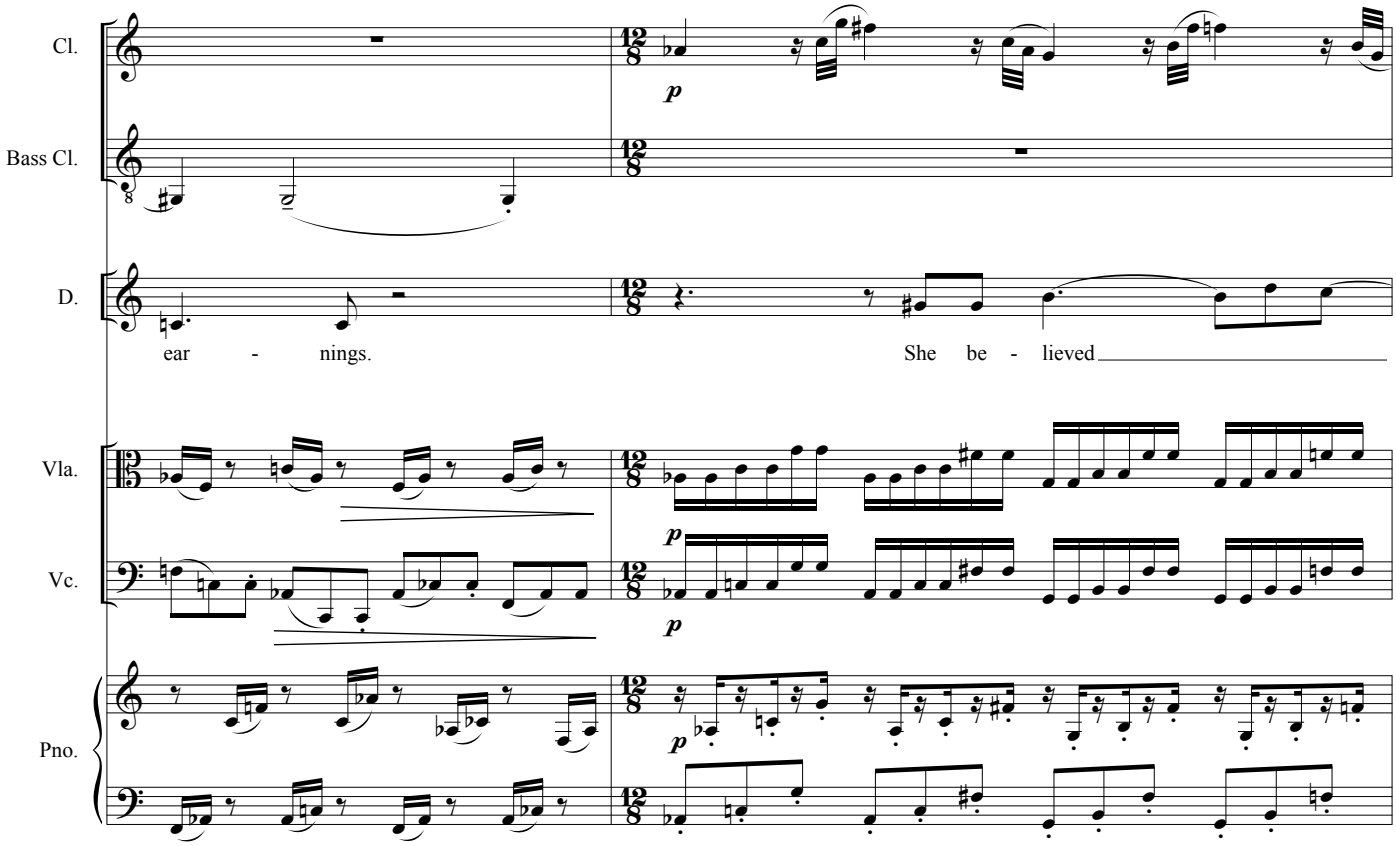

Cl.
Bass Cl.
p
D.
high - est class!
Mother
M.
It ne - ver en - tered my mind that
Vla.
Vc.
Pno.
sfz
she might a - buse my daugh - ter.

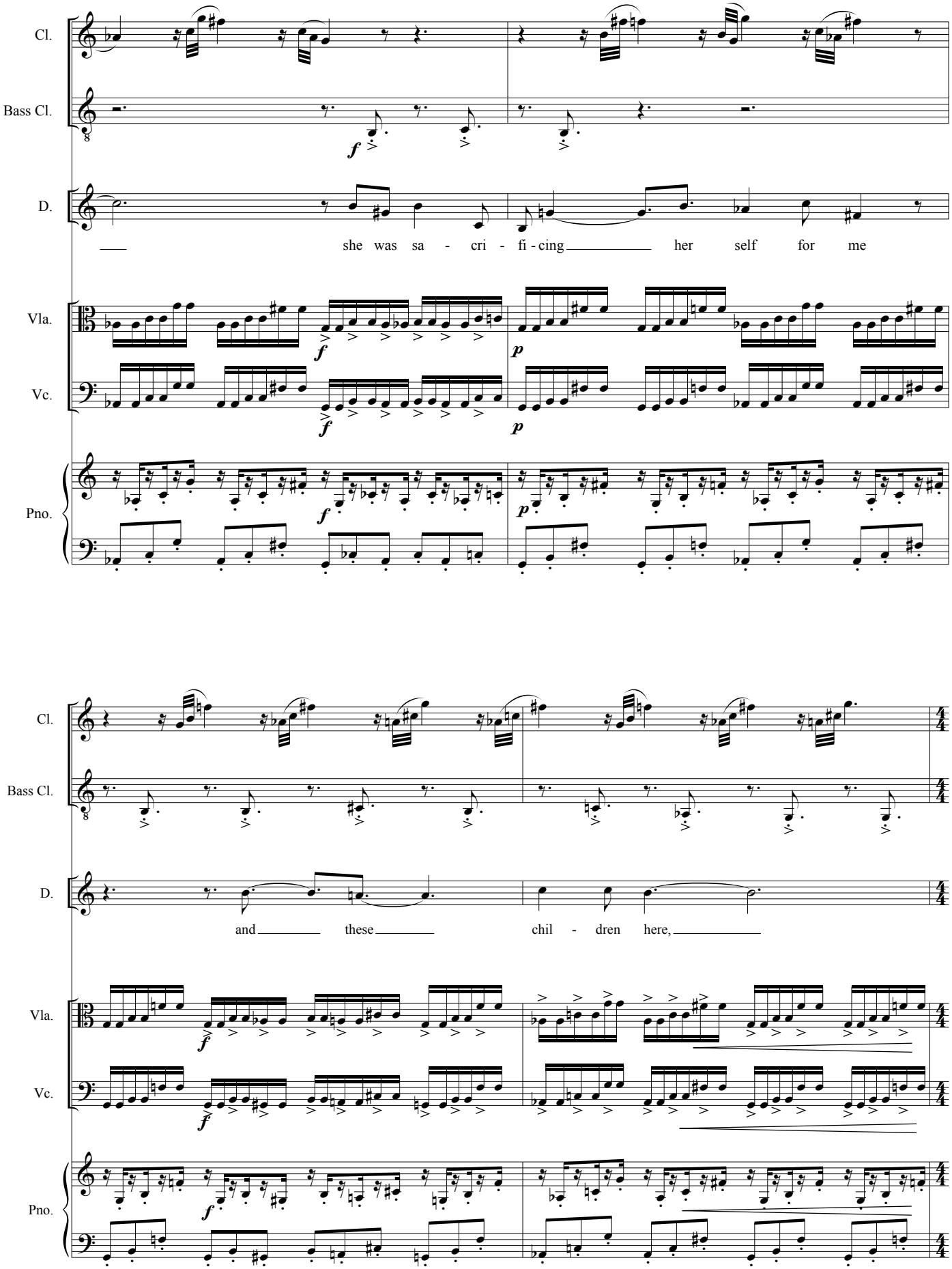

1/326
Cl.
Bass Cl.
Daughter
D.
Poor in - no - cent mam - ma,
Vla.
Vc.
Pno.
cresc.
poor in - no - cent mam-ma!

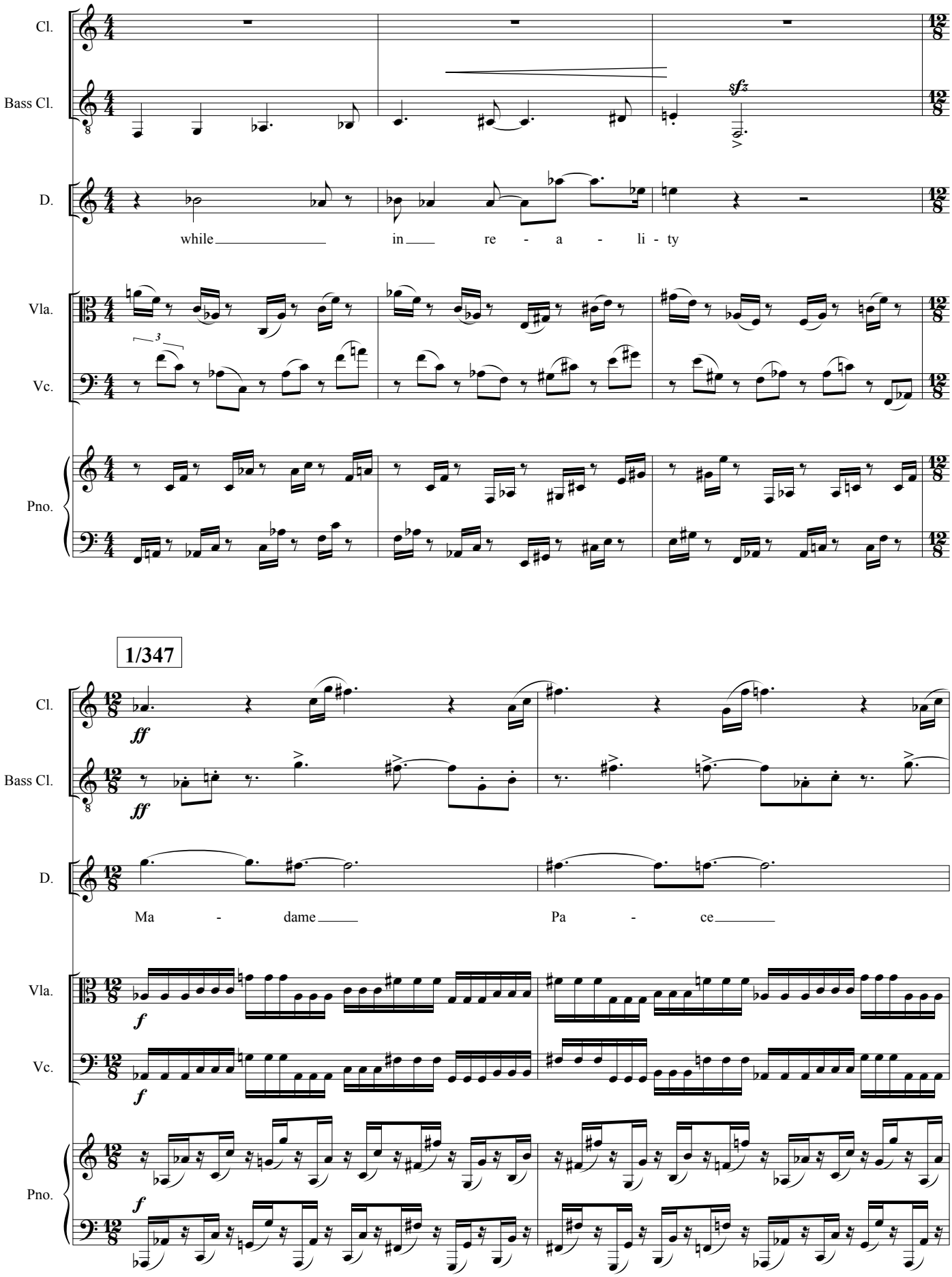

1/331
Cl.
Bass Cl.
D.
Vla.
Vc.
Pno.
ff
f
She thought Ma - dame was pay - ing her, yet

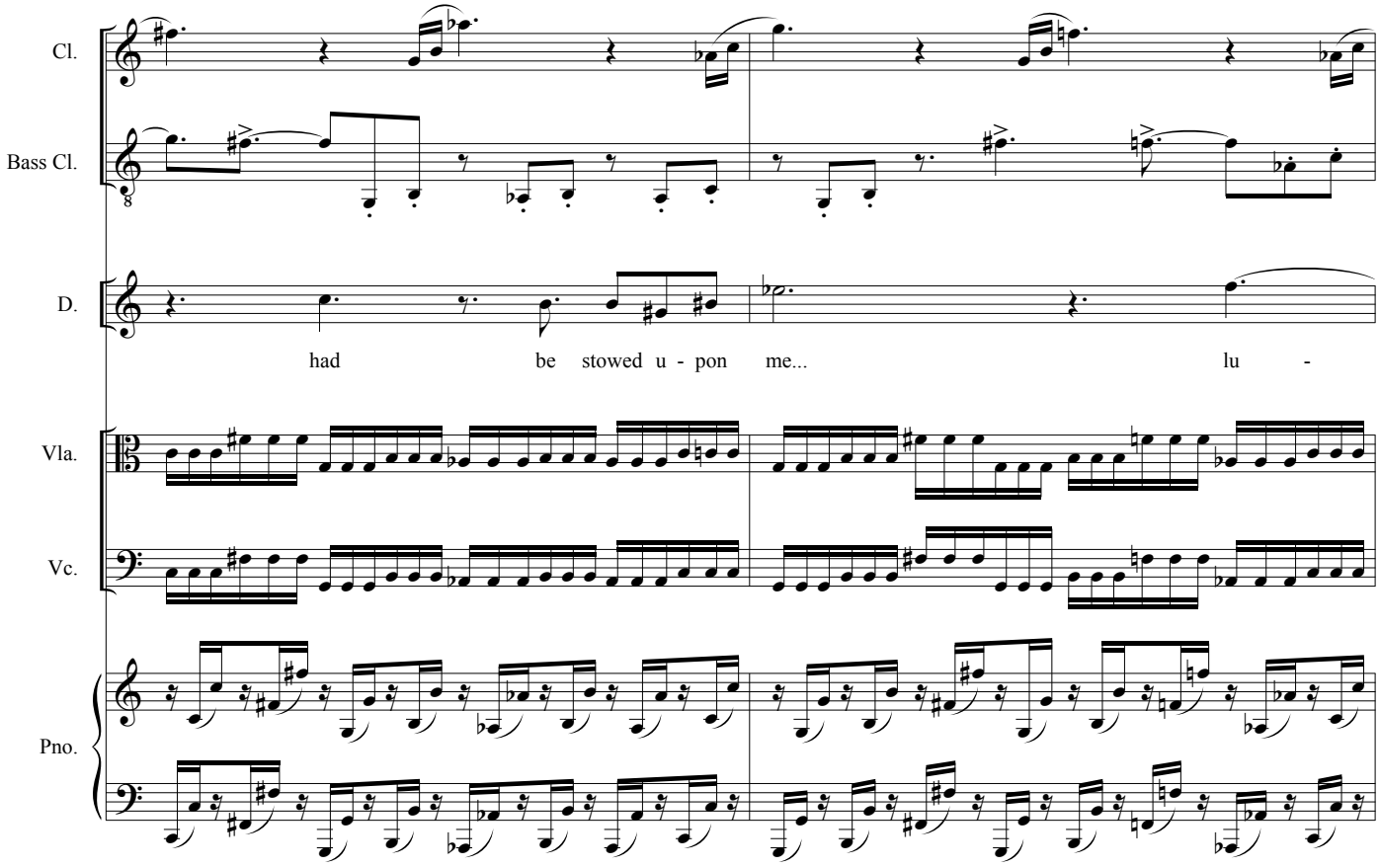

Cl.
Bass Cl.
D.
it was I who pro - vi - ded for us with my hard - won
Vla.
Vc.
Pno.

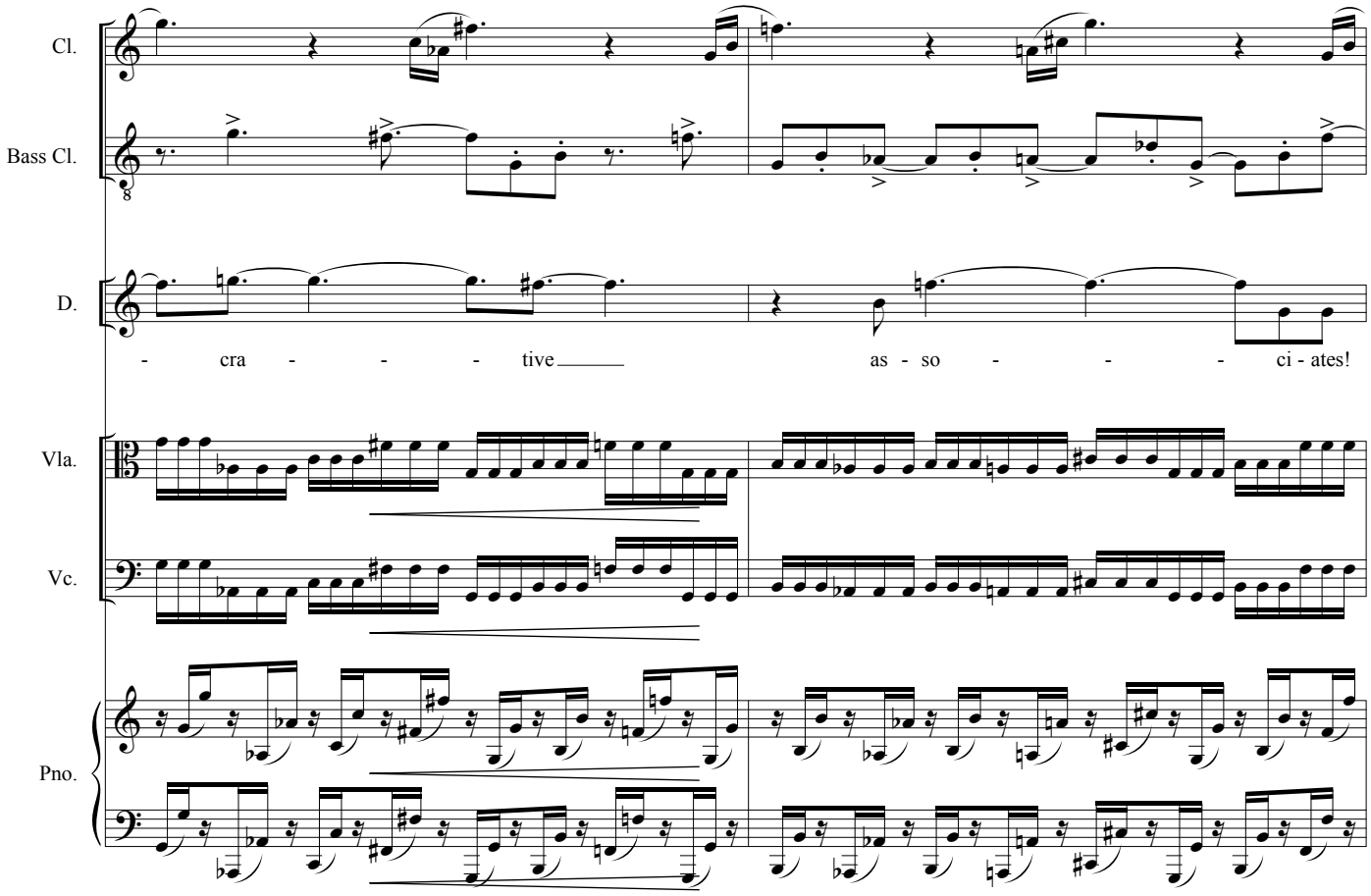
1/339

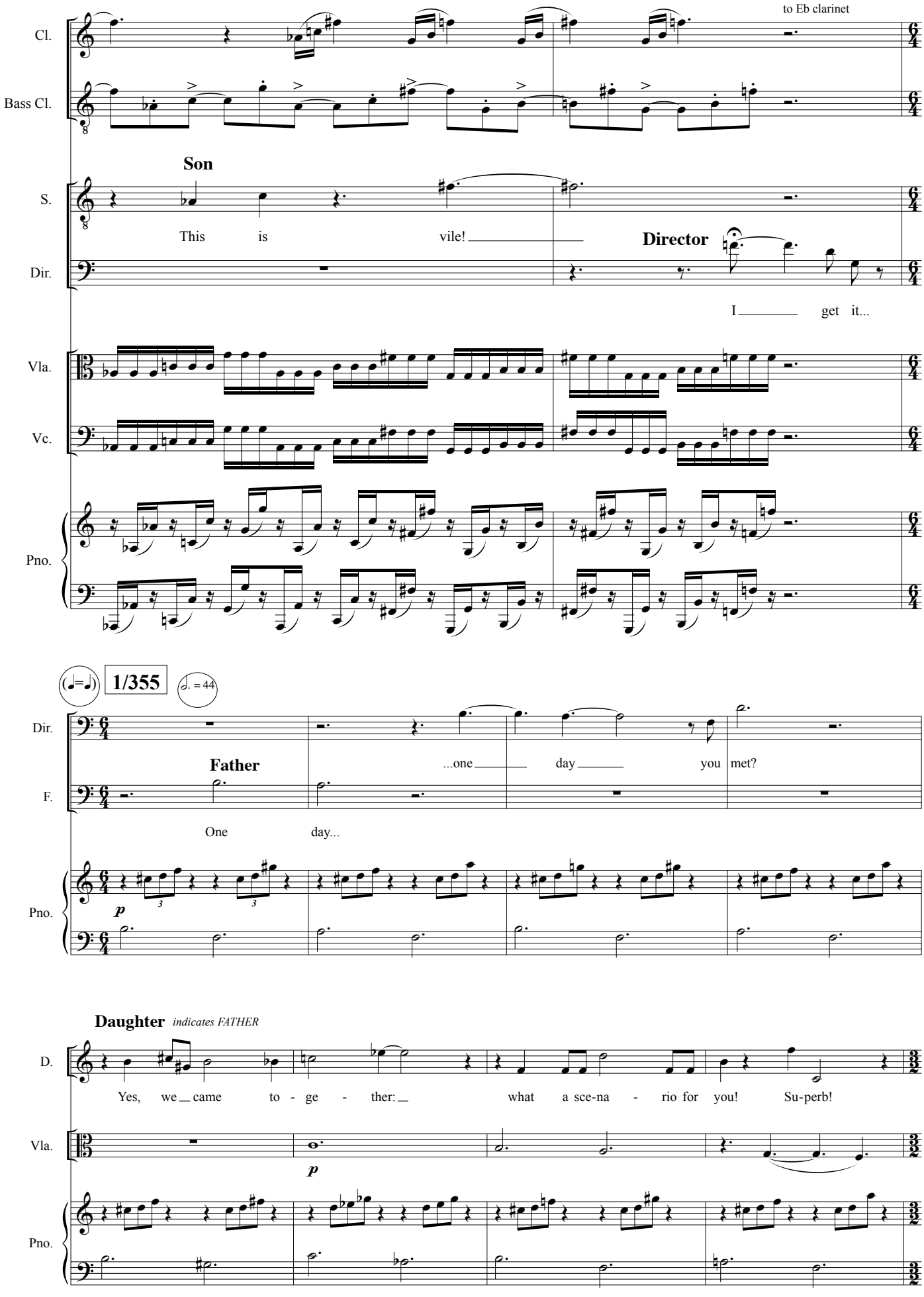

Cl.
p
Bass Cl.
D.
ear - nings.
She be - lieved
Vla.
Vc.
p
p
Pno.
p

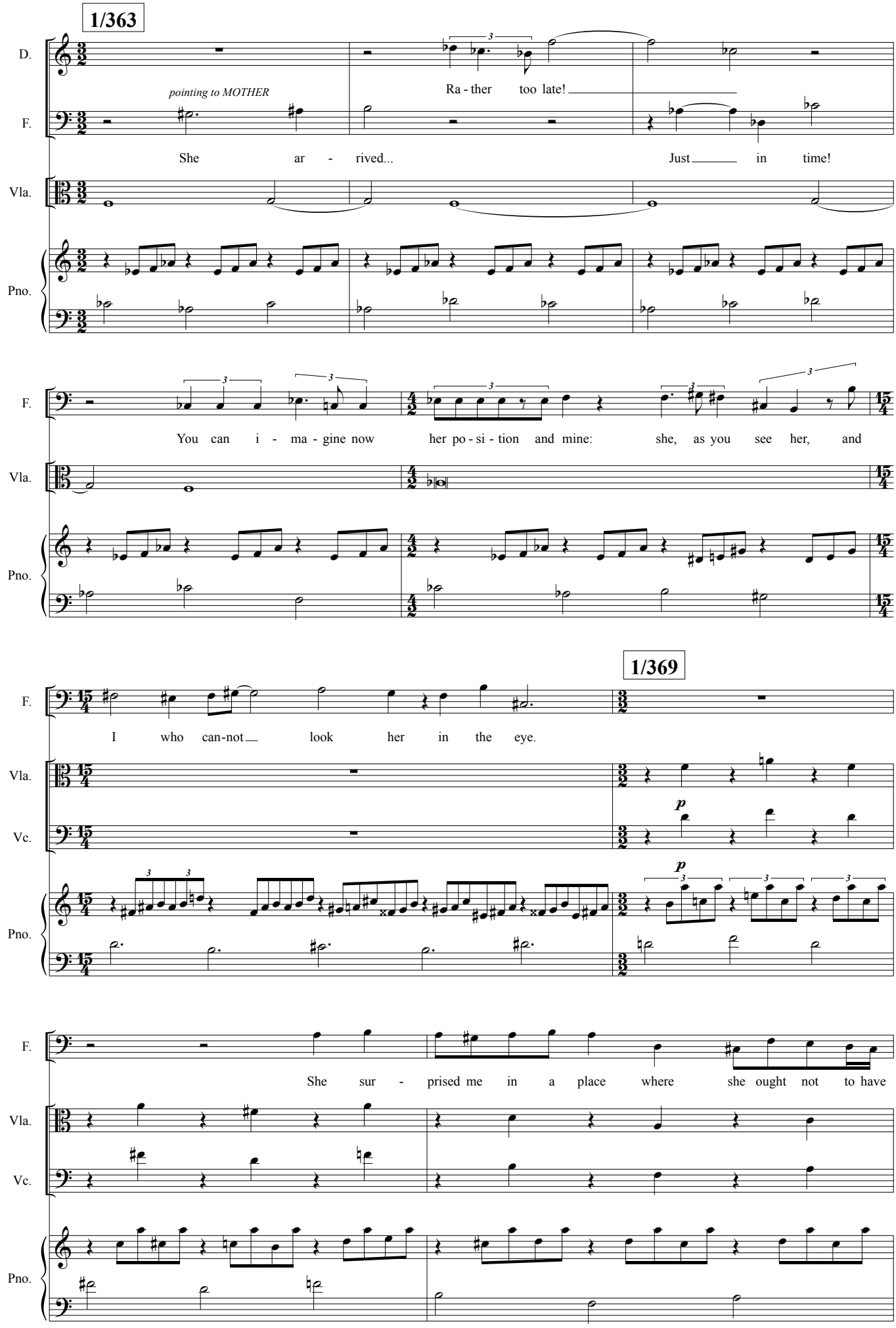

Cl.
Bass Cl.
D.
she was sa - cri - fi - cing her self for me
Vla.
Vc.
Pno.
Cl.
Bass Cl.
D.
and these chil - dren here,
Vla.
Vc.
Pno.

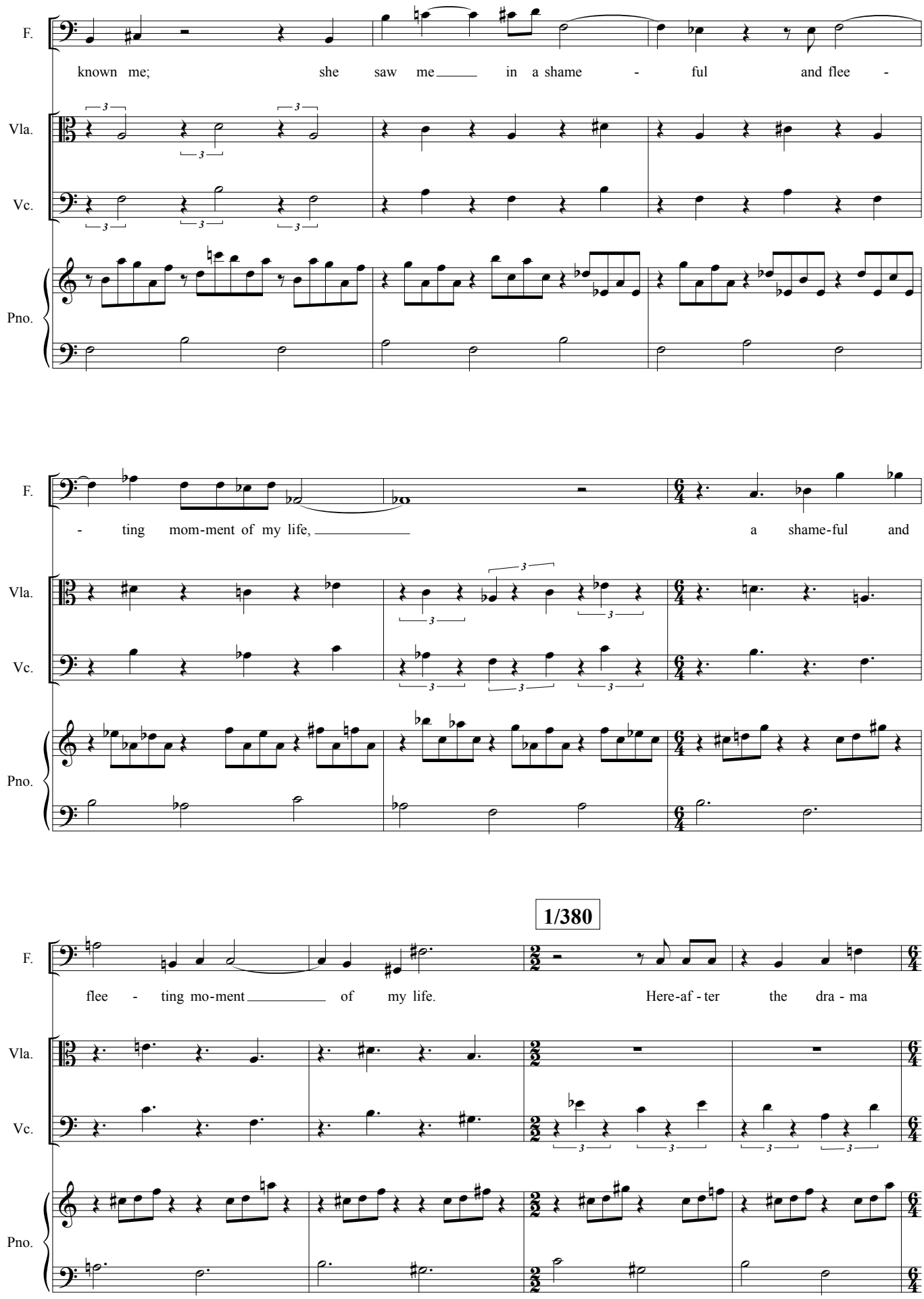

Cl.
Bass Cl.
D.
Vla.
Vc.
Pno.
sfz
while in re - a - li - ty
1/347
ff
ff
Ma - dame Pa - ce
f
f
f

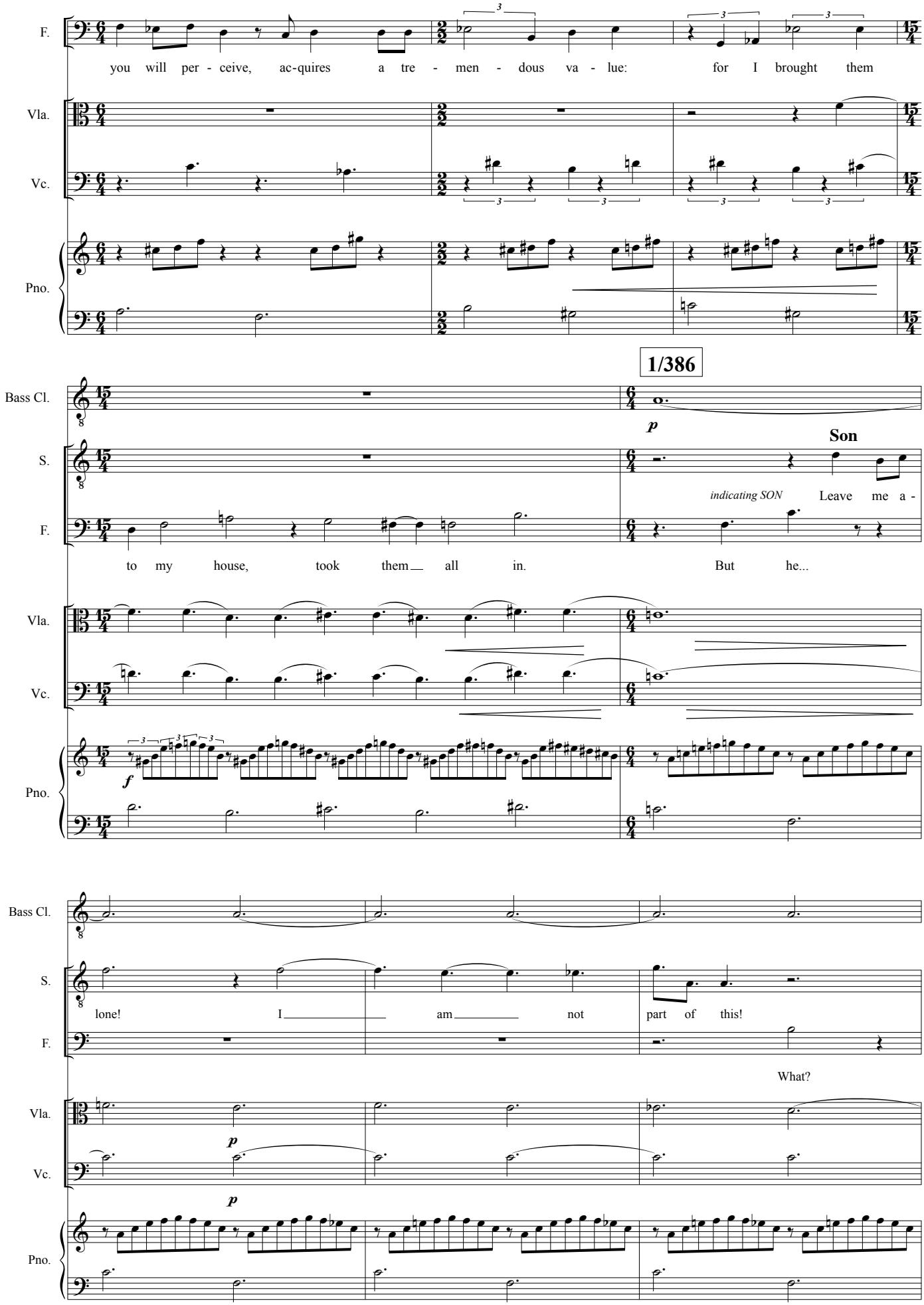

Cl.
Bass Cl.
D.
had be stowed u - pon me... lu -
Vla.
Vc.
Pno.

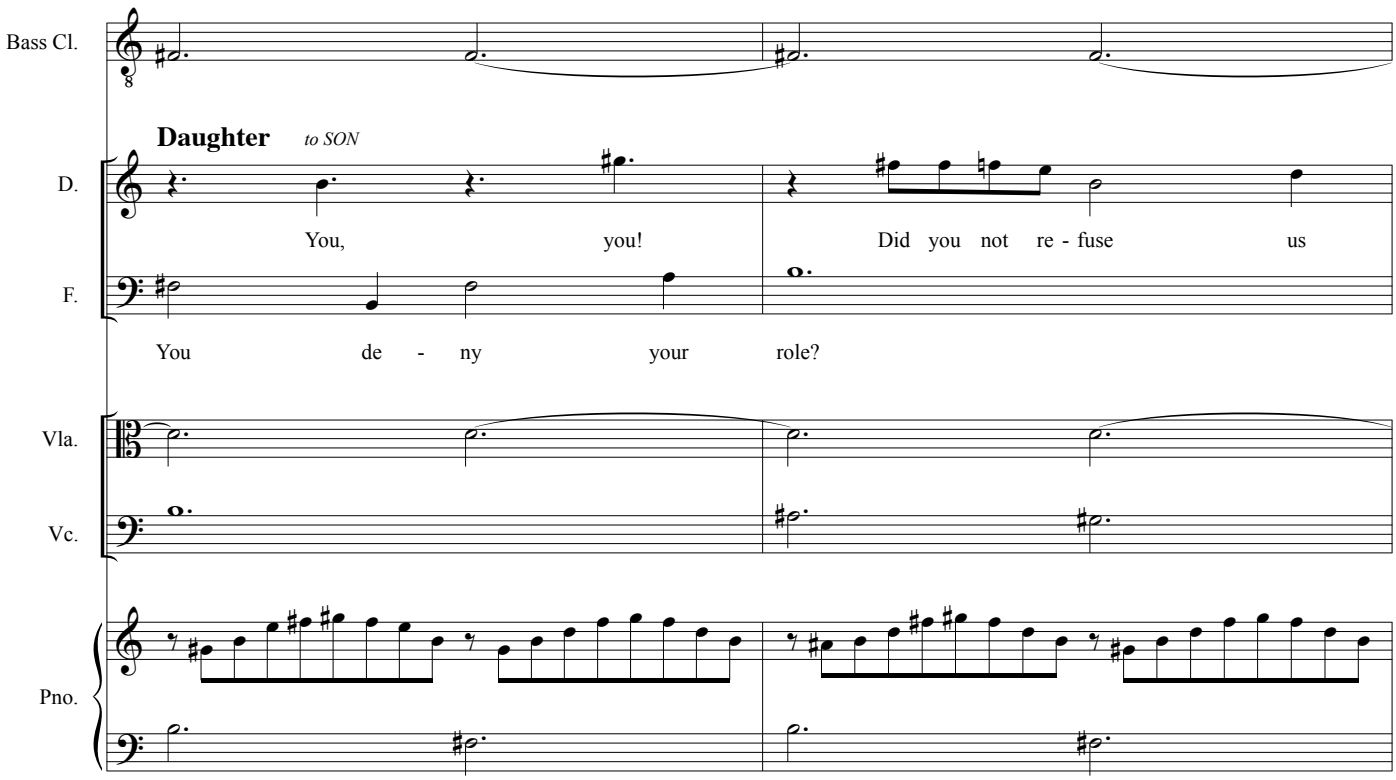

Cl.
Bass Cl.
D.
- cra - - - - tive as - so - - - - ci - ates!
Vla.
Vc.
Pno.

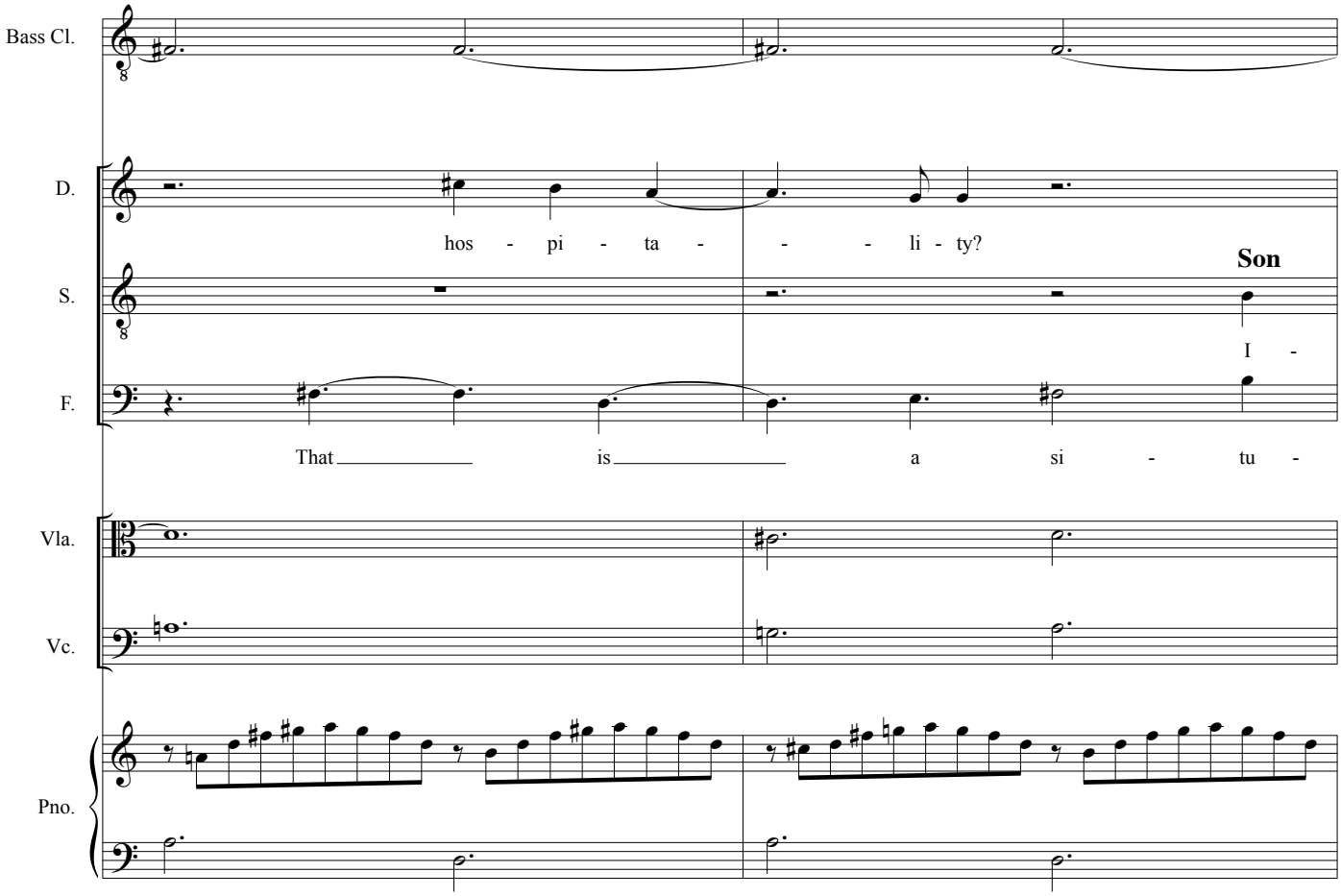

to Eb clarinet
Cl.
Bass Cl.
Son
S.
This is vile!
Director
Dir.
I get it...
Vla.
Vc.
Pno.
1/355
Dir.
Father
...one day you met?
F.
One day...
Pno.
Daughter indicates FATHER
D.
Yes, we came to - ge - ther: what a sce-na - rio for you! Su-perb!
Vla.
Pno.

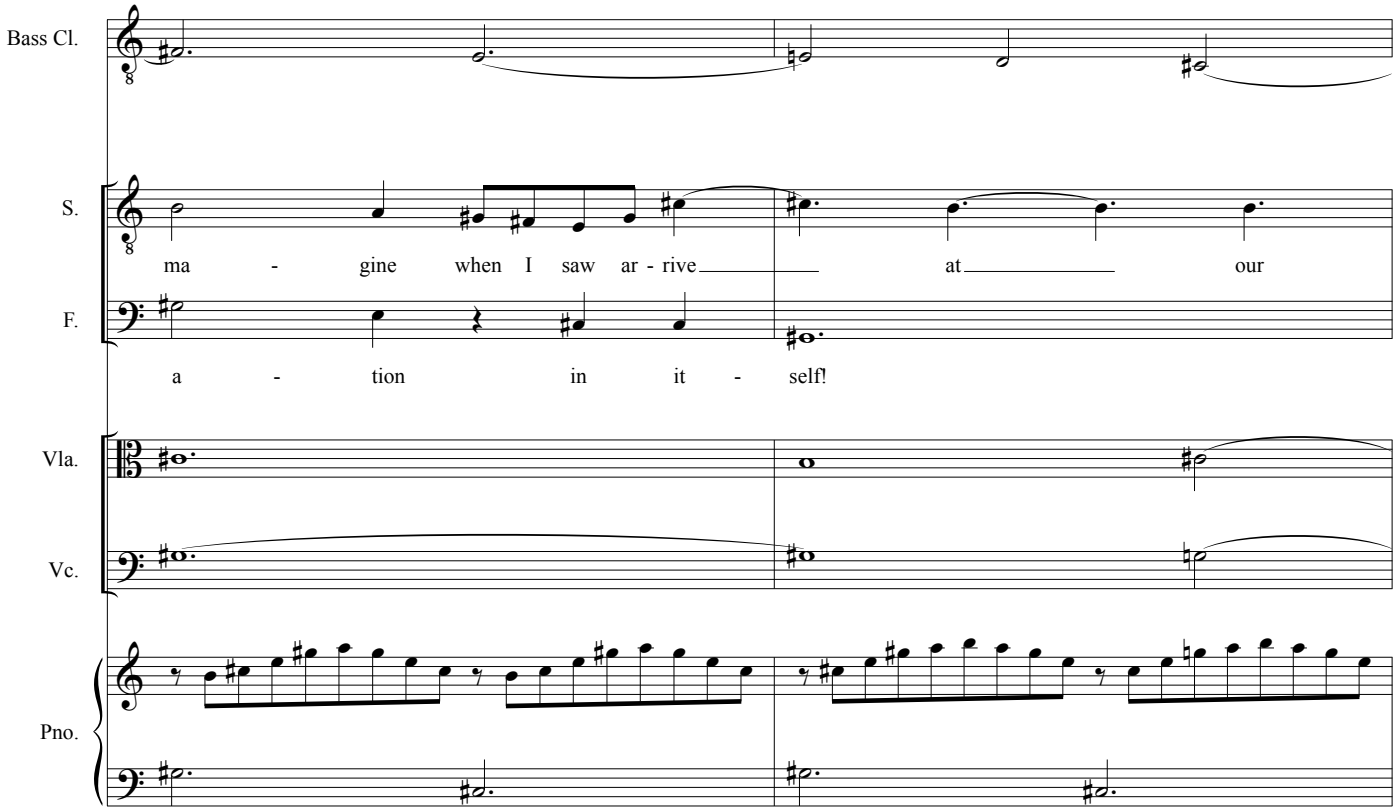

1/363
D.
F.
pointing to MOTHER
Ra - ther too late!
She ar - rived...
Just in time!
Vla.
Pno.
You can i - ma - gine now her po - si - tion and mine: she, as you see her, and
1/369
I who can-not look her in the eye.
Vc.
p
She sur - prised me in a place where she ought not to have


F.
known me; she saw me in a shame - ful and flee -
Vla.
Vc.
Pno.
- ting mom-ment of my life, a shame-ful and
1/380
flee - ting mo-ment of my life. Here-af - ter the dra - ma


F.
you will per - ceive, ac-quires a tre - men - dous va - lue: for I brought them
Vla.
Vc.
Pno.
1/386
Bass Cl.
p
S.
Son
indicating SON
Leave me a -
F.
to my house, took them all in. But he...
Vla.
Vc.
Pno.
f
Bass Cl.
S.
lone! I am not part of this!
F.
What?
Vla.
p
Vc.
p
Pno.

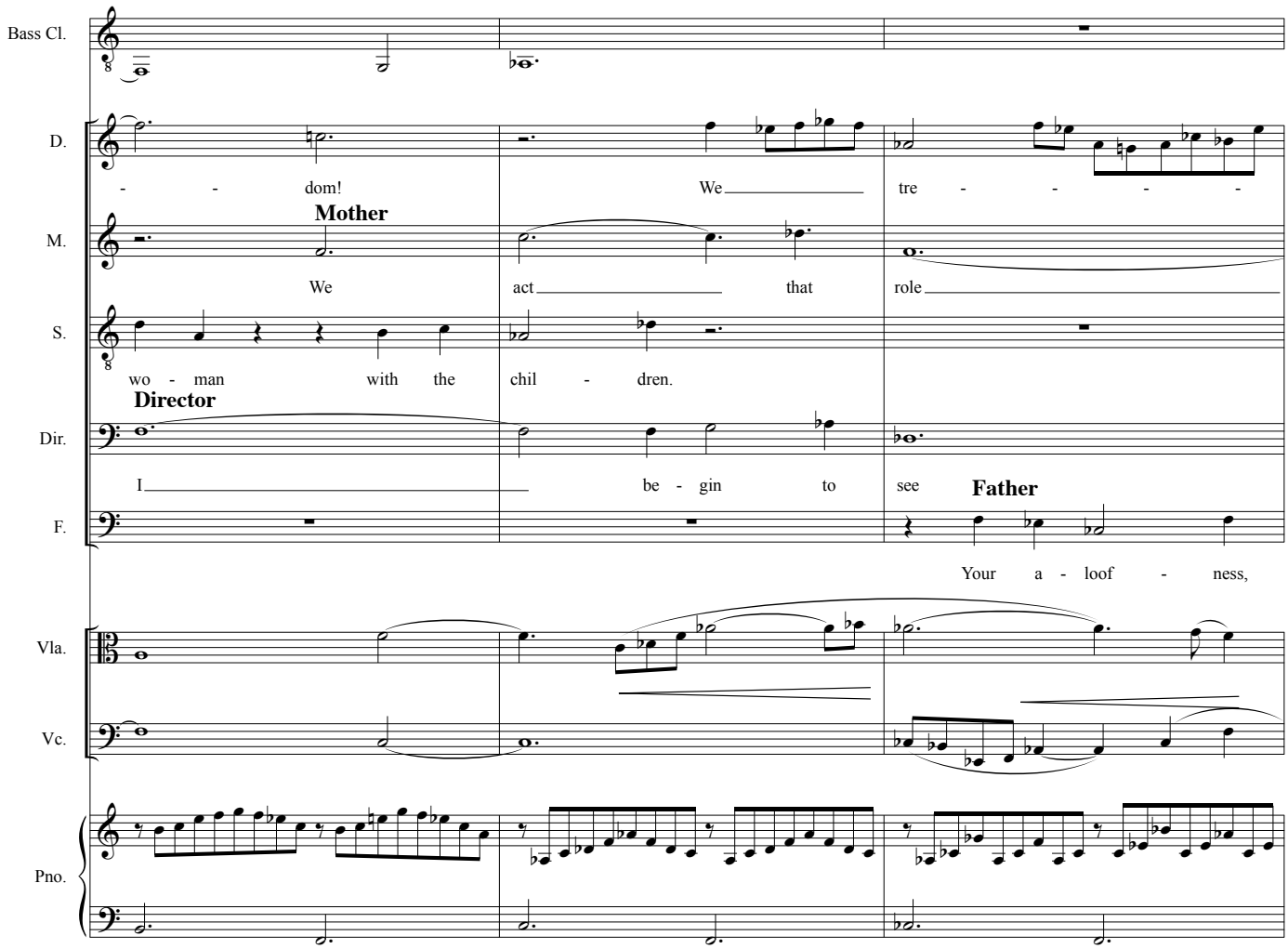

Bass Cl.
Daughter
to SON
D.
You, you! Did you not re - fuse us
F.
You de - ny your role?
Vla.
Vc.
Pno.

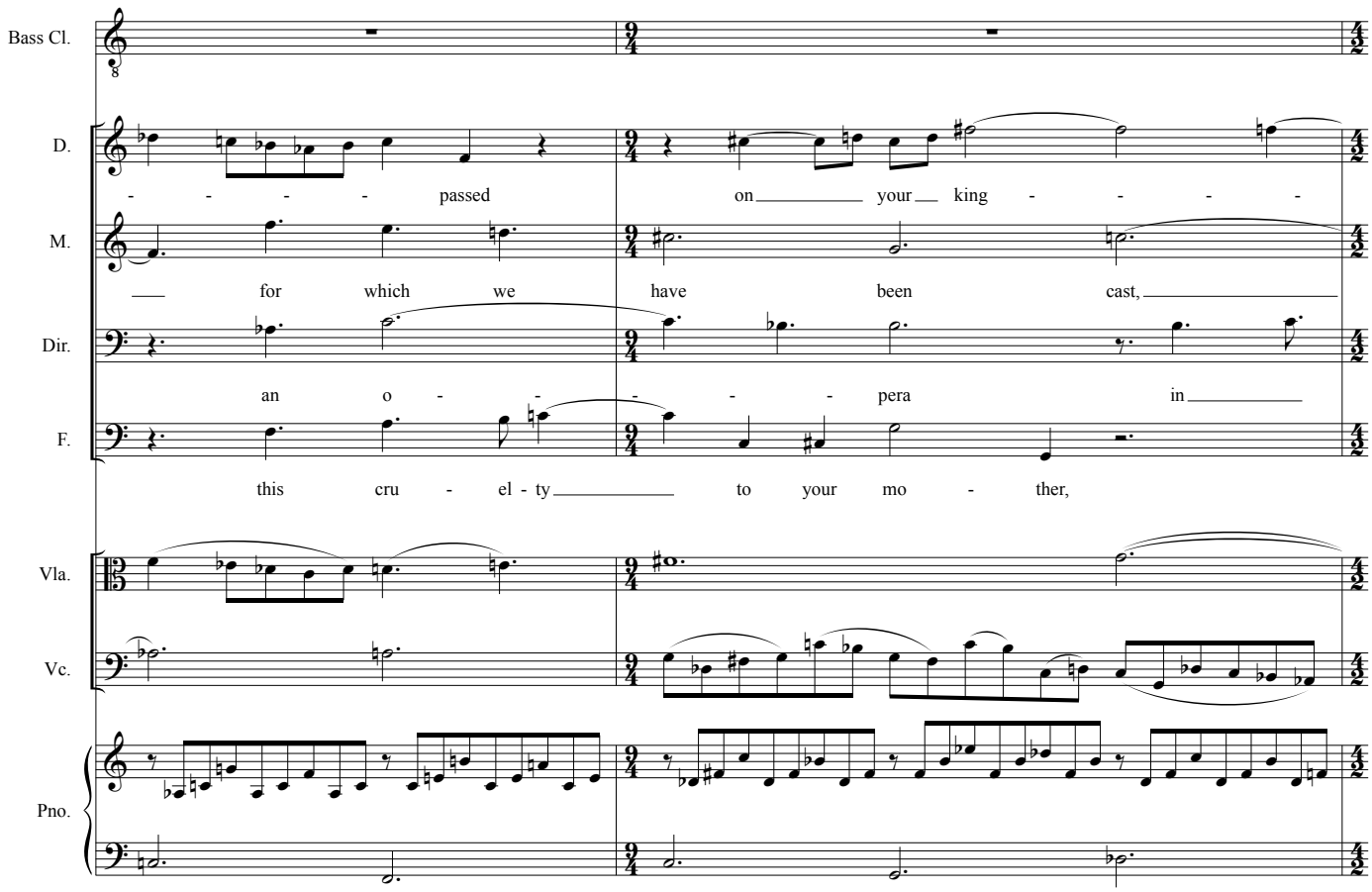

Bass Cl.
D.
hos - pi - ta - - - li - ty?
Son
S.
I -
F.
That is a si - tu -
Vla.
Vc.
Pno.

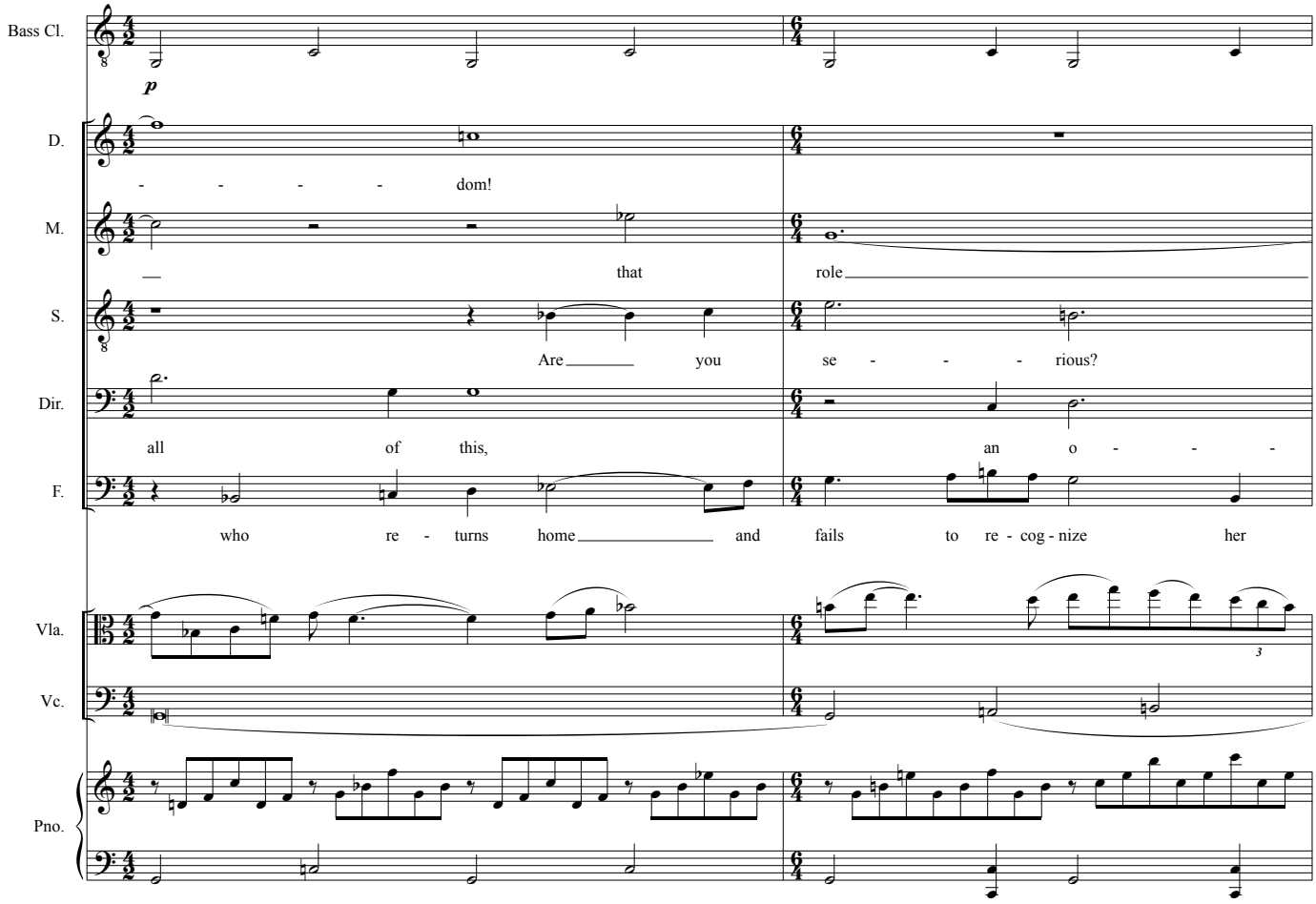

Bass Cl.
S.
ma - gine when I saw ar - rive at our
F.
a - tion in it - self!
Vla.
Vc.
Pno.

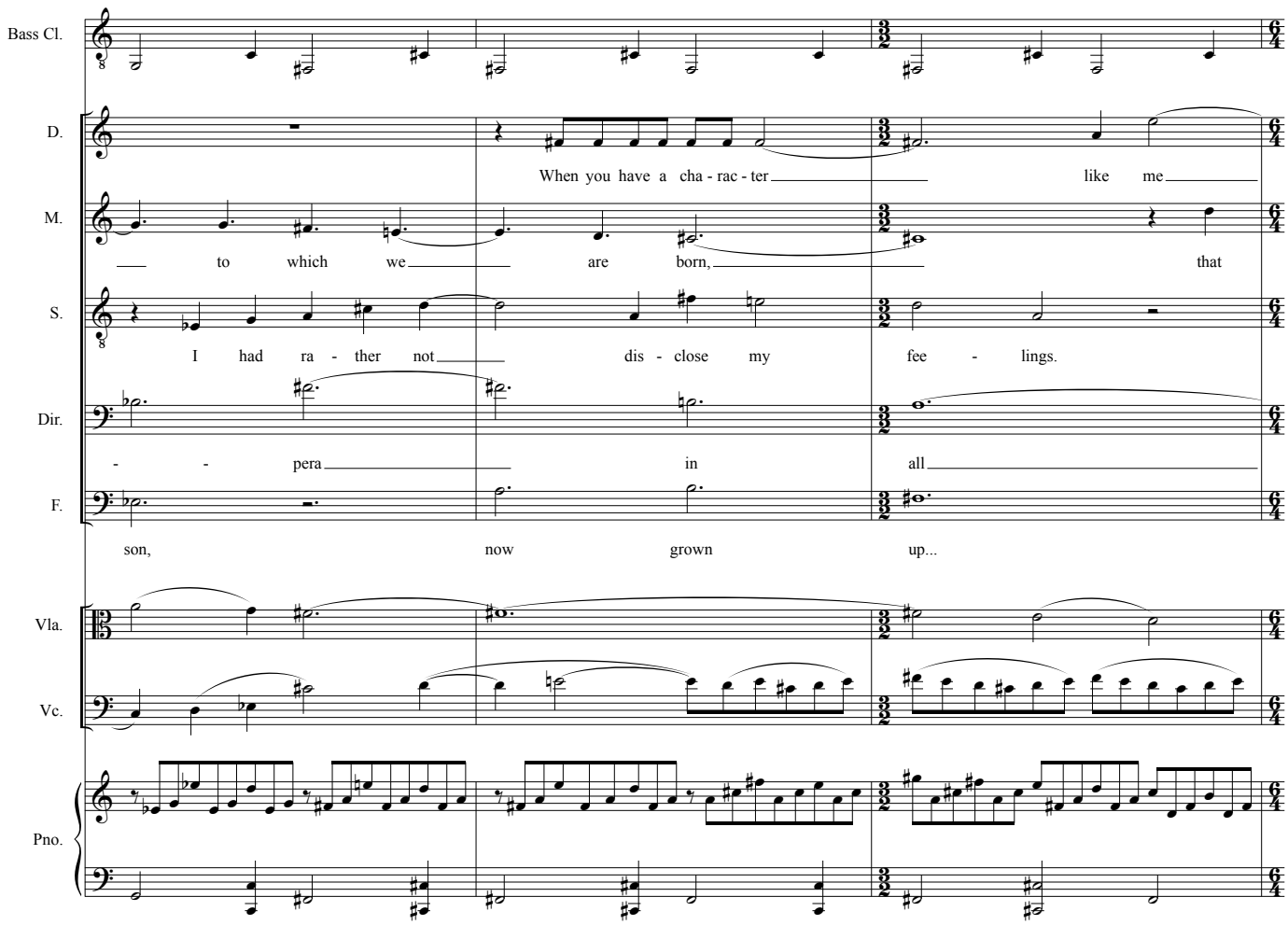
1/396

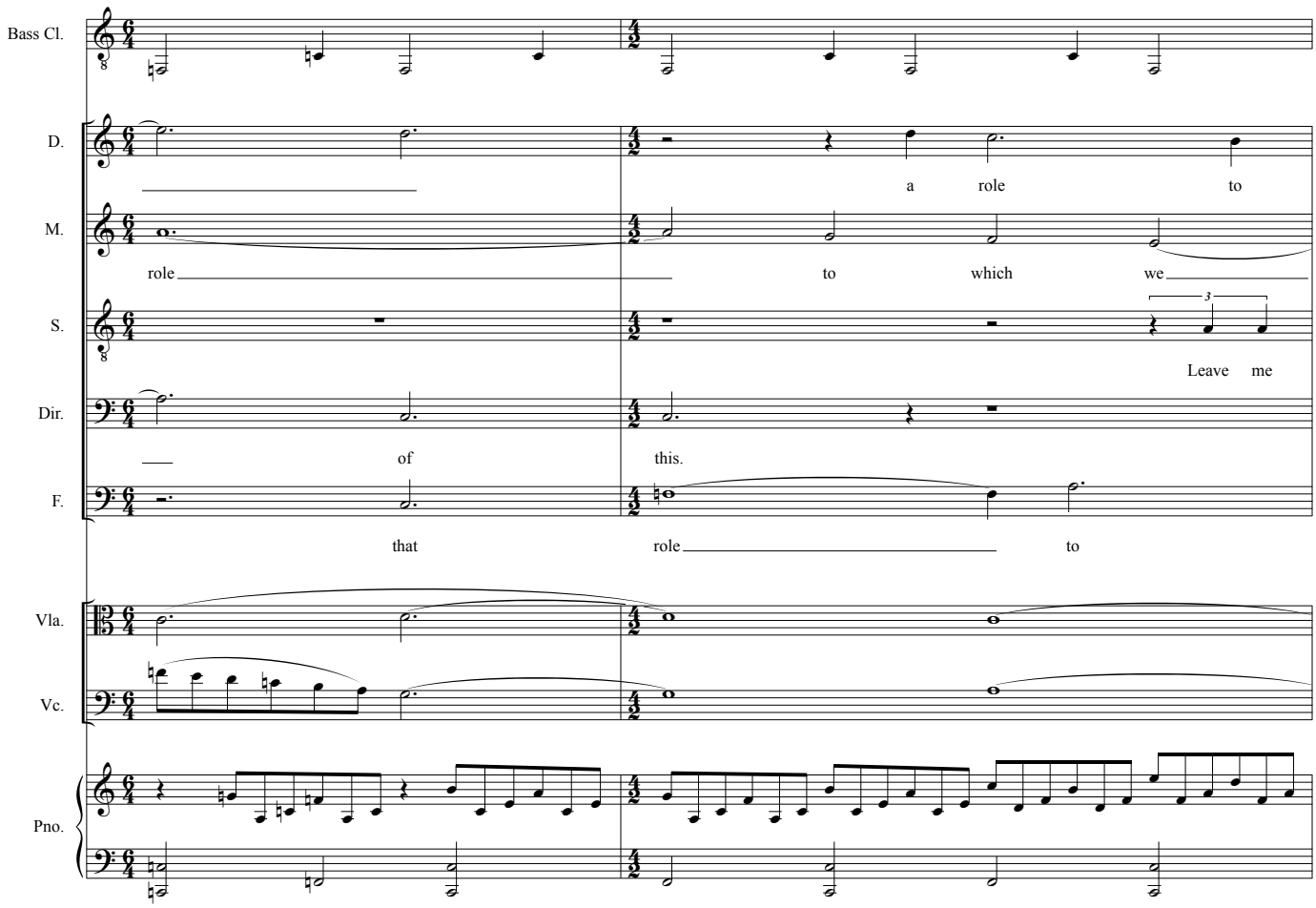
Bass Cl.
Daughter
D.
We tres - passed on your king - - -
indicating DAUGHTER
S.
home this young
Vla.
Vc.
Pno.


Bass Cl.
D.
dom!
We
tre - - - - -
Mother
M.
We
act
that
role
S.
wo - man
with the
chil - dren.
Director
Dir.
I
be - gin to
see
Father
F.
Your a - loof - ness,
Vla.
Vc.
Pno.

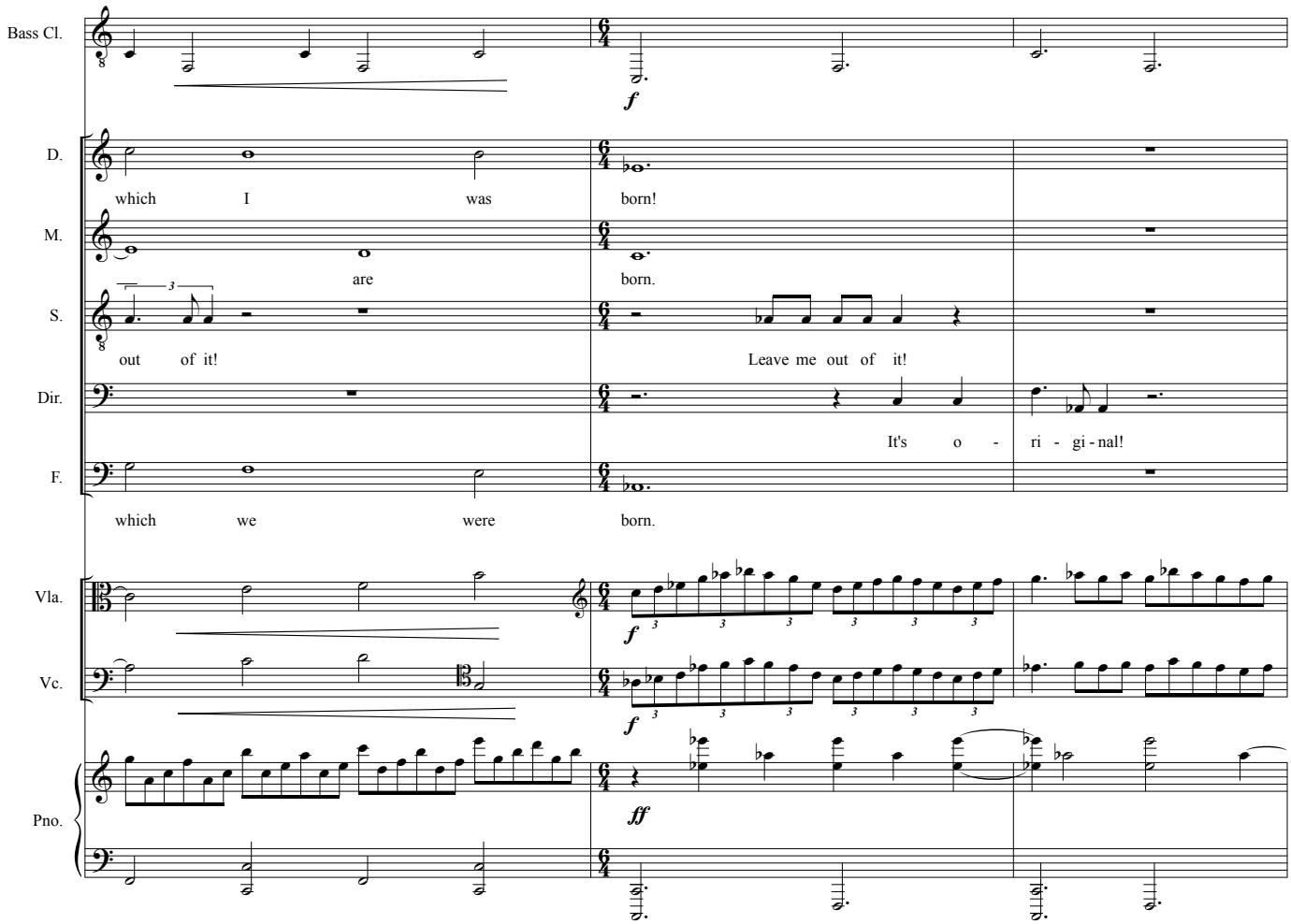

Bass Cl.
D.
- - - - passed
on
your
king - - - -
M.
for which we
have been cast,
Dir.
an o - - - - pera in
F.
this cru - el - ty
to your mo - ther,
Vla.
Vc.
Pno.

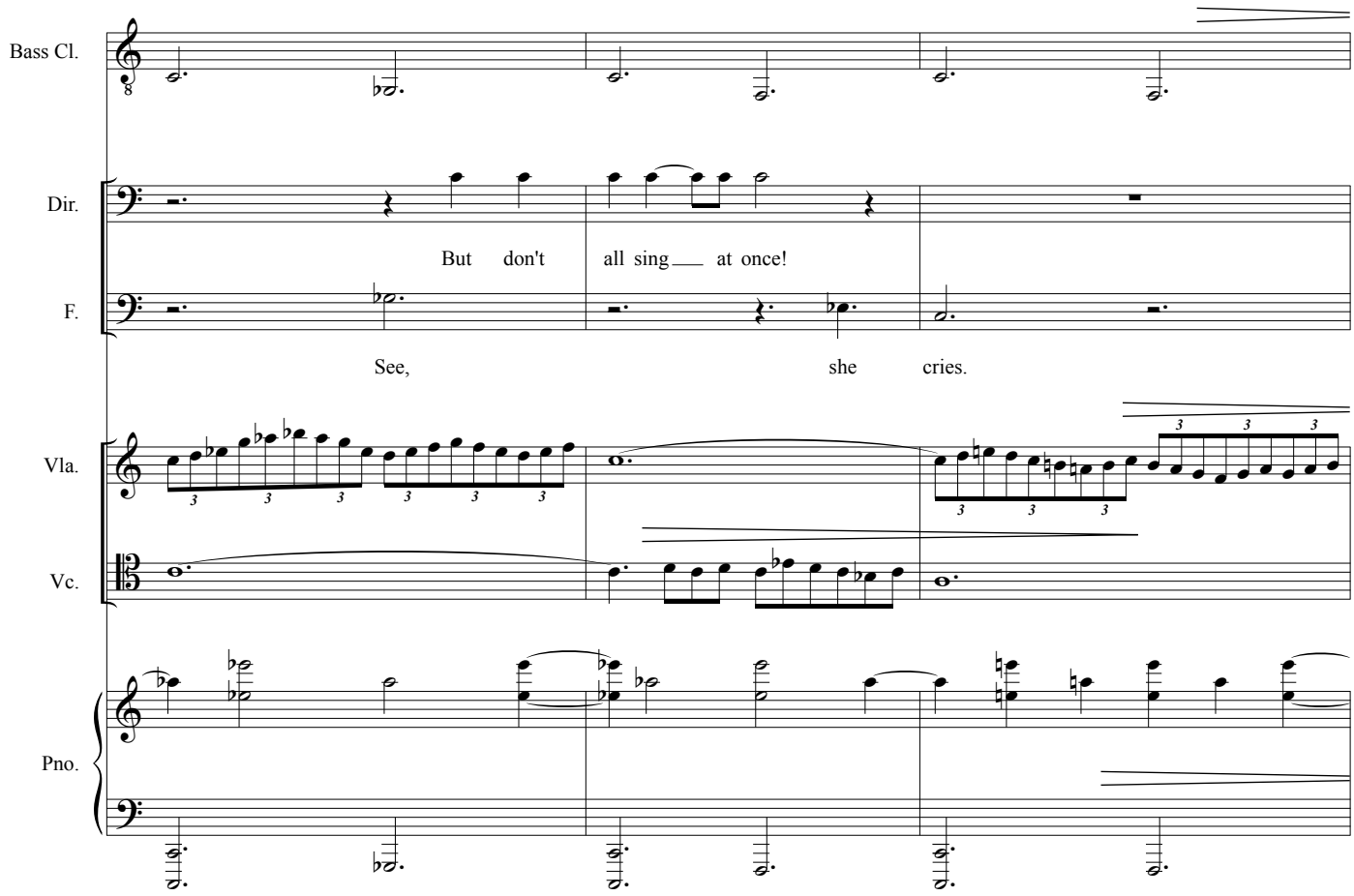

Bass Cl.
p
D.
- - - - dom!
M.
— that role
S.
Are you se - - - - rious?
Dir.
all of this, an o - - -
F.
who re - turns home and fails to re - cog - nize her
Vla.
3
Vc.
Pno.


Bass Cl.
D.
When you have a cha - rac - ter like me
M.
— to which we are born, that
S.
I had ra - ther not dis - close my fee - lings.
Dir.
- - pera in all
F.
son, now grown up...
Vla.
Vc.
Pno.

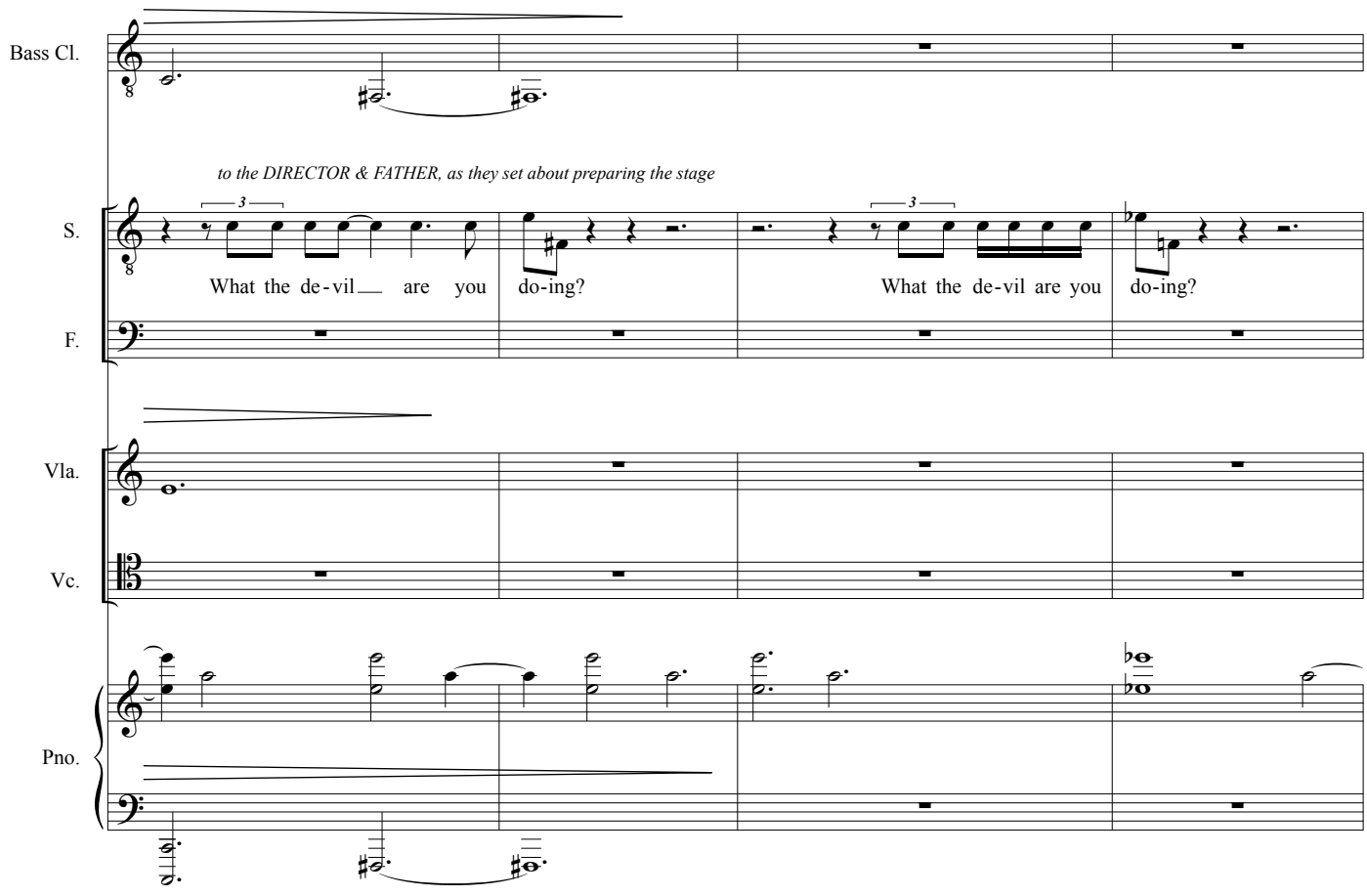

Bass Cl.
D.
a role to
M.
role to which we
S.
Leave me
Dir.
of this.
F.
that role to
Vla.
Vc.
Pno.

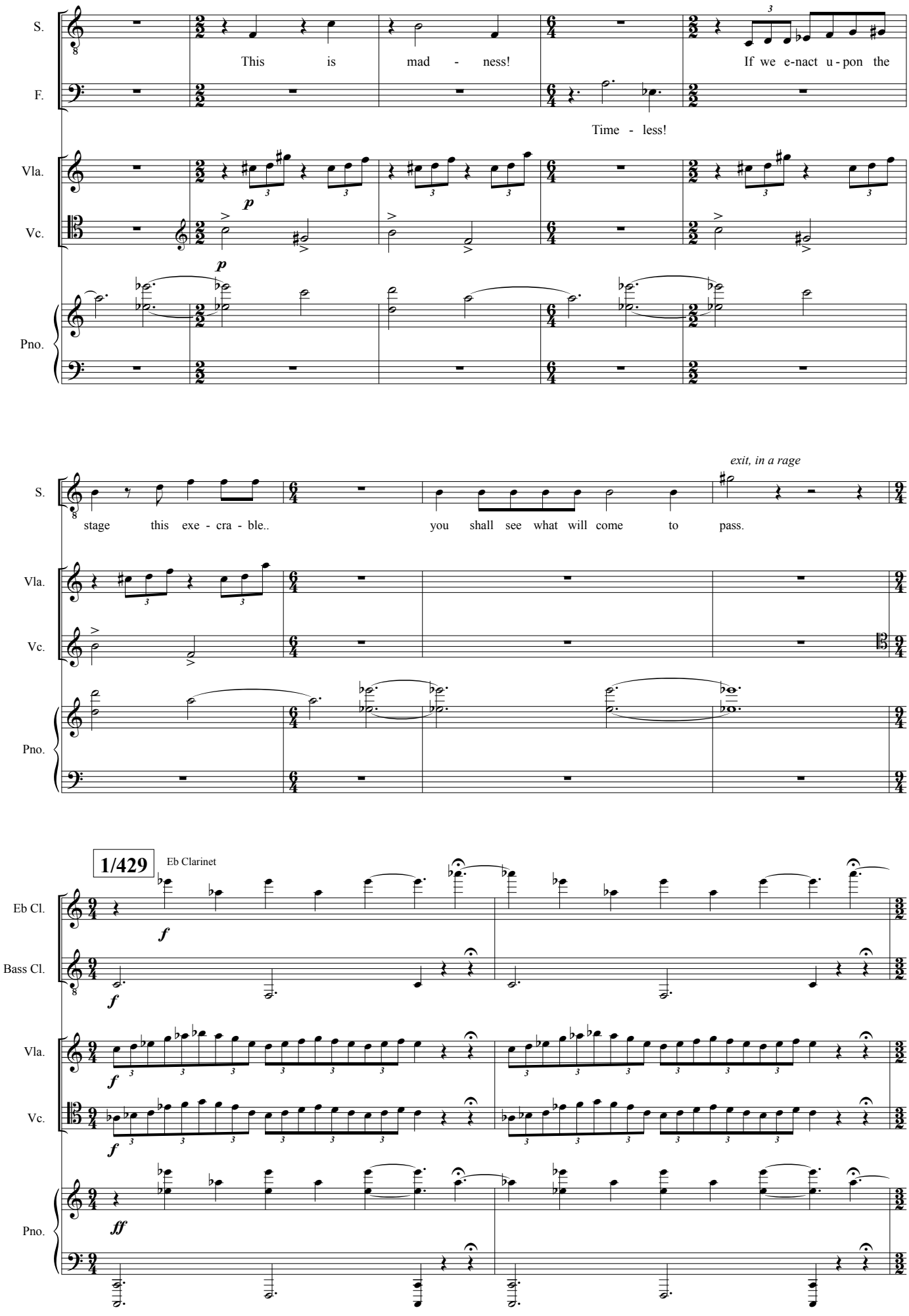
1/411

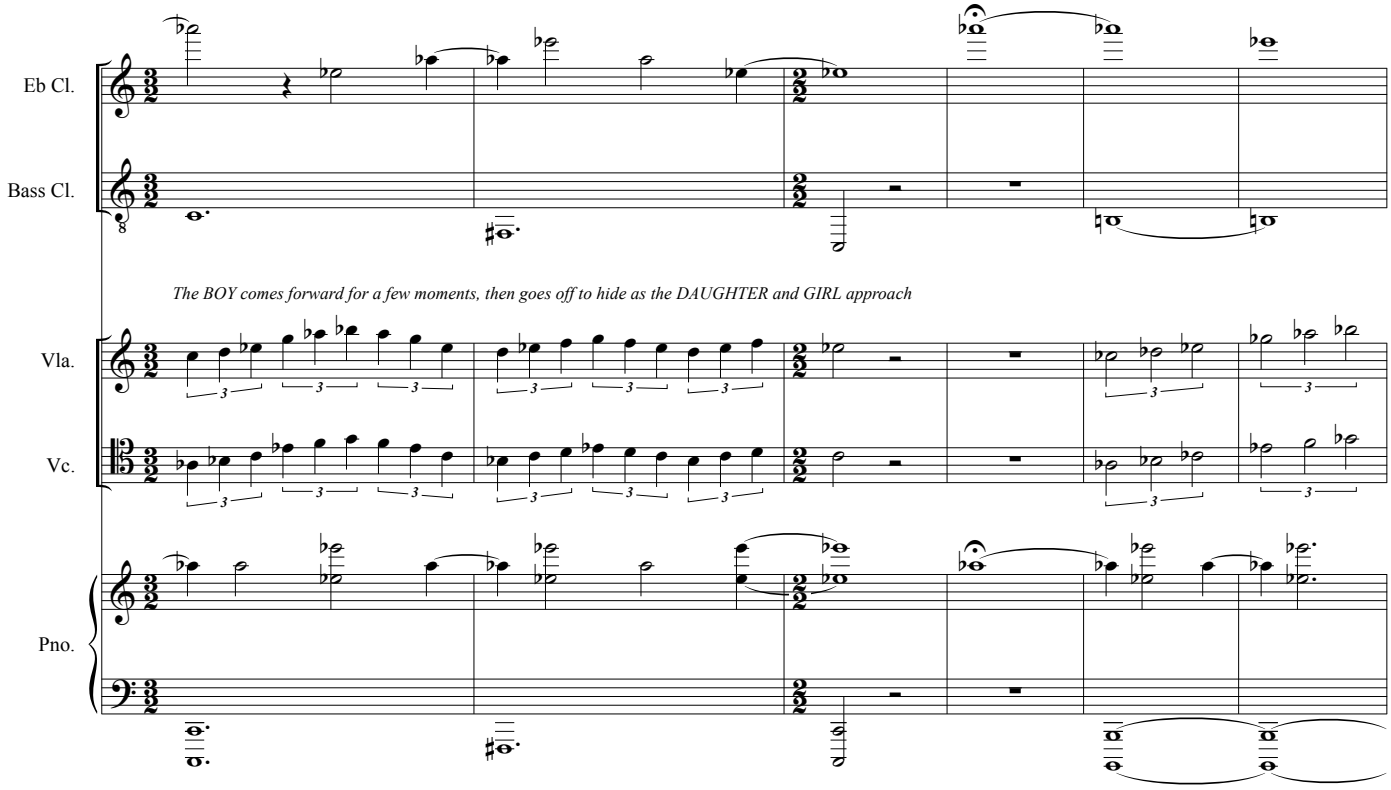

Bass Cl.
f
D.
which I was born!
M.
are born.
S.
out of it! Leave me out of it!
Dir.
It's o - ri - gi - nal!
F.
which we were born.
Vla.
f
Vc.
f
Pno.
ff

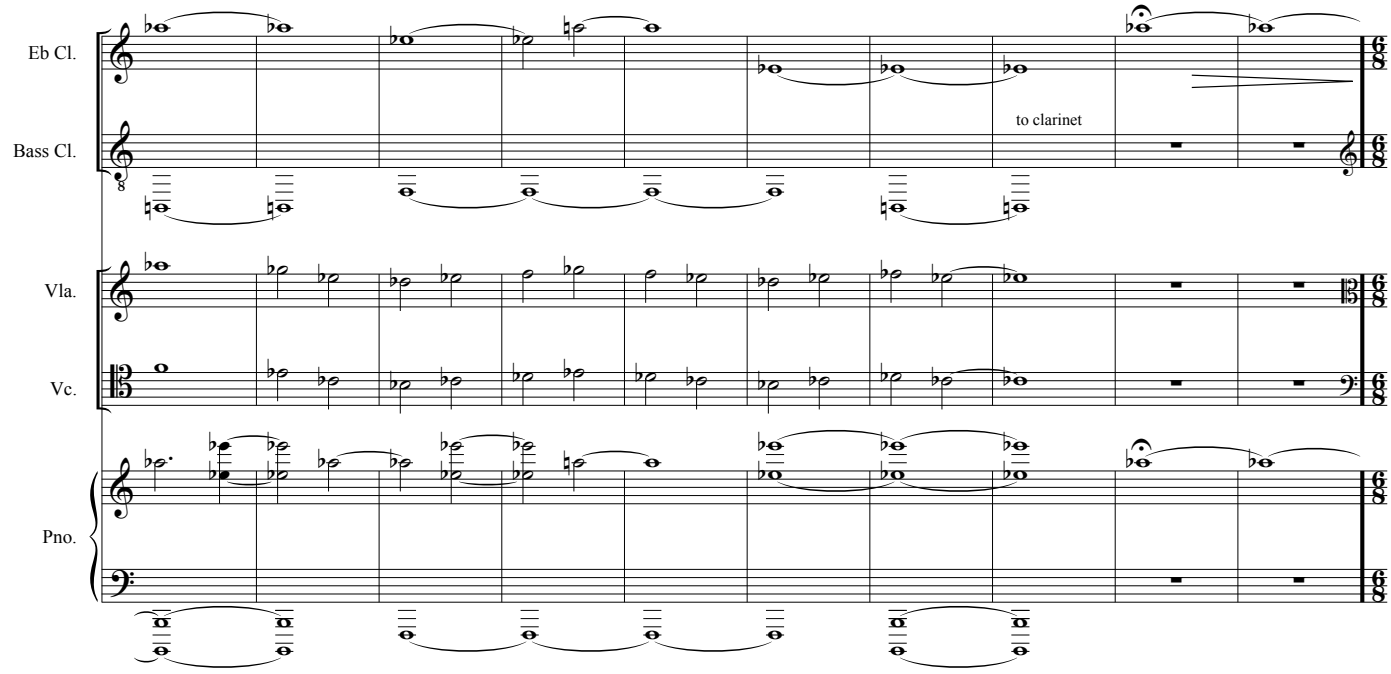

Bass Cl.
Dir.
But don't all sing at once!
F.
See, she cries.
Vla.
Vc.
Pno.

1/419

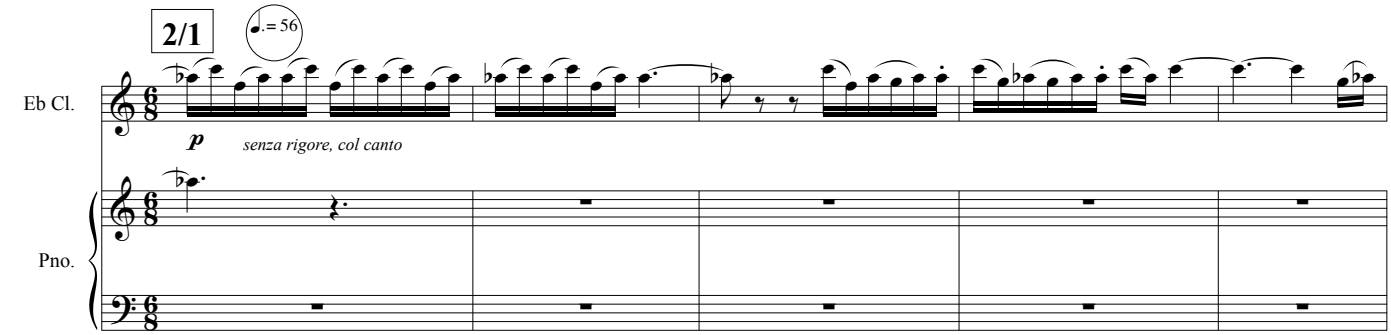

Bass Cl.
to the DIRECTOR & FATHER, as they set about preparing the stage
S.
What the de-vil are you do-ing?
What the de-vil are you do-ing?
F.
Vla.
Vc.
Pno.

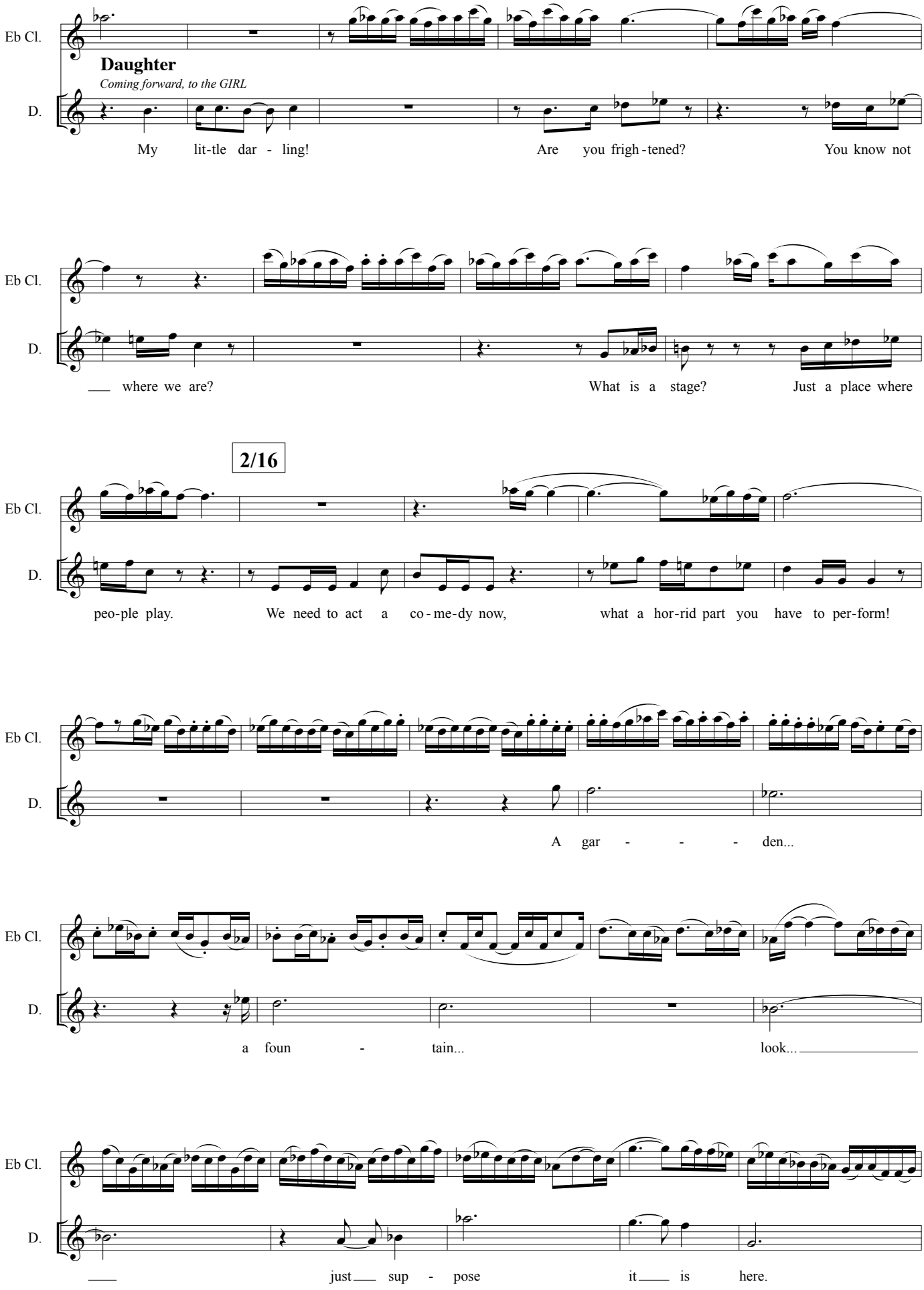

S.
F.
Vla.
Vc.
Pno.
This is mad - ness!
If we e-nact u-pon the
Time - less!
p
stage this exe - cra - ble..
you shall see what will come to pass.
exit, in a rage
1/429
Eb Clarinet
Eb Cl.
Bass Cl.
f
ff



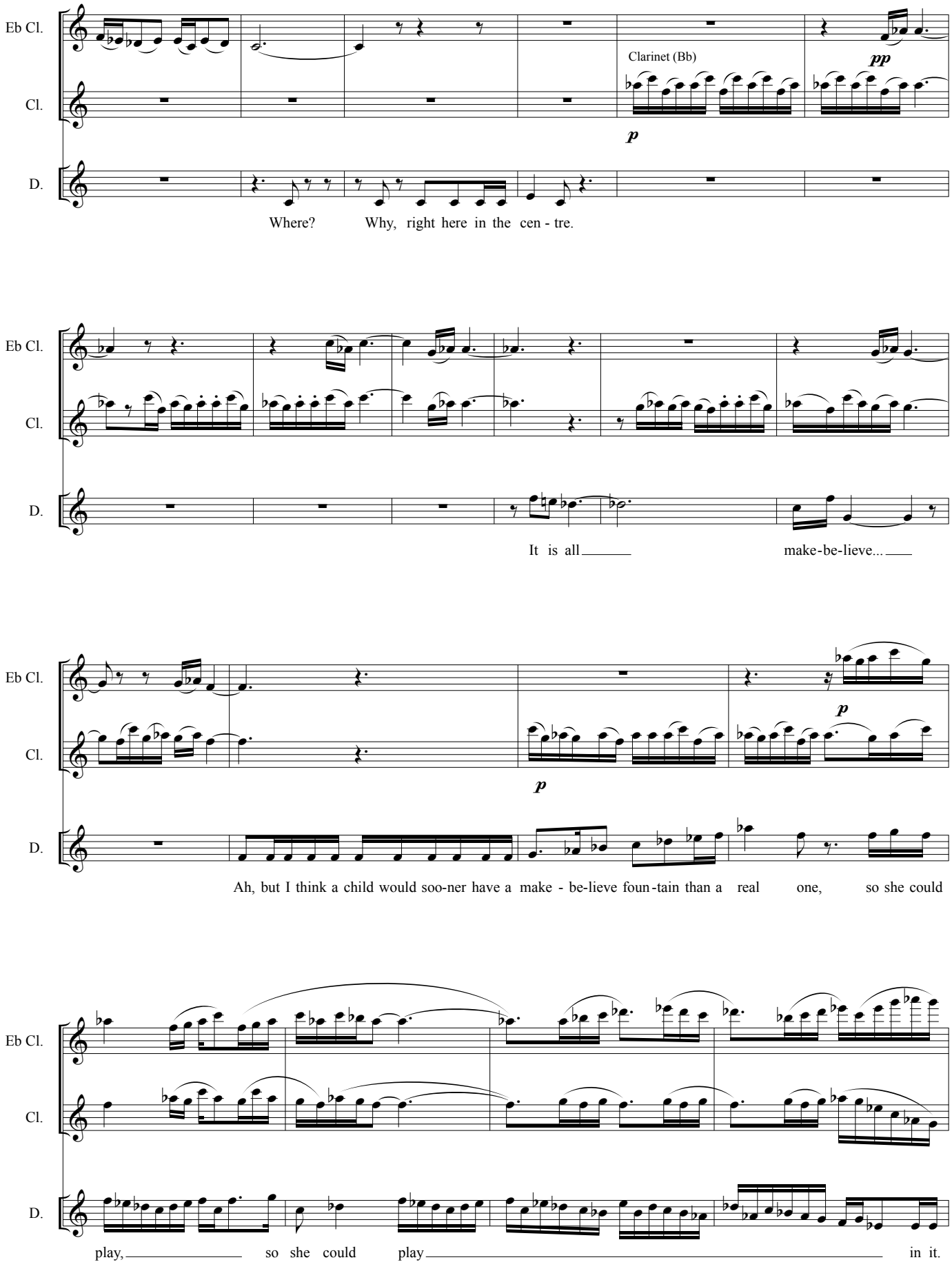


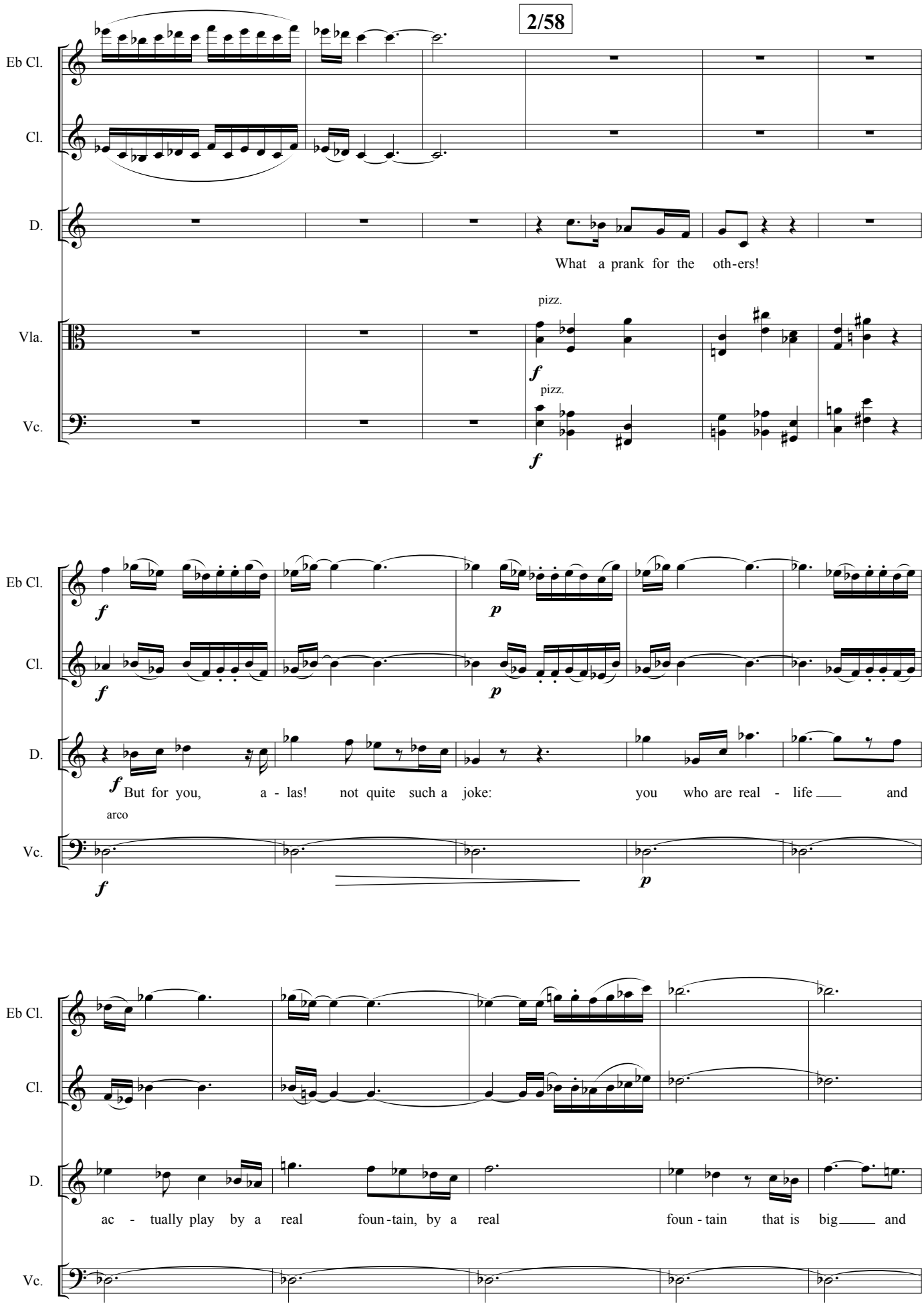
Interlude: *the Daughter*

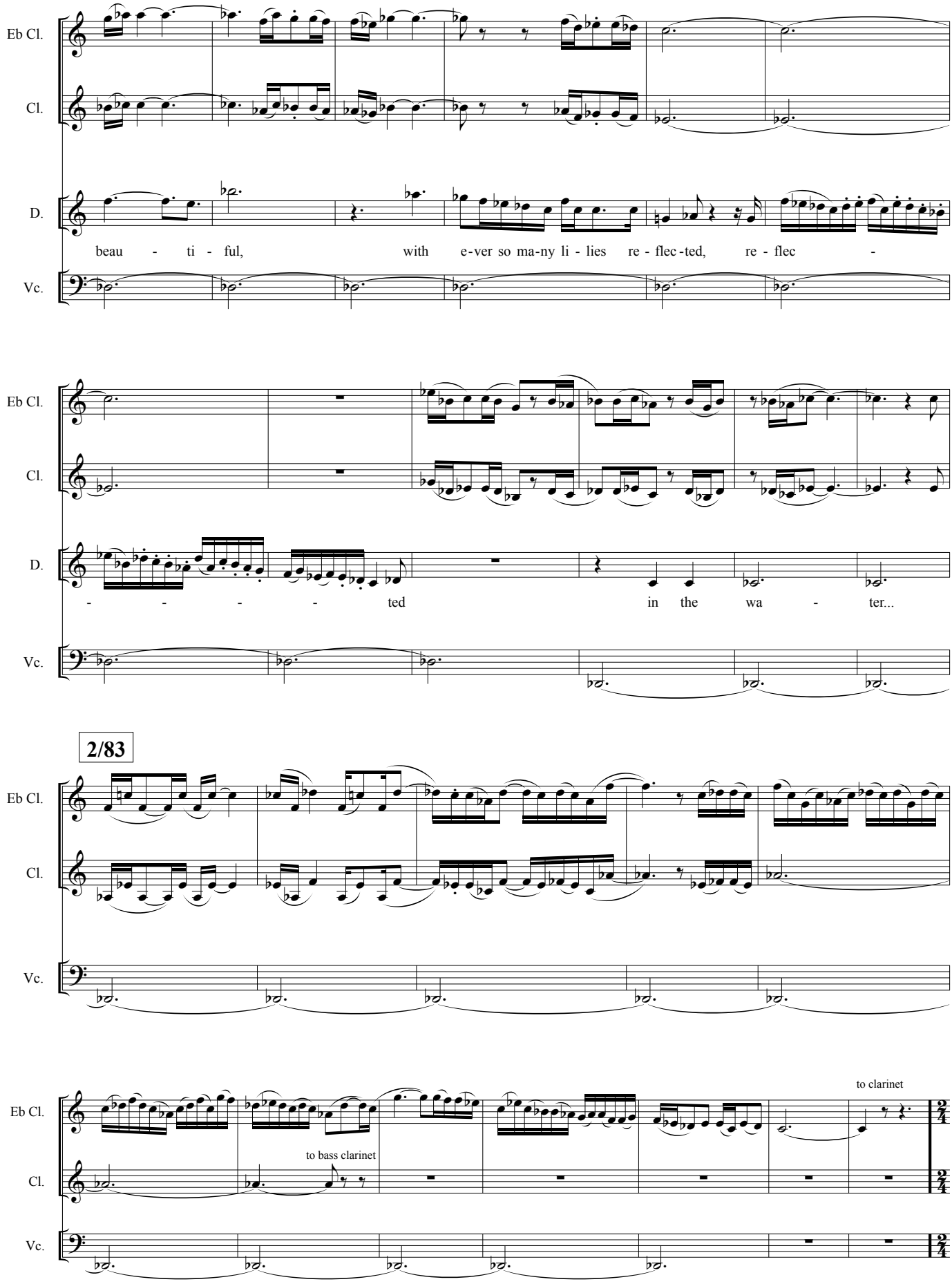


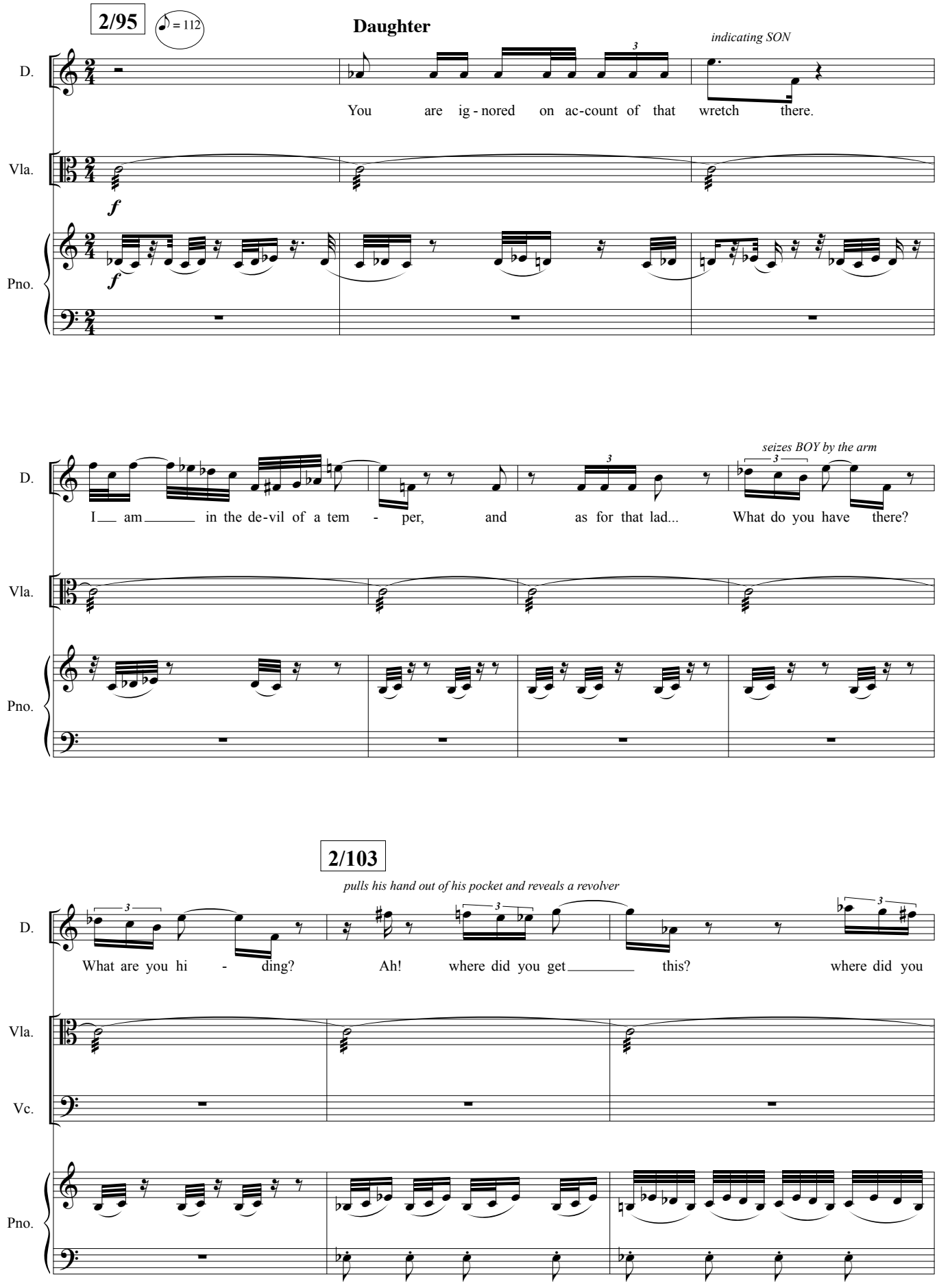

Eb Cl.
D.
Daughter
Coming forward, to the GIRL
My lit-tle dar - ling! Are you frigh-tened? You know not
where we are? What is a stage? Just a place where
2/16
peo-ple play. We need to act a co-me-dy now, what a hor-rid part you have to per-form!
A gar - - - den...
a foun - tain... look...
just sup - pose it is here.

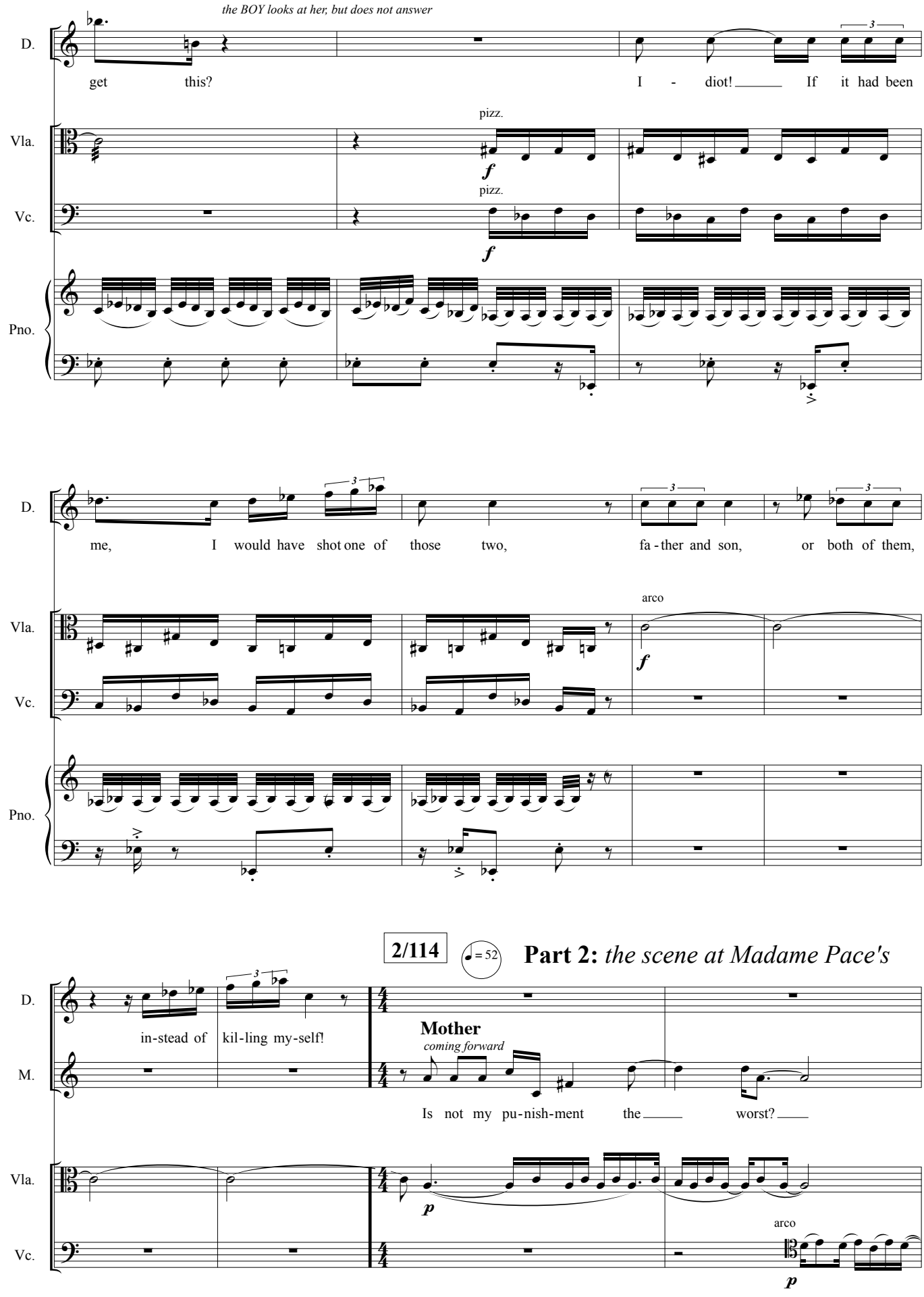
2/39

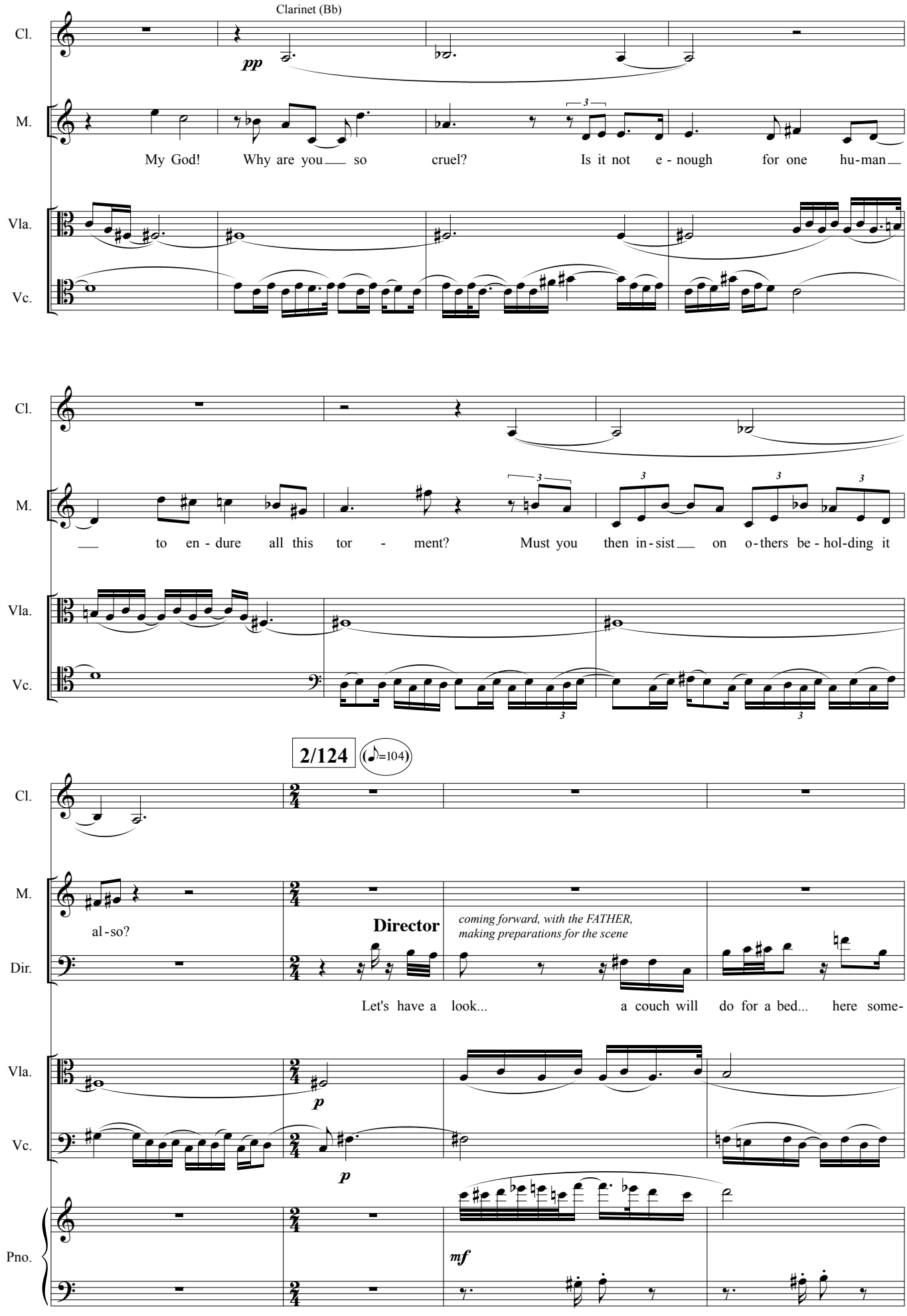

Eb Cl.
Cl.
D.
Clarinet (Bb)
pp
p
Where? Why, right here in the cen - tre.
It is all make-be-lieve...
p
Ah, but I think a child would soo-ner have a make - be-lieve foun-tain than a real one, so she could
play, so she could play in it.

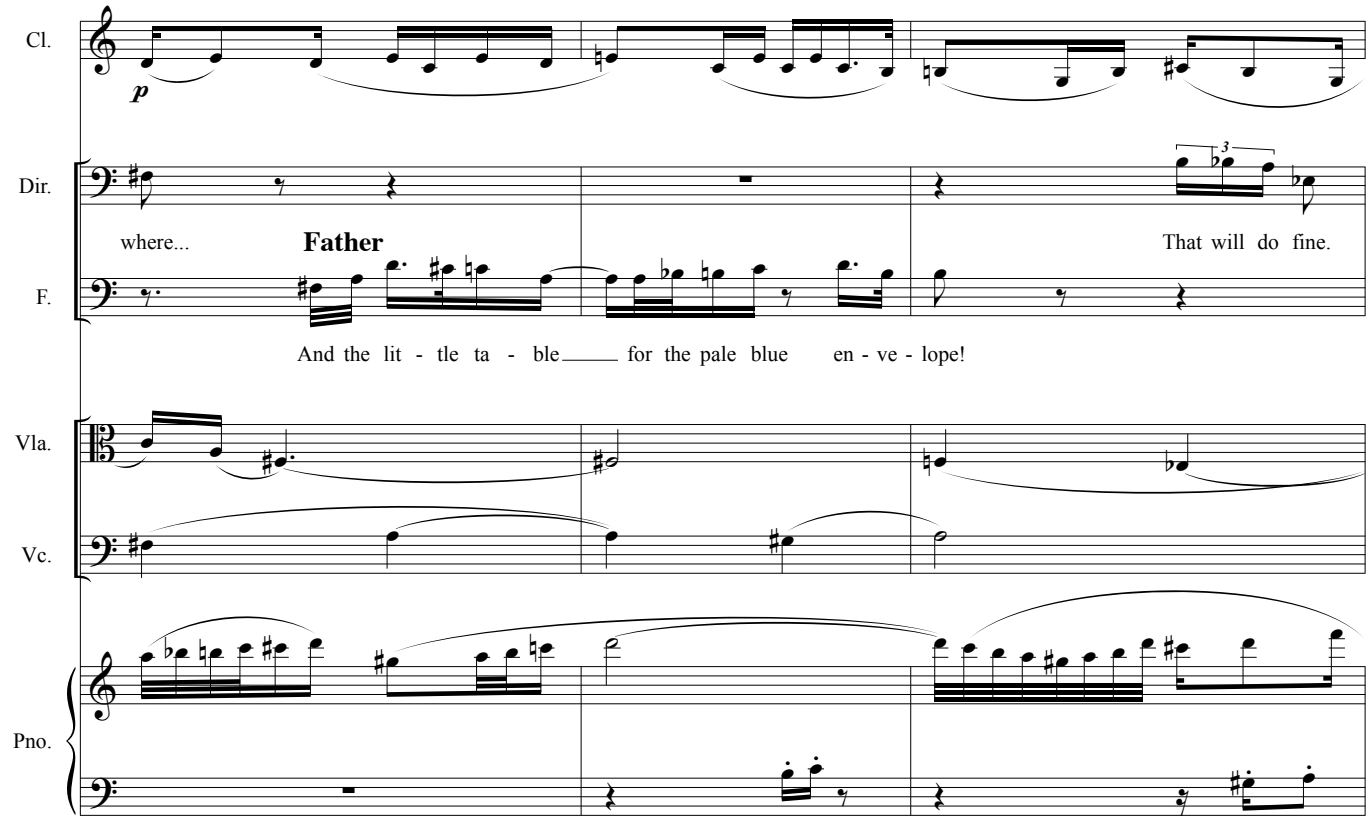

2/58
Eb Cl.
Cl.
D.
What a prank for the oth-ers!
pizz.
Vla.
pizz.
Vc.
But for you, a - las! not quite such a joke: you who are real - life and
arco
ac - tually play by a real foun-tain, by a real foun - tain that is big and

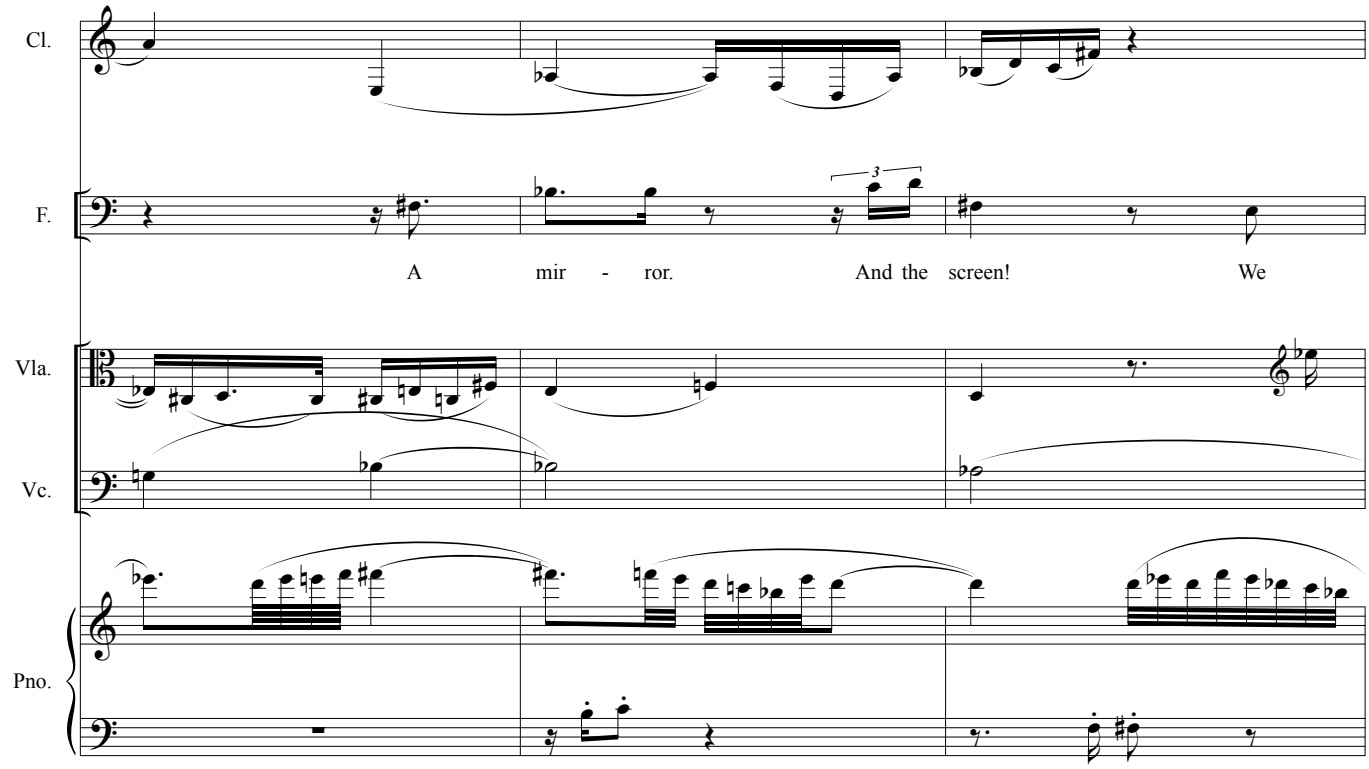

Eb Cl.
Cl.
D.
beau - ti - ful, with e-ver so ma-ny li - lies re - flec-ted, re - flec -
Vc.
Eb Cl.
Cl.
D.
- - - - ted in the wa - ter...
Vc.
2/83
Eb Cl.
Cl.
Vc.
Eb Cl.
to clarinet
Cl.
to bass clarinet
Vc.

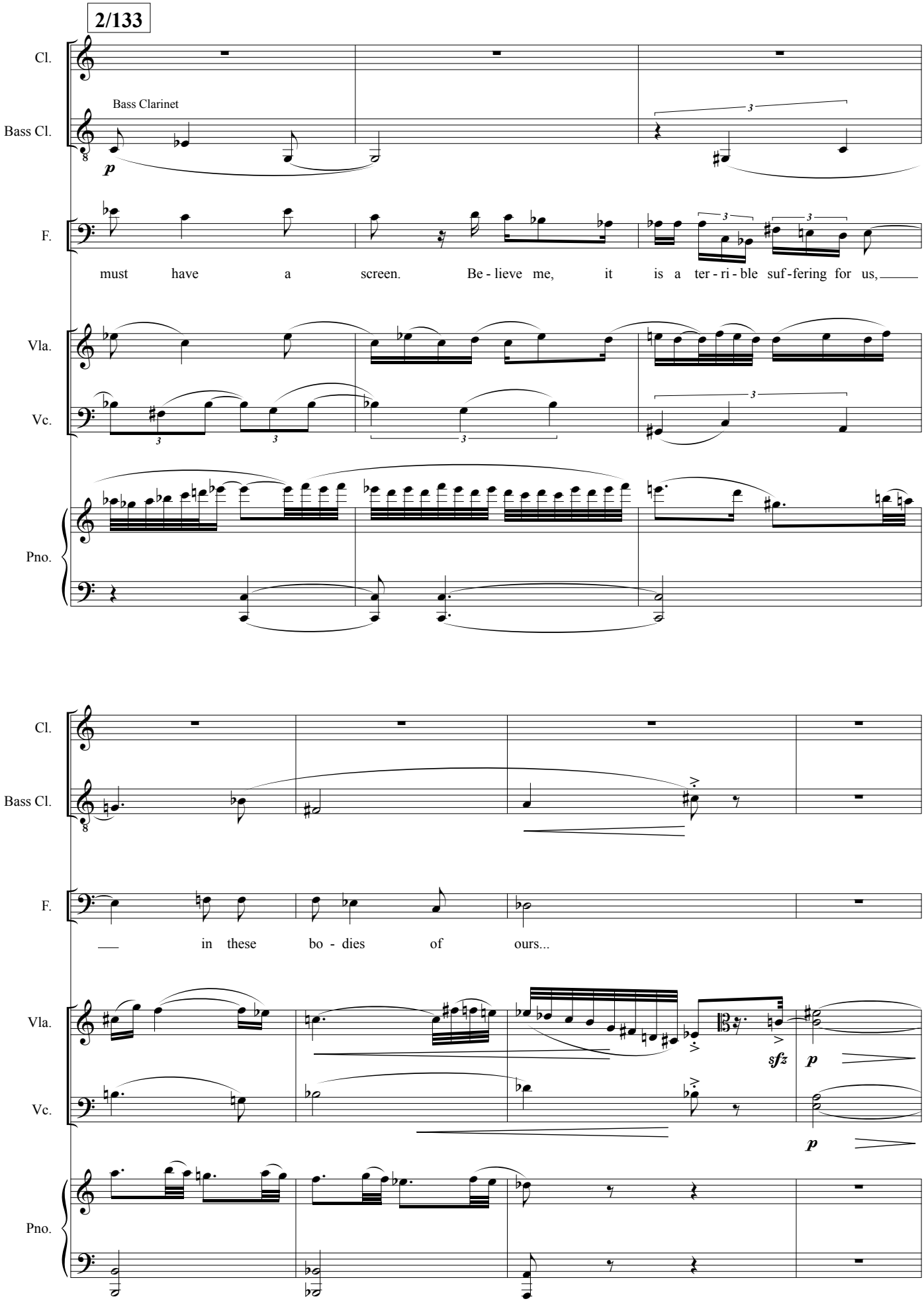

2/95
♪ = 112
Daughter
indicating SON
D.
You are ig - nored on ac-count of that wretch there.
Vla.
f
Pno.
f
seizes BOY by the arm
I am in the de-vil of a tem - per, and as for that lad... What do you have there?
2/103
pulls his hand out of his pocket and reveals a revolver
What are you hi - ding? Ah! where did you get this? where did you
Vc.

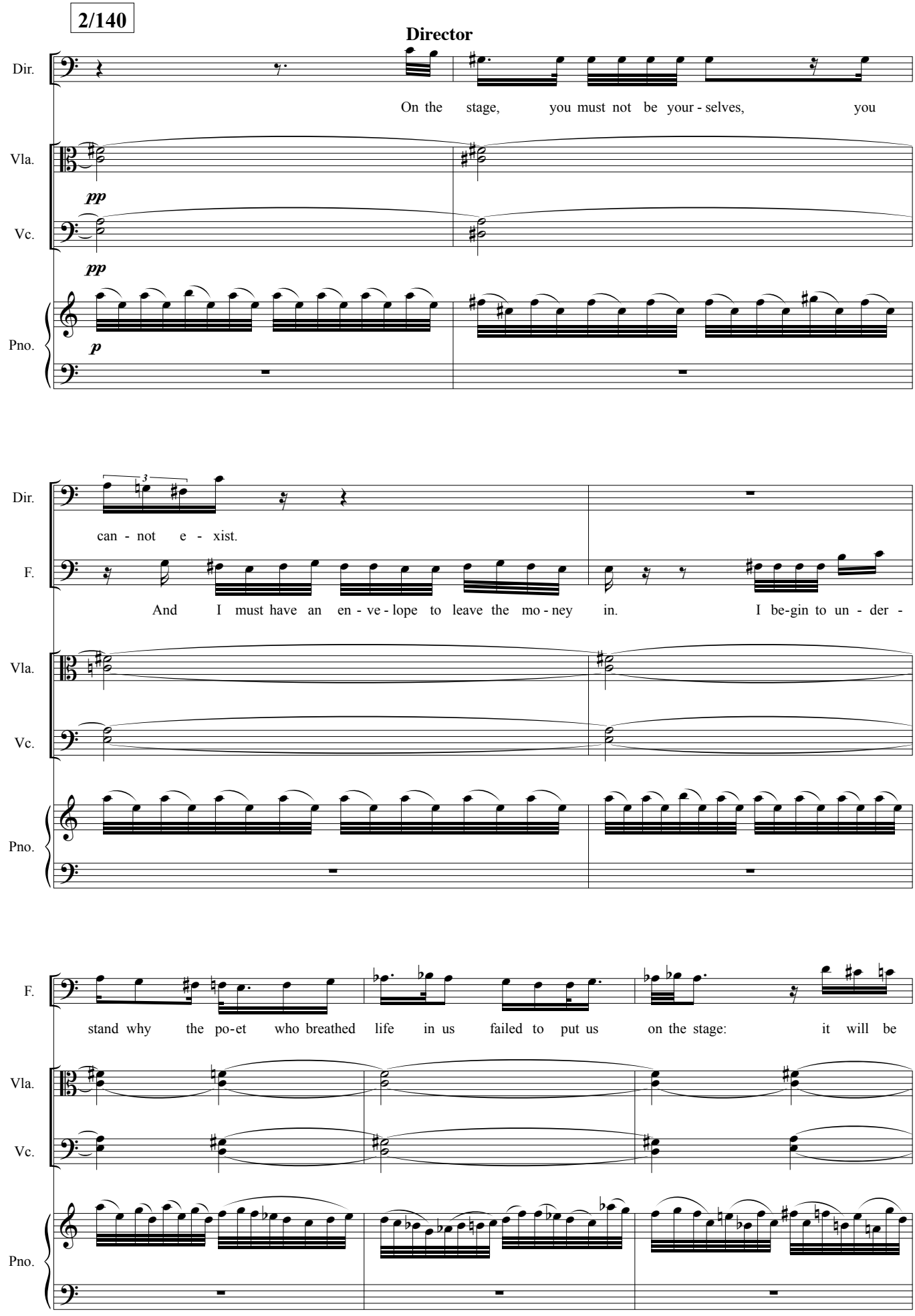

the BOY looks at her, but does not answer
D.
get this?
I - diot! If it had been
Vla.
pizz.
f
Vc.
pizz.
f
Pno.
D.
me, I would have shot one of those two, fa - ther and son, or both of them,
Vla.
arco
f
Vc.
Pno.
2/114
♩ = 52
Part 2: *the scene at Madame Pace's*
D.
in-stead of kil-ling my-self!
M.
Mother
coming forward
Is not my pu-nish-ment the worst?
Vla.
p
Vc.
arco
p

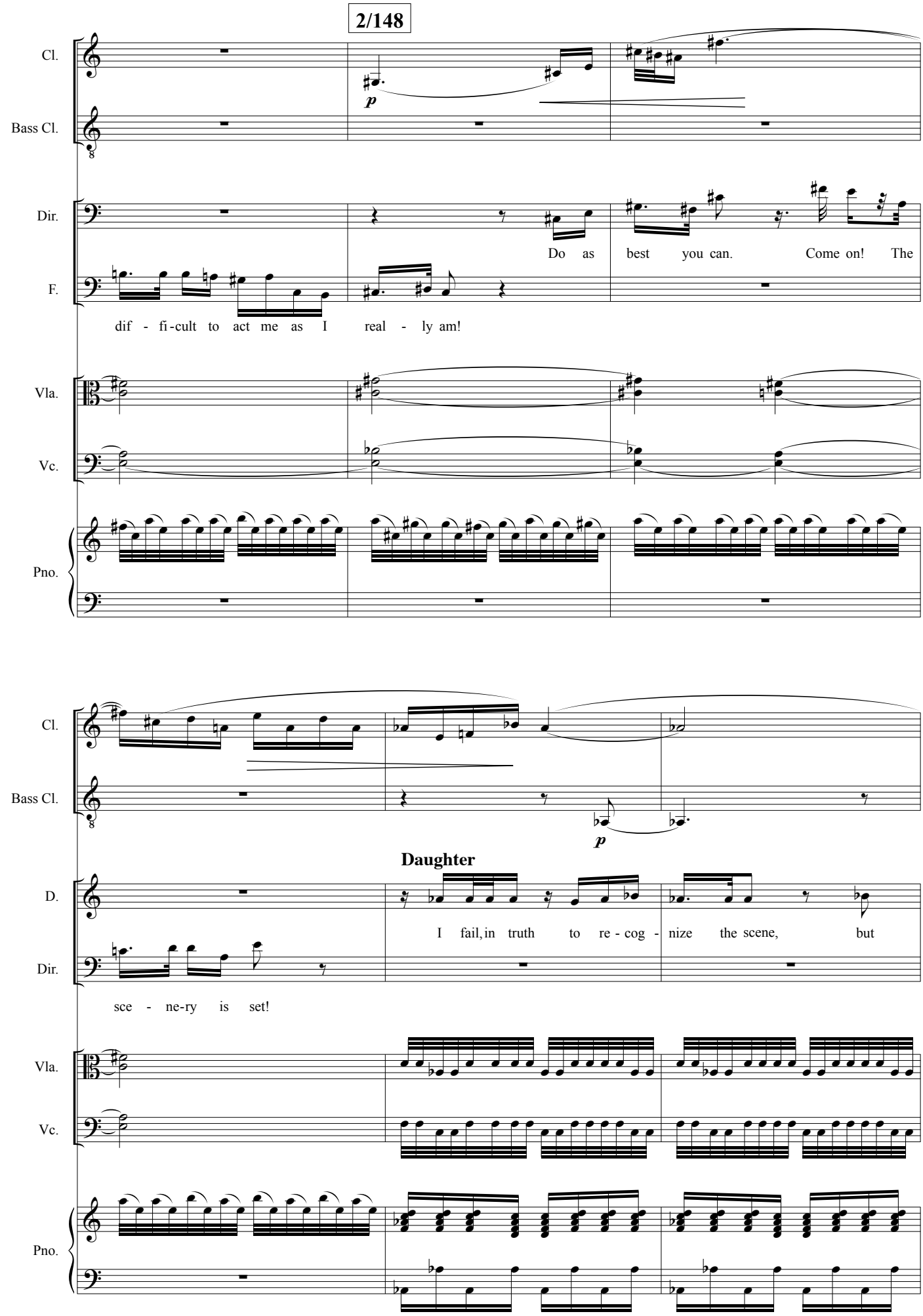

Clarinet (Bb)
Cl.
pp
M.
My God! Why are you so cruel? Is it not e - nough for one hu-man
Vla.
Vc.
Cl.
M.
to en - dure all this tor - ment? Must you then in - sist on o - thers be - hol-ding it
Vla.
Vc.
2/124
(♪=104)
Cl.
M.
al - so?
Director
coming forward, with the FATHER, making preparations for the scene
Dir.
Let's have a look... a couch will do for a bed... here some-
Vla.
p
Vc.
p
Pno.
mf

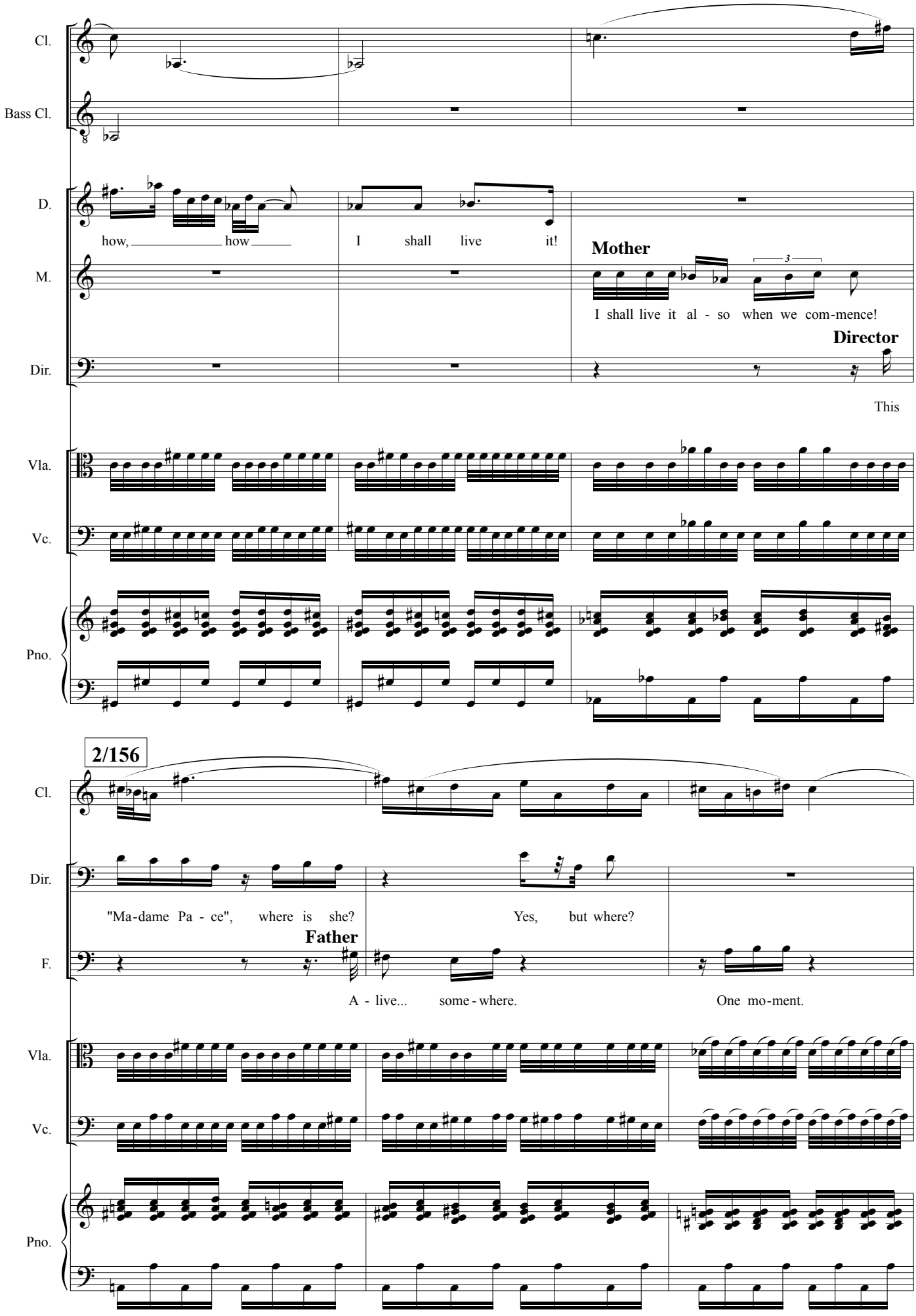

Cl.
p
Dir.
where...
Father
That will do fine.
F.
And the lit - tle ta - ble for the pale blue en - ve - lope!
Vla.
Vc.
Pno.

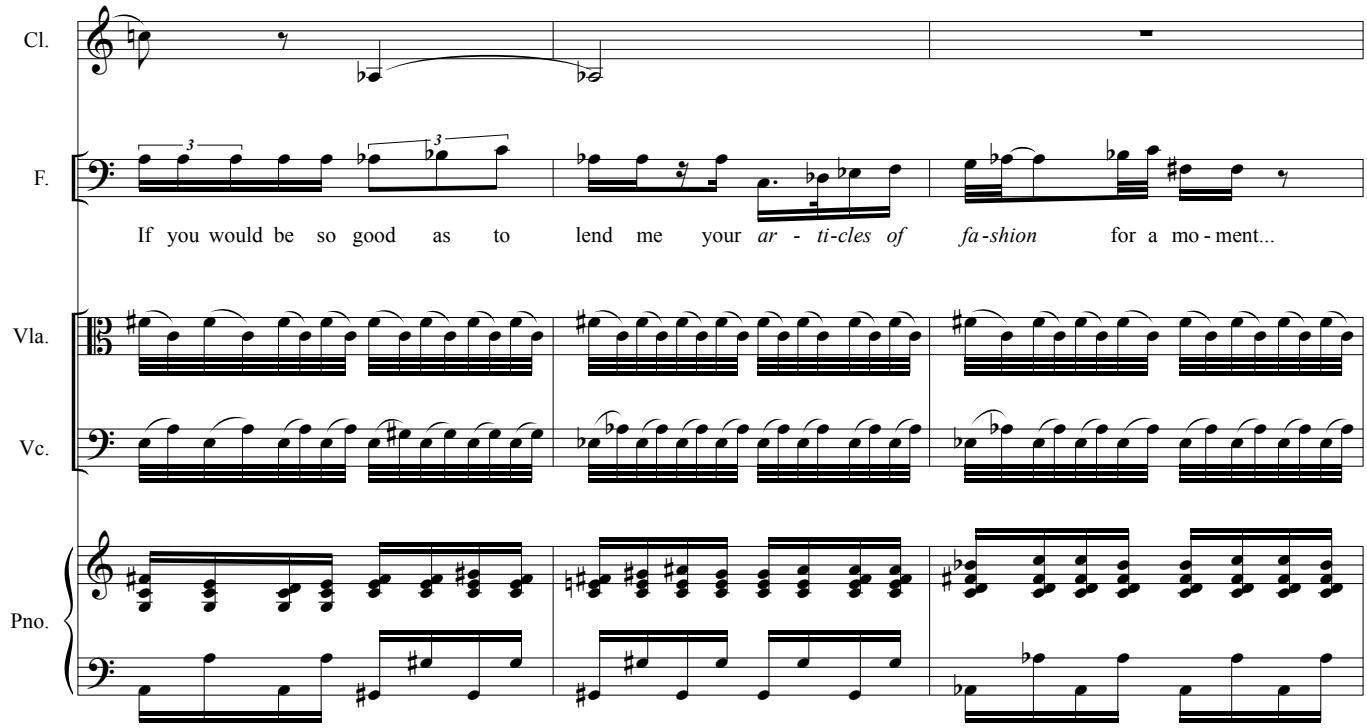

Cl.
F.
A mir - ror. And the screen! We
Vla.
Vc.
Pno.


2/133
Cl.
Bass Cl.
Bass Clarinet
p
F.
must have a screen. Be - lieve me, it is a ter - ri - ble suf - fering for us,
Vla.
Vc.
Pno.
Cl.
Bass Cl.
F.
in these bo - dies of ours...
Vla.
Vc.
Pno.
sfz
p
p

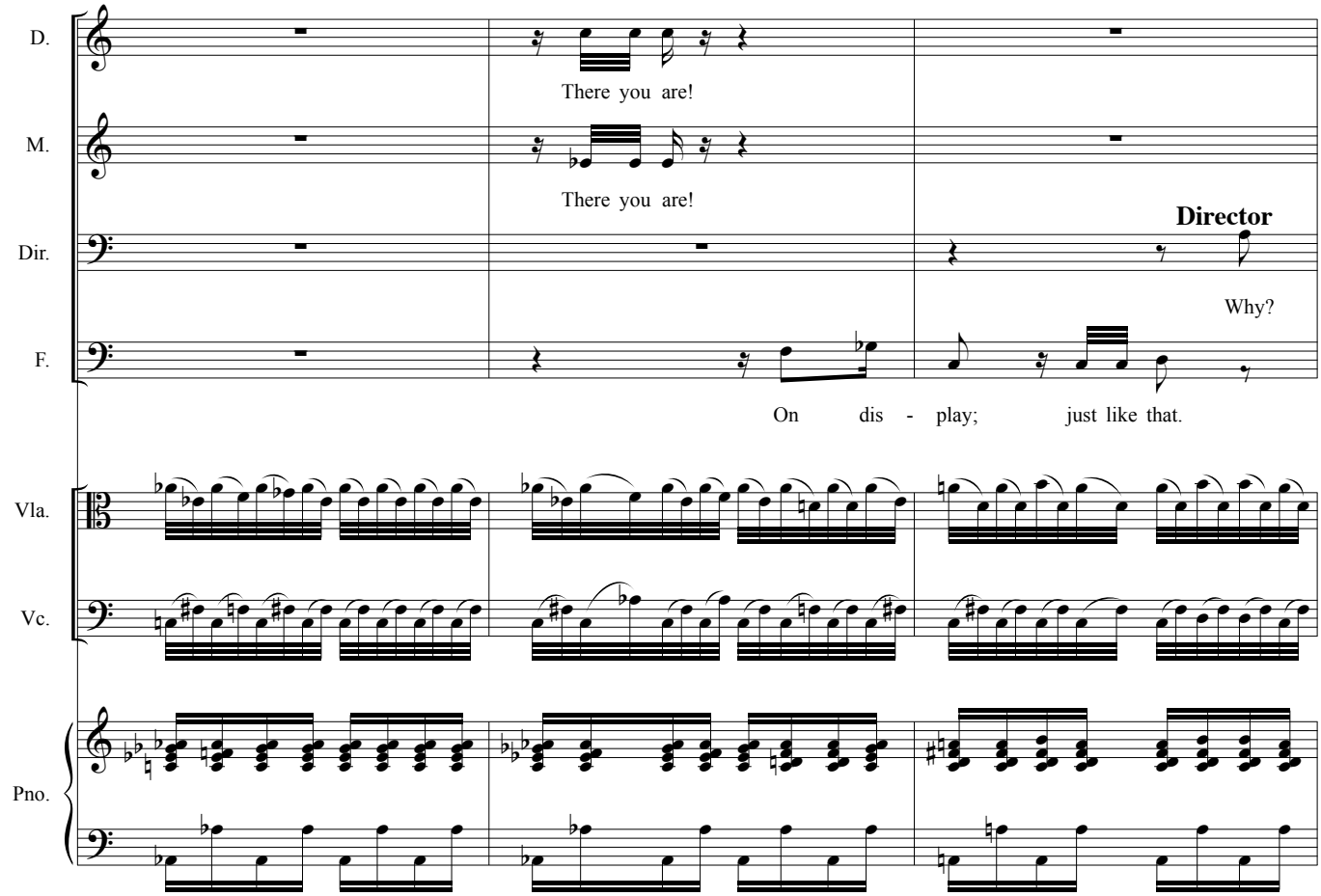

2/140
Director
Dir.
On the stage, you must not be your - selves, you
Vla.
pp
Vc.
pp
Pno.
p
Dir.
3
can - not e - xist.
F.
And I must have an en - ve - lope to leave the mo - ney in. I be-gin to un - der -
Vla.
Vc.
Pno.
F.
stand why the po-et who breathed life in us failed to put us on the stage: it will be
Vla.
Vc.
Pno.


2/148
Cl.
Bass Cl.
Dir.
F.
Vla.
Vc.
Pno.
p
Do as best you can. Come on! The
dif - fi-cult to act me as I real - ly am!
Daughter
D.
I fail, in truth to re - cog - nize the scene, but
sce - ne-ry is set!

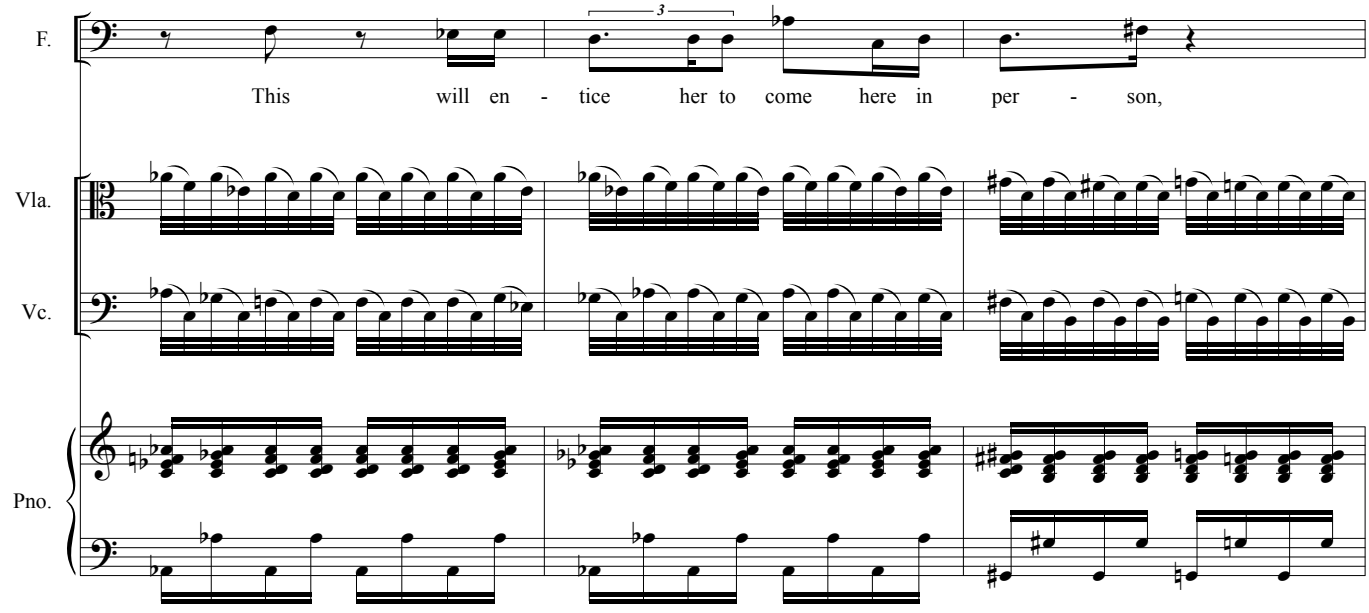

Cl.
Bass Cl.
D.
how, how
I shall live it!
Mother
M.
I shall live it al - so when we com-mence!
Director
Dir.
This
Vla.
Vc.
Pno.
2/156
Cl.
Dir.
"Ma-dame Pa - ce", where is she?
Yes, but where?
Father
F.
A - live... some - where.
One mo-ment.
Vla.
Vc.
Pno.

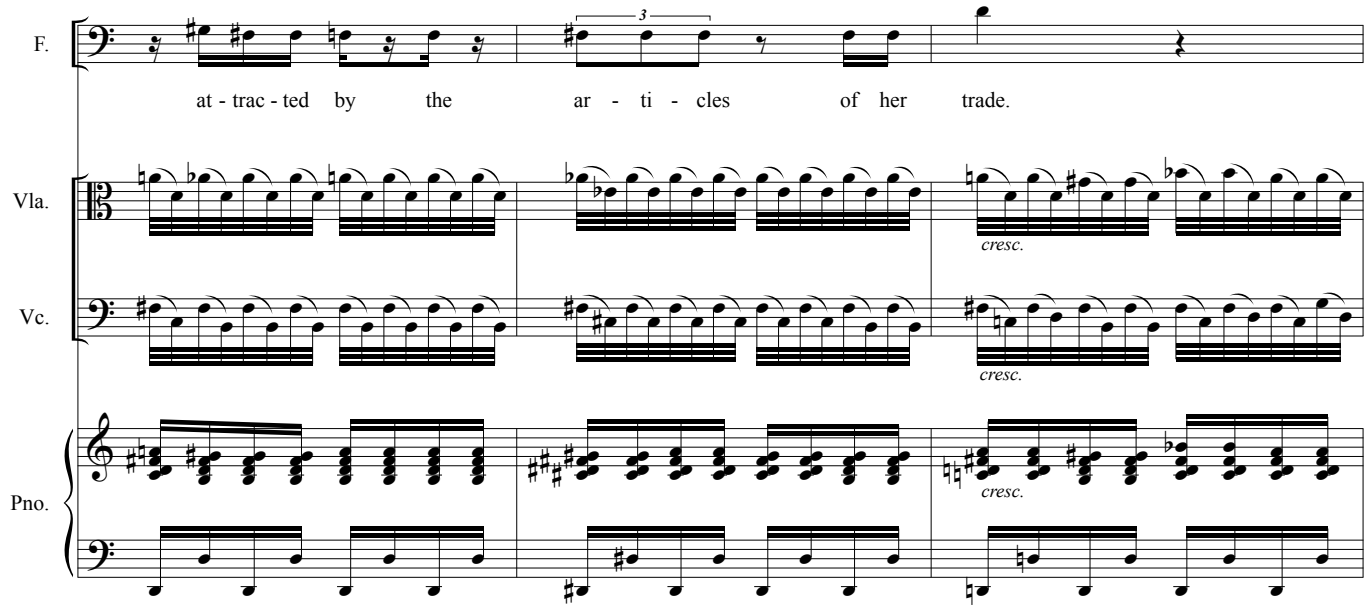

Cl.
F.
If you would be so good as to lend me your *ar - ti-cles of fa-shion* for a mo - ment...
Vla.
Vc.
Pno.

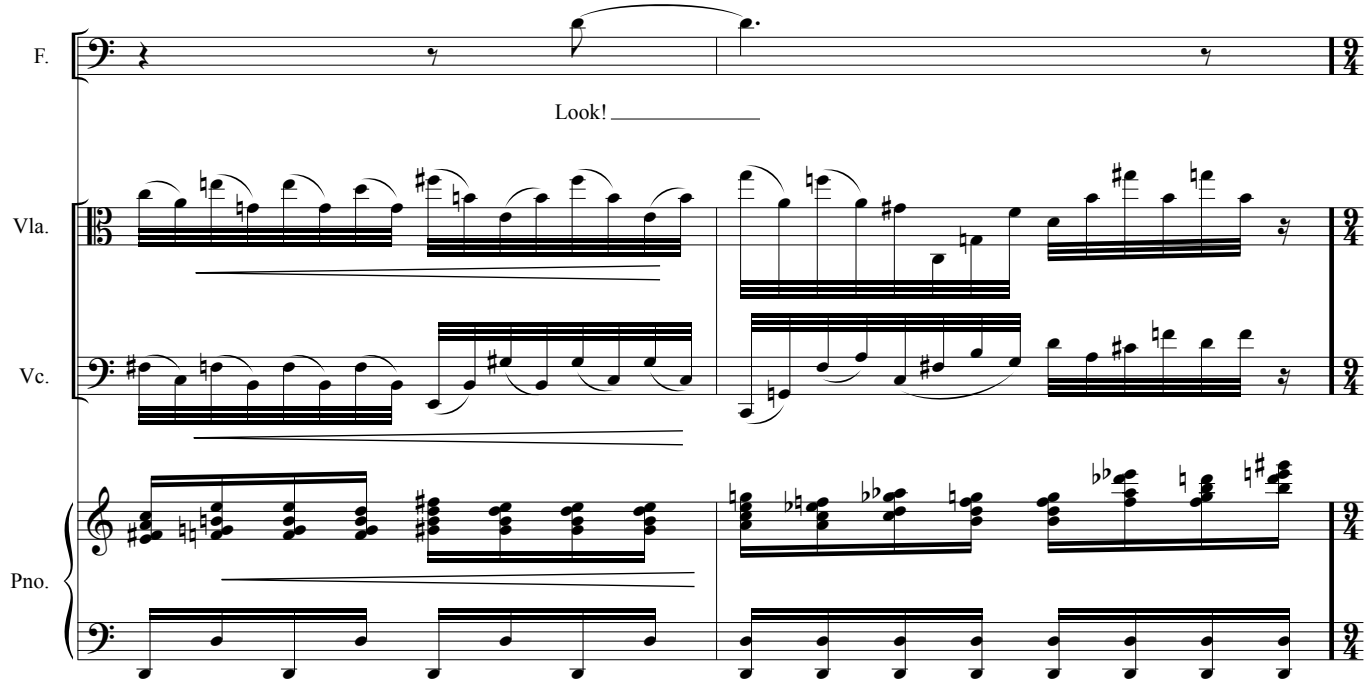
2/163
D.
Daughter
Af-ter all, why not?
M.
Mother
Af-ter all, why not?
F.
Hang them here. Please be so kind.
Vla.
Vc.
Pno.

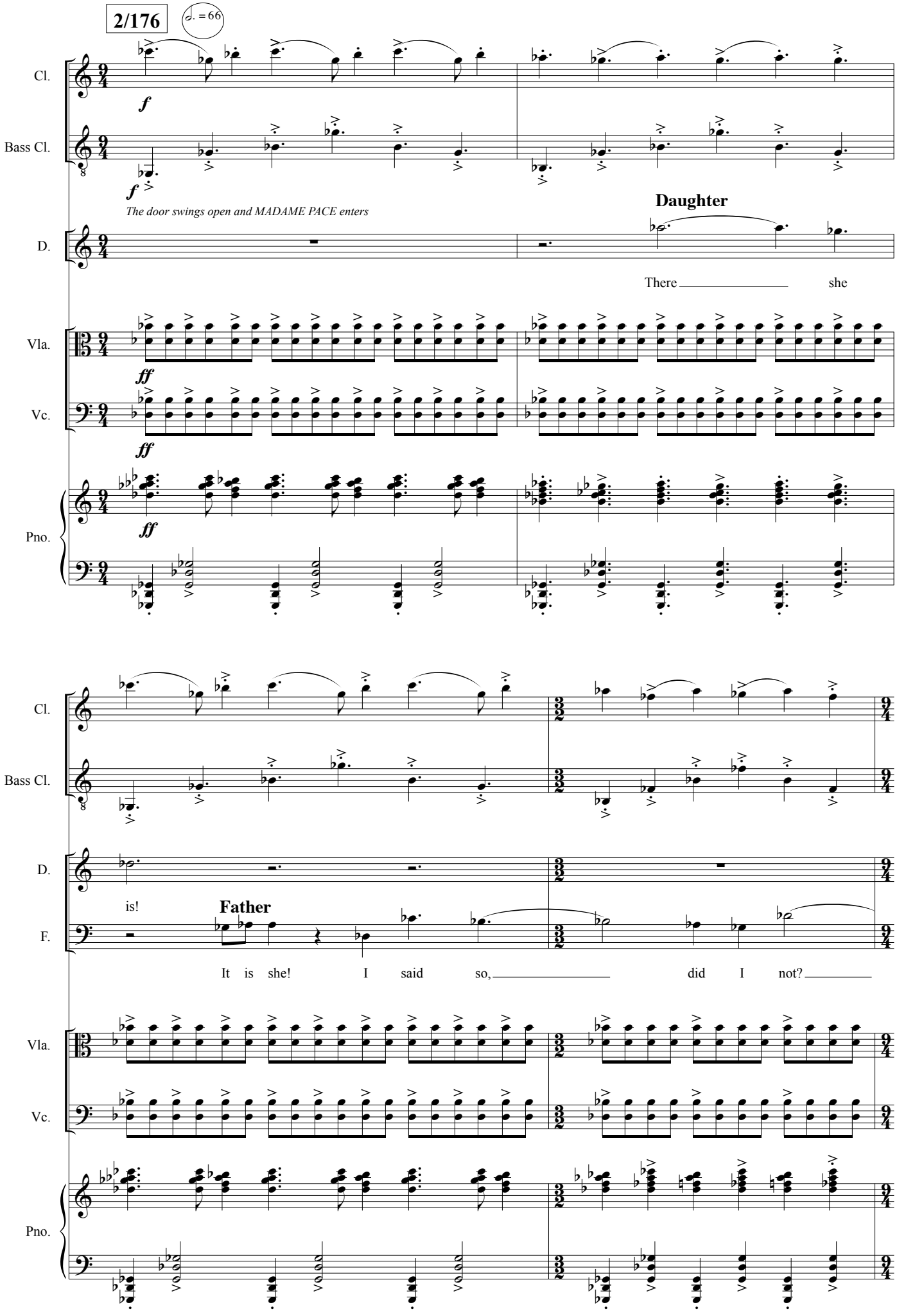

D.
There you are!
M.
There you are!
Director
Dir.
Why?
F.
On dis - play; just like that.
Vla.
Vc.
Pno.

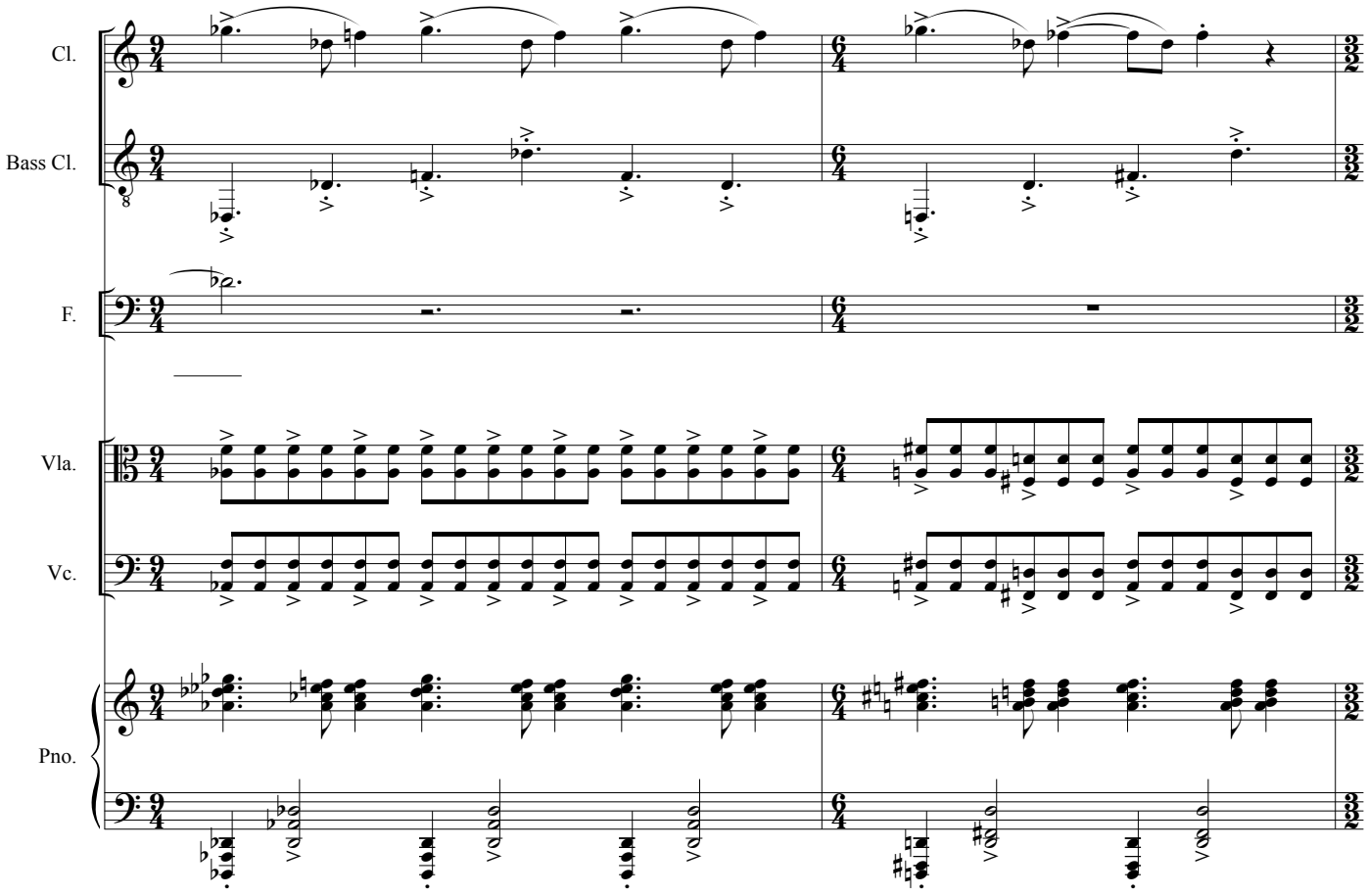
2/168

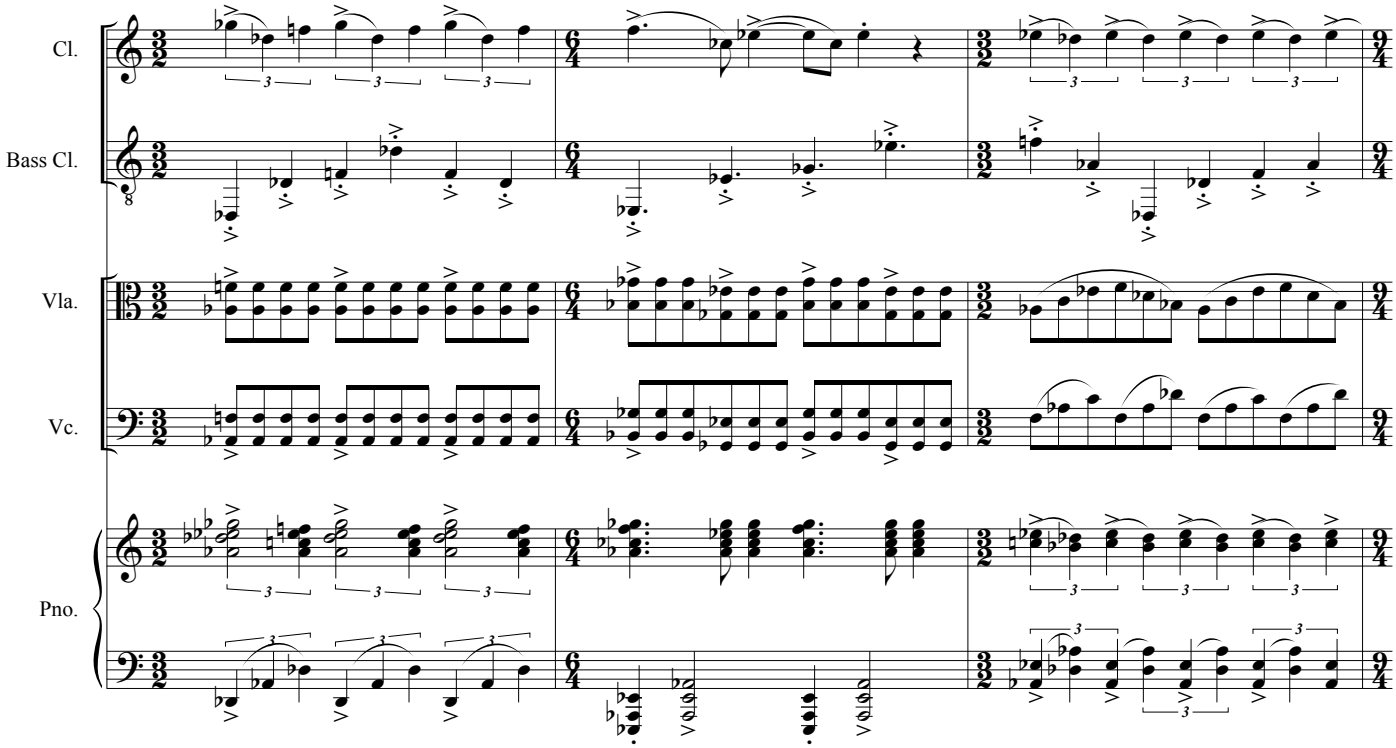

F.
3
This will en - tice her to come here in per - son,
Vla.
Vc.
Pno.

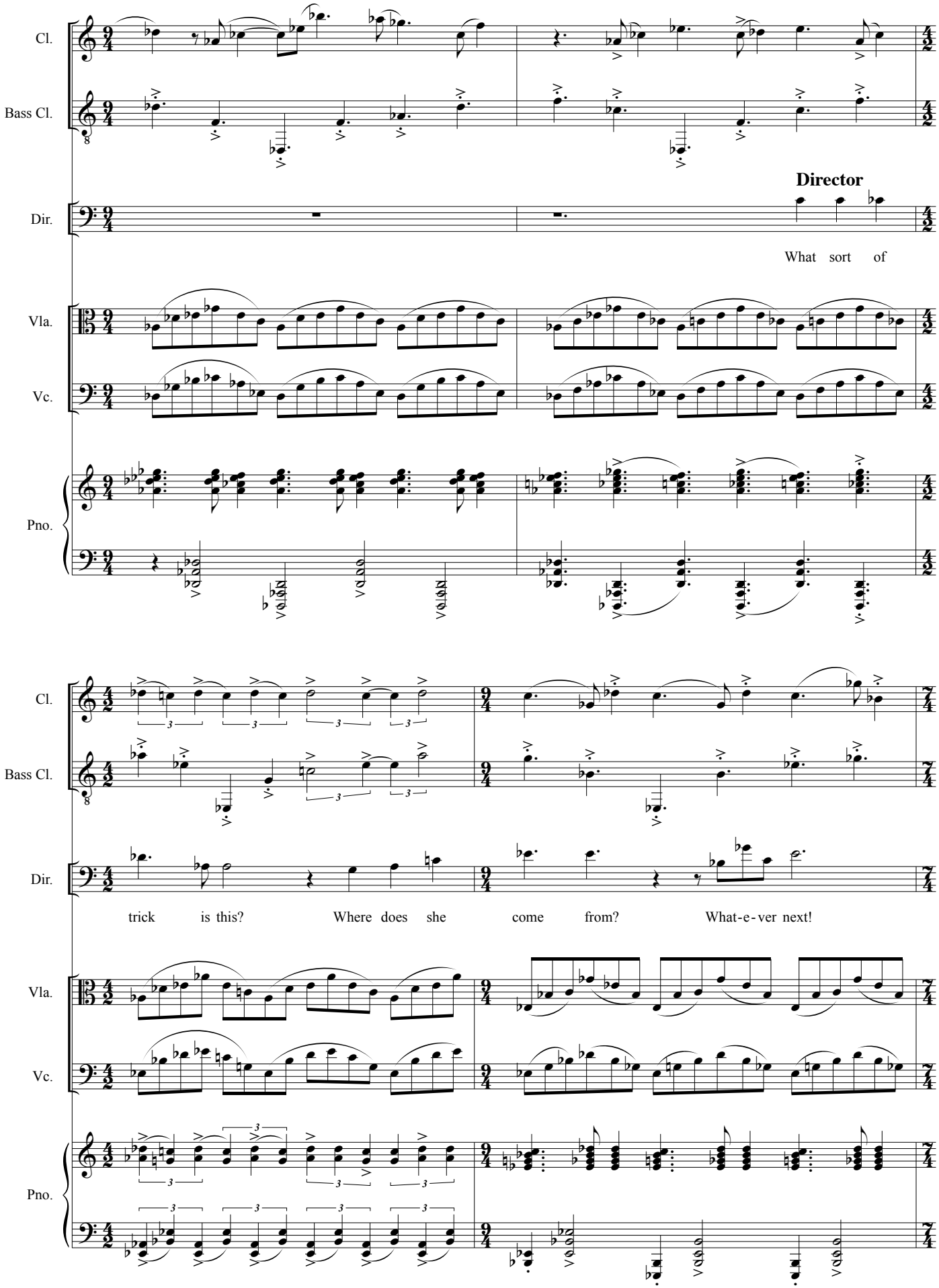

F.
at - trac - ted by the ar - ti - cles of her trade.
Vla.
cresc.
Vc.
cresc.
Pno.
cresc.

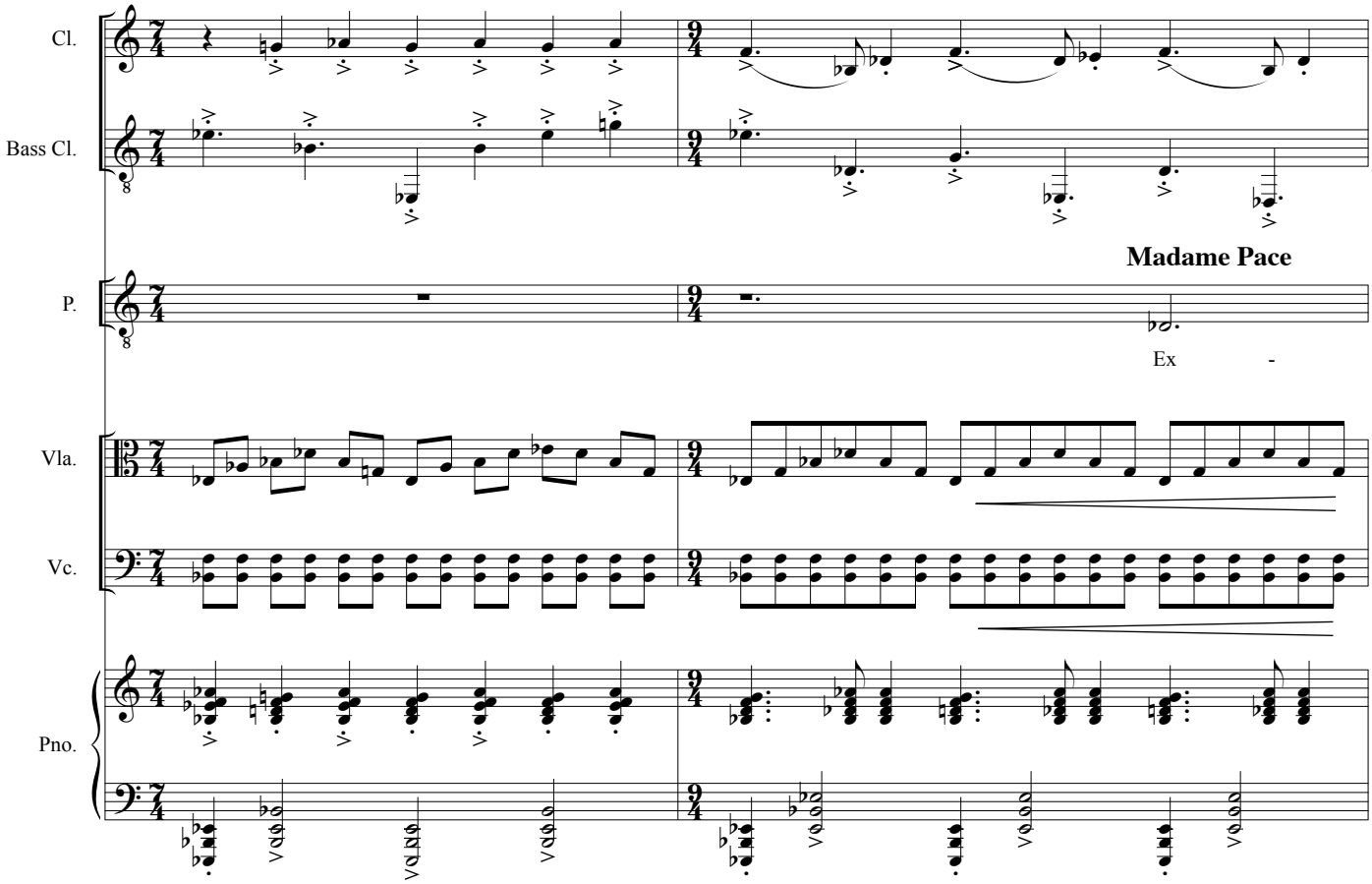

F.
Look!
Vla.
Vc.
Pno.
9/4


2/176
♩. = 66
Cl.
Bass Cl.
f
f
The door swings open and MADAME PACE enters
Daughter
D.
There she
Vla.
Vc.
ff
ff
Pno.
ff
Cl.
Bass Cl.
D.
is!
Father
F.
It is she! I said so, did I not?
Vla.
Vc.
Pno.


Cl.
Bass Cl.
F.
Vla.
Vc.
Pno.


Cl.
Bass Cl.
Vla.
Vc.
Pno.


Cl.
Bass Cl.
Director
Dir.
What sort of
Vla.
Vc.
Pno.
Cl.
Bass Cl.
Dir.
trick is this? Where does she come from? What-e-ver next!
Vla.
Vc.
Pno.


Cl.
Bass Cl.
Madame Pace
P.
Ex -
Vla.
Vc.
Pno.

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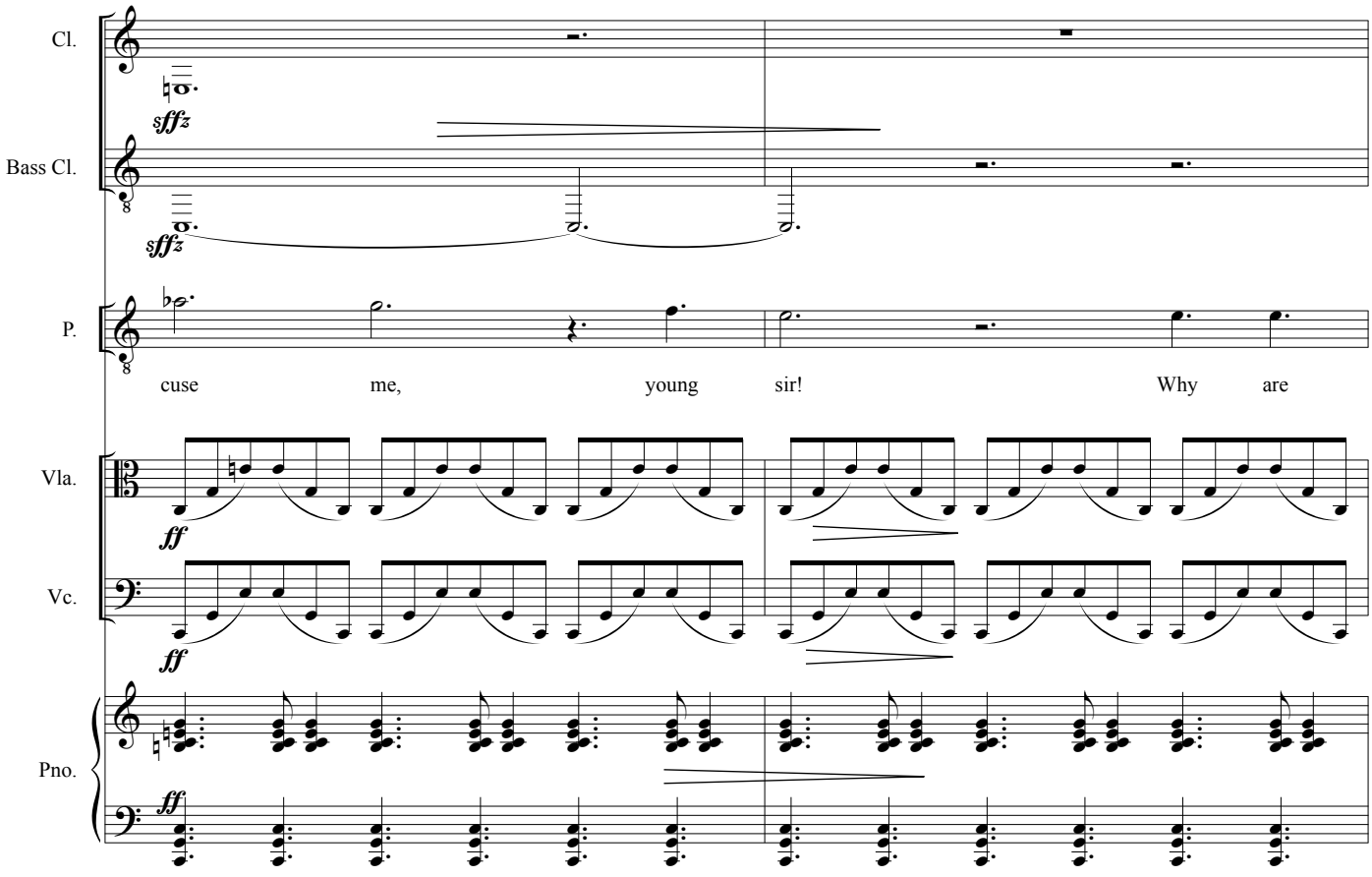
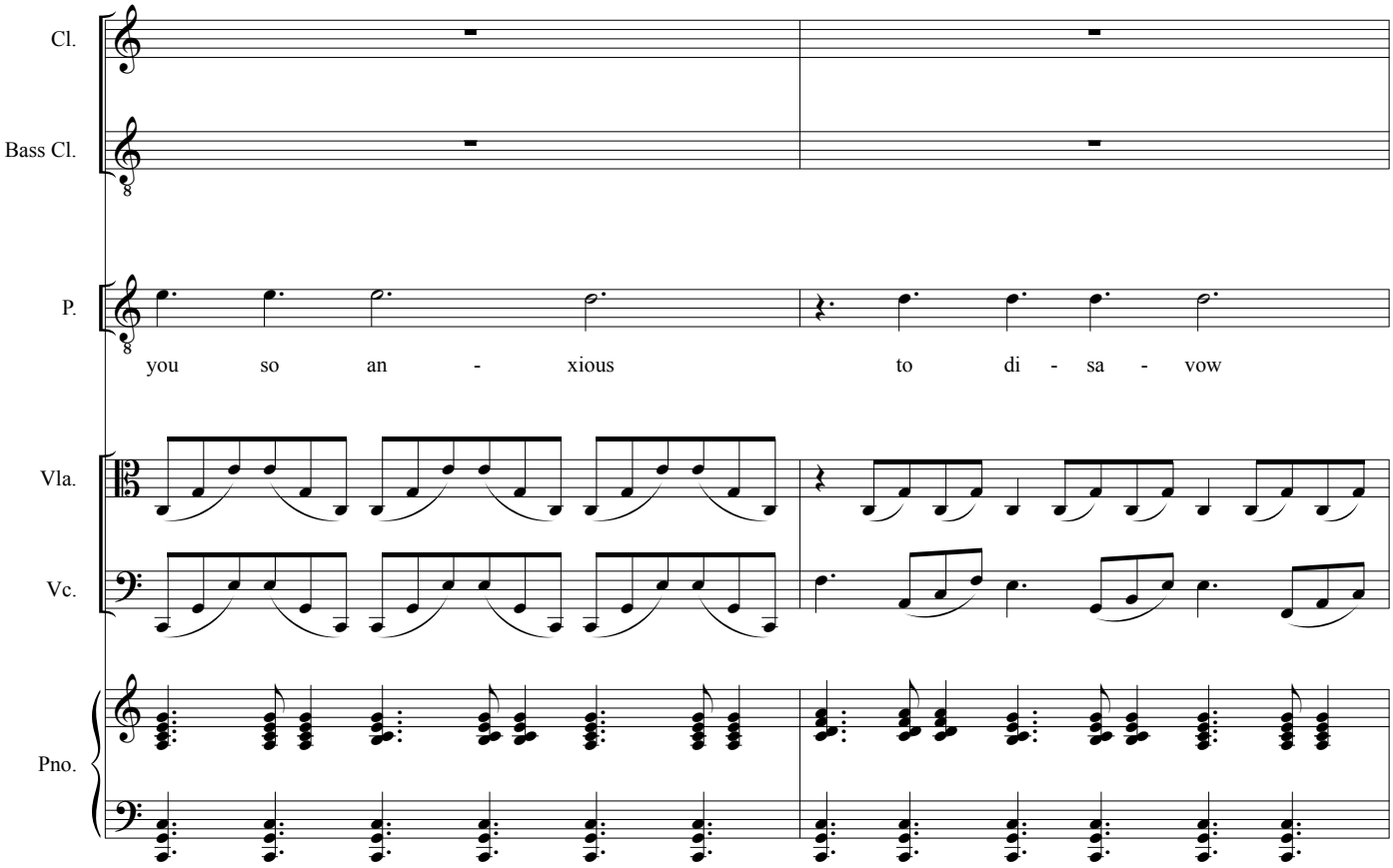
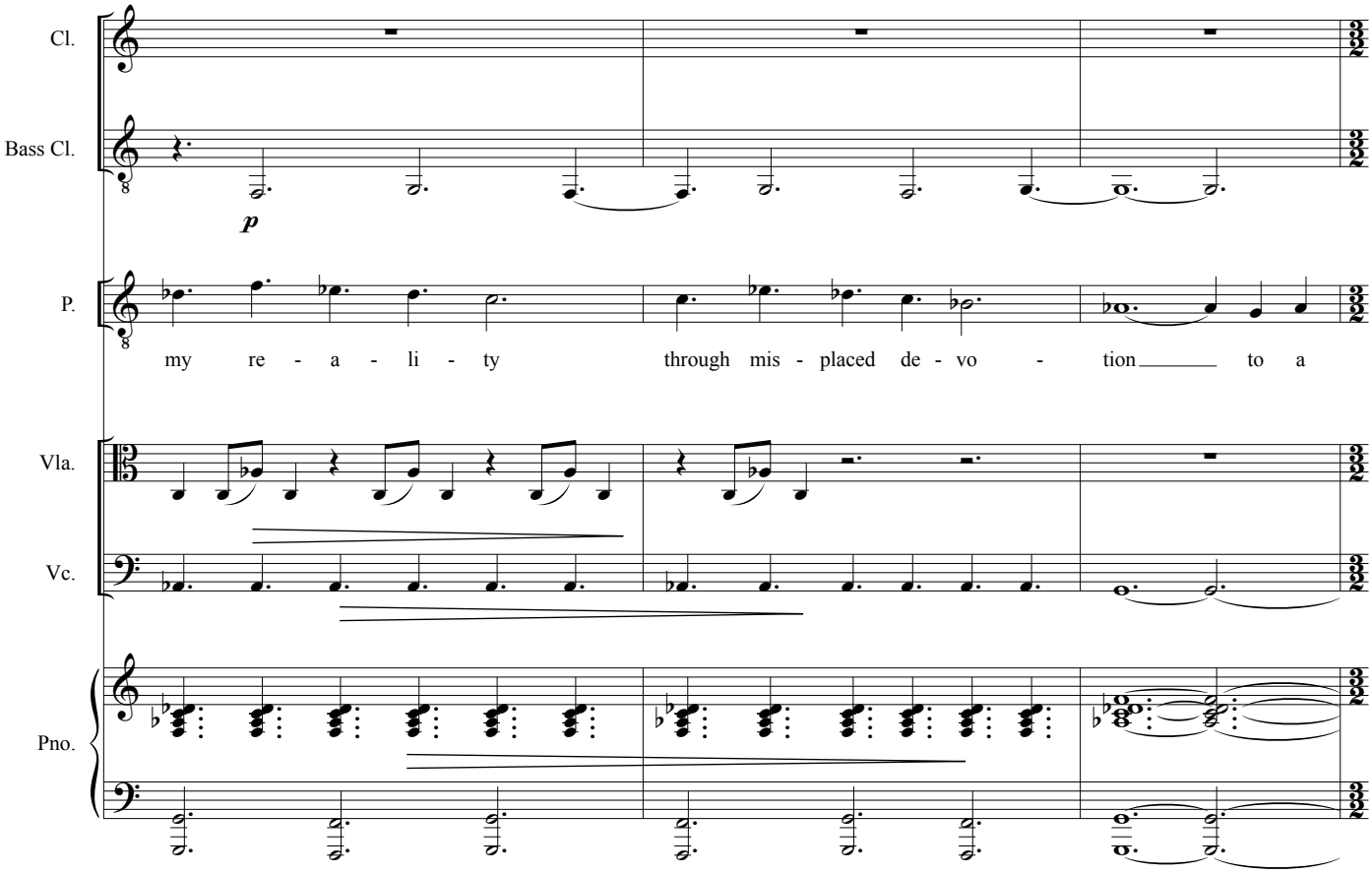
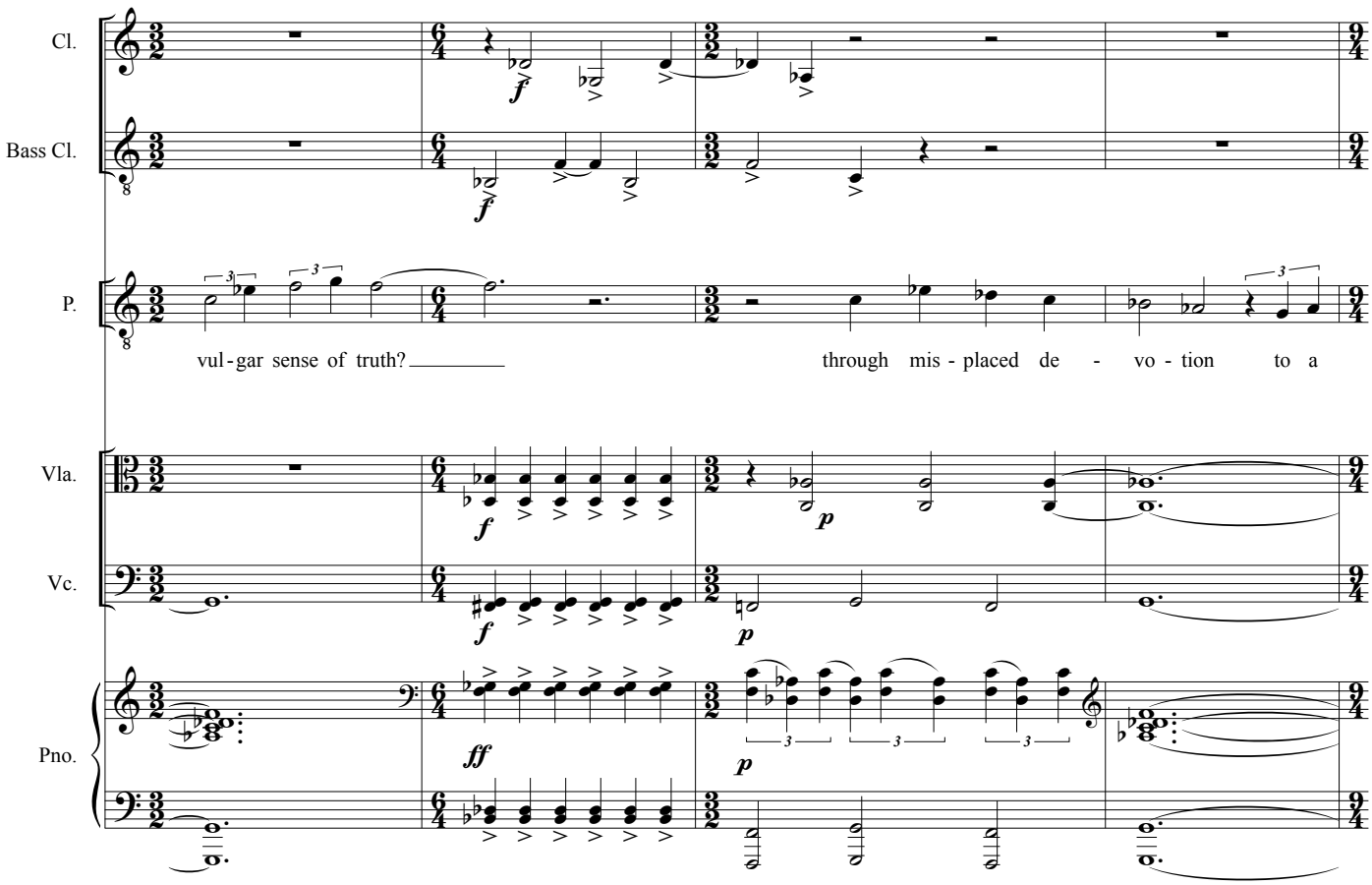

Cl.
sfffz
Bass Cl.
sfffz
P.
cuse me, young sir! Why are
Vla.
ff
Vc.
ff
Pno.
ff


Cl.
Bass Cl.
P.
you so an - xious to di - sa - vow
Vla.
Vc.
Pno.


Cl.
Bass Cl.
p
P.
my re - a - li - ty through mis - placed de - vo - tion to a
Vla.
Vc.
Pno.


Cl.
Bass Cl.
P.
vul - gar sense of truth?
through mis - placed de - vo - tion to a
Vla.
Vc.
Pno.

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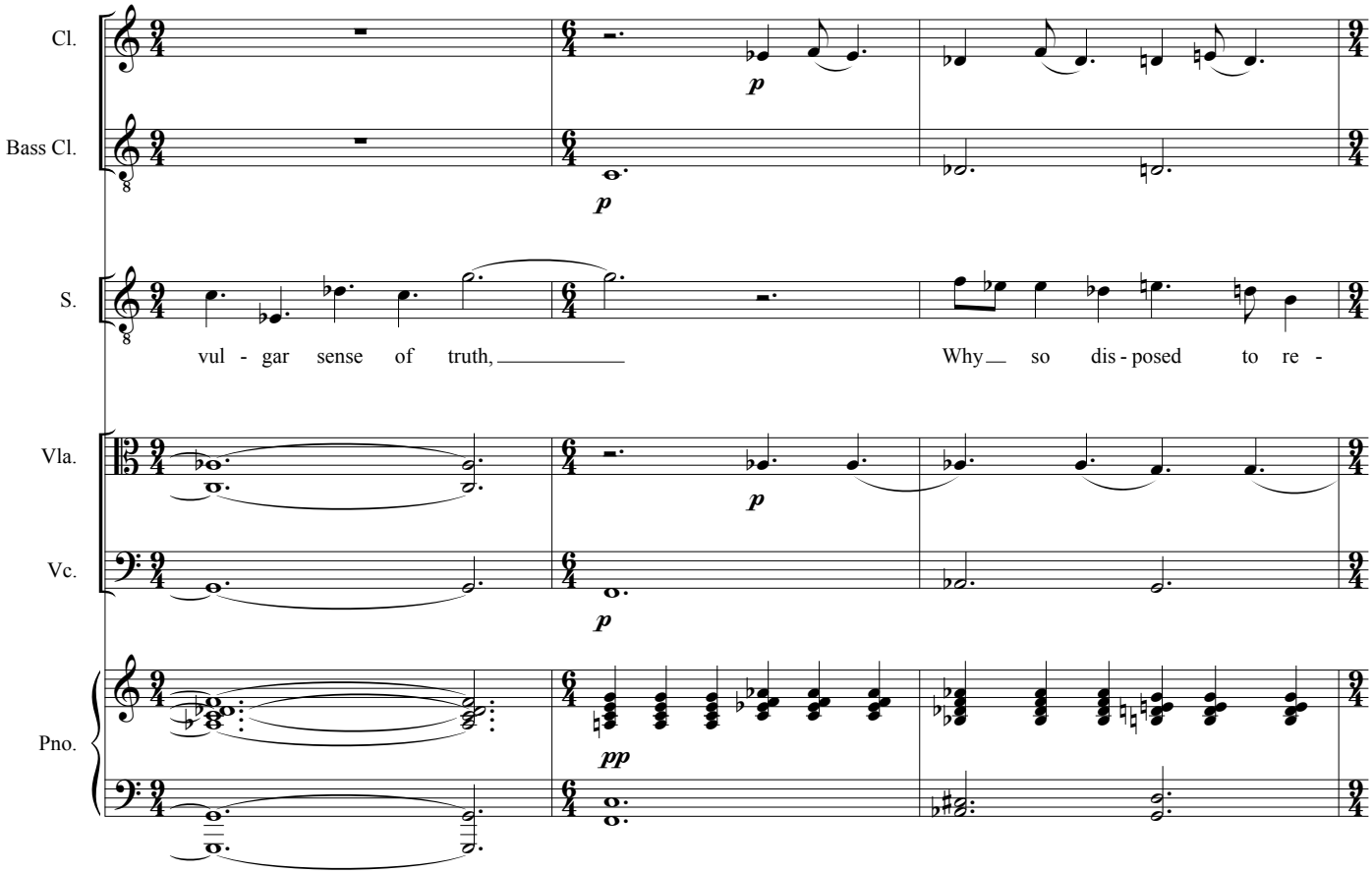
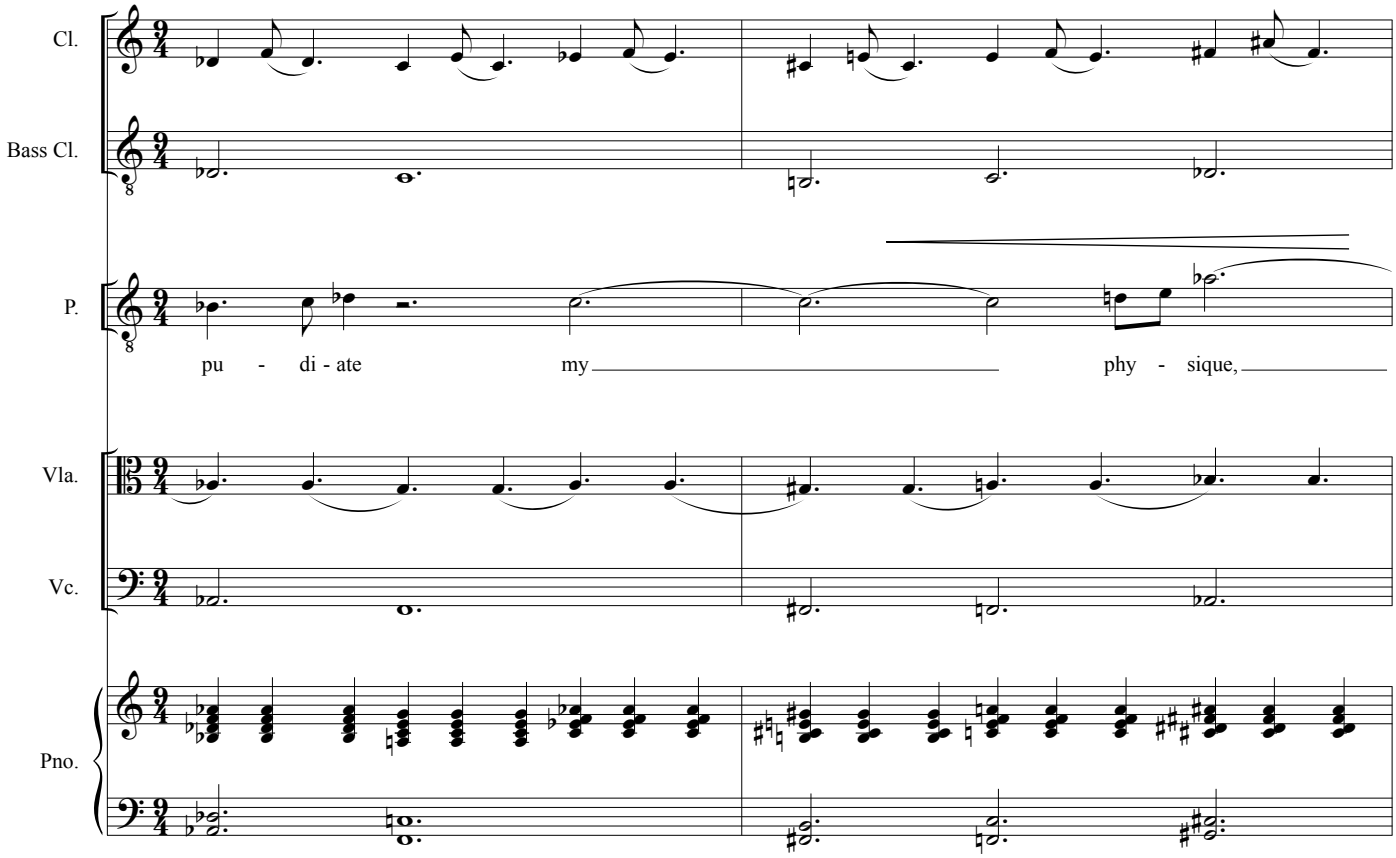
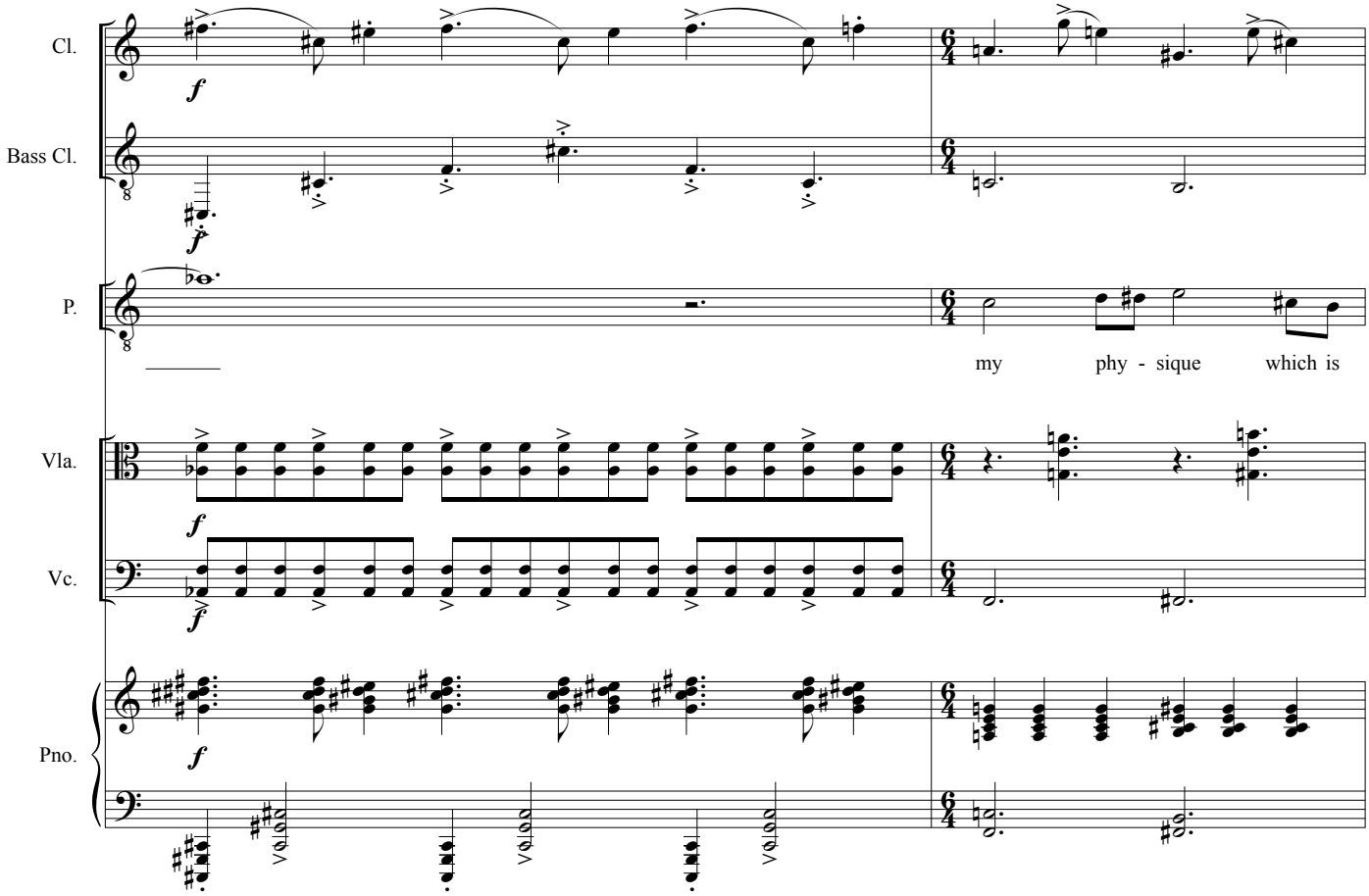
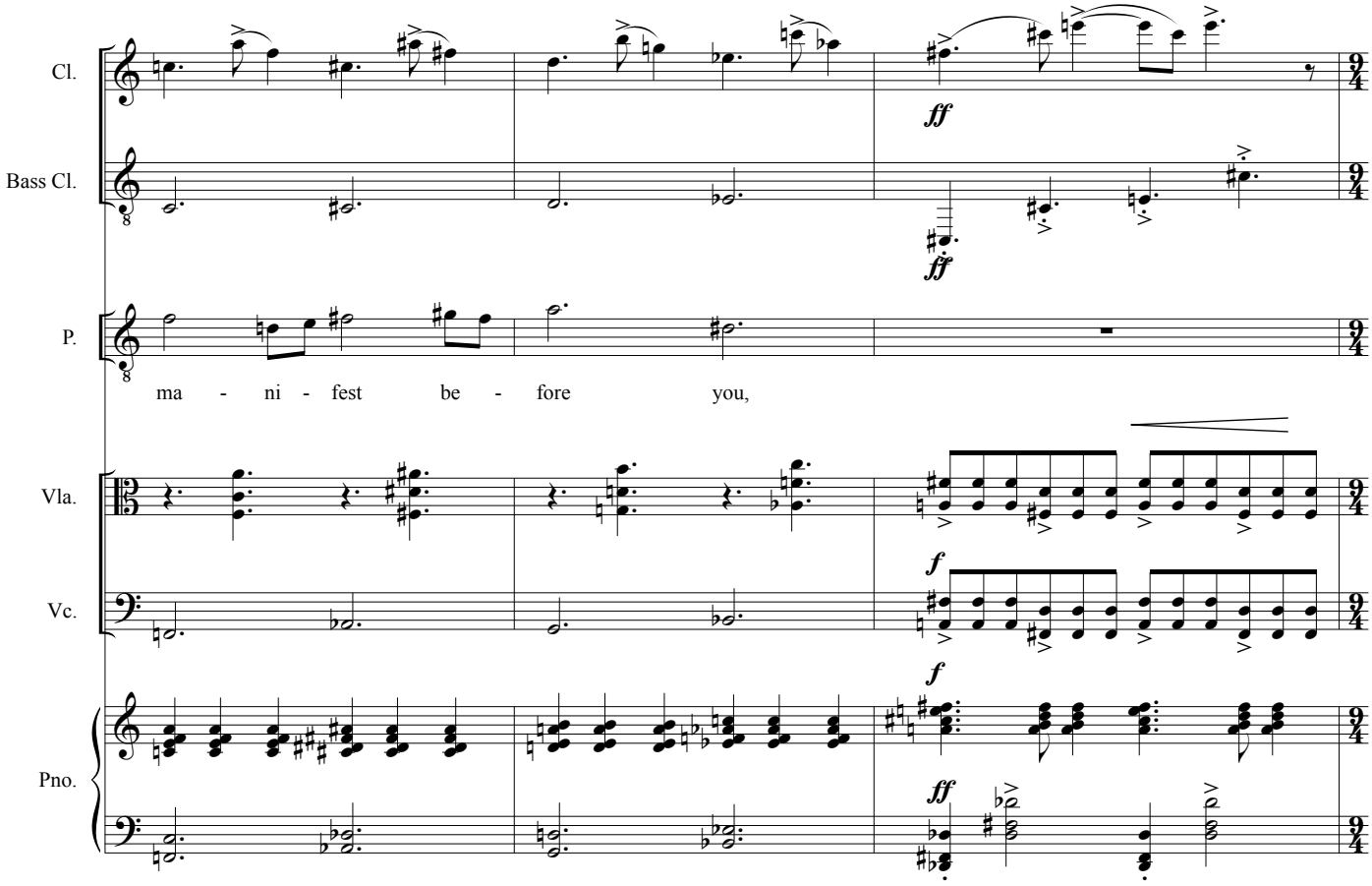
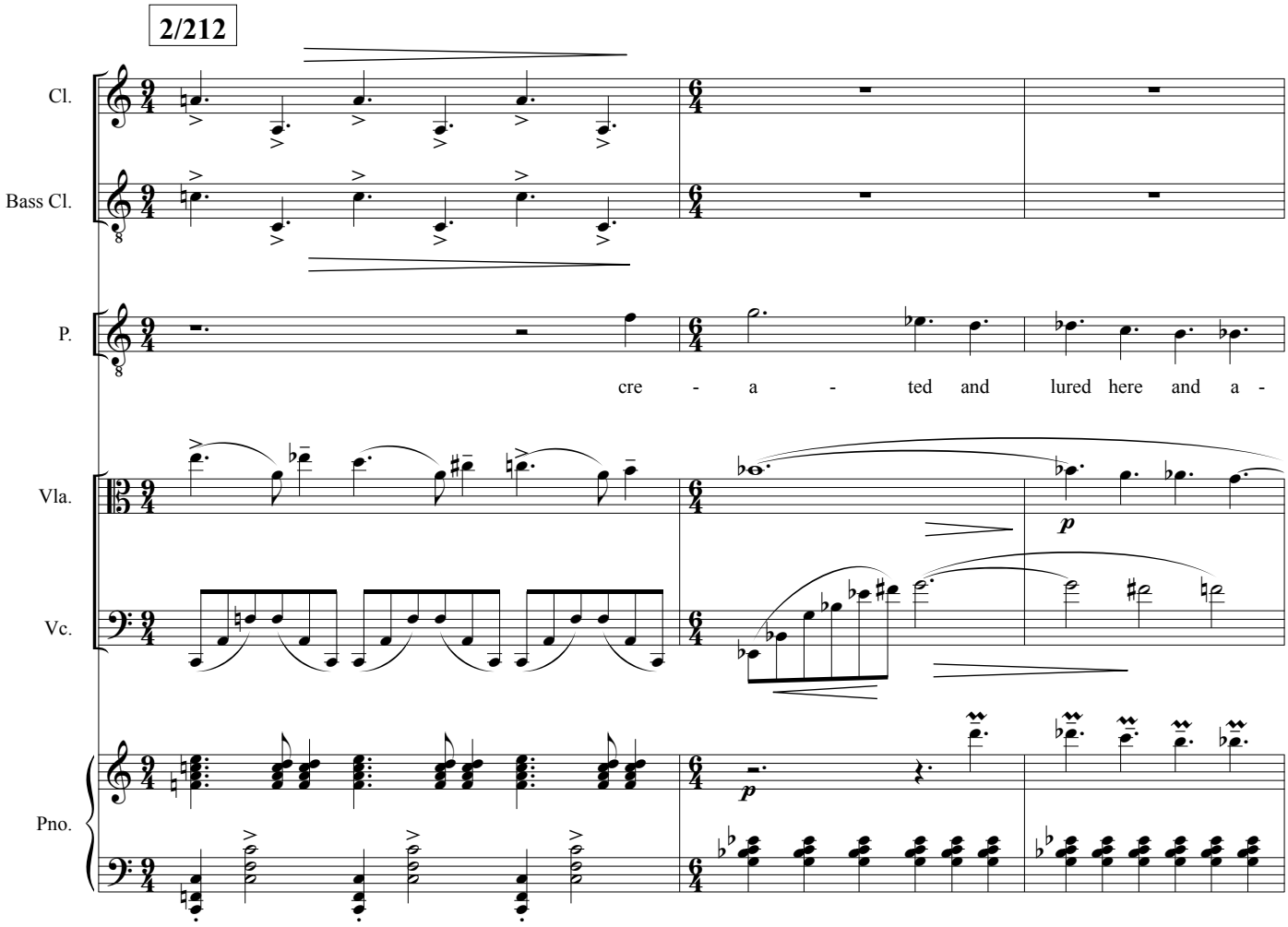

Cl.
Bass Cl.
S.
vul - gar sense of truth,
Why so dis - posed to re -
Vla.
Vc.
Pno.


Cl.
Bass Cl.
P.
pu - di - ate my phy - sique,
Vla.
Vc.
Pno.


Cl.
f
Bass Cl.
f
P.
my phy - sique which is
Vla.
f
Vc.
f
Pno.
f


Cl.
Bass Cl.
P.
Vla.
Vc.
Pno.
ff
ff
ma - ni - fest be - fore you,
f
f
ff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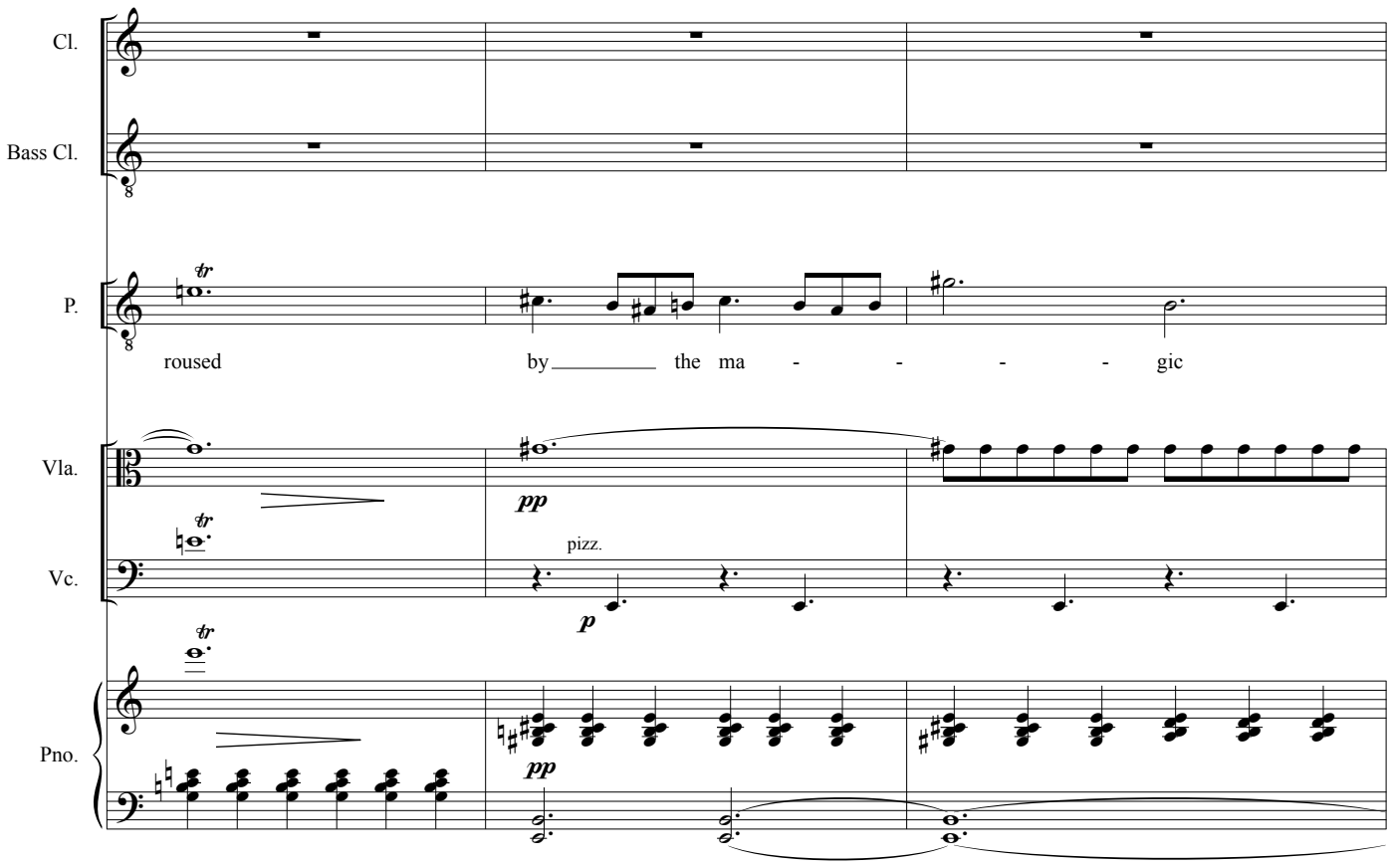
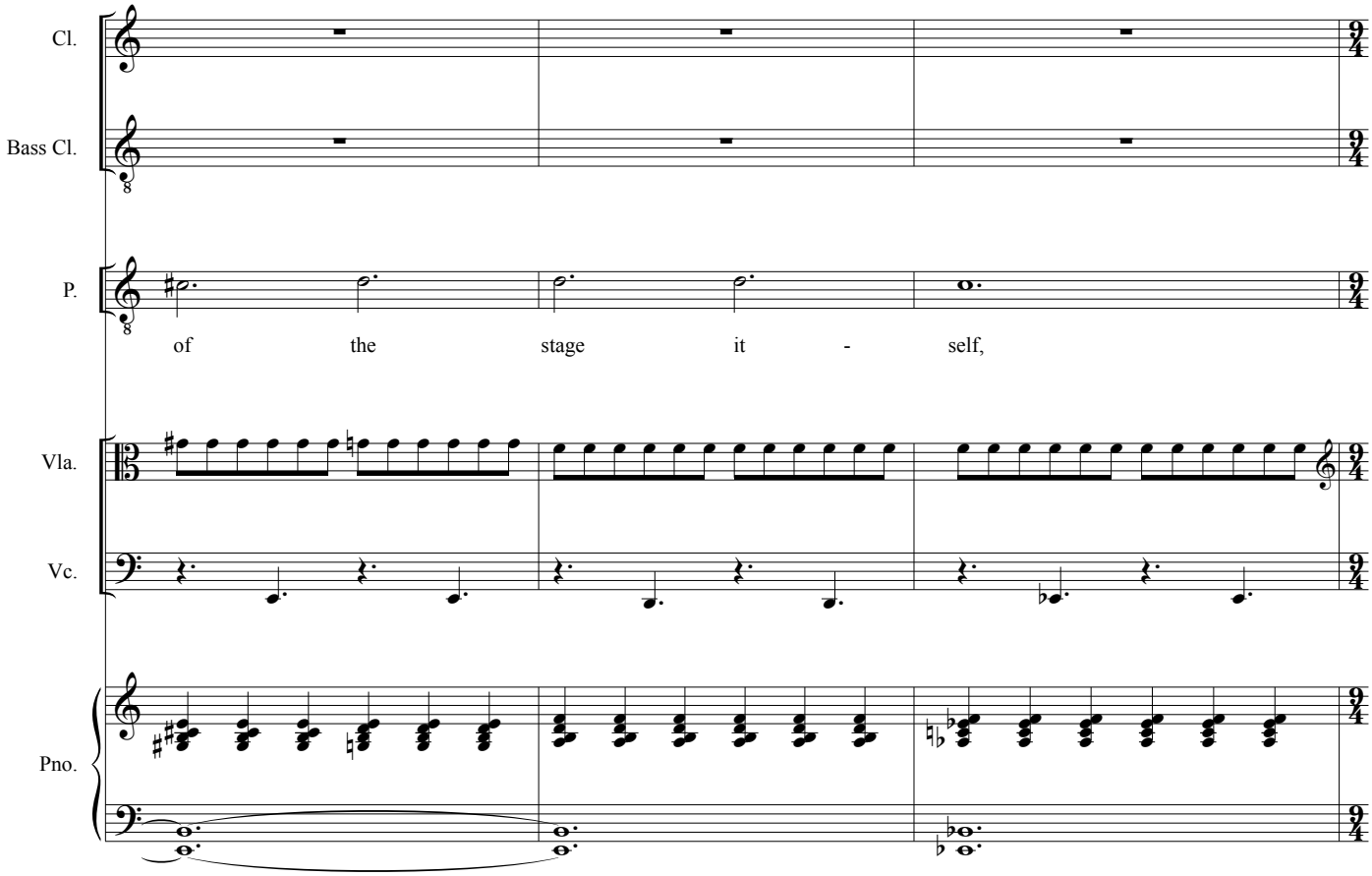
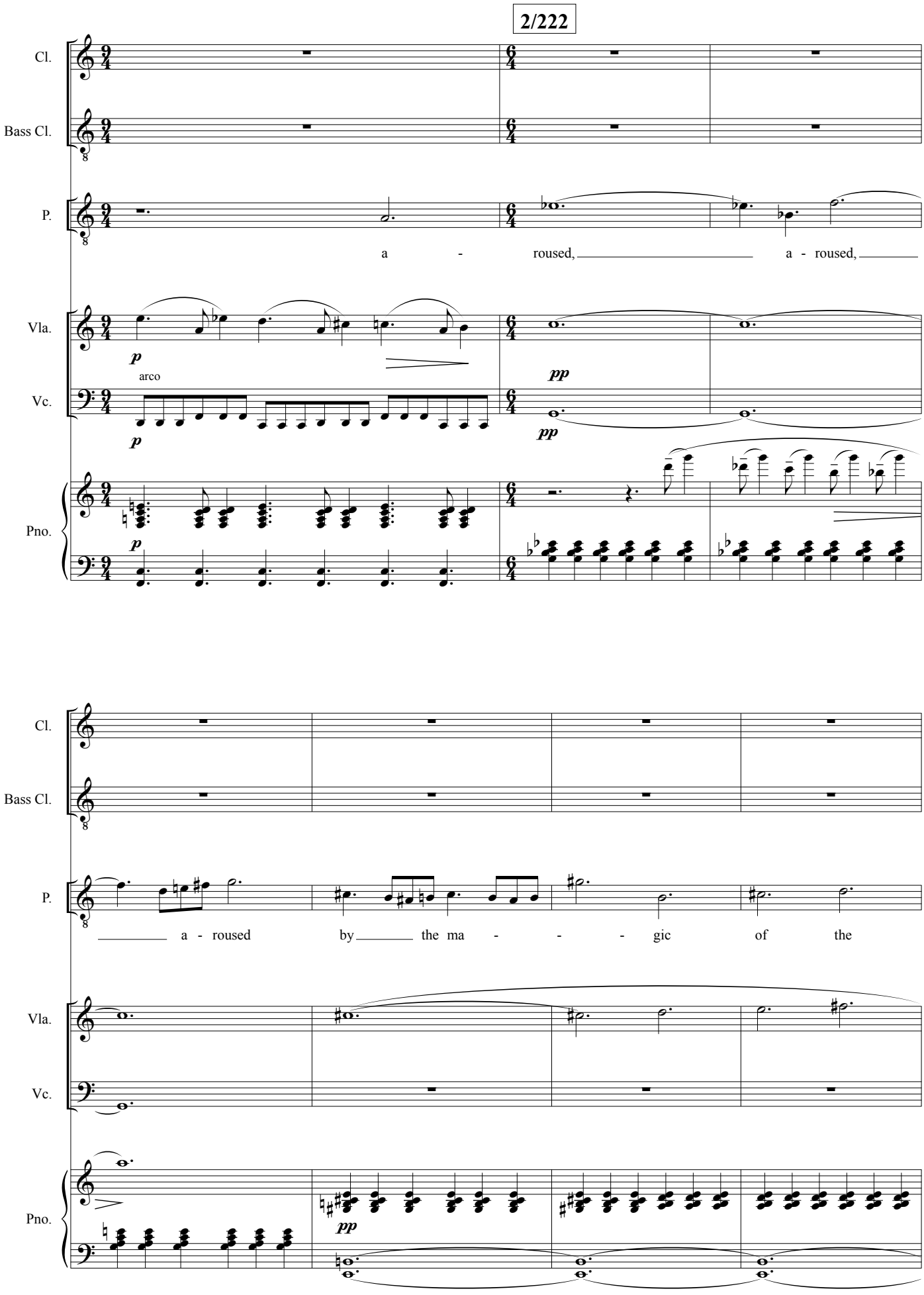
Cl.
Bass Cl.
P.
Vla.
Vc.
Pno.
cre - a - ted and lured here and a -
p
p


Cl.
Bass Cl.
P.
roused by the ma - - - - gic
Vla.
Vc.
pizz.
Pno.


Cl.
Bass Cl.
P.
of the stage it - self,
Vla.
Vc.
Pno.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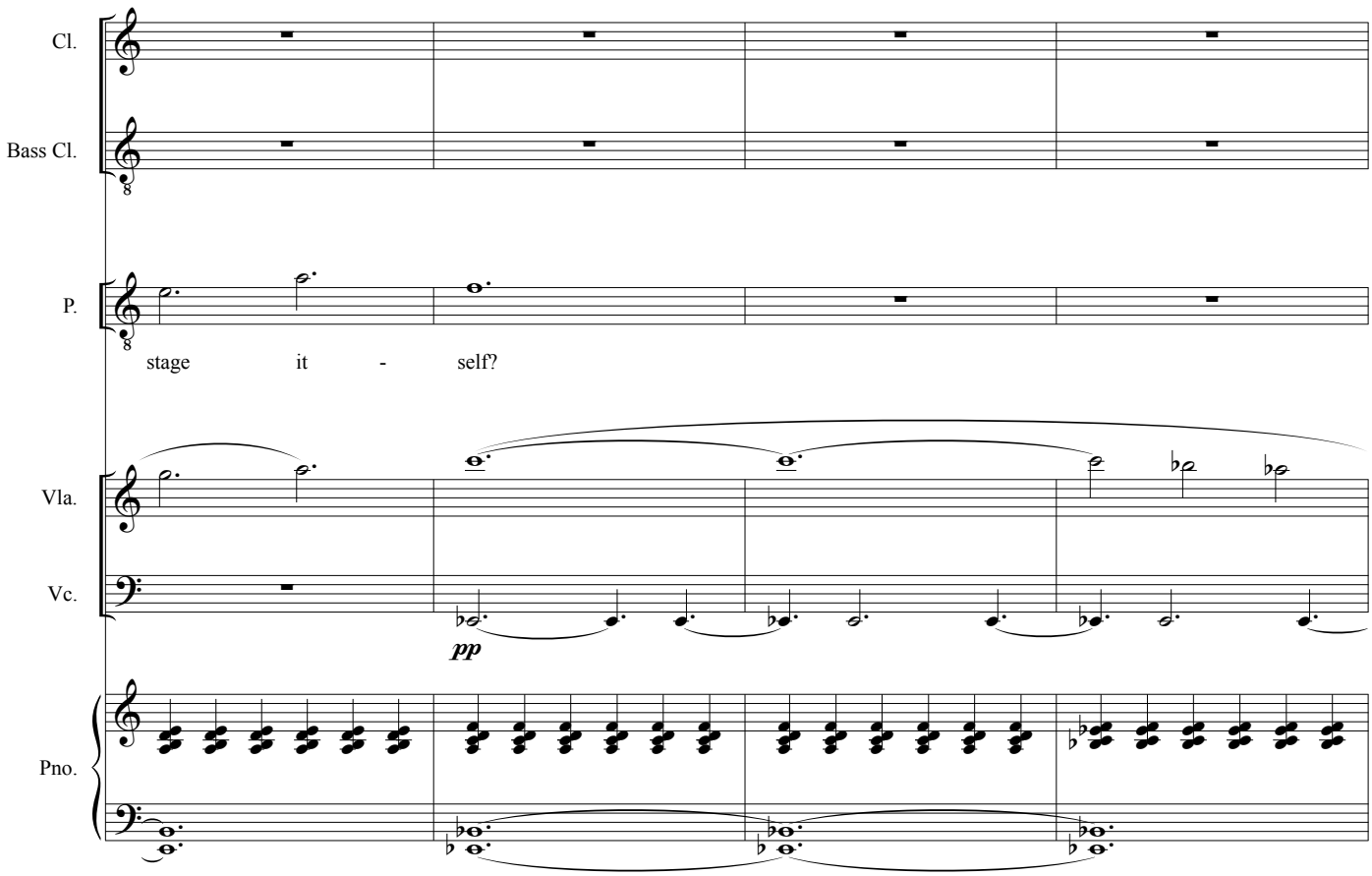
Cl.
Bass Cl.
P.
a - roused, a - roused,
Vla.
Vc.
arco
Pno.
Cl.
Bass Cl.
P.
a - roused by the ma - - - gic of the
Vla.
Vc.
Pno.


Cl.
Bass Cl.
P.
stage it - self?
Vla.
Vc.
pp
Pno.

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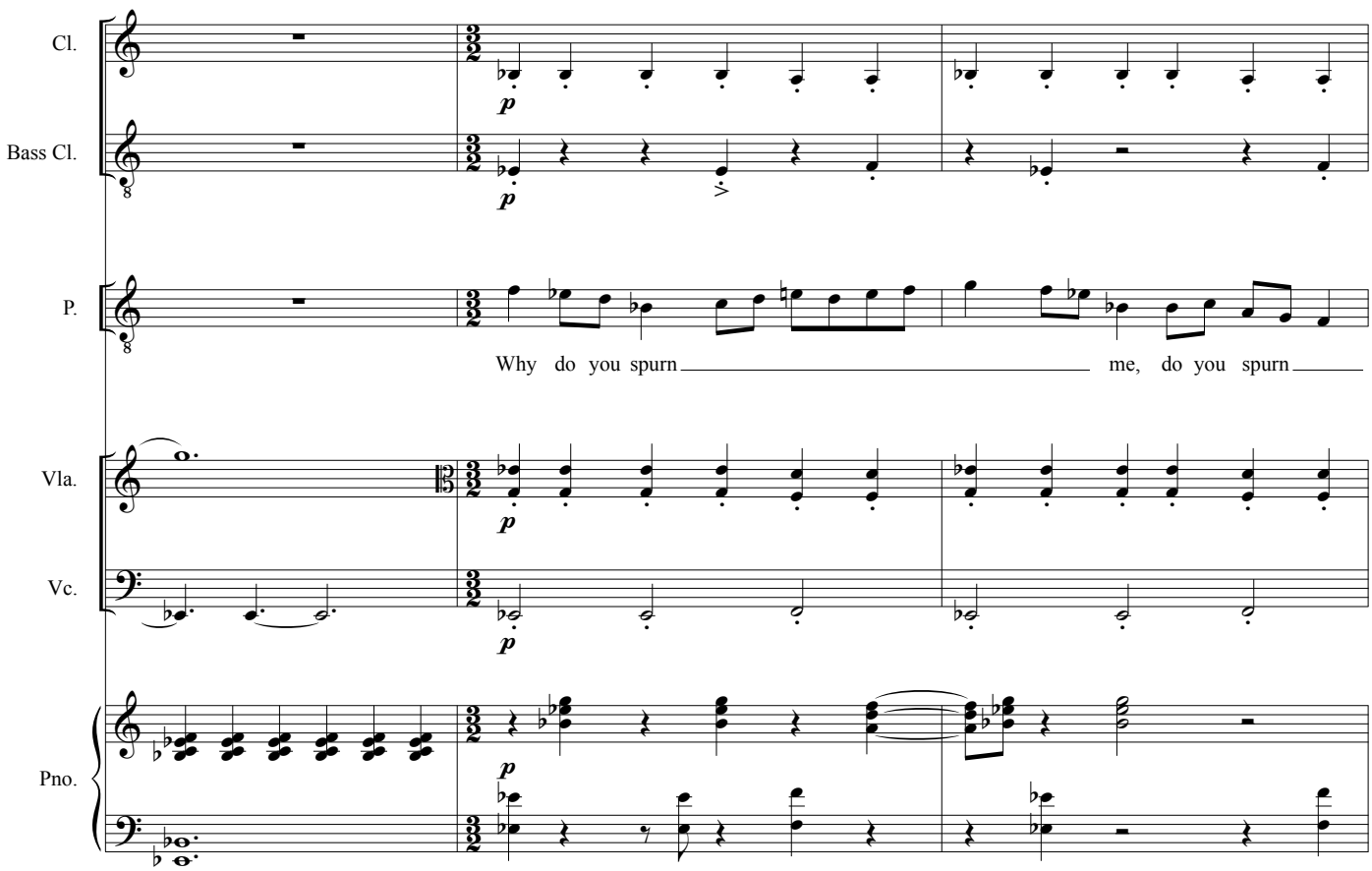
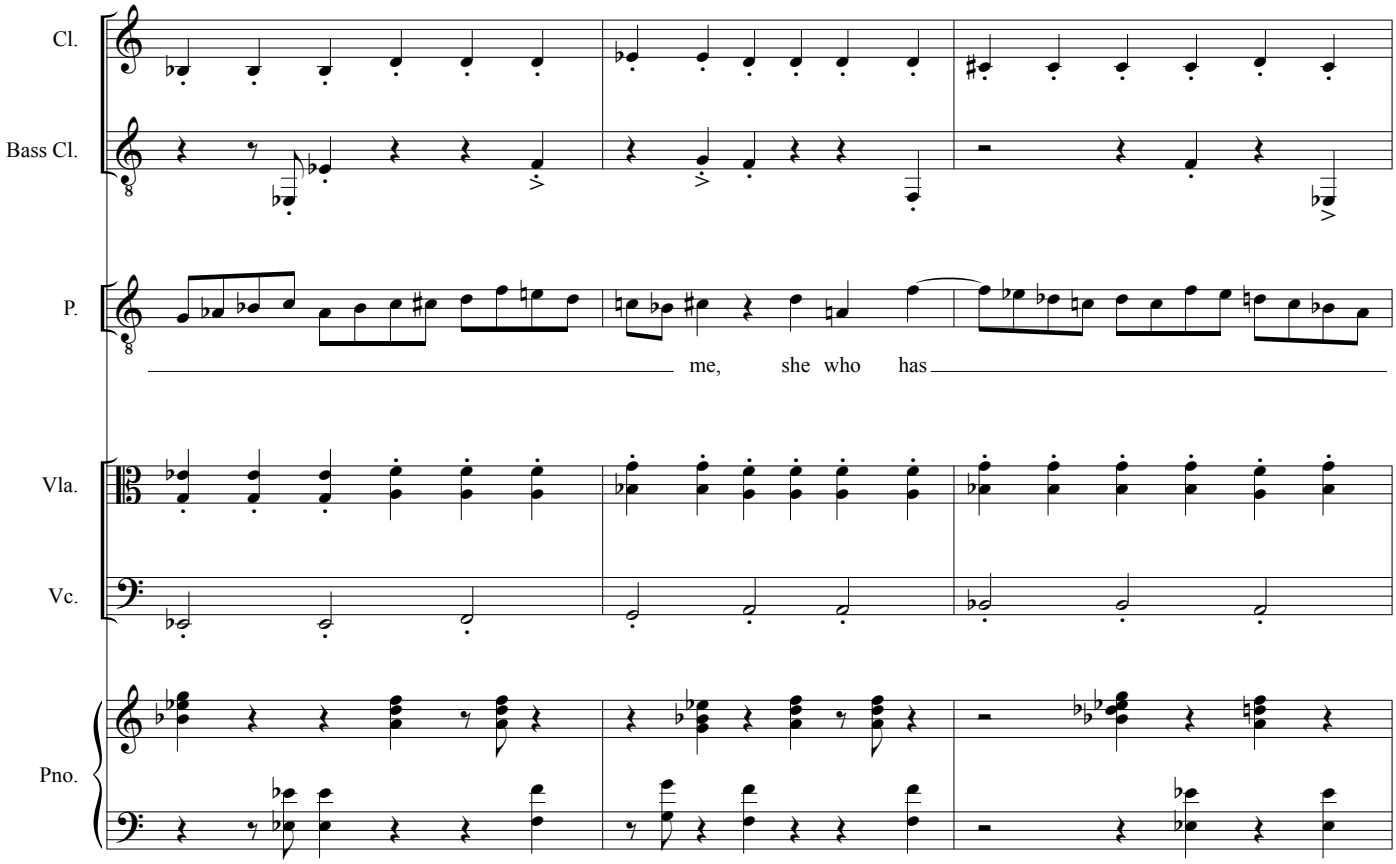
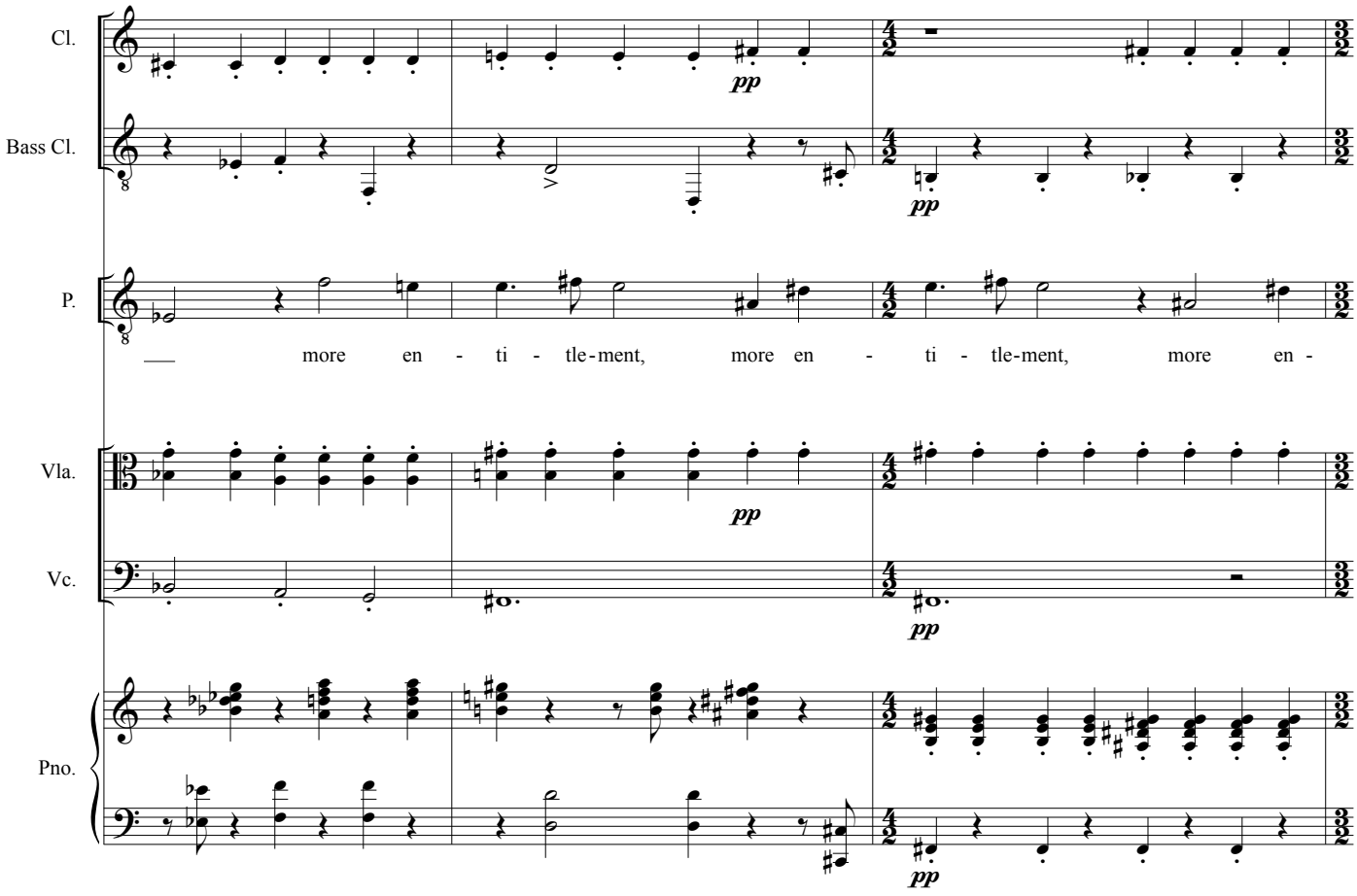
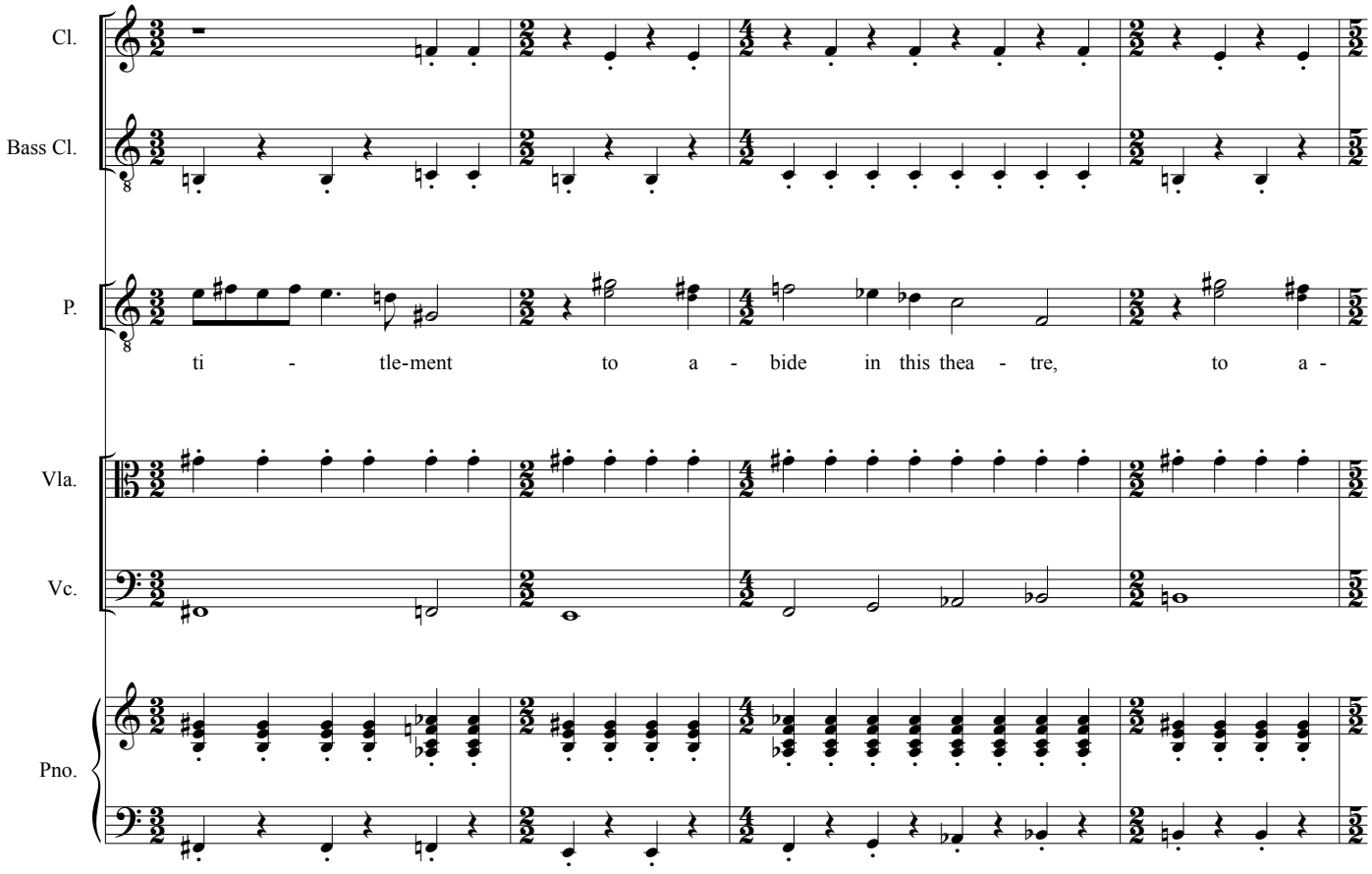
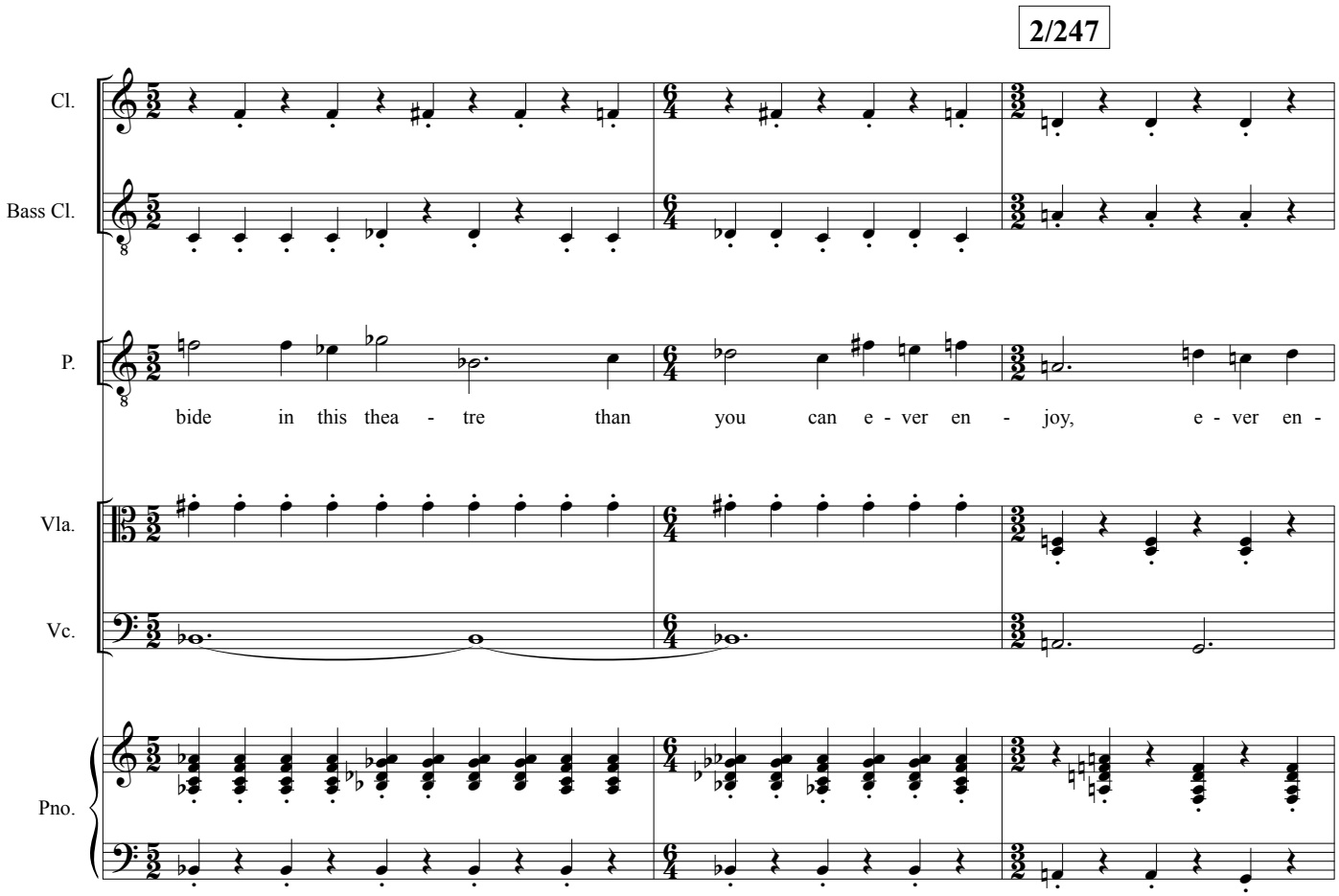

Cl.
Bass Cl.
p
p
P.
Why do you spurn me, do you spurn
Vla.
Vc.
p
p
Pno.
p


Cl.
Bass Cl.
P.
me, she who has
Vla.
Vc.
Pno.


Cl.
pp
Bass Cl.
pp
P.
more en - ti - tle-ment, more en - ti - tle-ment, more en -
Vla.
pp
Vc.
pp
Pno.
pp


Cl.
Bass Cl.
P.
ti - tle-ment to a - bide in this thea - tre, to a -
Vla.
Vc.
Pno.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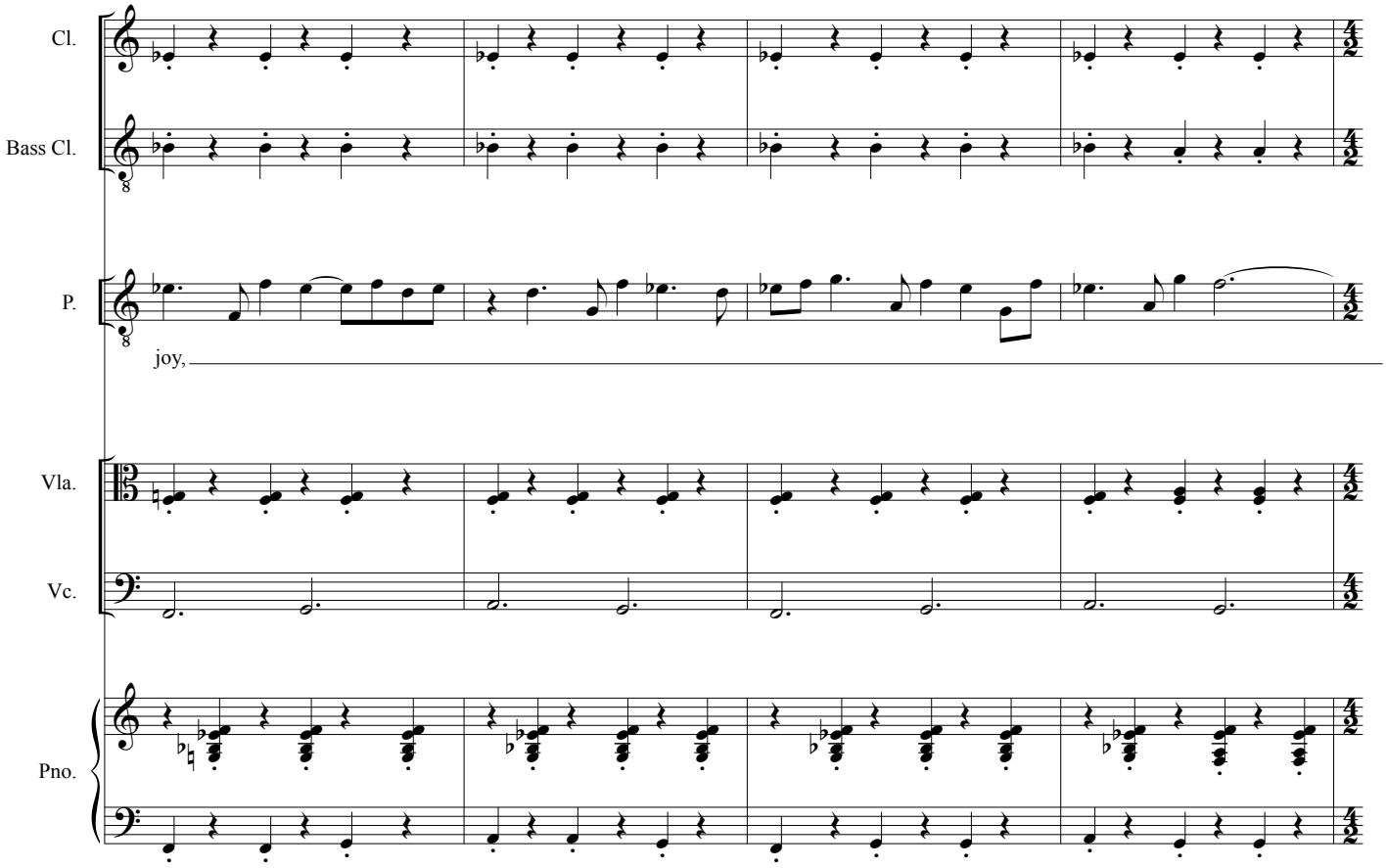
Cl.
Bass Cl.
P.
bide in this thea - tre than you can e - ver en - joy, e - ver en -
Vla.
Vc.
Pno.


Cl.
Bass Cl.
P.
joy,
Vla.
Vc.
Pno.

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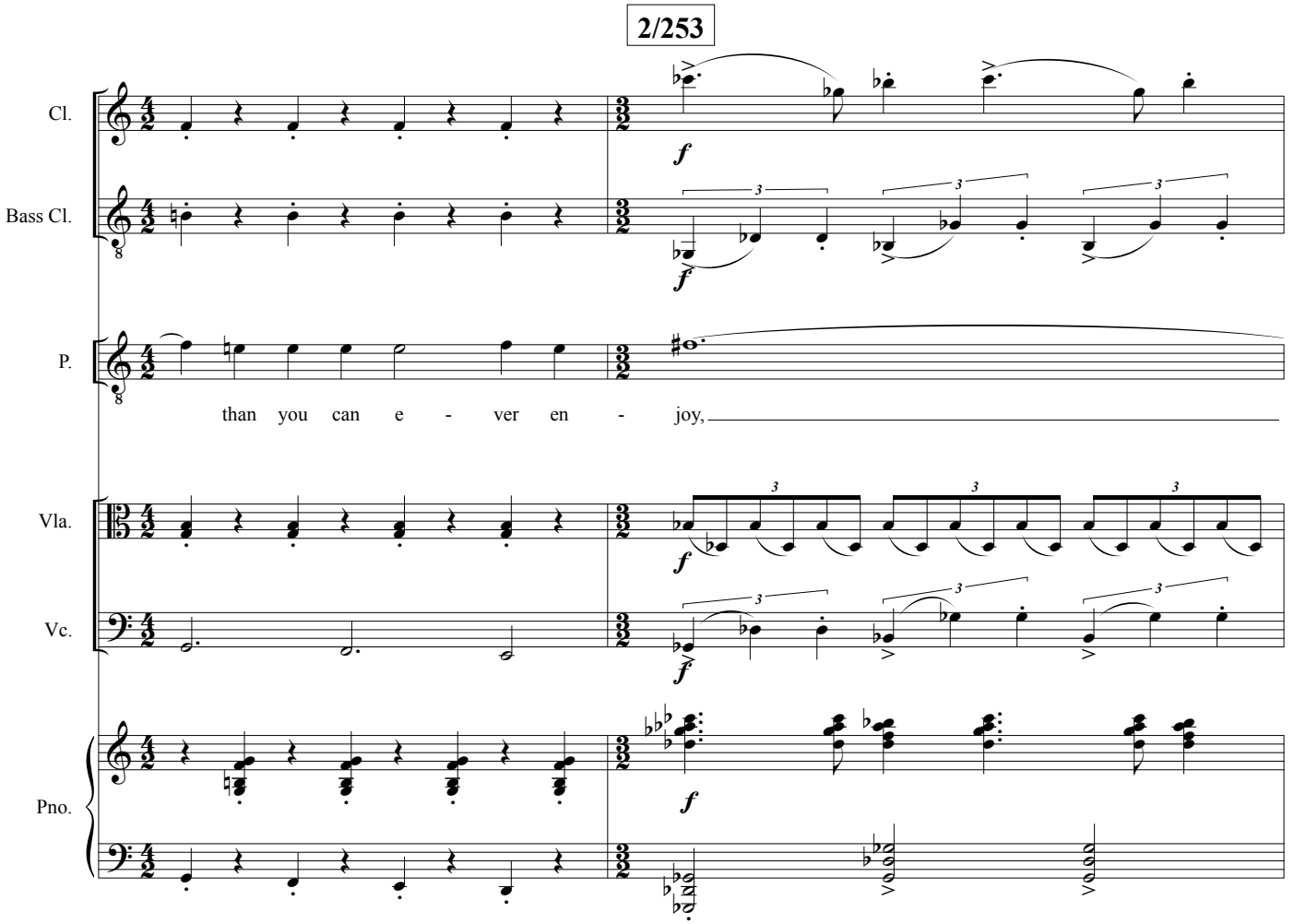
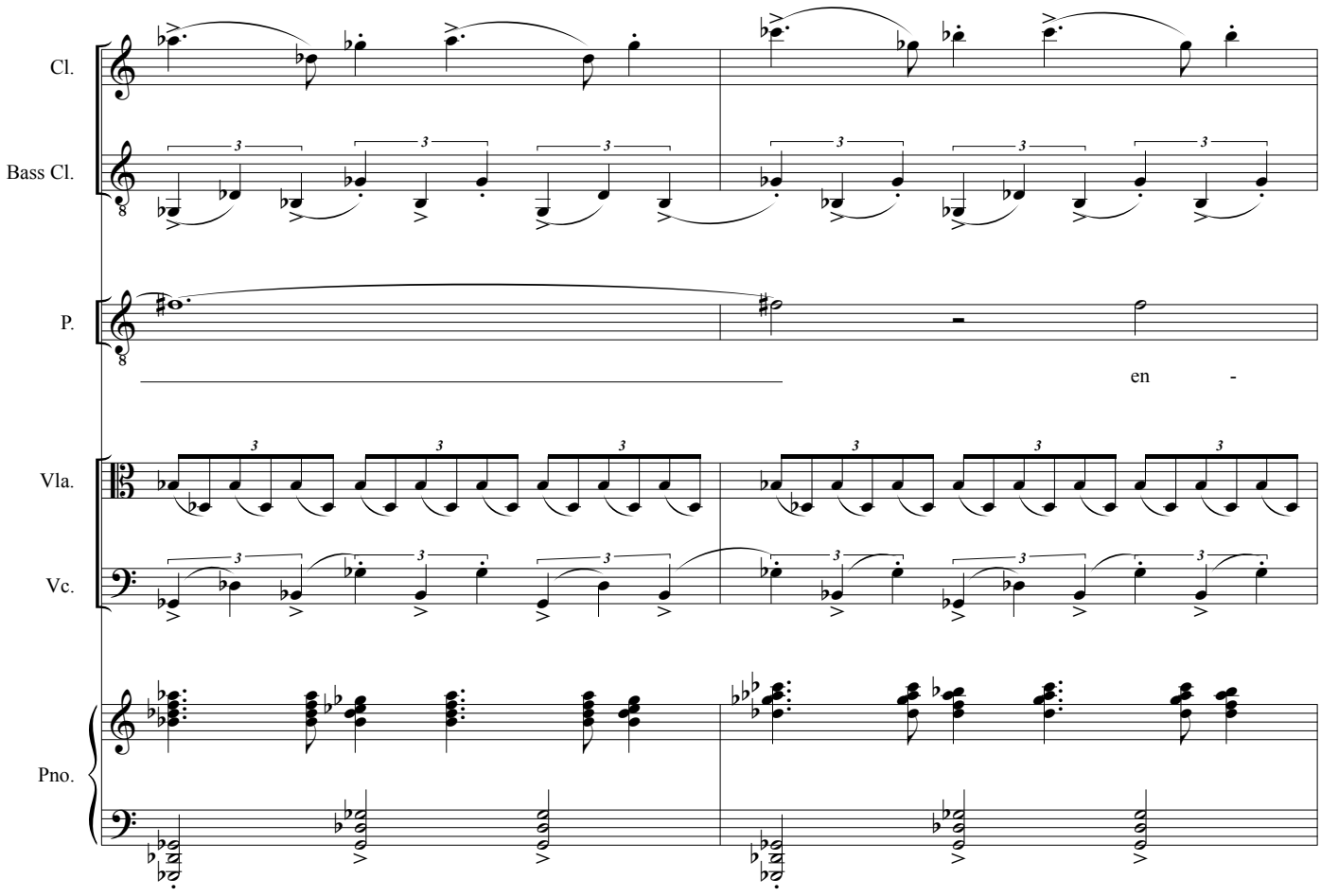
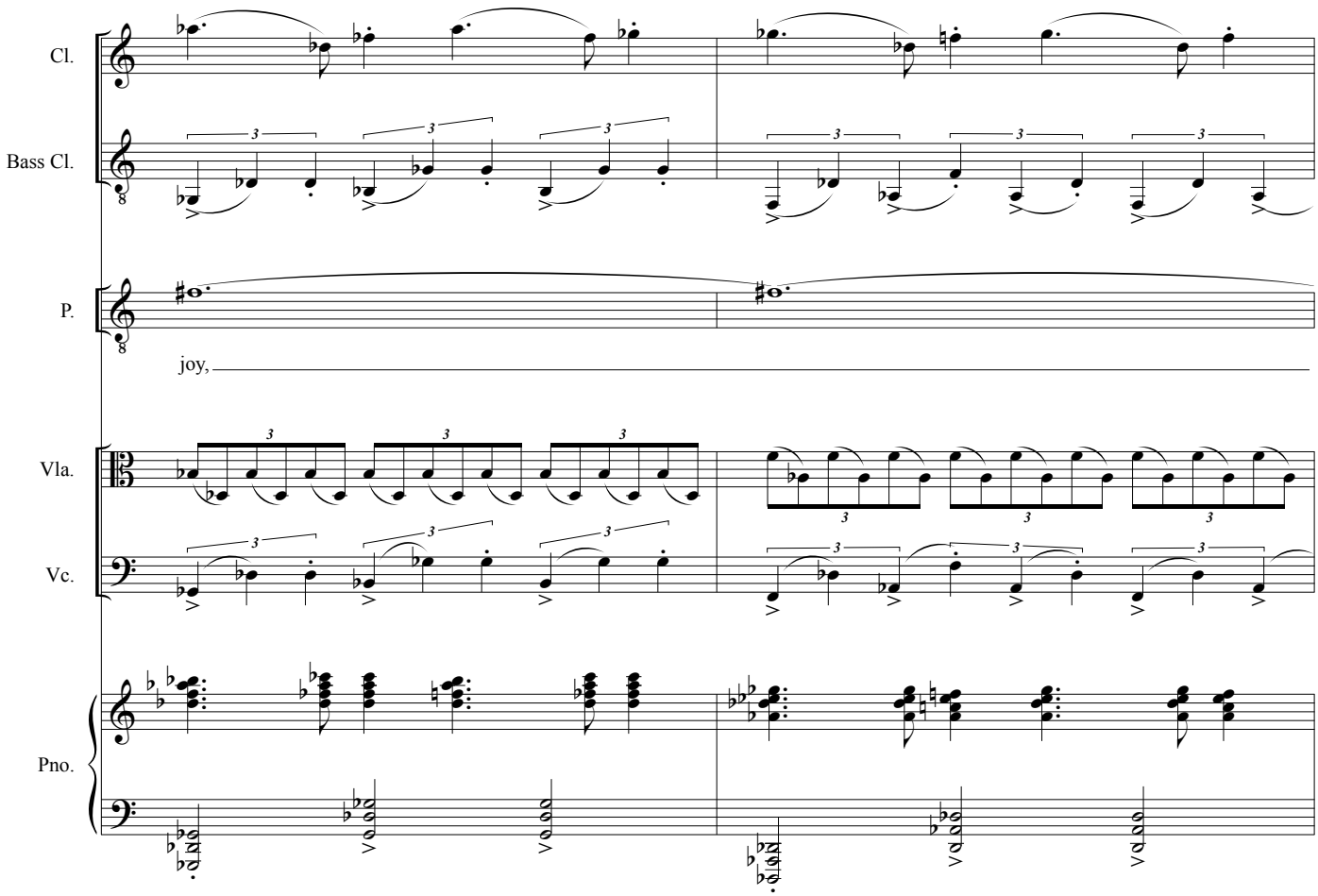
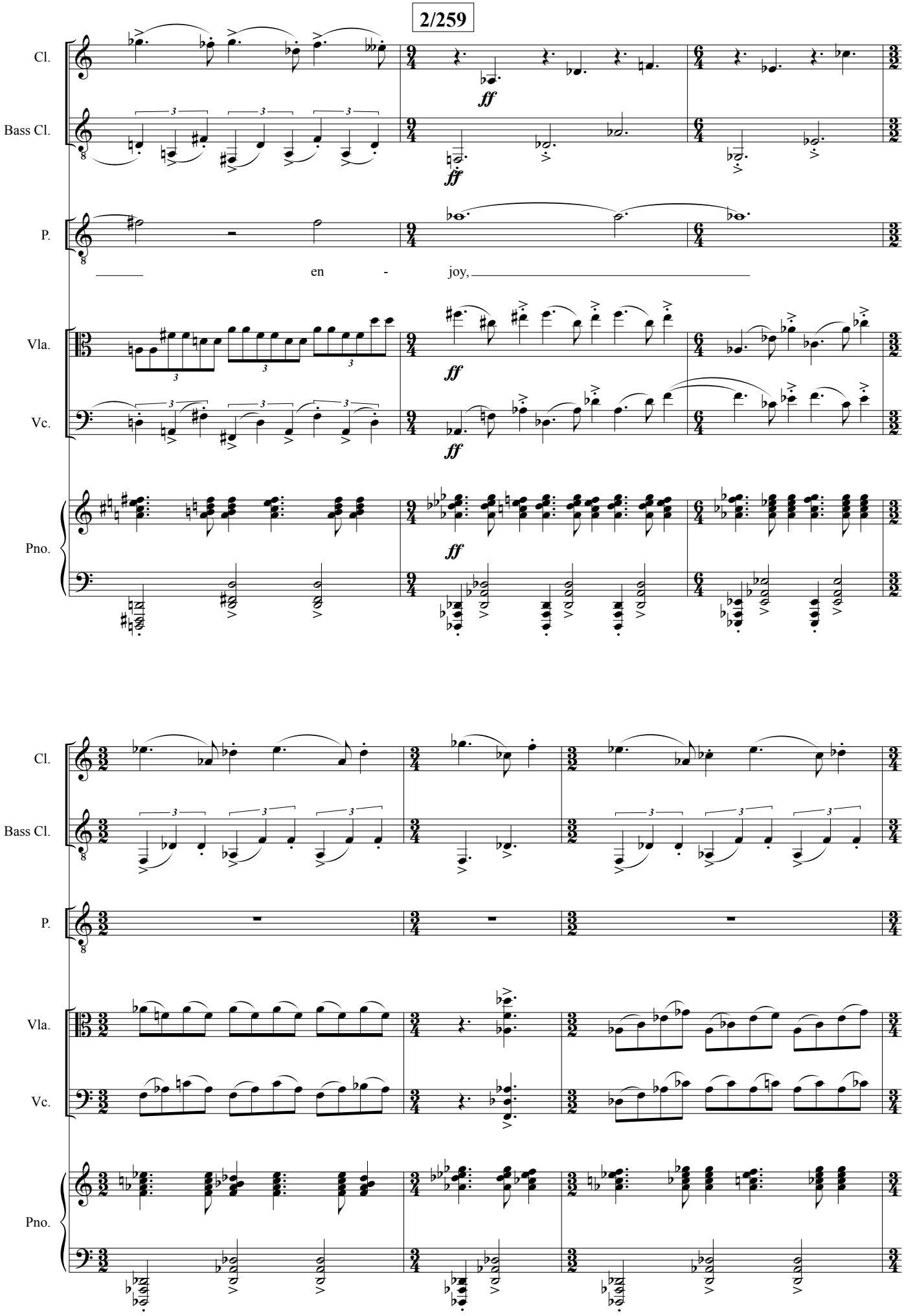

Cl.
Bass Cl.
P.
than you can e - ver en - joy,
Vla.
Vc.
Pno.


Cl.
Bass Cl.
P.
en -
Vla.
Vc.
Pno.


Cl.
Bass Cl.
P.
joy,
Vla.
Vc.
Pno.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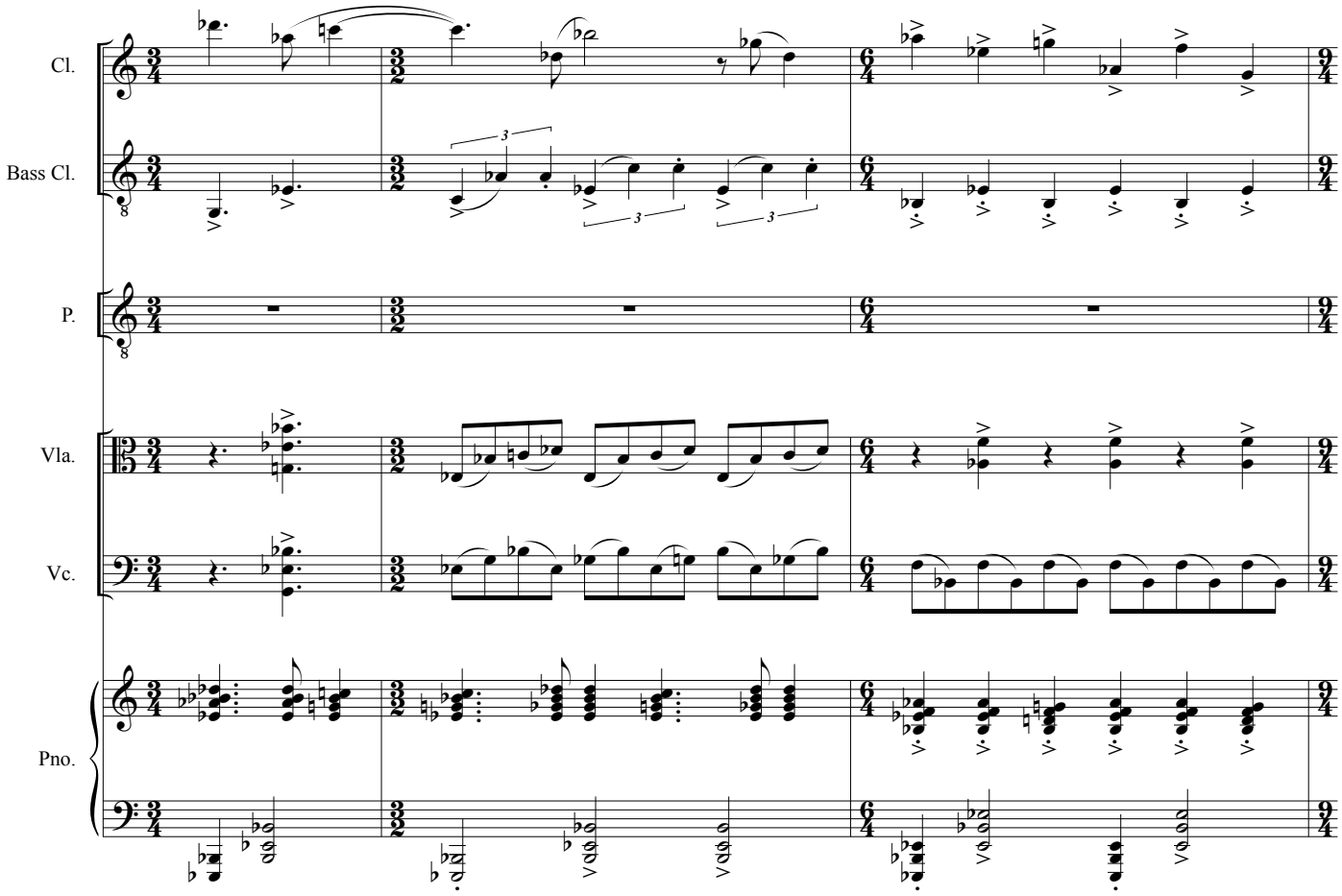
Cl.
Bass Cl.
P.
Vla.
Vc.
Pno.
ff
en - joy,


Cl.
Bass Cl.
P.
Vla.
Vc.
Pno.

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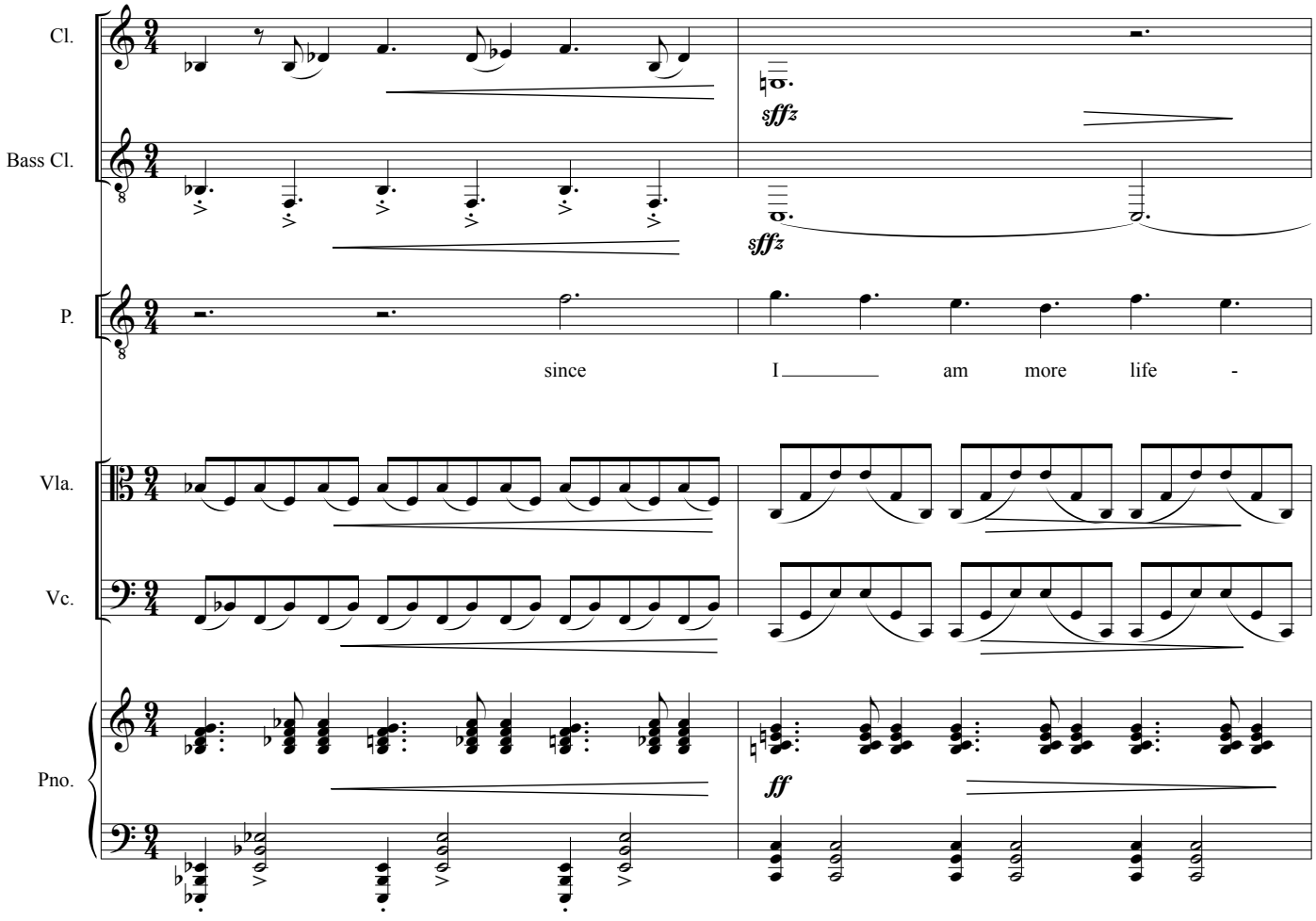
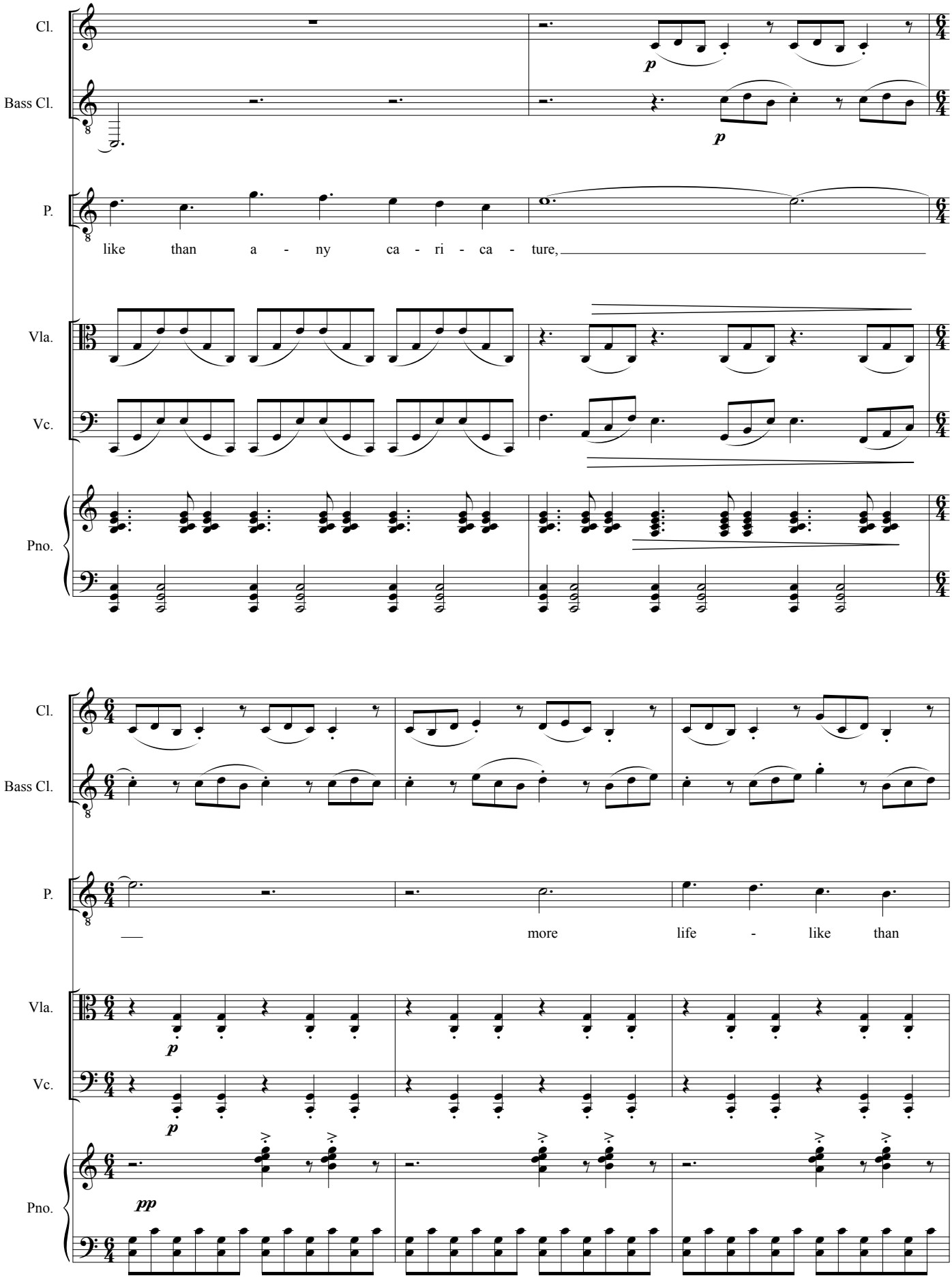
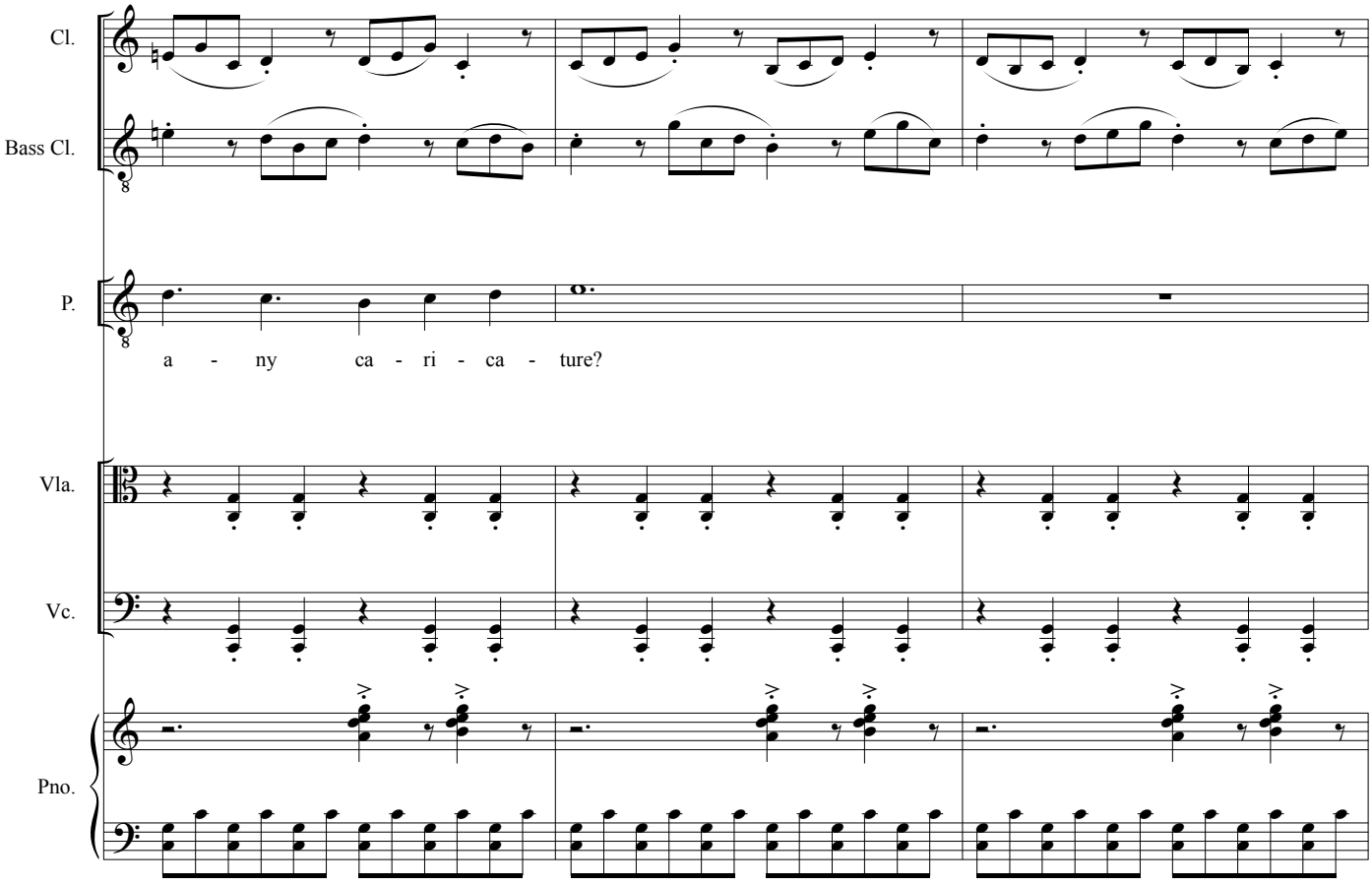

Cl.
Bass Cl.
sffz
sffz
P.
since I am more life -
Vla.
Vc.
Pno.
ff


Cl.
Bass Cl.
P.
Vla.
Vc.
Pno.
p
like than a - ny ca - ri - ca - ture,
more life - like than
pp


Cl.
Bass Cl.
P.
a - ny ca - ri - ca - ture?
Vla.
Vc.
Pno.

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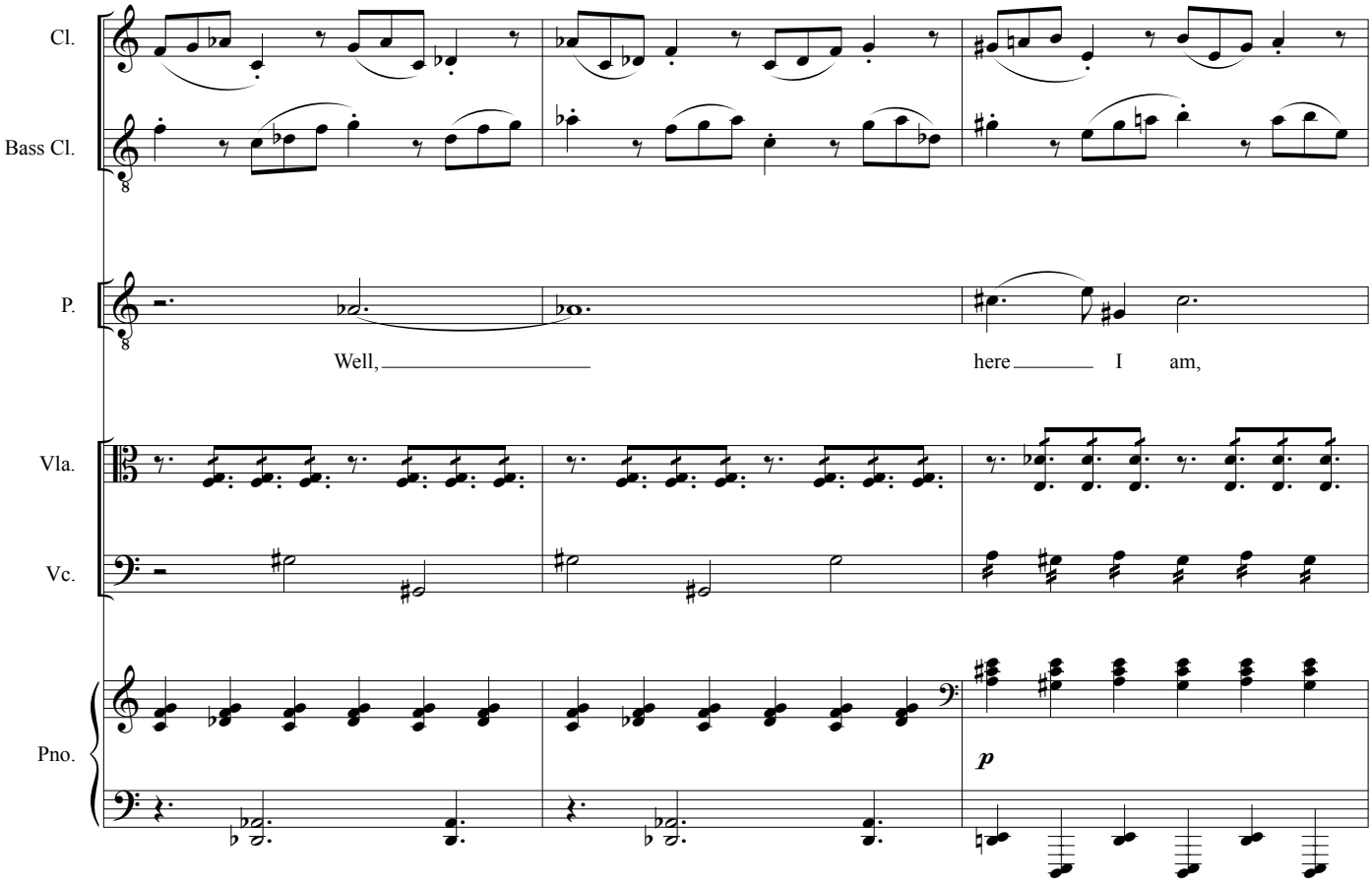
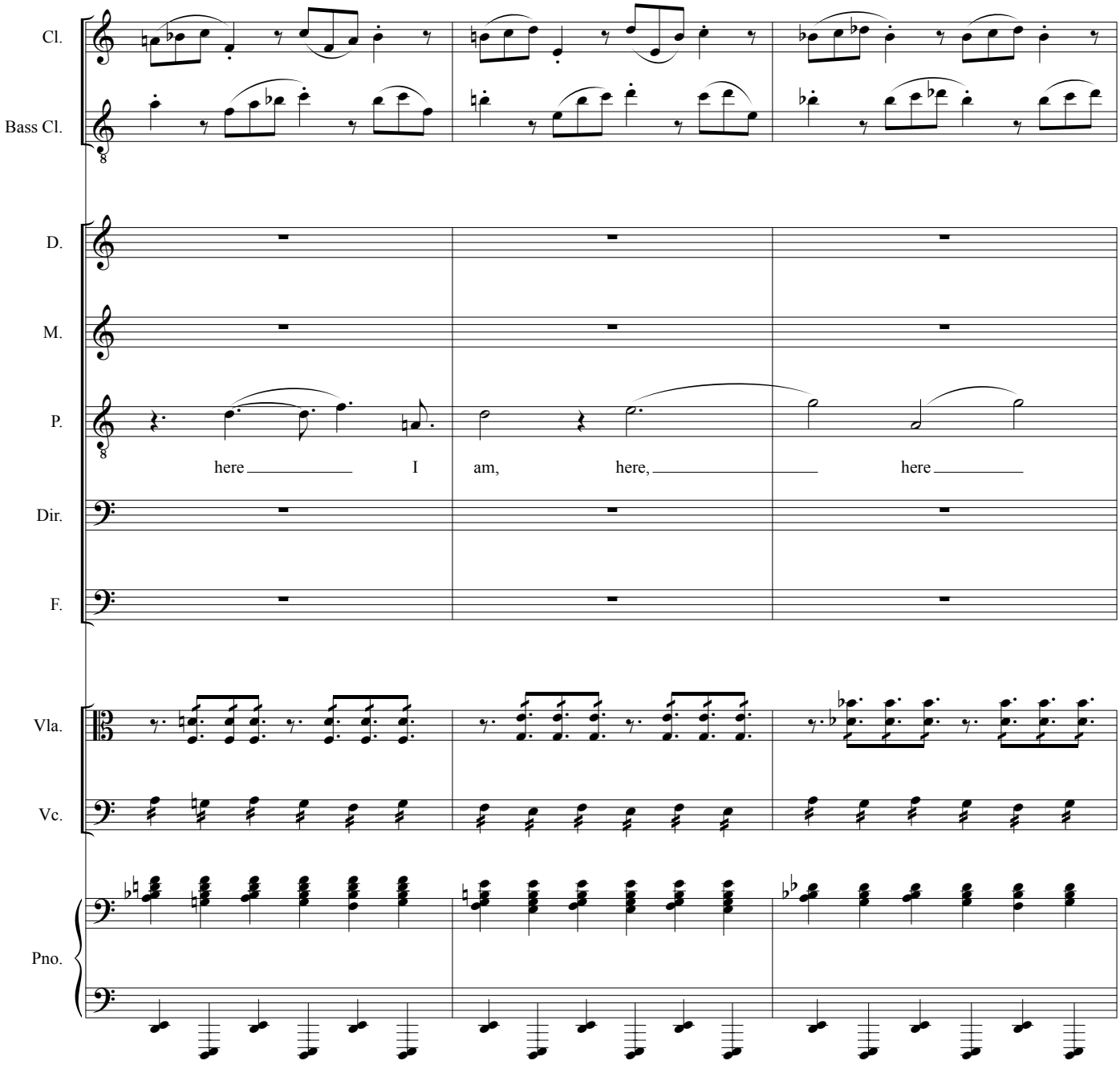
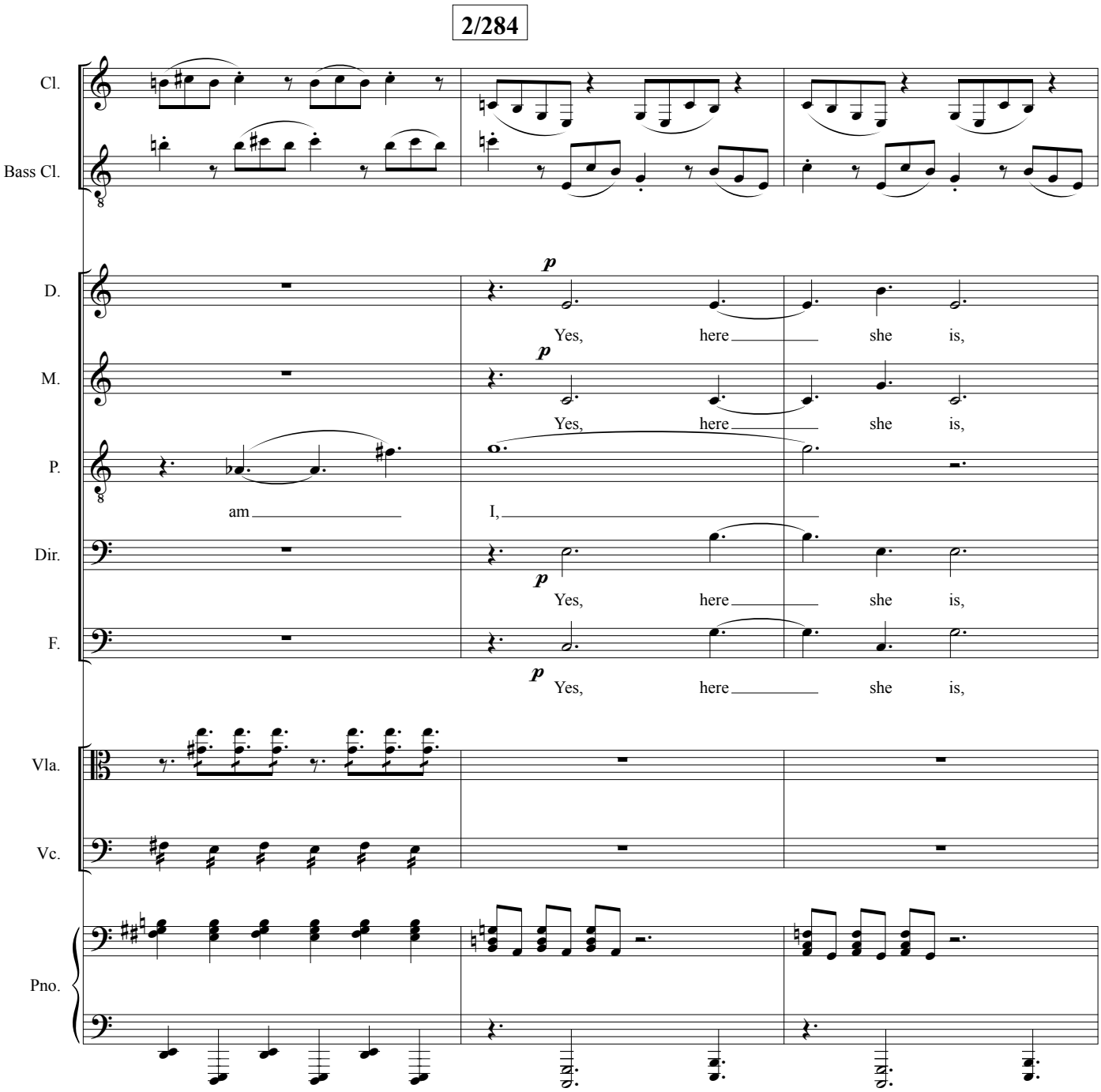

Cl.
Bass Cl.
P.
Well,
here I am,
Vla.
Vc.
Pno.
p


Cl.
Bass Cl.
D.
M.
P.
here I am, here, here
Dir.
F.
Vla.
Vc.
Pno.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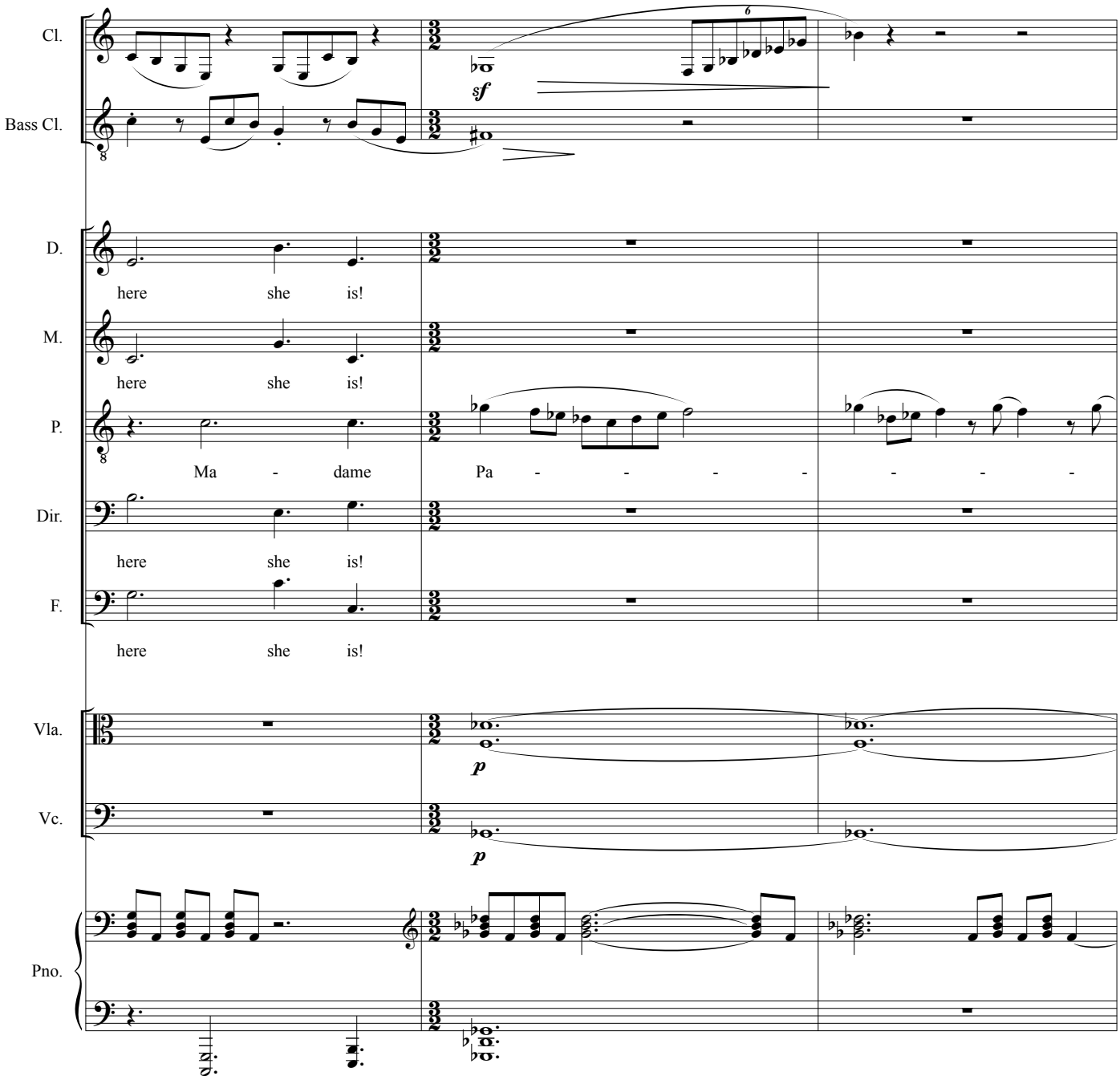
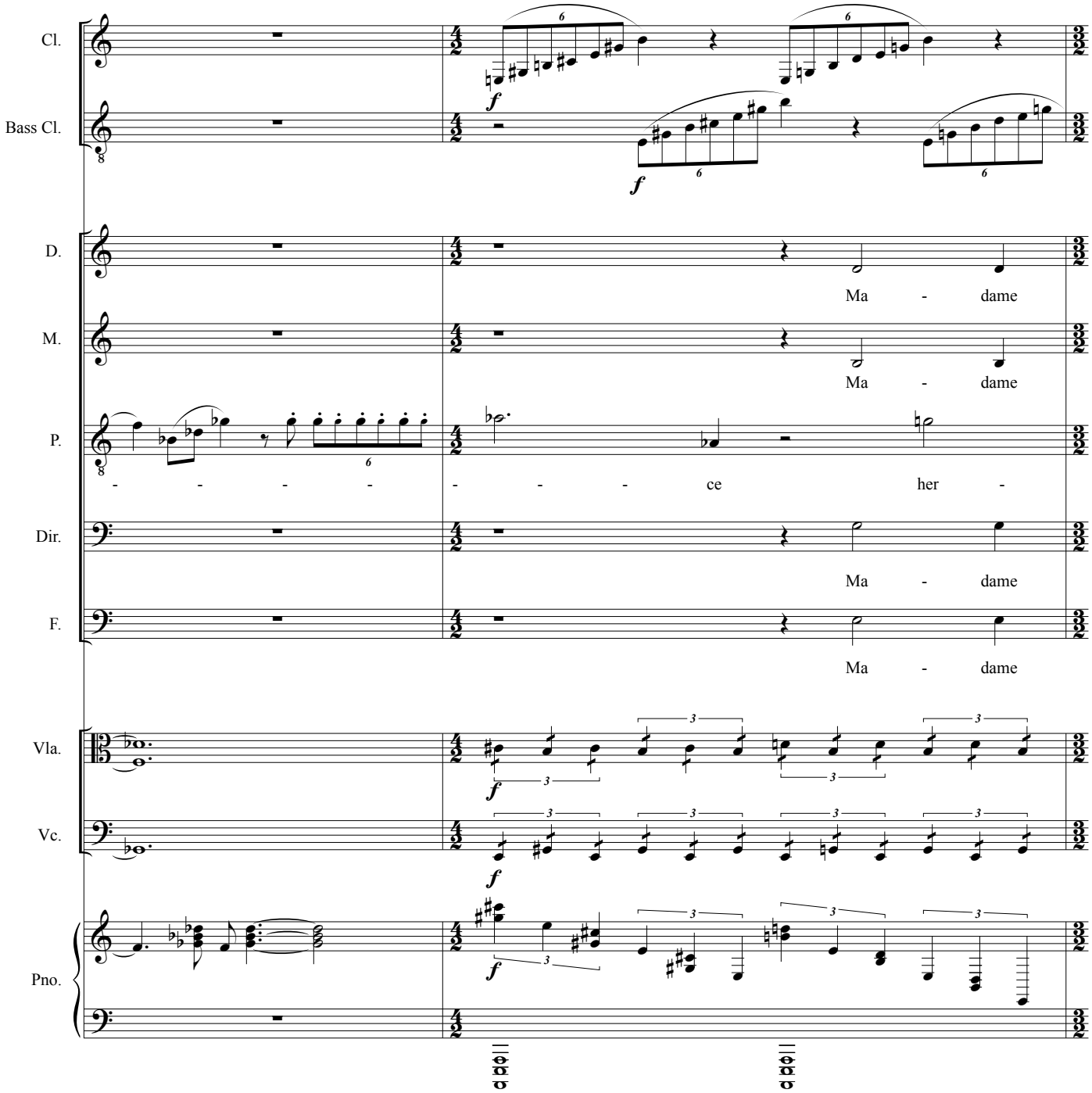
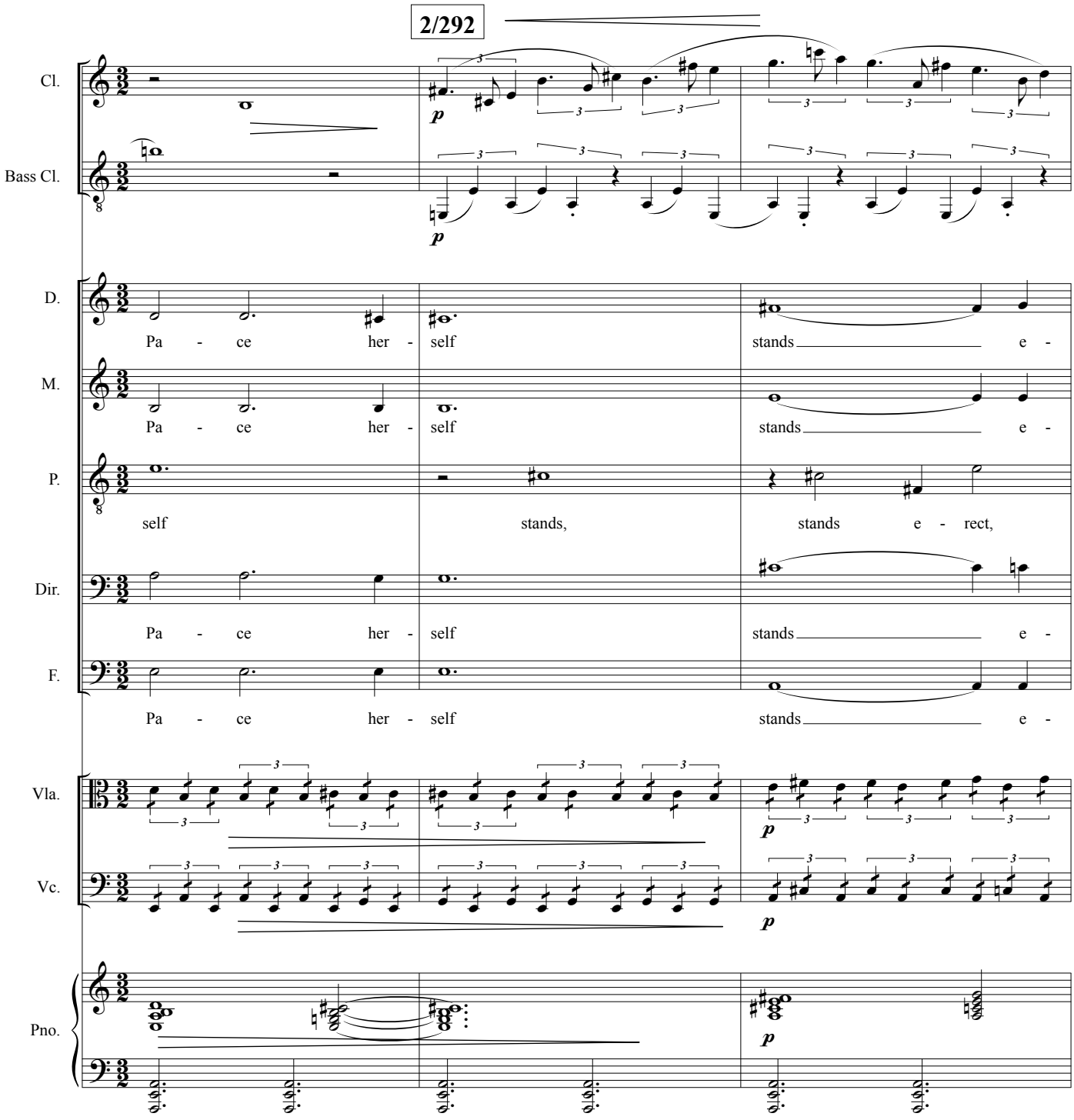
Cl.
Bass Cl.
D.
M.
P.
Dir.
F.
Vla.
Vc.
Pno.
p
Yes, here she is,
am
I,


Cl.
Bass Cl.
sf
6
D.
here she is!
M.
here she is!
P.
Ma - dame
Pa - - - - - - -
Dir.
here she is!
F.
here she is!
Vla.
p
Vc.
p
Pno.


Cl.
Bass Cl.
D.
Ma - dame
M.
Ma - dame
P.
- - - - - - - - ce her -
Dir.
Ma - dame
F.
Ma - dame
Vla.
Vc.
Pno.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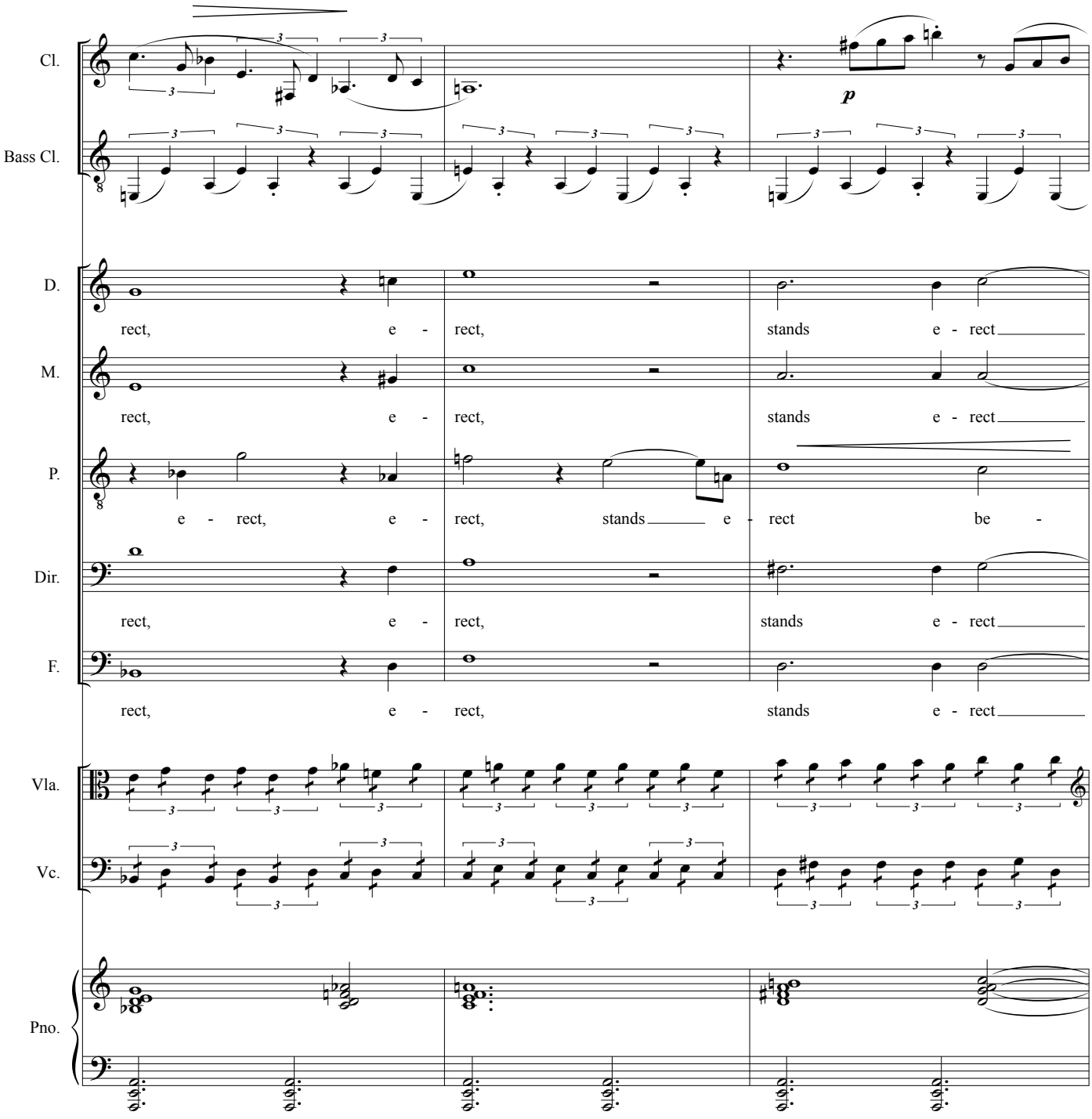
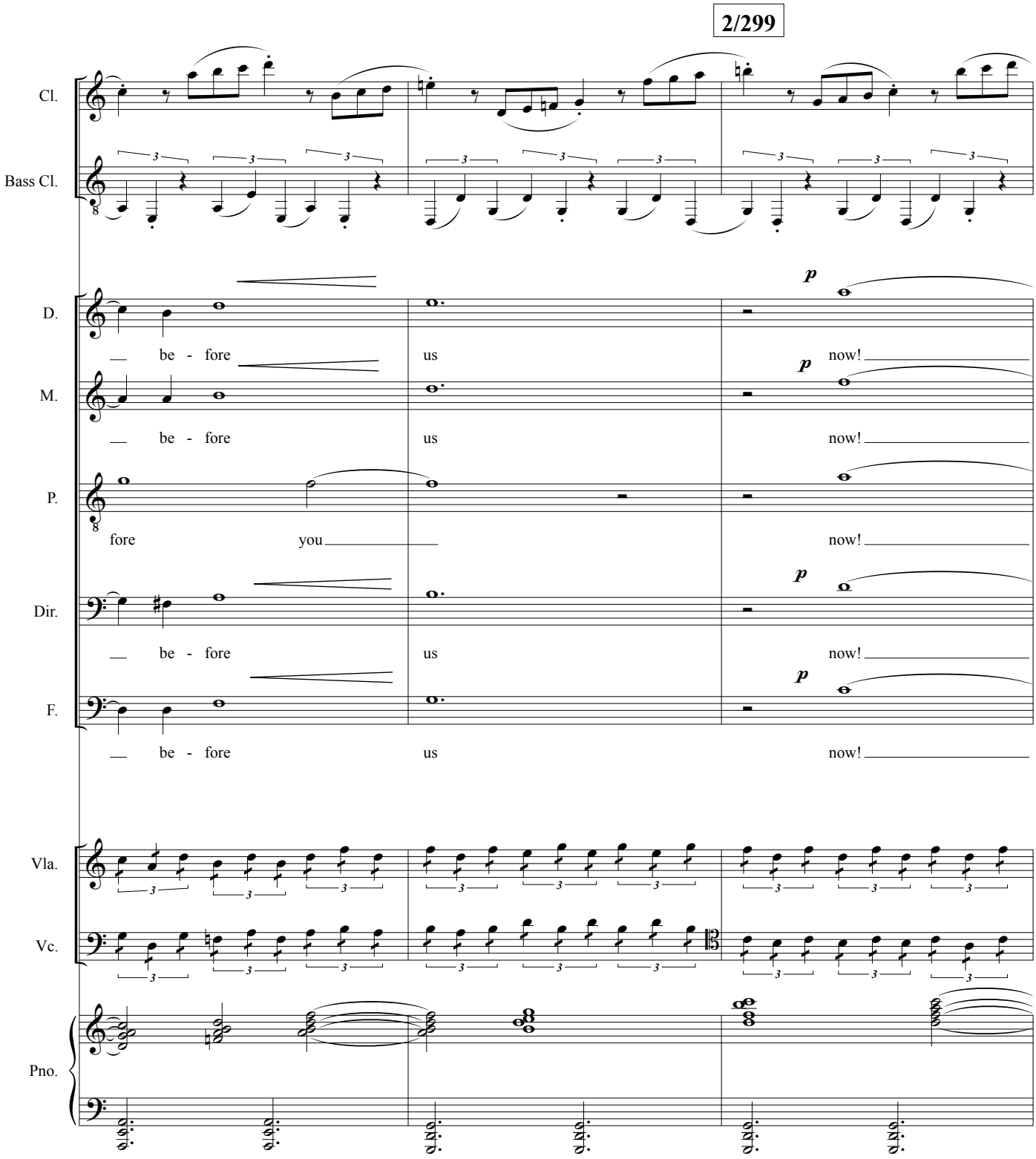
Cl.
Bass Cl.
D.
M.
P.
Dir.
F.
Vla.
Vc.
Pno.
Pa - ce her - self stands e -
Pa - ce her - self stands e -
self stands, stands e - rect,
Pa - ce her - self stands e -
Pa - ce her - self stands e -
p
p
p
p
p


Cl.
Bass Cl.
p
D.
M.
P.
Dir.
F.
rect, e - rect, stands e - rect
rect, e - rect, stands e - rect
e - rect, e - rect, stands e - rect be -
rect, e - rect, stands e - rect
rect, e - rect, stands e - rect
Vla.
Vc.
Pno.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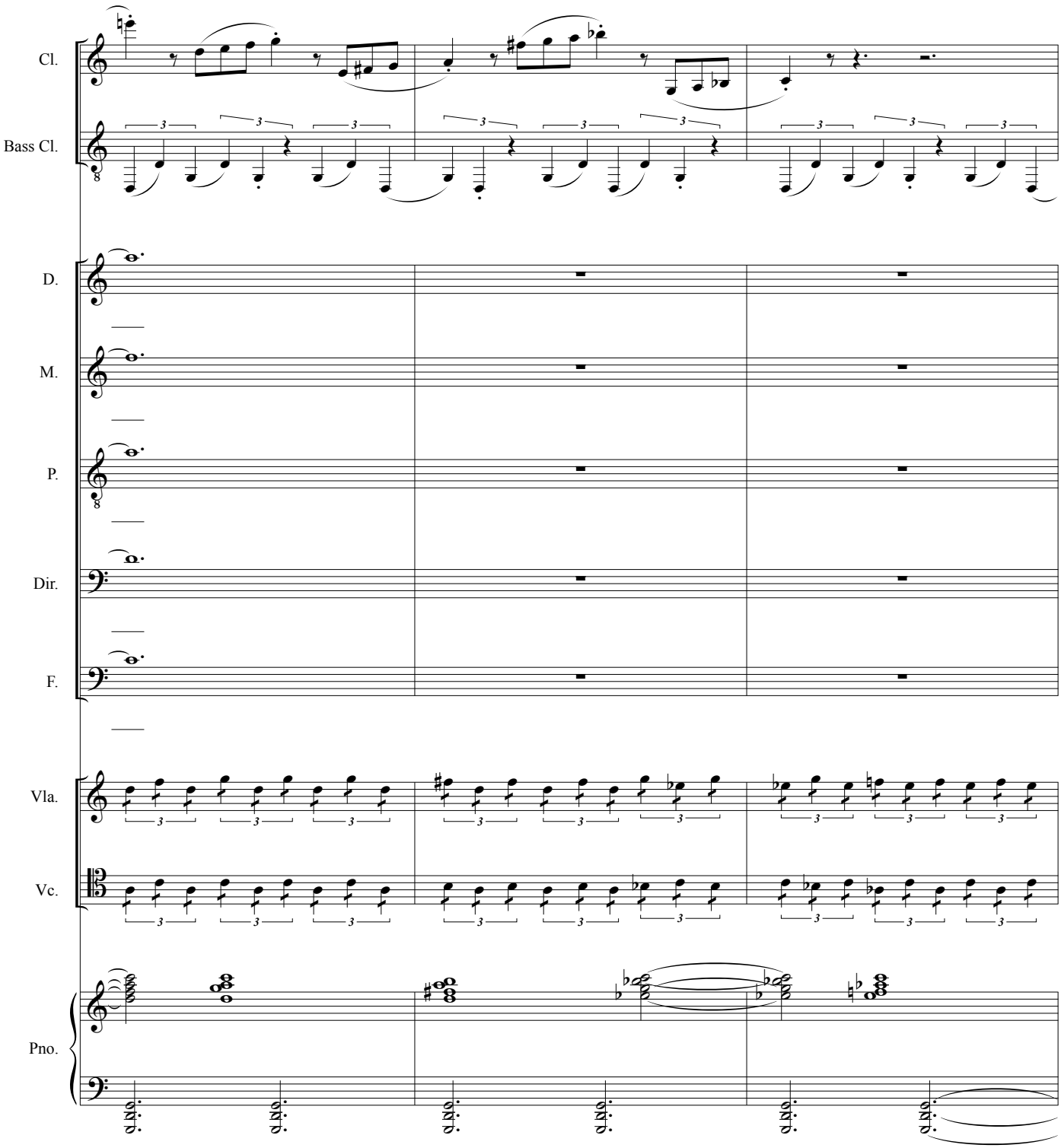
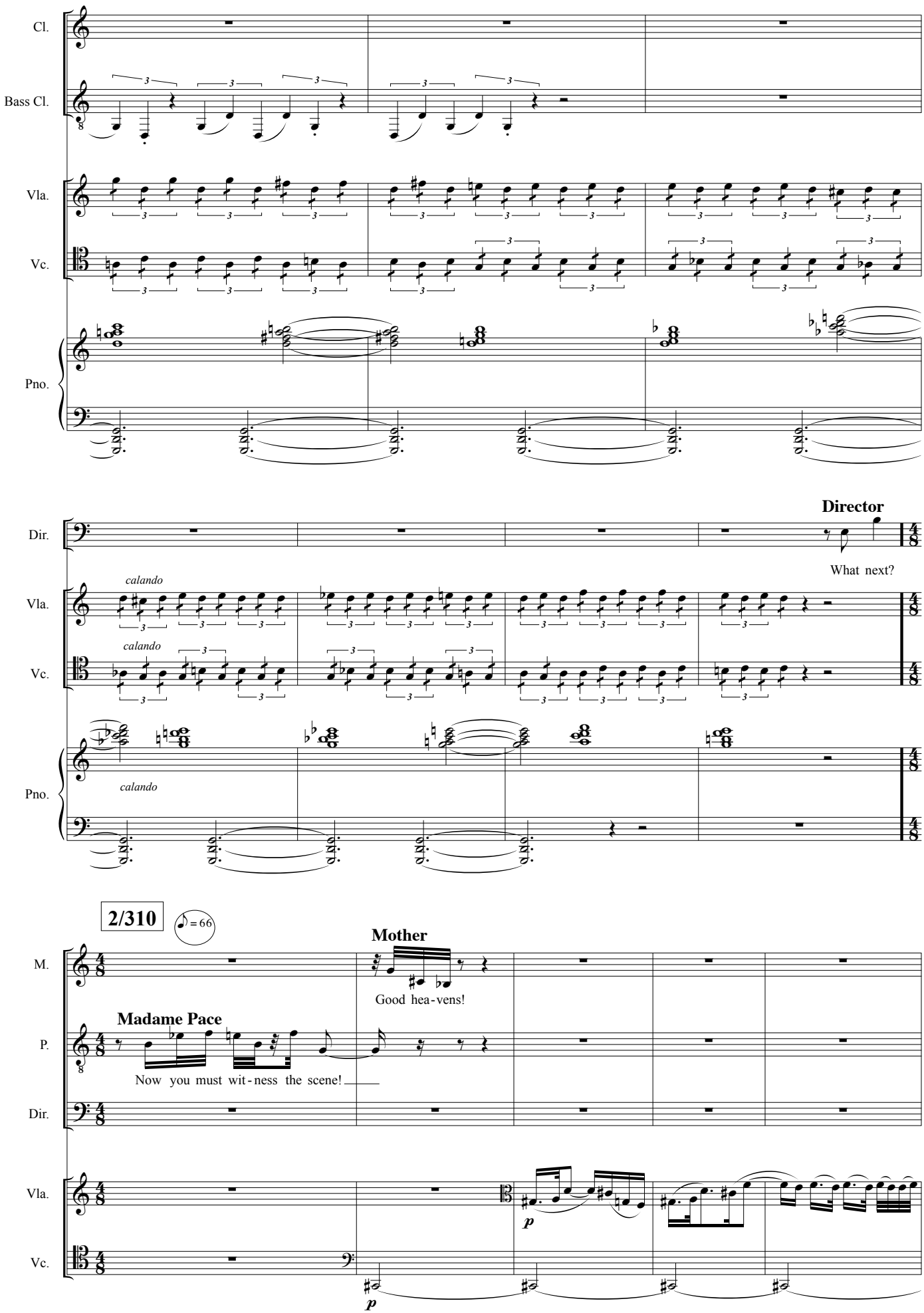
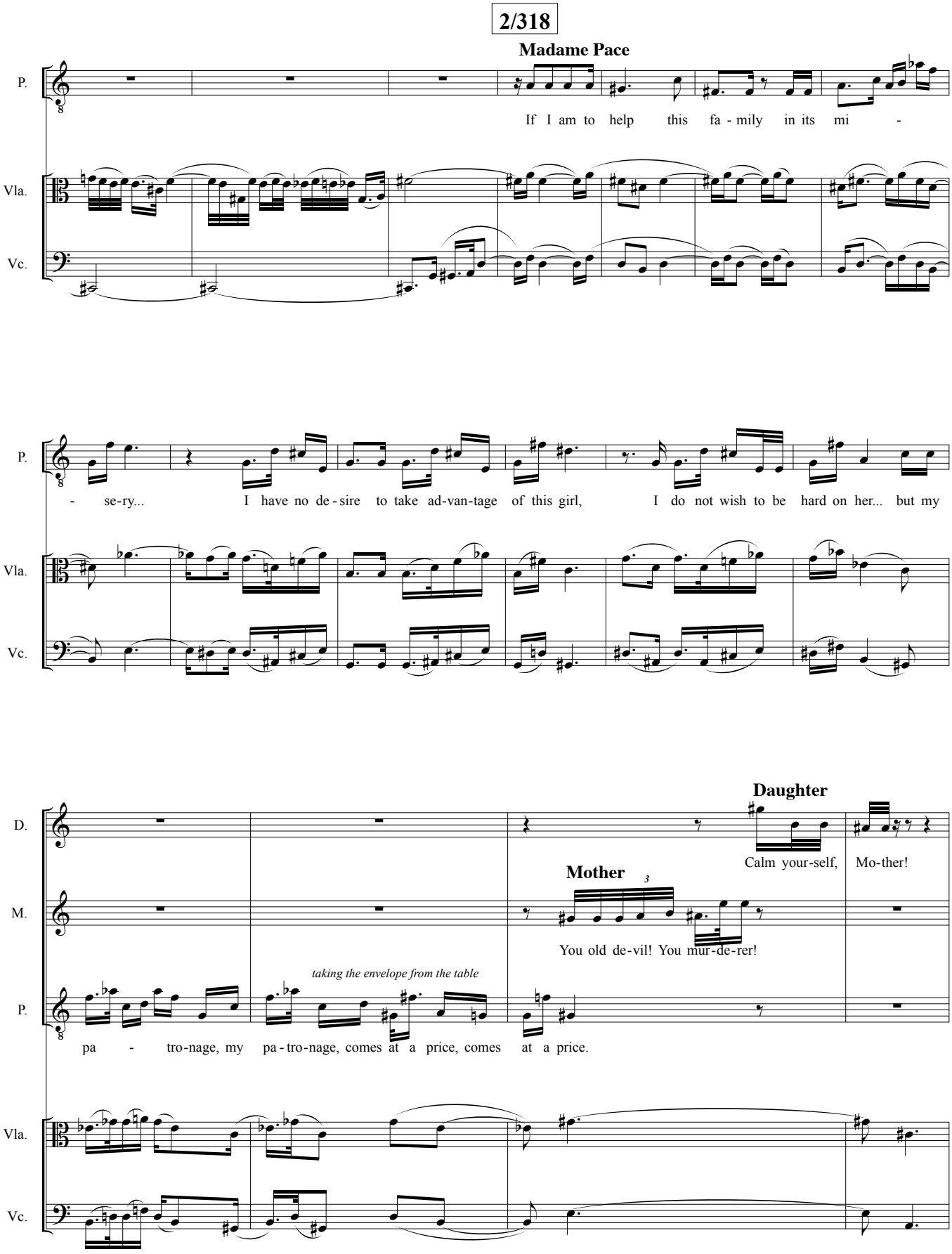
Cl.
Bass Cl.
D.
M.
P.
Dir.
F.
Vla.
Vc.
Pno.
p
be - fore us now!
fore you now!


Cl.
Bass Cl.
D.
M.
P.
Dir.
F.
Vla.
Vc.
Pno.


Cl.
Bass Cl.
Vla.
Vc.
Pno.
Dir.
Director
What next?
calando
calando
calando
2/310
♪ = 66
M.
P.
Dir.
Vla.
Vc.
Mother
Good hea-vens!
Madame Pace
Now you must wit-ness the scene!
p
p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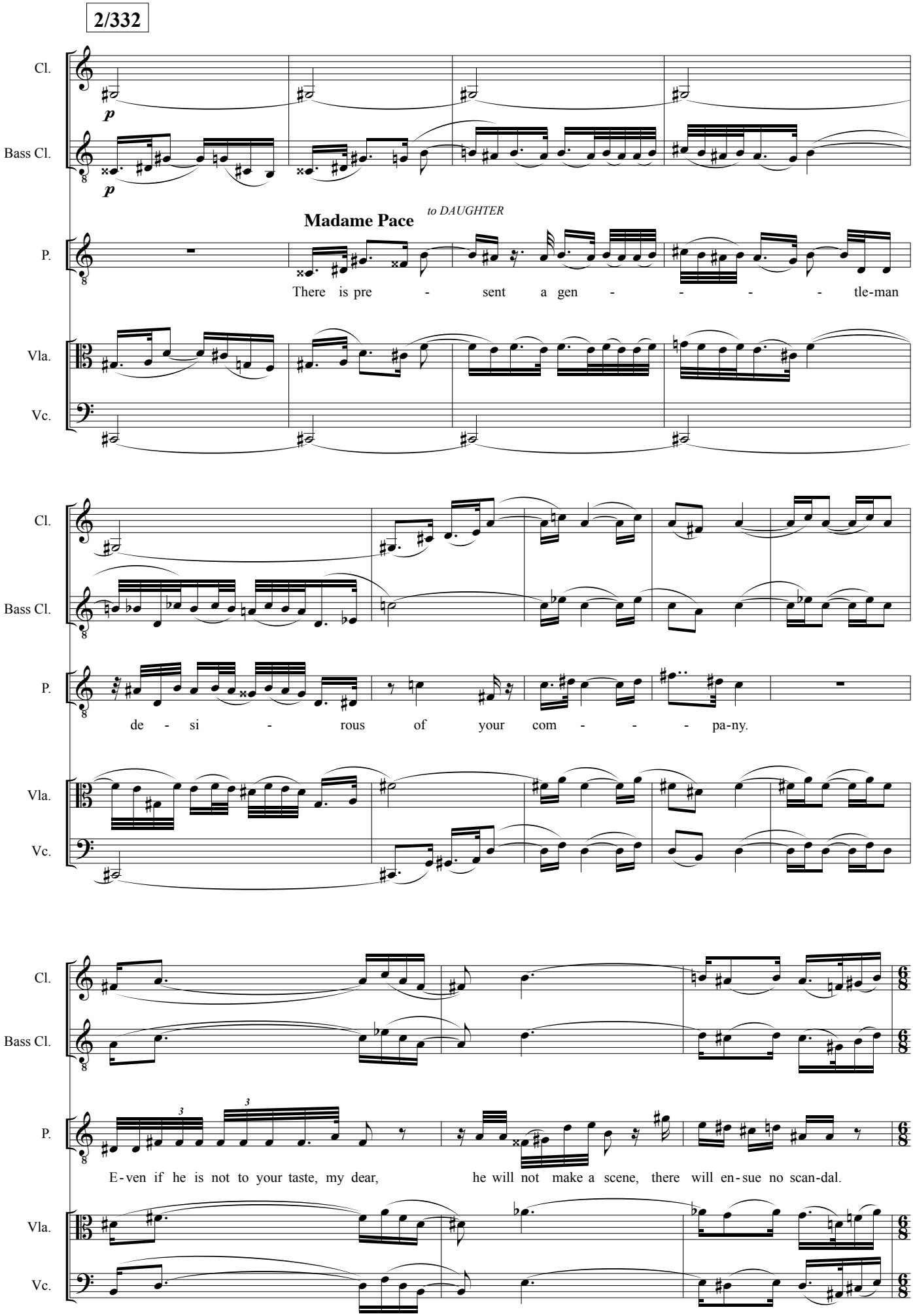
Madame Pace
P.
If I am to help this fa - mily in its mi -
Vla.
Vc.
- se-ry... I have no de - sire to take ad-van-tage of this girl, I do not wish to be hard on her... but my
Daughter
D.
Calm your-self, Mo-ther!
Mother
M.
You old de-vil! You mur-de-rer!
taking the envelope from the table
pa - tro-nage, my pa - tro-nage, comes at a price, comes at a price.


2/332
Cl.
Bass Cl.
p
p
Madame Pace
to DAUGHTER
P.
There is pre - sent a gen - - - - tle-man
Vla.
Vc.
Cl.
Bass Cl.
P.
de - si - rous of your com - - - pa-ny.
Vla.
Vc.
Cl.
Bass Cl.
P.
3
3
E-ven if he is not to your taste, my dear, he will not make a scene, there will en-sue no scan-dal.
Vla.
Vc.

2/345 *recitative*

Cl.

Bass Cl.

Father *indicating MOTHER*

F.

Wait! She was not with me when I came... they can-not con-front each o-ther yet

Vla.

Vc.

tr

Pno. *f*

Cl.

Bass Cl.

Mother *indicating MADAME PACE*

M.

Well then, take that crea-ture a

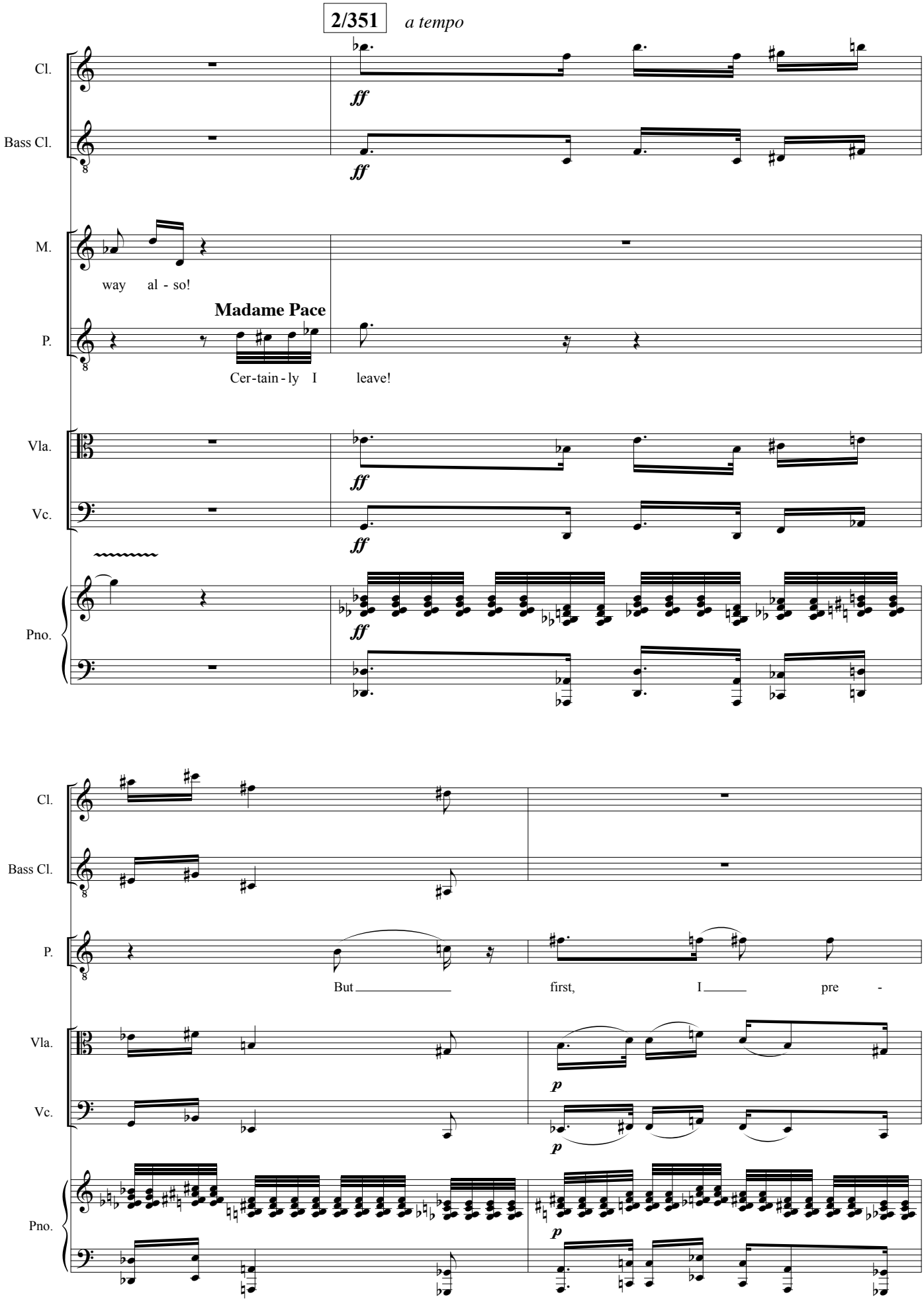
F. *to MOTHER*

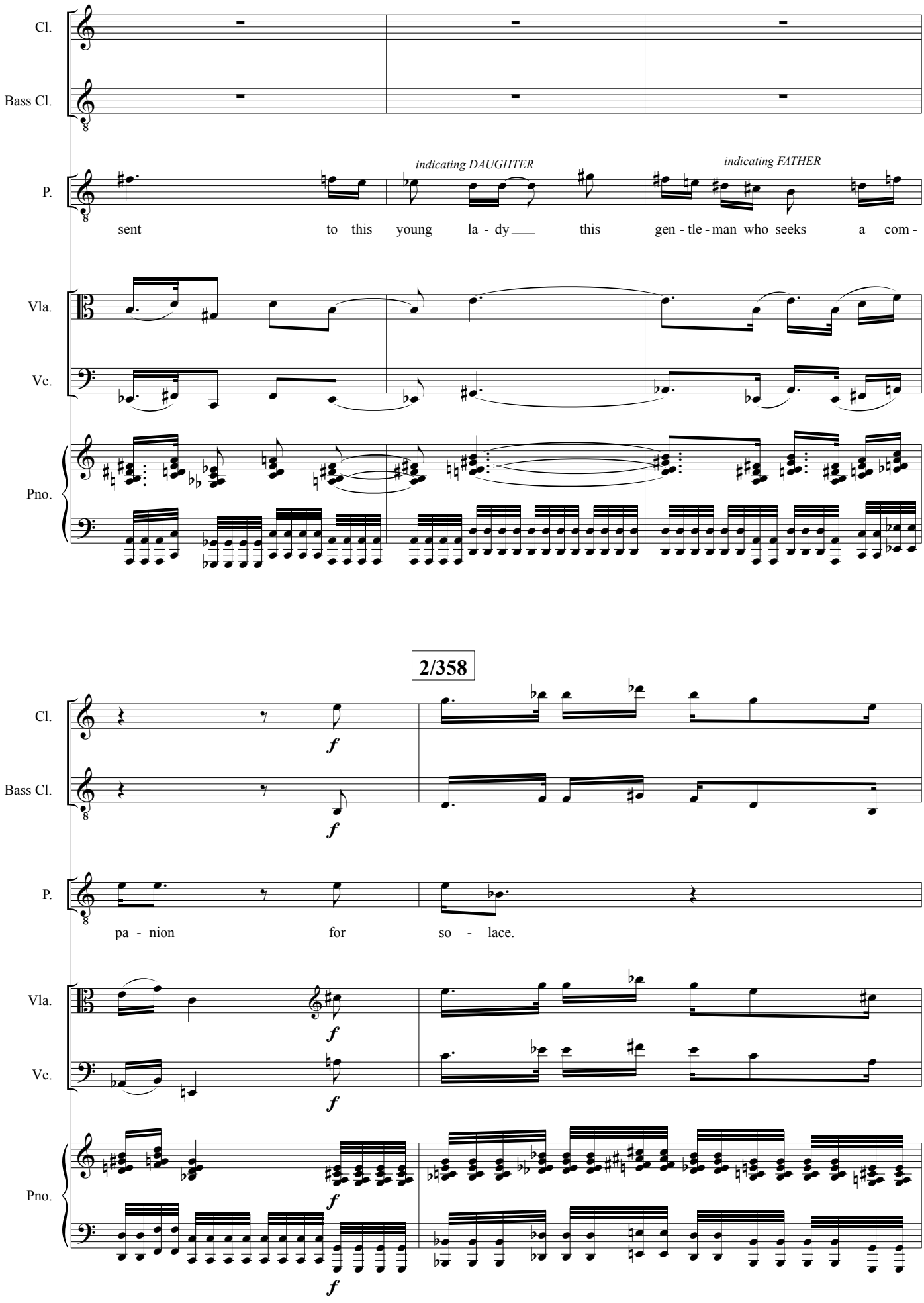
or the whole thing is gi-ven a-way. You must wait out-side for your cue!

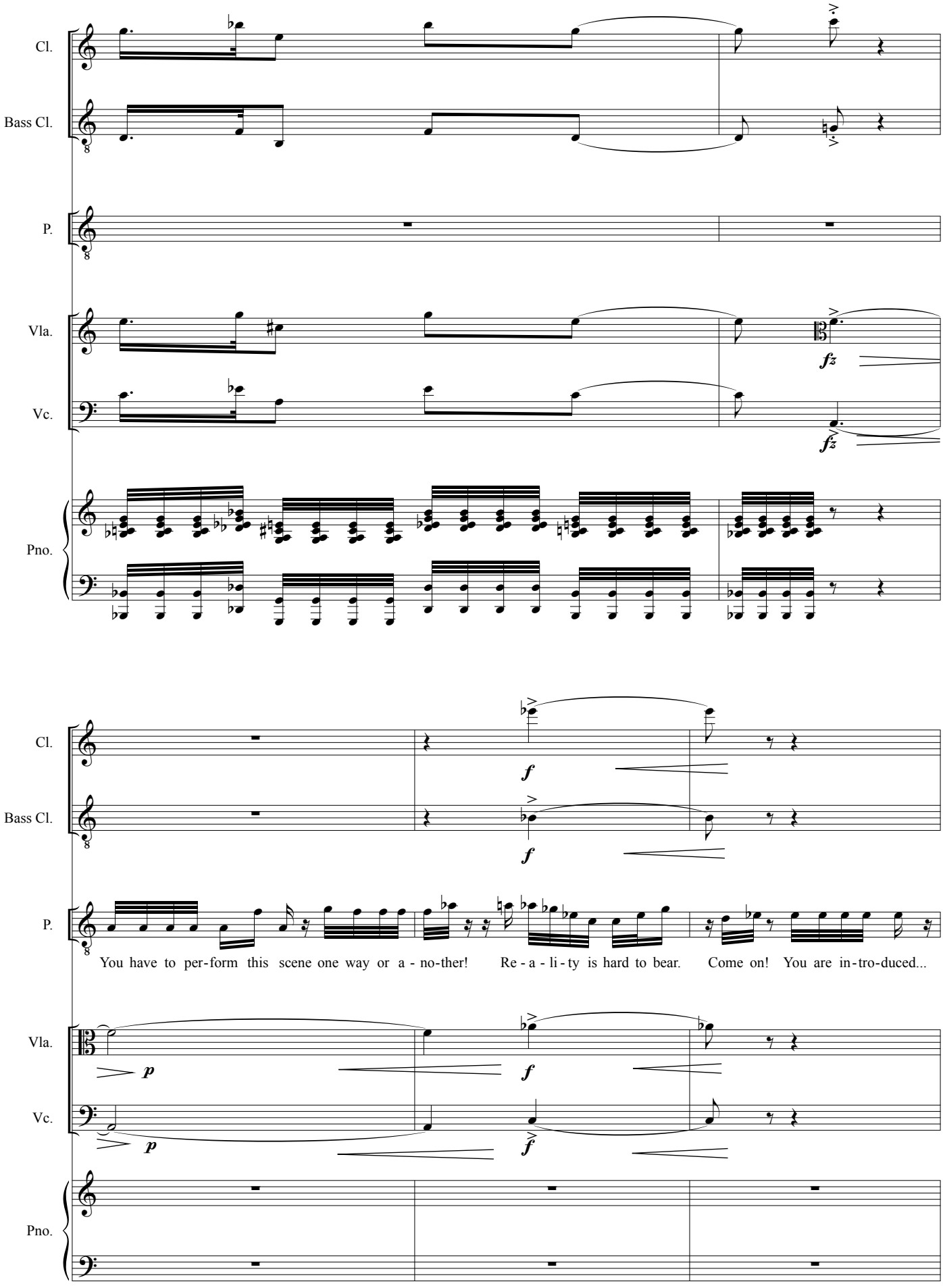
Vla.

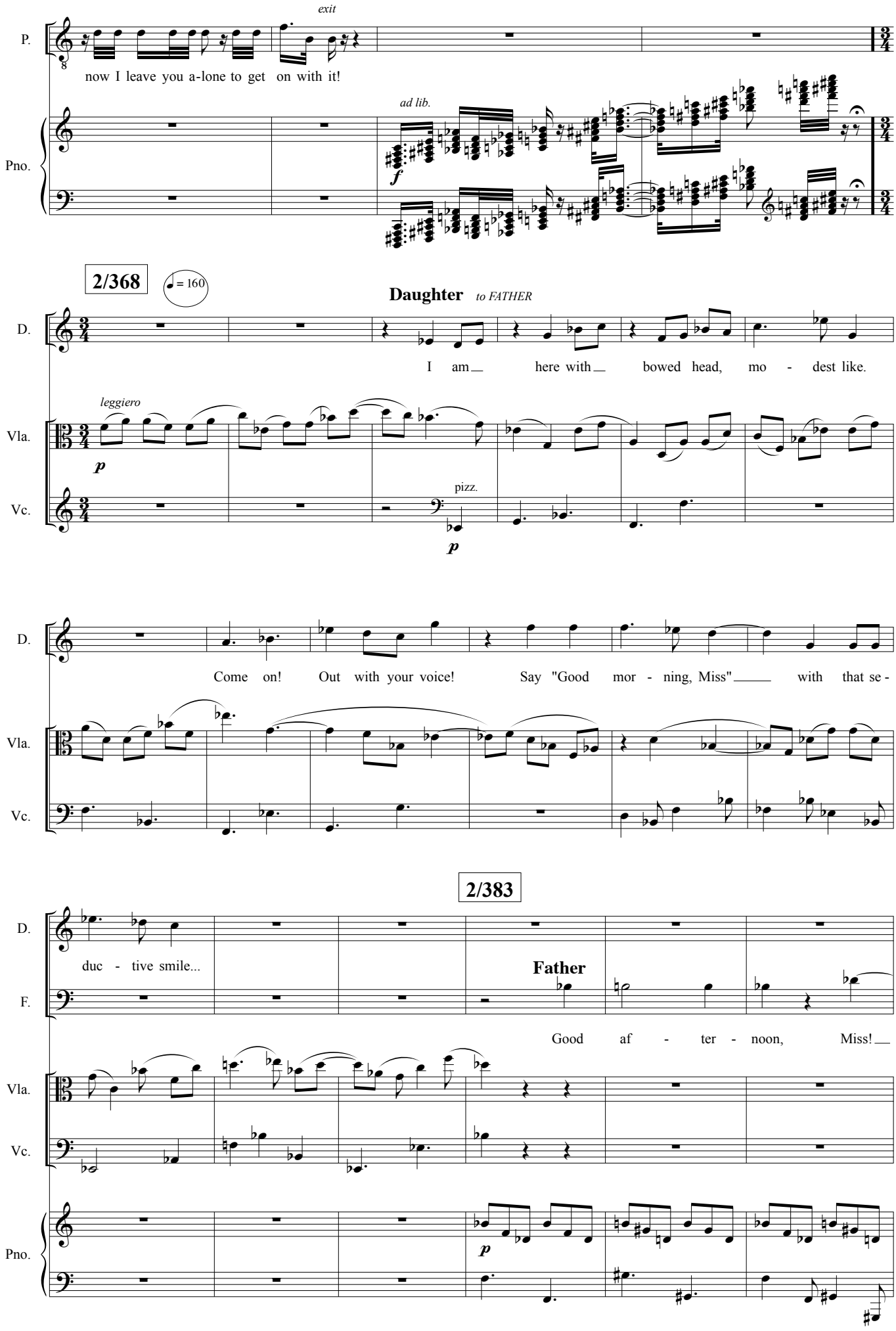
Vc.

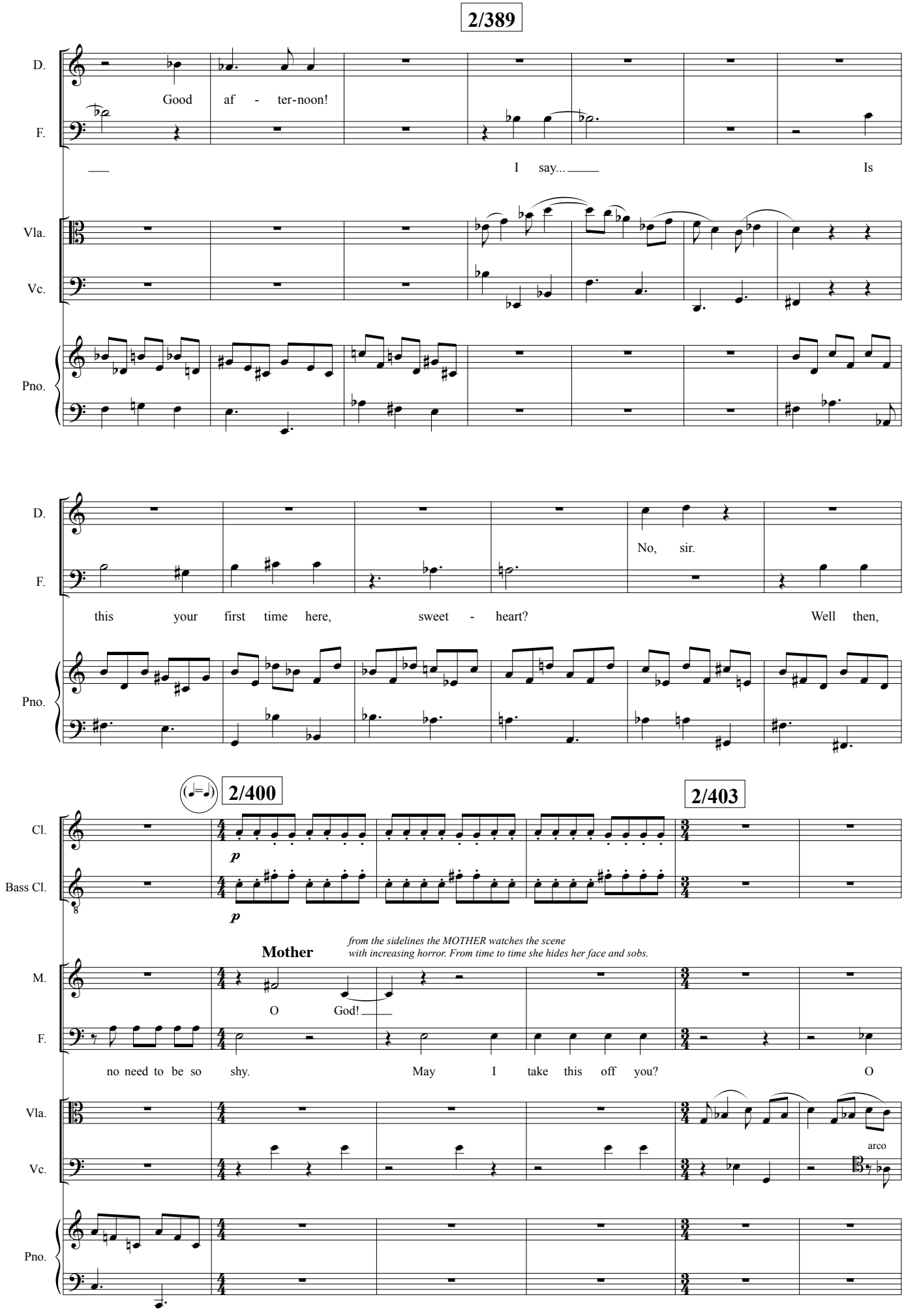
Pno.

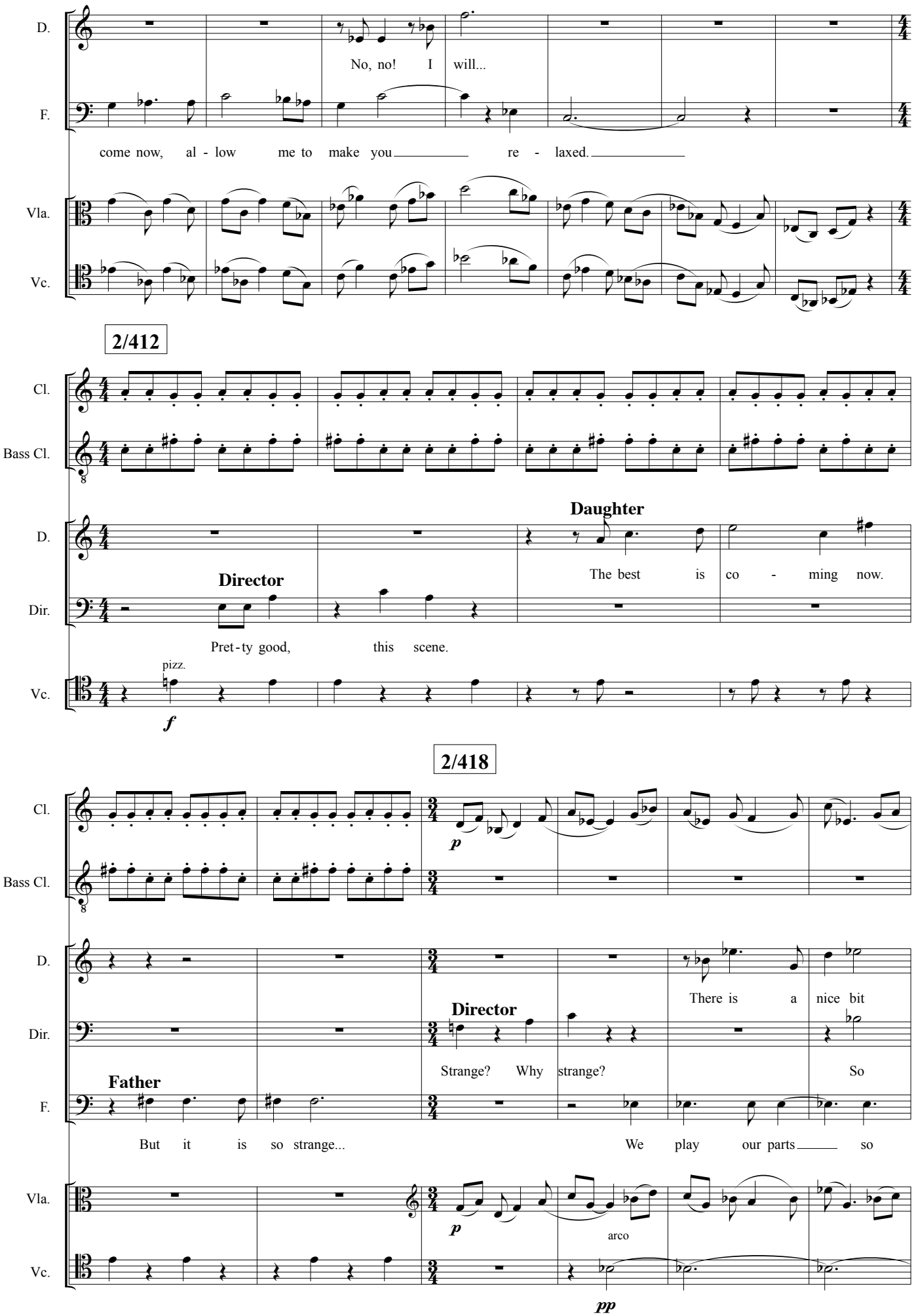

2/351
a tempo
Cl.
Bass Cl.
M.
P.
Vla.
Vc.
Pno.
ff
way al - so!
Madame Pace
Cer-tain-ly I leave!
But
first, I
pre -
p

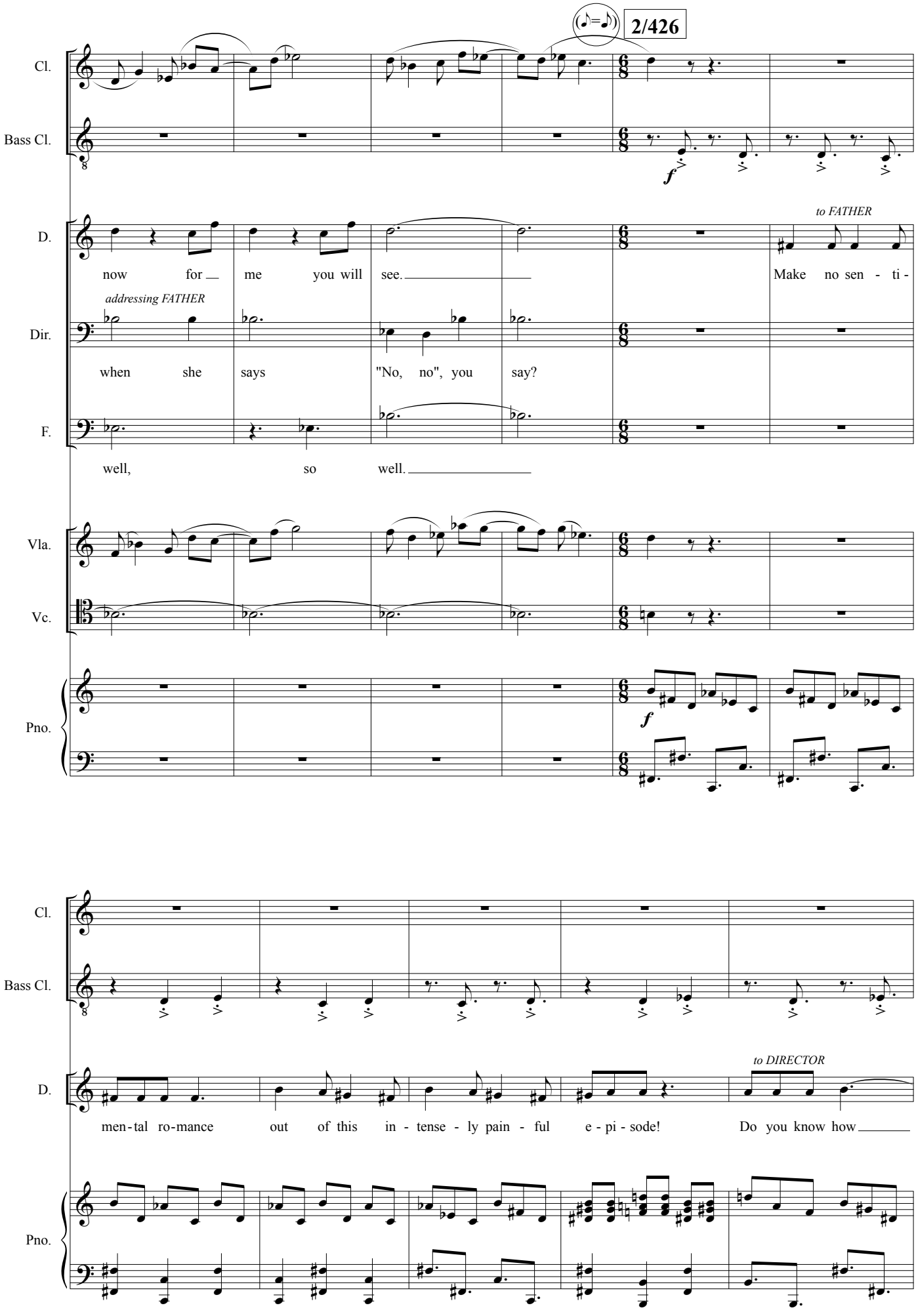

Cl.
Bass Cl.
P.
indicating DAUGHTER
indicating FATHER
sent to this young la - dy this gen - tle - man who seeks a com -
Vla.
Vc.
Pno.
2/358
f
pa - nion for so - lace.

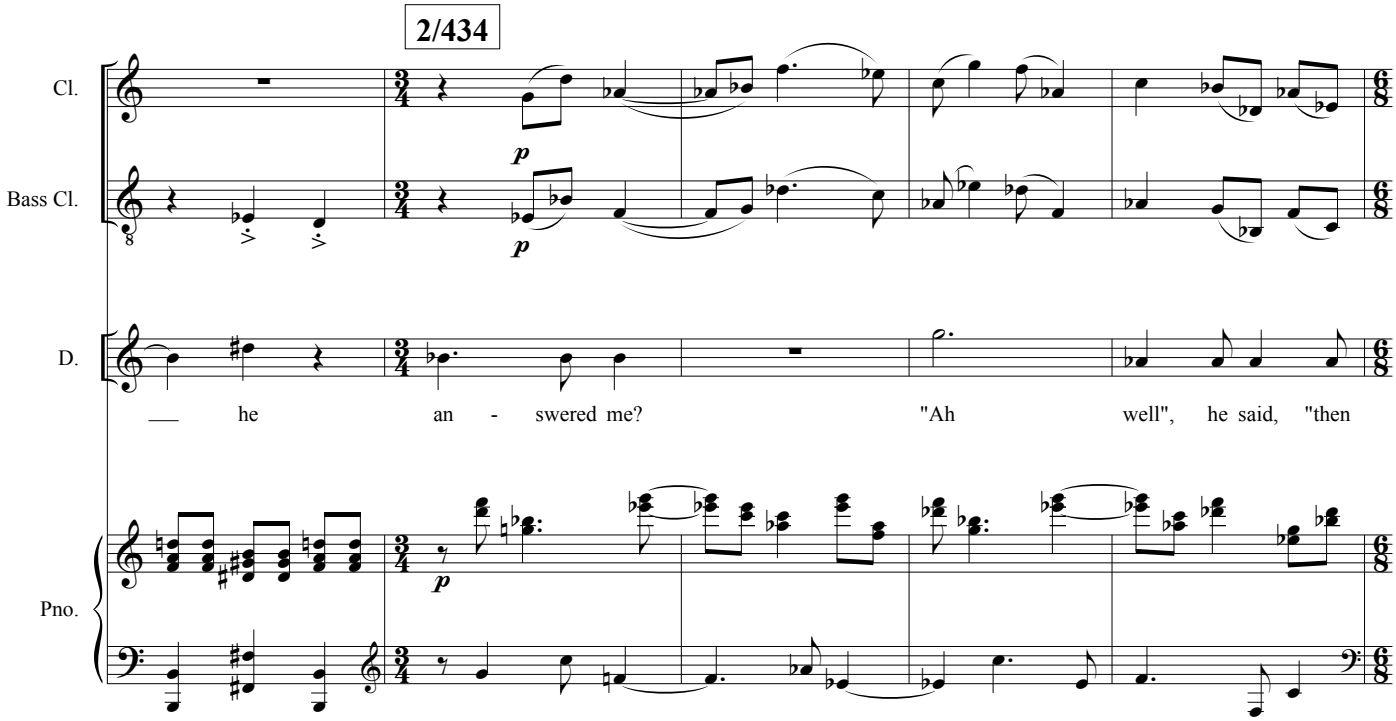

Cl.
Bass Cl.
P.
Vla.
Vc.
Pno.
fz
fz
f
f
You have to per-form this scene one way or a - no-ther! Re - a - li - ty is hard to bear. Come on! You are in-tro-duced...
p
p
f
f

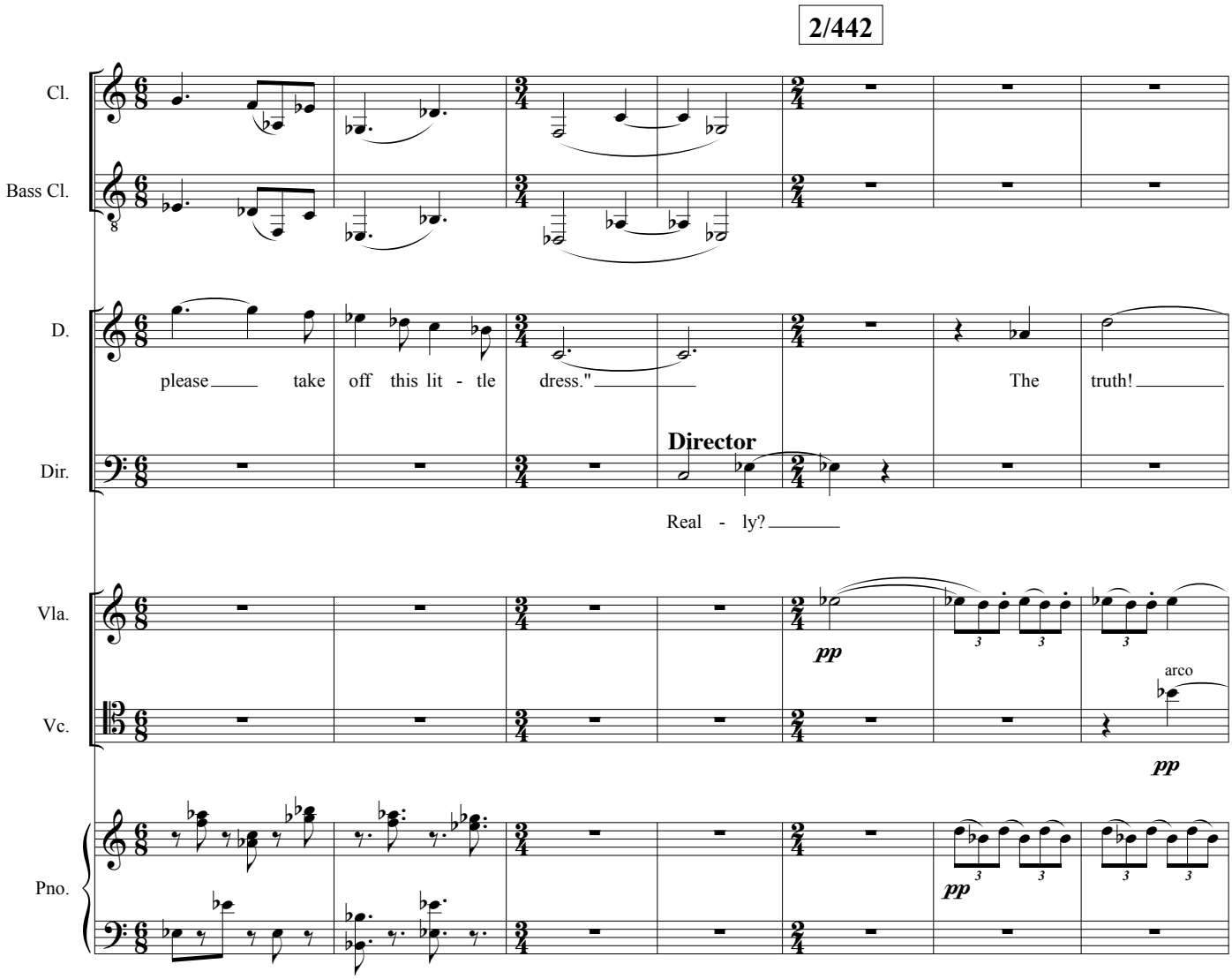

exit
P.
now I leave you a-lone to get on with it!
ad lib.
Pno.
2/368
♩ = 160
Daughter to FATHER
D.
I am here with bowed head, mo - dest like.
leggiero
Vla.
Vc.
pizz.
Come on! Out with your voice! Say "Good mor - ning, Miss" with that se -
2/383
duc - tive smile...
Father
F.
Good af - ter - noon, Miss!

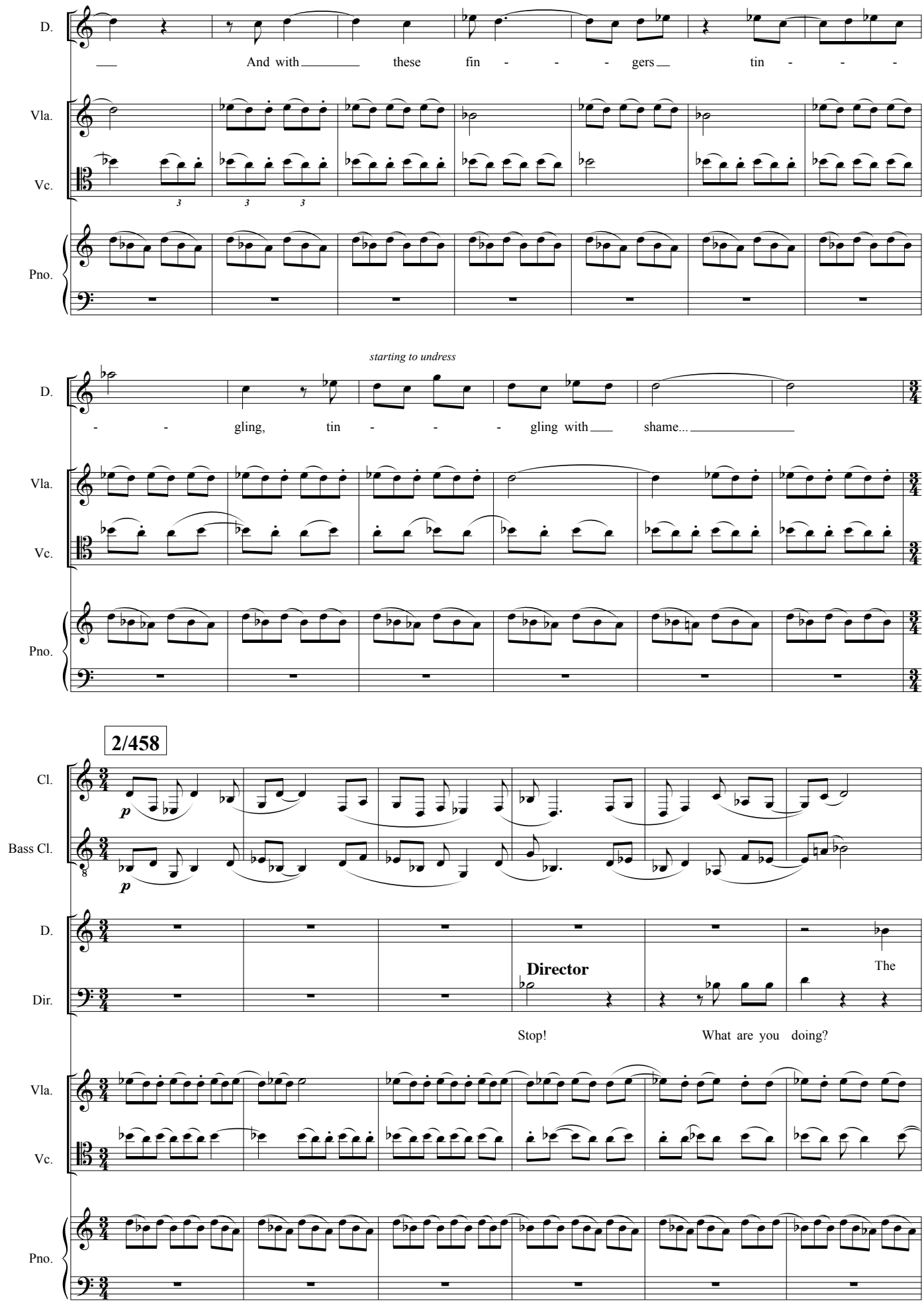

2/389
D.
F.
Good af - ter-noon!
I say...
Is
Vla.
Vc.
Pno.
D.
F.
No, sir.
this your first time here, sweet - heart?
Well then,
Pno.
2/400
2/403
Cl.
Bass Cl.
p
p
Mother
from the sidelines the MOTHER watches the scene
with increasing horror. From time to time she hides her face and sobs.
M.
F.
O God!
no need to be so shy.
May I take this off you?
O
Vla.
Vc.
arco
Pno.

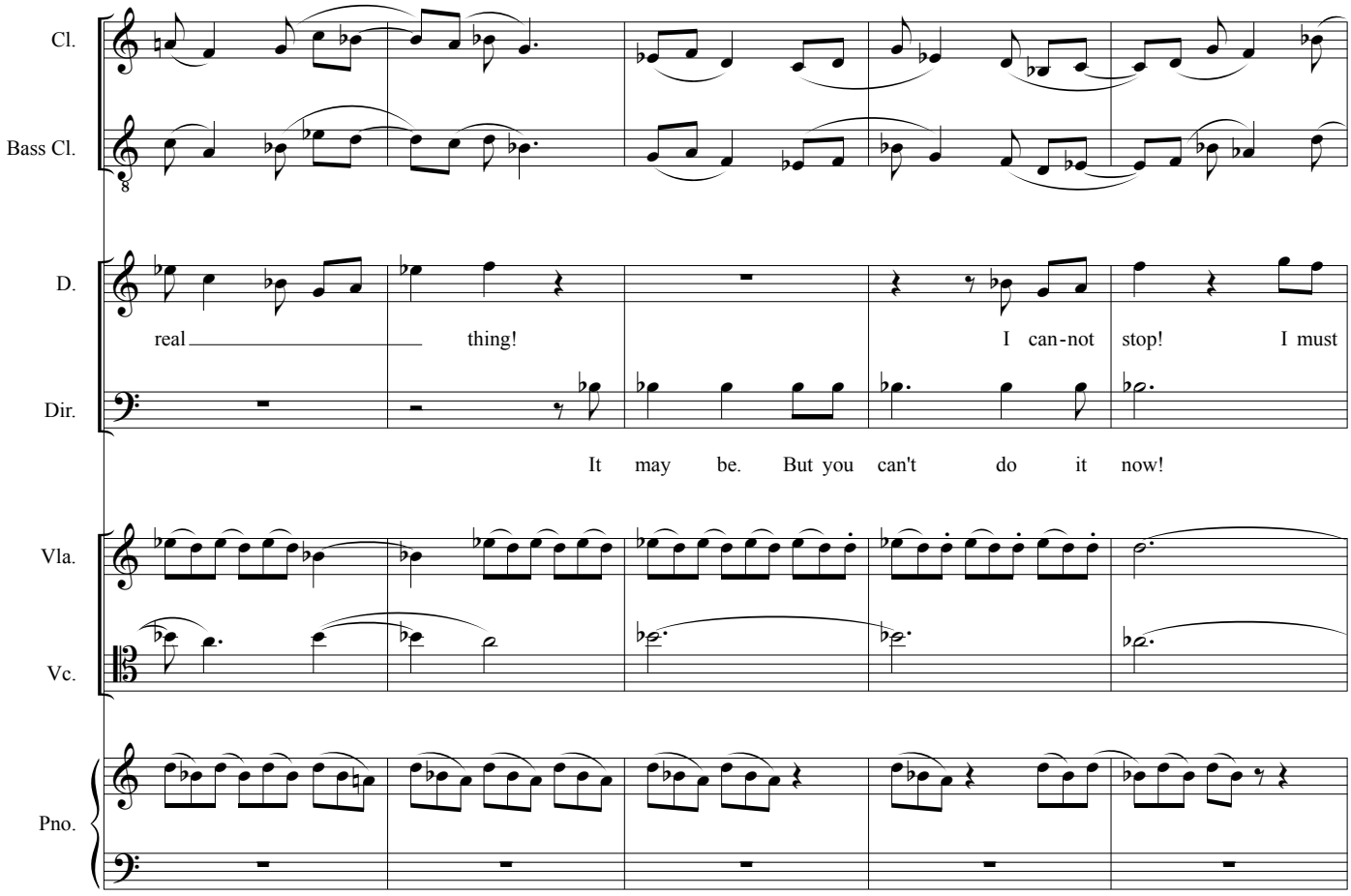

D.
No, no! I will...
F.
come now, al - low me to make you re - laxed.
Vla.
Vc.
2/412
Cl.
Bass Cl.
D.
Daughter
The best is co - ming now.
Director
Dir.
Pret-ty good, this scene.
pizz.
Vc.
f
2/418
Cl.
p
Bass Cl.
D.
There is a nice bit
Director
Dir.
Strange? Why strange?
So
Father
F.
But it is so strange...
We play our parts so
Vla.
p
arco
Vc.
pp

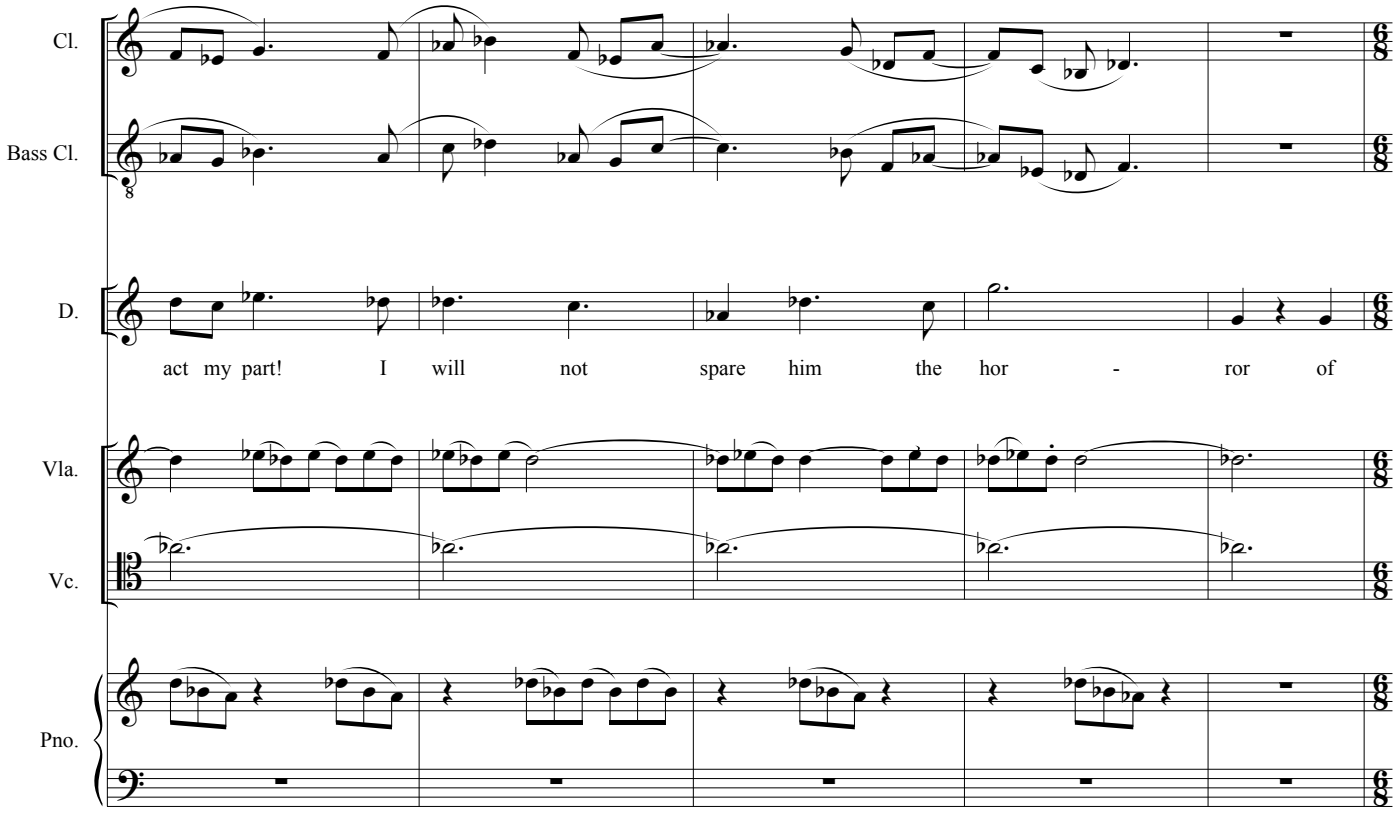

2/426
Cl.
Bass Cl.
D.
Dir.
F.
Vla.
Vc.
Pno.
f
to FATHER
addressing FATHER
now for me you will see.
Make no sen - ti -
when she says "No, no", you say?
well, so well.
to DIRECTOR
men-tal ro-mance out of this in - tense - ly pain - ful e - pi - sode!
Do you know how

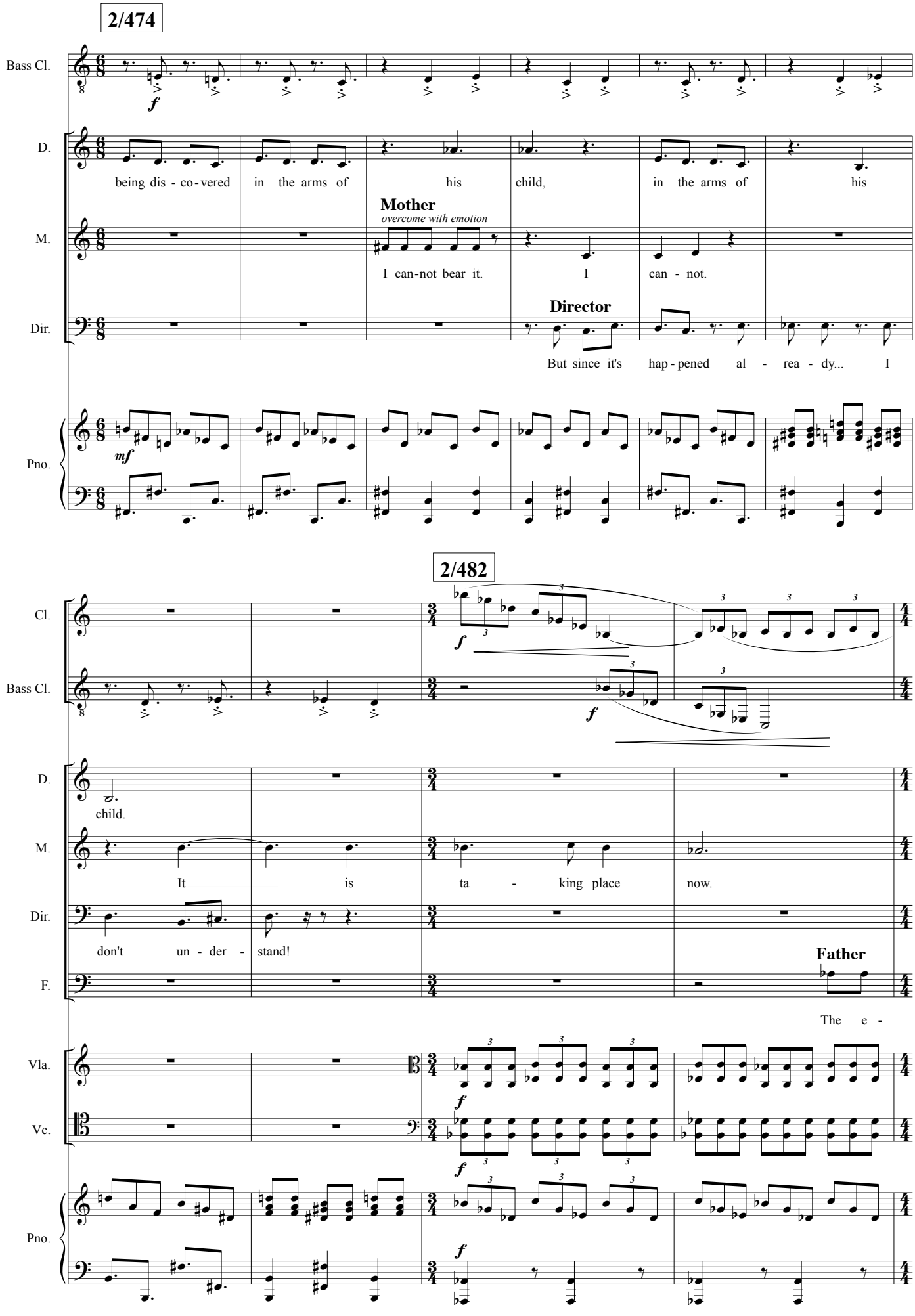

2/434
Cl.
Bass Cl.
D.
p
p
he an - swered me? "Ah well", he said, "then
Pno.
p

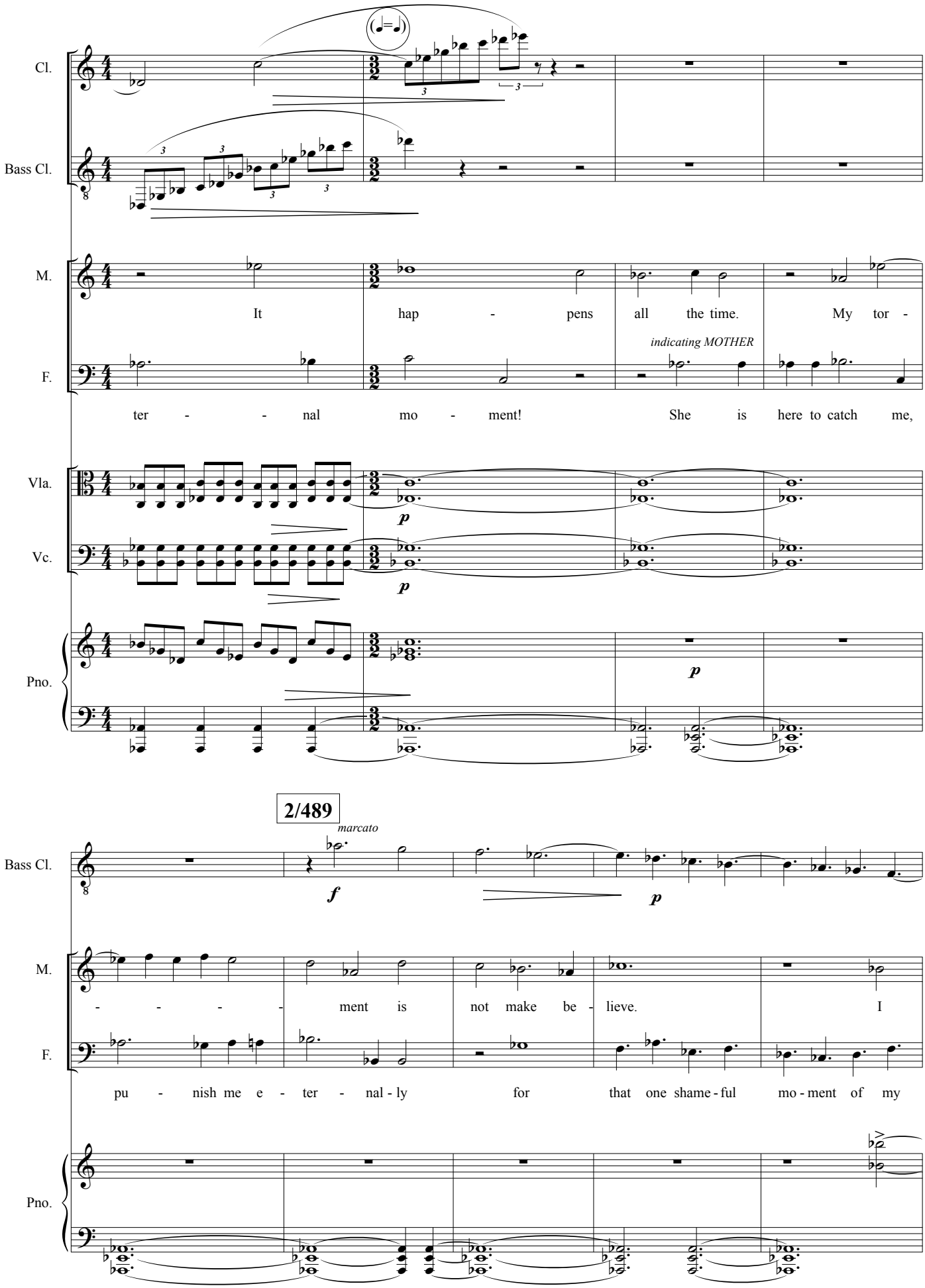

2/442
Cl.
Bass Cl.
D.
please take off this lit - tle dress." The truth!
Dir.
Director
Real - ly?
Vla.
Vc.
pp
arco
pp
Pno.
pp

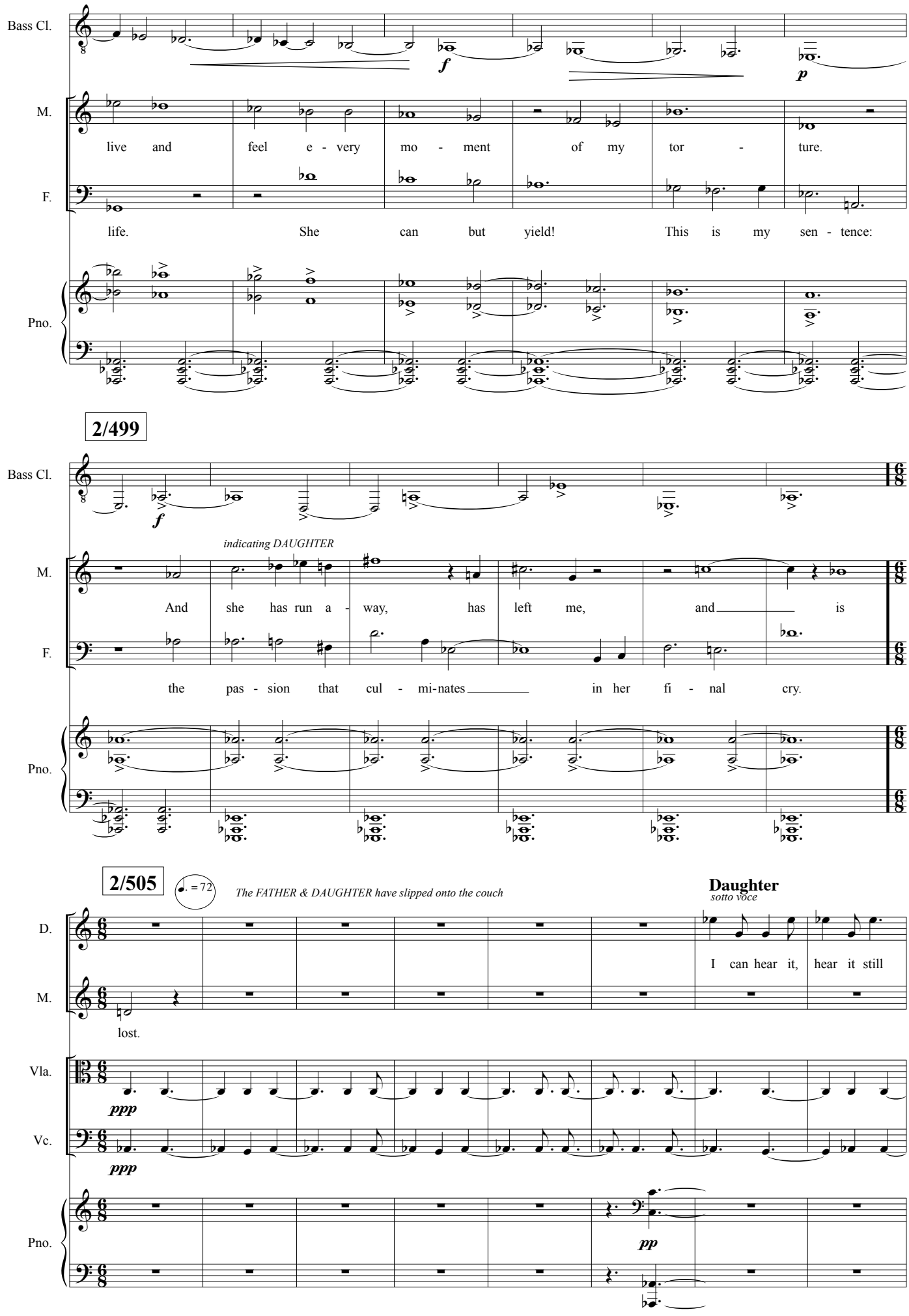

D.
And with these fin - - - gers tin - - -
Vla.
Vc.
Pno.
starting to undress
D.
- - gling, tin - - - gling with shame...
Vla.
Vc.
Pno.
2/458
Cl.
Bass Cl.
D.
Director
The
Dir.
Stop!
What are you doing?
Vla.
Vc.
Pno.

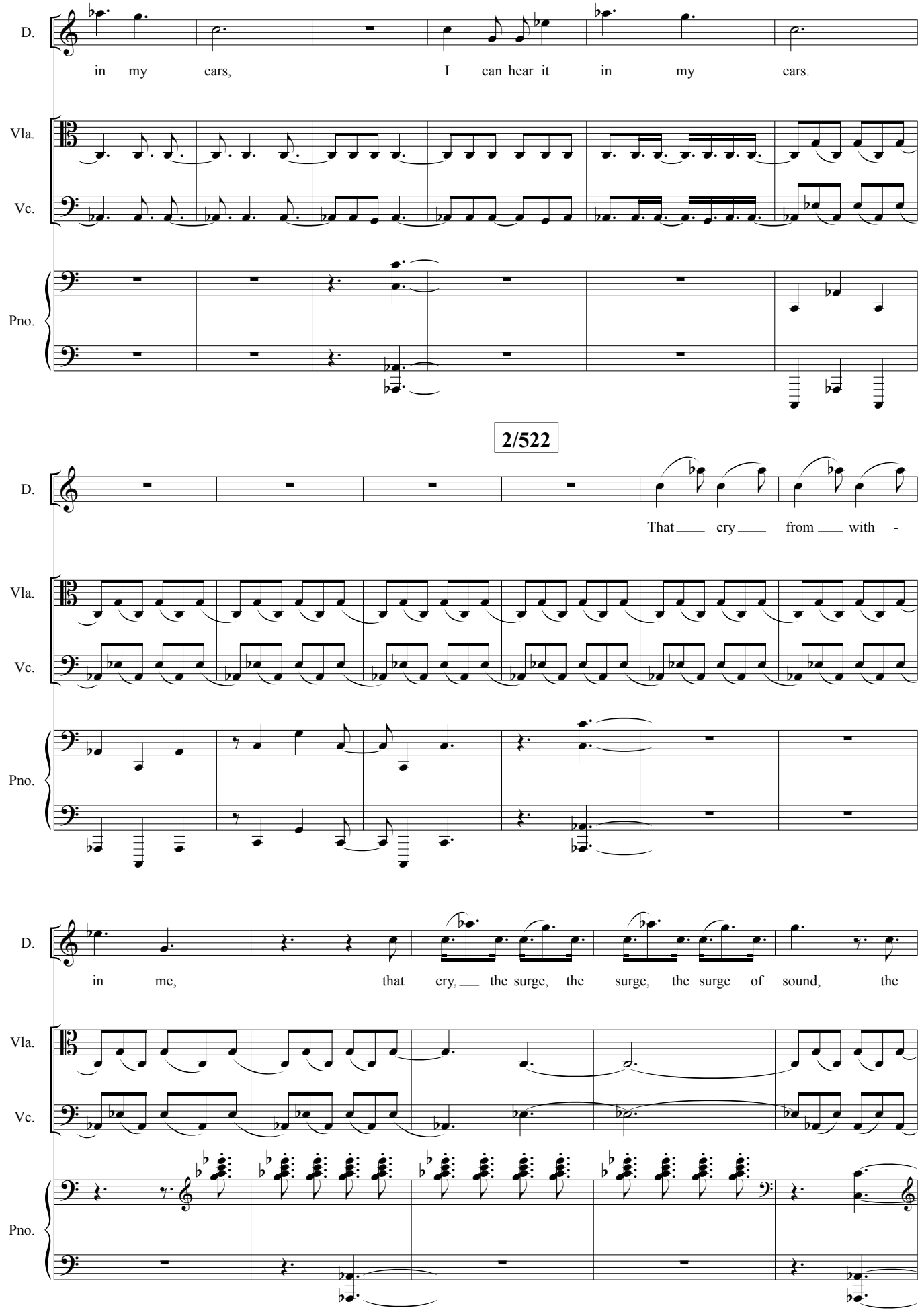

Cl.
Bass Cl.
D.
real thing!
I can-not stop! I must
Dir.
It may be. But you can't do it now!
Vla.
Vc.
Pno.

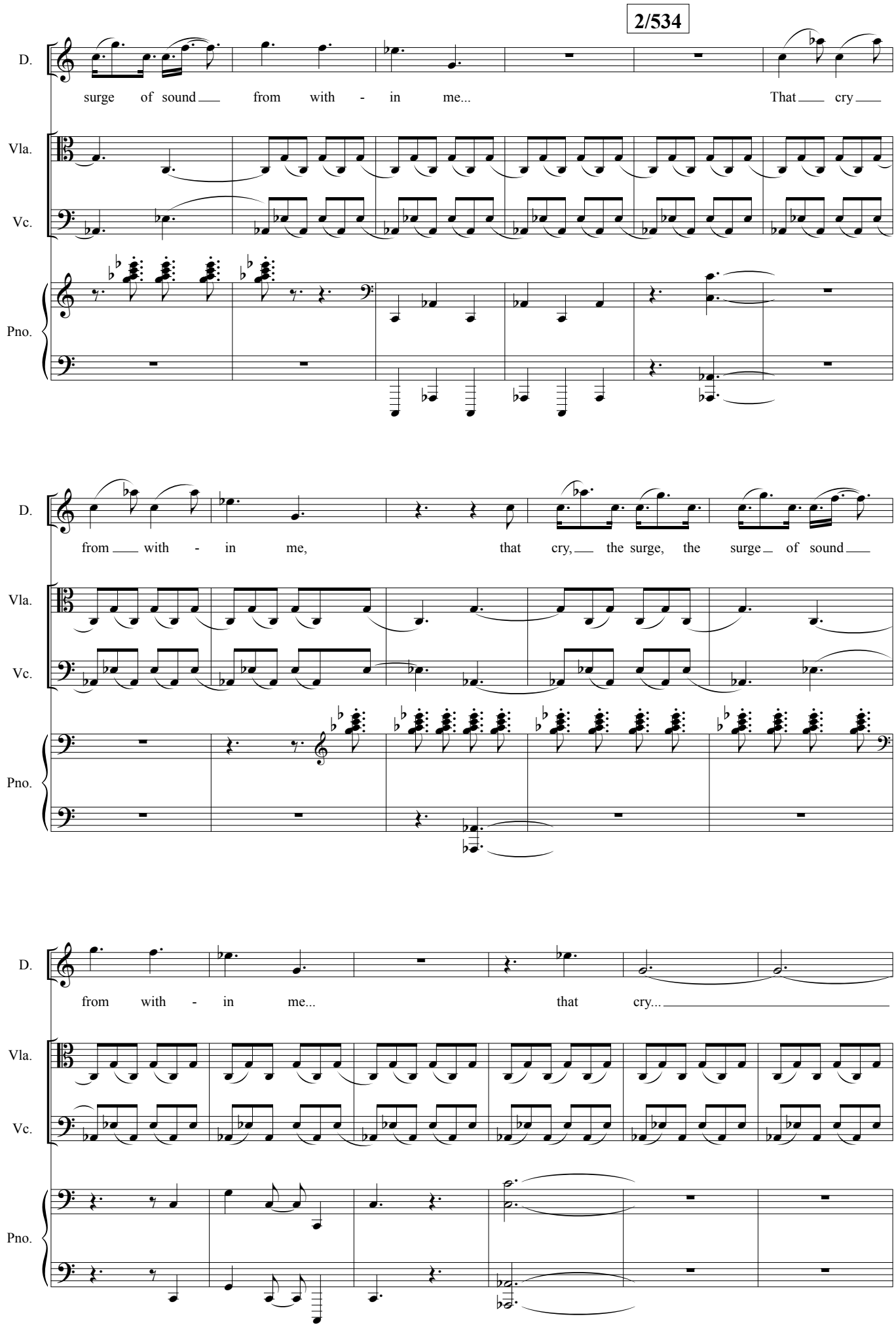

Cl.
Bass Cl.
D.
act my part! I will not spare him the hor - ror of
Vla.
Vc.
Pno.

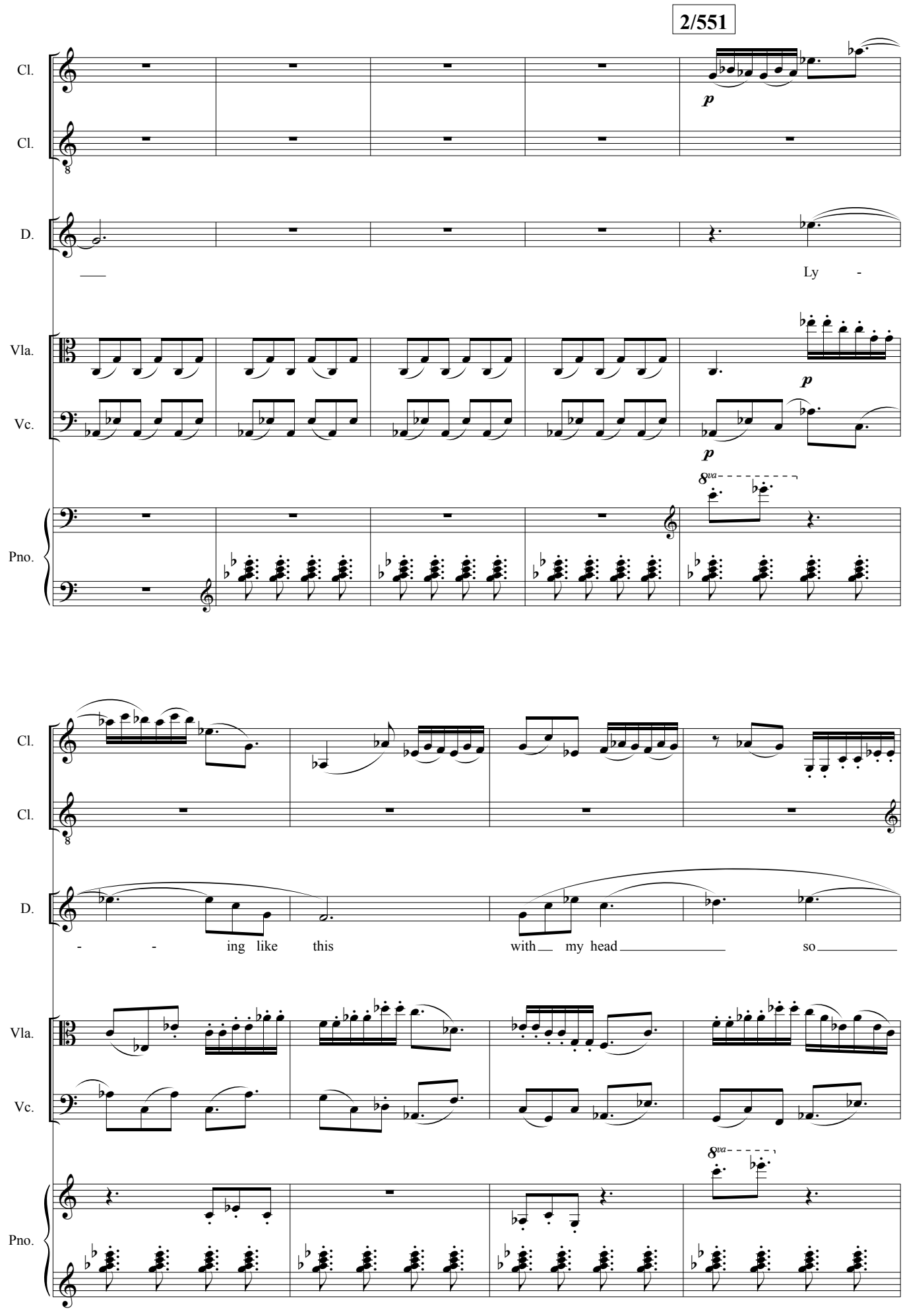

2/474
Bass Cl.
D.
M.
Dir.
Pno.
f
being dis - co - vered in the arms of his child, in the arms of his
Mother
overcome with emotion
I can-not bear it. I can - not.
Director
But since it's hap - pened al - rea - dy... I
mf
2/482
Cl.
Bass Cl.
D.
M.
Dir.
F.
Vla.
Vc.
Pno.
child.
It is ta - king place now.
don't un - der - stand!
Father
The e -

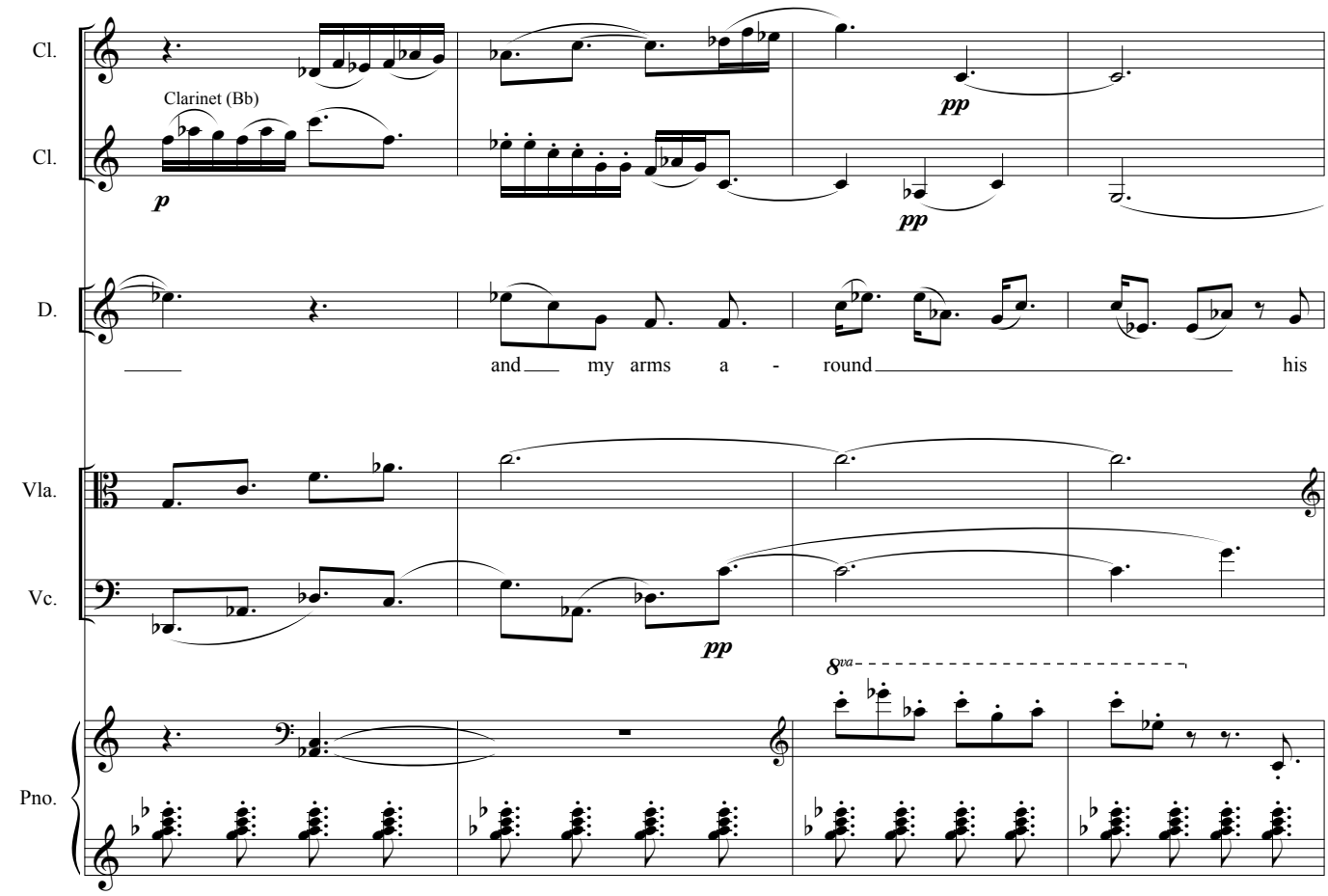

Cl.
Bass Cl.
M.
It hap - pens all the time. My tor -
indicating MOTHER
F.
ter - - nal mo - ment! She is here to catch me,
Vla.
Vc.
p
Pno.
2/489
marcato
f
Bass Cl.
M.
- - - - ment is not make be - lieve. I
F.
pu - nish me e - ter - nal - ly for that one shame - ful mo - ment of my
Pno.

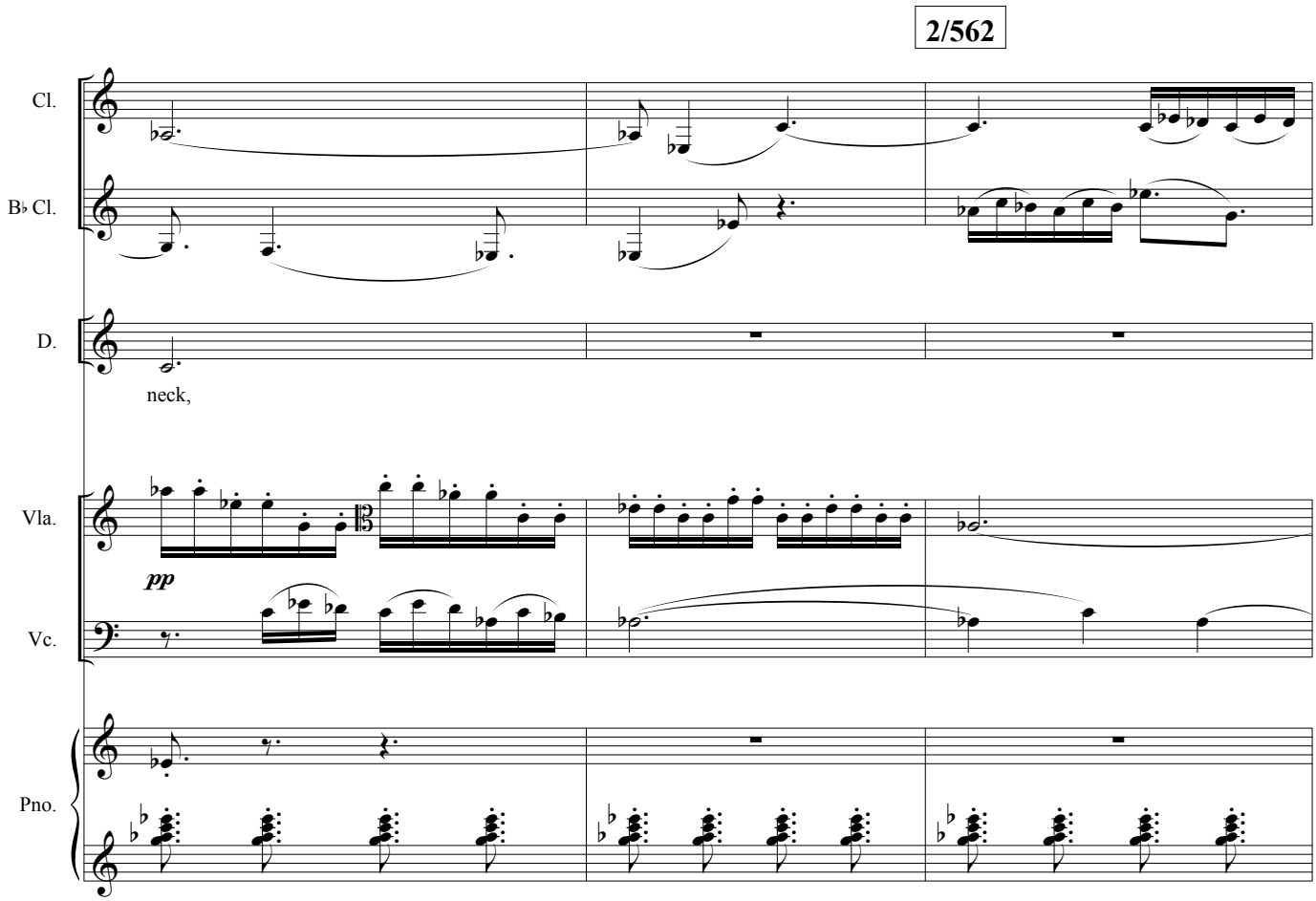

Bass Cl.
M.
F.
Pno.
live and feel e - very mo - ment of my tor - ture.
life. She can but yield! This is my sen - tence:
f
p
2/499
indicating DAUGHTER
And she has run a - way, has left me, and is
the pas - sion that cul - mi-nates in her fi - nal cry.
2/505
♩. = 72
The FATHER & DAUGHTER have slipped onto the couch
Daughter
sotto voce
D.
I can hear it, hear it still
lost.
Vla.
Vc.
ppp
pp

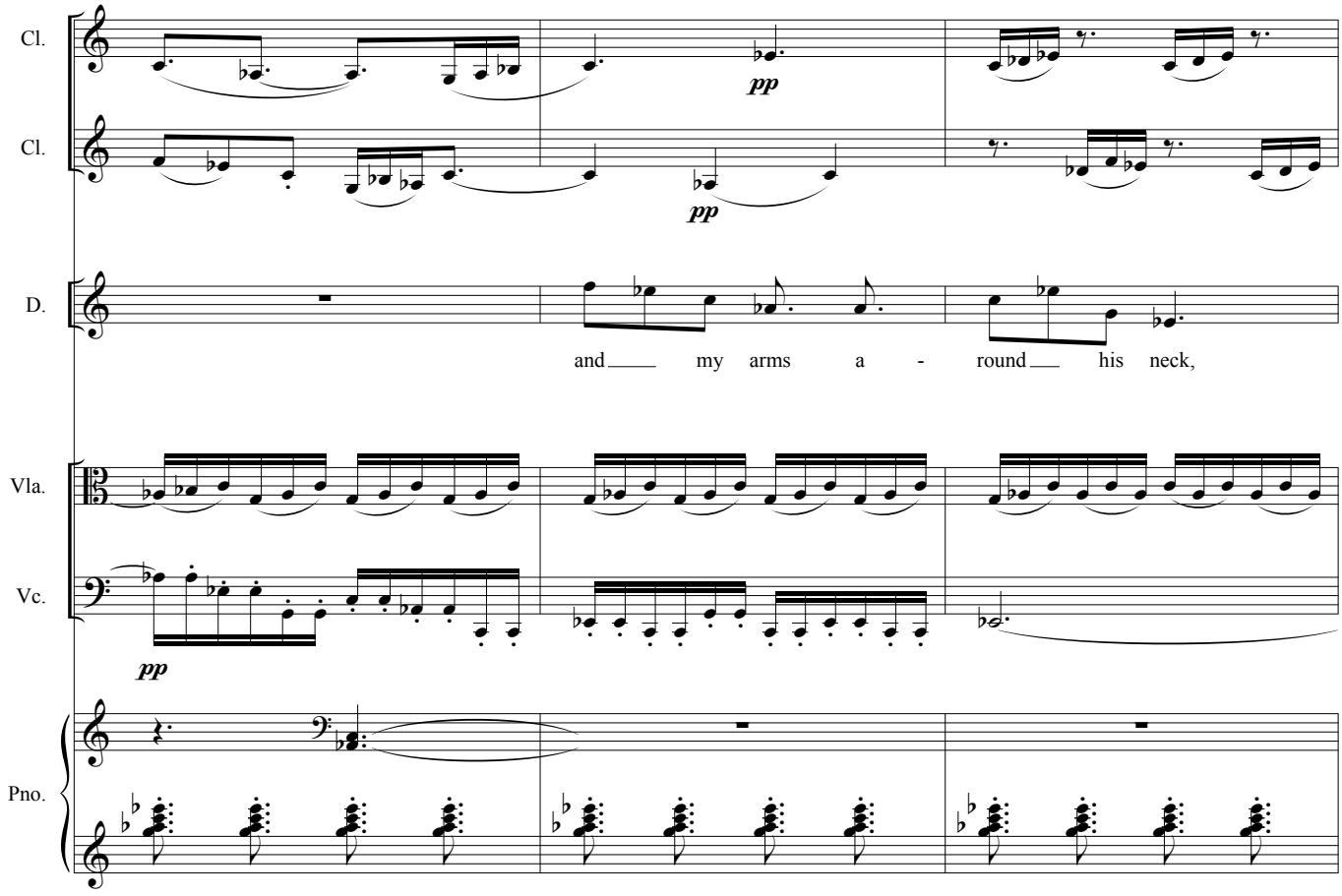

D.
in my ears, I can hear it in my ears.
Vla.
Vc.
Pno.
2/522
D.
That cry from with -
Vla.
Vc.
Pno.
D.
in me, that cry, the surge, the surge, the surge of sound, the
Vla.
Vc.
Pno.


2/534
D.
surge of sound from with - in me... That cry
Vla.
Vc.
Pno.
D.
from with - in me, that cry, the surge, the surge of sound
Vla.
Vc.
Pno.
D.
from with - in me... that cry...
Vla.
Vc.
Pno.

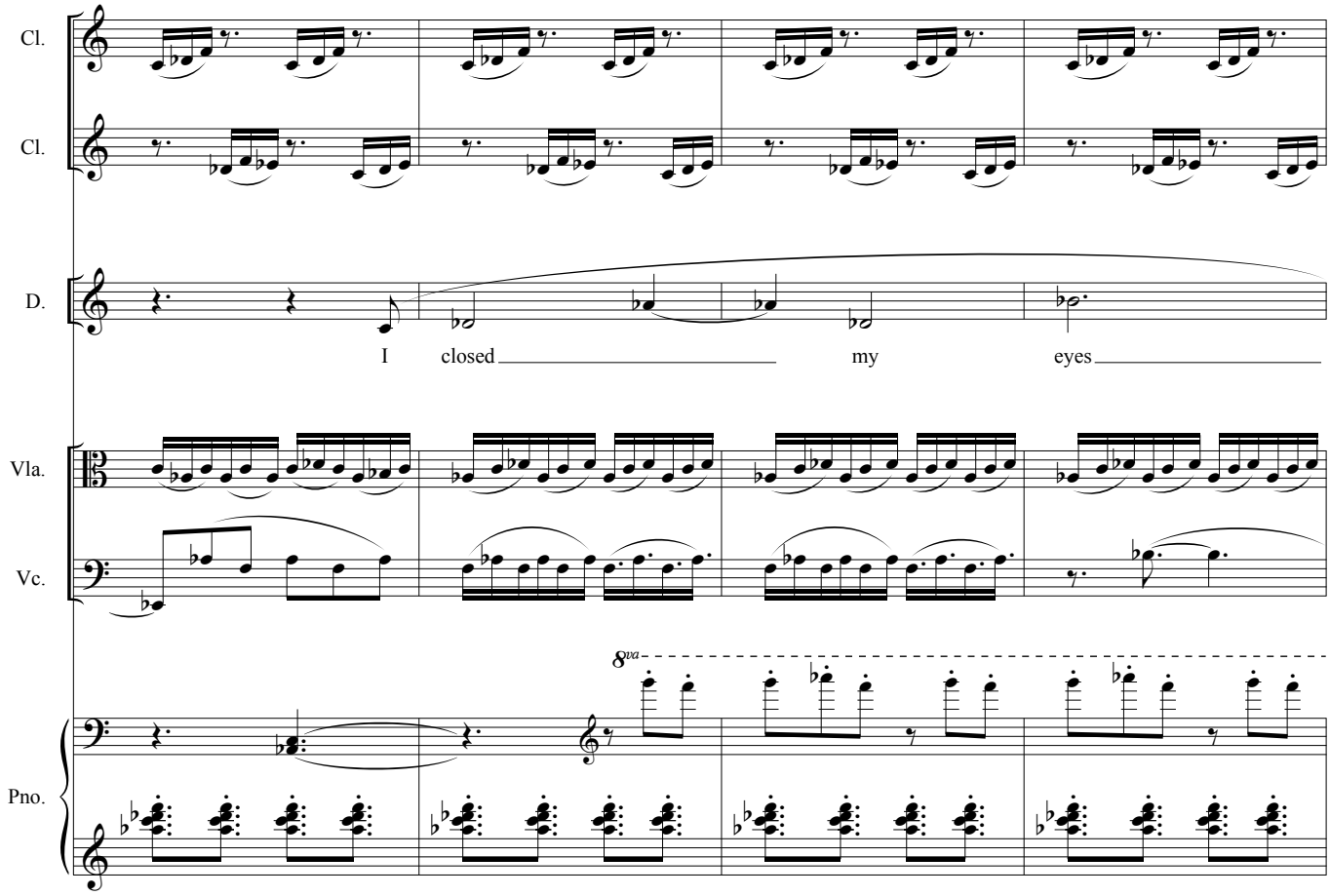

2/551
Cl.
Cl.
D.
Vla.
Vc.
Pno.
p
Ly -
8va
- - ing like this
with my head
so

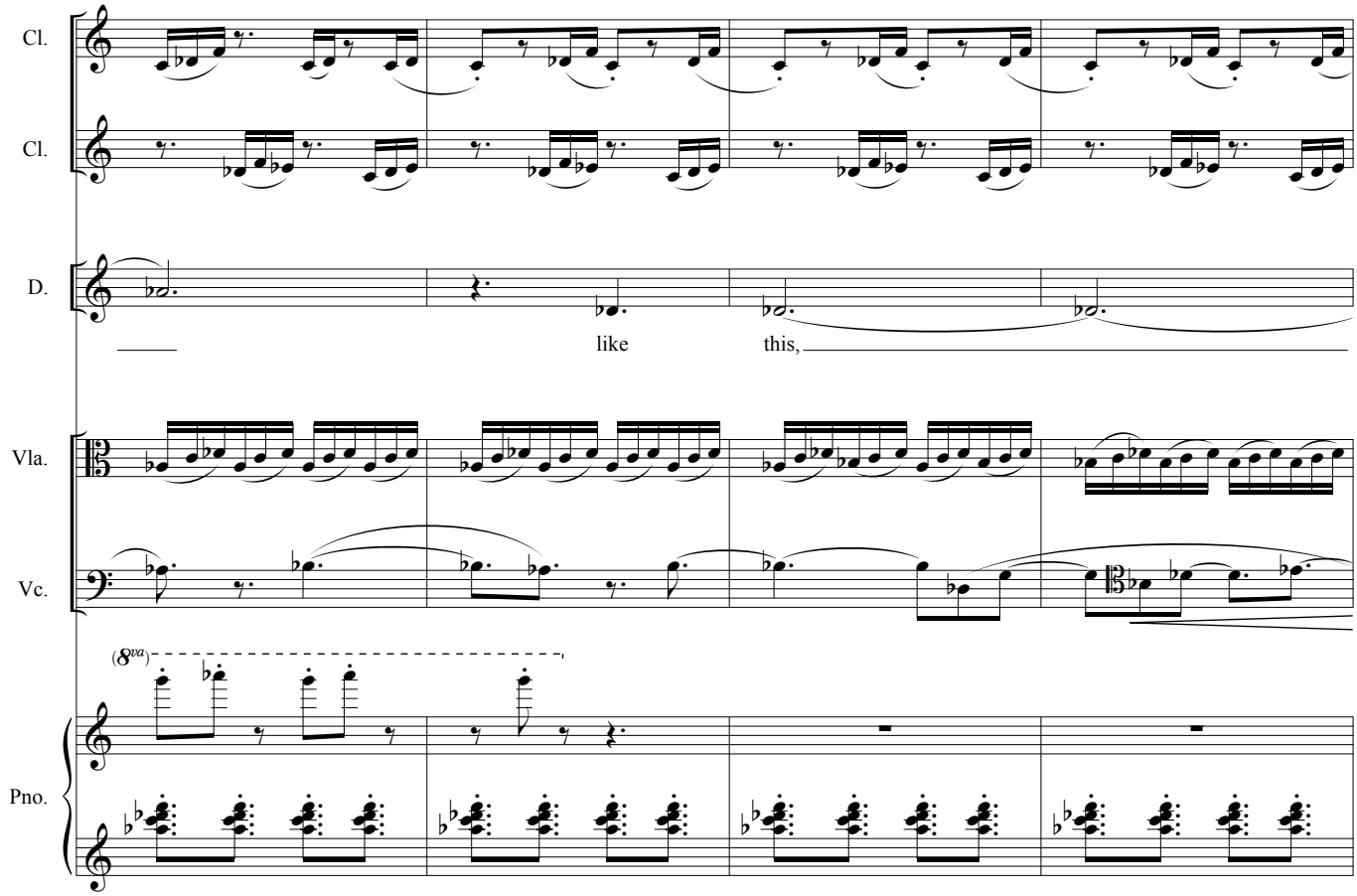

Cl.
Clarinet (Bb)
Cl.
p
pp
pp
D.
and my arms a - round his
Vla.
Vc.
pp
8va
Pno.

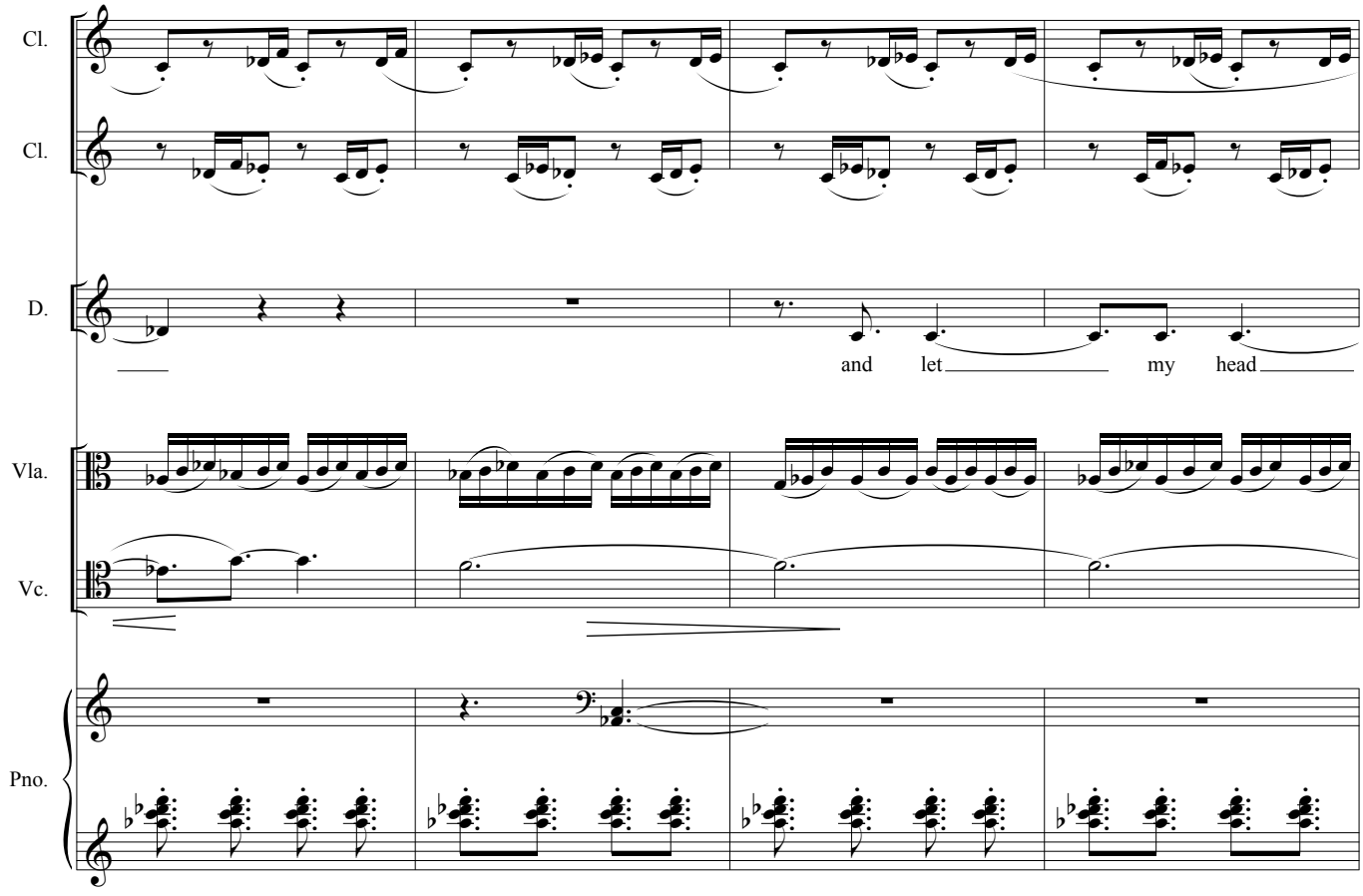

2/562
Cl.
B♭ Cl.
D.
neck,
Vla.
pp
Vc.
Pno.


Cl.
Cl.
pp
pp
D.
and my arms a - round his neck,
Vla.
Vc.
pp
Pno.

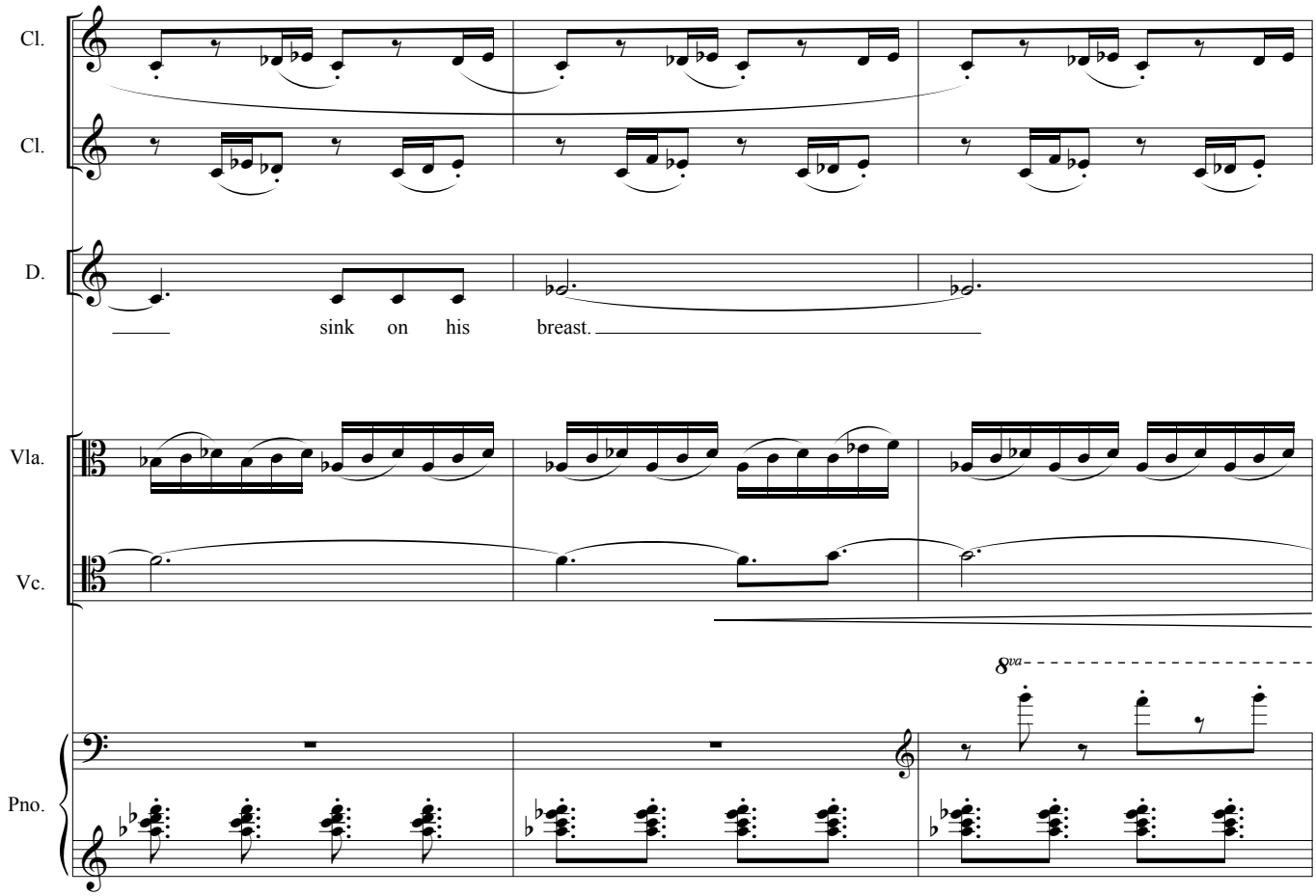
2/567

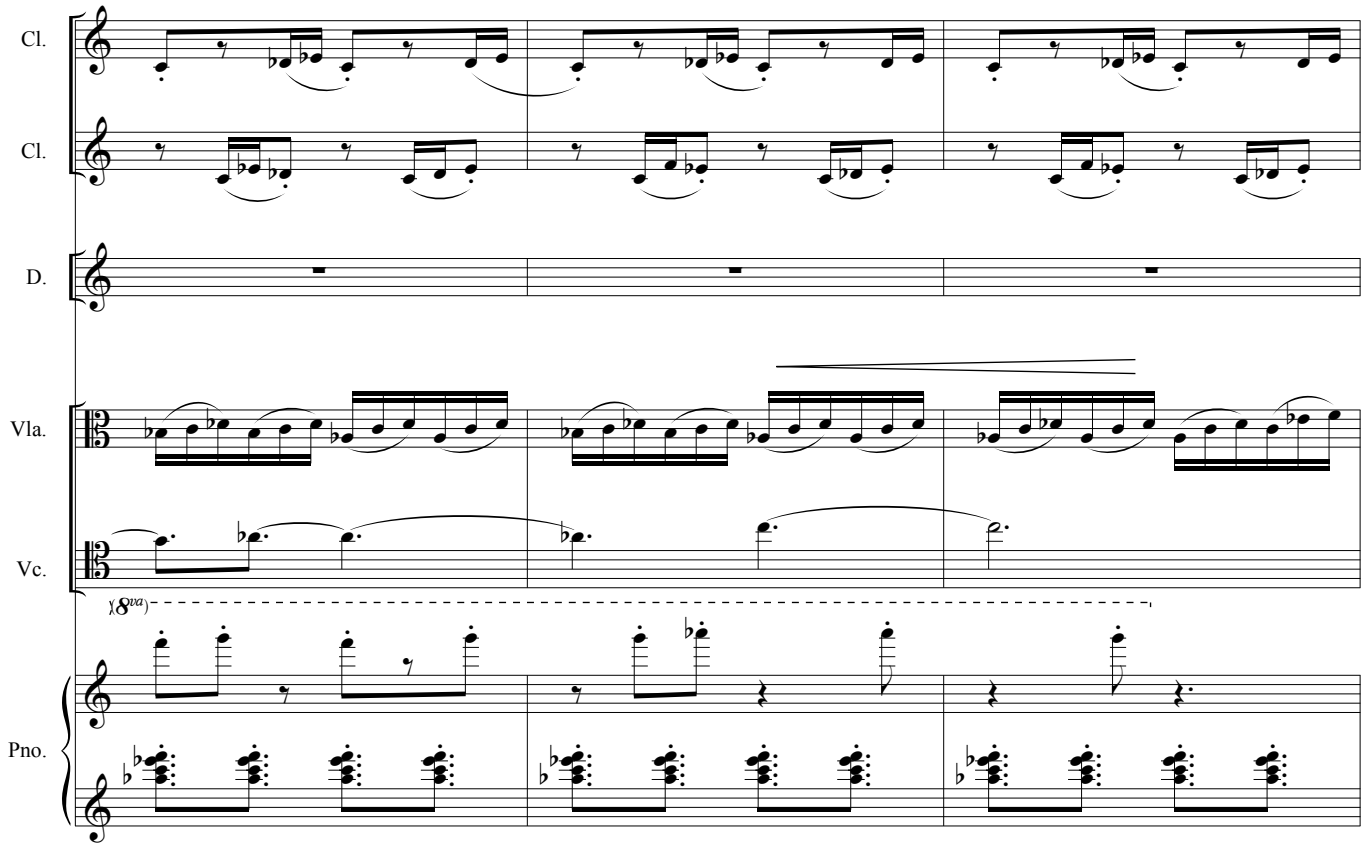

Cl.
Cl.
D.
I closed my eyes
Vla.
Vc.
8va
Pno.

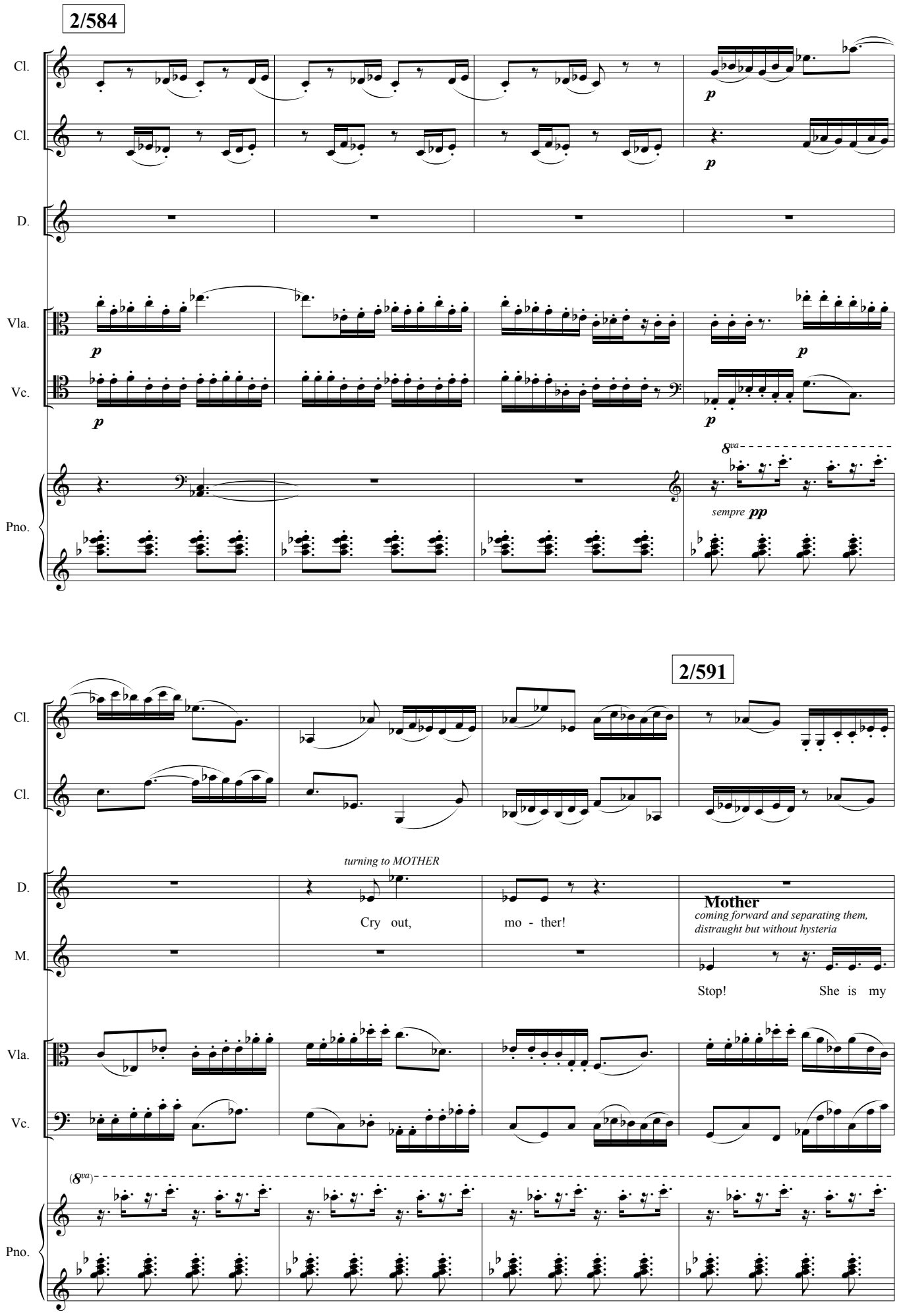

Cl.
Cl.
D.
like
this,
Vla.
Vc.
(8va)
Pno.

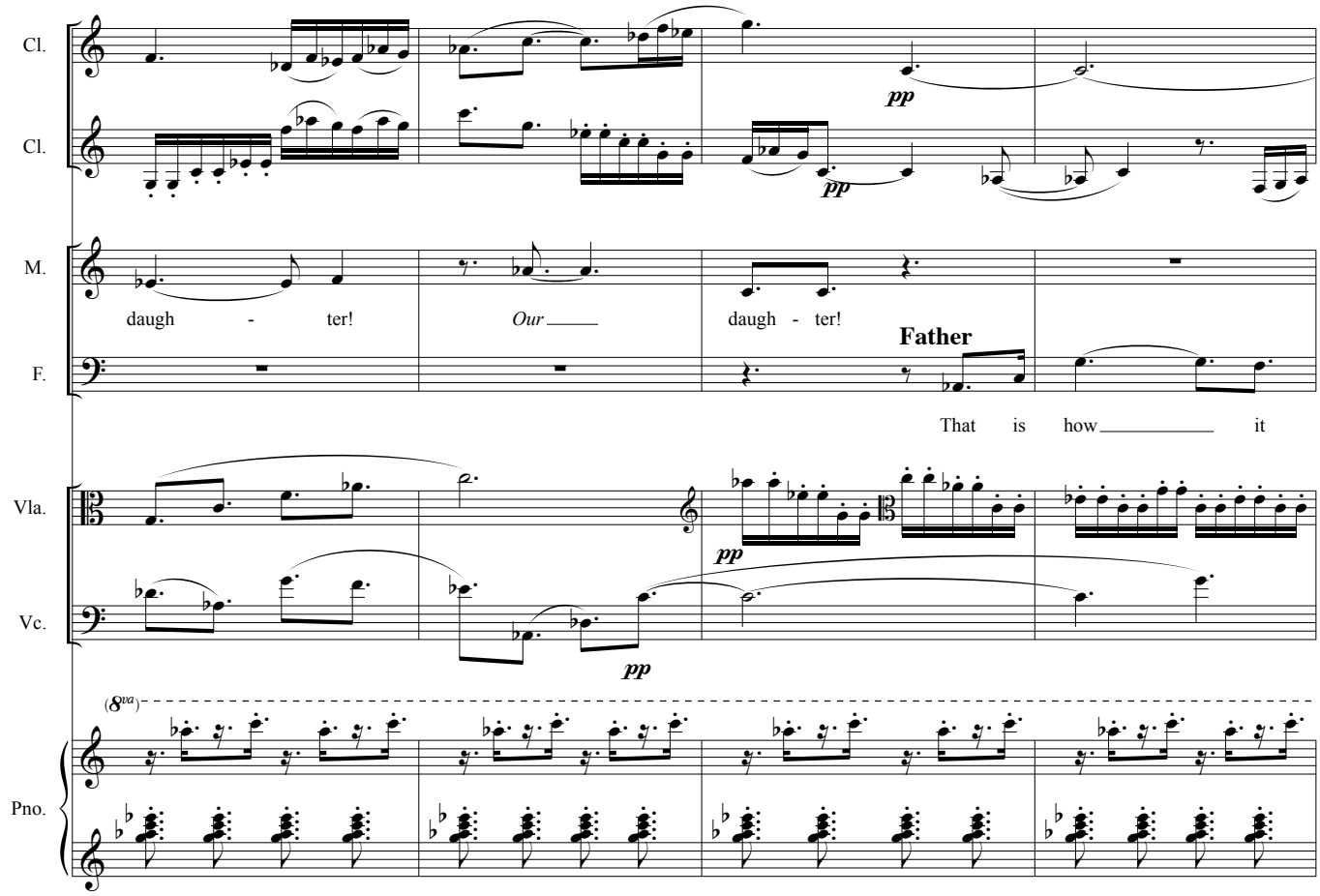

Cl.
Cl.
D.
and let my head
Vla.
Vc.
Pno.

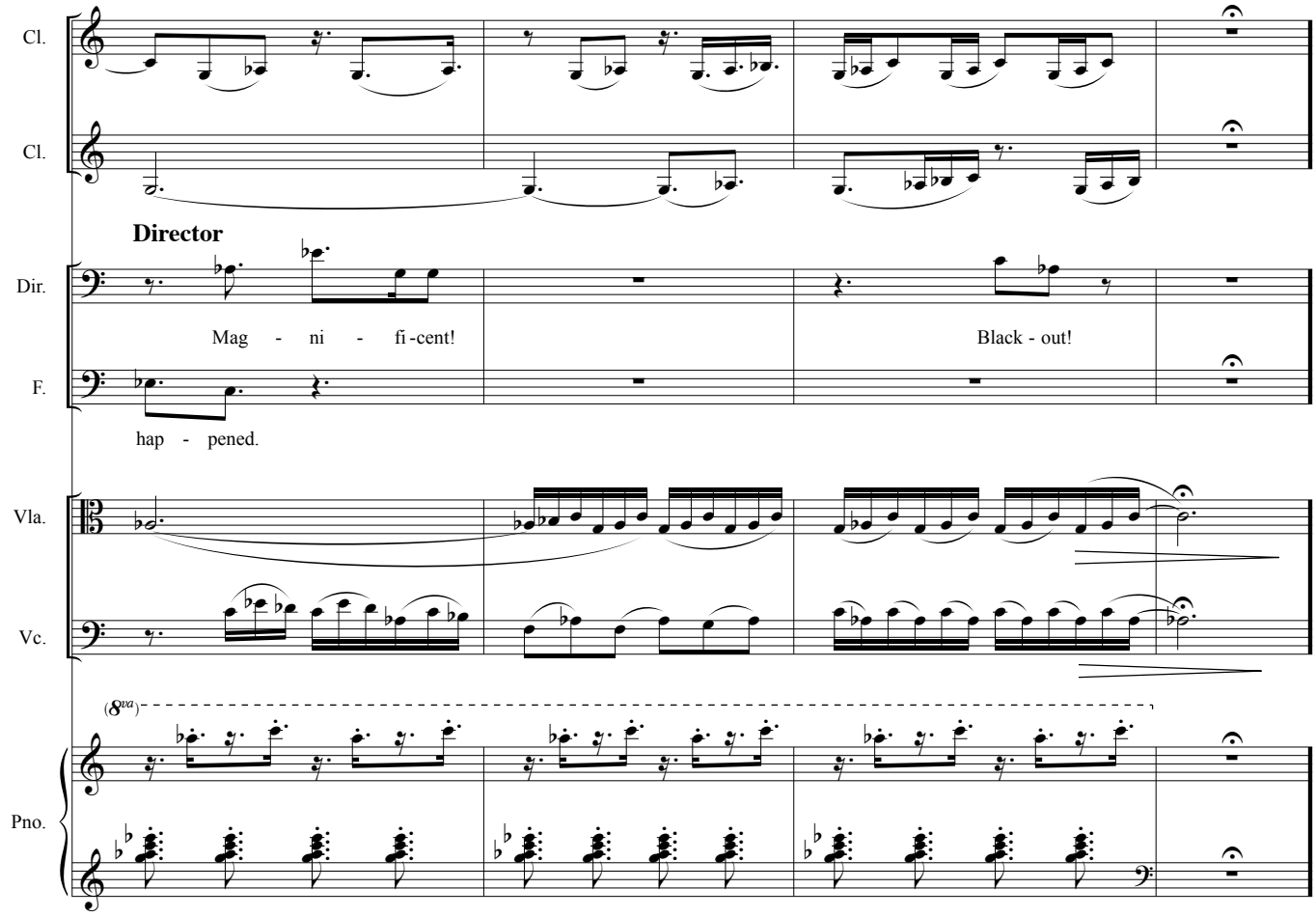
2/579

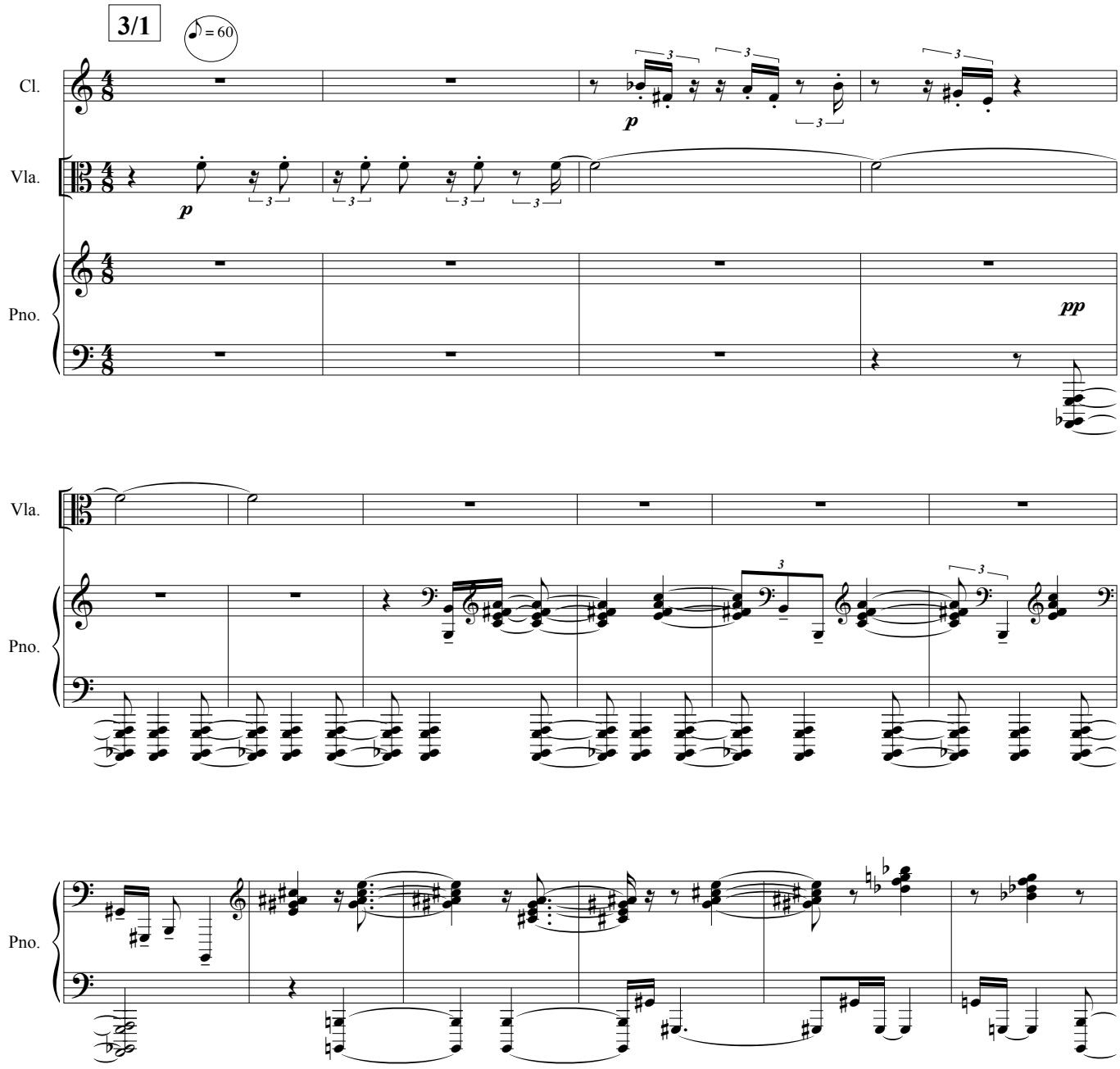




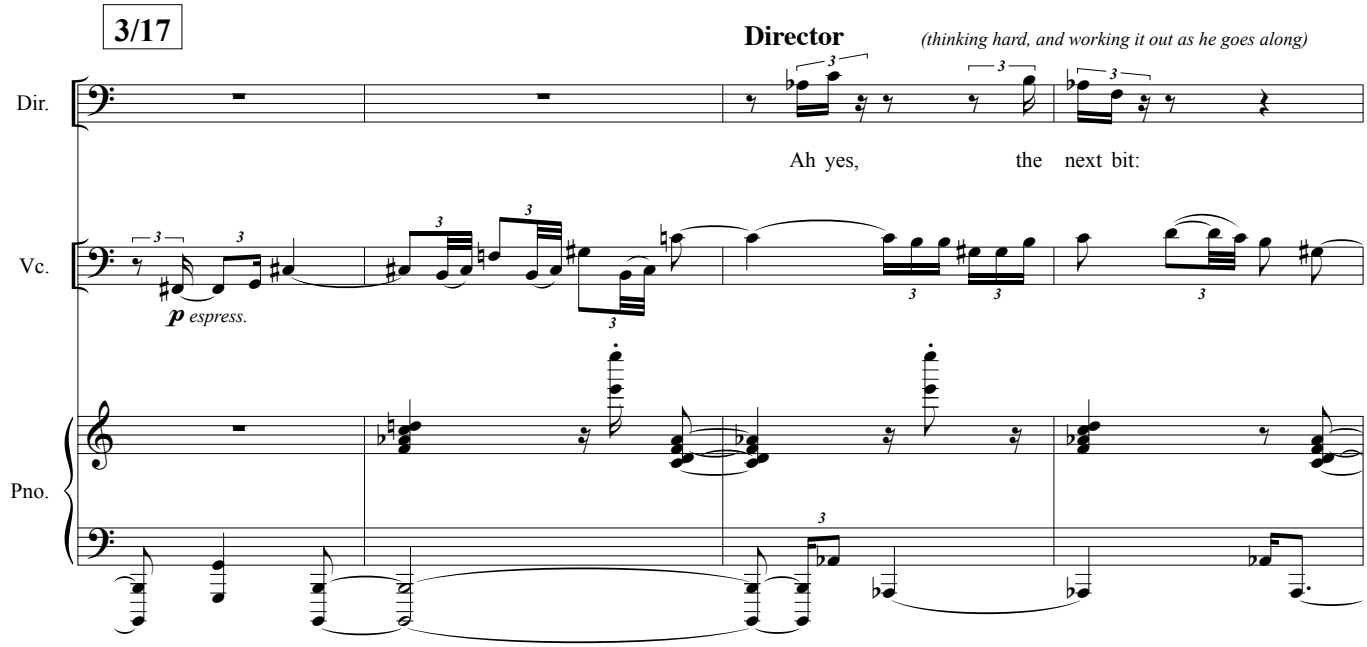

2/584
Cl.
Cl.
D.
Vla.
Vc.
Pno.
p
p
p
p
p
8va
sempre pp
2/591
Cl.
Cl.
turning to MOTHER
D.
M.
Cry out,
mo - ther!
Mother
coming forward and separating them, distraught but without hysteria
Stop!
She is my
Vla.
Vc.
(8va)
Pno.

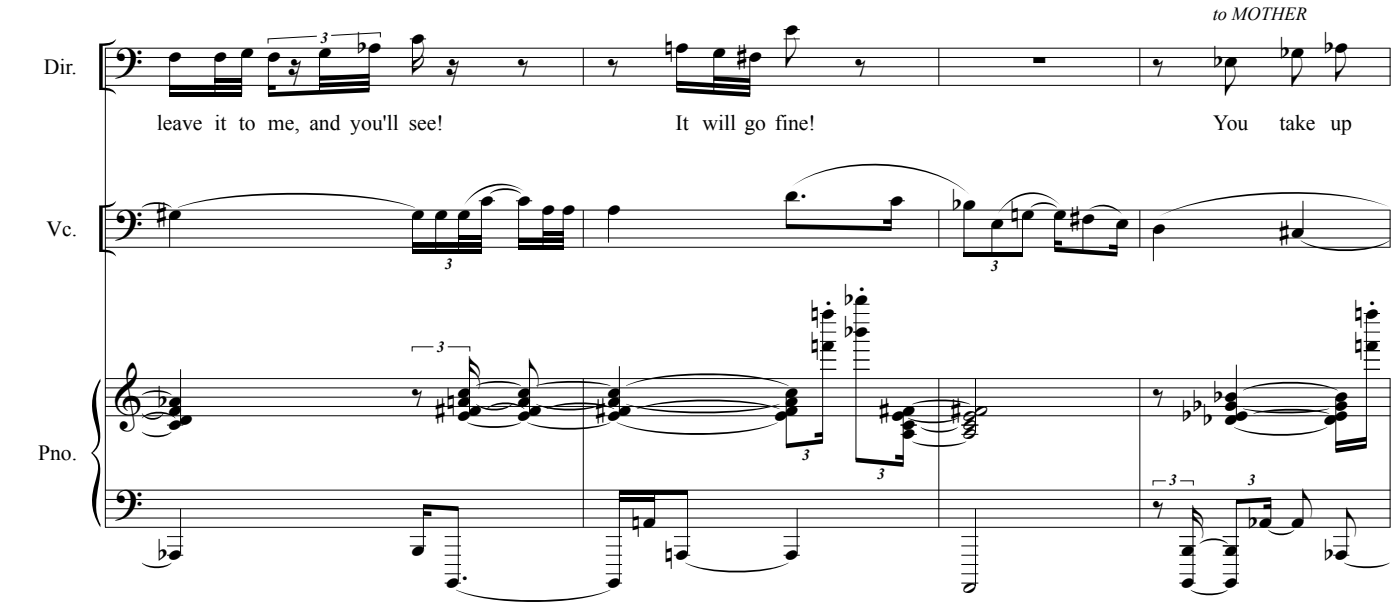

Cl.
Cl.
pp
pp
M.
F.
daugh - ter!
Our
daugh - ter!
Father
That is how it
Vla.
Vc.
pp
pp
(8va)
Pno.

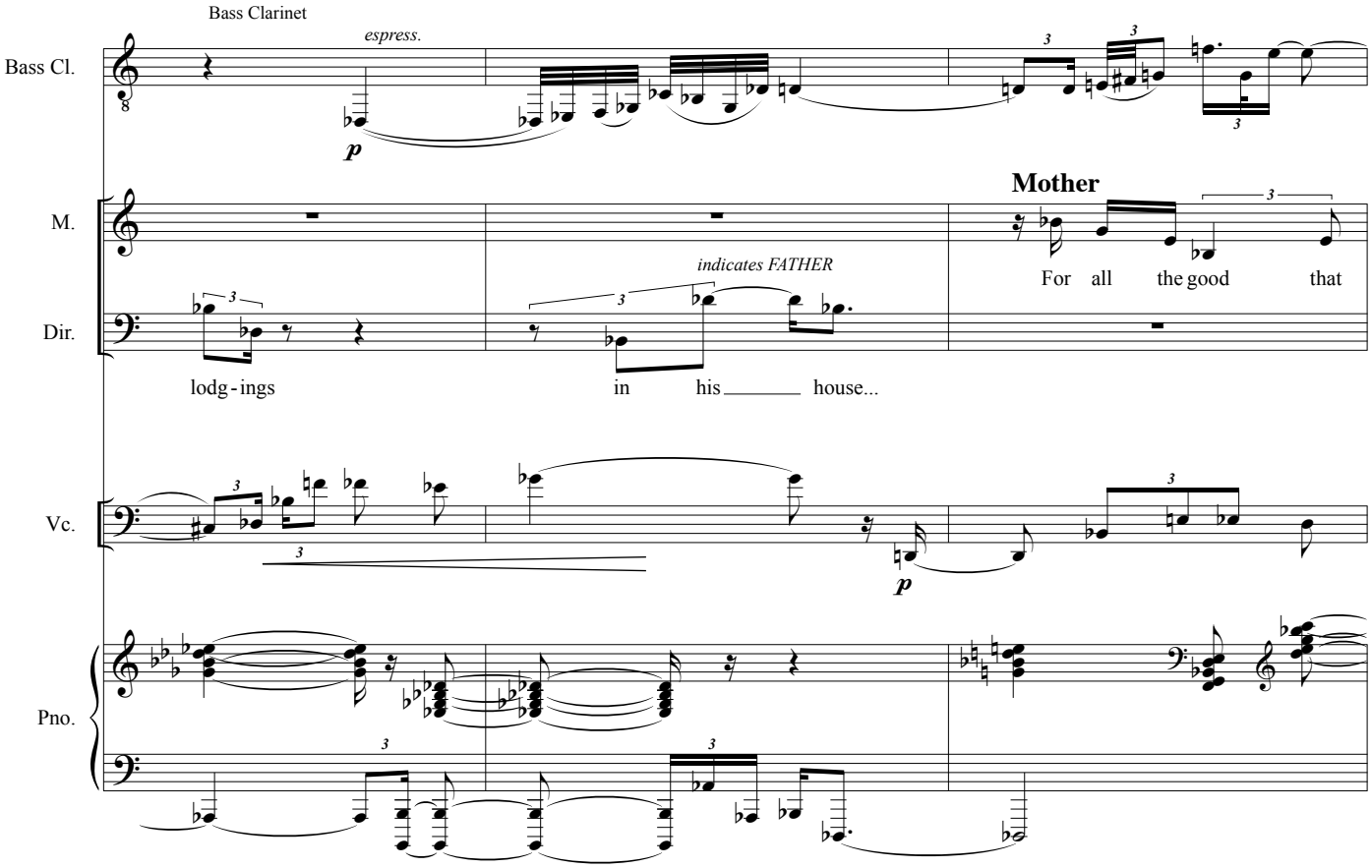

Cl.
Cl.
Director
Dir.
F.
Mag - ni - fi-cent!
Black - out!
hap - pened.
Vla.
Vc.
(8va)
Pno.

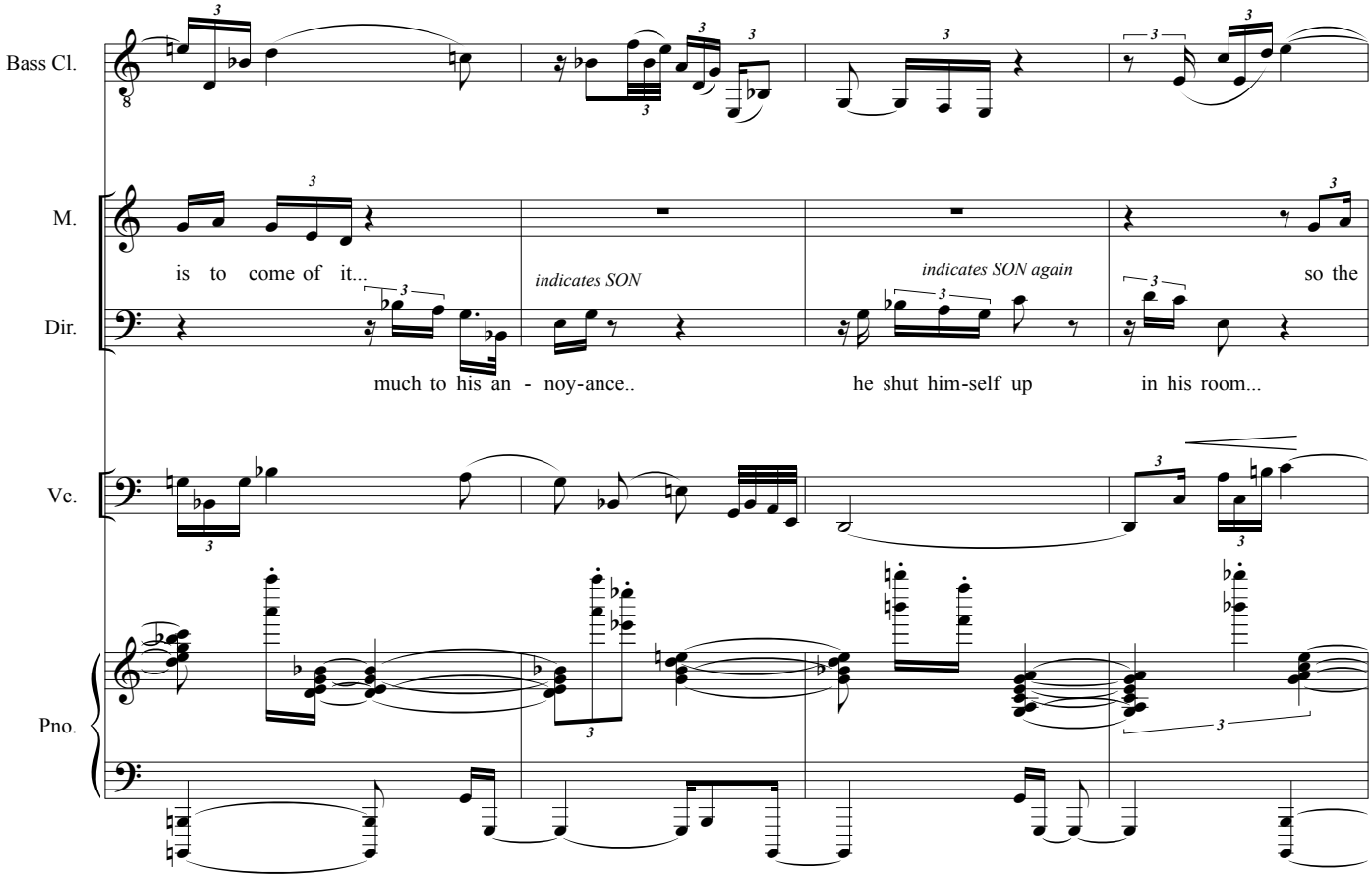


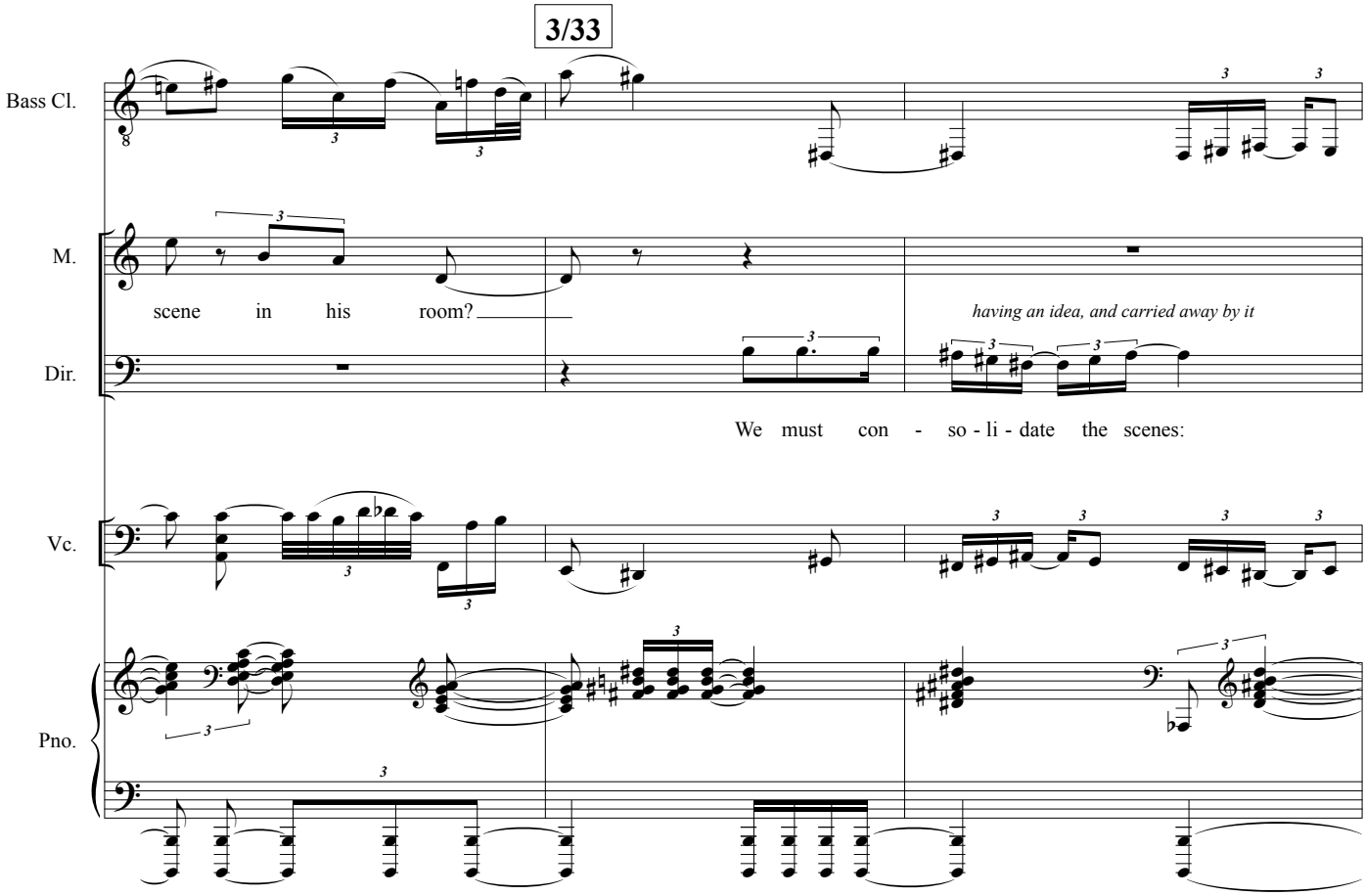
Part 3: *the events in the garden*

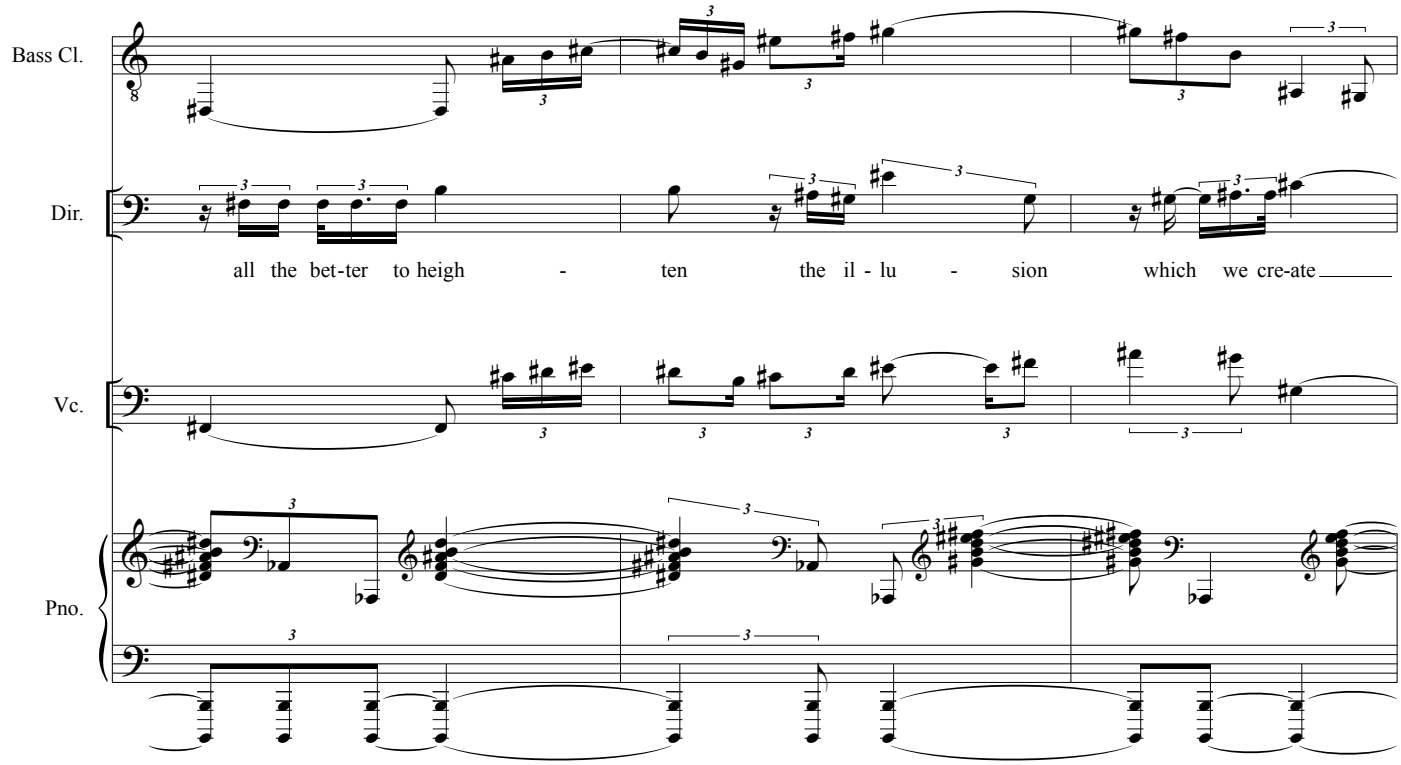


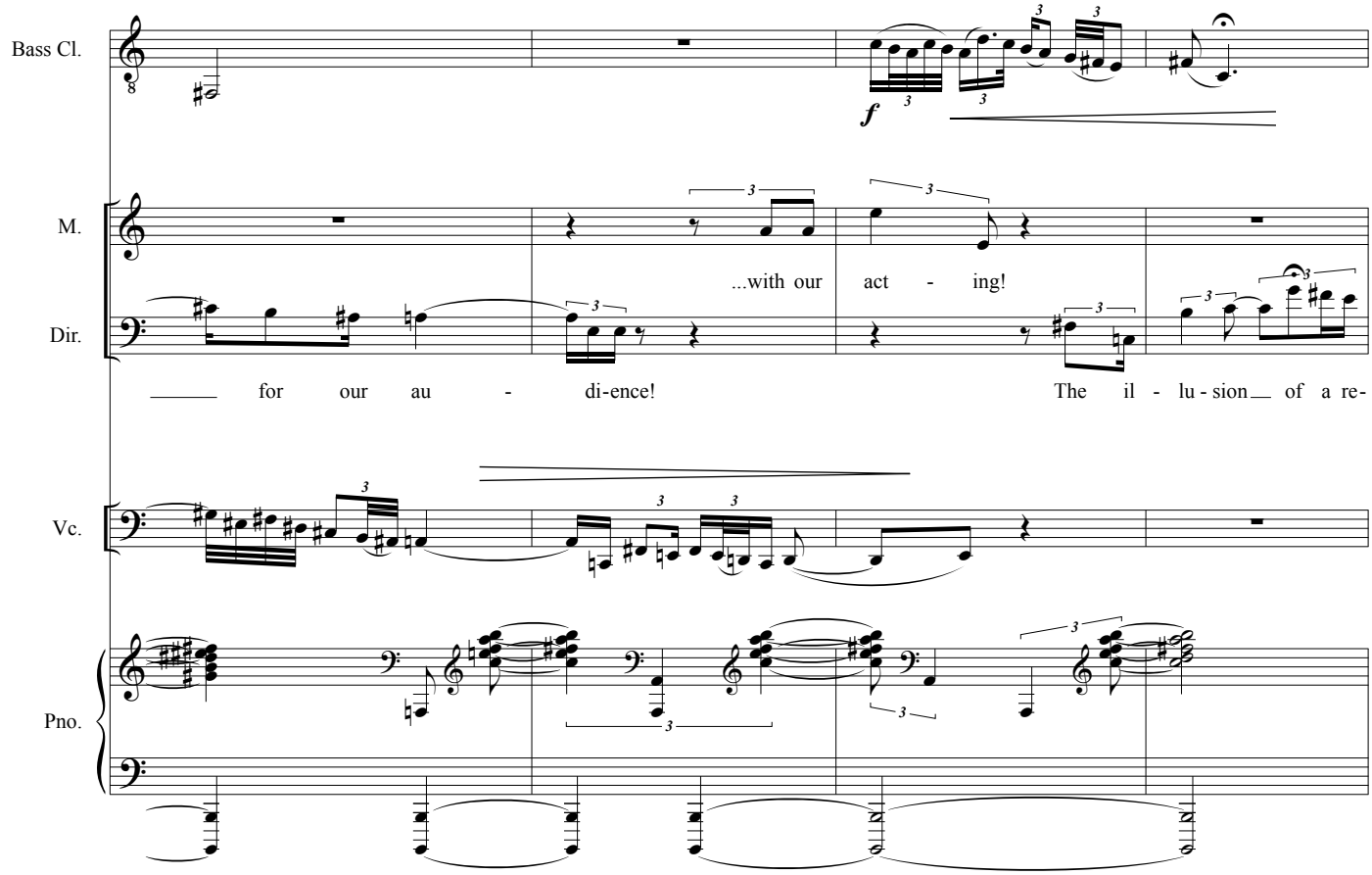

to MOTHER
Dir.
leave it to me, and you'll see!
It will go fine!
You take up
Vc.
Pno.

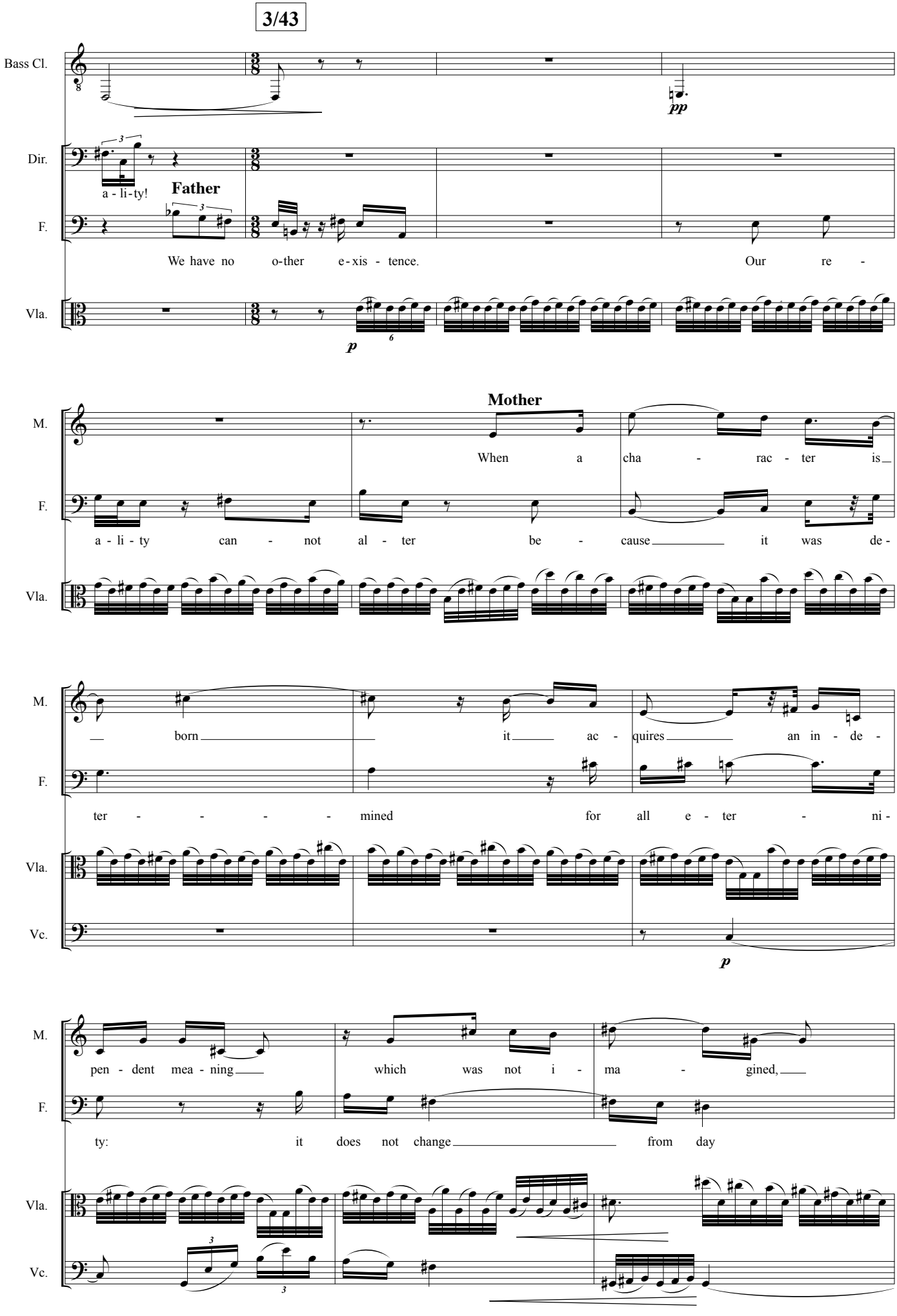

Bass Clarinet
espress.
Bass Cl.
p
Mother
M.
indicates FATHER
For all the good that
Dir.
lodg - ings
in his house...
Vc.
p
Pno.

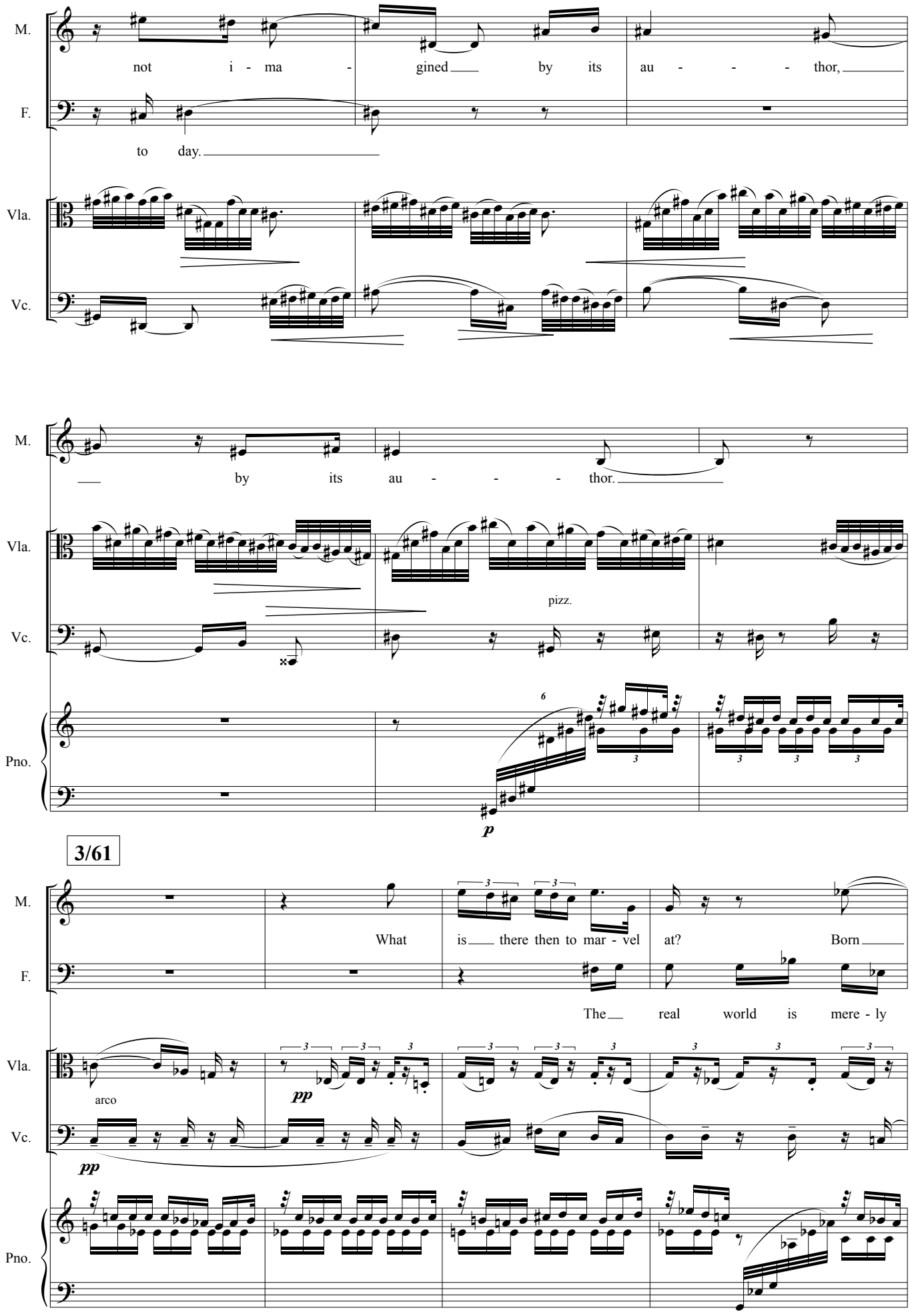

Bass Cl.
M.
Dir.
Vc.
Pno.
is to come of it...
much to his an - noy-ance..
indicates SON
indicates SON again
so the
he shut him-self up
in his room...

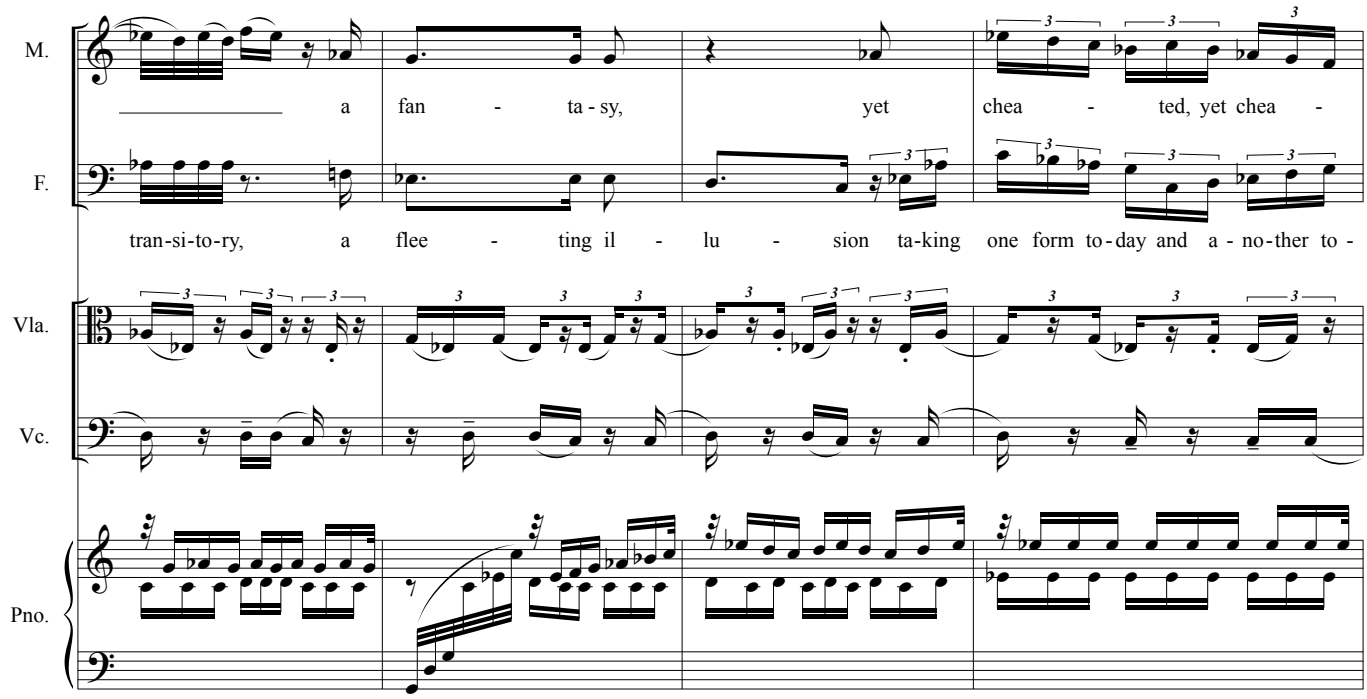

3/33
Bass Cl.
M.
Dir.
Vc.
Pno.
scene in his room?
having an idea, and carried away by it
We must con - so - li - date the scenes:

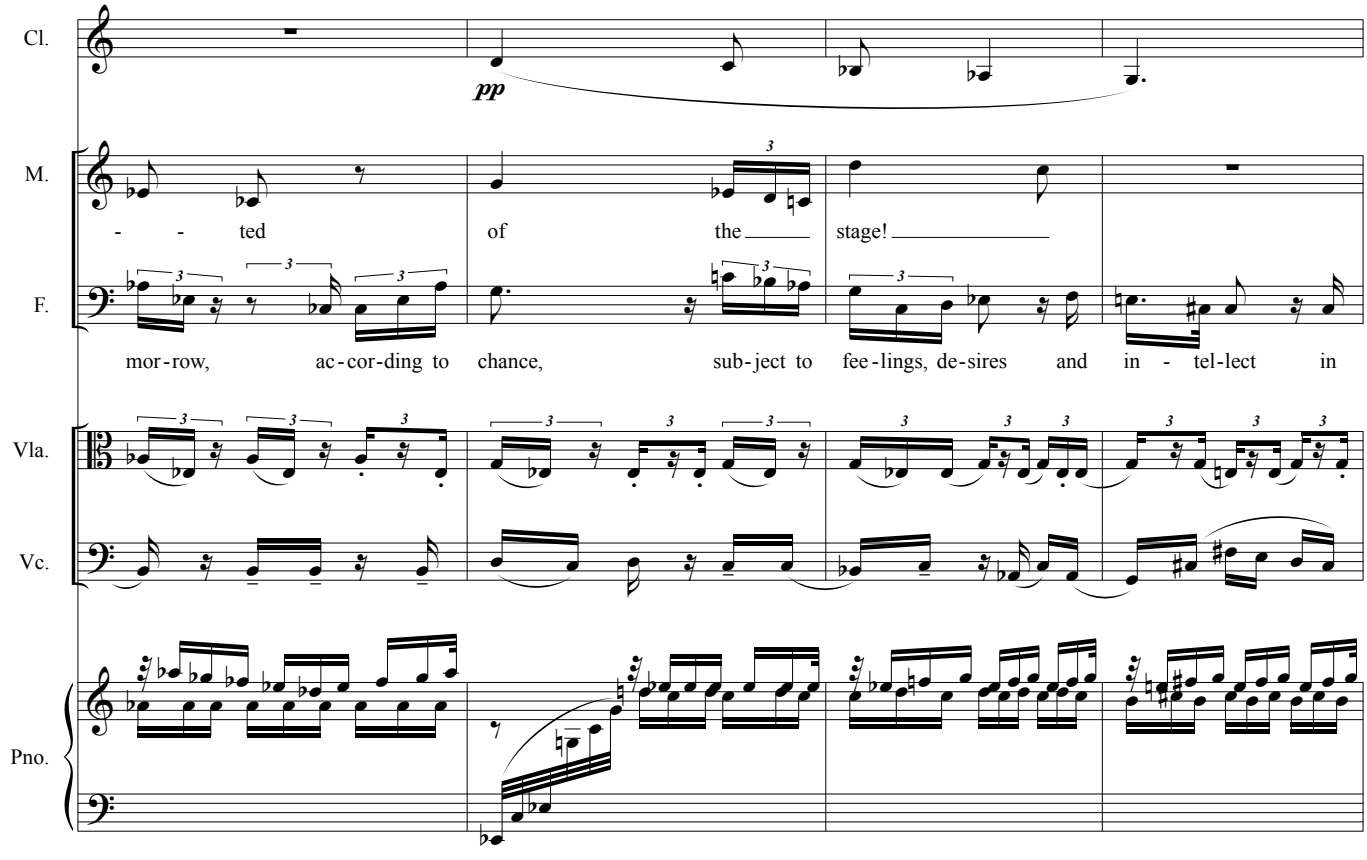

Bass Cl.
Dir.
all the bet-ter to heigh - ten the il - lu - sion which we cre-ate
Vc.
Pno.

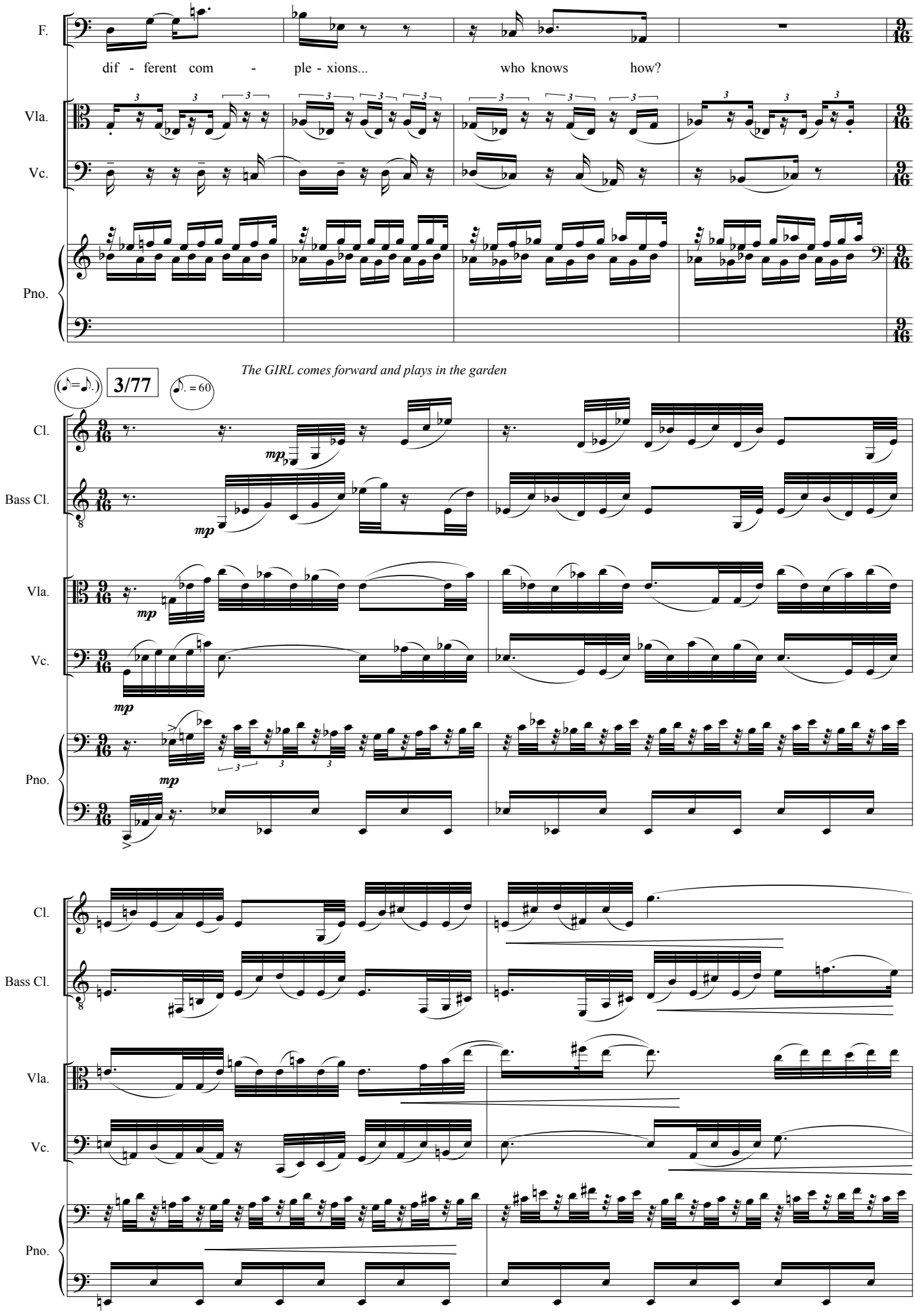

Bass Cl.
f
M.
...with our act - ing!
Dir.
for our au - di-ence! The il - lu - sion of a re-
Vc.
Pno.

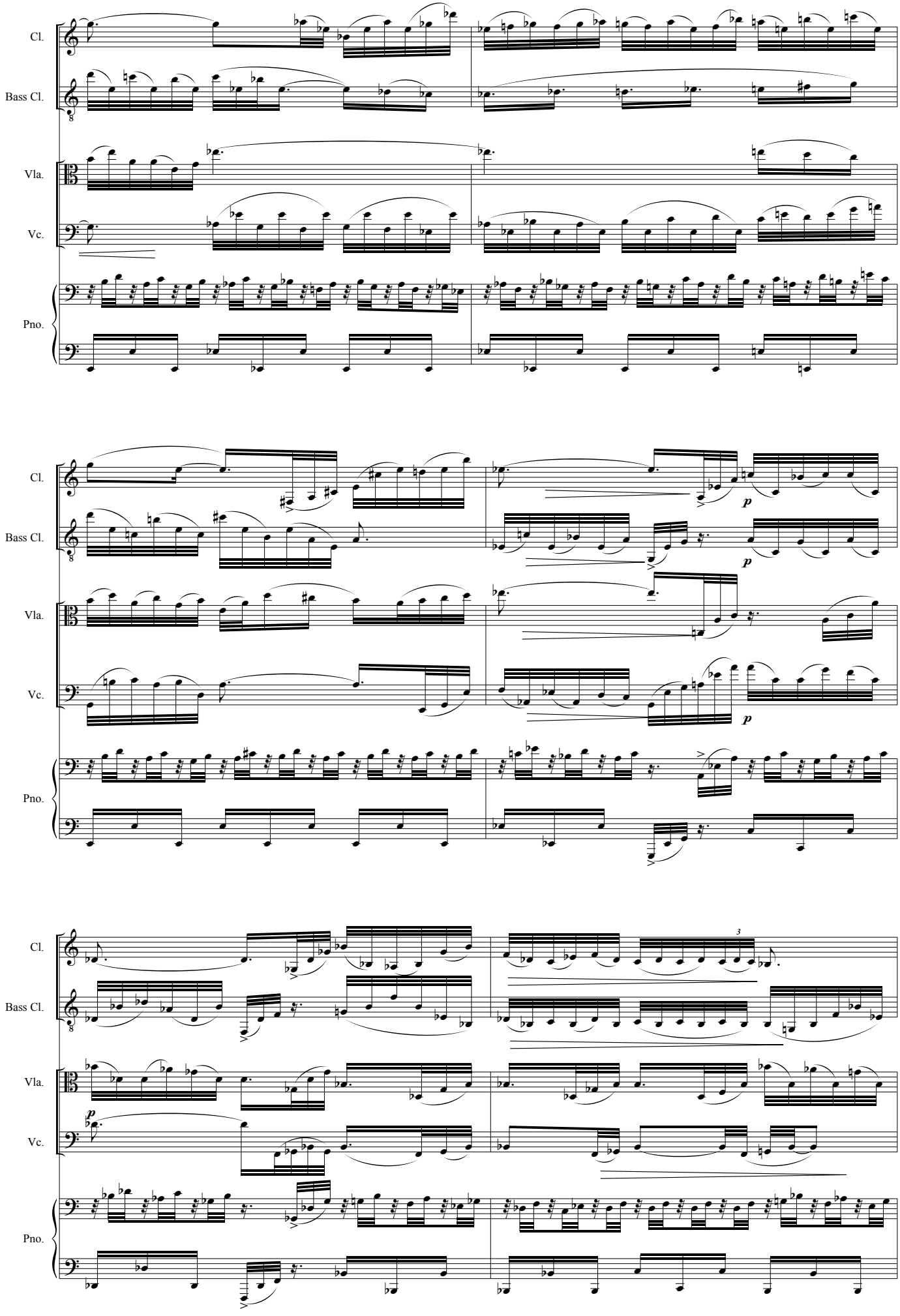

3/43
Bass Cl.
pp
Dir.
a - li - ty!
Father
F.
We have no o-ther e-xis - tence. Our re -
Vla.
p
M.
Mother
When a cha - rac - ter is
F.
a - li - ty can - not al - ter be - cause it was de -
Vla.
M.
born it ac - quires an in - de -
F.
ter - - - - - mined for all e - ter - ni -
Vla.
Vc.
p
M.
pen - dent mea - ning which was not i - ma - gined,
F.
ty: it does not change from day
Vla.
Vc.

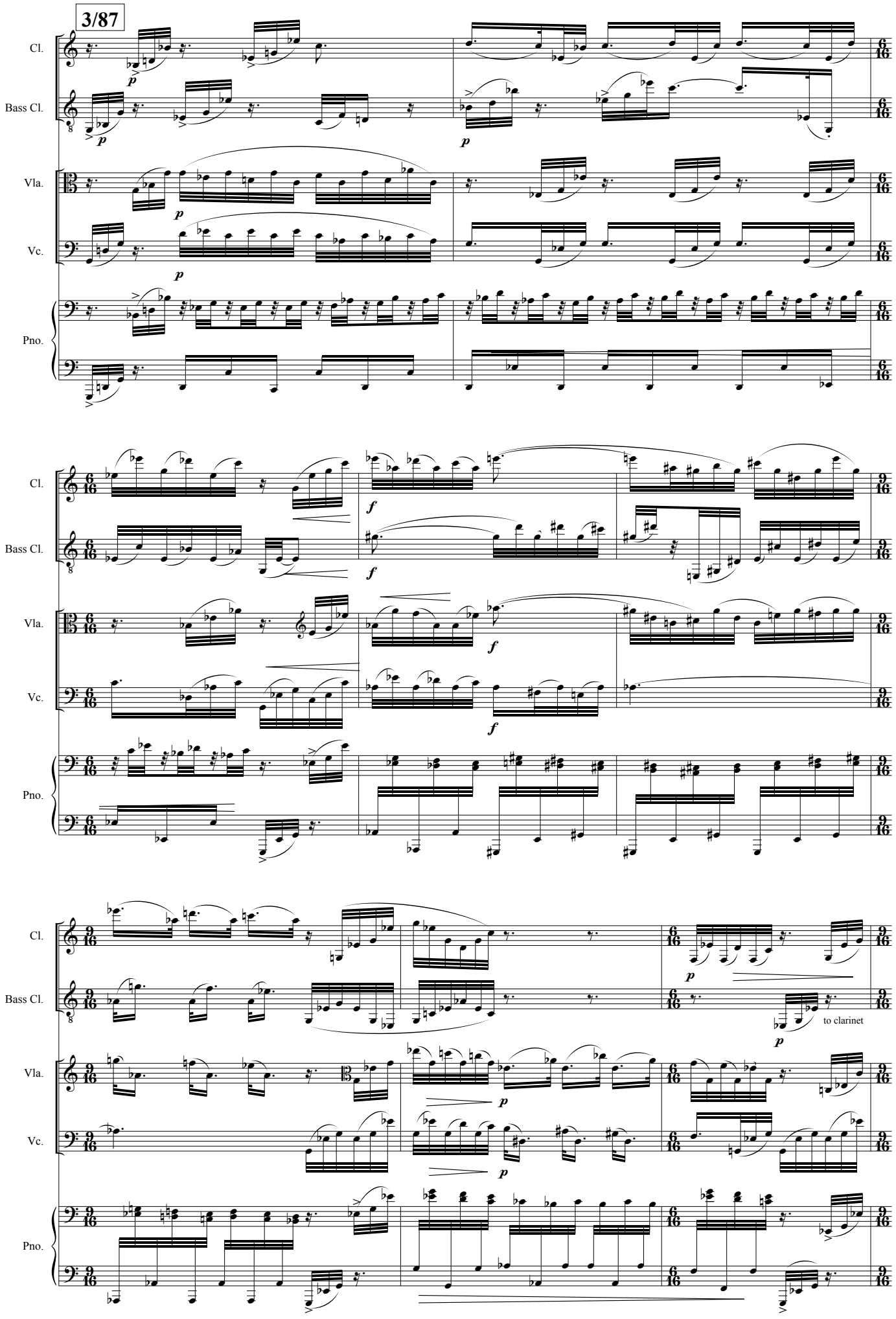

M.
not i - ma - gined by its au - - - thor,
F.
to day.
Vla.
Vc.
M.
by its au - - - thor.
Vla.
pizz.
Vc.
Pno.
6
p
3/61
M.
What is there then to mar - vel at? Born
F.
The real world is mere - ly
Vla.
arco
pp
Vc.
pp
Pno.

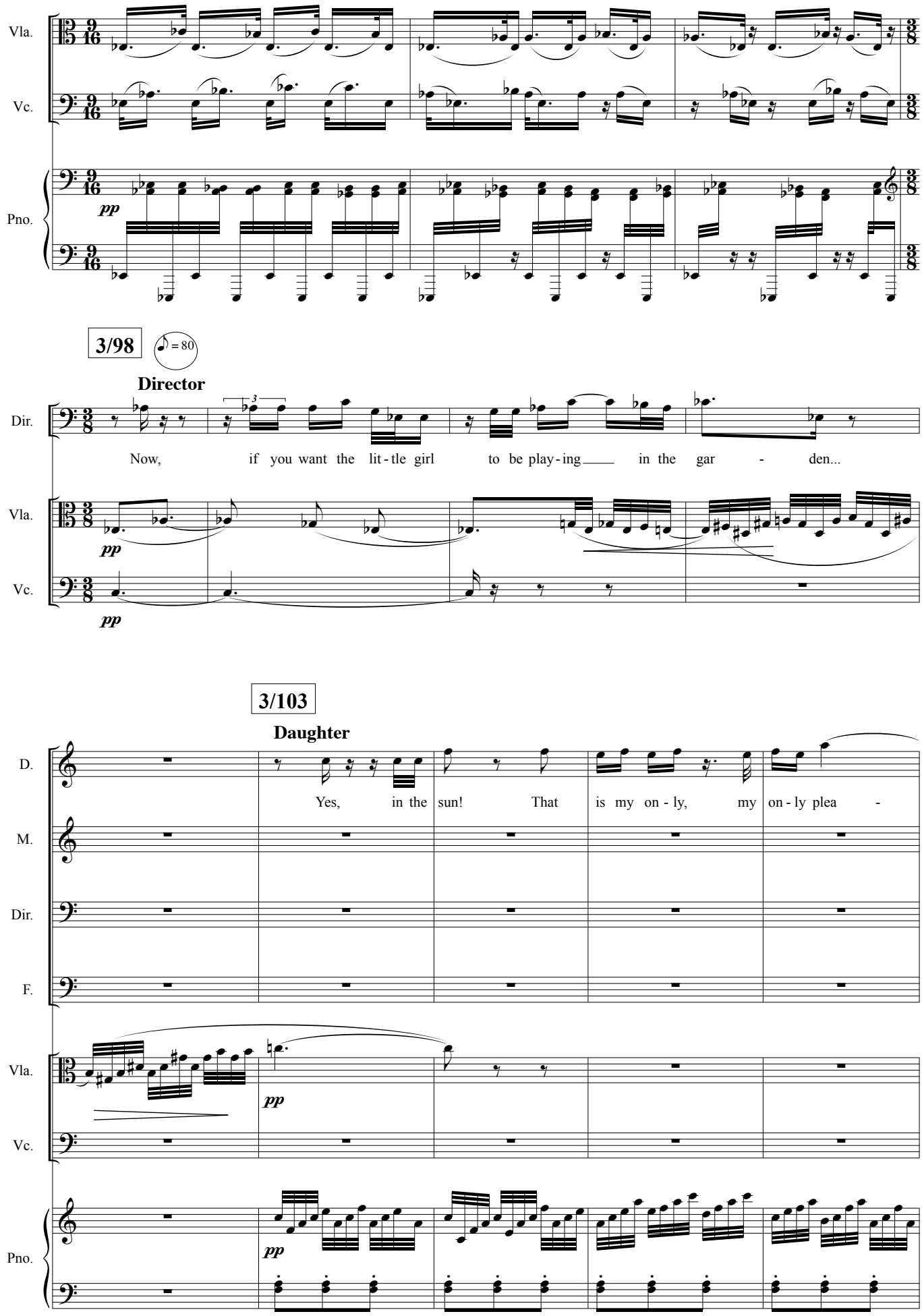

M.
a fan - ta - sy, yet chea - ted, yet chea -
F.
tran-si-to-ry, a flee - ting il - lu - sion ta-king one form to-day and a - no-ther to -
Vla.
Vc.
Pno.

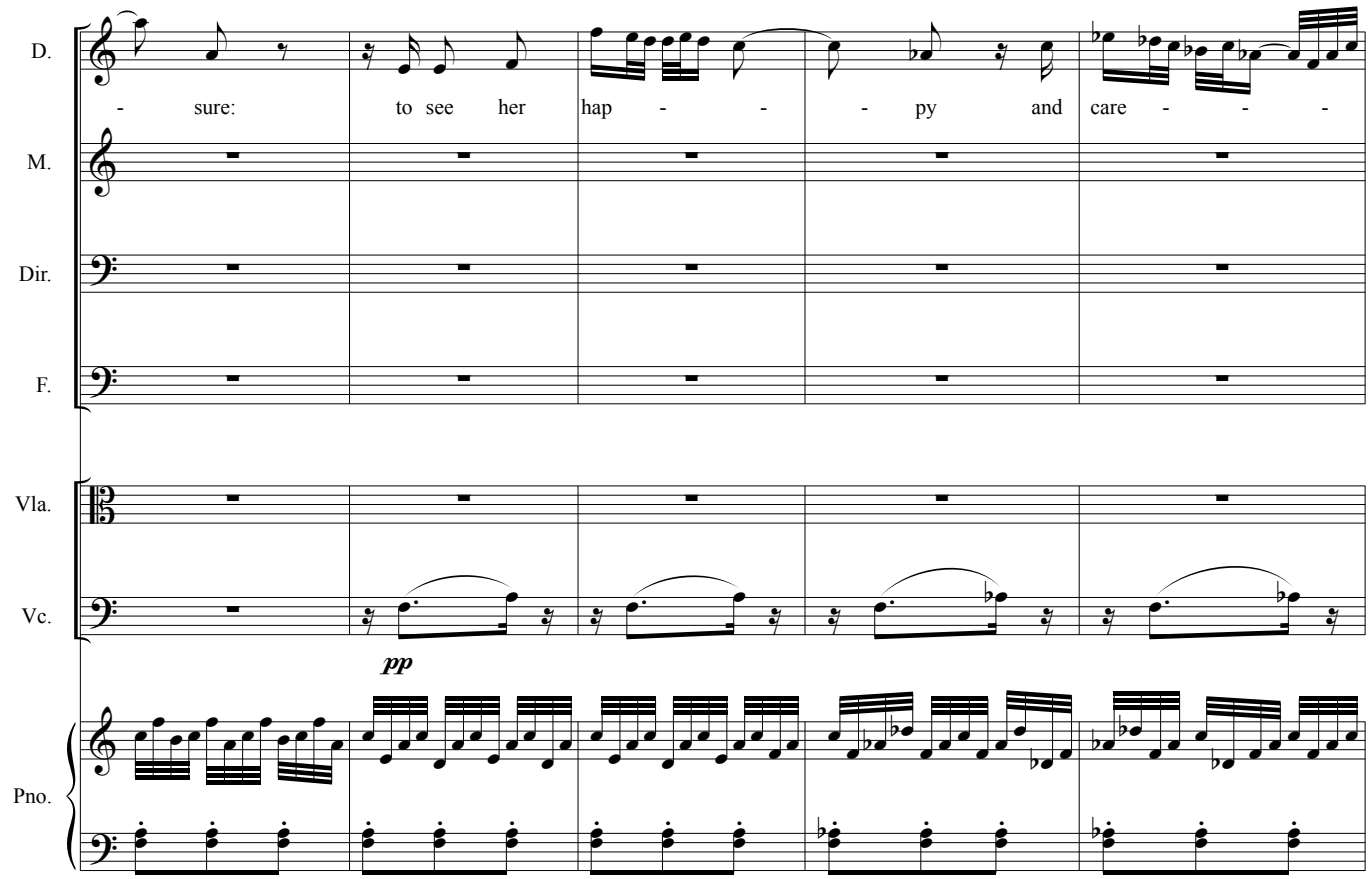

Cl.
pp
M.
- - ted of the stage!
F.
mor-row, ac-cor-ding to chance, sub-ject to fee-lings, de-sires and in - tel-lect in
Vla.
Vc.
Pno.

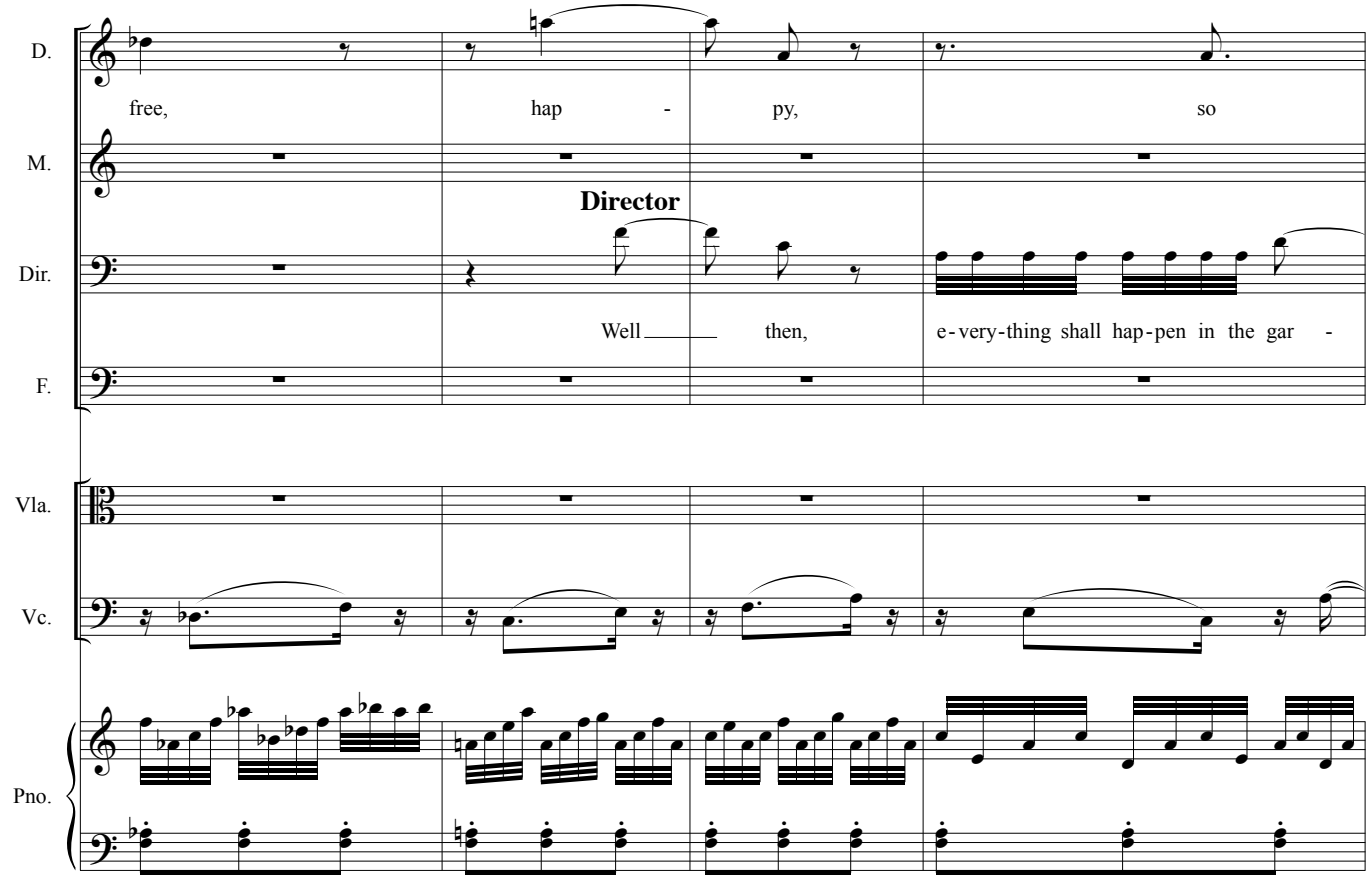

F.
dif - ferent com - ple - xions... who knows how?
Vla.
Vc.
Pno.
The GIRL comes forward and plays in the garden
3/77
♪=♪.
♪. = 60
Cl.
Bass Cl.
Vla.
Vc.
Pno.
Cl.
Bass Cl.
Vla.
Vc.
Pno.


Cl.
Bass Cl.
Vla.
Vc.
Pno.
p
3

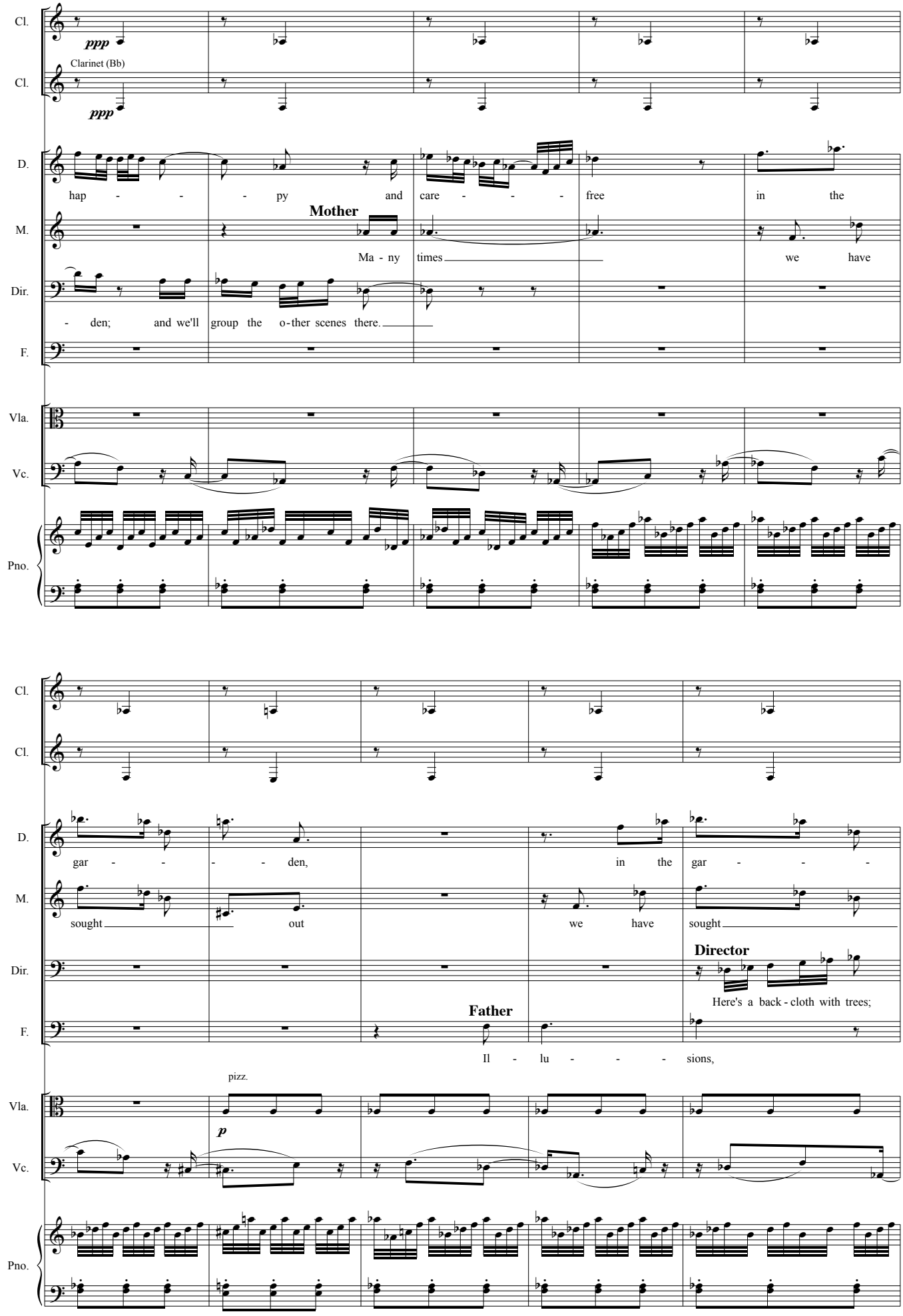

3/87
Cl.
Bass Cl.
Vla.
Vc.
Pno.
p
f
to clarinet

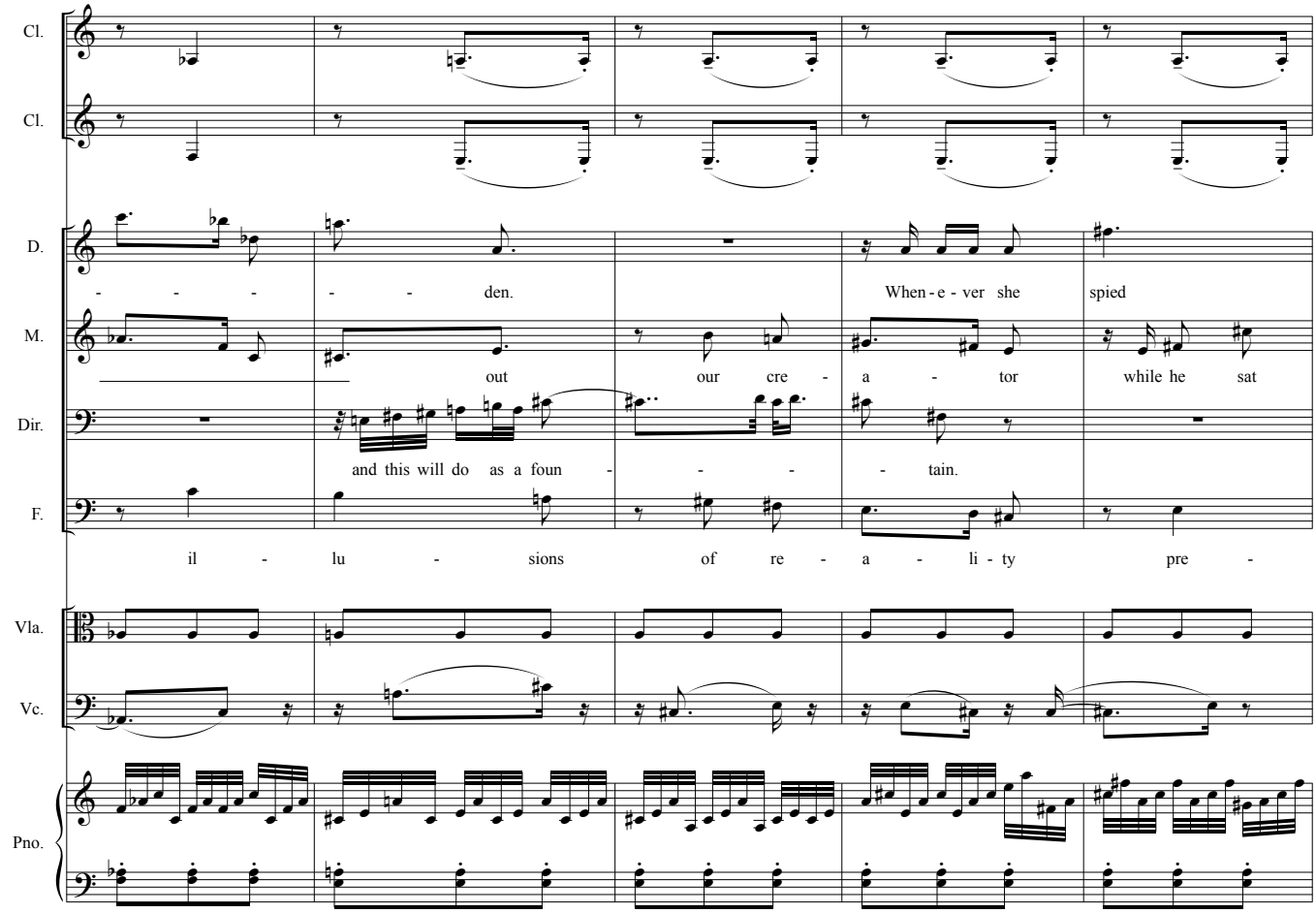

Vla.
Vc.
Pno.
pp
3/98
♪ = 80
Director
Dir.
Now, if you want the lit - tle girl to be play - ing in the gar - den...
Vla.
pp
Vc.
pp
3/103
Daughter
D.
Yes, in the sun! That is my on - ly, my on - ly plea -
M.
Dir.
F.
Vla.
pp
Vc.
Pno.
pp


D.
- sure: to see her hap - - - py and care - - -
M.
Dir.
F.
Vla.
Vc.
pp
Pno.

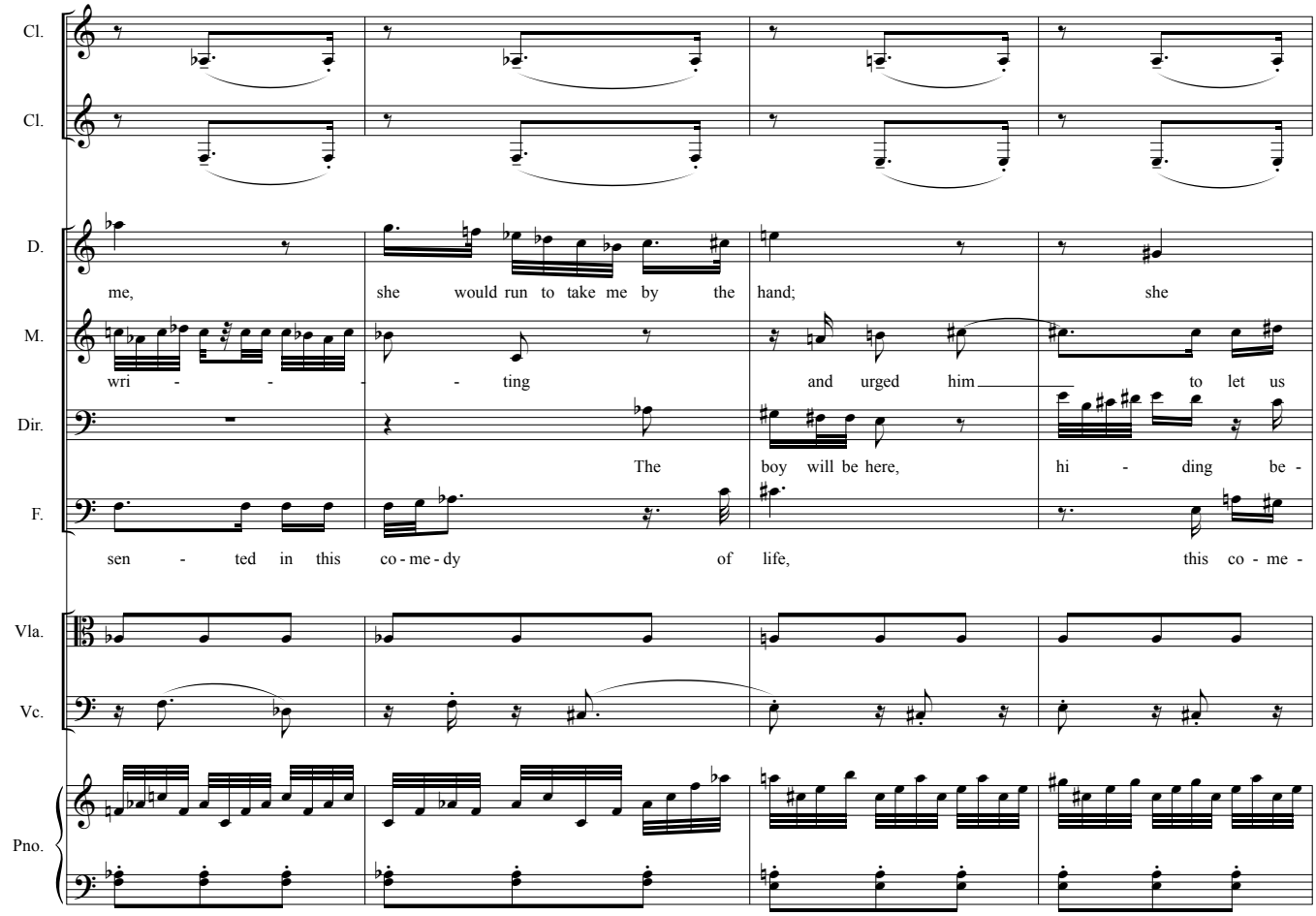

D.
free, hap - py, so
M.
Director
Dir.
Well then, e-very-thing shall hap-pen in the gar -
F.
Vla.
Vc.
Pno.

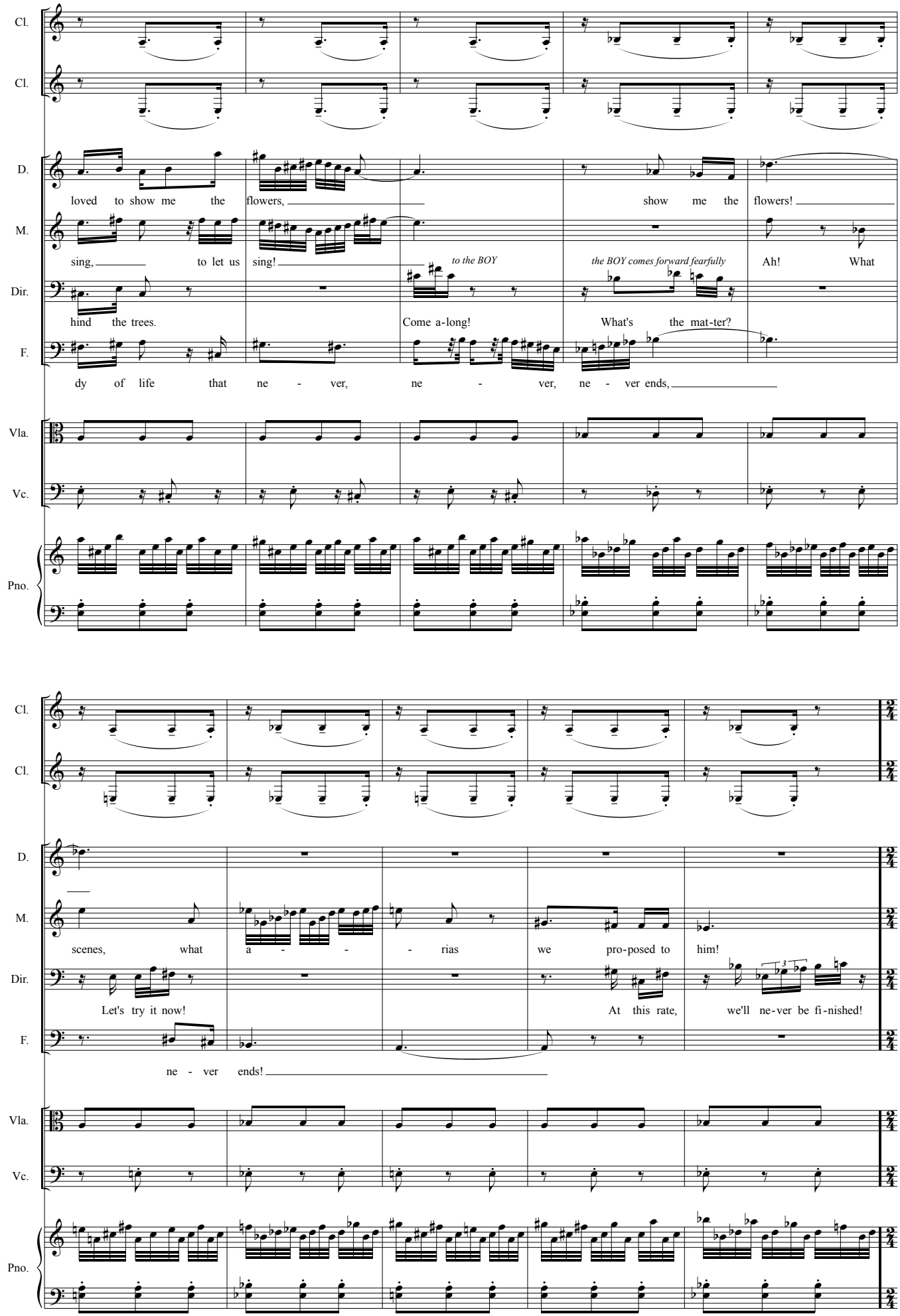
3/120

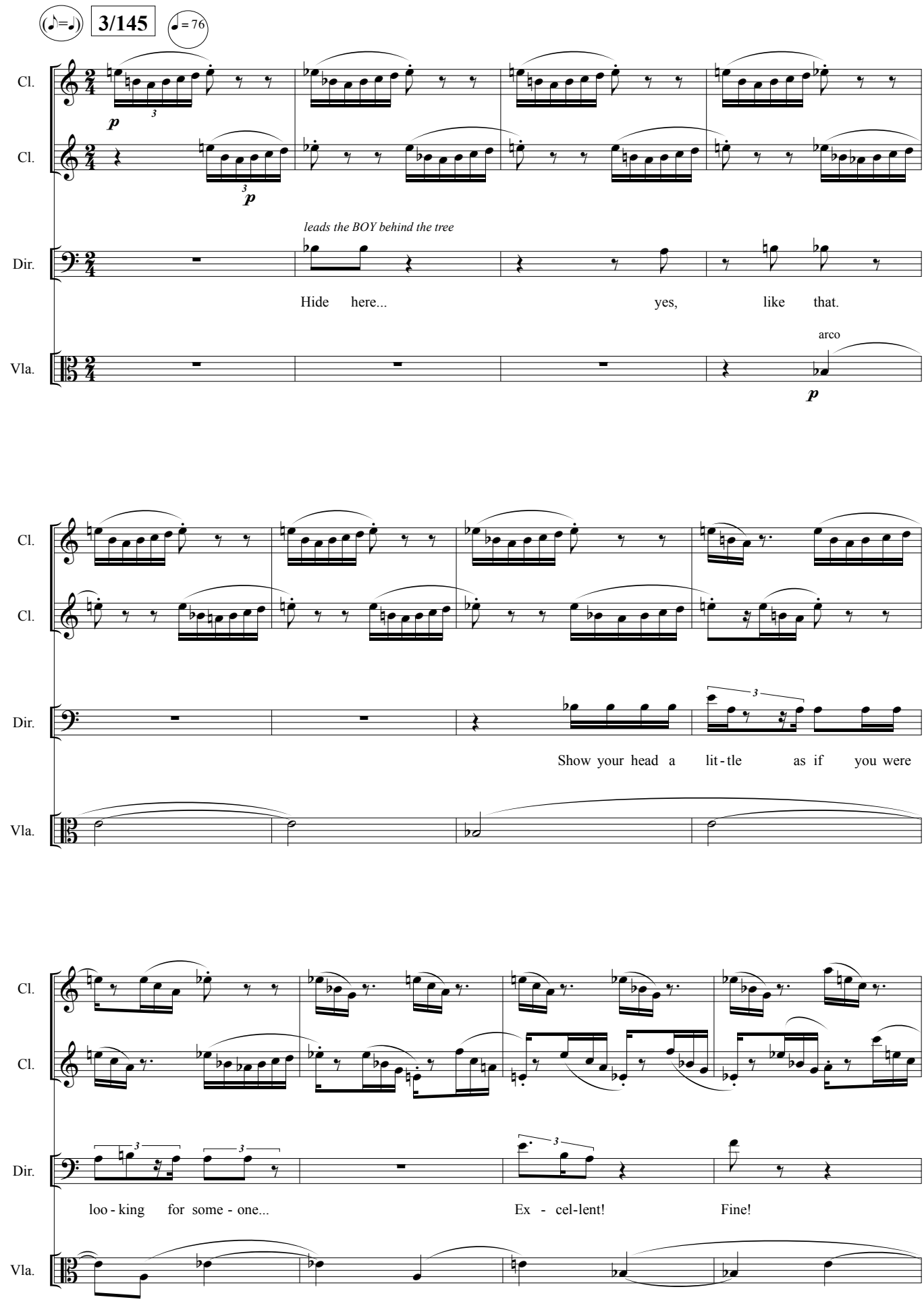

Cl.
ppp
Clarinet (Bb)
Cl.
ppp
D.
hap - - - py and care - - - free in the
Mother
M.
Ma - ny times we have
Dir.
- den; and we'll group the o-ther scenes there.
F.
Vla.
Vc.
Pno.
Cl.
Cl.
D.
gar - - - - den, in the gar - - -
M.
sought out we have sought
Director
Dir.
Here's a back - cloth with trees;
Father
F.
Il - lu - - - sions,
pizz.
Vla.
p
Vc.
Pno.

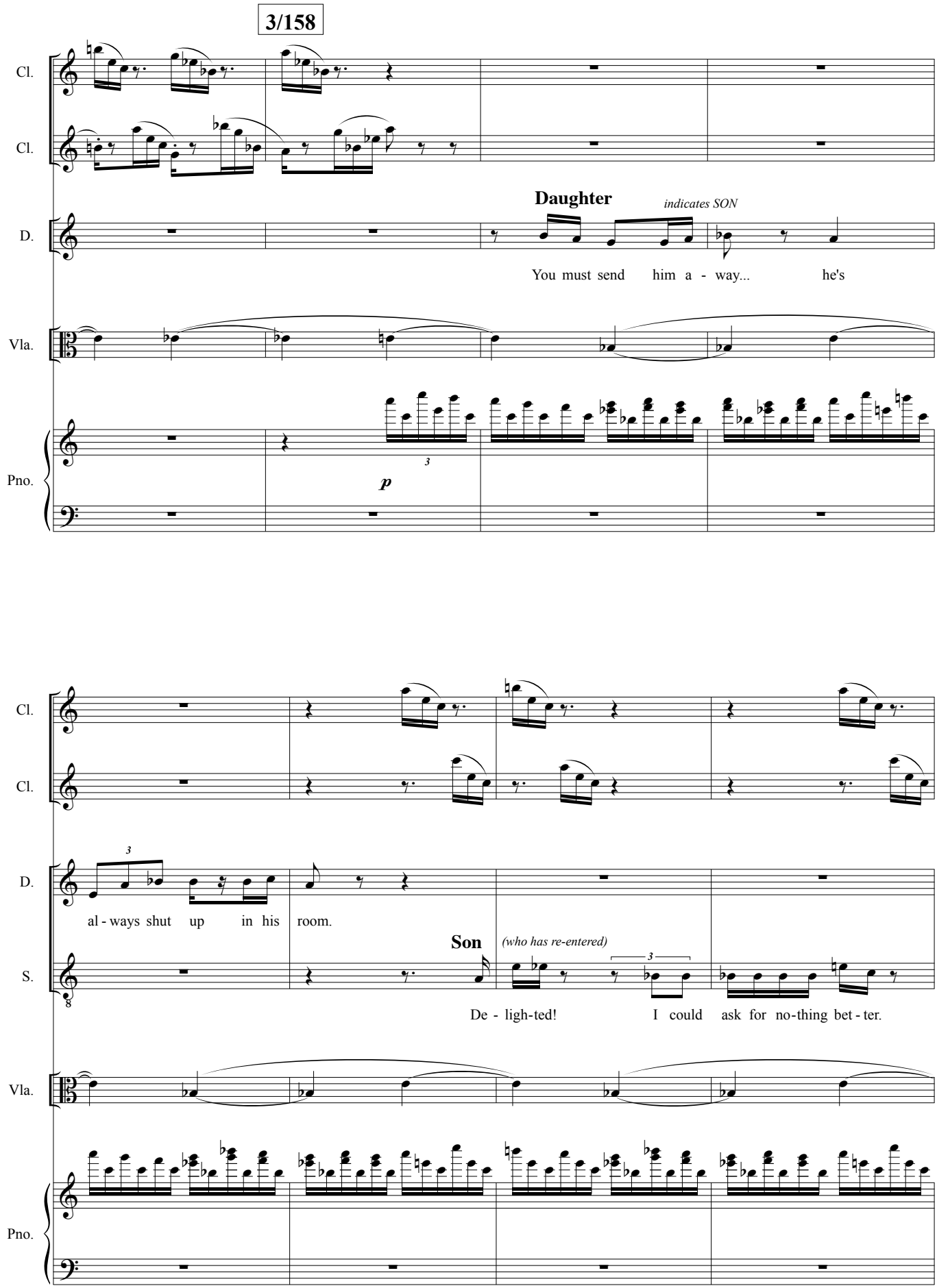

Cl.
Cl.
D.
M.
Dir.
F.
Vla.
Vc.
Pno.
- - - - - - den.
When - e - ver she spied
out our cre - a - tor while he sat
and this will do as a foun - - - - tain.
il - lu - sions of re - a - li - ty pre -

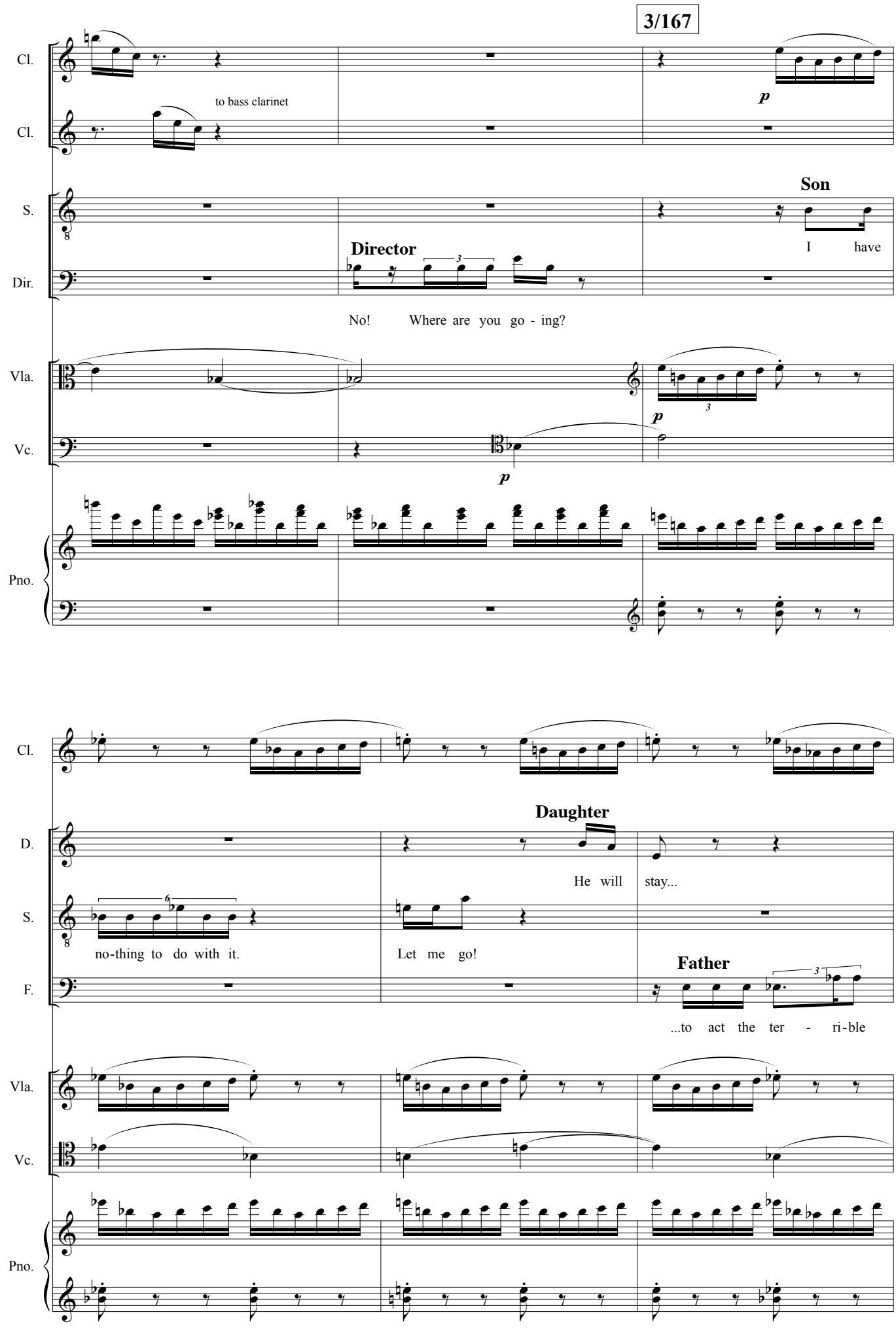
3/133

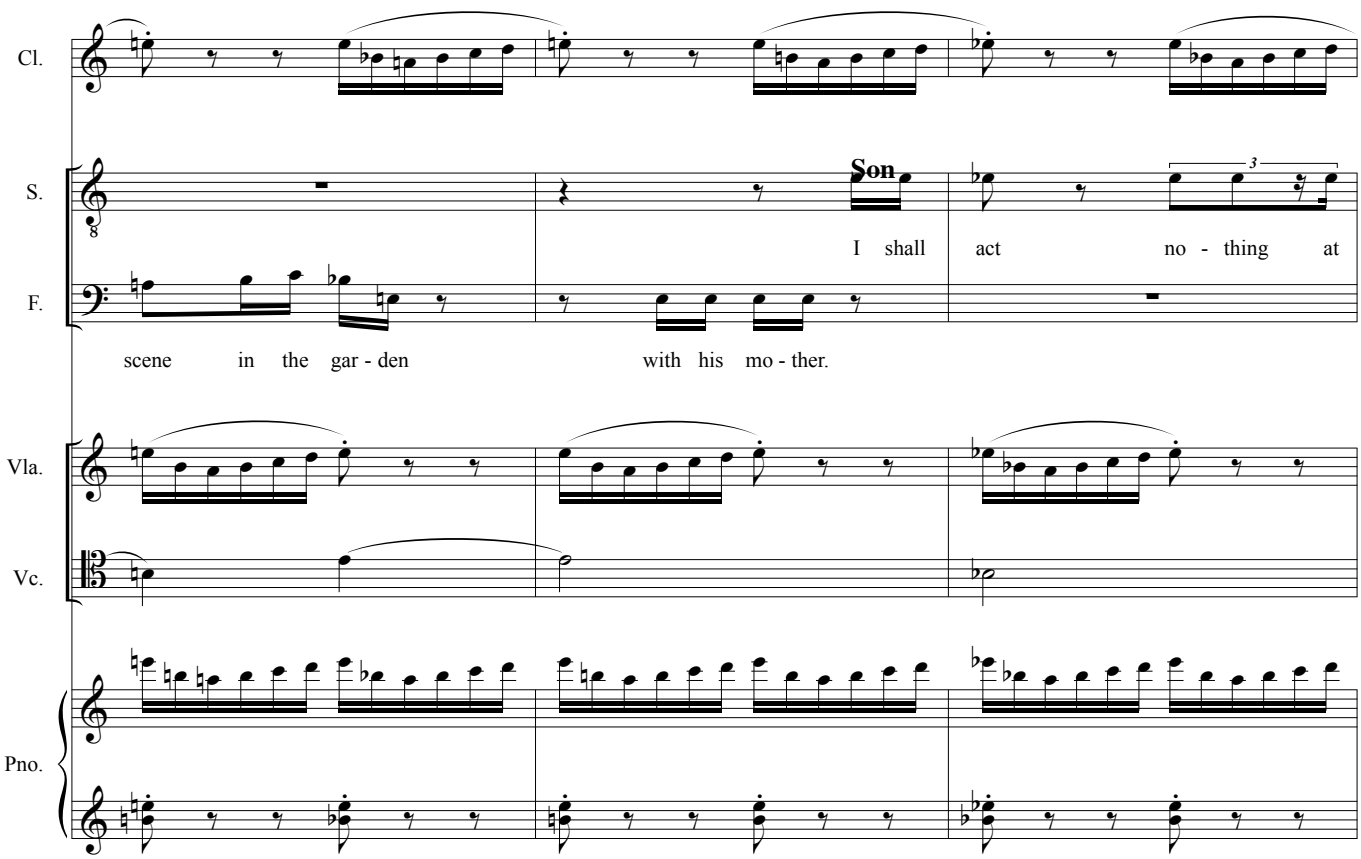

Cl.
Cl.
D.
M.
Dir.
F.
Vla.
Vc.
Pno.
me, she would run to take me by the hand; she
wri - - - - ting and urged him to let us
The boy will be here, hi - ding be -
sen - ted in this co - me - dy of life, this co - me -

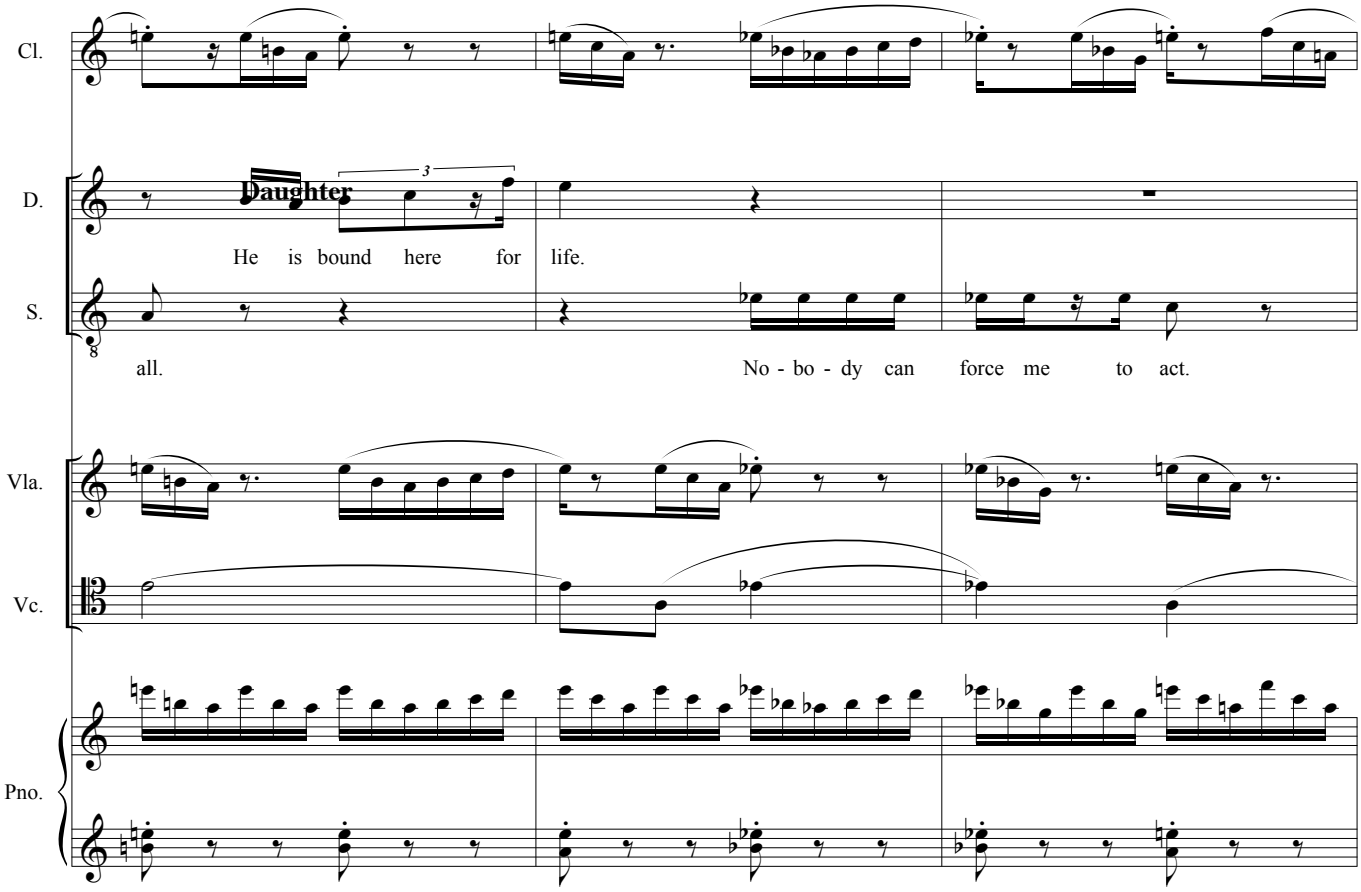

Cl.
Cl.
D.
loved to show me the flowers, show me the flowers!
M.
sing, to let us sing!
to the BOY
the BOY comes forward fearfully
Ah! What
Dir.
hind the trees.
Come a-long!
What's the mat-ter?
F.
dy of life that ne - ver, ne - ver, ne - ver ends,
Vla.
Vc.
Pno.
Cl.
Cl.
D.
M.
scenes, what a - - - rias we pro-posed to him!
Dir.
Let's try it now!
At this rate, we'll ne-ver be fi-nished!
F.
ne - ver ends!
Vla.
Vc.
Pno.

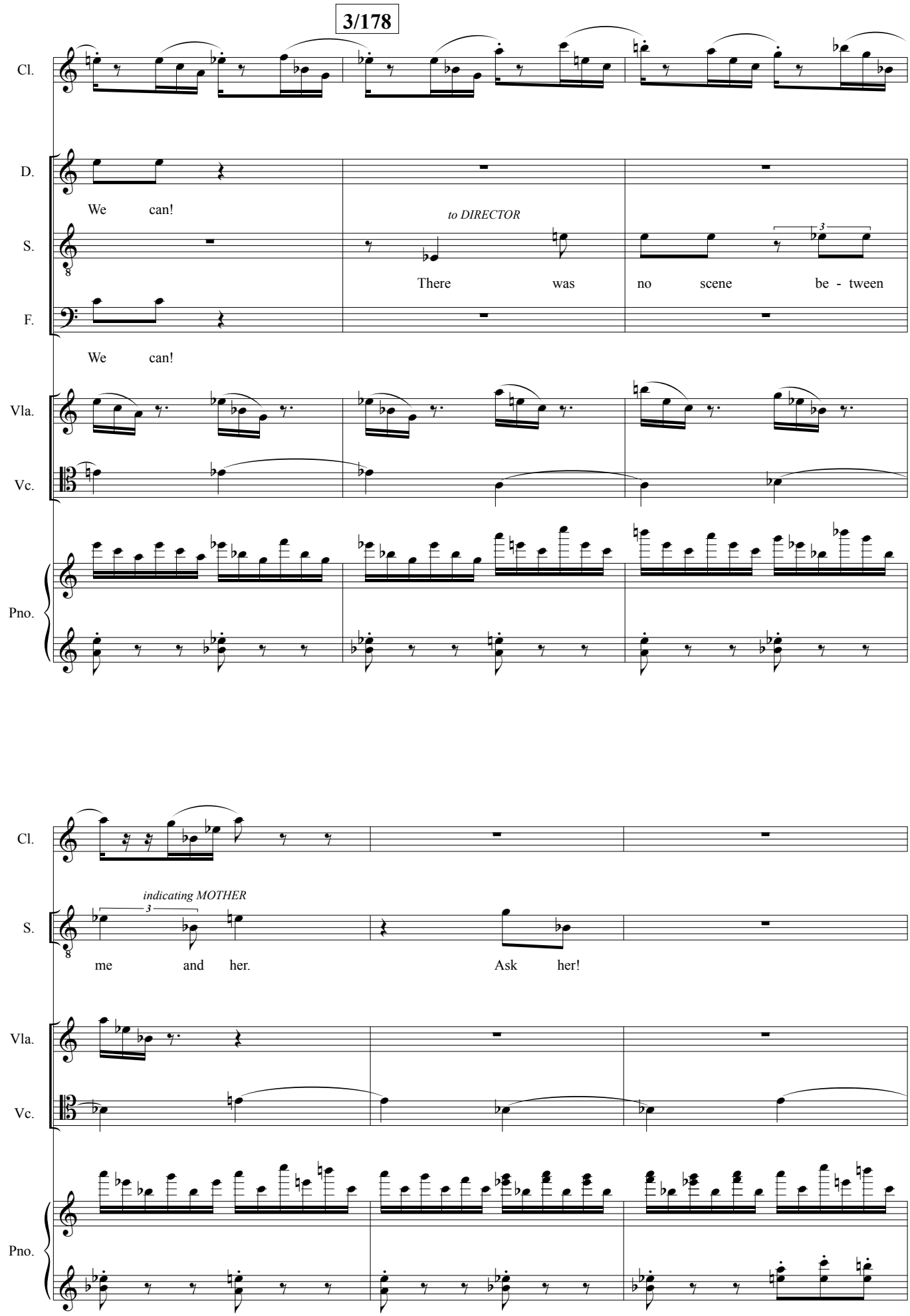

3/145
♩= 76
Cl.
Cl.
Dir.
Vla.
leads the BOY behind the tree
Hide here... yes, like that.
arco
Show your head a lit-tle as if you were
loo-king for some-one... Ex-cel-lent! Fine!

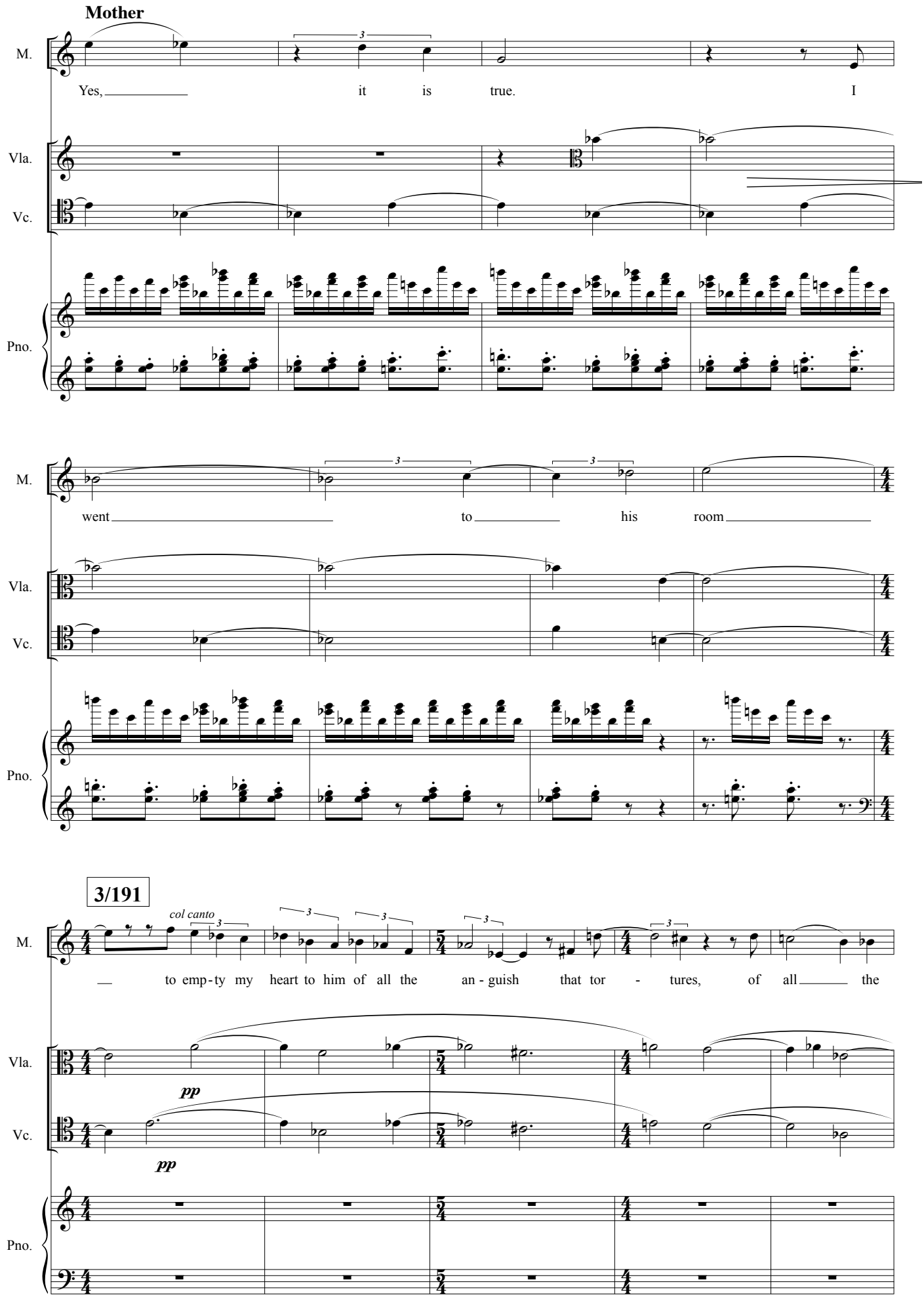

3/158
Cl.
Cl.
Daughter
indicates SON
D.
You must send him a - way... he's
Vla.
Pno.
p
Cl.
Cl.
D.
al - ways shut up in his room.
Son
(who has re-entered)
S.
De - ligh-ted! I could ask for no-thing bet - ter.
Vla.
Pno.

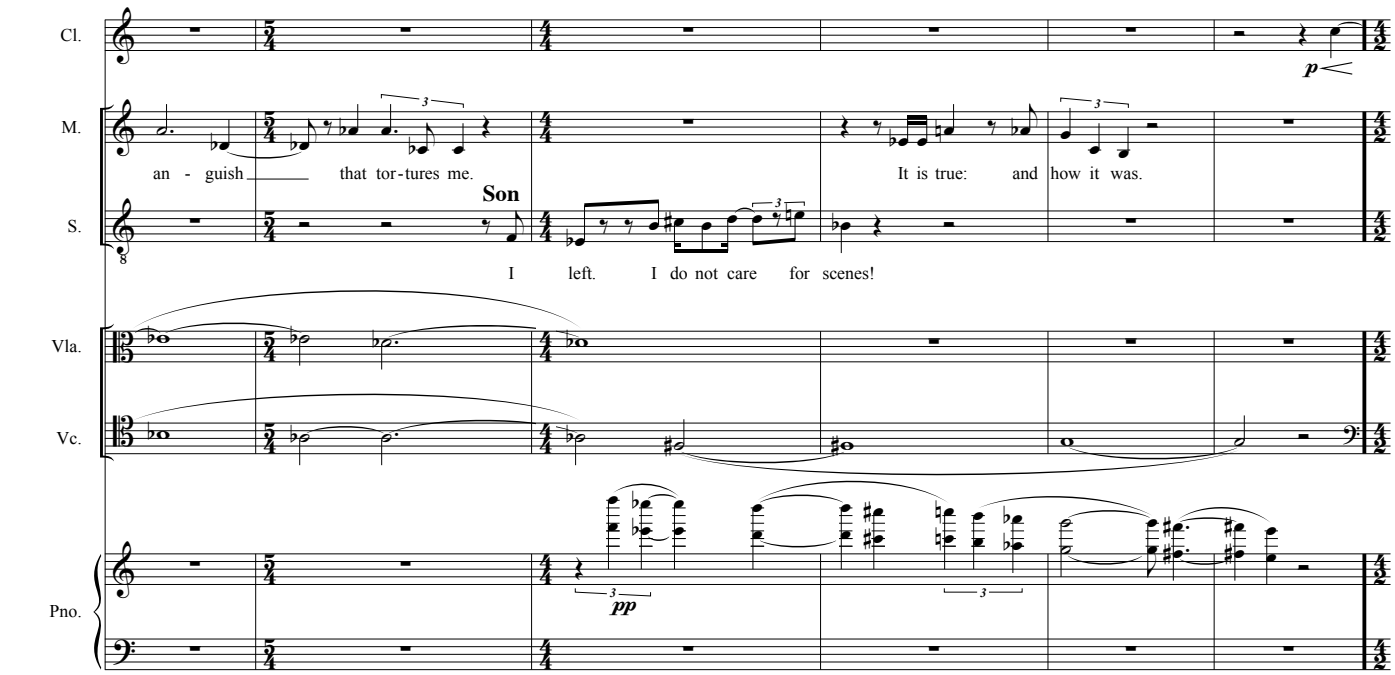

3/167
Cl.
to bass clarinet
Cl.
p
S.
Son
I have
Director
Dir.
No! Where are you go - ing?
Vla.
Vc.
p
p
Pno.
Cl.
Daughter
D.
He will stay...
S.
no-thing to do with it.
Let me go!
Father
F.
...to act the ter - ri-ble
Vla.
Vc.
Pno.

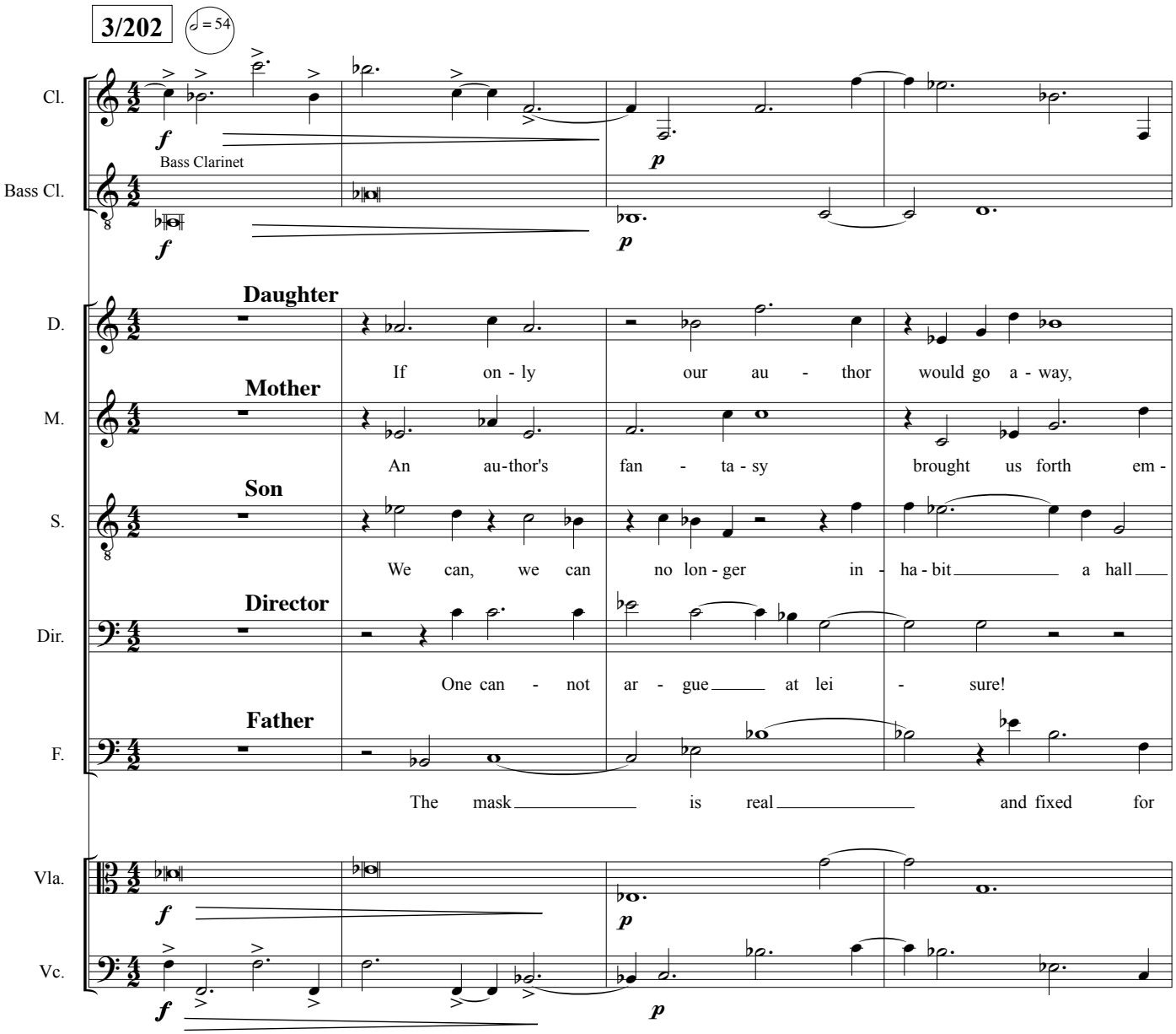

Cl.
S.
Son
I shall act no - thing at
F.
scene in the gar - den with his mo - ther.
Vla.
Vc.
Pno.

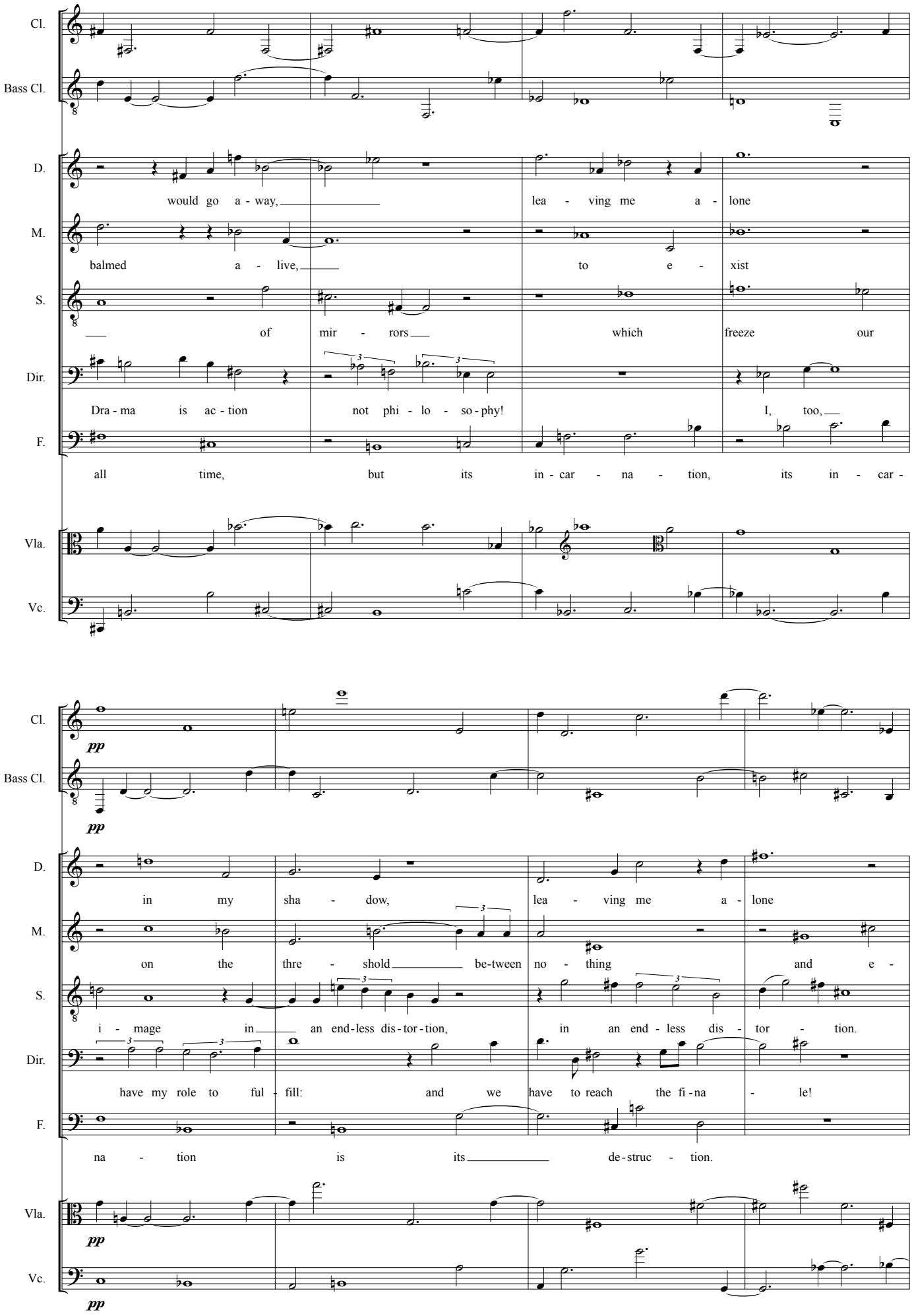

Cl.
D.
Daughter
He is bound here for life.
S.
all.
No - bo - dy can force me to act.
Vla.
Vc.
Pno.

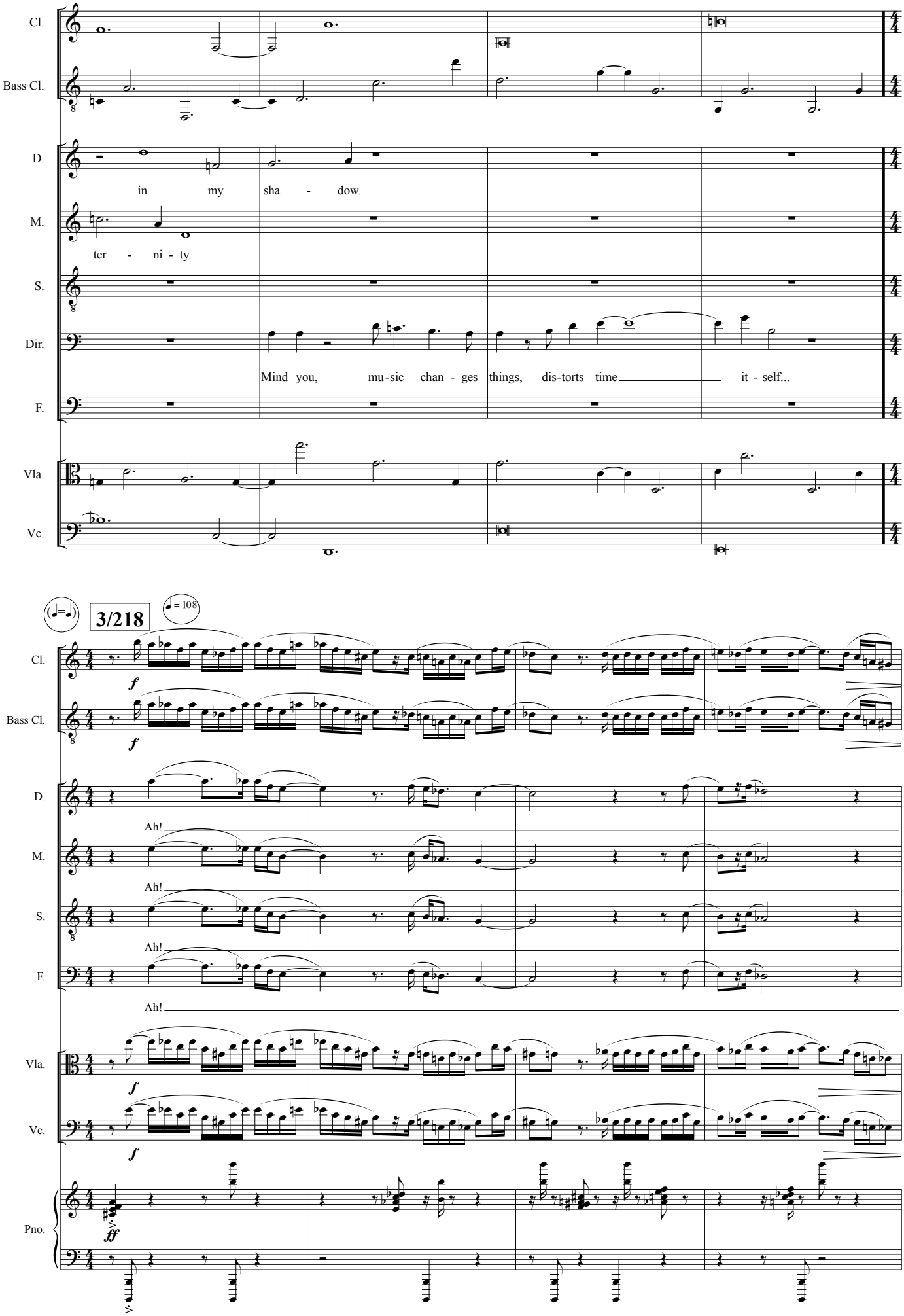

3/178
Cl.
D.
We can!
to DIRECTOR
S.
There was no scene be - tween
F.
We can!
Vla.
Vc.
Pno.
Cl.
indicating MOTHER
S.
me and her. Ask her!
Vla.
Vc.
Pno.

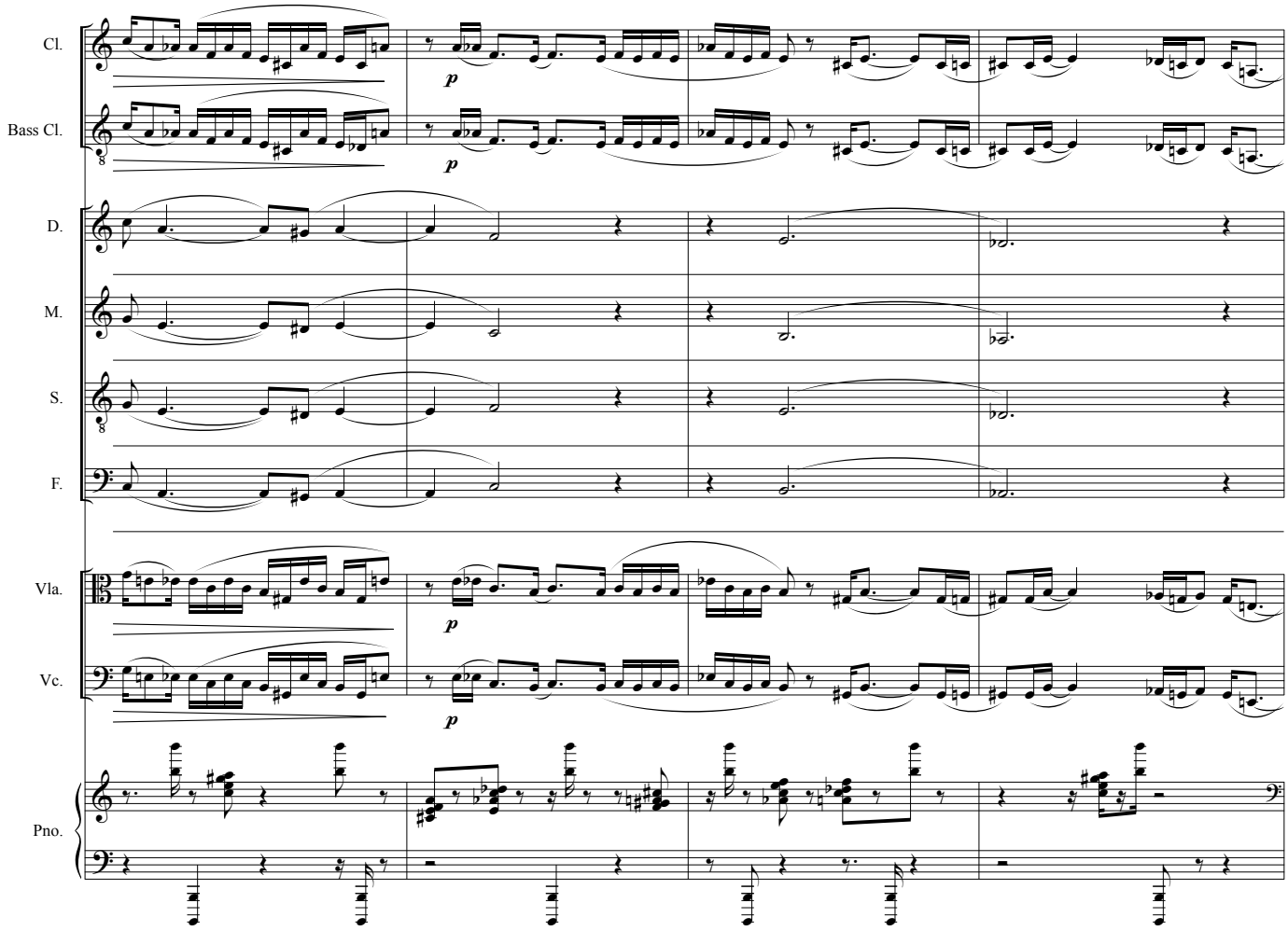

Mother
M.
Yes, it is true. I
Vla.
Vc.
Pno.
M.
went to his room
Vla.
Vc.
Pno.
3/191
col canto
M.
to emp-ty my heart to him of all the an-guish that tor-tures, of all the
Vla.
pp
Vc.
pp
Pno.


Cl.
M.
an - guish that tor-tures me.
Son
It is true: and how it was.
S.
I left. I do not care for scenes!
Vla.
Vc.
Pno.
pp

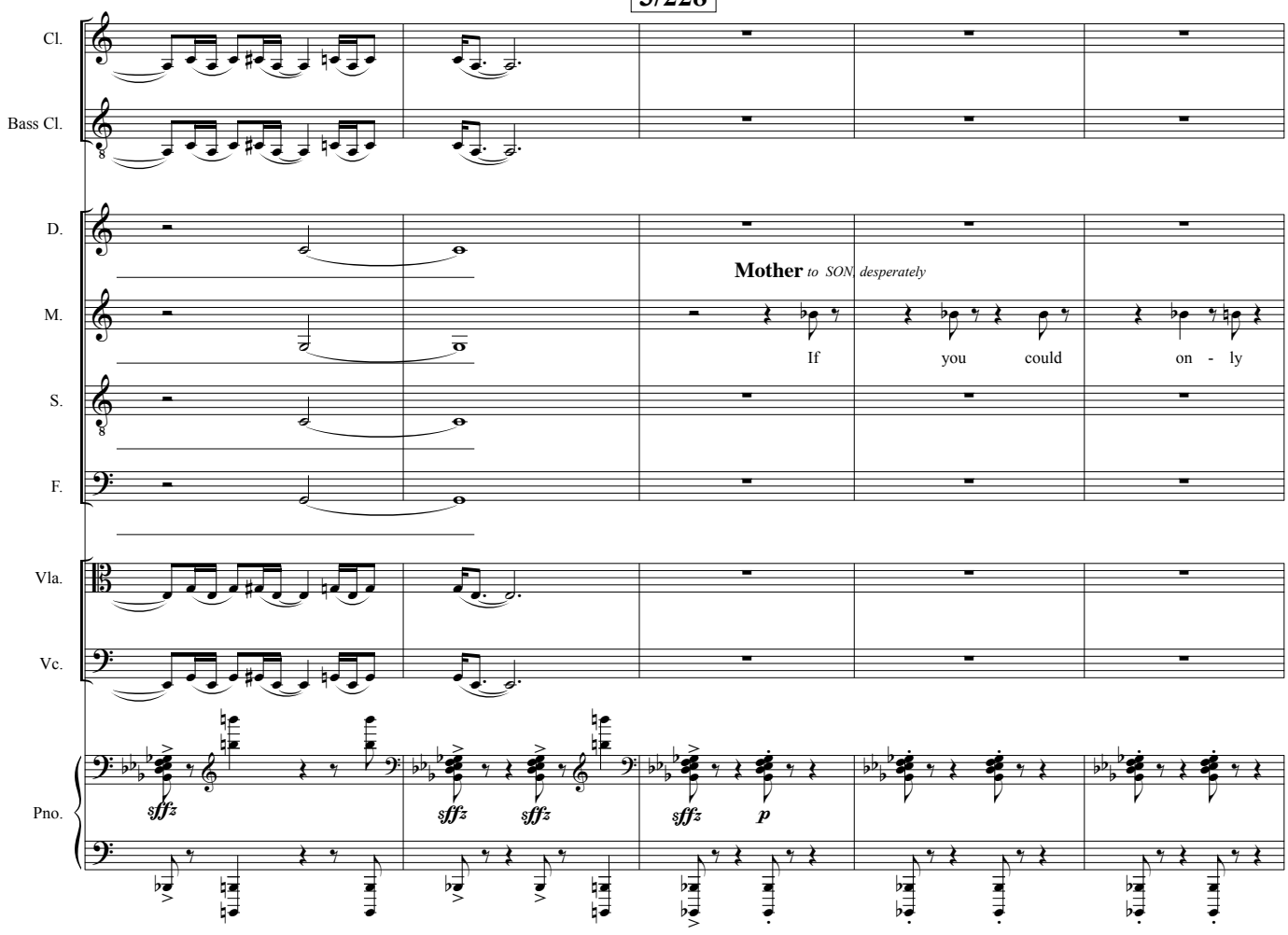

3/202
♩ = 54
Cl.
f
Bass Clarinet
p
Bass Cl.
Daughter
D.
If on - ly our au - thor would go a - way,
Mother
M.
An au-thor's fan - ta - sy brought us forth em -
Son
S.
We can, we can no lon - ger in - ha - bit a hall
Director
Dir.
One can - not ar - gue at lei - sure!
Father
F.
The mask is real and fixed for
Vla.
Vc.

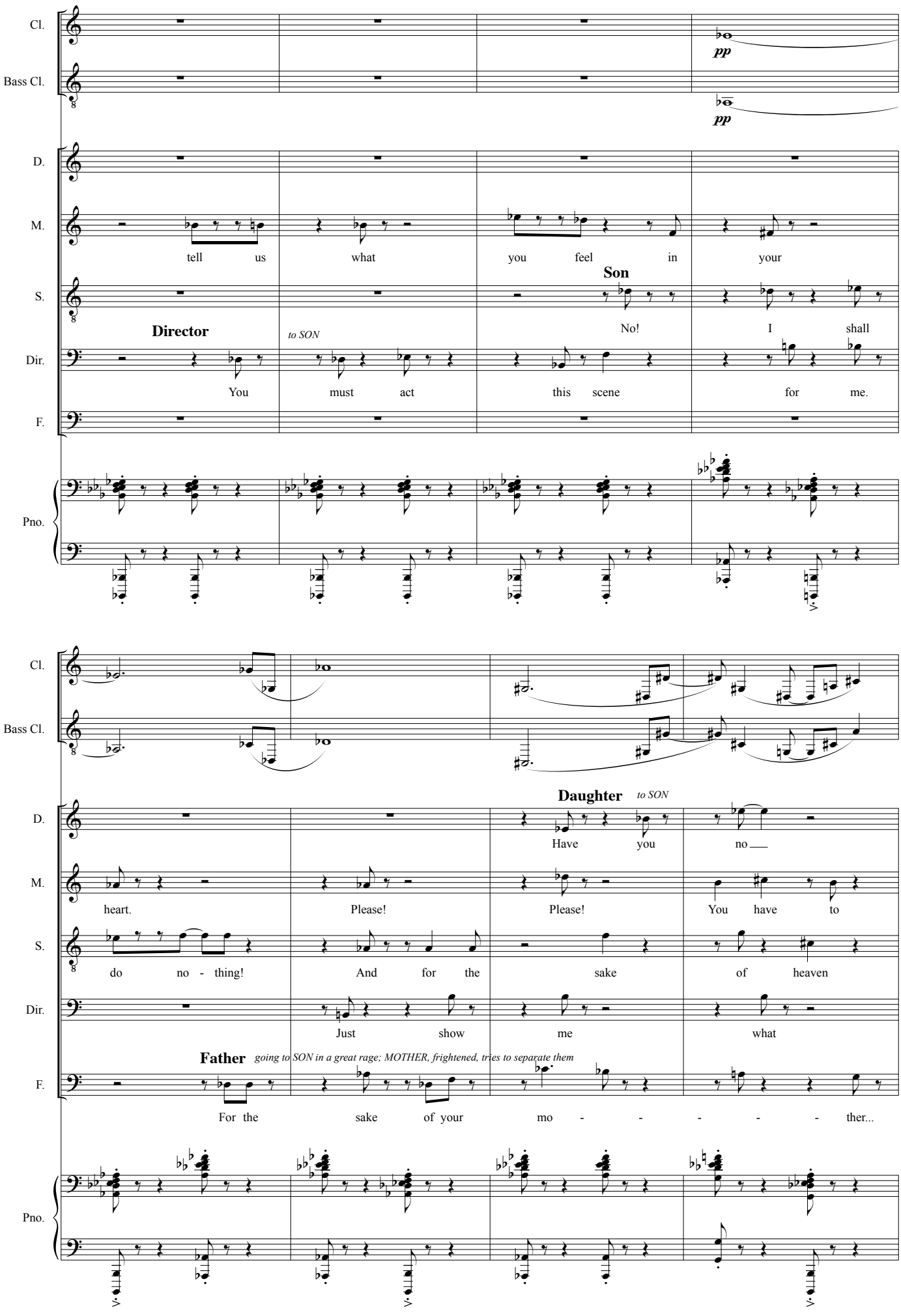

Cl.
Bass Cl.
D.
would go a - way, lea - ving me a - lone
M.
balmed a - live, to e - xist
S.
of mir - rors which freeze our
Dir.
Dra - ma is ac - tion not phi - lo - so - phy!
I, too,
F.
all time, but its in - car - na - tion, its in - car -
Vla.
Vc.
pp
Cl.
Bass Cl.
pp
D.
in my sha - dow, lea - ving me a - lone
M.
on the thre - shold be-tween no - thing and e -
S.
i - mage in an end-less dis-tor-tion, in an end - less dis - tor - tion.
Dir.
have my role to ful - fill: and we have to reach the fi - na - le!
F.
na - tion is its de-struc - tion.
Vla.
pp
Vc.
pp

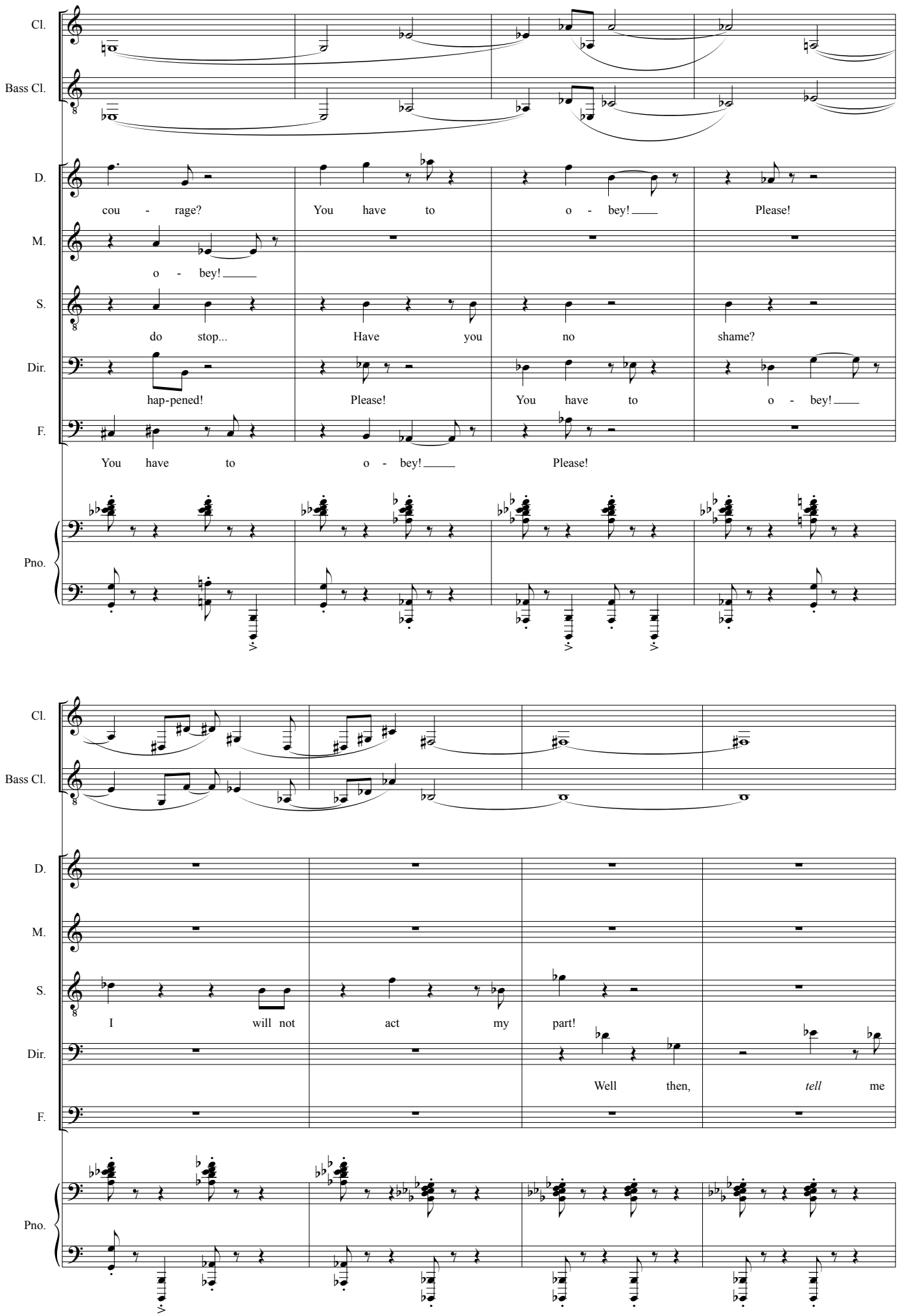

Cl.
Bass Cl.
D.
in my sha - dow.
M.
ter - ni - ty.
S.
Dir.
Mind you, mu-sic chan - ges things, dis-torts time it - self...
F.
Vla.
Vc.
3/218
♩= 108
f
Ah!
ff
Pno.

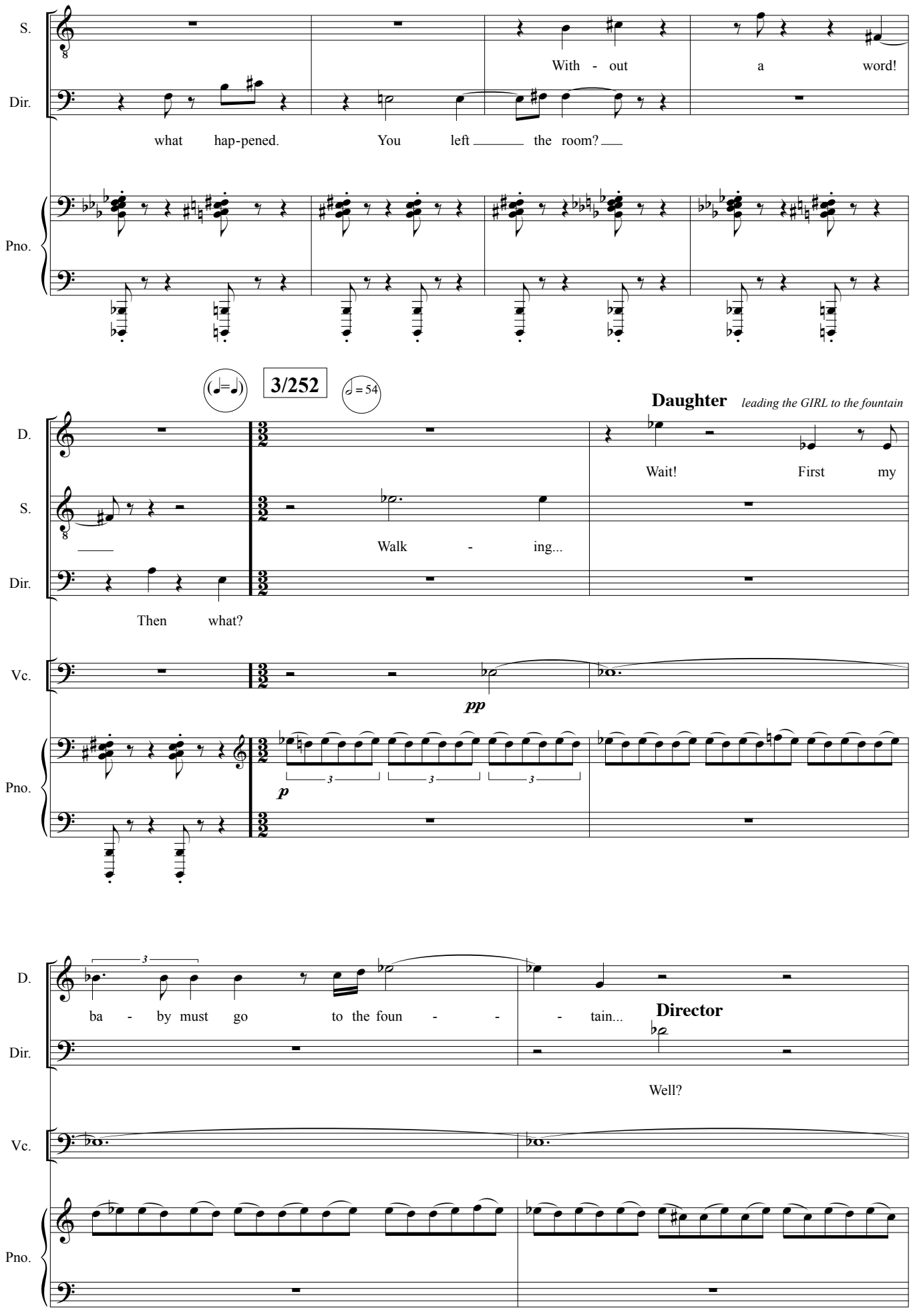

Cl.
Bass Cl.
D.
M.
S.
F.
Vla.
Vc.
Pno.
p

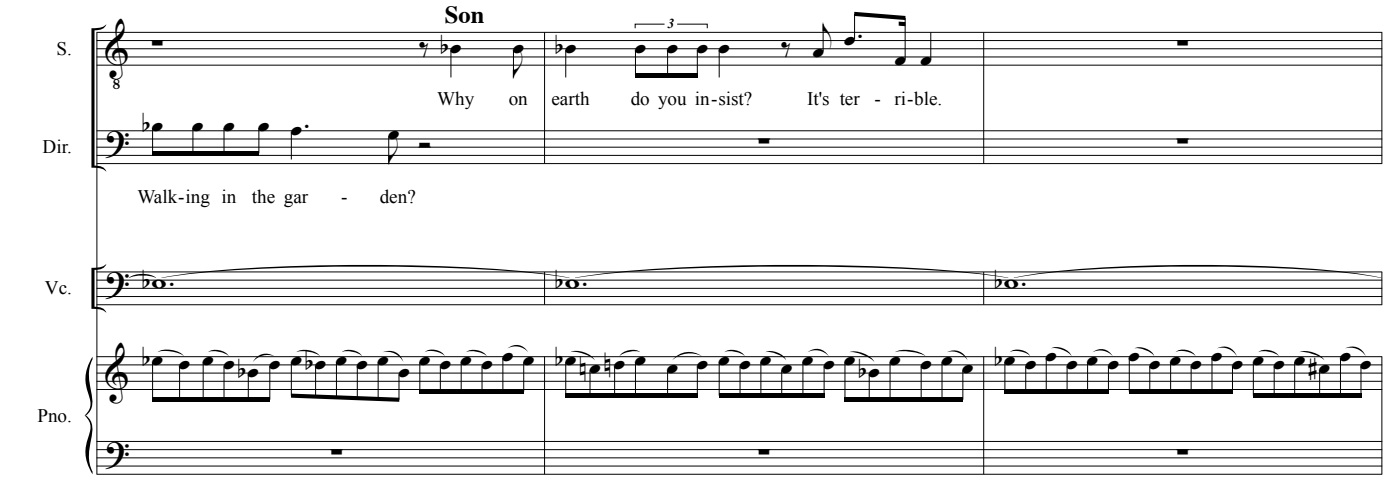
3/228

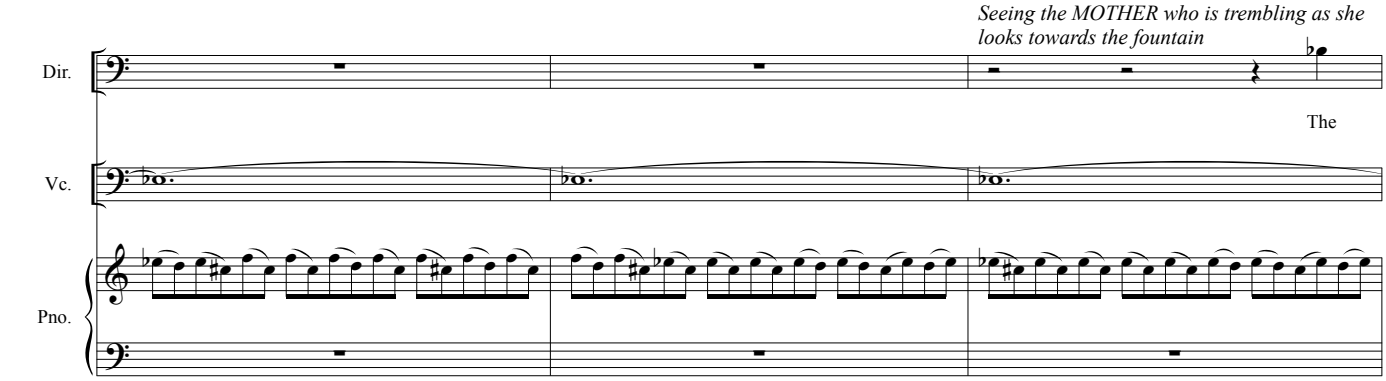

Cl.
Bass Cl.
D.
M.
S.
F.
Vla.
Vc.
Pno.
Mother *to SON desperately*
If you could on - ly
sffz
p

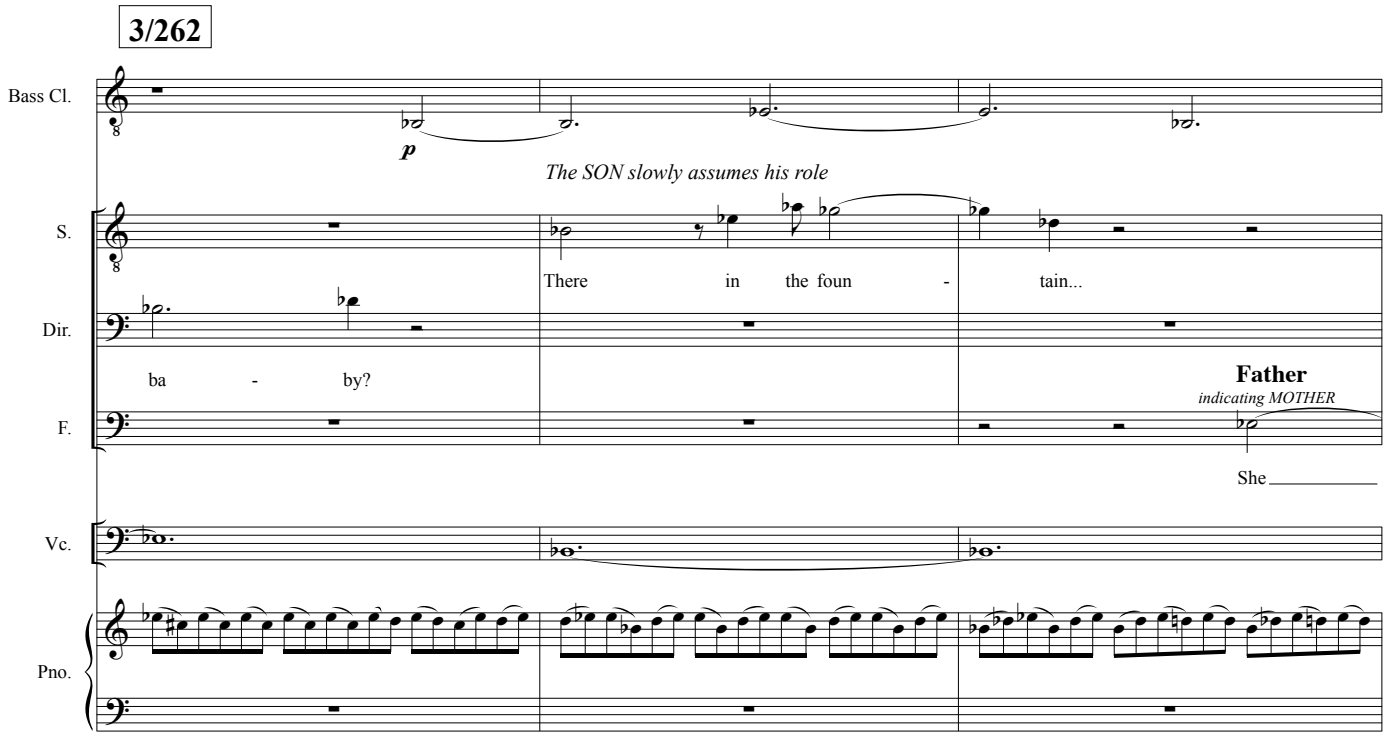

Cl.
Bass Cl.
pp
pp
D.
M.
tell us what you feel in your
Son
S.
Director
to SON
No! I shall
Dir.
You must act this scene for me.
F.
Pno.
Cl.
Bass Cl.
Daughter
to SON
D.
Have you no
M.
heart. Please! Please! You have to
S.
do no - thing! And for the sake of heaven
Dir.
Just show me what
Father
going to SON in a great rage; MOTHER, frightened, tries to separate them
F.
For the sake of your mo - - - - - ther...
Pno.


Cl.
Bass Cl.
D.
cou - rage?
You have to
o - bey!
Please!
M.
o - bey!
S.
do stop...
Have you
no
shame?
Dir.
hap-pened!
Please!
You have to
o - bey!
F.
You have to
o - bey!
Please!
Pno.
Cl.
Bass Cl.
D.
M.
S.
I will not
act my
part!
Dir.
Well then,
tell me
F.
Pno.


S.
Dir.
With - out a word!
what hap-pened. You left the room?
Pno.
3/252
= 54
D.
Daughter
leading the GIRL to the fountain
Wait! First my
S.
Walk - ing...
Dir.
Then what?
Vc.
pp
Pno.
p
D.
ba - by must go to the foun - - - tain...
Director
Dir.
Well?
Vc.
Pno.


Son
S.
Why on earth do you in-sist? It's ter - ri-ble.
Dir.
Walk-ing in the gar - den?
Vc.
Pno.


Seeing the MOTHER who is trembling as she looks towards the fountain
Dir.
The
Vc.
Pno.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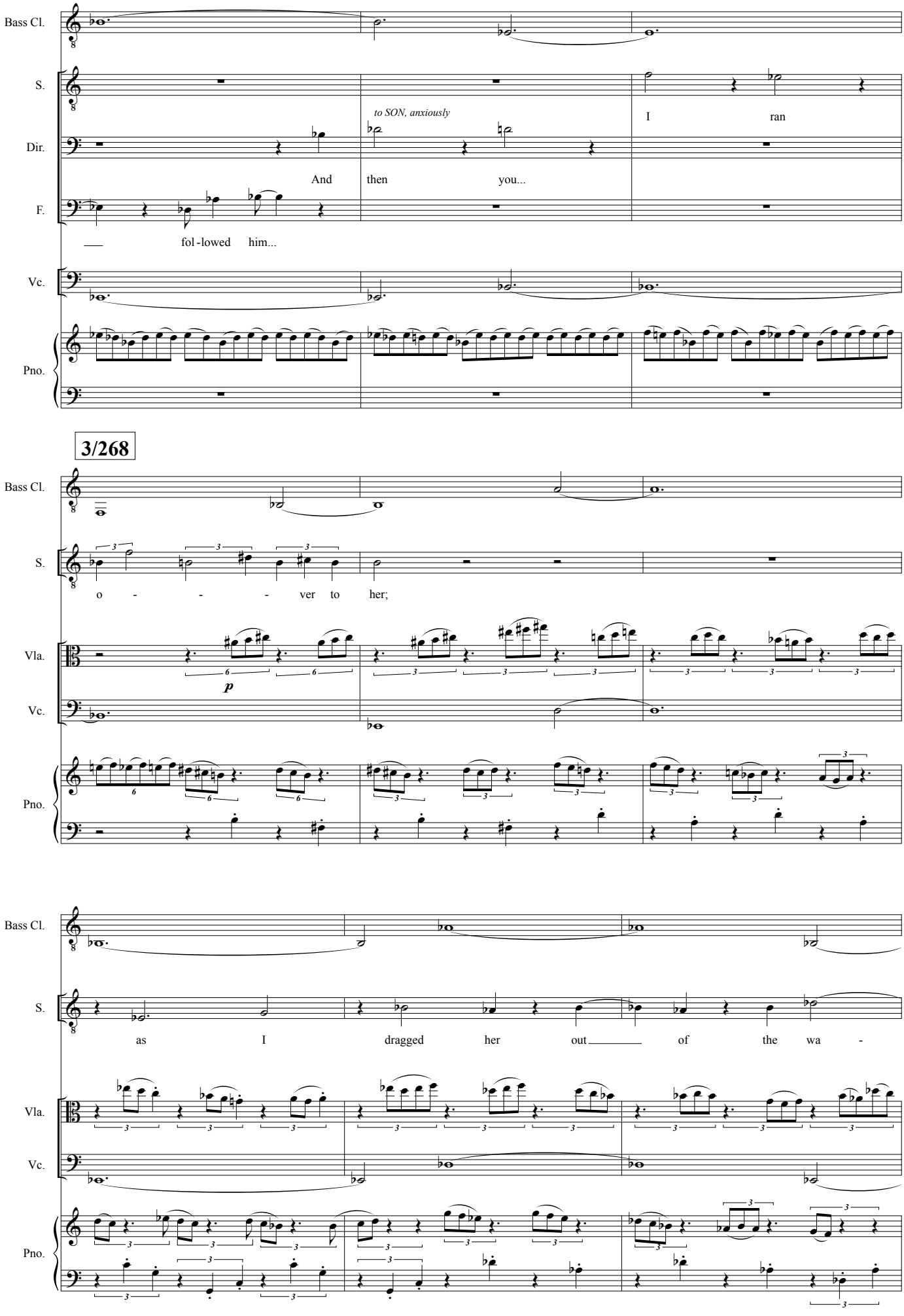
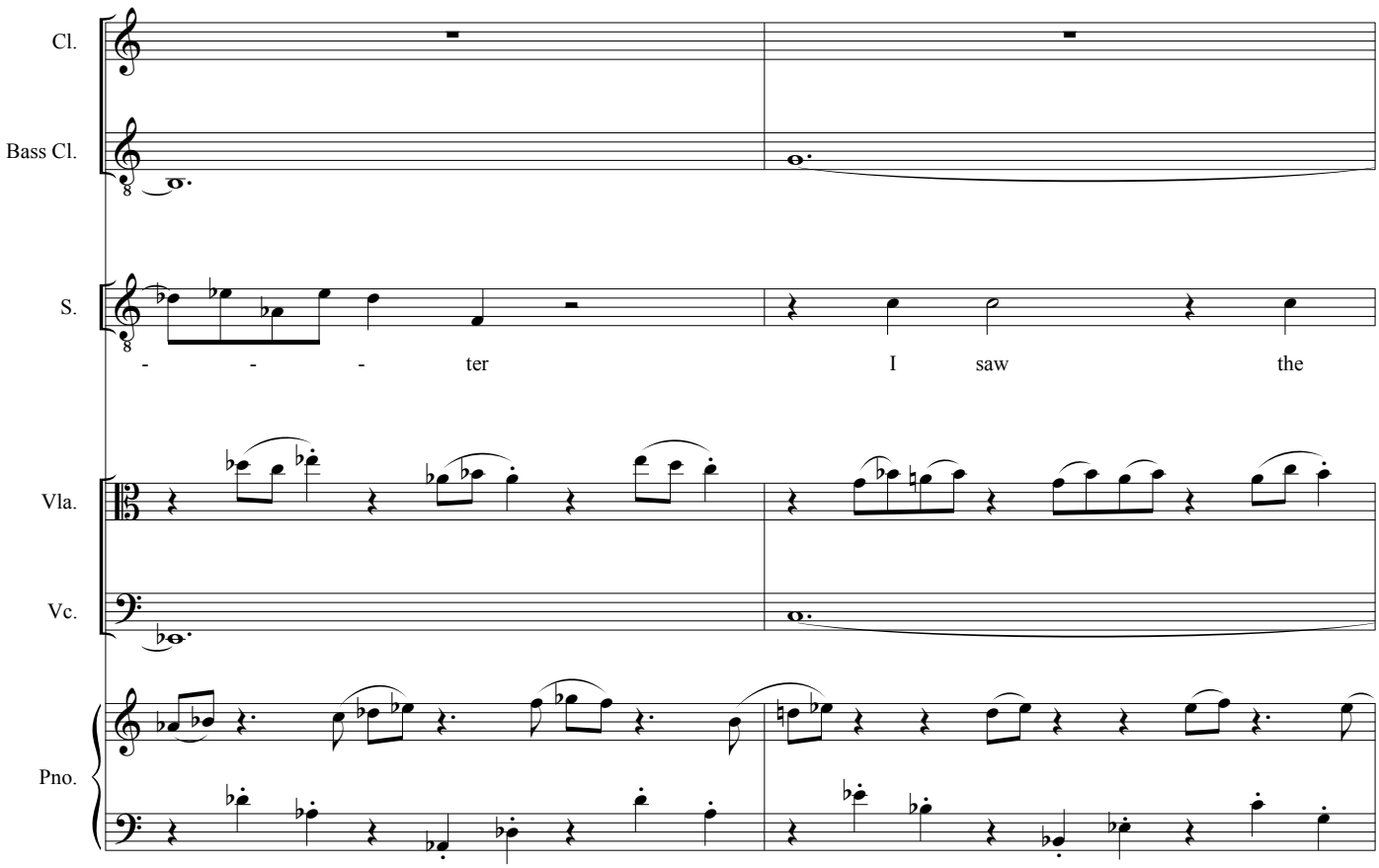
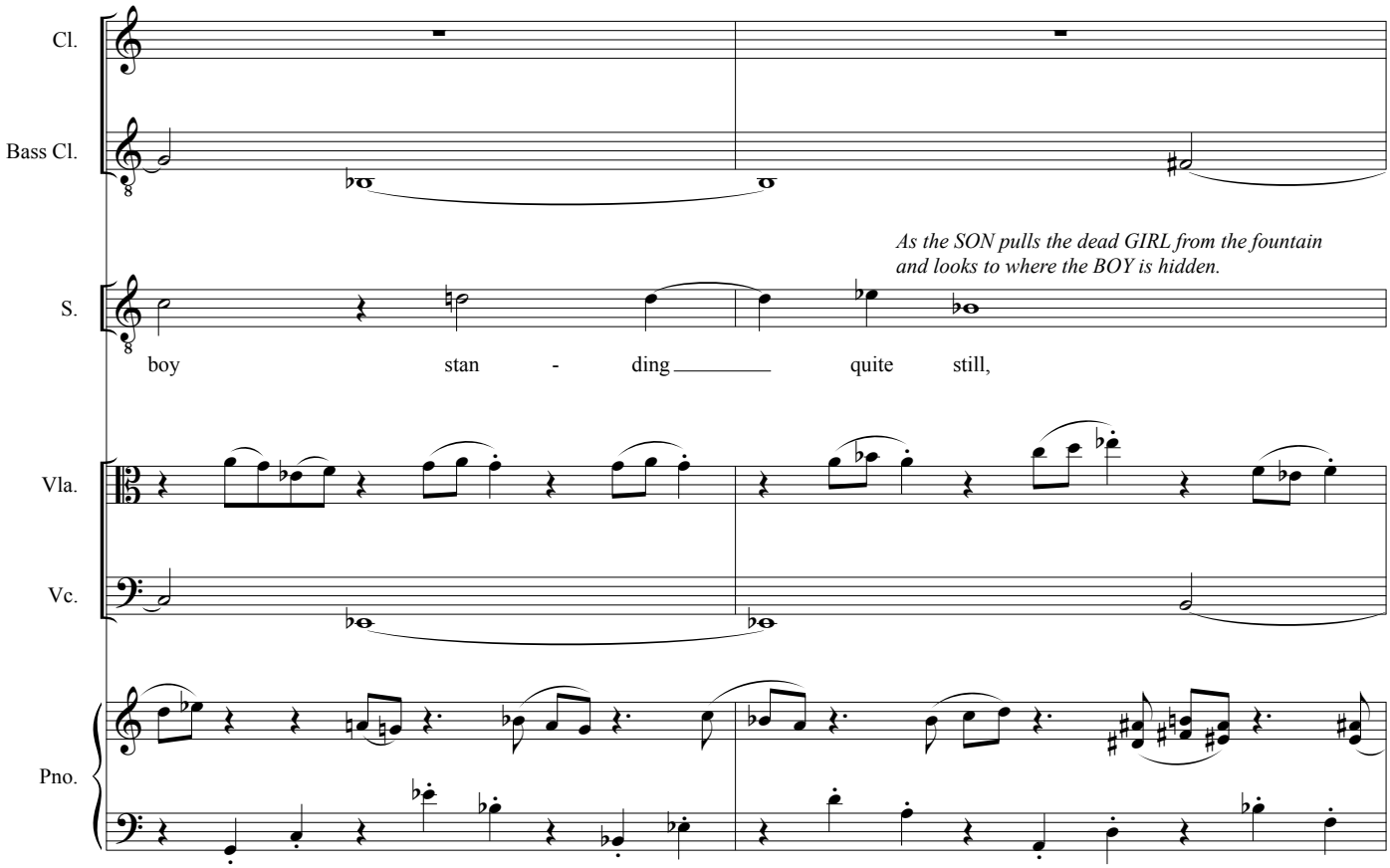
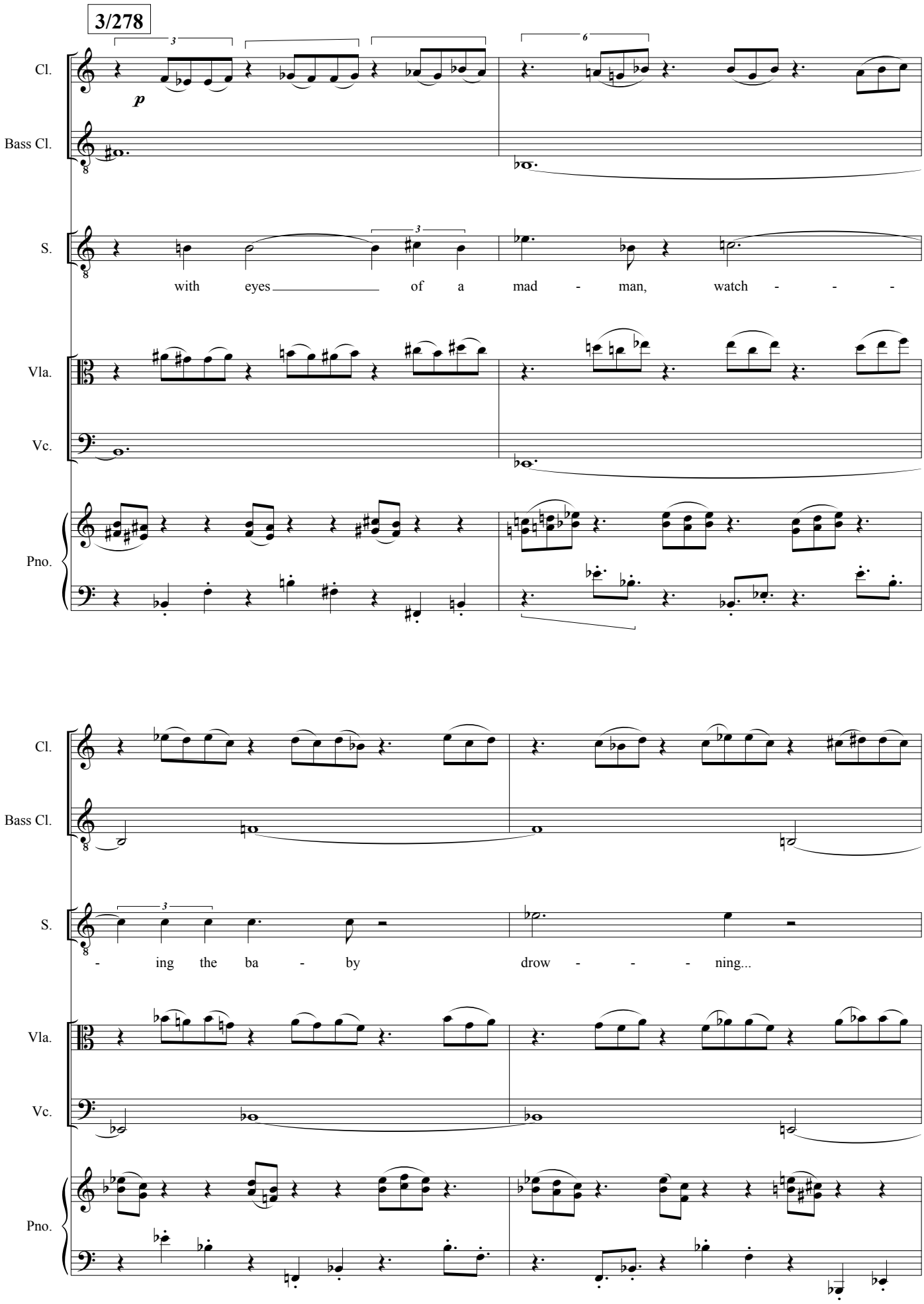
Bass Cl.
p
The SON slowly assumes his role
S.
There in the foun - tain...
Dir.
ba - by?
Father
indicating MOTHER
F.
She
Vc.
Pno.


Bass Cl.
S.
Dir.
F.
Vc.
Pno.
to SON, anxiously
I ran
And then you...
fol-lowed him...
3/268
o - - - ver to her;
Vla.
p
as I dragged her out of the wa -


Cl.
Bass Cl.
S.
- - - ter I saw the
Vla.
Vc.
Pno.


Cl.
Bass Cl.
As the SON pulls the dead GIRL from the fountain and looks to where the BOY is hidden.
S.
boy stan - ding quite still,
Vla.
Vc.
Pno.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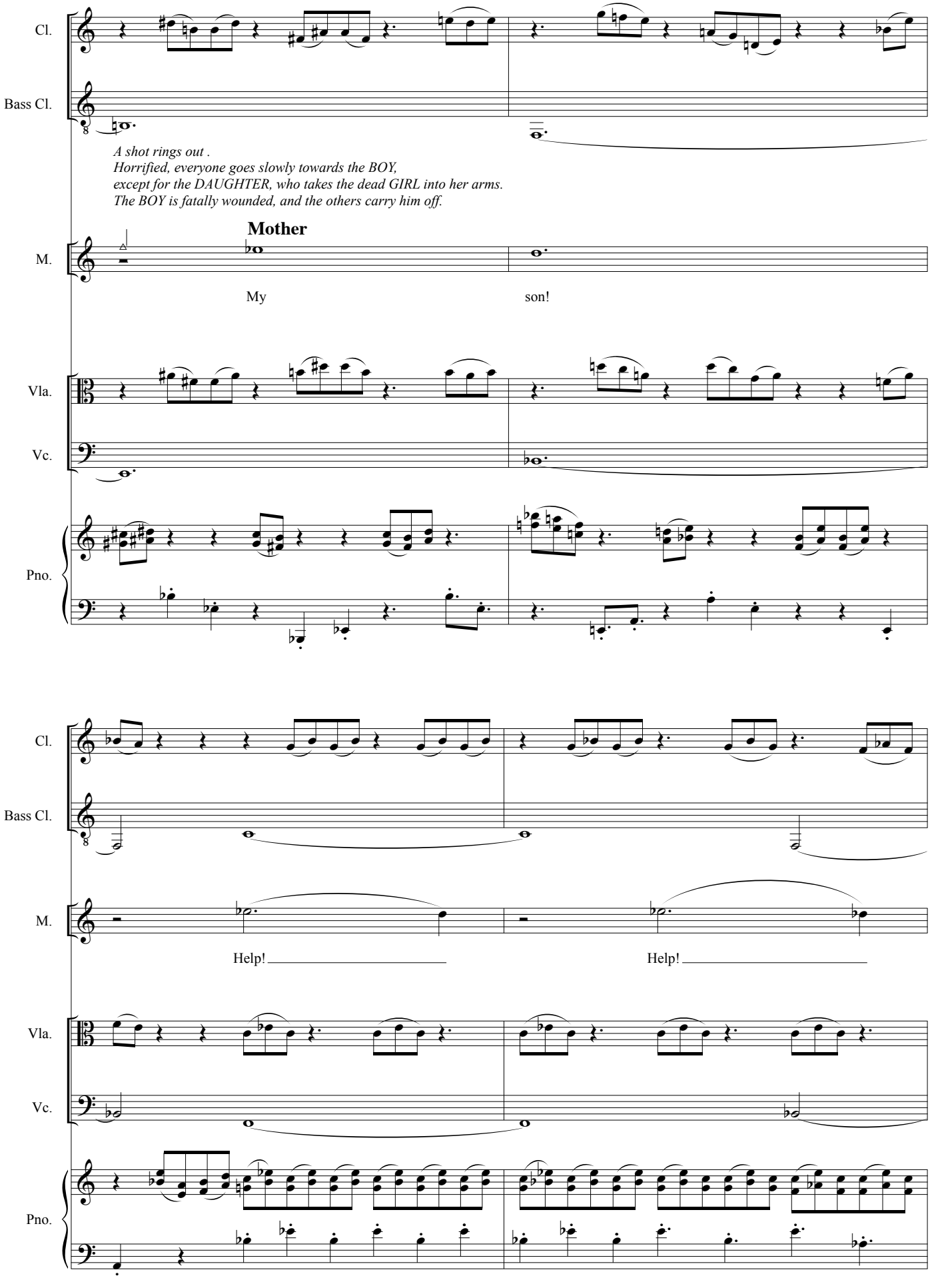
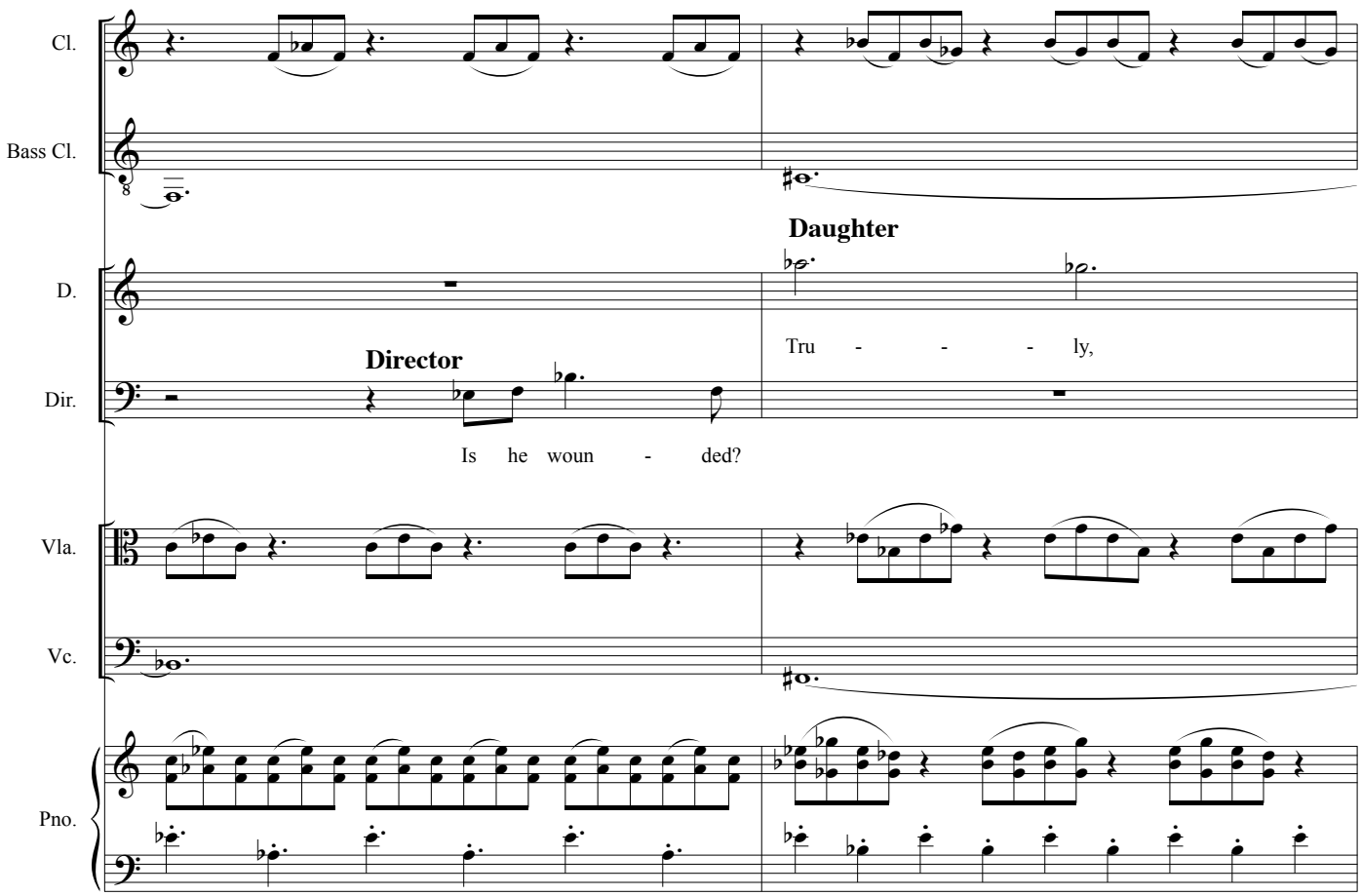
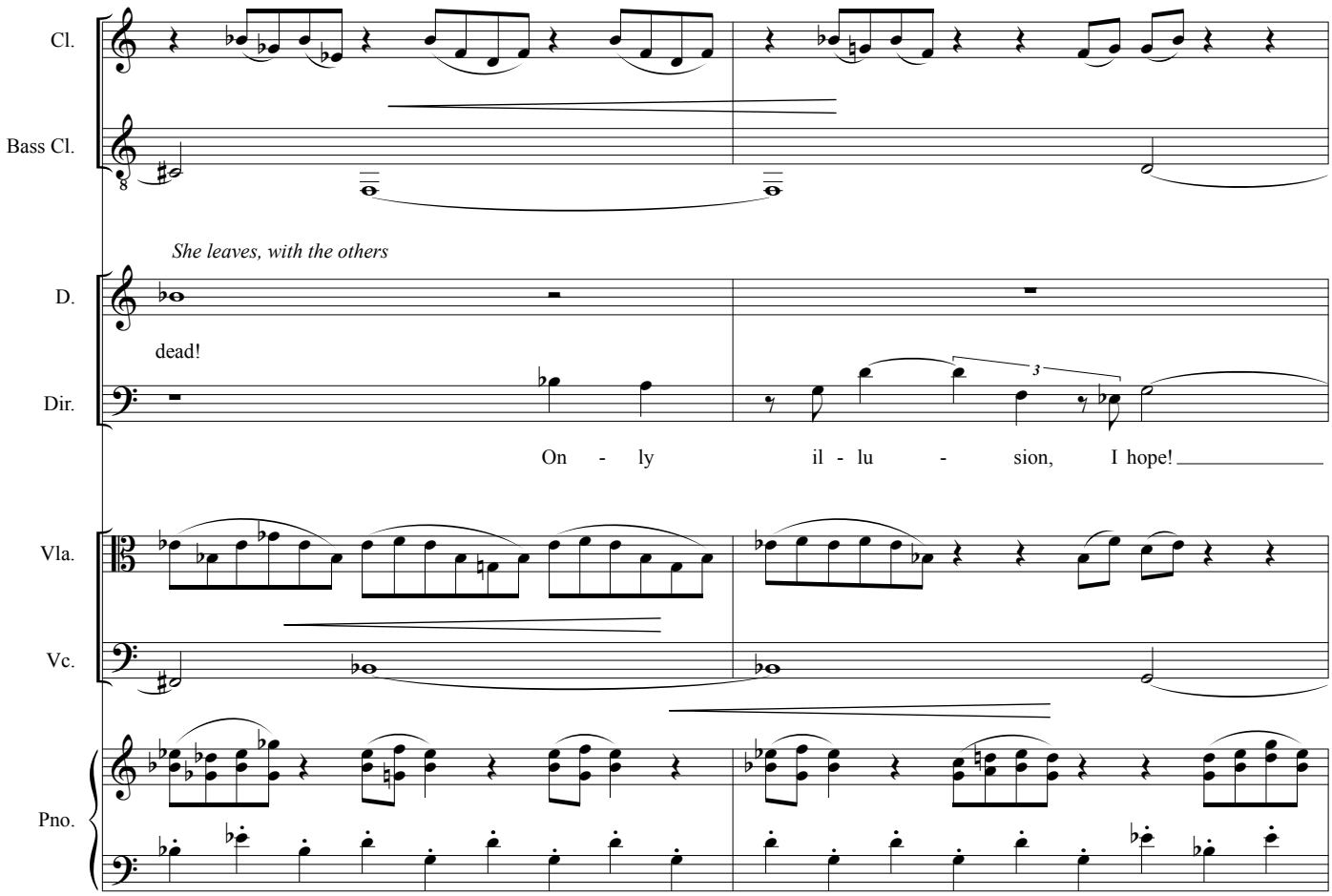
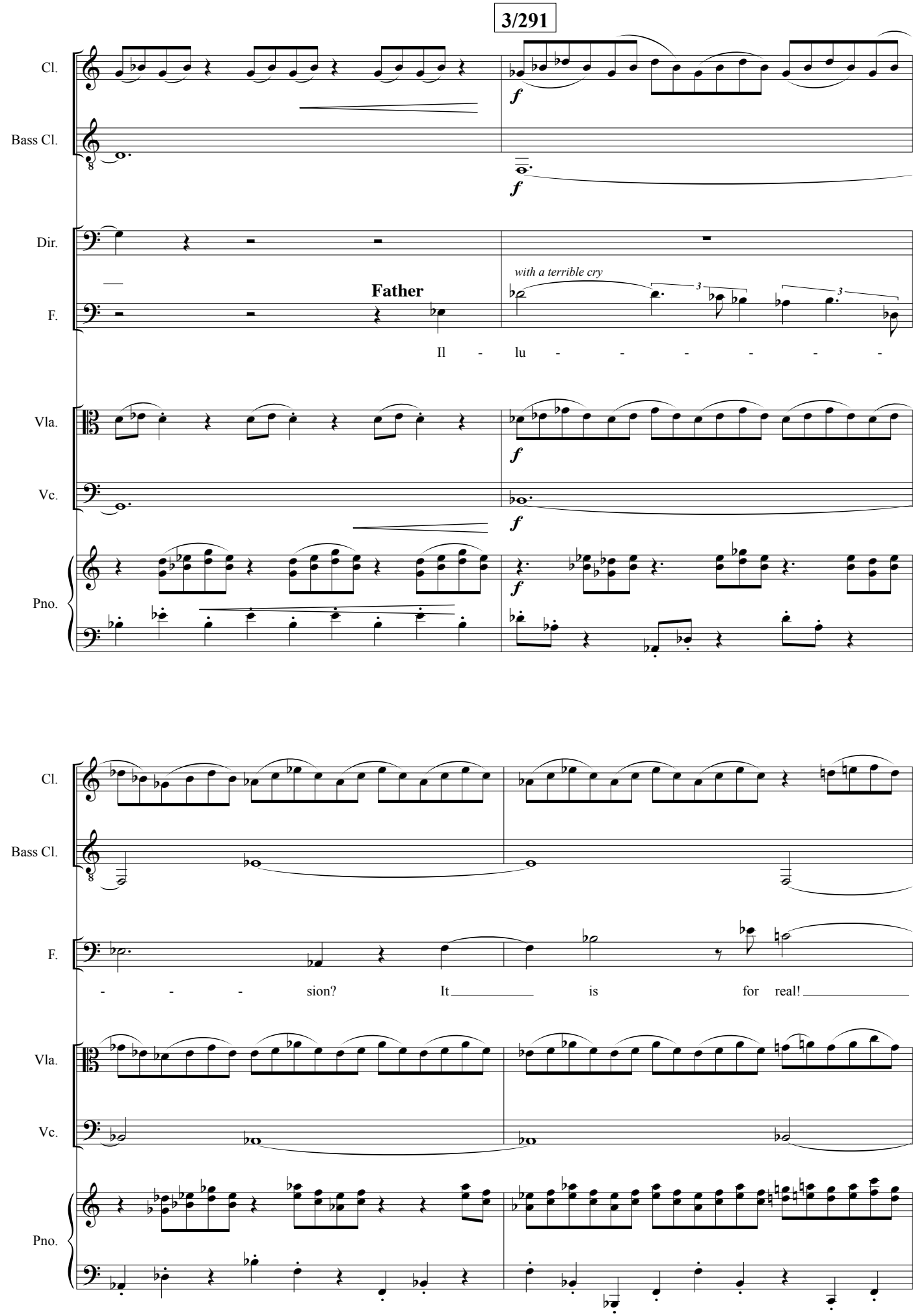
Cl.
Bass Cl.
S.
with eyes of a mad - man, watch - - -
Vla.
Vc.
Pno.
Cl.
Bass Cl.
S.
- ing the ba - by drow - - - ning...
Vla.
Vc.
Pno.


Cl.
Bass Cl.
A shot rings out .
Horrified, everyone goes slowly towards the BOY,
except for the DAUGHTER, who takes the dead GIRL into her arms.
The BOY is fatally wounded, and the others carry him off.
Mother
M.
My
son!
Vla.
Vc.
Pno.
Cl.
Bass Cl.
M.
Help!
Help!
Vla.
Vc.
Pno.


Cl.
Bass Cl.
D.
Dir.
Vla.
Vc.
Pno.
Daughter
Director
Tru - - - ly,
Is he woun - ded?


Cl.
Bass Cl.
She leaves, with the others
D.
Dir.
Vla.
Vc.
Pno.
dead!
On - ly il - lu - sion, I hope!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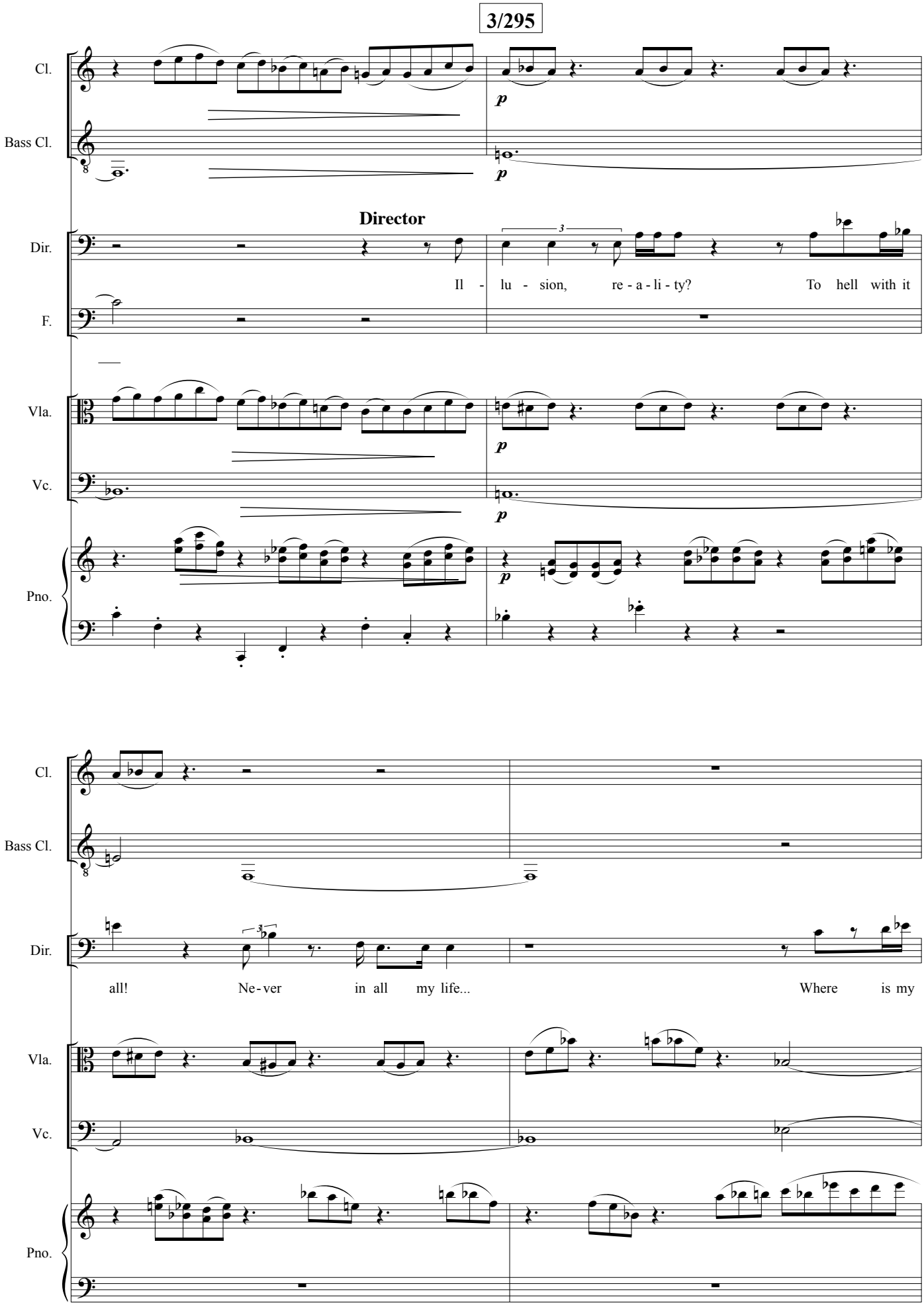
Cl.
Bass Cl.
Dir.
F.
Vla.
Vc.
Pno.
Father
with a terrible cry
Il - lu - - - - - -
- - - sion? It is for real!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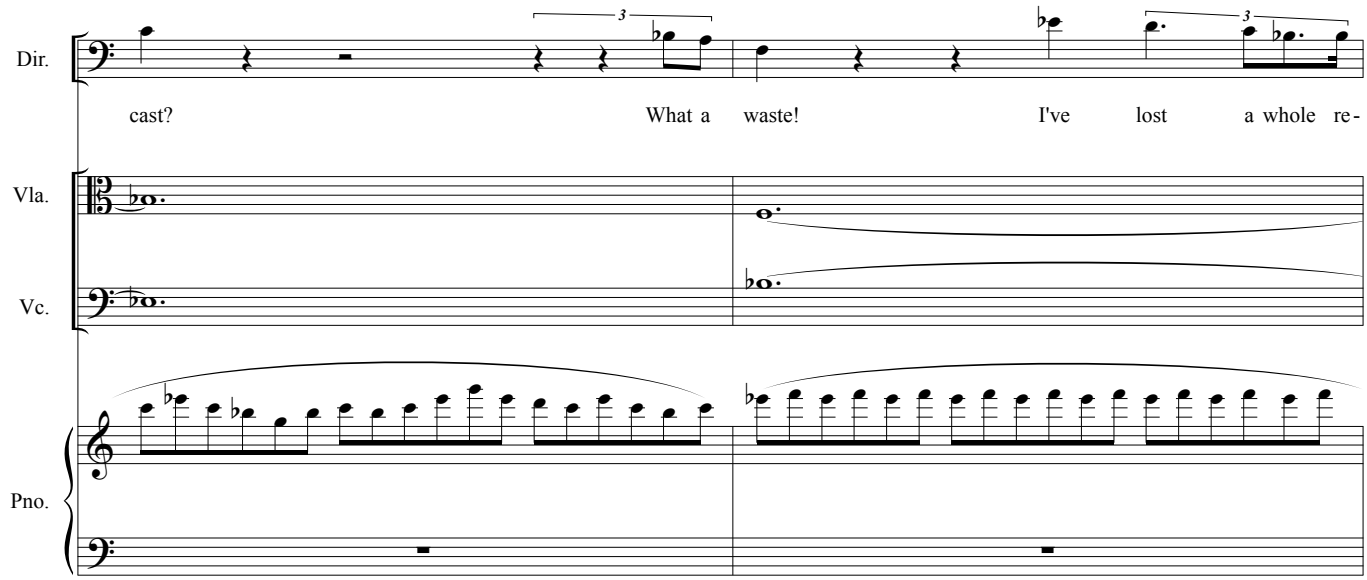
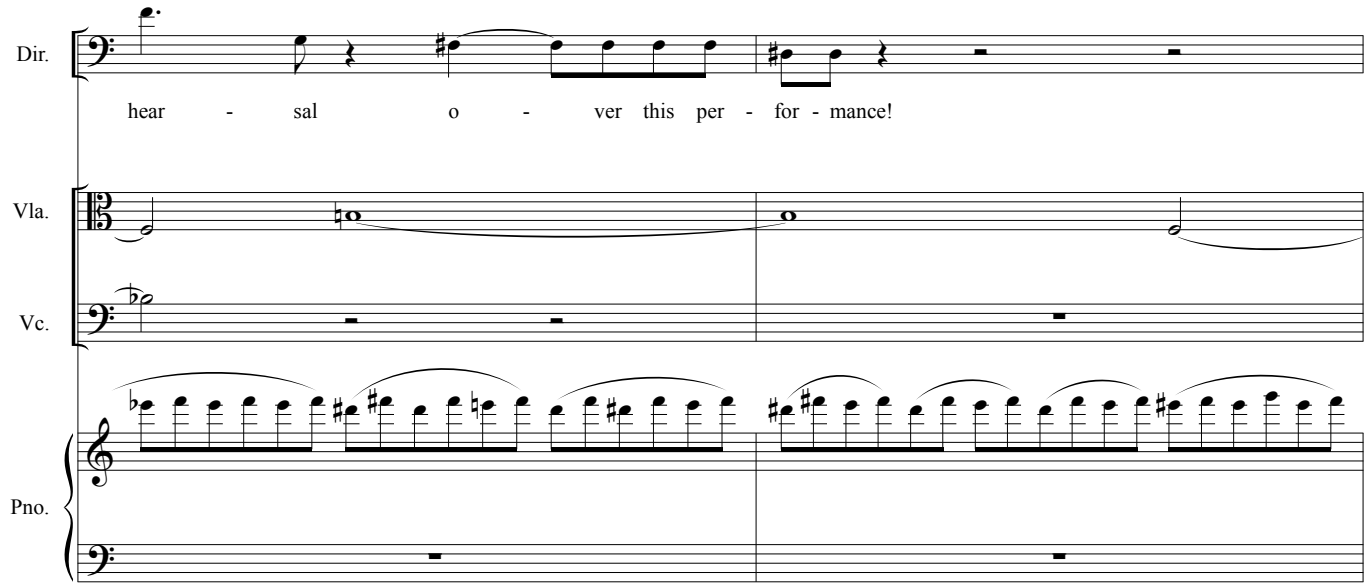
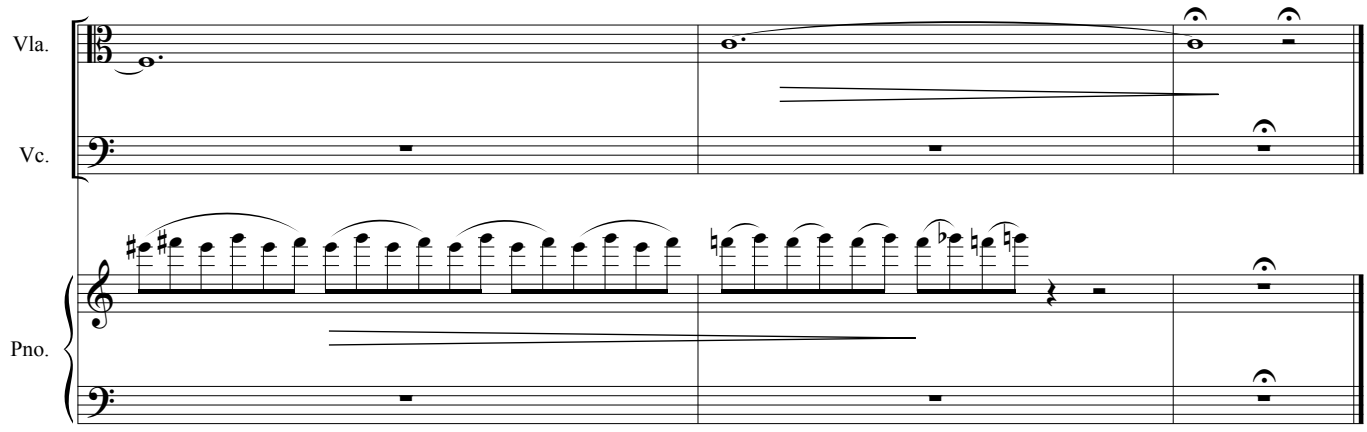
Cl.
Bass Cl.
Director
Dir.
F.
Il - lu - sion, re - a - li - ty? To hell with it
Vla.
Vc.
Pno.
p
all! Ne-ver in all my life... Where is my



He packs up; looks for the light switch again... before he finds it - blackout.