six characters in search of a stage

Opera da camera
by **Edward Lambert**

from the play by Luigi Pirandello

Vocal 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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Vocal Score

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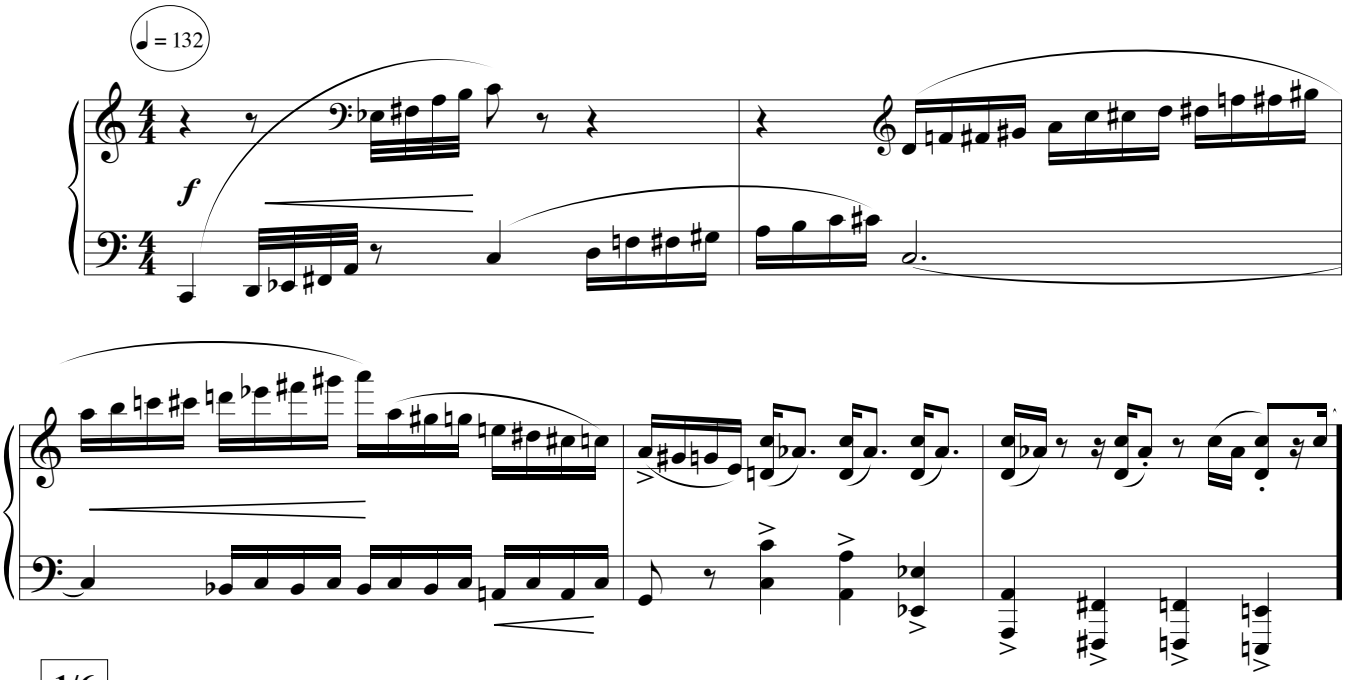
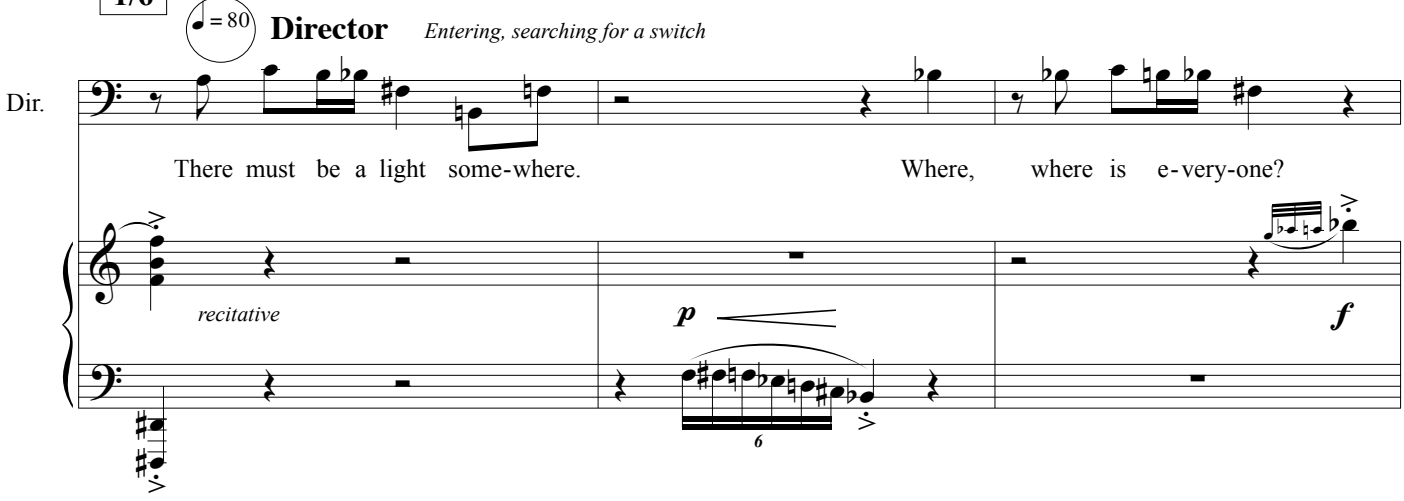
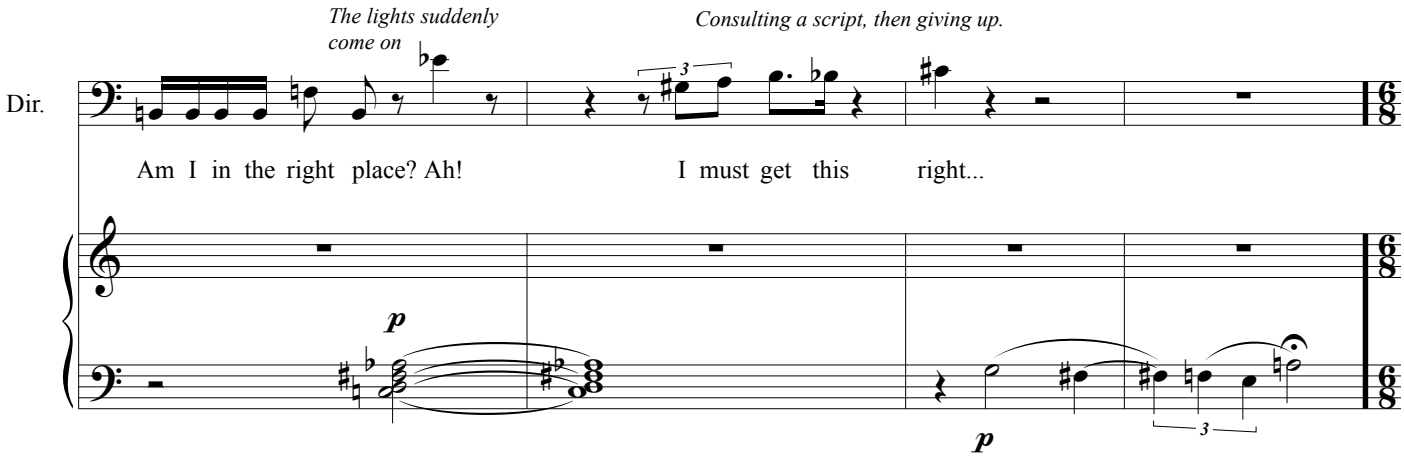
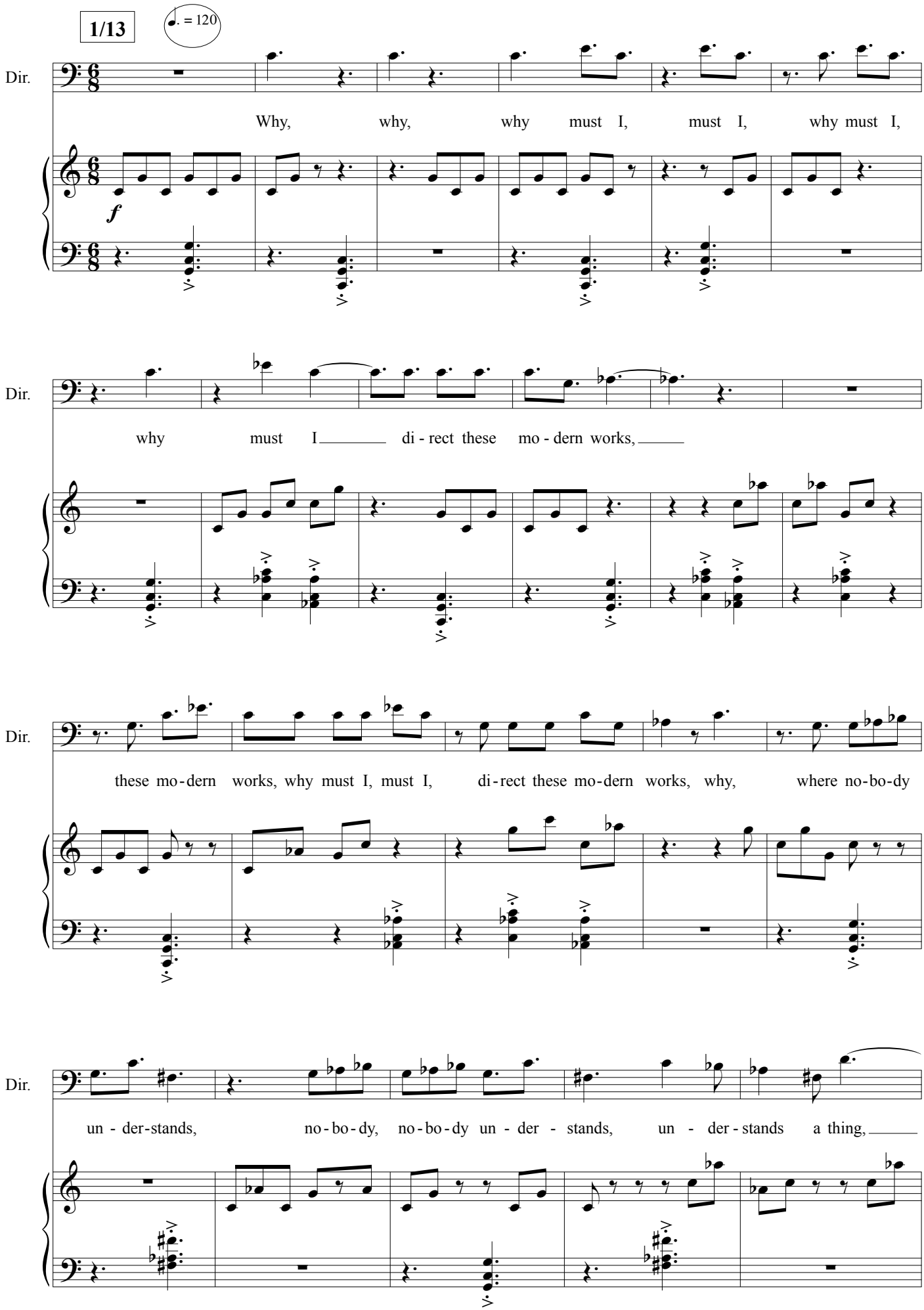
Overture: *the Director*

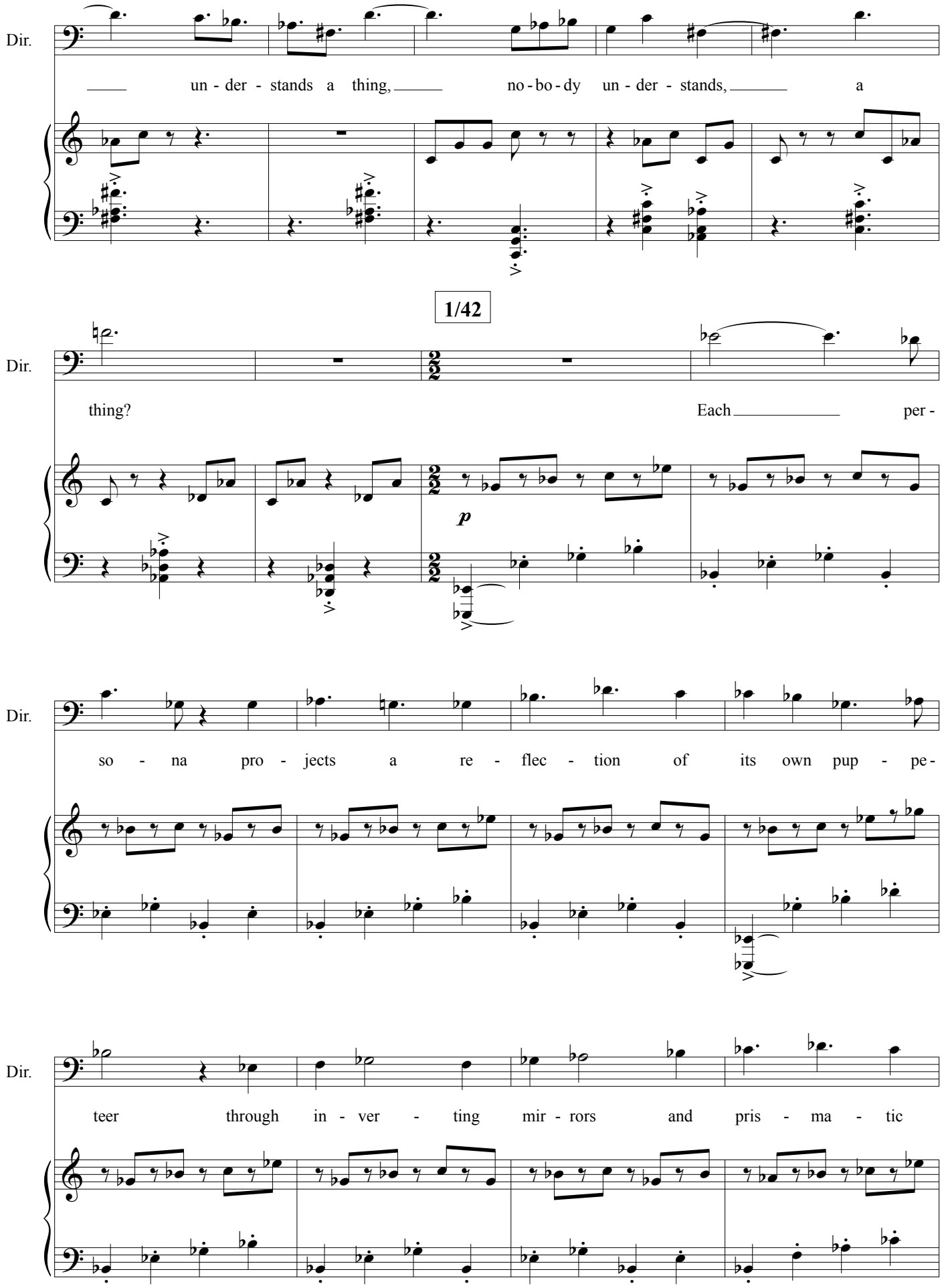


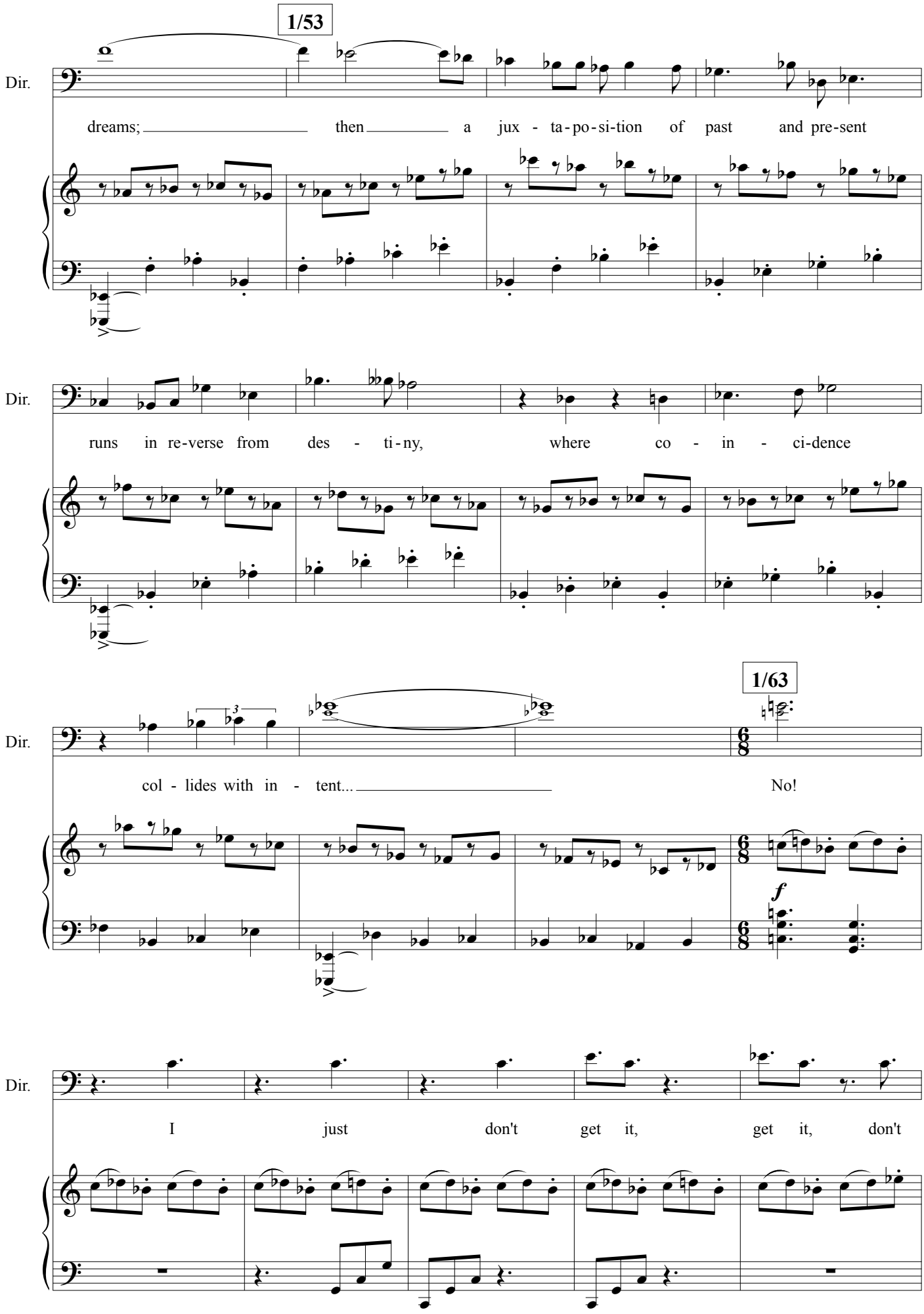
1/6

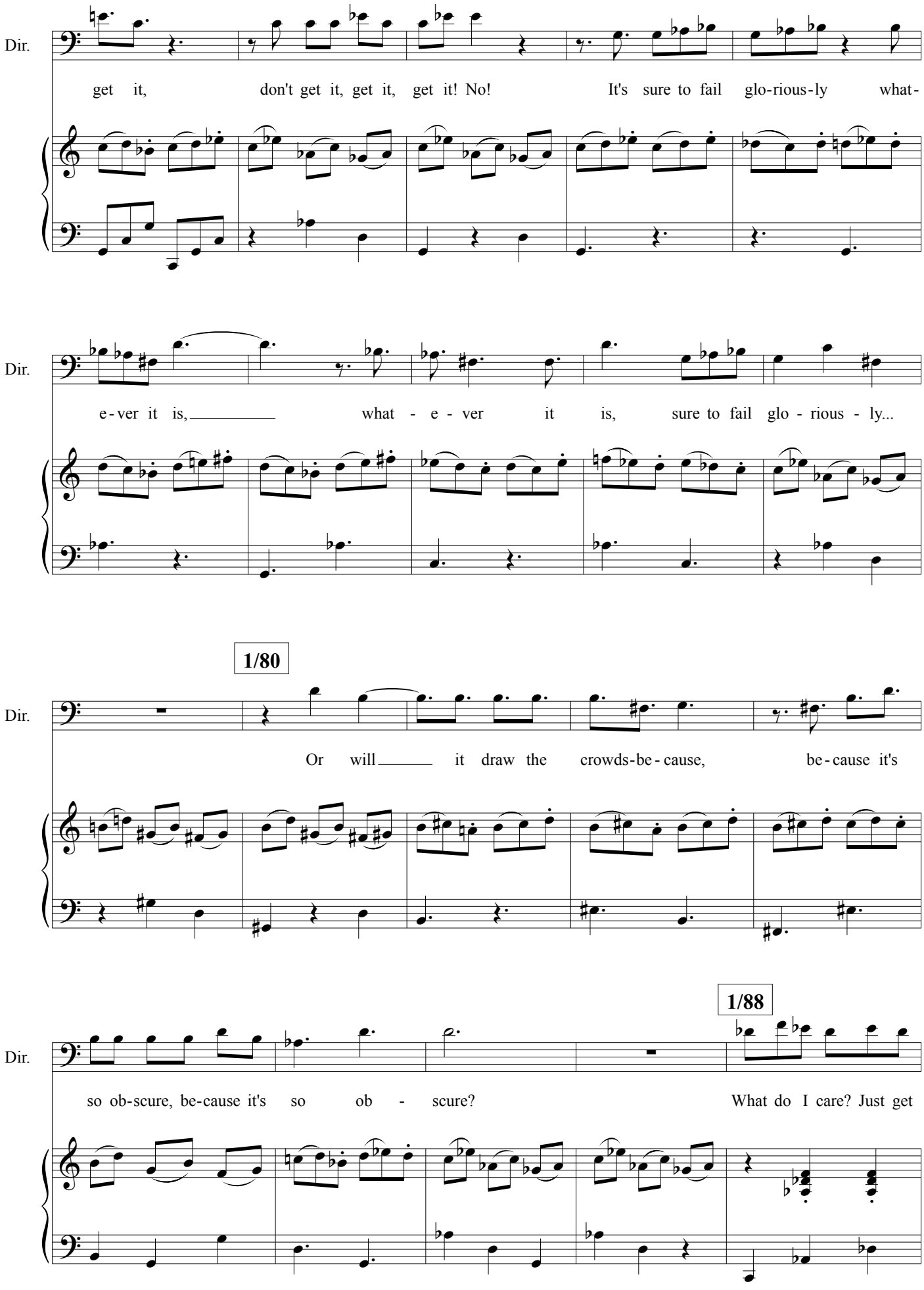


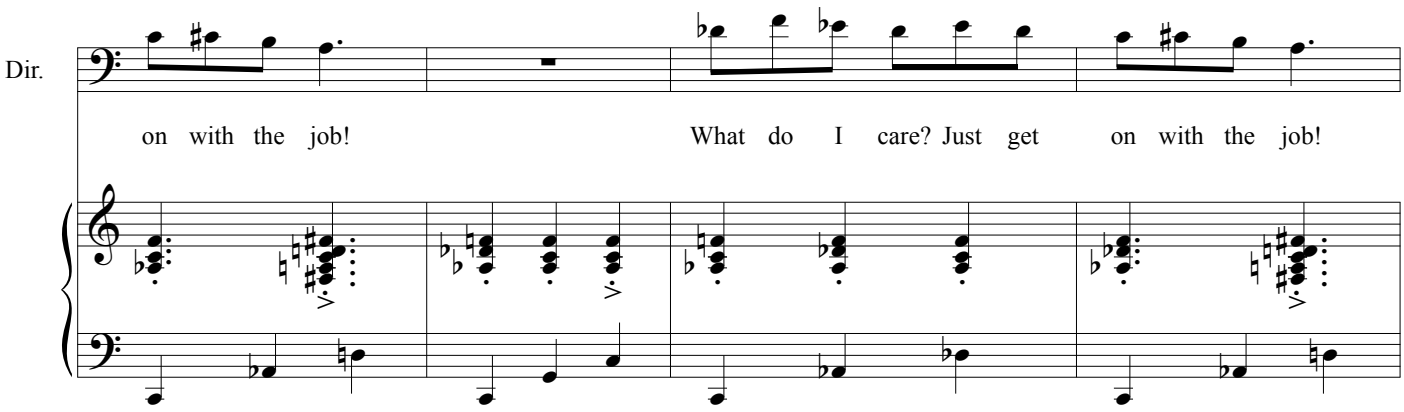



1/13
♩. = 120
Dir.
Why, why, why must I, must I, why must I,
f
Dir.
why must I di - rect these mo - dern works,
Dir.
these mo - dern works, why must I, must I, di - rect these mo - dern works, why, where no - bo - dy
Dir.
un - der - stands, no - bo - dy, no - bo - dy un - der - stands, un - der - stands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

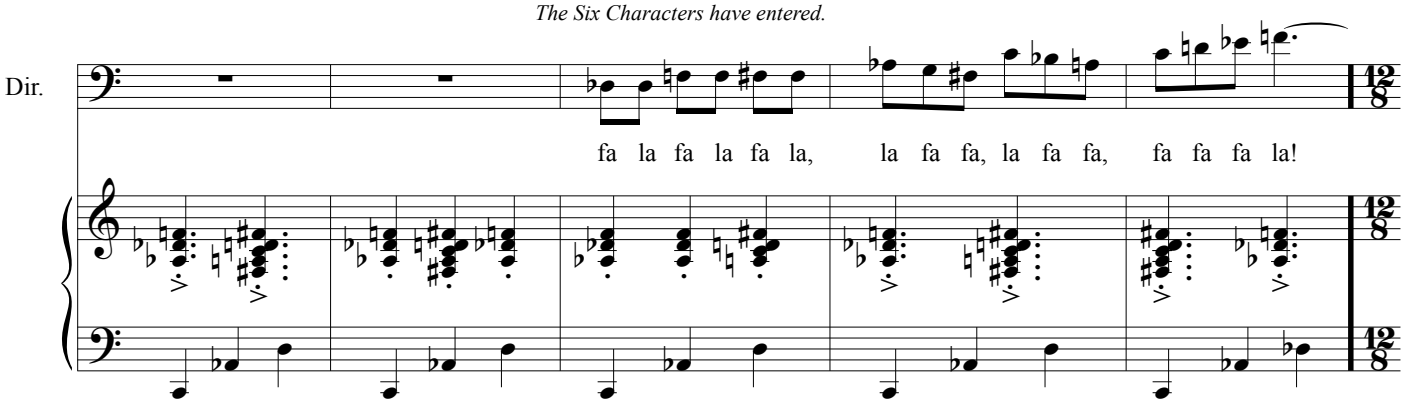

Dir.
un - der - stands a thing, no - bo - dy un - der - stands, a
1/42
Dir.
thing?
Each per -
p
Dir.
so - na pro - jects a re - flec - tion of its own pup - pe -
Dir.
teer through in - ver - ting mir - rors and pris - ma - tic


1/53
Dir.
dreams; then a jux - ta-po-si-tion of past and pre-sent
Dir.
runs in re-verse from des - ti-ny, where co - in - ci-dence
1/63
Dir.
col - lides with in - tent... No!
f
Dir.
I just don't get it, get it, don't

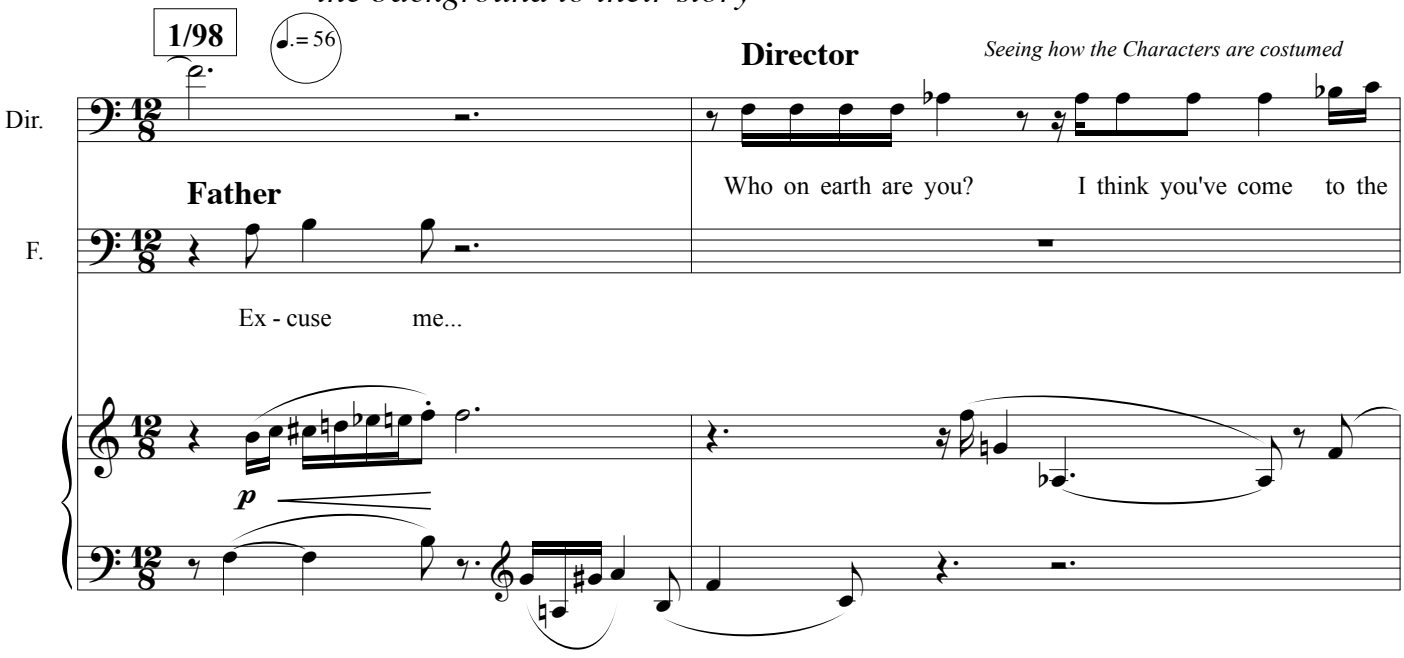

Dir.
get it, don't get it, get it, get it! No! It's sure to fail glo-rious-ly what-
Dir.
e-ver it is, what - e - ver it is, sure to fail glo - rious - ly...
1/80
Dir.
Or will it draw the crowds-be-cause, be-cause it's
1/88
Dir.
so ob-scure, be-cause it's so ob - scure? What do I care? Just get

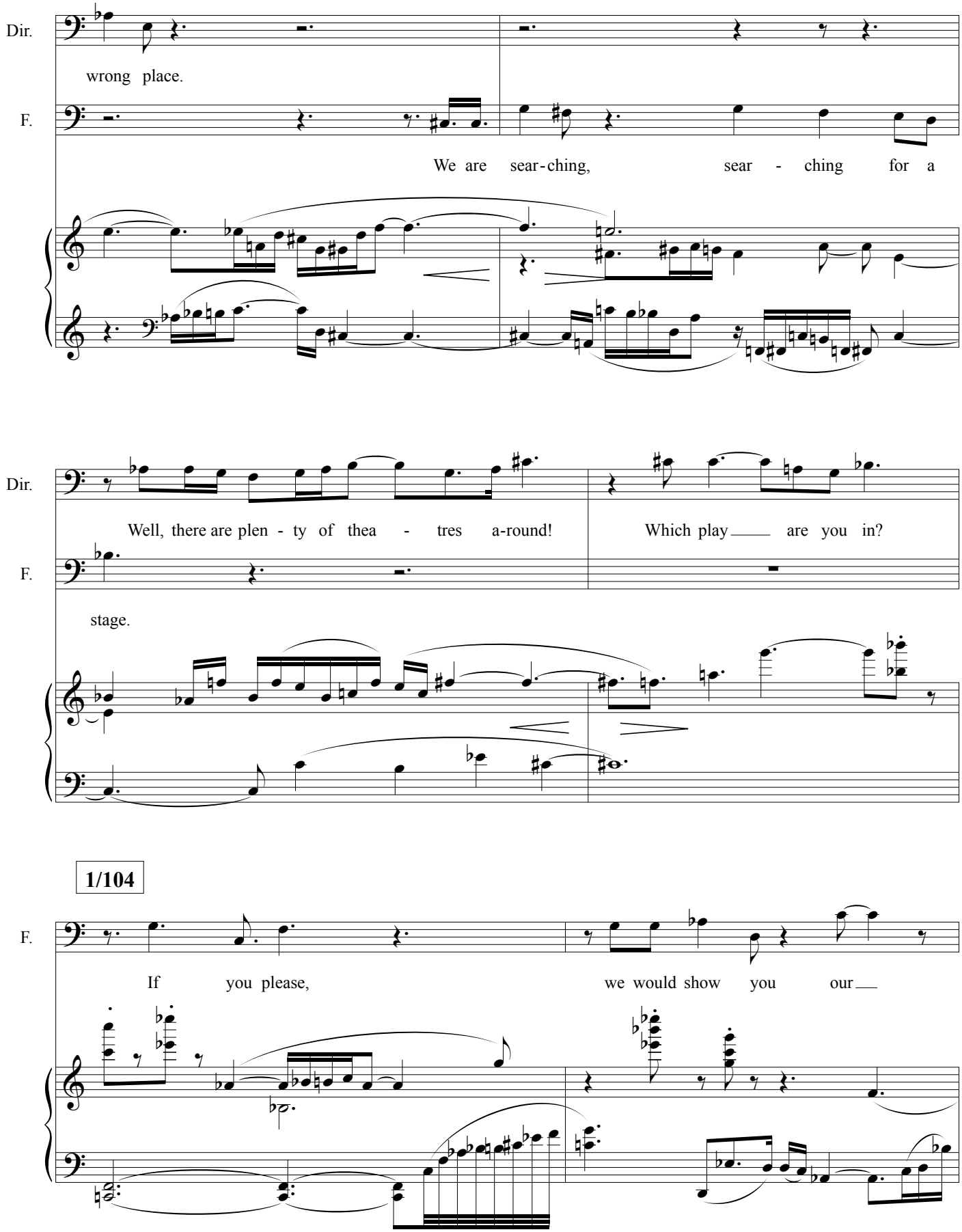


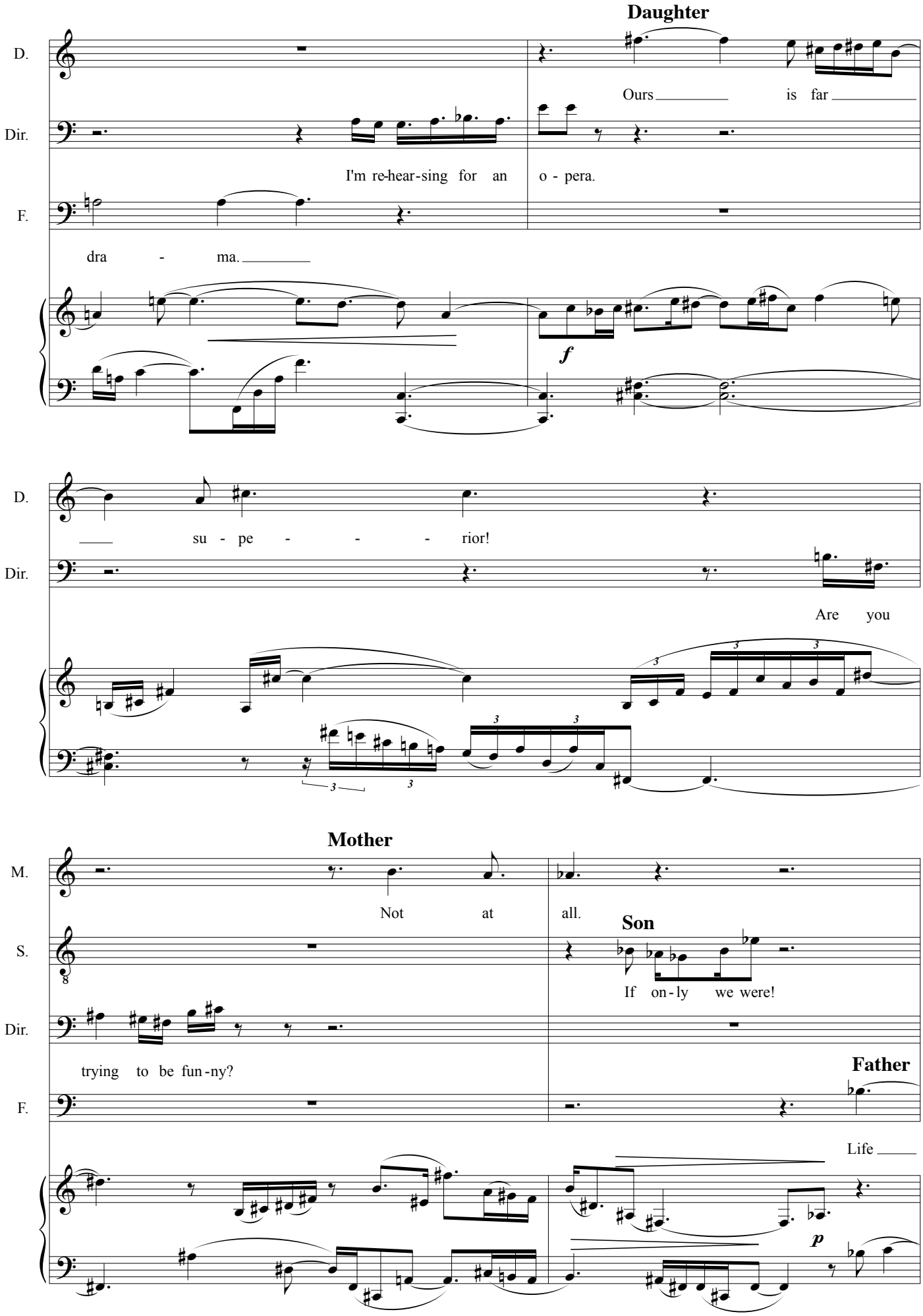
The Six Characters have entered.

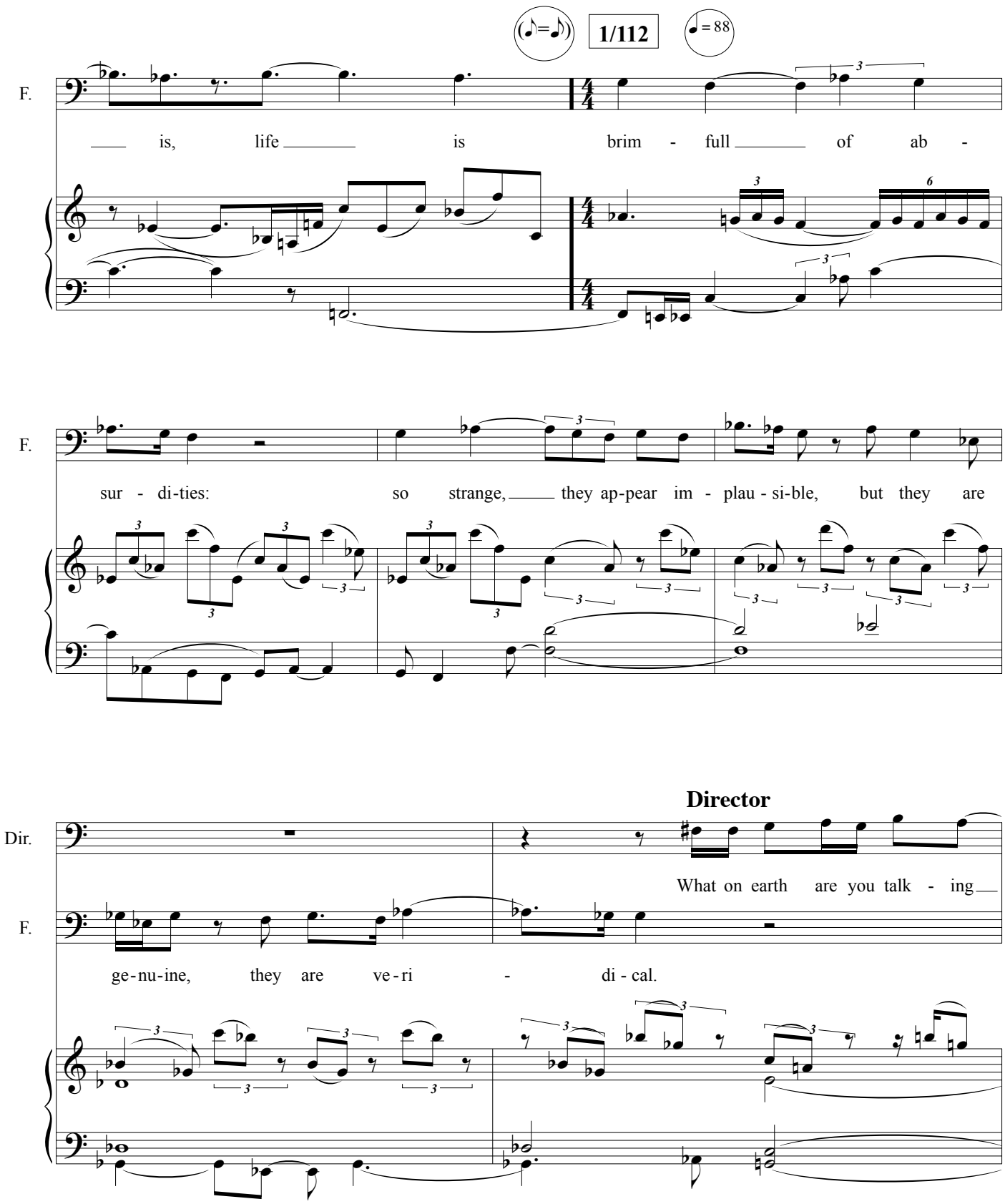


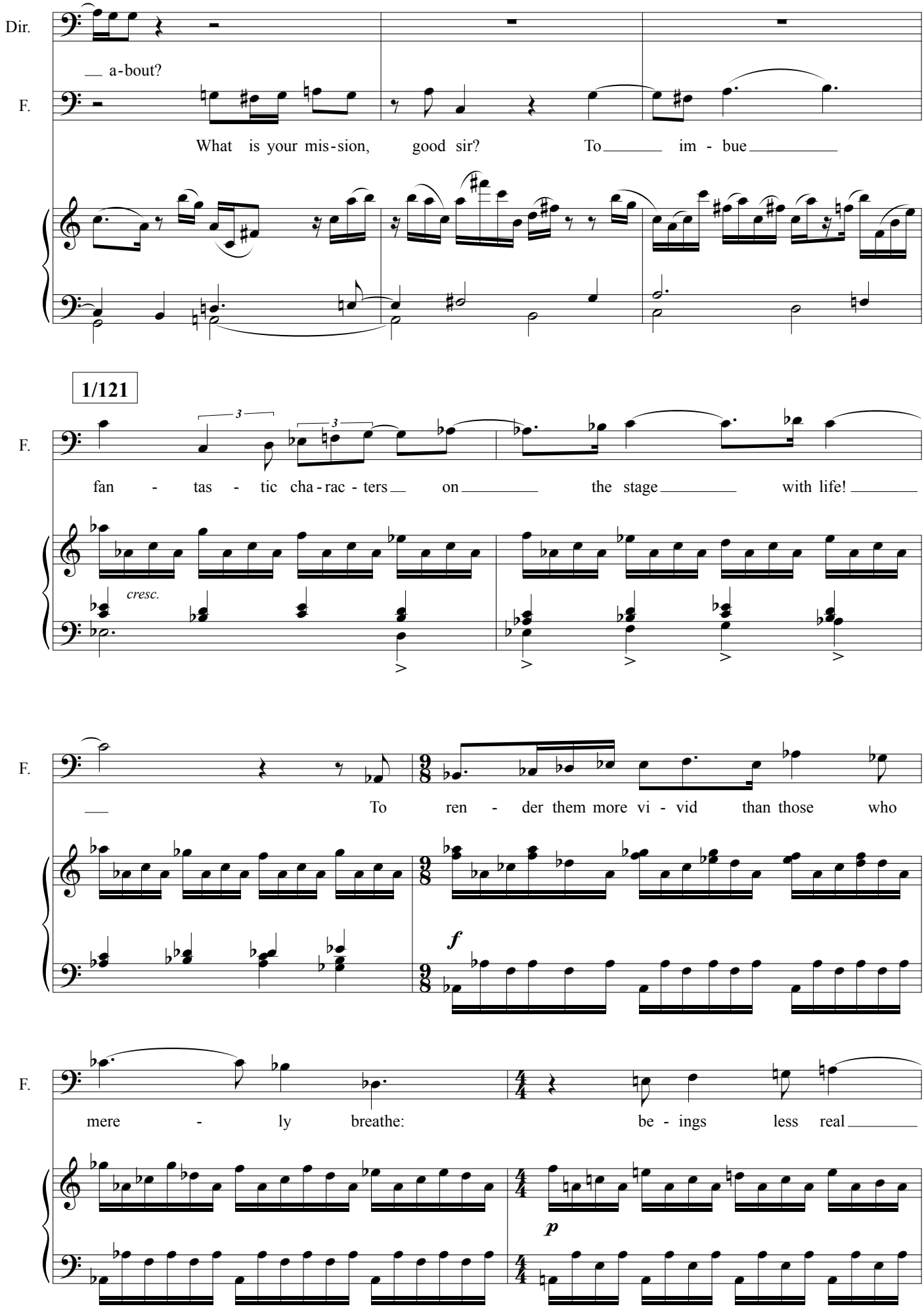
Part 1: *the Characters explain the background to their story*

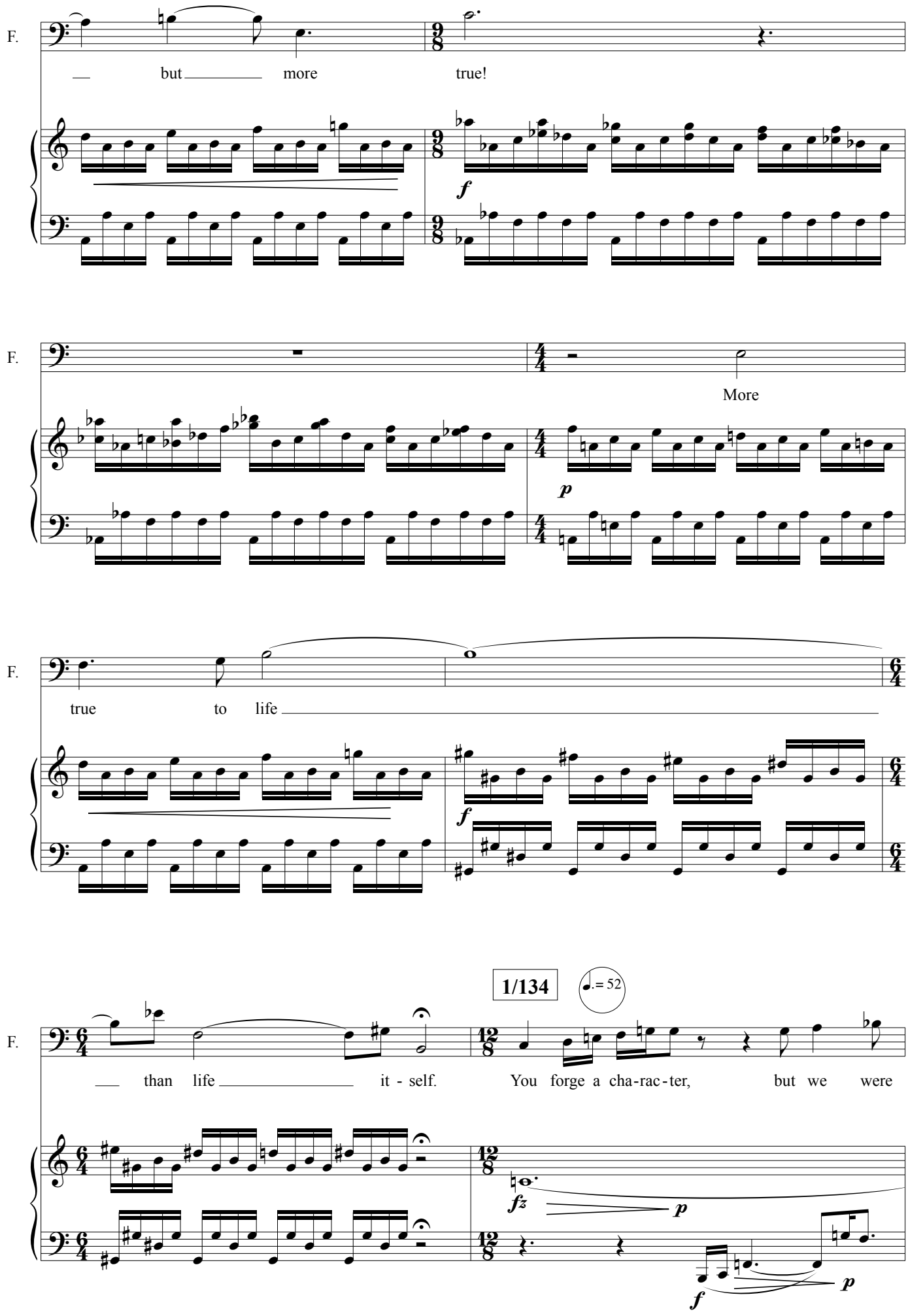


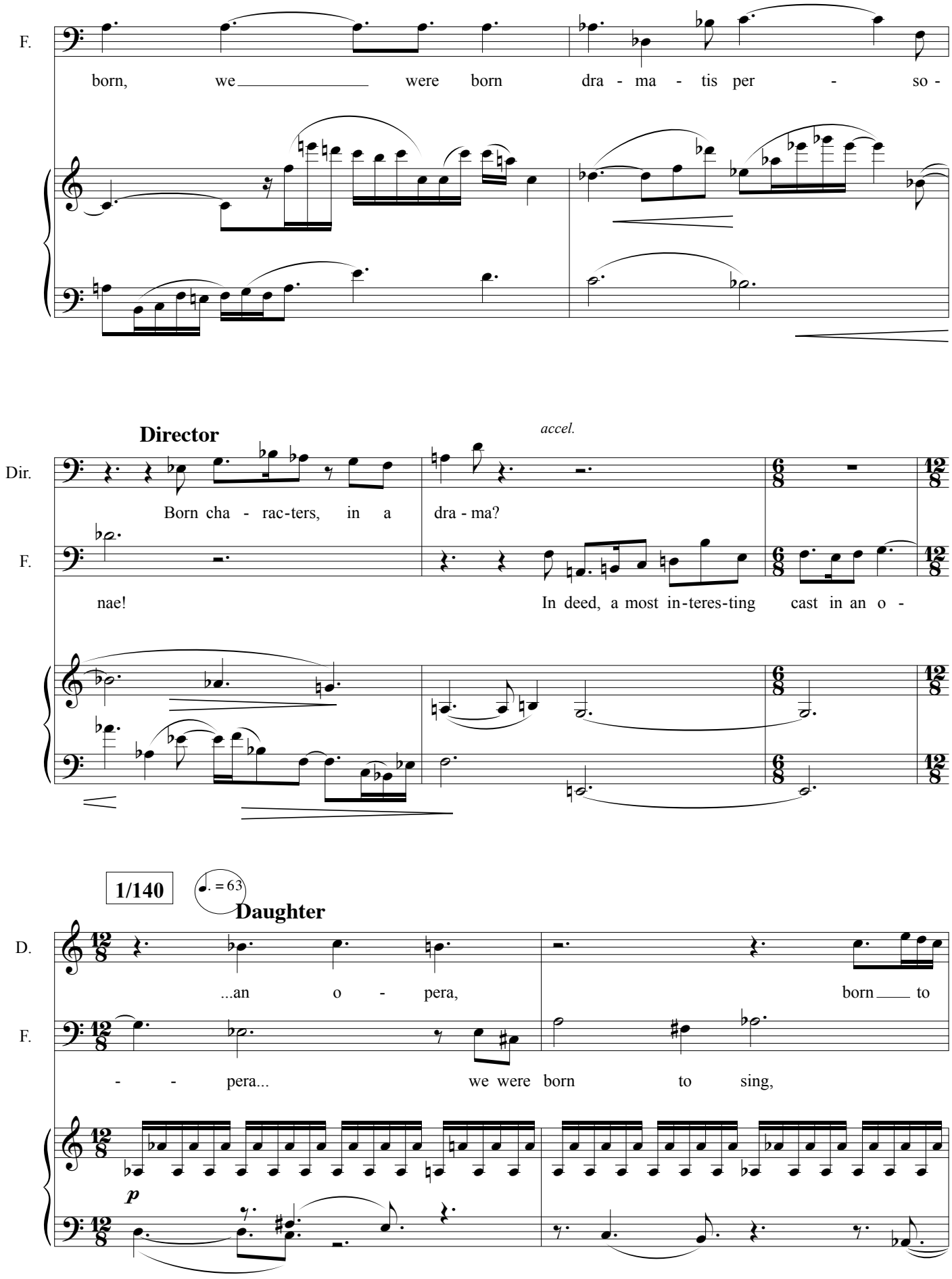

Dir.
wrong place.
F.
We are sear-ching, sear - ching for a
Dir.
Well, there are plen - ty of thea - tres a-round!
Which play are you in?
F.
stage.
1/104
F.
If you please, we would show you our

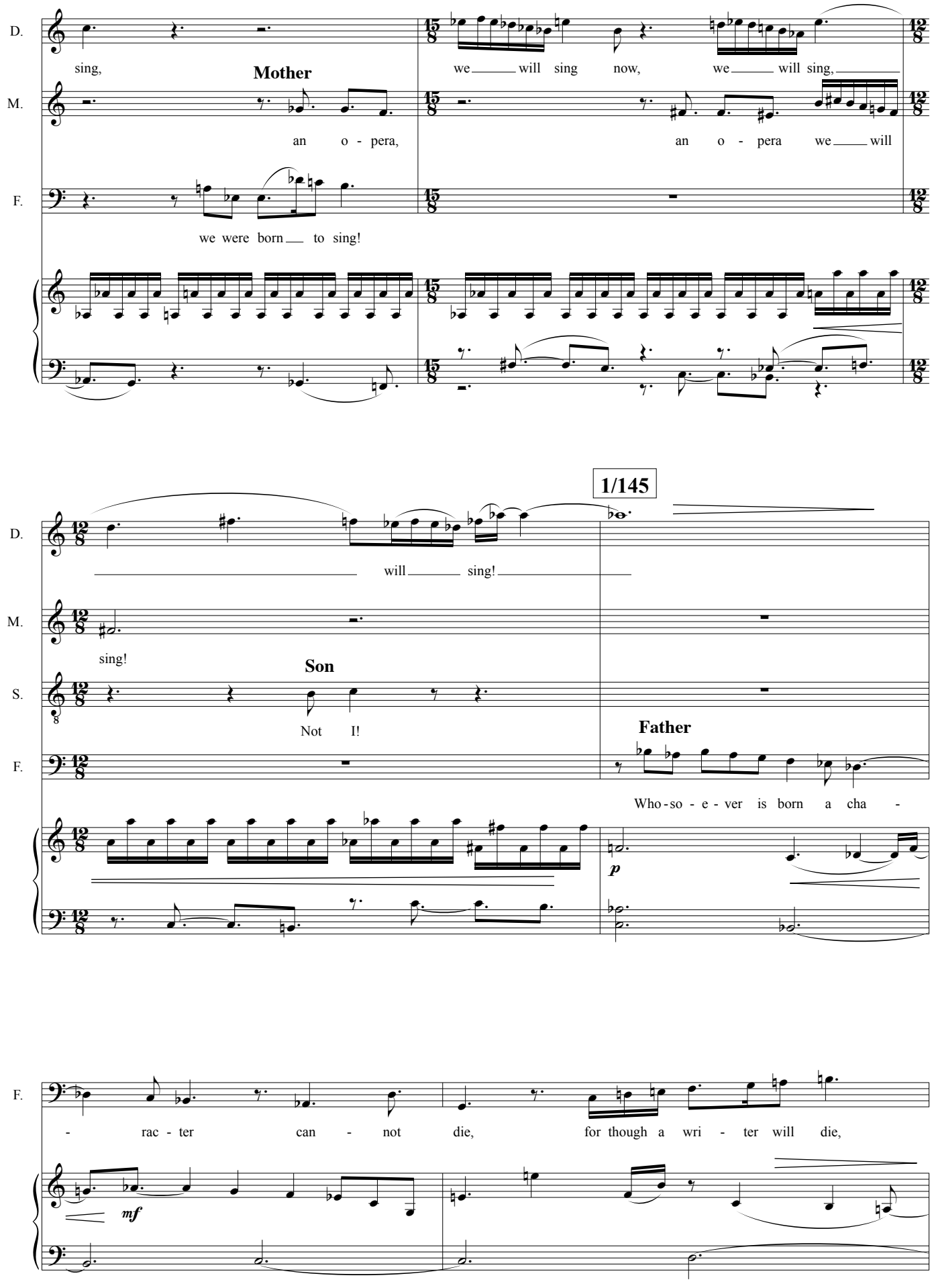

Daughter
D.
Dir.
F.
Ours is far
I'm re-hear-sing for an o - pera.
dra - ma.
f
D.
Dir.
su - pe - - - - rior!
Are you
Mother
M.
S.
Dir.
F.
Not at all.
Son
If on-ly we were!
trying to be fun-ny?
Father
Life
p

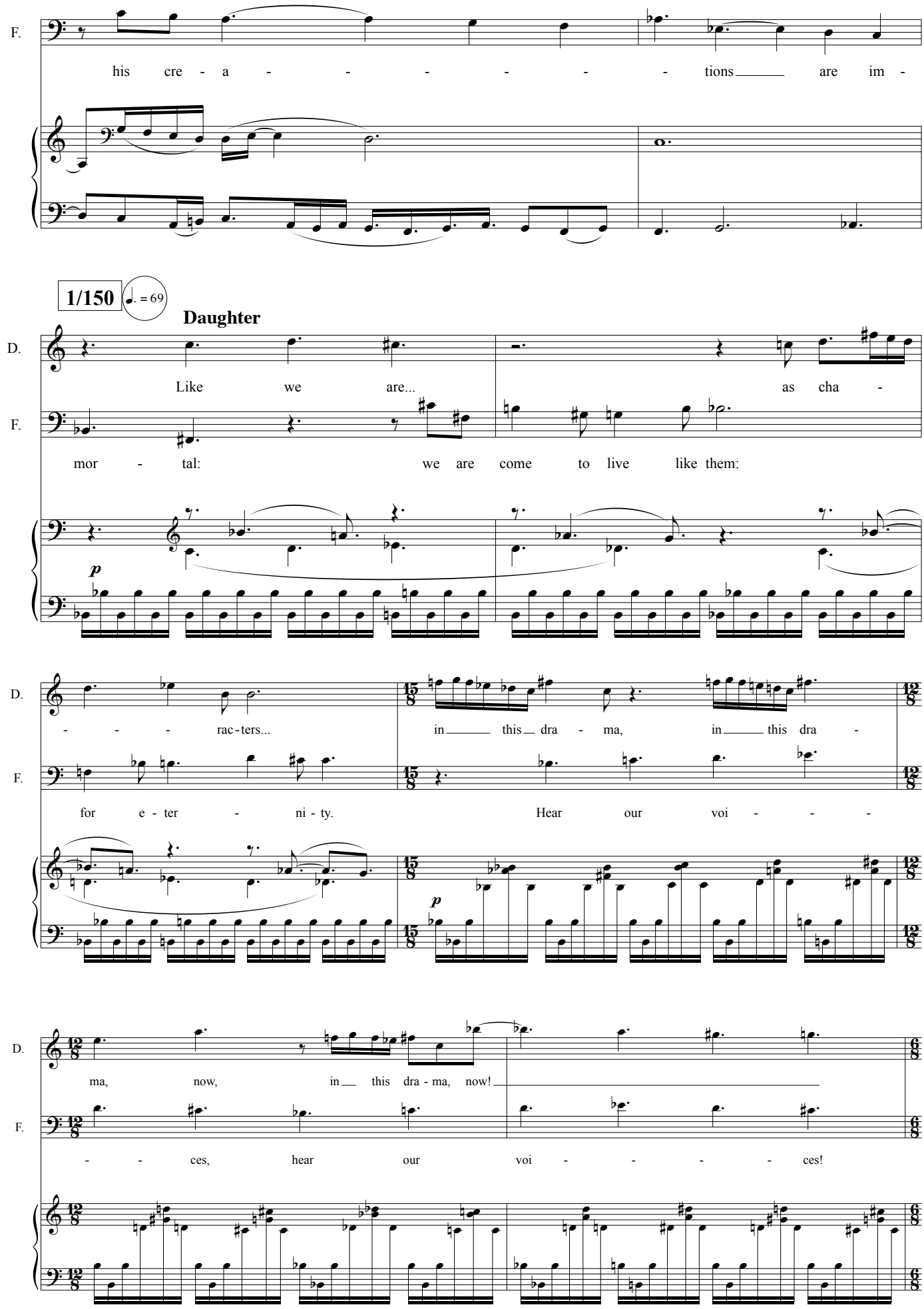

1/112
♩= 88
F.
is, life is brim - full of ab -
F.
sur - di-ties: so strange, they ap-pear im - plau - si-ble, but they are
Director
Dir.
What on earth are you talk - ing
F.
ge-nu-ine, they are ve-ri - di - cal.


Dir.
a-bout?
F.
What is your mis-sion, good sir? To im - bue
1/121
F.
fan - tas - tic cha-rac - ters on the stage with life!
cresc.
F.
To ren - der them more vi - vid than those who
f
F.
mere - ly breathe: be - ings less real
p


F.
but more true!
f
F.
More
p
F.
true to life
f
1/134
♩.= 52
F.
than life it - self. You forge a cha-rac-ter, but we were
fz
p
f
p


F.
born, we were born dra - ma - tis per - so -
Director
accel.
Dir.
Born cha - rac-ters, in a dra - ma?
F.
nae! In deed, a most in-teres-ting cast in an o -
1/140
♩. = 63
Daughter
D.
...an o - pera, born to
F.
- - pera... we were born to sing,
p


D.
M.
F.
sing,
Mother
we will sing now, we will sing,
an o - pera,
an o - pera we will
we were born to sing!
1/145
will sing!
sing!
Son
Not I!
Father
Who-so - e - ver is born a cha -
p
- rac - ter can - not die,
for though a wri - ter will die,
mf


F.
his cre - a - - - - - - tions are im -
1/150
♩. = 69
Daughter
D.
Like we are... as cha -
F.
mor - tal: we are come to live like them:
p
D.
- - - rac - ters... in this dra - ma, in this dra -
F.
for e - ter - ni - ty. Hear our voi - - -
p
D.
ma, now, in this dra - ma, now!
F.
- - ces, hear our voi - - - - ces!

1/156

takes the GIRL by the hand

D.

Then... at a cer-tain mo-ment... when this lit-tle dar - ling here...

f

D.

Is she not love - ly? When this child is ta - ken from me; and this

seizing hold of the BOY

D.

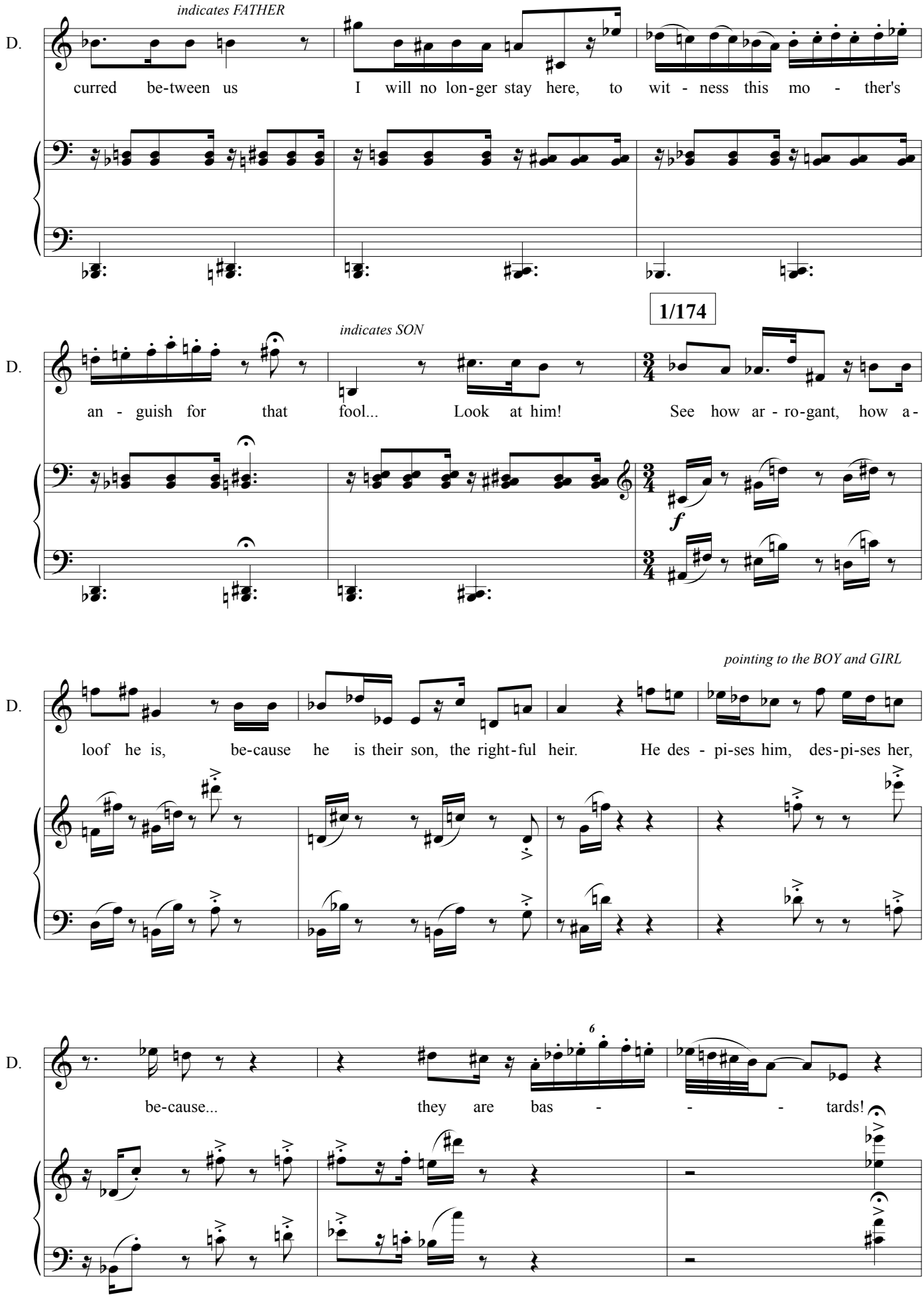
im-be-cile here does the most stu-pid of things like the fool he is, then I shall es - cape.

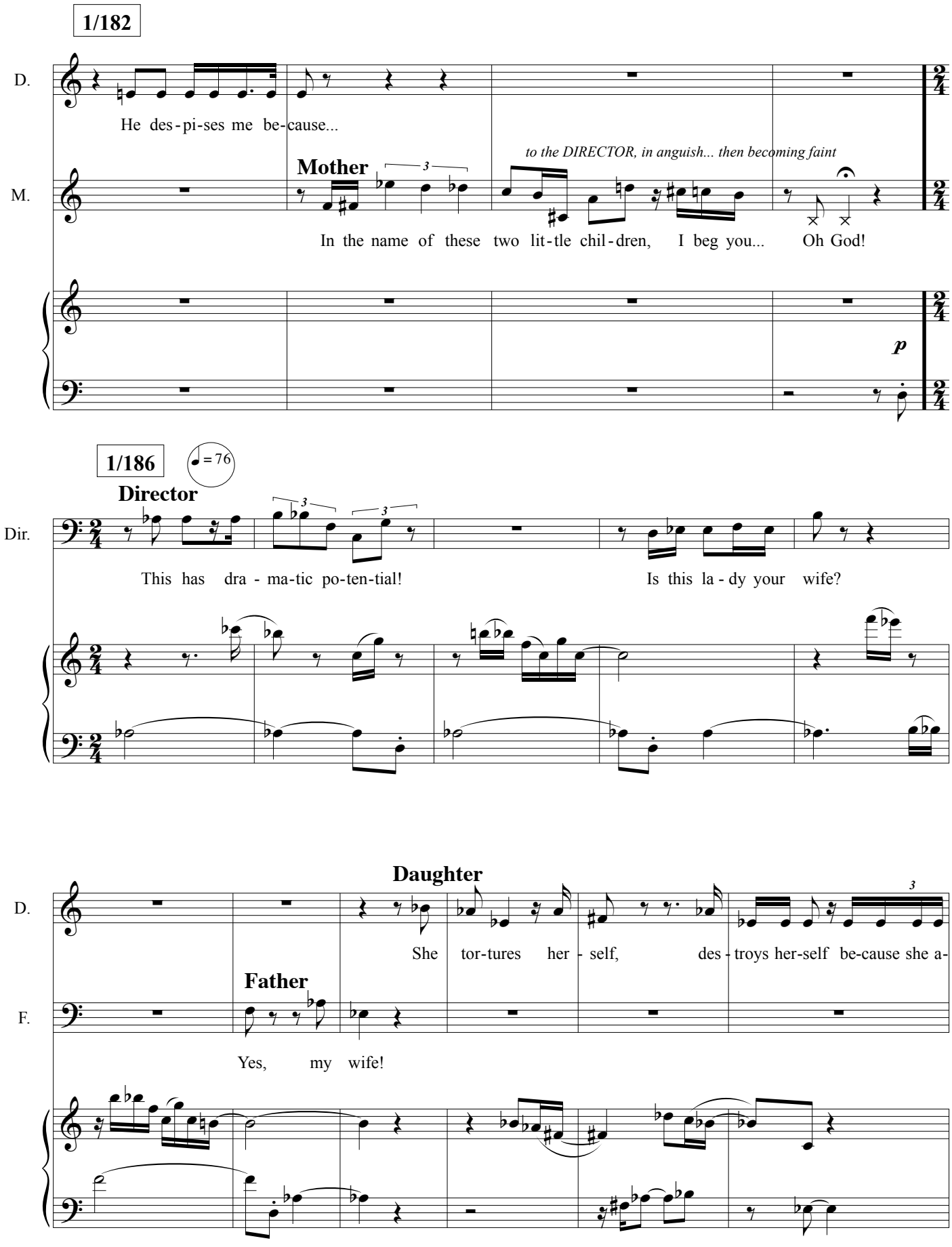
1/167

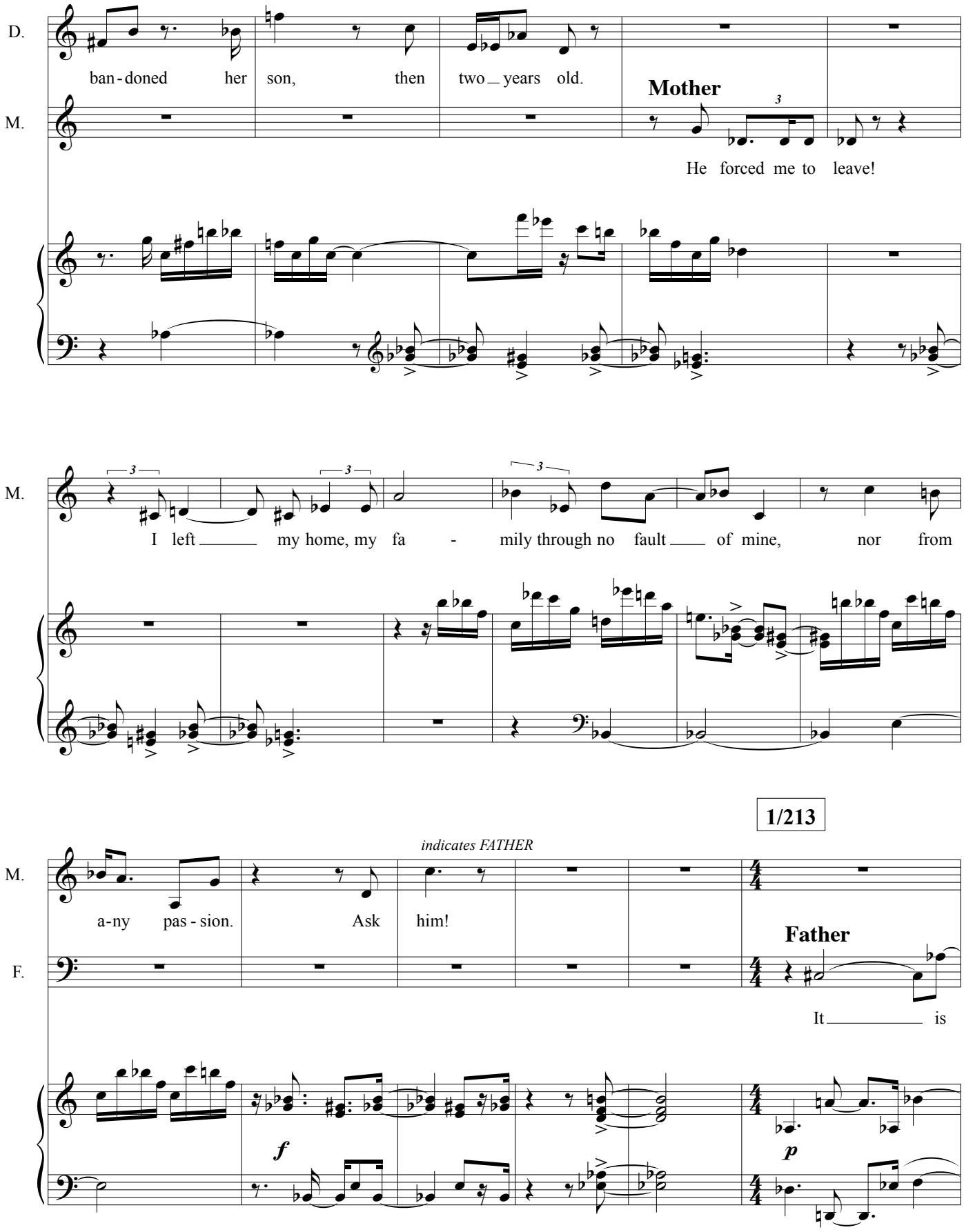
D.

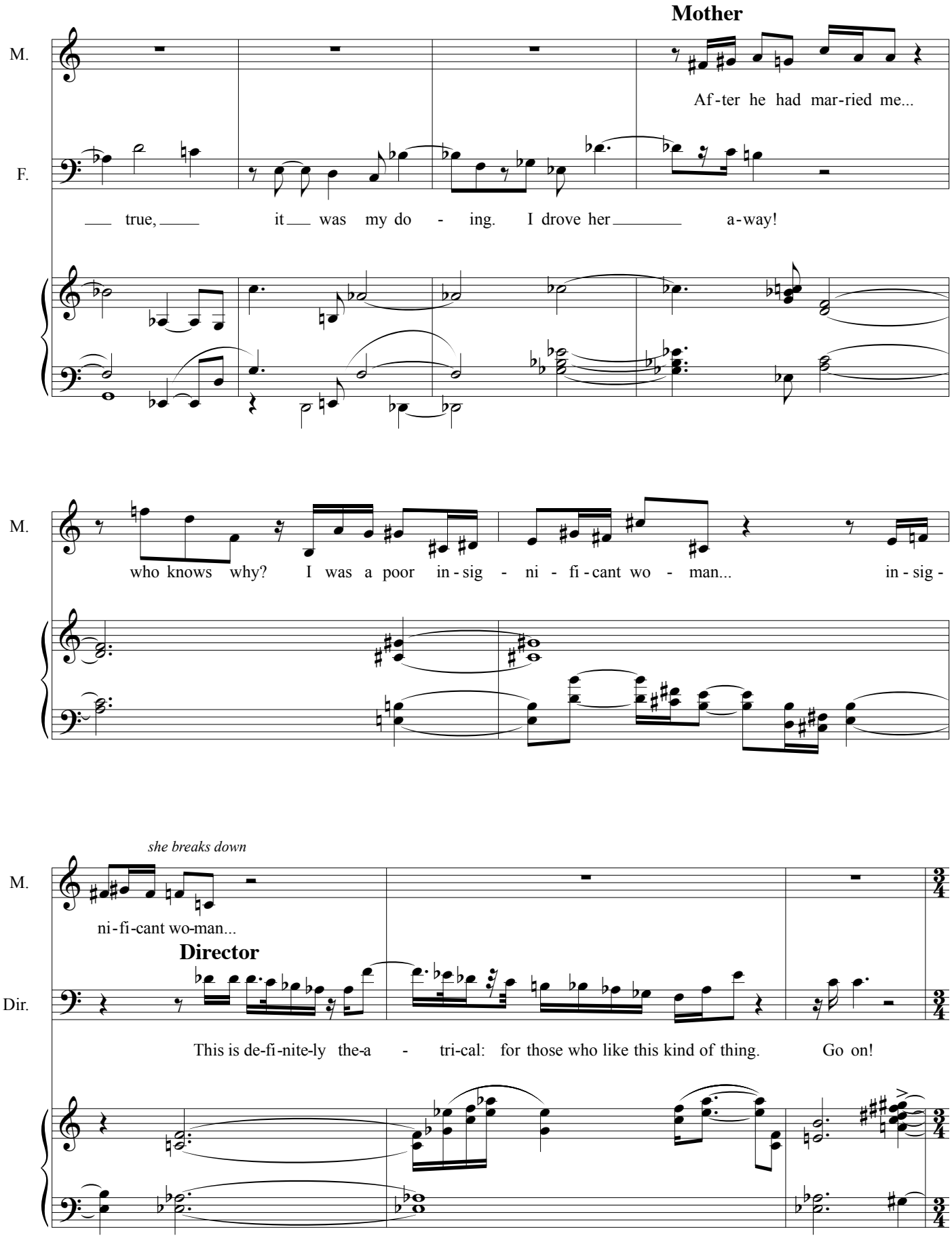
But the mo-ment is not yet ar-rived. Af - ter what has oc -

ff


indicates FATHER
D.
curred be-tween us I will no lon-ger stay here, to wit - ness this mo - ther's
1/174
indicates SON
D.
an - guish for that fool... Look at him! See how ar - ro-gant, how a-
f
pointing to the BOY and GIRL
D.
loof he is, be-cause he is their son, the right-ful heir. He des - pi-ses him, des-pi-ses her,
6
D.
be-cause... they are bas - - - tards!


1/182
D.
He des-pi-ses me be-cause...
Mother
to the DIRECTOR, in anguish... then becoming faint
M.
In the name of these two lit-tle chil-dren, I beg you... Oh God!
p
1/186
♩= 76
Director
Dir.
This has dra - ma-tic po-ten-tial!
Is this la - dy your wife?
Daughter
D.
She tor-tures her - self, des - troys her-self be-cause she a-
Father
F.
Yes, my wife!


D.
ban - doned her son, then two _ years old.
Mother
M.
He forced me to leave!
M.
I left _ my home, my fa - mily through no fault _ of mine, nor from
1/213
indicates FATHER
M.
a-ny pas - sion. Ask him!
Father
F.
It _ is
f
p


Mother
M.
Af-ter he had mar-ried me...
F.
true, it was my do - ing. I drove her a-way!
M.
who knows why? I was a poor in-sig - ni - fi-cant wo - man... in-sig -
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!

1/223

Father *indicates MOTHER*

F.

We had a ser-vant who grew close to her. They were kin - dred spi - rits.

p

F.

I dis-missed him, sent him a - way; but this poor

F.

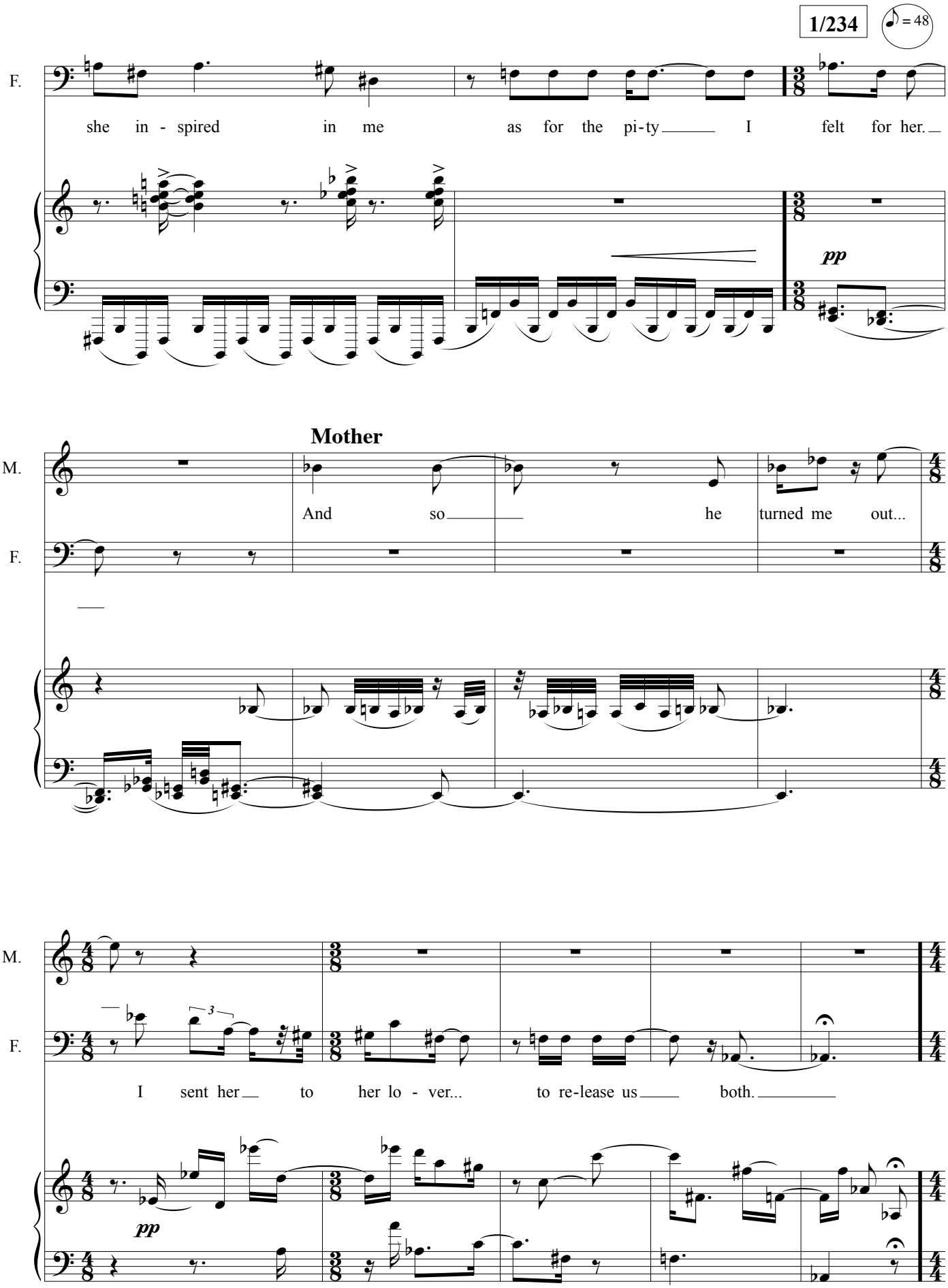
wo - man pined for him so much

1/230

F.

I could live with her no lon - ger, not so much for the bore - dom

f


1/234
♪ = 48
F.
she in - spired in me as for the pi-ty I felt for her.
pp
Mother
M.
F.
And so he turned me out...
M.
F.
I sent her to her lo - ver... to re-lease us both.
pp

1/244 ♩ = 84

Director

Dir. Well, if you've fi - nished I must re - hearse.

p

Father

F. This is, this is on - ly the in - tro-duc - tion: the

1/253

F. real dra-ma is im - mi-nent, some-thing com-plex, most in - te-res-ting.

Son
contemptuously

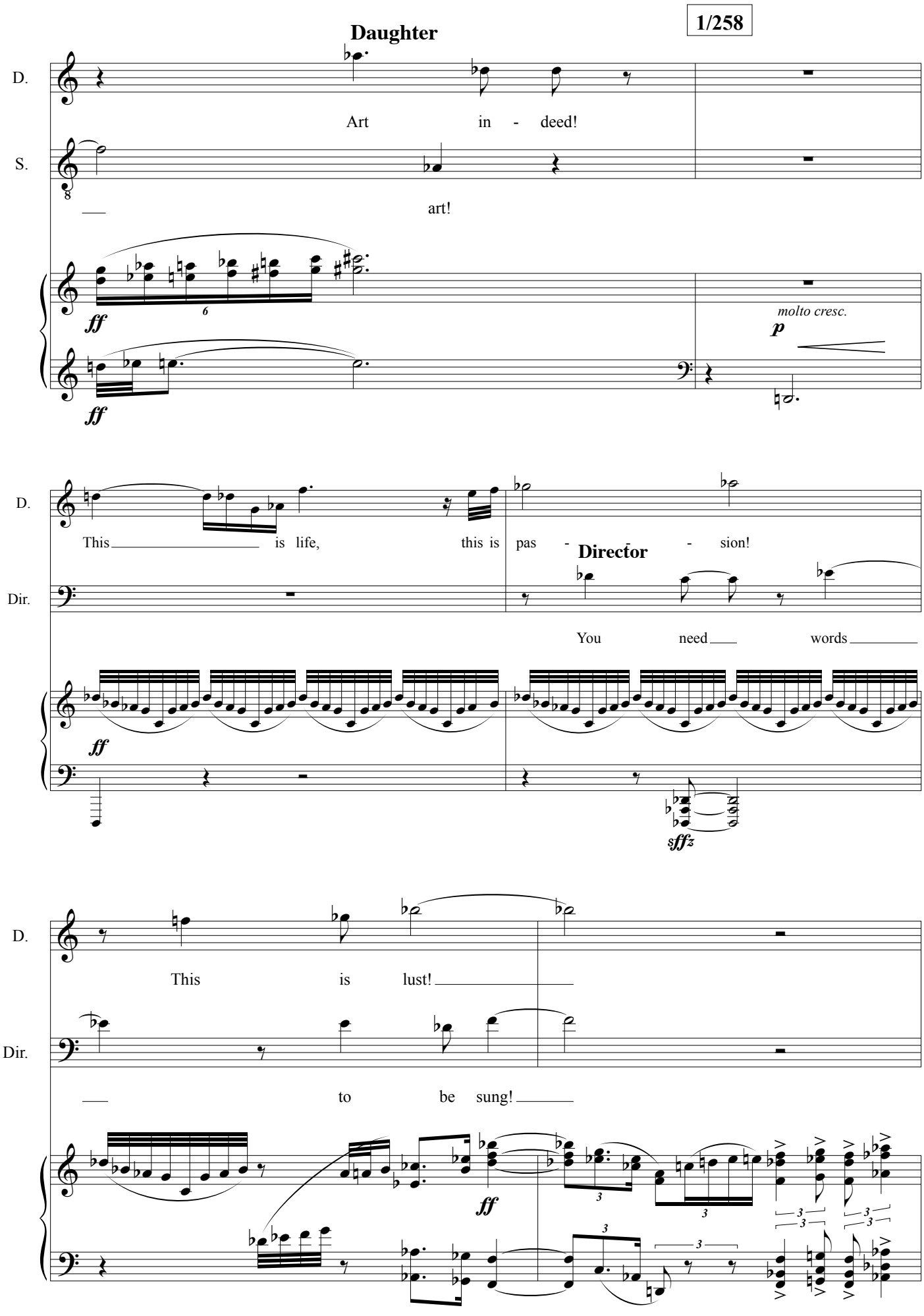
S. Great art, great art, great

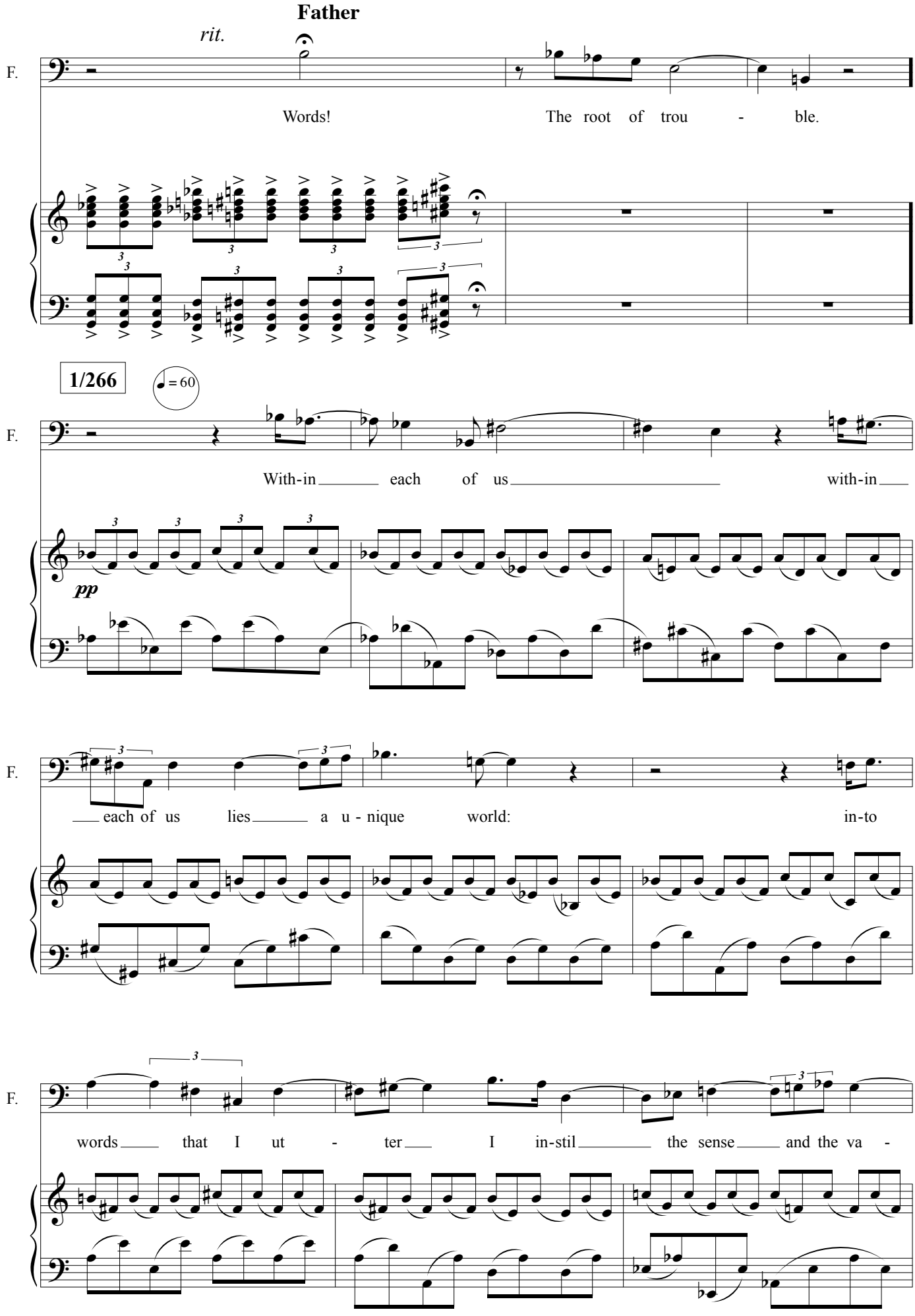
Director

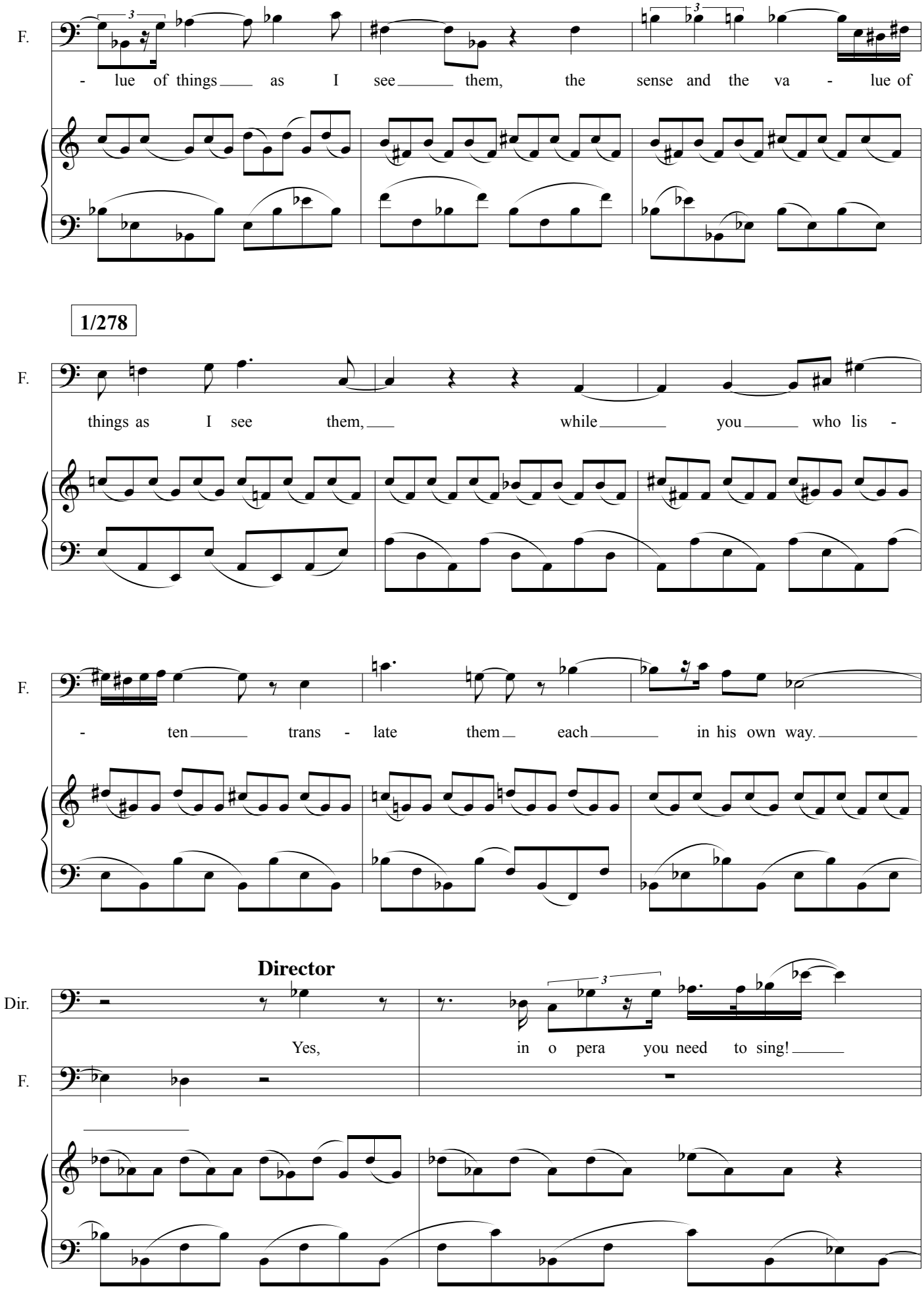
Dir. This is all ra - ther dis-cur - sive, you know!

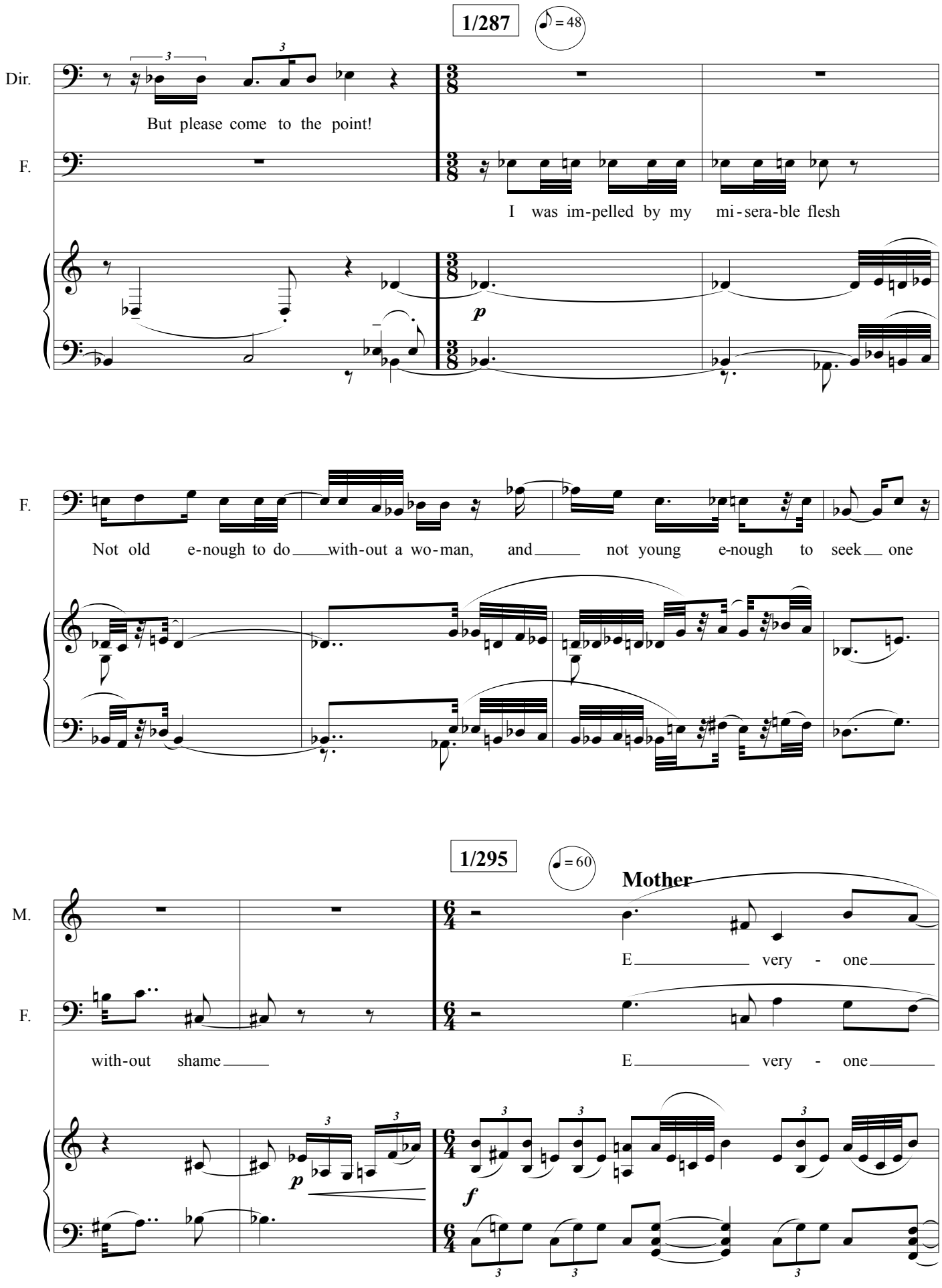
sfz

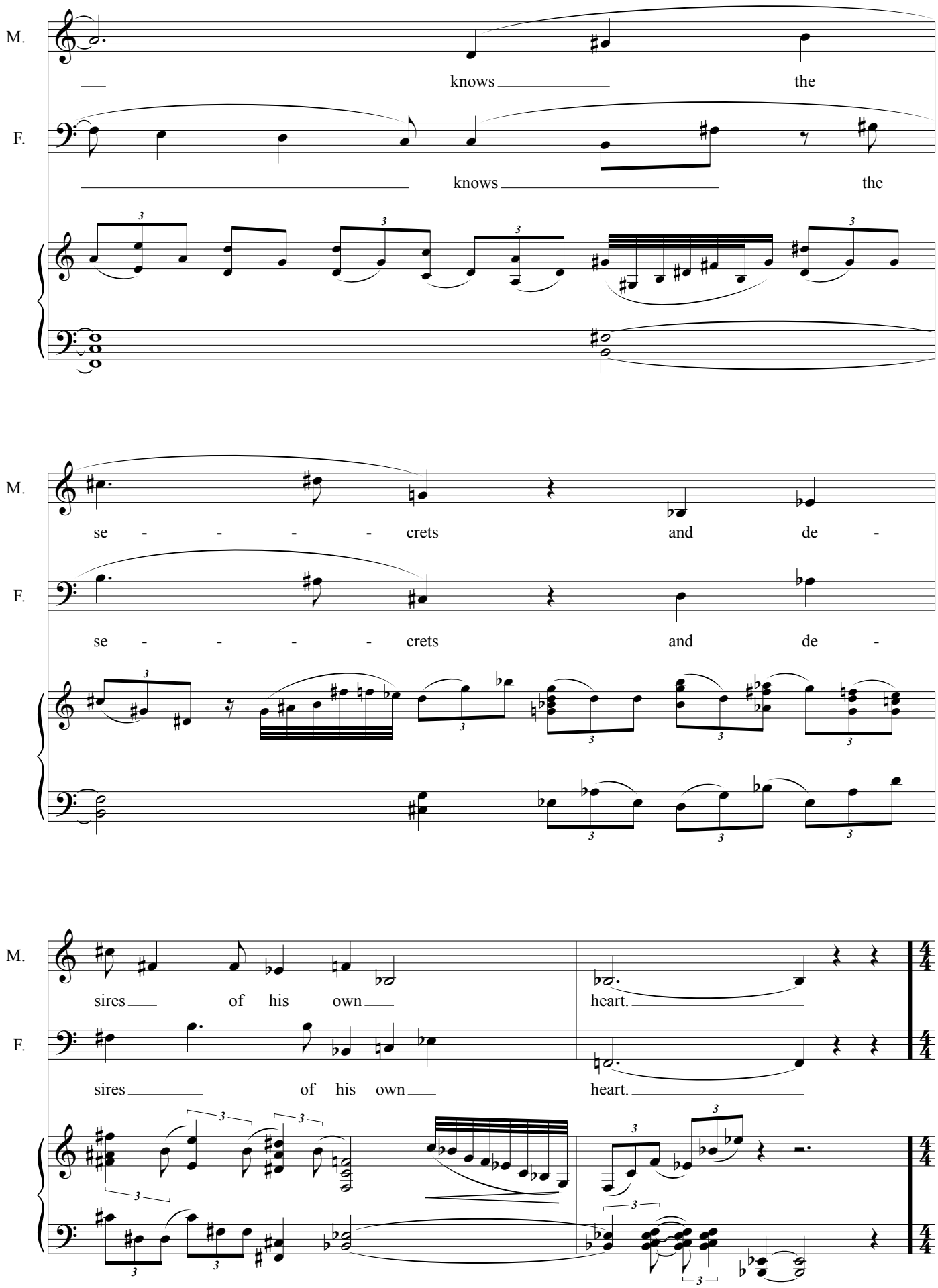
sfz

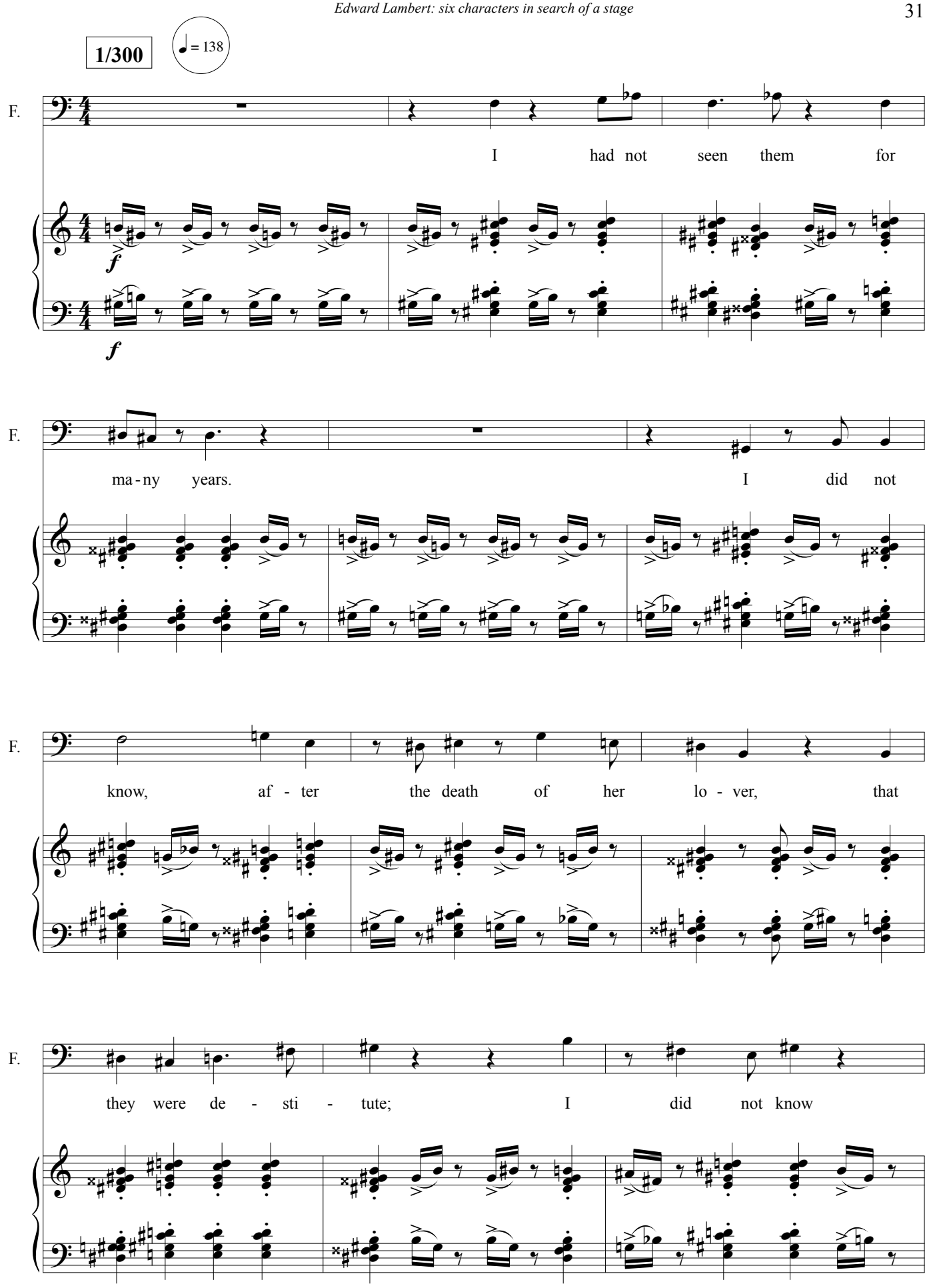

1/258
Daughter
D.
Art in - deed!
S.
art!
ff
molto cresc.
p
ff
D.
This is life, this is pas - sion!
Director
Dir.
You need words
ff
sffz
D.
This is lust!
Dir.
to be sung!
ff

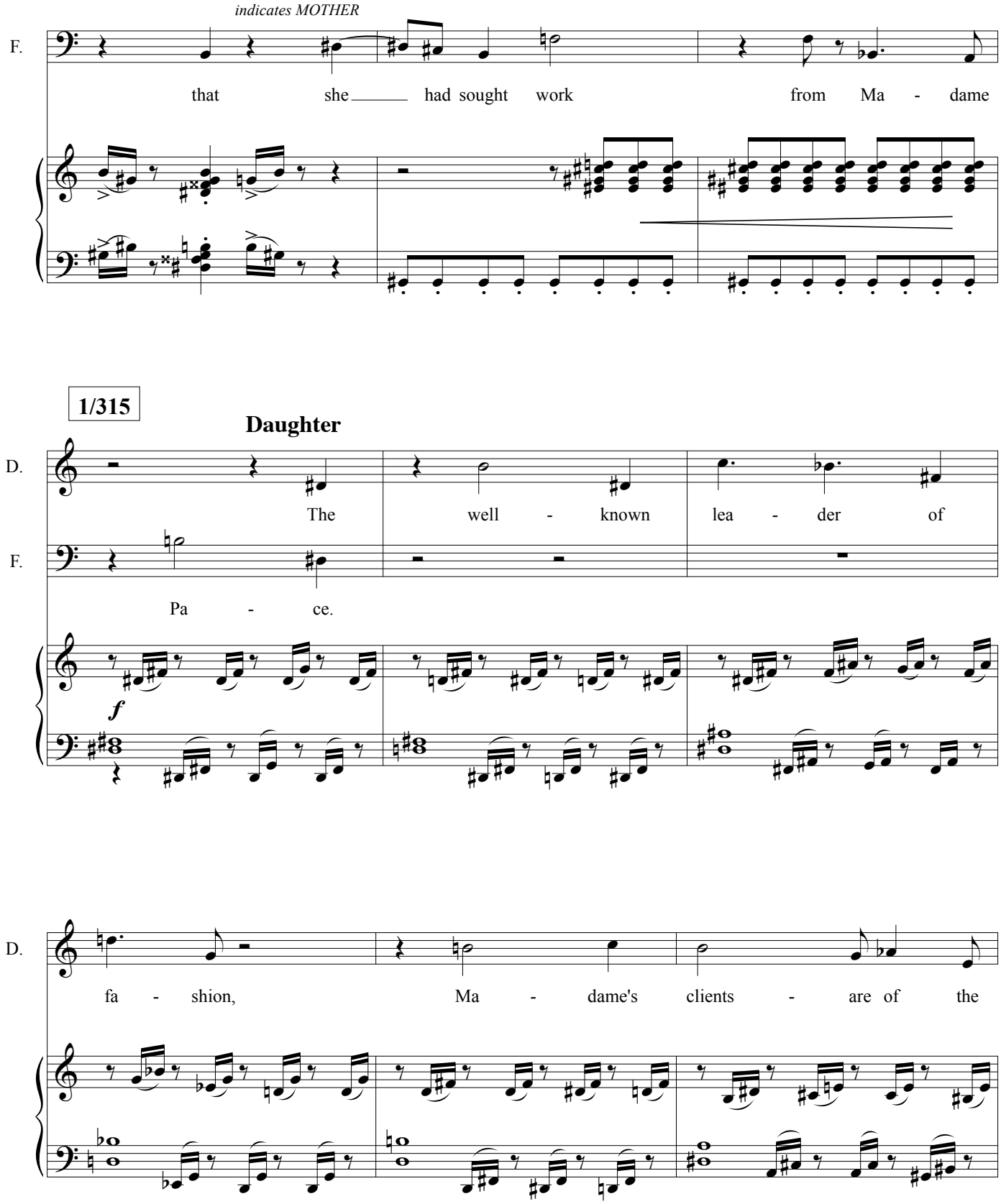

Father
rit.
F.
Words! The root of trou - ble.
1/266
♩ = 60
F.
With-in each of us with-in
pp
F.
each of us lies a u - nique world: in-to
F.
words that I ut - ter I in-stil the sense and the va -

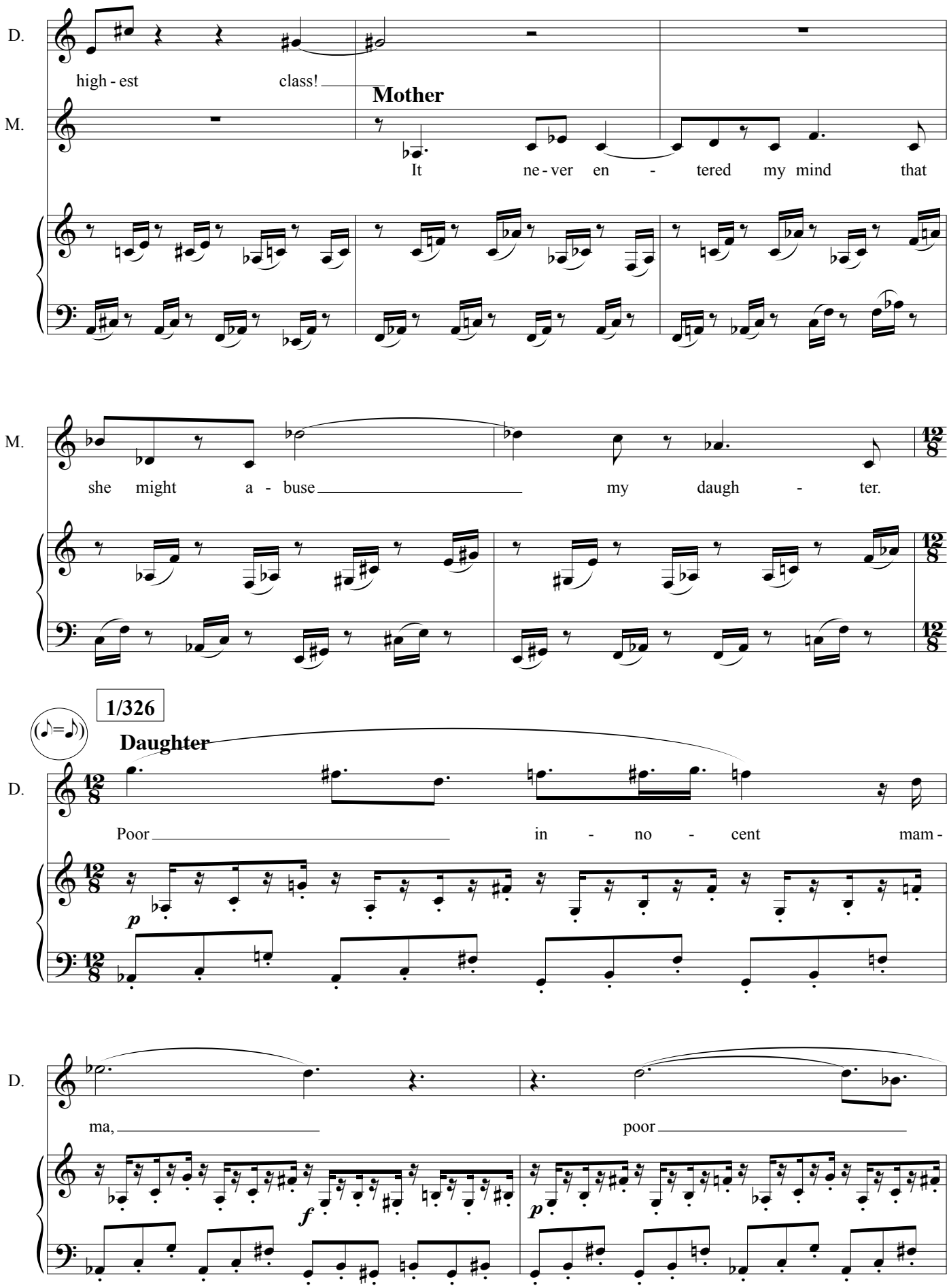

F.
- lue of things as I see them, the sense and the va - lue of
1/278
F.
things as I see them, while you who lis -
F.
- ten trans - late them each in his own way.
Director
Dir.
Yes, in o pera you need to sing!
F.

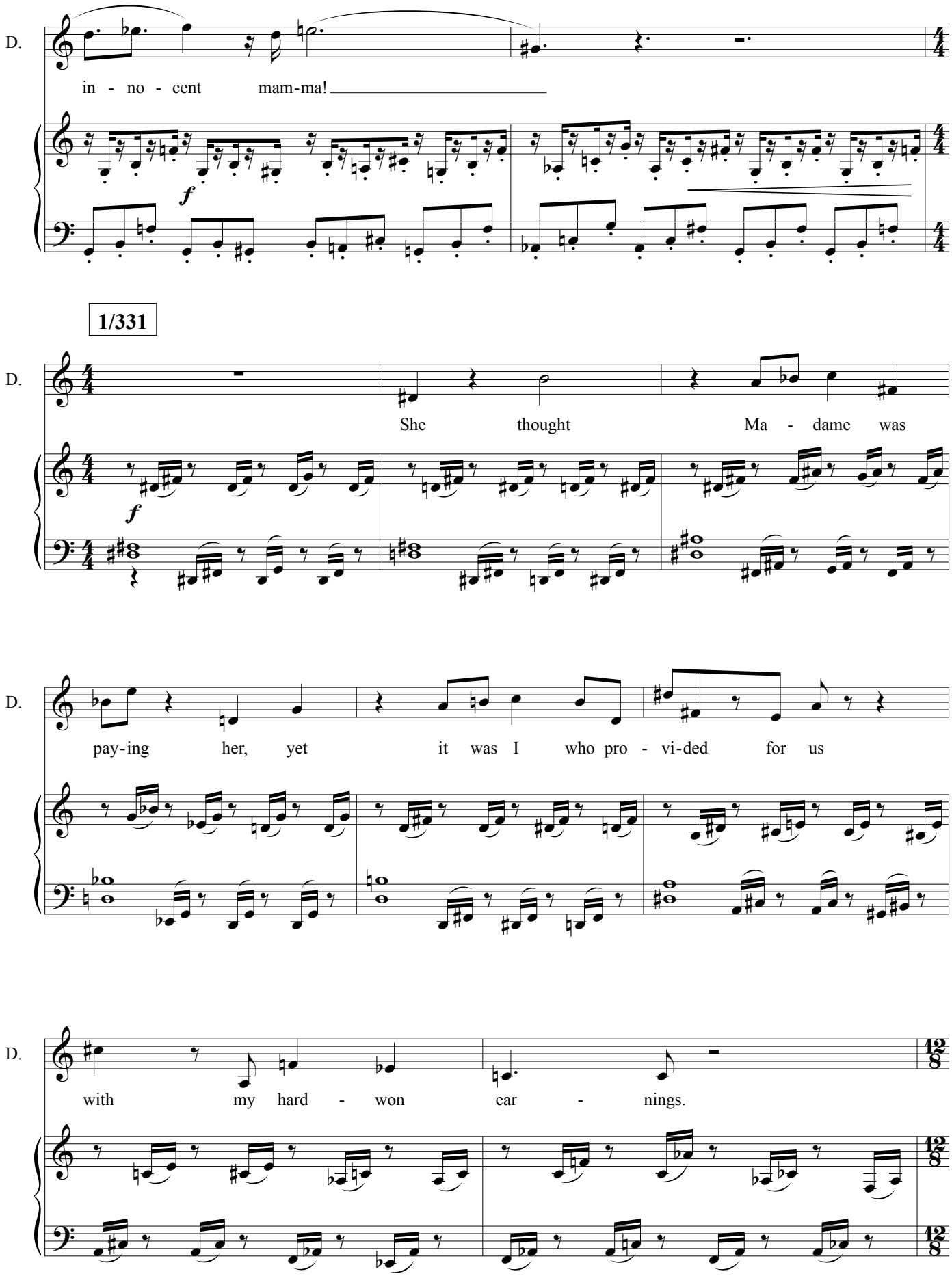

1/287
♪ = 48
Dir.
But please come to the point!
F.
I was im-pelled by my mi-sera-ble flesh
p
F.
Not old e-nough to do with-out a wo-man, and not young e-nough to seek one
1/295
♩ = 60
M.
Mother
E very - one
F.
with-out shame
E very - one
p
f


M.
knows the
F.
knows the
M.
se - - - - crets and de -
F.
se - - - - crets and de -
M.
sires of his own heart.
F.
sires of his own heart.

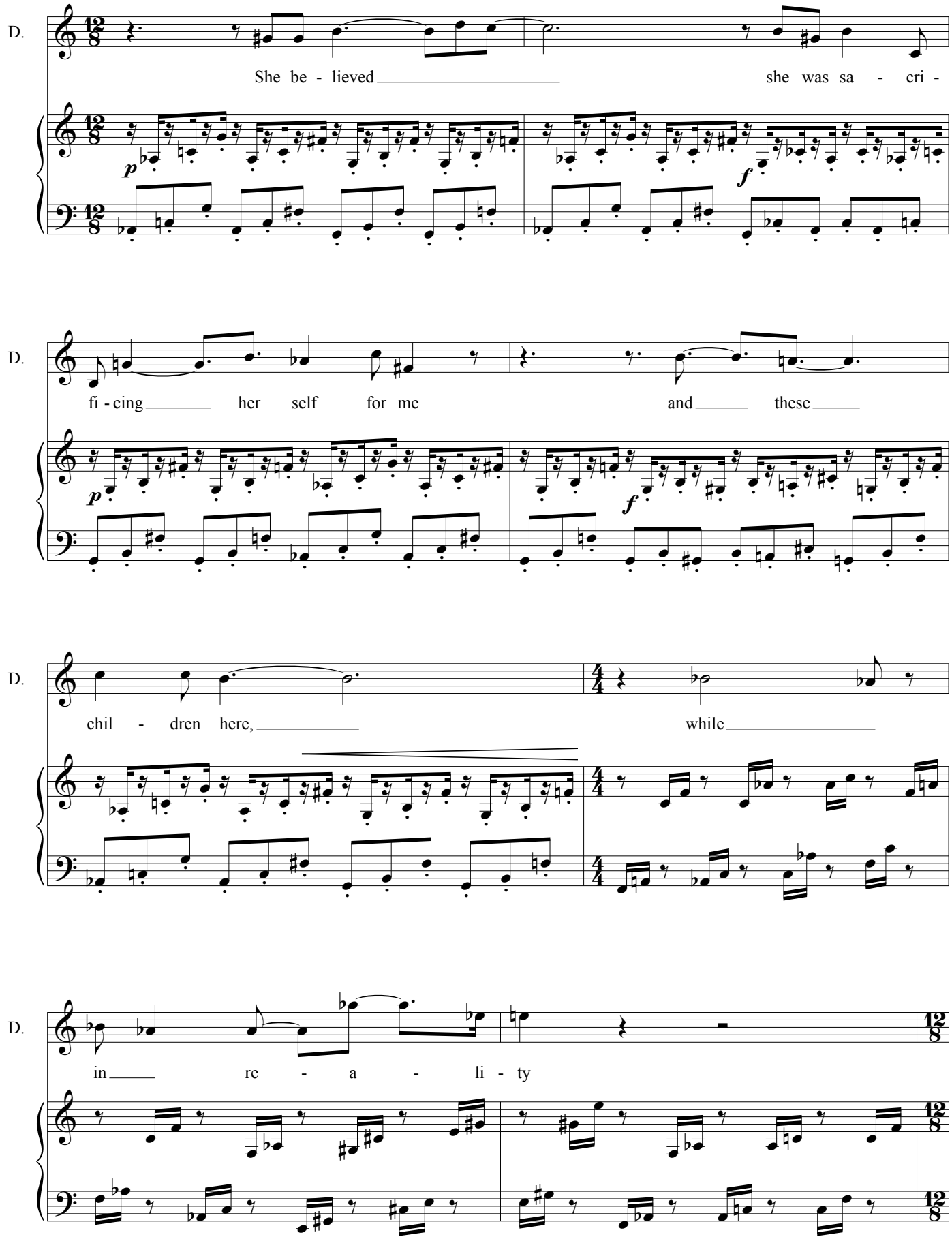

1/300
♩ = 138
F.
I had not seen them for
f
f
F.
ma - ny years. I did not
F.
know, af - ter the death of her lo - ver, that
F.
they were de - sti - tute; I did not know

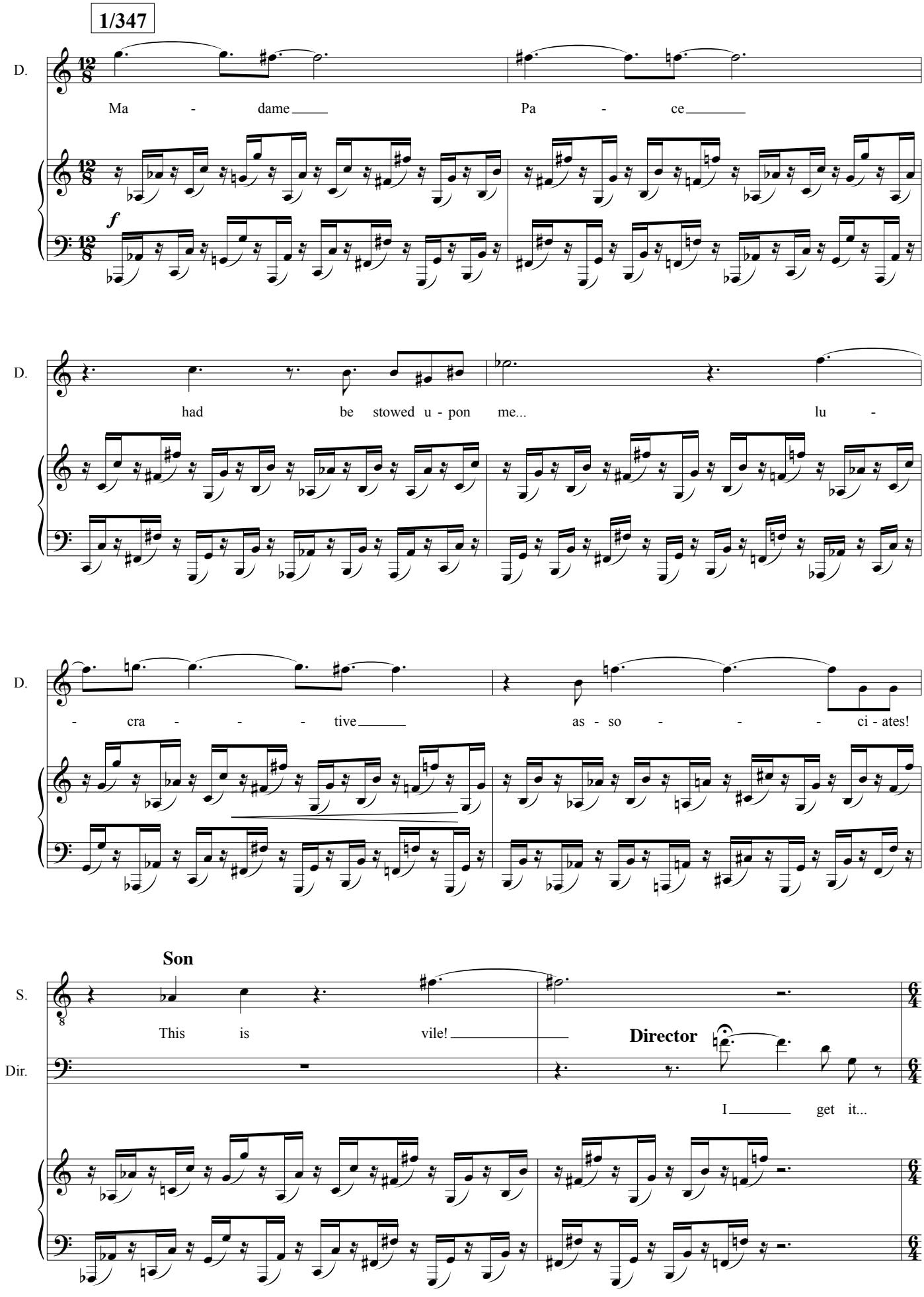

indicates MOTHER
F.
that she had sought work from Ma - dame
1/315
Daughter
D.
The well - known lea - der of
F.
Pa - ce.
f
D.
fa - shion, Ma - dame's clients - are of the

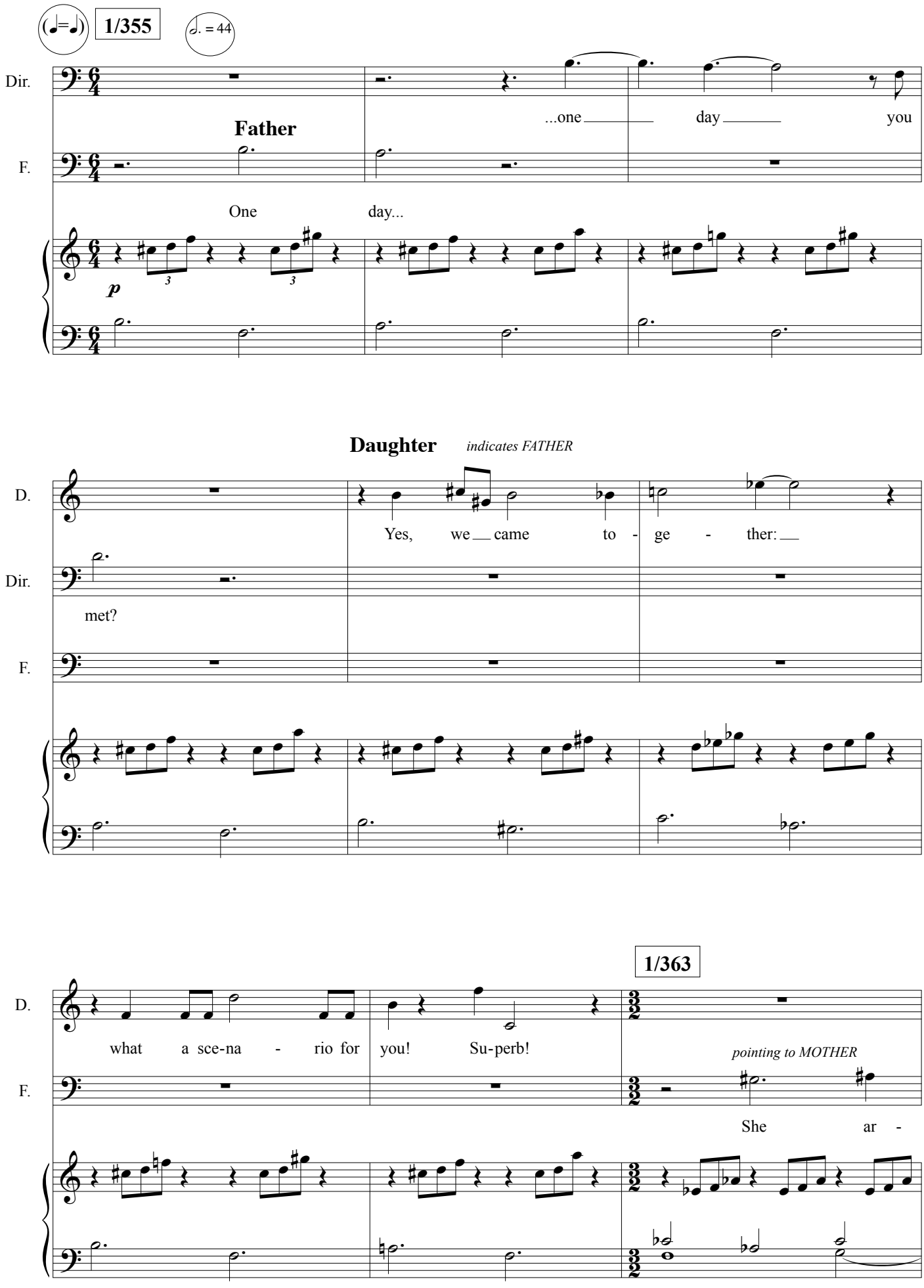

D.
high - est class!
Mother
M.
It ne - ver en - tered my mind that
M.
she might a - buse my daugh - ter.
1/326
Daughter
D.
Poor in - no - cent mam -
p
D.
ma, poor
f
p

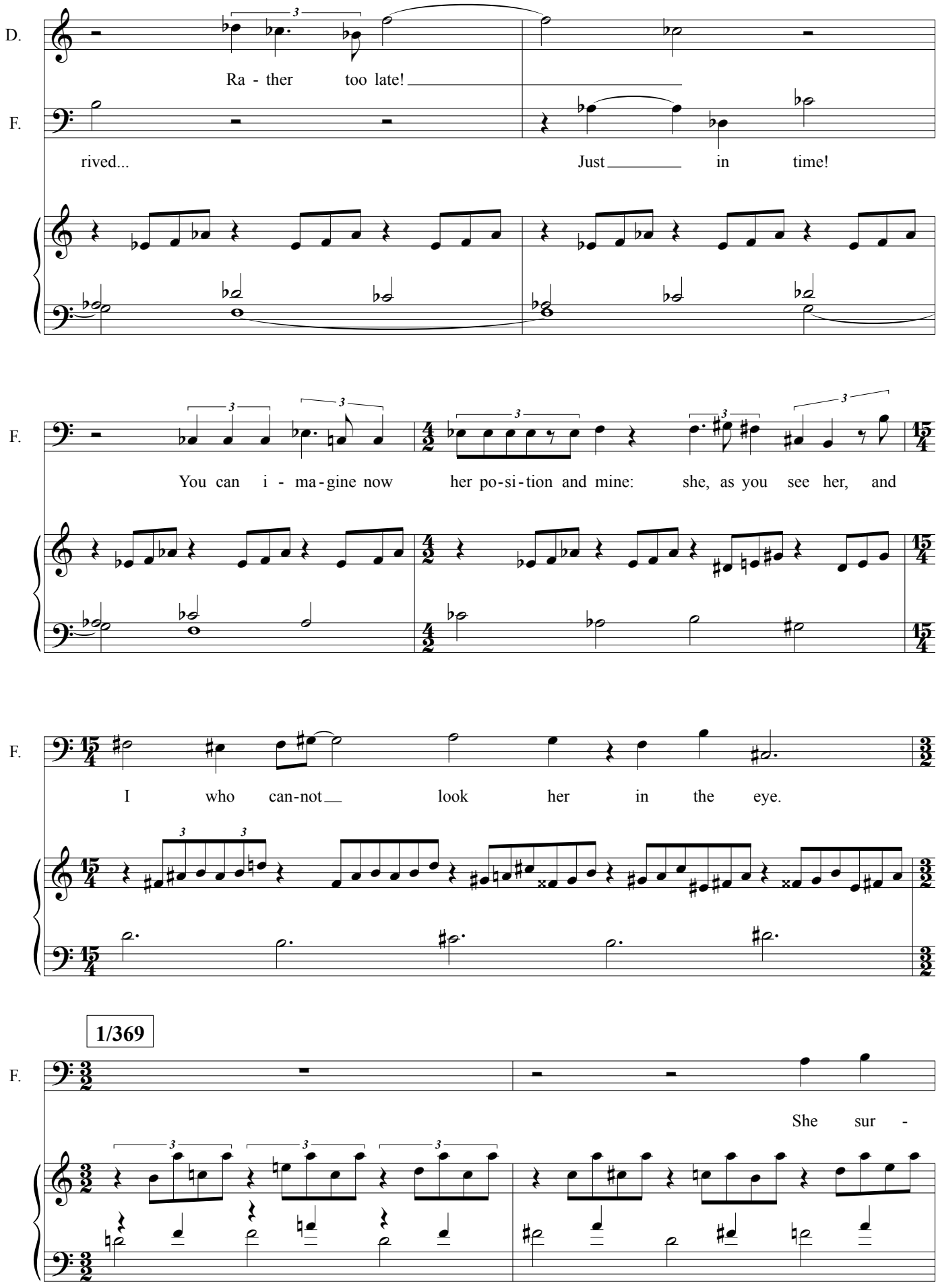

D.
in - no - cent mam-ma!
f
1/331
D.
She thought Ma - dame was
f
D.
pay-ing her, yet it was I who pro - vi-ded for us
D.
with my hard - won ear - nings.

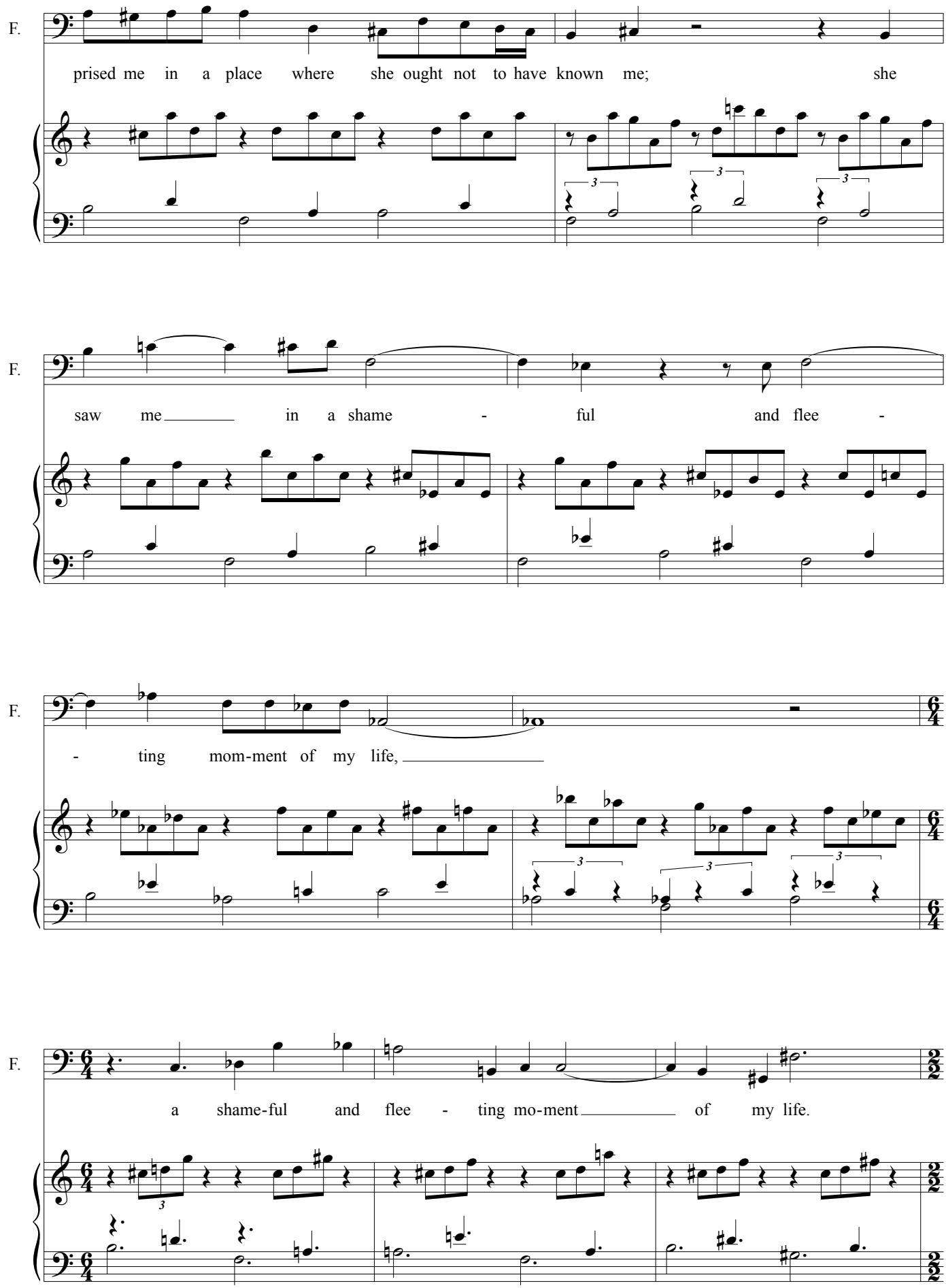
1/339


D.
She be - lieved
she was sa - cri -
p
f
D.
fi - cing
her self for me
and
these
p
f
D.
chil - dren here,
while
D.
in
re - a - li - ty

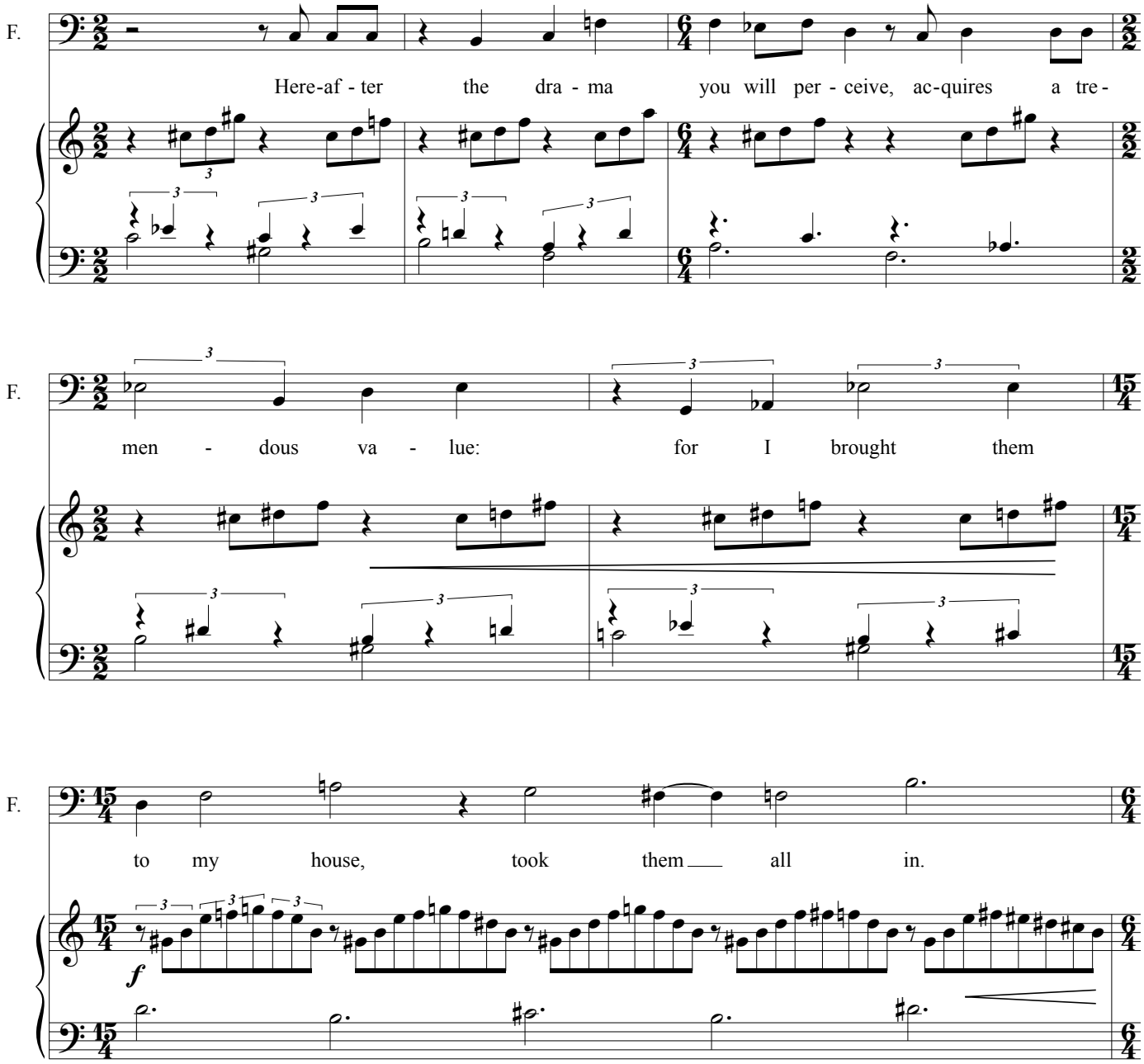

1/347
D.
Ma - dame Pa - ce
f
D.
had be stowed u - pon me... lu -
D.
- cra - - - tive as - so - - - ci - ates!
Son
S.
This is vile!
Director
Dir.
I get it...


1/355
♩. = 44
Dir.
F.
Father
...one day you
One day...
p
Daughter
indicates FATHER
D.
Yes, we came to - ge - ther:
met?
1/363
what a sce-na - rio for you! Su-perb!
pointing to MOTHER
She ar -


D.
Ra - ther too late!
F.
rived...
Just in time!
F.
You can i - ma-gine now her po-si-tion and mine: she, as you see her, and
F.
I who can-not look her in the eye.
1/369
F.
She sur -

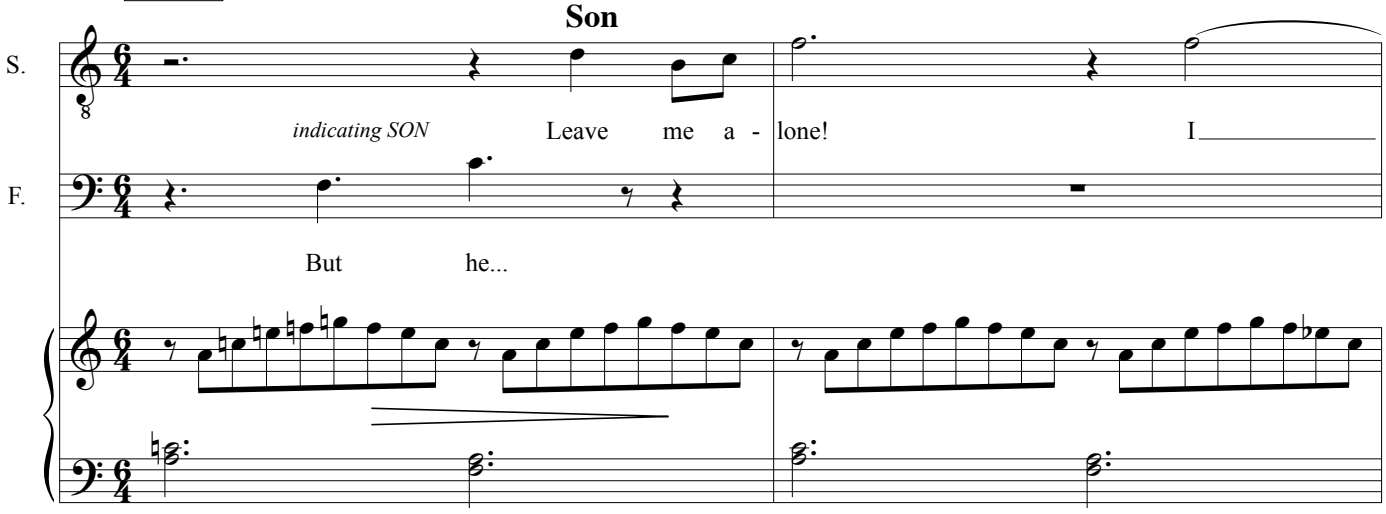

F.
prised me in a place where she ought not to have known me; she
F.
saw me in a shame - ful and flee -
F.
- ting mom-ment of my life,
F.
a shame-ful and flee - ting mo-ment of my life.

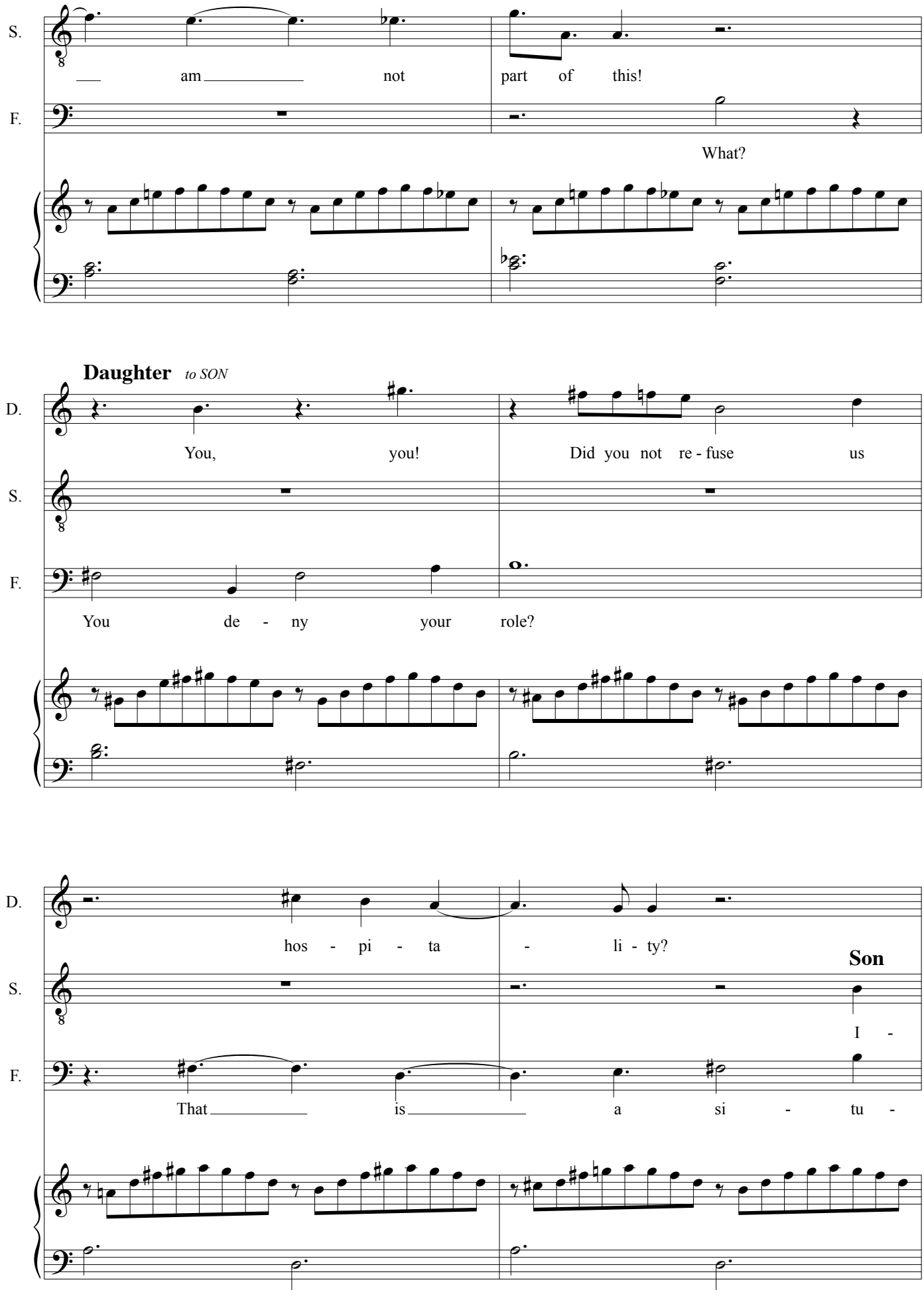
1/380

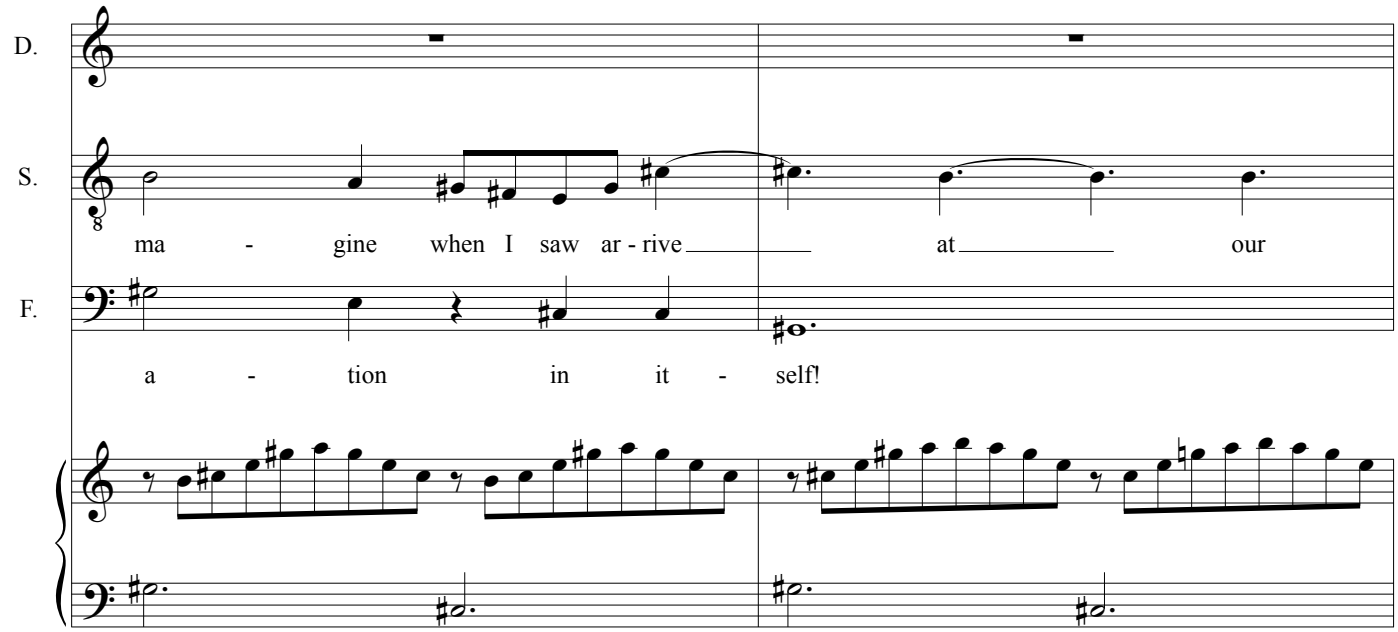


1/386

Son

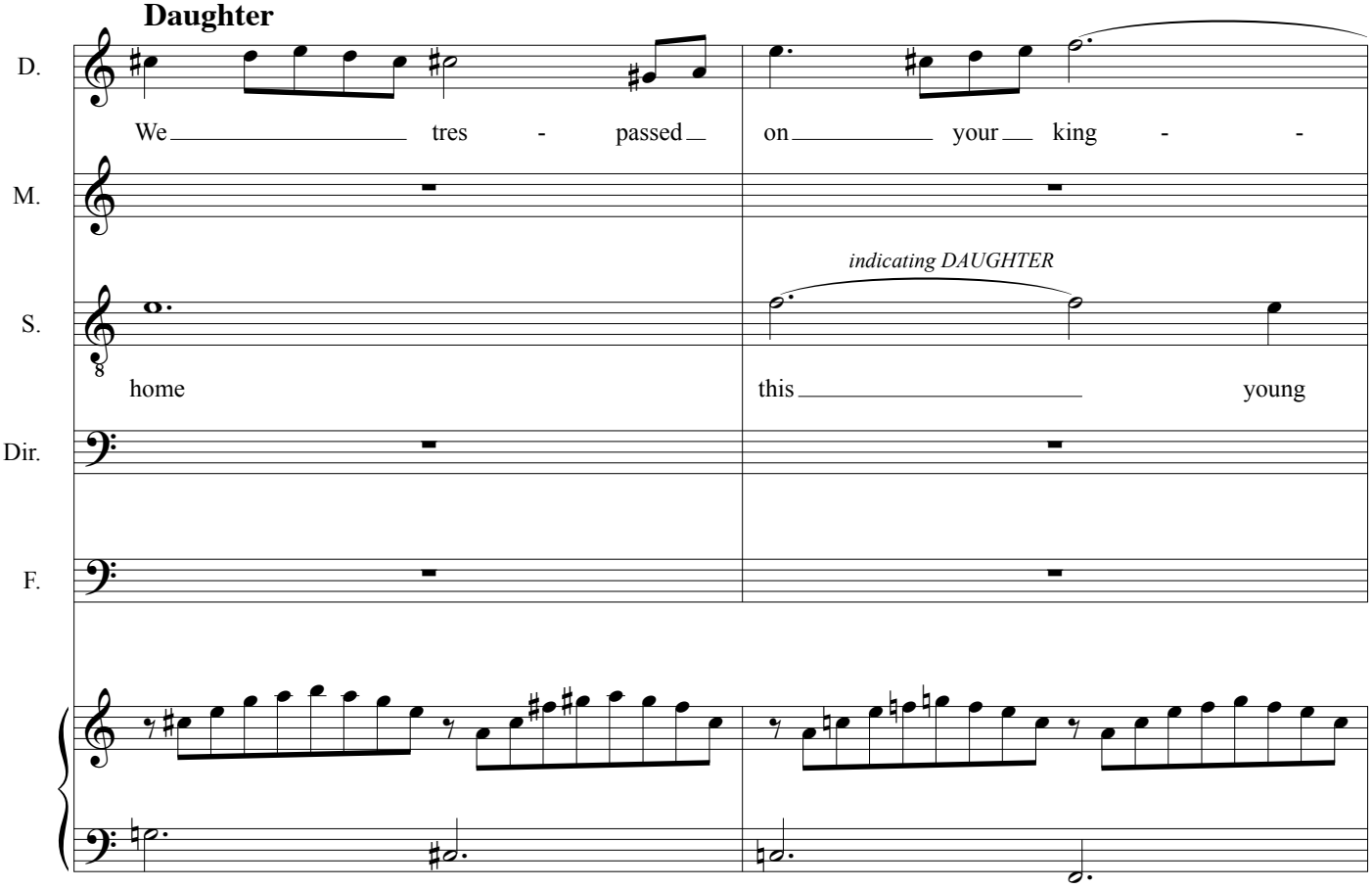


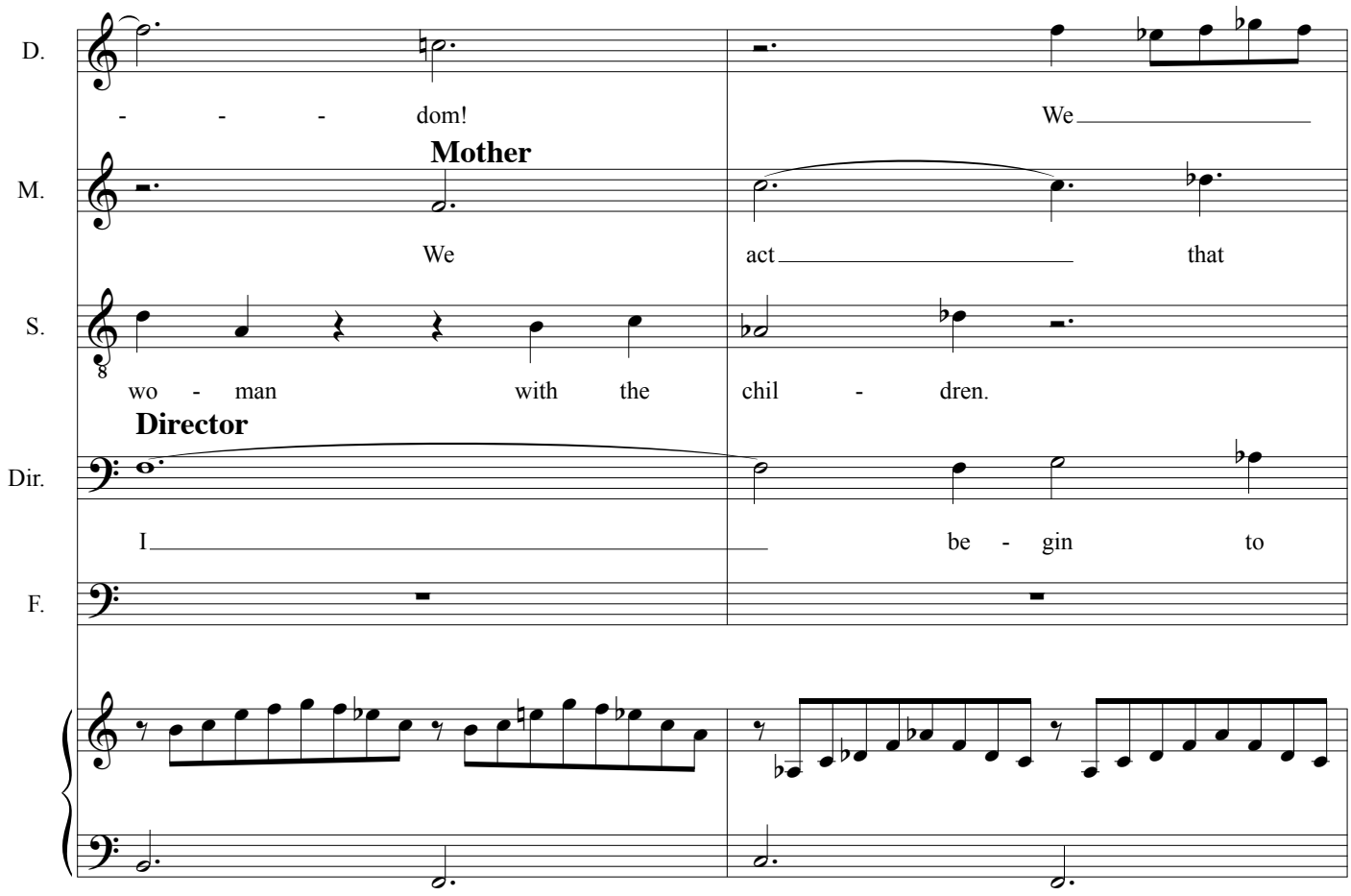

S.
F.
am not part of this!
What?
Daughter *to SON*
D.
You, you! Did you not re - fuse us
You de - ny your role?
hos - pi - ta - li - ty?
Son
That is a si - tu -
I -

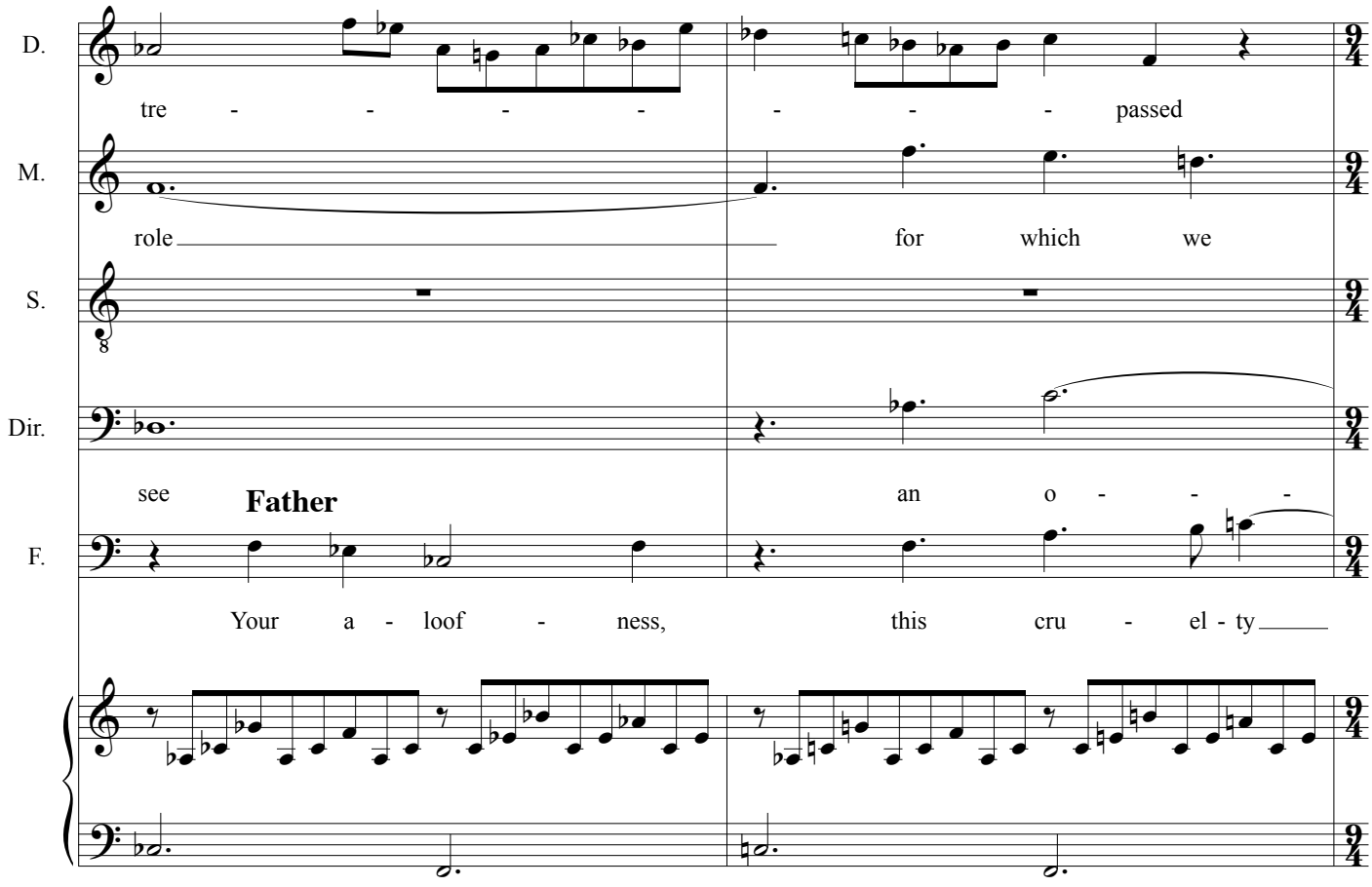


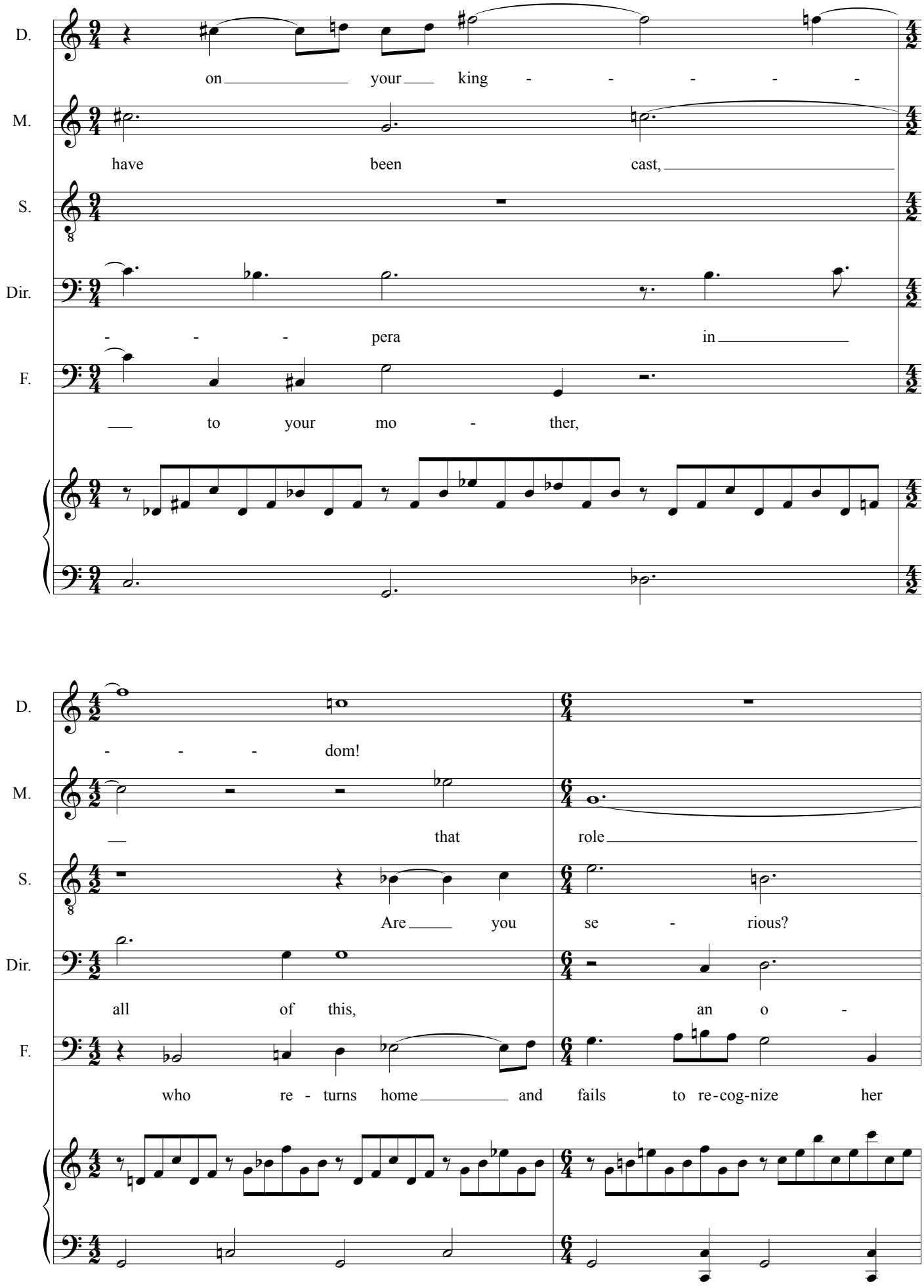
1/396

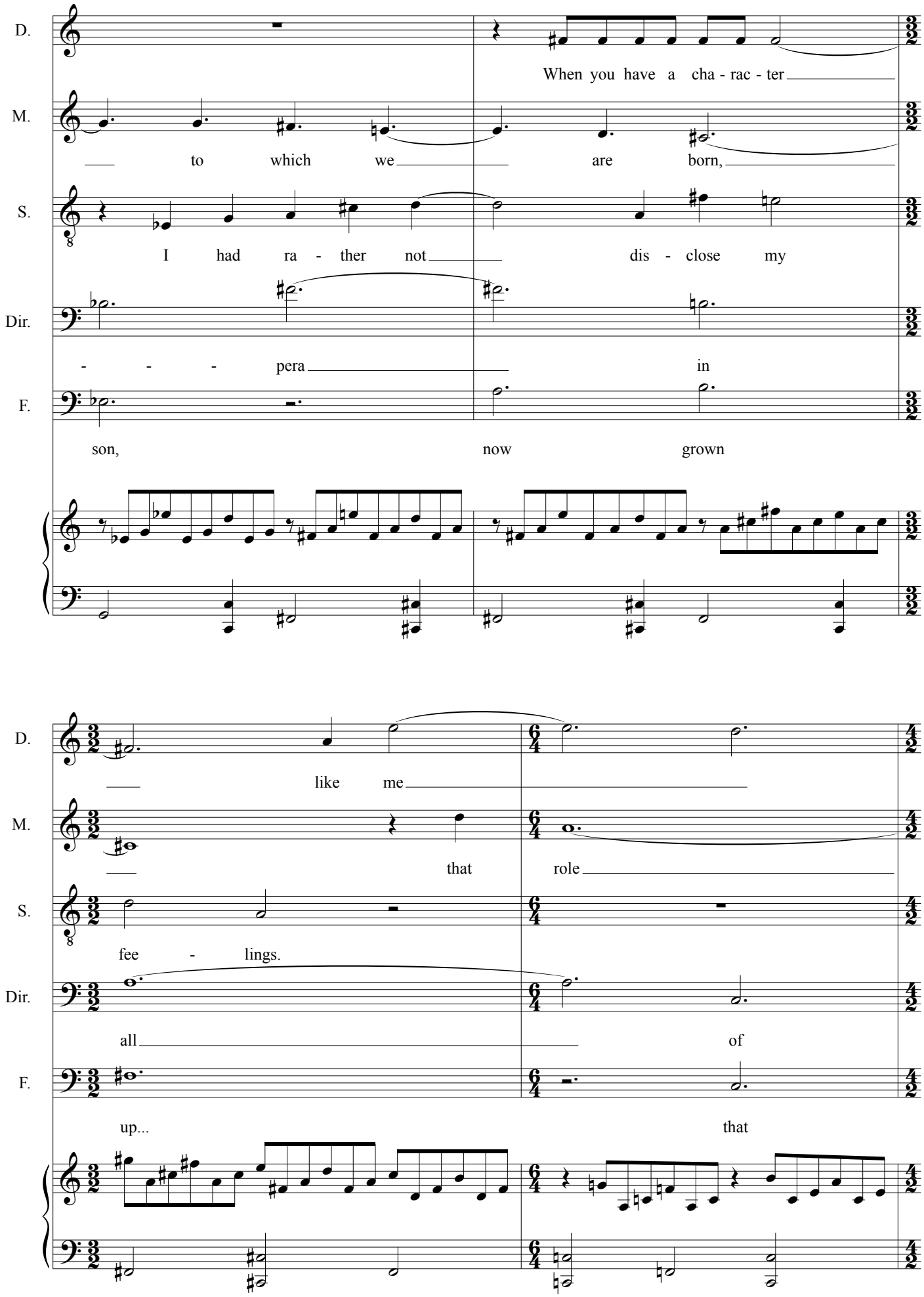
Daughter

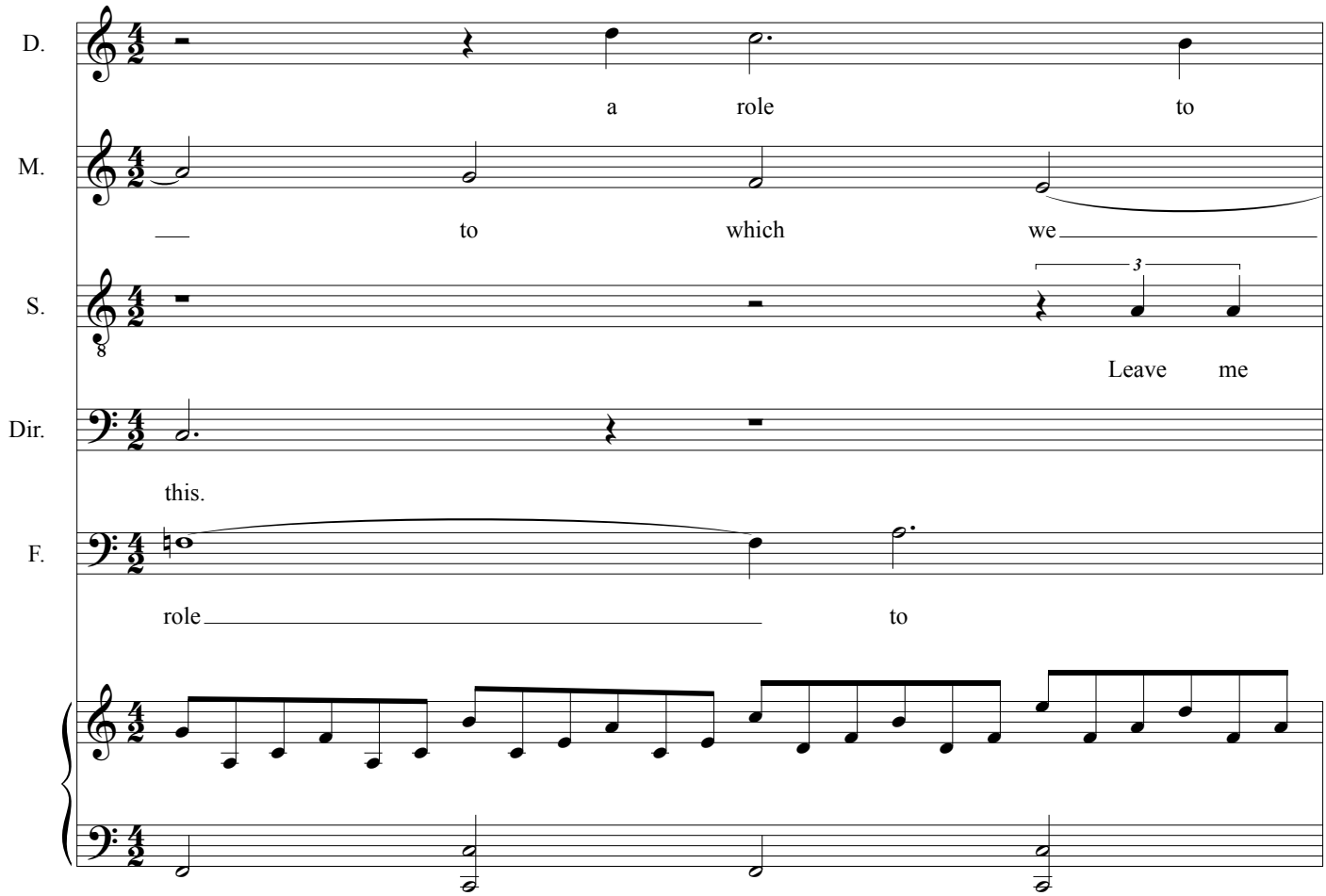



D.
- - - dom!
We
Mother
M.
We
act
that
S.
wo - man
with the
chil - dren.
Director
Dir.
I
be - gin
to
F.

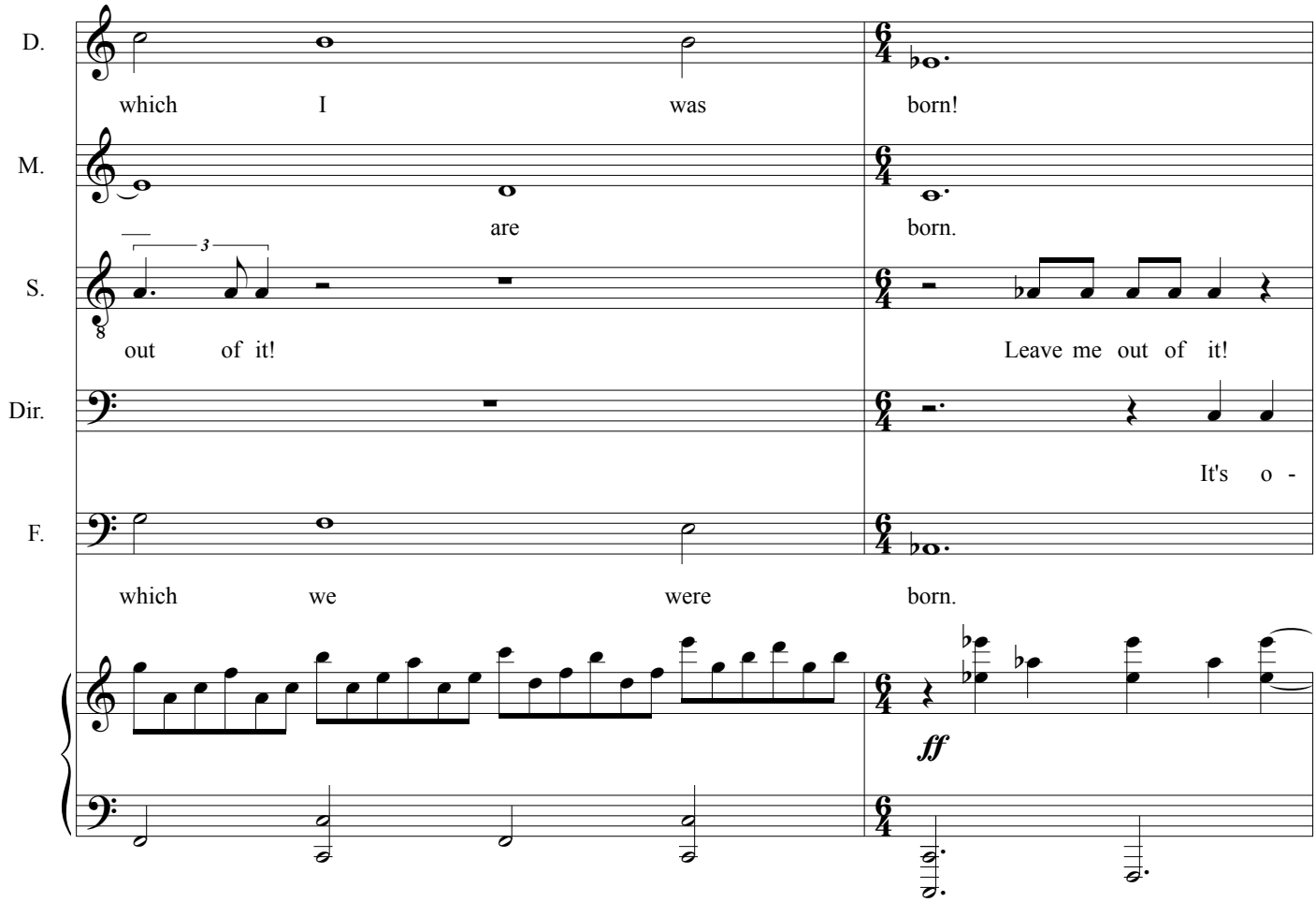

D.
tre - - - - - - - passed
M.
role
for which we
S.
Dir.
see
Father
an o - - -
F.
Your a - loof - ness,
this cru - el - ty

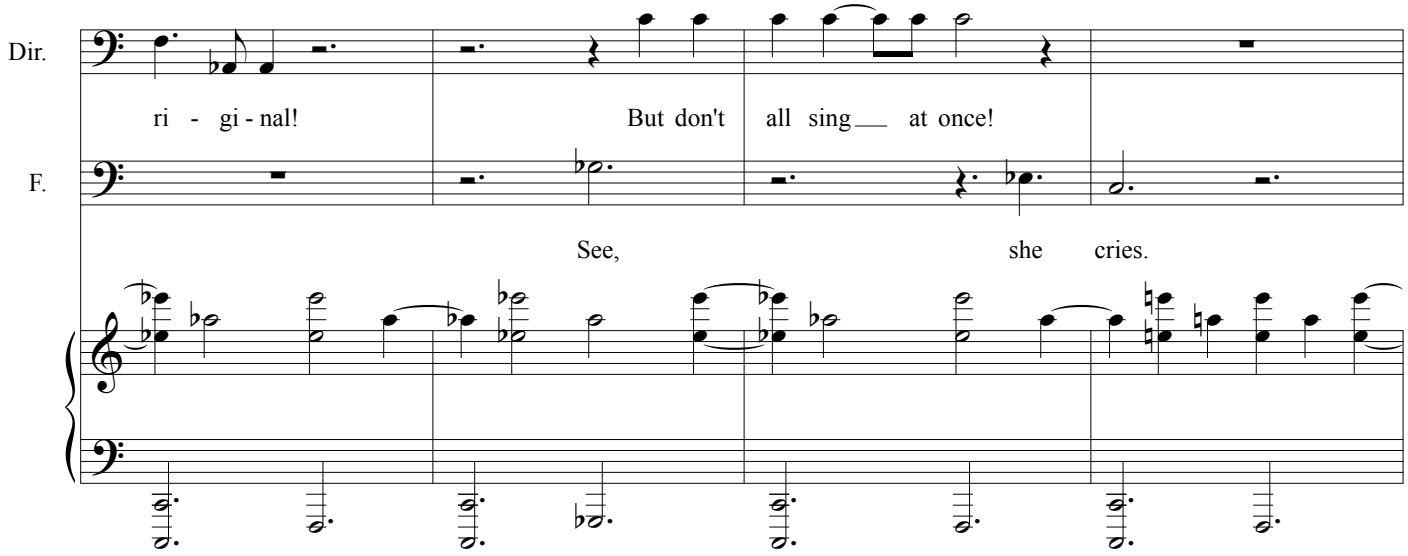

D.
on your king - - - - -
M.
have been cast,
S.
Dir.
- - - pera in
F.
to your mo - ther,
D.
- - - dom!
M.
that role
S.
Are you se - rious?
Dir.
all of this, an o -
F.
who re - turns home and fails to re-cog-nize her


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

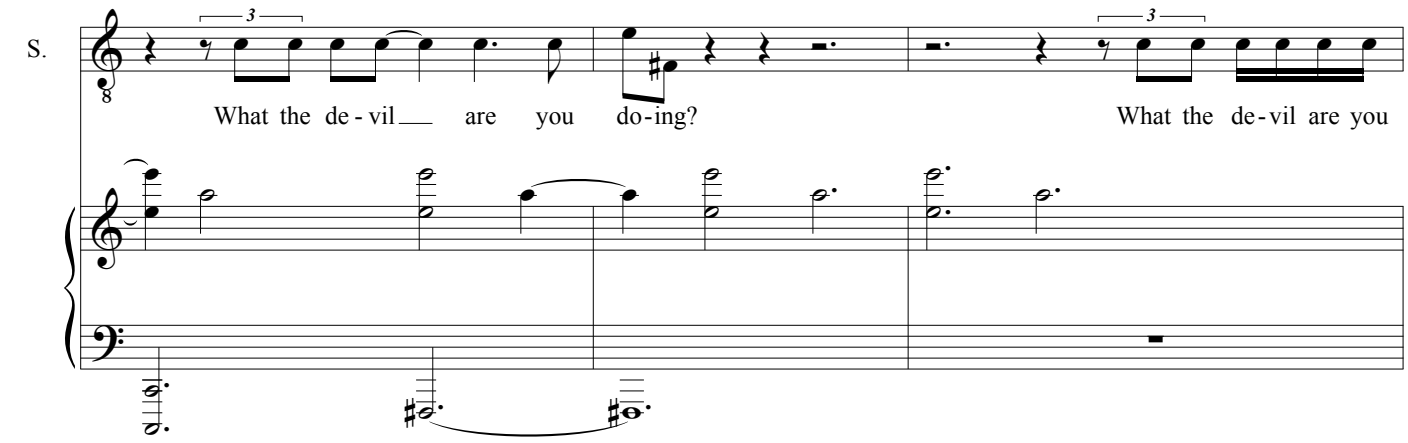

D.
a role to
M.
to which we
S.
3
Leave me
Dir.
this.
F.
role to

1/411

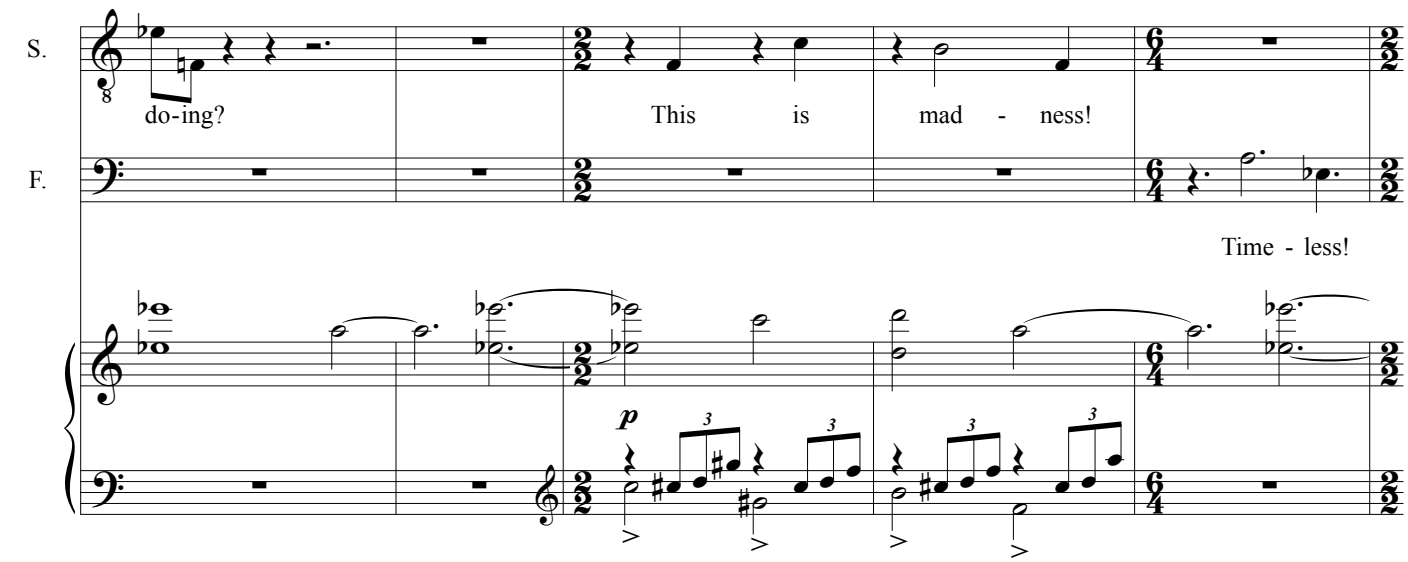

D.
which I was born!
M.
are born.
S.
3
out of it!
Leave me out of it!
Dir.
It's o -
F.
which we were born.
ff

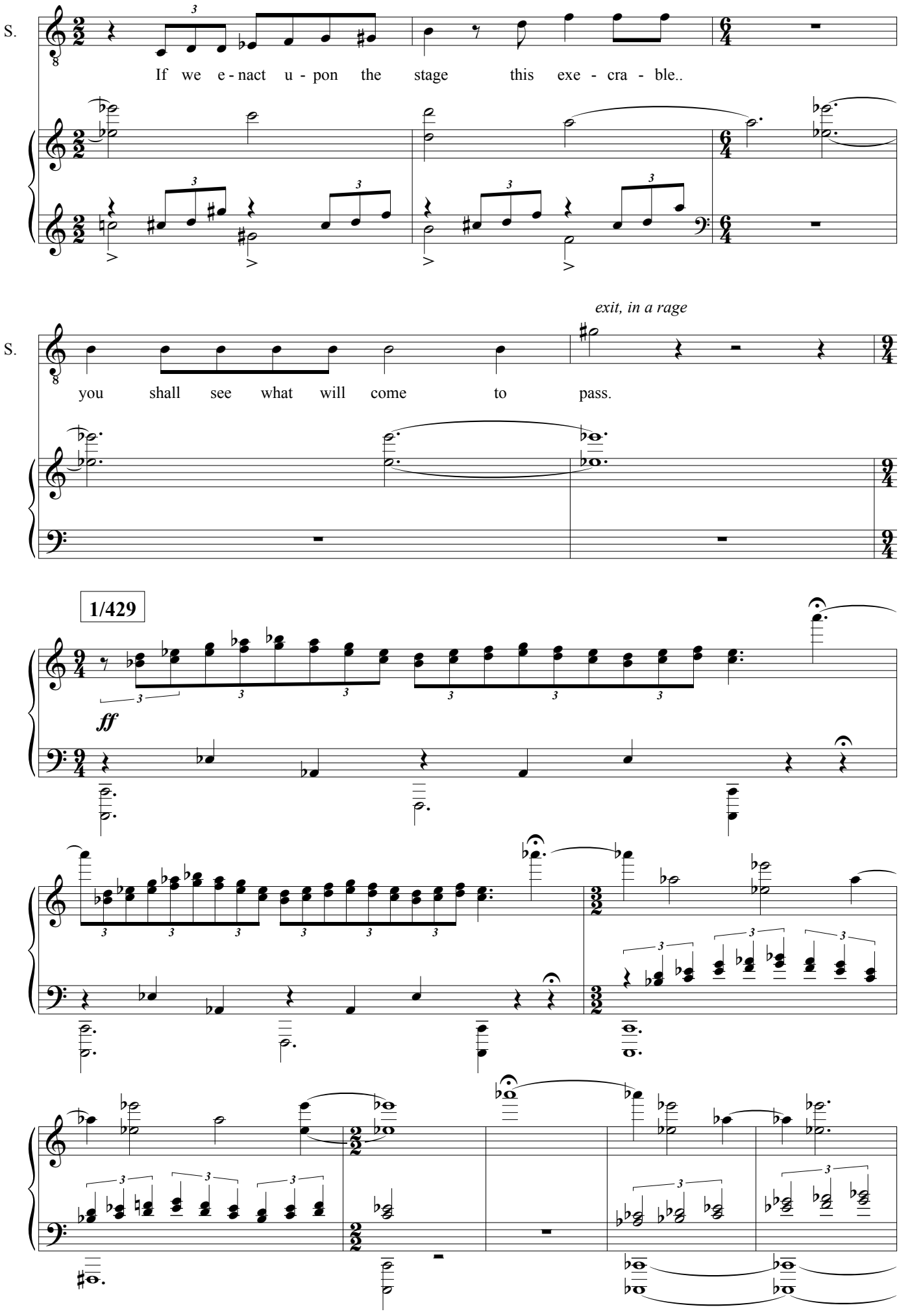


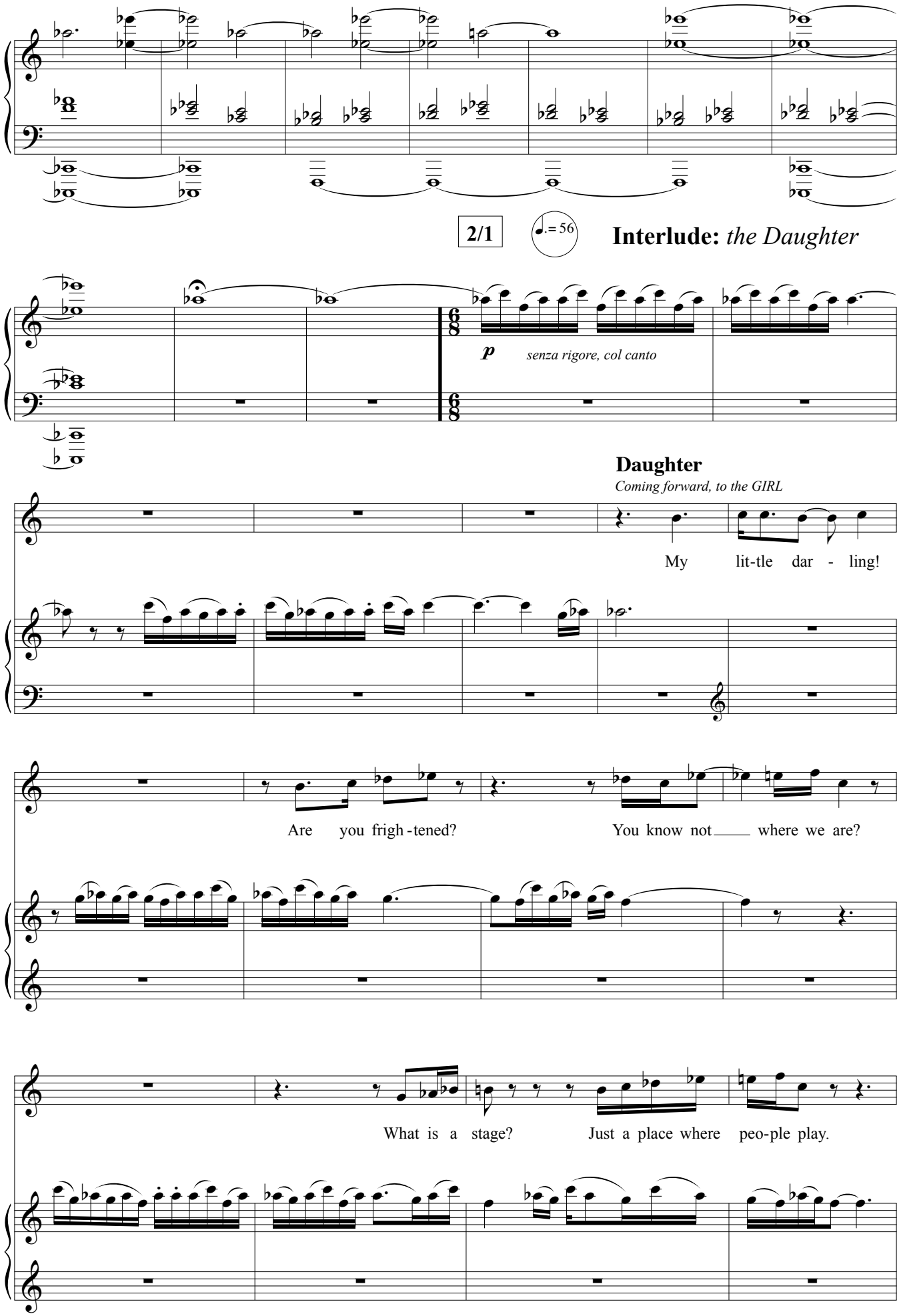
to the DIRECTOR & FATHER, as they set about preparing the stage



1/419




S.
If we e - nact u - pon the stage this exe - cra - ble..
S.
exit, in a rage
you shall see what will come to pass.
1/429
ff


2/1
♩.= 56
Interlude: the Daughter
p
senza rigore, col canto
Daughter
Coming forward, to the GIRL
D.
My lit-tle dar - ling!
D.
Are you frigh - tened?
You know not where we are?
D.
What is a stage?
Just a place where peo-ple play.

2/16

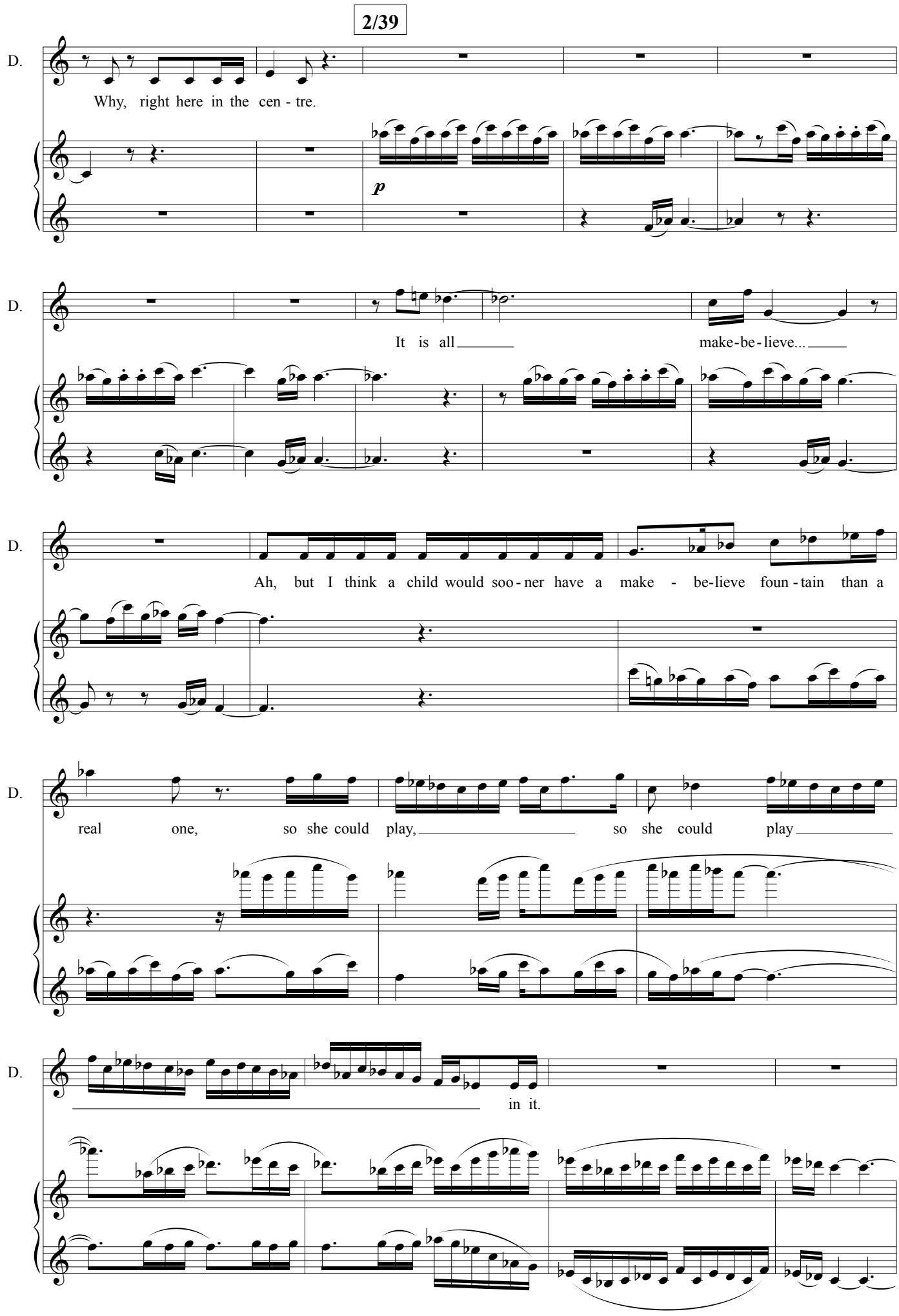
D. We need to act a co - me-dy now, what a hor-rid part you have to per-form!

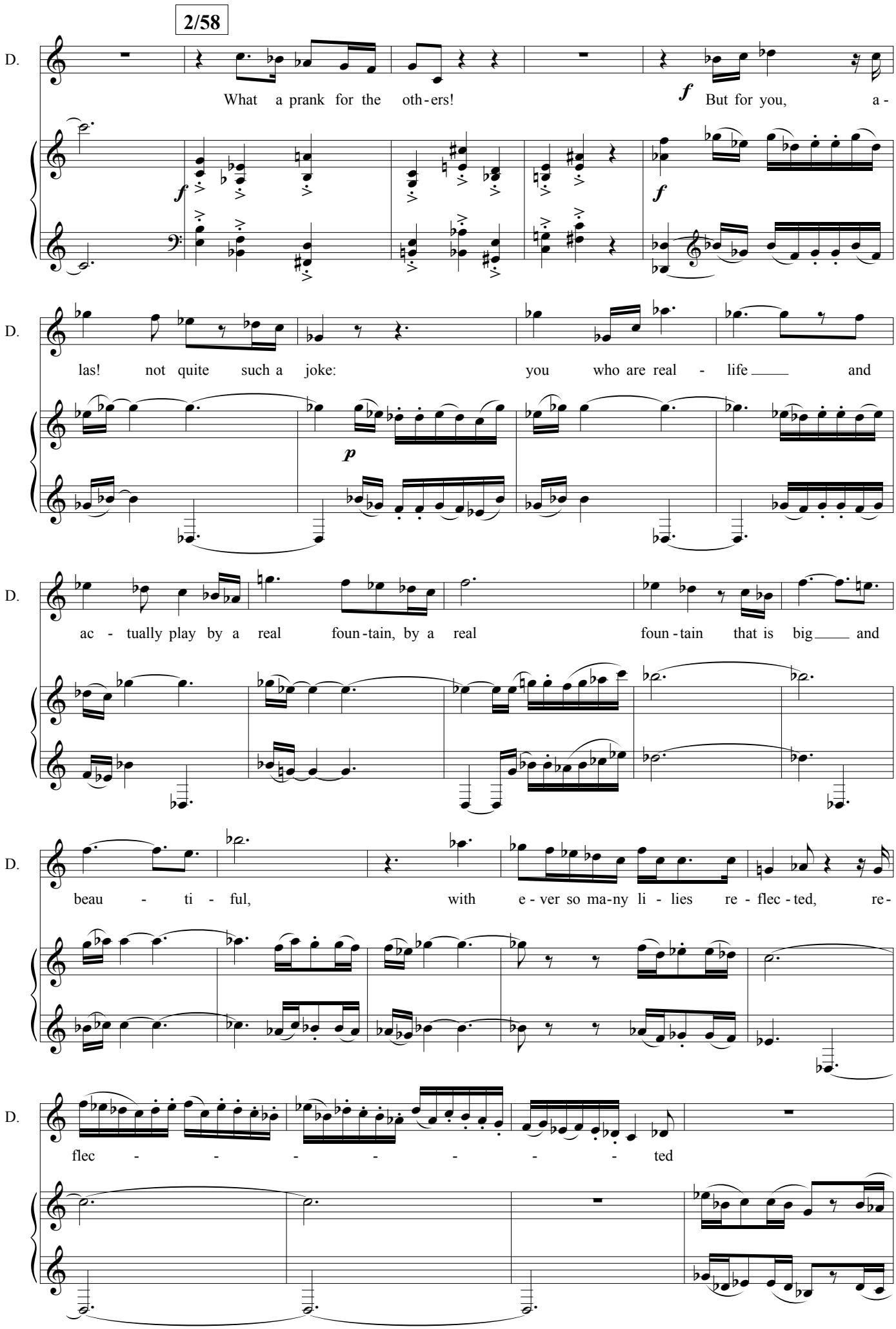
D. A gar - - -

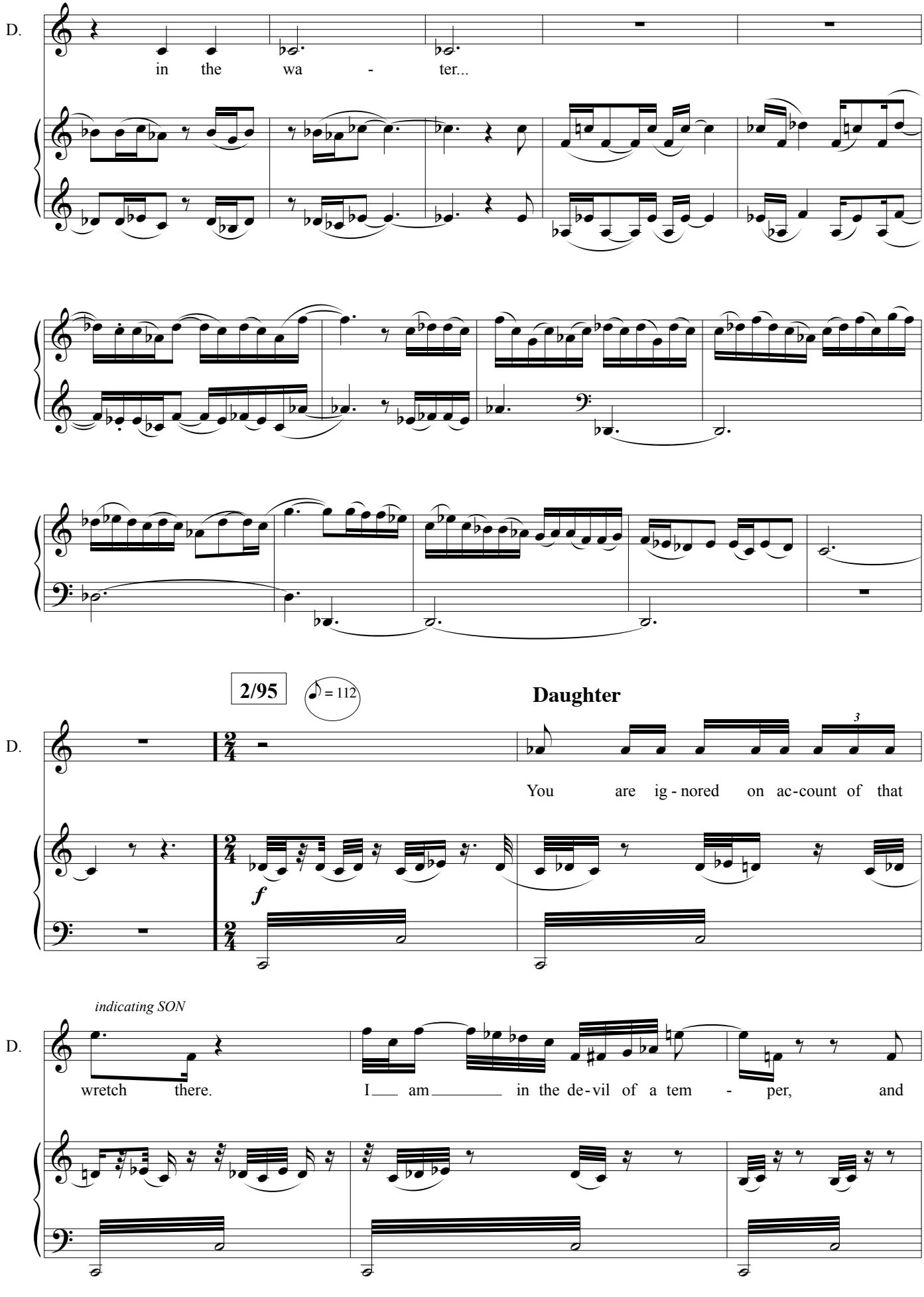
D. den... a foun - - - tain...

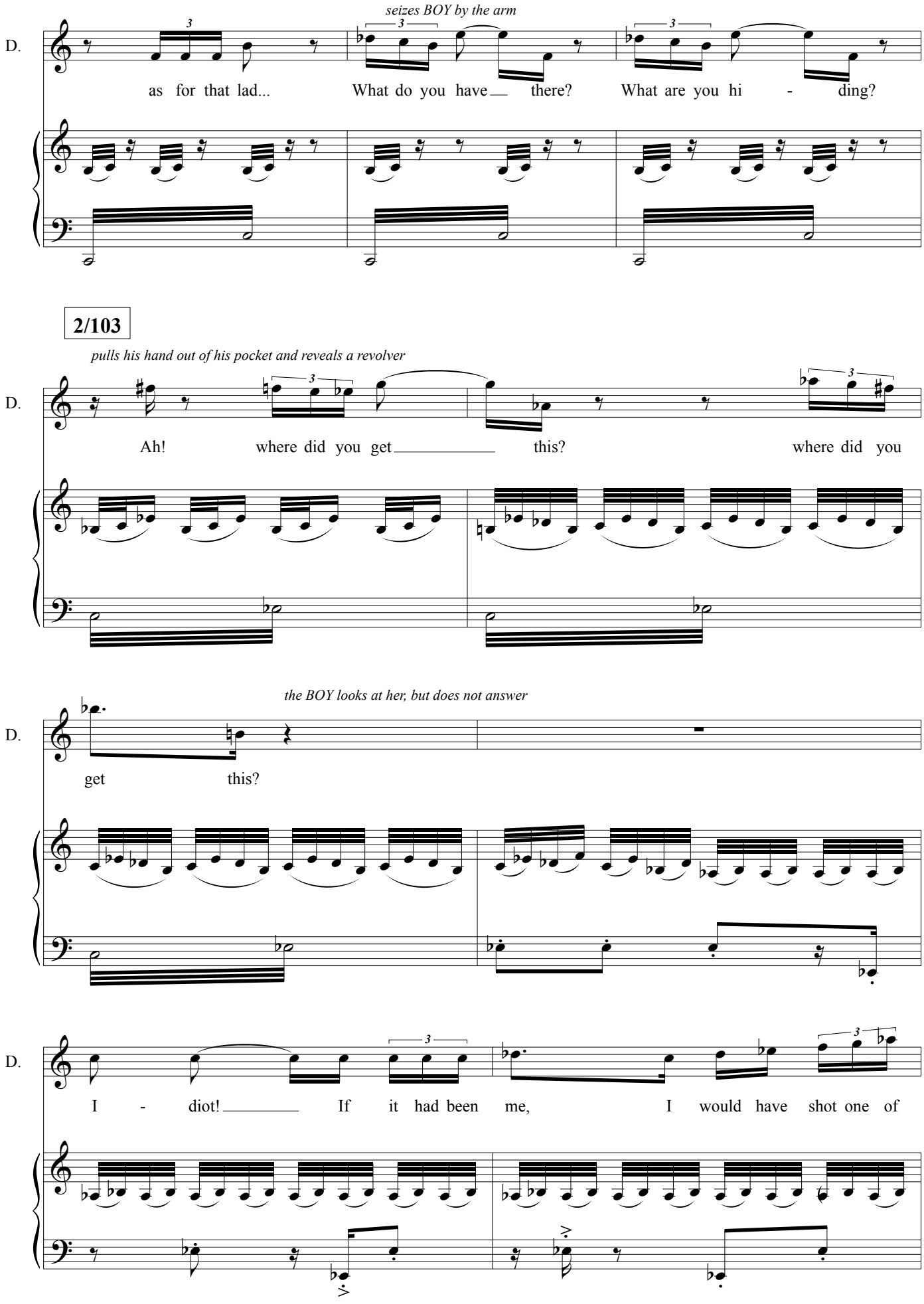
D. look... just sup -

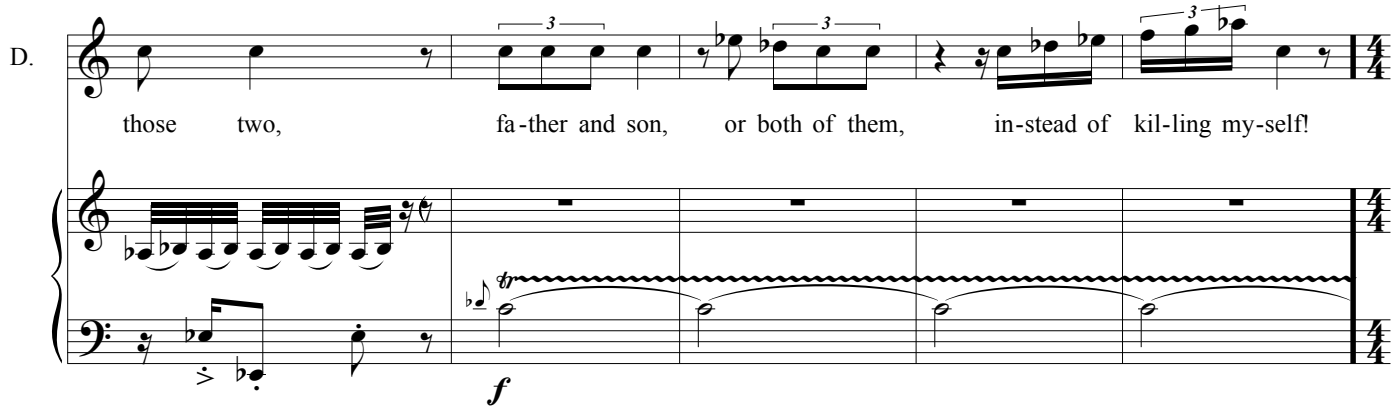
D. pose it is here. Where?


2/39
D.
Why, right here in the cen - tre.
p
D.
It is all
make-be-lieve...
D.
Ah, but I think a child would soo - ner have a make - be-lieve foun - tain than a
D.
real one, so she could play,
so she could play
D.
in it.


2/58
D.
What a prank for the oth-ers!
f
But for you, a-
f
f
D.
las! not quite such a joke:
you who are real - life
and
p
D.
ac - tually play by a real foun-tain, by a real
foun-tain that is big
and
D.
beau - ti - ful,
with e-ver so ma-ny li - lies re - flec-ted, re-
D.
flec - - - - - - - ted

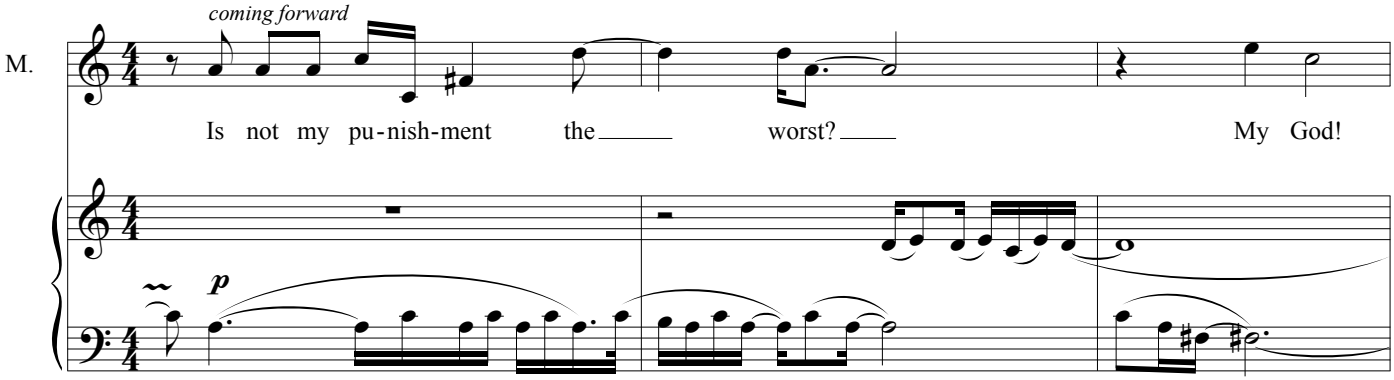

D.
in the wa - ter...
2/95
♪ = 112
Daughter
D.
You are ig - nored on ac-count of that
f
indicating SON
D.
wretch there. I am in the de-vil of a tem - per, and

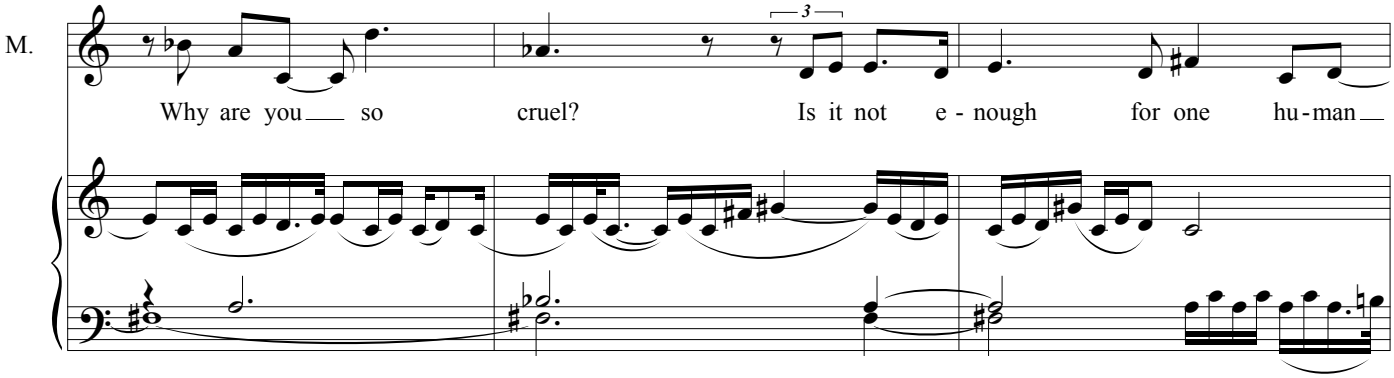

seizes BOY by the arm
D.
as for that lad... What do you have there? What are you hi - ding?
2/103
pulls his hand out of his pocket and reveals a revolver
D.
Ah! where did you get this? where did you
the BOY looks at her, but does not answer
D.
get this?
D.
I - diot! If it had been me, I would have shot one of

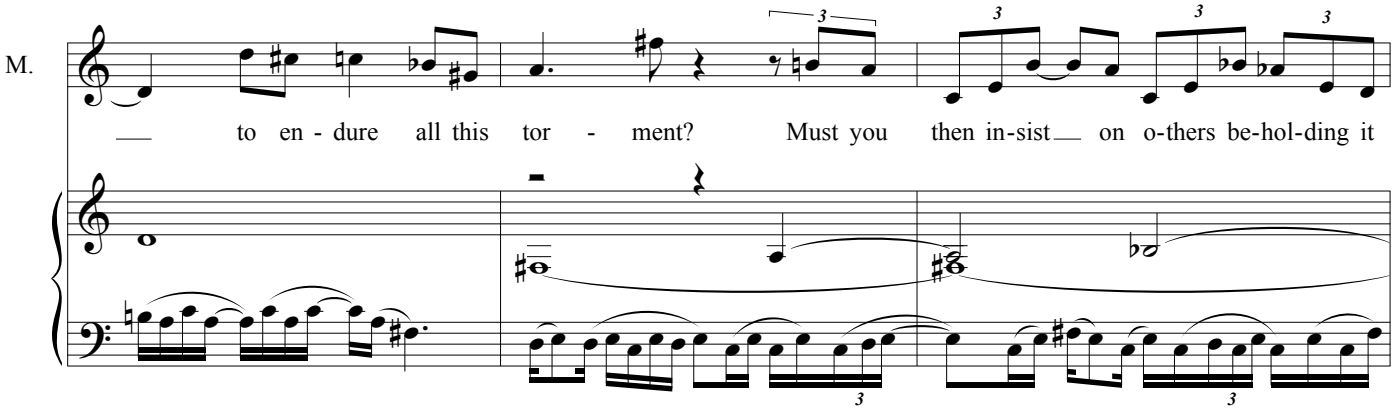


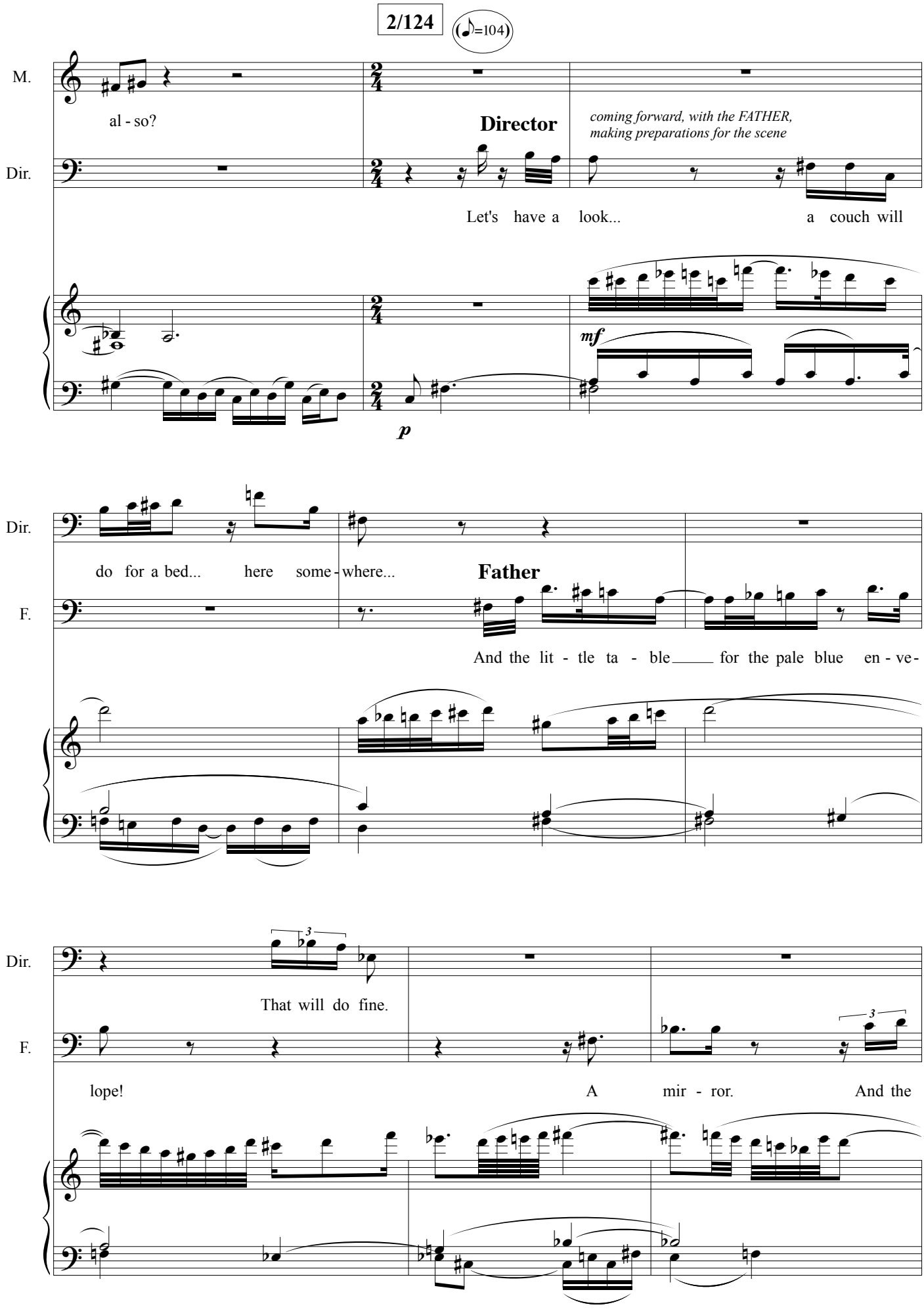
2/114 ♩ = 52 **Part 2:** *the scene at Madame Pace's*

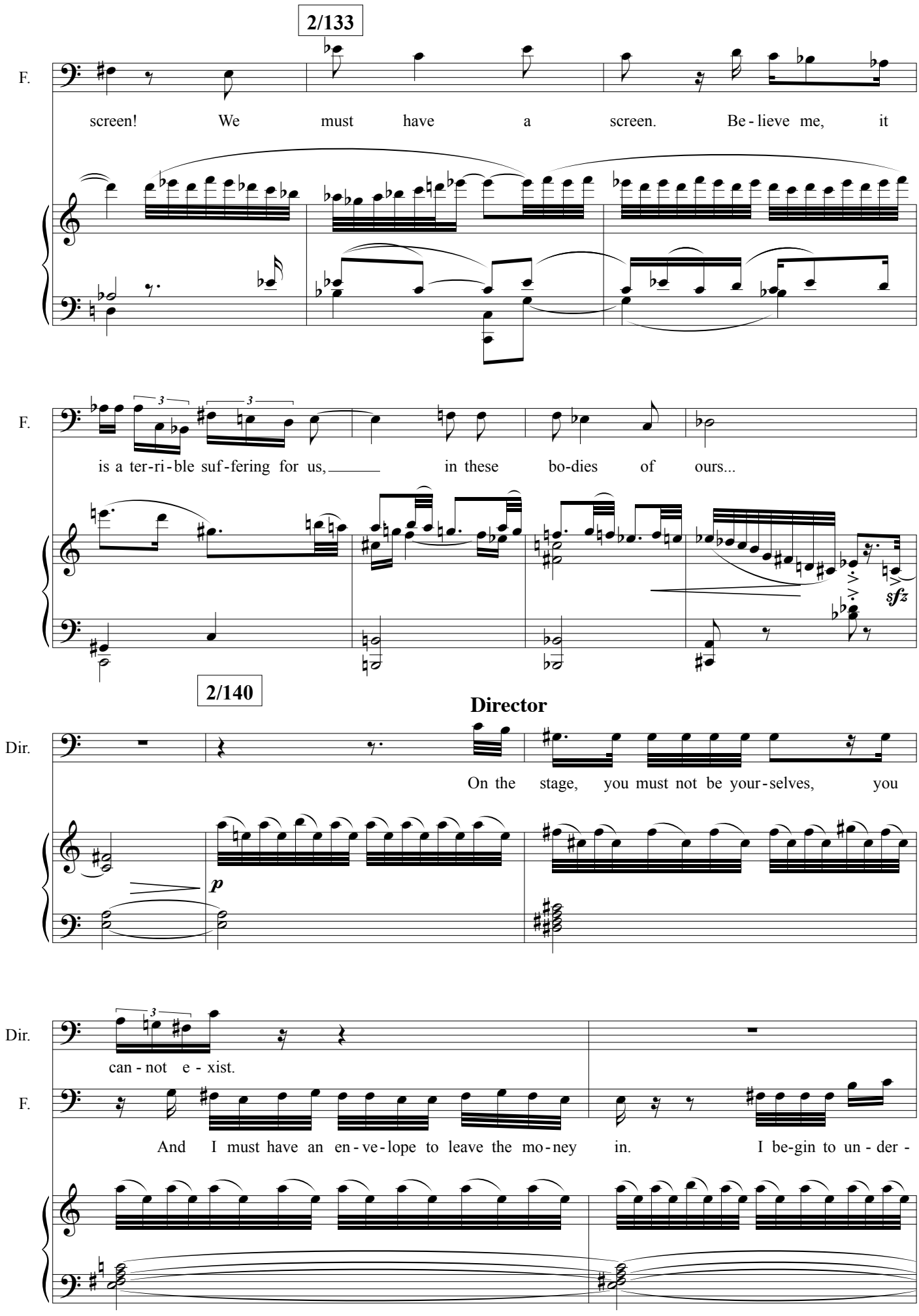
Mother
coming forward

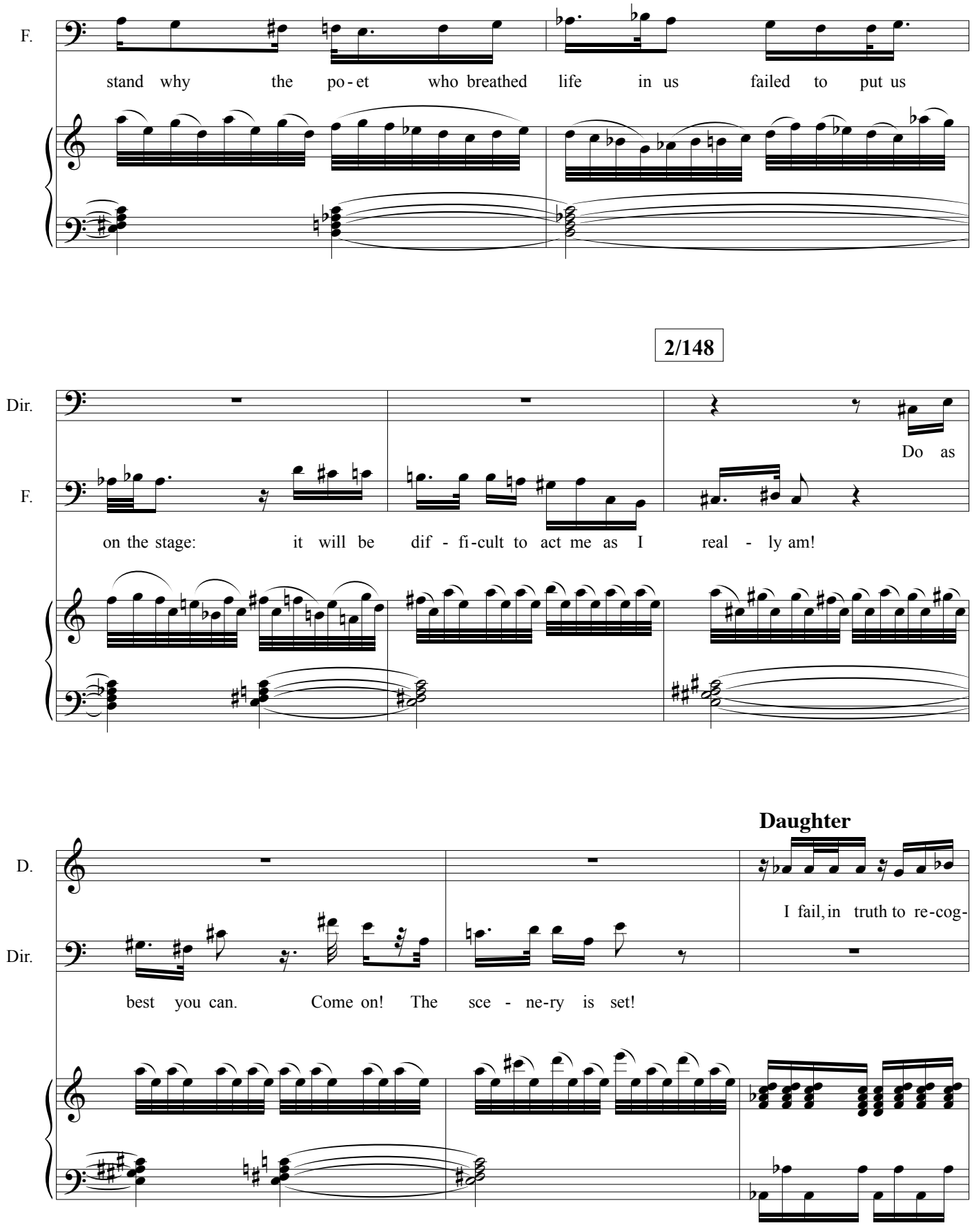


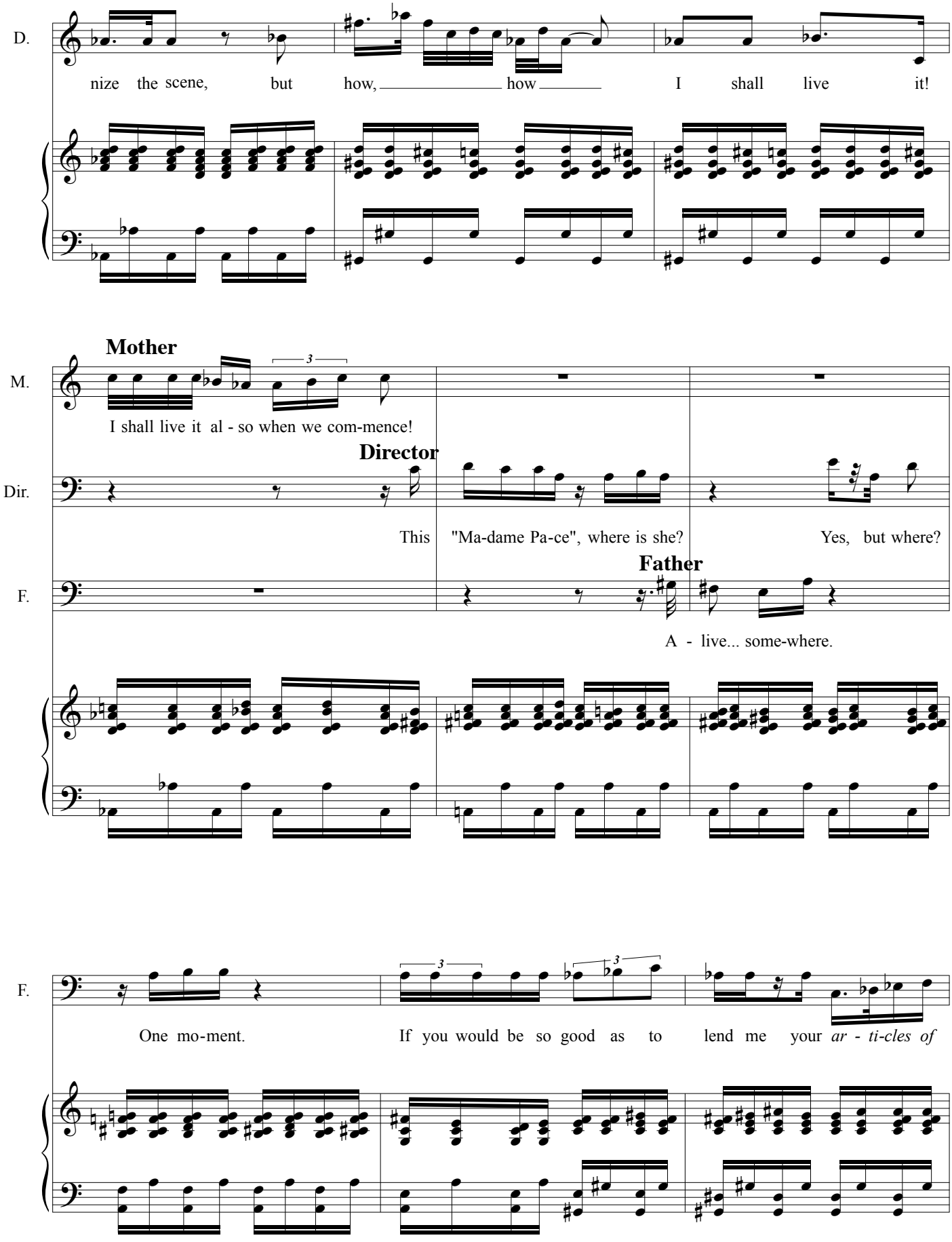


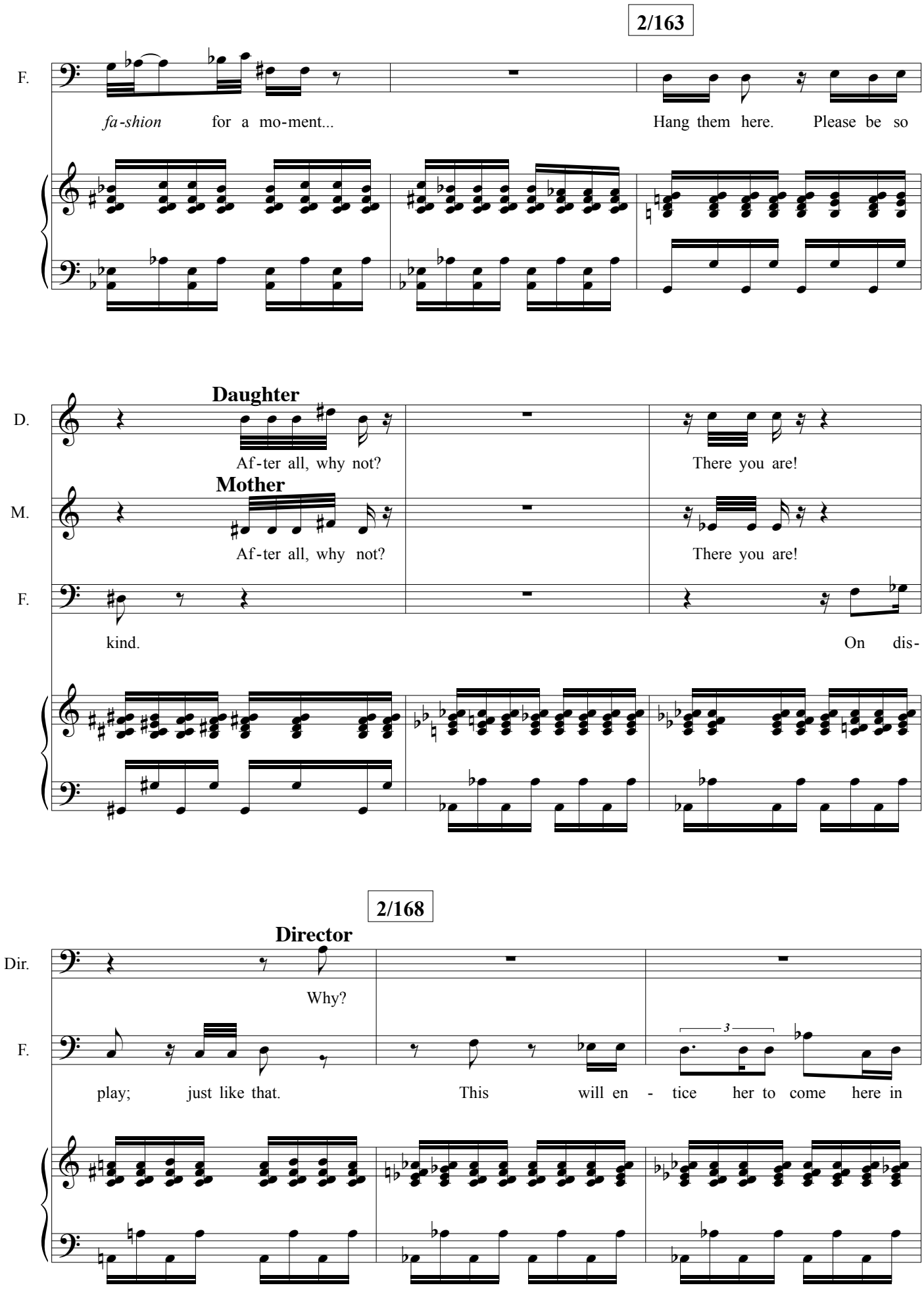


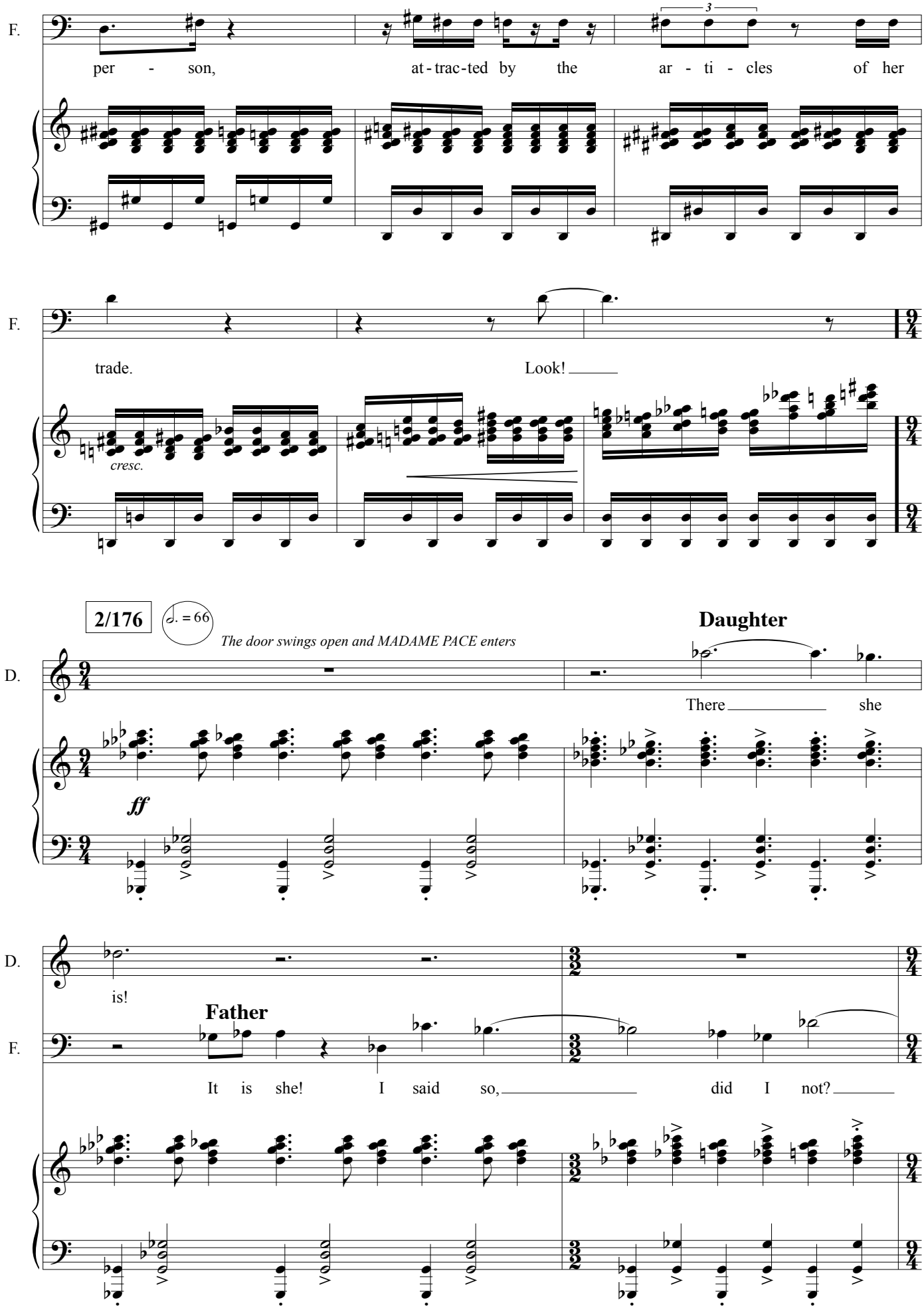

2/124
(♪=104)
M.
al - so?
Director
coming forward, with the FATHER,
making preparations for the scene
Dir.
Let's have a look... a couch will
mf
p
Dir.
do for a bed... here some - where...
Father
F.
And the lit - tle ta - ble for the pale blue en - ve -
Dir.
That will do fine.
F.
lope! A mir - ror. And the

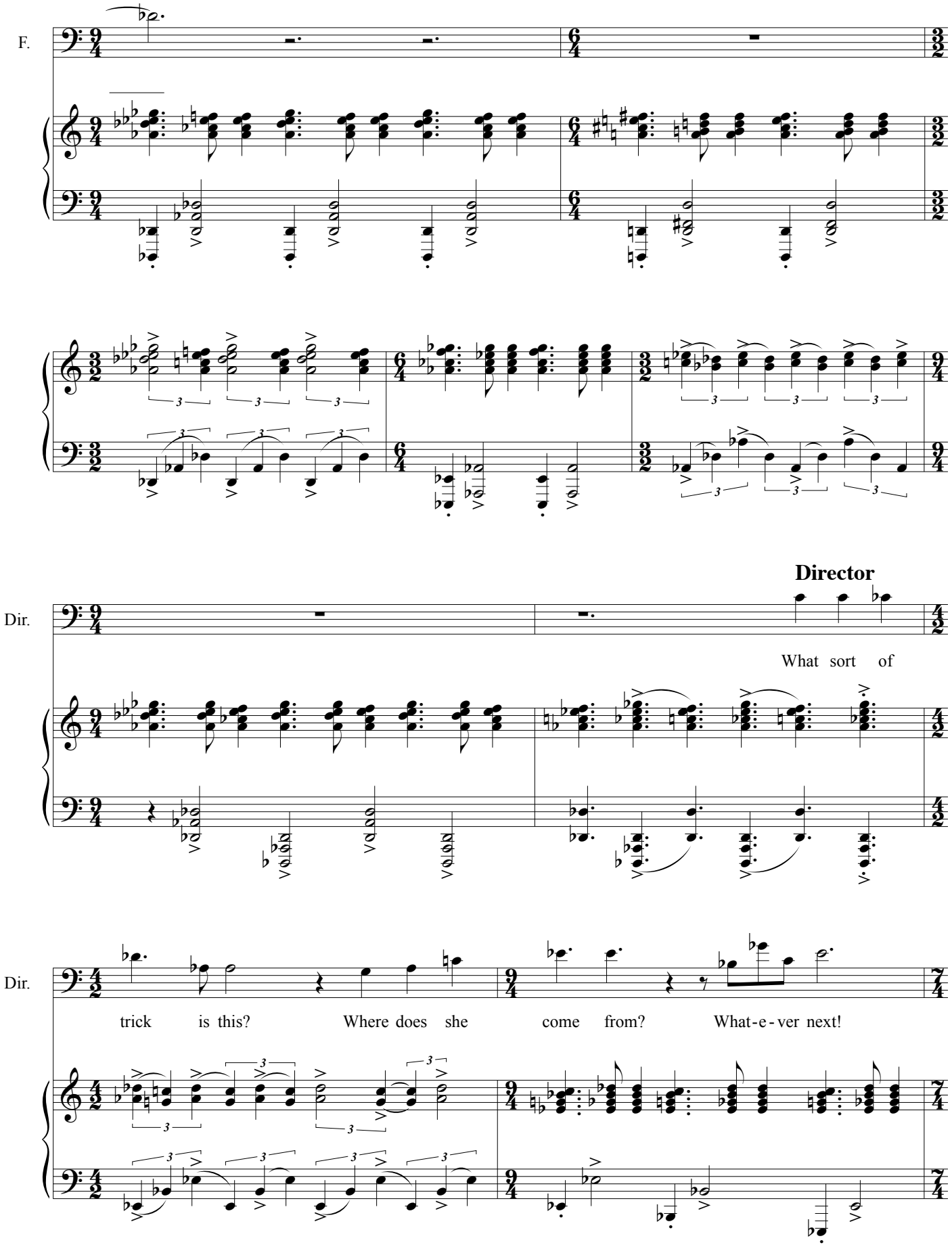

2/133
F.
screen! We must have a screen. Be - lieve me, it
F.
is a ter-ri-ble suf-fering for us, in these bo-dies of ours...
sfz
2/140
Director
Dir.
On the stage, you must not be your-selves, you
p
Dir.
can - not e - xist.
F.
And I must have an en - ve - lope to leave the mo - ney in. I be-gin to un - der -

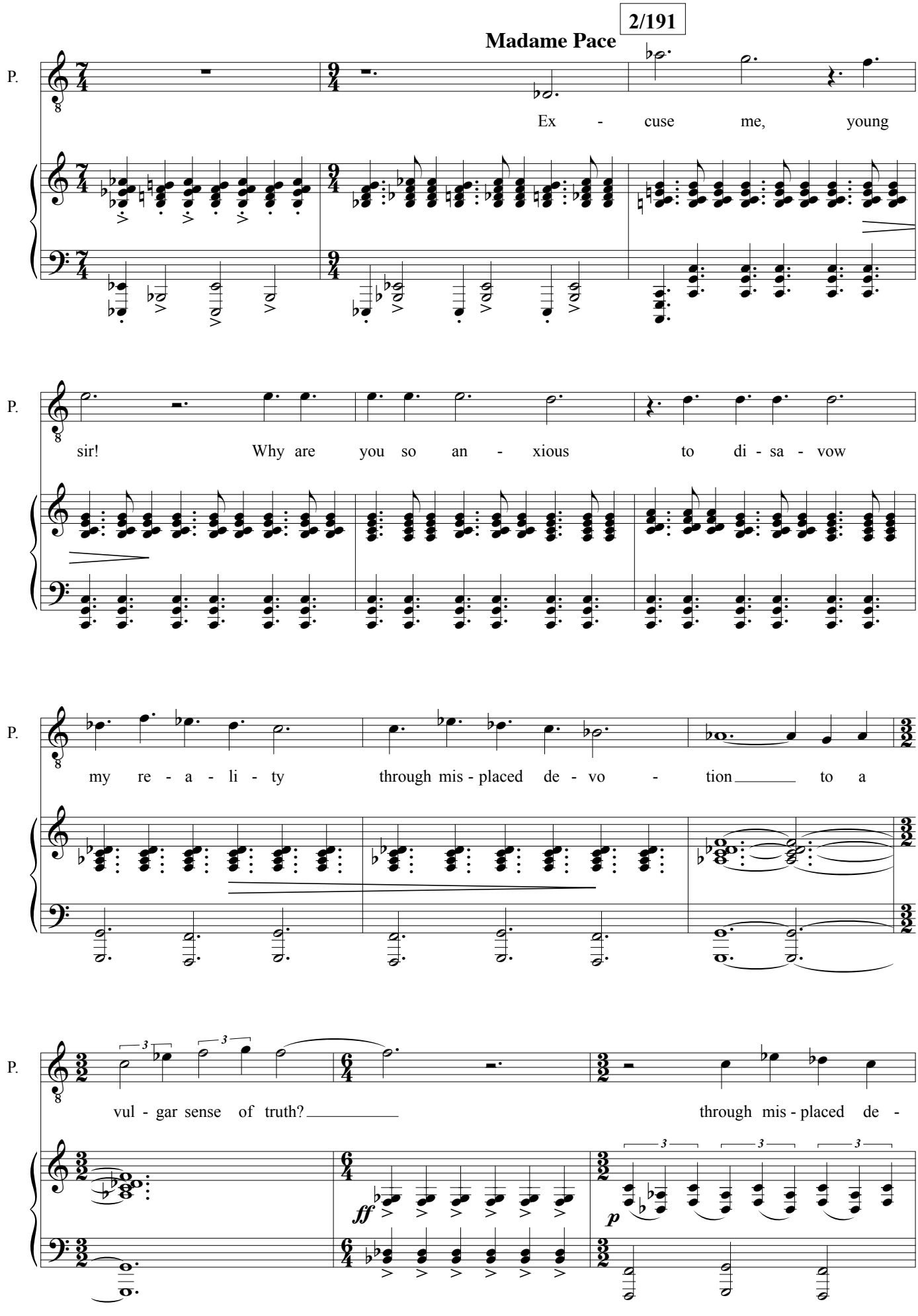

F.
stand why the po - et who breathed life in us failed to put us
2/148
Dir.
Do as
F.
on the stage: it will be dif - fi-cult to act me as I real - ly am!
Daughter
D.
I fail, in truth to re-cog-
Dir.
best you can. Come on! The sce - ne-ry is set!

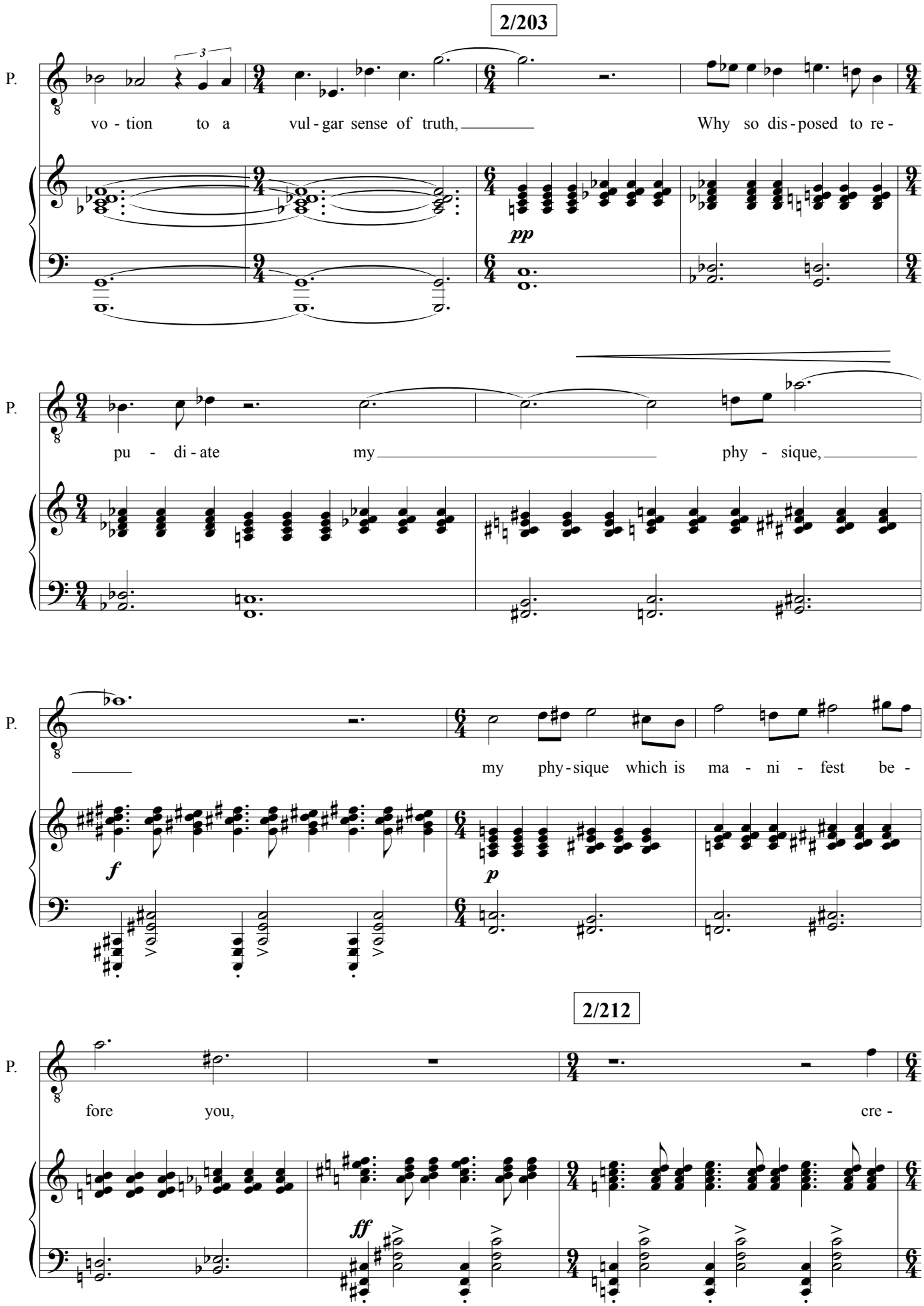

D.
nize the scene, but how, how I shall live it!
Mother
M.
I shall live it al - so when we com-mence!
Director
Dir.
This "Ma-dame Pa-ce", where is she? Yes, but where?
Father
F.
A - live... some-where.
F.
One mo-ment. If you would be so good as to lend me your *ar - ti-cles of*

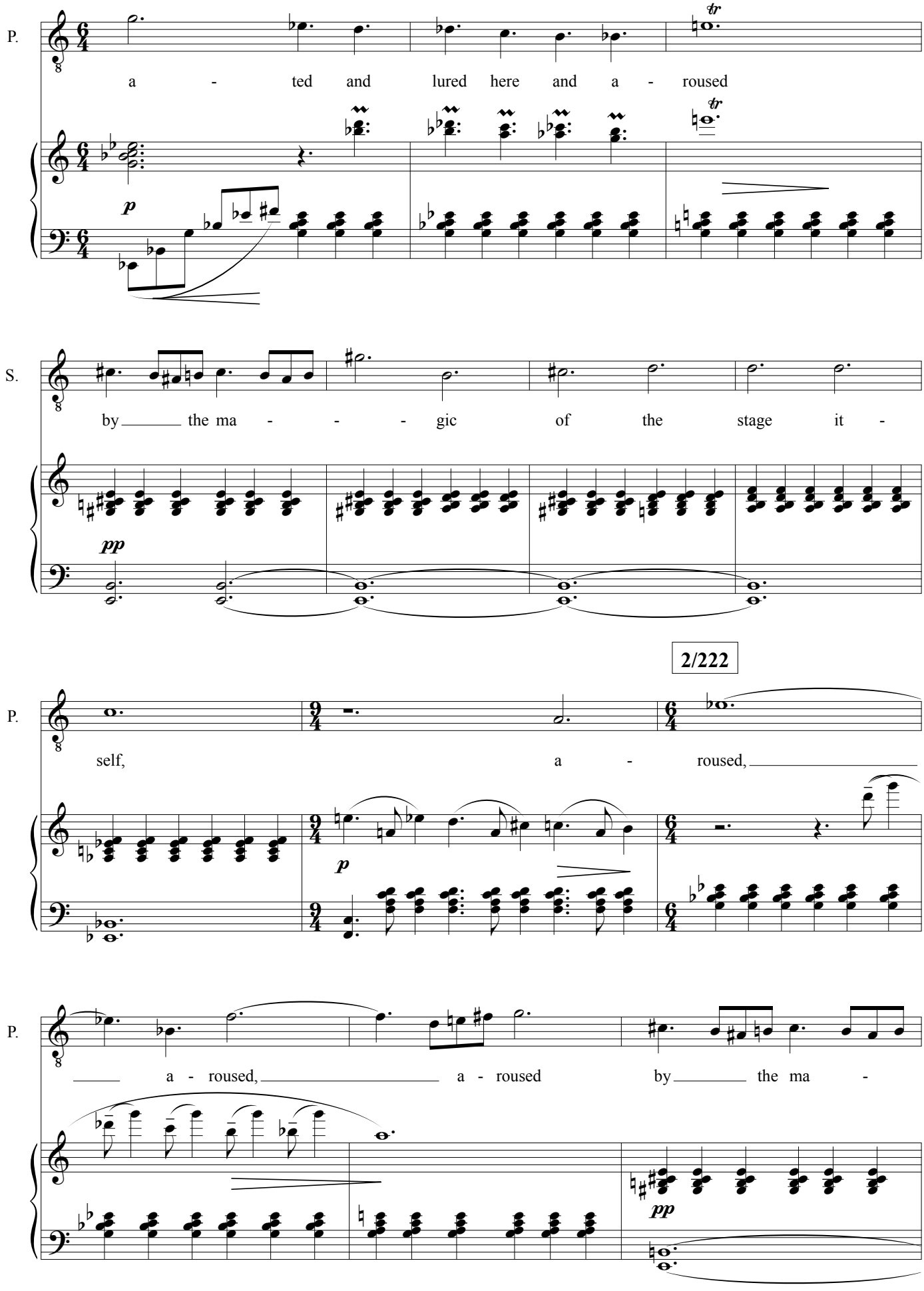

2/163
F.
fa-shion for a mo-ment...
Hang them here. Please be so
Daughter
D.
Af-ter all, why not?
There you are!
Mother
M.
Af-ter all, why not?
There you are!
F.
kind.
On dis-
2/168
Director
Dir.
Why?
F.
play; just like that.
This will en - tice her to come here in

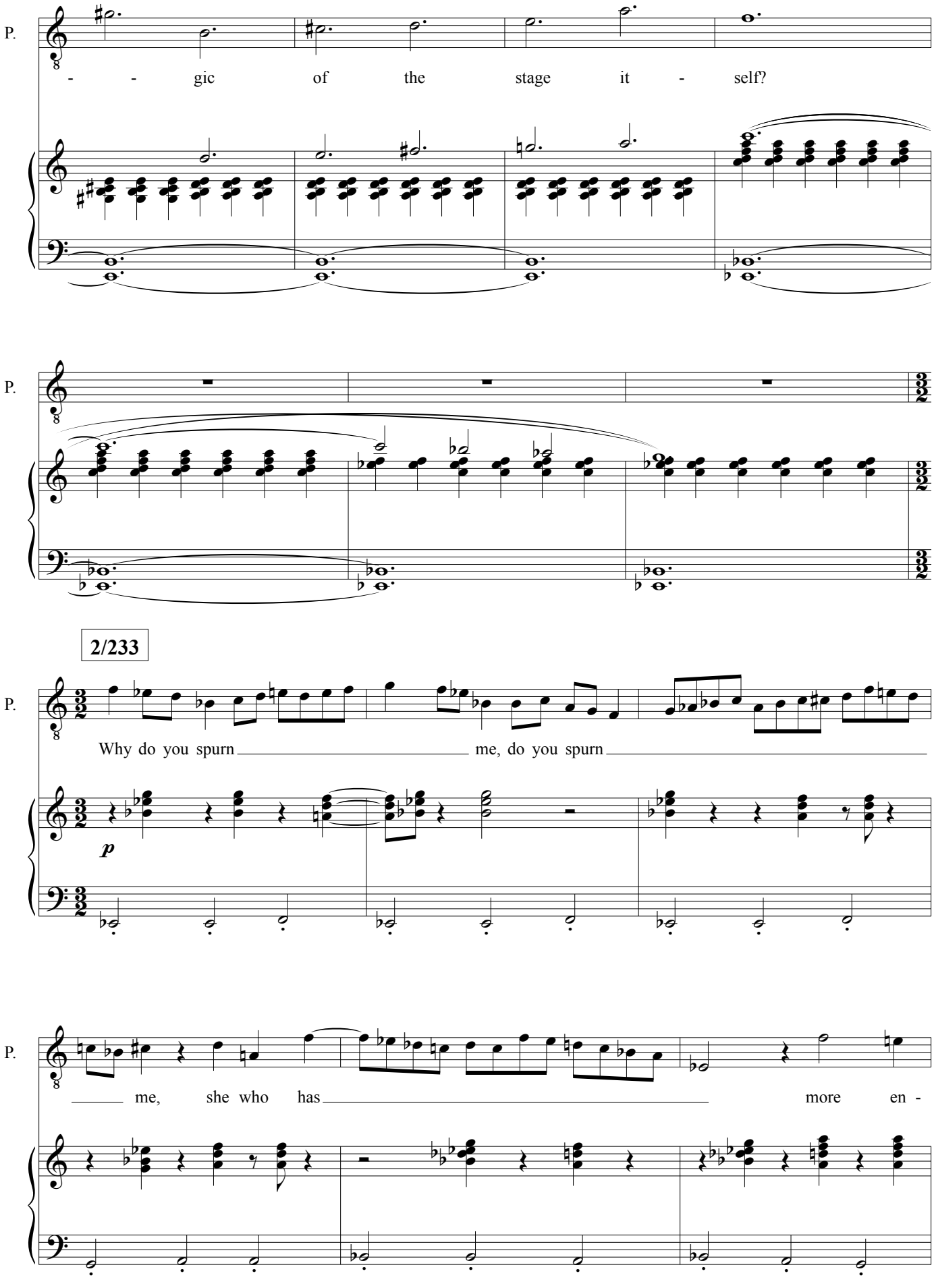

F.
per - son, at-trac-ted by the ar - ti - cles of her
3
F.
trade. Look!
cresc.
2/176
♩. = 66
The door swings open and MADAME PACE enters
Daughter
D.
There she
ff
D.
is!
Father
F.
It is she! I said so, did I not?

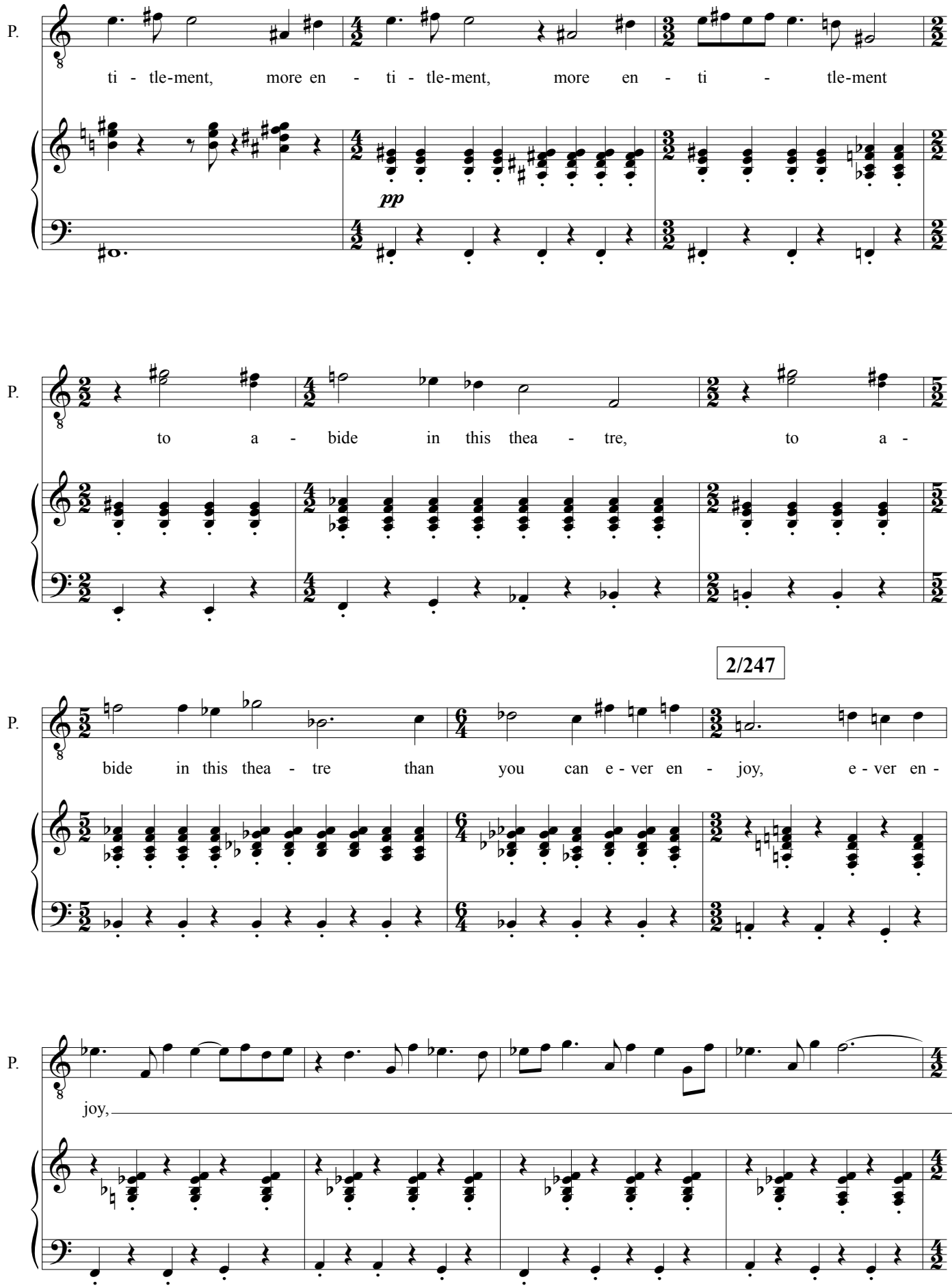

F.
Director
Dir.
What sort of
Dir.
trick is this? Where does she come from? What-e-ver next!

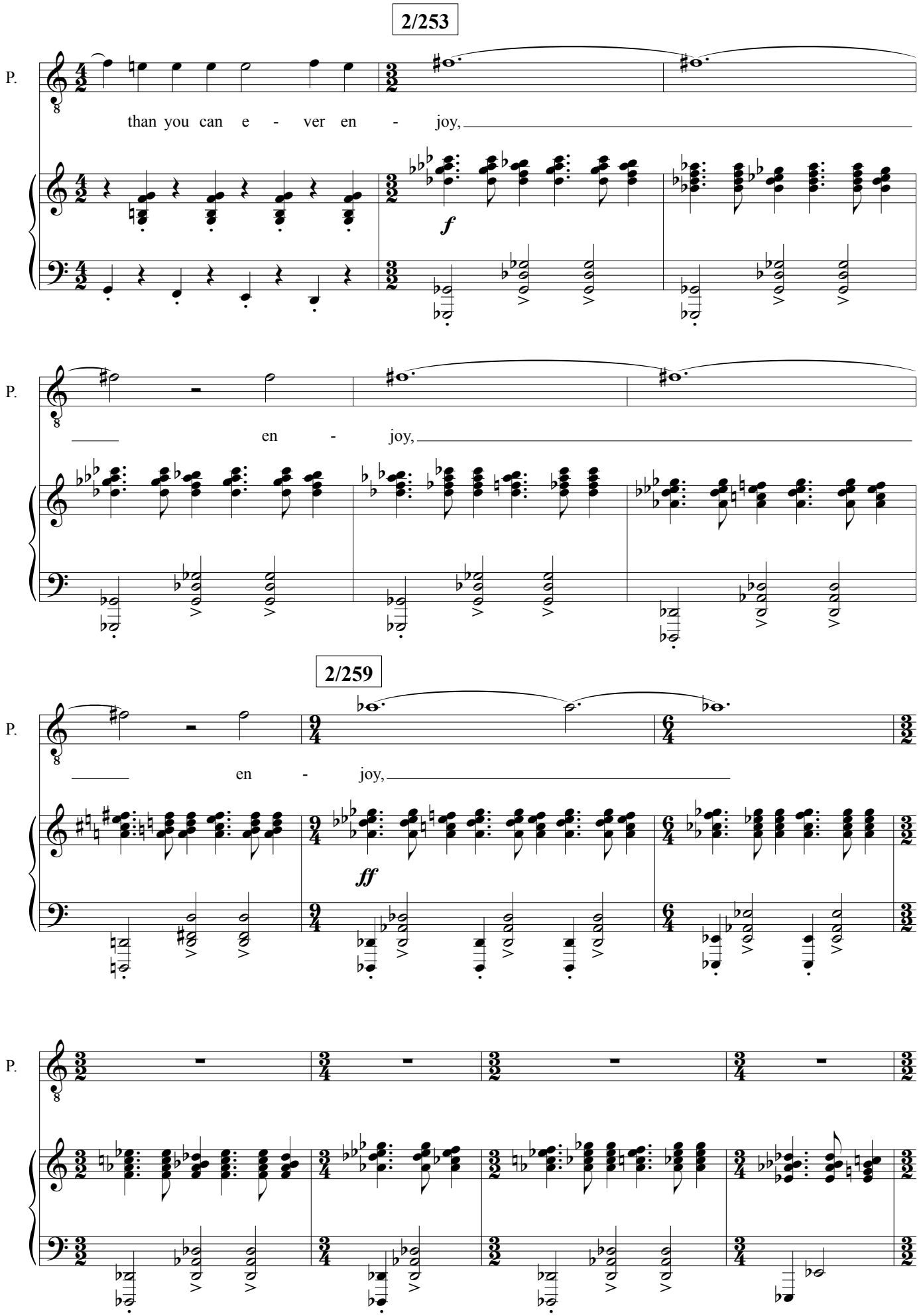

2/191
Madame Pace
P.
Ex - cuse me, young
sir! Why are you so an - xious to di - sa - vow
my re - a - li - ty through mis - placed de - vo - tion to a
vul - gar sense of truth?
through mis - placed de -
ff
p

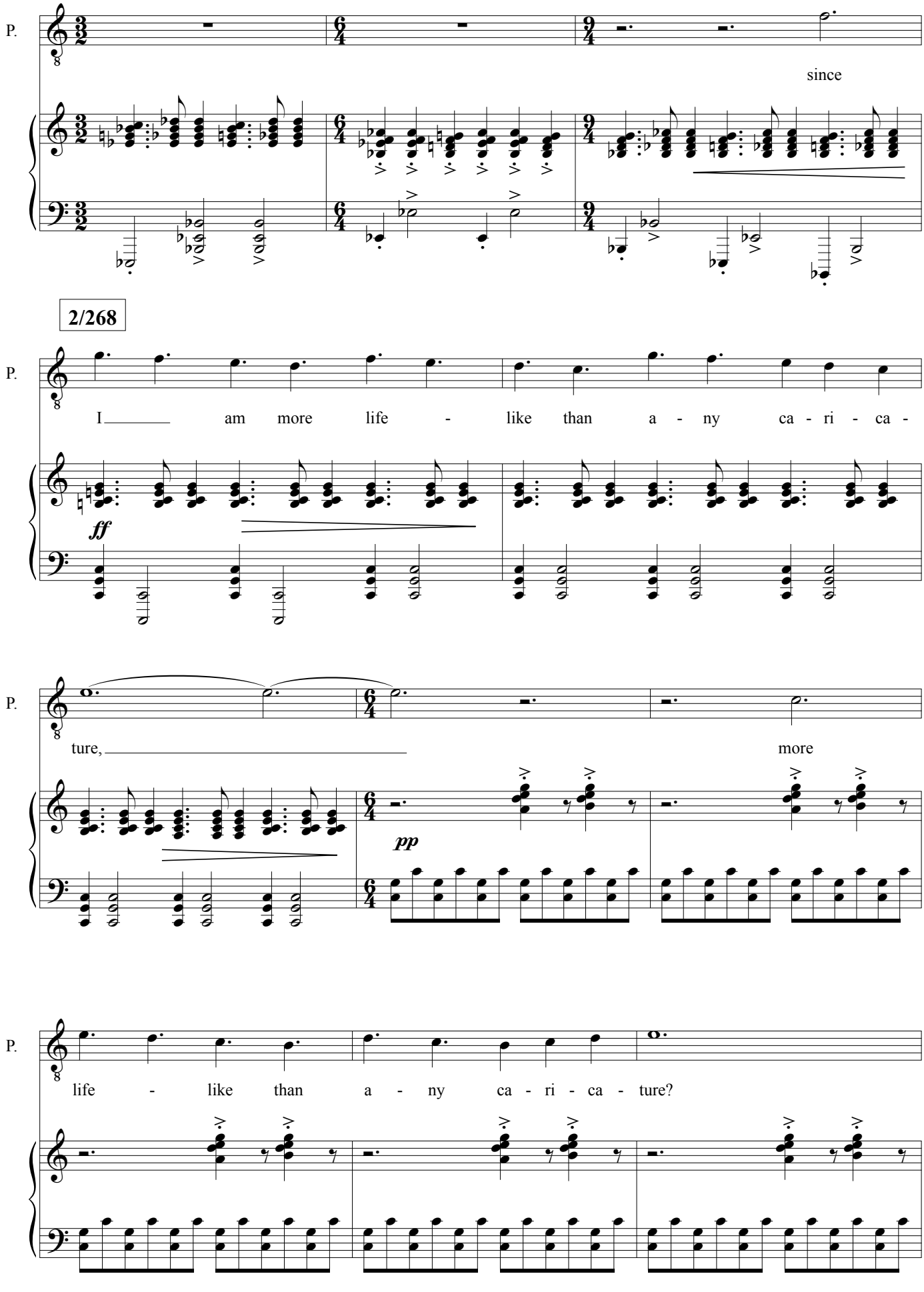

2/203
P.
vo - tion to a vul - gar sense of truth, Why so dis - posed to re -
pp
P.
pu - di - ate my phy - sique,
P.
my phy - sique which is ma - ni - fest be -
f
p
2/212
P.
fore you, cre -
ff

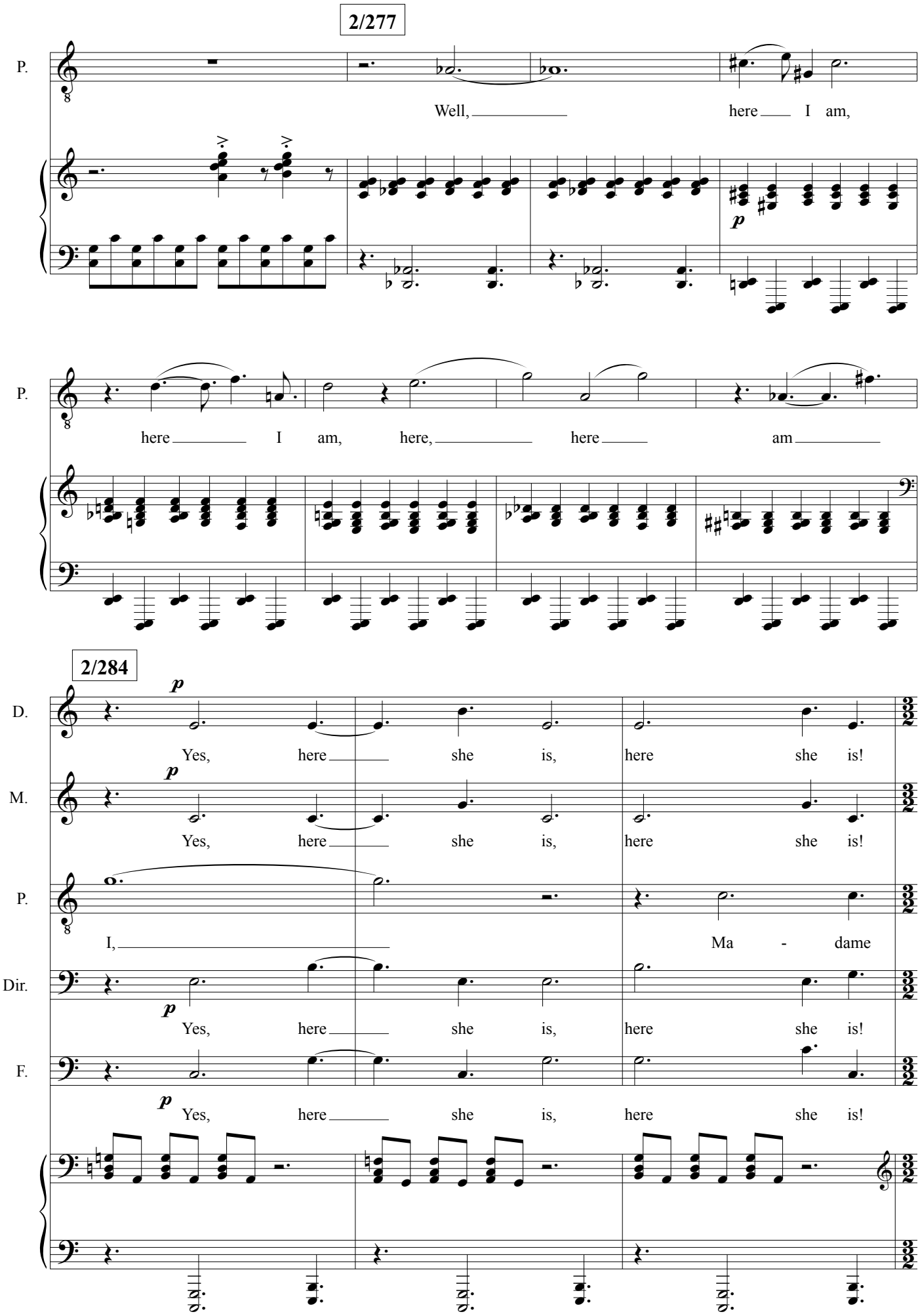

P.
a - ted and lured here and a - roused
tr
tr
p
S.
by the ma - - - gic of the stage it -
pp
2/222
P.
self, a - roused,
p
P.
a - roused, a - roused by the ma -
pp

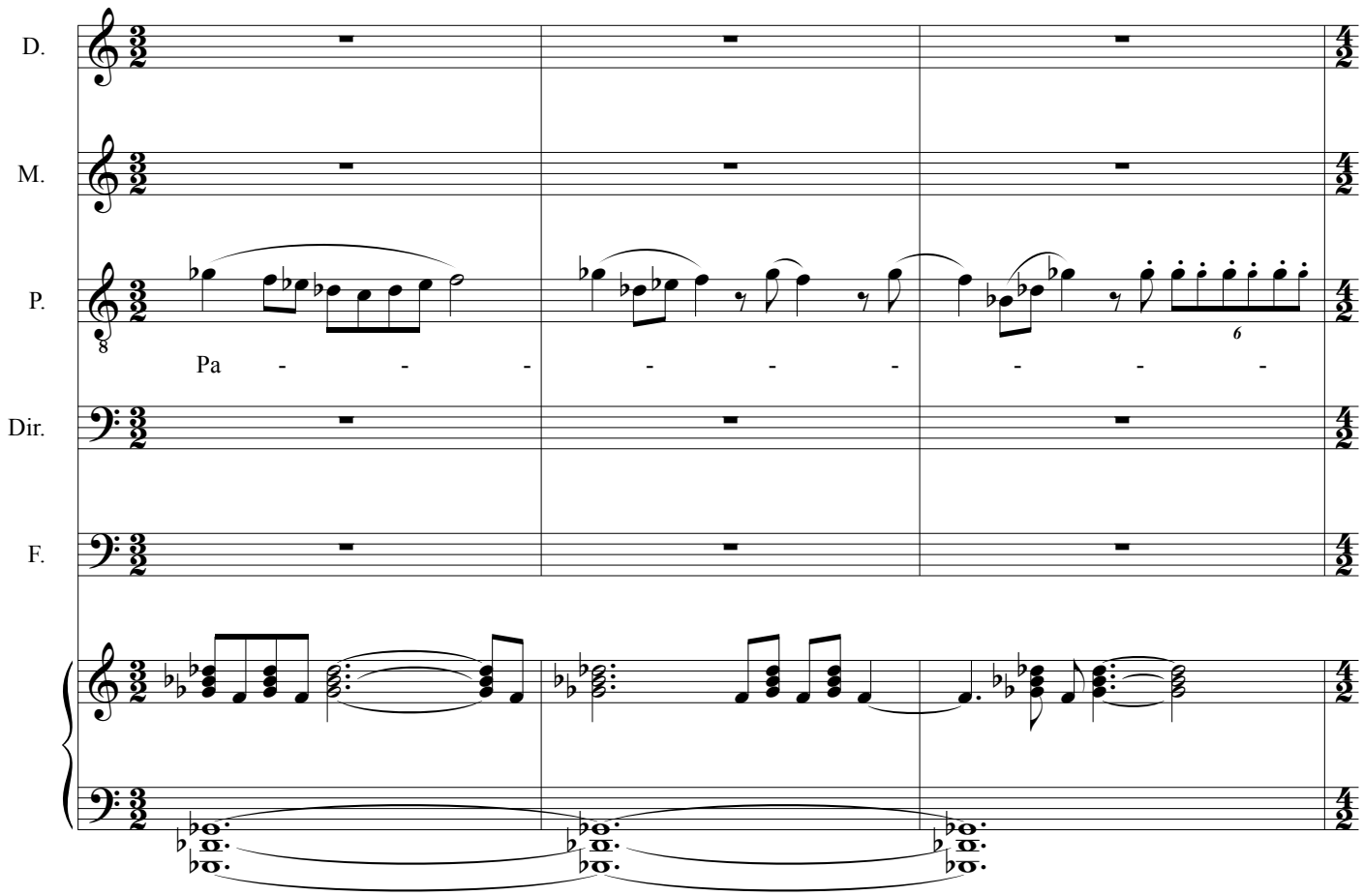

P.
- - gic of the stage it - self?
P.
2/233
P.
Why do you spurn me, do you spurn
p
P.
me, she who has more en -


P.
ti - tle-ment, more en - ti - tle-ment, more en - ti - tle-ment
pp
P.
to a - bide in this thea - tre, to a -
2/247
P.
bide in this thea - tre than you can e - ver en - joy, e - ver en -
P.
joy,

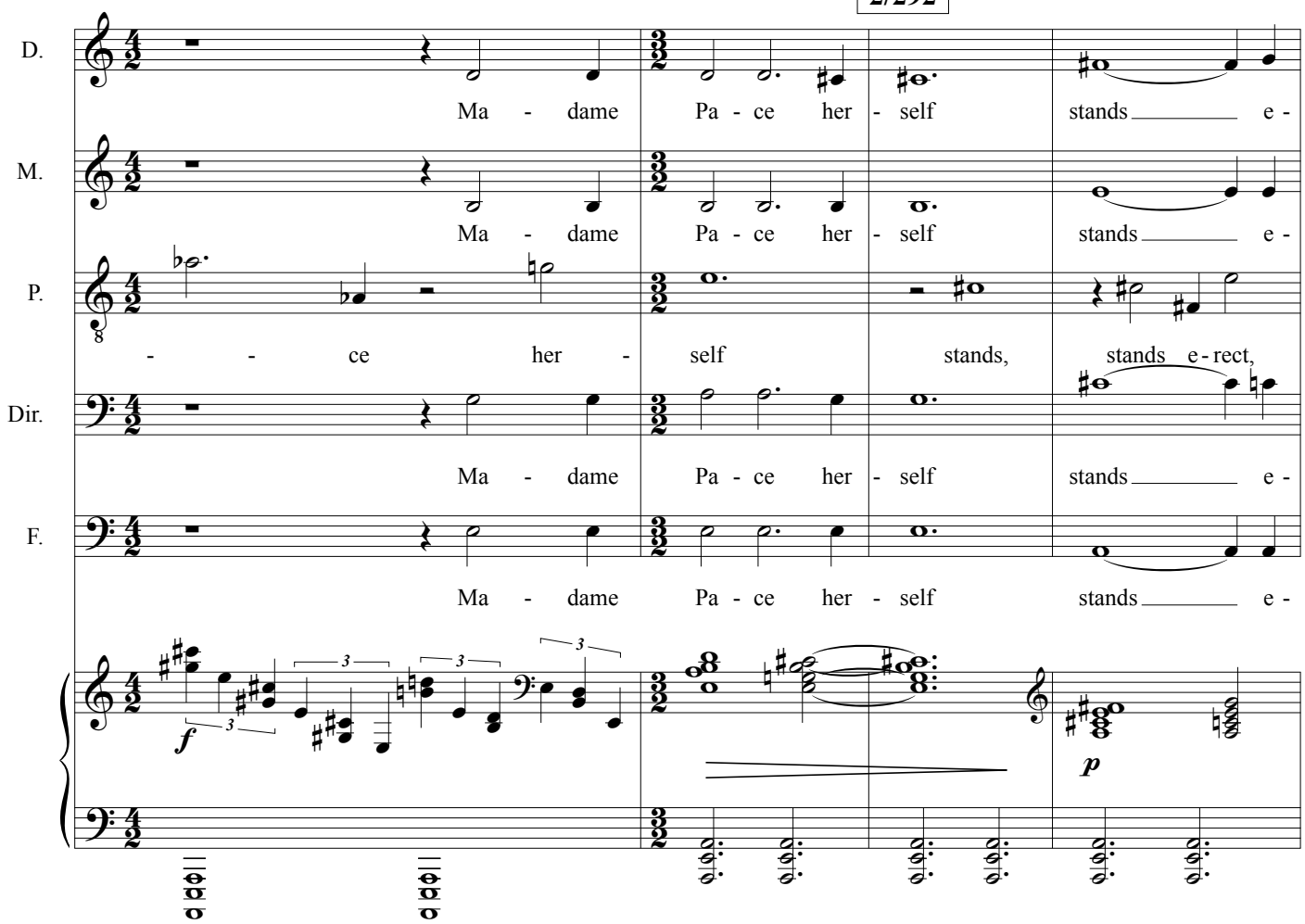

2/253
P.
than you can e - ver en - joy,
f
P.
en - joy,
2/259
P.
en - joy,
ff
P.

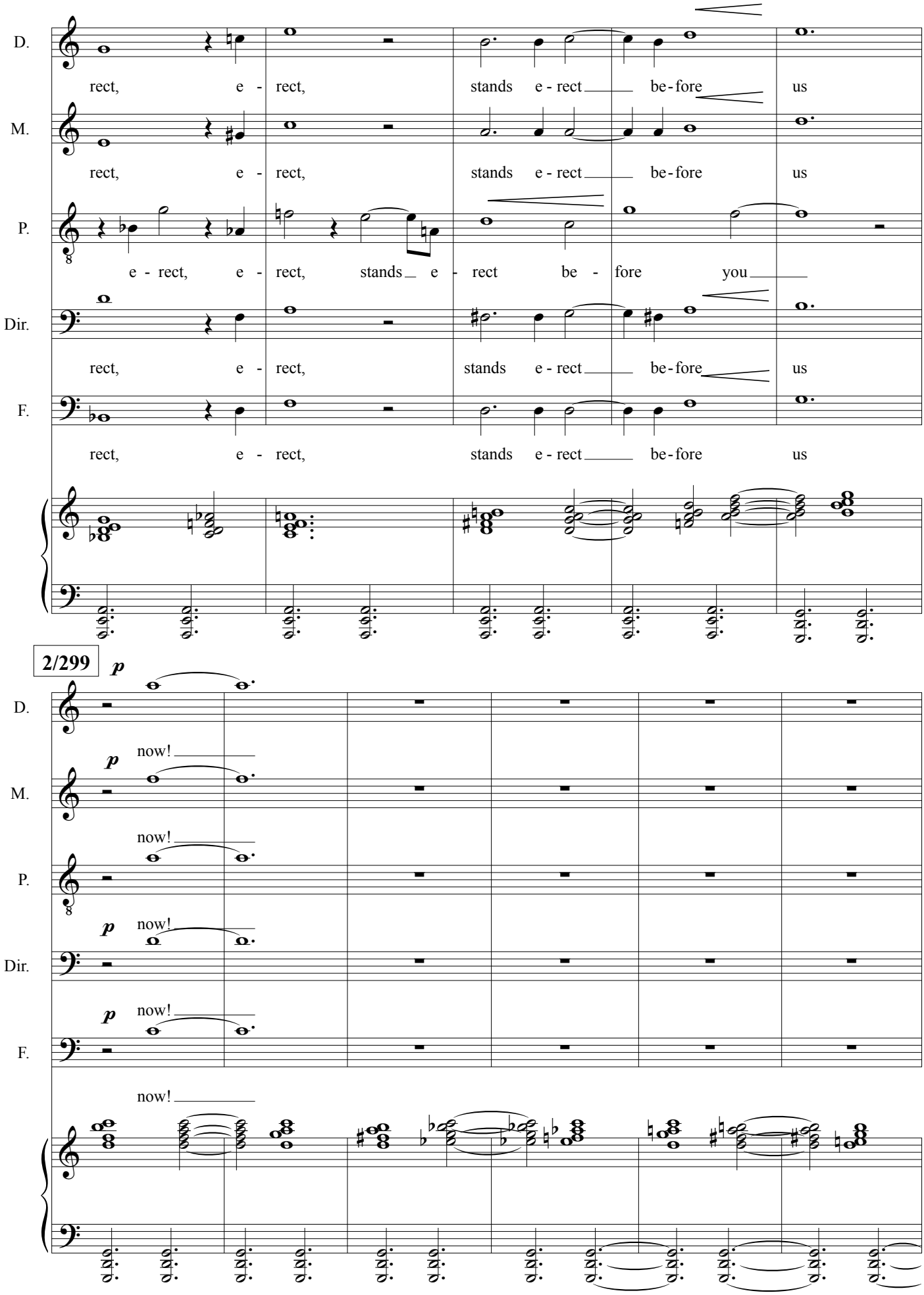

P.
since
2/268
P.
I am more life - like than a - ny ca - ri - ca -
ff
P.
ture, more
pp
P.
life - like than a - ny ca - ri - ca - ture?

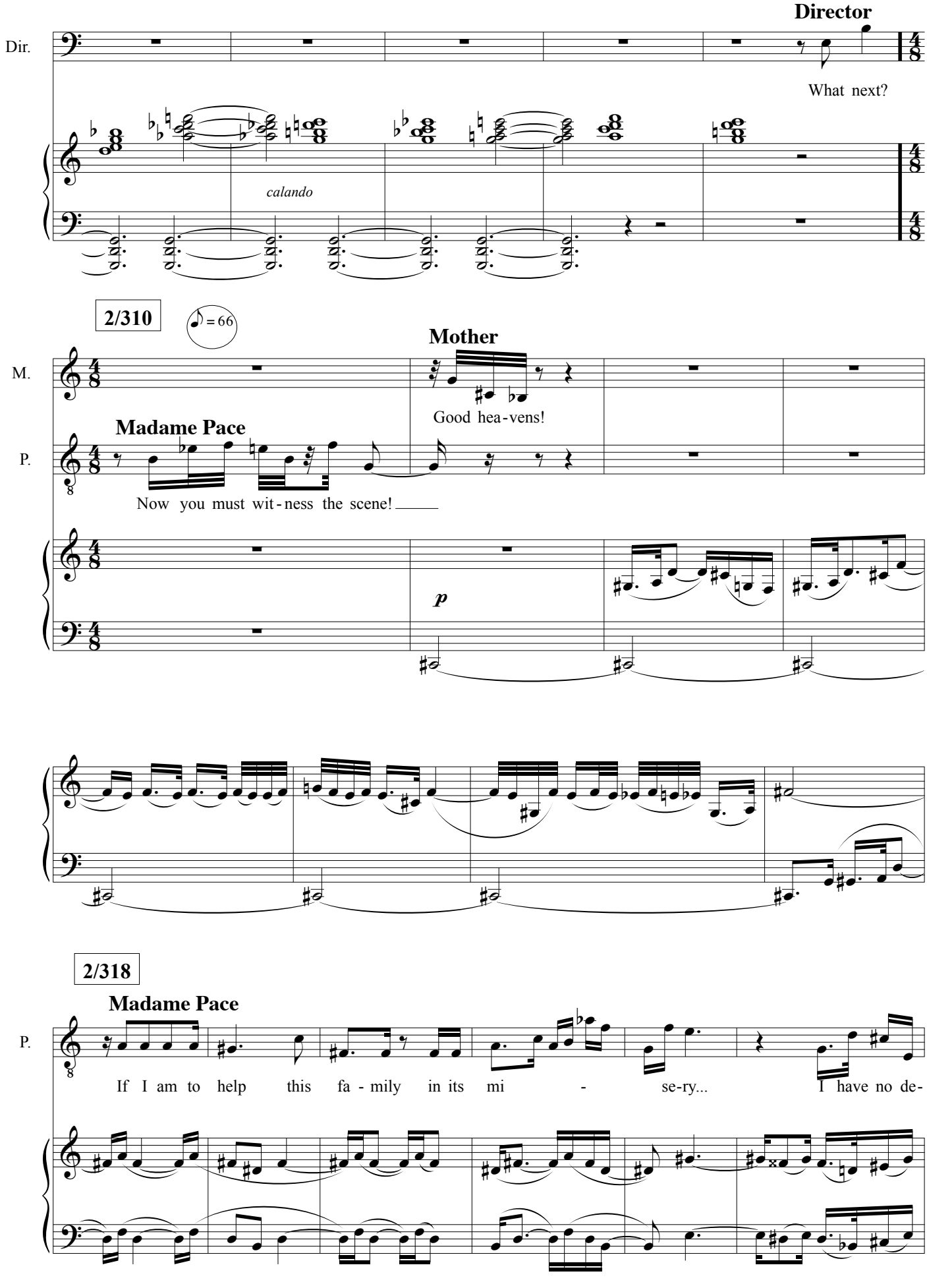

2/277
P.
Well, here I am,
p
P.
here I am, here, here am
2/284
D.
p
Yes, here she is, here she is!
M.
p
Yes, here she is, here she is!
P.
I, Ma - dame
Dir.
p
Yes, here she is, here she is!
F.
p
Yes, here she is, here she is!

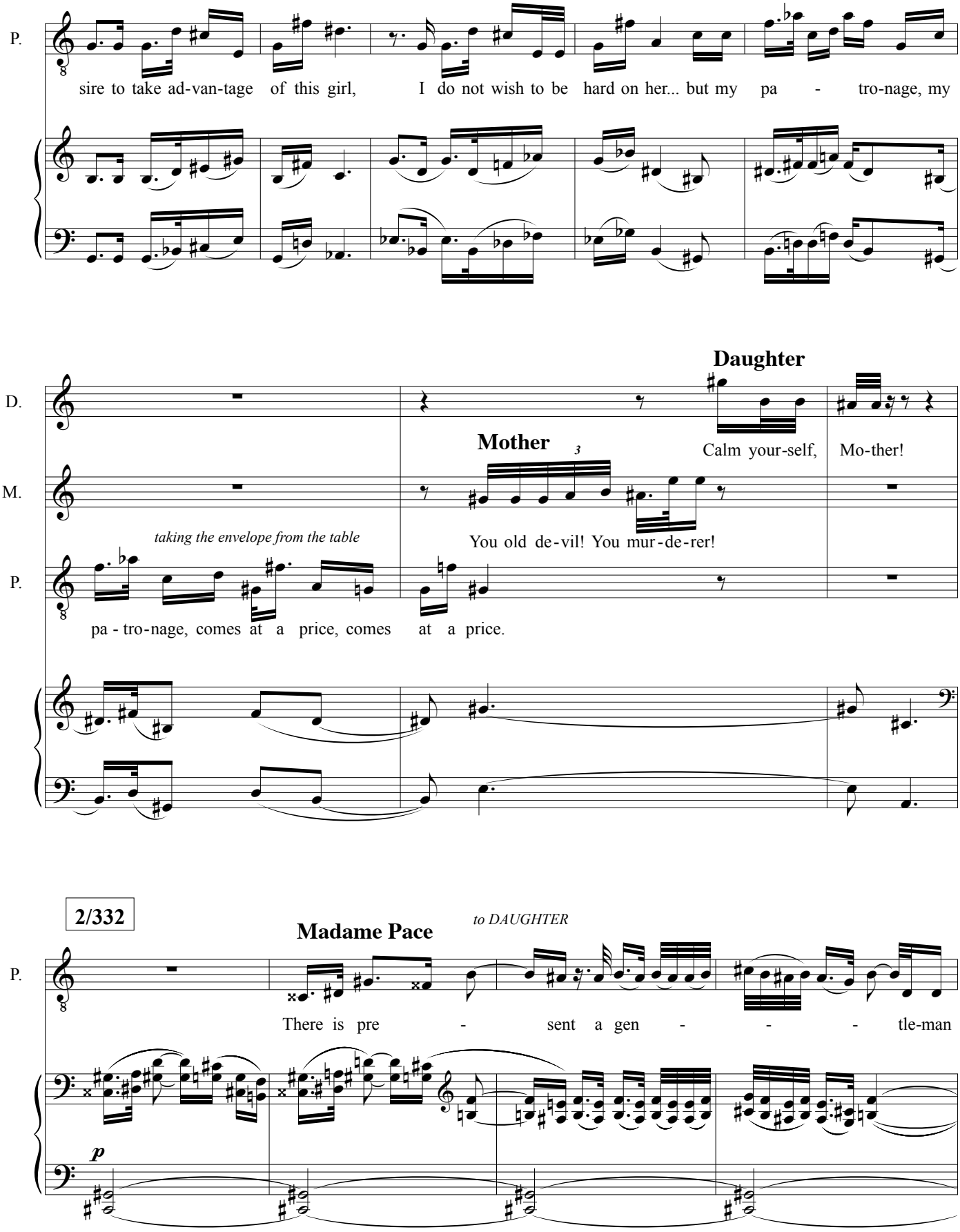

D.
M.
P.
Pa - - - - - - - - -
Dir.
F.

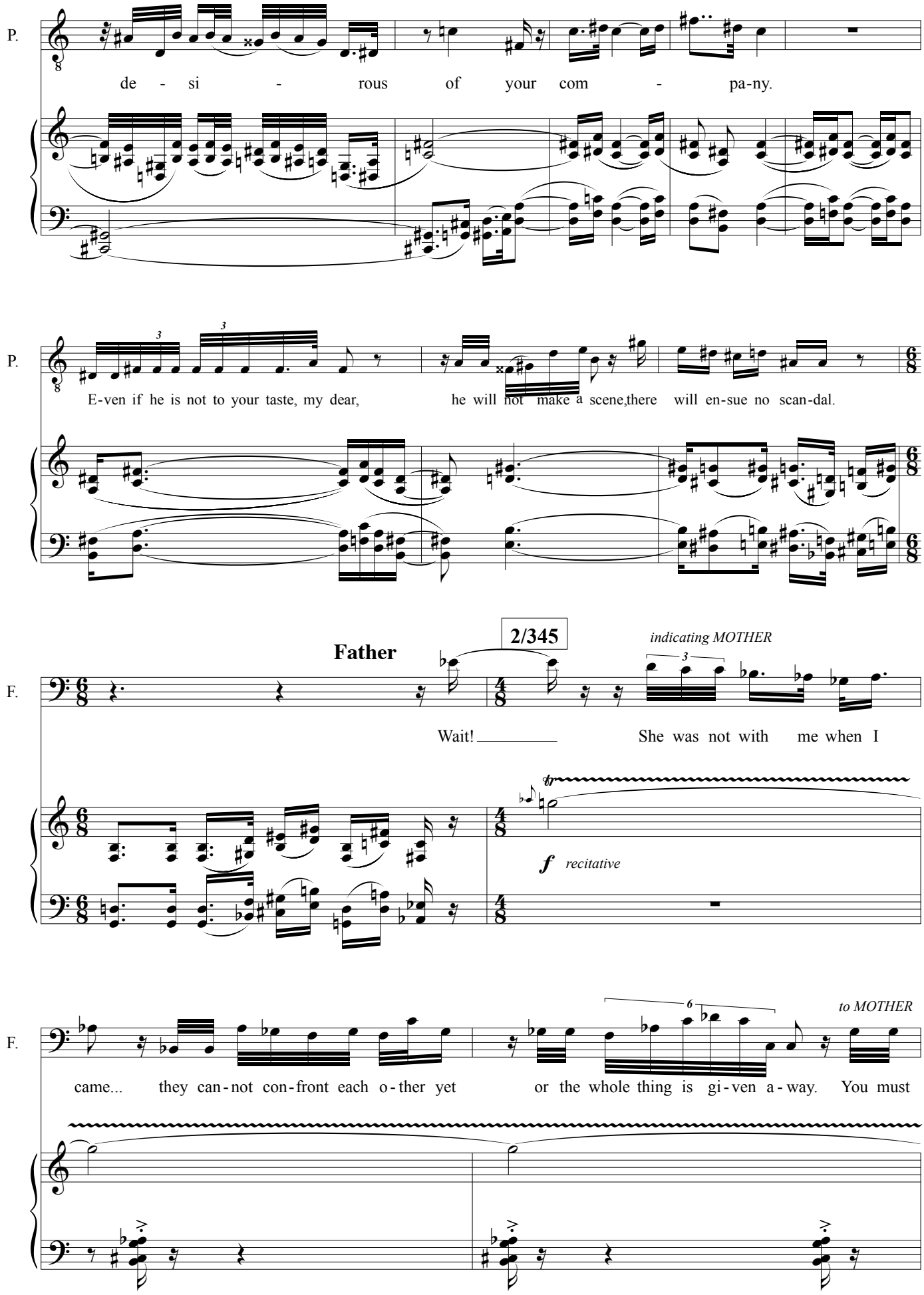
2/292

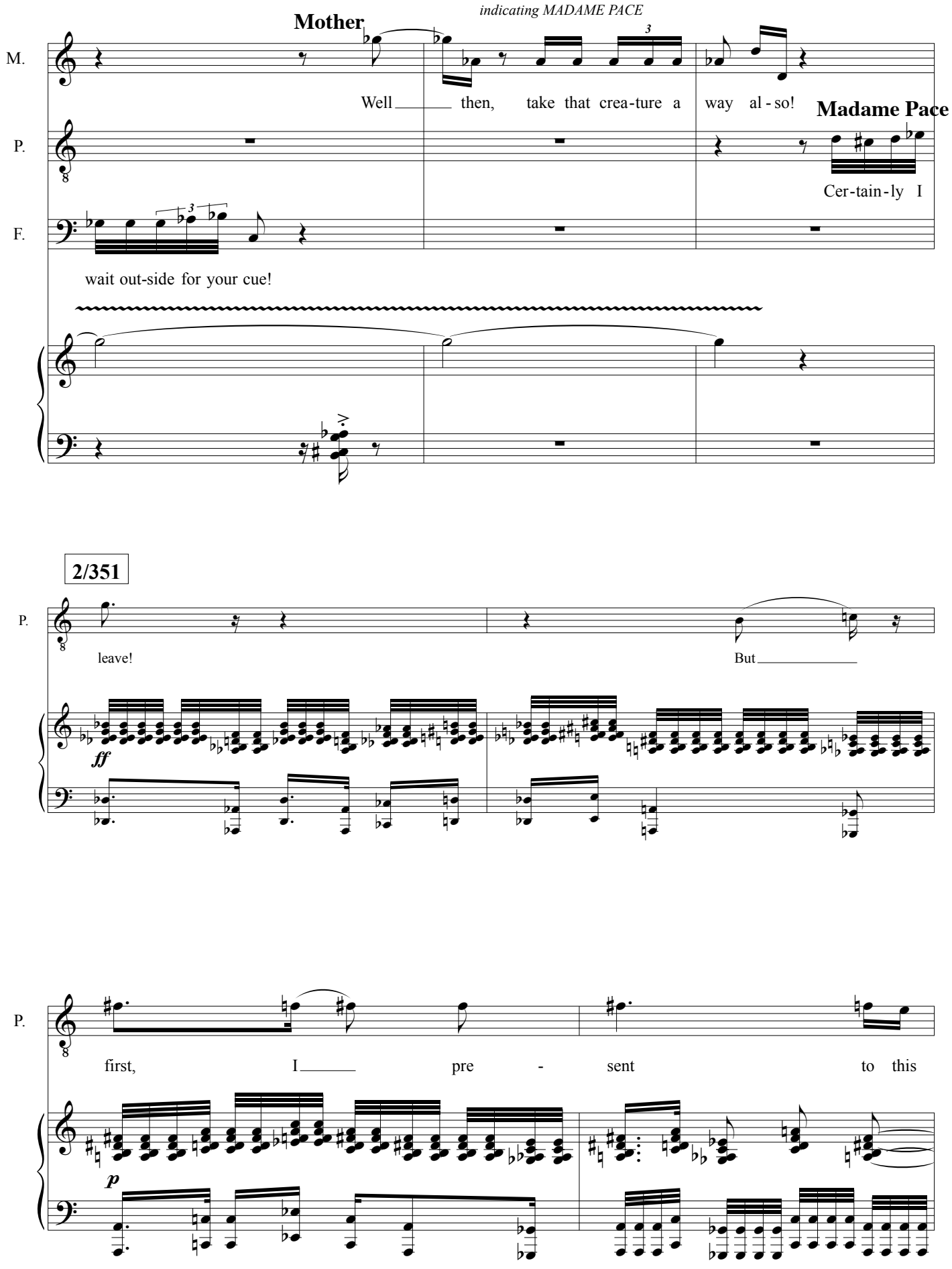

D.
Ma - dame Pa - ce her - self stands e -
M.
Ma - dame Pa - ce her - self stands e -
P.
- - ce her - self stands, stands e - rect,
Dir.
Ma - dame Pa - ce her - self stands e -
F.
Ma - dame Pa - ce her - self stands e -
f
p

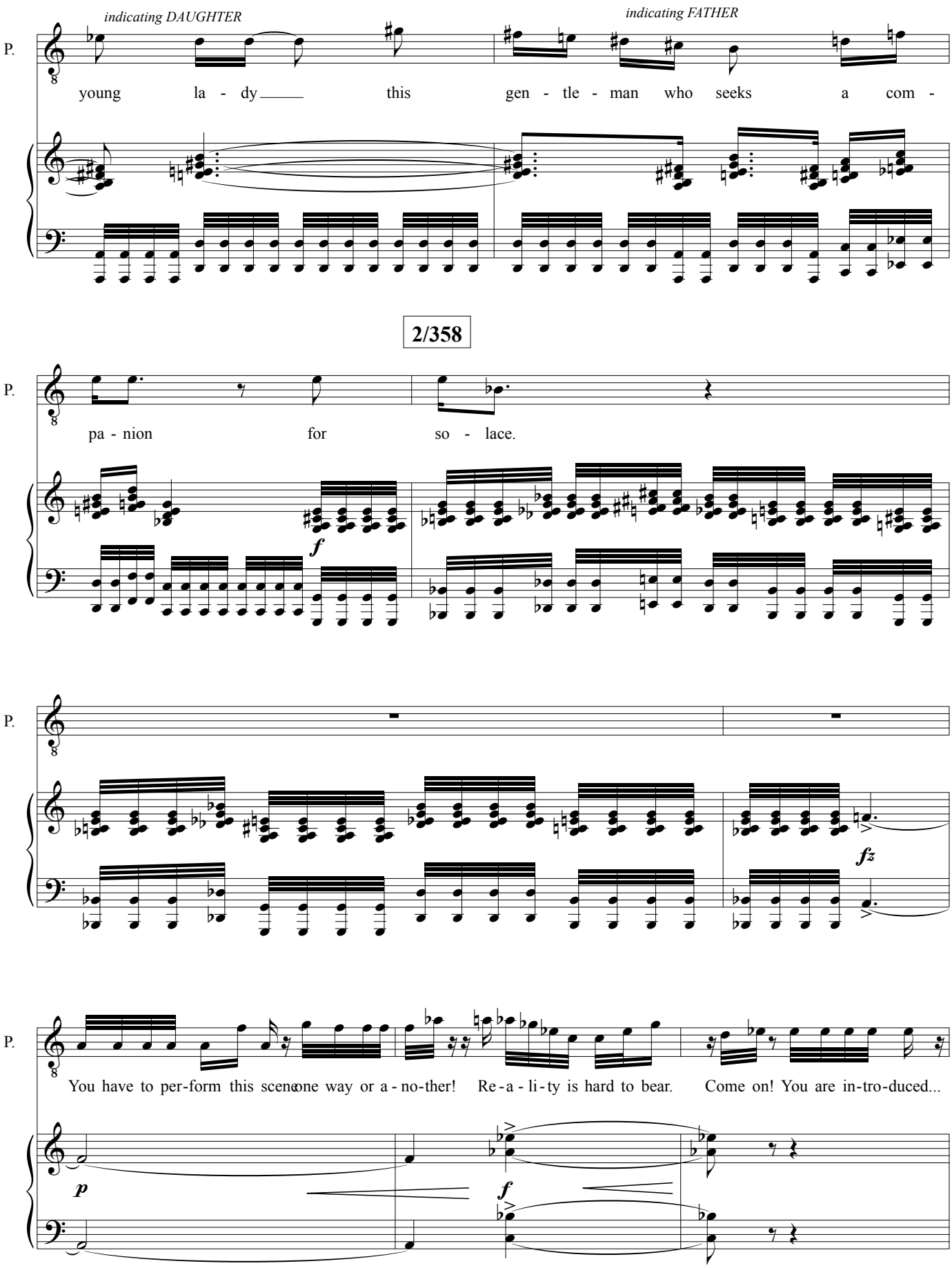

D.
rect, e - rect, stands e - rect be-fore us
M.
rect, e - rect, stands e - rect be-fore us
P.
e - rect, e - rect, stands e - rect be - fore you
Dir.
rect, e - rect, stands e - rect be-fore us
F.
rect, e - rect, stands e - rect be-fore us
2/299
p
now!

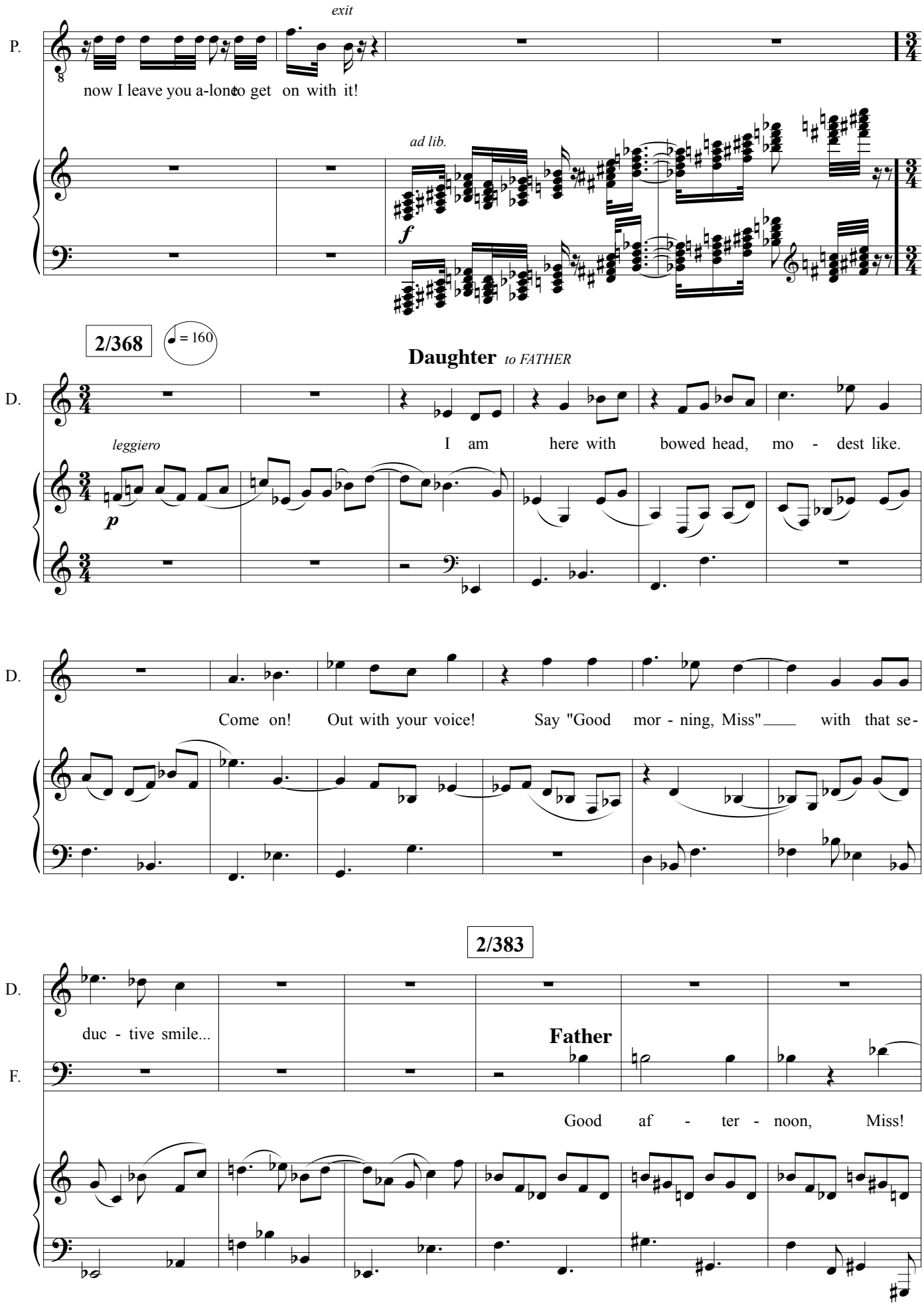

Director
Dir.
What next?
calando
2/310
♪ = 66
Mother
M.
Madame Pace
P.
Good hea-vens!
Now you must wit-ness the scene!
p
2/318
Madame Pace
P.
If I am to help this fa-mily in its mi - se-ry... I have no de-


P.
sire to take ad-van-tage of this girl, I do not wish to be hard on her... but my pa - tro-nage, my
D.
Daughter
Calm your-self, Mo-ther!
M.
Mother
3
You old de-vil! You mur-de-rer!
taking the envelope from the table
P.
pa - tro-nage, comes at a price, comes at a price.
2/332
Madame Pace
to DAUGHTER
P.
There is pre - sent a gen - - - tle-man
p

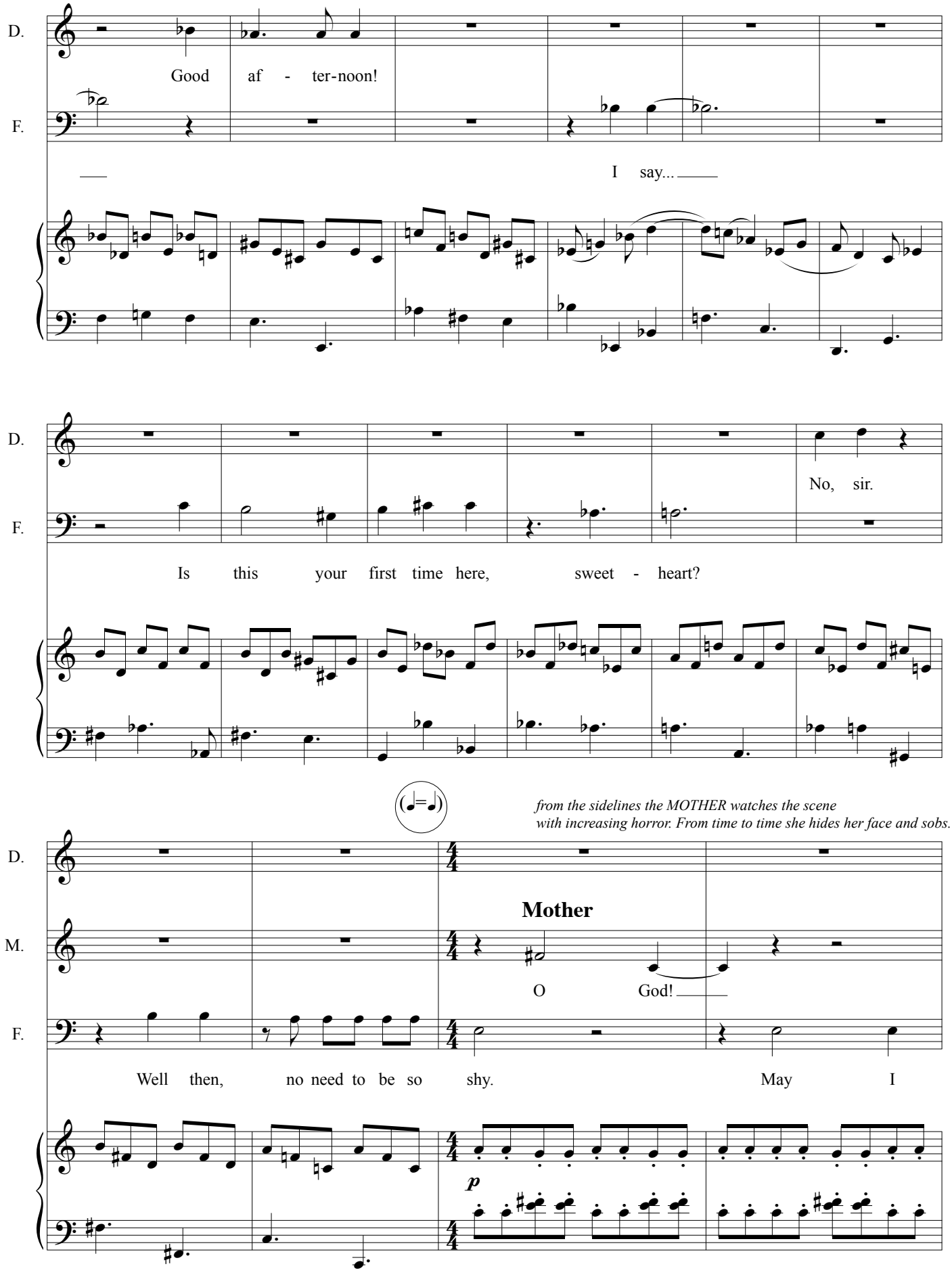

P.
de - si - rous of your com - pa-ny.
P.
E-ven if he is not to your taste, my dear, he will not make a scene,there will en-sue no scan-dal.
Father
2/345
indicating MOTHER
F.
Wait! She was not with me when I
f recitative
F.
to MOTHER
came... they can-not con-front each o-ther yet or the whole thing is gi-ven a-way. You must


indicating MADAME PACE
Mother
M.
Well then, take that crea-ture a way al-so!
Madame Pace
P.
Cer-tain-ly I
F.
wait out-side for your cue!
2/351
P.
leave!
But
ff
P.
first, I pre - sent to this
p


indicating DAUGHTER
indicating FATHER
P.
young la - dy this gen - tle - man who seeks a com -
2/358
P.
pa - nion for so - lace.
f
P.
fz
P.
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
f


exit
P.
now I leave you a-lone to get on with it!
ad lib.
f
2/368
♩ = 160
Daughter to FATHER
D.
leggiero
I am here with bowed head, mo - dest like.
p
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...
D.
F.
No, sir.
Is this your first time here, sweet - heart?
(♩=♩)
from the sidelines the MOTHER watches the scene with increasing horror. From time to time she hides her face and sobs.
D.
M.
F.
Mother
O God!
Well then, no need to be so shy. May I
p

2/403

F. take this off you? O come now, al - low me to

D. No, no! I will...

F. make you re - laxed.

2/412

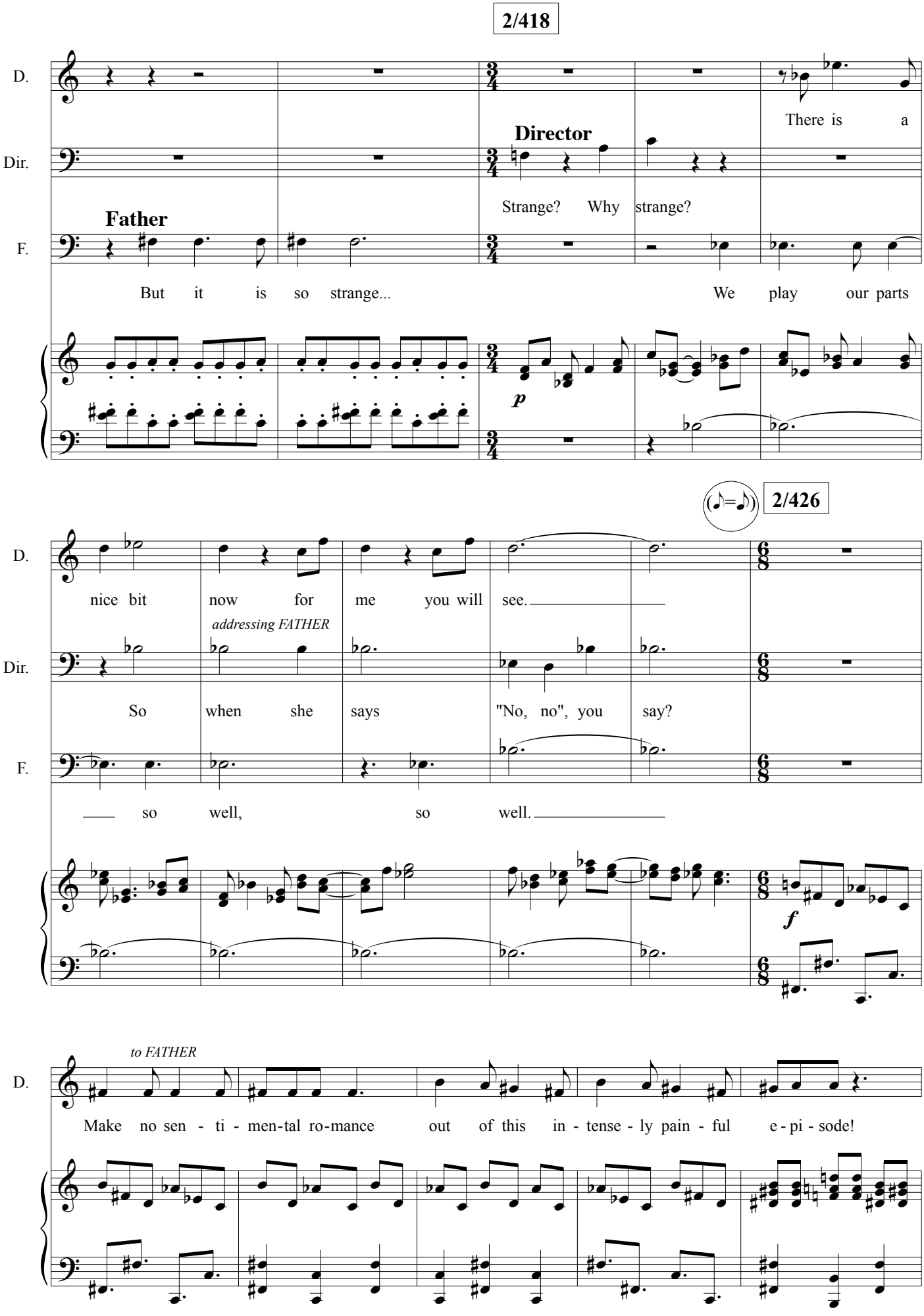
Daughter

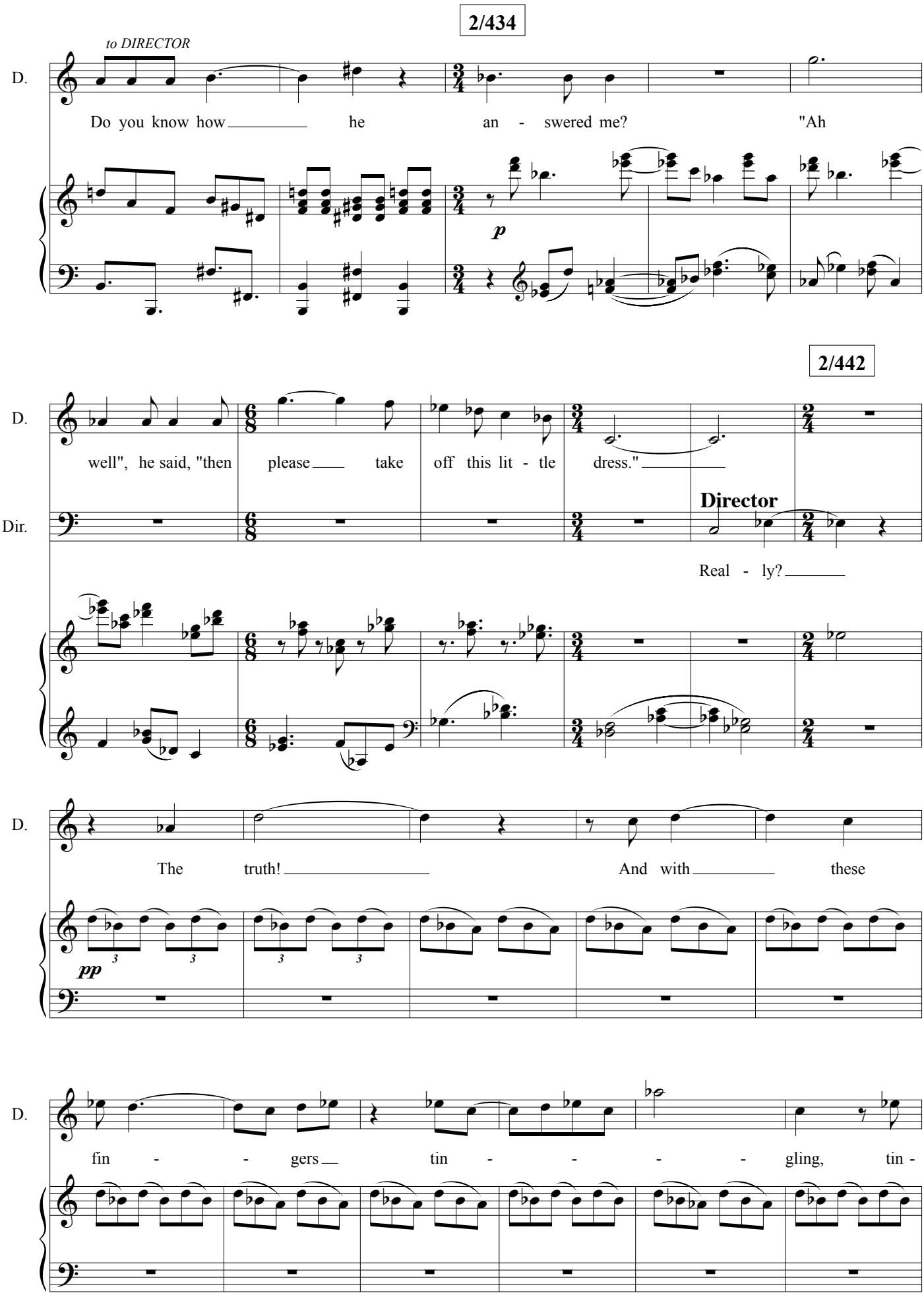
D. The best is co - ming now.

Director

Dir. Pret-ty good, this scene.

F.


2/418
D.
Dir.
F.
Director
Father
There is a
Strange? Why strange?
But it is so strange...
We play our parts
p
(♪=♪)
2/426
nice bit now for me you will see.
addressing FATHER
So when she says "No, no", you say?
so well, so well.
f
to FATHER
Make no sen - ti - men-tal ro-mance out of this in - tense - ly pain - ful e - pi - sode!


2/434
to DIRECTOR
D.
Do you know how he an - swered me? "Ah
p
2/442
D.
well", he said, "then please take off this lit - tle dress."
Dir.
Director
Real - ly?
D.
The truth! And with these
pp
D.
fin - - gers tin - - - - gling, tin -

2/458

starting to undress

D. - - - gling with shame...

p

Director

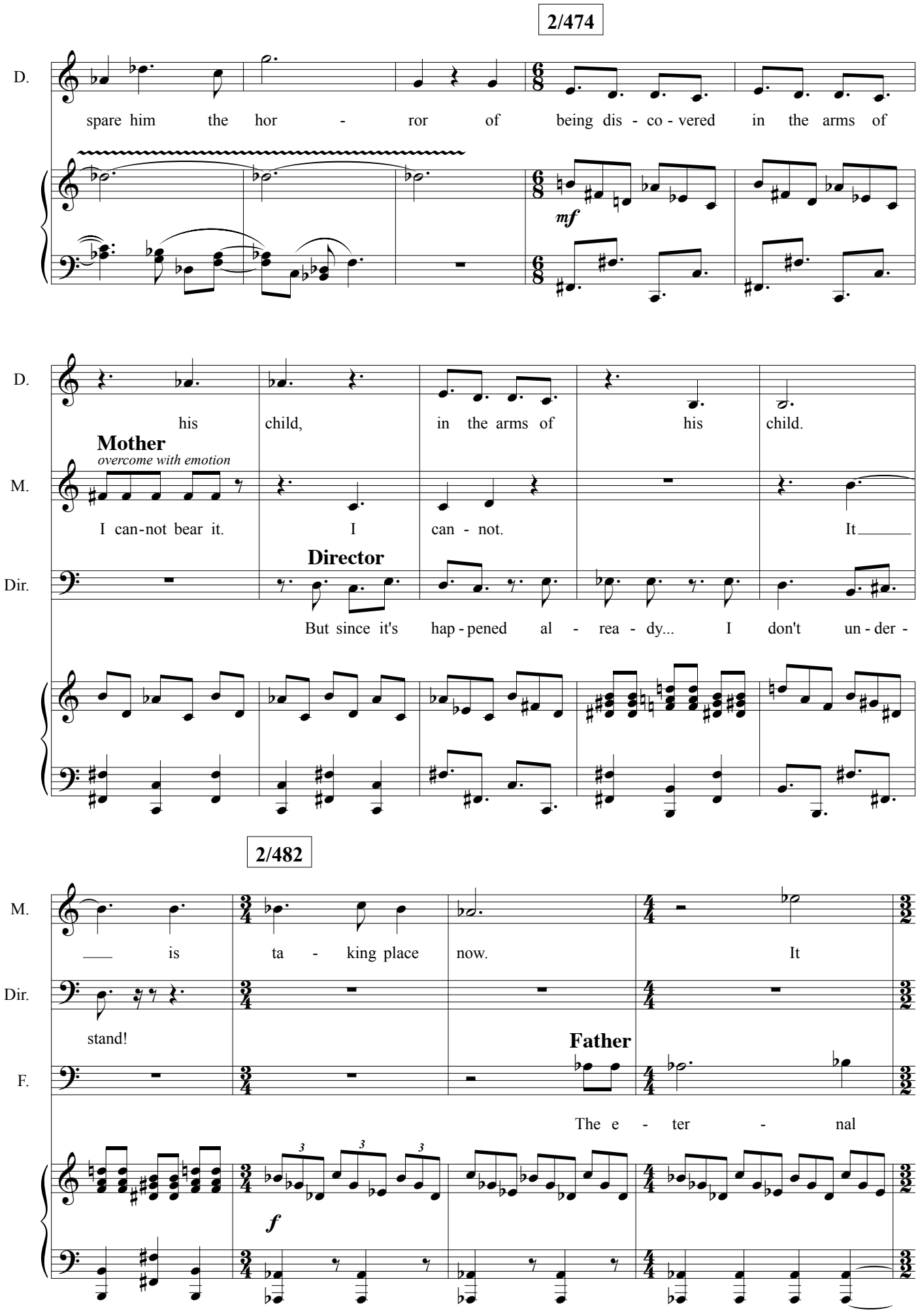
Dir. Stop! What are you

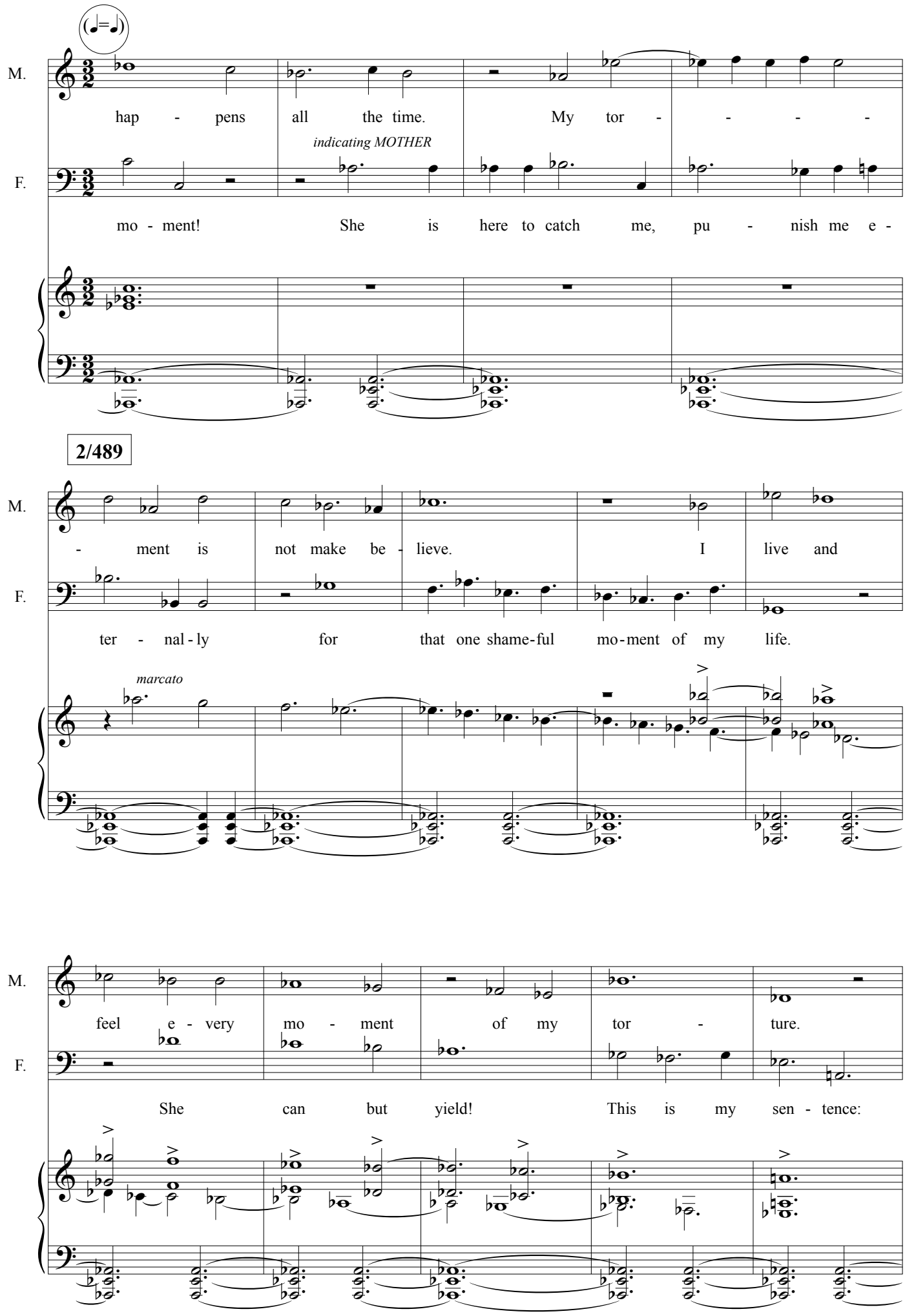
D. The real thing!

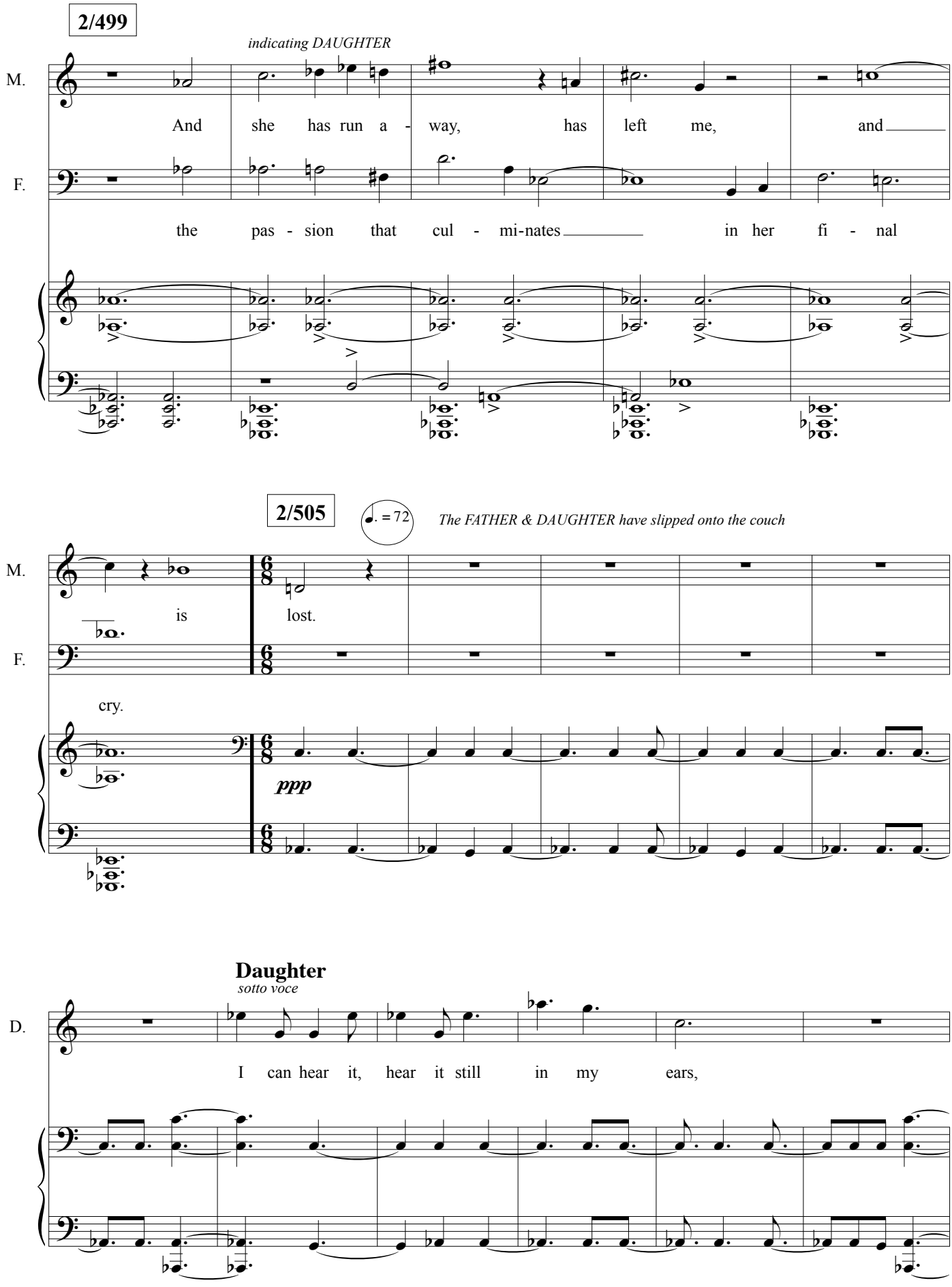
Dir. doing? It may be. But you

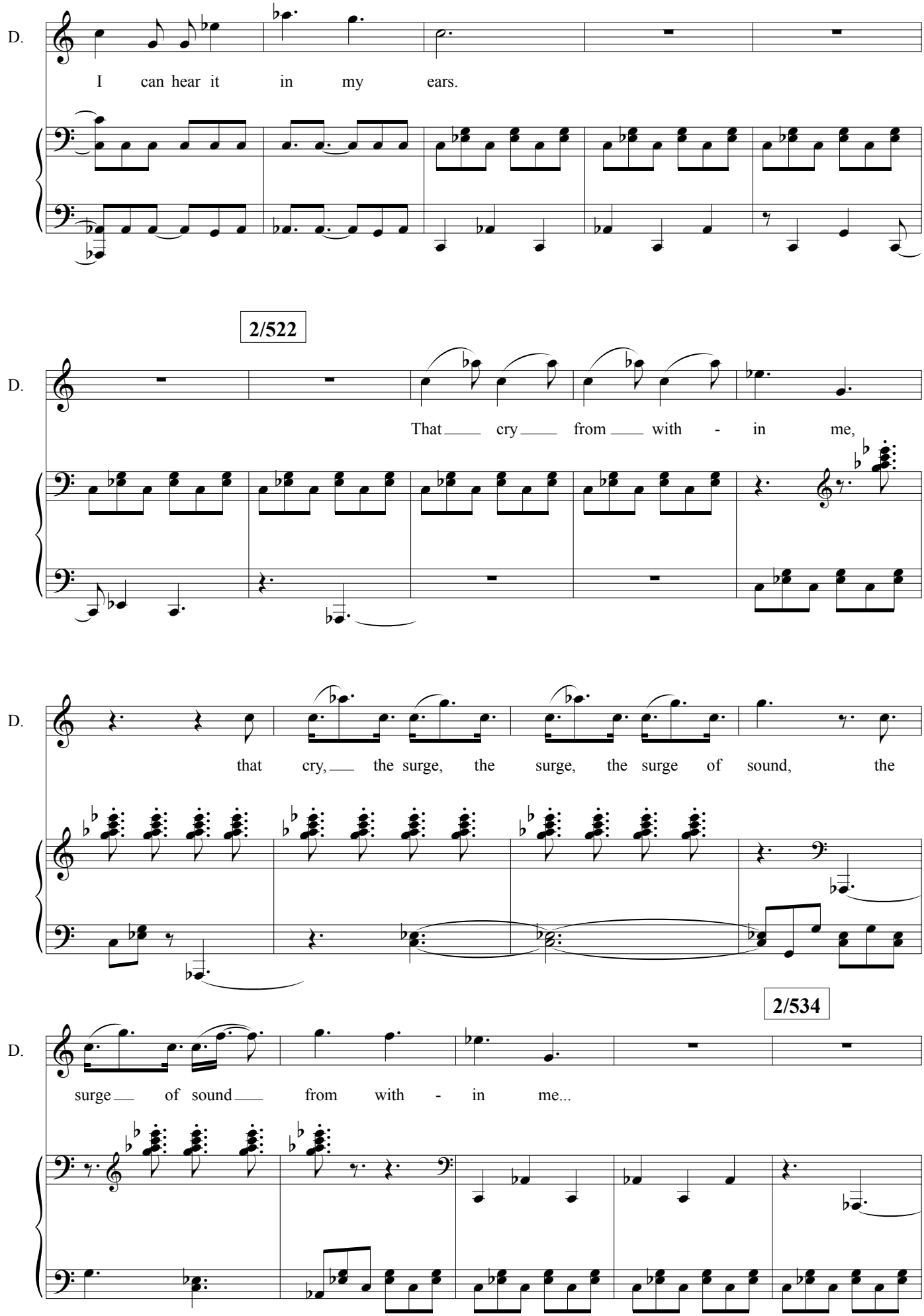
D. I can - not stop! I must act my part! I will not

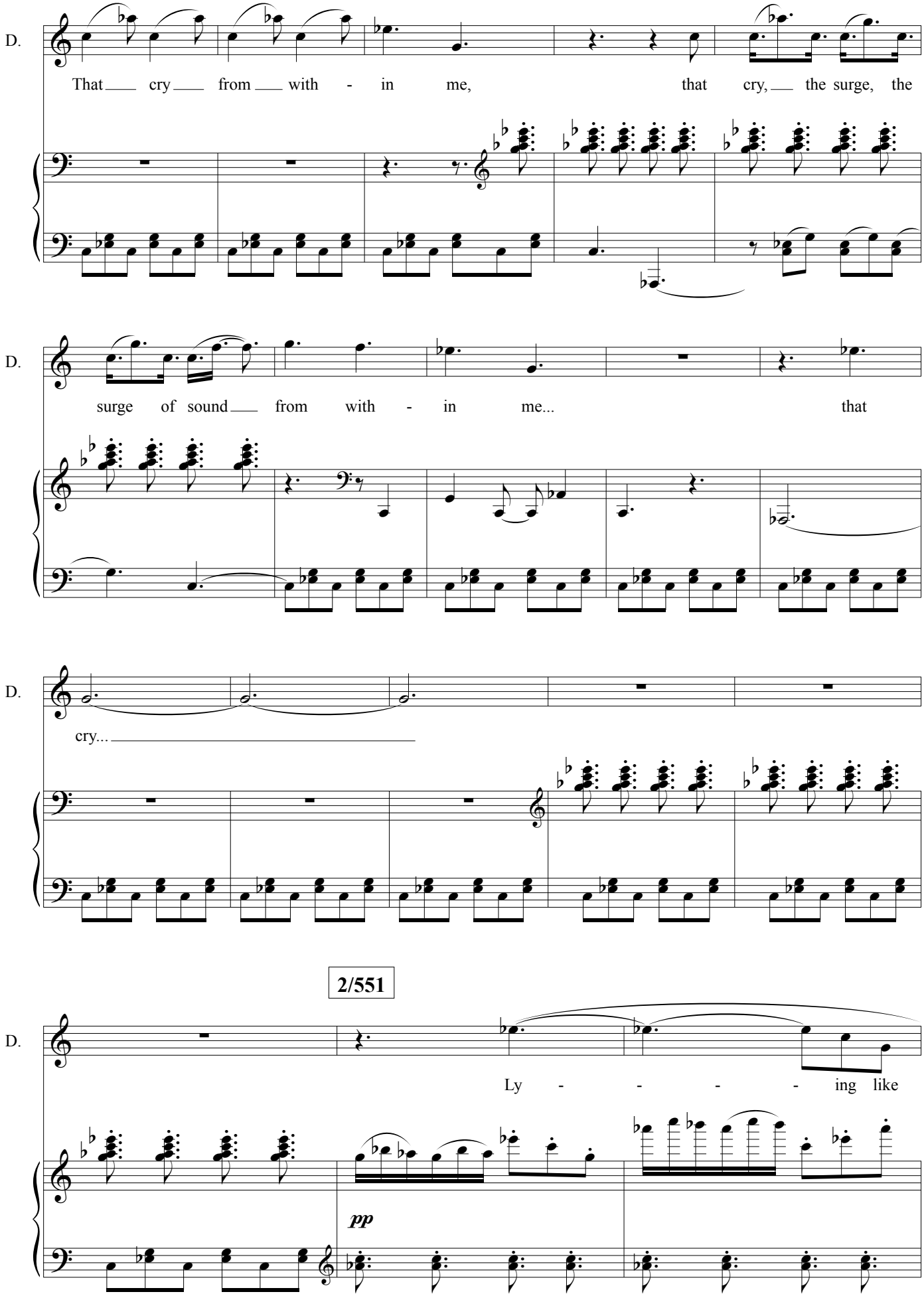
Dir. can't do it now!

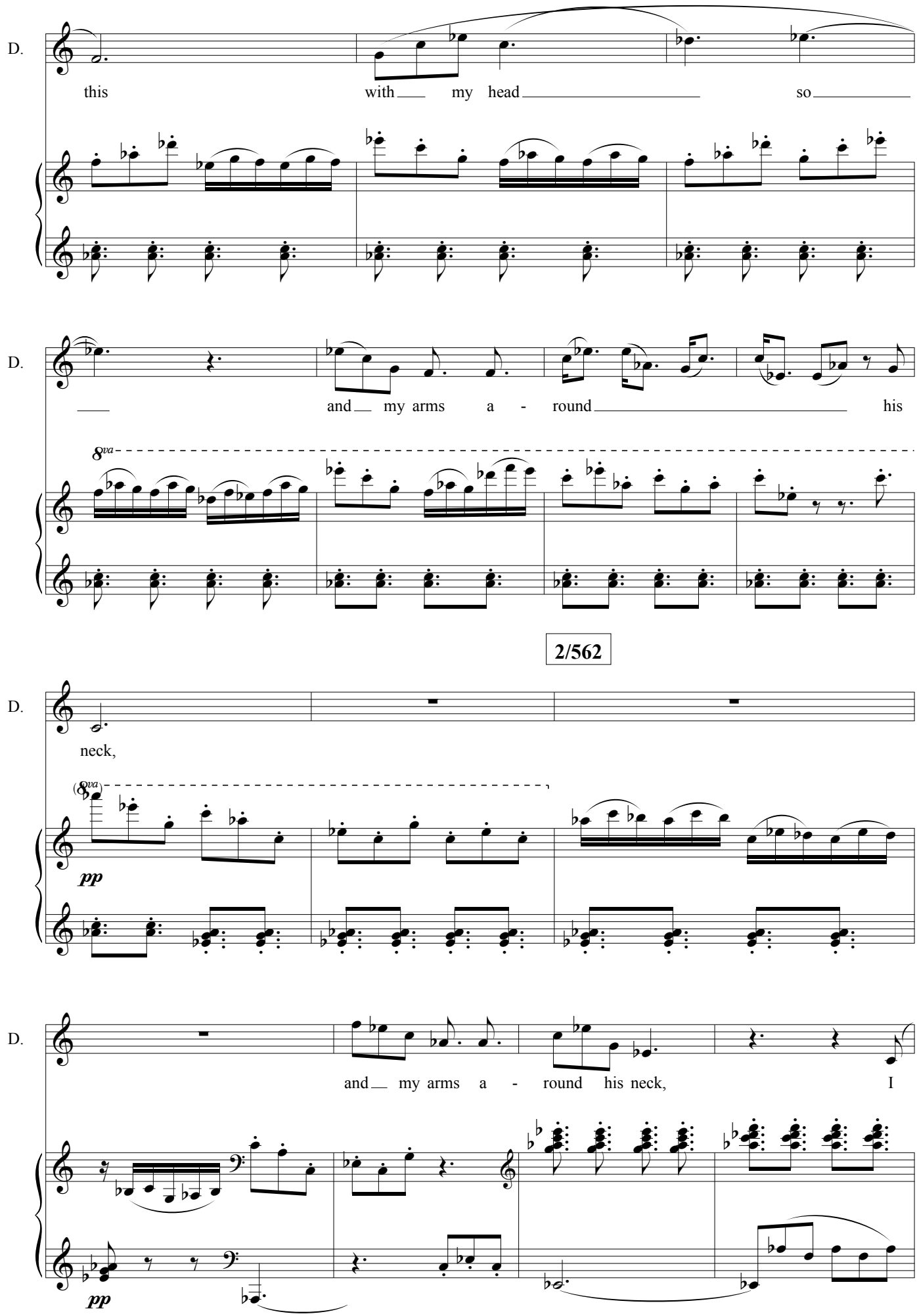

2/474
D.
spare him the hor - ror of being dis - co - vered in the arms of
mf
D.
his child, in the arms of his child.
Mother
overcome with emotion
M.
I can-not bear it. I can - not. It
Director
Dir.
But since it's hap - pened al - rea - dy... I don't un - der -
2/482
M.
is ta - king place now. It
Dir.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

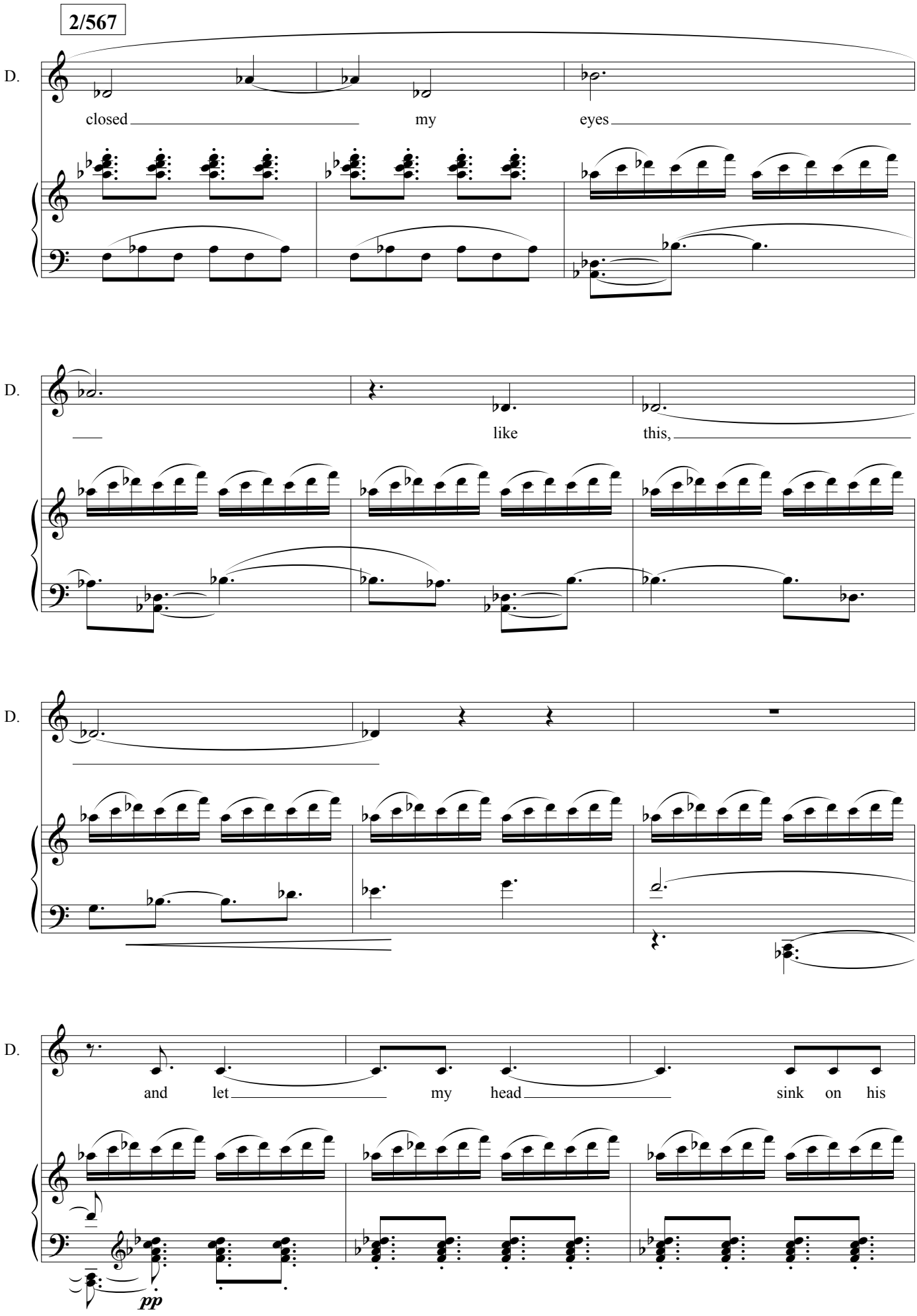

M.
hap - pens all the time. My tor - - - -
indicating MOTHER
F.
mo - ment! She is here to catch me, pu - nish me e -
2/489
M.
- ment is not make be - lieve. I live and
F.
ter - nal - ly for that one shame-ful mo-ment of my life.
marcato
M.
feel e - very mo - ment of my tor - ture.
F.
She can but yield! This is my sen - tence:


2/499
indicating DAUGHTER
M.
And she has run a - way, has left me, and
F.
the pas - sion that cul - mi-nates in her fi - nal
2/505
♩. = 72
The FATHER & DAUGHTER have slipped onto the couch
M.
is lost.
F.
cry.
ppp
Daughter
sotto voce
D.
I can hear it, hear it still in my ears,


D.
I can hear it in my ears.
2/522
D.
That cry from with - in me,
D.
that cry, the surge, the surge, the surge of sound, the
2/534
D.
surge of sound from with - in me...


D.
That cry from with - in me, that cry, the surge, the
D.
surge of sound from with - in me... that
D.
cry...
2/551
D.
Ly - - - - ing like
pp


D.
this with my head so
D.
and my arms a - round his
8va
2/562
D.
neck,
(8va)
pp
D.
and my arms a - round his neck, I
pp


2/567
D.
closed my eyes
D.
like this,
D.
D.
and let my head sink on his
pp

2/579

D.

breast.

2/584

pp

8va

(8va)

2/591

turning to MOTHER

D.

Cry out, mo - ther!

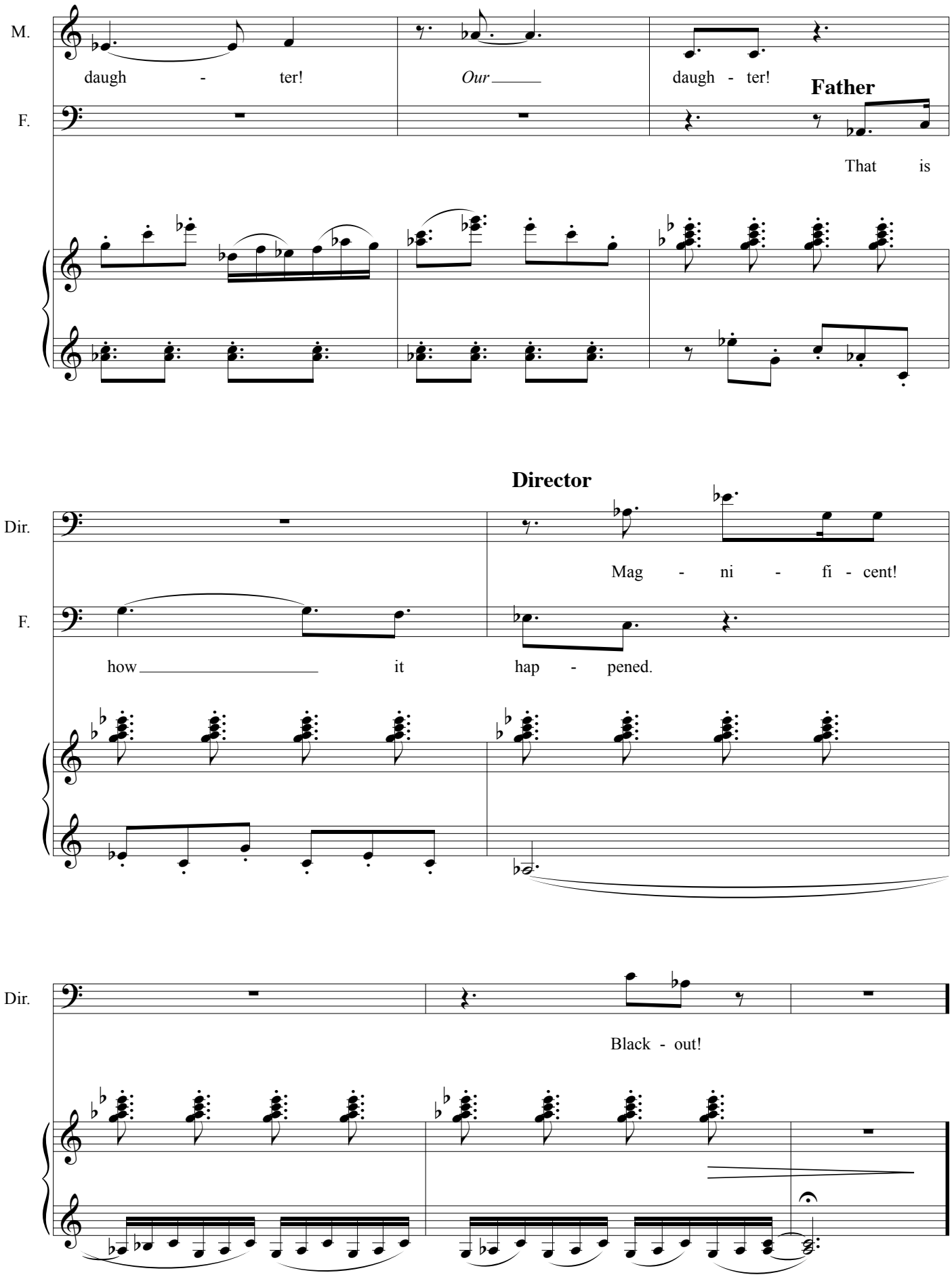
Mother

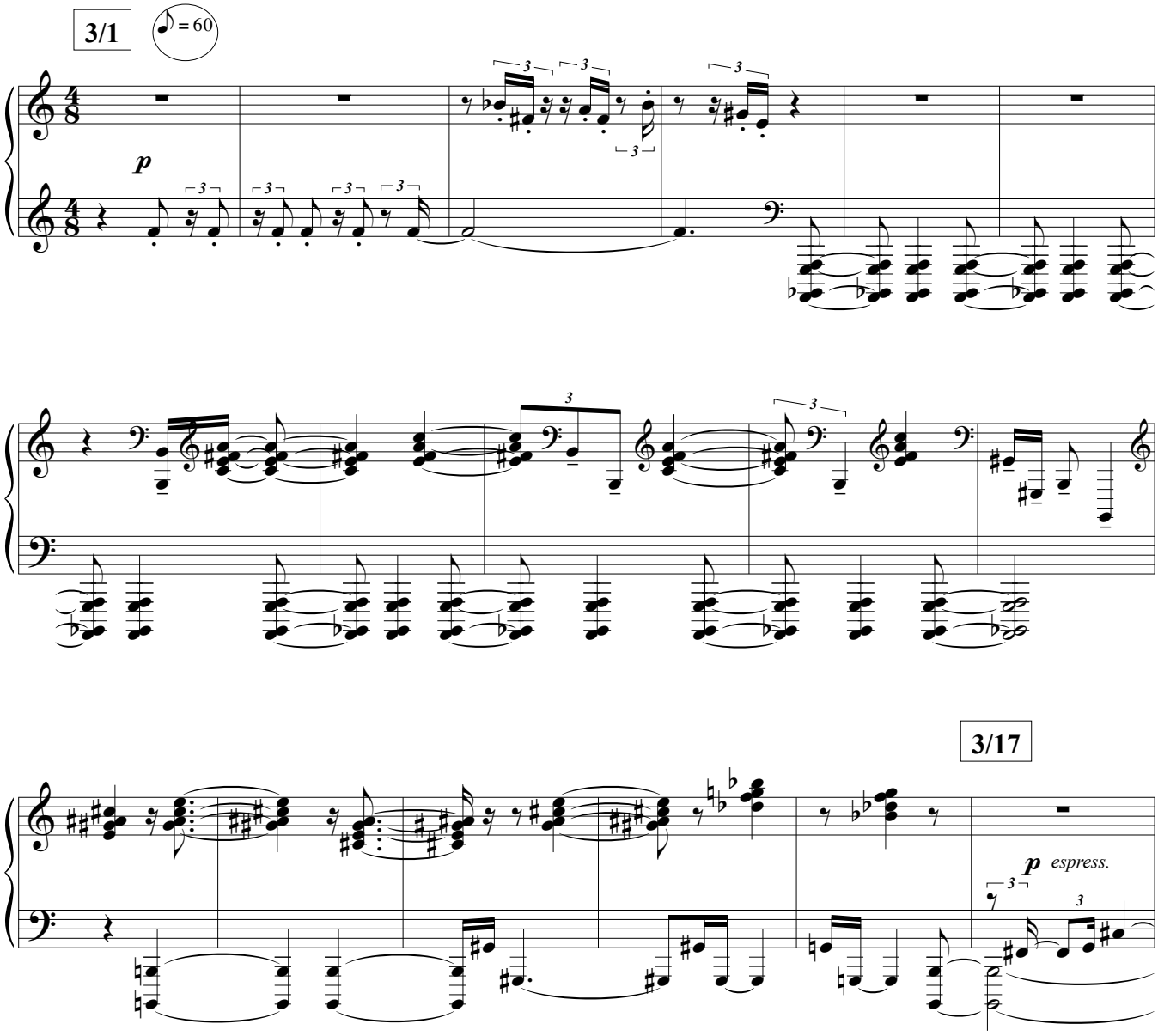
coming forward and separating them, distraught but without hysteria

M.

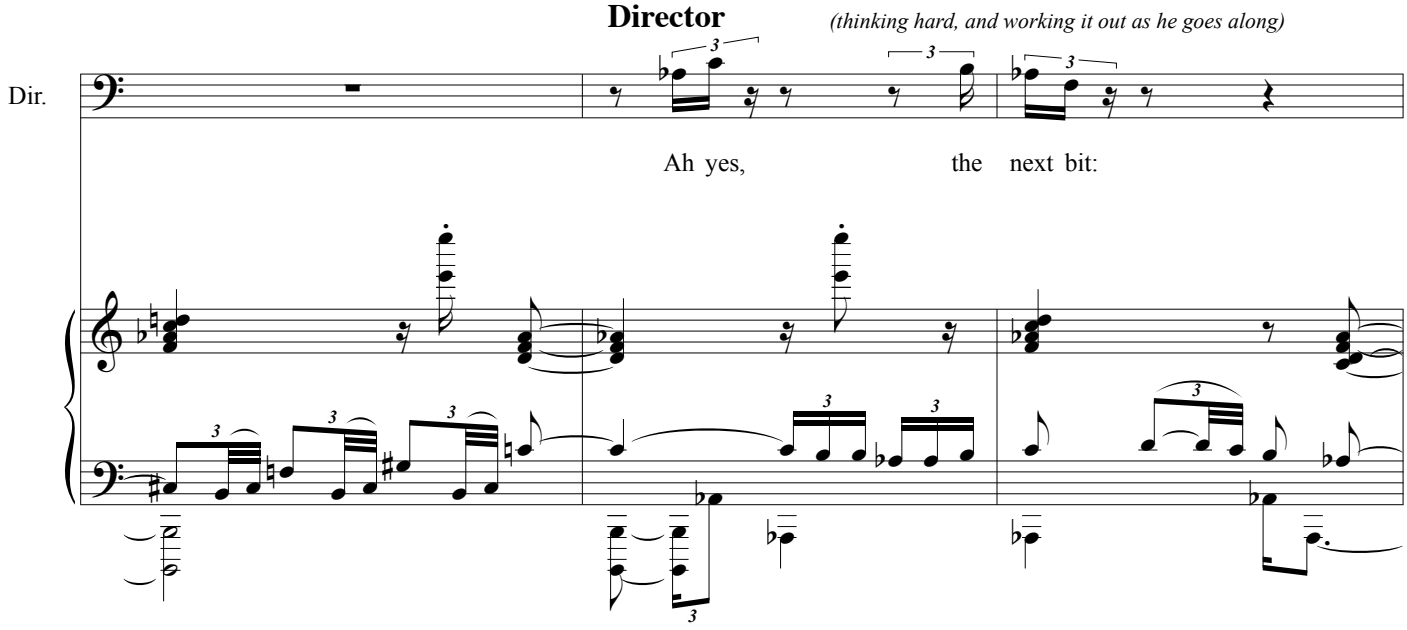
Stop! She is my

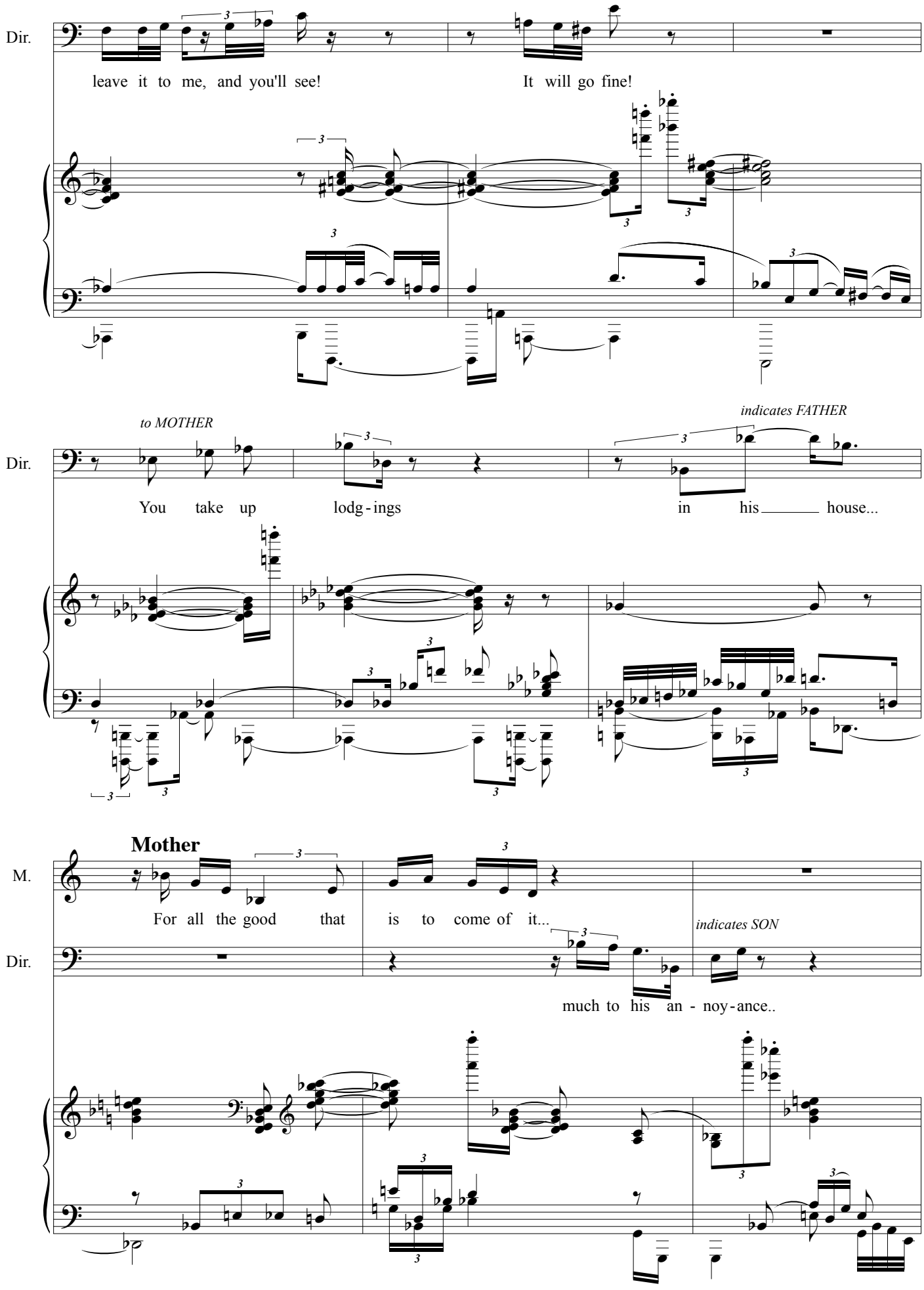
(8va)

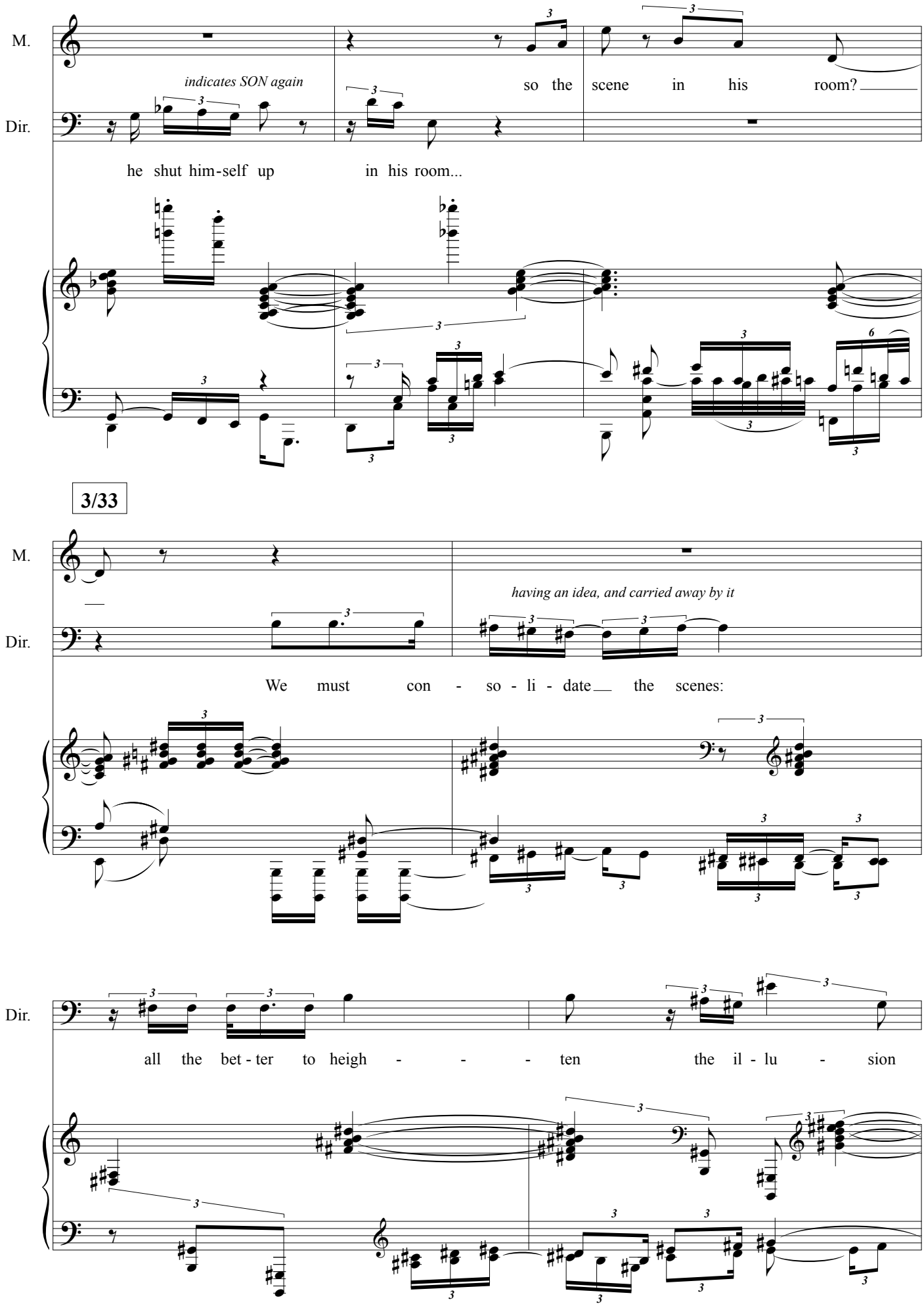

M.
daugh - ter!
Our
daugh - ter!
Father
F.
That is
Director
Dir.
Mag - ni - fi - cent!
F.
how
it
hap - pened.
Dir.
Black - out!

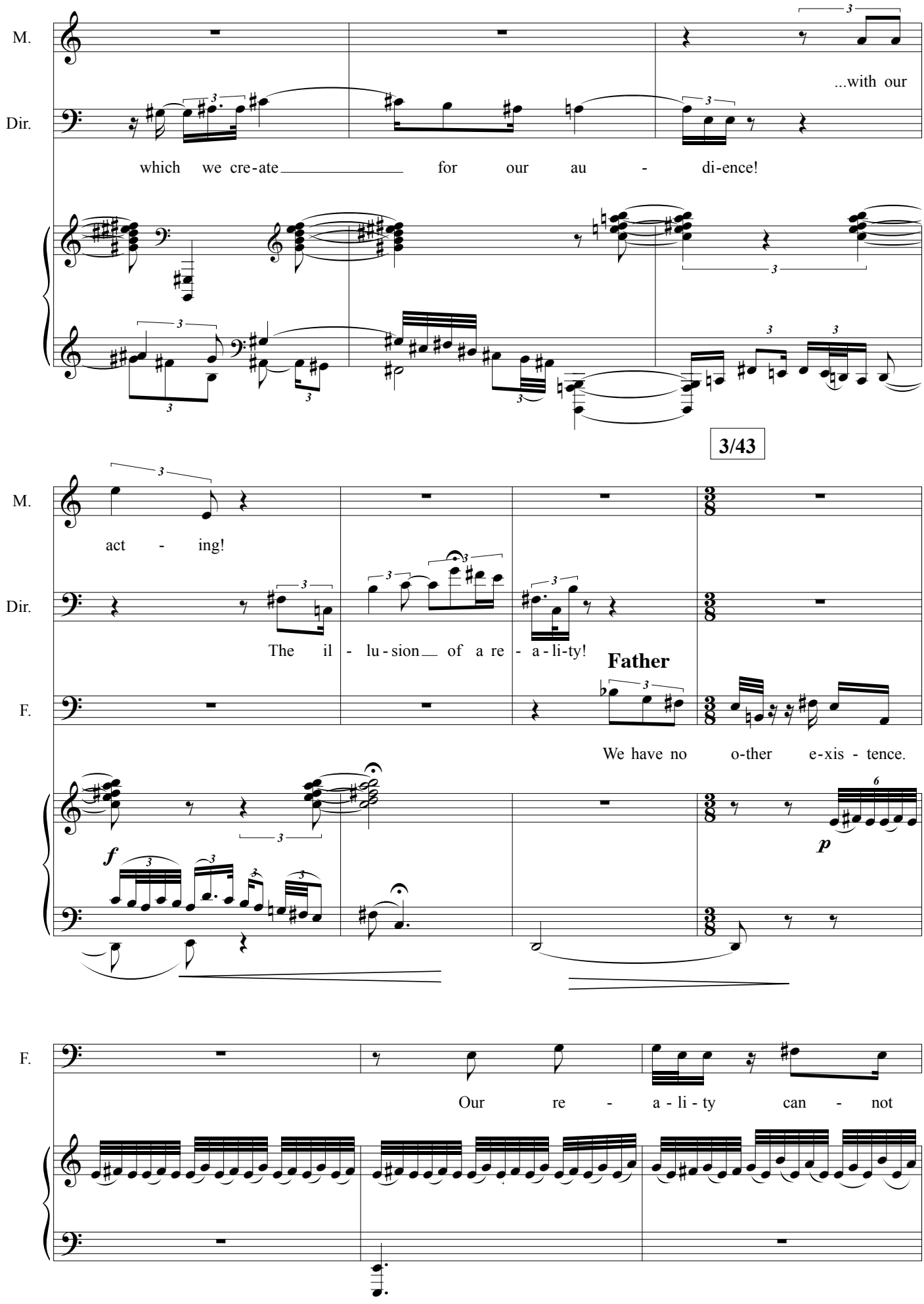


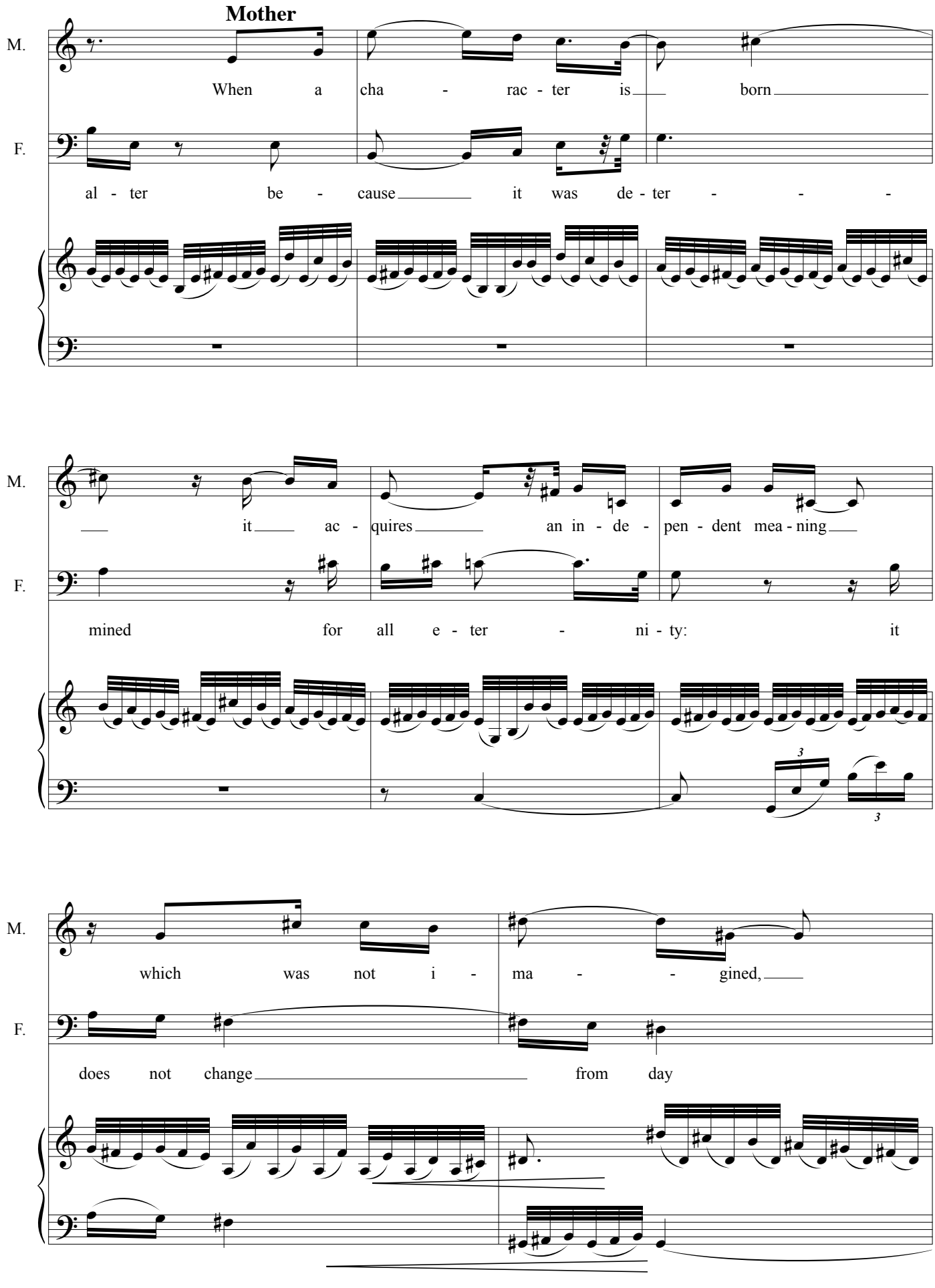
Part 3: *the events in the garden*

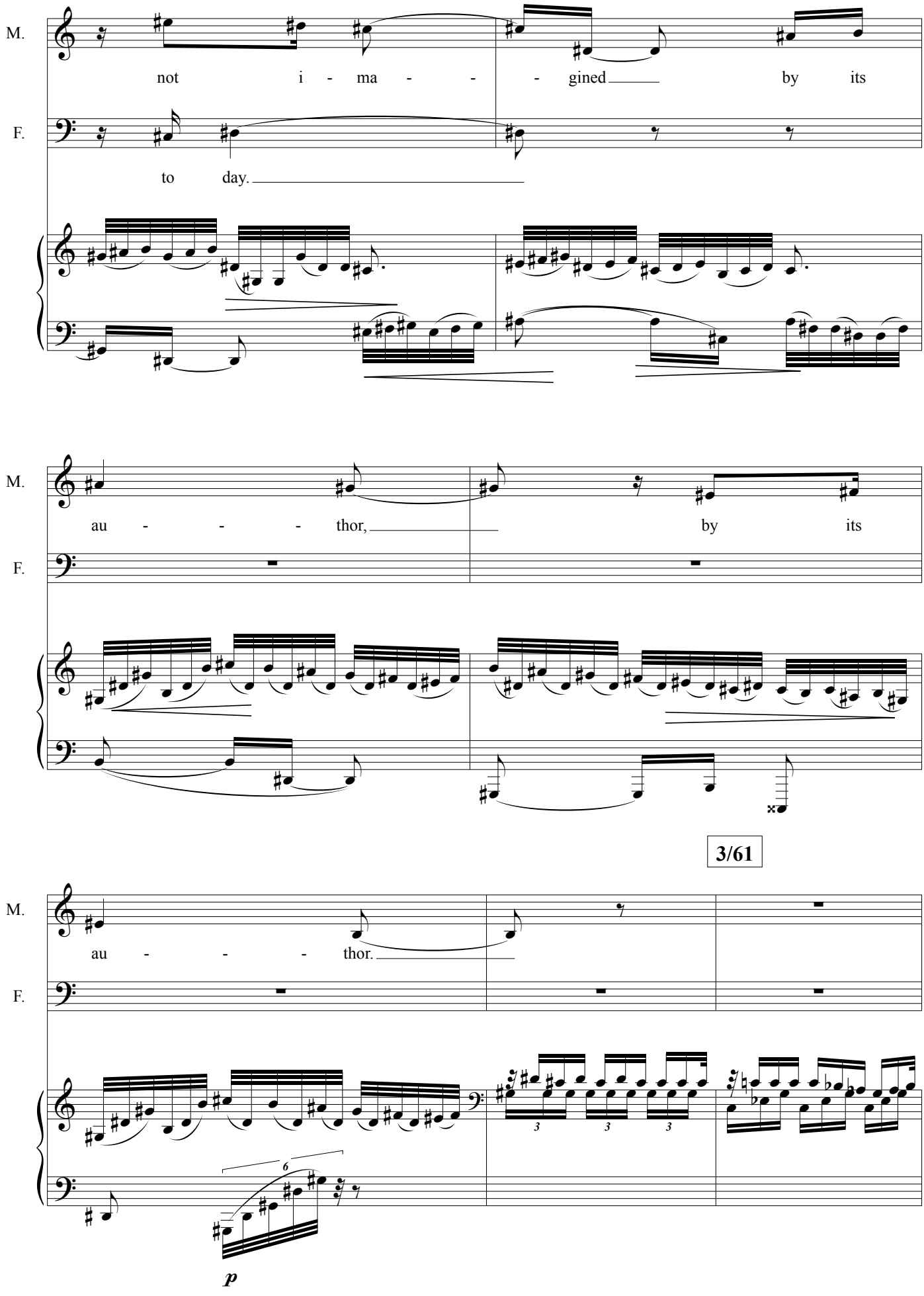


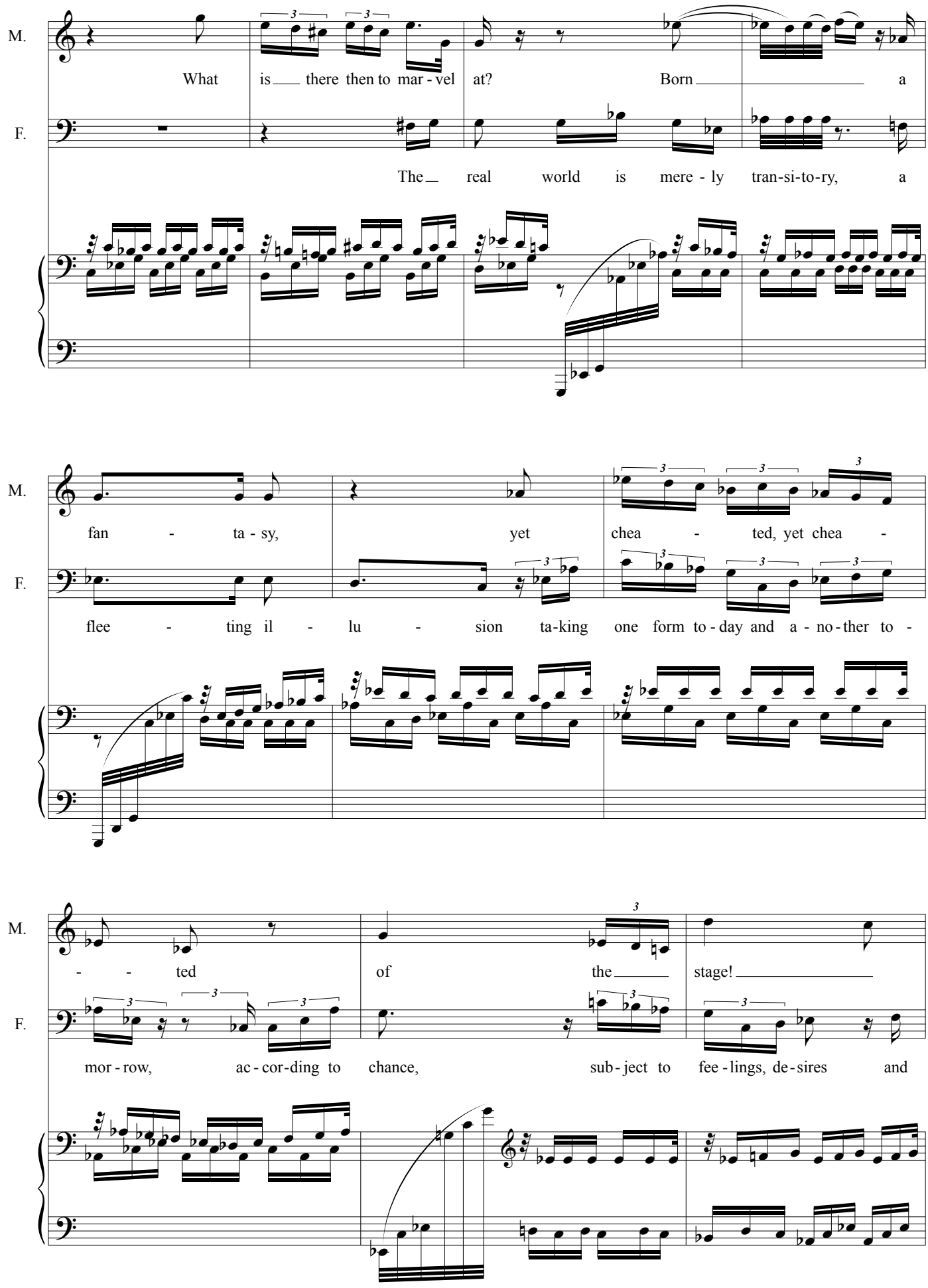

Dir.
leave it to me, and you'll see!
It will go fine!
to MOTHER
indicates FATHER
Dir.
You take up lodg - ings in his house...
Mother
M.
For all the good that is to come of it...
indicates SON
Dir.
much to his an - noy - ance..

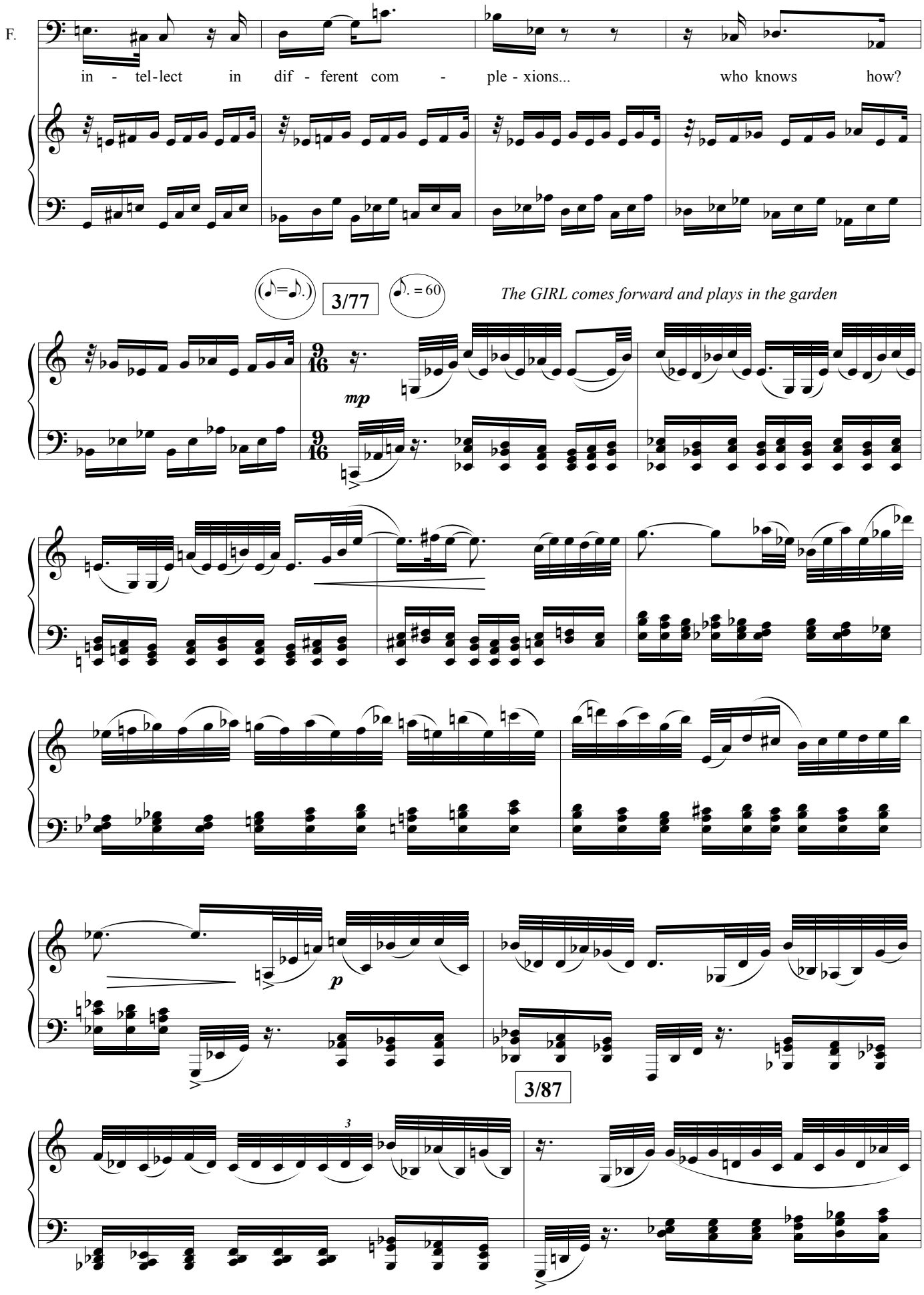

M.
Dir.
indicates SON again
so the scene in his room?
he shut him-self up in his room...
3/33
M.
Dir.
having an idea, and carried away by it
We must con - so - li - date the scenes:
Dir.
all the bet - ter to heigh - - - ten the il - lu - sion

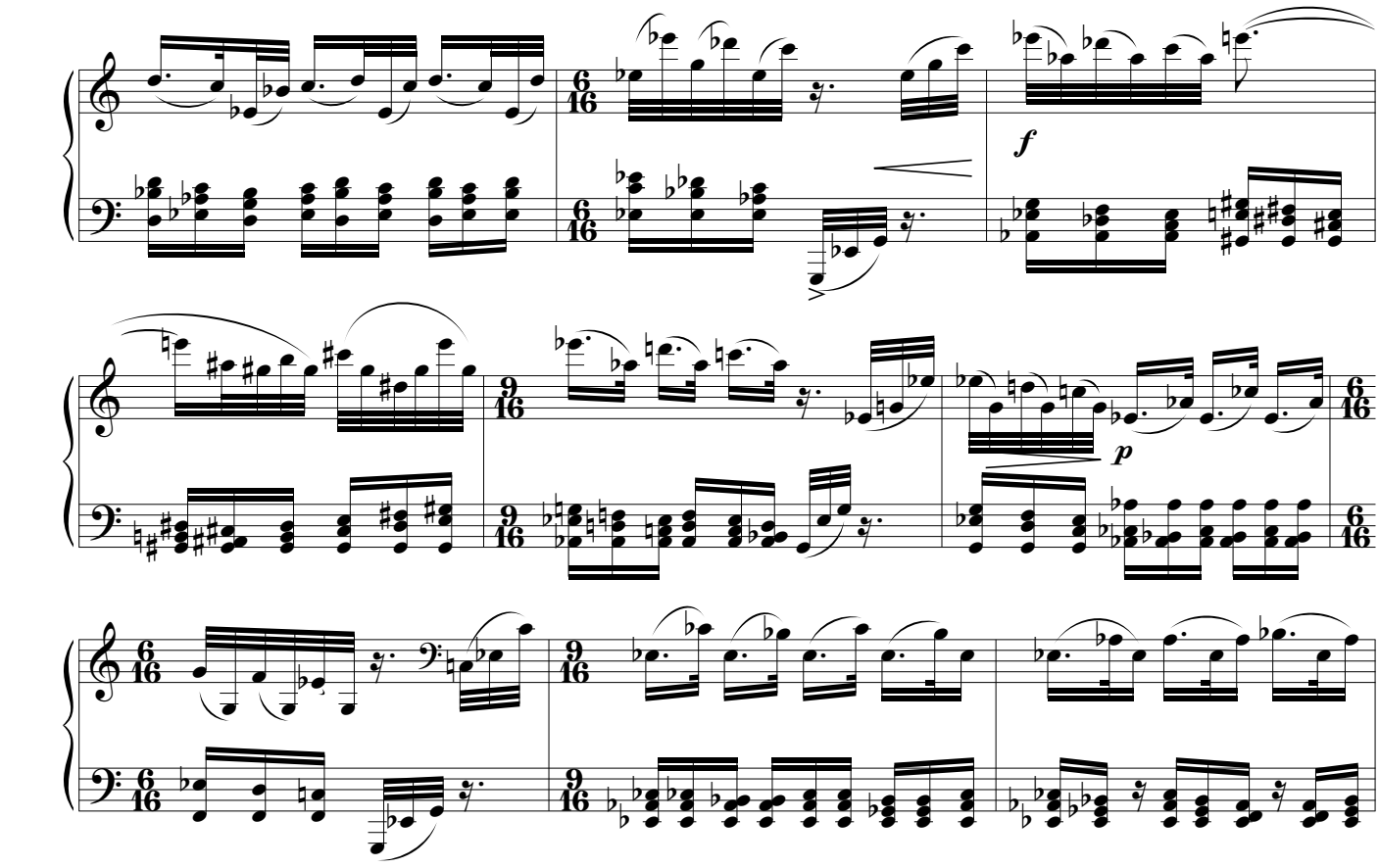

M.
Dir.
...with our
which we cre-ate for our au - di-ence!
3/43
M.
act - ing!
Dir.
The il - lu-sion of a re - a-li-ty!
Father
F.
We have no o-ther e-xis - tence.
f
p
F.
Our re - a - li - ty can - not


Mother
M.
When a cha - rac - ter is born
F.
al - ter be - cause it was de - ter - - -
M.
it ac - quires an in - de - pen - dent mea - ning
F.
mined for all e - ter - ni - ty: it
M.
which was not i - ma - - gined,
F.
does not change from day


M.
not i - ma - - - gined by its
F.
to day.
M.
au - - - thor, by its
F.
3/61
M.
au - - - thor.
F.
p


M.
What is there then to mar - vel at? Born a
F.
The real world is mere - ly tran-si-to-ry, a
M.
fan - ta - sy, yet chea - ted, yet chea -
F.
flee - ting il - lu - sion ta-king one form to - day and a - no - ther to -
M.
- - ted of the stage!
F.
mor - row, ac - cor-ding to chance, sub - ject to fee - lings, de - sires and


F.
in - tel-lect in dif - ferent com - ple - xions... who knows how?
(♪=♪.)
3/77
♪. = 60
The GIRL comes forward and plays in the garden
mp
p
3/87
3



3/98

♪ = 80

Director

Dir.

Now, if you want the lit-tle girl to be play-ing in the

pp

3/103

Daughter

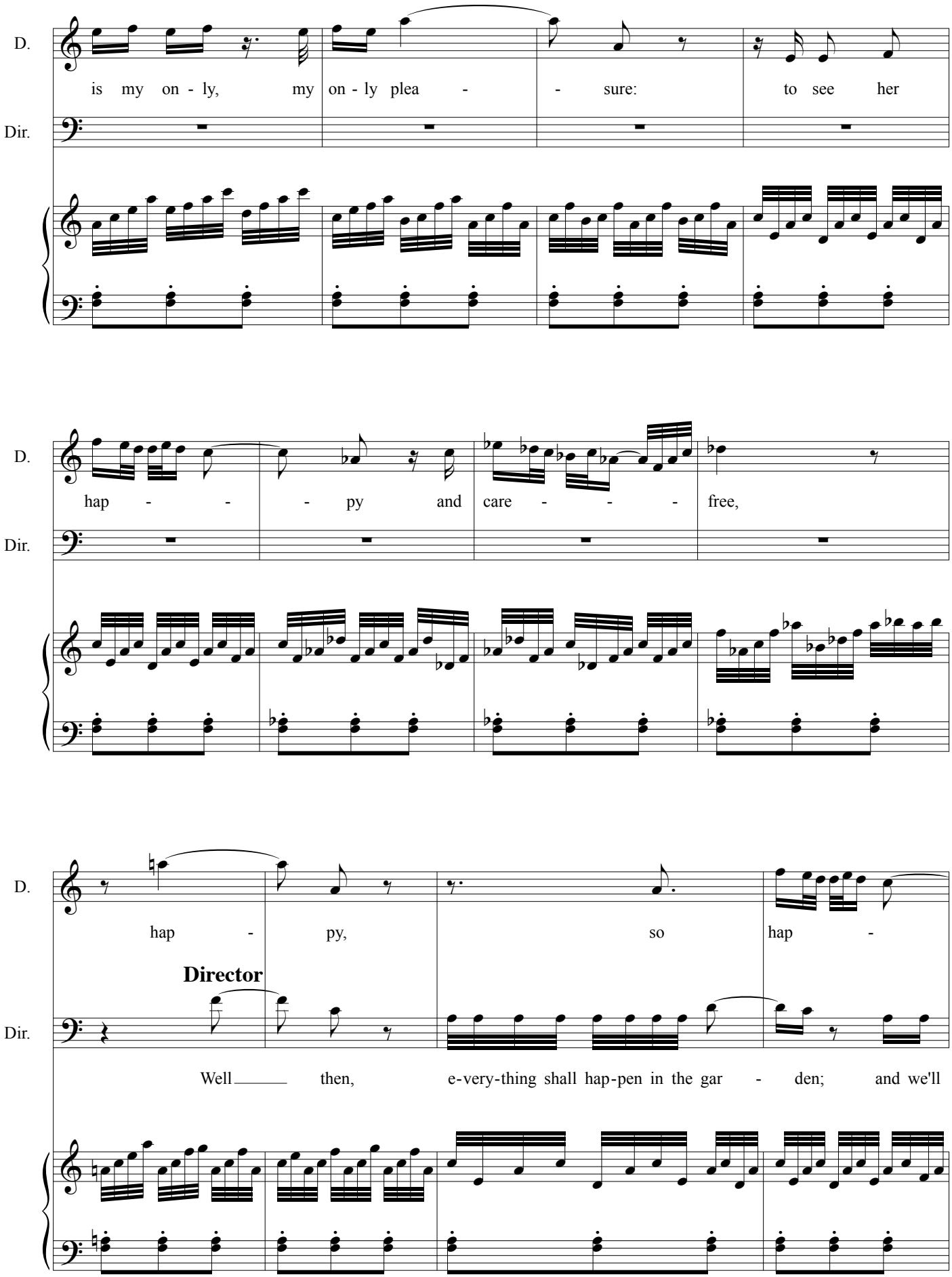
D.

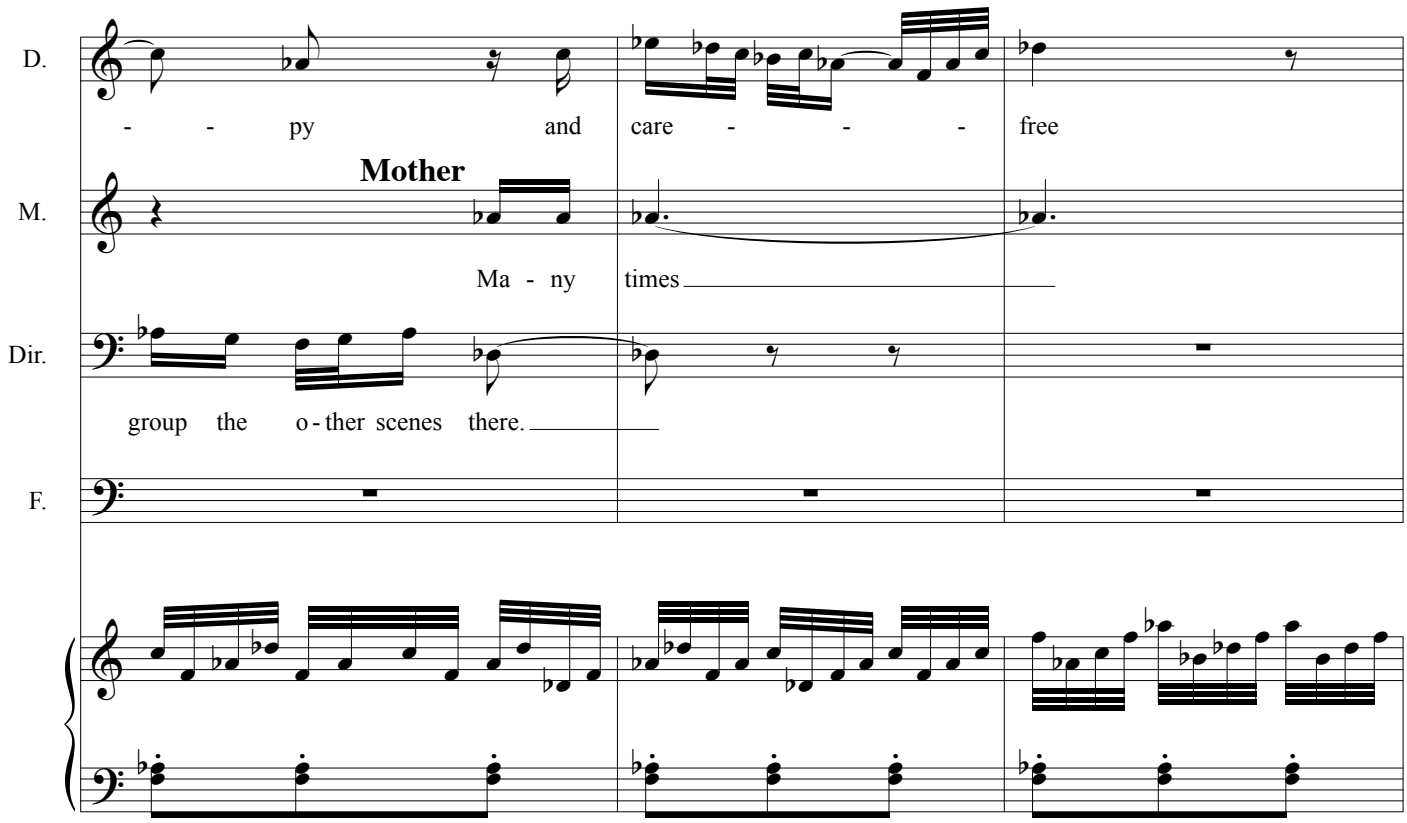
Yes, in the sun! That

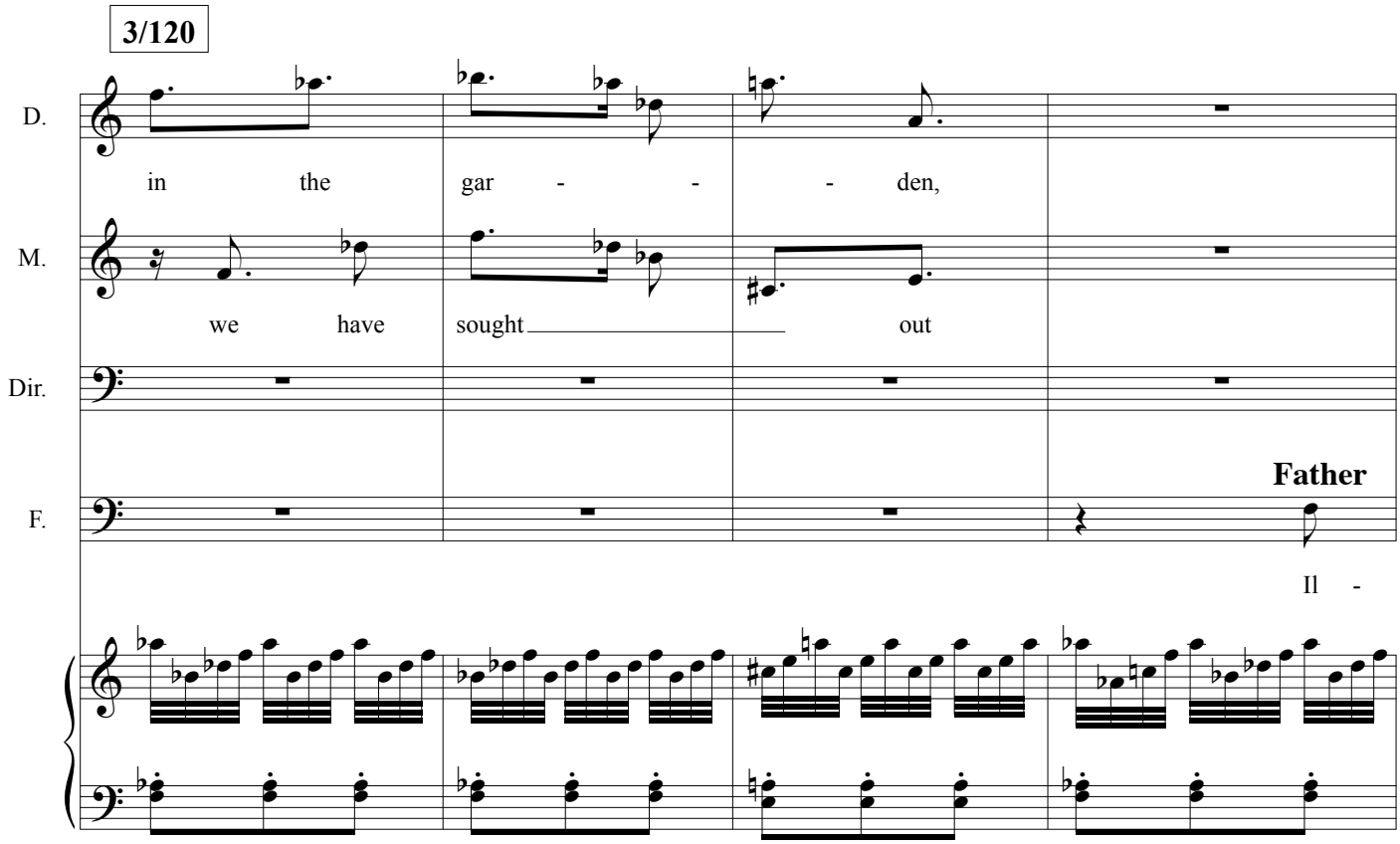
Dir.

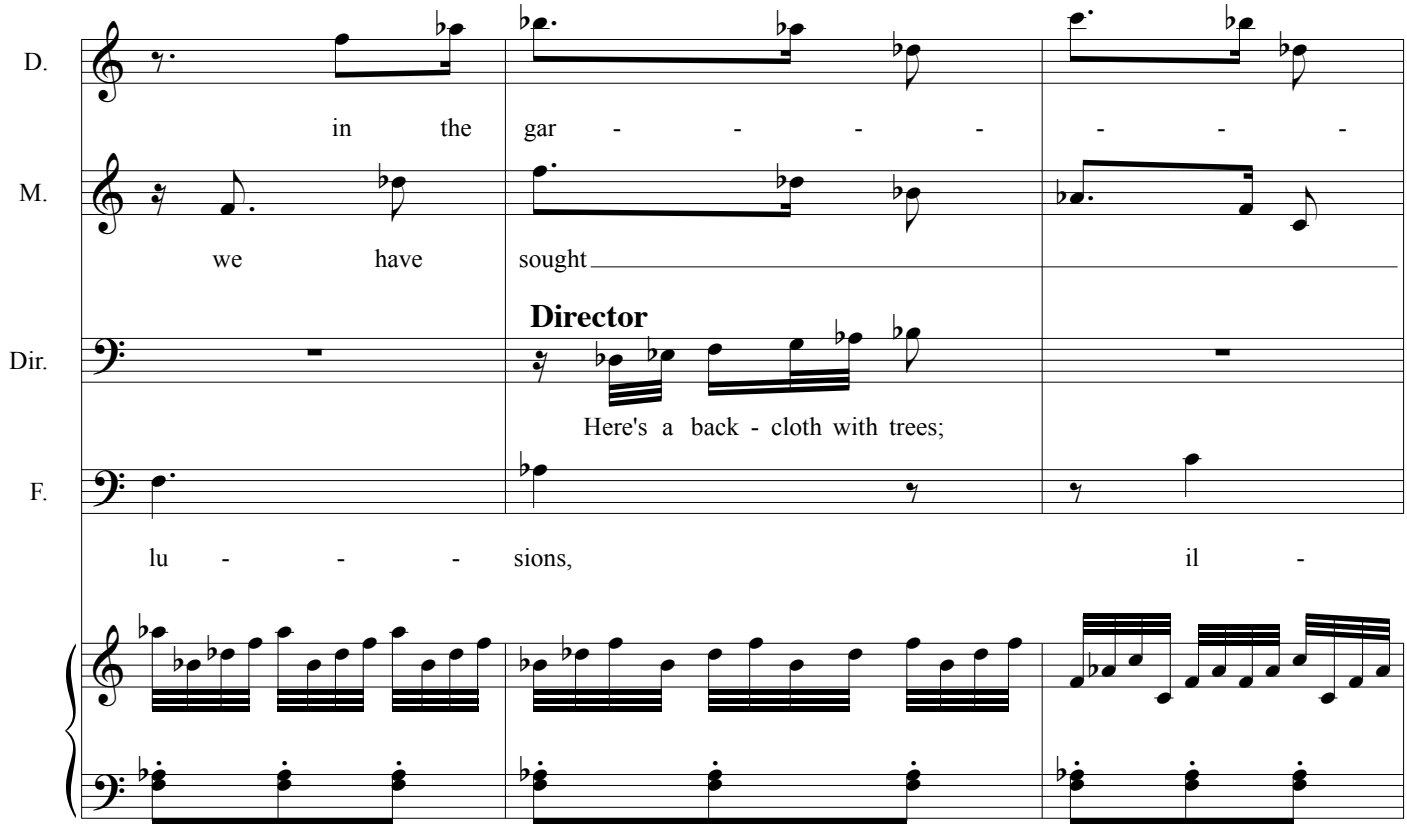
gar - den...

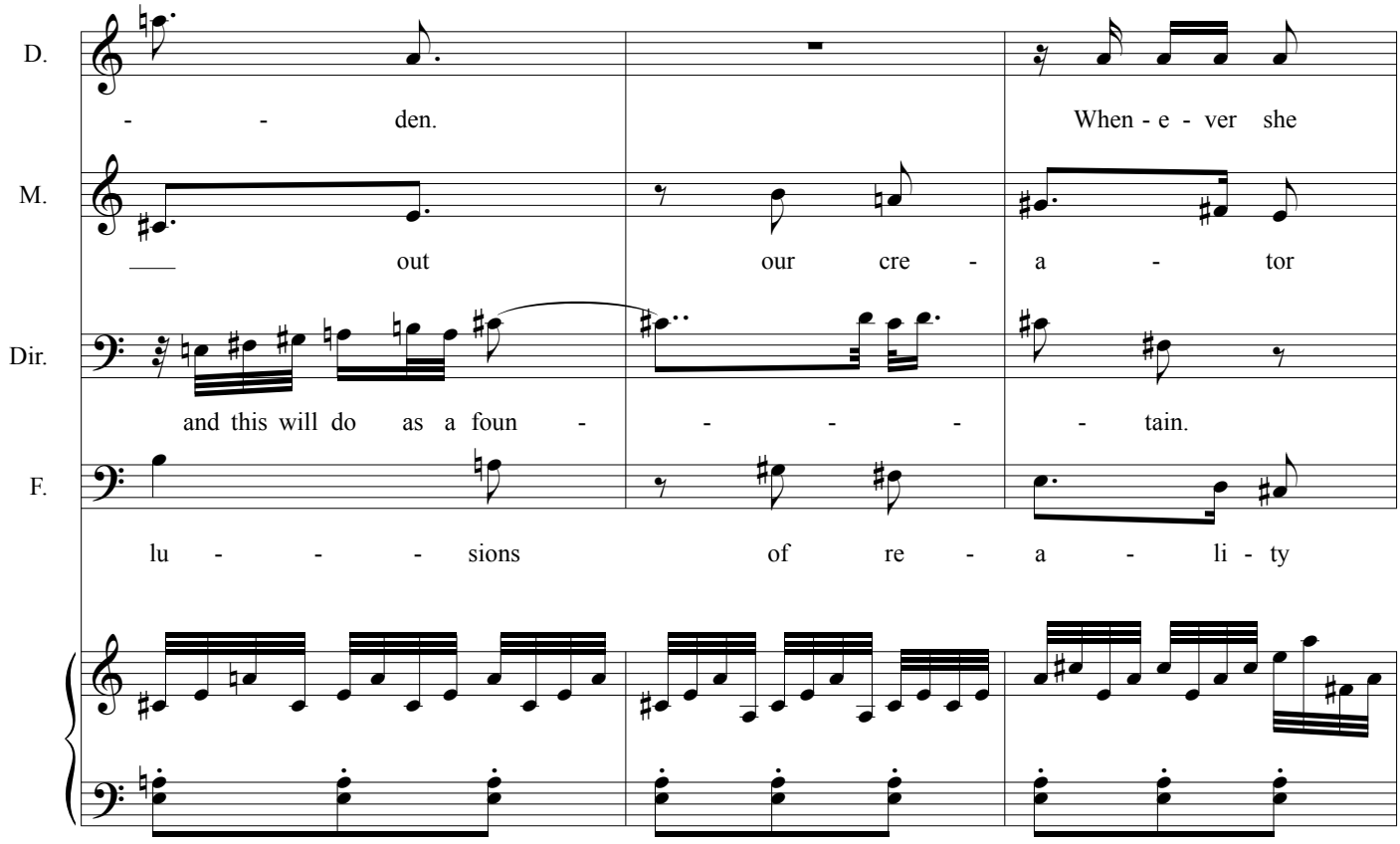
pp

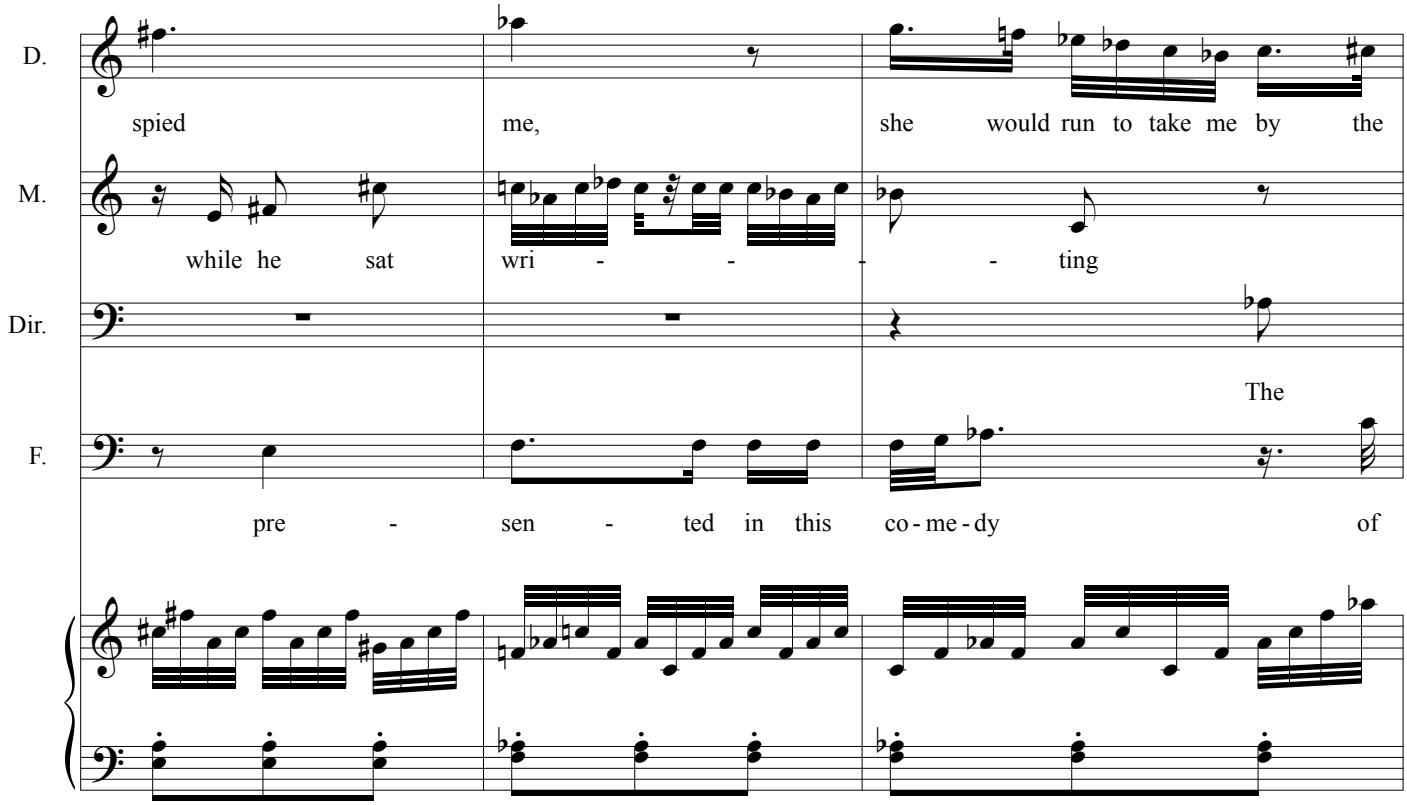

D.
Dir.
is my on - ly, my on - ly plea - - sure: to see her
hap - - - py and care - - - free,
hap - py, so hap -
Director
Well then, e-very-thing shall hap-pen in the gar - den; and we'll

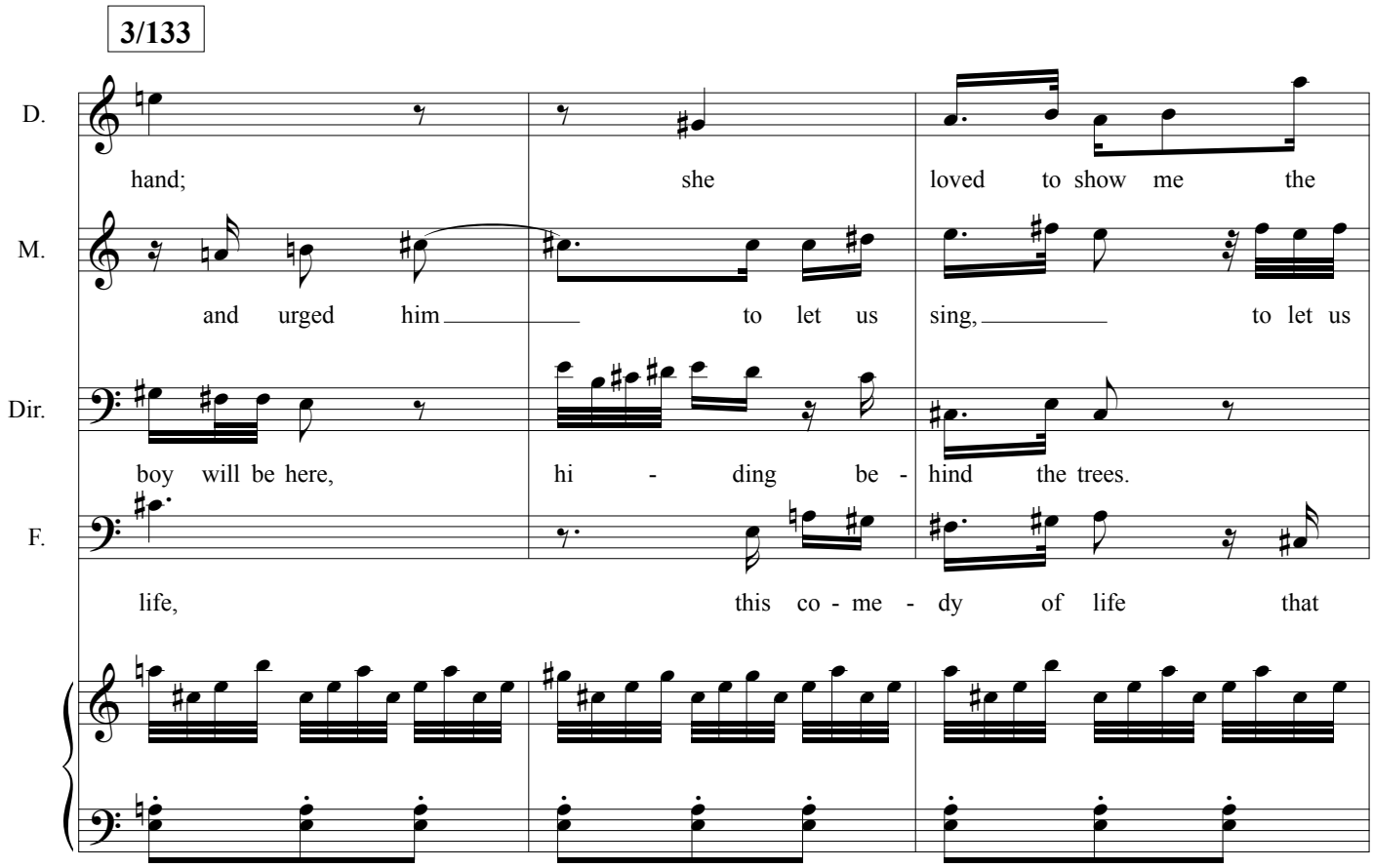

D.
- - py and care - - - free
Mother
M.
Ma - ny times
Dir.
group the o - ther scenes there.
F.

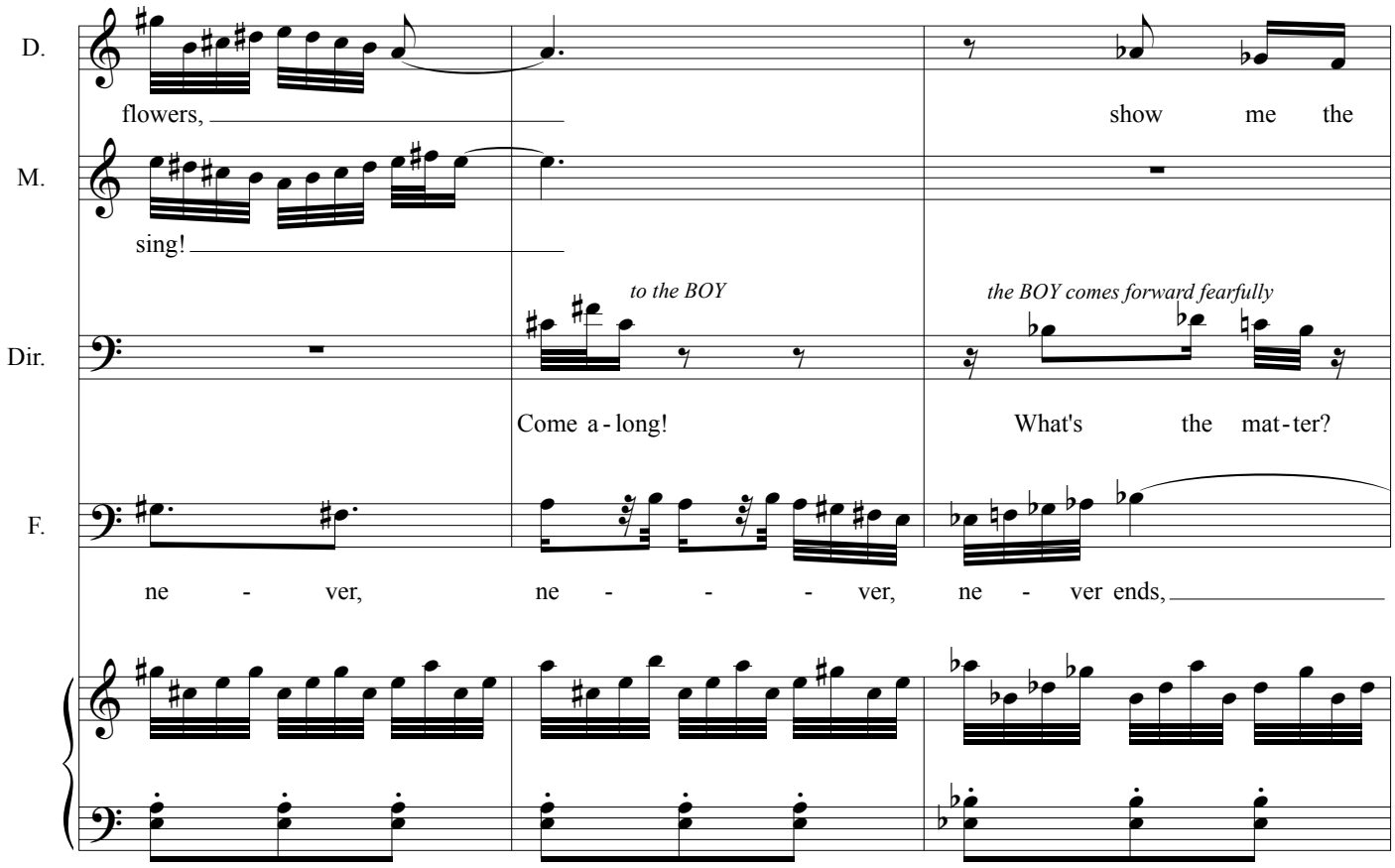

3/120
D.
in the gar - - - den,
M.
we have sought out
Dir.
Father
F.
Il -

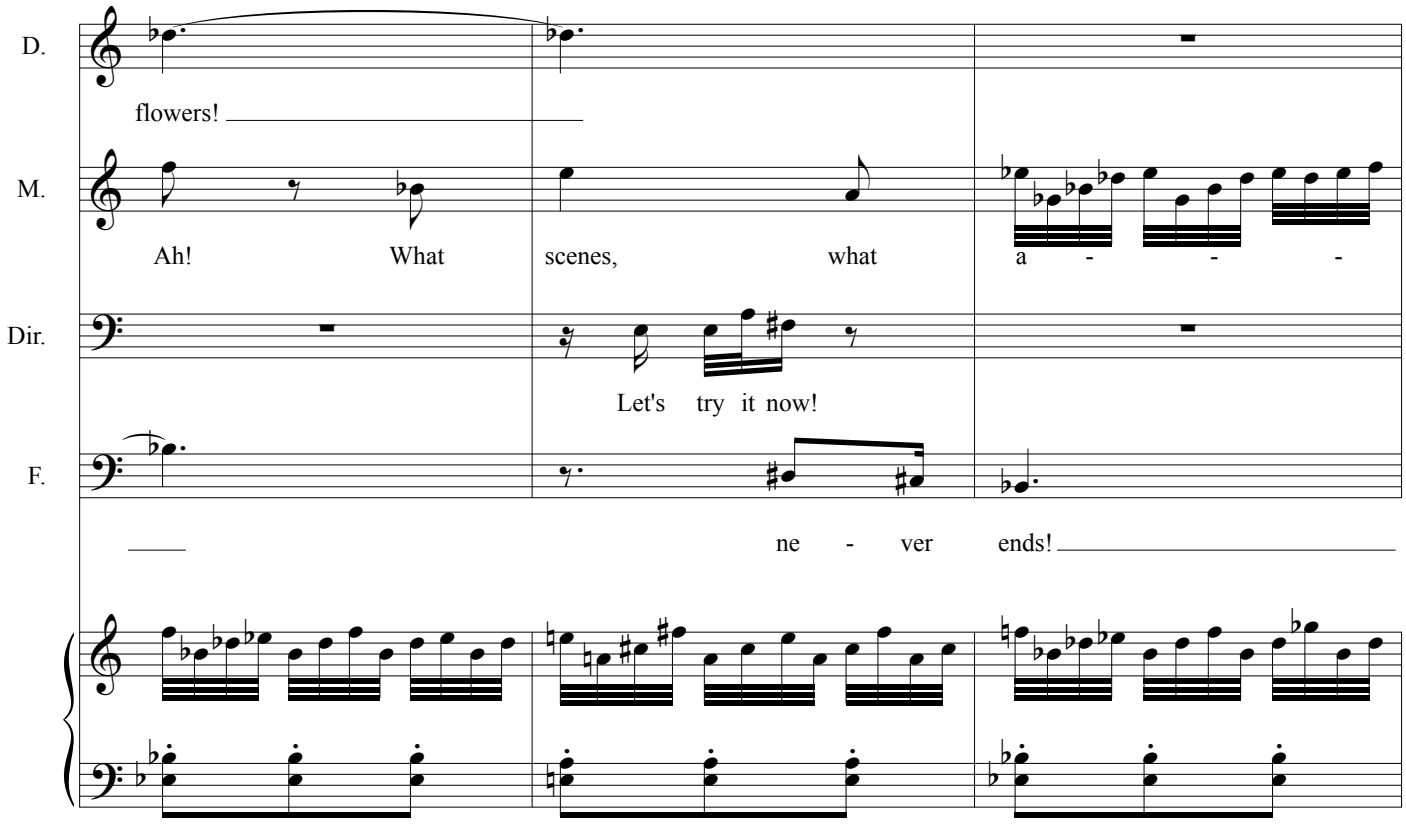

D.
in the gar - - - - - - -
M.
we have sought
Director
Dir.
Here's a back - cloth with trees;
F.
lu - - - sions, il -

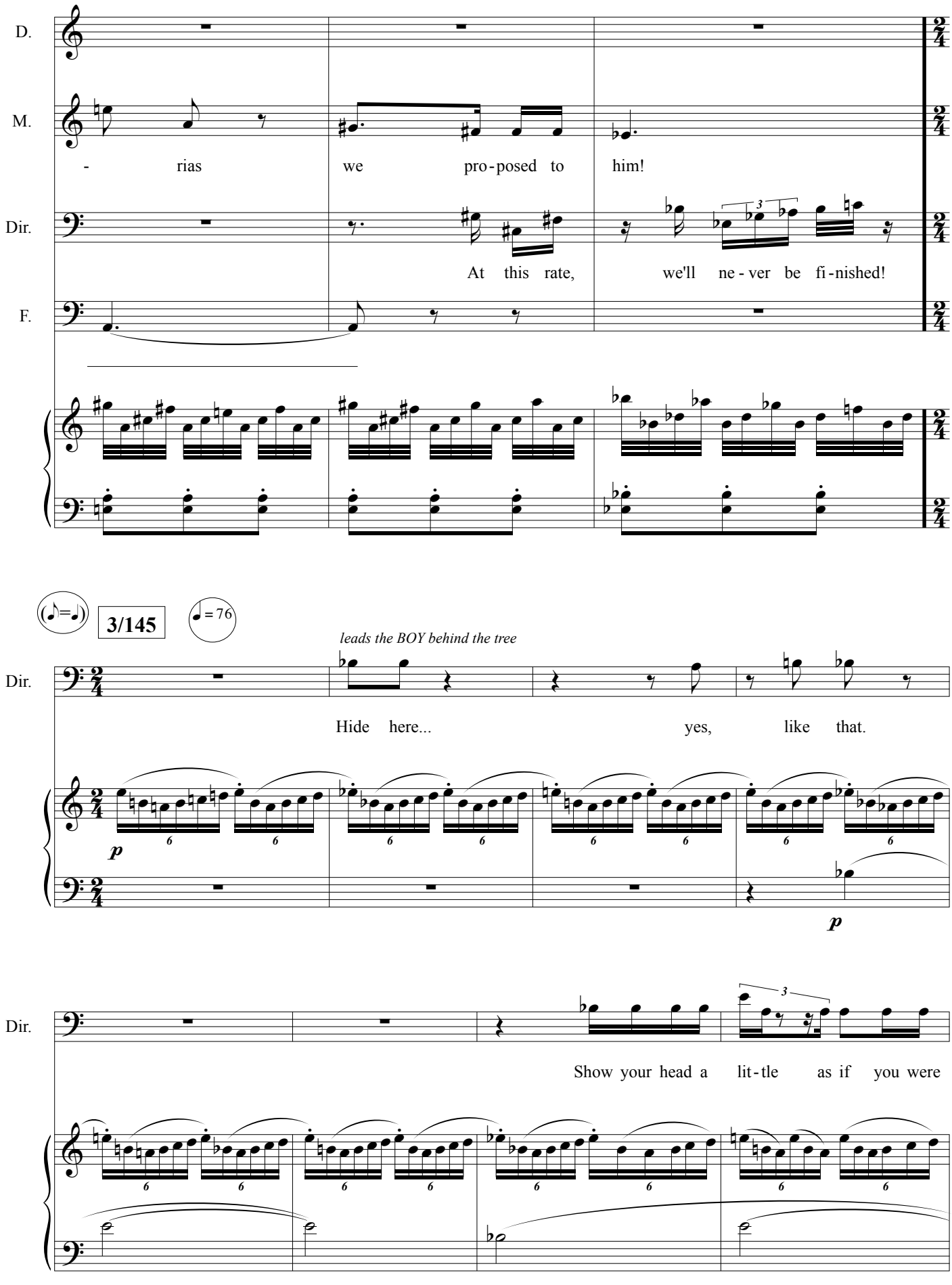

D.
- - den.
When - e - ver she
M.
out our cre - a - tor
Dir.
and this will do as a foun - - - - - tain.
F.
lu - - - sions of re - a - li - ty

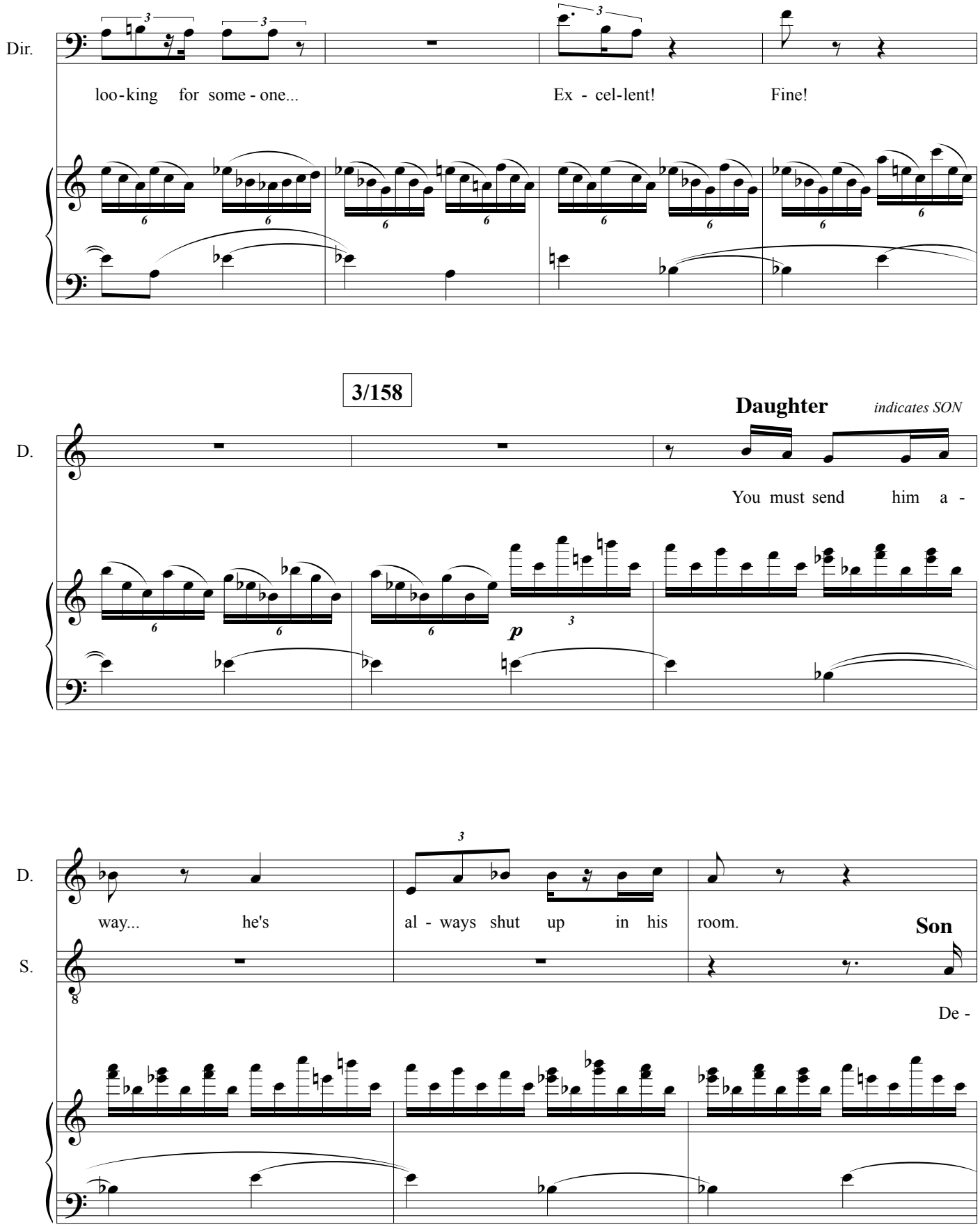

D.
spied me, she would run to take me by the
M.
while he sat wri - - - - ting
Dir.
The
F.
pre - sen - ted in this co - me - dy of

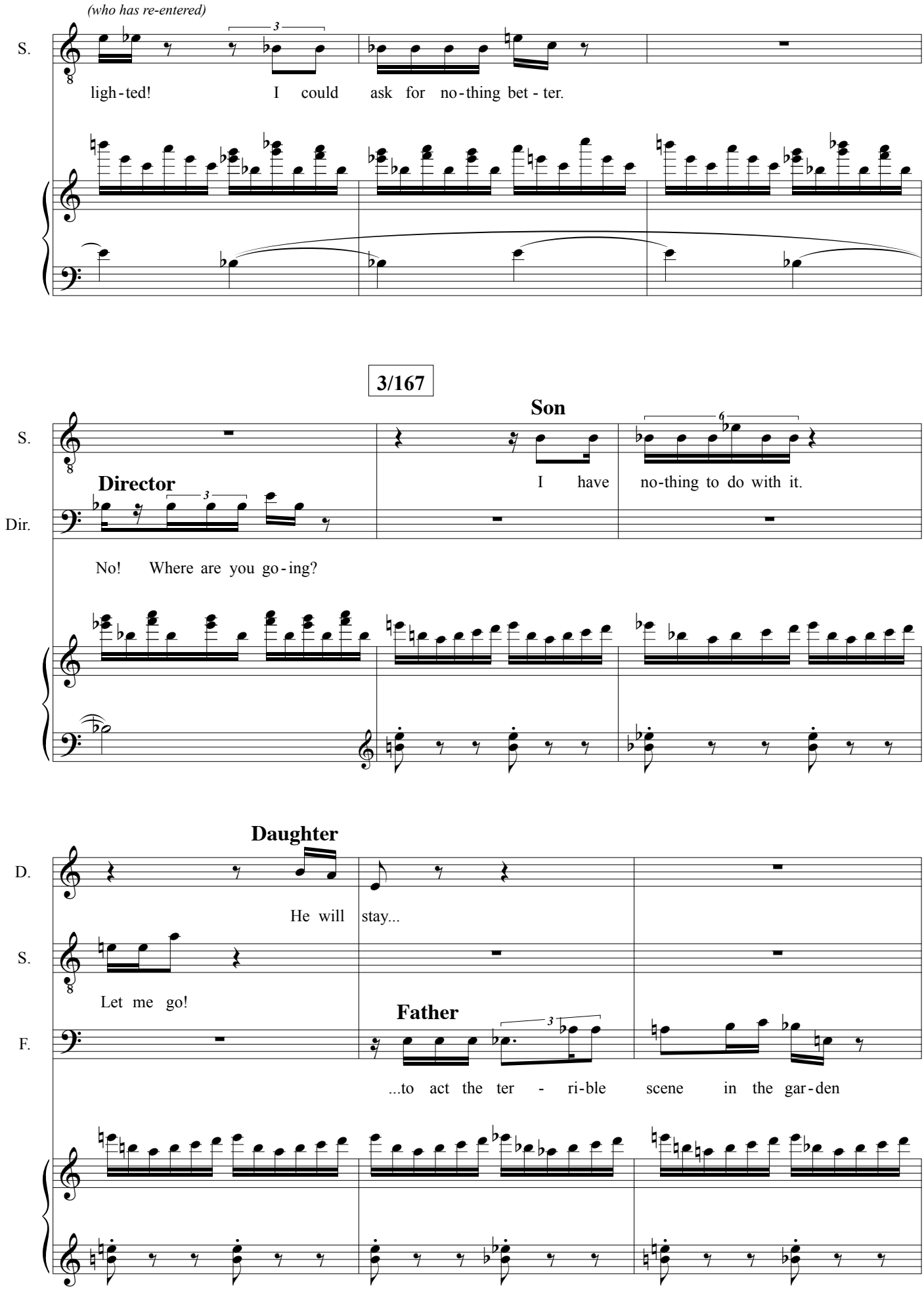

3/133
D.
hand; she loved to show me the
M.
and urged him to let us sing, to let us
Dir.
boy will be here, hi - ding be - hind the trees.
F.
life, this co - me - dy of life that


D.
flowers,
show me the
M.
sing!
to the BOY
the BOY comes forward fearfully
Dir.
Come a-long!
What's the mat-ter?
F.
ne - ver, ne - - - ver, ne - ver ends,


D.
flowers!
M.
Ah! What scenes, what a - - -
Dir.
Let's try it now!
F.
ne - ver ends!


D.
M.
- rias we pro-posed to him!
Dir.
At this rate, we'll ne-ver be fi-nished!
F.
3/145
♩= 76
leads the BOY behind the tree
Dir.
Hide here... yes, like that.
p
p
Dir.
Show your head a lit-tle as if you were


Dir.
loo-king for some-one...
Ex - cel-lent!
Fine!
3/158
Daughter
indicates SON
D.
You must send him a -
p
D.
way... he's
al - ways shut up in his room.
Son
S.
De -


(who has re-entered)
S.
ligh - ted! I could ask for no - thing bet - ter.
3/167
Son
Director
I have no-thing to do with it.
Dir.
No! Where are you go - ing?
Daughter
D.
He will stay...
Let me go!
Father
F.
...to act the ter - ri-ble scene in the gar - den

Daughter

D. He is bound here for

Son

S. I shall act no - thing at all.

F. with his mo-ther.

D. life. We can!

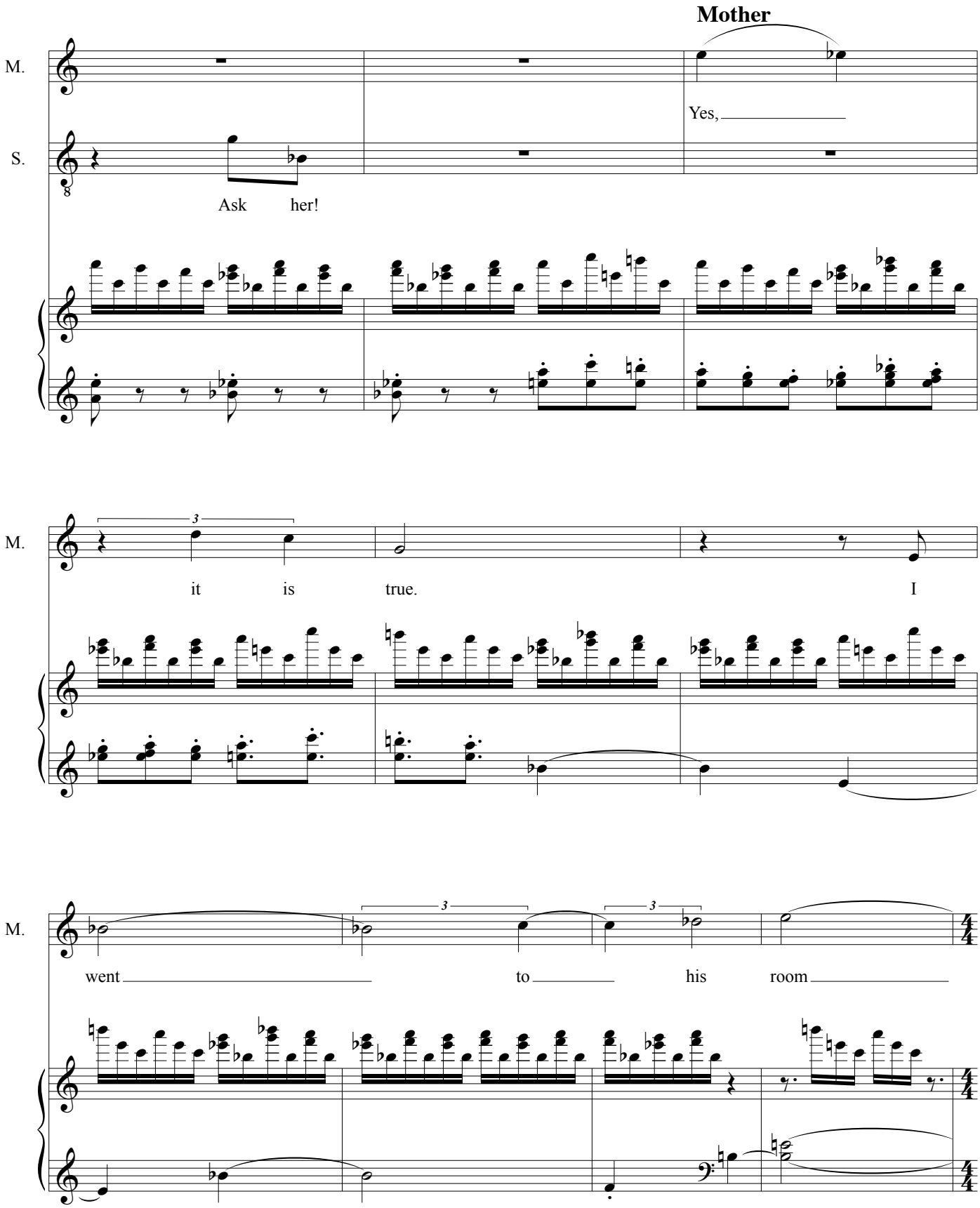
S. No - bo - dy can force me to act.

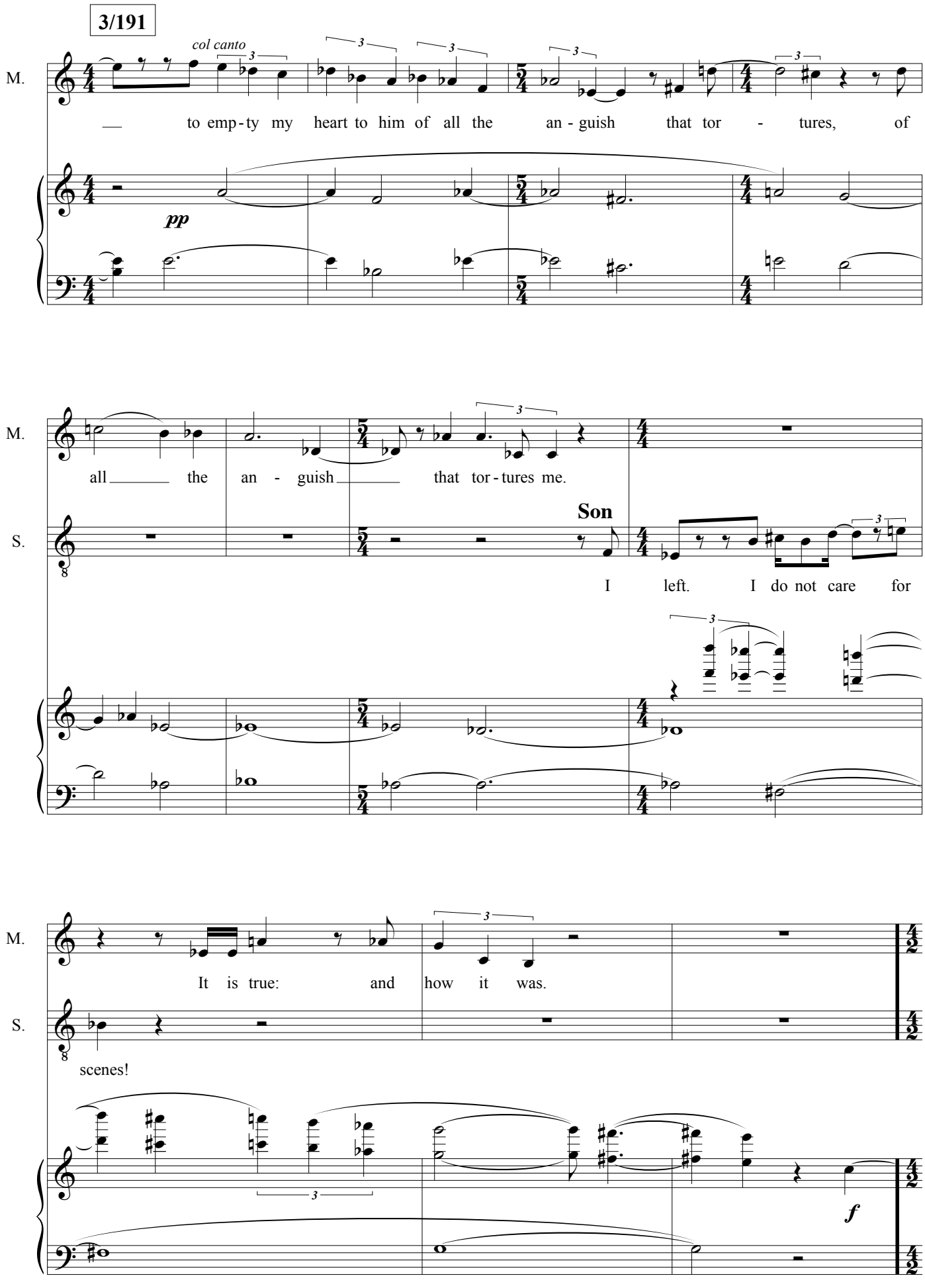
F. We can!

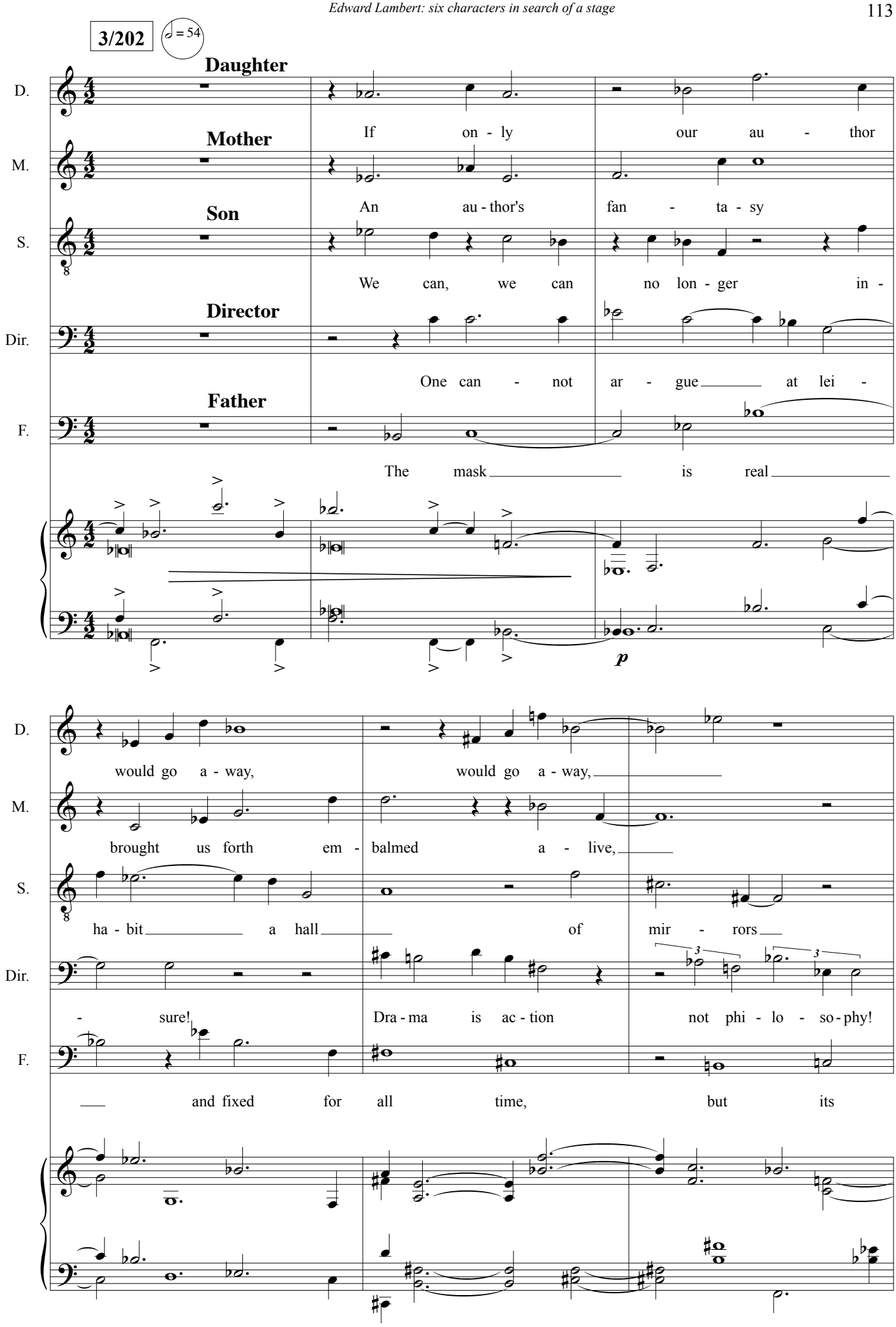
3/178

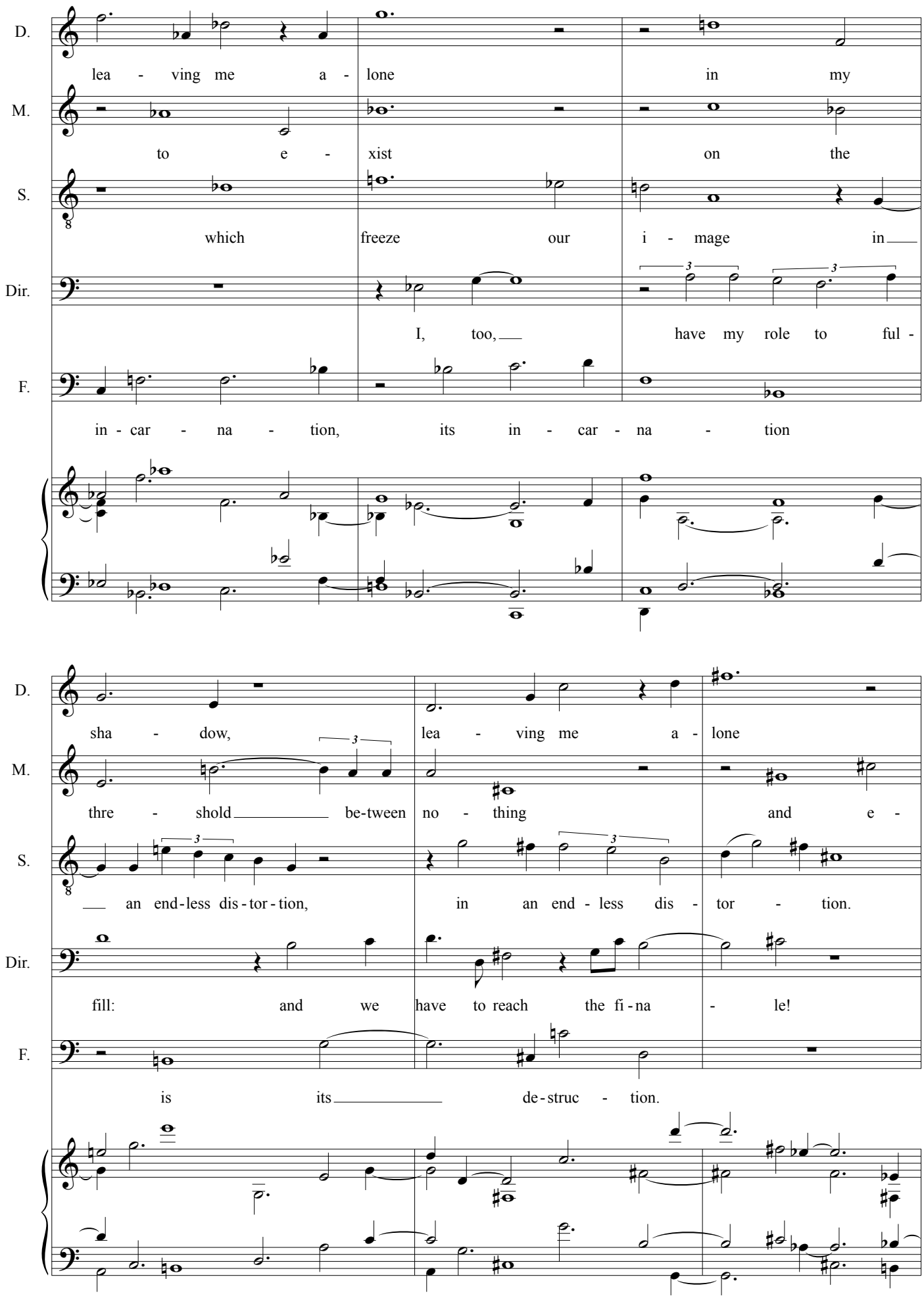
to DIRECTOR *indicating MOTHER*

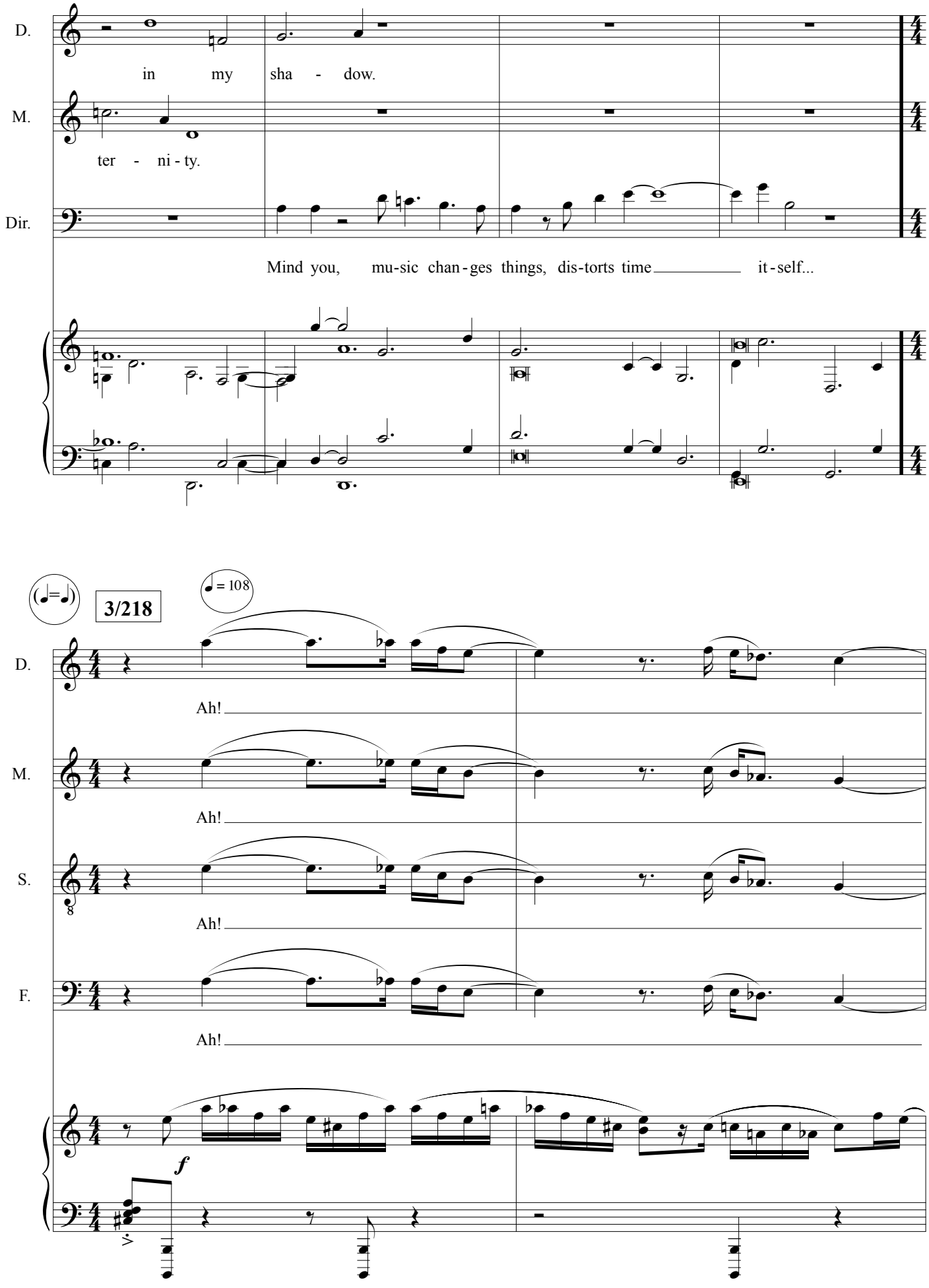
S. There was no scene be - tween me and her.

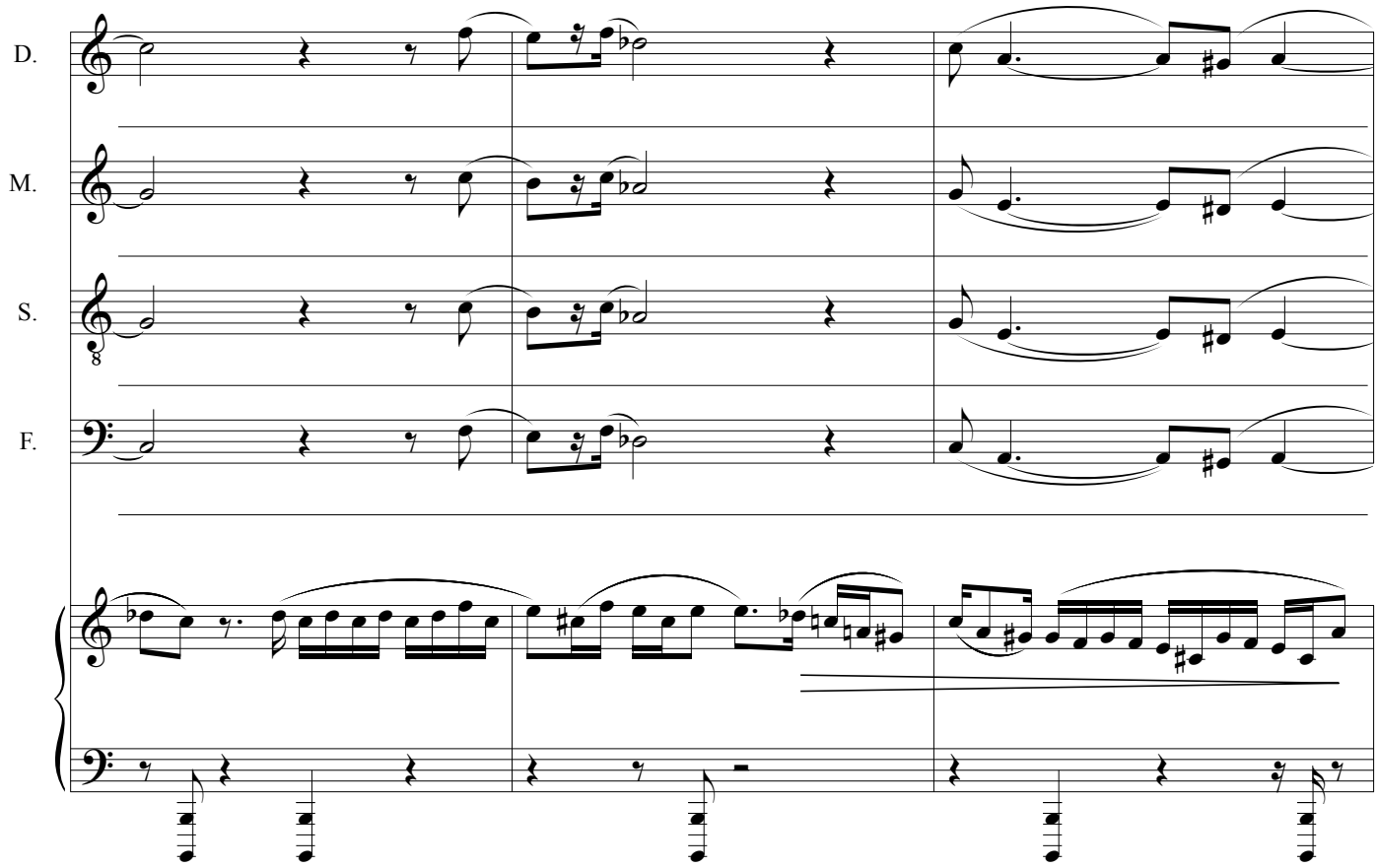

Mother
M.
S.
Yes,
Ask her!
M.
it is true. I
M.
went to his room

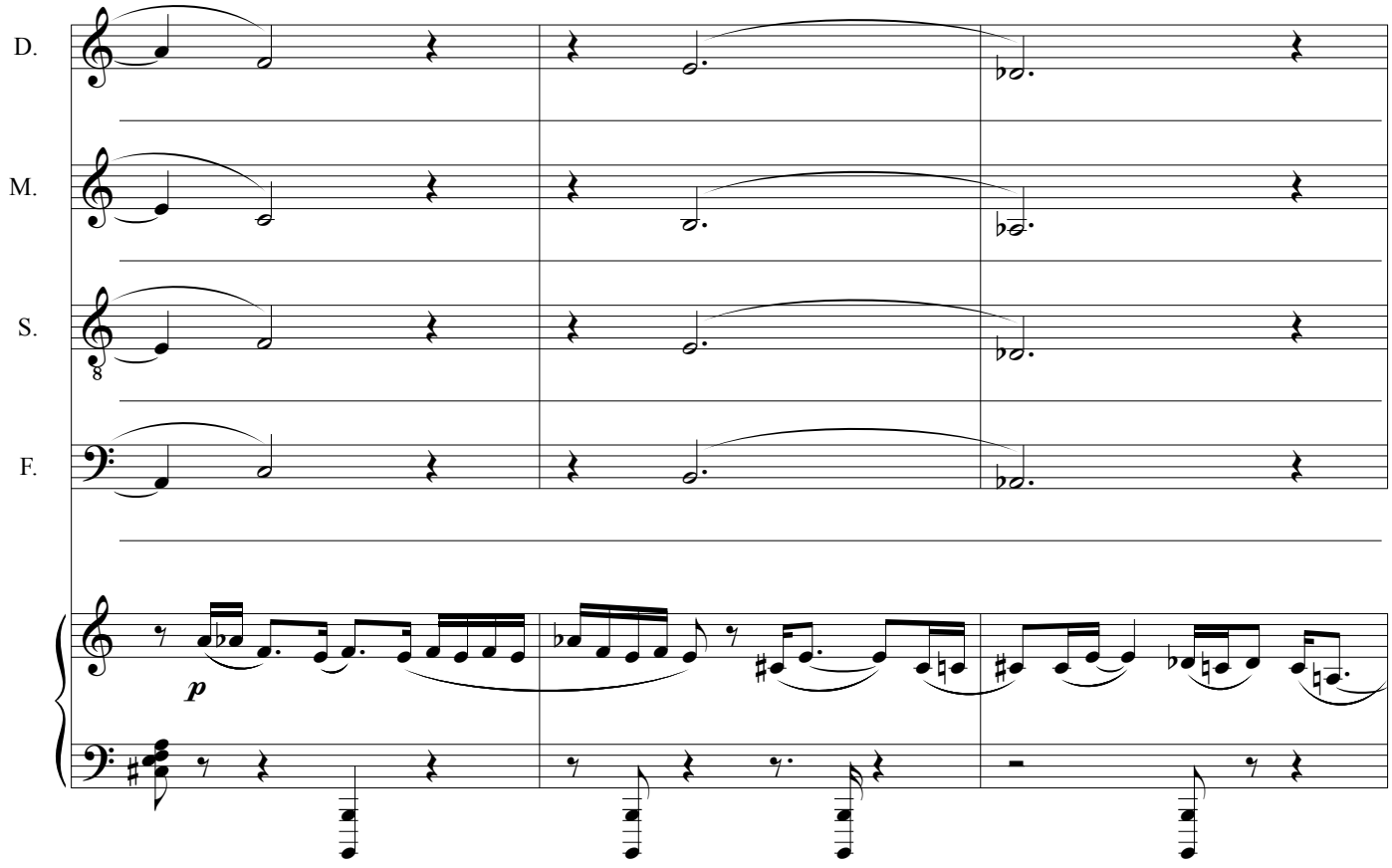

3/191
col canto
M.
— to emp-ty my heart to him of all the an-guish that tor-tures, of
pp
M.
all the an-guish that tor-tures me.
S.
Son
I left. I do not care for
M.
It is true: and how it was.
S.
scenes!
f


3/202
♩ = 54
Daughter
Mother
Son
Director
Father
D.
M.
S.
Dir.
F.
If on - ly our au - thor
An au - thor's fan - ta - sy
We can, we can no lon - ger in -
One can - not ar - gue at lei -
The mask is real
p
would go a - way, would go a - way,
brought us forth em - balmed a - live,
ha - bit a hall of mir - rors
- sure! Dra - ma is ac - tion not phi - lo - so - phy!
and fixed for all time, but its

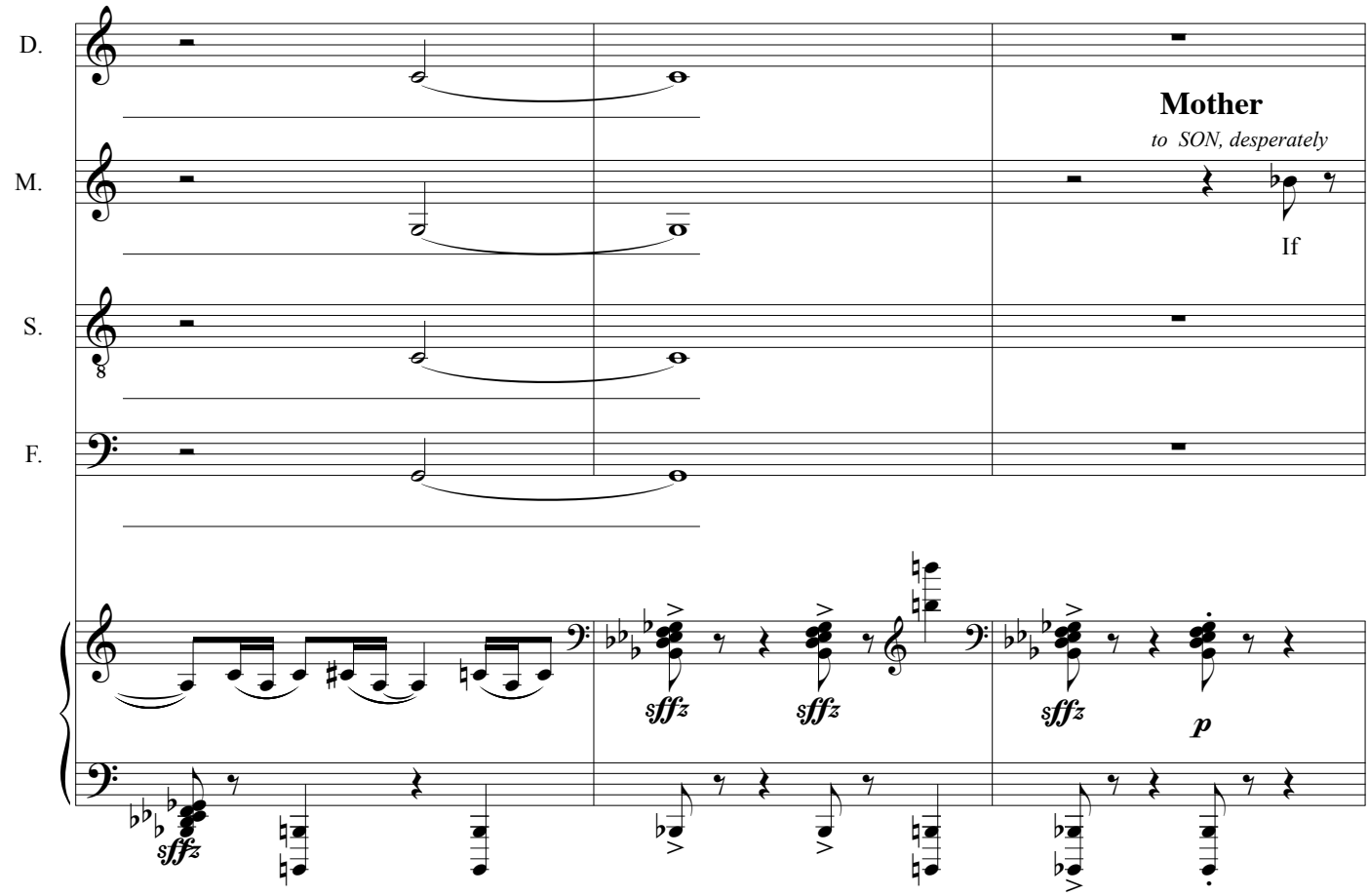

D.
lea - ving me a - lone in my
M.
to e - xist on the
S.
which freeze our i - mage in
Dir.
I, too, have my role to ful -
F.
in - car - na - tion, its in - car - na - tion
sha - dow, lea - ving me a - lone
thre - shold be-tween no - thing and e -
an end-less dis-tor-tion, in an end - less dis - tor - tion.
fill: and we have to reach the fi-na - le!
is its de-struc - tion.

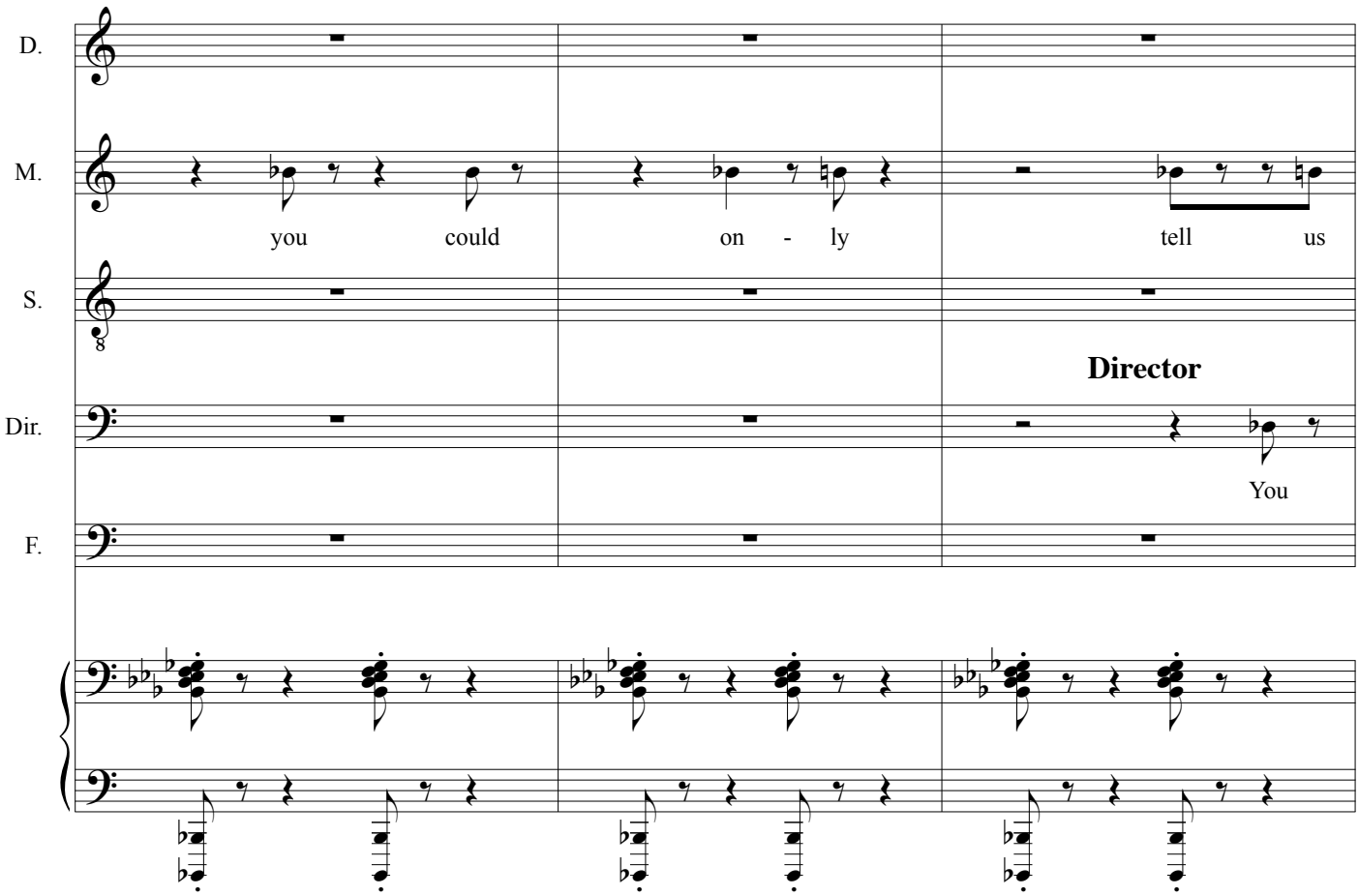

D.
in my sha - dow.
M.
ter - ni - ty.
Dir.
Mind you, mu-sic chan-ges things, dis-torts time it-self...
(♩=♩)
3/218
♩ = 108
D.
Ah!
M.
Ah!
S.
Ah!
F.
Ah!
f

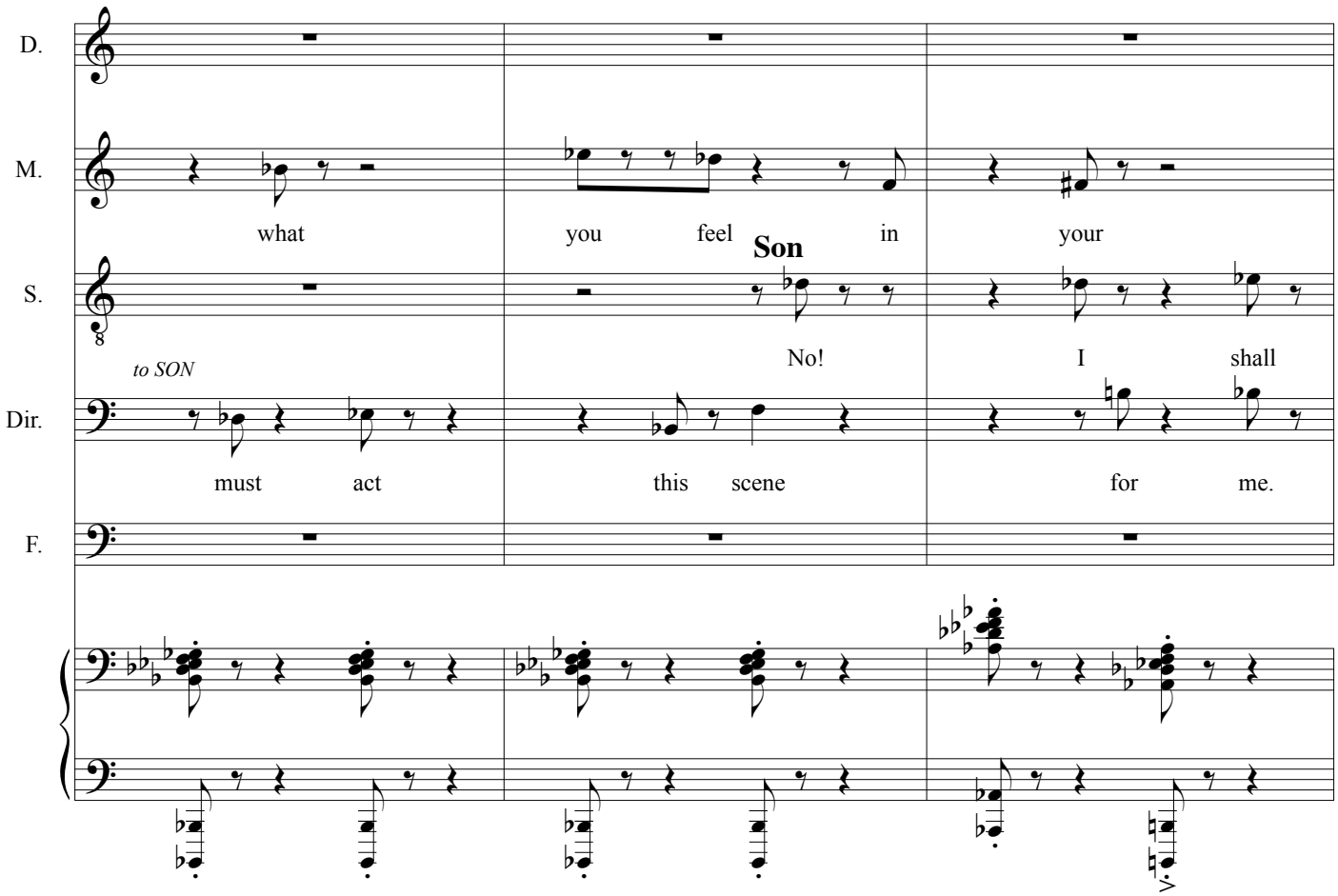

D.
M.
S.
F.

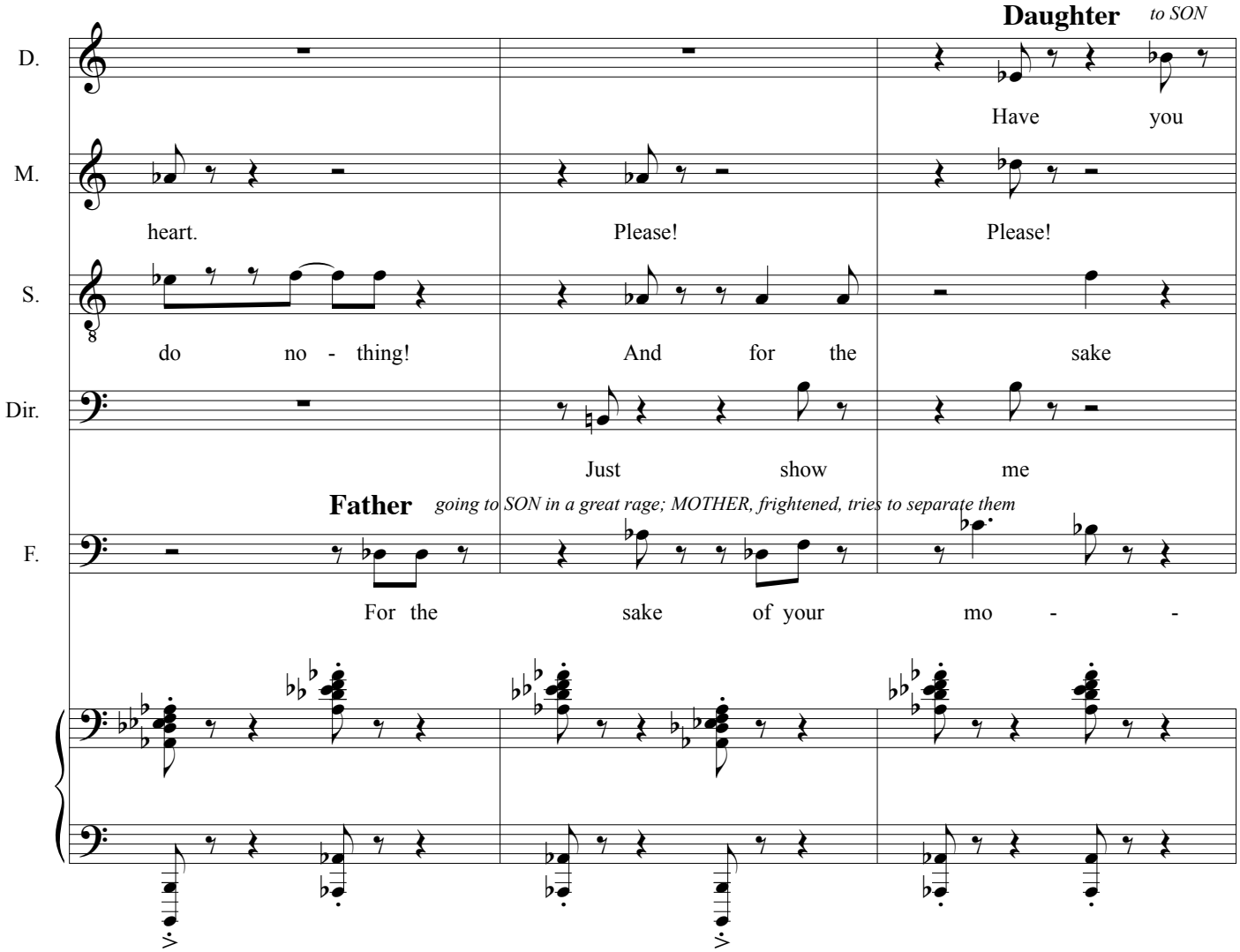

D.
M.
S.
F.
p

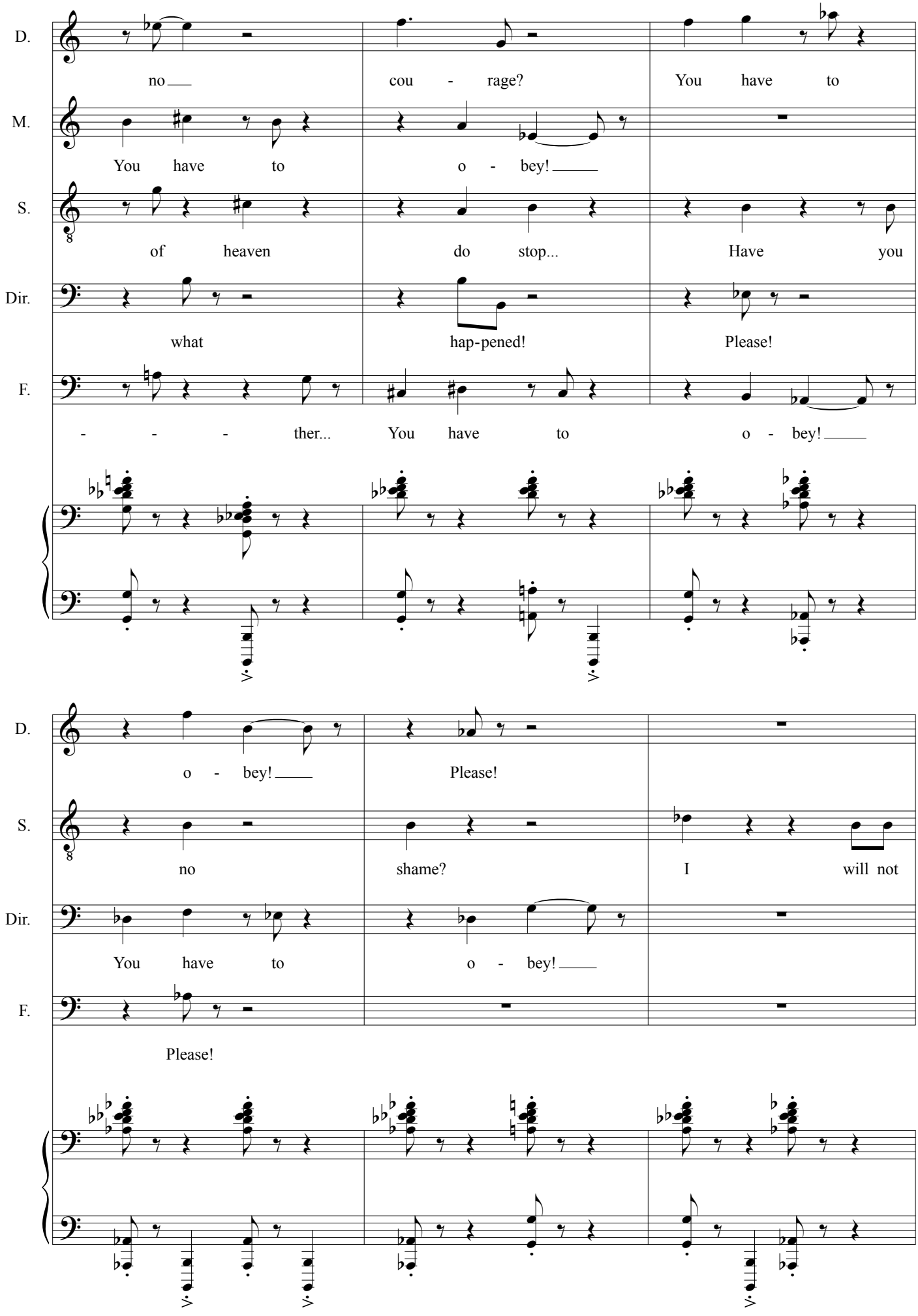
3/228

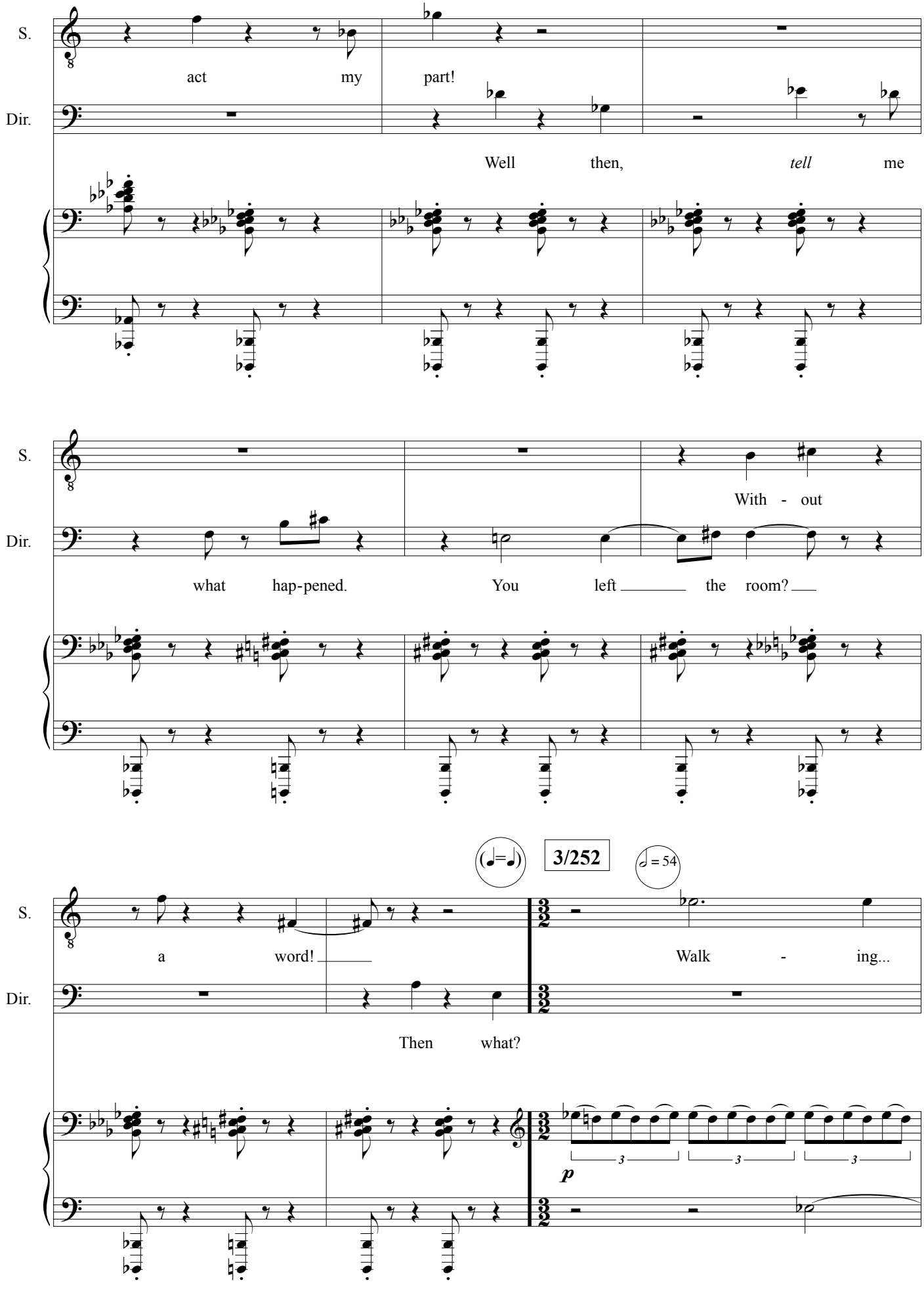

D.
M.
S.
F.
Mother
to SON, desperately
If
sfffz
sfffz
sfffz
p
sfffz

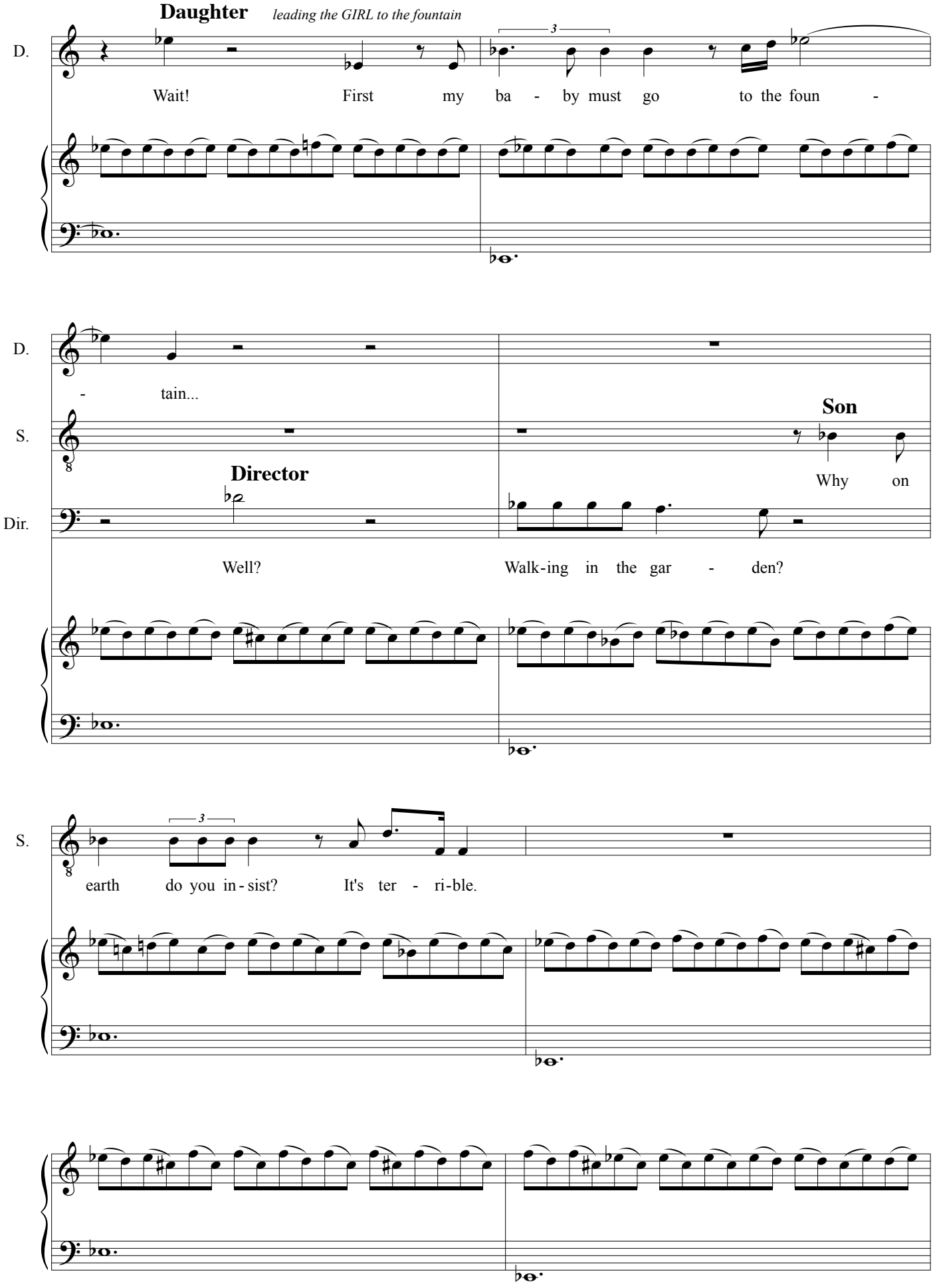

D.
M.
S.
Dir.
F.
you could on - ly tell us
Director
You

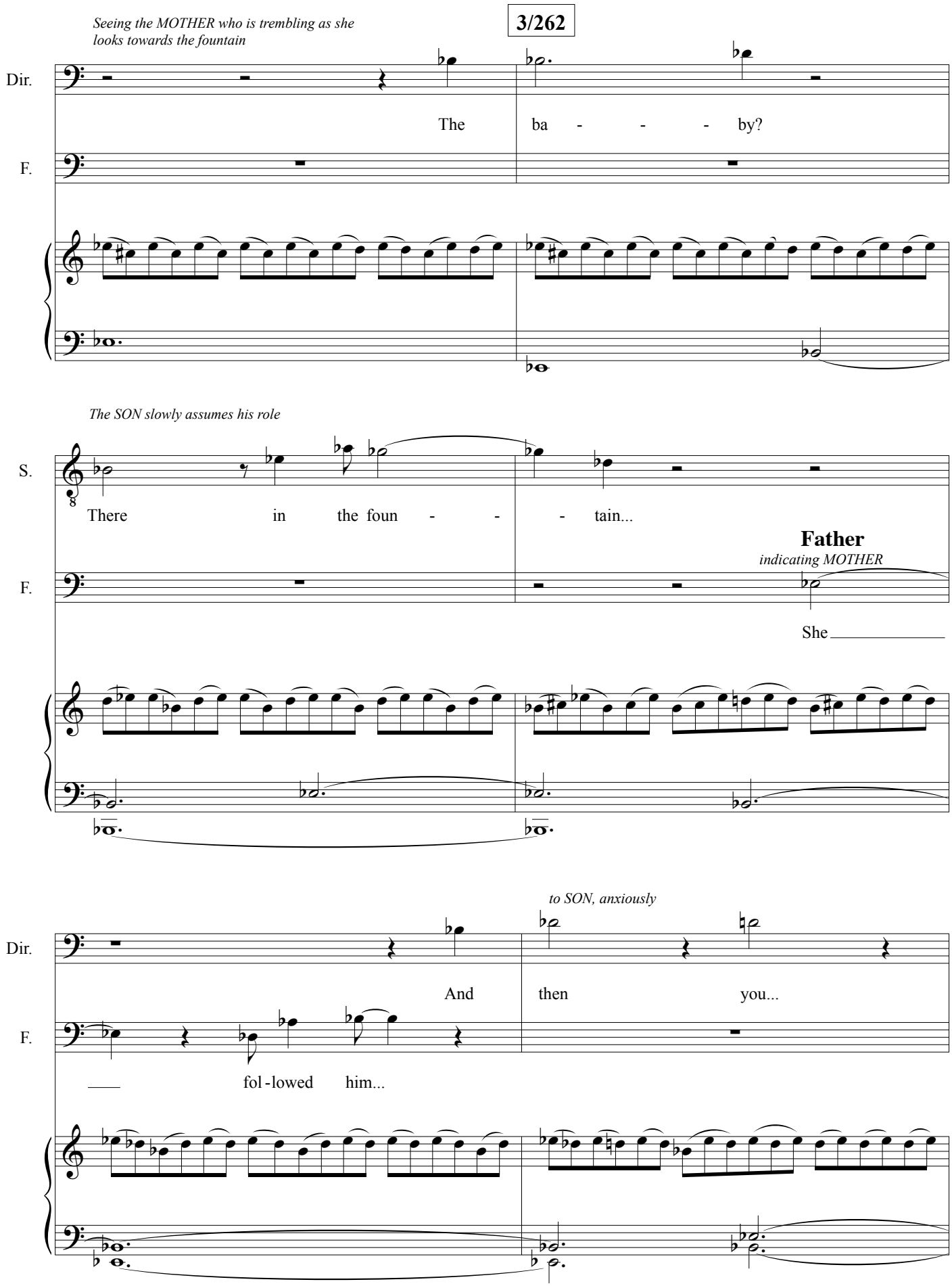

D.
M.
what you feel
Son
in your
S.
No! I shall
to SON
Dir.
must act this scene for me.
F.


Daughter
to SON
D.
Have you
M.
heart.
Please!
Please!
S.
do no - thing!
And for the sake
Dir.
Just show me
Father
going to SON in a great rage; MOTHER, frightened, tries to separate them
F.
For the sake of your mo - -


D.
no
cou - rage?
You have to
M.
You have to
o - bey!
S.
of heaven
do stop...
Have you
Dir.
what
hap-pened!
Please!
F.
- - - ther...
You have to
o - bey!
D.
o - bey!
Please!
S.
no
shame?
I will not
Dir.
You have to
o - bey!
F.
Please!


S.
Dir.
act my part!
Well then, *tell* me
With - out
what hap-pened. You left the room?
(𝅗𝅥=𝅗𝅥)
3/252
♩ = 54
a word!
Walk - ing...
Then what?
p


Daughter
leading the GIRL to the fountain
D.
Wait! First my ba - by must go to the foun -
D.
- tain...
Son
S.
Director
Why on
Dir.
Well? Walk-ing in the gar - den?
S.
earth do you in-sist? It's ter - ri-ble.


Seeing the MOTHER who is trembling as she looks towards the fountain
3/262
Dir.
The ba - - - by?
F.
The SON slowly assumes his role
S.
There in the foun - - - tain...
Father
indicating MOTHER
F.
She
to SON, anxiously
Dir.
And then you...
F.
fol-lowed him...

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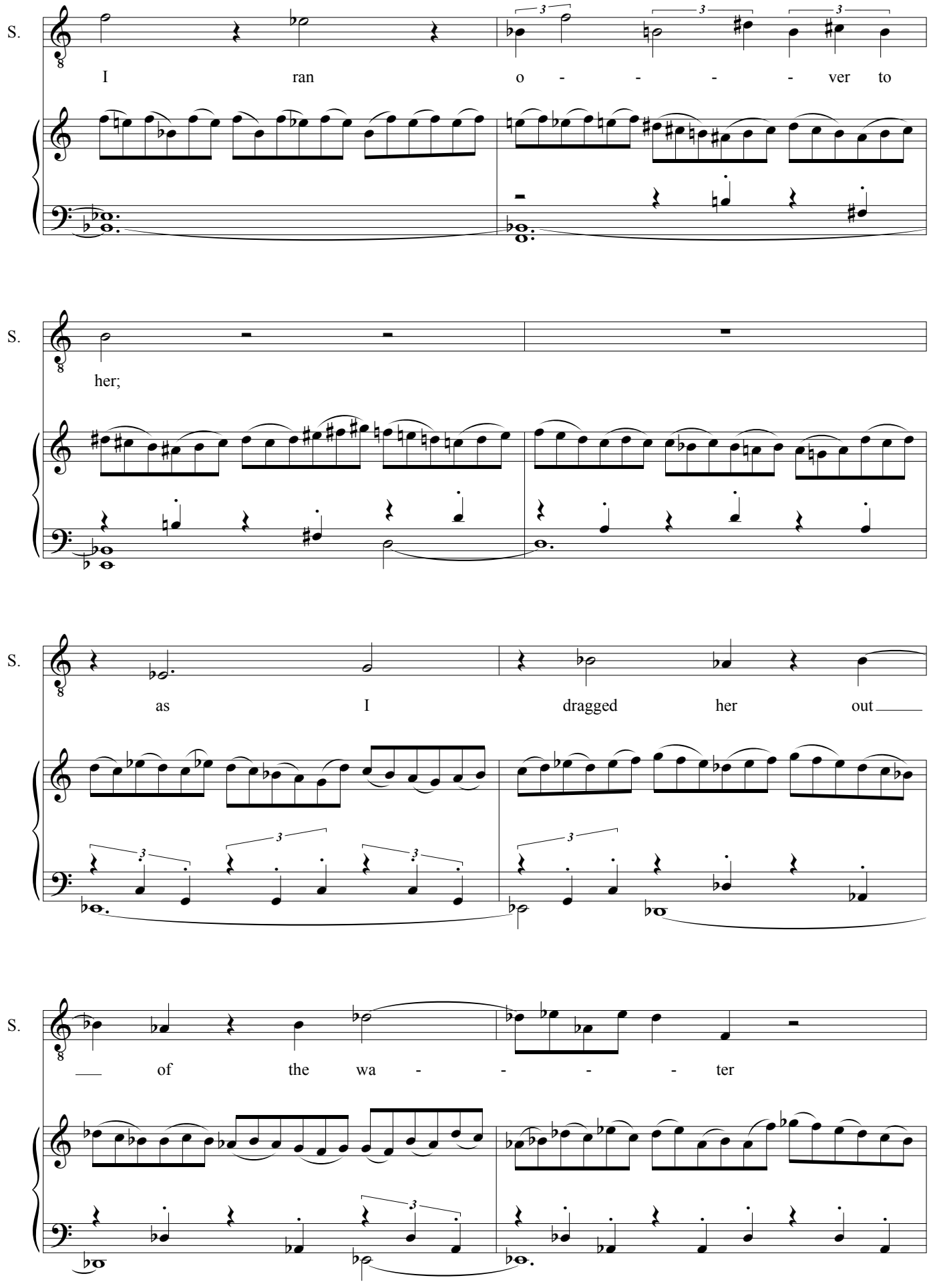

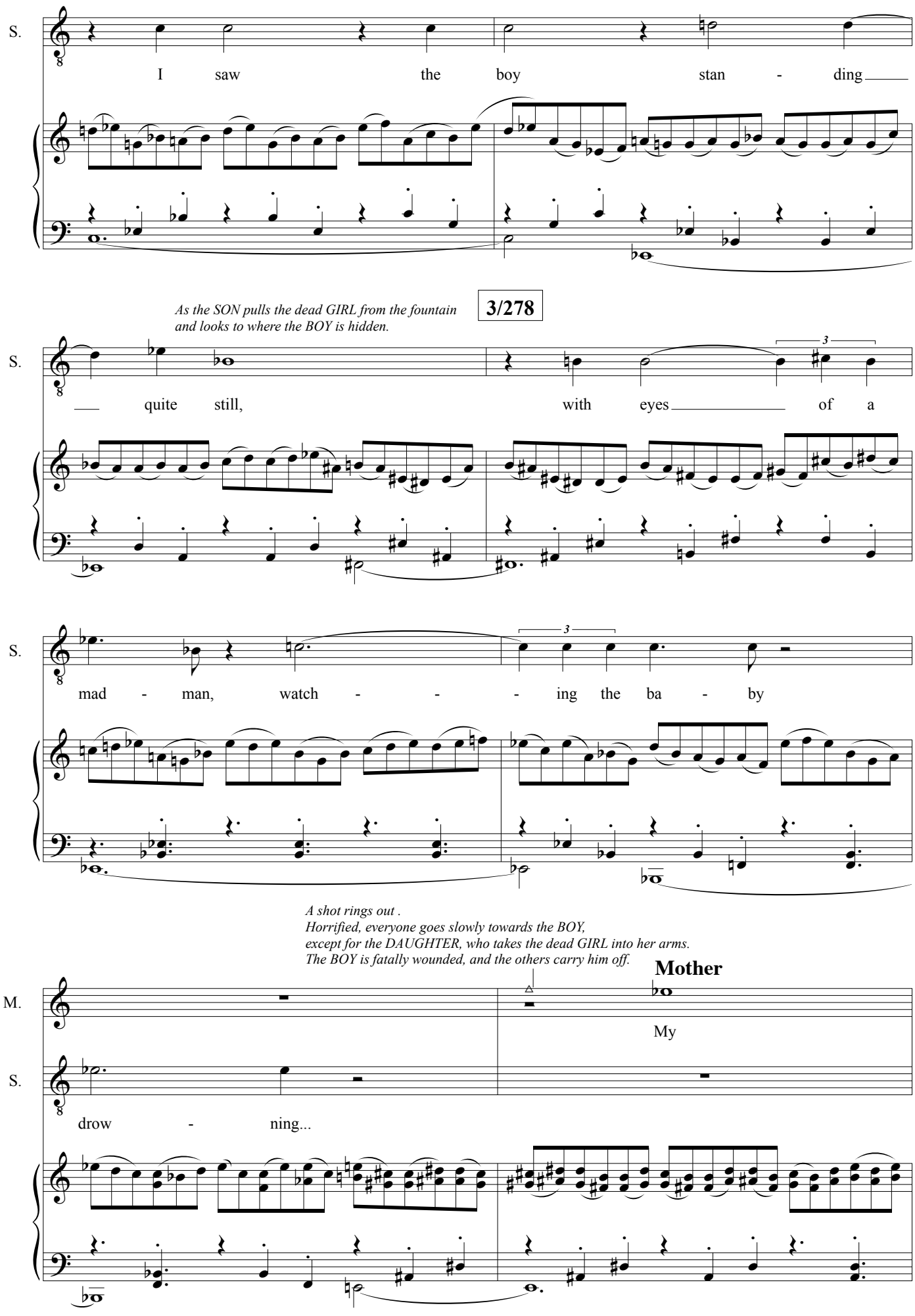
S.
I saw the boy stan - ding
As the SON pulls the dead GIRL from the fountain and looks to where the BOY is hidden.
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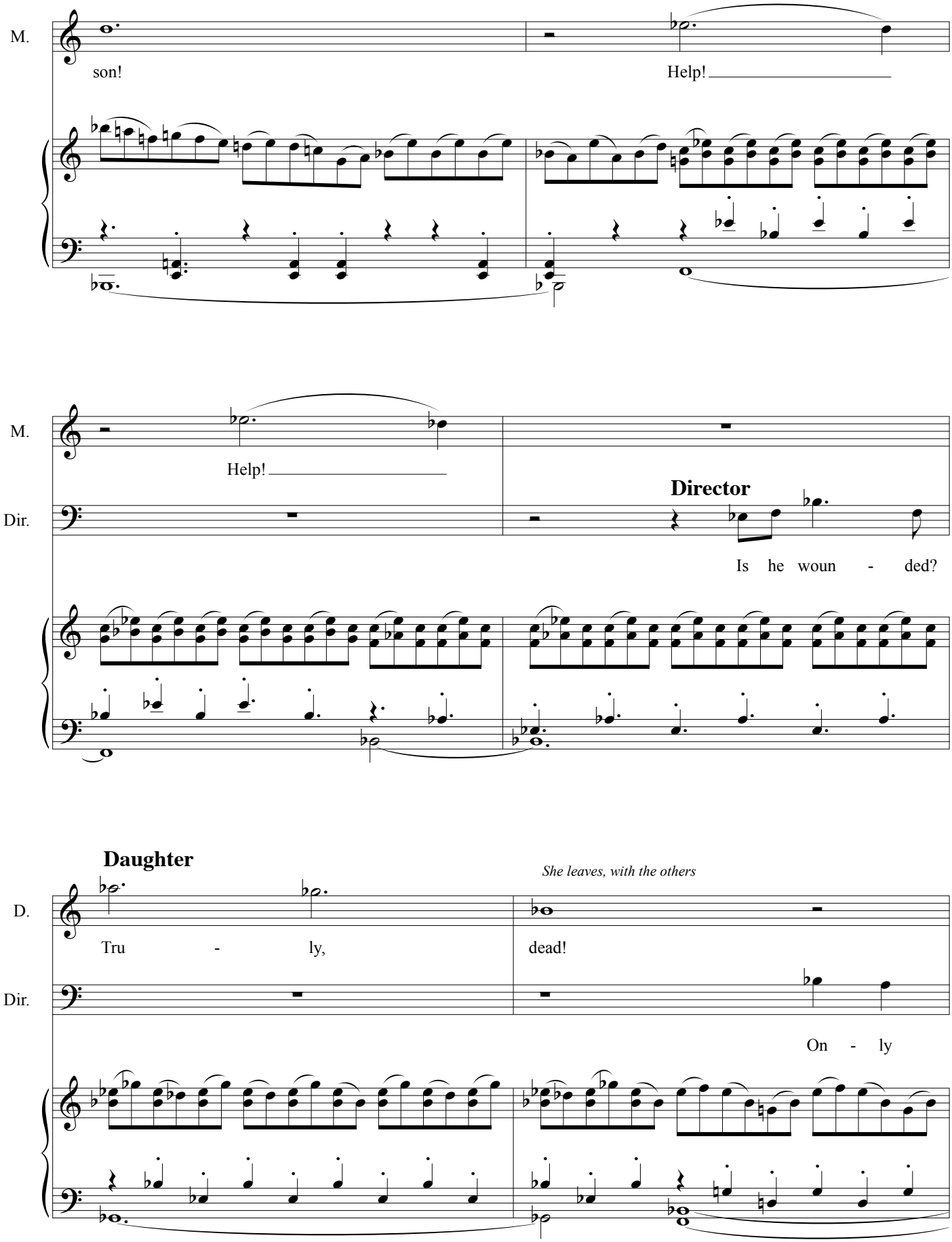
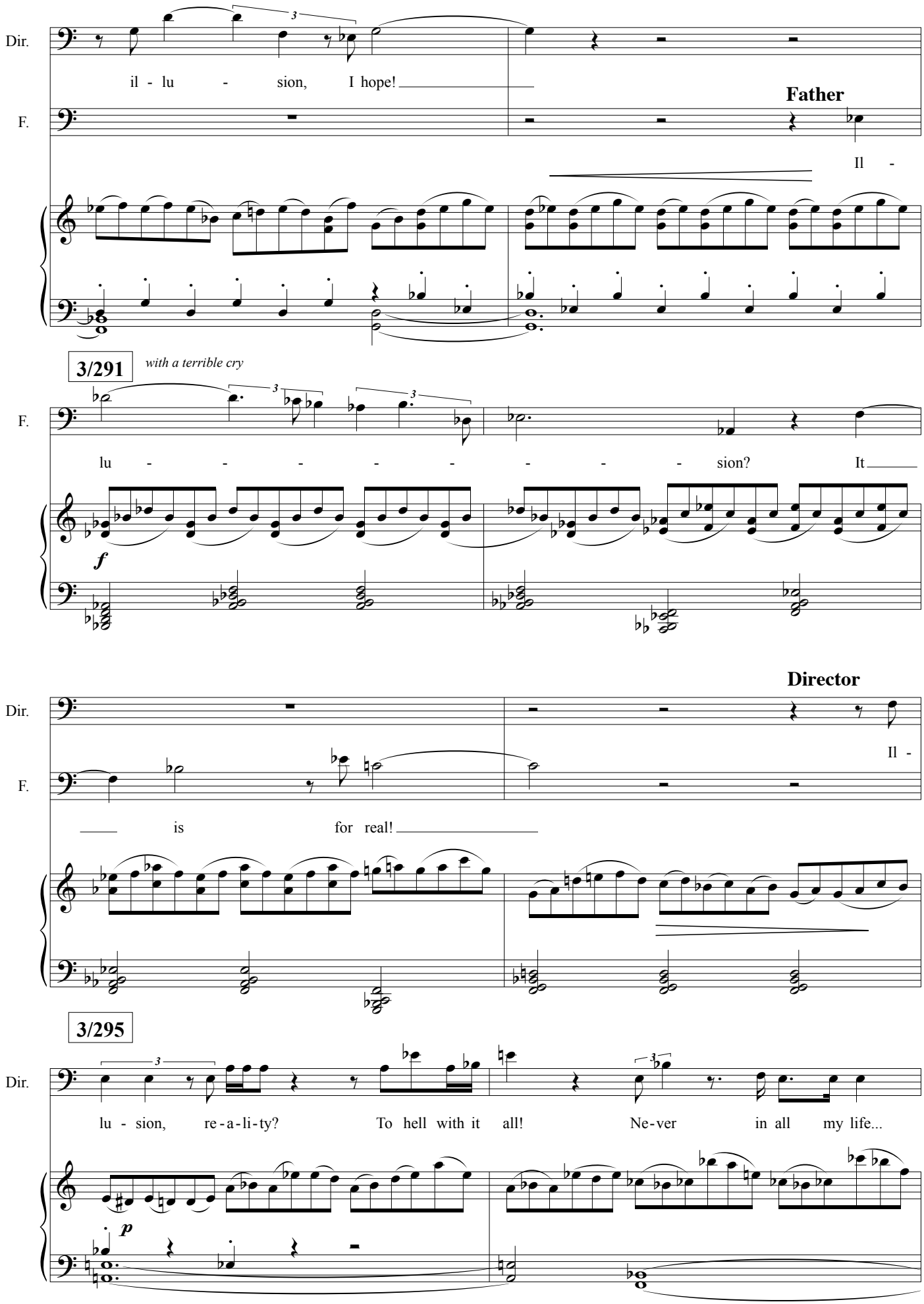
S.
quite still, with eyes of a
3
S.
mad - man, watch - - - ing the ba - by
3
A shot rings out .
Horrified, everyone goes slowly towards the BOY,
except for the DAUGHTER, who takes the dead GIRL into her arms.
The BOY is fatally wounded, and the others carry him off.
Mother
M.
My
S.
drow - ning...


M.
son!
Help!
M.
Help!
Dir.
Director
Is he woun - ded?
Daughter
She leaves, with the others
D.
Tru - ly,
dead!
Dir.
On - ly


Dir.
il - lu - sion, I hope!
F.
Father
Il -
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with a terrible cry
F.
lu - - - - - - - sion? It
f
Director
Dir.
Il -
F.
is for real!
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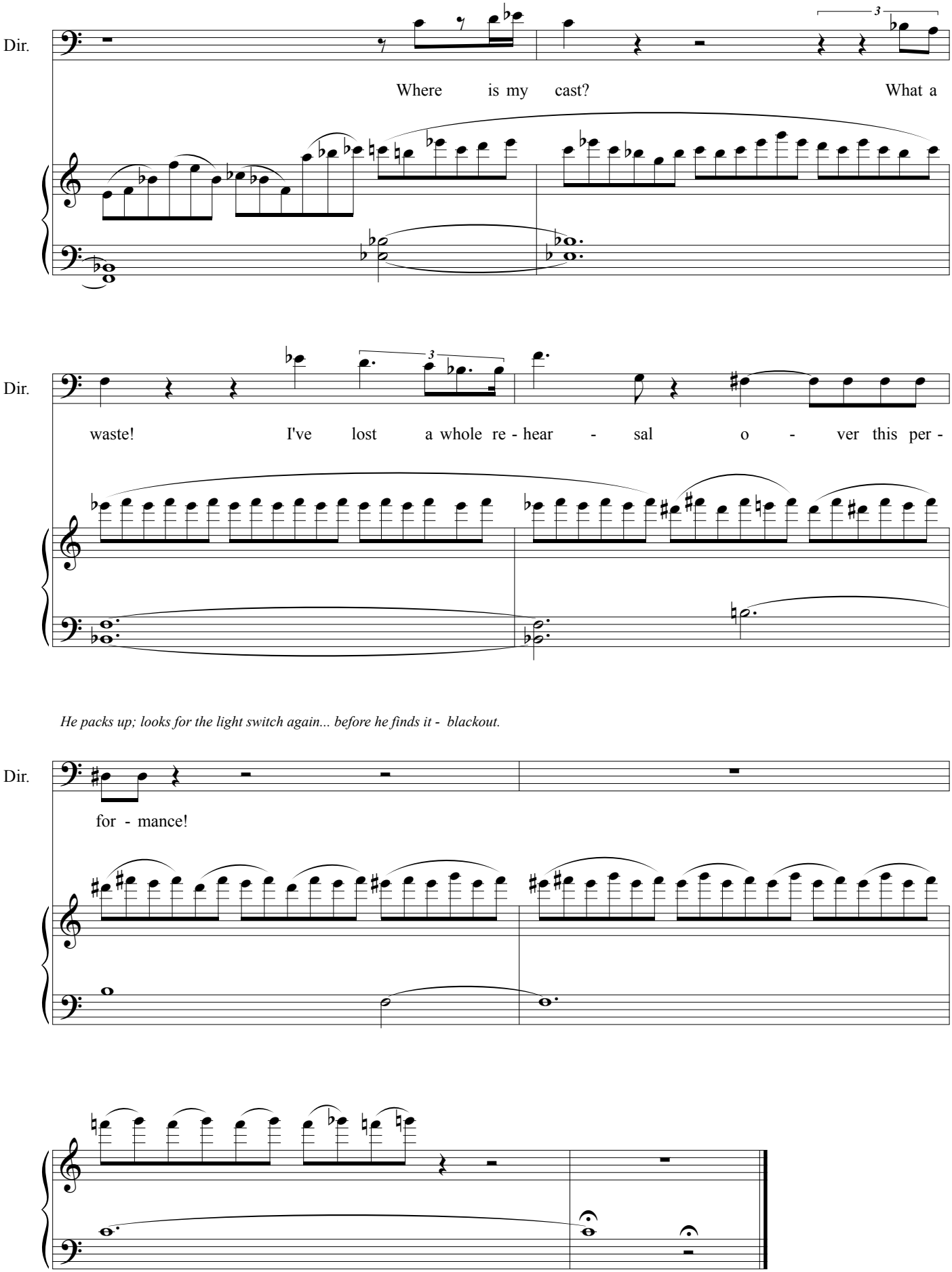
Dir.
lu - sion, re-a-li-ty? To hell with it all! Ne-ver in all my life...
p


Dir.
Where is my cast? What a
Dir.
waste! I've lost a whole re - hear - sal o - ver this per -
He packs up; looks for the light switch again... before he finds it - blackout.
Dir.
for - mance!