Opera With A Title
or The Audience

chamber opera

after Federico Garcia Lorca

music by

Edward Lambert

Score

Opera With A Title
or The Audience

music by Edward Lambert
text by the composer after Federico Garcia Lorca

Characters:

THE SPECTATOR, a Fascist sympathiser - *bass*
DIRECTOR (FEDERICO), a playwright & impresario (male) - *mezzo-soprano*
MANUEL, a stagehand - *baritone*
SOFIA, a singer - *soprano*
JOSÉ, a singer - *tenor*

The Tenor, Baritone & Bass also appear as
THE THREE WIZARDS on WHITE HORSES

(The DIRECTOR pre-records the off-stage voice of the Nightingale)

Instruments:

Horn in F
Violin
Cello
Electronic harpsichord (full-range instrument, touch-sensitive & with sustaining pedal)

(The instruments may be amplified and the harpsichord sound should dominate)

Duration: about 48 minutes

The score is notated in C

Full score & vocal score/keyboard edition available

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16/05/2017

Composer's note

The script for *Opera With A Title* has been extracted and freely arranged from two plays by Lorca, *El publico* and *Comedia sin título*; they are considered 'impossible' plays, an experimental theatre of the imagination and of the sub-conscious, and both are incomplete. In several ways, the two plays are connected and constitute a search for a new form of theatrical expression; like many works of the period, they also call for a new morality of personal freedom. Both examine the nature of illusion and reality, confusing actors inside and outside their roles with audience members inside and outside the 'play'. This androgyny is mirrored in the relationships between some of the characters, with *The Audience* in particular containing episodes of homoeroticism. Both works also feature the character of Director/Author/Playwright/Impresario revealing the pre-occupations of Lorca himself who directed a national touring company in the years of the Socialist government.

Synopsis

This surrealist opera concerns a troupe of actors in the time of civil war. What the actors are playing, and what is happening to them in the real world, are confused: they bring their fantasies to bear on their performances while their characters invade their own personalities. Thus, role-play and questions of gender are examined, each from the other's viewpoint, as well as the nature of theatre and its relevance to everyday life.

A performance of *Romeo and Juliet* has just taken place. The SPECTATOR, *bass*, is offended by the portrayal of Juliet by a male. FEDERICO, the DIRECTOR, *mezzo-soprano*, defends his desire to re-invent the theatre and portray the realities of the world outside.

A rehearsal gets underway: featuring characters from Shakespeare, SOFIA, the company *soprano,* plays VENUS who's in love with ADONIS played by the *tenor,* JOSÉ. They argue, however, and the latter falls for the SPECTATOR who invades the stage and joins in the love-making as JULIUS CAESAR. Meanwhile, MANUEL, a stagehand, *baritone,* has a crush on the DIRECTOR who is threatening to give up the theatre. His passionate protestations are not reciprocated and, wearing an ass's head, he sings a Spanish ballad about the qualities of masks.

Shots are heard and news arrives that a revolution has broken out; the troops are heading their way. For the DIRECTOR, it is time to bring the theatre crumbling down. SOFIA fears for the safety of her children at home. JOSÉ is for the rebels, while the SPECTATOR is revealed as a Fascist. MANUEL re-starts his song and, as tensions rise, the SPECTATOR gets out his pistol. He is about to shoot JOSÉ but the DIRECTOR steps between them and is killed instead. The theatre is bombed and all is dark.

SOFIA as JULIET welcomes THE THREE WIZARDS ON WHITE HORSES into her tomb-like bed but, tired of their romantic serenading, insists on taking the lead; this erotic scene evaporates at dawn. As the dust settles and daylight returns, MANUEL, JOSÉ and the SPECTATOR reflect on what the drama has achieved. SOFIA emerges from her tomb in a blaze of glory and the DIRECTOR flies down from heaven. Now the audience can enter.

Scene 1 - the theatre *page 4*
Scene 2 - a rehearsal *page 35*
Scene 3 - interlude in the auditorium *page 82*
Scene 4 - the theatre *page 88*
Scene 5 - Juliet's tomb *page 112*
Scene 6 - the theatre with no roof *page 139*

Score

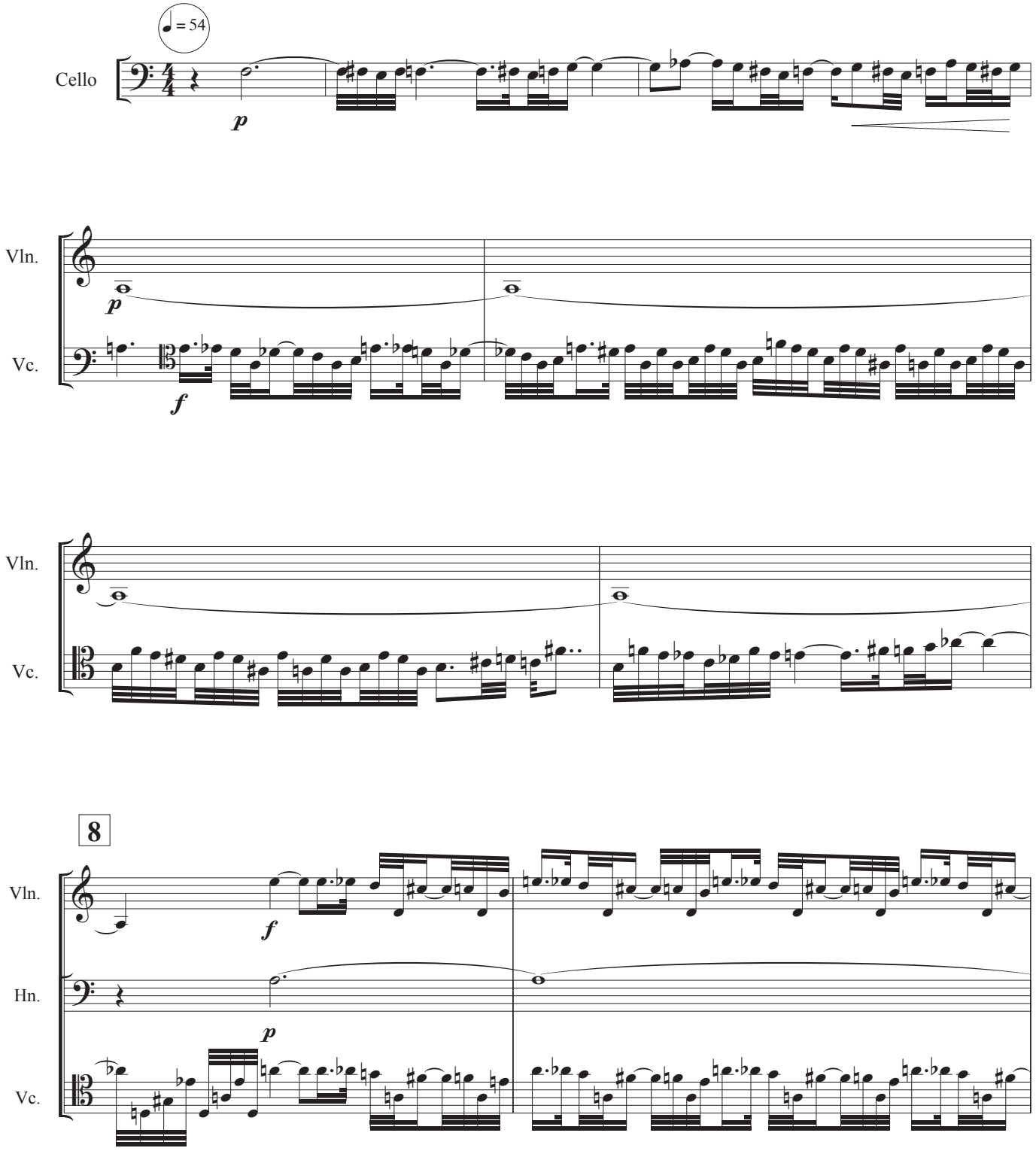
Opera With A Title

Edward Lambert

after Federico Garcia Lorca

SCENE ONE

In a theatre. Spain. Civil War has recently broken out. The action takes place both on stage and in the auditorium. In the stalls is the Directors's desk and on stage are the paraphernalia of other productions, including a forest and the tomb of the Capulets, and a screen behind which the cast change their costumes every now and again. The DIRECTOR is on the stage in deep thought.



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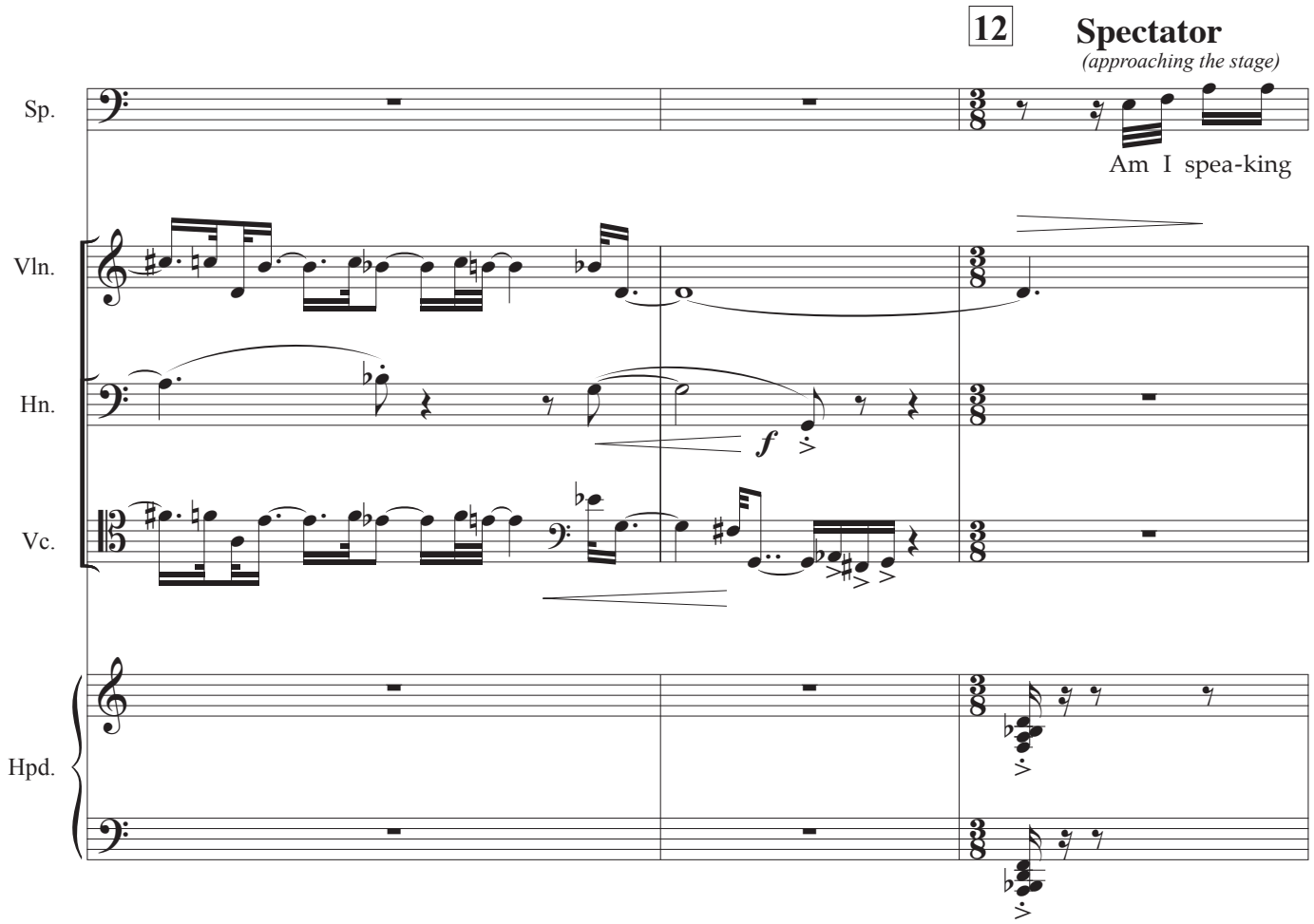
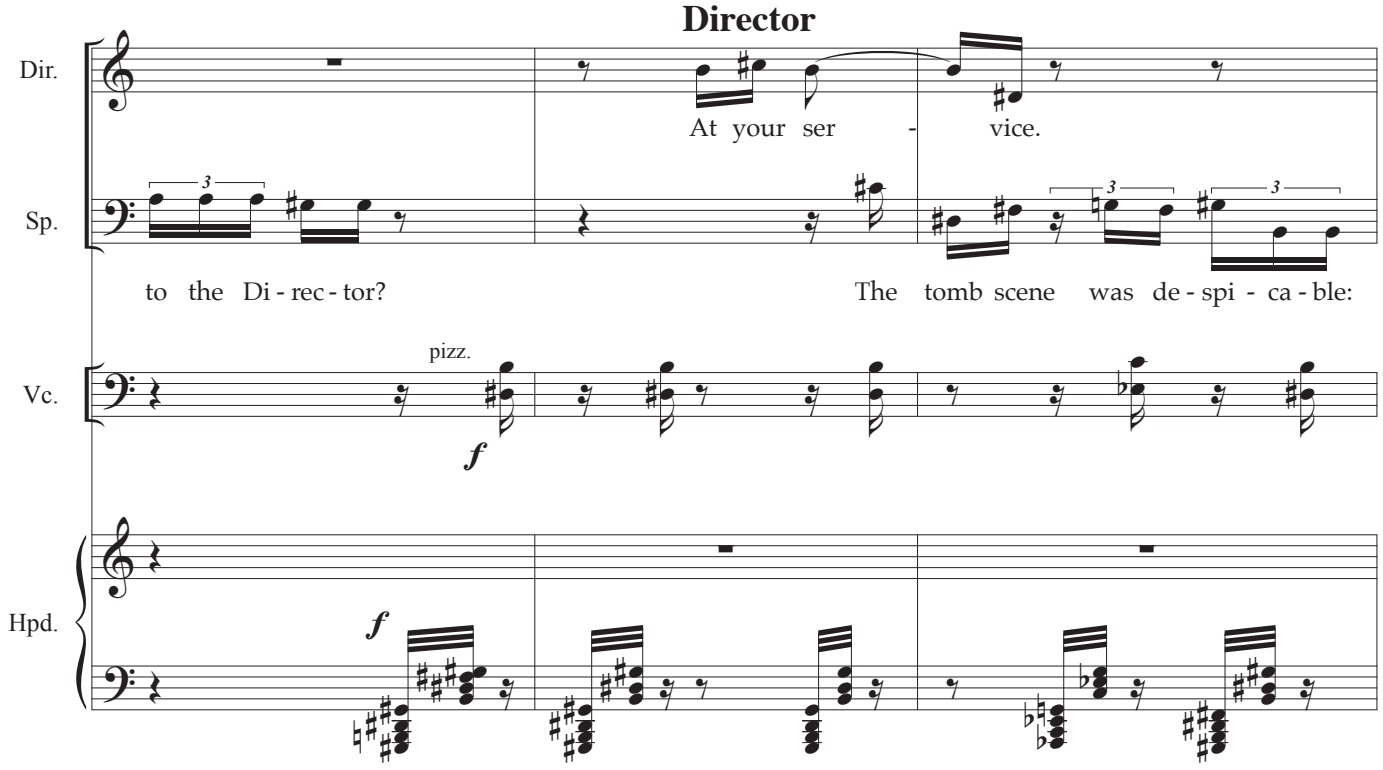
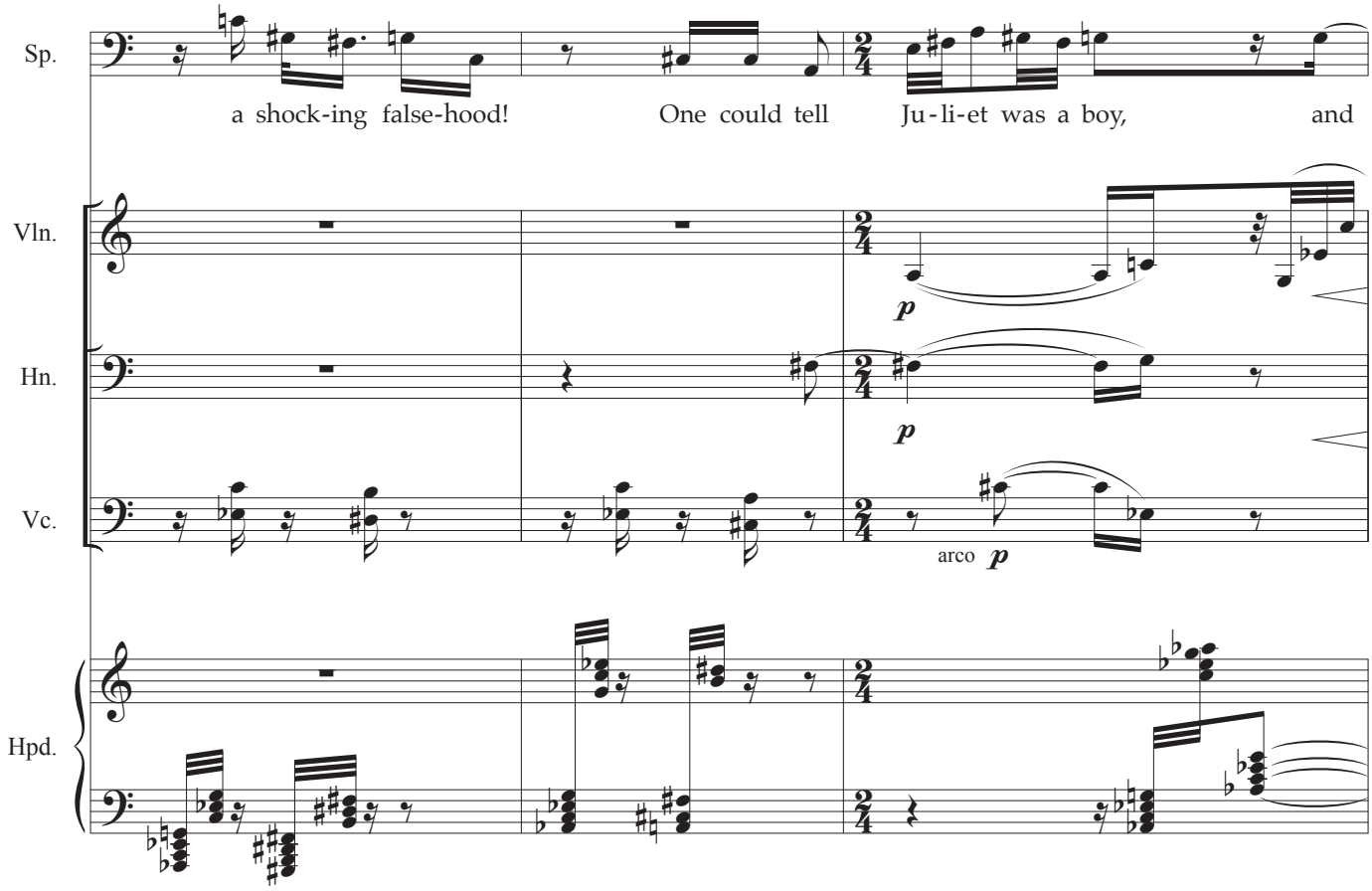
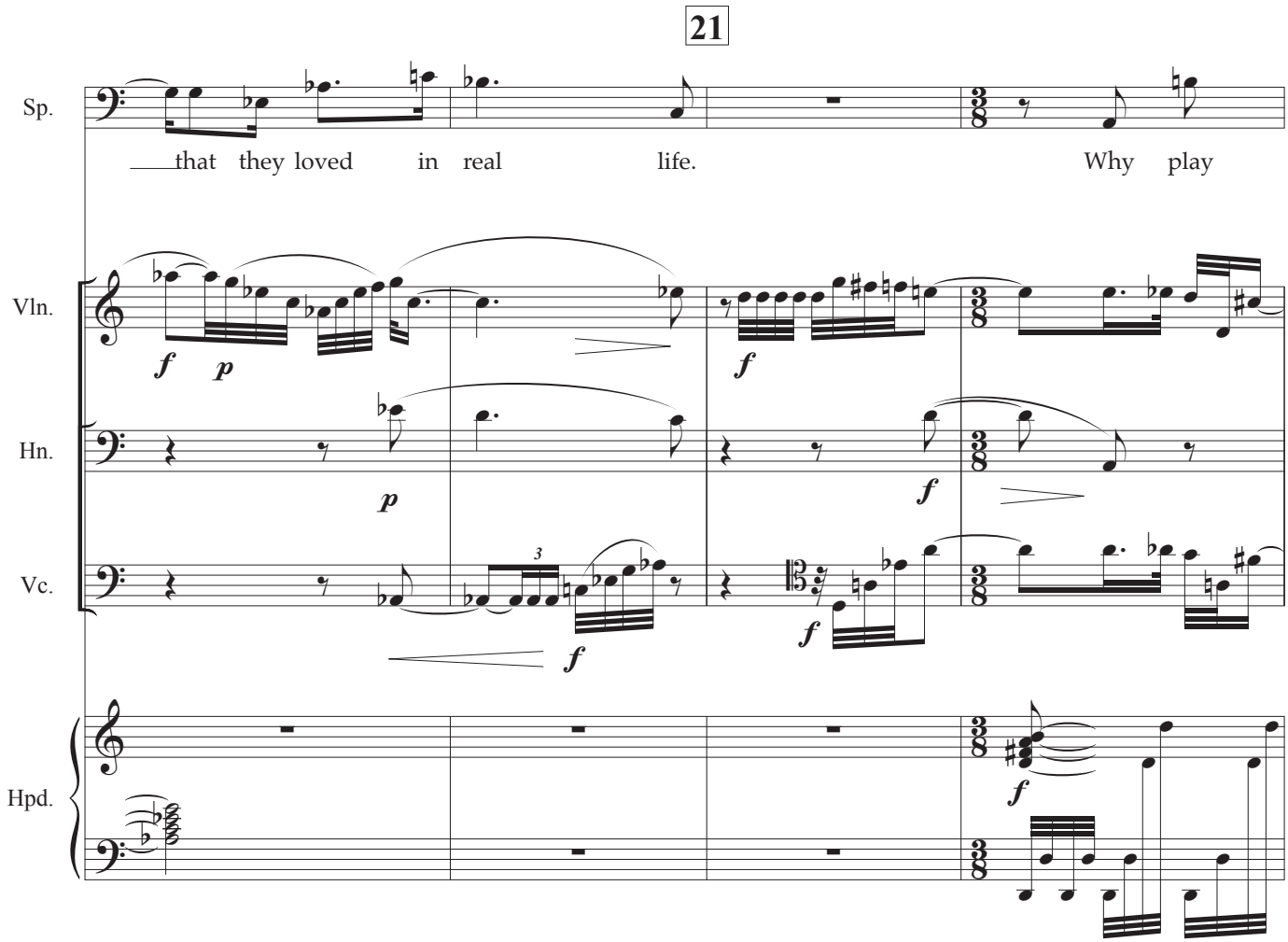

12
Spectator
(approaching the stage)
Sp.
Am I spea-king
Vln.
Hn.
f
Vc.
Hpd.


Director
Dir.
At your ser - vice.
Sp.
to the Di - rec - tor?
The tomb scene was de - spi - ca - ble:
pizz.
Vc.
f
Hpd.
f


Sp.
a shock-ing false-hood! One could tell Ju-li-et was a boy, and
Vln.
p
Hn.
p
Vc.
arco p
Hpd.


21
Sp.
that they loved in real life. Why play
Vln.
f p
f
Hn.
p
f
Vc.
3
f
f
Hpd.
f

Manuel *(passing across the stage carrying an ass's head)*

Man. It's all the same to me that

Sp. tra - ge - dy so hack-neyed?

Vln.

Vc.

Hpd.

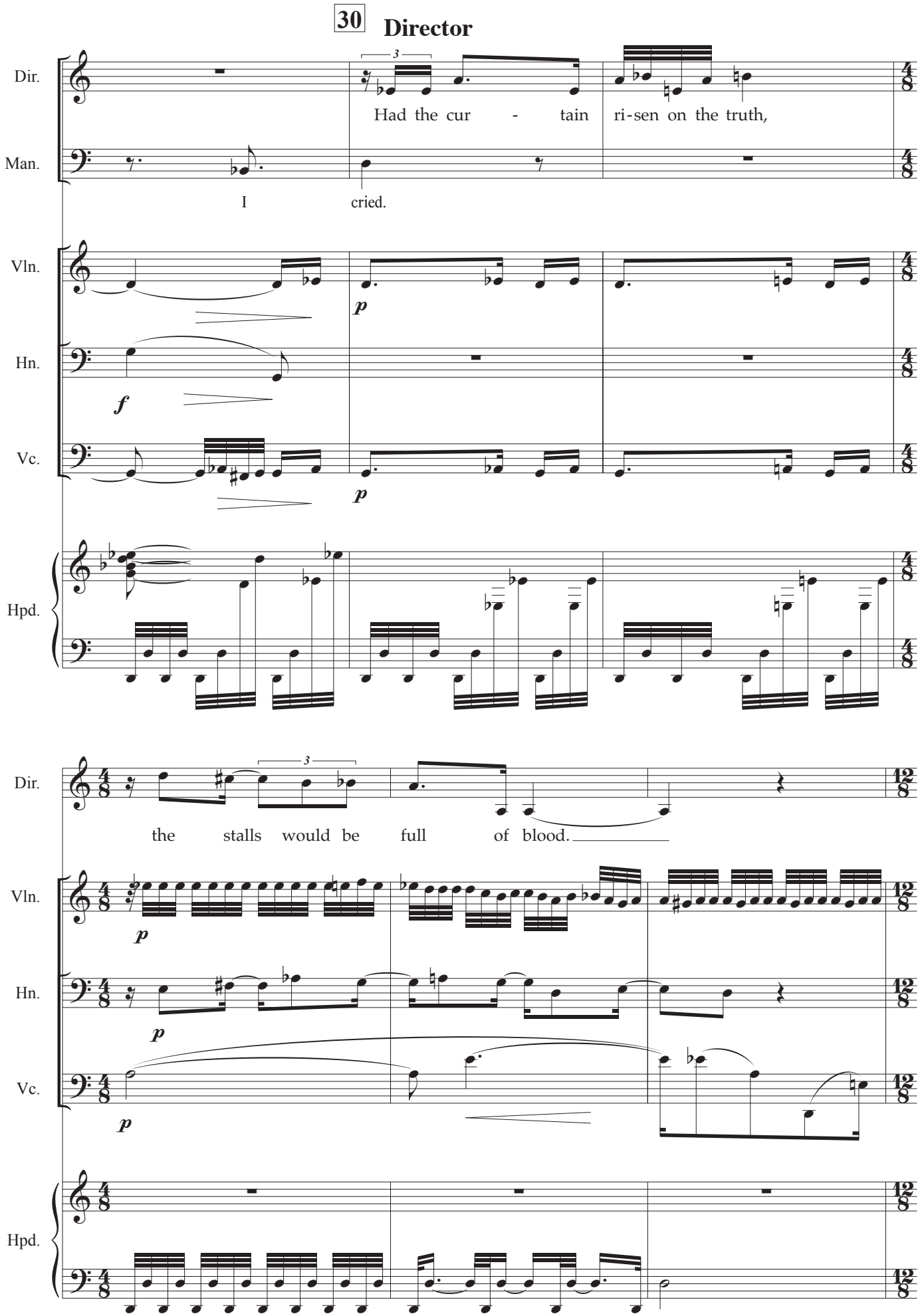
Man. she was a boy. He looked love - ly!

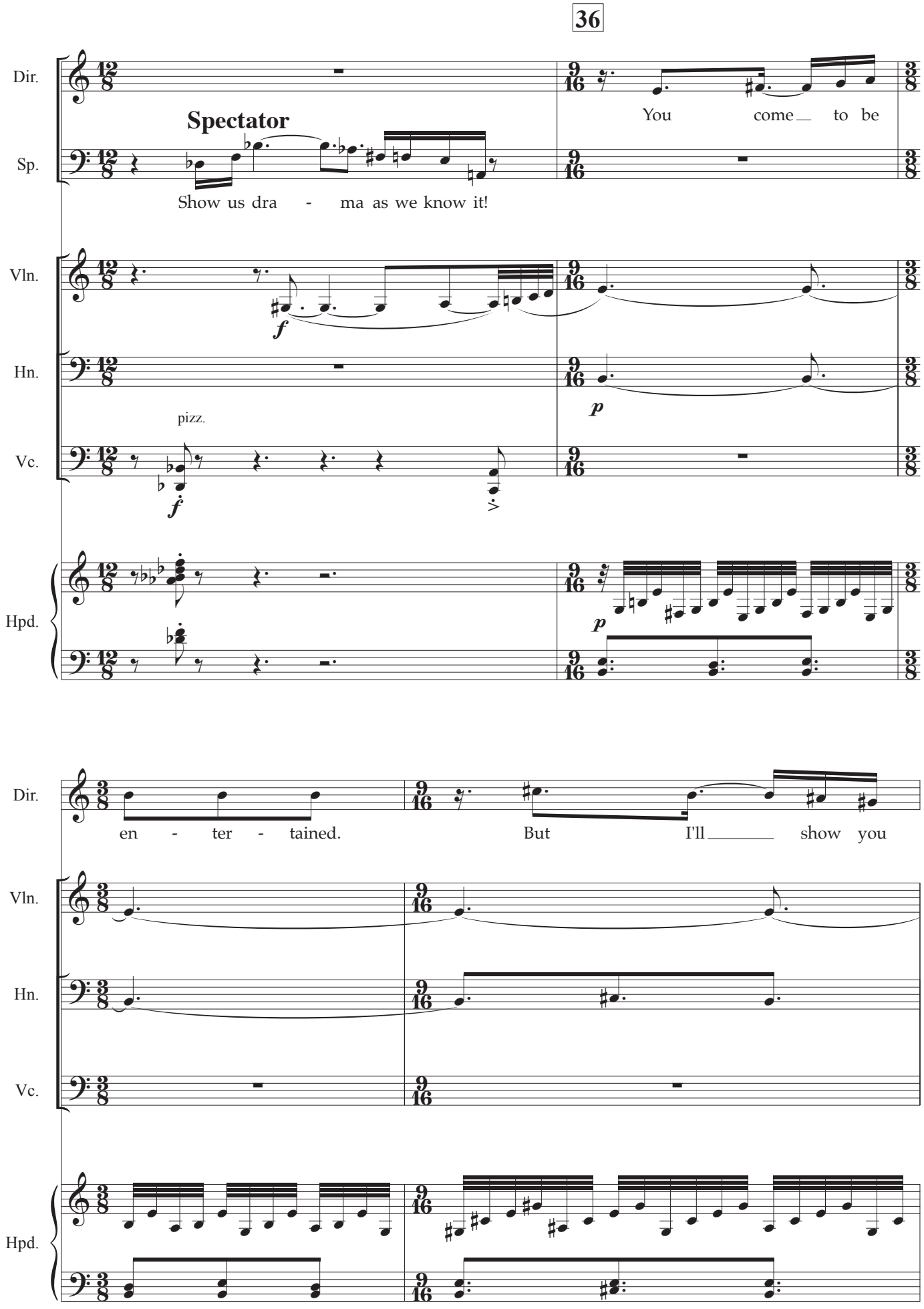
Vln.

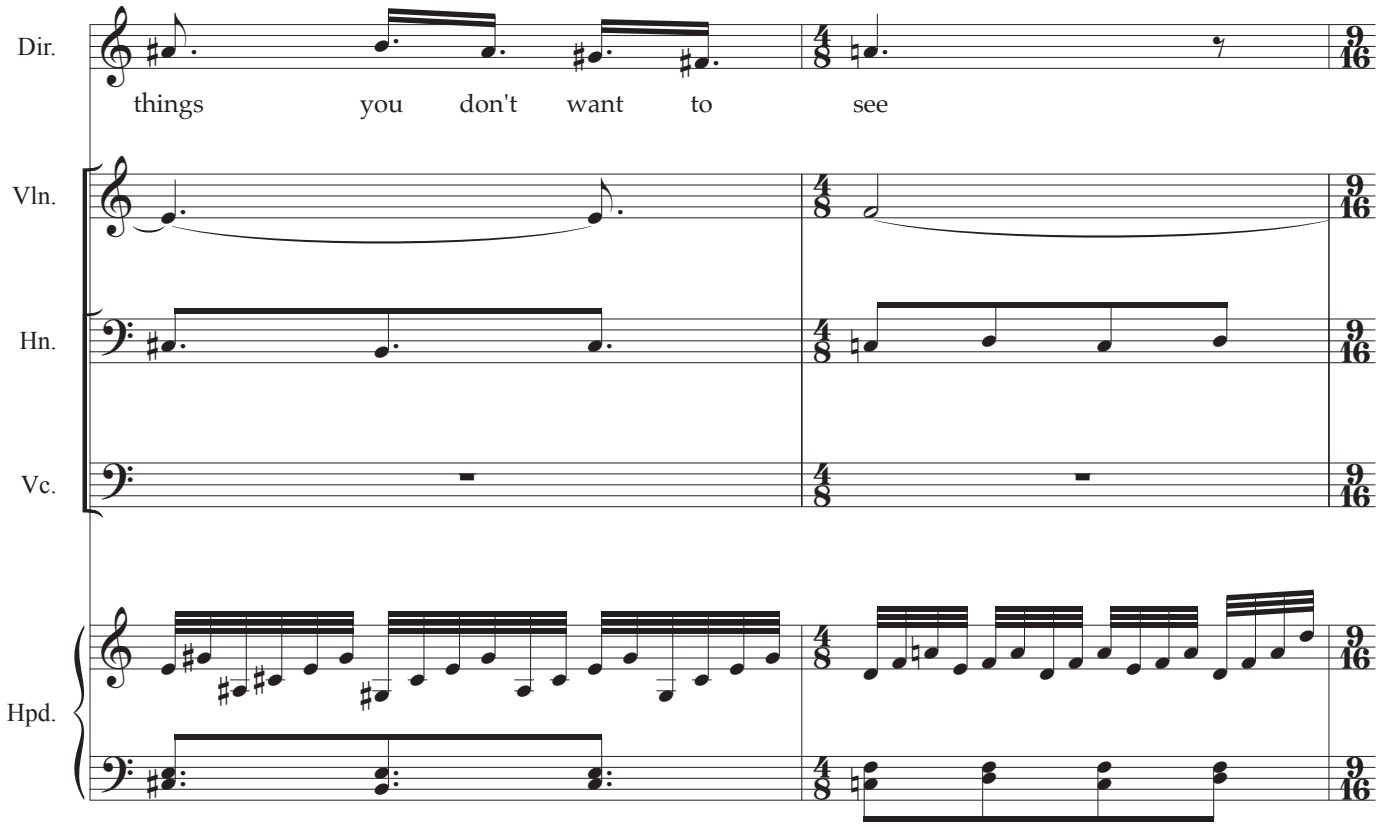
Hn. *p*

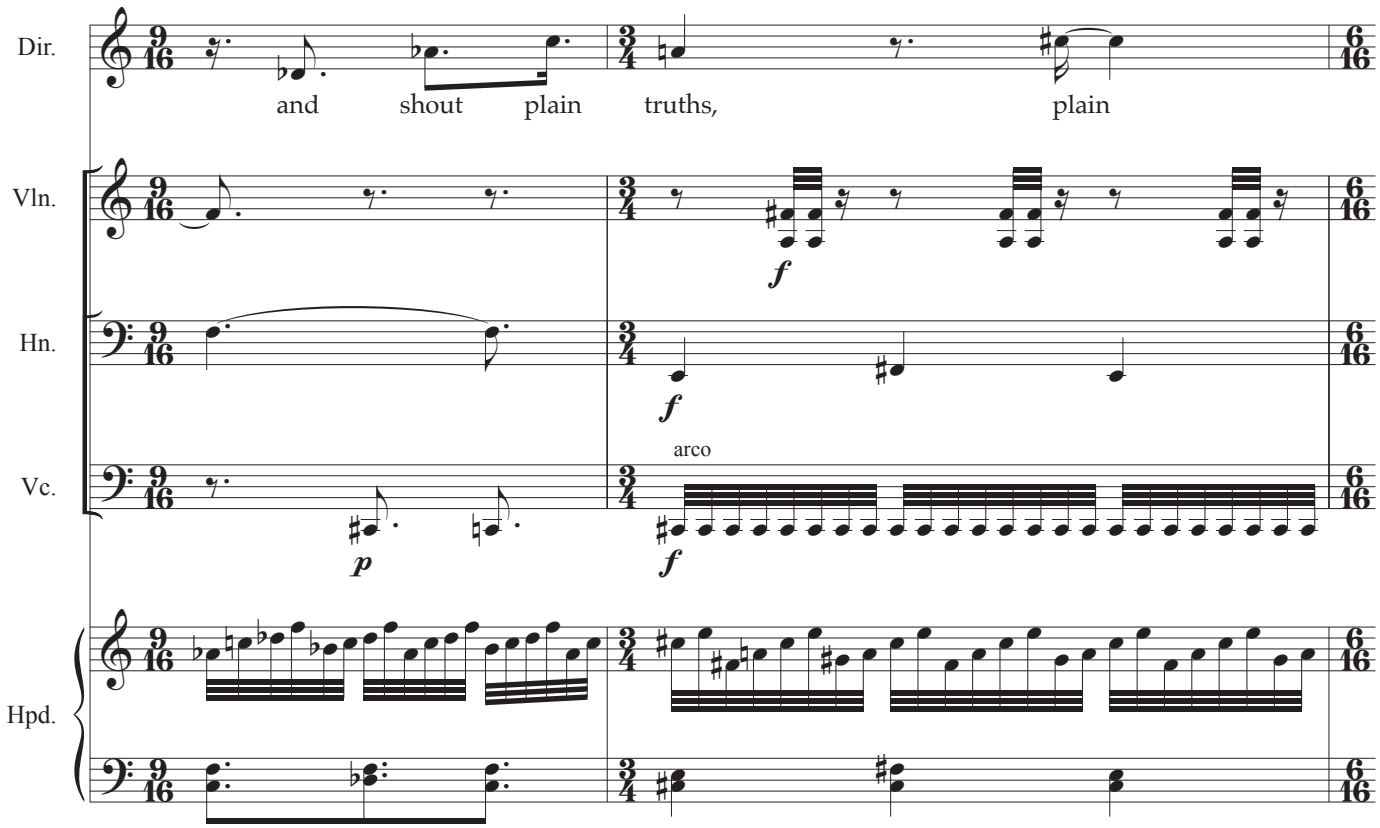
Vc.

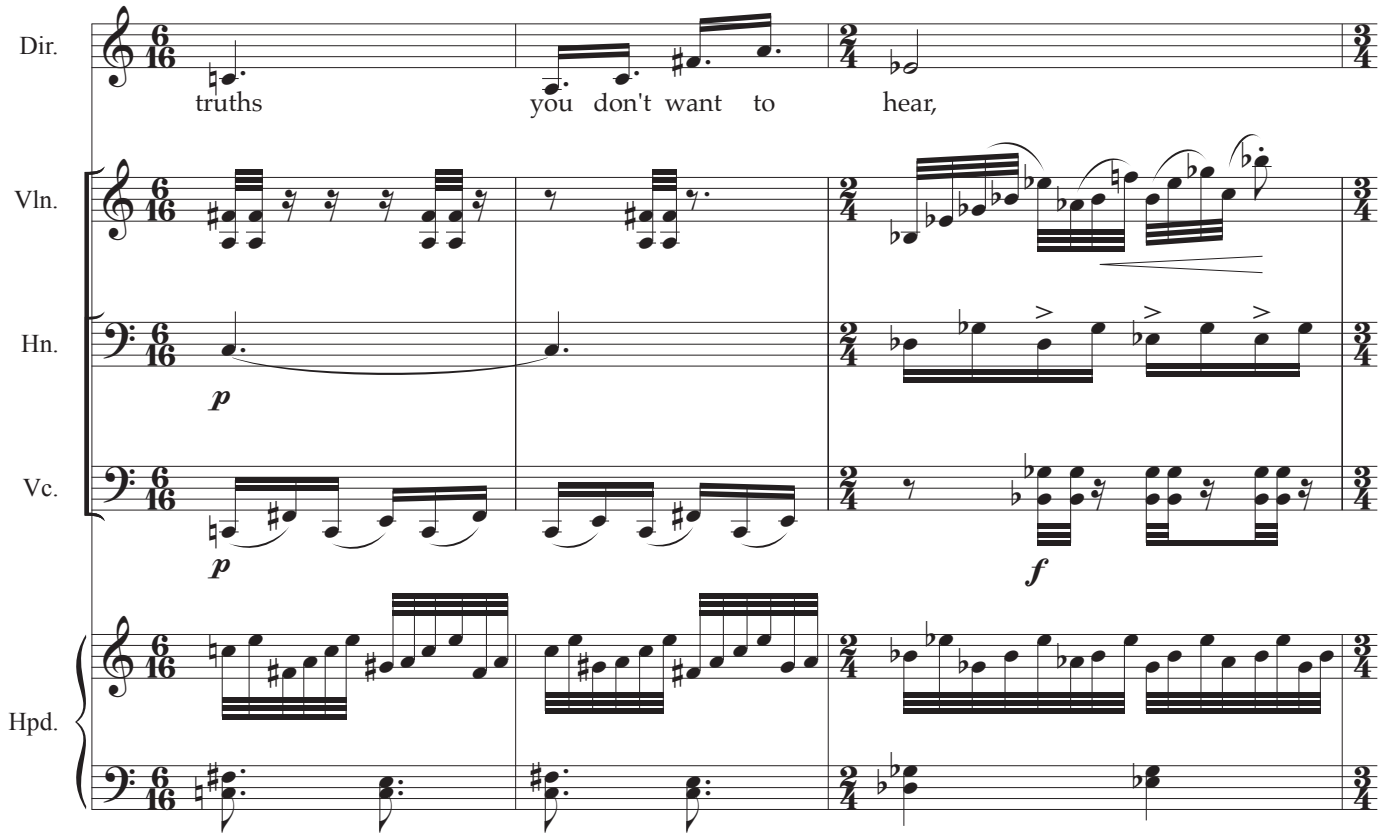
Hpd.

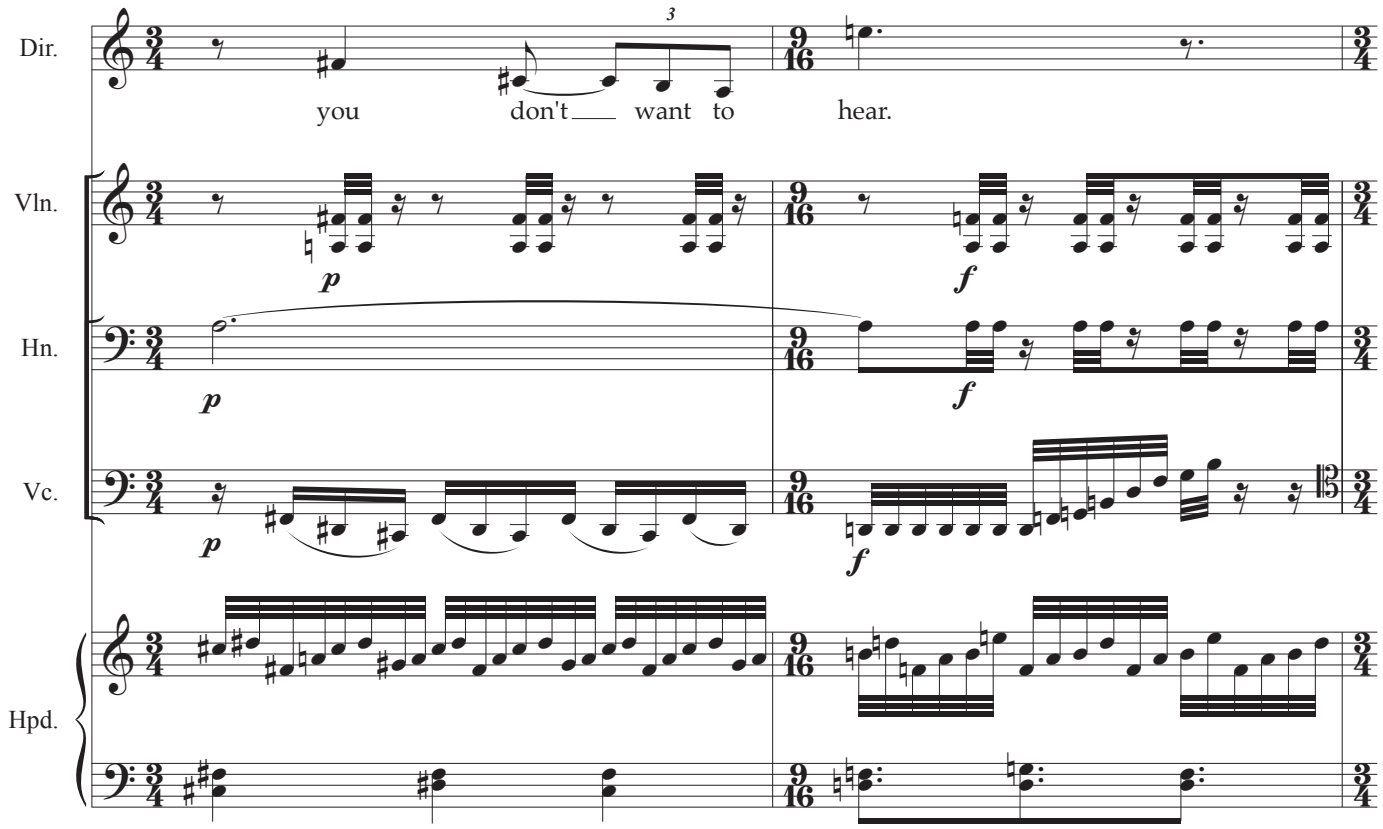

30
Director
Dir.
Had the cur - tain ri-sen on the truth,
Man.
I cried.
Vln.
Hn.
Vc.
Hpd.
Dir.
the stalls would be full of blood.
Vln.
Hn.
Vc.
Hpd.

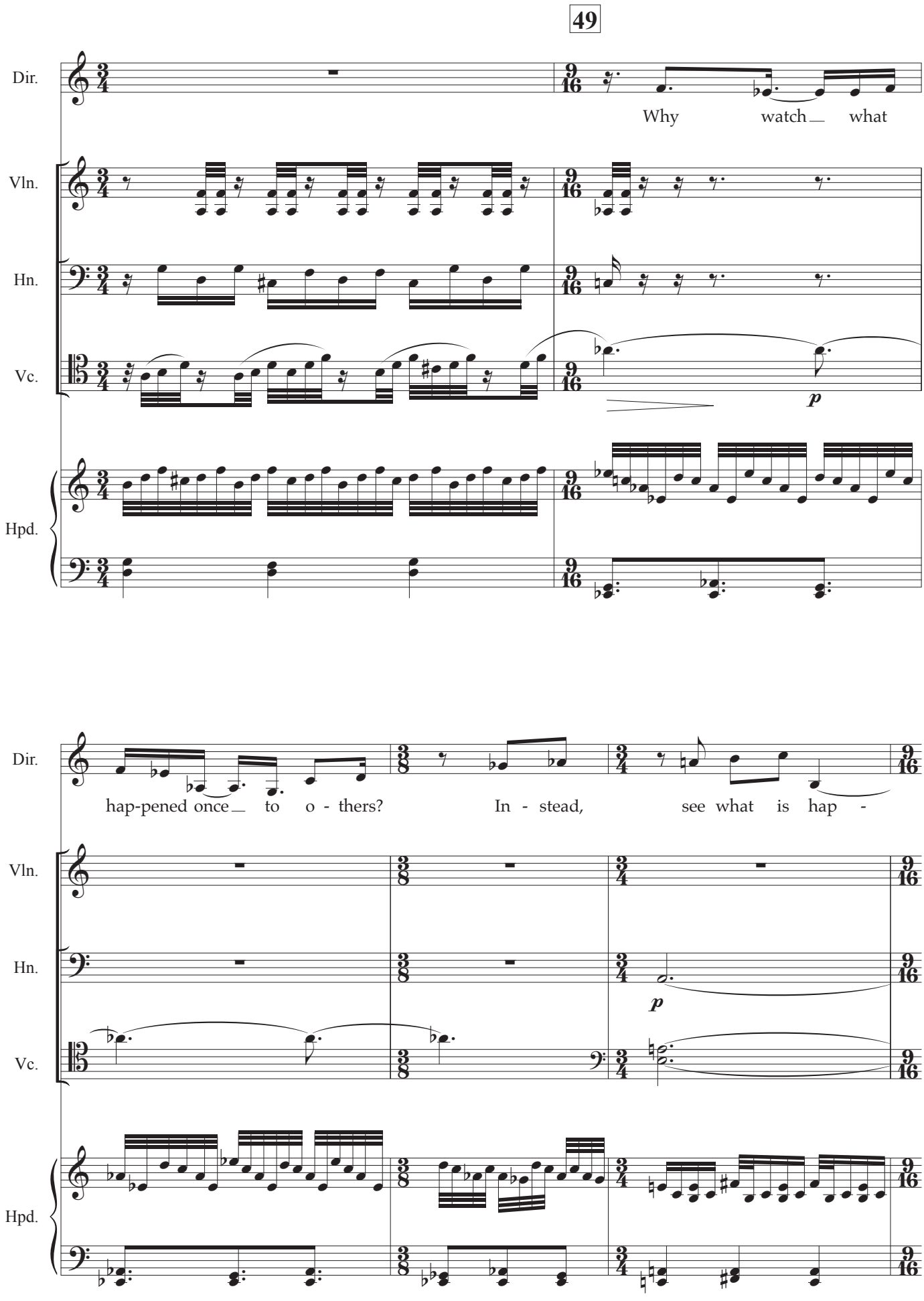

36
Dir.
Spectator
You come to be
Sp.
Show us dra - ma as we know it!
Vln.
f
Hn.
p
pizz.
Vc.
f
Hpd.
p
Dir.
en - ter - tained.
But I'll show you
Vln.
Hn.
Vc.
Hpd.

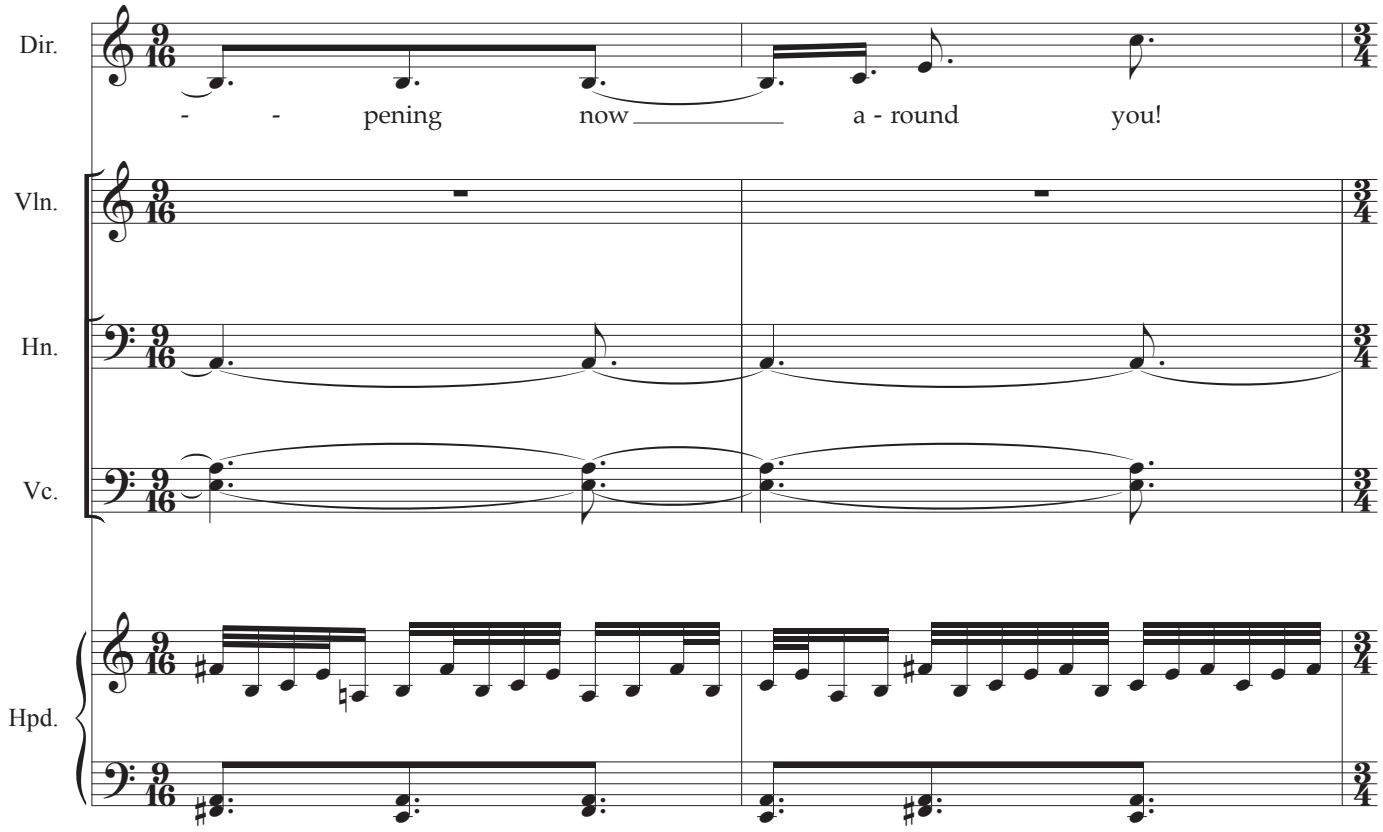

Dir.
things you don't want to see
Vln.
Hn.
Vc.
Hpd.

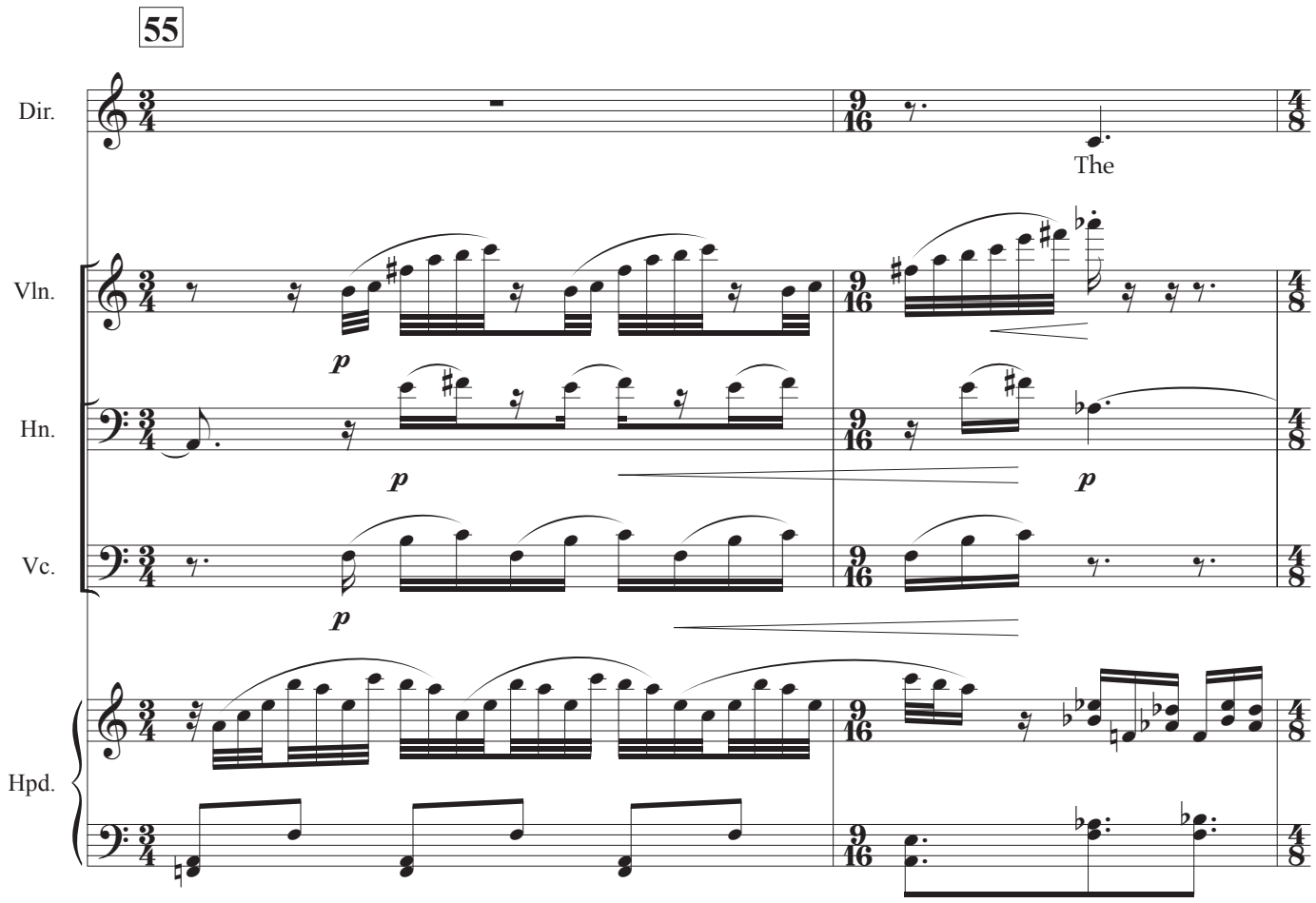

Dir.
and shout plain truths, plain
Vln.
Hn.
Vc.
arco
Hpd.

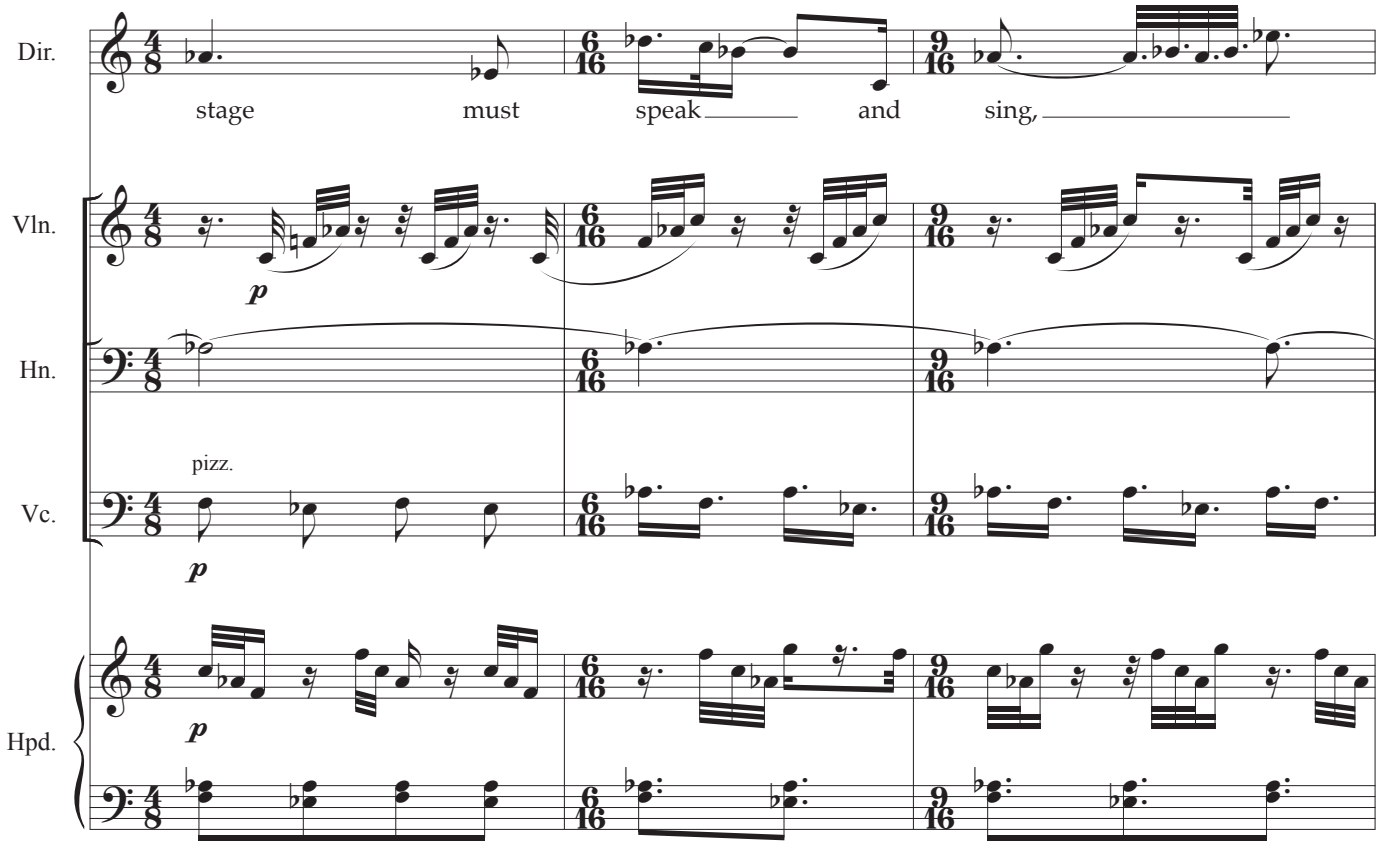

Dir.
truths
you don't want to hear,
Vln.
Hn.
Vc.
Hpd.

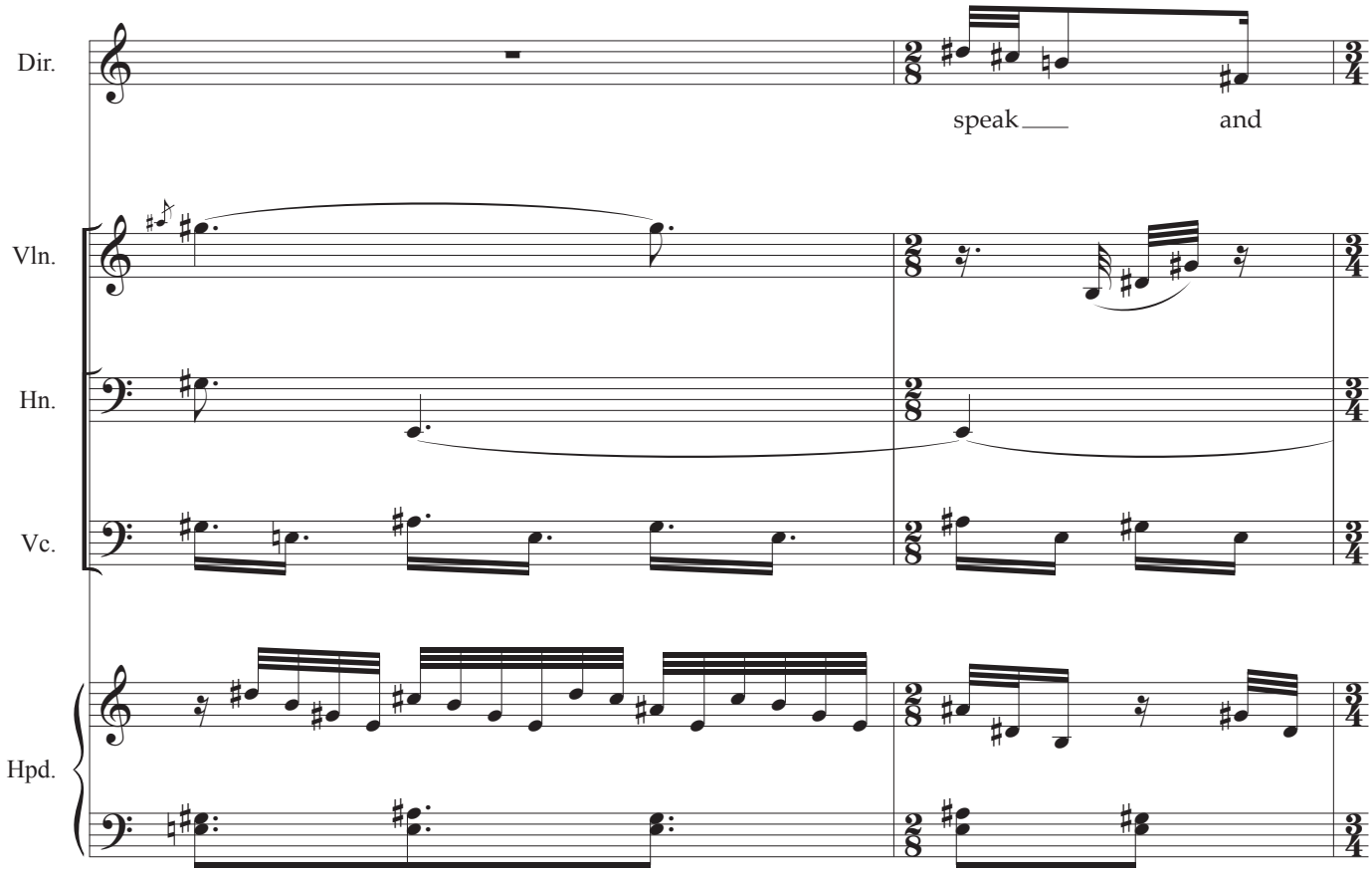

Dir.
3
you don't want to hear.
Vln.
Hn.
Vc.
Hpd.

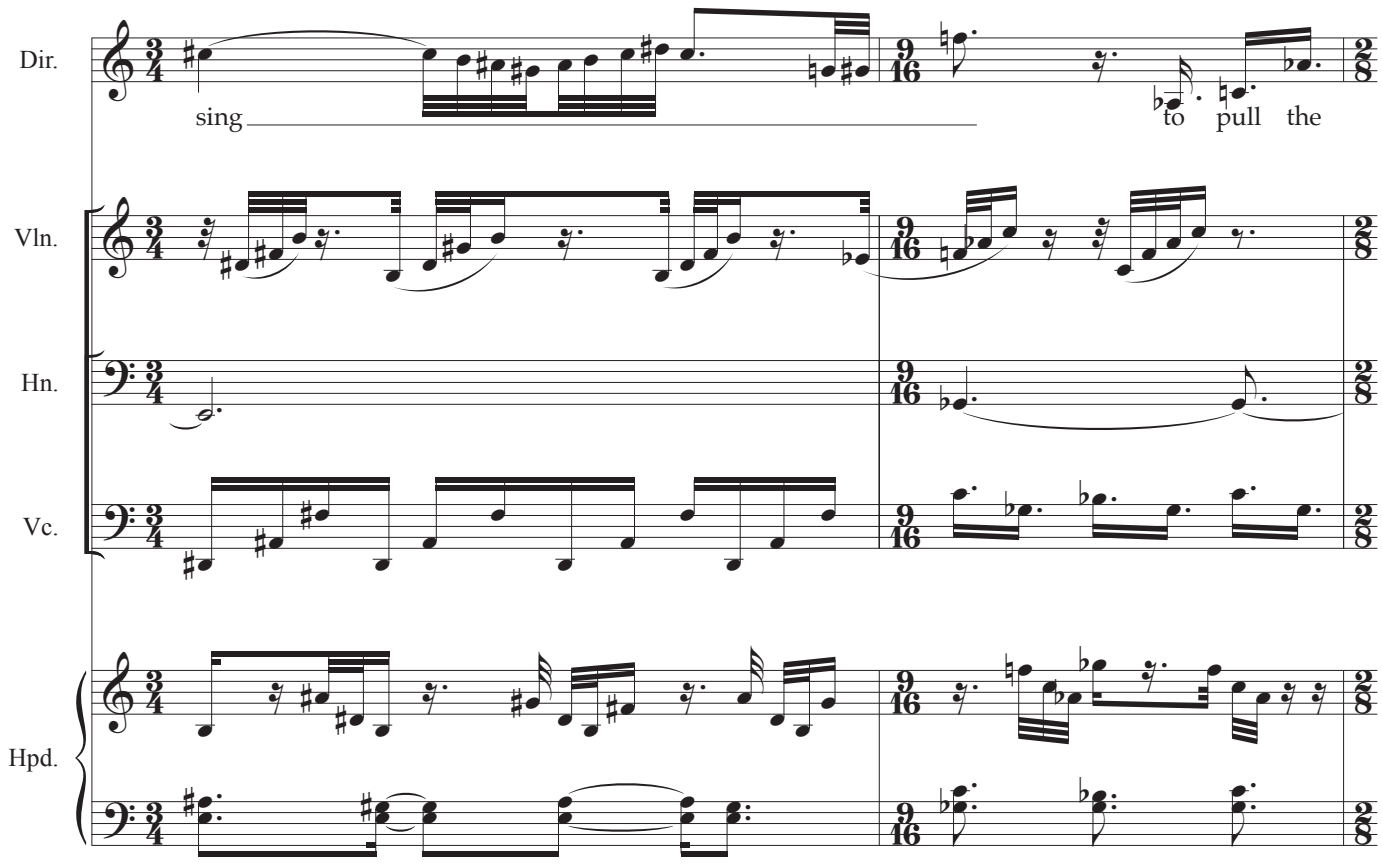

49
Dir.
Why watch what
Vln.
Hn.
Vc.
p
Hpd.
Dir.
hap-pened once to o - thers? In - stead, see what is hap -
Vln.
Hn.
p
Vc.
Hpd.

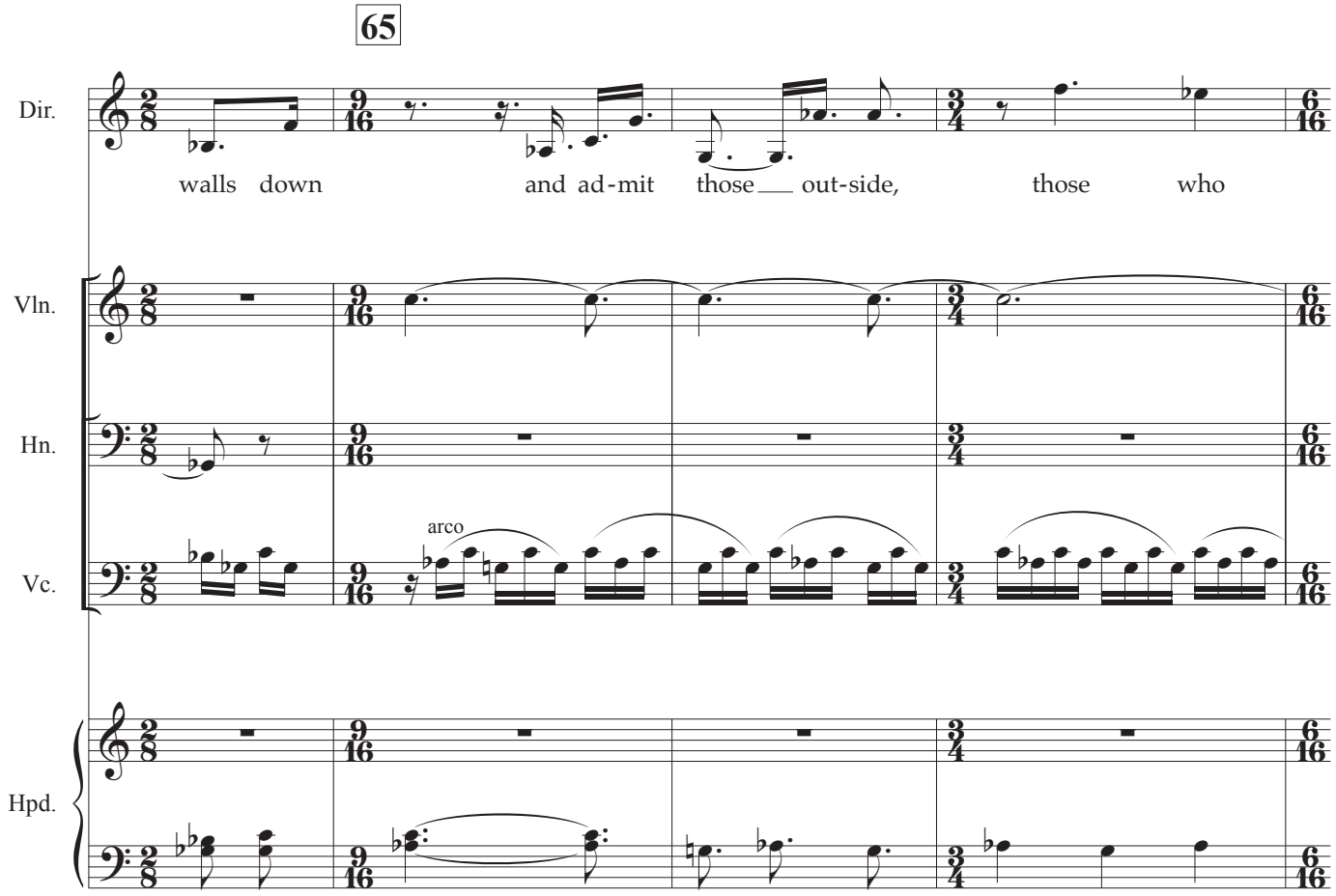

Dir.
- - pening now a - round you!
Vln.
Hn.
Vc.
Hpd.

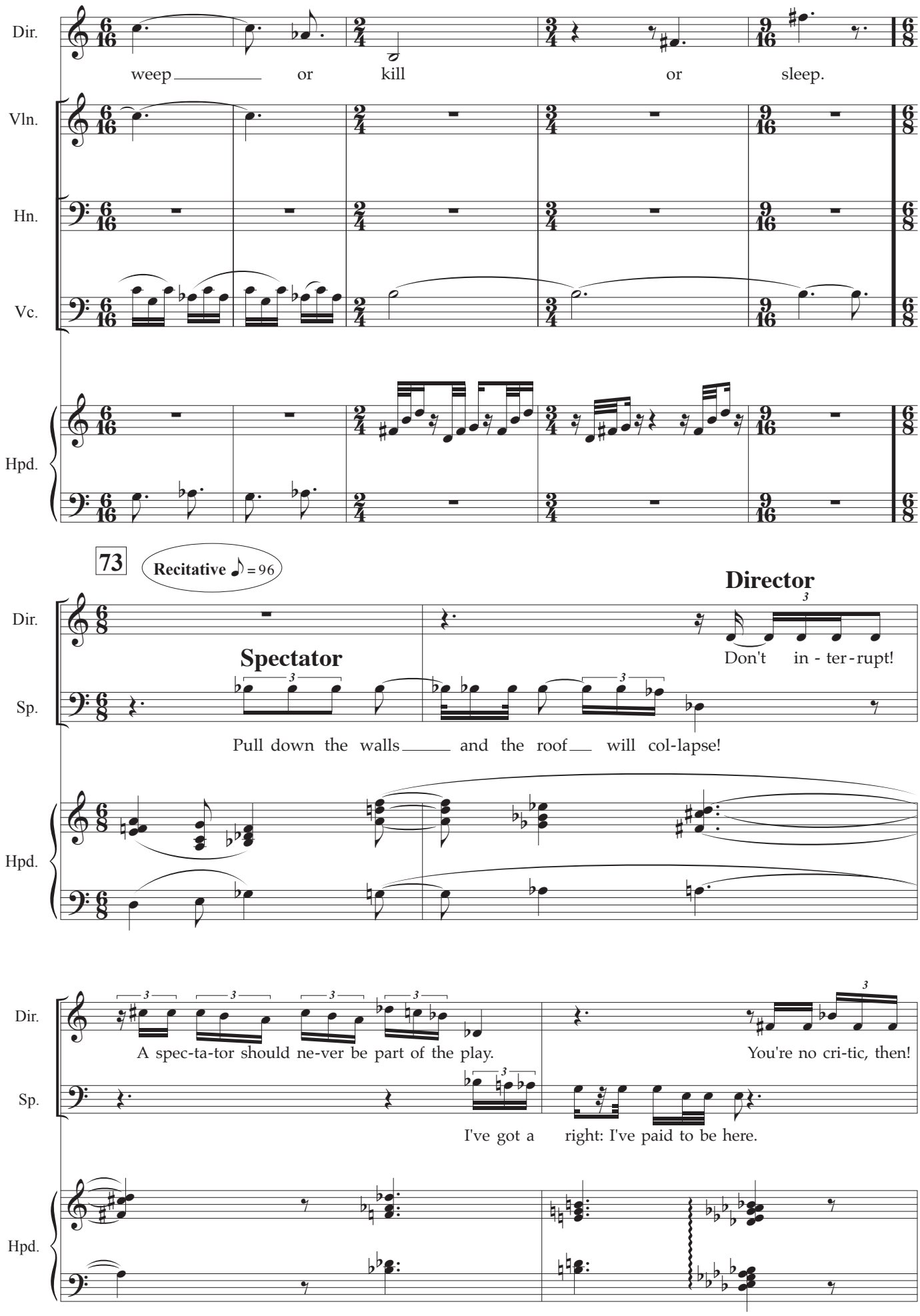

55
Dir.
The
Vln.
Hn.
Vc.
Hpd.
p
p
p
p

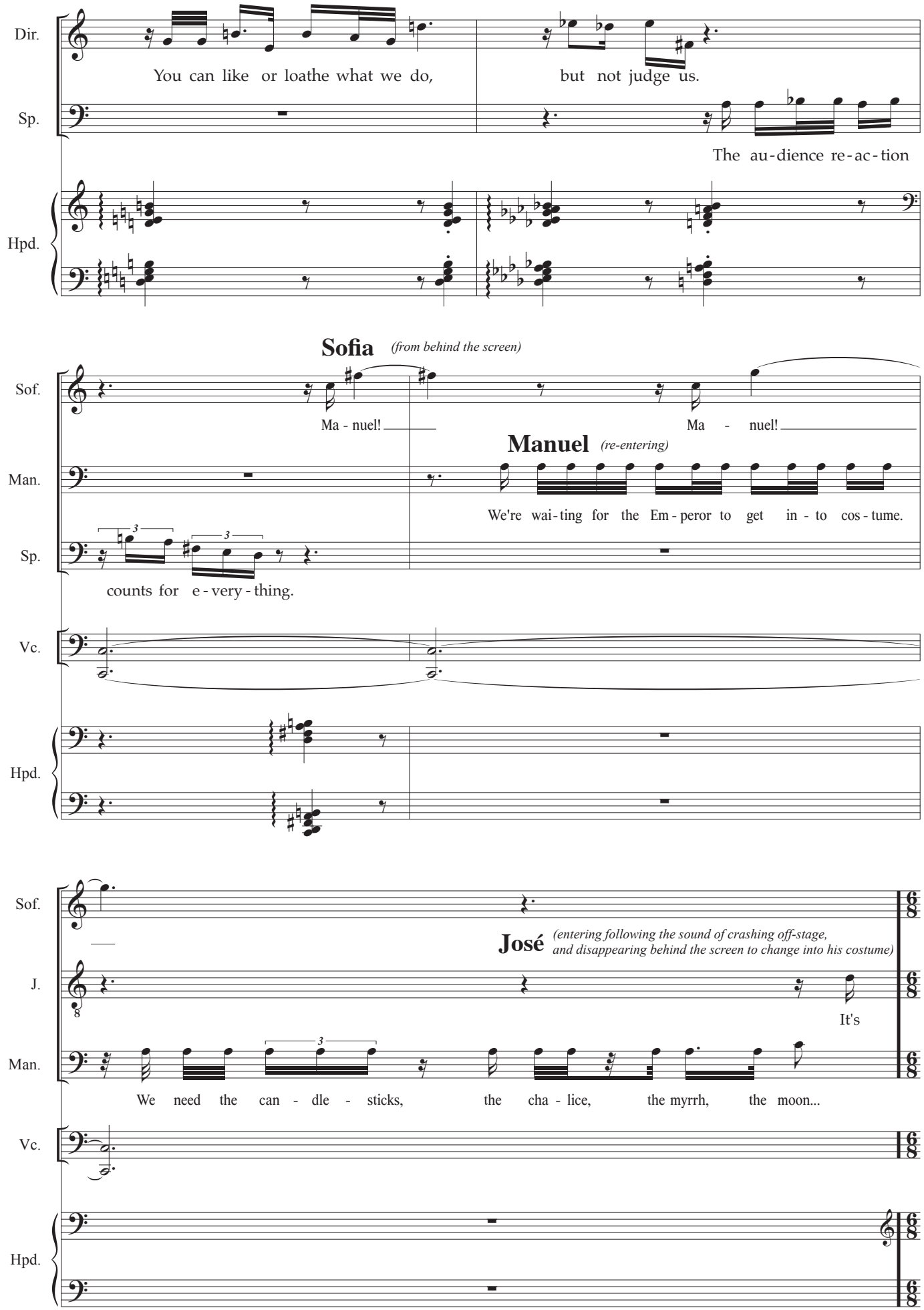

Dir.
stage must speak and sing,
Vln.
p
Hn.
pizz.
Vc.
p
Hpd.
p

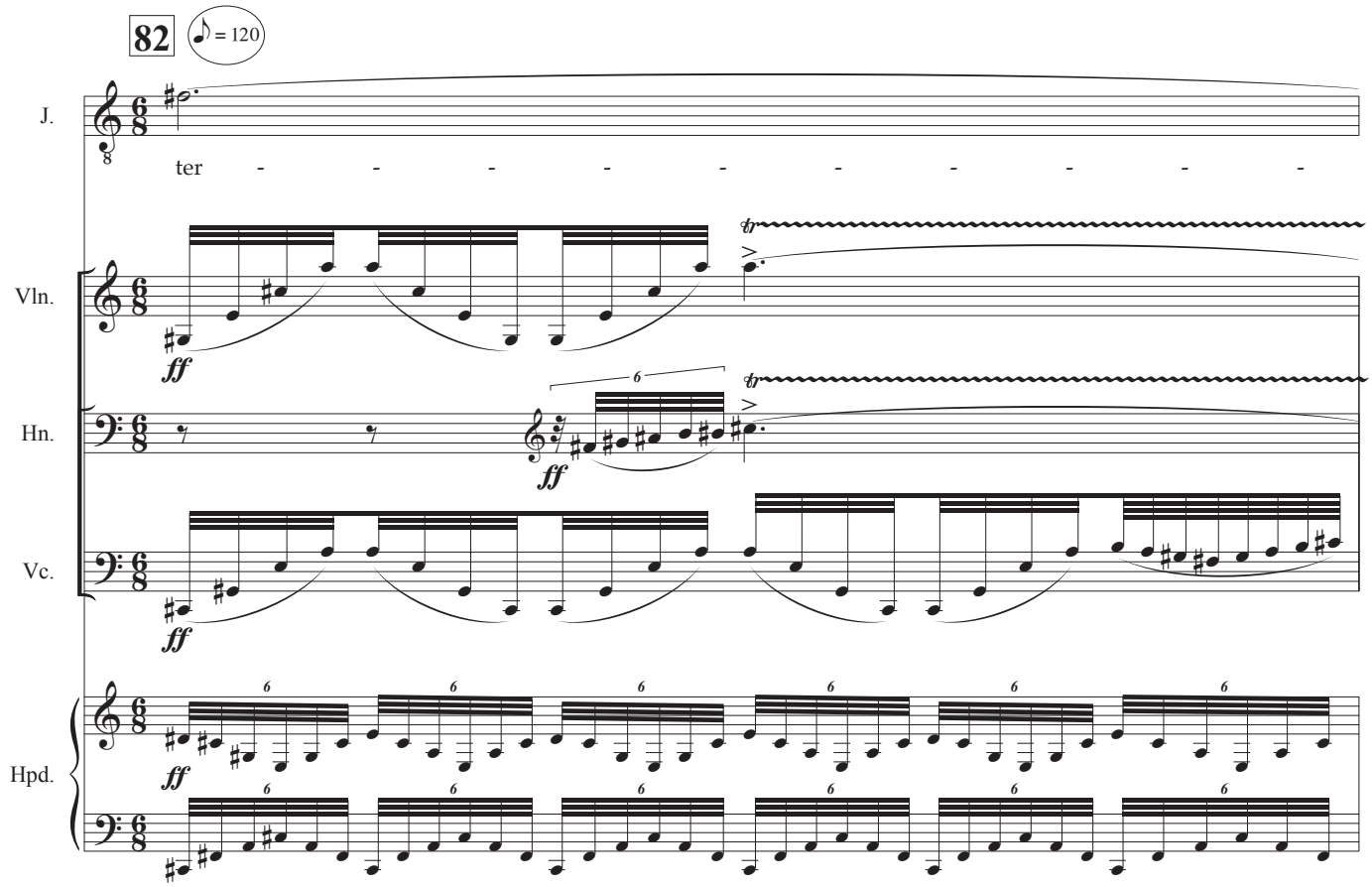

Dir.
speak and
Vln.
Hn.
Vc.
Hpd.

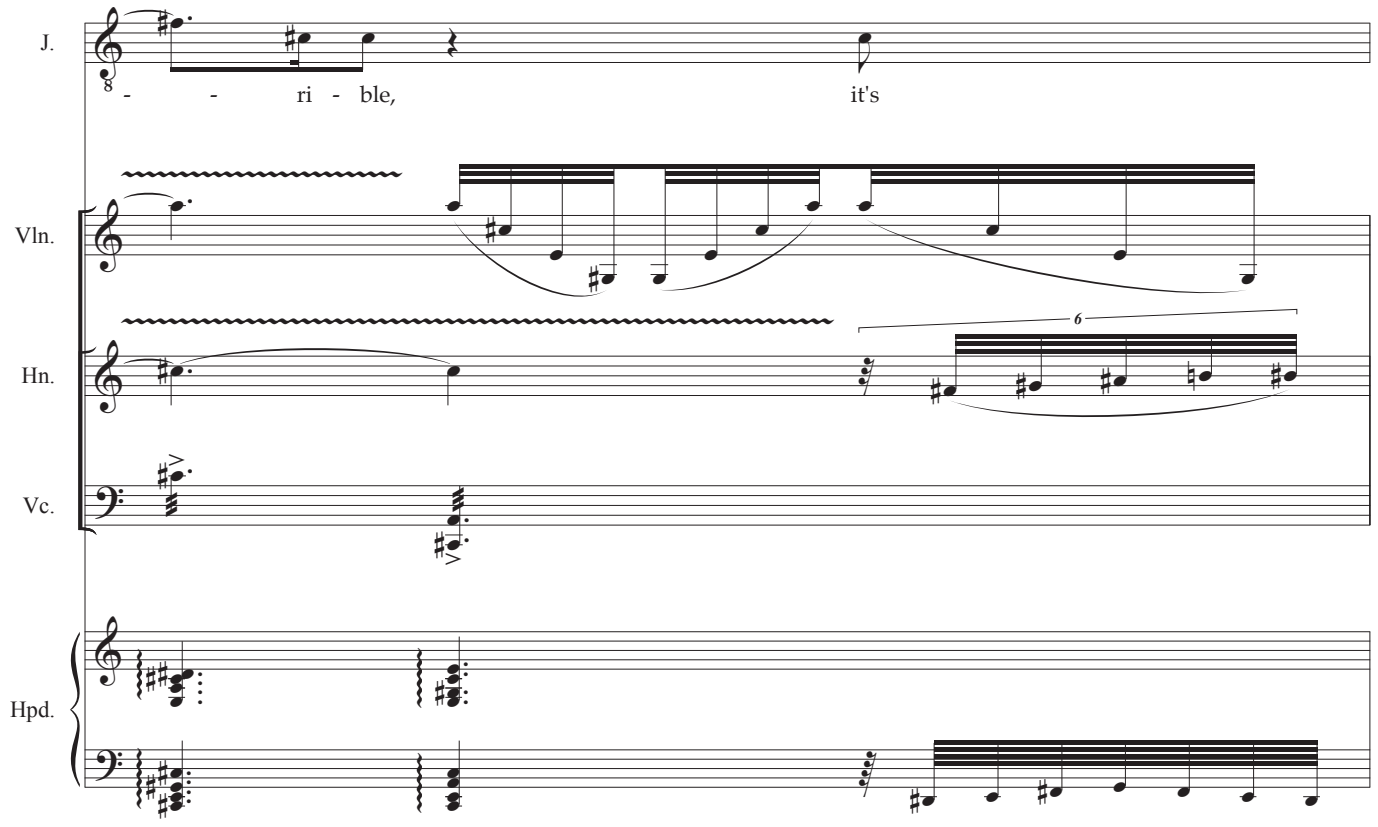

Dir.
sing
to pull the
Vln.
Hn.
Vc.
Hpd.

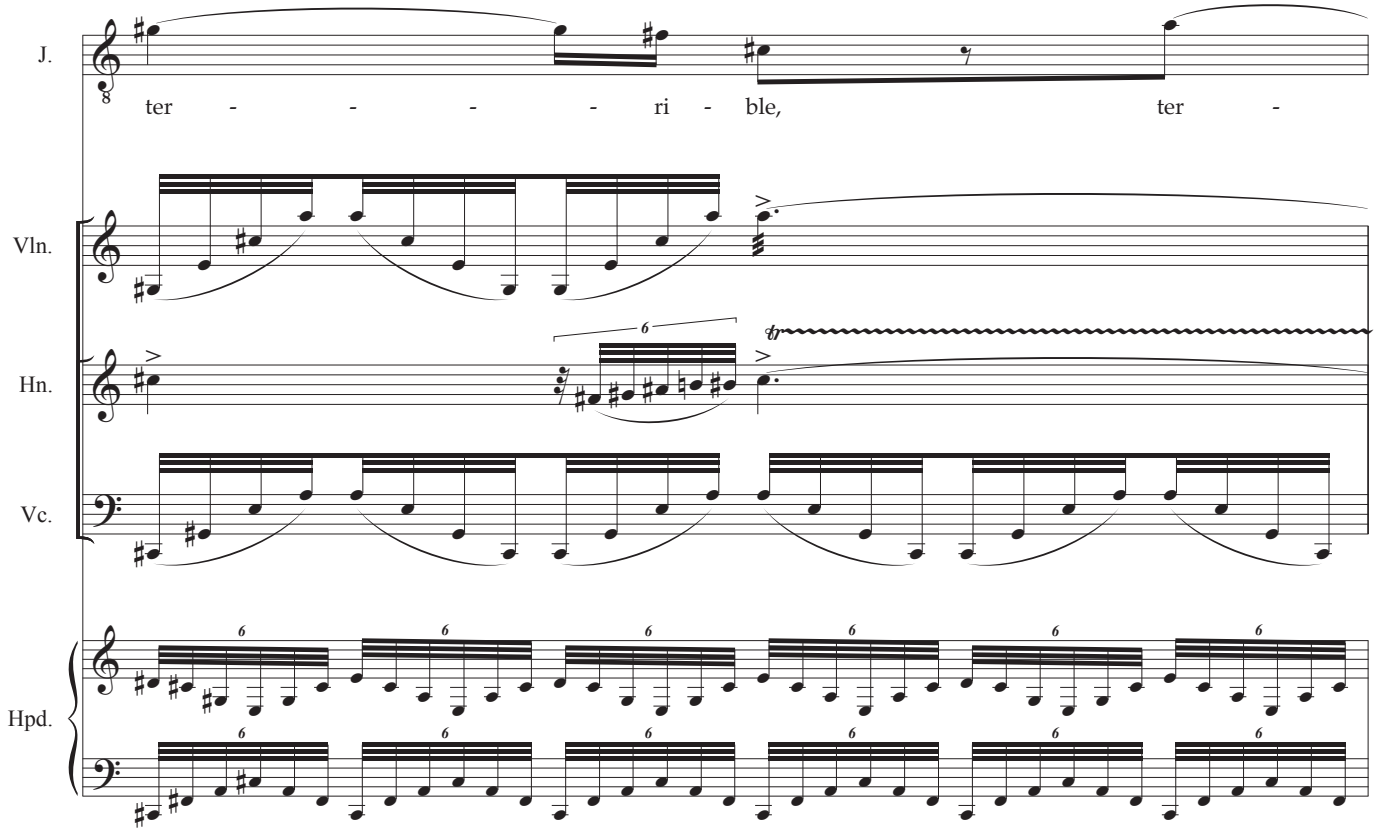

65
Dir.
walls down
and ad-mit
those
out-side,
those
who
Vln.
Hn.
arco
Vc.
Hpd.

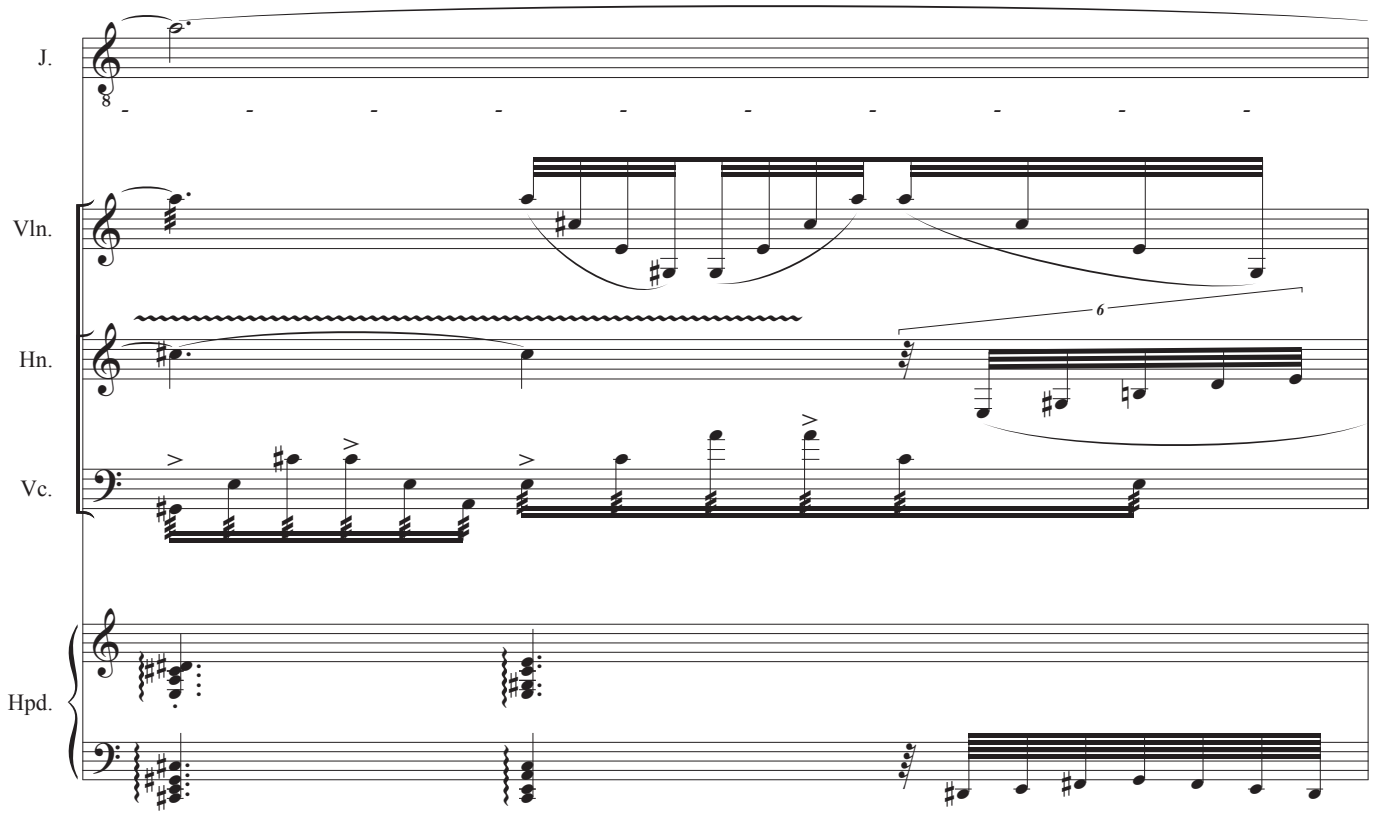

Dir.
weep or kill or sleep.
Vln.
Hn.
Vc.
Hpd.
73
Recitative ♪ = 96
Director
Don't in - ter - rupt!
Spectator
Pull down the walls and the roof will col-lapse!
A spec-ta-tor should ne-ver be part of the play.
You're no cri-tic, then!
I've got a right: I've paid to be here.

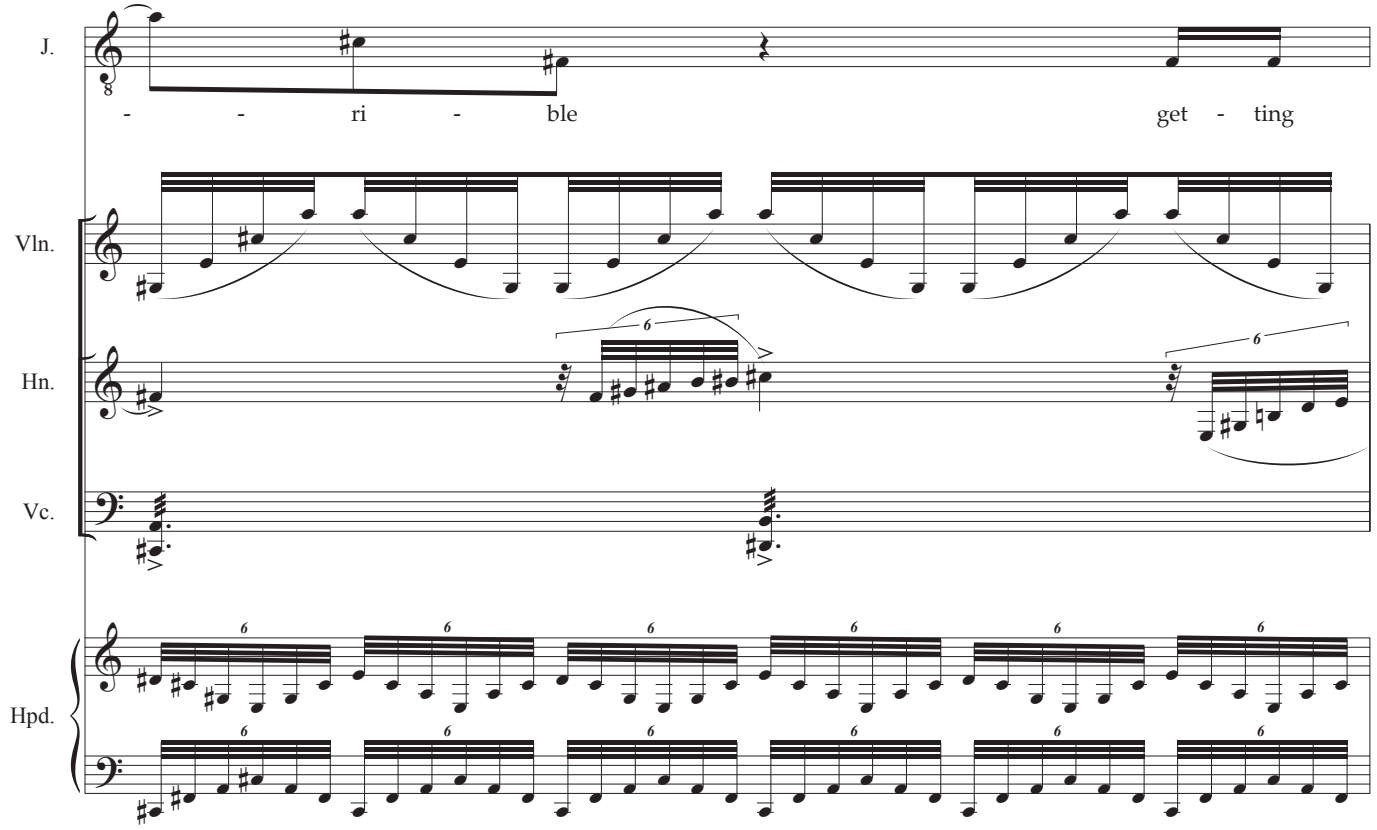

Dir.
You can like or loathe what we do,
but not judge us.
Sp.
The au-dience re-ac-tion
Hpd.
Sofia (from behind the screen)
Sof.
Ma - nuel!
Ma - nuel!
Manuel (re-entering)
Man.
We're wai-ting for the Em-peror to get in-to cos-tume.
Sp.
counts for e-very-thing.
Vc.
Hpd.
Sof.
José (entering following the sound of crashing off-stage, and disappearing behind the screen to change into his costume)
J.
It's
Man.
We need the can-dle-sticks, the cha-lice, the myrrh, the moon...
Vc.
Hpd.

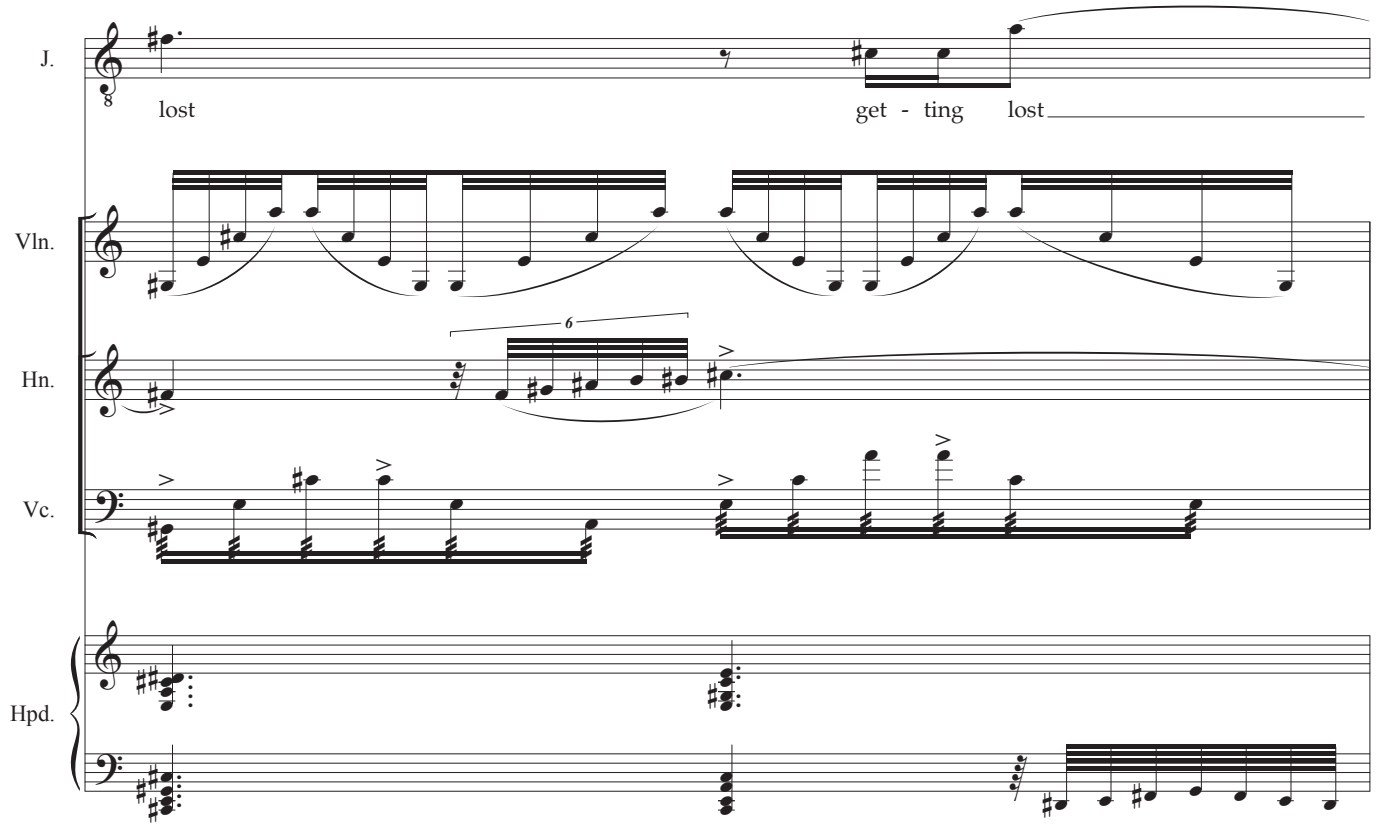

82
♪ = 120
J.
ter - - - - - - - - - -
Vln.
ff
tr
Hn.
ff
Vc.
ff
Hpd.
ff

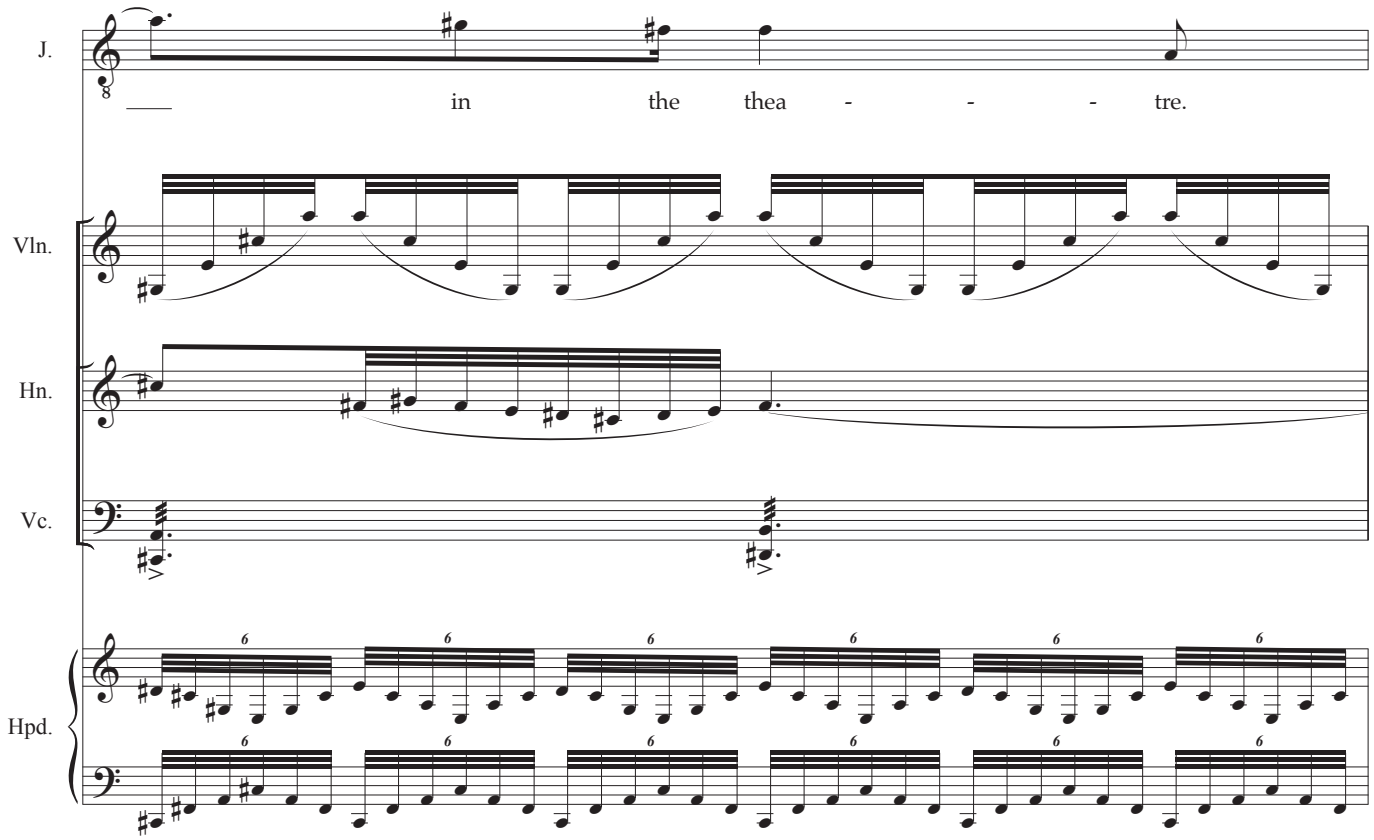

J.
- - ri - ble, it's
Vln.
Hn.
Vc.
Hpd.

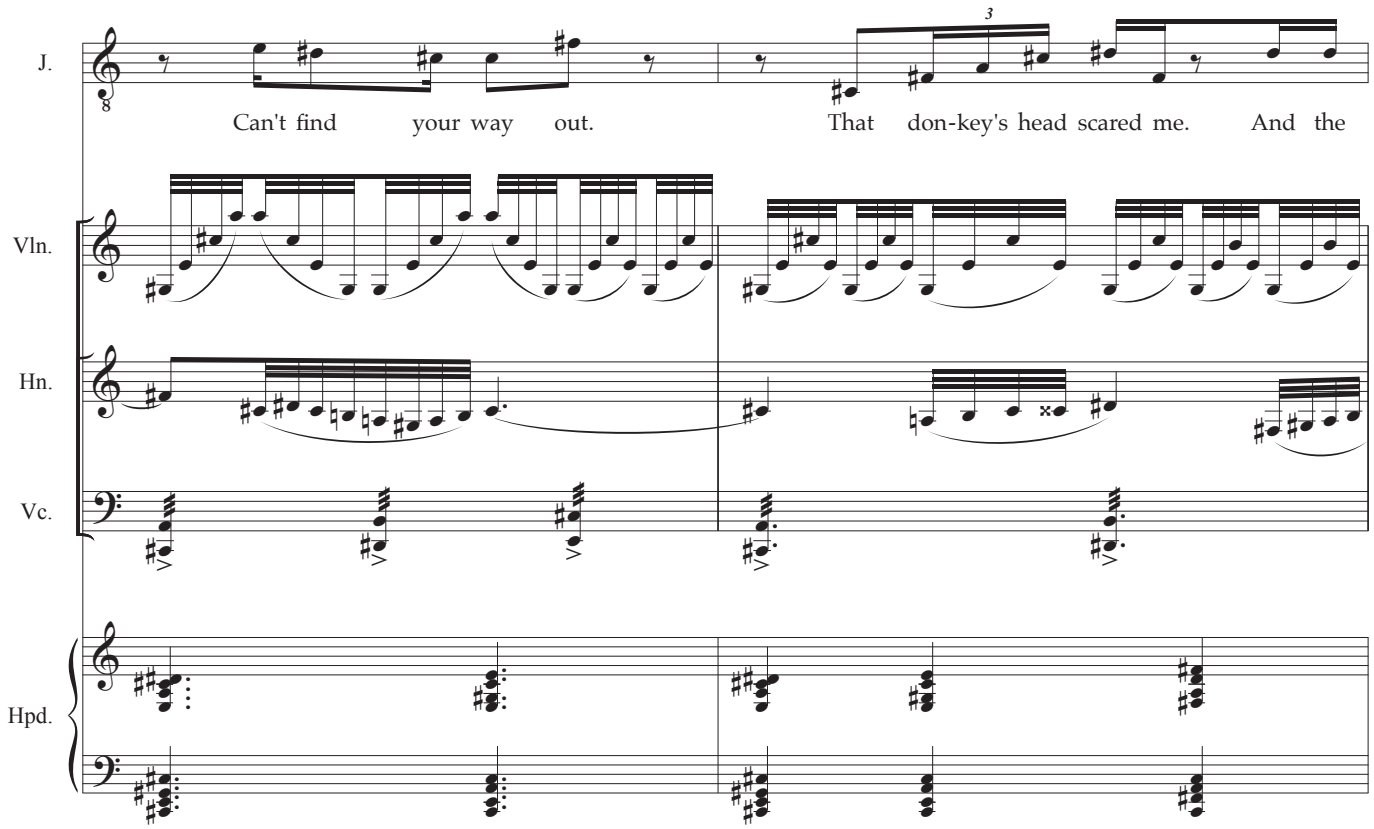

J.
ter - - - - - ri - ble, ter -
Vln.
Hn.
Vc.
Hpd.

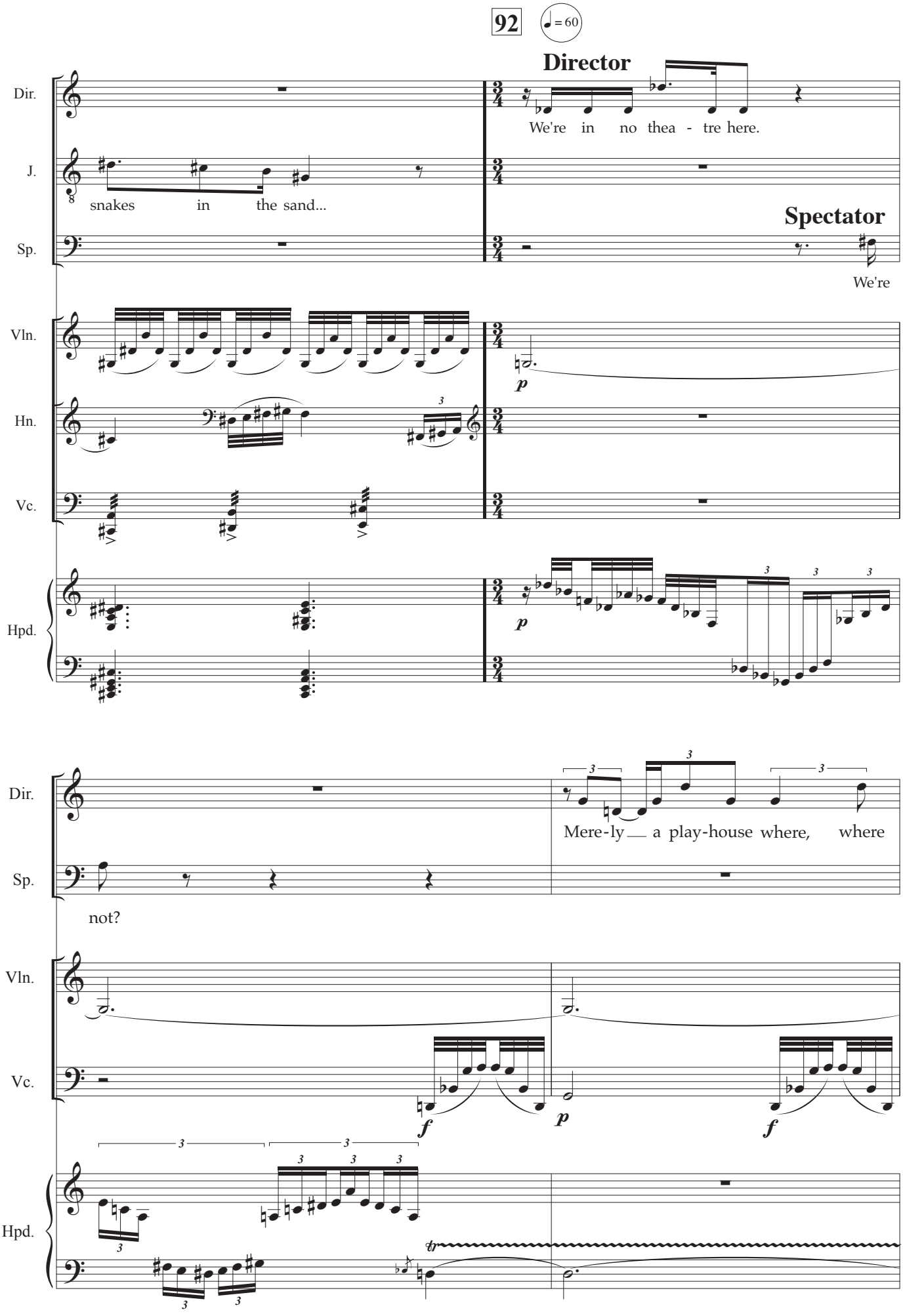

J.
- - - - - - - - - -
Vln.
Hn.
Vc.
Hpd.

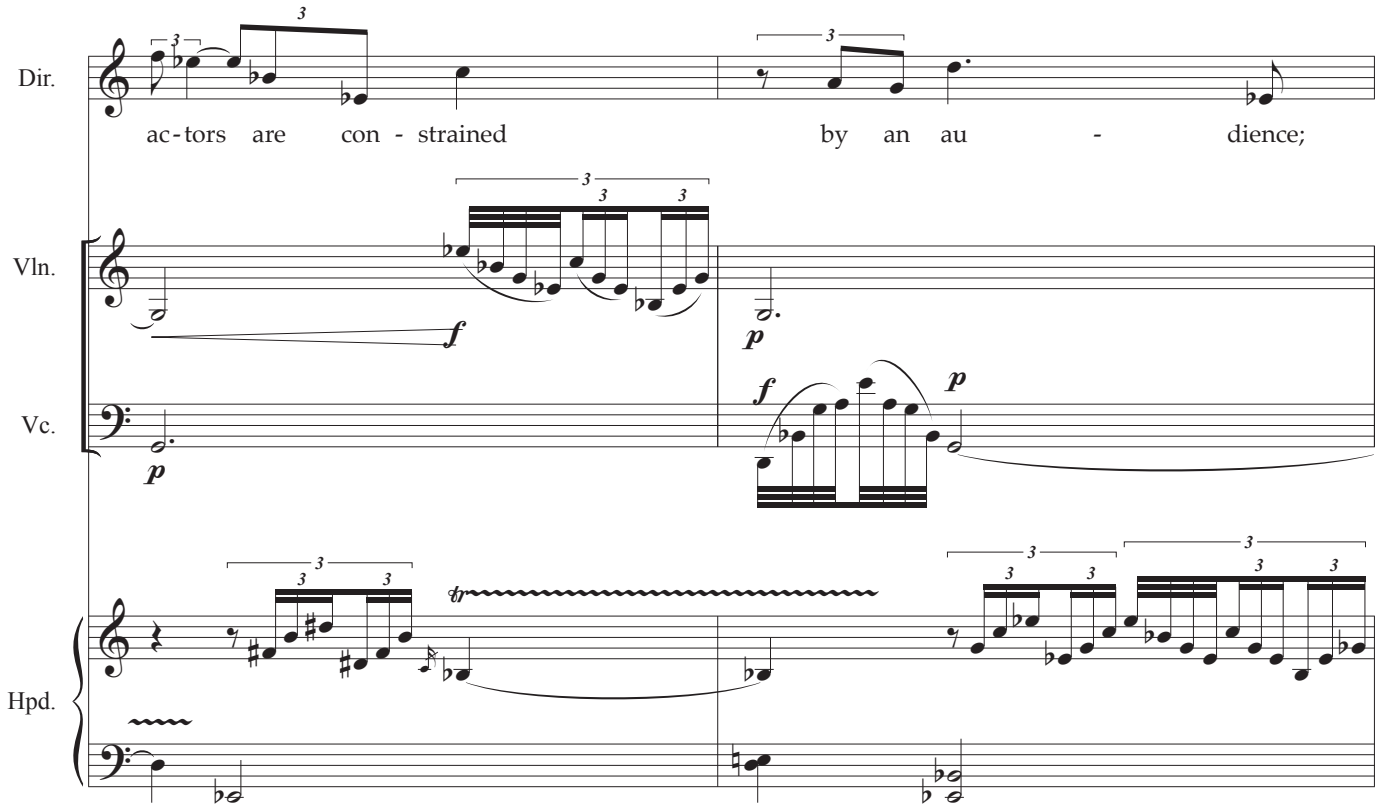

J.
- - ri - ble
get - ting
Vln.
Hn.
Vc.
Hpd.

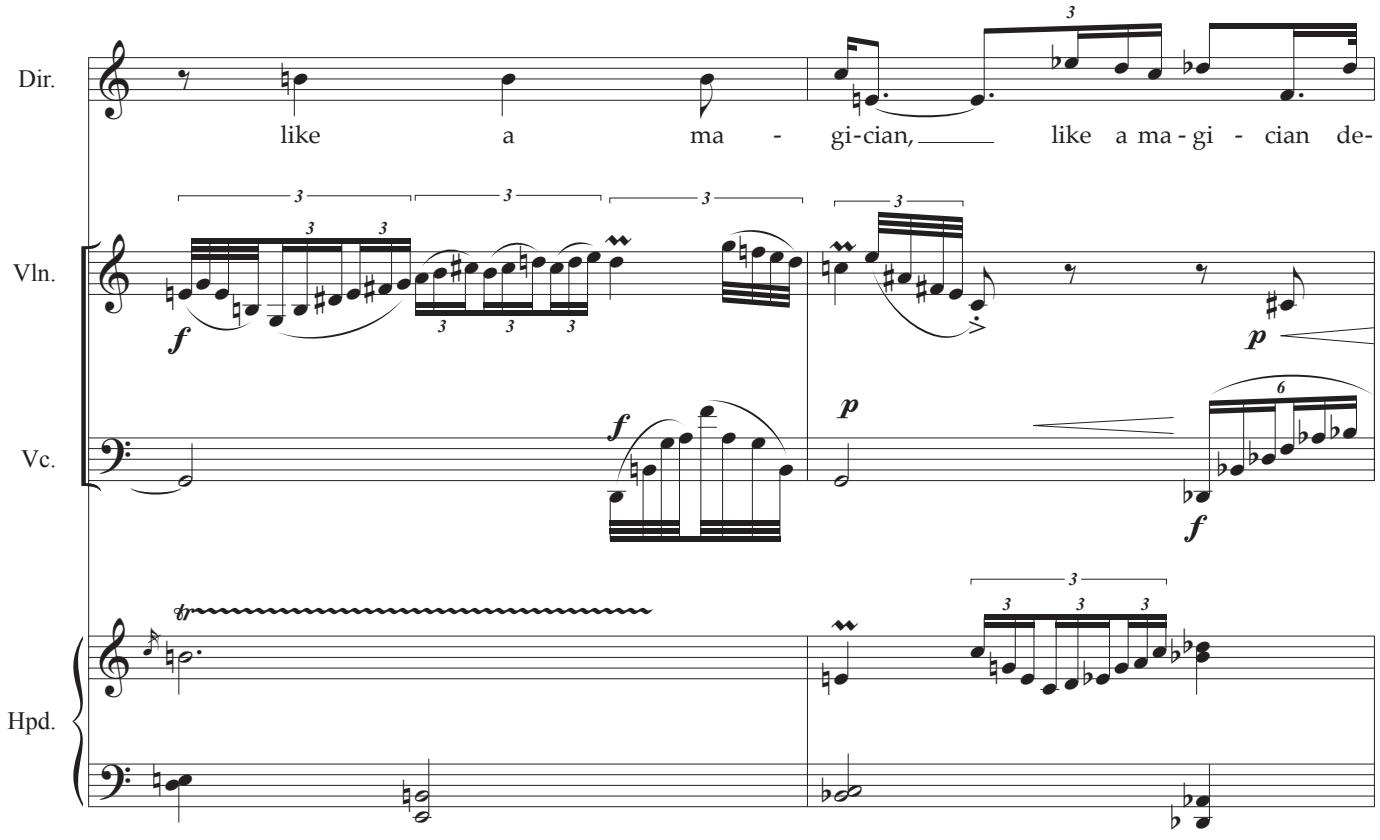

J.
lost
get - ting lost
Vln.
Hn.
Vc.
Hpd.

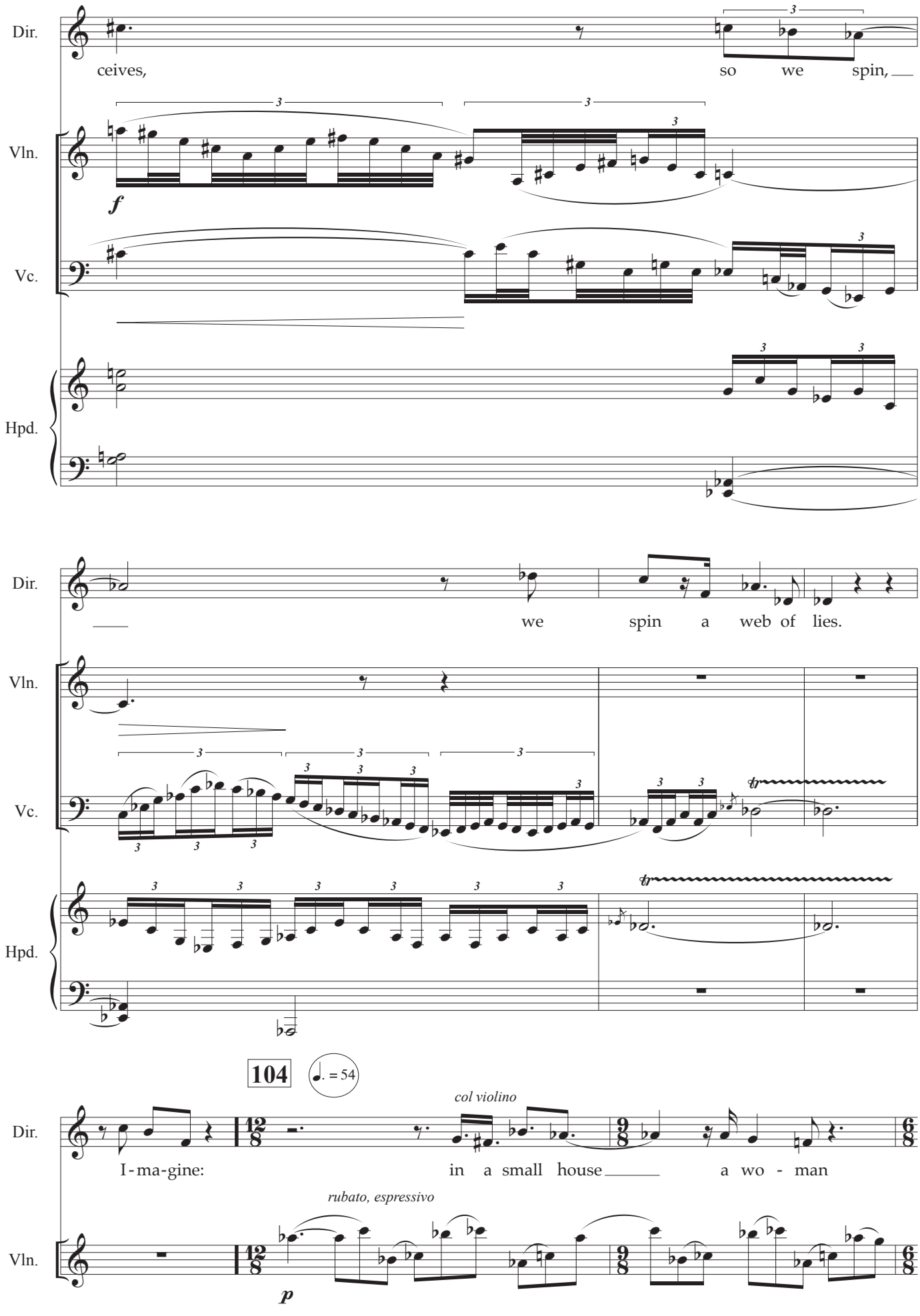

J.
in the thea - - - tre.
Vln.
Hn.
Vc.
Hpd.

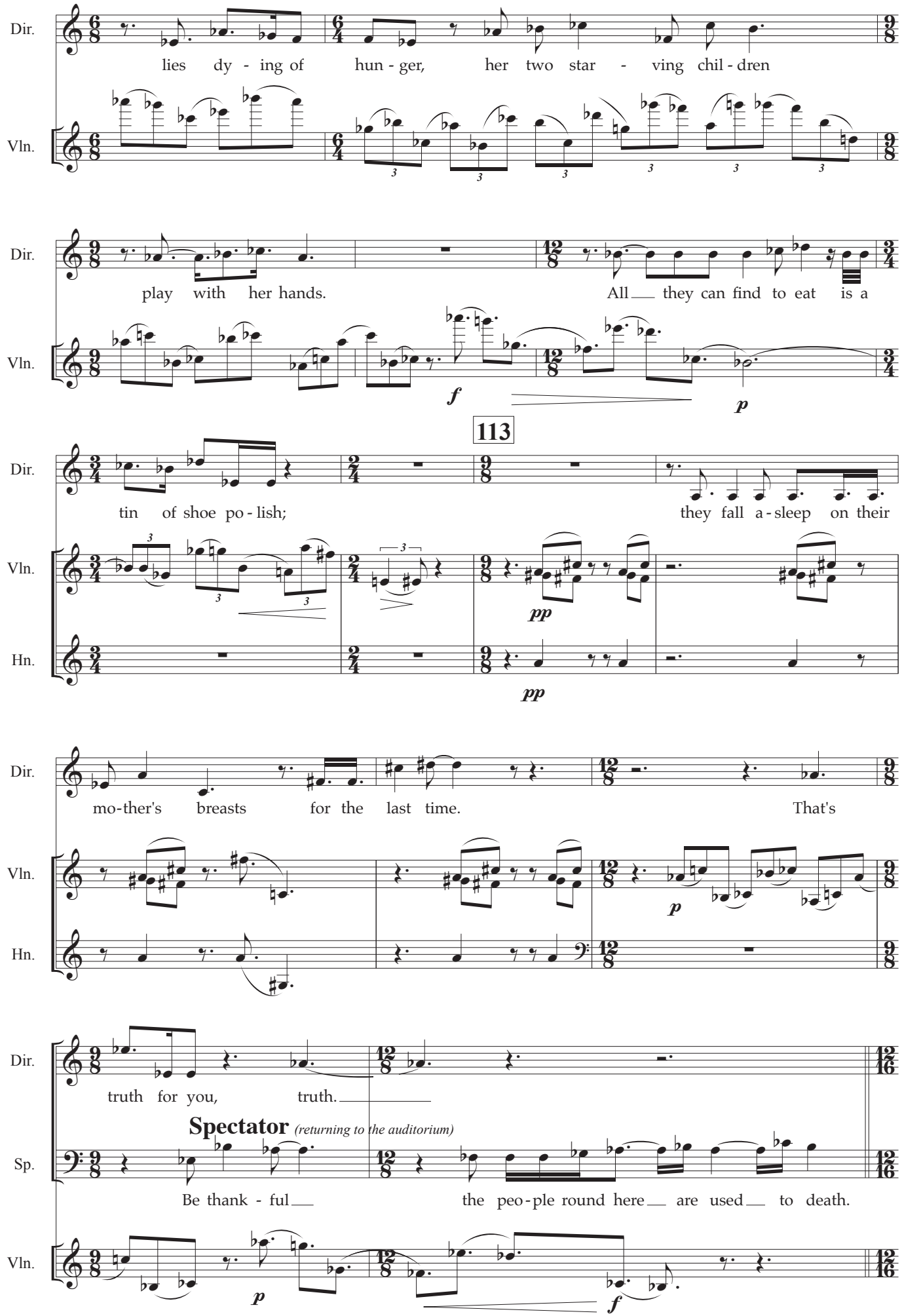

J.
Can't find your way out.
That don-key's head scared me. And the
Vln.
Hn.
Vc.
Hpd.

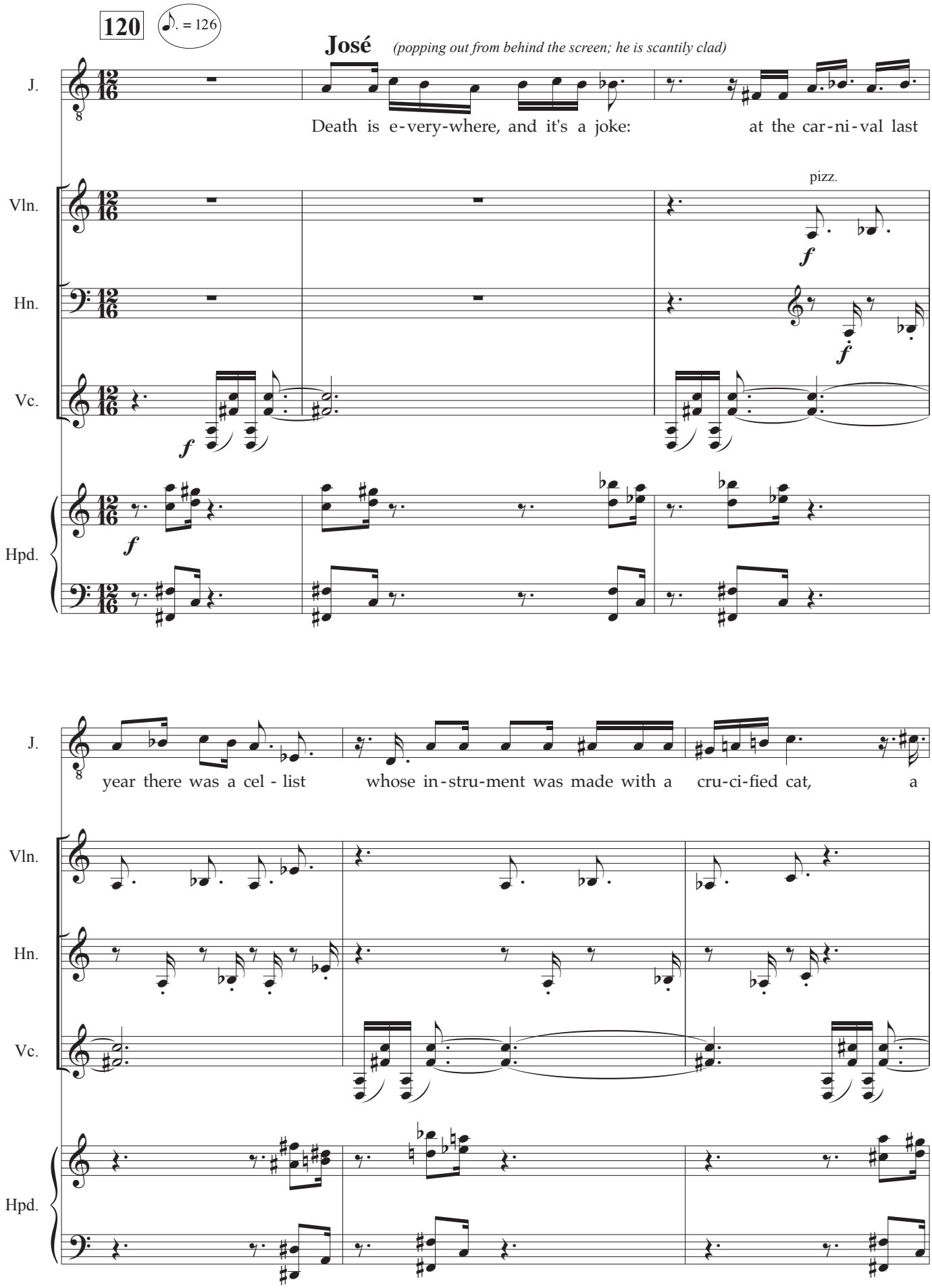

92
♩ = 60
Director
Dir.
We're in no thea - tre here.
J.
snakes in the sand...
Spectator
Sp.
We're
Vln.
Hn.
Vc.
Hpd.
Dir.
Mere-ly a play-house where, where
Sp.
not?
Vln.
Vc.
Hpd.

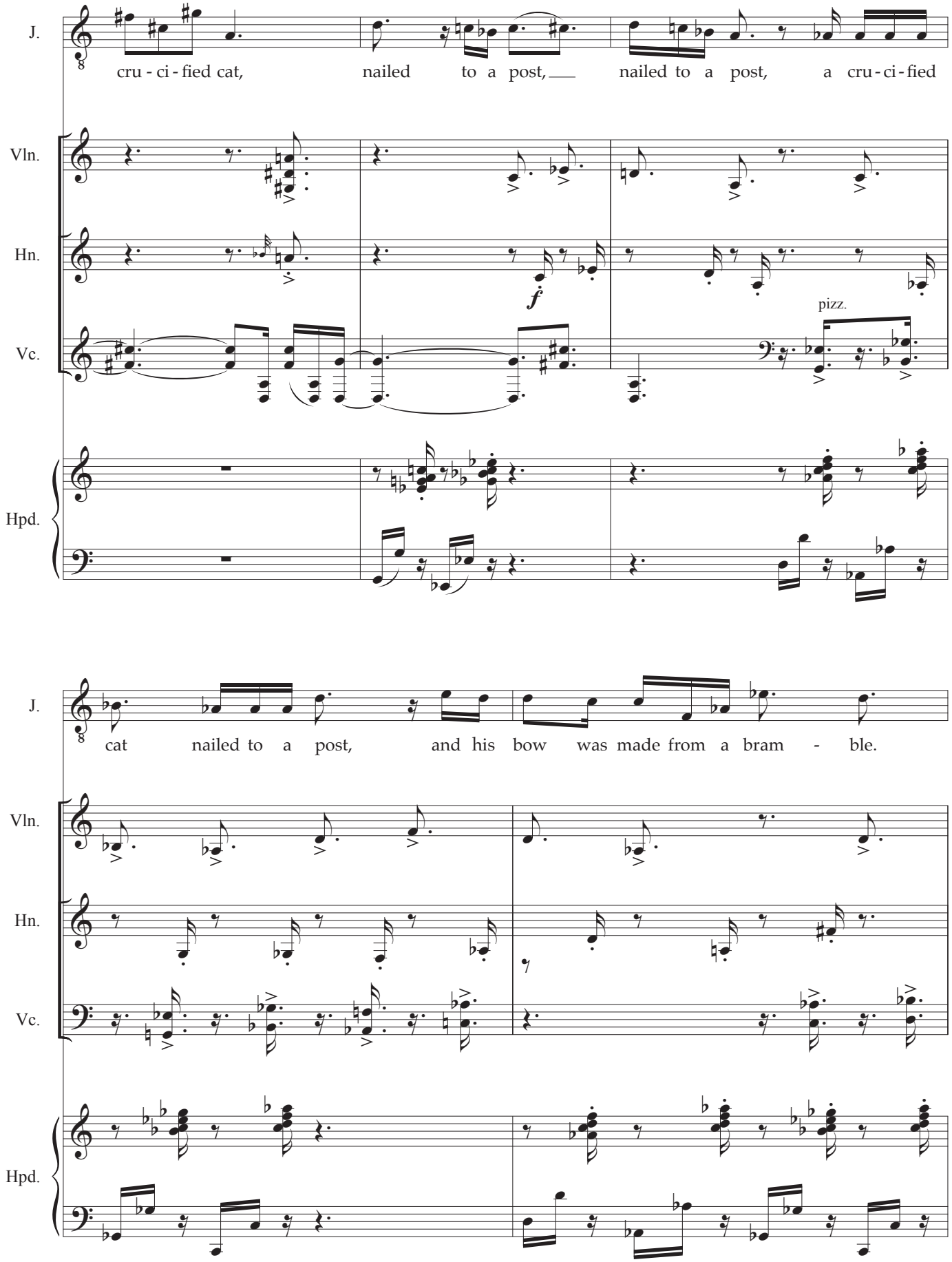

Dir.
ac-tors are con - strained by an au - dience;
Vln.
Vc.
Hpd.

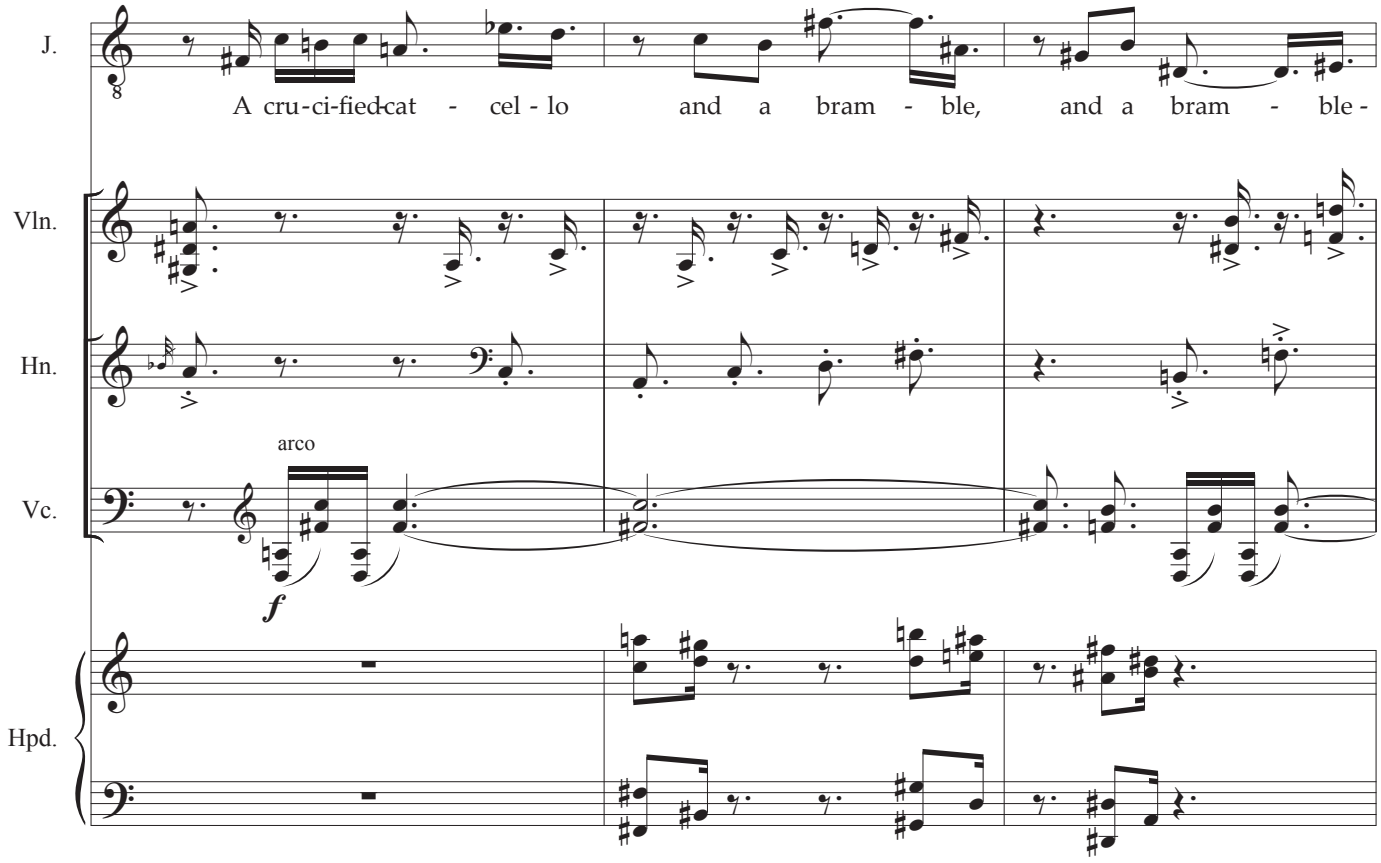

Dir.
like a ma - gi-cian, like a ma-gi - cian de-
Vln.
Vc.
Hpd.

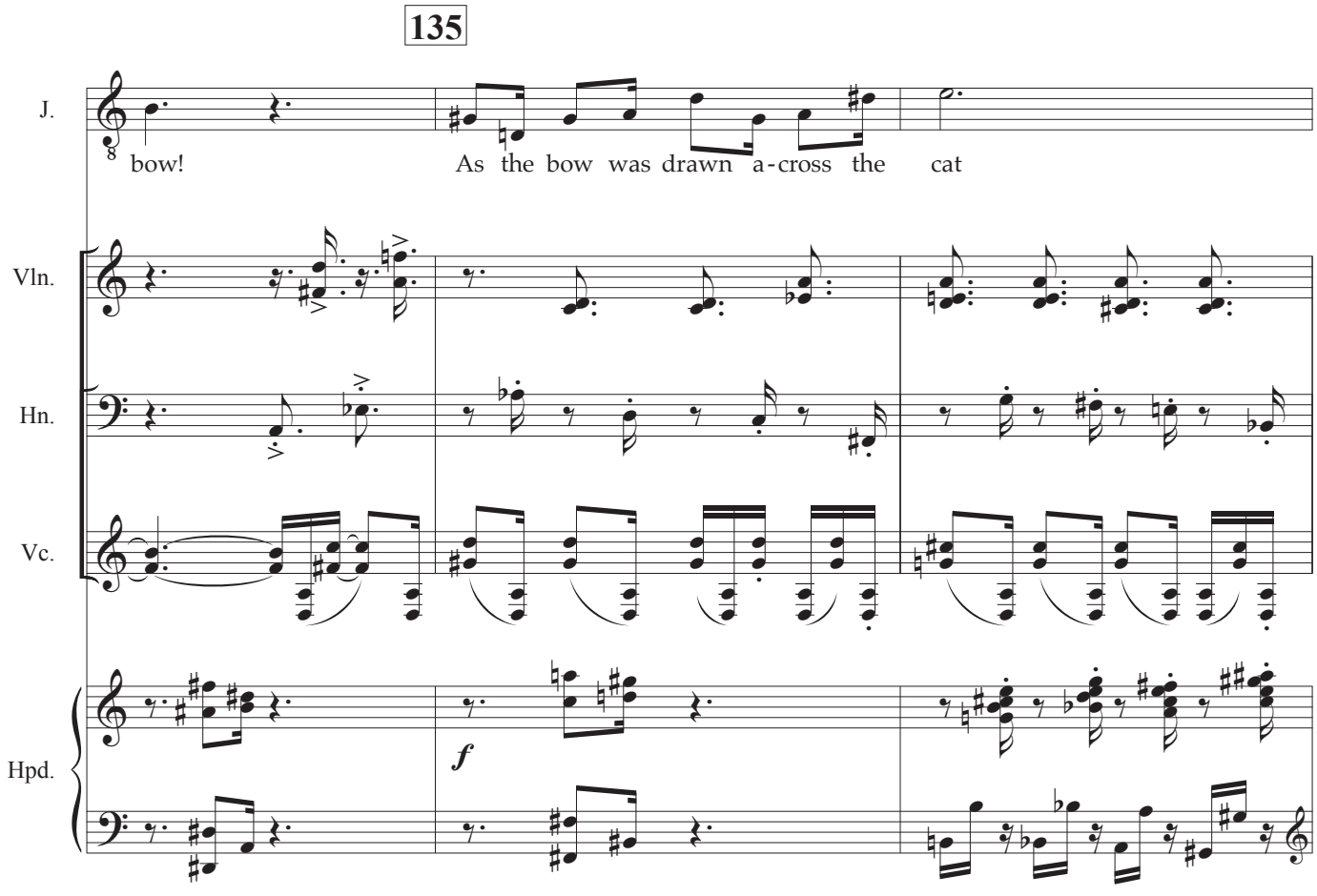

Dir.
ceives,
so we spin,
Vln.
f
Vc.
Hpd.
Dir.
we spin a web of lies.
Vln.
Vc.
Hpd.
104
♩. = 54
col violino
Dir.
I-ma-gine:
in a small house
a wo - man
rubato, espressivo
Vln.
p

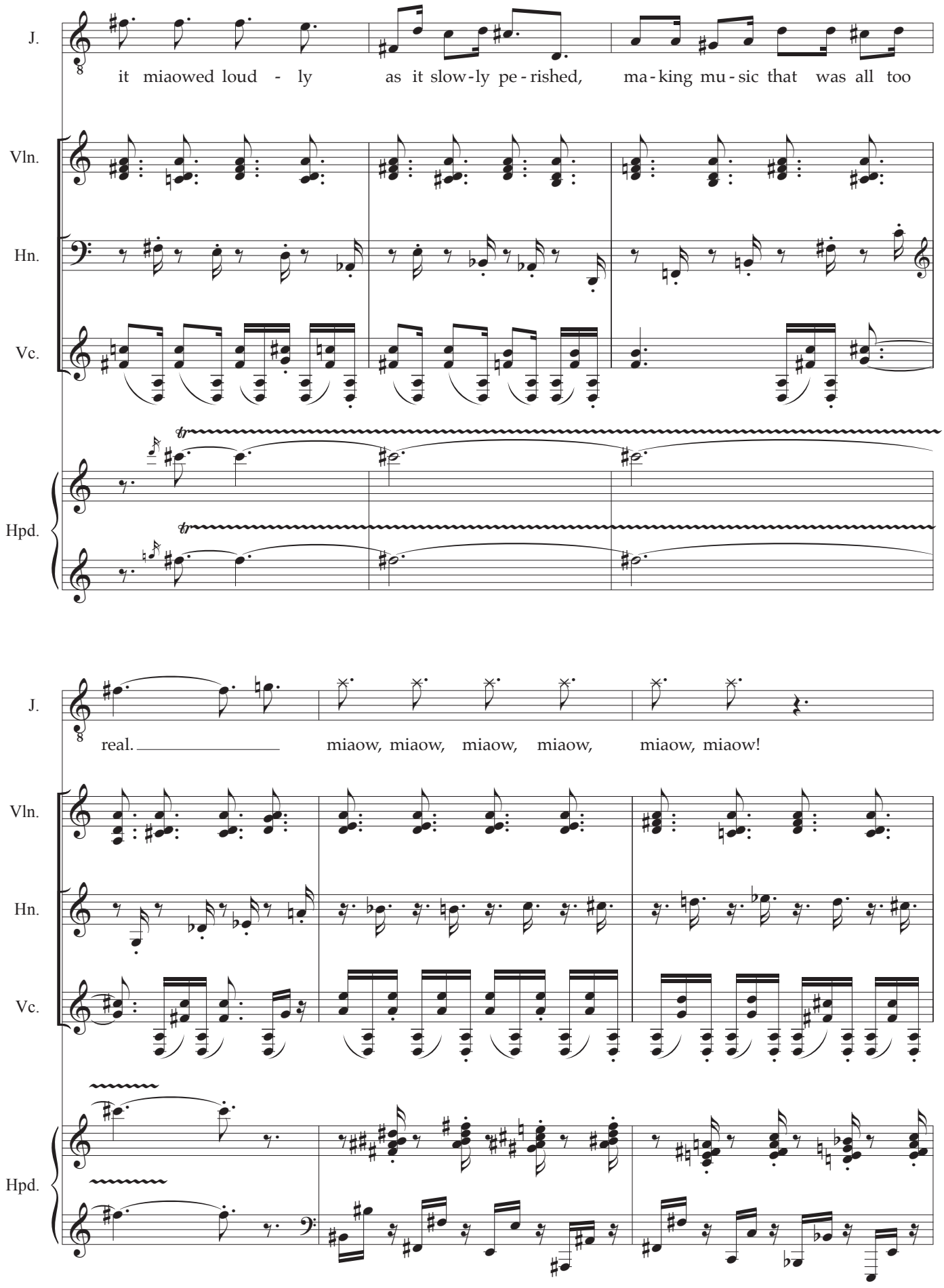

Dir.
lies dy - ing of hun - ger, her two star - ving chil - dren
Vln.
Dir.
play with her hands. All they can find to eat is a
Vln.
f
p
113
Dir.
tin of shoe po - lish; they fall a - sleep on their
Vln.
pp
Hn.
pp
Dir.
mo-ther's breasts for the last time. That's
Vln.
p
Hn.
Dir.
truth for you, truth.
Spectator (returning to the auditorium)
Sp.
Be thank - ful the peo - ple round here are used to death.
Vln.
p
f

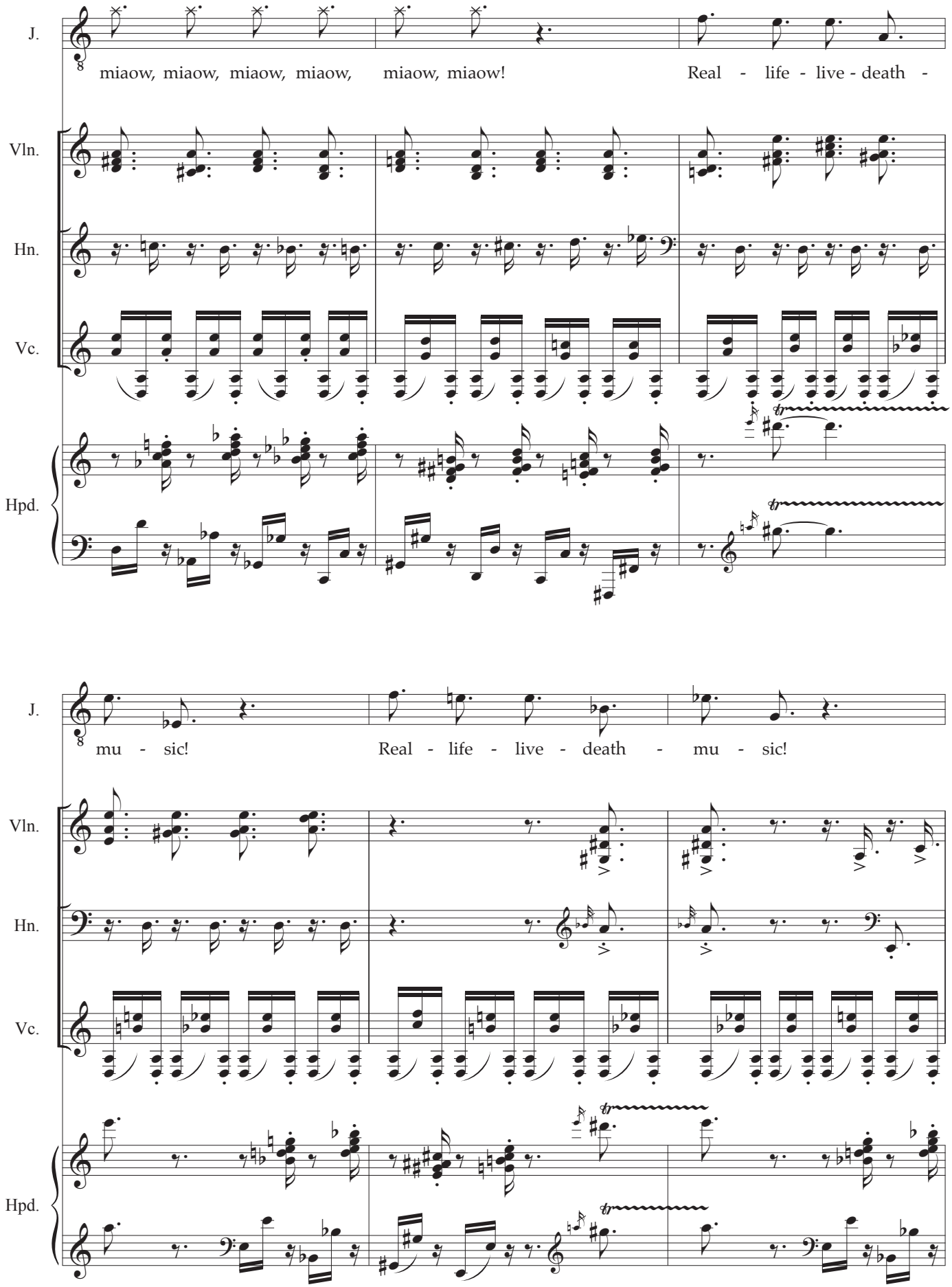

120
♪. = 126
José
(popping out from behind the screen; he is scantily clad)
J.
Death is e-very-where, and it's a joke: at the car-ni-val last
Vln.
pizz.
Hn.
Vc.
Hpd.
J.
year there was a cel - list whose in-stru-ment was made with a cru-ci-fied cat, a
Vln.
Hn.
Vc.
Hpd.

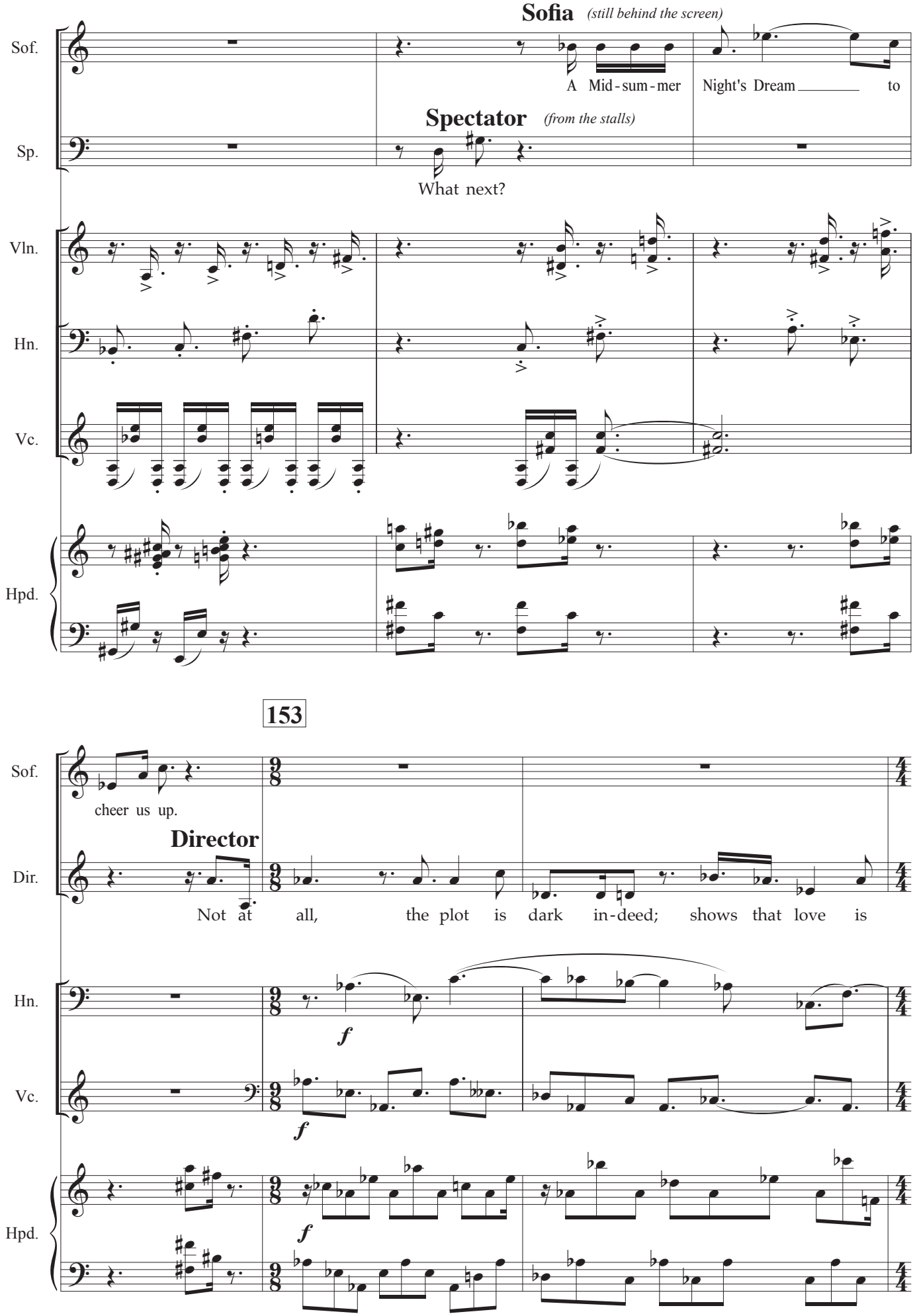

J.
cru - ci - fied cat, nailed to a post, nailed to a post, a cru - ci - fied
Vln.
Hn.
f
Vc.
pizz.
Hpd.
J.
cat nailed to a post, and his bow was made from a bram - ble.
Vln.
Hn.
Vc.
Hpd.

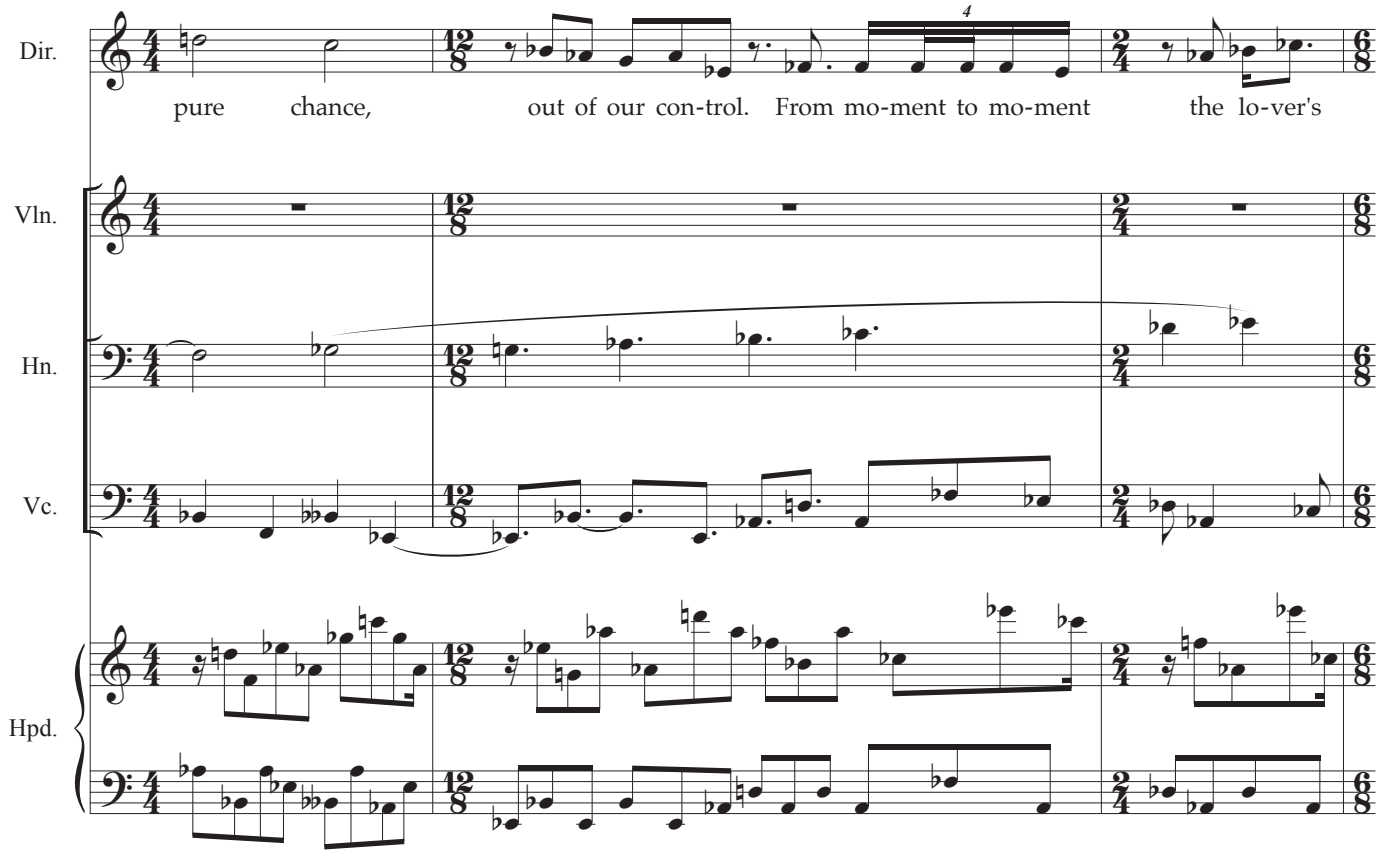

J.
A cru-ci-fied-cat - cel - lo and a bram - ble, and a bram - ble -
Vln.
Hn.
arco
Vc.
f
Hpd.

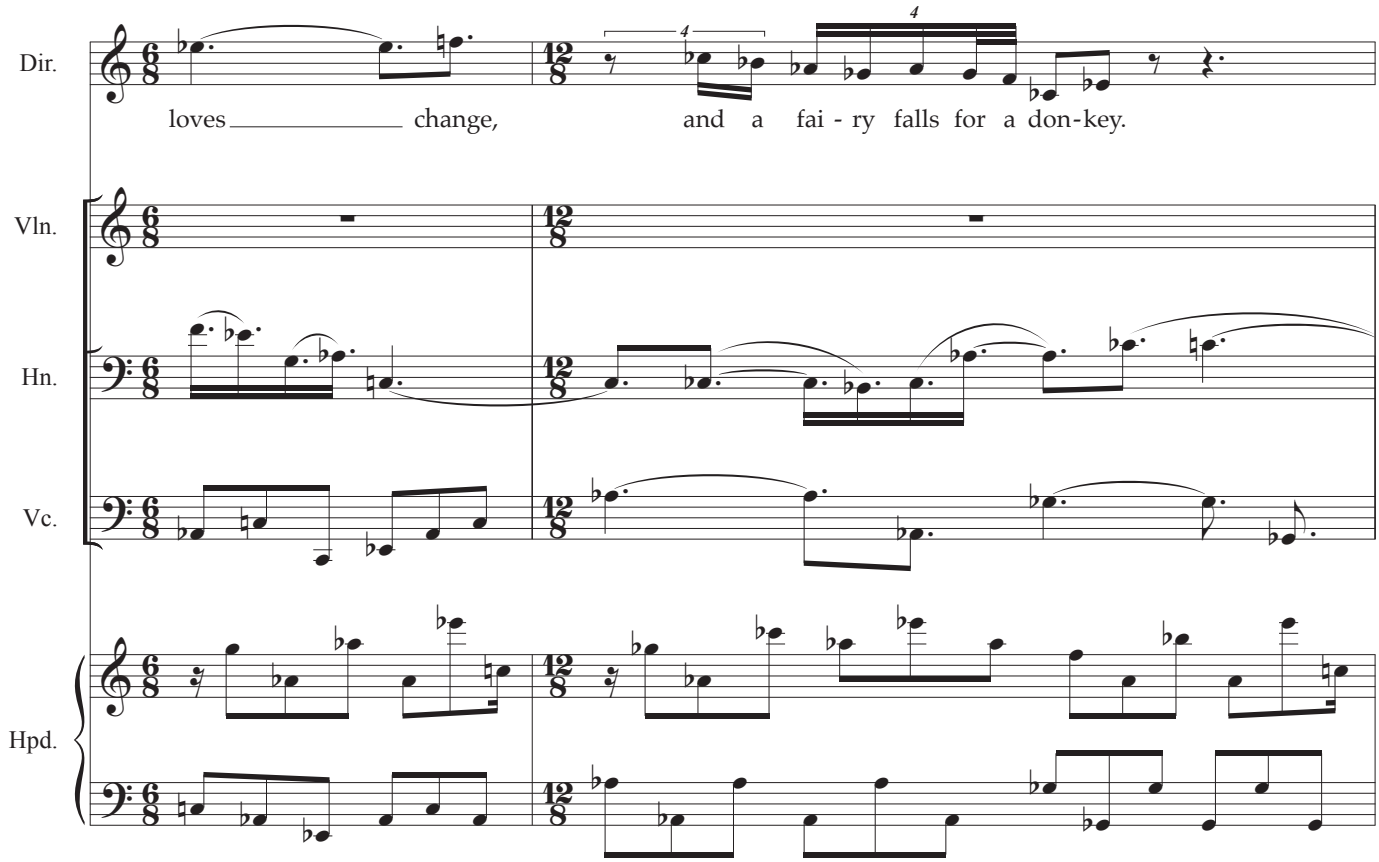

135
J.
bow! As the bow was drawn a-cross the cat
Vln.
Hn.
Vc.
f
Hpd.

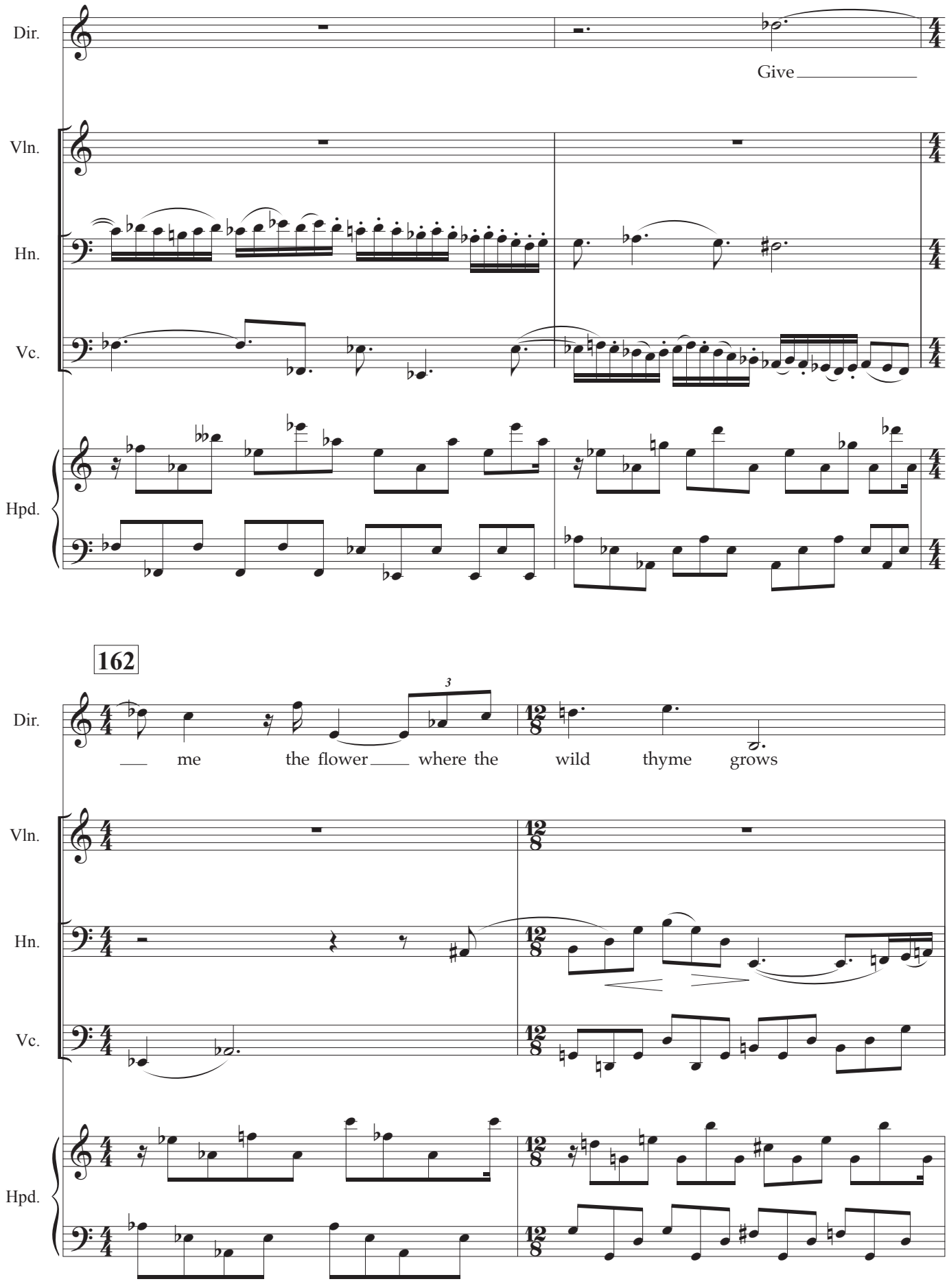

J.
it miaowed loud - ly as it slow-ly pe-rished, ma-king mu-sic that was all too
Vln.
Hn.
Vc.
Hpd.
J.
real. miaow, miaow, miaow, miaow, miaow, miaow!
Vln.
Hn.
Vc.
Hpd.

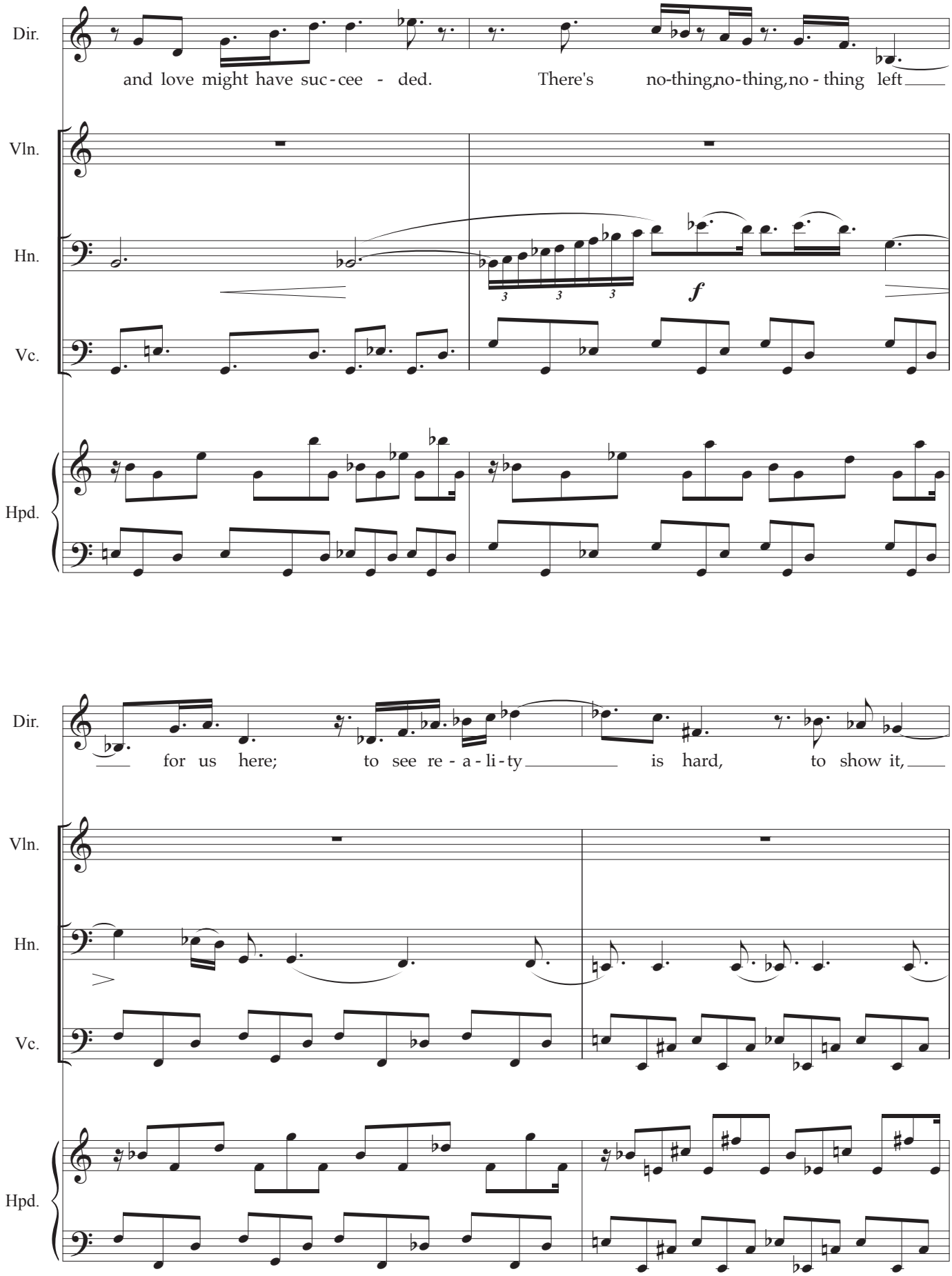

J.
miaow, miaow, miaow, miaow, miaow, miaow! Real - life - live - death -
Vln.
Hn.
Vc.
Hpd.
J.
mu - sic! Real - life - live - death - mu - sic!
Vln.
Hn.
Vc.
Hpd.


Sofia (still behind the screen)
Sof.
A Mid-sum-mer Night's Dream to
Spectator (from the stalls)
Sp.
What next?
Vln.
Hn.
Vc.
Hpd.
153
Sof.
cheer us up.
Director
Dir.
Not at all, the plot is dark in-deed; shows that love is
Hn.
f
Vc.
f
Hpd.
f


Dir.
pure chance, out of our con-trol. From mo-ment to mo-ment the lo-ver's
Vln.
Hn.
Vc.
Hpd.


Dir.
loves change, and a fai - ry falls for a don-key.
Vln.
Hn.
Vc.
Hpd.


Dir.
Give
Vln.
Hn.
Vc.
Hpd.
162
3
Dir.
me
the flower
where the
wild
thyme
grows
Vln.
Hn.
Vc.
Hpd.


Dir.
and love might have suc - cee - ded. There's no-thing, no-thing, no - thing left
Vln.
Hn.
Vc.
Hpd.
f
Dir.
for us here; to see re - a - li - ty is hard, to show it,
Vln.
Hn.
Vc.
Hpd.

(The Director goes into the stalls to watch; Manuel joins him. From time to time, the Director goes onto the stage to alter or correct the production.)

Dir. e - ven more so. Bring down the cur - tain!

Vln.

Hn.

Vc.

Hpd.

SCENE TWO

An enchanted forest. Night. From behind the screen emerge two figures in white, bathed in moonlight: SOFIA dressed as VENUS who wears little bells on her ankles and wrists & JOSÉ as ADONIS, dressed for the kill. VENUS dances provocatively.

170 ♩ = 60

arco Con sord.

Vln. *p*

Vc. *p*

181

Vln. *p*

Vc.

188

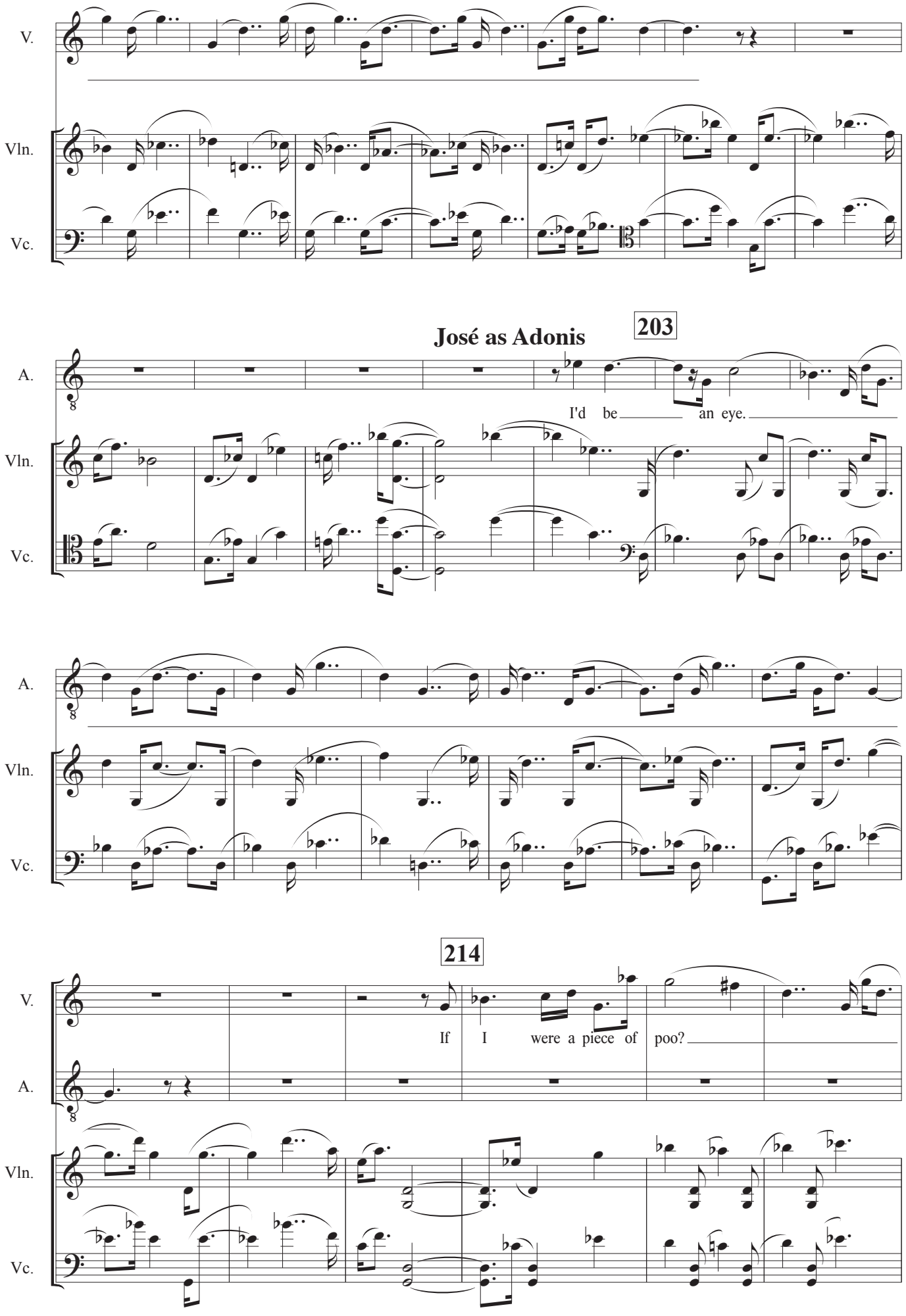
Sofia as Venus

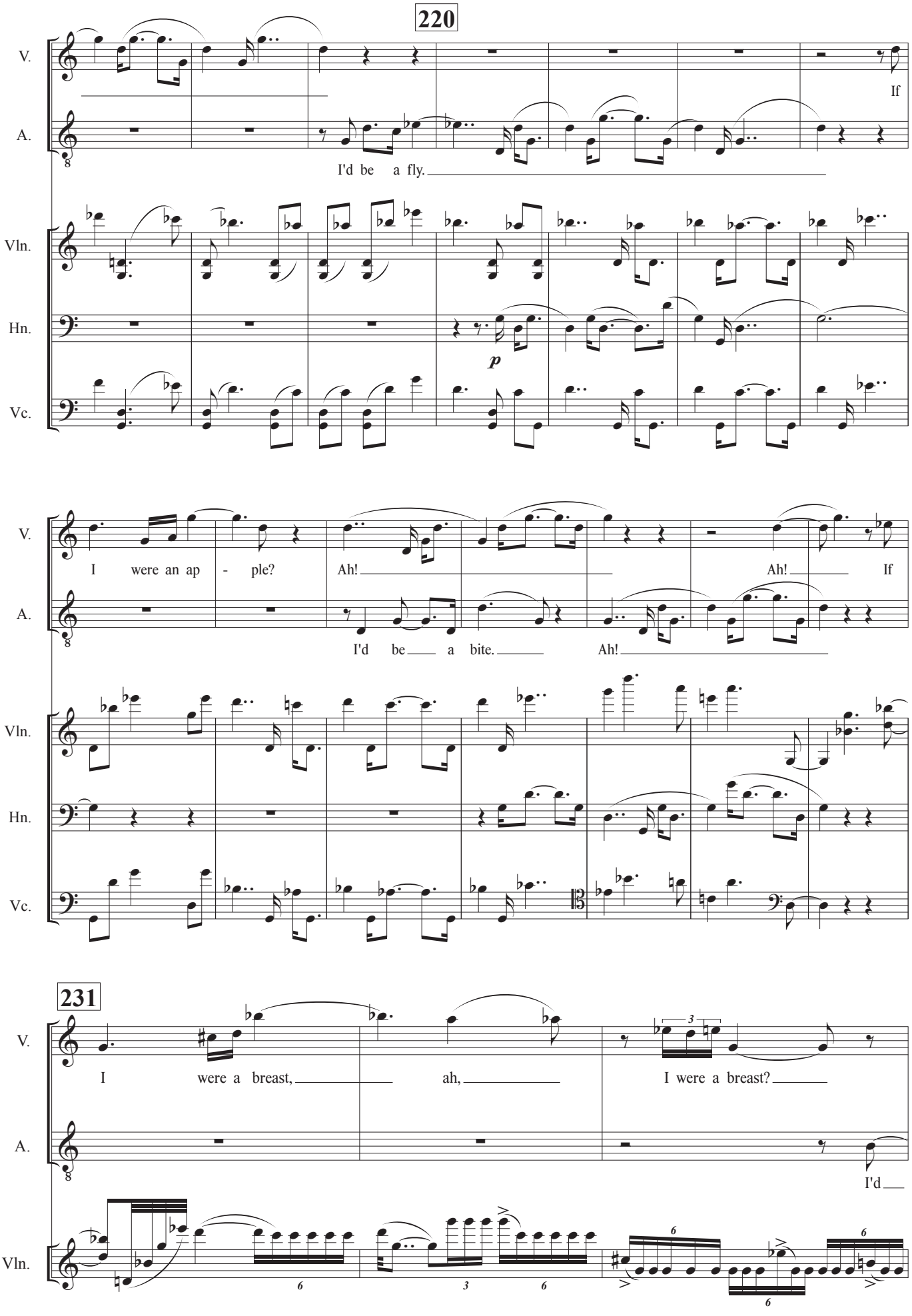
V. If I were a cloud?

Vln.

Con sord.

Vc. *p*


V.
Vln.
Vc.
José as Adonis
203
A.
I'd be an eye.
214
If I were a piece of poo?


220
V.
A.
Vln.
Hn.
Vc.
If
I'd be a fly.
p
I were an ap - ple?
Ah!
Ah!
If
I'd be a bite.
Ah!
231
I were a breast,
ah,
I were a breast?
I'd

235

V. Why do you spoil it? You tor - ment me, in - ter-rupt my dan -

A. be a knife.

Vln. *f*

V. - - - cing. I have no o - ther,

Vln. *f*

Hn. *f*

Vc. Senza sord. *f*

240

V. no o - ther way of lo - ving you.

Manuel *(in the stalls, to DIRECTOR)*

Man. You can - not leave, there is

Vln.

Hn.

Vc.

Director *(to MANUEL)*

Dir. On - ly the thea - tre, the thea-tre of the

Man. too much to do.

Vln.

Hn.

Vc.

Dir. dust re - mains.

Man. I can't work wi - thout you: if I don't watch the sun-rise I

Hn.

Vc.

246 **Venus** *(continuing the duet with ADONIS*

V. I have no o - ther,

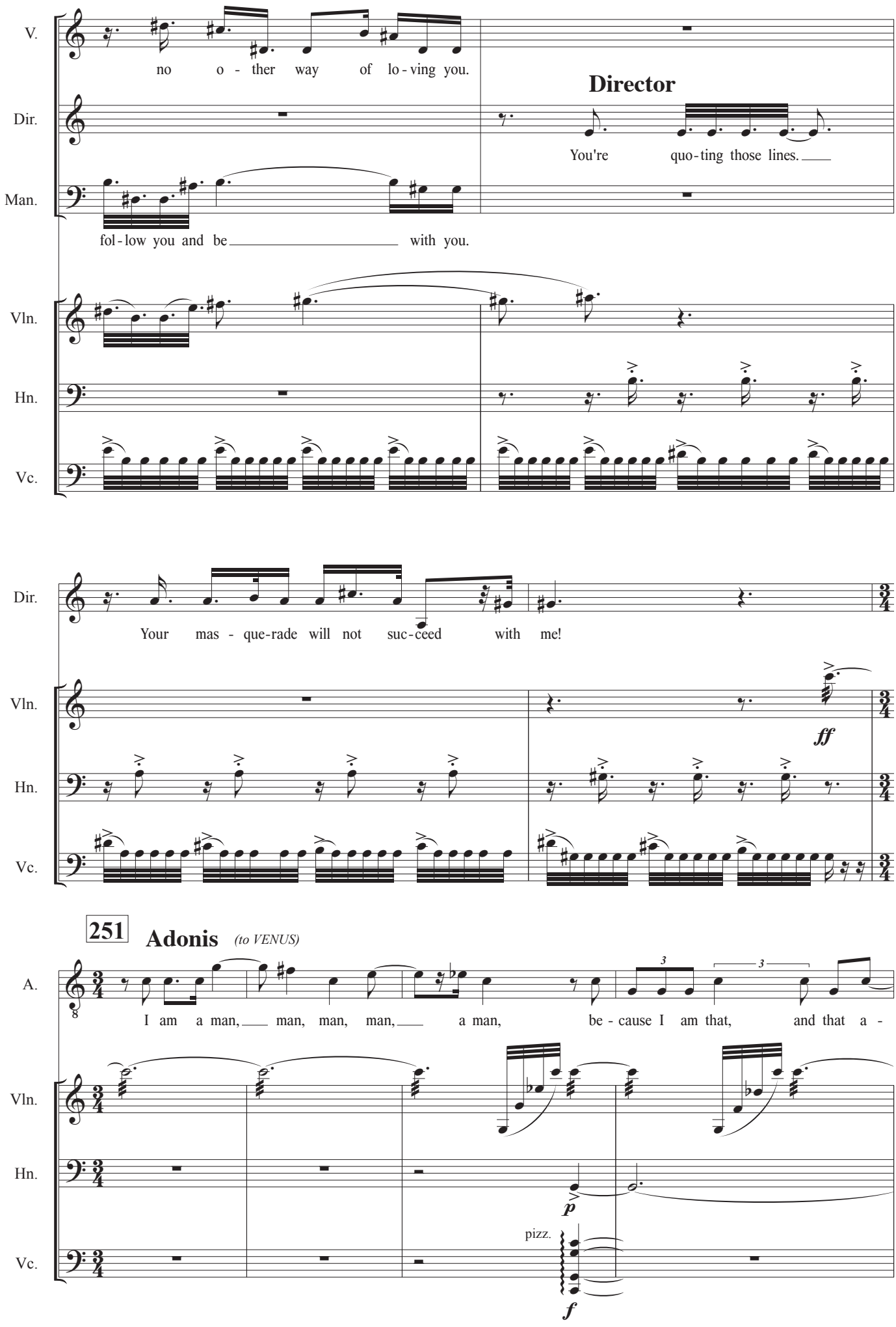
Man. love so much or run through the grass in my bare feet, it is on-ly to

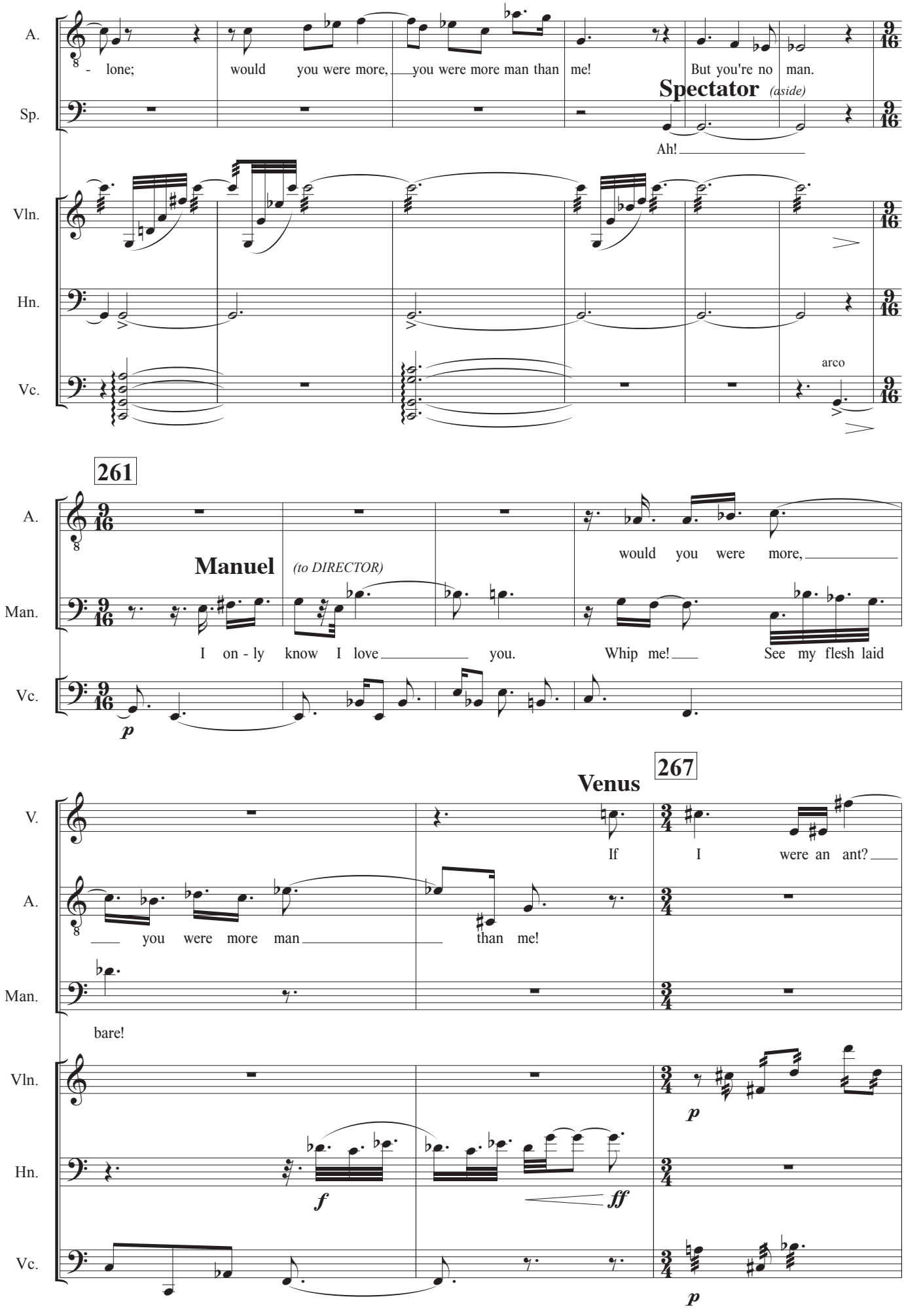
Senza sord.

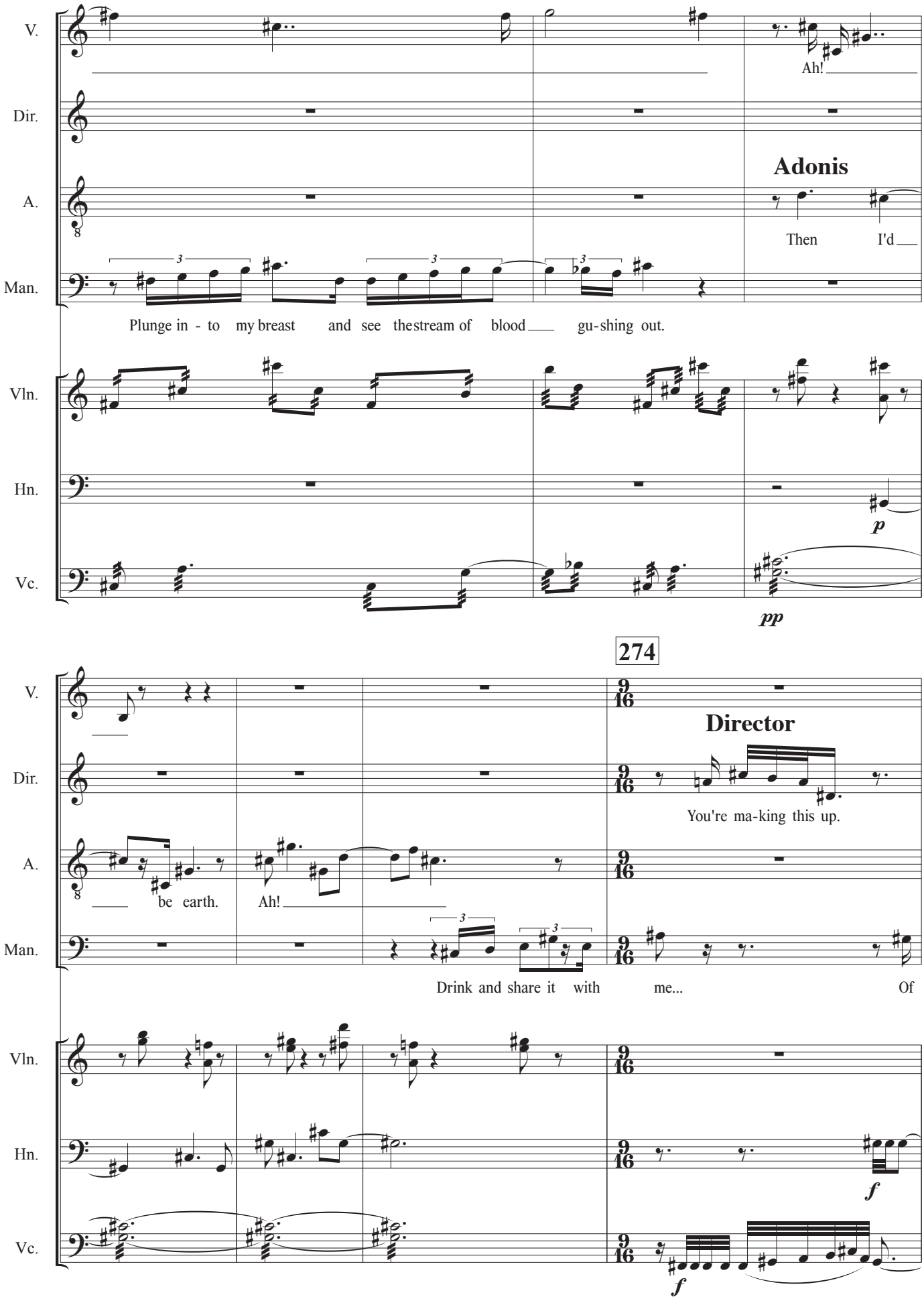
Vln. *f*

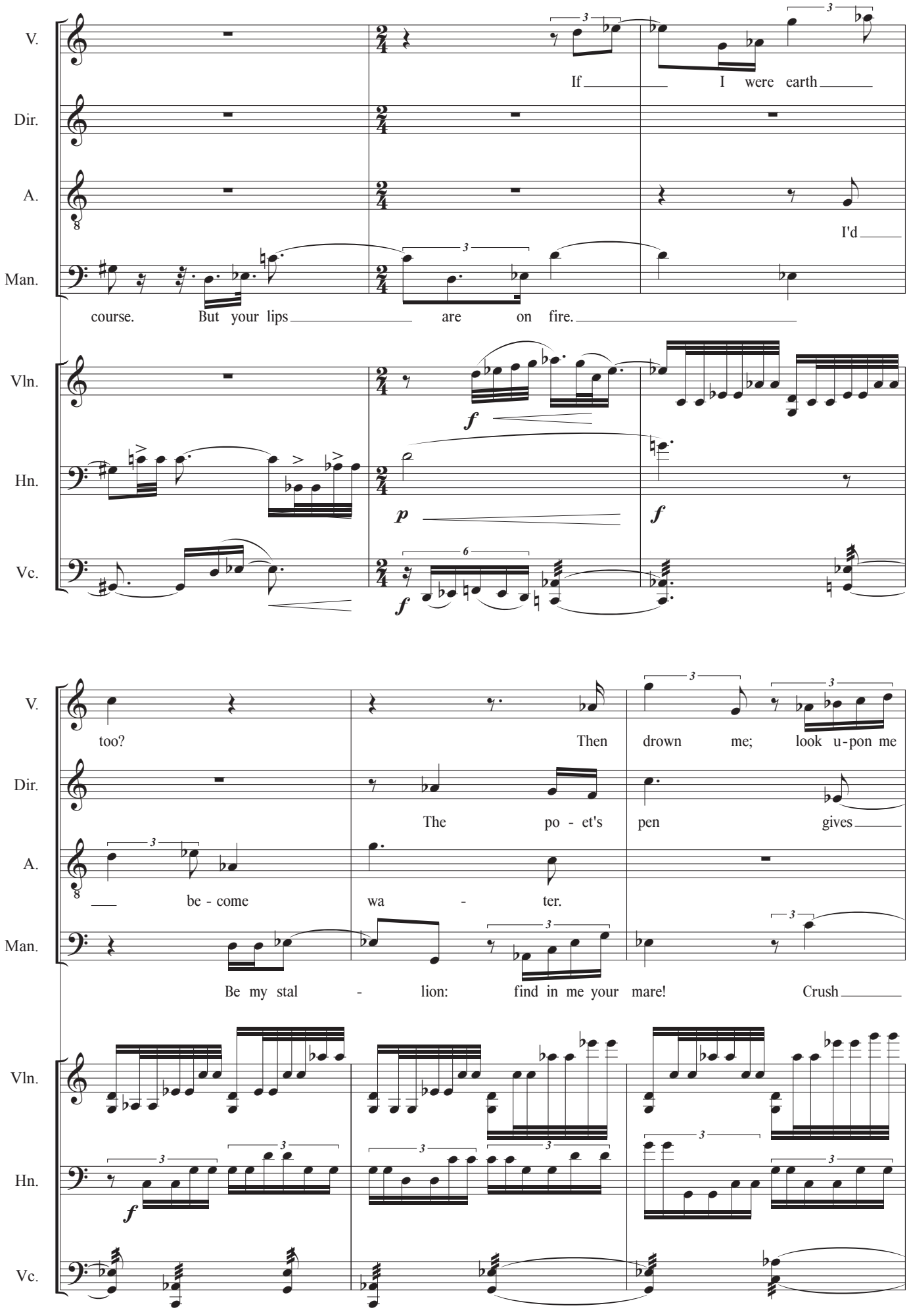
Hn.

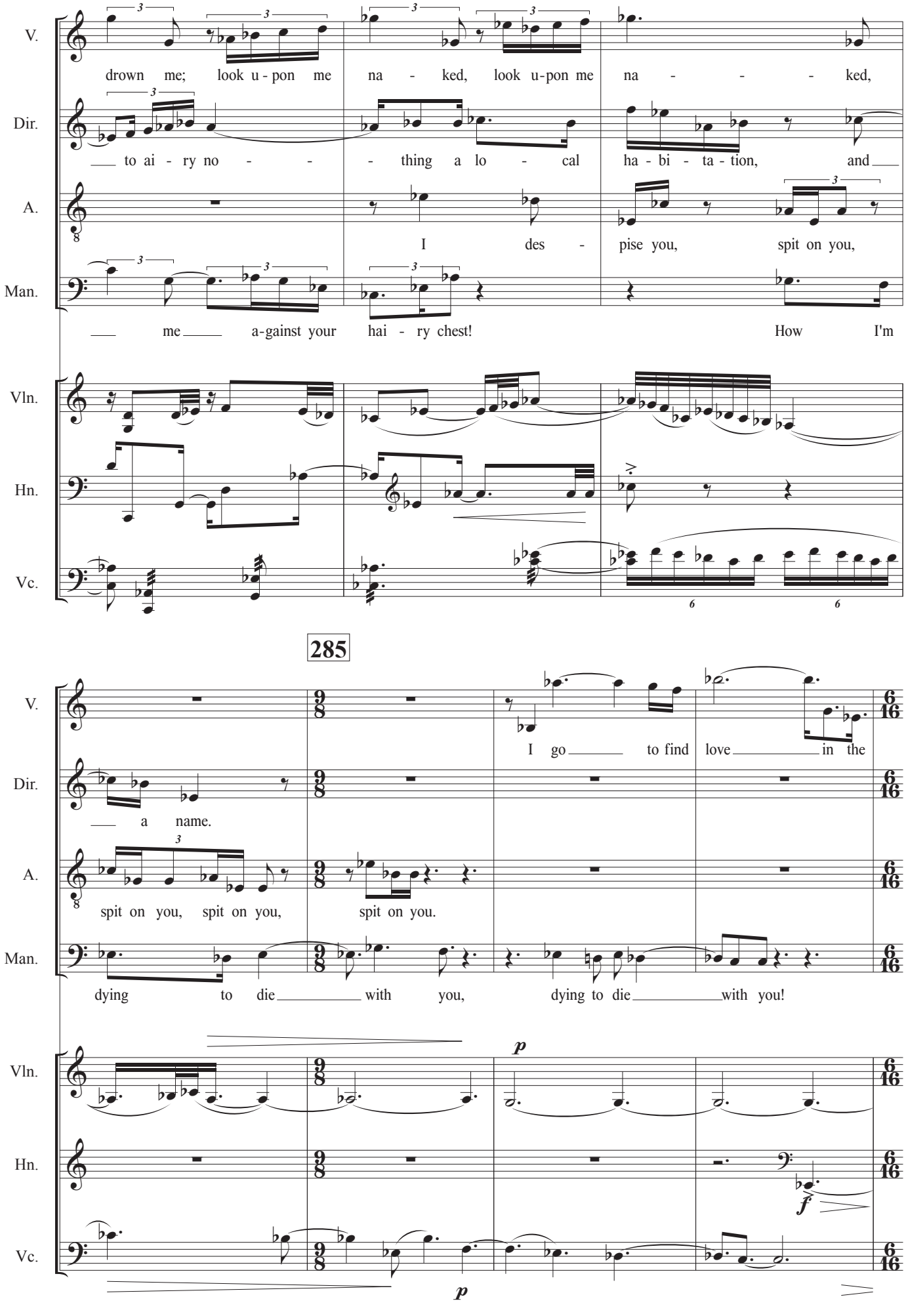
Vc.

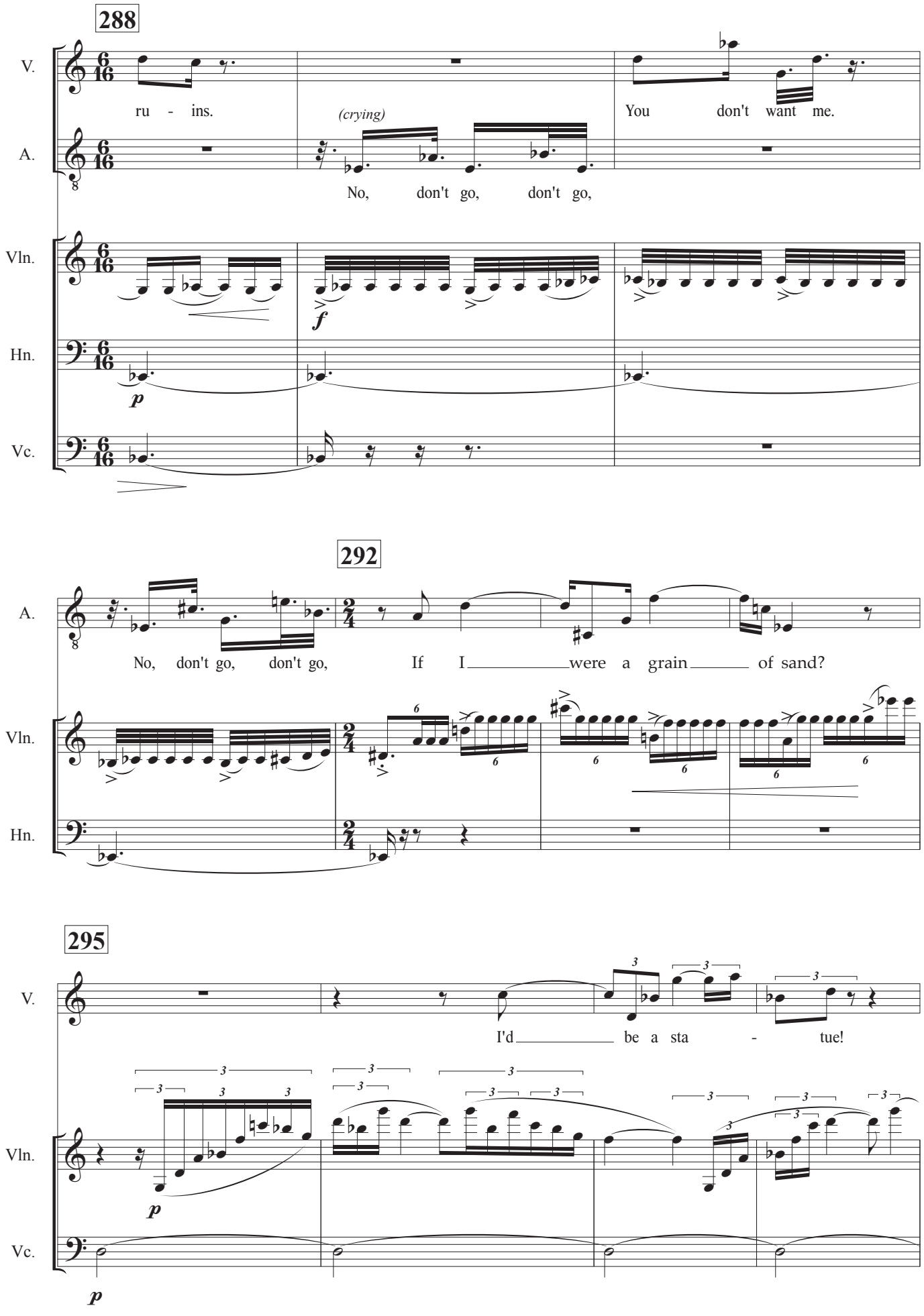

V.
no o - ther way of lo - ving you.
Director
Dir.
You're quo - ting those lines.
Man.
fol - low you and be with you.
Vln.
Hn.
Vc.
Dir.
Your mas - que-rade will not suc - ceed with me!
Vln.
ff
Hn.
Vc.
251
Adonis (to VENUS)
A.
I am a man, man, man, man, a man, be - cause I am that, and that a -
Vln.
Hn.
p
pizz.
Vc.
f

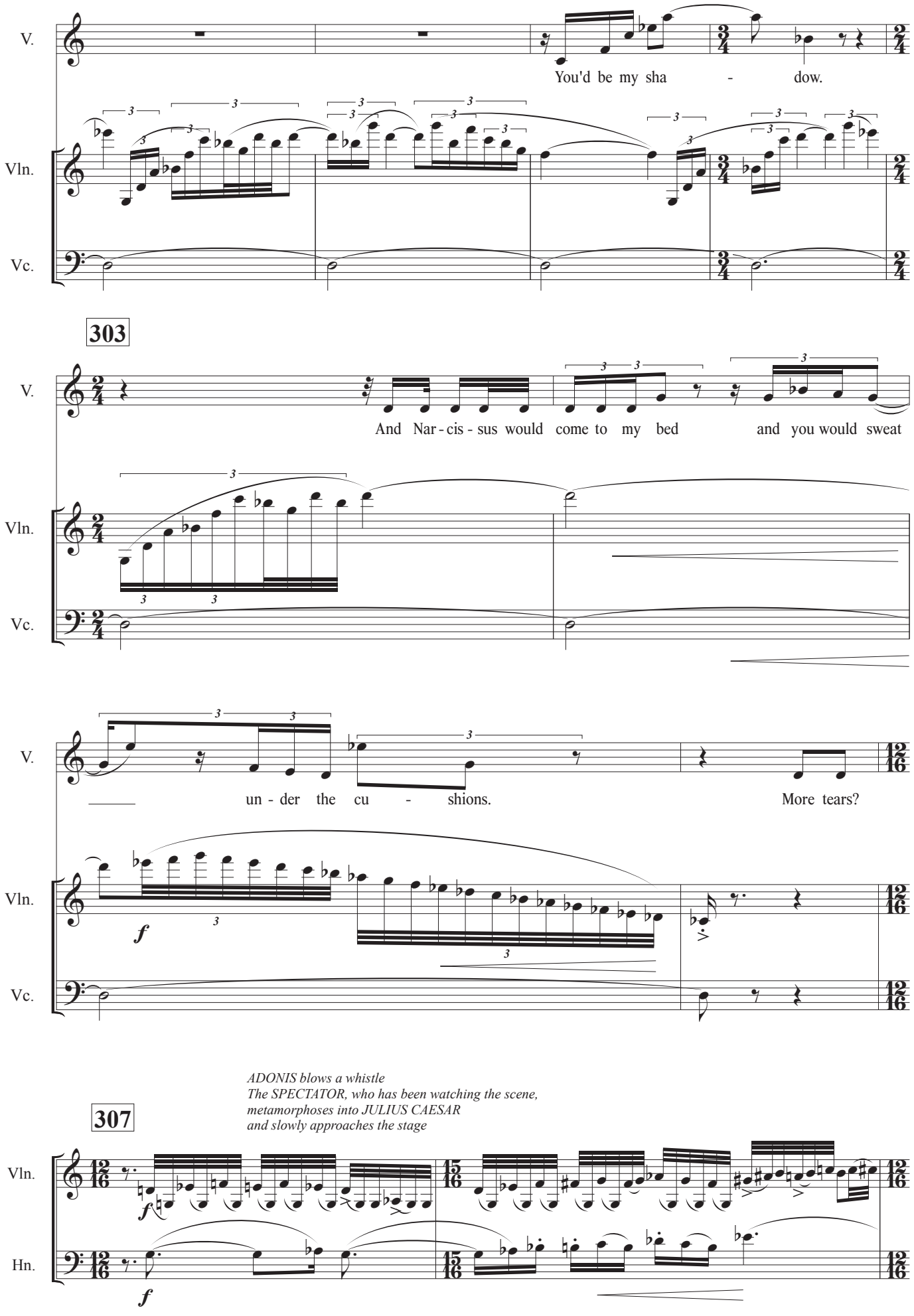

A.
- lone; would you were more, you were more man than me! But you're no man.
Spectator (aside)
Sp.
Ah!
Vln.
Hn.
Vc.
arco
261
A.
Manuel (to DIRECTOR)
would you were more,
Man.
I on - ly know I love you. Whip me! See my flesh laid
Vc.
p
Venus
267
V.
If I were an ant?
A.
you were more man than me!
Man.
bare!
Vln.
p
Hn.
f
ff
Vc.
p

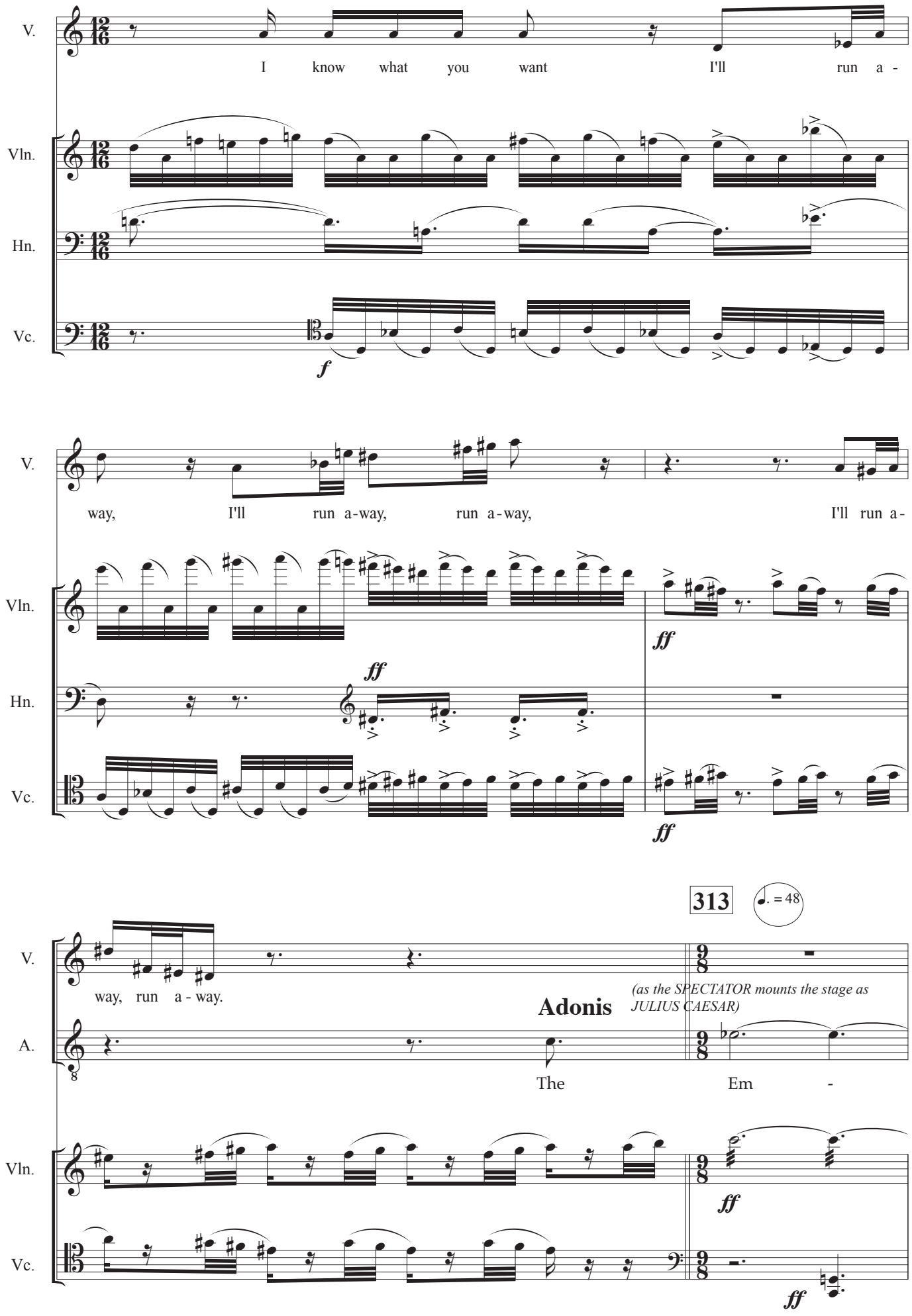

V.
Dir.
A.
Man.
Ah!
Adonis
Then I'd
Plunge in - to my breast and see the stream of blood gu-shing out.
Vln.
Hn.
Vc.
p
pp
274
Director
You're ma-king this up.
be earth.
Ah!
Drink and share it with me... Of
f
f

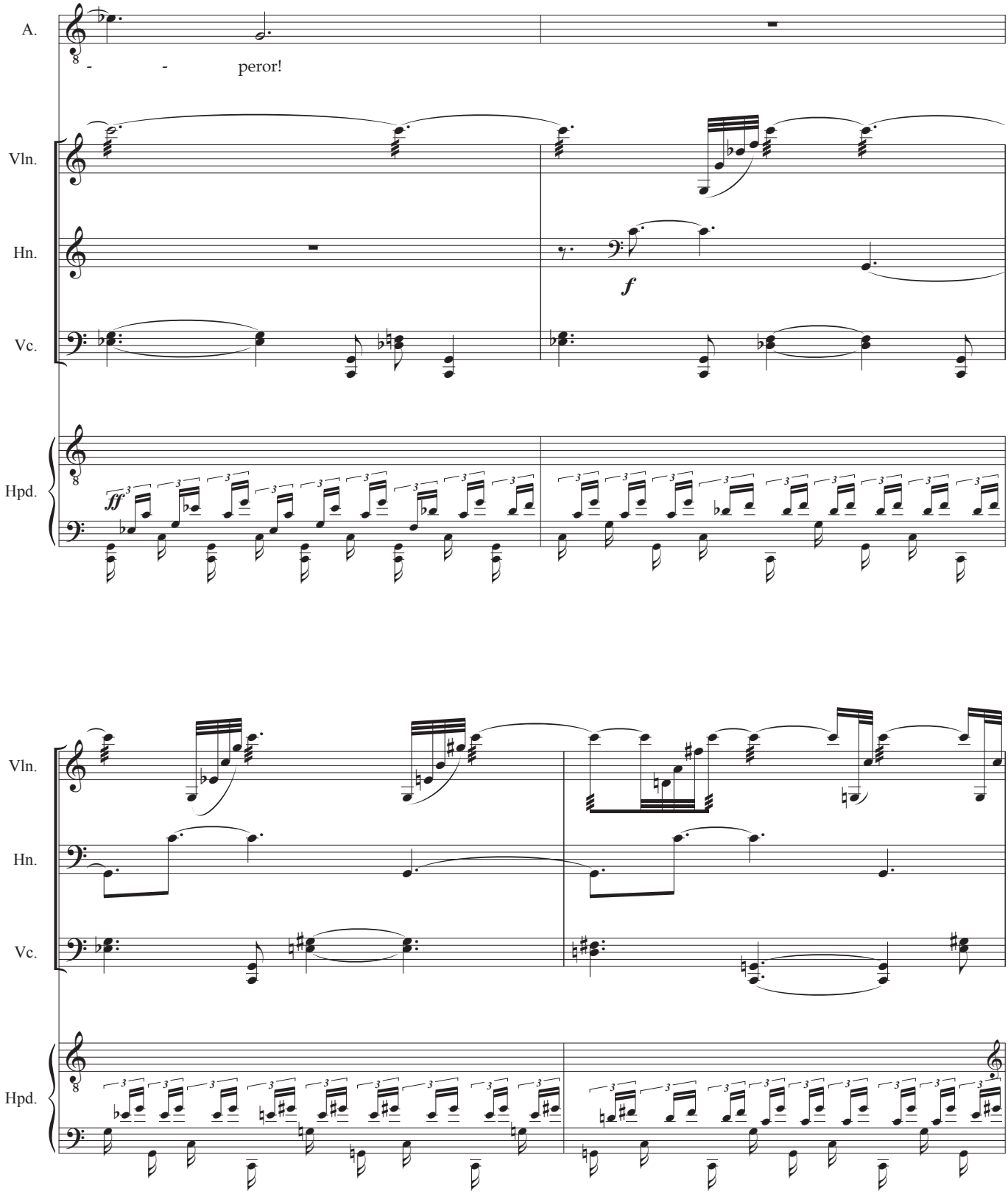

V.
Dir.
A.
Man.
Vln.
Hn.
Vc.
If I were earth
I'd
course. But your lips are on fire.
too? Then drown me; look u-pon me
The po - et's pen gives
be - come wa - ter.
Be my stal - lion: find in me your mare! Crush

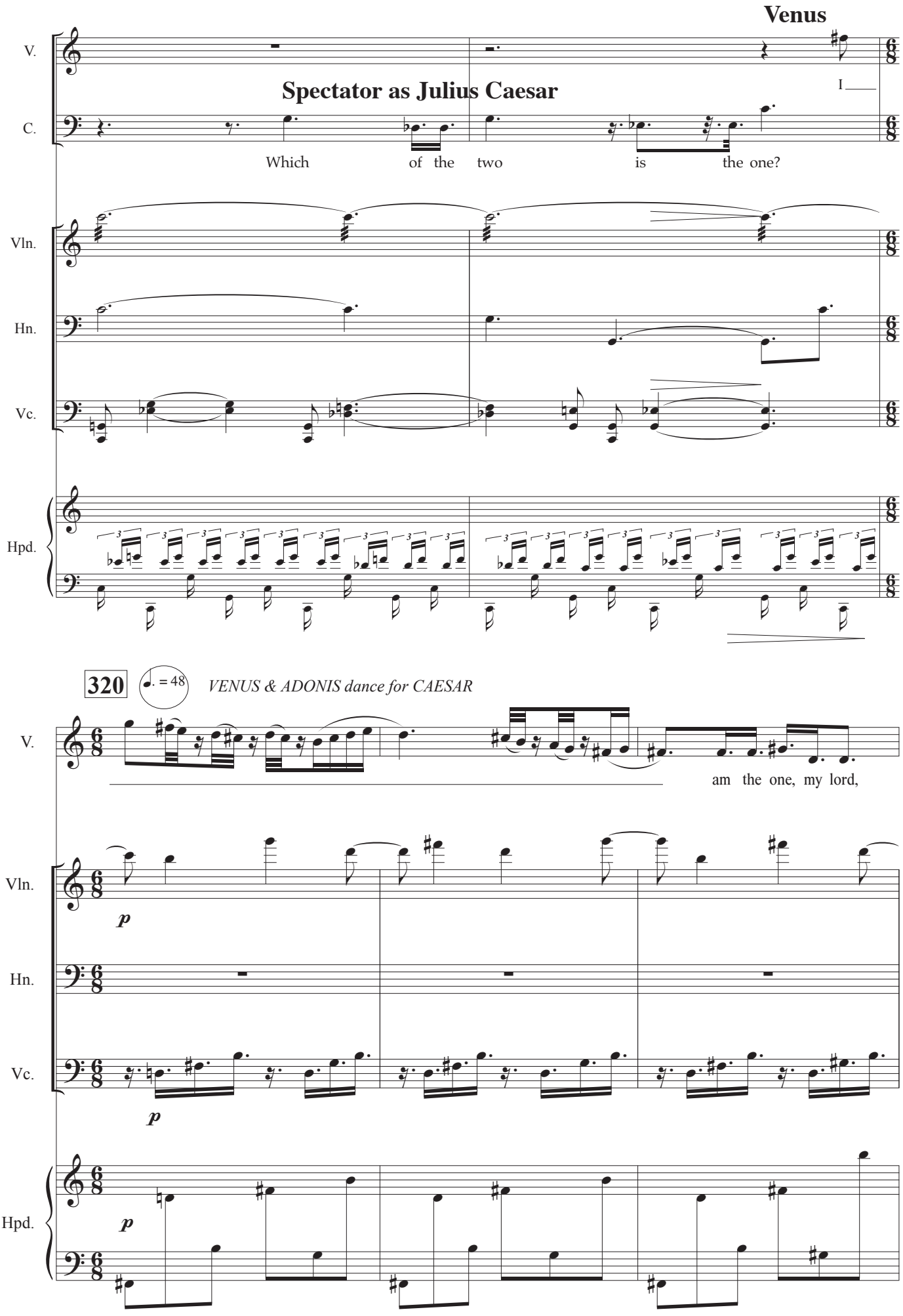

V.
drown me; look u - pon me na - ked, look u-pon me na - - - - ked,
Dir.
___ to ai - ry no - - - thing a lo - cal ha - bi - ta - tion, and ___
A.
I des - pise you, spit on you,
Man.
___ me ___ a-gainst your hai - ry chest! How I'm
Vln.
Hn.
Vc.
285
V.
I go ___ to find love ___ in the
Dir.
___ a name.
A.
spit on you, spit on you, spit on you.
Man.
dying to die ___ with you, dying to die ___ with you!
Vln.
p
Hn.
f
Vc.
p

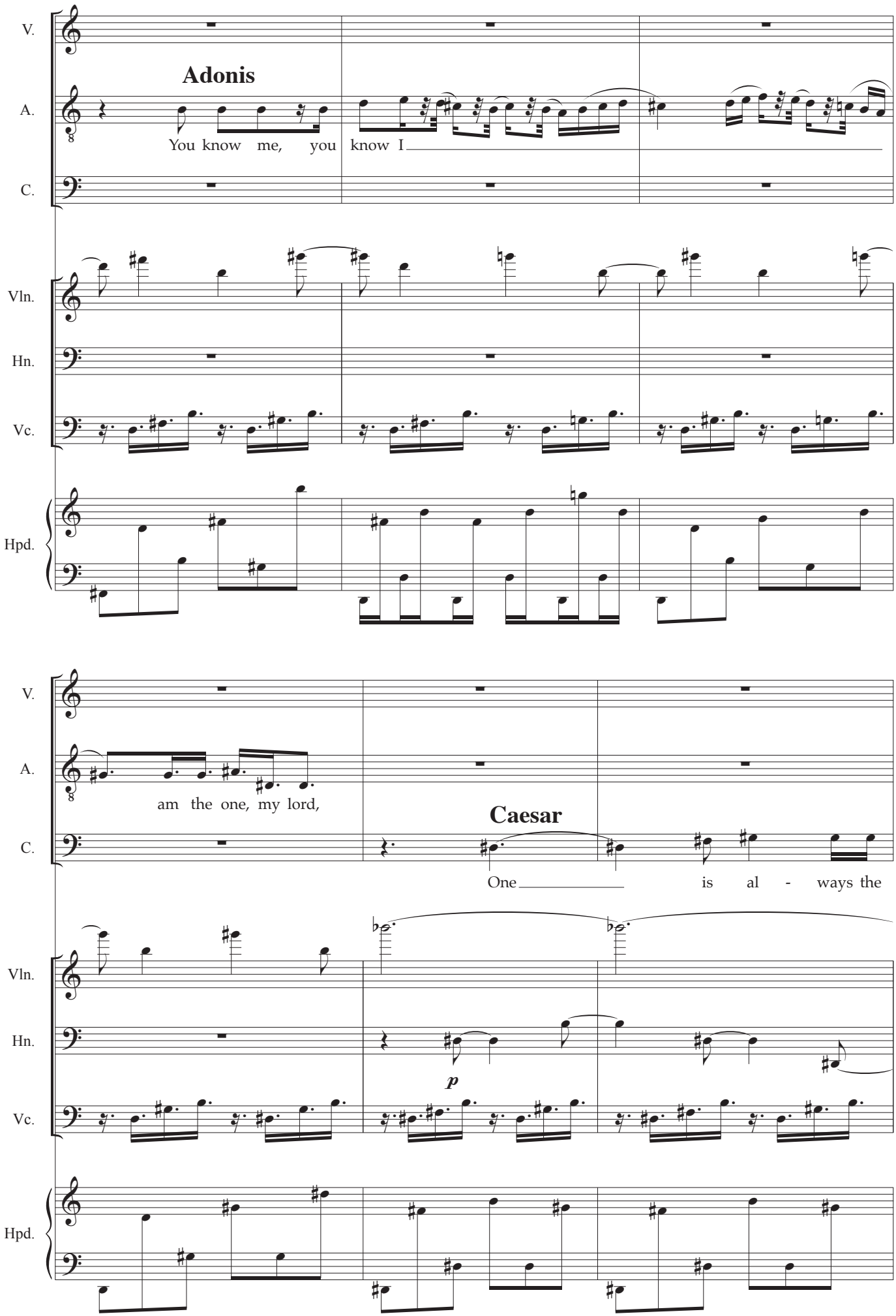

288
V.
A.
Vln.
Hn.
Vc.
ru - ins.
(crying)
No, don't go, don't go,
You don't want me.
f
p
292
No, don't go, don't go,
If I were a grain of sand?
295
I'd be a sta - tue!
p
p

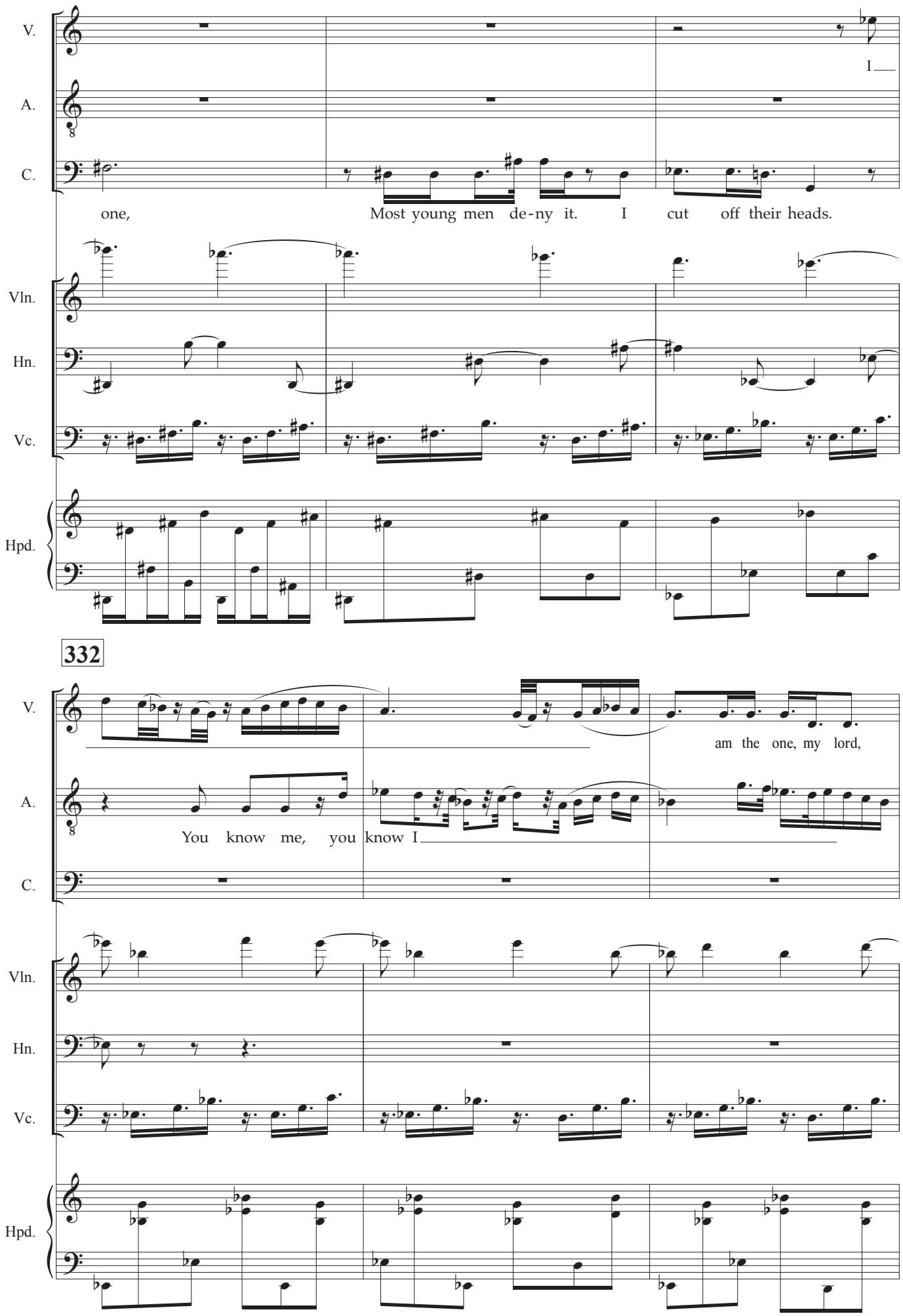

V.
You'd be my sha - dow.
Vln.
Vc.
303
V.
And Nar - cis - sus would come to my bed and you would sweat
Vln.
Vc.
V.
un - der the cu - shions. More tears?
Vln.
f
Vc.
ADONIS blows a whistle
The SPECTATOR, who has been watching the scene,
metamorphoses into JULIUS CAESAR
and slowly approaches the stage
307
Vln.
f
Hn.
f

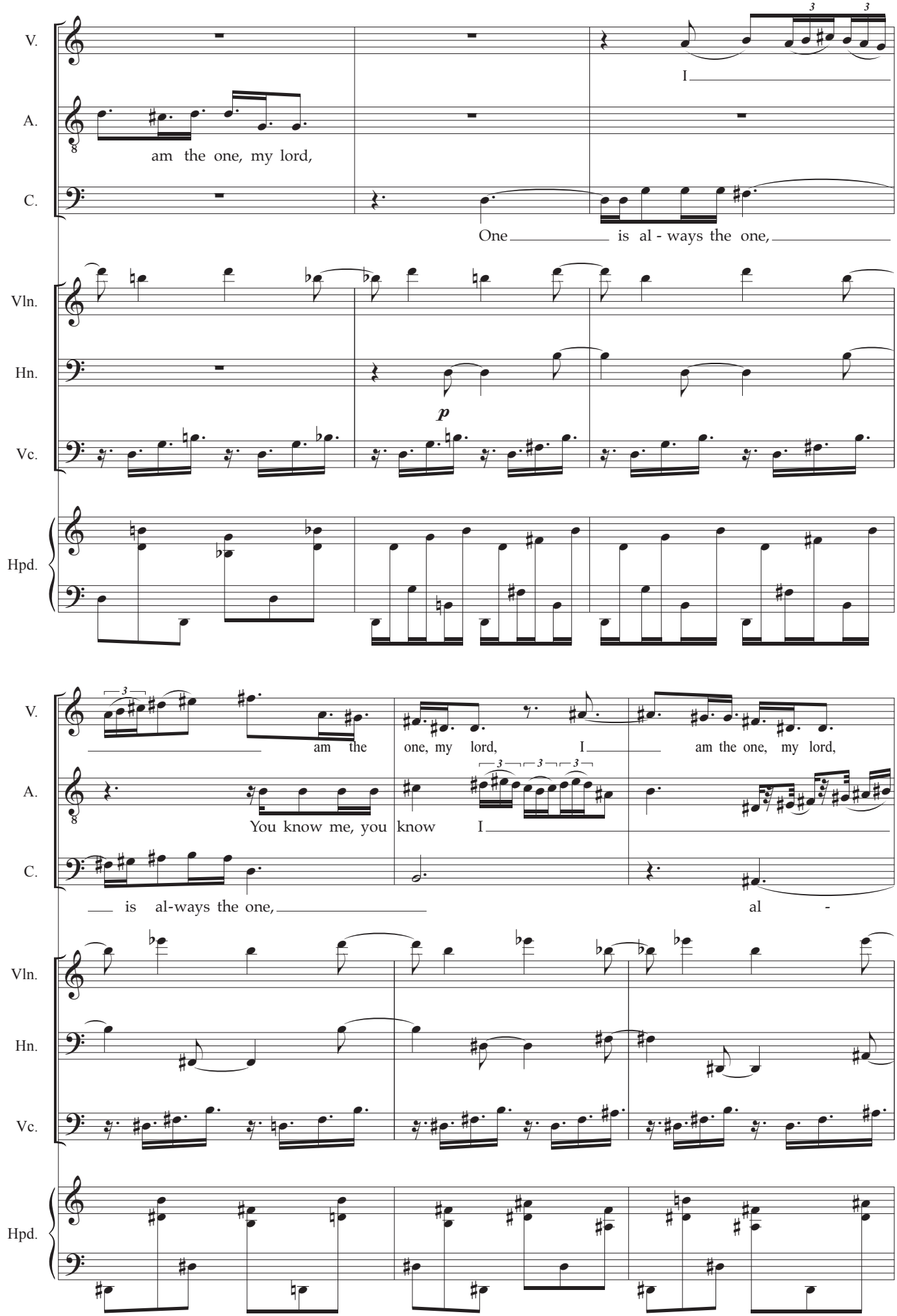

V.
I know what you want I'll run a -
Vln.
Hn.
Vc.
f
V.
way, I'll run a-way, run a-way, I'll run a -
Vln.
ff
ff
Hn.
ff
Vc.
ff
313
♩. = 48
V.
way, run a - way.
Adonis
(as the SPECTATOR mounts the stage as JULIUS CAESAR)
A.
The Em -
Vln.
ff
Vc.
ff

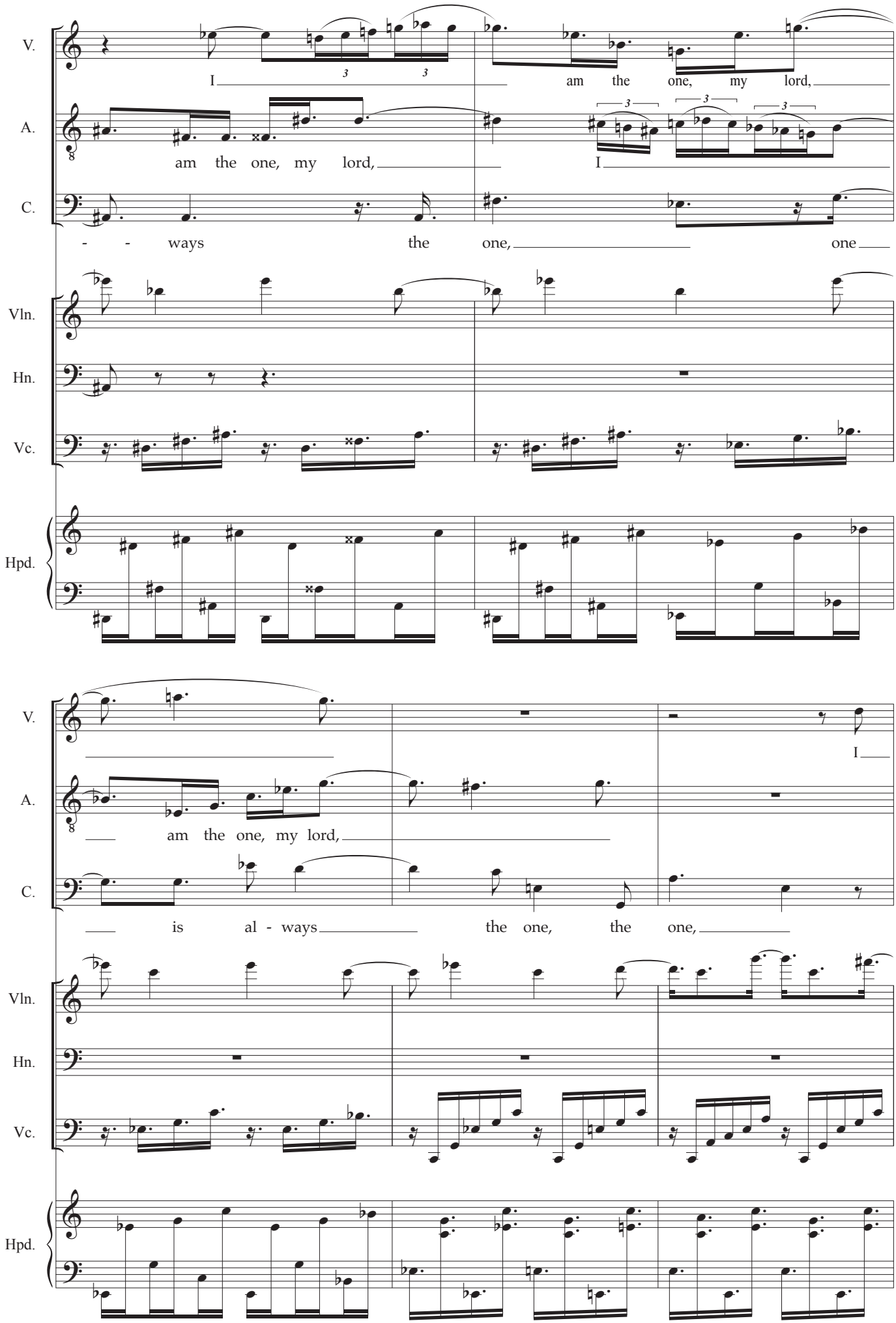

A.
- - peror!
Vln.
Hn.
Vc.
Hpd.
ff
f
Vln.
Hn.
Vc.
Hpd.

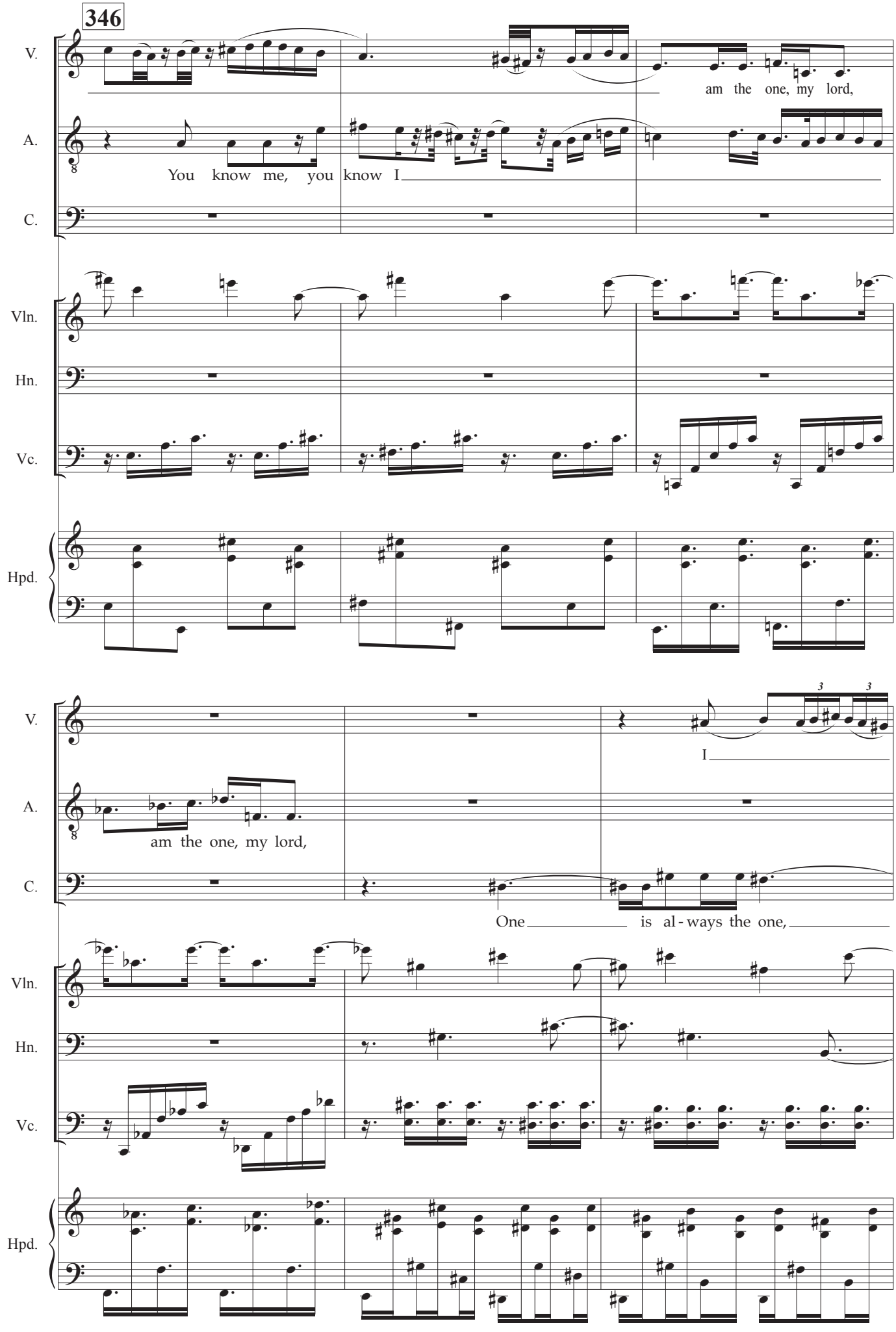

Venus
V.
C.
Spectator as Julius Caesar
I
Which of the two is the one?
Vln.
Hn.
Vc.
Hpd.
320
♩. = 48
VENUS & ADONIS dance for CAESAR
V.
am the one, my lord,
Vln.
p
Hn.
Vc.
p
Hpd.
p

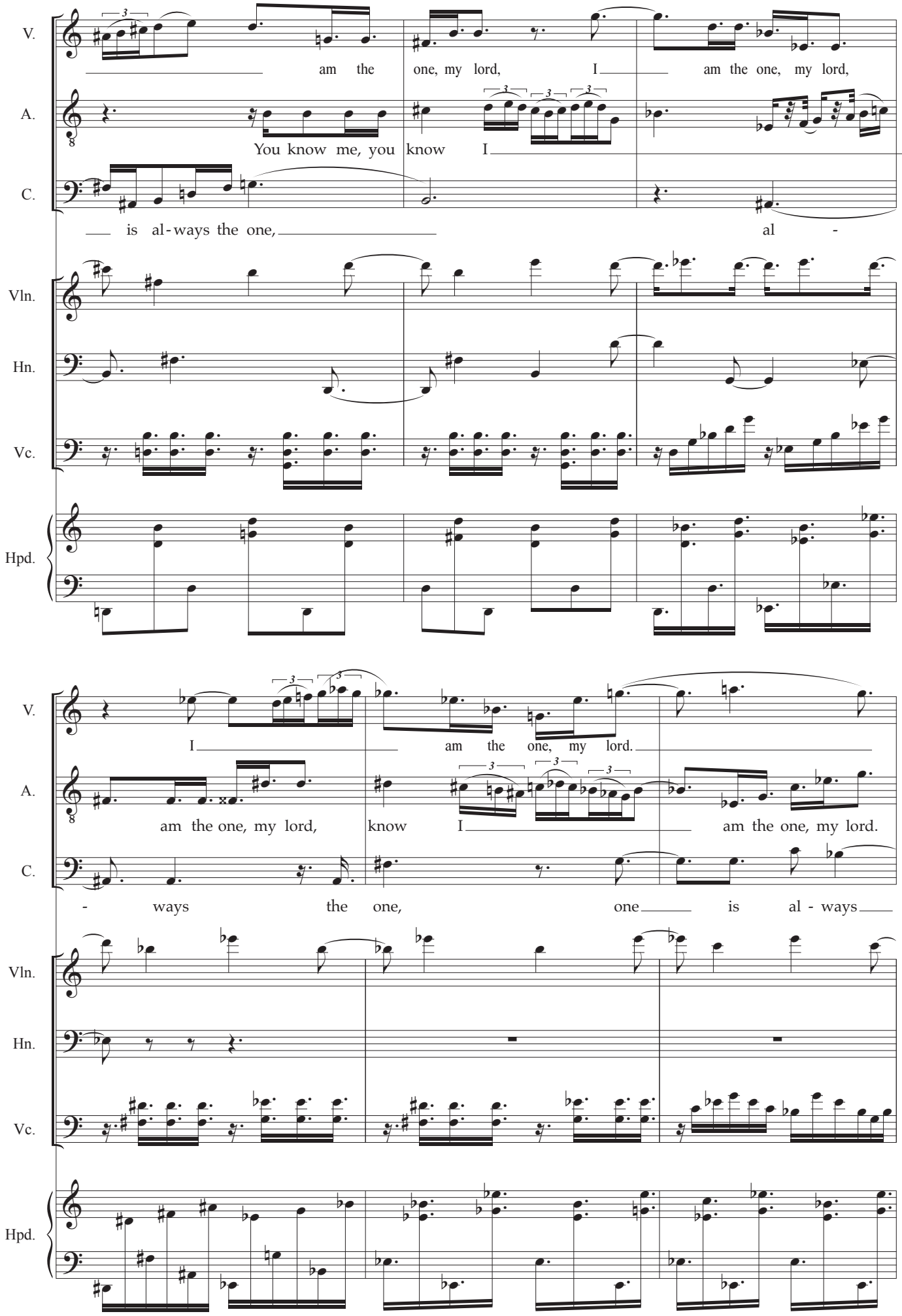

V.
A.
C.
Adonis
You know me, you know I
Vln.
Hn.
Vc.
Hpd.
am the one, my lord,
Caesar
One is al - ways the
p

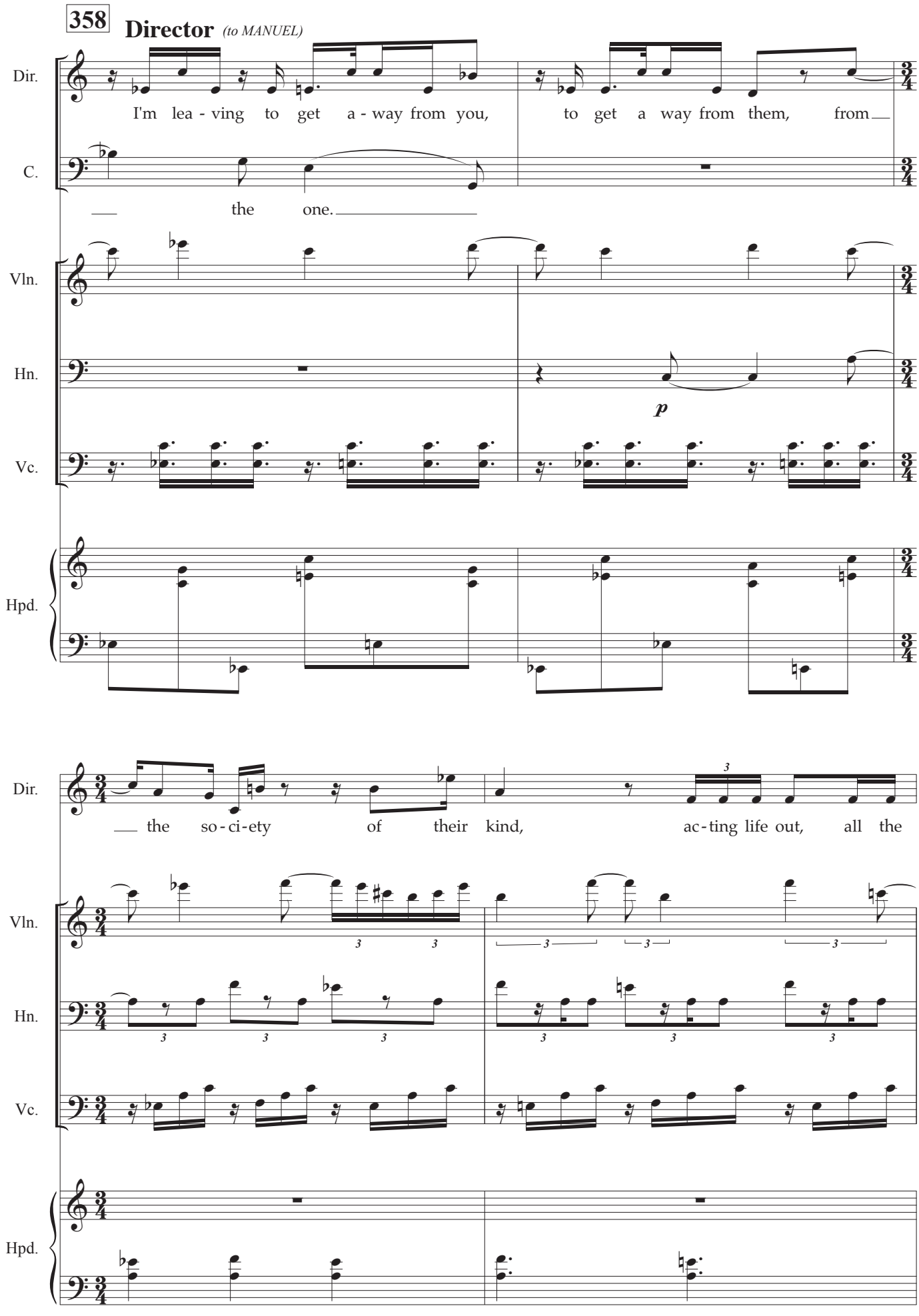

V.
A.
C.
I
one,
Most young men de-ny it. I cut off their heads.
Vln.
Hn.
Vc.
Hpd.
332
V.
A.
C.
am the one, my lord,
You know me, you know I
Vln.
Hn.
Vc.
Hpd.

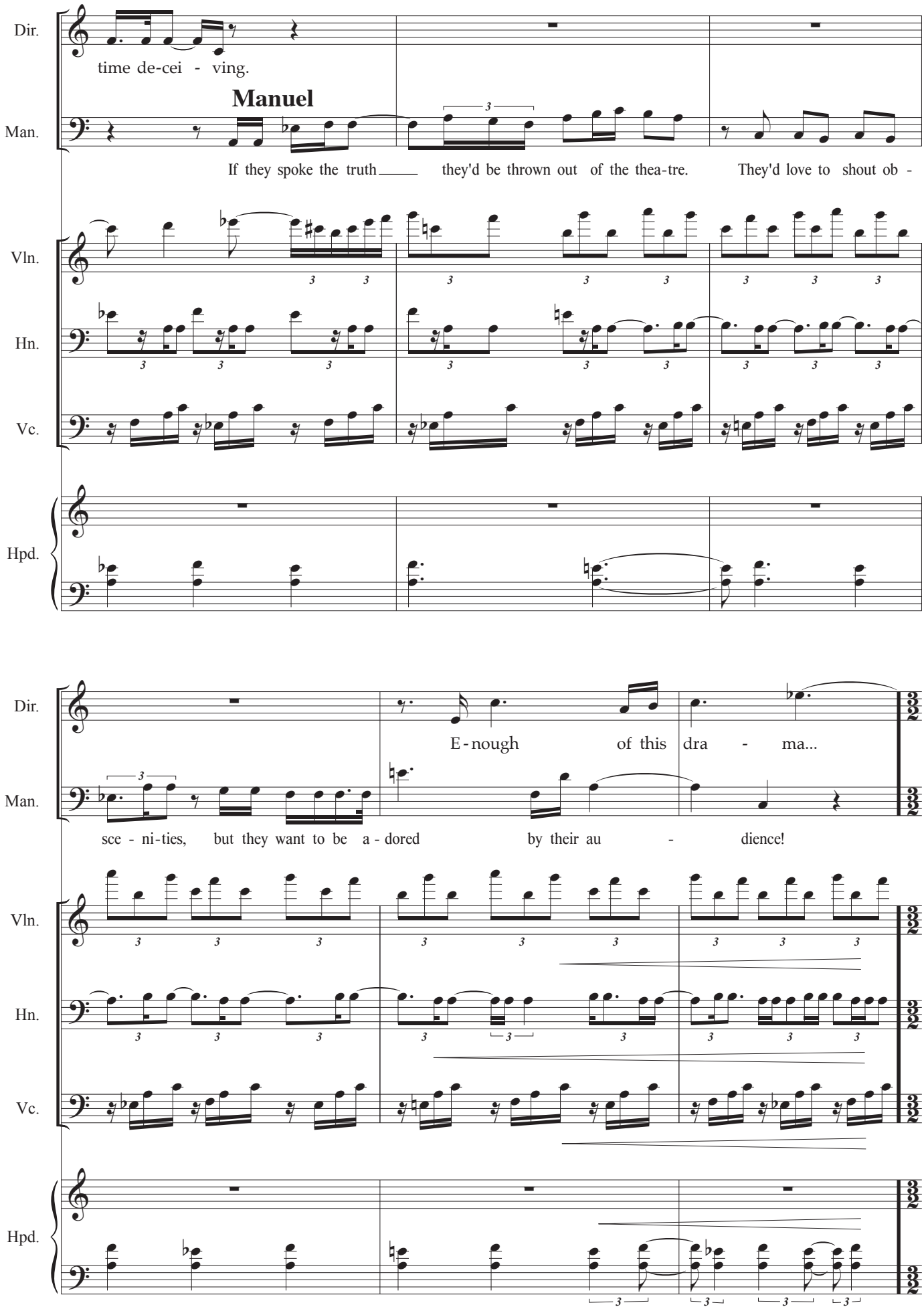

V.
A.
C.
Vln.
Hn.
Vc.
Hpd.
I
am the one, my lord,
One is al - ways the one,
p
am the one, my lord, I am the one, my lord,
You know me, you know I
is al-ways the one,
al -

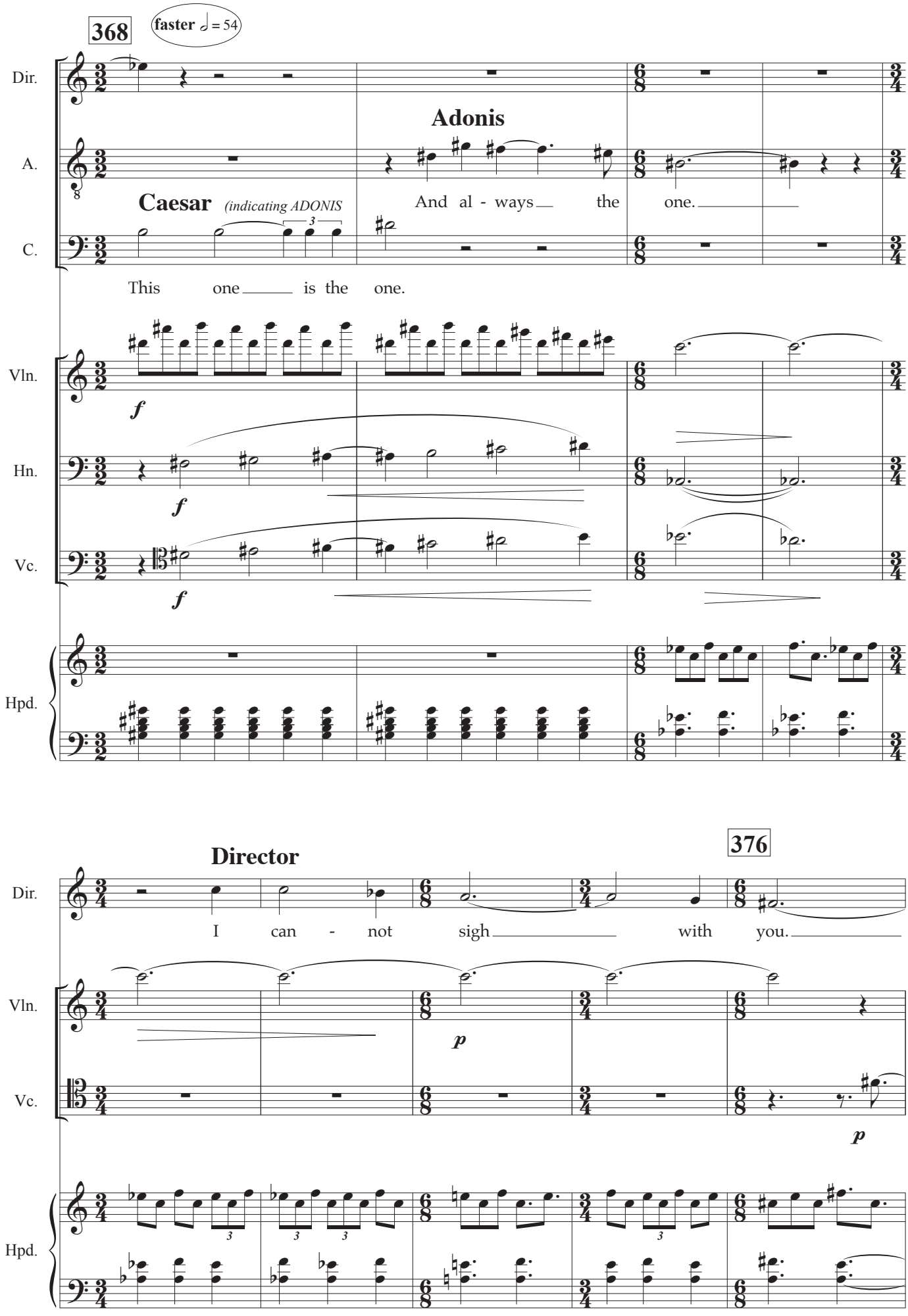

V.
I
am the one, my lord,
A.
am the one, my lord,
I
C.
- - ways the one,
one
Vln.
Hn.
Vc.
Hpd.
V.
I
A.
am the one, my lord,
C.
is al - ways
the one, the one,
Vln.
Hn.
Vc.
Hpd.

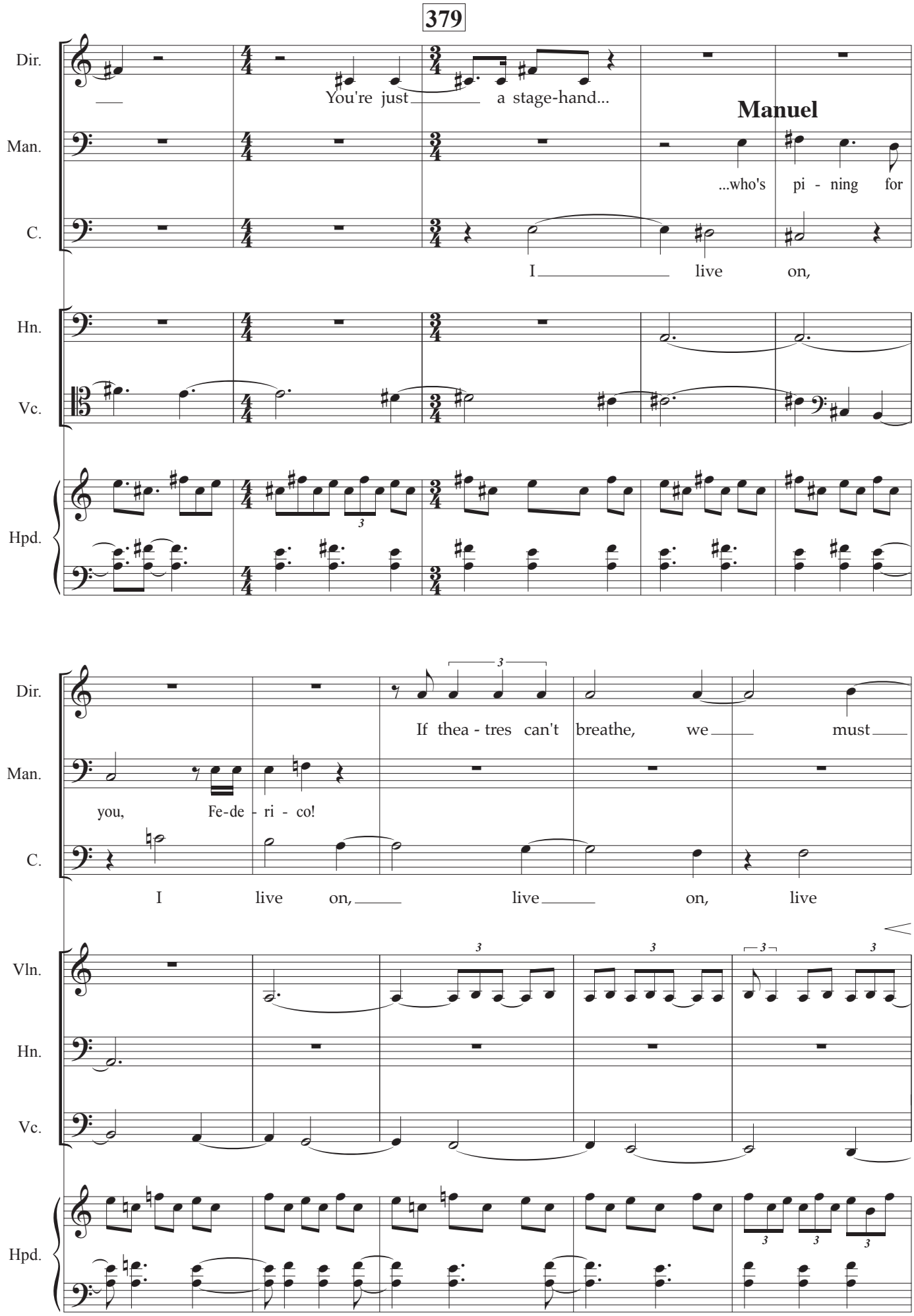

346
V.
A.
C.
Vln.
Hn.
Vc.
Hpd.
am the one, my lord,
You know me, you know I
I
am the one, my lord,
One is al - ways the one,

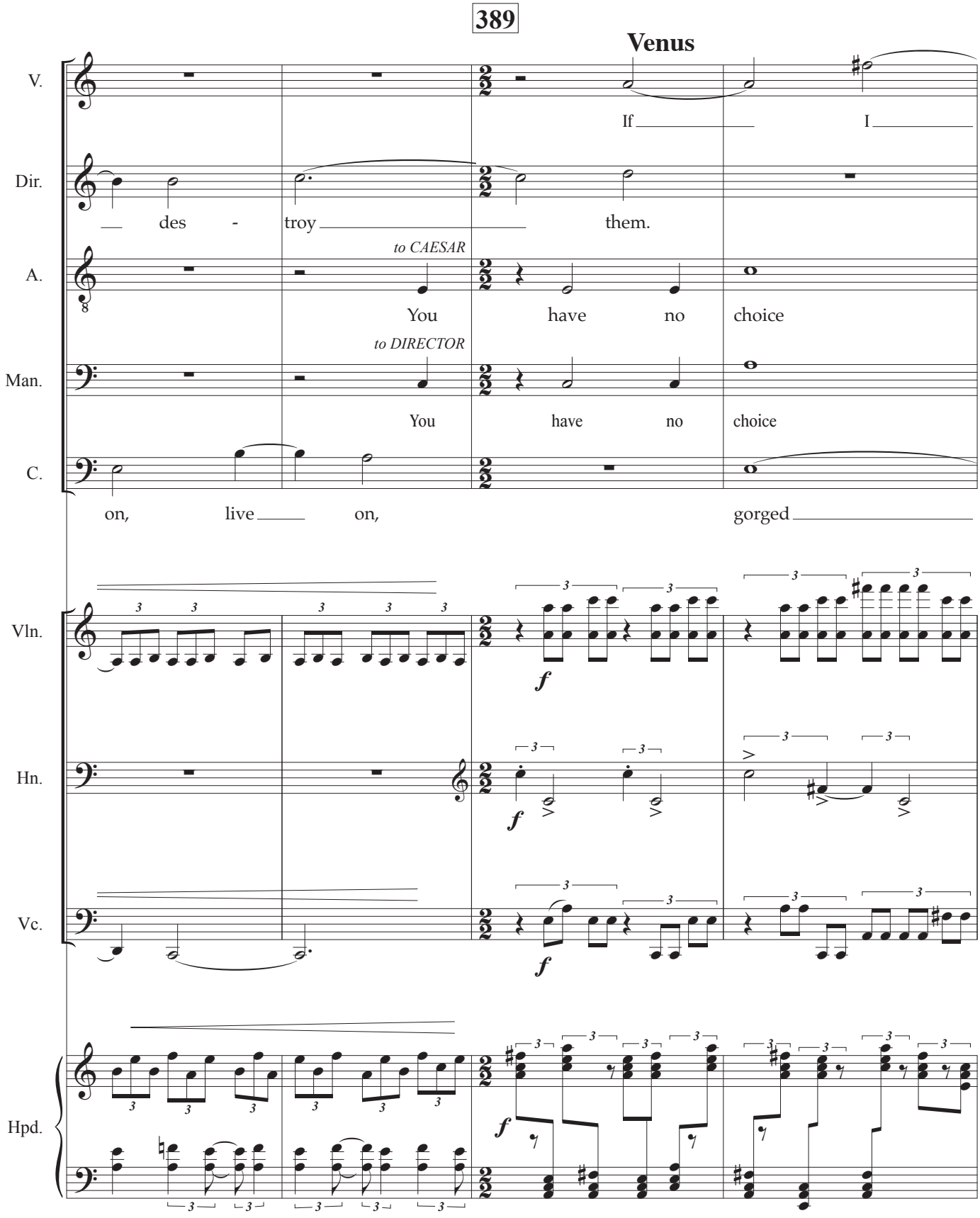

V.
A.
C.
am the one, my lord, I am the one, my lord,
You know me, you know I
is al-ways the one, al -
Vln.
Hn.
Vc.
Hpd.
I am the one, my lord.
am the one, my lord, know I am the one, my lord.
- ways the one, one is al - ways

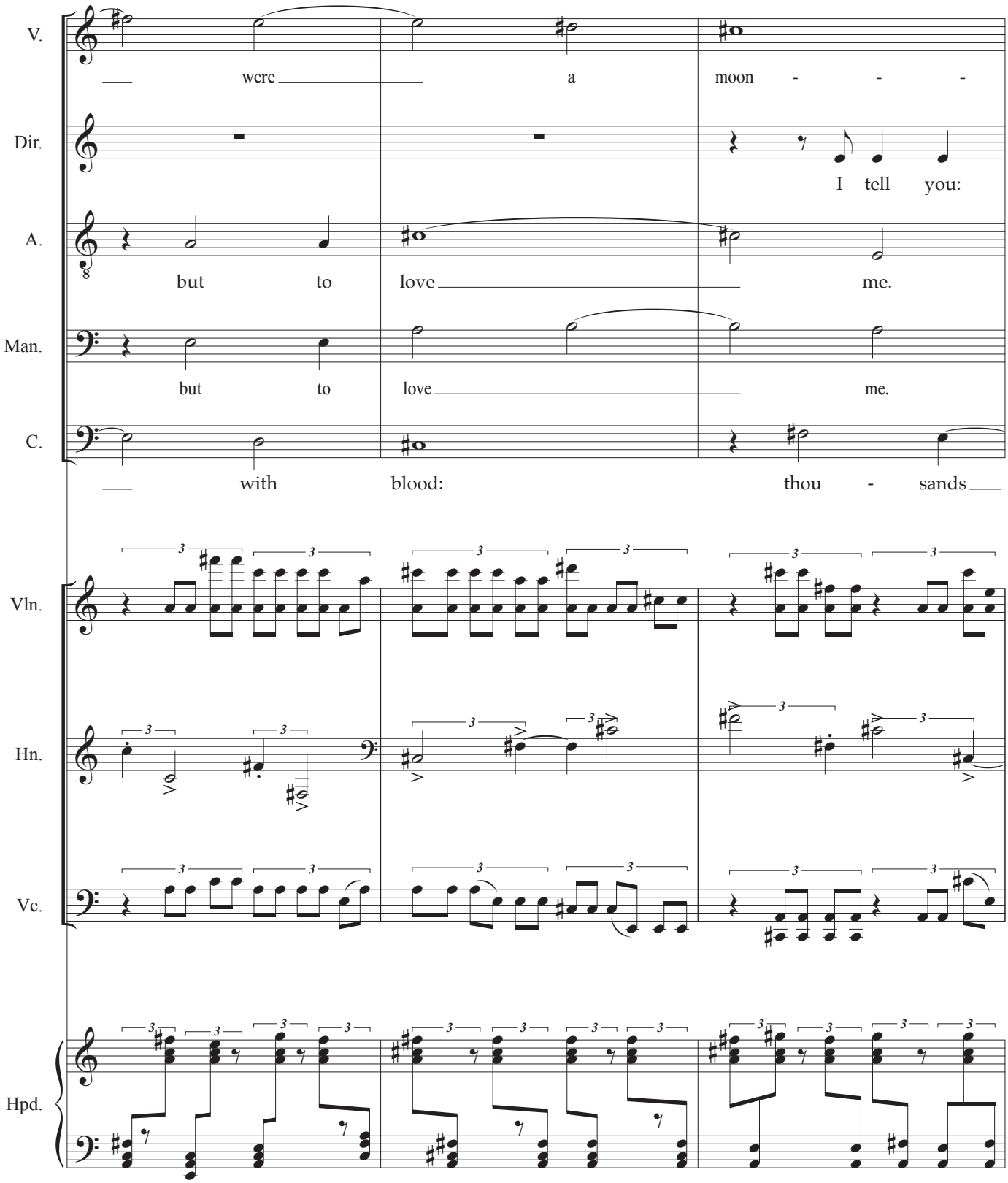

358
Director (to MANUEL)
Dir.
I'm lea - ving to get a - way from you, to get a way from them, from
C.
the one.
Vln.
Hn.
p
Vc.
Hpd.
Dir.
the so - ci - ety of their kind, ac - ting life out, all the
Vln.
Hn.
Vc.
Hpd.

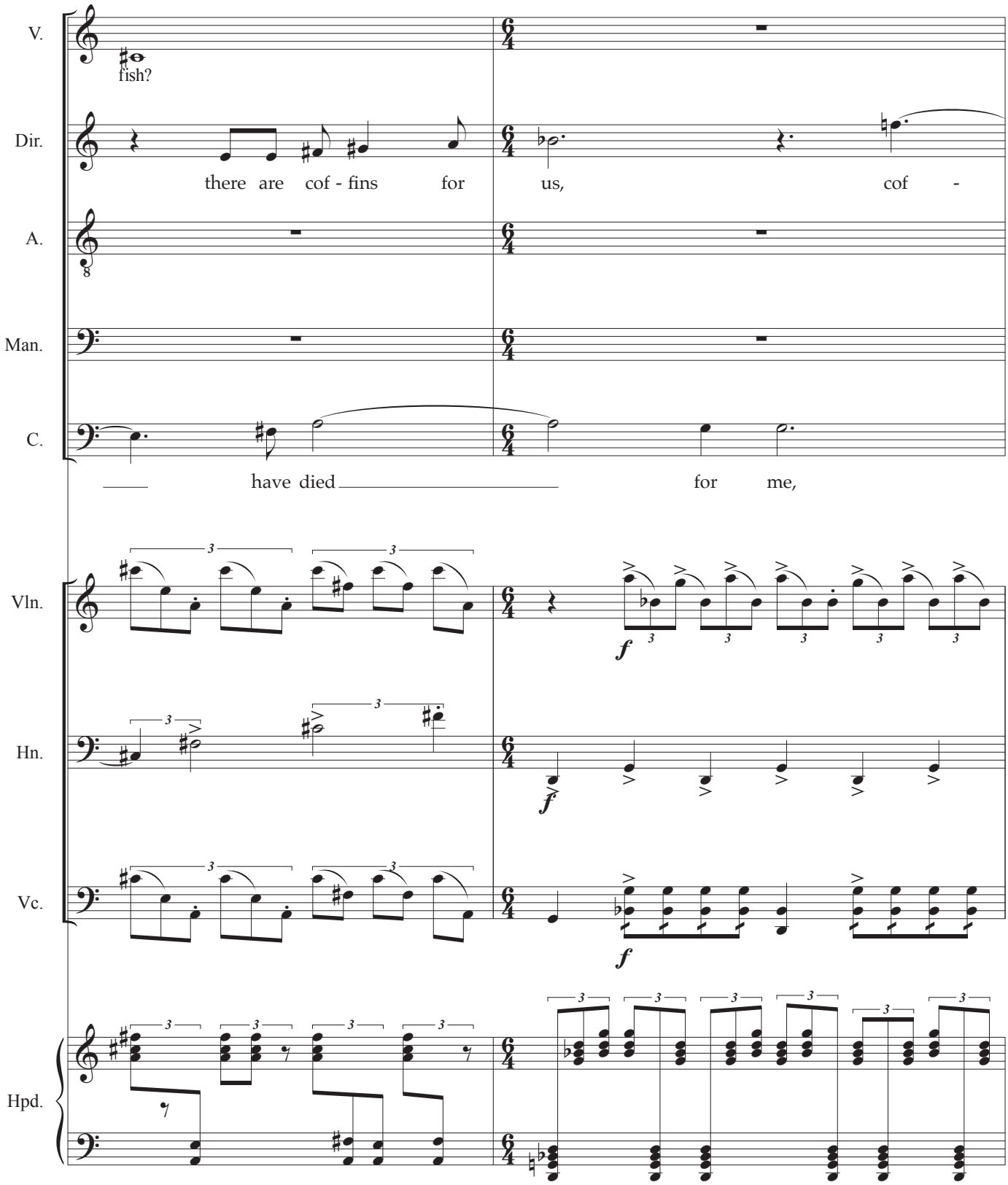

Dir.
time de-cei - ving.
Manuel
Man.
If they spoke the truth they'd be thrown out of the thea-tre. They'd love to shout ob -
Vln.
Hn.
Vc.
Hpd.
Dir.
E-nough of this dra - ma...
Man.
sce - ni-ties, but they want to be a - dored by their au - dience!
Vln.
Hn.
Vc.
Hpd.

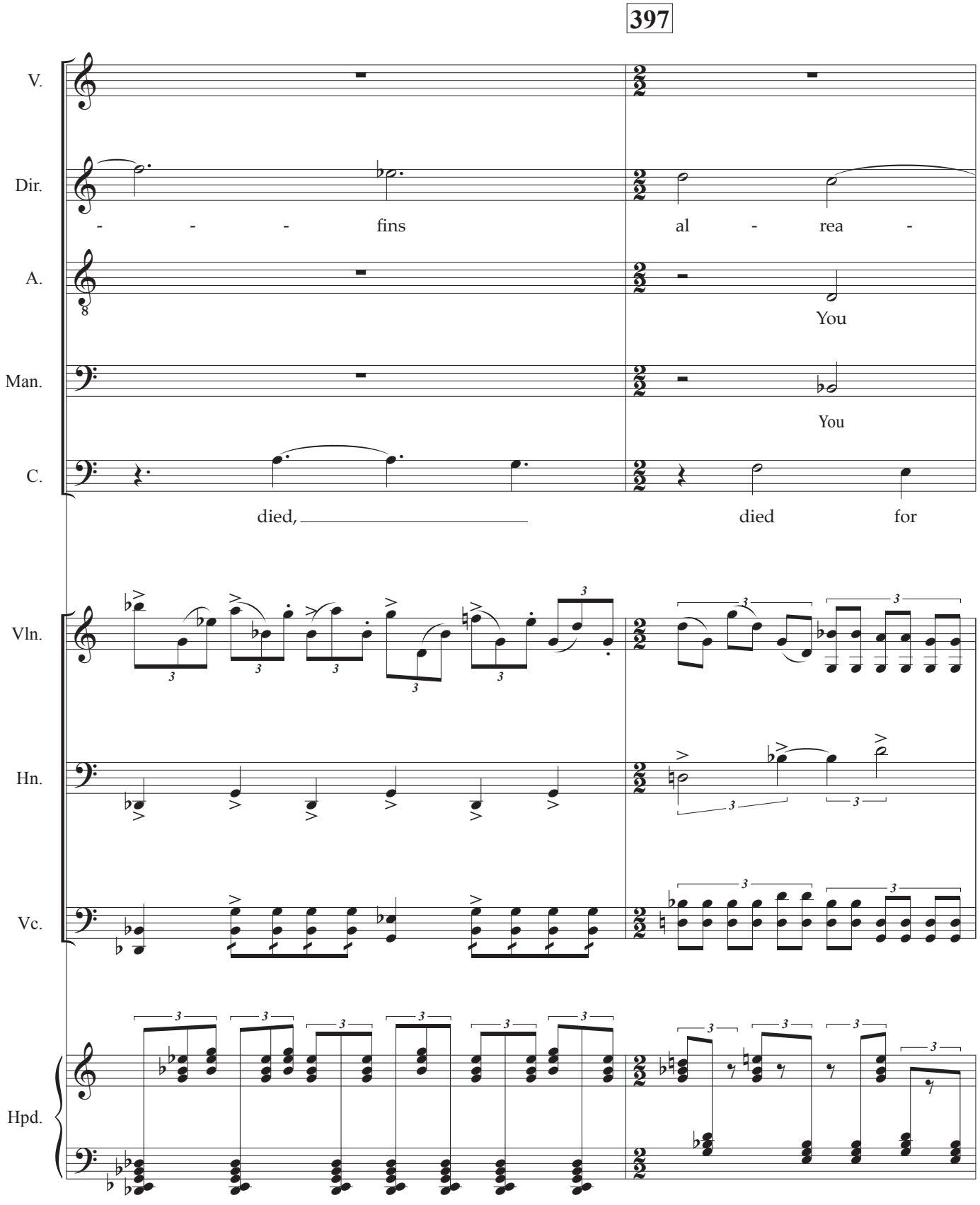

368
faster ♩ = 54
Dir.
A.
C.
Vln.
Hn.
Vc.
Hpd.
Adonis
Caesar (indicating ADONIS
And al - ways the one.
This one is the one.
f
f
f
376
Director
I can - not sigh with you.
p
p

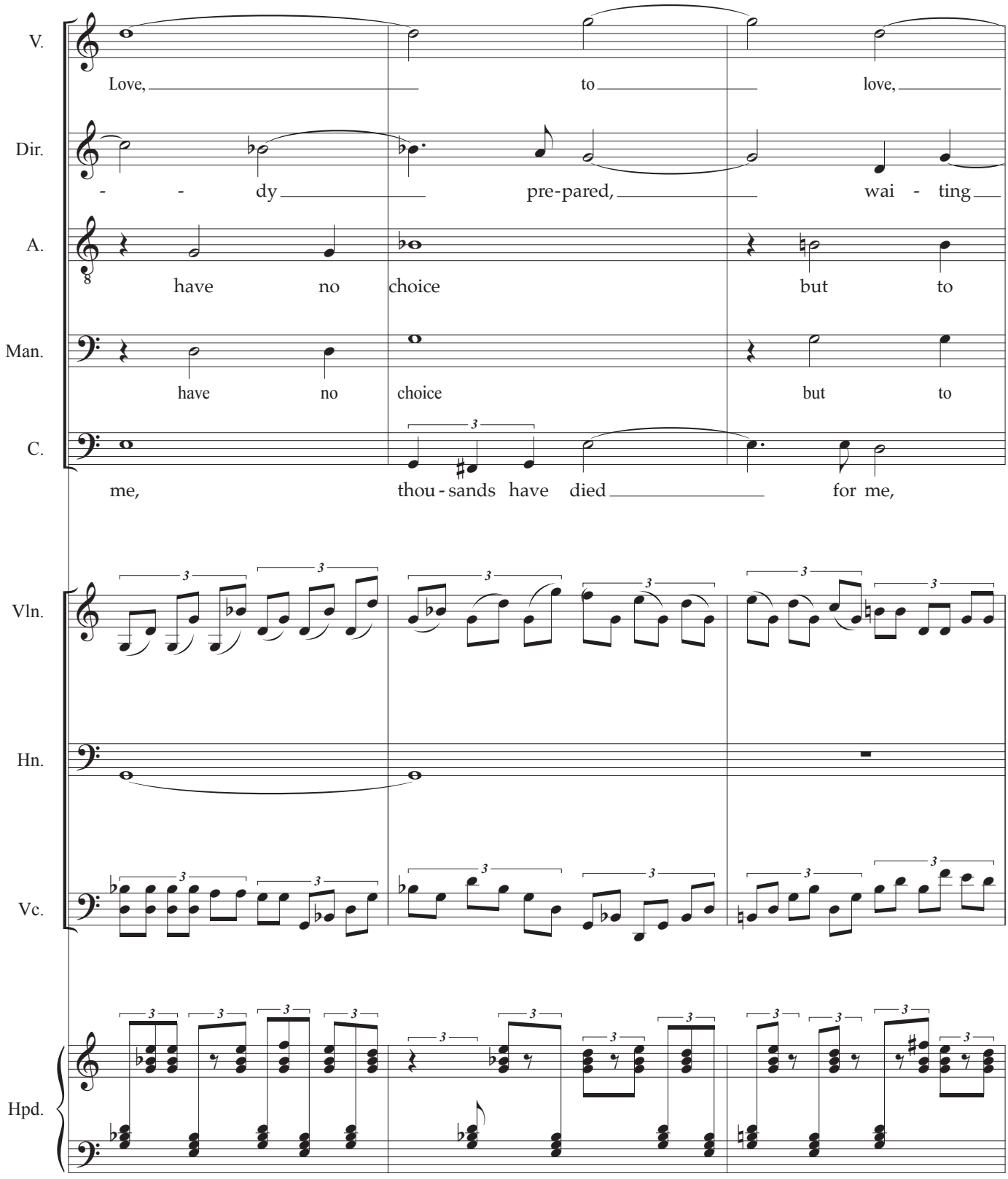

379
Dir.
Man.
C.
Hn.
Vc.
Hpd.
You're just a stage-hand...
Manuel
...who's pi - ning for
I live on,
If thea - tres can't breathe, we must
you, Fe-de - ri - co!
I live on, live on, live
Vln.

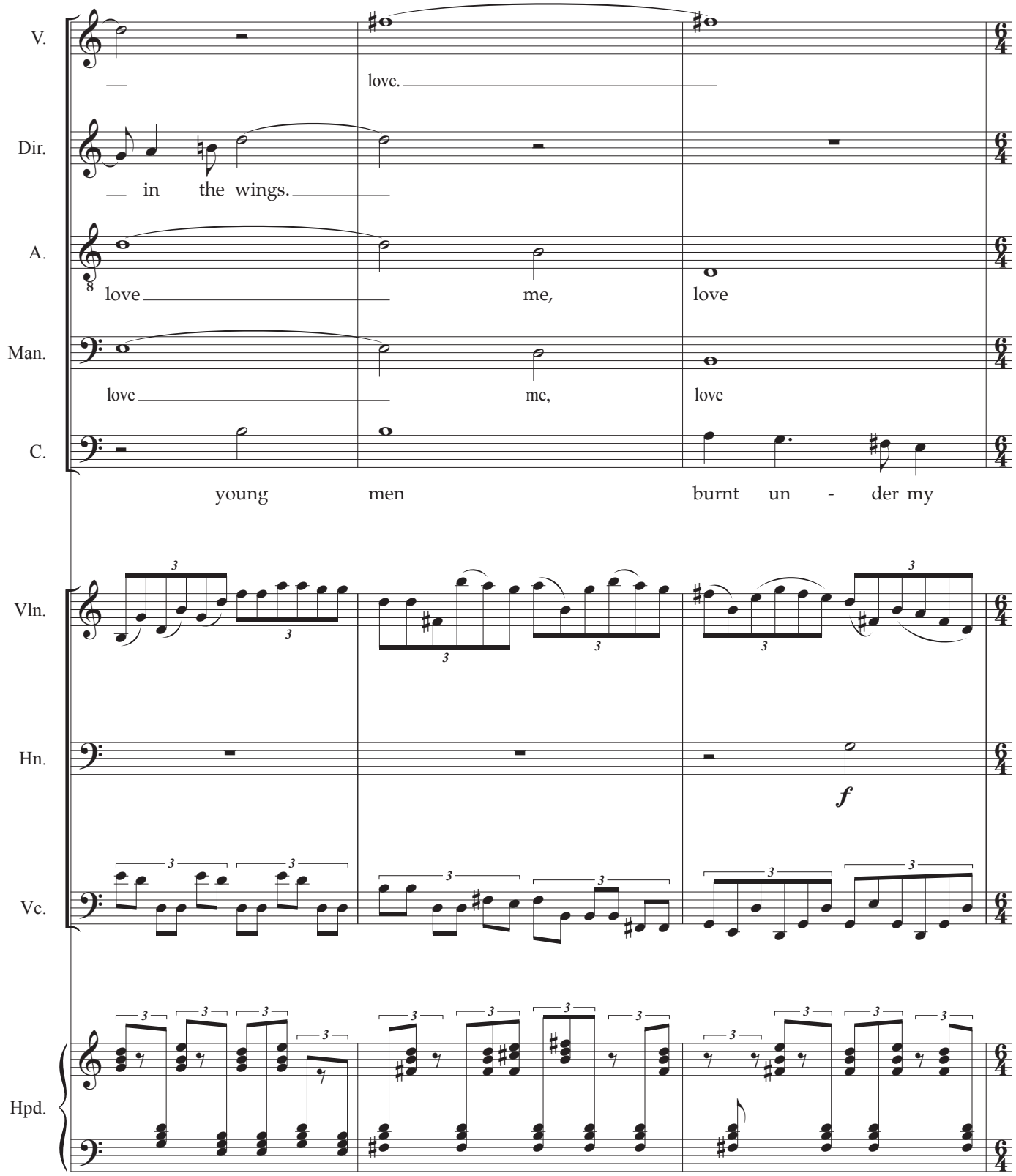

389
Venus
V.
Dir.
A.
Man.
C.
Vln.
Hn.
Vc.
Hpd.
If I
des - troy them.
to CAESAR
You have no choice
to DIRECTOR
You have no choice
on, live on, gorged
f

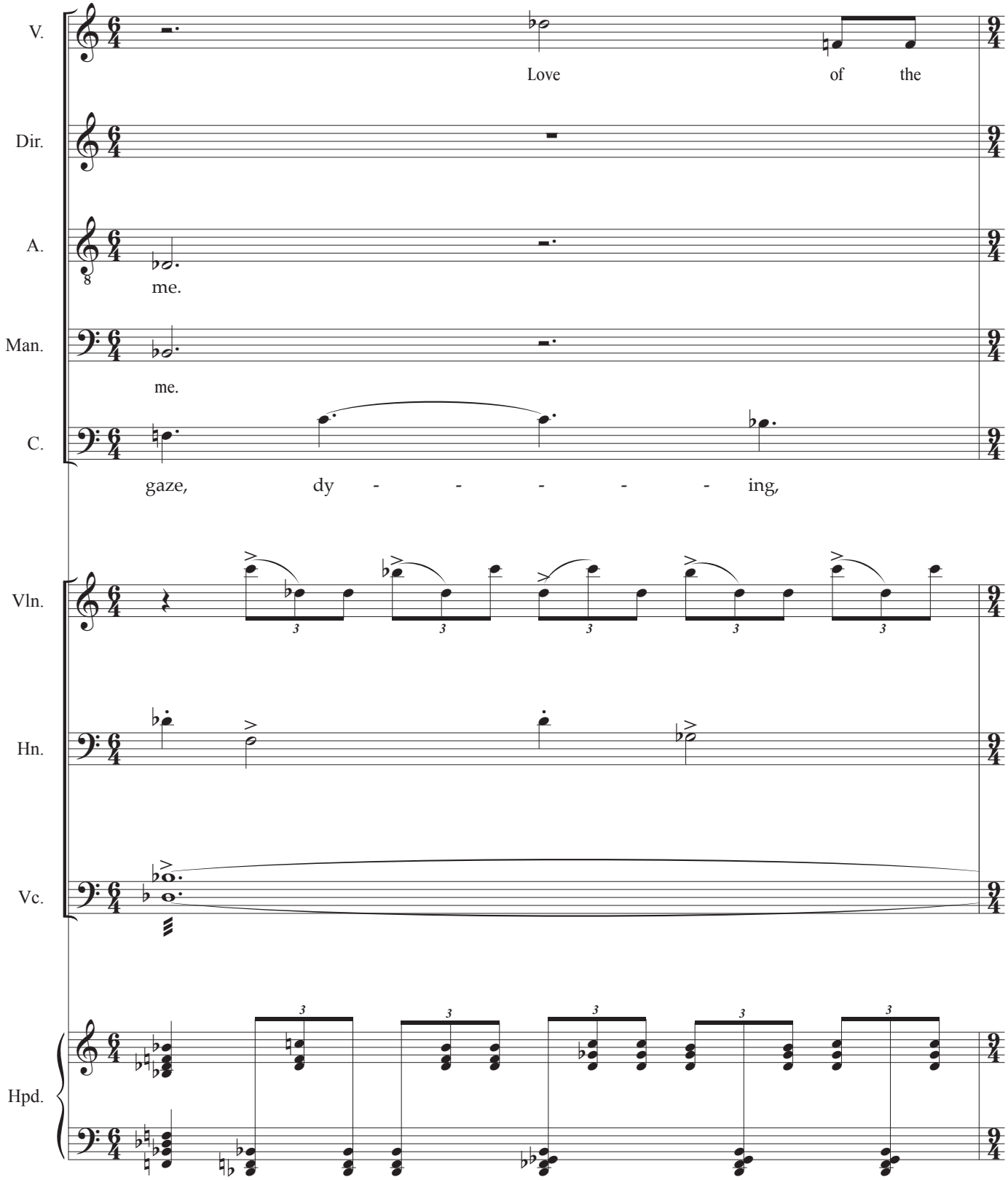

V.
were
a
moon - - -
Dir.
I tell you:
A.
but to love me.
Man.
but to love me.
C.
with blood:
thou - sands
Vln.
Hn.
Vc.
Hpd.

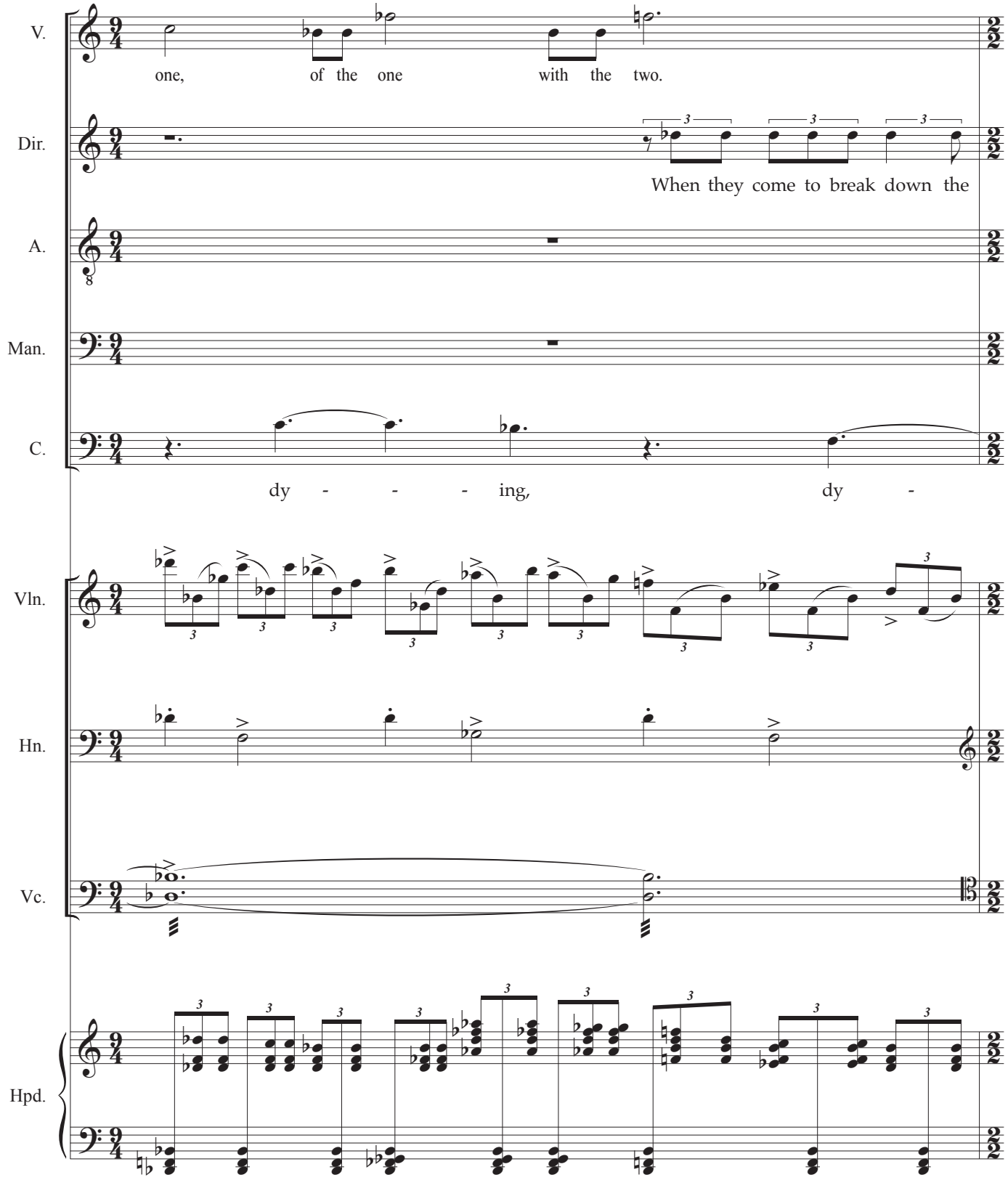

V.
fish?
Dir.
there are cof - fins for us, cof -
A.
Man.
C.
have died for me,
Vln.
Hn.
Vc.
Hpd.

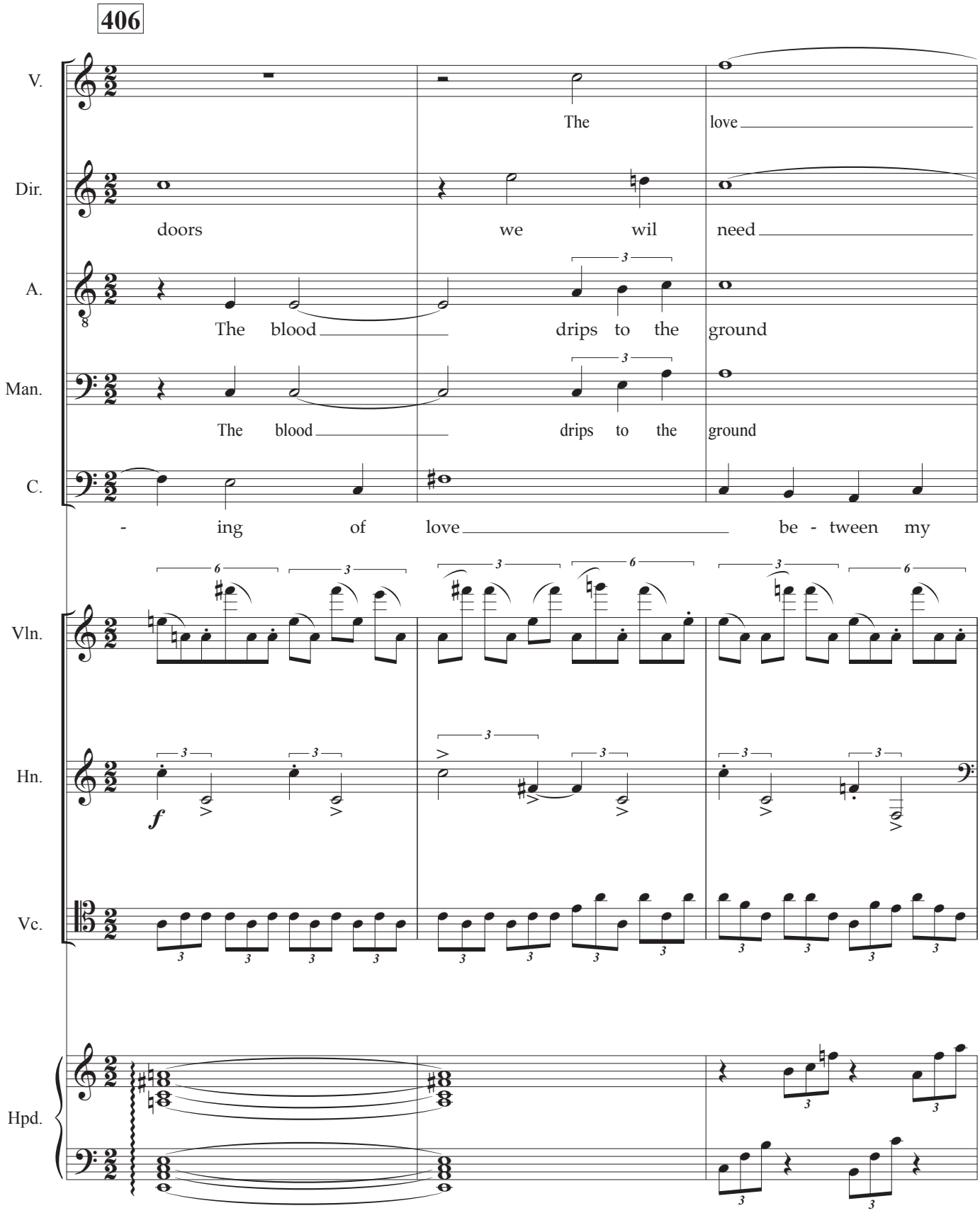

397
V.
Dir.
- - - fins
al - rea -
A.
You
Man.
You
C.
died,
died
for
Vln.
Hn.
Vc.
Hpd.

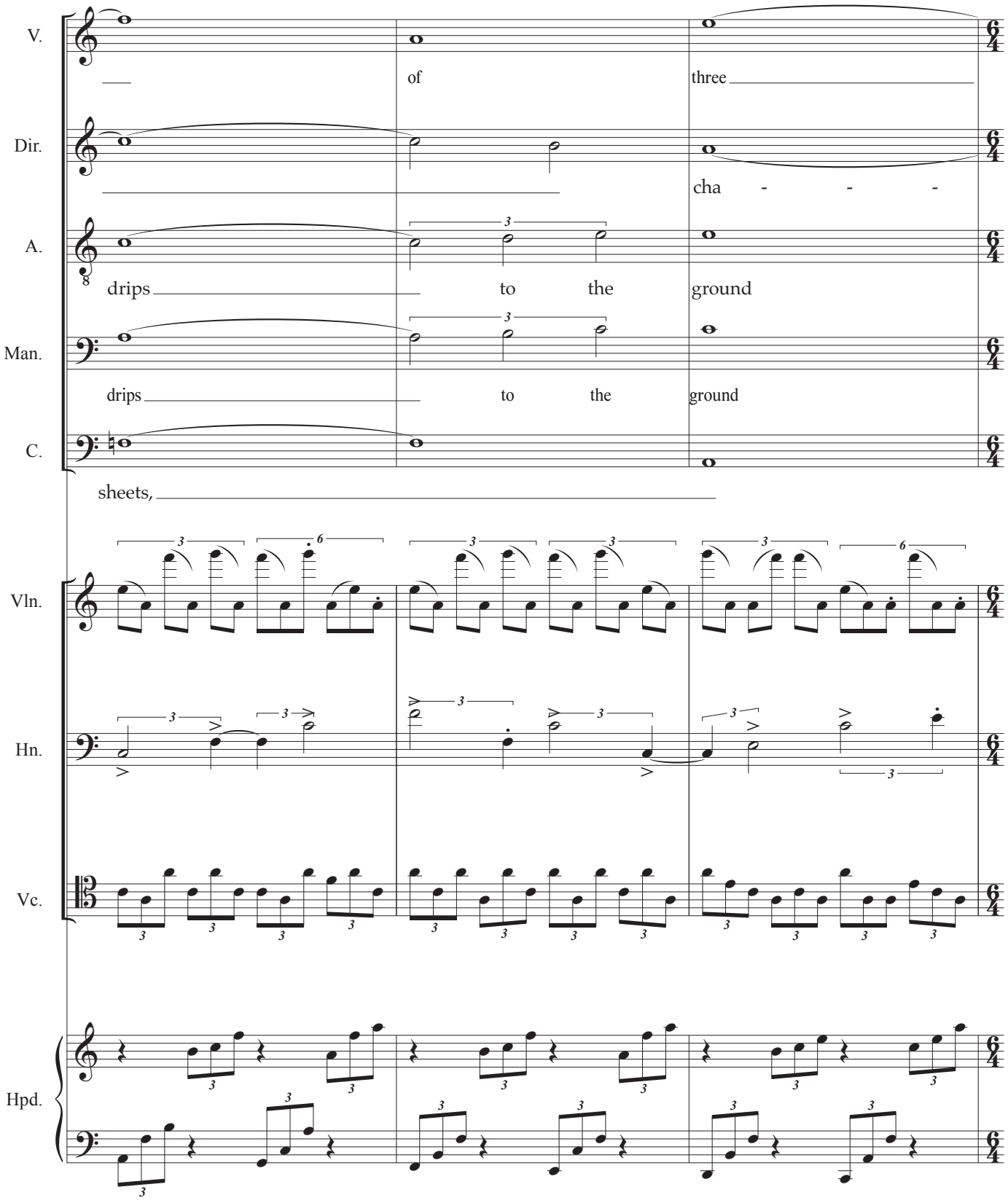

V.
Love, to love,
Dir.
- - dy pre-pared, wai - ting
A.
have no choice but to
Man.
have no choice but to
C.
me, thou - sands have died for me,
Vln.
Hn.
Vc.
Hpd.

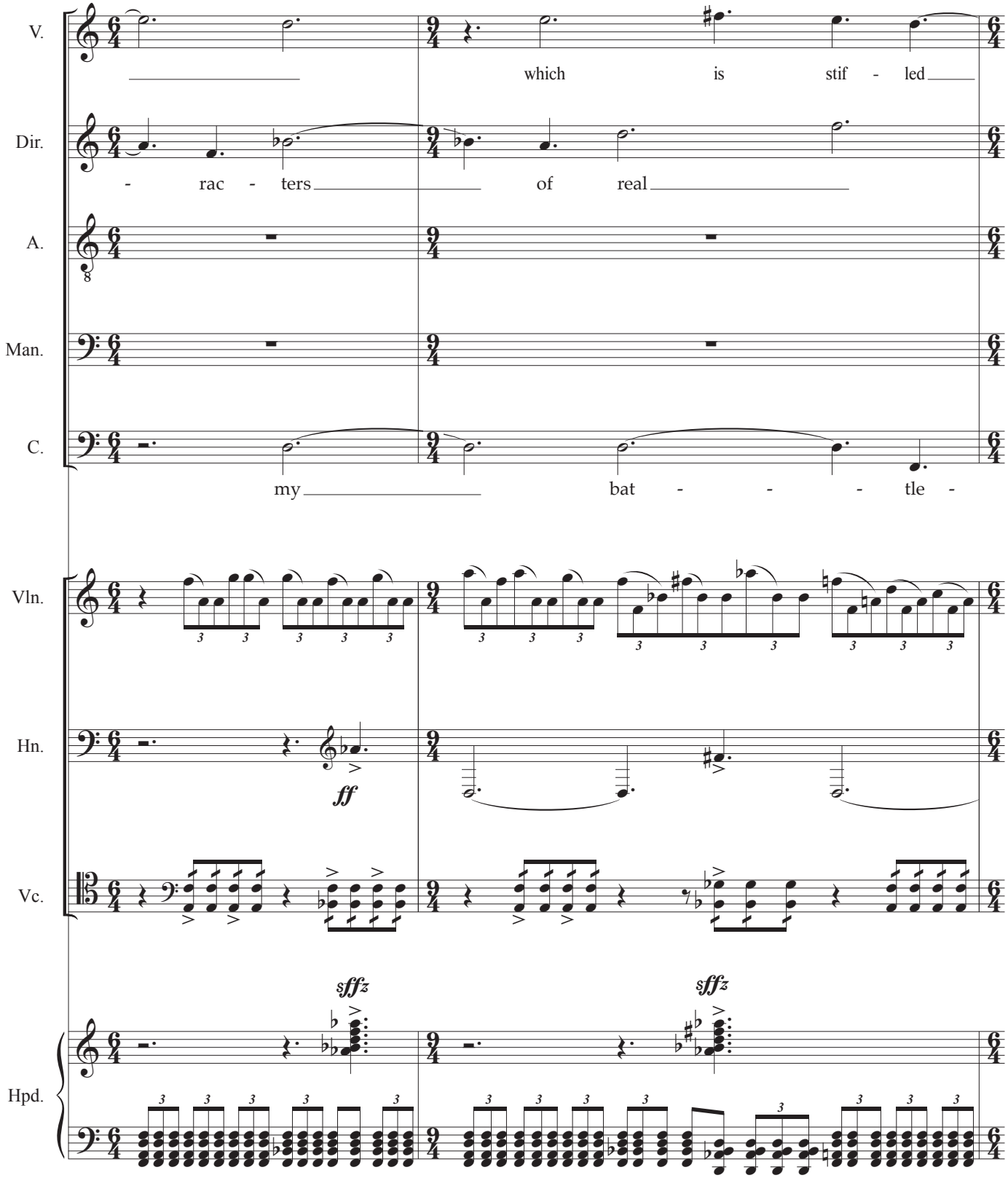

V.
love.
Dir.
in the wings.
A.
love me, love
Man.
love me, love
C.
young men burnt un - der my
Vln.
Hn.
f
Vc.
Hpd.

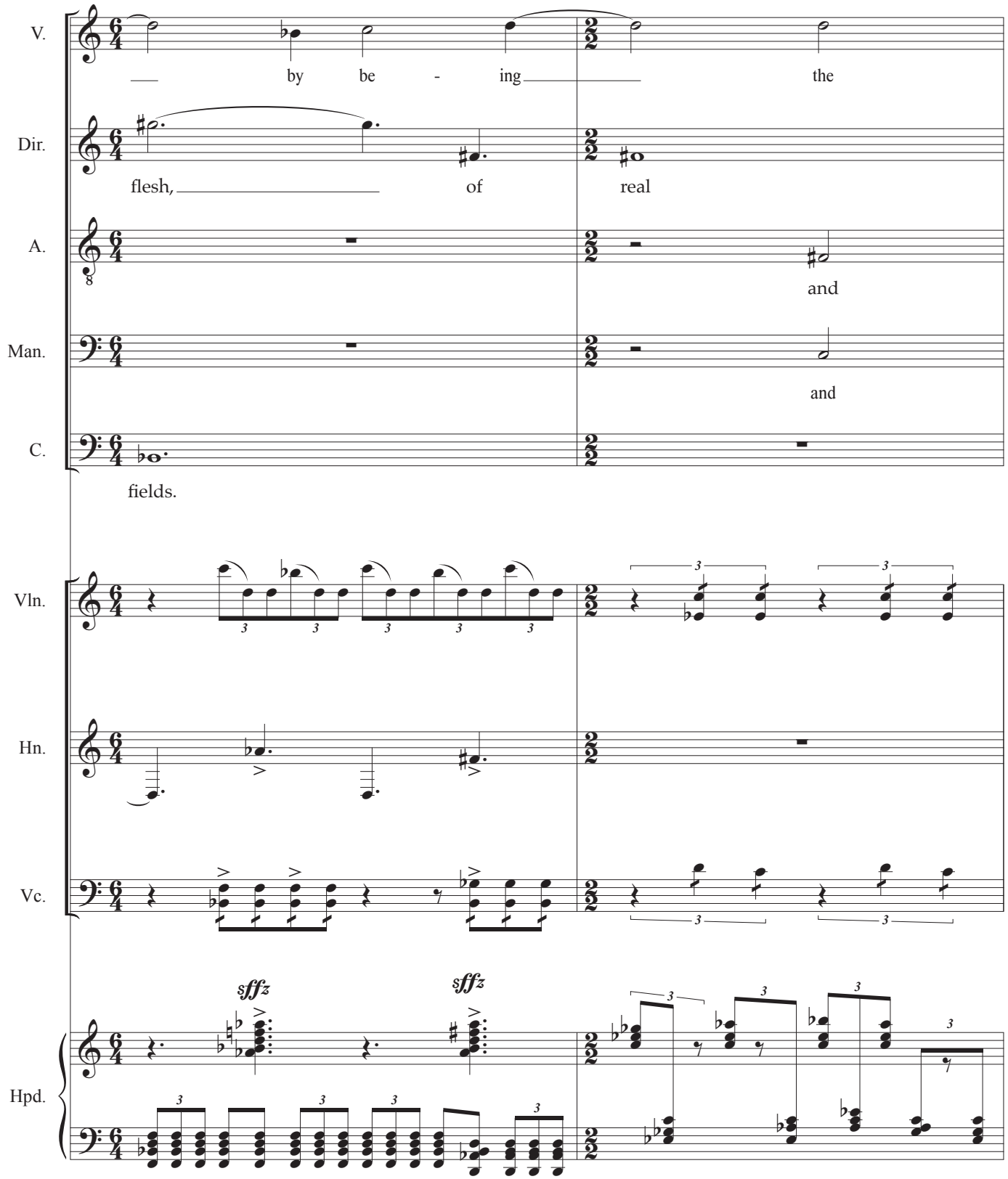

V.
Love of the
Dir.
A.
me.
Man.
me.
C.
gaze, dy - - - - - ing,
Vln.
Hn.
Vc.
Hpd.

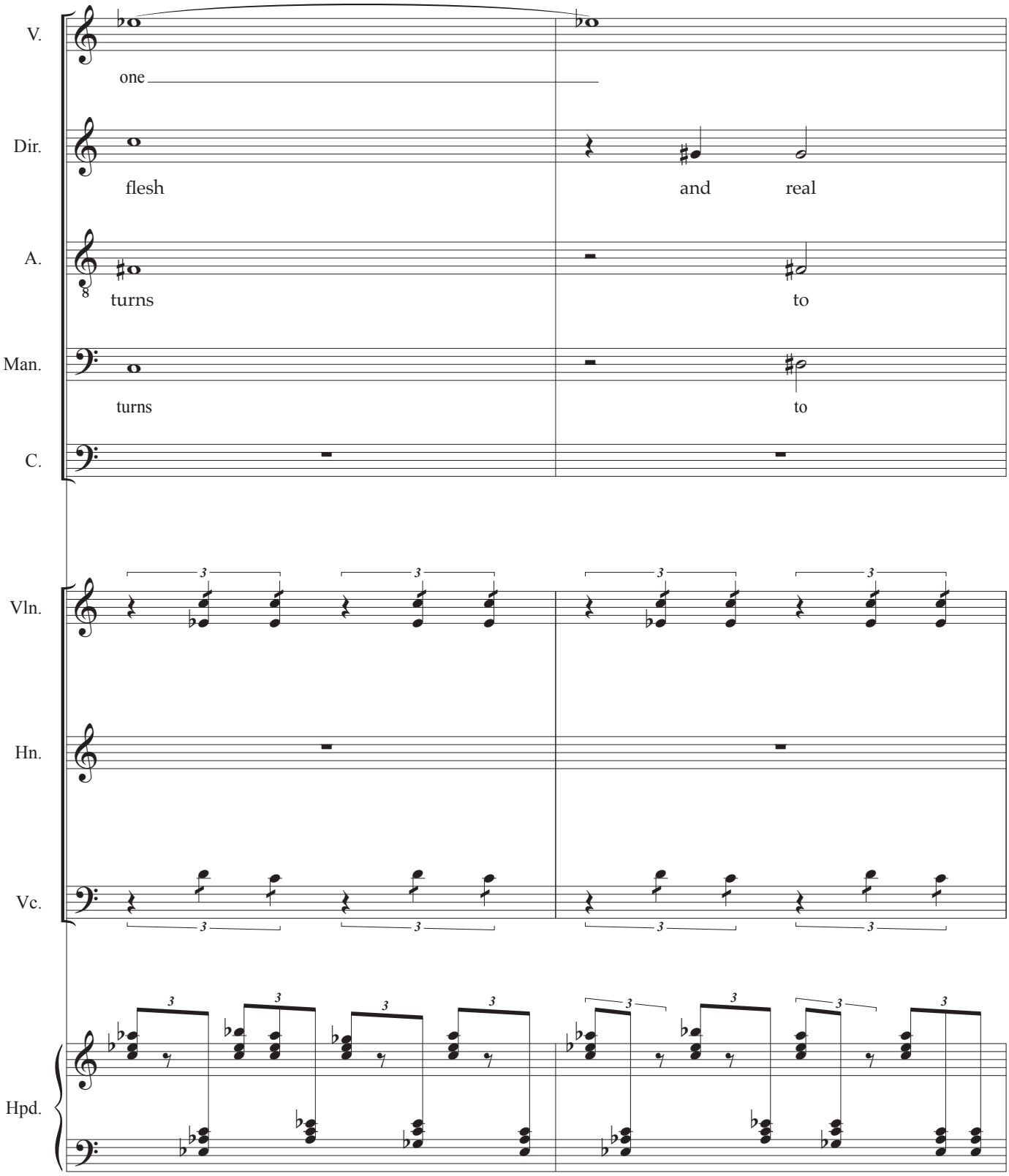

V.
one, of the one with the two.
Dir.
When they come to break down the
A.
Man.
C.
dy - - - ing, dy -
Vln.
Hn.
Vc.
Hpd.

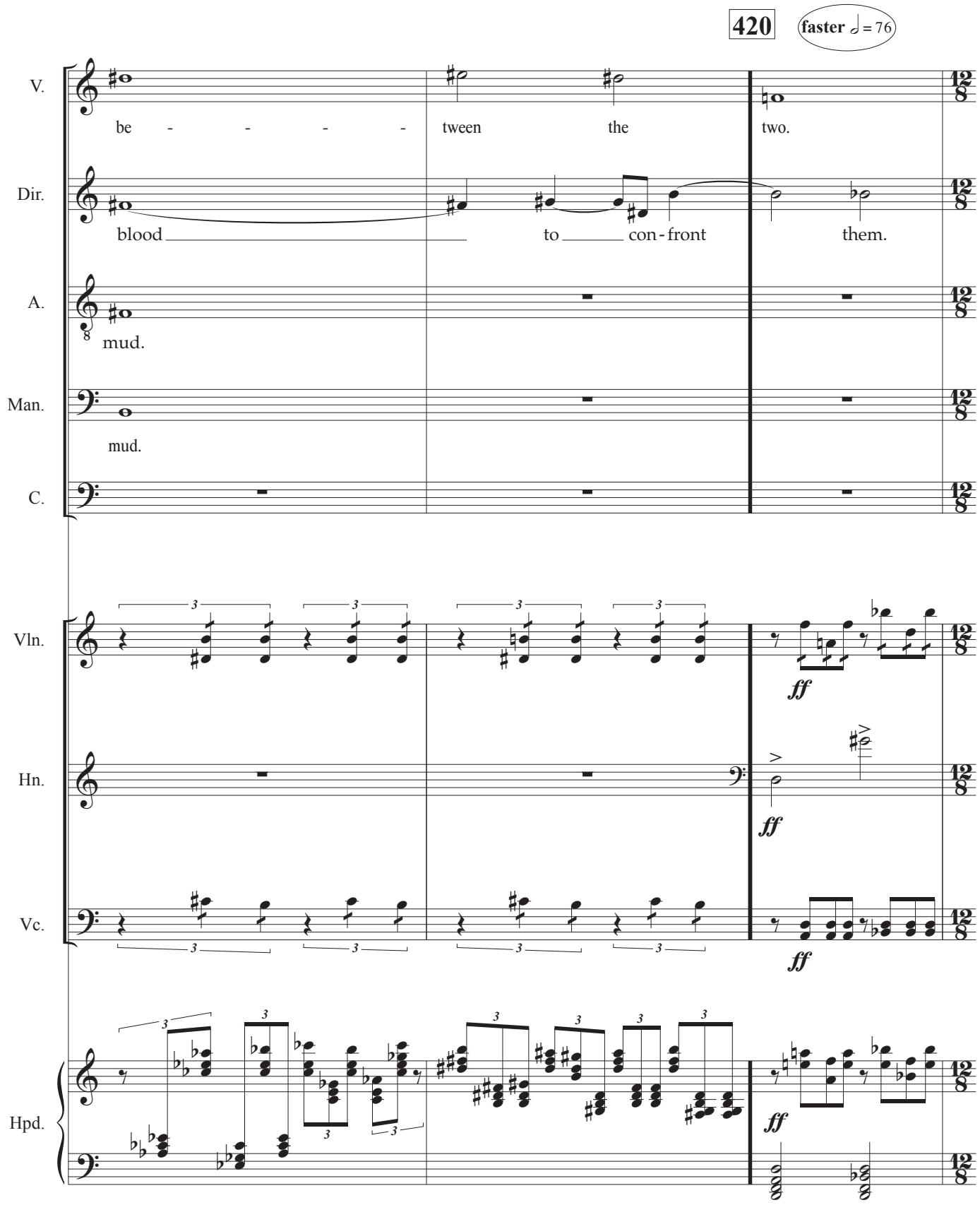

406
V.
Dir.
A.
Man.
C.
Vln.
Hn.
Vc.
Hpd.
The love
doors we wil need
The blood drips to the ground
The blood drips to the ground
- ing of love be - tween my
f

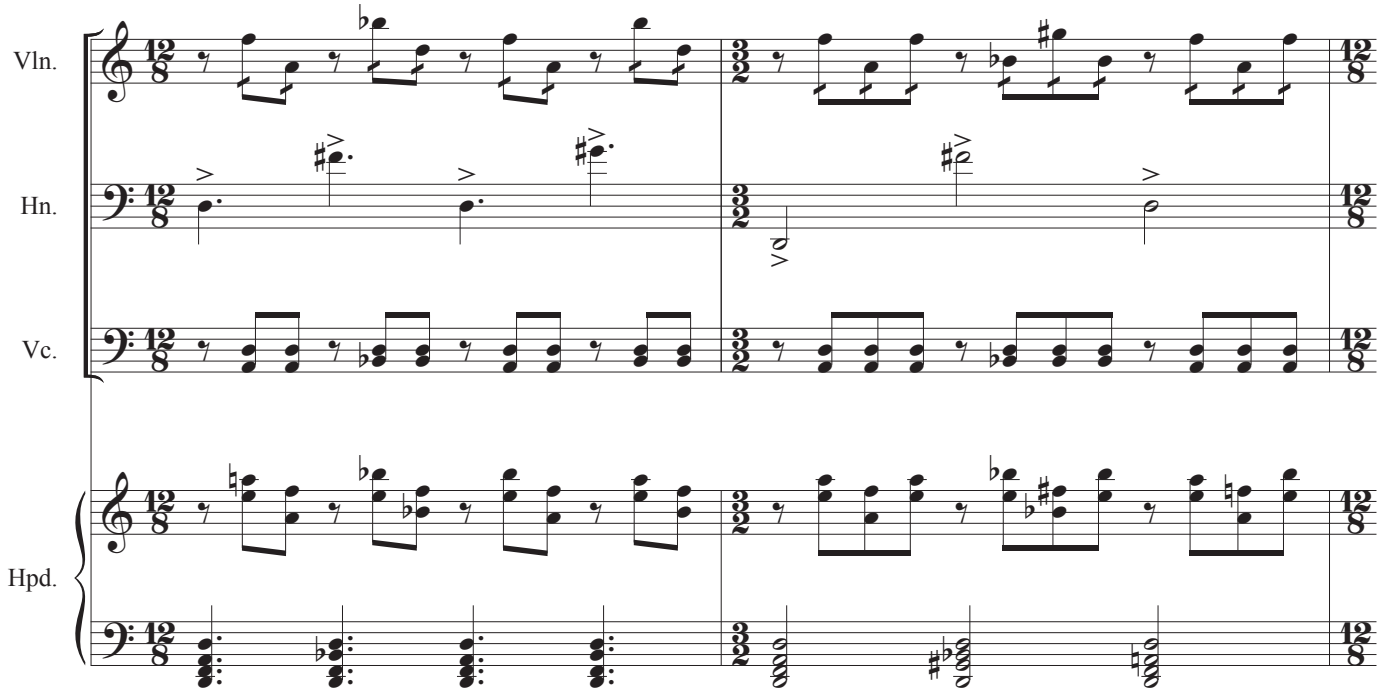

V.
of
three
Dir.
cha - - -
A.
drips to the ground
Man.
drips to the ground
C.
sheets,
Vln.
Hn.
Vc.
Hpd.


V.
which is stif - led
Dir.
- rac - ters of real
A.
Man.
C.
my bat - - - tle -
Vln.
Hn.
ff
Vc.
sffz
sffz
Hpd.

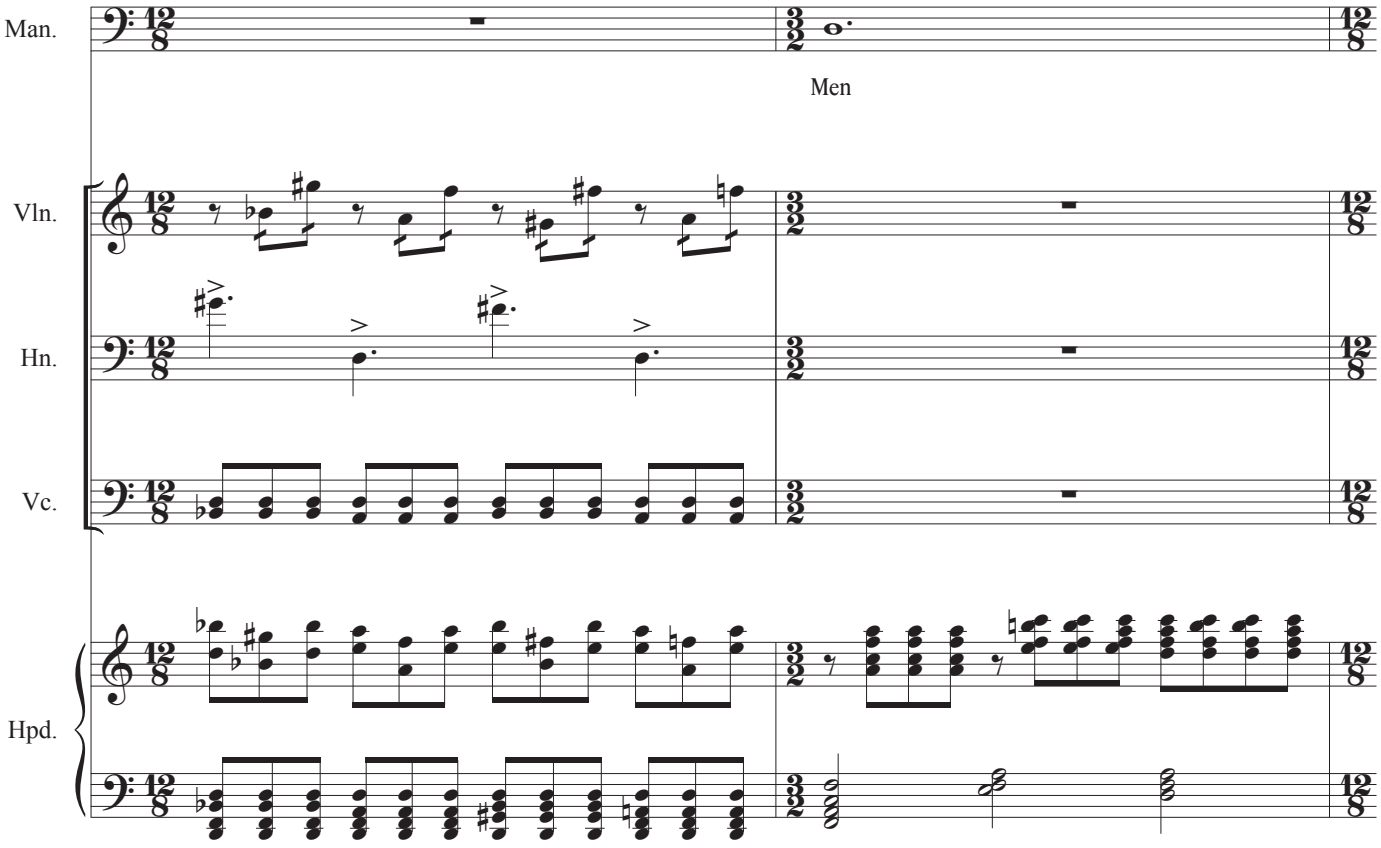

V.
by be - ing the
Dir.
flesh, of real
A.
and
Man.
and
C.
fields.
Vln.
Hn.
Vc.
sffz
sffz
Hpd.

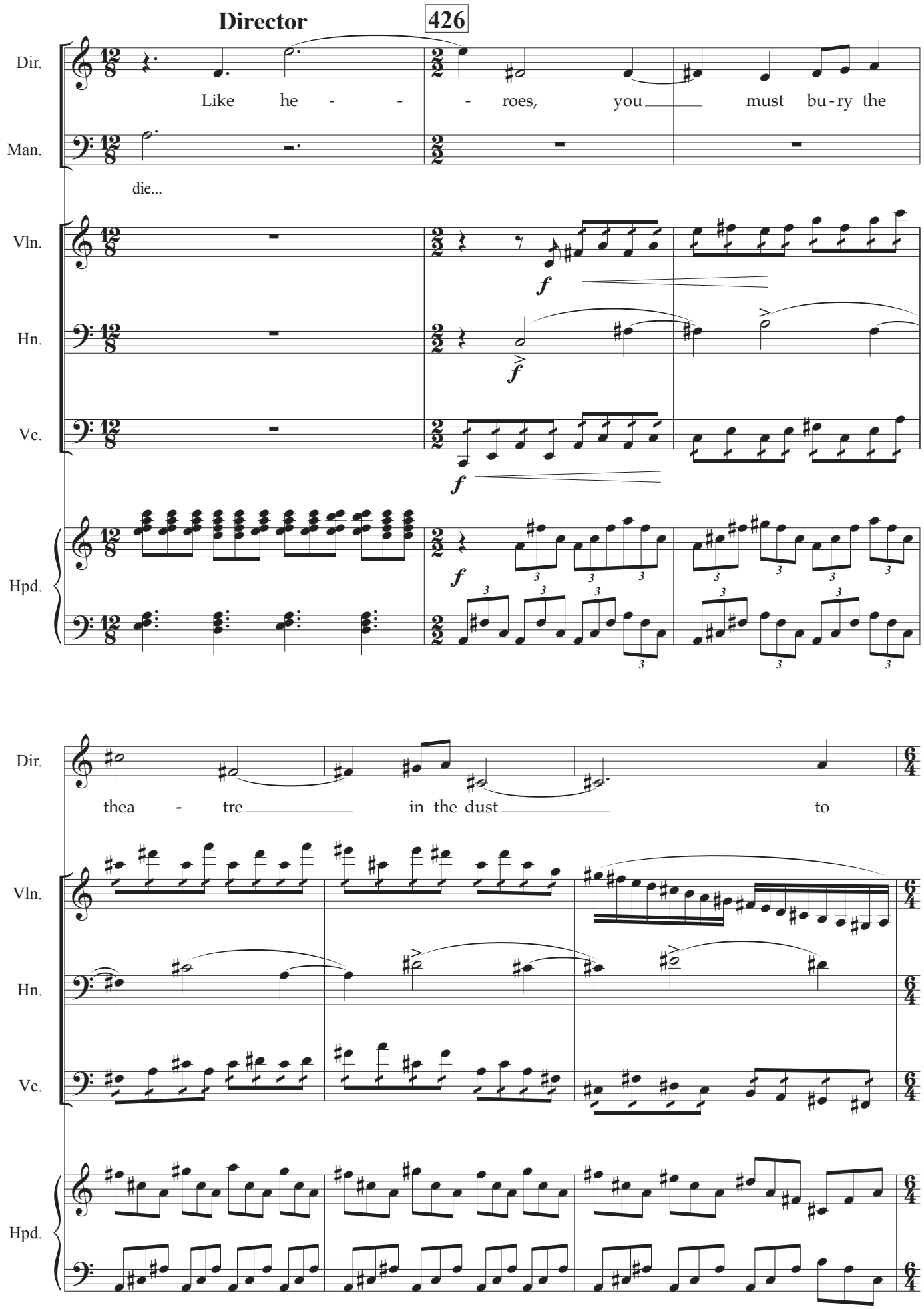

V.
one
Dir.
flesh
and
real
A.
turns
to
Man.
turns
to
C.
Vln.
Hn.
Vc.
Hpd.

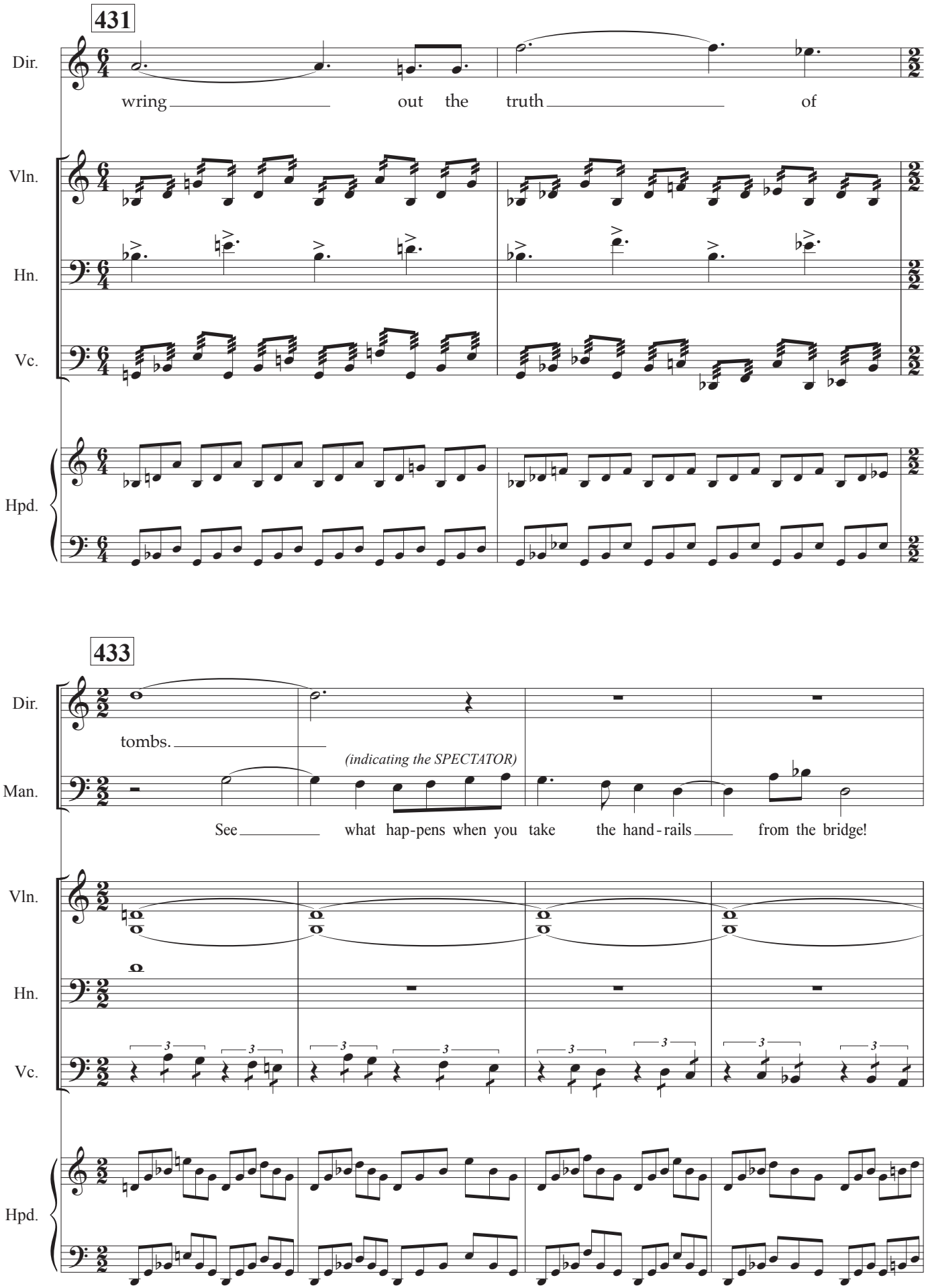

420
faster ♩= 76
V.
be - - - - tween the two.
Dir.
blood to con-front them.
A.
mud.
Man.
mud.
C.
Vln.
ff
Hn.
ff
Vc.
ff
Hpd.
ff

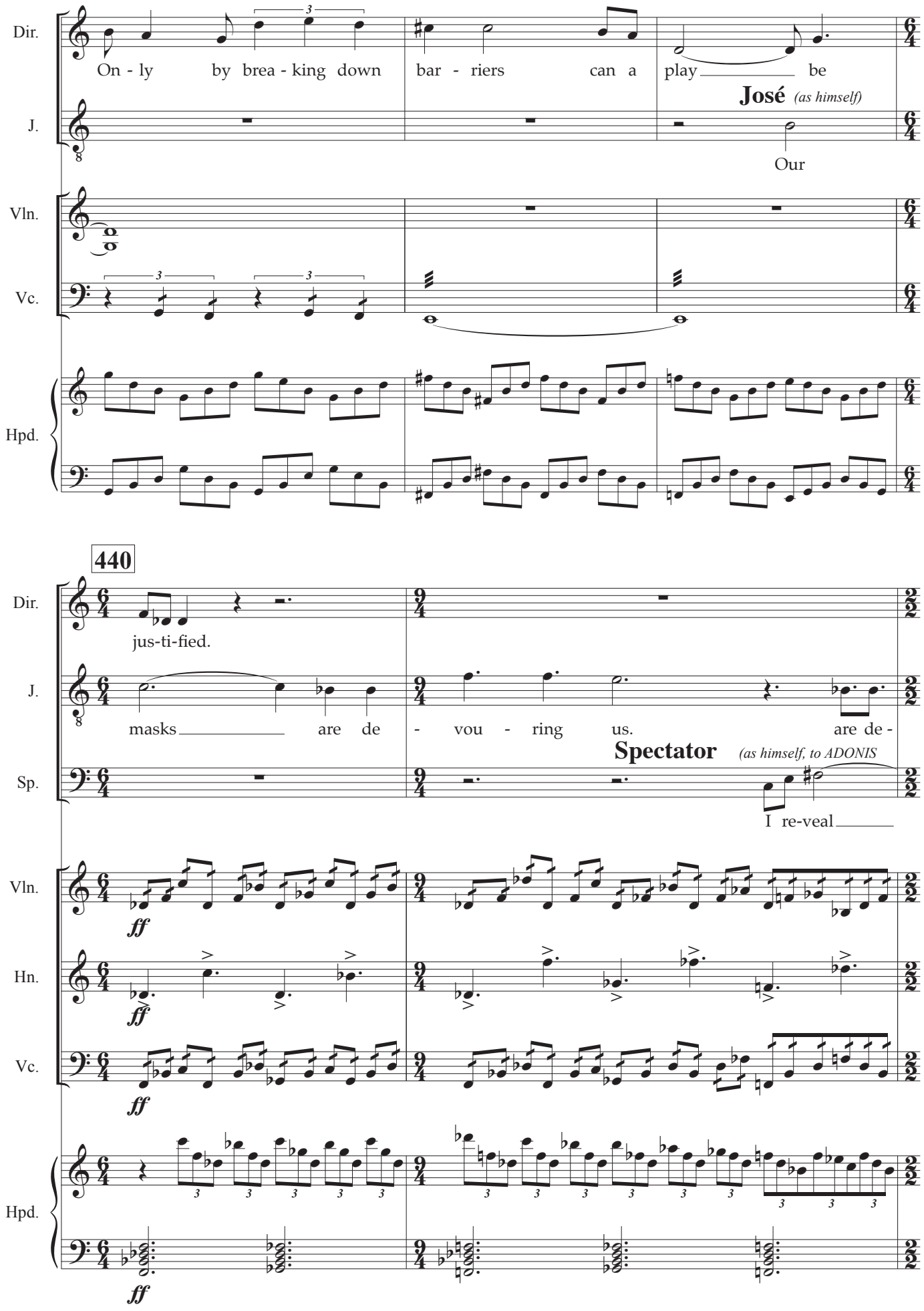


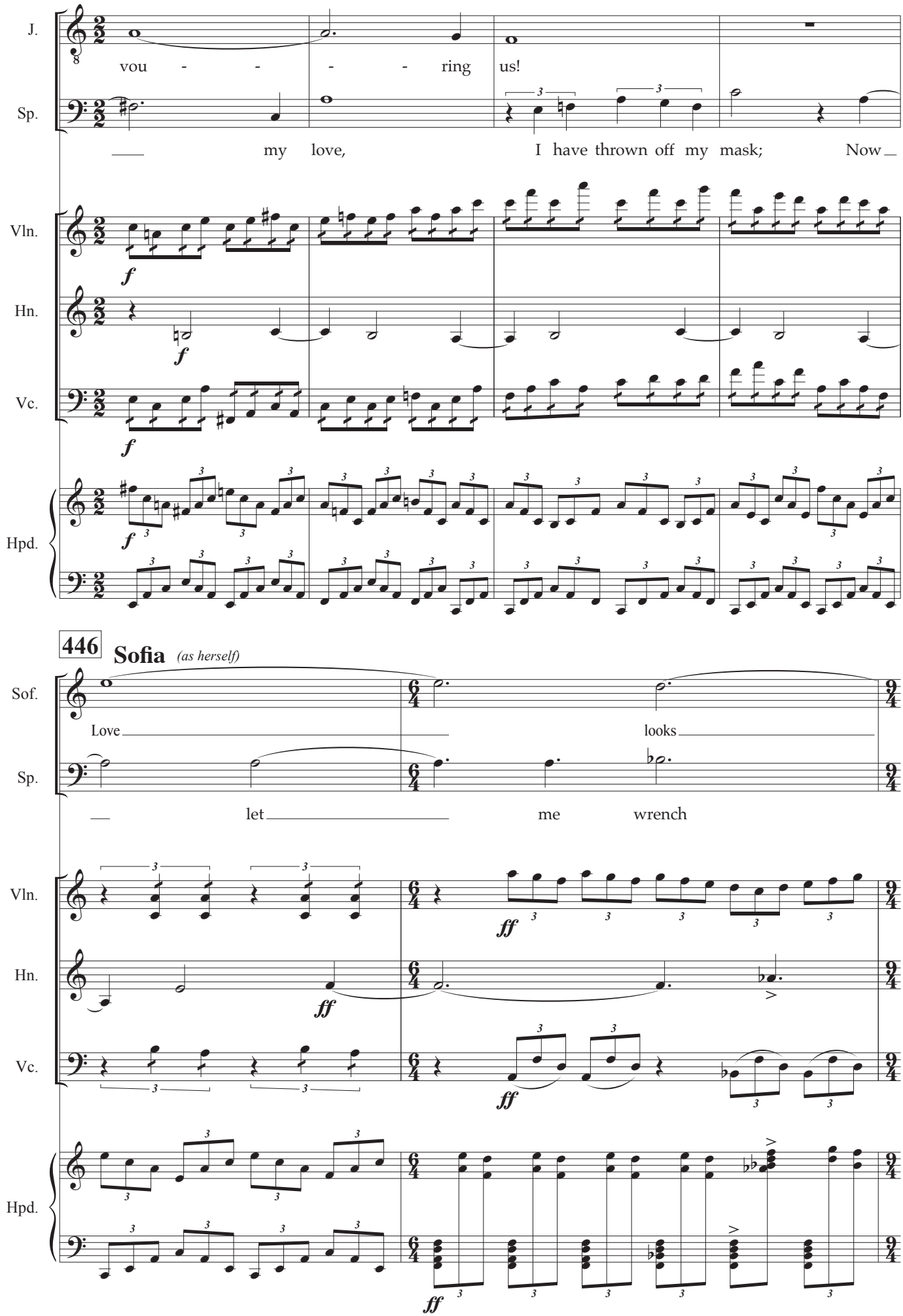
Manuel

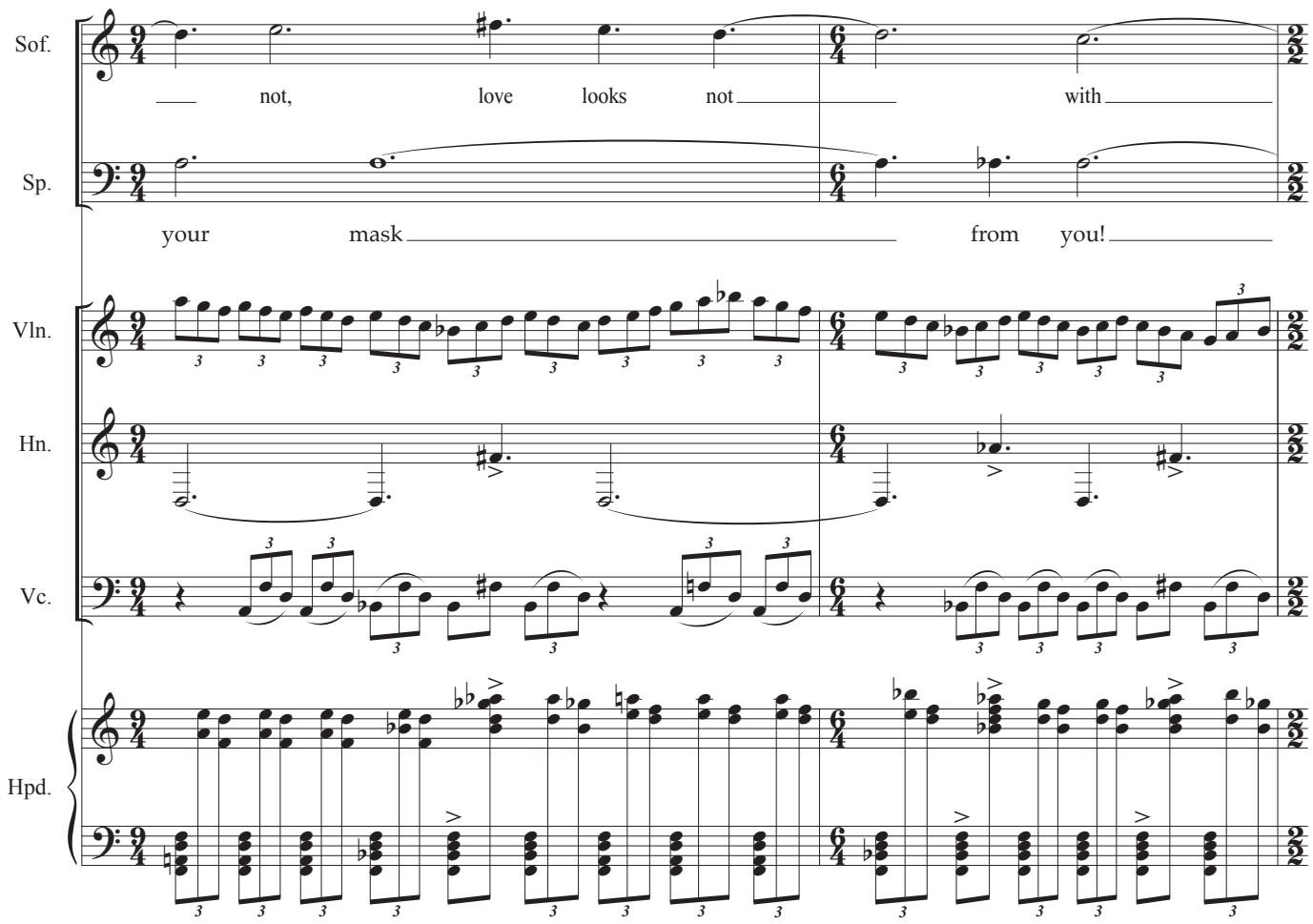


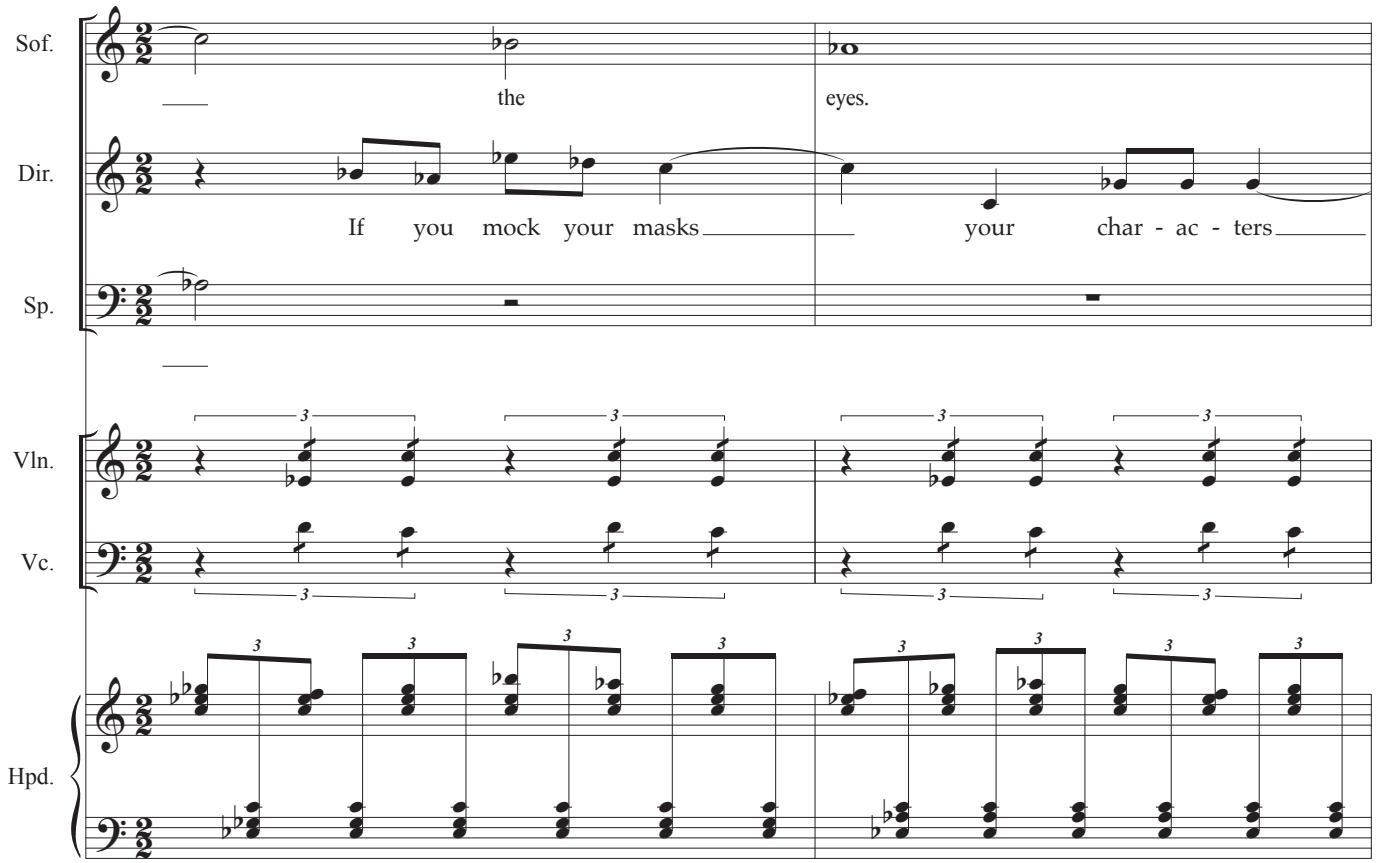

Director
426
Dir.
Like he - - - roes, you must bu-ry the
Man.
die...
Vln.
Hn.
Vc.
Hpd.
thea - tre in the dust to

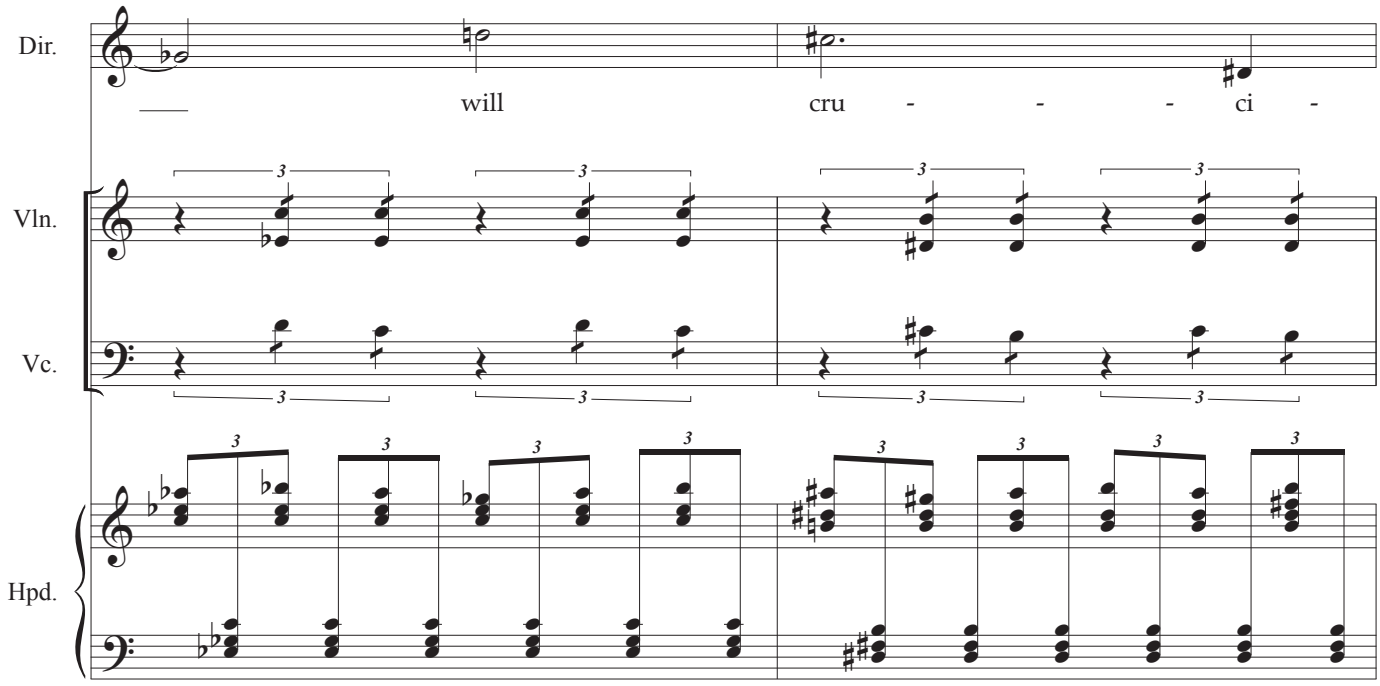

431
Dir.
wring out the truth of
Vln.
Hn.
Vc.
Hpd.
433
Dir.
tombs.
(indicating the SPECTATOR)
Man.
See what hap-pens when you take the hand-rails from the bridge!
Vln.
Hn.
Vc.
Hpd.

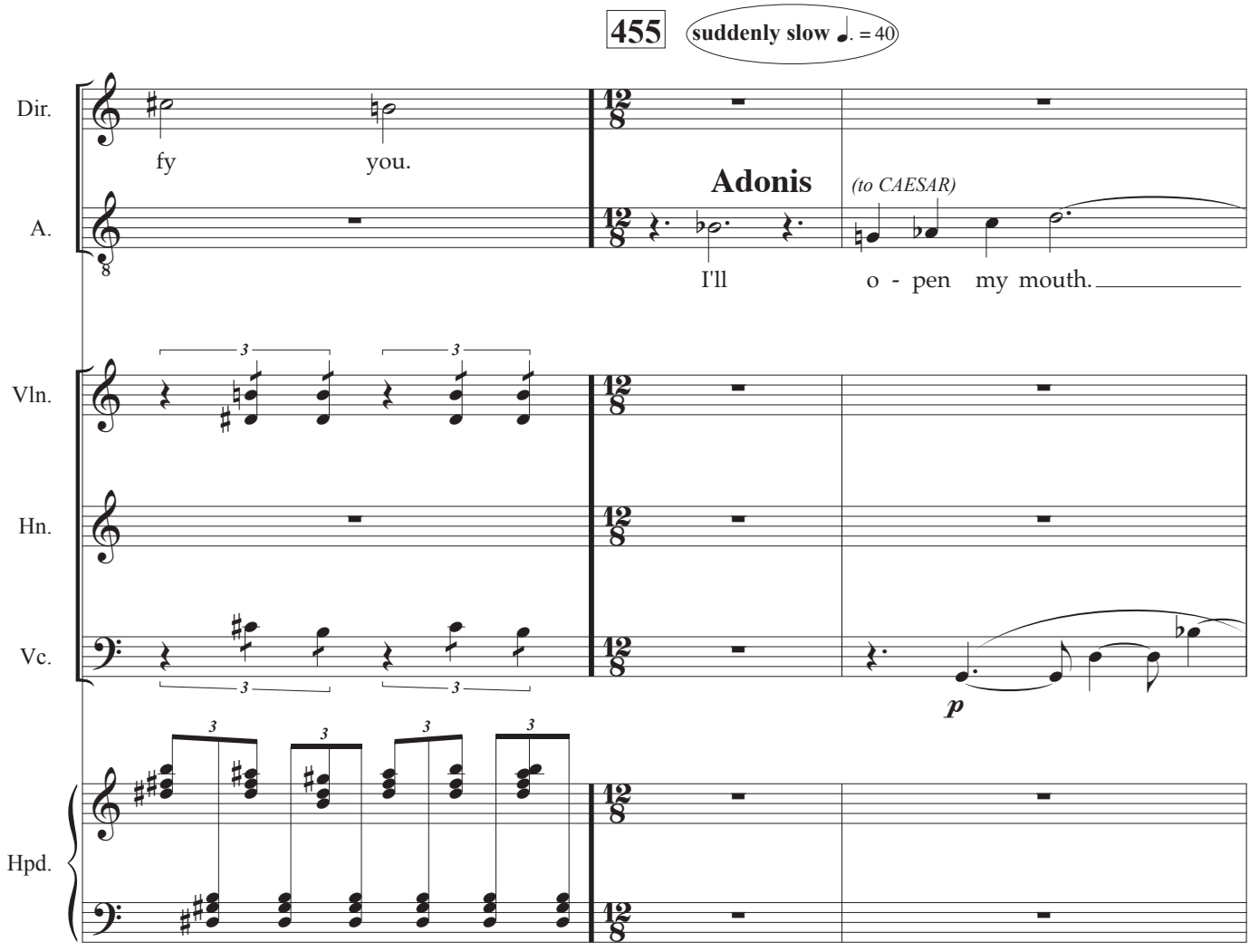

Dir.
On - ly by brea - king down bar - riers can a play be
José (as himself)
J.
Our
Vln.
Vc.
Hpd.
440
jus-ti-fied.
masks are de - vou - ring us. are de -
Spectator (as himself, to ADONIS
I re-veal
ff
Hn.

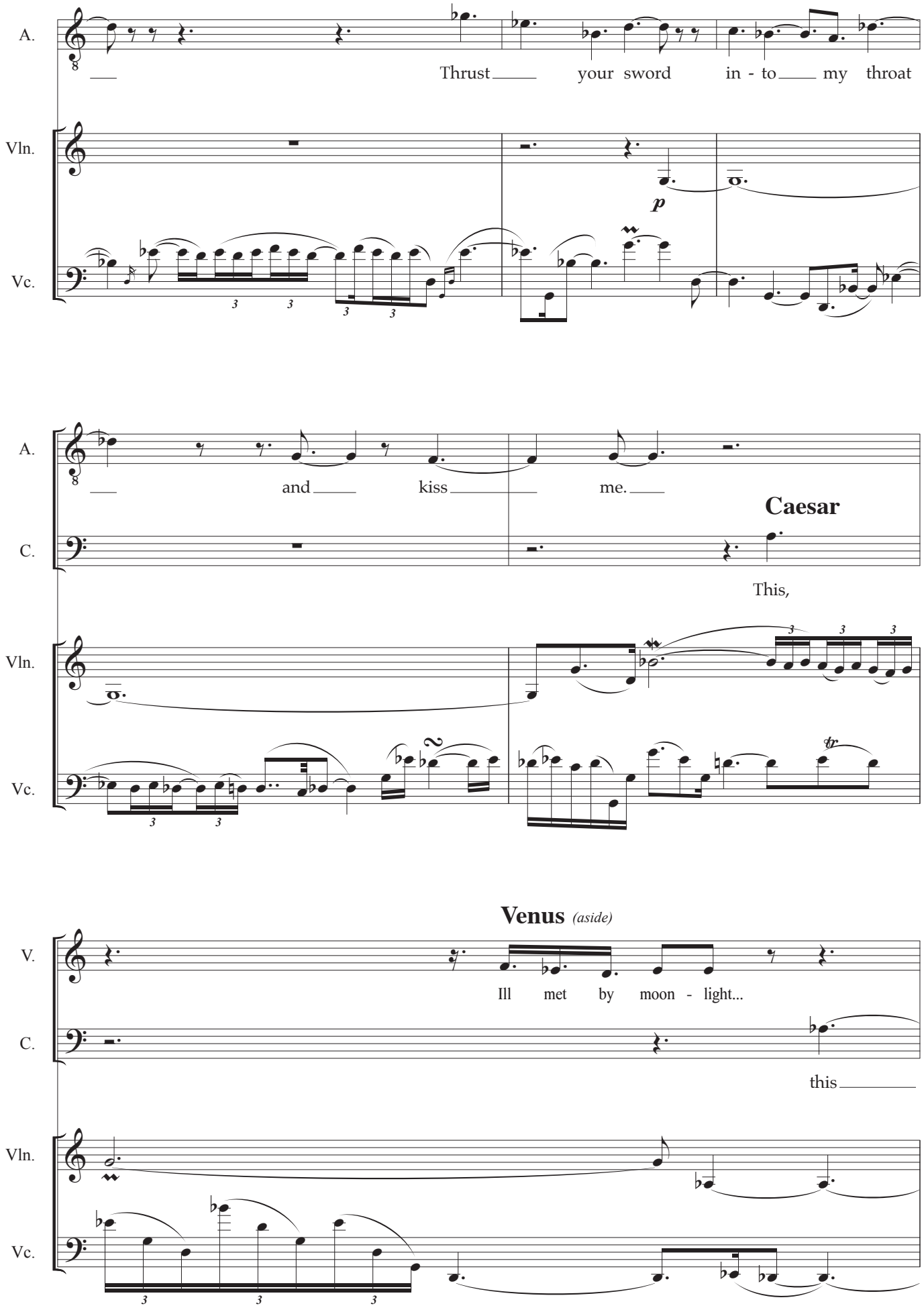

J.
vou - - - - ring us!
Sp.
my love, I have thrown off my mask; Now
Vln.
Hn.
Vc.
Hpd.
446
Sofia (as herself)
Sof.
Love looks
Sp.
let me wrench
Vln.
Hn.
Vc.
Hpd.


Sof.
not, love looks not with
Sp.
your mask from you!
Vln.
Hn.
Vc.
Hpd.


Sof.
the eyes.
Dir.
If you mock your masks your char - ac - ters
Sp.
Vln.
Vc.
Hpd.


Dir.
will
cru - - - ci -
Vln.
Vc.
Hpd.


455
suddenly slow ♩. = 40
Dir.
fy
you.
A.
Adonis
(to CAESAR)
I'll
o - pen my mouth.
Vln.
Hn.
Vc.
p
Hpd.


A.
Thrust your sword in - to my throat
Vln.
p
Vc.
A.
and kiss me.
Caesar
C.
This,
Vln.
Vc.
Venus (aside)
V.
Ill met by moon - light...
C.
this
Vln.
Vc.

464

C. I shall do.

Vln.

Hn. *p*

Vc. 3

(The scene fades; JOSÉ & CAESAR depart fighting, SOFIA goes behind the screen. The DIRECTOR remains in the stalls)

Hn.

Vc.

Hn.

Vc.

SCENE THREE
Interlude. The Bad Shepherd's Song.

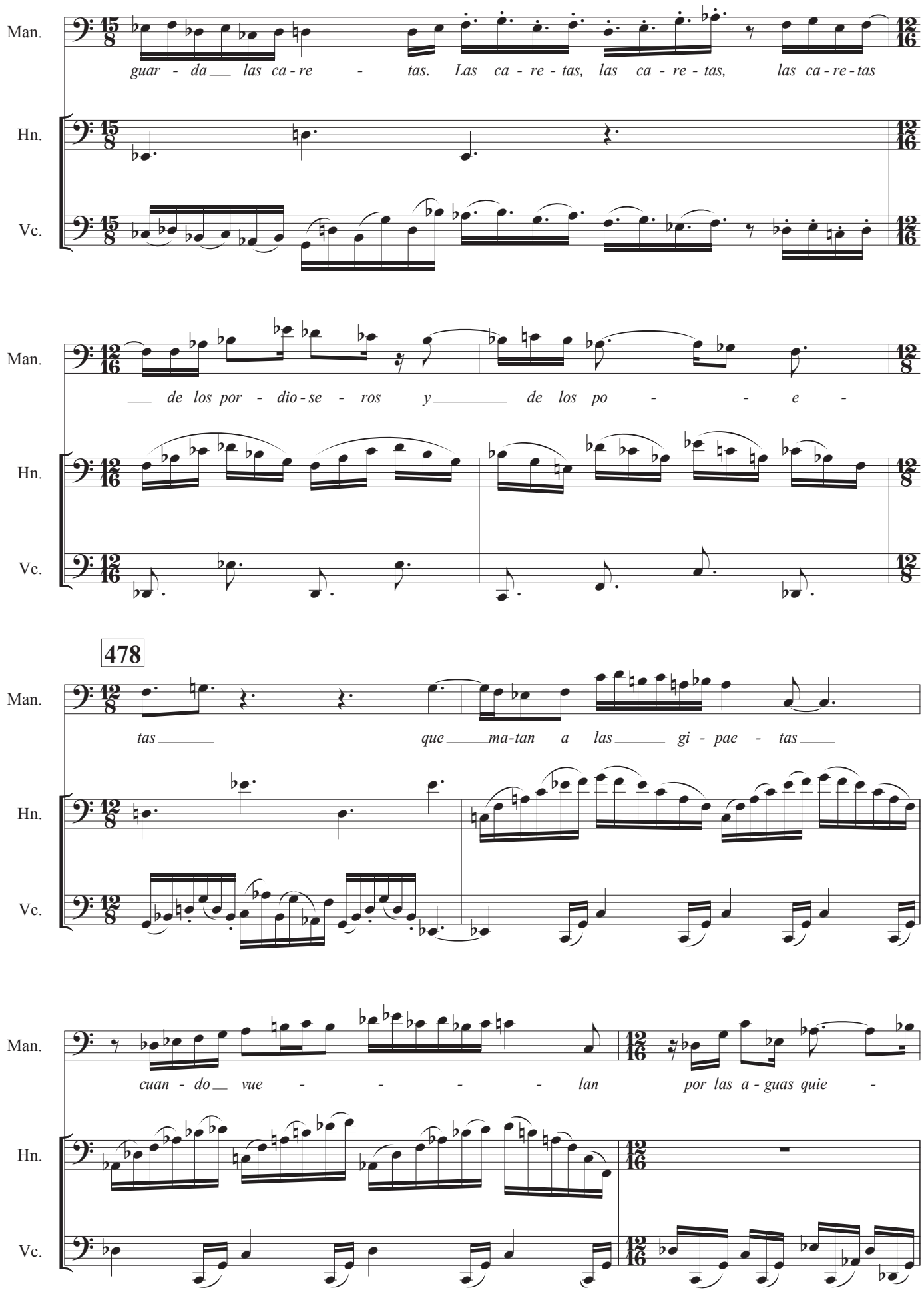
474

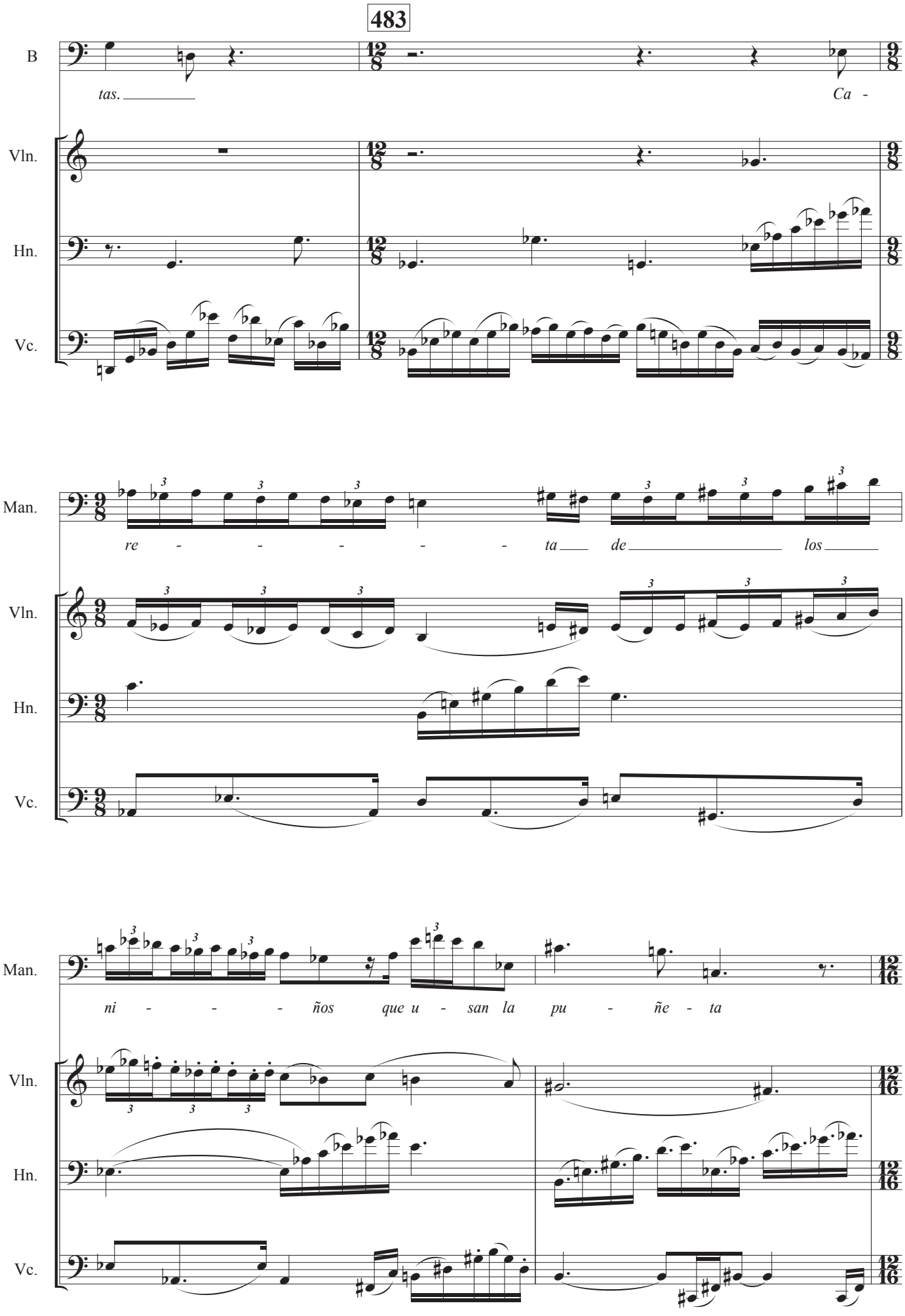
Manuel *(going on stage wearing an ass's head)*

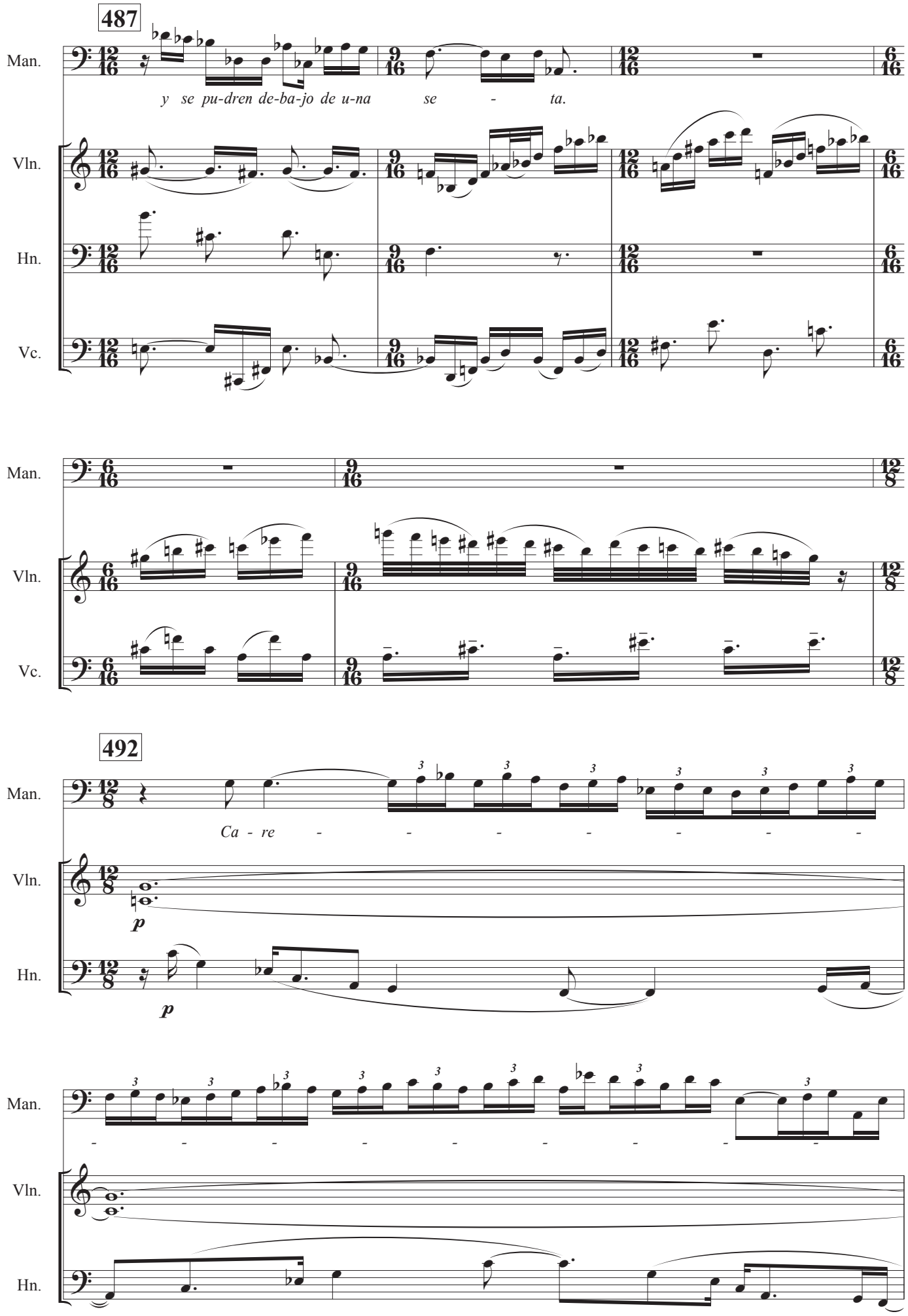
Man. *El pas - tor bo - bo*

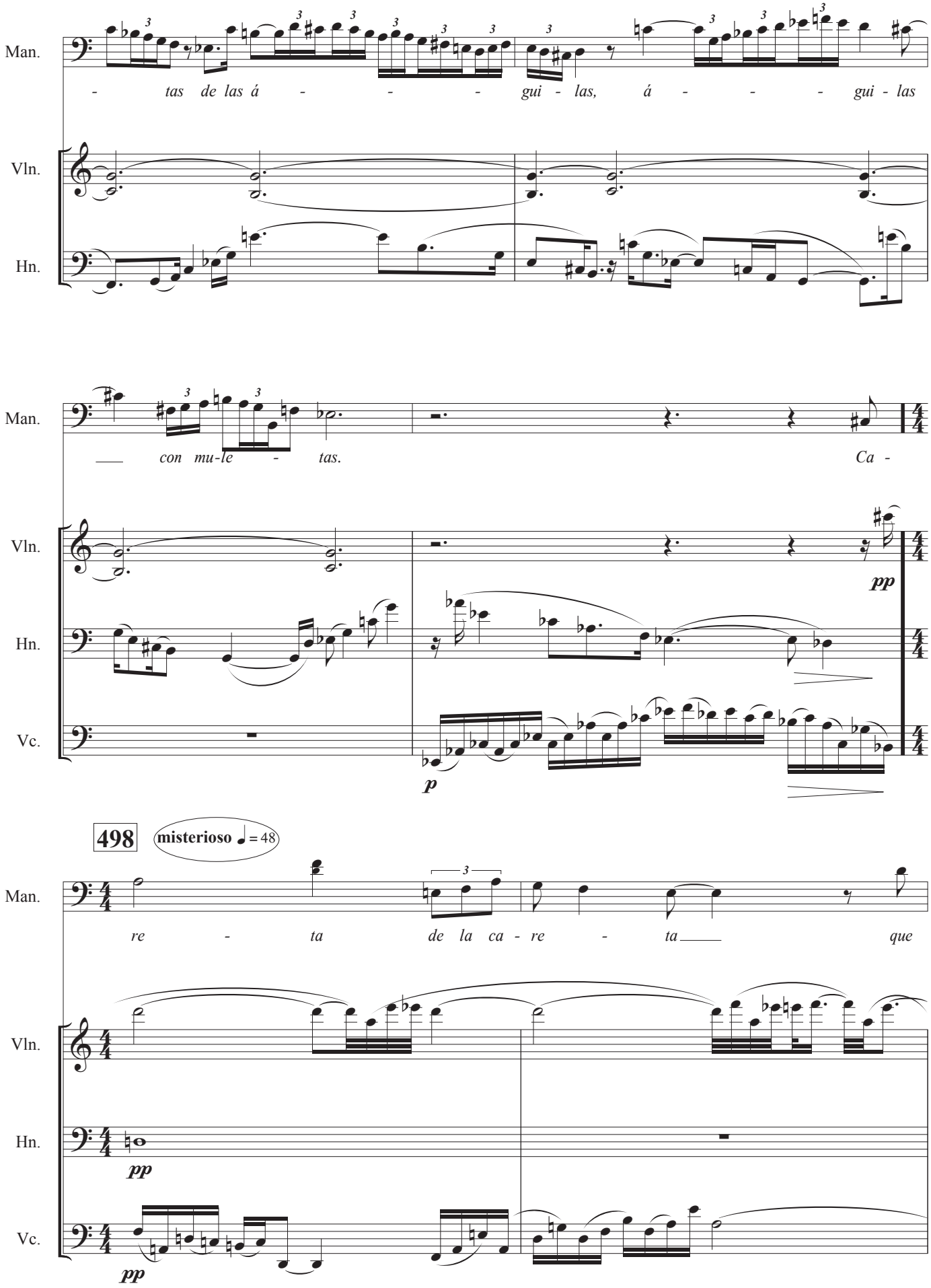
Hn.

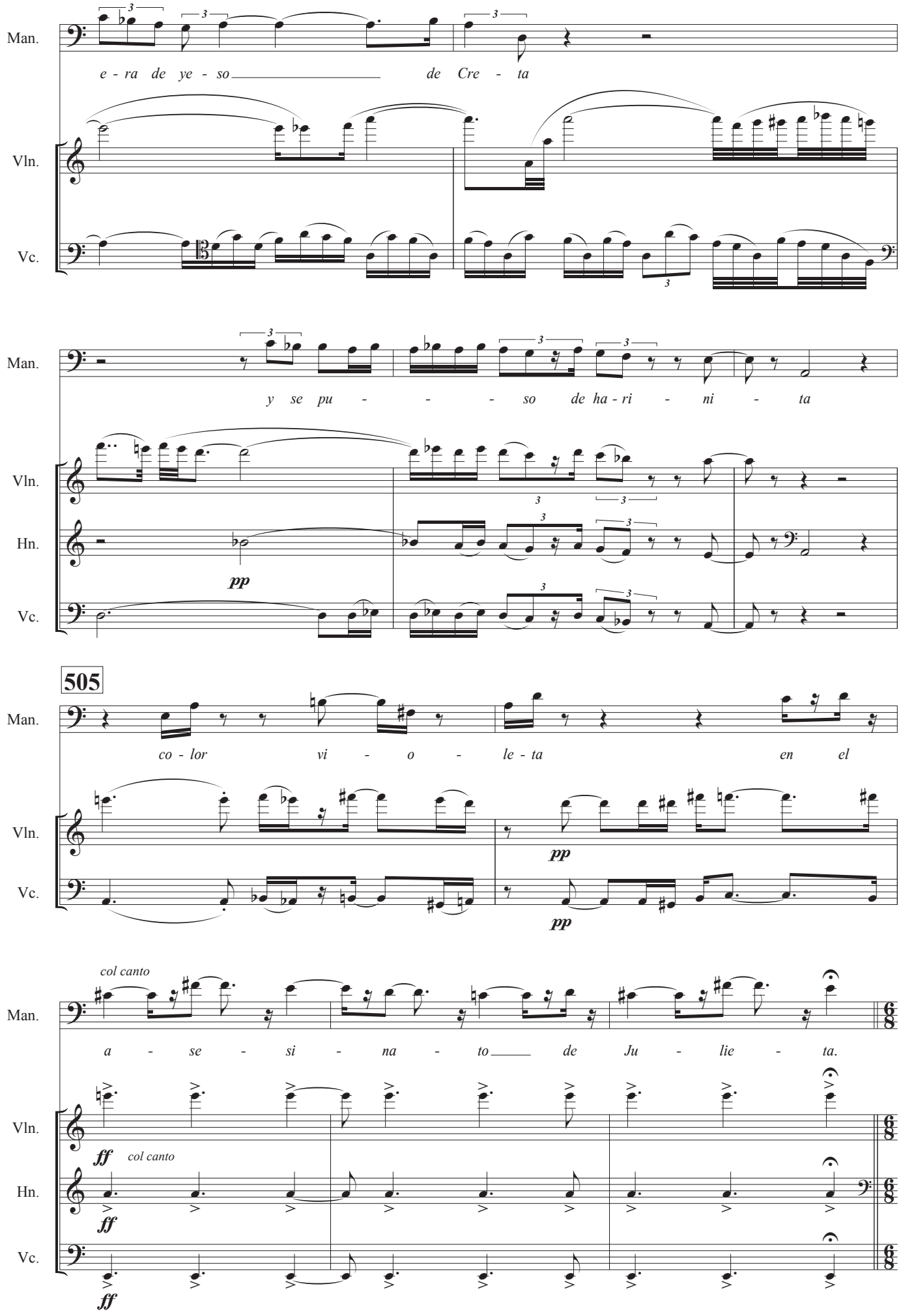
Vc. *cantabile*

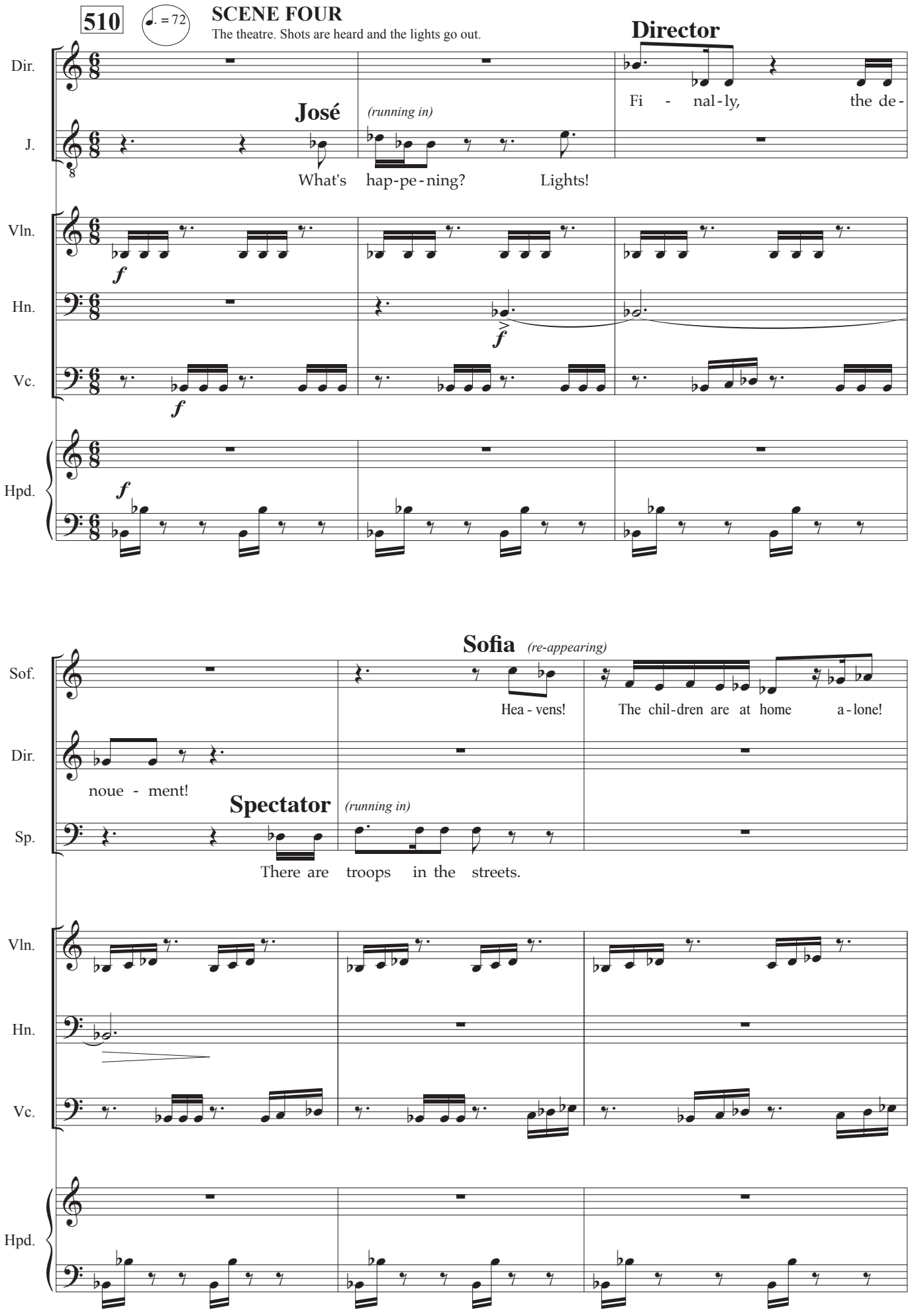

Man.
guar - da las ca - re - tas. Las ca - re - tas, las ca - re - tas, las ca - re - tas
Hn.
Vc.
Man.
de los por - dio - se - ros y de los po - e -
Hn.
Vc.
478
Man.
tas que ma-tan a las gi - pae - tas
Hn.
Vc.
Man.
cuan - do vue - - - - lan por las a - guas quie -
Hn.
Vc.

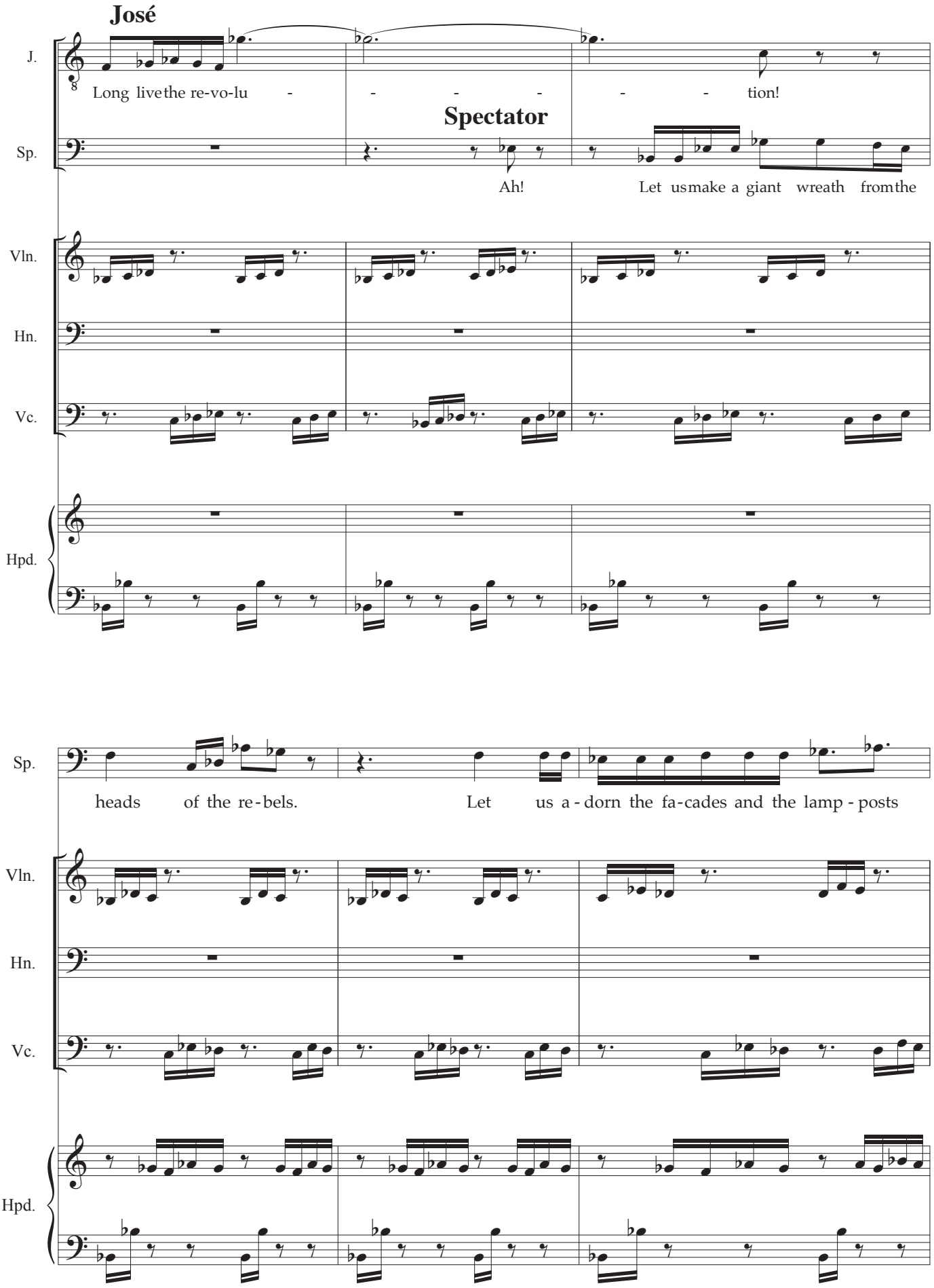

483
B
tas.
Ca -
Vln.
Hn.
Vc.
Man.
re - - - - - ta de los
Vln.
Hn.
Vc.
Man.
ni - - - ños que u - san la pu - ñe - ta
Vln.
Hn.
Vc.

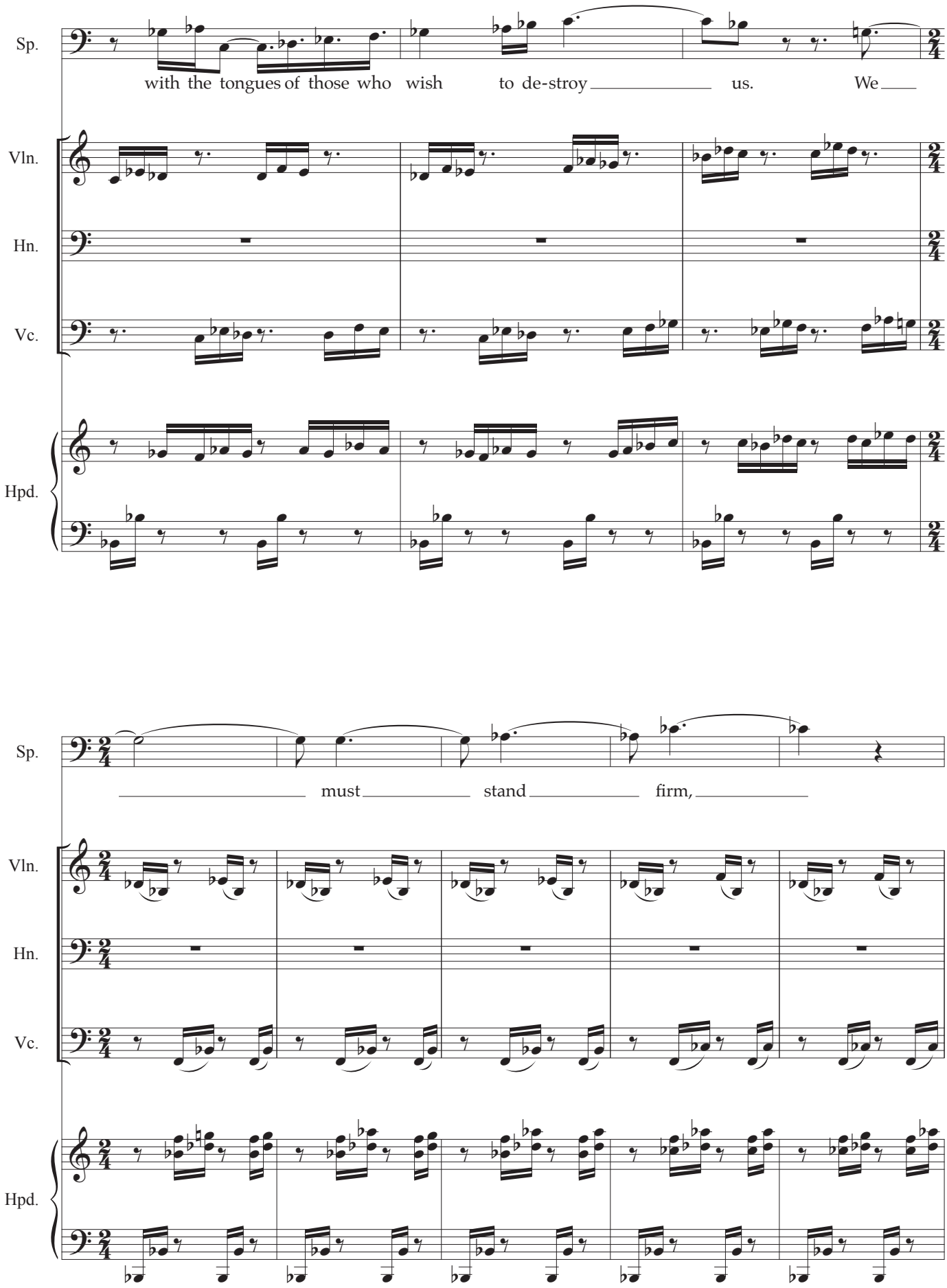

487
Man.
y se pu-dren de-ba-jo de u-na se - ta.
Vln.
Hn.
Vc.
Man.
Vln.
Vc.
492
Man.
Ca - re - - - - - - -
Vln.
p
Hn.
p
Man.
Vln.
Hn.

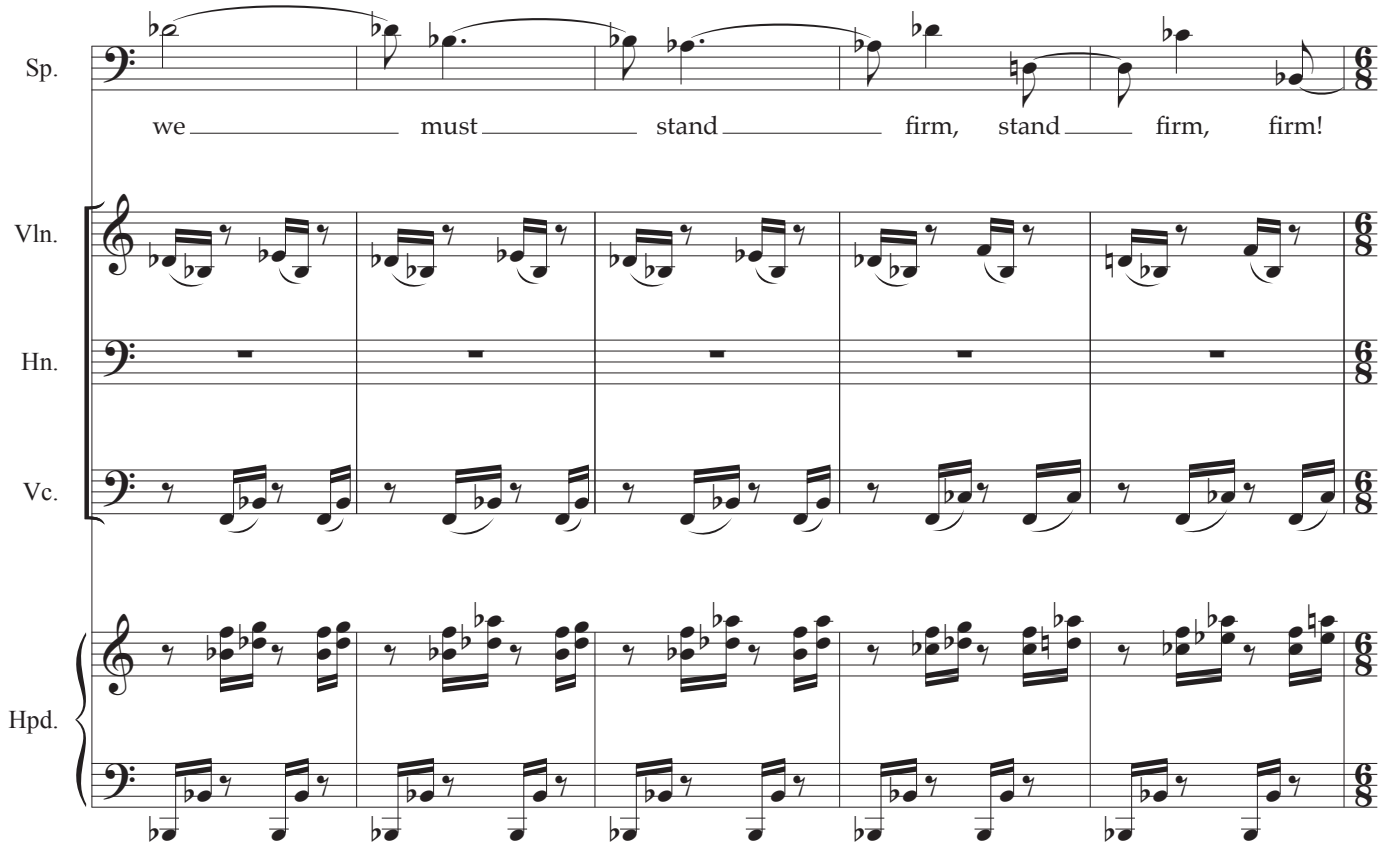

Man.
- tas de las á - - - gui - las, á - - - gui - las
Vln.
Hn.
Man.
con mu-le - tas. Ca -
Vln.
pp
Hn.
Vc.
p
498
misterioso ♩= 48
Man.
re - ta de la ca - re - ta que
Vln.
Hn.
pp
Vc.
pp

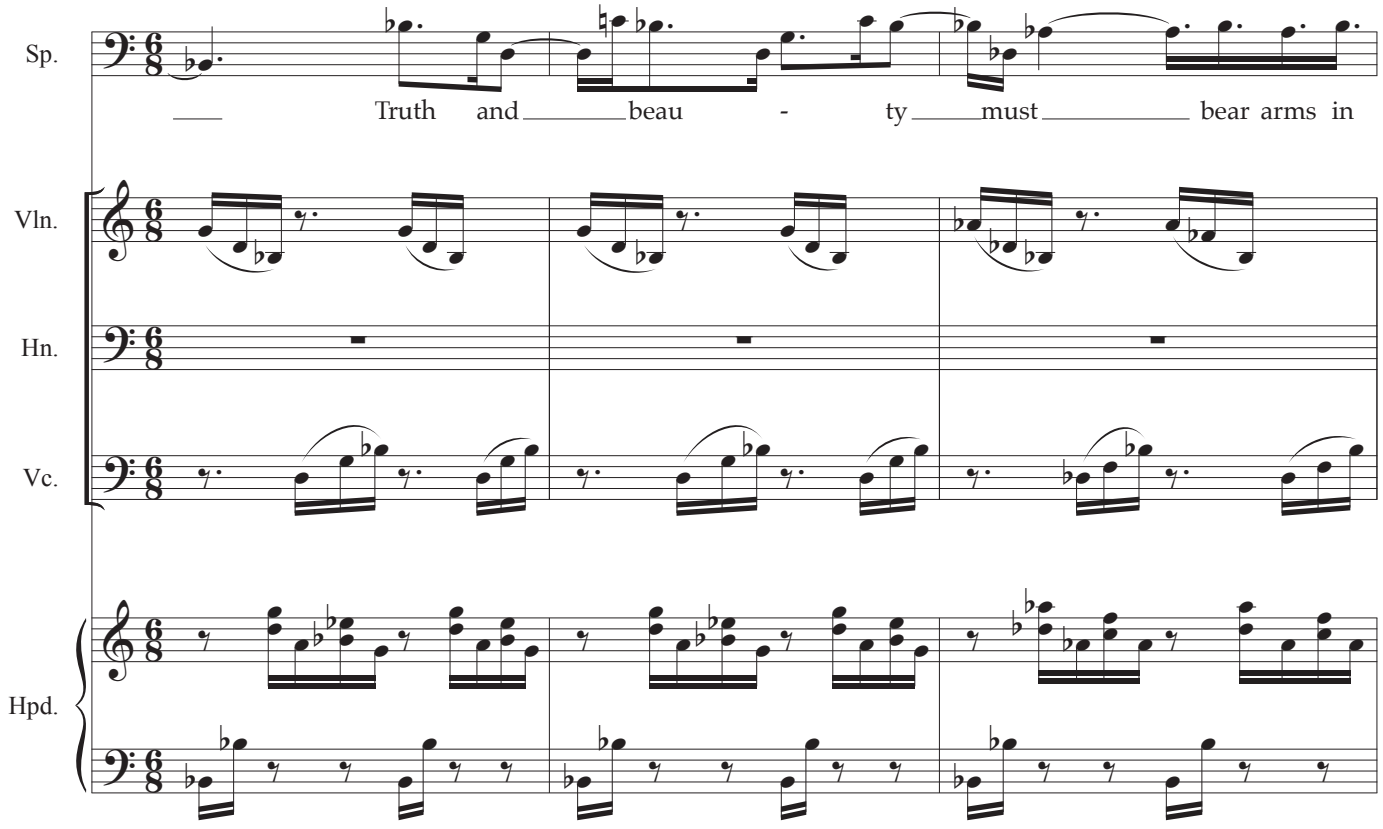

Man.
e - ra de ye - so de Cre - ta
Vln.
Vc.
Man.
y se pu - - - so de ha - ri - ni - ta
Vln.
Hn.
pp
Vc.
505
Man.
co - lor vi - o - le - ta en el
Vln.
pp
Vc.
pp
col canto
Man.
a - se - si - na - to de Ju - lie - ta.
Vln.
ff
col canto
Hn.
ff
Vc.
ff

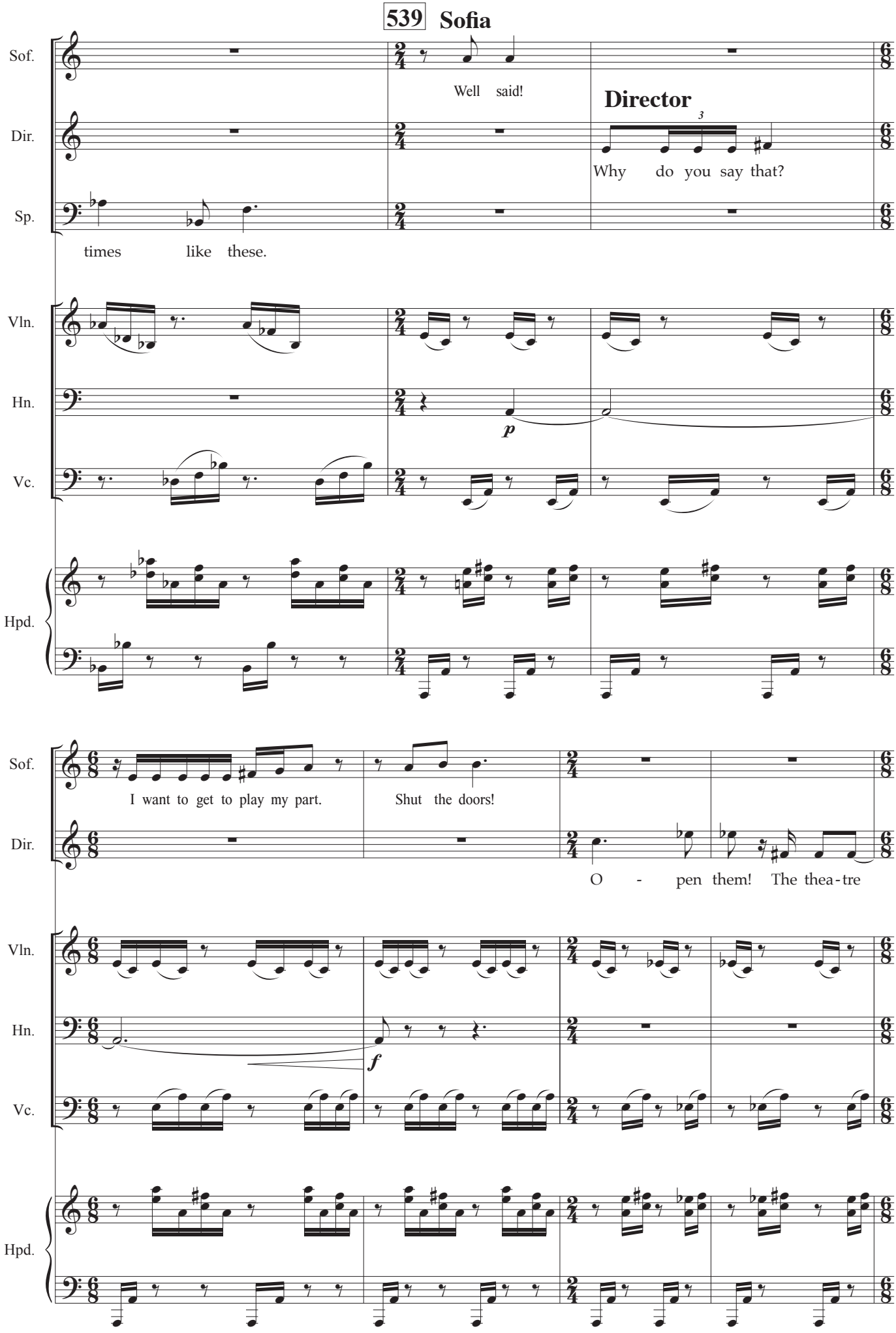

510
♩. = 72
SCENE FOUR
The theatre. Shots are heard and the lights go out.
Director
Dir.
José
(running in)
J.
What's hap-pe-ning? Lights!
Fi - nal-ly, the de-
Vln.
Hn.
Vc.
Hpd.
Sofia (re-appearing)
Sof.
Hea - vens!
The chil-dren are at home a-lone!
Dir.
noue - ment!
Spectator
(running in)
Sp.
There are troops in the streets.
Vln.
Hn.
Vc.
Hpd.

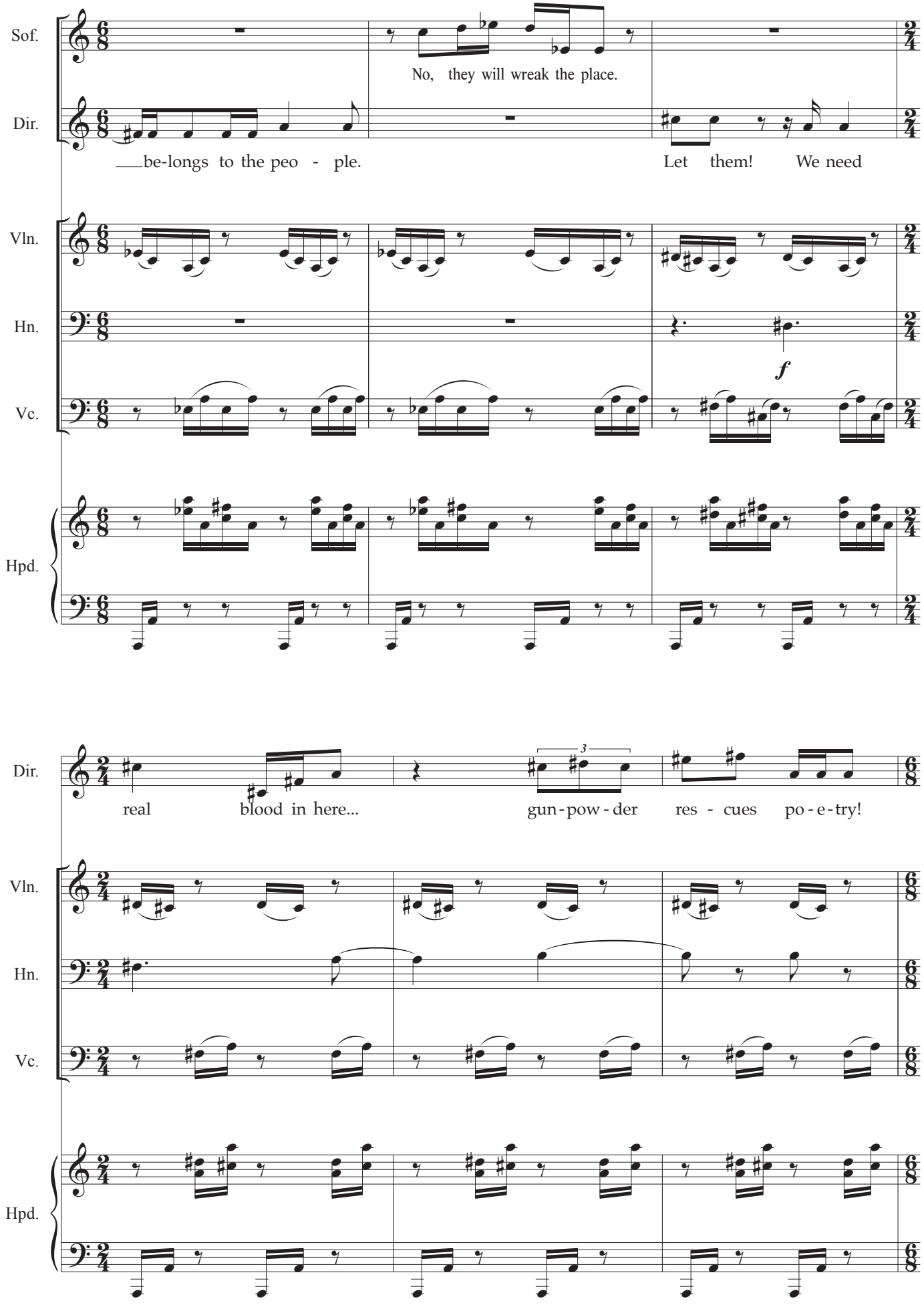

José
J.
Long live the re-vo-lu - - - - - - tion!
Spectator
Sp.
Ah! Let us make a giant wreath from the
Vln.
Hn.
Vc.
Hpd.
Sp.
heads of the re-bels. Let us a-dorn the fa-cades and the lamp-posts
Vln.
Hn.
Vc.
Hpd.

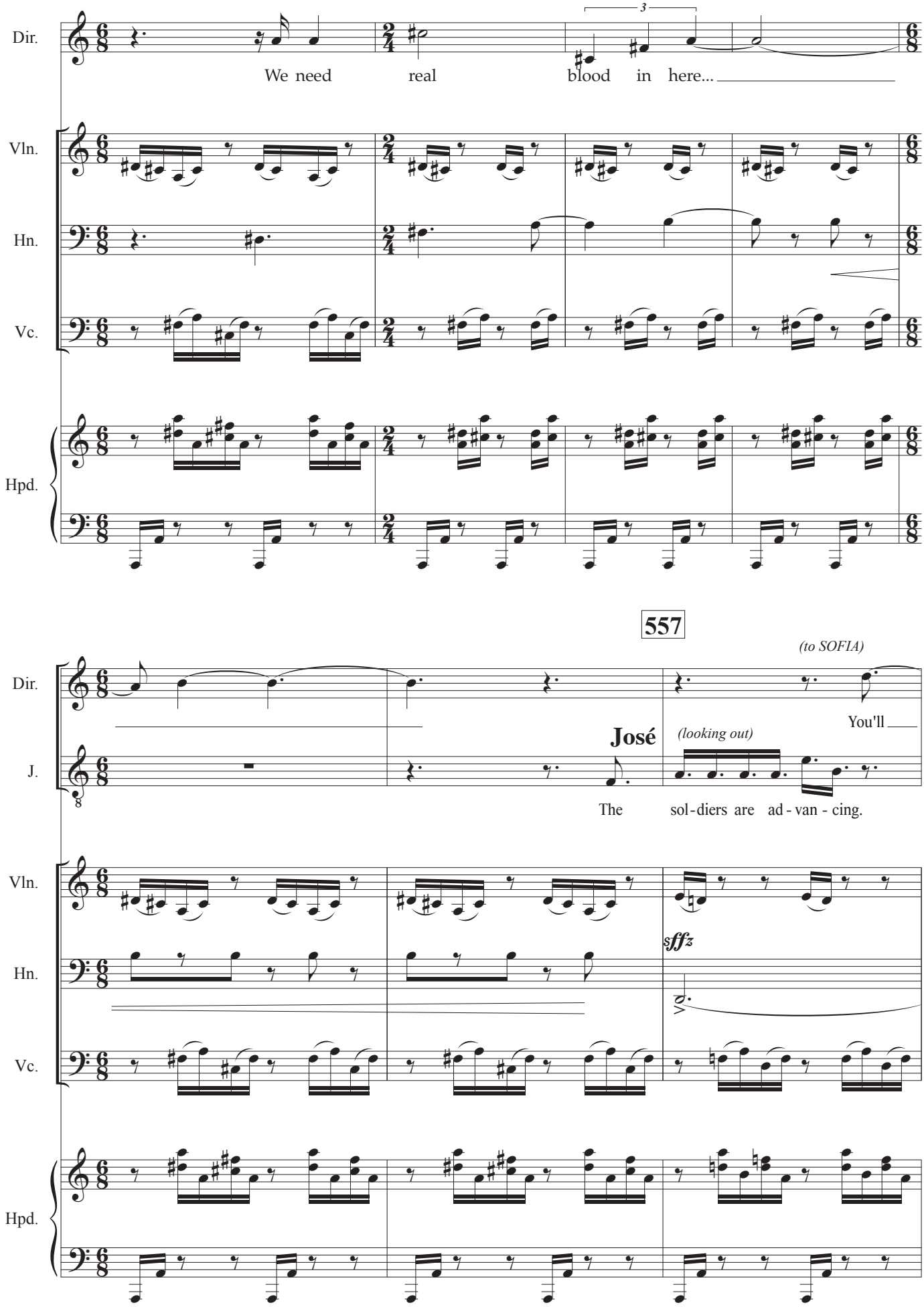

Sp.
with the tongues of those who wish to de-stroy us. We
Vln.
Hn.
Vc.
Hpd.
Sp.
must stand firm,
Vln.
Hn.
Vc.
Hpd.

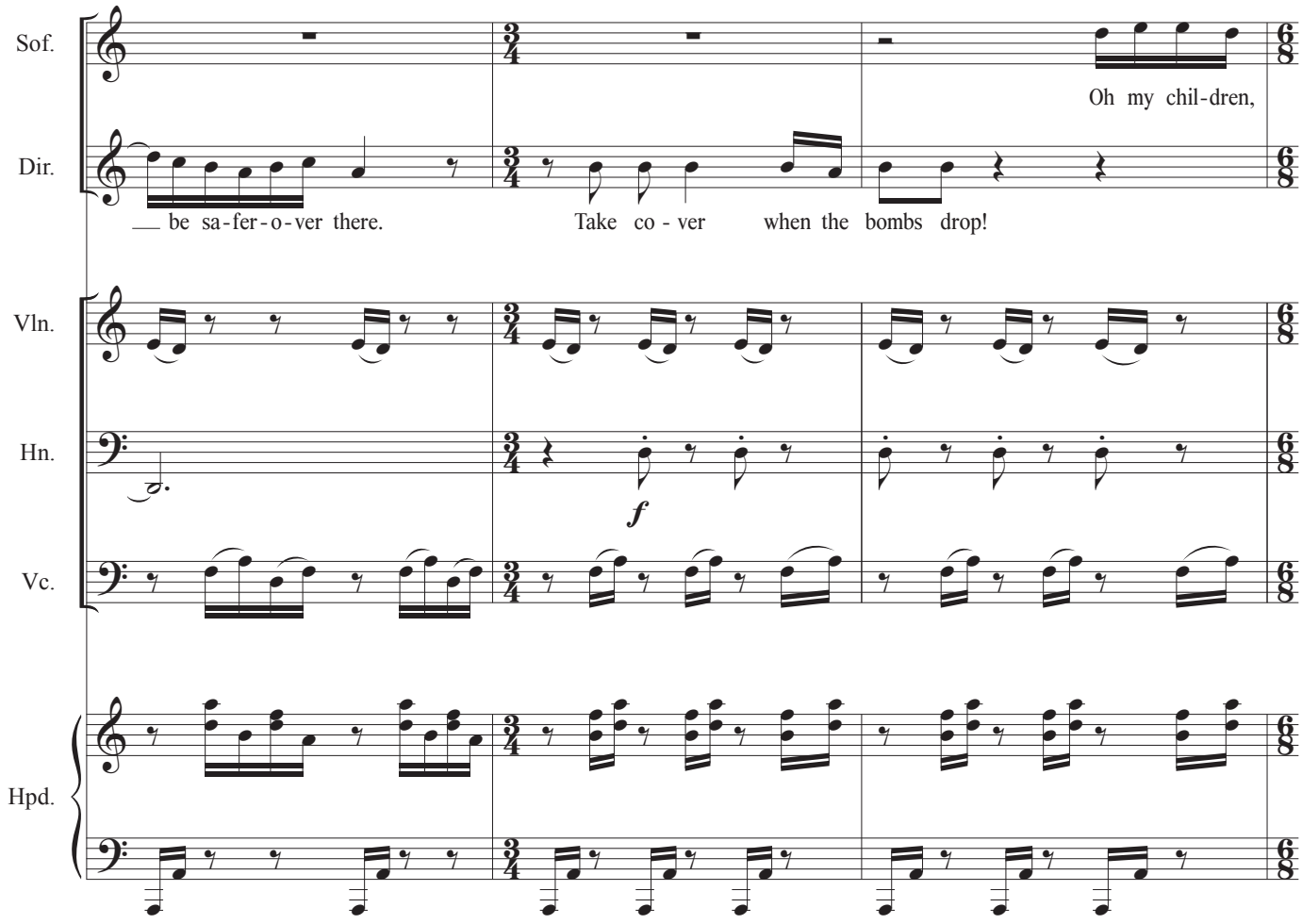

Sp.
we must stand firm, stand firm, firm!
Vln.
Hn.
Vc.
Hpd.

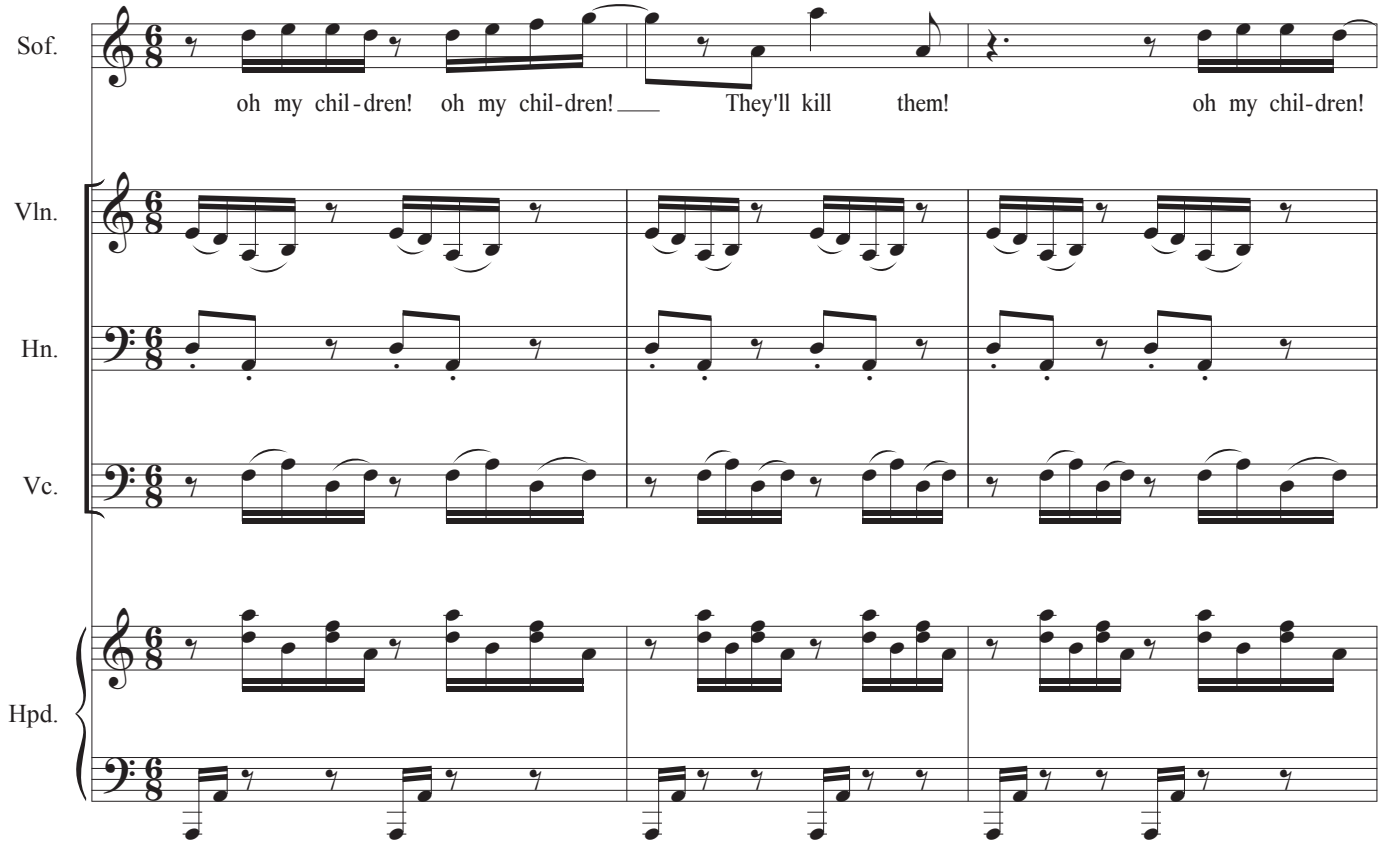

Sp.
Truth and beau - ty must bear arms in
Vln.
Hn.
Vc.
Hpd.


539 Sofia
Sof.
Dir.
Sp.
Well said!
Director
3
Why do you say that?
times like these.
Vln.
Hn.
Vc.
p
Hpd.
Sof.
Dir.
I want to get to play my part.
Shut the doors!
O - pen them! The thea-tre
Vln.
Hn.
Vc.
f
Hpd.

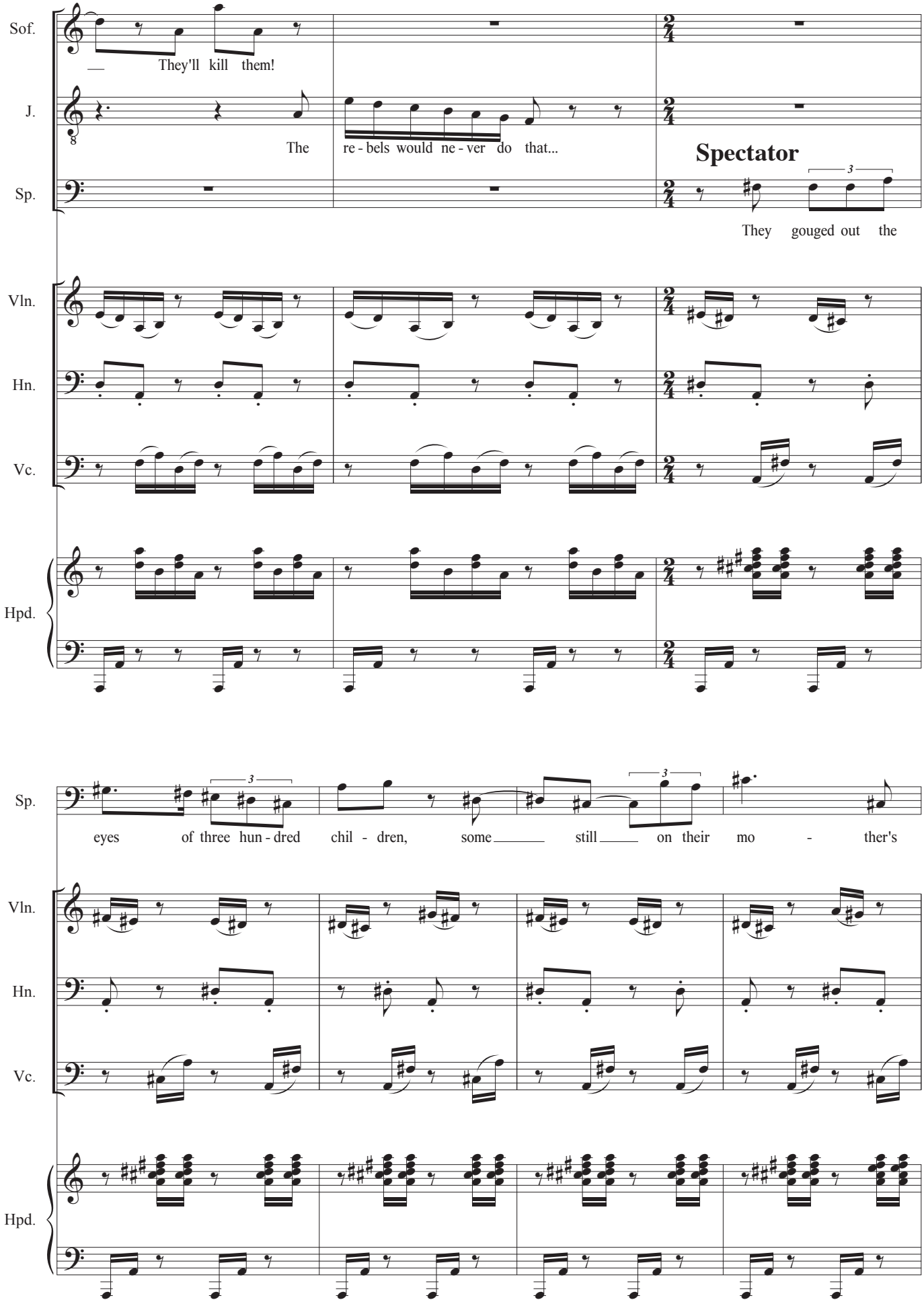

Sof.
Dir.
Vln.
Hn.
Vc.
Hpd.
No, they will wreak the place.
be-longs to the peo - ple.
Let them! We need
f
real blood in here...
3
gun-pow-der res - cues po-e-try!

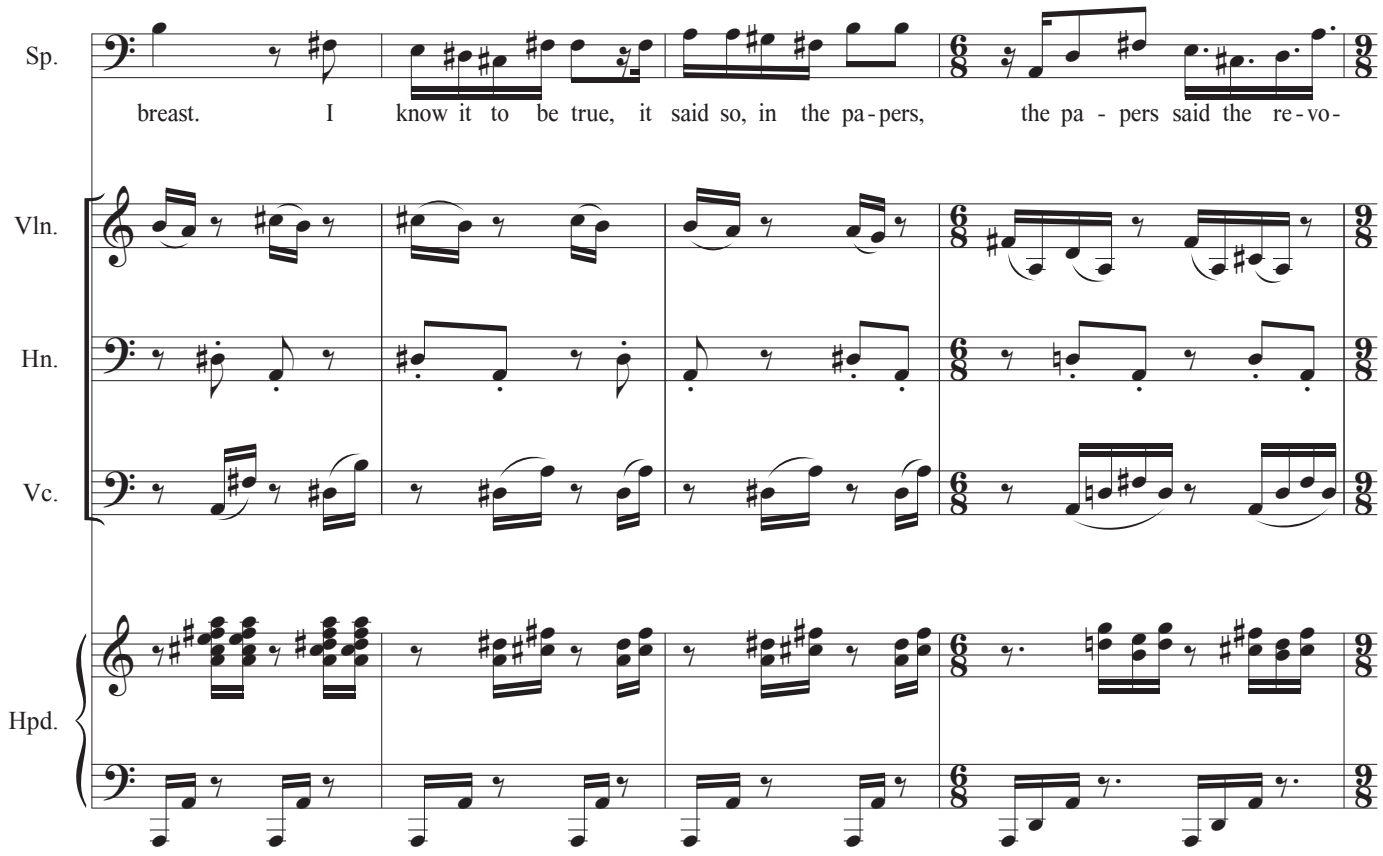

Dir.
We need real blood in here...
Vln.
Hn.
Vc.
Hpd.
557
(to SOFIA)
Dir.
José
(looking out)
You'll
J.
The sol-diers are ad-van-cing.
Vln.
sffz
Hn.
Vc.
Hpd.

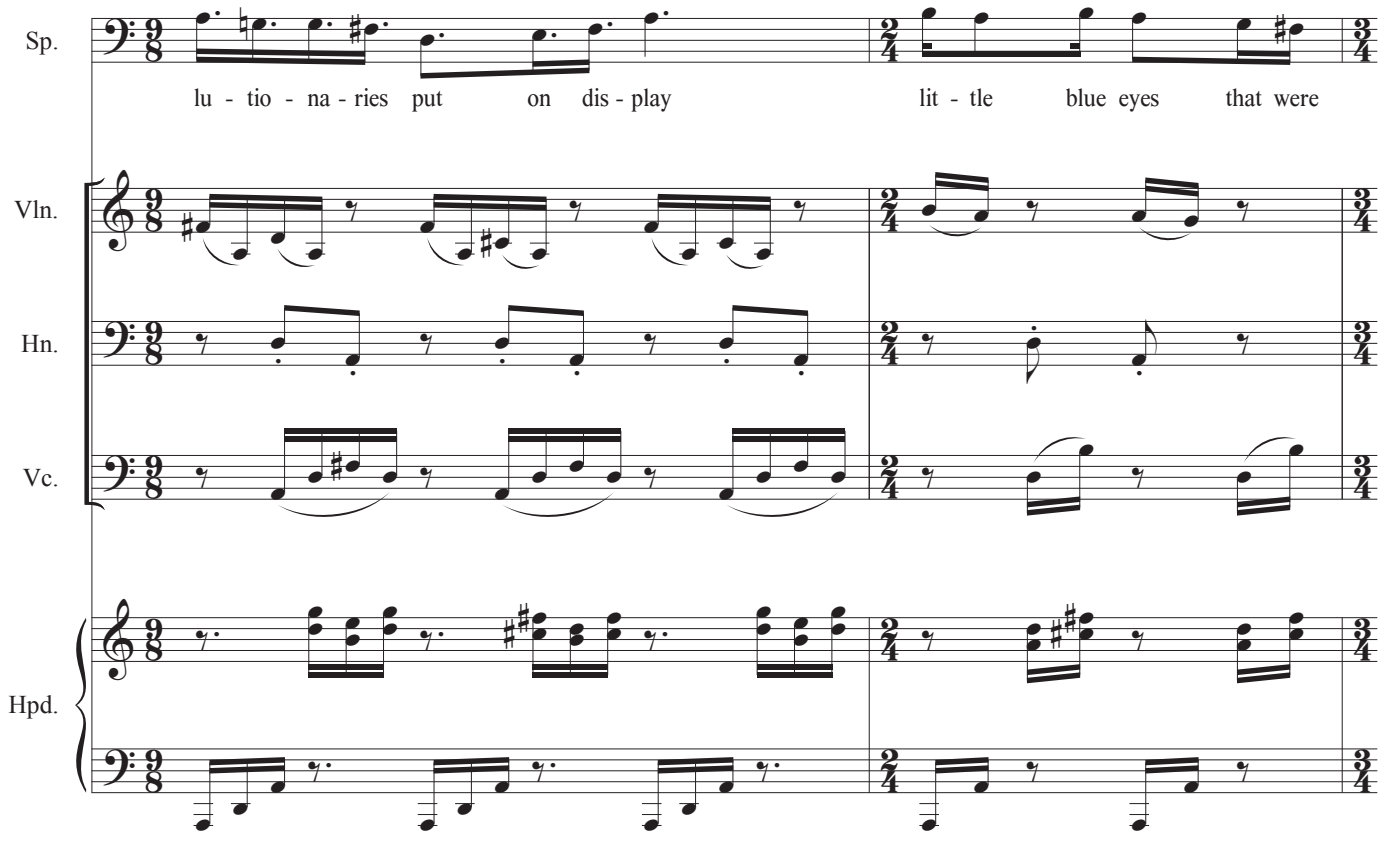

Sof.
Dir.
Vln.
Hn.
Vc.
Hpd.
Oh my chil-dren,
be sa-fer-o-ver there.
Take co - ver when the bombs drop!
f


Sof.
Vln.
Hn.
Vc.
Hpd.
oh my chil-dren! oh my chil-dren!
They'll kill them!
oh my chil-dren!

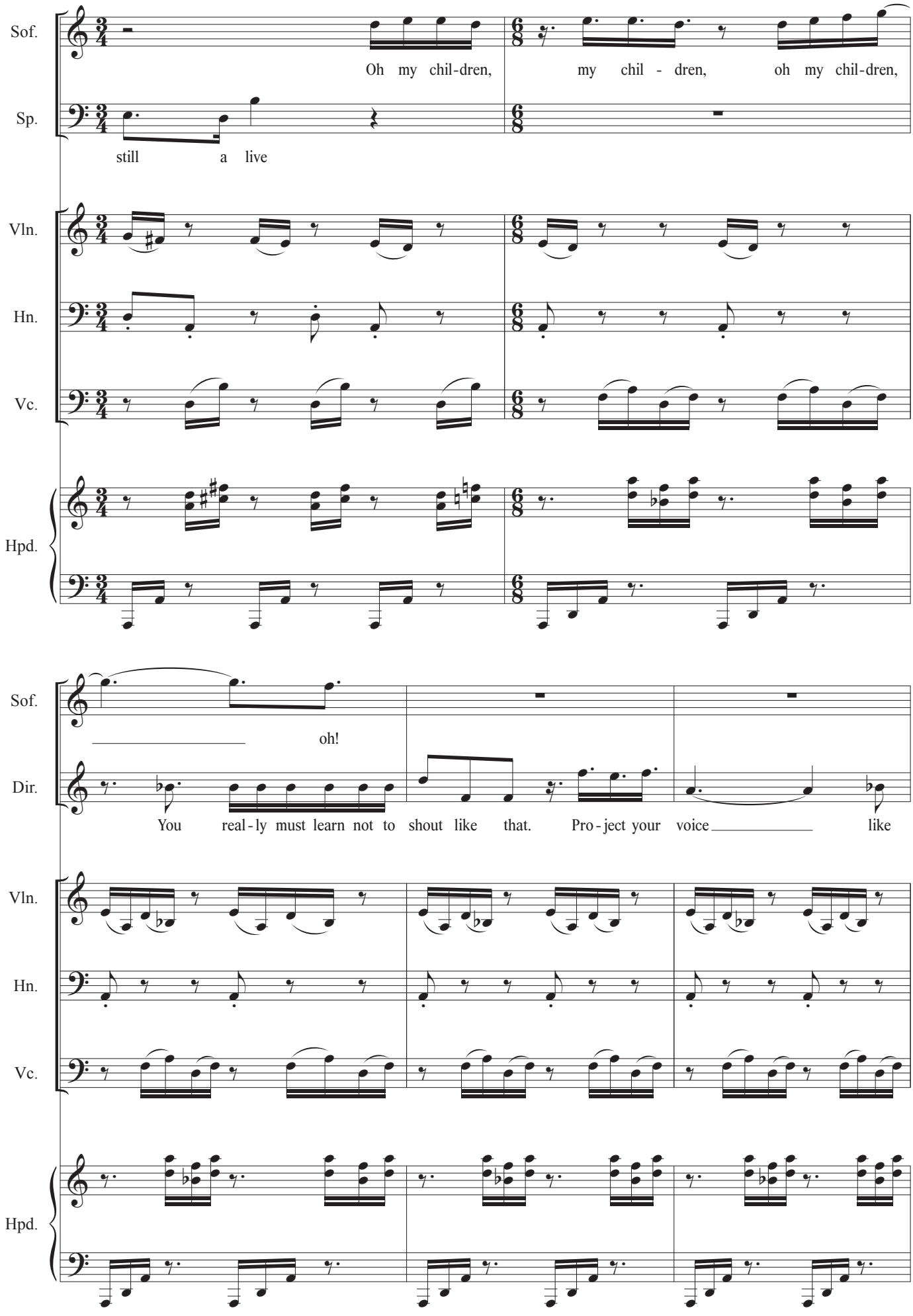
566

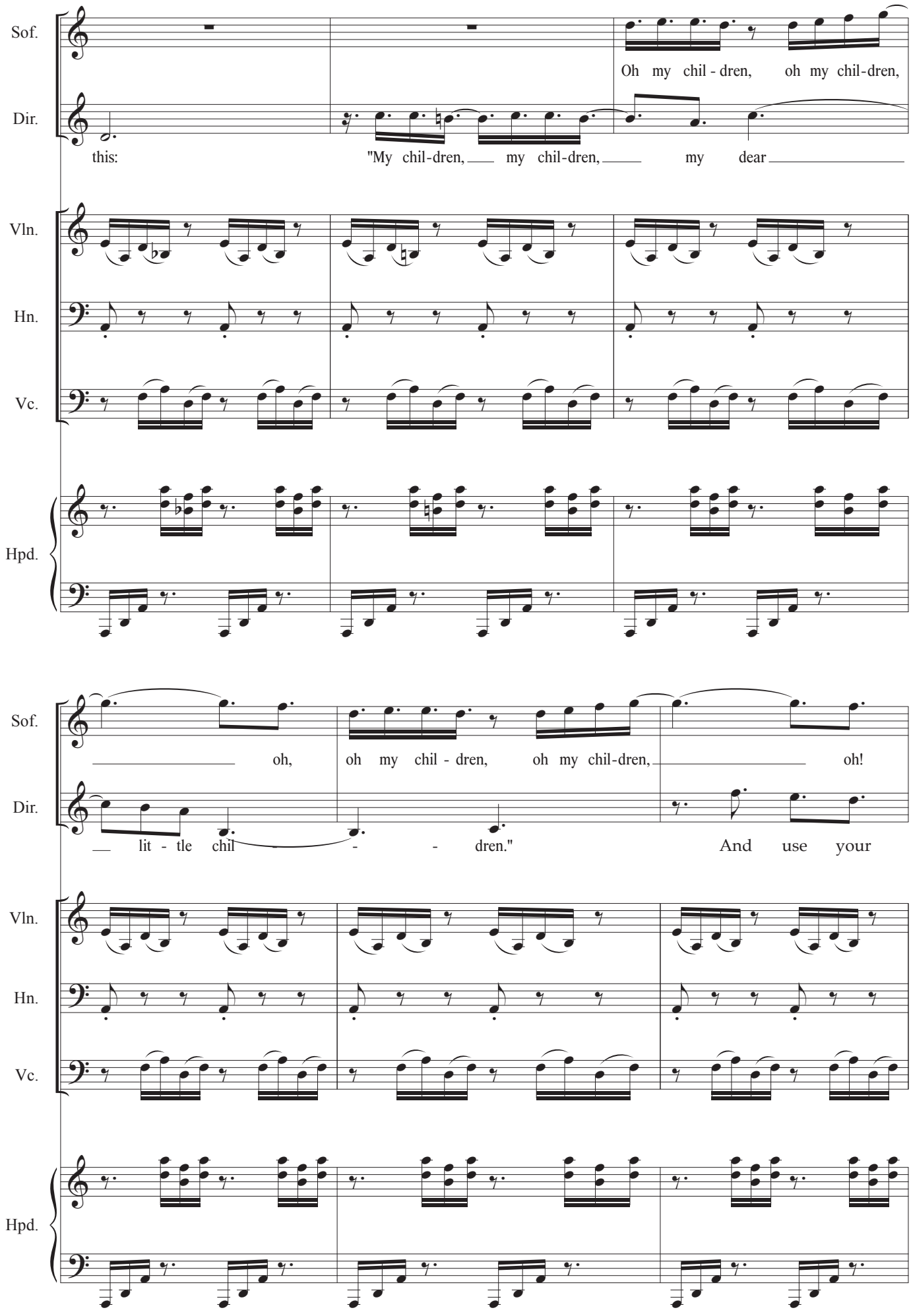

Sof.
They'll kill them!
J.
The re - bels would ne - ver do that...
Spectator
Sp.
They gouged out the
Vln.
Hn.
Vc.
Hpd.
Sp.
eyes of three hun - dred chil - dren, some still on their mo - ther's
Vln.
Hn.
Vc.
Hpd.

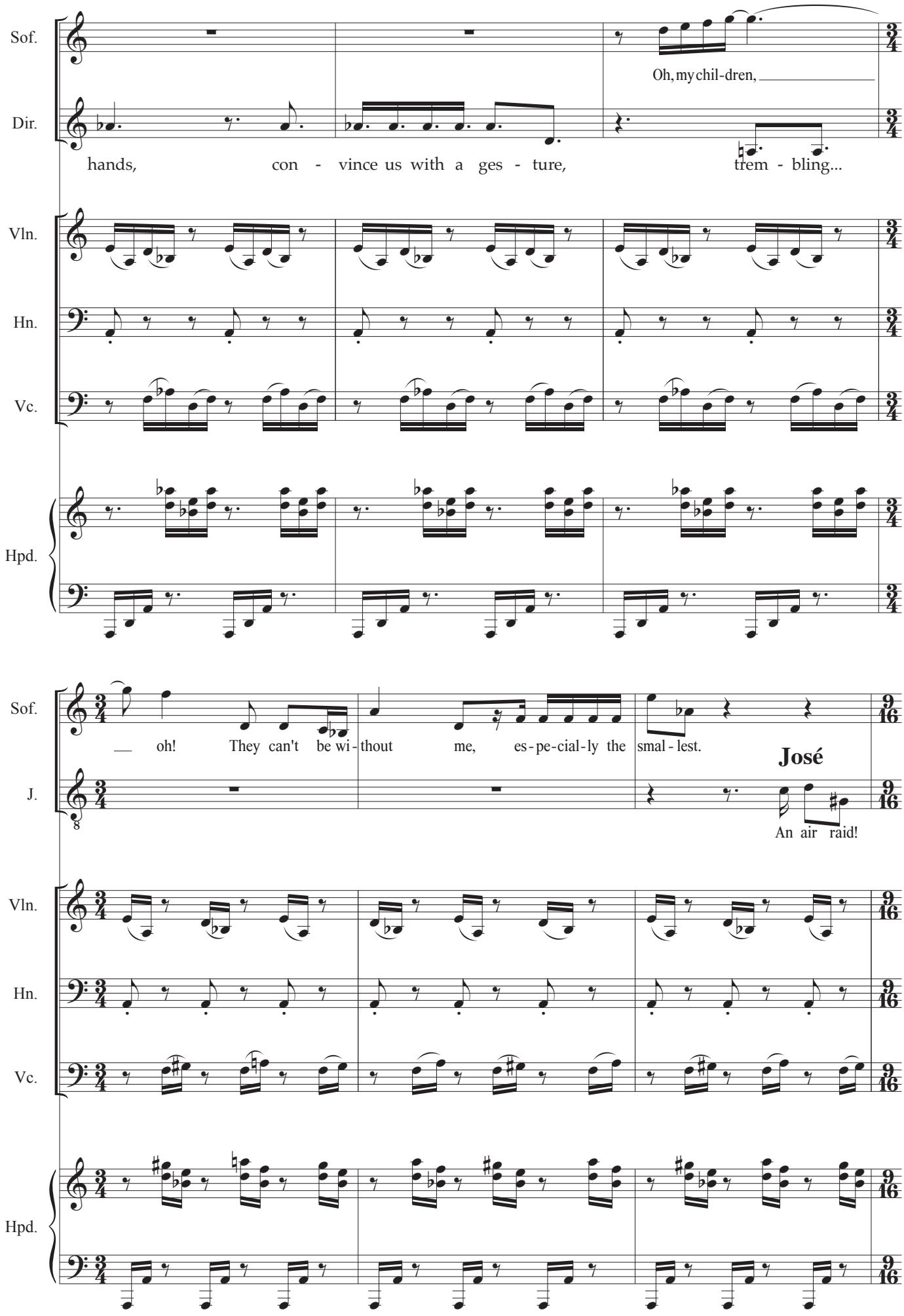

Sp.
breast. I know it to be true, it said so, in the pa-pers, the pa - pers said the re-vo-
Vln.
Hn.
Vc.
Hpd.

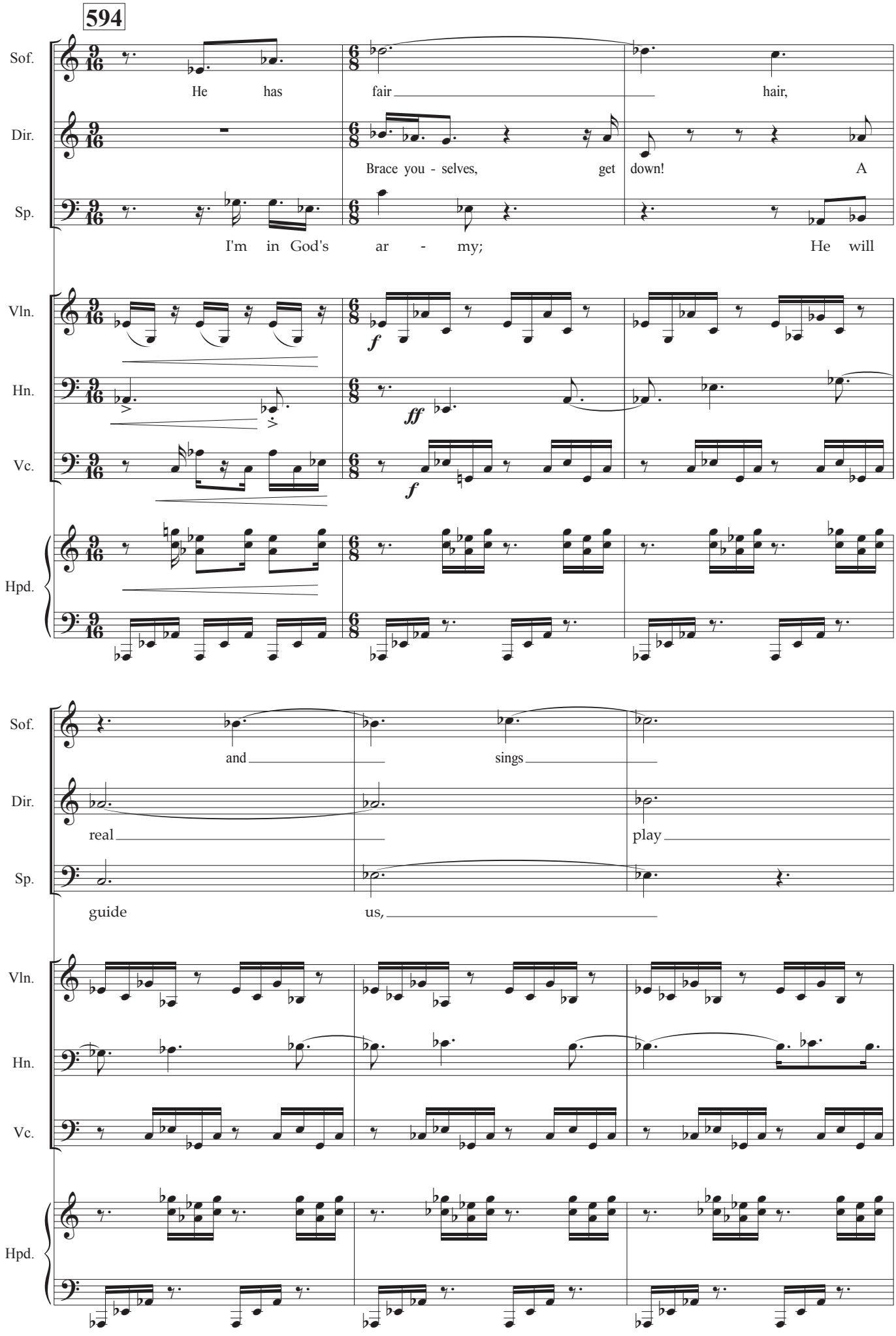

Sp.
lu - tio - na - ries put on dis - play lit - tle blue eyes that were
Vln.
Hn.
Vc.
Hpd.

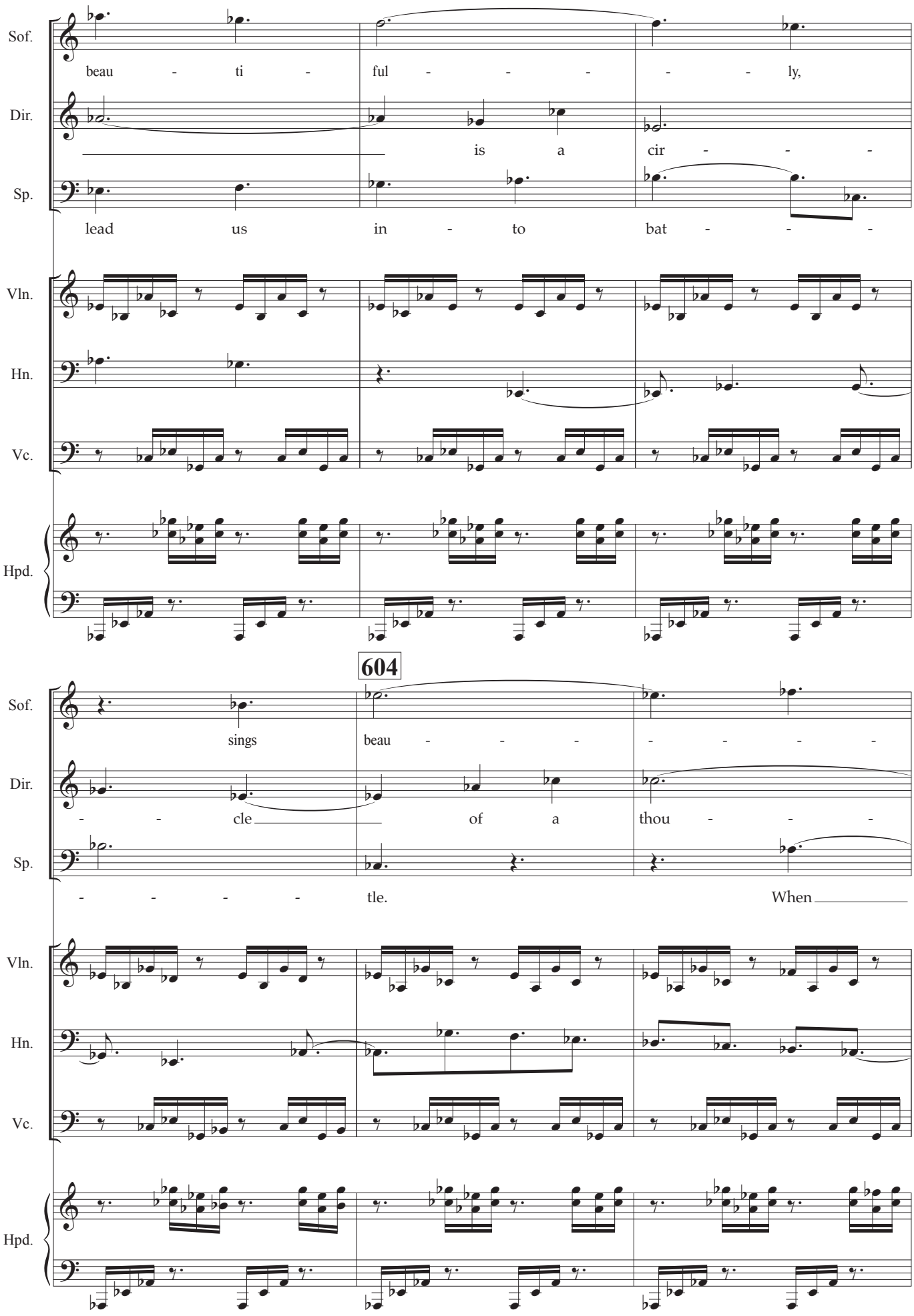
578

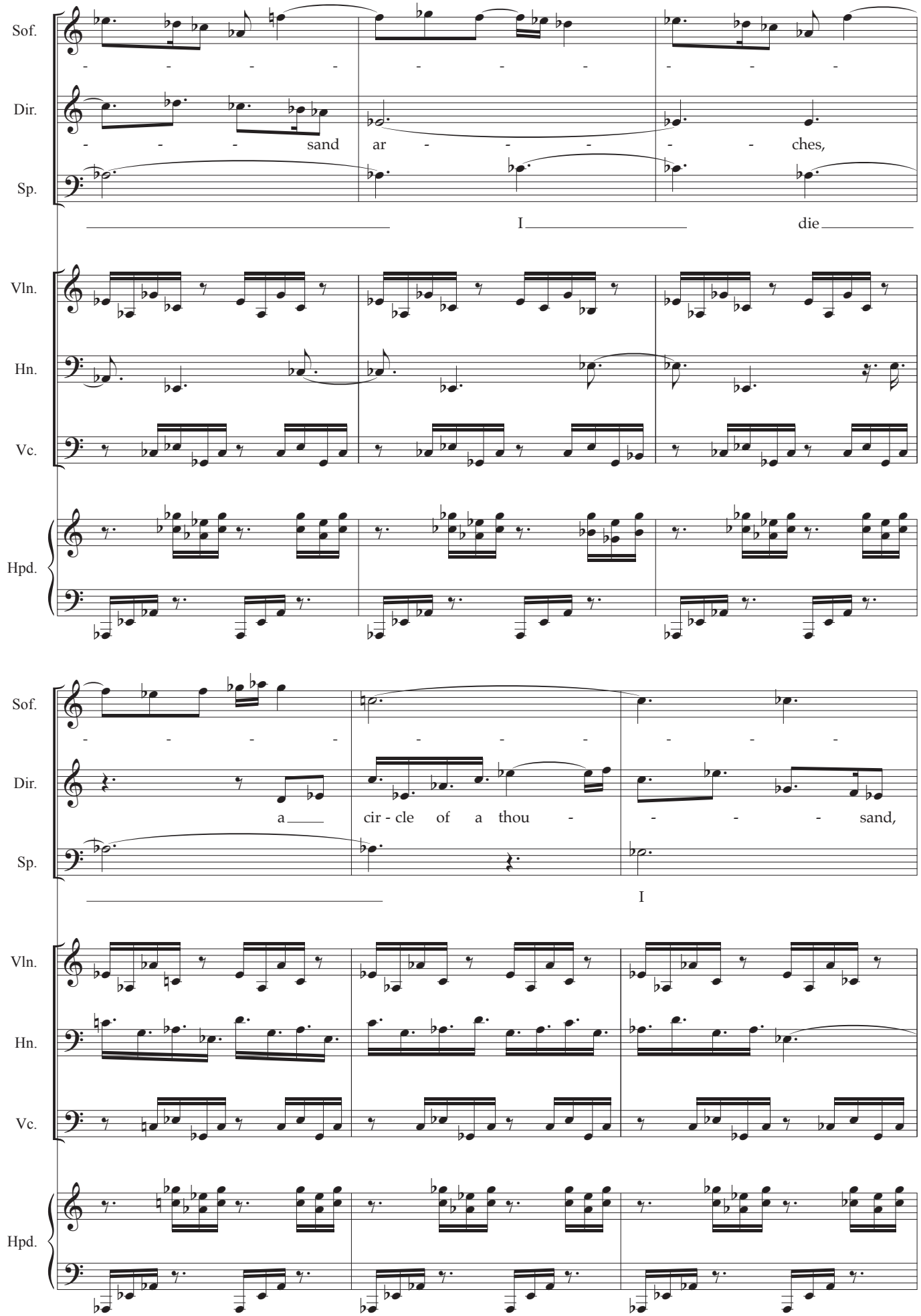

Sof.
Oh my chil-dren, my chil - dren, oh my chil-dren,
Sp.
still a live
Vln.
Hn.
Vc.
Hpd.
Sof.
oh!
Dir.
You real-ly must learn not to shout like that. Pro-ject your voice like
Vln.
Hn.
Vc.
Hpd.

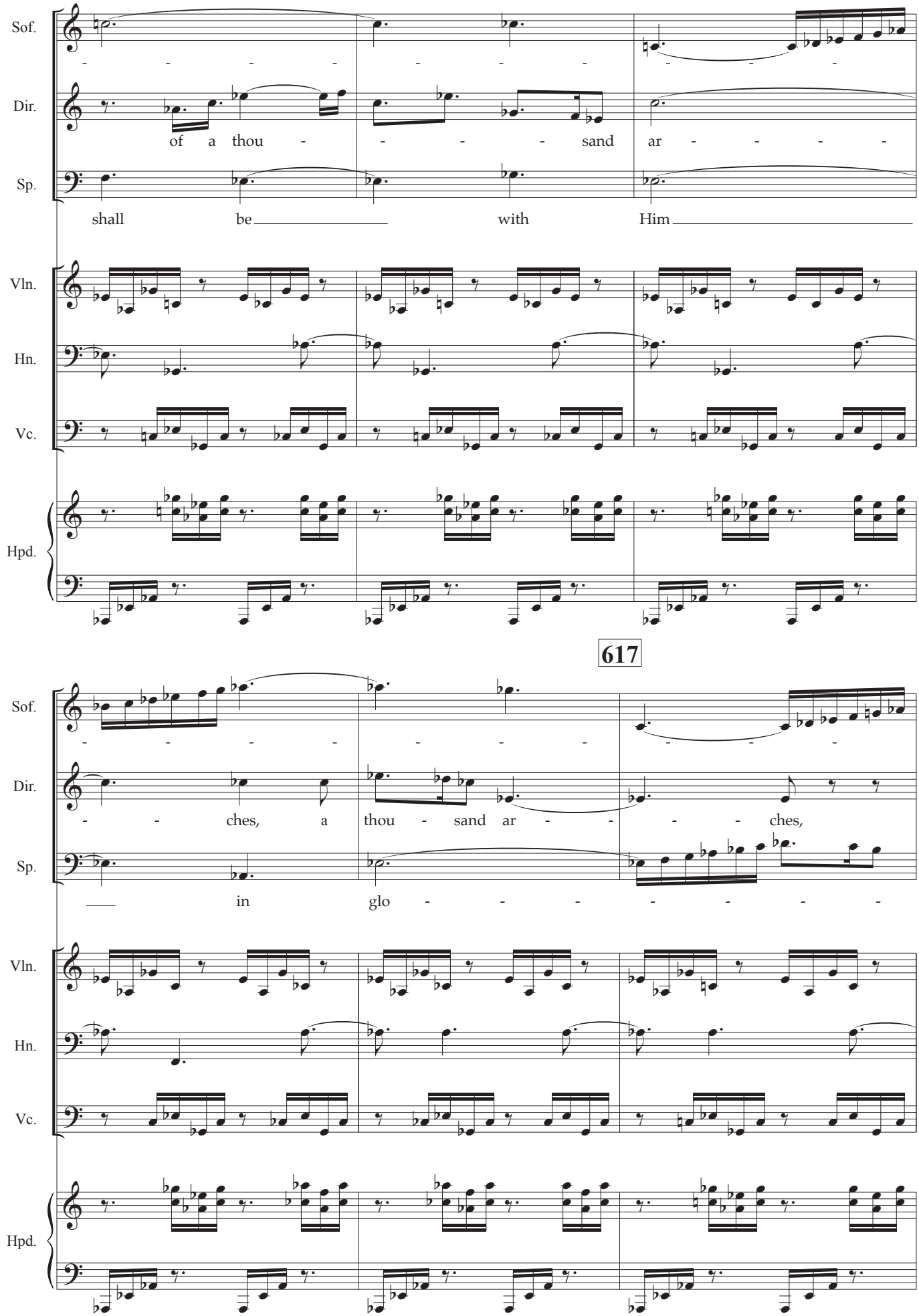

Sof.
Dir.
Vln.
Hn.
Vc.
Hpd.
Oh my chil - dren, oh my chil-dren,
this: "My chil-dren, my chil-dren, my dear
oh, oh my chil - dren, oh my chil-dren, oh!
lit - tle chil - - - dren." And use your

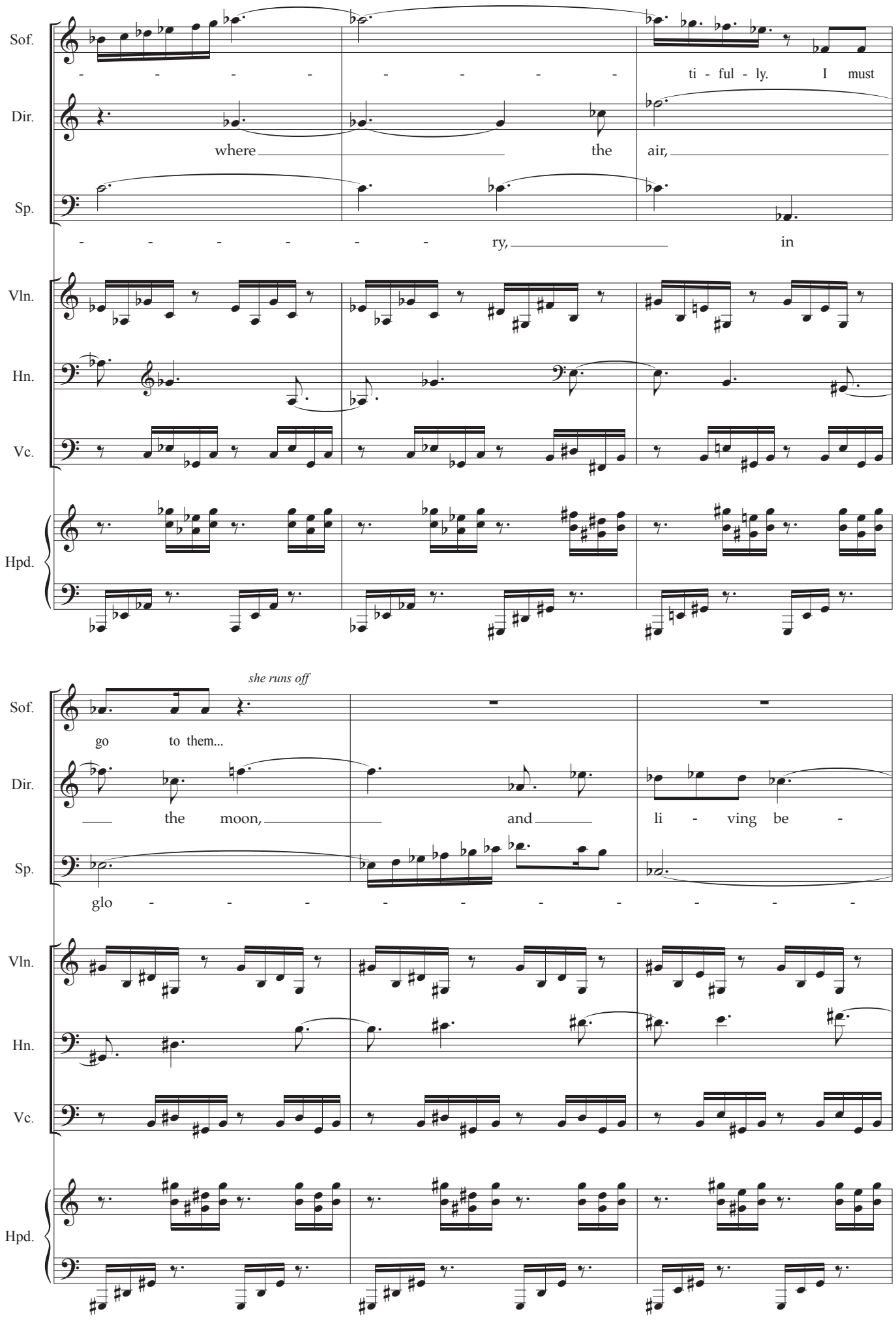

Sof.
Oh, my chil-dren,
Dir.
hands, con - vince us with a ges - ture, trem - bling...
Vln.
Hn.
Vc.
Hpd.
Sof.
oh! They can't be wi-thout me, es-pe-cial-ly the smal-lest.
José
J.
An air raid!
Vln.
Hn.
Vc.
Hpd.

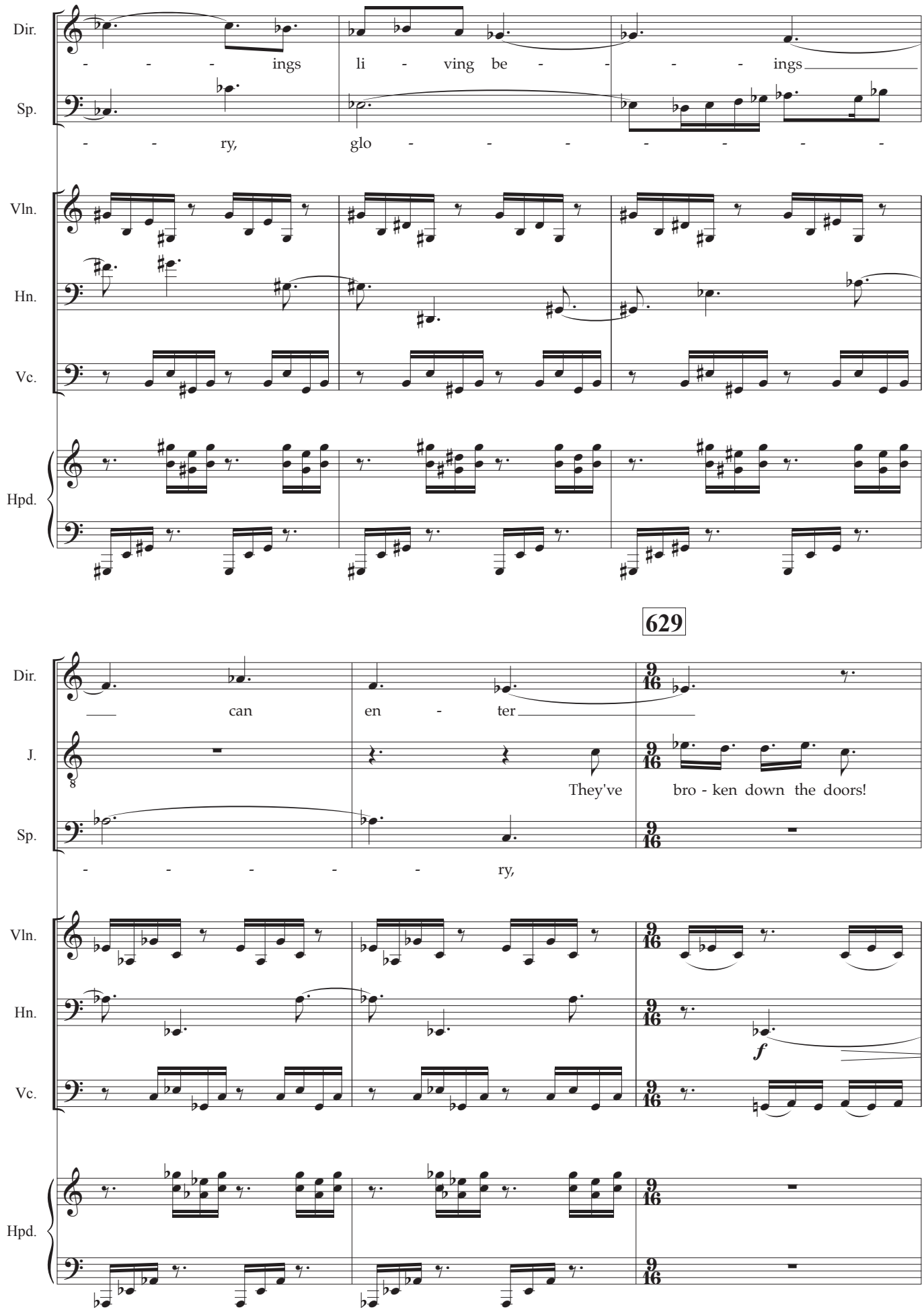

594
Sof.
Dir.
Sp.
Vln.
Hn.
Vc.
Hpd.
He has fair hair,
Brace you - selves, get down! A
I'm in God's ar - my; He will
f
ff
f
and sings
real play
guide us,

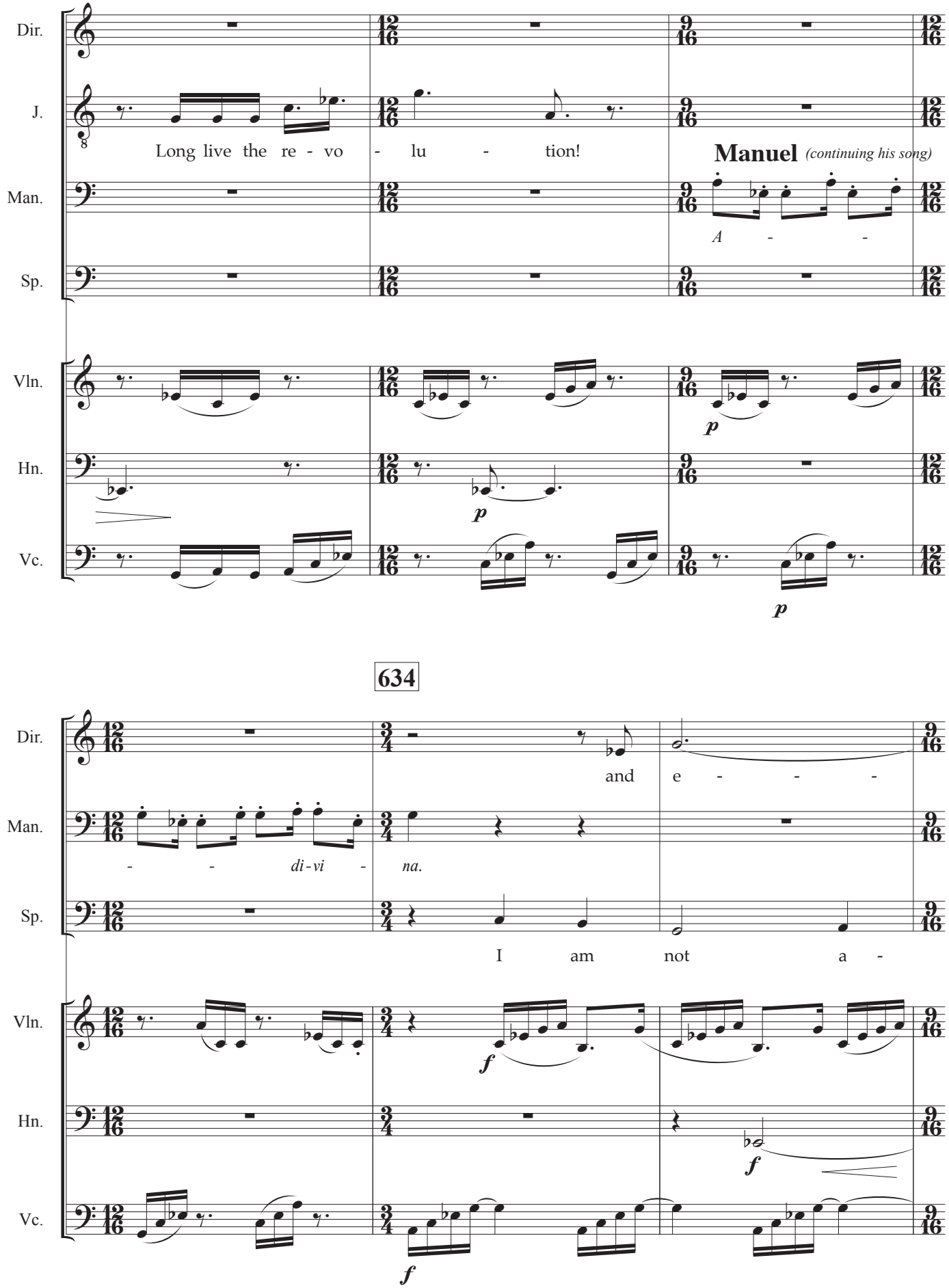

Sof.
beau - ti - ful - - - - - - ly,
Dir.
is a cir - - -
Sp.
lead us in - to bat - - -
Vln.
Hn.
Vc.
Hpd.
604
Sof.
sings
beau - - - - - - - -
Dir.
- - cle of a thou - - -
Sp.
- - - - - tle. When
Vln.
Hn.
Vc.
Hpd.

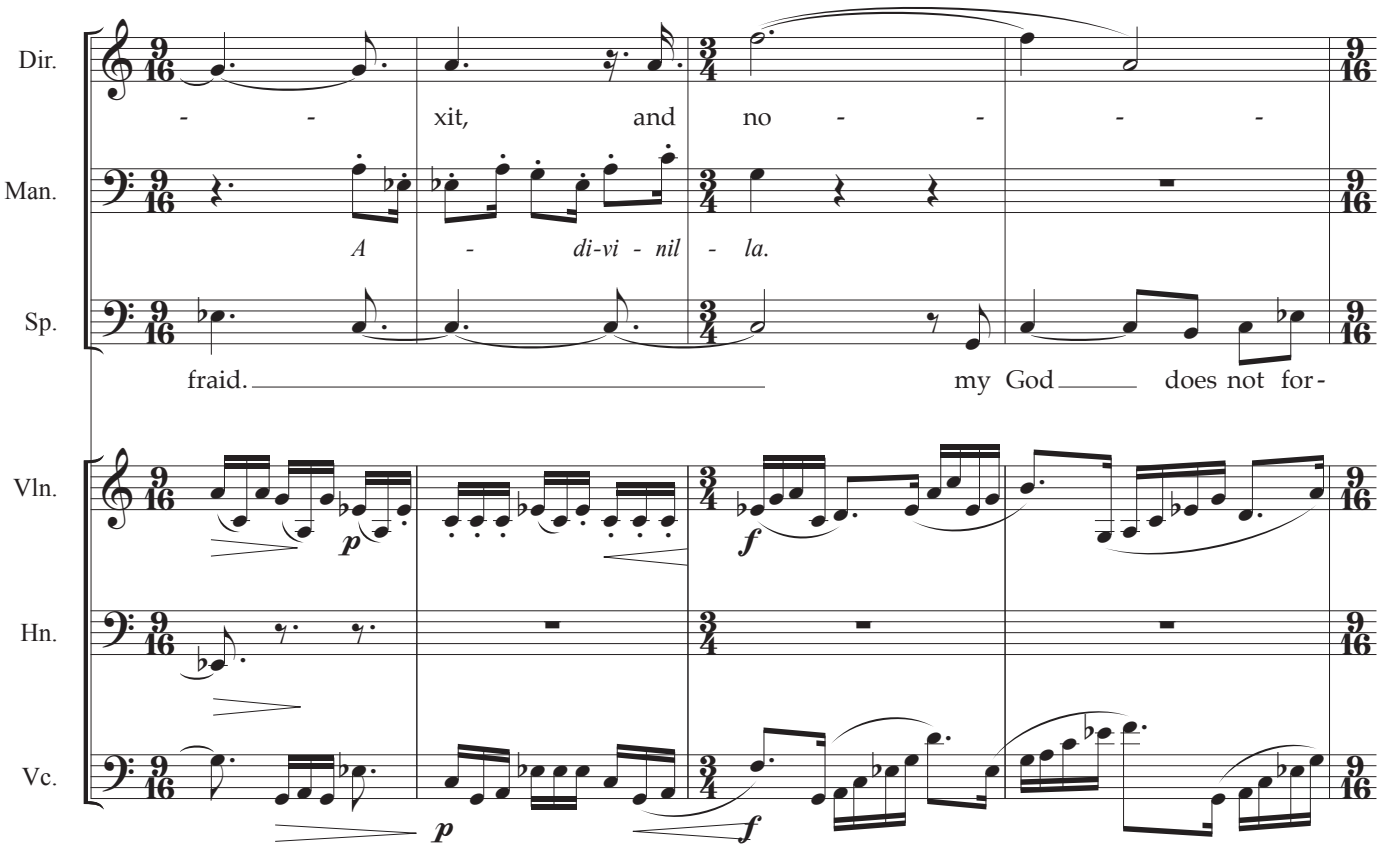

Sof.
Dir.
Sp.
sand ar - - - - - ches,
I die
Vln.
Hn.
Vc.
Hpd.
Sof.
Dir.
Sp.
a cir - cle of a thou - - - - sand,
I
Vln.
Hn.
Vc.
Hpd.

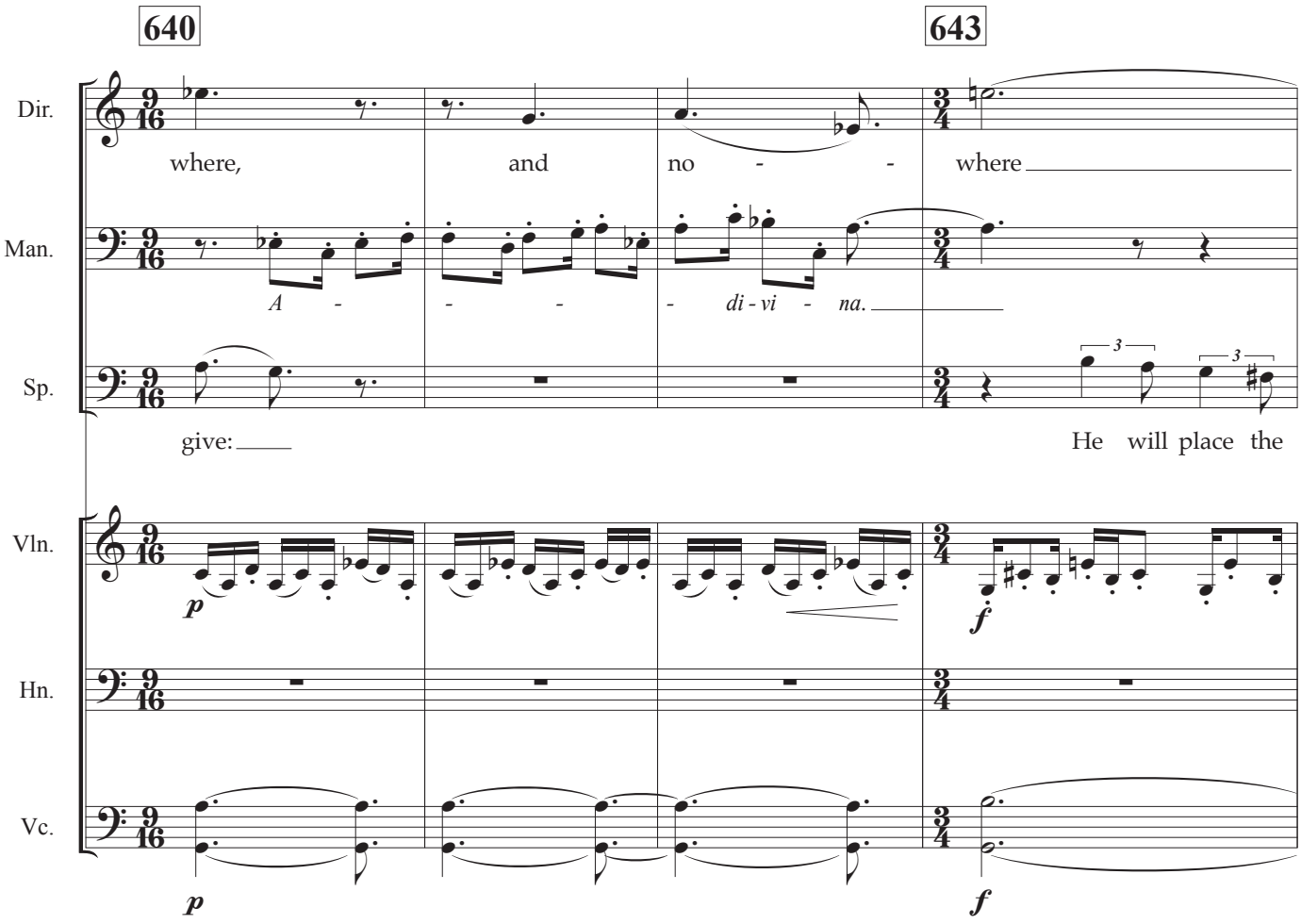

Sof.
Dir.
Sp.
of a thou - - - - sand ar - - - - -
shall be with Him
Vln.
Hn.
Vc.
Hpd.
617
Sof.
Dir.
Sp.
- - ches, a thou - sand ar - - - - ches,
in glo - - - - - - -
Vln.
Hn.
Vc.
Hpd.

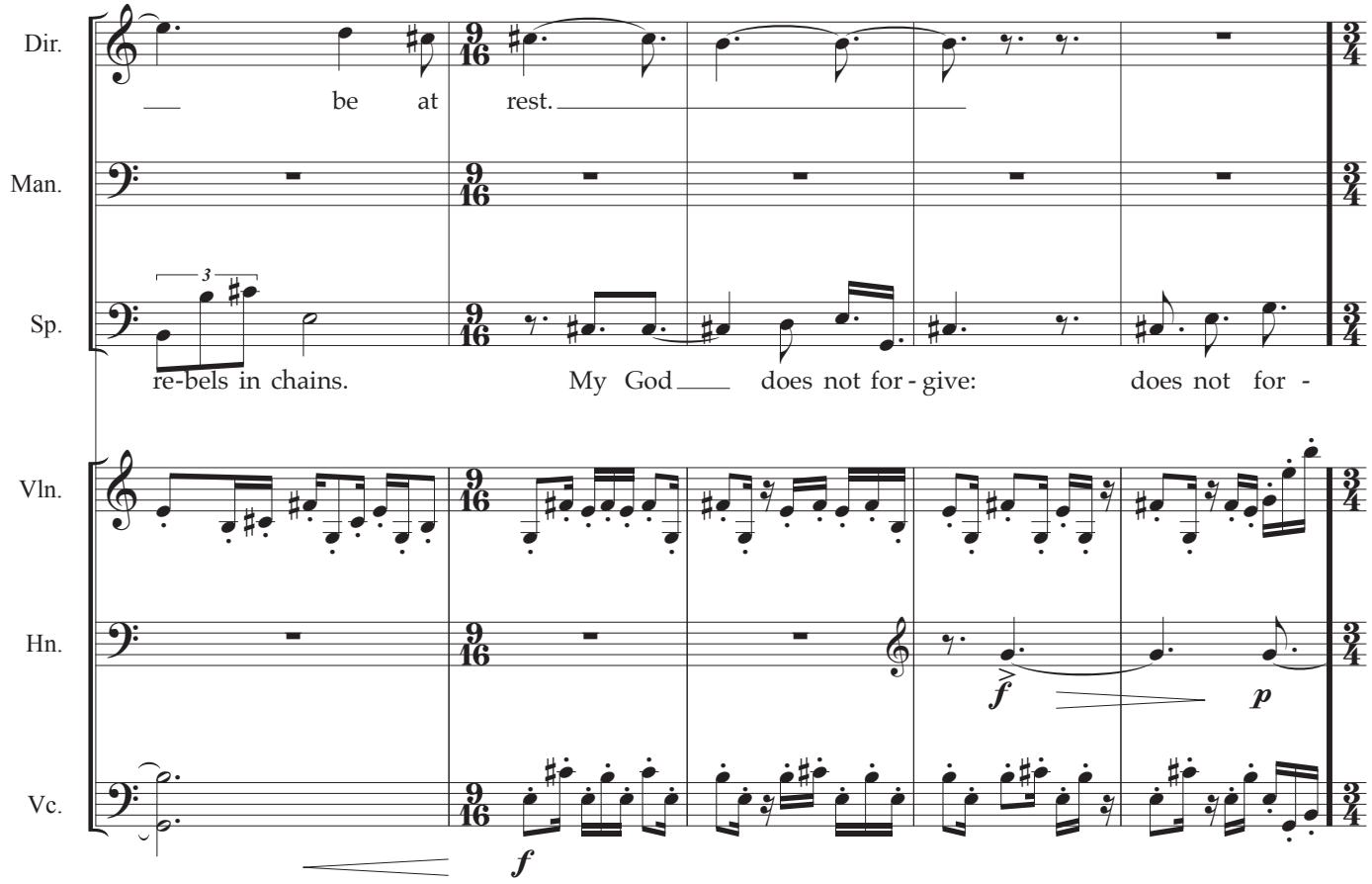

Sof.
Dir.
Sp.
Vln.
Hn.
Vc.
Hpd.
- - - - - - - - - - ti - ful - ly. I must
where the air,
- - - - - - - ry, in
she runs off
go to them...
the moon, and li - ving be -
glo - - - - - - - - - -

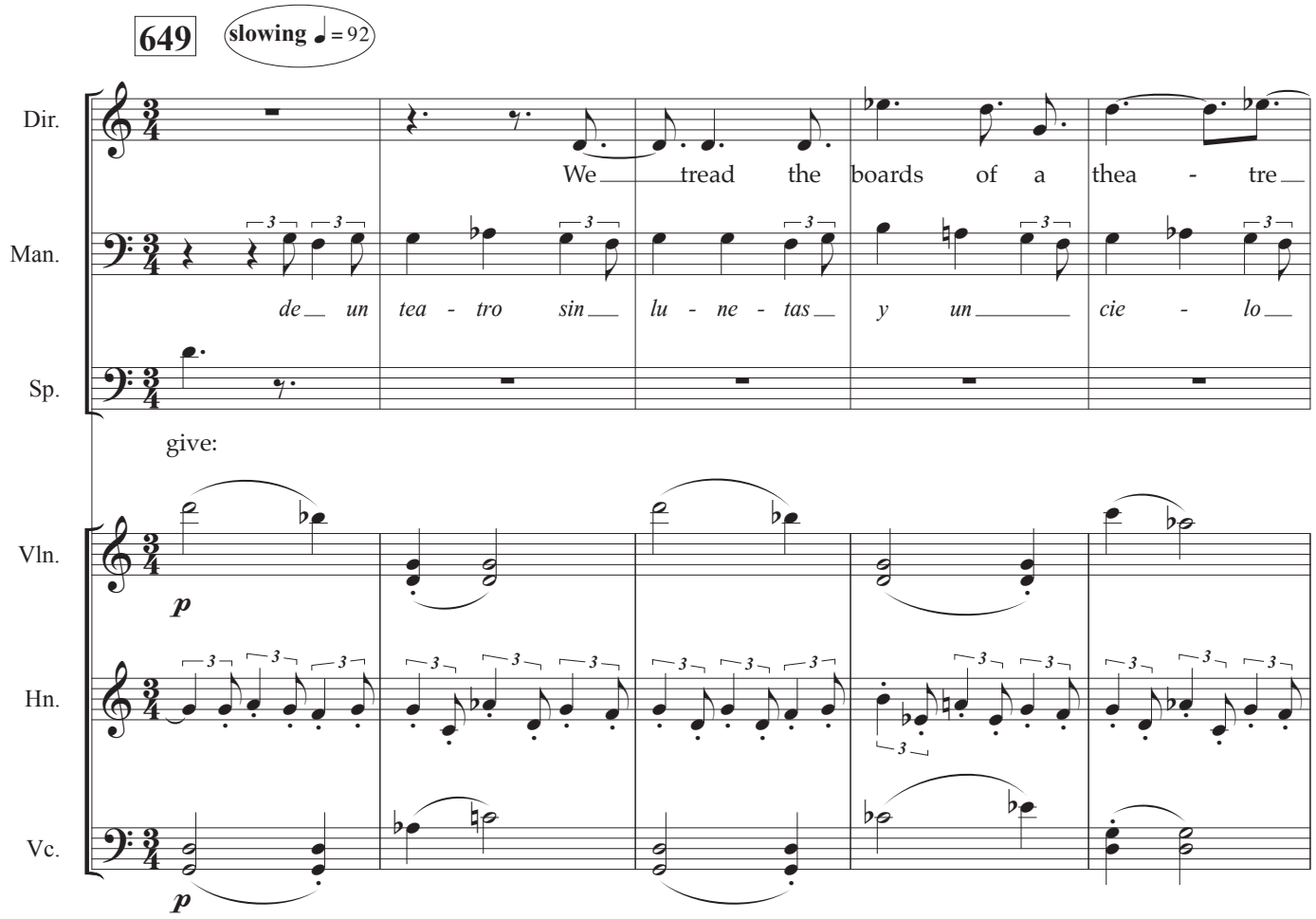

Dir.
- - - ings li - ving be - - - - ings
Sp.
- - ry, glo - - - - - - -
Vln.
Hn.
Vc.
Hpd.
629
Dir.
can en - ter
J.
They've bro - ken down the doors!
Sp.
- - - - - ry,
Vln.
Hn.
f
Vc.
Hpd.

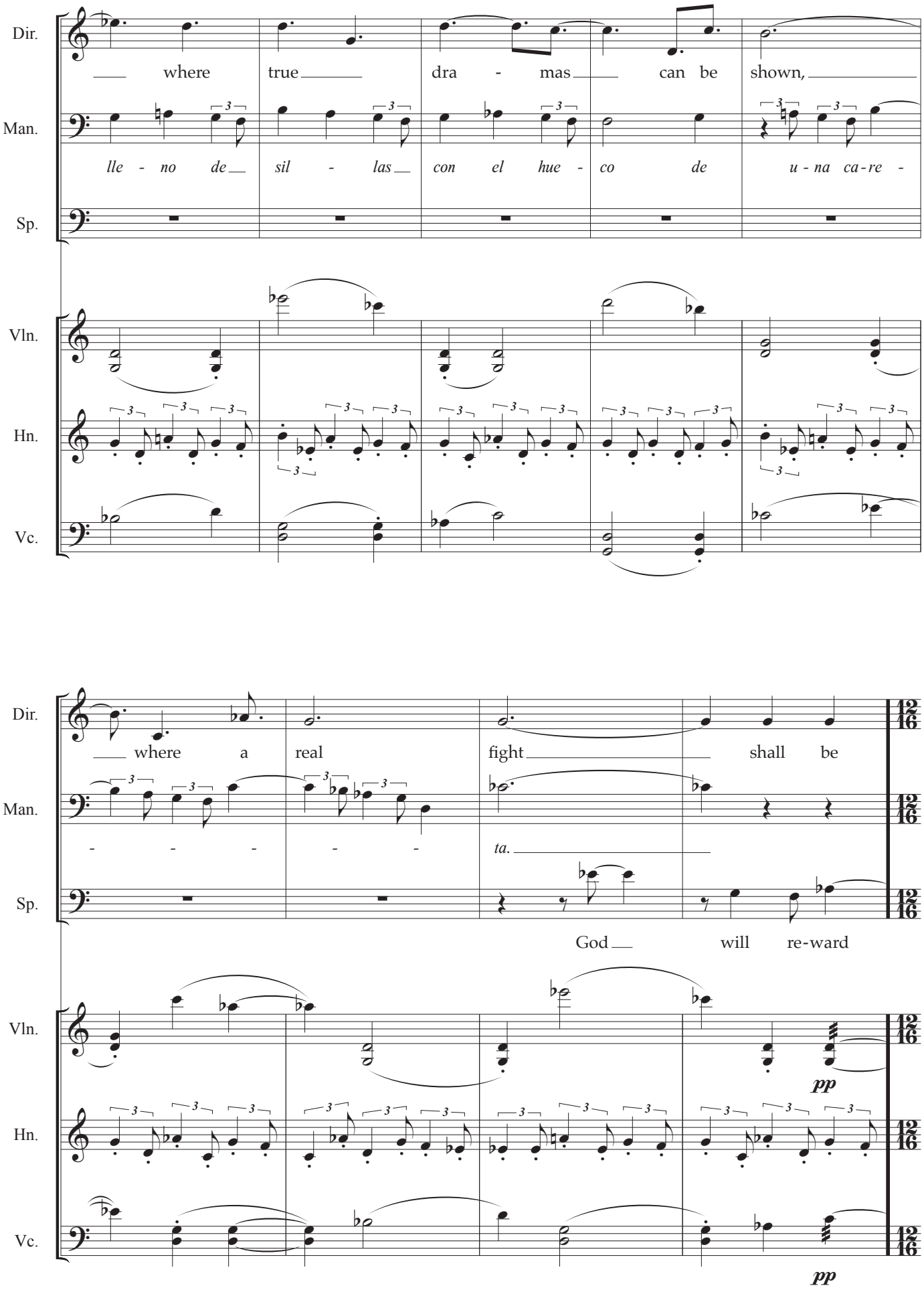

Dir.
J.
Man.
Sp.
Vln.
Hn.
Vc.
Long live the re - vo - lu - tion!
Manuel (continuing his song)
A - -
p
p
p
634
and e - - -
- - di-vi - na.
I am not a -
f
f
f

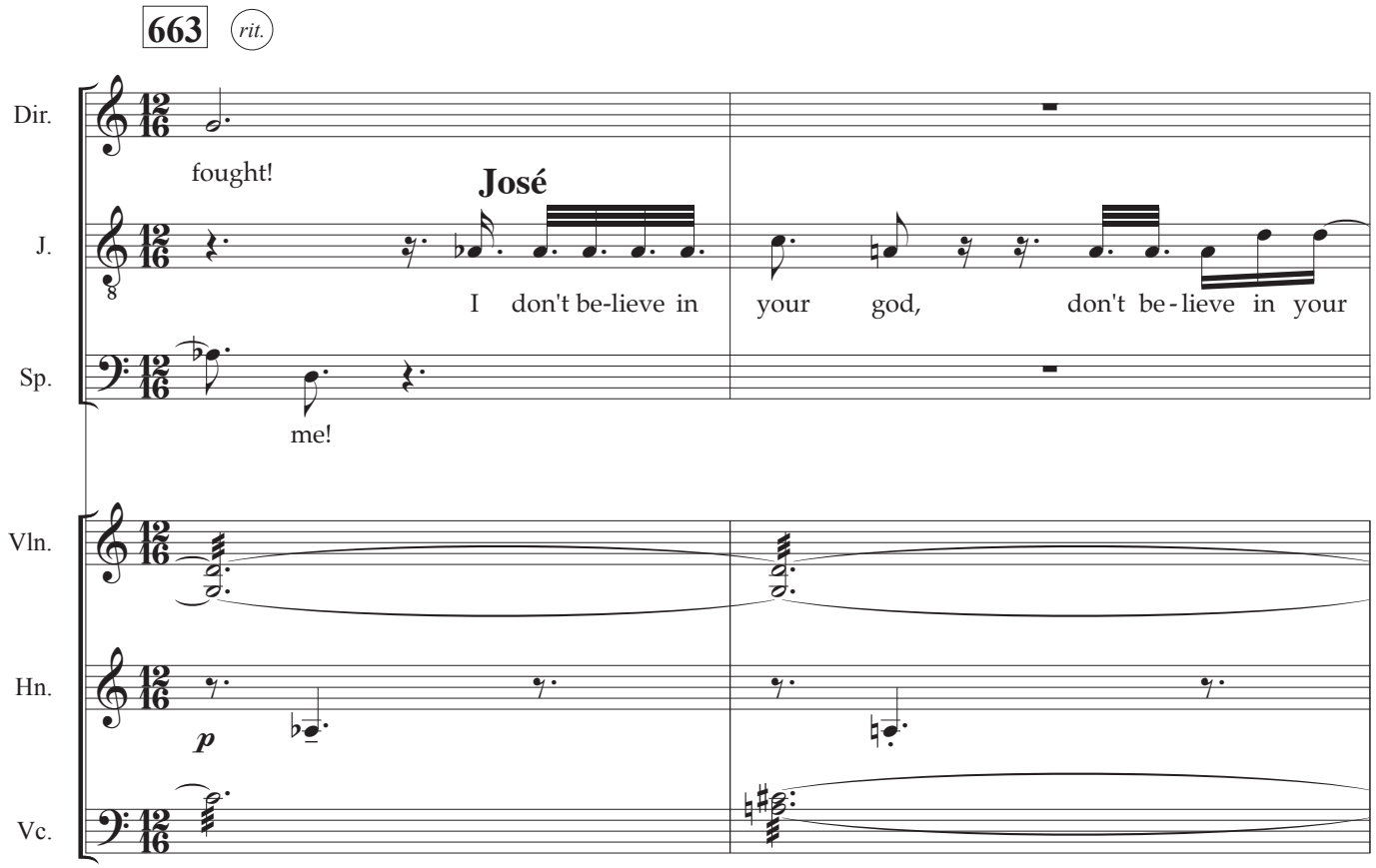

Dir.
- - xit, and no - - - -
Man.
A - di-vi - nil - la.
Sp.
fraid. my God does not for-
Vln.
Hn.
Vc.


640
643
Dir.
where, and no - - where
Man.
A - - - di - vi - na.
Sp.
give: He will place the
Vln.
Hn.
Vc.

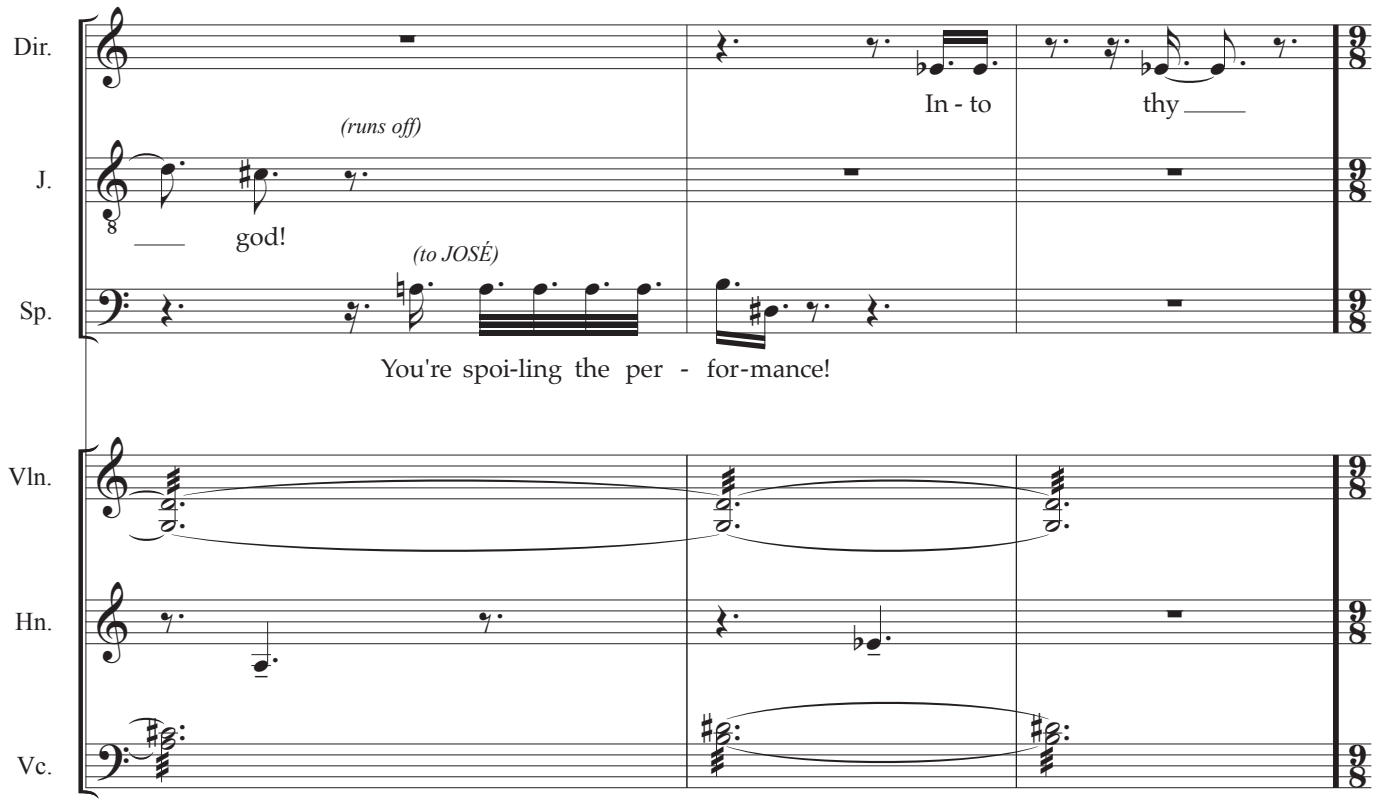

Dir.
Man.
Sp.
Vln.
Hn.
Vc.
be at rest.
re-bels in chains. My God does not for - give: does not for -
f
p
f


649
slowing ♩ = 92
Dir.
Man.
Sp.
Vln.
Hn.
Vc.
We tread the boards of a thea - tre
de un tea - tro sin lu - ne - tas y un cie - lo
give:
p
p


Dir.
where true dra - mas can be shown,
Man.
lle - no de sil - las con el hue - co de u - na ca - re -
Sp.
Vln.
Hn.
Vc.
Dir.
where a real fight shall be
Man.
- - - - - ta.
Sp.
God will re-ward
Vln.
pp
Hn.
Vc.
pp



(The SPECTATOR is about to shoot at JOSÉ, but the DIRECTOR steps between them; he hesitates for a moment…)



668 ♩. = 56

(...then he takes deliberate aim and shoots the DIRECTOR)

Dir. hands...

Man. *Ba - lad, Ba - lad,*

Vln. *p*

Con sord.

Hn. *pp*

Vc. *p*

(a bomb scores a direct hit, and the roof of the theatre collapses;
in the darkness of the auditorium, MANUEL shines a torch
revealing the body of the dying DIRECTOR which he cradles in his arms)

B *ba - - - lad, ba-lad, ca - re-tas.*

Vln.

Hn.

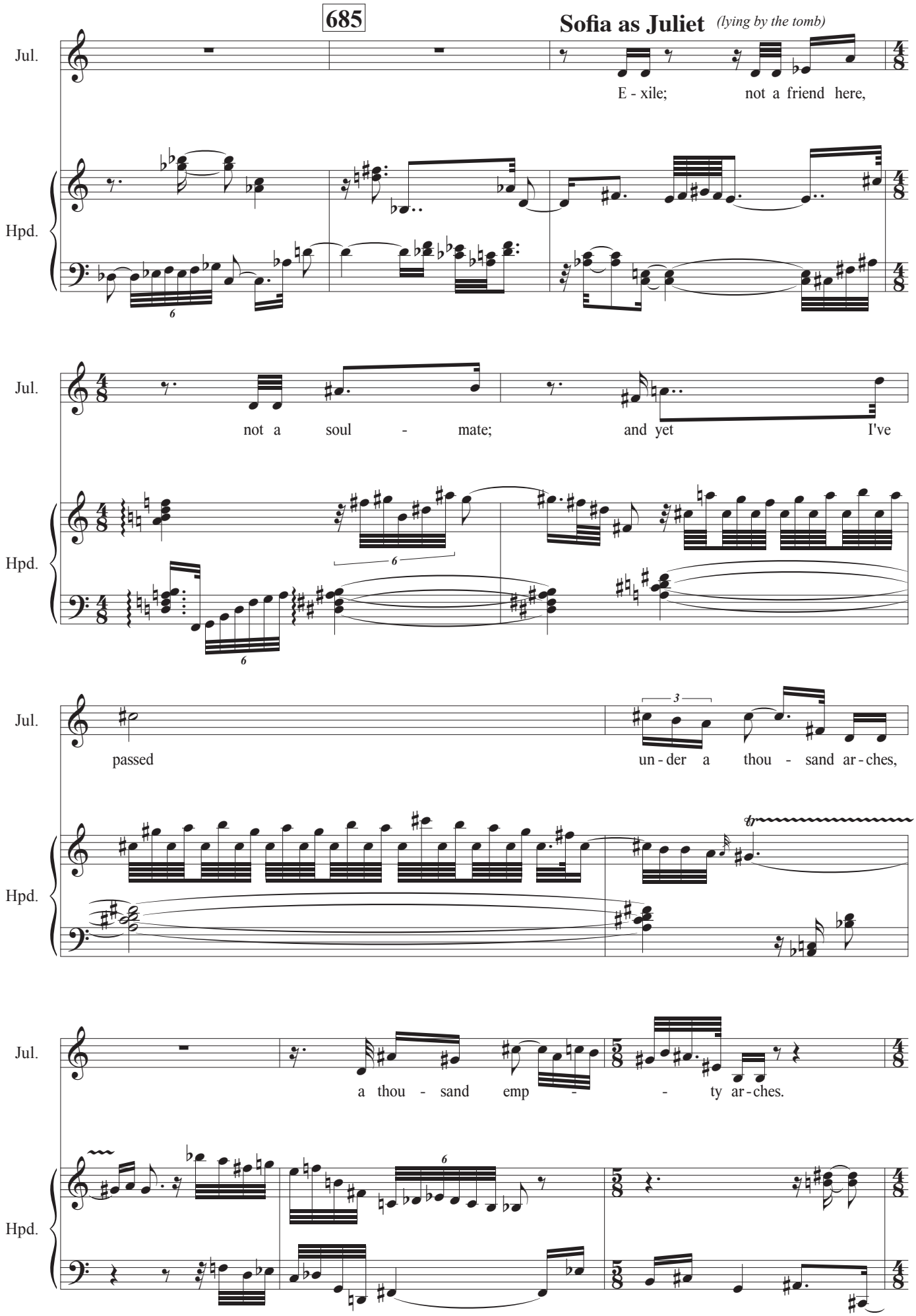
Vc.

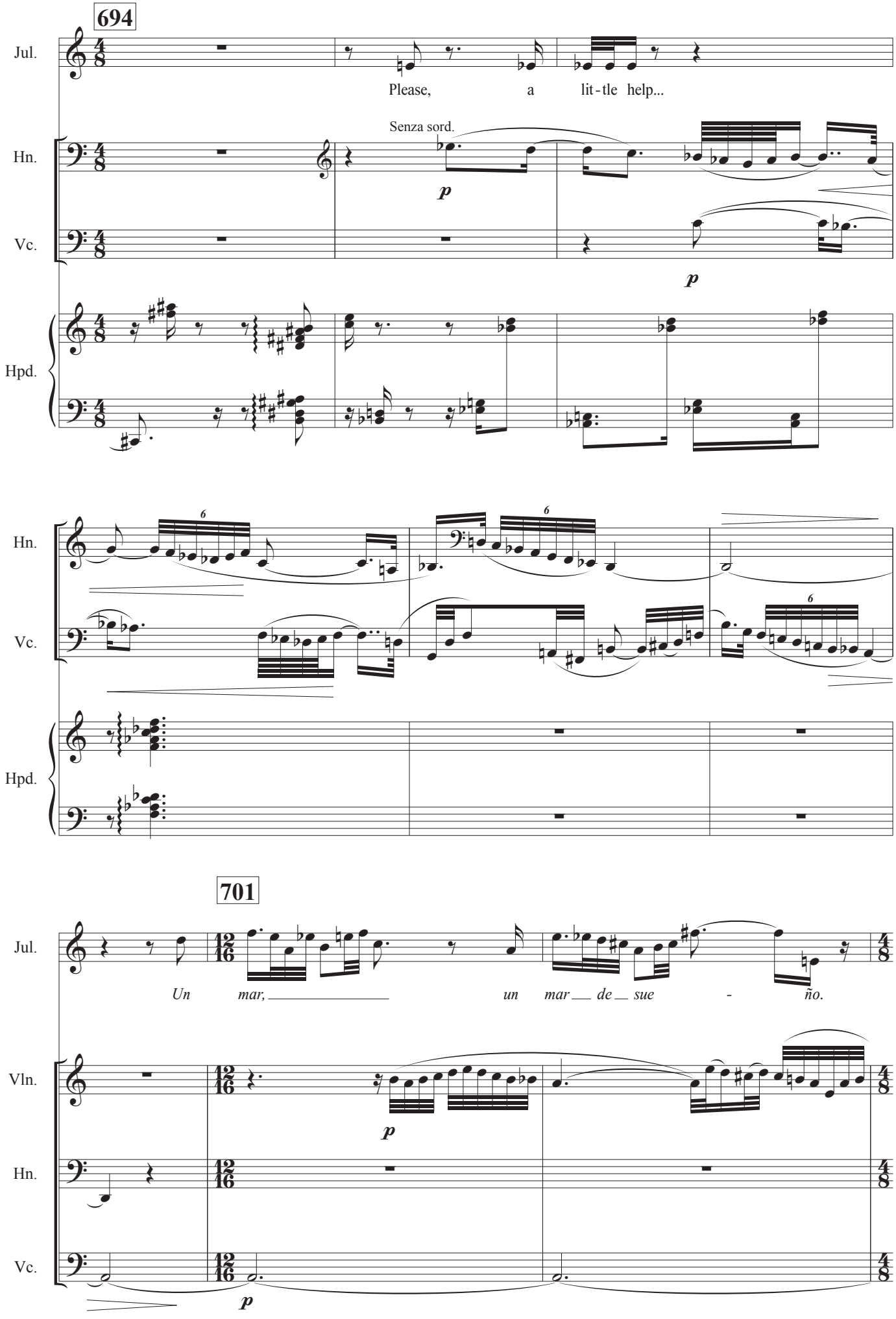
679 ♪ = 72

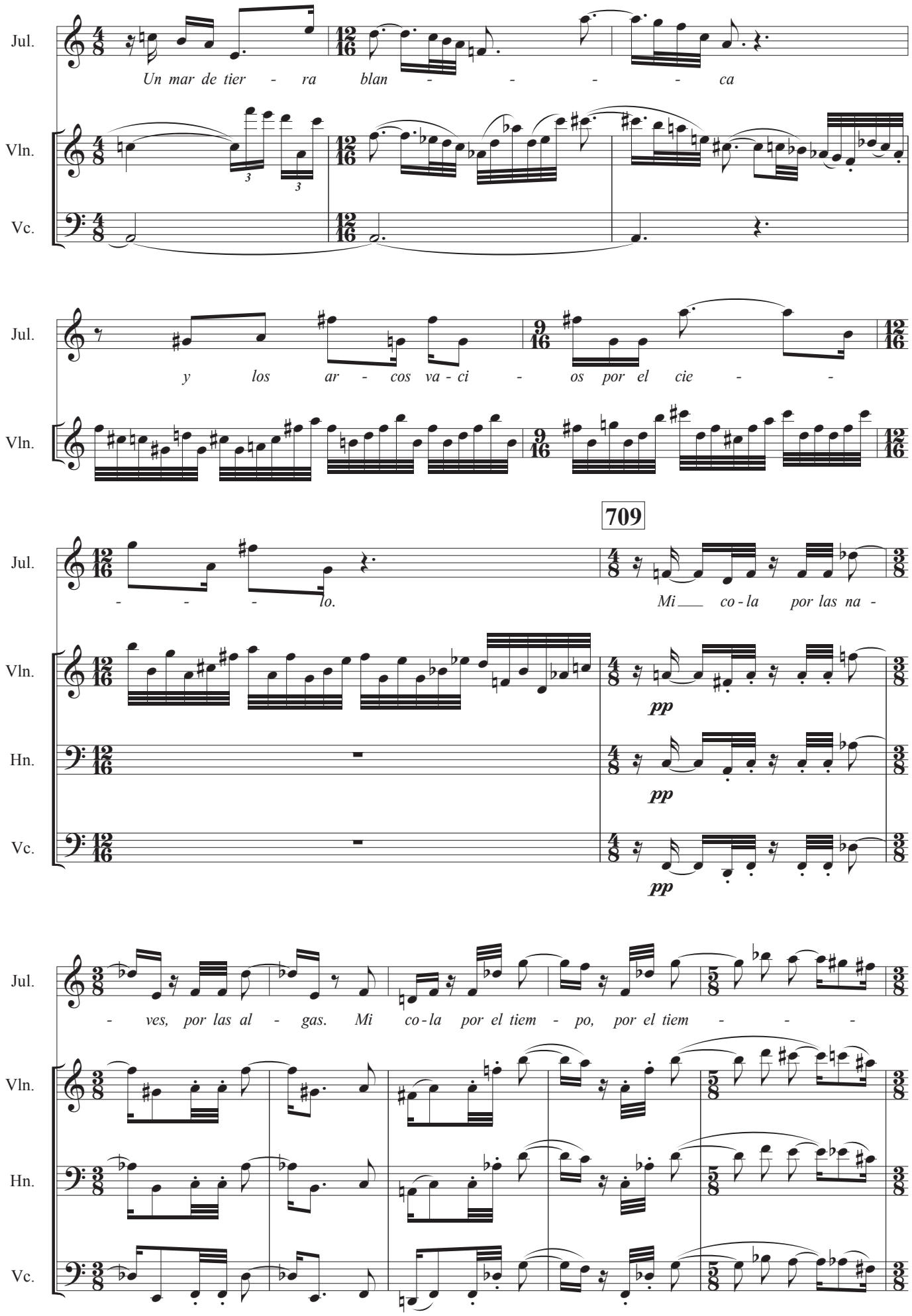
SCENE FIVE

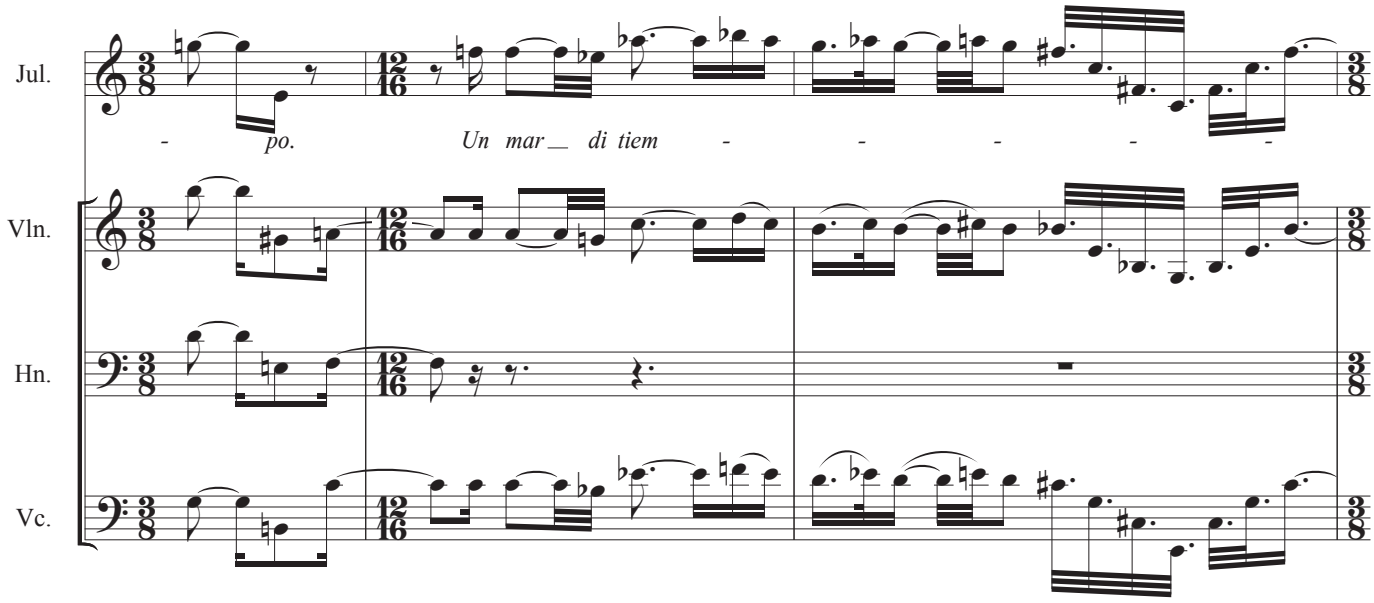
The tomb of the Capulets. Night.

Hpd. *p*

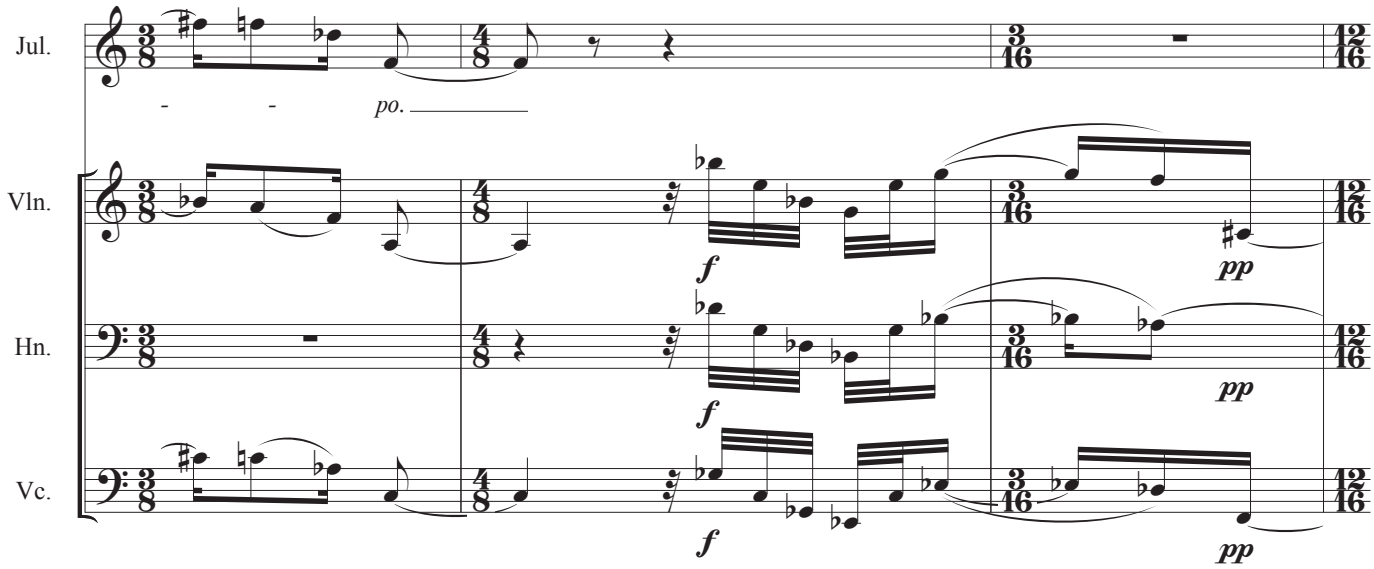

685
Sofia as Juliet (lying by the tomb)
Jul.
E - xile; not a friend here,
Hpd.
Jul.
not a soul - mate; and yet I've
Hpd.
Jul.
passed un - der a thou - sand ar - ches,
Hpd.
Jul.
a thou - sand emp - - ty ar - ches.
Hpd.

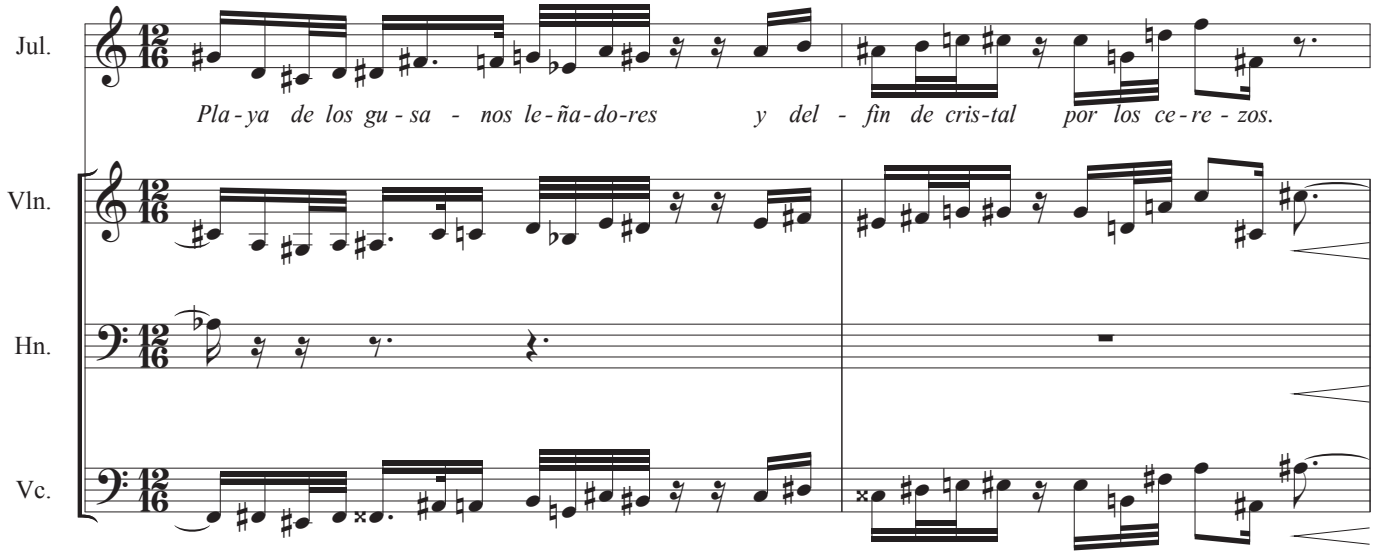

694
Jul.
Please, a lit - tle help...
Senza sord.
Hn.
Vc.
Hpd.
701
Un mar, un mar de sue - ño.
Vln.

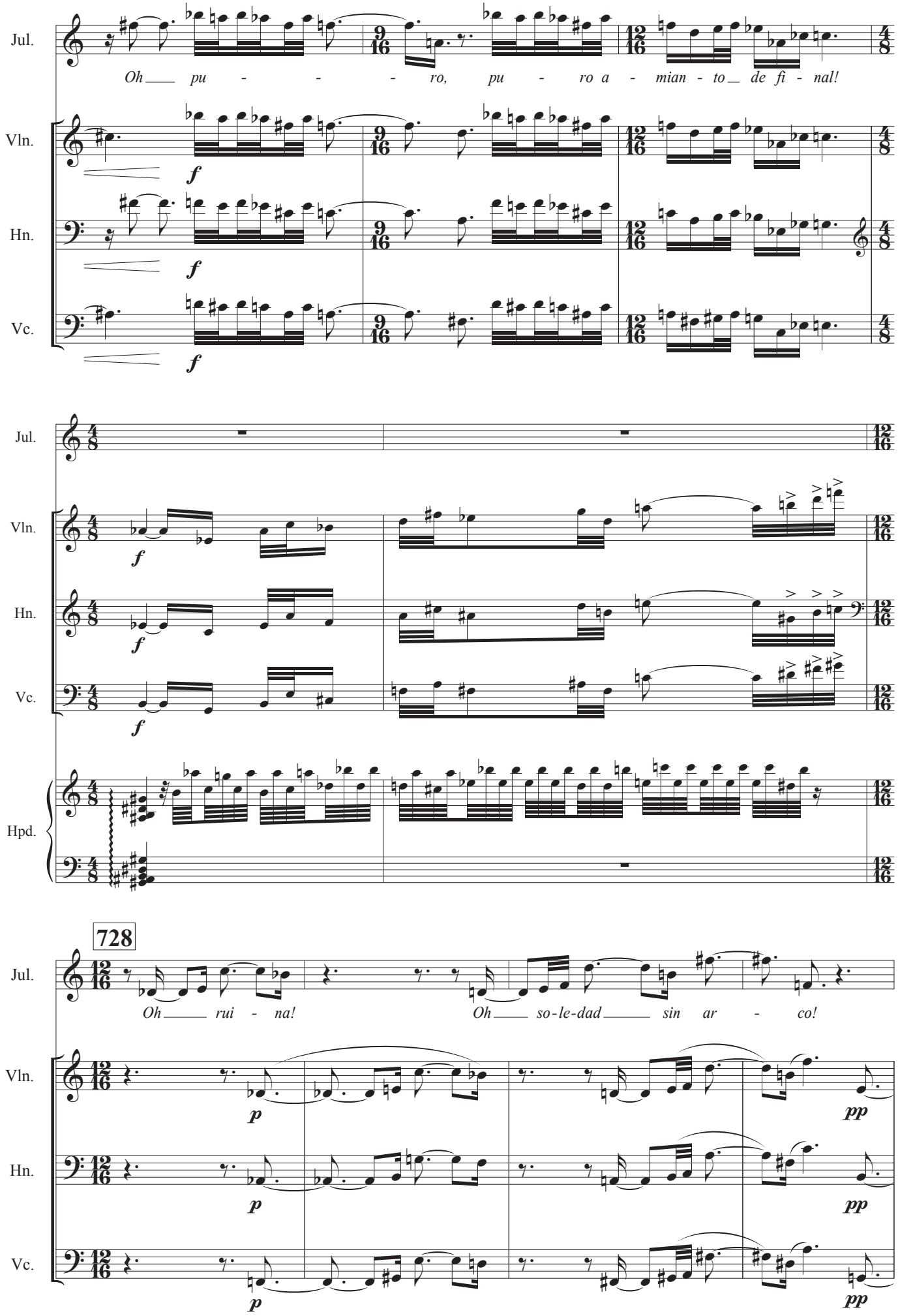

Jul.
Un mar de tier - ra blan - - - - - ca
Vln.
Vc.
Jul.
y los ar - cos va - ci - os por el cie - -
Vln.
709
Jul.
- - - - lo.
Mi co - la por las na -
Vln.
pp
Hn.
pp
Vc.
pp
Jul.
- ves, por las al - gas. Mi co - la por el tiem - po, por el tiem - - -
Vln.
Hn.
Vc.

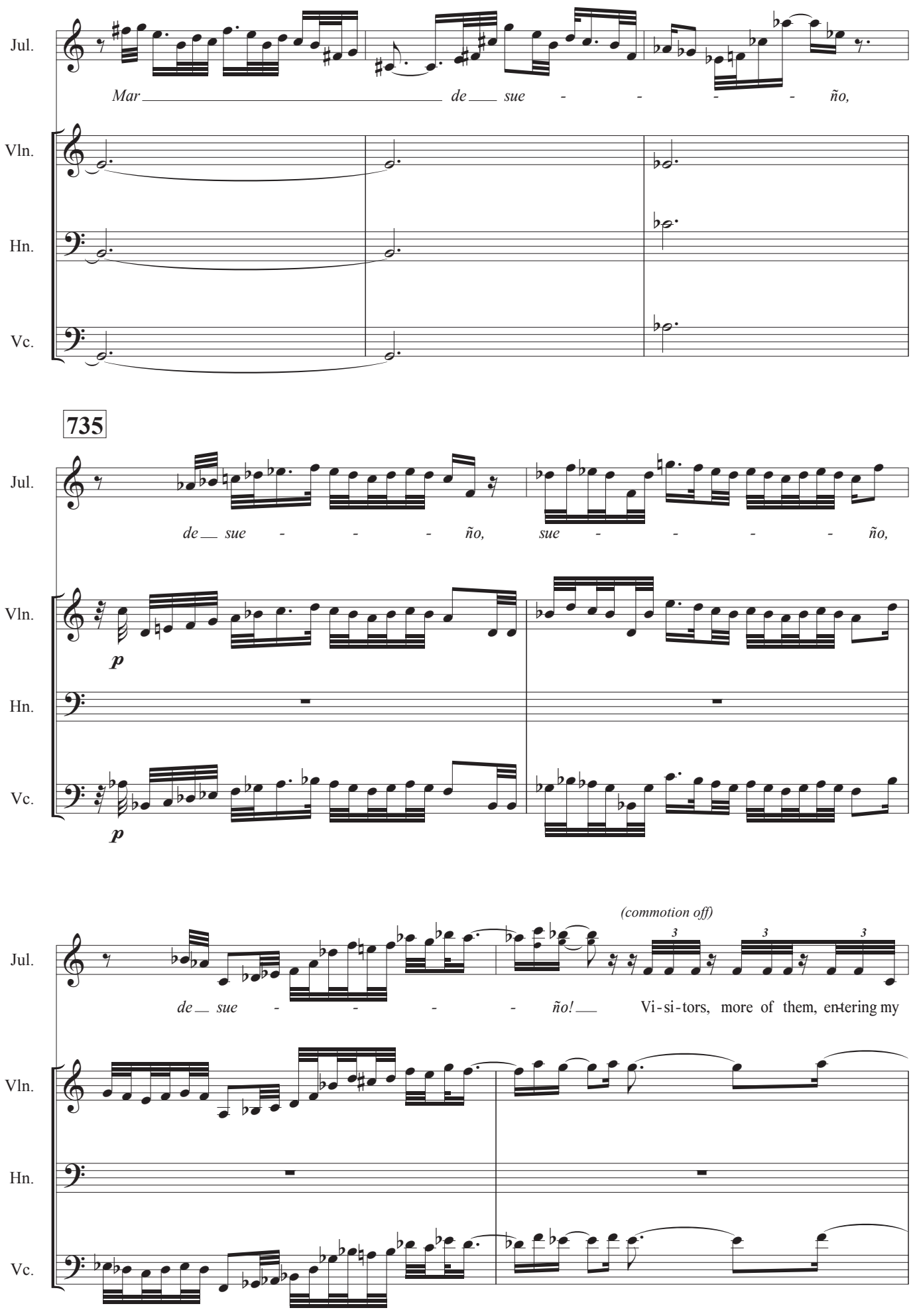

Jul.
- po. Un mar__ di tiem - - - - -
Vln.
Hn.
Vc.

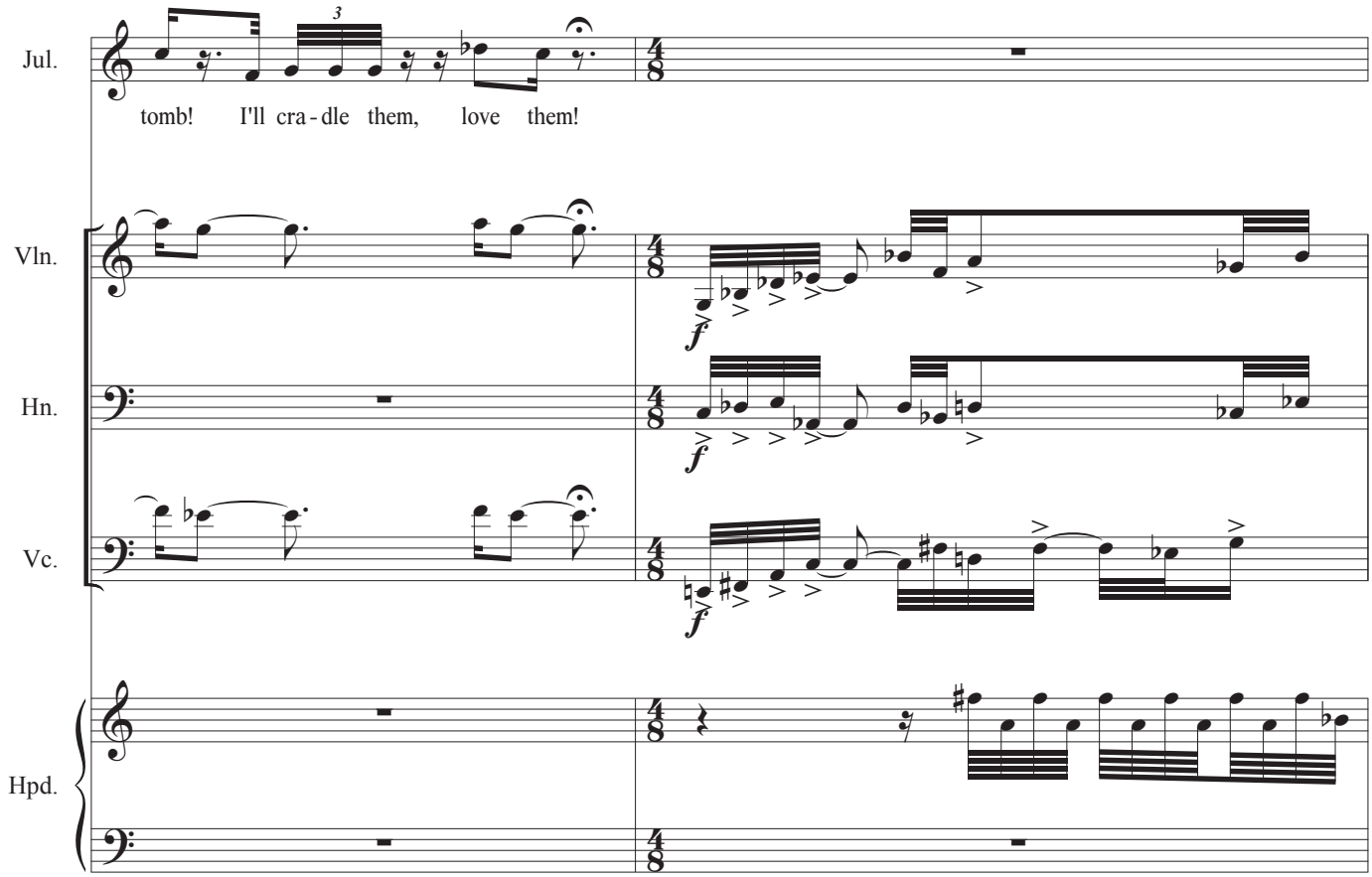
719


Jul.
- - po.
Vln.
Hn.
Vc.
f
pp

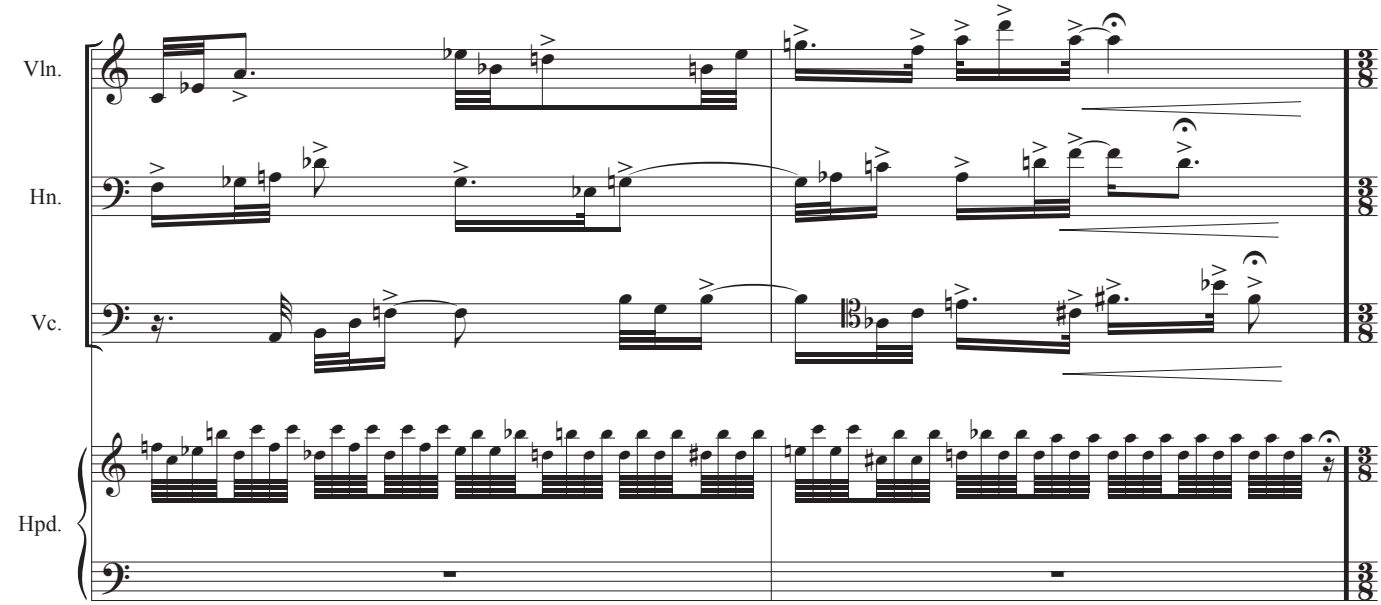

Jul.
Pla-ya de los gu-sa - nos le-ña-do-res y del - fin de cris-tal por los ce-re-zos.
Vln.
Hn.
Vc.

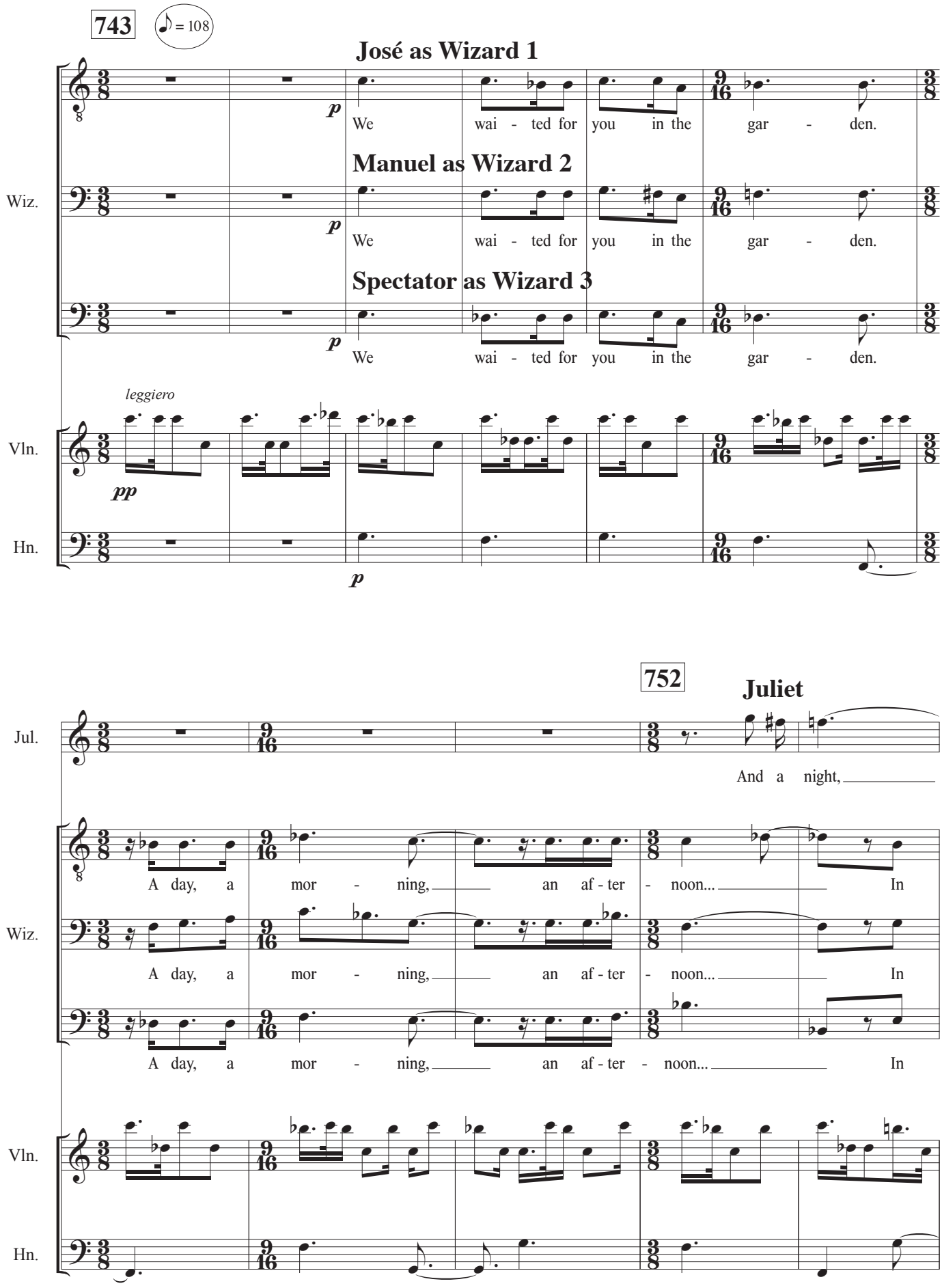

Jul.
Vln.
Hn.
Vc.
Hpd.
Oh pu - - - ro, pu - ro a - mian - to de fi - nal!
728
Oh rui - na!
Oh so-le-dad sin ar - co!
f
p
pp

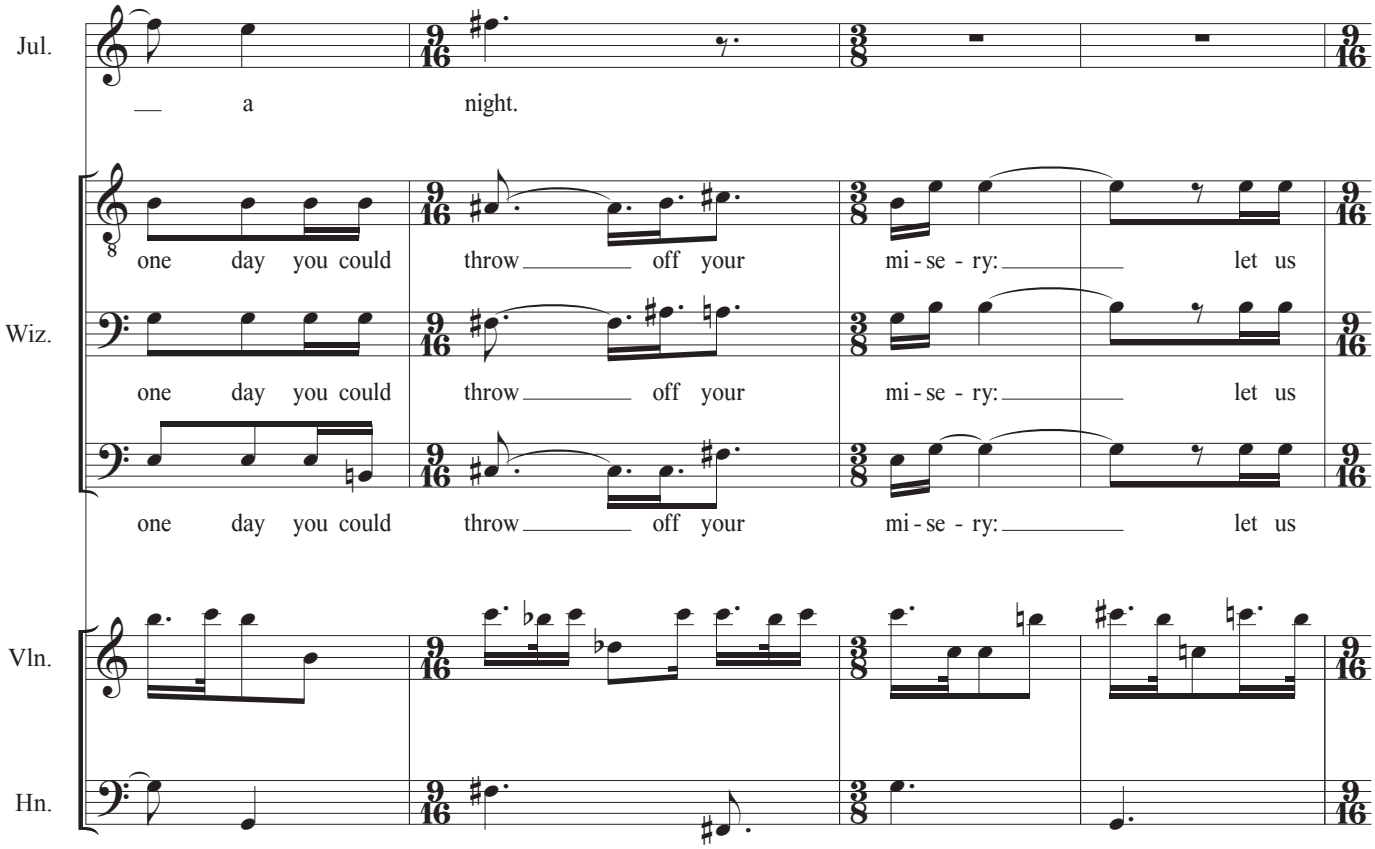

Jul.
Mar de sue - - - - ño,
Vln.
Hn.
Vc.
735
Jul.
de sue - - - ño, sue - - - - ño,
Vln.
p
Hn.
Vc.
p
(commotion off)
Jul.
de sue - - - - ño! Vi-si-tors, more of them, en-tering my
Vln.
Hn.
Vc.

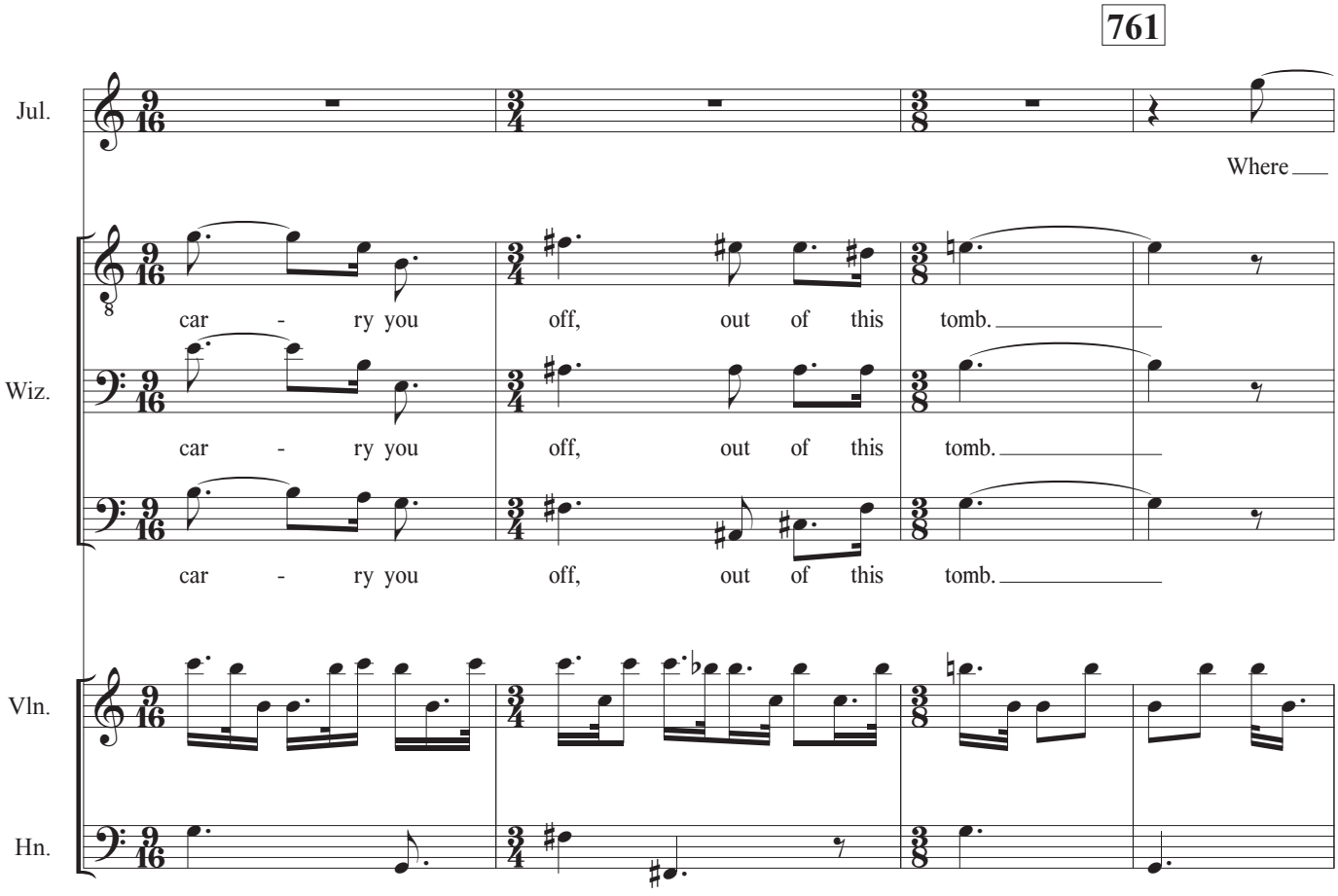


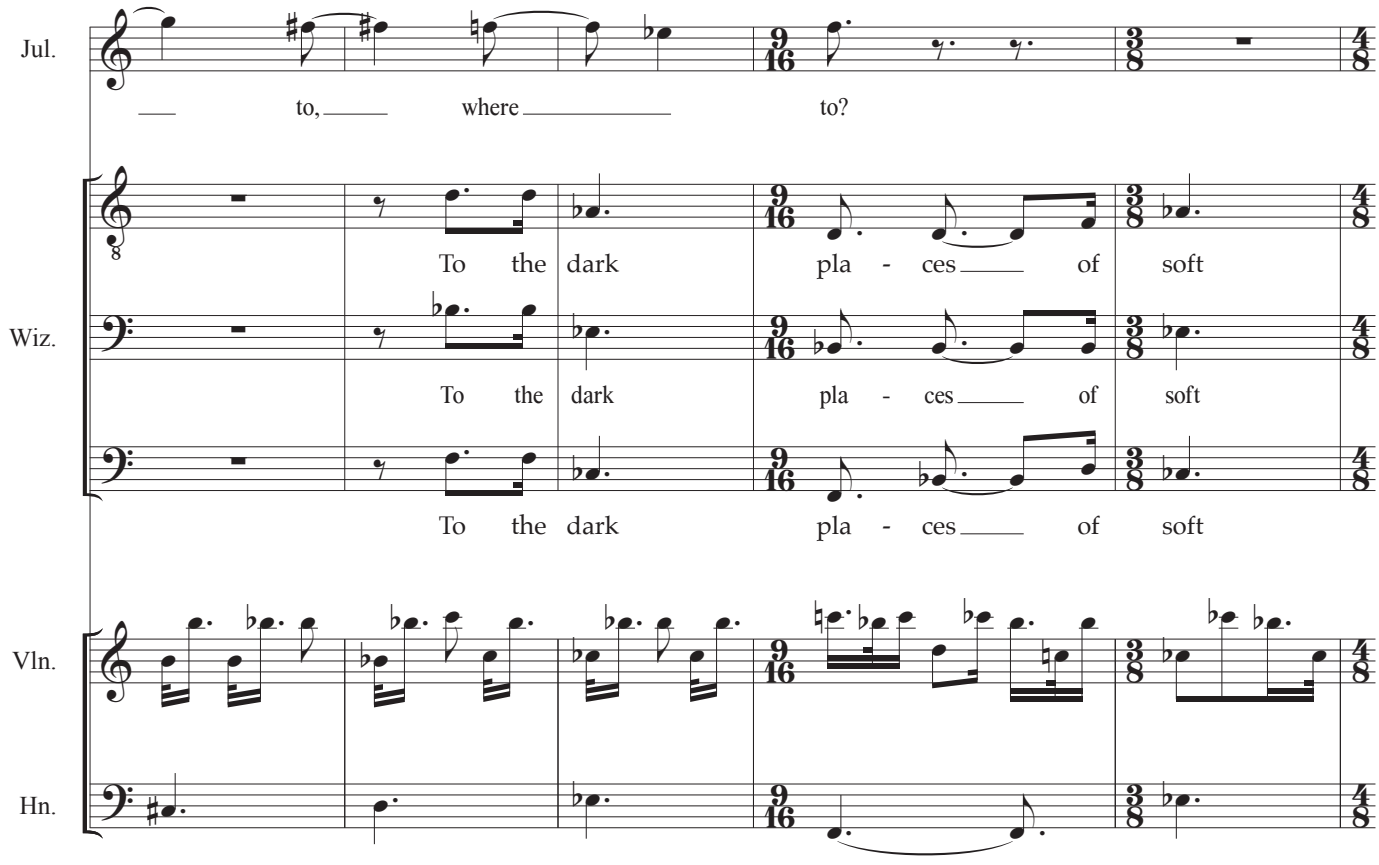
THREE WIZARDS on WHITE HORSES
appear and sing a **SERENADE**

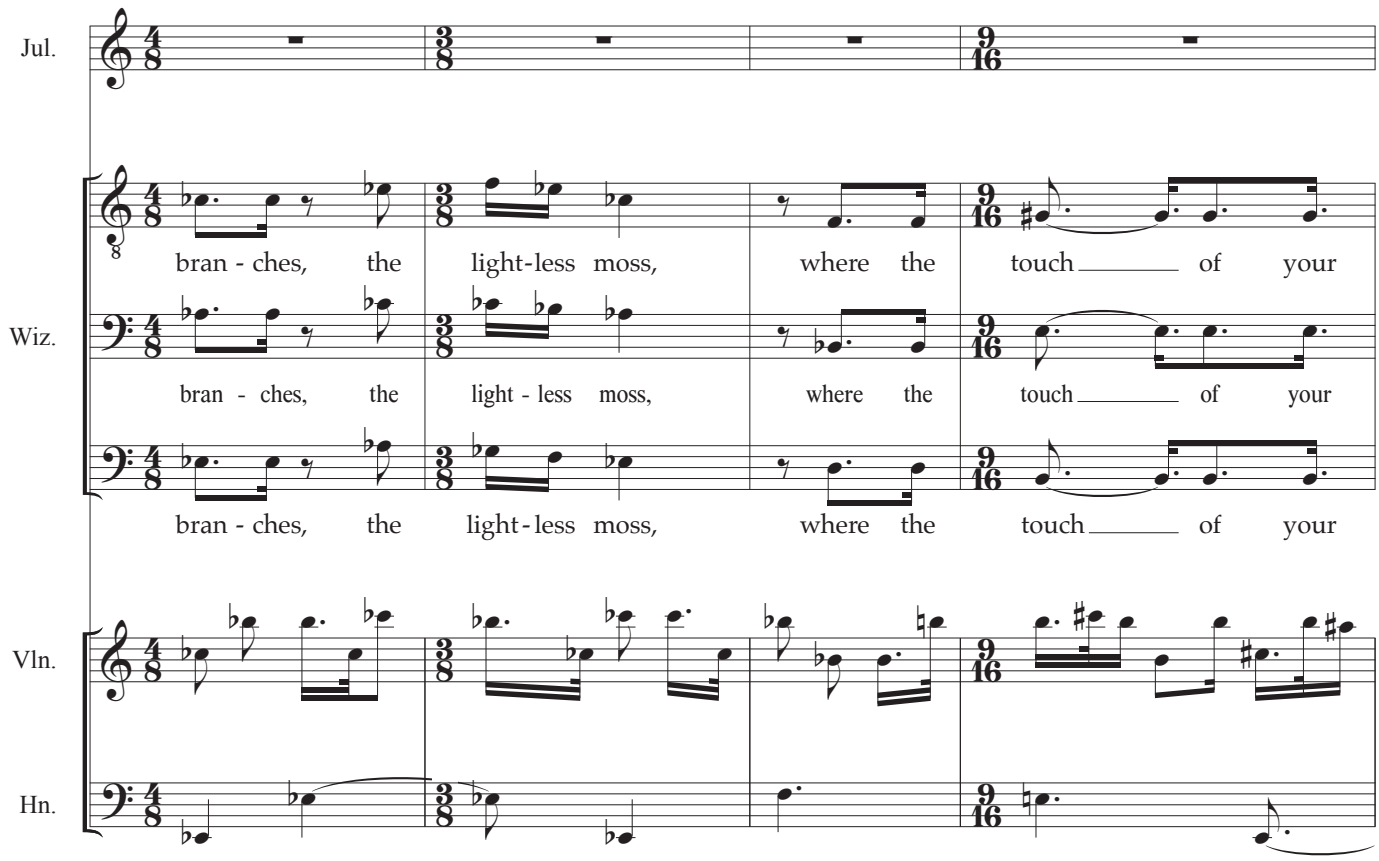


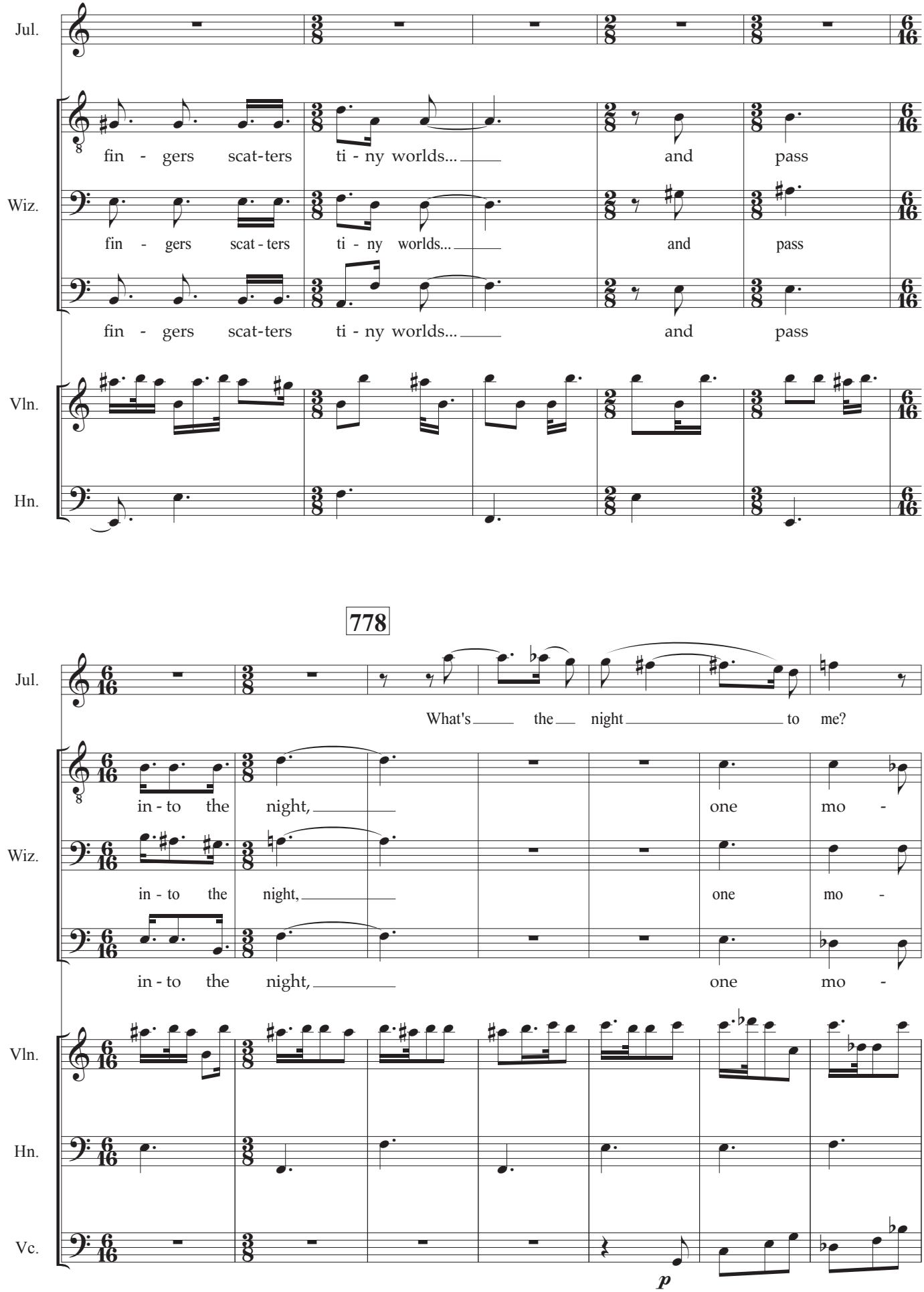

743
♪ = 108
José as Wizard 1
Manuel as Wizard 2
Spectator as Wizard 3
Wiz.
Vln.
Hn.
leggiero
We wai - ted for you in the gar - den.
752
Juliet
Jul.
And a night,
A day, a mor - ning, an af - ter - noon... In

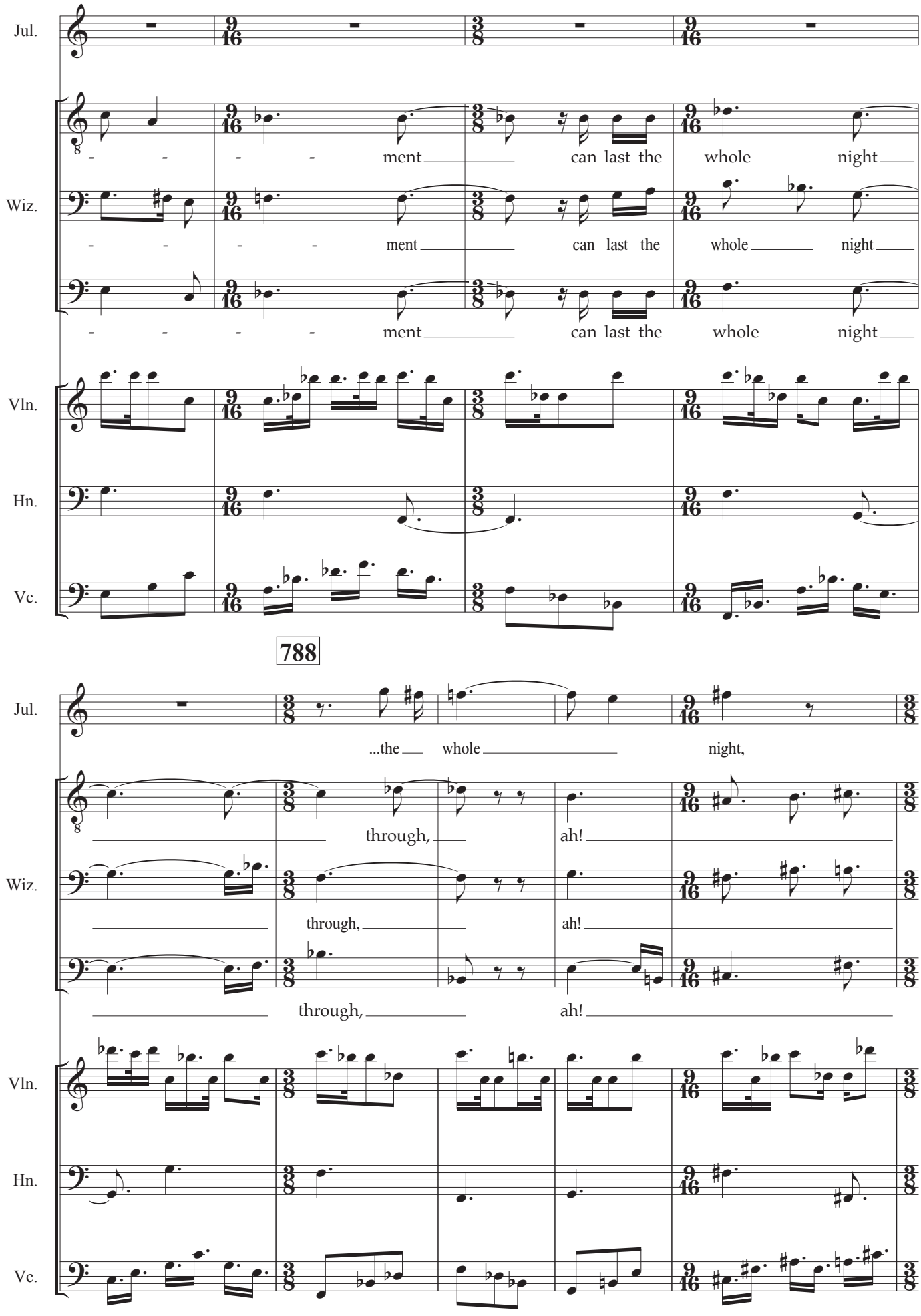

Jul.
a night.
Wiz.
one day you could throw off your mi - se - ry: let us
one day you could throw off your mi - se - ry: let us
one day you could throw off your mi - se - ry: let us
Vln.
Hn.

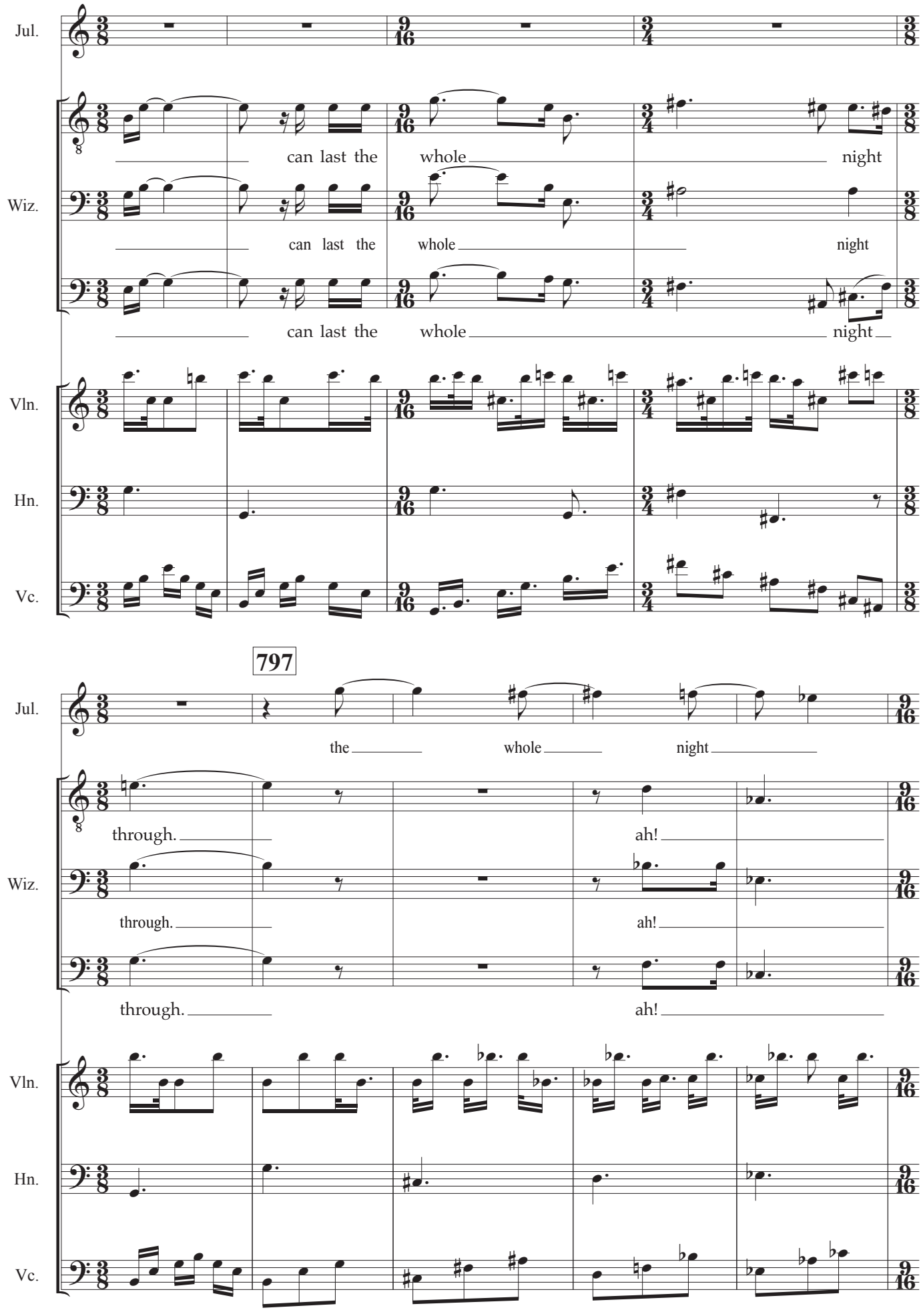

761
Jul.
Where
Wiz.
car - ry you off, out of this tomb.
car - ry you off, out of this tomb.
car - ry you off, out of this tomb.
Vln.
Hn.

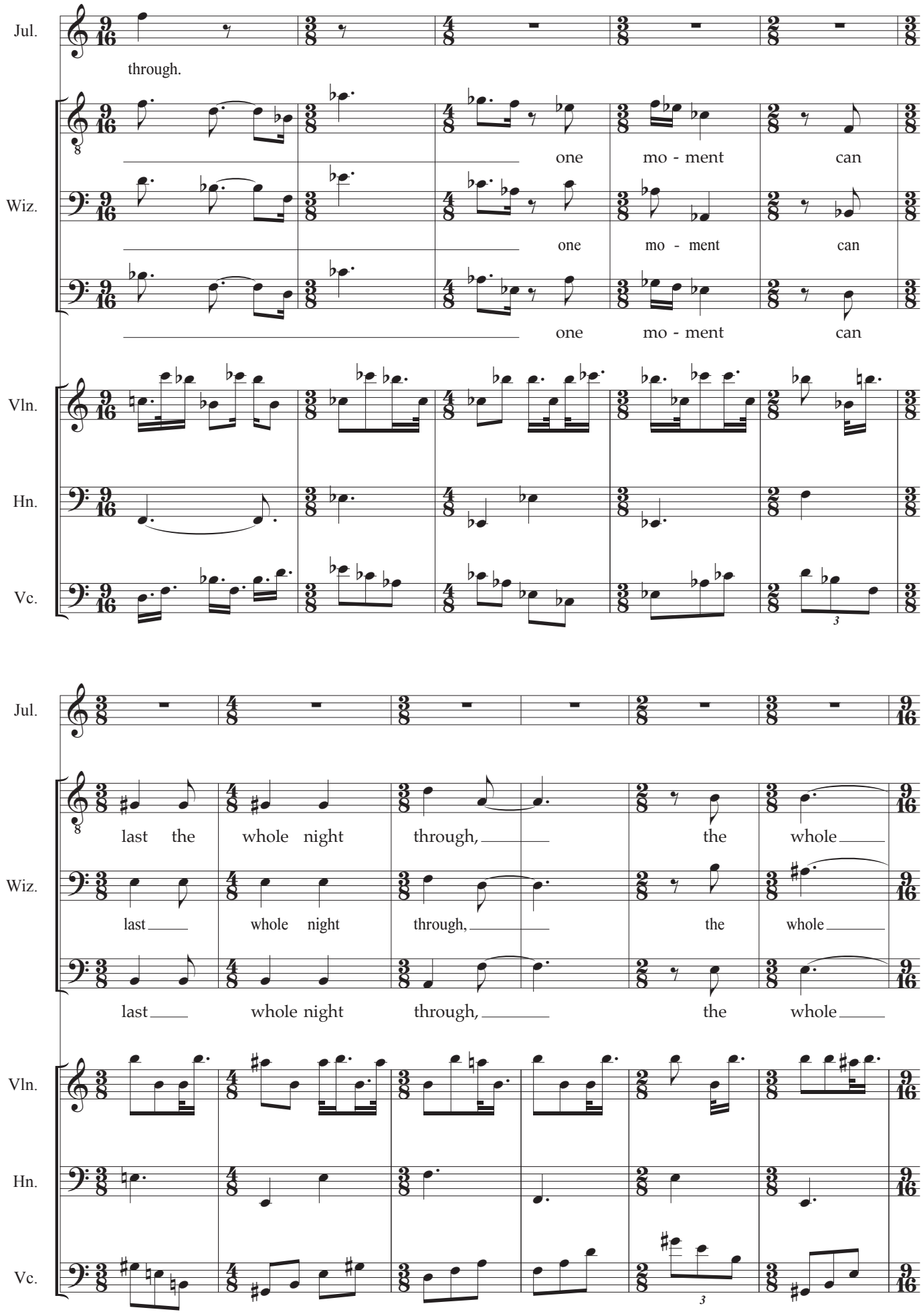

Jul.
to, where to?
Wiz.
To the dark pla - ces of soft
To the dark pla - ces of soft
To the dark pla - ces of soft
Vln.
Hn.

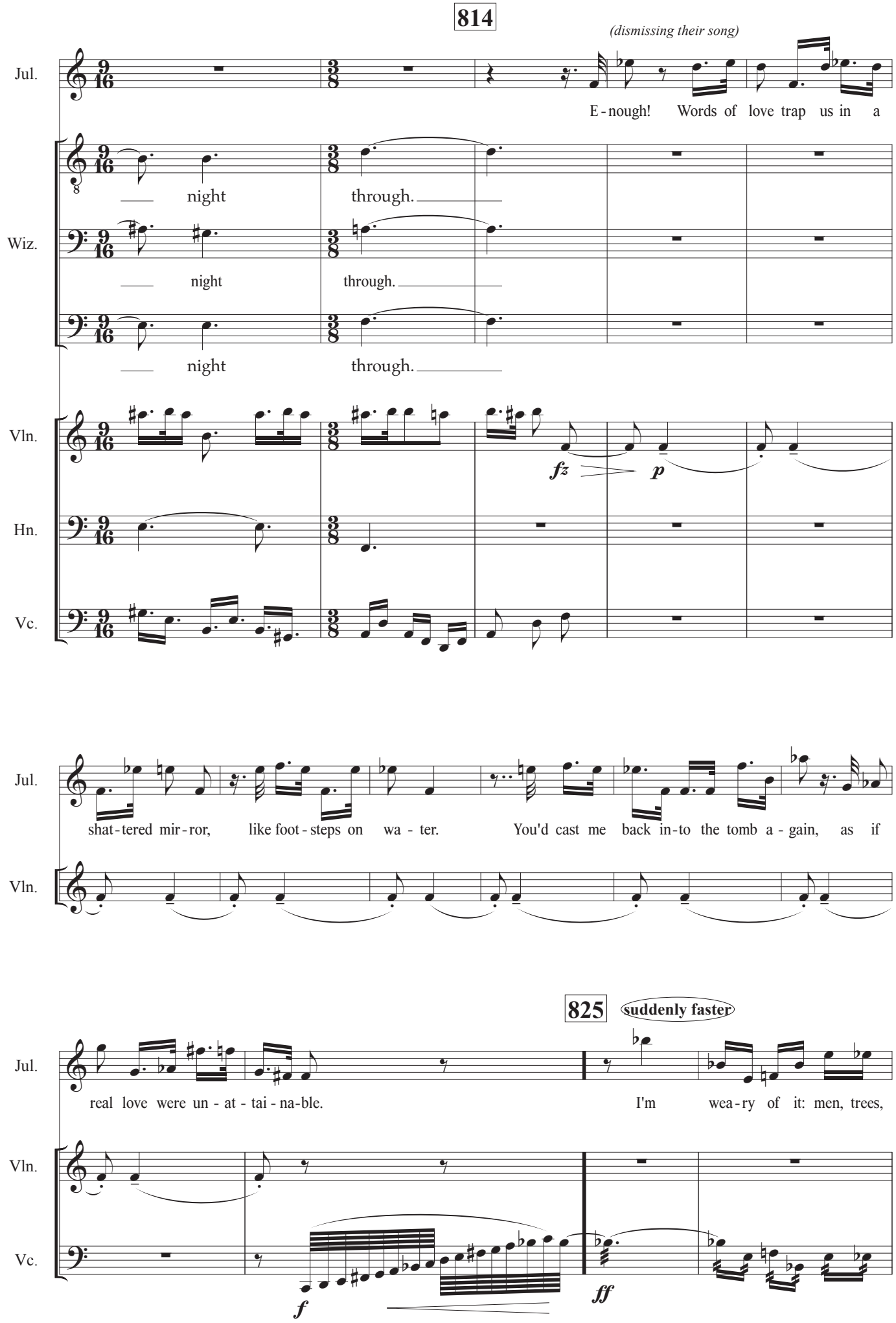

Jul.
bran - ches, the light-less moss, where the touch of your
Wiz.
bran - ches, the light - less moss, where the touch of your
bran - ches, the light-less moss, where the touch of your
Vln.
Hn.

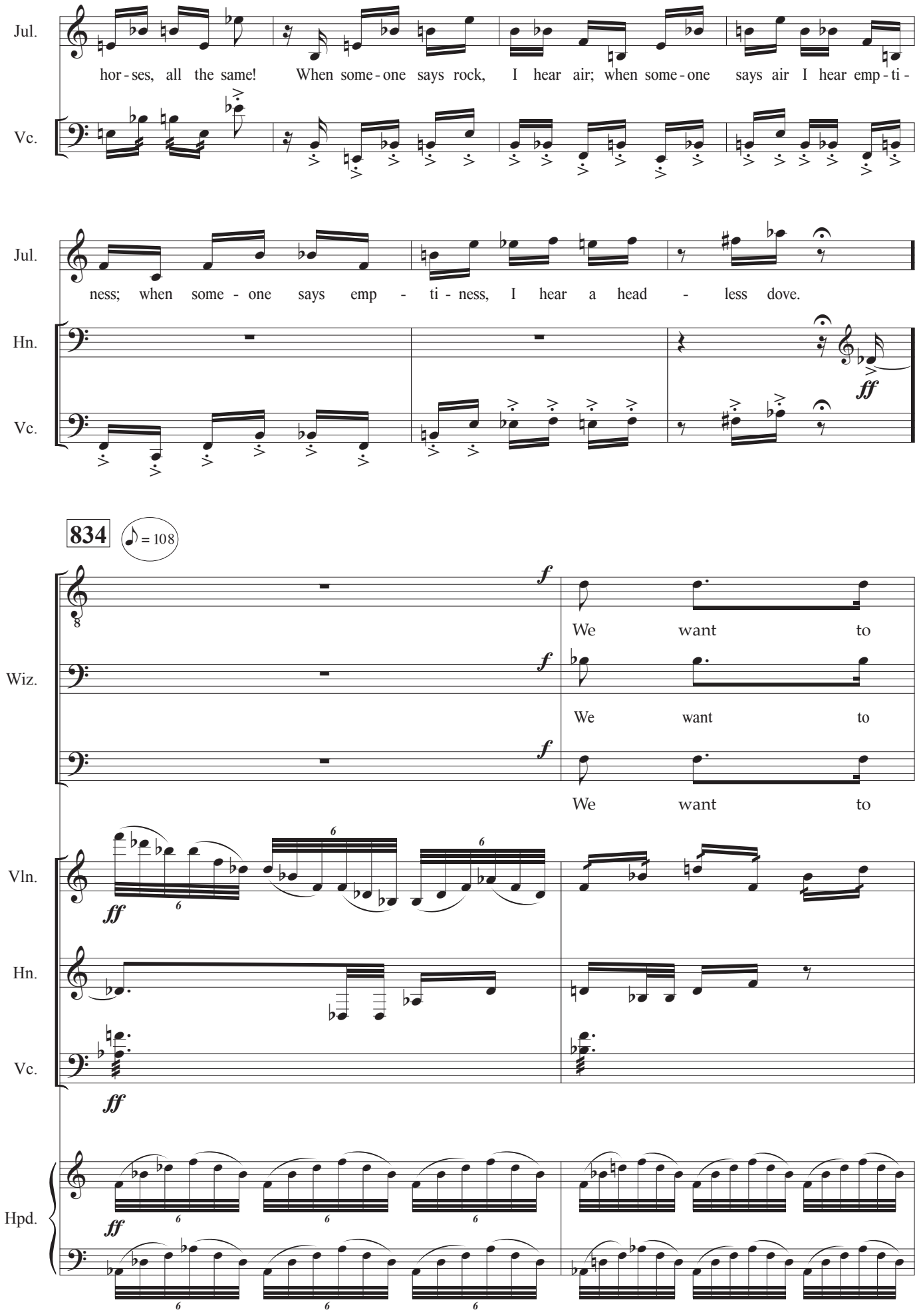

Jul.
fin - gers scat-ters ti - ny worlds... and pass
Wiz.
fin - gers scat - ters ti - ny worlds... and pass
fin - gers scat-ters ti - ny worlds... and pass
Vln.
Hn.
778
Jul.
What's the night to me?
in - to the night, one mo -
Wiz.
in - to the night, one mo -
in - to the night, one mo -
Vln.
Hn.
Vc.
p

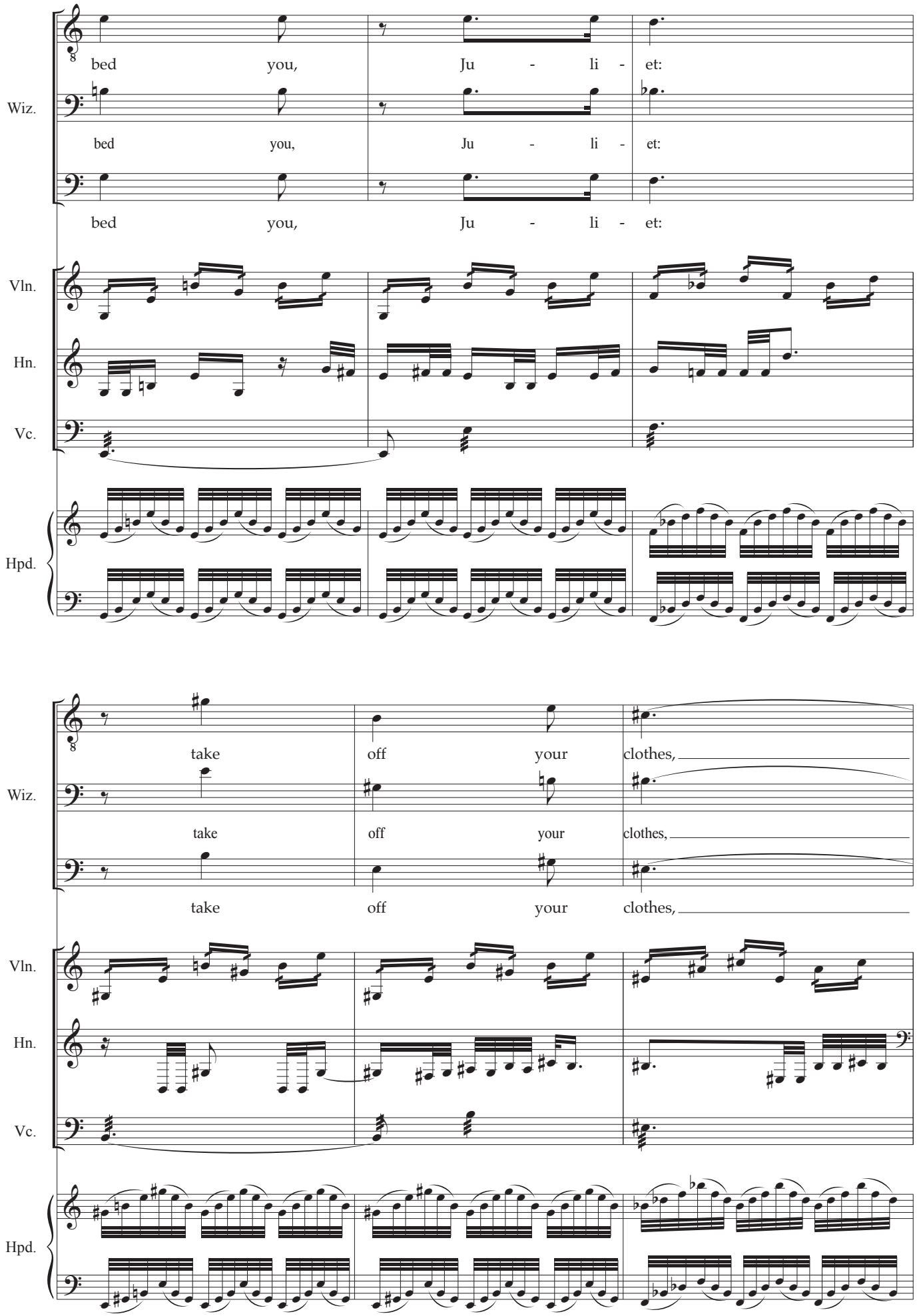

Jul.
- - - - ment can last the whole night
Wiz.
- - - - ment can last the whole night
- - - - ment can last the whole night
Vln.
Hn.
Vc.
788
Jul.
...the whole night,
through, ah!
Wiz.
through, ah!
through, ah!
Vln.
Hn.
Vc.

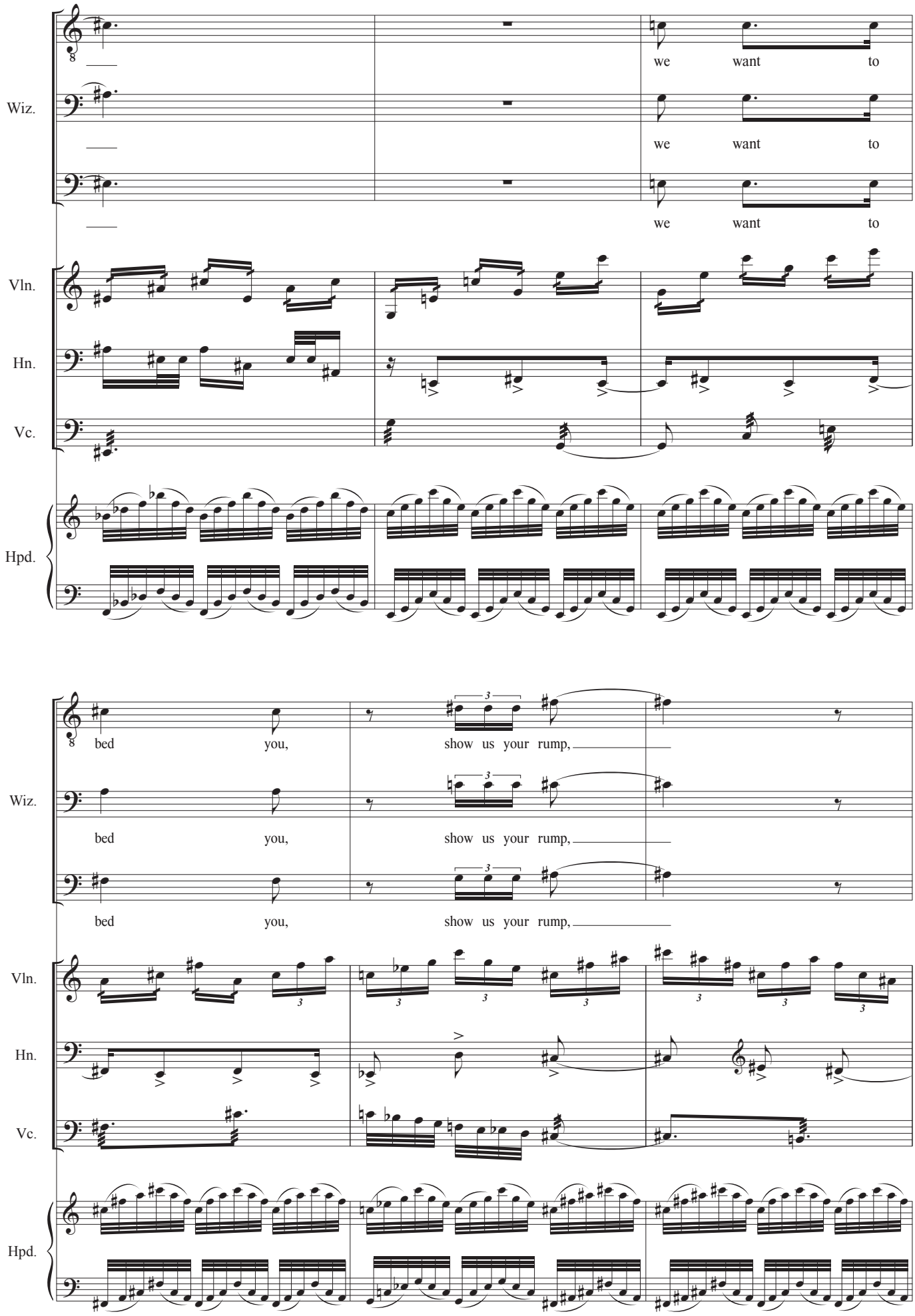

Jul.
can last the whole night
Wiz.
can last the whole night
can last the whole night
Vln.
Hn.
Vc.
797
Jul.
the whole night
through. ah!
Wiz.
through. ah!
through. ah!
Vln.
Hn.
Vc.

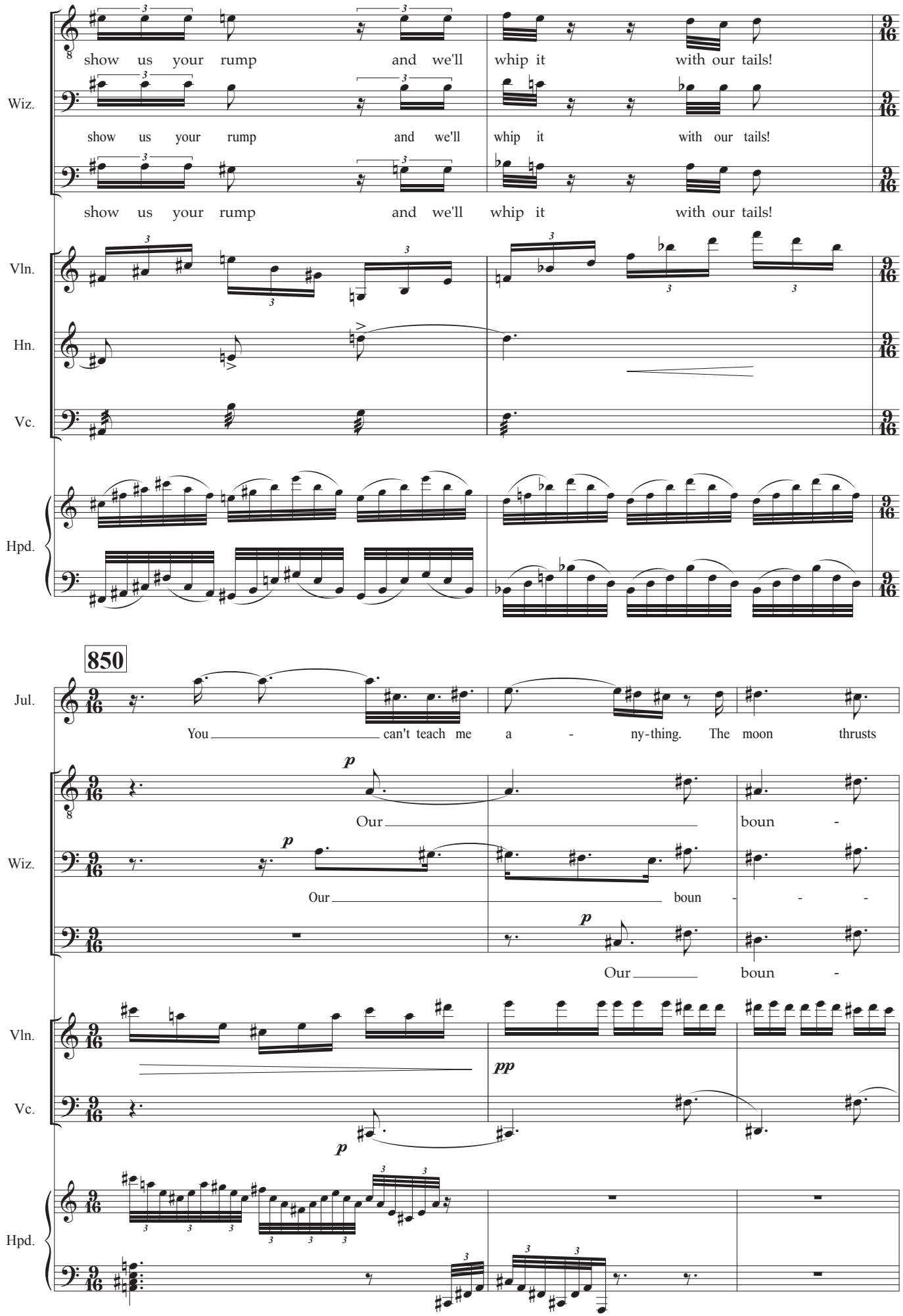

Jul.
through.
Wiz.
one mo - ment can
one mo - ment can
one mo - ment can
Vln.
Hn.
Vc.
Jul.
last the whole night through, the whole
Wiz.
last whole night through, the whole
last whole night through, the whole
Vln.
Hn.
Vc.

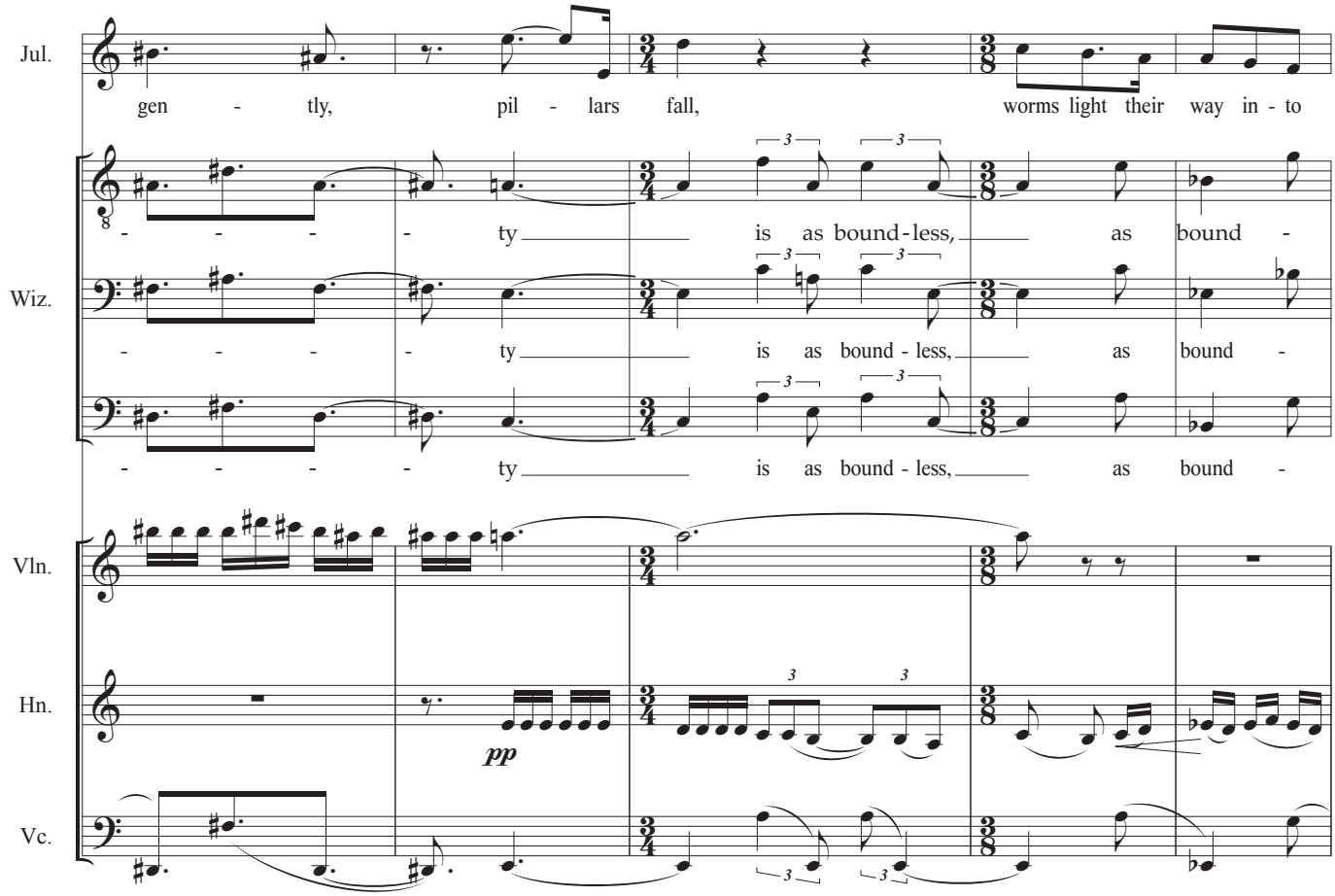

814
(dismissing their song)
Jul.
E - nough! Words of love trap us in a
night through.
Wiz.
night through.
night through.
Vln.
fz
p
Hn.
Vc.
Jul.
shat - tered mir - ror, like foot - steps on wa - ter. You'd cast me back in - to the tomb a - gain, as if
Vln.
825
suddenly faster
Jul.
real love were un - at - tai - na - ble. I'm wea - ry of it: men, trees,
Vln.
Vc.
f
ff

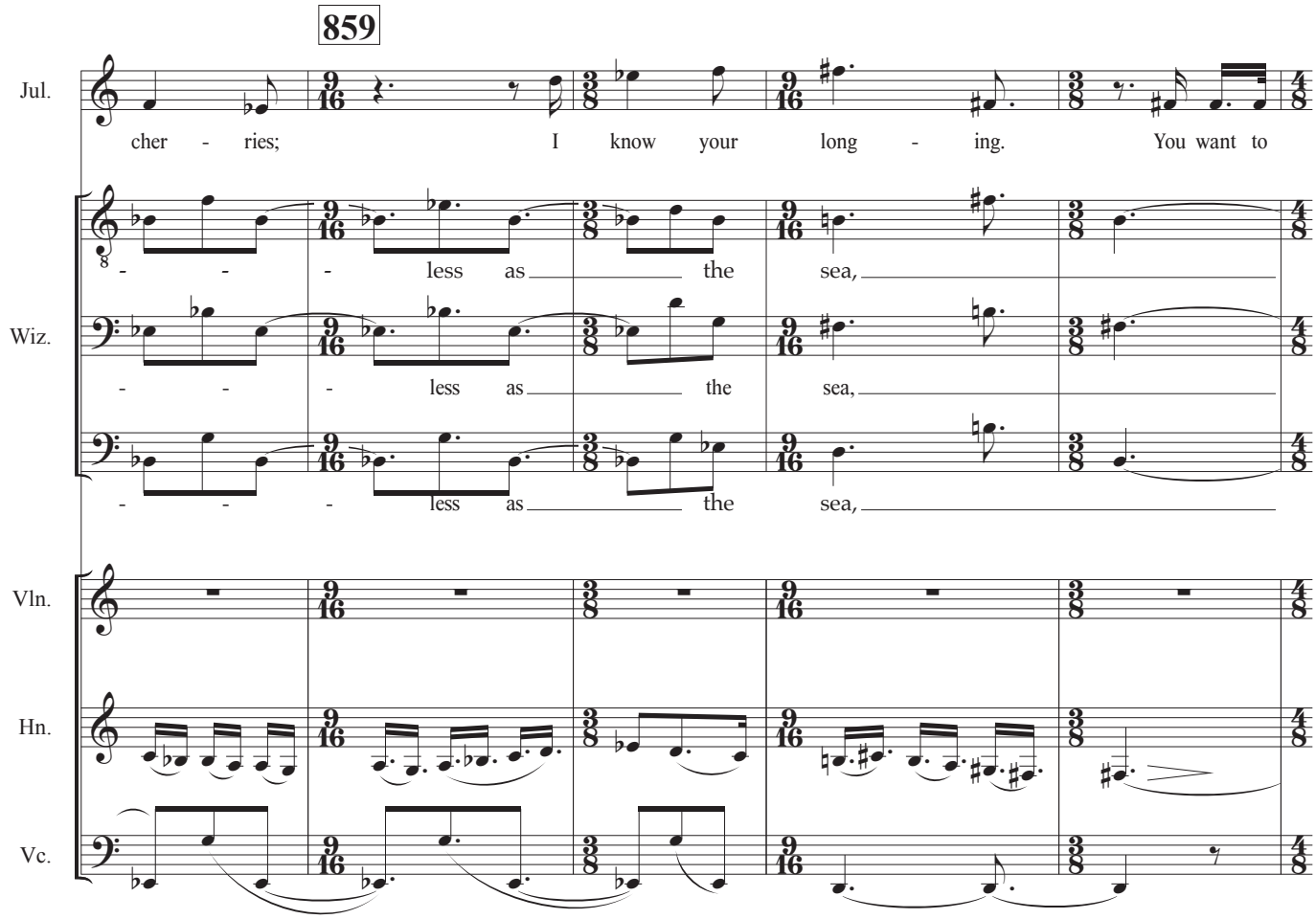

Jul.
hor - ses, all the same! When some - one says rock, I hear air; when some - one says air I hear emp - ti -
Vc.
Jul.
ness; when some - one says emp - ti - ness, I hear a head - less dove.
Hn.
Vc.
ff
834
♪ = 108
Wiz.
f
We want to
We want to
We want to
Vln.
ff
Hn.
Vc.
ff
Hpd.
ff

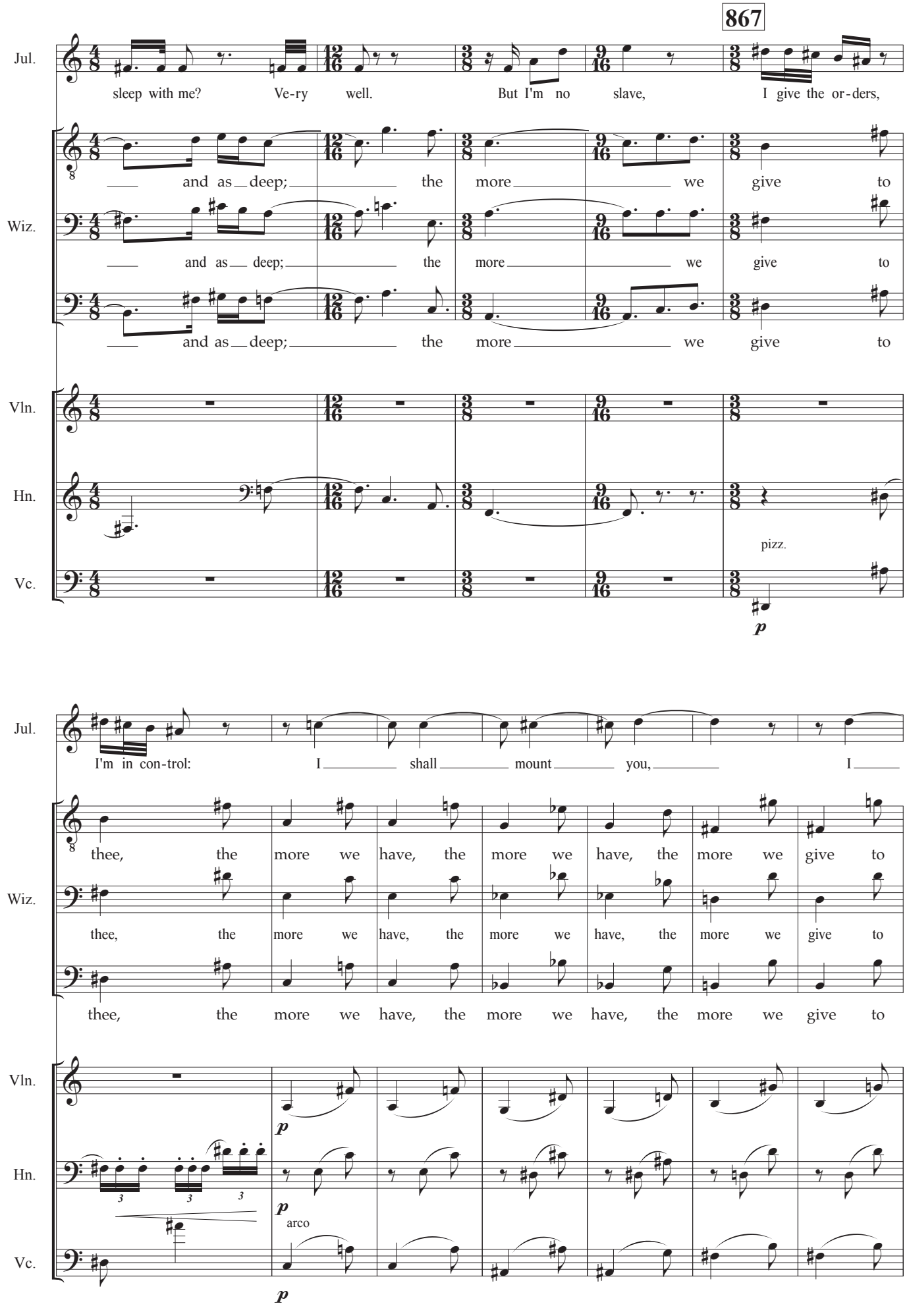

Wiz.
bed you, Ju - li - et:
bed you, Ju - li - et:
bed you, Ju - li - et:
Vln.
Hn.
Vc.
Hpd.
take off your clothes,
take off your clothes,
take off your clothes,
Wiz.
Vln.
Hn.
Vc.
Hpd.

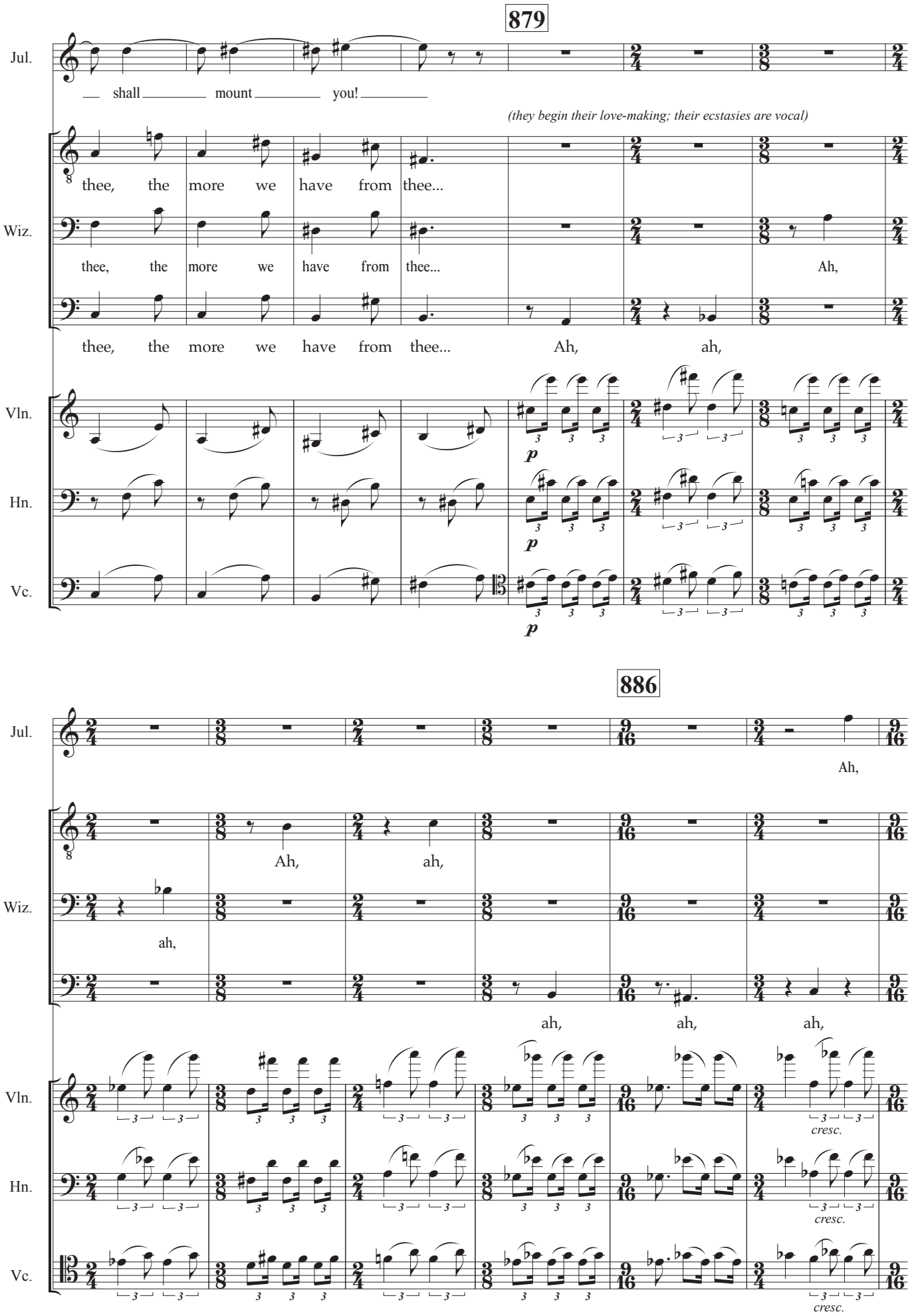

Wiz.
we want to
we want to
we want to
Vln.
Hn.
Vc.
Hpd.
bed you, show us your rump,
bed you, show us your rump,
bed you, show us your rump,
Wiz.
Vln.
Hn.
Vc.
Hpd.

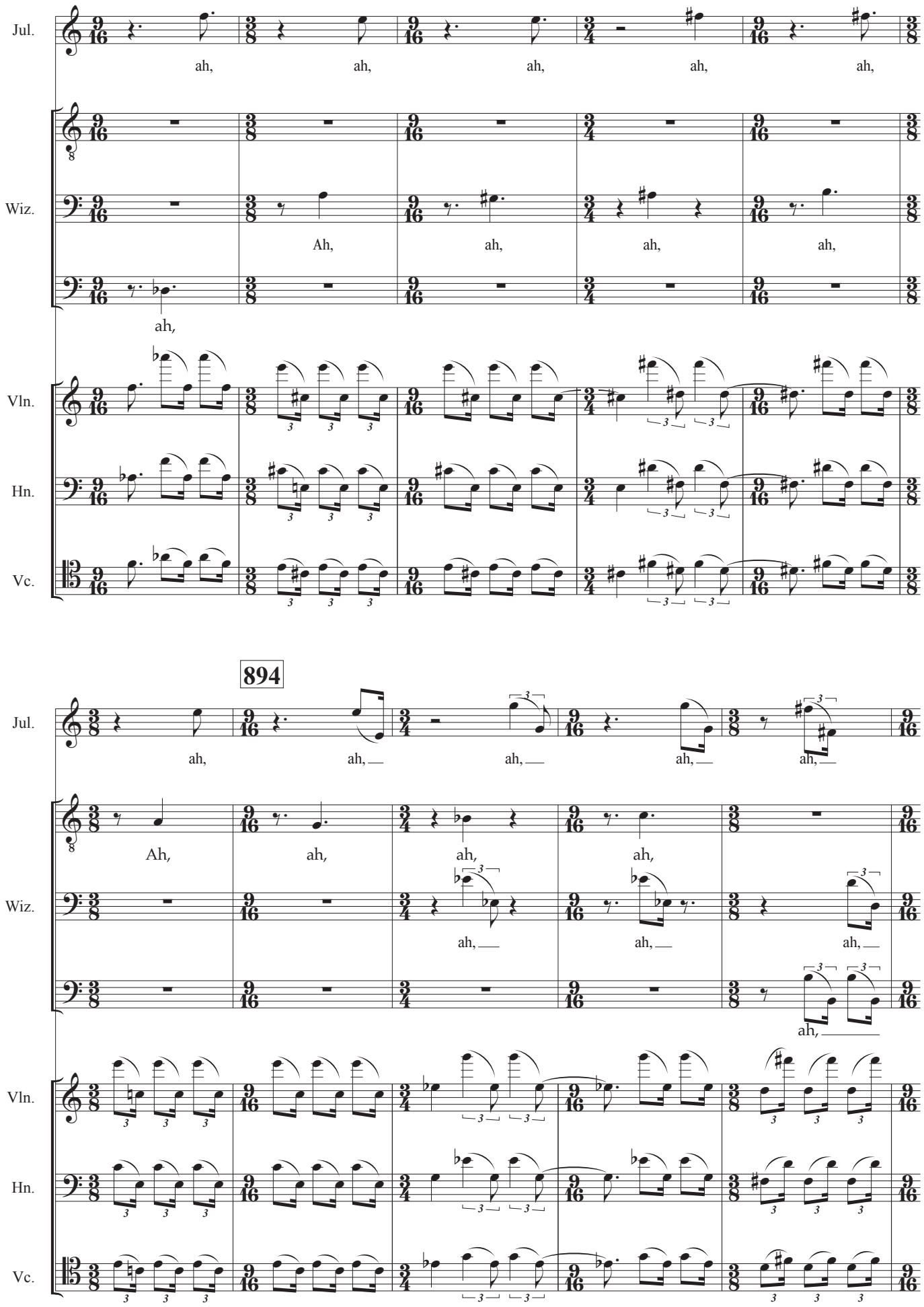

show us your rump and we'll whip it with our tails!
Wiz.
Vln.
Hn.
Vc.
Hpd.
850
Jul.
You can't teach me a - ny-thing. The moon thrusts
p
Our boun -
Vln.
pp

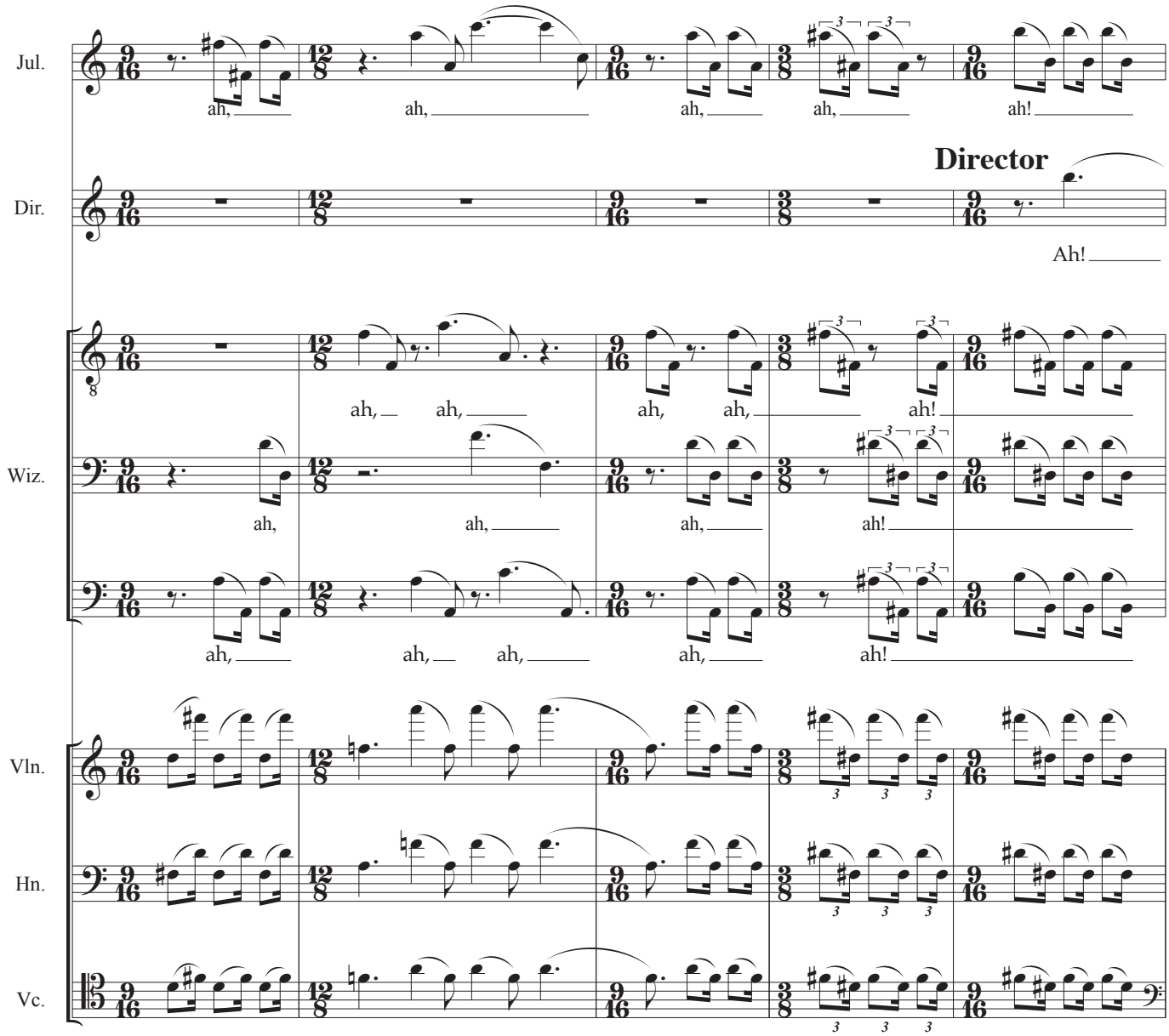

Jul.
gen - tly, pil - lars fall, worms light their way in - to
Wiz.
- - - - ty is as bound - less, as bound -
Vln.
Hn.
pp
Vc.


859
Jul.
cher - ries; I know your long - ing. You want to
Wiz.
- - - less as the sea,
Vln.
Hn.
Vc.

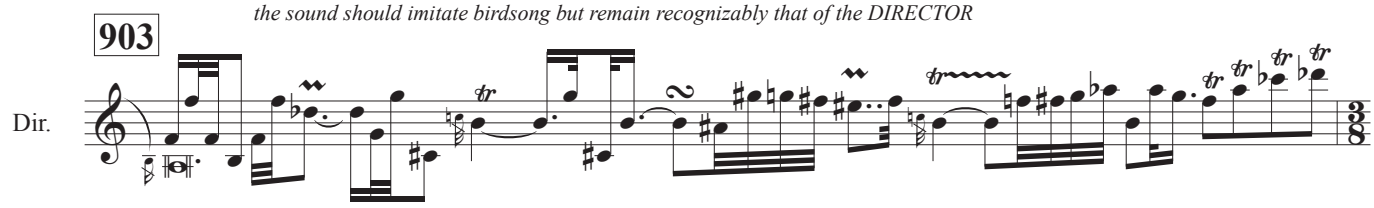

867
Jul.
sleep with me? Ve-ry well. But I'm no slave, I give the or-ders,
Wiz.
and as deep; the more we give to
and as deep; the more we give to
and as deep; the more we give to
Vln.
Hn.
Vc.
pizz.
p
Jul.
I'm in con-trol: I shall mount you, I
Wiz.
thee, the more we have, the more we have, the more we give to
thee, the more we have, the more we have, the more we give to
thee, the more we have, the more we have, the more we give to
Vln.
Hn.
Vc.
p
p
arco
p

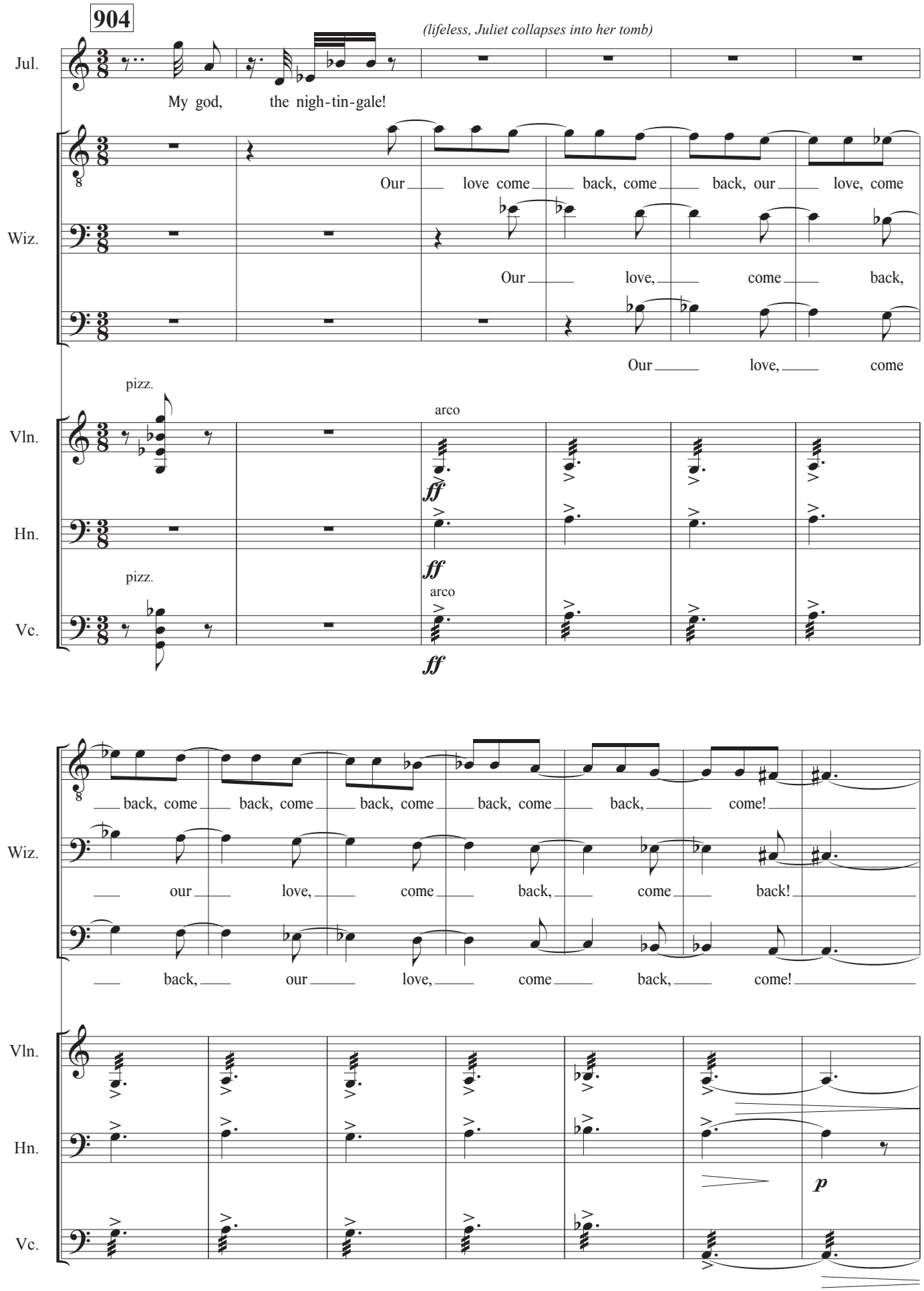

879
Jul.
shall mount you!
(they begin their love-making; their ecstasies are vocal)
Wiz.
thee, the more we have from thee...
thee, the more we have from thee...
Ah,
thee, the more we have from thee...
Ah, ah,
Vln.
Hn.
Vc.
p
886
Jul.
Ah,
Wiz.
Ah, ah,
ah,
ah, ah, ah,
Vln.
Hn.
Vc.
cresc.

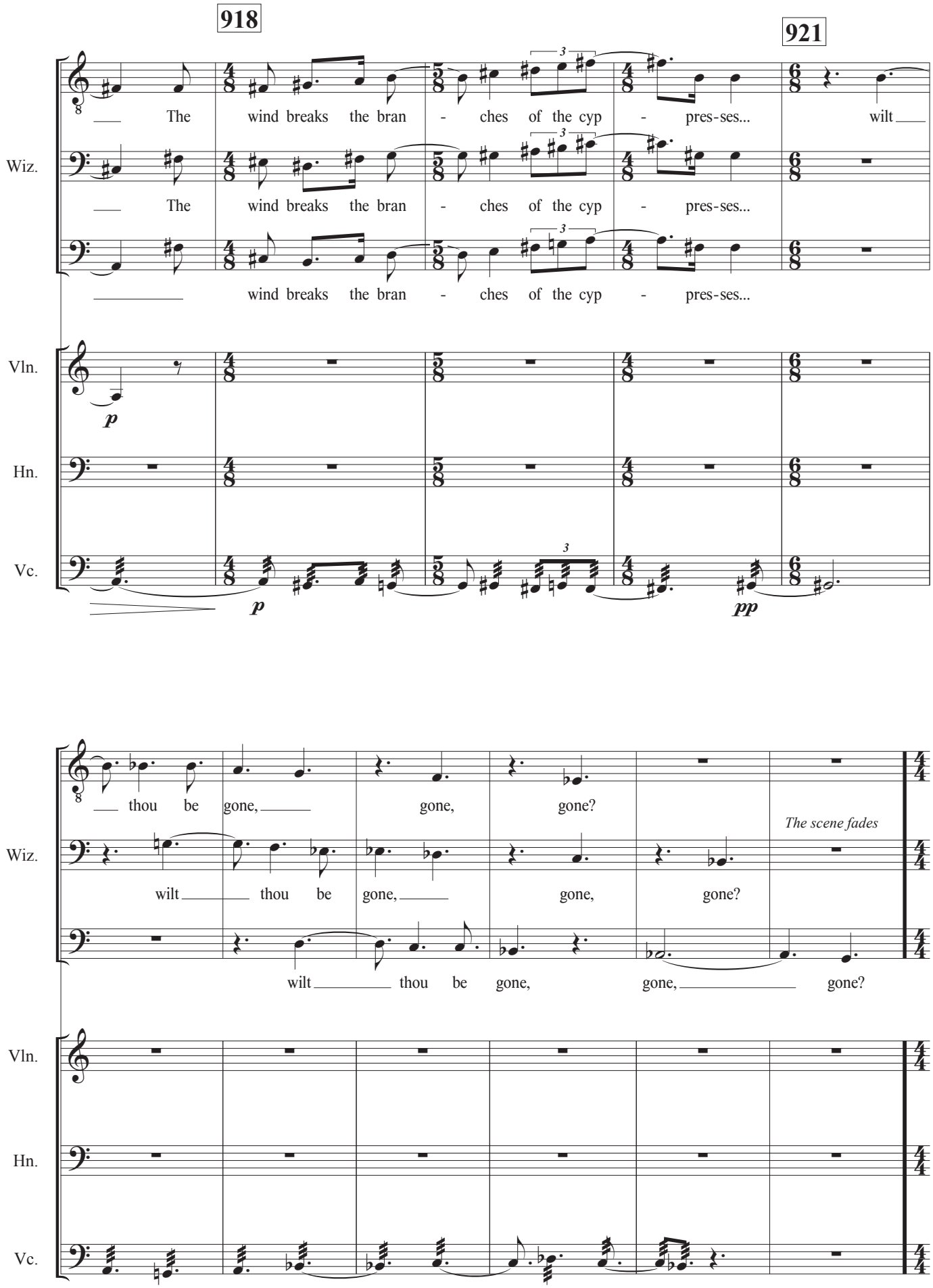

Jul.
ah, ah, ah, ah, ah,
Wiz.
Ah, ah, ah, ah,
ah,
Vln.
Hn.
Vc.
894
Jul.
ah, ah, ah, ah, ah,
Ah, ah, ah, ah,
Wiz.
ah, ah, ah,
ah,
Vln.
Hn.
Vc.



The voice of the DIRECTOR booms out from the tomb. To be pre-recorded and treated imaginatively; the sound should imitate birdsong but remain recognizably that of the DIRECTOR



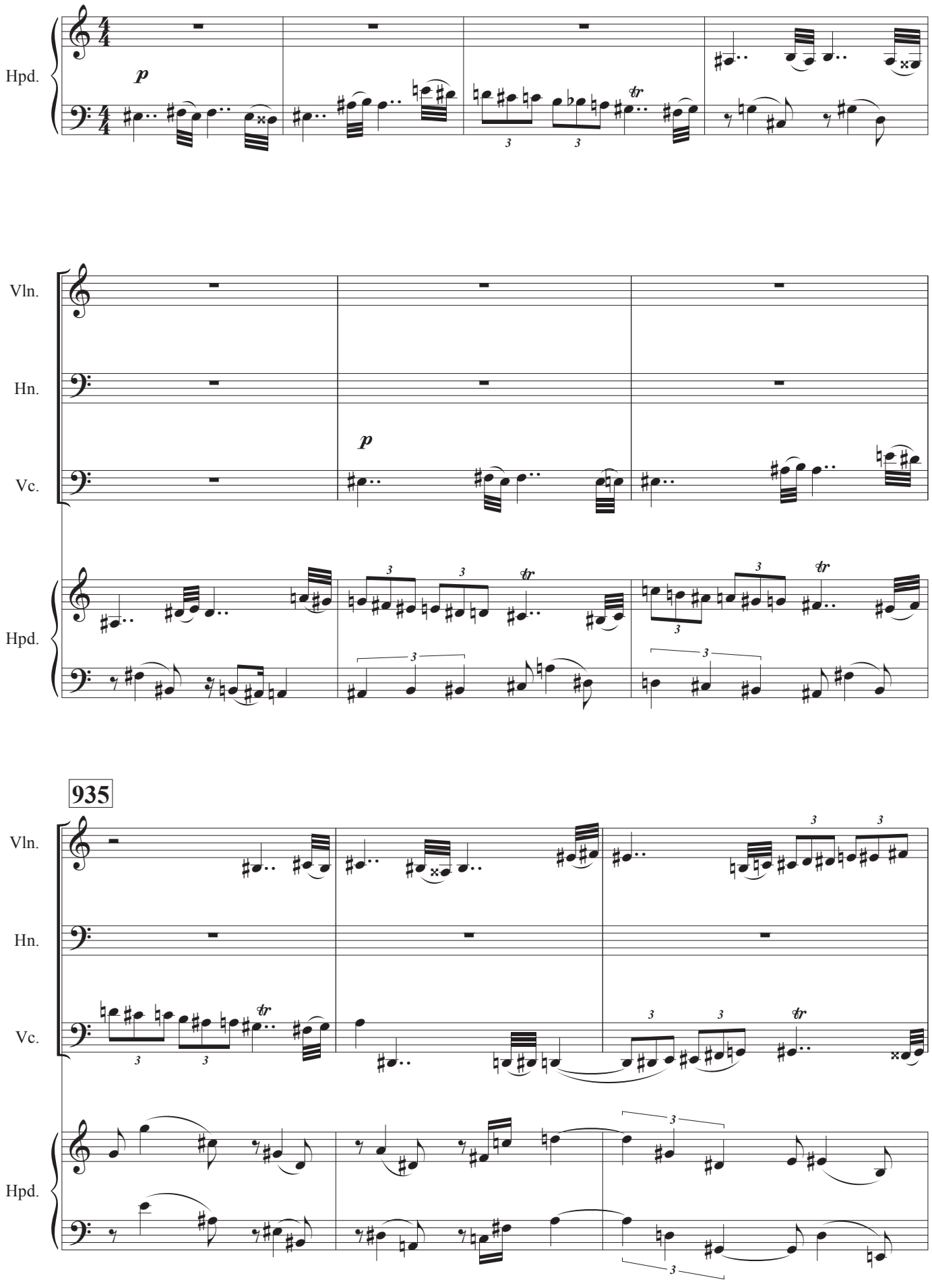

904
(lifeless, Juliet collapses into her tomb)
Jul.
My god, the nigh-tin-gale!
Wiz.
Our love come back, come back, our love, come
Our love, come back,
Our love, come
pizz.
arco
Vln.
Hn.
Vc.
ff
back, come back, come back, come back, come back, come!
our love, come back, come back!
back, our love, come back, come!
p

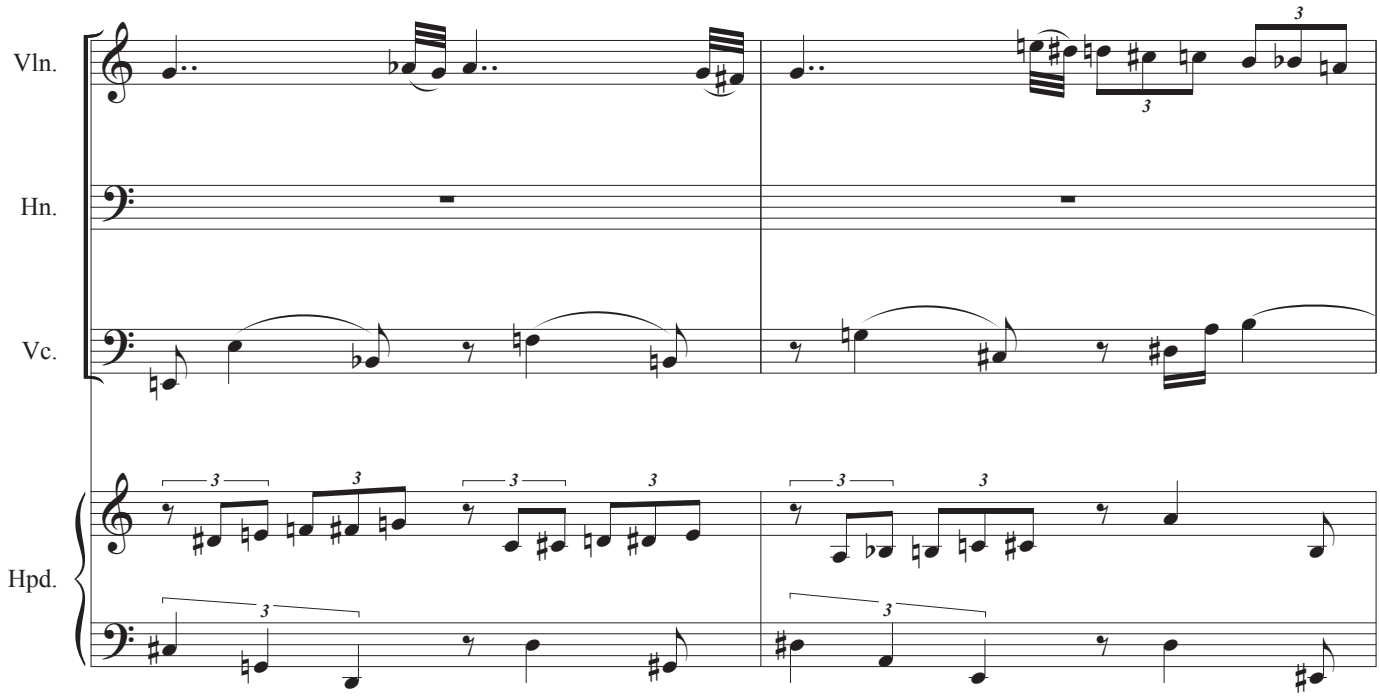

918
921
Wiz.
The wind breaks the bran - ches of the cyp - pres-ses... wilt
The wind breaks the bran - ches of the cyp - pres-ses...
wind breaks the bran - ches of the cyp - pres-ses...
Vln.
Hn.
Vc.
p
p
pp
thou be gone, gone, gone?
The scene fades
wilt thou be gone, gone, gone?
wilt thou be gone, gone, gone?

928 ♩ = 48

SCENE SIX

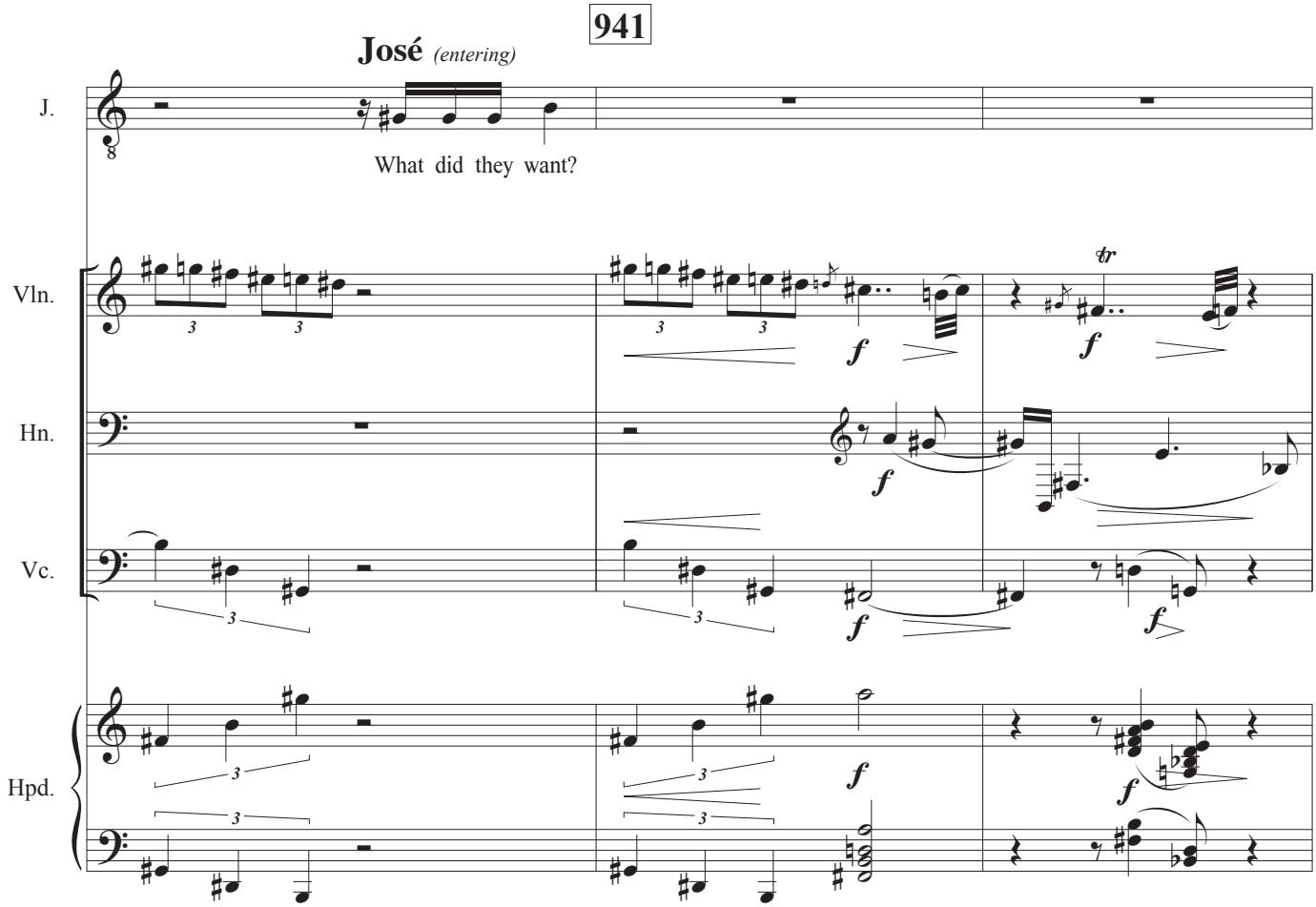
The ruins of the theatre with no roof. Dawn. MANUEL emerges as the dust settles.

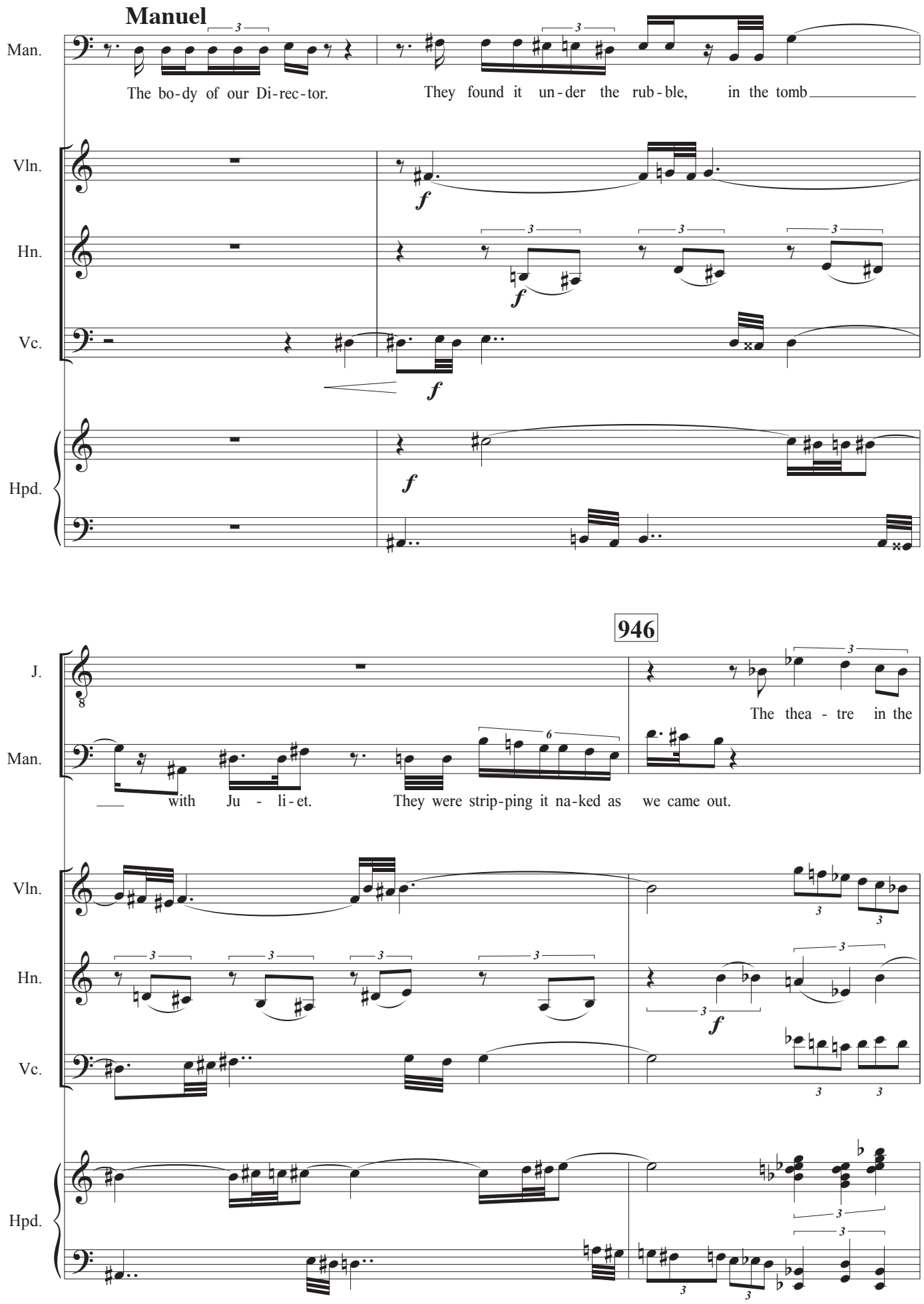


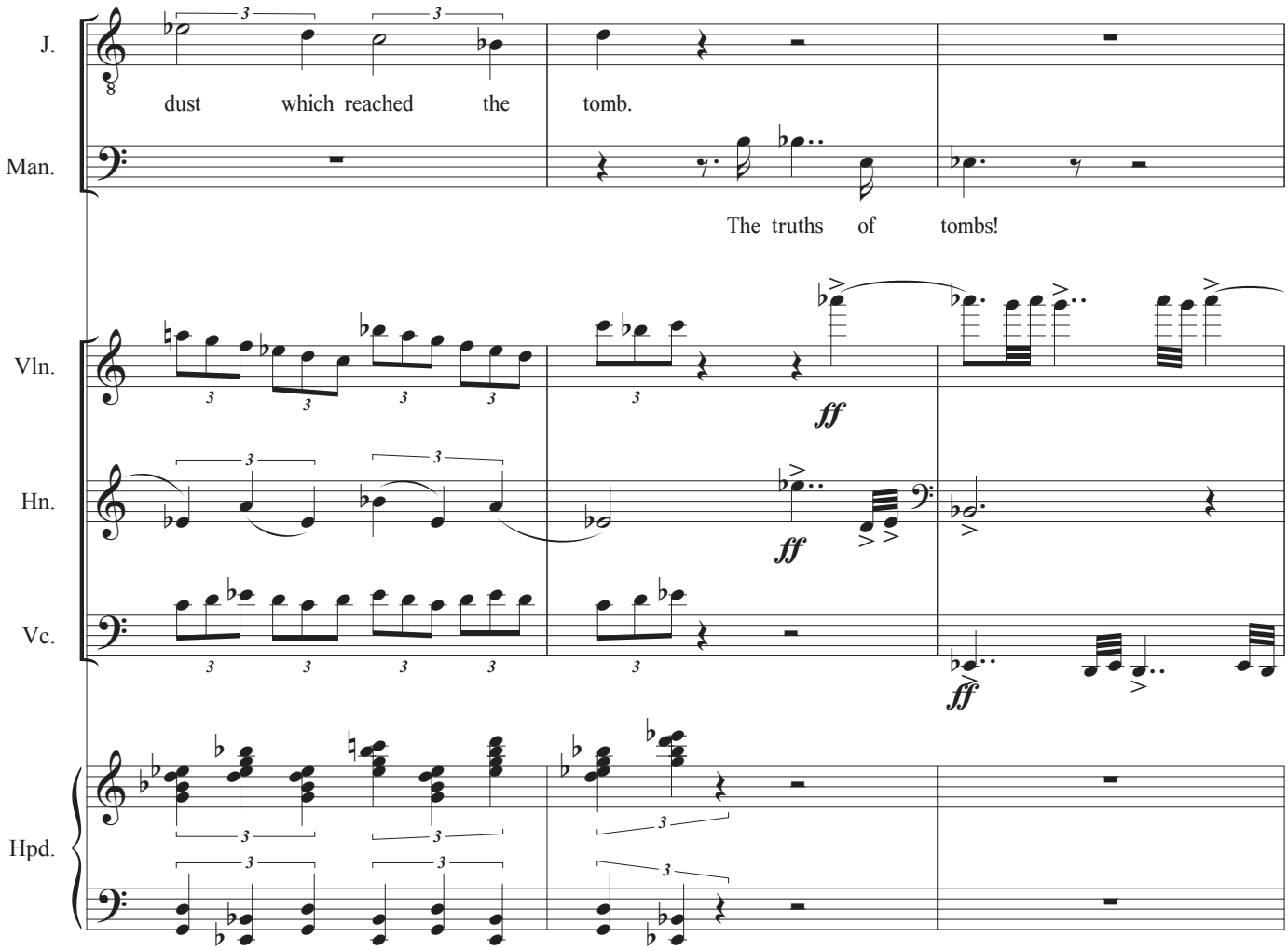


941

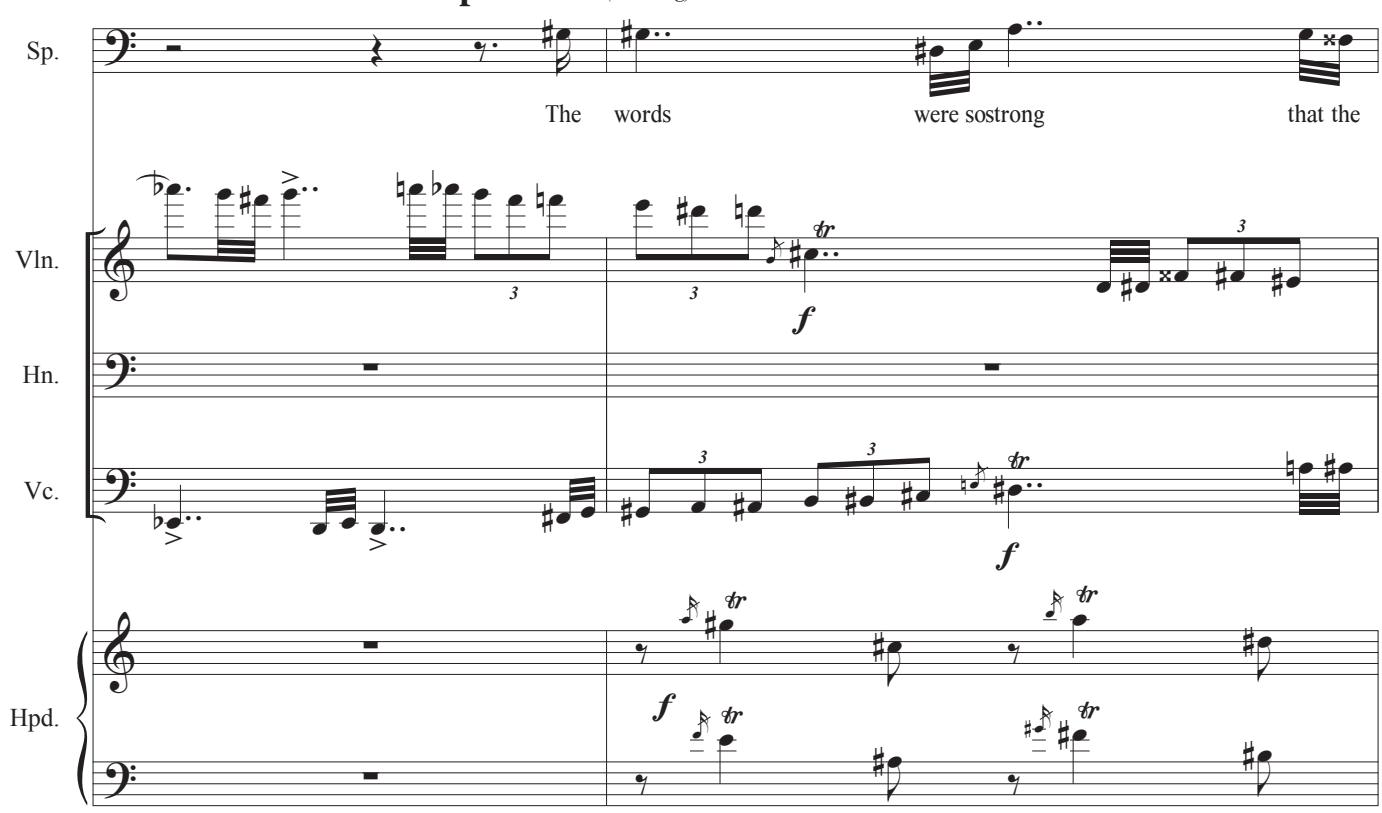
José *(entering)*

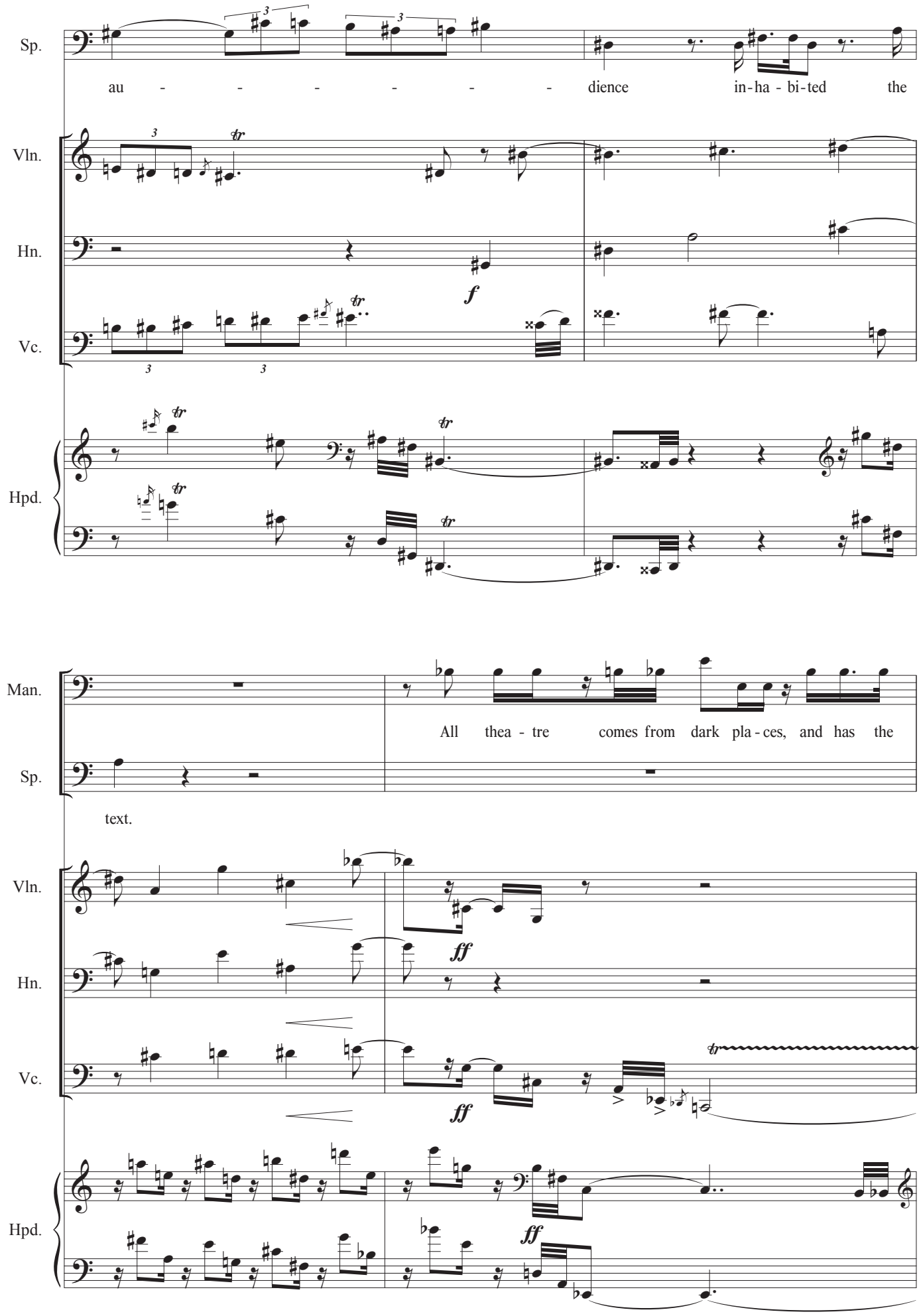



Manuel
Man.
The bo-dy of our Di-rec-tor.
They found it un-der the rub-ble, in the tomb
Vln.
Hn.
Vc.
Hpd.
946
J.
Man.
with Ju - li-et.
They were strip-ping it na-ked as we came out.
The thea - tre in the
Vln.
Hn.
Vc.
Hpd.



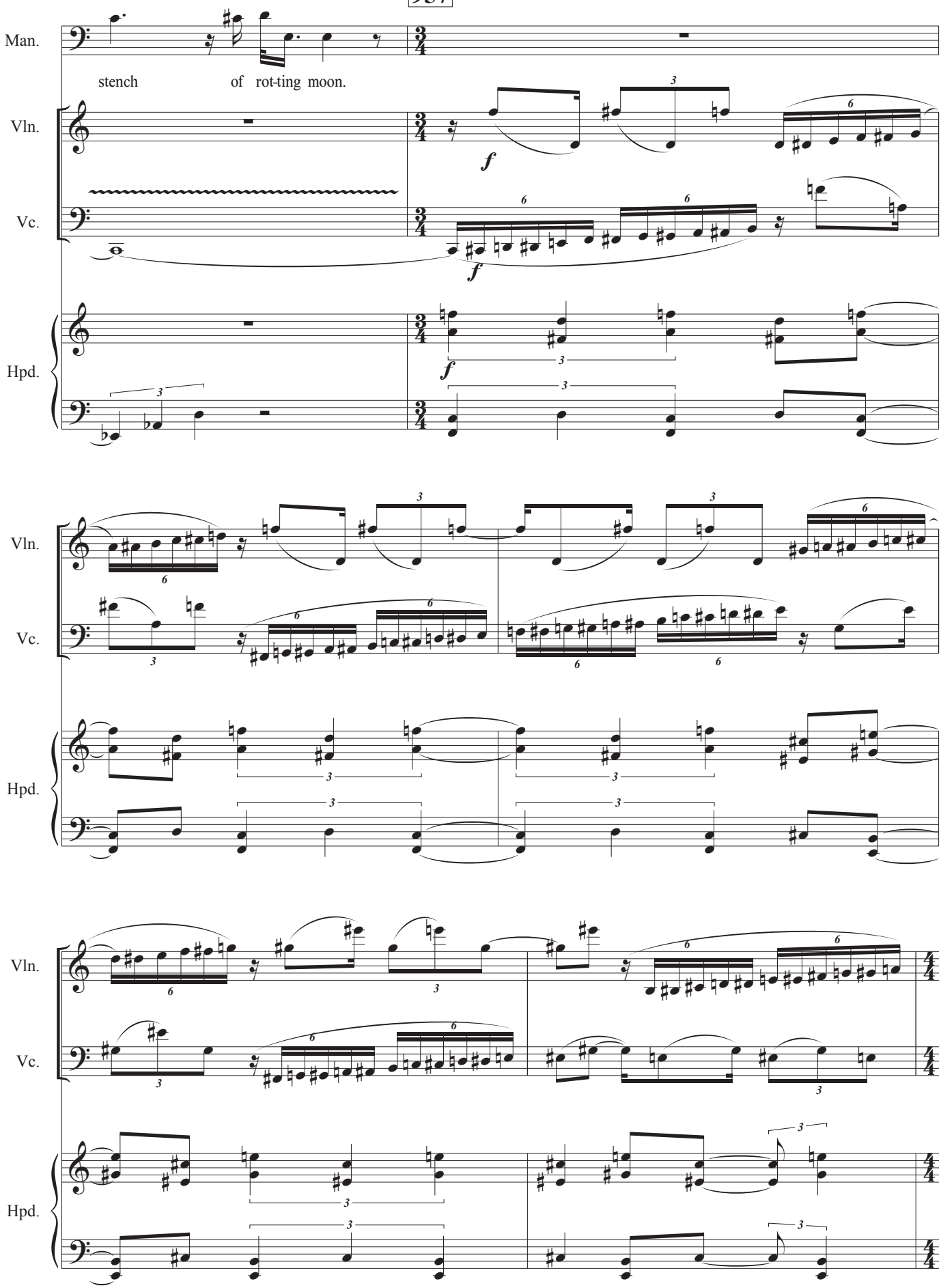
Spectator *(entering)*

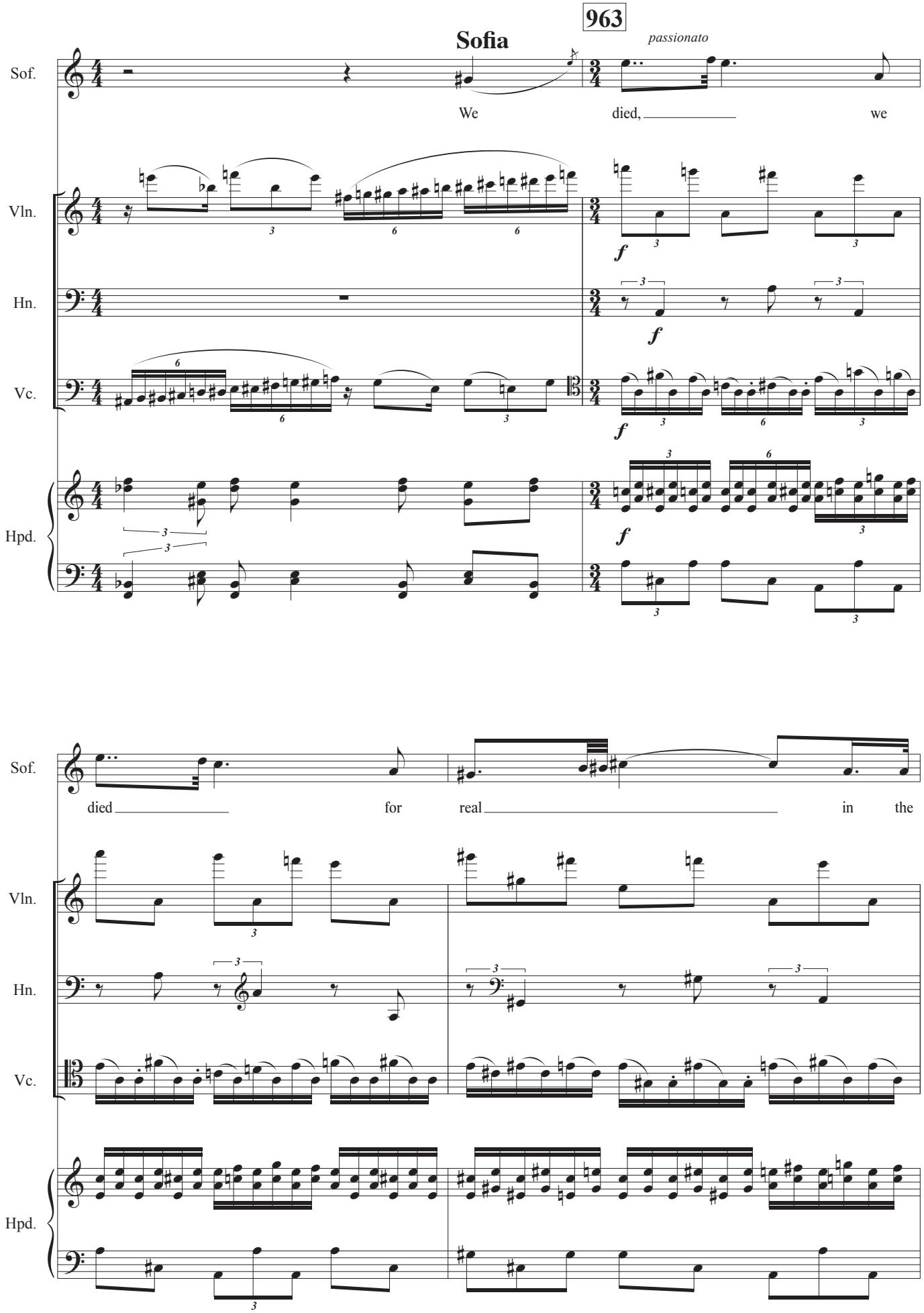


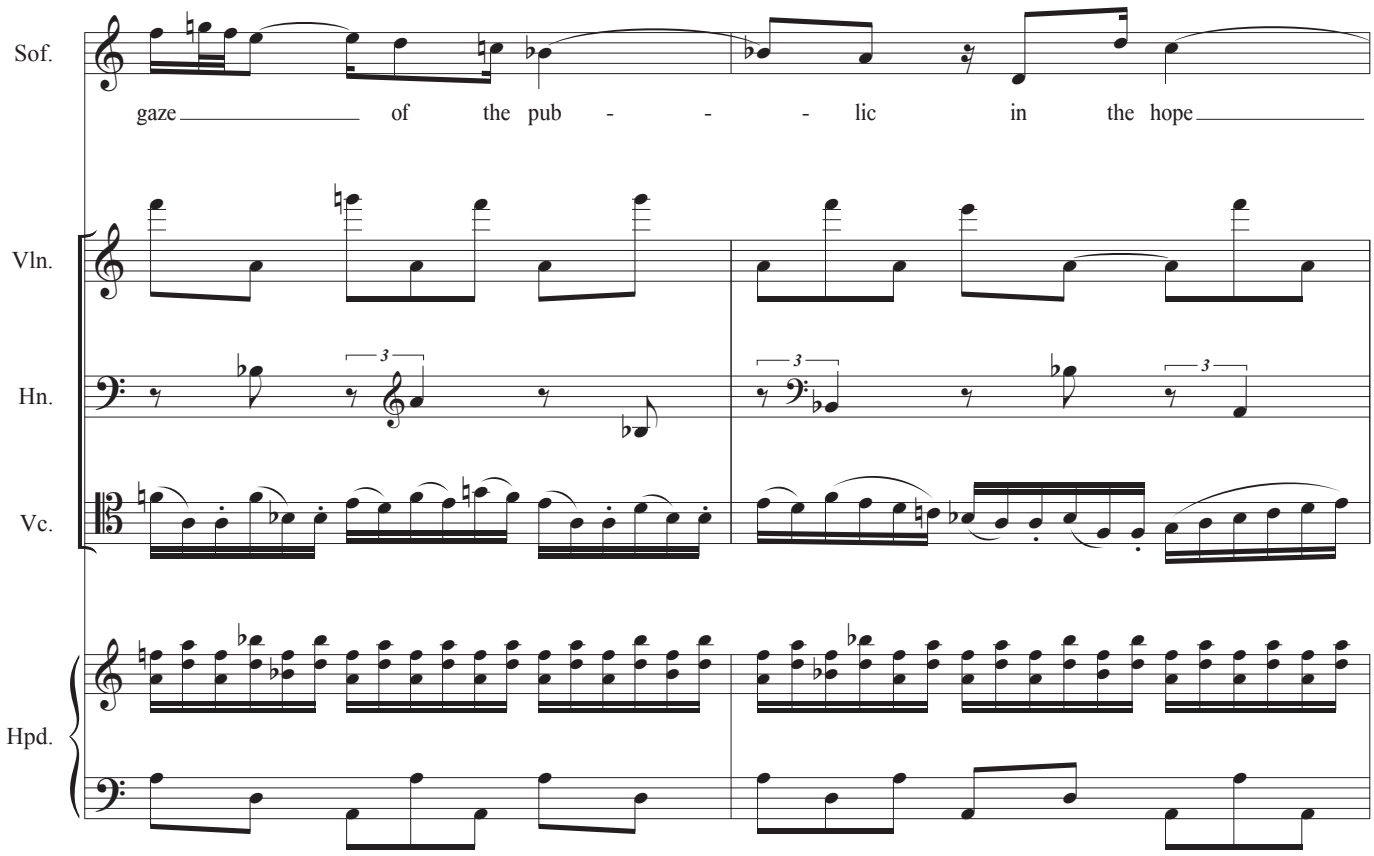

Sp.
au - - - - - - dience in-ha - bi-ted the
Vln.
Hn.
f
Vc.
Hpd.
Man.
All thea - tre comes from dark pla - ces, and has the
Sp.
text.
Vln.
ff
Hn.
Vc.
ff
Hpd.
ff

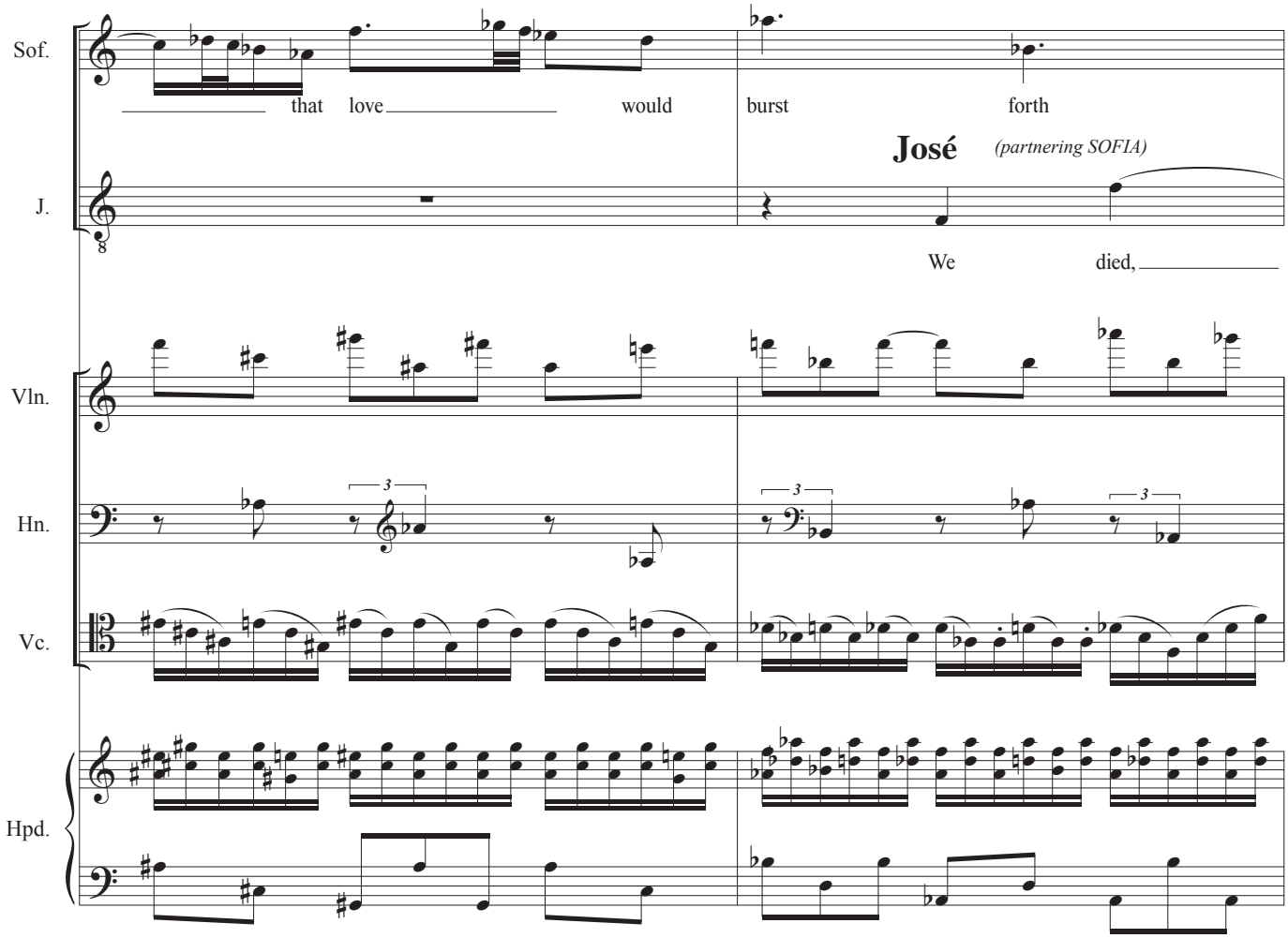
The tomb opens to reveal the figure of SOFIA dressed Hollywood-style;
in a blaze of glory, she steps forward as 'la prima donna' and JOSÉ partners her in a duet.

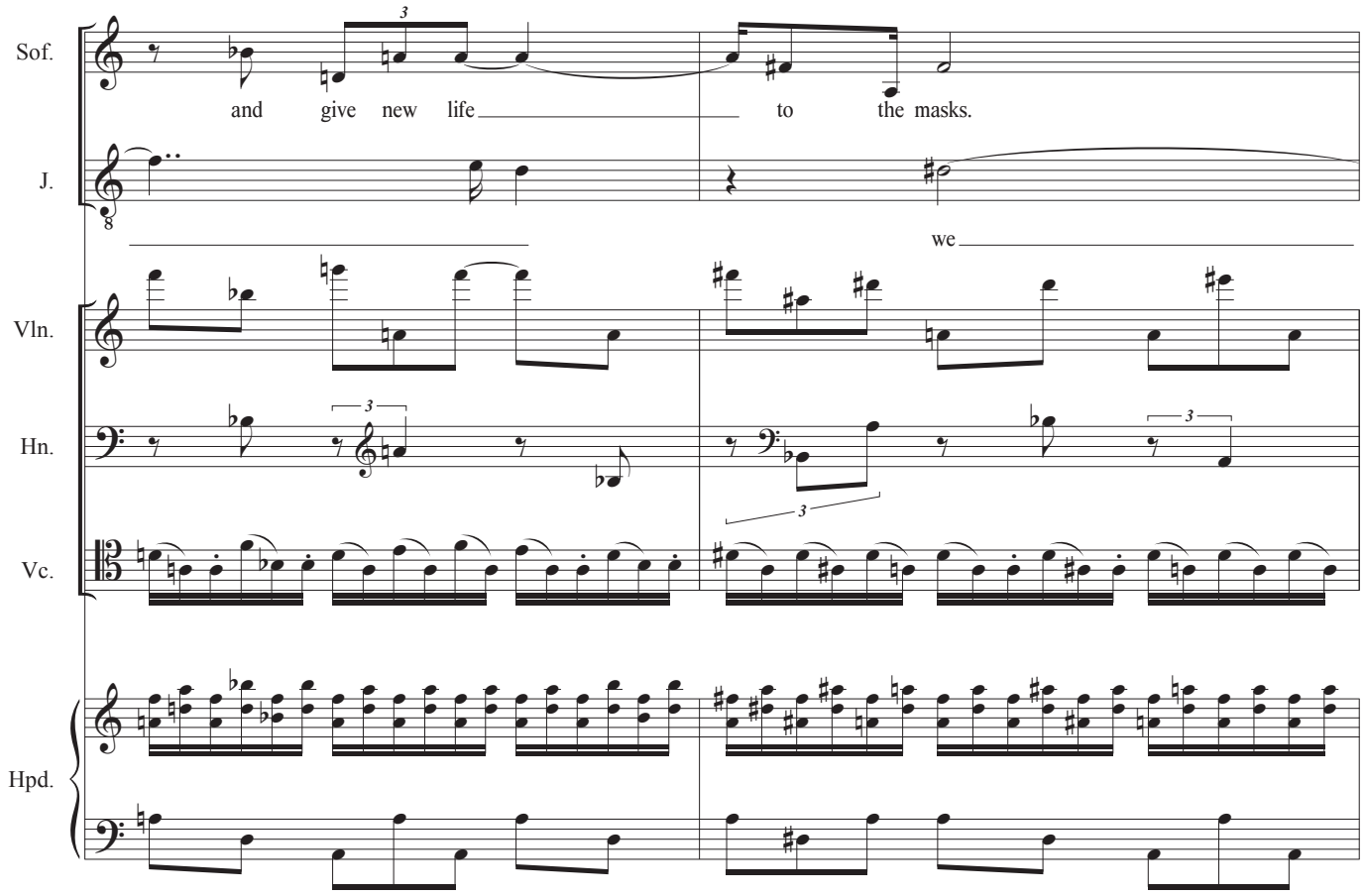
957



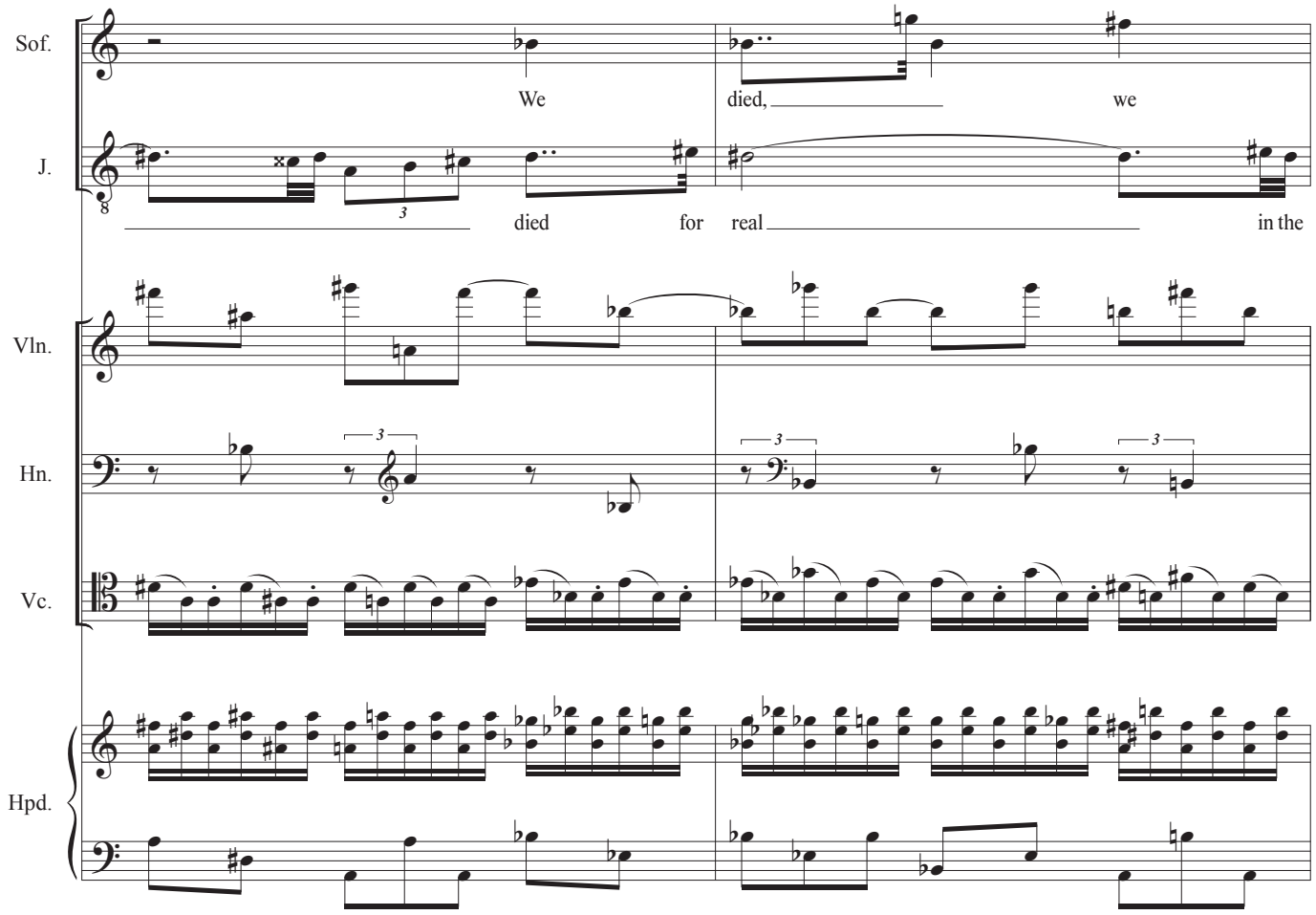

963
Sofia
passionato
Sof.
We
died,
we
Vln.
Hn.
Vc.
Hpd.
f
died
for
real
in
the

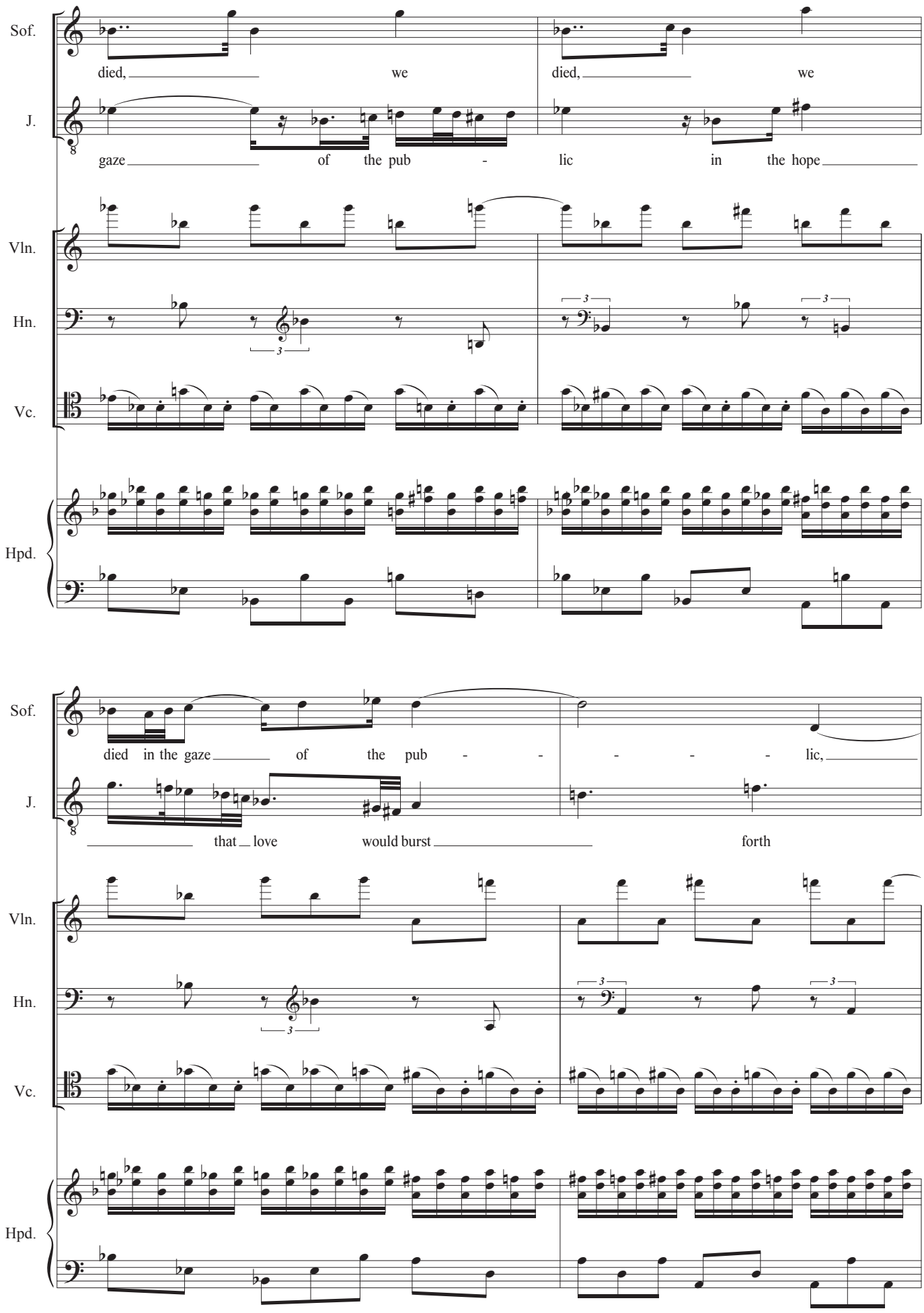

Sof.
gaze of the pub - - - lic in the hope
Vln.
Hn.
Vc.
Hpd.

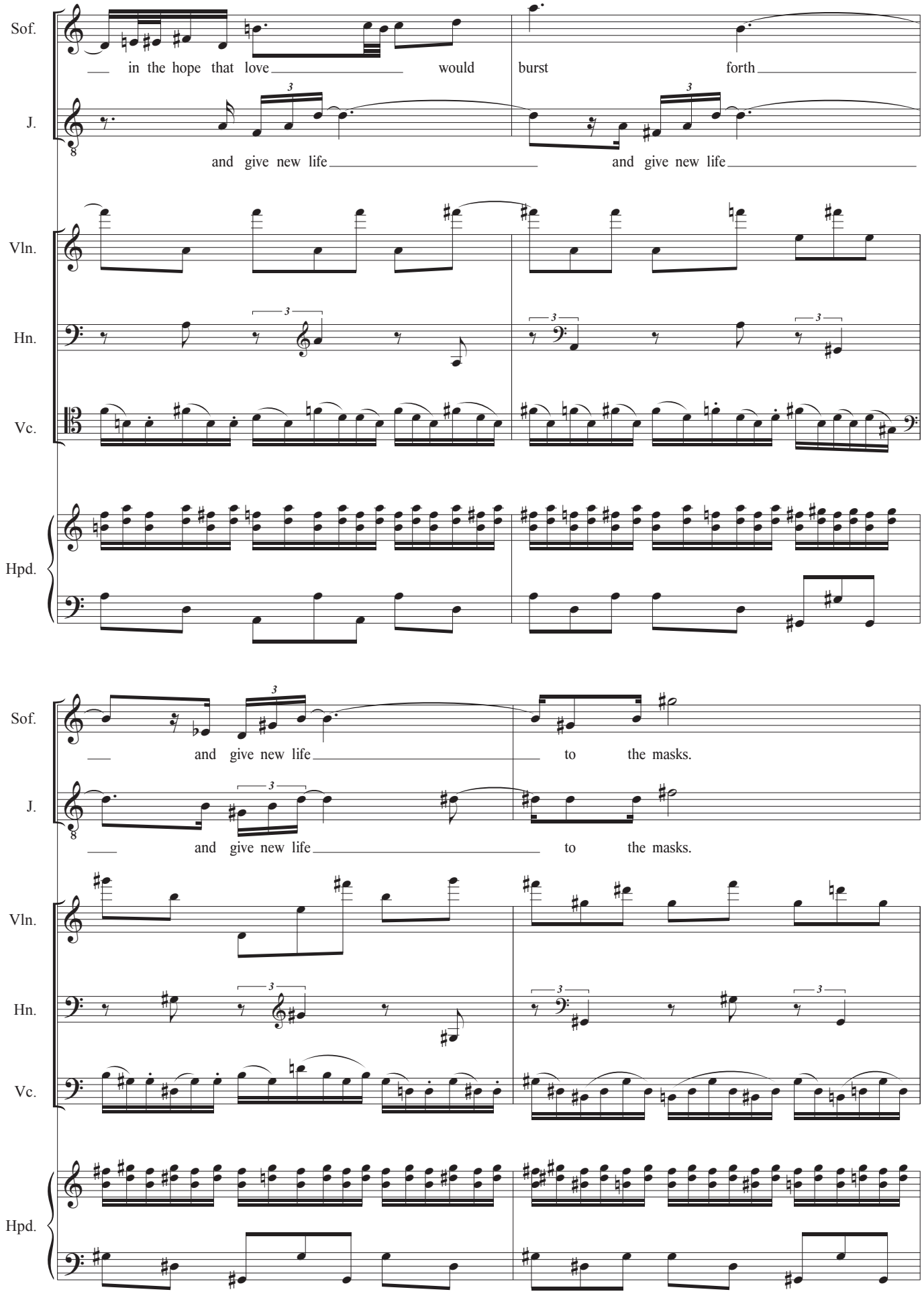

Sof.
that love would burst forth
José (partnering SOFIA)
J.
We died,
Vln.
Hn.
Vc.
Hpd.

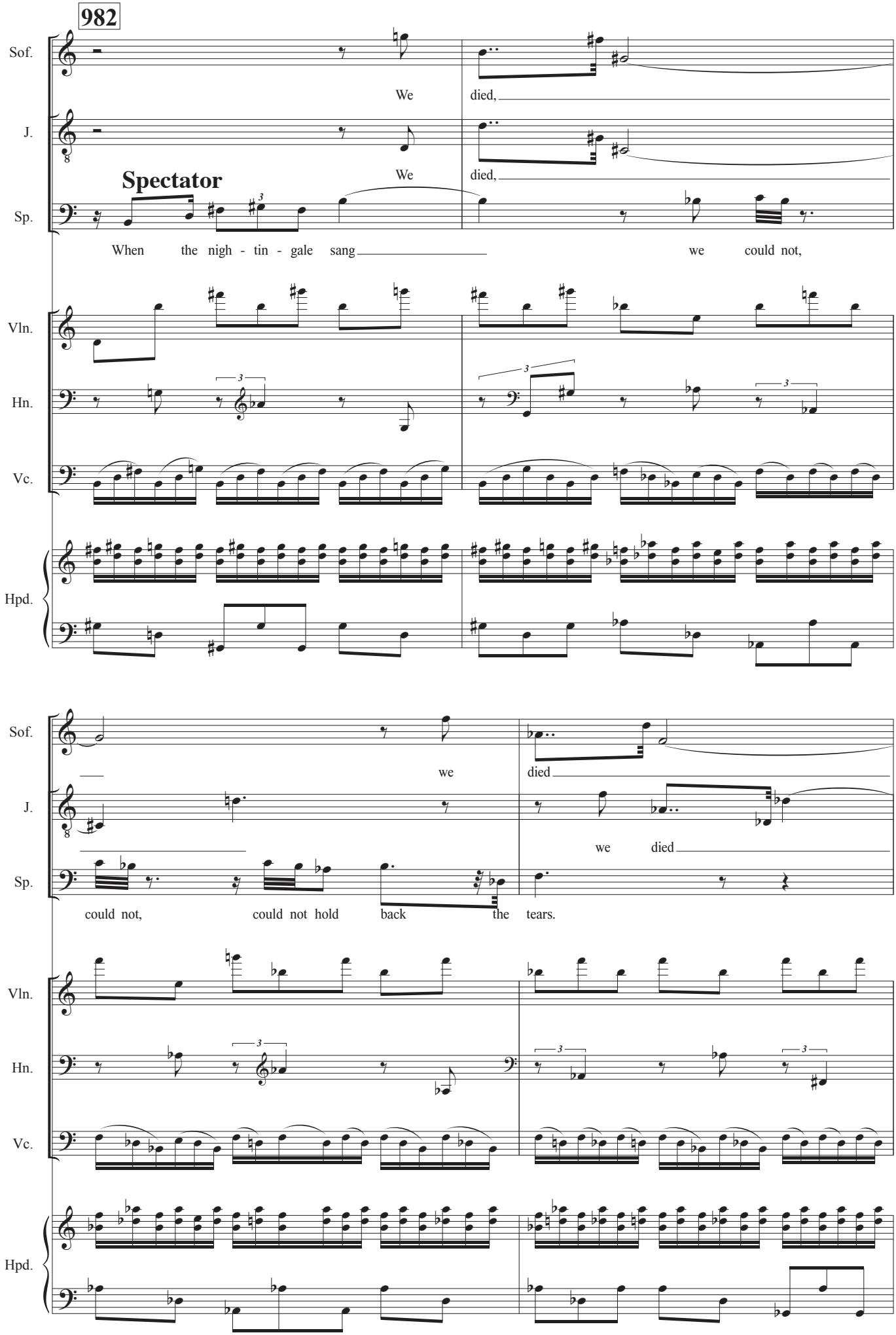

Sof.
and give new life to the masks.
J.
we
Vln.
Hn.
Vc.
Hpd.

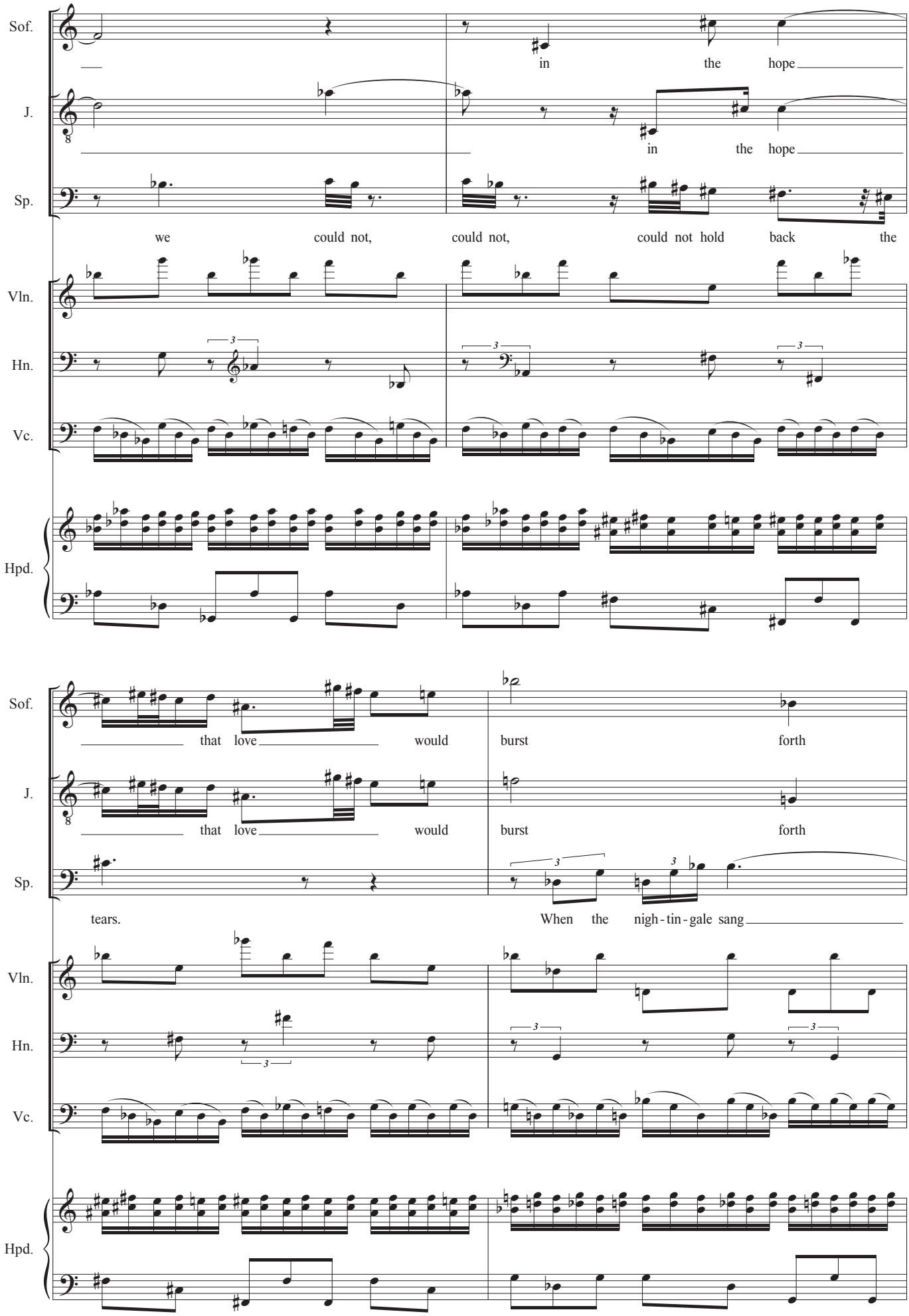
972

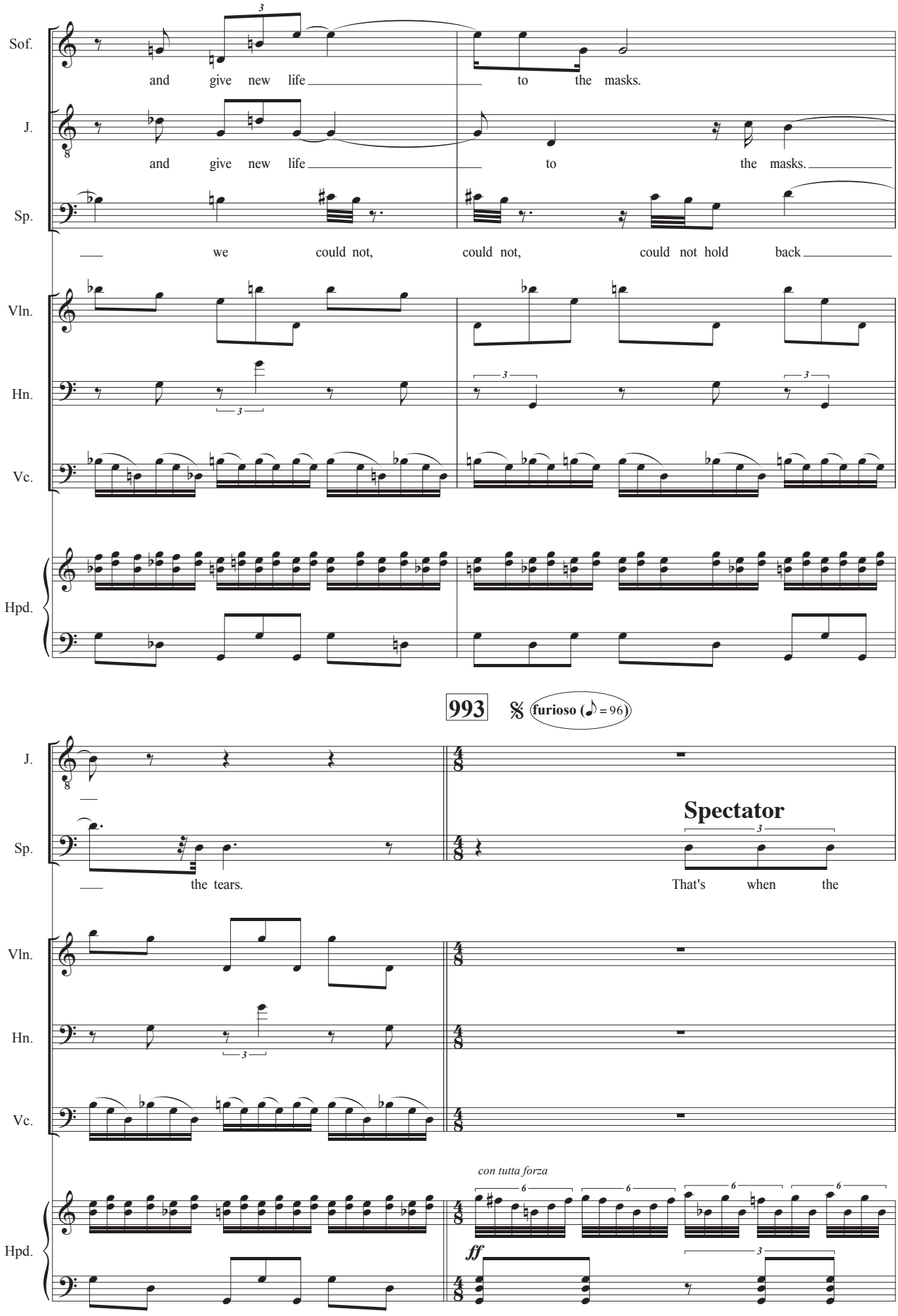

Sof.
We died, we
J.
died for real in the
Vln.
Hn.
Vc.
Hpd.

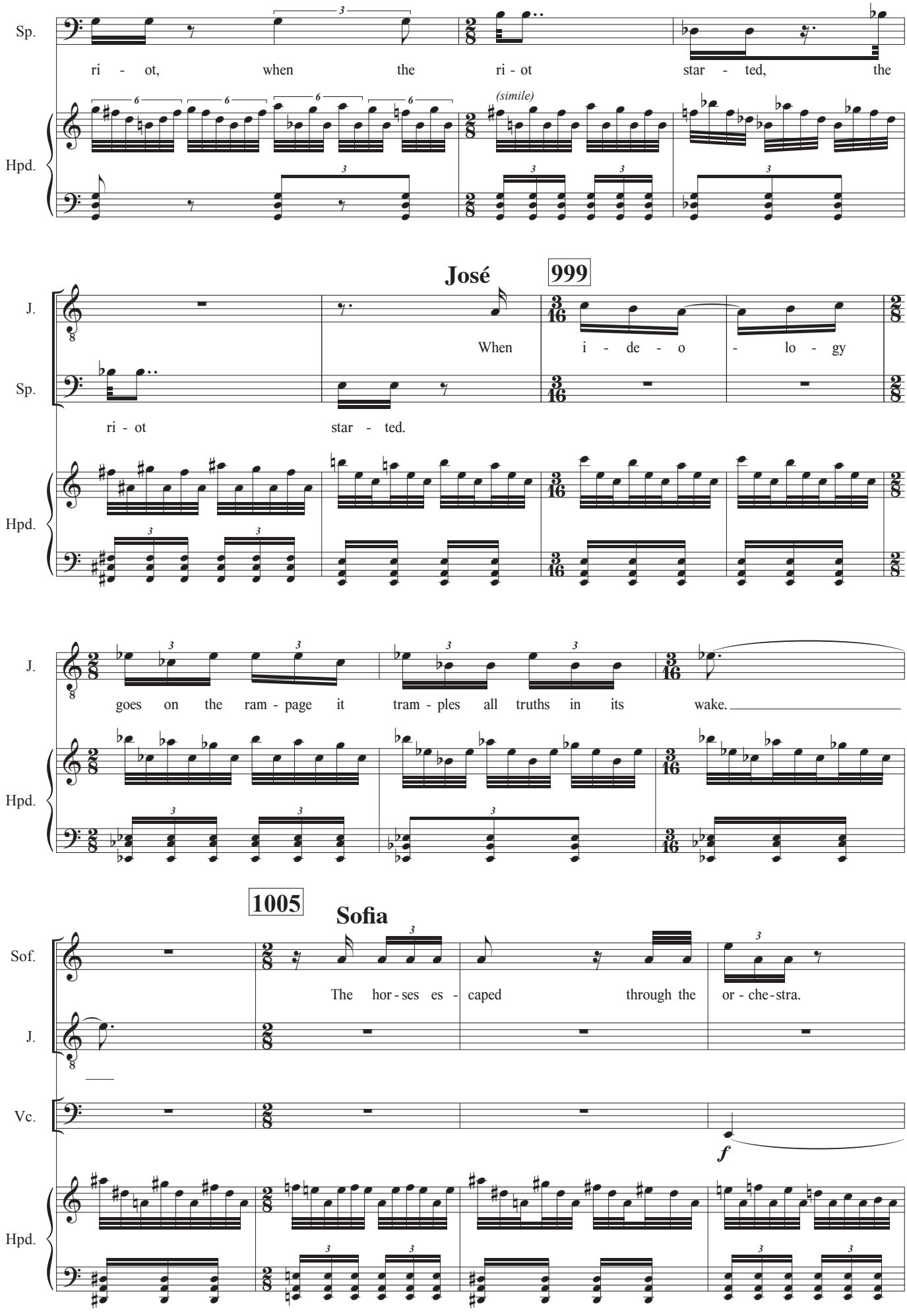

Sof.
died, we
died, we
J.
gaze of the pub - lic in the hope
Vln.
Hn.
Vc.
Hpd.
Sof.
died in the gaze of the pub - - - - - lic,
J.
that love would burst forth
Vln.
Hn.
Vc.
Hpd.

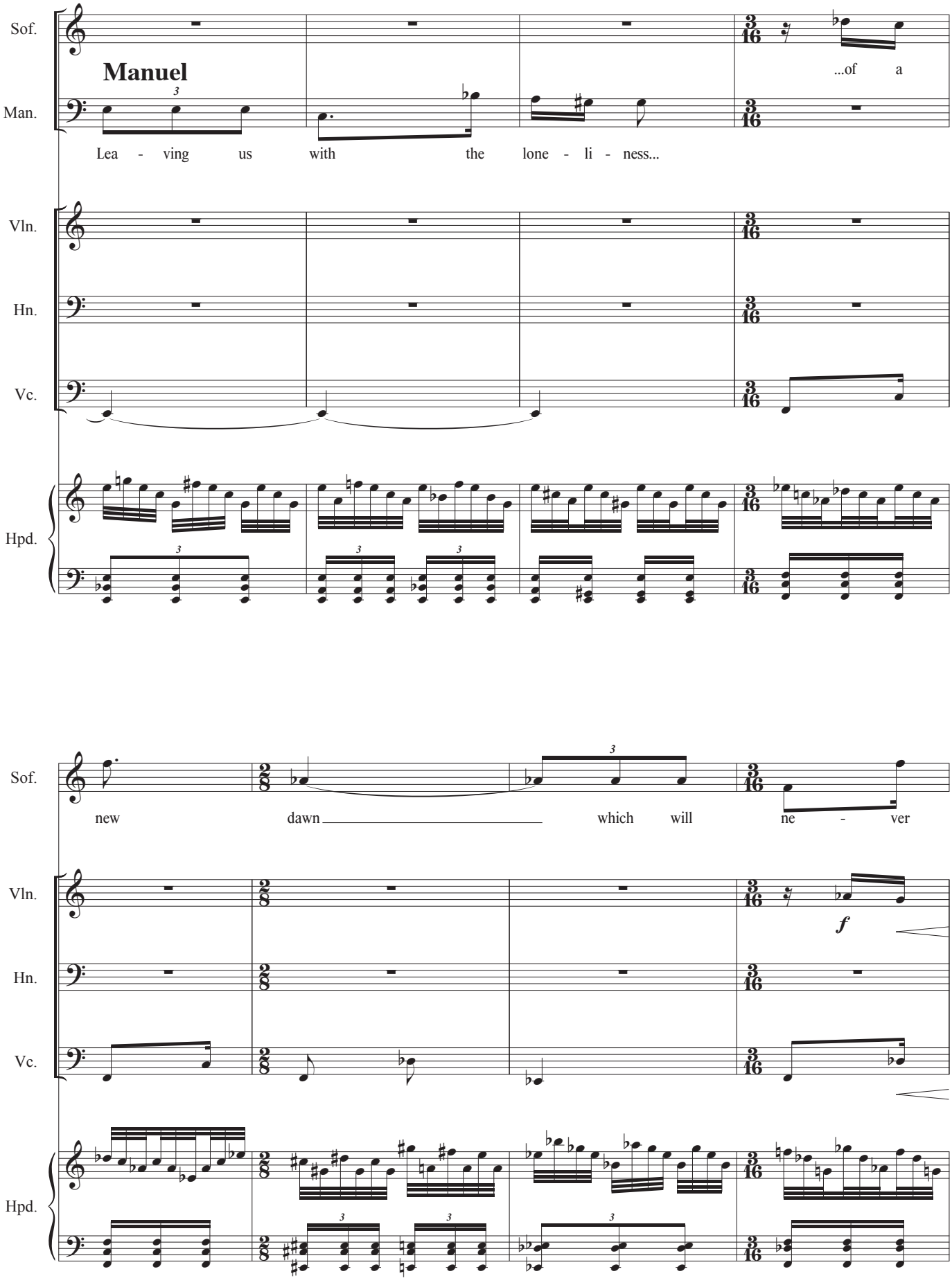

Sof.
in the hope that love would burst forth
J.
and give new life and give new life
Vln.
Hn.
Vc.
Hpd.
Sof.
and give new life to the masks.
J.
and give new life to the masks.
Vln.
Hn.
Vc.
Hpd.


982
Sof.
J.
Sp.
Vln.
Hn.
Vc.
Hpd.
We
died,
We
died,
Spectator
When the nigh - tin - gale sang
we could not,
we
died
we died
could not, could not hold back the tears.


Sof.
J.
Sp.
Vln.
Hn.
Vc.
Hpd.
in the hope
in the hope
we could not, could not, could not hold back the
that love would burst forth
that love would burst forth
tears.
When the nigh-tin-gale sang


Sof.
and give new life to the masks.
J.
and give new life to the masks.
Sp.
we could not, could not, could not hold back
Vln.
Hn.
Vc.
Hpd.
993
furioso (♪ = 96)
J.
Sp.
the tears.
Spectator
That's when the
Vln.
Hn.
Vc.
con tutta forza
Hpd.
ff


Sp.
ri - ot, when the ri - ot star - ted, the
(simile)
Hpd.
José
999
J.
When i - de - o - lo - gy
Sp.
ri - ot star - ted.
Hpd.
J.
goes on the ram - page it tram - ples all truths in its wake.
Hpd.
1005
Sofia
Sof.
The hor - ses es - caped through the or - che - stra.
J.
Vc.
f
Hpd.


Sof.
Manuel
...of a
Man.
Lea - ving us with the lone - li - ness...
Vln.
Hn.
Vc.
Hpd.
Sof.
new dawn which will ne - ver
Vln.
f
Hn.
Vc.
Hpd.

1017

Sof. end.

Man. The bar - ri - cades broken,

Vln. *ff*

Hn. *ff*

Vc. *ff*

Hpd.

The DIRECTOR flies into the theatre on a white fluffy cloud. His gunshot wounds can clearly be seen, and he has acquired a large erection. He addresses the company through a megaphone.

Director

Dir. From the be - gin - ning! the

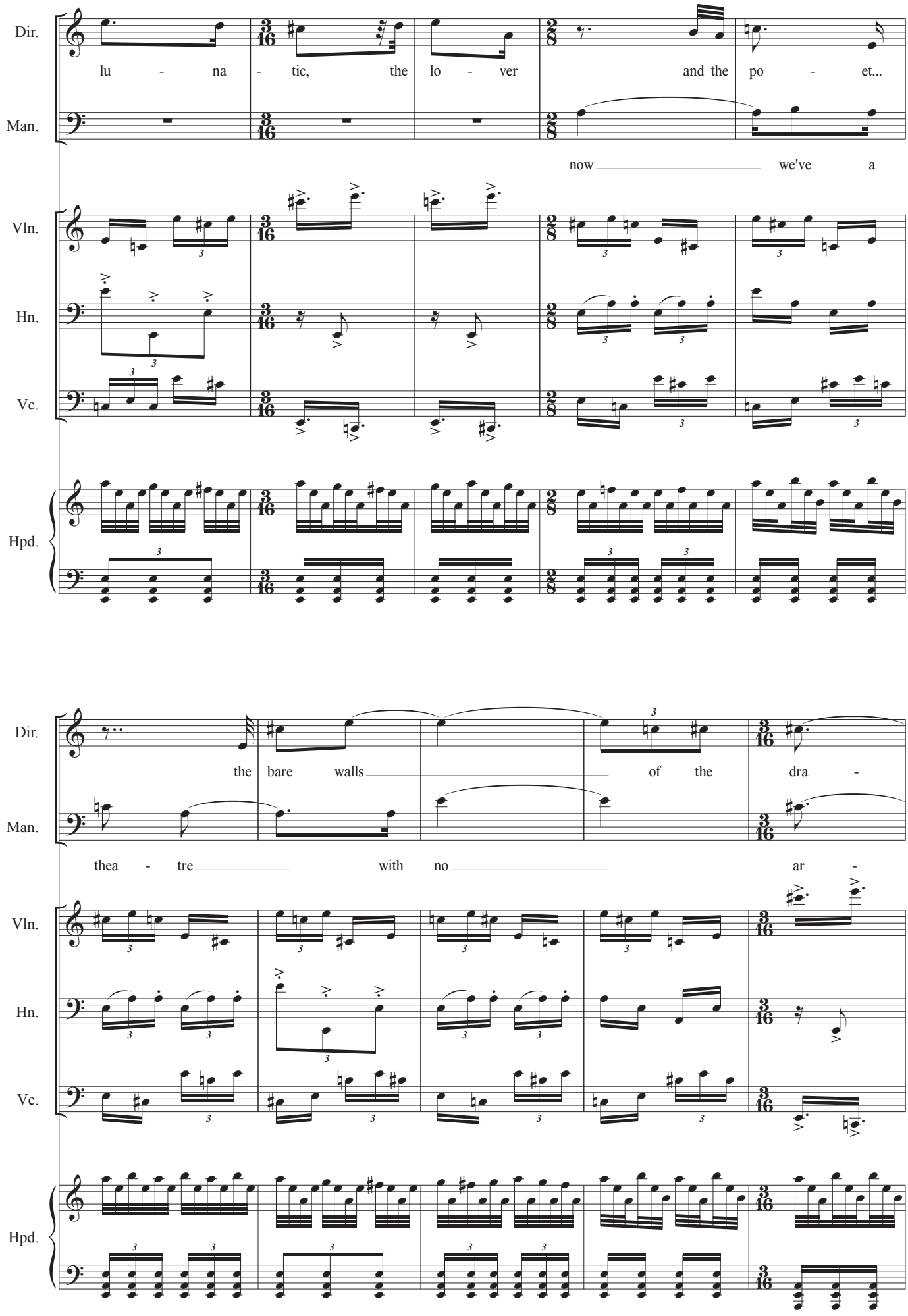
Man. the roof ta - ken off:

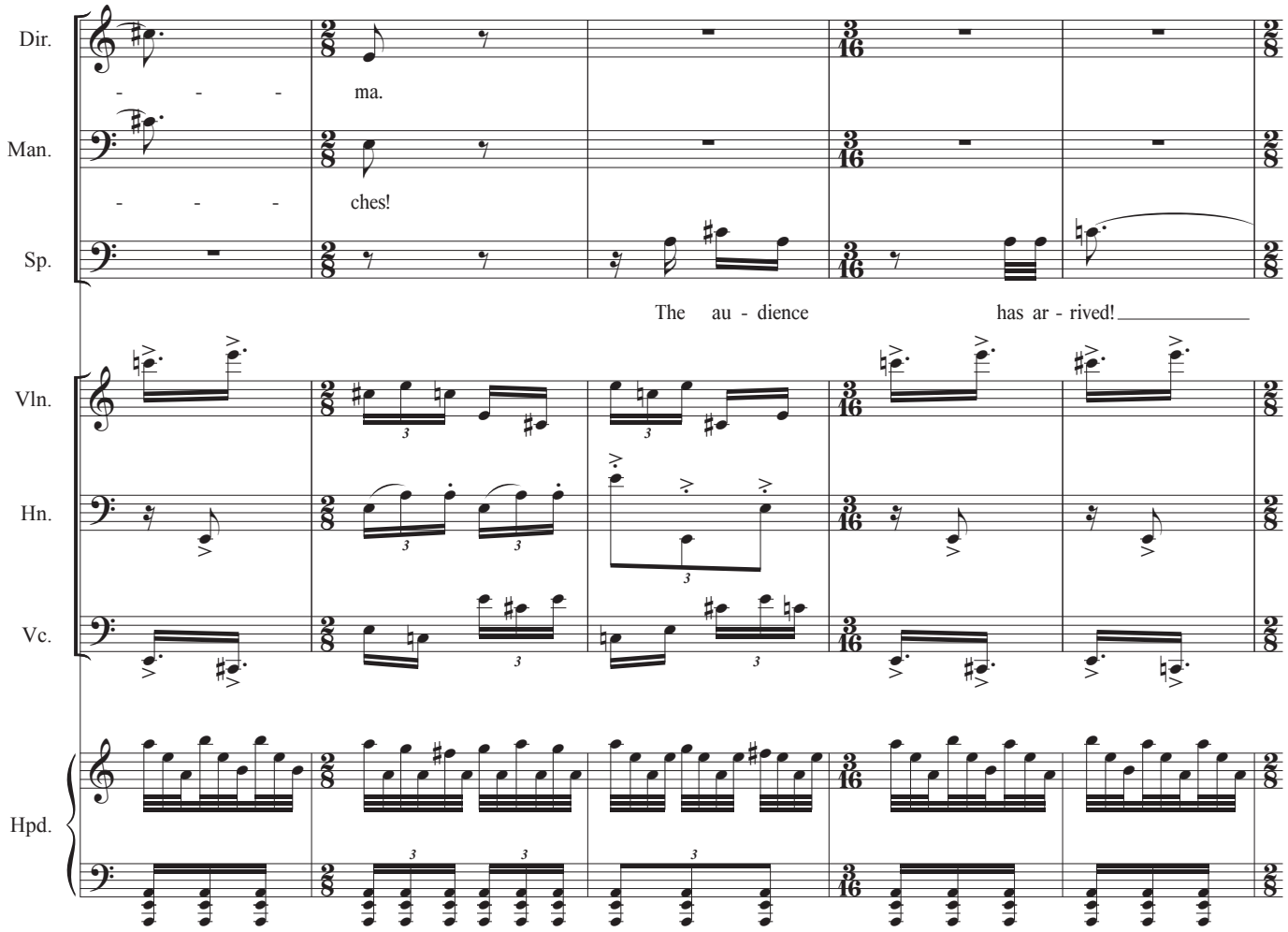
Vln.

Hn.

Vc.

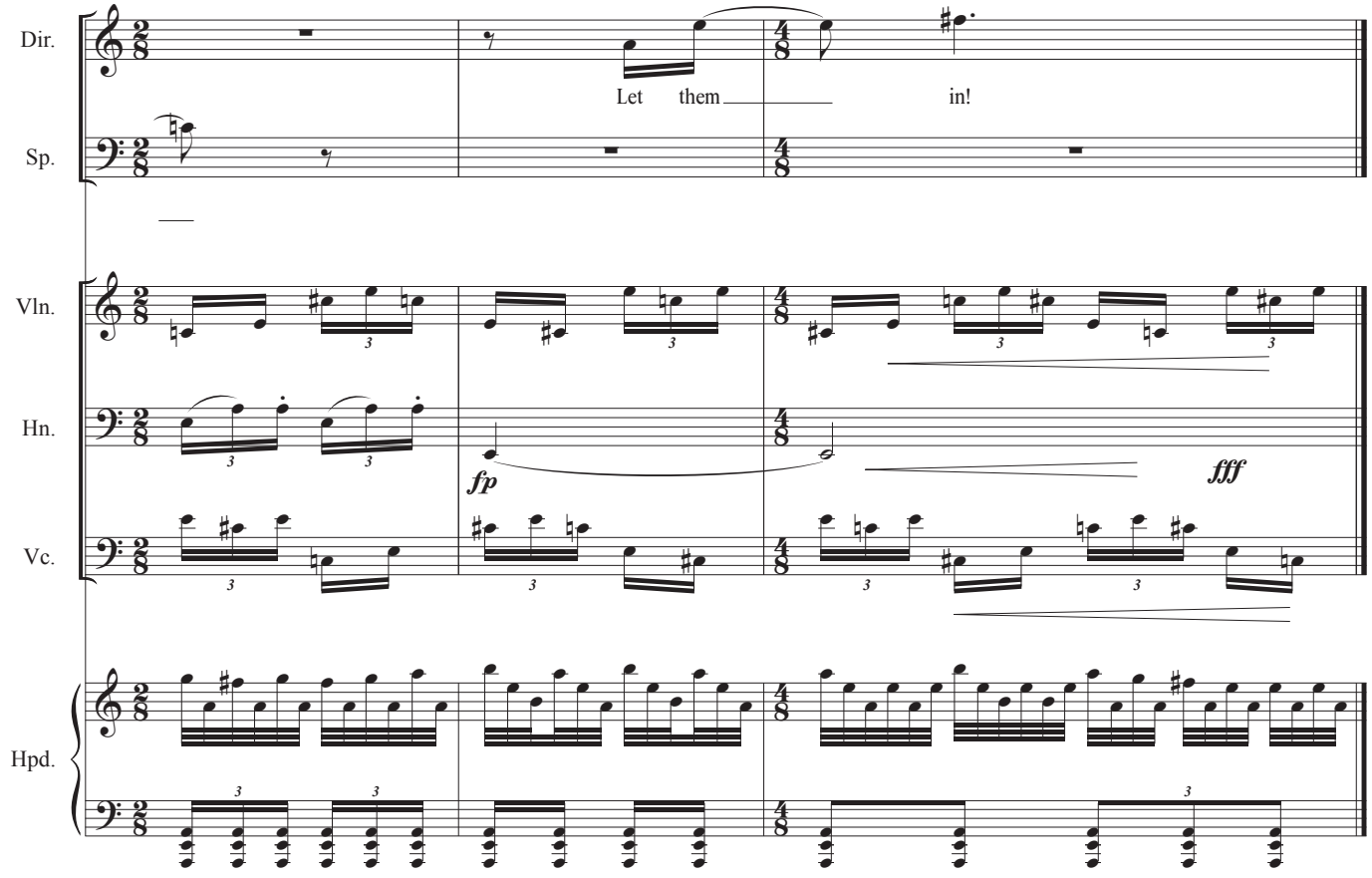
Hpd.


Dir.
lu - na - tic, the lo - ver and the po - et...
Man.
now we've a
Vln.
Hn.
Vc.
Hpd.
Dir.
the bare walls of the dra -
Man.
thea - tre with no ar -
Vln.
Hn.
Vc.
Hpd.

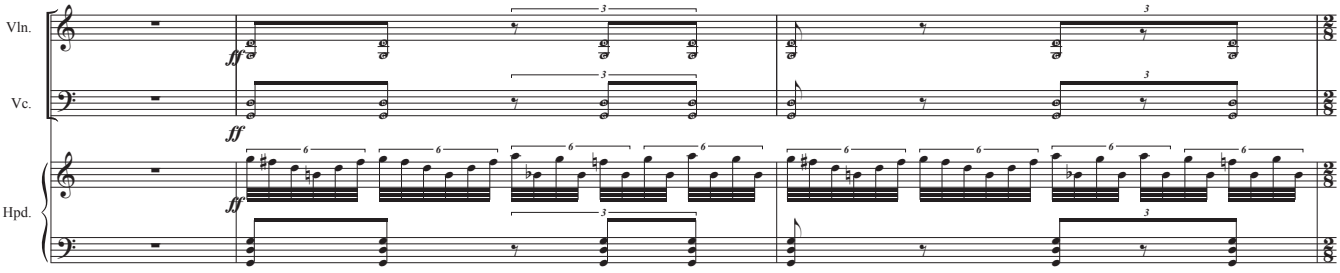


During the reprise of the final section from 993, the voices are omitted and the cast take their bows in the traditional manner. Suddenly, there is a blackout and, if needs be, the music stops mid-stream. When the auditorium lights come up again, neither the cast, nor the band are anywhere to be seen. It only remains for the audience to leave the theatre.

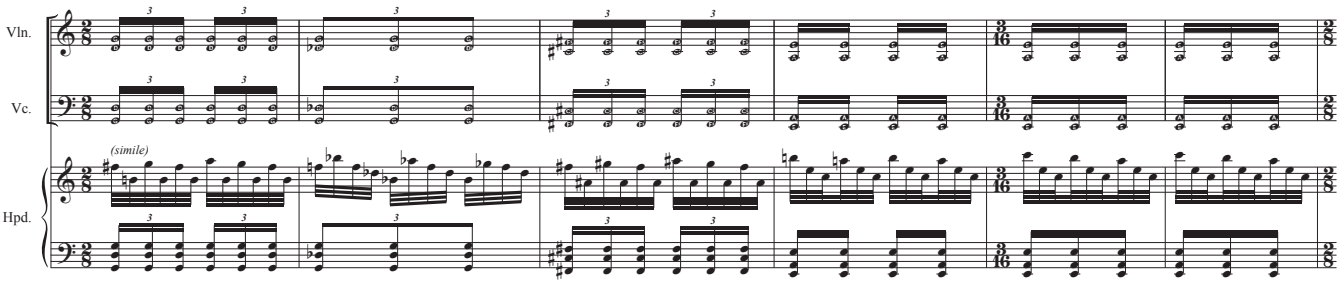
D.S. al Fine



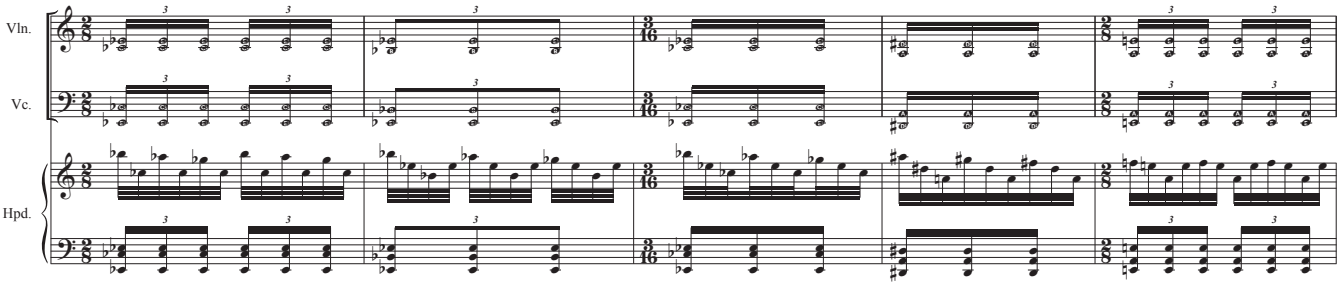
1042 𝄋 **Reprise ad lib.**

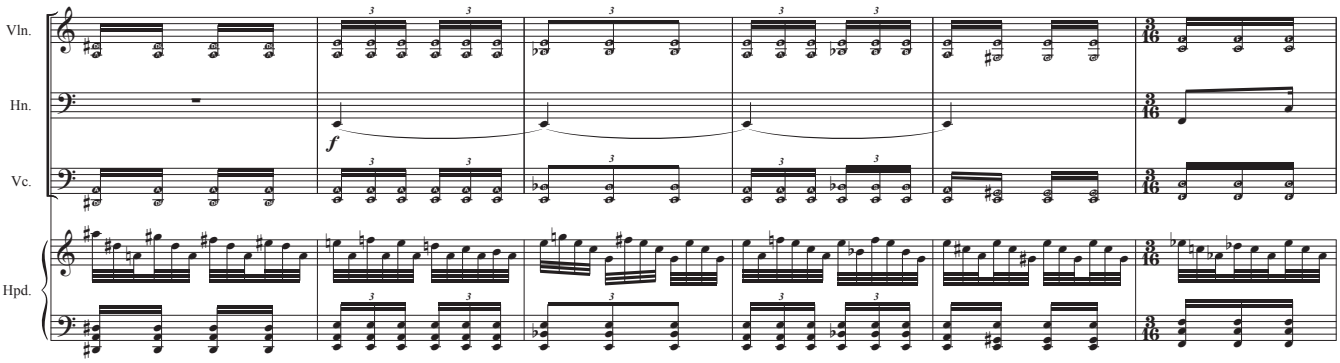


1048

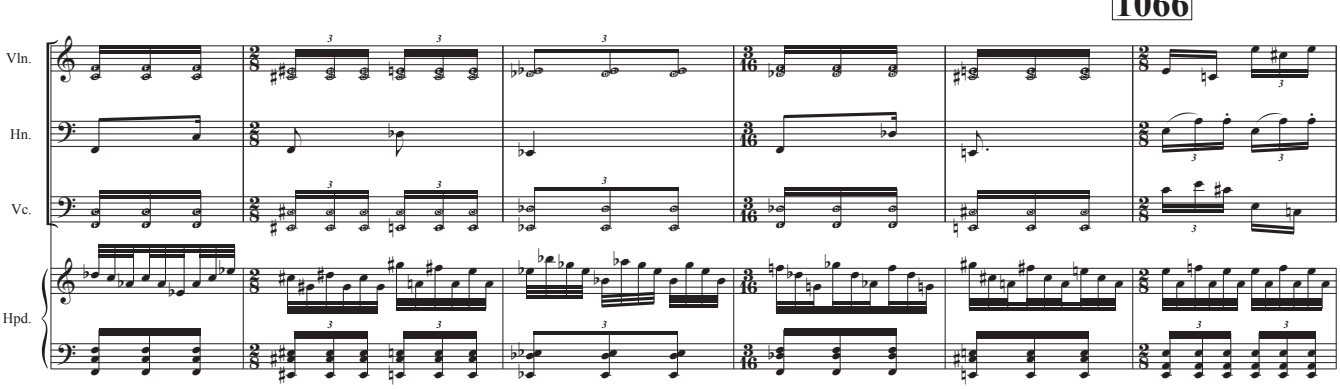


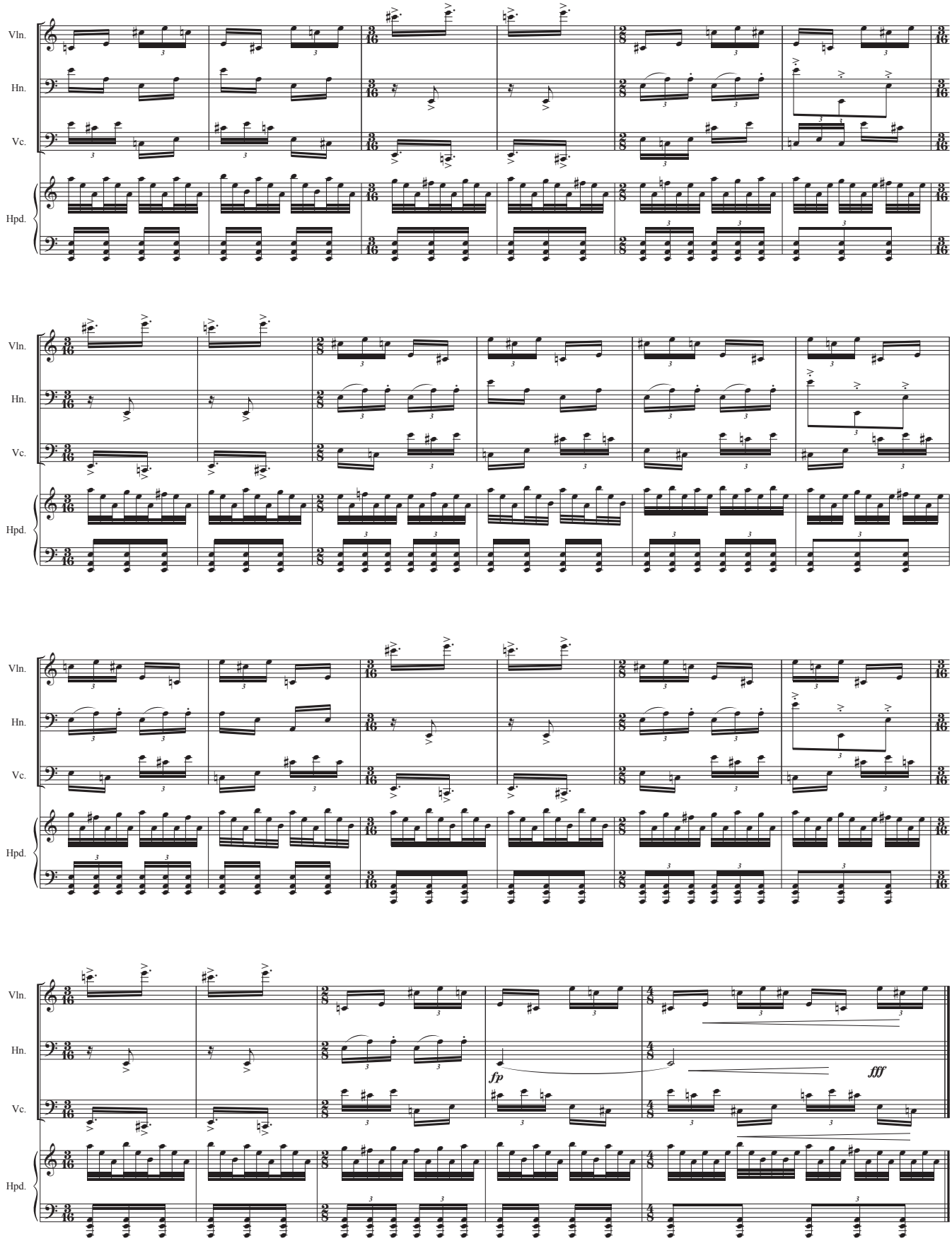
1054





1066




Vln.
Hn.
Vc.
Hpd.
fp
fff