

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

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*

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.

♩ = 54

Cello *p*

Vln. *p*

Vc. *f*

Vln.

Vc.

8

Vln. *f*

Hn.

Vc. *p*

The musical score is written for Cello, Violin, and Viola. The Cello part begins with a piano (*p*) dynamic and features a complex rhythmic pattern. The Violin and Viola parts are also present, with the Violin playing a sustained note and the Viola playing a rhythmic accompaniment. The score includes a rehearsal mark '8' and various dynamic markings.

12

Spectator

(approaching the stage)

Am I spea-king

Sp. Vln. Hn. Vc. Hp.

Detailed description: This musical score block covers the first system of the piece. It features five staves: Sp. (Soprano), Vln. (Violin), Hn. (Horn), Vc. (Violoncello), and Hp. (Harp). The Sp. staff begins with a rest followed by the vocal line 'Am I spea-king'. The Vln. staff has a melodic line with a crescendo hairpin. The Hn. staff has a melodic line with a forte (f) dynamic marking. The Vc. staff has a complex rhythmic accompaniment with a crescendo hairpin. The Hp. staff has a rhythmic accompaniment with a forte (f) dynamic marking.

Director

At your ser vice.

to the Di-rec-tor? The tomb scene was de-spi-ca-ble:

Dir. Sp. Vc. Hp.

Detailed description: This musical score block covers the second system of the piece. It features four staves: Dir. (Director), Sp. (Soprano), Vc. (Violoncello), and Hp. (Harp). The Dir. staff has a melodic line with the lyrics 'At your ser vice.'. The Sp. staff has a rhythmic accompaniment with triplets and the lyrics 'to the Di-rec-tor? The tomb scene was de-spi-ca-ble:'. The Vc. staff has a rhythmic accompaniment with a pizzicato (pizz.) marking and a forte (f) dynamic marking. The Hp. staff has a rhythmic accompaniment with a forte (f) dynamic marking.

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*

Hn. *p f*

Vc. *f*

Hpd. *f*

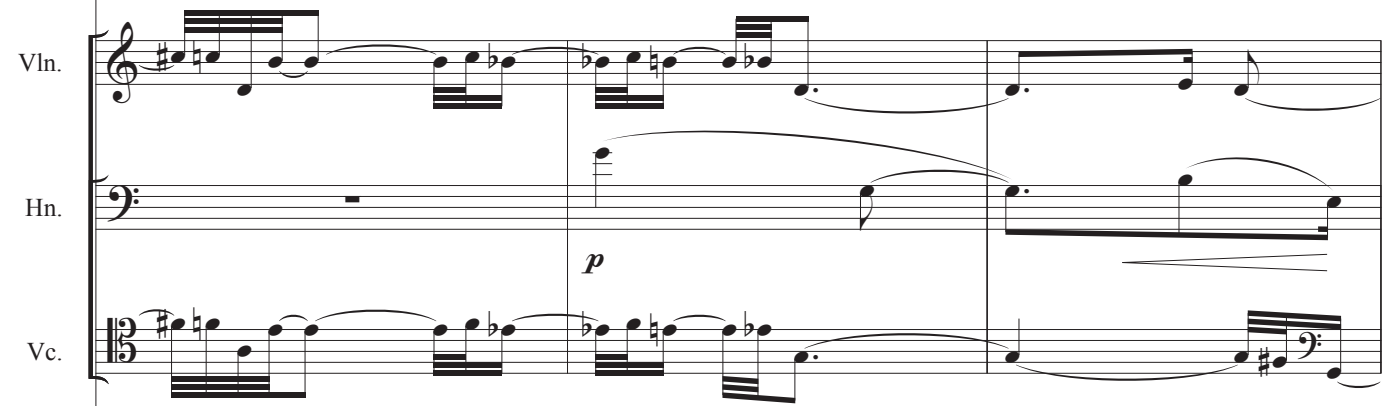
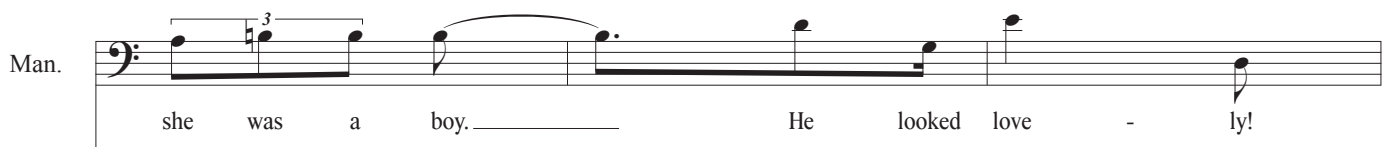
Manuel (passing across the stage carrying an ass's head)

Man. It's all the same _____ to me that

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



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



30 Director

Dir. Had the cur - tain ri-sen on the truth,

Man. I cried.

Vln. *p*

Hn. *f*

Vc. *p*

Hpd.

Dir. the stalls would be full of blood.

Vln. *p*

Hn. *p*

Vc. *p*

Hpd.

Detailed description: This page of a musical score is for a scene titled '30 Director'. It features two vocal parts: 'Dir.' (Director) and 'Man.' (Man). The Director's line begins with a rest, followed by the lyrics 'Had the curtain risen on the truth,'. The Man's line begins with a rest, followed by 'I cried.' The instrumental ensemble includes Violin (Vln.), Horn (Hn.), Violoncello (Vc.), and Harpsichord (Hpd.). The Vln. part starts with a piano (*p*) dynamic and a crescendo. The Hn. part starts with a forte (*f*) dynamic and a crescendo. The Vc. part starts with a piano (*p*) dynamic and a crescendo. The Hpd. part has a complex rhythmic accompaniment. The scene concludes with a second vocal line for the Director: 'the stalls would be full of blood.' The Vln. part features a rapid sixteenth-note passage starting at the end of the first line. The Hn. part has a melodic line with a piano (*p*) dynamic. The Vc. part has a melodic line with a piano (*p*) dynamic. The Hpd. part continues with its rhythmic accompaniment. The score is in 4/4 time and ends with a double bar line and repeat sign.

36

Dir. *Spectator* You come to be

Sp. Show us dra - ma as we know it!

Vln. *f*

Hn. *pizz.* *p*

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.

Hpd.

Dir. truths you don't want to hear,

Vln.

Hn. *p*

Vc. *p* *f*

Hpd.

Dir. you don't want to hear.

Vln. *p* *f*

Hn. *p* *f*

Vc. *p* *f*

Hpd.

49

Dir. 
Why watch — what

Vln. 

Hn. 

Vc. 

Hpd. 

Dir. 
hap-pened once — to o - thers? In - stead, see what is hap -

Vln. 

Hn. 

Vc. 

Hpd. 

Dir. $\frac{9}{16}$ pening now a - round you! $\frac{3}{4}$

Vln. $\frac{9}{16}$ $\frac{3}{4}$

Hn. $\frac{9}{16}$ $\frac{3}{4}$

Vc. $\frac{9}{16}$ $\frac{3}{4}$

Hpd. $\frac{9}{16}$ $\frac{3}{4}$

55

Dir. $\frac{3}{4}$ $\frac{9}{16}$ The $\frac{4}{8}$

Vln. $\frac{3}{4}$ $\frac{9}{16}$ $\frac{4}{8}$

Hn. $\frac{3}{4}$ $\frac{9}{16}$ $\frac{4}{8}$

Vc. $\frac{3}{4}$ $\frac{9}{16}$ $\frac{4}{8}$

Hpd. $\frac{3}{4}$ $\frac{9}{16}$ $\frac{4}{8}$

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.

Vc. *arco*

Hpd.

Dir. weep _____ or kill _____ or sleep.

Vln.

Hn.

Vc.

Hpd.

73 Recitative $\text{♩} = 96$

Dir. **Director**
Don't in - ter - rupt!

Sp. **Spectator**
Pull down the walls _____ and the roof _____ will col-lapse!

Hpd.

Dir. A spec-ta-tor should ne-ver be part of the play. You're no cri-tic, then!

Sp. I've got a right: I've paid to be here.

Hpd.

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)*
Ma - nuel! Ma - nuel!

Manuel *(re-entering)*
We're wai-ting for the Em-peror to get in - to cos - tume.

Sp. *counts for e - very - thing.*

Vc.

Hpd.

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 

J. ter - - - - -

Vln. *ff*

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. *8*
ri - ble get - ting

Vln.

Hn.

Vc.

Hpd.

J. *8*
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 $\text{♩} = 60$

Director
We're in no thea - tre here.

J.
snakes in the sand...

Spectator
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. *f* *p*

Vc. *p* *f* *p*

Hpd.

Detailed description: This system contains the first two measures of the vocal line and piano accompaniment. The vocal line (Dir.) is in treble clef with a key signature of one flat. It features two triplet markings over the first and second measures. The piano accompaniment includes Violin (Vln.) and Violoncello (Vc.) parts. The Vln. part has a dynamic of *f* in the first measure and *p* in the second, with triplet markings. The Vc. part has a dynamic of *p* in the first measure and *f* in the second, with a triplet marking. The Harp (Hpd.) part consists of two staves, with a tremolo effect in the right hand and chords in the left hand.

Dir. like a ma - gi-cian, like a ma - gi - cian de-

Vln. *f* *p*

Vc. *f* *p* *f*

Hpd.

Detailed description: This system contains the next two measures of the vocal line and piano accompaniment. The vocal line (Dir.) continues with a triplet marking over the first measure of the second system. The piano accompaniment includes Violin (Vln.) and Violoncello (Vc.) parts. The Vln. part has a dynamic of *f* in the first measure and *p* in the second, with multiple triplet markings. The Vc. part has a dynamic of *f* in the first measure, *p* in the second, and *f* in the third, with a sextuplet marking in the third measure. The Harp (Hpd.) part continues with tremolo and chords.

Dir. ceives, so we spin, —

Vln. *f*

Vc.

Hpd.

Dir. we spin a web of lies.

Vln.

Vc.

Hpd.

104 ♩ = 54

Dir. I-ma-gine: in a small house — a wo - man

Vln. *rubato, espressivo*
p

col violino

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.

Dir. tin of shoe po - lish; they fall a - sleep on their

Vln.

Hn.

113

Dir. mo - ther's breasts for the last time. That's

Vln.

Hn.

Dir. truth for you, truth. —

Sp. **Spectator** (returning to the auditorium)
Be thank - ful — the peo - ple round here — are used — to death.

Vln.

120

♩. = 126

José *(popping out from behind the screen; he is scantily clad)*

J. *8*
Death is e-very-where, and it's a joke: at the car-ni-val last

Vln. *pizz.*
f

Hn. *f*

Vc. *f*

Hpd. *f*

J. *8*
year there was a cel - list whose in - stru - ment was made with a cru - ci - fied cat, a

Vln.

Hn.

Vc.

Hpd.

J.  *8*
 cru - ci - fied cat, nailed to a post, — nailed to a post, a cru - ci - fied

Vln. 

Hn. 

Vc. 

Hpd. 

J.  *8*
 cat nailed to a post, and his bow was made from a bram - ble.

Vln. 

Hn. 

Vc. 

Hpd. 

J.

A cru-ci-fiedcat - cel - lo and a bram - ble, and a bram - ble -

Vln.

Hn.

Vc.

arco
f

Hp.

135

J.

bow!
As the bow was drawn a-cross the cat

Vln.

Hn.

Vc.

Hp.

f

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.

Detailed description: This system contains the first three measures of the score. The vocal line (J.) begins with a piano (p) dynamic and a melodic line of eighth notes. The instrumental parts include a Violin (Vln.) with chords, a Horn (Hn.) with a rhythmic pattern of eighth notes, a Violoncello (Vc.) with a steady eighth-note accompaniment, and a Harpsichord (Hpd.) with a complex harmonic accompaniment. The key signature has one sharp (F#) and the time signature is 8/8.

J. mu - sic! Real - life - live - death - mu - sic!

Vln.

Hn.

Vc.

Hpd.

Detailed description: This system contains the next three measures of the score. The vocal line (J.) continues with the lyrics 'mu - sic! Real - life - live - death - mu - sic!'. The instrumental parts continue with similar textures to the first system, maintaining the 8/8 time signature and one-sharp key signature.

Sofia *(still behind the screen)*
A Mid-sum-mer Night's Dream _____ to

Spectator *(from the stalls)*
What next?

Vln.
Hn.
Vc.
Hpd.

153

Sof. cheer us up.

Director
Not at all, the plot is dark in-deed; shows that love is

Hn.
Vc.
Hpd.

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. 
Vln. 
Hn. 
Vc. 
Hpd. 

162

Dir. 
Vln. 
Hn. 
Vc. 
Hpd. 

Dir. and love might have suc-cee - ded. There's no-thing,no-thing,no - thing left

Vln.

Hn. *f*

Vc.

Hpd.

Detailed description: This system contains the first two measures of the score. The vocal line (Dir.) is in treble clef with lyrics: "and love might have suc-cee - ded. There's no-thing,no-thing,no - thing left". The violin (Vln.) part is a whole rest. The horn (Hn.) part has a long note in the first measure followed by a triplet of eighth notes in the second measure, marked with a forte (*f*) dynamic. The viola (Vc.) part has a steady eighth-note accompaniment. The piano (Hpd.) part has a rhythmic accompaniment with eighth notes in both hands.

Dir. for us here; to see re - a - li - ty is hard, to show it,

Vln.

Hn.

Vc.

Hpd.

Detailed description: This system contains the next two measures of the score. The vocal line (Dir.) has lyrics: "for us here; to see re - a - li - ty is hard, to show it,". The violin (Vln.) part is a whole rest. The horn (Hn.) part has a melodic line with a tenuto mark in the first measure. The viola (Vc.) part continues with eighth-note accompaniment. The piano (Hpd.) part continues with eighth-note accompaniment in both hands.

(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 $\text{♩} = 60$

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.
Vln. 
Vc. 

A. 
Vln. 
Vc. 

214

V. 
If I were a piece of poo?
A. 
Vln. 
Vc. 

220

V.  If

A.  I'd be a fly.

Vln. 

Hn.  *p*

Vc. 

V.  I were an ap - ple? Ah! Ah! If


A.  I'd be a bite. Ah!

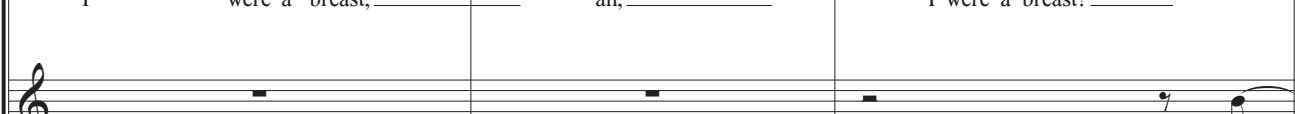
Vln. 

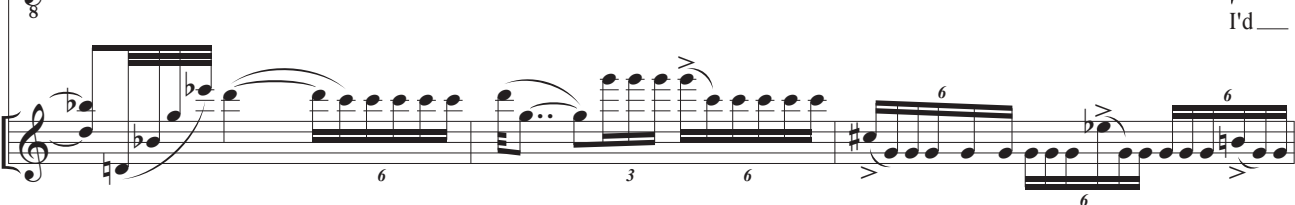
Hn. 

Vc. 

231

V.  I were a breast, ah, I were a breast?

A.  I'd

Vln. 

235

V. Why do you spoil it? You torment me, interrupt my dancing.

A. be a knife.

Vln. *f*

V. cing. I have no other,

Vln. *f*

Hn. *f*

Vc. Senza sord. *f*

240

V. no other way of loving you.

Man. **Manuel** (in the stalls, to DIRECTOR)
You cannot 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

Vln. Senza sord. *f*

Hn.

Vc.

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

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.

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.

Vc.

A. *lone; would you were more, you were more man than me! But you're no man.*

Sp. **Spectator** *(aside)*
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*

267

V. **Venus**
If I were an ant?

A. *you were more man than me!*

Man. *bare!*

Vln. *p*

Hn. *f ff*

Vc. *p*

V. *Ah!*

Dir.

A. **Adonis**
Then I'd

Man. *Plunge in - to my breast and see the stream of blood gu-shing out.*

Vln.

Hn.

Vc. *pp*

274

V. **Director**

Dir. *You're ma-king this up.*

A. *be earth. Ah!*

Man. *Drink and share it with me... Of*

Vln.

Hn. *f*

Vc. *f*

V. *If I were earth*

Dir.

A. *I'd*

Man. *course. But your lips are on fire.*

Vln. *f*

Hn. *p* *f*

Vc. *f*

V. *too? Then drown me; look u-pon me*

Dir.

A. *be - come wa - ter. gives*

Man. *Be my stal - lion: find in me your mare! Crush*

Vln.

Hn. *f*

Vc.

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

Musical score for measures 288-291. The score includes vocal parts (V. and A.), Violin (Vln.), Horn (Hn.), and Violoncello (Vc.). The key signature is one flat (B-flat major) and the time signature is 6/16. The vocal parts have lyrics: V. ru - ins. (crying) You don't want me. A. No, don't go, don't go. The Vln. part features a melodic line with a forte (*f*) dynamic. The Hn. part has a sustained note with a piano (*p*) dynamic. The Vc. part has a sustained note with a piano (*p*) dynamic.

292

Musical score for measures 292-294. The score includes vocal parts (A.), Violin (Vln.), and Horn (Hn.). The key signature is one flat (B-flat major) and the time signature is 2/4. The vocal part has lyrics: A. No, don't go, don't go, If I _____ were a grain _____ of sand? The Vln. part features a melodic line with sixteenth-note patterns and a forte (*f*) dynamic. The Hn. part has a sustained note with a piano (*p*) dynamic.

295

Musical score for measures 295-298. The score includes vocal parts (V.), Violin (Vln.), and Violoncello (Vc.). The key signature is one flat (B-flat major) and the time signature is 2/4. The vocal part has lyrics: V. I'd _____ be a sta - tue! The Vln. part features a melodic line with triplet patterns and a piano (*p*) dynamic. The Vc. part has a sustained note with a piano (*p*) dynamic.

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.

Vc.

*ADONIS blows a whistle
The SPECTATOR, who has been watching the scene,
metamorphoses into JULIUS CAESAR
and slowly approaches the stage*

307

Vln.

Hn.

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*

Hn. *ff*

Vc. *ff*

V. way, run a - way.

A. The Em -

Vln. *ff*

Vc. *ff*

313 $\text{♩} = 48$

Adonis (as the SPECTATOR mounts the stage as JULIUS CAESAR)

A. - - - peror!

Vln.

Hn.

Vc.

Hpd.

f

Detailed description: This page of a musical score is for Act A. It features a vocal line and four instrumental parts: Violin (Vln.), Horn (Hn.), Violoncello (Vc.), and Harp (Hpd.). The vocal line begins with a rest followed by the word "peror!". The instrumental parts are arranged in a grand staff. The Violin part has a melodic line with a long slur. The Horn part has a melodic line starting with a forte (*f*) dynamic. The Violoncello part has a bass line with long slurs. The Harp part has a complex accompaniment of triplets in both hands. The score is divided into two systems, each with two measures.

Venus

Spectator as Julius Caesar

V.

C. Which of the two is the one?

Vln.

Hn.

Vc.

Hpd.

320 $\text{♩} = 48$ VENUS & ADONIS dance for CAESAR

V. am the one, my lord,

Vln. *p*

Hn.

Vc. *p*

Hpd. *p*

Adonis
You know me, you know I

Caesar
am the one, my lord,
One is al - ways the

V.
A.
C.
Vln.
Hn.
Vc.
Hpd.

V.
A.
C.
Vln.
Hn.
Vc.
Hpd.

Detailed description: This page contains two systems of musical notation. The first system features three vocal staves (V., A., C.) and four instrumental staves (Vln., Hn., Vc., Hpd.). The vocal line for Adonis begins with the lyrics "You know me, you know I" and continues with a melodic line. The instrumental accompaniment includes a violin line with eighth-note patterns, a horn line with rests, a cello line with eighth-note accompaniment, and a harpsichord line with a similar eighth-note accompaniment. The second system features the same vocal and instrumental staves. The vocal line for Caesar begins with the lyrics "am the one, my lord," followed by "One is al - ways the". The instrumental accompaniment continues with the violin line, a horn line with a *p* dynamic marking, the cello line, and the harpsichord line.

V. 

A. 

C. 
one, Most young men de-ny it. I cut off their heads.

Vln. 

Hn. 

Vc. 

Hpd. 

332

V. 
am the one, my lord,

A. 
You know me, you know I.

C. 

Vln. 

Hn. 

Vc. 

Hpd. 

V. *I*

A. *8* am the one, my lord,

C. One is al-ways the one,

Vln.

Hn.

Vc. *p*

Hpd.

V. am the one, my lord, *I* am the one, my lord,

A. *8* You know me, you know *I*

C. is al-ways the one, al-

Vln.

Hn.

Vc.

Hpd.

The musical score is arranged in systems. The first system contains the vocal parts (V., A., C.), Vln., Hn., Vc., and Hpds. The lyrics for the first system are: V. "I am the one, my lord,"; A. "am the one, my lord,"; C. "ways the one, the one". The second system continues the vocal parts and instrumental accompaniment. The lyrics for the second system are: V. "I"; A. "am the one, my lord,"; C. "is al - ways the one, the one". The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings.

346

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

V. am the one, my lord, I am the one, my lord,

A. You know me, you know I

C. — is al-ways the one, — al -

V. I am the one, my lord.

A. am the one, my lord, know I am the one, my lord.

C. - ways the one, one is al - ways

Vln.

Hn.

Vc.

Hp.

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. 3 3 3 3 3

Hn. 3 3 3 3 3

Vc.

Hpd.

The musical score is arranged in two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line (Dir.) is in the soprano clef. The piano accompaniment includes Violin (Vln.), Horn (Hn.), Violoncello (Vc.), and Harpsichord (Hpd.). The horn part has a dynamic marking of *p*. The second system features triplet markings (3) over the violin and horn parts. The harpsichord part in the second system consists of sustained chords.

Dir. time de-cei - ving.

Manuel

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 $\text{♩} = 54$

Dir. **Adonis**

A. **Caesar** (*indicating ADONIS*) And al - ways — the one. —

C. This one — is the one.

Vln. *f*

Hn. *f*

Vc. *f*

Hpd.

376

Dir. **Director**

I can - not sigh — with you. —

Vln. *p*

Vc. *p*

Hpd.

379

Dir. You're just a stage-hand... **Manuel**

Man. ...who's pi - ning for

C. I live on,

Hn.

Vc.

Hpd.

Dir. If thea - tres can't breathe, we must

Man. you, Fe - de - ri - co!

C. I live on, live on, live

Vln.

Hn.

Vc.

Hpd.

389

Venus

V. If I

Dir. des - troy them.

A. *to CAESAR*
You have no choice

Man. *to DIRECTOR*
You have no choice

C. on, live on, gorged

Vln. *f*

Hn. *f*

Vc. *f*

Hpd. *f*

Detailed description: This page of a musical score, numbered 389, features the character Venus. The score is divided into vocal and instrumental parts. The vocal parts include a Soprano (V.), Director (Dir.), Alto (A.), Male (Man.), and Contralto (C.). The instrumental parts include Violin (Vln.), Horn (Hn.), Violoncello (Vc.), and Harp (Hpd.). The music is in 2/2 time and features a key signature of one sharp (F#). The vocal lines contain lyrics such as "If I", "des - troy them.", "You have no choice", and "on, live on, gorged". The instrumental parts are characterized by triplet patterns and a forte (*f*) dynamic. Performance markings include slurs, accents, and dynamic indications.

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.

397

The musical score is divided into two systems. The first system contains vocal parts and the beginning of the instrumental accompaniment. The second system contains the continuation of the instrumental accompaniment.

Vocal Parts:

- V. (Violin):** Rests in both measures.
- Dir. (Director):** Treble clef. Measure 397: two dotted half notes, "fins". Measure 398: half note, "al", followed by a half note with a slur, "rea".
- A. (Alto):** Treble clef. Measure 397: Rest. Measure 398: quarter note, "You".
- Man. (Man):** Bass clef. Measure 397: Rest. Measure 398: quarter note, "You".
- C. (Cello):** Bass clef. Measure 397: quarter rest, followed by a dotted half note, "died,". Measure 398: quarter rest, followed by a dotted half note, "died", and a quarter note, "for".

Instrumental Parts:

- Vln. (Violin):** Treble clef. Measure 397: sixteenth-note triplet arpeggiated figure. Measure 398: sixteenth-note triplet arpeggiated figure.
- Hn. (Horn):** Bass clef. Measure 397: eighth-note accompaniment. Measure 398: eighth-note triplet arpeggiated figure.
- Vc. (Violoncello):** Bass clef. Measure 397: eighth-note accompaniment. Measure 398: eighth-note triplet arpeggiated figure.
- Hpd. (Harp):** Treble and Bass clefs. Measure 397: sixteenth-note triplet arpeggiated figure. Measure 398: sixteenth-note triplet arpeggiated figure.

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.

Hp.

V. love.

Dir. in the wings.

A. love me, love

Man. love me, love

C. young men burnt un - der my

Vln. 3 3 3 3

Hn. *f*

Vc. 3 3 3 3 3 3 3 3

Hpd. 3 3 3 3 3 3 3 3

V. Love of the

Dir.

A. me.

Man. me.

C. gaze, dy - - - - - ing,

Vln. 3 3 3 3 3

Hn. 3 3 3 3 3

Vc. 3 3 3 3 3

Hpd. 3 3 3 3 3

Detailed description: This page of a musical score, numbered 66, is for Edward Lambert's opera 'With A Title'. It covers measures 9 through 14. The score is for a vocal ensemble and an orchestra. The vocal parts include Soprano (V.), Director (Dir.), Alto (A.), Male (Man.), and Contralto (C.). The instrumental parts include Violin (Vln.), Horn (Hn.), Violoncello (Vc.), and Harp (Hpd.). The music is in 9/4 time. The vocal lines feature lyrics: 'Love of the' (Soprano), 'me.' (Alto and Male), and 'gaze, dy - - - - - ing,' (Contralto). The instrumental parts include triplets and sustained chords. The page ends with a double bar line and a repeat sign.

one, of the one with the two.

When they come to break down the

dy - - - ing, dy -

The score is for a vocal ensemble and orchestra. It features parts for Voice (V.), Director (Dir.), Alto (A.), Man (Man.), Cello (C.), Violin (Vln.), Horn (Hn.), Viola (Vc.), and Harp (Hpd.). The music is in 9/4 time and includes various musical notations such as triplets, slurs, and dynamic markings.

406

The musical score is set in 3/2 time and consists of three measures. The vocal parts are as follows:

- V. (Soprano):** The love _____
- Dir. (Director):** doors we wil need _____
- A. (Alto):** The blood _____ drips to the ground
- Man. (Male):** The blood _____ drips to the ground
- C. (Bass):** - ing of love _____ be - tween my

The instrumental parts include:

- Vln. (Violin):** Features sixteenth-note patterns with triplet and sextuplet markings.
- Hn. (Horn):** Features a rhythmic pattern of eighth notes with triplet markings and a dynamic marking of *f*.
- Vc. (Violoncello):** Features a rhythmic pattern of eighth notes with triplet markings.
- Hp. (Harpsichord):** Features a rhythmic pattern of eighth notes with triplet markings.

V. _____ of three _____

Dir. _____ cha - - -

A. drips _____ to the ground

Man. drips _____ to the ground

C. _____ sheets, _____

Vln. _____

Hn. _____

Vc. _____

Hpd. _____

V. by be - ing the

Dir. flesh, of real

A. and

Man. and

C. fields.

Vln. 3 3 3 3 3

Hn.

Vc. 3 3

Hpd. *sfz* 3 3 3 3 3 3 3

V. one

Dir. flesh and real

A. turns to

Man. turns to

C.

Vln.

Hn.

Vc.

Hp.

420

faster $\text{♩} = 76$

The musical score consists of the following parts and lyrics:

- V. (Soprano):** be - - - - tween the two.
- Dir. (Director):** blood to con - front them.
- A. (Alto):** mud.
- Man. (Male Chorus):** mud.
- C. (Bass):** (no lyrics)
- Vln. (Violin):** Features triplet patterns in the first two measures and a *ff* dynamic marking in the third.
- Hn. (Horn):** Features a *ff* dynamic marking in the third measure.
- Vc. (Violoncello):** Features triplet patterns in the first two measures and a *ff* dynamic marking in the third.
- Hpd. (Harp):** Features complex triplet patterns in the first two measures and a *ff* dynamic marking in the third.

The score is in 12/8 time and includes various performance markings such as *ff* (fortissimo) and dynamic accents.

Musical score for Vln., Hn., Vc., and Hpd. in 12/8 time. The Vln. part features a melodic line with a flat and a sharp. The Hn. part has a bass line with a sharp and a flat. The Vc. part consists of a steady eighth-note accompaniment. The Hpd. part is a grand staff with a treble clef and a bass clef, featuring a melodic line with a flat and a sharp, and a bass line with a sharp and a flat.

Manuel

Musical score for Man., Vln., Hn., Vc., and Hpd. in 12/8 time. The Man. part is a single staff with a bass clef, showing a rest followed by a note with the text "Men" below it. The Vln. part features a melodic line with a sharp and a flat. The Hn. part has a bass line with a sharp and a flat. The Vc. part consists of a steady eighth-note accompaniment. The Hpd. part is a grand staff with a treble clef and a bass clef, featuring a melodic line with a flat and a sharp, and a bass line with a flat and a sharp.

Director

426

Dir. Like he - - - roes, you must bu-ry the

Man. die...

Vln. *f*

Hn. *f*

Vc. *f*

Hpd. *f*

Dir. thea - tre in the dust to


Vln.


Hn.

Vc.


Hpd.


431

Dir.  wring _____ out the truth _____ of

Vln. 

Hn. 

Vc. 

Hpd. 

433

Dir.  tombs. _____

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 — José (as himself) be

J. Our

Vln.

Vc.

Hpd.

440

Dir. jus-ti-fied.

J. masks — are de - vou - ring us. Spectator (as himself, to ADONIS) are de -

Sp. I re-veal —

Vln. *ff*

Hn. *ff*

Vc. *ff*

Hpd. *ff*

J. *vous - - - ring us!*

Sp. *— my love, I have thrown off my mask; Now —*

Vln. *f*

Hn. *f*

Vc. *f*

Hpd. *f*

446 Sofia (as herself)

Sof. *Love looks*

Sp. *— let me wretch*

Vln. *ff*

Hn. *ff*

Vc. *ff*

Hpd. *ff*

Dir. will cru - ci -

Vln. 3 3 3 3

Vc. 3 3 3 3

Hpd. 3 3 3 3

455

suddenly slow ♩. = 40

Dir. fy you.

A. Adonis (to CAESAR)
I'll o - pen my mouth.

Vln. 3 3

Hn.

Vc. 3 3 3 3

Hpd. 3 3 3 3

A.  Thrust your sword in - to my throat

Vln. 

Vc. 


A.  and kiss me. **Caesar**

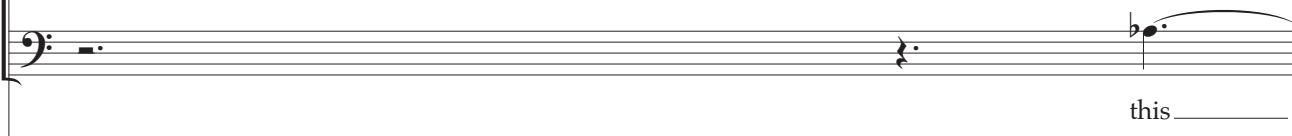
C.  This,

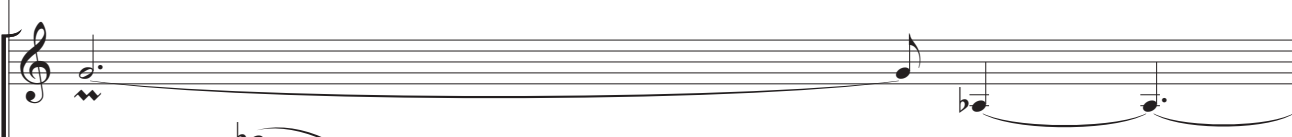
Vln. 


Vc. 

Venus (aside)

V.  Ill met by moon - light...

C.  this

Vln. 

Vc. 

464

C. *I shall do.*

Vln.

Hn.

Vc.

*(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

Measure 483: Bass line begins with *tas.* and *Ca -*. The instrumental accompaniment (Vln., Hn., Vc.) features a complex rhythmic pattern with triplets and sixteenth notes.

Measure 484: The vocal line continues with *re - - - - ta de los*. The instrumental accompaniment maintains the triplet-based rhythmic structure.

Measure 485: The vocal line continues with *ni - - - ños que u - san la pu - ñe - ta*. The instrumental accompaniment continues with similar rhythmic patterns.

Measure 486: The vocal line concludes the phrase. The instrumental accompaniment features a final cadence with a 12/16 time signature.

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.

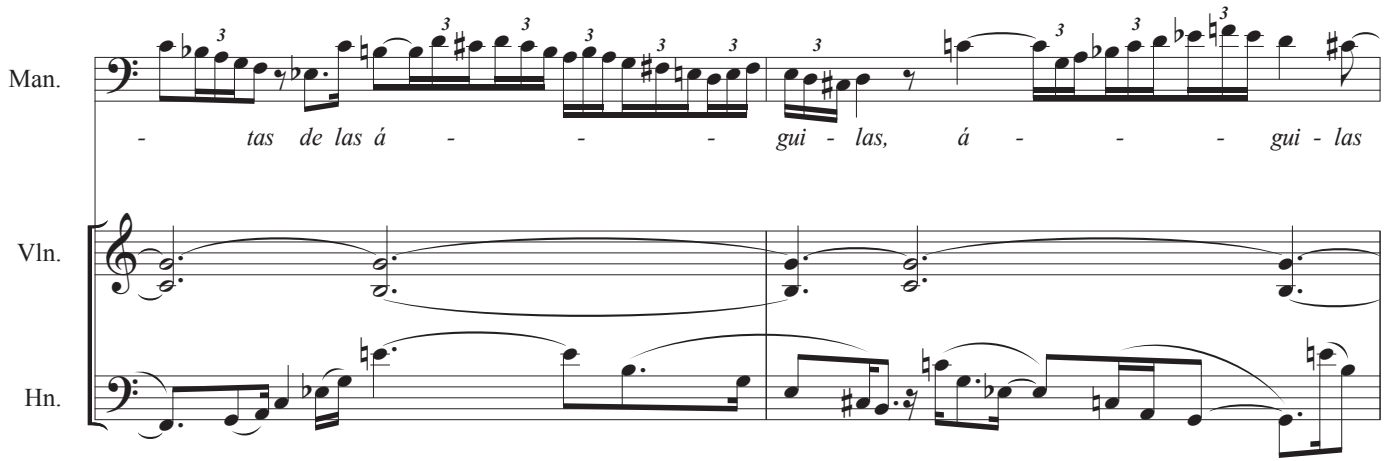
Vln.

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. *pp*

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.

Vc.

pp

505

Man. *co - lor vi - o - le - ta en el*

Vln.

Vc.

pp

Man. *a - se - si - na - to de Ju - lie - ta.*

Vln.

Hn.

Vc.

ff col canto

510

$\text{♩} = 72$

SCENE FOUR

The theatre. Shots are heard and the lights go out.

Director

Dir. *Fi - nal-ly, the de-*

J. **José** *(running in)*
What's hap-pe-ning? Lights!

Vln. *f*

Hn. *f*

Vc. *f*

Hpd. *f*

Sof. **Sofia** *(re-appearing)*
Hea - vens! The chil-dren are at home a-lone!

Dir. *noue - ment!*

Sp. **Spectator** *(running in)*
There are troops in the streets.

Vln.

Hn.

Vc.

Hpd.

José

Long livethe re-vo-lu - - - - - tion!

Spectator

Ah! Let usmake a giant wreath fromthe

heads of the re-bels. Let us a - dorn the fa-cades and the lamp - posts

The musical score is written for a vocal duo and a chamber ensemble. José's part is in the soprano clef, and the Spectator's part is in the bass clef. The instrumental parts include Violin (Vln.), Horn (Hn.), Violoncello (Vc.), and Harp (Hpd.). The score is divided into two systems, each containing three measures. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are placed below the vocal lines, with hyphens indicating syllables that span across measures. The harp part features a rhythmic accompaniment of eighth notes.

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 beauty must bear arms in

Vln. 

Hn. 

Vc. 

Hpd. 

539 Sofia

Sof. Well said!

Dir. Director
Why do you say that?

Sp. times like these.

Vln.

Hn. *p*

Vc.

Hpd.

Sof. I want to get to play my part. Shut the doors!

Dir. O - pen them! The thea-tre

Vln.

Hn. *f*

Vc.

Hpd.

Sof.  No, they will wreck the place.

Dir.  ___be-longs to the peo - ple. Let them! We need

Vln. 

Hn. 

Vc. 

Hpd. 

Dir.  real blood in here... gun-pow-der res - cues po - e-try!

Vln. 

Hn. 

Vc. 

Hpd. 

Dir. *We need real blood in here...*

Vln.

Hn.

Vc.

Hpd.

557

Dir. *(to SOFLA)*

J. *José (looking out)* *You'll*

The sol-diers are ad-van-cing.

Vln.

Hn.

Vc.

Hpd.

Sof.  Oh my chil-dren,

Dir.  — be sa-fer-o-ver there. Take co-ver when the bombs drop!

Vln. 

Hn.  *f*

Vc. 

Hpd. 

Sof.  oh my chil-dren! oh my chil-dren! — They'll kill them! oh my chil-dren!

Vln. 

Hn. 

Vc. 

Hpd. 

The musical score is arranged in two systems. The first system includes parts for Soprano (Sof.), Tenor (J.), Bass (Sp.), Violin (Vln.), Horn (Hn.), Viola (Vc.), and Harp/Piano (Hp.). The Soprano part has the lyrics "They'll kill them!". The Tenor part has the lyrics "The re-bels would ne-ver do that...". The Bass part has the lyrics "They gouged out the". The second system continues the Bass part with the lyrics "eyes of three hun-dred chil-dren, some still on their mo-ther's". The score features a 2/4 time signature and a key signature of one sharp (F#). The instrumentation includes Violin, Horn, Viola, Harp/Piano, and Bass. The vocal parts are written in treble and bass clefs. The instrumental parts are written in their respective clefs. The Harp/Piano part consists of chords and arpeggios. The Bass part includes a triplet of eighth notes. The lyrics are written below the vocal staves.

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*


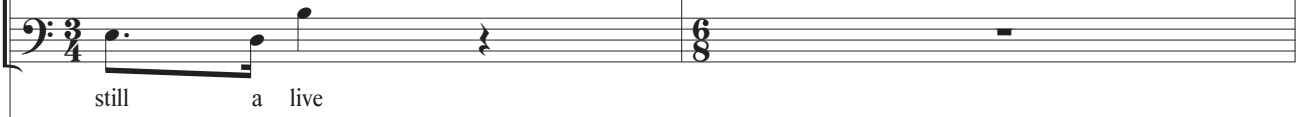
Vln.

Hn.

Vc.

Hpd.

578

Sof.  Oh my chil-dren, my chil - dren, oh my chil-dren,
Sp.  still a live

Vln. 
Hn. 
Vc. 
Hp. 

Sof.  oh!
Dir.  You real-ly must learn not to shout like that. Pro-ject your voice like
Vln. 
Hn. 
Vc. 
Hp. 

Sof. Oh my chil - dren, oh my chil-dren,

Dir. this: "My chil-dren, my chil-dren, my dear

Sof. oh, oh my chil - dren, oh my chil-dren, oh!

Dir. lit - tle chil - dren." And use your

Vln.

Hn.

Vc.

Hpd.

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.

J. José
An air raid!

Vln.

Hn.

Vc.

Hpd.

594

He has fair hair,

Brace you - selves, get down! A

I'm in God's ar - my; He will

and sings

real play

guide us,

f

ff

f

Sof. beau - ti - ful - - - - - ly,

Dir. is a cir - - - -

Sp. lead us in - - to bat - - - -

Vln. [Musical notation]

Hn. [Musical notation]

Vc. [Musical notation]

Hpd. [Musical notation]

604

Sof. sings beau - - - - -

Dir. cle - - - - of a thou - - - -




Sp. - - - - tle. When

Vln. [Musical notation]

Hn. [Musical notation]

Vc. [Musical notation]

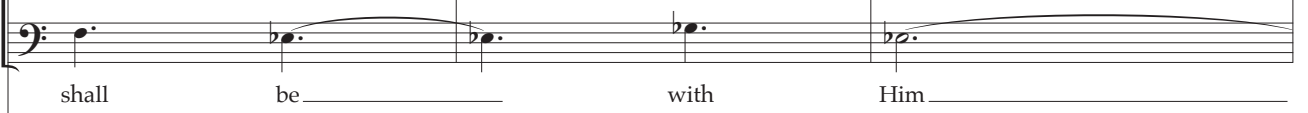
Hpd. [Musical notation]

Sof. 
Dir. 
Sp. 
I die

Vln. 
Hn. 
Vc. 
Hpd. 




Sof. 
Dir. 
Sp. 
I

Vln. 
Hn. 
Vc. 
Hpd. 

Sof. 
Dir. 
Sp. 
shall be with Him

Vln. 
Hn. 
Vc. 
Hp. 

617

Sof. 
Dir. 
Sp. 
ches, a thou - sand ar - - - - -
in glo - - - - -

Vln. 
Hn. 
Vc. 
Hp. 

Sof. *ti - ful - ly. I must*

Dir. *where the air,*

Sp. *ry, in*

Vln. *she runs off*

Hn.

Vc.

Hpd.

Sof. *go to them...*

Dir. *the moon, and li - ving be -*

Sp. *glo*

Vln.

Hn.

Vc.

Hpd.

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.

Vc.

Hpd.

Dir. $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

J. $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

Man. $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

Sp. $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

Vln. $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

Hn. $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

Vc. $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

634

Dir. $\frac{12}{16}$ $\frac{3}{4}$ $\frac{9}{16}$

Man. $\frac{12}{16}$ $\frac{3}{4}$ $\frac{9}{16}$

Sp. $\frac{12}{16}$ $\frac{3}{4}$ $\frac{9}{16}$

Vln. $\frac{12}{16}$ $\frac{3}{4}$ $\frac{9}{16}$

Hn. $\frac{12}{16}$ $\frac{3}{4}$ $\frac{9}{16}$

Vc. $\frac{12}{16}$ $\frac{3}{4}$ $\frac{9}{16}$

Dir.  *xit, and no*

Man.  *A - di - vi - nil - la.*

Sp.  *fraid. my God does not for-*

Vln.  *p f*

Hn. 

Vc.  *p f*

640

643

Dir.  *where, and no where*

Man.  *A - - - di - vi - na.*

Sp.  *give: He will place the*

Vln.  *p f*

Hn. 

Vc.  *p f*

Dir. *be at rest.*

Man.

Sp. *re-bels in chains. My God does not for-give: does not for -*

Vln.

Hn. *f p*

Vc. *f*

649 *slowing* ♩ = 92

Dir. *We tread the boards of a thea - tre*

Man. *de un tea - tro sin lu - ne - tas y un cie - lo*

Sp. *give:*

Vln. *p*

Hn.

Vc. *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.

Hn.

Vc.

pp

pp

663 rit.

Dir. fought!

J. **José**
I don't be-lieve in your god, don't be-lieve in your

Sp. me!

Vln.

Hn. *p*

Vc.

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

Dir. In - to thy —

J. (runs off)
— god!

Sp. (to JOSÉ)
You're spoi-ling the per - for-mance!

Vln.

Hn.

Vc.

668

♩ = 56

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

Dir. hands...

Man. Ba - lad, Ba - lad, _____

Vln. *p*

Hn. Con sord. *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. *p*

Hn. *pp*

Vc. *p*

679

♩ = 72

SCENE FIVE

The tomb of the Capulets. Night.


Hpd. *p*

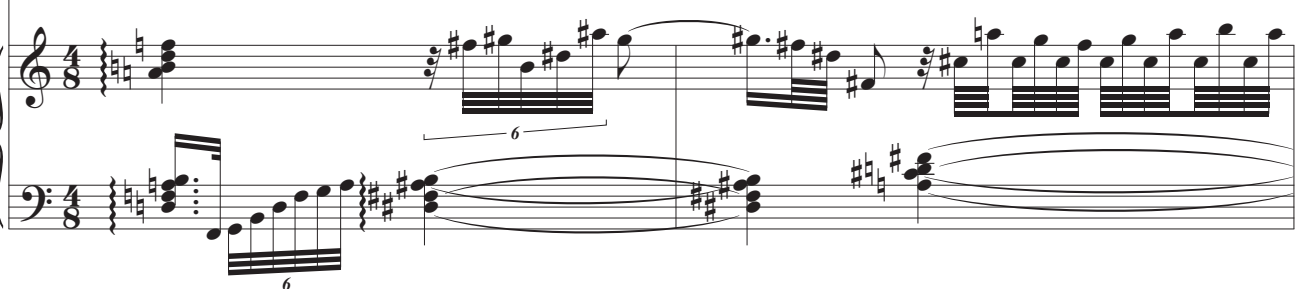
685

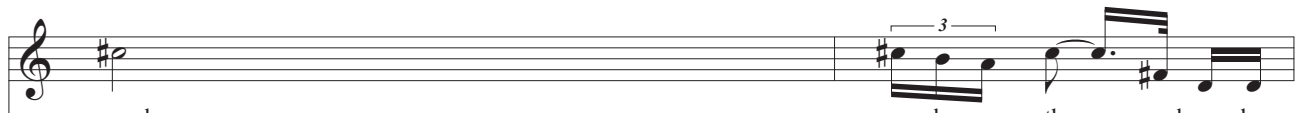
Sofia as Juliet (lying by the tomb)

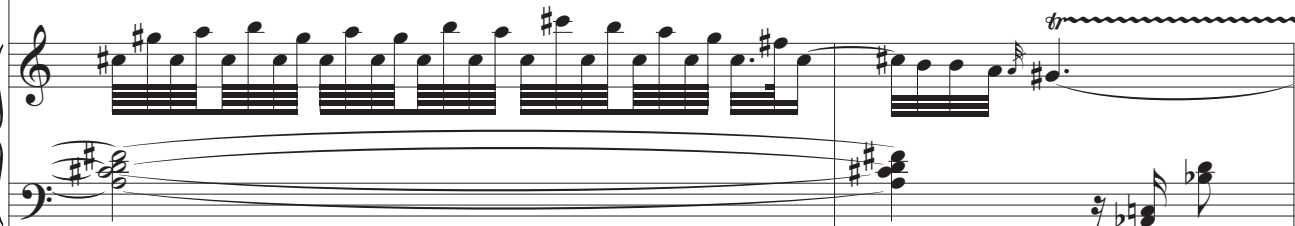
Jul.  E - xile; not a friend here,

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...*

Hn. *Senza sord.*
p

Vc. *p*

Hpd.

Hn. *6*

Vc. *6*

Hpd.

701

Jul. *Un mar, un mar de sue - ño.*

Vln. *p*

Hn.

Vc. *p*

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.

Hn.

Vc.

pp

pp

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. *f* *pp*

Hn. *f* *pp*

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. *Oh — pu — ro, pu — ro a — mian — to — de fi — nal!*

Vln. *f*

Hn. *f*

Vc. *f*

Jul.

Vln. *f*

Hn. *f*

Vc. *f*

Hpd.

728

Jul. *Oh — rui — na! Oh — so — le — dad — sin ar — co!*

Vln. *p* *pp*

Hn. *p* *pp*

Vc. *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, entering my*

Vln.

Hn.

Vc.

Jul. 
tomb! I'll cra-dle them, love them!

Vln. 

Hn. 

Vc. 

Hpd. 

Detailed description: This block contains the first system of a musical score. It features five staves: a vocal line for 'Jul.' with lyrics 'tomb! I'll cra-dle them, love them!', a Violin (Vln.) line, a Horn (Hn.) line, a Violoncello (Vc.) line, and a Harp (Hpd.) line. The vocal line begins with a triplet of eighth notes. The instrumental lines start with a dynamic marking of *f* (forte) and include various articulations like accents and slurs. The time signature is 4/8.

THREE WIZARDS on WHITE HORSES
appear and sing a SERENADE

Vln. 

Hn. 

Vc. 

Hpd. 

Detailed description: This block contains the second system of the musical score, featuring four staves: Violin (Vln.), Horn (Hn.), Violoncello (Vc.), and Harp (Hpd.). The Vln. line has a dynamic marking of *f* and includes accents. The Hn. line features a melodic line with slurs and accents. The Vc. line also has a dynamic marking of *f* and includes accents. The Hpd. line consists of a complex, rhythmic accompaniment with many sixteenth notes. The system concludes with a double bar line and repeat signs.

743

♩ = 108

José as Wizard 1

Wiz. *p* We wai - ted for you in the gar - den.

Manuel as Wizard 2 *p* We wai - ted for you in the gar - den.

Spectator as Wizard 3 *p* We wai - ted for you in the gar - den.

Vln. *pp* *leggiero*

Hn. *p*

752

Juliet

Jul. And a night, _____

Wiz. A day, a mor - ning, _____ an af - ter - noon... In

Vln.

Hn.

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

Vln. 

Hn. 

Jul. 

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

Vln. 

Hn. 

Jul.  6/16

Wiz.  6/16

Wiz.  6/16

Wiz.  6/16

Vln.  6/16

Hn.  6/16

fin - gers scat - ters ti - ny worlds... and pass

778

Jul.  6/16

Wiz.  6/16

Wiz.  6/16

Wiz.  6/16

Vln.  6/16

Hn.  6/16

Vc.  6/16

What's the night to me?

in - to the night, one mo -

in - to the night, one mo -

in - to the night, one mo -

p

Jul. 

Wiz. 
ment can last the whole night

Vln. 

Hn. 

Vc. 

788

Jul. 
...the whole night,

Wiz. 
through, ah!

Vln. 

Hn. 

Vc. 

Jul. 

Wiz. 
can last the whole night
can last the whole night
can last the whole night

Vln. 

Hn. 

Vc. 

797

Jul. 
the whole night

Wiz. 
through. ah!
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. 3

Jul.

Wiz. last the whole night through, the whole
last whole night through, the whole
last whole night through, the whole

Vln.

Hn.

Vc. 3

814

(dismissing their song)

Jul. E-nough! Words of love trap us in a

Wiz. 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.  *ff*

Vc. 

834  = 108

Wiz.  *f* We want to

 *f* We want to

 *f* We want to

Vln.  *ff* 6

Hn. 

Vc.  *ff*

Hpd.  *ff* 6

Wiz. bed you, Ju - li - et:

Vln. Hn. Vc. Hpd.

This system contains the first vocal phrase. The vocal line (Wiz.) is written in treble clef with lyrics: "bed you, Ju - li - et:". The instrumental parts include Violin (Vln.), Horn (Hn.), and Violoncello (Vc.) in bass clef, and Harp (Hpd.) in grand staff. The harp part features a continuous sixteenth-note accompaniment.

Wiz. take off your clothes,

Vln. Hn. Vc. Hpd.

This system contains the second vocal phrase. The vocal line (Wiz.) is written in treble clef with lyrics: "take off your clothes,". The instrumental parts include Violin (Vln.), Horn (Hn.), and Violoncello (Vc.) in bass clef, and Harp (Hpd.) in grand staff. The harp part continues with a sixteenth-note accompaniment.

Wiz. 

we want to
we want to
we want to

Vln.
Hn.
Vc.
Hpd.

Wiz. 

bed you, show us your rump,
bed you, show us your rump,
bed you, show us your rump,

Vln.
Hn.
Vc.
Hpd.

Wiz. show us your rump and we'll whip it with our tails!

Vln. show us your rump and we'll whip it with our tails!

Hn. show us your rump and we'll whip it with our tails!

Vc. show us your rump and we'll whip it with our tails!

Hpd. show us your rump and we'll whip it with our tails!

850

Jul. You can't teach me a - ny-thing. The moon thrusts

Wiz. Our boun -

Vln. Our boun -

Vc. Our boun -

Hpd. Our boun -

Jul. gen - tly, pil - lars fall, worms light their way in - to

Wiz. - - - - - ty - is as bound - less, as bound -

- - - - - ty - is as bound - less, as bound -

- - - - - 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,

- - - - - less as the sea,

- - - - - 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,

and as deep; the more we give to

Wiz. and as deep; the more we give to

and as deep; the more we give to

Vln.

Hn. pizz.

Vc. *p*

Jul. I'm in con-trol: I shall mount you, I

thee, the more we have, the more we have, the more we give to

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

Vln. *p*

Hn. *p* arco

Vc. *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, ah,

Vln. *p*

Hn. *p*

Vc. *p*

886

Jul. *Ah,*

Wiz. *Ah, ah,*
ah,
ah, ah, ah,

Vln. *cresc.*

Hn. *cresc.*

Vc. *cresc.*

Jul. ah, ah, ah, ah, ah,

Wiz. Ah, ah, ah, ah,

Vln. Hn. Vc.

894

Jul. ah, ah, ah, ah, ah,

Wiz. Ah, ah, ah, ah, ah,

Vln. Hn. Vc.

Jul. ah, ah, ah, ah, ah!

Dir. Director Ah!

Wiz. ah, ah, ah, ah!

Vln. Hn. Vc.

The score consists of six staves. The vocal staves (Jul., Dir., Wiz.) have lyrics. The instrumental staves (Vln., Hn., Vc.) provide accompaniment. The time signature changes from 9/16 to 12/8 and back to 9/16. There are triplets in the instrumental parts.

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

903

Dir.

The score for the Director part shows a complex rhythmic pattern with various ornaments like trills and grace notes, representing the sound effect described in the text above.

904

(lifeless, Juliet collapses into her tomb)

Jul. My god, the nigh-tin-gale!

Our love come back, come back, our love, come

Our love, come back,

Our love, come

Vln. pizz. arco

Hn. *ff*

Vc. pizz. arco *ff*

back, come back, come back, come back, come back, come!

our love, come back, come back!

back, our love, come back, come!

Vln. *p*

Hn. *p*

Vc. *p*

918

921

Wiz. The wind breaks the branches of the cypresses... wilt

Wiz. The wind breaks the branches of the cypresses...

wind breaks the branches of the cypresses...

Vln. *p*

Hn.

Vc. *p* *pp*

Wiz. thou be gone, gone, gone? *The scene fades*

Wiz. wilt thou be gone, gone, gone?

wilt thou be gone, gone, gone?

Vln.

Hn.

Vc.

928

$\text{♩} = 48$

SCENE SIX

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

Hpd.

Vln.

Hn.

Vc.

Hpd.

935

Vln.

Hn.

Vc.

Hpd.

Musical score for Vln., Hn., Vc., and Hpd. The Vln. part features a melodic line with triplets and slurs. The Hn. part is silent. The Vc. part features a bass line with slurs. The Hpd. part features a rhythmic accompaniment with triplets in both staves.

941

José (entering)

Musical score for J., Vln., Hn., Vc., and Hpd. The vocal line (J.) begins with the lyrics "What did they want?". The instrumental parts (Vln., Hn., Vc., Hpd.) provide accompaniment with triplets, slurs, and dynamic markings such as *f* and *tr*.

Manuel

Man. *f* *f* *f*

The bo-dy of our Di-rec-tor. They found it un-der the rub-ble, in the tomb

Vln. *f*

Hn. *f*

Vc. *f*

Hpd. *f*

946

J. *f*

Man. *f*

The thea - tre in the
with Ju - li-et. They were strip-ping it na-ked as we came out.

Vln. *f*

Hn. *f*

Vc. *f*

Hpd. *f*

J. *dust which reached the tomb.*

Man. *The truths of tombs!*

Vln. *ff*

Hn. *ff*

Vc. *ff*

Hpd.

Spectator *(entering)*

Sp. *The words were sostrong that the*

Vln. *f*

Hn.

Vc. *f*

Hpd. *f*

Sp. au - - - - - dience in - ha - bi - ted the

Vln. *tr*

Hn. *f*

Vc. *tr*

Hpd. *tr*

Man. All thea - tre comes from dark pla - ces, and has the

Sp. text.

Vln. *ff*

Hn. *ff*

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

Man. *stench of rot-ting moon.*

Vln. *f*

Vc. *f*

Hpd.

Vln.

Vc.

Hpd.

Vln.

Vc.

Hpd.

963

Sofia

passionato

Sof. We died, we

Vln. *f*

Hn. *f*

Vc. *f*

Hpd. *f*

Sof. died for real in the

Vln.

Hn.

Vc.

Hpd.

Sof. gaze of the pub - lic in the hope

Vln.

Hn.

Vc.

Hpd.

Sof. that love would burst forth

J. **José** (partnering SOFIA)

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.

Detailed description: This is a page of a musical score for an opera. It features two vocal parts, Soprano (Sof.) and Tenor (J.), and an orchestra. The vocal parts have lyrics: 'in the hope that love would burst forth' and 'and give new life'. The instrumental parts include Violin (Vln.), Horn (Hn.), Violoncello (Vc.), and Harpsichord (Hpd.). The score is written in a key with one sharp (F#) and a common time signature (C). The vocal lines include triplets and long phrases. The instrumental parts provide harmonic support, with the harpsichord playing a rhythmic accompaniment.

982

Sof. We died,

J. We died,

Sp. We died,

Spectator

When the nigh - tin - gale sang we could not,

Vln.

Hn.

Vc.

Hpd.

Sof. we died

J. we died

Sp. we died

could not, could not hold back the tears.

Vln.

Hn.

Vc.

Hpd.

Sof.  in the hope

J.  in the hope

Sp.  we could not, could not, could not hold back the

Vln. 

Hn. 

Vc. 

Hpd. 

Sof.  that love would burst forth

J.  that love would burst forth

Sp.  tears. When the nigh-tin-gale sang

Vln. 

Hn. 

Vc. 

Hpd. 

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 $\text{\textcircled{S}}$ *furioso* (♩ = 96)

J.

Sp. the tears. That's when the

Vln.

Hn.

Vc.

Hpd. *con tutta forza* *ff*

Sp. *ri - ot, when the ri - ot star - ted, the*

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 **Sofa**

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.

Dir. *ma.*

Man. *ches!*

Sp.

The au - dience has ar - rived!

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

Dir. *Let them in!*

Sp.

Vln.

Hn.

Vc.

Hpd.

1042 % Reprise ad lib.

Musical score for measures 1042-1043. The score is for Violin (Vln.), Voice (Vc.), and Harp (Hpd.). The key signature is one flat (B-flat major/D minor). The time signature is 3/8. The music features a strong dynamic of *ff* (fortissimo). The Violin and Voice parts play a simple harmonic accompaniment with triplets. The Harp part features a complex, rhythmic accompaniment with sixteenth-note patterns and triplets.

1048

Musical score for measures 1044-1047. The score is for Violin (Vln.), Voice (Vc.), and Harp (Hpd.). The key signature is one flat. The time signature is 3/8. The music features a dynamic of *ff*. The Violin and Voice parts play a simple harmonic accompaniment with triplets. The Harp part features a complex, rhythmic accompaniment with sixteenth-note patterns and triplets. A *(simile)* marking is present above the Harp staff in measure 1045.

1054

Musical score for measures 1048-1053. The score is for Violin (Vln.), Voice (Vc.), and Harp (Hpd.). The key signature is one flat. The time signature is 3/8. The music features a dynamic of *f*. The Violin and Voice parts play a simple harmonic accompaniment with triplets. The Harp part features a complex, rhythmic accompaniment with sixteenth-note patterns and triplets.

Musical score for measures 1054-1065. The score is for Violin (Vln.), Horn (Hn.), Voice (Vc.), and Harp (Hpd.). The key signature is one flat. The time signature is 3/8. The music features a dynamic of *f*. The Violin and Voice parts play a simple harmonic accompaniment with triplets. The Horn part plays a melodic line. The Harp part features a complex, rhythmic accompaniment with sixteenth-note patterns and triplets.

1066

Musical score for measures 1066-1071. The score is for Violin (Vln.), Horn (Hn.), Voice (Vc.), and Harp (Hpd.). The key signature is one flat. The time signature is 3/8. The music features a dynamic of *f*. The Violin and Voice parts play a simple harmonic accompaniment with triplets. The Horn part plays a melodic line. The Harp part features a complex, rhythmic accompaniment with sixteenth-note patterns and triplets.

First system of musical notation for Vln., Hn., Vc., and Hpd. The system includes staves for Violin, Horn, Violoncello, and Harp. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *v* and *mf*. The key signature is one flat and the time signature is 3/16.

Second system of musical notation for Vln., Hn., Vc., and Hpd. This system continues the musical piece with similar rhythmic complexity and dynamic markings. The key signature remains one flat and the time signature is 3/16.

Third system of musical notation for Vln., Hn., Vc., and Hpd. The notation continues with intricate rhythmic figures and dynamic markings. The key signature is one flat and the time signature is 3/16.

Fourth system of musical notation for Vln., Hn., Vc., and Hpd. This system concludes the page with dynamic markings including *fp* and *fff*. The key signature is one flat and the time signature is 3/16.