

In Five Years' Time

Edward Lambert



In Five Years' Time

a chamber opera
by **Edward Lambert**

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

IN FIVE YEAR'S TIME

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

Scene 1

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

Overture

Scene 2

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

Scene 3

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

Scene 4

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

Scene 5

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

Scene 6

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

Scene 7

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

Scene 8

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

Scene 9

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

Scene 10

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

Scene 11

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

Scene 12

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

Characters

SOPRANO 1 (S1)

Rosita, secretary to Federico and in love with him

SOPRANO 2 (S2)

Puppeteer 1 to a **Mannequin**, wearing a wedding dress
Puppeteer to a **Dead Child**

MEZZO-SOPRANO (S3)

Puppeteer 2 to a **Mannequin**, wearing a wedding dress
Puppeteer to a **Dead Cat**

CONTRALTO (A)

Belisa, betrothed at first to Federico
The Mask of an Italian Countess

COUNTERTENOR (CT)

Pedro, friend of Federico
Colombina, character in a troupe of players

TENOR (T)

Federico, a young writer and poet

BARITONE (B1)

Juan, friend of Federico
Arlecchino, character in a troupe

BASS (B2)

Fernando, elderly gentleman, friend of Federico
Pierrot, character in a troupe

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

The main stage represents Federico's library, a forest and Venice.

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

Instruments

Clarinet in Bb, also bass clarinet in Bb

Horn in F

Percussion - marimba, 5 temple blocks, 3 low toms, triangle

Accordion

Violin 1

Violin 2

Viola

Cello

Harp

The score is notated in C

Duration: 1 hour 15 minutes (plus optional interval)

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In Five Years' Time

Edward Lambert

adapted from a play by Federico Garcia Lorca

Scene 1: The dressing room

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

d = 54

MANNEQUIN 1

Soprano 2
Mezzo-Soprano

MANNEQUIN 2

Who will wear, wear —

pp

6

8

S2
S3

glea - ming white - ness,
— this glea - ming white - ness, who will wear it,

II

S2
S3

if not the fairest, the fairest of brides, the
— who will wear it if not the fairest of brides,

14

S2 fai - rest, fai - rest bride, with a crown of o-range blos - som and a
 S3 the fai - rest, the fai - rest of brides, with a crown of o - range blos - som and a

16

S2 train from the o - cean's tide? Who wil wear it, who will wear it?
 S3 train from the o - cean's tide? Who will wear it, who will wear it?

22 VOICES IN THE DISTANCE

S1 My ring, se - ñor, of an - cient gold,
 A My ring, my ring, se - ñor, of an - cient gold,
 CT My ring, se - ñor, of an - cien - t gold,
 T 8 My ring of an - cien - t gold, my ring of an - cien - t gold,
 B1 My ring, of an - cien - t gold, my ring of an - cien - t gold,
 B2 My ring, se - ñor, my ring of an - cien - t gold,

26

30

S1 sank, sank, sank in the shards of the mir - ror.

A sank, sank, sank in the shards of the mir - ror.

CT sank, sank, sank in the shards of the mir - ror.

T ⁸sank, sank, sank in the shards of the mir - ror.

B1 sank, sank, sank in the shards of the mir - ror.

B2 sank, sank, sank in the shards of the mir - ror.

p

31

S2 Who will wear, who will wear this glea - ming white -

S3 Who will wear, wear this glea - ming white -

p

36

S2 ness, who wil wear it, who will wear it?

S3 ness, who will wear it, who will wear it?

p

40 *(in the distance)*

S1

The sea, the sea when it weds the ri - ver.

A

The sea, the sea when it weds the ri - ver.

CT

The sea, the sea when it weds the ri - ver.

T

8 The sea, the sea when it weds the ri - ver.

B1

The sea, the sea when it weds the ri - ver.

B2

The sea, the sea when it weds the ri - ver.

p

46 Overture

44

f

temple blocks

49

f

52

p

55

f

58

61

62

65

67

70

71

75

79

80

Musical score for orchestra and piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 84 starts with a forte dynamic. Measure 89 begins with a piano dynamic. Measure 92 includes a dynamic marking 'p'. Measure 95 includes a dynamic marking 'p'. Measure 101 begins with a forte dynamic.

Scene 2: The library

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

Musical score for orchestra and piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 102 includes dynamic markings 'f' and 'p'. Measure 106 includes dynamic markings 'f' and 'p'.

111 FEDERICO

T 110 It's not sur - pri - sing, I feel the same.
B2 Real - ly?

T 113 Yes, I re - mem - ber...
B2 I love the word re - mem - ber, it spurts forth a foun - tain of

T 116 You're right: one must fight off de - cay,
B2 fresh flow - ing wa - ter!

ROSITA crosses the stage, crying.

122

T 120 get rid of the weeds...

123 (with an eye to ROSITA)

T

8 to-le-rate on-ly what's a-live, _____ bur-ning with pas-sion, and in per - - -

127

T

8 - fect shape.

B2

Well said! So _____ one must re -

130

T

8 Be - fore - hand?

B2

mem - ber: but re - mem - ber what's to come! Re -

133

T

8 To - mor - row?

B2

mem - ber to - mor - row.

136

138 *Clock strikes six.*

B2

Six o' - clock.

140

T It's six, and it's still too hot. (Getting to his feet).

B2

What a stor-my sky;

146

B2 those beau - ti - ful — dark clouds! So you've de-

153

T To wait, yes. She's gone a - way now.

B2 ci - ded for sure?

157

T I'll mar - ry her in five years' time,

B2

161 in five years' time. She's

B2 Con-gra-tu - la - tions!

165 young: just fif - teen.

B2 Fif - teen years young! Her whole e - xis - tence, her

B2 whole e - xis - tence!

171

The musical score consists of four systems of music. System 1 (measures 157-160) features a treble clef vocal line (T) and a bass clef vocal line (B2) with piano accompaniment. The vocal parts sing "I'll marry her in five years' time," and the piano part has eighth-note patterns. System 2 (measures 161-164) continues with the same vocal parts, adding the lyrics "She's Con-gra-tu - la - tions!" and a piano dynamic marking "p". System 3 (measures 165-168) introduces a new vocal entry for the bass clef line (B2) with the lyrics "young: just fif - teen." and "Fif - teen years young! Her whole e - xis - tence, her". The piano accompaniment provides harmonic support with eighth-note chords. System 4 (measures 169-171) shows the bass line continuing with the lyrics "whole e - xis - tence!" and concludes with a piano section featuring sixteenth-note patterns.

173

B2

Fif teen snows, fif teen bree - - -

zes, fif teen sun - sets, fif - teen ro - - -

176

B2

ses, _____

fif - teen wings, _____ fif - teen grains of sand!

179

B2

fif - teen wings, _____ fif - teen grains of sand!

182

B2

183

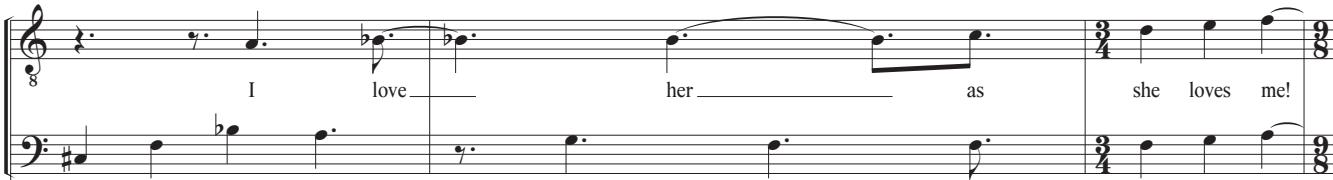
Does - n't par - ting from her

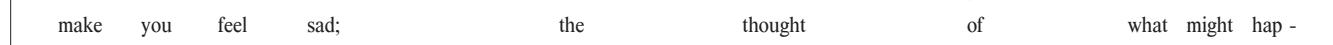
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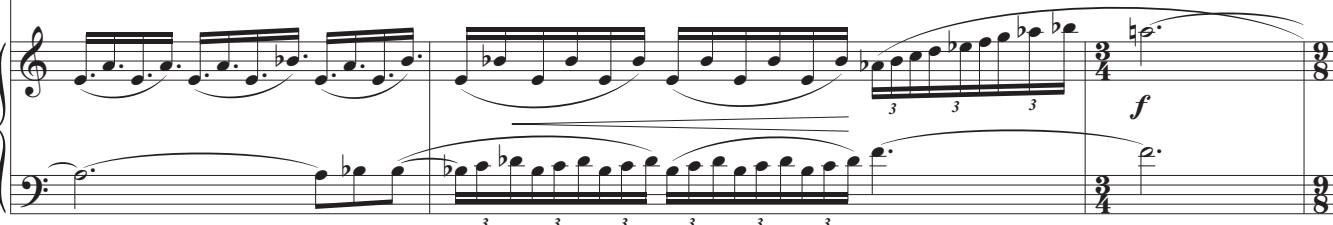
B2

Does - n't par - ting from her

187

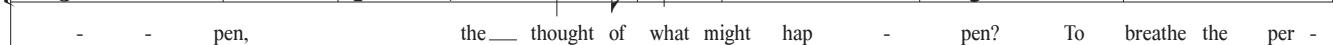
T 

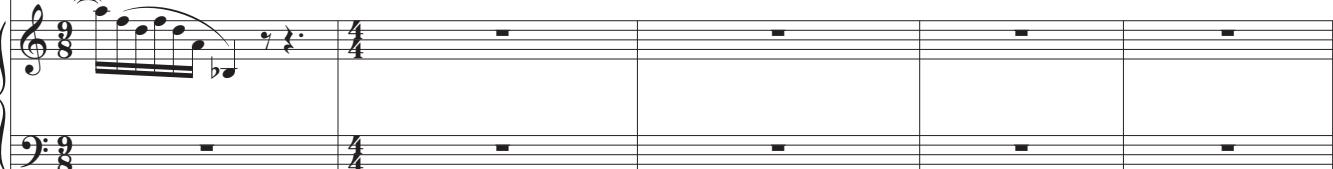
B2 



190

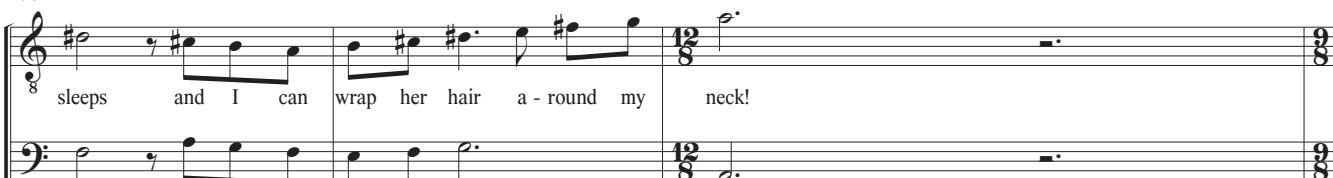
T 

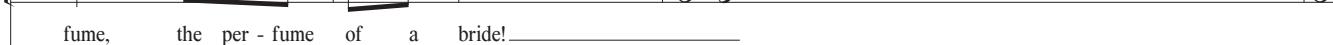
B2 

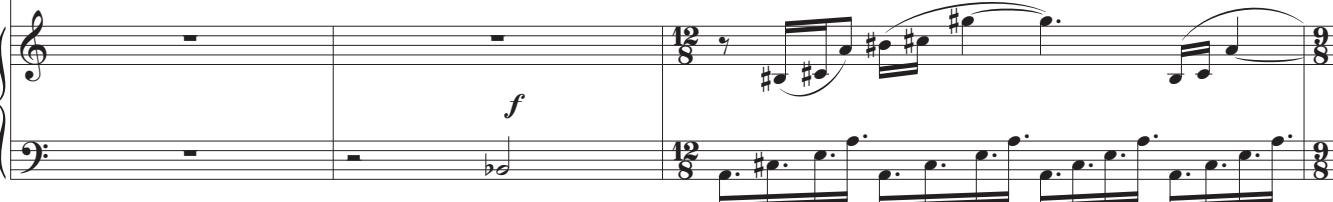


195

197

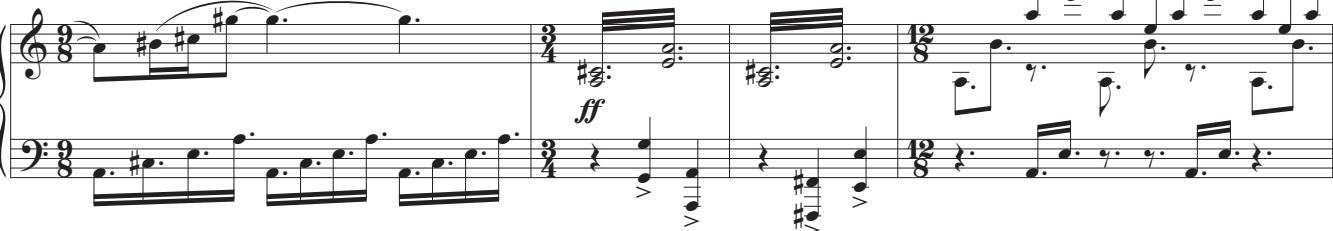
T 

B2 



198

201





202

T Some - times I see a dis-tor - ted i - mage of her dressed in rags,

205

T her nos - trils, her teeth old, wrin - kled and wi - thered __ as if she's

209

T suf - fered much, wrin - kled and wi - thered __ as if she's

212

213

T suf - fered much.

B2 The things we see __

216

B2

change more than the things we i - ma - gine: what flows

219

T

B2

What counts is the
from the ri - ver are not the springs that feed it.

225

T

B2

i - mage in our minds, in our minds.
Our in - ner life en - dures: fif - teen, dawns,

229

B2

fi - - - teen skies! Wait

230
(He departs, and FEDERICO is left alone, as the scene fades)

B2 and hope! _____ fif-teen, dawns, fi - teen skies!

237

241

247

Scene 3: The Mortuary

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

During their scene, their puppeteers take them from the coffins and the CHILD leads the CAT by its paw.

252 $\text{♩} = 60$

DEAD CHILD

S2 Shush! Shush! Don't cry, don't

DEAD CAT

S3 Miao! Miao! Miao! Miao!

259

S2 cry!

S3 My back hurts where those children hit me.

263

S2 My heart hurts too, my heart hurts _____ too.

268

S2 It stopped, it

S3 Why does it hurt, child?

271

S2 stopped when the nigh - tin - gale sang yes - ter - day.

273

S2

274

They made a big fuss:

275

S2

you should have seen it! They laid me out with a crown of roses by the window, a crown of roses by the window.

278

S2

window, a crown of roses by the window. Like

S3

How did it feel?

282

(col canto)

S2

bubbles and buzzing bursting all round the room. My friends gazed through the window,

285

S2

— and the an - gels did - n't come,
the an - gels did-n't come, no,—

288

S2

289

— no,— Cat, no.

ppp

291

S2

— — — | — | — | — | — |

pp

295

ff

298

morendo

Scene 4: A forest

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

FEDERICO (to the audience)

Ladies and gentlemen, please may I have your attention!
Imagine now, standing in the heart of a forest, you can hear the sound of running water,
the sound of a bird in flight, the step of a tiny insect, or even your own heart-beat...

COLOMBINA (off)

Hurry up! It's my entrance!

FEDERICO

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

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

303  rubato

309

312 COLOMBINA (sempre rubato)

CT

echo

pp

p

Who knows the tale?

314

CT

Oh, who can tell me?

316

CT

Who knows the tale?

Oh, who can tell me, who can tell me?

p

f

318

CT My lo - ver, my lo - ver waits, waits in the depths of the sea. —
 B1 (graciously) Tru-ly! My ARLECCHINO Not so!

322

CT lo - ver waits in the depths of the sea.

327

CT Gone my de - sire,

330

CT gone lock and key, gone is my de - desire, gone

332

CT my lock and my key, I found them, I found them a - gain in the

335

CT trunk of the tree. _____

B1 Tru - ly! I

 found them a - gain in the

 Not so!

339

CT trunk of the tree.

341

CT I lost my crown,

343

CT I lost my chain, I lost, I lost, I lost my crown,

345

CT I lost my chain, I turned all a - round, all a - round and I

348

CT found them a-gain.

B1 Tru-ly! I turned all a-round and I

 Not so!

351

CT found them a-gain.

B1 Your

354

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

357

CT Not so, not so!

B1 Tru-ly I give him to you! Tru-ly! I

 —

360

CT

B1

give him to you, I give him to you!

363

CT

You'll, _____ you'll ne - ver

365

CT

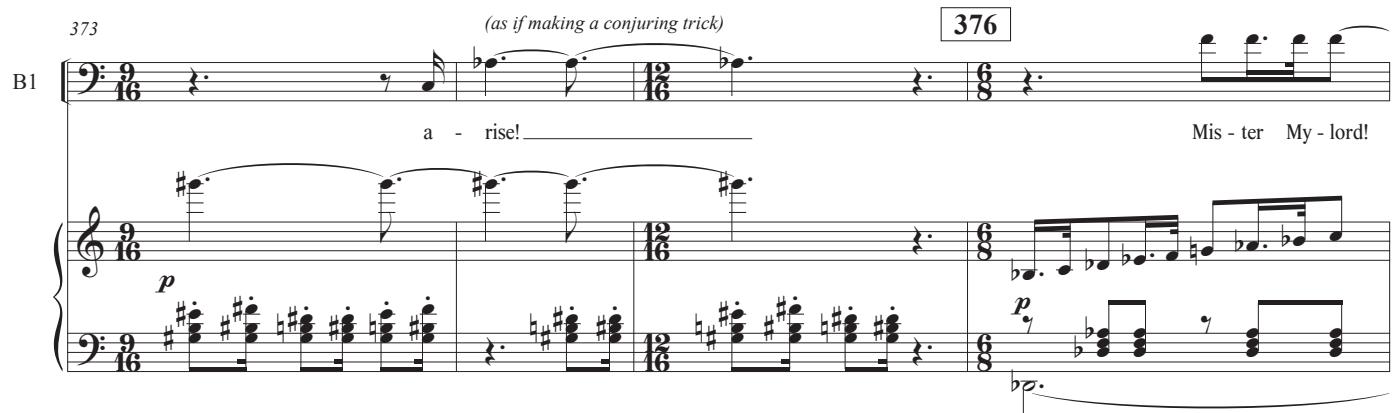
reach the depths of the sea.

369

B1

Mis-ter My-lord, _____

373 (as if making a conjuring trick)

B1 

376

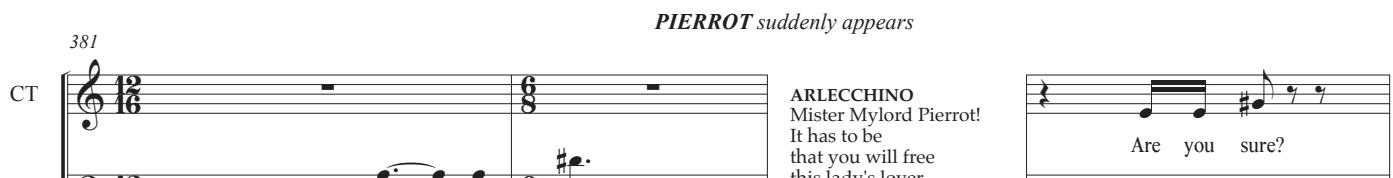
Mis - ter My - lord!

377 (to the audience)

B1 

PIERROT suddenly appears

381

CT 

B1 

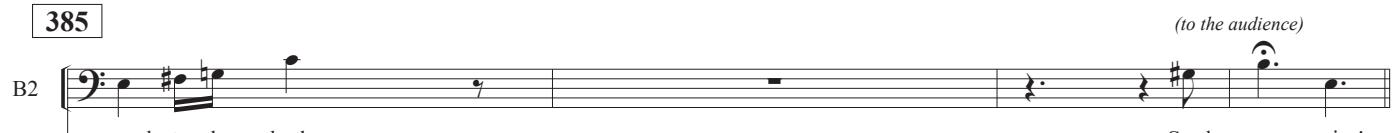
B2 

ARLECHINO
Mister Mylord Pierrot!
It has to be
that you will free
this lady's lover
from the sea!

PIERROT

f

385 (to the audience)

B2 

p



389 Pantomime

(demonstrating)

CT (encouraging the audience to applaud) Sing: "Where can my lo - ver be?" Sing:

B1 Bra - vo! Bra - vo!

B2 (pizz.) Good e - vening!

"Where can my lo - ver be?" slowly, with difficulty

397 Sing: "Where can my lo - ver be?" "Where can my lo - ver be?" "Where

B1 "Where can my lo - ver be?" Sing: "Where can my lo - ver be?" "Where

B2 "Where can my lo - ver be?" "Where can my lo - ver be?" "Where

"Where can my lo - ver be?" "Where can my lo - ver be?" "Where

404 406 (♩ = 56)

CT can my lo - ver be?" Gone

B1 can my lo - ver be?"

B2 can my lo - ver be?" with gusto

f

408 CT my ro - mance, gone my

p

410

CT neck - lace; new - ly - wrought

412

CT i - vory ap - peared in their place,

B1 - - - - -

B2 - - - - -

If

If

414

CT ap - peared in their place; from the wind and the

B1 new - ly - wrought i - vory ap - peared in their place, from the wind and the

B2 new - ly - wrought i - vory ap - peared in their place, from the wind and the

417

CT sea _____ the_ spin - ning_ wheels race. La - dy Ma - dame!

B1 sea _____ the_ spin - ning_ wheels race. La - dy Ma - dame!

B2 sea _____ the_ spin - ning_ wheels race. La - dy Ma - dame!

slower ♩. = 84

420

CT a - rise! La - dies and

B1 a - rise! La - dies and

B2 a - rise! La - dies and

423

CT gen - tle - men, we pre - sent..."

B1 gen - tle - men, we pre - sent..."

B2 gen - tle - men, we pre - sent..."

Scene 5: The bedchamber

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

427 $\text{♩} = 84$

432

BELISA *(on the phone)*

A Your voice, _____ your voice is so

437

A hand-some to - night, so hand - some, _____ to - night, _____

442

A Your voice, _____ your voice is so

447

A

hand - some to - night,

so hand - some

451

A

453

to - night, to - night, to - night.

456

A

—

Yes - ter - day I watched the stal - lion:

460

A

so ——— beau - ti - ful, white ——— with gol - den hooves, —

464

A

467

white with gol - den hooves, —

468

A

But you are more beau - ti - ful,

— but you are more beau - ti - ful, — you are more beau - ti - ful, — like a dra - -

— gon, — with teeth like i - vory flames! —

471

A

474

A

477

A

— gon, — with teeth like i - vory flames! —

But you are more beau - ti - ful, — but you are more beau - ti - ful, —

480

A

— you are more beau - ti - ful, — like a dra - - - - gon, — with

485

A

teeth like i - vory flames! — Your

488

A

eyes, — your eyes are so hun - gry to -

493

A

night, so hun - gry to - night, — your

498

A

eyes, — your eyes are so hun - gry to -

503

A

night,
so hun -
gry to - night,

507

508

(the call finishes)

A

to - night.
Crush me to pices, crush me, drown me in your chest...

511

MANNEQUIN 1

S2

Are you pre - pared?
He's ar - rived: be hap - py and re - solved!

MANNEQUIN 2

S3

Are you pre - pared?
He's ar - rived: be hap - py and re - solved!

A

What for?
I'm

514

S2

He comes here to mar - ry you. You've been en - gaged to him for five years.

S3

He comes here to mar - ry you. You've been en - gaged to him for five years.

A

not.
I won't!

518

519

S2 What's hap - pened? What will Fede - ri-co say?

S3 What's hap - pened? What will Fede - ri-co say?

A He can say what he likes. He's too ma - ny words. I

pp

521

S2 You've left it late; what will we tell him?

S3 You've left it late; what will we tell him?

A need to live. What -

p

f

524

S2 You must go through with it! You

S3 You must go through with it! You

A e-ver you want: I don't want to see him. I won't.

f

p

527

S2 have to! Yes! Five years, for God's sake,
 S3 have to! Yes! Five years, for God's sake,
 A No! No!

533

(The honking of a car horn is heard outside)

531

S2 five years, for God's sake!
 S3 five years, for God's sake!

A Let him find a - no - ther wo - man to

535

A dream a-bout! I go to my lo - - - ver,

540 (the car horn is heard again) (she leaves)

A to my lo - - - ver!

545

546

S2 S3

The pain of a veil un -
The pain of a

p

worn sings of a death it should not have
veil un - worn sings of a death it

known; sewn with pas - sion,
should not have known; sewn with

thread by thread, my silks -
pas - sion, thread by thread, my

561

S2
 crave the heat of a wed - ding bed,
 silks _____ crave the heat of a wed - ding

S3

565

S2
 the heat of a wed - ding bed.
 bed, the heat of a wed - ding bed.

S3

569

S2
 - - - - -
 Five years,

S3
 - - - - -
 Five years,

572

S2
 for God's sake, five years, for God's sake!
 for God's sake, five years, for God's sake!

S3

Scene 6: The library*FEDERICO sitting still in his blue pyjamas. JUAN rushes in.*

575 *più mosso* $\text{♩} = 72$

B1

JUAN

A drink, a drink, a drink! —

578

B1

Ding, ding, dong, the flames of Saint John,

582

B1

(He dances around the room)

Ding, ding, dong, the flames of Saint John!

587

591

594

B1

597

B1

599

B1

602

B1

I've no time for a - ny - thing else. I had three yes - ter - day, two ___ the day be - fore and

605

B1

606

one al - rea - dy to - day.

Ding, ding, dong, the flames of Saint

609

B1

John,

ding, dong!

613

B1

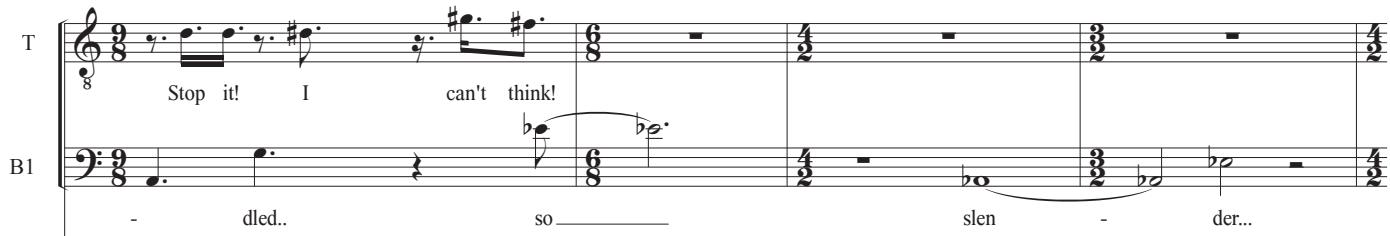
You should meet Er-nes - ti - na!

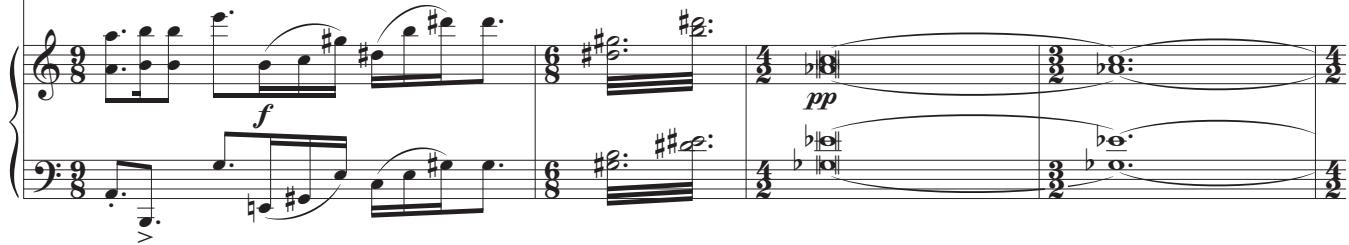
What a fi - - - - -

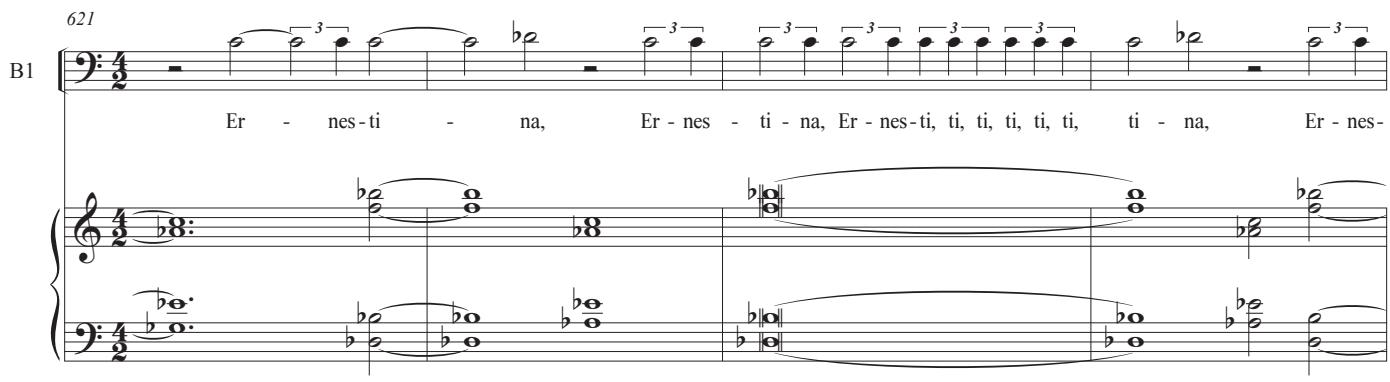
ture! De-signed to be fon - - - - -

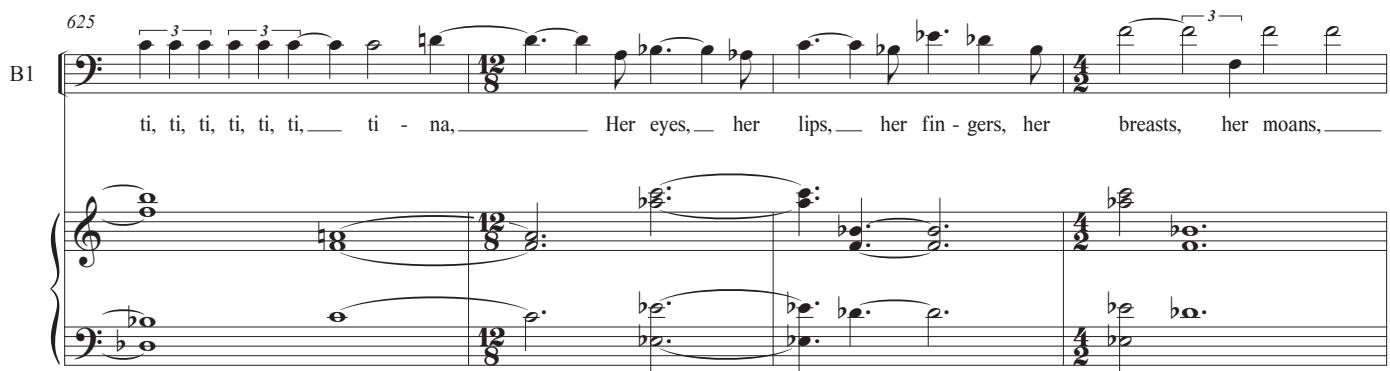
619

FEDERICO

T 



B1 

B1 

T 

632

634 *freely*

T
B1

do - ra - bly do - mi - nant, like a li - on ta - mer!
E - nough! No - thing.
What's wrong?
Don't be se - riou!

The two friends are entangled in a friendly fight when PEDRO and FERNANDO enter

PEDRO

636

CT
T
B1
B2

Well, what a down - pour! Rain is beau -
Stop it! Get off! Off...!
Come on, laugh! Missed! Got you!
Par - don me, I shall for - get my hat,

FERNANDO

642 *a tempo*

CT

ti - ful: I see na - ked fai - ries in the rain - drops!

647

PEDRO puts on a performance

CT

I'm grow -

651

CT

ing my wings,
my wings,

656

CT

just let me fly!

660

CT

just let me fly!

666

CT

Brea - thing the dawn,

669

CT

the dawn, I want to die!

674

CT Li - ving yes - ter-day, — I want to die, — I want to

680

CT die!" — Just now, out there, they took a -

B2 He's mad!

sempre leggiiero

685

CT way a child to bu - ry him. — The care - ta - ker's boy died — and his wife — was

691

CT we - ping... In the first

T FEDERICO

B2 FERNANDO It's pas - sing right now.

As to be ex - pec - ted. What has passed is past!

696

CT drops of rain:— that's how I'd like my fu - neral. But not quite

B2

Move on! Clothes wear

pp

701

702

yet.

(to FERNANDO)

No!

What's to come will come to pass... and in

out, buil - dings crum - ble. Eyes grow dim... The

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

ROSITA

705

S1

I'm

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

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

p

f

709

S1 lea - ving, lea - ving, lea - ving, I'm,

CT wai - ting to swal - low us up! "I'm grow -

T (to PEDRO) That's e - nough!

711

713

S1 lea - - - ving, I'm lea - - - ving this

CT - - ing my wings, my wings,

718

S1 house, lea - ving this house,

CT just let me fly!

T FEDERICO

B1 JUAN Ro - si - ta, we're not

Er - nes - ti - na,

721

722

S1 I'm lea - ving this house,

CT Be - ing a dew - drop,

T kee - ping you.

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

B2 (producing a large telescope)

FERNANDO

To - night

723

S1 I'm lea - ving this house, lea - ving this house, lea - ving this house.

CT I want to die, I want to die, I want to die, being a dew - drop, I want to

T

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

B2 is the lu - nar e - clipse, the

725

S1

I feel I can't wait, _____ can't wait, _____ can't wait, _____ can't wait, _____ I _____

CT

die, I want to die, I want to die, I want to die! _____

T

B1

Her eyes, _____ her lips, _____ her fingers, her _____

B2

lu - nar e - clipse. _____ And _____

727

S1

can't wait, _____ but I can't

CT

Far from the ocean, I want to die, _____

T

B1

breasts, _____ her moans, _____

B2

I shall gaze on the shadow of the Earth, I shall gaze in the sha -

729

S1 get a - way, get a - way, get a - way, _____ I can't, I can't, I can't, I can't, I can't, I

CT I want to die!"

T

B1 her...! Now a date with Ma - til - da: dark, u - gley, a -

B2 dow of the Earth, the sha - - - dow the sha - dow of the

731

S1 can't, I can't! I love _____

732

CT (to ROSITA)

T Why not? Why not? Ex-plain your - self! (JUAN(has been drinking constantly)

B1 do - ra - bly do-mi - nant, like a li - on ta - mer! A

B2 Earth. The

734

S1 | you! I al - ways have, I al - ways have, I al - ways have, I al - ways have,

CT | -

T | -

B1 | drink, a drink, a drink! Ding, ding,

B2 | moon bathed in blood,

Piano: *p*, *ff*

737

739

S1 | have loved you. Pay me, pay me,

CT | -

T | -

B1 | dong, the flames of Saint John, Ding, ding,

B2 | the con - flu - ence of spheres

Piano: *p*, *f*

741

S1 pay me and I'll leave! pay me, and I'll

CT You can go, all right,

T You can go, go, go, all right,

B1 dong, the flames of Saint John! You can go, all right,

B2 the de - sti - ny of my dreams. 'Twere

745

S1 leave! He's thrown me out, he's thrown me, thrown me out!

CT yes, you can leave! Come on,

T yes, you can leave!

B1 yes, you can leave!

B2 mu - sic to mine eyes! I've wai - ted so long for this night

748

749

(outside)

CT let's go now! It's

T nui - sance, a drag! I'd ____ love her, if on - ly I could.

B1 nui - sance, a drag!

B2 and the storm - clouds mean si - lence. Non - sense,

(to FEDERICO)

751

CT pou - ring! "I'll be back for my

T

B2 what would you do af - ter that? To - mor - row?

p

753

CT wings, my wings,

FERNANDO

B2 A storm's co - ming.

755

CT just let me fly!

FEDERICO (to JUAN)

T You did - n't have much to say.

JUAN All you do is drown your sor - rows.

B1 No. I

757 (in the distance)

CT Be - - - - ing the dawn,

T All right, fair e -

B1 do what I feel like; I don't care what o - others think.

759

CT I want to die! _____

(to FERNANDO)

T nough. No!

FERNANDO

B2 Lis - ten to the thun - der! We won't es - cape the storm.

761

morendo

CT Li-ving yes-ter-day, — I want to die, — I want to die!" —

T ⁸ bo - ther me.

p

Scene 7: The Mortuary

766 *d. = 48*

pp

772

778

781 DEAD CAT

S3 Rocks and stones the chil-dren threw at me. I was just

pp

DEAD CHILD

783

S2 Just play - ing, too.

S3 play-ing. And you? I used to walk on the roof, cat -

788 *(col canto)*

S3 - like, nos-trils a - hoy!

791

S3 In the mor - ning I'd fish in stream and at mid - day I'd sleep un - der the climb - ing

794

796

S2 And at night? I _____ used to wan - der there too,

S3 rose. I'd wan - der a - lone _____ in the woods.

pp

798

S2 cat - like, nos trils a - hoy! (col canto) to

pp

802

S2 where the black - ber-ries _____ and ap-ples grow. (sound of distant thunder)

pp

806

S2 Cat - - - like, nos - trils a - hoy!

S3 Cat - - - like, nos - trils a - hoy!

Scene 8: Venice

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

812

817

820

824

827 MASK

828

ROSITA

832

S1

him, I left him. It was the e - vening ____ of a sum - mer storm,

836

S1

a sum - mer storm; the por - ter's lit - tle boy had just died. As I went

840

S1

through the room he said: "Did you call me?" I re - plied: "No." Then he asked:

843

S1

"Do you need me?" I said: "No, I don't need you." Did I need him? I said: "No, I don't need you."

847

S1

A

He'd

Won - der - ful! —

p

6 6 6

854

851

S1

A

wait up all night to watch me at my win - dow.

And you si-gno-ri-na?

f

855

S1

I spied him through the key hole... such eyes... he

859

S1

loved me too much.

p

12

#8:

861 **MASK**

A

864

A

865

A

867

A

868

A

869

A

rive with his child in a small boat,

they'd ar - rive in a small

871

A

boat.

I had a - ban - doned them both.

873

A

"A crust of bread for me and our son!" he ple-a-ded,

878

A

"A crust of bread for me and our son!" I

879

A

a sil - ver half - moon, would

882

A

draw back the curtains, draw back the curtains,

888

A

and toss them a dia - mond, I'd

895

A

toss them a dia - mond, I

896

A

a sil - ver half - moon, would draw back the

901

A

cur - tains, and toss them a dia - mond, toss them a

909

A

dia - mond,
toss
them a dia - mond.

910

916

A

La-ter I learnt the Couint had mar-ried a great Rus-sian la - dy since when I've been re-duced to

920

A

beg - ging:

922

A

but he loved me,

923

A

but he loved

926

924

A

me...

he has scars you know, knife
wounds.

927

A

Che

dol - cis - si - mo

929

A

men

to,

che

932

A

dol - cis - si - mo

tor - men

In Five Years' Time

934

A

to, _____ tor-men - - - to!

938

944

S1

Not _____
When will your beau ar - rive?

946

A

949

S1

straight a-way. He's been wai - ting for five years; how beau - ti - ful

(col canto)

954

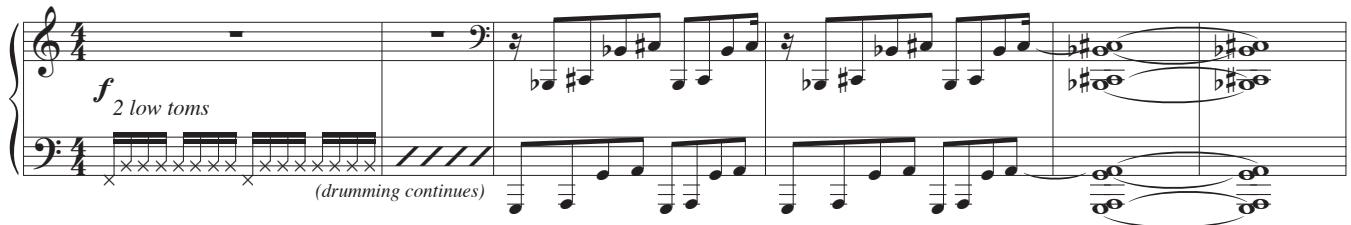
S1

it is to wait, cer - tain of the mo - ment when one will be loved!

Scene 9: The bedchamber

957 

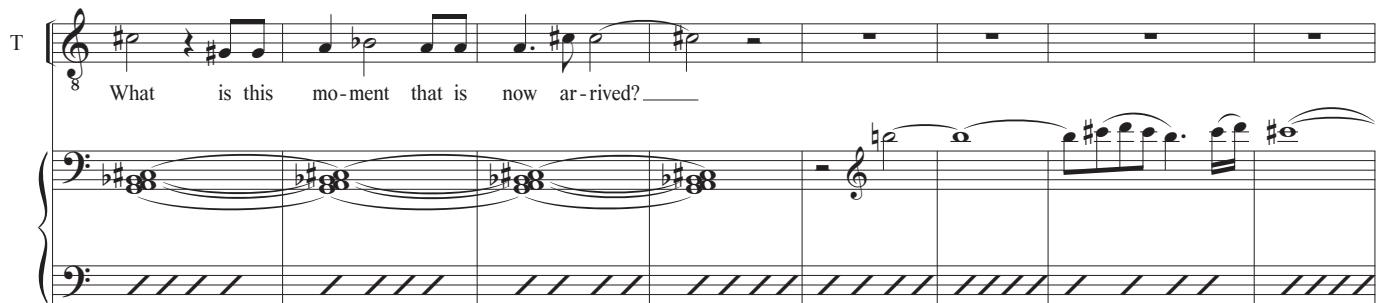
On the upper stage, as before, but stripped bare except for the MANNEQUIN which remains in its wedding dress.



f
2 low toms
(drumming continues)

963 FEDERICO

T



What is this moment that is now ar-rived? _____

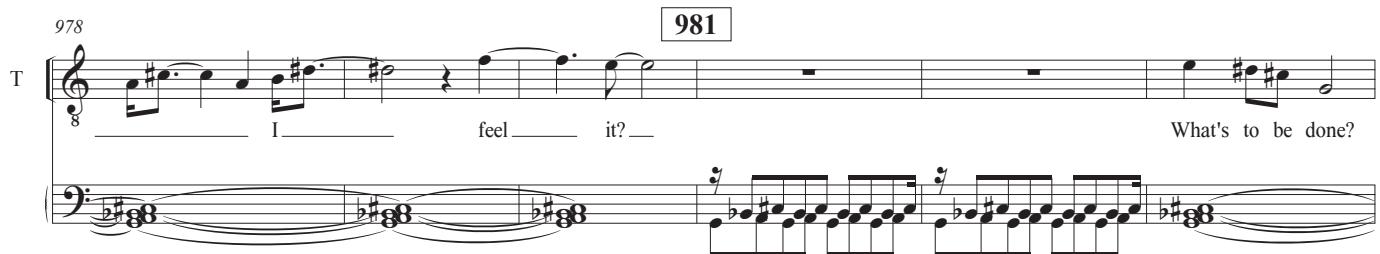
T



Does my heart feel it, do I, do ___

T

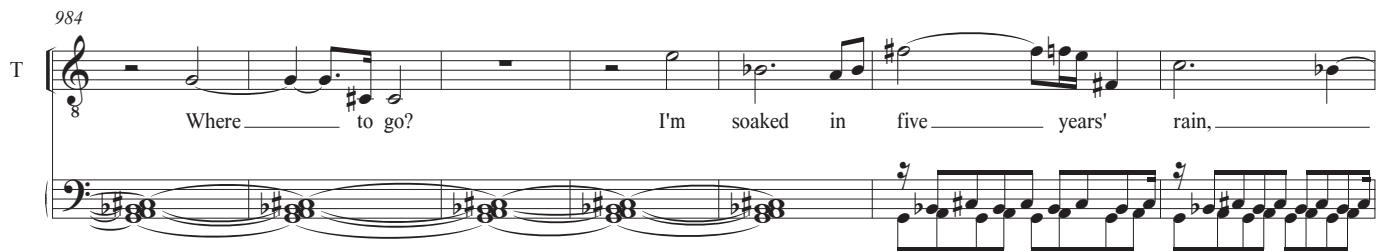
981



I feel it? ___ What's to be done?

T

984



Where to go? I'm soaked in five years' rain,

991

T

in five years' rain,
in five, five,

1001

T

in five years' rain...

1002

T

1006

T

Those songs—

1009

T

I'd for - got - ten sound fresh in the moon -

1014

T

light, in the moon

1018

T

light.

1021

T

I've wai - ted for Be - li -

1024

1025

T

sa, she is my dream, my dream, she is my

1028

T

dream! Now she shall

1030

1031

T sing, — she shall sing, — so my dream can live on, —

1036

T and dance, — so my love does - n't die, — so my

1040

T love does - n't die, —

1044

1046

T

1047

12

1050

MANNEQUIN 1

S2 Why,
 why,

MANNEQUIN 2

S3 Why,
 why,

f

1052

S2 why did you not come soo - ner, if you please,
 why did you not come

S3 why did you not come soo - ner, if you please,
 why did you not come

1054

S2 soo - ner?
 Na - ked she wai - ted, ___ wri -

S3 soo - ner?
 Na - ked she wai - ted, ___ wri -

1056

S2 thing in the breeze.

S3 thing in the breeze.

1058

S2 When o - ther vi - si - tors en - joyed her bed, chains ____ that bound her to

S3 When o - ther vi - si - tors en - joyed her bed, chains ____ that bound her to

Tenor (T) 1060

S2 you were shed, chains ____ that bound her to you

S3 you were shed, chains ____ that bound her to you

Tenor (T) 1060

Soprano (S2) Oh!

Bass (S3) 1060

1064

Soprano (S2) were shed.

Bass (S3) were shed.

Bass (S3) 1062

Soprano (S2) were shed.

Bass (S3) were shed.

Bass (S3) 1064

Soprano (S2) 6

Bass (S3) 8

Bass (S3) 6

Bass (S3) 8

Soprano (S2) 1065

Bass (S3) Lis - ten, lis - ten, look!

Bass (S3) Lis - ten, lis - ten, look!

Bass (S3) 1065

1070

S2 From my ward - robe: clothes for your chld, clothes

S3 From my ward - robe: clothes for your chld, clothes

1074

S2 _____ for your child! Ro-si - ta, your soul - mate, is

S3 _____ for your child! Ro-si - ta, your soul - mate, is

T What are you say-ing?

1078

S2 wai-ting still, she loves you still. A - wai-ting your seed, her child now

S3 wai-ting still, she loves you still. A - wai-ting your seed, her child now

1082

S2 sings in her womb. Hur-ry, hur - ry, fetch her here na-ked so that my

S3 sings in her womb. Hur-ry, hur - ry, fetch her here na-ked so that my

1088

S2 S3

1087 1088

silks sewn,

sewn,

sewn with

silks sewn,

sewn,

sewn with

Bc:

Soprano S2: $\frac{1}{16}$ notes (eighth-note pairs) throughout.

Soprano S3: $\frac{1}{16}$ notes (eighth-note pairs) throughout.

Bassoon Bc: Sustained notes and $\frac{1}{16}$ notes.

1091

S2 S3

1091 1092

pas - sion, sewn with pas - sion,

sewn with thread by

pas - sion, sewn with pas - sion,

sewn with thread by

Bc:

Soprano S2: $\frac{1}{16}$ notes (eighth-note pairs).

Soprano S3: $\frac{1}{16}$ notes (eighth-note pairs).

Bassoon Bc: Sustained notes and $\frac{1}{16}$ notes.

1095

S2 S3

1095 1096

thread, by smell the per - fume of her wo - man - hood

thread, by smell the per - fume of her wo - man - hood

Bc:

Soprano S2: $\frac{1}{16}$ notes (eighth-note pairs).

Soprano S3: $\frac{1}{16}$ notes (eighth-note pairs).

Bassoon Bc: Sustained notes and $\frac{1}{16}$ notes.

1099

S2 S3

1099 1100

and feel the heat of a wed - ding bed, of a

and feel the heat of a wed - ding bed, of a

Bc:

Soprano S2: $\frac{1}{16}$ notes (eighth-note pairs).

Soprano S3: $\frac{1}{16}$ notes (eighth-note pairs).

Bassoon Bc: Sustained notes and $\frac{1}{16}$ notes.

1103

S2 wed - ding bed.

S3 wed - ding bed.

1107 $\text{d} = 96$

FEDERICO (*suddenly enthusiastic*)

T To the wo - man who waits at the shore of the sea!

1111

S2 No more de - lay!

S3 No more de - lay!

T I will live,

1115

T I will live,

1119

T 

When the blood - red moon's made pure in the e-

I124 T 

clipse of its light _____ by fire, _____

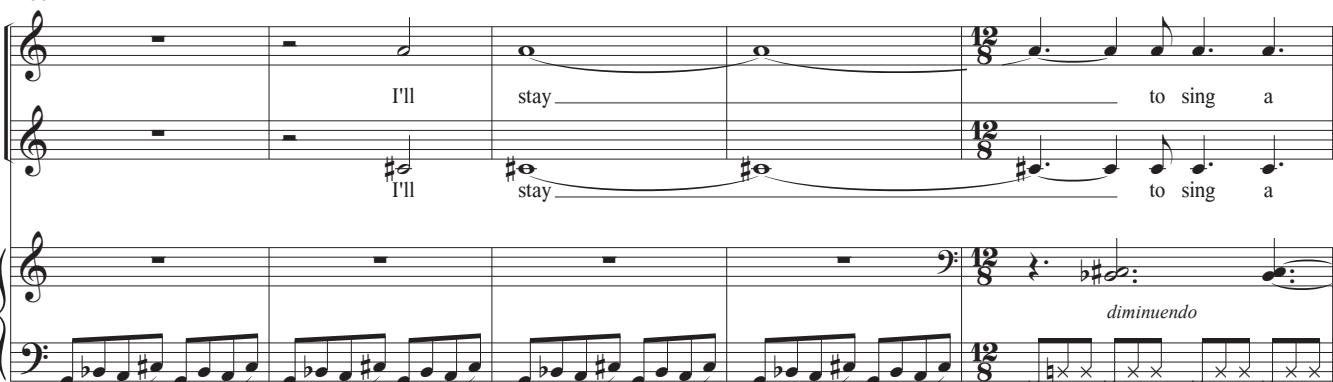
I129 T 

I will bring forth in her na - ked - ness my vir - gin

1137

T 

bride trem - bling with de - sire.

I138 S2 

I'll stay to sing a

S3 I'll stay to sing a

diminuendo

1143

lul-la-by.

lul-la-by.

pp

p

1148

Scene 10: The theatre in the forest

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

1153 (♩. = 48)

1156

1158

1160

1162

1164

1166

1168 COLOMBINA

CT

B1

B2

ARLECCHINO As a ship on
PIERROT As a
As a ship on

1170

CT wa - ter, dreams, dreams float in time;
B1 ship on wa - ter, dreams float in time;
B2 wa - ter, dreams float, float in time;

1174

1179

1176

CT B1 B2

1181

CT B1 B2

1185

1187

1189

1190

VOICES IN THE DISTANCE

S1
S2
S3
A

How sings the dawn, how
How sings the dawn!
Oh,
How

1192

S1
S2
S3
A

sings the dawn! Oh, how sings the dawn! What floes of ice blue it brings!
How it sings, how sings the dawn! What floes of ice blue it
— how sings, oh how sings the dawn! What floes of ice blue
sings the dawn! How sings the dawn! What floes of ice blue it

1197

1198

S1
S2
S3
A

brings!
it brings!
brings!

f

1200

CT
B1
B2

Time rides on
Time _____
Time ____ rides on

p
pp

1204

CT
B1
B2

drea - - ming and drowns in your hair.
rides on drea - - ming and drowns in your hair.
drea - - - ming and drowns in your hair.

3

1208

Musical score for system 1208. The top staff is in 12/8 time with a key signature of one sharp. The bottom staff is in 12/8 time with a key signature of one sharp. The music consists of two measures of melodic lines, with measure 2 ending on a double bar line.

1210

Musical score for systems 1210 and 1213. The top staff (CT) has a single note. The middle staff (B1) has a single note. The bottom staff (B2) has a single note. The vocal parts begin at measure 1213. The lyrics are: "From past and From past and".

1213

Musical score for system 1213. The top staff is in 4/4 time with a dynamic of *p*. The bottom staff is in 4/4 time. The vocal parts continue from system 1210.

1215

Musical score for systems 1215 and 1219. The top staff (CT) sings "future stream flowers of des - pair." The middle staff (B1) sings "past and fu - ture stream flo - wers of des - pair." The bottom staff (B2) sings "fu - ture stream flo - wers of des - pair." The vocal parts continue from system 1213.

Musical score for system 1219. The top staff is in 6/4 time with a dynamic of *pp*. The bottom staff is in 6/4 time. The vocal parts continue from system 1215.

Musical score for system 1219. The top staff is in 6/4 time with a dynamic of *f*. The bottom staff is in 6/4 time. The vocal parts continue from system 1215.

1221

VOICES IN THE DISTANCE

S1 How — the night sings, how sings — the night! how sings the night, how it

S2 How — sings the night, how it sings! — how sings the

S3 How — the night sings, how sings the

A How — sings the night, how — sings — the

p

1225

S1 sings! What bou - quets — of wind - flowers it brings!

S2 night! What bou - quets of wind - flowers it brings!

S3 night! What bou - quets — of wind - flowers it brings!

A night! What bou - quets of wind - flo - wers it brings!

*FEDERICO enters and addresses the audience.***FEDERICO**

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

1230 $\text{♩} = 96$

FEDERICO

T. 8 What? Home. Of course!

COLOMBINA

CT. Hey! Where are you off to? Tell us! Real - ly?

ARLECCHINO

B1 Hey! Where are you off to? Tell us! Real - ly?

PIERROT

B2 Hey! Where are you off to? Tell us! Real - ly?

1234

T. Ve - ry well.

CT. You can't go that way: it's the cir - cus. Would you like a ti - cket?

B1 You can't go that way: it's the cir - cus. Would you like a ti - cket?

B2 You can't go that way: it's the cir - cus. Would you like a ti - cket?

1234

T. Ve - ry well.

CT. You can't go that way: it's the cir - cus. Would you like a ti - cket?

B1 You can't go that way: it's the cir - cus. Would you like a ti - cket?

B2 You can't go that way: it's the cir - cus. Would you like a ti - cket?

1235

T. You can't go that way: it's the cir - cus. Would you like a ti - cket?

CT. You can't go that way: it's the cir - cus. Would you like a ti - cket?

B1 You can't go that way: it's the cir - cus. Would you like a ti - cket?

B2 You can't go that way: it's the cir - cus. Would you like a ti - cket?

1237

T. No! Then I'll go

CT. Not that way ei-ther: the carts and the rep-tile ca-ges are there.

B1. Not that way ei-ther: the carts and the rep-tile ca-ges are there.

B2. Not that way ei-ther: the carts and the rep-tile ca-ges are there.

1241

T. back... Is this a joke? I was go - ing home, well,

CT. Where to? Ha, ha, ha!

B1. Where to? Ha, ha, ha!

B2. Where to? Ha, ha, ha!

1244

T. not my home... Yes, be - cause I need to see...

CT. To see? To see...?

B1 To see? To see...?

B2 To see? To see...?

1247

pp

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

1248

ROSITA (*singing a song*)

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

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

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

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

p

1252

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

pp

1255

S1 sea un - for - gi - ving?" —

CT ...with the breeze in a box and the

B1 ...with the breeze in a box and the

B2 ...with the breeze in a box and the

Bass

1258

1257

S1 So FEDERICO

T. I want to live!

CT sea un - for - gi - ving?

B1 sea un - for - gi - ving?

B2 sea un - for - gi - ving?

Bass

1259

S1 leave me in moun - tains high, my love,

Bass

1261

S1

in cloud and dew to

1263

S1

sleep in the sky the whole night through."

CT.

B1

B2

...to

...to

...to

1265

CT.

B1

B2

sleep in the sky the whole night through.

sleep in the sky the whole night through.

sleep in the sky the whole night through.

The MASK suddenly appears alongside ROSITA. Its size is now out of all proportion to the surroundings

MASK

(suddenly coming forward)

1268

1269

A

T.

What's that I hear?

I, _____

1271

A

I, _____

I a -

1273

A

ban - doned _____ the Count

f

1275

1276

A

for good, _____ I, _____

ff

1277

A

I a - ban - doned the Count for good,
a - ban - doned, a - ban - doned, a -

1279

A

ban - doned the Count, I a - ban - doned the Count ___ for

1281

S1

A

ROSITA

How ___
good. ___

1283

S1

sings ___ the night - in - gale! Hark, ___ how ___ he

1286

S1

sings!

Hark,

hark

1288

S1

how he sings, hark how he sings, — oh, —

(*col canto*)

1290

S1

how he sings, — oh, —

1293

S1

how he sings, — he

1297

S1 sings!

MASK

A He'll, _____ he'll _____ die _____

1300

S1 Such chimes, _____ such

A where I left him, _____ he'll

1302

S1 chimes, such chimes, _____ such chimes of ma - ple harps he

A die! Yet,

1304

1305

S1 rings, such chimes he rings, _____ he rings, _____ he

A yet he loves me so much, so much, he loves me, he loves me, he

1307

S1 rings, — such chimes _____ he rings!

A worships me so much, a - dores me so much, _____ so much! _____

Piano: Measures 1307-1309. The piano part consists of eighth-note chords in the bass and eighth-note patterns in the treble, with dynamic markings *ff* and *p*.

1309

1310

S1

T.

Piano: Measures 1310-1312. The piano part features eighth-note chords in the bass and eighth-note patterns in the treble, with dynamic markings *pp* and *p*.

1312

1313

ROSITA

S1 I've seen him e - very - where... _____

FEDERICO

T. I ran a-way so far... _____

COLOMBINA

CT. On the same

ARLECCHINO

B1 On the same

PIERROT

B2 On the same

Piano: Measures 1313-1315. The piano part features eighth-note chords in the bass and eighth-note patterns in the treble, with dynamic markings *p* and *p*.

1319

S1

A

T.

CT.

B1

B2

Soprano 1 (S1) and Alto (A) sing eighth-note patterns of three groups of two notes each. Tenor (T.) enters with a eighth-note pattern followed by a melodic line. Bass 1 (B1) and Bass 2 (B2) provide harmonic support. The vocal parts include lyrics: "frieze, dream - time em braced". The section is labeled "MASK". The Alto part ends with a melodic line: "Can't you see how hap - py I am?". The Tenor part continues with "I ran a - way so far _____". The Bass parts provide harmonic support throughout.

1324

S1

A

T.

CT.

B1

B2

Soprano 1 (S1) sings a melodic line with lyrics: "I've seen him e - very-where". Alto (A) and Tenor (T.) provide harmonic support. Bass 1 (B1) and Bass 2 (B2) provide harmonic support. The Alto part continues with "I can't stop laugh-ing,". The Tenor part sings a melodic line with lyrics: "I ran a-way so far _____ to the sha - dow of a". The Bass parts provide harmonic support throughout. The section concludes with a melodic line from the Bass parts.

1329

S1 ri - ver... - - - -

A - - - - Can't you see how hap-py I am? I can't stop laugh-ing,

T. 8 ri - ver... - - - -

CT. - while the groan__ of a child masked the

B1 - while the groan__ of a child masked the

B2 - while the groan__ of a child masked the

1333

S1 - - - - I was dy - ing of

A - - - - Can't you see how hap-py, how hap-py I am? I can't stop laugh-ing.

T. 8 - She was wai - ting to live. I was wai - ting

CT. old - man's face, while the

B1 old - man's face, while the

B2 old - man's face, while the

1337

S1 wai - ting.

A He'll look e-very - where for me...

T. so I let her go, I let her go,

CT. groan of a child masked the old - man's, the

B1 groan of a child masked the old - man's. the

B2 groan of a child masked the old - man's

1342

1341

S1 so he let me go, he let me go. And he

A He'll look e-very - where for me... I'll hide in the bu-shes, the bu-shes, he won't find me, not for

T. go. I know that she

CT. old man's face. the groan

B1 old face. the groan

B2 face. dream - - - time em - braced

1345

S1 thought — that I loved him, but I knew he'd ne-ver love me.

A twen-ty years, twen-ty moons, twen-ty snow falls.

T. 8 loves me. She thought — I had no love for her. But there's no life with - out her

CT. — of a child masked the old man's

B1 — of a child masked the old man's

B2 while the groan of a child masked the old man's

1352 1353

ROSITA

S1 — 3 — — — — And if Dreams con - jure skies

A — 3 — — — — MASK And if Dreams con - jure skies

T. — 3 — — — — FEDERICO And if Dreams con - jure skies

8 and the day's re-tur - ning. And if Dreams con - jure skies

COLOMBINA

CT. — 3 — — — — face. ARLECCHINO And if Dreams con - jure skies

B1 — 3 — — — — face. PIERROT And if Dreams con - jure skies

B2 — 3 — — — — face. And if Dreams con - jure skies

PIECES OF MUSIC

6 6 6 6 6 6 3 3 3 3

1357

S1 on the plains of Time, if Dreams con - jure

A on the plains of Time, if Dreams con - jure

T. on the plains of Time, if Dreams con - jure

CT. on the plains of Time, if Dreams con - jure

B1 on the plains of Time, if Dreams con - jure

B2 on the plains of Time, if Dreams con - jure

1362

S1 skies on the plains of Time, Time drowns be - lief,

A skies on the plains of Time, Time drowns be - lief,

T. skies on the plains of Time, Time drowns be - lief,

CT. skies on the plains of Time, Time drowns be - lief,

B1 skies on the plains of Time, Time drowns be - lief,

B2 skies on the plains of Time, Time drowns be - lief,

1367

S1 drowns be - lief in those dreams of mine,
A drowns be - lief in those dreams of mine,
T. drowns be - lief in those dreams of mine,
CT. drowns be - lief in those dreams of mine,
B1 drowns be - lief in those dreams of mine,
B2 drowns be - lief in those dreams of mine,

1372

S1 in those dreams of mine.
A in those dreams of mine.
T. in those dreams of mine.
CT. in those dreams of mine.
B1 in those dreams of mine.
B2 in those dreams of mine.

1377

 $\text{d}=80$

ROSITA

FEDERICO (*slowly climbing the ladder to reach ROSITA*)

Come _____ with me: you love me and I need to live.

A musical score for Federico's vocal line. The key signature is common time (indicated by a 'C'). The tempo is marked as $\text{d}=80$. The vocal line consists of eighth-note patterns with grace notes and slurs. The lyrics "Come _____ with me: you love me and I need to live." are written below the staff. Measure endings are indicated by '3' under the notes.

1381

A musical score for Rosita's vocal line. The key signature changes to common time with a sharp sign. The vocal line features eighth-note patterns with grace notes and slurs. The lyrics "e - ver so, and al - ways, for e - ver yes, e - ver yes, e - ver yes," are written below the staff. Measure endings are indicated by '3' under the notes.

Continuation of Rosita's vocal line. The key signature remains common time with a sharp sign. The vocal line continues with eighth-note patterns and slurs. Measure endings are indicated by '3' under the notes.

1385

1387

Continuation of Rosita's vocal line. The key signature changes to common time with a sharp sign. The vocal line consists of eighth-note patterns with slurs. The lyrics "al - - - ways," are written below the staff. Measure endings are indicated by '3' under the notes.

COLOMBINA

ARLECCHINO

PIERROT

A musical score for three characters: Colombina, Arlecchino, and Pierrot. The key signature is common time with a sharp sign. The vocal parts are mostly silent (represented by dashes). The lyrics "She'll come..." are written above the staff for each character. Measure endings are indicated by '3' under the notes.

Continuation of the ensemble vocal line. The key signature changes to common time with a sharp sign. The vocal parts continue with eighth-note patterns and slurs. The lyrics "She'll come..." are written above the staff. Measure endings are indicated by '3' under the notes.

1389

S1: for e - ver so, and al - ways, for

T: Love does - n't wait!

CT: just wait...

B1: just wait...

B2: just wait...

1393

S1: e - ver yes, e - ver yes, al - ways,

1397

S1: wak - ing or sleep - - -

CT: for the mu sic,-

B1: for the mu sic,-

B2: for the mu sic,-

1401

1402

S1 - - ping.

CT. for the mu sic of years...

B1 for the mu sic of years...

B2 for the mu sic of years...

1408

S1 You have no eyes to see me naked nor

CT. ...moons and

B1 ...moons and

B2 ...moons and

1415

S1 lips to kiss my body, nor lips to kiss my

CT. oceans... the night...

B1 oceans... the night...

B2 oceans... the night...

1423 **1424**

S1 *bo - dy.*

CT. *f*
...and the breeze.

B1 *and the breeze.*

B2 *and the breeze.*

Piano: *ff*

1427

S1 *come...*

I'll *come with you...*

Piano: *#8*

1430

S1 *in five years time.*

Piano: *#8*

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

1434

p

CT. Turn to taste sea, turn to face

B1 Turn to taste sea, turn to face wind.

B2 Turn turn to taste sea, turn to face wind.

MASK

1439

A I don't love him, I don't love him, I don't love him! I don't! He

CT. wind.

B1

B2

pp

1443

A loves me, but I don't love him, I don't love him.

ppp

**Scene 11: The mortuary
(Danse Macabre)**

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

1447



1447

1454

1461

1468

1474

1480

1481

1486

1494

1492

1506

1500

1504

1509

1508

1517 DEAD CHILD

S2

S3

1514

Oh no! They're co-ning to bu-ry us.
They're **DEAD CAT**
They're co-ning to bu-ry us.

p

1520

S2 co-ming to bu-ry us. They're co-ming to bu-ry us.

S3 They're co-ming to bu-ry, they're co-ming to bu-ry us.

1526

S2 But I don't want them to bu-ry me,

S3 But I don't want them to bu-ry me,

I don't want them to bu-ry me,

I don't want them to bu-ry me,

1532

S2 I don't want them to bu-ry me.

S3 want to be bu-ried, don't want them to bu-ry me.

1538

S2 I'd ra - ther sleep by the lake _

f

1543

S2 a-mong the li-ly reeds.

S3 *f* I'd ra - ther

1548

S2 a-mong the li-ly reeds.

S3 sleep by the gar-den wal un-der the climb-ing rose.

1555

1553

S2 To - mor - row, to -

S3 un - der the climb - ing rose. To - mor - row, to -

ff

1559

S2 mor - row, to - mor - row__ in a dark hole, in a

S3 mor - row, to - mor - row__ in a dark hole, in a

1565

S2 S3

dark hole they'll bu - ry us. they'll bu - ry us.

dark hole they'll bu - ry us. they'll bu - ry us.

1569

1571

S2 S3

To - mor - row, to - mor - row, to - mor - row in a dark hole, in a

To - mor - row, to - mor - row, to - mor - row in a dark hole, in a

1581

1576

S2 S3

dark hole, in a dark hole they'll bu - ry us.

dark hole, in a dark hole they'll bu - ry us. Weep - - - - ing,

1581

1582

S2 S3

Weep - - - - ing, weep - -

wee -

1585

S2
S3

ing, the mour - ners will be weep - ing,

ping, the mour - ners will be weep - ing.

1588

S2
S3

weep - ing, weep -
weep - ing, weep -

1591

S2
S3

ing, the mour - ners will be weep - ing.
ing, the mour - ners will be weep - ing.

The dancing has ceased and the scene fades

1595

S2
S3

They say good - bye, a - diós, and then...
They say good - bye, a - diós, and then...

CAT
Then what happens?
CHILD
We'll be eaten.

3

Scene 12: The library & the mortuary

1598

*FEDERICO is alone in the library***FEDERICO**

T Words

1603 T lie be-fore me col-lapsed like a heap of stones: trapped

1607 T as a sta-tue in a block of mar - ble, I must carve my way out.

1612 T I shall go on an od - ys - sey.

1616

T

1616

Be-fore dawn, when the nigh-tin-gales sing,

T

1619

I'll find the road that leads from the sil-ver mir - ror in-to the gar - den, from the

T

1622

sil-ver mir - ror in-to the gar - den. I'll search ____ in the

T

1626

world of pros - pects lost ____ for a love that once was mine but I ne - ver knew,

1629

T a love that once was mine _____ but I ne - ver knew.

1632

T Like a phan - - - tom search - ing in life's

1635

T gal - le - ry for the bo - dy it should oc - cu - py,

1638

T I'll vi - sit not the coun - try of the dead _____ but the land of those not li - ving.

1641

T I'll let you know what I find,

1642
(to the audience)

3

I'll let you know what I find,
p

6

1644

T

but _____ don't ask me _____ to ex-plain it.

ROSITA enters carrying a suitcase.

1648

ROSITA

S1

You called?

T

No.

1653

S1

Some chil - dren stoned a cat and threw it in - to the gar - den. Do

1657

S1

you need me?

T

No, I don't need you. What time is it?

*She leaves as the clock strikes
Alone, FEDERICO deals himself a pack of tarot cards.*

1661

S1

Six o'-clock, sir.

On the upper stage the DEAD CAT & DEAD CHILD re-appear

1665

DEAD CHILD

S2

We want to hear the sound of the cri - ckets and the sway -

DEAD CAT

S3

We want _____ to hear the sound of the cri - ckets _____ and the

1669

S2

ing - gras - ses and feel _____ the bi -

S3

sway - - - - ing gras - ses _____ and feel _____ the

1672

S2 - ting wind and see the sun and the clouds
S3 bi - ting wind and see the sun and the clouds
and the sun - flowers in bloom and
and the sun - flowers in

1676

S2 — the flower - ing flames of dawn!
S3 bloom and the flower - ing flames of dawn!

FEDERICO

T The moon shines through the storm

1679

T clouds and brings a white mask for me...

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

DEAD CAT

(disappearing)

1681

S3 Child, help me, help me! I feel a sharp pain in my heart.

DEAD CAT

(disappearing)

6
32

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

1684

DEAD CHILD

S2

Cat, cat,

The CHILD, terrified, searches for the CAT...

1687

S2

cat!

PEDRO

JUAN

FERNANDO

¡Vi - - - va la muer - - te!

¡Vi - - - va la muer - - te!

¡Vi - - - va la muer - - te!

1691

FEDERICO

T.

CT.

My blood

ff

f

1696

PEDRO, JUAN & FERNANDO leave quickly as FEDERICO falls lifeless.

1695

T. ♩ oo-zes song...

CT. Sleep with - out end, a - men!

B1. Sleep with - out end, a - men!

B2. Sleep with - out end, a - men!

...until the hand returns and pulls the child away too.

1704

DEAD CHILD*freely*

1703 S2.

Gone, ta-ken by the hand of God. Please, I want to stay a child! Wait, while I pick these

1708 S2.

pe - tals... I'll come if you let me see the sun: just one ray, one ray of sun - shine will do.

morendo

*FEDERICO appears before the curtain and addresses the audience***FEDERICO (spoken)**

I realised they had murdered me.

They looked for me in cafés, cemeteries and churches...
but could they find me? No, they couldn't find me.
They never found me.

