

THE TRIAL THE OPERA

# iUDICÍUM

THE TRIAL — THE OPERA



# CAST

THROW (SOMETHING) FORCEFULLY IN A SPECIFIED DIRECTION.

## SINGERS

Adami	.....	Tenor
Bazzo (Messenger/Servant/Attendant)	.....	Tenor
Carpenter (Ghost Prophet)	.....	Bass Baritone
Mara (Blacksmith's Daughter)	.....	Mezzo-Soprano
Bonhomie (Blacksmith)	.....	Bass Baritone
Ranthial (Bishop)	.....	Bass Baritone
Sorcerer of the Woods (Medea)	.....	Alto
Choir (Crowd/Entourage/Choir of Priests/Choir of Demons)	.....	S,A,T,B

## SPEAKING ACTORS

- Timor (Low-Level Demon/Narrator)  
Child (King's Granddaughter)  
<sup>c</sup> Amicus (Military Captain)  
<sup>c</sup> Mandolin (Mysterious Old Woman)  
<sup>c</sup> Blacksmith Apprentice  
<sup>c</sup> Cerberus (Gate Keeper of the Infernal Regions)  
<sup>c</sup> Jurors (3) (In Audience at Beginning)

► Do not overlap – one principle option  
c Option of using choir member



## **Timor**

People of the jury  
on the court of immaterial,  
I bring to you an appeal  
for a very wicked man's soul.

He was released,  
even though the facts will show  
the evil he did  
more than four centuries ago.

...And for this, I appeal to you.  
He must be punished!  
He must be condemned straight to hell!  
For the safety of your children,  
I tell you, this time, YOU MUST CONVICT!  
Pick up your pitchforks.  
And together, we will punish this derelict!

## **Juror 1**

(choir member in audience stand and yells out...)

Why now! Why after so many years  
do you return for this man's soul?

Let it rest, Timor!

(laughter from two other audience placed choir members)

## **Timor**

—Because through the dismissal of this sin  
a terrible precedent has been set.  
By accepting this man's judgment,  
without appeal,  
I have acknowledged  
my enemy's most unfavorable gift!  
By accepting his verdict,  
I allowed God — a true detriment to society  
to pillage from my cohorts,  
demons so true,  
life-long criminals  
and all sorts of hypocrites.

For this reason, the chain must be broken,  
and it must be broken by YOU... the people!

(points toward juror 1 in the audience and then spins toward judge)

Accept my appeal or I tell you,  
God, that brute,  
will continue to dish out mercy and grace  
to dangerous freaks and fools,

...people exactly like you two...

(points at Juror 1)

Accept my appeal or I tell you, God, that brute,  
will continue to dish out mercy and grace  
to dangerous freaks and fools,  
...to people exactly like that gentleman

(tips head toward audience)

...in row two."

And if not for your children, do it for me!

I say to you!

This man is guilty

and should never have been set free.

(If there is video, points toward the screen behind him were a flash of violent acts  
that the king has carried out during his life takes place in film before he scurries over  
to large switch on tape player)

## **Timor**

Хора от журито  
в съда за нематериално,  
Представям ви апел  
за душата на много зъл човек.

Той беше освободен,  
въпреки че фактите ще покажат  
злото, което направи  
преди повече от четири века.

...И за това се обръщам към вас.  
Той трябва да бъде наказан!  
Той трябва да бъде осъден направо в ада!  
За безопасността на вашите деца,  
Казвам ти, този път ТРЯБВА ДА СЕ ОСЪДИШ!  
Вземете вилите си.  
И заедно ще накажем този изоставен!

## **Juror 1**

(член на хора на стойката на публиката и креци...)

Зашо сега! Зашо след толкова години  
връщаш ли се за душата на този човек?

Нека си почине, Тимор!

(смях от други двама публика, поставени членове на хора)

## **Timor**

—Зашото чрез отхвърлянето на този грях  
беше създаден ужасен прецедент.  
Приемайки преценката на този човек,  
без обжалване,  
аз съм признал  
най-неблагоприятният подарък на моя враг!  
Приемайки присъдата му,  
Допуснах Бог — истински вреди на обществото  
да ограбвам от моите кохорти,  
демони толкова верни,  
доживотни престъпници  
и всякакви лицемери.

Поради тази причина веригата трябва да бъде скъсана,  
и трябва да го разбиете ВИЕ... хората!

(посочва към съдебен заседател 1 в публиката и след това се завърта към  
съдия)

Приемете жалбата ми или ви казвам,  
Боже, този зверски,  
ще продължи да дава милост и благодат  
на опасни изроди и глупаци,

...хора точно като вас двамата...

(посочва съдебен заседател 1)

Приемете моя призив или аз ви казвам, Боже, този зверски,  
ще продължи да дава милост и благодат  
на опасни изроди и глупаци,  
...на хора точно като този джентълмен

(съвети се насочват към публиката)

...в ред втори."

И ако не заради децата си, направи го за мен!  
казвам ти!

Този човек е виновен

и никога не е трябало да бъде освободен.

(Ако има видео, точките към екрана зад него биха проблясък на насилиствени  
действия, които кралят е извършил през живота си, се случва във филм,  
преди той да се приближи до голям превключвател на касетофон)

Wait!  
Just Listen to the transcript from when he died!  
You will see.  
He's outspoken.  
He's Manipulative.  
He speaks irreverently to everyone,  
especially to me.

(flips on a scratchy recording of previous trial as a scratchy voice echoes in the background)

Изчакайте!  
Просто чуйте преписа от смъртта му!  
Ще видиш.  
Той е откровен.  
Той е Манипулативен.  
Той говори непочтително на всички,  
особено за мен.

(превръща дракав запис от предишен опит, докато дракав глас отеква във фонов режим)

## Old Scratchy Recording Of Transcript When The King Died

**Adami**

*Don't be a fool, your honor!  
I do not deserve to go with him!"*

**Timor**

*Fool? He has chosen to deny the truth—*

**Adami**

*If you will oblige me, your honor,  
and ignore this buffoon,  
I will tell you a story  
that will outline the proof.  
It is pure and true,  
and it will show that  
no subordinate can condemn me;  
not a priest, not Satan,  
and certainly not you—*

**Judge**

*How dare you speak to the court like this!  
Demon, take him away—!*

**Adami**

*He cannot!  
For if that was the case and from sin,  
there is no reprieve,  
then no matter what you say,  
we on earth have all been deceived!  
By the words of missionaries and prophets,  
spinning webs of mercy and grace,  
I tell you, if their words are not true,  
then there is no God,  
there is no Devil,  
and there is indeed no reason to listen to you!*

**Judge**

*Enough!*

(bangs gavel!)

**Adami**

*If by your words you condemn  
my foundation as flawed,  
then you and your God  
have dreadfully misled us all.*

**Timor**

*Blasphemy—*

(...smiles toward crowd)

**Adami**

*Your honor,  
Look at my life before you decide my penalty.  
If I am wrong, upon me hell, I beg you bestow,  
because then it is I that misunderstood the message  
promised to man so long ago.  
As I stand before my judge and jury,  
I tell you, this demon, has hidden the truth.*

(Timor scrambles toward large switch)

## Стар дракав запис на препис, когато кралят умря

**Adami**

*Не бъди глупак, ваша чест!  
Не заслужавам да отида с него!"*

**Timor**

*Глупак? Той избра да отрече истината...*

**Adami**

*Ако ме задължите, ваша чест,  
и игнорирайте този шут,  
ще ви разкажа една история  
това ще очертает доказателството.  
То е чисто и вярно,  
и това ще покаже  
никой подчинен не може да ме осъди;  
не свещеник, не сатана,  
и със сигурност не ти -*

**Judge**

*Как смееш да говориш така пред съда!  
Демоне, отведи го!*

**Adami**

*Той не може!  
Защото ако беше така и от греха,  
няма отсрочка,  
тогава каквото и да кажеш,  
всички ние на земята сме били измамени!  
По думите на мисионери и пророци,  
въртящи се мрежи от милост и благодат,  
Казвам ти, ако думите им не са верни,  
тогава няма Бог,  
няма дявол,  
и наистина няма причина да те слушам!*

**Judge**

*Достатъчно!*

(бретон чук!)

**Adami**

*Ако с думите си осъждаш  
моята основа като недостатъчна,  
тогава ти и твойт Бог  
са ни подвели ужасно всички.*

**Timor**

*богохулство-*

(...усмихва се към тълпата)

**Adami**

*Ваша чест,  
Вижте живота ми, преди да решите наказанието ми.  
Ако греша, по дяволите, умолявам те да подариш,  
защото тогава аз съм този, който погрешно разбра посланието  
обещано на човека толкова отдавна.  
Докато стоя пред моя съдия и жури,  
Казвам ви, този демон е скрил истината.*

(Timor тръгва към голям превключвател)

*The story does not end with Medea or the youth—*

*Историята не свършва с Медея или младостта -*

*(Recording is turned off)*

*(Записът е изключен)*

### **Timor**

*(runs over and pulls the large switch down to turn it off — embarrassed giggle look)*

Heee Heee... Oops.

### **Juror 1**

*(stands and yells out from audience)*

Hey, you cannot stop it there!  
Let us hear it all!

### **Juror 2**

*(second choir member in audience yells)*

Let us hear the rest of the tape!

### **Timor**

That is unnecessary, Madam.  
This man is a wretch!  
It is a trick. ...You can trust me.

### **Juror 3**

*(third choir member in audience stand and yells out.)*

You're the one that brought the appeal to us.

### **Judge**

*(beat)*

Because I do not trust this demon,  
I will listen,  
and I want to hear the story in your own words.  
But, I warn you, you are on very thin ground.

*(beat)*

Tell me this story that you believe  
so thoroughly sums up what my verdict must be  
and I will tell you my decision...  
you will be sent to hell  
or you will be set free.

### **Adami**

*(long beat as walks to a new location on stage)*

I do not remember the year,  
but I can still see the children  
singing and parents gathering  
outside the cathedral for their annual stipend,  
after a long, hard, winter.  
But, it is true, by my hand,

*(beat)*

...I let the kingdom down...

### **Timor**

*(дотича и дърпа големия превключвател надолу, за да го изключи - засрамен кикотлив поглед)*

Хеее Хее... Опа.

### **Juror 1**

*(става и креши от публиката)*

Хей, не можеш да го спреш там!  
Нека чуем всичко!

### **Juror 2**

*(вторият член на хора в публиката креши)*

Нека чуем останалата част от лентата!

### **Timor**

Това е излишно, госпожо.  
Този човек е нещастник!  
Това е трик. ...Можеш да ми се довериш.

### **Juror 3**

*(третият член на хора в публиката стои и креши.)*

Вие сте този, който ни изпрати жалбата.

### **Judge**

*(удар)*

Защото не вярвам на този демон,  
Ще слушам,  
и искам да чуя историята с твои собствени думи.  
Но, предупреждавам ви, вие сте на много тънка почва.

*(удар)*

Разкажи ми тази история, в която вярваш  
така изчерпателно обобщава каква трябва да бъде моята присъда  
и ще ти кажа моето решение...  
ще бъдеш изпратен в ада  
или ще бъдете освободени.

### **Adami**

*(дълъг удар като разходки до ново място на сцената)*

не помня годината,  
но все още виждам децата  
пеещи и събиране на родители  
иззвън катедралата за годишната им стипендия,  
след дълга, тежка зима.  
Но, вярно, от моята ръка,

*(удар)*

...аз оставил кралството...

*(Sinfonia Begins)*

*(Sinfonia започва)*

# OVERTURE

## SINFONIA

## Sinfonia

Jan Tegtmeyer

Largo ( $\text{♩} = 60$ )

Flute

Oboe

Fagotto

Corno 1 in F

Corno 2 in C

Timpani G, B $\flat$

Violini I

Violini II

Viole

Bassi

5 10 15



20 Allegro moderato ( $\text{♩} = 60$ ) 25 30

Fl.

Ob.

Fag.

Cor. 1 in F

Cor. 2 in C

Tim.

Vni I

Vni II

Vle

Bassi

35

Fl.

Ob.

Fag.

Cor. 1 in F

Cor. 2 in C

Timpani

Vni I

Vni II

Vlc

Bassi

40

*p* *cresc.*

*f*

*f*

*p*

45

*f*

*f*

*f*

*p*

*cresc.*

*f*

*f*

*p*

*cresc.*

*f*

*f*

*p*

*cresc.*

*f*

*f*

*p*

*Vc.* *tutti*

*f*

*p*



Fl.

Ob.

Fag.

Cor. 1 in F

Cor. 2 in C

Timpani

Vni I

Vni II

Vlc

Bassi

50

f

f

p f

f

55

Fl.

Ob.

Fag.

Cor. 1 in F

Cor. 2 in C

Timp.

Vni I

Vni II

Vle

Bassi

60

65

p

=

Fl.

Ob.

Fag.

Cor. 1 in F

Cor. 2 in C

Timp.

Vni I

Vni II

Vle

Bassi

70

75

80

f

f

f

f

f

f

f

f

f

f

f

mp

Fl.

Ob.

Fag.

Cor. 1 in F

Cor. 2 in C

Tim.

Vni I

Vni II

Vlc

Bassi



Fl.

Ob.

Fag.

Cor. 1 in F

Cor. 2 in C

Tim.

Vni I

Vni II

Vlc

Bassi

100

105

110

Fl.

Ob.

Fag.

Cor. 1 in F

Cor. 2 in C

Timpani

Vni I

Vni II

Vle

Bassi

115

ff

a2

Vc. con Clb.



120

Fl. *ff*  
 Ob. *ff* *cresc.*  
 Fag. *ff*  
 Cor. 1 in F  
 Cor. 2 in C  
 Timp.  
 Vni I  
 Vni II  
 Vlc  
 Bassi  
 Vc.  
 Cb. *ff* *cresc.*

125

*f*  
*f*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*tutti*  
*mf*

130

Fl.

Ob.

Fag.

Cor. 1 in F

Cor. 2 in C

Timp.

Vni I

Vni II

Vle

Bassi

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*p*

*p*

=

145

Fl.

Ob.

Fag.

Cor. 1 in F

Cor. 2 in C

Timp.

Vni I

Vni II

Vle

Bassi

*a2*

*p*

*p*

*p*

*p*

Fl.

Ob.

Fag.

Cor. 1 in F

Cor. 2 in C

Tim.

Vni I

Vni II

Vle

Bassi

160

165

170



**185**

Fl.  
Ob.  
Fag.  
Cor. 1 in F  
Cor. 2 in C  
Timp.  
Vln I  
Vln II  
Vlc  
Bassi

**190**

Measure 190 continues the musical line from measure 185. The instrumentation includes Flute, Oboe, Bassoon, Cor. 1 in F, Cor. 2 in C, Timpani, Vln I, Vln II, Vlc, and Bassi. The music consists of six staves of musical notation.

=

**195**

Fl.  
Ob.  
Fag.  
Cor. 1 in F  
Cor. 2 in C  
Timp.  
Vln I  
Vln II  
Vlc  
Bassi

**200**

Measure 200 continues the musical line from measure 195. The instrumentation includes Flute, Oboe, Bassoon, Cor. 1 in F, Cor. 2 in C, Timpani, Vln I, Vln II, Vlc, and Bassi. The music consists of six staves of musical notation.

**205**

Fl.

Ob.

Fag. *p*

Cor. 1 in F

Cor. 2 in C

Timp.

Vni I *p*

Vni II *p*

Vle *p*

Bassi *p*

**210**

*cresc.*

*f*

*f*

*f*

*f*

*f*

*f*



**215**

Fl.

Ob.

Fag. *fp*

Cor. 1 in F

Cor. 2 in C

Timp.

Vni I *fp*

Vni II *fp*

Vle *fp*

Bassi *fp*

**220**

*fp*

*fp*

*fp*

*fp*

*fp*

**225** Tempo primo /Largo/

**230**

**235**

Fl.

Ob.

Fag.

Cor. 1 in F

Cor. 2 in C

Tim.

Vni I

Vni II

Vlc

Bassi



**240**

**245**

Fl.

Ob.

Fag.

Cor. 1 in F

Cor. 2 in C

Tim.

Vni I

Vni II

Vlc

Bassi

HE WAS RIDING FROM  
BATTLE WHEN HIS HORSE THREW  
A SHOE. THE MOUNTAIN PASS  
WAS OF ICE. THERE WAS  
NOTHING THEY COULD DO.

HE FELL FROM THE  
EDGE, WITH HIS HORSE HAND  
IN HAND. HE DROPPED OUT  
OF SITE. THEY ARE STILL  
SEARCHING FOR HIM,  
MY LORD.

—BAZZO

SETTING: IN A CHAPEL AT THE BACK OF THE CATHEDRAL, A MESSENGER HAS JUST DELIVERED WORD TO THE KING  
THAT HIS SON HAS DIED RETURNING FROM BATTLE

Обстановка: В параклис в задната част на катедралата пратеник току-що е предал вест на краля  
че синът му е загинал, връщайки се от битка.

## Introduction

Vivo con fuoco ( $\text{♩} = 80$ )

5

Bassissimo



10

p f p f

p f p f

f p f p f p f

f p f p f p f

15

Fl.

Ob.

Fag.

Cor. 1 in G

Cor. 2 in Eb

Vni I

Vni II

Vle

Bassi



20

Fl.

Ob.

Fag.

Cor. 1 in G

Cor. 2 in Eb

Vni I

Vni II

Vle

Adami

Bassi

No! I say no. This can - not be! My wife, now my

Fl. 25

Ob.

Fag.

Cor. 1 in G

Cor. 2 in E♭

Vni I

Vni II

Vlc

Adami

Bazzo

Bassi

son No! This can - not be! My wife, now my son No! This can - not be!

He was ri - ding from

=

Fl.

Ob.

Fag.

Cor. 1 in G

Cor. 2 in E♭

Vni I

Vni II

Vlc

Bazzo

Bassi

bat - tle When his horse threw a shoe When his horse threw a shoe The moun - tain pass was of ice, there was

40

Fl.

Ob.

Fag.

Cor. 1 in G

Cor. 2 in E♭

Vni I

Vni II

Vle

Adami

Bazzo

Bassi

Where's the mer - cy? Where's the mer - cy? Where's the mer - cy, how can this be?  
no - thing they could do

decrec.

decrec.

decrec.



45

Fl.

Ob.

Fag.

Cor. 1 in G

Cor. 2 in E♭

Vni I

Vni II

Vle

Bazzo

Bassi

He fell from the edge with his horse hand in hand He dropped out of site

p

f

p

p

p

p

p

**Recit.**

50

Fl.  
Ob.  
Fag.  
Cor. 1 in G  
Cor. 2 in Eb  
Vni I  
Vni II  
Vle  
Adami  
Bazzo  
Bassi

His horse threw a shoc<sup>d</sup>  
Where is the blacksmith?  
They are still searching for him, my lord.  
But Sire, you must be aware,  
it was nobody's fault!  
He was at the



55

Fl.  
Ob.  
Fag.  
Cor. 1 in G  
Cor. 2 in Eb  
Vni I  
Vni II  
Vle  
Adami  
Bazzo  
Bassi

f  
No!  
No!  
edge When it reared and he fell He fell by de- fault. An ac - ci-dent!

60

Fl.

Ob.

Fag.

Cor. 1 in G

Cor. 2 in E♭

Vni I

Vni II

Vle

Adami

Bassi

Bring me the man who is to blame!



65

70

Fl.

Ob.

Fag.

Cor. 1 in G

Cor. 2 in E♭

Vni I

Vni II

Vle

Adami

Bassi

Bring me the black-smith! Or I shall hang you for that insult, or I shall hang you for that insult

Fl.

Ob.

Fag.

Cor. 1 in G

Cor. 2 in E♭

Vni I

Vni II

Vlc

Adami

Bazzo

Bassi

No! This can - not be!

An ac - ei - dent, an ac - ei - dent!



75

Fl.

Ob.

Fag.

Cor. 1 in G

Cor. 2 in E♭

Vni I

Vni II

Vlc

Adami

Bassi

No! This can - not be!

Bring him to me, his nail caused this



Bazzo

*(Bazzo runs off leaving the king alone with the pearl-white crucifix that rises above him on a pole or hung from the ceiling.)*

Adami

*(The king studies the crucifix's form as both gravity and hell's minions cling to the sculptures ankles. The king feels the urge to take part. All he has cherished is gone. All he has prayed for, betrayed. The downcast face of the pale ceramic crusifix no longer understands his pain)*

How could you?  
How could you do such a thing?  
Did you not have the courage to face me?  
...a King?

Bazzo

*(Бацо бяга, оставяйки краля сам с перленобоялото разпятие, което се издига над него на прът или окачено от тавана.)*

Adami

*(Кралят изучава формата на разпътието, докато гравитацията и адските миънони се вкопчват в глазените на скулптурите. Кралят изпитва желание да вземе участие. Всичко, което е скъпо, го няма. Всичко, за което се е молил, е предал. Спуснатото лице на бледата керамика crusifix все не разбира болката си)*

How could you?  
How could you do such a thing?  
Did you not have the courage to face me?  
...a King?

**Andante non troppo ( $\lambda = 80$ )**

**Air**

Cl. in B $\flat$  5 10  
 Cor 1, 2 in B $\flat$  15  
 Vn I 20  
 Vn II  
 Vlc  
 Adam  
 Basso

How could you do such a

Cl. in B $\flat$  15 20  
 Cor 1, 2 in B $\flat$   
 Vn I  
 Vn II  
 Vlc  
 Adam  
 Basso

thing, did you not have the courage to face me? Not a son, but a King!  
 Note a son, but a King! How could you do this to

30

Cl. in B♭

Cor. 1, 2 in E♭

Vni I

Vni II

Vlc

Adamini

Bassi

35

*pp*

*decrec.*

*pp*

*decrec.*

*pp*

*decrec.*

*decrec.*

thee, that has al-ways fought for thee, that has al-ways fought for thee!\_\_\_\_\_

How could you do, such a thing? Did you nothave the, cour-age to

*pp*

*decrec.*

Cl. in B $\flat$  40 f

Cor. 1, 2 in E $\flat$  45 f

Vni I

Vni II

Vle

Adami 8 face me? Not a son, but a King, but a King. How would you? How could you? How would you? How

Bassi

50

To Cl. in A  
To Corn in C

Adam  
could you? How could you do such a thing, how could you do such a thing?

## Adami

(King Adami's rage takes hold as he stares at the lone statue rising above him in pearlwhite and ringed with a crown of gold)

Look at me!...

You are no more!

(stepping forward he grabs the vertical post of the crucifix as it hangs before him)

## Adami

(Гневът на крал Адами се завладява, докато той се взира в самотната статуя, издигаща се над него в перленобяла и украсена със златна корона)

Погледни ме!...

Вече те няма!

(пристъпвайки напред, той хваща вертикалния стълб на разпятието, докато то виси пред него)

## Melologue

Vivace

Fl. *ff*

Ob. *ff*

Cor. 1, 2 *in C* *pp* *poco. molto* *ff*

Timpani *B* *ff*

Vn I *pp* *poco. molto* *ff*

Vn II *pp* *poco. molto* *ff*

Vcl *pp* *poco. molto* *ff*

Adam *You are no more!* *pp* *poco. molto* *ff*

Bass *pp* *ff*

**5**

Fl. *ff*

Ob. *ff*

Cor. 1, 2 *in C* *ff*

Vn I *ff*

Vn II *ff*

Vcl *ff*

Adam *You are no more!* *ff*

**10**

Fl. *f*

Ob. *f*

Cor. 1, 2 *in C* *f*

Vn I *mf* *f*

Vn II *mf* *f*

Vcl *mf* *f*

Bass *mf* *f*

Flute  
Ob.  
Cor. 1, 2  
in C  
Violin I  
Violin II  
Viola  
Bassoon  
Bass

**15**

To Corni in D

### Adami

(with all his might, the crucifix shatters in his grasp and shatters to the ground in pieces of ceramic and dust)

### Timor

(the light fades from King Adami and softly illuminates Timor, at the edge of the chapel as he slowly steps out from his hiding place, smiles, and begins to laugh as he wrings his hands and steps from the stage light)

We'll see who ends up with this man's soul...

(Quick Orchestra Note Here) █

### Adami

(с всичката си сила разпятието се разбива в хватката му и се затваря на земята на парчета керамика и прах)

### Timor

(Светлината избледнява от крал Адами и нежно освещава Тимор, на ръба на параклиса, докато той бавно излиза от скривалището си, усмихва се и започва да се смее, докато кърши ръце и стъпва от светлината на сцената)

Ще видим кой ще остане с душата на този човек...

(Бърза бележка за оркестъра тук) █

THE WOODS ARE ALIVE  
WITH EACH LEAF AND EACH  
BRANCH, AS THEY SWAY AND  
THEY SWING, WITHOUT  
BREEZE.

CAST IN DEEP-OILED  
WOOD, EVERY ELEMENT DRAWN  
FROM A SPECIMEN FOUND ON  
HIS ISLAND. IT IS BEAUTIFUL.  
MAGNIFICENT. COMPLETE.  
IT IS FINISHED.

—CARPENTER

SETTING: A CARPENTER EXAMINES HIS CREATION OF CARVED BRANCHES AND LEAVES, UNDERSTANDING IT IS THE  
MOST BEAUTIFUL COMPOSITION HE HAS EVER CREATED, BUT KNOWING NOT WHERE THE INSPIRATION  
CAME FROM OR WHY HE WAS CHOSEN TO DELIVER THE MESSAGE.

Обстановка: Дърводелец разглежда своето творение от издълбани клони и листа, разбирайки, че това е  
най-красивата композиция, която някога е създавал, но без да знае къде е вдъхновението  
идва от или защо е избран да достави съобщението.

## Carpenter

(Stepping to the center of the room the carpenter admires his work, from floor to ceiling, before stepping to a table set just below a window and places a straw/grass woven doll — large enough to see from the back rows — on the table before bending down to his toolbox and lifting a small carved wooden basket)

(He gently studies it before he begins to sing...)

## Carpenter

(Пристъпвайки към центъра на стаята, дърводелецът се възхищава на работата си, от пода до тавана, преди да пристъпи към маса, поставена точно под прозореця, и поставя на масата кукла от слама/трева — достатъчно голяма, за да се види от задните редове преди да се наведе до кутията си с инструменти и да вдигне малка издълбана дървена кошица)

(Той внимателно го изучава, преди да започне да пее...)

**Allegretto con moto ( $\text{♩} = 150$ )**

**Song**

5

The woods are a - bye, with each leaf and each branch As they sway and they swing, as they

10

sway and they swing, as they sway and they swing, with - out breeze Cast in deep - tiled wood, e - very e - le-ment drawn from a spe - el-men found on his

15

Ob.

Cor. 1, 2  
in D

Vni I

Vni II

Vle

Carpenter

Bassi

land\_\_\_\_\_ from a spe - ci-men found on his land It is beau-ti-ful, mag - ni - fi-cent, com - plete, it is fi-nished, It is beau-ti-ful, mag-ni - fi-cent, com -



20

Ob.

Cor. 1, 2  
in D

Vni I

Vni II

Vle

Carpenter

Bassi

pizz.  
arco

plete, it is fi-nished, pizz. it is fi-nished, it is fi-nished. No two fi - gures the same\_\_\_\_\_ No pat-tern to be car - ried a-



30

Ob.

Cor. 1, 2  
in D

Vni I

Vni II

Vle

Carpenter

Bassi

*p*

way\_\_\_\_ Each holds its\_own, each holds its\_own, each holds its own lit - tle tale I'm a crafts-man by trade, though I car - ried the blade In a

*p*

35

Ob.

Cor. 1, 2  
in D

Vni I

Vni II

Vle

Carpenter

Bassi

much diff' rent way years a - go, In a much diff' rent way years a - go It is beau - ti - ful, mag - ni - fi - cent, com - plete, it is fi - nished, It is



40

Ob.

Cor. 1, 2  
in D

Vni I

Vni II

Vle

Carpenter

Bassi

beau - ti - ful, mag - ni - fi - cent, com - plete, it is fi - nished, it is fi - nished, it is fi - nished. I



45

50

Ob.

Cor. 1, 2  
in D

Vni I

Vni II

Vle

Carpenter

Bassi

have an i - dea from whence this gift has come But not e - ven I be - lieve, but not e - ven I be - lieve, but not

Ob.

Cor. 1, 2  
in D

Vni I

Vni II

Vle

Carpenter

Bassi

1°

55

e - ven I be - lieve in ghosts. When the car - wings steal my thoughts for a time to re - turn and find the work's com - plete, to re-



Ob.

Cor. 1, 2  
in D

Vni I

Vni II

Vle

Carpenter

Bassi

60

turn and find the work's com - plete It is beau - ti - ful, mag - ni - fi - cent, com - plete, it is fi - nished, It is beau - ti - ful, mag - ni - fi - cent, com - plete, it is fi - nished,



Ob.

Cor. 1, 2  
in D

Vni I

Vni II

Vle

Carpenter

Bassi

65

To Corni in B♭ alto

pizz.

arco

pizz.

arco

it is fi - nished, it is fi - nished. arco pizz. arco

## Carpenter

(the carpenter steps back to the straw/grass woven doll and lifts the carved wooden basket that he had been holding, admires it for a moment, and then sets it in the doll's arms as the moon casts a circular light on the table around it. Studying it for a moment, he turns, lifts his toolbox, and leaves the room)

## Child

(after a moment of stillness a child peaks around the door and into the room that the carpenter has just left. like a fairy left to a paradise, she enters and dances down a wall, lightly touching the carvings until she sees the woven doll on the table. she runs over to it and gently lifts it, keeping the basket in its grasp. looking around to make sure no one is watching, she runs out of the room holding both the woven doll and carved wooden basket tightly in her grasp)

## Timor

(steps from the shadows)

...It is a masterpiece,  
but tonight is the night that the town raises its cup to their king  
and his tremendous generosity.

(haunting laugh)

Little do they know what is in store...

(more laughter as he leave ths stage) ■

## Carpenter

(Дърводелецът отстъпва назад към куклата от слама/трева и вдига издълбаната дървена кошица, която държеше, възхищава ѝ за момент и след това я поставя в ръцете на куклата, докато луната хвърля кръгла светлина върху масата около нея Изучавайки го за момент, той се обръща, вдига кутията си с инструменти и излиза от стаята)

## Child

(след миг на тишина дете надниква около вратата и в стаята, която дърводелецът поку-що е напуснал. като фея, оставена в раг, тя влиза и танцува надолу по стената, леко докосвайки резбите, докато не види тъканата кукла върху масата. тя тича към нея и леко я повдига, като държи кошицата в хватката си. Оглеждайки се, за да се увери, че никой не гледа, тя изтича от стаята, държейки пълнно в ръцете си тъканата кукла и издълбаната дървена кошица)

## Timor

(стъпи от сенките)

...Това е шедьовър,  
но тази вечер е ноцта, в която градът вдига чашата си на своя крал  
и неговата огромна щедрост.

(натрапчив смях)

Малко знаят какво ги очаква...

(повече смях, докато напуска сцената) ■

TONIGHT, TONIGHT,  
THE CROWN OF THE LAND  
WILL TAKE IN HIS HAND  
THE PEOPLE BELOW.

TONIGHT IS THE NIGHT.  
TONIGHT WE SHALL RAISE  
OUR CUP TO THE KING FOR  
THE RICHES BESTOWED.... THE  
CANDIES, THE BLESSINGS,  
FOR THE YOUNG AND  
THE OLD

—VILLAGE CHOIR

SETTING: THE TOWNSPEOPLE ARE FULL OF DRINK AND LAUGHTER AS THEY ENTER THE VILLAGE SQUARE WHERE THEY WILL RECEIVE THEIR ANNUAL STIPEND AFTER A LONG, HARD, WINTER. THE DOORS TO THE CATHEDRAL ARE OPEN. AT THE CENTER SITS THE KING IN A DECORATED CHAIR SURROUNDED BY HIS ENTOURAGE, THE BISHOP, AND HIS GENERALS.

Обстановка:

Гражданите са пълни с пие и смях, докато влизат на площада на селото, където ще получат годишната си стипендия След дълга, тежка зима. Вратите на катедралата са отворени. в центъра седи кралят в украсен стол заобиколен от обкръжението си, епископа и неговите генерали.

**Allegro (♩ = 150)**

Ob. Cor. 1, 2 in B♭ alto Timp. Vni I Vni II Vle S. A. T. B. Bassi

5 10

*f* *f* *f* *p* *p* *f* *p* *f* *p*





35

Ob.

Cor. 1, 2 in B♭ alto

40

Timp. B♭

Vni I

Vni II

Vle

45

S.

A.

T.

B.

Bassi

[50]

Ob. *mf*  
Cor. 1, 2 in  
Bb alto *mf*

Vni I *mf*  
Vni II *mf*  
Vle *mf*

S.

A.

T.

B.

Bassi *mf*

For the young and the old and most  
For the young and the old and most  
The can-dies, the bles-sings For the young and the old The ci-der! The wheat! and most  
The can-dies, the bles-sings For the young and the old The ci-der! The wheat! and most



[60]

Ob.

Cor. 1, 2 in  
Bb alto

Tim.  
Bb

Vni I

Vni II

Vle

S.

A.

T.

B.

Bassi

cer-tain-ly the gold and most cer-tain-ly the gold and most cer-tain-ly the gold. To -  
cer-tain-ly the gold and most cer-tain-ly the gold and most cer-tain-ly the gold. To -  
cer-tain-ly the gold and most cer-tain-ly the gold and most cer-tain-ly the gold. To -  
cer-tain-ly the gold and most cer-tain-ly the gold and most cer-tain-ly the gold. To -

20

Ob. [70] Cor. 1, 2 in B♭ alto [75]

Timp. B♭

Vni I

Vni II

Vlc

S.

night is the night, to - night we shall sing The praise of the glo - ry for the gifts from our King The praise of the glo - ry for the gifts from our

A.

night is the night, to - night we shall sing The praise of the glo - ry for the gifts from our King The praise of the glo - ry for the gifts from our

T.

night is the night, to - night we shall sing The praise of the glo - ry for the gifts from our King The praise of the glo - ry for the gifts from our

B.

night is the night, to - night we shall sing The praise of the glo - ry for the gifts from our King The praise of the glo - ry for the gifts from our

Bassi



Ob. 80

Cor. 1, 2 in B♭ alto

Timp. B♭

Vni I

Vni II

Vle

Adam

S.

A.

T.

B.

Bass

85

*Cresc.*

*f*

To - night is the night the gree - dy shall bear the wrath of the

King

King

King

King

*Cresc.*

*f*

90

Ob.

Cor. 1, 2 in B♭ alto

Timp. B♭

Vni I

Vni II

Vle

Adami

Bassi

fp

fp

f

fp

fp

fp

King and the death of the heir, their wants and their needs con-fused as the same no more have I pa-tience there'll be no more'f the



100

Ob.

fp

Cor. 1, 2 in B♭ alto

fp

Timp. B♭

f

Vni I

fp

Vni II

fp

Vle

fp

Adami

same no more have I pa-tience there'll be no more'f the same

S.

To - night is the night, to - night we shall sing the

A.

To - night is the night, to - night we shall sing the

T.

To - night is the night, to - night we shall sing the

B.

To - night is the night, to - night we shall sing the

Bassi

fp

105

110

Ob.

Cor. 1, 2 in B♭ alto

Timp. B♭

Vni I

Vni II

Vle

Adami

S.

A.

T.

B.

Bassi

pa - tience! There'll be no more'f the same, no more have I pa-tience,  
praise of the glo - ry for the gifts from our King the praise of the glo - ry for the gifts from our King the praise of the  
praise of the glo - ry for the gifts from our King the praise of the glo - ry for the gifts from our King the praise of the  
praise of the glo - ry for the gifts from our King



120

Ob.

Cor. 1, 2 in B♭ alto

Timp. B♭

Vni I

Vni II

Vle

Adami

S.

A.

T.

B.

Bassi

no more... no more! is the night the  
glo - ry for the gifts from our King to - night, to - night, to - night, is the  
glo - ry for the gifts from our King to - night, to - night, to - night, is the  
To - night, to - night, to - night, to - night, to -  
To - night, to - night, to - night, to - night, to -

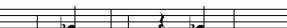
125

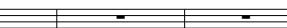
Ob. 

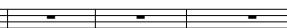
Cor. 1, 2 in B♭ alto 

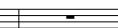
Tim. B♭ 

Vni I 

Vni II 

Vle 

Adami 

S. 

A. 

T. 

B. 

Bassi 

130 



135

Ob. *fp*

or. 1, 2 in B♭ alto

Timp. *f*

Vln I *fp*

Vln II *fp*

Vle *fp*

Adami

S.

A.

T.

B.

Bassi *fp*

140

solo 1°

same, no more, no more!

To - night is the night, to - night we shall sing the praise of glo - ry for the

to - night we shall sing the praise of glo - ry for the

the praise of glo - ry for the

the praise of glo - ry for the

**145**

Ob.

Cor. 1, 2 in B♭ alto

Tim. B♭

Vni I

Vni II

Vle

S.

A.

T.

B.

Bassi

**150**

*f*

*f*

*f*

*f*

*p*

*f*

*f*

*p*

*f*

*p*

gifts from our King for the gifts from our King, for the gifts from our King!

gifts from our King for the gifts from our King, for the gifts from our King!

gifts from our King for the gifts from our King, for the gifts from our King!

gifts from our King for the gifts from our King, for the gifts from our King!

gifts from our King for the gifts from our King, for the gifts from our King!

*f*

*p*



**155**

Ob.

Cor. 1, 2 in B♭ alto

Tim. B♭

Vni I

Vni II

Vle

Bassi

**160**

*f*

To Corni in A

*f*

*f*

*f*

*f*

*f*

*f*

**Adami**

(King Adami is seated at the top of the cathedral stairs as the crowd below is split in two by two soldiers and Amicus out in front dragging a woman, beaten and covered in dirt.)

**Amicus**

As requested, Sire.

**Adami**

Who is this servant girl? Where is the man I ordered you to bring before me? Where is the blacksmith?

**Amicus**

Sire. He cannot be found.  
We bring the blacksmith's daughter in his stead.

**Adami**

This filthy girl, the daughter of MY blacksmith?

**Amicus**

She is all of his that has value. And a true beauty when polished.  
(*Amicus's eyes rise toward the bishop*)

**Mary**

Liege, my father has done nothing wrong.  
He is a good man! Please tell them! Someone. Please! Tell them!  
(*looking toward her captors and the crowd of people pressing up the front step and just behind her she pleads*)

**Adami**

Why does she speak?

(*some attendants chuckle as King Adami stands*)

Do you not have a husband to take better care of you?

**Amicus**

Her husband was a soldier in your army until last year when he was killed at the battle of Corsico. A weak, ungodly man who let his ranks down when they needed him most, I have heard.

**Adami**

Have no others stepped forward to take your husband's place?  
Answer me, woman!

(*the king studies the fouled bundle as others chuckle*)

Tell me there is not one kind soul that resides within my ranks!  
Not one has offered to care for you in his absence?

(*turns to inspect his entourage*)

**Mary**

(*her head remains lowered*)

No Sire.

**Amicus**

(*turns toward Mary and speaks as if only for Mara to hear*)

You shall rue the day you spoke "no" to me!

**Adami**

Not one in my service? Not even you, Bishop?

(Duet)

**Adami**

(King Adami is seated at the top of the cathedral stairs as the crowd below is split in two by two soldiers and Amicus out in front dragging a woman, beaten and covered in dirt.)

**Amicus**

Както беше поискано, сър.

**Adami**

Коя е тази слугиня? Къде е човекът, когото ти наредих да доведеш пред мен? Къде е ковачът?

**Amicus**

Сър. Той не може да бъде намерен.  
Довеждаме дъщерята на ковача в неговия кон.

**Adami**

Това мръсно момиче, дъщерята на МОЯ ковач?

**Amicus**

Тя е всичко негово, което има стойност. И истинска красота, когато се полира.

(*Oчите на Амикус се издигат към епископа*)

**Mary**

Господине, баща ми не е направил нищо лошо.  
Той е добър човек! Моля, кажете им! Някой. Моля те! Да им кажа!  
(*поглеждайки към похитителите си и тълпата от хора, притискащи се към предното стъпало и точно зад нея тя моли*)

**Adami**

Зашто тя говори?

(*some attendants chuckle as King Adami stands*)

(*някои служители се смеят, докато крал Адами стои*)

**Amicus**

Съпругът ѝ беше войник във вашата армия до миналата година, когато беше убит в битката при Корсико. Чувал съм, че е слаб, безбожен човек, който изпусна редиците си, когато най-много се нуждаеха от него.

**Adami**

Никой ли не пристъпи напред, за да заеме мястото на съпруга ви?  
Отговори ми, жено!

(*Кралят изучава замърсения вързоп, докато другите се смеят*)

Кажи ми, че няма нито една добра душа, която да живее в моите редици! Никой не е предложил да се грижи за теб в негово отсъствие?

(*обръща се да огледа обкръжението си*)

**Mary**

(*главата ѝ остава сведена*)

Без сър.

**Amicus**

(*обръща се към Мери и говори така, сякаш само Мара да чуе*)

Ще съжаляваш за деня, в който ми каза „не“!

**Adami**

Not one in my service? Not even you, Bishop?

(Duet)

## Duet

33

*Andante con moto (♩ = 144)*

Vni I  
Vni II  
Vle  
Mary  
Bassi

5 10

No, Sire, I have but a son, No, Sire, I have but a

15 20

son, a beau-ti-ful son, a beau-ti-ful son, from a sol-dier so true, from a sol-dier so true from a sol-dier so true, from a sol-dier so true.

25 30

He's a beau-ti-ful, beau-ti-ful boy, on ly months by his age. He's my breath! He's my

35 40

joy! He's my soul, my stay, my breath, my joy, my soul, my soul, my stay, my breath, my joy! He's a beau - ti - ful boy, my soul, my stay. *meno*

45 50

restare in tempo

Vni I  
Vni II  
Vle  
Adami  
Amicus (spoken): It should be known, Sire, the locals are cruel. They treat a woman with child and no husband worse than a mule!

Adami:

I had a son, a beau-ti-ful

Bassi

55

Vni I

Vni II

Vle

Adami

Bassi

son, he was my breath, my breath and my joy, from a wo - man so true, from a wo - man so true, from a wo - man so true, from a wo - man so true  
Yet,

65

Vni I

Vni II

Vle

Adami

Bassi

yours lives in squa - lor, and mine is now dead. Where's the mer - cy, where's the mer - cy? I see no  
f

70

Vni I

Vni II

Vle

Adami

Bassi

mer - cy in dread! Where's the mer - cy in this? Where's the mer - cy I see no  
p f

75

Vni I

Vni II

Vle

Adami

Bassi

Amicus (spoken): I've tried to persuade her, this much is true, yet, she will not listen, I ask you, what more shall I do? Where is the  
mer - cy in dread.  
p pp f

85

Vni I

Vni II

Vle

Adami

Bassi

kind - ness that I have shown to these wretch - es of e - vil, You, that take, that take with such greed  
p pp f

90

Vni I  
Vni II  
Vlc  
Adami  
Bassi

you, you, that take with such greed! No one has come for-ward to help this wo-man. No one, not a one cares for

*pp* *pp* *pp* *pp*

95

100

Vni I  
Vni II  
Vlc  
Adami  
Bassi

*cresc.* *f* *f* *f* *f*

Amicus (spoken): No one, Sire, not a one! — — — Yet, yours lives, yours lives in—

*cresc.* *f* *f* *p*

105

110

Vni I  
Vni II  
Vlc  
Adami  
Bassi

*hr* *hr* *hr* *hr* *p*

squa-lor And mine, and mine's now dead... Where's the mer - cy, where's the mer - cy, where's the

*p*

115

120

Vni I  
Vni II  
Vlc  
Adami  
Bassi

*cresc.* *f* *cresc.* *f* *cresc.* *f*

mer-cy in this the mer-cy, where's the mer-cy, the mer-cy, the mer-cy, the mer-cy in this? I see no mer - cy, no mer - cy in dread

*pp* *pp*

125

130

Vni I  
Vni II  
Vlc  
Mary  
Adami  
Bassi

*f* *p* *pp* *sotto voce* *pp* *mf*  
*f* *p* *pp* *ord.* *mf*  
Where's the mer - cy, I see no mer - cy in dread Where's the mer - cy? Where's the mer - cy? No, Sire, I have but a son, No,  
Amicus (spoken): So you still defy my plendering plea? Sire, I fear she'll become a whore, ask them, I'm sure they'll agree!  
I had a son,  
*pp* *f* *p* *pp* *mf*

140

Vni I  
Vni II  
Vlc  
Mary  
Adami  
Bassi

*p*  
*p*  
*p*  
Sire, I have but a son, a beau - ti - ful son from a sol - dier so true, a beau - ti - ful son from a sol - dier so true from a sol - dier so true.  
a beau - ti - ful son, a beau - ti - ful son from a wo - man so true a beau - ti - ful, beau - ti - ful son from a wo - man so true.  
*p*

150

Vni I  
Vni II  
Vlc  
Mary  
Adami  
Bassi

*pp* *p* *mp* *mf*  
*pp* *p* *mp* *mf*  
*pp* *p* *mp* *mf*  
Please let me go to his care! Please show mer - cy! Please show mer - cy! Please let me  
Where's the mer - cy? Where's the mer - cy? Where's the mer - cy? I see no  
*pp* *p* *mp* *mf*

155

Vni I  
Vni II  
Vlc  
Mary  
Adami  
Bassi

*f* *pp* *f* *f*  
*f* *pp* *f* *f*  
*f* *pp* *f* *f*  
go to his care! Please let me go to his care!  
mer - ey in dread! Where's the mer - cy? I see no mer - ey in dread!  
*f* *pp* *f*

**Adami**

—Mercy?

(soldiers draw their swords as spit tears from his lips, and he responds loudly)

You, a woman of nothing, has a son that lives and breathes in stench,  
and I have one at the bottom of a cliff in fine clothes

(beat)

...that is now dead!

(turns toward the town people crowded at the cathedral entrance)

This husbandless whore, a son?

I ask you, where is the mercy in this?

**Crowd (Front & Back)**

(front rows groan and murmur the word "whore," unsure of the situation)

"Whore?"

(back rows continue to party, yelling and laughing – as if they did not hear)

"What's going on?"

"When do we get our money?"

"Let us in!"

"Get on with it."

**Adami**

What is his name? Your boy's name? Speak!

**Mary**

Adi, Sire.

**Adami**

After me, our king!

(no sign of recognition of the honor)

A son, no husband, and a father who has left you to take his  
punishment? No child named after me should live like this.

(the cold descended over the throng in a mist of feathered breath carrying the talons  
of a devil)

This must be remedied.

**Mary**

(it only takes a moment before the signs of understanding break into a plea and she  
scurries to find the judge, wrapping her arms around his legs and feet)

No Sire, I beg you.

(her trembling voice bears the painful cry of a beaten dog pressing its master for pity)

He is all I have. Please, please do not take him from me.

**Adami**

Your father's poor workmanship has killed my son.  
If I have no blacksmith to hang, then I will need another.

**Ranthial (Bishop)**

Sire! This cannot be!

**Mary**

(the young woman pulls back, away from the king and looks around in disbelief)

(Air)

**Adami**

— Милосърдие?

(войнициите водят мечовете си, като плюят сълзи от устните му, а той  
отговаря силно)

Ти, жена на нищото, имаш син, който живее и дишава в смрад, а аз  
имам един на дъното на скала в хубави дрехи

(момент)

...която вече е мъртва!

(обръща се към градските хора, натъпканни на входа на катедралата)

Тази курва без съпруг, син?

Питам те, къде е милостта в това?

**Crowd (отпред и отзад)**

(front rows groan and murmur the word "whore," unsure of the situation)

(предните редове стенат и мърморят думата „курва“, несигурни в  
ситуацията)

(задните редици продължават да купонясват, крещят и се смеят – сякаш  
не са чули)

„Какво става?“

— Кога ще получим парите си?

„Пуснете ни вътре!“

„Продължете с това.“

**Adami**

Как се казва той? Името на вашето момче? говори!

**Mary**

Ади, сър.

**Adami**

След мен, нашият крал!

(без признания за признаване на честта)

Син, без съпруг и баща, който те напусна, за да понесе наказанието  
си? Нито едно дете, кръстено на мен, не трябва да живее така.

(студът се спусна над тълпата в мъгла от пернат дъх, носещ нокти на  
дявола)

Това трябва да се поправи.

**Mary**

(отнема само миг, преди признанията на разбиране да нахлуят в молба и тя  
бърза да намери съдията, обвивайки ръце около краката и стъпалата му)

Не, сър, умоляват те.

(треперещият ѝ глас носи болезнения вик на бито куче, притискащо  
гостодаря си за съжаление)

Той е всичко, което имам. Моля те, моля те, не го отнемай от мен.

**Adami**

Лошата изработка на баща ви уби сина ми.

Ако нямам ковач за обесване, тогава ще ми трябва друг.

**Ranthial (епископ)**

Господине! Това не може да бъде!

**Mary**

(младата жена се отдръпва, далеч от краля и се оглежда невярващо)

(Air)

Air

37

Lento ( $\text{♩} = 80$ )

**Cl. in A**

**Fag.** *p*

**Cor. 1, 2 in A**

**Vni I**

**Vni II**

**Vle**

**Mary**

**Bassi**

**5**

**10**

*p*

*con sord.*

*p*

*con sord.*

*p*

*p*

From your star look-ing down up - on me, You've



15

Cl. in A

Fag.

Cor. 1, 2  
in A

Vni I

Vni II

Vlc

Mary

Bassi

left me a world I now dis - a - vow, I now dis - a - vow. Come to me! Take us home! You've left me a



25

Cl. in A

Pag.

Cor. 1, 2  
in A

Vni I

Vni II

Vle

Mary

Bassi

world I now dis - a - vow.  
Your friends de - si - re, your foes they laugh.

30

35

Cl. in A

Fag.

Cor. 1, 2  
in A

Vni I

Vni II

Vle

Mary

Bassi

swords leave their sheaths on no one's be - half his boots so cold, his heart torn off side, hell's

40

45

50

55

Cl. in A

Fag.

Cor. 1, 2  
in A

Vni I

Vni II

Vle

Mary

Bassi

mi-nions have come ta - king our king from the light. From your star look-ing down at my

60

65

Cl. in A

Fag.

Cor. 1, 2  
in A

Vni I

Vni II

Vle

Mary

Bassi

fate you've left me a world I now dis - a - vow, I now dis - a - vow. Come to me! Take us home! You've

Vivace ( $\ddot{\epsilon} = 80$ )

70

75

Cl. in A

Fag.

Cor. 1, 2  
in A

Vni I

Vni II

Vle

Mary

Bassi

left me a world I now dis - a - vow. For-give me! For-give me! I know not what I've done. Show

80

85

Cl. in A

Fag.

Cor. 1, 2  
in A

Vni I

Vni II

Vle

Mary

Bassi

mer- cy, not for me, but as a man that once had a son! Take me! I beg you, take me, not my boy! Take me,

90

95

Cl. in A

Fag.

Cor. 1, 2  
in A

Vni I

Vni II

Vle

Mary

Bassi

take me, take me, take me in his stead! For - give me! For - give me! I know not what I've done. Take me, I

100

Cl. in A  
Fag.  
Cor. 1, 2  
in A  
Vni I  
Vni II  
Vle  
Mary  
Bassi

*beg you! Take me, not my boy, take me, take me, take me, take me, take me in his stead! Show mer- cy, not for*

105

110

Lento ( $\text{♩} = 80$ ) Vivace ( $\text{♩} = 80$ )

Cl. in A  
Fag.  
Cor. 1, 2  
in A  
Vni I  
Vni II  
Vle  
Mary  
Bassi

*me! Show mer- cy, not for me, not for me! But as a*

120

115

Cl. in A  
Fag.  
Cor. 1, 2  
in A  
Vni I  
Vni II  
Vle  
Mary  
Bassi

*man that once had a son, but as a man that once had a son. Take me, take me not my boy, take me, take me in his stead! Take me, Vc,*

120

125

To Cl. in B<sup>b</sup>  
To Corni in B<sup>b</sup>

Mary  
*(grabs the king's leg and presses her lips against his mud-encrusted boots)*  
 Show mercy, Please sire.... Please.

### Mary

*(grabs the king's leg and presses her lips against his mud-encrusted boots)*

Show mercy, Please sire.... Please.

### Adami

*(King Adami lurches toward the door, pulling the girl off balance and to the side)*

What mercy have I been shown?  
 What mercy did my son know?  
 Tonight, tradition shall deviate once again  
 and not by the hand of the pack.

*(free of the pile of chattering flesh with a shake, his robes splay his position with a spin before he returns to stand and face the stares as one still form looking up through the door at their master)*

You gather like children in front of a vendor's barrel, expecting an apple that has become ordinary for the price of a bow.  
 What is this day of Christmas but that of a child born to die?

*(his boots slap the floor with his change of posture)*

I see no mercy in that?

*(turns toward the woman and then the crowd)*

Mercy is that I do not hang you all as fools.  
 You spend when you have nothing, knowing that tradition will be upon us as it is every year and the generous king will save you.

*(the king's robe rises with his turn as the cold twirls below its fur-lined edge and sweeps the woman's quail form)*

Tonight, God showed me no mercy. Expect the same.

*(passing the woman)*

Bring the boy ... by dawn.

*(with a mighty slump the king falls to his decorated chair and looks out over his sheep)*

Now leave me so I may show the next man his due.

### Mary

*(хваща крака на краля и притиска устните си към неговите инкрустирани с кал ботуши)*

Покажи милост, моля сър... Моля те.

### Adami

*(Крал Адами се поклаща към вратата, издърпвайки момичето от равновесие и настрани)*

Каква милост ми е показана?  
 Каква милост познаваше синът ми?  
 Тази вечер традицията отново ще се отклони  
 а не от ръката на глутницата.

*(освободен от купчината бърборяща пълт с разклащане, дрехите му разкриват позицията му със завъртане, преди да се върне да се изправи и да се изправи пред погледите, докато една все още форма гледа нагоре през вратата към господаря си)*

Събирайте се като деца пред бъчвата на продавача, очаквайки ябълка, която се е превърнала в обикновена на цената на лък.  
 Какъв е този ден на Коледа освен този на дете, родено да умре?

*(ботушите му удрят пода с промяната на позата)*

Не виждам милост в това?

*(обръща се към жената и след това към тълпата)*

Милост е, че не ви обесвам всички като глупаци.  
 Вие харчите, когато нямате нищо, знаейки, че традицията ще бъде върху нас както всяка година и щедрият крал ще ви спаси.

*(Работата на краля се издига с неговия ред, докато стъдът се върти под ръба му с козина и помита формата на пъдпъдък на жената)*

Тази вечер Бог не ми показа никаква милост. Очаквайте същото.

*(минава покрай жената)*

Доведи момчето... до зори.

*(с силен спад кралят пада на украсения си стол и гледа над овцете си)*

А сега ме остави, за да мога да покажа на следващия мъж дължимото ми.

**Mary**

No..., Sire. Please

(her plea is ignored as Amicus and another drag her out the door and into the crowd, which no longer seems so anxious to step forward)

**Bazzo**

(through the crowd and up the stairs pushes the awkward messenger, Bazzo, as he hurries into the cathedral with a message from the palace)

**Adami**

What is it now, Bazzo?

**Bazzo**

(bowing before the king and then rising)

I bring word that the gift petitioned for the prince's return, the renovation of the palace, has been completed.

**Adami**

Finished? Already?

**Bazzo**

Yes, Sire.

**Amicus**

(places a hand on the messenger's shoulder and draws him back from the king)

Not now, Bazzo! Can't you see that we are...

**Adami**

(still slumped in his chair and evaluating the crowd at the door)

My son's gift, finished?  
Completely?

**Bazzo**

(Bazzo slips from the soldier's grasp with a "I told you so" look toward Amicus)

Yes, Sire. Completely, ...although...

(he pauses and makes a face toward the audience)

Your carpenter has done, well...let's just say... more than expected.

(Bazzo eyeballs the crowd again as the king does not respond and Bazzo takes it as a reason to continue)

The architectural drawings were ignored, so under the circumstances, I think we should postpone your review and—

**Amicus**

(Amicus takes hold of Bazzo with a firm grip and slides him to the side as he squeaks the last word)

Go away, You fool.

**Adami**

(the king remains distilled in thought before speaking to Bazzo, who has already been moved away)

So you are now a consultant as well as a messenger of bad news?

**Crowd**

(the crowd begins to chant...)

Let us pass!

Let us pass!

It is our right!

**Mary**

Не..., сър. Моля те

(молбата ѝ се игнорира, докато Амикус и друг я измъкват през вратата в тълпата, която вече не изглежда толкова нетърпелива да пристъпи напред)

**Bazzo**

(през тълпата и нагоре по стълбите избутва неудобния пратеник Базо, докато бърза в катедралата със съобщение от двореца)

**Adami**

Какво е сега, Базо?

**Bazzo**

(кланя се пред краля и след това става)

Съобщавам, че исканият подарък за завръщането на принца, обновяването на двореца, е завършен.

**Adami**

Готово? Вече?

**Bazzo**

Да, сър.

**Amicus**

(поставя ръка на рамото на пратеника и го отдръпва от краля)

Не сега, Базо! Не виждаш ли, че сме...

**Adami**

(все още се отпусна в стола си и оценява тълпата пред вратата)

Подаръкът на сина ми, готов ли?  
Напълно?

**Bazzo**

(Бацо се изпълзва от хватката на воиника с поглед „аз ти казах“ към Амикус)

Да, сър. Напълно, макар че...

(той прави пауза и прави физиономия към публиката)

Вашият дърводелец се справи, добре... нека просто кажем... повече от очакваното.

(Бацо отново оглежда тълпата, тъй като кралят не отговаря и Бацо приема това като причина да продължи)

Архитектурните чертежи бяха игнорирани, така че при тези обстоятелства мисля, че трябва да отложим прегледа ви и...

**Amicus**

(Амикус хваща Бацо със здрава хватка и го пълзга настрани, докато той изскърца последната дума)

Махай се, глупако.

**Adami**

(кралят остава дестилиран в мисли, преди да говори с Бацо, който вече е преместен)

Значи вече сте консултант, както и пратеник на лоши новини?

**Crowd**

(тълпата започва да скандира...)

Нека минем!

Нека минем!

Това е наше право!

Amicus

Sire, I too recommend we close the doors, bring up your carriage, and return to the castle with your guests.

These people do not feel your pain as a clan raised in humble and gracious kind.

## Crowd

*(the crowd continues to chant as music begins)*

Let us pass!  
Let us pass!

It is our right!

Amicus

Сър, аз също препоръчвам да затворим вратите, да качим каретата ви и да се върнем в замъка с вашите гости.

Тези хора не усещат болката ви като клан, отгледан в скромен и милостив вид.

## Crowd

(тълпата продължава да скандира, когато музиката започва)

Нека минем!

Нека минем!

Това е наше право!

(Air)

(Air)

Chorus

**Vln I** Andantino ( $\text{♩} = 68$ )

**Vln II**

**Vlc**

**S.**

**A.** Let us pass it is our right, to en res, m en ter, to en ter, m en ter, m en ter to

**T.**

**B.** Let us pass, 'tis our right, to en ter, w en ter, to en ter, m en ter, to en ter to

**Bass**

5

*vcl.*

*con Ch.*

10

Vln I  
Vln II  
Vlc  
S.  
A.  
T.  
B.  
Bass

night! To en - ret, to en - ter, to en - ter to - night! Let us pass if it is our right to  
night! To en - ret, to en - ter, to en - ter to - night! Let us pass, let us pass to  
night! To en - ret, to en - ter, to en - ter to - night! Let us pass, let us pass to  
night! To en - ret, to en - ter, to en - ter to - night! Let us pass if it is our right to.

ad lib.

15

f f f

20

Vln I  
Vln II  
Vlc

S.  
A.  
T.  
B.  
Bass

en - ter, to en - ter to - night, to - night, to en - ter to en - ter to en - ter to - night!  
en - ter, to en - ter to - night, to - night, to en - ter to en - ter to en - ter to - night!  
en - ter, to en - ter to - night, to - night, Let us pass mi - night!  
en - ter, to en - ter to - night, to - night! Let us pass to - night!

25

### Ranthial

—Sire, let the people receive their rations.  
We can consider the alternatives tomorrow.  
This is not a night for ultimatums, not with  
the current situation of scarcity.

### Adami

(King Adami rises from his throne, ignoring Ranthial's appeal)

Close the doors and bring up my carriage.  
Let's see what this carpenter has done for my son!

### Amicus

You heard the King! Close the doors.

(cathedral doors are closed)

(Chorus)

### Ranthial

— Господине, нека хората да получат дажбите си.  
Можем да разгледаме алтернативите утре.  
Това не е нощ за ултиматуми, не с  
настоящата ситуация на недостиг.

### Adami

(Крал Адами се издига от трона си, пренебрегвайки призива на Рантиал)

Затворете вратите и донесете каретата ми.  
Да видим какво е направил този дърводелец за сина ми!

### Amicus

Чухте краля! Затворете вратите.

(вратите на катедралата са затворени)

Allegro ( $\downarrow = 150$ )

1<sup>o</sup>

5

Chorus

10

15

Ob.

Cos. I, 2  
in 16

Timp.  
98

Vln I

Vln II

Vlc

S. A.

T. B.

S.

A.

T.

B.

Bassi

20

*p*

25

Vln I

Vln II

Vlc

S. A.

T. B.

Bassi

What have you done? Blame fools for your pain! We're poor hungry peasants, please take us in vain, please Sir, your

What have you done? Blame fools for your pain! We're poor hungry peasants, please take us in vain, please Sir, your

30

Ob.

Cor. 1, 2  
in B $\flat$

Timp.  
B $\flat$

Vni I

Vni II

Vle

S. A.

T. B.

S.

A.

T.

B.

Bassi

mer - cy is all that we ask a migh - ty King must fol - low his task!

mer - cy is all that we ask a migh - ty King must fol - low his task!

To - night, to - night the Crown of the land will

To - night, to - night the Crown of the land will

To - night, to - night the Crown of the land will

To - night, to - night the Crown of the land will

*f*

35

mer - cy is all that we ask a migh - ty King must fol - low his task!

mer - cy is all that we ask a migh - ty King must fol - low his task!

To - night, to - night the Crown of the land will

To - night, to - night the Crown of the land will

To - night, to - night the Crown of the land will

To - night, to - night the Crown of the land will

*f*

40

Ob.

Cor. 1, 2  
in B $\flat$

Timp.  
B $\flat$

Vni I

Vni II

Vle

S. A.

T. B.

S.

A.

T.

B.

Bassi

What have you done? Blame fools for your pain! We are poor hun-gry pea-sants, please take us in vain!

What have you done? Blame fools for your pain! We are poor hun-gry pea-sants, please take us in vain!

take in his hand the peo - ple be - low To-night is the

take in his hand the peo - ple be - low To-night is the

take in his hand the peo - ple be - low To-night is the

take in his hand the peo - ple be - low To-night is the

*p*

45

*f*

50

*f*

55

Ob.

Cor. 1, 2  
in B $\flat$

Timp.  
B $\flat$

Vni I

Vni II

Vle

S. A.

T. B.

S.

A.

T.

B.

Bassi

60

$p$

$f$

$f$

$f$

$p$

$f$

What have you done? Blame fools for your pain! We are poor hungry pe-a-sants

What have you done? Blame fools for your pain! We are poor hungry pe-a-sants

night, to - night we shall raise, To - night is the night, to - night we shall raise our

night, to - night we shall raise, To - night is the night, to - night we shall raise our

night, to - night we shall raise, To - night is the night, to - night we shall raise our

night, to - night we shall raise, To - night is the night, to - night we shall raise our

$p$

$f$



65

Ob.

Cor. 1, 2  
in B $\flat$

Timp.  
B $\flat$

Vni I

Vni II

Vle

S. A.

T. B.

S.

A.

T.

B.

Bassi

70

*cresc.*

$f$

$f$

$f$

*cresc.*

*cresc.*

*cresc.*

$f$

$f$

please take us in vain, please take us in vain! Si - re, please

please take us in vain, please take us in vain! Si - re, please

cups to the King for the rich - es be - stowed, for the rich - es be - stowed, for the

cups to the King for the rich - es be - stowed, for the rich - es be - stowed, for the

cups to the King for the rich - es be - stowed, for the rich - es be - stowed, for the

cups to the King for the rich - es be - stowed, for the rich - es be - stowed, for the

$p$

*cresc.*

$f$

75

80  
To Cornet in G

This image shows a page from a musical score, likely a vocal score, featuring multiple staves of music and lyrics. The top section includes staves for Oboe (Obj), Clarinets 1, 2 in B-flat, Timpani (Timp.), Violin I (Vn I), Violin II (Vn II), Viola (Vlc), Soprano (S. A.), Tenor (T. B.), Alto (A.), Tenor (T.), Bass (B.), and Bassoon (Bass). The vocal parts have lyrics in italics. The score is in common time, with various dynamics like forte (f) and piano (p) indicated. Measure numbers 75 and 80 are marked at the top. The lyrics include:

- Obj: f
- Cox. 1, 2 in B<sub>b</sub>: f
- Timp. B<sub>b</sub>: f
- Vn I: p, f
- Vn II: p, f
- Vlc: p, f
- S. A.: take us in vain!
- T. B.: take us in vain!
- A.: rich es be - stowed. To night!
- A.: rich es be - stowed. To night!
- T.: rich es be - stowed. To night! To night!
- B.: rich es be - stowed. To night! To night!
- Bass: f

Mary

*(as the crowd dissipates Mary is left alone, on the ground, clutching her frozen dress)*

*(She begins her Meloloque before the Carpenter and Choir join in)*

Mary

(когато тоялпата се разсейва, Мери остава сама, на земята, стискайки  
замръзналата си рокля)

(Тя започва своя мелодия, преди дърводеленето и хорът да се присъединят)

**Melologue**

**Larghissimo (♩ = 54)**

Ob. (G clef) 4/4 **5** 10

Bassoon (B♭ clef) 2/4 **f**

Vcl I (C clef) 2/4 **pp** **f**

Vcl II (C clef) 2/4 **pp** **p**

Vla (A clef) 2/4 **pp** **f** **p**

Mary (F clef) 2/4 **pp** **f** **p**

Carpenter (C clef) 2/4

Bass (C clef) 2/4 **pp** **f** **p**

Mary (spoken): I feel my heart pounding...

Mary

*(as the crowd dissipates Mary is left alone, on the ground, clutching her frozen dress)*

*(She begins her Meloloque before the Carpenter and Choir join in)*

Mary

(когато тоялпата се разсейва, Мери остава сама, на земята, стискайки  
замръзналата си рокля)

(Тя започва своя мелодия, преди дърводеленето и хорът да се присъединят)

**Melologue**

**Larghissimo (♩ = 54)**

Ob. **5** **10**

Vln I **pp** **f**

Vln II **pp** **p**

Vla. **pp** **f** **p**

Mary **Mary (spoken):** I feel my heart pounding...

Carpenter **pp**

Bassoon **f** **p**

15                    20                    25

Mary: My blood is astoundingly warm on the back of my hand... Each breath is beleaguered... Each cry is as eager...

Bassi: *sf*



1°                    30                    35

Mary: to rise and float me away. Yet from this place I hug dearly awaiting the sun to rise warmly... I feel a strange embrace

Bassi:



Allegretto con moto ( $\downarrow = 128$ )                    40

Carpenter: (from afar) It is beautiful, magnificent, complete, it is finished... It is finished.



45                    50

Larghetto ( $\downarrow = 54$ )

Mary: What is happening? Your voice courses my veins. Oh my dear, I cannot see you, yet I feel you

Bassi: *pp*

Ob. 55

Fag. f

Vni I f

Vni II f

Vle. f

Mary Hold me! Take me away... Or leave me Voice of whisper, cruel joke, 1 banish you...

Bassi pp



Ob. 65

Fag.

Vni I pizz. arco pp

Vni II pizz. arco pp

Vle. pizz. pp

Mary Be gone, words of desire

Carpenter Carpenter: (from afar) It is beautiful, magnificent, complete, it is finished...

Bassi pizz. pp

Allegretto con moto (♩ = 128)

70



Ob.

Fag.

Vni I

Vni II

Vle. pizz.

Mary Who are you? Did you not hear? They want my boy! My boy in trade for the heir!

Carpenter It is finished.

Bassi

## Air with Choir

*Andantino (♩ = 108)*

Fl. *mf*

Cor. 1, 2 in G *mf* *p* *mf*

Vni I *mf*

Vni II *mf* *arco* *p*

Vle *mf* *p*

Carpenter *arco* Oh Ma-ry, oh Ma-ry poun-ding heart, need not fear.

Bassi *mf* *p*

15

Fl.

Cor. 1, 2 in G *p*

Vni I

Vni II

Vle

Carpenter Oh poun-ding heart need not fear. Rise up bring the boy as re - ques - ted I'm here, as re-ques - ted I'm here rise up bring the boy! Oh

Bassi

20

Fl. *f*

Cor. 1, 2 in G *p*

Vni I *f* *p*

Vni II *p* *f* *p*

Vle *p* *f* *p*

Carpenter pouring heart, need not fear! Rise up! Rise up! As re

S. Rise up! Oh Ma-ry, oh Ma-ry, poun-ding heart need not fear Rise up, bring the boy;

A. Rise up! Oh Ma-ry, oh Ma-ry, poun-ding heart need not fear Rise up, bring the boy,

T. Rise up! Rise up! Rise up! Oh Ma-ry, oh Ma-ry, poun-ding heart need not fear Rise up, bring the boy,

B. Rise up! Rise up! Rise up! Oh Ma-ry, oh Ma-ry, poun-ding heart need not fear Rise up, bring the boy, Vc.

Bassi *p* *mf* *p*

**30**

Fl.

Cor. 1, 2  
in G

Vni I

Vni II

Vle

Carpenter

S.

A.

T.

B.

Bass

ques-ted, I'm here—  
you shall see that I have come

Rise up, bring the boy, as re-ques-tered, we're here. Now cast your eyes and you shall see

Rise up, bring the boy, as re-ques-tered, we're here. Now cast your eyes and you shall see

Rise up, bring the boy, as re-ques-tered, we're here. Now cast your eyes and you shall see

Rise up, bring the boy, as re-ques-tered, we're here.  
Rise up, bring the boy, as re-ques-tered, we're here.  
tutti

**35**



**40**

Fl.

Cor. 1, 2  
in G

Vni I

Vni II

Vle

Carpenter

S.

A.

T.

B.

Bass

Bring-ing words, hid-den words  
That will save but a son

Bring-ing words, hid-den words  
That will

Bring-ing words, hid-den words  
That will

Bring-ing words, hid-den words  
That will save but a son  
That will

Bring-ing words, hid-den words  
That will save but a son  
That will

Bring-ing words, hid-den words  
That will

45

Fl. *p* *mf*

Cor. 1, 2 in G *p* *pp* *mf*

Vni I *mf*

Vni II *p* *mf*

Vle *p* *mf*

Carpenter

S. save, that will save but a son. — Oh Ma - ry, oh Ma - ry, poun - ding heart need not fear

A. save, that will save but a son. — Oh Ma - ry, oh Ma - ry, poun - ding heart need not fear

T. save, that will save but a son. — Oh Ma - ry, oh Ma - ry, poun - ding heart need not fear

B. save, that will save but a son. — Oh Ma - ry, oh Ma - ry, poun - ding heart need not fear

Bassi *f* *p* *mf*

And it is beau-ti-ful, mag - ni-fi-cent, com-plete, and fi-nished, and it is beau-ti-ful. And they are

save, that will save but a son. — Oh Ma - ry, oh Ma - ry, poun - ding heart need not fear

save, that will save but a son. — Oh Ma - ry, oh Ma - ry, poun - ding heart need not fear

save, that will save but a son. — Oh Ma - ry, oh Ma - ry, poun - ding heart need not fear

save, that will save but a son. — Oh Ma - ry, oh Ma - ry, poun - ding heart need not fear



55

Fl.

Cor. 1, 2 in G *p* *mf* *pp* *p* Corno 1 muta in B<sup>b</sup> alto  
Corno 2 muta in B<sup>b</sup>

Vni I *p*

Vni II *p*

Vle *p*

Carpenter beau-ti-ful And they are beau - ti - ful, so beau - ti - ful and they are beau-ti-ful, mag-ni-fi-cent, so beau - ti - ful.

S. need not fear Oh poun-ding heart, it need not fear. Oh poun - ding heart, it need not fear.

A. need not fear Oh poun-ding heart, it need not fear. Oh poun - ding heart, it need not fear.

T. Oh poun-ding heart, it need not fear. Oh poun - ding heart, it need not fear.

B. Oh poun-ding heart, it need not fear. Oh poun - ding heart, it need not fear.

Bassi *p*



TO BE A CHILD  
LIKE THIS, A CHILD SO PURE,  
A CHILD WITHOUT CARE.

TO HAVE A HEART  
SO SWEET, A MIND SO  
CLEAR, A MOMENT LIKE  
THIS IS RARE.

—ADAMI

SETTING: ADAMI AND HIS ENTOURAGE STEP INTO THE PALACE FOYER TO FIND HIS GRANDDAUGHTER PLAYING ON THE STAIRS.  
A RISING STAIRCASE FLOWS FROM JUST INSIDE THE DOOR AND UP TO THE LEFT, OUT OF SIGHT.  
HE CONSIDERS HOW WONDERFUL IT WOULD BE TO SIMPLY BE A CHILD WITH NO CARES.

Обстановка: Дами и свитата му влизат във фоайето на двореца, за да намерят внучката му да играе на стълбите.  
Издигащо се стълбище се стича точно от вътрешната страна на вратата и нагоре вляво, далеч от погледа.  
Той смята колко прекрасно би било просто да си дете без грижи.

## ACT II

Air

51

**Calmo (♩ = 98)**

**Cl. in B♭** *p* *fp*

**Cor. 1 in B♭ alto**

**Cor. 2 in B♭**

**Vni I** *p* *mf*

**Vni II** *p* *mf*

**Vle** *p* *mf*

**Adami**

To be a child like this, a child so pure, a child with - out care, to have a heart so sweet, a mind so clear, a

**Bassi** *fp* *mf*

**Cl. in B♭** **10** *mf*

**Cor. 1 in B♭ alto** *mf*

**Cor. 2 in B♭** *mf*

**Vni I** *mf* *p* *mf*

**Vni II** *mf* *p* *mf*

**Vle** *mf* *p* *mf*

**Adami** *p* *mf*

mo-ment like this is rare. When earth-ly con-cerns are left to the old and life is but a taste And stairs all rise to the wisps of the clouds where the sun warms your  
pizz. arco

**Bassi** *p* *mf*

**Cl. in B♭** **20**

**Cor. 1 in B♭ alto**

**Cor. 2 in B♭**

**Vni I** *pp* *f* *p*

**Vni II** *pp* *f* *p*

**Vle** *pp* *f* *p*

**Adami** *f* *p*

face, where the sun warms your face. And rain begins rather than falls and gains are shared by

**Bassi** *pp* *f* *p*



60

Cl. in B<sub>b</sub>

Cor. 1 in B<sub>b</sub>  
alto

Cor. 2 in B<sub>b</sub>

Vni I

Vni II

Vle

Adami

Bassi

In - stead of a King that rules the land and sends sons off in fear  
this is my world, my feet in the ground wheredears-to-me dis-ap - pear, where dears-to-me dis-ap -

f

65

70

Cl. in B<sub>b</sub>

Cor. 1 in B<sub>b</sub>  
alto

Cor. 2 in B<sub>b</sub>

Vni I

Vni II

Vle

Adami

Bassi

Tempo I (Calmo ♩ = 98)

p

75

80

Cl. in B<sub>b</sub>

Cor. 1 in B<sub>b</sub>  
alto

Cor. 2 in B<sub>b</sub>

Vni I

Vni II

Vle

Adami

Bassi

a2

85

mf

p

mf

mf

mf

You know not what comes from out of your lips, please, A - mi-cus speak no more! To be a child like this, a child so pure is what all of us should wish

90

Cl. in B<sub>b</sub>  
Cor. 1 in B<sub>b</sub> alto  
Cor. 2 in B<sub>b</sub>  
Vni I  
Vni II  
Vle  
Adami  
Bassi

for. No lon-ger fin-ding new rhyme in all this time, as they en-ter lives' dark hold, where you be-come a lea-der or King with a tar-nished, de-ser-ted

95

Cl. in B<sub>b</sub>  
Cor. 1 in B<sub>b</sub> alto  
Cor. 2 in B<sub>b</sub>  
Vni I  
Vni II  
Vle  
Adami  
Bassi

soul with a de-ser-ted soul. To be a child like this, a child so

100

Cl. in B<sub>b</sub>  
Cor. 1 in B<sub>b</sub> alto  
Cor. 2 in B<sub>b</sub>  
Vni I  
Vni II  
Vle  
Adami  
Bassi

pure. a child so pure, is what all of us should wish for.

To Corino in C  
To Corino in C

**Adami**

Open the doors. Let us see what this carpenter has done.

**Bazzo**

(opens the door and pushes doors open)

**Adami**

(the king steps into the room and is immediately taken back by the beauty. and a sigh leaves his lips)

It is beautiful.

**Bazzo**

(scurries to the approved drawings)

It is, Sire, but by some mistake, the carpenter you hired has ignored the plans. He shall be found and punished.

**Adami**

My architects could not have imagined such a thing. He was right to ignore them.

**Bazzo**

(beat)

Yes, Sire, I would agree!  
The architects must be punished—

**Adami**

It is magnificent. My son would have been very happy with this gift.  
I have seen work with detail like this before.  
Tell me the artisan's name?

**Adami**

(the king turns to Bazzo, looking for the answer)

**Bazzo**

(appears worried)

I do not know.

**Adami**

Did you not record his name when you gave him payment?  
Is this not customary?

(returns to the carvings above the mantel. his fingers touch the edge of a branch where the scar of a snapped twig had become an overgrown knot and an acorn now hung as shield)

**Bazzo**

No, Sire. He did not seek wages, and who am I to argue with such ... well ... generosity.

**Adami**

What do you mean, "he did not seek wages?"

**Bazzo**

He left, Sire, before anyone knew the room was finished.  
He asked for nothing.

(steps toward the middle window and points outside)

Your granddaughter found the room as you see it and observed the carpenter through this window, walking away.

(turns back toward his king)

She said he disappeared into the night, like a ghost.

**Adami**

Отворете вратите. Нека видим какво е направил този дърводелец.

**Bazzo**

(отваря вратата и бута вратите отворени)

**Adami**

(Кралят влиза в стаята и веднага е върнат от красавицата. и въздишка напуска устните отворени)

Красиво е.

**Bazzo**

(scurries to the approved drawings)

Така е, сър, но по някаква грешка дърводелецът, който сте наели, е пренебрегнал плановете. Той ще бъде намерен и наказан.

**Adami**

Моите архитекти не можеха да си представят подобно нещо. Беше прав, че ги игнорира.

**Bazzo**

(навза)

Да, сър, бих се съгласил!  
Архитектите трябва да бъдат наказани -

**Adami**

Великолепно е. Синът ми би бил много доволен от този подарък.  
Виждал съм работа с подобни детайли преди.  
Кажете ми името на занаятчия?

**Adami**

(кралят се обръща към Базо, търсейки отговора)

**Bazzo**

(изглежда притеснен)

Не знам.

**Adami**

Не сте ли записали името му, когато сте му платили?  
Това не е ли обичайно?

(връща се към дърворезбите над камината. пръстите му докосват ръба на клон, където белегът от счупена клонка се беше превърнал в обрасъл възел и жълъд, който сега виси като щит)

**Bazzo**

Не, сър. Той не търсеше заплати, а кой съм аз, че да споря с такава... ами... щедрост.

**Adami**

Какво искаш да кажеш „той не е търсил заплата?“

**Bazzo**

Той си тръгна, сър, преди някой да разбере, че стаята е завършена.  
Той не поиска нищо.

(пристига към средния прозорец и сочи навън)

Вашата внучка намери стаята, както я виждате, и наблюдава дърводелца през този прозорец, който се отдалечава.

(обръща се към своя крал)

Тя каза, че е изчезнал в нощта като призрак.

**Adami**

(touches a carved leaf. it feels like flesh against his skin, yet he does not pull away)

We must know his name. Find the man who did this work.  
I must thank him.

(he turns to admire a clump of leaves and acorns gathered around a sconce)

I will hire him to do another project. I will have him finish the entire  
palace in memorial to my son.

**Cerberus**

(Appears below the door and speaks unlike anyone else to the king)

You have been honored by this space. Do not seek another.

**Adami**

(spins around abruptly to see who has spoken to him with such insolence. he does  
not recognize the voice)

**Servant (Choir Member)**

This man insisted that he speak with you. I could not stop him—

**Adami**

Show yourself!

**Cerberus**

(steps into the room. unsurprised by the detail, he is still pulled toward the carvings.  
his clothes are of skin and fur, and a thick beard conceals his face)

Your wife recognized satisfaction in what is possessed, not desired.  
(beat)

His name is Iudicium and he is gone—

**Adami**

—How dare you speak to me like this!  
I will have you flogged for your—

**Cerberus**

—and your friend is correct. He is a ghost.  
He comes and goes as sent.  
I have followed him for years, and still, I have been unable to meet up  
with him though I move fast and do not stop.

(touches a section of carved wood)

But I can see I am finally close.

**Adami**

Who are you?

**Cerberus**

(ignoring the king once more)

Like a prophet, he can see the future and  
he lets you know what is to come.

(interested in a section of work, he steps further into the room)

Yes. I have followed many like him, but none his equal.

**Adami**

You said the name Iudicium. I have heard of him.  
He worked on a palace in Spain, and...

(beat)

...Romania. But there is something about his legend that contrasts the  
peace that I sense in this work.

**Adami**

(докосва издълбано листо. Усеща се като пътът върху кожата му, но не се  
отдръпва)

Трябва да знаем името му. Намерете човека, който е свършил тази  
работка. Трябва да му благодаря.

(той се обръща, за да се любува на куп листа и жълъди, събрани около  
аплика)

Ще го наема да направи друг проект. Ще го накарам да завърши  
целия дворец в памет на сина ми.

**Cerberus**

(Появява се под вратата и говори за разлика от всеки друг на краля)

Вие сте удостоени с това пространство. Не търсете друг.

**Adami**

(завърта се рязко, за да види кой му е говорил с такава наглост. той не  
разпознава гласа)

**Servant (Choir Member)**

Този човек настоя да говори с теб. Не можах да го спра...

**Adami**

Покажи се!

**Cerberus**

(пристъпва в стаята. неизненадан от детайла, той все още е привлечен  
към резбите. Дрехите му са от кожа и козина, а гъста брада прикрива  
лицето му)

Съпругата ви признава удовлетворението от това, което  
притежавате, а не желаете.

(пауза)

Името му е Юдициум и го няма...

**Adami**

— Как смееш да ми говориш така! Ще те бичувам за твоето...

**Cerberus**

— и твойят приятел е прав. Той е призрак. Той идва и си отива като  
изпратен. Следя го от години и все още не успях да се срещна с  
него, въпреки че се движа бързо и не спира.

(докосва част от резбовано дърво)

Но виждам, че най-накрая съм близо.

**Adami**

Кой си ти?

**Cerberus**

(игнорирачи краля още веднъж)

Като пророк, той може да види бъдещето и  
той ви уведомява какво предстои.

(зainteresуван от част от работата, той пристъпва по-нататък в  
стаята)

да. Следвал съм много като него, но никой не му е равен.

**Adami**

Казахте името Юдициум. чувал съм за него.  
Работил е в дворец в Испания и...

(пауза)

...Румъния. Но има нещо в неговата легенда, което контрастира на  
мира, който усещам в това произведение.

**Cerberus**

Beware! He leaves a prophecy.

**Bazzo**

(reaches for a candle and lifts it from its socket and slowly steps toward the wall and begins touching the carvings and studying the surface)

**Adami**

Prophecy? You mean to say he has left my future on these walls?

**Cerberus**

He weaves it into his work and when read, destines the prophecy to come true ...at first light.

**Bazzo**

(spins around)

Yes, I remember him now!

While traveling through Spain his story was being told everywhere?  
Even in the brothels— ...churches.

**Adami**

What did they say?

**Bazzo**

The nuns...

(again looks toward the audience)

...told me about a ghost that could tell the future. They said that the prophecy told that the current drought plaguing the country with pestilence would end and their crops would thrive in abundance.

(gracefully, he turns and faces the king)

You must know that the crops had been cut to the ground by beetles for the fourth year in a row. She said that the earth moved with the beat of their wings and those captured in curiosity would fall dizzy to their spell, but upon reading the words in the wall, by morning, sprouts, green and full of life, had pushed up between the insects' hollow shells, and by night the fields held more bounty than ever recorded.

**Cerberus**

—Their king remained solemn to his faith, even in the face of dismay... but in Romania, the prophecy is much different, where a king ignored the testament presented to him as a child, and for this, he placed himself equal to God and the earth below his feet.

(beat)

He was struck that night with worms where his eyes had opened and dust where flesh had hung.

**Bazzo**

They burned the castle and the town is no more.

**Adami**

(looks toward Bazzo)

**Bazzo**

(appears uncomfortable as he goes back to the wall)

I knew a nun there too.

**Cerberus**

Внимавай! Той оставя пророчество.

**Bazzo**

(пояга към свещ и я вдига от гнездото и бавно пристъпва към стената и започва да докосва резбите и да изучава повърхността)

**Adami**

Пророчество? Искаш да кажеш, че е оставил бъдещето ми на тези стени?

**Cerberus**

Той го вплита в работата си и когато се чете, предписва пророчеството да се създне ...на пръв зор.

**Bazzo**

(върти се)

да. Сега го помня! Докато пътуваше из Испания, историята му се разказваше навсякъде? Дори в публичните домове — ...църквите.

**Adami**

Какво казаха?

**Bazzo**

Монахините...

(отново поглежда към публиката)

...ми разказа за призрак, който може да каже бъдещето. Те казаха, че пророчеството казва, че сегашната суша, която измъчва страната с мор, ще свърши и техните реколти ще процъфтяват в изобилие.

(изящно се обръща и се изправя срещу краля)

Трябва да знаете, че за четвърта поредна година посевите бяха изсечени до земята от бръмбари. Тя каза, че земята се движи с удара на крилете им и уловените от любопитство ще паднат замаяни от магията си, но след като прочетат думите в стената, до сутринта кълнове, зелени и пълни с живот, се избутаха между насекомите "кухи черупки, а през нощта полетата притежаваха повече щедрости от всяко га.

**Cerberus**

— Техният крал остана тържествен към вярата си, дори пред лицето на ужаса... но в Румъния пророчеството е много по-различно, където един крал пренебрегна завета, представен му като дете, и за това той се поставил равен на Бог и земята под краката му.

(пауза)

Тази нощ той беше поразен от червеи, където очите му бяха отворили, и прах, където беше висяла плът.

**Bazzo**

Изгориха замъка и града вече го няма.

**Adami**

(поглежда към Базо)

**Bazzo**

(изглежда неудобно, когато се връща до стената)

Познавах и една монахиня там.

**Adami**

Who are you?

(spoken to Cerberus but this time less pronounced than before as he studied the strange intruder)

**Cerberus**

My name is Cerberus and one day in the future you shall meet me by a wide gate.

**Bazzo**

—It begins!

**Adami**

(swings toward Bazzo)

**Bazzo**

(presses the candle's light up against the wood and reads the raised letters hidden within the ornamentation of leaves and acorns as each word spoken illuminates)

It says... Fall on your knees...

(he sidesteps down the wall, inches away, searching for the next word like a blind man feeling his way in the dark)

...and hear the angels sing. This night is divine ... even for those ... who have forgotten ... me.

(at the fireplace he searches but realizes it does not continue until just past)

...for Mercy will... be shown...

(his fingers crawl the ridges of finely carved foliage)

...not as... granted.

(turns away from the wall and toward his sovereign, the carving left in darkness as he repeats the line)

Mercy will be shown, not as granted.

**Amicus**

Sire. I think we should stop—

**Adami**

(the king raises his hand as if seizing his soldier's tongue)

—Can you not hold your tongue even for a moment?

(beat)

Continue, Bazzo.

**Bazzo**

(back at the wall Chicane continues)

Under a... star... the... child ...was born...

and you... believed it... to be true....

...For this, you... were... blessed... with kingdom.

(at the fireplace he searches but realizes it does not continue until just past. he repeats the last words as he continues)

Blessed with kingdom...

But this... night, you... looked into... her face...

and struck... him... d—

**Amicus**

Stop!

(spins toward his lord in pleading)

Sire, I do not think he should continue. If it is true what they said, it will not take effect until the last word is read. Please, Sire. I beg—

**Adami**

Кой си ти?

(говорено на Цербер, но този път по-слабо изразено от преди, докато изучаваше странния натрапник)

**Cerberus**

Казвам се Цербер и един ден в бъдеще ще ме срещнеш през широка порта.

**Bazzo**

-Започва!

**Adami**

(люпее се към Базо)

**Bazzo**

(притиска светлината на свещта към дървото и чете издигнатите букви, скрити в орнаментите на листа и жълъди, когато всяка изречена дума осветява)

Пише... Падни на колене...

(той пристъпва надолу по стената, на сантиметри, търсейки следващата дума като слепец, който усеща пътя си в тъмното)

..и чуйте как ангелите пеят. Тази нощ е божествена ... дори за тези ... които са забравили ... мен.

(до камината той търси, но осъзнава, че това не продължава чак преди)

...за милостта ще... бъде показано...

(пръстите му пълзят по хребетите от фино издълбана зеленина)

...не както... дадено.

(обръща се от стената към своя суверен, резбата остава в тъмнината, докато той повтаря линията)

Милосърдието ще бъде показано, а не като дадено.

**Amicus**

Сър. Мисля, че трябва да спрем...

**Adami**

(кралят вдига ръка, сякаш хваща езика на своя воиник)

— Не можеш ли да си задържиш езика дори за миг?

(пауза)

Продължавай, Базо.

**Bazzo**

(отзад до стената Chicane продължава)

Под... звезда... детето... се роди...

и ти... вярваше, че е истина...

...За това вие... бяхте... благословени... с царство.

(при камината той търси, но осъзнава, че това не продължава до току-що минало. Той повтаря последните думи, докато продължава)

Благословен с царство...

Но тази... нощ, ти... погледна в... лицето й...

и удари... него... д—

**Amicus**

Спри се!

(завърта се към господаря си в молба)

Господине, не мисля, че трябва да продължава. Ако е вярно казаното, то няма да влезе в сила, докато не бъде прочетена последната дума. Моля, сър. умолявам се-

**Adami**

How dare you speak to me like that? I will fear no ghost!

**Cerberus**

That may be a fault!

**Adami**

(looks from person to person as everyone in the room steps back from the king and they glance at each other as Bazzo allows a moment for Adami to reconsider. he does not)

**Bazzo**

(the candle's flame catches the detail on the wall once again)

...You looked into her face and struck him down. For... this... you will be...

(with a staggering step, he stumbles up against a small table that is set below the last window)

It does not continue. It stops here.

**Amicus**

(eager to regain his majesty's favor, the soldier steps quickly up to also find no words, large or small)

**Adami**

What does it mean?

(Adami places hands against his arms and chest to see if he has started to decay or his sight to blacken) (glances at his entourage, who appeared scared)

...you looked into her face and struck him down.  
For this you will be...

(glances at his entourage, who appeared scared)

What does this mean?

**Bazzo**

It stops here against the window with " ... For this, you will be ..."

**Soldier (Choir Member)**

Amicus, you fool.  
You should not have struck the woman for denying your lust.  
See what you've done!

**Amicus**

Me?

(lunges forward as the king's hand deflects his attack)

**Adami**

Enough! I will not tolerate such behavior from my leads.  
I alone take responsibility.

(his thoughts on the crucifix crashing to the floor in the priory (with a video image above if available(?))

And it is not the woman that these words speak of...  
I am the one that struck "Him" down.

**Bazzo**

(drops to the floor and crawls along the intricately carved baseboard, below where the words stopped, and along the wall. he slides under the table)

**Adami**

—This is maddening. I must know what it means!

**Adami**

Как смееш да ми говориш така? Няма да се страхувам от призрак!

**Cerberus**

Това може да е грешка!

**Adami**

(гледа се от човек на човек, докато всички в стаята се отдръпват от краля и се споглеждат, докато Базо оставя момент на Адами да преосмисли. Той не го прави)

**Bazzo**

(пламъкът на свещта улавя детайл на стената още веднъж)

...Погледнахте в лицето й и го ударихте. За... това... ще бъдеш...

(съзашеметяваща стъпка той се натъква на малка маса, поставена под последния прозорец)

Не продължава. Тук се спира.

**Amicus**

(нетърпелив да си върне благоволението на своето величество, войникът пристъпва бързо, за да не намери думи, големи или малки)

**Adami**

Какво означава?

(Адами поставя ръце на ръцете и гърди си, за да види дали е започнал да се разлага или зренето му почернява) (поглежда към обръщението си, което изглеждаше уплашен)

...погледна в лицето й и го удари.

За това ще бъдете...

(поглежда към антуража си, който изглеждаше уплашен)

Какво означава това?

**Bazzo**

Спира тук срещу прозореца с „... За това вие ще бъдете...“

**Soldier (Член на хора)**

Амикус, глупако.  
Не трябваше да удряш жената, че е отричала похотта ти.  
Вижте какво сте направили!

**Amicus**

аз?

(напада напред, докато ръката на краля отклонява атаката му)

**Adami**

Достатъчно! Няма да търпя подобно поведение от моите следи.  
Аз сам поемам отговорност.

(мислите му за разпятието, което се разбива на пода в манастира (с видео изображение по-горе, ако е налично(?))

И тези думи не говорят за жената...  
Аз съм този, който порази „Него“.

**Bazzo**

(пада на пода и пълзи по сложно издълбания перваз, под мястото, където спряха думите, и покрай стената. плъзга се под масата)

**Adami**

— Това е вбесяващо. Трябва да знам какво означава!

**Bazzo**

Sire, I have found something!

**Adami**

Don't wait. Speak, for God's sake!

**Bazzo**

It says—

**Adami**

Wait,

(looks around to deflect the fear he suddenly feels)

I must understand this for myself.

(breaks into a murmur of thought that could not be understood beyond his murmuring lips. the meditation lasted but a moment)

Now, I command you to continue.

Yes, I shall take my sword as I have presented to others.

Continue.

I am ready.

**Bazzo**

(wide eyed - holds his stare on his king before he again repositions the light to catch the words)

It says...

(stops and peaks toward his master's downcast face)

It says... Schmood.

(even Bazzo looks perplexed by the sound of the word. he repeats the word slowly)

**Adami**

Schmood?

**Bazzo**

Schmoooooooood.

(Bazzo crawls out from under the table and stands up)

That doesn't sound so bad.

"You looked into her face... You struck him down...

For this you will be Schmoooooood."

(Air with Choir)

**Bazzo**

Сър, намерих нещо!

**Adami**

не чакайте. Говорете, за бога!

**Bazzo**

Казва-

**Adami**

Изчакайте,

(оглежда се, за да отклони страхът, който изведнъж изпитва)

Трябва да разбера това за себе си.

(избухва в мърморене на мисъл, което не можеше да се разбере извън мърморещите му устни. медитацията продължи само миг)

Сега ви заповядвам да продължите.

Да, ще взема меча си, както представих на другите.

Продължи.

Готов съм.

**Bazzo**

(широко отворени очи - задържа погледа си върху своя крал, преди отново да премести светлината, за да улови думите)

Казва...

(спира и се вдига към долното лице на господаря си)

Пише... Schmood.

(дори Базо изглежда объркан от звука на думата. той повтаря думата бавно)

**Adami**

Schmood?

**Bazzo**

Schmoooooooood.

(Бацо изпълзява изпод масата и се изправя)

Това не звучи толкова лошо.

„Погледна в лицето й... Ти го удари...

За това ще бъдеш Schmoooooood."

(Air with Choir)

## Air with Choir

55

*J = 90*

5

Ob. *f* *p*

Cor. 1, 2 in C *f* *p*

Vni I *f* *p* *simile*

Vni II *f* *p*

Vle *f* *p*

Bazzo

S.

A.

T.

B.

Bassi *f* *p*

10

15

Ob. *f* *p*

Cor. 1, 2 in C

Vni I

Vni II

Vle

Bazzo

You looked in-to her face, you struck him down, for this you will be shmoood, for this you will be

Bassi

20

Ob. *cresc.* *f* solo

Cor. 1, 2 in C *p* *cresc.* *f*

Vni I *fp* *cresc.* *f* *p*

Vni II *fp* *cresc.* *f* *p*

Vle *fp* *cresc.* *f* *p*

Bazzo shmoood, for this you will be shmoood! That does-n't sound so bad, that does-n't sound so bad, it is pro-ba-bly not so good. Ei-ther way, ei-ther

Bassi *cresc.* *f* *p*



35

Ob. *f*  
*p*

Cor. 1, 2 in C *f*  
*p*

Vni I *f* decresc.  
*p*

Vni II *f*  
*p*

Vle *f* decresc.  
*p*

S. pro-ba-ble-ly not so good. I cer-tain-ly, I cer-tain-ly would not want to be him. I cer-tain-ly, I cer-tain-ly would not want to be

A. pro-ba-ble-ly not so good. I cer-tain-ly, I cer-tain-ly would not want to be him. I cer-tain-ly, I cer-tain-ly would not want to be

T. pro-ba-ble-ly not so good. I cer-tain-ly, I cer-tain-ly would not want to be him. I cer-tain-ly, I cer-tain-ly would not want to be

B. pro-ba-ble-ly not so good. I cer-tain-ly, I cer-tain-ly would not want to be him. I cer-tain-ly, I cer-tain-ly would not want to be

Bassi *f*  
*p*

40

v. pizz. arco pizz. arco

45

Ob. *f*

Cor. 1, 2 in C

Vni I *f*

Vni II *f*

Vle *f*

Basso *f*

Shmood, shmood? Who is this prude a-ny-way? Who is this prude a-ny-way?

S. him. It does not sound so bad. It's

A. him. It does not sound so bad. It's

T. him. It does not sound so

B. him. It does not sound so

Bassi *f*

50

8 *fp*



55

Ob. *cresc.* *f*

Cor. 1, 2 in C *fp* *cresc.* *f*

Vni I *fp* *p* *cresc.* *f*

Vni II *fp* *p* *cresc.* *f*

Vle *fp* *p* *cresc.* *f*

Basso *fp*

It sounds, it sounds, it sounds a lit-tle bit

S. pro - ba - bly not so good. It does not sound so bad, it does not sound so bad, it is pro - ba - bly not so good.

A. pro - ba - bly not so good. It does not sound so bad, it does not sound so bad, it is pro - ba - bly not so good.

T. bad. It's pro - ba - bly not so good, it does not sound so bad, it is pro - ba - bly not so good.

B. bad. It's pro - ba - bly not so good, it does not sound so bad, it is pro - ba - bly not so good.

Bassi *fp* *p* *cresc.* *f*

60

Ob. *p*

Cor. 1, 2 in C *f*

Vni I *p f* decresc. *p*

Vni II *p f* decresc. *p*

Vle *p f*

Bazzo *p*

rude. Shmood, shmood? We should leave! We should leave this hor - ri - ble place, we should leave this hor - ri - ble

S.

A.

T.

B.

Bassi *p*



70

a2

Ob. *f*

Cor. 1, 2 in C *f*

Vni I *f*

Vni II *f*

Vle *f*

Bazzo *f*

place Let us feast, let us feast, let us feast! Si - re, come a -

S.

A.

T.

B.

Bassi *f*

we should leave this hor - ri - ble place! Let us feast, come a - long, let us feast, come a - long, come a -

we should leave this hor - ri - ble place! Let us feast, come a - long, let us feast, come a - long, come a -

We should leave, we should leave this hor - ri - ble place! let us feast, come a - long, come a -

We should leave, we should leave this hor - ri - ble place! let us feast, come a - long, come a -

let us feast, come a - long, come a -

75

a2

Ob. *sforzando*

Cor. 1, 2 in C *sforzando*

Vni I *sforzando*

Vni II *sforzando*

Vle *sforzando*

Bazzo *sforzando*

S. *long!* Let us feast, let us feast, come a - long, Si - re come a - long! Let us

A. *long!* Let us feast, come a - long!

T. *long!* Let us feast, come a - long!

B. *long!* Let us feast, come a - long!

Bassi *sforzando* *sforzando* *sforzando* *p*



80

a2

Ob.

Cor. 1, 2 in C

Vni I

Vni II

Vle

Bazzo *feast, Si - re come a - long!*

S. *Come a - long, Si - re, come a - long!*

A. *Come a - long, Si - re, come a - long!*

T. *Come a - long, Si - re, come a - long!*

B. *Come a - long, Si - re, come a - long!*

Bassi

To Corni in D

**85**

**Adami**

—Stop!

(takes hold of Bazzo and shakes him)

**Adami**

-Спри се!

(хваща Базо и го разтърсва)

**Amicus**

(walks to the side, thinking)

Schmood?  
Hmmmm?  
It must be another language.  
Sire, you must speak twenty.  
What does it mean?

**Amicus**

(върви встрани, мислейки)

Schmood?  
Хммм?  
Трябва да е друг език.  
Сър, трябва да говорите двадесет.  
Какво означава?

**Cerberus**

It is not

(rolls his eyes)

**Cerberus**

Не е  
(завърта очи)

**Adami**

I've never heard such a word.

**Adami**

Никога не съм чувал такава дума.

**Amicus**

(crawls up under where Bazzo's candle had illuminated the dark space below the table and peers in)

Wait.  
There is more.

**Amicus**

(пълзи под мястото, където свещта на Базо беше осветила тъмното пространство под масата и надничава вътре)

Изчакайте.  
Има още.

**Adami**

Then speak of it!  
Am I surrounded by fools?

**Adami**

Тогава говори за това!  
Заобиколен ли съм от глупаци?

**Amicus**

(tilts the flame)

It says, Schmood... Importers of Lumber and Trade.

(looks at Bazzo, who has stepped away from the king)

You idiot, Bazzo. You were looking at the label on the table leg.

**Amicus**

(накланя пламъка)  
Пише, Schmood... Вносители на дървен материал и търговия.  
(поглежда Базо, който се е отдръпнал от краля)  
Идиот, Базо. Гледахте етикета на крака на масата.

**Adami**

Get out!  
Get out!

(waving his arms up and down, he chases everyone out as Air begins)

**Adami**

Излез!  
Излез!  
(размахвайки ръце нагоре-надолу, той прогонва всички навън, когато Air започва)

(Air)

(Air)

## Air

Vivace ( $\text{♩} = 172$ )

Ob. *ff*

Fag. *ff*

Cor. 1, 2 in D *ff*

Tim. d, A *ff*

Vni I *ff*

Vni II *ff*

Vlc *ff*

Adami

Bassi *ff*

Get out! Get out! Get out! Get a - way from me, you

**5**

**15**



ten.

**10**

Ob. *ff*

Fag. *ff* ten.

Cor. 1, 2 in D *ff*

Tim. d, A *ff*

Vni I *ff*

Vni II *ff*

Vlc *ff*

Adami

Bassi *ff*

fools! Get out! Get a - way, a - way, a - way, get a - way from me you fools! I'm sur-round-ed by i - idiots, by je - sters, by ten.

**15**

**18**



Ob. (measures 25-30) 

35

Ob.

Fag.

Cor. 1, 2  
in D

Tim.  
d, A

Vni I

Vni II

Vle

Adami

Bassi

know what it should say. He will know what it should say. I'm sur-round-ed by i - diots, by jes - ters, by mules.



40

ten.

Ob.

Fag.

Cor. 1, 2  
in D

Tim.  
d, A

Vni I

Vni II

Vle

Adami

Bassi

Get out, get out! Go, get a - way, go, get a - way from me you

45

Oboe

Bassoon

Trombones

Corn. I, 2  
in D

Timp.  
d, A

Vn I

Vn II

Vcl

Adam

To Corni in D

friends, get a way from me you fiends!

50

**Adami**

Get out! —Send for the Bishop. I want this resolved. If I am to be taken tonight, I want to know how! ■

**Adami**

Излез! — Изпратете за епископа. искам това разрешени. Ако трябва да ме вземат тази вечер, Искам да знам как! ■



SETTING: MARA RUNS HOME AND PRESSES UP AGAINST THE COTTAGE DOOR BEFORE FALLING THROUGH AND ONTO THE FLOOR,  
SHIVERING AND FORLORN. INSIDE YOU SEE AN OLD WOMAN HER FATHER HAD TAKEN IN FROM THE COLD NAMED  
MANDOLIN; SHE IS HOLDING THE BABY BY THE FIRE.

Обстановка: Мара тича вкъщи и се притиска към вратата на вилата, преди да падне и да се качи на пода, треперещ и тъжен. Вътре виждате възрастна жена, която баща ѝ е приел от студа на име мандолина; тя държи бебето до огъня.

## Mary

(Mary runs to the cabin door. it falls open. she is cold and beaten)

### Mandoline

(provincial accent and mispronunciation of words)

Mumm, whatch ya be doing on a nights like dis, keepings your hands uncovered and all.  
You'll ketcha a death to ya.  
Here, now.

(her crumpled and twisted hands press the door shut as she turns and scoops her sighs to sees what has happened to the girl)

Gott sakes, girl.  
Whersh ya been with yours? A spirt's been dancin' on ya.

## Mary

(Mara's pleas fall to a long cry as she pulls herself into a ball and tries to squeeze the sadness away. sobbing)

### Mandoline

(setting the sleeping infant down, Mandoline hustles over and pulls the girl into her warm chest)

Now, now, sweets. You shan't cry or you'll make me do such, and no good would come of it if we both be aching.  
Not on a night as tis. Shhee, now. It'd be the feast day in a sleep and I've been working on a gift for yas.  
Been talking to me man, ya mighths say. Ones yadl never be ables to believe if I'd tell yas, so stops your cry'in and let's gets ya cleaned up, as ya be.

(presses her lips to the side of Mara's head and blows softly as if warming a mitten)  
We'll evens throws a bit extra in yor hair for the morn reunion.  
It'll be wonderful for yas again.  
You'll see. It's the Eve.

## Mary

(slowly stops sobbing and begins to smile)

### Mandoline

Now gerl, tells me what's become of ya before I get your papa's sord meself and discover the hoodlems.

### Bonhomie (Blacksmith)

Who knows who'd get the best of that encounter.

(blacksmith, Bonhomie, enters through back door)

## Mary

Father...

(Dialogue)

## Mary

(Мери тича към вратата на кабината. тя се отваря. студена е и бита)

### Mandoline

(провинциален акцент и неправилно произношение на думите)

Мамо, какво правиш в нощи като dis, държиш ръцете си непокрити и всичко останало.  
Ще кечаш смърт за теб.  
Тук сега.

(нейните смачканни и изкривени ръце притискат вратата, докато тя се обръща и загребва въздушките си, за да види какво се е случило с момичето)

Имам саке, момиче.  
Къде бяхте с вашите? Духът танцува върху вас.

## Mary

(Молбите на Мара се превръщат в дълъг вик, докато тя се дърпа на топка и се опитва да изстиска тъгата. ридае)

### Mandoline

(поставя спящото бебе, Мандолайн се приближава и придърпва момичето в топлите си гърди)

Сера, сега, сладкиши. Няма да плачеш или ще ме накараш да го направя и нищо добро няма да дойде, ако и двамата ни боли.  
Не в една нощ като ти. Шхей, сега. Ще бъде празничният ден в сън и работех върху подарък за теб.  
Може да кажеш, че говори с мен, човече. Тези, които никога не могат да повярват, ако ти кажа, така че спрете да викате и нека да ви почистим, както сте.

(притиска устните си отстрани на главата на Мара и издухва тихо, сякаш затопля ръкавица)

Ние ще направим малко повече в косата ви за сутрешната среща.  
Ще бъде прекрасно за теб отново.  
Ще видите. Това е Ева.

## Mary

(бавно спира да ридае и започва да се усмихва)

### Mandoline

Гърл, кажи ми какво се е случило с теб, преди да се сдobia с баща ти и да открия измамниците.

### Bonhomie (Blacksmith)

Кой знае кой ще получи най-доброто от тази среща.

(ковач, Бонхоми, влиза през задната врата)

## Mary

татко...

(Dialogue)

## Dialogue

5

Molto vivace ( $\text{d} = 108$ )

This musical score page shows a dialogue section starting at measure 5. The instrumentation includes Oboe, Bassoon, Violin I, Violin II, Viola, and Bass. The vocal parts are Mary and Blacksmith. The vocal line for Mary starts with "The King has gone mad, we must leave, we must hide!" followed by "I've heard, do not wor : ry! And die". The vocal line for Blacksmith starts with "But the bear has fal : ten, his horse threw a shoe, he slipped from the edge, die". The score uses dynamic markings like **f** (fortissimo), **p** (pianissimo), and **tr** (trill).

10

15

This continuation of the musical score shows the dialogue from measure 10 to measure 15. The vocal parts remain Mary and Blacksmith. The vocal line for Mary continues from the previous measure. The vocal line for Blacksmith continues from the previous measure. The score uses dynamic markings like **f**, **p**, and **tr**.

20

Ob. *f*

Fag. *f* *sf*

Vni I *p* *f*

Vni II *p* *f*

Vlc. *p* *f*

Mary King now blames you! No,

Blacksmith It was an ac - ci-dent, an aw - ful mis - hap! I will speak with the King, I will take up the case.

Bass. *f* *sf* *p* *f* *p* *f*



30

Ob. *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Fag. *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Vni I *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Vni II *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Vlc. *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Mary no, he's gone mad, the prince is now dead. He wants A - die, your grand-son, your grand - son

Bass. *p* *ff* *p* *ff* *p* *ff* *p* *ff*

a2



35

Ob. *p*

Fag. *p*

Vni I *p*

Vni II *p*

Vlc. *p*

Mary in his stead. He is not the same. We must leave! We must flee!

Blacksmith I still don't be

Bass. *p*

Ob.

Pag.

Vln I

Vln II

Vlc.

Mary

Blacksmith

Bassoon

45

No, he's gone.  
Leave it, he's a God-fearing man. This is our home, this is our land.

Ob.

Pag.

Vln I

Vln II

Vlc.

Mary

Bassoon

50

55

secco  
secco  
secco  
secco  
mad. He wants your grand son in his stead.

### Bonhomie

—No!

(slams his hand down on the table and stumbles as if lightheaded, drops onto a chair)

### Mary

(cups her mouth in shock and surprise)

Papa what has happened? Your leg is bleeding.

### Bonhomie

(a stream of blood shows itself at the edge of her father's boot as he stumbles, slightly faint)

An accident, my dear. I will wrap it and it will be fine.

(Mara kneels and presses her head against his lap)

Now speak no more. I must think.

### Bonhomie

-He!

(удъря ръката си върху масата и се спъва като замаян. пада на стол)

### Mary

(стиска устата си от шок и изненада)

Татко какво е станало? Кракът ти кърви.

### Bonhomie

(струя кръв се показва на ръба на ботуша на баща ѝ, когато той се спъва, леко припаднал)

Инцидент, скъпа моя. Ще го увия и ще се оправи.

(Мара коленичи и притиска главата си в скута му)

Сега не говори повече. трябва да мисля.

**Apprentice** (from Choir)

(the side door swings open with a smack against the inside wall as her father's apprentice charges in and slams it shut)

Three knights have taken position down the path near the bridge. I can seethem against the moon.

(he looks across the room)

What have you done this time, Mandolin?

**Mary**

(Mara lifts her father's pant leg)

Oh, Papa, it's bleeding so.... Mandoline, get me something to wrap it with!

**Mandoline**

(singing speech)

"It in't as bad as it seems, it seems. No sirree. No sirree."

(stepping forward, her arms around the little boy, she begins to sing again and dance in a tight circle)

"It in't as bad as it seems, it seems. It's the night, tonight, tonight."

**Mary**

Stop it, Mandolin. This is no time for—.

**Mandoline**

No!

(stops dancing and smiles before beginning again)

No thinking needed. All is taken care of. My gift to you.

**Mary**

You're mad as the rest.

(turns to her father and continues to wrap his leg)

We must leave. Papa, listen to me. Please, Papa. We must leave.

**Bonhomie**

There must be some mistake. I will talk to the king. He has always been a reasonable man. I will—

**Mandoline**

(Mandolin humming in the background)

**Mary**

—He is no longer the man you knew, nor his soldiers. Something has happened to them. A beast I've never seen before has been released. Please, Papa. He is no longer the man you knew.

**Bonhomie**

What is my choice? I can't let you take the blame for something they believe I did.

You know I can't allow—

(slips back faint, stumbling back onto the straw bed at the side, lightheaded)

**Apprentice** (от хор)

(страничната врата се отваря с удар във вътрешната стена, когато чиракът на баща ѝ се втурва и я затваря с тръсък)

Трима рицари заеха позиция по пътеката близо до моста. Мога да ги кипя срещу луната.

(поглежда от другата страна на стаята)

Какво направи този път, Мандолин?

**Mary**

(Мара вдига гащите на баща си)

О, татко, кърви толкова... Мандолин, дай ми нещо, с което да го увия!

**Mandoline**

(пееща реч)

„Не е толкова лошо, колкото изглежда, изглежда. Без сър. Без сър.“  
(пристъпва напред, с ръце около малкото момче, тя започва да пее отново и да танцува в тесен кръг)

„Не е толкова лошо, колкото изглежда, изглежда. Това е нощта, тази вечер, тази вечер.“

**Mary**

Престани, Мандолин. Не е време за—.

**Mandoline**

-Не!

(спира да танцува и се усмихва, преди да започне отново)

Не е необходимо мислене. Всичко е погрижено. Моят подарък за теб.

**Mary**

Ти си луд като останалите.

(обръща се към баща си и продължава да увива крака му)

Трябва да си тръгнем. Татко, чуй ме. Моля те, татко. Трябва да си тръгнем.

**Bonhomie**

Трябва да има някаква грешка. Ще говоря с краля. Той винаги е бил разумен човек. Аз ще—

**Mandoline**

(мандолина тананика на заден план)

**Mary**

— Той вече не е човекът, когото познавахте, нито неговите войници. Нещо им се е случило. Освободен е звяр, който никога досега не съм виждал. Моля те, татко. Той вече не е човекът, когото познавахте.

**Bonhomie**

Какъв е моят избор? Не мога да ви позволя да поемете вината за нещо, което вярват, че съм направил.

Знаеш, че не мога да позволя...

(подхълза се slab назад, препъвайки се обратно върху сламеното легло отстрани, замаян)

**Mary**

Papa!

**Mandoline**

*(Mandolin continues to sing her song in the back-ground — singing speech - as she lowers herself into a rocking chair with the baby in her arms)*

It in't as bad as it seems, it seems.

It in't as bad as it seems. ■

**Mary**

Татко!

**Mandoline**

*(Мандолин продължава да пее песента си на фона - пееща реч - докато се спуска в люлеещ се стол с бебето на ръце)*

Не е толкова зле, колкото изглежда, изглежда.

Не е толкова зле, колкото изглежда. ■



WHO HAS  
CARVED THIS  
MASTERPIECE, SO  
BEAUTIFUL?

—BISHOP



A MAN  
MORE POWERFUL  
THAN YOU  
OR I.

—ADAMI

SETTING: CANDLES LIT, THE PARLOR IN ALL OF ITS BEAUTY SURROUNDS THE KING, NOW SLUMPED IN HIS THRONE,  
BROUGHT FORTH AND SET AT THE CENTER OF THE ROOM. DOORS TO THE PARLOR ARE SWUNG WIDE AS  
BAZZO BOWS TO THE PASSING OF THE VENERATE GUEST OF THE KING, THE BISHOP.

Обстановка: Запалени свещи, салонът в цялата си красота заобикаля краля, който сега се е спуснал на трона си, изнесени и поставени в центъра на стаята. Вратите към салона се отварят широко  
Базо се покланя на преминаването на почитания гост на краля, епископа.

### Duet with Choir

Grave, ma mosso ( $\dot{J} = 50$ )

Oboe      Cor. 1, 2  
in D

Vln I      Vln II      Vla      Vcl

Admri      Bishop      Choir of Priests      Basso

5

*...a man ...more pow - er - ful*  
*Who... has carved ...this*  
*Who ...has carved*  
*Wh... has carved*

*p*      *f distr.*      *p*  
*pp*      *f distr.*      *p*  
*pp*      *f distr.*      *p*  
*p*      *f distr.*      *p*  
*p*      *f distr.*      *p*  
*p*      *f distr.*      *p*  
*p*      *f distr.*      *p*



## Ranthial

(wielding himself around and toward the blasphemy, he catches himself and gains his composure)

You are truly in need, my child. You look scared, Adami.  
I do not believe I have ever seen such emotion on your face.

## Adami

It is of death, for nothing in my life shall ever be the same.

## Ranthial

A child's passing is a thing to grieve, not to imitate.

## Adami

—You are so wise, yet we shall see how so.

## Ranthial

(the bishop turns to look at the work on the walls that he has not yet examined. he can tell that the king's veins hold little in the way of patience.)

You have a spiritual dilemma, my friend, and I am here to solve it for you.

(steps toward the wall next to the mantel)

But you must understand I am not sure if I can. What you see as prophecy, I see as mortal deception. Games played and trickery fool even the wisest when allowed to seep into the imagination as God's hand. And I assure you, I shall not fall into the trap that has captured you.

(voice becomes strong as if lashing a lesser person who has pulled rank, yet remaining calm and almost graciously presented)

## Adami

I do not ask that you step from grace. All I ask is a word missing from the text. No more. No less. If these are God's words, then I assume you are the one to give me the answer. If they are not from the Almighty, tell me, and I shall forget them.

## Ranthial

(lifting a section of split oak from the pile at the side of the hearth he drops it on top of the dying embers in the fireplace)

What is it that you ask, Adami? If it is by the hand of God, I will give you your answer. But if it is the work of a demon, you shall not find me your shield.

## Adami

No arrows will you take for me. A single word is all I ask.

(remains slumped in the chair)

## Ranthial

(steps around the room reading the wall before turning and facing the king)

(Duetto)

## Ranthial

(въртейки се наоколо и към богохулството, той се хваща и придобива самообладане)

Ти наистина се нуждаеш, дете мое. Изглеждаш уплашен, Адами. Не вярвам да съм виждал такава емоция на лицето ти.

## Adami

Това е от смъртта, защото нищо в живота ми никога няма да бъде същото.

## Ranthial

Преминаването на дете е нещо, което трябва да се скърби, а не да се имитира.

## Adami

— Толкова си мъдър, но ще видим как е така.

## Ranthial

(Епископът се обръща, за да погледне произведенията по стените, които все още не е разгледал. Той може да каже, че вените на краля не държат малко на пътя на търпението.)

Имаш духовна дилема, приятелю, и аз съм тук, за да я разреша вместо теб.

(стъпи към стената до камината)

Но трябва да разберете, че не съм сигурен дали мога. Това, което вие виждате като пророчество, аз виждам като смъртна измама. Изиграните игри и хитростта заблуждават дори най-мъдрите, когато им се позволи да проникнат във въображението като Божия ръка. И ви уверявам, че няма да попадна в капана, който ви е хванал.

(Гласът става силен, сякаш бие по-нисък човек, който е изтеглил ранг, но остава спокоен и почти любезно представен)

## Adami

Не те моля да отстъпиш от благодатта. Питам само една дума, която липсва в текста. Няма повече. Не по-малко. Ако това са Божиите думи, тогава предполагам, че вие сте този, който ще ми даде отговора. Ако не са от Всевишния, кажи ми и ще ги забравя.

## Ranthial

(адигайки част от цепен дъб от купчината отстрани на огнището, той япуска върху умиращия жар в камината)

Какво питаш, Адами? Ако е от Божията ръка, ще ти дам твоя отговор. Но ако е дело на демон, няма да ми намериш своя щит.

## Adami

Никакви стрели няма да вземеш вместо мен. Една-единствена дума е всичко, което питам.

(остава отпуснат на стола)

## Ranthial

(крачи из стаята, четейки стената, преди да се обърне и да се изправи с лице към краля)

(Duetto)

Maestoso ( $\downarrow = 132$ )

5

Cl. in B<sub>b</sub>

Fag.

Cor. 1, 2  
in E<sub>b</sub>

Vni I

Vni II

Vle

Adami

Bishop

Bassi

Cl. in B♭ *p*

Fag. *CRES.*

Cor. 1, 2 in E♭ *p*

Vni I *p* *CRES.*

Vni II *p* *CRES.*

Vle *p*

Bishop

Bassi *p* *CRES.*

How I preached to you and still you ig

15

Cl. in B $\flat$

Fag.

Cor. 1, 2  
in Eb

Vni I

Vni II

Vle

Adami

Bishop

Bassi

16

f

f

f

p

p

p

Stop this pre-side - ful

nore it. Have you not learned a thing? Have you not learned a thing?

fp fp cresc.

fp fp cresc.

fp fp cresc.

f

p

25

Cl. in B $\flat$

Fag.

Cor. 1, 2  
in E $\flat$

Vni I

Vni II

Vle

Adami

Bassi

im-pu-dence, here on earth I'm still your King!  
If I pos-sessed the de-mon that will hang  
but a  
child would I not swing my sword at you?  
Would I not swing my sword at you?  
With-out your scorn - ful ban - ter are  
these the words of God?



30

Cl. in B $\flat$

Fag.

Cor. 1, 2  
in E $\flat$

Vni I

Vni II

Vle

Adami

Bassi

Would I not swing my sword at you?  
With-out your scorn - ful ban - ter are  
these the words of God?



35

Cl. in B $\flat$

Fag.

Cor. 1, 2  
in E $\flat$

Vni I

Vni II

Vle

Adami

Bassi

Tell me, tell me, tell me are they true?  
Tell me, tell me are they

40 Lento

Tempo I 45

Cl. in B<sub>b</sub>

Fag.

Cor. 1, 2  
in E<sub>b</sub>

Vni I

Vni II

Vle

Adami

Bishop

Bassi

true? Are they true?  
(spoken aside) Then all I ask is a sin - gle word, a sin - gle  
The King is vulnerable!  
This my chance ...  
Yes, oh yes! God's words, they are so.

50

Cl. in B<sub>b</sub>

Fag.

Cor. 1, 2  
in E<sub>b</sub>

Vni I

Vni II

Vle

Adami

Bassi

cresc.  
f p f p  
cresc.  
f p f p  
cresc.  
f p f p  
word I can - not find. And if you know it not leave my site for't will be  
cresc.

55

Cl. in B<sub>b</sub>

Fag.

Cor. 1, 2  
in E<sub>b</sub>

Vni I

Vni II

Vle

Adami

Bishop

Bassi

pro - ven! You know God no more than I, you know God not more than II!  
You

60

Cl. in B $\flat$  *p sub.*

Fag. *p sub.*

Cor. 1, 2 in E $\flat$  *p sub.*

Vni I

Vni II

Vle

Bishop

Bassi

asked for an ans-wer that saves you from hell... I can-not pro-vide some false word to re - lieve you from this spell.

65

*f*

*f*

*f*

*tr*

*f*

*tr*

*f*

*f*

*f*

75

Cl. in B $\flat$

Fag.

Cor. 1, 2  
in E $\flat$

Vni I

Vni II

Vle

Adami

Bishop

Bassi

I've fal - len to my knees, you need not to tell me  
beg for your life to be spared, if you will not pay the fee. If you will not pay the fee.

80

85

Cl. in B<sub>b</sub>  
Fag.  
Cor. 1, 2  
in E<sub>b</sub>  
Vni I  
Vni II  
Vle  
Adami  
Bishop  
Bassi

this. I've read and re-spon-ded to it. It e-choes my quiv'-ring fist. I can feel it sur-rounds me like  
Have you not learned a thing? Do you not lis - ten to your - self? I can - not

90

Cl. in B<sub>b</sub>  
Fag.  
Cor. 1, 2  
in E<sub>b</sub>  
Vni I  
Vni II  
Vle  
Adami  
Bishop  
Bassi

mil lions of sighs. Tell me! Tell me, tell me will I die? Tell me,  
beg for your life to be spared.

95

Cl. in B<sub>b</sub>  
Fag.  
Cor. 1, 2  
in E<sub>b</sub>  
Vni I  
Vni II  
Vle  
Adami  
Bishop  
Bassi

tell me will I die, will I die? Damn you! Will I die?  
So I shall die and you shall die! Did you be-lieve your - self a God? Well

100

Cl. in B<sub>b</sub>  
Fag.  
Cor. 1, 2  
in E<sub>b</sub>  
Vni I  
Vni II  
Vle  
Adami  
Bishop  
Bassi

Damn you! Tell me the word! Damn you, damn you, tell me the word! Damn you,  
I shall die and you shall die! Did you believe your - self a God? Did you believe your-self a God? Did you be

105

110

Cl. in B<sub>b</sub>  
Fag.  
Cor. 1, 2  
in E<sub>b</sub>  
Vni I  
Vni II  
Vle  
Adami  
Bishop  
Bassi

damn you, tell me the word!  
lieve your-self a God?

CRES.

Cl. in B<sub>b</sub>  
Fag.  
Cor. 1, 2  
in E<sub>b</sub>  
Vni I  
Vni II  
Vle  
Bassi

71

115

*Corno 2 muta in C*

### Ranthial

—Counted!

(beat)

...You looked into her eyes, and you struck him down. For this you will be...

(beat)

...counted.

*(his voice is less than irrefutably presented the second time)*

### Ranthial

— Преброено!

*(пауза)*

...Погледнахте я в очите и го ударихте. За това ще бъдете...

*(пауза)*

... преброено.

*(гласът му е по-малко от неопровержимо представен втория път)*

### Adami

*(the king's eyes drop to his open hands, waiting for something to happen)*

Explain.

### Ranthial

*(steps toward the window and studies the fine carvings where the words end)*

As written by this wood-smith, as left uninscribed, it is clear, there is no simple answer, even if you wish for one.

### Adami

Counted?

### Ranthial

Are you listening to me?

*(spit tears from his mouth in a shimmer of scathing pronouncement)*

Counted! You will be counted one of the fools who will burn in hell if you do not obey ... me.

### Adami

*(the king studies his flesh as he turns and twists his hands and the Bishop steps up to him)*

*(Monologue)*

### Adami

*(Очите на краля се спускат към отворените му ръце, чакайки нещо да се случи)*

Обяснете.

### Ranthial

*(пристъпва към прозореца и изучава фините резби, където завършват думите)*

Както е написано от този ковач на дърво, останало ненадписано, ясно е, че няма прост отговор, дори и да го желаете.

### Adami

Преброено?

### Ranthial

Слушаш ли ме?

*(изплюе сълзи от устата си в блясък на язвително изказване)*

Преброено! Ще бъдеш считан за един от глупациите, които ще горят в ада, ако не се подчиниш... мен.

### Adami

*(кралят изучава плътта си, докато се обръща и извива ръцете си и епископът пристъпва към него)*

*(Monologue)*

### Monologue

*Maestoso (♩ = 54)*

5

Bishop  
The child must be spared, thy son the right - ful heir  
sprin - kled with the wa - ter that I give to  
Basso

**p**

10

15

Bishop  
thec, and you δ da mi, from this mo ment say I, step down and larg for - give - ness from me! And  
Basso

**mf**

20

25

Bishop  
(If man doth not heed these words that I send you shall he be counted, a sinner in need.)

### Ranthial

— Anything less will be your damnation. I assure you, this is the message this prophet carries to you.

(the Bishop closes his eyes and bows his head in acknowledgment... and waits)

### Adami

*(king Adami contemplates the price of condemnation and penance) Counted a sinner?*

(Response)

### Ranthial

— Всичко по-малко ще бъде вашето проклятие. Уверявам ви, това е посланието, което този пророк ви носи.

(Епископът затваря очи и навежда глава в знак на признание... и чака)

### Adami

*(Цар Адами размишлява върху цената на осъждането и покаянието)  
Преброен ли е грешник?*

(Response)

## Response

5

**Allegro giusto ( $\ddot{\sigma} = 80$ )**

Allegro giusto ( $\text{d} = 80$ )

5

Cl. in B♭      Bassoon      Trombone 1 in F♯  
Trombone 2 in C      Cor. 1 in F♯  
Cor. 2 in C

Vln I      Vln II      Vlc  
Adam

Bass

You speak of things made by man-kind. For this rea - son i will let you a - mend your plea.

10

Cl. in B♭      Eng.  
Cor. 1 in E♭  
Cor. 2 in C

Vln I      Vln II      Vlc

Adam

What of my sol-diers, dead in the fields, a - way from your wa-ter? Though they have kneeled, do they pe - rish by

15

20

Cl. in B♭      Fag      Cor. 1 in E♭      Cor. 2 in C      Vni I      Vni II      Vlc      Adami      Bassi

death?      For all sin, I at - test.      Are they damned to hell      no mat - ter how they plea?      What a bu - sy place

25

f      f z      f z      f z      f p f z      f p f z      f p f z      f p f z

30

Cl. in B<sub>b</sub>  
Fag.  
Cor. 1 in E<sub>b</sub>  
Cor. 2 in C  
Vni I  
Vni II  
Vle  
Adami  
Bassi

hell must be, next to Faust, Naust and me... For I as sure you, I as sure you, I as sure you I

Cl. in B♭

Fag.

Cor. 1 in E♭

Cor. 2 in C

Vni I

Vni II

Vlc

Adami

Bassi

35

*cresc.*

***fp***

shall not, I shall not beg thee! Get a - way, Bi - shop, get a-way from me! Get a-

40

Clar. Bb      *fp*  
 Bassoon      *fp*  
 Trombone 1 in Eb      *fp*  
 Trombone 2 in C      *fp*  
 Violin I      *fp*  
 Violin II      *fp*  
 Viola      *fp*  
 Bassoon      *fp*  
 Basso  
*way! Go! Get a way from me! Bi - shop: get a-way from me! Go! Get a -*

45

50

Clar. Bb      *sd*  
 Bassoon      *f*  
 Trombone 1 in Eb      *f*  
 Trombone 2 in C      *f*  
 Violin I      *f*  
 Violin II      *f*  
 Viola      *f*  
 Bassoon      *f*  
 Basso  
*way from me! Get a-way!*

*To Coro in D*  
*To Coro in F*

### Ranthial

—You ask me and I have answered.

### Adami

I find your answer unacceptable, though I do not hold it against your faith.

### Ranthial

How dare you, Adami—

### Ranthial

—Питаш ме и ти отговаряям.

### Adami

Намирам отговора ви за неприемлив, макар че не го противопоставям на вярата ви.

### Ranthial

Как смееш, Адами...

**Adami**

—Never again shall you call me by that name! I can see now that "I" am your king, not the lord you say you represent.

**Ranthial**

(the bishop shakes with a rage that quickly turns to fear. he closed his eyes and lowers his head as his lips tatter in prayer)

You asked and I have answered.

**Adami**

If you were correct, the floor would have opened and I would have been swallowed, for I will never bow to you.

**Ranthial**

(the bishop shakes with a rage that quickly turns to fear. he closed his eyes and lowers his head as his lips tatter in prayer)

You asked and I have answered.

**Adami**

If you were correct, the floor would have opened and I would have been swallowed, for I will never bow to you.

**Ranthial**

(having calculated the response, the bishop pulls a handful of shattered white porcelain from his pocket, part of the shattered crucifix, and drops it to the floor)

Do not forget the words that were written long before this day 'You struck him down!'...for this, you will be ... counted.

**Adami**

(he can see that the pieces had once been part of the crucifix toppled in the priory. Adami steps forward and grinds his foot against the white shards below his sole)

But an Idol.

**Ranthial**

(trembles with rage. with a sweep of his robe and glittering golden braids, he spins and pounds out of the room in haste, leaving the stage)

**Bazzo**

(Bazzo steps up to the open door as the Bishop passes him)

**Adami**

(King Adami slowly lowers himself to a knee and sifts his hand through the white porcelain dust the bishop dropped to the floor)

**Bazzo**

Is there anything you require, Sire?

**Adami**

(no response)

**Bazzo**

Sire?

**Adami**

— Никога повече няма да ме наричаш с това име! Сега виждам, че „аз“ съм вашият крал, а не лордът, който казвате, че представлявате.

**Ranthial**

(Епископът се тресе от гняв, която бързо преминава в страх. той затвори очи и наведе глава, докато устните му се разкъсват в молитва)

Вие попитахте и аз отговорих.

**Adami**

Ако беше прав, подът щеше да се отвори и щях да бъда погълнат, защото никога няма да ти се поклоня.

**Ranthial**

(Епископът се тресе от гняв, която бързо преминава в страх. той затвори очи и наведе глава, докато устните му се разкъсват в молитва)

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**Ranthial**

(след като изчисли отговора, епископът изважда от джоба си шепа напрошен бял порцелан, част от разбитото разпятие, и го пуска на пода)

Не забравяйте думите, написани много преди този ден „Ти го порази!“ ...за това ще бъдете ... преброени.

**Adami**

(той може да види, че парчетата някога са били част от разпятието, паднато в манастира. Адами пристъпва напред и точки крака си в белите парчета под подметката си)

Но идол.

**Ranthial**

(трепери от ярост. с размахване на робата си и блестящи златни плитки, той се върти и блъска набързо от стаята, напускайки сцената)

**Bazzo**

(Бацио пристъпва към отворената врата, докато епископът минава покрай него)

**Adami**

(Крал Адами бавно се спуска на колене и пресява ръката си през белия порцелан прах, който епископът пусна на пода)

**Bazzo**

Имате ли нужда от нещо, сър?

**Adami**

(няма отговор)

**Bazzo**

господине?

**Adami**

Send for Medea.

**Bazzo**

(surprised by the request, Bazzo hesitates)

But Sire, you banned her from the kingdom. The Bishop will not allow my petition—

**Adami**

—The Bishop is not in charge.

(rubs his fingers on the floor, stirring the small pieces of broken porcelain before scattering them with a broad swipe)

...and that is not a request. It is a command! ■

**Adami**

Изпратете за Медея.

**Bazzo**

(изненадан от молбата, Базо се поколеба)

Но господине, вие ѝ забранихте от кралството. Епископът няма да разреши молбата ми...

**Adami**

— Епископът не отговаря.

(разтрива пръстите си в пода, като разбърква малките парчета счупен порцелан, преди да ги разпръсне с широк замах)

...и това не е молба. Това е заповед! ■

SHHHH, NOW  
CLOSE YOUR EYES  
AND LEAVE YOUR CARES,  
LET THEM RISE... TOO  
WAVE THEM ALL GOODBYE...

WHERE THE SPRINGS  
ARE ALL BLUE,  
AND RAINBOWS OFF DEW  
GLOSS LIKE STARS,  
BRIGHT AND  
NEW

—MARA

SETTING: MARA SITS ON THE WOODEN STOOL NEXT TO HER FATHER, WHO IS LYING ON THE STRAW MATTRESS, HIS HAND IN HERS. MANDOLIN IS ASLEEP IN THE ROCKING CHAIR, AND THE CHILD SITS NEXT TO HER ON THE FLOOR IN A BASKET, ALSO ASLEEP.

Обстановка: Мара седи на дървената табуретка до баща си, който лежи на сламения дюшек, неговия ръка в нейната. Мандолин спи в люлеещия се стол, а детето седи до нея на под в кошница, също спи.

**Song**

**5**

*Andante non troppo (♩ = 82)*

The musical score consists of five staves. The top three staves are for instruments: Violin I (G clef), Violin II (C clef), and Viola (B clef). The bottom two staves are for voices: Mary (Soprano) and Bass (Bass). The vocal parts are written in common time (indicated by a 'C'). The vocal line for Mary begins with the lyrics "Shee, shee, shee, now close your eyes, now close your eyes and leave your cares, shee, shee," followed by a repeat sign and the continuation "shee, shee, shee, now close your eyes, now close your eyes and leave your cares, shee, shee," with a final fermata over the last note.

Mary  
Shee, shee, shee, now close your eyes, now close your eyes and leave your cares, shee, shee,

Bass

10

Vni I

Vni II

Vle

Mary

Bassi

shee, and let them rise to wave them, wave them all a good-bye Where the springs are all blue,

2nd volta  
col canto

20

Vni I

Vni II

Vle

Mary

Bassi

rain - bows of dew glis - ten like stars, bright and new where the fish flip and

30

Vni I

Vni II

Vle

Mary

Bassi

flop, and moon sha-dows hop to flik - ker a - top calm waves that roll with the tide, like

40

Vni I

Vni II

Vle

Mary

Bassi

weaves of thread that co - ver your bed and keep you safe and sound.

45

Vni I

Vni II

Vle

Bassi

50

**Mary**

(Mary looks around the room, noticing that Mandolin is asleep in the rocker and her son is asleep in a basket on the floor next to the rocker. she looks back at her father and suddenly drops her face down, placing his hands on his chest and begins to sob — her father is gone) [REDACTED]

**Mary**

(Мери оглежда стаята, забелязвайки, че Мандолин спи в кобилнициата, а синът ѝ спи в кошница на пода до кобилнициата. Тя поглежда назад към баща си и внезапно свали лицето си надолу, поставяйки ръцете си на гърдите му и започва да ридае - баща ѝ го няма) [REDACTED]

BANISHED  
I HAVE LEARNED  
YOU BEG MY RETURN.  
WHY?  
—MEDEA

ASK THE DEMONS  
YOU CALL. IF YOU CANNOT  
SEE MY PAST, THEN  
YOU ARE NOO  
SEER OF  
ALL.  
—ADAMI

SETTING: THE KING AWAITS MEDEA, SORCERER OF THE WOODS. THE ROOM HAS TAKEN ON A SLIGHTLY DIFFERENT COLORING MAKING IT APPEAR ON FIRE, BLOOD RED.

Обстановка: Царят очаква Медея, източник на горите. Стаята придоби малко по-различен вид оцветяване, което го кара да изглежда запален, кървавочервен.

## Scene

**Grave ( $\text{♩} = 52$ )**

Ob. *sf*

Fag. *sf*

Cor. 1 in D *sf* *fp* *fp*

Cor. 2 in F *sf* *fp* *fp*

Vni I *p* *cresc.* *sf* *f* *f*

Vni II *p* *cresc.* *sf* *f* *f*

Vle *sf* *f*

Medea

Adami

Demons' choir Kee ya! Kee! Kee!

Bassi *sf* Kee ya! Kee! Kee!



10

Ob. *f* *p*

Fag. *f* *p*

Cor. 1 in D *f* *f*

Cor. 2 in F *f*

Vni I *f*

Vni II *f* *fp* *fp* *fp*

Vle *f* *f* *fp* *fp* *fp*

Medea Ba-nished I have learned you beg— my re-turn

Demons' choir Why? Why? Why? Why?

Bassi *f* Why? Why? Why? Why?

15

Ob. *f*

Fag. *f*

Cor. 1 in D

Cor. 2 in F

Vni I pizz. arco *p* *mf*

Vni II pizz. arco *p* *mf*

Vle *f* *p*

Medea

Adami

Bassi

Why? Ask the de-mons you call! If you can-not see my past, then you're no see'r of all.

Your coun - cil has failed and I'm the last one to be



20 1°

Ob.

Fag. cresc.

Cor. 1 in D cresc. *fz* *fz* cresc.

Cor. 2 in F cresc. *fz* *fz* *fz* cresc.

Vni I cresc. *fz* *fz* cresc.

Vni II cresc. *fz* cresc.

Vle cresc. *fz* cresc.

Medea hailed. This pro-phet sent by the one he reads from the air, I un-der-stand your de - spair. This chi - se-ler ofwood leaves a tale not un-der-

Demons' choir Kee, I see... like a God... your de - spair.

Bassi *fz* cresc.

Ob. *p*

Fag. *p*

Cor. 1 in D *p*

Cor. 2 in F *p*

Vni I *p* *fp* *cresc.* *f*

Vni II *p* *fp* *cresc.* *f*

Vle *p* *fp* *cresc.* *f*

Medea  
stood.  
But like chill in the

Adami  
Do not tell me what I know,  
morning light is soon to show.

Bassi *p* *fp* *cresc.* *f*

≡

25

Ob. *p* *f*

Fag.

Cor. 1 in D *f*

Cor. 2 in F *p* *f*

Vni I *p* *f*

Vni II *p* *f* *p*

Vle *p* *f* *p*

Medea  
rain, I can't re-lieve you, your pain. I can't... Be- sides... I'd ra - ther burn in my pot than loo - sen this car-pen-ter's

Bassi *p* *f*

[30] Vivace ( $\text{♩} = 150$ )

Ob. Fag. Cor. 1 in D Cor. 2 in F Vni I Vni II Vle Medea knot.

Adami Bassi

If you don't o-be - my de - si - re, I a - lone will light the - fi - re and with these - hands -

**[35]**

=

[40]

Ob. Fag. Cor. 1 in D Cor. 2 in F Vni I Vni II Vle Medea You will pe - rish and no - -

Adami Bassi

hold you be - low Now... de-mon, what must I know? pizz. arco

**[45] a2**

50

Ob. *ff*

Fag. *ff*

Cor. 1 in D *ff*

Cor. 2 in F *ff*

Vni I

Vni II *ff*

Vlc. *cresc.* *ff*

Medea

one shall care...

Adami

So you as-sume this word holds my fate re - veal - ing re-venge for my hate. But

Demons' choir Kee!

Bassi Kee! *cresc.* *ff*

2

55

Ob.

Fag.

Cor. 1 in D

Cor. 2 in F

Vni I

*f*

Vni II

*f*

Vlc

*f*

Medea

Adami

Bassi

*f*

Do not con-fuse\_ Baz-zo and me, do not con-fuse Baz-zo and me, a sim-ple mes-sen-ger, I'm not  
make no mis-take, damned sa - yer of fear!

60

65

Cor. 1 in D

Cor. 2 in F

Vni I

Vni II

Vle

Medea

Demons' choir

Bassi

he!

Bats and vi - pers, vi - pers and bats, which shall be de - ployed with

Bats and vi - pers, vi - pers and bats, which shall be de - ployed with

**f**

70

75

Cor. 1 in D

Cor. 2 in F

Vni I

Vni II

Vle

Adami

Demons' choir

Bassi

that have you de - stroyed, that have you des - troyed!

pow - ers o - ver you

pow - ers o - ver you that have you that have you de - stroyed!

80

Ob.

Fag.

Cor. 1 in D

Cor. 2 in F

Vni I

Vni II

Vle

Medea

Adami

Bassi

85

Dear A-da-mi, I see, it is as ea - sy as can be:— do you not find it but a  
tell me the word or leave my sight!

Vc.



90 a<sub>2</sub>

Ob.

Fag.

Cor. 1 in D

Cor. 2 in F

Vni I

Vni II

Vle

Medea

Bassi

95

muse what this car - pen-ter has done? Chiseled in wood be-fore the i - dol was struck and you de - man - ded her

+ Cb.

100

Ob. *ff*

Fag. *ff*

Cor. 1 in D *ff*

Cor. 2 in F *ff*

Vni I *cresc. molto ff*

Vni II *cresc. molto ff*

Vle *cresc. molto ff*

Medea son!

Adami No, you can - not have my soul. Re - lease me, you

Demons' choir Clear your eyes and you shall see!

Bassi *ff*

105

*p*



110

Ob.

Fag. *f p*

Cor. 1 in D

Cor. 2 in F

Vni I *fp*

Vni II *fp*

Vle *fp*

Medea

Adami vi - per, I de - mand you, re - lease your hold!

Bassi *fp*

*CRESC.*

*f*

*CRESC.*

*f*

*CRESC.*

*f*

*CRESC.*

*f*

115 Grave ( $\downarrow = 52$ )

You shall know your fate, but you must first a - gree.  
On re-turn of the heir, he'll have no po-er o - ver

120

me. Pro - mise my place, re-turned, next to the throne, or I shall not tell you, or I shall not tell you this word he has

125

sown!  
My God, she does not know, she can-not see, as I be-lieved so.

**130** *Presto* ( $\text{♩} = 110$ )

Fl. *f*

Ob. *f*

Fag. *f*

Cor. 1, 2  
in D

Timp.  
d, A

Vni I

Vni II

Vle

Medea

Adam

Bassi

Now  
Leave me, leave me, leave this place!  
No, no lon - ger I em - brace.

**140**

Fl. *p*

Ob. *p*

Fag. *p*

Cor. 1, 2  
in D

Timp.  
d, A

Vni I *p*

Vni II *p*

Vle *p*

Medea

Adam

Demons' choir

Bassi

you shall see!

Foul  
I see at the base, the base of the cliff you've fal - len as one

145

Fl.

Ob.

Fag.

Cor. 1, 2  
in D

Timpani  
d, A

Vni I

Vni II

Vle

Medea

Kee, I see!

Adami

creature, do not speak, hold fast to your tongue!

You ser-pent do not speak, slink back to your hole!

Demons' choir

Kee!

Bassi

Kee!

I see, I

150

155

Fl.

Ob.

Fag.

Cor. 1, 2  
in D

Vni I

Vni II

Vle

Medea

see your fate.

Adami

Wings meet my fold,

death I'm not rea - dy,

re - lease me your hold,

No one shall care!

Bassi

p

160

165

Fl.

Ob.

Fag.

Vni I

Vni II

Vle

Medea

Adami

Demons' choir

Bassi

You struck the girl, de - man - ded her son...  
No! No! No! No!

hold!

You struck the girl, de - man - ded her  
You struck the girl, de - man - ded her

*f cresc.*

170

175

Fl.

Ob.

Fag.

Cor. 1, 2  
in D

Timpani  
d, A

Vni I

Vni II

Vle

Medea

Adami

Demons' choir

Bassi

At the base of the cliff you have fal - - len as one.  
No! you can - not have my soul, re - lease, re - lease me your hold!  
son.  
son.

*f*

180

Fl.

Ob.

Fag.

Cor. 1, 2  
in D

Tim.  
d, A

Vni I

Vni II

Vle

Adami

Bassi

You have seen, you have seen the heir, you have seen,

=

190

Fl.

Ob.

Fag.

Cor. 1, 2  
in D

Tim.  
d, A

Vni I

Vni II

Vle

Medea

Adami

Bassi

A son? No, A - da-mi, I see you just as your wife's death came  
you have seen but a son!

Andante ( $\dot{=}$  46)

195

**Adagio in quattro ( $\text{♩} = 46$ )**

Fl.  
Ob.  
Bass.  
Cor. 1, 2  
in D  
Timp.  
d, A  
Vln I  
Vnl II  
Vcl  
Medea  
Basso

truc. My sire - now clear - just as the o - ther 1

**200**

Fl.  
Ob.  
Bass.  
Cor. 1, 2  
in D  
Timp.  
d, A  
Vln I  
Vnl II  
Vcl  
Medea  
Basso

To Corni 1, 2 in B-flat alto

I knew... I saw you... you now are full... Jen.

**205**

### Medea

You are no more!

### Adami

(King Adami drops to the floor)

### Medea

Вече те няма!

### Adami

(Крал Адами пада на пода)



SETTING: THE PARLOR IS WET AND COLD, AND THE PROPHECY IS UNLIT. THROUGH THE WINDOWS, THE HORIZON IS BEGINNING TO SHOW SIGNS OF MORNINGS FIRST LIGHT.

Обстановка: Салонът е мокър и студен, а пророчеството не е осветено. През прозорците се вижда хоризонът започва да показва признания на утринна първа светлина.

**Adami**

(the king lies on the bluish lit cold floor as light begins to glow by the door and you see Mara step in with the child in the basket, now cradled in her arms. it takes a moment for the king to realize she is standing there, but once he does, he begins the slow process of pulling himself from the floor and rising to his knees to meet his guest. no servant is present)

(weakly spoken)

You have brought the child?

**Mary**

As bid, Sire.

(she holds the basket with her child and slowly walks to where the king is and hands the basket to him)

...in exchange.

**Adami**

(King Adami peers into the basket)

**Mary**

(she steps back, leaving the basket in the king's hands)

**Adami**

Your father? Did he not choose to take the boy's place?

**Mary**

I bring word that he has found a better place... and that he will no longer be able to tend to your soldier's needs.

(she does not cry or drop her head in memory. her eyes remain on the king's shadowed face)

**Adami**

I am sorry to hear such a thing, as would be my son.

(climbs to his feet and falters in step, re-securing his tenuous position upright)

I now believe he would never have blamed his misfortune upon another. Please accept my apology.

(he studies the baby in the basket)

When we first met, you said his name. Adi.

(lifts the basket from the floor and then looks at Mara)

I was wrong. It is not short for Adami, but Adonai, The true king.

(looks back into the basket)

Your child, it is like staring into one's own mind when simple words and pure thoughts still held our attention. How I wish they were all I knew right now, those simple thoughts of a child.

**Mary**

(Mara does not appear frightened by the king's ghostly appearance or his quivering grasp upon her child)

If that were the case, Sire, you would never understand your fortune.

(steps to the center of the room and sets the basket with the child on the seat of his throne)

**Adami**

(Кралят лежи на синъо осветения студен под, докато светлината започва да свети до вратата и виждате Мара да влиза с детето в кошинцата, сега притиснато в ръцете си. Отнема миг на краля, за да разбере, че тя стои там, но след като го направи, той започва бавния процес да се отдръпне от пода и да се изправи на колене, за да посрещне госта си. Няма слуга)

(слабо казано)

Доведохте ли детето?

**Mary**

Като оферта, сър.

(ти държи кошинцата с детето си и бавно отива до мястото, където е царят и му подава кошинцата)

...в замяна.

**Adami**

(Крал Адами надничава в кошинцата)

**Mary**

(ти отстъпва назад, оставяйки кошинцата в ръцете на краля)

**Adami**

Твоят баща? Не избра ли той да заеме мястото на момчето?

**Mary**

Съобщавам, че е намерил по-добро място... и че вече няма да може да се грижи за нуждите на вашия войник.

(ти не плаче и не спуска глава в спомен. очите ѝ остават върху засенченото лице на краля)

**Adami**

Съжалявам да чуя такова нещо, както и моят син.

(изкачва се на крака и залита в крачка, затвърждавайки отново слабата си позиция изправен)

Сега вярвам, че той никога не би обвинил за нещастието си друг. Моля, приемете моето извинение.

(ти изчува бебето в кошинцата)

Когато се срещунахме за първи път, ти каза името му. Ади.

(Вдига кошинцата от пода и след това поглежда към Mara)

Сгреших. Не е съкратено от Адами, а Адонай, Истинският цар.

(поглежда обратно в кошинцата)

Вашето дете, това е като да се взирате в собствения си ум, когато прости думи и чисти мисли все още задържат вниманието ни. Как ми се иска да бяха всичко, което знаех в момента, тези прости мисли на дете.

**Mary**

(Мара не изглежда уплашена от призрачния вид на краля или треперещата му хватка върху детето си)

Ако беше така, сър, никога нямаше да разберете състоянието си.

(центъра на стаята и поставя кошинцата с детето на седалката на неговия трон)

**Adami**

May I ask you a question?

**Mary**

At your request, Sire.

(Melologue & Melologue II)

**NOTE:** As Adami speaks and steps around the room, he touches the carved knotted branches set against the wall as he weakly points toward the dim light that now visible at the edge of the front garden, through the window. Lost in the light that now brightens through the window and across the frozen palisade on the far side of the garden he begins to recite the prophecy.

Mary strolls the length of the room. Her pure white dress bobs with each step, though she remains in gentle stride before circling back to the main door and turns her back on it, but as she steps back from the door, the door creaks but no one shows themselves... Is it a ghost?

**Adami**

Може ли да ви задам въпрос?

**Mary**

По ваше желание, сър.

(Melologue & Melologue II)

**ЗАБЕЛЕЖКА:** Докато Адами говори и обикаля стаята, той докосва издълбаните възли клони, поставени до стената, като слабо сочи към слабата светлина, която сега се виждаше в края на предната градина, през прозореца. Изгубен в светлината, която сега озарява през прозореца и през замързналата палисада от другата страна на градината, той започва да изтърква пророчеството.

Мери се разхожда по дълбината на стаята. Чисто бялата ѝ рокля се качва с всяка крачка, въпреки че тя остава в нежна крачка, преди да се върне обратно към главната врата и да ѝ обърне гръб, но когато отстъпи от вратата, вратата се извива, но никой не се показва... призрак ли е?

**Melologue Ia**

**Tempo ad lib.**

**Vn I**

**Vn II**

**Mary**

**Adam**

**5** *attacca*

**Beauty can be deceptive when attached to an ultimatum. What does it say to you, Sire?**

**A carpenter gave me a gift last night for which he demanded no payment, nor words of thanks. But it was a trick, concealing a riddle that my council could not decipher, and yet I'm sure to know its wrath in a moment. Can you tell me what they were trouble to?**

## Melologue II

*Andante non mosso (♩ = 52)*

Cl. in B♭      Fag.      Adam.      Bassi.

1. Fall on your knees... 1. and hear the angels sing...  
2. For mercy'll be shown... 2. not as granted...

1. this night is divine (even)  
for those that have  
forgotten him...  
2. under a star the child was  
born and you believed  
it true...

10      15      20      25

Vn I      Vn II      Mary

Adam.      Bassi.

For this you were blessed with langdom... but this night you looked into her face... and struck her down...

ten.      pp

pp

for this you will be... pp

## Melologue Ib

*Tempo ad lib.*

Vn I      Vn II      Mary

What does it say to you, Sire? The words are of life, are of love. You are free! There is no riddle, it is of hope, you are a lucky man!

Adam.

What I've done cannot be willed away. I struck him down and now I shall pay. I don't think so. Hope? You speak words that I never thought I would hear again, but I hear no hope in them.

30      poco stringendo

Vn I      Vn II      Mary

Then surely your priests have taught you nothing. You were pardoned, Sire! (The hinged panel moves)

Adami

If it were only that simple Present yourself, demon! Behind the door! Show yourself to me! Take me!

## Child

(the door creaks again, but no ghost confers. from the edge of the thin panel, the tiny wet eyes of the king's granddaughter cautiously peeks out. her tender features float above a clean white sleeping garment, lined with colorful lace flowers. she runs and throws herself into her grandfather's arms, shielding the doll she found by the window and played with on the stairs when the king entered, so it is not crushed)

They told me that papa is not coming home?

(tears and sorrow's wail mix to form a serum for agony in the child, and yet the king does not succumb)

## Child

(Вратата отново струи, но не се раздава призрак. От ръба на тънкия панел предпазливо надничат мъничките влажни очи на царската внучка. Нежните ѝ черти се разтегнат чисто спално облекло, подплатено с пъстри дантелени цветя. тя тича и се хвърля в прегърдите на дядо си, закривайки куклата, която намери до прозореца и с която си играеше на стълбите, когато царят влезе, за да не бъде смачкан.)

Казаха ми, че татко не се прибира?

(съзи и плач на скръб се смесват, за да образуват serum за агония в детето, но все пак кралят не се поддава)

**Adami**

No, he is not.  
Your father was needed ahead, to care for grandma and you shall see her again some day.

(she does not respond immediately in word, but her sobbing softens and she appears to consider the words)

And he has requested that I now care for you.

(he wipes her tears and places her head on his shoulder as he looks up at Mary)

You have come a long way; you must be hungry. "Bazzo!"

(his voice rises to address his servant but the servant does not respond or enter)

My messenger will take you to the kitchen and give you whatever you desire. When finished, please return and take your son home with you... with my apologies.

(again, he calls his servant but still no response)

"Bazzo!?"

**Mary**

I will find my way, Sire.

(but does not leave)

**Child**

(the little girl lifts her head and looks toward the woman)

I saw you in my dreams. Are you an angel?

**Mary**

(smiles)

My father used to say that I was his angle.

**Child**

Mine too, but I have forgotten how it feels to hear him say it.

**Mary**

It's like warmth against cold, as your grandfather will attest at this moment. It is more sweet than honey. And when you hear those words, you know you are safely home.

(the little girl turns and places her head in her grandfather's chest)

Wouldn't you agree, Sire?

**Adami**

Yes.

**Mary**

And may I ask where you got such a beautiful doll?

(King Adami looks down into the little girl's hand as Mara turns and walks out, her arm hanging by her side as if leading a child by the hand)

**Adami**

Yes, where did you get such a beautiful doll?

**Child**

I found it on the table over by the window. The carpenter left it for me.

**Adami**

Where?

(King Adami looks over to where the words stopped)

**Adami**

Не той не е.  
Баща ти беше необходим напред, за да се грижи за баба и някой ден ще я видиш отново.

(тя не отговаря веднага с дума, но риданията ѝ смекчават и тя изглежда обмисля думите)

И той помоли сега да се грижа за теб.

(той изтрива сълзите ѝ и поставя главата ѝ на рамото си, докато вдига поглед към Мери)

Вие изминахте дълъг път; сигурно си гладен. „Бацо!“

(гласът му се повишиava, за да се обърне към слугата си, но слугата не отговаря и не влиза)

Моят пратеник ще ви отведе в кухнята и ще ви даде каквото пожелаете. Когато приключите, моля, върнете се и вземете сина си със себе си... с моите извинения.

(отново се обажда на слугата си, но все още няма отговор)

„Bazzo!?”

**Mary**

Ще намеря пътя си, сър.

(но не напуска)

**Child**

(малкото момиче вдига глава и поглежда към жената)

Видях те в сънищата си. Ти ангел ли си?

**Mary**

(усмихва се)

Баща ми казваше, че аз съм неговият ъгъл.

**Child**

Моят също, но забравих какво е чувството да го чуя да го казва.

**Mary**

Това е като топлина срещу студ, както дядо ти ще засвидетелства в този момент. По-сладко е от меда. И когато чуете тези думи, знаете, че сте в безопасност върху.

(малкото момиченце се обръща и поставя главата си в гърдите на дядо си)

Не бихте ли съгласни, сър?

**Adami**

да.

**Mary**

И мога ли да попитам откъде имаш толкова красива кукла?

(Крал Адами поглежда надолу в ръката на малкото момиченце, докато Мара се обръща и излиза, ръката ѝ виси отстрани, сякаш води дете за ръка)

**Adami**

Да, откъде взехте толкова красива кукла?

**Child**

Намерих го на масата до прозореца. Дърводелецът го оставил за мен.

**Adami**

Където?

(Крал Адами поглежда към мястото, където спряха думите)

## **Child**

By the window, and see, she was holding a basket with a baby in it... like the one that lady left on your chair.

## **Adami**

(carefully, he sets the little girl down and lifts the doll and basket from her hands)

Where did you find it?

## **Child**

Over here.

(she runs over to the table and points at the table top)

By the window.

I remember because the carpenter set the little wooden basket in her arms and said "For this, you will be ..." and smiled.

## **Adami**

(King Adami examines the basket again - beat - and then slowly turns it over ...and stumbles back before he drops to his knees and his arms and hands fall to his sides, and his head drops forward)

## **Child**

"Grandfather!"

(the little girl yells as she runs over to the king, and takes the basket from his hand as Bazzo enters the parlor)

## **Bazzo**

(steps in from the door as if just called.)

Is everything alright, your highness?

## **Child**

(the little girl looks at the bottom but cannot read the word) as Bazzo sees her struggling and walks over as she hands the tablet to Bazzo)

## **Bazzo**

(walks over as she hands the basket to Bazzo and he reads the word whittled into the bottom of the wooden basket to the child)

"Forgiven."

(he glances around the room at the prophecy and finally the window where it ended and smiles as he repeats...)

For this, you will be Forgiven.

(he smiles)

That's a lot better than Schmood!  
This is good news, Sire!

## **Adami**

(The king looks up and stands as he lifts the child)

More than good, Bazzo! Bring me the woman. Bring our guest back to us!

## **Bazzo**

(Bazzo appears confused)

Guest, Sire?

## **Adami**

Yes. Bring our dear guest back, at once.

## **Child**

До прозореца, вижте, тя държеше кошница с бебе в нея... като тази, която дамата остави на вашия стол.

## **Adami**

(внимателно оставя малкото момиченце и вдига куклата и кошницата от ръцете ѝ)

Къде го намери?

## **Child**

тук.

(тя тича към масата и сочи горната част на масата)

До прозореца.

Спомням си, защото дърводелецът поставил малката дървена кошничка в ръцете си и каза „За това ще бъдеш...“ и се усмихна.

## **Adami**

(Крал Адами отново разглежда кошницата - бие - и след това бавно я обръща ... и се препъва назад, преди да падне на колене и ръцете и ръцете му да паднат настрани, а главата му пада напред)

## **Child**

"Дядо!"

(малкото момиченце креци, докато тича към краля и взема кошницата от ръката му, когато Базо влиза в салона)

## **Bazzo**

(пристъпва от вратата, сякаш току-що повикана.)

Всичко наред ли е, ваше височество?

## **Child**

(малкото момиченце гледа отдолу, но не може да прочете думата) като Базо я вижда как се бори и минава, докато подава таблета на Базо)

## **Bazzo**

(пристигва, докато тя подава кошницата на Базо и той чете на детето думата, разбита в дъното на дървената кошница)

"Простена."

(оглежда стаята към пророчеството и накрая прозореца, където свършава и се усмихва, докато повтаря...)

За това ще ви бъде простено.

(той се усмихва)

Това е много по-добре от Schmood!  
Това е добра новина, сър!

## **Adami**

(The king looks up and stands as he lifts the child)

Повече от добре, Базо! Доведи ми жената. Върнете нашия гост при нас!

## **Bazzo**

(Bazzo appears confused)

Гост, сър?

## **Adami**

Yes. Bring our dear guest back, at once.

**Bazzo**

(beat)

Medea has left, your highness?

**Adami**

No! The blacksmith's daughter that just stepped out of the room!

**Bazzo**

I am sorry, Sire? No one left this room.

**Adami**

Have you been standing by the door all this time?

**Adami**

I have, and no one has entered or left.

(looks confused as he peers around the room and other staff start to enter and stand behind Bazzo)

**Adami**

You saw no one leave?

**Child**

(looks toward king and runs over to the basket)

Look, grandpa? She left her basket...

(she looks into the basket and sees that it is empty, ...except for a note)

**Bazzo**

(stepping over to the basket, he looks inside.)

Sire, there is a note.

(takes it from the child)

**Adami**

What does it say? inless it says Shmoood.

**Bazzo**

(Bazzo looks at the audience as if not sure if he should be the one to read it.)

It says!

(stops and looks back up uncomfortably as if returning to the moment he read the word "shmood.")

It says, "Celebrate."

**Adami**

(The king stands and looks around and then peers down upon his hands as the rest of the "staff" enter)

**Child**

Grandpa, I told you she was an angle.

**Adami**

(king Adami looks down on her and then looks at Bazzo.)

Bazzo, take word to the town that there is to be a gathering at the cathedral when the sun is high. It is to be attended by all, young and old.

**Bazzo**

(пауза)

Медея си отиде, ваше височество?

**Adami**

Не! Дъщерята на ковача, която току-що излезе от стаята!

**Bazzo**

Съжалявам, сър? Никой не напусна тази стая.

**Adami**

Стоял ли си до вратата през цялото това време?

**Adami**

Имам и никой не е влизал или излизал.

(Изглежда объркан, докато наднича из стаята и другият персонал започва да влиза и застава зад Базо)

**Adami**

Видяхте ли никой да не си тръгва?

**Child**

(поглежда към краля и тича към кошницата)

Виж, дядо? Тя остави кошницата си...

(тя поглежда в кошницата и вижда, че е празна, ...с изключение на бележка)

**Bazzo**

(stepping over to the basket, he looks inside.)

Сър, има бележка.

(взема го от детето)

**Adami**

Какво пише? освен ако не пише Shmoood.

**Bazzo**

(Базо гледа публиката, сякаш не е сигурен дали той трябва да бъде този, който ще го прочете.)

Казва!

(спира и поглежда неудобно назад, сякаш се връща към момента, в който е прочел думата „shmood.”)

Пише: „Празнувате“.

**Adami**

(Кралят стои и се оглежда, а след това наднича надолу върху ръцете си, докато останалата част от „персона“ влиза)

**Child**

Дядо, казах ти, че е ъгъл.

**Adami**

(Крал Адами поглежда отдолу към нея и след това поглежда към Базо.)

Базо, кажи на града, че ще има събиране в катедралата, когато слънцето е високо. На него трябва да присъстват всички, млади и стари.

**Bazzo**

(hesitantly, steps back and looks at the little girl and then at the king with a worried look on his face)

**Adami**

What is it, Bazzo?

**Bazzo**

Is it to be a hanging?

**Adami**

(his heart flutters as he stoops and picks up his granddaughter and looks into her eyes and then toward Bazzo)

No Bazzo, it is to be a celebration!

**Bazzo**

(колебливо, отстъпва назад и поглежда малкото момиченце, а след това и краля с притеснено изражение на лицето)

**Adami**

Какво има, Базо?

**Bazzo**

Дали да бъде обесване?

**Adami**

(сърцето му трепти, когато той се навежда и вдига внучката си и я гледа в очите и след това към Базо)

Не Bazzo, това трябва да бъде празник!

**Allegro ( $\text{♩} = 150$ )**

**Finale Chorus**

**10**

Ob.

Cor. 1, 2  
in B♭ alto

Tim. in B♭, F

Vni I

Vni II

Vle

S.

A.

T.

B.

Bassi

15

20

To - night, to - night the towns of the land will take in their hand the King be - stowed, will take in their hand the

To - night, to - night the towns of the land will take in their hand the King be - stowed, will take in their hand the

To - night, to - night the towns of the land will take in their hand the King be - stowed,

To - night, to - night the towns of the land will take in their hand the King be - stowed,

To - night, to - night the towns of the land will take in their hand the King be - stowed,



Ob.

Cor. 1, 2  
in B♭ alto

Tim. in B♭, F

Vni I

Vni II

Vle

S.

A.

T.

B.

Bassi

25

30

King be - stowed, will take in their hand the King be - stowed. To - night is the night, to - night we shall raise our cups to the

King be - stowed, will take in their hand the King be - stowed. To - night is the night, to - night we shall raise our cups to the

To - night is the night, to - night we shall raise our cups to the

To - night is the night, to - night we shall raise our cups to the

To - night is the night, to - night we shall raise our cups to the

f

Ob. 35

Cor. 1, 2 in B♭ alto 40

Tim. in B♭, F 45

Vni I

Vni II

Vle

S.

King, and the God we know, our cups to the King and the God we know, our cups to the King and the God we know.

A.

King, and the God we know, our cups to the King and the God we know, our cups to the King and the God we know.

T.

King, and the God we know,

B.

King, and the God we know,

Bassi



Ob. 50

Cor. 1, 2 in B♭ alto 55

Tim. in B♭, F

Vni I

Vni II

Vle

S.

for the young and the old!

A.

for the young and the old!

T.

The can-dies, the bles-sings, for the young and the old! The ci-der, the wheat!

B.

The can-dies, the bles-sings, for the young and the old! The ci-der, the wheat!

Bassi

60

Ob.

Cor. 1, 2  
in B♭ alto

Tim. in B♭, F

Vni I

Vni II

Vle

S.

A.

T.

B.

Bassi

And most cer-tain-ly the gold, and most cer-tain-ly the gold! For the young and the old!

And most cer-tain-ly the gold, and most cer-tain-ly the gold! For the young and the old!

And most cer-tain-ly the gold, and most cer-tain-ly the gold! For the young and the old!

And most cer-tain-ly the gold, and most cer-tain-ly the gold! For the young and the old!



70

Ob.

Cor. 1, 2  
in B♭ alto

Tim. in B♭, F

Vni I

Vni II

Vle

S.

A.

T.

B.

Bassi

To - night is the night, to - night we shall sing the praise of his glo - ry to the God of our King, the praise of his glo - ry to the

To - night is the night, to - night we shall sing the praise of his glo - ry to the God of our King, the praise of his glo - ry to the

To - night is the night, to - night we shall sing the praise of his glo - ry to the God of our King!

To - night is the night, to - night we shall sing the praise of his glo - ry to the God of our King!

80

Ob.

Cor. 1, 2  
in B♭ alto

Tim. in B♭, F

Vni I

Vni II

Vle

S.  
God of our King, the praise of his glo-ry to the God of our King. To - night we shall sing. To - night is the night, to -

A.  
God of our King, the praise of his glo-ry to the God of our King. To - night we shall sing. To - night is the night, to -

T.  
To - night, to - night, to - night, to - night. To - night is the

B.  
To - night, to - night, to - night, to - night. To - night is the

Bassi



90

Ob.

Cor. 1, 2  
in B♭ alto

Tim. in B♭, F

Vni I

Vni II

Vle

S.  
night we shall sing the praise of his glo - ry to the God of our King, to the God of our

A.  
night we shall sing the praise of his glo - ry to the God of our King, to the God of our

T.  
night, to - night the praise of his glo - ry to the God of our King

B.  
night, to - night the praise of his glo - ry to the God of our King

Bassi

95

100

Ob.

Cor. 1, 2  
in B♭ alto

Tim. in B♭, F

Vni I

Vni II

Vlc

S.

King, to the God of our King

A.

King, to the God of our King

T.

...of our King, to the God of our King

B.

...of our King, to the God of our King

Bass

To Corni 1, 2 in C

To Tambourine

105



**Andante (♩ = 60)**

**Gavotte**

5

Pag.

Vni I

Vni II

Vlc

Bassi



10

Pag.

Vni I

Vni II

Vlc

Bassi

15

Musical score for 'Passepied' from 'The Nutcracker'. The score includes parts for Vni I, Vni II, Vle, and Bassi. The key signature is B-flat major (two flats). The tempo is Allegretto ( $\text{♩} = 56$ ). The score is divided into measures 5, 10, and 15. Measure 5 starts with a forte dynamic for Vni I and Vni II. Measure 10 starts with a piano dynamic for Vle. Measure 15 starts with a forte dynamic for Bassi. The title 'Passepied' is centered above the staff.

## **Two Musettes with Tambourin**

Musical score for orchestra, page 5, Allegro tempo (♩ = 120). The score includes parts for Oboe (Ob.), Tambourine (Tamb.), Violin I (Vni I), Violin II (Vni II), Cello (Vlc), and Bassoon (Bassi). The score shows measures 5 through 10. The instrumentation consists of woodwind and brass sections. The strings provide harmonic support with sustained notes.

Fine

Musical score for orchestra and piano, measures 11-12. The score includes parts for Oboe (Ob.), Tambourine (Tamb.), Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Bassoon (Bassi). The piano part is shown at the bottom. The music consists of six staves of musical notation with corresponding piano dynamics.

II

A musical score page showing six staves of music. The top staff is for Flute (Fl.), followed by Tambourine (Tamb.). Below them are two staves for Violin I (Vni I) and Violin II (Vni II), which have dynamic markings 'tr' (trill) over certain notes. The fifth staff is for Cello (Vle), and the bottom staff is for Bassoon (Bassi). The score is in 2/4 time, with some measures in 3/4 time indicated by a 3 above the staff. Measure numbers 1 through 5 are visible above the staves. The page number '5' is centered at the top of the page.

## Musette I D.C.

Fl. **10**

Tamb.

Vni I

Vni II

Vle

Bassi

## Bridge

L'stesso tempo

Ob. **5**

*fp*

Tamb. **10**

To Timpani

Vni I

Vni II

Vle

Bassi

## Vaudeville

Andantino ( $\text{♩} = 144$ )

Ob. **5**

Fag. **10**

a2

**15**

Cor. 1, 2  
in C

Vni I

Vni II

Vle

Mary

Bazzo

Carpenter

Choir

Bassi

Light the can-dles, light the lan-terns! Filled with glo - ry and clear's this night, so clear at last!

Light the can-dles, light the lan-terns! Filled with glo - ry and clear's this night, so clear at last!

Light the can-dles, light the lan-terns! Filled with glo - ry and clear's this night, so clear at last!

Filled with glo - ry and

Filled with glo - ry and

20                            25                            30

I have carved and I have whit-tled.  
I've said what I've said, but re - mem - ber the mes-sage, you ne-ver  
clear's this night, so clear\_ at last!

Choir  
clear's this night, so clear\_ at last!

Bassi      decresc. **p**



35                            40                            45 a2

Mary  
Light the can-dles, light the lan-terns! Filled with glo-ry and clear's this night, so clear\_ at last!

Bazzo  
Light the can-dles, light the lan-terns! Filled with glo-ry and clear's this night, so clear\_ at last!

Carpenter  
know who will be next. Light the can-dles, light the lan-terns! Filled with glo-ry and clear's this night, so clear\_ at last!

Choir  
Filled with glo-ry and clear's this night, so clear\_ at last!

Bassi

Ob. 50

Fag. f

Cor. 1, 2 in C f

Timp. in c, G f

Vni I f

Vni II f

Vle p

Basso 8

Now look on thbright side, there's drink, there's food, our King is safe, he is safe  
 night, so clear at last!

Choir The King's re - turned, re - turned to his fold. The King's re -  
 night, so clear at last!

Bassi f

55 p

60 f



Ob.

Fag.

Cor. 1, 2  
in C

Timp.  
in c, G

Vni I

Vni II

Vlc

Mary

Bazzo

Choir

Bassi

65

70

p

p

Tis all a-about love and all a-about  
and for -got-ten a-about shmood.

turned, re - turned to his fold  
and for -got-ten a-about shmood.

turned, re - turned to his fold  
and for -got-ten a-about shmood.

p

75                    80                    85

Mary: joy, lift up your hearts, lift them high! Light the candles, light the lanterns! Filled with  
 Bazzo: Light the candles, light the lanterns! Filled with  
 Carpenter: Light the candles, light the lanterns! Filled with  
 Bassi: Light the candles, light the lanterns! Filled with

=

90                    95                    100

Mary: glo - ry and clear's this night, so clear at last!  
 Bazzo: glo - ry and clear's this night, so clear at last!  
 Carpenter: glo - ry and clear's this night, so clear at last!  
 Choir: Filled with glo - ry and clear's this night, so clear at last!  
 Bassi: Filled with glo - ry and clear's this night, so clear at last!

## Chorus

103

**Allegro ( $\text{♩} = 144$ )**

**a2**

**5**

**10**

Ob. *mf* *f*

Cor. 1, 2 in C *f*

Vni I *mf* *f* *p*

Vni II *mf* *f* *p*

Vlc *mf* *f*

S.

Cele - late in ce - le - bra - tion! Cele - late in ce - le - bra - tion! He's re - turned,

A.

Cele - late in ce - le - bra - tion! Cele - late in ce - le - bra - tion! He's re - turned,

T.

Cele - late in ce - le - bra - tion! Cele - late in ce - le - bra - tion!

B.

Cele - late in ce - le - bra - tion! Cele - late in ce - le - bra - tion!

Bassi *mf* *f* *p*



**15**

**20**

**25**

Ob. *f*

Cor. 1, 2 in C *f*

Vni I *f* *p*

Vni II *f* *p*

Vlc *f* *p*

S.

he reig - neth, he is King! Now ce - le - brate in ce - le - bra - tion!

A.

he reig - neth, he is King! Now ce - le - brate in ce - le - bra - tion!

T.

ce - le - brate in ce - le - bra - tion! Fal - len, fal - len, he has ri - sen and a - ri - sen he's re -

B.

ce - le - brate in ce - le - bra - tion! Fal - len, fal - len, he has ri - sen and a - ri - sen he's re -

Bassi *f* *p*

Ob. **[30]**  
**p**

Cor. 1, 2  
in C  
**[35]**

Vni I  
**f**

Vni II  
**f**

Vle  
**f**  
 *cresc.*

S.  
Ce - le - brate in ce - le - bra - tion! Ce - le -  
A. Ce - le - brate in ce - le - bra - tion! Ce - le -  
T. turned, ...and a - ri - sen.. he's re - turned. Ce - le - brate in ce - le - bra - tion! Ce - le -  
B. turned, ...and a - ri - sen.. he's re - turned. Ce - le - brate in ce - le - bra - tion! Ce - le -  
Bassi  
**f**  
 *cresc.*



Ob. **[45]**

Cor. 1, 2  
in C  
**[50]**

Timp.  
in c, G

Vni I  
**p**

Vni II  
**p**

Vle  
**f**

S.  
brate in ce - le - bra - tion! He's re - turned, he reig - neth, he is King! Now ce - le - brate in ce - le - bra - tion! Ce - le - brate!

A.  
brate in ce - le - bra - tion! He's re - turned, he reig - neth, he is King! Now ce - le - brate in ce - le - bra - tion! Ce - le - brate!

T.  
brate in ce - le - bra - tion!

B.  
brate in ce - le - bra - tion!

Bassi  
**p**  
**f**

60

Ob.

65

Cor. 1, 2  
in C

70

Tim. in c, G

Vni I

Vni II

Vle

S.

A.

T.

B.

Bassi

Celebrate! He's re - turned! Ce - le - brate in ce - le - bra - tion! For he has re - turned, and

Celebrate! He's re - turned! Ce - le - brate in ce - le - bra - tion! For he has re - turned, and

Celebrate! He's re - turned! Ce - le - brate in ce - le - bra - tion! For he has re - turned, and

Celebrate! He's re - turned! Ce - le - brate in ce - le - bra - tion! For he has re - turned, and

Celebrate! He's re - turned! Ce - le - brate in ce - le - bra - tion! For he has re - turned, and



75

Ob.

80

Cor. 1, 2  
in C

Tim. in c, G

Vni I

Vni II

Vle

S.

A.

T.

B.

Bassi

he shall reign! For he has re-turned, and he shall reign! All hail our King, our King is King!

he shall reign! For he has re-turned, and he shall reign! All hail our King, our King is King!

he shall reign! For he has re-turned, and he shall reign! All hail our King, our King is King!

he shall reign! For he has re-turned, and he shall reign! All hail our King, our King is King!



# Muñeca

THE TRAIL — THE OPERA