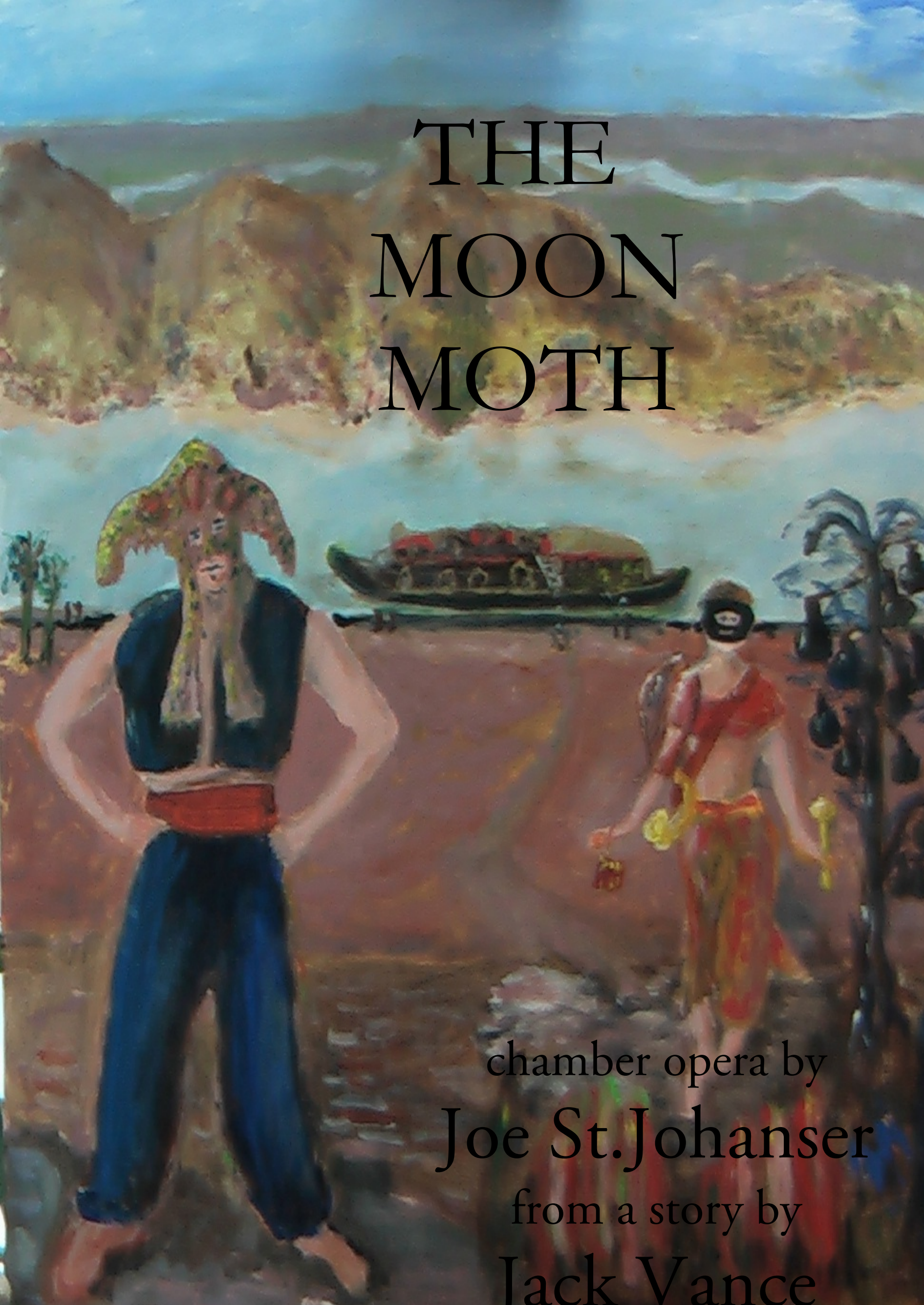

THE MOON MOTH

chamber opera by

Joe St.Johanser

from a story by

Jack Vance

CHARACTERS

Edwer Thissell Soprano or Mezzo Soprano

Welibus 2, Haxo Angmark, First Forest Goblin Mezzo Soprano
Rolver Soprano or Mezzo Soprano
Welibus 1, Kershaul Soprano or Mezzo Soprano

Message Slave/Mask Maker Baritone or Tenor
Hostler/Sand Tiger Baritone or Tenor
Second Forest Goblin Baritone or Tenor

Extras needed for the chorus in the Finale and for crowd scenes

ORCHESTRA

Flute, Bassoon (dbl Contra), Horn in F, Trumpet in C , Trombone
Percussion 1 player:
(1 Timpano[C,G] Snare Drum, Marimba, Cymbal,
Gong, Tamtam)
Piano, Harp, Violin, Cello
10 Players in total.

Note on Diction

Alas it is a fact that most of the words sung in opera performances (and on record) are not understood by the audience. Those who doubt this should try an experiment - ask the audience to raise their hands when a word is lost. The singer will be astonished when, assuredly, the hand-raising happens within a few seconds.

I conjecture the reason for this is partly the repetition of the song in rehearsal, which dulls the felt need to communicate, and partly the desire to produce 'line' and beautiful tone.

Of course some fine singers are not guilty. Of course the problem is partially solved by the use of surtitles, but this does not help me when I can hardly even tell which language is being used in an opera performance on Radio 3.

Mozart and his fellows addressed the problem by splitting the sung music into recitativo and aria. The recit. with light accompaniment on a quiet harpsichord could be sung with clear diction. The words in the aria - of less importance to the plot of the drama and heavily accompanied by the orchestra - would be repeated many times.

I plan to follow this method to some extent. To this end I label each section of the sung line with 'recit' or 'aria', although the music is not at all recit or aria in the classical sense. The singer should ensure that words in the recit section are understood clearly (and entirely sacrifice line and tone as needed to do so!). The aria sections should be sung as beautifully as possible; of course trying to make the words clear, but prioritising line and tone as is normal in bel canto style,

If this is done effectively then the magic of words and music together can happen in the drama and the audience will hopefully receive the full charge directly from ear to the emotional brain.

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Scene One - Prologue - Office of the Home Worlds
Diplomatic Institute

1

Largo ♩ = 50

Flute
Contrabassoon
Horn in F
Trumpet in C
Trombone
Timpani
Snare Drum
Cymbals
Gong
Tam-tam
Marimba
Harp — *mf*
Piano — *p*; con ped. *mf*
THISSELL
WELIBUS 2 /HAXO ANGMARK/ FIRST FOREST GOBLIN
ROLVER/ SLAVE CHORUS
WELIBUS 1/ KERSHAUL SLAVE CHORUS
MESSAGE SLAVE/ MASK MAKER
HOSTLER/ SAND TIGER
SECOND FOREST GOBLIN
Violin — *mp*
Cello — *mp*

generally throughout the opera unless marked otherwise - on the string, con vib. sweet romantic sound

generally throughout the opera unless marked otherwise - on the string, con vib. sweet romantic sound

3

Tabs open

video of message from Cromartin

From Castel Cromartin chief executive IPP emergency communication - Rush!!
To Edwer Thissell recent graduate of the Home Worlds Diplomatic Institute.
You are appointed Consular Representative to the Planet Sirene

Fl.
Cbsn. — *mf*
Timp. — *p*
Gong
Hp. — *f*; *mf*
Pno. — *f*; 8vb
Vln. — *f*
Cel. — *f*; pizz.

10

after the unfortunate death by beheading of the previous officer.

Allegro ♩ = 110

Fl.

Cbsn.

Hn.

Tpt.

Tbn.

Timp.

Mar.

Thissell enters SR - not wearing a mask
sees video and reacts

Thi.

Vln.

Cel.

Journal of Universal Anthropology
The population of the Planet Sirene is highly individualistic,
possibly in response to a bountiful environment which puts no premium on group activity.
There is everywhere and at all times a plenitude, not to say superfluity of food, and the climate is benign.
With a fund of racial energy and a great deal of leisure time the population occupies itself with intricacy:
intricacy in all things - intricate craftsmanship, as in the carved panels that adorn the houseboats,
intricate symbolism as in the elaborate masks worn by everyone, the intricate sing-song language,
invariably accompanied by a small instrument and above all the fantastic intricacy of human relationships.
Masks, worn at all times, accord with the philosophy that a man should not be compelled to use a similitude
foisted upon him by factors beyond his control; that he should be at liberty to choose that semblance
most consonant with his 'strakh'. Prestige, face, repute, glory: the Sirenese word is 'strakh'.
There is no medium of exchange on Sirene; the single and sole currency is prestige - 'strakh'.

Bsn.

18

video of Planet Silene anthropology

Cbsn.

Hp.

Pno.

Cel.

Thissell projects his search results on screen
and studies it

26

Adagio ♩ = 60

Fl.

Hn.

Tpt.

Hp.

non arp.

Pno.

ped, sempre

Vln.

Cel.

32

Hn.

Tpt.

Tbn.

Hp.

Pno.

Vln.

Cel.

39

Fl.

Cbsn.

Bassoon

mp

mf

Hn.

Tpt.

Tbn.

Hp.

Pno.

Ped.

ped, sempre

mf

8vb

Vln.

Cel.

45

Fl.

Bsn.

2

Hn.

mf

Tpt.

mp

mf

Tbn.

p

mf

Hp.

p

Pno.

p

8vb

8vb

8vb

Thi.

RECIT.

How in-ter-est-ing

Vln.

Cel.

54

Fl.

Hp.

Pno.

Thi.

3

3

There is no me-di-unm of ex-change on Si - re - ne on - ly strakh is that how you say it? How in ter - esting for a re - cent gra - du ate Like me

Vln.

pp

Cel.

pp

61

3 Allegro ♩ = 120

Adagio ♩ = 60

Fl.

Bsn.

Tpt.

Mar.

Hp.

Thi.

exits SR

Cro-mar-tin must have faith in me

Vln.

Cel.

69

Fl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Vln.

Cel.

74

rit.

Lights down to black

Fl.

Bsn.

Cym.

Hp.

Vln.

Cel.

niente

Scene Two - Rolver's Office at the Spaceport on Silene

Andante ♩ = 80

80

Lights up

video of spaceship landing on Sirene

Fl.

Contrabassoon

Cbsn.

Hn.

Tpt.

Tbn.

Timp.

Pno.

pizz.

Vln.

pizz.

Cel.

87

(tr)

fluttertongue

Moderato ♩ = 100

video fades
lights up on Rolver's office

Fl.

Cbsn.

Hn.

Tpt.

Tbn.

Timp.

Mar.

Pno.

Rolver is sitting at desk

Rol

Vln.

Cel.

96

nat.

Fl.

Mar.

Thissell enters SR and looks around

Thi.

arco

Vln.

arco

Cel.

106

5

Hn.

Tpt.

Tbn.

Pno.

Rolver is head down and busy with papers

RECIT

Kiv

Rol

I'm Es - te-ban Rol-ver, lo - cal a - gent for Space-ways Tra vel. lo - cal a - gent

Vln.

Cel.

Presto ♩ = 200

Andante ♩ = 100

115

Hn.

Tpt.

Tbn.

Cym.

Pno.

holds up his mask (a Sea Dragon Conqueror) self-consciously

RECIT

Thi.

looks up and sees lack of mask

turns away and talks over his shoulder

I was-n't sure

Yes.

Rol

Where is your mask?

your mask?

Put it on!...

Put it on!...

Are you masked?

Vln.

Cel.

123

Fl.

Cbsn.

Hn.

Tpt.

Tbn.

Gong

Hp.

arp

Pno.

turns back

Rol

Vln.

arco

Cel.

125

Fl.

Cbsn.

Hn.

p

Tpt.

p

Tbn.

p

Hp.

mf

Pno.

p

Thi.

Rol

It's cop-ied from a mask

You can't wear that mask! In fact how...where did you get it?

Vln.

Cel.

129

Fl.

p

Mar.

p

Pno.

Thi.

in the Po-li-po-lys Mu se - um. I'm sure it's au-then - tic.

Rol

mf

It's au-then tic e-nough It's of a type known as the Sea Dra-gon Con-que-ror

Vln.

Cel.

136

Fl.

p

Cbsn.

p

Hn.

p

Tpt.

p

Tbn.

p

Hp.

Pno.

mf

Rol

The Sea Dra - gon Con - que - ror

Vln.

Cel.

mf

139

Fl.
Cbsn.
Hn.
Tpt.
Tbn.
Pno.
Thi.
Rol
Vln.
Cel.

Flz.

mp pp

pp

pp

pp

What would hap pen if I wore this

and is worn on ce-re-mon ial oc ca sions by per-sons of e nor-mous pres tige e- nor-mous strakh great mu sic - ians

mp

mp

146

Pno.
Thi.
Rol
Vln.
Cel.

mp p

mask

goes to closet. pulls out mask

Some-one might chal-lenge you and if you failed to res-pond ring his duel-ling gong and at-tack you there and then Here use this Moon-Moth it won't get you in trou ble

arco

mp

154

S. D.
Pno.
Thi.
Rol
Vln.
Cel.

6

mf

Does this mask sig - ni - fy a ny de gree of strakh? Af-ter all I'm Con-su-lar re-pre - sen-ta-tive. I re-pre-sent the Home Pla-nets,

Not a great deal.

162

Fl.

Cbsn.

Hn.

S. D.

T.-t.

Hp.

Pno.

Thi.

Rol

Vln.

Cel.

pp

p

arp

mp

A hun dred bil - lion peo ple

If the Home Pla - nets want their re pre-sen - ta-tive to wear a Sea-Dra - gon Con - qu - ror mask,

167

Fl.

Cbsn.

Hn.

Tpt.

Tbn.

T.-t.

Hp.

Thi.

Rol

Vln.

Cel.

f

mp

Bsn.

mf

mf

mf

f

They'd bet - ter send out a Sea-Dra - gon Con-qu - ror type in - di - vi-du-al

I see.... I sup-pose I

172

Fl.

Mar.

Pno.

Thi.

Rol

Vln.

Cel.

mp

can find some thing just a bit more sui - ta - ble in one of the shops. I'm told a per-son sim-ply goes in and takes what wants cor- rect?

Cor- rect. But the ow-ner los-es

177

Mar.

Pno.

Thi.

Rol

Well - I was gi-ven to un-der-stand that

strakh if a per-son of low pres-tige makes free with his best work_

What in stru - ments do you play?

Vln.

Cel.

183

Fl.

Mar.

Pno.

Thi.

a-ny small in stru ment would do,

or that I could mere-ly sing._

ARIA

Rol

Ve-ry in-ac-cu-rate on-ly slaves on-ly slaves___ sing with-out ac-com-pa-ni-ment

Vln.

Cel.

190

Pno.

Ped. Ped. Ped. Ped.

very slow - a piacere

Rol

on - ly slaves sing with-out ac com - pa-ni-ment I sug-gest you learn the fol-low-ing in - stru - ments in - stru - ments as quick - ly as pos - si - ble

colla voce.

Vln.

colla voce.

Cel.

198 7

Fl.

nat.

Bassoon

Cbsn.

Pno.

demonstates the instruments

Rol

The hy__ mer kin

The hy mer kin for slaves

This is the

Vln.

Cel.

208

Bsn.

Hn.

Hp.

Pno.

Rol

Kiv The Kiv__ for non - de script con-ver sa - - tion__ be - tween in - ti-mates or one a tri-fle lo__ wer than one self.

Vln.

Cel.

217

Bsn.

Hn.

Tpt.

Hp.

Rol

The go-ma-pard for ce re mo - ni-als ma-ny oth-ers are ve-ry use - ful__

225

Hn.

Tpt.

Tbn.

Timp.

Rol

run if you hear the call__ the call to bat - tle the ska - ran - yi

236

Hn.

Tpt.

Hp.

Pno.

Rol

The sti mic for your so-cial in-fe - ri-ors in your case should you wish to in - sult some-one These

245

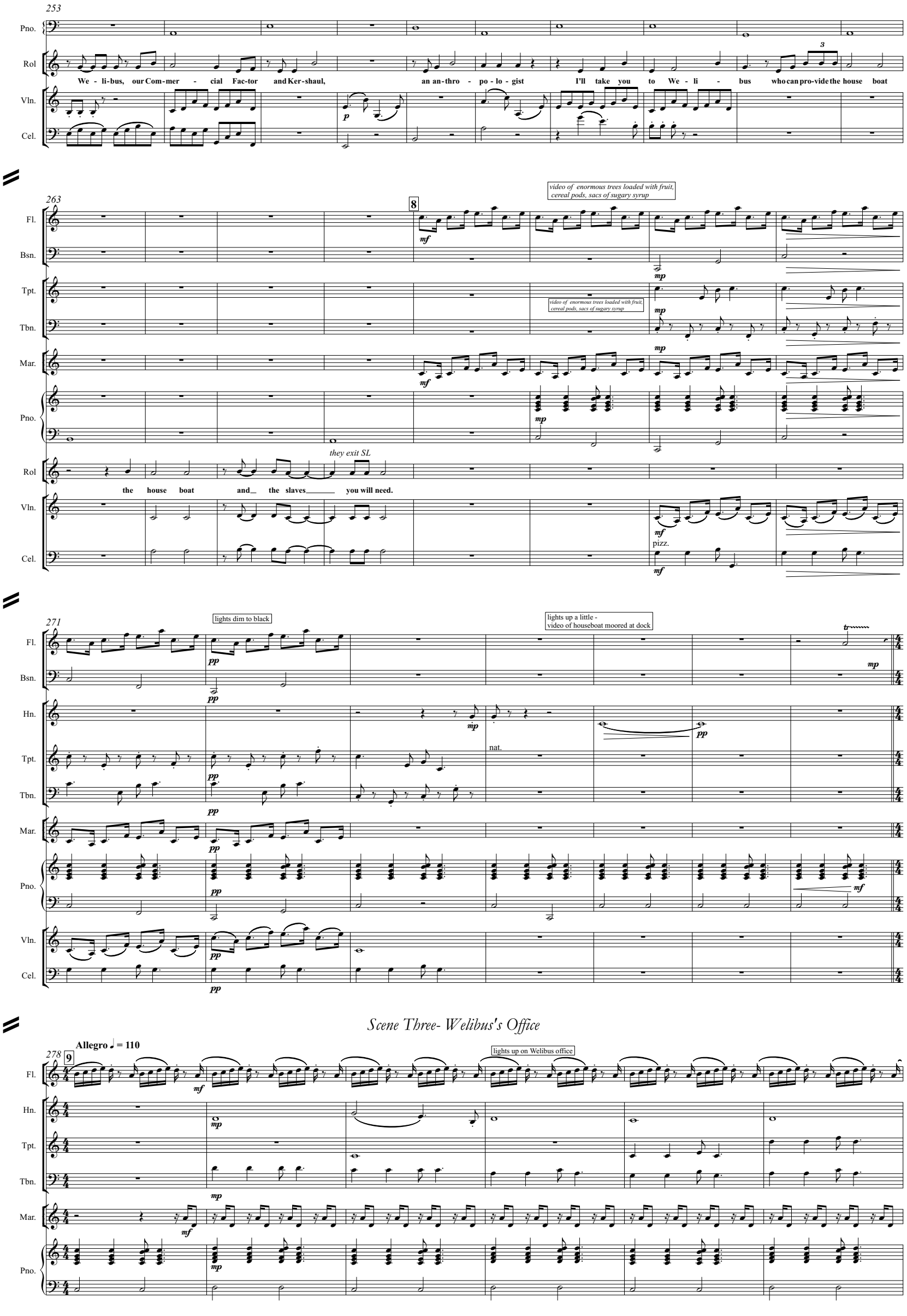
Pno.

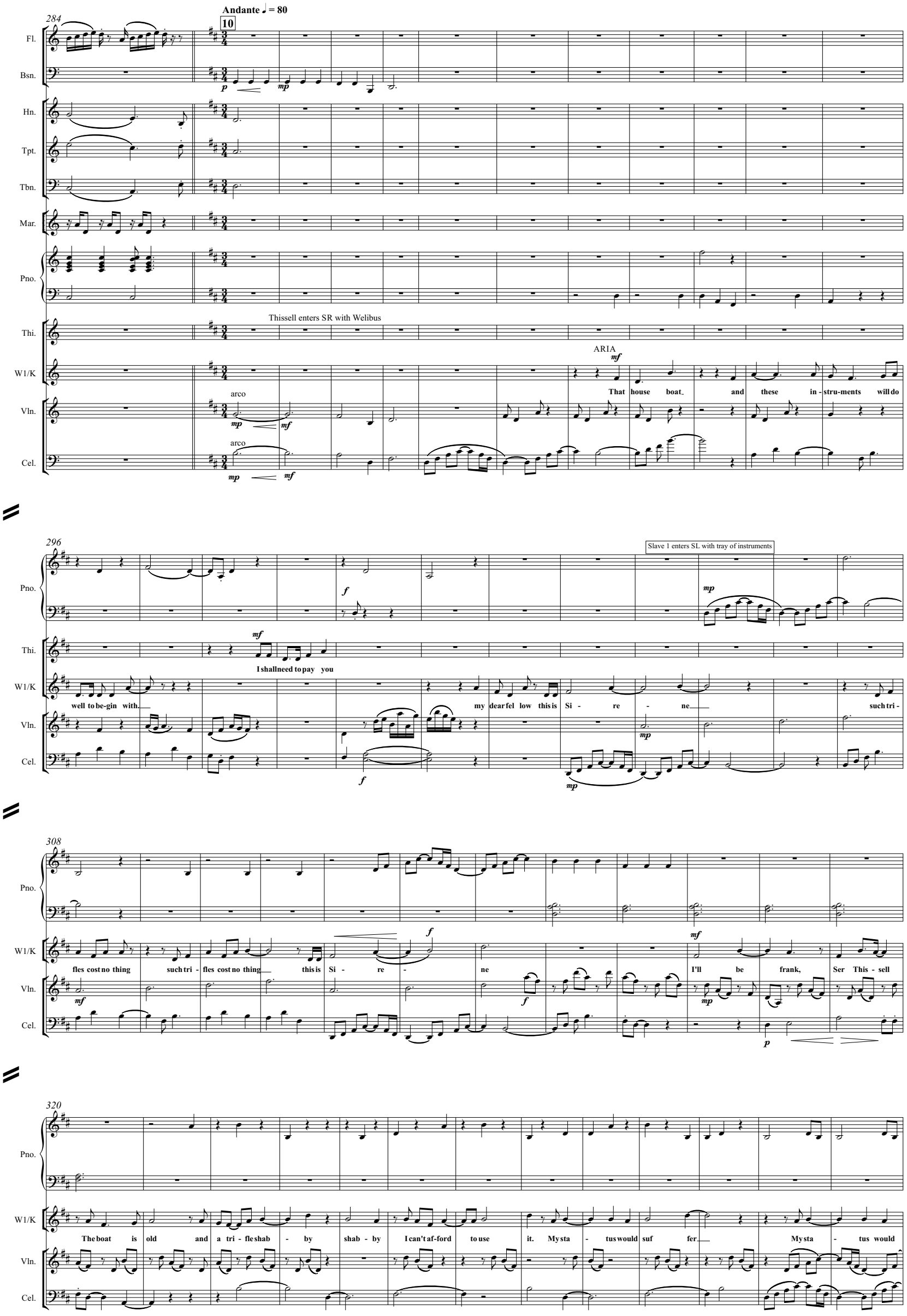
Rol

should pro vide at least a rudi - men ta ry form of com-mu-ni-ca-tion. At the mo - ment there are on-ly four off-worl-ders here,__ we two, We - li - bus

Vln.

Cel.


253
Pno.
Rol
We - li-bus, our Com-mer - cial Fac-tor and Ker-shaul, an an-thro - po-lo-gist I'll take you to We - li - bus who can pro-vide the house boat
Vln.
Cel.
263
video of enormous trees loaded with fruit, cereal pods, sacs of sugary syrup
Fl.
Bsn.
Tpt.
Tbn.
Mar.
Pno.
they exit SL
the house boat and the slaves you will need.
Vln.
pizz.
Cel.
271
lights dim to black
lights up a little - video of houseboat moored at dock
Fl.
Bsn.
Hn.
nat.
Tpt.
Tbn.
Mar.
Pno.
Vln.
Cel.
Scene Three- Welibus's Office
278
Allegro ♩ = 110
lights up on Welibus office
Fl.
Hn.
Tpt.
Tbn.
Mar.
Pno.


284
Andante ♩ = 80
10
Fl.
Bsn.
Hn.
Tpt.
Tbn.
Mar.
Pno.
Thi.
W1/K
Vln.
Cel.
Thissell enters SR with Welibus
ARIA
That house boat and these in - stru-ments will do
arco
296
Slave 1 enters SL with tray of instruments
I shall need to pay you
well to be-gin with my dear fel low this is Si - re - ne such tri -
308
fles cost no thing such tri - fles cost no thing this is Si - re - ne I'll be frank, Ser This - sell
320
The boat is old and a tri - fle shab - by shab - by I can't af-ford to use it. My sta - tus would suf fer My sta - tus would

Moderato ♩ = 100

333

Fl.
Bsn.
Pno.
W1/K — suf fer Sta-tus as yet need not con-cern you. RECIT. Now as to slaves Rex ae To - by should serve you
Vln.
Cel.

346

she bows low

Fl.
Bsn.
W1/K — *he talks to the slave* well A - van esk tro - bu Fas-cu etz Rex ae To - by Here is your new mas-ter. Serve him well and you will

355

Fl.
Bsn.
Thi. — *no movement*
W1/K — *the slave prostrates herself* be re-turned to your home is-lands Er... Go to the house boat Clean it well, bring a board food *uses hymerkin* Go to the house boat

365

Fl.
Bsn.
Pno.
Thi.
W1/K — *the slave goes off SL* Clean it well, bring a board food I have-n't the sligh-test I - dea how to go a-bout lear-ning these things Ker-shaul Ker-shaul might be per
Vln. — *mp*
Cel. — *mp*

375

Pno. — *p*
W1/K — sua - ded to un-der-take the job. He's an an-thro-po-lo-gist, high in pres-tige the third of our lit-tle group of ex-pa - tri - ates. *they exit SR*
Vln. — *p* pizz. *f*
Cel. — *p*

384

Lights dim to black slowly

Fl.
Bsn. — *mp*
Tpt. — *mp*
Mar. — *p*
Pno. — *mp* *mp*
Vln. — pizz.
Cel. — pizz. *mp*

391

Fl.

Bsn.

Tpt.

Mar.

Pno.

Scene Four- The Houseboat

Andante ♩ = 80

398 **11**

Video shows surf defining a strip of white beach;
beyond rises jungle,
with a silhouette of black hills against the sky.

Fl.

Bsn.

hymerkin

Tpt.

Tbn.

Timp.

Hp.

Pno.

Vln.

arco

Cel.

arco

406

Fl.

Bsn.

Pno.

W2/.HA/
FG1

kiv

Vln.

Cel.

415

Bsn.

gomapard

Hn.

Tpt.

skaranyi

gomapard

Tbn.

gomapard

S. D.

Hp.

420

Kershaul leaves Thissell to his practicing

Fl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

S. D.

Hp.

Pno.

Vln.

Cel.

mf

stimic

p

f

428

12

Mar.

Thi.

Thissell addresses Rex etz Toby with hymerkin accompaniment, though badly executed

434

Both exit SR

blackout

Recit.

It's time it's time for our week-ly trip to the docks in town for food

Scene Five - The Message

441

Video of boat docking at dock

13 **Andante ♩ = 80**

Lights up on dock
Message slave in suatting dockside

mp

Meno mosso ♩ = 70

454

14

Fl.

Hp.

Thissell walks slowly in from SR. .

Thi.

ARIA

MS/MM

The Moon-Moth be-fore me ex-pres-ses the i - dent-ti-ty of Ser This- sell?

I am Ser This-sell

Vln.

466

Hp.

MS/MM

I have been hon oured by a trust Three days from dawn till dusk I have wait - ed on the dock.

Vln.

476

Hp.

MS/MM

Three nights from dusk to dawn I have crouched on a raft be low this same dock lis-ten-ing to the feet of the Night Men

Vln.

486

Tpt.

Tbn.

Hp.

MS/MM

At last I be - hold the mask of Ser This - sell. the mask of Ser This - sell. I car-ry a

Vln.

494

15

Fl.

video of message

Mar.

Hp.

Thi.

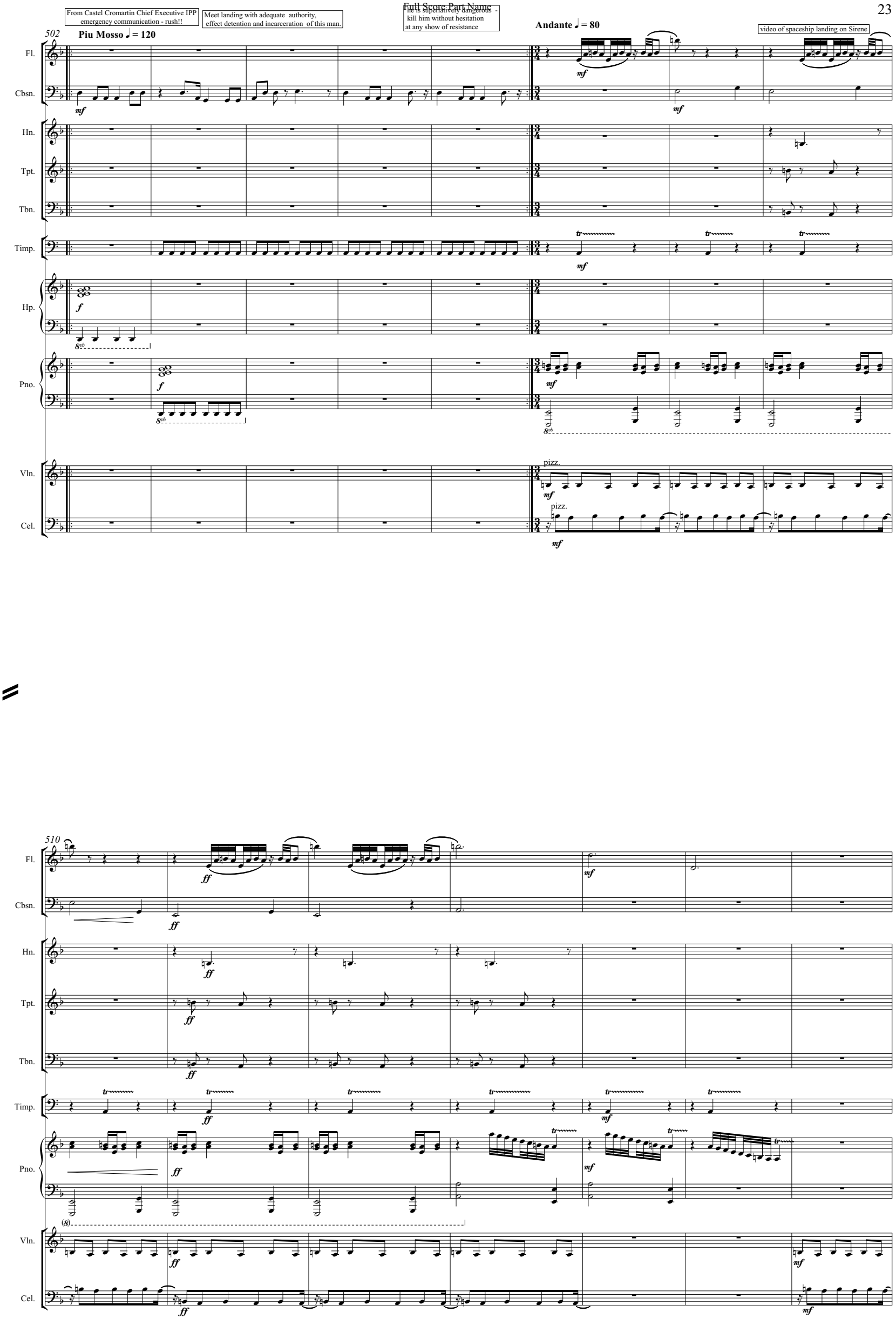
What is the na ture of this mes- sage? Give me the mes sage

MS/MM

hands message to Thissell who reads it out loud

mes sage Ser This - sell It is in-ten - ded for you. for you. In - stant-ly Ser This sell

Vln.


From Castel Cromartin Chief Executive IPP emergency communication - rush!!
Meet landing with adequate authority, effect detention and incarceration of this man.
he is superlatively dangerous - kill him without hesitation at any show of resistance
Andante ♩ = 80
video of spaceship landing on Sirene
502
Piu Mosso ♩ = 120
Fl.
Cbsn.
Hn.
Tpt.
Tbn.
Timp.
Hp.
Pno.
Vln.
Cel.
pizz.
510

517

Presto ♩ = 160

16

Fl.

Cbsn.

Hn.

Tpt.

Tbn.

Timp.

Pno.

Thi.

Vln.

Cel.

Bsn.

mp

mf

tr

RECIT

Ha-xo Ang-mark must be a-board five mi-nutes for him to land and e-merge on the soil of Si - re - ne Pos-si-bly twen-ty min-utes

525

Bassoon

f

mf

6

5

for lan ding fa - ci - li-ties The lan-ding field is a mile and a half by this win-ding road... When did this mes-sage ar- rive?

Thissell now uses hymerkin accompaniment

This mes - sage

the slave leans forward uncomprehendingly -

MS/MM

534

17 Meno mosso ♩ = 80

p

have you en - joyed the cus - to - dy long?

ARIA

mf

arco

mp

3

Long days have I wai - ted on the wharf re-trea - ting on - ly to the raft at the on - set of dusk

cresc.

542

18

Presto ♩ = 160

f

groans and turns away

Now my vi - gil is re-ward - ed I be-hold Ser This - sell

Aaaah in-ef-fec-tive in-ef-fi-cient Si-re-ne se! Why not de-li - ver the

549

Fl.

Hn.

Tpt.

Tbn.

Mar.

Thi.

Cel.

lights down to black

furiously walking up the dock and off SL

(spoken) twenty five minutes - - -- twenty now!

mes-sage to myhouse boat_

557

Fl.

Bsn.

Hn.

Tpt.

Tbn.

Vln.

Cel.

attacca

pizz.

pizz.

Allegro ♩ = 70

566

19

20

Scene Six - The Hostler

Fl.

Bsn.

Mar.

Pno.

Thi.

Vln.

Cel.

selects several instruments and then, accidentally, the kiv

ARIA

arco

arco

Ser Host - ler

581

Andante ♩ = 70

21

Fl.

Bsn.

Tpt.

Pno.

Thi.

Vln.

Cel.

mute

Ser Host - ler I haveim-me-di - ate_ need of a swift mount.__ I haveim-me-di - ate_ need of a swift mount._____

596

Hn.

Tpt.

Hp.

Ho/ST

Ser Moon Moth_ I fear that my steeds are un- suit - a ble to a per - son of your dis- tinc - tion

609

Allegro ♩ = 70

Bsn.

Hn.

Tpt.

Hp.

Pno.

Thi.

Ho/ST

By no means. They all seem ad - e-quate I am in great haste and will glad - ly ac-cept

my steeds are un - suit a ble to a per - son of your dis tinc tion

Vln.

Cel.

624

Andante ♩ = 70

Hn.

Tpt.

Hp.

Pno.

Thi.

a - ny of the group

Ho/ST

Ser Moon Moth the steeds are ill and

Vln.

Cel.

639

Hn.

Tpt.

Hp.

switch to skaranyi

Ho/ST

dir - ty dir - ty dir - ty dir - ty I am flat tered I am flat tered that you con-si - der them suit - a-ble for your use

656

Piu Mosso ♩ = 90

Hn.

Tpt.

Tbn.

S. D.

Hp.

Ho/ST

nat.

and and I some-how some how fail to re - cog-nize fail to re cog - nize the

671

boon com-pan - ion and co-crafts-man boon com-pan - ion and co-crafts - man who ac-costs me so fa-mi-li-ar-ly so fa -mi - li - ar ly with the kiv

685

Allegro ♩ = 140

video of passing scenery along the path to the spaceport quick then slower

22

Fl.

Mar.

Thi.

Vln.

Cel.

there is a clear implication of no steed-
Thissell sets off at a run and off SL
pursued by the contemptuous skaranyi of the hostler!

with the kiv with the kiv

697

rit.

Ligthts gradually dim

Adagio ♩ = 70

Lights to black

Attacca

Full Score Part Name

Scene Seven - The Forest Goblin

The path to the Spaceport - low hills crowned
with white bamboo and black tree ferns

Andante ♩ = 90

709

23

Lights up
video of path - now static

a pair of Sirenians with Redbird masks
enter SL and walk off SR

Fl.

Bsn.

Mar.

Pno.

Thi.

Vln.

Cel.

Thissell tired from running, walks in SR and stops

RECIT

pizz.

arco

Too late Too late Ha - xo Ang - mark must have lan- ded

720

24 **Allegro ♩ = 140**

Hn.

Tpt.

Tbn.

S. D.

goes to accost the Forest Goblin

Forest Goblin masked
person walks in SL

and be travel-ling this way. **You You tra vel the road from the space-port. What have you seen there?**

ARIA takes skaranyi

Where I

731

W2/.HA/
FG1

tra - vel and what I see are the con- cerns sole - ly of my self Stand back or I walk u-pon your face

742

Andante ♩ = 90

25

Fl.

Hn.

Tpt.

Tbn.

S. D.

Pno.

Thi.

W2/.HA/ FG1

Vln.

Cel.

mf

ff

f

leaps aside

hesitates, then continues on his way to exit SL

marches forward to exit SR

Stand back or I walk u-pon your face__ back or I walk u - pon your face_____

754

video of passing scenery along the way to the spaceport

rit.

Allegro ♩ = 140

Fl.

Bsn.

Tbn.

Mar.

Pno.

Vln.

Cel.

mf

mp

764

Lights down slowly to black

molto rall.

Brief pause

Fl.

Bsn.

Hn.

Mar.

Pno.

Vln.

Cel.

mp

p

f

Scene Eight

video of Rolver's office

lights up on Rolver's Office - Rolver is present

778 **26** **Allegro ♩ = 120**

Fl.

Bsn. *mp*

Mar. *f*

Pno. *mp*

Thi. Thissell enters SR RECIT *mf*

Vln. pizz. *f* Ser Rol-ver arco *p* who came down from the Ca-ri-na Cru - zie- ro?

Cel. pizz. *f* *mp*

789

Bsn.

Pno.

Thi. 3 3

Rol *long moment while Rolver studies Thissell* ARIA *mf* 3 Why do you ask? Why do I ask? You must have seen the space-gram I re-ceived. I rushed out as

Vln. *f* arco *p*

Cel.

798

Pno. *p*

Thi. 3 fast as I could. Where is Ang mark? Why did-nt you hold him up? De-lay him?

Rol In town I as sume. I as sume. I had nei-ther au - tho - ri - ty in - cli -

Vln.

Cel.

808 **Moderato ♩ = 100**

S. D. *pp*

Pno.

Thi. On the way On the way I passed a man in a ra-ther ghast - ly mask sau-cer eyes

Rol na - tion nor ca - pa - bi - li - ty to stop him

Vln.

Cel.

817

S. D.

Pno.

Thi. 3 red wat-tles But he played the ska -ran yi

Rol A For - est Gob-lin. A Fo - rest Gob - lin Ang - mark brought the mask with him.

Vln.

Cel.

826

Pno.

Thi. ex-pert-ly How could he? How could he?

Rol

Vln. He's well ac-quain-ted with Sir e ne He was com mer cial re-pre sen ta tive be fore We-li-bus be-

Cel.

834

Pno.

Thi. Do you have a wea-pon a wea-pon I might bor - row?

Rol fore We - li - bus You came out here to take Ang-mark bare han - ded? I had no

Vln.

Cel.

842

Pno.

Thi. choice I had no choice When Cro-mar-tin gives or - ders he ex-pects re-sults In a-ny e-vent you were here with your slaves

Rol bare han - ded bare han- ded

Vln. Don't count on me for

Cel.

850

Pno.

Thissell takes pistol

Thi.

Rol help Don't count on me for help But I can lend you a po-wer pis-tol I won't gua ran-teee its charge You might be sa-fer not fin-ding him

Vln.

Cel.

859

lights dim to black - video of road back to Welibus office

Pno. pp

Thissell exits SL

Thi.

Rol Ang - mark is a dan - ge-rous man.

Vln. pp

Cel. pp

Scene Nine

Welibus's Office

869 **27** **Andante** ♩ = 110

Lights up - Welibus is sitting in a chair in his verandah, wearing a Waldemar mask

poco accel.

Fl. *mf*

Mar. *mf*

Pno. *mf*

Thissell enters SR

Thi.

877

Allegro ♩ = 120

Fl.

Mar.

Pno.

Thi.

W2/.HA/ FG1

Vln.

Cel.

RECIT *mf*

Good morn-ing Ser We-li-bus

RECIT

May I ask how long you have been sit-ting here?

mf

pizz.

f

Good morn-ing

arco

f

I'vr been here fif-teen or twen-ty

arco

mp

f

mp

885

Pno.

Thi.

W2/.HA/ FG1

Vln.

Cel.

I won-der if you no-ticed a Fo-rest Gob-lin pass?

nods

I'll ne - ver find him once

min-utes. Why do you ask?

He went on down the es - pla-nade turned in-to the first mask shop I be-lieve

gliss.

gliss.

gliss.

gliss.

893

Pno.

Thi.

W2/.HA/ FG1

Vln.

Cel.

3

3

3

3

f

he chan ges his mask!

A no-to - ri-ous cri-mi - nal. Ha-xo Ang-mark.

Who is this Fo-rest Gob-lin may I ask?

Ha-xo Ang-mark. This is bad news bad news in-deed.

901

Pno.

Thi.

W2/.HA/ FG1

Vln.

Cel.

You knew him well?

He's an un-scru-pu-lous scon drel

You're sure he's here?

As well as an-y-one.

I found him em-bez-zling Four thou-sand a month.

I'm sure he feels no gra - ti-tude to-wards

909

lights fade to black

28

Fl.

Bsn.

Tbn.

Pno.

Thi.

W2/.HA/ FG1

Vln.

Cel.

mp

mp

exits SR

I'm do-ing my best.

He went in - to the mask shop you say?

me I hope you catch him.

I'm sure of it.

916

poco rall.

Fl.
Bsn.
Tbn.
Pno.
Vln.
Cel.

Scene Ten

Lights up - Maskmaker working at his bench

The Maskmakers shop - display of elaborate masks and a work bench

923 **29** **Allegro ♩ = 120**

Fl.
Bsn.
Hn.
S. D.
Pno.
Thi.
MS/MM
Vln.
Cel.

enters SR and looks as if admiring the display - considers how he would accompany himself and selects the kiv with a touch of skaranyi

easy to play but unfortunately signifying disdain

ignores Thissell

continues working on his piece with concentration

pizz.

933 **30**

ARIA

A stran - ger is an in te rest - ing per - son in te res ting per son he ex-cites cu-ri-o - si ty

942

rit.

arco

not twen-ty mi- nutes a - go a stran - ger an out - world - er en tered this_fas ci-nating shop to ex-change his

951

Memo mosso ♩ = 100

rit.

Bsn.

Tpt.

S. D.

Pno.

Thi.

drab Fo-rest Gob-lin mask for one of the re - mar - ka-ble cre-a - tions as sem bled as sem bled on the pre- mis es

Vln.

Cel.

960

Andante ♩ = 80

31

accel.

Fl.

Bsn.

Hn.

S. D.

Pno.

tries again laboriously
manipulating the kiv plus side drum

Thi.

turns a mere side glance and
plays short dismissive phrase
on stimic

To an out - world - er on a for - eign

MS/MM

Vln.

Cel.

968

S. D.

Pno.

Thi.

pla - net the voice of one from his home is like wa - ter to a wil-ting plant wa - ter to a wil - ting

Vln.

Cel.

976

S. D.

Pno.

Thi.

plant A per - son who could u - nite two such per sons might find sa - tis - fac - tion in

Vln.

Cel.

983 rit.

Moderato ♩ = 110

Hn.

Tpt.

S. D.

Pno.

Thi.

such an act of mar - - cy

MS/MM

ARIA

An ar - tist va-lues his mo ments his mo-ments of con - cen - tra -

Vln.

Cel.

993

Hn.

Tpt.

Hp.

MS/MM

tion. He does not care to ex - pend time___ ex - pend__ time___ ex - chan ging ba-na li ties with per- sons of at best a - ve-rage pres - tige

1004

32

Hn.

Tpt.

Hp.

MS/MM

In-to the shop comes a per - son a per-son who___ e - vi-dent

1013

Hn.

MS/MM

ly has picked up for the first time for the first time an in-stru-ment of un - pa - ral led com - pli-ca- tion for the ex - e - cu-tion of his mu sic is o- pen to cri - ti - ci-sm

1022

Hn.

Tpt.

MS/MM

He sings of home sick-ness and long - ing for the sight of oth - ers like him-self oth - ers like him self___

1031

Hn.

Tpt.

Hp.

MS/MM

He dis-sem bles dis -sem-bles his e - - nor mous strakh be-hind a Moon-moth for he plays the kiv to a mas - ter crafts man and

1041
Hn.
Tpt.
Pno.
Thi.
MS/MM
Vln.
Cel.
sings in a voice of con temp - tuous rail - le - ry
The no - ble mask mak - er com - plete - ly mis - un - der - stands me.
The stran - ger now sees
pizz.
1049
Allegro ♩=120
33
Fl.
Bsn.
unfortunate choice of hymerkin
fit to ri - di - cule the ar - tists com - pre - hen - sion
To pro - tect my - self from the heat I wan - der in - to a small and un - pre - ten - sious ar - tists shop the ar - tist works di - li - gent - ly
1057
accel.
Piu Mosso ♩=140
34
Tbn.
to per - fect his skill, so much so that he re - fu - ses he re - fu - ses to con - verse with stran - gers, no mat - ter what their need.
The mask maker lays down his carving rod, goes behind a screen
and returns wearing a mask of gold and iron, with simulated flames licking up from the scalp , and carrying a scimitar, which he whirls, while playing skaranyi
1066
Cue: 16 Bars.
E - ven the most bril - liant ar - tist can aug - ment his strakh aug ment his strakh by kil - ling sea - mon sters, Night Men and im - por - tu - nate id - lers
1077
Such an oc - ca - sion is now at hand
The ar - tist de - lays his hand by ex - act - ly ten se - conds,

1085

Fl.
Bsn.
Hn.
Tpt.
Tbn.
Thi.
MS/MM

mf mf pp pp pp f

Did a For-est Gob-lin en-ter the shop? Did he de-part with a new mask?

be-cause the of-fen-der wears a Moon-Moth Five se-conds

molto rall.

1093 35 Adagio ♩=70

Fl. Bsn. Hn. Tpt. Tbn. Mar. Pno. Thi. MS/MM

f f f f f f tr

Thissell exits rapidly SR

have lapsed!

Scene Eleven - The Esplanade

1102 36 Adagio ♩ = 80

Second time lights up and video of the Esplanade. Lots of characters in masks walk up and down.

Fl. Mar. Hp. Pno. Thi. W1/K

p mp mp tr mp

Second time Thissell enters SR, wearing his Moon Moth mask.

Second time Kershaul enters SL, wearing a Cave Owl mask.

ARIA mf

Ser Moon-Moth This sell, you stand en grossed in

1116 Andante ♩ = 100

Bsn. Hp. Pno. Thi. W1/K Cel.

mp ARIA mf arco mp

Good mor-ning Ser Ker - shaul

thought. And how are the stu-dies com-ing? Have you mas-tered the C sharp plus scale the C sharp plus scale on the go-ma-pard?

1130

Moderato ♩ = 110

Bsn.

Hp.

Thi.

I'm cha-sing Ha-xo Ang-mark Ha-xo Ang-mark Ha-xo Ang- mark

W1/K

Vln.

arco

f

gliss.

I re - call Ang -

Cel.

pizz.

f

1144

Hp.

Pno.

pp

Thi.

They're non ex-is-tent I have-n't a-ny i-dea what masks he'll

W1/K

mark Not a gra - cious per-so - na - li ty but an ex-cel-lent mu - si-cian What are you're plans?

Vln.

p

gliss.

arco

Cel.

p

1157

Pno.

Thi.

be wea - ring so how can I find him? how can I find him? He might be twen - ty feet a-way and I'd ne - ver know it No one will tell me a-ny thing; I doubt

Vln.

Cel.

1170

38

Andante ♩ = 90

Pno.

Thi.

if they care that a mur-de-rer is walk-ing their docks I doubt if they care that a mur-de-rer is walk-ing their docks

W1/K

Quite cor-rect. Quite cor-rect. Si - re - nese stan-dards Si - re - nese stan-dards are dif - ferent from our own

Vln.

Cel.

1180

Pno.

W1/K

dif_ferent It's true They dis - like in - ter - fe - rence They em-pha-sise in-di-vi-du-al res-pon-si-bi-li-ty and self-suf-fi-cien-cy self-suf-fi-cien-cy. Should you

Vln.

pizz.

arco

Cel.

mp

p

1191

Pno.

Thi.

W1/K

lo - cate Ang-mark what will you do? He is a dan - ge - rous man. He is a dan - ge - rous man.

I'll car-ry out the or-ders of my

Vln.

Cel.

1203

39

Moderato ♩ = 110

Bsn.

mf

40

mp

Pno.

pp

mp

p

Thi.

a man in a Forest Goblin mask comes swaggering towards them.

Kershaul lays a restraining hand on Thissell's arm but Thissell steps out into the path, his borrowed gun ready.

RECIT

f

su - pe-ri- or.

Ha-xo Ang - mark don't make a

Vln.

mf

Cel.

mf

1212

Bsn.

41

Tpt.

Tbn.

mf

Pno.

Thi.

move or I'll kill you. You're un-der ar- rest!

Turn a- round. Hold up your hands.

W1/K

RECIT

f

Are you sure this is Ang- mark?

FG2

ARIA

mf

Why do you mo-lest

Vln.

Cel.

mf

1220

Hp.

mf

placatory phrase on the zachinko

W1/K

I fear that a case of con fused i - den-ti-ty ex-ists Ser For - est Gob-lin. Ser Moon-Moth seeks an out-worl der in a Fo-rest Gob-lin mask

FG2

me Moon- Moth?

1227

Hn.

f

p

f

p

Tpt.

f

Tbn.

f

f

S. D.

tr

tr

tr

tr

f

FG2

f

f

He as-serts that I am an out -world - er?

Let him prove his case

Let him prove his case

1236

Hn.

Tpt.

Tbn.

Hp.

W1/K

FG2

I am sure that Ser Moon- Moth...

or he has my re - ta - li - a - tion to face Let him de - mon - strate his case or pre-pare for the flow_ of

1243

42

Fl.

Hn.

Tpt.

Tbn.

S. D.

Thi.

FG2

Ve - ry well. Let's see your face. That will prove your i - den - ti - ty.

blood!

1254

43

Hn.

Tpt.

Tbn.

Timp.

Hp.

Pno.

Thi.

W1/K

Thissel runs off SR pursued by FG for a few yards - then derisive blast on the skaranyi

desperate ingratiating phrase on the zachinko and screams

Run for it or you'll be killed! Run! Run!

1260

lights slowly cast freeze

rit.

Lights black

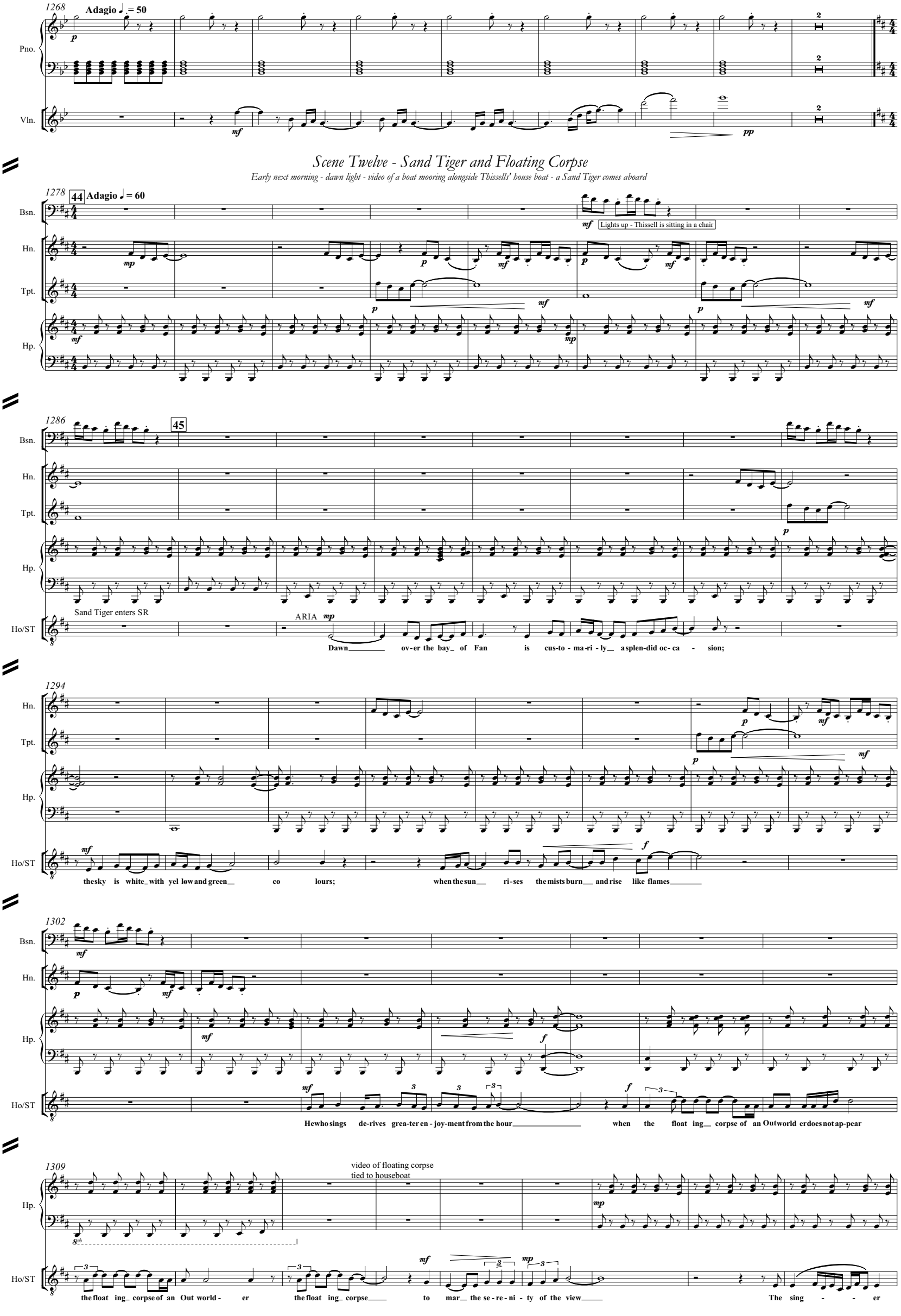
Hn.

Tpt.

Tbn.

S. D.

Pno.


1268
Adagio ♩ = 50
Pno.
Vln.
Scene Twelve - Sand Tiger and Floating Corpse
Early next morning - dawn light - video of a boat mooring alongside Thissells' house boat - a Sand Tiger comes aboard
1278
44
Adagio ♩ = 60
Bsn.
Hn.
Tpt.
Hp.
Lights up - Thissell is sitting in a chair
1286
45
Sand Tiger enters SR
Ho/ST
ARIA
Dawn over the bay of Fan is cus-to-ma-ri-ly a splen-did oc-ca-sion;
1294
the sky is white with yel low and green co lours; when the sun ri-ses the mists burn and rise like flames
1302
He who sings de-rives grea-ter en-joy-ment from the hour when the float ing corpse of an Out world er does not ap-pear
1309
video of floating corpse
tied to houseboat
the float ing corpse of an Out world-er the float ing corpse to mar the se-re-ni-ty of the view The sing-er

1318

Bsn. *mf*

Hn. *p* *mf*

Tpt. *mf*

Hp. *p* *mf*

Ho/ST *mf*

does not care to be plagued to be plagued by the an-tics of a dis sa-tis-fied ghost

1326

Hp.

Ho/ST *mp*

He there-fore or-dered his slaves to at-tach a cord to the as-kle of the corpse and tie it to your house-boat you will wish to ad mi ni ster what-e-ver rites are pre scribed

1332

Hp.

Ho/ST

In the Out - world. you will wish to ad mi ni ster what-e-ver rites are pre scribed In the Out - world.

1340

Hp.

Video show closeup of corpse's brown hair and blue eyes

46

Pno.

Thissell exits SR at a run

Thissell returns running. He types into his computer Message shows as video

Thi.

Ho/ST

exits SR

He who sings wi-shes you a good morn - ing and now de parts

OUTWORLDER FOUND DEAD. POSSIBLY ANGMARK. MEDIUM PHYSIQUE. BROWN HAIR, BLUE EYES . AWAIT INSTRUCTIONS.

ANGMARK HAS BLACK HAIR, BROWN EYES. WHY DID YOU NOT MEET LANDING? SERIOUS INFRACTION. HIGHLY DISSATISFIED.

Lights somewhat slowly to black

1350

Hp.

Pno.

A reply emerges

Thi.

Scene Thirteen - Angmark

1363 **47** **Largo ♩ = 50**

video of houseboat exterior and then interior

Fl. *mp*

Bsn. *mp*

Hn. *p*

Hp. *mp* *mf* *f*

Vln. arco *mf*

Cel. arco *mf*

1368

Fl.

Bsn.

Hn.

Hp.

Pno.

Vln.

Cel.

1372

Lights up revealing a masked man sitting at desk head bent over papers

48

Fl.

Bsn.

Hn.

Mar.

Hp.

Pno.

Thissell enters steathily SR with gun in hand

Thi.

sticks it in the back of the man at the desk

W2/.HA/ FG1

Angmark enters SR steathily behind Thissell

Cel.

pizz.

1380

Allegro ♩ = 150

49

Fl.

Bsn.

Hn.

Gong

Mar.

Hp.

Thi.

RECIT

drops gun and crumples to floor

Please don't ar - gue or make a noi... uh! and hits Thissell on the head

ohhh! So you did.

W2/.HA/ FG1

picks up gun

RECIT

I trapped you ve ry ea - si ly

Bind the fool's arms!

Cel.

1389

Fl.

Bsn.

Mar.

the slave at the desk takes off his mask to reveal slave mask

binds Thissells arms

W2/.HA/ FG1

then he leaves

Get to your feet! **Sit in that chair!**

1400

Largo ♩ = 50

Fl.

Hn.

Mar.

Thissell gets up with difficulty and sits in the chair

Thi.

What are we wai - ting for?

W2/.HA/ FG1

You'll learn in due course.

Vln.

1410

Fl.

Pno.

W2/.HA/ FG1

ARIA

How did you fix on me? **I ad - mit to be - ing cu - ri - ous.**

Vln.

arco

Cel.

1415

Fl.

Bsn.

Pno.

W2/.HA/ FG1

Come come. **Can't you re - cog - nise that I have de - fea - ted you?**

Vln.

Cel.

1421

50

Fl.

Bsn.

Hn.

Pno.

ARIA

Thi.

I op - e - ra - ted on a ba - sic prin - ci - ple. **A**

Vln.

Cel.

1428 **Memo mosso ♩ = 100**

Fl.

Bsn.

Hn.

Pno.

Thi. — man can mask his face but he can't mask his per - so - na - li - ty

W2/.HA/ FG1 — A - ha In - te - rest ing. pro ceed.

Vln.

Cel.

1437 **Largo ♩ = 50**

Cym. — *pp*

Hp. — *p*

Thi. — *mp* — I bor-rowed a slave from you and the two o-ther out - worl - ders and I ques-tioned them care - ful - ly What masks had their mas-ters worn

1442

Cym.

Hp.

Thi. — *mf* — du-ring the month be-fore your ar - ri - val? My next step was to keep watch u-pon the three of you. Eve-ry day I no-ticed what masks you wore and

Vln. — *mp*

Cel. — *mp*

1447

51

Allegro ♩ = 150

Hn. — *mf* — *f* — *mf* — *p*

Tpt. — *mf* — *p*

Tbn. — *mf* — *p*

Cym. — *mp* — *f*

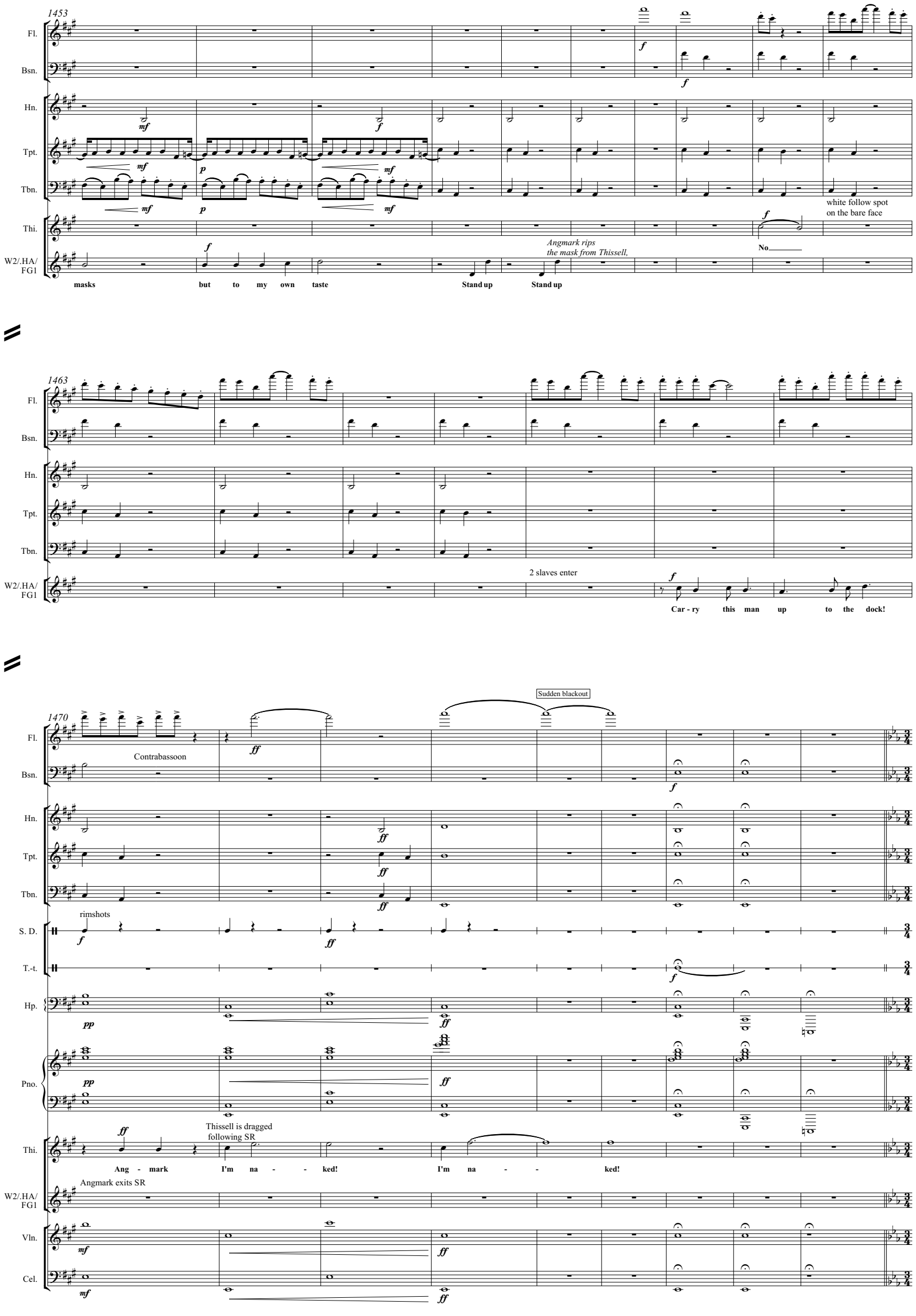
Hp.

Thi. — *f* — com pared it with my chart On - ly We-li-bus had a diff - rent pat-tern.

W2/.HA/ FG1 — *mf* — I see my er-ror I se - lec - ted from We - li - bus'

Vln. — *mf* — *f*

Cel. — *mf* — *f*


1453
Fl.
Bsn.
Hn.
Tpt.
Tbn.
Thi.
W2/.HA/ FG1
masks but to my own taste
Stand up Stand up
Angmark rips the mask from Thissell,
No
white follow spot on the bare face
1463
2 slaves enter
Car - ry this man up to the dock!
1470
Contrabassoon
Sudden blackout
rimshots
S. D.
T.-t.
Hp.
Pno.
Thissell is dragged following SR
Ang - mark I'm na - - ked! I'm na - - ked!
Angmark exits SR
Vln.
Cel.

Scene Fourteen - Denoument and Finale

Allegro ♩. = 55

1479

52

lights up slowly

white follow spot on Thissell's bare face

53

Fl.
Cbsn.
Hn.
Hp.
Pno.
W2/.HA/ FG1
Vln.
Cel.

mf *mp* *ff* *mf* *mp* *f* *f* *mp* *p*

Angmark drags Thissell on to the esplanade with a rope around his neck and his arms bound behind

ARIA *mf*

Wel - i - bus is

1491

mf *mf* *p* *mp* *mf* *ff* *mf* *pp* *f*

Thi.

My mask!

dead! Wel - i - bus is dead! You are now Ha-xo Ang-mark now Ha-xo Ang mark

mf *p* *mf* *p*

1503

p

Thissell struggles to conceal his face and his shame

f

He will soon be dead. He will soon be dead. I am Ed-wer This - sell. I am Ed-wer

mf *mp* *mf* *mp*

1515

Fl.

Cbsn.

S. D.

mp

Hp.

Pno.

Thi.

My face!

My face!

W2/.HA/ FG1

This - sell. E-very thing will be se - rene. E-very thing will be se- rene. E-very thing will be se- rene.

Vln.

Cel.

1527

54 **Piu Mosso** ♩. = 60

Cbsn.

mf

Hn.

mp

S. D.

T.-t.

mp

Hp.

f

Pno.

f

ff

W2/.HA/ FG1

people react with stupefaction to the naked face.

E-very one E-very-one be-hold the out-world

Rol

f

Dis - gust ing Re - volt - ing Hi - de-ous Of- fen sive!

people react with stupefaction to the naked face.

W1/K

f as bystander

Dis - gust ing Re - volt - ing Hi - de-ous Of- fen sive!

people react with stupefaction to the naked face.

MS/MM

f

Dis - gust ing Re - volt - ing Hi - de-ous Of- fen sive!

people react with stupefaction to the naked face.

Ho/ST

f

Dis - gust ing Re - volt - ing Hi - de-ous Of- fen sive!

people react with stupefaction to the naked face.

FG2

f

Dis - gust ing Re - volt - ing Hi - de-ous Of- fen sive!

Vln.

f

Cel.

f

1541

Fl.

mf

p

Cbsn.

mf

Hn.

Hp.

ff

Pno.

mp

mf

Thi.

ff

I'm not Ang-mark I'm Ed - wer This - sell

W2/.HA/ FG1

cri - mi - nal Ha - xo Ang___ mark. Ap- proach___ and ob - serve his ex - e - cu - tion! Ap- proach___ and ob - serve his ex - e - cu - tion!

Rol

'Eeurgh' is an expression of disgust. Pronounce freely

Struck rigid at the sight of a bare face screaming in fright

Eeurgh! **Eeurgh!** **Eeurgh!** **Eeurgh!**

W1/K

'Eeurgh' is an expression of disgust. Pronounce freely

Struck rigid at the sight of a bare face screaming in fright

Eeurgh! **Eeurgh!** **Eeurgh!** **Eeurgh!**

MS/MM

'Eeurgh' is an expression of disgust. Pronounce freely

Struck rigid at the sight of a bare face screaming in fright

Eeurgh! **Eeurgh!** **Eeurgh!**

Ho/ST

'Eeurgh' is an expression of disgust. Pronounce freely

Struck rigid at the sight of a bare face screaming in fright

Eeurgh! **Eeurgh!** **Eeurgh!** **Eeurgh!**

FG2

'Eeurgh' is an expression of disgust. Pronounce freely

Struck rigid at the sight of a bare face screaming in fright

Eeurgh! **Eeurgh!** **Eeurgh!** **Eeurgh!**

Vln.

Cel.

1555

Fl.

Cbsn.

Hn.

Tpt.

Tbn.

Hp.

Pno.

Thi.

Rol

W1/K

MS/MM

Ho/ST

FG2

Vln.

Cel.

f

tr

mp

mp

f

Give me my mask a slave cloth a - ny - thing a - ny - thing a - ny -

Eeurgh! Eeurgh! Eeurgh!

Eeurgh! Eeurgh! Eeurgh!

Eeurgh! Eeurgh! Eeurgh!

Eeurgh! Eeurgh! Eeurgh!

Eeurgh! Eeurgh! Eeurgh!

1566

Moderato ♩ = 70

55

Fl.

Hn.

Tpt.

Tbn.

Timp.

Hp.

Pno.

Thi.

thing

RECIT

mf

A - ny thing.

W2/.HA/ FG1

RECIT mf

In shame he lived in mask-less shame he dies

Rol

W1/K

MS/MM

Ho/ST

FG2

ARIA

Moon Moth

Vln.

Cel.

mf

the Forest Goblin jerks the rope from Angmark's hand. Men seize Angmark. A cloth is thrown over Thissells' face , his bonds are cut

accel.

Poco Piu Mosso ♩ = 75

1575

56

Fl.

Cbsn.

Hn.

Tpt.

Tbn.

Timp.

Pno.

the Forest Goblin jerks the rope from Angmark's hand. Men seize Angmark. A cloth is thrown over Thissells' face, his bonds are cut

W2/.HA/ FG1

Stand a-side friend Gob - lin I must ex - e cute this cri-mi-nal

FG2

we meet once more

Vln.

Cel.

1584

57

Fl.

Cbsn.

Hn.

Tpt.

Tbn.

Timp.

Pno.

FG2

A week a - go you reached to di -vest me of my mask

Vln.

Cel.

Largo ♩ = 40

1592

58

Timp.

W2/.HA/ FG1

But this is a cri-mi-nal. No-to-ri - ous in fa mous

ARIA

Ho/ST

What are the mis -

FG2

You have now a -chieved your per verse aim your per verse aim

Vln.

Cel.

1601

Fl.

Cbsn.

Hn.

S. D.

Pno.

W2/.HA/ FG1

Mur-der ship wreck ing tor ture black-mail rob be ry sel ling chil-dren in to sla - ve-ry

Ho/ST

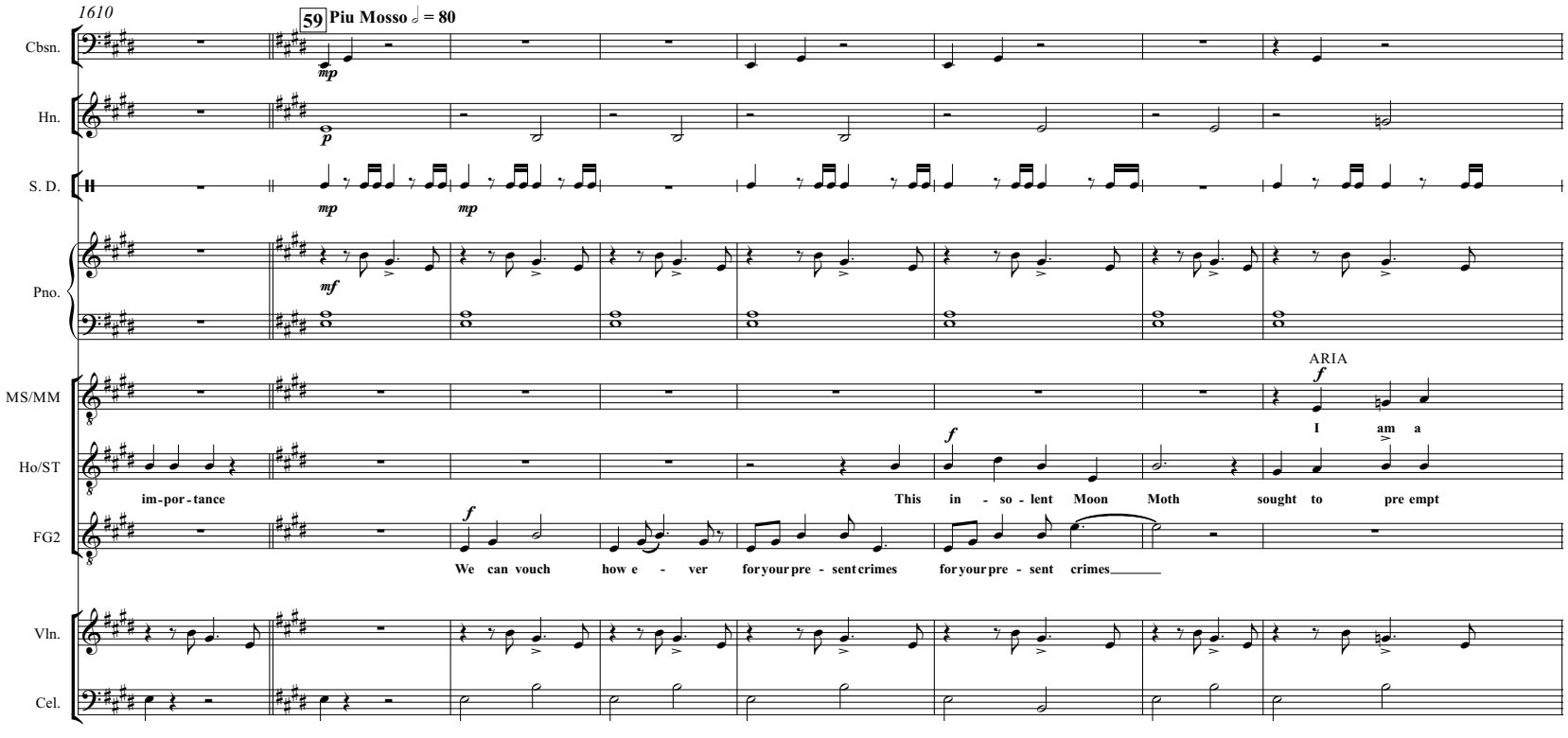
deeds?

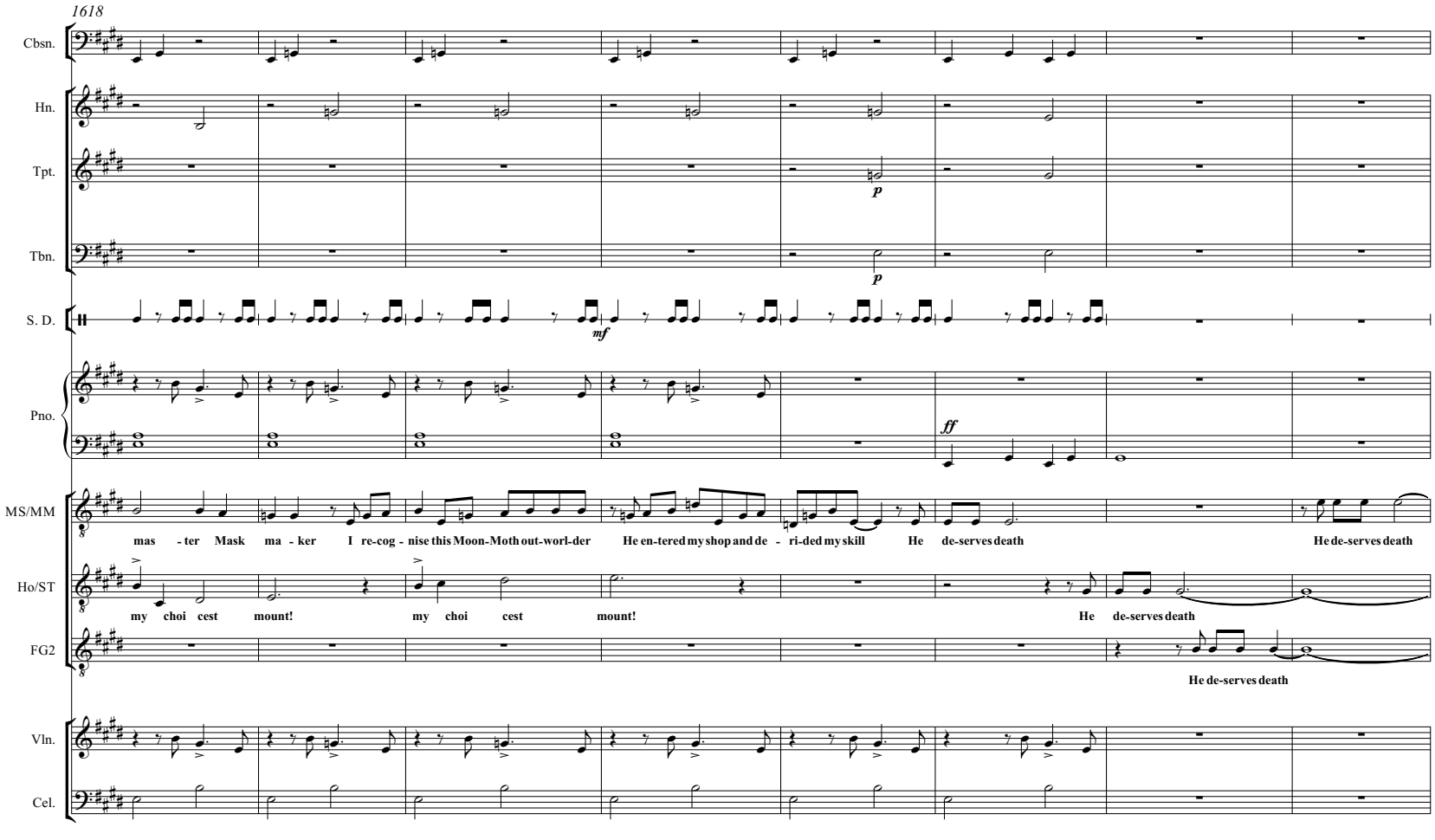
pizz.

arco Your re -li gious dif fe ren-ces - are of no

Vln.

Cel.


1610
59 Piu Mosso 𝅗𝅥 = 80
Cbsn.
Hn.
S. D.
Pno.
MS/MM
Ho/ST
FG2
Vln.
Cel.
ARIA
I am a
im-por-tance
This in - so - lent Moon Moth sought to pre empt
We can vouch how e - ver for your pre - sent crimes for your pre - sent crimes


1618
Cbsn.
Hn.
Tpt.
Tbn.
S. D.
Pno.
MS/MM
Ho/ST
FG2
Vln.
Cel.
mas - ter Mask ma - ker I re-cog - nise this Moon-Moth out-worl-der He en-tered my shop and de - ri-ded my skill He de-serves death He de-serves death
my choi cest mount! my choi cest mount! He de-serves death
He de-serves death

1626

rit.

Cbsn.

Hn.

Tpt.

Tbn.

S. D.

Pno.

W2/.HA/ FG1

Angmark writhes and dies The assassins stand silent and watch his soul depart

Rol

as bystander

steel blades rise and fall - the deed is done

Death Death Death to the mon - strous out-worl-der Death to the

W1/K

MS/MM

Ho/ST

FG2

Vln.

Cel.

1634

60 Largo ♩ = 50

Fl.

Hp.

mon - strous out-worl-der

arco

1642

Moderato ♩ = 100

61

Fl.

Cbsn.

Bsn.

Hp.

Pno.

FG2

RECIT

mf

For you we have pi - ty but al-so con-tempt A true man would ne - ver suf-fer such in - dig-ni-ties

Vln.

Cel.

1652

62

Fl.

Mar.

Pno.

Thi.

ARIA

My friend you ma lign me you ma lign me! Can you not ap - pre - ci - ate true

Vln.

Cel.

1664

Fl.

Hn.

Mar.

Thi.

cou - rage? Would you pre - fer Would you pre - fer to die in com - bat or to walk mask - less to

Vln.

Cel.

1676

Fl.

Hn.

Mar.

Thi.

walk mask - less mask - less a-long the es - pla - nade?

FG2

ARIA

There is on - ly one ans-wer. First I would die in com-bat

Vln.

Cel.

1688

Meno mosso ♩ = 80

Hn.

Hp.

Thi.

FG2

Cel.

mp

mf

I had such a choice I could fight with my hands tied and so die or I could suf - fer shame

I could not bear such shame

1696

Hn.

Tpt.

Tbn.

Hp.

Pno.

Thi.

mp

mf

f

and through this shame con - quer my e - ne my. You ad-mit you lack suf-fi-cient pres-tige to a-chieve this deed. Who here has the cou -

1703

63 Andante ♩ = 100

Hn.

Tpt.

Tbn.

Hp.

Pno.

Thi.

Ho/ST

FG2

rage. Who here has the cou - rage to do what I have done?

ARIA

Not a man a - mong us would dare what this man has done

ARIA

1711

Fl.

Bsn. — Bassoon

Hn.

Tpt.

Tbn.

Hp.

Pno.

Rol — ARIA — None would dare

W1/K — ARIA — None would dare

MS/MM — ARIA — Not a man a - mong us would dare what this man has done Not a man a - mong us

Ho/ST — would dare what this man has done Not a man a - mong us would dare what this man has done Not a man

FG2 — what this man has done Not a man a - mong us would dare what this man has done Not a man a - mong

Vln. — arco

Cel. — arco

1719

64 Piu mosso ♩ = 130

Timp.

Rol — None would dare None would dare

W1/K — None would dare None would dare

MS/MM — would dare what this man has done Not a man a - mong us would dare what this man has done Pray Lord He - ro

Ho/ST — a - mong us would dare what this man has done Not a man a - mong us would dare what this man has done

FG2 — us would dare what this man has done Not a man a - mong us would dare what this man has done

Vln.

Cel.

1727

Bsn.

Timp.

Hp.

Pno.

MS/MM

step in - to my shop. Ex-change this vile rag Ex-change this vile rag for a mask be-fit - ting your qua - li- ty.

FG2

Be-fore you choose

Cel.

1735

Poco Meno Mosso ♩ = 120

Fl.

Bsn.

Timp.

Hp.

Pno.

MS/MM

Would the Lord He - ro Would the Lord He - ro con - si - der a Sea - Dra - gon Con -

FG2

Lord He - ro ex - a - mine my mag-ni-fi-cent cre - a - tions

Vln.

pizz.

Cel.

Lento ♩ = 60

1742

Fl.

Bsn.

Timp.

Hp.

arp

Pno.

MS/MM

- que - ror a Sea - - - - Dra - - - - gon Con - que ror- - be - - neath his dig - ni - ty?

Vln.

Cel.

1746

Hn. Tpt. Tbn. Timp. Gong Hp. Pno.

1748

Hn. Tpt. Tbn. Timp. Gong Hp. Pno. Vln. Cel.

1750

65

♩. = 60

Fl. Hn. Tpt. Tbn. Hp. Pno. Thi. Vln. Cel.

ARIA

By no means By no means

1756

66

nat.

Fl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Hp.

Pno.

Thi.

By no means I con - si der it sui - ta - ble and sa - tis - fac - to - ry

Rol

sui - ta - ble and sa - - tis -

W1/K

sui - ta - ble and sa - - tis -

MS/MM

sui - ta - ble and sa - - tis -

Ho/ST

sui - ta - ble and sa - - tis -

FG2

sui - ta - ble and sa - - tis -

Vln.

Cel.

1766

67

Fl.
Bsn.
Hn.
Tpt.
Tbn.
Mar.
Hp.
Pno.
Thi.
Rol
W1/K
MS/MM
Ho/ST
FG2
Vln.
Cel.

f

p

We shall go now to ex - a - mine it.

fac - to - ry We shall go now to ex - a - mine it.

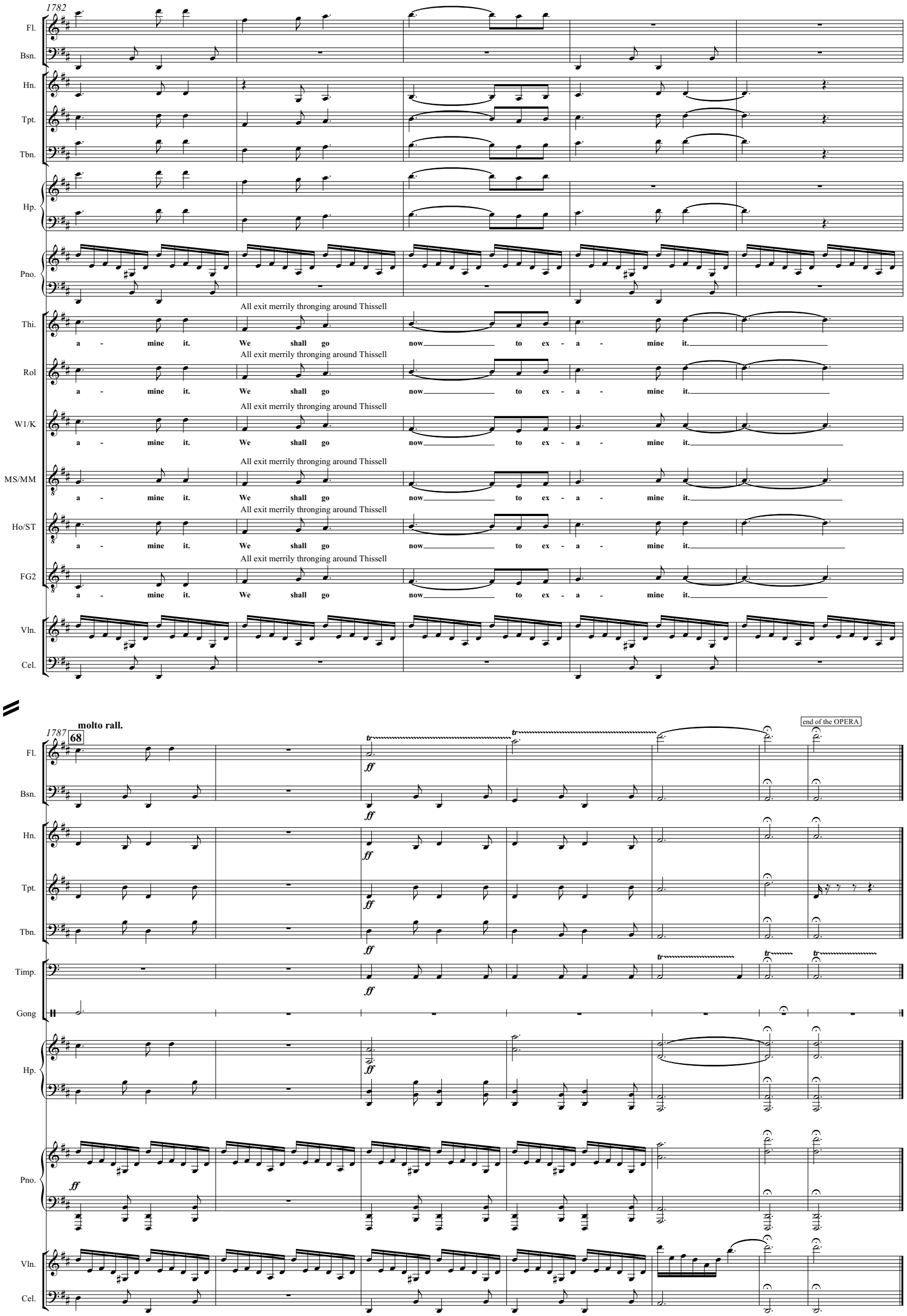
1774

f

p

We shall go now to ex - a - mine it.

fac - to - ry We shall go now to ex - a - mine it.


1782
Fl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
Pno.
Thi.
Rol
W1/K
MS/MM
Ho/ST
FG2
Vln.
Cel.
All exit merrily thronging around Thissell
a - mine it. We shall go now to ex - a - mine it.
1787
68
molto rall.
end of the OPERA
Timp.
Gong
ff