Space Opera

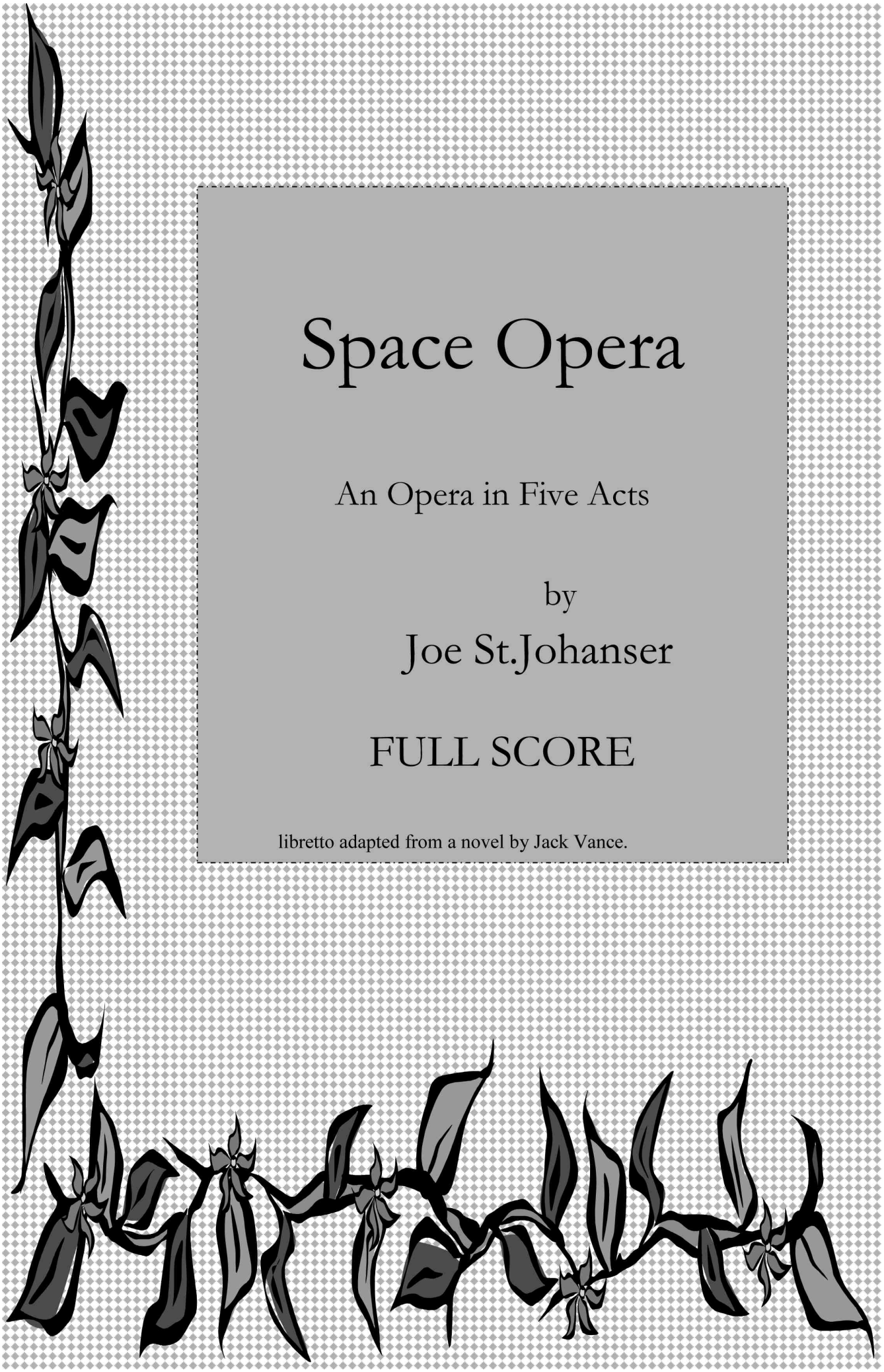
An Opera in Five Acts

by

Joe St.Johanser

FULL SCORE

libretto adapted from a novel by Jack Vance.



DRAMATIS PERSONAE

Principal Roles

DAME ISABEL GRAYCE - mezzo-soprano
Secretary Treasurer of the Opera League -A wealthy, aristocratic and eccentric grande dame

ROGER WOOL - baritone
Nephew to Isabel - likeable but foolish young fop

MADOC ROSWYN - soprano
Alluring and mysteriously exotic young woman

ALFRED GONDAR- bass
Space Captain - haggard, haunted and piratical

BERNARD BICKEL- baritone
Eminent authority on symbological euphonics, famed space traveller and rackety raconteur.

DYRUS BOLZEN, PAMINA, MARIE - soprano
Sexy soubrette

Comprimario Roles and Chorus

Elgin Seaboro, Papageno, Wozzeck- baritone

Josephine Louise Thorpe- soprano

Lilian Monteagle, Hermina Warn- mezzo-soprano

Young Lady, Darwin Litchely- soprano

Mess Steward, Logan de Appling, Tambour major - baritone

Byzantaur spokesman - bass

Zade audiant- tenor

-

Chorus and Dancers

Andrei Szinc, Hermann Scantling, Otto von Scheerup, Sir Henry, Opera Singers and Ballet Dancers, Crew of Spaceship "Phoebus", 'Zants, Zade indigenes,
Rlaru Ninth Ballet Troupe

SPACE OPERA - CONTENTS

Acts/Scenes	Page	Music Number	Title Incipit
Introit	6	1	Introit
Act 1 Earth Scene 1 - The Opera House	10	2	Quartet and Aria -'You agree then?'
		3	Rlaru Ballet - Performance of the Ninth Troupe
Scene 2 - Lilian Monteagle's House - later that evening	34	4	Party Waltz
		5	Bickel's Tale
		6	Bickel's Aria
Scene 3 - Dame Isabel's House - next morning	67	7	Duet 'After the performance'
		8	Gondar's Aria 'In my opinion'
Scene 4 - Dame Isabel's House - one week later	88	9	Duet 'Thank you for coming out to Bellew'
Scene 5 - The Spaceport outside the Phoebus	100	10a	Spaceship Bustle Dance and Roger's blues
		10b	Bustle lunch interlude
		11	Duet 'I've only known you two hours' Roger, Madoc
Act 2 - Space on board space ship 'Phoebus' Scene 1- The Mess deck	127	12	Breakfast queue dance (Space travel var. 1)
Scene 2- - Dame Isabel's cabin	134	13	(Space travel var 2) Duet Isabel, Roger
Scene 3 - Captain Gondar's bridge	146	14	Bridge dialogue 'I understand that my aunt' (Space travel var. 3)
Scene 4 - Dame Isabel's cabin	150	15	Space travel music (var 4)
Scene 5 - Main lounge	151	16a	Dance Chorus and champagne party
		16b	More dance music
Act 3 - Sirius Planet of 'Zants Scene 1 - On Sirius the landing ground	162	17	Chorus Sirius Planet and Dyrus Bolzen's Welcome 'I'm Dyrus Bolzen,
		18	Duet 'the 'Zants are intelligent'
		19	Duet 'Gondar is a hard man'
		20	Aria 'I believe I can'
		21	Intermezzo
Scene 2 - The 'Phoebus's' theatre	197	22	Chorus - Costume Rehearsal - 'These skins small bad'
		22b	
		23	Chorus - Sirius Opera Production 'O welche Lust'
INTERVAL			

SPACE OPERA - CONTENTS 2

	Page	Music Number	Title, Incipit
Act 4 - Space and Zade and Yan Scene 1- on board space ship Phoebus in space - Isabel's office	221	24a	Space Travel Var 5
		24b	
		25	Aria and Chorus 'Space that dark emptiness' Infinity chorus
Scene 2- Phoebus on Zade - Isabel's office	235	26a	Wozzeck Intermezzo
Scene 3- Zade - the ship's stage	236	27	Duet and Chorus - Zade Opera production 1 - 'Es lebe Sarastro'
		26b	Wozzeck Intermezzo
		28	Trio and Chorus - Zade Opera production 2 - 'Immer zu'
Scene 4- on board space ship Phoebus in space Isabels cabin	257	29	Space Travel Var 6
Scene 5 Madoc's cabin then Isabel's cabin	260	30	Recit. 'May I come in' and Aria 'Yan is my home'
		31	Space Travel Var 7
Scene 6 Yan	273	32	Scena 'A beautiful planet'
Act 5 - Space and Rlaru and Earth	290	33	Space Travel Var 8
Scene 1 - Space Dame Isabels Cabin			
		34	Scena 'One would think'
		35	Space Travel Var 9
	300	36	Ballet
Scene 2 - Rlaru			
Scene 3 - Rlaru	303	37	Chorus and Ballet - Rlaru opera production 'Geleiten wir'
		38	Duet 'This is such a soothing place'
		39	Space Travel Var 10
Scene 4 - Earth - The Opera house	327	40	Finale

ORCHESTRA

Flute
Alto Flute
Oboe (Doubling Cor Anglais)
Bass Clarinet
Bassoon (Doubling Contrabass Bassoon)
Trumpet in C
2 Horns in F
2 Trombones
Percussion 2 Players – Wind Chimes (Metal), Tubular Bells, Timpano (one large D to A), Tambourine, Triangle, Side Drum, Glockenspiel, Tamtam, Marimba
Harp
Piano
Violin1
Violin2
Viola
Cello
Double Bass.

Total – 19 Players.

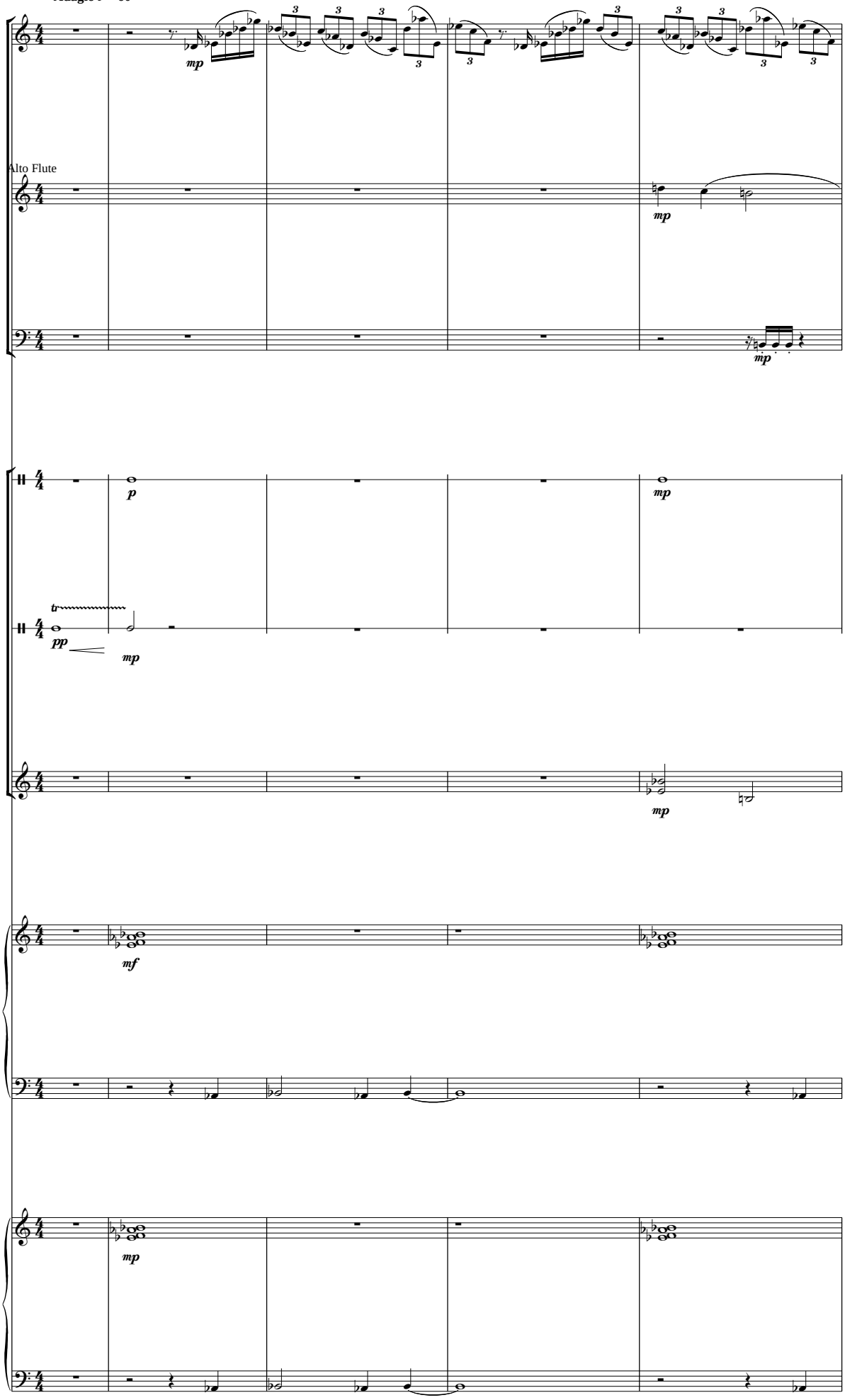
Space Opera

No 1 Introit

Libretto adapted from the
Jack Vance novel by
Joe St.Johanser

1

Adagio ♩ = 60




6
Fl.
A. Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Gong
Timp.
Glock.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz.
pizz.
pizz.


12
Fl.
A. Fl.
Ob.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Timp.
Glock.
Hp.
Pno.
Vla.
Vc.
Cb.
mf
p


17
accel.
Fl.
A. Fl.
Ob.
Gong
mf
Timp.
pp
Glock.
mp
pp
Hp.
mf
Pno.
mp
accel.
Vln. 1
mf
f
Vln. 2
mf
f
arco
Vla.
mf
f
arco
Vc.
mp
mf
Cb.
f


2
Andante ♩. = 80
23
Tabs open
Fl.
A. Fl.
Tri.
Glock.
Hp.
Pno.
2
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco
pizz.
mp
mf
f


29
Fl.
A. Fl.
Ob.
B. Cl.
C Tpt.
Hn.
Hn.
Tri.
Glock.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mp
mf
f
ff


35
3
Fl.
A. Fl.
Ob.
B. Cl.
Tri.
3
IG
You a - gree then that A - dolph Gon-dar and his
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


39
A. Fl.
Tri.
Glock.
IG
icily
Ninth Troupe are gen - u - ine.
re - i - ter- ate?
JOSEPHINE LOUISE THORPE
Sop.
I can on-ly re - i- ter ate
re - i - ter-ate that I find his con - duct to be the
Vln. 1
pizz.
Vc.

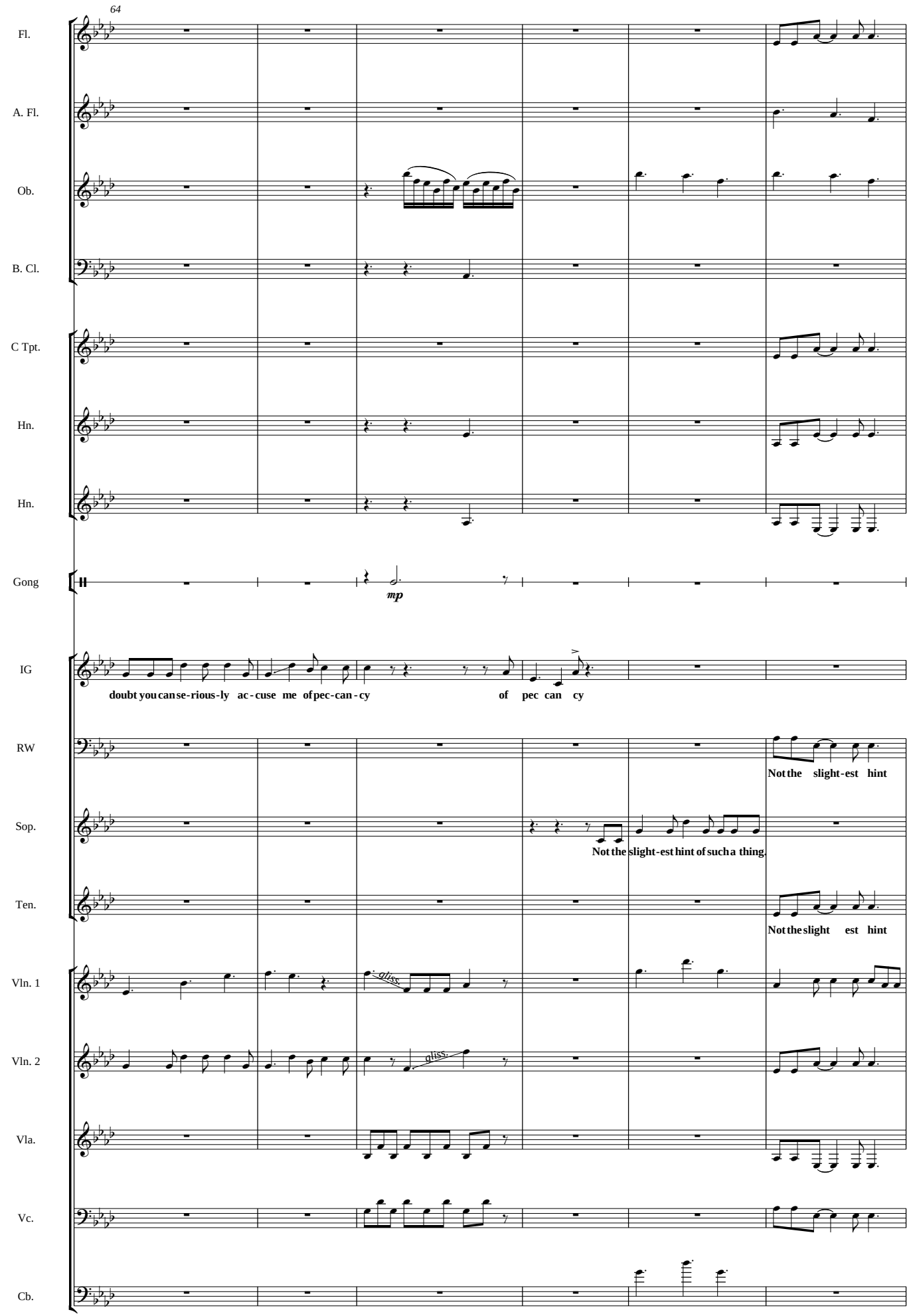
13


44
Glock.
Sop.
op - po-site of re - as - sur - ing.
Why will he al-low no
press in - ter-views no
press in terviews Why has not
Vln. 1
mp
Vla.
mp
Vc.


49
Fl.
mp
A. Fl.
mp
Ob.
B. Cl.
mp
C Tpt.
mp
Hn.
mp
Hn.
mp
Tri.
mp
Glock.
mp
Sop.
some eth-no - lo-gist of re - pu - ta tion
Vln. 1
mp
Vln. 2
mp
Vla.
mp
arco
Vc.
mp
pizz.
Cb.
mp


4
54
Fl.
A. Fl.
Glock.
4
RW
some eth-no - lo - gist of re - pu - ta tion some eth-no - lo-gist
Sop.
some eth-no - lo-gist ex - a - mined these peo-ple
ELGIN SEABORO
Ten.
some eth-no - lo - gist of re - pu - ta tion some eth-no - lo-gist
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


59
B. Cl.
Hn.
Hn.
IG
You think then that Mis-ter Gon-dar has hood winked me? The whole tour has been un-der my su - per - vi - sion I
Vln. 1
Vln. 2
Vla.
Cb.


64
Fl.
A. Fl.
Ob.
B. Cl.
C Tpt.
Hn.
Hn.
Gong
mp
IG
doubt you can se-rious-ly ac-cuse me of pec-can-cy of pec can cy
RW
Not the slight-est hint
Sop.
Not the slight-est hint of such a thing.
Ten.
Not the slight est hint
Vln. 1
gliss.
Vln. 2
gliss.
Vla.
Vc.
Cb.


70
Fl.
A. Fl.
Ob.
B. Cl.
C Tpt.
Hn.
Hn.
Gong
RW
Sop.
Ten.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mp
mp
p
Not the slight est hint
straight-for-ward
You are al-most no-to rious ly straight-for-ward
Not the slight-est hint
straight-for-ward
76
A. Fl.
Ob.
C Tpt.
Hn.
RW
Sop.
Ten.
Vln. 1
Vla.
mp
p
p
an ex - cel-lent fel - low
an ex - cel-lent fel - low
A-dolph Gon-dar may be an ex - cel-lent fel-low
a - side from his at - tempt to pull the


81
Fl.
B. Cl.
mp
C Tpt.
Hn.
Hn.
RW
to pull the wool o-ver our eyes
Sop.
Yes ex - act - ly who is Gon - dar?
Ten.
wool o - ver our eyes
o-ver our eyes
Vln. 1
Vln. 2
Vla.
pizz.
f
Vc.


5
Allegro ♩ = 120
86
Meno mosso ♩ = 100
Fl.
A. Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Gong
Hp.
mp
mf
p
5
Meno mosso ♩ = 100
RW
Sop.
Ten.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Yes ex - act - ly who is Gon- dar?
Ha ha ha ha ha
All save Dame Isobel think this is very funny
Dame Isaobel icily replies
All attend respectfully
Ha ha ha ha
pizz.
f


92
Fl.
A. Fl.
Ob.
Bsn.
Gong
Hp.
IG
icily
mp
mp
Mis - ter Gon - dar is Mis - ter Gon - dar is a sen - si-tive and


6
Moderato ♩ = 120
97
Fl.
A. Fl.
Ob.
B. Cl.
Bsn.
Gong
Hp.
IG
mf
pp
f
tr
6
proudly
per - spi-ca - ceous man.
Mis-ter Gon-dar is a sen - si-tive and


104
Fl.
A. Fl.
Ob.
B. Cl.
Bsn.
Take Cbsn.
Contrabassoon
C Tpt.
mute
Hn.
Hn.
Tbn.
B. Tbn.
Hp.
IG
per-spi-ca-ceous man.
His trade is that of a space-ship cap-tain.
RW
a space-ship cap-tain.
Sop.
a space-ship cap-tain.
Ten.
a space-ship cap-tain.


112
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Hp.
IG
pp
p sf
mf
3
He has vi - si - ted do-zens of far worlds


118
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Hp.
IG
RW
Sop.
Ten.
p sf
p
3
On one of these that world called Rla - ru
far___ worlds
Rla -


125
B. Cl.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Gong
Glock.
Hp.
IG
RW
Sop.
Ten.
mf
f
p
He ma-naged to pre-vail u-pon the Ninth Com-pa-ny
- ru
- ru
- ru



DIALOGUE
ELGIN SEABORO:
It is our business to be skeptical.

CUE :
ELGIN SEABORO:
We cannot help but be influenced by his views!

No 3 Ballet - Performance of the Ninth Troup

7 **Adagio** ♩. **= 40**
Gong sounds - all pay attention to the 'stage'

143

Tabs open on the 'stage' on the stage and Rlaru dancers enter to perfrom their ballet

B. Cl.
Cbsn.
Gong
Tri.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mf f

arco


Allegro ♩. = 75
151
8
B. Cl.
mp
Cbsn.
Gong
Tri.
tr
tr
mf
Hp.
Pno.
8
Vln. 1
Vln. 2
Vla.
arco
Vc.
arco
Cb.
arco


156
B. Cl.
Cbsn.
W.Ch.
Tri.
Glock.
Mar.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz.
pizz.
pizz.
f
mf


160
Glock.
Mar.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f


164
Fl.
A. Fl.
Ob.
B. Cl.
Cbsn.
Glock.
Mar.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
mf
mf
mf
f
mf
mf


169
Fl.
A. Fl.
Ob.
B. Cl.
Cbsn.
Glock.
Mar.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
174
Fl.
A. Fl.
Ob.
B. Cl.
Cbsn.
Glock.
Mar.
Hp.
Pno.
Vc.
Cb.


179
Fl.
A. Fl.
Ob.
B. Cl.
Take Bsn.
Bassoon
Cbsn.
Pno.
Vln. 1
Vln. 2
Cb.


183
Mar.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


9
Andante ♩ = 90
187
Fl.
A. Fl.
Ob.
Hn.
Hn.
Mar.
Pno.
9
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco
pizz.
pizz.
pizz.
pizz.
mf
mf
mf
f
f
mf
mf
3


193
Fl.
A. Fl.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
f


198
Fl.
A. Fl.
Ob.
C Tpt.
Tbn.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco
pizz.
arco
arco
pizz.
f
f
f
mf
f
f



DIALOGUE
JOSEPHINE LOUISE THORPE:
Clever though inchoate
etc...

CUE :
DAME ISABEL You are driving me to Lillian Monteagle's supper party.

Scene 2 - Lilian Monteagle's House

No 4 Party Waltz

10 **Andante** ♩. **= 80**

211

Fl.

A. Fl.

Ob.

B. Cl.

Bsn.

Timp.

Glock.

10

Vln. 1

Vln. 2

Vla.

Vc.

Cb.




216
Fl.
A. Fl.
Ob.
B. Cl.
Bsn.
nat.
C Tpt.
Hn.
Hn.
Tbn.
Timp.
Glock.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mp
p
f

upstage tabs open on Lillian Monteagle's elegant house - evening - a crowded after theatre supper party - dancing in full swing. Bickel is dancing with Lillian, and holding forth while being lioniszed by the hostess




11
226
Fl.
A. Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Timp.
Glock.
11
BB
YOUNG LADY
laughing
Sop.
I was ab - so-lut - ely
thrilled
thrilled
foo - lish, fool-ish folk
LILIAN MONTEAGLE
laughing
Alt.
My dear O Mis-ter Bick- el, My dear Mis-ter Bick-el
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco
pizz.


231
Lillian, Bickel and others stop dancing and form an admiring group downstage. Most dance on.
Fl.
A. Fl.
Ob.
B. Cl.
C Tpt.
nat.
Hn.
Hn.
Tbn.
Timp.
Glock.
BB
want to pay him
Why should he not take the mon - ey?
Sop.
Ha ha Haha ha ha ha ha ha ha ha ha ha
TUTTI
LILIAN MONTEAGLE
Alt.
Mis-ter Bick-el Haha ha ha dear O ha ha dear O Mis - ter Bick-el, My dear Mis-ter Bick el
Ten.
ha ha ha ha ha ha ha ha ha ha ha ha
Bass
ha ha ha ha ha ha ha ha ha ha ha ha
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


236
Fl.
A. Fl.
Ob.
B. Cl.
C Tpt.
Hn.
Hn.
Tbn.
Timp.
Glock.
BB
Why should he not take the mon - ey?
Sop.
mf
Ha ha Ha ha ha ha ha ha ha ha ha ha ha ha
TUTTI
Alt.
mf
Mis-ter Bick-el Ha ha ha ha dear__ O
LILIAN MONTEAGLE
Mis - ter Bick- el, My dear Mis-ter Bick- el
Ten.
mf
ha ha ha ha ha ha
Bass
mf
ha ha ha ha ha ha
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


240
Fl.
A. Fl.
Ob.
B. Cl.
nat.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Timp.
Glock.
Pno.
Lillian and Bickel come to a halt downstage
Young lady and partner also stop
BB
YOUNG LADY
Sop.
Ten.
ha ha ha ha ha ha
Bass
ha ha ha ha ha ha
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


12
245
Fl.
A. Fl.
Ob.
Hn.
Hn.
Timp.
Pno.
12
Sop.
You're be-ing dread-ful-ly un- fair!
You have- nt e - ven gone to one per - for - mance!
LILIAN MONTEAGLE
Alt.
My dear_ o Mis- ter Bick- el My
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


249
Fl.
A. Fl.
Ob.
Timp.
Glock.
Pno.
BB
Sop.
Alt.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
tr
f
mp
mp
Dancers take a break
You have - nt e - ven gone to one per - for - mance!
dear Mis - ter Bick - el
dear Mis - ter Bick - el
mf
mf
mf
mf
mf


253
Ob.
p
B. Cl.
p
Timp.
Glock.
Pno.
YOUNG LADY
mf
But Mis - ter Bick - el!
f
But Mis - ter Bick - el!
TUTTI
mf
But Mis - ter Bick - el!
Sop.
LILIAN MONTEAGLE
mf
But Mis - ter Bick - el!
f
But Mis - ter Bick - el!
TUTTI
mf
But Mis - ter Bick el!
Alt.
Ten.
mf
But Mis - ter Bick - el!
Bass
mf
But Mis ter Bick - el!
Vln. 1
Vln. 2
Vla.
Vc.
Cb.



attacca DIALOGUE
LILIAN MONTEAGLE:
My dear Mr. Bickel you sound
as if you doubted the authenticity
of this troupe
etc...

CUE :
BERNARD BICKEL:
... His music is comprehensible, which is the giveaway.

No 5 Bickel's Tale

259 **13** **Andante** ♩. = 80

Fl.
A. Fl.
Bsn.
BB
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

13

p

Mu - sic is like a lan-guage you can-not un-der-stand it un-less you learn it or more

arco

267 **accel.** **14** **Andante** ♩. = 100

Fl.
A. Fl.
Bsn.
Gong
IG
BB
Sop.
Alt.
Vln. 1
Vln. 2
Vla.
Vc.

14

mp *frostily*

Do you re - fuse to be - lieve then that

ac - cu-rat-ely are born in to it

YOUNG LADY

mf

Hear hear! Hear hear!

LILIAN MONTEAGLE

mf

Hear hear! Hear hear!


accel.
273
Fl.
A. Fl.
accel.
IG
sen - si-tive and ar - tis tic crea - tures of one___ world are un - a - ble to com pre hend the ar - tis - tic
Vln. 1
Vln. 2
Vla.
Vc.


279
Allegro ♩. = 120
IG
ef- forts, in-clu-ding the mu sic, of e - qual-ly sen - si-tive and ar - tis tic in - ha - bi tants of a
Vln. 1
Vln. 2
Vla.
Vc.

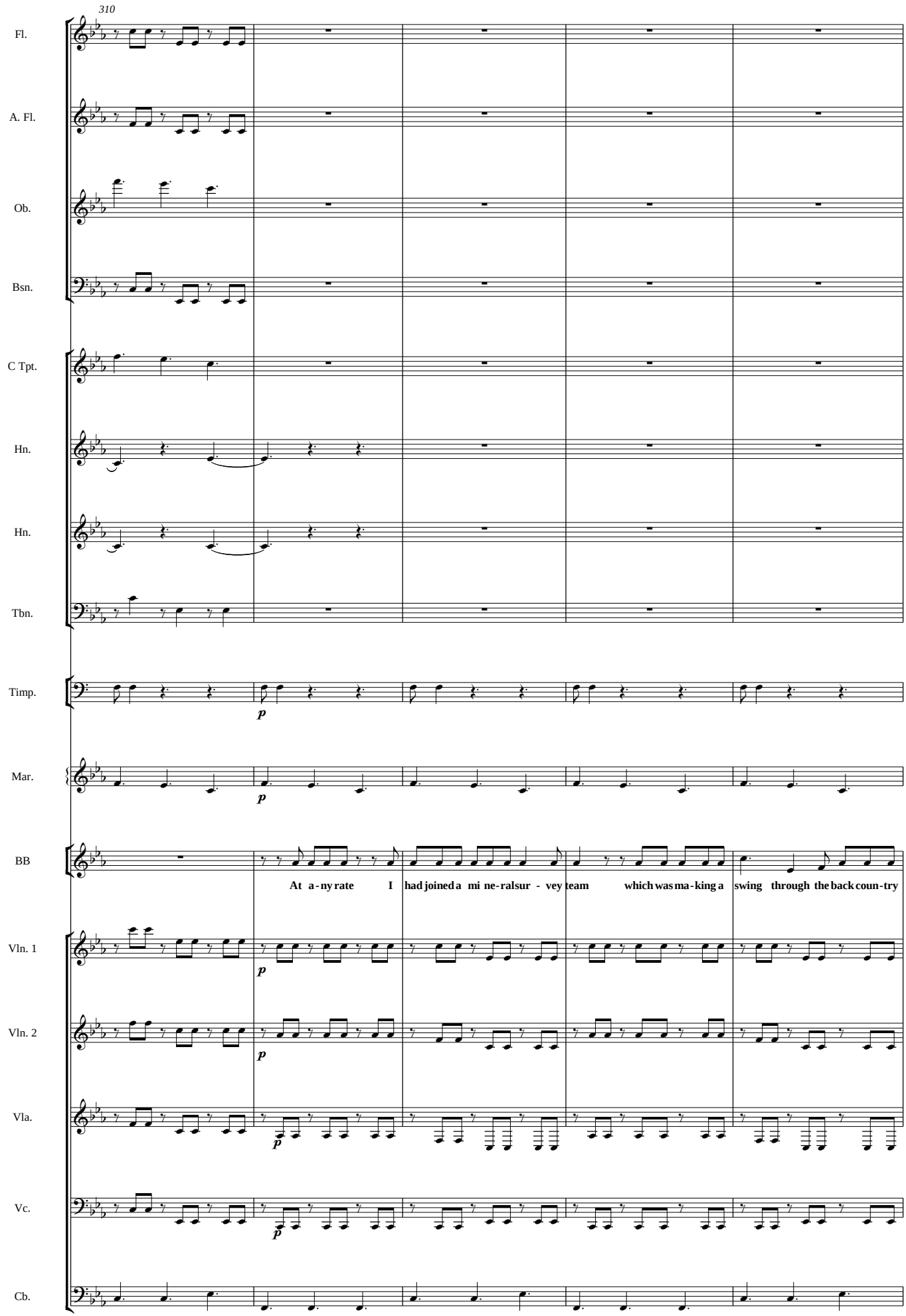

15
286
Andante ♩. = 100
rall.
Andante ♩. = 80
Fl.
A. Fl.
B. Cl.
Bsn.
Gong
mp
15
rall.
IG
no ther world?
BB
mf
No of course not not at all. not at all.
Vln. 1
Vln. 2
Vla.
pizz
p
Vc.
pizz.
p


292 mute
C Tpt.
mf
p
Timp.
p
mf
Mar.
f
mf
mf
BB
I re - call an a-mus ing ad - ven - ture an a-mus ing ad-
arco
Vln. 1
mp
arco
Vln. 2
mp
Vla.
mf
Vc.
mp


297
Timp.
Mar.
mf
BB
ven - ture
on Cap - el - la's fourth pla - net
Vln. 1
Vln. 2
Vla.
Vc.


301
Ob.
B. Cl.
C Tpt.
Timp.
Mar.
BB
a mi - sera - ble lit - tle world
in - ci - dent - ally
If a - ny - one is plan - ning a
Vln. 1
f
mp
Vln. 2
f
mp
Vla.
mp
Vc.
mp


305
Fl.
A. Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
Timp.
Mar.
BB
vi - sit
take my ad-vice don't!
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


310
Fl.
A. Fl.
Ob.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
Timp.
Mar.
BB
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p
At a-ny rate I had joined a mi ne-ral sur - vey team which was ma-king a swing through the back coun-try


315
Bsn.
C Tpt.
Timp.
Mar.
BB
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
One night we camped near a tribe of the na - tives: the


319
Bsn.
C Tpt.
Timp.
Mar.
BB
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Bi-drach-ate Den-dri-caps as you're all a- ware...?
Bi-drach-ate Den-dri-caps
No? Well they're


324
Bsn.
C Tpt.
Timp.
Mar.
BB
ra - ther de - cent crea - tures, a - bout five feet tall with a hea - vy black fur.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


16
329
Bsn.
C Tpt.
Timp.
Mar.
ff
16
BB
They have two lit - tle legs, and what's un - der the fur is an - y - bo - dy's guess.
Vln. 1
Vln. 2
Vla.


333
Bsn.
Timp.
Mar.
Pno.
BB
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p
p
gliss.
Be this as it may, af-ter we set up camp a-bout thir ty 'caps__ came to
338
Bsn.
C Tpt.
Timp.
Mar.
Pno.
BB
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f
f
vi sit us. came to vi sit us.
For a lark I star - ted

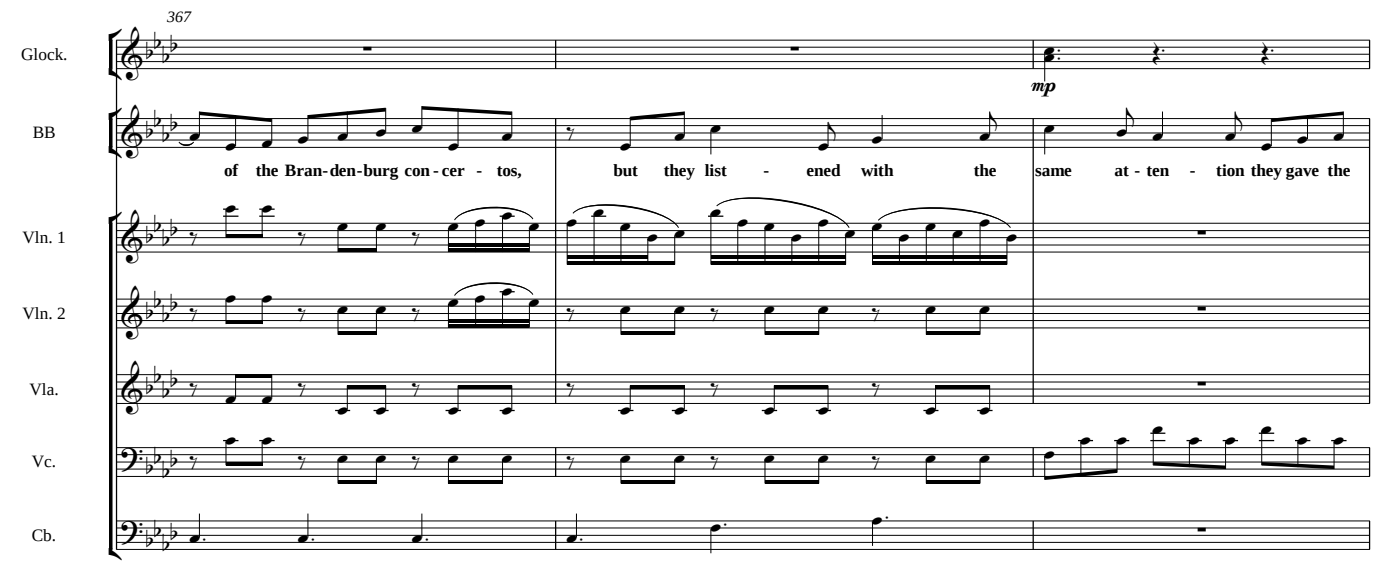

343
Timp.
Mar.
Pno.
BB
up my por-ta-ble mu - sic play-er. I tell you the'caps sat ab - so - lut-ely en-tranced for three hours, not
Vln. 1
Vln. 2
Vla.


17
Poco piu mosso ♩. = 90
348
Timp.
Mar.
17
BB
mo-ving a mus-cle.
LILIAN MONTEAGLE
mf brightly
Alt.
It's rath-er touch-ing pro-bab ly the first good mu-sic they had e - ver heard
Cb.


354
Timp.
Mar.
YOUNG LADY
mf
gushingly
Sop.
Did these
Did these er, 'caps
'caps show
a - ny well call it
a - ny un - der - stan - ding
Alt.
ev - er heard
ev - er heard
ev - er heard
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


359
Fl.
A. Fl.
Ob.
Hn.
Hn.
Tbn.
Timp.
Glock.
Mar.
Pno.
Sop.
or ap-pre - ci - a-tion
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


363
Fl.
A. Fl.
Ob.
Hn.
Hn.
Tbn.
Timp.
Glock.
laughing
BB
Let me put it this way. put it this way. I'm sure they missed the point
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


367
Glock.
mp
BB
of the Bran-den-burg con-cer - tos, but they list - ened with the same at - ten - tion they gave the
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


370
Fl.
A. Fl.
Ob.
Take C. A.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Glock.
Mar.
mp
ff
Pno.
BB
Nut-crack-er Suite
Vln. 1
arco
Vln. 2
arco
Vla.
arco
Vc.
arco
Cb.
arco
attacca DIALOGUE
LILIAN MONTEAGLE:
I'm not sure I completely understand...

CUE :
BERNARD BICKEL:
... context of the symbology. Do you follow me?

374 **18** **Andante** ♩ = 100

No 6 Bickel's Aria

B. Cl.

Bsn.

Gong

Cym.

SDr.

18

IG

I am Se - cre-tary Trea-su-rer of the Op - er-a League

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

arco


381
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
IG
Sop.
Alt.
Ten.
Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
p
arco
5
If I knew no thing of mu sic I would hard - ly be al-lowed to con-tin -
the Op - er-a League
the Op - er-a League
the Op - er-a League
the Op - er-a League


19
388
Fl.
A. Fl.
Ob.
Cor Anglais
B. Cl.
Bsn.
C Tpt.
off mute
Gong
W.Ch.
SDr.
Pno.
19
IG
ue in this ca - pa - ci - ty
BB
In- deed? The point I wish to make Is this.
Sop.
in this ca - pa - ci-ty
Alt.
in this ca - pa - ci-ty
Ten.
in this ca - pa - ci-ty
Bass
in this ca - pa - ci-ty
Vla.
Vc.
Cb.

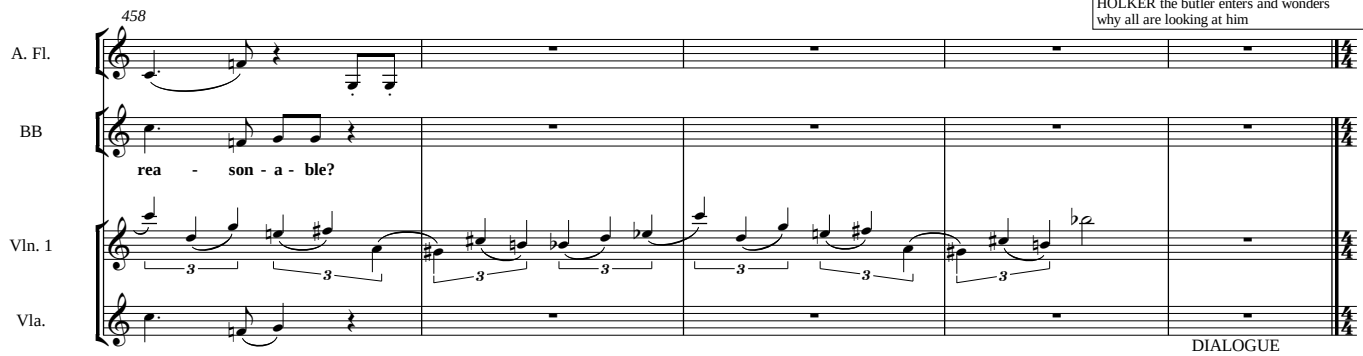

BICKEL gathers the crowd around him
for another chapter of his anecdote
- younger partygoers sit on floor
395
Fl.
A. Fl.
C. A.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Gong
SDr.
Mar.
Pno.
BB
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
nat.
gathers crowd for his lecture
arco
pizz.


403
fluttertongue
A. Fl.
C. A.
B. Cl.
Timp.
SDr.
Mar.
Pno.
BB
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
p
The ma - the-ma - ti - cal vi - bra - tion-al
411
Fl.
A. Fl.
C. A.
Timp.
BB
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
re-la - tion - ships
Make the di - a - to-nic scale
A u - ni-ver-sal tool A


418
Fl.
A. Fl.
Timp.
Mar.
BB
Vln. 1
Vla.
f
p
u ni ver-sal tool
Like Py - tha - go ras_ 's the - o - rem
It should be no sur-prise to find a to-tal-ly strange
425
A. Fl.
C. A.
C Tpt.
Timp.
Mar.
BB
Vln. 1
Vla.
pp
arco
mf
race On a to-tal-ly strange pla - net On a to-tal-ly strange pla - net
431
A. Fl.
C. A.
C Tpt.
Timp.
BB
Vln. 1
Vla.
Us - ing in - stru-ments si - mi lar to our own. I mere - ly find it hard to be-lieve


438
A. Fl.
C. A.
Timp.
Mar.
BB
hard to be-lieve The mu - si-cal sym - bols of an a - li - en race could mesh so com - plete -ly
mesh so com -
Vln. 1
Vln. 2
mf
Vla.
445
tr
mf
f
- plete -ly with our own
As to af - fect us e - mo - tion - al - ly
As to af - fect us e - mo - tion - al - ly
453
Is this not rea - son - a - ble?
Is this not

Stunned silence from the partygoers during which HOLKER the butler enters and wonders why all are looking at him



DIALOGUE
DAME ISOBEL
Very reasonable...

CUE :
Blackout, tabs start to move

Scene 3 - Dame Isabel's Stately Home 'Bellew'

20

Andante ♩ = 100

No 7 Duet 'After the performance'

463

Fl.
A. Fl.
B. Cl.
Bsn.
Timp.
Pno.

20

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

pizz.

470

Fl.
A. Fl.
C. A.
Mar.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


477
Fl.
A. Fl.
C. A.
Mar.
483
A. Fl.
C. A.
Mar.


21
Andante Maestoso ♪ = 80
490
Fl.
A. Fl.
C. A.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Timp.
Mar.
Pno.
CUE :
Pause here if needed
till Tabs nearly ready light
solo espress.
21
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco


496
Fl.
A. Fl.
C. A.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Timp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


22
Andante ♩ = 80
500
C. A.
B. Cl.
C Tpt.
Hn.
Hn.
Gong
Timp.
Hp.
22
AG
Af-ter the perf-or-mance
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


505
B. Cl.
Hn.
Hn.
Hp.
Pno.
AG
Vln. 1
Vln. 2
Vc.
Cb.
mp
p
3
I es-cor-ted the troupeup to the thea-trepent-house
They fed them-selves and
seemed com-for-ta-blyset-tled for the
night. When I
arco
pizz.


510
B. Cl.
Hn.
Hn.
Hp.
Pno.
AG
looked in la - ter they had dis-appeared
The Por-ter had seen no one leave. The deck at
Vln. 1
Vln. 2
arco
Vla.
Vc.
Cb.
mf
mf
p


517
B. Cl.
Gong
Pno.
AG
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mp
mf
ten-dant swears no air ve-hi-cles ar-rived or de-par - ted.
f


522
23
Lento ♩ = 50
B. Cl.
Pno.
IG
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p
f
This is a se - ri-ous busi-ness. a se - ri-ous busi - ness.
One in which my per son-al


Andante ♩ = 70
accel.
527
Gong
Pno.
IG
re - pu-ta - tion is involved. My re- pu - ta - ion is in - volved. I must say I am not com-
gliss.
Vln. 1
Vln. 2
Vla.
pizz.
Vc.
mp
Cb.


Andante ♩ = 80
accel.
532
B. Cl.
Hn.
Hn.
Gong
Pno.
IG
plete - ly sat - is-fied.
AG
Why should-n'tyou be? You'vegot e-verycentwe'vemade in the last three months
Vln. 1
Vln. 2
Vla.
Vc.


536
B. Cl.
Hn.
Hn.
Hp.
Pno.
IG
AG
Vln. 1
Vln. 2
Vla.
Vc.
mf
p
p
It ap-pears my pre-cau - tions were ab-so-lut-ely in or - der.
I will be hap-py to end
mp
mp
f
arco
mp
24
Piu mosso ♩= 55
541
B. Cl.
Hn.
Hn.
Pno.
p
3
3
24
AG
Vln. 1
Vln. 2
Vla.
Vc.
our as-soc-i-a - tion.
You need mere - ly turn o - ver to me my mo - ney
f
3
3
mf
mf
ff
mf


545
Fl.
mp
B. Cl.
Hn.
Hn.
Timp.
tr
pp
mf
pp
Pno.
3
3
3
IG
f
I will do no-thing of the sort I re-fuse to re-lease the mo - ney Com - plete frank-ness has not ex-
AG
3
3
3
turn o - ver to me my mo - ney turn it o - ver
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz.
mf

ROGER sees that matters have become somewhat fraught - he moves to his aunt's side

549

Fl.

A. Fl.

B. Cl.

Hn.

Hn.

Cym.

Timp.

Pno.

IG

ist - ted. I re-fuse to re-lease the mo - ney I will do no-thing of the sort I re

AG

turn o - ver to me my mo - ney mere - ly turn o - ver to me my mo - ney turn o - ver

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

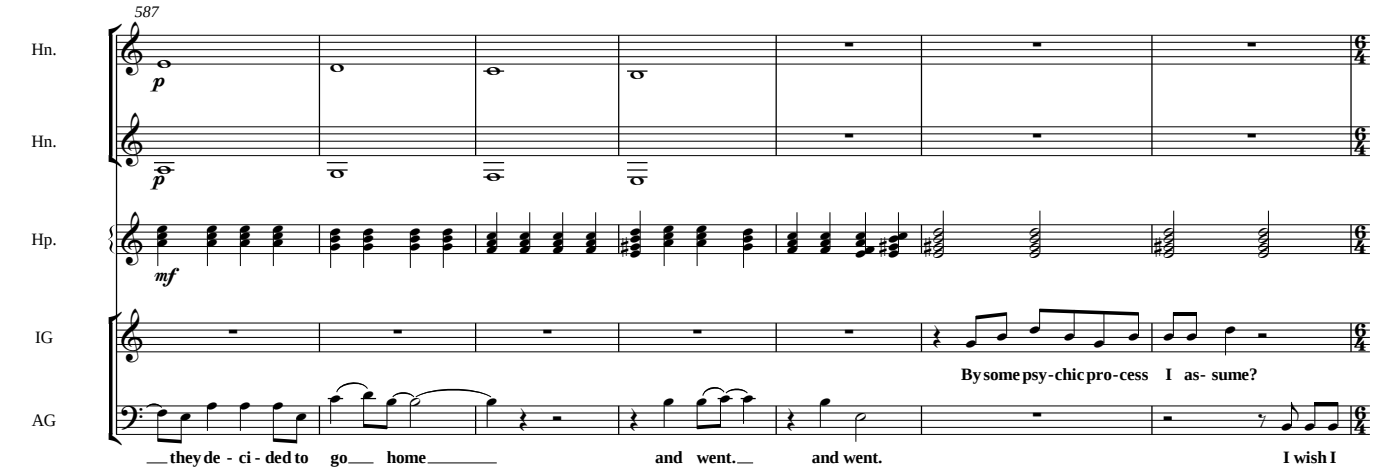

554
Fl.
A. Fl.
C. A.
B. Cl.
Bsn.
Hn.
Hn.
Cym.
Timp.
Pno.
IG
AG
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Take Ob.
fuse to re-lease the mo - ney Com - plete frank-ness has not ex - ist - ted. I re
to me my mo - ney turn o - ver to me my mo - ney turn o - ver
GONDAR backs down
pizz.


558
Fl.
A. Fl.
Hn.
Hn.
Gong
Cym.
pp
Pno.
p
IG
fuse to re-lease the mo - ney I re-fuse to re-lease the mo ney
AG
mp
to me my mo - ney
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


25
Moderato ♩ = 120
564
No 8 Gondar's Aria In my opinion'
Glock.
mf
Hp.
actual pitch
mf
25
IG
mf
Why did they dis appear? Where are they now?
To Rla-ru
AG
In my o-pin-ion they've re-turned home.


572
Adagio ♩ = 80
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Glock.
Hp.
p.d.l.t.
AG
Yes I don't know how I don't know how These peo - ple these peo - ple are a


580
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Glock.
Hp.
AG
Vln. 1
mp
mf
p.d.l.t.
sim.
f
dept. in all sorts of Tech-niques and sci - en-ces We know no-thing a- bout.
I think


587
Hn.
Hn.
Hp.
IG
AG
p
mf
By some psy-chic pro-cess I as- sume?
__ they de - ci - ded to go___ home_____ and went.__ and went. I wish I


26
594
B. Cl.
Bsn.
Hn.
Hn.
Tbn.
B. Tbn.
Glock.
Hp.
26
AG
Vln. 1
knew I'duse it my-self.
OnRla-ru_ I've
seen things I can't
des-cribe_
Mu si-cal pro-duct - ions which are


600
B. Cl.
Bsn.
Hn.
Hn.
Tbn.
B. Tbn.
Glock.
Hp.
AG
ab - so - lut - ely o - ver - whelm - ing
o - pe - ras
o - pe - ras
I sup-pose you'd call them
The


606
B. Cl.
Bsn.
Hn.
Hn.
Tbn.
B. Tbn.
Hp.
Pno.
AG
Ninth Com-pa-ny is what you'd call light is what you'd call light In my
Vln. 1
Cb.


613
Pno.
AG
o - pi - nion they have re - turned to Rla - ru by some means be - yond my know - ledge, they've re turned to Rla - ru by some means be - yond my know - ledge.
Vln. 1
mp
Vln. 2
mp
Vla.
mp
Vc.
mp
arco
Cb.
mp


620
nat.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.


27
624
B. Cl.
Glock.
Hp.
nat.
27
AG
On Rla-ru_ I've seen things I can't des-cribe___ Mu si-cal pro-duct - ions which are
spiccato
Vln. 1
Vln. 2
Vla.
spiccato


630
B. Cl.
Glock.
Chim.
Hp.
AG
Vln. 1
Vln. 2
Vla.
Vc.
p
ab - so - lut - ely o - ver - whelm - ing
o - pe - ras
o - pe - ras
I sup - pose you'd call them
p


635
B. Cl.
Glock.
Chim.
Hp.
AG
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
The
Ninth
Com - pa - ny is what you'd call
light
is what you'd call
light
mf


639
rit.
Glock.
Chim.
mp
mf
Hp.
Vln. 1
f
f
rit.
mp
Vln. 2
mp
Vla.
mp
Vc.
mp
arco
pizz.
Cb.
p
mf
DIALOGUE
DAME ISOBEL
What inducements
did you offer...

No 8 Duet 'Thank you for comong out to Bellew'




658
Fl.
A. Fl.
Ob.
Bsn.
RW
guest. My aunt will be de - ligh-ted to see you.
You've heard of my aunt's new scheme. I'm not so sure that it's a
Vln. 1
Vln. 2
Vla.
pizz.
Vc.
pizz.
Cb.


665
RW
fea - si-ble pro - ject the prob- lems... the de - tails... the head aches... the ex - pen - ses... she'll spend mil-lions with-out bat-ting an
Vln. 1
Vln. 2
Vla.
arco
Vc.
Cb.


671
Fl.
A. Fl.
Ob.
Bsn.
C Tpt.
mute
BB
Your aunt ex-em-pli-fies a type which sad - ly is al-most ex - tinct:
RW
eye!
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
677
Fl.
A. Fl.
Bsn.
C Tpt.
Tbn.
mute
BB
the af-flu-ent a-ma-teur the weal-thy ex-cen_ tric An im - pres - sive wo- man...
RW
It's ap-pal - ling.
Vln. 1
Vln. 2
arco
Vla.
Vc.
Cb.


683
RW
She wants to vi - sit o-ther worlds a-long the way to Rla - ru you your - self have in - flu-enced her with your des-crip-tion of the Bi-drach-ate Den - dri-caps
Vln. 1
Vln. 2
Vla.
Vc.
689
Fl.
A. Fl.
Ob.
Bsn.
C Tpt.
Tbn.
BB
But it's all so_ ri-di - cu
RW
the Bi-drach-ate Den-dri-caps lis-ten - ing to mu - sic from your pla-yer
Vln. 1
Vln. 2
Vla.
Vc.
arco
pizz.
Cb.
695
BB
lous. Those par-ti-cu - lar crea-tures were mere-ly won-der-ing how I ma-naged to con-fine so ma-ny in-sects so ma-ny in-sects, which lo-cal
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


701
Fl.
A. Fl.
Ob.
BB
ly pro-duce loud, shrill noi-ses, in-to so small a box. Your aunt's con-cept ex-cuse me if I speak frank-ly is i - di o-tic.
Vln. 1
Vln. 2
Vla.
Vc.
arco
Cb.


30
Andante Maestoso ♪ = 70
708
Fl.
A. Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Hn.
Tbn.
Gong
Timp.
Hp.
nat.
gliss.
30
BICKEL takes note of the magnificent surroundings
BB
is i - di o- tic.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco

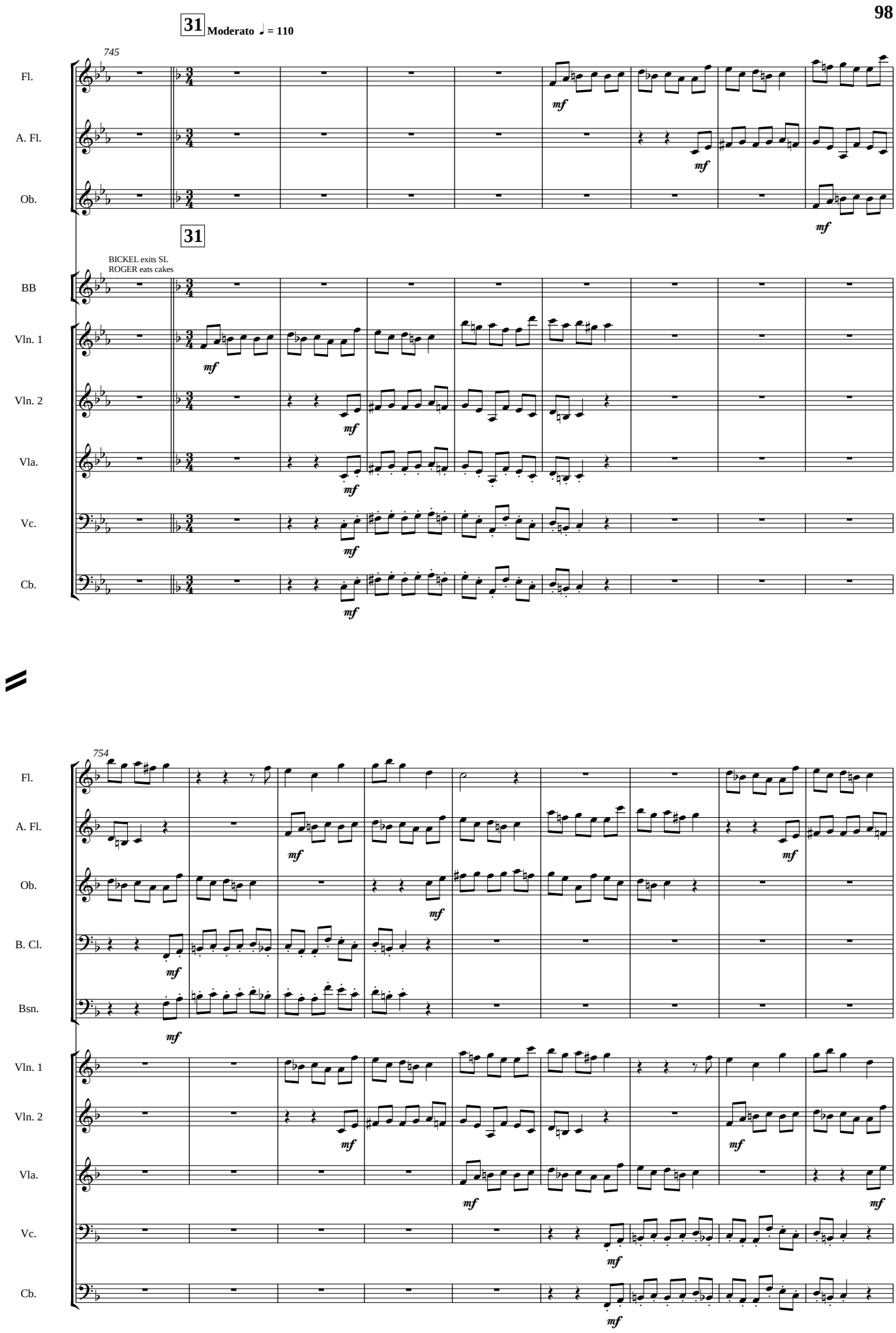

713
Fl.
A. Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Timp.
Glock.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
gliss.

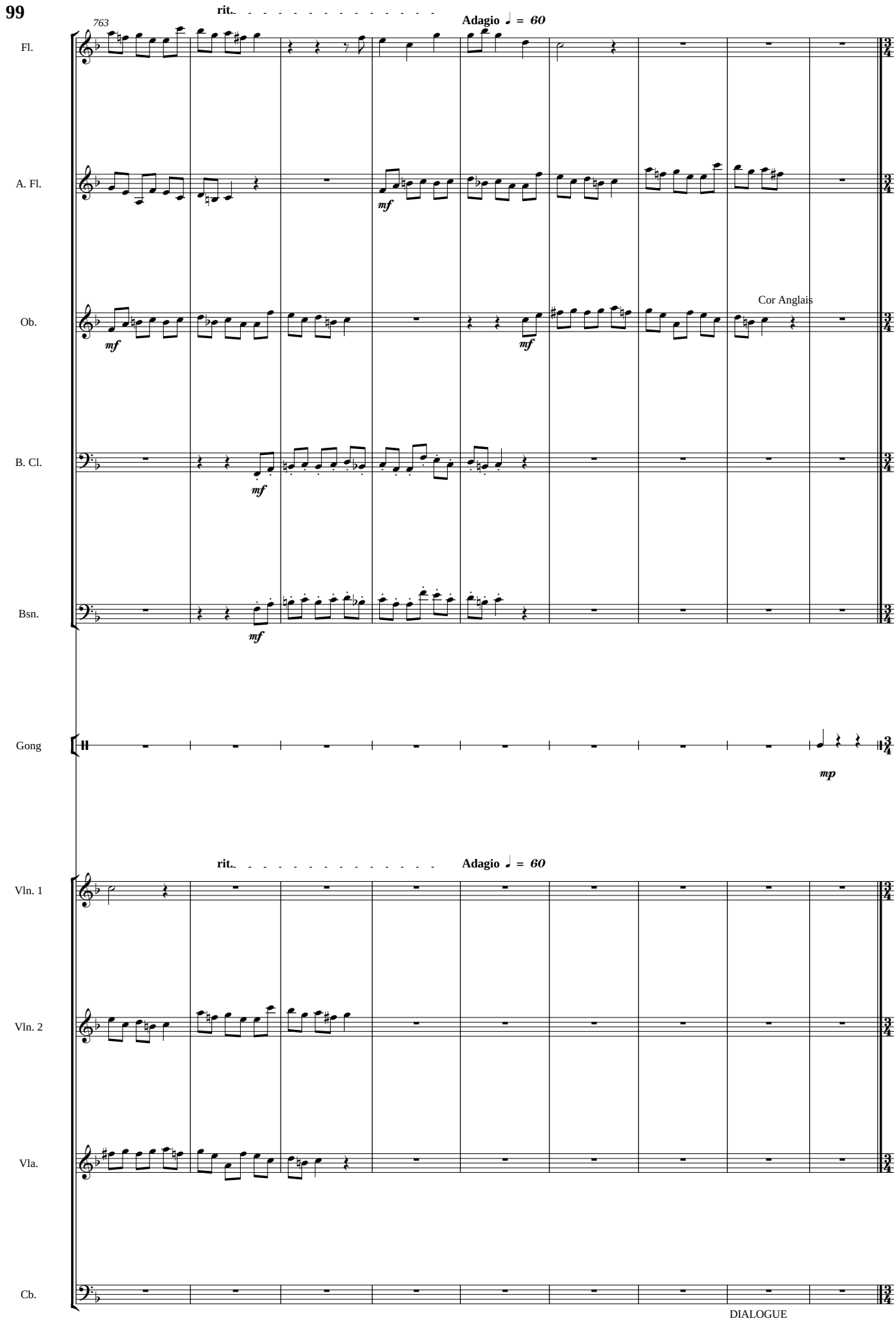

717
Ob.
pp
Hn.
Hn.
Gong
p
Timp.
(tr)
Glock.
pp
BB
mf
A mag ni-fi-cent place! Ab - so - lut - ely ba rə ni -al! - It must_ be hun-dreds of
Vln. 1
p
Vln. 2
p
Vla.
p
Vc.
p
Cb.
p


Più mosso ♪ = 110
723
Fl.
A. Fl.
Ob.
Bsn.
pp
Glock.
BB
years old!
Ab - so-lut-ely
RW
she's been strong - ly in - flu - enced by your re - marks she's been strong - ly
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
poco non legato
728
ba - ro - ni al! It must be hun dreds of years old! It must be hun-dreds of
in - flu-enced by your re - marks Could you find some way some way to set my auntstraight some way some way to set


733
Fl.
A. Fl.
Ob.
Bsn.
BB
years old! It must be hun-dreds of years old!
RW
my aunt straight some way some way to set my aunt straight This is a beau - ti - ful place,
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


738
Fl.
A. Fl.
RW
which will be mine some day... I don't want to find it sold at auc- tion... you'll pro bab-ly find her on the rose ter race.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


31
Moderato ♩ = 110
745
Fl.
A. Fl.
Ob.
mf
31
BICKEL exits SL
ROGER eats cakes
BB
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
754
B. Cl.
Bsn.



DIALOGUE
DAME ISABELGRAYCE
Good news Roger.Good news indeed!
etc...

32 **Allegro** ♩ = 140

No 10a Spaceship Bustle Dance and Roger's Blues

772

Fl.

A. Fl.

B. Cl.

Bsn.

B. Tbn.

Gong

Cym.

Pno.

32

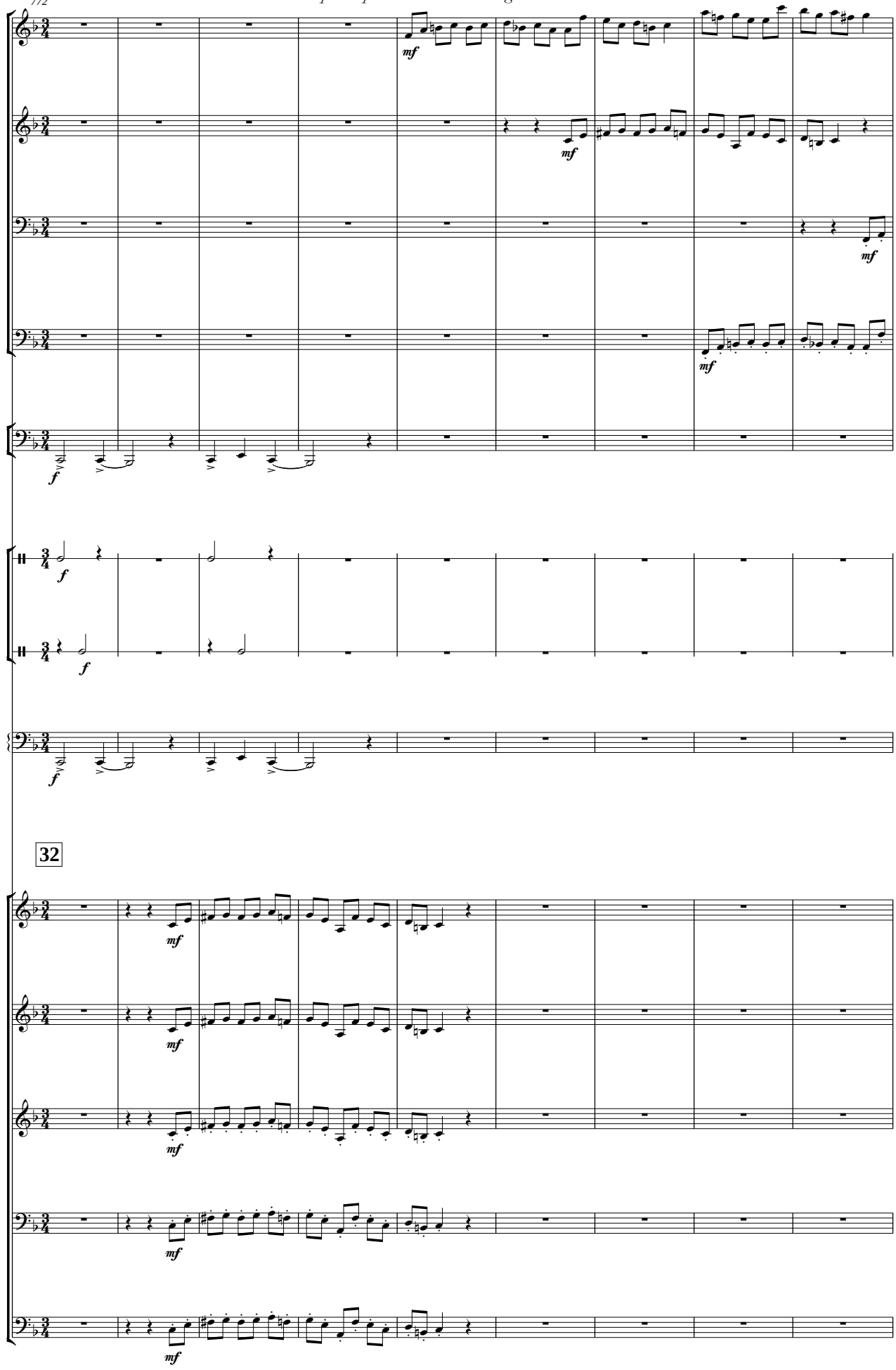
Vln. 1

Vln. 2

Vla.

Vc.

Cb.




781
Fl.
A. Fl.
B. Cl.
Bsn.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
f

CUE :
Tabs ready light

33

Pause here if needed till stage ready

Allegro ♩ = 80

790

Fl.

A. Fl.

Flute

B. Cl.

mf

Bsn.

mf

Hp.

mf

Pno.

mf

mp

33

Allegro ♩ = 80

Vln. 1

mf

mf

Vln. 2

mf

Vla.

f

Vc.

mf

Cb.

pizz.

f

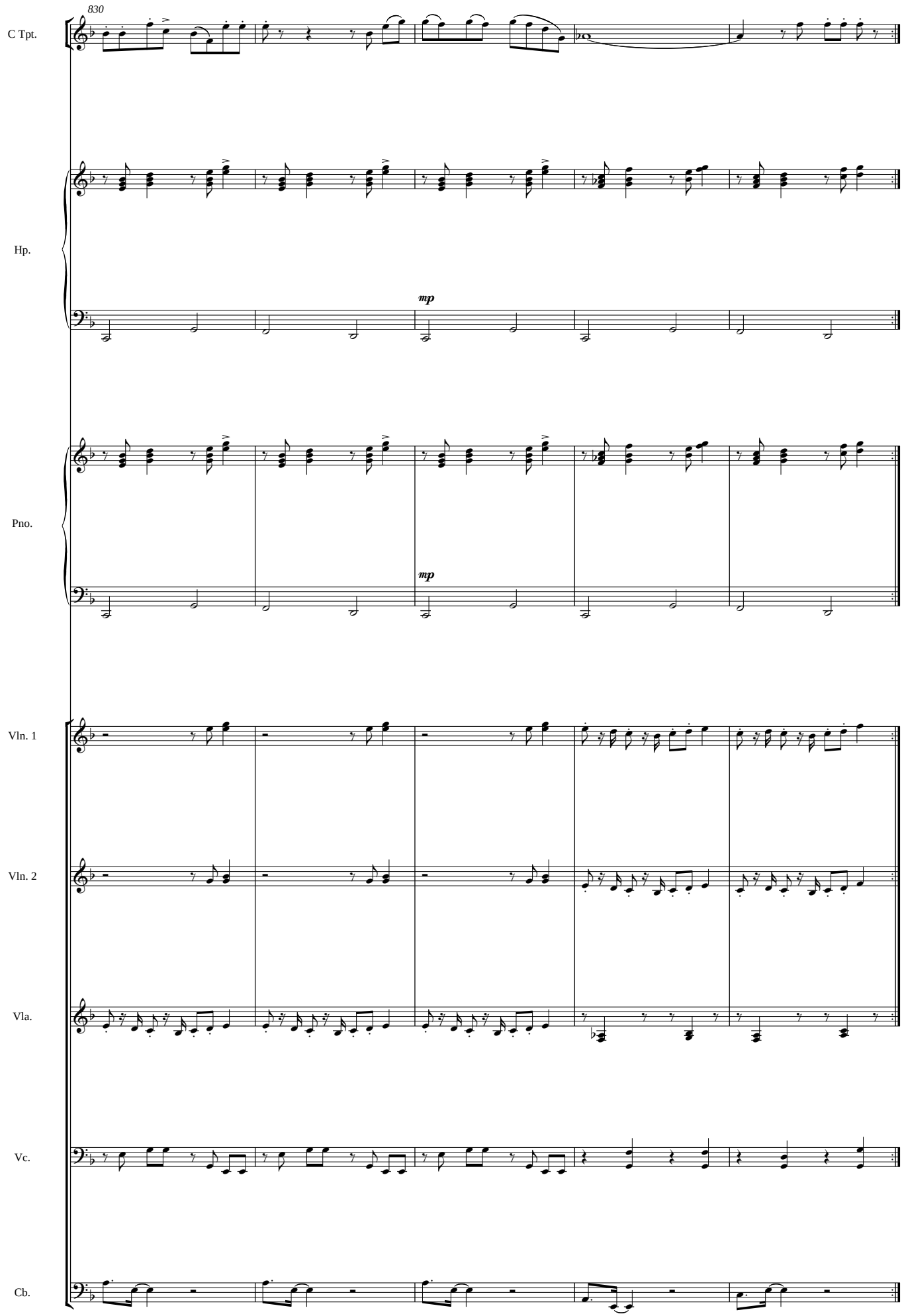

Tabs open on stage bustling with busy people
ferrying stuff aboard the spaceship
who break into a dance and then parade.
DAME ISABEL and BICKEL
eventually enter and inspect the parade
799
Fl.
Alt. Fl.
C. A.
C Tpt.
mute
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


805
Fl.
Alt. Fl.
C. A.
C Tpt.
solo
f
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
811
Fl.
Alt. Fl.
C. A.
C Tpt.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


816
C. A.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
SDr.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


821
Fl.
Alt. Fl.
C. A.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
SDr.
f
f
ff


(tr)
825
Fl.
Alt. Fl.
C. A.
B. Cl.
C Tpt.
SDr.
fff
Hp.
ff
mp
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f


830
C Tpt.
Hp.
mp
Pno.
mp
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


34
835
rit.
Meno mosso ♩ = 65
Fl.
Alt. Fl.
B. Cl.
Bsn.
C Tpt.
Tbn.
mute
solo
mf
Cym.
Timp.
hard sticks
Hp.
dim.
Pno.
mf
34
rit.
Meno mosso ♩ = 65
IG
DAME ISABEL and BICKEL exit
RW
ROGER mooches downstage with hands in pockets - a picture of disgruntlement
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mp
arco


840
Fl.
Alt. Fl.
B. Cl.
Bsn.
Tbn.
bluesy - a little wahwah
Cym.
Timp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
845
Fl.
Alt. Fl.
B. Cl.
Bsn.
Tbn.
Cym.
Timp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


850
rit.
Adagio ♩ = 50
Fl.
Alt. Fl.
B. Cl.
Bsn.
Tbn.
freely - as a cadenza.
Cym.
Timp.
Pno.
rit.
Adagio ♩ = 50
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


35
Adagio ♩ = 80
855
Fl.
Alt. Fl.
C. A.
solo
mf
B. Cl.
Bsn.
Tbn.
Glock.
mp
Hp.
mf
pizz.
Pno.
p
35
Adagio ♩ = 80
MADOC enters up left and sidles down to ROGER
MR
Vln. 1
p
Vln. 2
p
Vla.
p
Vc.
pizz.
mp
Cb.





DIALOGUE
MADOC ROSWYN
And who is that man talking to her?...

36

No 10b Bustle Dance Lunch Interlude

873 **Adagio** ♩ = 80

C. A.

Timp.

Tri.

Hp.

36

Adagio ♩ = 80

MR

use a strong Welsh pronuciation here

It's a strange name from Wales Me-ri - o-nnydd

Vln. 1

Vln. 2

Vla.

pizz.

Vc.

arco

Cb.

878

C. A.

Tri.

Hp.

MR

Though I'm the on - ly one left. Ma-doc Ros-wyn

RW

ROGER is mesmerised - then he snaps out of it

I know what I'll

Vc.

Work continues but most unpack sandwich boxes and sit, taking a break for lunch
One pair of young lovers dance a pas de deux
Workers move in time to the music
as they work for the rest of the scene
Like a factory assembly line

883

37 **Andante** ♩ = 80

Fl.

C. A.

Mar. *mf*

Hp. *mf*

Pno. *p*

37 **Andante** ♩ = 80

RW takes her arm and both exit SL.

take you to lunch and you can tell me all a - bout your-self

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *f*

Vc. arco *mf*

Cb. pizz. *f*

888

Mar. *f*

Hp. *f*

Pno. *pp*

Vln. 1 *f*

Vln. 2

Vla.

Vc.

Cb. *mf*

893

An old couple essay a few steps

C. A.

B. Cl.

mf

B. Tbn.

mf

Mar.

Hp.

Pno.

mp

Vln. 1

Vln. 2

Vla.

Vc.

Cb.


Old couple stop
Young pas-de-deux couple
get more lively
899
905
Fl.
Alt. Fl.
B. Cl.
B. Tbn.
Mar.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf

Pas de deux couple end dance
and exit past MADOC and ROGER who
enter holding hands

910

Fl.

Alt. Fl.

Mar.

dim.

Hp.

dim.

dim.

Pno.

dim.

Vln. 1

dim.

mf

pp

Vln. 2

dim.

p

pp

Vla.

dim.

p

Vc.

dim.

p

Cb.

dim.

p


38
Andante ♩ = 80
916
Fl.
Alt. Fl.
C. A.
Bsn.
Hp.
38
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


39
923
Fl.
mf
Alt. Fl.
C. A.
Bsn.
Hn.
p
Hn.
p
Hp.
39
RW
mf
I've on-ly
known you two
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


929
Fl.
Alt. Fl.
Hn.
Hn.
Hp.
MR
RW
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p
mf
I like you Ro - ger. You're so re - lax- ing, so un - de - man
hours but it feels like... I feel as if it's been two hours but it feels like...
937
pp
ding. I'll miss you I'll miss you when you are gone in space


944
Hn.
Hn.
Hp.
MR
RW
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pp
pp
pp
pp
mf
Oh Ro ger Would-n't that be
If on-ly_ Aunt Is-a - bel was-n't such an ob-du-rate old crea-ture we could both go. we could both go.
953
accel.
40
Moderato ♩ = 100
accel.
40
won - der - ful! But it won't hap-pen it won't hap-pen Oh Ro ger I'm so ex-
It can! And it will! Just leave it to me! Just leave it to me!


962
C. A.
Hn.
Hn.
nat.
Tbn.
B. Tbn.
Hp.
MADOC throws her arms around ROGER'S neck and kisses him cutting off his note
MR
ci - ted I'm so ex - ci - ted
Ro-ger be-have your-self. Your'e the most
ROGER responds and MADOC steps away
RW
Just leave it to me!
Just leave it to me!
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


969
accel..
Piu Mosso ♩ = 160
C. A.
Hn.
Hn.
Tbn.
B. Tbn.
Hp.
MR
hot bloo-ded thing! Oh Ro ger I'm so ex - ci - ted Oh Ro ger
RW
Let's get mar ried Let's get mar-ried Let's get mar-ried Let's get mar-ried Let's get married- Let's get mar-ried
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
976
Adagio ♩ = 50
I'm so ex - ci - ted
Let's get mar-ried Let's get mar-ried If ne-ces-sa-ry


981
Tabs in fast
rall.
Fl.
Hp.
rall.
ROGER takes MADOC in his arms
RW
I'll get you on board as a stow-a-way
You will mar-ry me won't you.
Vla.
Vc.
Cb.


41
Andante ♩ = 100
987
Hp.
mf
Pno.
p
41
Andante ♩ = 100
Vln. 1
mf
Vln. 2
mf
Vla.
f
arco
Vc.
mf
pizz.
Cb.
f


992
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f
mf
rall.
996
Lento ♩ = 25
ppp

No 12 Breakfast queue dance (Space travel var.1)

CUE
Tabs ready light

42 **Adagio** ♩ = 60

Tabs open on breakfast queue
on the mess deck of 'Phoebus' in space

Ship's crew shuffle up left right on last beat of each bar
and twirl off with tray as they reach the head of the queue.
ROGER WOOL is towards the head.

999

Fl.
Alt. Fl.
C. A.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Gong
Timp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

nat.

arco

pizz.


ROGER exits SR with full tray.
Head snap to watch him go
1005
Fl.
Alt. Fl.
C. A.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Gong
mf
Timp.
p
Pno.
Vln. 1
Vln. 2
Vla.
arco
pizz.
Vc.
arco
pizz.
Cb.

ROGER returns without tray and rejoins queue.
Heads snap left right

Take Ob.

1011

C. A.

B. Cl.

Bsn.

C Tpt.

nat.

Hn.

Hn.

Tbn.

B. Tbn.

Gong

Timp.

Hp.

Pno.

Vln. 1

pizz.

arco

Vln. 2

pizz.

arco

Vla.

pizz.

arco

Vc.

arco

pizz.

Cb.

arco

pizz.


43
1018
ROGER exits with his tray again
Fl.
Hp.
mf
43
RW
Ten.
I hap-pen to be hun gry.
Here's a man with a good ap pe- tite.
I can't see where you stow all that grub.
You don't have the look of a
Vc.
Cb.


1023
Dance has never stopped
queue proceeds and exits
Fl.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Gong
Timp.
Hp.
Ten.
big ea - ter.
Vln. 1
Vln. 2
Vla.
Vc.
arco
Cb.
arco
mp
mf

Slowfade to blackout as last dancer exits

1027



44

light up on Dame Isabel supine
on a lounger suffering from space sickness

1032 **Adagio** ♩ = 60

Fl.

Alt. Fl.

Oboe

Ob.

Bsn.

Cym.

44

Adagio ♩ = 60

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Scene 2 - Dame Isabel's cabin on board 'Phoebus'




1046
Poco piu mosso ♩. = 60
hard sticks
Timp.
SDr.
Poco piu mosso ♩. = 60
IG
ohhh.
ohhh.
ROGER enters in handcuffs
escorted by 2 security officers
RW
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
f


1052
Gong
Timp.
SDr.
IG
I have seve ral things to say toyou. I pre face them by a re-mark to the ef-fect that of
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz.
mp


1061
Gong
IG
RW
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
all hu man fail ings I find in gra_ ti tude a mong the most des pi ca ble. Do I make my self clear?_
If you are
arco
arco
arco


1069
Gong
IG
RW
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
To par-ti-cu-la-rize,___ I al-lude to the pre-sence of your par-a-mour a-board the ship Do
speak ing in a ge-ne-ral sense, yes.
pizz.
pizz.
pizz.
pizz.
pizz.


46
Adagio ♩ = 80
1076
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
Hn.
Hn.
Tbn.
Gong
SDr.
46
Adagio ♩ = 80
IG
not in ter - rupt
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco
pizz.

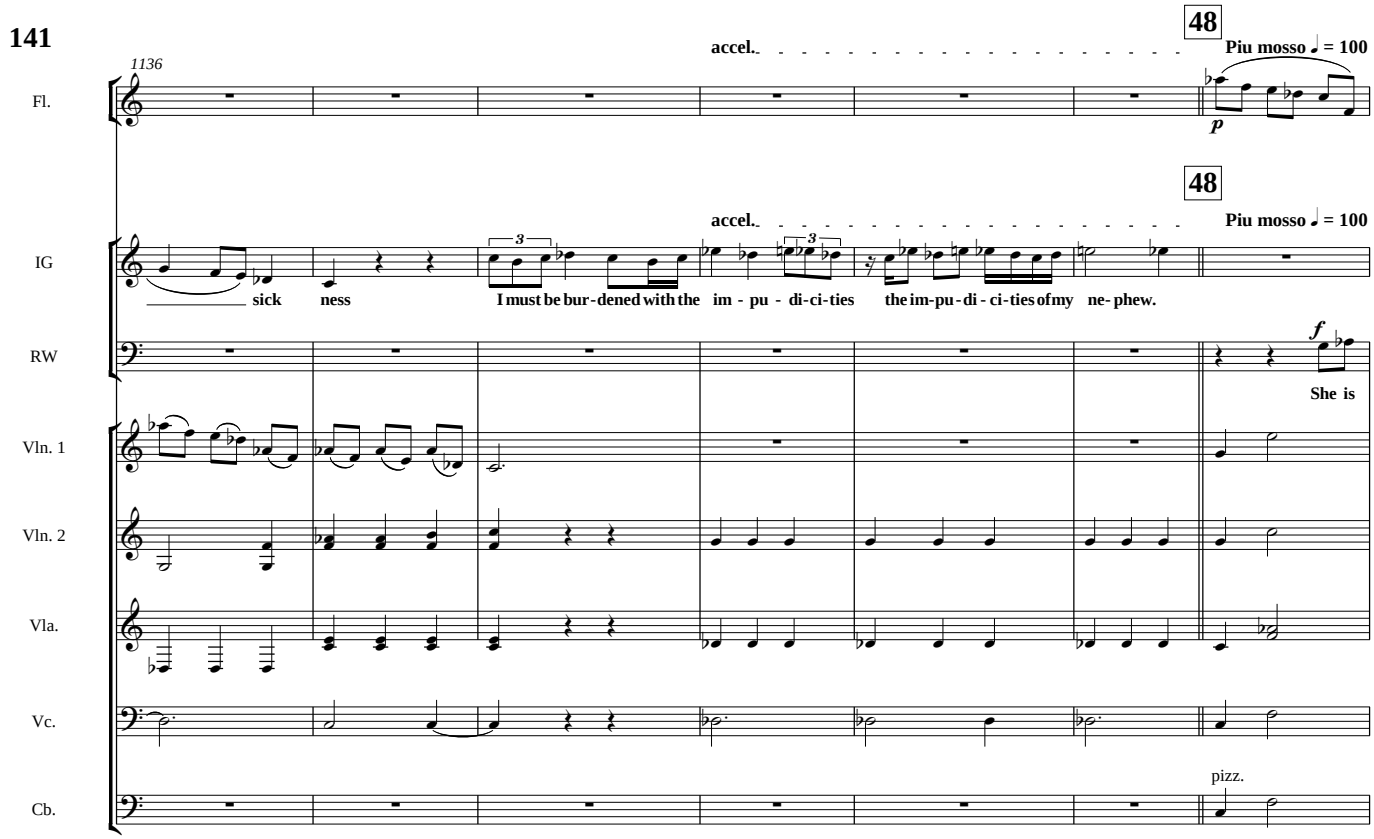

1081
Fl.
Alt. Fl.
Ob.
Bsn.
IG
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p
mf
mp
When I end - ed my days I had planned


1088
Fl.
Alt. Fl.
Bsn.
IG
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
I had planned to be-queath to you a not in - con - si- der-a-ble por tion of my es-
3

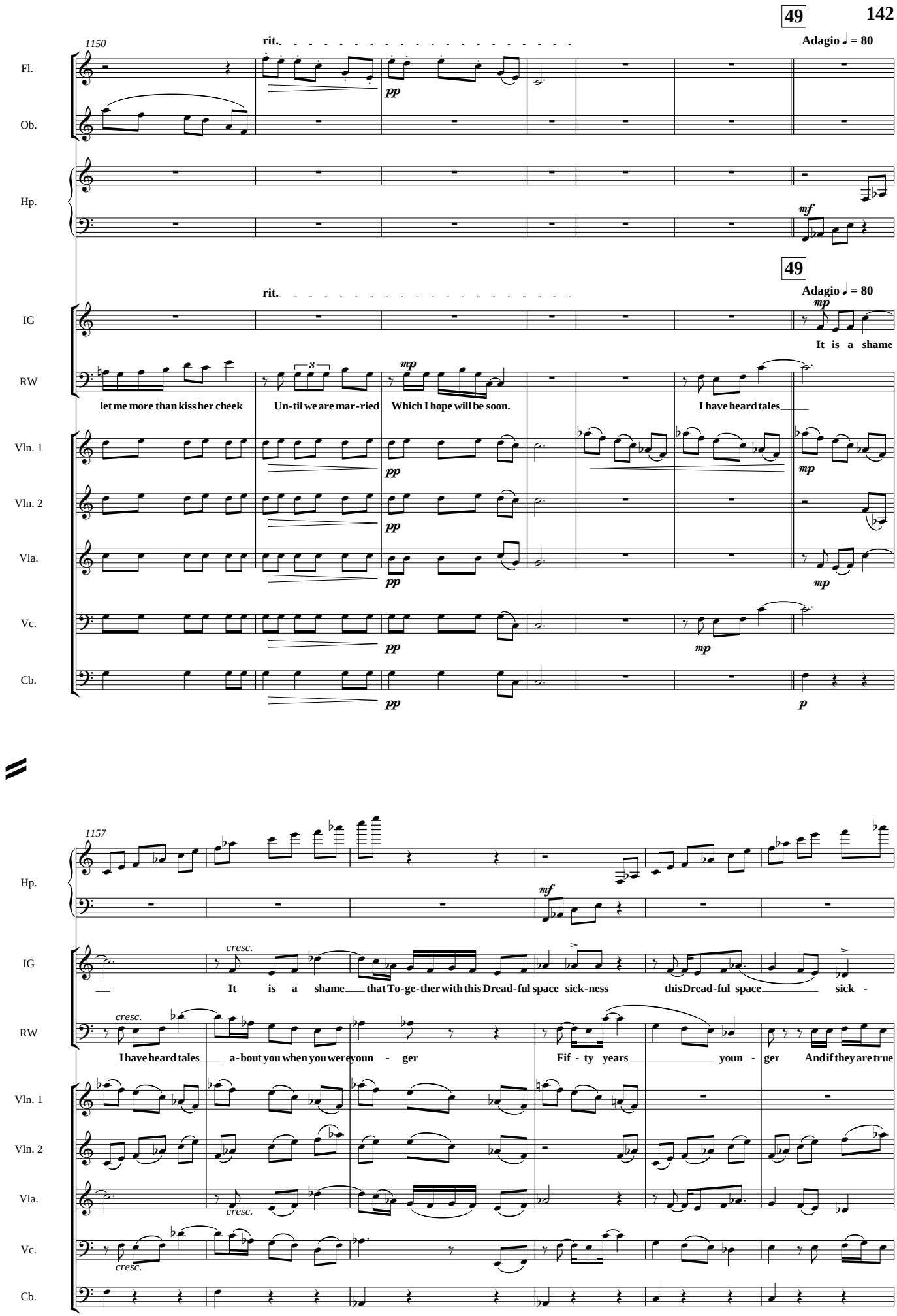

1095
Fl.
Alt. Fl.
Bsn.
IG
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
fluttertongue
fluttertongue
pp
p
pp
p
mf
gliss.
tate.
The dis - clo - sures of this last hour
Ahhh__
ohhh.
ohhh.
Force me to al - ter my in
pp
pp
mf
gliss.
pp
p

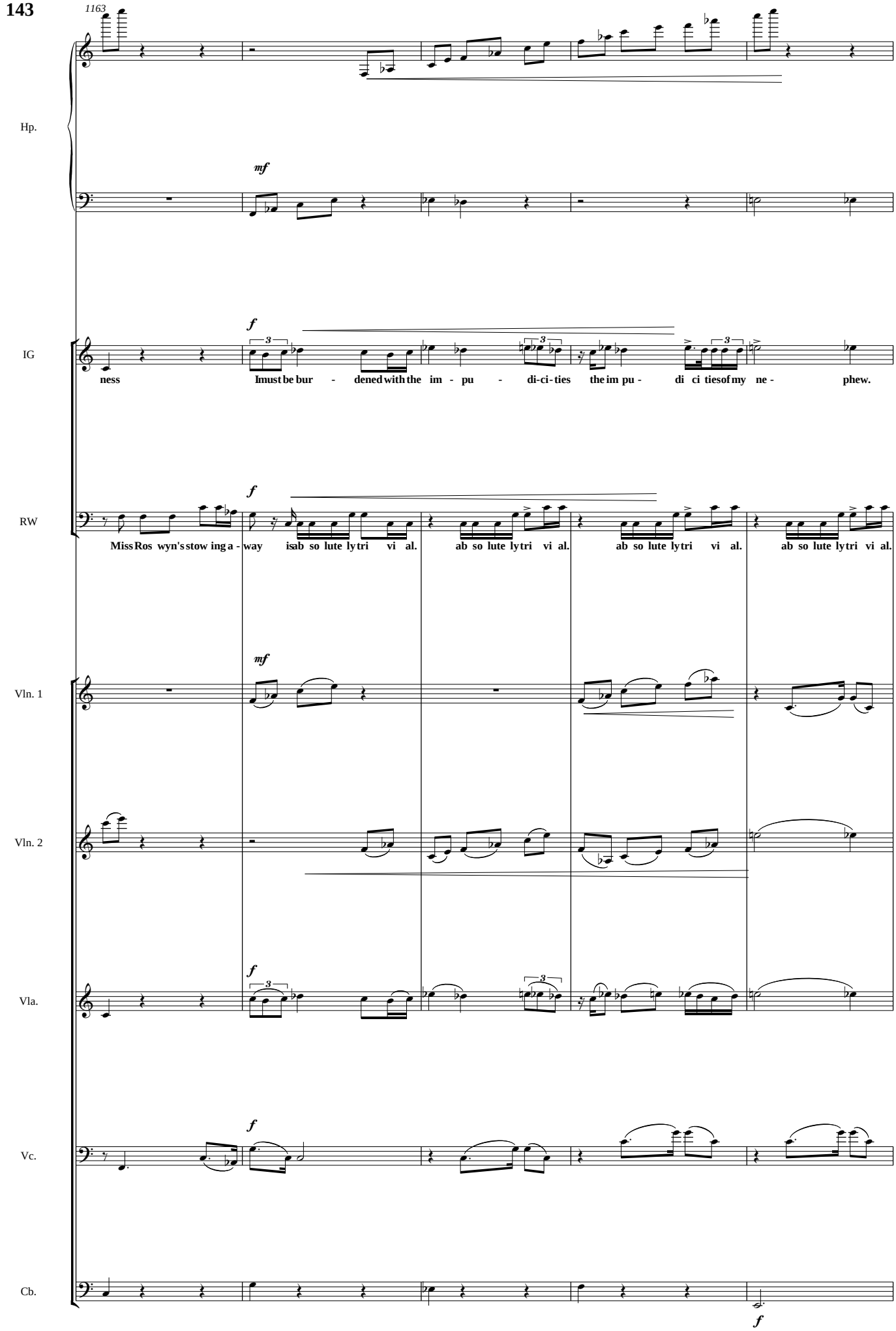

1107
Fl.
Alt. Fl.
Gong
IG
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f
f
mf
3
ff
3
ten- tions.
Our first port of call is Si - ri - us pla - net,
and there you and that
p
mf
mf


47
Piu mosso ♩ = 100
1114
nat.
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
Hp.
IG
RW
Vln. 2
Vla.
Vc.
Cb.
wo - man will be put a- shore.
Your pa-ra-mour is in - Cap-tain Gon-dar's cus-to- dy.
Aunt I - sa- bel, let me ex plain. Things are not what they seem.
1121
I be-lieve he has im-pro-vised a brig from a sto-rage lock- er.
You are luck-y you are not trea-ted like - wise. Now leave me.
1129 Adagio ♩ = 60
It is a shame
It is a shame that To-ge-ther with this Dread-ful space sick-ness this Dread-ful space
arco


48
accel.
Piu mosso ♩ = 100
1136
Fl.
p
48
accel.
Piu mosso ♩ = 100
IG
sick ness
I must be bur-dened with the im - pu - di-ci-ties the im-pu-di - ci-ties of my ne- phew.
RW
f
She is
Vln. 1
Vln. 2
Vla.
Vc.
pizz.
Cb.


1143
Fl.
Ob.
p
RW
not my pa - ra- mour. She is my fi - an - cee And not for lack of try - ing ei- ther She has ab-so-lute-ly re-fused to
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


49
Adagio ♩ = 80
1150
rit.
Fl.
Ob.
Hp.
IG
RW
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pp
mf
mp
p
It is a shame
let me more than kiss her cheek
Un-til we are mar-ried
Which I hope will be soon.
I have heard tales
1157
cresc.
It is a shame that To-ge-ther with this Dread-ful space sick-ness
this Dread-ful space sick -
I have heard tales a-bout you when you were youn - ger
Fif - ty years youn - ger And if they are true

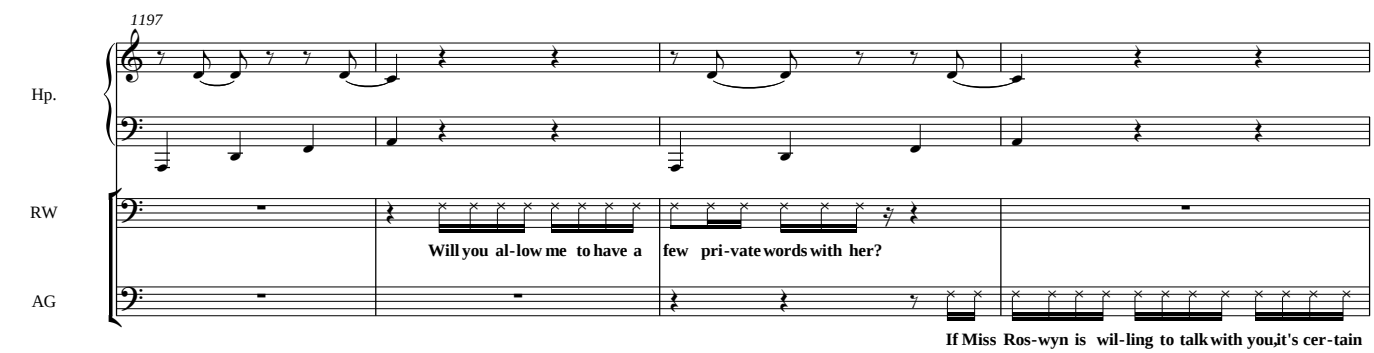

1163
Hp.
mf
IG
f
ness
I must be bur - dened with the im - pu - di-ci-ties the im pu - di ci ties of my ne - phew.
RW
f
Miss Ros wyn's stow ing a - way is ab so lute ly tri vi al. ab so lute ly tri vi al. ab so lute ly tri vi al. ab so lute ly tri vi al.
Vln. 1
mf
Vln. 2
Vla.
f
Vc.
f
Cb.
f


Piu mosso ♩ = 100
1168
Fl.
mf
Alt. Fl.
gliss.
mf
Gong
ff
Timp.
mf
SDr.
mf
Hp.
f
Piu mosso ♩ = 100
IG
ff
Get out of here you im-pu-dent whelp! Ahh! Oh!
IG falls back on lounger holding head andf stomach
RW
ROGER WOOL is marched out SL
Vln. 1
f
Vln. 2
f
Vla.
f
pizz.
Vc.
f
Cb.


Blackout
1175
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
Timp.
SDr.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco
ff
p
tr


Moderato ♩ = 90
50
lights up on the bridge.Gondar is at the helm.
Madoc Roswyn is sitting on a bench.
1182
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Gong
Timp.
Hp.
Moderato ♩ = 90
50
RW enters SL
He looks at Madoc, who ignores him.
He approcahes Gondar
RW
Vln. 1
Vln. 2
Vla.
Vc.
arco
Cb.
mp
p


51
1191
Adagio ♩ = 60
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
Gong
Timp.
Hp.
51
Adagio ♩ = 60
RW
free rhythm
I un-der-stand that my aunt has placed Miss Ros wyn
in your cus to- dy.
AG
free rhythm
That is cor-rect Mis-ter Wool.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


1197
Hp.
RW
Will you al-low me to have a
few pri-vate words with her?
AG
If Miss Ros-wyn is wil-ling to talk with you,it's cer-tain


1201
Hp.
MR
RW
AG
free rhythm
RW attempts to take MR in his arms - she thrusts him off
AG tunrs back to helm
Please Mis-ter Wool say what you want to say and then... What's
My dar- ling!What's wrong?
ly a-gree-a - ble to me.
1205
wrong?The mess you've got me in. The things you've said a-bout me it's a won-der I have a shred of re pu-ta-tion left.
I don't un-der-stand I've
1209
You've mere-ly got me in the worst trou-ble I've e - ver been in. I'm thank-ful I know you for the sel-fish blun-de - rer you are be-fore you did
mere- ly...
Moderato ♩ = 100
1212
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
mp
Moderato ♩ = 100
worse than you've done! Now please go and ne - ver speak to me a - gain.
RW stumbles blindly away and exits SL

149




52
Moderato ♩ = 100
1221
Fl.
Alt. Fl.
Ob.
Pno.
52
Moderato ♩ = 100
Vln. 1
Vln. 2
Vla.
Captain Gondar enters
1227
Adagio ♩ = 70
Fl.
Alt. Fl.
Gong
Timp.
Pno.
Isabel is supine as AG enters SR
IG
Adagio ♩ = 70
Vln. 1
Vln. 2
Vla.
Vc.
pizz.
Cb.
DIALOGUE
DAME ISABEL
Yes Captain...

CUE
DAME ISABEL
'What is this cure?
Blackout

Scene 5 On board 'Phoebus'
- the mess deck

No 16 Chorus - champagne party and dance 'The sun becomes a star'

Upstage tabs open on champagne party for cast and orchestra
to celebrate imminent arrival at Sirius planet.
Dance in groups of 3 or 4 and change places each bar
- circle round or twirl to another grouip

53

Andante ♩ = 110

1233

Fl.

Alt. Fl.

Ob.

B. Cl.

Bsn.

SDr.

brushes

Mar.

53

Andante ♩ = 110

Vln. 1

Vln. 2

Vla.

Cb.

pizz.


1239
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
SDr.
Mar.
Sop.
Alt.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mp
p
mf
The sun be - comes a star with Si-ri-us


1245
Fl.
Alt. Fl.
Ob.
Bsn.
SDr.
Mar.
Sop.
with Si - ri - us a bright-er star a - head
Alt.
with Si - ri - us a bright-er star The'Phoe - bus' 'Phoe_ bus' en-cap-su-la-ted in non stuff
Ten.
The'Phoe - bus' 'Phoe_ bus' en-cap-su-la-ted in non stuff
Bass
The'Phoe - bus' 'Phoe_ bus' en-cap-su-la-ted in non stuff
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

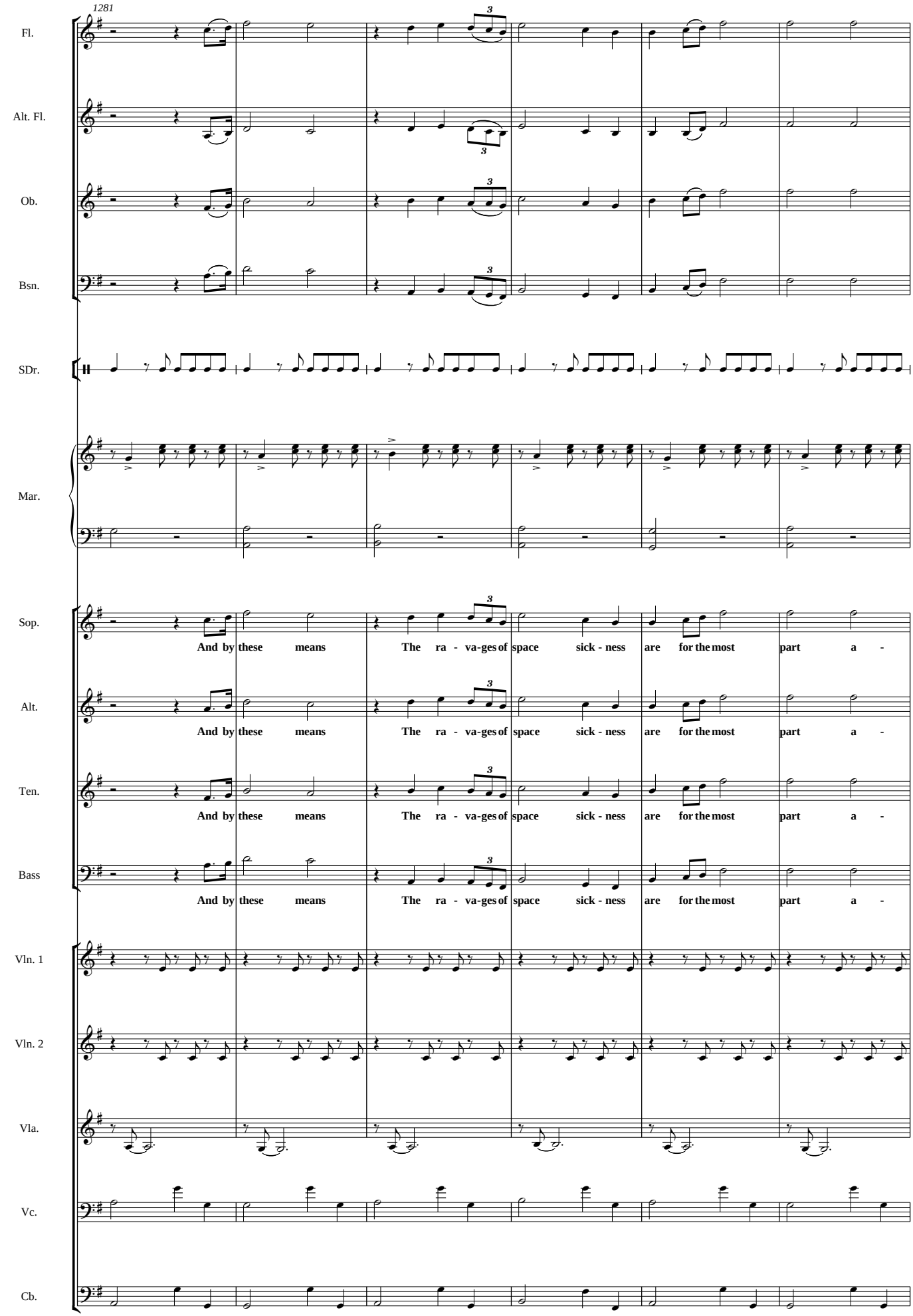

1251
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
SDr.
Mar.
Sop.
Alt.
Ten.
Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mp
mf
f
Slides a-cross space
Like a worm in an oak - gall
With the speed of
Like a worm in an oak - gall
Slides a-cross space
Like a worm in an oak - gall
With the speed of


54
1257
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
SDr.
Mar.
Pno.
54
Sop.
Alt.
Ten.
Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Slides a cross space With the speed of thought.
thought. Slides a cross space With the speed of thought. We
Slides a cross space With the speed of thought.
thought. Slides a cross space With the speed of thought.


1263
Fl.
Alt. Fl.
SDr.
Mar.
Pno.
Sop.
Alt.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p
We vo - ca - lists with ex - er - ci - ses and re - hear - sals
mu - si - cians oc - cu - py our -selves__ with prac - tice__


1269
Fl.
Ob.
Bsn.
SDr.
Mar.
Sop.
Ten.
Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p
p
Se - ve - ral ro-mances
There are the in - e - vi - ta - ble out - breaks of tem-pera- ment,
Se - ve - ral ro-mances
For - ma - tion and dis - so - lu - tion of cliques,


1275
Fl.
Alt. Fl.
Ob.
Bsn.
SDr.
Mar.
Sop.
Se - ve - ral ro mances,
Alt.
As ma-ny quar-rels
In - nu - en - do and caus - tic com - ment
Ten.
A spate of gos-sip
Bass
Se - ve - ral ro mances,
Gos - sip
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


1281
Fl.
Alt. Fl.
Ob.
Bsn.
SDr.
Mar.
Sop.
And by these means The ra - va-ges of space sick - ness are for the most part a -
Alt.
And by these means The ra - va-ges of space sick - ness are for the most part a -
Ten.
And by these means The ra - va-ges of space sick - ness are for the most part a -
Bass
And by these means The ra - va-ges of space sick - ness are for the most part a -
Vln. 1
Vln. 2
Vla.
Vc.
Cb.



DIALOGUE
DAME ISABEL
I am very pleased by the manner...

55

No 16b

Tabs in slowly as party continues and ROGER, seeing MADOC and GONDAR again canoodling, exits in despair

1292 **Andante ♩ = 100**

Fl. Alt. Fl. Ob. B. Cl. Tbn. B. Tbn. Cym. Mar.

55

Vln. 1 Vln. 2 Vla. Vc. Cb.

pizz.

1300

poco rit.

Cym. Mar. Vln. 1 Vln. 2 Vla. Vc. Cb.

Scene 1- Sirius Planet the parade ground at the landing site - the sky is dark grey - Sirius shines with a cool white glare
The Company is assembled on parade outside the ship, unmoving at attention. Dyrus Bolzen is on podium, flanked by a Zant.




Sirius rises
blazing white pellet,
and light on podium
57
Largo ♩ = 48
1323
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn(Con.)
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Gong
W.Ch.
Timp.
T.-t.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
nat.
nat.
Take Bsn.
sul pont.
arco


58
Allegro ♩ = 120
1339
BOLZEN inspects ranks and returns to podium
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn(Con.)
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Cym.
Timp.
Pno.
poco
58
Allegro ♩ = 120
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

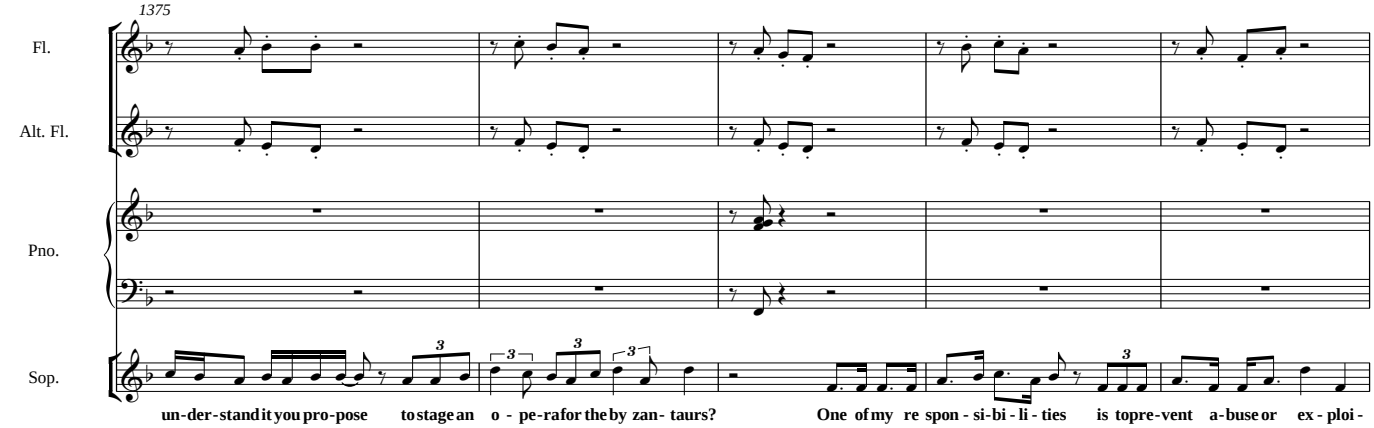

1347
Fl.
Alt. Fl.
Ob.
B. Cl.
Cym.
Timp.
Pno.
Sop.
p
p
mf
p
DYRUS BOLTZEN
I'm Dy - rus Bolt - zen, Com - man - dant. Wel - come to Si - ri - us Set - tle - ment. It does - nt look like much at first


Andante ♩ = 80
1353
Fl.
Alt. Fl.
B. Cl.
Timp.
Pno.
Andante ♩ = 80
AG
Parade at last stands easy - polite chuckling
Ha ha ha ha ha ha I'm Gon - dor, I'm Gon - dor, mas ter of the ship.
Sop.
TUTTI
sight, and be-lieve me it gets worse.
Ha ha ha ha ha ha Ha ha ha ha ha ha
Alt.
Ha ha ha ha ha ha Ha ha ha ha ha ha
Ten.
Ha ha ha ha ha ha Ha ha ha ha ha ha
Bass
Ha ha ha ha ha ha Ha ha ha ha ha ha
Vln. 1
nat.
Vln. 2
nat.
Vla.
nat.
Vc.
nat.
Cb.
nat.

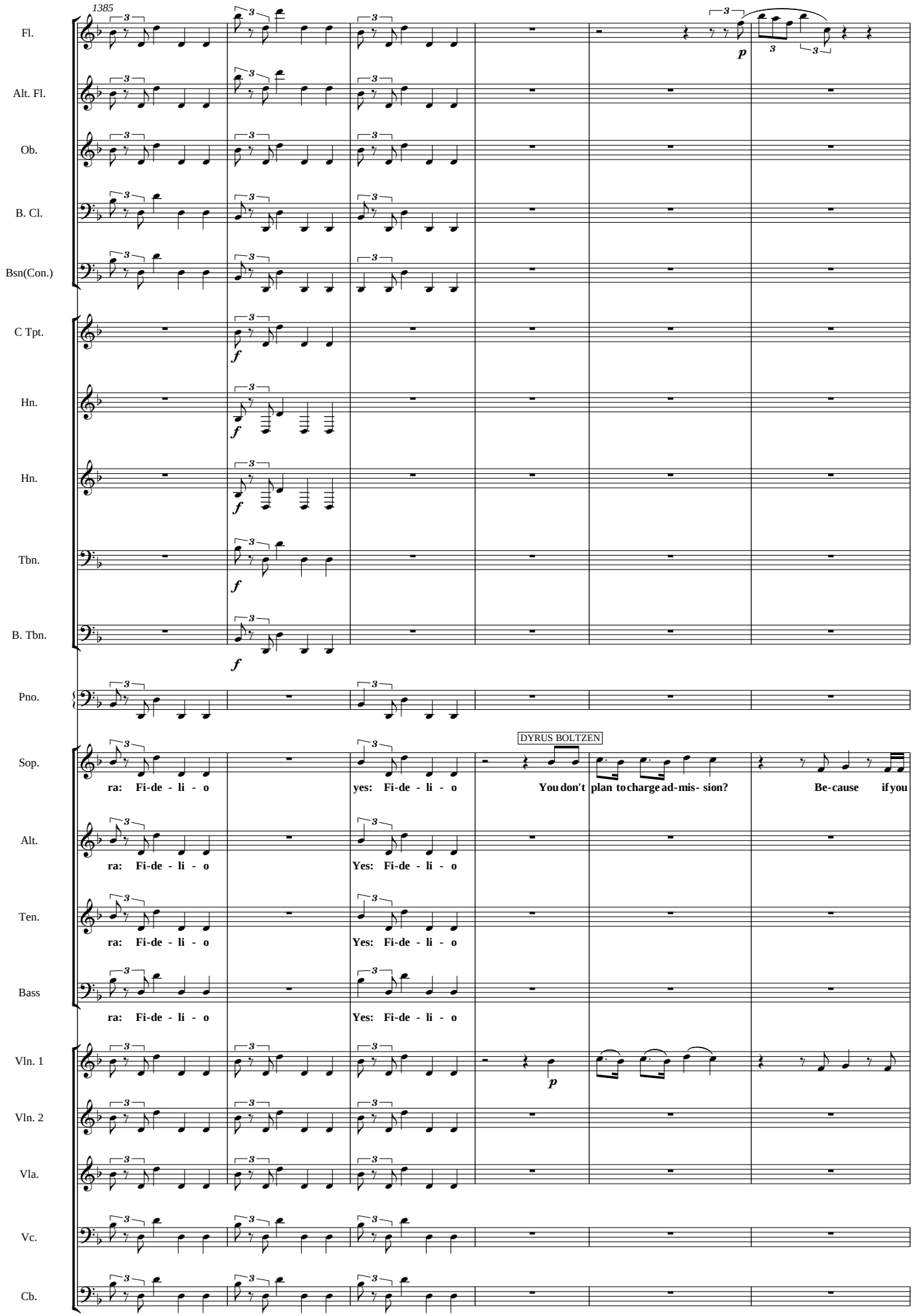

1359
Fl.
Alt. Fl.
B. Cl.
AG
Sop.
mas ter of the ship. This is Dame I-sa-bel Grayce and Mis-ter Ber-nard Bick- el, whom I be-lieve you know.
DYRUS BOLTZEN
Yes of course. Hel


59
Poco più mosso ♩ = 90
1364
fluttertongue
nat.
Fl.
p
fluttertongue
nat.
Alt. Fl.
p
59
Poco più mosso ♩ = 90
AG
These o - ther These o - ther folk I won't in-tro- duce, but they are all fa-mous mu-si-cians
3
rogueish look
Sop.
lo Bick- el. Nice to see you a-gain


1370
Fl.
Alt. Fl.
Ob.
Pno.
AG
Sop.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
and o-pe-ra sing-ers
As I


1375
Fl.
Alt. Fl.
Pno.
Sop.
un-der-stand it you pro-pose to stage an o - pe-ra for the by zan- taurs?
One of my re spon - si-bi - li - ties is to pre-vent a-buse or ex - ploi -


1380
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn(Con.)
Pno.
IG
And not just an o-pe - ra: Fi-de - li - o
Sop.
ta - tion of the 'zants; I don't see how show-ing them an o-pe-ra can hurt them
TUTTI
And not just an o-pe
Alt.
And not just an o-pe
Ten.
And not just an o-pe
Bass
And not just an o-pe
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


1385
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn(Con.)
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Pno.
Sop.
Alt.
Ten.
Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
DYRUS BOLTZEN
ra: Fi-de - li - o
yes: Fi-de - li - o
You don't plan to charge ad-mis- sion?
Be-cause if you
ra: Fi-de - li - o
Yes: Fi-de - li - o
ra: Fi-de - li - o
Yes: Fi-de - li - o
ra: Fi-de - li - o
Yes: Fi-de - li - o

171


1391
Fl.
Alt. Fl.
Gong
IG
Sop.
Vln. 1
Vla.
p
p
If ne-cess-a-ry If
do you're in for a dis-ap-point - ment. The 'zants have no com-mer - cial sense what-e - ver.
mer - cial sense what-e - ver.
f
p

Chorus dismiss from the parade
most exit singing as they slow march with a swing
others bring tea for DB
and begin unloading ship

1396

Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn(Con.)
Gong
Timp.
SDr.
Pno.
IG
Sop.
Alt.
Ten.
Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

E5(♭13)
E7(omit3)
ne-cess-a-ry our per-for-man-ces will be staged free of charge.
TUTTI
not_ just an o-pe

No 18 Duet 'The 'Zants are intelligent'




1408
Fl.
Alt. Fl.
Ob.
Bsn(Con.)
Hp.
Pno.
Sop.
'zants are in-tel-li-gent
No ques-tion a-bout this.
But they use their
in - tel-li-gence In con-nec-tion with
Their own pur-suits.
Vln. 1
Vln. 2
Vla.
Vc.
61
1415 Poco piu mosso ♩ = 70
fluttertongue
nat.
Friend
'zant
friend
'zant
Here are peo-ple
from the sky.


1422
fluttertongue
nat.
fluttertongue
nat.
Fl.
Hp.
Pno.
Sop.
Here are peo-ple from the sky
They come in
Vln. 1
Vln. 2
Vla.
Vc.
1429
Alt. Fl.
big ship
big ship.
They like to show
friend'zants
Ma-ny pret-ty things
Ma-ny pret-ty things
pizz.
arco
mf
p


1436
Fl.
Alt. Fl.
Hp.
Pno.
Sop.
They come in big ship. They like to show friend 'zants Ma-ny pret-ty things They like friend 'zants to come to
Vln. 1
Vln. 2
Vla.
Vc.


1443
fluttertongue
Fl.
Alt. Fl.
Bsn(Con.)
p
mf
f
Hp.
Pno.
Sop.
ship. O - kay? O - kay?
Bass
f
May-be o- kay. We go to look for
Vln. 1
arco
mf
mp
Vln. 2
arco
mf
mp
Vla.
pizz.
f
mf
Vc.
arco
mf
mp
Cb.
pizz.
mf
mp


62
Allegro ♩ = 120
1450
Fl.
Alt. Fl.
Bsn(Con.)
Hp.
Pno.
nat.
mp
mf
f
p
62
Allegro ♩ = 120
Bass
yel-low no-good 'zants.
for yel-low no-good 'zants.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco
pizz.


1457
Fl.
Alt. Fl.
Bsn(Con.)
Hp.
Sop.
They dis - like com-ing up From their tun - nels
They feel it's_ de-mean - ing And gives them
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


1463
Fl.
Alt. Fl.
Hp.
Sop.
low so - cial stand- ing. They e - ject their cri-mi-nals They e - ject their cri mi-nals out on-to the plain
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


63
Andante ♩ = 80
1469
Fl.
Alt. Fl.
Hp.
63
Andante ♩ = 80
IG
I un-der-stand ful-ly The per-form-ance will take place in-side the
Sop.
Out on-to the plain.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
64
1476
mf
mp
Hp.
64
IG
ship. They will be spared the in-dig - ni-ty the in-dig - ni-ty of watch-ing from the plain.
Sop.
mp
You hear
Vln. 1
p
Vln. 2
Vla.
Vc.
Cb.


1482
Fl.
Hp.
Sop.
sky talk? You and friend 'zants run o - ver plain and go in-side to look go in-side to
Vln. 1
Vln. 2
1489
fluttertongue
Alt. Fl.
Ob.
Bsn(Con.)
Pno.
look. O - kay?
Bass
O - kay. I go down. Talk to friend 'zants. O - kay. I
Cb.



No. 19 Duet 'Gondar is a hard man my darling'




1515
Hn.
Hn.
Pno.
MR
Bass
mf
Please don't call me that.
hard man my dar - ling...
He's self-cen-tred and un-prin - ci-pled I know I've seen him in ac-tion
1522
Hn.
Hn.
Pno.
MR
Bass
Don't say things like that He's help-ing me stay a-board the ship. He's help-ing me stay a-board the ship.
Why is it so im-por-tant Why is it
1530
Hn.
Hn.
Hp.
Pno.
MR
Bass
mf
mf
mf
Appling embraces Madoc
- she wriggles away
I just want to I sup-pose would you like me to get off? Now Lo - gan don't be so im - pul - sive.
so im-por-tant you make the trip?
1538
Hp.
MR
mp
pp
p
Let's just watch the love-ly Si-ri-us rise. Is-n't it mag - ni - fi- cent? So strange and love - ly. It's so strange and love - ly.

Boltzen, Isabel and Bickel are served drinks
at a little table which ship crew bring on
and converse downstage apart from crowd who watch Sirius rise
Bank of soft white mist arises - nacreous pinks and greens.

Roger exits SR in despair

1546

Fl.

C Tpt.

mp

Hn.

mp

solo

f

Hn.

mp

Tbn.

nat.

mp

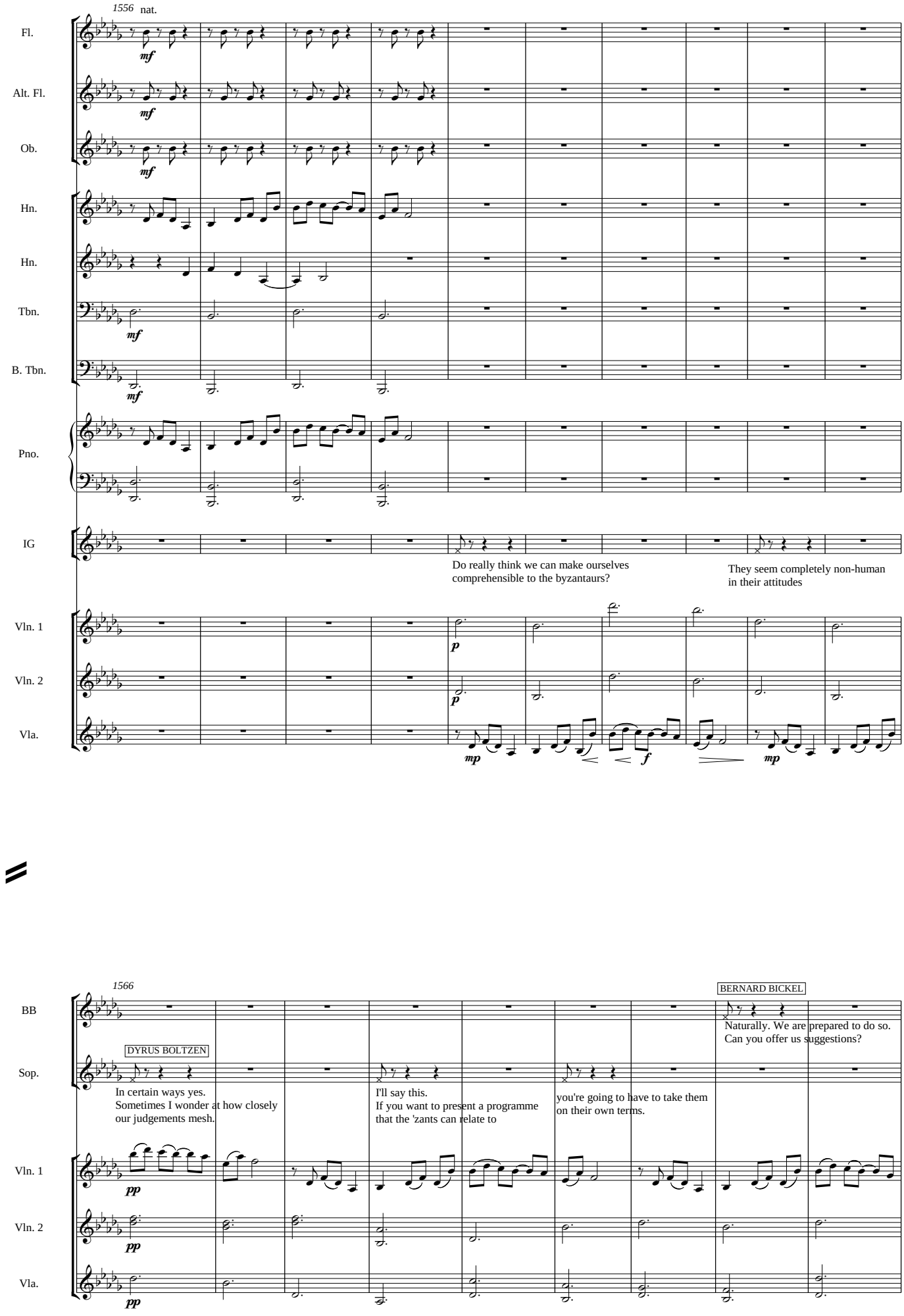
B. Tbn.

nat.

mp

Hp.

Pno.


1556
nat.
Fl.
Alt. Fl.
Ob.
Hn.
Hn.
Tbn.
B. Tbn.
Pno.
IG
Vln. 1
Vln. 2
Vla.
mf
p
mp
f
Do really think we can make ourselves comprehensible to the byzantaurs?
They seem completely non-human in their attitudes
1566
BB
Sop.
Vln. 1
Vln. 2
Vla.
pp
DYRUS BOLTZEN
In certain ways yes.
Sometimes I wonder at how closely our judgements mesh.
I'll say this.
If you want to present a programme that the 'zants can relate to
you're going to have to take them on their own terms.
BERNARD BICKEL
Naturally. We are prepared to do so.
Can you offer us suggestions?


66
Allegretto ♩. = 100
1575
Fl.
Alt. Fl.
mf
mp
66
Allegretto ♩. = 100
DYRUS BOLTZEN
Sop.
Vln. 1
Vln. 2
Vla.
I be-lieve I can
Let me see
An ob-vi-ous mat-ter is
co - lour To
1583
Ob.
B. Cl.
which they are high - ly
sen - si- tive
Yel-low is the co-lour
the co-lour of
rogues and out-casts
Vc.
Cb.
pizz.


1591
rit.
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn(Con.)
rit.
Sop.
So the un - sym-pa-the-tic cha - rac-ters
Should wear yel-low
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Adagio ♩. = 50
1599
fluttertongue
Fl.
Alt. Fl.
Hn.
mp
p
67
Adagio ♩. = 50
Sop.
There is the mat-ter of sex:
sex,
Love
ro mance
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


1608
Allegretto ♩ = 100
nat.
Fl.
Alt. Fl.
Ob.
B. Cl.
Hn.
Hn.
mp
p
Allegretto ♩ = 100
Sop.
What - e-ver you want to call it.
Love ro-mance
What - e-ver
Vln. 1
Vln. 2
Vla.
pizz.
mf
pizz.
Vc.
pizz.
Cb.


1617
Fl.
Alt. Fl.
Ob.
B. Cl.
Hn.
Hn.
Sop.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mp
mp
pp
pp
pp
pp
The'zants have pe - cu-liar re-pro-duc-tive ha- bits:
Their sex play
Their sex play
Is a mat-ter of spray


1626
Fl.
Alt. Fl.
Ob.
Sop.
Vln. 1
Vln. 2
- ing of spray - ing spray - - - ing the in-ten-ded mate With a vis-cous flu- id.





DIALOGUE
BERNARD BICKEL
Probably not...

CUE
DYRUS BOLTZEN
To a sucessful performance!

No 21 Intermezzo

68

It grows darker

1646 **Andante** ♩ = 80

Fl.

Alt. Fl.

Ob.

B. Cl.

Hp.

Pno.

68

Andante ♩ = 80

Vln. 1

Vln. 2

Vla.

arco

Vc.

arco

Cb.

pizz.

MADOC and DE APPLING canoodle
as eere noises emarge from the growing dark

Tabs close slowly

1653

Fl.

Alt. Fl.

Ob.

B. Cl.

Bsn(Con.)

Hn.

Hn.

Tri.

T.-t.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

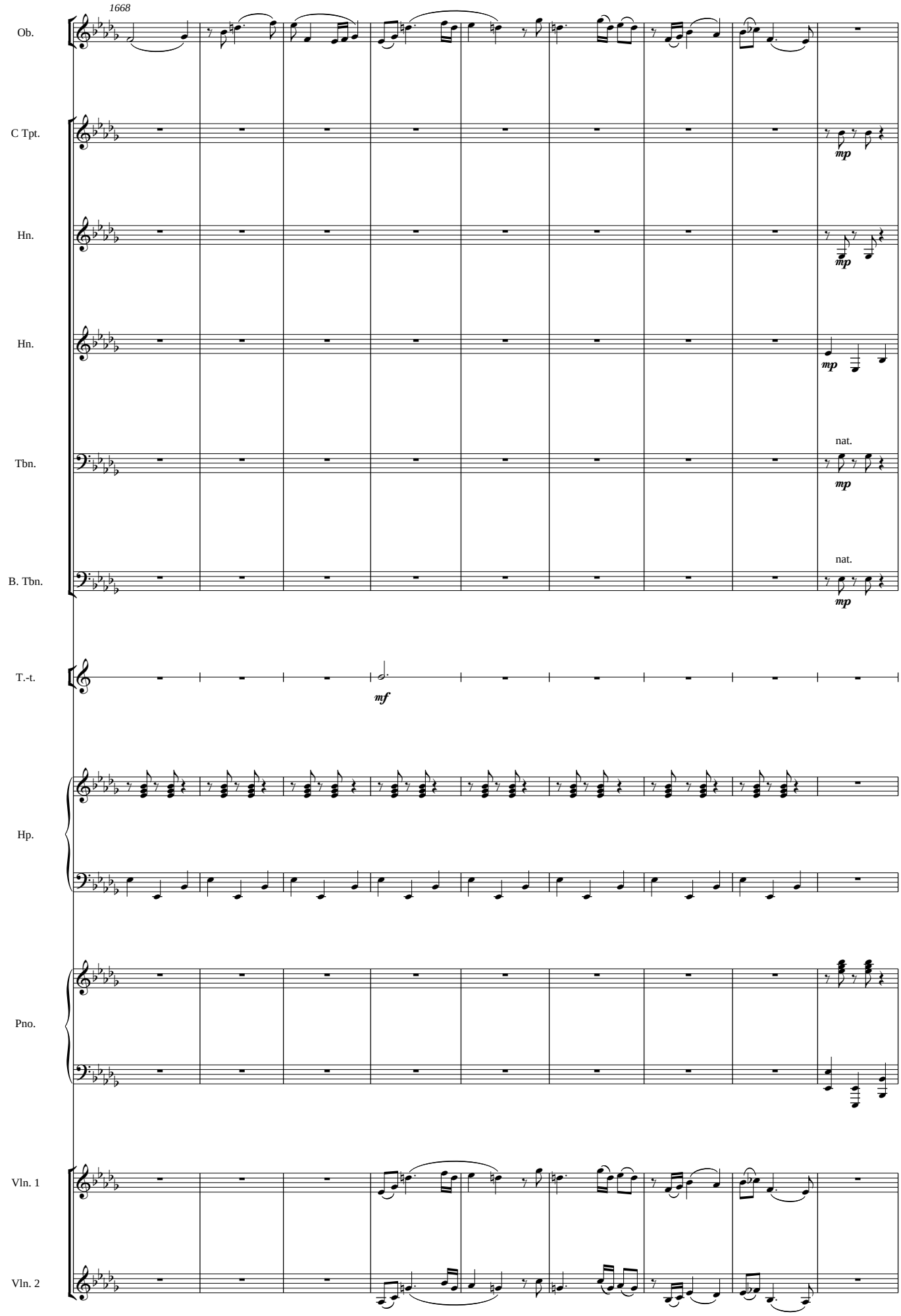
Vc.

Cb.

arco

Tabs closed




1668
Ob.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
T.-t.
Hp.
Pno.
Vln. 1
Vln. 2
mp
mf
nat.

195




1685
nat.
rit.
Fl.
Alt. Fl.
Ob.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
mp

Scene 2 - The 'Phoebus's' theatre - the next morning

No 22 Chorus - Costume Rehearsal 'Thes skins small bad'

Tabs open slowly revealing empty stage
save for one person with broom
Sirius rise the next morning

Crew and Madoc enter with bounce and set up stage
Madoc helps with chairs

1692 **69** **Lento** ♩ = 30

Allegro ♩ = 120

Fl.

Alt. Fl.

Ob.

B. Cl.

Bsn(Con.)

Bassoon

C Tpt.

Hn.

Hn.

Tbn.

B. Tbn.

Gong

W.Ch.

Lento ♩ = 30

T.-t.

69

Allegro ♩ = 120

Vln. 1

sul pont.

Vln. 2

sul pont.

Vla.

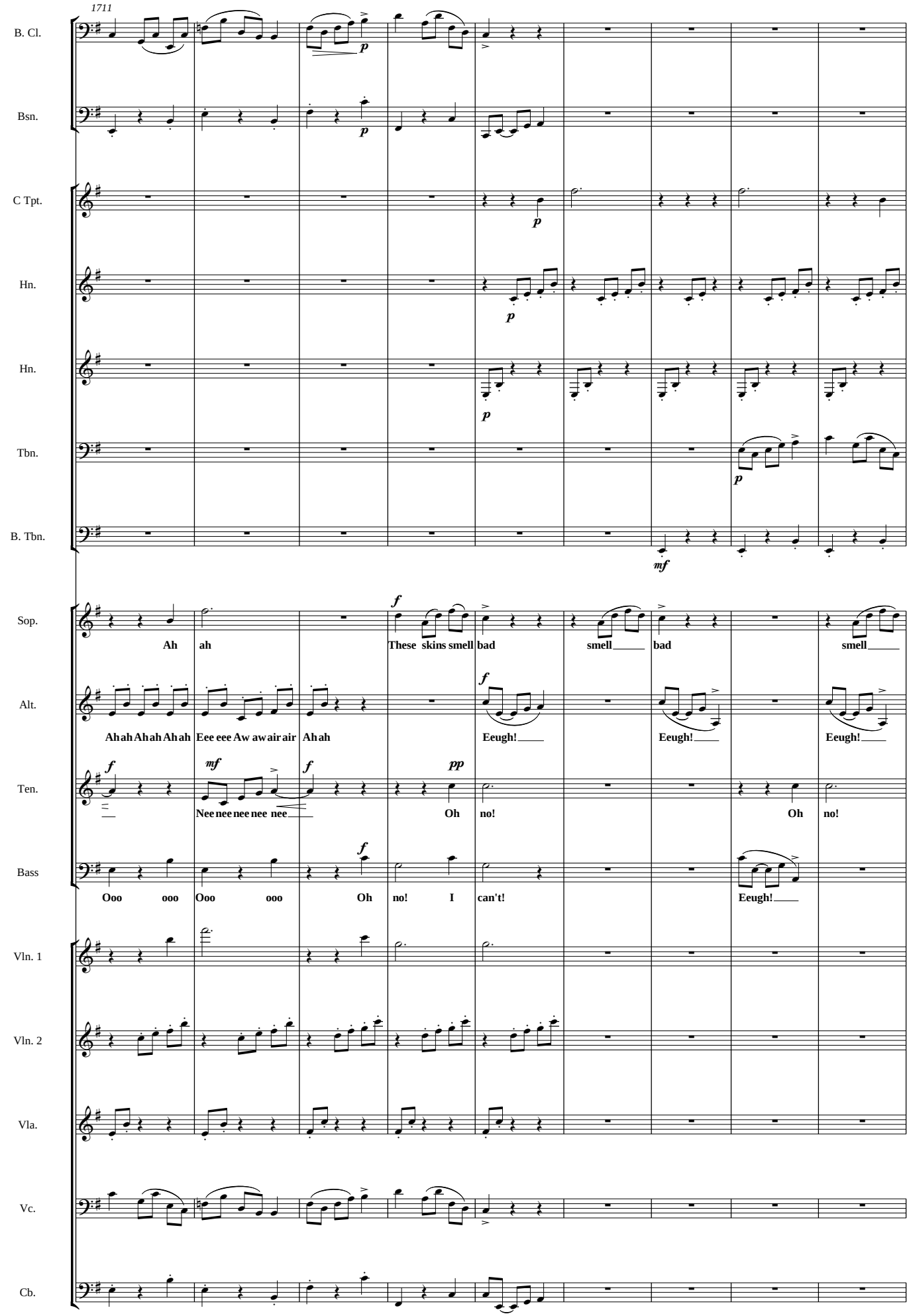
sul pont.

Vc.

sul pont.

Cb.


70
Cast warm up
Try on Zant costumes
ROGER helps with costumes
1703
Fl.
Alt. Fl.
Ob.
B. Cl.
mp
Bsn.
mp
70
Sop.
mf
Awawawaw
f
Ah
ah
Alt.
mf
Eee eee Awawair air
f
Ah ah
Eee eee Awawair air
Ten.
mf
Me me me me me
Bass
mf
Ooo ooo
Ooo ooo
Vln. 1
mf
Vln. 2
mf
Vla.
mf
Vc.
mf
mf
Cb.
mf
mf


1711
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Sop.
Alt.
Ten.
Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Ah ah
These skins smell bad
smell bad smell
Ah ah Ah ah Ah ah
Eee eee Aw aw air air
Ah ah
Eeugh!
Eeugh!
Eeugh!
Nee nee nee nee nee
Oh no!
Oh no!
Ooo ooo
Ooo ooo
Oh no! I can't!
Eeugh!


1720
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Sop.
Alt.
Ten.
Bass
p
pp
bad-
Oh
no!
Eeugh!
Yuk!



DIALOGUE
HERMILDA WARN
You surely do not expect...

CUE
DAME ISABEL
You must do your best.

71

CHORUS intially look to threaten resistance

CHORUS submit and exit SR to the wings of the Phoebus stage with skins

Lento 𝅗𝅥 = 30

1729

Fl.

Alt. Fl.

Ob.

B. Cl.

Bsn.

C Tpt.

Hn.

Hn.

Tbn.

B. Tbn.

Gong

Lento 𝅗𝅥 = 30

71

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sul pont.

Allegro ♩ = 120
accel.

DYRUS BOLZEN enters SL
fast walk carrying a weapon

1738

Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
B. Tbn.

Allegro ♩ = 120
accel.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

1742

Presto ♩ = 240

Fl.
Alt. Fl.
Ob.

Presto ♩ = 240

Vln. 1
Vln. 2
Vla.
Cb.

DIALOGUE
DYRUS BOLZEN
Sorry but I'll have to
miss the performance...

No. 23 Chorus - Sirius Planet Opera Production

CUE
BERNARD BICKEL
I'll find them and fetch them over.
exits SL

Dame Isabel stands alone waiting on the stage looking at the open door SL - Leonore No 3

Zants appear at door and creep forward to take their seats
ROGER ushers

72 **Adagio** ♩ = *30*

1747

Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
Hn.
Hn.
Tbn.
B. Tbn.

ff *p* *pp* *dolce* *sf*

72

Adagio ♩ = *30*

IG

Ladies and gentlemen... I welcome you to our little performance
You are about to see the opera Fidelio, by Ludwig van Beethove
one of our most accomplished composers

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

73

Allegro ma non troppo ♩ = 70

Opera chorus emerge from both wings of Phoebus's stage SL in Zant costumes

1758

B. Cl.

Hn.

Hn.

73

IG

We bring you this programme in the hope that some of you may wish to learn more about the great music of Earth

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

pp


1776
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
Hn.
Hn.
Alt.
Ten.
Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
O wel - che
O wel - che Lust, in
O wel - che Lust, o wel - che Lust, in
cresc.


1785
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
Hn.
Hn.
Sop.
O wel - che Lust in frei - er Luft den A - temleicht zu he - ben O wel - che Lust Nur hier
Alt.
Lust in frei - er Luft den A - temleicht zu he - ben O wel - che Lust Nur hier nur
Ten.
frei - er Luft, in frei - er Luft den A - temleicht zu he - ben, O wel - che Lust Nur hier nur
Bass
frei - er Luft, in frei - er Luft den A - temleicht zu he - ben, O wel - che Lust nur hier,
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


1793
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
Hn.
Hn.
Sop.
nur hier ist le - - ben der Ker-ker ei - ne Gruft ei-ne Gruft
Alt.
hier, nur hier ist Le - ben, Le-ben der Ker ker ei - ne Gruft ei-ne Gruft O wel-che
Ten.
hier, nur hier ist Le - ben, ist Le-ben der Ker-ker ei - ne Gruft ei-ne Gruft O wel-che Lust
Bass
nur hier nur hier ist Le-ben der Ker-ker ei - ne Gruft ei-ne Gruft O wel-che Lust
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


1802
Fl.
cresc.
Alt. Fl.
Ob.
B. Cl.
Bsn.
Hn.
Hn.
Sop.
O wel - che Lust, in frei - er Luft den A - temleicht zu he - ben, nur hier, nut hier ist
Alt.
Lust in frei - er Luft, in frei - er Luft den A - temleicht zu he - ben, nur hier, nut hier ist
Ten.
in frei - er Luft, in frei - er Luft den A - temleicht zu he - ben, nur hier, nut hier ist
Bass
in frei - er Luft, owel - che Lust, o wel - che Lust, in frei - er Luft, in frei - er Luft, nur hier, nur hier ist
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


1809
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
Hn.
Hn.
Sop.
le - ben nur hier, nur hier, nur hier, nut hier, ist Le - ben, ist Le - ben, der Ker - ker ei - ne Gruft,
Alt.
Le - ben, nur hier, nur hier, nur hier, nut hier, ist Le - ben, ist Le - ben, der Ker - ker ei - ne Gruft,
Ten.
Le - ben, nur hier, nur hier, nur hier ist Le - ben, ist Le - ben, der Ker - ker ei - ne Gruft, ei - ne
Bass
Le - ben, nur hier, nur hier ist Le - ben, ist Le - ben, der Ker - ker ei - ne Gruft, ei - ne
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
ff
p
f


1818
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
Hn.
Hn.
Sop.
nur hier, nur hier, nur hier, nur hier ist Le - - ben, o wel - che Lust, o
Alt.
nur hier, nur hier, nur hier ist Le - - ben, o wel - che Lust, o
Ten.
Gruft, nur hier, nur hier ist Le - - ben o wel - che Lust, o
Bass
Gruft, nur hier, nur hier, nur hier ist Le - - ben o wel - che Lust, o
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
sfp
f
p

74

BOLZEN re-appears SL

1826

Poco piu mosso ♩. = 80

Fl.

Alt. Fl.

Ob.

Take Ob.

B. Cl.

Bsn.

Hn.

Hn.

Cym.

Timp.

Pno.

74

DYRUS BOLZEN

Sop.

wel - che Lust! Aaah Your au - di - ence your au-di - ence! they're the wrong ones the wrong ones

HERMINA WARN

soloist steps forward importantly ignoring the interruption

Alt.

wel - che Lust! Wir

Ten.

wel - che Lust!

Bass

wel - che Lust!

Vln. 1

Vln. 2

Vla.

Vc.

Cb.


1834
Fl.
Bsn.
Pno.
mp
Sop.
ff
they're the wild rogues from the plain! they're the wild rogues from the plain! Can't you see they're wear-ing yel- low? They're ter - ri bly
Alt.
mp
now notices
hesitantly contues
then stops flustered
wol - - len mit Ver - trau - en auf Got - tes Hil - fe,
Vln. 1
p
Vln. 2
p
Vla.
mp
p
Vc.
mp
p


1842
ZANTS react to yellow, rise and wave arms in sync
75
76
accel.
ZANTS throw things
Fl.
Alt. Fl.
Ob.
Oboe
Cor Anglais
B. Cl.
Bsn.
Hn.
Hn.
Cym.
Timp.
Pno.
Sop.
sen si-tive to yel-low They're ter - ri bly sen si-tive to yel - low They're ter - ri bly sen si-tive to yel low O Him-mel
TUTTI
hesitantly restarts, foolishly waves yellow scarf
Alt.
die Hoff-nung flü - stert sanft mir zu,wir wer-den frei, wir fin-den Ruh, wir fin - den Ruh.
Ten.
O Him-mel
Bass
O Him-mel
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
cresc.

Allegro ♩ = 110

Zants invade stage, cast fight back

1853

Fl.

Alt. Fl.

Ob.

B. Cl.

Bsn.

C Tpt.

Hn.

Hn.

Tbn.

B. Tbn.

Cym.

Timp.

Pno.

Sop.

Ret-tung Welch ein Glück o Frei - heit, o Frei heit, kehrst du zu rück, kehrst du zu-

TUTTI

Alt.

Ret-tung Welch ein Glück o Frei - heit, o Frei heit, kehrst du zu rück, kehrst du zu-

Ten.

Ret-tung Welch ein Glück Welch ein Glück Welch ein Glück Welch ein

Bass

Ret-tung Welch ein Glück Welch ein Glück Welch ein Glück Welch ein

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

77

78

Piu Mosso (troppo) ♩ = 120

accel.

1861

Fl.

Alt. Fl.

Ob.

B. Cl.

Bsn.

C Tpt.

Hn.

Hn.

Tbn.

B. Tbn.

Cym.

Chim.

T.-t.

Pno.

77

78

accel.

Sop.

rück?

Alt.

rück?

Ten.

Glück

Bass

Glück

panicked

OTTO VON SCHEERUDE

Sprecht lei - se, halet euch zu rück, wir sind be - lausht mit Ohr und Blick,

HERMINA WARNI

terrified

wir sind be

wir sind be

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.


1873
Lead mezzo drops centre stage in dead faint all freeze - zants prepare to deliver final blow
Gondar and Roger appear with firehoses SR and fight resumes
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Cym.
Chim.
Pno.
Sop.
Alt.
Ten.
Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pp
ff
TUTTI
faints away to ground
arco
lauscht mit Ohr und Blick.
Sprecht lei - se hal-tet euch zu - rück,
Sprecht
Sprecht lei - se


Zants retreat from firehoses and begin to exit SL
p
1880
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Cym.
Chim.
T.-t.
ff
Pno.
Sop.
Sprecht lei - se hal-tet euch hal-tet euch zu - rück, hal-tet euch hal-tet euch hal-tet euch zu -
Alt.
Sprecht lei - se hal-tet euch zu - rück, halt euch zu- rück, hal-tet euch hal-tet euch hal-tet euch zu -
Ten.
lei - se hal-tet euch zu - rück, halt euch zu- rück, hal-tet euch hal-tet euch hal- tet, hal-tet euch zu
Bass
hal-tet euch zu - rück, hal-tet euch zu - rück, hal-tet euch hal-tet euch hal-tet euch zu -
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


molto rall.
Tabs close slowly - chaos continues till end music though subsiding gradually.
1887
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Cym.
Chim.
T.-t.
Pno.
dim.
f
mp
(tr)
molto rall.
Sop.
Alt.
Ten.
Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
rück,
HERMAN SCANTLING
despairing
wir sind be - lauscht mit Ohr und Blick wir sind be - lauscht mit Ohr_ und_


1895
Tabs fully closed
Lento ♩ = 30
Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Chim.
T.-t.
Pno.
Ten.
Blick, sprecht lei- se, Ja lei - - - se
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
dim.
mp
sfz
mf
arco

Act 4

Scene 1 - On board 'Phoebus' in space

No 24a Space Travel Var 5

CUE
Tabs ready light

Tabs open on DAME ISABEL's cabin on board 'Phoebus'
She is lying on a lounger stricken with space sickness
CAPTAIN GONDAR and BERNARD BICKEL attend her.

79

1906 **Adagio ♩ = 60**

Fl.
Alt. Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Gong
Timp.
Pno.

79

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

arco
pizz.
nat.


1912
Fl.
Alt. Fl.
Ob.
Vln. 1
Vln. 2
Vla.
arco
mf
arco
mf
arco
mf


1915
Ob.
Gong
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
gliss.
mp
mf
p
arco
mf
f
gliss.
gliss.
gliss.
pizz.
f

CUE
DAME ISABEL
I makes small difference since we shall not be doing so..

No 24b

80

1920 **Adagio ♩ = 60**

Lights down to black

Lights up on Rehearsal area and MADOC seated

Fl.
Alt. Fl.
Ob.

80

arco

Vln. 1
Vln. 2
Vla.

1925

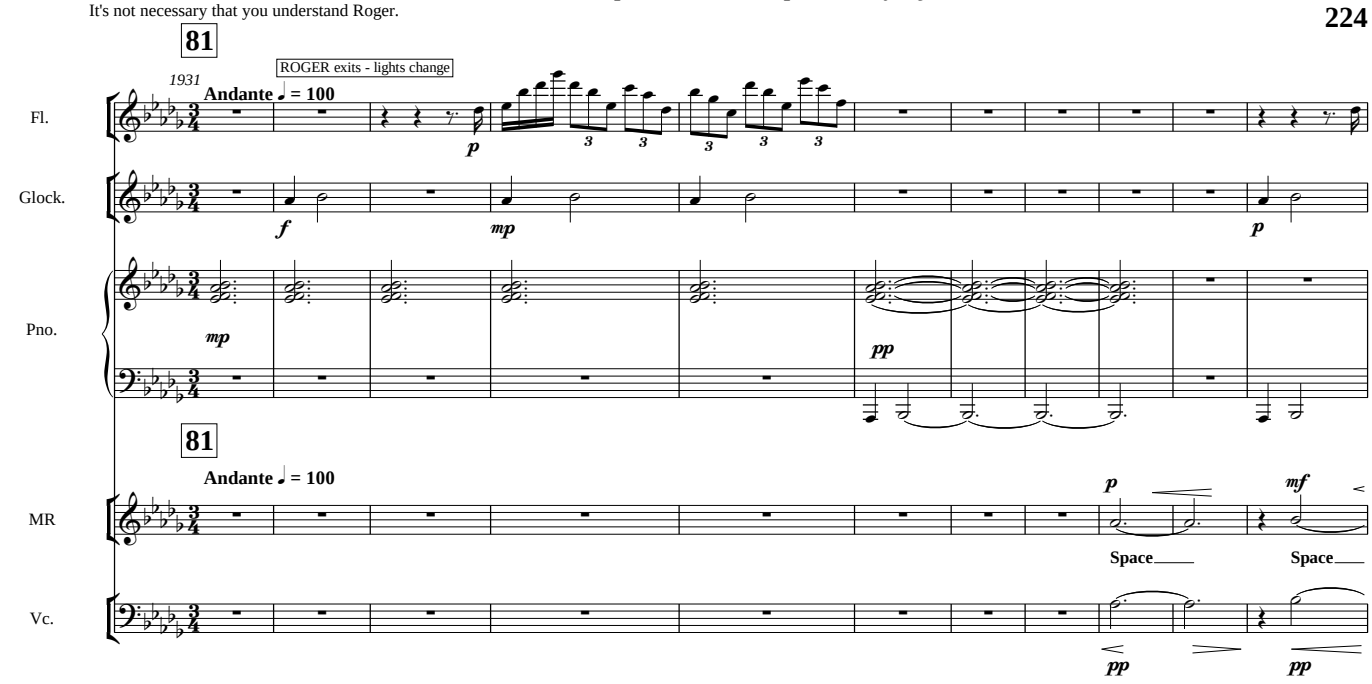
ROGER enters

Fl.
Alt. Fl.
Ob.
Vln. 1
Vln. 2
Vla.

1928

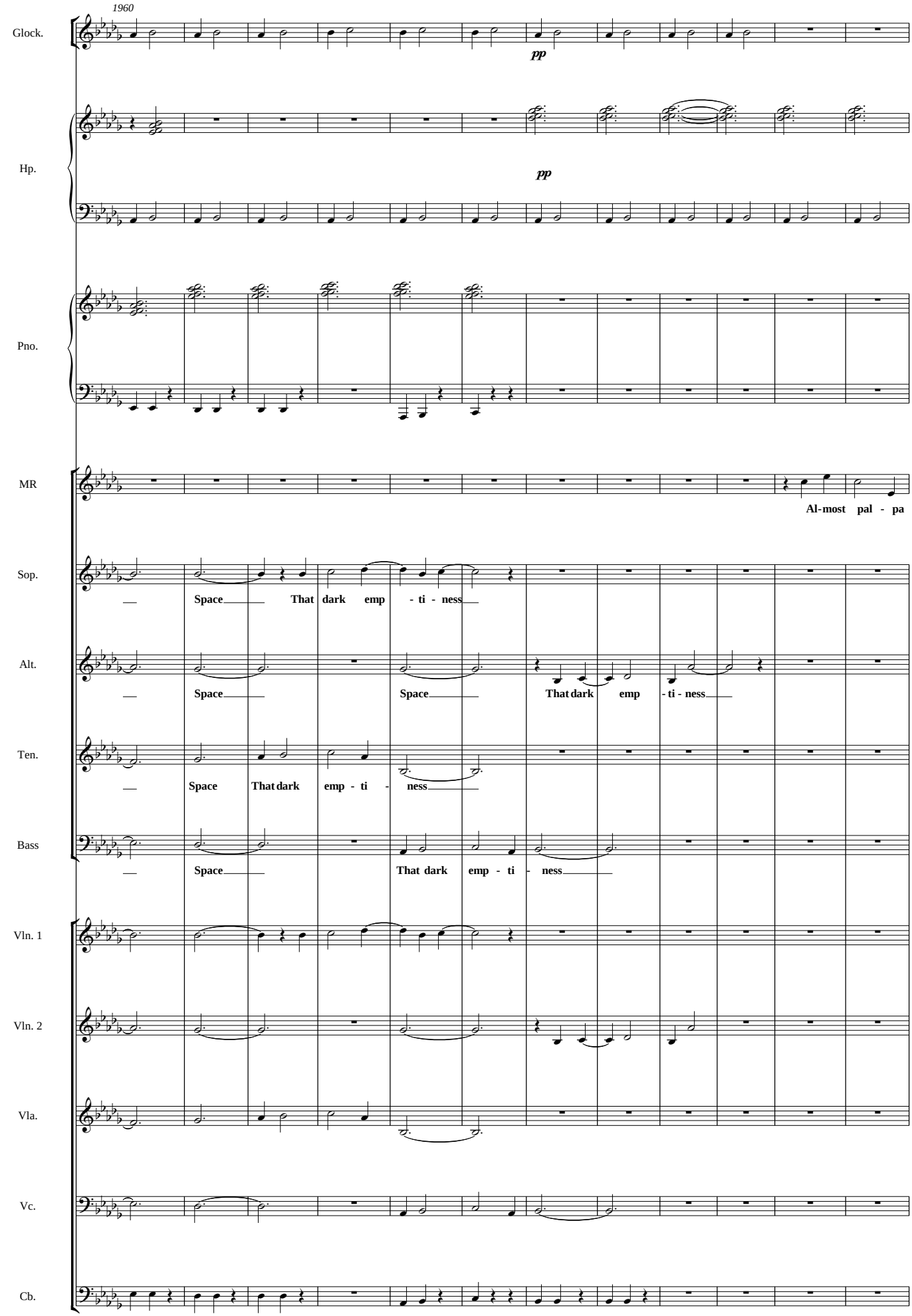
Fl.
Alt. Fl.
Ob.
Vln. 1
Vln. 2
Vla.

DIALOGUE
ROGER WOOL
I wish you'd tell me why...


81
1931
Andante ♩ = 100
ROGER exits - lights change
Fl.
Glock.
Pno.
MR
Vc.
Space
Space

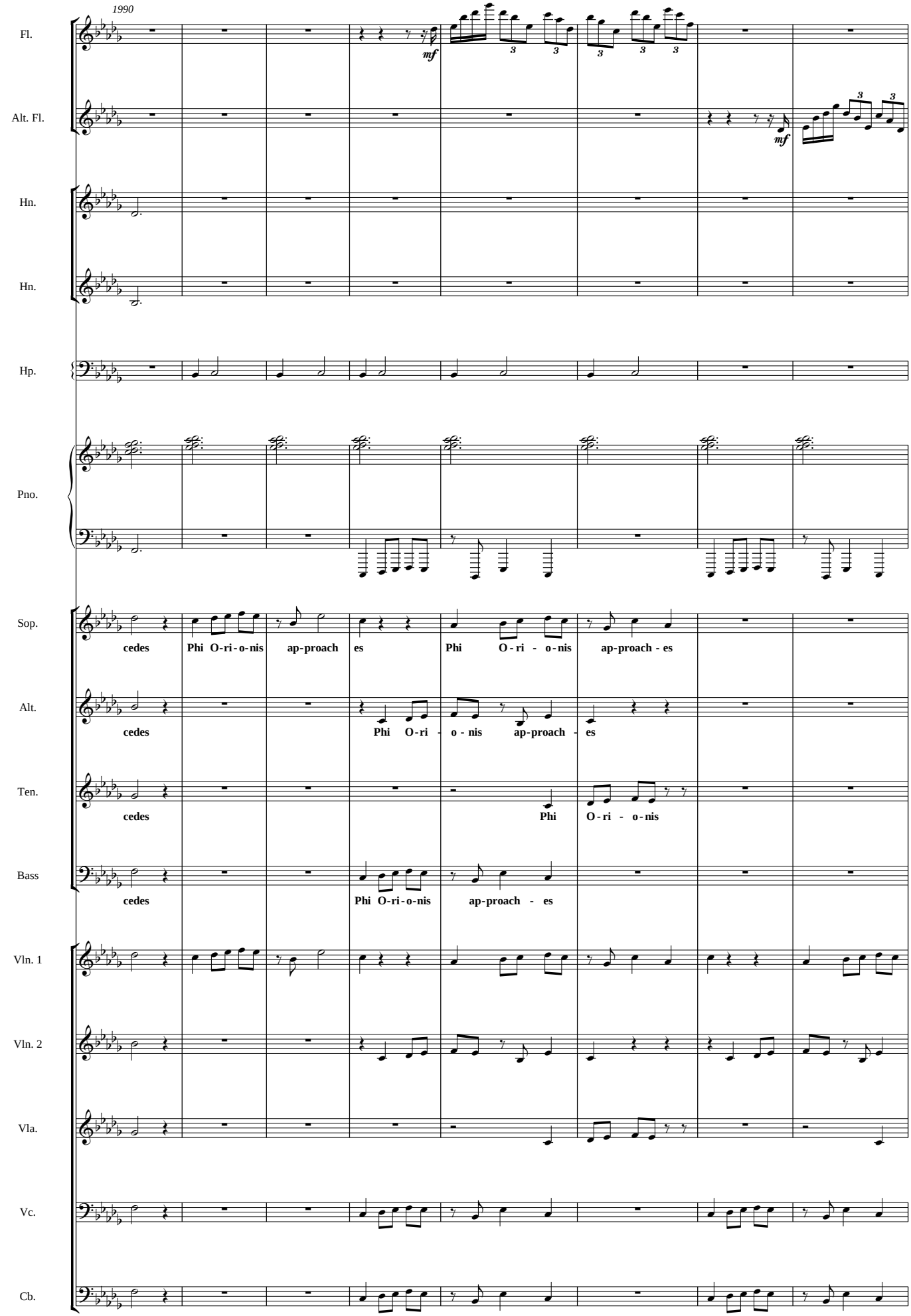

1942
Fl.
Alt. Fl.
Crew and Opera Singers drift slowly through all entrances
Glock.
Hp.
Pno.
MR
That dark emp - ti - ness
Al - most pal - pa - ble
Vc.


82
1951
Alt. Fl.
Glock.
Hp.
Pno.
82
MR
Al-most pal - pa - ble
An o-cean se-pa-ra-ting sys-tems of stars.
Sop.
Space
Alt.
Space
Ten.
Space
Bass
Space
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz.


1960
Glock.
pp
Hp.
pp
Pno.
MR
Al-most pal - pa
Sop.
Space That dark emp - ti - ness
Alt.
Space Space That dark emp - ti - ness
Ten.
Space That dark emp - ti - ness
Bass
Space That dark emp - ti - ness
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


1972
Fl.
Alt. Fl.
Hn.
Hn.
Hp.
Pno.
MR
ble An o-cean se-pa-ra-ting sys-tems of stars.
Sop.
Space Pas - ses a - stern
Alt.
Space Pas - ses a - stern
Ten.
Space Pas - ses a - stern
Bass
Space Pas - ses a - stern
Vln. 1
Vln. 2
Vla.
Vc.
arco
Cb.
mp
mf


1980
Hn.
Hn.
Hp.
mf
Pno.
mf
MR
emp - ti - ness Pas-ses a - stern if emp-ti-ness can be said to do a-ny-thing what - e-ver
Sop.
Si - ri-us re-cedes Si - ri-us re
Alt.
Si - ri-us re-cedes Si - ri-us re
Ten.
Si - ri-us re-cedes Si - ri-us re
Bass
Si - ri-us re-cedes Si - ri-us re
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

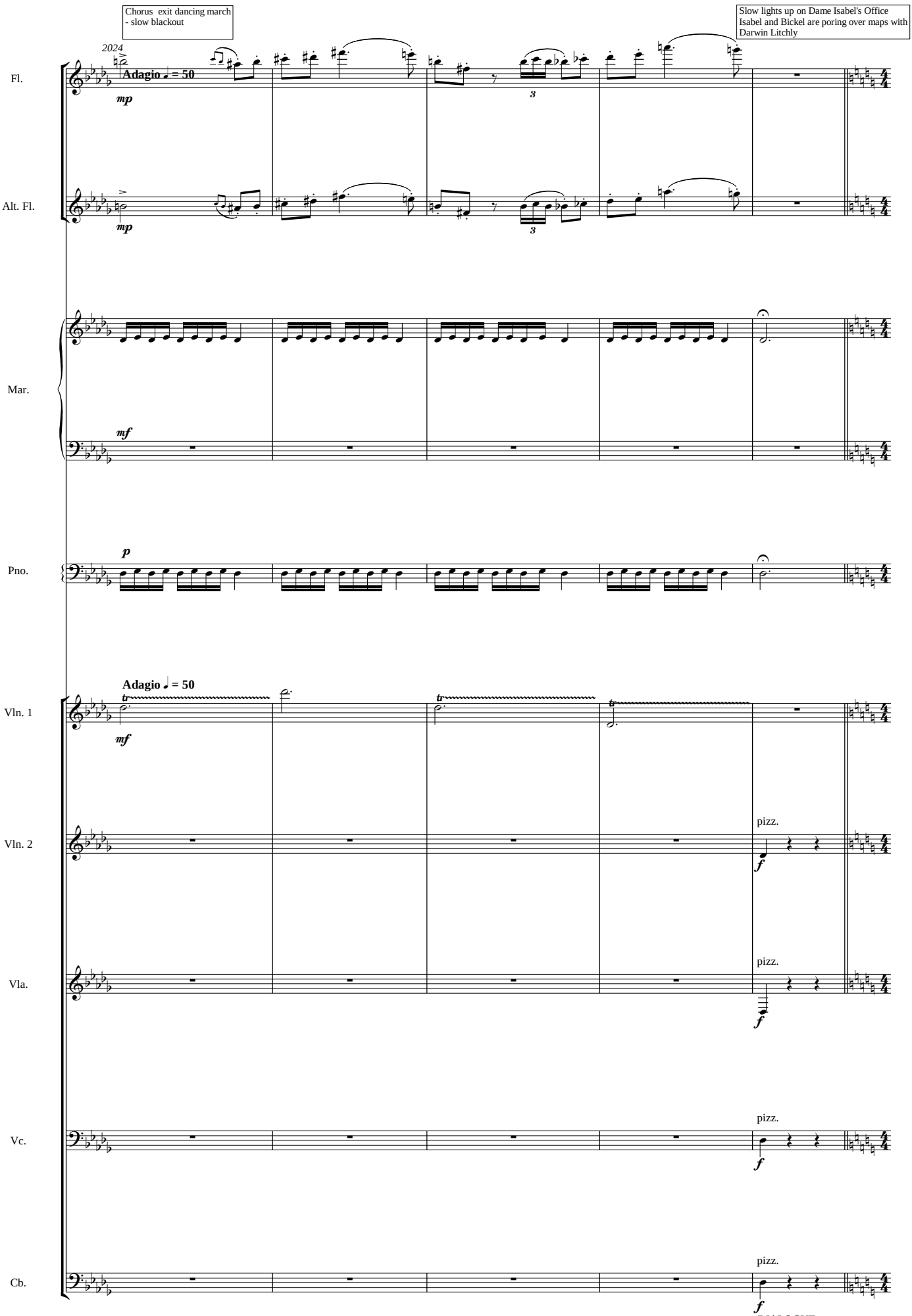

1990
Fl.
Alt. Fl.
Hn.
Hn.
Hp.
Pno.
Sop.
cedes Phi O-ri-o-nis ap-proach es Phi O-ri - o-nis ap-proach - es
Alt.
cedes Phi O-ri - o - nis ap-proach - es
Ten.
cedes Phi O-ri - o-nis
Bass
cedes Phi O-ri-o-nis ap-proach - es
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
mf


1998
Fl.
Alt. Fl.
Hn.
Hn.
Hp.
Pno.
MR
Sop.
Alt.
Ten.
Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mp
mp
mp
pp
mf
mf
In or-der to a chieve this ef-fect A sig-ni-fi-cant pro-cess is e-vi-dent-ly un-der-way un-der-way
A -
A -
A -
A -


2006
Fl.
Alt. Fl.
Hn.
Hn.
Hp.
Pno.
MR
Sop.
Alt.
Ten.
Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
mp
mf
mf
mf
f
un-der-way
un-der-way
f
head Phi O-ri-o-nis grows bright A - head Phi O-ri-o - nis grows bright Pla - net Zade can be
f
head Phi O-ri-o-nis grows bright A - head Phi O-ri-o - nis grows bright Pla - net Zade can be
f
head Phi O-ri-o-nis grows bright A - head Phi O-ri-o - nis grows bright Pla - net Zade can be
f
head Phi O-ri-o-nis grows bright A - head Phi O-ri-o - nis grows bright Pla - net Zade can be

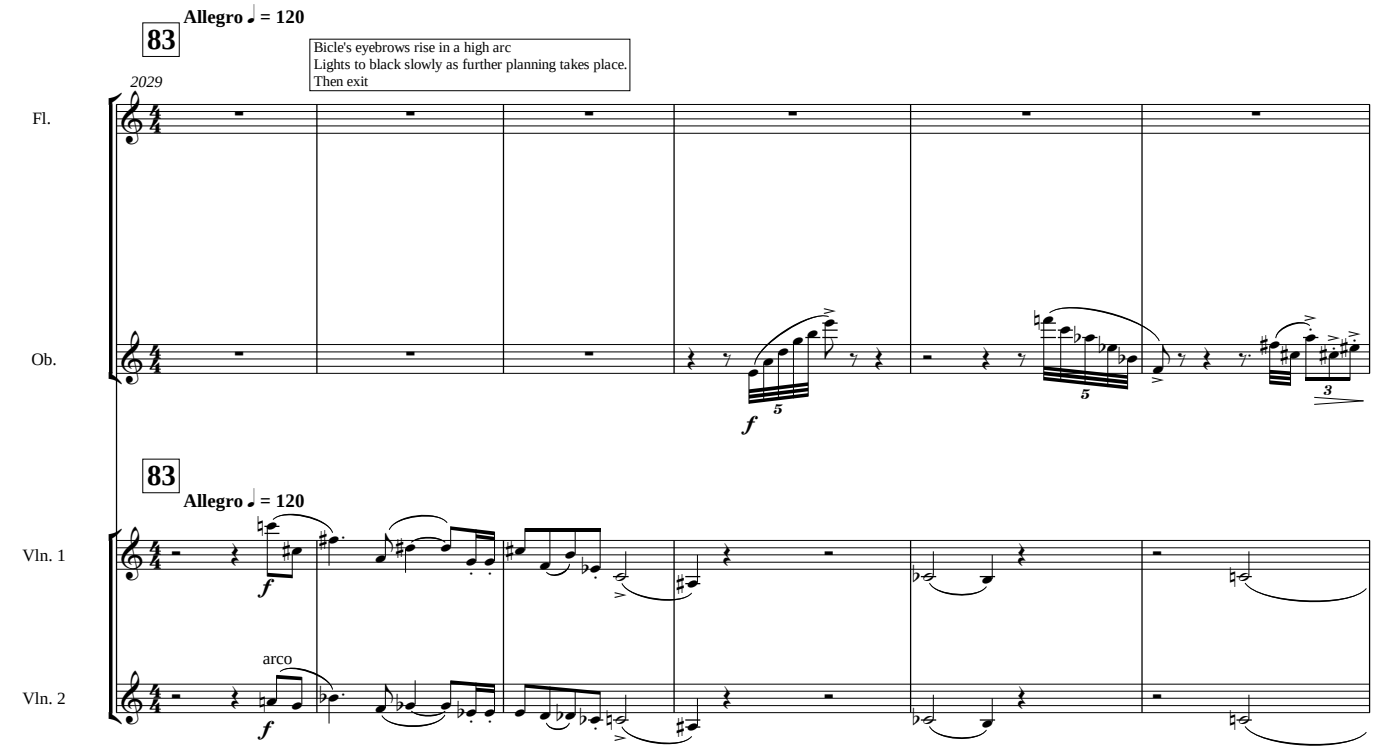

2015
Fl.
mp
Alt. Fl.
mp
Hn.
Hn.
Pno.
Sop.
seen Lan-ding or - bit Lan-ding clear - ance Down to Zade
Alt.
seen Lan-ding or - bit Lan-ding clear - ance Down to Zade
Ten.
seen Lan-ding or - bit Lan-ding clear - ance Down to Zade
Bass
seen Lan-ding or - bit Lan-ding clear - ance Down to Zade
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


2020
rit.
Fl.
Alt. Fl.
Hn.
Hn.
Mar.
f
Pno.
p
rit.
Sop.
set - tles the Phoe - - bus
Alt.
set - tles the Phoe - - bus
Ten.
set - tles the Phoe - - bus
Bass
set - tles the Phoe - - bus
tr
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


Chorus exit dancing march
- slow blackout
Slow lights up on Dame Isabel's Office
Isabel and Bickel are poring over maps with
Darwin Litchly
2024
Fl.
Adagio ♩ = 50
mp
Alt. Fl.
mp
Mar.
mf
Pno.
p
Adagio ♩ = 50
Vln. 1
mf
Vln. 2
pizz.
f
Vla.
pizz.
f
Vc.
pizz.
f
Cb.
pizz.
f
DIALOGUE
DARWIN LITCHELY
The natives of Zade....

CUE
DAME ISABEL
We shall present Alban Berg's Wozzeck to the Water-folk.

Scene 2
Planet Zade - Dame Isabel's office on 'Phoebus'
No 26a Wozzeck Intermezzo





84 **Allegro maestoso** ♩ = 80 *No. 27 Duet and Chorus - Zade Production No 1 - 'Es lebe Sarastro'*

2042

Light up - Opera singers SR on stage (and offstage) about to present Flute

Striads file in SL and sit in seats

Pamina and Papageno enter

C Tpt. *mp* *f*

Timp. *mp* *f*

Glock. *mp* *f*

2050

Bsn. *p*

C Tpt.

Timp.

Glock.

Sop. offstage *p* **Es le - be Sa-ra - stro! Sa - ra - stro le - be!** PAMINA **O Freund! nun ist's um_**

Alt. offstage *p* **Es le - be Sa-ra - stro! Sa - ra - stro le - be!**

Ten. offstage *p* **Es le - be Sa-ra - stro! Sa - ra - stro le - be!**

Bass offstage *p* PAPAGENO **Es le - be Sa-ra - stro! Sa - ra - stro le - be! Was soll dies be-deu- ten? Ich zit-tre ich be- be!**

Vln. 1 arco *p* *tr*

Vln. 2 arco *p* *tr*

Vla. arco *p*

Vc. arco *p*

Cb. arco *p*


2056
Bsn.
Sop.
uns ge- tan! dies kün-digt den Sa-ra-stro an!
Bass
O wär'ich ei-ne Maus wie wollt'ich mich ver ste-cken wär' ich so klein wie Schne-cken so
tr
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


2061
Fl.
Alt. Fl.
Bsn.
f
Sop.
Die Wahr-heit die Wahr-heit, sei sie auch Ver
Bass
kröch'ich in mein Haus! Mein Kind, was wer-den wir nun spre-chen?
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Opera Chorus march pompously on and up and down

2068

Fl.

Alt. Fl.

Ob.

Bsn.

C Tpt.

Timp.

Sop.

bre- chen!

Es le - be Sa-ra- stro,Sa

Alt.

Es le - be Sa-ra- stro,Sa

Ten.

Es le - be Sa-ra- stro,Sa

Bass

Es le - be Sa-ra- stro,Sa

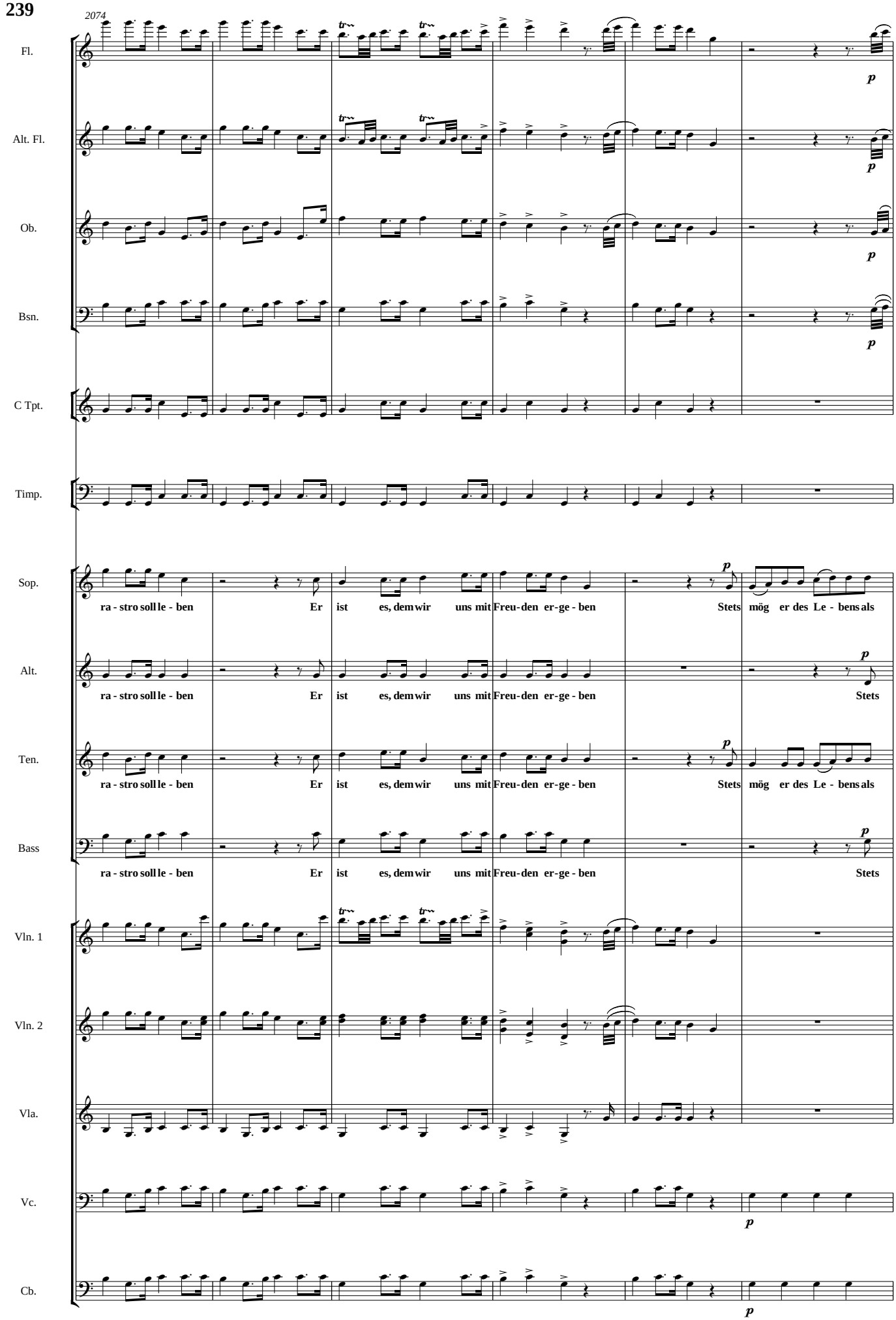
Vln. 1

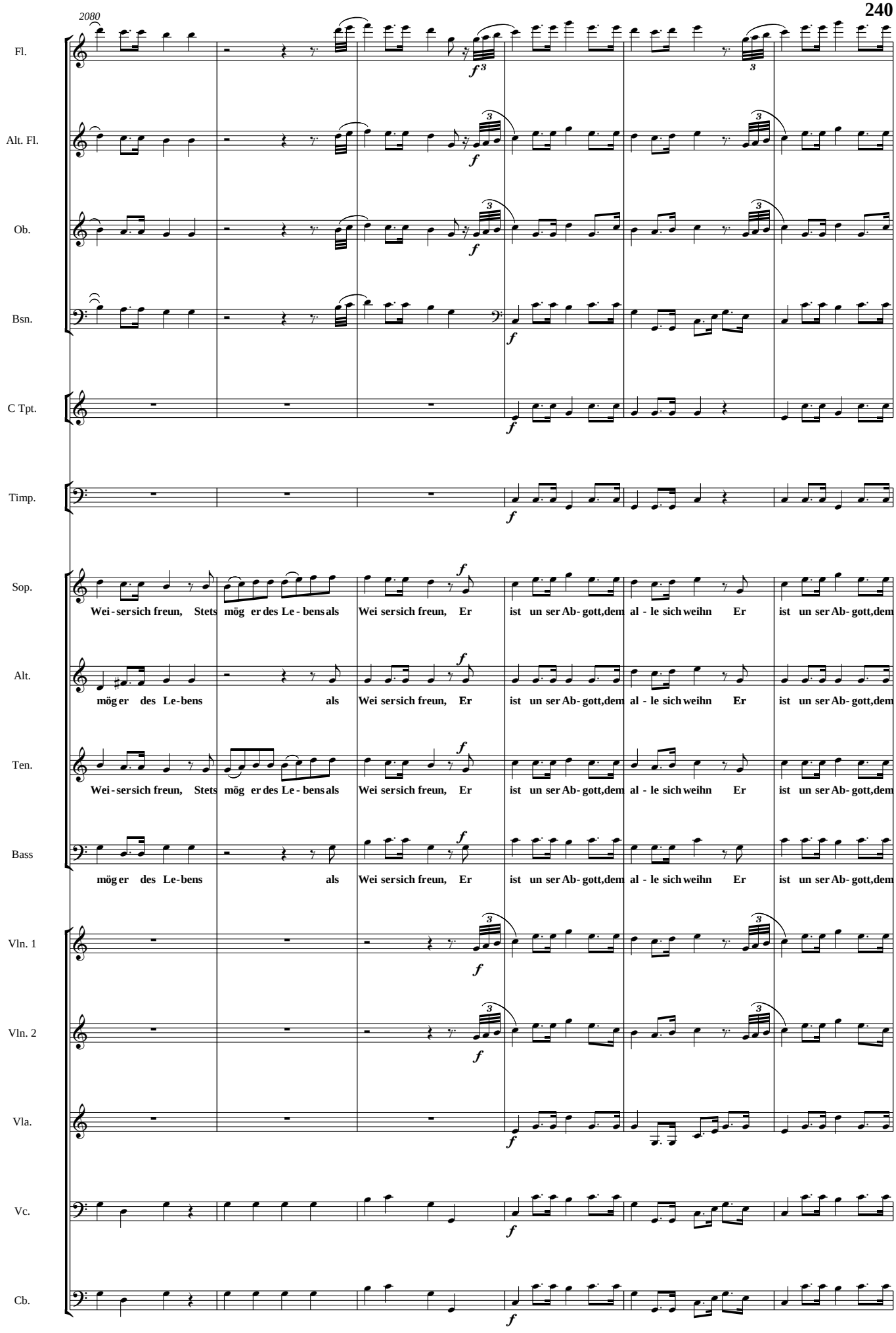
Vln. 2

Vla.

Vc.

Cb.


2074
Fl.
Alt. Fl.
Ob.
Bsn.
C Tpt.
Timp.
Sop.
ra - stro soll le - ben Er ist es, dem wir uns mit Freu-den er-ge - ben Stets mög er des Le - bens als
Alt.
ra - stro soll le - ben Er ist es, dem wir uns mit Freu-den er-ge - ben Stets
Ten.
ra - stro soll le - ben Er ist es, dem wir uns mit Freu-den er-ge - ben Stets mög er des Le - bens als
Bass
ra - stro soll le - ben Er ist es, dem wir uns mit Freu-den er-ge - ben Stets
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


2080
Fl.
Alt. Fl.
Ob.
Bsn.
C Tpt.
Timp.
Sop.
Wei - ser sich freun, Stets mög er des Le - bens als Wei ser sich freun, Er ist un ser Ab- gott,dem al - le sich weihn Er ist un ser Ab- gott,dem
Alt.
mög er des Le-bens als Wei ser sich freun, Er ist un ser Ab- gott,dem al - le sich weihn Er ist un ser Ab- gott,dem
Ten.
Wei - ser sich freun, Stets mög er des Le - bens als Wei ser sich freun, Er ist un ser Ab- gott,dem al - le sich weihn Er ist un ser Ab- gott,dem
Bass
mög er des Le-bens als Wei ser sich freun, Er ist un ser Ab- gott,dem al - le sich weihn Er ist un ser Ab- gott,dem
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

One Striad rises and goes to conductor
who is forced to stop abruptly
when his elbow is seized

Cast freeze until they next sing
or go for quick change in the black

STRIAD
returns to companions, they huddle
and then one mutters in Litchely's ear

2086

Fl.
Alt. Fl.
Ob.
Bsn.
C Tpt.
Timp.

DARWIN LITCHELY

Sop. — al - le sich weihn, dem al - le sich weihn, dem al - le sich weihn — There seems to be a slight mis-take
Alt. — al - le sich weihn dem al - le sich weihn, dem al - le sich weihn
Ten. — al - le sich weihn dem al - le sich weihn, dem al - le sich weihn
Bass — al - le sich weihn dem al - le sich weihn, dem al - le sich weihn
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

2093

Sop. — a cer-tain de-gree of mis-un-der-stand-ing — They seem to have mis-ta-ken the Phoe-bus for a com-mer-cial mis-sion

Blackout
Pamina and Papageno
and cast quick change

No 26b Wozzeck Intermezzo

2099

85 **Allegro ♩ = 120**

Sop. — they are wil-ling to place a firm ord-er for two o-bo-ists and a co-lo-ra - tu-ra
Vln. 1 — *f*
Vln. 2 — arco *f*

2106

Ob. — *f* — *mp*
Vln. 1
Vln. 2



Light up
Chorus dance a waltz
MARIE dances with the TAMBOURMAJOR

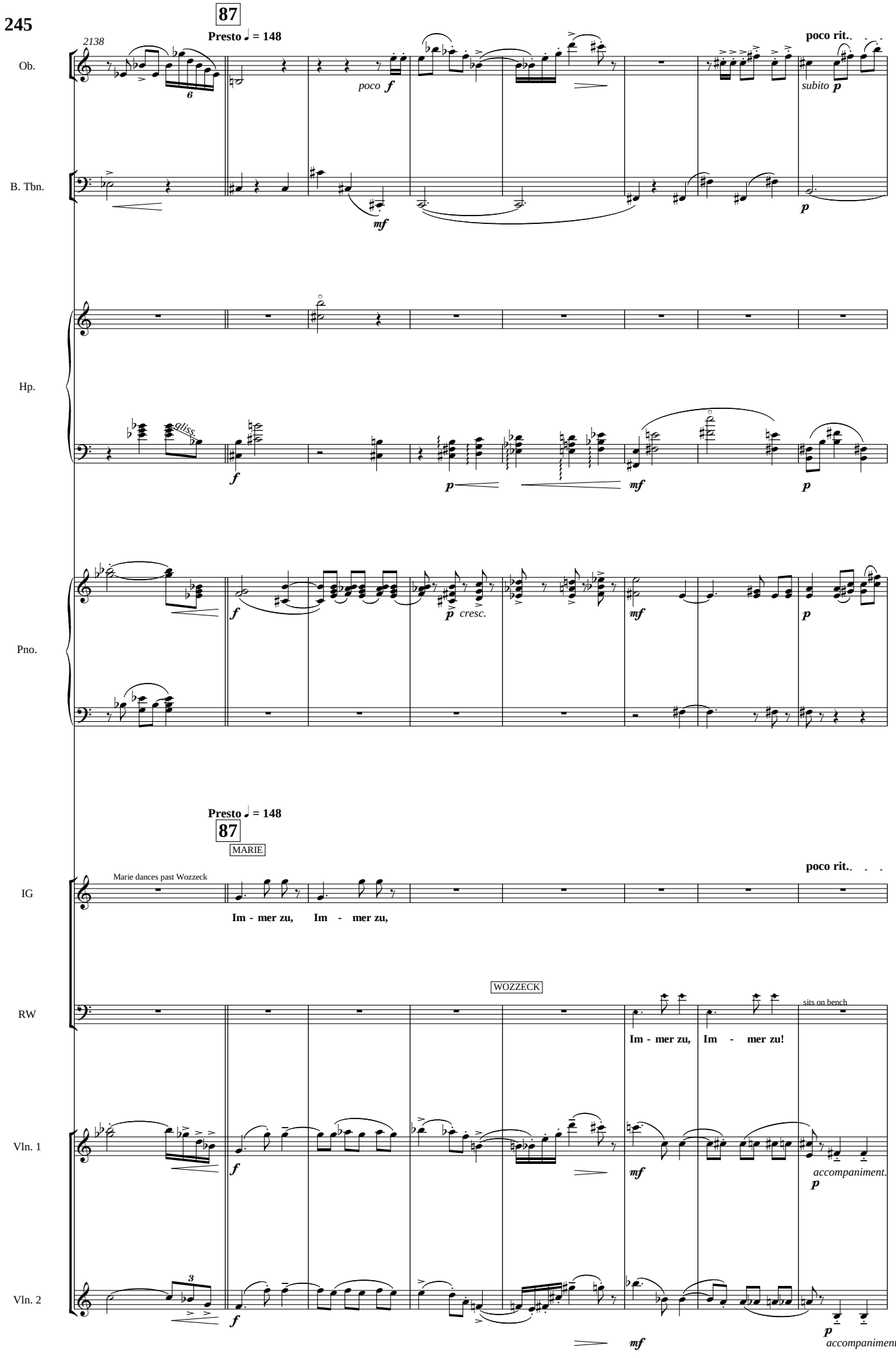
'Phoebus' Stage -Tavern garden evening

No 28 Trio and Chorus -Zade Opera Production 2 'Immer zu'




Poco rit.
A tempo
WOZZECK rushes on
2124
Fl.
Ob.
B. Cl.
Bsn.
B. Tbn.
Hp.
Pno.
RW
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Bassoon
cresc.
in a rush
gliss.
arco
WOZZECK
Wozzeck rushes on - sees Marie dancing with the Tambourmajor


86
2131
accel.
A tempo
Ob.
B. Cl.
Take Cbsn.
Bsn.
B. Tbn.
Hp.
gliss.
Pno.
mp
with the violins.
p
86
accel.
A tempo
MARIE
IG
RW
Er!
Sie!
Teu- fel!
Vln. 1
Vln. 2
gliss.
Vla.
Vc.
Cb.


87
Presto ♩ = 148
2138
poco rit.
Ob.
poco f
subito p
B. Tbn.
mf
p
Hp.
gliss.
f
p
mf
p
Pno.
f
p cresc.
mf
p
Presto ♩ = 148
87
MARIE
poco rit.
IG
Marie dances past Wozzeck
Im - mer zu, Im - mer zu,
WOZZECK
RW
sits on bench
Im - mer zu, Im - mer zu!
Vln. 1
f
mf
accompaniment.
p
Vln. 2
3
f
mf
p
accompaniment.


molto accel.
Più mosso ♩ = 160
accel.
2146
Ob.
cresc.
fp
cresc.
f
Hn.
mute
f
Hn.
mute
f
Tbn.
fp
fp
fp
ff
f
B. Tbn.
p espress.
cresc.
fp
f
Cym.
tr
pp
cresc.
Hp.
cresc.
ff
Pno.
cresc.
ff
molto accel.
Più mosso ♩ = 160
accel.
RW
Dreht Euch!
Wälzt Euch!
Wa-rum löscht Gott die
Son - ne
Vln. 1
f
ff
Vln. 2
f
ff
Vla.
mp
Vc.
mp
Cb.
mp


rit.
A tempo
rit.
2153
Fl.
Alt. Fl.
Ob.
C Tpt.
mute
nat.
Hn.
nat.
Hn.
nat.
Tbn.
not a triplet
B. Tbn.
Cym.
Mar.
Hp.
Pno.
rit.
A tempo
rit.
RW
nicht
aus?
Al les wälzt
sich in Un-zucht
Vln. 1
dim.
poco cresc.
pizz.
Vln. 2
dim.
poco cresc.
pizz.
Vla.
Vc.
Cb.
dim.


2159
Tempo primo ♩ = 132
Ob.
Tbn.
B. Tbn.
Hp.
Pno.
RW
Vln. 1
Vln. 2
Cb.
ü - ber-ein-an-der
Mann und Weib
Mench und
Vieh!
Weib!
arco
pizz.
cresc.
subito
2167
accel.
Prestissimo ♩ = 20
let the violins through
legato
non legato
jumps up violently
Weib!
Das Weib ist heiss!
ist heiss!
heiss!

88

2174

Ob.

Tbn.

B. Tbn.

Hp.

Pno.

like a trumpet

88

IG

MARIE

BB

TAMBOURMAJOR

RW

Wie er an ihr he-rum - greift! An Ih - rem Leib! Und sie lacht da- zu...

Vln. 1

Vln. 2


2181
accel.
rit.
Ob.
mf soft
poco a poco cresc.
ff
Bsn.
Contrabassoon
mf in a rush
f
Tbn.
p
poco a poco cresc.
f
B. Tbn.
Hp.
f
poco a poco cresc.
ff
Pno.
poco a poco cresc.
accel.
rit.
IG
Im - mer zu!
Im - mer zu!
BB
Im - mer zu!
Im - mer zu!
RW
ist heiss!
heiss!
Ver - dammt!
Vln. 1
mf dolce
poco a poco cresc.
Vln. 2
mf dolce
poco a poco cresc.
Cb.
mf in a rush
f

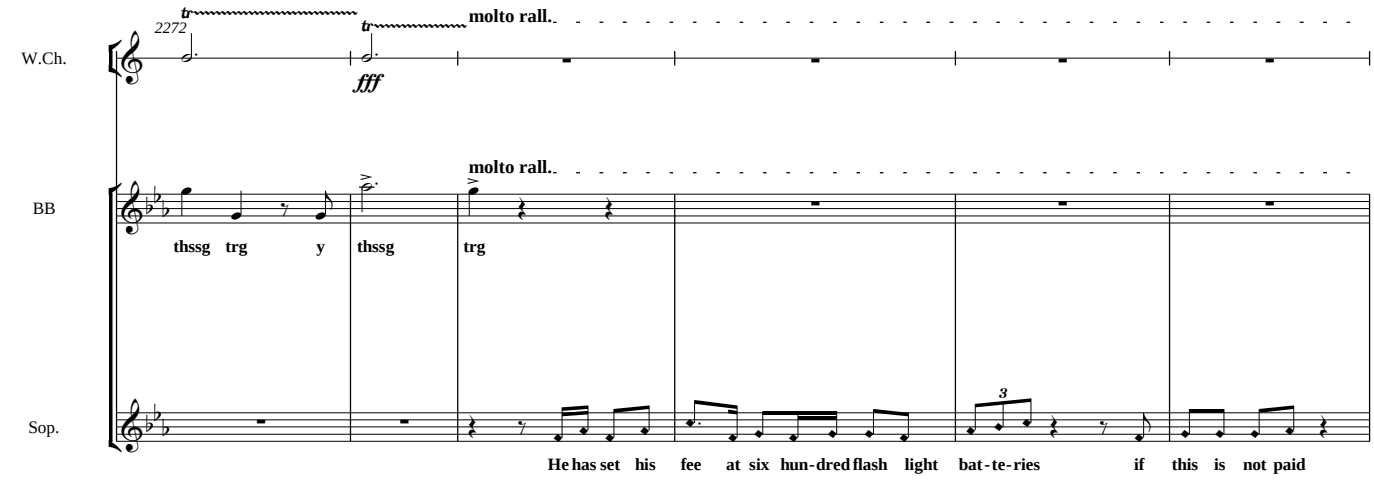

89
Short luftpause before chorus sing
2190
A tempo
accel.
Allegro ♩ = 132
Dance ends
All stand still for chorus
song
Alt. Fl.
Ob.
B. Cl.
Cbsn.
Tbn.
B. Tbn.
Timp.
Hp.
Pno.
brilliant
accel.
89
is about to rush onto the dance floor
when the dance finishes -
sits down again on bench in chagrin
A tempo
Allegro ♩ = 132
RW
Sop.
Alt.
Ten.
Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Ein
pizz.

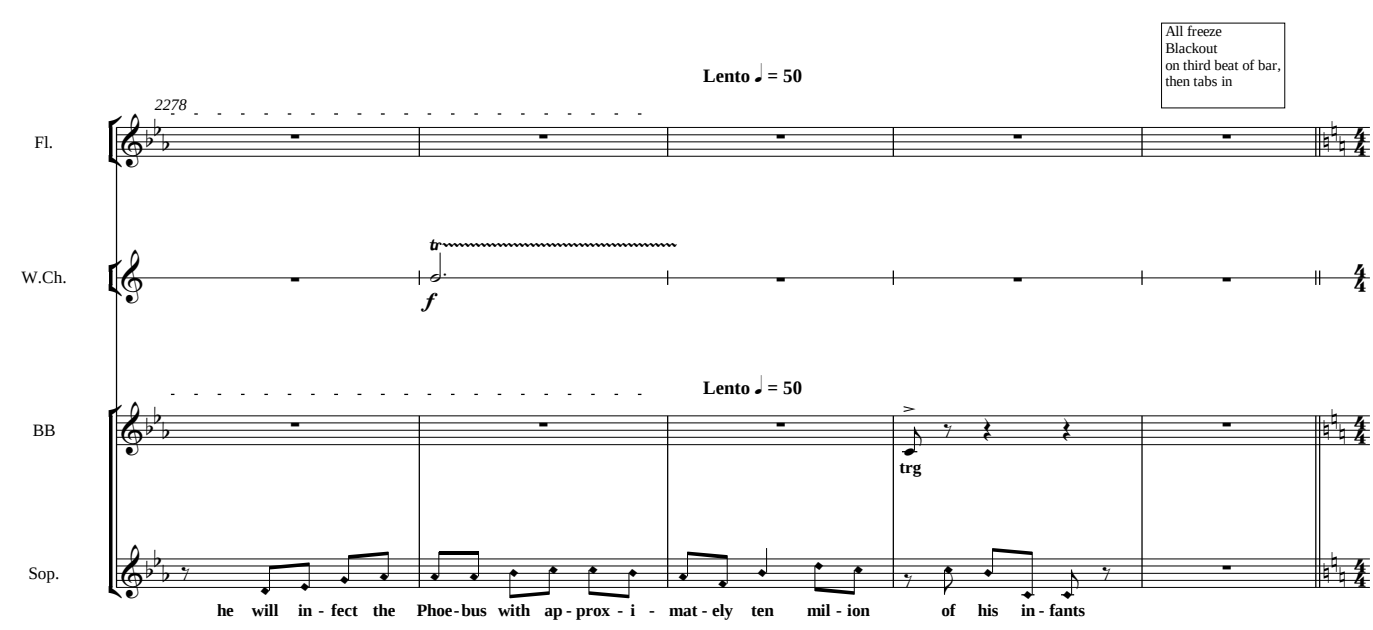

Zade Audiant leaps up, grabs score and conducts
2196
B. Cl.
rit.
A tempo
pp
poco
Sop.
Alt.
Ten.
Bass
Jä-ger aus der Pfalz Ritt einst durch ei-nen grü-nen Wald! Hal - li, Hal - lo! Hal - li! Hal - lo! Ja lus-tig ist die Jä-ge - rei, All
2206
Hp.
Adagio ♩ = 84
ZADE AUDIANT
monotonous
BB
O Toch-ter lie-be Toch- ter, Was hast du ge- denkt, Dass
hie auf grü-ner Haid! Hal - li! Hal - lo! Hal - li Hal - lo!
2214
A tempo ♩ = 132
p
ff
du Dich an die Kut-scher und die Fuhr-knecht hast ge - hängt Hal lo!
Ja lus-tig is t die Ja-ge - rei, All - hie auf gru-ner Haid Hal


2220
rall.
Moderato ♩ = 100
90
Zade audiant returns to seat taking score
Conductr attempts to carry on
Ob.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
T.-t.
Hp.
mf
dim.
mp
ppp
p
f
rall.
Moderato ♩ = 100
90
Zade audiant waves and returns to seat
taking score with it
BB
RW
Sop.
Alt.
Ten.
Bass
Hal-lo!
WOZZECK
Wie viel Uhr?
li, Hal - lo! Hal - li, Hal - lo!
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco
<espress.>


2230
Ländler Moderato ♩ = 100
Bernard Bickel stops the conductor
Ragged finish
Ob.
B. Tbn.
Hp.
Pno.
quasi solo
accompaniment
quasi solo
Ländler Moderato ♩ = 100
AUDIANT from seat
BB
RW
Elf Uhr!
Was sit-zest Du da vor der Tür?
So? Ich meint es müsst spät-er sein! Die Zeiwird ein-em lang bei der Kurz- weil...
Vln. 1
Vln. 2
Vla.
Vc.
pizz.
DARWIN LITCHELY interprets Zade noises
2236 Moderato ♩ = 100
Fl.
Alt. Fl.
B. Cl.
W.Ch.
random tremolo
vary speed especially , also pitch and dynamic
Zade language - sing on the vowels (which are Italian for a,e,i,o,u, y plus schwa for no vowel)
treat (ie exaggerate) the initial consonants like French and the
final consonants like German
Moderato ♩ = 100
ZADE AUDIANT
DARWIN LITCHELY
BB
Sop.
The - lu gy schr - la - ma.
He's un - fa-vou-ra-bly inpressed Thises -


2245
Fl.
Alt. Fl.
B. Cl.
W.Ch.
BB
Sop.
ghark
sen - tial-ly is his re - ac- tion.. He has no-ticed a large num-ber of clum-sy mis- takes.
2252
jis-su bgras - sik bgras - sik
the sin-gers hmmm... a word I don't un-der-stand bgras - sik
2258
ghark jis-su
What-e-ver it means it's some-thing the sin-gers do when at-tempt-ing to... ghark_ jis-su the chord se-quence would-n't move from north to west
2264
tha - kal skth hg grs - gk gk gk y
He com-plains that the mu-si-cians sit too sta-ti-cal-ly he thinks they should hop yes hop or jump


2272
molto rall.
fff
W.Ch.
molto rall.
BB
thssg trg y thssg trg
Sop.
He has set his fee at six hun-dred flash light bat-te-ries if this is not paid


All freeze
Blackout
on third beat of bar,
then tabs in
Lento ♩ = 50
2278
Fl.
W.Ch.
f
Lento ♩ = 50
BB
trg
Sop.
he will in - fect the Phoe-bus with ap - prox - i - mat - ely ten mil - ion of his in - fants

Scene 4
In space on 'Phoebus' - Dame Isabel's cabin

No. 29 Space Travel Var 6



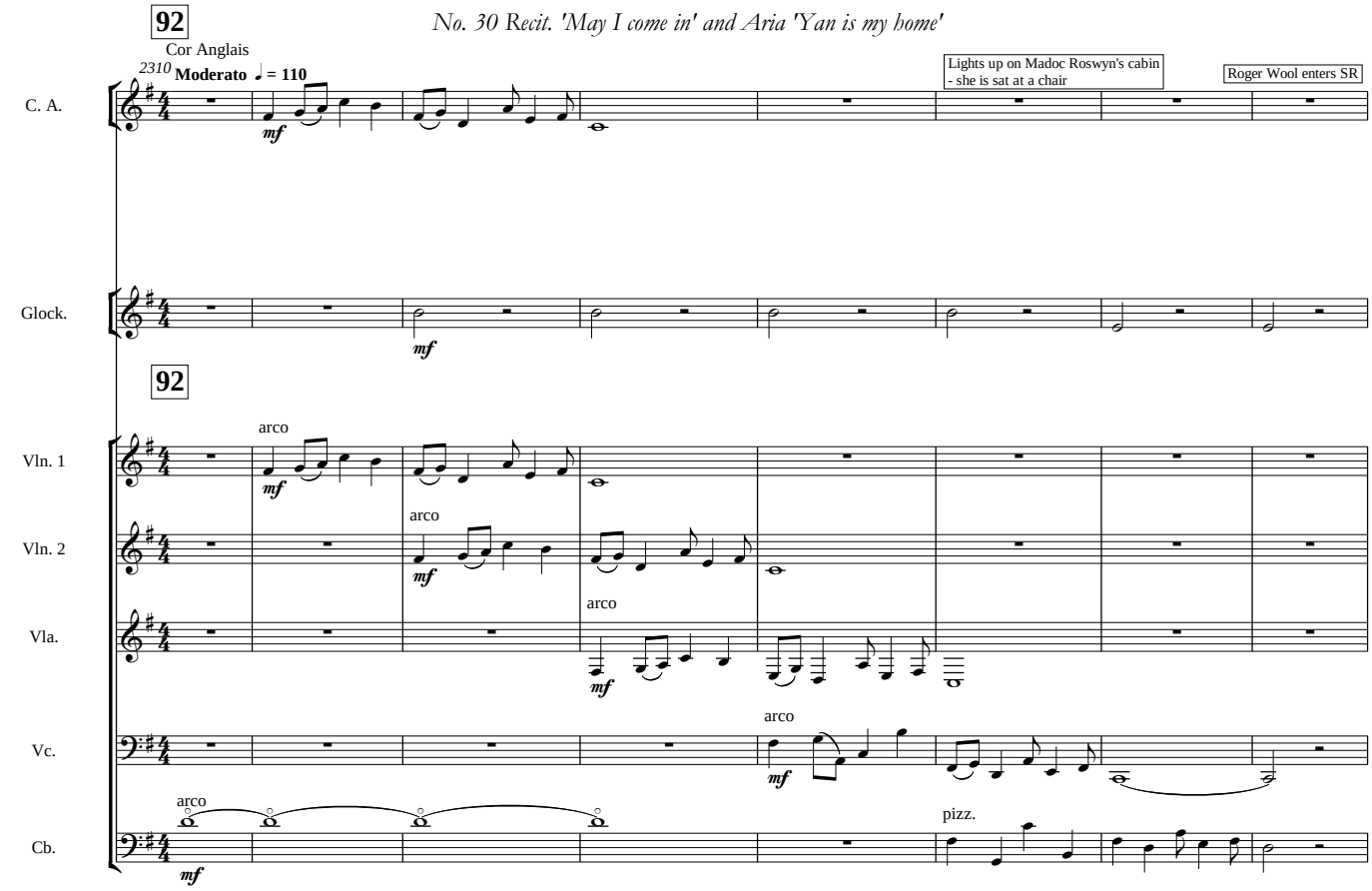

2289
molto rall.
Lento ♩ = 50
Allegro ♩ = 100
Fl.
Alt. Fl.
Ob.
B. Cl.
Cbsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Gong
Timp.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Take C. A.
dim.
f
mf
p





DIALOGUE
DAME ISABEL
I dislike to impute malevolence....

No. 30 Recit. 'May I come in' and Aria 'Yan is my home'






2327
C. A.
Glock.
MR
RW
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
I'm not hun-gry
If I on-ly knew why you have been doing this
It's be-yond my un-der-stand-ing
mf
p
mf
p
p
p
mf
p
mf
p


2334
C. A.
Glock.
RW
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
How could an-y-one be so be-guil-ing, so faith-less un-less un-less un-less


2341
C. A.
Glock.
MR
RW
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pp
f
freely.
All I can say Ro-ger
she had some o_ ver-po_ we-ring mo tive
It's hu - mi - li - a-ting to be used
pizz.
flautando
arco
mf
pp
mp
p
2347
is that I'm sor - ry
Real-ly I am.
But I'd do it a-gain if it would help
I'm born of se - cre-tive peo ple
Tell me why.
2353
All my life I've had se-crets you'd ne-ver dream of.
This pla-net Yan is one of your se- crets?
Se - cre-cy is a mis-era-ble


2358
Fl.
MR
RW
Vln. 1
Vln. 2
Vla.
p
You are in-deed an ad-mira-ble man Ro-ger.
vice. I have no se-crets what-e-ver.
2363
Fl.
C. A.
MR
Vln. 1
Vln. 2
Vla.
f
p
Ve-ry well I'll tell you my se-cret. It's all mine now, be cause none of my race are left to share it. none of my race are
2369
93
Andante ♩ = 70
Fl.
Alt. Fl.
C. A.
Hp.
MR
Vln. 1
Vc.
mp
p
mf
left to share it.
pizz.


2379
Alt. Fl.
Hp.
MR
Yan is myhome be - hind___ the stars. Yan is my home Yan is my home I am
Vln. 1
Vln. 2
mp
Vla.
mp
Vc.
pizz.
Cb.
p


2388
Alt. Fl.
Hp.
MR
not Welsh Long long a-go my an-ces-tors my my an-ces-tors had brought At-lan - tis to a high
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


2395
Alt. Fl.
Hp.
MR
peak of ci - vi-li - sa - tion they sent a ship of space and foun-ded a co - lo-ny on Yan af-ter ma-ny thou - sands of years
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
94
2403
B. Cl.
mp
Cbsn.
Glock.
Pno.
94
MR
they sent a re-turn ship from Yan to Earth The ship crashed on land-ing
Vln. 1
pp
Vln. 2
Vla.
Vc.
arco
Cb.


2411
Fl.
Alt. Fl.
Alto Flute
Take A. Fl.
C. A.
B. Cl.
Cbsn.
Take Bsn.
Bassoon
Cym.
Timp.
Glock.
Pno.
MR
thesur - vi-vors fled su-per
Vln. 1
Vln. 2
Vla.
arco
Vc.
Cb.


Poco Meno Mosso ♩ = 100
2416
B. Cl.
MR
sti-tious per - se - cu - tion and set - tled in re-mote Tran-syl - va - ni - an val - leys Their num-bers
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pp
2423
dwin-dled I am the last of my line.
speak - a piacere -
with utmost sincerity and longing
I want to re-turn to Yan
For as long as I can re-mem-ber
95
Adagio ♩ = 80
2430
Glock.
I went to sleep by this song
arco


2440
C Tpt.
Timp.
Glock.
MR
Vln. 1
Vln. 2
Vla.
Vc.
hard sticks
Sleep ba - by sleep Re - mem - ber your home Yan is your home Yan is your home. Mum - my is
2449
watch - oing You'll come to no harm Sleep lit - tle babe Be - hind the_ stars you'll come to no harm.
2457
RW
come to no harm. come to no harm.
I'll help you as best I can I can't lose some - thing I ne - ver had I'll talk to my
96 Adagio ♩ = 80
2466
ROGER exits SR Lights slowly fade to black on MADOC in chair
Fl.
Hn.
Hn.
Tbn.
B. Tbn.
Gong
96
Aunt.


Lights up on Dame Isabel's cabin
- she is usffering from space sickness and
Talking to ROGER WOOL
2479
Piu mosso ♩ = 100
accel.
Fl.
Hn.
Hn.
Tbn.
B. Tbn.
Gong
RW
pp
freely
I know you con-si-der me a was - trel and cre-dit me with lit-tle judge-ment
2487
Fl.
Gong
IG
RW
Vln. 1
Vln. 2
Vla.
p
Do I not have rea-son to do so you brought that dread - ful wo-man a-board the Phoe-bus She has dis - rup ted the en-tire tour!
Yes Quite true.
2493
Piu mosso ♩ = 140
I do not wish to be as - to-nished I've had e-nough sur-pri- ses.
Her mo-tive for want-ing to vi - sit this par - ti - cu-lar world is as - to - ni-shing

Adagio ♩ = 70

Madoc Roswyn enters the cabin -lights d
as she talks earnestly to Isabel

2498

Fl.

C. A. — solo — *p*

IG — *very freely*

I sup-pose in simp-le just-ice I must speak to the wretch-ed wo-man where is she?

Vln. 1

Vln. 2

Vla.

2504

C. A. — *mf*

MR — enters quietly and talks earnestly to IG

Isabel rings for steward
Lights up as steward enters

Moderato ♩ = 100

2511

Fl. — *mf*

C. A. — *p*

B. Cl. — *mf*

Tri. — *tr* *mf*

Glock. — *mf* *p*

IG

Please tell Cap-tain Gon-dar to step

2517

Fl. — BLACKOUT

Gong — *mp*

Glock.

IG — stands - resolute

in here for a moment if he'll be so good. **I have de-ci ded to con vey Miss Ros-wyn to the pla-net Yan**

97 Adagio ♩ = 80

Adagio ♩ = 80

2523

Fl.

A. Fl.

B. Cl.

Bsn.

nat.

C Tpt.

Hn.

Hn.

Tbn.

B. Tbn.

Gong

Timp.

97

arco

Vln. 1

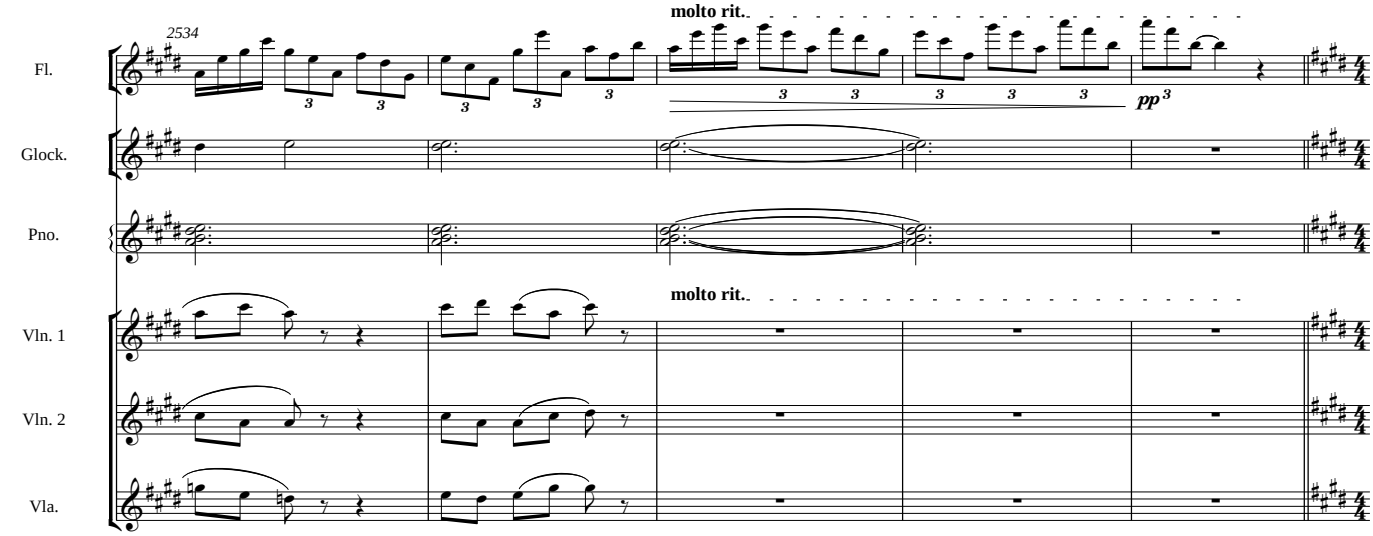
Vln. 2

Vla.

Vc.

Cb.


2529
Fl.
A. Fl.
Bsn.
B. Tbn.
Glock.
Pno.
Vln. 1
Vln. 2
Vla.
p
f
mf


2534
molto rit.
pp
Fl.
Glock.
Pno.
Vln. 1
Vln. 2
Vla.

Scene 6
Planet Yan strangely scented air, greenish white sun
edge of dense forest

98

No. 32 Scena 'A beautiful planet'

Tabs open
Lights up on Yan landscape.
Crew and cast asembled outside the ship

2539 **Adagio ♩ = 80**

Fl.
A. Fl.
Hp.

2545

Fl. — fluttertongue
A. Fl. — fluttertongue
Hp.
Vln. 1 — arco
Vln. 2 — arco
Vla. — arco
Vc. — arco
Cb. — arco


2553
Fl.
nat.
mp
A. Fl.
nat.
mp
B. Cl.
mp
Hp.
mp
f
Sop.
mp
A beau-ti-ful pla-net_
Alt.
mp
and
Ten.
mp
O -
ceans
Bass
mp
A beau - ti - ful pla-net_
Vln. 1
mp
mp
Vln. 2
mp
Vla.
mp
pizz.
mf
arco
mp
Vc.
mp
mp
Cb.
pizz.
mp


2559
Hp.
Sop.
Moun - tains
Fo-rests and tun-dras and ice fields Fo-rests and
Alt.
con-ti - nents
Moun - tains
Fo-rests and tun - dras and ice fields
Ten.
Moun tains and de - serts
Fo - rests and tun-dras and
Bass
Moun tains and de - serts
Fo-rests and
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


2565
Hp.
Sop.
tun-dras Fo-rests and tun - dras and ice fields
Strange-ly scent - ed air
Alt.
Fo-rests and tun-dras and ice fields
Fo-rests and tun-dras and ice fields
Ten.
Fo-rests and tun-dras and ice fields Fo-rests and tun-dras and ice fields
Bass
tun-dras and ice fields Fo - rests and tun-dras and ice fields Fo-rests and tun - dras and ice fields
Vln. 1
Vln. 2
Vla.
Vc.


99
Moderato ♩ = 100
2571
Hp.
Pno.
mp
99
Moderato ♩ = 100
Sop.
Alt.
Ten.
Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Green-ish white sun
Green-ish white sun
Green-ish white sun
Green-ish white sun
Green-ish white sun
Strange-ly scent - ed air
Strange - ly scent - ed air
Strange - ly scent ed air
Strange - ly scent ed air
mf
arco
2577
Pno.
MR
AG
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f
I don't un der
No res-pon se to our ra-di-o sig-nal in fact we can't in-ter-cept sig-nals on a-ny wave-length what-e ver


2583
Pno.
MR
stand no-thing looks as it should
RW
There were ru-ins or rough pat-ches which looked like ru-ins
AG
I saw no obvious signs of habi-tation
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

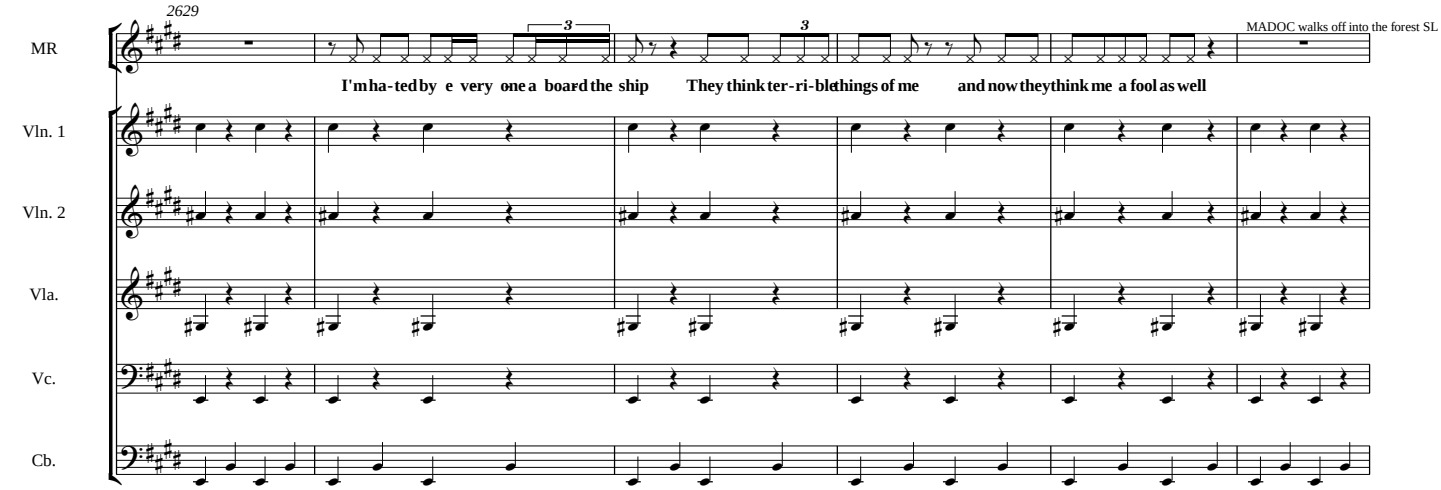

100
2590 Adagio ♩ = 80
Fl.
mp
A. Fl.
mp
C. A.
mp
B. Cl.
mp
100
Adagio ♩ = 80
Sop.
A beau-ti-ful pla-net_
Moun - tains
Alt.
and con-ti - nents
Moun - tains
Ten.
O - ceans
Moun tains
and de - serts
Bass
A beau-ti-ful pla-net_
Moun tains
and de - serts


2598
Fl.
A. Fl.
C. A.
B. Cl.
Bsn.
Sop.
Fo-rests and tun-dras and ice fields Fo-rests and Fo-rests and tun-dras and ice fields
Alt.
Fo-rests and tun-dras and ice fields Fo-rests and tun-dras and ice fields Fo-rests and tun-dras and ice fields
Ten.
Fo-rests and tun-dras and Fo-rests and tun-dras and ice fields Fo-rests and tun-dras and ice fields
Bass
Fo-rests and tun-dras and ice fields Fo-rests and tun-dras and ice fields Fo-rests and tun-dras and ice fields


2604
Moderato ♩ = 100
Fl.
A. Fl.
C. A.
B. Cl.
Bsn.
Moderato ♩ = 100
Sop.
Strange-ly scent-ed air Green ish white sun Green-ish white sun
Alt.
Green ish white sun Green ish white sun Green ish white sun
Ten.
Strange - ly scent - ed air Strange - ly scent - ed air
Bass
Strange - ly scent-ed air Strange - ly scent-ed air
Vln. 1
Vln. 2
Vla.
Vc.


2611
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
MR
RW
Vln. 1
Vln. 2
Vla.
Vc.
sfz
p
Yes of course
Some-thing ter -
Are you sure this is
the cor rect pla- net?
f
mp
2617
ri-ble has hap pened
What has happened to Yan?
It can't be
All my
Per-haps the tra-di-tions of your peo-ple were in-cor- rect?
pizz.


2623
Lights change for dark
C Tpt.
Tbn.
B. Tbn.
MR
RW
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
ff
life I had planned to vi-sit this ci- ty... now there is no- thing but ru ins
no thing but ru ins
It's get-ting dark
pizz.
f
mp


2629
MR
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
I'm ha-ted by e very one a board the ship
They think ter-ri-ble things of me
and now they think me a fool as well
MADOC walks off into the forest SL


2635
Night falls - company stand still
Fl.
A. Fl.
Bsn.
C Tpt.
RW
What? Where? Damn!
Sop.
A few speak to Roger and point
Ma-doc has run off in-to the for-est and con-ti-nents Moun - tains
Alt.
A few speak to Roger and point
Ma-doc has run off in-to the for-est and con-ti-nents Moun - tains
Ten.
Moun- tains and
Bass
Moun- tains and
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


2642
Fl.
A. Fl.
Bsn.
C Tpt.
Hn.
Hn.
Roger rns after Madoc
RW
Sop.
Fo-rests and tun-dras and ice fields Fo-rests and Fo-rests and tun-dras and ice fields
Alt.
Fo-rests and tun-dras and ice fields Fo-rests and tun-dras and ice fields Fo-rests and tun-dras and
Ten.
de - serts Fo-rests and tun-dras and Fo-rests and tun-dras and ice fields Fo-rests and tun-dras and ice fields
Bass
de - serts Fo-rests and tun-dras and ice fields Fo-rests and tun-dras and ice fields Fo-rests and
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

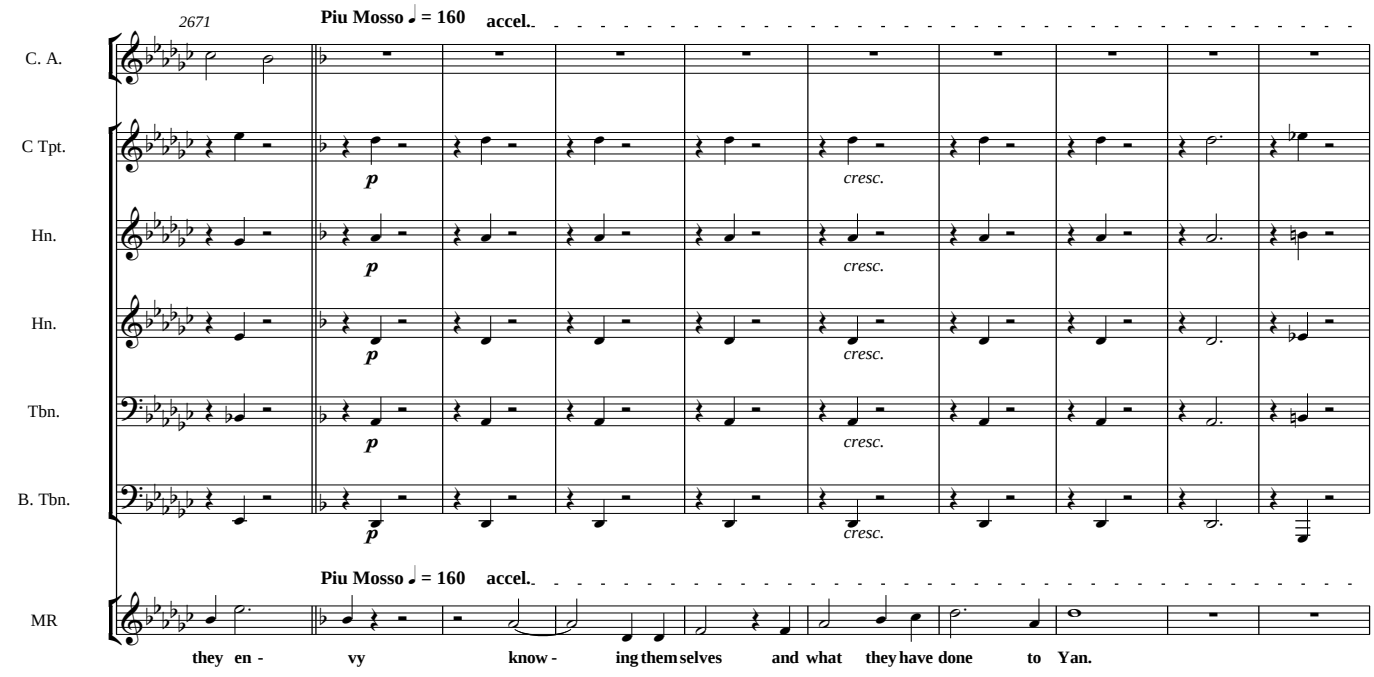

2648
Fl.
A. Fl.
Bsn.
C Tpt.
Hn.
Hn.
SDr.
p
cresc.
Chim.
p
cresc.
Sop.
Strange-ly scent-ed air
Strange - ly
cresc.
Alt.
ice fields
Green ish white sun
Strange - ly
cresc.
Ten.
Green ish white sun
Strange - ly
cresc.
Bass
tun-dras and ice fields
Strange-ly scent-ed air
Strange - ly
cresc.
Vln. 1
cresc.
Vln. 2
cresc.
Vla.
cresc.
Vc.
cresc.
Cb.
cresc.

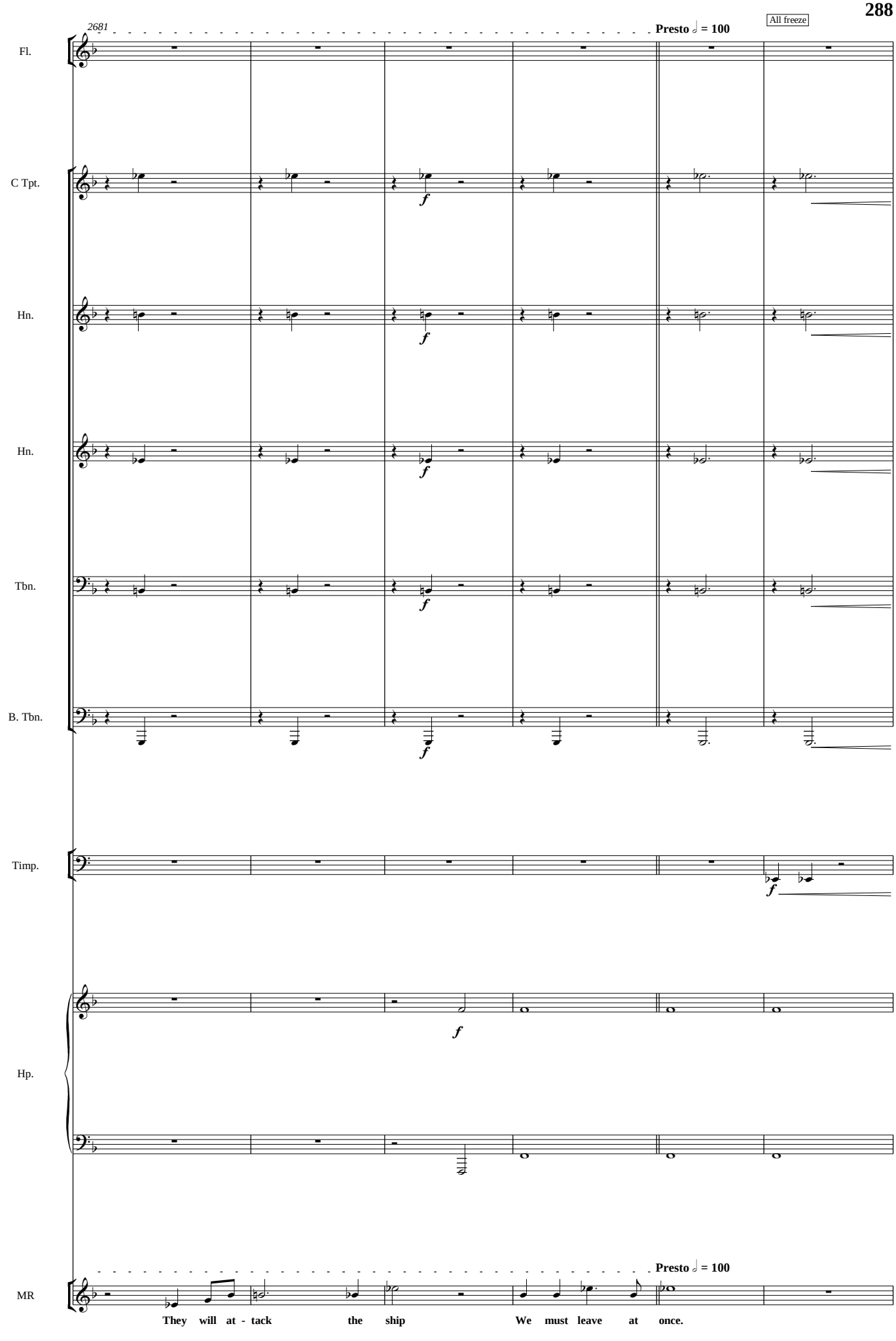

101
2653 Allegro ♩ = 140
Madoc and Roger run in SL under a hail of rocks
Fl.
Hn.
Hn.
SDr.
Chim.
Pno.
p
cresc.
101
Allegro ♩ = 140
Sop.
scent - ed air
Green ish white sun
Alt.
scent - ed air
Green ish white sun
Ten.
scent - ed air
Green ish white sun
Bass
scent - ed air
Green ish white sun
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


2655
Fl.
A. Fl.
B. Cl.
Bsn.
Hn.
Hn.
cresc.
SDr.
f
Chim.
Pno.
Sop.
Alt.
Ten.
Bass
Strange - ly scent - ed air
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
ff


2657
Fl.
A. Fl.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
SDr.
rimshot
T.-t.
Pno.
MR
E - vil is here We must leave and put Yan far out of our
Sop.
Green ish white sun
Alt.
Green ish white sun
Ten.
Green ish white sun
Bass
Green ish white sun
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


2663
C. A.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
MR
mf
mind
They see us and en - vy
they en - vy


2671
Piu Mosso ♩ = 160
accel.
C. A.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
MR
p
cresc.
Piu Mosso ♩ = 160
accel.
they en - vy
know - ing themselves and what they have done to Yan.


2681
All freeze
Presto ♩ = 100
Fl.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Timp.
Hp.
MR
Presto ♩ = 100
They will at - tack the ship We must leave at once.


All look SL in sync
Blackout
and light effects as tabs close fast
2687
Fl.
A. Fl.
C. A.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Timp.
T.-t.
Hp.
Pno.
ff
f
p
tr

Scene 1 On Phoebus in space. Dame Isabels' Cabin

No 33 Space Travel Var 8

102

Brief pause

2693 **Adagio** ♩ = 60

Fl.

A. Fl.

C. A.

B. Cl.

Bsn.

Timp.

Mar.

102

Vln. 1

Vln. 2

Vla.

Vc.

Cb.





DIALOGUE
DAME ISABEL
The Rlaru inhabitants are friendly?...


103
No 34 Scena. 'One would think'
2701 Andante ♩ = 100
Fl.
B. Cl.
Pno.
p
103
Andante ♩ = 100
ISABEL studies photos
IG
Hmmmf One would think them a sto lid- or stu pid-ly in-tro-ver-ted peo-ple
2706
mf
mf
were it not for the e-vi-dence of the Ninth Com pa-ny to the con-tra-ry
Piu Mosso ♩ = 120
2711
Noises and shouting off
Cym.
Chim.
p

ROGER burst in holding GONDARat gunpoint
DE APPLING and HENDERSON manhandle the struggling prisoner
- all are panting from exertion

2717

Fl.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Cym.
SDr.
Chim.
Pno.

2722

Meno Mosso ♩ = 100

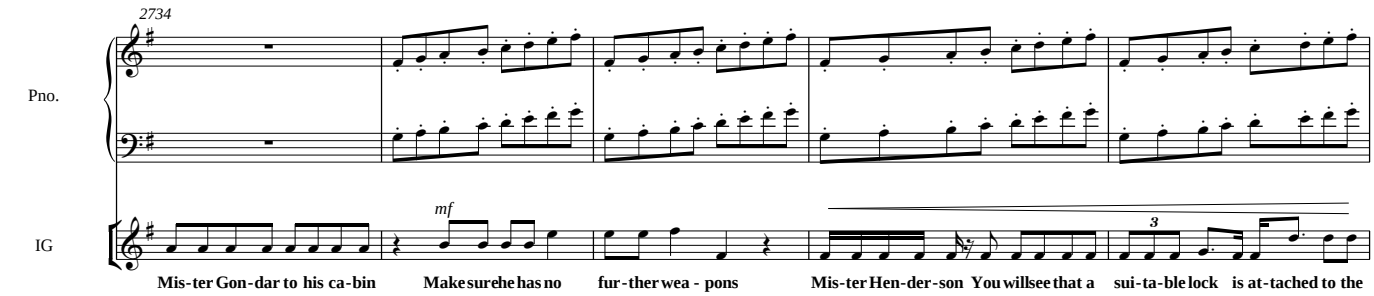
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Pno.
IG
RW

Meno Mosso ♩ = 100

Per- haps you'll tell me why you chose to act in this

He was go ing to kill me I stopped him from going off in the life boat


2728
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Gong
Pno.
IG
AG
p
mf
fa- shion?
Please con-duct
3
Cer-tain-ly
I sud-den-ly
be-came an-xious to leave the ship


2734
Pno.
IG
mf
3
Mis-ter Gon-dar to his ca-bin
Make sure he has no
fur-ther wea - pons
Mis-ter Hen-der-son
You will see that a
sui-ta-ble lock
is at-tached to the


2739
B. Cl.
Bsn.
C Tpt.
Hn.
Tbn.
B. Tbn.
Gong
SDr.
Pno.
IG
ISABEL imperiously gestures as GONDAR is frogmarched out SR by HENDERSON and ROGER
door


104
2742
Adagio ♩ = 70
B. Cl.
Bsn.
C Tpt.
Tbn.
B. Tbn.
Gong
SDr.
104
IG
Mis-ter De Ap-pling we will land at R-la-ru
Vln. 1
Vln. 2
pizz.
pizz.
Vla.
2747
Fl.
A. Fl.
Gong
Pno.
IG
we will land at R - la - ru at the o - ri - gi - nal site I see no rea - son to
Vln. 1
Vln. 2
Vla.


2751
Blackout
Attacca
Fl.
A. Fl.
Gong
Pno.
IG
be in - ti - mi - da - ted by Mis ter Gon - dar's am - bi - gu - ous hints
Vln. 1
Vln. 2
Vla.


2755
Adagio ♩ = 60
Fl.
A. Fl.
C. A.
Pno.
Vln. 1
Vln. 2
Vla.
pizz.
pizz.
pizz.


2761
Fl.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Gong
Glock.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz.
pizz.


2766
Fl.
A. Fl.
Glock.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
2769
A. Fl.
C. A.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Glock.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

No. 36 Rlaru Ballet

105

2773 **Lento ♩. = 50**

Lights up on lansdcape drenched in the golden haze of late afternoon
Tranquil and beautiful

Fl.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.

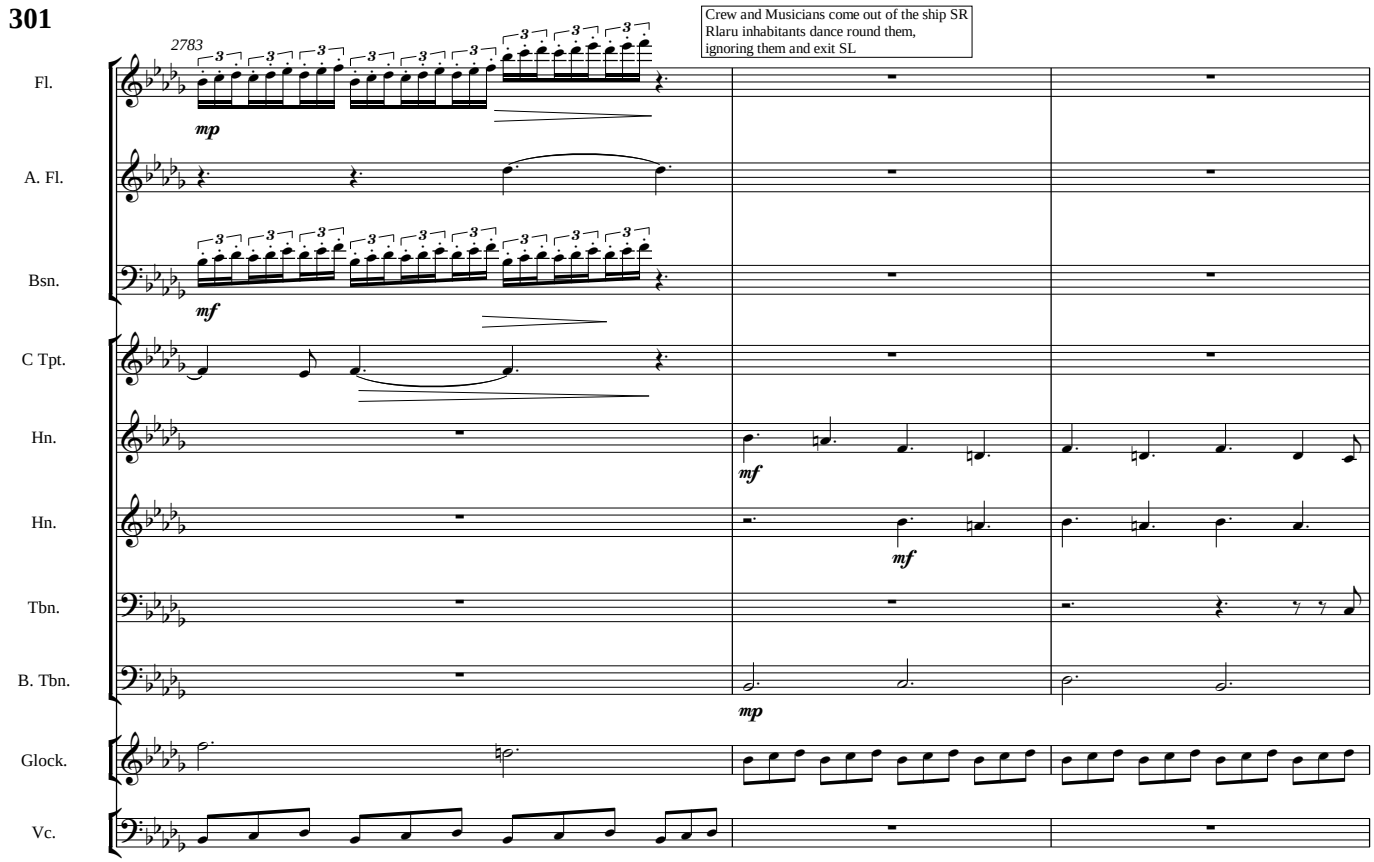
dolce *mf*
dolce *mp*
dolce *mf*
f
f
dolce *mp*
mf
dolce

Rlaru inhabitants enter SL with little dance moves and inspect the ship

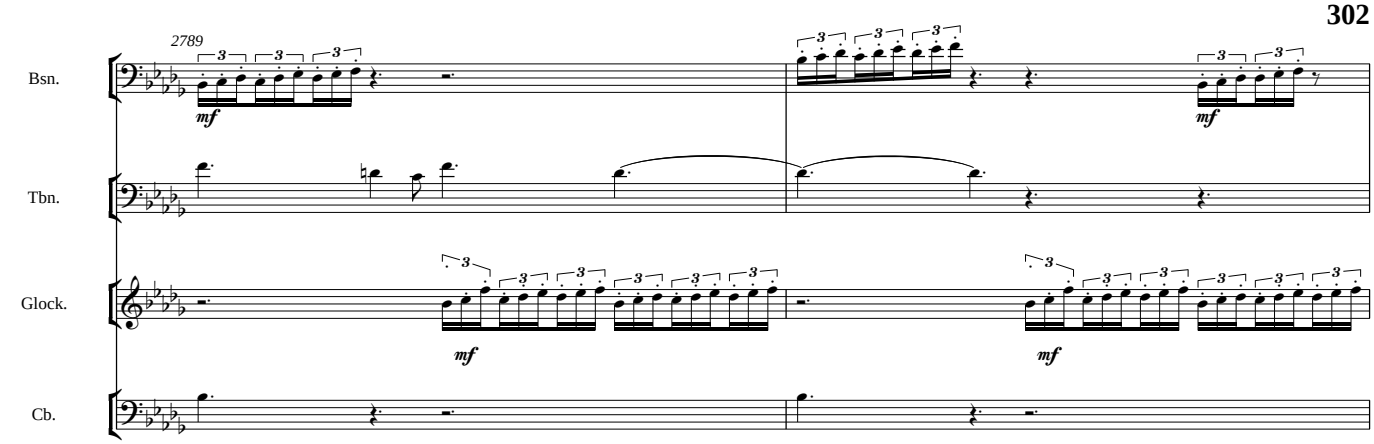
2779

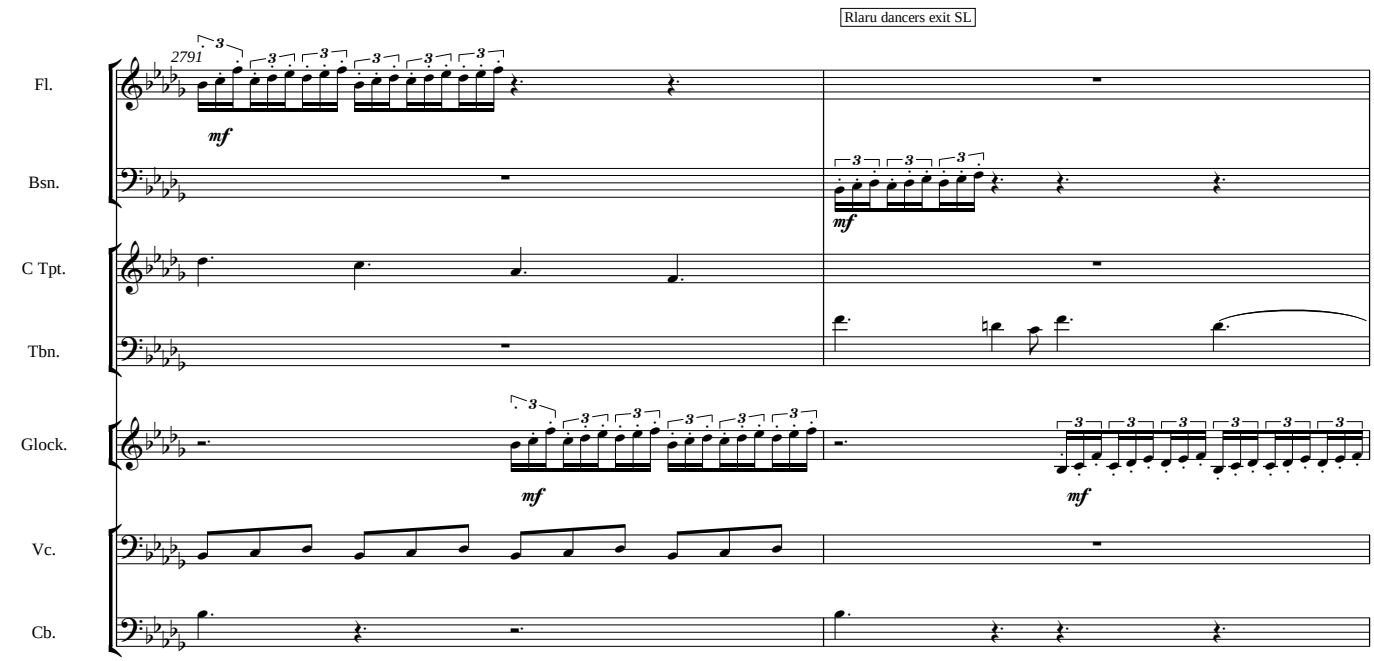
Fl.
A. Fl.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Glock.
Vc.

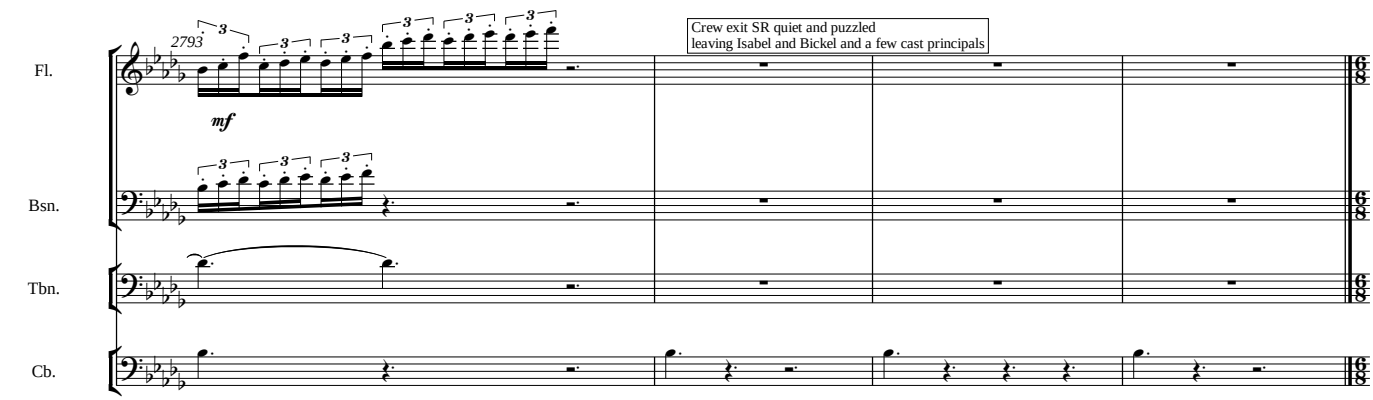
fluttertongue
mf
p
pp
p
mp
mp
mp
mp
mf
pizz.
mf


Crew and Musicians come out of the ship SR
Rlaru inhabitants dance round them,
ignoring them and exit SL
2783
Fl.
A. Fl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Glock.
Vc.
mp
mf


2786
Fl.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Glock.
Vla.
Vc.
Cb.
pizz.
mf







DIALOGUE
DAME ISABEL
Odd - their lack of interest is almost insulting....

CUE
DAME ISABEL
Bernard perhaps you would be so good as to inform Sir Henry and his people
exits SR brief blackout

Scene 3

No 37 Chorus stage setting music and Parsifal Ballet

Lights up for evening on Rlaru
Crew enter SR and set up stage
on repeat cast of Parsifal enter and
take up stage positions

106

2797 **Andante** ♩. **= 50**

Fl.

A. Fl.

Hp.

106

Andante ♩. **= 50**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

pizz.

arco

arco

pizz.


Adagio ♩ = 40
2805
Take Fl.
Contrabassoon
arco
Fl.
A. Fl.
C. A.
B. Cl.
Bsn.
Hn.
Hn.
Tbn.
B. Tbn.
Chim.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


2813
Rlaru people enter SL and act out ballet of Gondar's slave raid
Fl.
A. Fl.
C. A.
Take C. A.
Take Ob.
B. Cl.
Cbsn.
Take Bsn.
Take Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Timp.
Chim.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


2819
B. Cl.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Timp.
Chim.
Ten.
Bass
Vln. 2
Vla.
Vc.
Cb.
Gondar is magically seized and
carried bound and gagged on a bier
The astonished cast are compelled to participate
Ge - lei - ten wir im be - gen-den Schrein den Gral zum hei - li-gen Am - te wen
Ge - lei - ten wir im be - gen-den Schrein den Gral zum hei - li-gen Am - te wen


2826
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Sop.
Es birgt den Hel-den der Trau-er -
Alt.
Es birgt den Hel-den der Trau-er -
Ten.
ber - get ihr im düs - tren Schrein, und führt ihr trau-ernd da- her?
Bass
ber - get ihr im düs - tren Schrein, und führt ihr trau-ernd da- her?
Vln. 1
Vln. 2
Vla.

2833

The bier procession exits SL

C Tpt.

Hn.

Hn.

Tbn.

B. Tbn.

Sop.

Alt.

Ten.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f

fp

fp

p

schrein, er birgt die hei - - li - ger Kraft, der Gott einst

schrein, er birgt die hei - - li - ger Kraft, der Gott einst

er birgt die hei - - li - ger Kraft, der Gott einst

er birgt die hei - - li - ger Kraft, der Gott einst



DIALOGUE
DAME ISABEL
It is beyond my understanding....

CUE
DAME ISABEL
We will leave in the morning
exits SR

No. 38 Duet 'This is such a soothing place'






2859
A. Fl.
Hn.
Hn.
Tbn.
dolce p
Hp.
MR
am tru-ly I am
But I must. It haunts me!
RW
mp
Don't let's talk a-bout it.
Vln. 1
Vln. 2


2867
A. Fl.
Hn.
Hn.
Tbn.
Hp.
MR
Now that it's o - ver I can see my-self for the mo-no - ma - ni-ac I was.
RW
I'm sure you did-n't mean to hurt an-y- one.
Vln. 1
Vln. 2


108
Lento ♩. = 50
2874
A. Fl.
Hn.
Hn.
Tbn.
p
Hp.
mf
Pno.
p
mp
3
3
108
Lento ♩. = 50
sadly begins to walk away
MR
Vln. 1
solo
f
Vln. 2
Vla.
mp
Vc.
mp


2880
Hn.
Hn.
Tbn.
B. Tbn.
Hp.
Pno.
RW
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mp
mp
mp
3
f
mf
Wait
The on - ly ef
p
p
p
p
pizz.
p

Piu Mosso ♩. = 75

2884

Hn.

Hn.

Tbn.

mf *mp*

B. Tbn.

Hp.

Pno.

Piu Mosso ♩. = 75

RW

fect of this busi-ness is the state of my re-flex-es I feel like a la - bo-ra-tory rat. a

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp


2887
Hn.
Hn.
Tbn.
B. Tbn.
Hp.
Pno.
RW
la - bo-ra-tory rat. When he pres-ses a green but-ton cheese comes down a chute green but-ton cheese
Vln. 1
Vln. 2
Vla.
Cb.
109
Piu Mosso ♩. = 90
2891
Hn.
Hn.
Tbn.
mf
B. Tbn.
mf
Cym.
p
Tri.
l.v.
l.v.
mf
sim.
Hp.
Pno.
mf
109
Piu Mosso ♩. = 90
RW
f
green but-ton cheese un - til sud-den - ly sud-den - ly pres-sing the green but-ton gets him on-ly shocks and air - jets
Vln. 1
Cb.
mf


2894
Tempo Primo ♩. = 50
C. A.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Cym.
Tri.
Hp.
Pno.
MR
RW
Vln. 1
Cb.
she comforts him
Tempo Primo ♩. = 50
he is overcome
shocks and air-jets
2898
Fl.
A. Fl.
C. A.
Bassoon
Bsn.
Tri.
MR
What if lit - tle mouse asked you to press the green but-ton


2902
Fl.
A. Fl.
C. A.
Bsn.
Tri.
Hp.
pp
MR
just once more just once more and pro - mised no - thing but cheese and
Vln. 1
p


110
Piu Mosso ♩. = 100
2906
Fl.
A. Fl.
C. A.
Bsn.
p
Tamb.
p
mf
Mar.
f
Hp.
110
Piu Mosso ♩. = 100
MR
ne - ver_ a ny shocks or air - jets_ for the poor young rat a - gain?
Vln. 1
pizz.
Cb.
mf


2910
Fl.
A. Fl.
C. A.
Bsn.
Tamb.
Mar.
Hp.
MR
throws arms around ROGER
Noth - ing but cheese.
RW
Press the green but-ton
Vln. 1
Cb.


2913
2 Rlaru persons enter, dance a pas de deux upstage
Fl.
A. Fl.
C. A.
Bassoon
Bsn.
Tamb.
Mar.
f
Hp.
mp
Pno.
MR
Noth - ing but cheese.
RW
Press the green but -
Vln. 1
Cb.

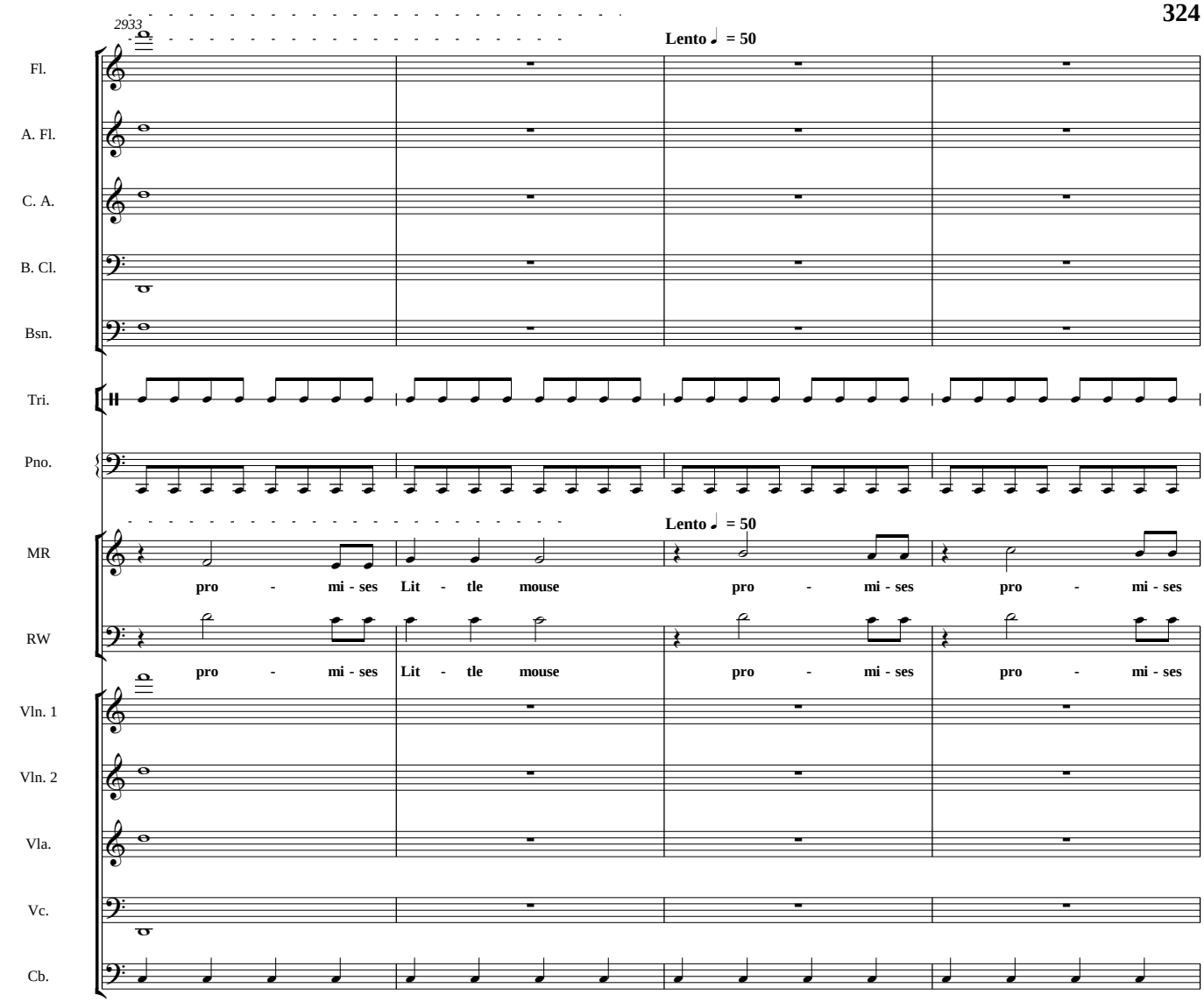

2916
Fl.
A. Fl.
C. A.
B. Cl.
Bsn.
C Tpt.
Tbn.
B. Tbn.
Tamb.
Mar.
Hp.
Pno.
MR
RW
Vln. 2
Vla.
Vc.
Cb.
mp
p
f
(tr)
4 bars dance with Roger
Cheese. Cheese.
-ton Cheese. Cheese. the green but-ton


2919
Fl.
C. A.
C Tpt.
Hn.
Hn.
B. Tbn.
Tamb.
Mar.
Hp.
Pno.
Vln. 2
Vla.
Vc.
Cb.
mp
p
mf
f
(tr)


2922
A. Fl.
Bsn.
Tbn.
Tamb.
Mar.
Pno.
MR
RW
Cb.
mp
mp
f
Press the green but - ton
Press the green but - ton
Press the green but - ton
Press the green but - ton
Press the green but - ton


2925
Rlaru dancers exit
Fl.
C. A.
Bsn.
Tamb.
Mar.
MR
RW
Cb.
pp
Press the green but - ton
Press the green but - ton
Press the green but - ton
Press the green but - ton
Press the green but - ton
Press the green but - ton

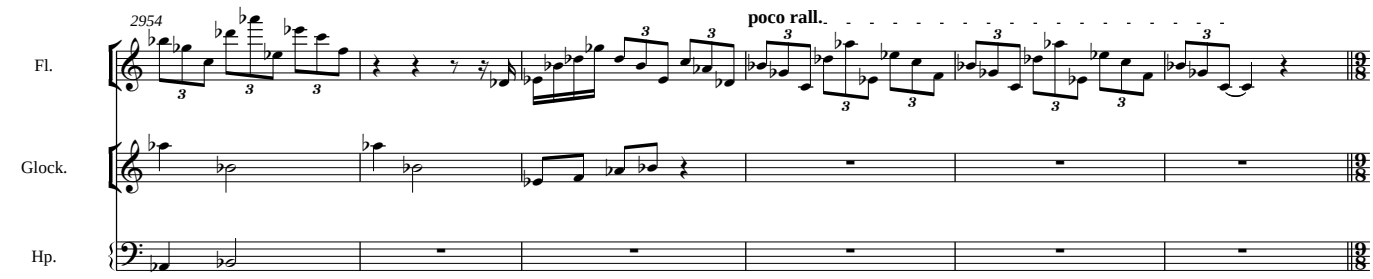

2928
Andante ♩ = 100
molto rit.
Fl.
A. Fl.
C. A.
B. Cl.
Bsn.
Tamb.
Tri.
Mar.
Pno.
MR
Press the green but-ton
Lit - tle mouse
pro - mi-ses
Lit - tle mouse
RW
Press the green but - ton
Lit - tle mouse
pro - mi-ses
Lit - tle mouse
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


2933
Lento ♩ = 50
Fl.
A. Fl.
C. A.
B. Cl.
Bsn.
Tri.
Pno.
Lento ♩ = 50
MR
pro - mi - ses Lit - tle mouse pro - mi - ses pro - mi - ses
RW
pro - mi - ses Lit - tle mouse pro - mi - ses pro - mi - ses
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


2937
they kiss - tabs in slowly
Fl.
Tri.
Hp.
Pno.
Cb.


Adagio ♩ = 60
111
2943
Adagio ♩ = 60
Hn.
Hn.
Cym.
Glock.
Mar.
Hp.
Pno.
111
Adagio ♩ = 60
Adagio ♩ = 60
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz.
arco
pizz.
arco
pizz.
arco
arco


2949
solo
Fl.
Glock.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
p
pp


2954
poco rall.
Fl.
Glock.
Hp.

CUE
Tabs ready light (attacca if possible)

Scene 4
Earth - the opera house
No 40 - Finale




2965
Ob.
B. Cl.
Bsn.
Timp.
Glock.
Pno.
mp
Sop.
mp
The tour in gen - e-ral
A re-sound - ing suc - cess
Alt.
mp
The tour in gen - e-ral
A re-sound - ing suc - cess
Ten.
mp
Was a re-sound-ing suc-cess
A re-sound - ing suc - cess
Bass
mp
Was a re-sound-ing suc-cess
A re-sound - ing suc - cess
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f


2971
Fl.
A. Fl.
Ob.
B. Cl.
Bsn.
mp
C Tpt.
mp
Hn.
mp
Hn.
mp
Tbn.
mp
B. Tbn.
mp
Timp.
mp
IG
mf
The
Sop.
There were va - ri-ous le-vels of com-pre-hen - sion
Alt.
There were va - ri-ous le-vels of com-pre-hen - sion
Ten.
There were va - ri-ous le-vels of com-pre-hen - sion
Bass
There were va - ri-ous le-vels of com-pre-hen - sion
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


113
Poco Piu Mosso ♩ = 80
2976
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
113
Poco Piu Mosso ♩ = 80
IG
tour in gen - e - ral
Was a re-sound - ing
suc-cess
Be - yond
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


2980
Bsn.
Hn.
Hn.
Tbn.
B. Tbn.
Gong
f
Timp.
Glock.
Poco Piu Moss
IG
ques-tion it con-tri - bu-ted to the cul-ture and un-der-stan-ding of all those be-fore whom we per-formed
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


114
2984
Fl.
A. Fl.
Ob.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Glock.
114
BB
There were va - ri - ous le - vels of com - pre - hen-sion
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


2988
Fl.
A. Fl.
Ob.
B. Cl.
C Tpt.
Hn.
Timp.
Glock.
BB
cor-res-pond-ing to what I call the cul - tu-ral per-spect-ive the cul - tu-ral per-spect - ive of the peo-ple who formed our
Vln. 1
Vln. 2
arco
Vla.
arco
Vc.
pizz.
Cb.
pizz.


115
Poco Piu Mosso ♩ = 96
2993
Fl.
A. Fl.
Ob.
B. Cl.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Timp.
Glock.
115
Poco Piu Mosso ♩ = 96
BB
au - di - en - ces
They learned much from us and we from them.
Sop.
mf
Ha ha Ha ha ha ha ha ha ha ha ha ha ha
Alt.
mf
ha ha dear O ha ha dear O
Ten.
mf
ha ha ha ha ha ha ha ha ha ha ha ha
Bass
mf
ha ha ha ha ha ha ha ha ha ha ha ha
Vln. 1
f
mp
Vln. 2
f
mp
Vla.
f
arco
Vc.
mp
Cb.
f


2997
Ob.
C Tpt.
B. Tbn.
Sop.
They learned much from us and we from them.
ha ha ha ha ha ha ha
Alt.
ha ha dear O
Mis - ter Bick - el, My dear
Mis - ter Bick - el, My dear
Ten.
They learned much from us and we from them.
They learned much from us and we from them.
They learned much from us and we from them.
Bass
They learned much from us and we from them.
They learned much from us and we from them.
Vln. 1
mp
Vln. 2
mp
Vla.
mp
Vc.
mp


116
3000
Fl.
mf
Ob.
f
B. Cl.
mf
Hn.
Hn.
Maestoso ♩. = 100
Gong
Maestoso ♩. = 100
Timp.
p
Pno.
116
IG
There were var -
Sop.
ha ha ha ha ha ha ha ha ha ha ha ha ha
Alt.
Mis - ter Bick- el, My dear Mis - ter Bick- el, Oh dear!
Ten.
They learned much from us and ha ha ha
Bass
They learned much from us and ha ha ha ha ha ha ha ha ha
Vln. 1
mf
mp
Vln. 2
mf
Vla.
mf
Vc.
mf
pizz.
Cb.
mp
p


3004
Timp.
Pno.
IG
i - ous le - vels There were var - i - ous le - vels
MR
There were va -
BB
There were va - ri-ous le vels There were va - ri-ous le vels There were va
RW
There were va -
Vln. 1
Vln. 2
Vc.
Cb.


3009
C Tpt.
Timp.
Pno.
MR
ri - ous le - vels There were va - ri - ous le - vels
BB
- ri-ous le vels There were va - ri-ous le vels
RW
ri - ous le - vels There were va - ri - ous le - vels
Vln. 1
Vln. 2
Vc.
Cb.

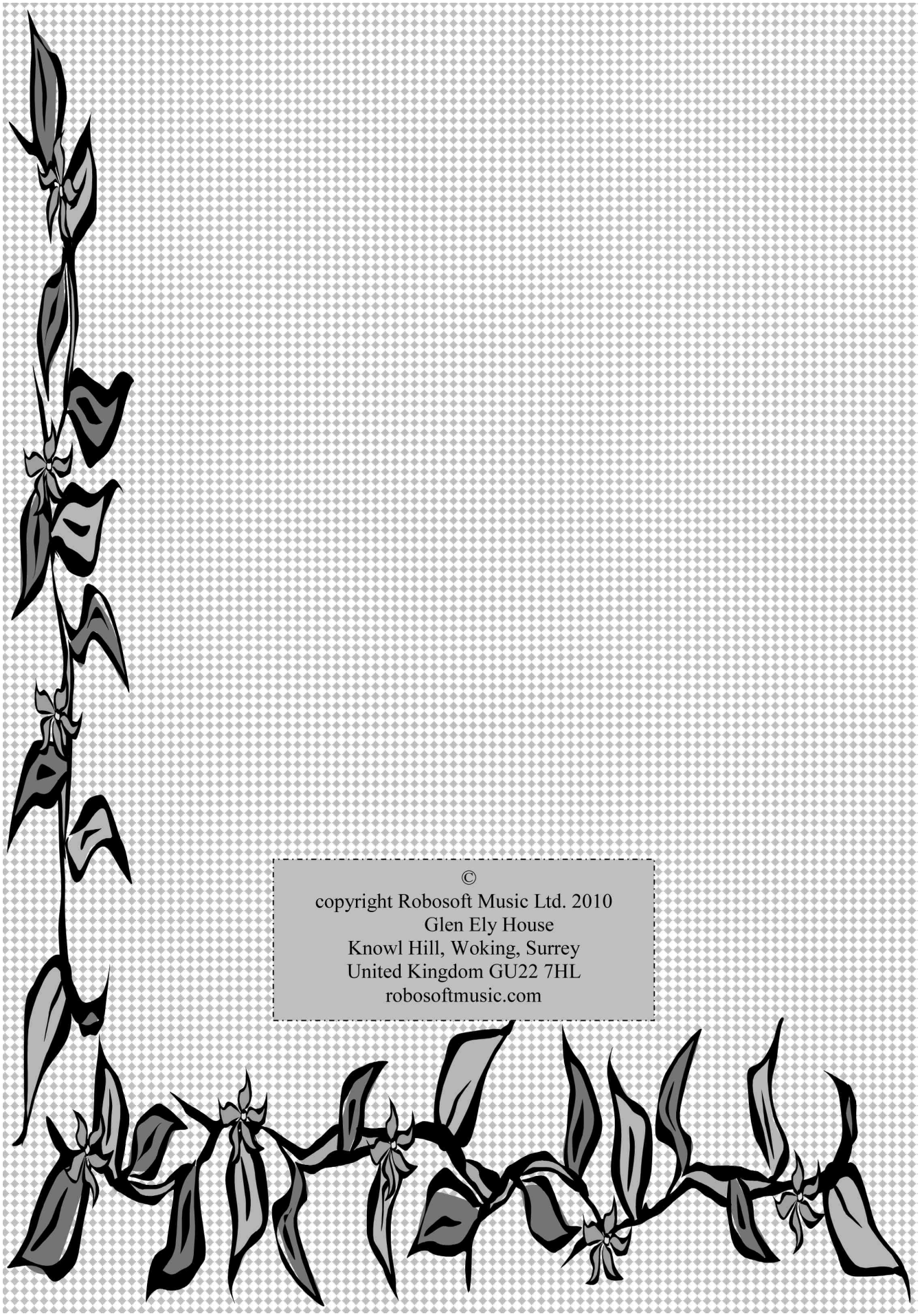

3014
Fl.
A. Fl.
C Tpt.
Hn.
Hn.
Timp.
Pno.
IG
There were var - i - ous le - vels
There were var - i - ous le - vels
MR
There were va - ri - ous le - vels
There were va - ri - ous le -
BB
There were va - ri-ous le vels
There were va - ri-ous le vels
RW
There were va - ri - ous le - vels
There were va - ri - ous le -
Sop.
Of com - pre - hen - sion Of
Alt.
Of com - pre - hen - sion Of com -
Ten.
Of com - pre - hen - sion
Bass
Of com - pre - hen - sion Of
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


3019
B. Cl.
C Tpt.
Hn.
Hn.
Timp.
Pno.
IG
MR
BB
RW
Sop.
Alt.
Ten.
Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p
IG sing with mezzos
MR sing with sops.
BB sing with tenors
RW sing with basses
There were var - i - ous le - vels
vels There were va - ri - ous le - vels
There were va - ri-ous le vels
vels There were va - ri - ous le - vels
com - pre - hen - sion
There were va - ri-ous le vels
- pre - hen - sion
Of com - pre -
Of com - pre - hen - sion
Of com -
com - pre - hen - sion
There were va ri-ous le-


3024
B. Cl.
Hn.
Timp.
Pno.
Sop.
There were va - ri-ous le vels Of com - pre - hen -
Alt.
hen - sion There were va - ri-ous le vels There were va
Ten.
- pre - hen - sion There were va - ri-ous le vels
Bass
vels There were va ri-ous le - vels Of com - pre - hen -
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


3029
Lento ♪=100
B. Cl.
mf
Hn.
Hn.
Tbn.
Timp.
Mar.
f
Pno.
mf
Lento ♪=100
Sop.
sing on vowel till last dotted crotchet then hum
- sion Of com - ommm ommm ommm ommm
Alt.
sing on vowel till last dotted crotchet then hum
- ri-ous le vels Of com - ommm ommm ommm
Ten.
sing on vowel till last dotted crotchet then hum
There were va - ri-ous le vels Of com - ommm ommm ommm
Bass
sing on vowel till last dotted crotchet then hum
sion Of com - pre - hen - sion ommm ommm
Vln. 1
f
Vln. 2
f
Vla.
arco
f
Vc.
arco
f
Cb.
arco
f


Tabs close
3035
Fl.
A. Fl.
Ob.
B. Cl.
Bsn.
C Tpt.
Hn.
Hn.
Tbn.
B. Tbn.
Mar.
Hp.
Pno.
Sop.
Alt.
Ten.
Bass
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
ommm
pp
End of the Opera



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