

Space Opera - The Musical

Opera Buffa in Five Acts

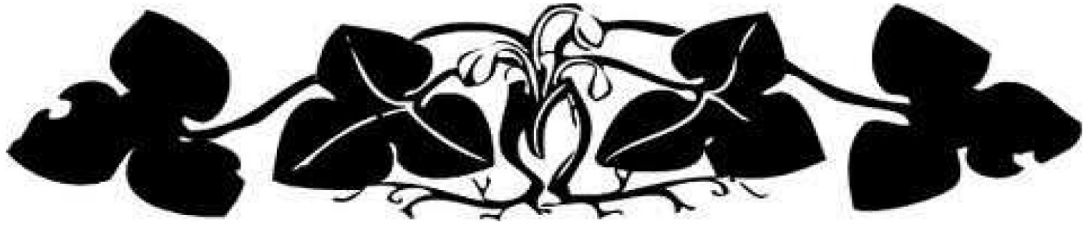
by
Joe St.Johanser

PIANO/VOCAL SCORE

copyright Robosoft Music February 2012
libretto adapted from a novel by Jack Vance.



SPACE OPERA - THE MUSICAL



opera buffa in five acts by
Joe St.Johanser

libretto adapted by Joe St.Johanser from a novel by Jack Vance

DRAMATIS PERSONAE

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 - soprano

Sexy soubrette

-

Comprimario Roles, Chorus and Dancers

Josephine Louise Thorpe, Young Lady, Pamina, Marie, Darwin Litchely-- sopranos

Lilian Monteagle, Hermina Warn- mezzo-sopranos

Elgin Seaboro, Zade audiant- tenors

Mess Steward, Logan de Appling, Tambour Major, Papageno, Wozzeck- baritones

Byzantaur spokesman - bass

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

SPACE OPERA - CONTENTS - PIANO/VOCAL SCORE

<u>Acts/Scenes</u>	<u>Page</u>	<u>Music Number</u>	<u>Title Incipit</u>
Introit	6	1	Introit
<u>Act 1 Earth</u>	6	2	Quartet and Aria -'You agree then?'
Scene 1 - The Opera House		3	Rlaru Ballet - Performance of the Ninth Troupe
Scene 2 - Lilian Monteagle's House - later that evening	16	4	Party Waltz
		5	Bickel's Tale
		6	Bickel's Aria
Scene 3 - Dame Isabel's House - next morning	32	7	Duet 'After the performance'
		8	Gondar's Aria 'In my opinion'
Scene 4 - Dame Isabel's House - one week later	40	9	Duet 'Thank you for coming out to Bellew' Roger, Bickel
Scene 5 - The Spaceport outside the Phoebus	45	10a	Spaceship Bustle Dance and Roger's blues
		10b	Bustle lunch interlude
		11	Duet 'I've only known you two hours' Roger, Madoc
<u>Act 2 - Space on board space ship 'Phoebus'</u>	54	12	Breakfast queue dance (Space travel var. 1)
Scene 1- The Mess deck			
Scene 2- - Dame Isabel's cabin	55	13	(Space travel var 2) Duet Isabel, Roger
Scene 3 - Captain Gondar's bridge	62	14	Bridge dialogue 'I understand that my aunt' (Space travel var. 3)
Scene 4 - Dame Isabel's cabin	64	15	Space travel music (var 4)
Scene 5 - Main lounge	64	16a	Dance Chorus and champagne party
		16b	More dance music
<u>Act 3 - Sirius Planet of 'Zants</u>	70	17	Chorus Sirius Planet and Dyrus Bolzen's Welcome 'I'm Dyrus Bolzen, Commandant'
Scene 1 - On Sirius the landing ground		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	87	22	Chorus - Costume Rehearsal - 'These skins small bad'
		22b	
		23	Chorus - Sirius Opera Production 'O welche Lust'

INTERVAL

SPACE OPERA - CONTENTS 2 - PIANO/VOCAL SCORE

	Page	Music Number	Title, Incipit
<u>Act 4 - Space and Zade and Yan</u>	99	24a	Space Travel Var 5
Scene 1- on board space ship Phoebus in space - Isabel's office		24b	
		25	Aria and Chorus 'Space that dark emptiness' Infinity chorus
Scene 2- Phoebus on Zade - Isabel's office	107	26a	Wozzeck Intermezzo
Scene 3- Zade - the ship's stage	107	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	122	29	Space Travel Var 6
Scene 5 Madoc's cabin then Isabel's cabin	123	30	Recit. 'May I come in' and Aria 'Yan is my home'
		31	Space Travel Var 7
Scene 6 Yan	132	32	Scena 'A beautiful planet'
<u>Act 5 - Space and Rlaru and Earth</u>	143	33	Space Travel Var 8
Scene 1 - Space Dame Isabels Cabin		34	Scena 'One would think'
		35	Space Travel Var 9
Scene 2 - Rlaru	146	36	Ballet
Scene 3 - Rlaru	148	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	158	40	Finale

ORCHESTRA

Flute
Alto Flute
Oboe (doubling Cor Anglais)
Bassoon (doubling Contra Bassoon)
Trumpet in C
Horn in F
Trombone Bb/F trigger
Percussion 2 Players -
Wind Chimes (Metal), Tubular Bells, Timpano (one large D to A),
Tambourine, Triangle, Side Drum, Glockenspiel, Marimba,
Suspended Cymbal, Tamtam, Gong
Harp
Piano
Violin 1
Violin 2
Viola
Cello
Double Bass

Total 16 Players

to Jackie Shearer

Space Opera

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

Joe St.Johanser

No 1 Introit

1

Adagio ♩ = 60

Piano

airily *mf*

mp

arco *mf*

10 *p* *mf* *mp* *mp* *mf*

16 *f* *mp* *accel.*

Act 1

2

Andante ♩ = 80

Scene 1 - A box at the opera

No 2 Quartet and Aria 'You agree then?'

Pno.

23 *f* *mf* Tabs open

28 *mp* *mf*

33 *f*

3

37

IG You a - gree — then that A - dolf Gon - dar and his Ninth Troupe are gen - u - ine.

Sop. JOSEPHINE LOUISE THORPE
I can on - ly re - i - ter

Pno. *p*

41 *icily*

IG re - i - ter - ate?

Sop. ate re - i - ter - ate that I find his con - duct to be the op - po - site of re - as -

Pno.

45

Sop. sur - ing. Why will he al - low no press in - ter - views no press interviews Why has not

Pno. *mp*

49

Sop. some eth - no - lo - gist of re - pu - ta - tion

Pno. *mp*

54

RW

some eth-no - lo - gist of re - pu - ta tion some eth-no - lo-gist

Sop.

some eth-no - lo-gist ex -

Ten.

ELGIN SEABORO

some eth-no - lo - gist of re - pu - ta tion some eth-no - lo-gist

Pno.

p

58

IG

You think then that Mis-ter Gon-dar has hood winked me? The

Sop.

a - mined these peo-ple

Pno.

62

IG

whole tour has been un-der my su - per - vi - sion I doubt you can se-riously ac - cuse me of pec - can -

Pno.

gliss.

66

IG
cy of pec can cy

RW

Sop.
Not the slight-est hint of such a thing.

Ten.
Not the slight-est hint Not the slight-est hint

Pno.

71

RW

Sop.
You are al-most no-to rious ly straight-for-ward

Ten.
straight-for-ward

Pno.

76

RW

Sop.
an ex - cel-lent fel - low

Ten.
an ex - cel-lent fel - low

Pno.

A-dolph Gon-dar may be an ex - cel-lent fel-low a -

80

RW

Ten.

Pno.

side from his at - tempt pull the wool o - ver our eyes o-ver our eyes

to pull the wool o-ver our eyes

84

RW

Sop.

Ten.

Pno.

Yes ex - act - ly who is Gon - dar?

Yes ex - act - ly who is Gon - dar?

Yes ex - act - ly who is Gon - dar?

5

Allegro $\text{♩} = 120$ Meno mosso $\text{♩} = 100$

88

RW

Sop.

Ten.

Pno.

All save Dame Isobel think this is very funny

Ha ha ha ha

Ha ha ha aha

Ha ha ha ha

Ha ha ha ha

Dame Isobel icily replies All attend respectfully

trmf

92 *icily* *mp*

IG *Mis - ter Gon - dar is Mis - ter Gon - dar is a*

Pno.

6

Moderato ♩ = 120

96 *proudly*

IG *sen - si-tive and per - spi-ca - ceous man.*

Pno. *mf*

101 *mf*

IG *Mis - ter Gon - dar is a sen - si - tive and per - spi - ca - ceous man.*

Pno. *pp* *tr* *mf*

107

IG *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.*

Pno. *p* *f*

113

IG He has vi - si - ted do-zens of far worlds

RW far__worlds

Sop. far__worlds

Ten. far__worlds

Pno. *p sf* *pp* *p sf*

120

IG On one of these that world called Rla - ru

RW Rla - ru

Sop. Rla - ru

Ten. Rla - ru

Pno. *p* *mf*

13

127

IG He ma-naged to pre-vail u-pon the Ninth Com-pa-ny

RW the Ninth

Sop. the Ninth

Ten. the Ninth

Pno. *f p mp*

132

IG To un-der-take a tour of Earth to un-der-take a tour of

RW Com-pa-ny

Sop. Com-pa-ny

Ten. Com-pa-ny

Pno. *pp*

accel.

137

IG Earth That is all there is to it I can-not un-der-stand your cri-ti-ci-sm

Pno. *ff*

Allegro ♩ = 140

No 3 Ballet - Performance of the Ninth Troup

7

Adagio ♩ = 40

143 Gong sounds - all pay attention to the 'stage'

Piano score for measures 143-150. The music is in 9/8 time, key of D major. The right hand features chords and melodic lines, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mf*, *f*, and *8^{va}*. A trill is marked above the right hand in measure 148.

8

Allegro ♩ = 75

Piano score for measures 150-155. The tempo changes to Allegro (♩ = 75). The right hand features chords and melodic lines, while the left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *mf*. A trill is marked above the right hand in measure 150.

Piano score for measures 155-159. The music continues in 9/8 time, key of D major. The right hand features chords and melodic lines, while the left hand plays a steady eighth-note accompaniment. Dynamics include *p*. A trill is marked above the right hand in measure 155.

Piano score for measures 159-163. The music continues in 9/8 time, key of D major. The right hand features chords and melodic lines, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mf*, *f*, and *mf*.

Piano score for measures 163-166. The music continues in 9/8 time, key of D major. The right hand features chords and melodic lines, while the left hand plays a steady eighth-note accompaniment.

Piano score for measures 166-171. The music continues in 9/8 time, key of D major. The right hand features chords and melodic lines, while the left hand plays a steady eighth-note accompaniment.

Piano score for measures 171-175. The music continues in 9/8 time, key of D major. The right hand features chords and melodic lines, while the left hand plays a steady eighth-note accompaniment.

174

Pno.

f

178

Pno.

mf

182

Pno.

185

Pno.

f

9 Andante ♩ = 90

189

Pno.

mf

largamente - smoothly with a swagger

Swagger dance with flutterings

195

Pno.

201

Pno.

204

Pno.

206

Pno.

f

mp

Wind Chimes

Lights up suddenly dazzling blue green no music

Blackout just after gong

'stage' tabs in

f

DIALOGUE

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

Scene 2 - Lilian Monteaule's House

JOSEPHINE LOUISE THORPE:
Clever though inchoate
etc...

10

Andante $\text{♩} = 80$

No 4 Party Waltz

211

Pno.

mf

215

Pno.

f

p

219

Pno.

11

223

Sop.

YOUNG LADY

laughing

f

I _____ was

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

Pno.

8vb

227

BB

Sop.

Alt.

Pno.

mf

foo - lish, fool-ish folk

ab - so-lut - ely

thrilled

LILIAN MONTEAGLE

mf laughing

arco

My dear O Mis-ter Bick-el, My dear Mis-ter Bick-el

mf

pp

231

BB

Sop.

Alt.

Ten.

Bass

Pno.

want to pay him

mf

Ha ha Haha

haha hahaha ha

haha ha

TUTTI

mf

Mis-ter Bick-el Haha

haha dear O

haha dear O

Mis - ter Bick-el, My dear

Why should he not take the mon -

LILIAN MONTEAGLE

mf

haha haha haha

haha haha haha

mf

haha haha haha

haha haha haha

f

mp

8^{vb}

235

BB
ey?

Sop.
mf
Ha ha Haha ha ha ha ha ha ha ha ha

Alt.
TUTTI
mf
Mis-ter Bick el Mis-ter Bick-el Haha ha ha ha dear O Mis - ter Bick-el, My dear

Ten.
mf
ha ha ha ha ha ha

Bass
mf
ha haha ha ha ha ha ha

Pno.
8th

239

BB
ey?

Alt.
Mis-ter Bick el

Ten.
mf
ha ha ha ha ha ha

Bass
mf
ha haha ha ha ha ha ha

Pno.
mp

243

Lillian and Bickel come to a halt downstage
Young lady and partner also stop

BB

Sop.

Pno.

YOUNG LADY

f

pp

p

You're be-ing dread-ful-ly un-fair!

246

Sop.

Alt.

Pno.

You have-nt e-ven gone to one per-for-mance!

LILIAN MONTEAGLE

f

My dear_ o Mis-ter Bick-el My

249

Sop.

Alt.

Pno.

You have-nt e-ven gone to one per-for-mance!

dear Mis-ter Bick-el dear Mis-ter Bick-el

mf Dancers take a break

mf

253 *mf* **YOUNG LADY** *f* **TUTTI** *mf*

Sop. But Mis-ter Bick - el! But Mis-ter Bick - el! But Mis-ter Bick - el!

Alt. *mf* **LILIAN MONTEAGLE** *f* *mf* But Mis-ter Bick - el! But Mis-ter Bick - el! But Mis-ter Bick el!

Ten. *mf* But Mis-ter Bick - el!

Bass *mf* But Mis ter Bick - el!

Pno.

256 *f*

Sop. But Mis - ter Bick - el! But Mis - ter Bick - el! But Mis - ter Bick - el!

Alt. *f* But Mis - ter Bick el! But Mis - ter Bick - el! But Mis - ter Bick - el!

Ten. *f* But Mis - ter Bick - el! But Mis - ter Bick - el! But Mis - ter Bick - el!

Bass *f* But Mis ter Bick - el! But Mis - ter Bick - el! But Mis - ter Bick - el!

Pno. *mf*

13

CUE :

BERNARD BICKEL:

No 5 Bickel's Tale

259... His music is comprehensible, which is the giveaway.

BB *Andante* $\text{♩} = 80$ *p*

Mu - sic is like a lan - guage you can - not

Pno. *p* *trm*

BB *accel.*

un - der - stand it un - less you learn it or more ac - cu - rat - e ly are born in to it

Sop. *mf* Hear hear! Hear hear!

Alt. *mf* Hear hear! Hear

Pno. *p* *trm*

14

Andante $\text{♩} = 100$
*mp frostily**accel.*

IG *mp frostily*

Do you re - fuse to be - lieve then that sen - si - tive and ar - tis - tic crea

Sop.

Alt. hear!

Pno. *mf* *mp*

275

IG - tures of one world are un-a-ble to com pre hend the ar - tis - tic ef-forts, in-clu-ding the

Pno.

280 **Allegro** ♩ = 120

IG mu sic, of e - qual-ly sen - si-tive and ar - tis tic in - ha - bi tants of a

Pno.

286 **Andante** ♩ = 100 **rall.**

IG no ther world?

BB *mf* No of course not not at all. not at all.

Pno.

15

291 **Andante** ♩ = 80

BB *mf* I re - call an a-mus ing ad-ven-ture

Pno. *p* *mf*

296

BB

an a-mus iag ad - ven - ture

Pno.

mp

299

BB

on Cap - el - la's fourth pla - net

Pno.

302

BB

a mi-sera-ble lit-tle world in-ci-dent-ally If a-ny-one is plan-ning a vi - sit

Pno.

f *mp* *f*

306

BB

take my ad-vice don't!

Pno.

mp *f*

310

BB

At a-ny-rate I had joined a mi-ne-ralsur-vey team which was ma-king a

Pno.

p

314

BB

swing through the back coun-try

Pno.

f *mp*

317

BB

On e night we camped near a tribe of the na-tives: the Bi-drach-ate Den-dri-caps as you're all a-ware...?

Pno.

p

321

BB

Bi-drach-ate Den-dri-caps No? Well they're ra - ther de-cent crea-tures,

Pno.

325

BB

a-bout five feet tall with a hea - vy black fur.

Pno.

16

329

BB

They have two lit - tle legs, and what's un - der the fur is an-y-bo-dy's guess.

Pno.

ff

333

BB

Be this as it may, af-ter we set up camp a-bout

Pno.

mp

p

337

BB

thir ty 'caps_came to vi sit us. came to vi sit us.

Pno.

f

342

BB

For a lark I star - ted up my por-ta-ble mu - sic play-er. I tell you the'caps sat

Pno.

17

Poco piu mosso ♩ = 90

346

BB

ab - so-lut-ely en-tranced for three hours, not mo - ving a mus-cle.

Alt.

LILIAN MONTEAGLE

Pno.

351

Sop. *mf* *brightly* *gushingly* **YOUNG LADY** *mf* Did these

Alt. It's rath - er touch - ing pro - bab - ly the first good mu - sic they had e - ver heard ev - er heard

Pno.

355

Sop. Did these er, 'caps 'caps show a - ny well call it a - ny un - der - stan - ding

Alt. ev - er heard ev - er heard

Pno.

359

Sop. or ap - pre - ci - a - tion

Pno. *f* *f*

362

BB *laughing* Let me put it this way. put it this way. I'm

Pno. *mp*

366

BB

sure they missed the point of the Bran-den-burg con-cer - tos, but they list - ened with the

Pno.

369

BB

same at - ten - tion they gave the Nut-crack-er Suite

Pno.

mp

372

Pno.

ff

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

attacca DIALOGUE
LILIAN MONTEAGLE:
I'm not sure I completely understand...

No 6 Bickel's Aria

18

374 Andante ♩ = 100

IG

mf

I am Se - cre-tary Trea-su-rer of the

Pno.

p *ppp* *mf* *p*

379

IG Op - er-a League If I knew no thing of

Sop. *mf* the Op - er-a League

Alt. *mf* the Op - er-a League

Ten. *mf* the Op - er-a League

Bass *mf* the Op - er-a League

Pno. pizz. *f* *p*

385

IG mu sic I would hard - ly be al-lowed to con-tin - ue in this ca - pa - ci - ty

Sop. in this ca -

Alt. in this ca -

Ten. in this ca -

Bass in this ca -

Pno. *mp*

BICKEL gathers the crowd around him
for another chapter of his anecdote
- younger partygoers sit on floor

390

BB

In- deed? The point I wish to make Is this.

Sop.

pa - ci-ty

Alt.

pa - ci-ty

Ten.

pa - ci-ty

Bass

pa - ci-ty

Pno.

p

mf

gathers crowd for his lecture

396

Pno.

p

403

BB

The ma - the-ma - ti-

Pno.

mf

409

BB

cal vi - bra - tion-al re-la - tion - ships Make the di-a-to-nic scale

Pno.

415

BB

A u-ni-ver-sal tool A u - ni-ver-sal tool Like Py - tha - go ras_ 's

Pno.

mf *p*

421

BB

the - o - rem It should be no sur-prise to find a to-tal-ly strange race On a

Pno.

f

426

BB

to-tal-ly strange pla - net On a to-tal-ly strange pla - net

Pno.

mf *arco*

430

BB

Us - ing in - stru-ments si-mi lar to our own. I

Pno.

pp

436

BB

mere - ly find it hard to be-lieve hard to be-lieve The mu - si-calsym-bols of an a-li-en race could mesh so com -

Pno.

mf

442

BB

plete -ly mesh so com - plete -ly with our own As to af - fect us e - mo - tion

Pno.

448

BB

al - ly__ As to af - fect us e - mo - tion - al - ly__

Pno.

mf

f

454

BB

Is this not rea - son - a - ble? Is this not

Pno.

mp

mp

458

BB

rea - son - a - ble?

Pno.

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

DIALOGUE
DAME ISOBEL
Very reasonable...

20

CUE :
Blackout, tabs start to move

No 7 Duet 'After the performance'

Andante ♩ = 100

Pno. *mp* *mf* *mf*

Pno. *mf*

Pno. *mf*

Pno.

Pno.

CUE :
Pause here if needed
till Tabs nearly ready light

21

Andante Maestoso ♩ = 80

Pno. *p* *mp*

Pno. *p*

500

Pno.

p

mp

504

AG

Af-ter the perf-or-mance I es-cor ted the troupe up to the thea-tre pent-house They fed them-selves and

Pno.

mf

508

AG

seemed com-for-ta-bly set-tled for the night. When I looked in la - ter they had dis - appeared

Pno.

513

AG

The Por - ter had seen no one leave. The deck at-

Pno.

solo *mf*

p

517

AG

ten-dant swears no air ve-hi-cles ar-rived or de-par - ted.

Pno.

mf

522 *f*

IG This is a se - ri-ousbusi-ness. a se - ri-ousbusi - ness.

Pno. *p* *f*

23

526 *Lento* ♩ = 50 *Andante* ♩ = 70

IG One in which my per- son-al re - pu-ta - tion is involved. My re- pu - ta - ion is in-

Pno. *p*

530 *Andante* ♩ = 80

IG *gliss.* volved. I must say I am not com-plete - ly sat - is-fied.

AG Why should-n't you

Pno.

534

IG It ap - pears my pre-

AG be? You've got e-very cent we've made in the last three months

Pno.

537

IG *cau - tions were ab - so - lut - ely in or - der.*

AG *I will behap-py to end*

Pno. *mf* *p*

24

541

AG *our as-soc - i - a - tion. You need mere - ly turn o - ver to me my mo - ney*

Pno. *ff*

Piu mosso $\text{♩} = 55$

545 *f*

IG *I will do no-thing of the sort I re-fuse to re-lease the mo - ney Com -*

AG *turn o - ver to me my mo - ney turn it o - ver*

Pno.

548

IG *plete frank-ness has not ex - ist - ted. I re-fuse to re-lease the mo ney*

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

Pno.

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

552

IG *ff*
I will do no-thing of the sort I re-fuse to re-lease the mo - ney Com

AG *ff*
to me my mo - ney turn o - ver to me my mo - ney turn o - ver

Pno. *mf*

556

IG *p*
plete frank-ness has not ex - ist - ted. I re-fuse to re-lease the mo - ney I re-fuse to re-lease the

AG *mp*
to me my mo - ney turn o - ver to me my mo - ney

Pno. *p*

GONDAR backs down

No 8 Gondar's Aria In my opinion'

561

25 *mf* Moderato ♩ = 120

IG
mo ney Why did they dis appear? Where are they now? —

Pno. *mp*

568

Adagio ♩ = 80

IG
To Rla - ru

AG *mf*
In my o-pin-ion they've re - turned home. Yes —

Pno. *pp*

574

AG *I don't know how I don't know how These peo - ple these peo - ple are a*

Pno. *mp pp*

580

AG *dept. in all sorts of Tech-niques and sci - en-ces We know no-thing a-bout.*

Pno. *mf*

585

AG *I think they de - ci - ded to go home and went.*

Pno. *p*

591

IG *By some psy-chic pro-cess I as-sume?*

AG *and went. I wish I knew I'd use it my-self.*

Pno.

595

AG On Rla-ru I've seen things I can't des-cribe Mu si - cal pro - duct - ions which are

Pno. *pp*

600

AG ab - so - lut - ely o - ver - whelm - ing o - pe - ras o - pe - ras I sup - pose you'd call them

Pno.

605

AG The Ninth Com - pa - ny is what you'd call light is what you'd call light

Pno.

610

AG In my o - pi - nion they have re - turned to Rla - ru by

Pno. *mp* solo *mf*

615

AG some means be - yond my know - ledge, they've re turned to Rla - ru by some means be - yond my know - ledge.

Pno.

(8)

Pno. *f*

620

AG

623

27

On Rla-ru__ I've seen things I can't

Pno. *mf* *mp*

AG

627

des-cribe__ Mu si-cal pro-duct - ions which are ab-so-lut-ely o-ver-whelm - ing

Pno.

AG

632

o-pe-ras o-pe-ras I sup-pose you'd call them The

Pno.

AG

636

Ninth Com-pa ny is what you'd call light is what you'd call light

Pno. *mf*

poco rall.

639 *cresc.* *f*

Pno.

Scene 4
 Dame Isabel's beautiful old home - one week later

DIALOGUE
 DAME ISOBEL
 What inducements
 did you offer...

28

blackout
 Gondar and Isabel
 exit in black

643 **Moderato** $\text{♩} = 110$

No 8 Duet "Thank you for coming out to Bellev"

mp

Pno.

29

650

lights up
 ROGER WOOLand
 BERNARD BICKEL
 are in the drawing room

Poco più mosso $\text{♩} = 120$

Thank you for com-ing out to

RW

Pno.

656

Bel-lew for com-ing out to Bel-lew as my guest. My aunt will be de-ligh-ted to see you. You've

RW

Pno.

662

heard of my aunt's new scheme. I'm not so sure that it's a fea - si-ble pro - ject the prob- lems...

RW

Pno.

667

RW

the de - tails... the head- aches... the ex - pen - ses... she'll spend mil-lions with-out bat-ting an eye!

Pno.

672

BB

Your aunt ex-em-pli-fies a type which sad - ly is al-most ex-tinct:

Pno.

677

BB

the af - flu-ent a - ma-teur the weal-thy ex-cen - tric. An im - pres - sive wo - man...

Pno.

681

RW

It's ap-pal - ling. She wants to vi-sit o-ther worlds a-long the way to Rla - ru you your

Pno.

686

RW

self have in - flu-enced her with your des-crip-tion of the Bi-drach-ate Den - dri-caps the

Pno.

690

BB

RW

Pno.

Bi-drach-ate Den-dri-caps lis-ten-ing to mu-sic from your pla-yer

But it's all so ri-di - cu

695

BB

Pno.

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

700

BB

Pno.

ma-ny in-sects, which lo-cal-ly pro-duce loud, shrill noi-ses, in-to so small a box. Your aunt's con-cept

30

705

BB

Pno.

ex-cuse me if I speak frank-ly is i - di o-tic. is i - di o-tic.

mf

mf

Andante Maestoso ♩ = 70
BICKEL takes note of the magnificent surroundings

710

Pno.

f

714

Pno.

pp

718 *mf*

BB

A mag ni-fi-cent place! Ab - so - lut - ely ba ro - ni al!~ - It

Pno.

pp

Più mosso ♩ = 110

722

BB

must be hun - dreds of years old!

RW

she's been strong - ly

Pno.

pp

725

BB

Ab - so-lut-ely ba - ro - ni al!

RW

in - flu-enced by your re - marks she's been strong - ly in - flu-enced by your re -

Pno.

729

BB It must be hun - dreds of years old!

RW marks Could you find some way some way to set my aunt straight

Pno.

732

BB It must be hun-dreds of years old! It must be hun-dreds of years old!

RW some way some way to set my aunt straight some way some way to set my aunt straight

Pno.

736

RW — This is a beau - ti - ful place, which will be mine some day... I don't want to find it sold at

Pno.

31 Moderato ♩ = 110

741

BB

RW auc - tion... you'll prob - ably find her on the rosette race.

Pno.

BICKEL exits SL
ROGER eats cakes

748

Pno.

755

Pno.

762

Pno.

rit.

767 Adagio ♩ = 60

Pno.

DIALOGUE
DAME ISABEL GRAYCE
Good news Roger. Good news indeed!
etc...

CUE :
Blackout, tabs have halfway closed

32 Allegro ♩ = 132

No 10a Spaceship Bustle Dance and Roger's Blues

772

Pno.

mp *mf*

779

Pno.

786

Pno.

f *mf*

Scene 5
The spaceport - outside the 'Phoebus'

33

CUE :
Tabs ready light

Pause here if needed till stage ready **Allegro** $\text{♩} = 80$

793

Pno.

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

800

Pno.

805

Pno.

810

Pno.

815

Pno.

820

Pno.

824

Pno.

Pno. *ff*

827

Pno. *dim.*

832

34

Pno. *mp*

837 *rit.*

Meno mosso ♩ = 65

blues groove *mf*

Pno.

841

Pno.

845

Pno.

849

Pno. *rit.*

852

Adagio ♩ = 50

freely - as a blues jazz cadenza.

Adagio ♩ = 80

855 MADOC enters up left and sidles down to ROGER

MR

Pno.

solo

mf

859 touching ROGER on the elbow and indicating off left

MR

Pno.

864 Piu Mosso ♩ = 100

MR

That la - dy o-ver there is she Dame Is - a - bel Grayce?

RW

smitten at once
stupid smile

Pno.

p

869

RW

Yes in - deed; you are ab - so - lute - ly cor - rect. You could - n't be more so.

Pno.

CUE

ROGER WOOL

You haven't told me your name *No 10b Bustle Dance Lunch Interlude*

DIALOGUE

MADOC ROSWYN

And who is that man talking to her?...

36

874 Adagio ♩ = 80

MR

It's a strange name

Pno.

p

878 use a strong Welsh pronunciation here

MR from Wales Meri - o-nnydd Though I'm the on-ly one left. Ma-doc Ros-wyn

RW ROGER is mesmerised - then he snaps out of it

Pno.

882

RW I know what I'll tak you to lunch and you can tell me all a - bout your-self

Pno.

886 takes her arm and both exit SL

37 Andante ♩ = 80

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

RW

Pno.

890

Pno.

895

Pno.

An old couple essay a few steps

900

Pno.

Old couple stop
Young pas-de-deux couple
get more lively

905

Pno.

910

Pno.

913

Pno.

dim.

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

pp

38

Andante ♩ = 80

No 11 Duet 'I've only known you two hours'

917

Pno.

mp

mf

dolce

39

924

RW

mf

I've on-ly known you two

Pno.

p

930

MR *mf*

I like__ you Ro - ger. You're so re-lax-ing, so un-de-

RW

hours but it feels like... I feel as if it's been__ two hours but it feels like...

Pno. *p*

937

MR

man ding.__ I'll miss you I'll miss you__ when you are

RW

Pno.

943

MR

gone in space

RW *mf*

If on-ly__ Aunt Is-a - bel was-n't such an ob-du-rate old

Pno. *pp*

950

MR

Oh Ro ger Would-n't that be won - der - ful! But it won't hap-pen

RW

crea-ture we could both go. we could both go.

Pno.

957 **accel.** *cresc.*

MR it won't hap-pen Oh Ro ger I'm so ex-

RW It can! And it will! Just leave it to me! Just leave_ it to me!

Pno. *p* *mp*

963 *cresc.*

MR ci - ted I'm so_ ex - ci - ted Ro-ger be-have your

RW Just leave_ it to me! Just leave_ it to me!

Pno.

MADOC throws her arms around
ROGER'S neck and kisses him
cutting off his note

ROGER responds and
MADOC steps away

969 **accel.** *cresc.* **Piu Mosso.** ♩ = 160

MR self. Your'e the most hot bloo-ded thing! Oh Ro ger I'm so ex-

RW Let's get mar ried Let's get mar-ried Let's get mar-ried

Pno.

974

MR

ci - ted Oh Ro ger I'm so ex - ci - ted

RW

Let's get mar-ried Let's get married - Let's get mar-ried Let's get mar-ried Let's get mar-ried

Pno.

979

Adagio ♩ = 50

RW

If ne-ces-sa-ry I'll get you on board as a stow-a-way You will

Pno.

f *mf*

41

984

ROGER takes MADOC in his arms

mar-ry-me won't you.

Pno.

mf

989

Pno.

p

994

Pno.

mf

rall..

997

Pno.

pp

Act 2

CUE

Tabs ready light

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

*The ship's mighty engines are
giant pistons throbbing in the background*

42 Adagio $\text{♩} = 60$

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.

1000

Pno.

pesante

mf

p

Scene 1 - In space on board 'Phoebus'

1005

Pno.

ROGER exits SR with full tray.
Head snap to watch him go

1010

Pno.

43

1015

Ten.

Here's a man with a good

Pno.

mp

mf

1020

RW

Ten.

Pno.

I hap-pento be hun gry.

ap-pe-tite. I can't see where you stow all that grub. You don't have the look of a

ROGER exits with his tray again

1024

Ten.

Pno.

Dance has never stopped queue proceeds and exits

big ea-ter.

mf

1028

Pno.

Slowfade to blackout as last dancer exits

p

Scene 2 - Dame Isabel's cabin on board 'Phoebus'
No 13 Duet 'I have several things to say to you' (Space Travel Var.2)

The ship's space motion,
metronomically swooping,
causes queasiness.

44

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

1033 Adagio ♩ = 60

Pno.

mf swooping

mp

1039

Pno.

mf

1044 Isabel attempts to rise,
clutches head and falls back

mf

gliss.

Ahhh — ohhh. ohhh.

Poco piu mosso ♩. = 60

Frogmarching

IG

RW

Pno.

marcato
mf

1050 ROGER enters in handcuffs
escorted by 2 security officers

f

mp

tr

mp

RW

Pno.

1055 *mp* parlando

I have se - ve - ral things to say to you. I pre face them by a re - mark to the ef - fect that of

IG

Pno.

mp

1062

f

mp

all hu man fail ings I find in gra - ti tude a mong the most des pi ca ble. Do I make my self

IG

Pno.

1068

IG clear? — parlando To par-ti-cu-la-rize, — I al-

RW If you are speak ing in a ge-ne-ral sense, yes.

Pno. *mp*

1074

IG lude to the pre-sence of your par - a-mour a - board the ship Do not in ter - rupt

Pno. *f* *ff* *p* *f* *p*

Lamenting

46

1078

Adagio ♩ = 80

Pno. *mp* *pp* *mf*

1082

IG When I end - ed — my days I had planned

Pno. *mf* *p*

1089

IG I had — planned — to be-queath to you a not in-con - si - der-a-ble

Pno. *mp* *pp*

1095

IG *gliss.*
por tion of my_ es- tate. The dis - clo - sures of this last hour Ahhh_

Pno. *p subito* *mf*

1104

IG ohhh. ohhh. Force me to al - ter my in - ten - tions. Our

Pno. *pp* *p* *mf*

1112

IG first port of call is Si - ri - us pla - net, and there you and that wo - man will be put a - shore. desperately

RW Aunt

Pno. *p* *mf* *f*

47 *Recit.*

1117 *Piu mosso* ♩ = 100 coldly

IG Your pa-ra-mour is in - Cap-tain Gon-dar's cus-to dy.

RW I - sa - bel, let me ex - plain. Things are not what they seem.

Pno.

1122

IG *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-*

Pno.

Aria and Duet

1128 **Adagio** ♩ = 60 *arioso mf*

IG *wise. Now leave me. It is a shame — It is a shame.*

Pno. *solo espr. mp*

1134

IG *— that To-ge-ther with this Dread-ful space sick-ness this Dread-ful space sick-ness*

Pno.

48

1139 **accel.** *Piu mosso* ♩ = 100

IG *I must be bur-dened with the im - pu - di-ci-ties them - pu - di - ci-ties of my ne - phew. resolutely*

RW *She is*

Pno. *p*

1144

RW *not my pa - ra-mour, She is my fi - an - cee And not for lack of try - ing ei-ther*

Pno. *p*

1150

rit. *mp*

RW

She has ab-so-lute-ly re-fused to let me more than kiss her cheek Un til we are mar-ried Which I hope will be soon.

Pno.

pp

49

Adagio ♩ = 80

1155

arioso mp *cresc.*

IG

It is a shame— It is a shame—

RW

arioso *cresc.*

I have heard tales— I have heard tales— a-bout you when you were

Pno.

mp *cresc.*

1160

IG

— that To ge-ther with this Dread-ful space sick - ness this Dread-ful space — sick -

RW

youn - ger Fif - ty years — youn - ger And if they are true

Pno.

1164

f passionately

IG ness I must be bur - dened with the im - pu - di - ci - ties

passionately *f*

RW Miss Ros wyn's stow ing a - way is ab so lute ly tri vi al. ab so lute ly tri vi al.

Pno.

Piu mosso ♩ = 100

ff

1167

IG the im-pu - di ci ties of my ne - phew. Get out of here you im-pu-dent whelp! Ahh!

RW ab so lute ly tri vi al. ab so lute ly tri vi al.

Pno.

1172

IG *gliss.* Oh! IG falls back on lounge holding head and stomach

RW ROGER WOOL is marched out SL

Pno.

mf *f*

1177

Blackout

Pno. *ff*

p

Scene 3 Captain Gondar's Bridge on 'Phoebus'

No 14 Bridge Dialogue 'I understand that my aunt' (Space travel var.3)

Engines in high gear

50

Moderato ♩ = 90

1183

Pno. *mf*

lights up on the bridge. Gondar is at the helm.
Madoc Roswyn is sitting on a bench.

51

1189

RW

Adagio ♩ = 60
free rhythm

Pno. *p*

RW enters SL
He looks at Madoc, who ignores him.
He approaches Gondar

I un-der-stand that my

1195

RW

AG

free rhythm

Pno.

aunt has placed Miss Ros wyn in your cus to-dy.

That is cor-rect Mis-ter Wool.

1199

RW

AG

Pno.

Will you al-low me to have a few pri-vate words with her?

If Miss Ros-wyn is wil-ling to talk with you it's cer-tain

1202

MR *free rhythm*

RW *RW attempts to take MR in his arms - she thrusts him off*

AG *AG turns back to help*

ly a-gree-a-ble to me.

Please Mis-ter Wool say what you want to say and then... What's

My dar-ling! What's wrong?

Pno.

1206

MR

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.

Pno.

1209

MR

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

RW

I don't un-der-stand I've mere-ly...

Pno.

1212

MR

the sel fish blun-de-rer you are be fore you did worse than you've done! Now please go and ne-ver speak to me a gain.

Pno.

Moderato ♩ = 100

RW stumbles blindly away and exits SL

1215

RW

Pno.

Scene 4 - Dame Isabel's cabin on board 'Phoebus'

*No 15 Spacetravel music (var.4)***52****Moderato** ♩ = 100

1222

Pno.

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

Adagio ♩ = 70

Isabel is supine as AG enters SR

1228

IG

Pno.

p *mp*

Captain Gondar enters

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'**Smooth grand hotel dance***53****Andante** ♩ = 110

1234

Pno.

mf *mf*

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 group

1240

Sop. *mf* The sun be - comes a star

Alt. *mf* The sun be - comes a star

Pno. *mp*

1245

Sop. with Si-ri-us with Si - ri - us a bright-er star a - head

Alt. with Si-ri-us with Si - ri - us a bright-er star *mf* The 'Phoe - bus' 'Phoe bus'

Ten. *mf* The 'Phoe - bus' 'Phoe bus'

Bass *mf* The 'Phoe - bus' 'Phoe bus'

Pno.

1250

Alt. en-cap-su-la-ted in non stuff Like a worm in an oak - gall

Ten. en-cap-su-la-ted in non stuff Like a worm in an oak - gall

Bass en-cap-su-la-ted in non stuff Like a worm in an oak - gall

Pno.

1255

mf 3

Sop. Slides a-cross space

Alt. *f* With the speed of thought. Slides a cross

Ten. *mf* 3 Slides a-cross space Slides a cross

Bass *f* With the speed of thought. Slides a cross

Pno. *f*

54

1260

Sop. space With the speed of thought.

Alt. space With the speed of thought. We mu-si-cians oc-cu-py our

Ten. space With the speed of thought.

Bass space With the speed of thought.

Pno.

1265

Sop. We vo-ca-lists with ex - er ci-ses and re-hear - sals

Alt. selves_ with prac - tice_

Pno.

1270

Ten. There are the in - e - vi - ta - ble out - breaks of tem-pera-ment,

Bass For-ma-tion and dis-so - lu-tion of cliques,

Pno.

1275

Sop. Se-ve-ral ro mances Se-ve-ral ro mances,

Alt. As ma-ny quar-rels In - nu - en -

Ten. Se-ve-ral ro mances A spate of gos-sip

Bass Se-ve-ral ro mances, Gos - sip

Pno.

1280

Sop. *And by these means The ra - va-ges of*

Alt. *do and caus - tic com - ment And by these means The ra - va-ges of*

Ten. *And by these means The ra - va-ges of*

Bass *And by these means The ra - va-ges of*

Pno.



1285

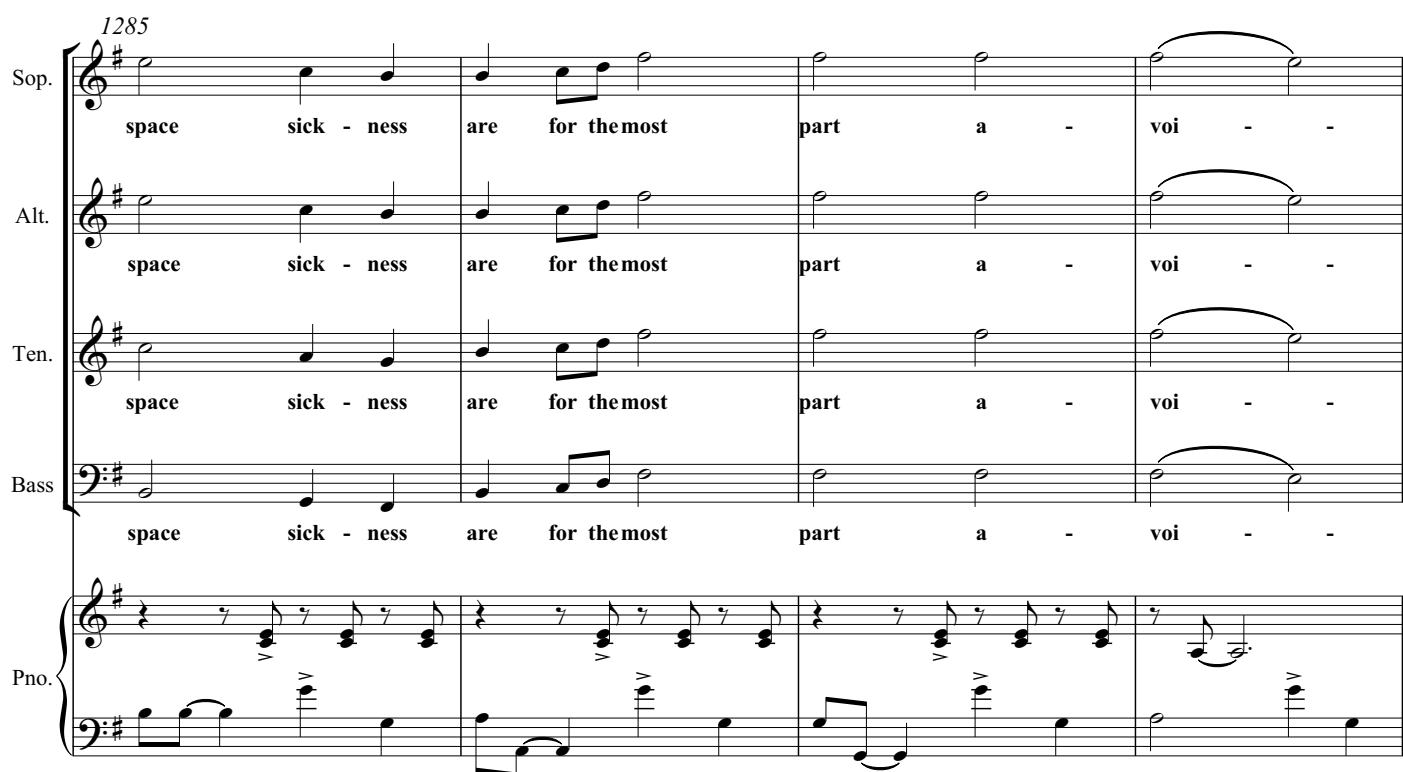
Sop. *space sick - ness are for the most part a - voi - -*

Alt. *space sick - ness are for the most part a - voi - -*

Ten. *space sick - ness are for the most part a - voi - -*

Bass *space sick - ness are for the most part a - voi - -*

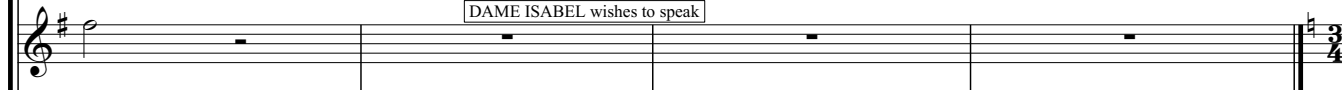
Pno.



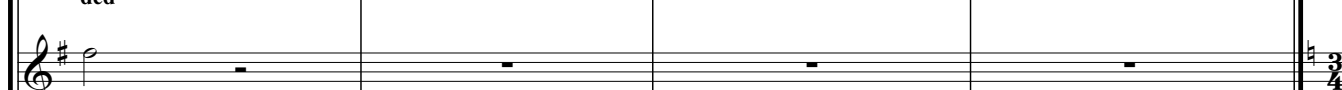
1289

IG 

I am I am ve - ry

Sop. 

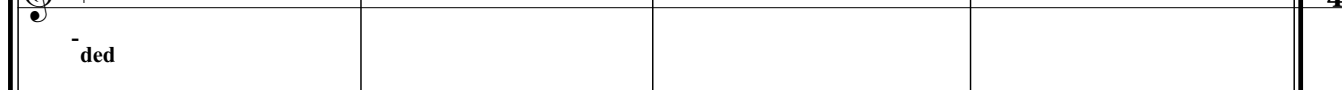
ded

Alt. 

ded

Ten. 

ded

Bass 

ded

Pno. 

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

55

CUE
BERNARD BICKEL

...complete revolution in the life of the byzantours. *No 16b*

1293 *Andante* ♩ = 100

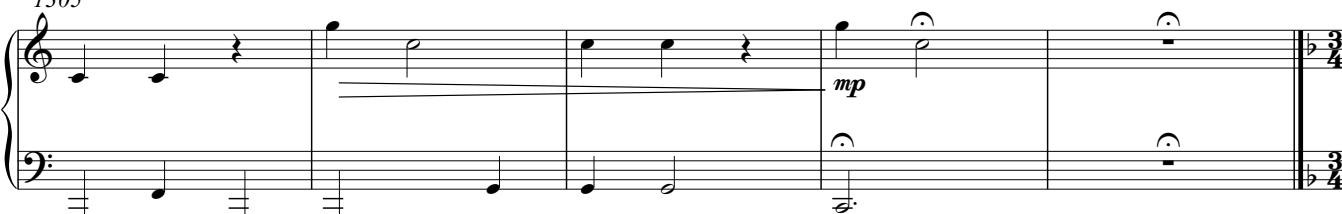
Pno. 

pp *mf*

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

Pno. 

poco rit.

Pno. 

mp

Act 3

70

CUE
Tabs ready

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 the Commandant in black unmoving on podium, flanked by a Zant.

No 17 Chorus Sirius Planet 'I'm Dyrus Bolzen, Commandant'

Brooding pre-dawn menace

56

Lento ♩ = 60

1310

Pno.

1321

Pno.

Tabs open slowly-
Sirius is below the horizon
morning shadows

57

Largo ♩ = 48

1334

Pno.

Sirius rises
blazing white pellet,
and light on podium

BOLZEN inspects ranks
and returns to podium

Perky

58

Allegro ♩ = 120

1344

Pno.

< poco >

mf leggiero

mp

1349 DYRUS BOLTZEN

Sop. *I'm Dy - rus Bolt - zen, Com - man - dant. Wel - come to Si - ri - us Set - tle - ment. It*

Pno. *p*

Andante ♩ = 80

1353

AG *Ha ha ha ha ha ha*

Sop. *does-nt look like much at first sight, and be-lieve me it gets worse.* TUTTI *Parade at last stands easy - polite chuckling* *mf* *Ha ha ha ha ha ha*

Alt. *Parade at last stands easy - polite chuckling* *mf* *Ha ha ha ha ha ha*

Ten. *Parade at last stands easy - polite chuckling* *mf* *Ha ha ha ha ha ha*

Bass *Parade at last stands easy - polite chuckling* *mf* *Ha ha ha ha ha ha*

Pno. *mf*

1357

AG *I'm Gon - dor, I'm Gon - dor, mas ter of the ship.*

Sop. *Ha ha ha ha ha ha*

Alt. *Ha ha ha ha ha ha*

Ten. *Ha ha ha ha ha ha*

Bass *Ha ha ha ha ha ha*

Pno. *mf*

1361

AG *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.*

Sop. *Yes of course Hel*

Pno.

59

1365

AG *Maestoso poco più mosso ♩ = 90*

Sop. *rogueish look These o - ther These o - ther folk I won't in-tro-duce, but lo Bick-el. Nice to see you a-gain*

Pno. *p*

1370

AG

they are all fa-mous mu-si-cians and o-pe-ra-sing-ers

Pno.

mf

1374

Sop.

As I un-der-stand it you pro-pose to stage an o-pe-ra for the by-zan-taurs?

Pno.

1378

Sop.

One of my re-spon-si-bi-li-ties is to pre-vent a-buse or ex-ploi-ta-tion of the 'zants; I

Pno.

p

1382

IG

And not just an o-pe-ra: Fi de - li - o

Sop.

don't see how show-ing them an o-pe-ra can hurt them

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

Pno.

f

[TUTTI]

1386

Sop. ra: Fi-de - li - o yes: Fi-de - li - o You don't plan to charge ad-mis- sion?

Alt. ra: Fi-de - li - o Yes: Fi-de - li - o

Ten. ra: Fi-de - li - o Yes: Fi-de - li - o

Bass ra: Fi-de - li - o Yes: Fi-de - li - o

Pno.

DYRUS BOLTZEN

p

1391

Sop. Be-cause if you do you're in for a dis-ap-point-ment. The 'zants have no com-mer-cialsense what-e - ver.

Pno.

1396

IG If ne-cess-a-ry If ne-cess-a-ry our per-for-man-ces will be staged free of charge.

Pno.

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

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

3

1400

TUTTI *f*

Sop. not just an o-pe-ra: Fi-de-li-o

Alt. not just an o-pe-ra: Fi-de-li-o

Ten. not just an o-pe-ra: Fi-de-li-o

Bass not just an o-pe-ra: Fi-de-li-o

Pno. *mp* *f*

1404

DB, IG, BB, AG and ZANT sit at table

Sop. yes: Fi-de-li-o yes: Fi-de-li-o

Alt. Yes: Fi-de-li-o Yes: Fi-de-li-o

Ten. Yes: Fi-de-li-o Yes: Fi-de-li-o

Bass Yes: Fi-de-li-o Yes: Fi-de-li-o

Pno. *p*

Adagio ♩ = 60

1407 Dyrus Boltzen

sombre, ecstatic, dolce

Sop. *mp* The 'zants are in-tel-li-gent No ques-tion a-bout this. But they use their

Pno. *mf dolce* *p* *pp*

61

Poco piu mosso ♩ = 70

Sop. in - tel-li-gence In con - nec-tion with Their own pur - suits. Friend

Pno. *p* *f* *mp*

Sop. 'zant friend 'zant Here are peo-ple from the sky. Here

Pno. *f*

Sop. are peo-ple from the sky

Pno. *f* *p* *f*

1429

Sop. They come in big ship big ship. They like to show friend 'zants

Pno. *mp*

1434

Sop. Ma - ny pret-ty things Ma - ny pret-ty things They come in big ship.

Pno.

1439

Sop. They like to show friend 'zants Ma - ny pret-ty things They like friend 'zants to come to

Pno. *mf*

1444

Sop. ship. O - kay? O - kay?

Bass *f* surly, legato May-be o-kay.

Pno. *f* *p* *mf* *p dolce*

1450

Bass

We go to look for yel-low no-good 'zants. for yel-low no-good

Pno.

f

3 3

62

1456

Allegro ♩ = 120

Sop.

f

They dis-like com-ing up From their tun-nels

Bass

'zants.

Pno.

p *pp*

1461

Sop.

They feel it's de-mean-ing And gives them low so-cial stand-ing. They e-

Pno.

1466

Sop.

ject their cri-mi-nals They e-ject their cri-mi-nals out on-to the plain Out on-to the

Pno.

1471

Andante ♩ = 80

IG *I un-der-stand ful-ly The per-form-ance*

Sop. *plain.*

Pno. *mf*

1476

IG *will take place in-side the ship. They will be spared the in-dig-ni-ty the in-dig - ni-ty of watch-ing from the plain.*

Pno. *p* *mp*

64

Ecstatic arioso

1481 Andante ♩ = 80

IG

Sop. *mp* *You hear sky talk? You and friend 'zants run o-ver plain and*

Pno. *mf* *mp*

1487

Sop. *go in-side to look go in-side to look. O - kay?*

Pno. *p* *pp*

mf
1493

Bass

O - kay. I go down. Talk to friend 'zants. O - kay. I go down.

Pno.

1499 exit SL

Bass

Talk to friend 'zants.

Pno.

1502 BOLZEN and BICKEL talk
- they are very friendly

Bass

Pno.

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

65

Andante ♩ = 80

Dolce amoroso

1506

Roger sees Madoc with De Appling
they are very friendly

Bass

Pno.

mf

mp

1513

MR *mf* Please don't call me that.

Bass *mf* LOGAN DE APPLING Gon - dar is a hard man my dar - ling...

Pno. *p dolce*

1519

MR Don't say things like that He's help-ing me

Bass He's self-cen-tred and un-prin - ci-pled I know I've seen him in ac-tion

Pno.

1525

MR stay a-board the ship. He's help-ing me stay a-board the ship.

Bass Why is it so im-por-tant Why is it

Pno.

1531

MR *mf* Appling embraces Madoc - she wriggles away
I just want to I sup-pose would you like me to get off? Now

Bass so im-por-tant you make the trip?

Pno. *mf*

1537 *p*

MR *Lo - gandon't beso im - pul-sive. Let's just watch the love-ly Si-ri-us rise. Is-n't it mag - ni - fi - cent? So strange and*

Pno. *pp*

1543

MR *love - ly. It's so strange and love - ly.*

Pno.

1550 *f*

Pno.

Roger exits SR in despair

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.

1558

IG *Do you really think we can make ourselves comprehensible to the byzantours? They seem completely non-human in their attitudes*

Pno. *p mp p*

1566

DYRUS BOLTZEN

Sop.

Pno.

1572

BERNARD BICKEL

BB

Sop.

Pno.

66

Allegretto ♩ = 100

No.20 Aria 'I believe I can'

1577 DYRUS BOLTZEN

Sop.

Pno.

1584

Sop.

Pno.

1590

Sop. *the co-lour of rogues and out-casts — So the un - sym-pa-the-tic cha - rac-ters*

Pno.

Adagio ♩ = 50

1596

Sop. *Should wear yel-low There is the*

Pno.

rit.

pp

1603

Sop. *mat-ter of sex: sex, Love ro mance What - e-ver you want to call it.*

Pno.

p

tr

67

1611

Sop. *Love ro-mance What - e-ver*

Pno.

mp

mp

Allegretto ♩ = 100

1618

Sop. *The'zants have pe - cu-liar re-pro-duc-tive ha-bits: Their sex play*

Pno.

mp

p

pp

1625

Sop. Their sex play Is a mat-ter of spray - ing — of spray - ing spray -

Pno. *mp* *mp* *pp*

1632

Sop. - ing the in-ten-ded mate With a vis-cous flu-id. spray - - - -ing

Pno. *mp* *pp*

1638

Sop. the in - ten - ded mate With a vis - cous flu - id. I

Pno. *mp* *pp*

poco rall. *mf*

1642

Sop. doubt if you wish to car-ry si - mi - li - tude to this ex - tent

Pno.

CUE
DYRUS BOLTZEN
To a successful performance!

DIALOGUE
BERNARD BICKEL
Probably not...

Tranquil and beautiful at sunset

No 21 Intermezzo

68

1647 Andante $\text{♩} = 80$

Pno. *mf*

It grows darker

1653

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

Pno.

p *mp*

1659

tr *p* Tabs closed

Pno.

1665

mf

Pno.

1672

Pno.

1679

solo *f*

Pno.

1686

mf *mp*

rit. attaca assuming stage ready

Pno.

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

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

*Cold light of morning*Lento $\text{♩} = 30$

69

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

1693

p *f* *mf* **Allegro** $\text{♩} = 120$

Pno.

Red.

Cast warm up
 Try on Zant costumes
 ROGER helps with costumes

1702

Sop.

Pno.

mf

70

1709

Sop.

Alt.

Ten.

Bass

Pno.

mf *f* *mf* *f* *mf* *f*

Aw aw aw aw Ah ah Ah ah

Eeeee Aw aw air air Ah ah Eeeee Aw aw air air Ah ah Ah ah Ah ah Eee eee Aw aw air air Ah ah

Me me me me me Neeneeneenee nee

Ooo ooo Ooo ooo Ooo ooo Ooo ooo Oh

f
1715

Sop. *f*
These skins smell bad smell bad smell bad

Alt. *f*
Eeugh! Eeugh! Eeugh! Eeugh!

Ten. *pp*
Oh no! Oh no! no!

Bass
no! I can't! Eeugh! Yuk!

Pno.

1722

Sop. *pp*
Oh no!

Alt. *pp*
Oh no!

Ten. *pp*
Oh no!

Bass
Yuk! Oh no!

Pno. *p*

mf **molto rall.** **f** **ff**

1726

Sop. Oh no! Oh no!

Alt. Oh no! Oh no!

Ten. Oh no! Oh no!

Bass Oh no! Oh no!

Pno.

CUE
DAME ISABEL
You must do your best.

DIALOGUE
HERMILDA WARN
You surely do not expect...

No 22b

71

Lento ♩ = 30

1730

Pno. **f** **mf**

CHORUS initially look to threaten resistance

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

Allegro ♩ = 120
accel.

DYRUS BOLZEN enters SL
fast walk carrying a weapon

1738

Pno.

Presto ♩ = 240

(tr) 1742

Pno.

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

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

No. 23 Chorus - Sirius Planet Opera Production

Brooding Beethoven

72

1748 **Adagio** ♩ = 30

Dame Isabel stands alone waiting on the stage
 looking at the open door SL

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

IG

Pno.

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

73

Allegro ma non troppo ♩ = 70

1757

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

IG

Pno.

pp

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

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

1769

Pno.

pp

1781

p

Sop. *p* O wel - che

Alt. *p* O wel - che Lust

Ten. *p* O wel - che Lust, *mp* in frei - er

Bass *p* O wel - che Lust, *mp* o wel - che Lust, *mf* in frei - er

Pno. *p* *mf* *cresc.*

1787

f

Sop. *f* Lust in frei-er Luft den A - tem leicht zu he - ben *p* O wel - che Lust Nur hier

Alt. *f* in frei-er Luft den A - tem leicht zu he - ben *p* O wel - che Lust Nur hier nur

Ten. *f* Luft, in frei-er Luft den A - tem leicht zu he - ben, *p* O wel - che Lust Nur hier nur

Bass *f* Luft, in frei-er Luft den A - tem leicht zu he - ben, *p* O wel - che Lust nur hier,

Pno. *ff* *p* *p*

1794

Sop. nur hier ist le - ben der Ker-kerei - ne Gruft ei-ne Gruft

Alt. hier, nur hier ist Le - ben, Le-ben der Ker kerei - ne Gruft ei-ne Gruft

Ten. hier, nur hier ist Le - ben, ist Le-ben der Ker-kerei - ne Gruft ei-ne Gruft O wel-che

Bass nur hier nur hier ist Le-ben der Ker-kerei - ne Gruft ei-ne Gruft O wel-che

Pno. *f* *p* *sf*

1802

Sop. O wel-che Lust, in frei - er Luft den A - temleicht zu

Alt. O wel - che Lust in frei - er Luft, in frei - er Luft den A - temleicht zu

Ten. Lust in frei - er Luft, in frei - er Luft den A - temleicht zu

Bass Lust in frei - er Luft, o wel-che Lust, o wel-che Lust, in frei - er Luft, in frei - er

Pno.

1808

Sop. he - ben, nur hier, nur hier ist le - ben nur hier, nur hier, nur hier, nur hier, ist Le - ben, ist

Alt. he - ben, nur hier, nur hier ist Le - ben, nur hier, nur hier, nur hier, nur hier, ist Le - ben, ist

Ten. he - ben, nur hier, nur hier ist Le - ben, nur hier, nur hier, nur hier, ist Le - ben, ist

Bass Luft, nur hier, nur hier ist Le - ben, nur hier, nur hier ist Le - ben, ist

Pno. *f* *p* *ff*

1815

Sop. Le - ben, der Ker - ker ei - ne Gruft, nur hier, nur

Alt. Le - ben, der Ker - ker ei - ne Gruft, nur

Ten. Le - ben, der Ker - ker ei - ne Gruft, ei - ne Gruft,

Bass Le - ben, der Ker - ker ei - ne Gruft, ei - ne Gruft, nur hier,

Pno. *p* *f* *p*

BOLZEN re-appears SL

1821

Sop. hier, nur hier, nur hier ist Le - - ben, o wel - che Lust, o

Alt. hier, nur hier, nur hier ist Le - - ben, o wel - che Lust, o

Ten. nur hier, nur hier ist Le - - ben o wel - che Lust, o

Bass nur hier, nur hier ist Le - - ben o wel - che Lust, o

Pno. *f* *p*

74 Poco piu mosso ♩ = 80

1827

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

Alt. wel - che Lust!

Ten. wel - che Lust!

Bass wel - che Lust!

Pno. *p* *ff* *pp*

soloist steps forward importantly ignoring the interruption

1833

ff

Sop.

ones the wrong ones they're the wild rogues from the plain! they're the wild rogues from the plain!

HERMINA WARN

mf

Alt.

Wir wol - - len mit Ver - trau - en auf Got - tes

mp

Pno.

pp

1839

Sop.

Can't you see they're wear-ing yel- low? They're ter - ri bly sen si-tive to yel low They're ter - ri bly sen si-tive to

now notices hesitantly contues then stops flustered

hesitantly restarts, foolishly waves yellow scarf

mp

Alt.

Hil - fe, die Hoff-nung flü - stert

pp

Pno.

mp

p

tr

ZANTS react to yellow, rise and wave arms in sync

75

76

ZANTS throw
things

accel. - - - - -

1847

Sop. *mf* **TUTTI** O Him-mel Ret-tung

Alt. *mf* **TUTTI** Ret-tung

Ten. *mf* **TUTTI** O Him-mel Ret-tung

Bass *mf* **TUTTI** O Him-mel Ret-tung

Pno. *mf* *f*

1855

Sop. *f* Welch ein Glück o Frei - heit, o Frei heit,kehrst du zu rück, kehrst

Alt. *f* Welch ein Glück o Frei - heit, o Frei heit,kehrst du zu rück, kehrst

Ten. Welch ein Glück Welch ein Glück Welch ein Glück

Bass Welch ein Glück Welch ein Glück Welch ein Glück

Pno. *ff*

Zants invade stage,
cast fight back

Allegro ♩ = 110

accel.

1861

ff

Sop. du zu rück?

Alt. du zu rück?

Ten. Welch ein Glück

Bass. Welch ein Glück

OTTO VON SCHEERUP

fff panicked

Sprecht lei-se, haltet euch zu rück, wir sind be

Pno. *ff*

Piu Mosso (troppo) ♩ = 120

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

1870

HERMINA WARN

ff terrified

faints away to ground

TUTTI *ff*

wir sind be-lauscht mit Ohr und Blick. Sprecht lei-se

TUTTI *ff*

Sprecht lei-se hal-tet

TUTTI *ff*

lausht mit Ohr und Blick, wir sind be-lauscht mit Ohr und Blick. Sprecht lei-se hal-tet euch zu -

Pno. *ff*

1878 **TUTTI** *ff*

Sop. Sprech lei-se hal-tet euch zu - rück, Sprech lei-se hal-tet euch hal-tet euch zu -

Alt. hal-tet euch zu - rück, Sprech lei-se hal-tet euch zu - rück, halt euch zu

Ten. euch zu - rück, Sprech lei-se hal-tet euch zu - rück, halt euch zu

Bass rück, Sprech lei-se hal-tet euch zu - rück, hal-tet euch zu -

Pno. *fff* *Red.*

1884

Zants retreat from firehoses and begin to exit SL. Tabs close slowly - chaos continues till end music though subsiding gradually.

Sop. rück, hal-tet euch hal-tet euch hal-tet euch zu - rück,

Alt. rück, hal-tet euch hal-tet euch hal-tet euch zu - rück,

Ten. rück, hal-tet euch hal-tet euch hal-tet, hal-tet euch zu - rück, **HERMAN SCANTLING** *despairing* wir sind be-

Bass rück, hal-tet euch hal-tet euch hal-tet euch zu - rück,

Pno. *dim.*

1891 *molto rall.*

Ten. *lauscht mit Ohr und Blick wir sind be - lauscht mit Ohr und Blick, sprecht lei se, Ja*

Pno. *mf* *f* *Red.*

1898 *dim.* *mp* *sfz* *Lento* ♩ = 30

Ten. *lei - - - se*

Pno.

Act 4

CUE
Tabs ready light

79

Scene 1 - On board 'Phoebus' in space

No 24a Space Travel Var 5

1907 *Adagio* ♩ = 60

1912

1916

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

Pno. *mp* *p*

Pno. *mf* *arco* *mf*

Pno. *mf* *f* *gliss.*

DIALOGUE
BERNARD BICKEL
We must definitely avoid the mistakes...

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

100

80 *Adagio* ♩ = 60 *No 24b*

1921 arco *mf* [Lights down to black]

Pno.

1924 [Lights up on Rehearsal area and MADOC seated] *p* [ROGER enters]

1928 *p*

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

CUE
MADOC ROSWYN
It's not necessary that you understand Roger.

No 25 Aria and Chorus 'Space. That dark emptiness'. Infinity chorus.

infinite sea of space

81 *Andante* ♩ = 100

1932 [ROGER exits - lights change] wistful wonder *p*

MR

Pno.

mp *f* *p* *pp*

1941 *mf*

MR

Space That dark emp - ti - ness

Pno. *p*

1949

MR

Al - most pal - pa - ble Al-most pal - pa - ble An o - cean

Pno. *p*

Crew and Opera Singers drift slowly through all entrances

82

1956

MR

se-pa-ra-ting sys-tems of stars.

Sop. *mp*

Space Space

Alt. *mp*

Space Space

Ten. *mp*

Space Space

Bass *mp*

Space Space

Pno. *mp*

1963

MR *Al-most*

Sop. That dark emp - ti - ness

Alt. Space That dark emp - ti - ness

Ten. That dark emp - ti - ness

Bass That dark emp - ti - ness

Pno. *pp*

1972

MR *pal - pa - ble An o - cean se - pa - ra - tings sys - tems of stars.* *mf*

Sop. Space *mf*

Alt. Space *mf*

Ten. Space *mf*

Bass Space *mf*

Pno. *mf* *mp*

1979

MR *emp - ti - ness Pas-ses a - stern if emp-ti-ness can be said to do a-ny-thing what*

Sop. *Pas - ses a - stern*

Alt. *Pas - ses a - stern*

Ten. *Pas - ses a - stern*

Bass *Pas - ses a - stern*

Pno.

1987

MR *e-ver*

Sop. *Si - ri-us re-cedes Si - ri-us re-cedes **f** Phi O-ri-o-nis ap-proach es*

Alt. *Si - ri-us re-cedes Si - ri-us re-cedes **f** Phi O-ri -*

Ten. *Si - ri-us re-cedes Si - ri-us re-cedes*

Bass *Si - ri-us re-cedes Si - ri-us re-cedes **f** Phi O-ri-o-nis*

Pno. ***mf** **f** **mf***

1995

MR *mf* In or-der to a -

Sop. Phi O - ri - o - nis ap-proach - es

Alt. o - nis ap-proach - es

Ten. *f* Phi O - ri - o - nis

Bass ap-proach - es

Pno. *p*

2001

MR achieve this ef-fect A sig-ni-fi-cant pro-cess is e-vi-dent-ly un-der-way un-der-way—

Sop. *mp* A - head Phi

Alt. *mp* A - head Phi

Ten. *mp* A - head Phi

Bass *mp* A - head Phi

Pno. *mf*

2008

MR *f* un-der-way un-der-way

Sop. O - ri - o - nis grows bright A - head Phi O - ri - o - nis grows bright *f* Pla - net

Alt. O - ri - o - nis grows bright A - head Phi O - ri - o - nis grows bright *f* Pla - net

Ten. O - ri - o - nis grows bright A - head Phi O - ri - o - nis grows bright *f* Pla - net

Bass O - ri - o - nis grows bright A - head Phi O - ri - o - nis grows bright *f* Pla - net

Pno. *mf* *f*

2015

Sop. Zade can be seen Lan- ding or - bit Lan- ding clear - ance

Alt. Zade can be seen Lan- ding or - bit Lan- ding clear - ance

Ten. Zade can be seen Lan- ding or - bit Lan- ding clear - ance

Bass Zade can be seen Lan- ding or - bit Lan- ding clear - ance

Pno.

2019

rit.

mp

Sop. Down to Zade set - tles the Phoe - - bus

Alt. Down to Zade set - tles the Phoe - - bus

Ten. Down to Zade set - tles the Phoe - - bus

Bass Down to Zade set - tles the Phoe - - bus

mp

p

Pno.

Chorus exit dancing march
- slow blackout

2023

Adagio ♩ = 50

Sop.

Alt.

Ten.

Bass

tr

tr

mf

mp

Pno.

2027

Slow lights up on Dame Isabel's Office
Isabel and Bickel are poring over maps with
Darwin Litchly

Sop.

Pno.

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*

83

Allegro $\text{♩} = 120$

Bickle's eyebrows rise in a high arc
Lights to black slowly as further planning takes place.
Then exit

Pno.

Pno.

Pno.

lights up
attsacca

Scene 3

'Phoebus' stage - A Temple

84

No. 27 *Duet and Chorus - Zade Production No 1 - 'Es lebe Sarastro'*Allegro maestoso $\text{♩} = 80$

Pamina and Papageno enter

Pno.

2049

offstage *p*

Sop. Es le - be Sa-ra-stro! Sa - ra-stro le - be!

Alt. Es le - be Sa-ra-stro! Sa - ra-stro le - be!

Ten. 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

Pno. *f* *p* *tr*

2055

PAMINA

Sop. O Freund! nun ist's um uns ge-tan! dies kün-digt den Sa-ra-stro an!

Bass zit-tre ich be-be! O wär'ich ei-ne Maus wie

Pno. *tr*

2060

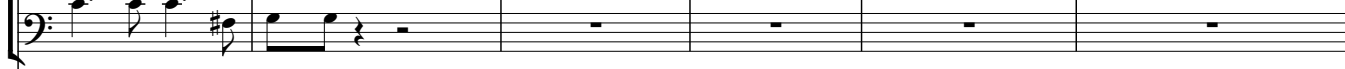
Bass wollt'ich mich ver-ste-cken wär' ich so klein wie Schne-cken so kröch'ich in mein Haus! Mein Kind, was

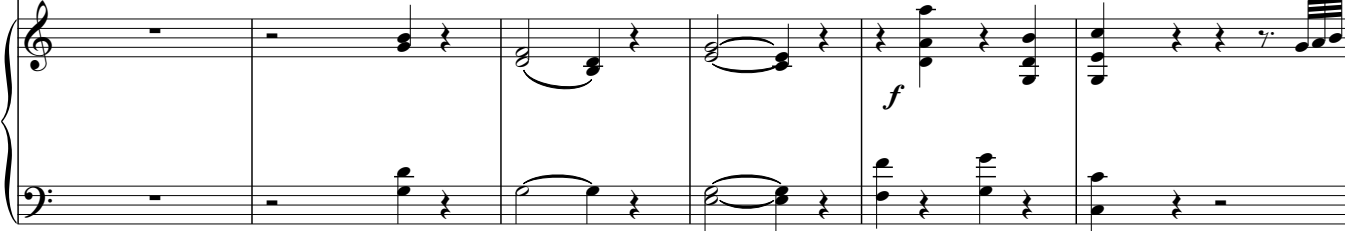
Pno.

Opera Chorus march pompously on
and up and down

2064

Sop. 

Bass 

Pno. 

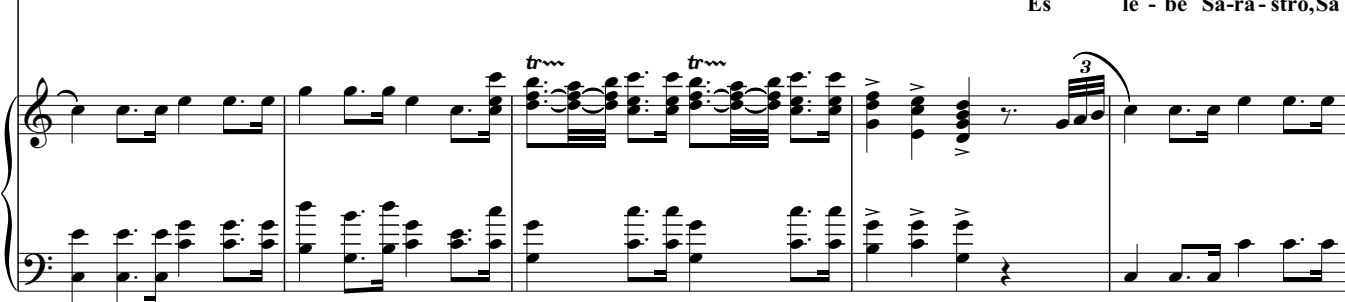
2070

Sop. 

Alt. 

Ten. 

Bass 

Pno. 

2075

Sop. ra - strosollle - ben Er ist es, dem wir uns mit Freu - den er - ge - ben Stets *p*

Alt. ra - strosollle - ben Er ist es, dem wir uns mit Freu - den er - ge - ben

Ten. ra - strosollle - ben Er ist es, dem wir uns mit Freu - den er - ge - ben Stets *p*

Bass ra - strosollle - ben Er ist es, dem wir uns mit Freu - den er - ge - ben

Pno. *tr* *tr*

2080

Sop. mög er des Le - bens als Wei - sersich freun, Stets mög er des Le - bens als Wei - sersich freun, Er ist un - ser Ab - gott, dem *f*

Alt. *p* Stets möger des Le - bens als Wei - sersich freun, Er ist un - ser Ab - gott, dem *f*

Ten. mög er des Le - bens als Wei - sersich freun, Stets mög er des Le - bens als Wei - sersich freun, Er ist un - ser Ab - gott, dem *f*

Bass *p* Stets möger des Le - bens als Wei - sersich freun, Er ist un - ser Ab - gott, dem *f*

Pno. *p* *f* 3

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

2085

Sop. al - le sich weihn Er ist un-ser Ab-gott, dem al - le sich weihn, dem al - le sich weihn, dem

Alt. al - le sich weihn Er ist un-ser Ab-gott, dem al - le sich weihn dem al - le sich weihn, dem

Ten. al - le sich weihn Er ist un-ser Ab-gott, dem al - le sich weihn dem al - le sich weihn, dem

Bass al - le sich weihn Er ist un-ser Ab-gott, dem al - le sich weihn dem al - le sich weihn, dem

Pno.

2089

Sop. al - le sich weihn There seems to be a slight mis-take a

Alt. al - le sich weihn

Ten. al - le sich weihn

Bass al - le sich weihn

Pno.

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

DARWIN LITCHELY

2095

Sop. cer-tain de-gree of mis-un-der-stand-ing They seem to have mis-ta-ken the Phoe-bus

Pno.

2099

Sop. *for a com-mer-cial mis-sion they are wil-ling to place a firm ord-er for two o-bo-ists and a co-lo-ra*

Pno.

85

Blackout
Pamina and Papageno
and cast exit, quick change
and reenter in the black

2103 **Allegro** ♩ = 120

Sop. *tu-ra*

Pno.

2108

Pno.

2112

Pno.

'Phoebus' Stage - Tavern garden evening

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

Insane and drunken jollity

2116 2117 **Waltz** ♩ = 132

Pno.

2122

Pno.

Light up
Chorus dance a waltz
MARIE dances with the TAMBOURMAJOR

mp

p

cresc.

2128

Poco rit. **A tempo**

WOZZECK

WOZZECK rushes on

86

Wozzeck rushes on - sees Marie dancing with the Tambourmajor

Pno.

f

p

in a rush

2133

accel. **A tempo**

MARIE

IG

RW

Er! Sie! Teu-fel!

Pno.

p

87

2139

Marie dances past Wozzeck

Presto ♩ = 148

Im - mer zu, Im - mer zu,

WOZZECK

Im - mer zu,

Pno.

poco f

2145 *poco rit.* . . . *molto accel.* . . . *Più mosso* ♩ = 160

RW *sits on bench*
Im - mer zu! Dreht Euch! Wälzt Euch!

Pno. *subito p* *cresc.* *ff*

2152 *accel.* *rit.* *A tempo*

RW Wa - rum löscht Gott die Son - ne nicht aus?

Pno. *3* *3*

2157 *rit.*

RW Al-les wälzt sich in Un-zucht ü - ber-ein-an-der Mann und Weib

Pno. *3* *f* *3*

2163 *Tempo primo* ♩ = 132 *accel.*

RW Mench und Vieh! Weib! Weib!

Pno. *p subito* *mp legato*

2170

RW *jumps up violently*

Das Weib ist heiss! ist heiss! heiss!

Pno. *cresc.* *ff*

2176

IG

BB

RW

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

Pno. *ff*

MARIE

TAMBOURMAJOR

2182

IG

BB

RW

Im - mer zu! Im - mer zu!

ist heiss! heiss!

Pno. *p* *poco a poco cresc.*

accel.

rit.

116

accel.
is about to rush onto the dance floor
when the dance finishes -
sits down again on bench in chagrin

2189

RW

Ver - dammt!

A tempo

Pno.

mf

ff

fff

in a rush

89

2195

Allegro ♩ = 132

Zade Audiant leaps up, grabs score and conducts

Sop.

Alt.

Ten.

Bass

Ein Jä-geraus der Pfalz Ritt einst durch ei-nen grü-nen Wald! Hal - li, Hal -

Ein Jä-geraus der Pfalz Ritt einst durch ei-nen grü-nen Wald! Hal - li, Hal

Ein Jä-geraus der Pfalz Ritt einst durch ei-nen grü-nen Wald! Hal - li, Hal

Ein Jä-geraus der Pfalz Ritt einst durch ei-nen grü-nen Wald! Hal - li, Hal

Pno.

rit. **A tempo**

BB

Sop.

Alt.

Ten.

Bass

Pno.

pp poco

lo! Hal - li! Hal - lo! Ja lus-tig ist die Jä-ge - rei, All-hie auf grü-ner Haid! Hal - li! Hal - lo! Hal

lo! Hal - li! Hal - lo! Ja lus-tig ist die Jä-ge - rei, All-hie auf grü-ner Haid! Hal - li! Hal - lo! Hal

lo! Hal - li! Hal - lo! Ja lus-tig ist die Jä-ge - rei, All-hie auf grü-ner Haid! Hal - li! Hal - lo! Hal

lo! Hal - li! Hal - lo! Ja lus-tig ist die Jä-ge - rei, All-hie auf grü-ner Haid! Hal - li! Hal - lo! Hal

2211 *rit.* **Adagio** ♩ = 84
monotonous

BB

Sop.

Alt.

Ten.

Bass

Pno.

O Toch-ter lie-be Toch-ter, Was hast du ge-denkt, Dass du Dich an die Kut-scher und die

li Hal - lo!

li Hal - lo!

li Hal - lo!

li Hal - lo!

rit. A tempo ♩ = 132

118

2216 3

p *ff*

BB Fuhr-knecht hast ge - hängt Hal-lo!

Sop. Ja lus-tig ist die Jä-ge - rei, All - hie aufgrü-ner Haid Hal

Alt. Ja lus-tig ist die Jä-ge - rei, All - hie aufgrü-ner Haid Hal

Ten. Ja lus-tig ist die Jä-ge - rei, All - hie aufgrü-ner Haid Hal

Bass Ja lus-tig ist die Jä-ge - rei, All - hie aufgrü-ner Haid Hal

Pno.

Zade audiant returns to seat taking score
Conductr attempts to carry on

WOZZECK

p *rall.* *ff* *Moderato* ♩ = 100

2221

BB

RW

Sop.

li, Hal-lo! Hal-li, Hal-lo!

Alt.

li, Hal-lo! Hal-li, Hal-lo!

Ten.

li, Hal-lo! Hal-li, Hal-lo!

Bass

li, Hal-lo! Hal-li, Hal-lo!

Pno.

f *espress.* *mf*

Zade audiant returns to seat taking score with it

Conduct attempts to carry on

Zade audiant waves and returns to seat taking score with it

2229

Ländler Moderato ♩ = 100

BB

RW

Pno.

mp *ppp* *mf* *f*

Wie viel Uhr? So? Ich meint...

2233 Ragged finish

Bernard Bickel stops the conductor
AUDIANT from seat

BB *Was sit - zest Du da vor der Tür?_*

RW *es müsst spät - er sein! Die Zeit wird ein - em lang bei der Kurz - weil...*

Pno. *mf* *f*

Moderato ♩ = 100

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

2237 Ragged finish - silent bar

DARWIN LITCHELY interprets Zade noises ZADE AUDIANT

BB *The - lu_ gy_ schr - la - ma.*

Sop. *He's un - fa-vou-ra-bly im*

Pno. *mp*

2245

Sop. *pressed Thises - sen - tial-ly is his re - ac - tion.. He has no - ticed a large num - ber of clum - symis - takes.*

Pno. *f*

2250

BB *ghark jis-su_ bgras sik*

Sop. *the sin - gers hmmm... a*

Pno. *p*

2256

BB

Sop.

Pno.

bgras - sik

word I don'tun-der-stand bgras - sik What-e-ver it means it's some-thing the sin-gers

2260

BB

Sop.

Pno.

ghark jis-su

do when at-tempt-ing to... ghark jis-su the chord se-quence would-n't move from north to west

2265

BB

Sop.

Pno.

tha - kal skth hg grs - gk gk gk

He com-plains that themu-si-cians sit too sta-ti-cal-ly he thinks they should hop yes hop or

2270

BB

Sop.

Pno.

y thssg trg y thssg trg

jump He has set his fee at six hun-dred flash light

molto rall.

tr *tr* *tr*

ff *fff*

2277 *3*

Sop. bat - te - ries if this is not paid he will in - fect the Phoebus with ap - prox - i -

Pno. *f*

2281 **Lento** ♩ = 50

BB *trg*

Sop. mat - uly ten mil - ion of his in - fants

Pno. *(tr)*

All freeze
Blackout
on third beat of bar,
then tabs in fast

Hasty retreat

Scene 4

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

91

2284 **Allegro** ♩ = 140

No. 29 Space Travel Var 6

Pno. *f* *mp*

2290 **molto rall.** **Lento** ♩ = 50 **Allegro** ♩ = 100

Pno. *dim.* *mf*

2295

Pno.

2300

Pno. *mf* *gliss.* *3* *3*

Tabs open
 Lights up on Dame Isabel's cabin
 - she is suffering from space sickness and
 Talking to Bickel

2305

Pno.

Recit.

CUE
 Blackout

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

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

92

2311 **Moderato** ♩ = 110

Pno.

Lights up on Madoc Roswyn's cabin
 - she is sat at a chair

Roger Wool enters SR

Scene 5

Madoc Roswyn's cabin on board Phoebus

2318

Pno.

2326

MR

I'm not hun-gry

RW

frustrated and increasingly angry

If I on - ly knew why

Pno.

2331

RW

— you have been doing this

It's be-yond my un-der-stand-ing

How could an - y -

Pno.

2336

RW

one be so be-guil - ing, so faith - less un-less un-less un-less

Pno.

pp *p*

2342

MR

heightened

RW

she had some o-ver-po-we-ring mo-tive It's hu-mi-li-a-ting to be used

Pno.

mf *f* *pp*

2347

MR

All I can say Ro-ger is that I'm sor-ry Real-ly I am. But I'd do it a-gain if it would help

Pno.

2351

MR

I'm born of se-cre-tive peo-ple All my life I've had se-crets

heightened speech - free rhythm

RW

Tell me why.

Pno.

125 2355

MR *you'd ne ver dream of.*

RW *This pla-net Yan is one of your se- crets? Se - cre-cy is a mis-era-ble*

Pno.

MR *You are in-deed an ad-mira-ble man Ro-ger.*

RW *vice. I have no se-crets what-e-ver.*

Pno. *pp dolce*

MR *strong serious emotion*
mf
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.

Pno. *mp*

MR *f anguished*
none of my race are left to share it.

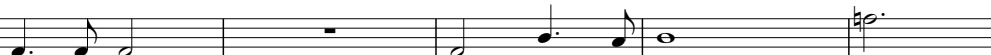
Pno. *mp*

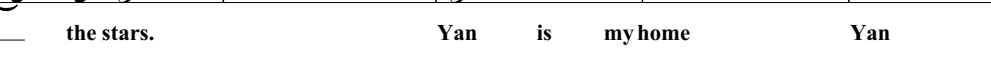
93

MR *Andante ♩ = 70*
mp gentle
*Yan is my home be - hind_*

Pno. *p Aria*

2382

MR  the stars. Yan is my home Yan is my home

Pno. 

2388

MR 

I am not Welsh Long long a-go my an-ces-tors my my

Pno. 

2394

MR

an-ces-tors had brought At-lan - tis to a high peak of ci-vi-li - sa - tion they sent a ship of space and

Pno.

2400

MR

foun-ded a co - lo-ny on Yan af-ter ma-ny thou - sands of years

Pno.

94

2406

MR

they sent a re-turn ship from Yan to Earth The ship crashed on land-ing

Pno.

2412

MR

Pno.

ff

pp

the sur

Poco Meno Mosso ♩ = 100

2416

MR

Pno.

vi-vors fled su-per - sti-tious per - se - cu - tion and set - tled in re-mote Tran-syl - va - ni - an val - leys

2422

MR

Pno.

Their num-bers dwined I am the last of my line. — speak - a piacere - I
with utmost sincerity and longing

95 Adagio ♩ = 80

2428

MR

Pno.

want to re-turn to Yan For as long as I can re-mem-ber I went to sleep by this song

mp

dolce espr.

2434

MR

Pno.

mp

Sleep ba-by

p

2443

MR *sleep Re - mem - ber your home Yan is your home Yan is your home.*

Pno.

2449

MR *Mum - my is watch - oing You'll come to no harm Sleep lit - tle babe Be -*

Pno.

2454

MR *hind the stars you'll come to no harm. come to no harm. come to no harm.* *pp*

RW

Pno.

I'll

96 Adagio ♩ = 80

2464

RW *help you as best I can I can't lose some-thing I ne-ver had I'll talk to my Aunt.*

Pno.

pp *mf*

ROGER exits SR. Lights slowly fade to black on MADOC in chair

2471

RW

Pno.

p *p*

Lights up on Dame Isabel's cabin - she is usffering from space sickness and Talking to ROGER WOOL

2480 *accel.* *Piu mosso* ♩ = 110 *freely*

RW *I know you con-si-der me a was - trel and*

Pno. *solo* *pp*

2487 *freely*

IG *Do I not have rea-son to do so you brought that dread - ful wo-man a-board the*

RW *cre-dit me with lit - tle judge-ment*

Pno.

2491 *3*

IG *Phoe-bus She has dis-rup ted the en-tire tour!*

RW *Yes Quite true. Her mo-tive for want-ing to*

Pno. *p*

2495 *accel.* *Piu mosso* ♩ = 140

IG *I do not wish to be as-to-nished I've had e-nough sur-pri-ses.*

RW *vi-sit this par-ti - cu-lar world is as - to - ni-shing*

Pno.

poco rit. - - - - -

130

2499 Roger talks to Isabel
She is persuaded to listen to Madoc

IG

very freely

I sup-pose in simp-le just-ice I must speak to the wretch-ed

Pno.

2503

Adagio ♩ = 70

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

IG

wo-man whereis she?

MR

enters quietly and talks earnestly to IG

Pno.

p dolce espr.

Moderato ♩ = 100

2508

Pno.

mf

2514

IG

Please tell Cap-tain Gon-dar to step

Pno.

2518 stands - resolute

IG in here for a moment if he'll be so good.

Pno.

2521

IG I have de - ci - ded to con - vey Miss Ros - wyn to the pla - net Yan [BLACKOUT]

Pno.

Full ahead sudden change of course No. 31 Space Travel Var 7

97 Adagio ♩ = 80 Adagio ♩ = 80

2524

Pno.

2529

Pno.

2534

Pno.

molto rit.

2537

Pno.

Planet Yan strangely scented air, greenish white sun
Tranquil green lush weirdness edge of dense forest

98

No. 32 Scena 'A beautiful planet'

2540 **Adagio** ♩ = 80

Pno. *mp con ped.* *mf*

Tabl open
 Lights up on Yan landscape.
 Crew and cast assembled outside the ship

2544

Pno. *f*

2549

Pno. *pp* *mp*

2556

Sop. *mp* A beau-ti - ful pla-net_

Alt. *mp* and con-ti - nents

Ten. *mp* O - ceans Moun

Bass *mp* A beau-ti - ful pla-net_ Moun

Pno.

2561

Sop. Moun - tains Fo-rests and tun-dras and ice fields Fo-rests and

Alt. Moun - tains Fo-rests and tun-dras and ice fields

Ten. tains and de - serts Fo-rests and tun-dras and

Bass tains and de - serts Fo-rests and

Pno.

2566

Sop. tun-dras Fo-rests and tun - dras and ice fields Strange-ly

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

Pno.

2571

Sop. scented air Green-ish white sun Green-ish white sun

Alt. Green-ish white sun Green - ish white sun Green-ish white

Ten. Strange - ly scent - ed air Strange - ly scent - ed

Bass Strange - ly scent ed air Strange - ly

Pno.

99

2576 Moderato ♩ = 100

AG No res-ponse to our ra-di-o sig-nal in fact we can't in-ter

Alt. sun

Ten. air

Bass scent ed air

Pno. *mf*

2581

MR *f* I don't un derstand no-thing looks as it should

AG ceptsig-nalson a-ny wave-length what-e ver I

Pno.

2586

Adagio $\text{♩} = 80$

RW

AG

Bass

Pno.

There were ru-ins or rough pat-ches which looked like ru-ins

saw no obvious signs of habi-ta-ion

A

mp

2592

Sop.

Alt.

Ten.

Bass

Pno.

A beau-ti-ful pla-net_

Moun - tains

and con-ti - nents

Moun - tains

O - ceans

Moun tains and de - serts

beau-ti-ful pla-net_

Moun tains and de - serts

2599

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

Ten. Fo-rests and tun-dras and Fo-rests and tun-dras and ice fields Fo-rests and

Bass Fo-rests and tun-dras and ice fields Fo-rests and tun-dras and

Pno.

2603

Sop. Strange-ly scent-ed air

Alt. Fo-rests and tun-dras and ice fields Green ish-white sun

Ten. tun-dras and ice fields

Bass ice fields Fo-rests and tun-dras and ice fields

Pno.

2608

Moderato ♩ = 100

Sop. *Green ish white sun* *Green-ish white sun*

Alt. *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*

Pno. *f*

2613

MR *Yes of course* *Some-thing ter -*

RW *Are you sure this is the cor rect pla- net?*

Pno. *mp* *sfz* *p*

2618

MR *ri - ble has hap pened* *What has hppned to Yan?*

RW *Per - haps the tra-di-tions of your peo ple were*

Pno. *f*

Lights change for dark

2622

MR *f* It can't be All my life I had planned to vi-sit this ci-ty... *ff* now there is no thing but ru ins

RW in-cor-rect?

Pno.

8^{vb}

2627

MR no thing but ru ins I'm ha-ted by e very one a board the

RW It's get-ting dark

Pno.

8^{vb}

2632

MR ship They think ter-ri-ble things of me and now they think me a fool as well

Pno.

(8)

mp

MADOC walks off into the forest SL

RW

Sop.

Alt.

Ten.

Bass

Pno.

A few speak to Roger and point

Ma-doch has run off in-to the for-est and con-ti - nents Moun -

What? Where?

Moun tains

Moun tains

8^{vb}

RW

Sop.

Alt.

Ten.

Bass

Pno.

Damn!

tains

Fo-rests and tun-dras and ice fields Fo-rests and Fo-rests and

tains

Fo-rests and tun-dras and ice fields Fo-rests and tun-dras and

and de - serts

Fo-rests and tun-dras and Fo-rests and tun-dras and

and de - serts

Fo-rests and tun-dras and ice fields

(8)

2647

Sop. *tun-dras and ice fields* *Strange-ly scent-ed air*

Alt. *ice fields* *Fo-rests and tun-dras and ice fields*

Ten. *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* *Strange-ly scent-ed air*

Pno.

(8)

101

Allegro ♩ = 140

Madoc and Roger run in SL under a hail of rocks

2652

Sop. *Strange-ly scent-ed air* *Green ish white sun* *Strange-ly*

Alt. *Green ish white sun* *Strange-ly scent-ed air* *Green ish white sun* *Strange-ly*

Ten. *Green ish white sun* *Strange-ly scent-ed air* *Green ish white sun* *Strange-ly*

Bass *Strange-ly scent-ed air* *Green ish white sun* *Strange-ly*

Pno. *cresc.* *p*

(8)

2657 *ff*

MR *ff* E - vil is here — We must leave and put Yan

Sop. *ff* scent-ed air Green ish white sun

Alt. *ff* scent-ed air Green ish white sun

Ten. *ff* scent-ed air Green ish white sun

Bass *ff* scent-ed air Green-ish white sun

Pno. *f* *ff* *mf*

2663

MR far out of our mind They see us anden - vy

Pno. *mf*

2670 *Piu Mosso* $\text{♩} = 160$ *accel.*

MR they en - vy they en - vy know - ing themselves and

Pno. *p*

2677

MR *what they have done to Yan. They will at-tack the ship*

Pno. *cresc.* *f*

8^{vb}

2685 **Presto** $\text{♩} = 100$ All freeze All look SL in sync Blackout and light effects as tabs close fast

MR *We must leave at once.*

Pno. *ff*

(8)

Act 5

Scuttling through space

102 **Adagio** $\text{♩} = 60$ Scene 1 On Phoebus in space. Dame Isabels' Cabin

2694 Brief pause

No 33 Space Travel Var 8

Pno. *f* *mf* *nat.*

(8).1

2699 *mf*

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

CUE
GONDAR
No, not to any great extent [exits]

103

Andante ♩ = 100

No 34 Scena. 'One would think'

2702 IG *ISABEL studies photos*

Hmmmf One would think them a sto lid - or stu pid-ly in-tro ver-ted peo-ple

Pno. *p*

2706 IG

were it not for the e-vi-dence of the Ninth Com pa-ny to the con-tra-ry

Pno. *mf*

2710 Pno. *mf*

Piu Mosso ♩ = 120

2714 Pno. *p*

Noises and shouting off

2718 Pno. *mp* *ff*

ff
2723

RW

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

Pno.

p

p

2727 **Meno Mosso** ♩ = 100

IG

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

Pno.

p

2731

IG

AG

Cer-tain-ly I sud-den-ly be-came an-xious to leave the ship

Pno.

p

Please con-duct

2735

IG

Mis-ter Gon-dar to his ca bin Makesure he has no fur-ther wea - pons Mis-ter Hen-der-son You will see that a

Pno.

mf

2739

IG

sui-ta-ble lock is at-tached to the door

Pno.

f

mf

mf

ISABEL imperiously gestures as GONDAR is frogmarched out SR by HENDERSON and ROGER

2743 **Adagio** ♩ = 70

IG *Mis-ter De Ap-pling*

Pno. *tr* *p*

2747

IG *we will land at R-la-ru we will land at R-la-ru at the o - ri - gi - nal site*

Pno.

2751 **Blackout** **Attacca**

IG *I see no rea-son to be in - ti mi - da - ted by Mis ter Gon - dar's am - bi - gu - ous hints*

Pno. *pp*

No 35 Space Travel Var 9

2756 *mf* **Adagio** ♩ = 60

Pno. *f* *mf*

2762

Pno. *mp* *mf*

Pno.

2767

mp

Pno.

2771

p

Fragile beauty

Scene 2

Rlaru -golden haze of late afternoon

105

No. 36 Rlaru Ballet

Lights up slowly
on Rlaru landscape with Rlaru
dancers in frozen poses

Pno.

2774 **Lento** ♩ = 50

dolce p

mf

Pno.

2779

mf

tr

p

Crew and Musicians
come slowly out of the ship SR

Rlaru inhabitants dance round them,
ignoring them

Pno.

2784

mp

nat.

Pno.

2787

Pno.

2789

mf

2790

Pno.

mf

2791

Pno.

mf

2792

Pno.

mf

mf

Rlaru dancers exit SL

2794

Pno.

mf

Crew exit SR quiet and puzzled
leaving Isabel and Bickel and a few cast principals

CUE

DAME ISABEL

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

Delicate dance No 37 Chorus stage setting music and Parsifal Ballet

DIALOGUE

DAME ISABEL

Odd - their lack of interest is almost insulting....

106

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

2798

Pno.

mp dolce

Andante ♩ = 50

2805 Adagio ♩ = 40 *Solemn procession*

Pno.

mf *p*

2812 Lights up for performance of Parsifal Rlaru people enter SL and act out ballet of Gondar's slave raid

Pno.

p *mf* *ff*

2817

Ten.

Bass

Pno.

p *p*

8vb

2823 Gondar is magically seized and carried bound and gagged on a bier
The astonished cast are compelled to participate

Ten.

Bass

Pno.

pp

(8)

lei - ten wir im ber - gen-den Schrein den Gral zum hei - li-gen Am - te wenn ber - get ihr im

lei - ten wir im ber - gen-den Schrein den Gral zum hei - li-gen Am - te wenn ber - get ihr im

2828

Sop. *p* Es birgt den Hel-den der Trau-er -

Alt. *p* Es birgt den Hel-den der Trau-er -

Ten. düs-tren Schrein, und führt ihr trau-ernd da her?

Bass düs-tren Schrein, und führt ihr trau-ernd da her?

Pno. *p* *f* *p*

8^{vb}

2834

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

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

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

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

Pno. *fp* *p*

(8)

The bier procession exits SL

chorus astonished
as they are magically compelled
to sing the 'wrong' words

150

2839

f Cast freeze

Sop. selbst zur Pfl - ge sich gab: Gon - dar is car - ried a - way **f**

Alt. selbst zur Pfl - ge sich gab: Gon - dar is car - ried a - way **f**

Ten. selbst zur Pfl - ge sich gab: Gon - dar is car - ried a - way **f**

Bass selbst zur Pfl - ge sich gab: Gon - dar is car - ried a - way **f**

Pno. **mf** **f**

CUE (8)-----
DAME ISABEL
We will leave in the morning
(second time she says it)

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

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

107

Adagio ♩ = 50

2845 Remaining cast exit SR MADOC and ROGER have remained on stage

MR. **mp** **3**
This is such a sooth - ing place Ro - ger So calm

Pno. **mf** *dolce* **p** **3**

2851

MR. **3** **3**
— and qui - et. I've been ex - tre - ly wick ed Ro - ger And you've been ve - ry

Pno. **3**

2857

MR *kind to me* *I'm a - shamed* *tru-ly I am* *tru-ly I am*

Pno.

2863

MR *But I must.* *It haunts* *me!* *Now that it's o - ver I can*

RW *Don't let's talk a bout it.*

Pno.

2869

MR *see my-self for the mo - no - ma - ni - ac* *I was.*

RW *I'm sure you did n't mean to hurt*

Pno.

108

2874

MR *sadly begins to walk away* **Lento** ♩ = 50

RW *an-y-one.*

Pno. *solo* *mp*

2880 *f*

RW

Pno.

Wait

p

2884 *mf* **Piu Mosso** ♩ = 75

RW

Pno.

The on-ly ef-fect of this busi-ness is the state of my re-flex-es I

mf

2887

RW

Pno.

feel like a la-bo-ra-tory rat. a la - bo-ra-tory rat. When he pres-ses a green but-ton

2890

RW

Pno.

cheese comes down a chute green but-ton cheese green but-ton cheese un - til

109

Piu Mosso ♩ = 90

2893 *f*

RW

Pno.

sud-den ly sud-den ly pres-sing the green but-ton gets him on-ly shocks and air - jets shocks and air-jets

f

2896 she comforts him

MR

he is overcome

RW

Pno.

mp

p

p

3

Tempo Primo ♩ = 50

2899

MR

What if lit - tle mouse

Pno.

pp

2902

MR

asked you to press the green but-ton just once more just once more and

Pno.

2905

MR

pro-mised no-thing but cheese and ne - ver a nyshocks or air-jets for the

Pno.

Piu Mosso ♩ = 100

2908

MR poor young rat a - gain?

RW Press the green__ but-ton

Pno.

2912

MR throws arms around ROGER

Noth - ing but cheese.

Pno.

2915 2 Rlaru persons enter, dance a pas de deux upstage

MR Noth - ing but cheese.

RW Press the green__ but - ton

Pno. *f*

2918

MR Cheese. Cheese. 4 bars dance with Roger

RW Cheese. Cheese. the green__ but-ton

Pno. *mp*

2921

RW

Press the green but - ton

Pno.

2924

MR

Press the green but - ton Press the green but - ton Press the green but - ton

RW

Press the green but - ton Press the green but - ton Press the green but - ton

Pno.

p

2927

MR

Press the green but - ton Rlaru dancers exit Press the green but - ton

RW

Press the green but - ton Press the green but - ton

Pno.

molto rit.

2929

MR

Press the green but - ton *Andante* $\text{♩} = 100$ Lit - tle mouse pro - mi-ses

RW

Press the green but - ton Lit - tle mouse pro - mi-ses

Pno.

p

2933 **Lento** ♩ = 50

MR Lit - tle mouse pro - mi-ses Lit - tle mouse pro - mi-ses pro - mi-ses

RW Lit - tle mouse pro - mi-ses Lit - tle mouse pro - mi-ses pro - mi-ses

Pno. *pp*

they kiss - tabs in slowly

2938

Pno. *ppp* niente

111

*The last leg**No 39 Space travel Var 10*

2944 **Adagio** ♩ = 60

Pno. *p* *f*

Adagio ♩ = 60

Pno. *p*

2950

Pno.

2955

Pno.

poco rall.

2958

Pno.

Scene 4

Earth - the opera house

No 40 - Finale

Facing the music

112 Adagio ♩ = 50

2961

Pno.

2964

Sop.

Alt.

Pno.

mp

mp

The tour ingen - e - ral

The tour ingen - e - ral

Tabs open on the opera house on Earth

f

mp

8^{va}

2968

Sop.

Alt.

Ten.

Bass

Pno.

mp

Was a re-sound - ing suc-cess

Was a re-sound - ing suc-cess

A re-sound - ing suc-cess

A re-sound - ing suc-cess

2972

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*

Pno. *8vb*

113 Poco Piu Mosso ♩ = 53

2976

IG *mf* *The tour in gen - e-ral Was a re-sound - ing suc-cess*

Pno.

2980

IG *Be-yond ques-tion it con-tri - bu - ted to the cul-ture and un - der - stan - ding of all*

Pno.

114

Poco Piu Mosso ♩ = 60

2983

IG *those be-fore whom we per-formed*

BB *There were va-ri-ous le-vels of com - pre -*

Pno. *p*

2987

BB

hen-sion

cor-res-pond-ing to what I call the cul - tu-ral per-

Pno.

2991

BB

spect-ive

the cul - tu-ral per-spect-ive of the peo-ple who formed our au-di-en ces

Sop.

mf

Ha ha Ha ha

Pno.

mf

115

Poco Piu Mosso ♩ = 64

2995

BB

They learned much from us and we from them.

Sop.

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

Bass

mf

ha ha ha ha ha ha ha ha ha

Pno.

f

2998

Sop. *They learned much from us and we from them.*

Alt. *ha ha dear O Mis - ter Bick - el, My dear*

Ten. *They learned much from us and we from them.*

Bass *They learned much from us and we from them.*

Pno.

3000

Sop. *ha ha ha ha ha ha ha ha ha*

Alt. *Mis - ter Bick - el, My dear Mis - ter Bick - el, My dear Mis - ter Bick - el, Oh dear!*

Ten. *They learned much from us and we from them.*

Bass *They learned much from us and we from them.*

Pno. *mp mf*

116

Rationalisation and fugue

Maestoso ♩ = 100

3003

IG There were var - i - ous le - vels There were var -

BB There were va - ri - ous le vels

Sop. ha ha ha

Ten.

Bass ha ha ha ha ha ha

Pno. *p* *mp*

3007

IG i - ous le - vels

MR There were va - ri - ous le - vels

BB There were va - ri - ous le vels There were va - ri - ous le vels There were va

RW There were va - ri - ous le - vels

Pno.

3012

IG

There were ____ var - i - ous le - vels

MR

There were va - ri - ous le - vels ____ There were va - ri - ous le -

BB

- 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 -

Alt.

Of ____ com - pre -

Ten.

Of ____ com -

Bass

Of ____ com - pre -

Pno.

mf

3017

IG

There were____ var - i - ous le - vels There were____ var

MR

vels____ There were va - ri - ous le - vels____ There were va -

BB

There were va - ri - ous le vels There were va

RW

vels____ There were va - ri - ous le - vels____ There were va -

Sop.

pre - hen - sion____ Of____ com - pre - hen -

Alt.

hen - sion____ Of____ com - pre - hen - sion____

Ten.

- pre - hen - sion____ Of____ com - pre -

Bass

- hen - sion____ Of____ com - pre - hen -

Pno.

3022

IG sing with mezzos

MR sing with soprs.

BB sing with tenors

RW sing with basses

IG
i - ous le - vels

MR
ri - ous le - vels

BB
- ri-ous le- vels

RW
ri - ous le - vels

Sop.
- sion

Alt.
Of com - pre - hen - sion

Ten.
hen - sion

Bass
sion

Pno.
There were va - ri-ous le - vels

There were va - ri-ous le - vels

There were va - ri-ous le - vels

3026

This musical score is for a four-part vocal setting of a hymn, featuring Soprano, Alto, Tenor, and Bass voices, and Piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'There were a ri-ous le vels Of com pre hen'. The Soprano part begins with a rest, then sings 'ri-ous le vels'. The Alto part begins with a rest, then sings 'There were va'. The Tenor part begins with 'hen - sion', then sings 'There were va'. The Bass part begins with 'There were va', then sings 'ri-ous le vels'. The Piano accompaniment provides harmonic support with chords and melodic lines. The score is divided into four measures, with lyrics placed below the vocal staves.

Sop.

ri-ous le vels

Of com pre hen

Alt.

There were va ri-ous le vels

Ten.

hen - sion

There were va ri-ous le vels

Bass

There were va ri-ous le vels Of com pre hen

Pno.

3030

Sop. *3030* sing on vowel till last dotted crotchet then hum
 - sion _____ Of _____ com - ommm _____

Alt. sing on vowel till last dotted crotchet then hum
 - ri-ous le vels Of _____ com - ommm _____ ommm _____

Ten. sing on vowel till last dotted crotchet then hum
 There were va ri-ous le vels Of _____ com - ommm _____

Bass
 sion _____ Of _____ com - pre - hen -

Pno. *f*

3034

Lento ♩=100

Sop. ommm _____ ommm _____ ommm _____ ommm _____

Alt. ommm _____ ommm _____ ommm _____ ommm _____

Ten. ommm _____ ommm _____ ommm _____ ommm _____

Bass sing on vowel till last dotted crotchet then hum
 sion _____ ommm _____ ommm _____ ommm _____ ommm _____

Pno. *mf*

Sop.

ommm_ ommm_ ommm_ ommm_

Alt.

ommm_ ommm_ ommm_ ommm_

Ten.

ommm_ ommm_ ommm_ ommm_

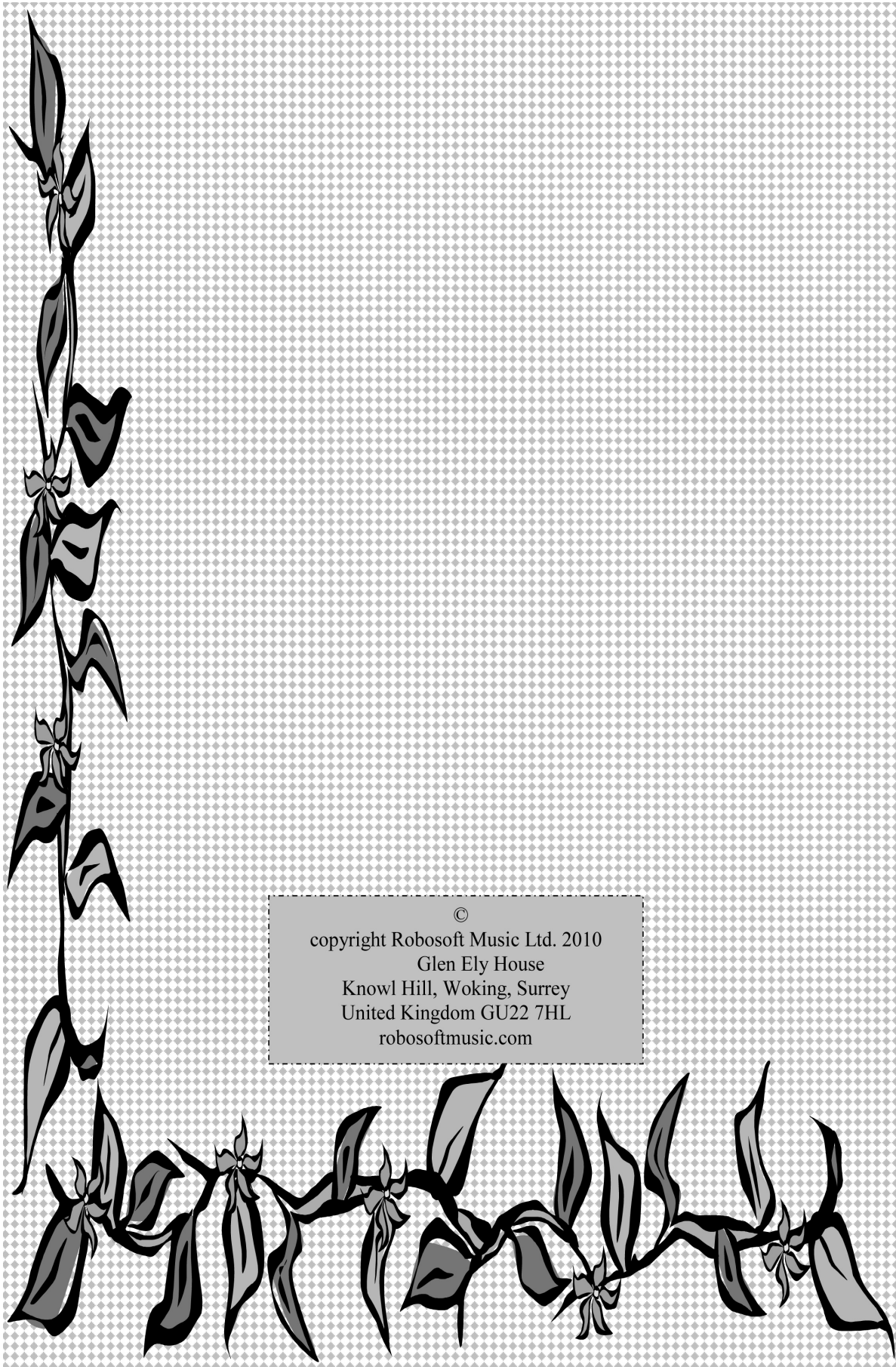
Bass

ommm_ ommm_ ommm_ ommm_

Pno.

sim.

End of the Opera



©
copyright Robosoft Music Ltd. 2010
Glen Ely House
Knowl Hill, Woking, Surrey
United Kingdom GU22 7HL
robosoftmusic.com