six characters in search of a stage

Opera da camera
by **Edward Lambert**

from the play by Luigi Pirandello

clarinet & piano version

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adapted by the composer from the play by Pirandello

After its first performance in 1921, Pirandello's masterpiece *Six Characters In Search Of An Author* soon became a cult work. Its originality lay in its inherent 'theatricalism', (as the movement became known), in which the stage was once more exploited for its illusionary qualities rather than its resemblance to real life, a reaction to the realist style of theatre prevalent at the time. *Six Characters* was adopted also by the surrealists. Logic is indeed suspended since the plot is largely a narration of things that have happened: yet these things are re-enacted before our eyes, with results that are absurd.

The torments that afflict the Characters are lived through as they re-enact them. They know of no other existence, since this is their only life and they are trapped in their story. This is a play about a play, a self-referential examination of the processes of the stage. In the final act of the play the Characters describe their attempts to make their creator complete the drama and put them on the stage: they feel without it they are denied the life they deserve, that is, to live as characters in a masterpiece that will give them immortality. There is something of the *commedia dell'arte* in them and they are being manipulated like puppets. At the same time, their story is one of high drama with a passionate, Italian hue and it would not be out of place in an *opera seria*, which is where, it is supposed, the opera's cast has come from: the Characters need, above all, to sing.

Resumé

A **Director** is waiting in an empty theatre for the cast of a modern work he evidently does not really understand. Six Characters dressed in period costumes suddenly appear and insist on telling the Director their story which they re-enact it for his benefit as they go along. The **Father,** a gentleman of some wealth and learning, had a wife, the **Mother** with whom he had a **Son,** now a taciturn young man. The Mother, however, ran off with a lover a long time ago and abandoned them both.

There is with the group an attractive young woman; this is the **Daughter** of the Mother and Father who was born after the Mother had moved away. There are two children (silent roles) with the group, a **Boy** of about fourteen, the son of the Mother and her lover, and a young **Girl,** not much more than a toddler, who is the Daughter's child by an unkown partner .

The lover has recently died and now in mourning and destitute, the Mother has sought work from **Madame Pace**, the manager of a business which fronts as a fashion-house but which is also a brothel. Madame Pace is not one of the Six Characters and her appearance defies logic. But she is central to the plot - so she is there - and she is the only character who clearly enjoys her role. She is played by the singer doubling the role of the Son.

The Mother is unaware that Madame Pace has begun to arrange clients for her Daughter and it is the Daughter's earnings which are keeping them alive. One day, the Father approaches Madame for sex and is introduced to the Daughter; neither knows the other since they have lived apart. The Mother bursts in and interrupts them and the situation horrifies them all: the Daughter has been exploited, the Father shamed, and the Mother is tormented with guilt.

The Characters go on to explain that the family came back to live with the Father and the strains of the various relationships came to a head when... playing in the garden... by this time the Characters are traumatised by re-living the events as they recall them. The distinction between the narration of their story and their attempts to stage it for the Director has broken down. Everything now depends on the Son: unwilling to play his part in the drama, it takes much persuasion to get him to relate his discovery of the little Girl drowning in the fountain. As he does so, the others re-create the scene.

The Girl is indeed found dead in the fountain which the Director has provided for them. The others turn, horrified, to see the Boy - who has been watching from his hiding place - shoot himself with a revolver he has found. Carrying the two dead children, the Mother and Father are left together with the Son they started out with all those years ago, while the Daughter makes her escape into the world alone.

The Director was beginning to feel involved in the drama but suddenly finds the cast has evaporated and he is left to clear up the mess.

CAST

AN OPERA DIRECTOR - baritone
Characters from an opera:
THE FATHER - *a gentleman of wealth and learning* - **bass**
THE MOTHER - *his (ex-)wife, a simple-hearted lady* - **mezzo-soprano**
THE SON - *a taciturn young man* - **tenor**
THE DAUGHTER - *an attractive young woman* - **soprano**
MADAME PACE - *a fashion designer & pimp* - **tenor**
THE BOY - *teenaged child of the mother by another partner* - **(silent role)**
THE GIRL - *the daughter's young child* - **(silent role)**

[The two tenor roles to be played by the same singer]

INSTRUMENTS

Clarinet 1: Bb clarinet, Eb clarinet
Clarinet 2: Bb clarinet, bass clarinet in Bb
Viola
Cello
Piano

The score is written in C
Metronome marks are approximate

Scene: an empty theatre or rehearsal space

Duration: about 55 minutes

The vocal score (Klavierauszug) contains a piano reduction for rehearsal purposes

There is also a performing version for solo clarinet (doubling bass and Eb clarinets) and piano

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clarinet & piano version

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♩ = 132 **Overture:** *the Director*

Clarinet in B♭

Piano

Cl.

♩ = 80

1/6 **Director** *recitative*

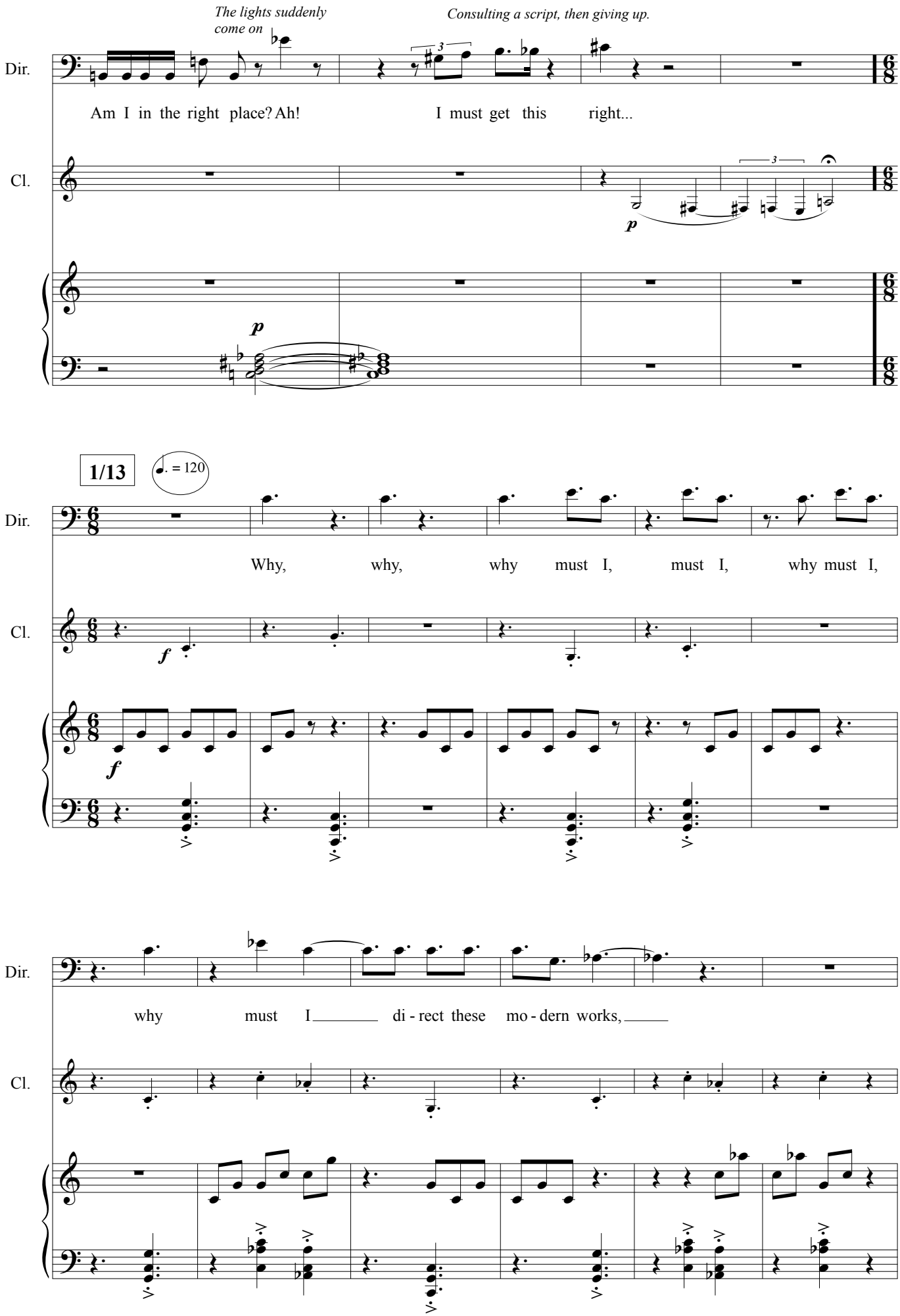
Entering, searching for a switch

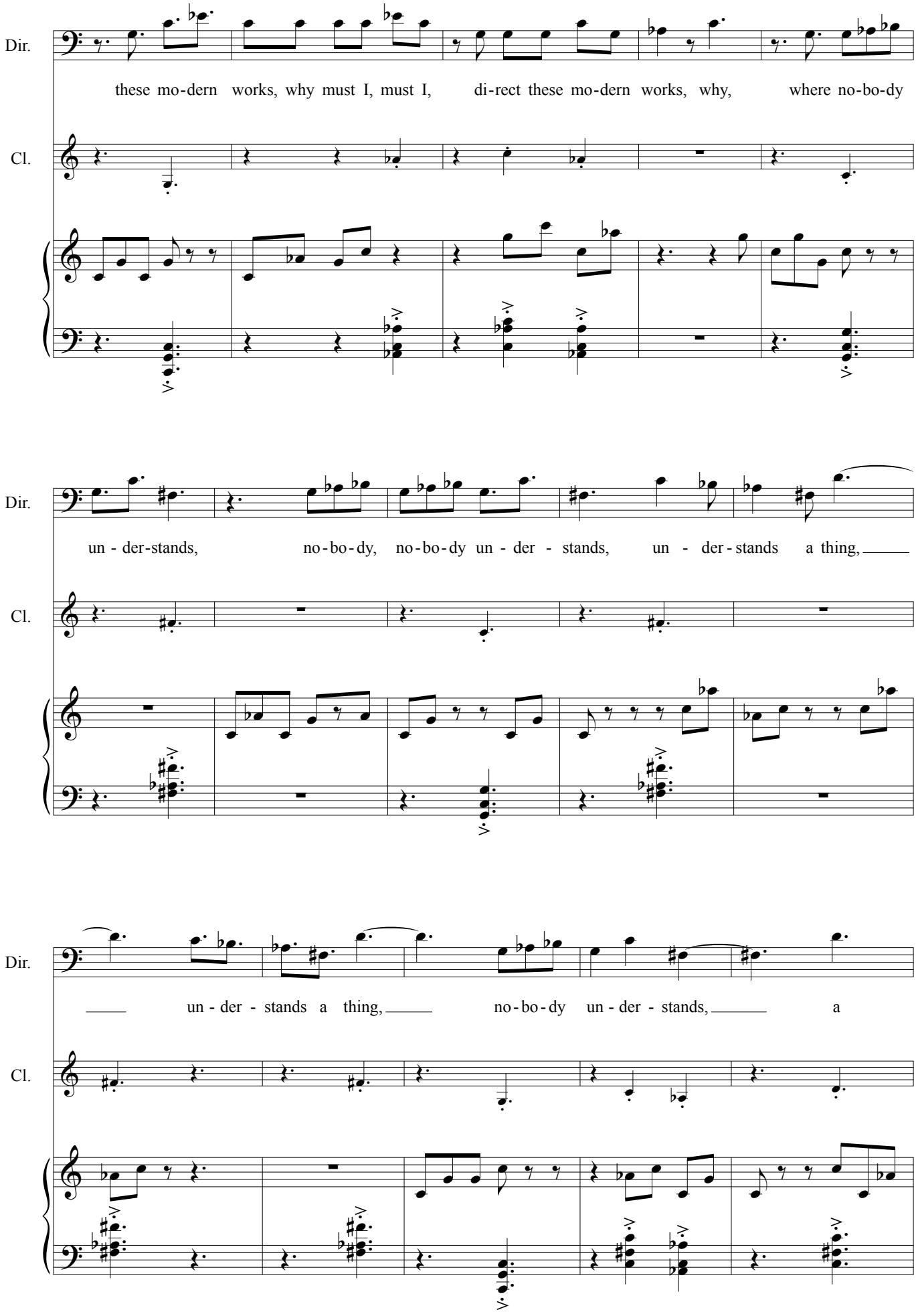
Dir.

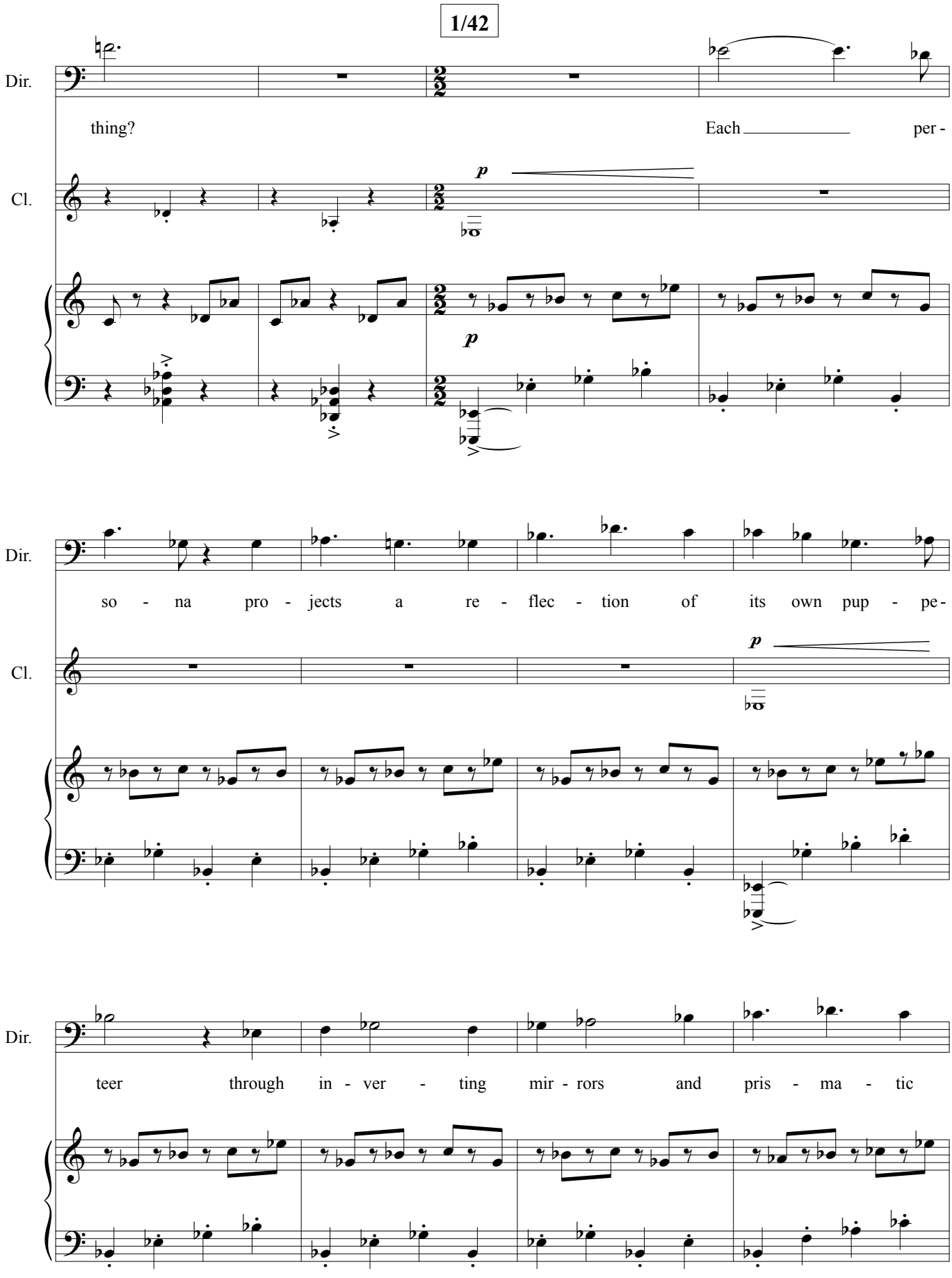
There must be a light some-where. Where, where is e-very-one?

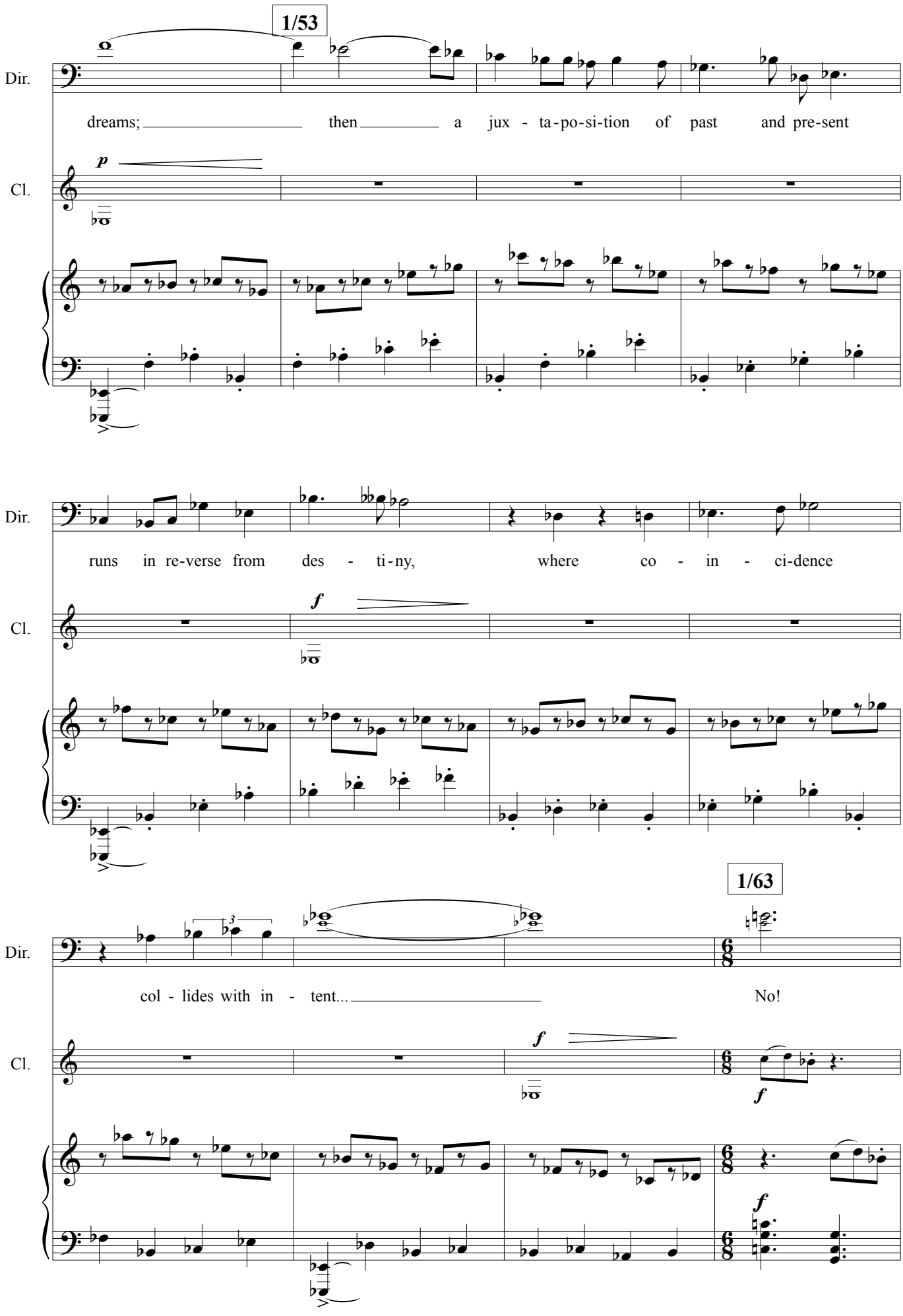
Cl.

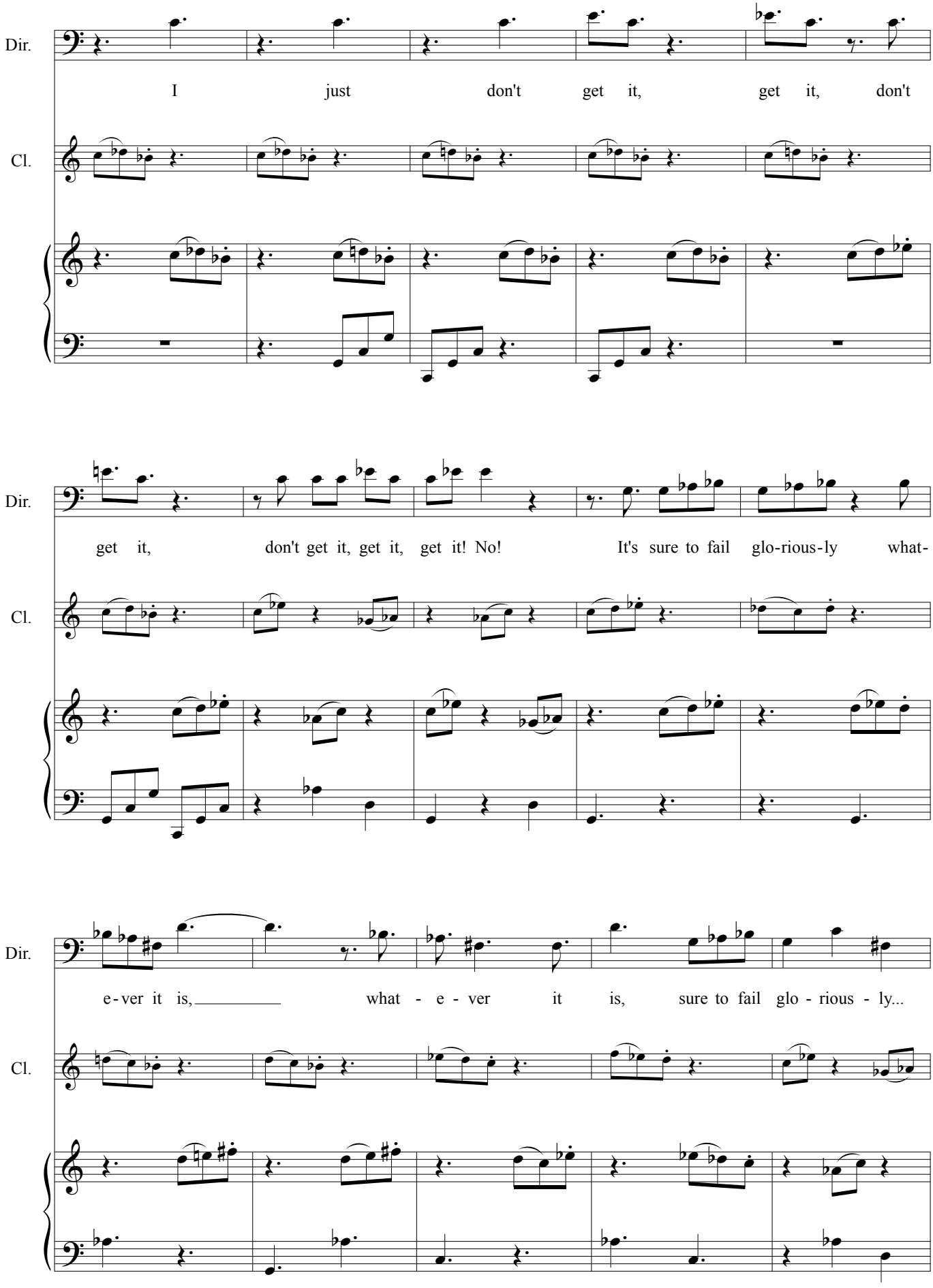
recitative

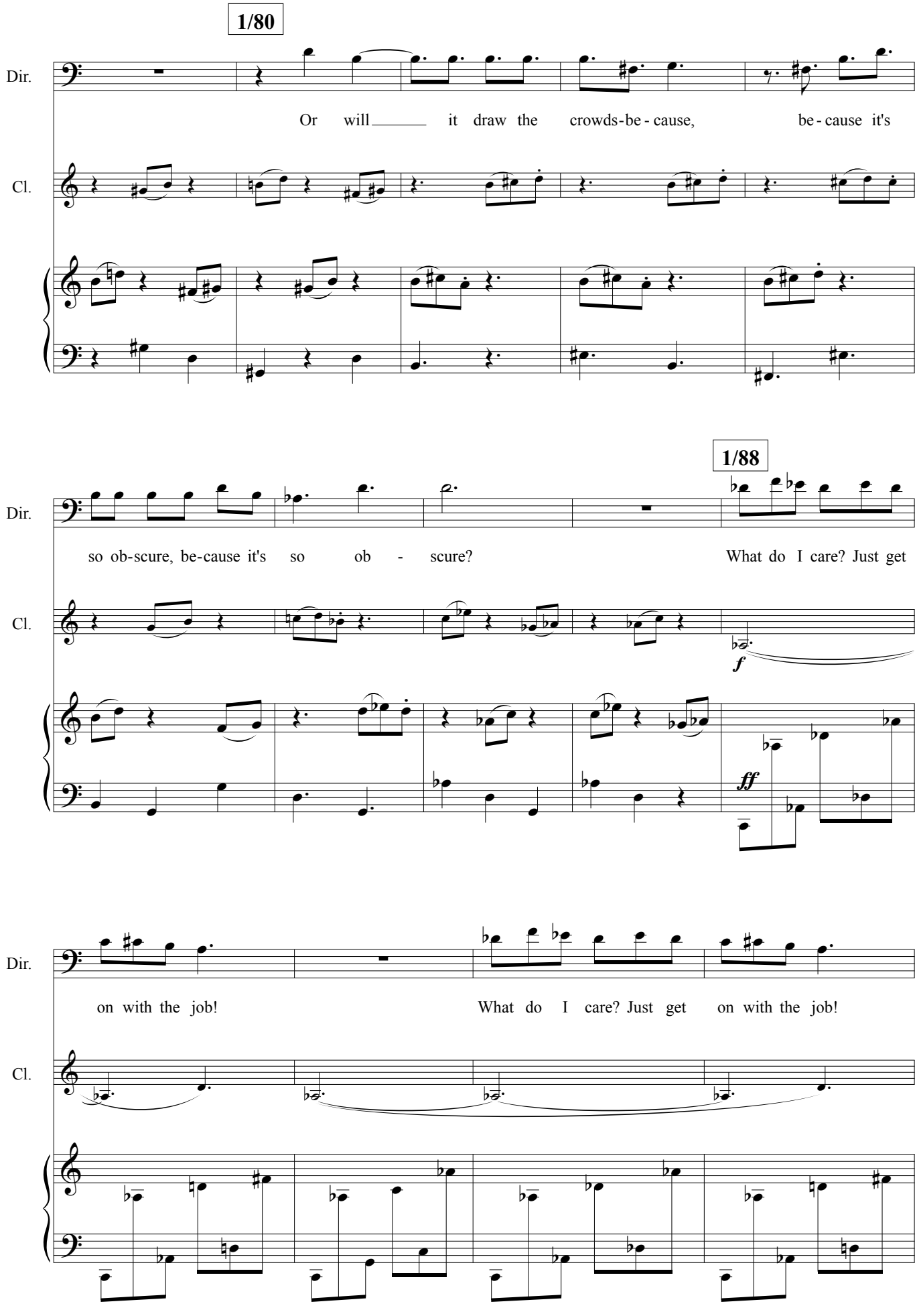

The lights suddenly come on
Consulting a script, then giving up.
Dir.
Am I in the right place? Ah!
I must get this right...
Cl.
p
p
1/13
♩. = 120
Dir.
Why, why, why must I, must I, why must I,
Cl.
f
f
Dir.
why must I di - rect these mo - dern works,
Cl.


Dir.
these mo-dern works, why must I, must I, di-rect these mo-dern works, why, where no-bo-dy
Cl.
Dir.
un - der-stands, no-bo-dy, no-bo-dy un - der - stands, un - der - stands a thing,
Cl.
Dir.
un - der - stands a thing, no-bo-dy un - der - stands, a
Cl.

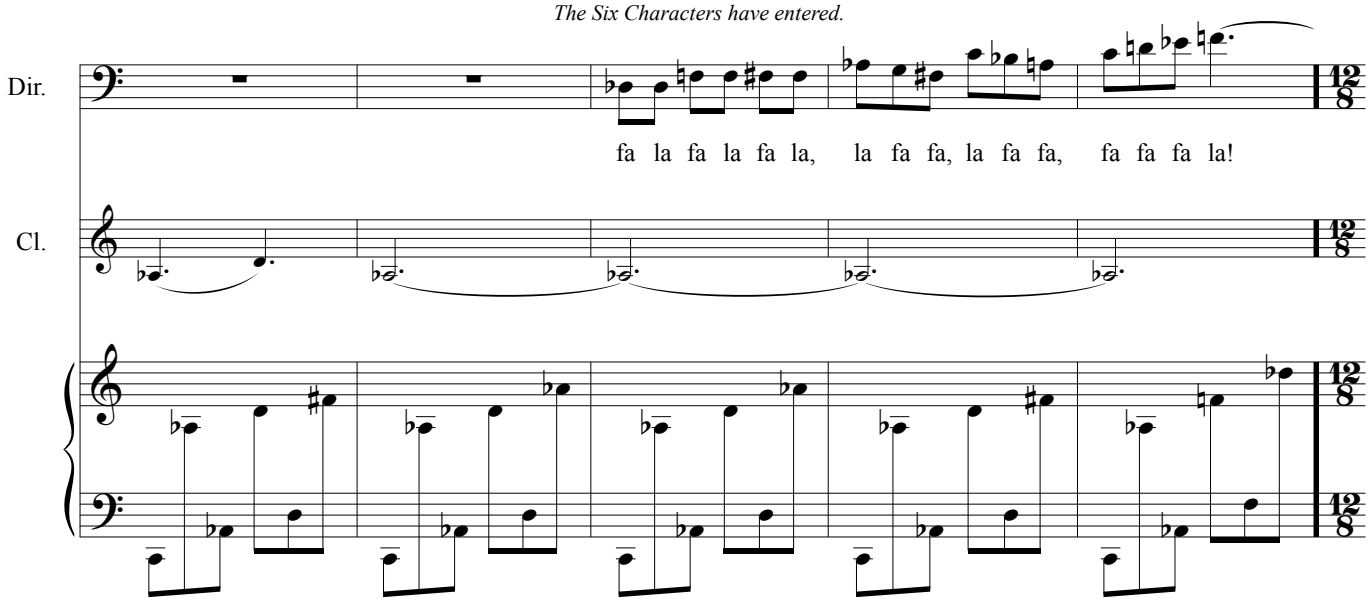

1/42
Dir.
thing?
Each
per -
Cl.
p
p
Dir.
so - na pro - jects a re - flec - tion of its own pup - pe -
Cl.
p
Dir.
teer through in - ver - ting mir - rors and pris - ma - tic


1/53
Dir.
dreams; then a jux - ta-po-si-tion of past and pre-sent
Cl.
p
runs in re-verse from des - ti-ny, where co - in - ci-dence
f
1/63
col - lides with in - tent... No!
3

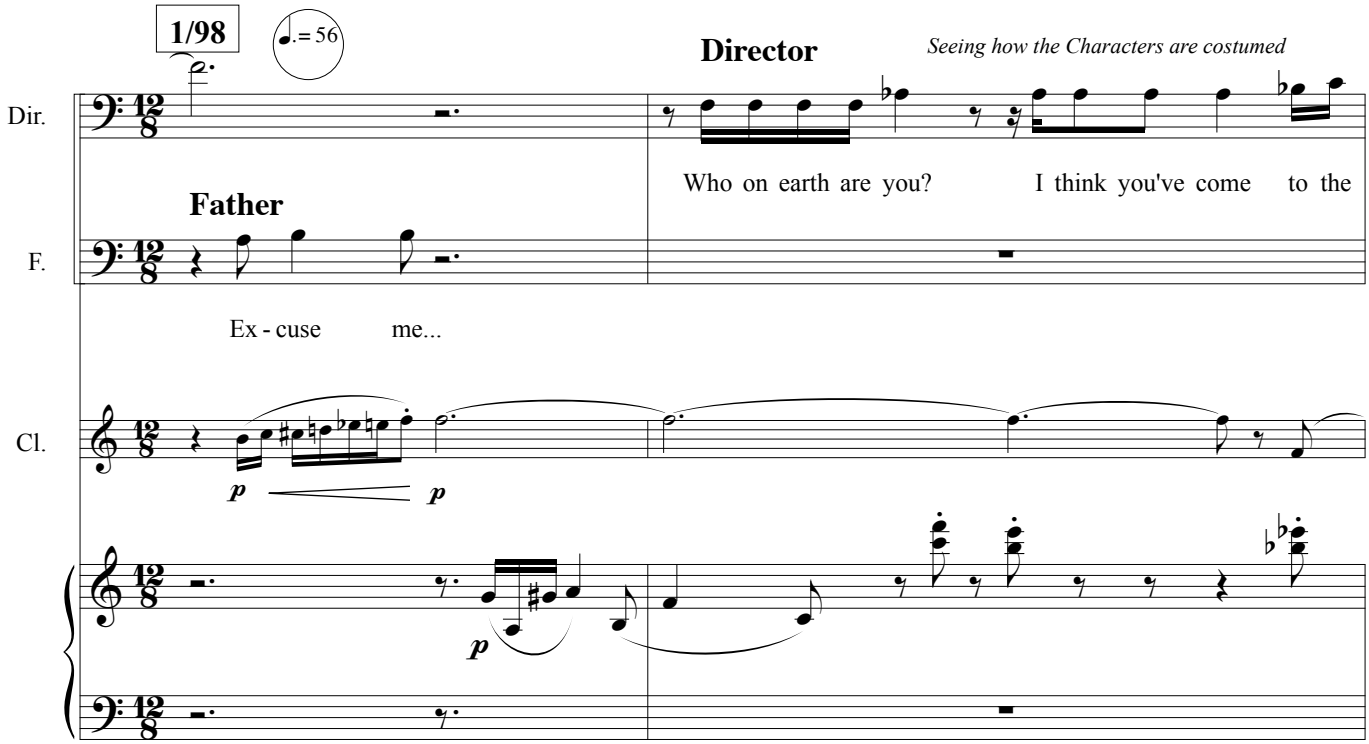

Dir.
I just don't get it, get it, don't
Cl.
Dir.
get it, don't get it, get it, get it! No! It's sure to fail glo-rious-ly what-
Cl.
Dir.
e-ver it is, what - e - ver it is, sure to fail glo - rious - ly...
Cl.

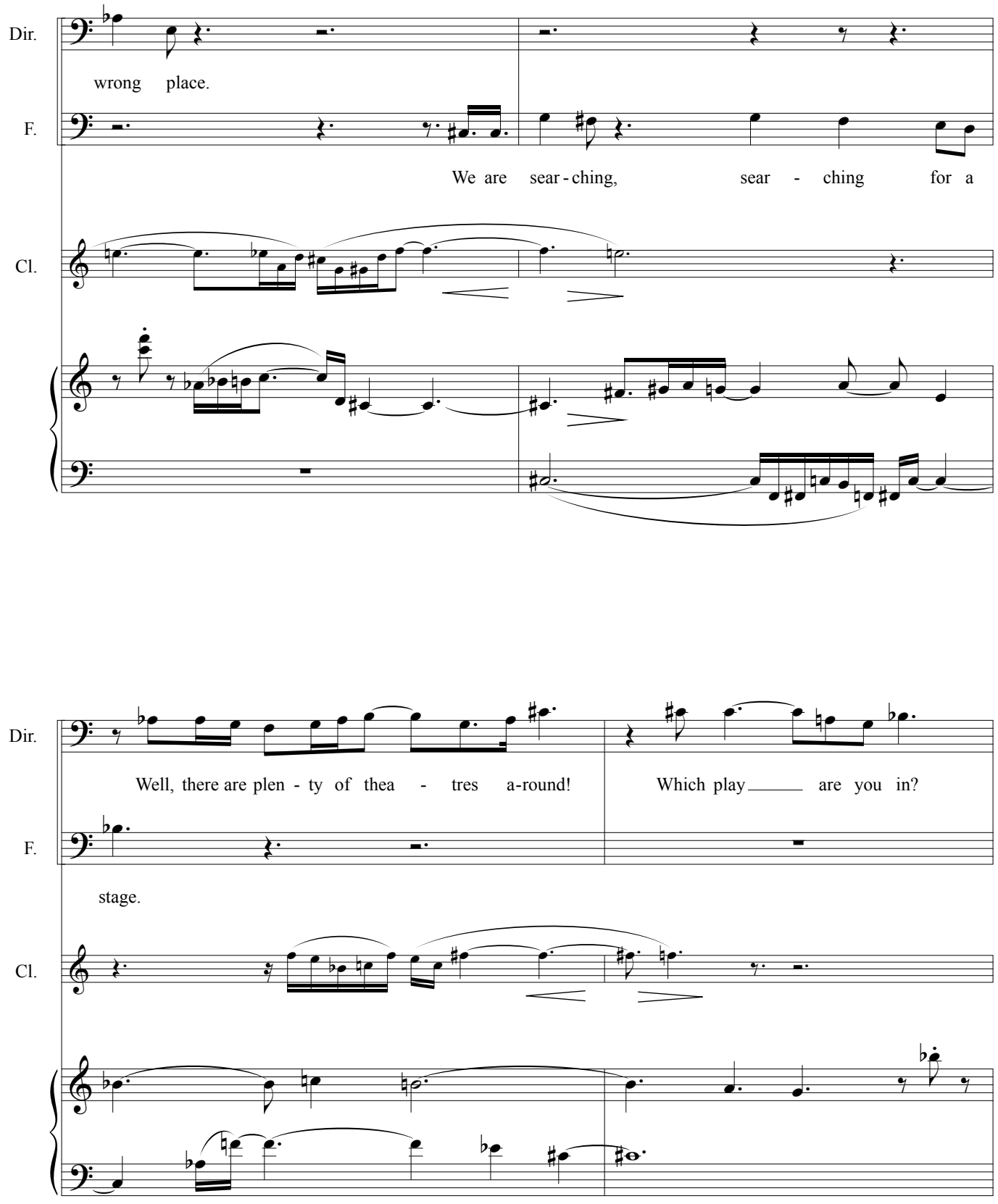

1/80
Dir.
Or will it draw the crowds-be-cause, be-cause it's
Cl.
1/88
Dir.
so ob-scure, be-cause it's so ob - scure? What do I care? Just get
Cl.
f
ff
Dir.
on with the job! What do I care? Just get on with the job!
Cl.

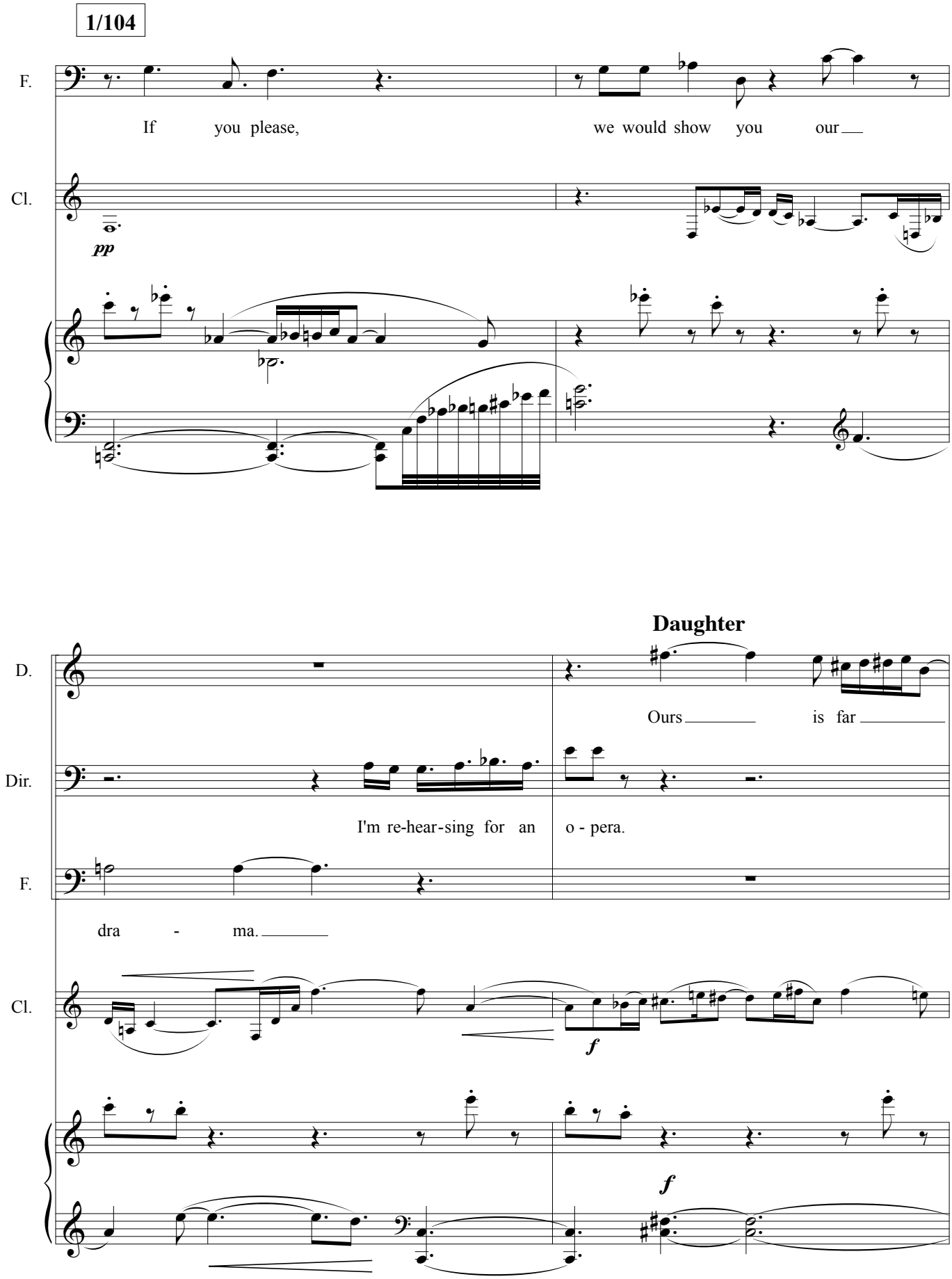
The Six Characters have entered.

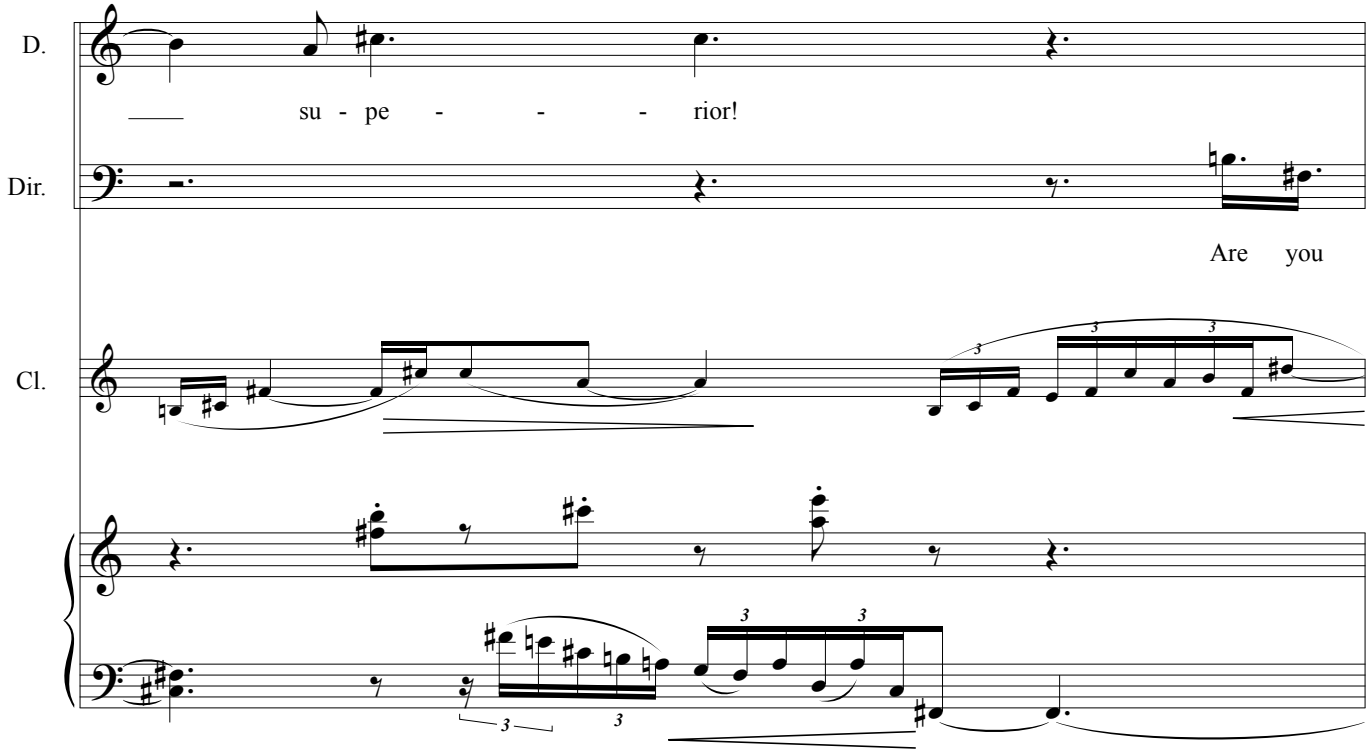


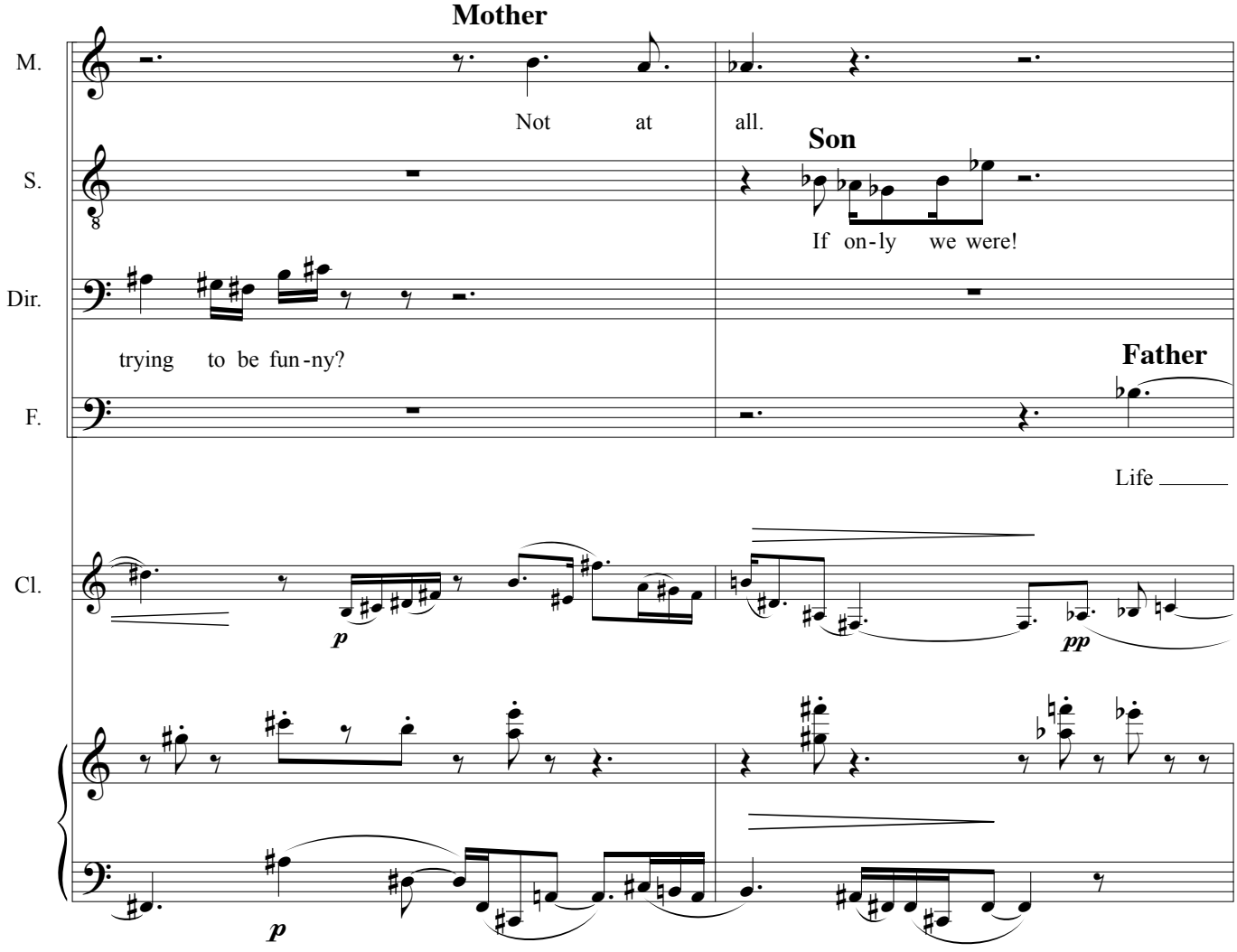
Part 1: *the Characters explain the background to their story*

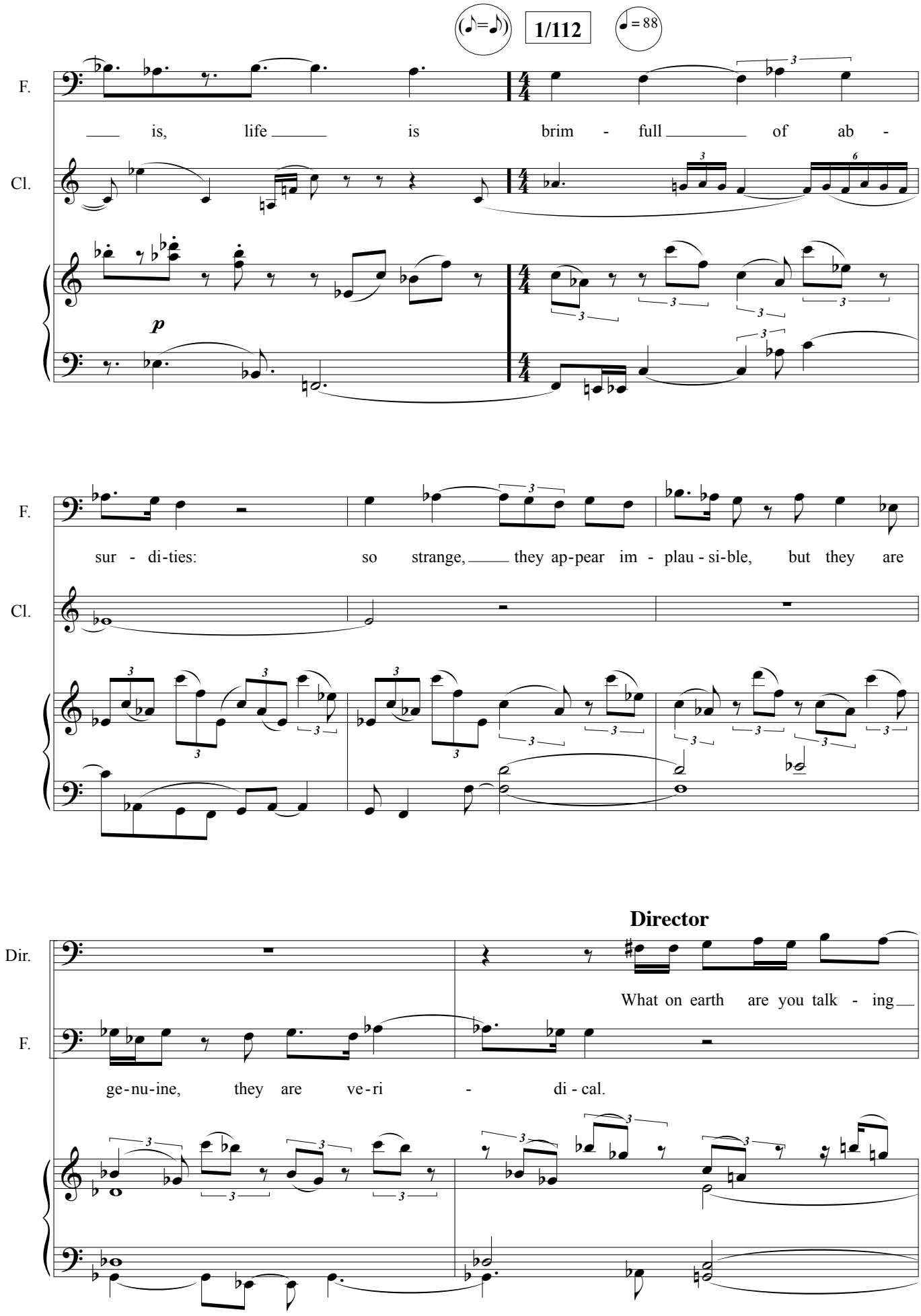


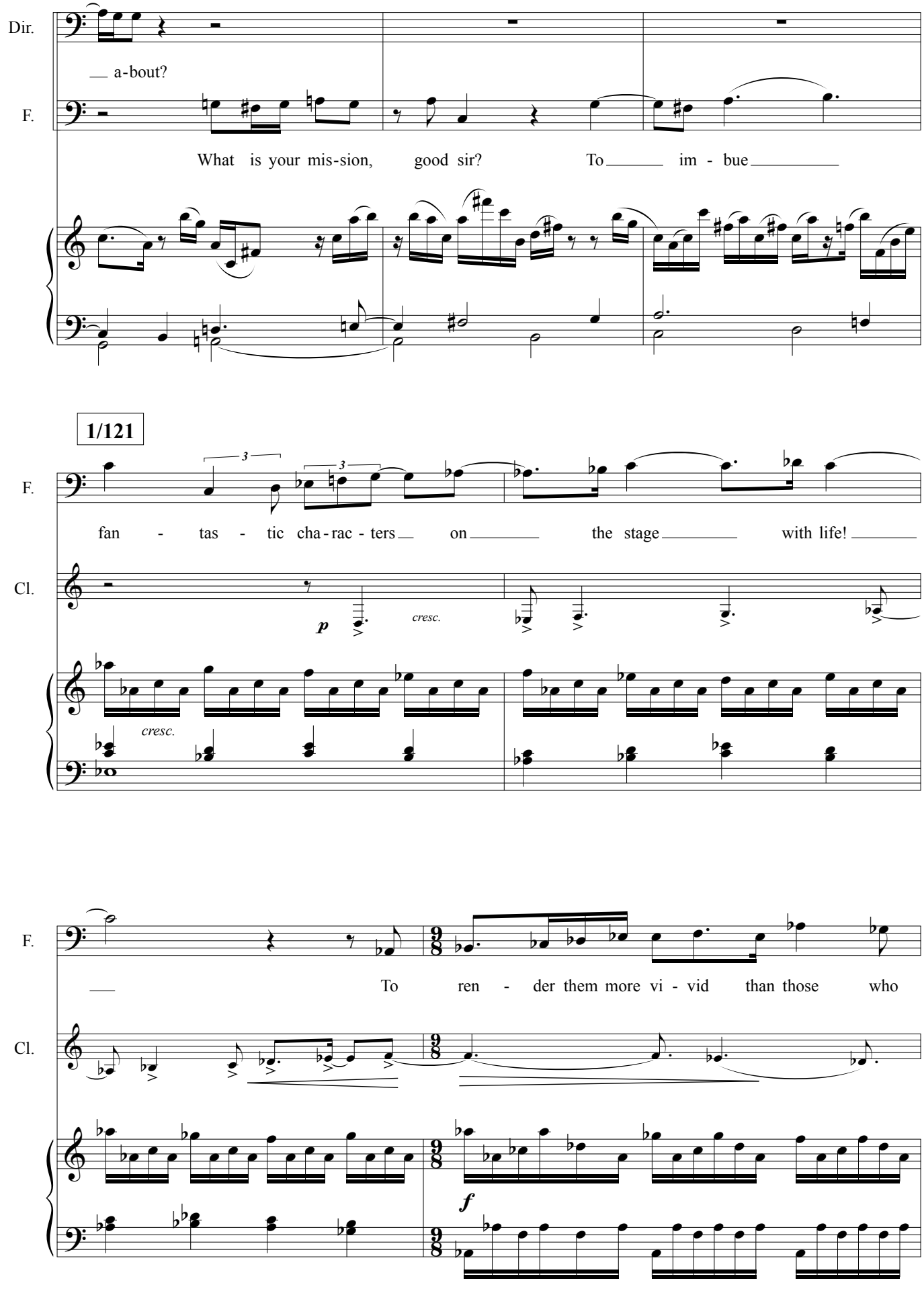

Dir.
wrong place.
F.
We are sear - ching, sear - ching for a
Cl.
Dir.
Well, there are plen - ty of thea - tres a-round!
Which play are you in?
F.
stage.
Cl.

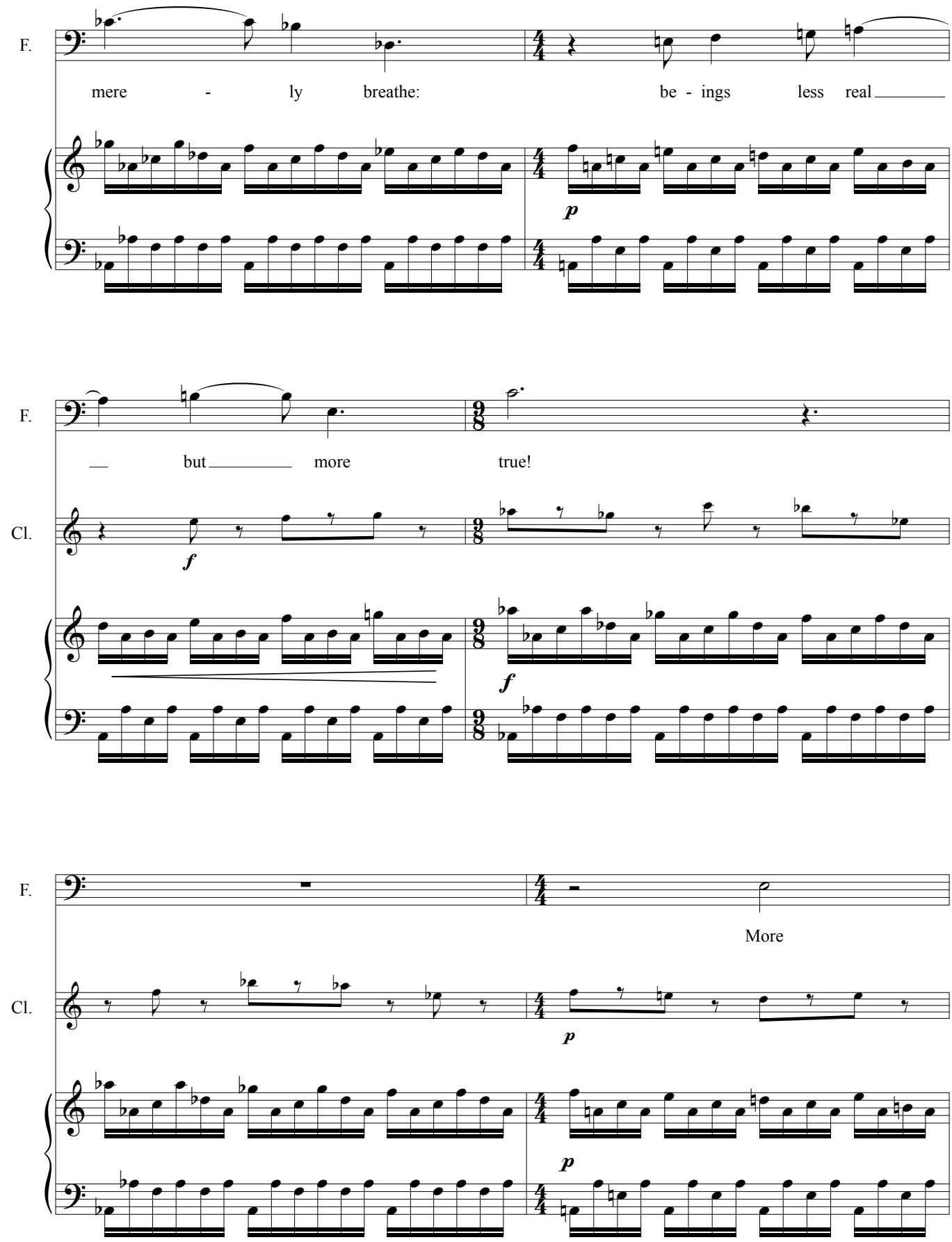

1/104
F.
If you please, we would show you our
Cl.
pp
Daughter
D.
Ours is far
Dir.
I'm re-hear-sing for an o - pera.
F.
dra - ma.
Cl.
f
f

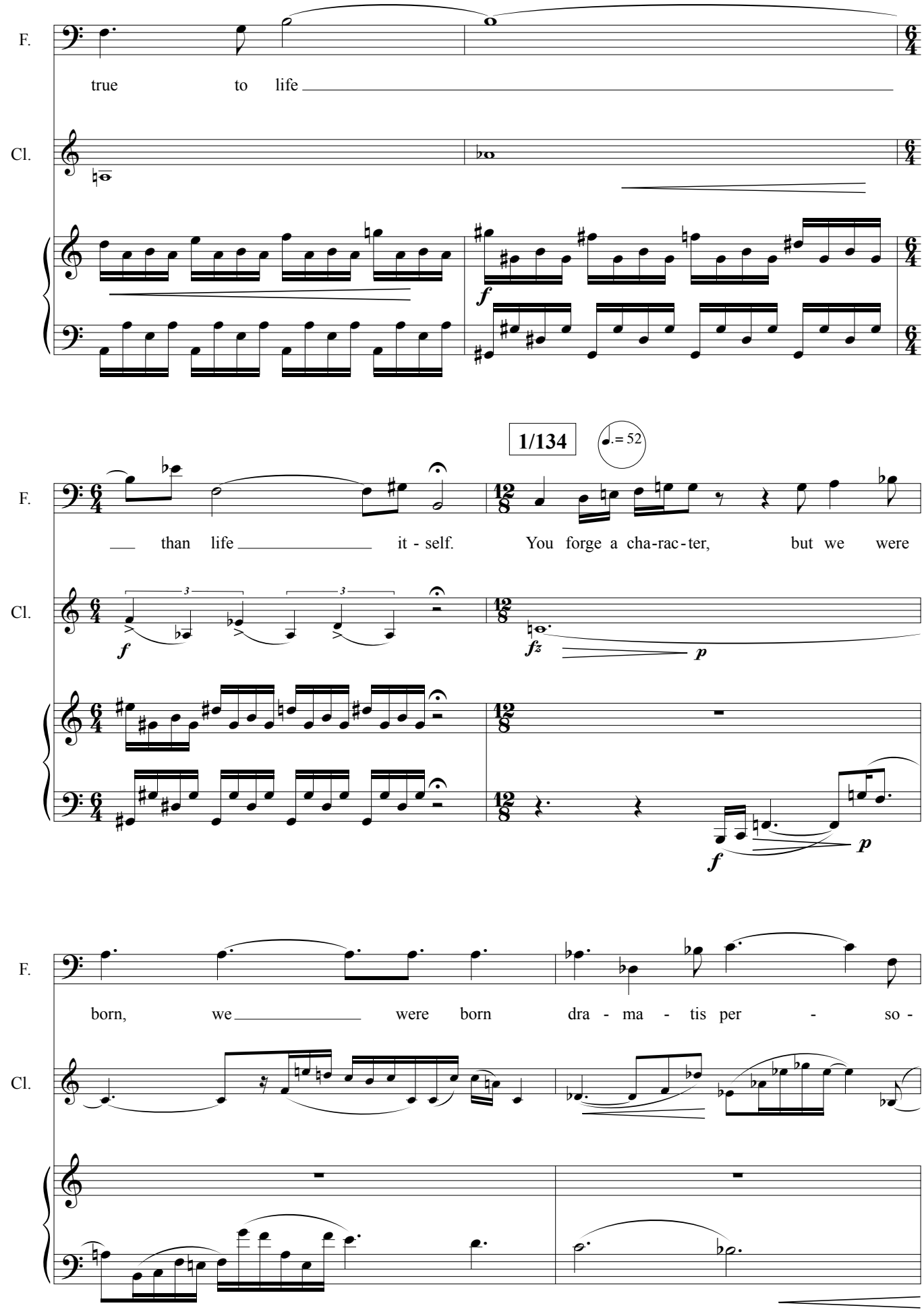

D.
su - pe - - - rior!
Dir.
Are you
Cl.

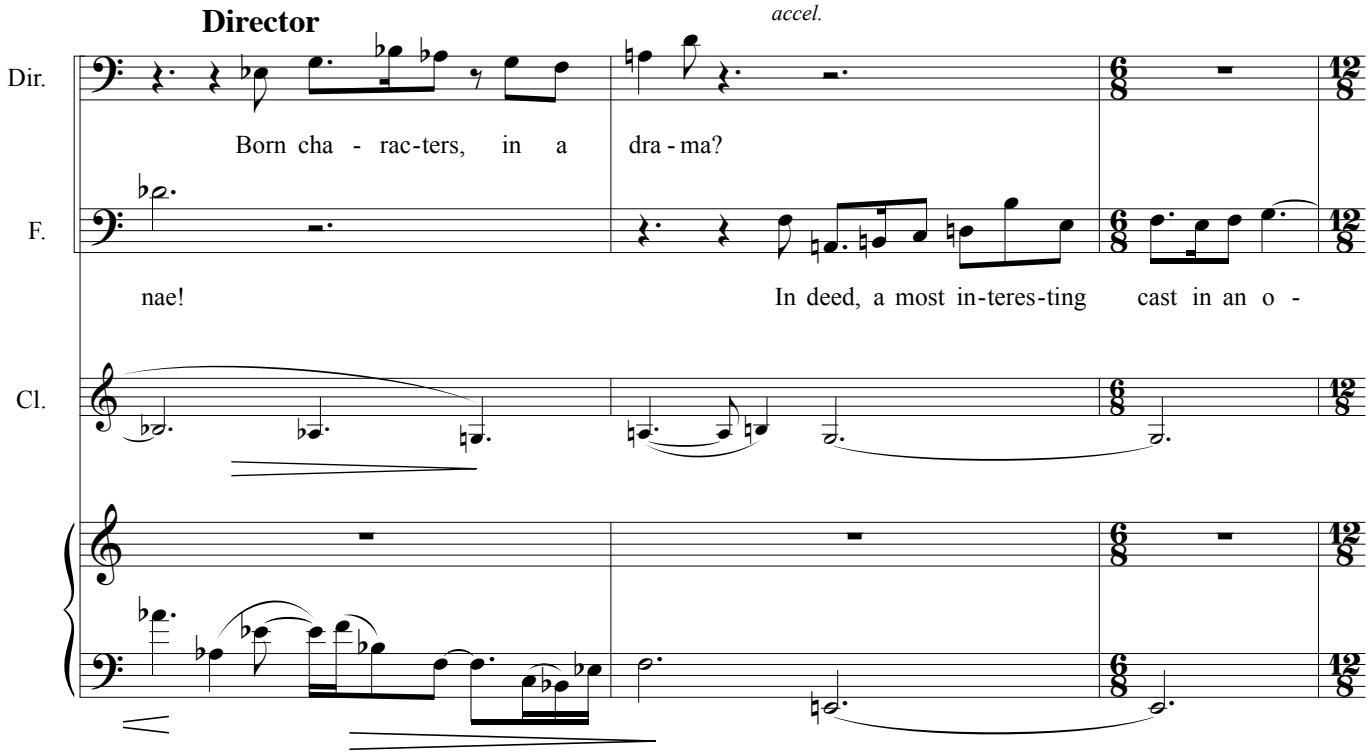

Mother
M.
Not at all.
Son
S.
If on-ly we were!
Dir.
trying to be fun-ny?
Father
F.
Life
Cl.
p
pp
p

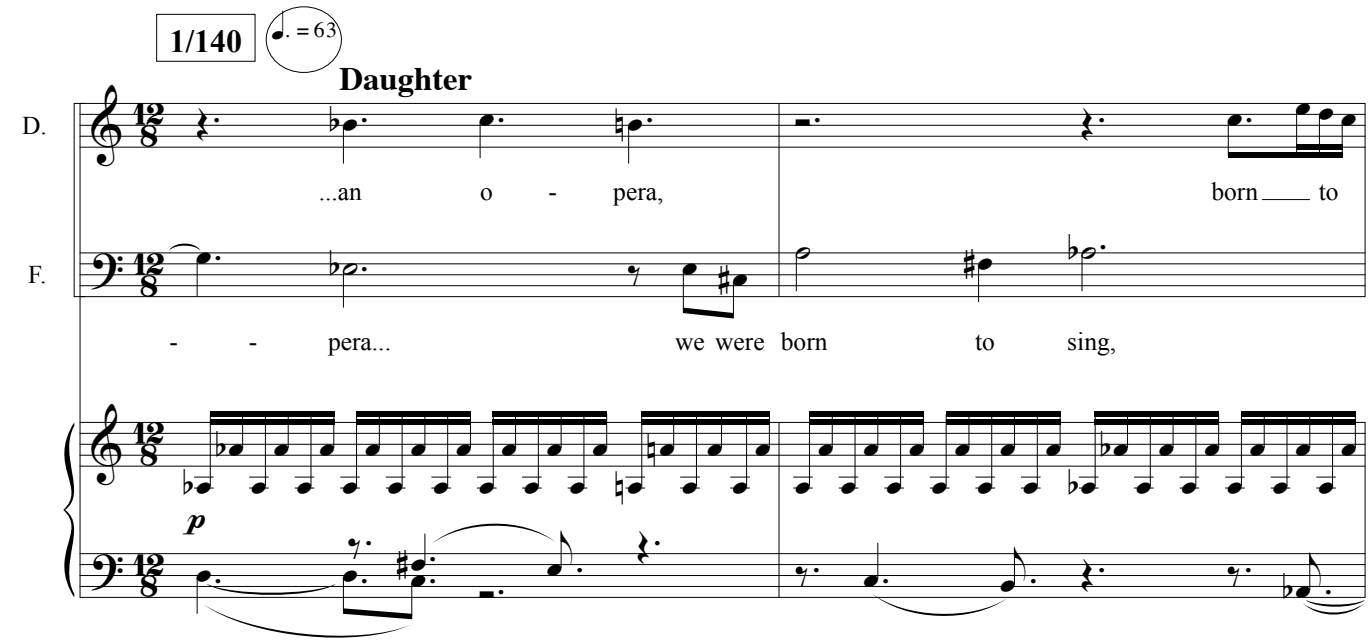

1/112
♩ = 88
F.
Cl.
is, life is brim - full of ab -
p
F.
Cl.
sur - di-ties: so strange, they ap-pear im - plau - si-ble, but they are
Director
Dir.
F.
What on earth are you talk - ing
ge-nu-ine, they are ve-ri - di - cal.

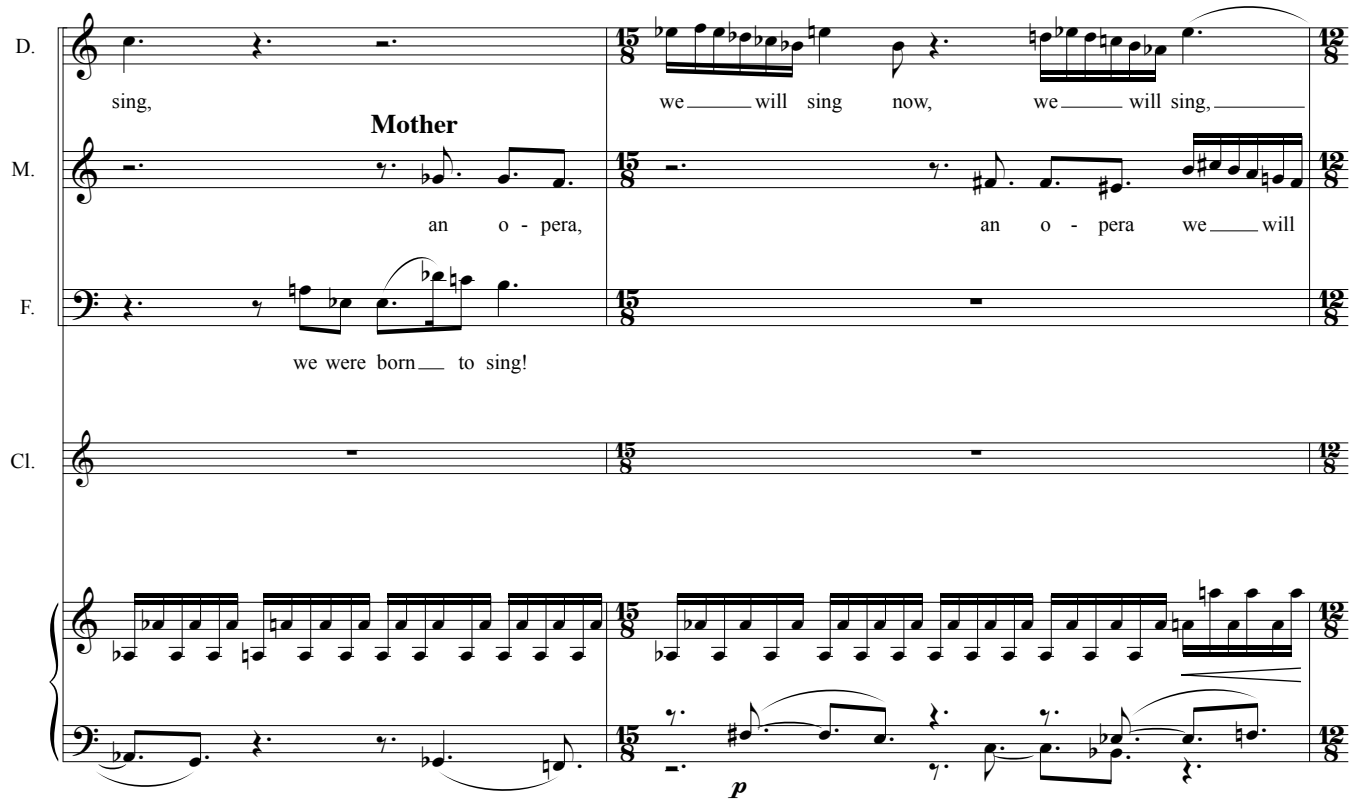

Dir.
a-bout?
F.
What is your mis-sion, good sir? To im - bue
1/121
F.
fan - tas - tic cha-rac - ters on the stage with life!
Cl.
p
cresc.
cresc.
F.
To ren - der them more vi - vid than those who
Cl.
f

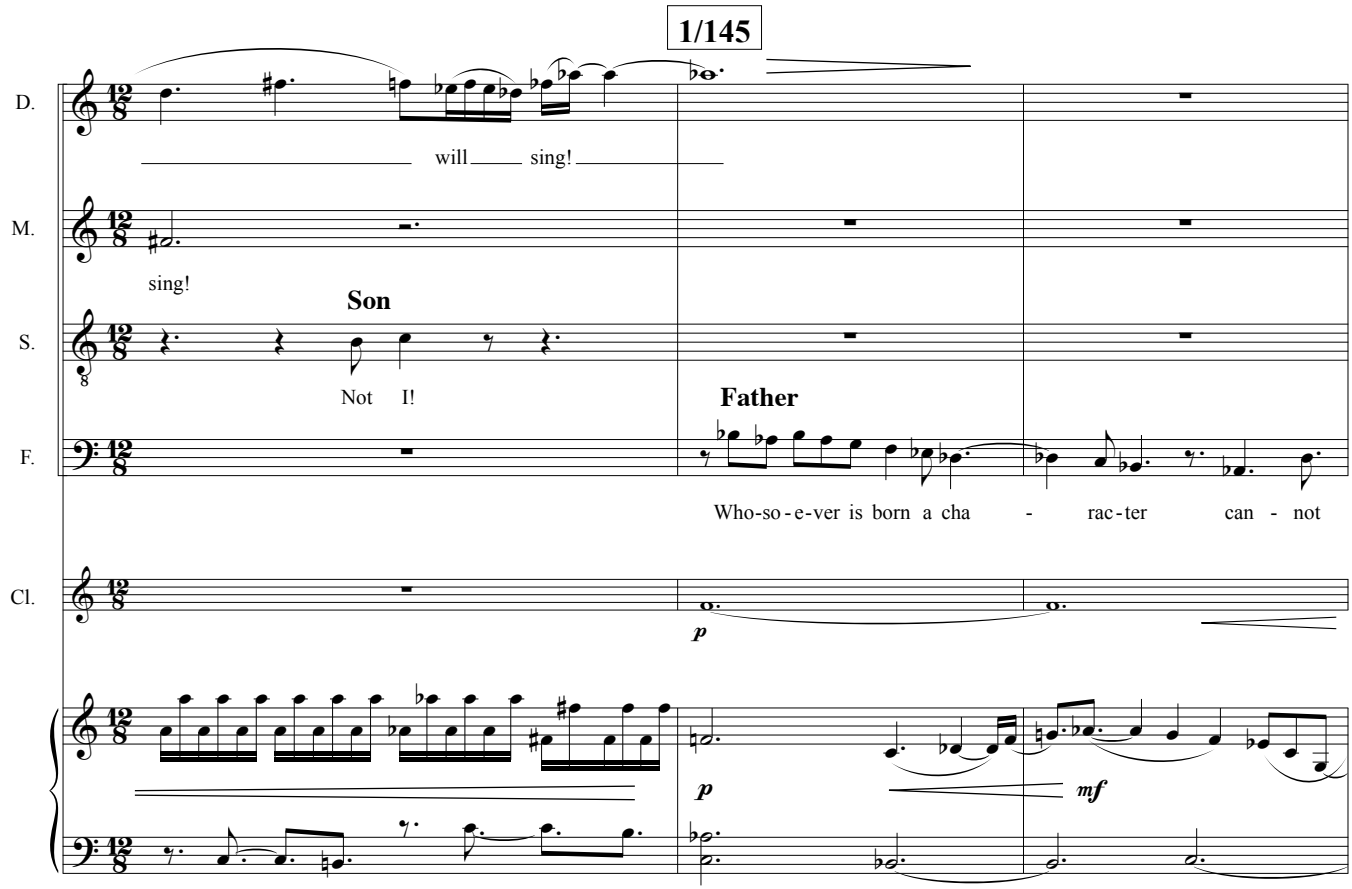

F.
mere - ly breathe: be - ings less real
p
F.
but more true!
Cl.
f
f
F.
More
Cl.
p
p

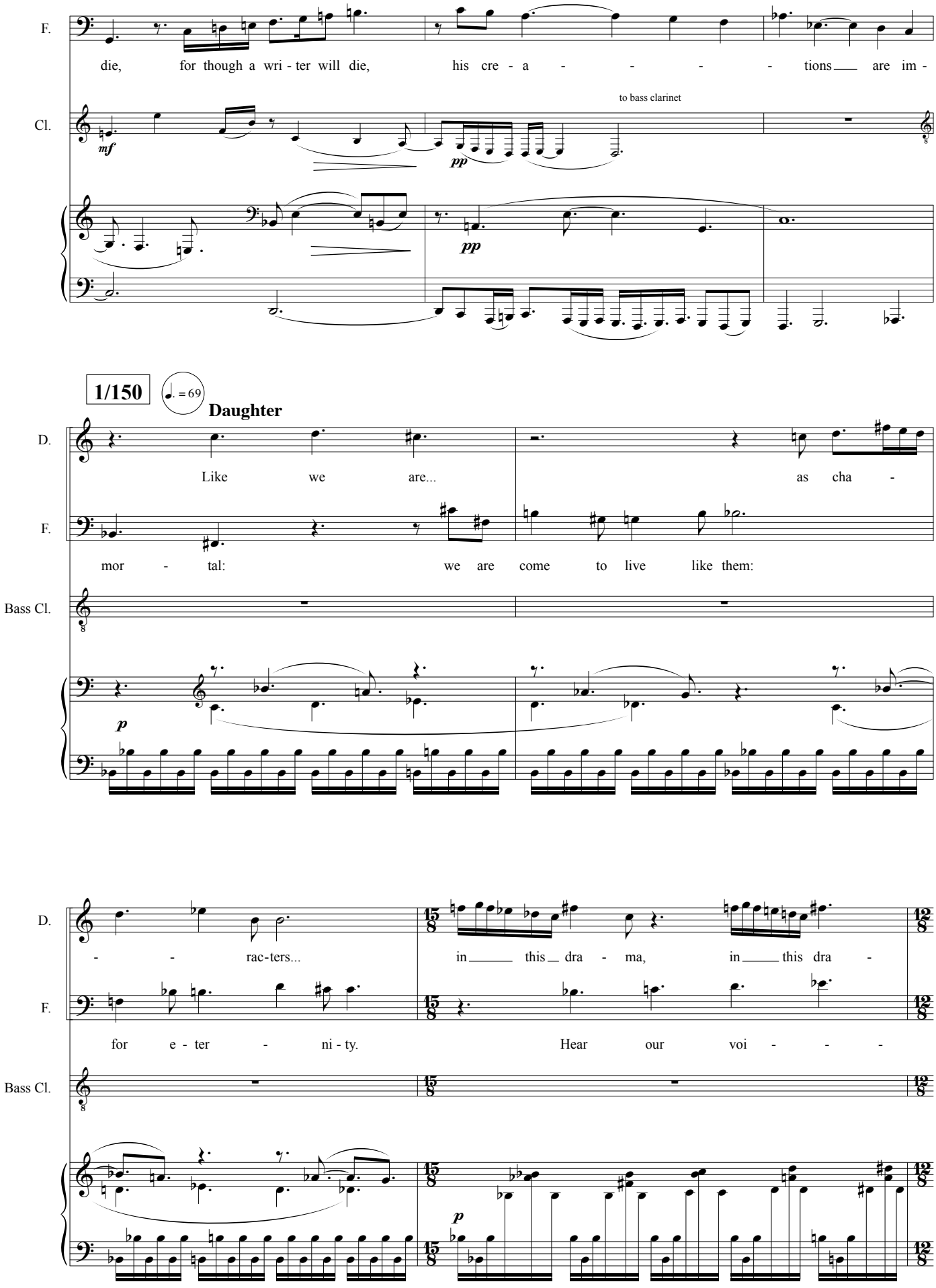

F.
true to life
Cl.
f
1/134
♩.= 52
than life it - self. You forge a cha-rac-ter, but we were
fz
p
born, we were born dra - ma - tis per - so -

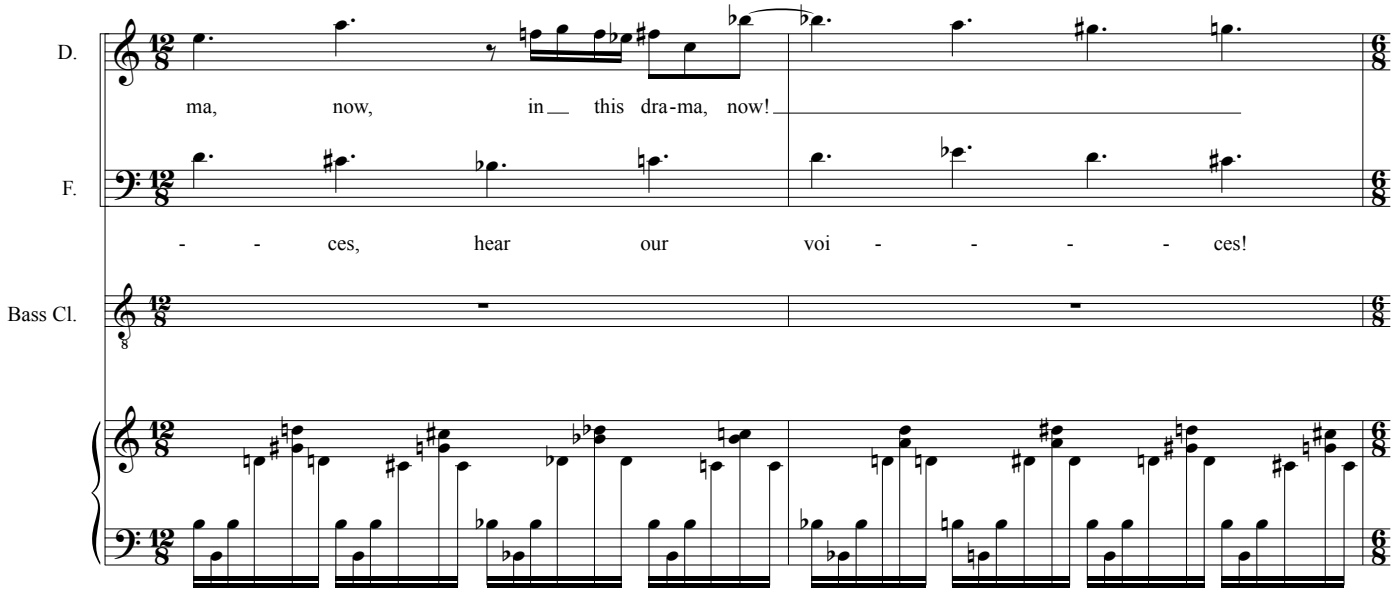

Director
accel.
Dir.
Born cha - rac-ters, in a dra - ma?
F.
nae!
In deed, a most in-teres-ting cast in an o -
Cl.

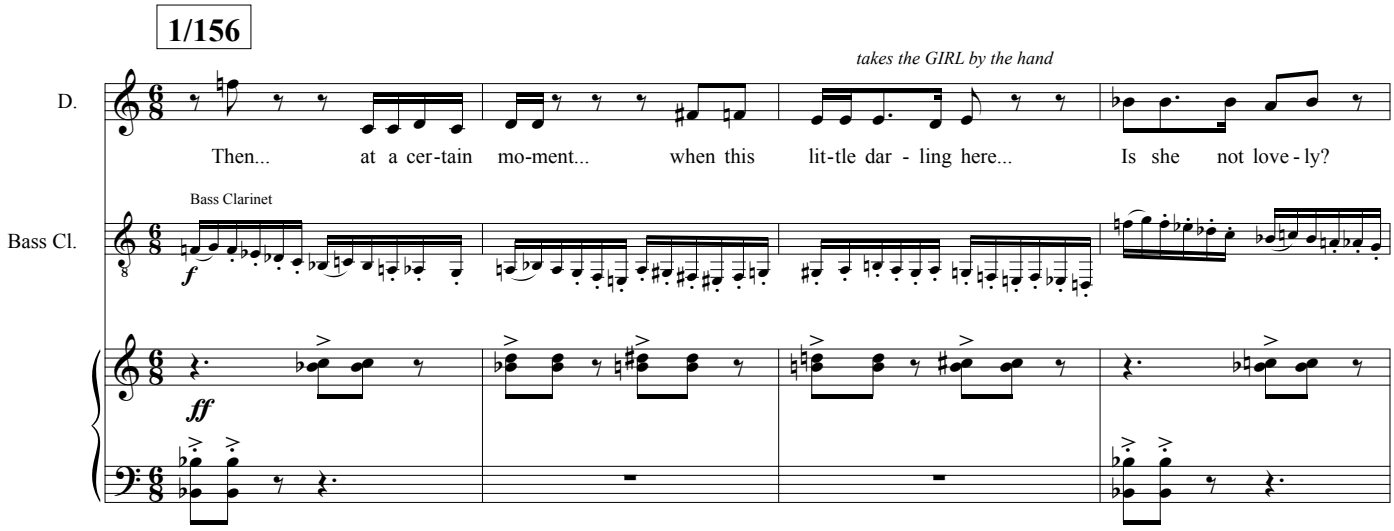

1/140
♩. = 63
Daughter
D.
...an o - pera,
born to
F.
- - pera...
we were born to sing,
p

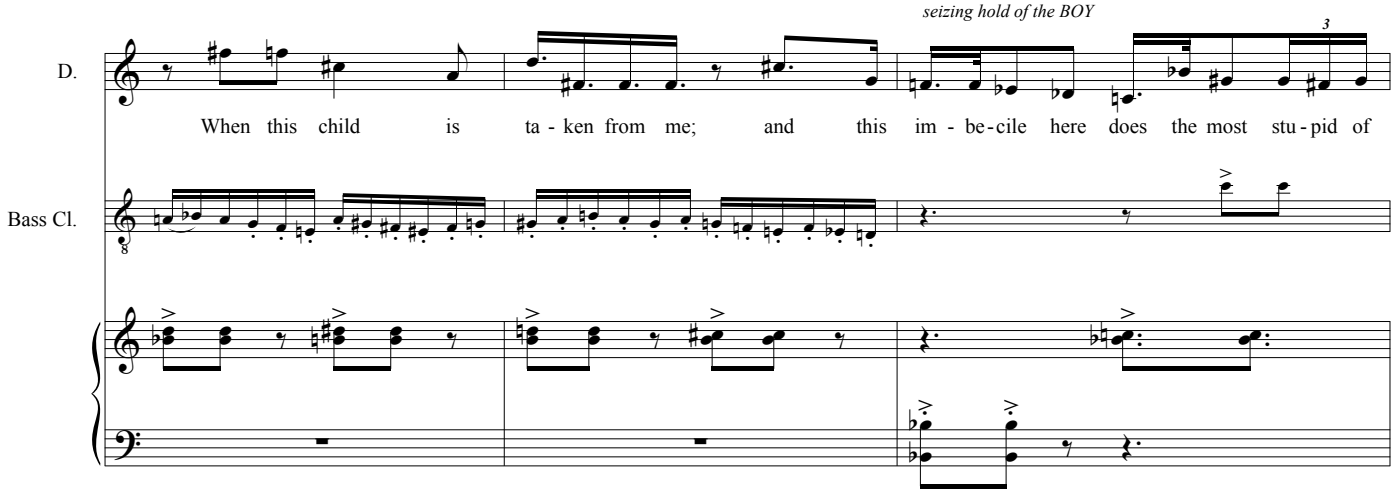

D.
sing,
we will sing now,
we will sing,
Mother
M.
an o - pera,
an o - pera we will
F.
we were born to sing!
Cl.
p

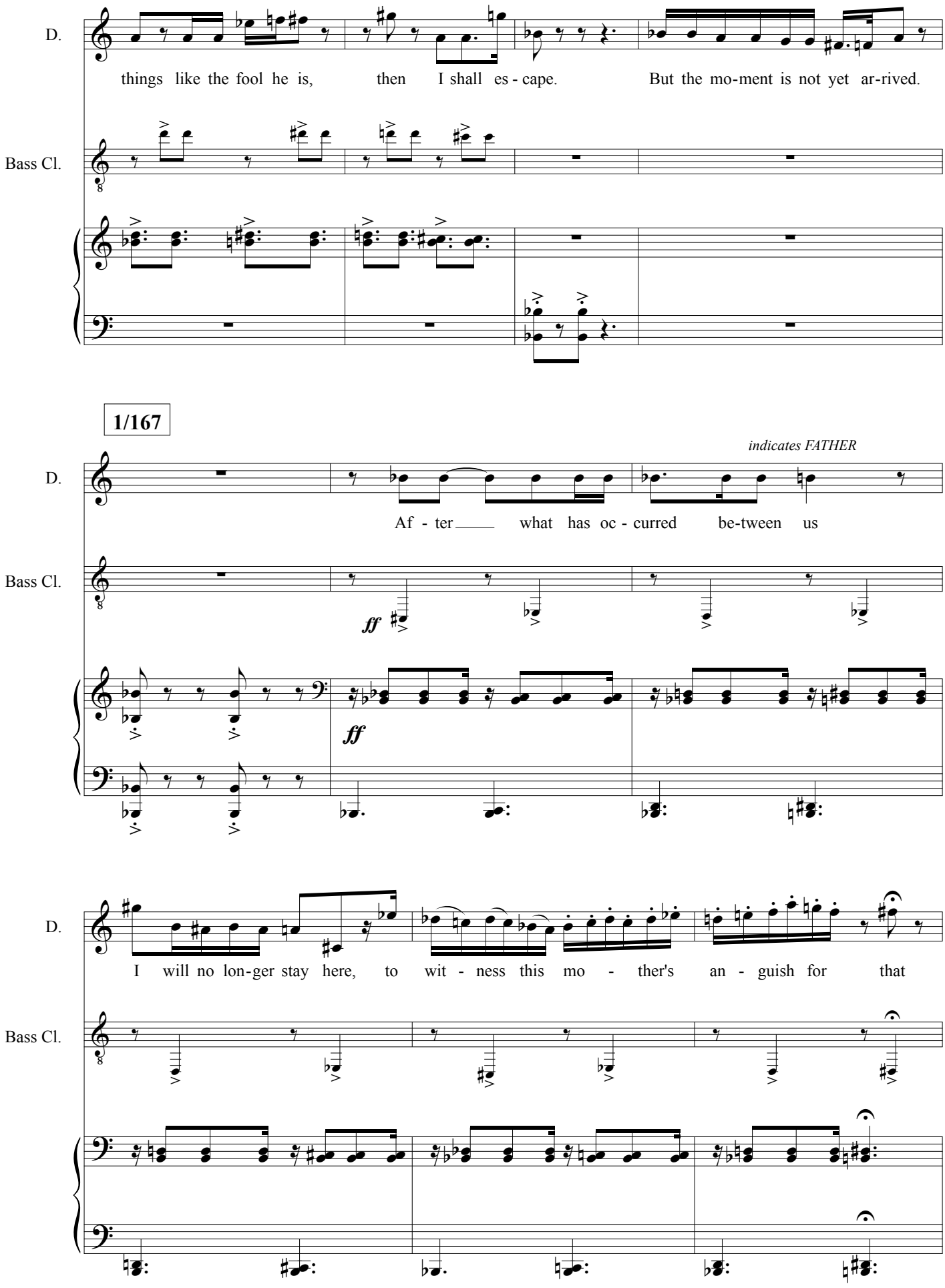

1/145
D.
will sing!
M.
sing!
Son
S.
Not I!
Father
F.
Who-so-e-ver is born a cha - rac-ter can - not
Cl.
p
p
mf

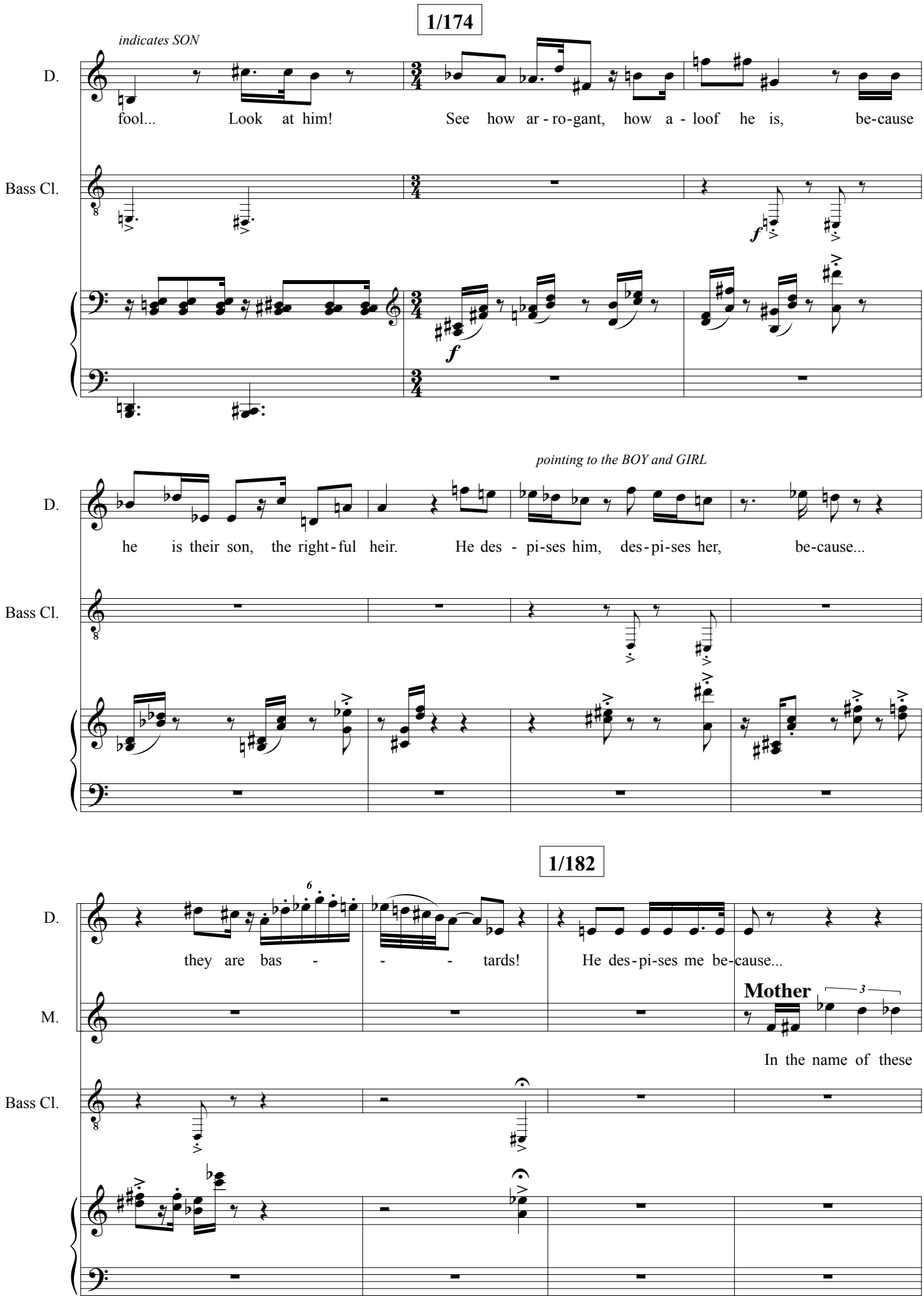

F.
die, for though a wri - ter will die, his cre - a - - - - - tions are im -
Cl.
to bass clarinet
mf
pp
pp
1/150
♩. = 69
Daughter
D.
Like we are... as cha -
F.
mor - tal: we are come to live like them:
Bass Cl.
p
D.
- - rac-ters... in this dra - ma, in this dra -
F.
for e - ter - ni - ty. Hear our voi - - -
Bass Cl.
p

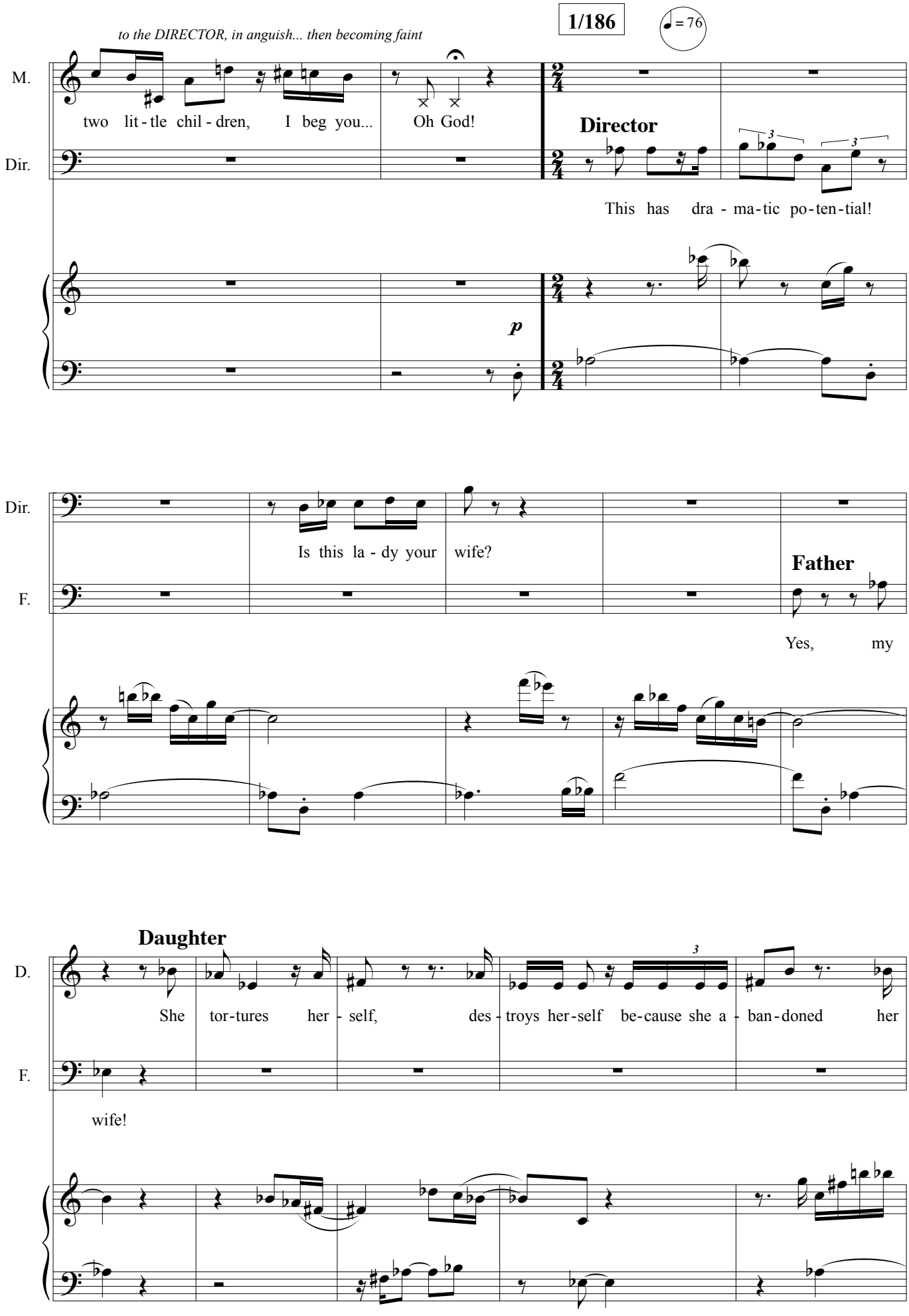

D.
ma, now, in this dra-ma, now!
F.
- - ces, hear our voi - - - - - ces!
Bass Cl.


1/156
takes the GIRL by the hand
D.
Then... at a cer-tain mo-ment... when this lit-tle dar - ling here... Is she not love - ly?
Bass Clarinet
Bass Cl.
f
ff

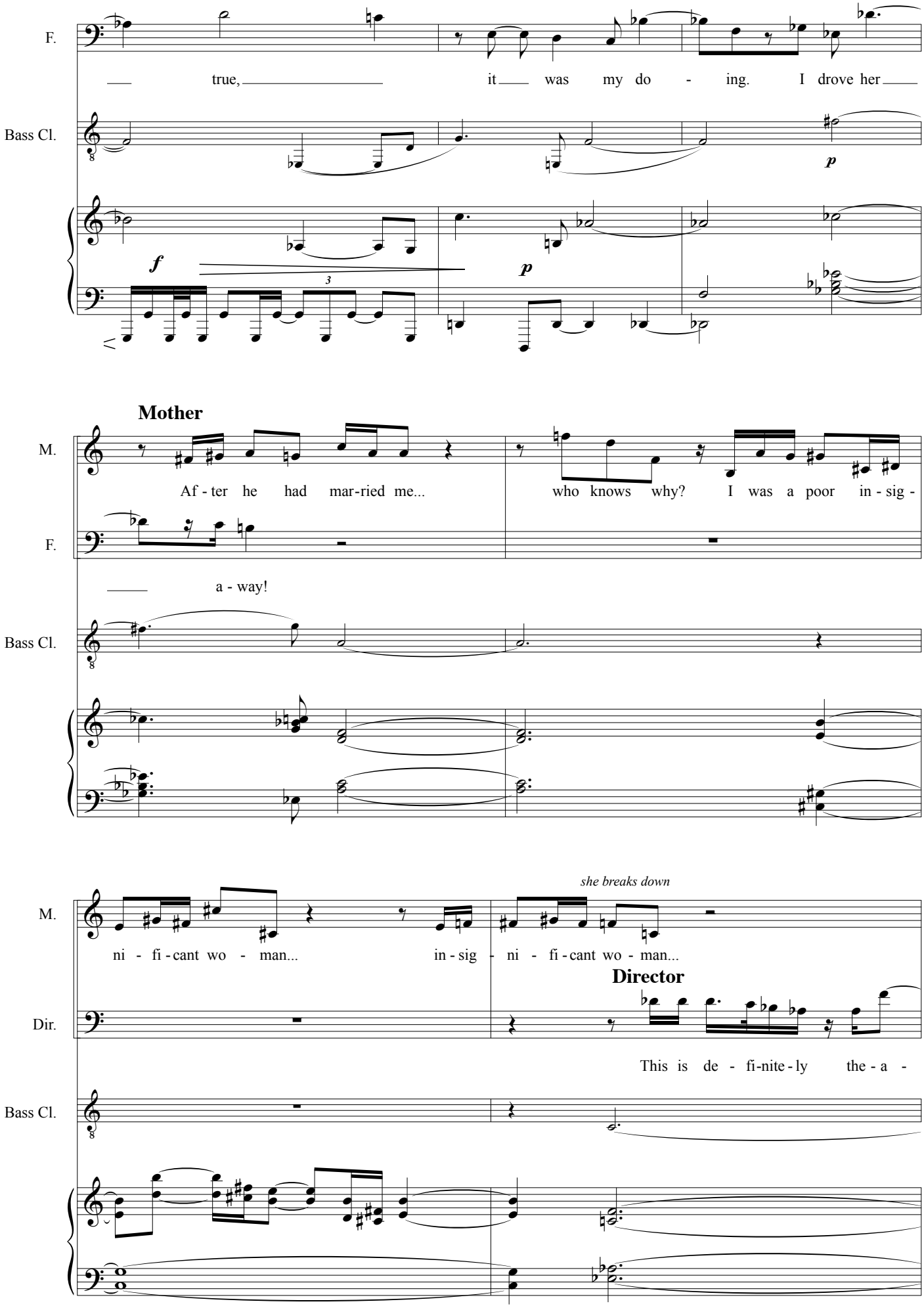

seizing hold of the BOY
3
D.
When this child is ta - ken from me; and this im - be-cile here does the most stu - pid of
Bass Cl.

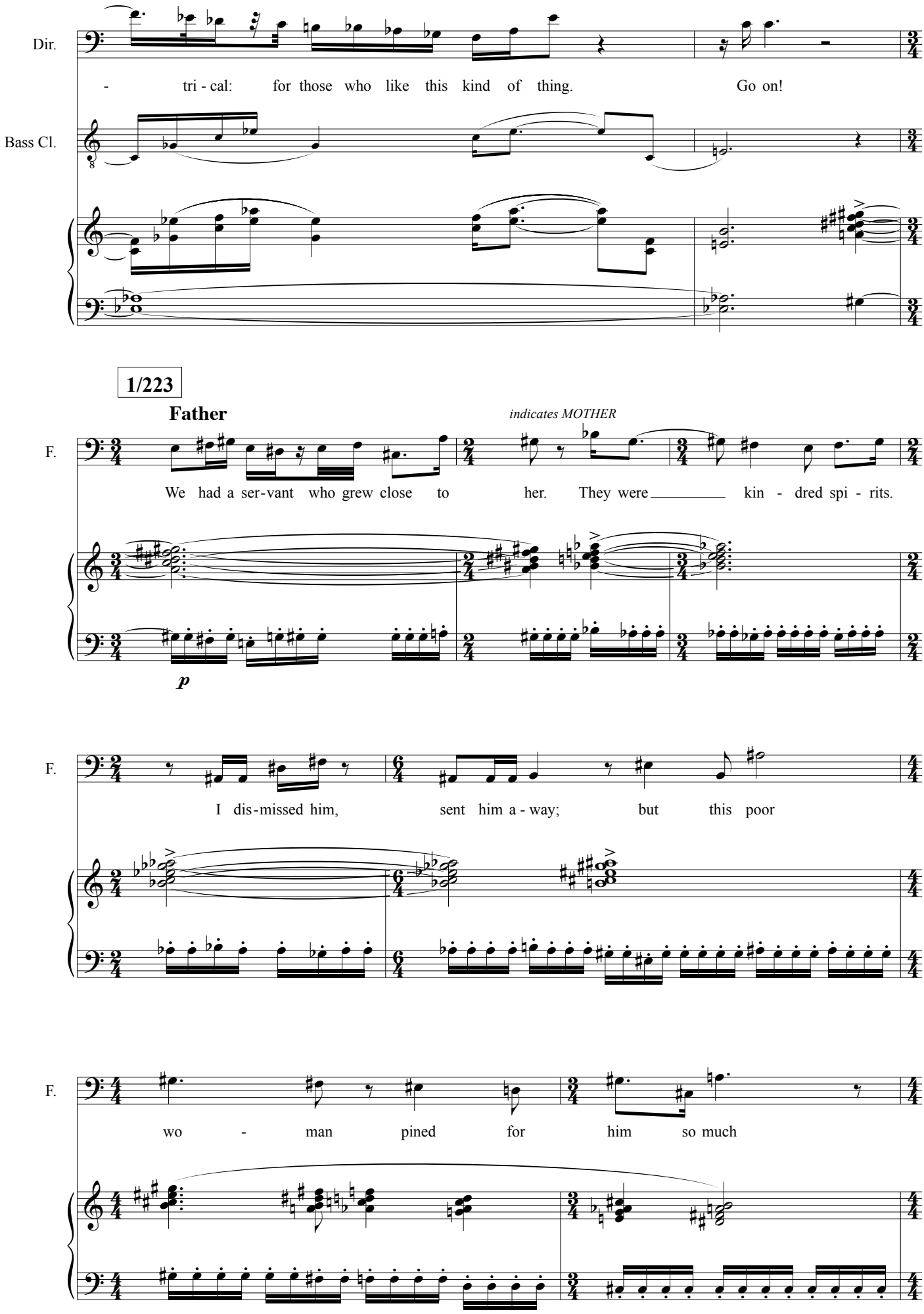

D.
things like the fool he is, then I shall es - cape. But the mo-ment is not yet ar-rived.
Bass Cl.
1/167
indicates FATHER
D.
Af - ter what has oc - curred be-tween us
Bass Cl.
ff
ff
D.
I will no lon-ger stay here, to wit - ness this mo - ther's an - guish for that
Bass Cl.

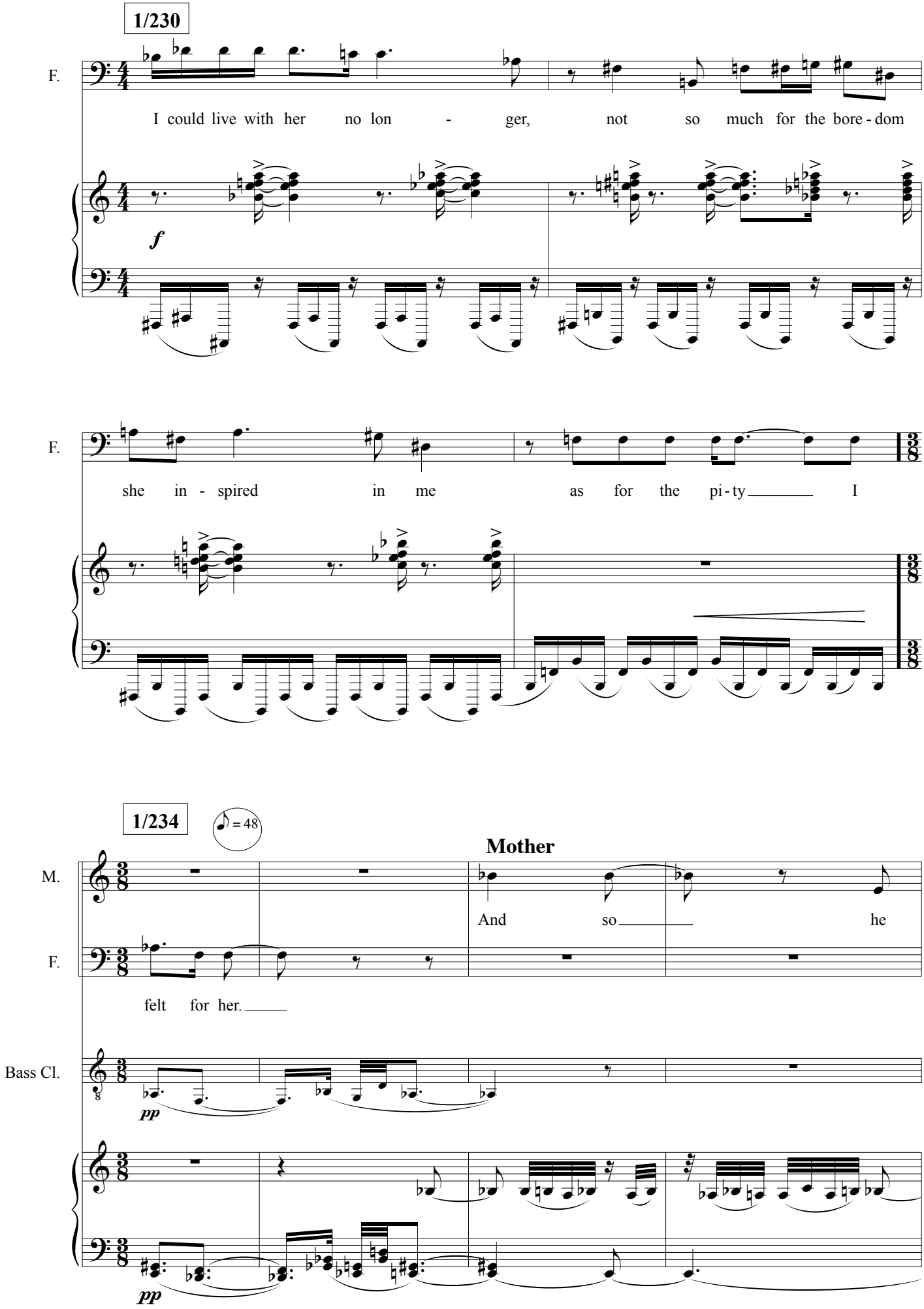

1/174
indicates SON
D.
fool... Look at him! See how ar - ro-gant, how a - loof he is, be-cause
Bass Cl.
f
f
pointing to the BOY and GIRL
D.
he is their son, the right-ful heir. He des - pi-ses him, des-pi-ses her, be-cause...
Bass Cl.
1/182
D.
they are bas - - - tards! He des-pi-ses me be-cause...
Mother
M.
In the name of these
Bass Cl.

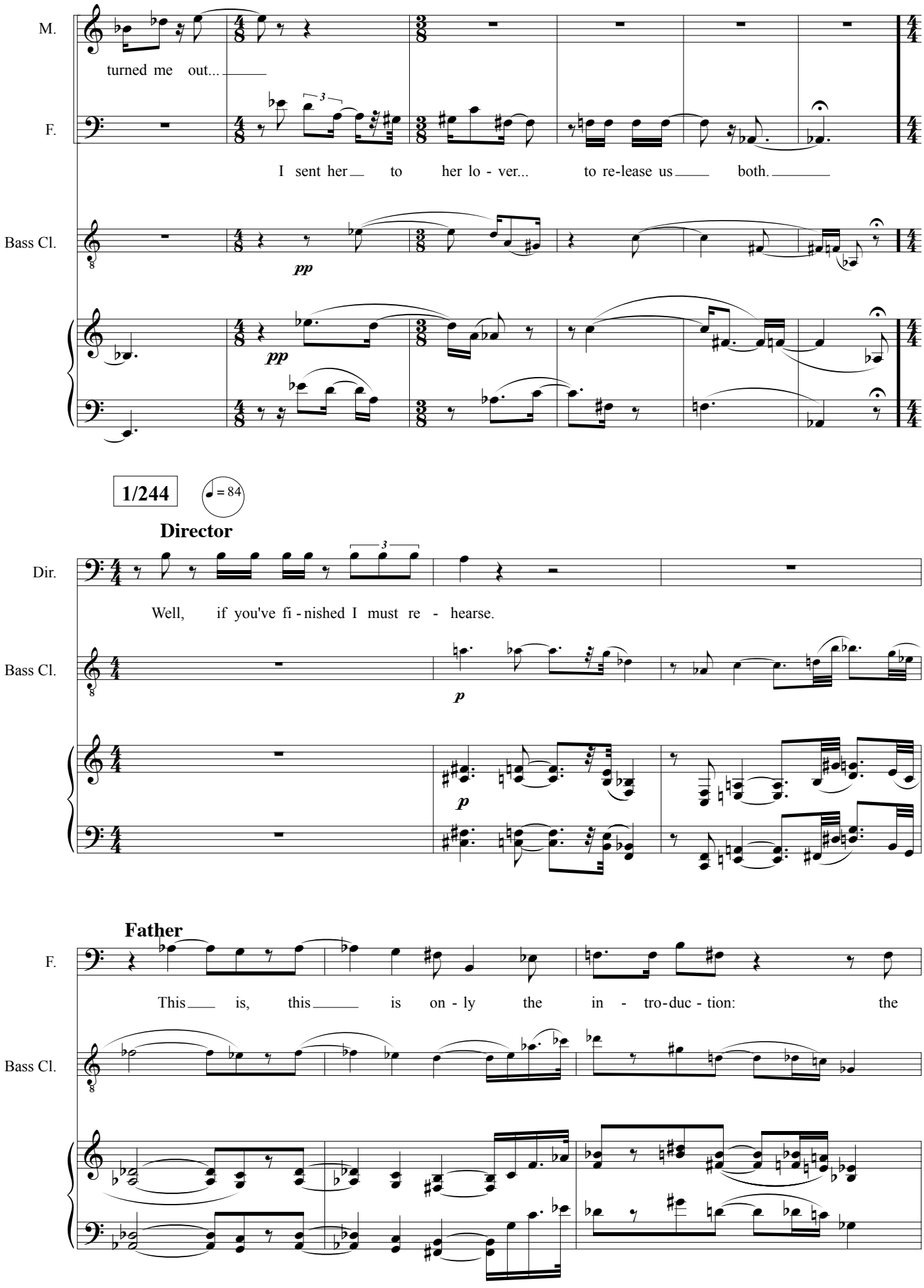

1/186
♩= 76
to the DIRECTOR, in anguish... then becoming faint
M.
two lit - tle chil - dren, I beg you... Oh God!
Director
This has dra - ma - tic po - ten - tial!
Dir.
p
Dir.
Is this la - dy your wife?
Father
F.
Yes, my
Daughter
D.
She tor - tures her - self, des - troys her - self be - cause she a - ban - doned her
F.
wife!

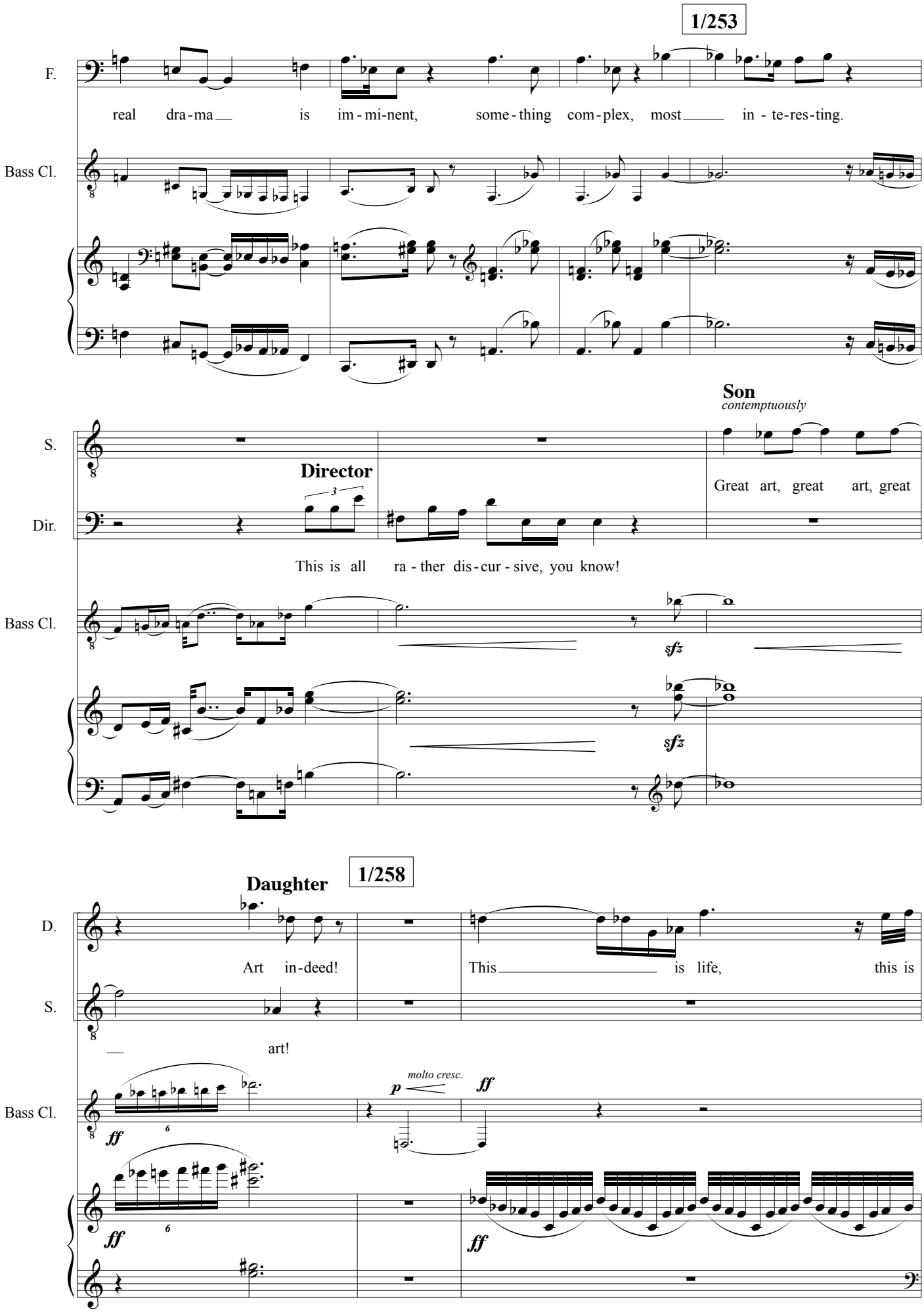
D.
son, then two years old.
Mother
He forced me to leave! I left
M.
my home, my fa - mily through no fault of mine, nor from
1/213
indicates FATHER
M.
a-ny pas - sion. Ask him!
Father
F.
It is
Bass Cl.
p
f
p

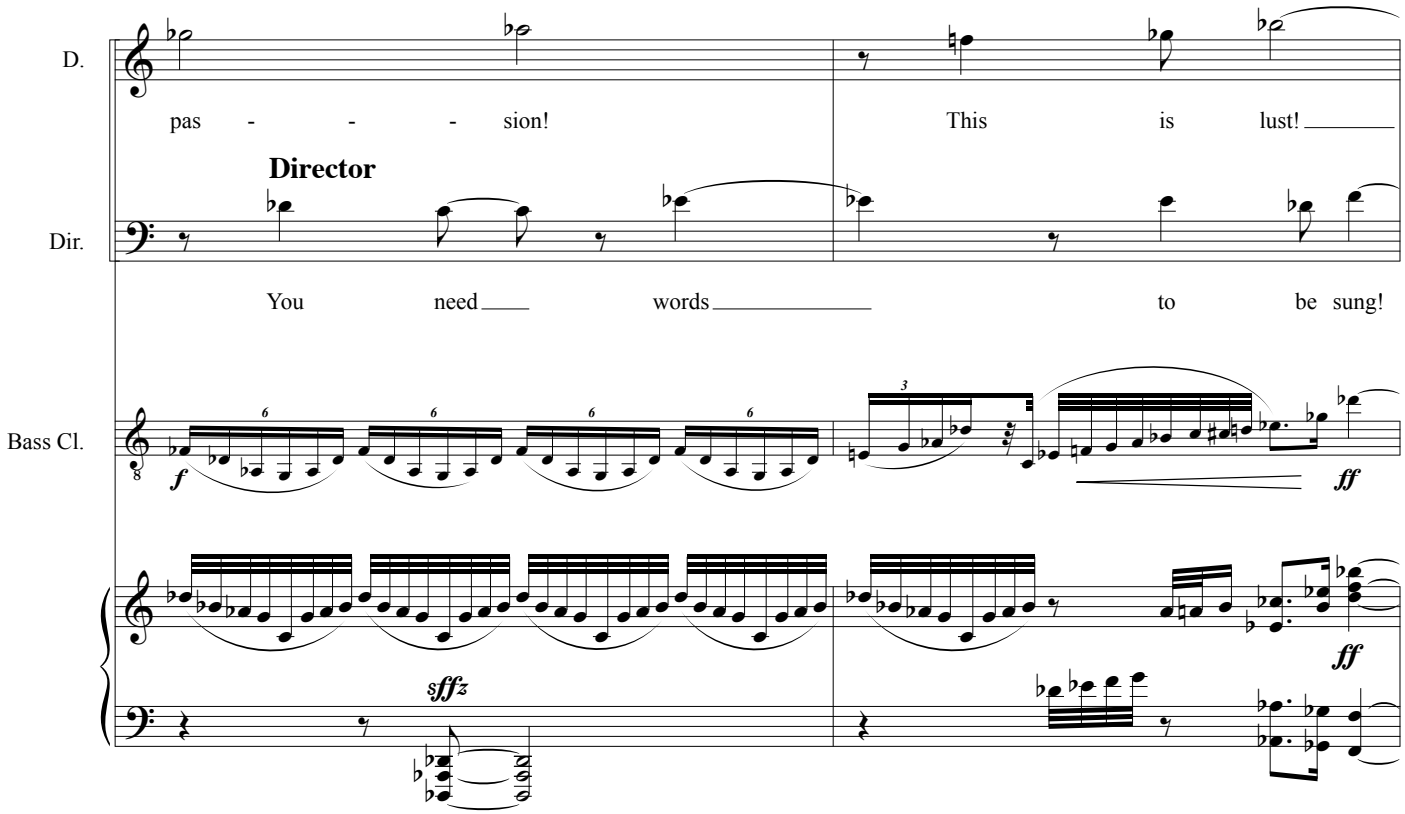

F.
true, it was my do - ing. I drove her
Bass Cl.
f
p
p
Mother
M.
Af - ter he had mar-ried me... who knows why? I was a poor in - sig -
F.
a - way!
Bass Cl.
she breaks down
M.
ni - fi - cant wo - man... in - sig - ni - fi - cant wo - man...
Director
Dir.
This is de - fi-nite - ly the - a -
Bass Cl.

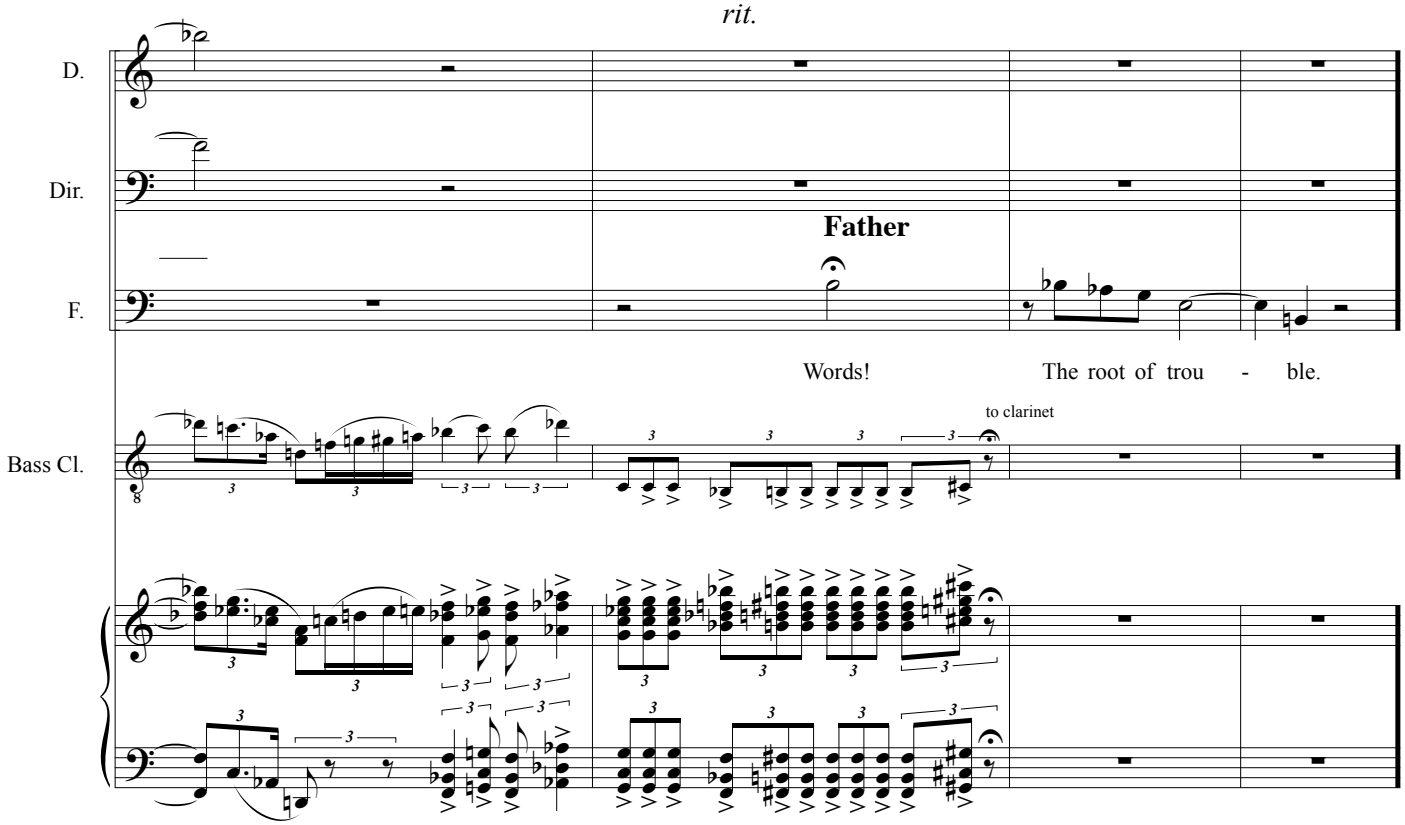

Dir.
- tri - cal: for those who like this kind of thing. Go on!
Bass Cl.
1/223
Father
indicates MOTHER
F.
We had a ser-vant who grew close to her. They were kin - dred spi - rits.
p
F.
I dis-missed him, sent him a - way; but this poor
F.
wo - man pined for him so much

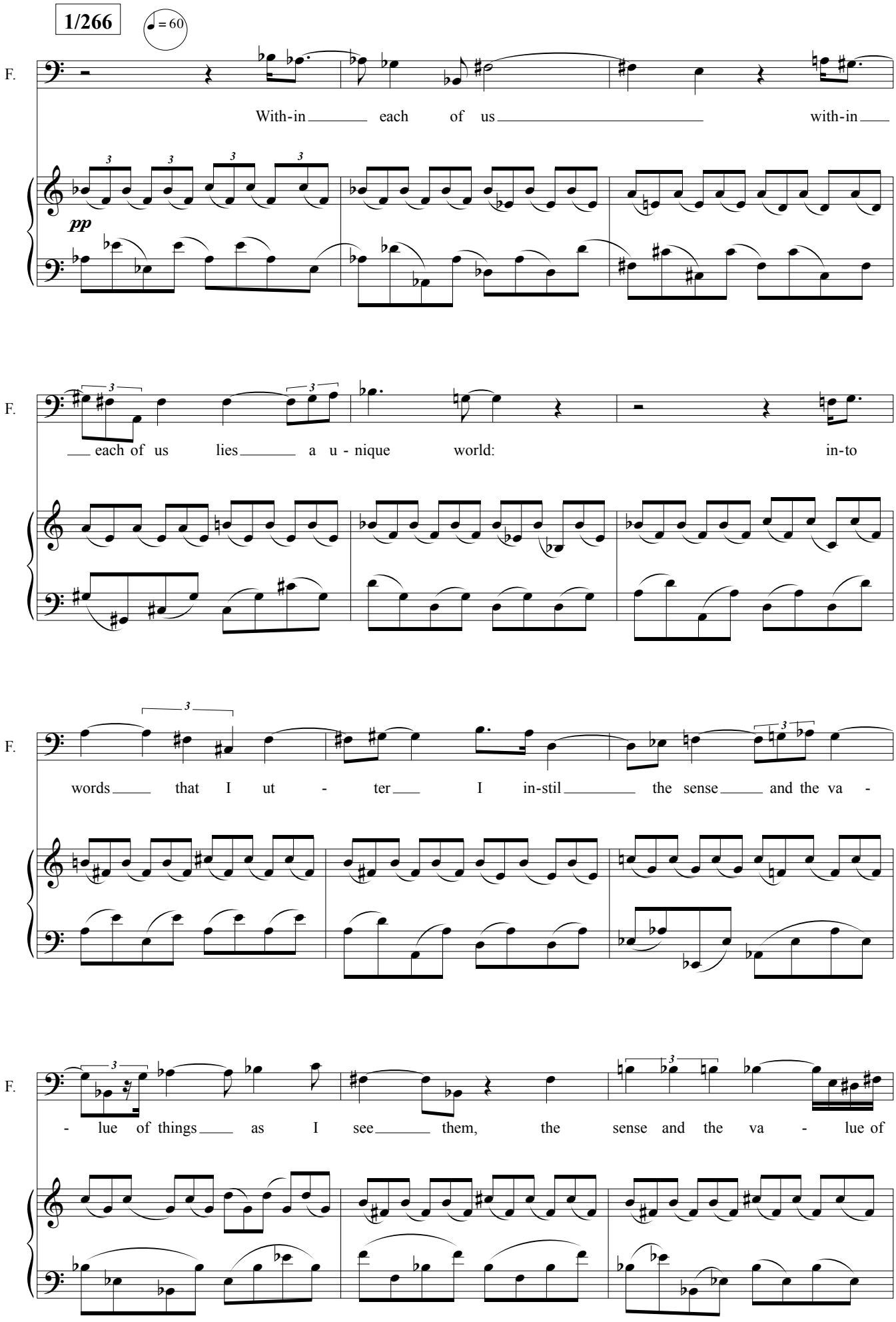

1/230
F.
I could live with her no lon - ger, not so much for the bore - dom
f
F.
she in - spired in me as for the pi - ty I
1/234
♪ = 48
Mother
M.
And so he
F.
felt for her.
Bass Cl.
pp
pp


M.
turned me out...
F.
I sent her to her lo - ver... to re-lease us both.
Bass Cl.
pp
pp
1/244
= 84
Director
Dir.
Well, if you've fi - nished I must re - hearse.
Bass Cl.
p
p
Father
F.
This is, this is on - ly the in - tro-duc - tion: the
Bass Cl.


1/253
F.
real dra-ma is im-mi-nent, some-thing com-plex, most in-te-res-ting.
Bass Cl.
Son
contemptuously
S.
Director
Great art, great art, great
Dir.
This is all ra-ther dis-cur-sive, you know!
Bass Cl.
sfz
sfz
1/258
Daughter
D.
Art in-deed!
This is life, this is
S.
art!
molto cresc.
p
ff
Bass Cl.
ff
ff
ff


D.
pas - - - sion!
This is lust!
Director
Dir.
You need words to be sung!
Bass Cl.
f
ff
sffz
ff


rit.
D.
Dir.
Father
F.
Words!
The root of trou - ble.
Bass Cl.
to clarinet


1/266
♩ = 60
F.
With-in each of us with-in
pp
F.
each of us lies a u - nique world: in-to
F.
words that I ut - ter I in-stil the sense and the va -
F.
- lue of things as I see them, the sense and the va - lue of

1/278

F. things as I see them, while you who lis -

Clarinet (Bb)

Cl. *pp*

F. - ten trans - late them each in his own way.

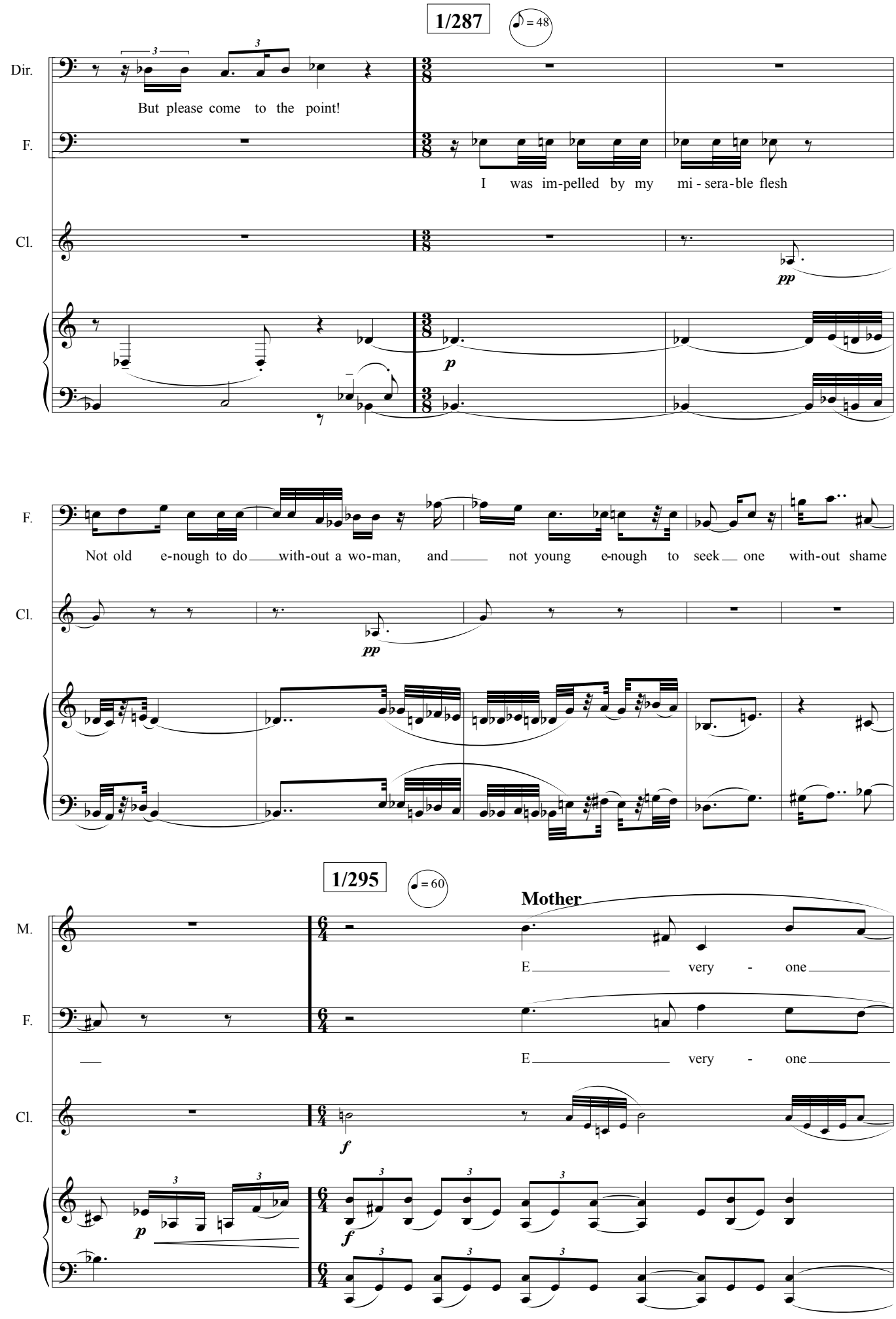
Cl.

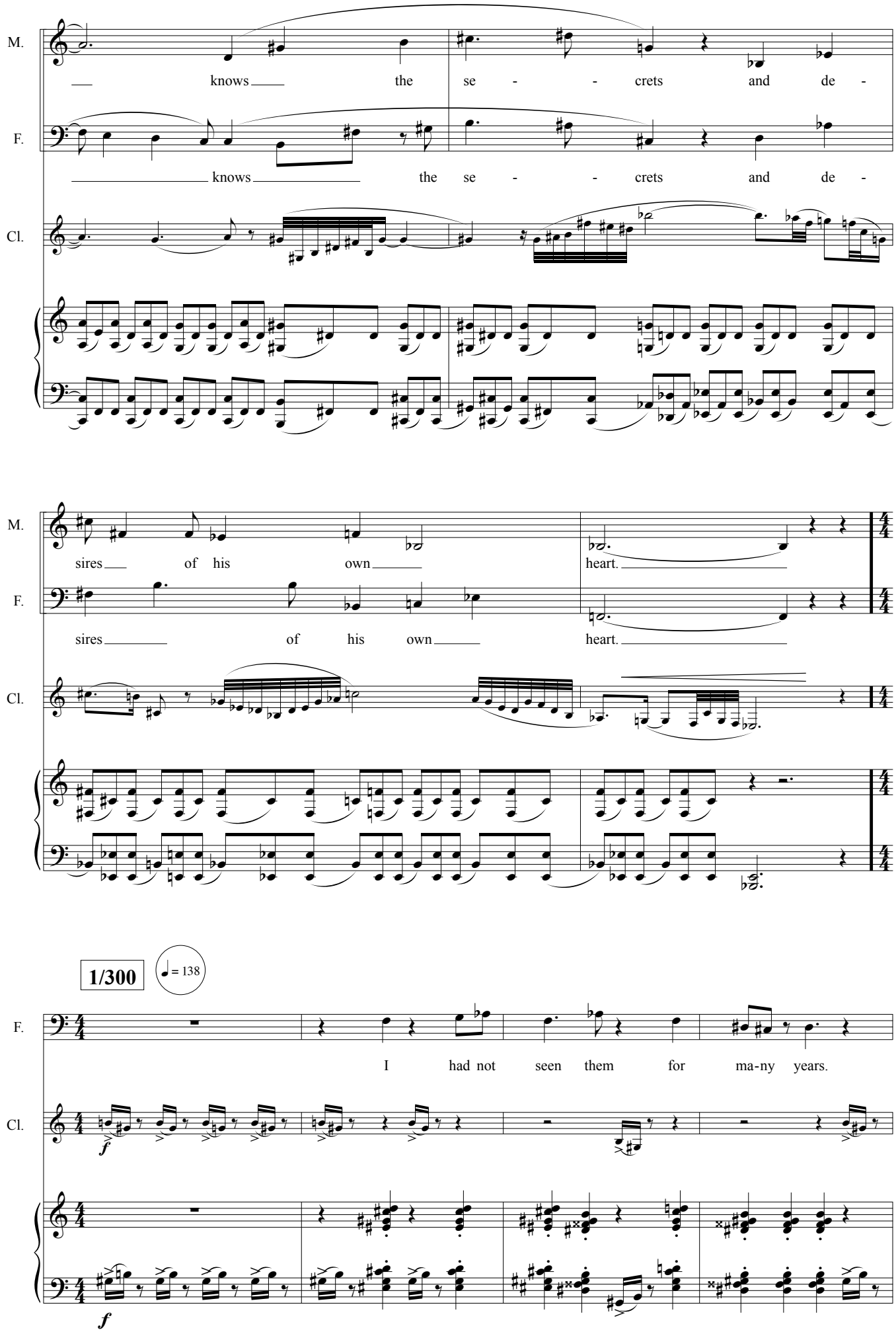
Director

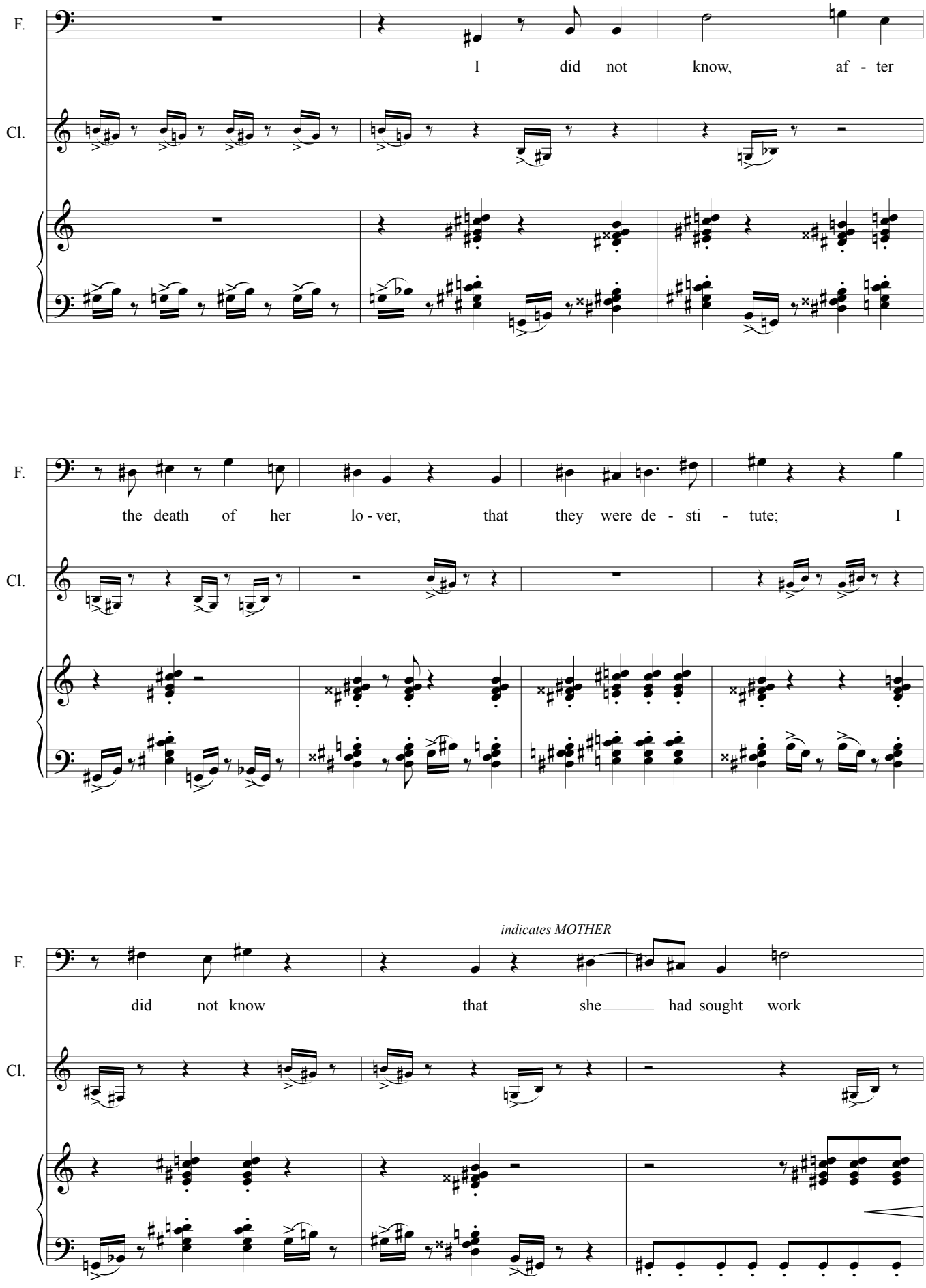
Dir. Yes, in o pera you need to sing!

F.

Cl.


1/287
♪ = 48
Dir.
But please come to the point!
F.
I was im-pelled by my mi - sera - ble flesh
Cl.
pp
p
F.
Not old e-nough to do with-out a wo-man, and not young e-nough to seek one with-out shame
Cl.
pp
1/295
♩ = 60
Mother
M.
E very - one
F.
E very - one
Cl.
f
p
f


M.
knows the se - - crets and de -
F.
knows the se - - crets and de -
Cl.
M.
sires of his own heart.
F.
sires of his own heart.
Cl.
1/300
♩ = 138
F.
I had not seen them for ma-ny years.
Cl.
f
f


F.
I did not know, af - ter
Cl.
F.
the death of her lo - ver, that they were de - sti - tute; I
Cl.
indicates MOTHER
F.
did not know that she had sought work
Cl.

1/315

Daughter

D. The well - known

F. from Ma - dame Pa - ce.

Cl. *ff*

f

D. lea - der of fa - shion, Ma - dame's

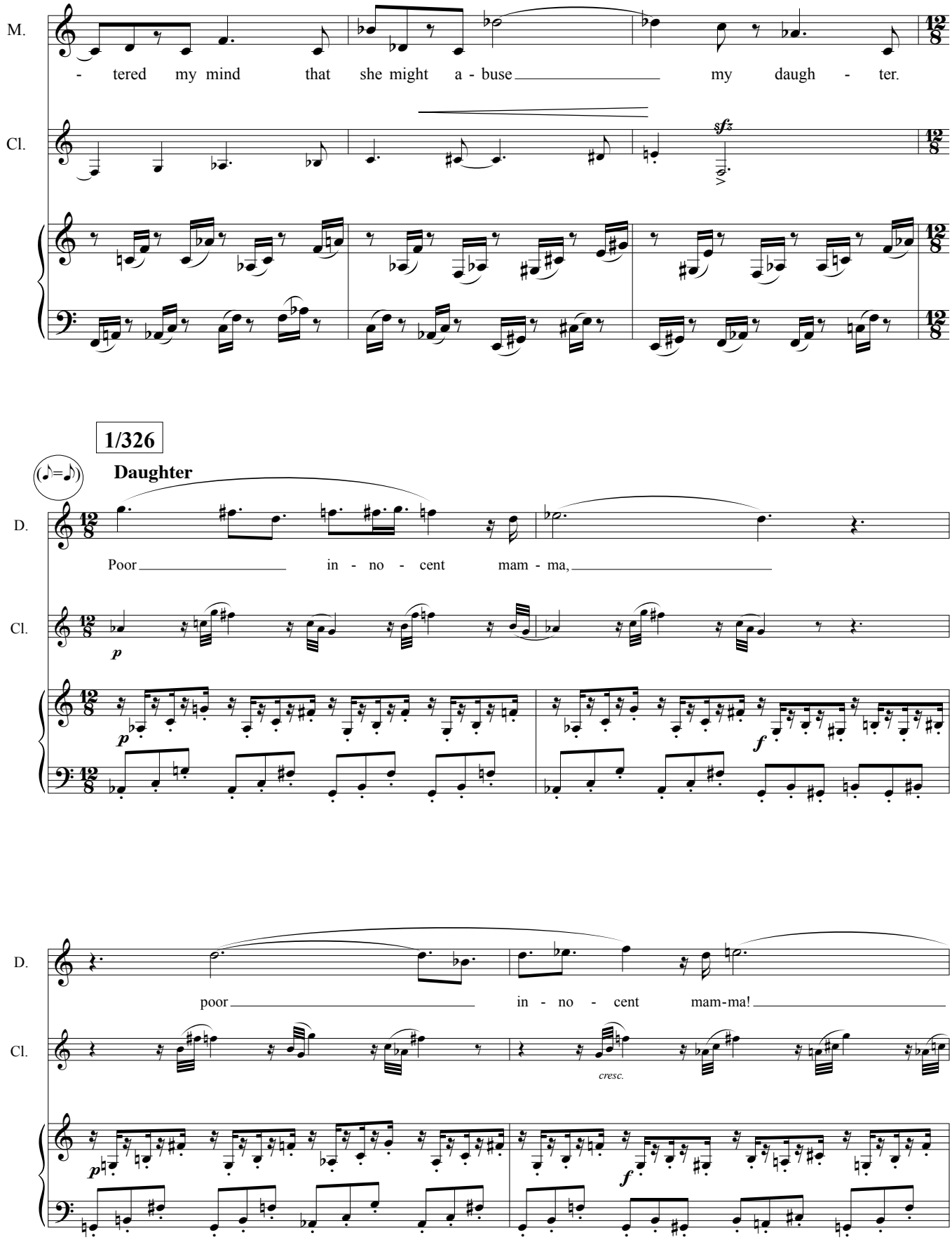
Cl. *f*

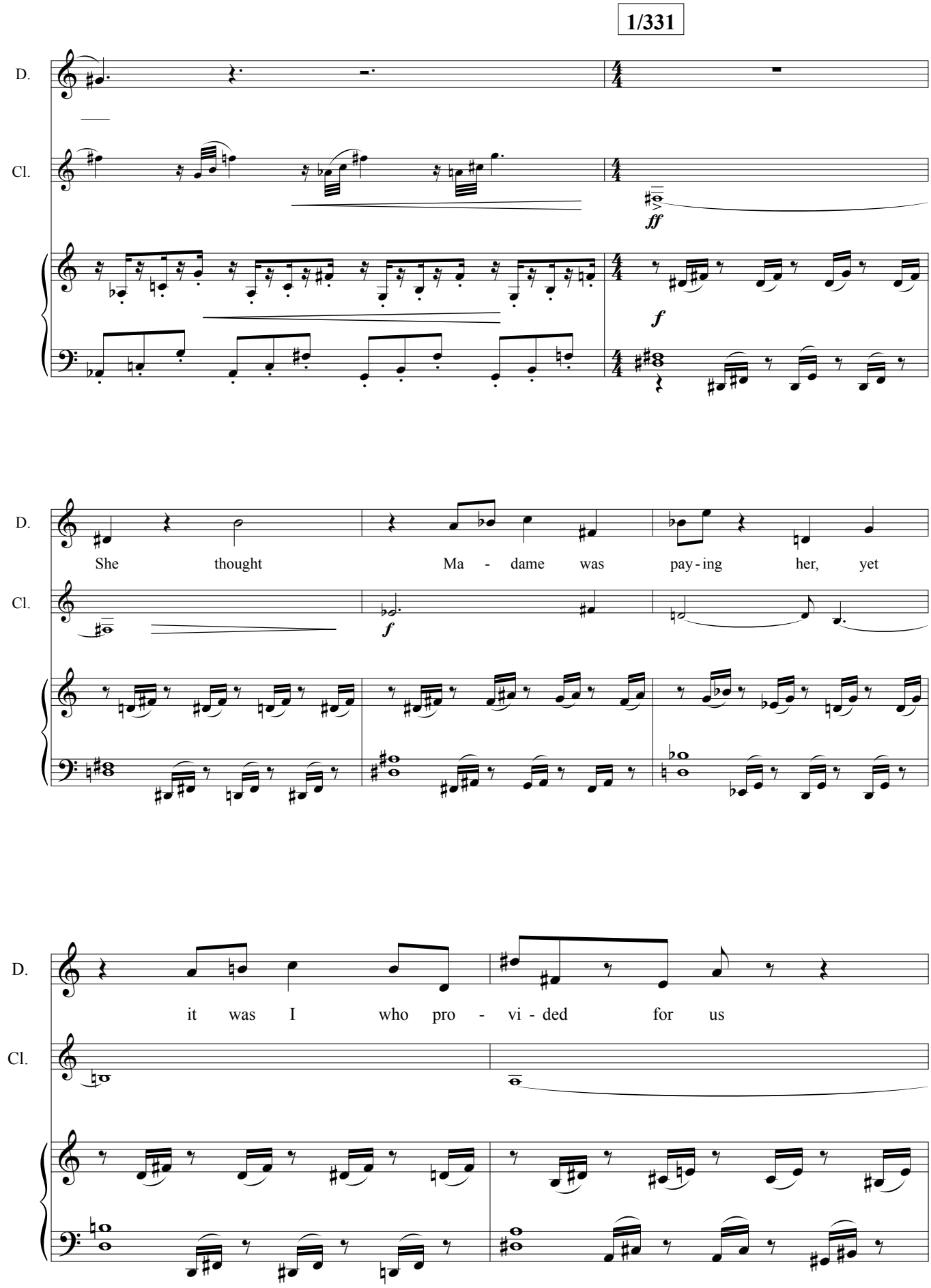
D. clients - are of the high - est class!

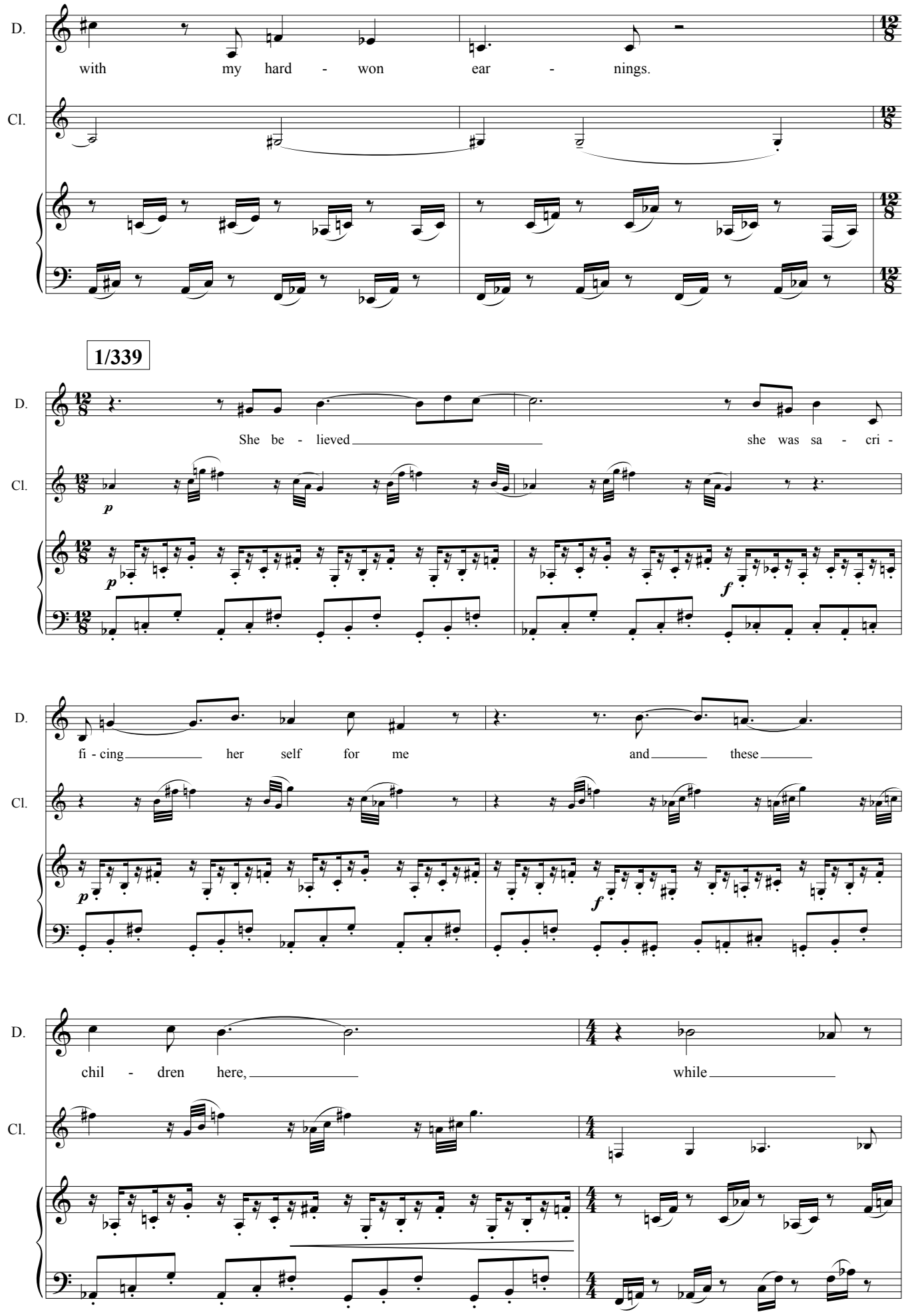
Mother

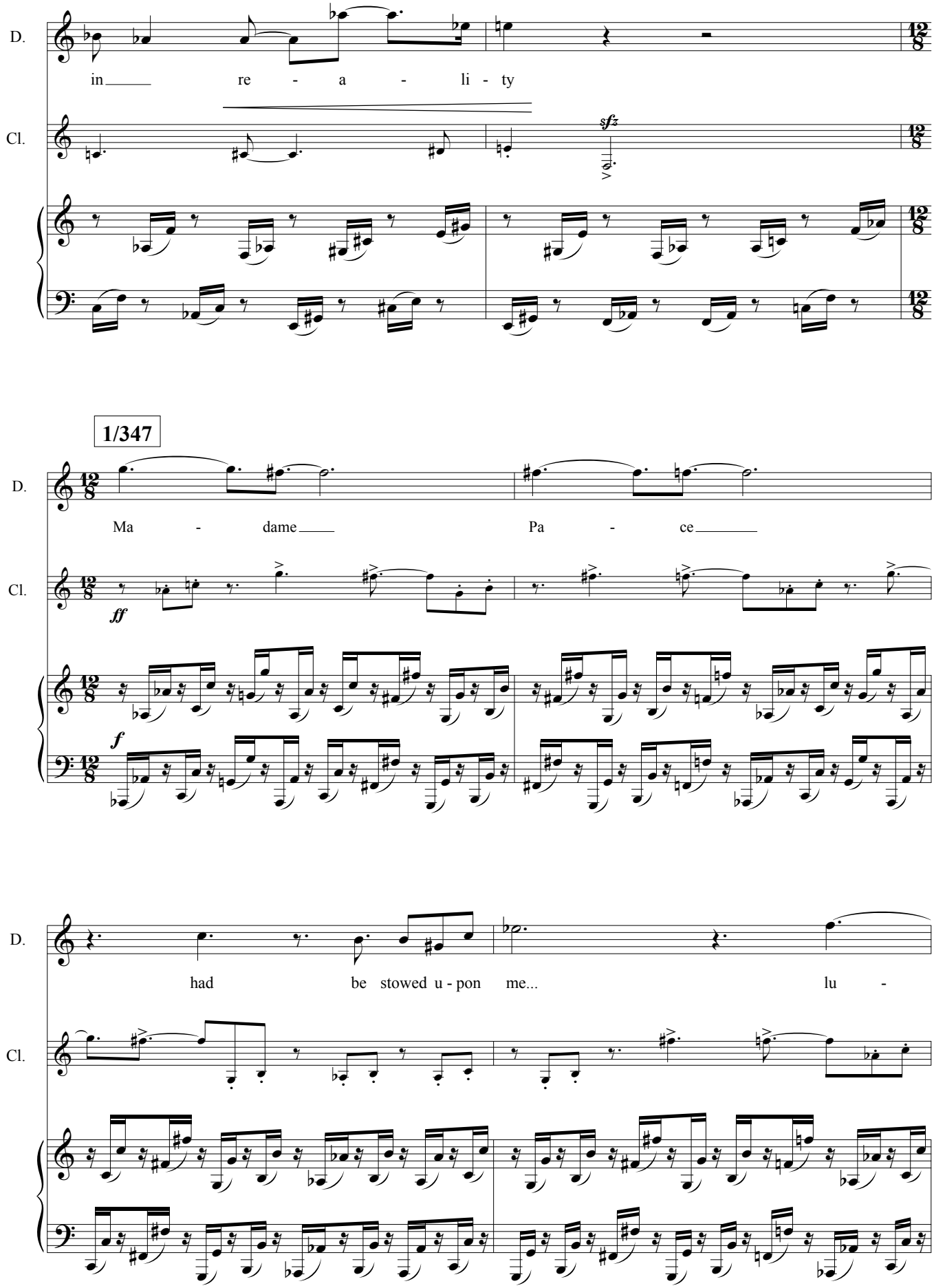
M. It ne - ver en -

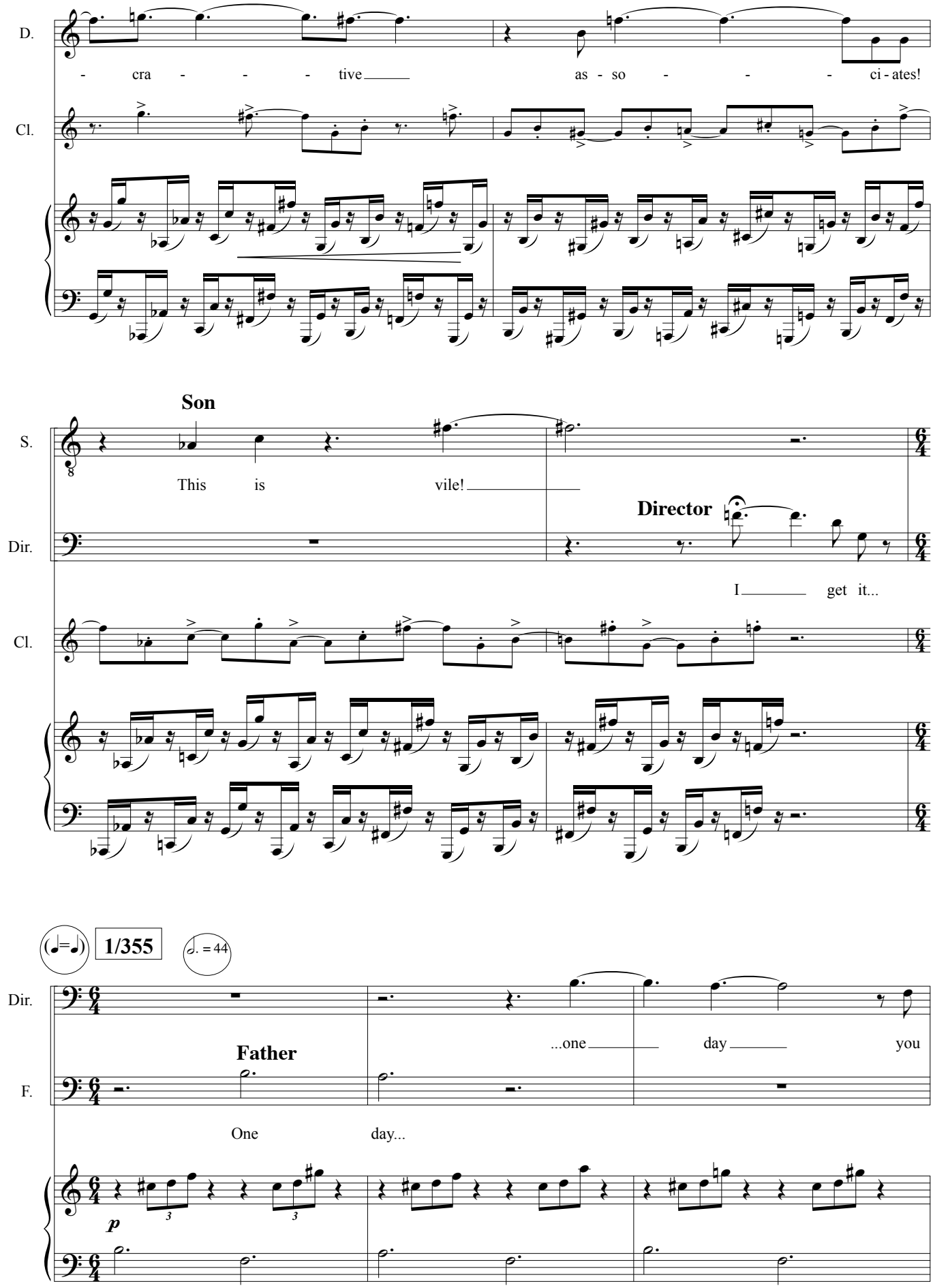
Cl. *p*


M.
- tered my mind that she might a - buse my daugh - ter.
Cl.
sfz
1/326
Daughter
D.
Poor in - no - cent mam - ma,
Cl.
p
p
f
D.
poor in - no - cent mam-ma!
Cl.
cresc.
p
f

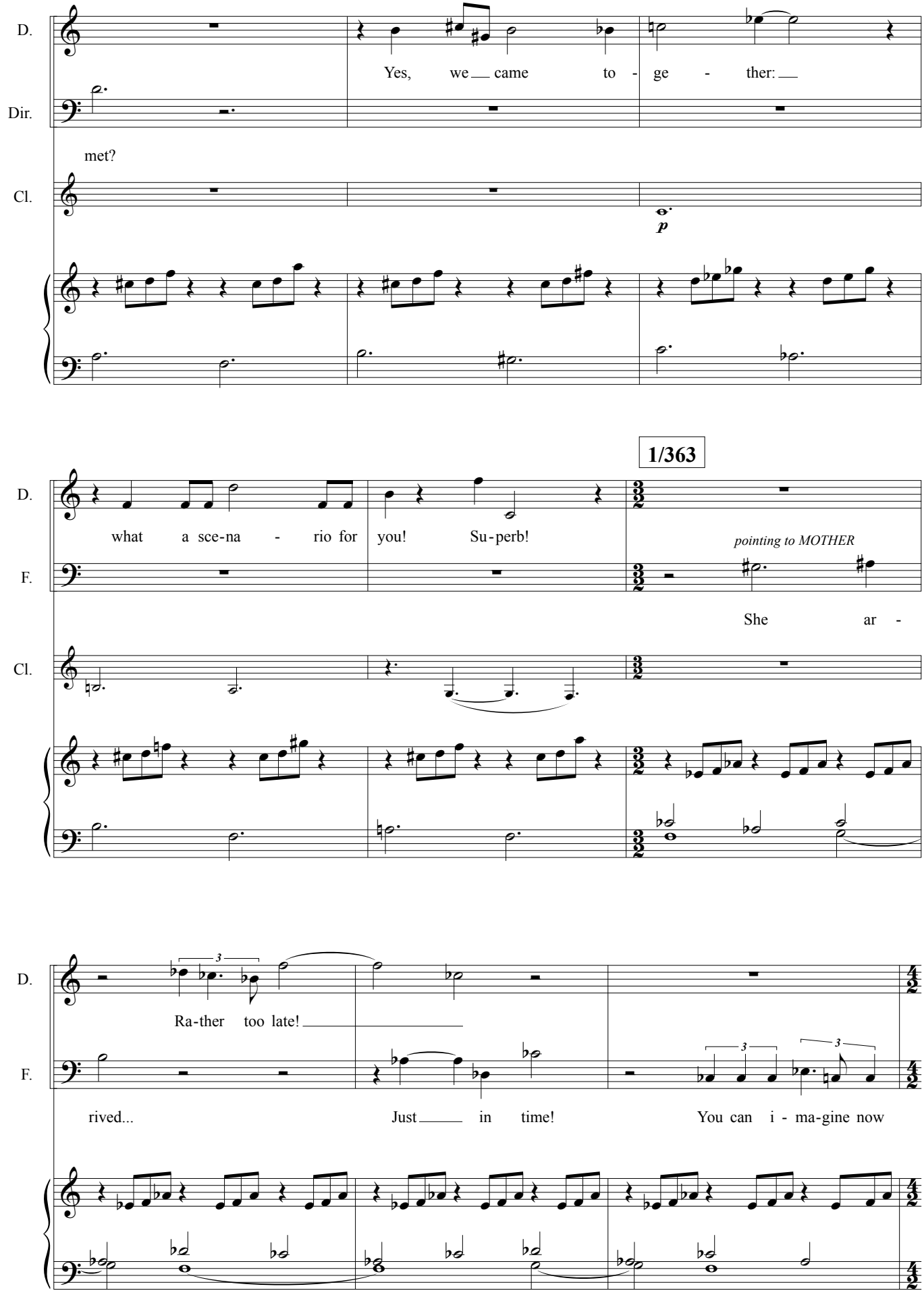

1/331
D.
Cl.
ff
f
D.
She thought Ma - dame was pay - ing her, yet
Cl.
f
D.
it was I who pro - vi - ded for us
Cl.

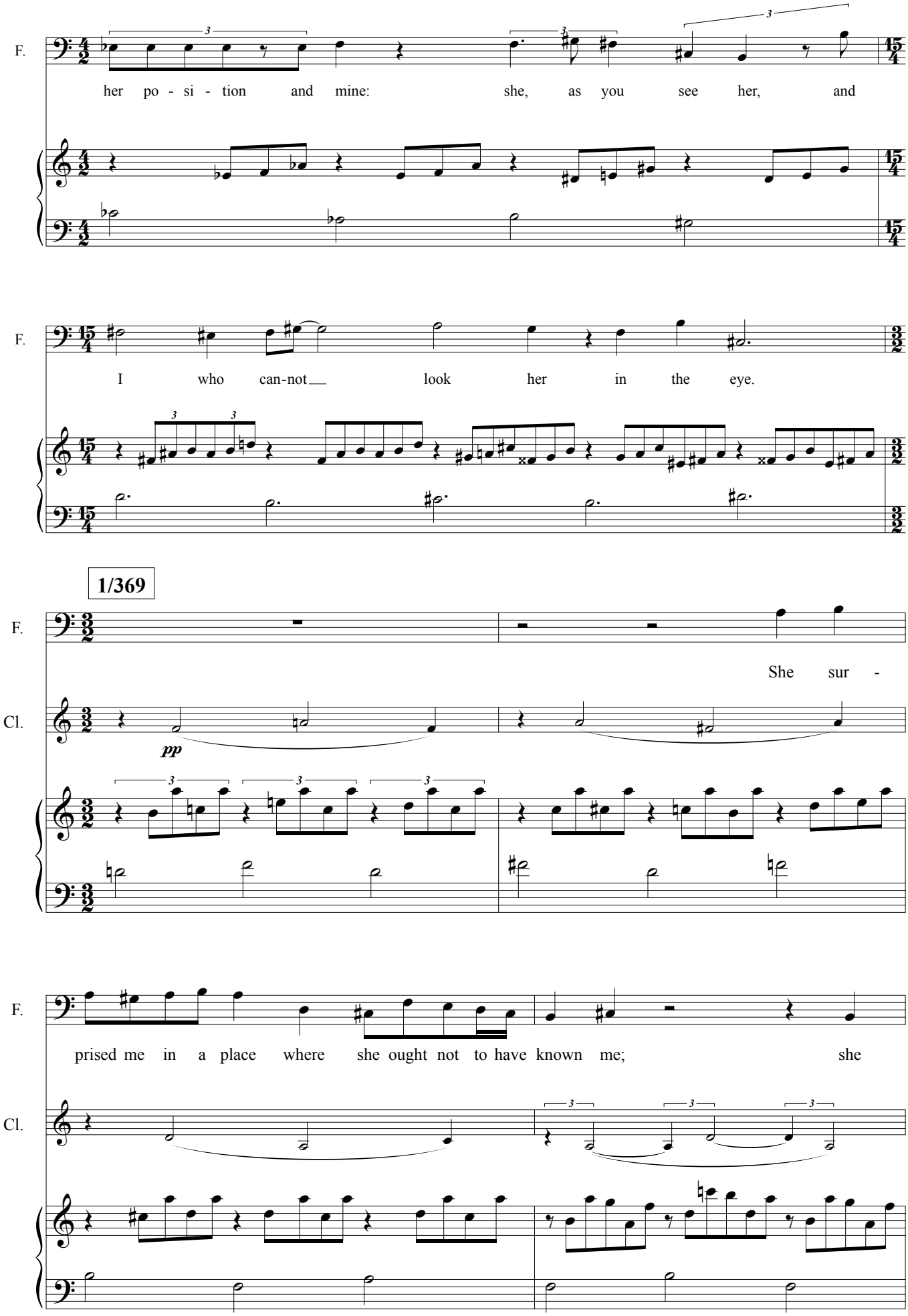

D.
with my hard - won ear - nings.
Cl.
1/339
She be - lieved she was sa - cri -
fi - cing her self for me and these
chil - dren here, while

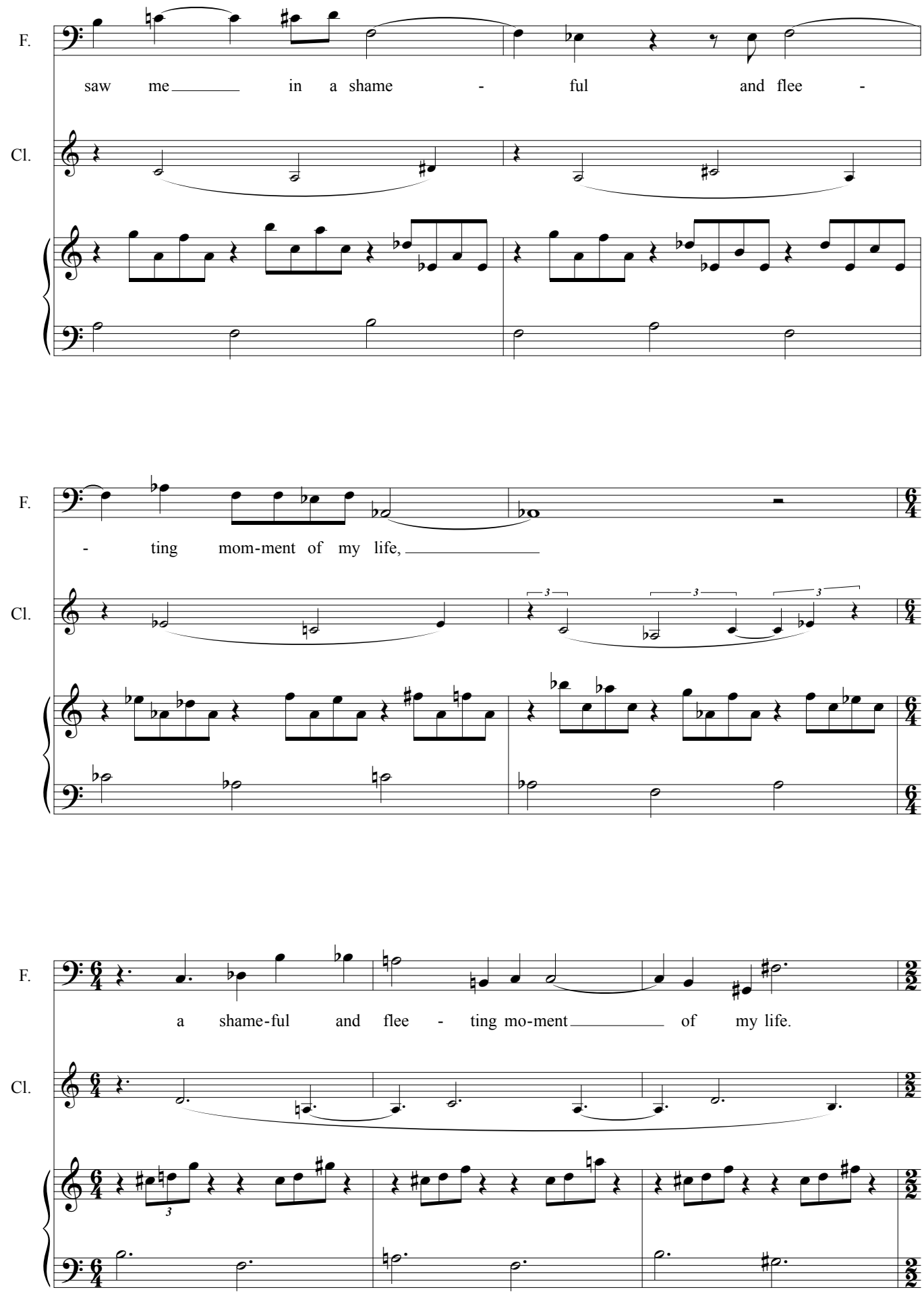

D.
in re - a - li - ty
Cl.
sfz
1/347
D.
Ma - dame Pa - ce
Cl.
ff
f
D.
had be stowed u - pon me... lu -
Cl.

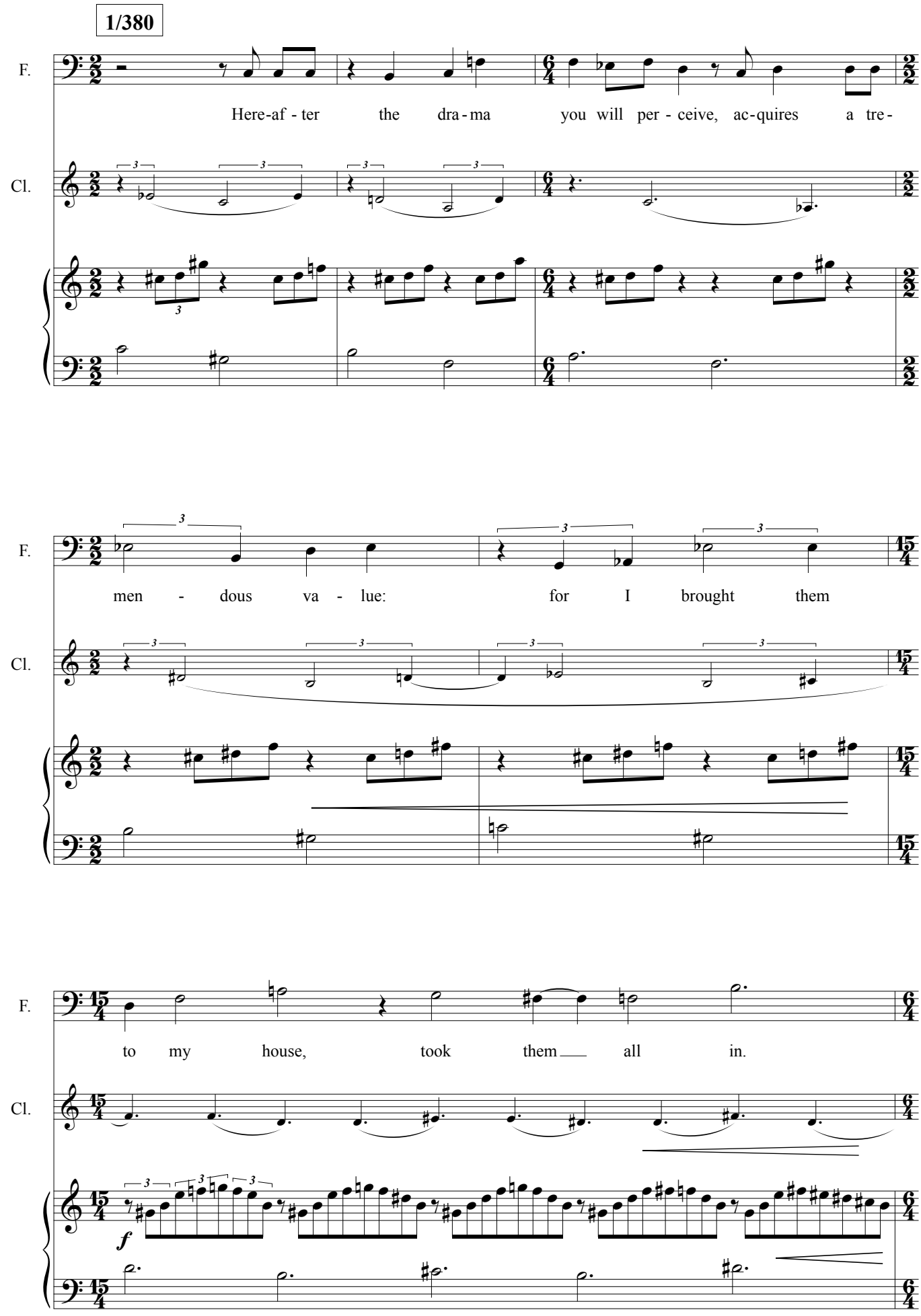

D.
- cra - - - tive
as - so - - - ci - ates!
Cl.
Son
S.
This is vile!
Director
Dir.
I get it...
Cl.
(♩=♩)
1/355
♫. = 44
Dir.
Father
...one day you
F.
One day...
p

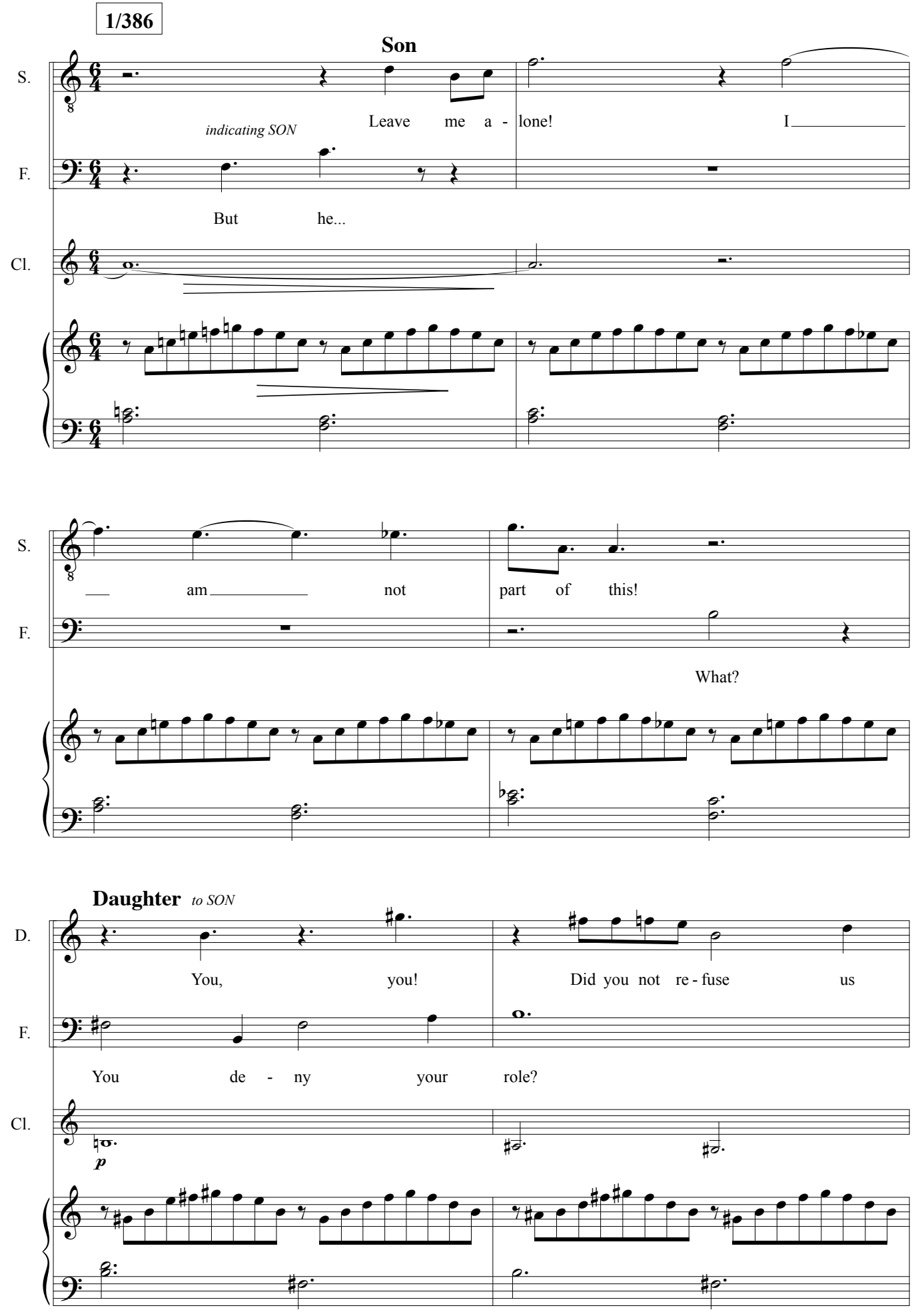
Daughter *indicates FATHER*



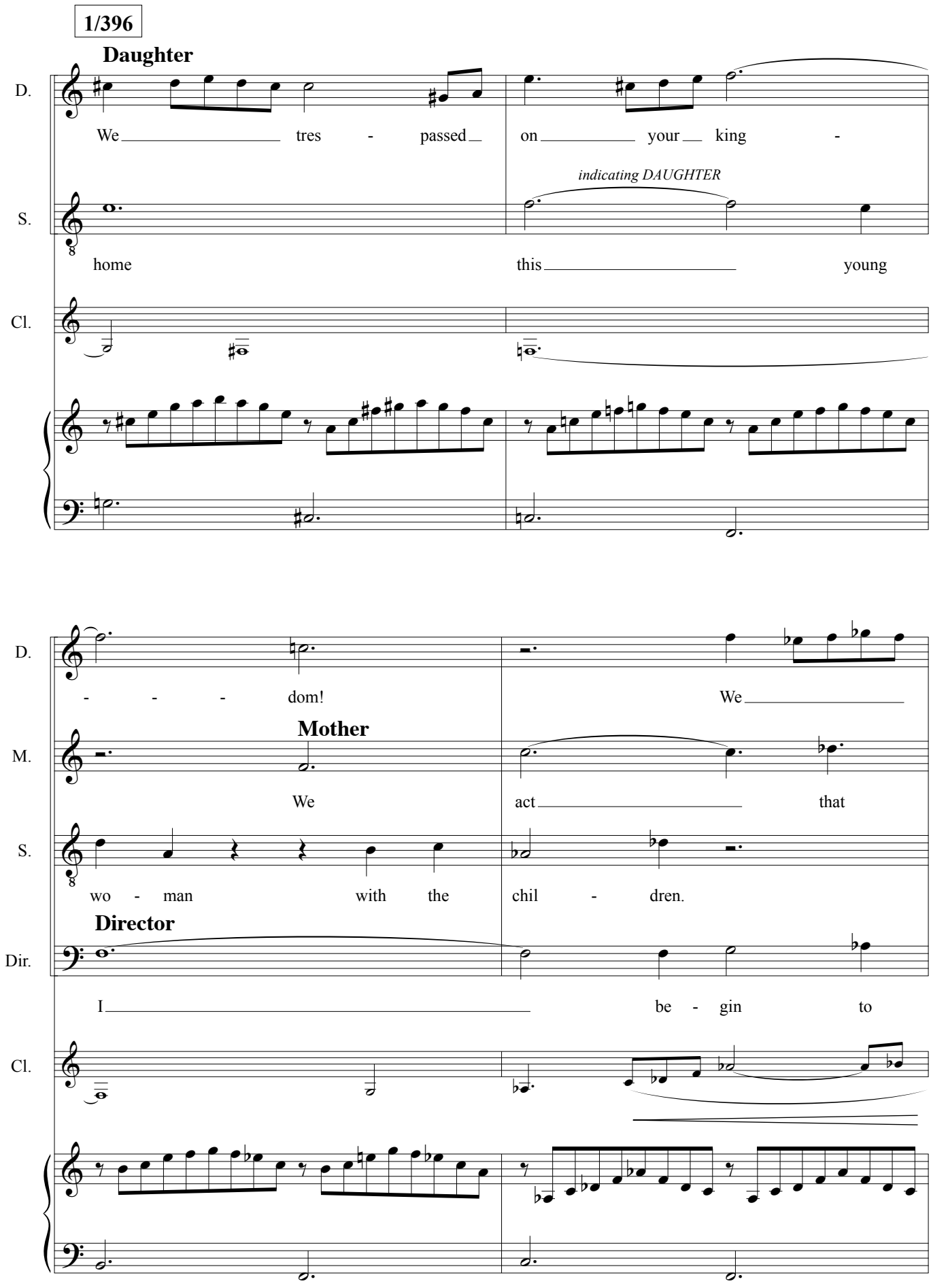

F.
her po - si - tion and mine: she, as you see her, and
F.
I who can-not look her in the eye.
1/369
F.
She sur -
Cl.
pp
F.
prised me in a place where she ought not to have known me; she
Cl.

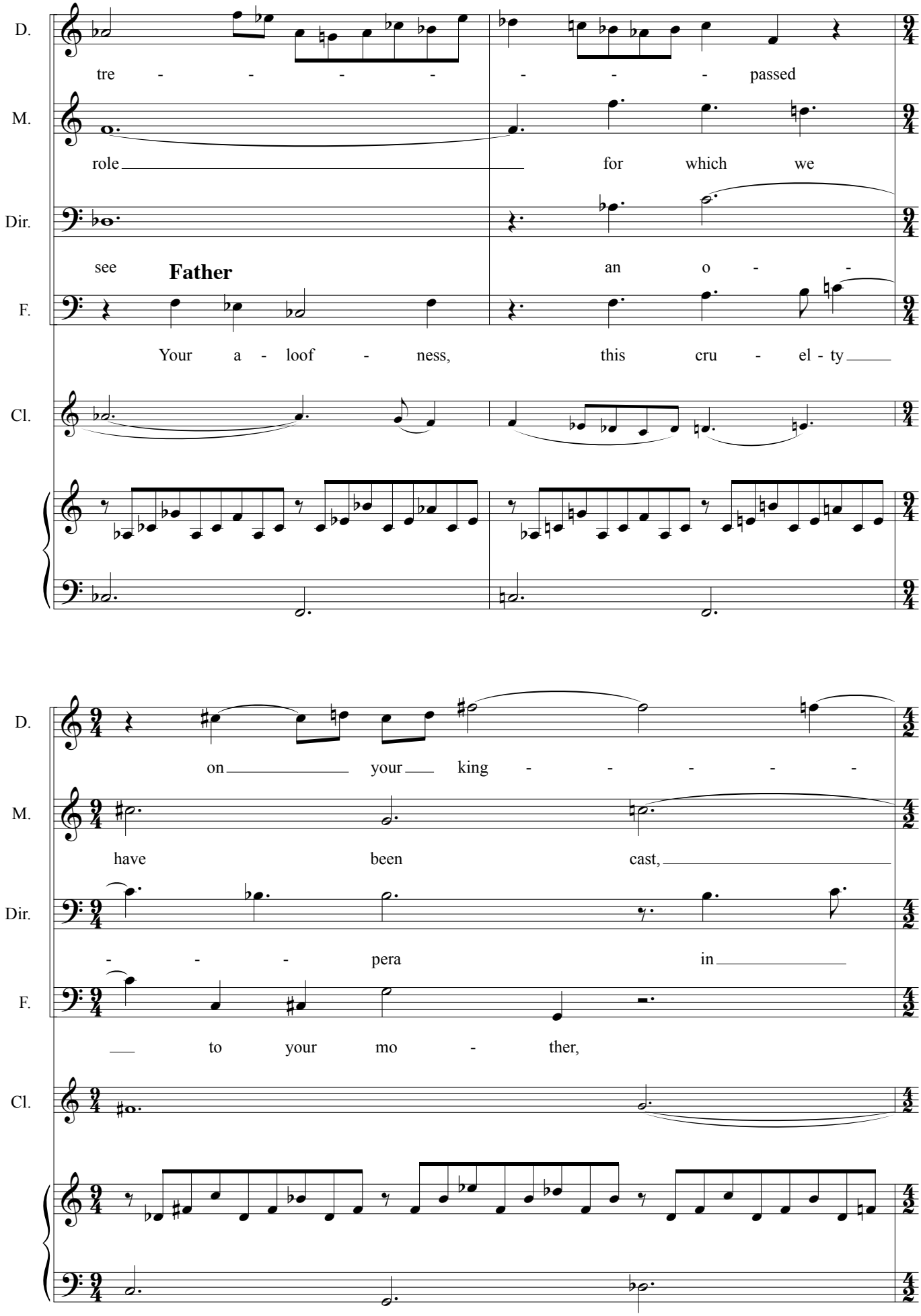

F.
saw me in a shame - ful and flee -
Cl.
F.
- ting mom-ment of my life,
Cl.
F.
a shame-ful and flee - ting mo-ment of my life.
Cl.

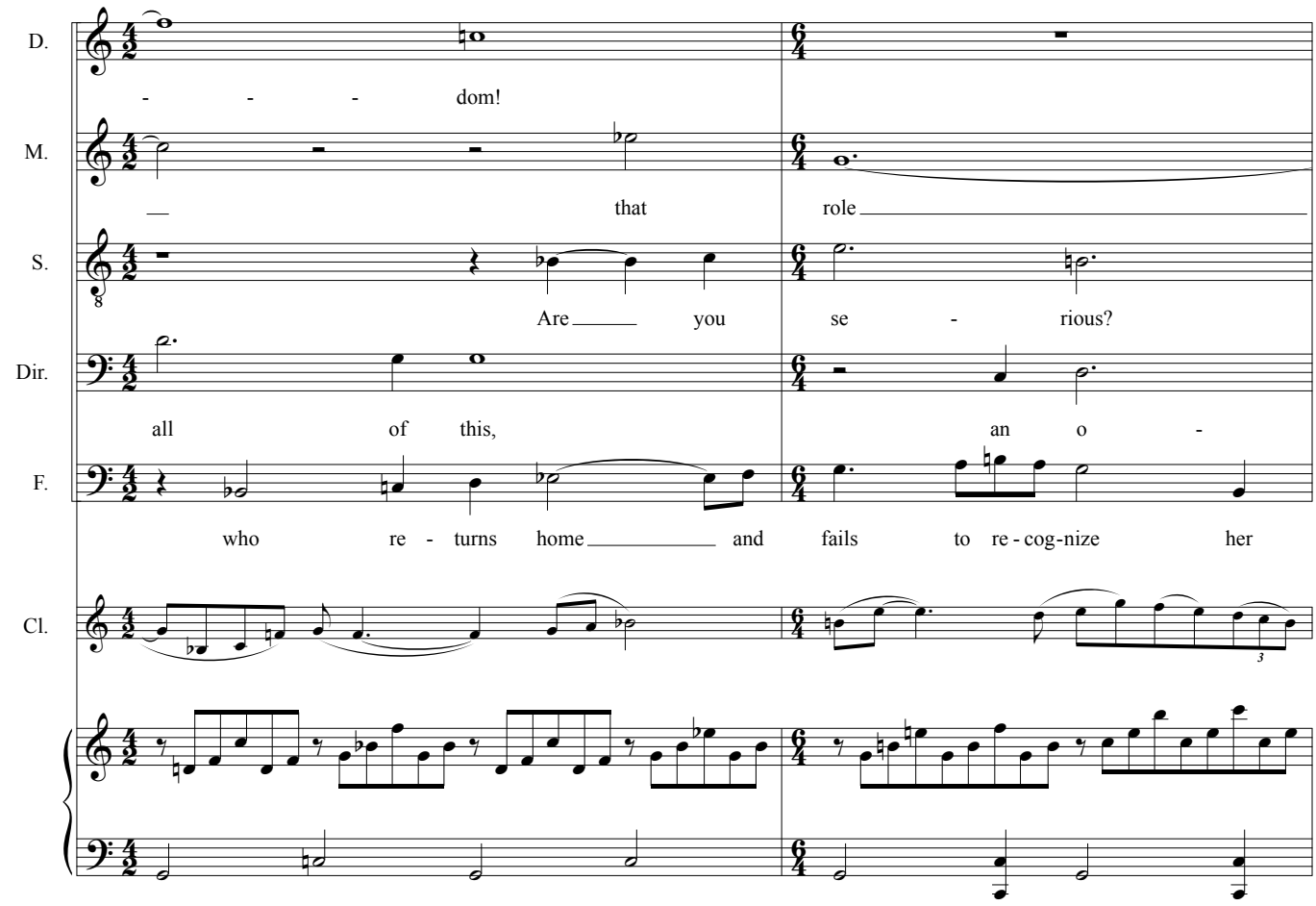

1/380
F.
Here-af - ter the dra - ma you will per - ceive, ac - quires a tre -
Cl.
F.
men - dous va - lue: for I brought them
Cl.
F.
to my house, took them all in.
Cl.
f

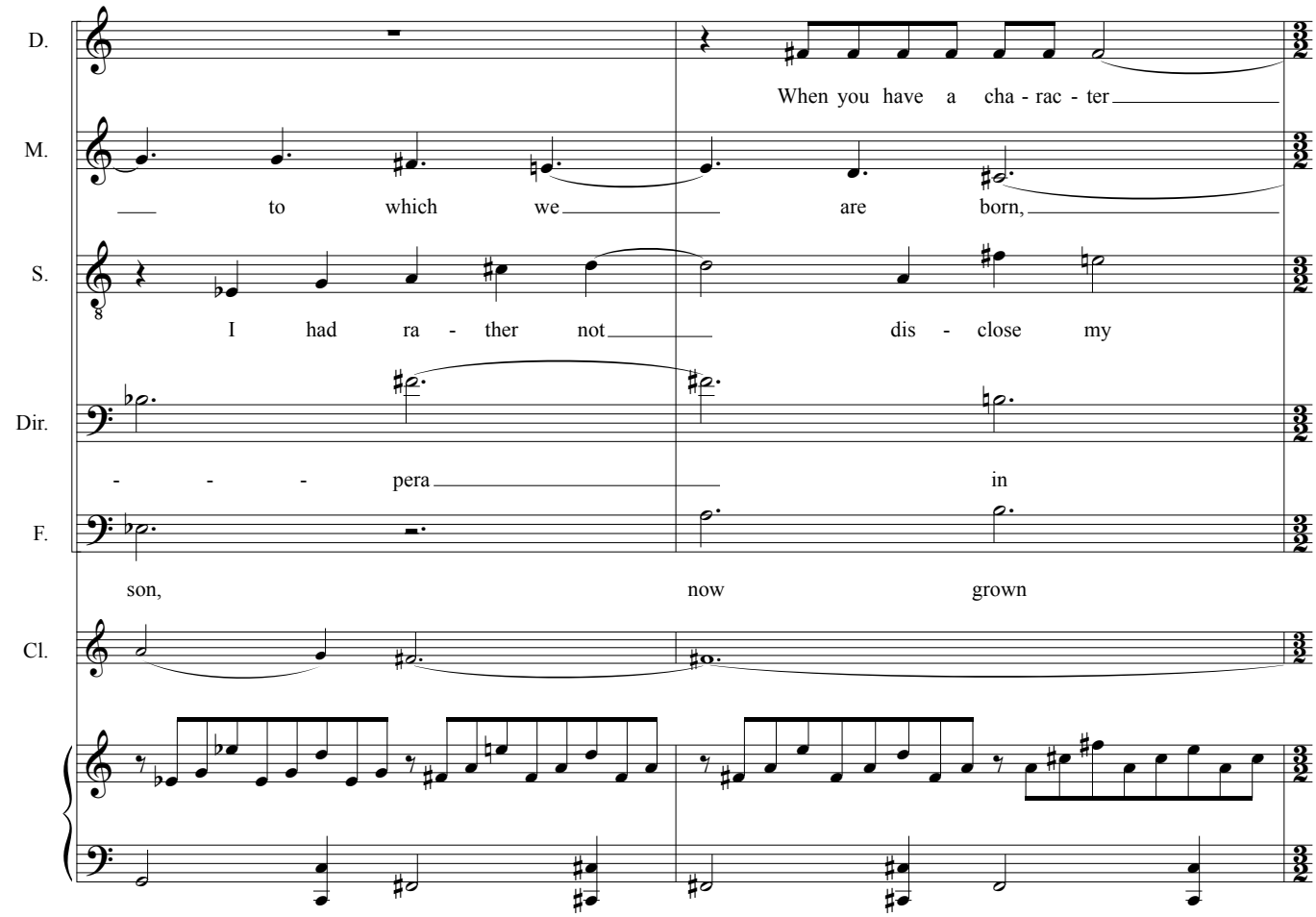

1/386
Son
S.
F.
Cl.
indicating SON
Leave me a - lone! I
But he...
am not part of this!
What?
Daughter to SON
D.
You, you! Did you not re - fuse us
You de - ny your role?
p

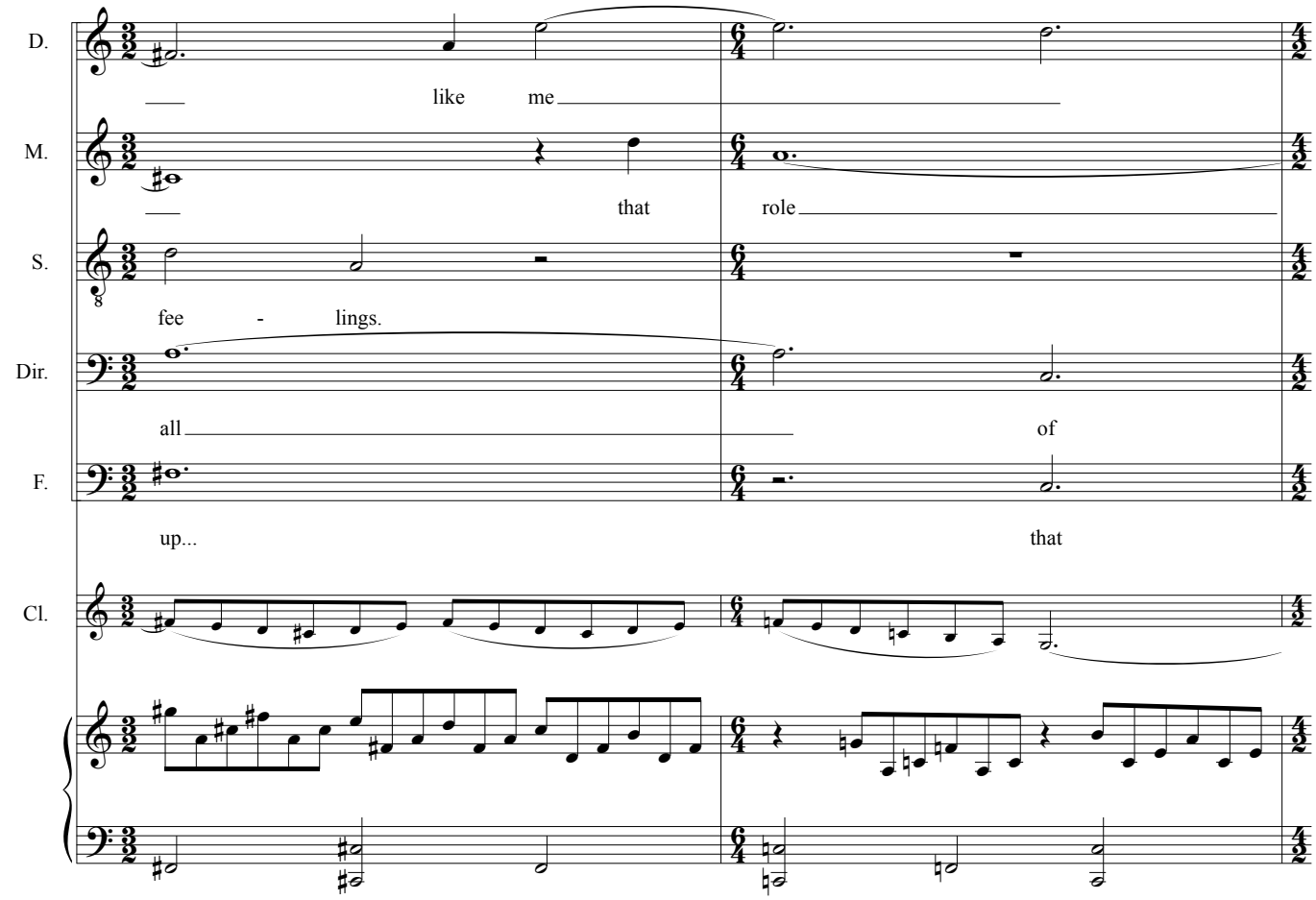
D.
hos - pi - ta - li - ty?
S.
Son
I -
F.
That is a si - tu -
Cl.
D.
S.
ma - gine when I saw ar - rive at our
F.
a - tion in it - self!
Cl.

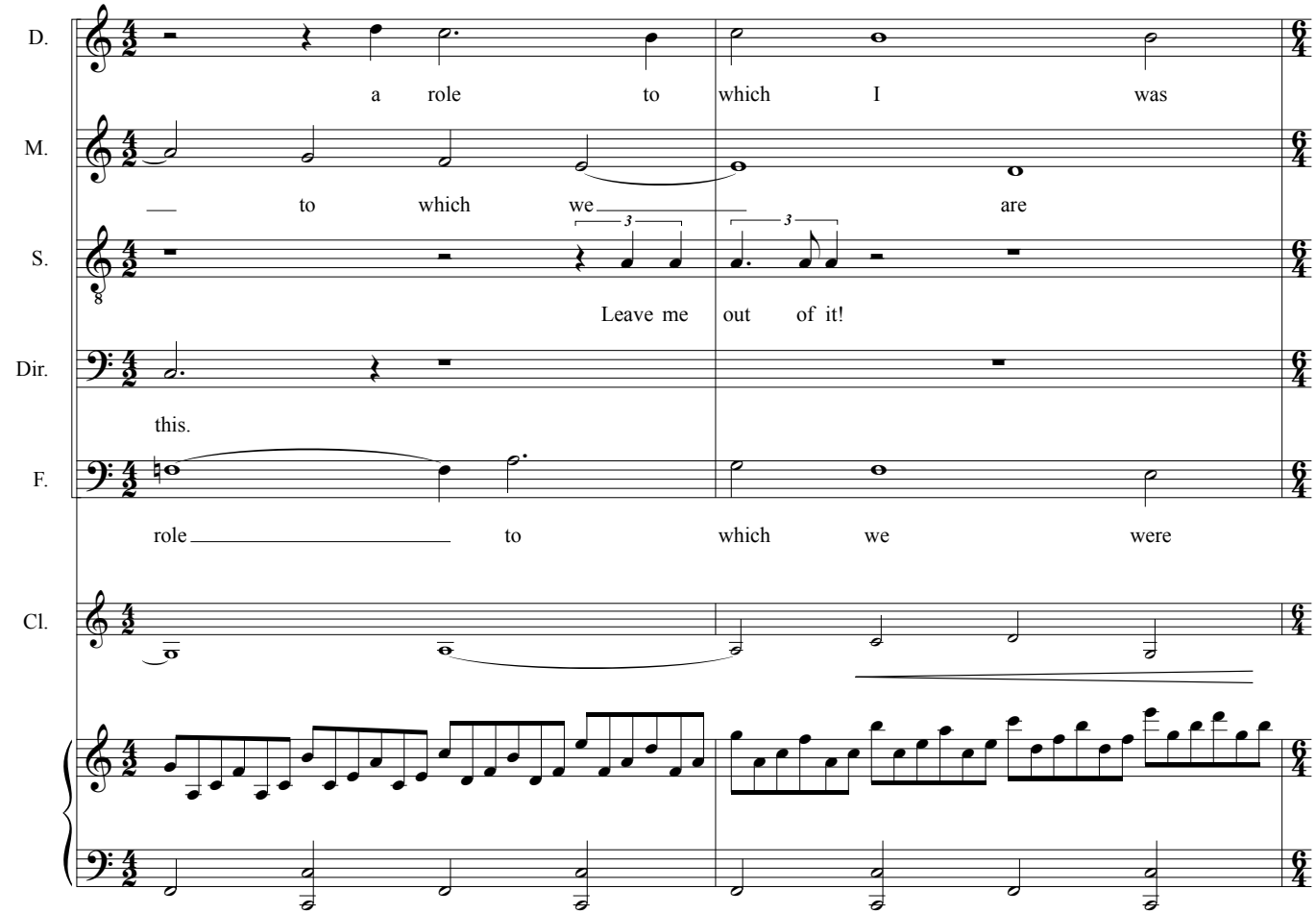

1/396
Daughter
D.
We tres - passed on your king -
indicating DAUGHTER
S.
home this young
Cl.
- - - dom!
We
Mother
M.
We act that
S.
wo - man with the chil - dren.
Director
Dir.
I be - gin to
Cl.

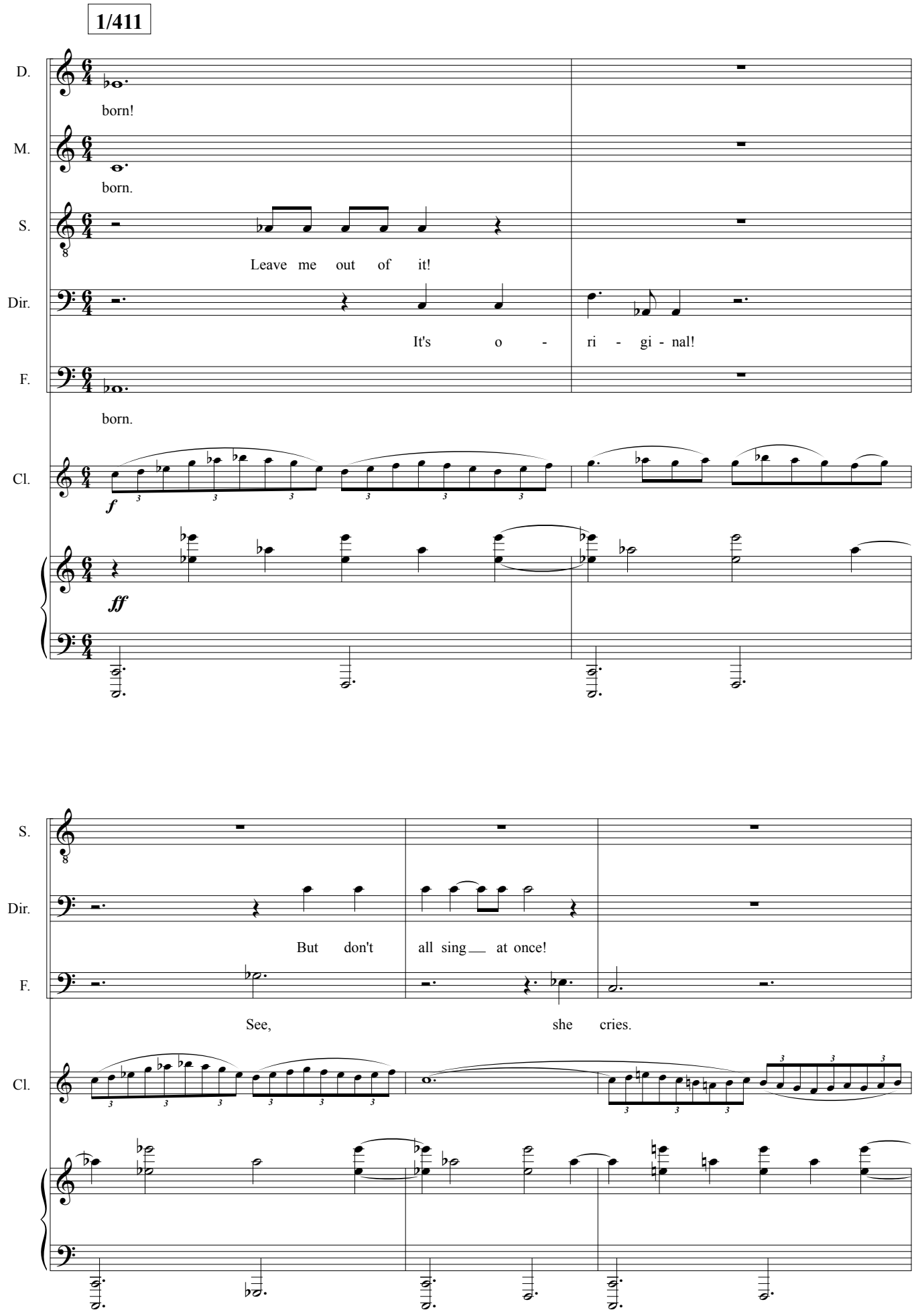

D.
tre - - - - - - - passed
M.
role for which we
Dir.
see
Father
an o - -
F.
Your a - loof - ness, this cru - el - ty
Cl.
on your king - - - - -
M.
have been cast,
Dir.
- - - pera in
F.
to your mo - ther,
Cl.


D.
- - - dom!
M.
— that role
S.
Are you se - rious?
Dir.
all of this, an o -
F.
who re - turns home and fails to re - cog-nize her
Cl.

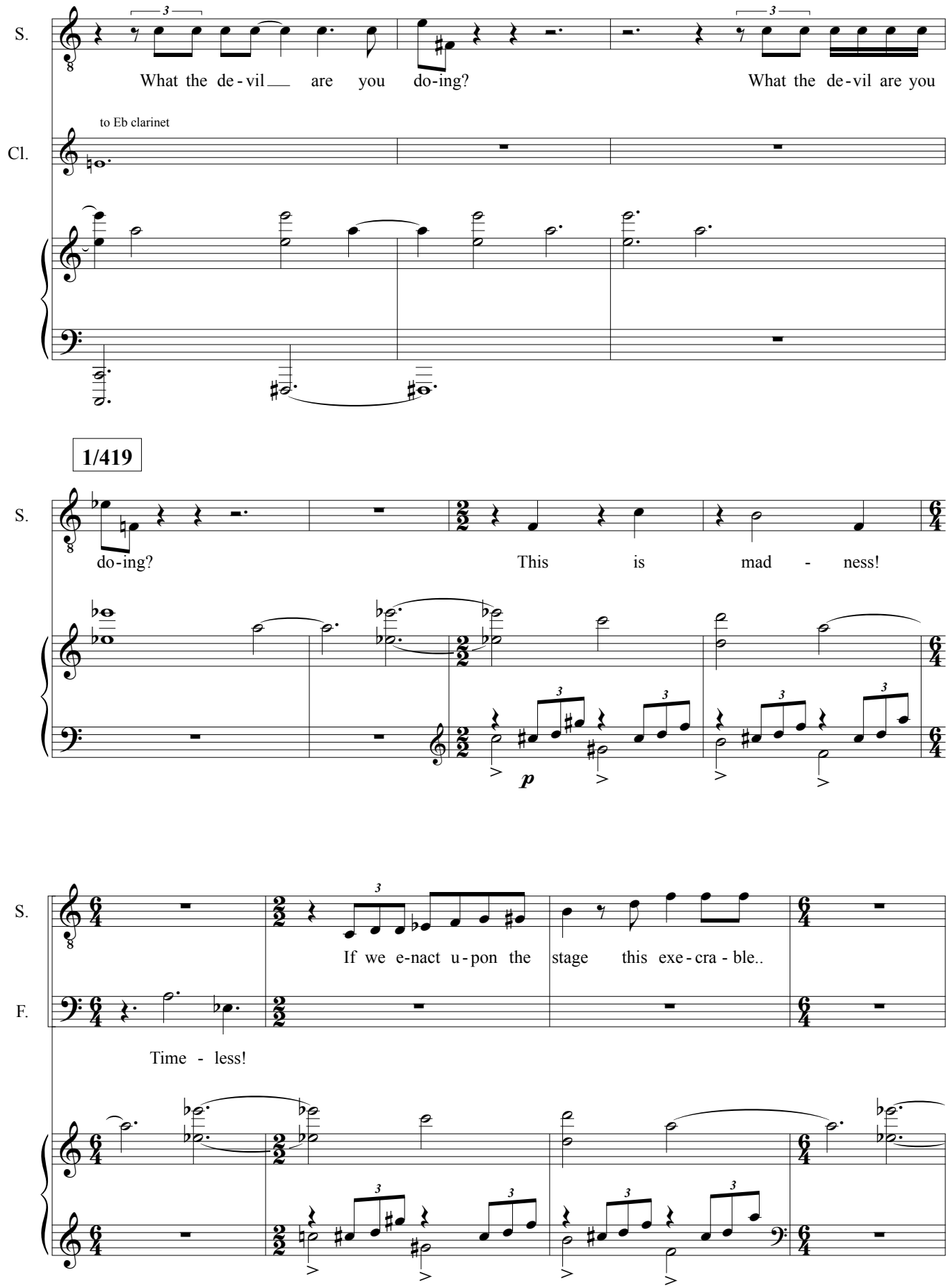

D.
When you have a cha - rac - ter
M.
— to which we are born,
S.
I had ra - ther not dis - close my
Dir.
- - - pera in
F.
son, now grown
Cl.

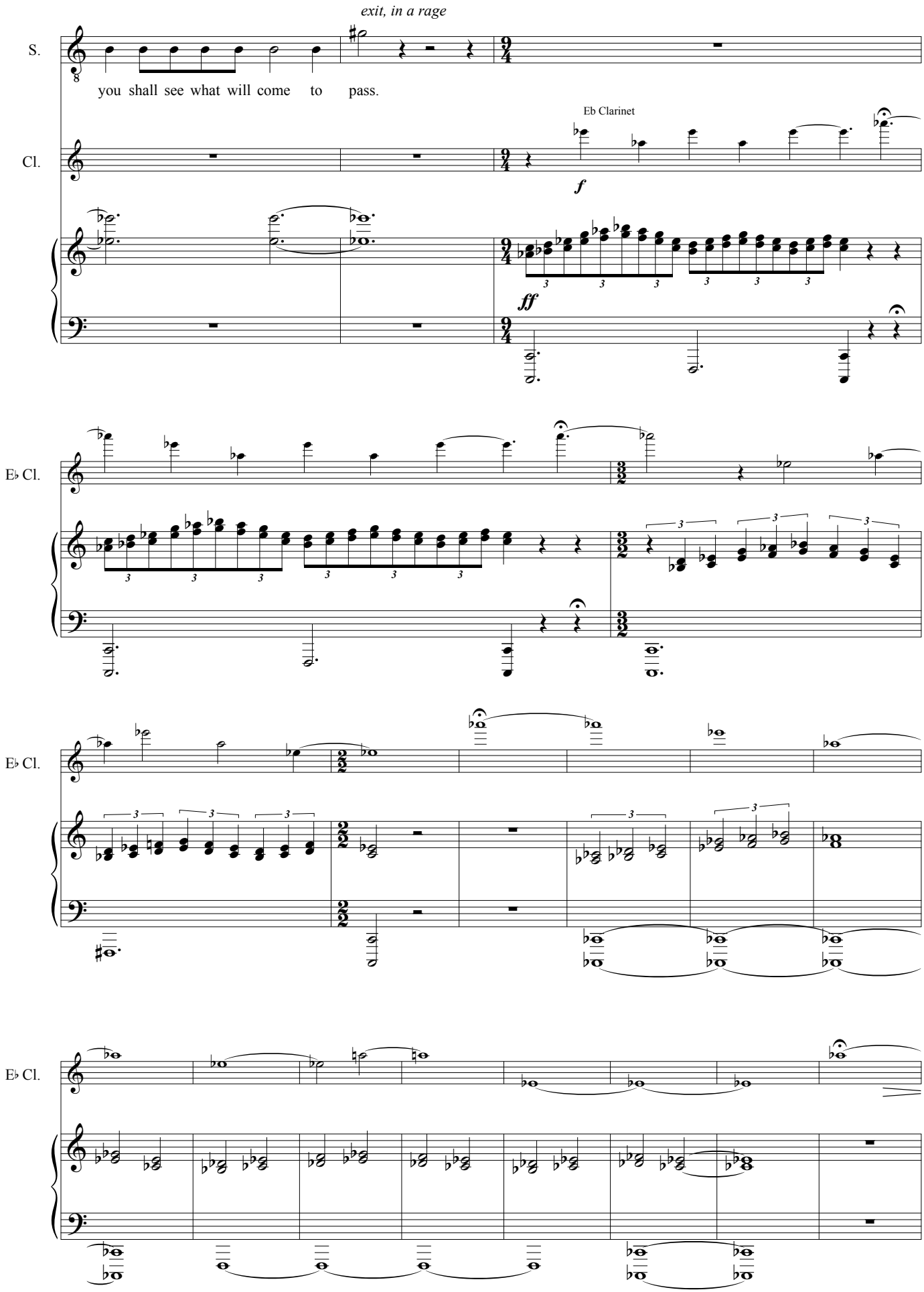

D.
like me
M.
that role
S.
fee - lings.
Dir.
all
of
F.
up...
that
Cl.


D.
a role to which I was
M.
to which we are
S.
Leave me out of it!
Dir.
this.
F.
role to which we were
Cl.

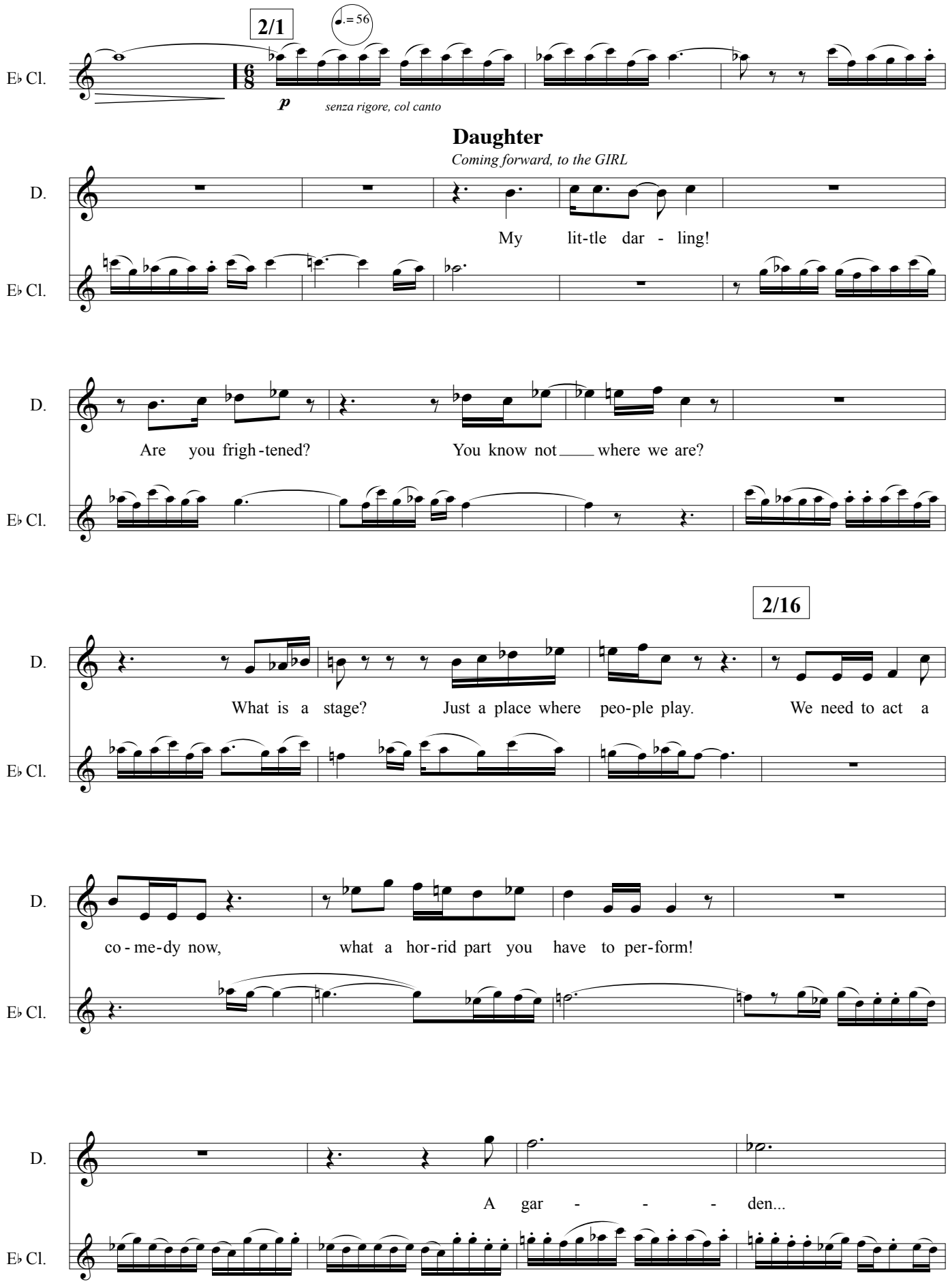

1/411
D.
born!
M.
born.
S.
Leave me out of it!
Dir.
It's o - ri - gi - nal!
F.
born.
Cl.
f
ff
S.
Dir.
But don't all sing at once!
F.
See, she cries.
Cl.

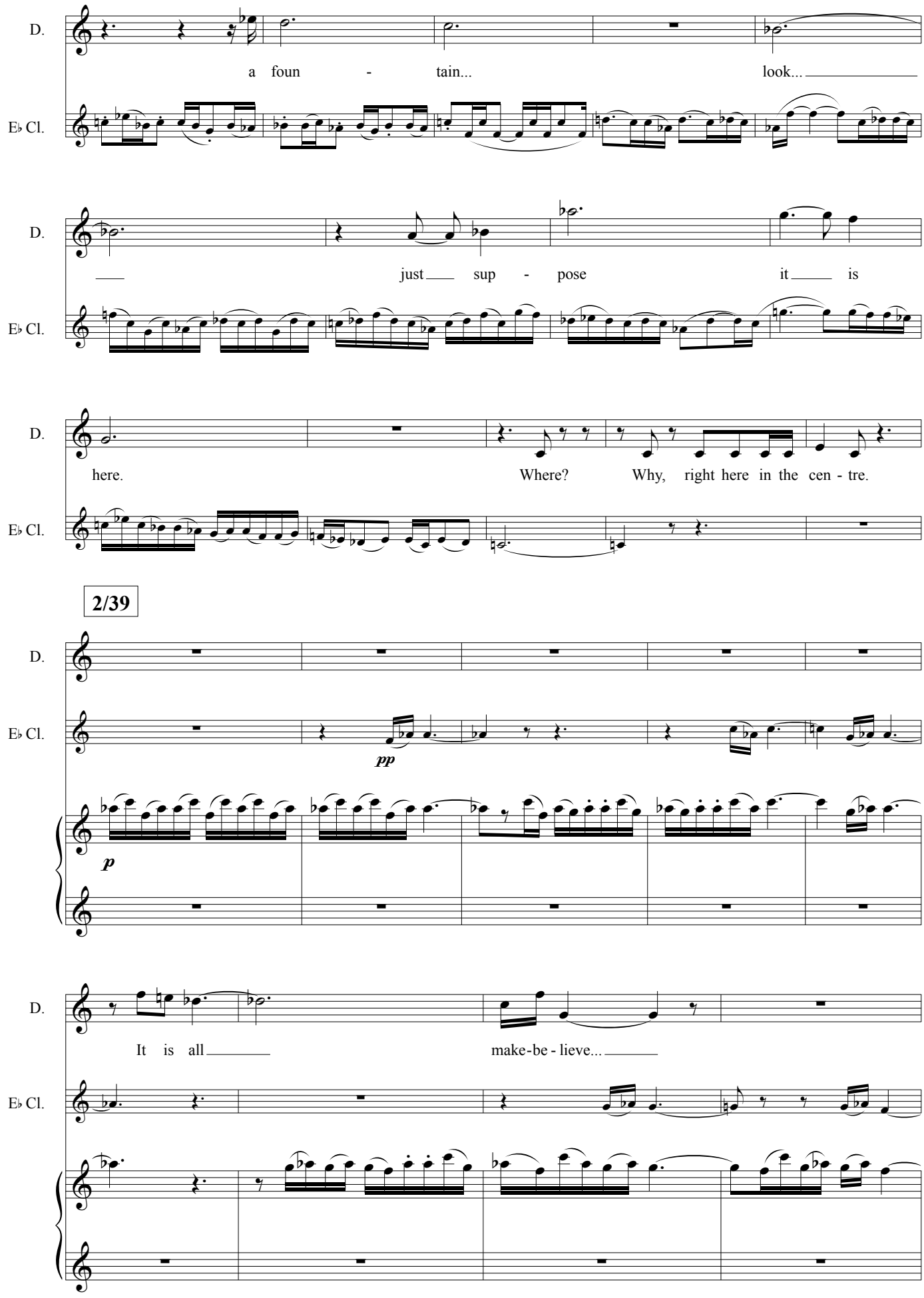
to the DIRECTOR & FATHER, as they set about preparing the stage

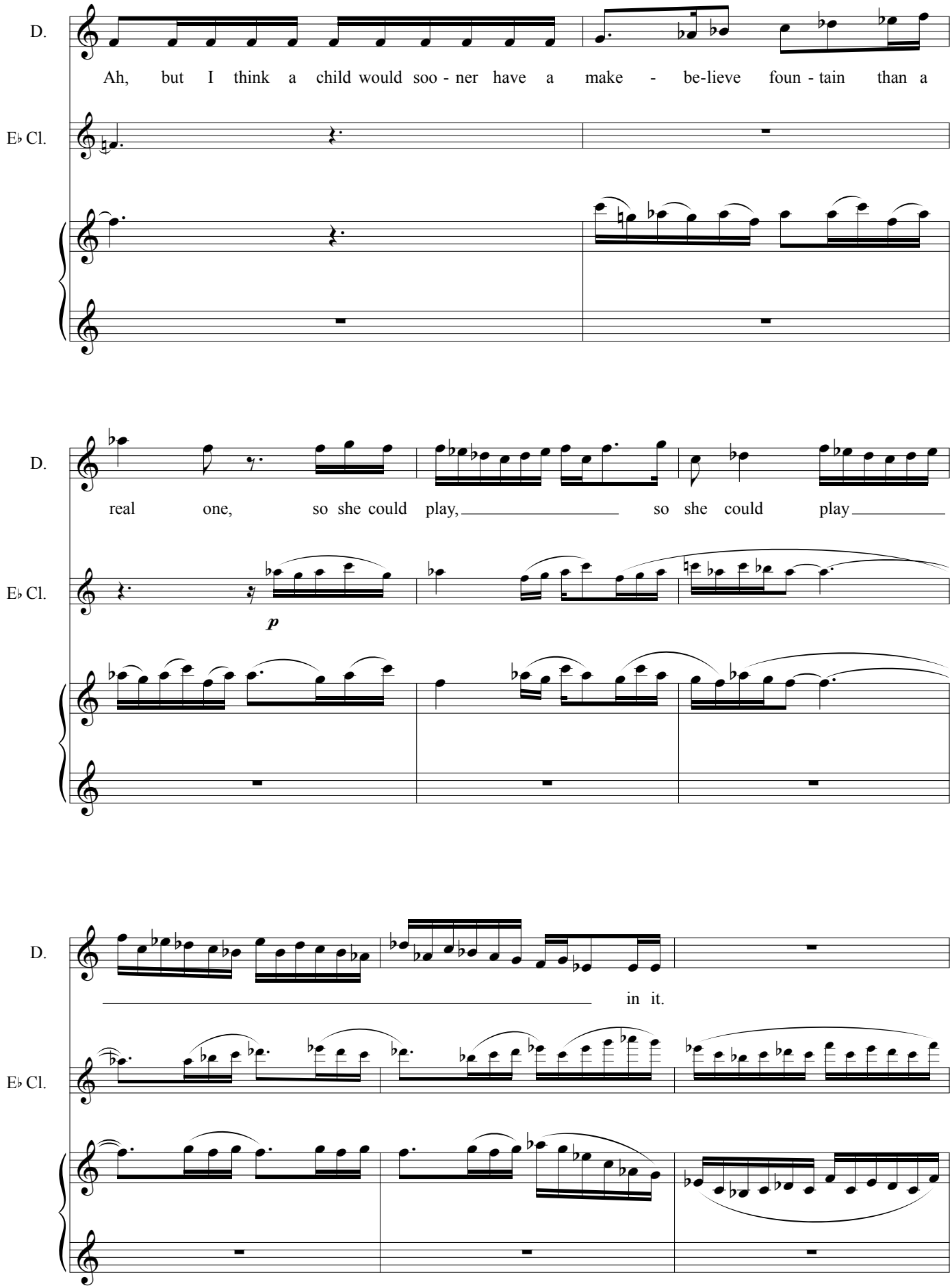



exit, in a rage
S.
you shall see what will come to pass.
Eb Clarinet
Cl.
f
ff
E♭ Cl.
E♭ Cl.
E♭ Cl.

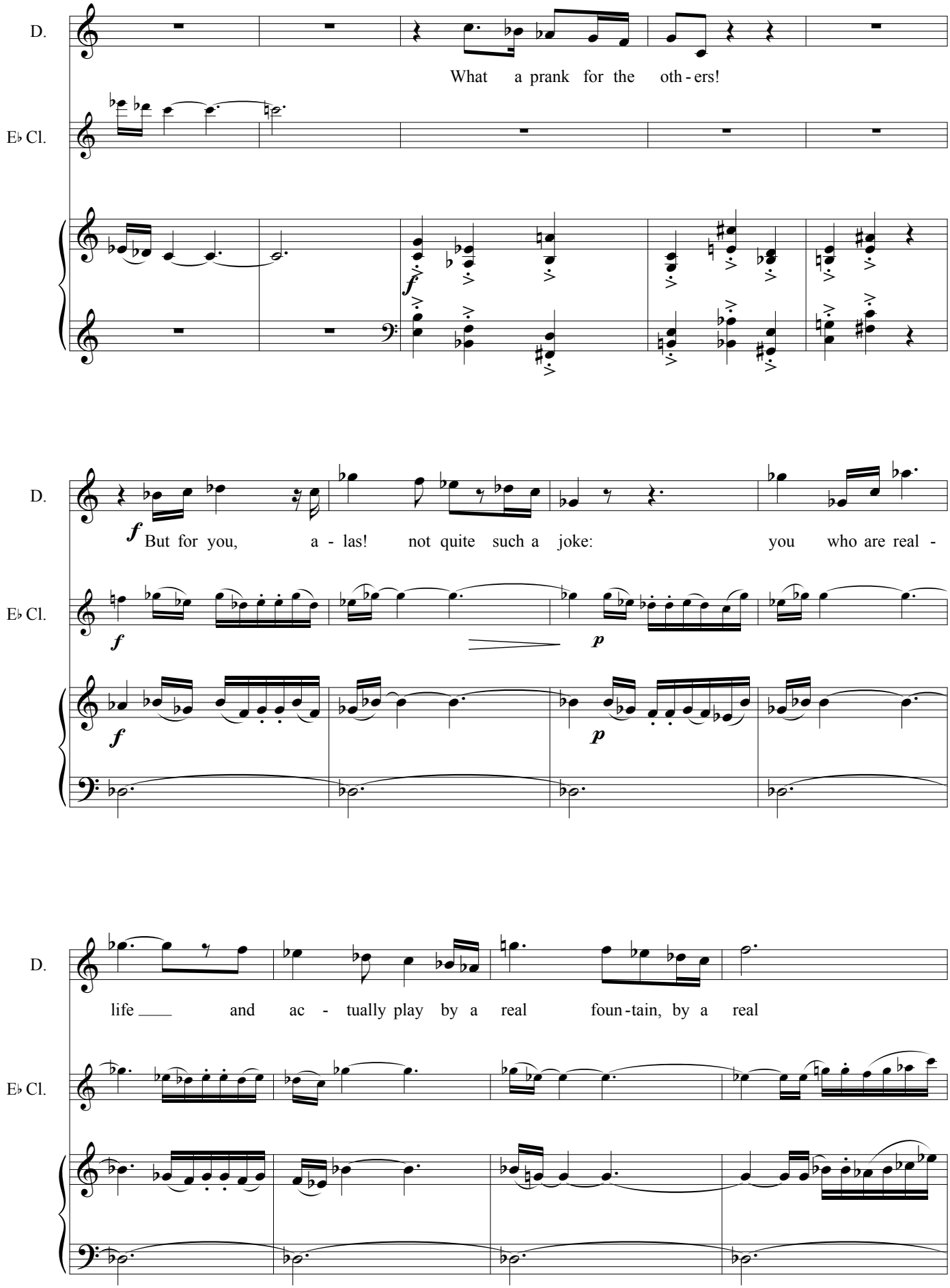
Interlude: *the Daughter*

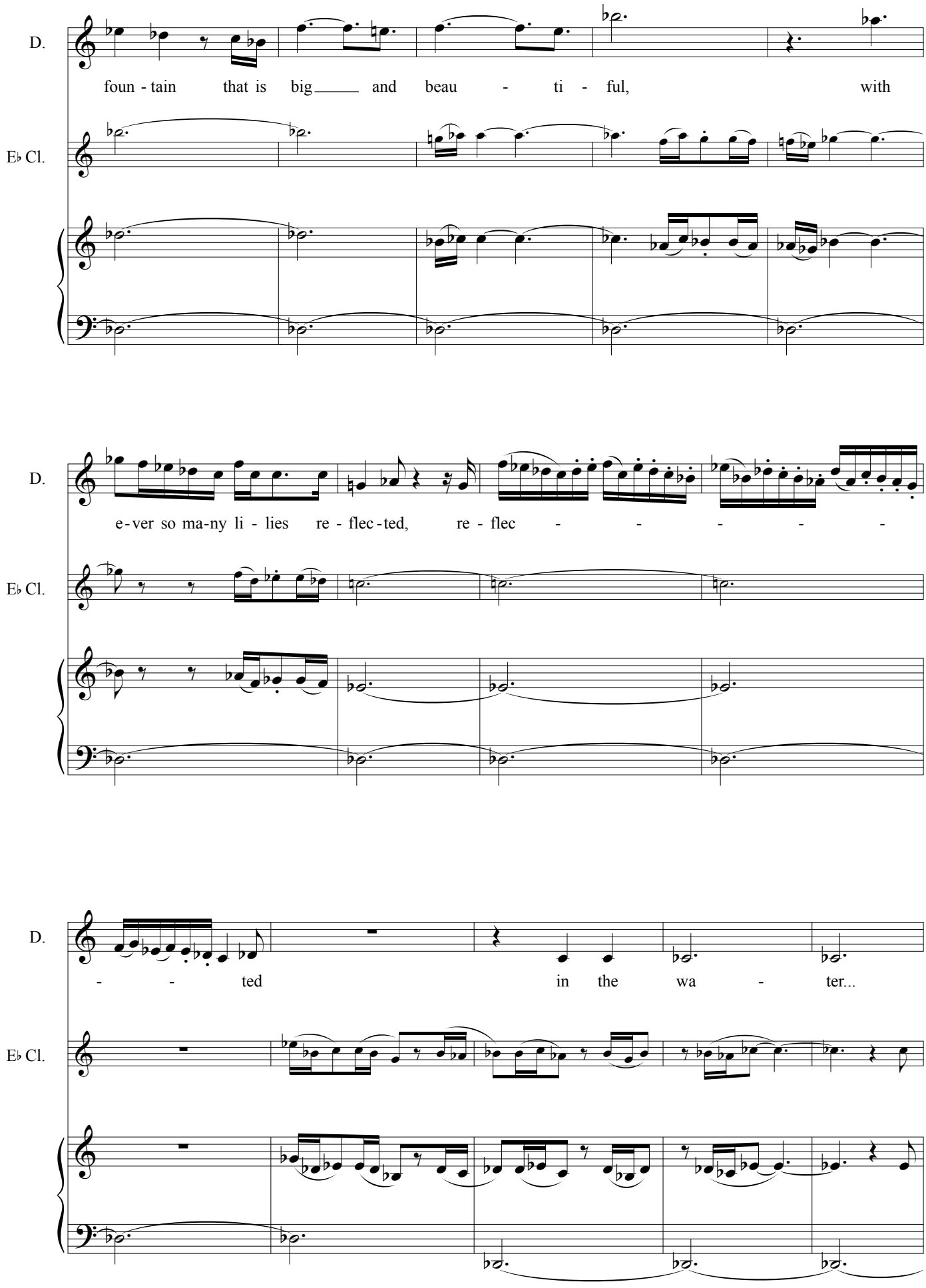


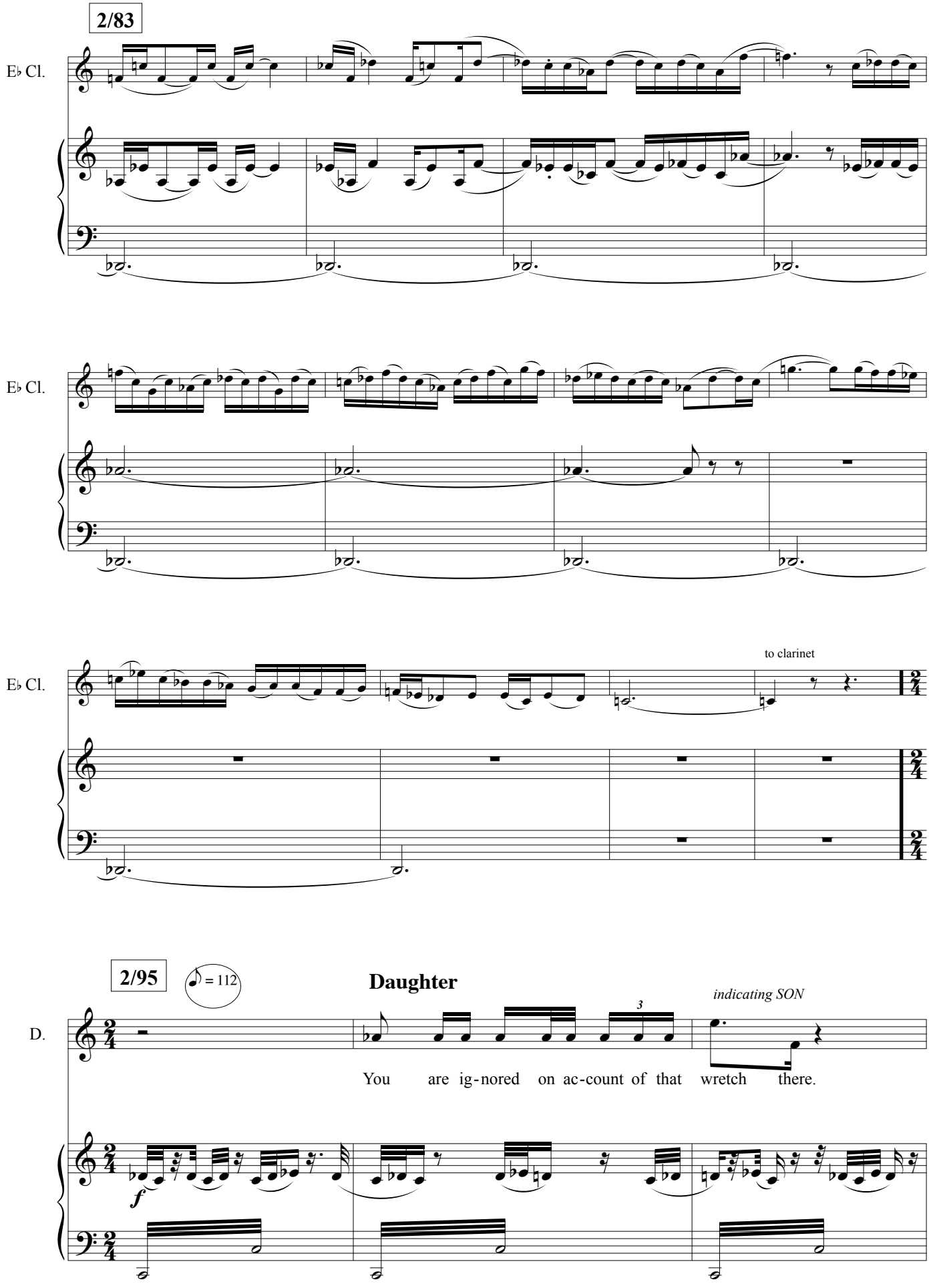

D.
a foun - tain... look...
E♭ Cl.
D.
just sup - pose it is
E♭ Cl.
D.
here. Where? Why, right here in the cen - tre.
E♭ Cl.
2/39
D.
E♭ Cl.
pp
p
D.
It is all make-be - lieve...
E♭ Cl.

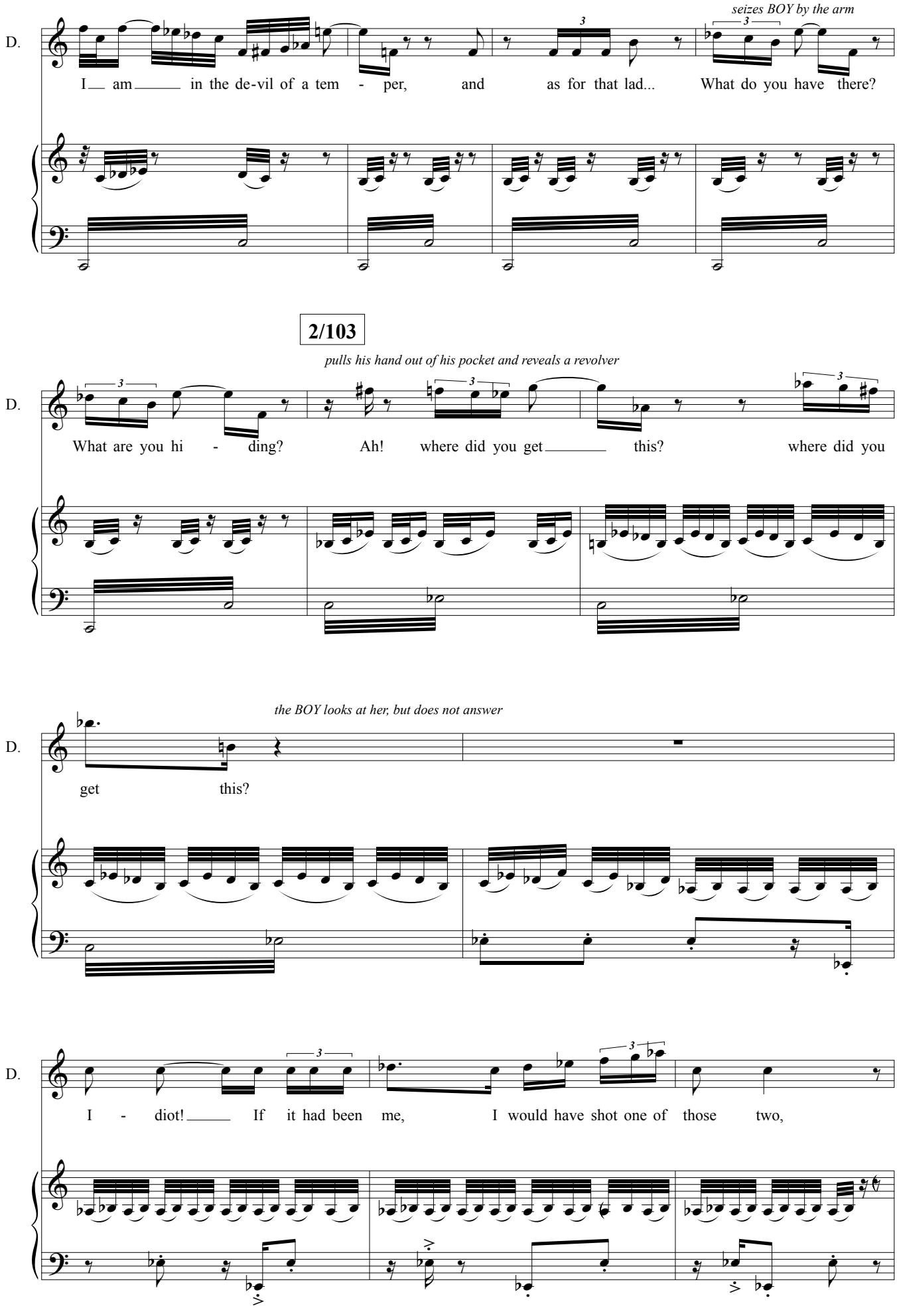

D.
Ah, but I think a child would soo - ner have a make - be-lieve foun - tain than a
E♭ Cl.
D.
real one, so she could play, so she could play
E♭ Cl.
p
D.
in it.
E♭ Cl.

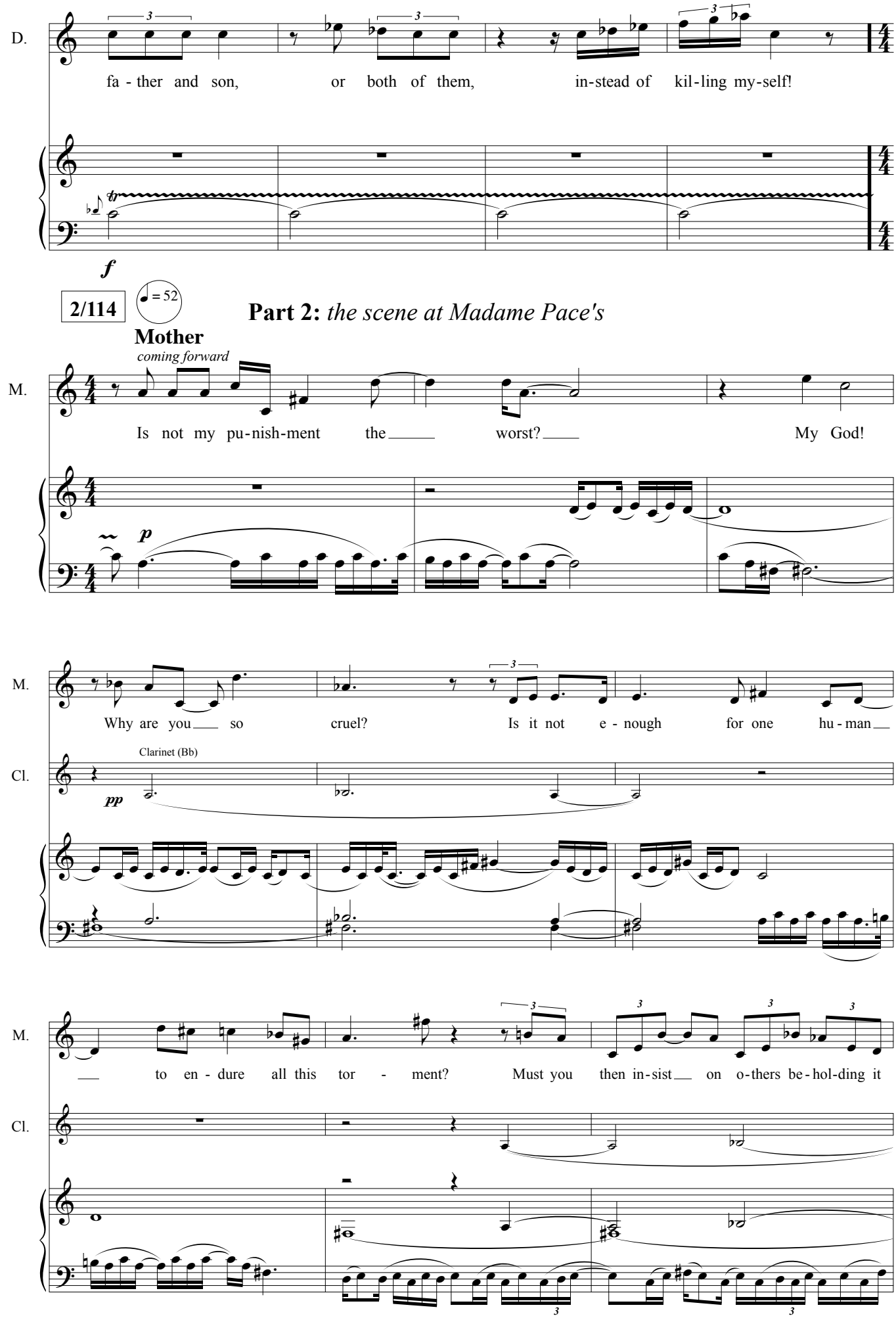
2/58

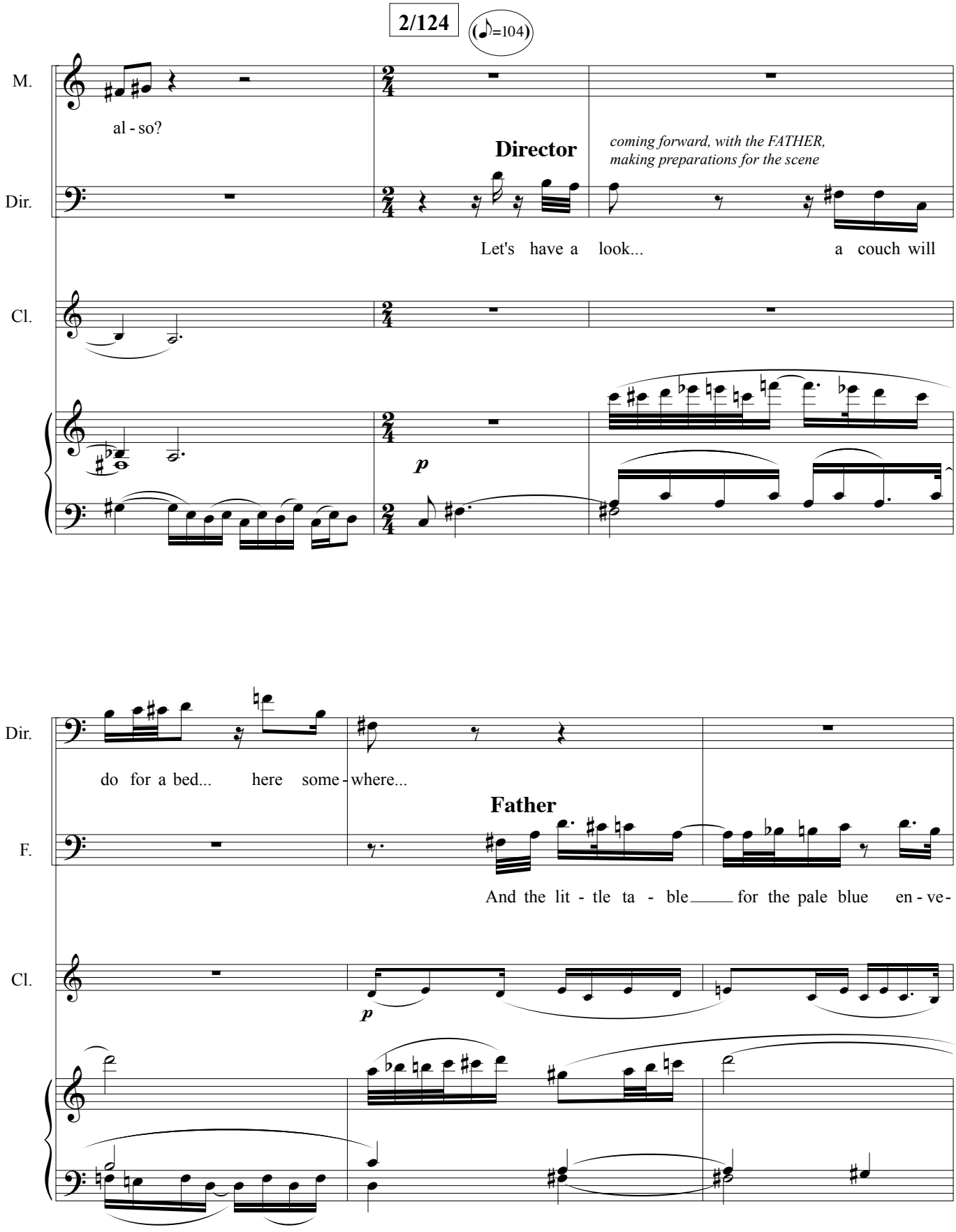

D.
What a prank for the oth - ers!
E♭ Cl.
f
D.
f
But for you, a - las! not quite such a joke: you who are real -
E♭ Cl.
f
p
f
p
D.
life ___ and ac - tually play by a real foun - tain, by a real
E♭ Cl.

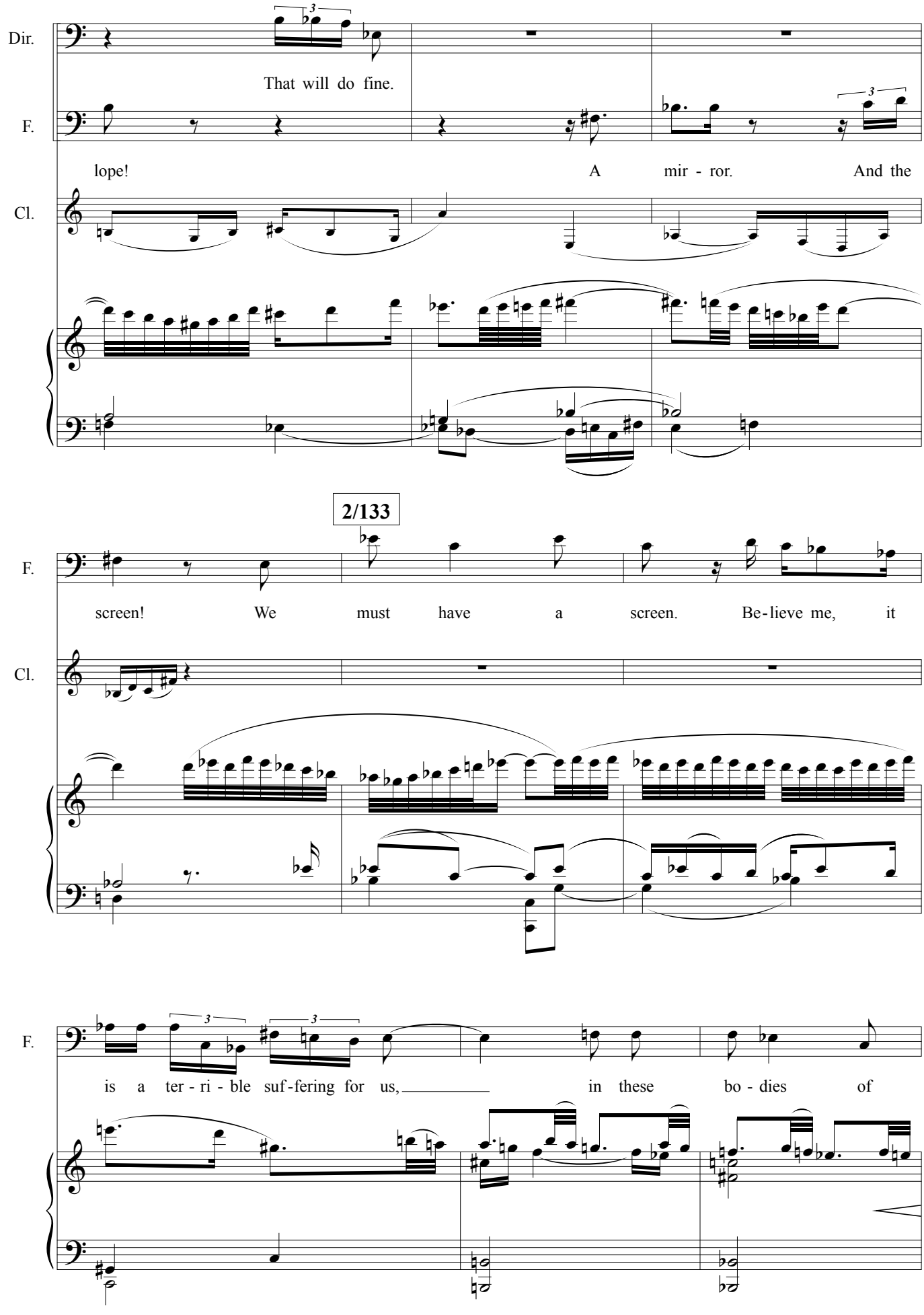

D.
foun - tain that is big and beau - ti - ful, with
E♭ Cl.
D.
e - ver so ma-ny li - lies re - flec - ted, re - flec - - - - -
E♭ Cl.
D.
- - ted in the wa - ter...
E♭ Cl.

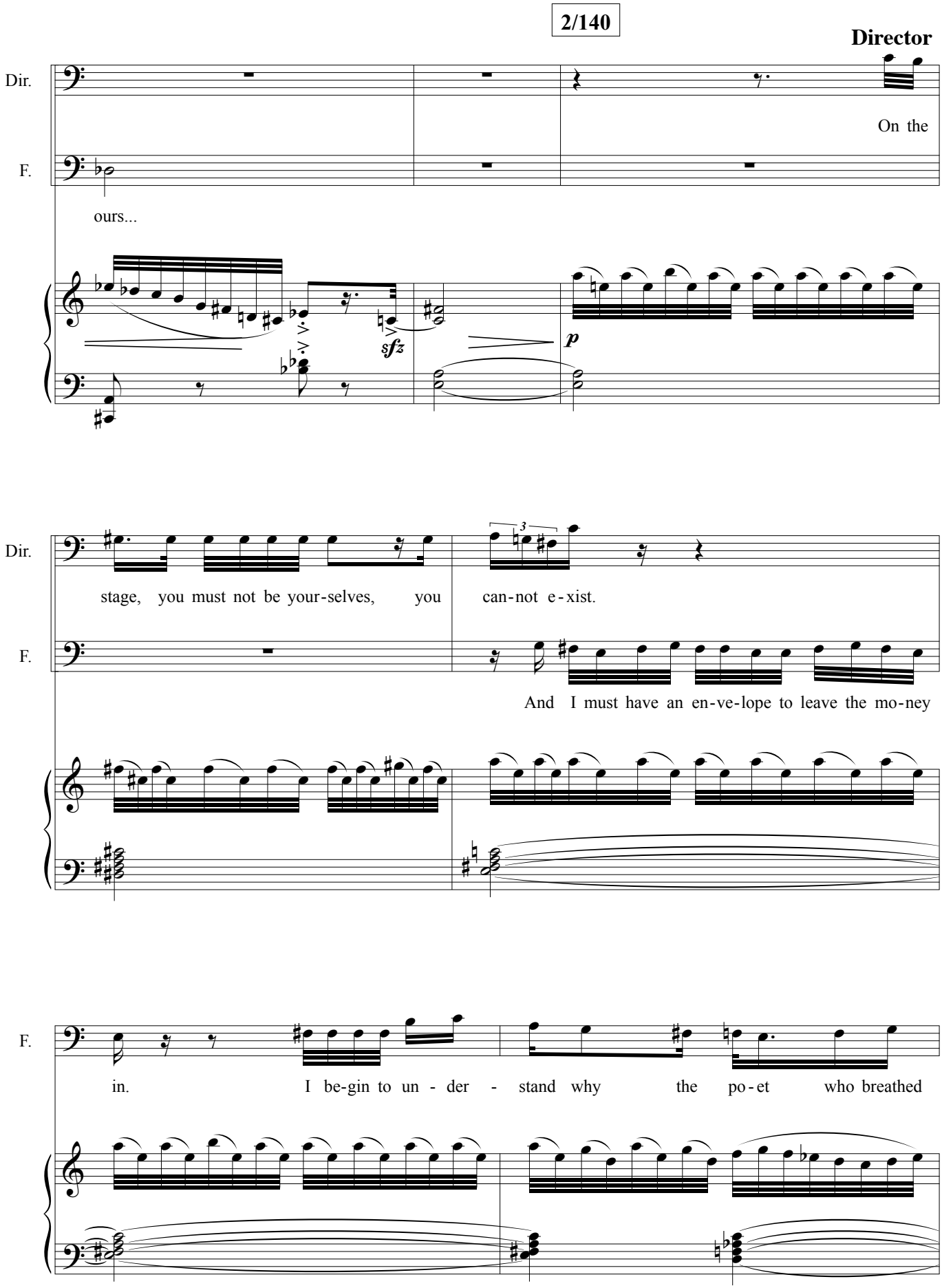

2/83
E♭ Cl.
E♭ Cl.
E♭ Cl.
to clarinet
2/95
♪ = 112
Daughter
D.
indicating SON
You are ig-nored on ac-count of that wretch there.
f

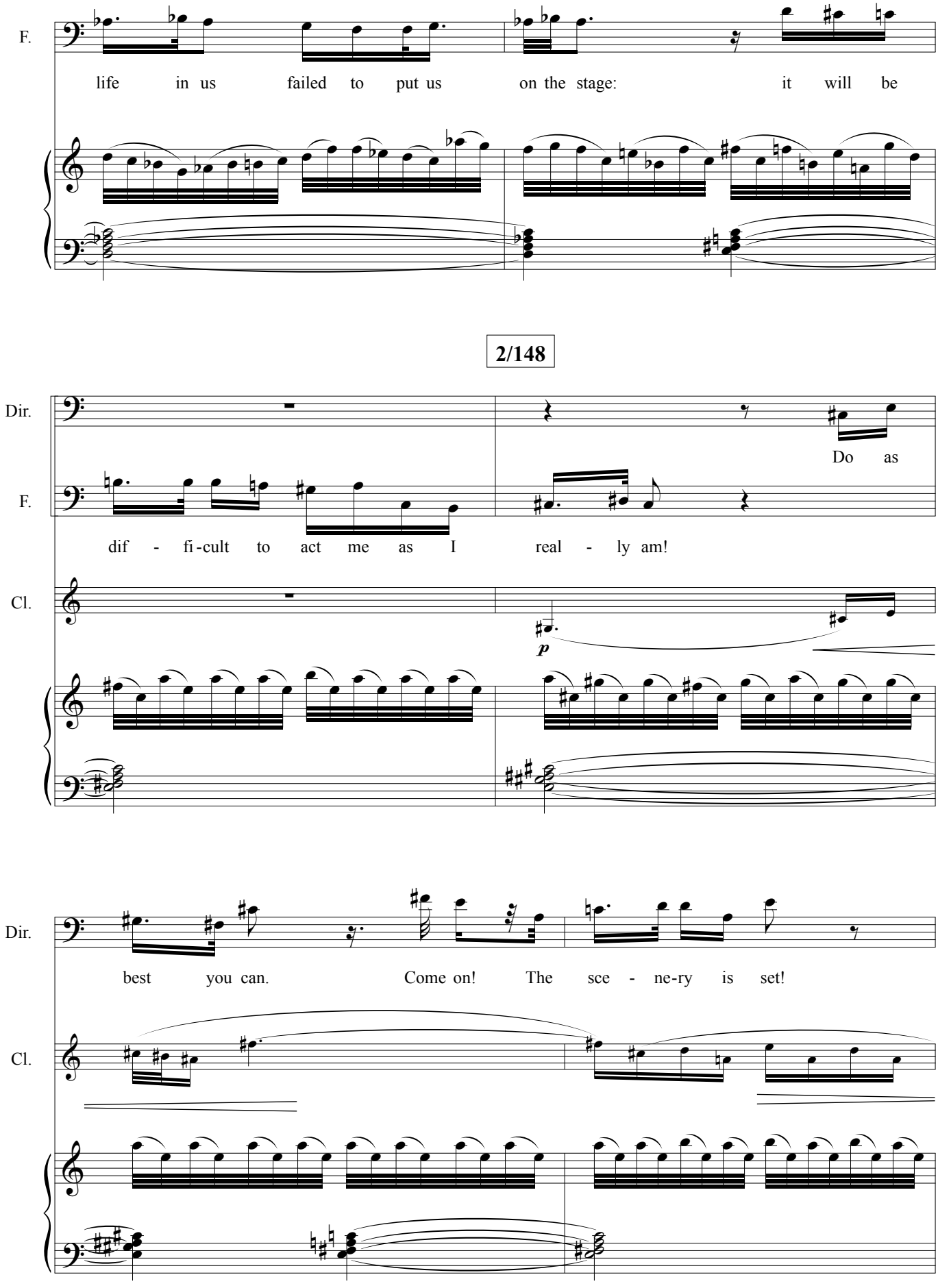

seizes BOY by the arm
D.
I am in the de-vil of a tem - per, and as for that lad... What do you have there?
2/103
pulls his hand out of his pocket and reveals a revolver
D.
What are you hi - ding? Ah! where did you get this? where did you
the BOY looks at her, but does not answer
D.
get this?
D.
I - diot! If it had been me, I would have shot one of those two,

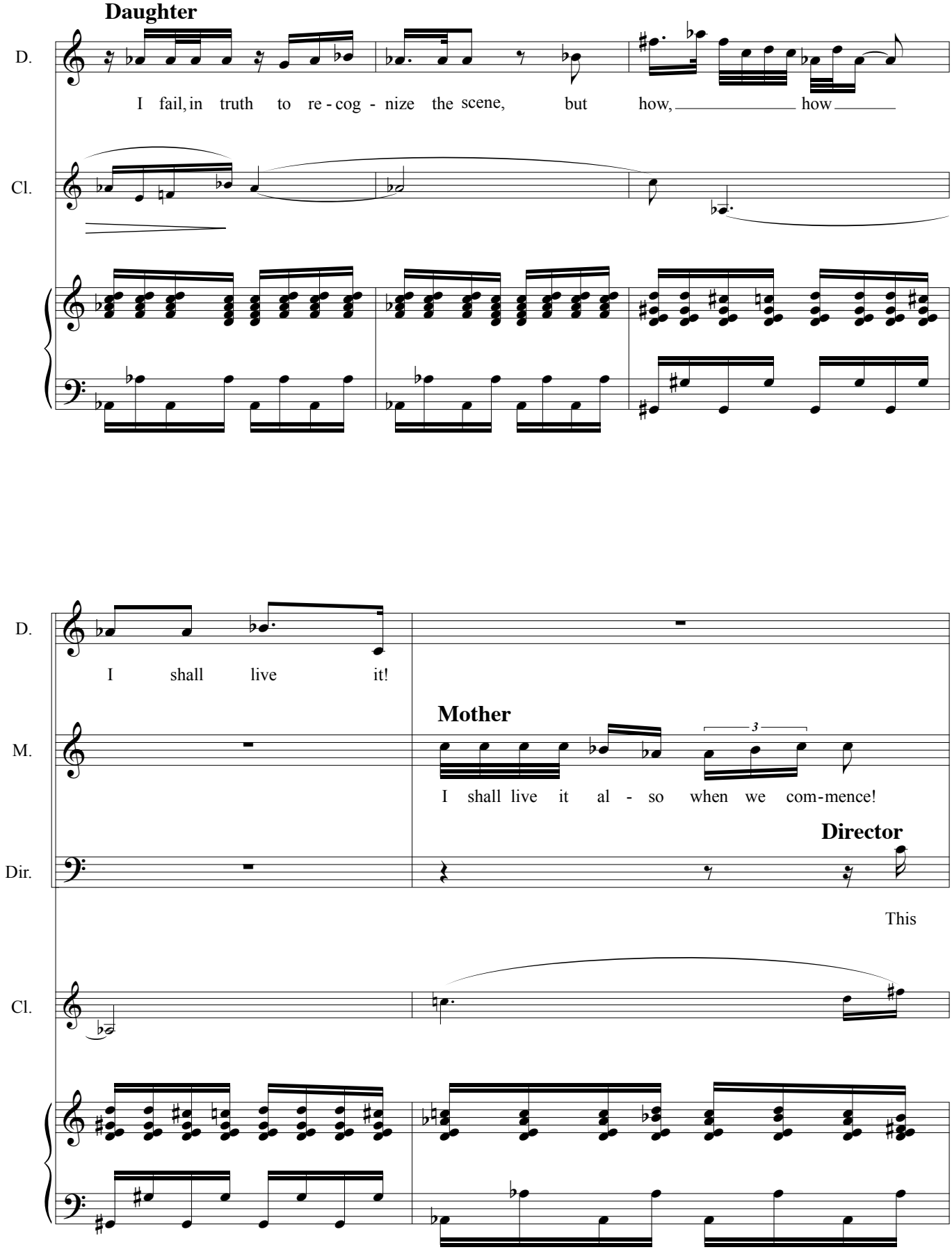

D.
fa - ther and son, or both of them, in-stead of kil-ling my-self!
f
2/114
= 52
Part 2: the scene at Madame Pace's
Mother
coming forward
M.
Is not my pu-nish-ment the worst? My God!
p
M.
Why are you so cruel? Is it not e - nough for one hu - man
Clarinet (Bb)
Cl.
pp
M.
to en - dure all this tor - ment? Must you then in-sist on o-thers be-hol-ding it
Cl.

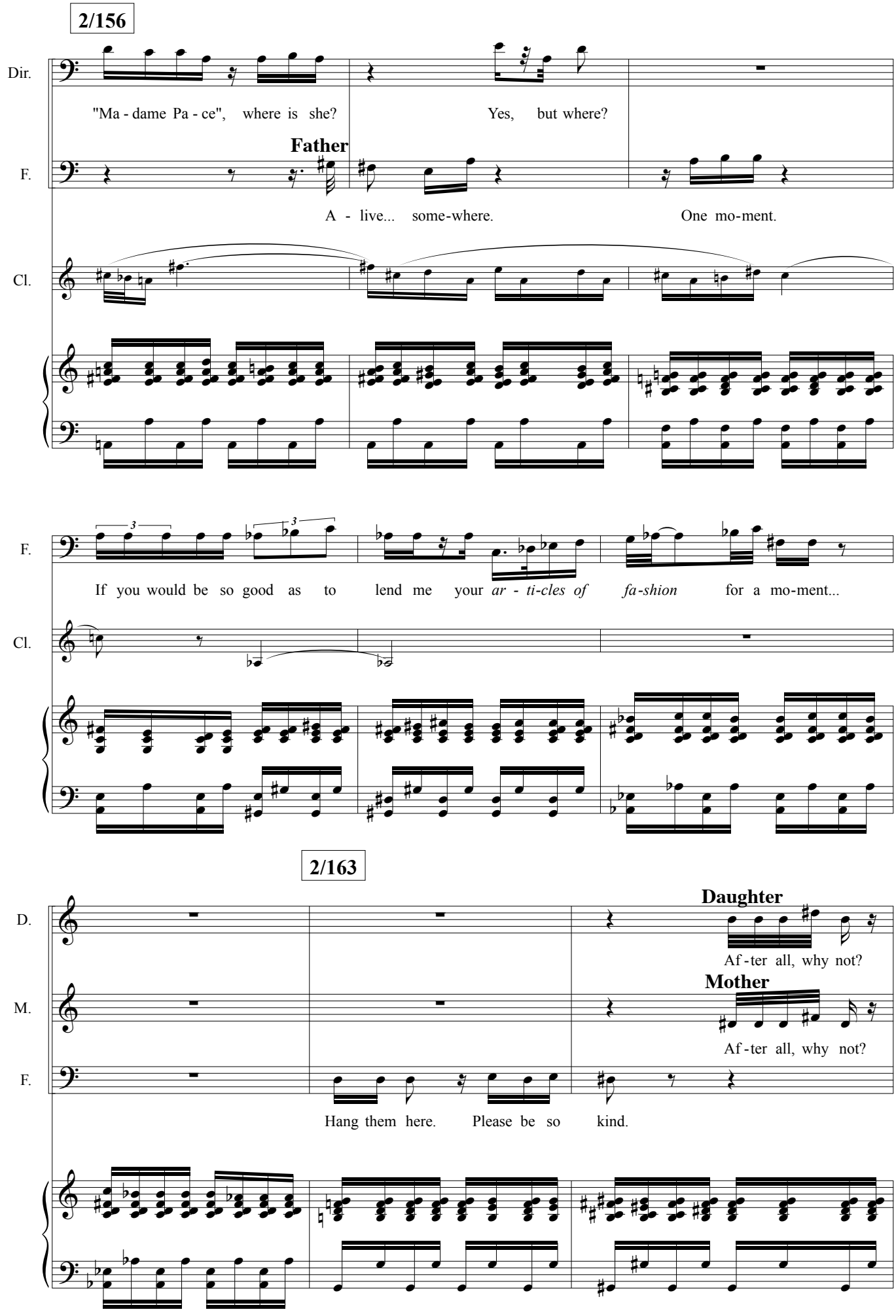

2/124
(♪=104)
M.
al - so?
Director
coming forward, with the FATHER,
making preparations for the scene
Dir.
Let's have a look... a couch will
Cl.
p
Dir.
do for a bed... here some - where...
Father
F.
And the lit - tle ta - ble for the pale blue en - ve -
Cl.
p

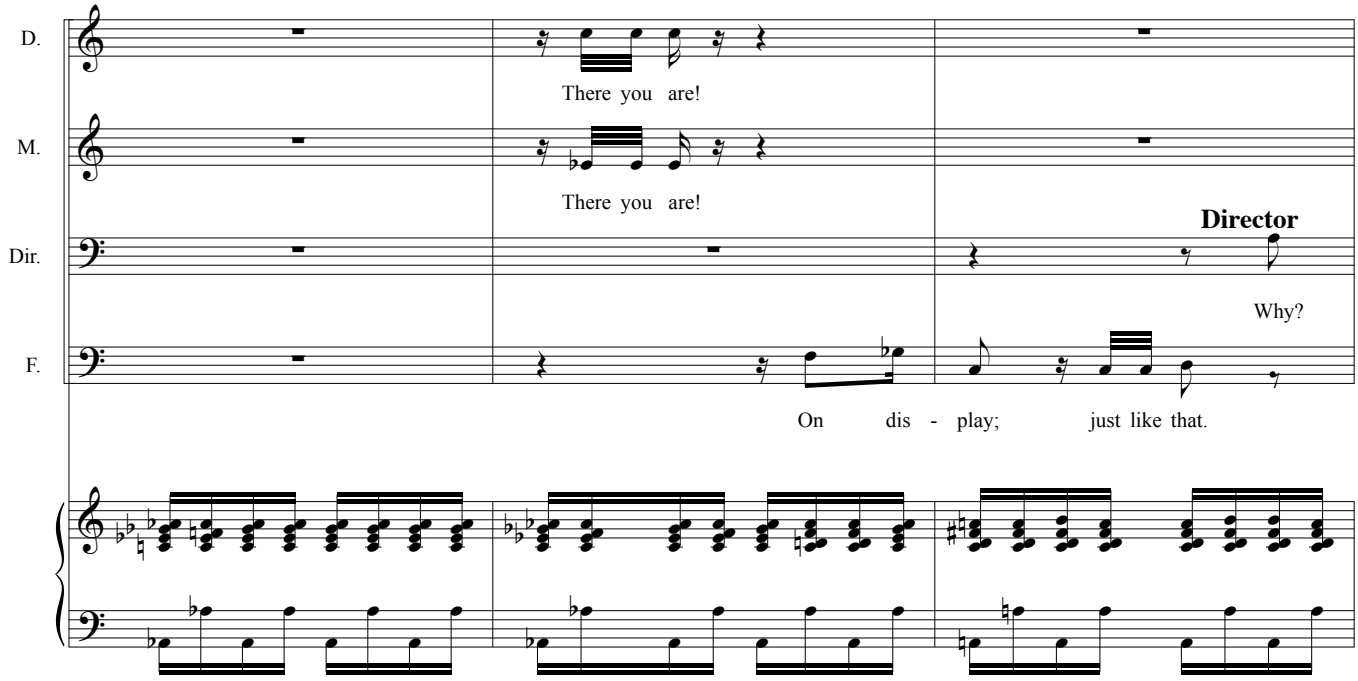

Dir.
That will do fine.
F.
lope!
A mir - ror.
And the
Cl.
2/133
F.
screen!
We must have a screen.
Be-lieve me, it
Cl.
F.
is a ter - ri - ble suf-fering for us,
in these bo - dies of


2/140
Director
Dir.
On the
F.
ours...
sfz
p
Dir.
stage, you must not be your-selves, you can-not e-xist.
3
F.
And I must have an en-ve-lope to leave the mo-ney
F.
in. I be-gin to un - der - stand why the po-et who breathed


F.
life in us failed to put us on the stage: it will be
2/148
Dir.
Do as
F.
dif - fi-cult to act me as I real - ly am!
Cl.
p
Dir.
best you can. Come on! The sce - ne-ry is set!
Cl.


Daughter
D.
I fail, in truth to re - cog - nize the scene, but how, how
Cl.
D.
I shall live it!
Mother
M.
I shall live it al - so when we com-mence!
Director
Dir.
This
Cl.


2/156
Dir.
"Ma - dame Pa - ce", where is she?
Yes, but where?
Father
F.
A - live... some-where.
One mo-ment.
Cl.
F.
If you would be so good as to lend me your *ar - ti-cles of* *fa-shion* for a mo-ment...
Cl.
2/163
Daughter
D.
Af-ter all, why not?
Mother
M.
Af-ter all, why not?
F.
Hang them here. Please be so kind.


D.
There you are!
M.
There you are!
Director
Dir.
Why?
F.
On dis - play; just like that.

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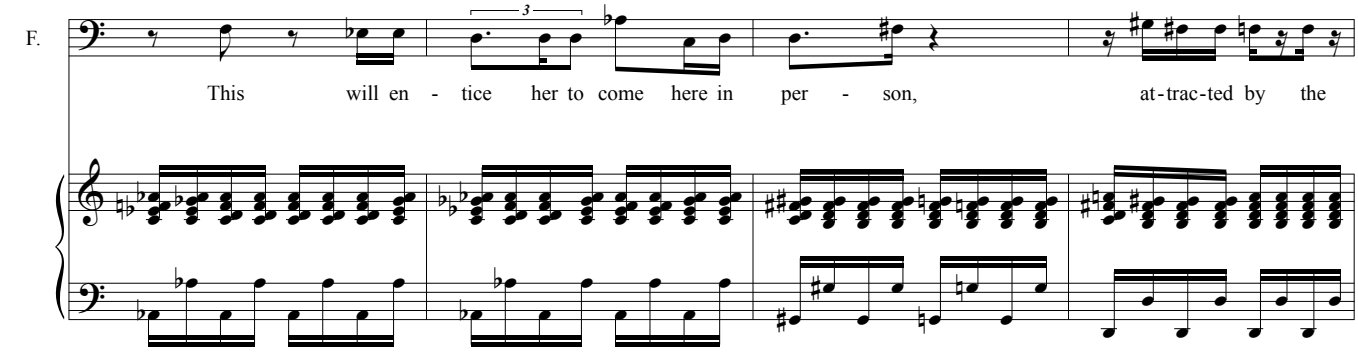
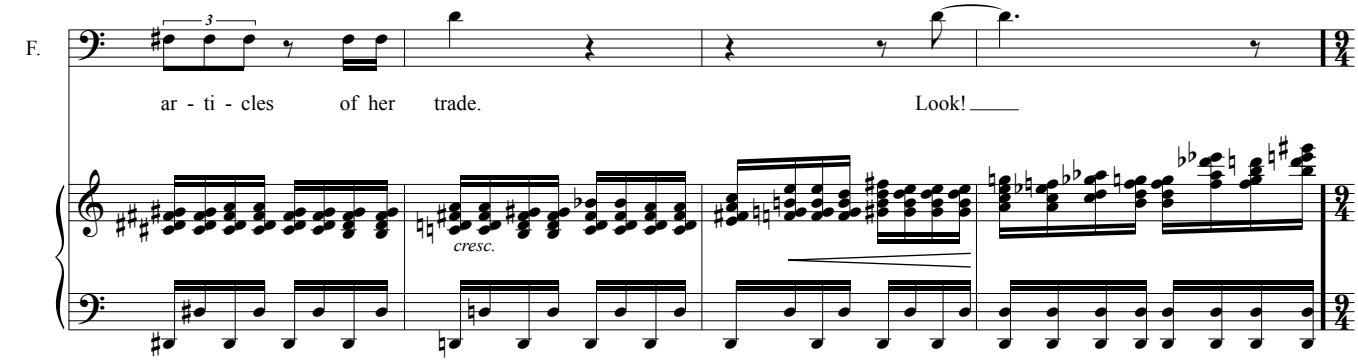
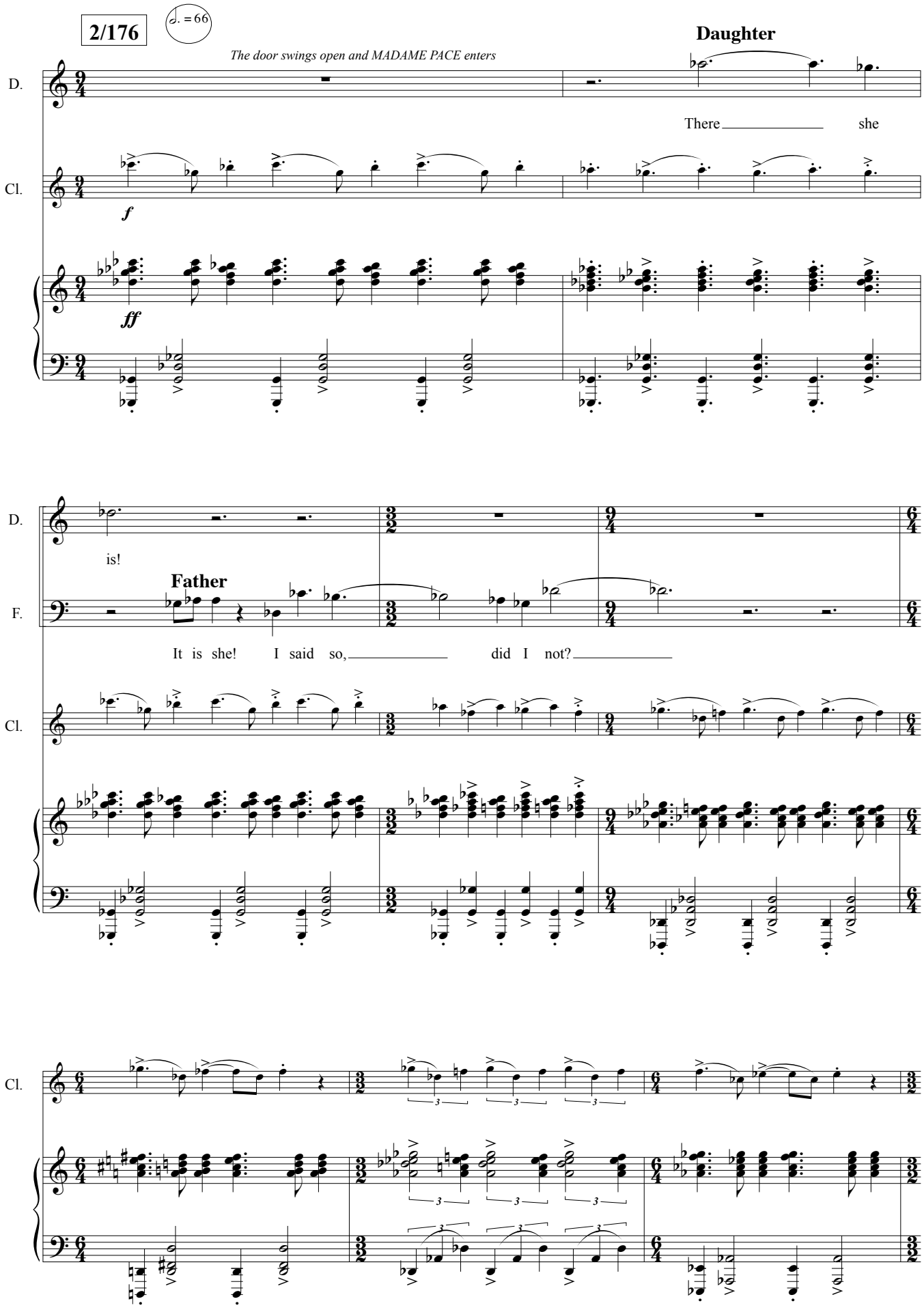
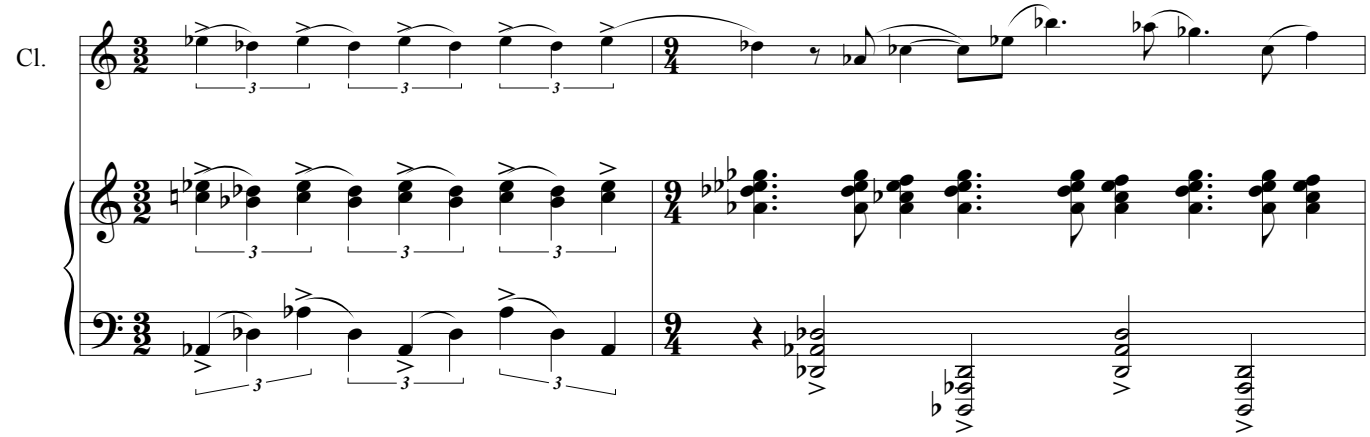
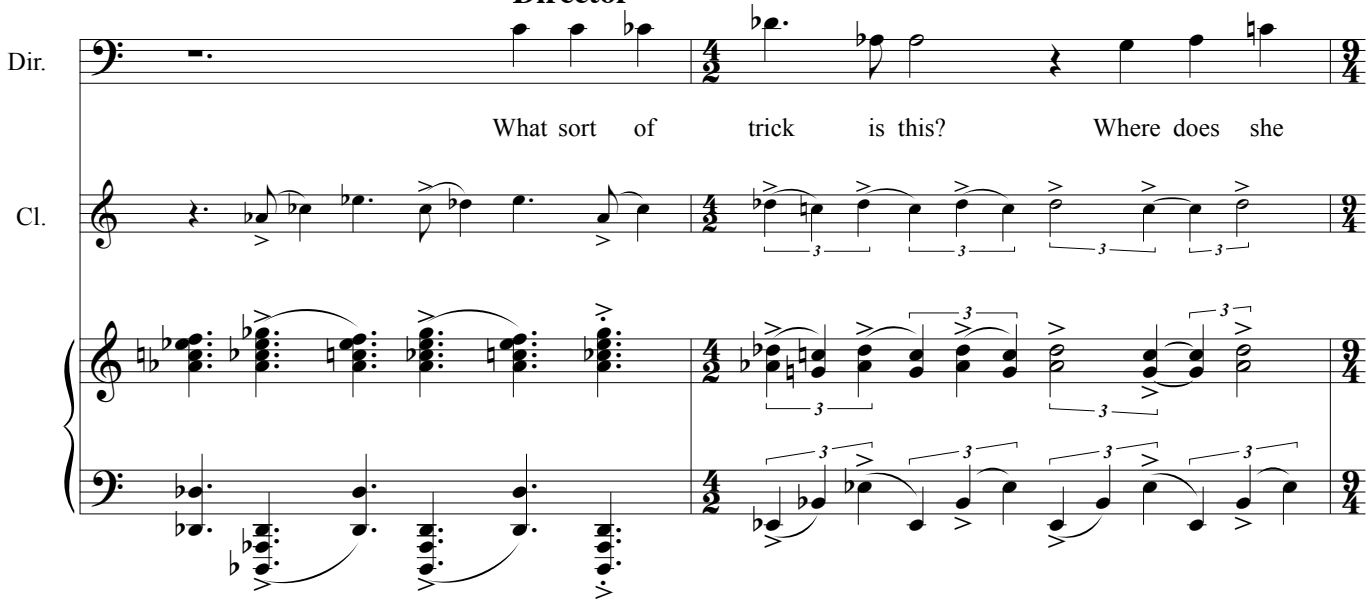

F.
3
This will en - tice her to come here in per - son, at-trac-ted by the

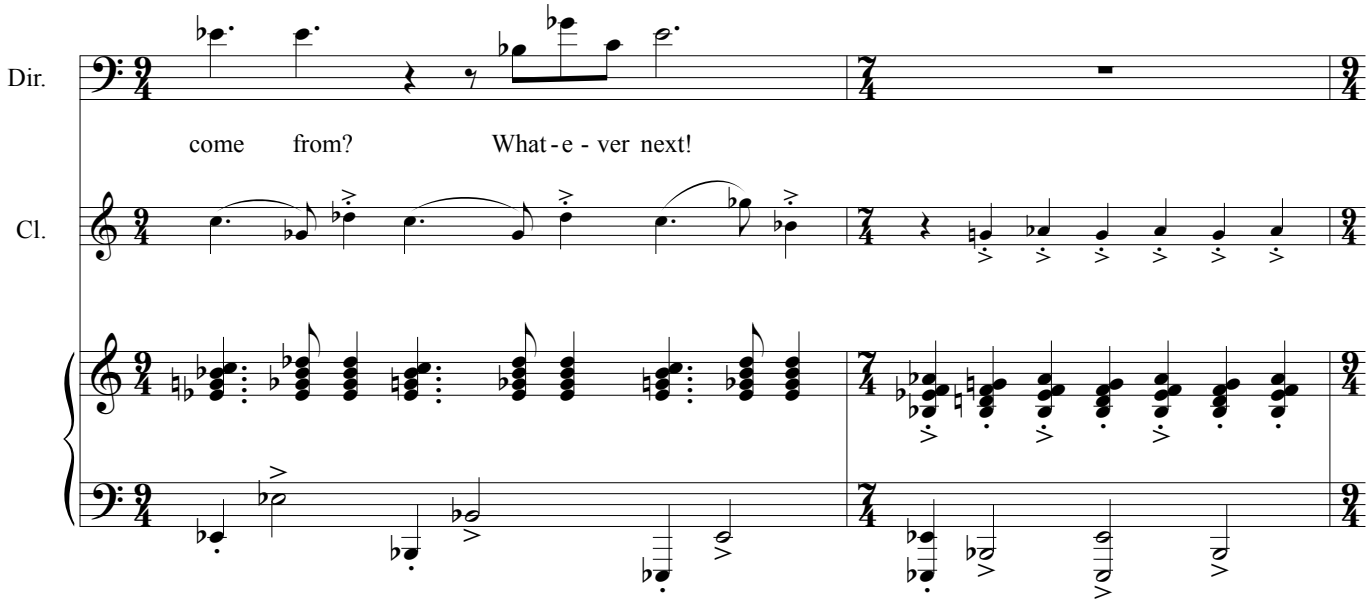

F.
3
ar - ti - cles of her trade.
Look!
cresc.

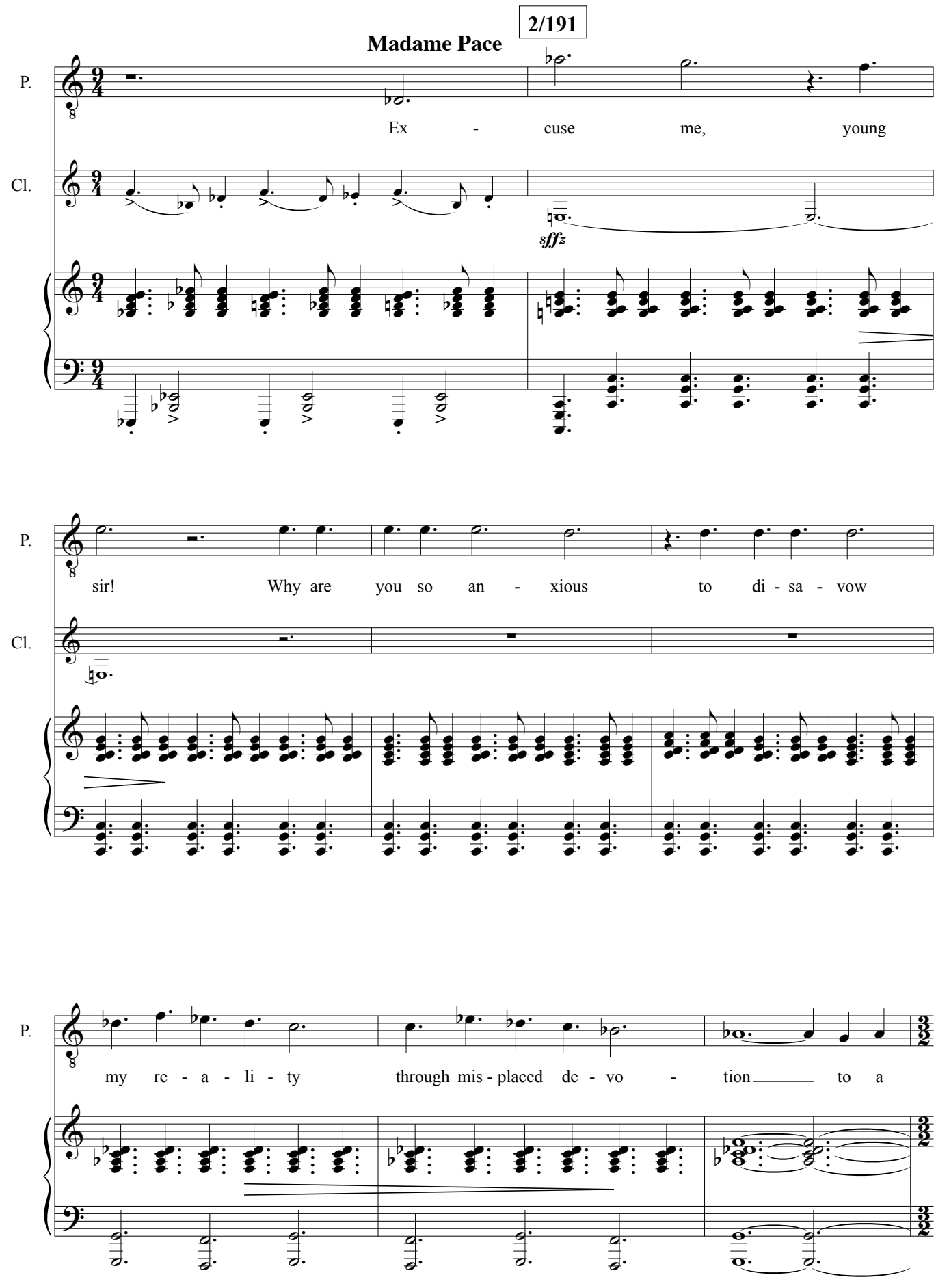

2/176
♩. = 66
The door swings open and MADAME PACE enters
Daughter
D.
There she
Cl.
f
ff
D.
is!
Father
F.
It is she! I said so, did I not?
Cl.
Cl.

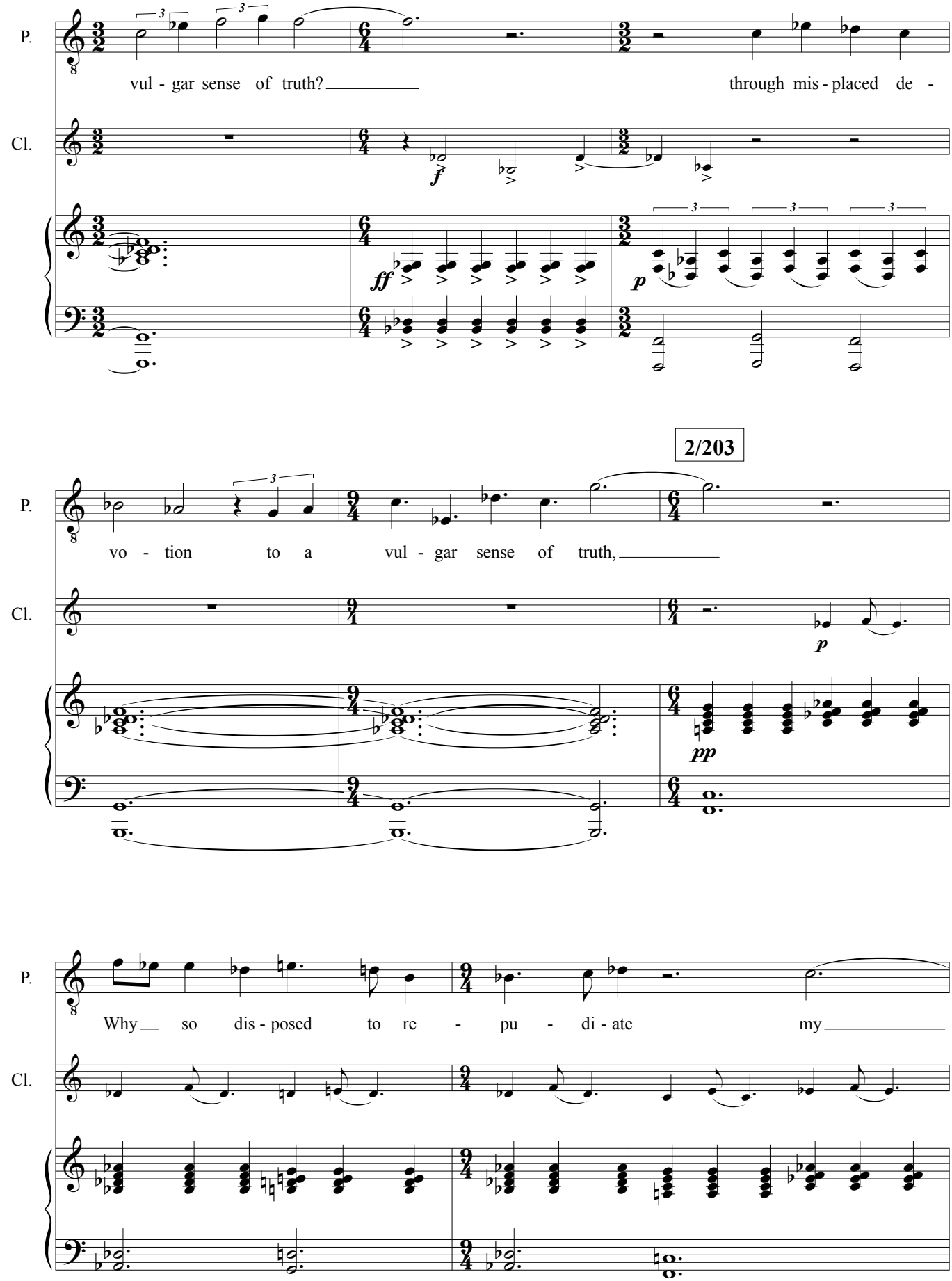

Cl.

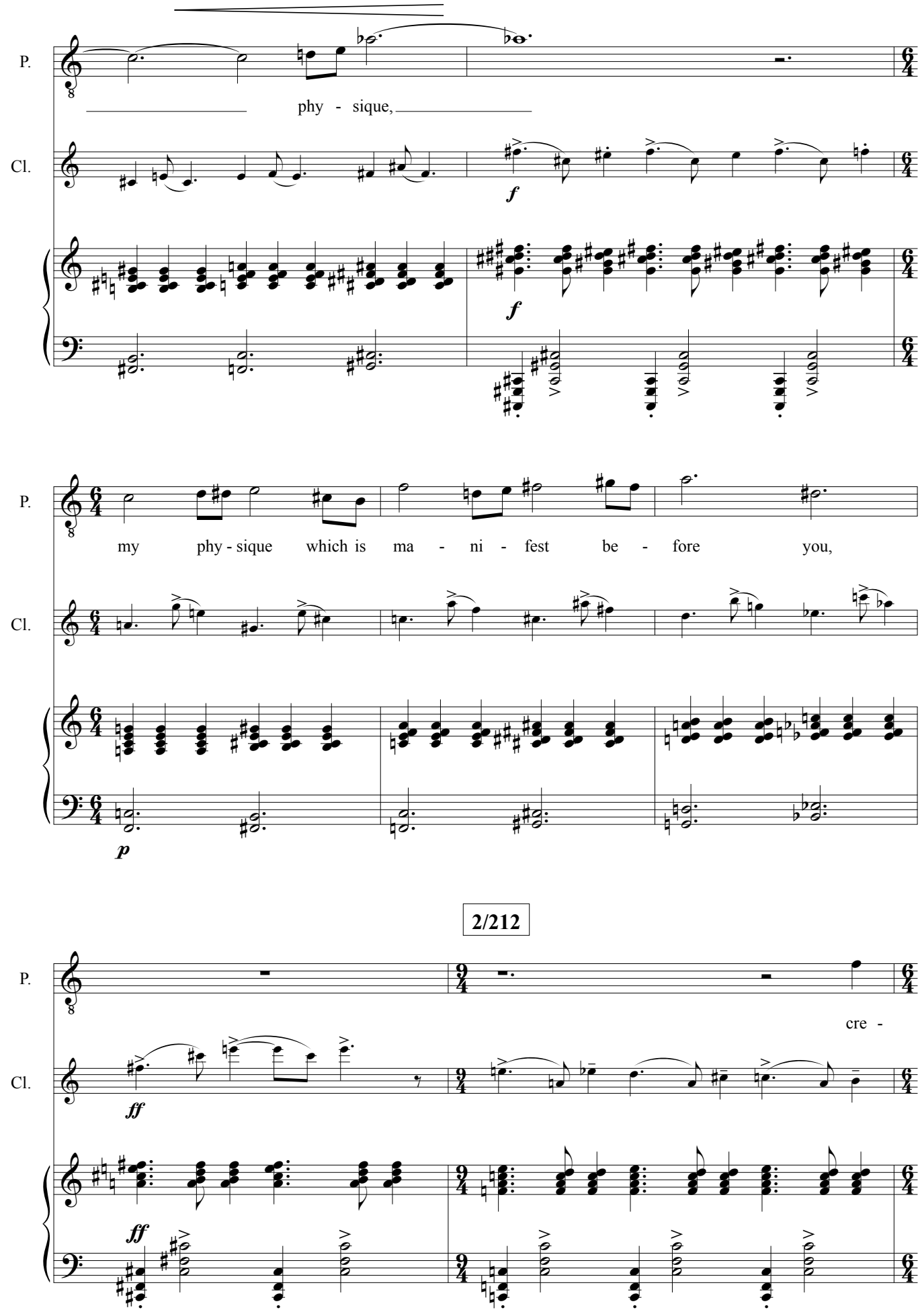
Director

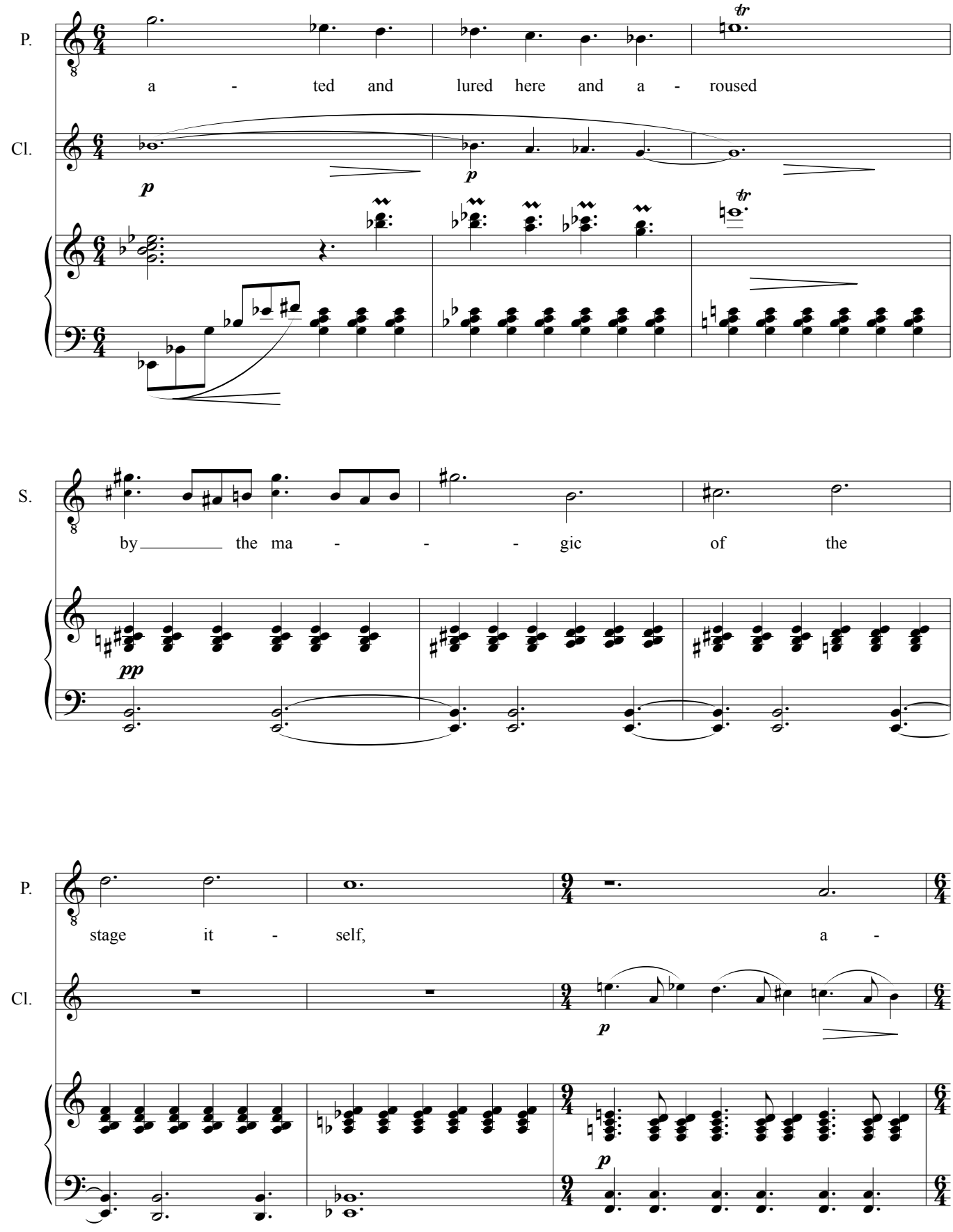

Dir.
What sort of trick is this? Where does she
Cl.

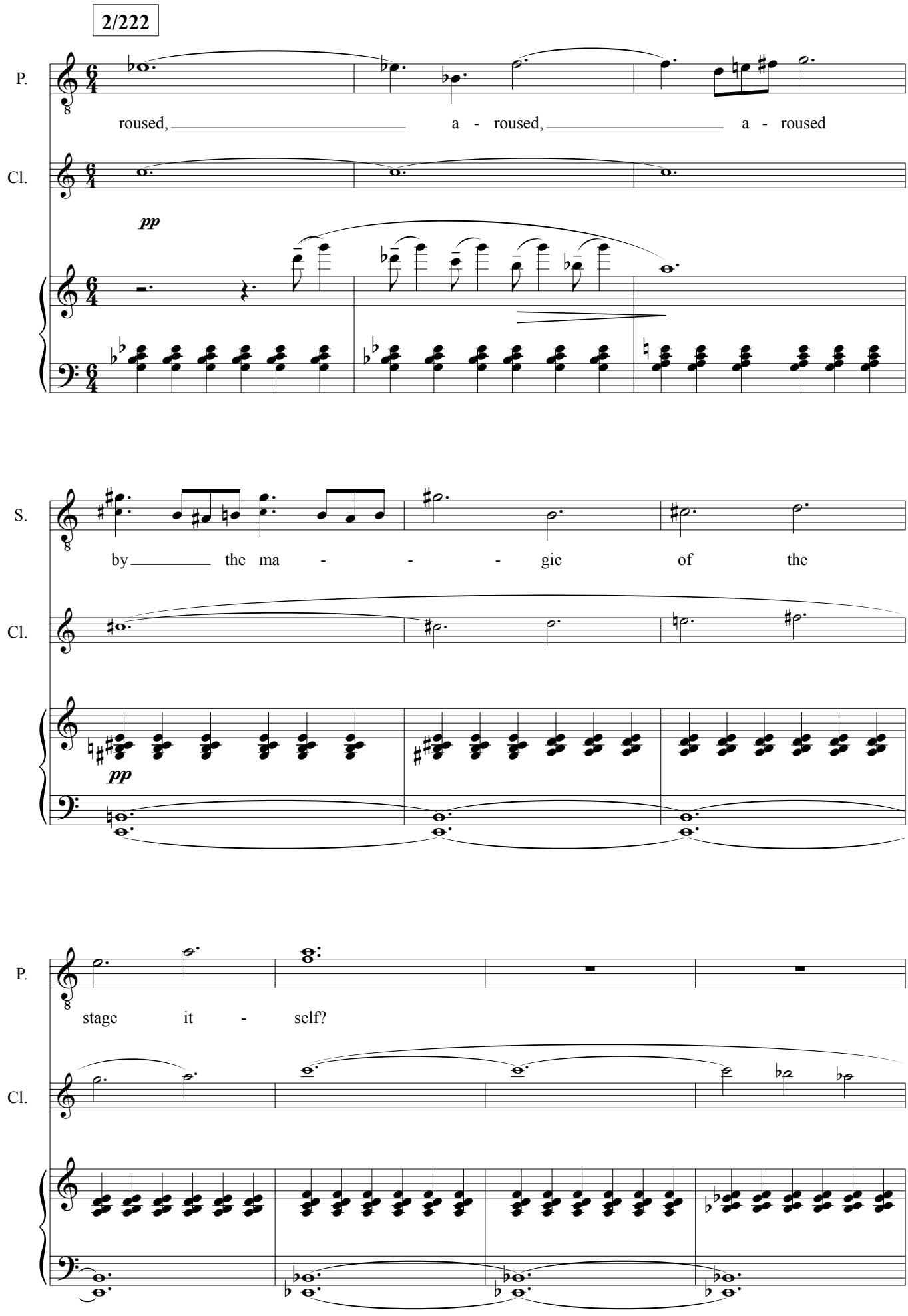

Dir.
come from? What - e - ver next!
Cl.

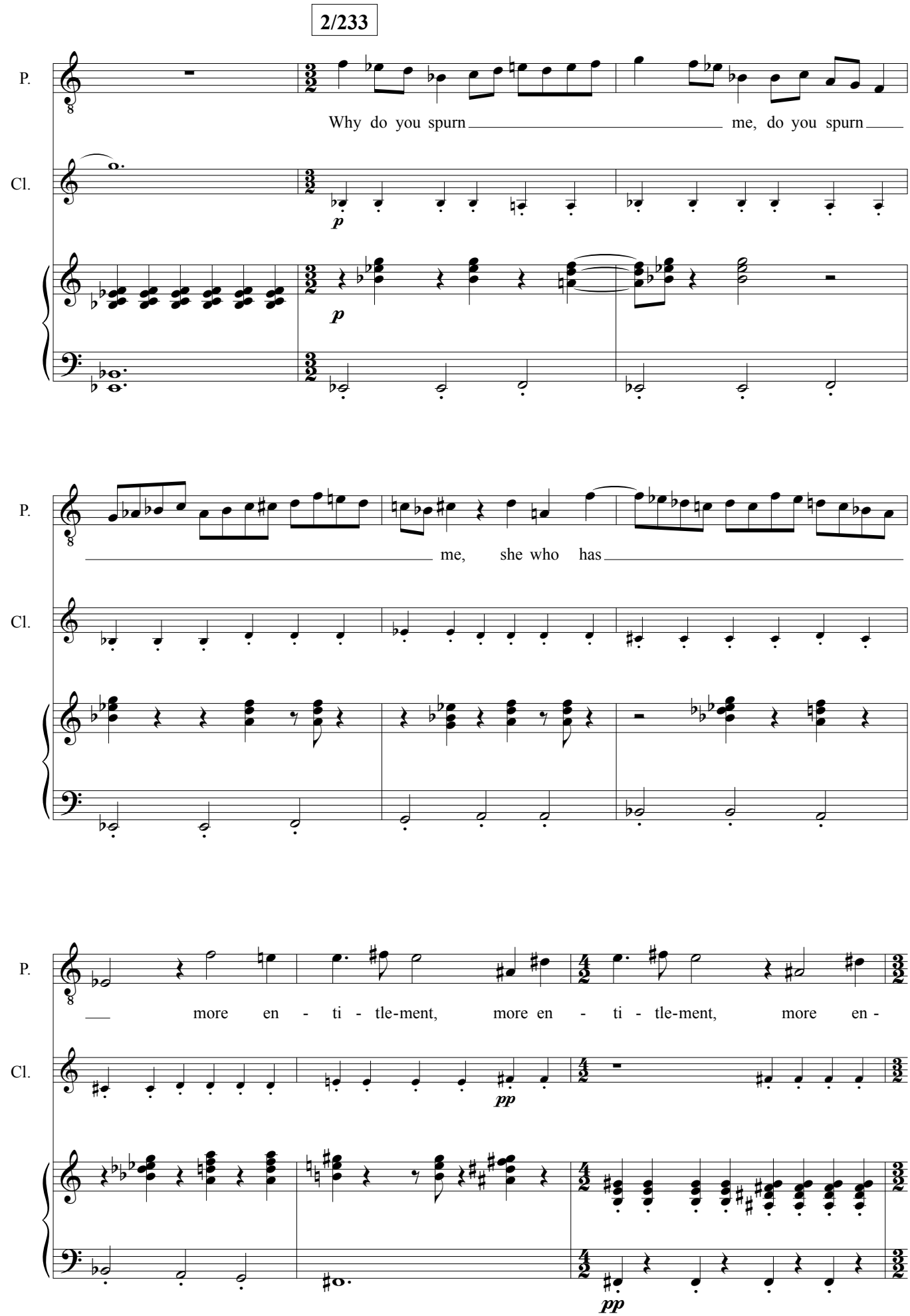

Madame Pace
2/191
P.
Cl.
Ex - cuse me, young
sffz
P.
Cl.
sir! Why are you so an - xious to di - sa - vow
P.
my re - a - li - ty through mis - placed de - vo - tion to a

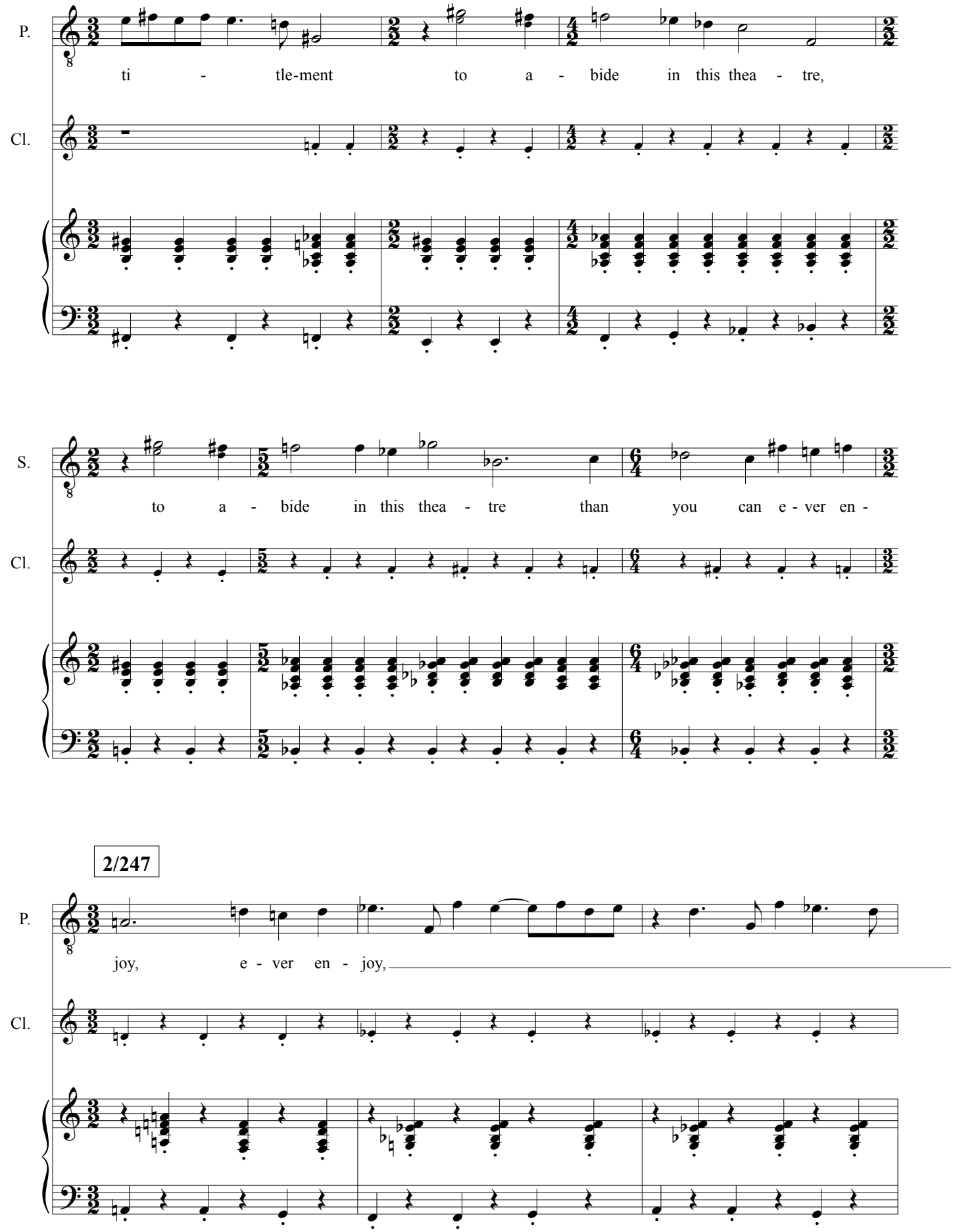

P.
Cl.
vul - gar sense of truth?
through mis - placed de -
2/203
vo - tion to a vul - gar sense of truth,
Why so dis - posed to re - pu - di - ate my

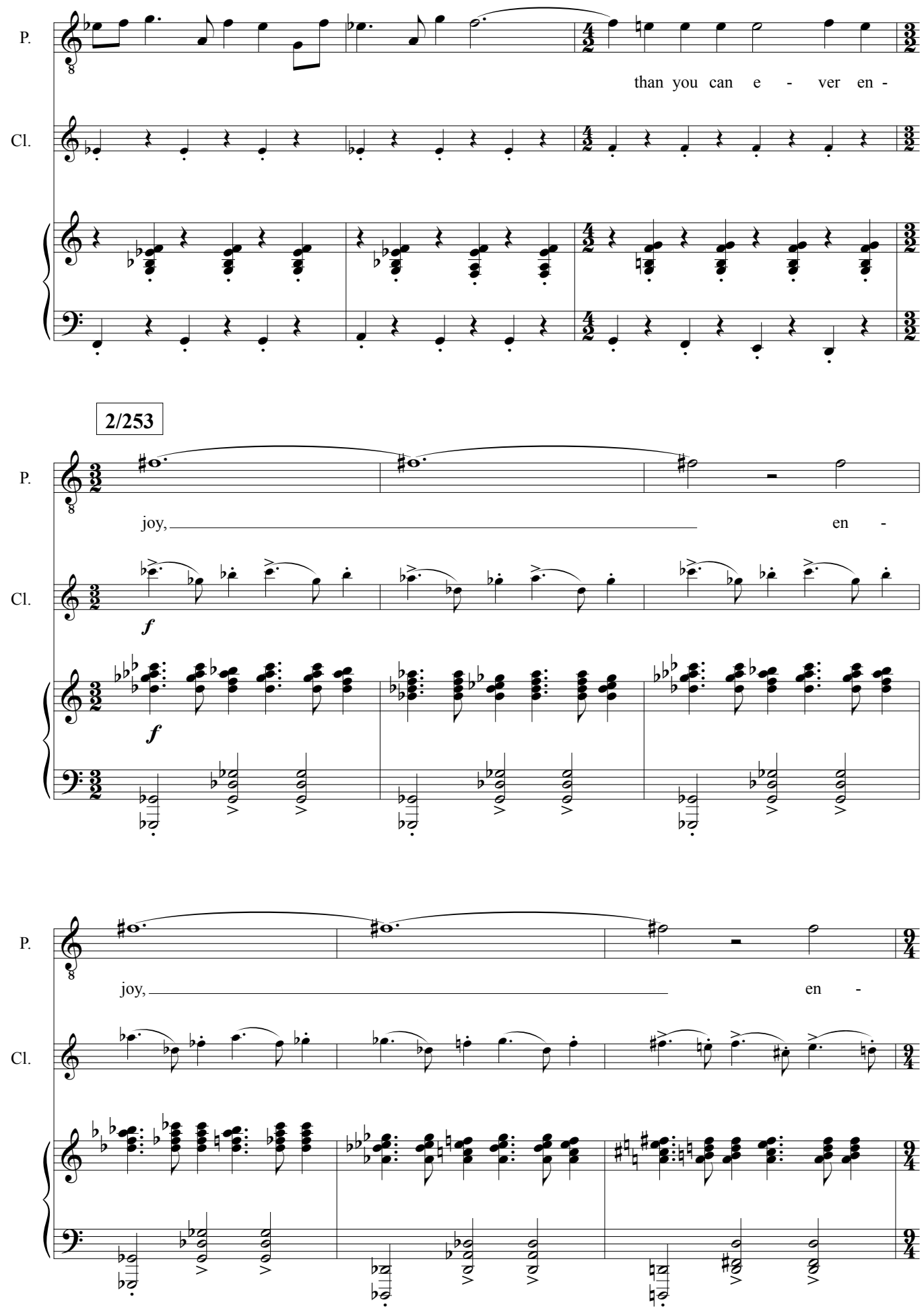

P.
phy - sique,
Cl.
f
f
P.
my phy - sique which is ma - ni - fest be - fore you,
Cl.
p
2/212
P.
cre -
Cl.
ff
ff

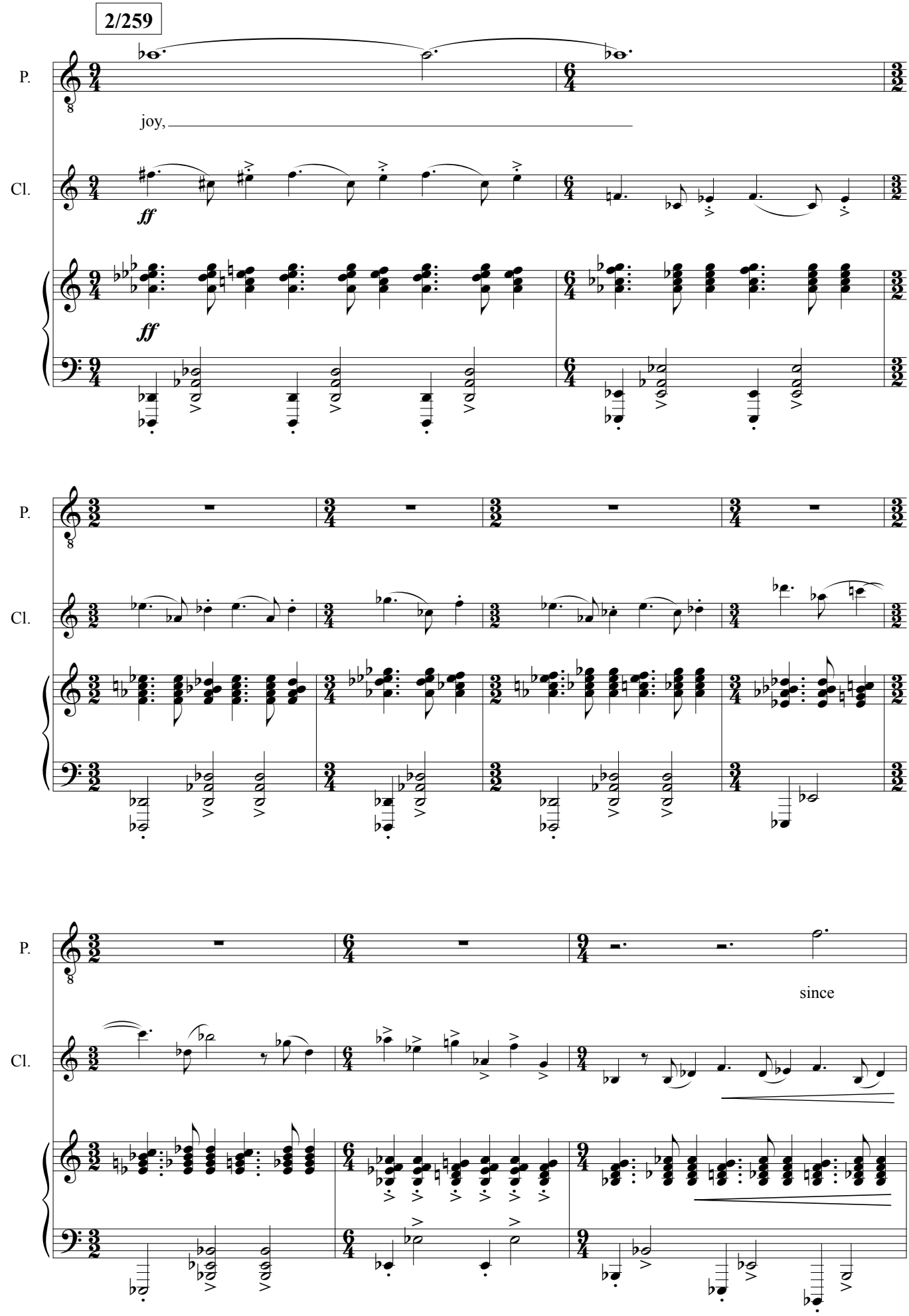

P.
a - ted and lured here and a - roused
Cl.
p
p
tr
tr
S.
by the ma - - - gic of the
pp
P.
stage it - self, a -
Cl.
p
p

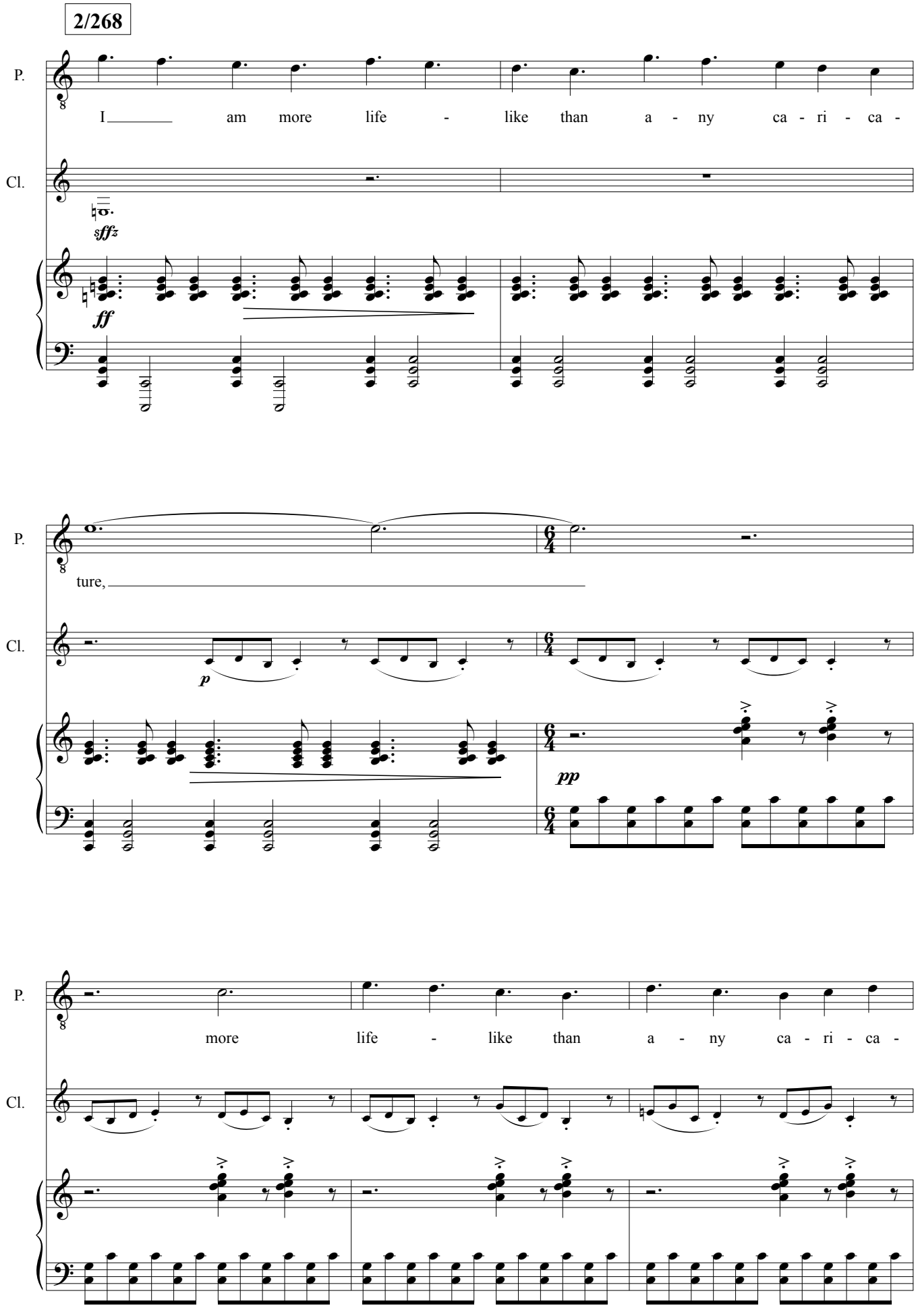

2/222
P.
roused, a - roused, a - roused
Cl.
pp
S.
by the ma - - - gic of the
Cl.
pp
P.
stage it - self?
Cl.

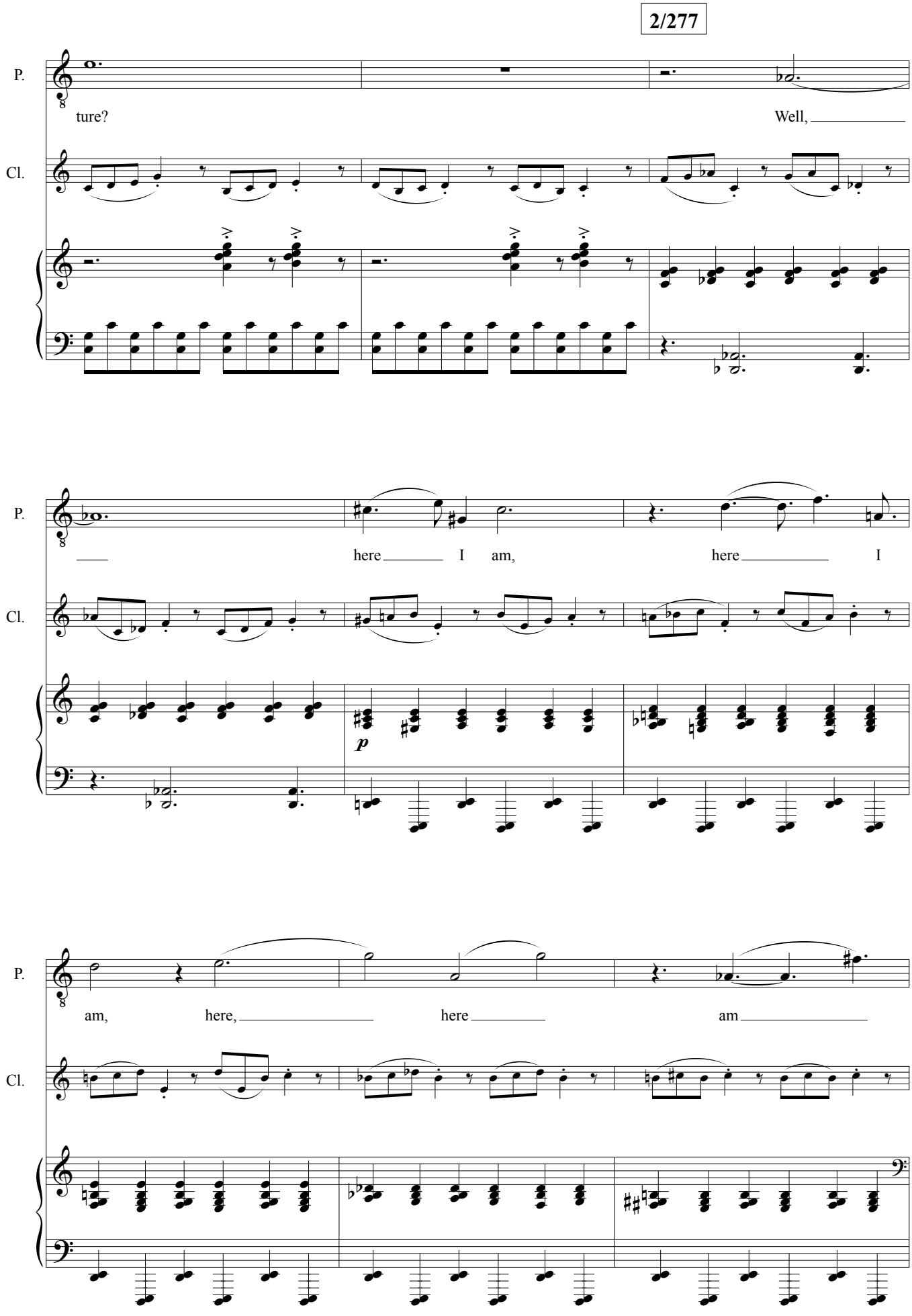

2/233
P.
Cl.
Why do you spurn me, do you spurn
p
p
P.
Cl.
me, she who has
P.
Cl.
more en - ti - tle-ment, more en - ti - tle-ment, more en -
pp
pp

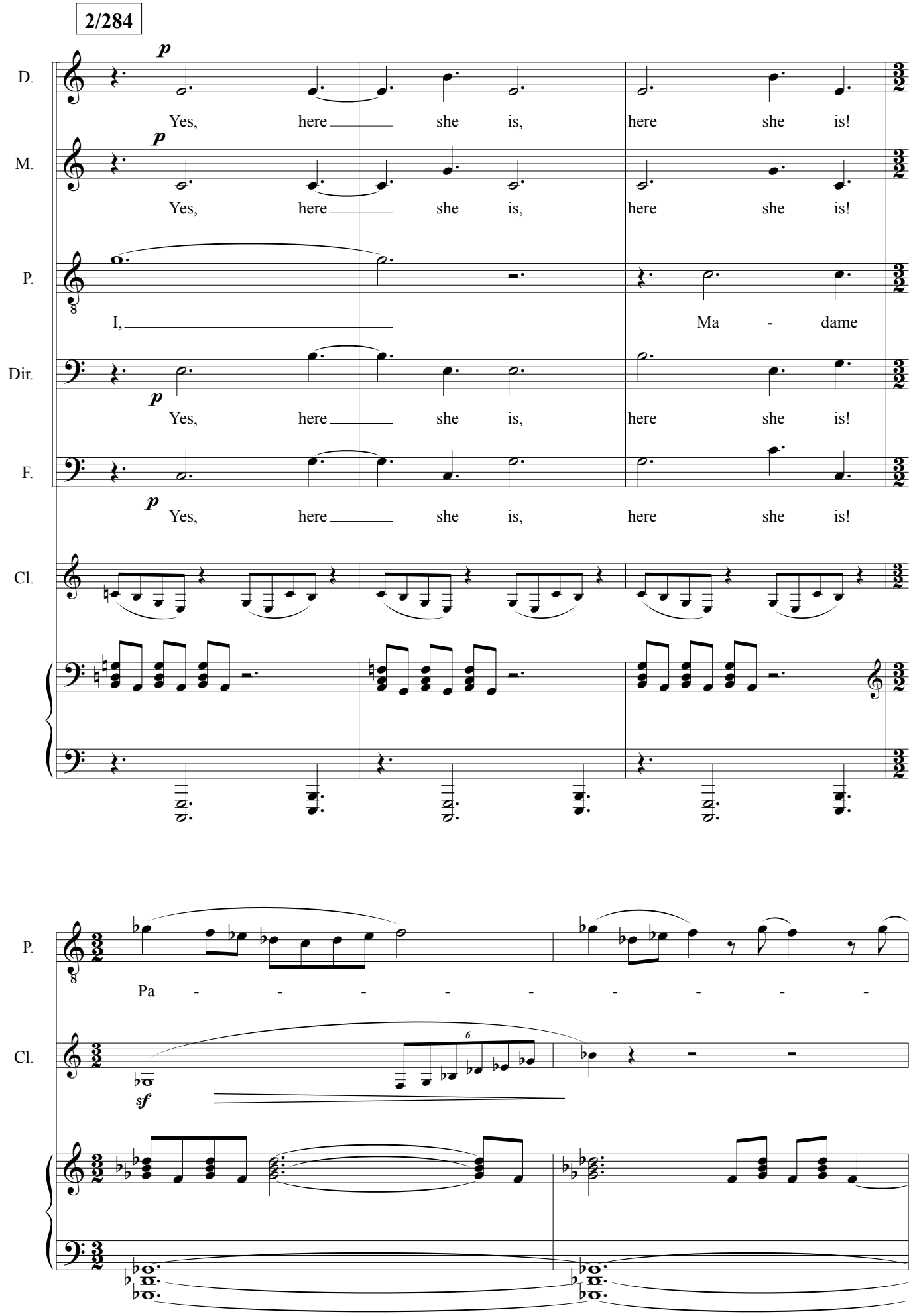

P.
ti - tle-ment to a - bide in this thea - tre,
Cl.
S.
to a - bide in this thea - tre than you can e - ver en -
Cl.
2/247
P.
joy, e - ver en - joy,
Cl.

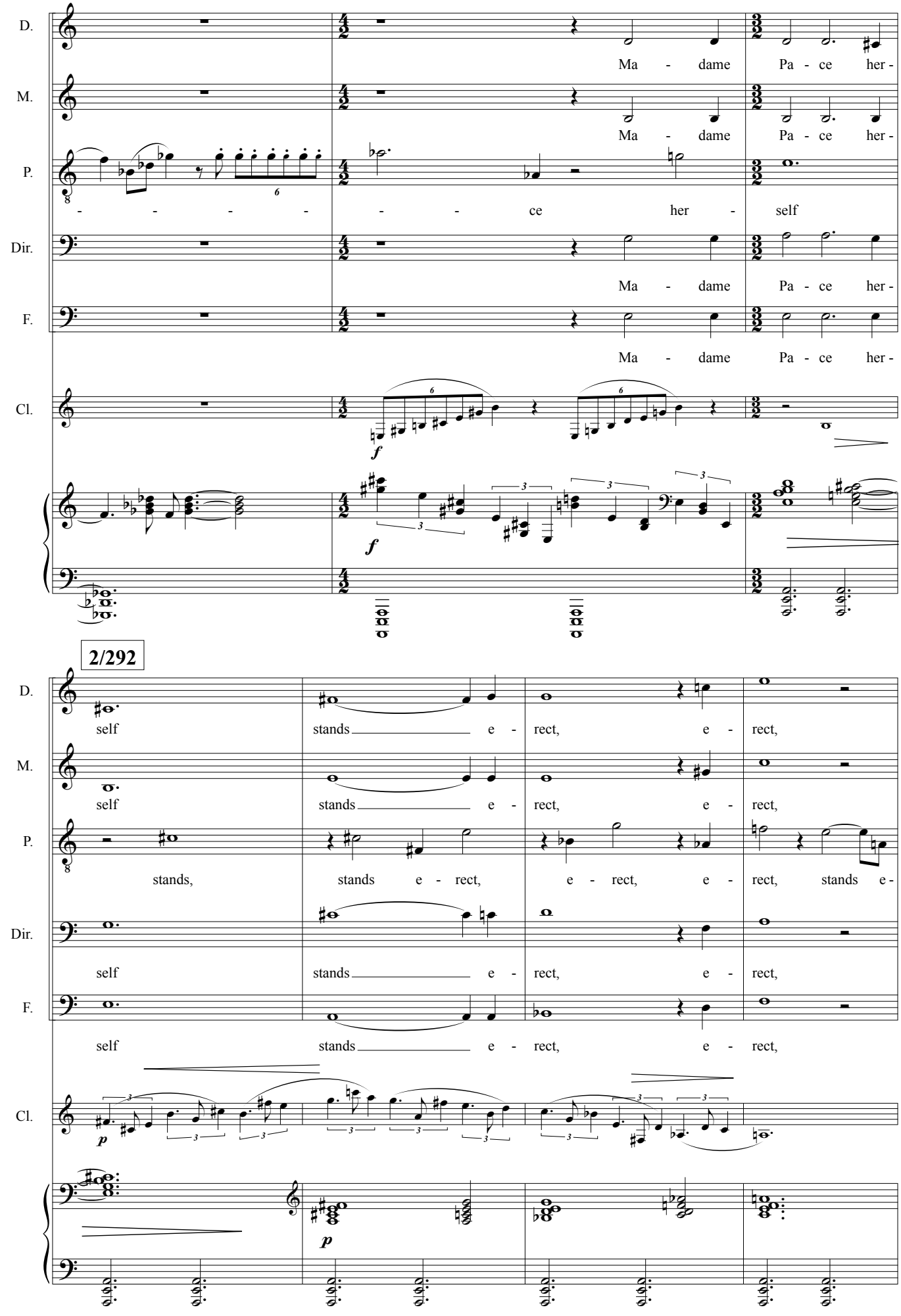

P.
than you can e - ver en -
Cl.
2/253
P.
joy, en -
Cl.
f
f
P.
joy, en -
Cl.

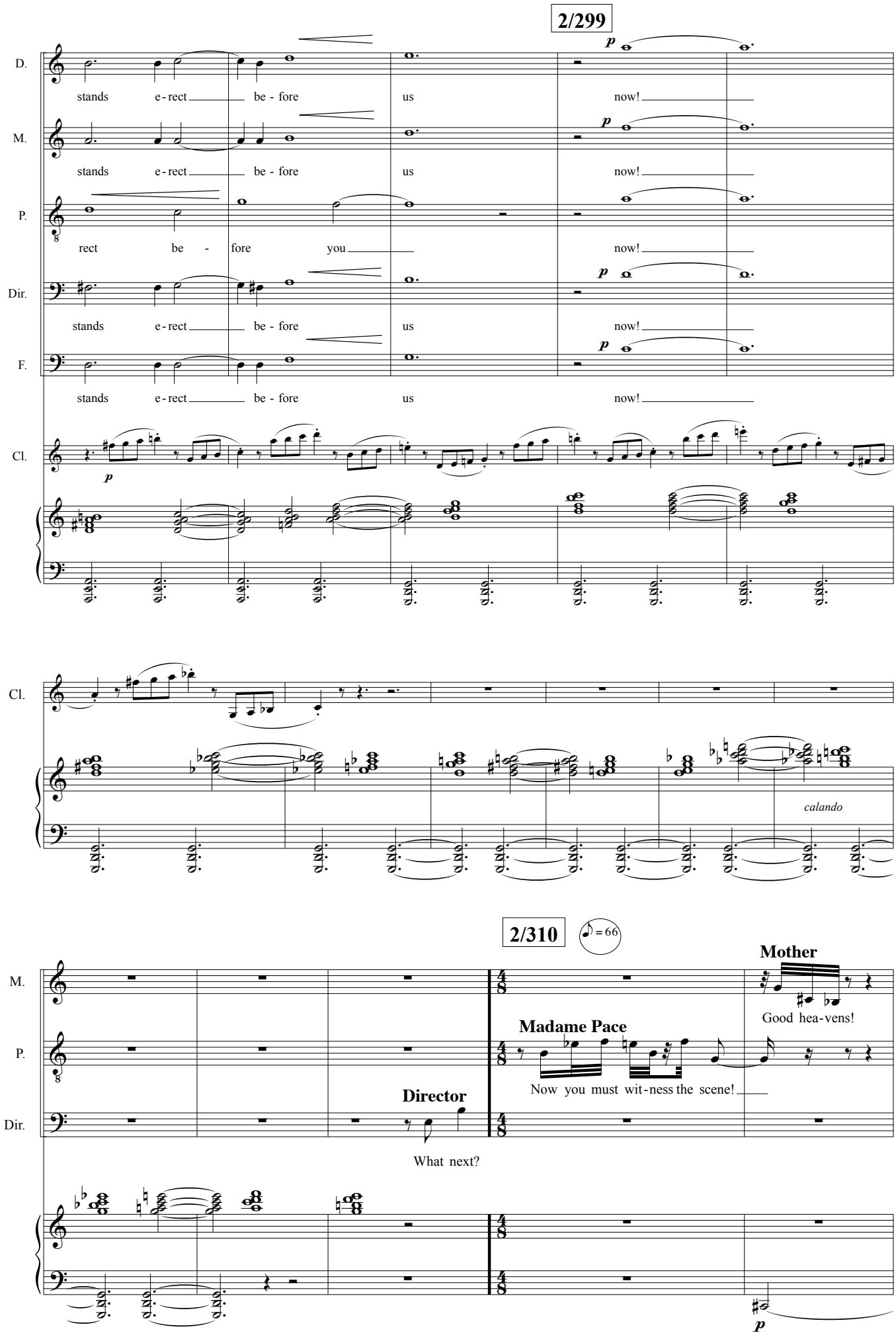

2/259
P.
joy,
Cl.
ff
ff
P.
Cl.
P.
since
Cl.


2/268
P.
I am more life - like than a - ny ca - ri - ca -
Cl.
sffz
ff
P.
ture,
Cl.
p
pp
P.
more life - like than a - ny ca - ri - ca -
Cl.


2/277
P.
Cl.
ture?
Well,
here
I am,
here
I
p
am,
here,
here
am


2/284
D.
M.
P.
Dir.
F.
Cl.
p
Yes, here she is, here she is!
I, Ma - dame
Pa - - - - - - - - -
sf
6


D.
M.
P.
Dir.
F.
Cl.
Ma - dame Pa - ce her -
- - - - - - - ce her - self
f
2/292
self stands e - rect, e - rect,
stands, stands e - rect, e - rect, e - rect, stands e -
p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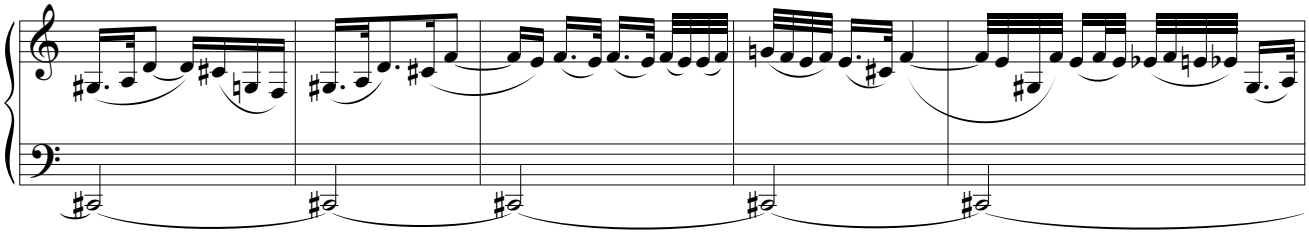
D.
stands e-rect be-fore us now!
M.
stands e-rect be-fore us now!
P.
rect be - fore you now!
Dir.
stands e-rect be-fore us now!
F.
stands e-rect be-fore us now!
Cl.
p
Cl.
calando
2/310
♪ = 66
M.
Mother
Good hea-vens!
P.
Madame Pace
Now you must wit-ness the scene!
Dir.
Director
What next?
p



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Madame Pace

P.

If I am to help this fa - mily in its mi - - se-ry...

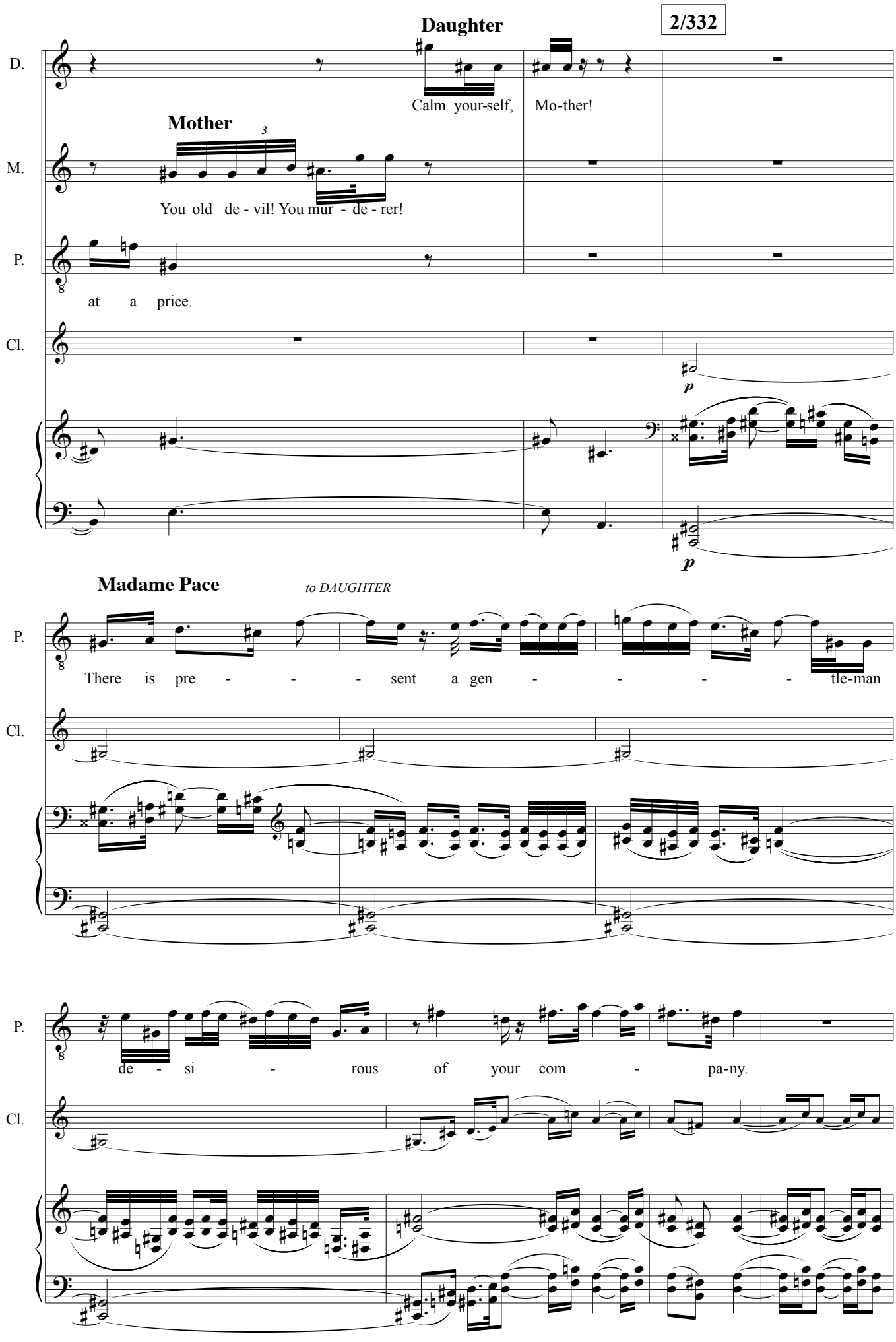
P.

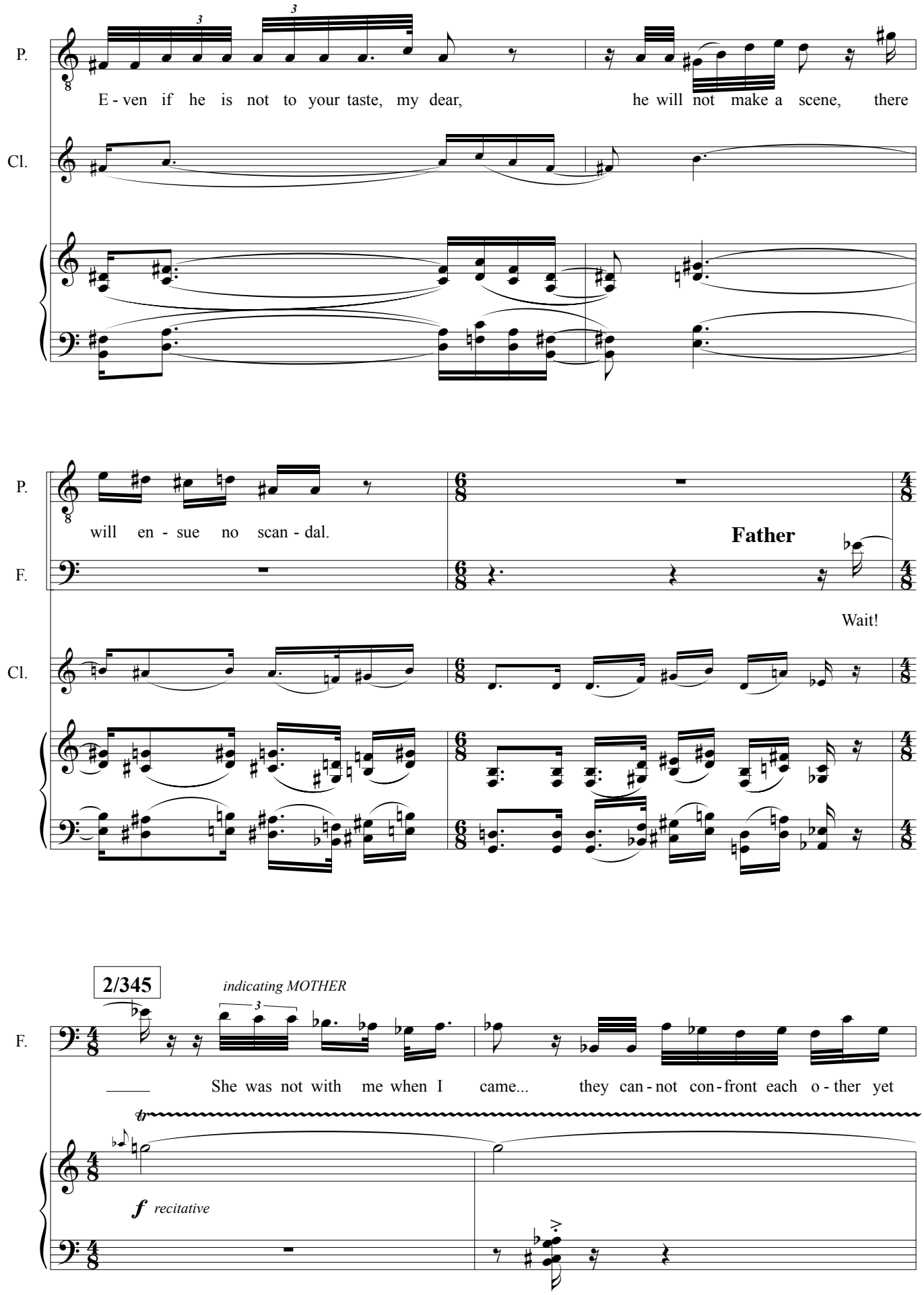
I have no de - sire to take ad-van-tage of this girl, I do not wish to be hard on her... but my

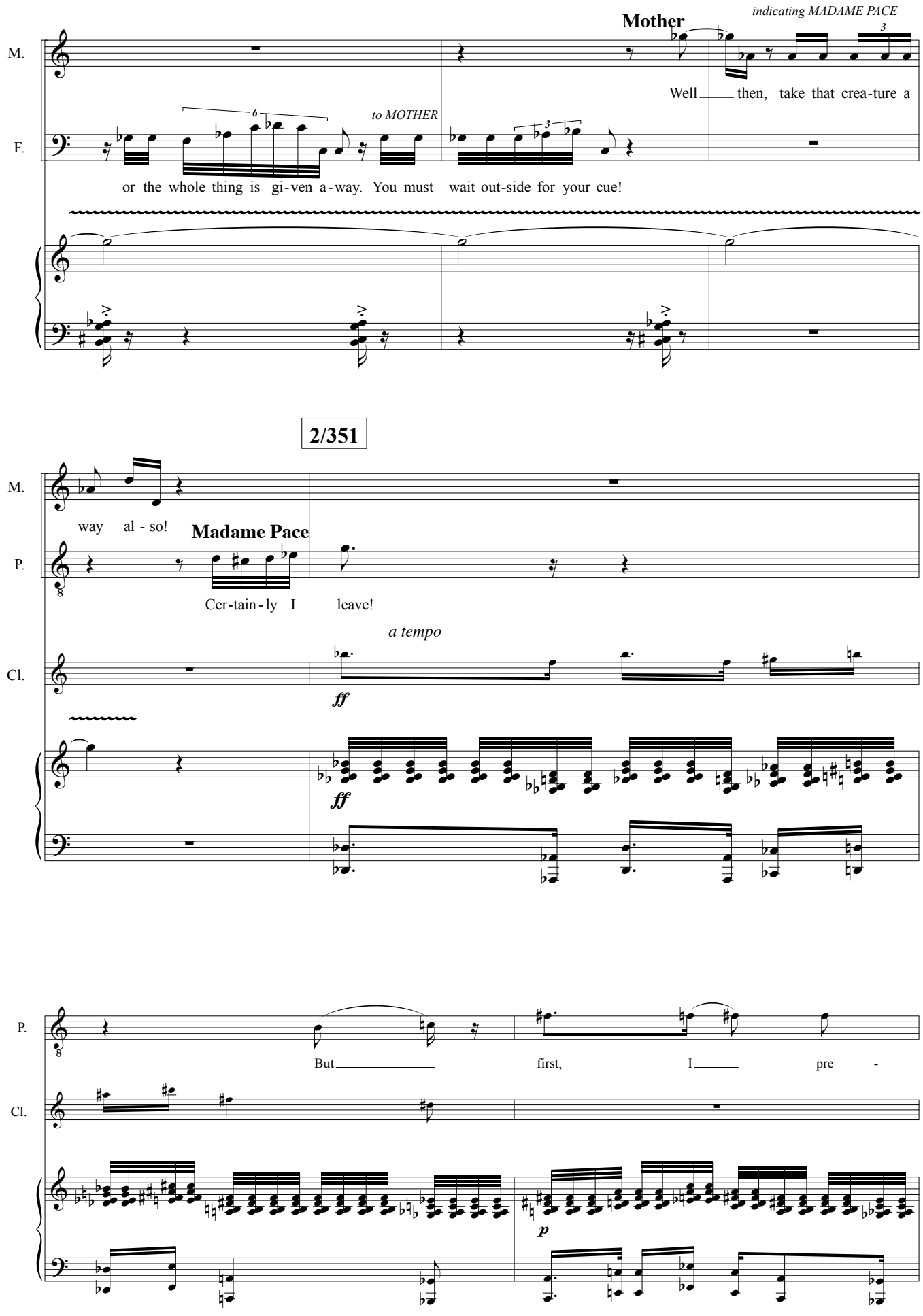
taking the envelope from the table

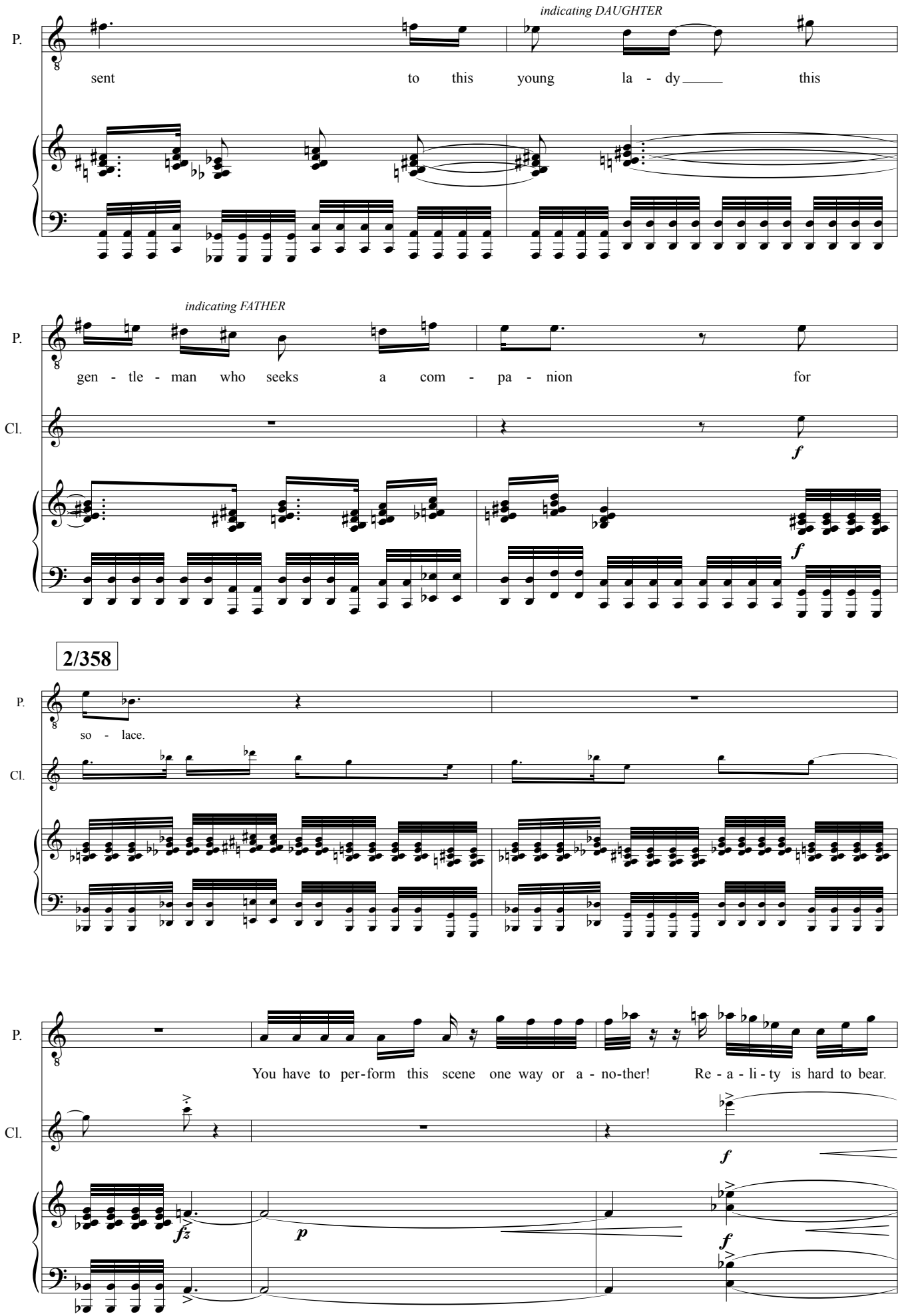
P.

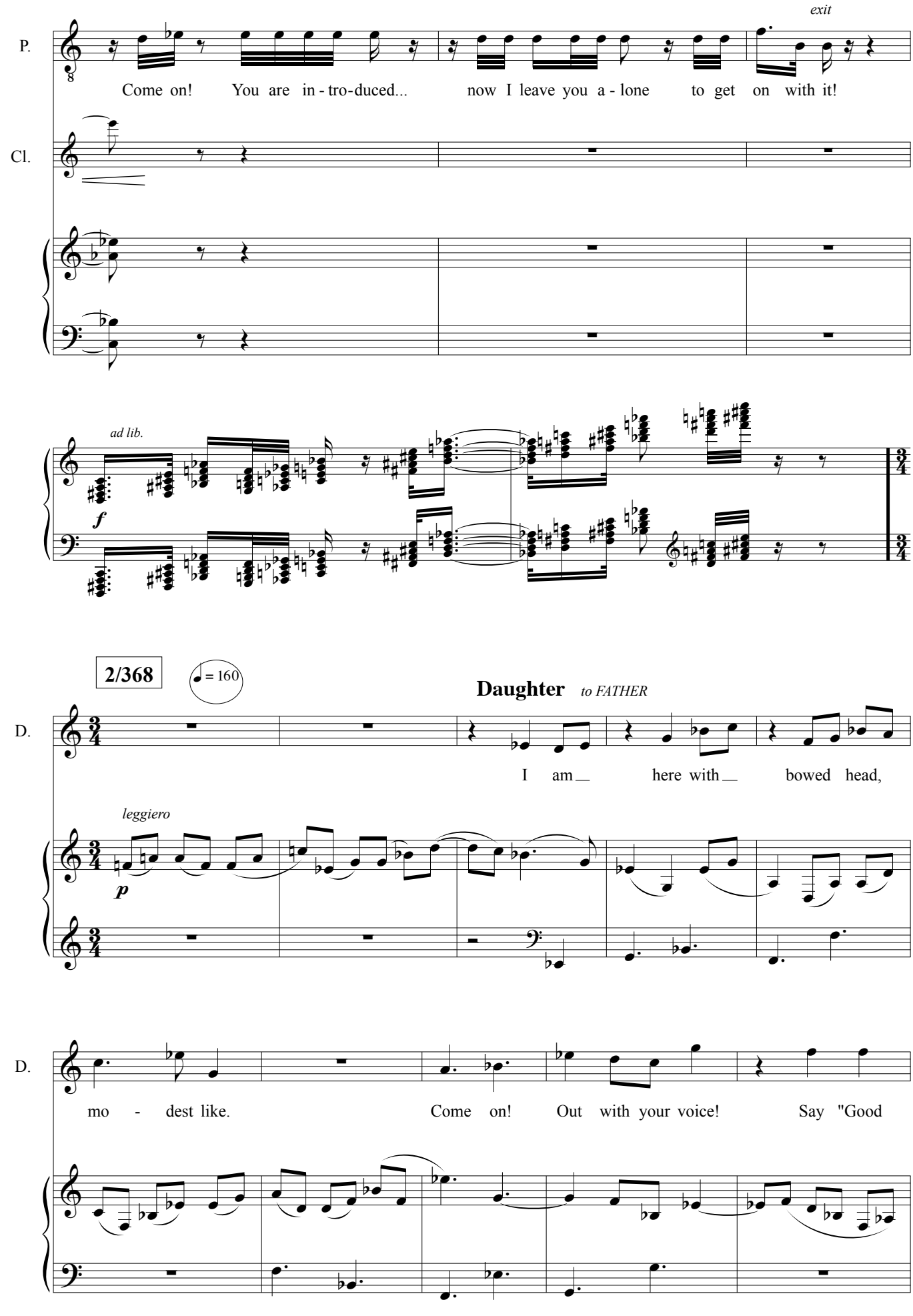
pa - - - - tro - nage, my pa - tro - nage, comes at a price, comes

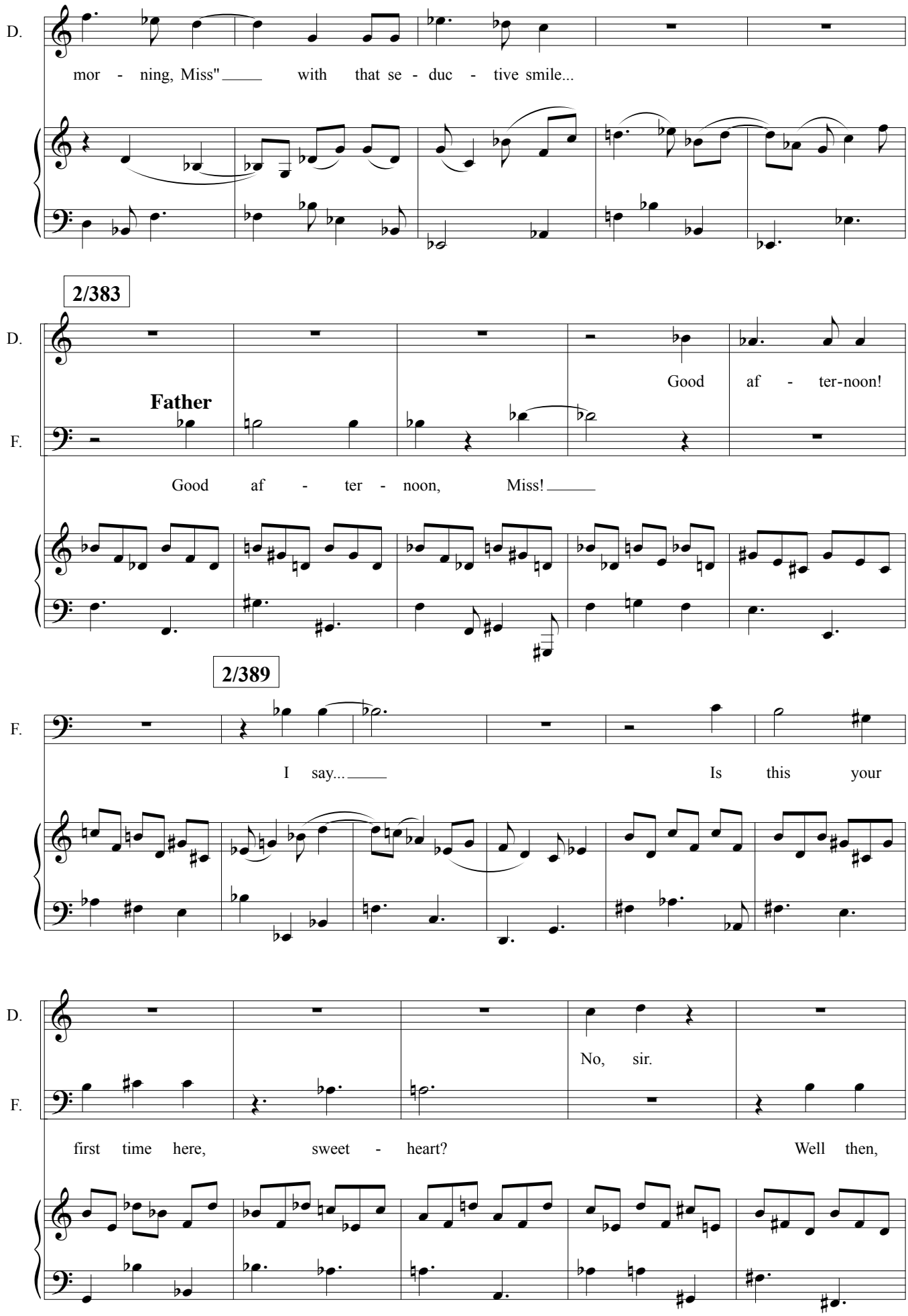

Daughter
2/332
D.
Calm your-self, Mo-ther!
Mother
M.
You old de - vil! You mur - de - rer!
P.
at a price.
Cl.
p
p
Madame Pace
to DAUGHTER
P.
There is pre - - - sent a gen - - - - - tle-man
Cl.
P.
de - si - rous of your com - pa-ny.
Cl.

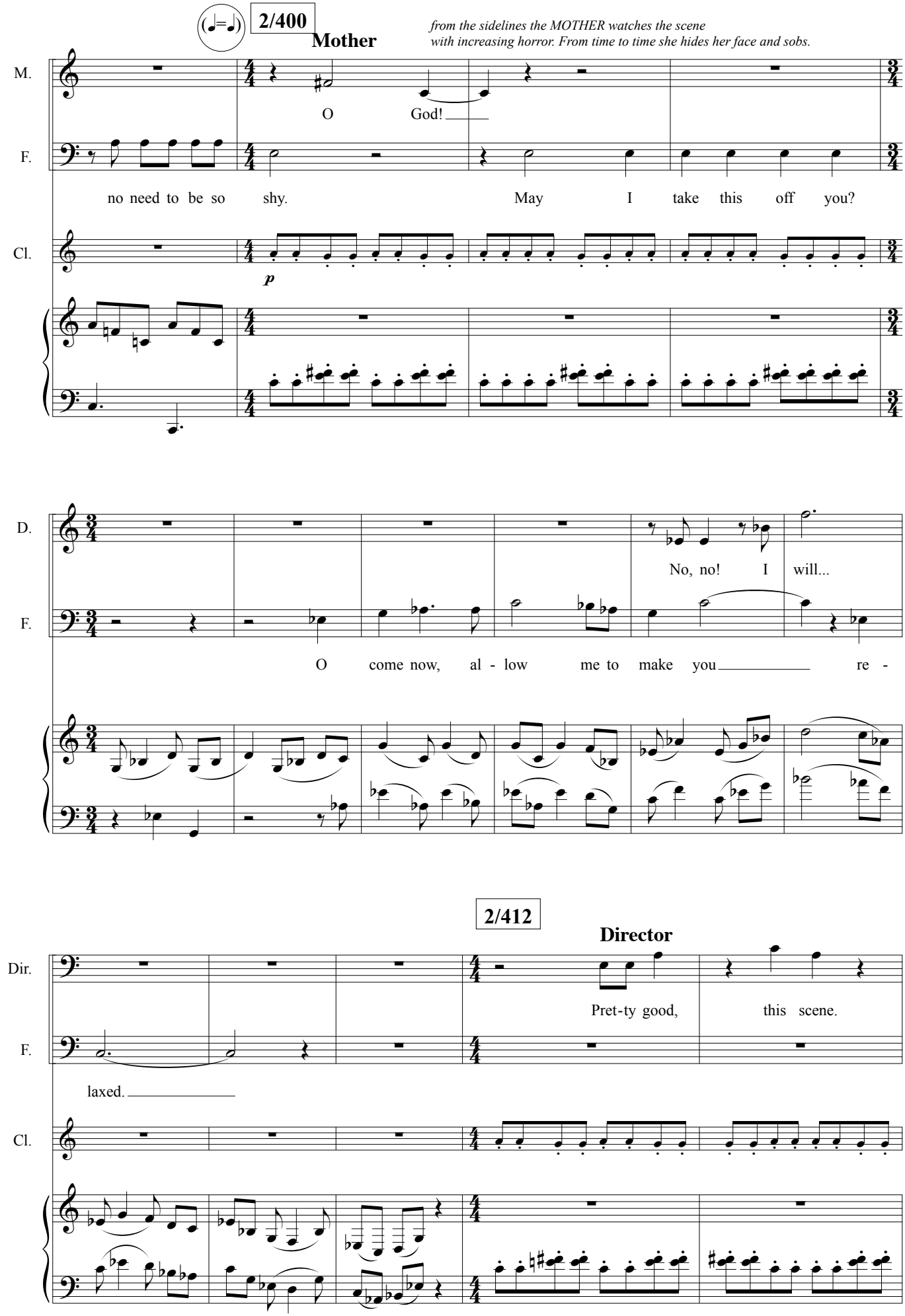

P.
E - ven if he is not to your taste, my dear, he will not make a scene, there
Cl.
P.
will en - sue no scan - dal.
Father
F.
Wait!
Cl.
2/345
indicating MOTHER
F.
She was not with me when I came... they can - not con - front each o - ther yet
tr
f recitative

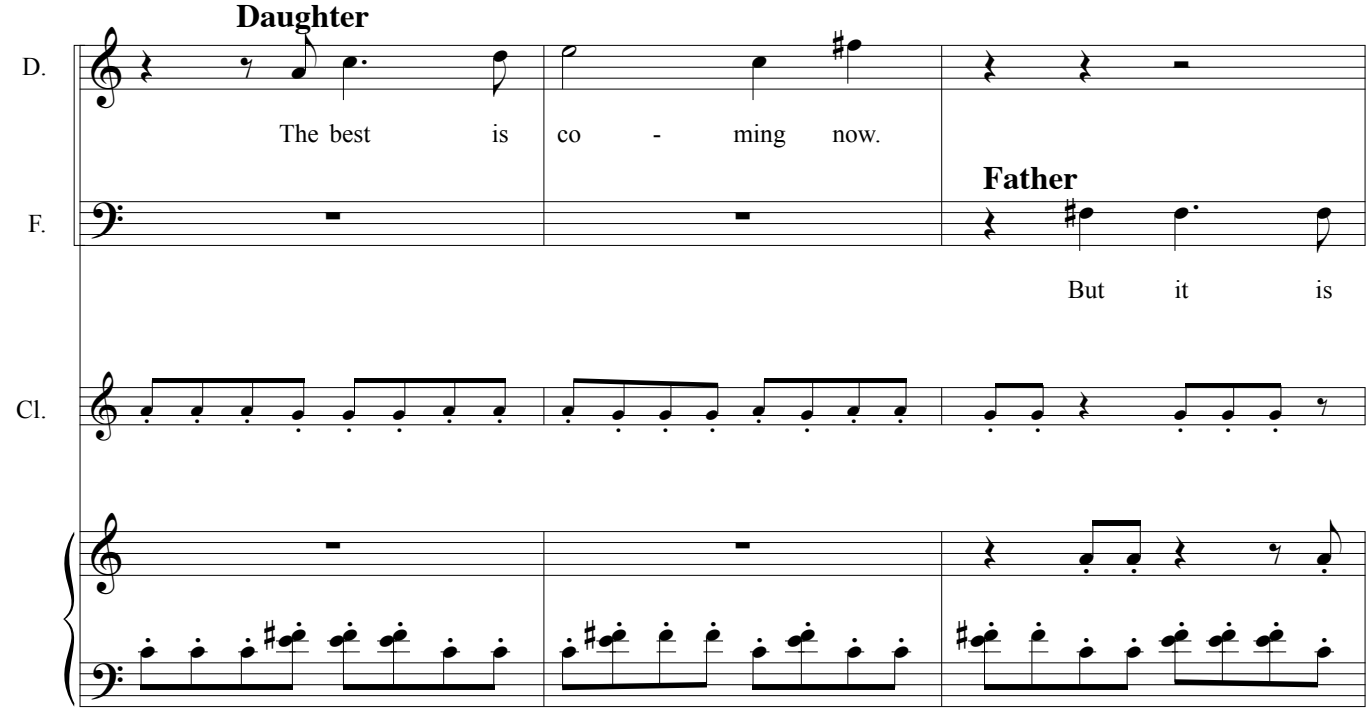

Mother
indicating MADAME PACE
M.
F.
Well then, take that crea-ture a
to MOTHER
or the whole thing is gi-ven a-way. You must wait out-side for your cue!
2/351
M.
way al - so!
Madame Pace
P.
Cer-tain-ly I leave!
a tempo
Cl.
ff
ff
P.
But first, I pre -
Cl.
p

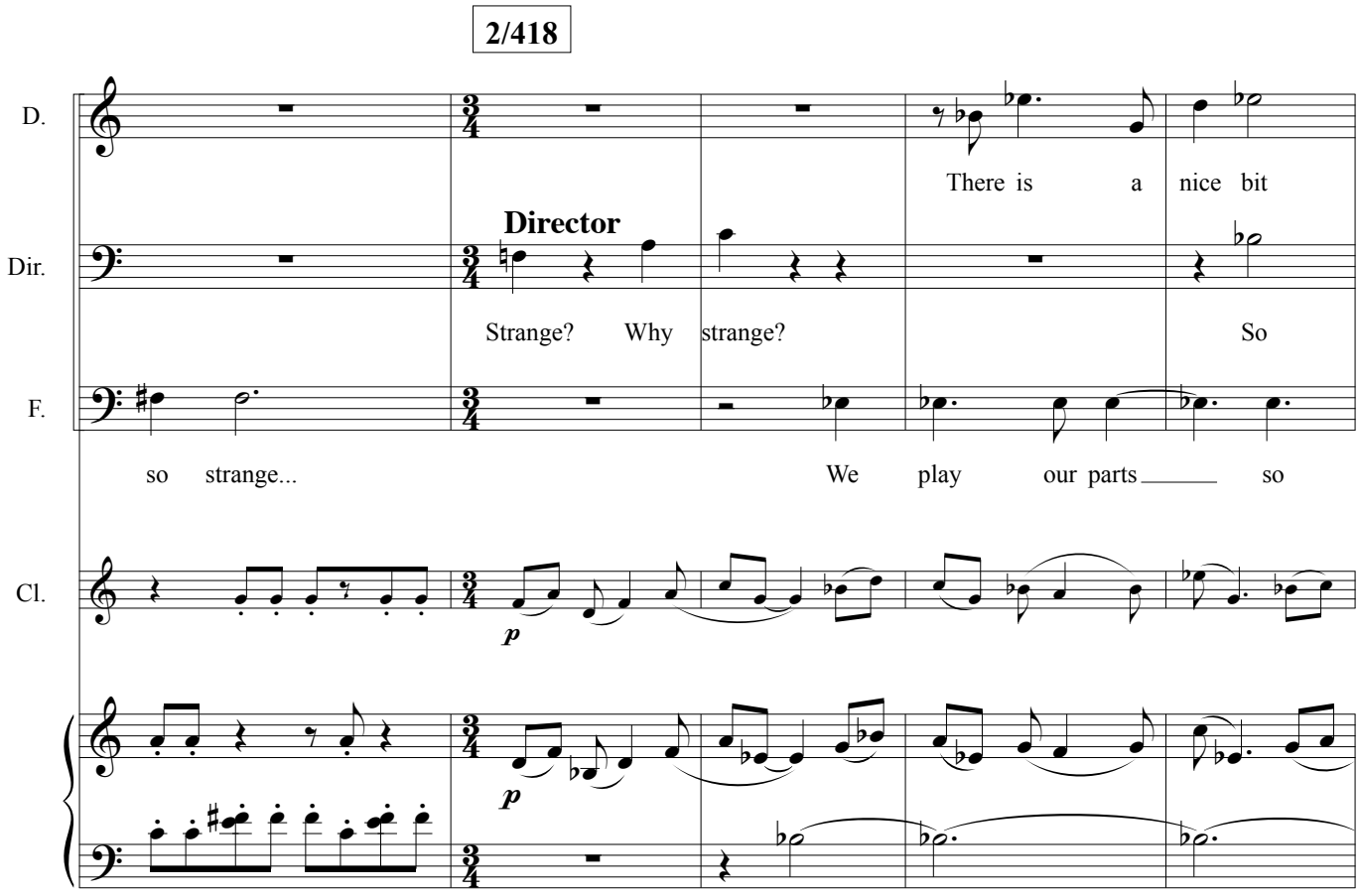

indicating DAUGHTER
P.
sent to this young la - dy this
indicating FATHER
P.
gen - tle - man who seeks a com - pa - nion for
Cl.
f
f
2/358
P.
so - lace.
Cl.
P.
You have to per-form this scene one way or a - no-ther! Re - a - li - ty is hard to bear.
Cl.
f
fz
p
f

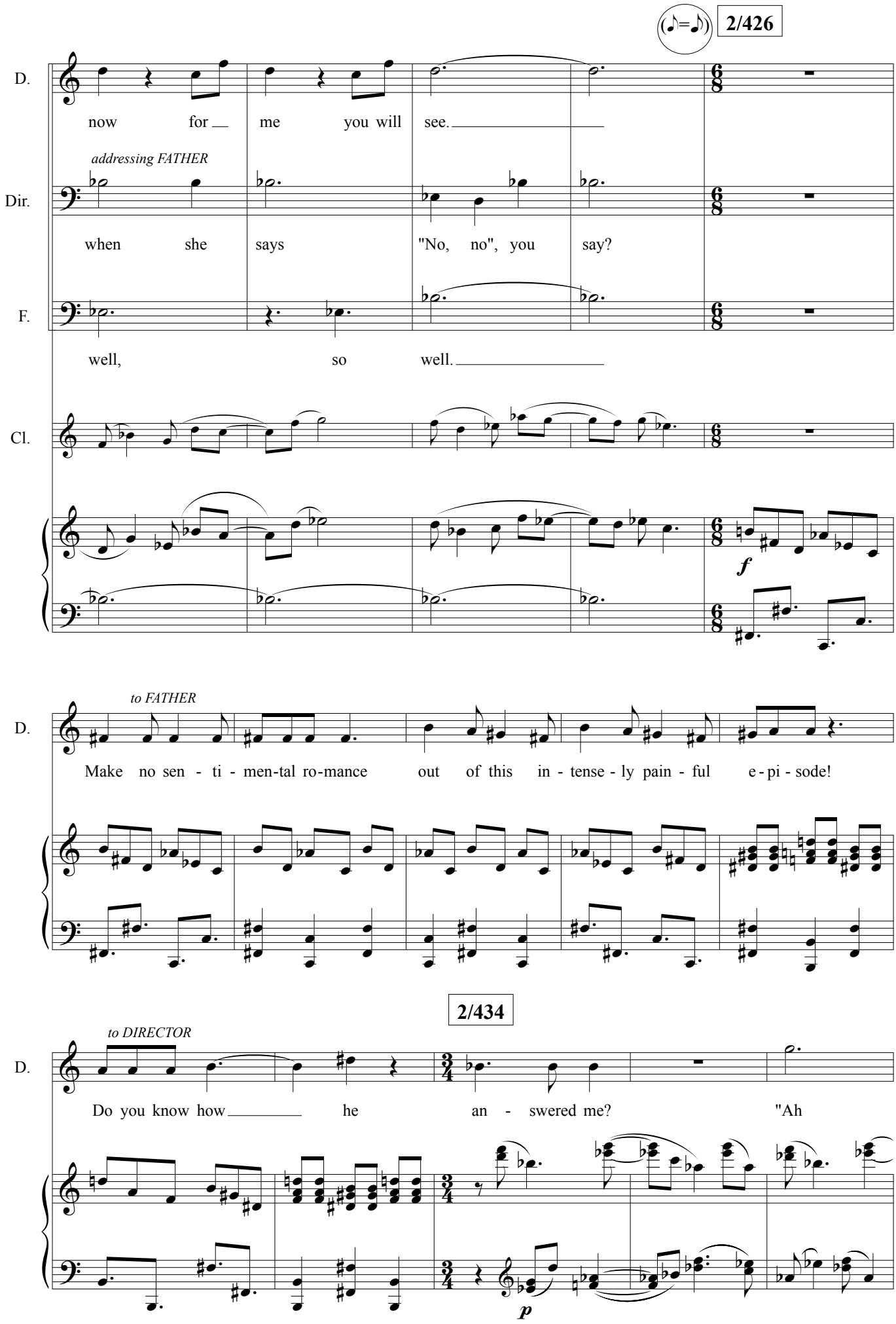

exit
P.
Come on! You are in - tro-duced... now I leave you a - lone to get on with it!
Cl.
ad lib.
f
2/368
♩ = 160
Daughter to FATHER
D.
I am here with bowed head,
leggiero
p
D.
mo - dest like. Come on! Out with your voice! Say "Good

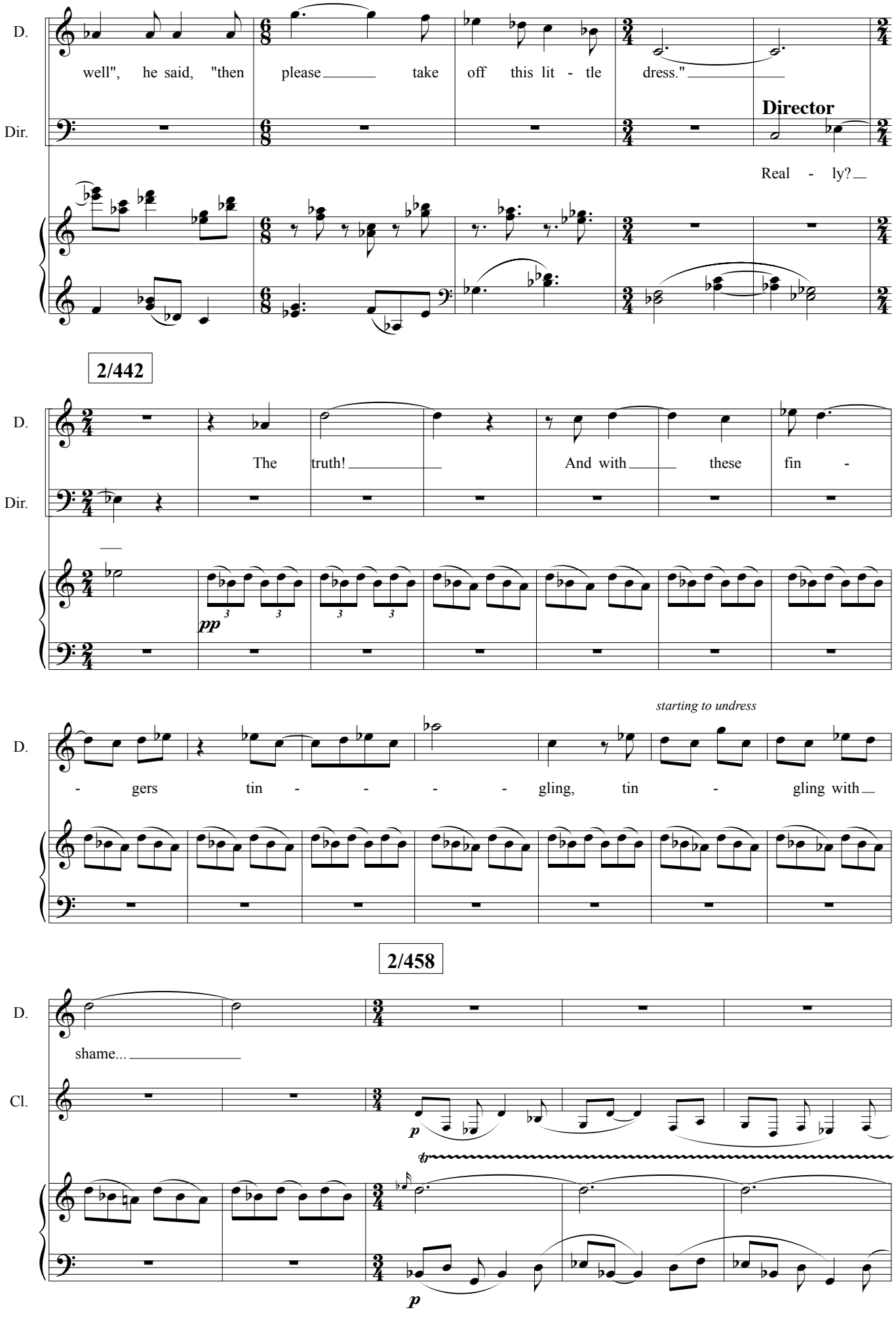

D.
mor - ning, Miss" with that se - duc - tive smile...
2/383
D.
Father
Good af - ter-noon!
F.
Good af - ter - noon, Miss!
2/389
F.
I say... Is this your
D.
No, sir.
F.
first time here, sweet - heart? Well then,

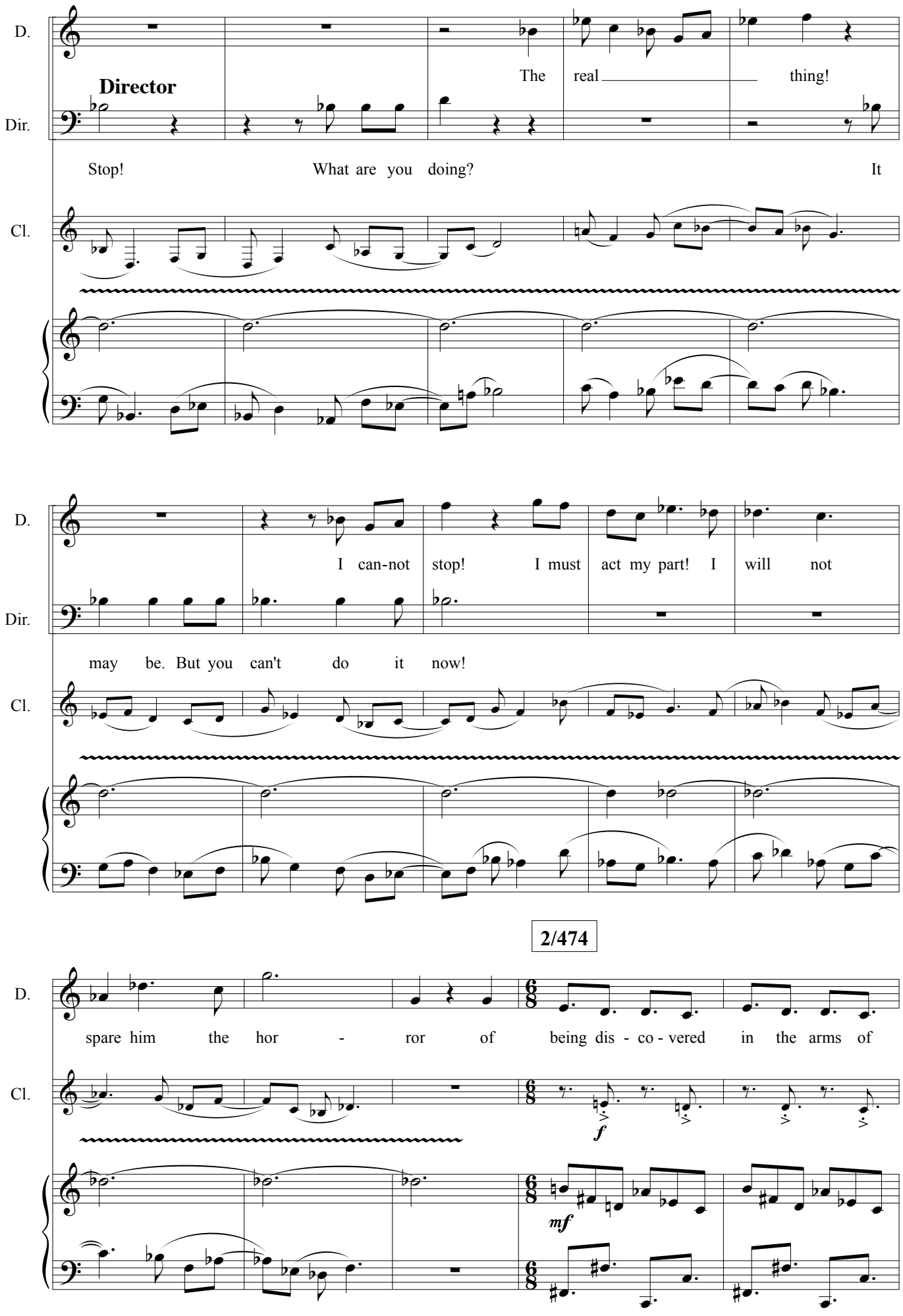

(♩=♩)
2/400
Mother
from the sidelines the MOTHER watches the scene
with increasing horror. From time to time she hides her face and sobs.
M.
O God!
F.
no need to be so shy.
May I take this off you?
Cl.
p
D.
No, no! I will...
F.
O come now, al - low me to make you re -
2/412
Director
Dir.
Pret-ty good, this scene.
F.
laxed.
Cl.

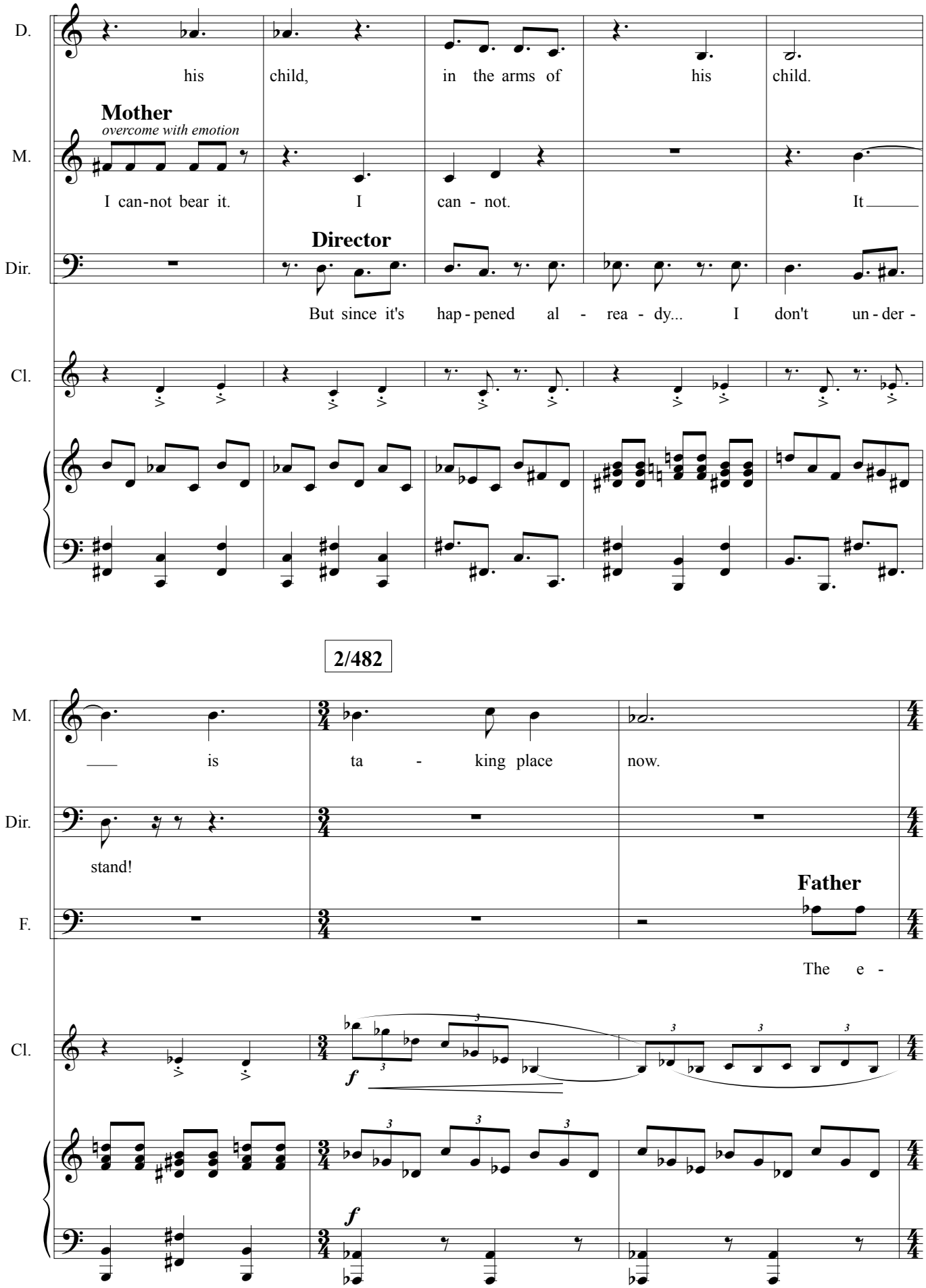

Daughter
D.
The best is co - ming now.
Father
F.
But it is
Cl.

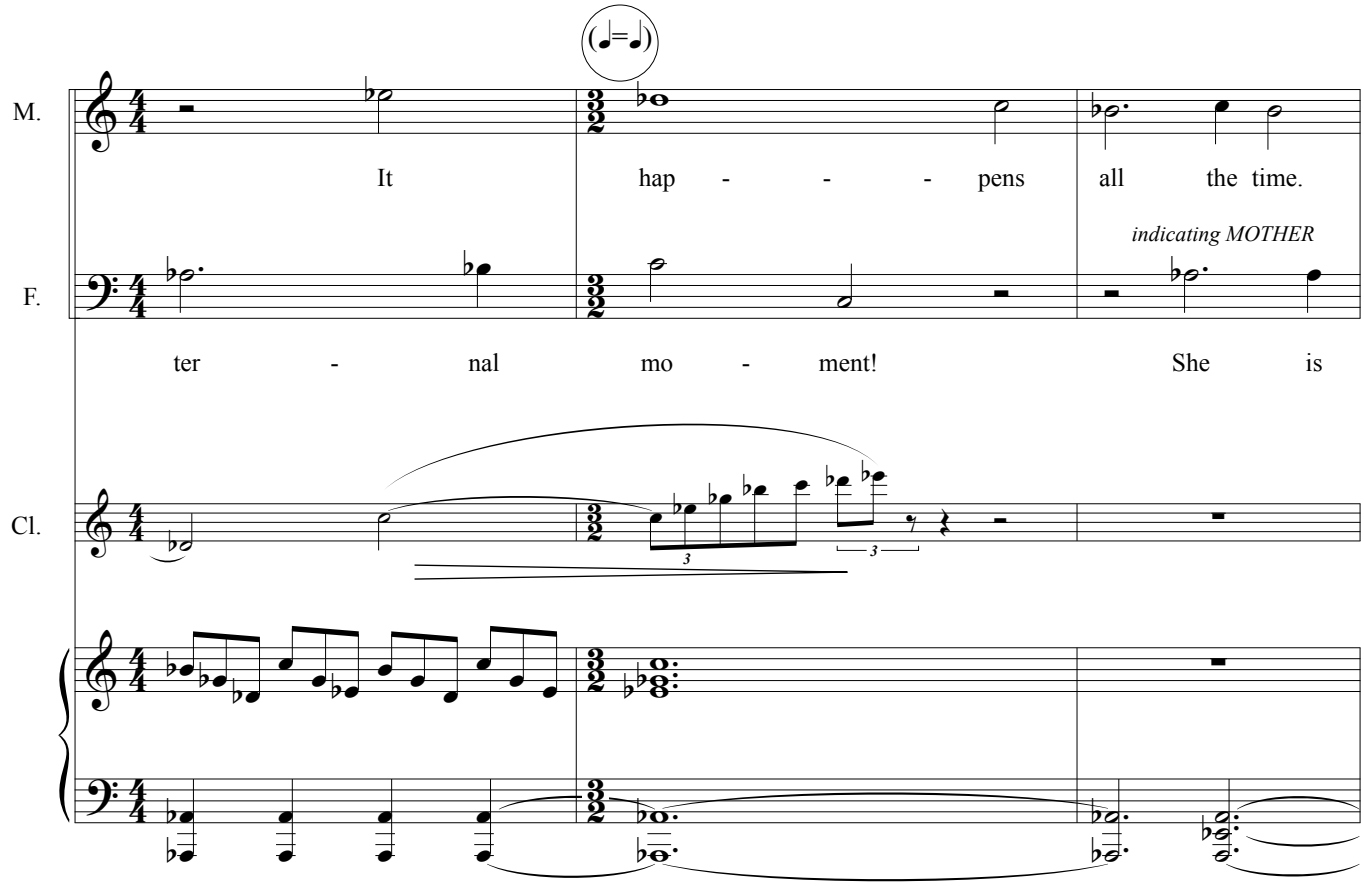

2/418
D.
There is a nice bit
Director
Dir.
Strange? Why strange? So
F.
so strange... We play our parts so
Cl.
p
p

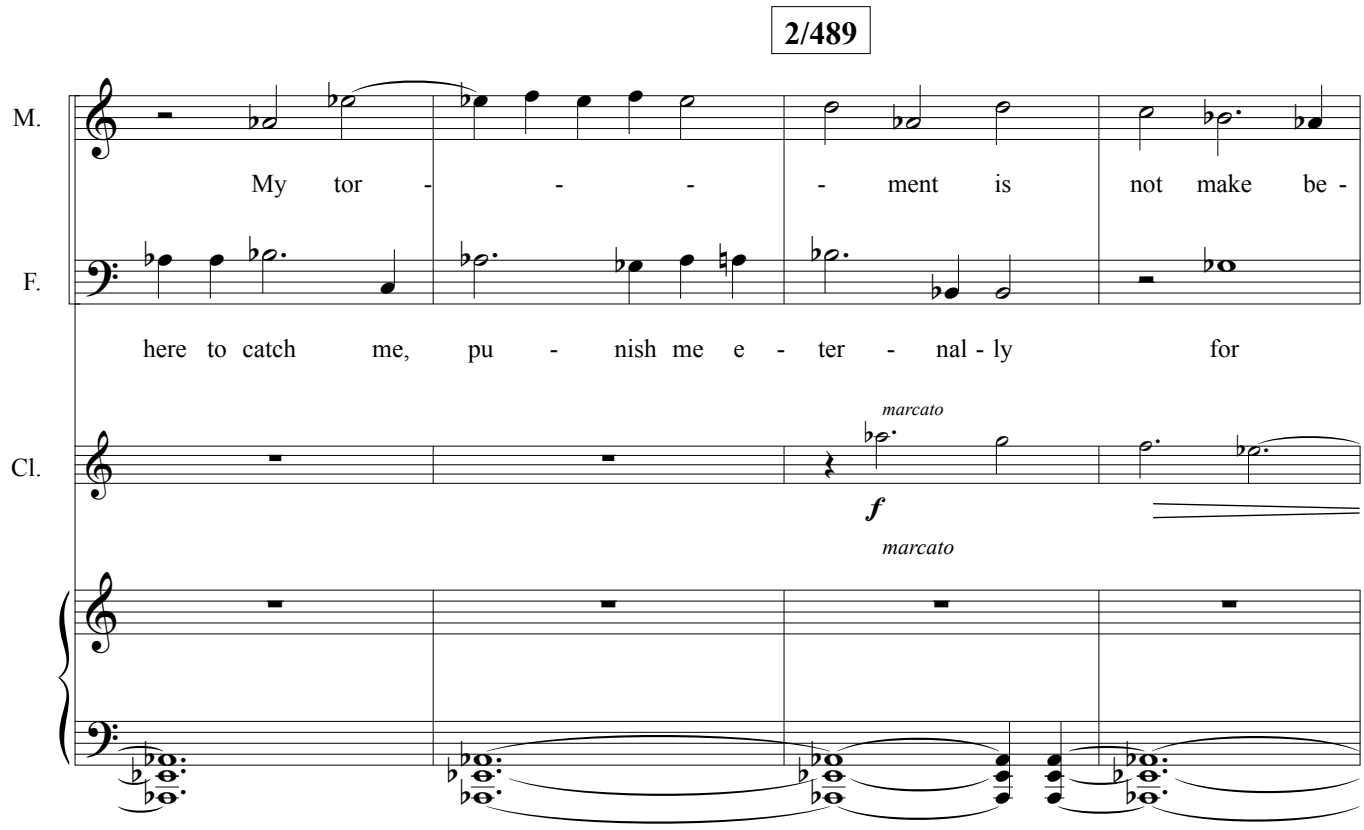

2/426
D.
now for me you will see.
addressing FATHER
Dir.
when she says "No, no", you say?
F.
well, so well.
Cl.
f
to FATHER
D.
Make no sen - ti - men-tal ro-mance out of this in - tense - ly pain - ful e - pi - sode!
2/434
to DIRECTOR
D.
Do you know how he an - swered me? "Ah
p


D.
well", he said, "then please take off this lit - tle dress."
Dir.
Director
Real - ly?
2/442
D.
The truth! And with these fin -
Dir.
pp
starting to undress
D.
- gers tin - - - - gling, tin - gling with
2/458
D.
shame...
Cl.
p
tr
p

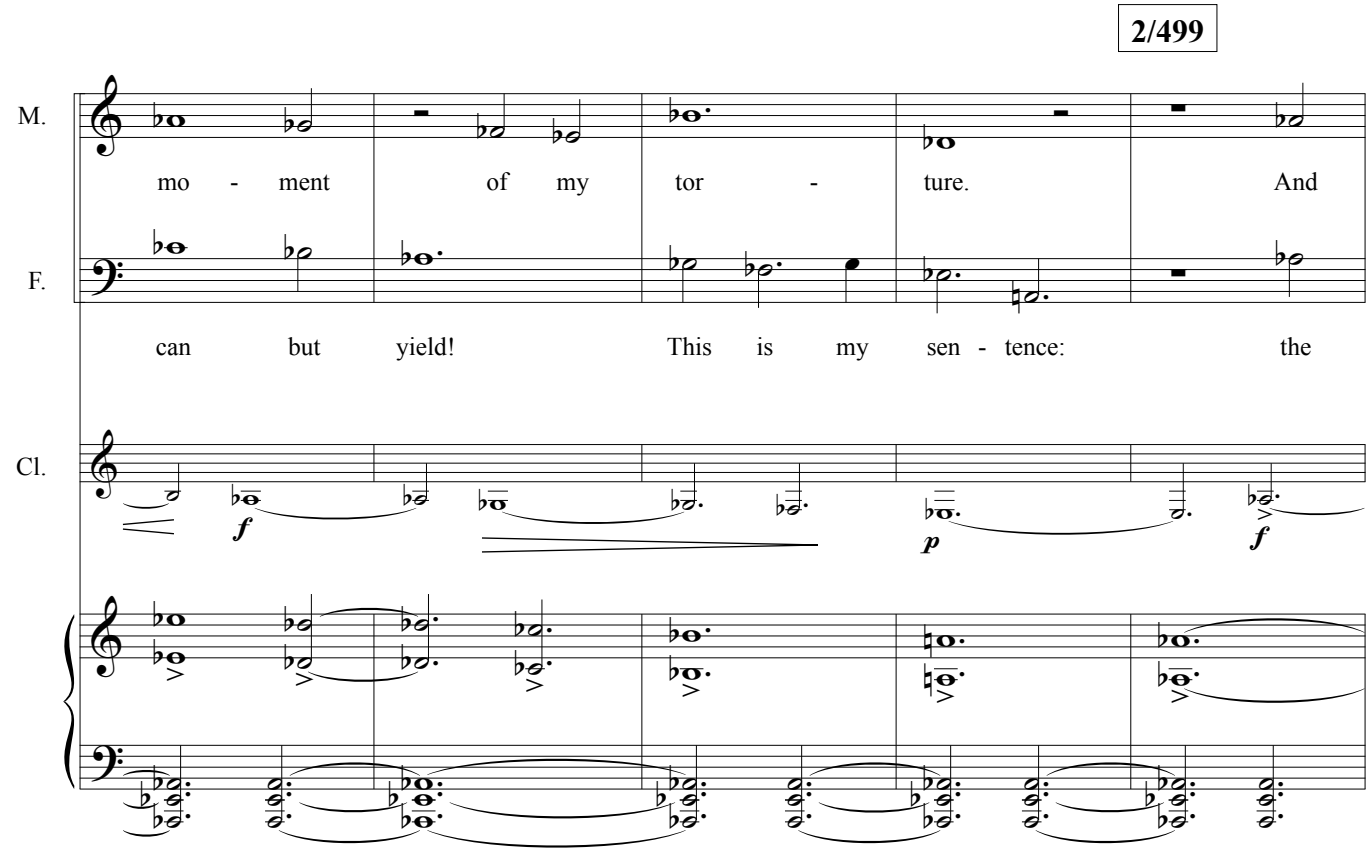

D.
Director
Dir.
The real thing!
Stop! What are you doing? It
Cl.
D.
I can-not stop! I must act my part! I will not
Dir.
may be. But you can't do it now!
Cl.
2/474
D.
spare him the hor - ror of being dis - co - vered in the arms of
Cl.
f
mf

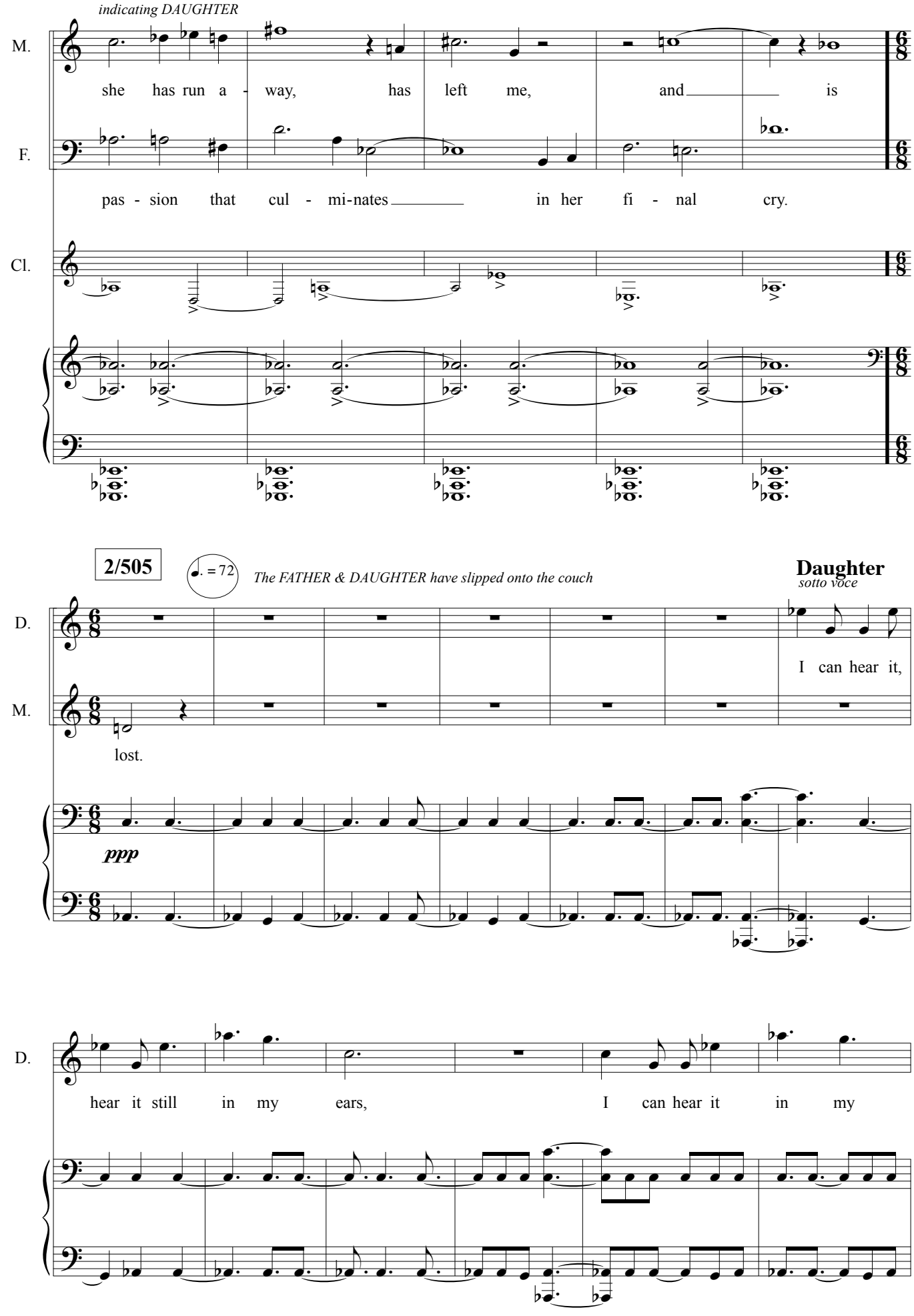

D.
his child, in the arms of his child.
Mother
overcome with emotion
M.
I can-not bear it. I can - not. It
Director
Dir.
But since it's hap - pened al - rea - dy... I don't un - der -
Cl.
2/482
M.
is ta - king place now.
Dir.
stand!
Father
F.
The e -
Cl.
f
f

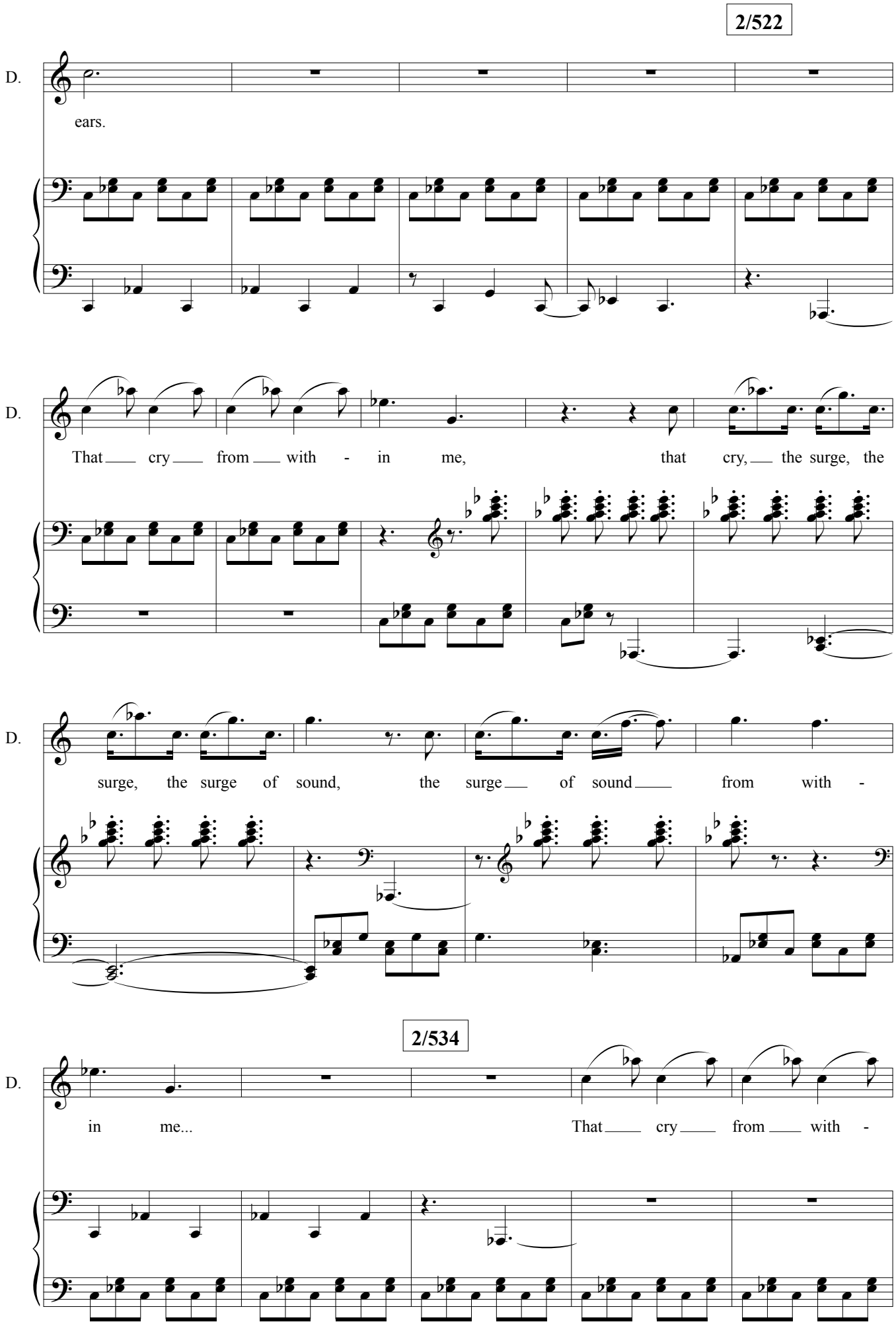

(♩=♩)
M.
It hap - - - pens all the time.
indicating MOTHER
F.
ter - nal mo - ment! She is
Cl.

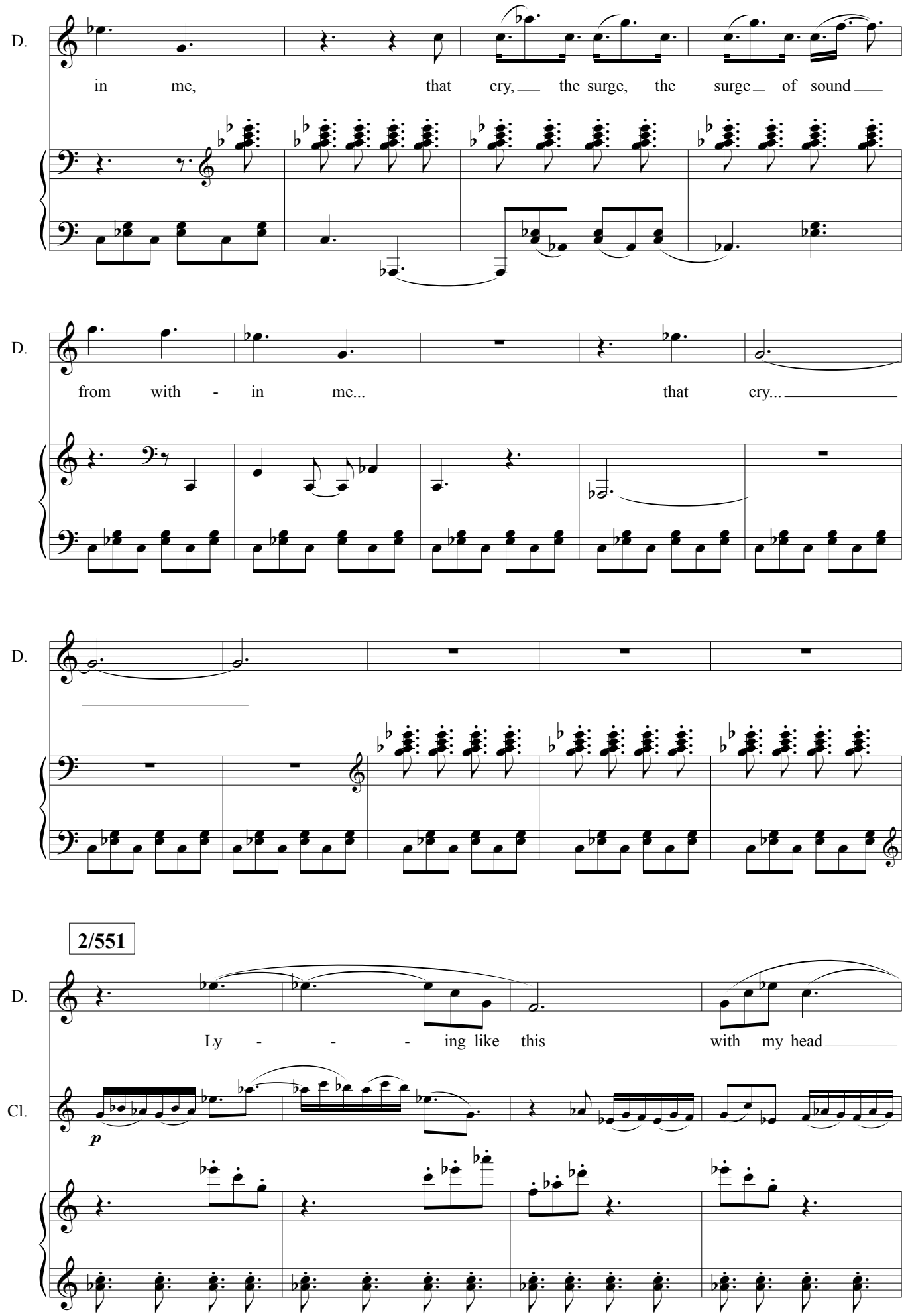

2/489
M.
My tor - - - - ment is not make be -
F.
here to catch me, pu - nish me e - ter - nal - ly for
Cl.
marcato
f
marcato

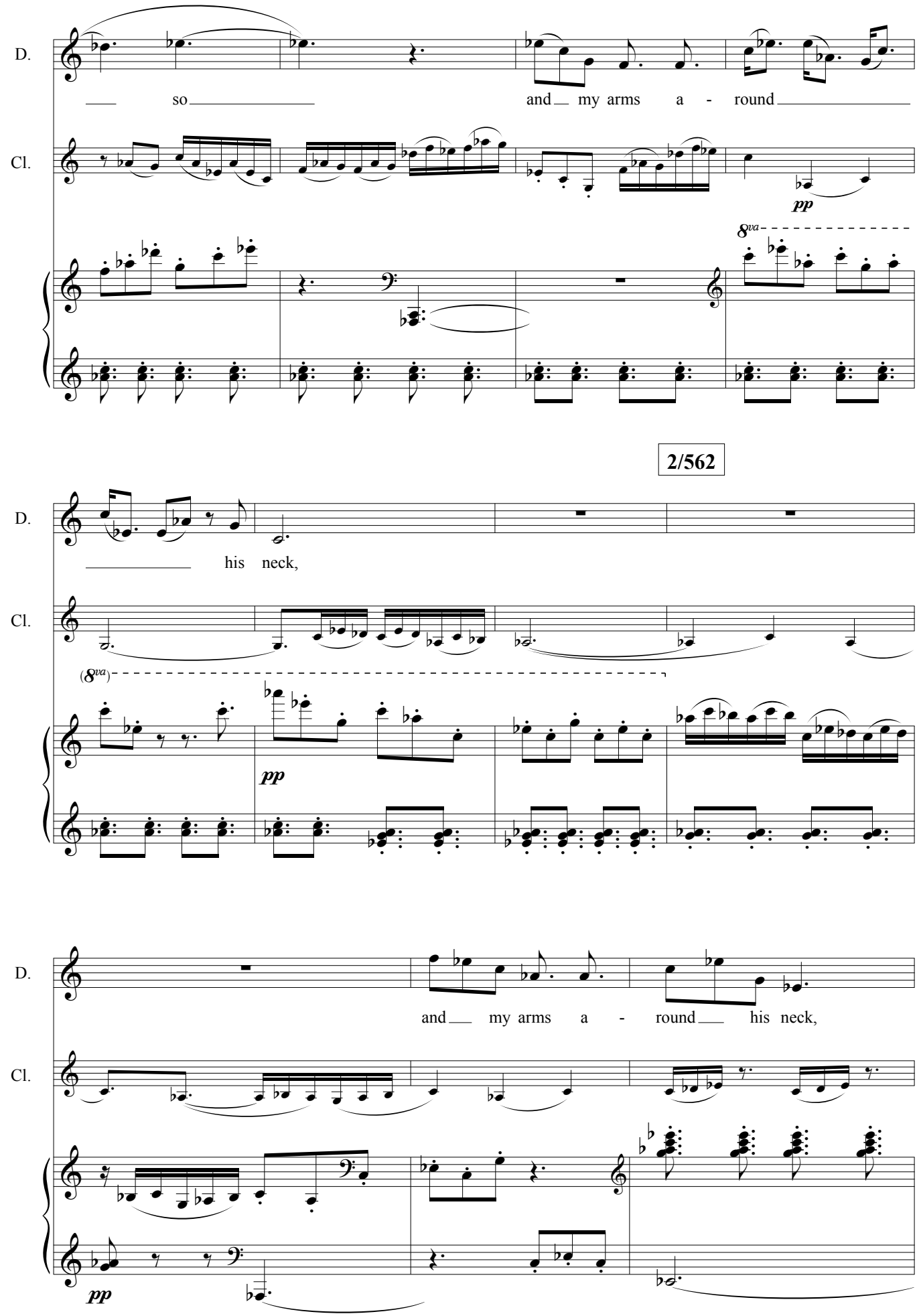
M.
lieve. I live and feel e - very
F.
that one shame - ful mo - ment of my life. She
Cl.
p

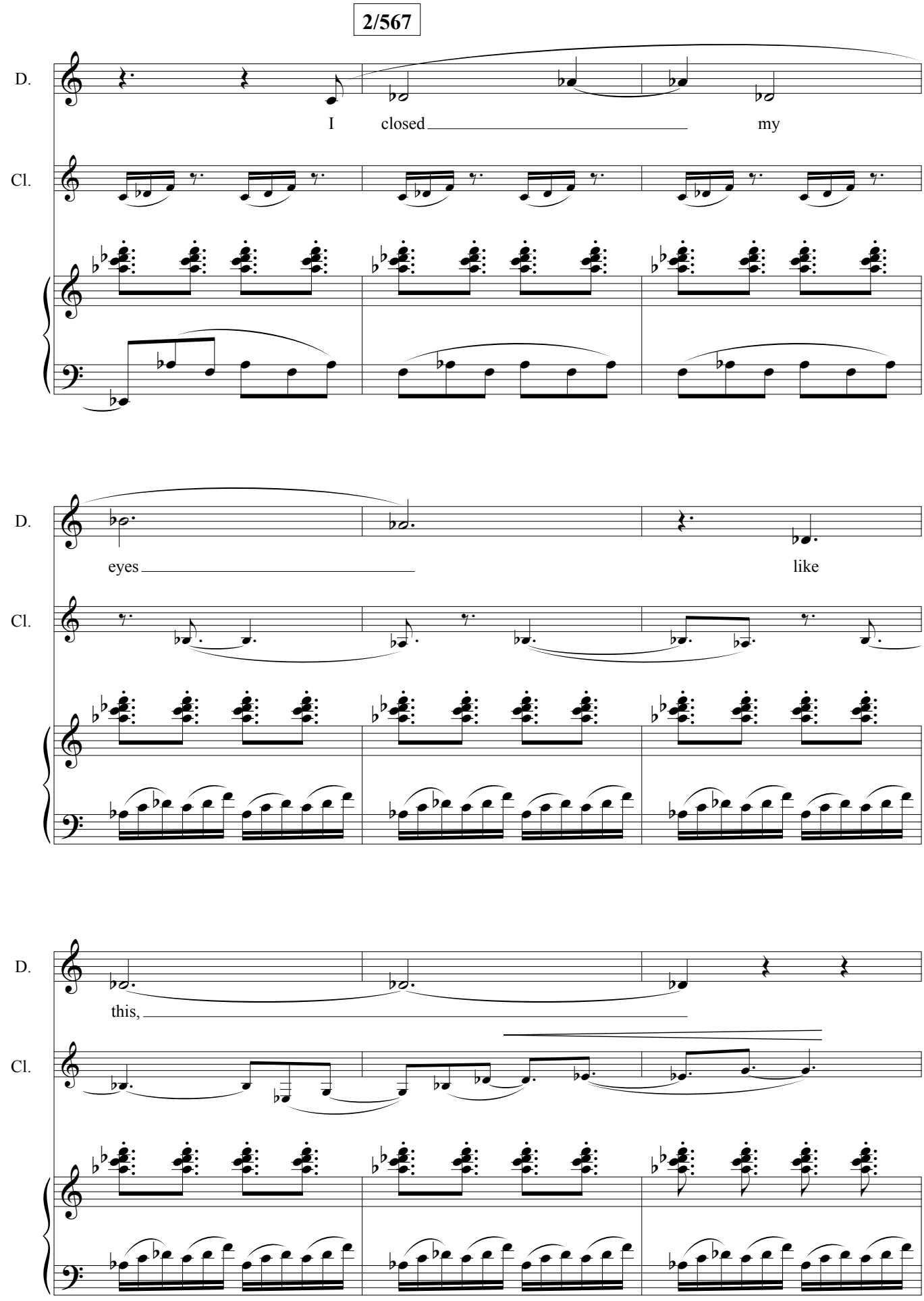

2/499
M.
mo - ment of my tor - ture. And
F.
can but yield! This is my sen - tence: the
Cl.
f
p
f

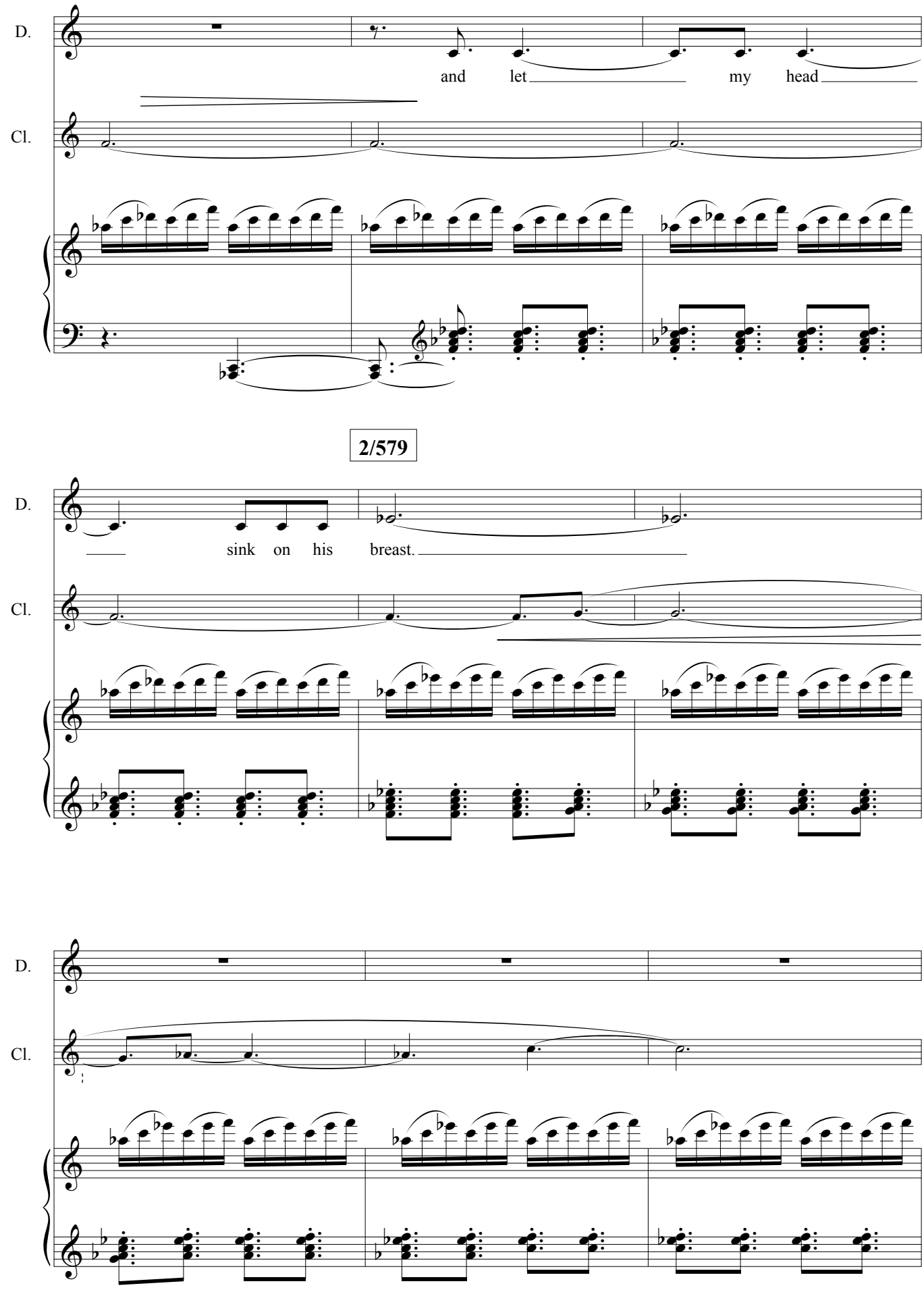

indicating DAUGHTER
M.
she has run a - way, has left me, and is
F.
pas - sion that cul - mi-nates in her fi - nal cry.
Cl.
2/505
♩. = 72
The FATHER & DAUGHTER have slipped onto the couch
Daughter
sotto voce
D.
I can hear it,
M.
lost.
ppp
D.
hear it still in my ears, I can hear it in my

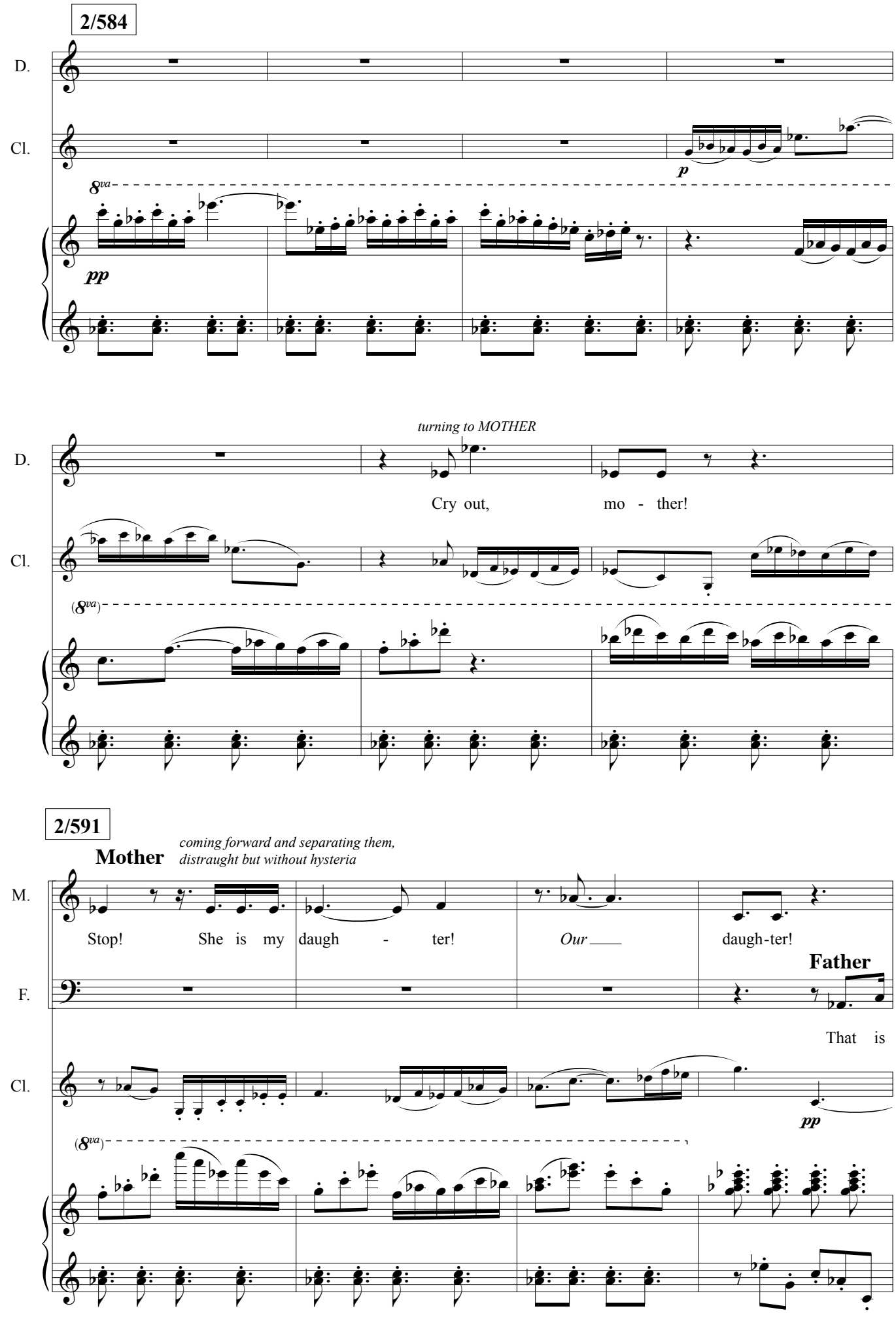

2/522
D.
ears.
D.
That cry from with - in me, that cry, the surge, the
D.
surge, the surge of sound, the surge of sound from with -
2/534
D.
in me... That cry from with -

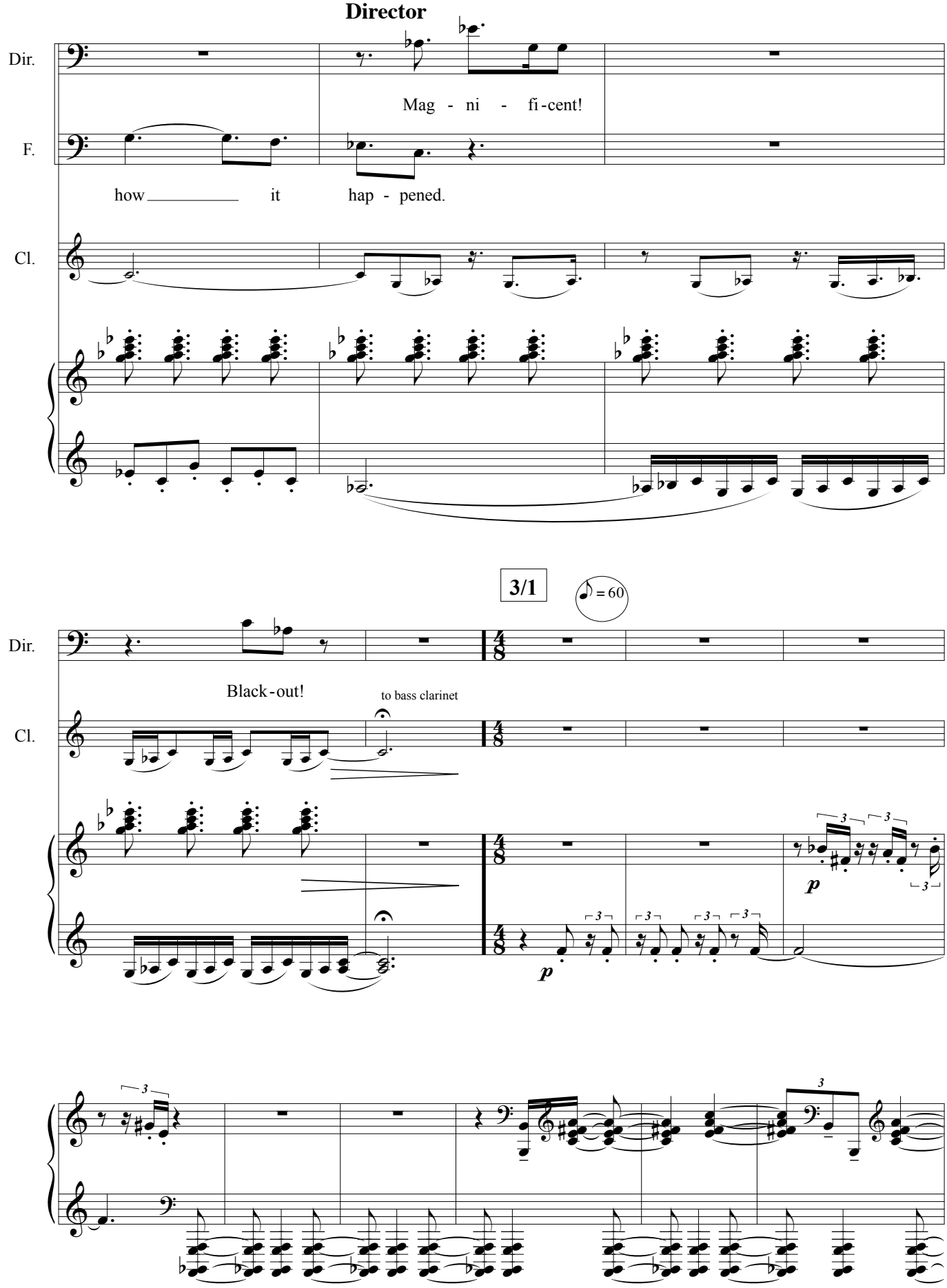

D.
in me, that cry, the surge, the surge of sound
D.
from with - in me... that cry...
D.
2/551
D.
Ly - - - ing like this with my head
Cl.
p

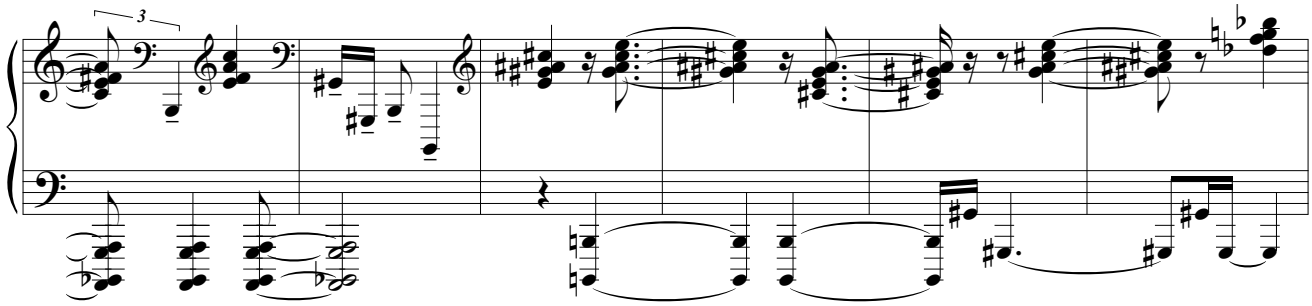

D.
so
and my arms a - round
Cl.
pp
8va
2/562
his neck,
(8va)
pp
and my arms a - round his neck,
pp


2/567
D.
I closed my
Cl.
D.
eyes like
Cl.
D.
this,
Cl.


D.
and let my head
Cl.
2/579
D.
sink on his breast.
Cl.
D.
Cl.


2/584
D.
Cl.
8va
p
pp
turning to MOTHER
Cry out, mo - ther!
(8va)
2/591
Mother
coming forward and separating them,
distraught but without hysteria
M.
Stop! She is my daugh - ter! Our daugh-ter!
Father
F.
That is
pp


Director
Dir.
Mag - ni - fi-cent!
F.
how ____ it hap - pened.
Cl.
3/1
♪ = 60
Dir.
Black-out!
to bass clarinet
Cl.
p
p



Part 3: *the events in the garden*

3/17

Director

(thinking hard, and working it out as he goes along)

Dir.

Ah yes, the

Cl.

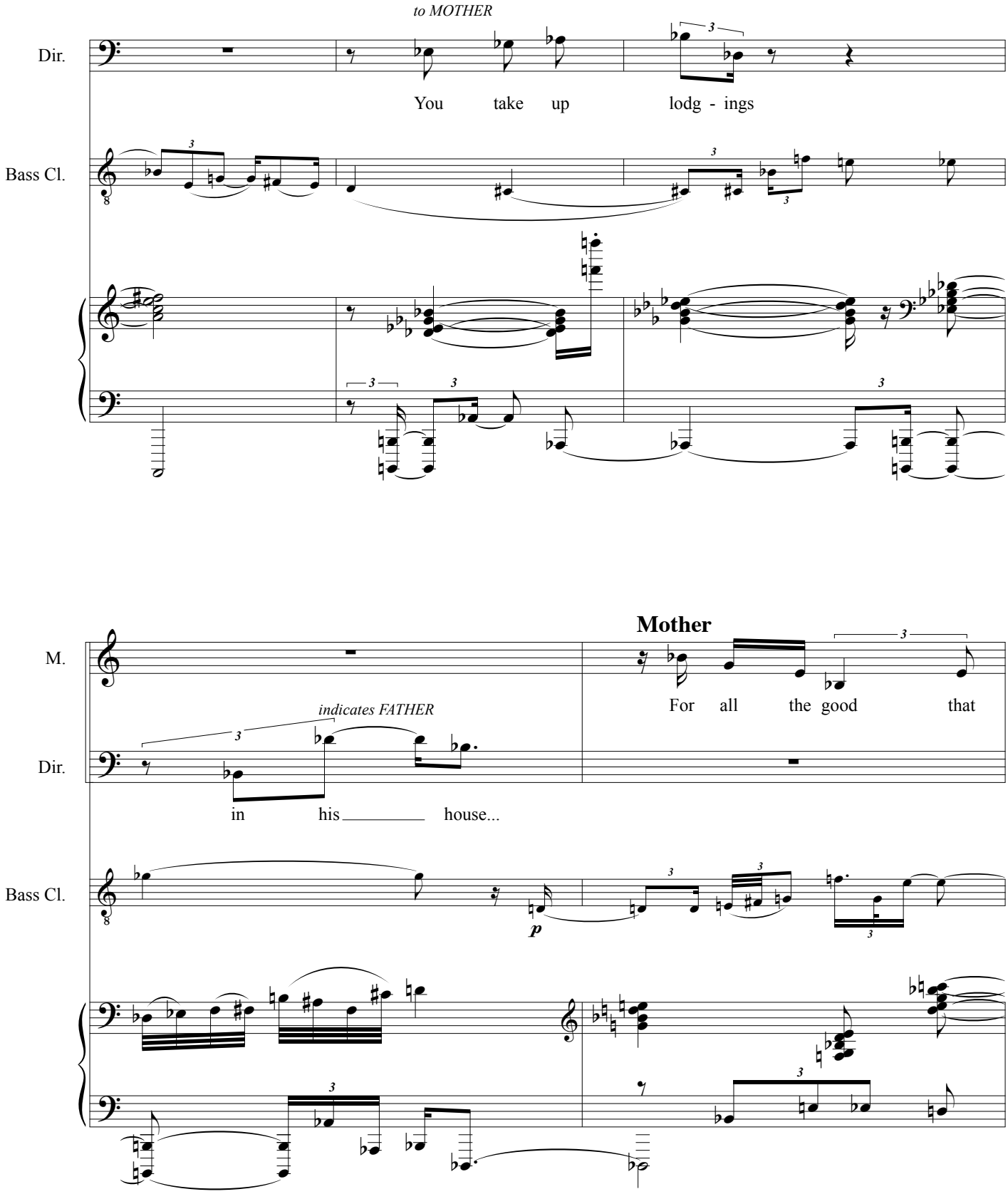
Bass Clarinet

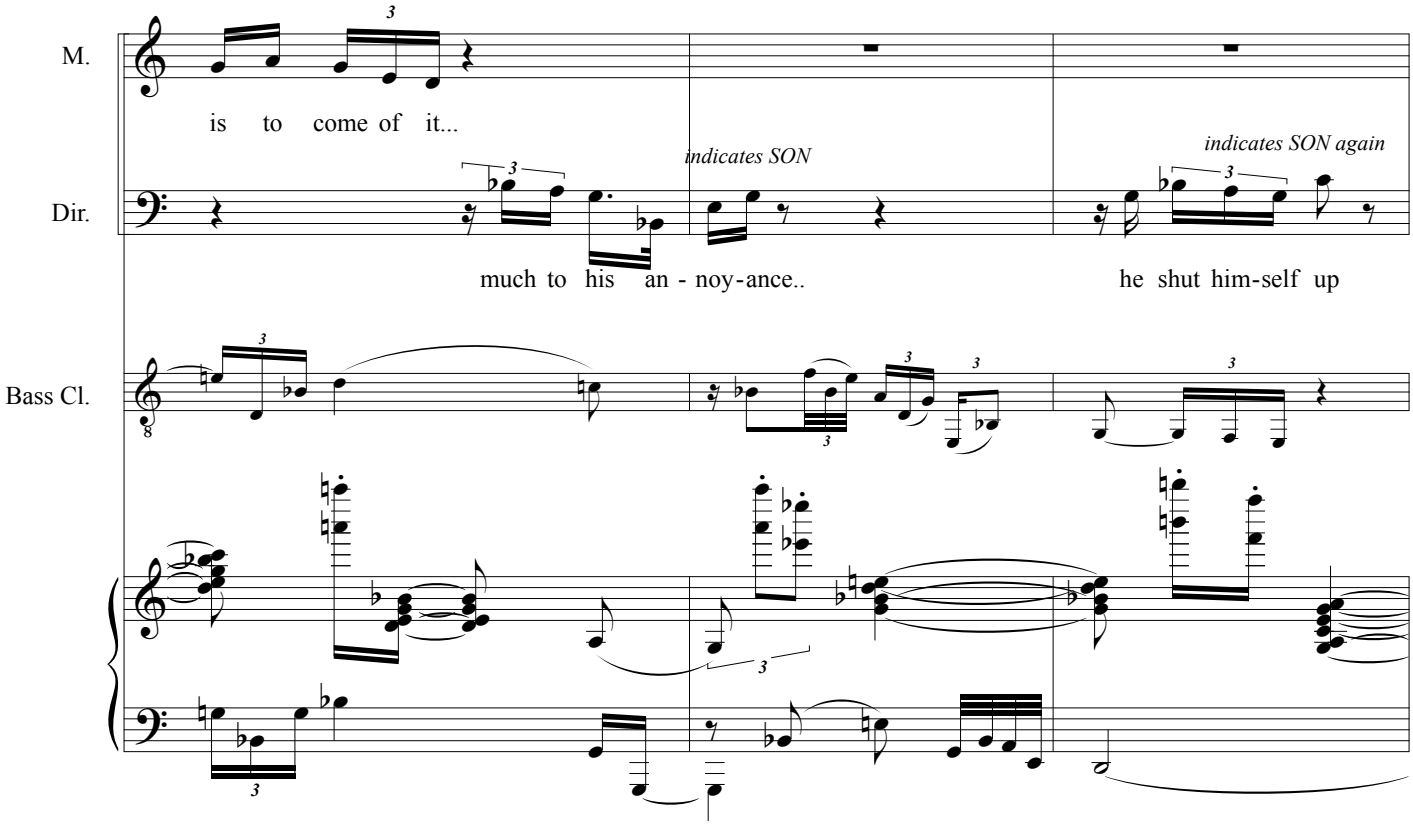
p espress.

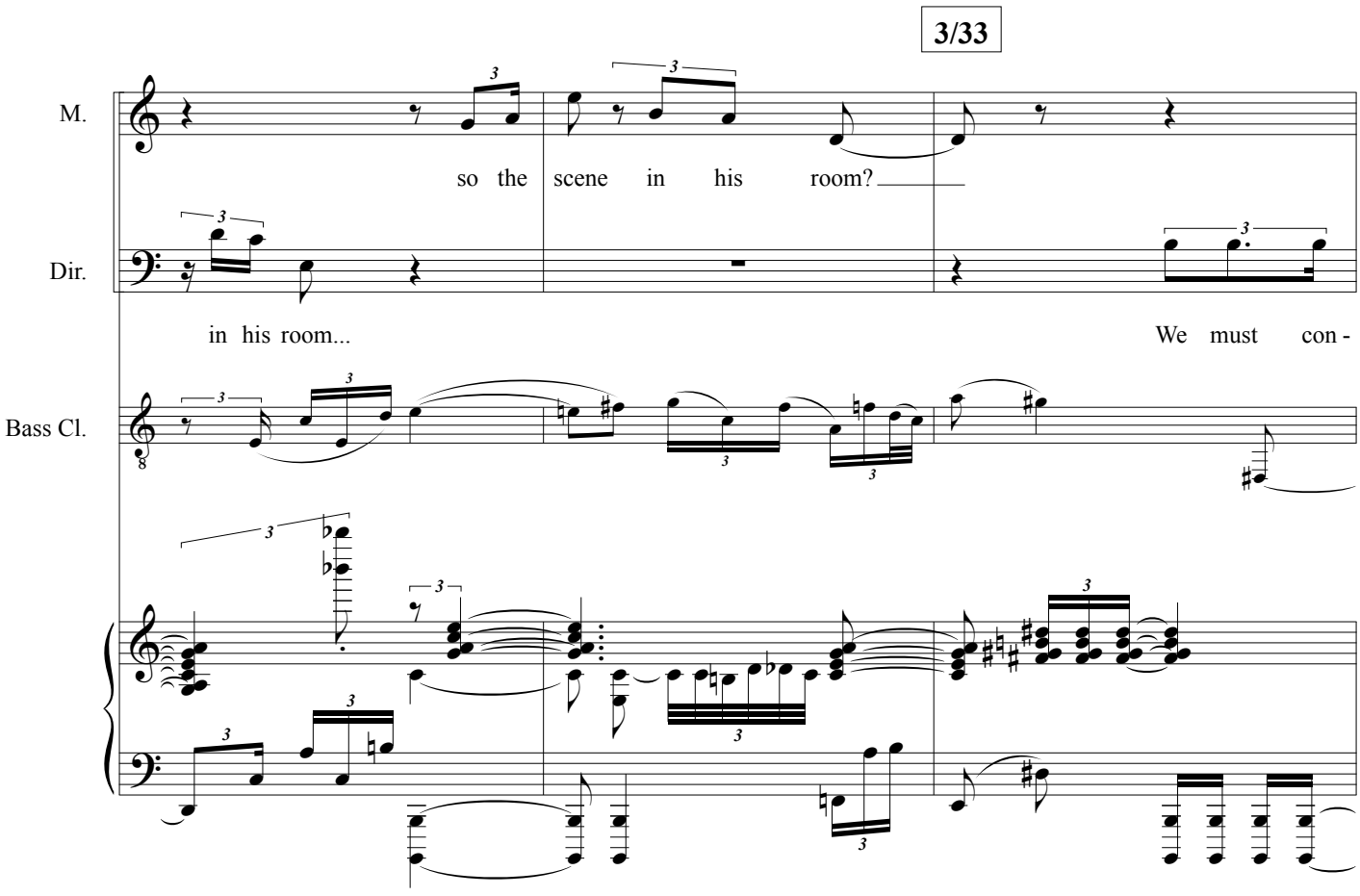
Dir.

next bit: leave it to me, and you'll see! It will go fine!

Bass Cl.


to MOTHER
Dir.
You take up lodg - ings
Bass Cl.
Mother
M.
indicates FATHER
For all the good that
Dir.
in his house...
Bass Cl.
p


M.
is to come of it...
indicates SON
indicates SON again
Dir.
much to his an - noy-ance..
he shut him-self up
Bass Cl.


3/33
M.
so the scene in his room?
Dir.
in his room...
We must con -
Bass Cl.

having an idea, and carried away by it

Dir. so - li - date the scenes: all the bet-ter to heigh - ten the il - lu - sion

Bass Cl.

M. ...with our act - ing!

Dir. which we cre-ate for our au - di - ence! The il-

Bass Cl. *f*

3/43

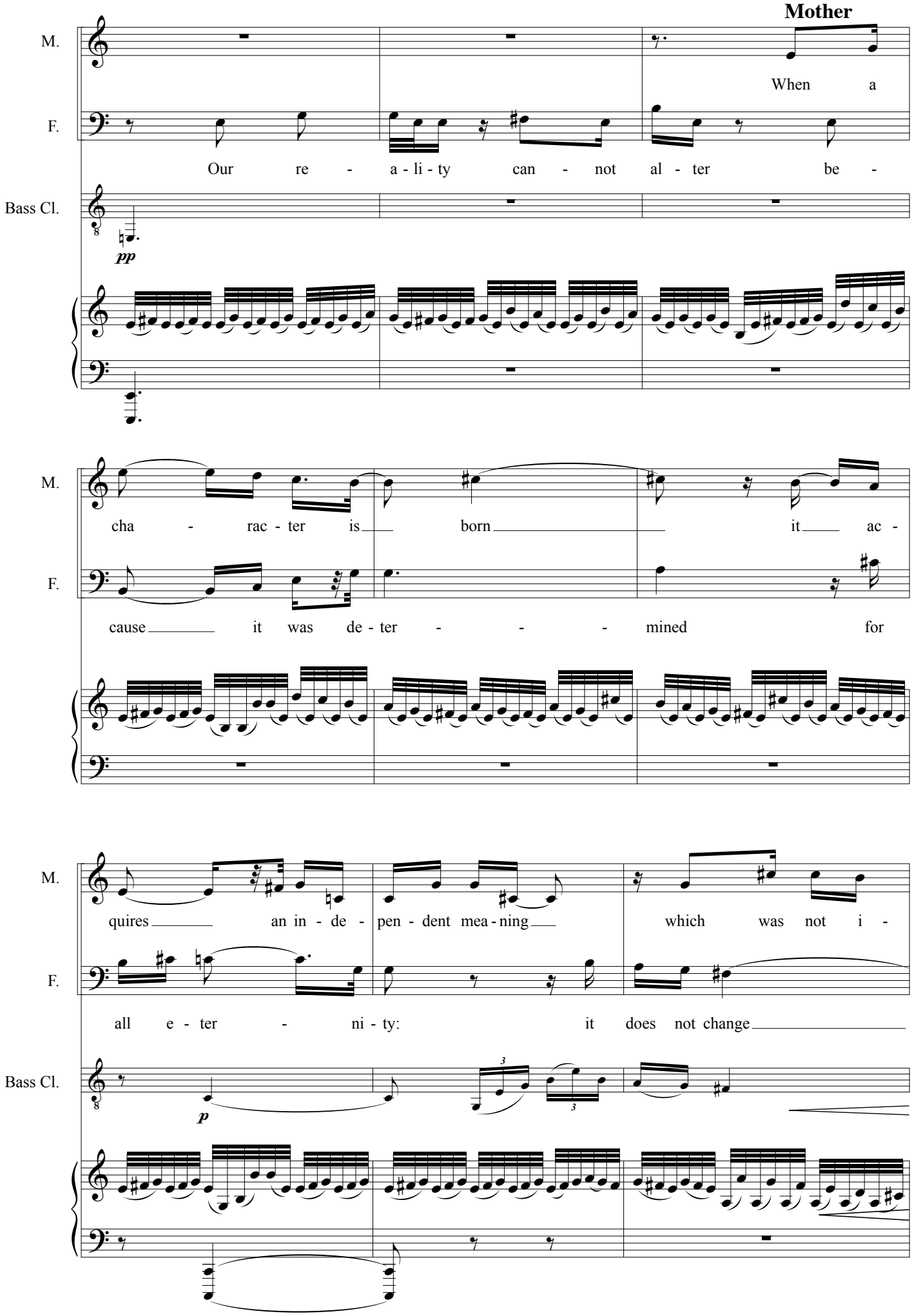
Dir. lu - sion of a re - a - li-ty!

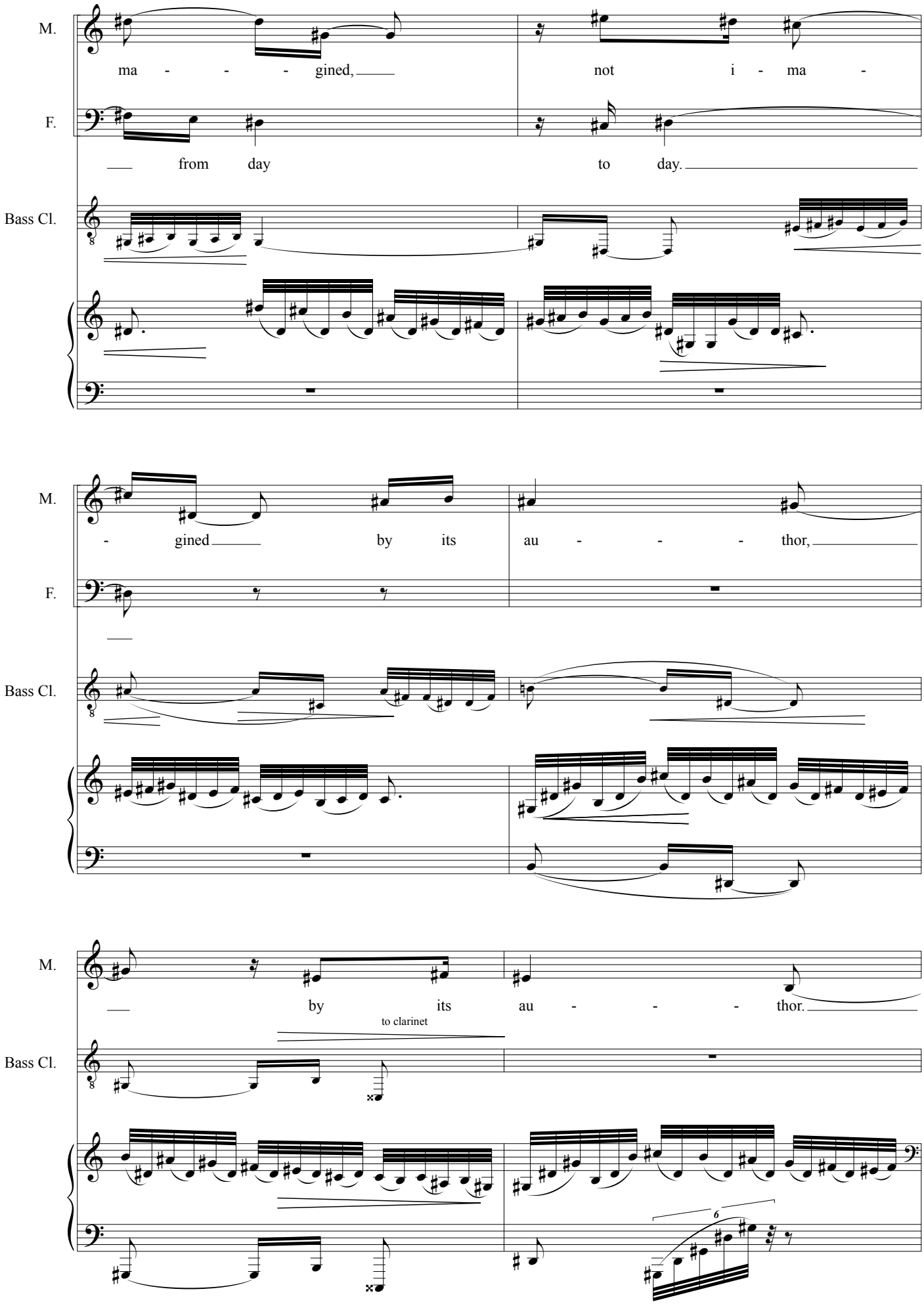
Father

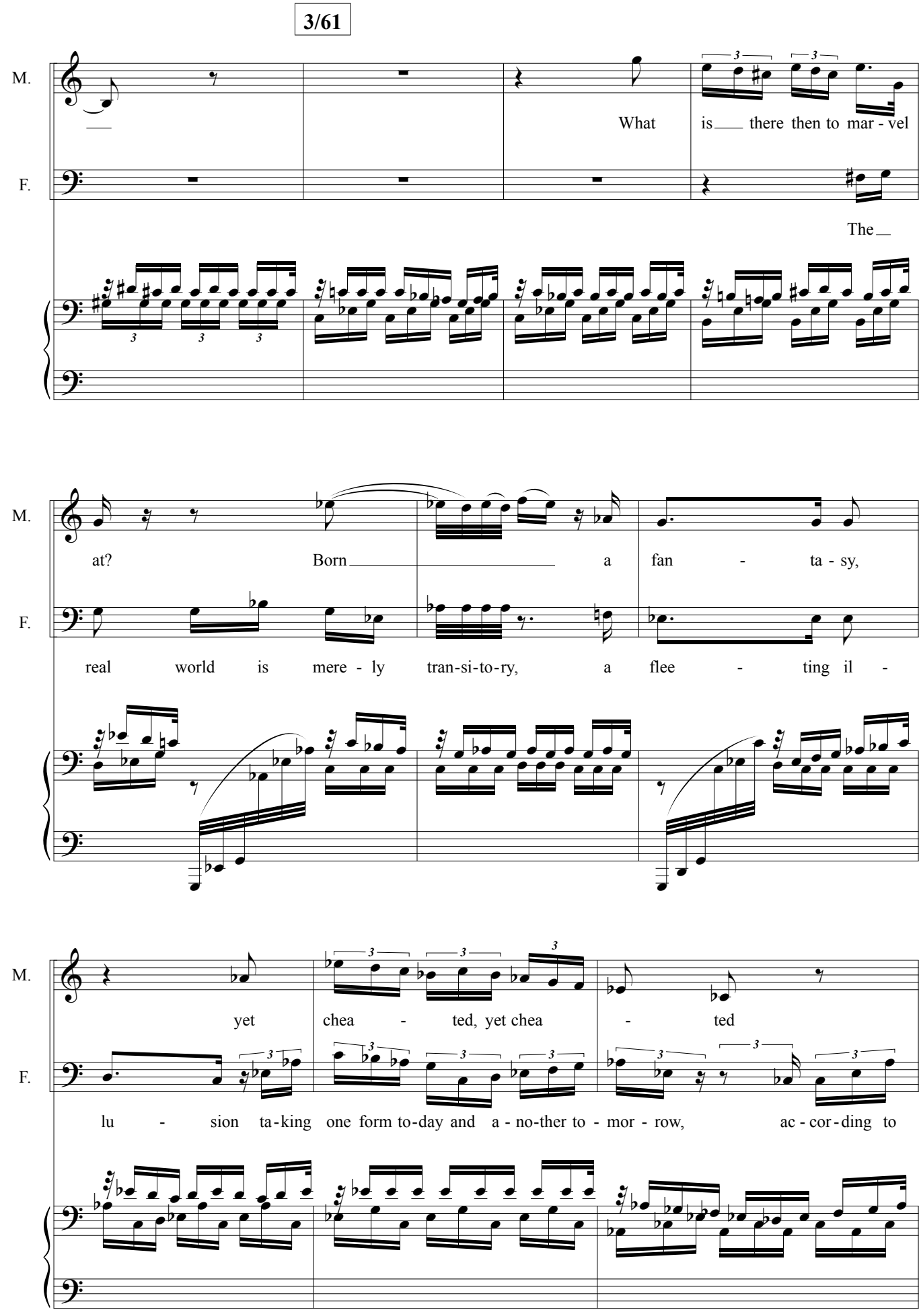
F. We have no o-ther e-xis - tence.

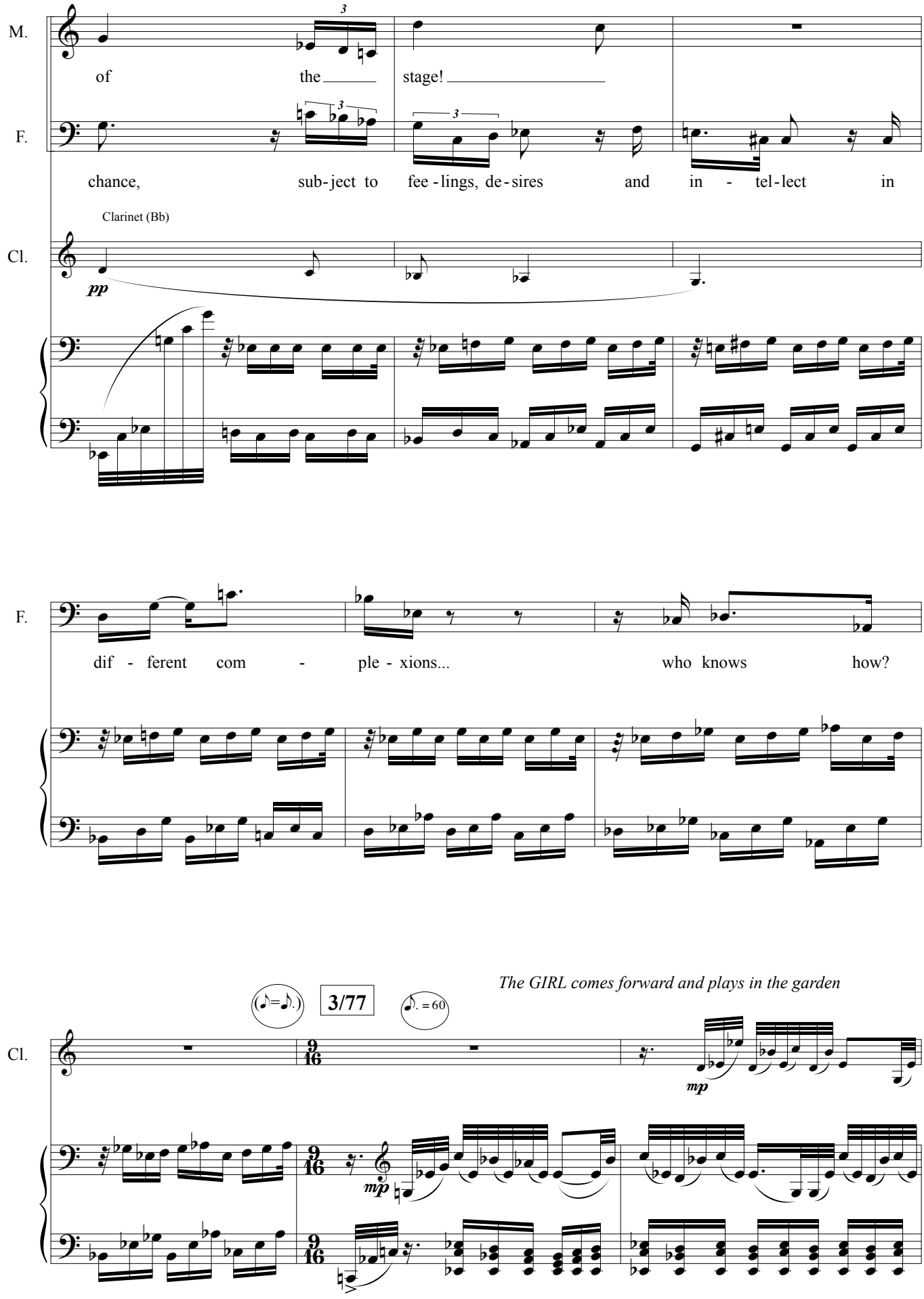
Bass Cl.

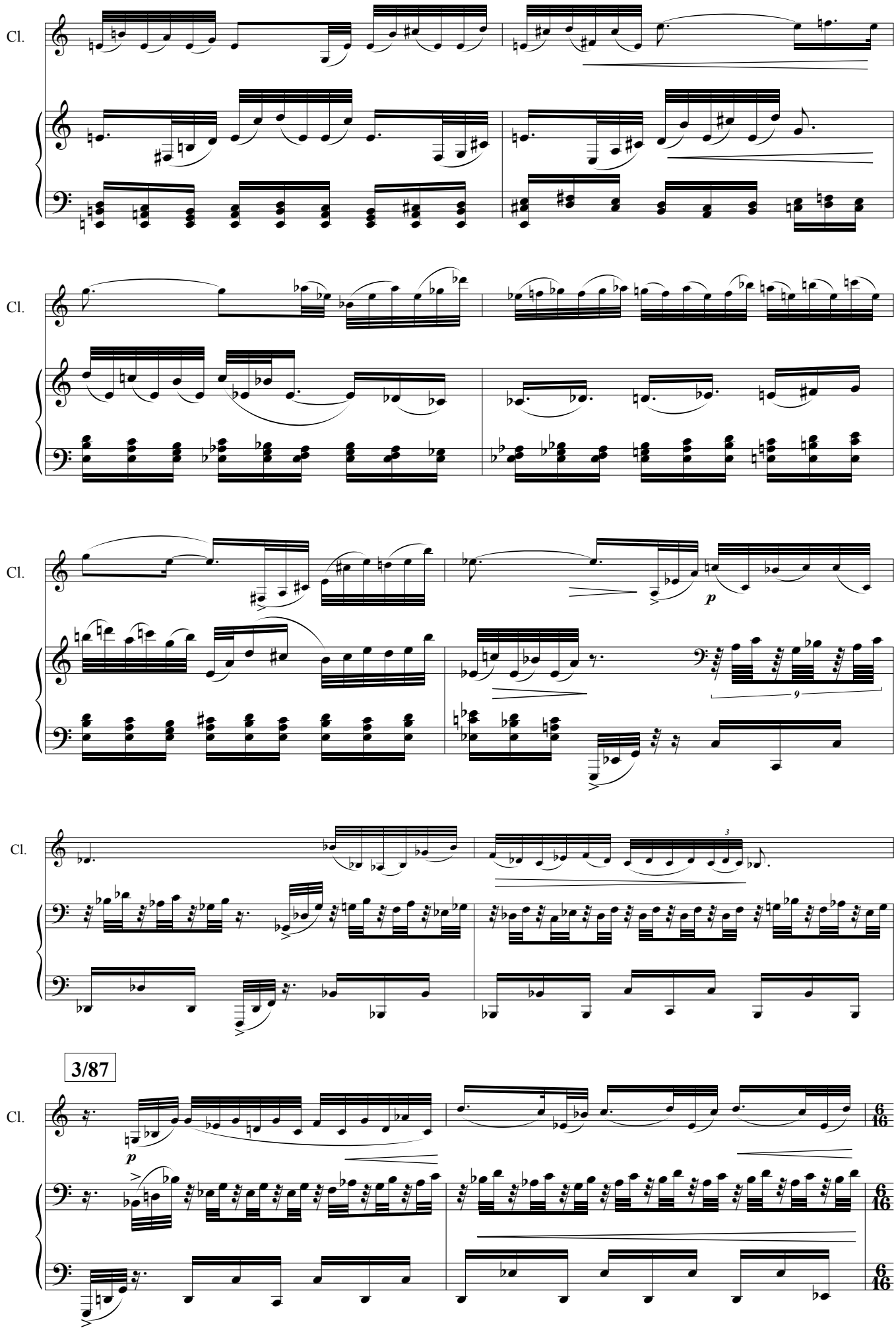
p

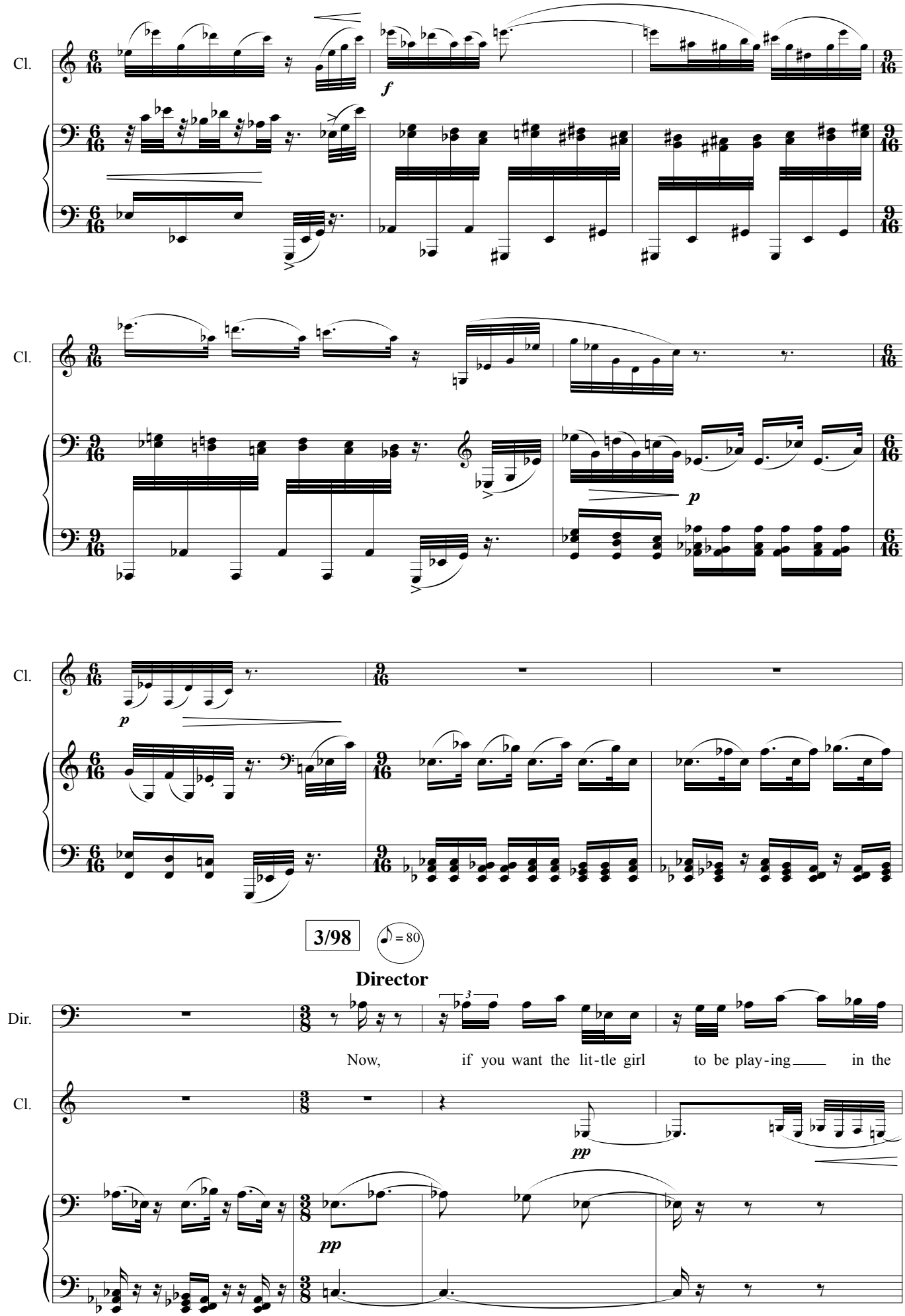

Mother
M.
When a
F.
Our re - a - li - ty can - not al - ter be -
Bass Cl.
pp
M.
cha - rac - ter is born it ac -
F.
cause it was de - ter - - - mined for
M.
quires an in - de - pen - dent mea - ning which was not i -
F.
all e - ter - ni - ty: it does not change
Bass Cl.
p


M.
ma - - - gined, not i - ma -
F.
from day to day.
Bass Cl.
M.
- gined by its au - - - thor,
F.
Bass Cl.
M.
by its au - - - thor.
to clarinet
Bass Cl.
6


3/61
M.
F.
What is there then to mar - vel
The
at? Born a fan - ta - sy,
real world is mere - ly tran-si-to-ry, a flee - ting il -
yet chea - ted, yet chea - ted
lu - sion ta-king one form to-day and a - no-ther to - mor - row, ac - cor - ding to


M.
of the stage!
F.
chance, sub-ject to fee-lings, de-sires and in - tel-lect in
Clarinet (Bb)
Cl.
pp
F.
dif - ferent com - ple - xions... who knows how?
The GIRL comes forward and plays in the garden
3/77
Cl.
mp
mp


Cl.
Cl.
Cl.
Cl.
3/87
Cl.


Cl.
f
Cl.
p
Cl.
p
3/98
♪ = 80
Director
Dir.
Now, if you want the lit-tle girl to be play-ing in the
Cl.
pp
pp

3/103

Daughter

D. Yes, in the

Dir. gar - den...

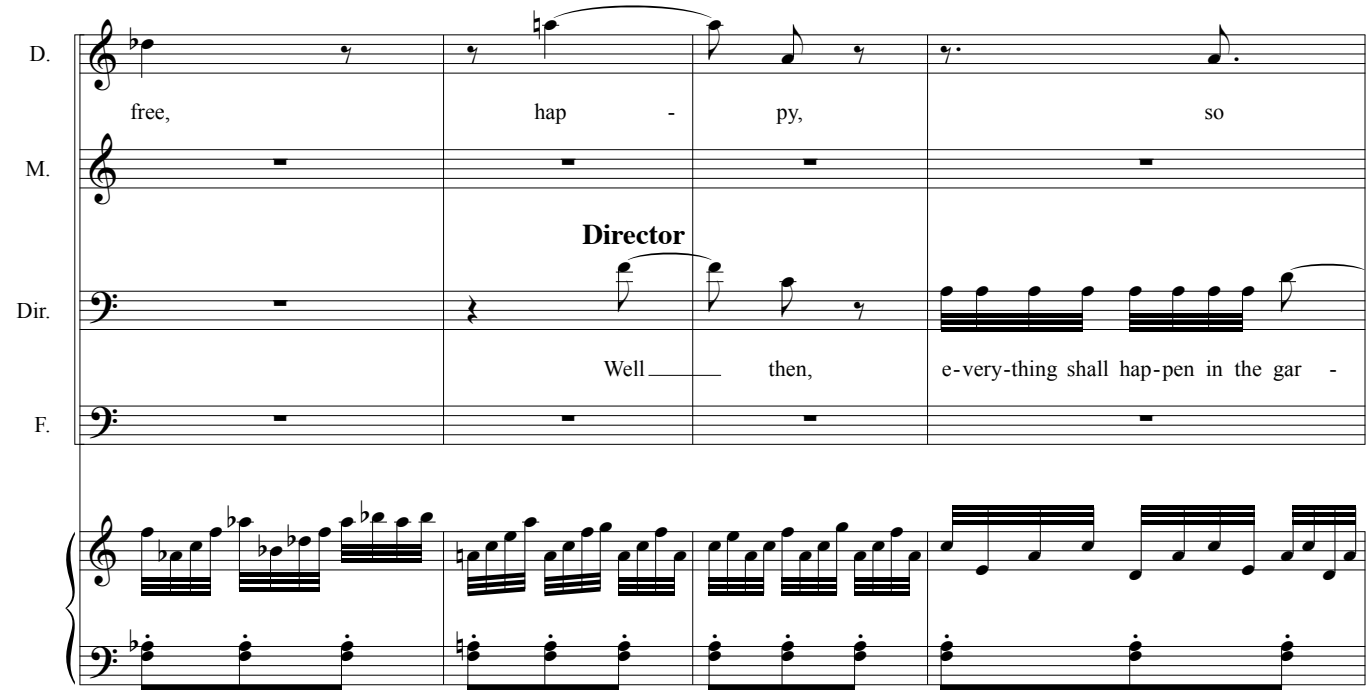
Cl. *pp*

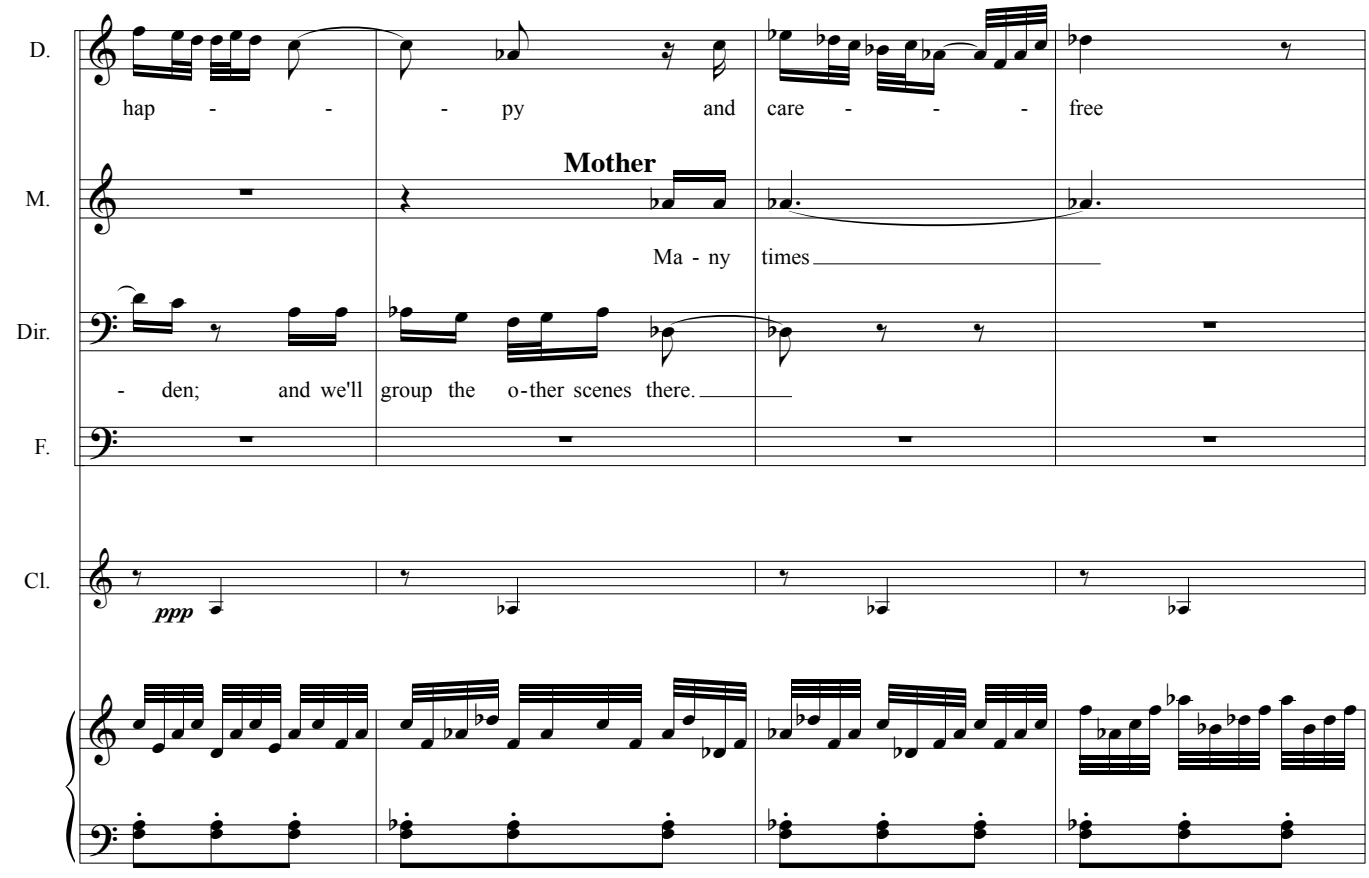
pp

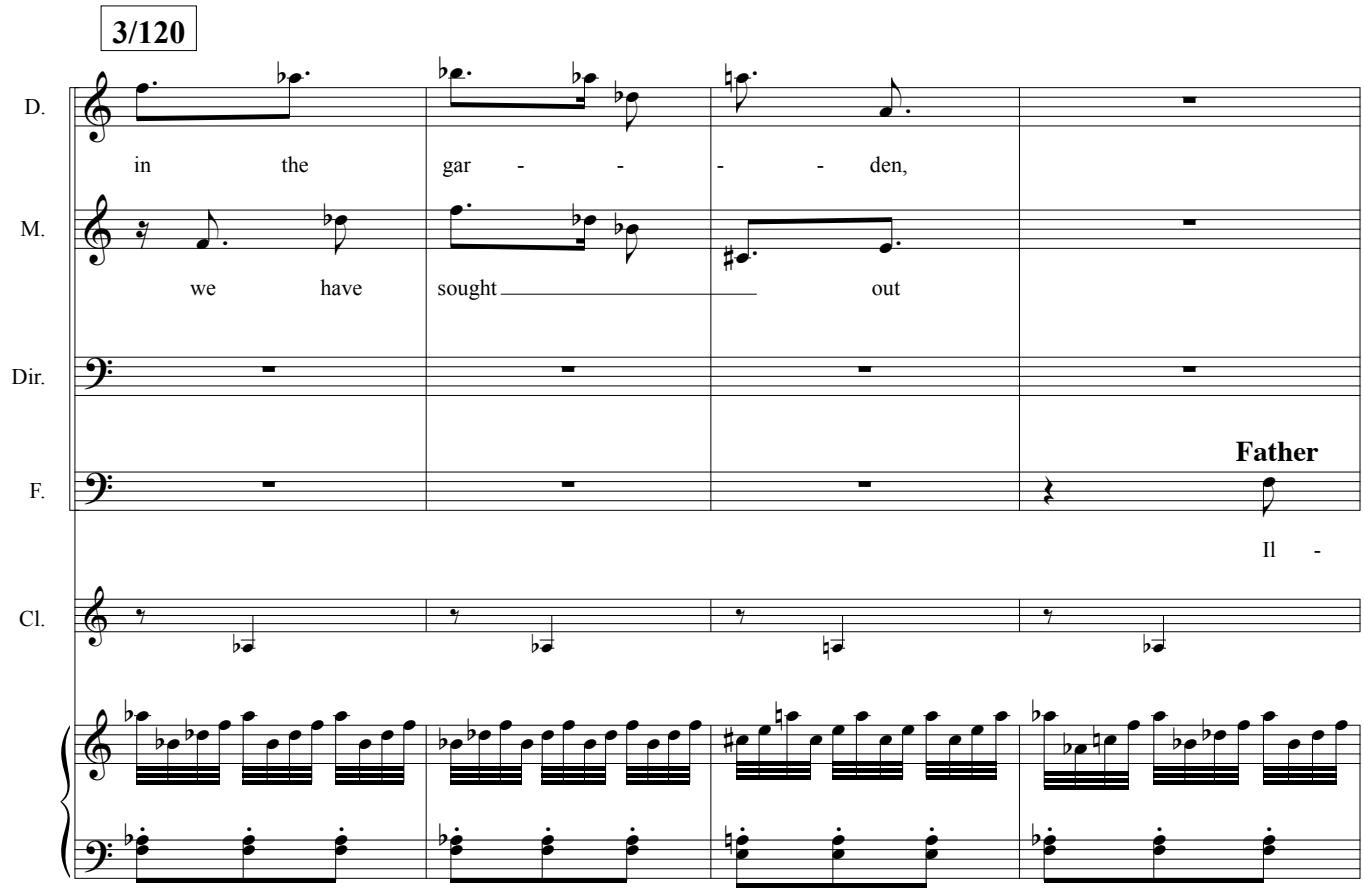
D. sun! That is my on - ly, my on - ly plea - sure:

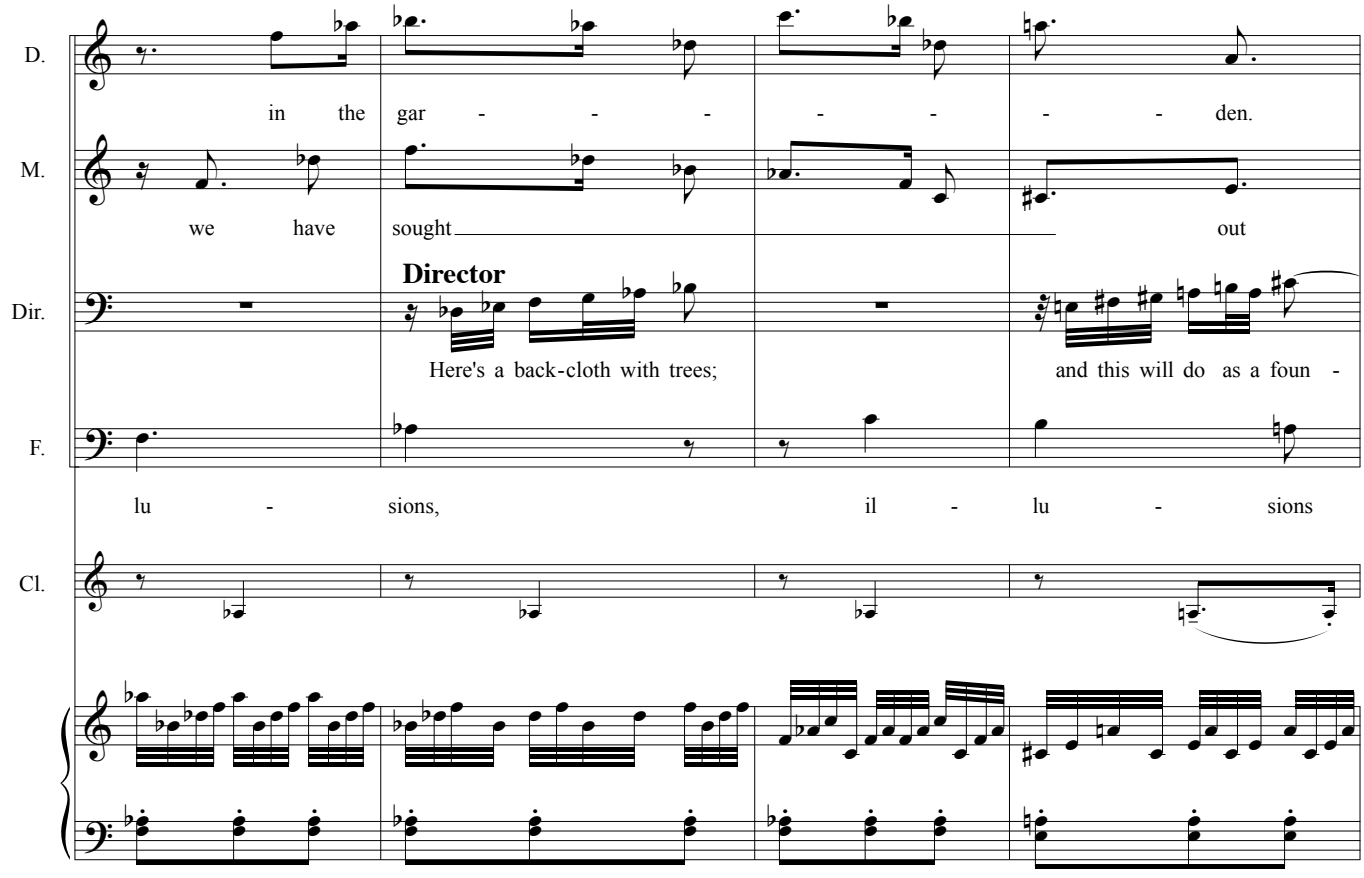
Cl.

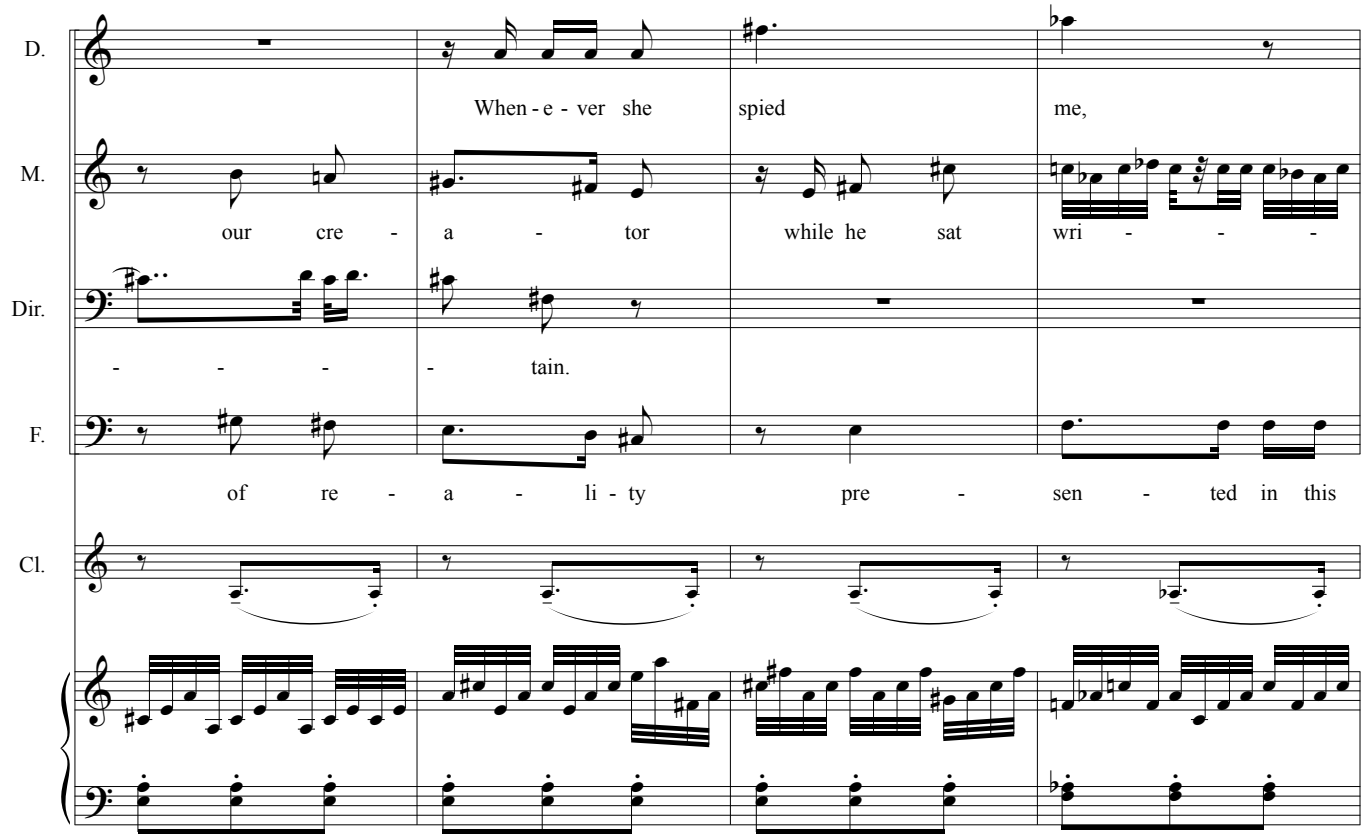
D. to see her hap - - - py and care - - -


D.
free, hap - py, so
M.
Director
Dir.
Well then, e-very-thing shall hap-pen in the gar -
F.

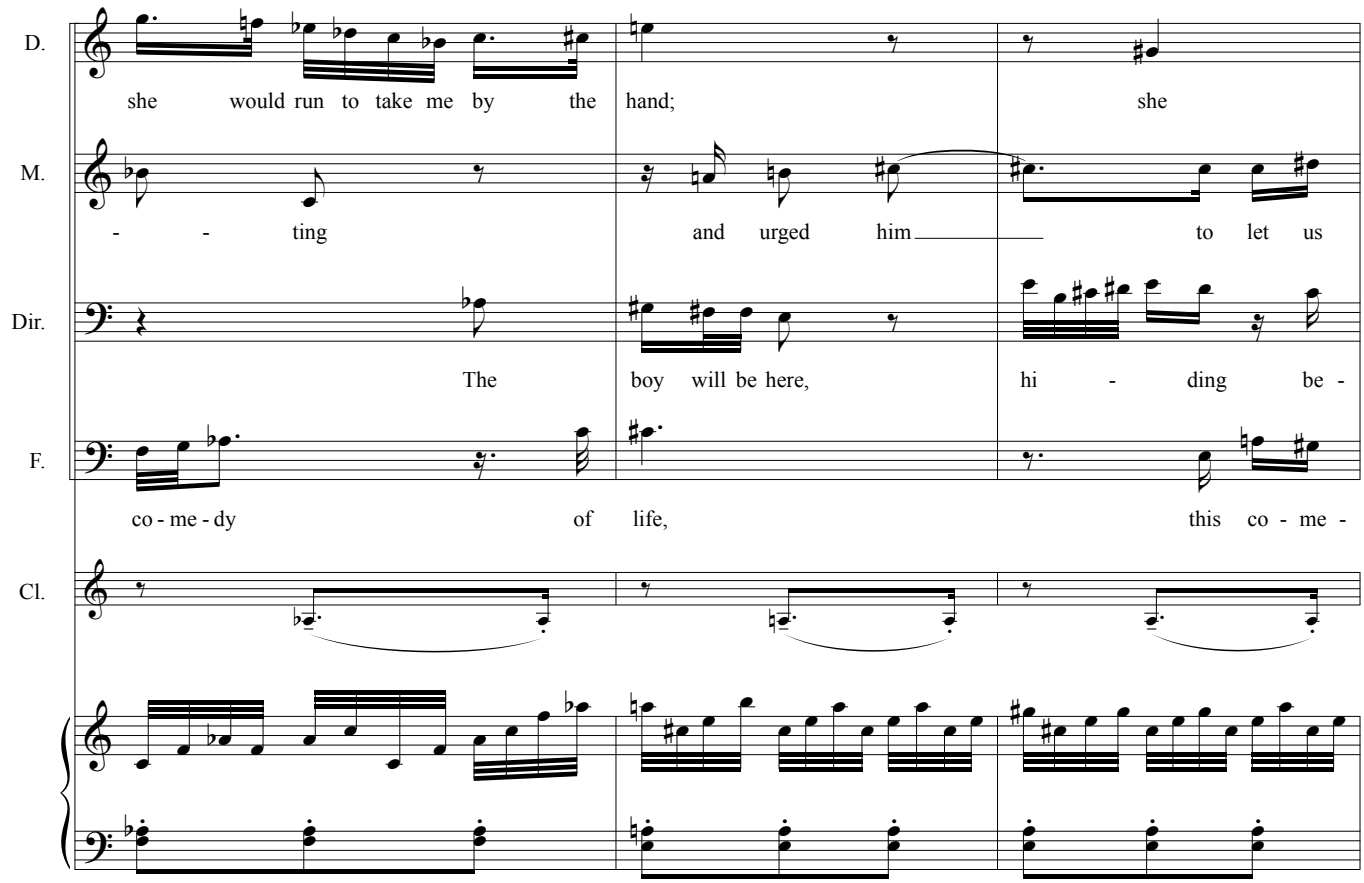

D.
hap - - - py and care - - - free
M.
Mother
Ma - ny times
Dir.
- den; and we'll group the o-ther scenes there.
F.
Cl.
ppp

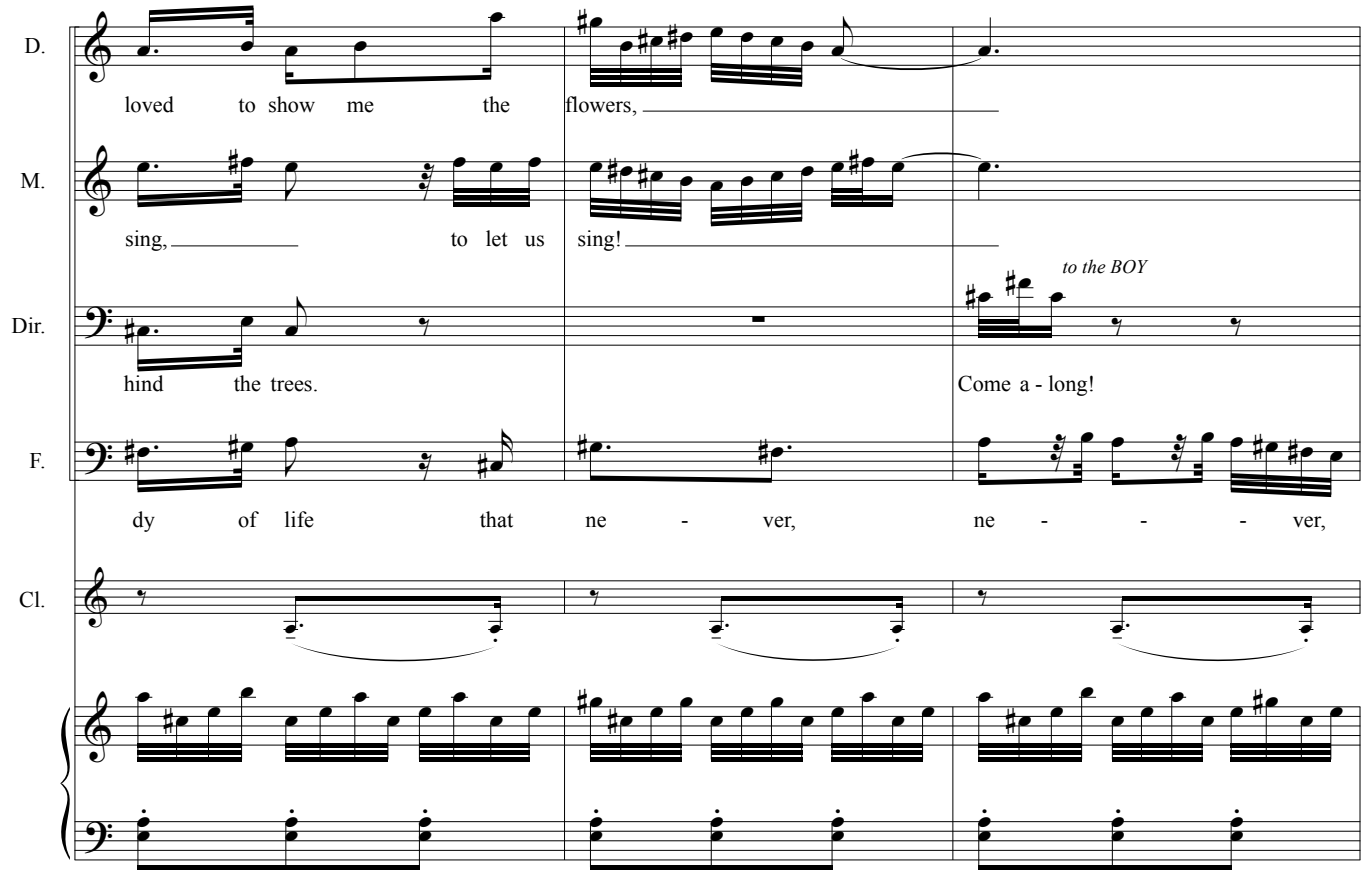

3/120
D.
in the gar - - - - den,
M.
we have sought out
Dir.
F.
Father
Il -
Cl.

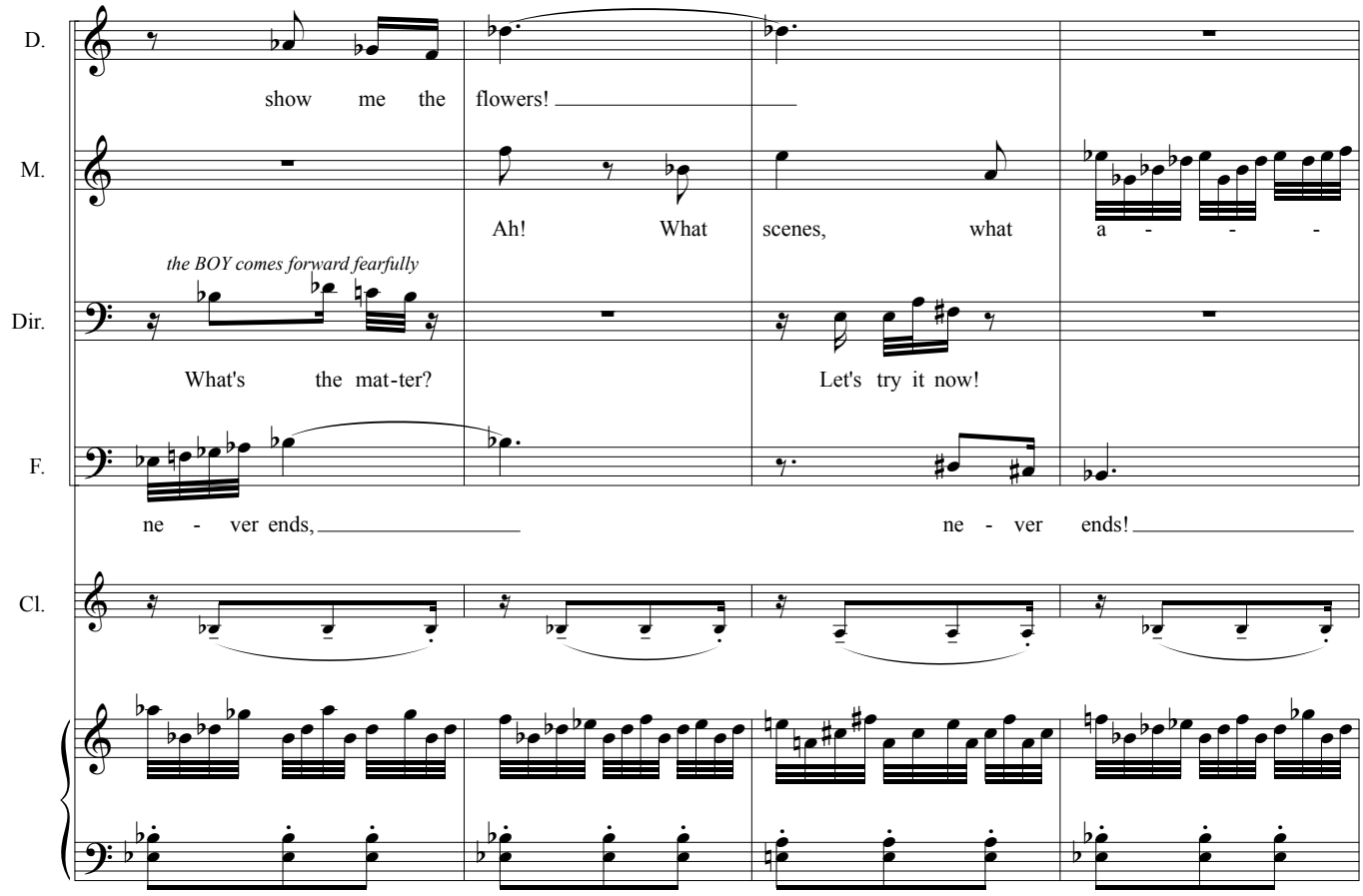

D.
in the gar - - - - - - den.
M.
we have sought out
Dir.
Director
Here's a back-cloth with trees;
and this will do as a foun -
F.
lu - sions, il - lu - sions
Cl.

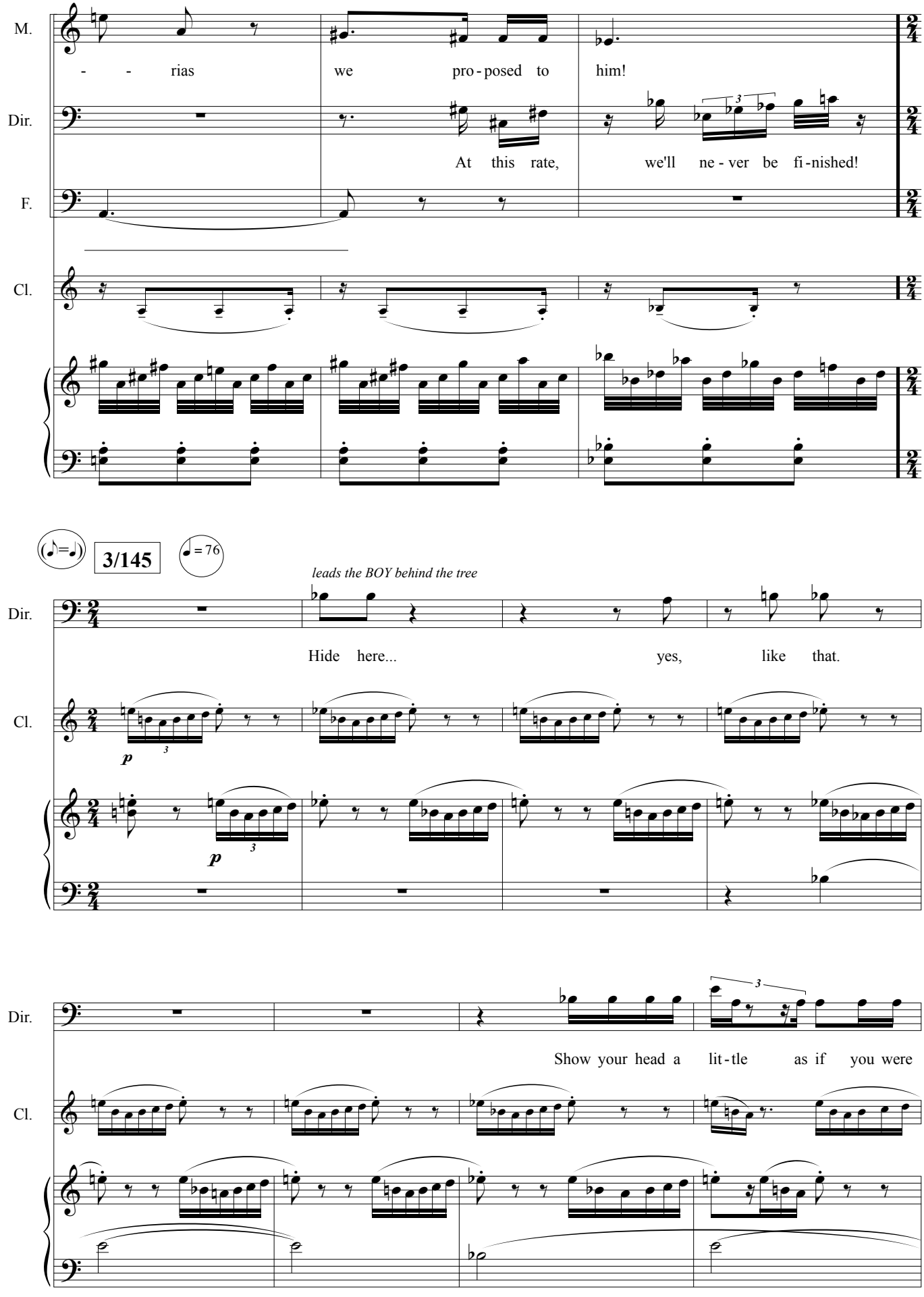

D.
When - e - ver she spied me,
M.
our cre - a - tor while he sat wri - - -
Dir.
- - - - tain.
F.
of re - a - li - ty pre - sen - ted in this
Cl.

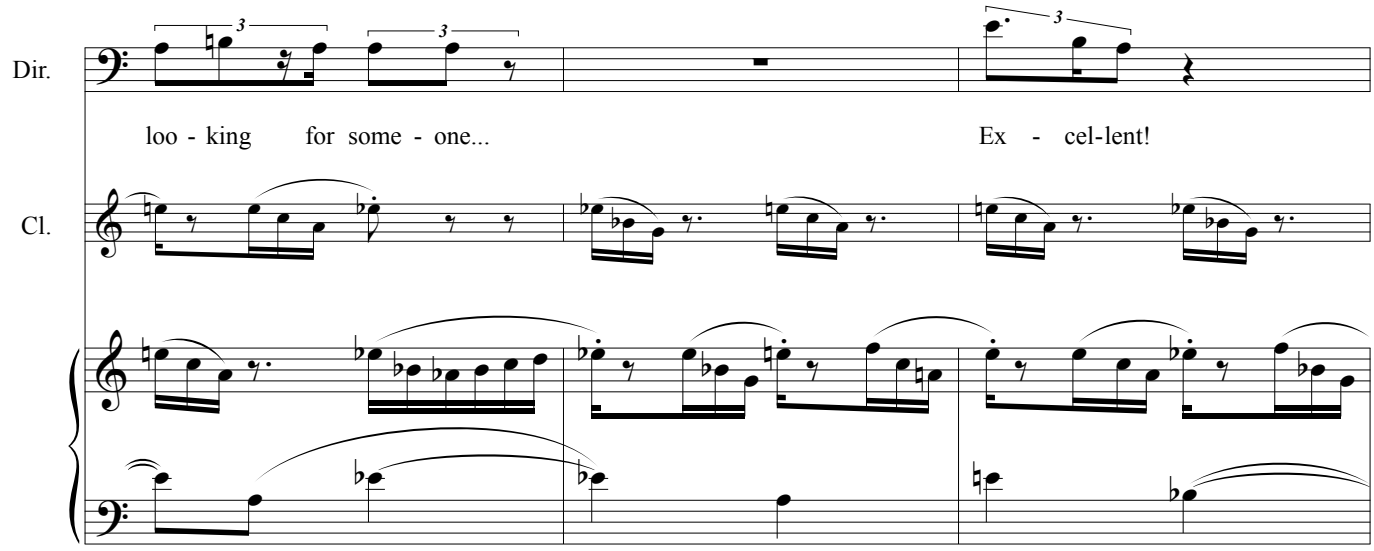
3/133


D.
she would run to take me by the hand; she
M.
- - ting and urged him to let us
Dir.
The boy will be here, hi - ding be -
F.
co - me - dy of life, this co - me -
Cl.

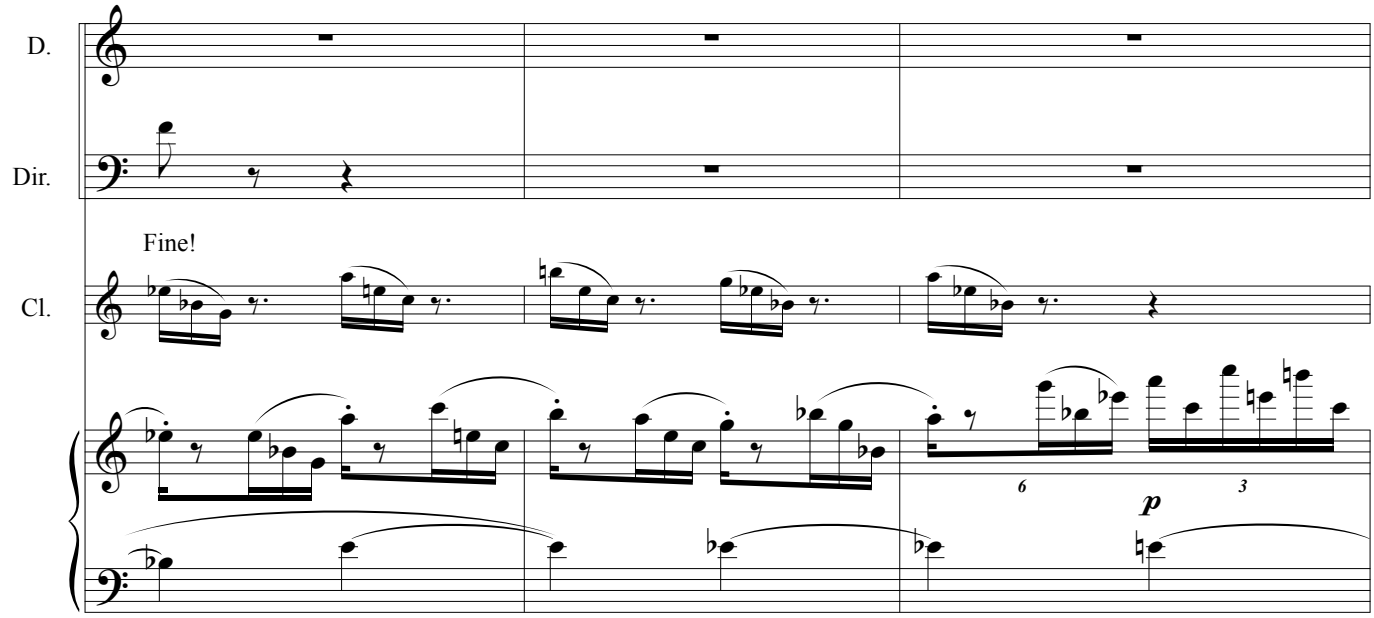

D.
loved to show me the flowers,
M.
sing, to let us sing!
to the BOY
Dir.
hind the trees.
Come a - long!
F.
dy of life that ne - ver, ne - - - ver,
Cl.


D.
show me the flowers!
M.
Ah! What scenes, what a - - -
the BOY comes forward fearfully
Dir.
What's the mat-ter?
Let's try it now!
F.
ne - ver ends,
ne - ver ends!
Cl.

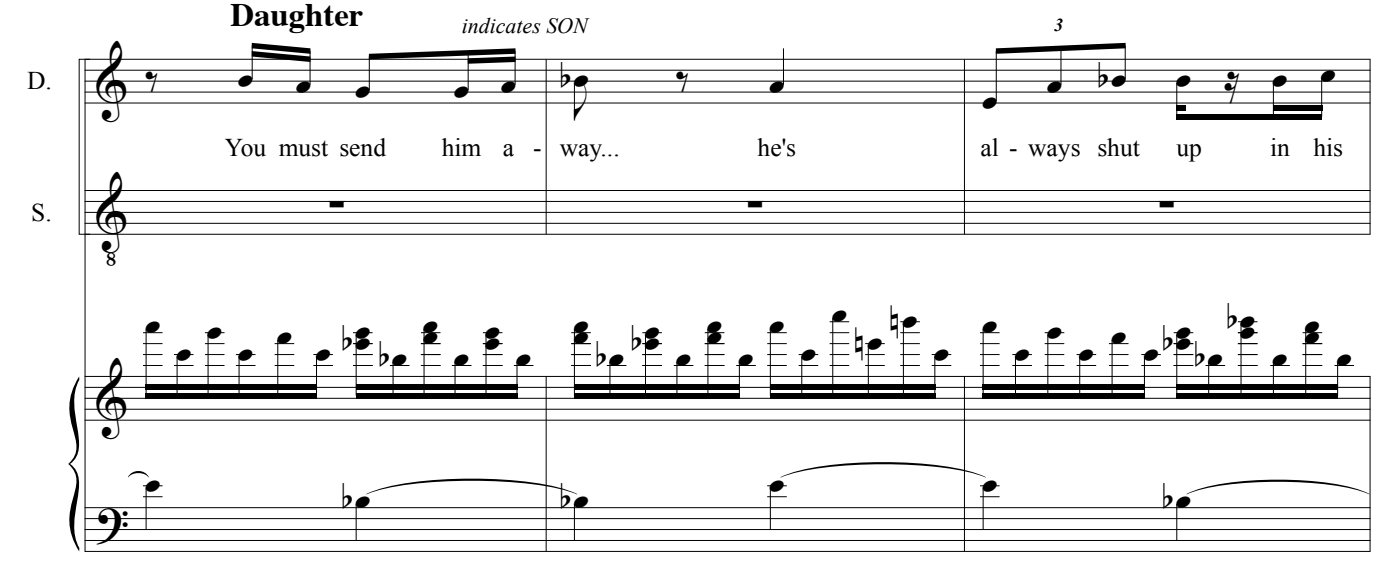

M.
- - rias we pro - posed to him!
Dir.
At this rate, we'll ne - ver be fi - nished!
F.
Cl.
3/145
♩ = 76
leads the BOY behind the tree
Dir.
Hide here... yes, like that.
Cl.
p
p
Dir.
Show your head a lit - tle as if you were
Cl.

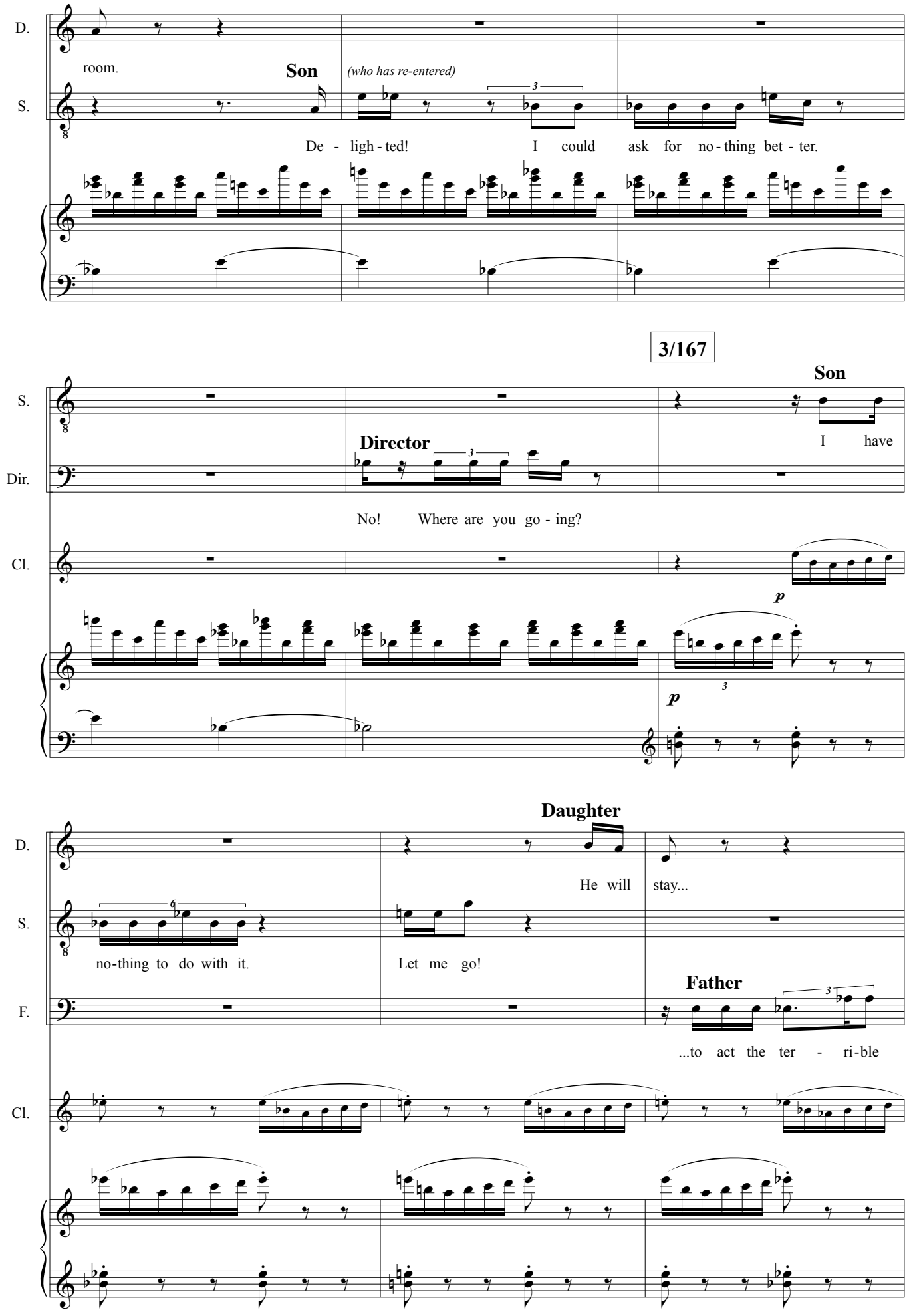


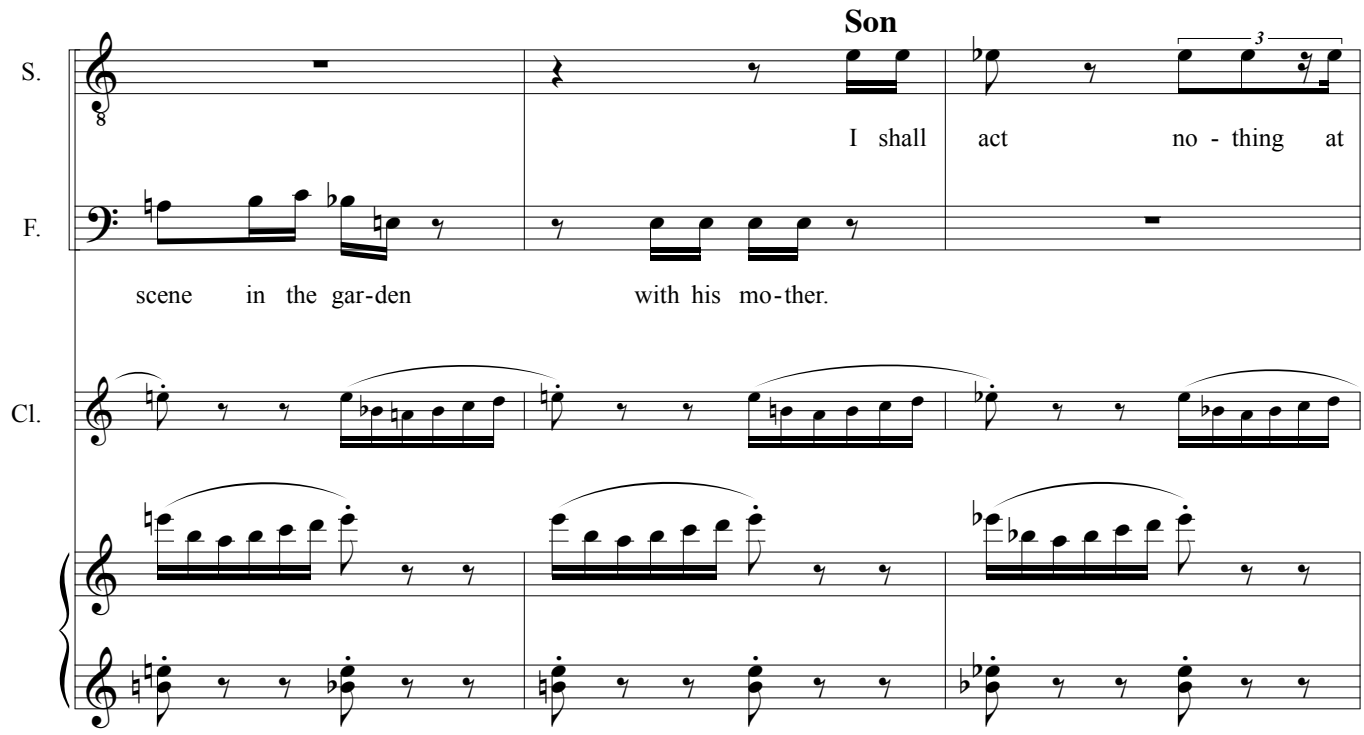
3/158

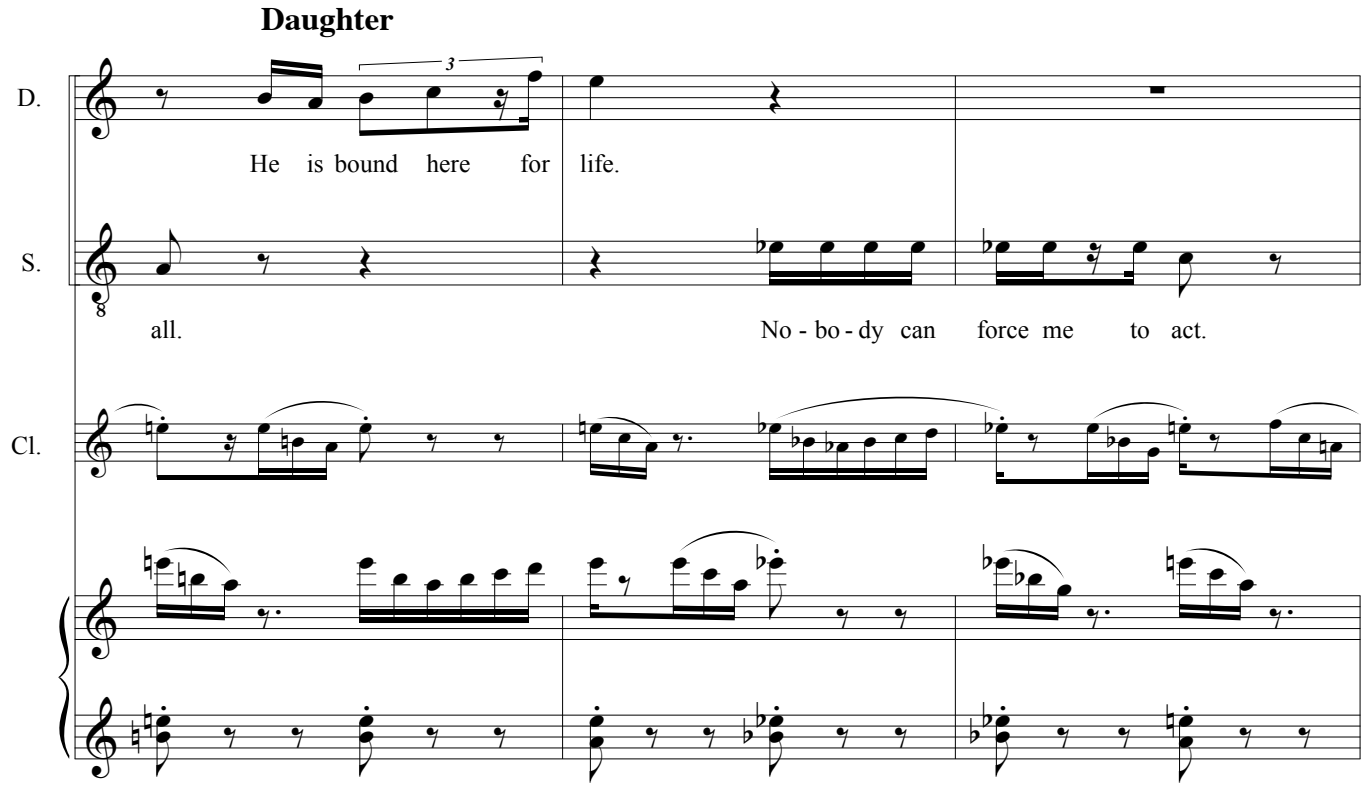


Daughter *indicates SON*

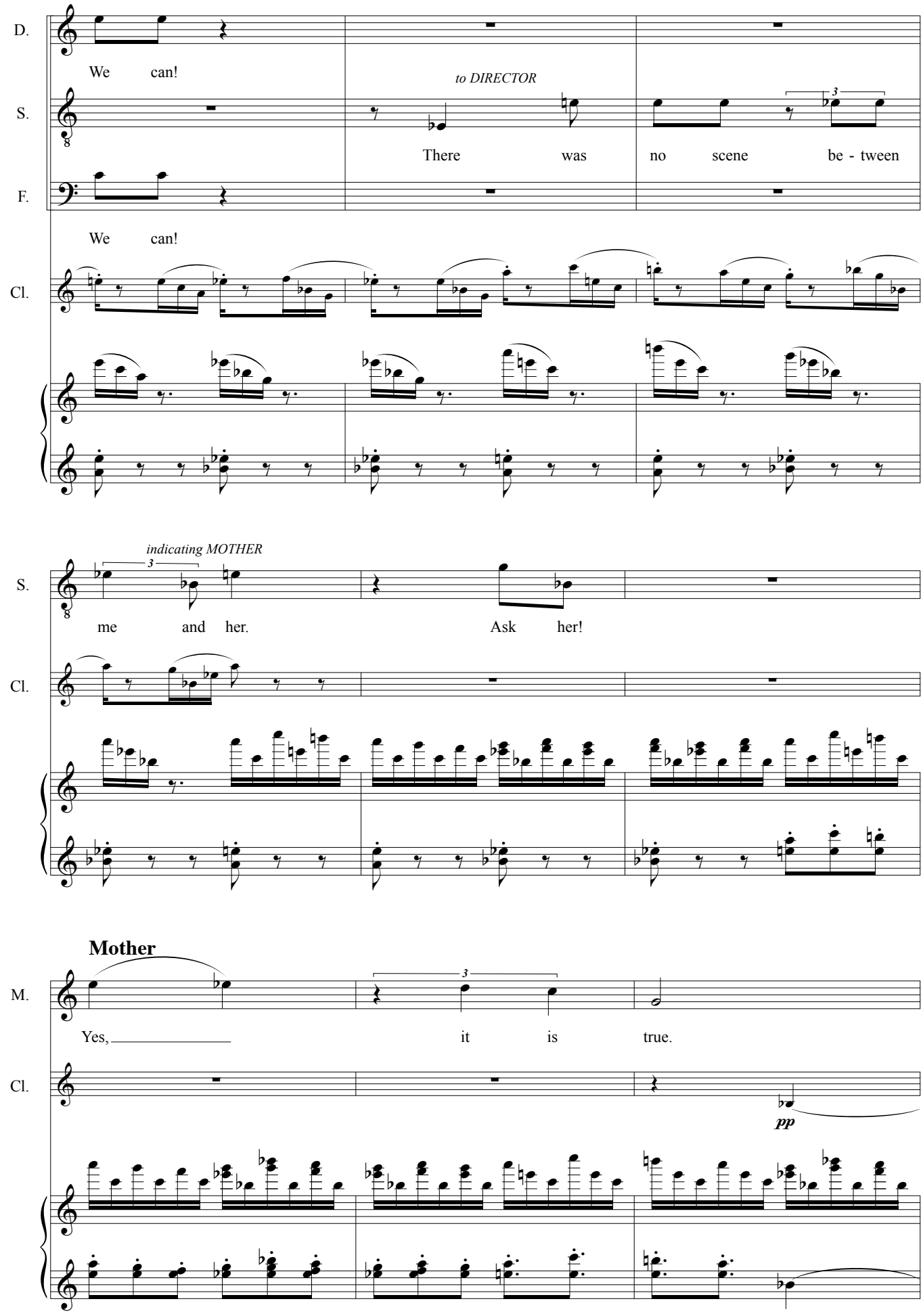


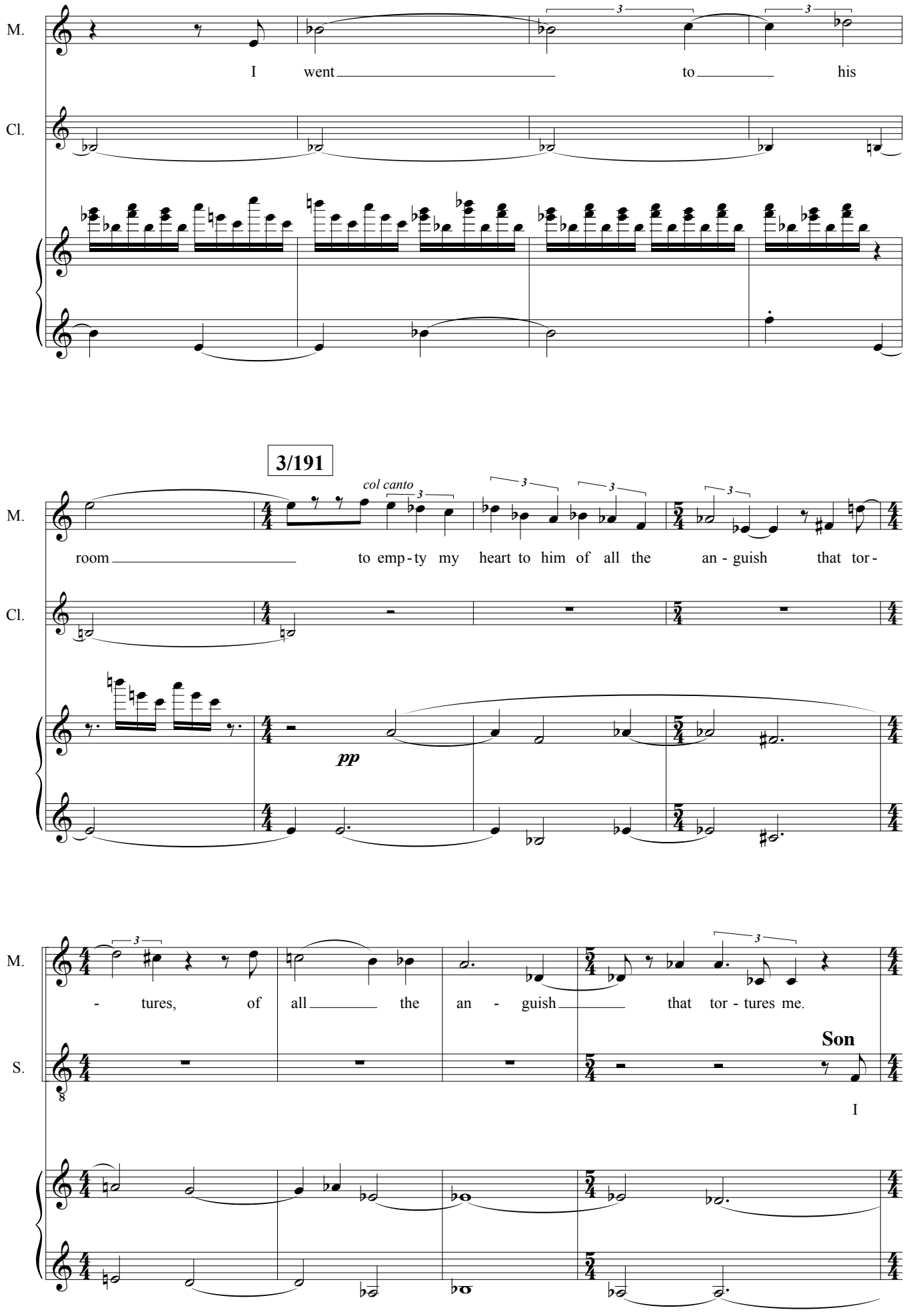

D.
room.
Son
(who has re-entered)
S.
De - ligh - ted! I could ask for no - thing bet - ter.
3/167
Son
S.
Director
I have
Dir.
No! Where are you go - ing?
Cl.
p
p
Daughter
D.
He will stay...
S.
no-thing to do with it.
Let me go!
Father
F.
...to act the ter - ri-ble
Cl.

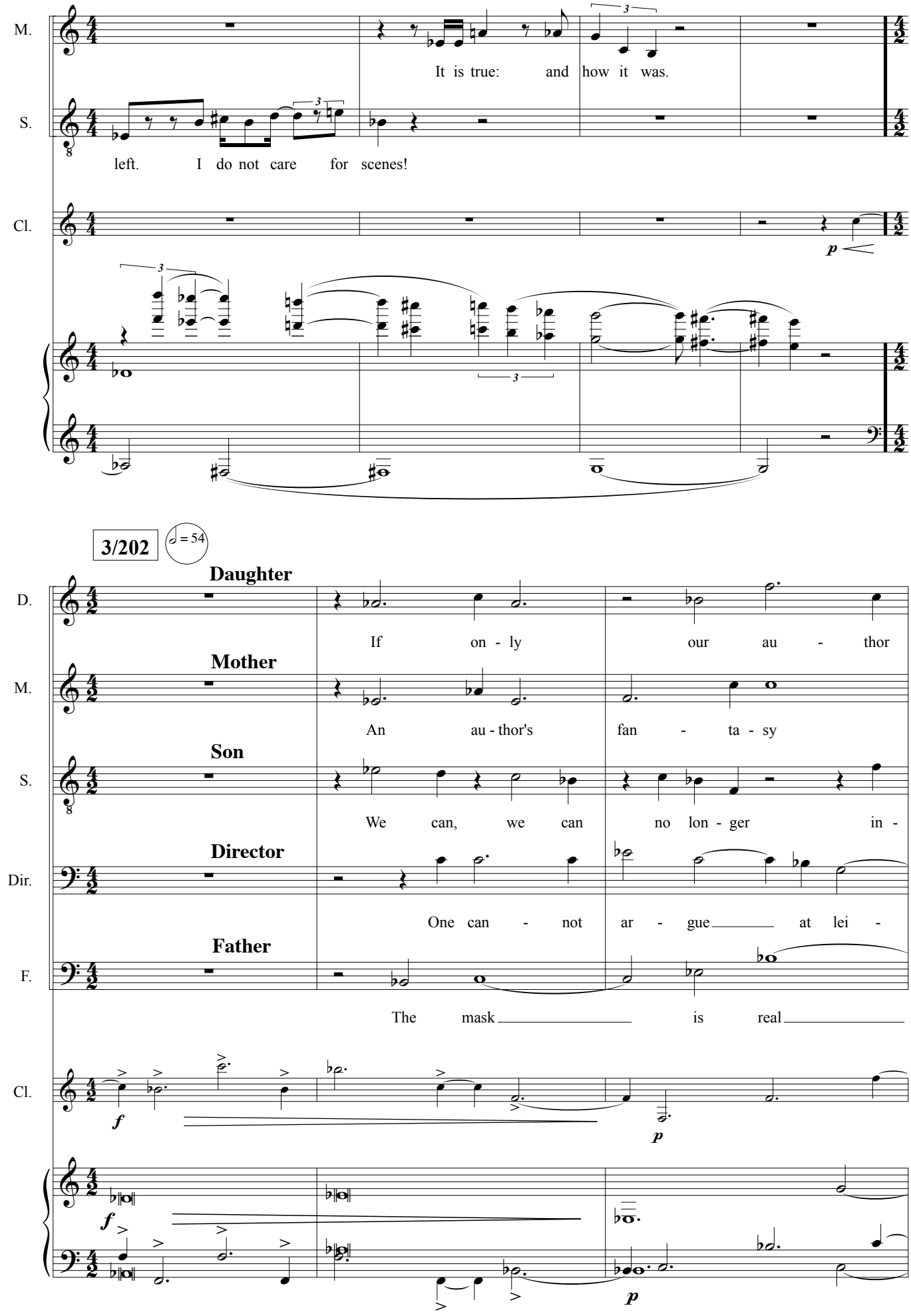

Son
S.
I shall act no - thing at
F.
scene in the gar-den with his mo-ther.
Cl.

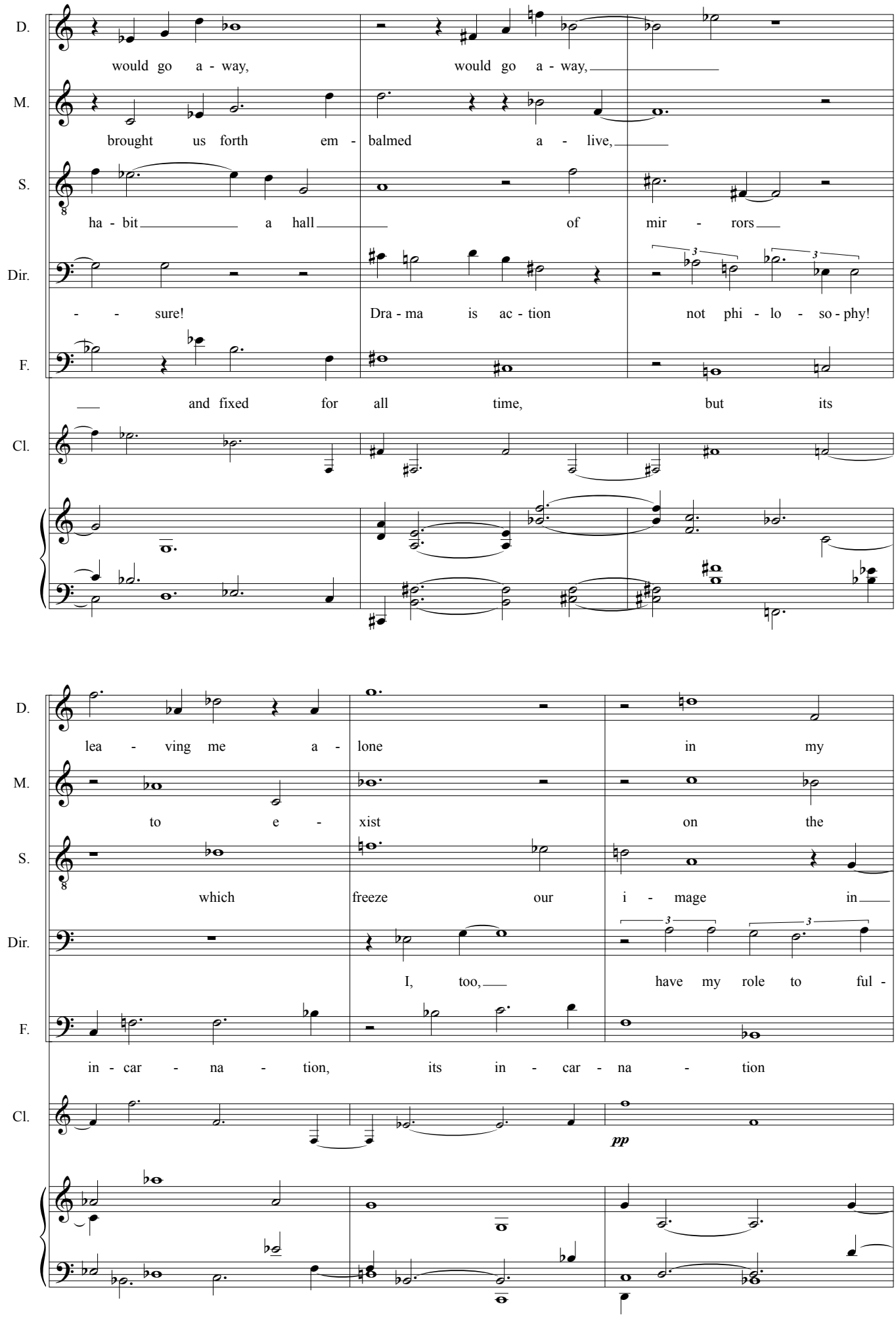

Daughter
D.
He is bound here for life.
S.
all. No - bo - dy can force me to act.
Cl.

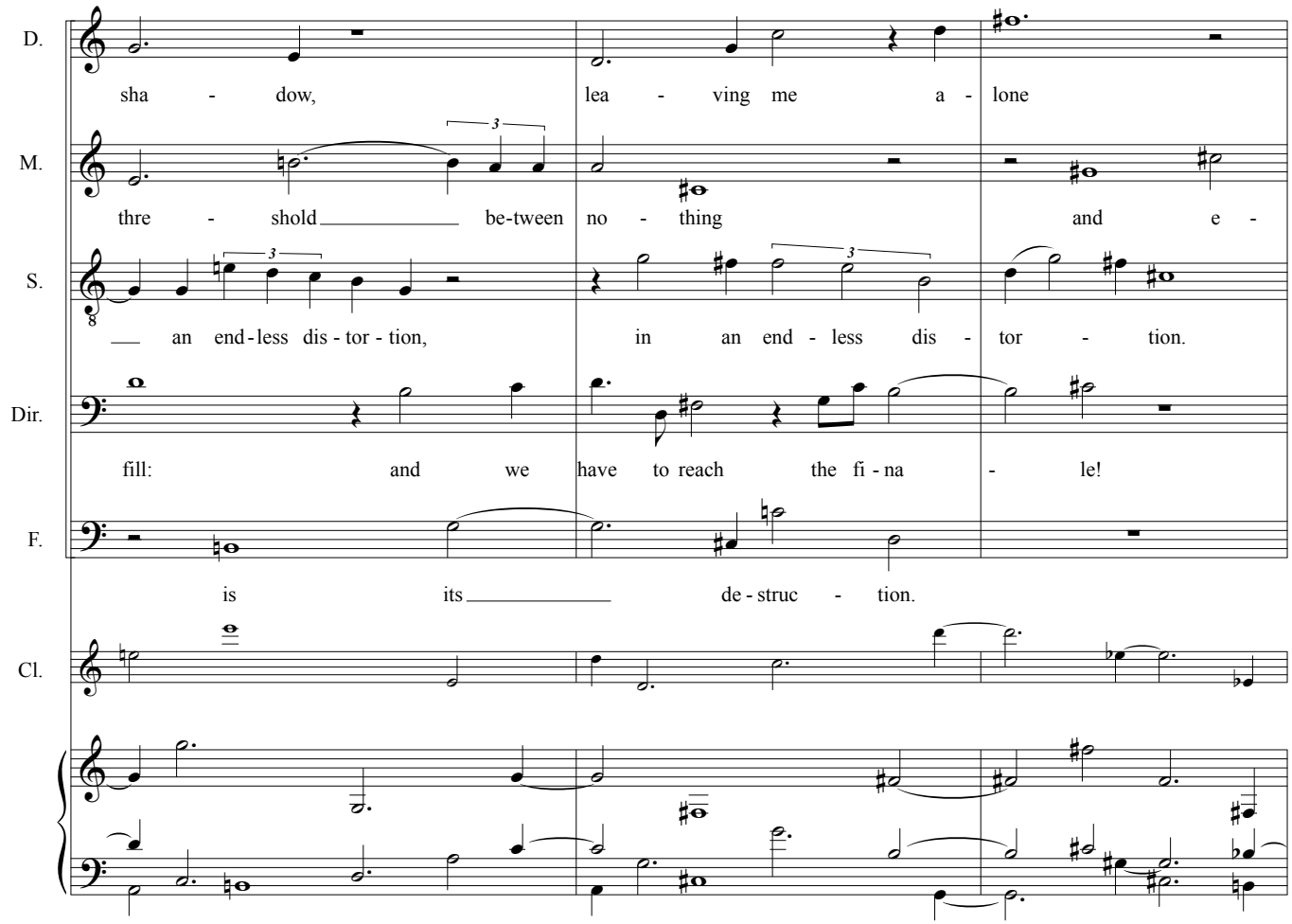
3/178

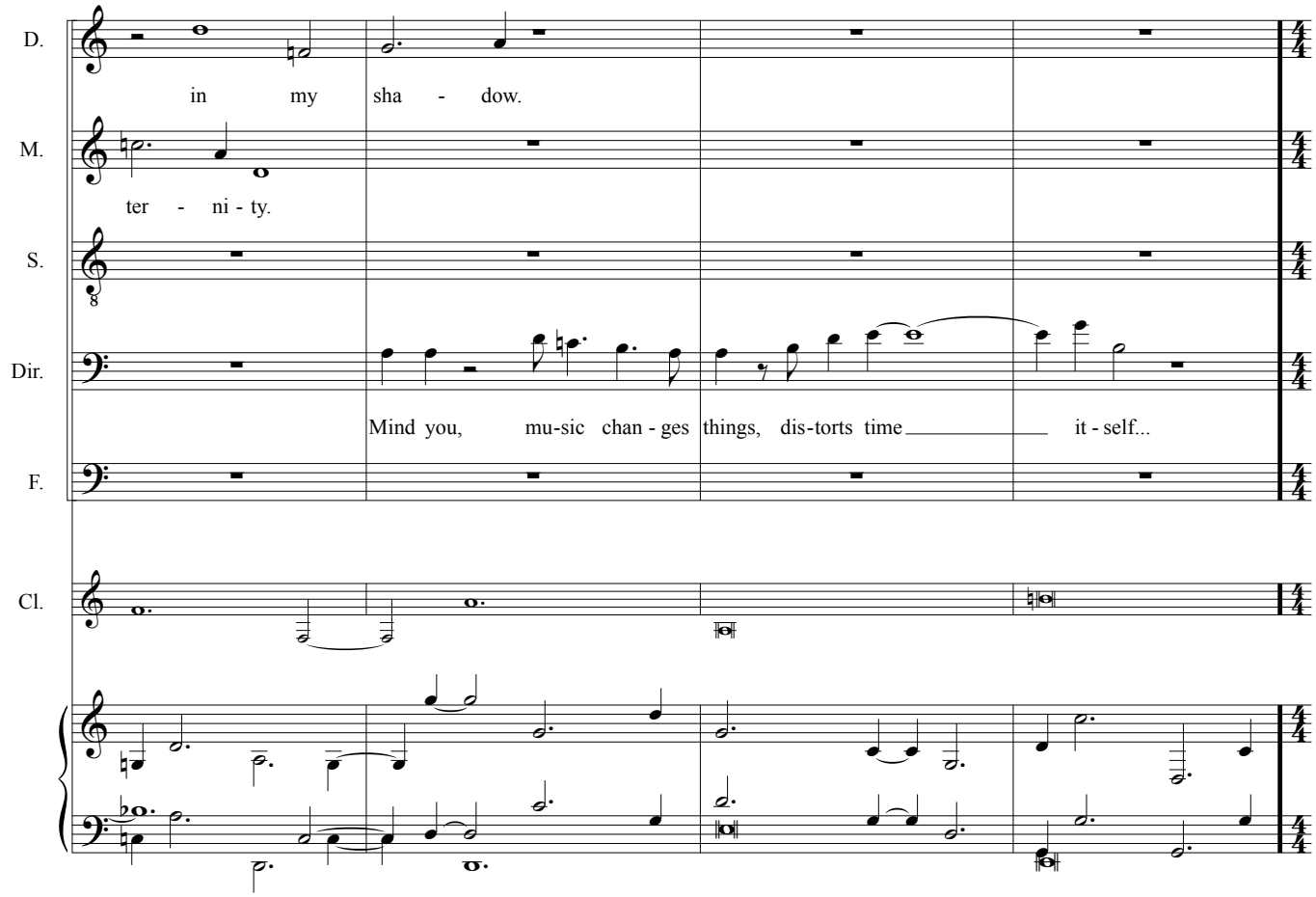

D.
We can!
to DIRECTOR
S.
There was no scene be - tween
F.
We can!
Cl.
indicating MOTHER
S.
me and her. Ask her!
Cl.
Mother
M.
Yes, it is true.
Cl.
pp

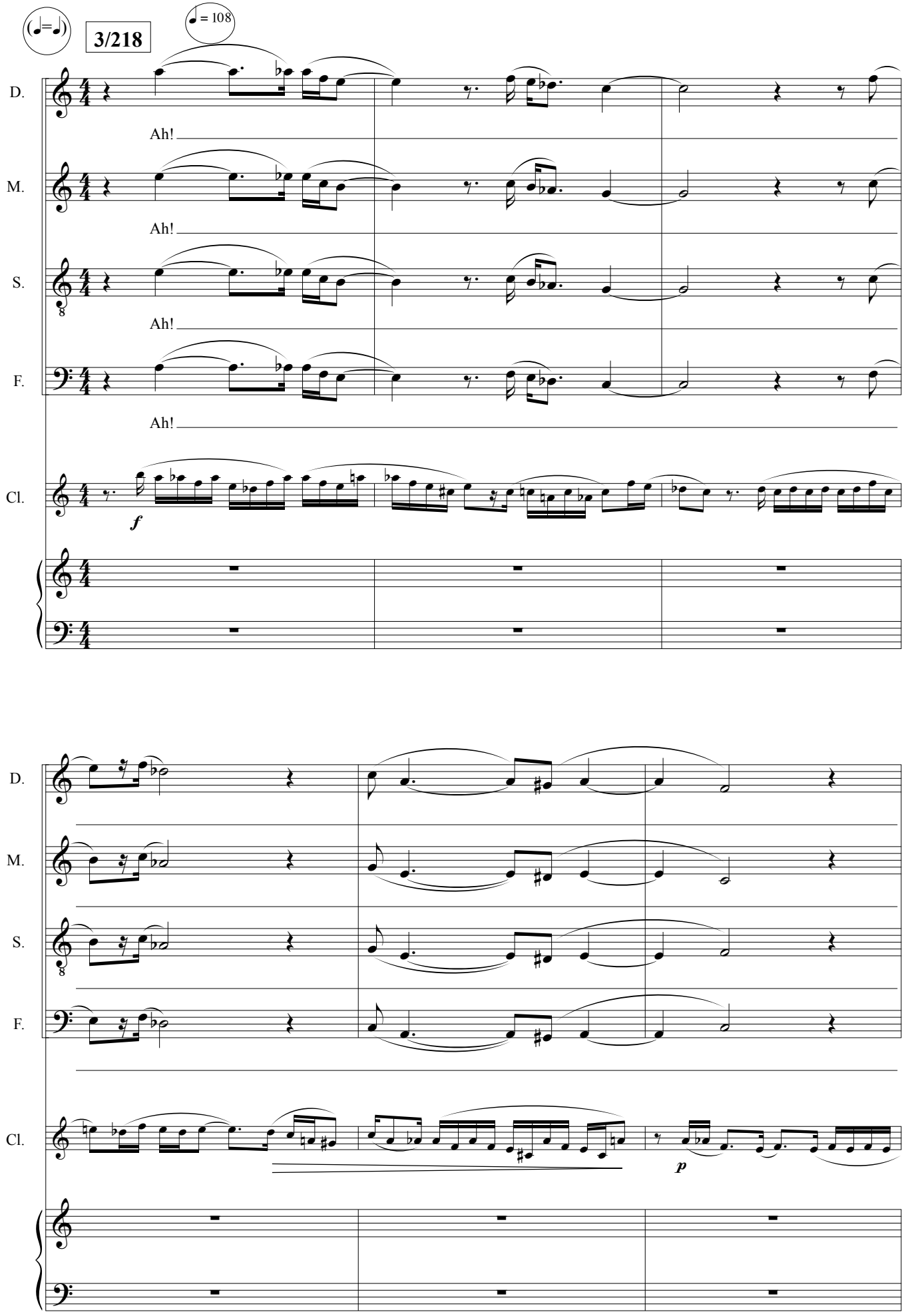

M.
I went to his
Cl.
3/191
col canto
M.
room to emp-ty my heart to him of all the an-guish that tor-
Cl.
pp
M.
-tures, of all the an-guish that tor-tures me.
S.
Son
I

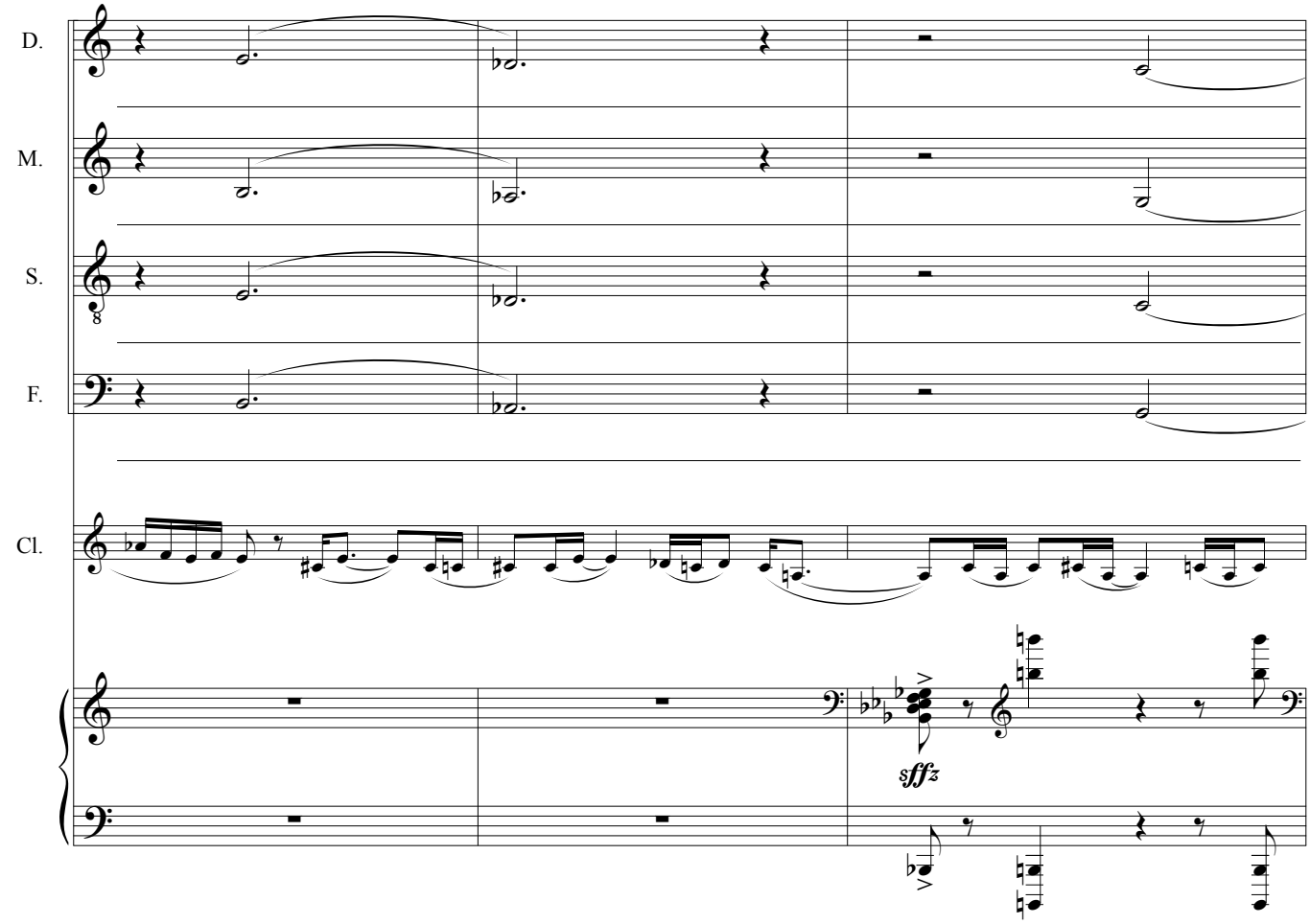

M.
It is true: and how it was.
S.
left. I do not care for scenes!
Cl.
p
3/202
♩ = 54
Daughter
D.
If on - ly our au - thor
Mother
M.
An au - thor's fan - ta - sy
Son
S.
We can, we can no lon - ger in -
Director
Dir.
One can - not ar - gue at lei -
Father
F.
The mask is real
Cl.
f
p
f
p


D.
would go a - way,
would go a - way,
M.
brought us forth em - balmed a - live,
S.
ha - bit a hall of mir - rors
Dir.
- - sure!
Dra - ma is ac - tion not phi - lo - so - phy!
F.
and fixed for all time, but its
Cl.
D.
lea - ving me a - lone in my
M.
to e - xist on the
S.
which freeze our i - mage in
Dir.
I, too, have my role to ful -
F.
in - car - na - tion, its in - car - na - tion
Cl.
pp

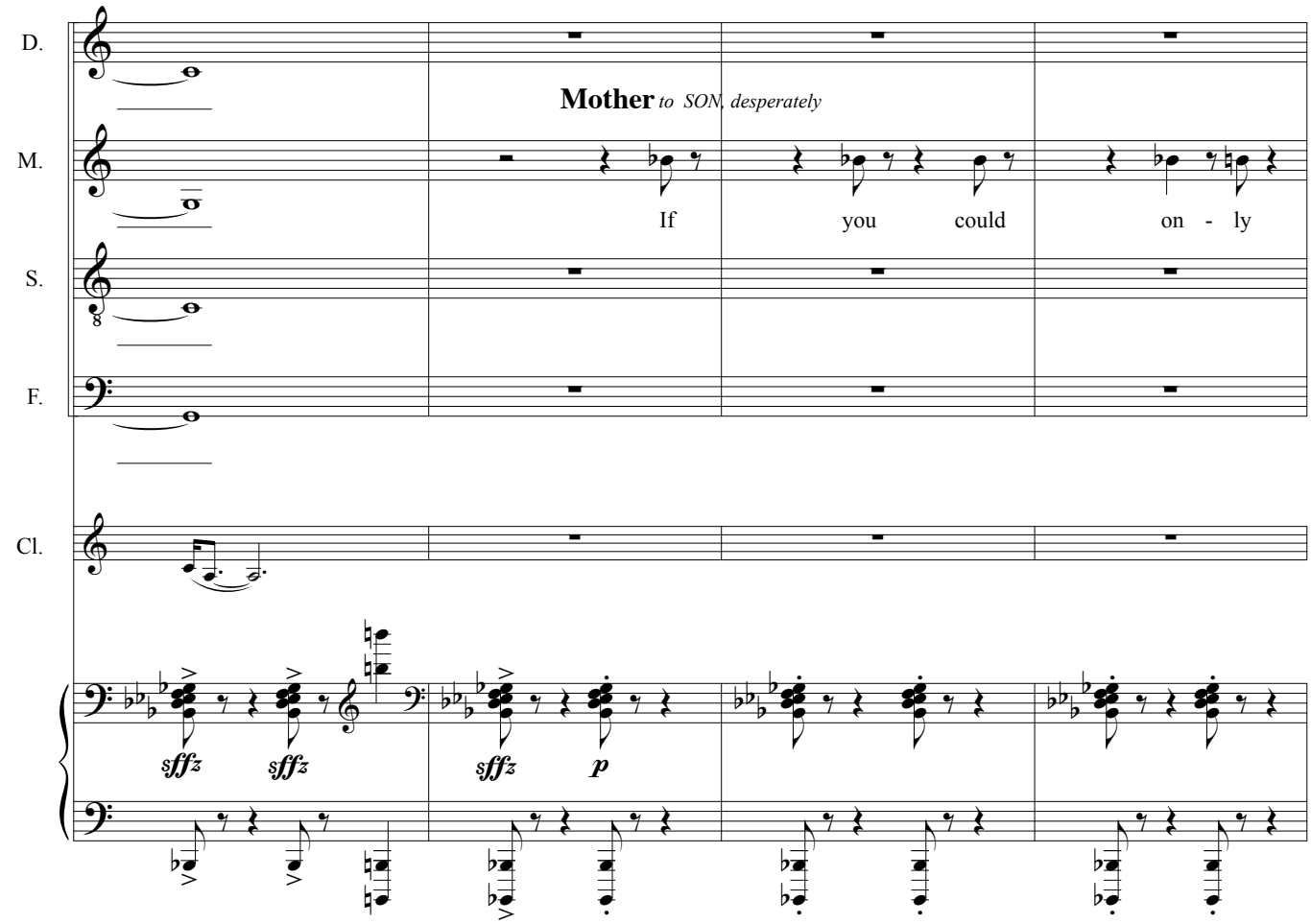

D.
sha - dow, lea - ving me a - lone
M.
thre - shold be-tween no - thing and e -
S.
an end-less dis - tor - tion, in an end - less dis - tor - tion.
Dir.
fill: and we have to reach the fi - na - le!
F.
is its de - struc - tion.
Cl.

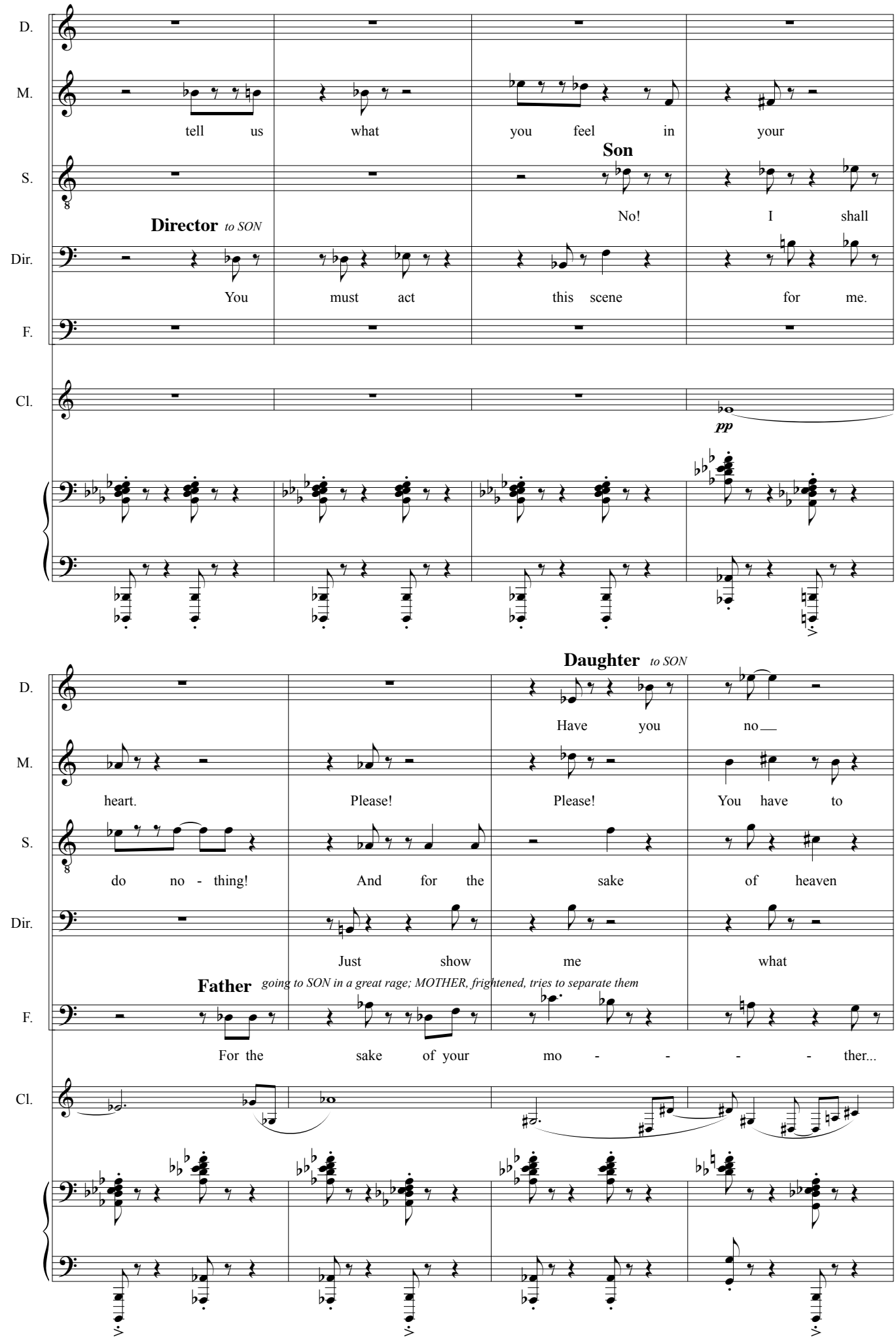

D.
in my sha - dow.
M.
ter - ni - ty.
S.
Dir.
Mind you, mu-sic chan - ges things, dis-torts time it - self...
F.
Cl.

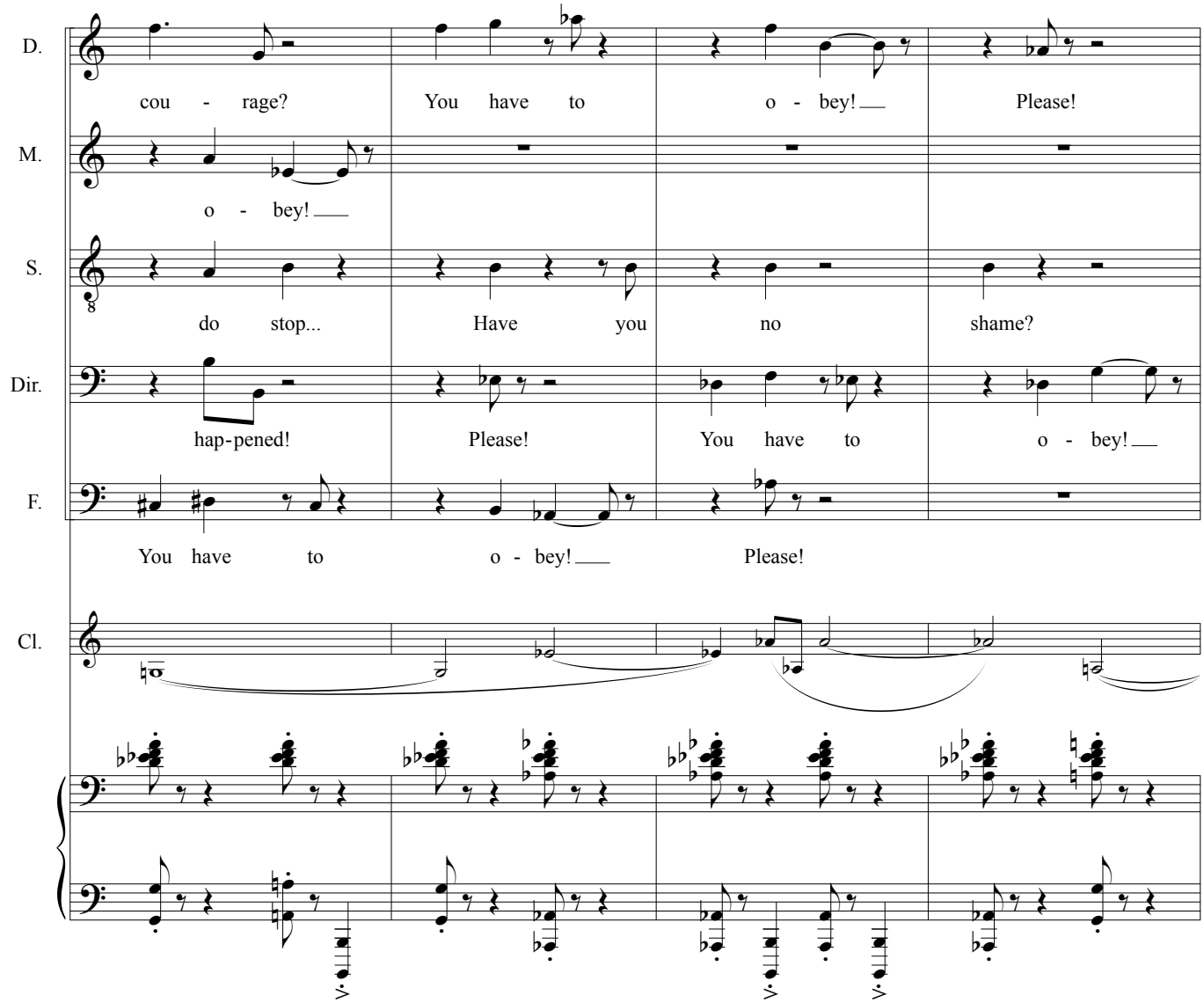

(♩=♩)
3/218
♩ = 108
D.
M.
S.
F.
Cl.
Ah!
Ah!
Ah!
Ah!
f
p

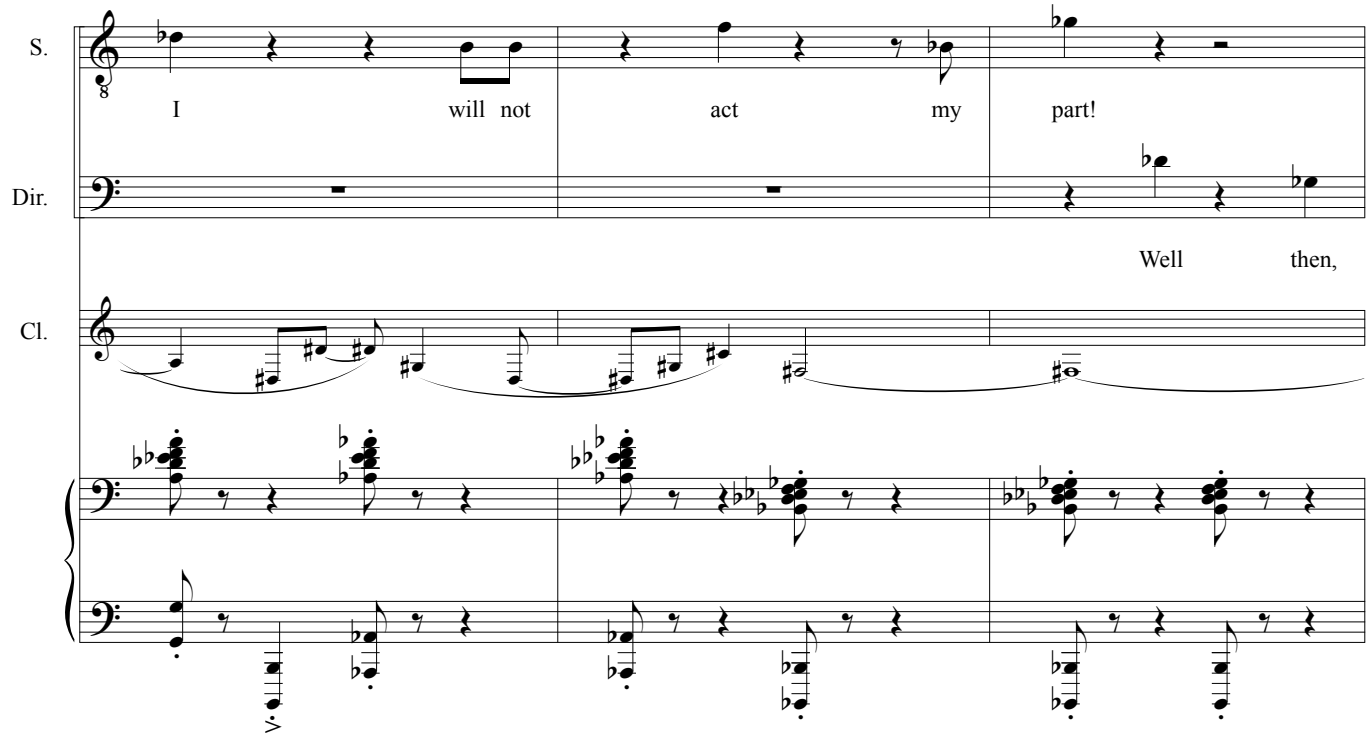

D.
M.
S.
F.
Cl.
sffz

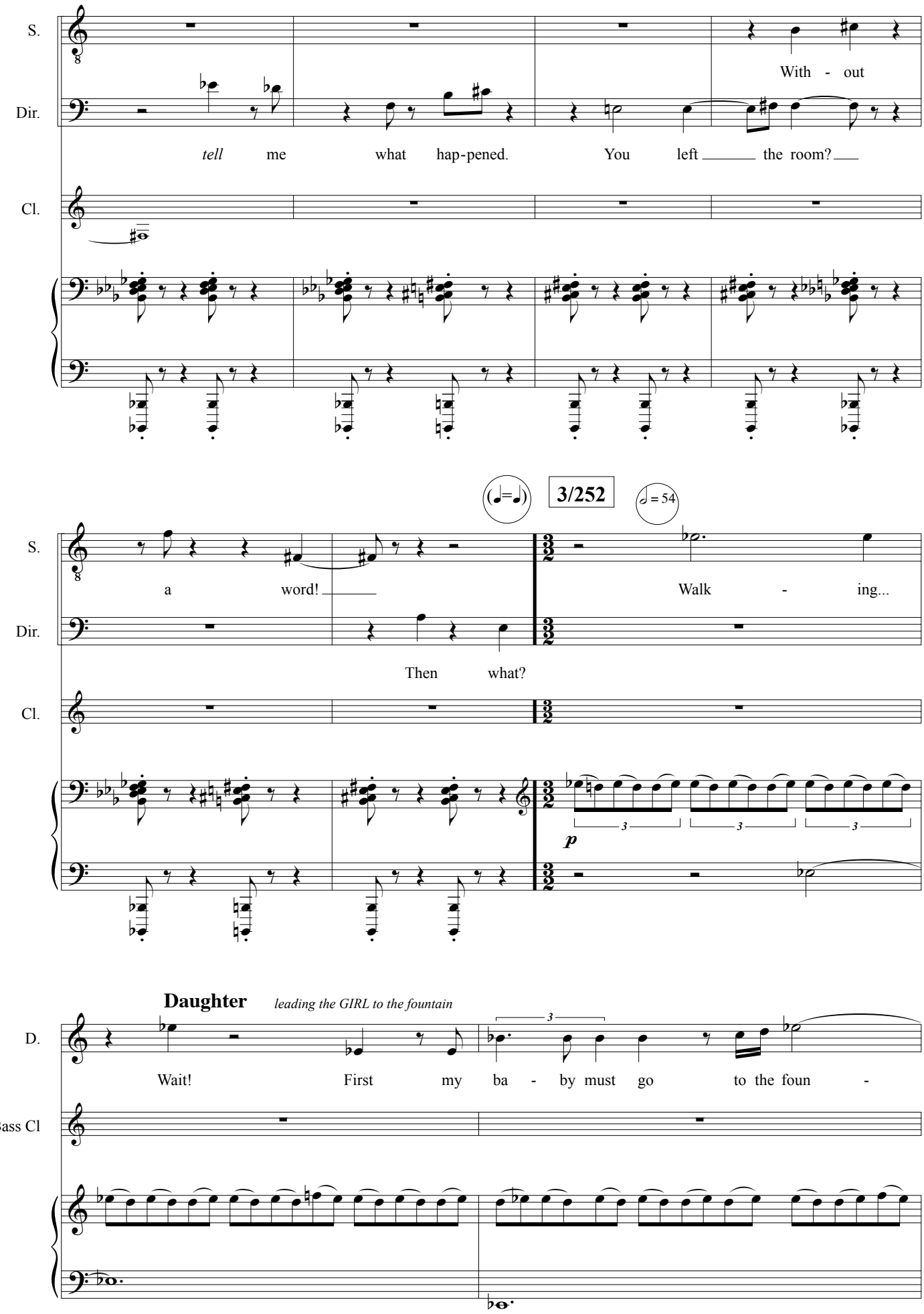
3/228

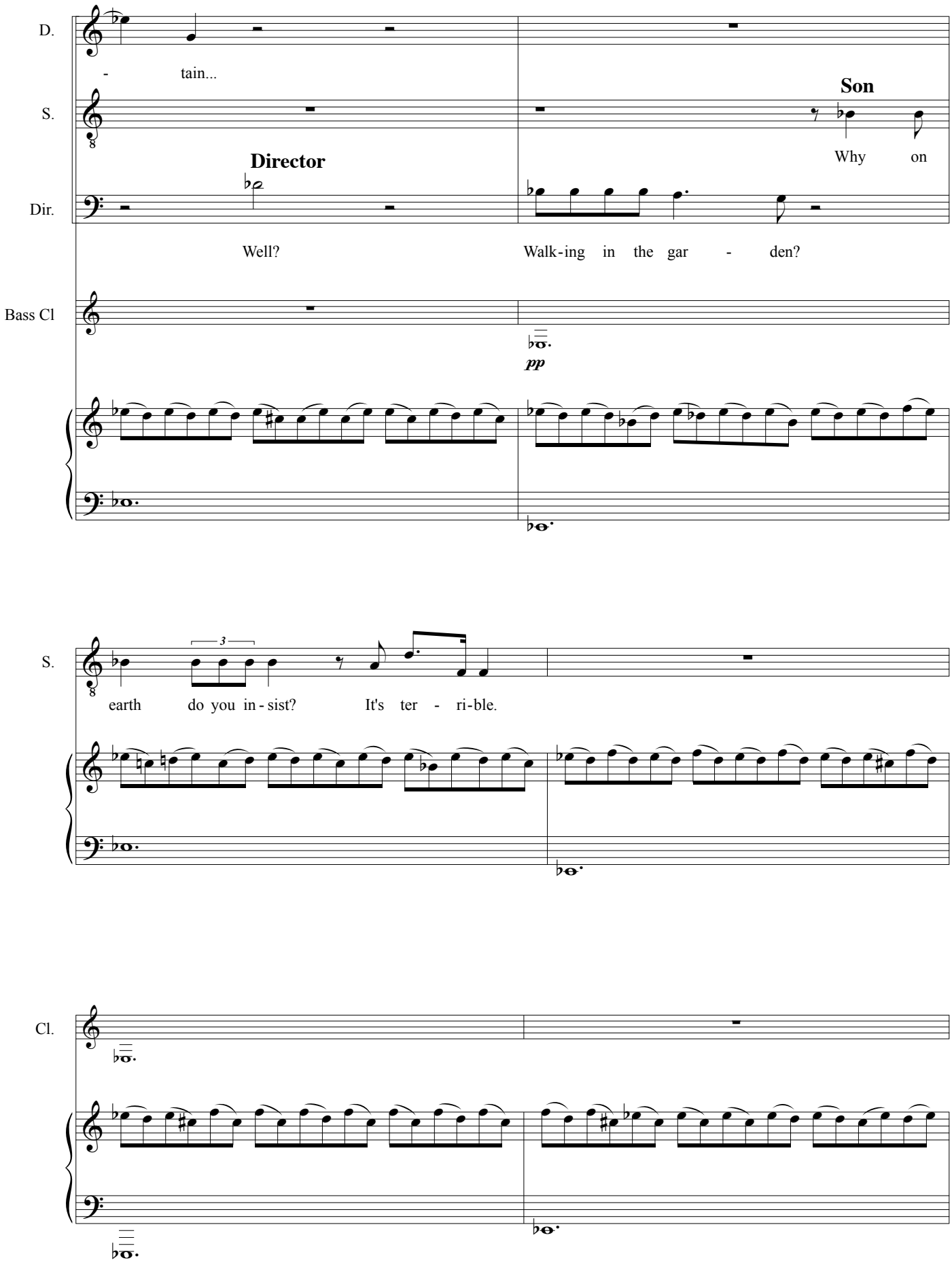

D.
M.
S.
F.
Cl.
Mother *to SON, desperately*
If you could on - ly
sffz
sffz
sffz
p

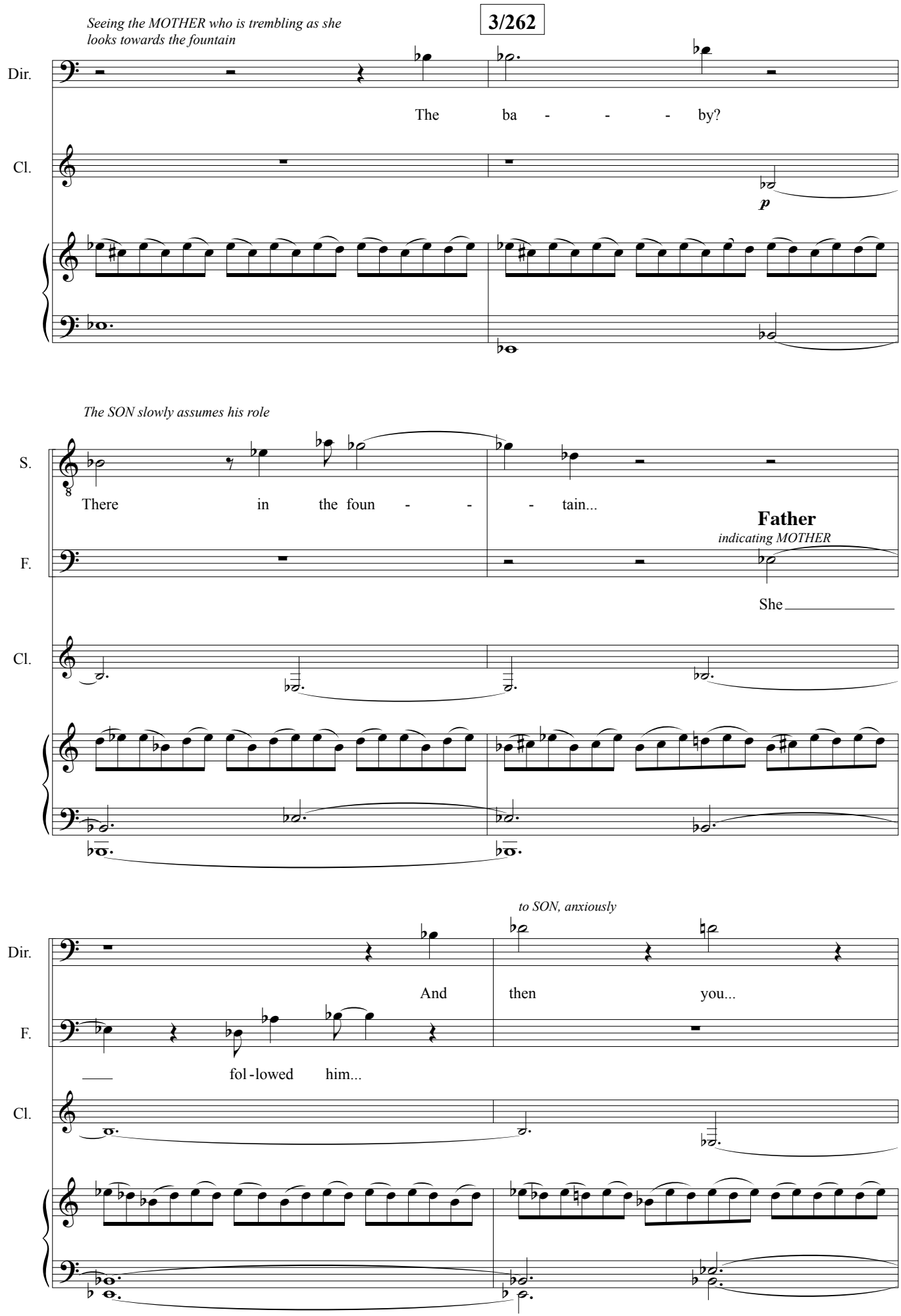

D.
M.
tell us what you feel in your
Son
S.
No! I shall
Director to SON
Dir.
You must act this scene for me.
F.
Cl.
pp
Daughter to SON
Have you no
heart. Please! Please! You have to
do no - thing! And for the sake of heaven
Just show me what
Father going to SON in a great rage; MOTHER, frightened, tries to separate them
For the sake of your mo - - - - ther...

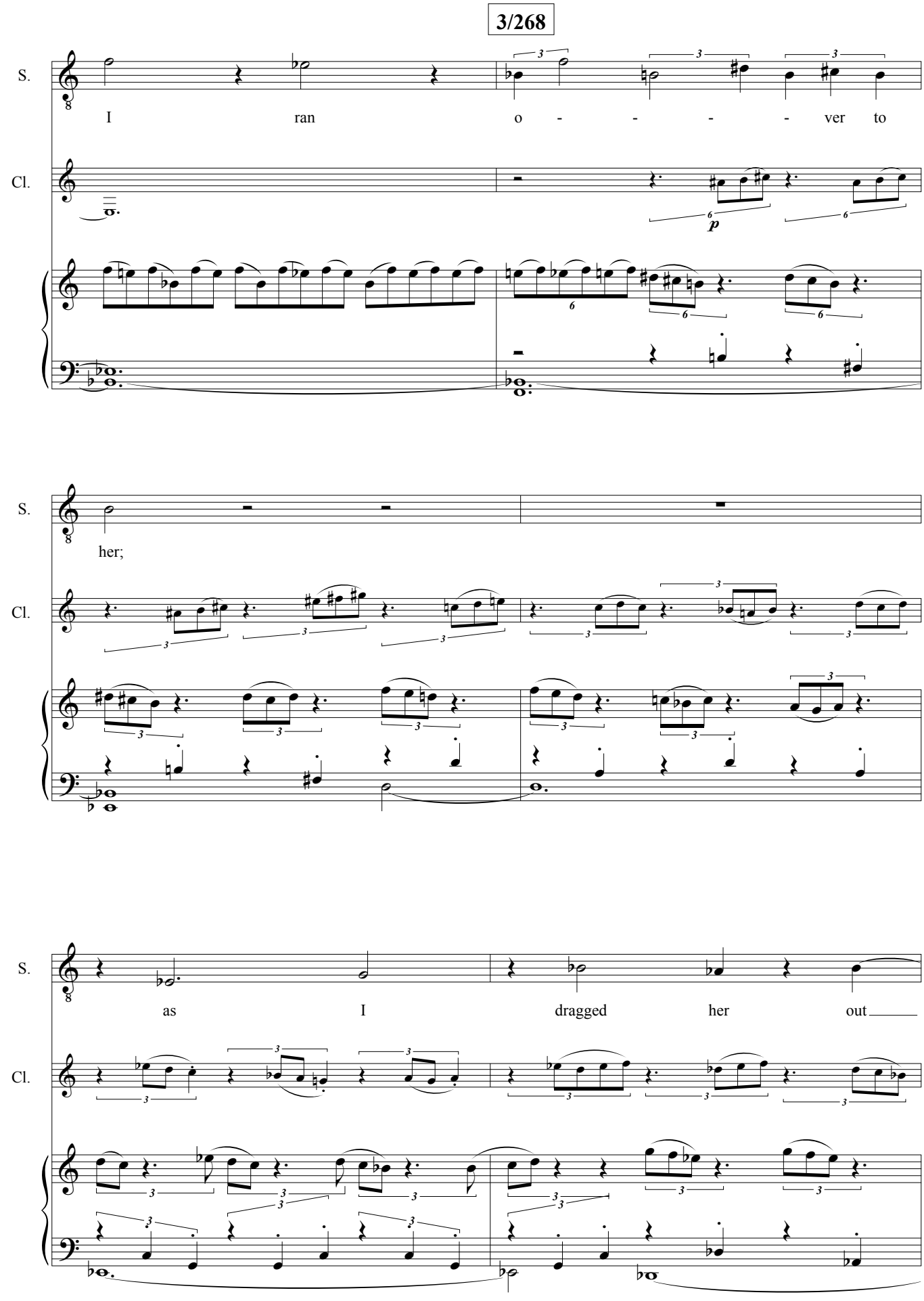

D.
cou - rage? You have to o - bey! Please!
M.
o - bey!
S.
do stop... Have you no shame?
Dir.
hap-pened! Please! You have to o - bey!
F.
You have to o - bey! Please!
Cl.

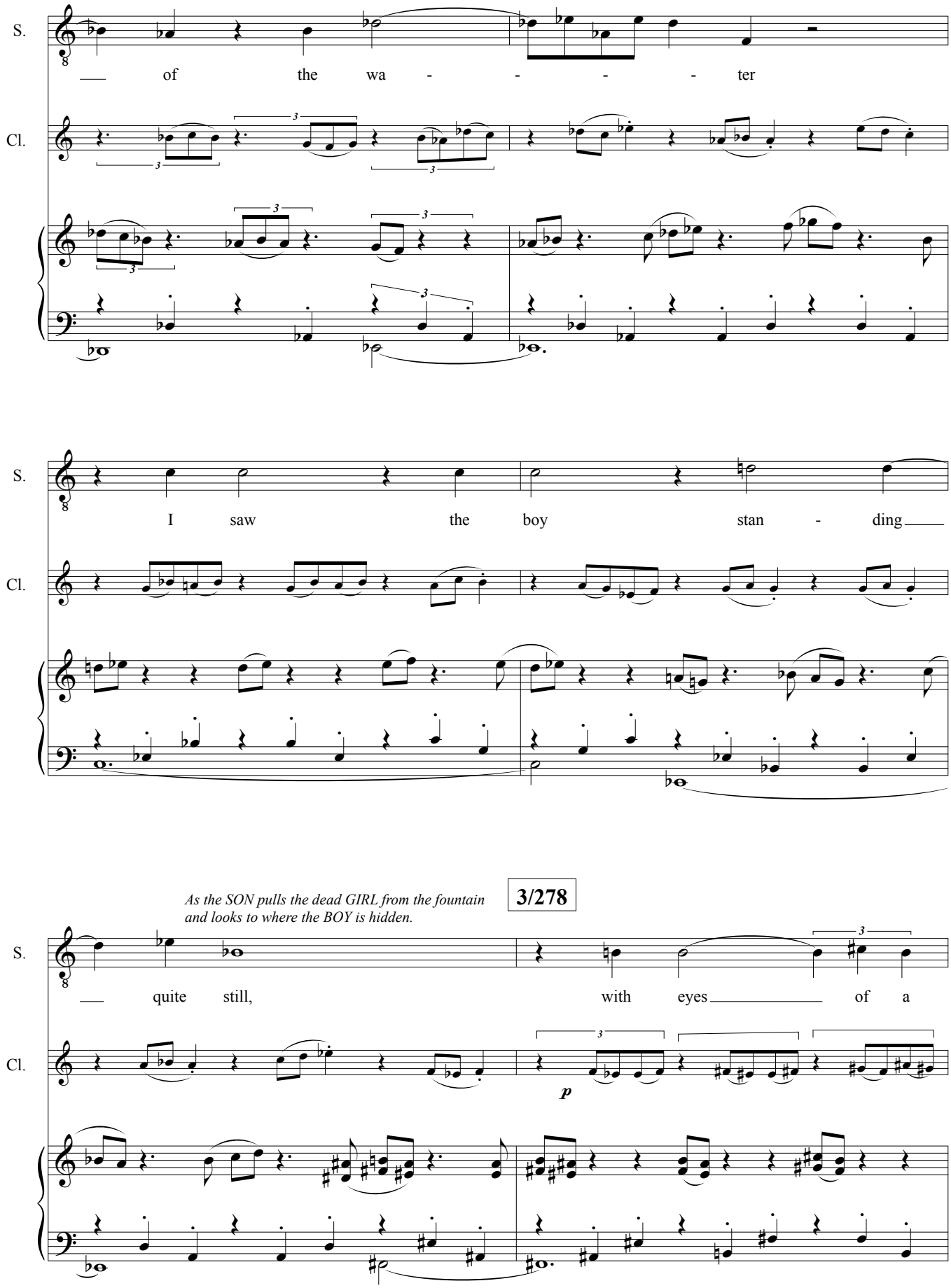

S.
I will not act my part!
Dir.
Well then,
Cl.

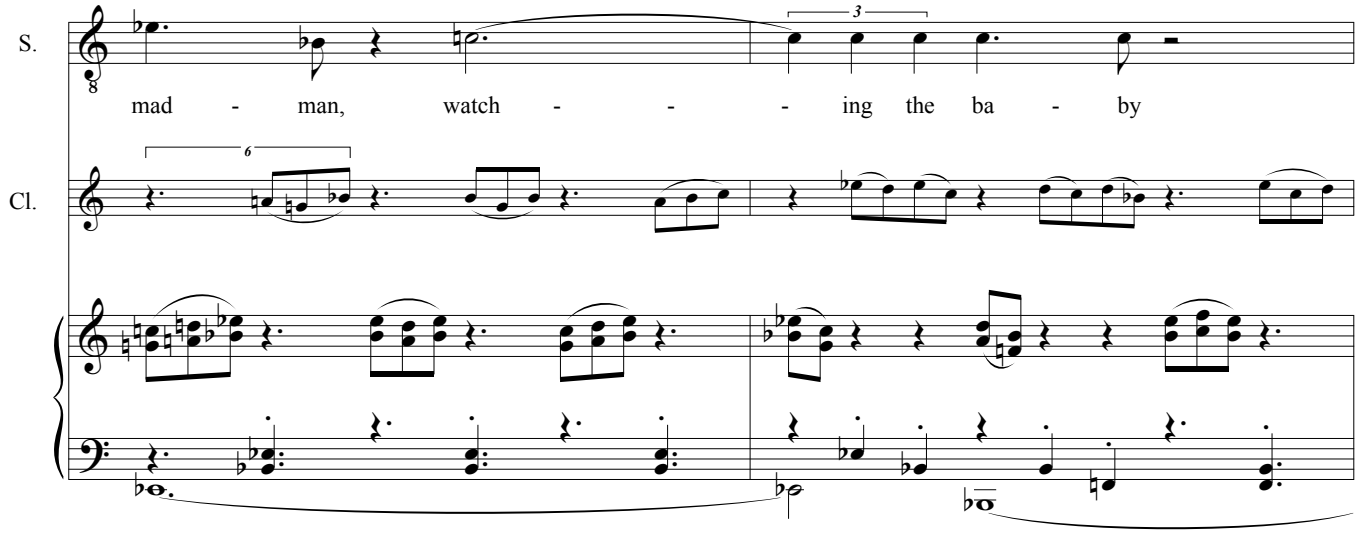

S.
Dir.
Cl.
With - out
tell me what hap-pened. You left the room?
3/252
= 54
a word!
Walk - ing...
Then what?
p
Daughter *leading the GIRL to the fountain*
D.
Bass Cl
Wait! First my ba - by must go to the foun -


D.
- tain...
S.
Son
Director
Why on
Dir.
Well?
Walk-ing in the gar - den?
Bass Cl
pp
S.
earth do you in-sist? It's ter - ri-ble.
Cl.

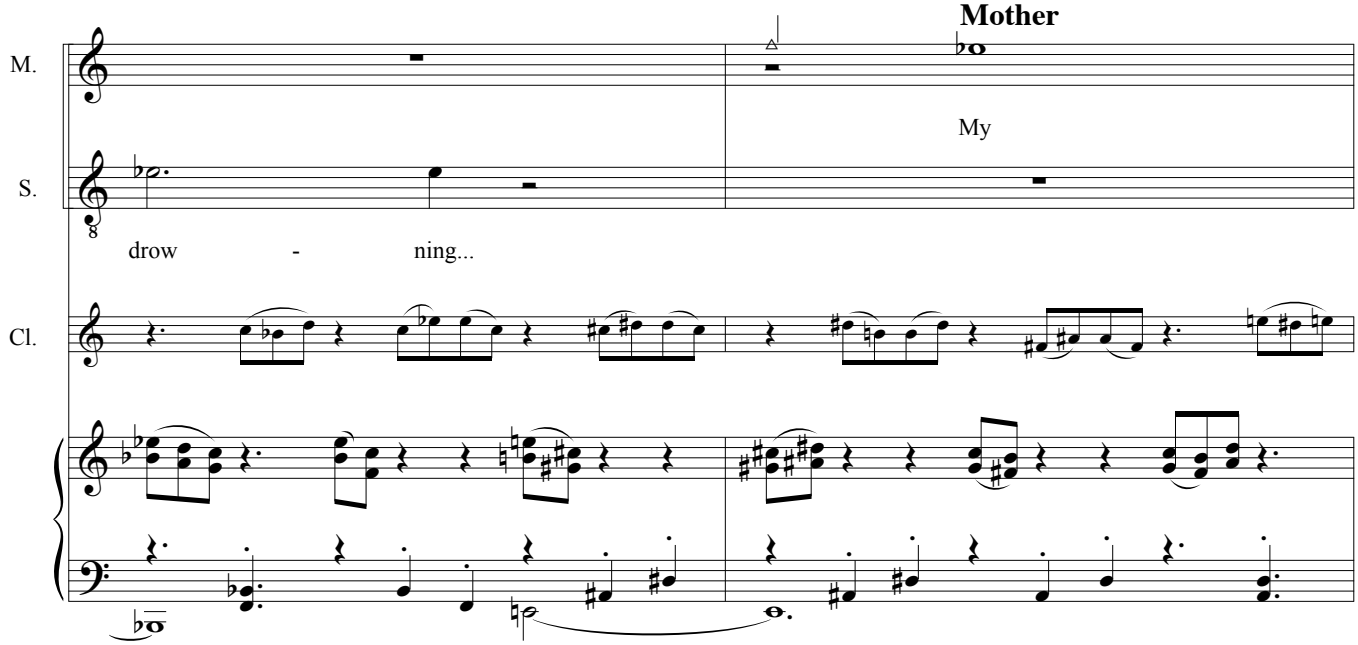

3/262
Seeing the MOTHER who is trembling as she looks towards the fountain
Dir.
The ba - - - by?
Cl.
p
The SON slowly assumes his role
S.
There in the foun - - - tain...
Father
indicating MOTHER
F.
She
Cl.
to SON, anxiously
Dir.
And then you...
F.
fol - lowed him...
Cl.

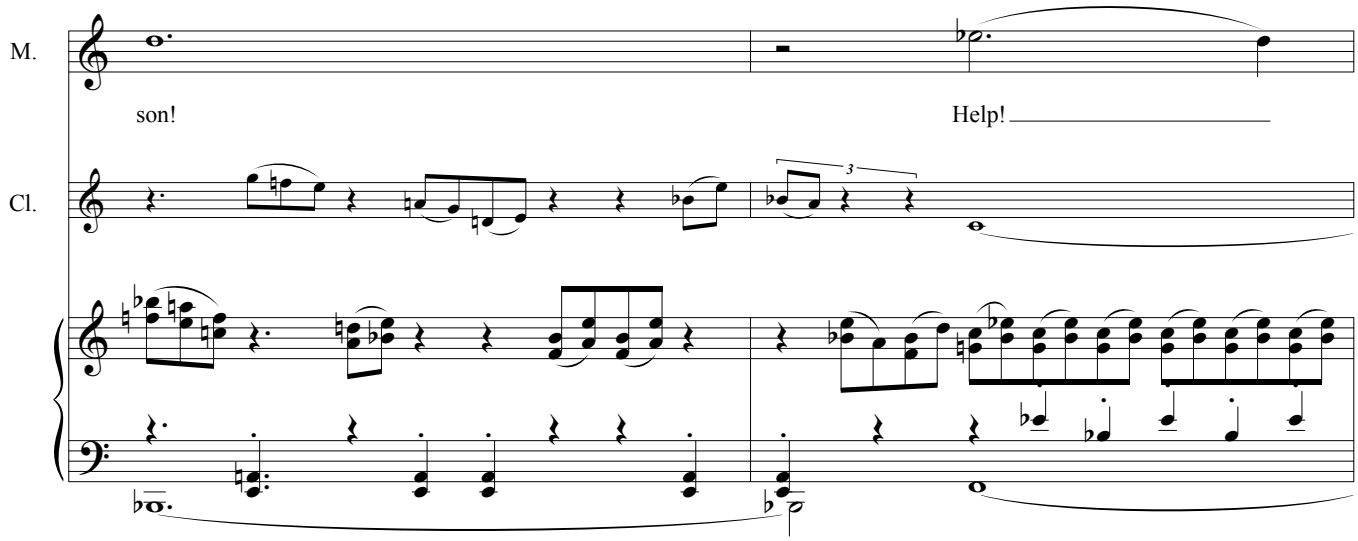

3/268
S.
I ran o - - - - ver to
Cl.
p
her;
as I dragged her out

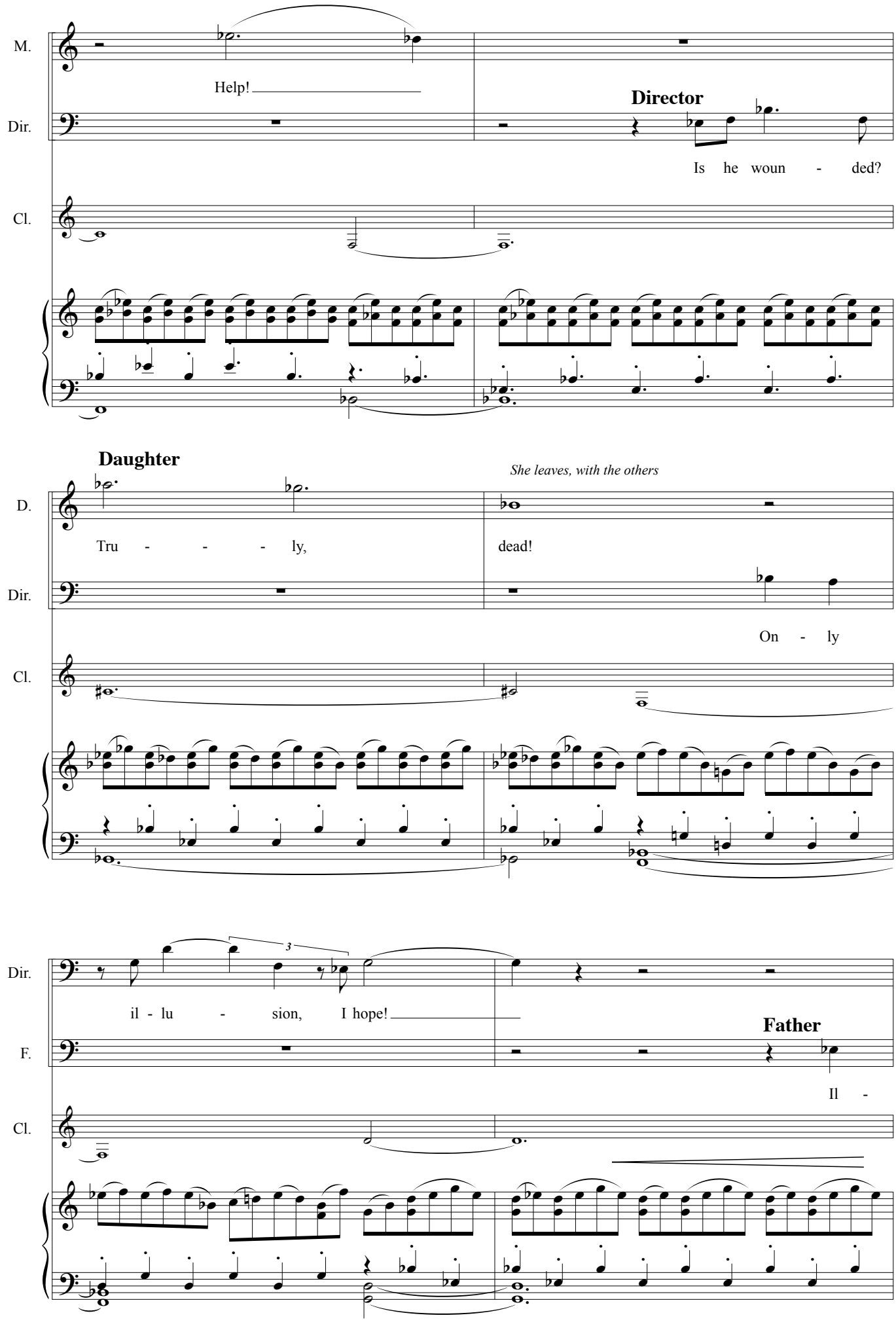

S.
Cl.
of the wa - - - - ter
I saw the boy stan - ding
As the SON pulls the dead GIRL from the fountain and looks to where the BOY is hidden.
3/278
quite still, with eyes of a
p

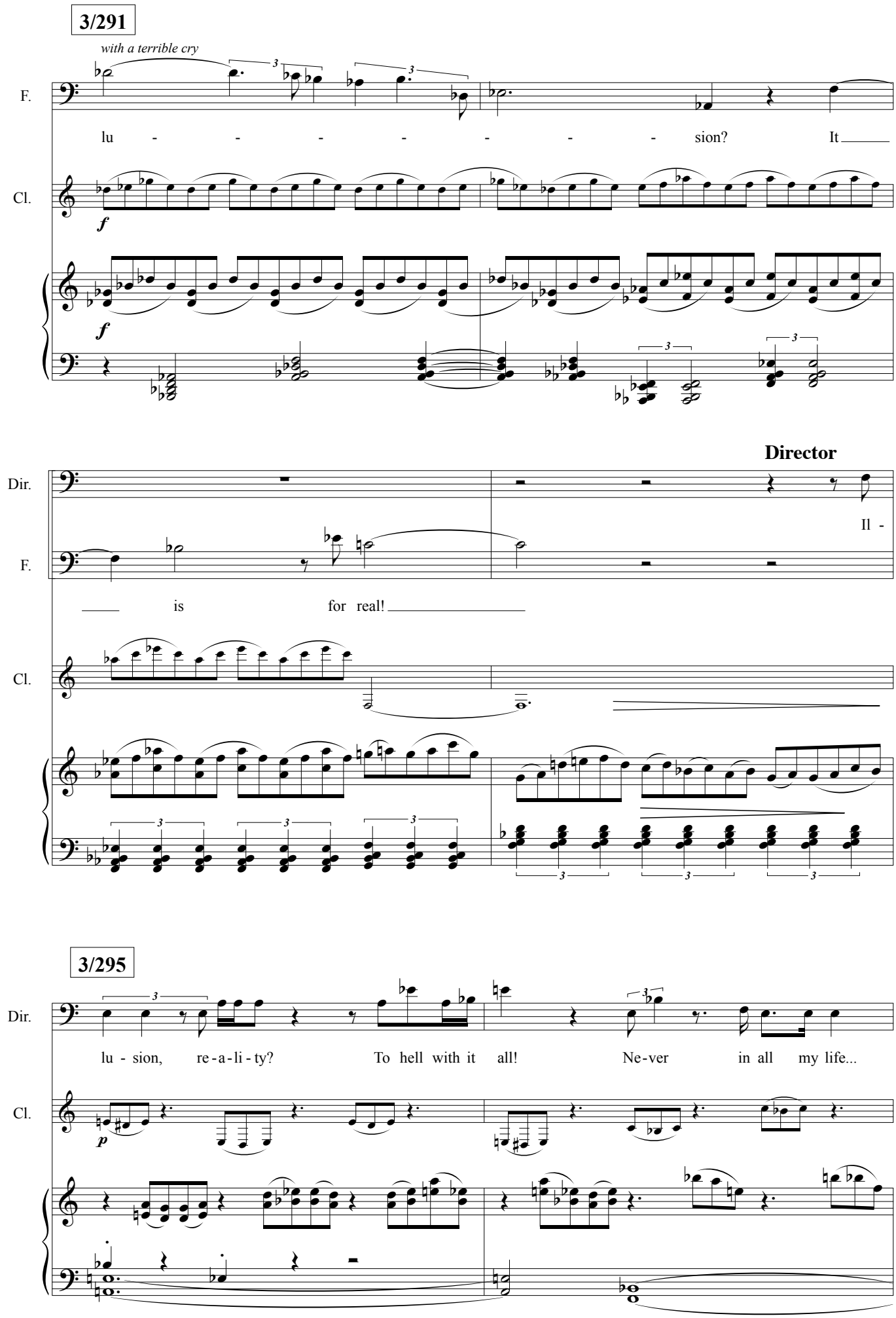


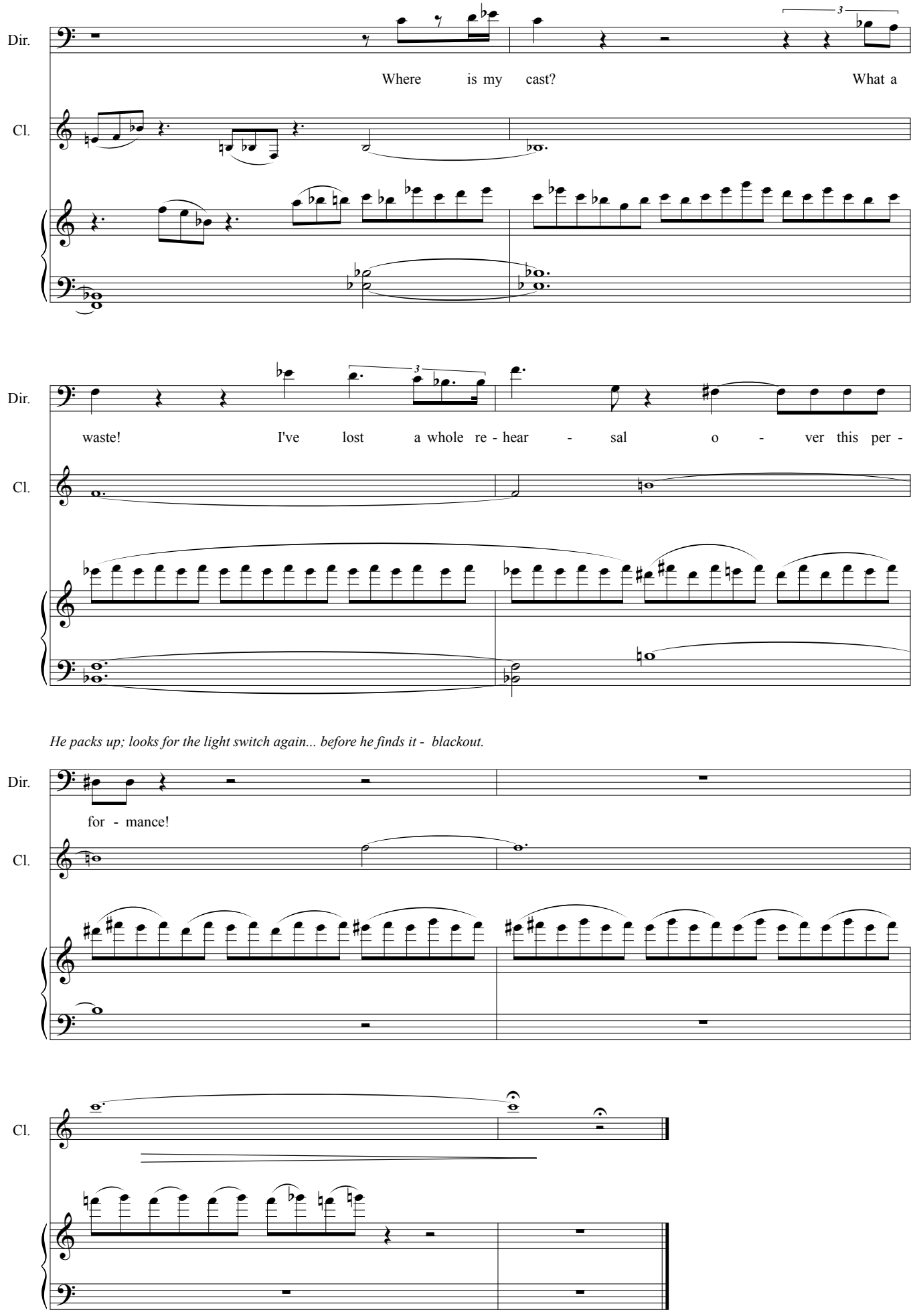
A shot rings out .
Horrified, everyone goes slowly towards the BOY,
except for the DAUGHTER, who takes the dead GIRL into her arms.
The BOY is fatally wounded, and the others carry him off.






M.
Help!
Director
Dir.
Is he woun - ded?
Cl.
Daughter
She leaves, with the others
D.
Tru - - - - ly,
dead!
Dir.
On - ly
Cl.
Dir.
il - lu - sion, I hope!
Father
F.
Il -
Cl.


3/291
with a terrible cry
F.
lu - - - - - - - sion? It
Cl.
f
f
Director
Dir.
F.
Il -
is for real!
Cl.
3/295
Dir.
lu - sion, re-a-li-ty? To hell with it all! Ne-ver in all my life...
Cl.
p


Dir.
Where is my cast? What a
Cl.
Dir.
waste! I've lost a whole re - hear - sal o - ver this per -
Cl.
He packs up; looks for the light switch again... before he finds it - blackout.
Dir.
for - mance!
Cl.
Cl.

six characters in search of a stage

Opera da camera
by **Edward Lambert**

from the play by Luigi Pirandello

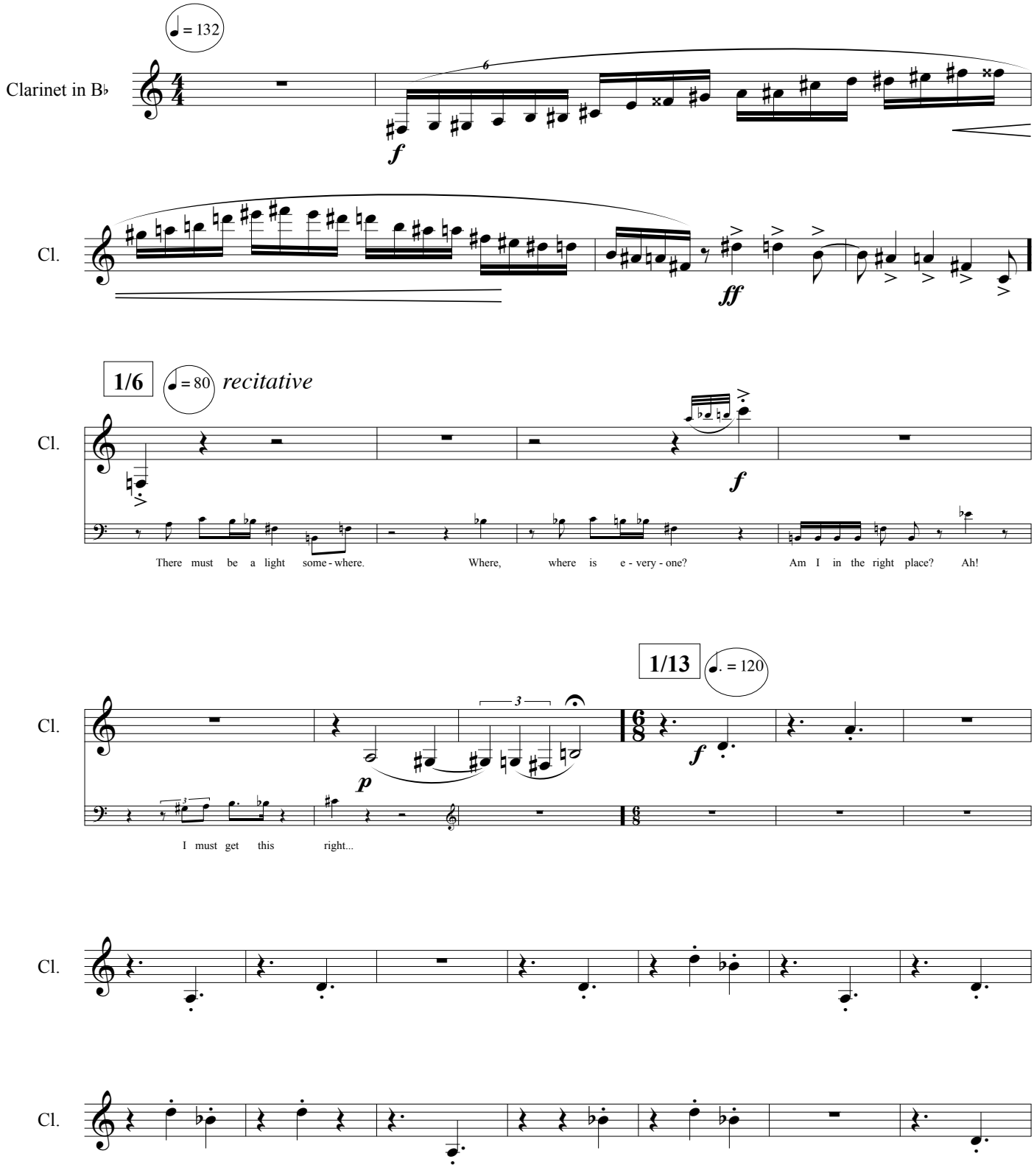
Solo clarinet

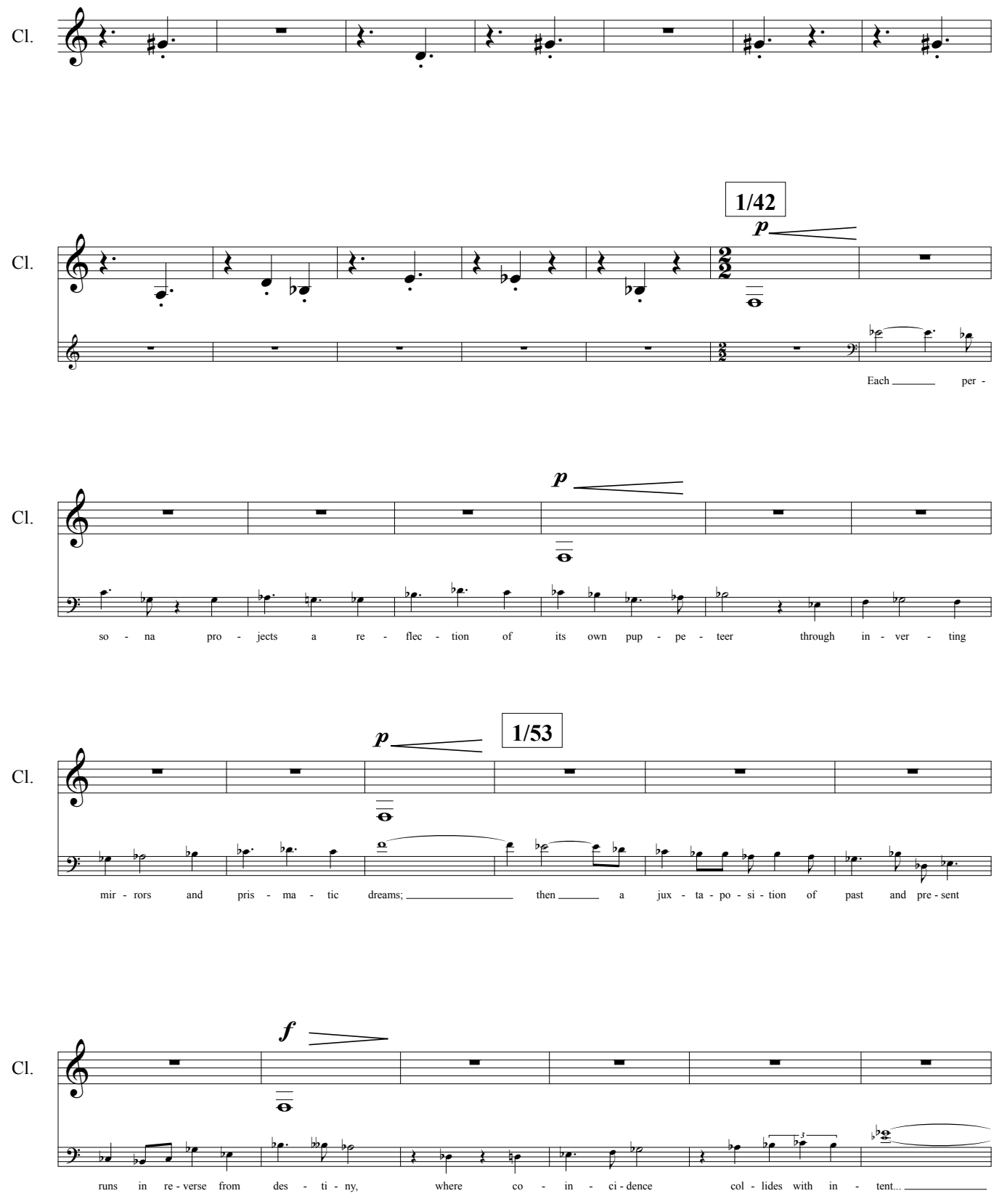
Solo clarinet

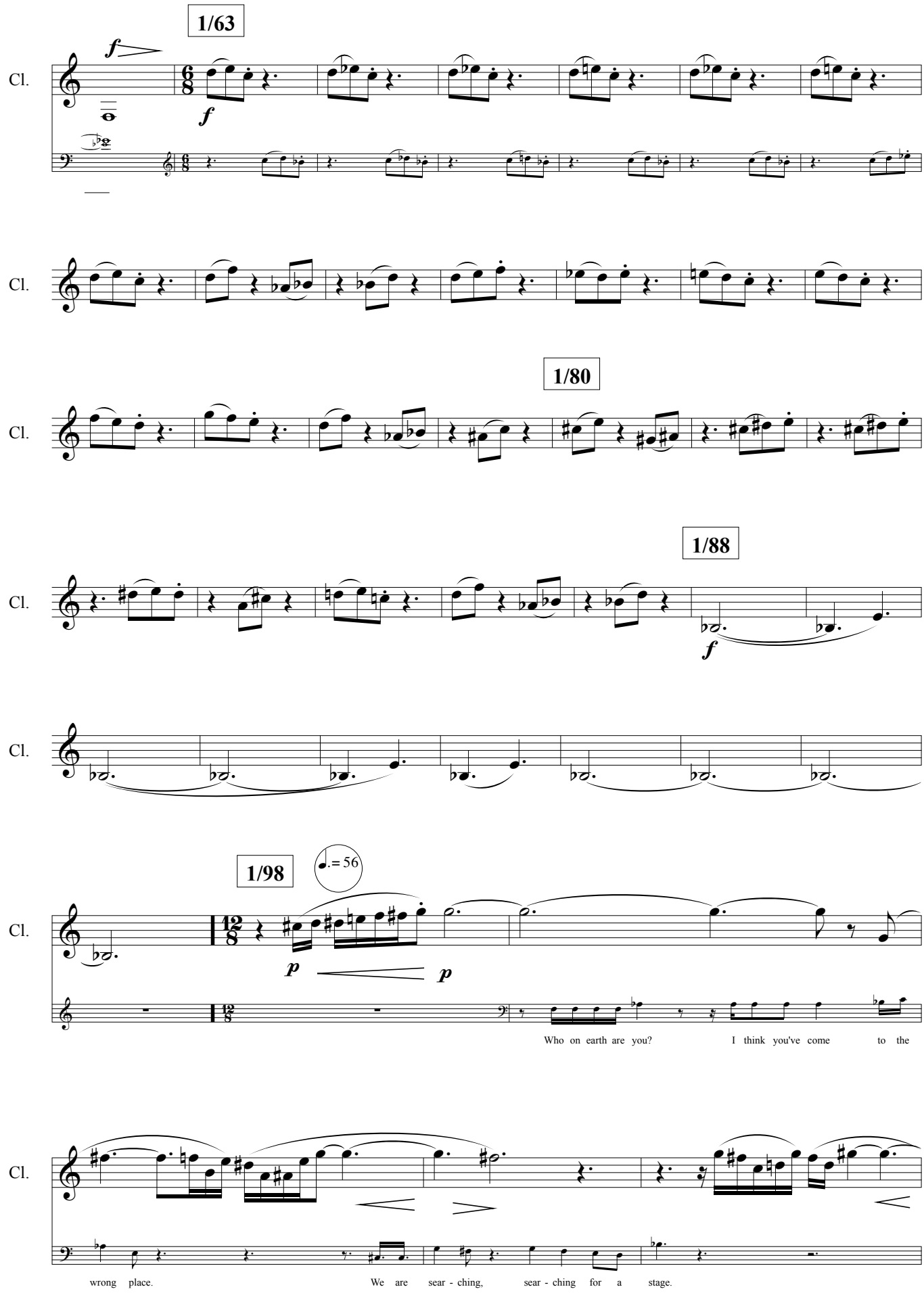
six characters in search of a stage

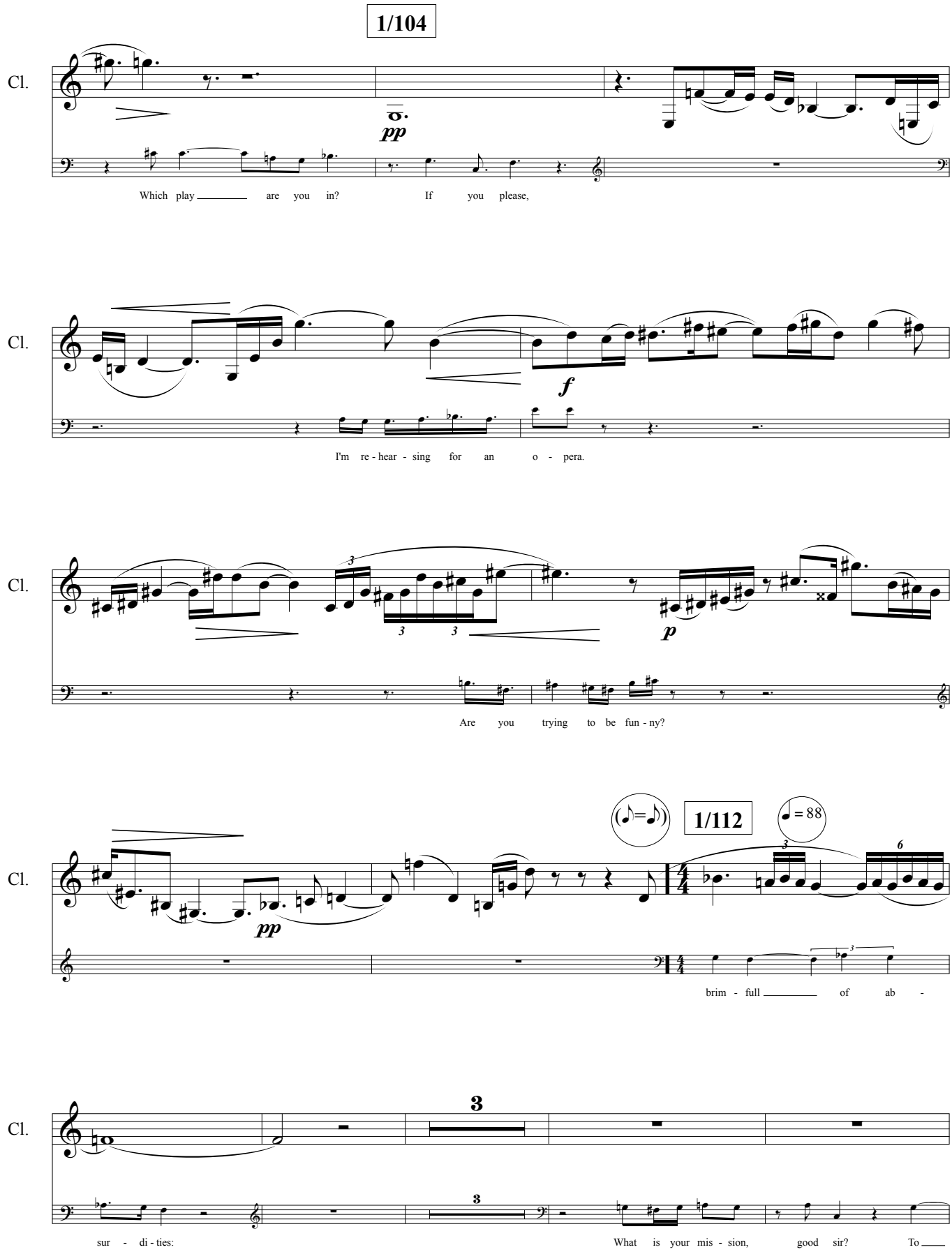
Edward Lambert

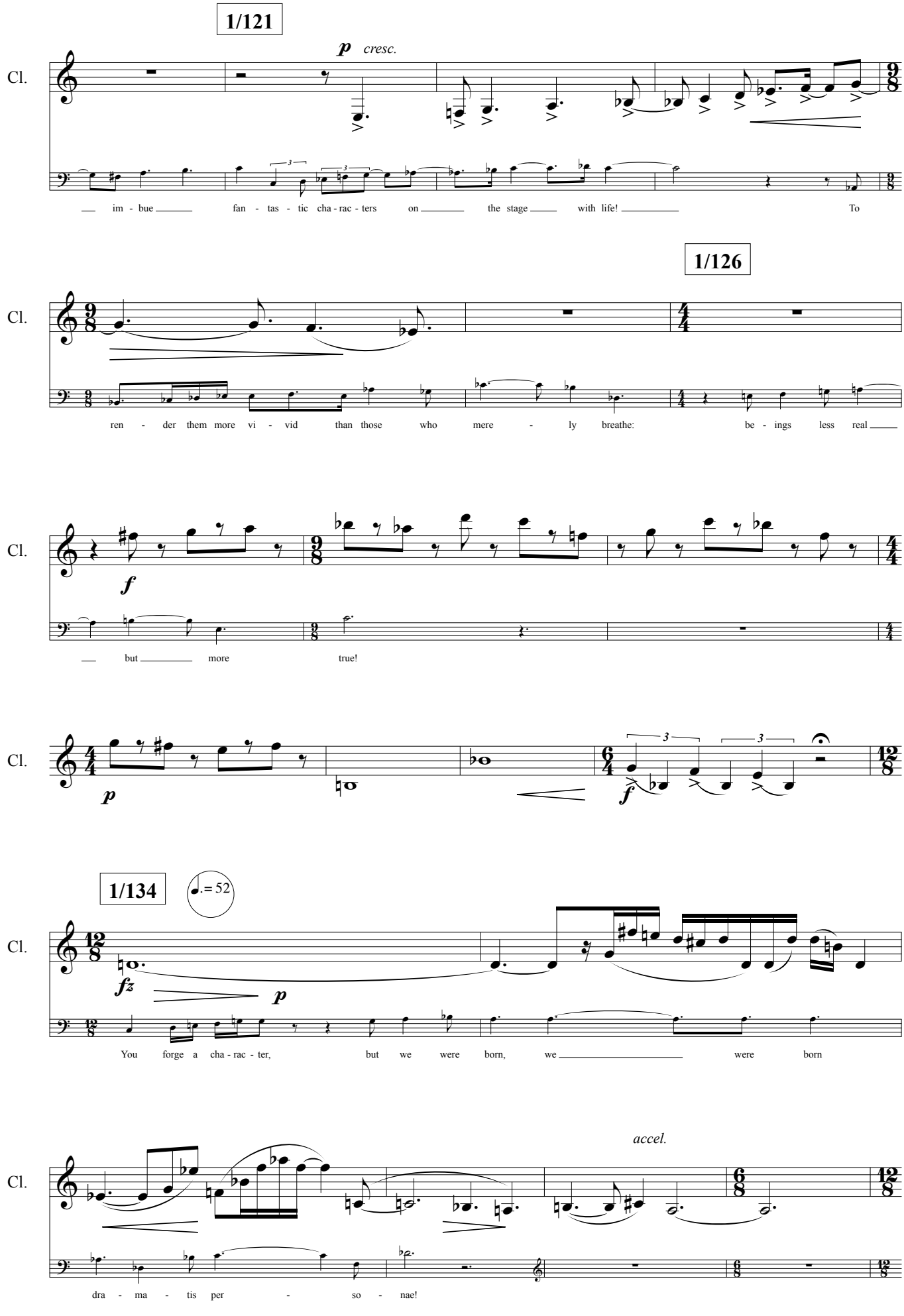
Overture: *the Director*

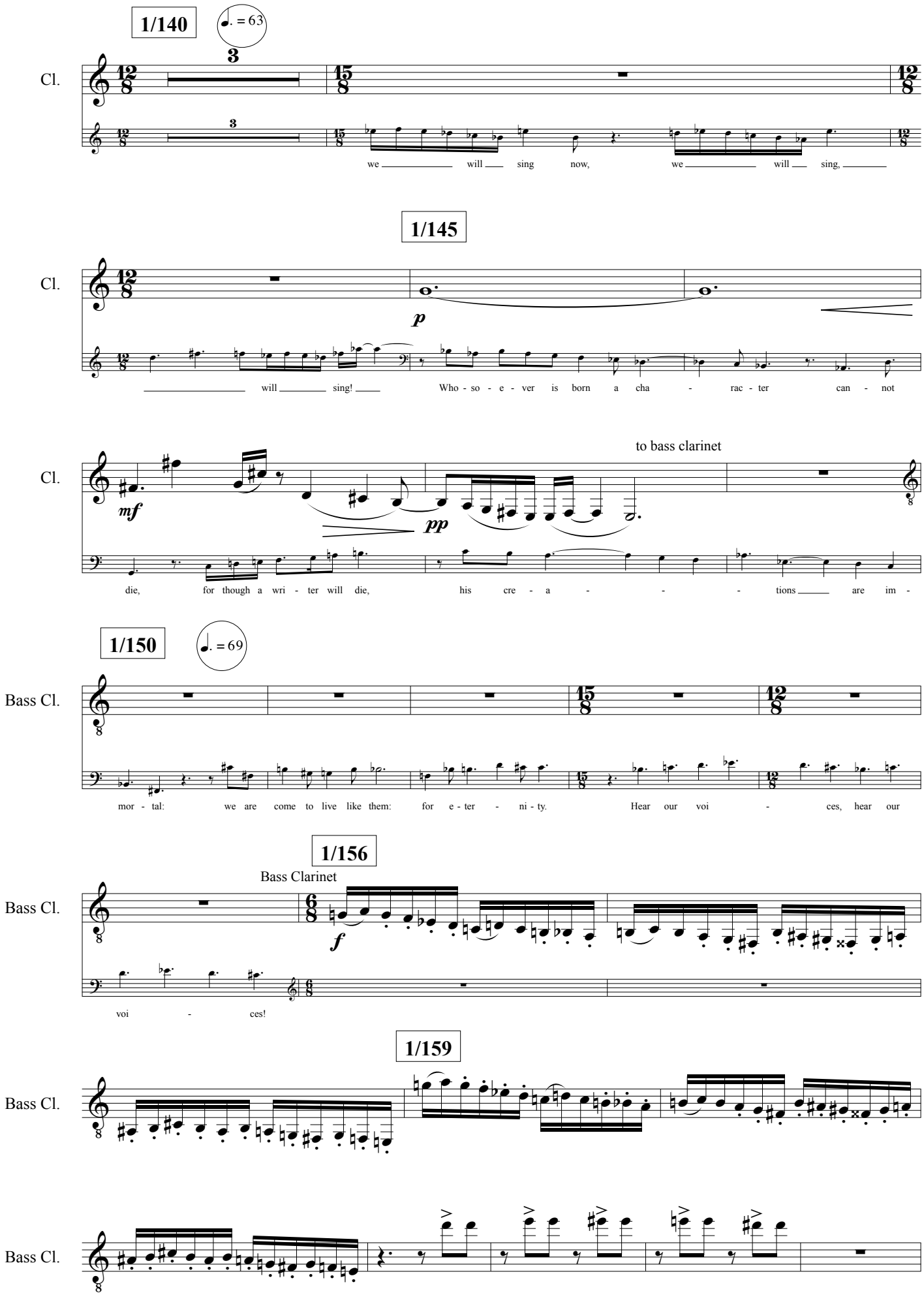


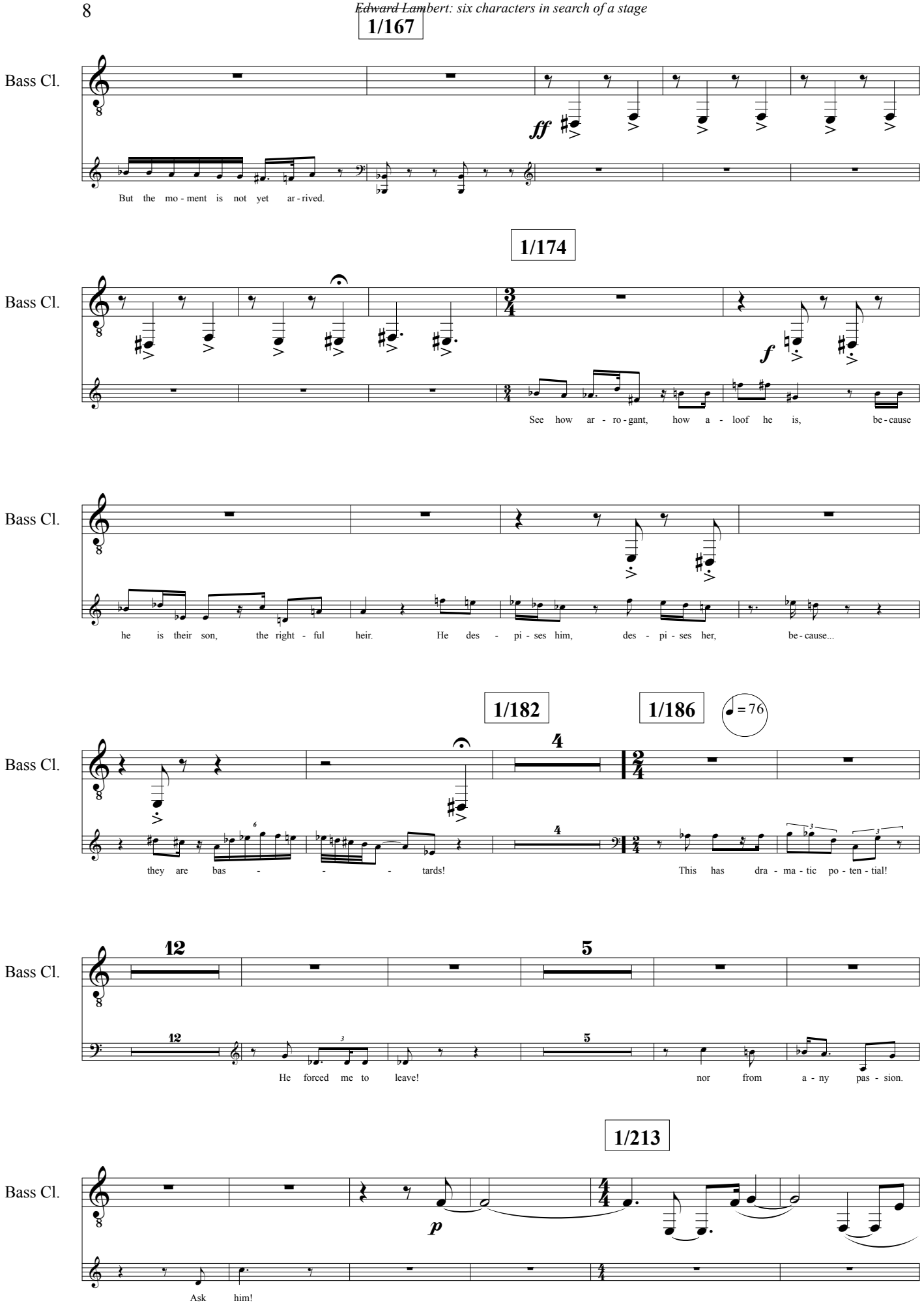

Cl.
1/42
p
Each per -
Cl.
p
so - na pro - jects a re - flec - tion of its own pup - pe - teer through in - ver - ting
Cl.
p
1/53
mir - rors and pris - ma - tic dreams; then a jux - ta - po - si - tion of past and pre - sent
Cl.
f
runs in re - verse from des - ti - ny, where co - in - ci - dence col - lides with in - tent...

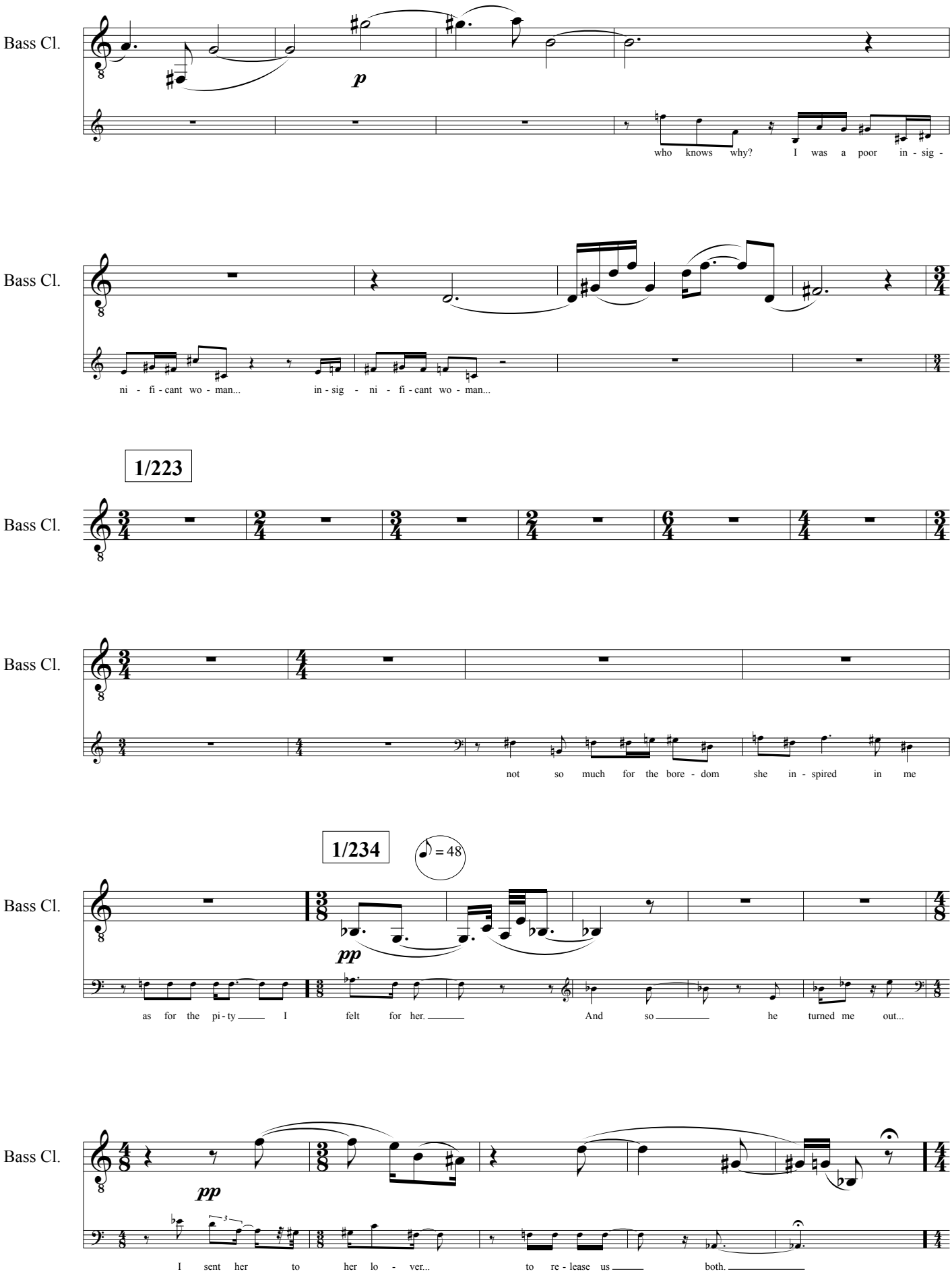

1/63
1/80
1/88
1/98
♩.= 56
Cl.
Who on earth are you? I think you've come to the
wrong place. We are sear - ching, sear - ching for a stage.

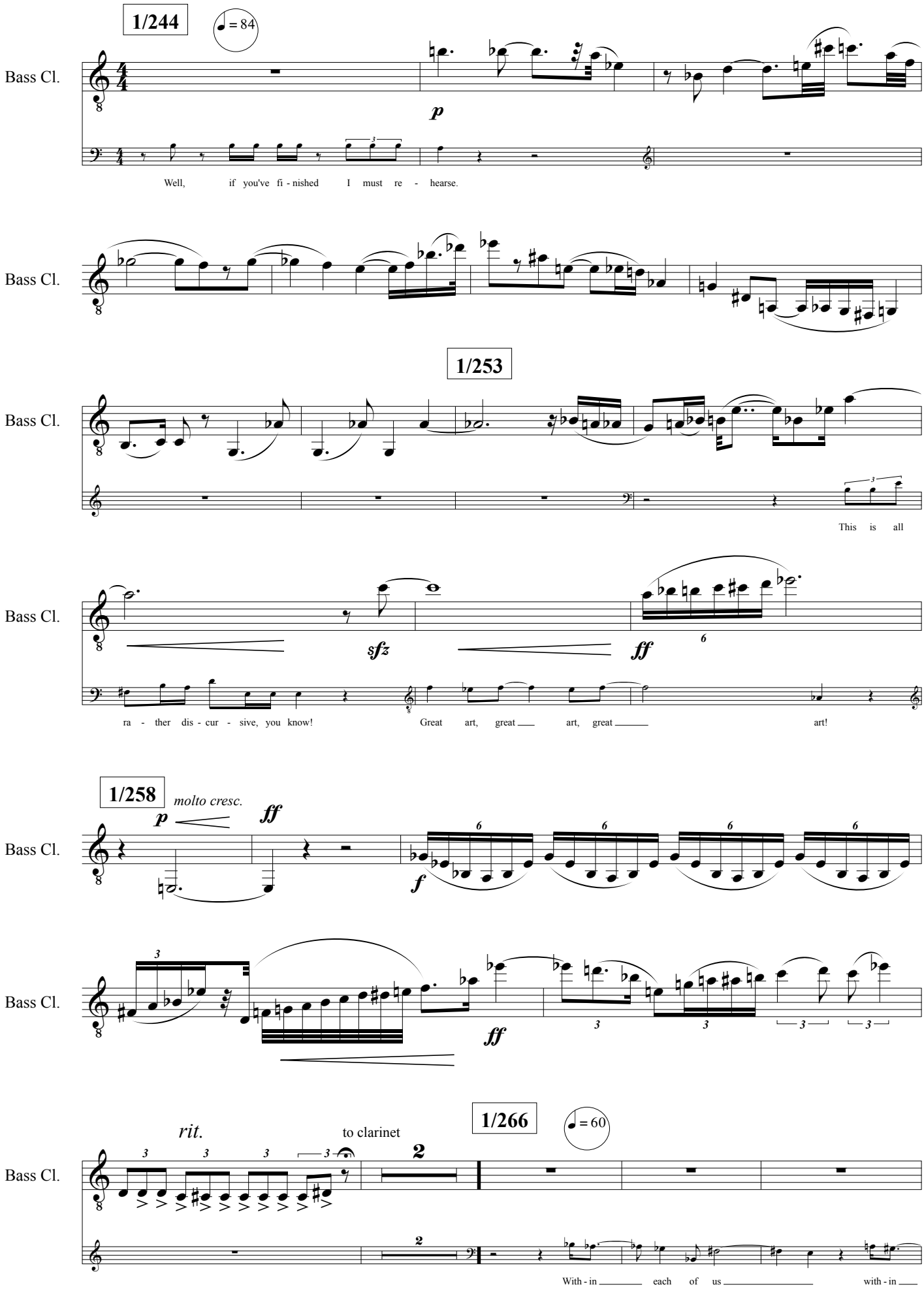

1/104
Cl.
pp
Which play are you in?
If you please,
Cl.
f
I'm re - hear - sing for an o - pera.
Cl.
3
3 3
p
Are you trying to be fun - ny?
(♪=♪)
1/112
♩ = 88
Cl.
pp
4/4
3
6
brim - full of ab -
Cl.
3
3
sur - di - ties:
What is your mis - sion, good sir? To

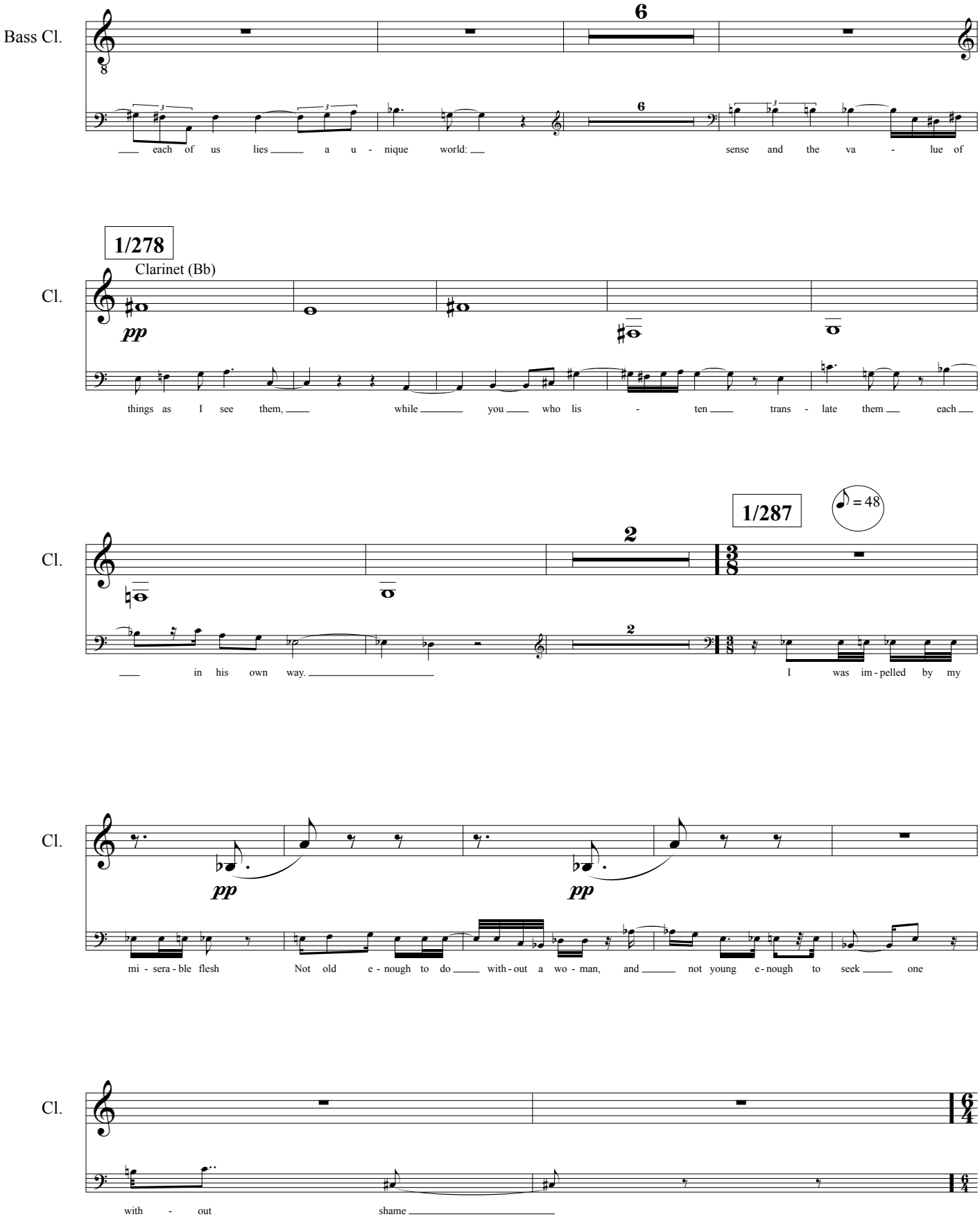

1/121
p cresc.
Cl.
im - bue fan - tas - tic cha - rac - ters on the stage with life! To
1/126
ren - der them more vi - vid than those who mere - ly breathe: be - ings less real
f
but more true!
p
f
1/134
♩. = 52
fz
p
You forge a cha - rac - ter, but we were born, we were born
accel.
dra - ma - tis per - so - nae!

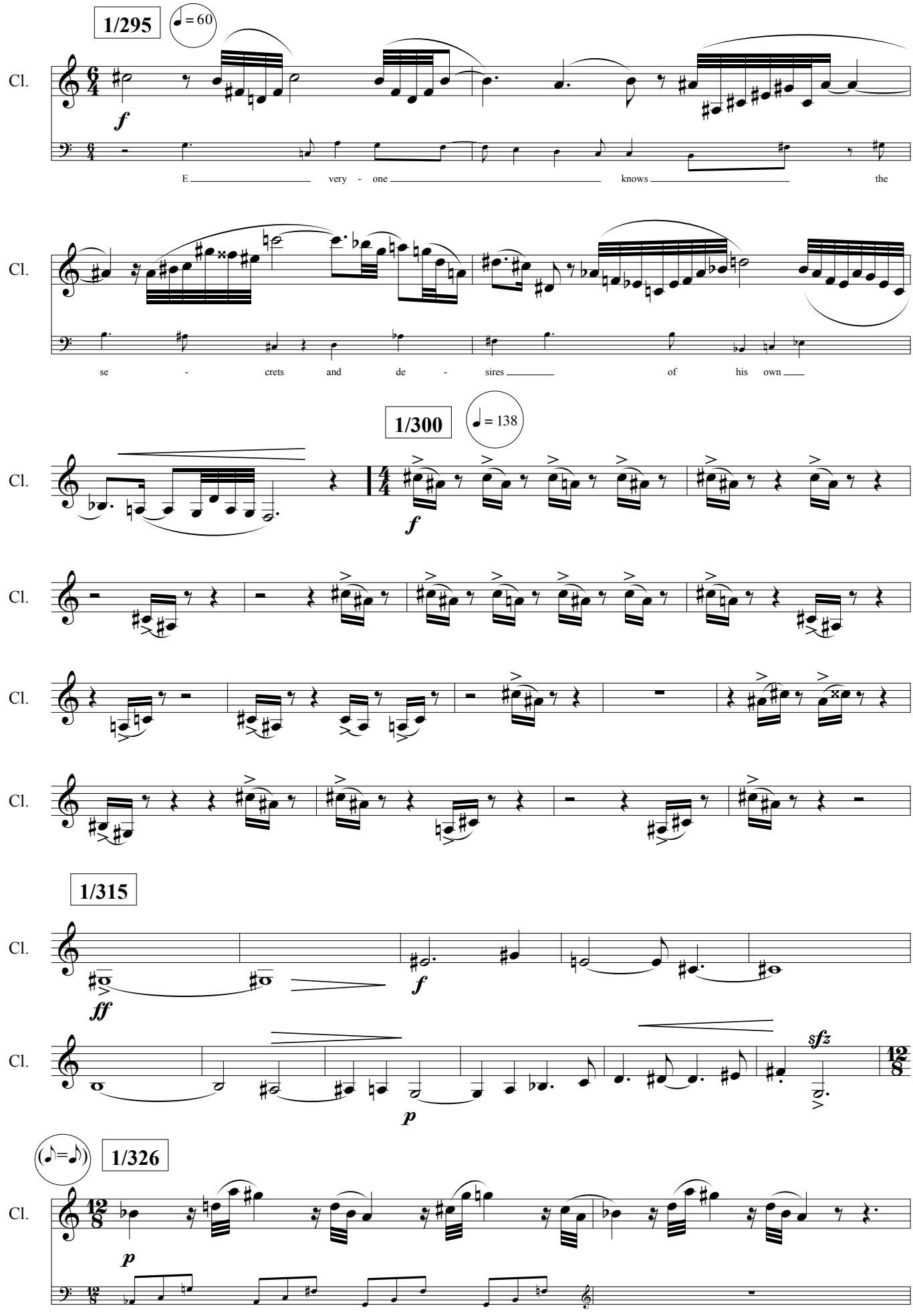

1/140
♩. = 63
Cl.
we will sing now, we will sing,
1/145
Cl.
p
will sing! Who - so - e - ver is born a cha - rac - ter can - not
Cl.
mf
pp
to bass clarinet
die, for though a wri - ter will die, his cre - a - - - tions are im -
1/150
♩. = 69
Bass Cl.
mor - tal: we are come to live like them: for e - ter - ni - ty. Hear our voi - ces, hear our
1/156
Bass Clarinet
Bass Cl.
f
voi - ces!
1/159
Bass Cl.
Bass Cl.

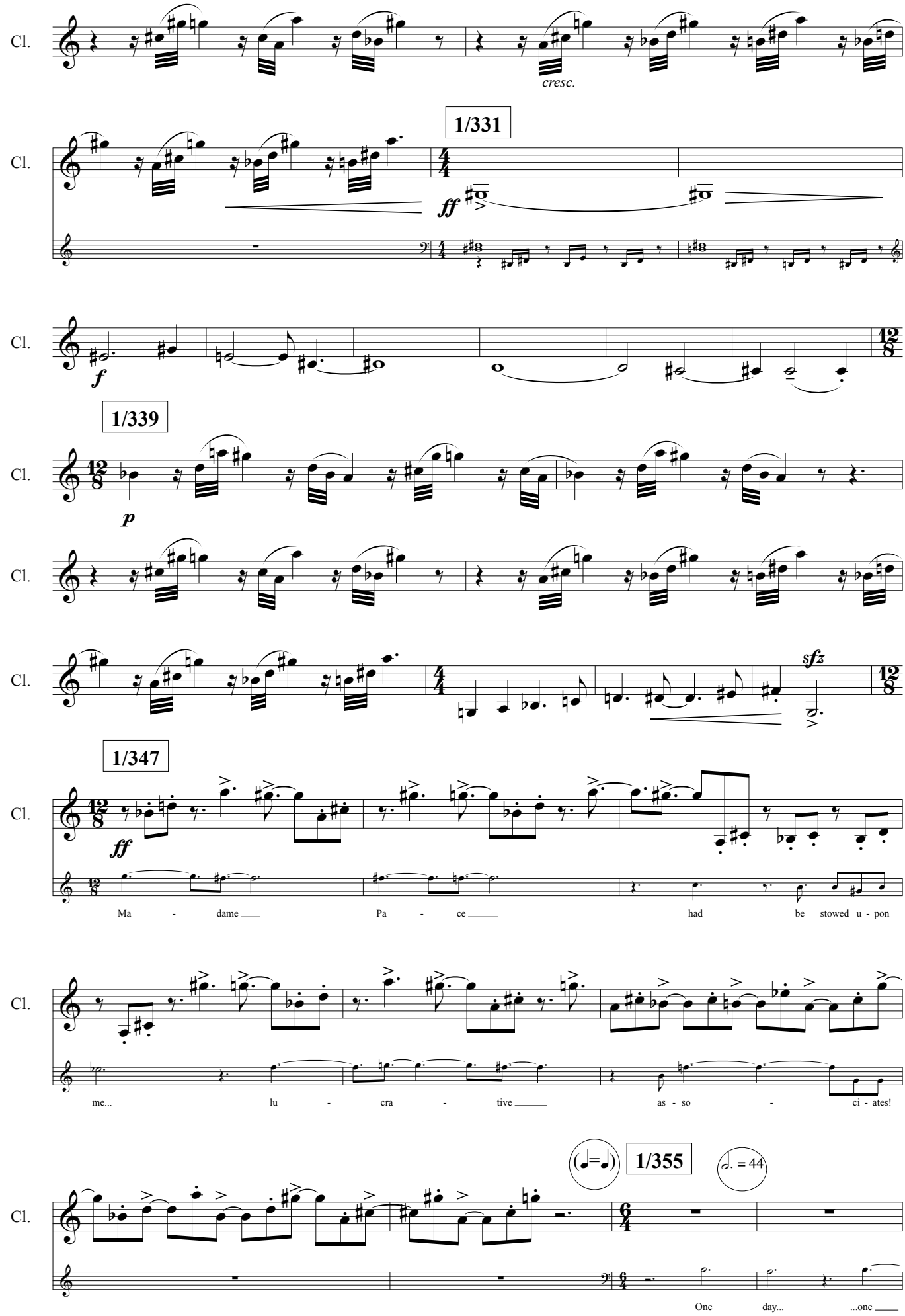

1/167
Bass Cl.
ff
But the mo - ment is not yet ar - rived.
1/174
Bass Cl.
f
See how ar - ro - gant, how a - loof he is, be - cause
Bass Cl.
he is their son, the right - ful heir. He des - pi - ses him, des - pi - ses her, be - cause...
1/182
1/186
♩ = 76
Bass Cl.
they are bas - - - tards!
This has dra - ma - tic po - ten - tial!
Bass Cl.
He forced me to leave!
nor from a - ny pas - sion.
1/213
Bass Cl.
p
Ask him!

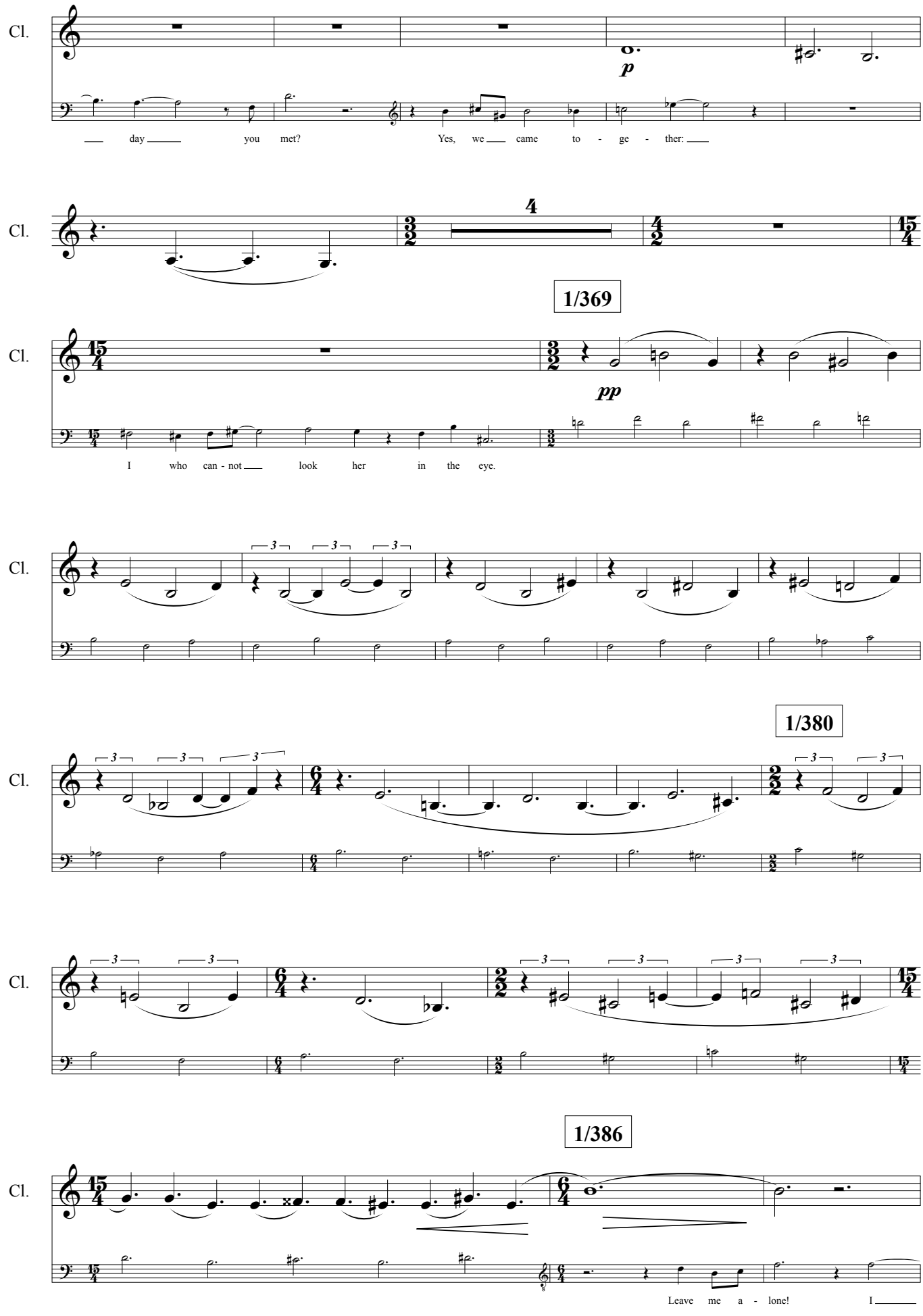

Bass Cl.
p
who knows why? I was a poor in - sig -
Bass Cl.
ni - fi - cant wo - man... in - sig - ni - fi - cant wo - man...
1/223
Bass Cl.
Bass Cl.
not so much for the bore - dom she in - spired in me
1/234
= 48
Bass Cl.
pp
as for the pi - ty I felt for her. And so he turned me out...
Bass Cl.
pp
I sent her to her lo - ver... to re - lease us both.

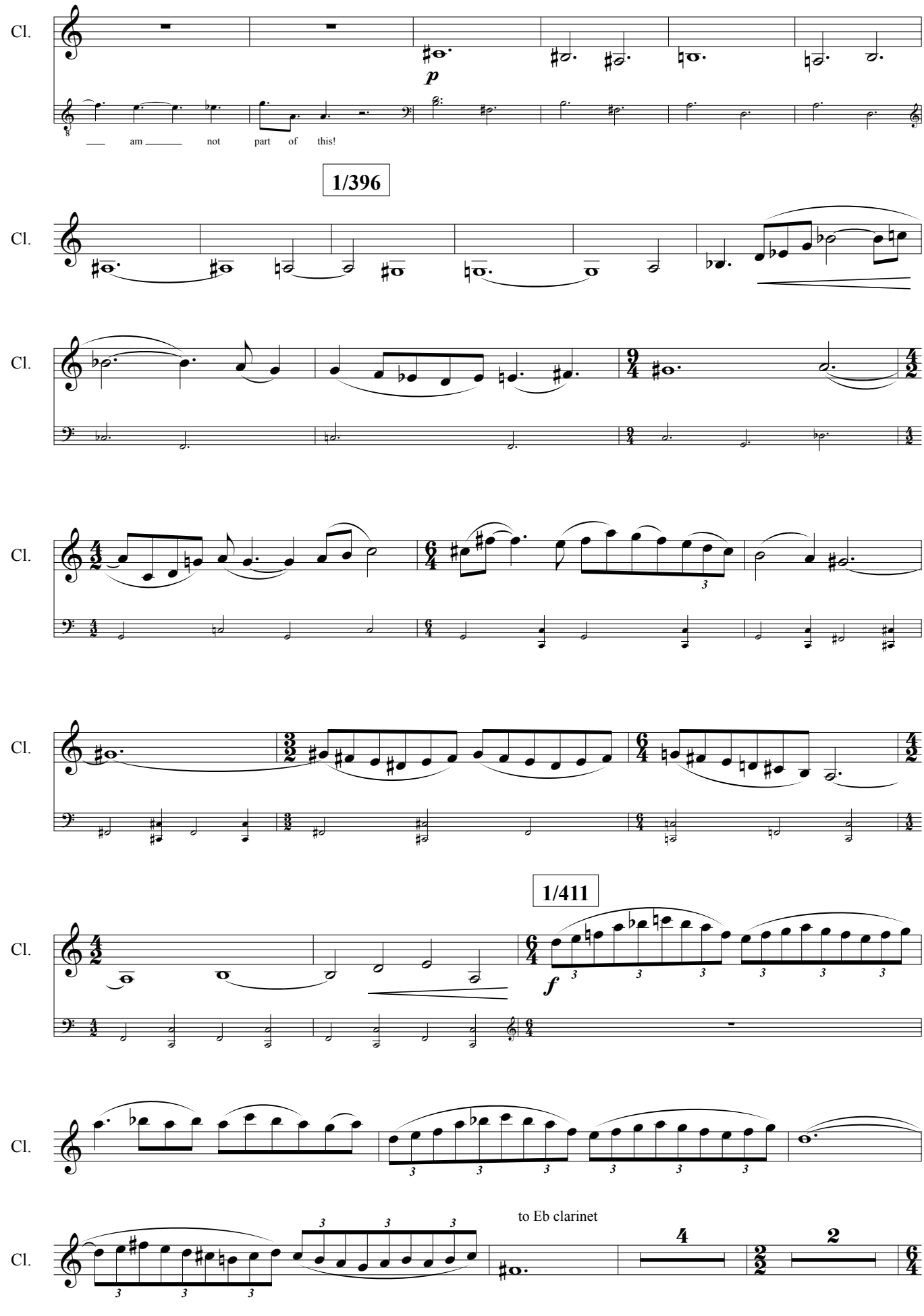

1/244
♩ = 84
Bass Cl.
p
Well, if you've fi - nished I must re - hearse.
Bass Cl.
1/253
Bass Cl.
This is all
Bass Cl.
sfz
ff
6
ra - ther dis - cur - sive, you know!
Great art, great art, great art!
1/258
molto cresc.
p
ff
Bass Cl.
6
f
Bass Cl.
3
ff
3
3
3
3
rit.
to clarinet
1/266
♩ = 60
Bass Cl.
2
2
With - in each of us with - in

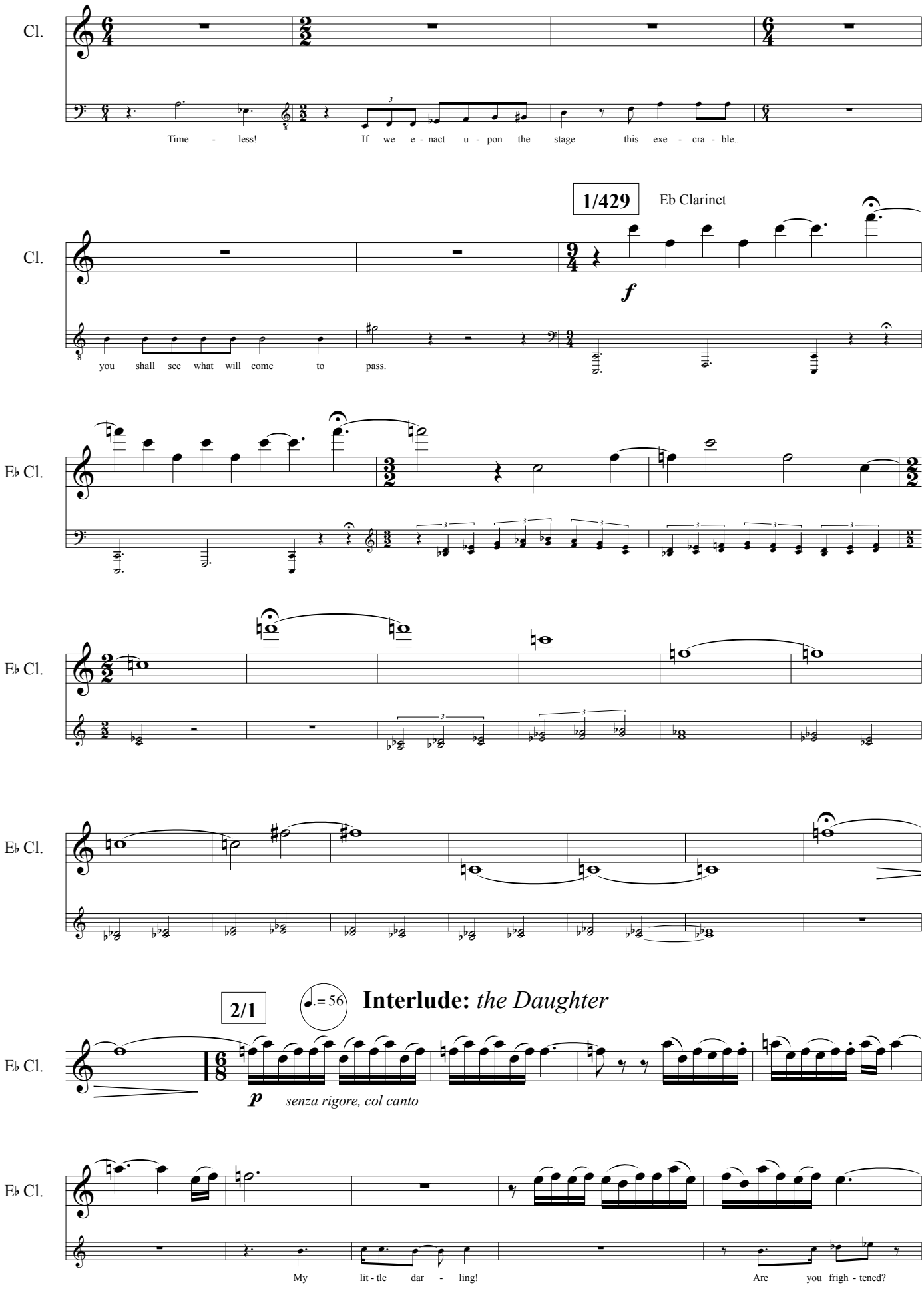

Bass Cl.
6
each of us lies a u - nique world:
sense and the va - lue of
1/278
Clarinet (Bb)
Cl.
pp
things as I see them,
while you who lis - ten trans - late them each
1/287
= 48
Cl.
2
in his own way.
I was im - pelled by my
Cl.
pp
pp
mi - sera - ble flesh
Not old e - nough to do with - out a wo - man, and not young e - nough to seek one
Cl.
with - out
shame

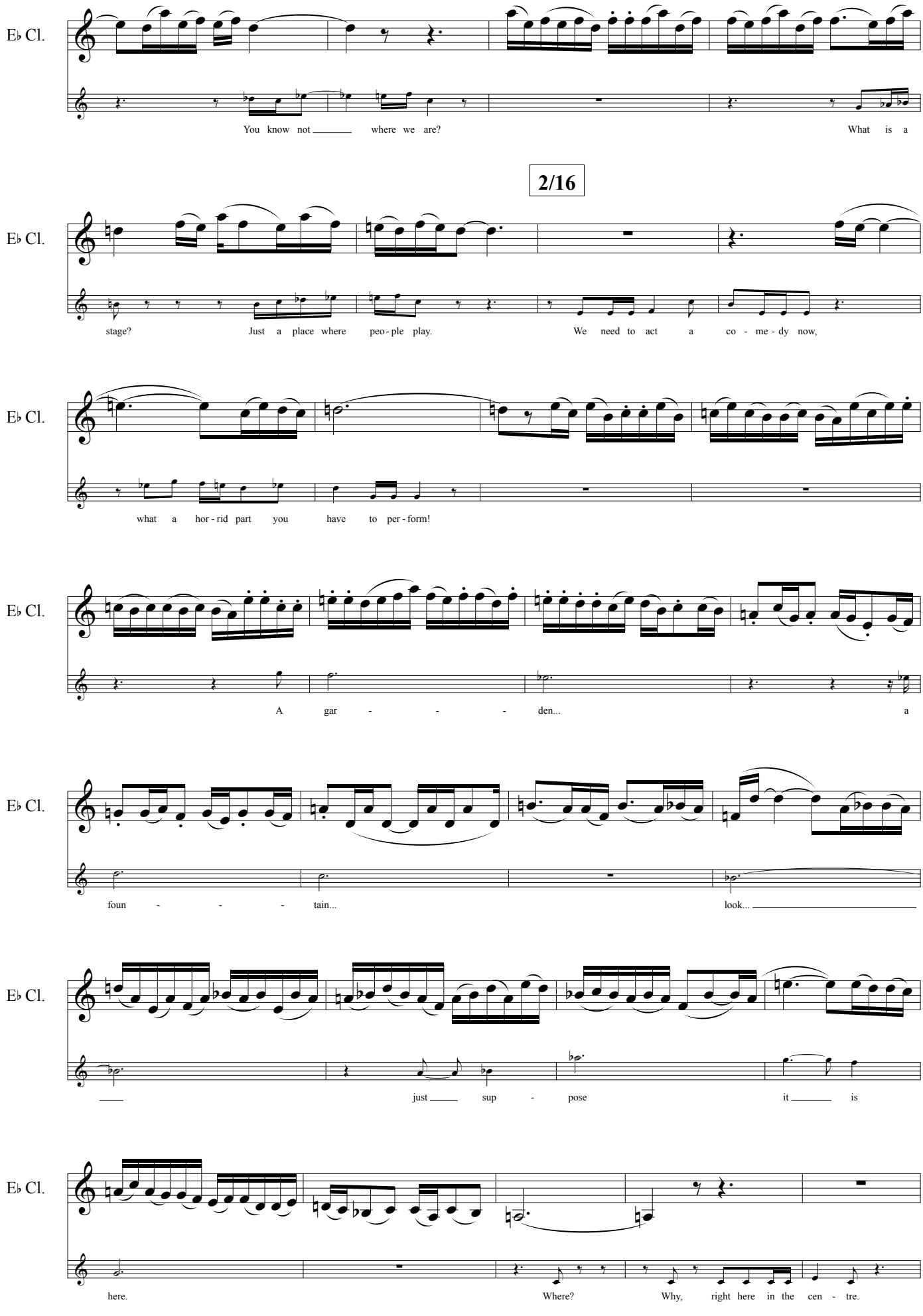

1/295
♩ = 60
Cl.
f
E very - one knows the
se - crets and de - sires of his own
1/300
♩ = 138
f
1/315
ff
f
sfz
p
(♪=♪)
1/326
p

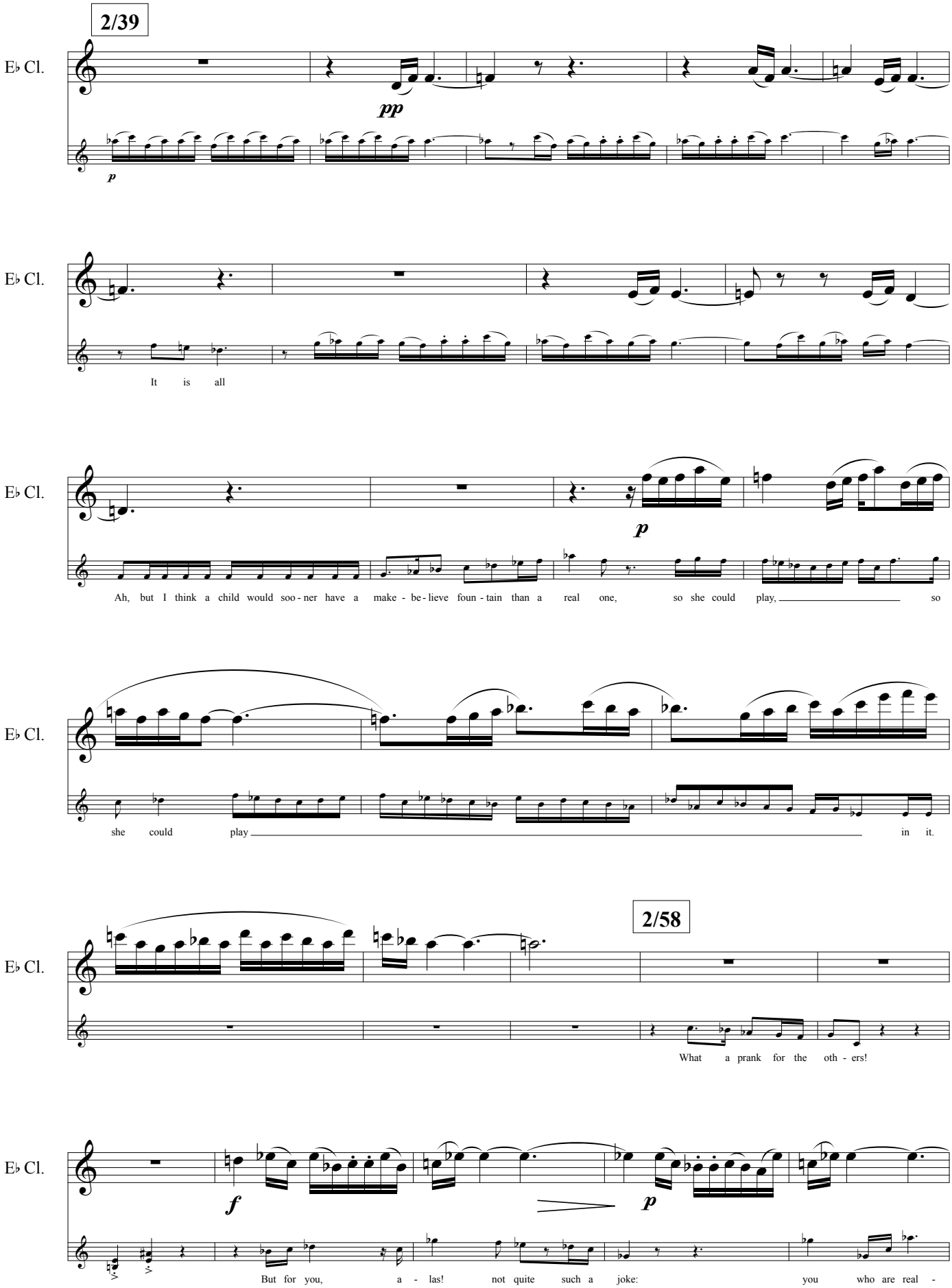

Cl.
cresc.
1/331
ff
f
1/339
p
sfz
1/347
ff
Ma - dame ___ Pa - ce ___ had be stowed u - pon
me... lu - cra - tive ___ as - so - ci - ates!
(♩=♩)
1/355
♩. = 44
One day... ...one ___

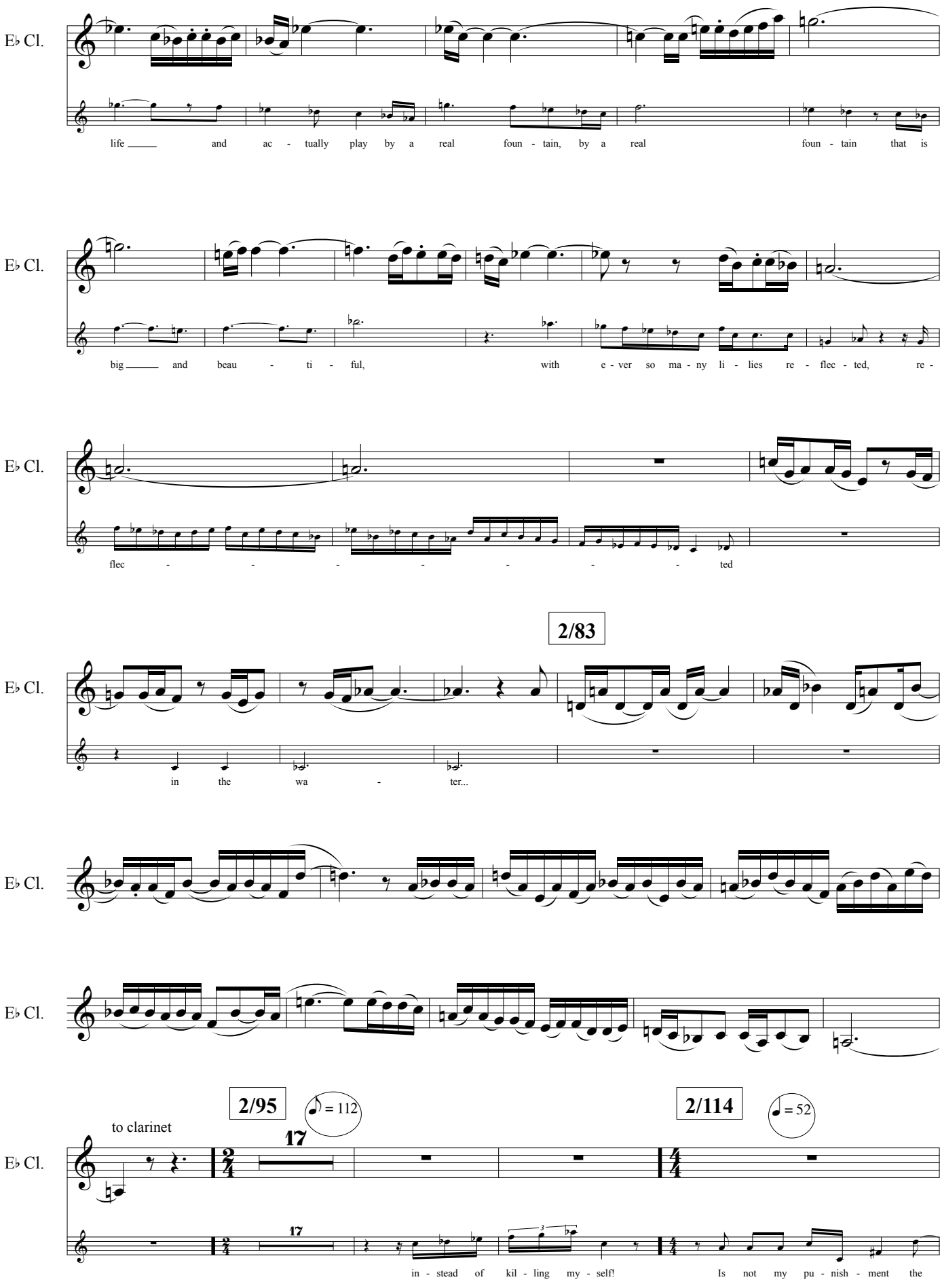

Cl.
p
day you met? Yes, we came to - ge - ther:
4
1/369
pp
I who can - not look her in the eye.
1/380
1/386
Leave me a - lone! I

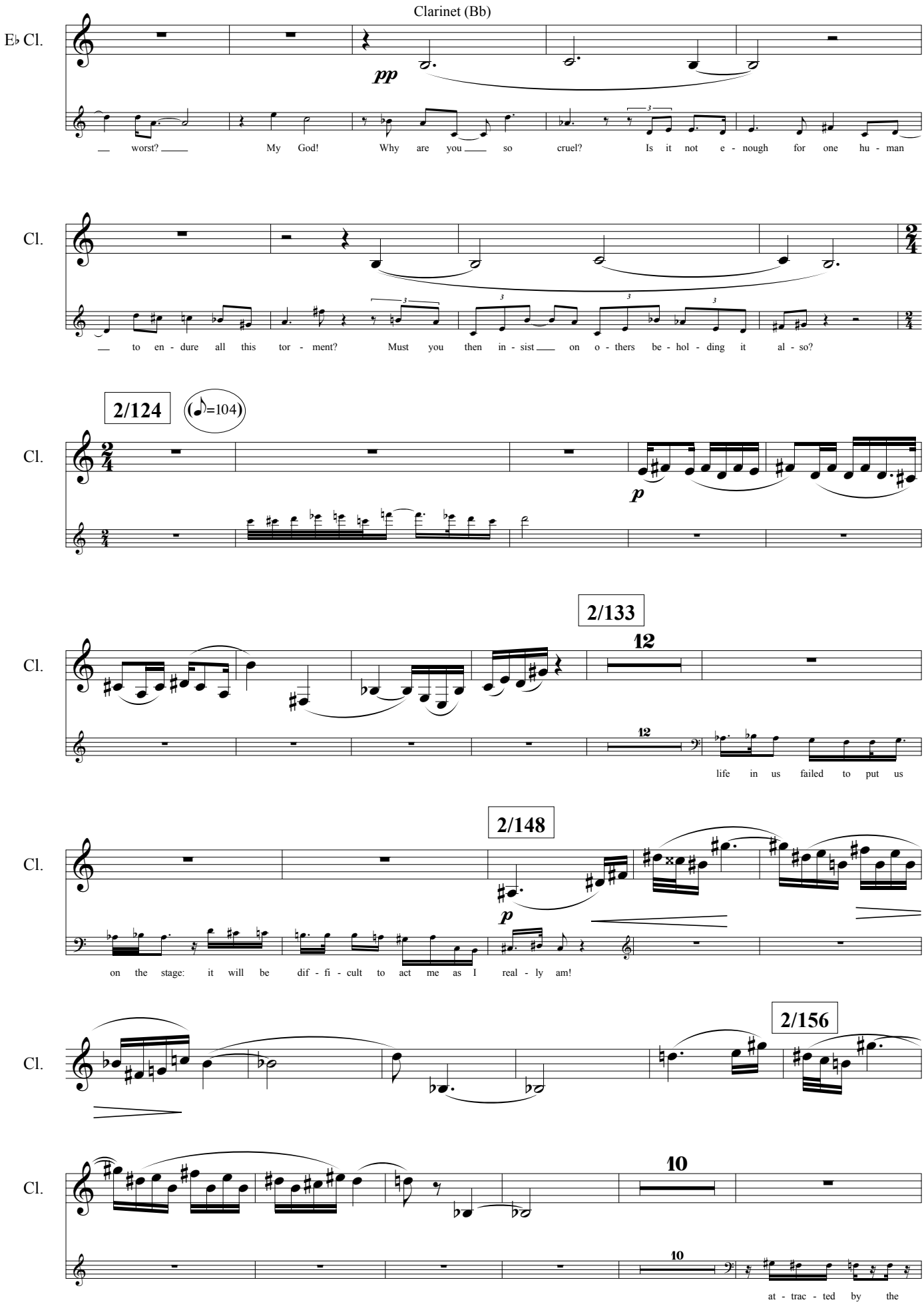

Cl.
p
am not part of this!
1/396
Cl.
Cl.
Cl.
Cl.
1/411
Cl.
Cl.
to Eb clarinet
Cl.

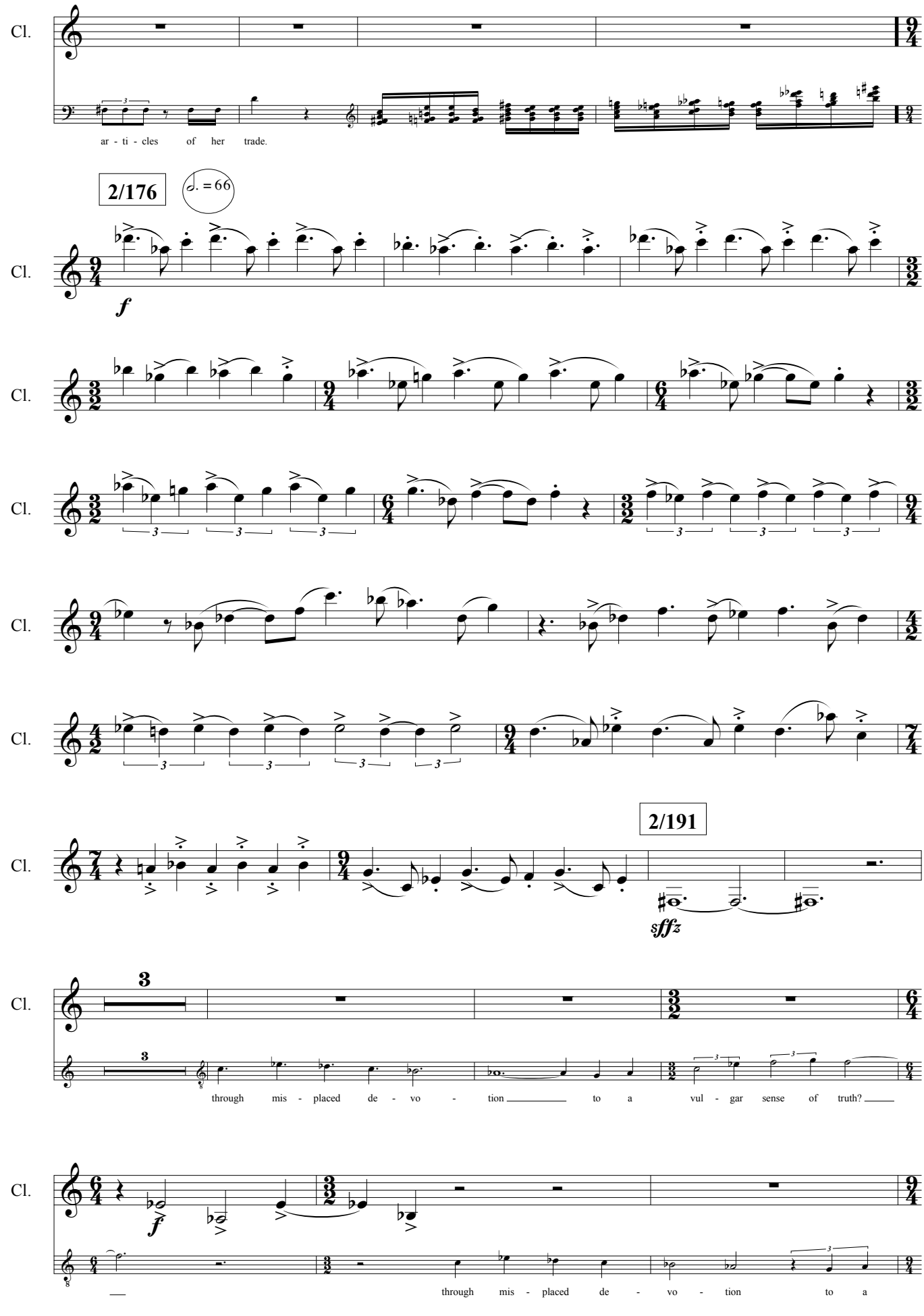

Cl.
Time - less!
If we e - nact u - pon the stage this exe - cra - ble..
1/429
Eb Clarinet
Cl.
f
you shall see what will come to pass.
E♭ Cl.
E♭ Cl.
E♭ Cl.
2/1
♩.= 56
Interlude: the Daughter
E♭ Cl.
p
senza rigore, col canto
E♭ Cl.
My lit - tle dar - ling!
Are you frigh - tened?

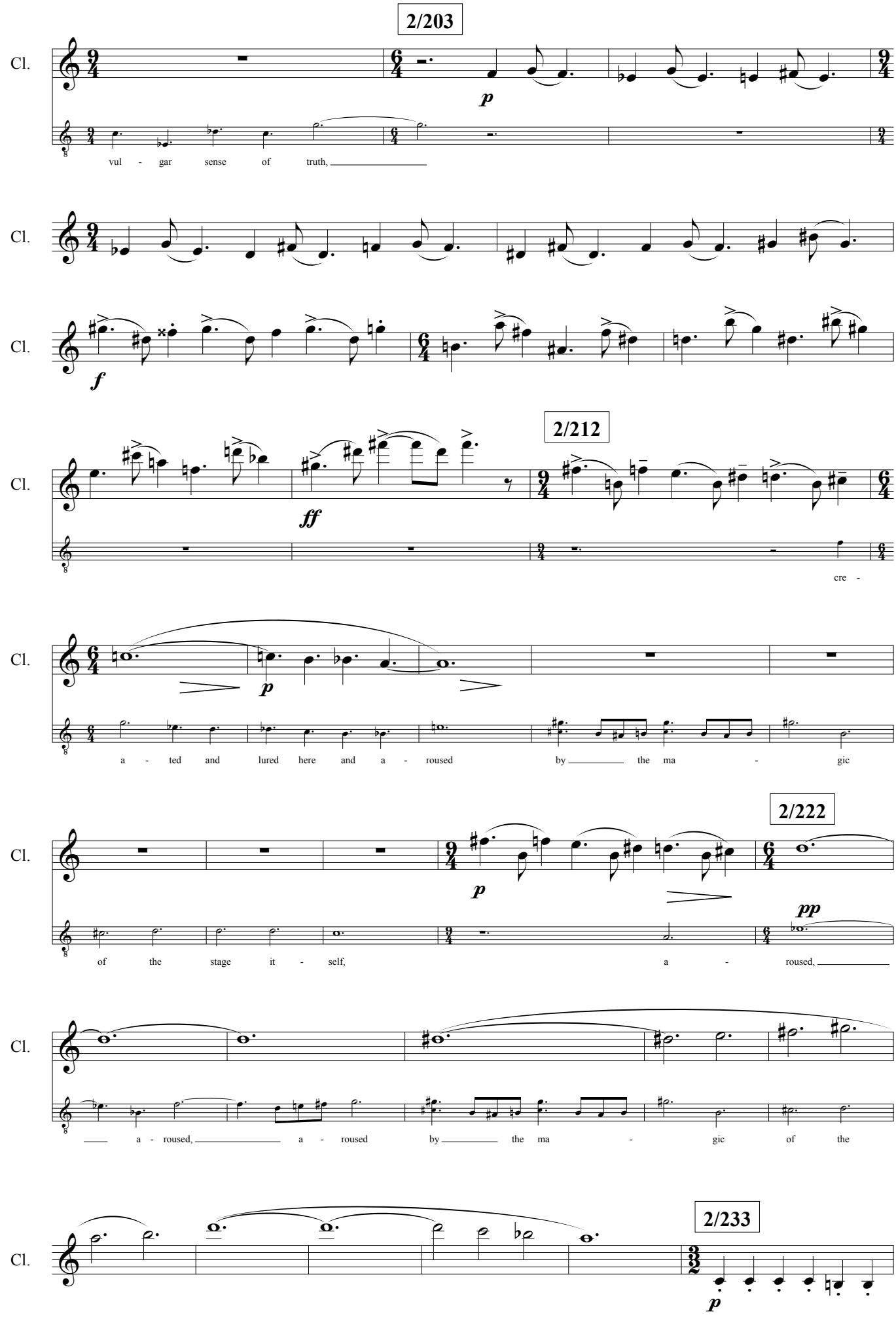

E♭ Cl.
You know not where we are? What is a
2/16
E♭ Cl.
stage? Just a place where peo - ple play. We need to act a co - me - dy now,
E♭ Cl.
what a hor - rid part you have to per - form!
E♭ Cl.
A gar - - - den... a
E♭ Cl.
foun - - - tain... look...
E♭ Cl.
just sup - pose it is
E♭ Cl.
here. Where? Why, right here in the cen - tre.

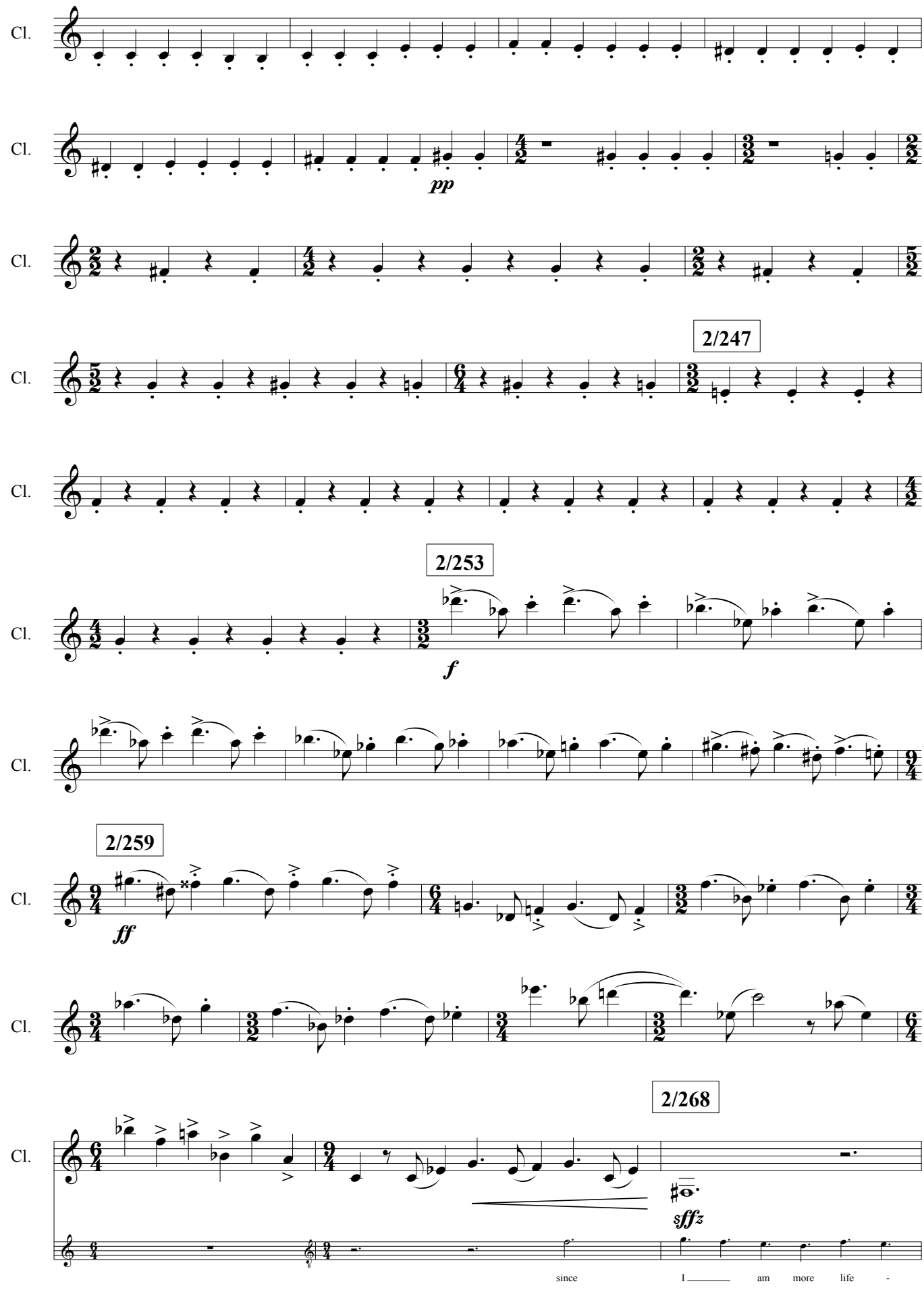

2/39
E♭ Cl.
pp
p
It is all
Ah, but I think a child would soo - ner have a make - be - lieve foun - tain than a real one, so she could play, so
she could play in it.
2/58
What a prank for the oth - ers!
f
p
But for you, a - las! not quite such a joke: you who are real -

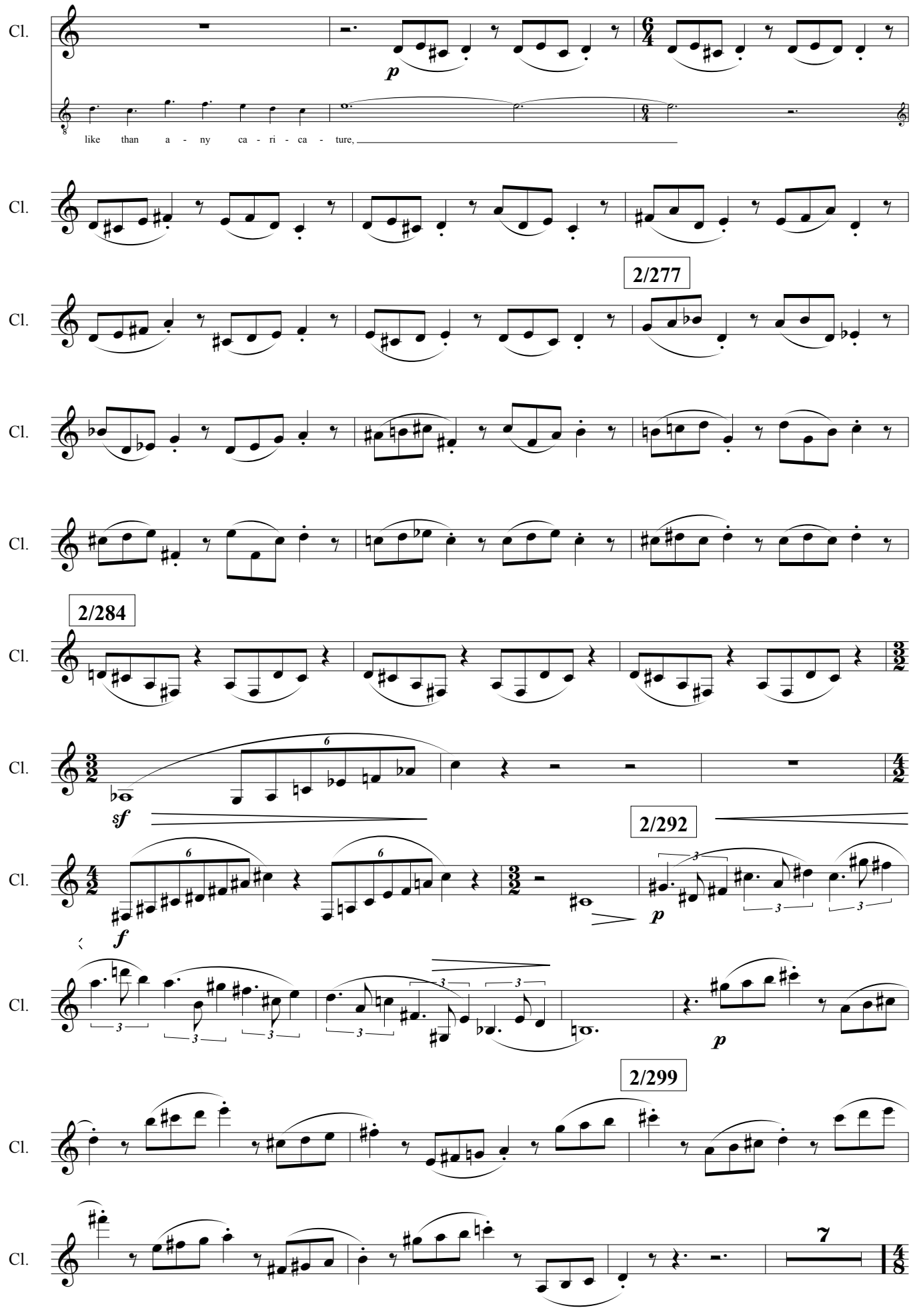

E♭ Cl.
life and ac - tually play by a real foun - tain, by a real foun - tain that is
E♭ Cl.
big and beau - ti - ful, with e - ver so ma - ny li - lies re - flec - ted, re -
E♭ Cl.
flec - - - - - - - ted
2/83
E♭ Cl.
in the wa - ter...
E♭ Cl.
E♭ Cl.
2/95
♪ = 112
17
to clarinet
2/114
♩ = 52
E♭ Cl.
17
in - stead of kil - ling my - self! Is not my pu - nish - ment the

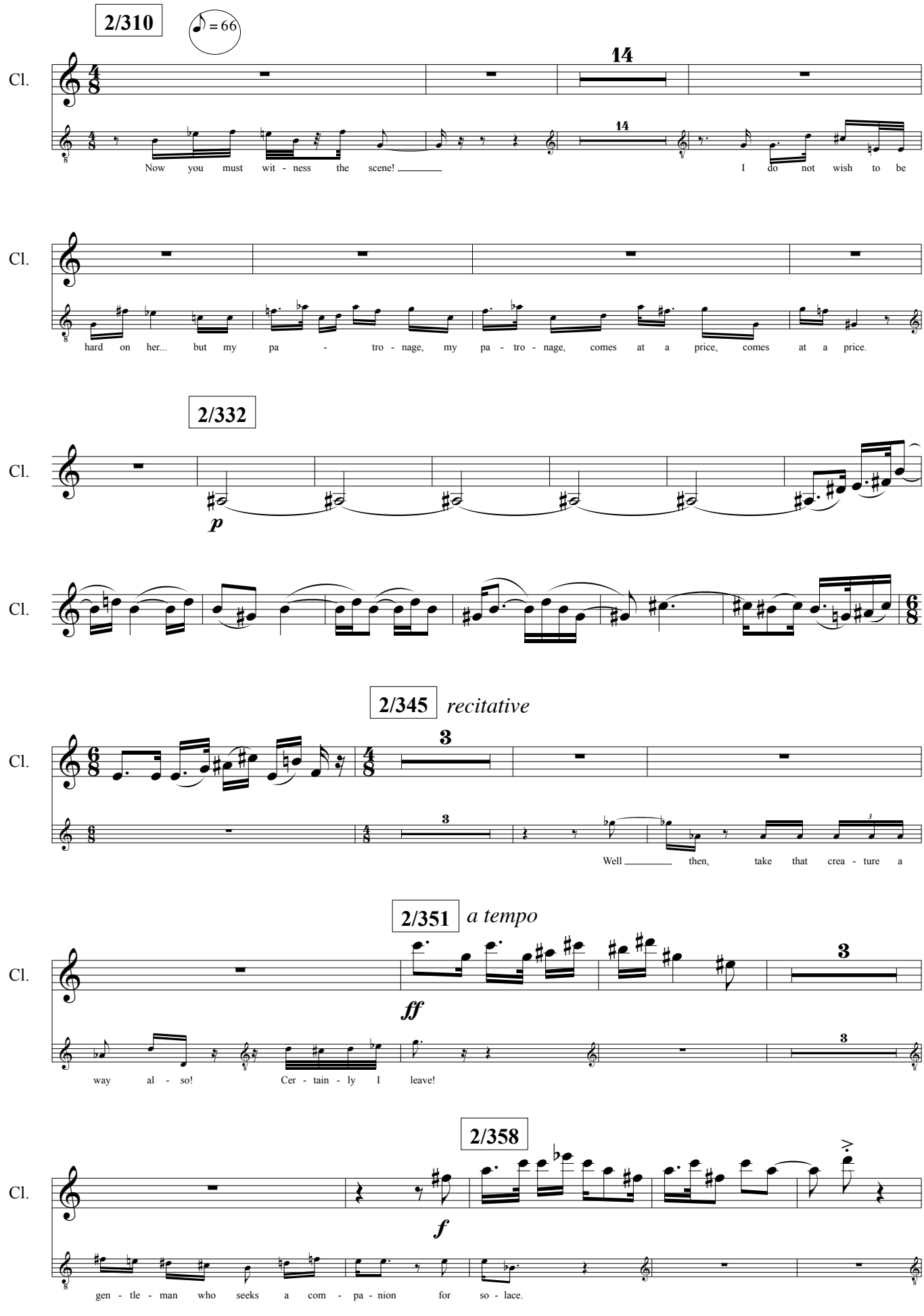

Clarinet (Bb)
E♭ Cl.
pp
worst? My God! Why are you so cruel? Is it not e - nough for one hu - man
Cl.
to en - dure all this tor - ment? Must you then in - sist on o - thers be - hol - ding it al - so?
2/124
(♪=104)
Cl.
p
2/133
12
Cl.
12
life in us failed to put us
2/148
Cl.
p
on the stage: it will be dif - fi - cult to act me as I real - ly am!
2/156
Cl.
10
Cl.
10
at - trac - ted by the

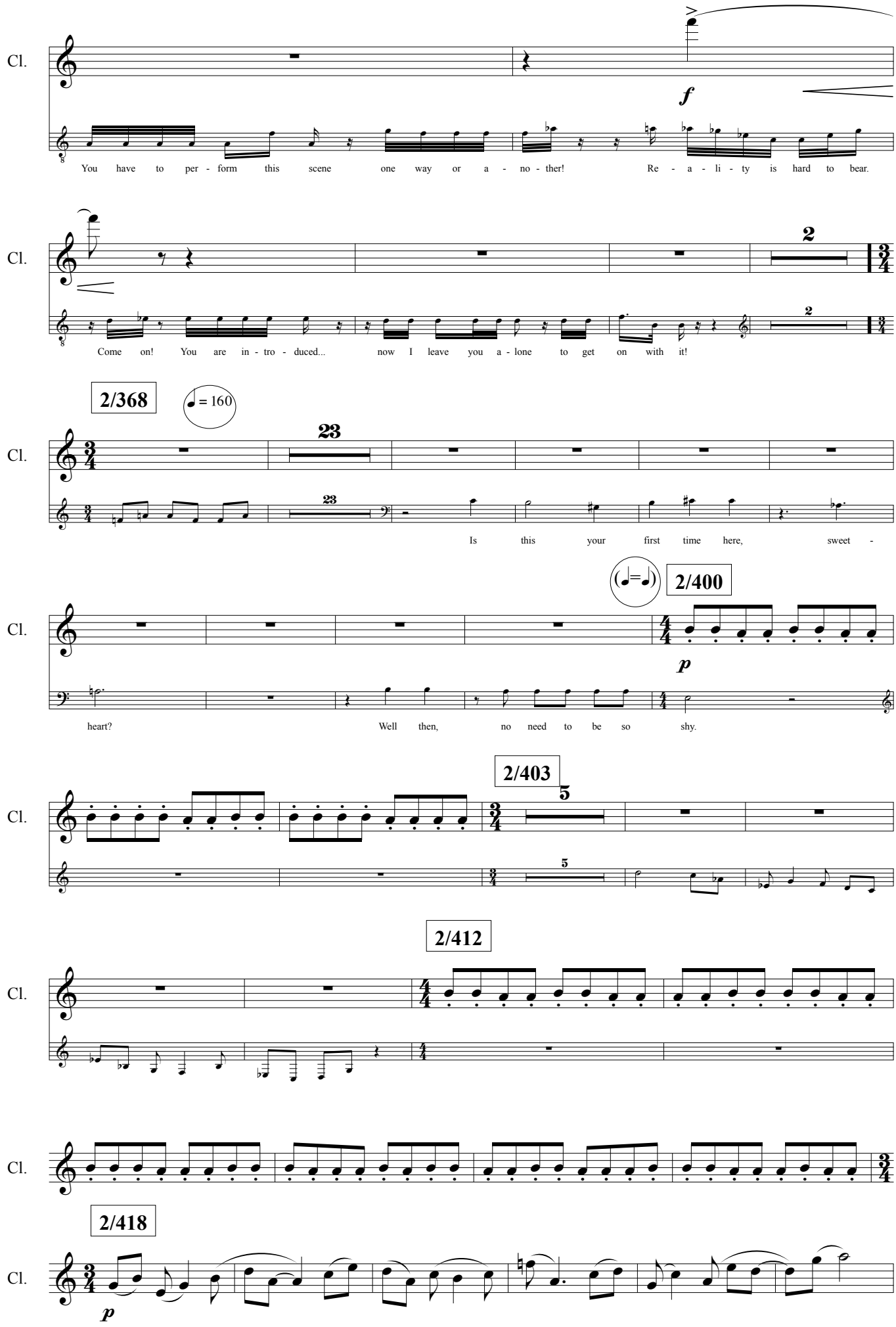

Cl.
ar - ti - cles of her trade.
2/176
♩. = 66
f
2/191
sffz
through mis - placed de - vo - tion to a vul - gar sense of truth?
through mis - placed de - vo - tion to a

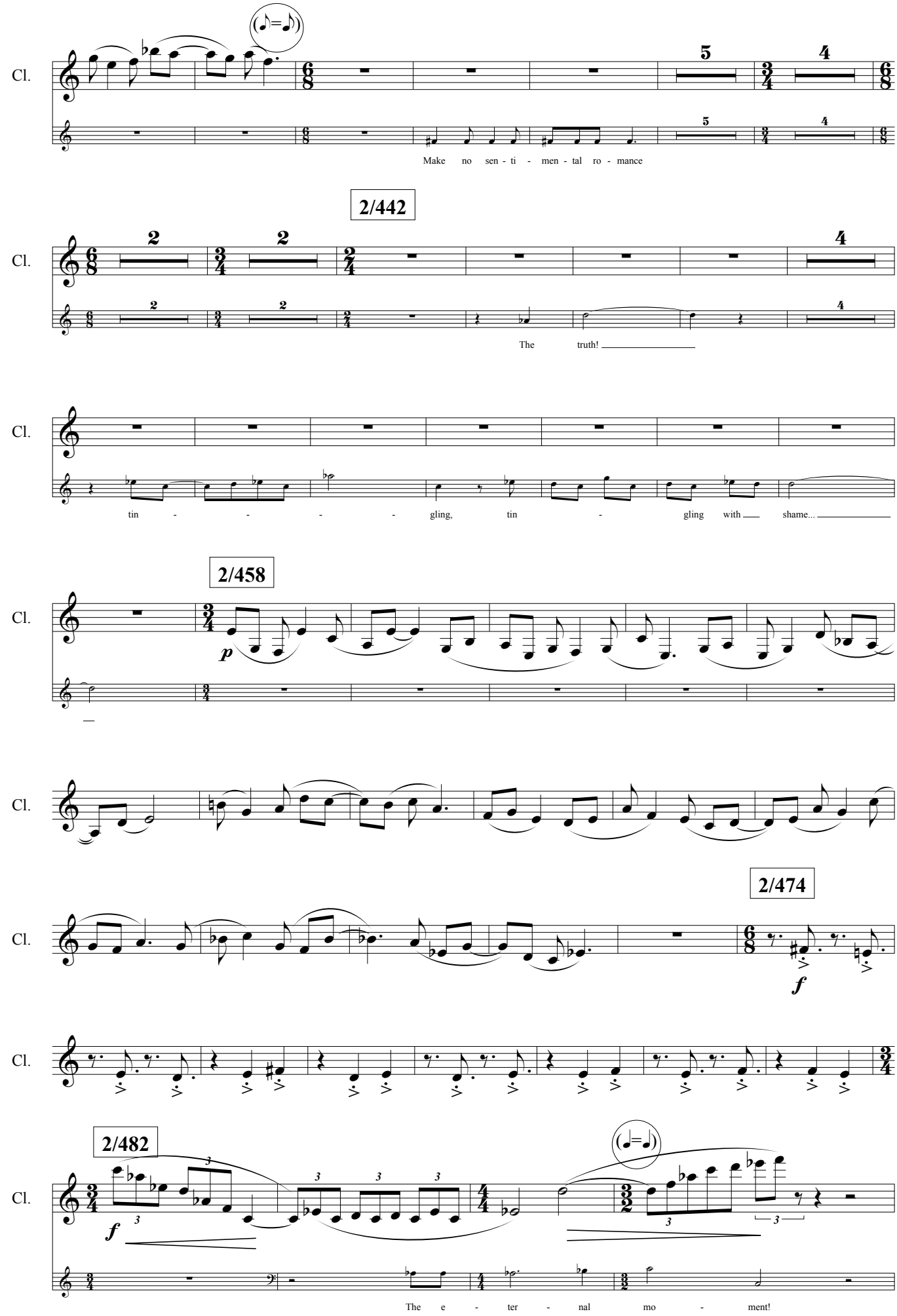

2/203
Cl.
p
vul - gar sense of truth,
Cl.
Cl.
f
2/212
Cl.
ff
cre -
Cl.
p
a - ted and lured here and a - roused by the ma - gic
2/222
Cl.
p
pp
of the stage it - self, a - roused,
Cl.
a - roused, a - roused by the ma - gic of the
2/233
Cl.
p

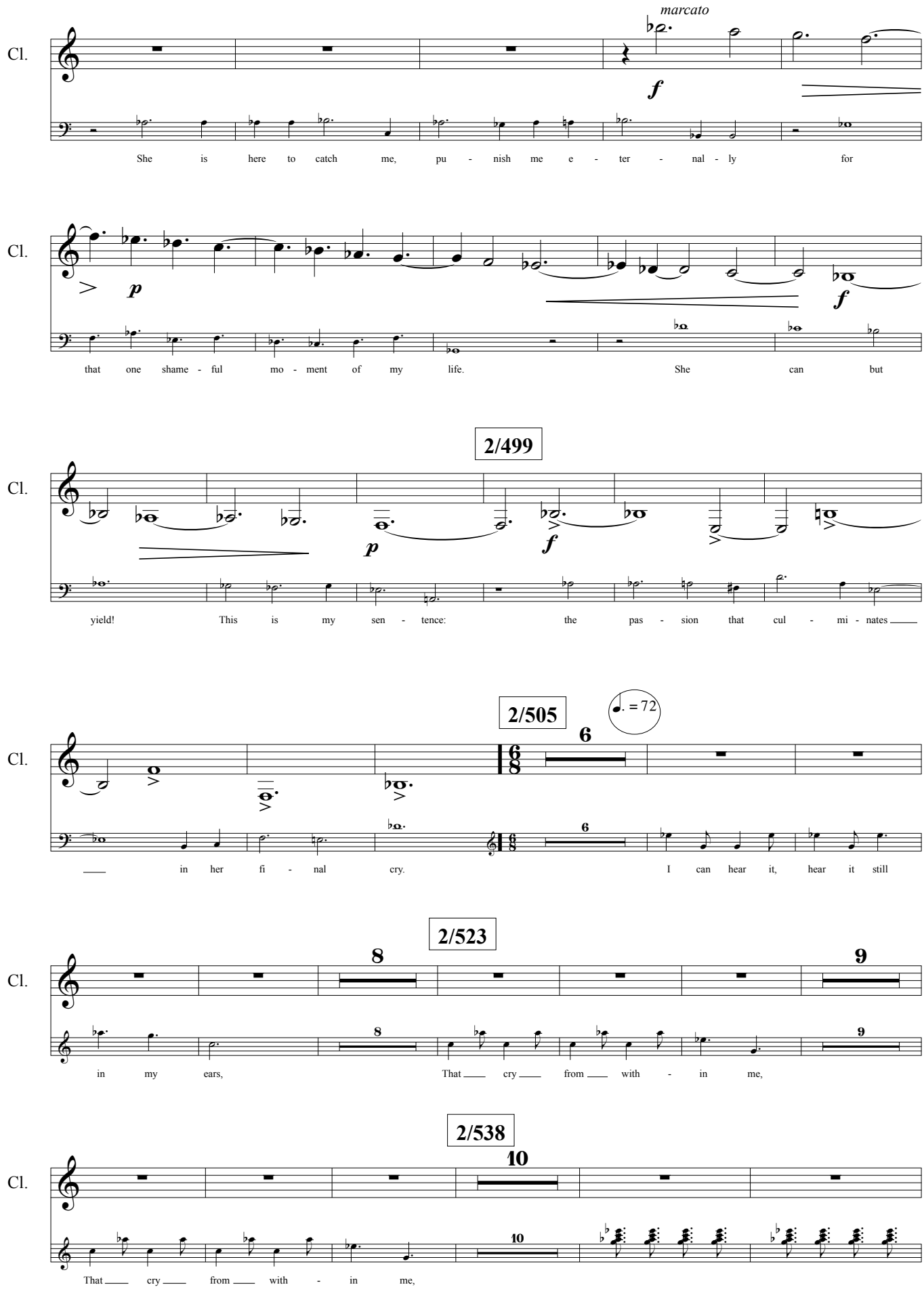

Cl.
pp
2/247
2/253
f
2/259
ff
2/268
sffz
since I am more life -

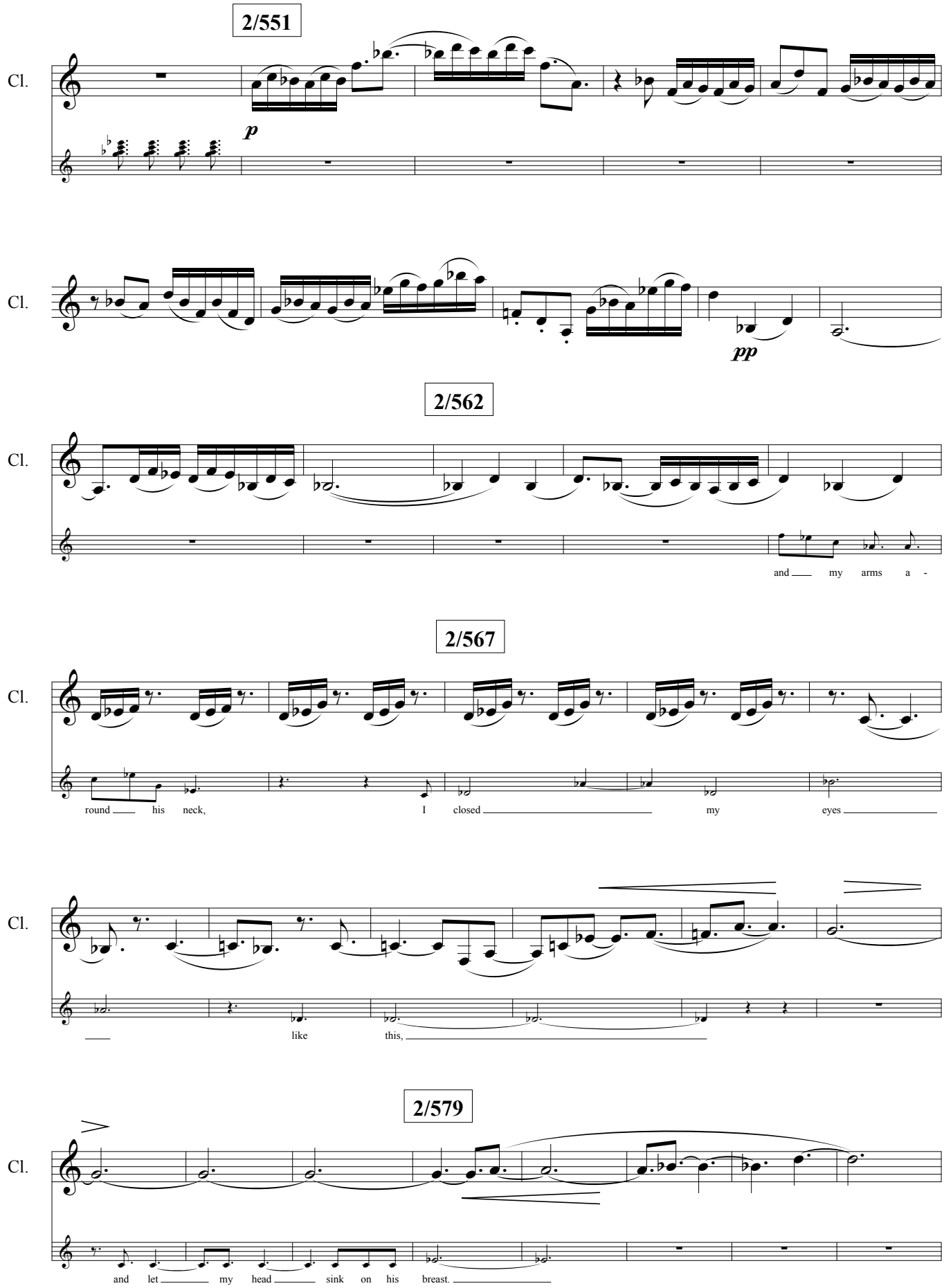

Cl.
p
like than a - ny ca - ri - ca - ture,
2/277
2/284
sf
2/292
f
p
2/299
7

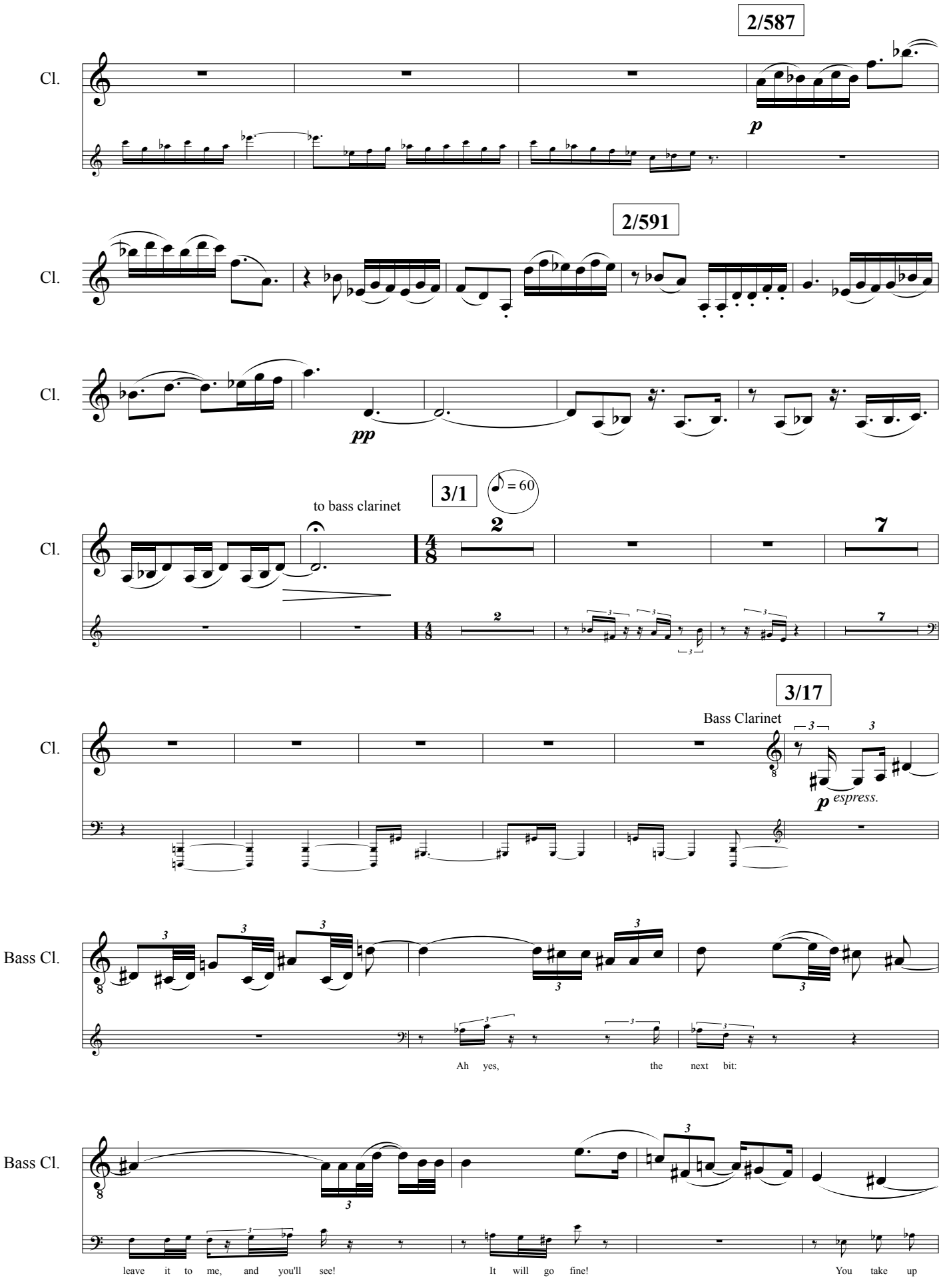

2/310
♪ = 66
Cl.
14
Now you must wit - ness the scene!
I do not wish to be
hard on her... but my pa - tro - nage, my pa - tro - nage, comes at a price, comes at a price.
2/332
p
2/345 recitative
3
Well then, take that crea - ture a
2/351 a tempo
ff
way al - so! Cer - tain - ly I leave!
2/358
f
gen - tle - man who seeks a com - pa - nion for so - lace.

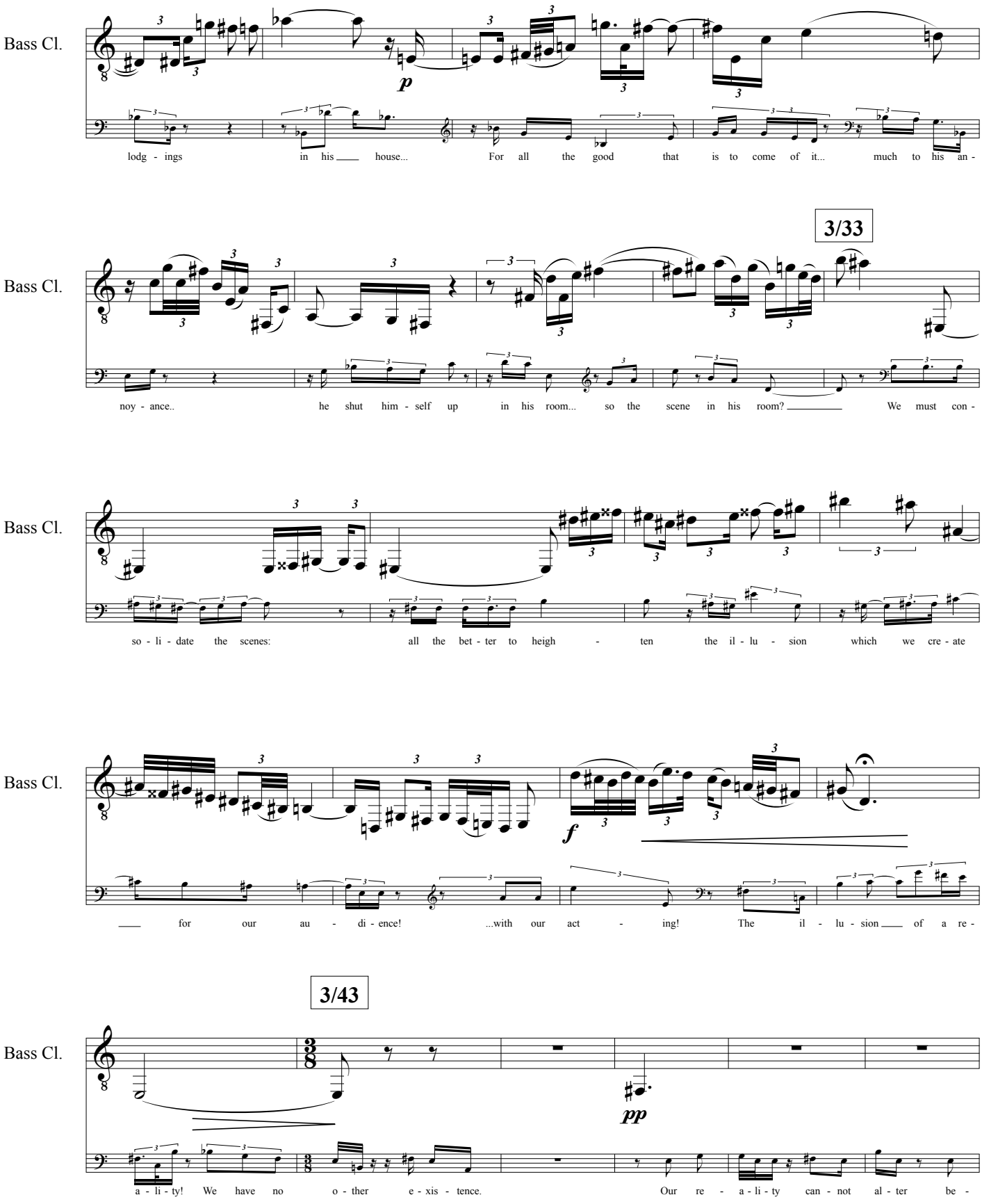

Cl.
f
You have to per - form this scene one way or a - no - ther! Re - a - li - ty is hard to bear.
2
Come on! You are in - tro - duced... now I leave you a - lone to get on with it!
2/368
♩ = 160
23
Is this your first time here, sweet -
(♩=♩)
2/400
p
heart? Well then, no need to be so shy.
2/403
5
2/412
2/418
p

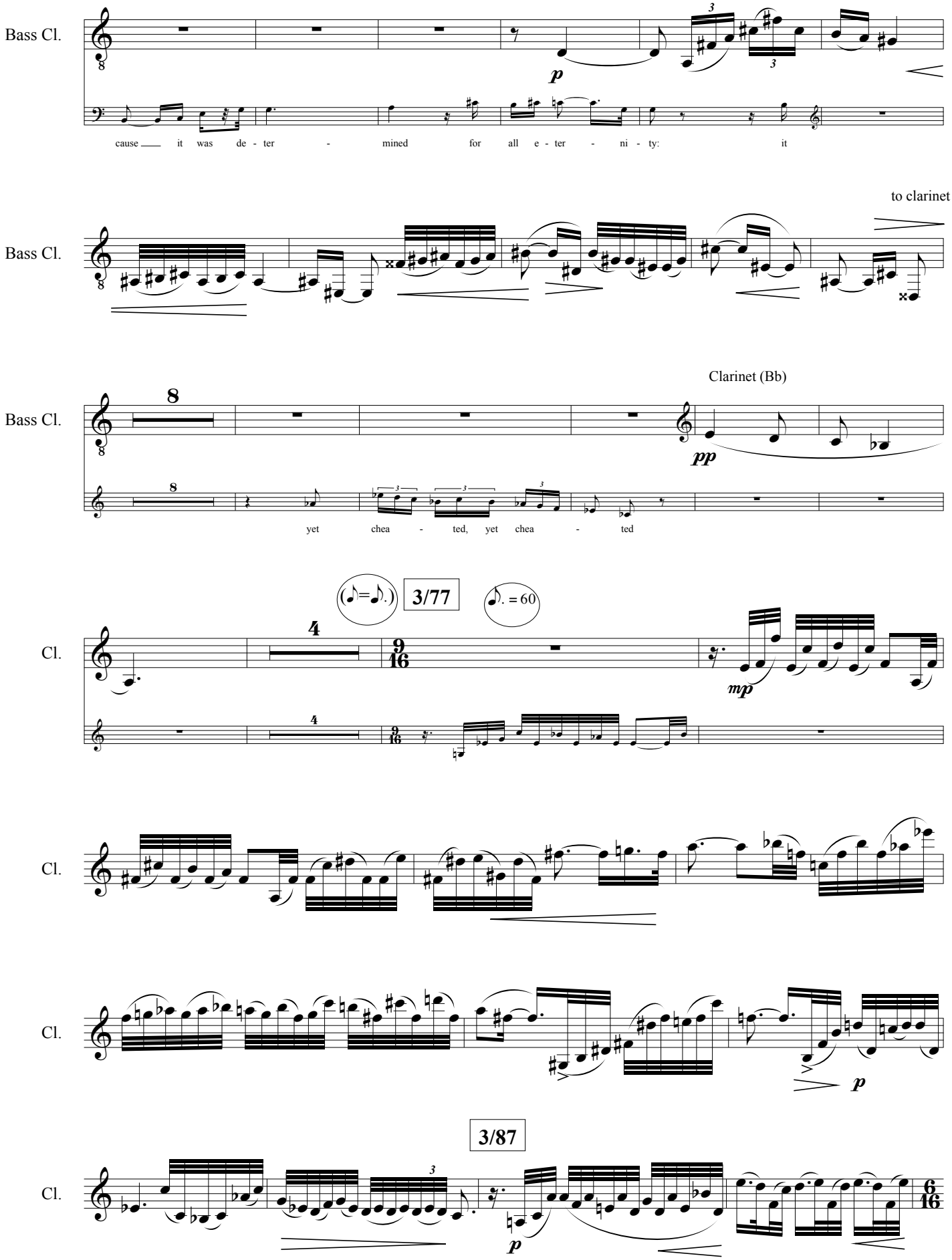

Cl.
Make no sen - ti - men - tal ro - mance
2/442
Cl.
The truth!
Cl.
tin - - - - gling, tin - gling with shame...
2/458
Cl.
p
Cl.
2/474
Cl.
f
Cl.
2/482
Cl.
f
The e - ter - nal mo - ment!

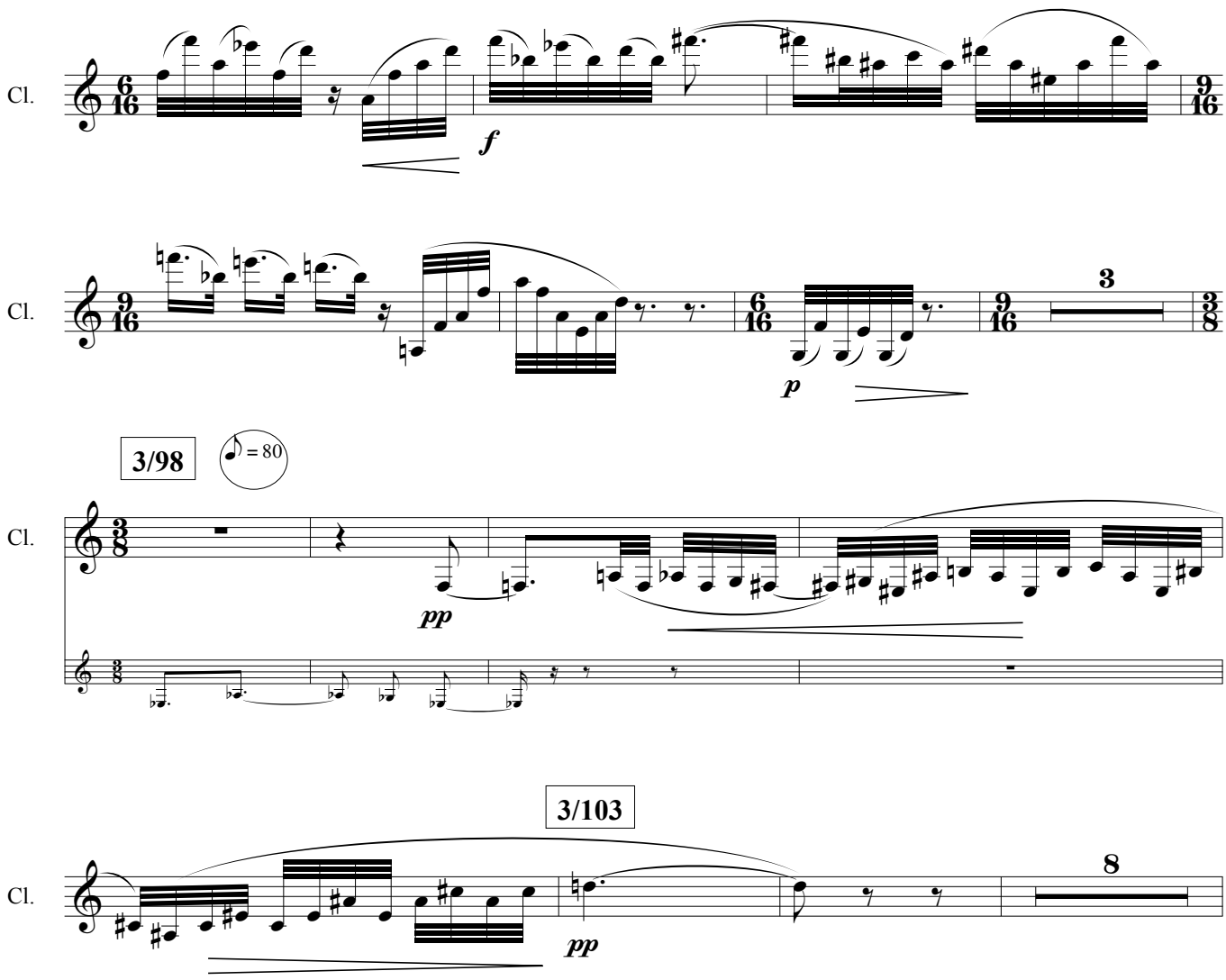

Cl.
marcato
f
She is here to catch me, pu - nish me e - ter - nal - ly for
Cl.
p
f
that one shame - ful mo - ment of my life. She can but
2/499
Cl.
p
f
yield! This is my sen - tence: the pas - sion that cul - mi - nates
2/505
Cl.
6
6
in her fi - nal cry. I can hear it, hear it still
2/523
Cl.
8
9
8
9
in my ears, That cry from with - in me,
2/538
Cl.
10
10
That cry from with - in me,

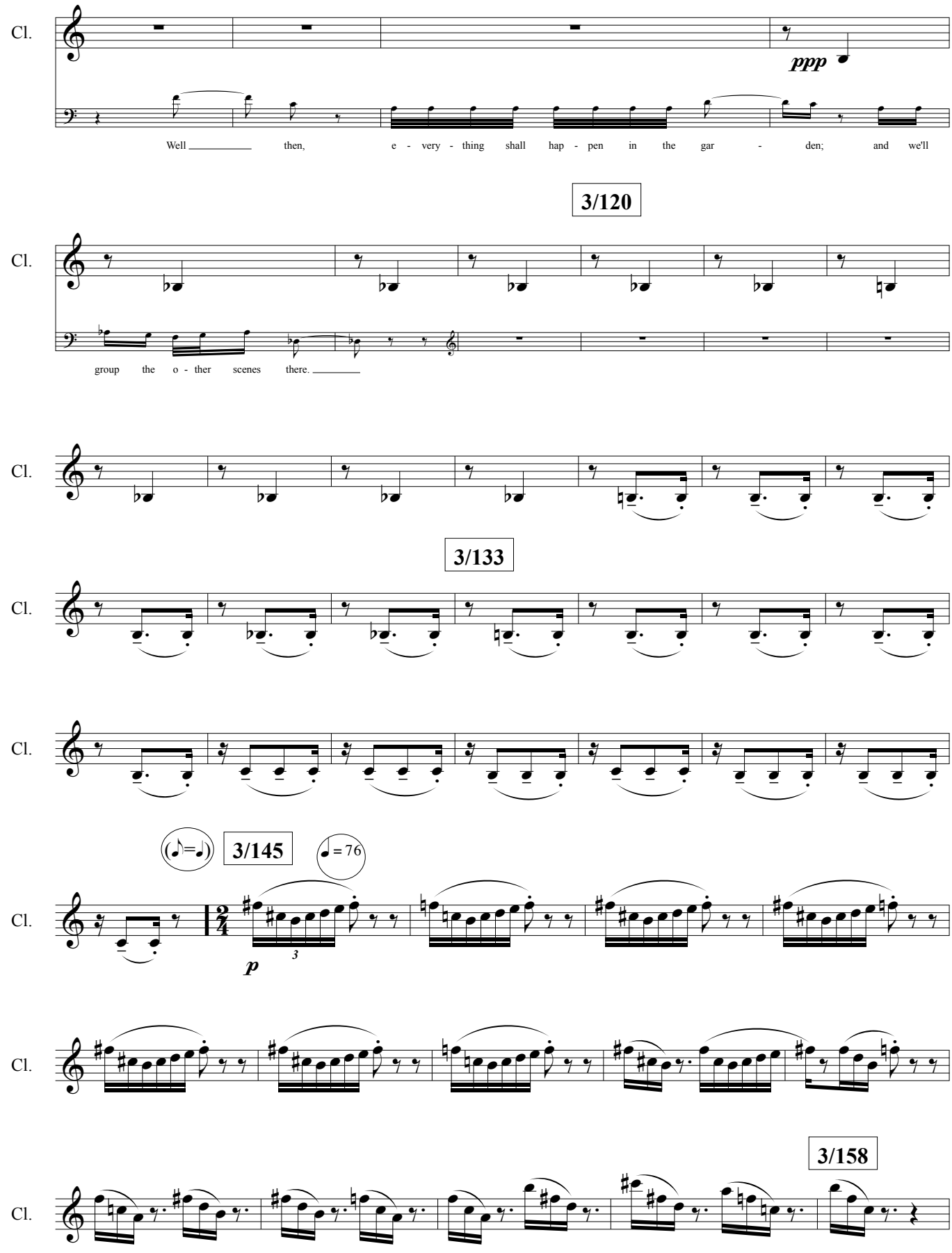

2/551
Cl.
p
Cl.
pp
2/562
Cl.
and my arms a -
2/567
Cl.
round his neck, I closed my eyes
Cl.
like this,
2/579
Cl.
and let my head sink on his breast.

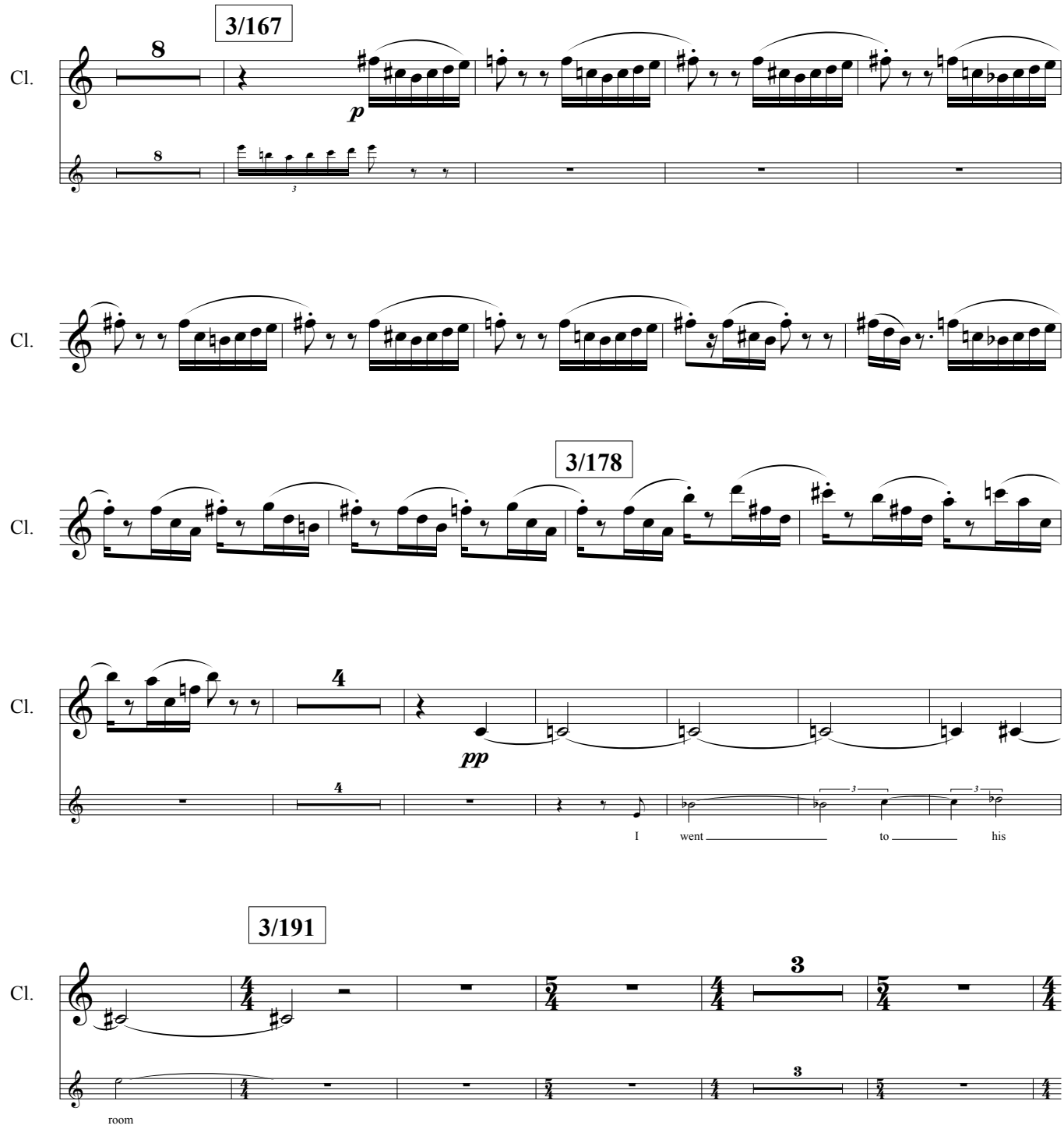

2/587
Cl.
p
2/591
Cl.
Cl.
pp
3/1
= 60
to bass clarinet
Cl.
2
7
3/17
Bass Clarinet
Cl.
p espress.
Bass Cl.
Ah yes, the next bit:
Bass Cl.
leave it to me, and you'll see!
It will go fine!
You take up

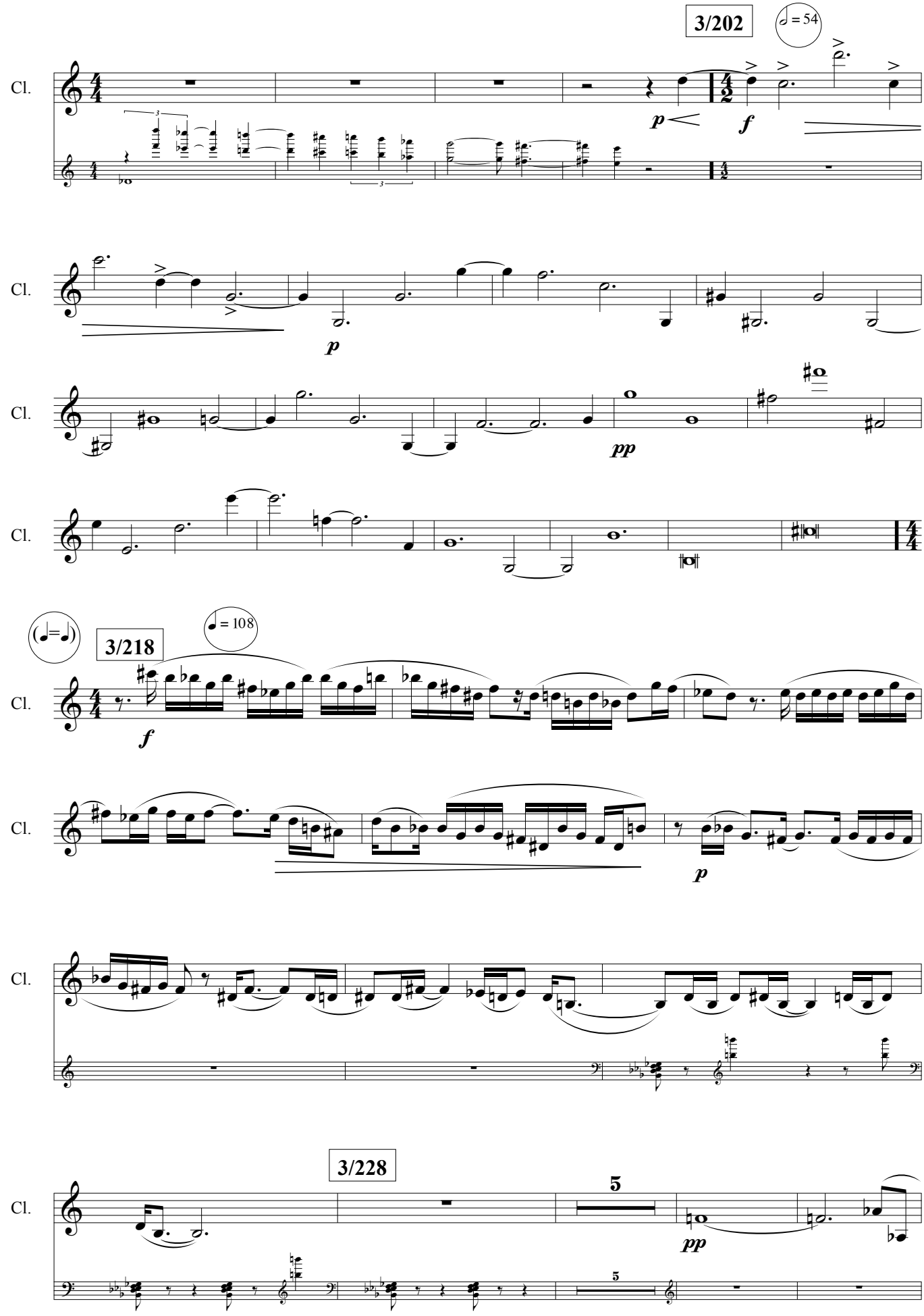

Bass Cl.
p
lodg - ings in his house... For all the good that is to come of it... much to his an -
3/33
Bass Cl.
noy - ance.. he shut him - self up in his room... so the scene in his room? We must con -
Bass Cl.
so - li - date the scenes: all the bet - ter to heigh - ten the il - lu - sion which we cre - ate
Bass Cl.
f
for our au - di - ence! ...with our act - ing! The il - lu - sion of a re -
3/43
Bass Cl.
pp
a - li - ty! We have no o - ther e - xis - tence. Our re - a - li - ty can - not al - ter be -

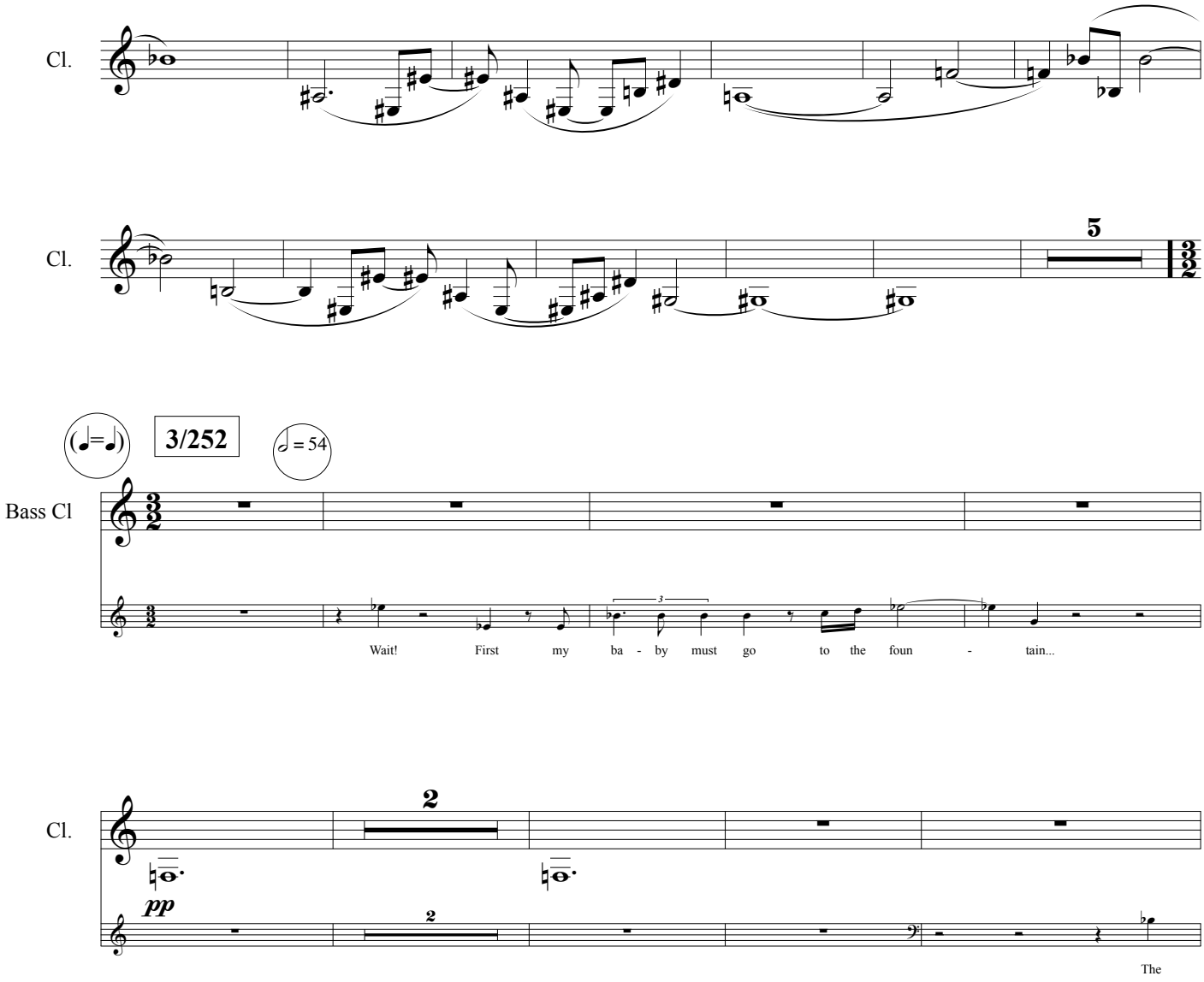

Bass Cl.
p
cause it was de - ter - mined for all e - ter - ni - ty: it
to clarinet
Bass Cl.
Clarinet (Bb)
Bass Cl.
pp
yet chea - ted, yet chea - ted
3/77
Cl.
mp
Cl.
Cl.
p
3/87
Cl.
p

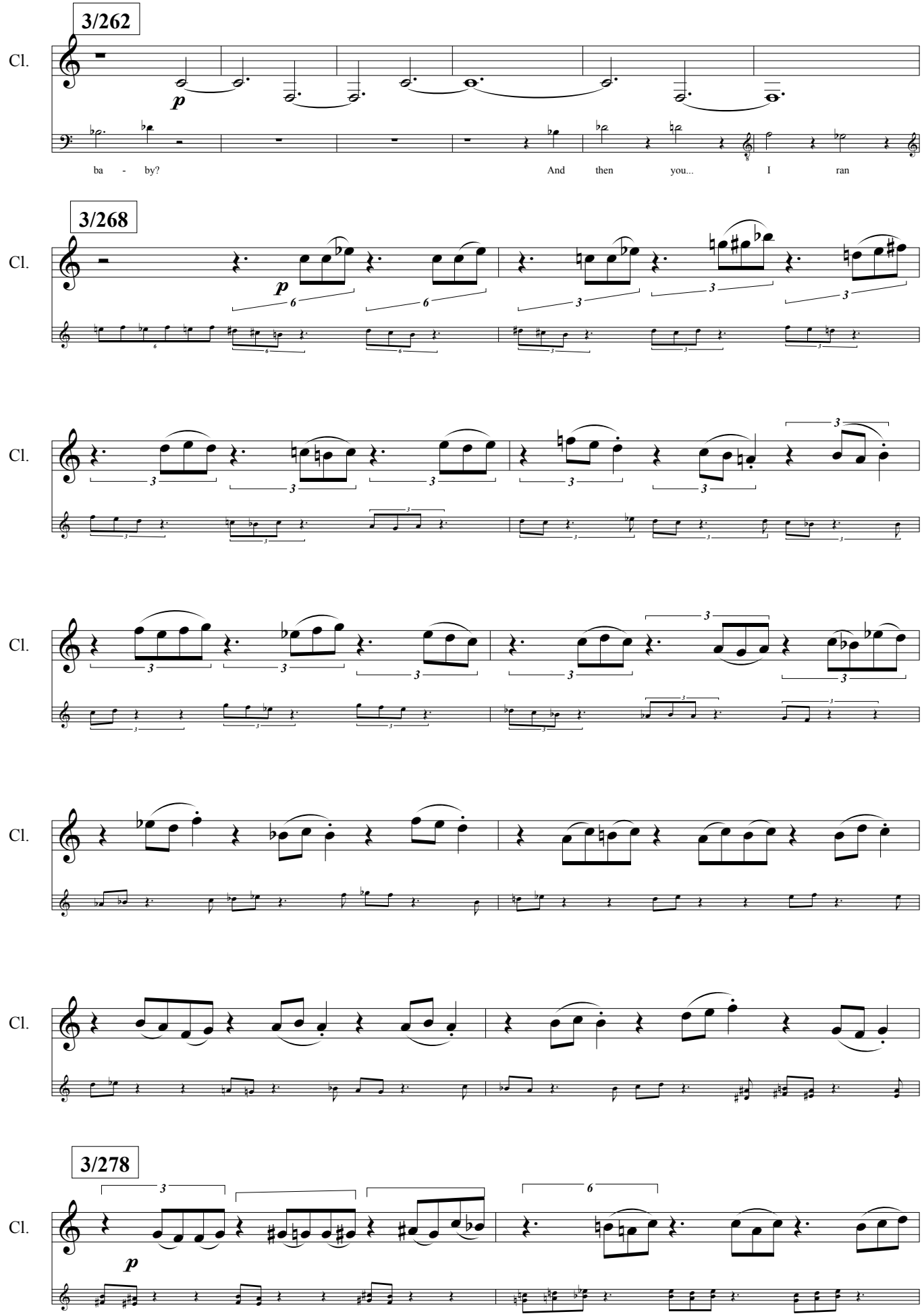

Cl.
f
Cl.
3
p
3/98
= 80
Cl.
pp
3/103
Cl.
8
pp

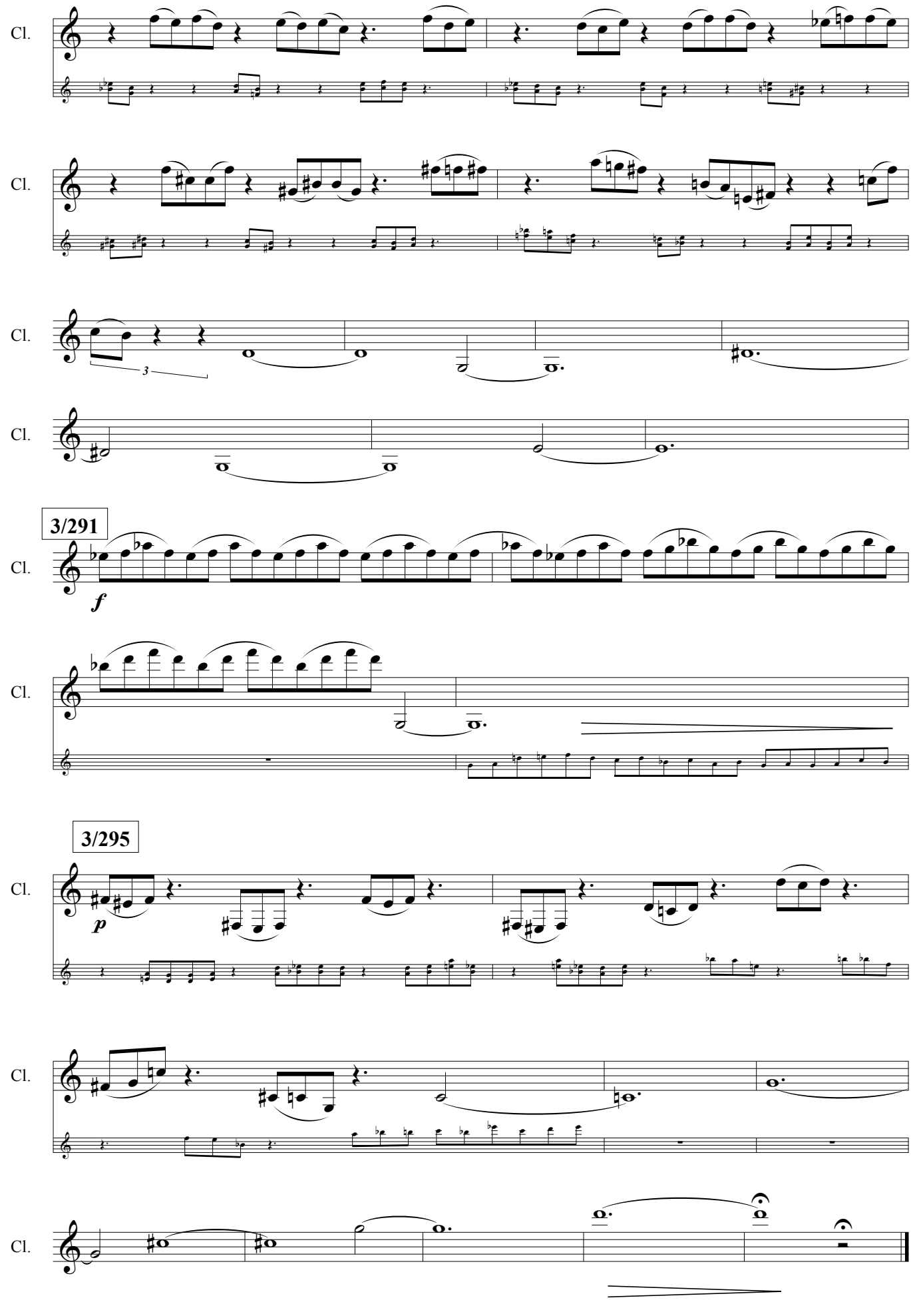

Cl.
ppp
Well then, e - very - thing shall hap - pen in the gar - den; and we'll
3/120
Cl.
group the o - ther scenes there.
Cl.
3/133
Cl.
Cl.
(♪=♩)
3/145
♩ = 76
Cl.
p
3
Cl.
3/158
Cl.


3/167
Cl.
8
p
3
3/178
4
pp
I went to his
3/191
3
room


3/202
♩ = 54
Cl.
p
f
p
pp
(♩=♩)
3/218
♩ = 108
f
p
3/228
5
pp


Cl.
Cl.
5
(♩=♩)
3/252
♩ = 54
Bass Cl
Wait! First my ba - by must go to the foun - tain...
Cl.
2
pp
2
The


3/262
Cl.
p
ba - by?
And then you... I ran
3/268
Cl.
p
Cl.
Cl.
Cl.
Cl.
Cl.
3/278
Cl.
p


Cl.
Cl.
Cl.
3
Cl.
3/291
Cl.
f
Cl.
3/295
Cl.
p
Cl.
Cl.