

six characters in search of a stage

Opera da camera
by **Edward Lambert**

from the play by Luigi Pirandello

Solo clarinet

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six characters in search of a stage

Edward Lambert

Overture: *the Director*

Clarinet in B \flat

$\text{♩} = 132$

Cl.

ff

Cl.

1/6 $\text{♩} = 80$ *recitative*

There must be a light some- where. Where, where is e - very - one? Am I in the right place? Ah!

Cl.

1/13 $\text{♩.} = 120$

I must get this right...

Cl.

Cl.

Cl.

Cl.



1/42

Cl.

Each _____ per -

Cl.

so - na pro - jects a re - flec - tion of its own pup - pe - teer through in - ver - ting

1/53

Cl.

mir - rors and pris - ma - tic dreams; then a jux - ta - po - si - tion of past and pre - sent

Cl.

runs in re - verse from des - ti - ny, where co - in - ci - dence col - lides with in - tent... _____

1/63

Cl.

Cl.

1/80

Cl.

1/88

Cl.

Cl.

1/98

Cl.

$\text{♩} = 56$

Who on earth are you? I think you've come to the

Cl.

right place. We are searching, searching for a stage.

1/104

Cl.

Which play _____ are you in?
If you please,

Cl.

I'm re - hear - sing for an o - pera.

Cl.

Are you trying to be fun - ny?

(♩=♩) 1/112

(♩=88)

Cl.

brim - full _____ of ab -

3

Cl.

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 _____

ren - der them more vi - vid than those who mere - ly breathe: be - ings less real _____

1/126

Cl.

ren - der them more vi - vid than those who mere - ly breathe: be - ings less real _____

but _____ more true!

Cl.

f

but _____ more true!

Cl.

p

but _____ more true!

1/134

 $\text{♩} = 52$

Cl.

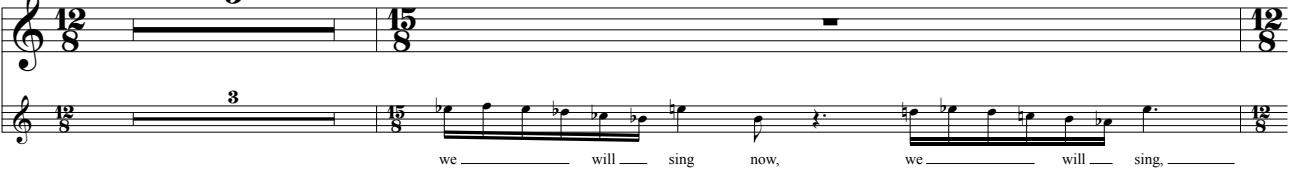
You forge a cha - rac - ter, but we were born, we were born

accel.

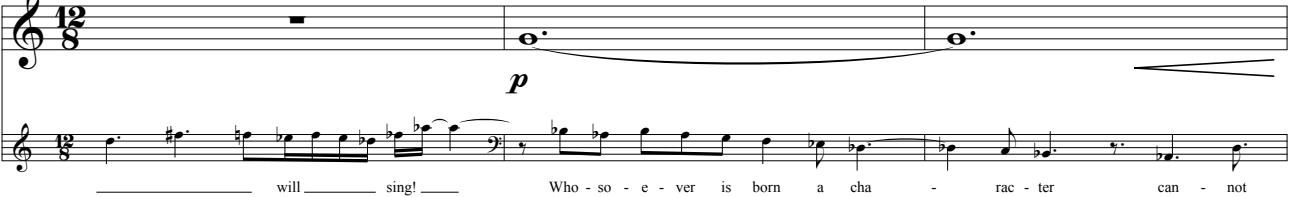
Cl.

dra - ma - tis per - so - nae!

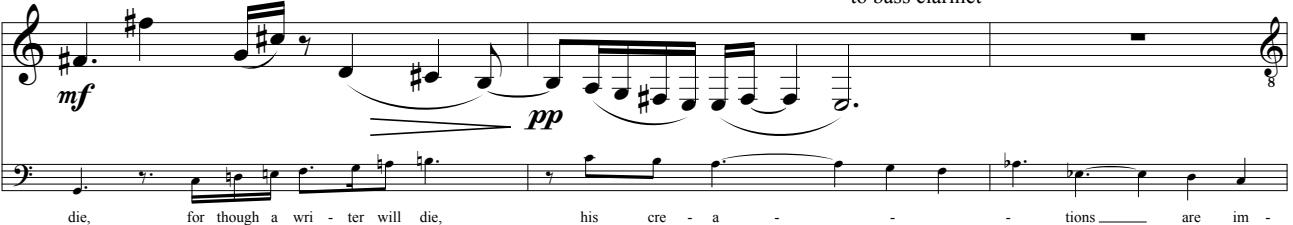
1/140 

Cl. 

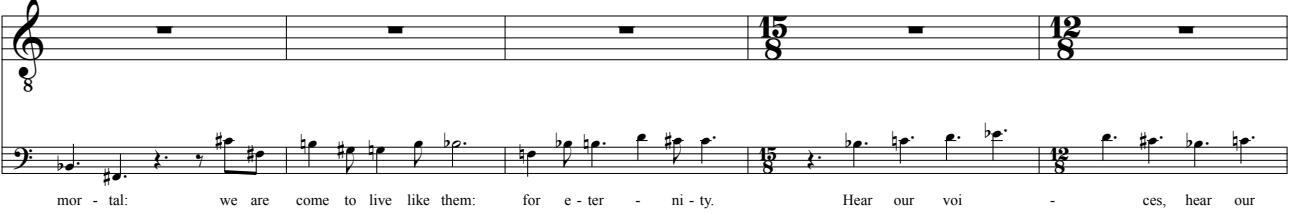
1/145

Cl. 

to bass clarinet

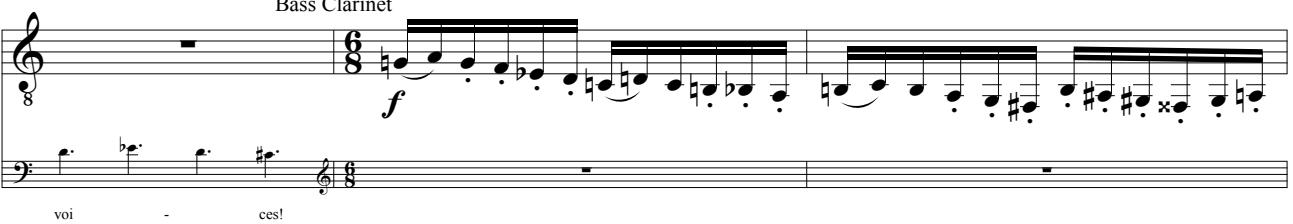
Cl. 

1/150 

Bass Cl. 

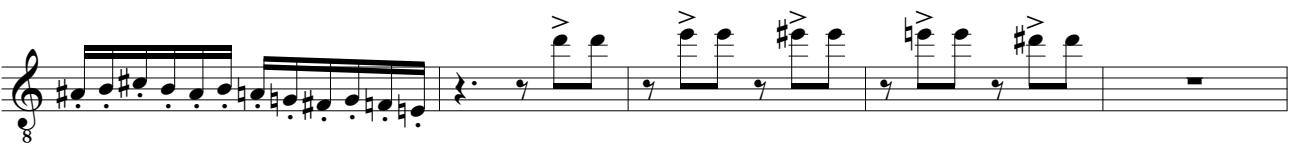
1/156

Bass Clarinet

Bass Cl. 

1/159

Bass Cl. 

Bass Cl. 

But the mo - ment is not yet ar - rived.

1/174

See how arrogant, how aloof he is, because

Bass Cl.

he is their son, the right - ful heir. He des - pi - ses him, des - pi - ses her, be - cause...

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!

they are bas - - - - - tards! This has dra - ma - tic po - ten - tial!

Bass Cl.

12

5

He forced me to leave!

nor from a - ny pas - sion.

He forced me to leave! nor from a - ny pas - sion.

213

Bass Cl.

8

p

Ask him!

The musical score shows the Bass Clarinet part for measures 8 through 10. The key signature changes from G major (one sharp) to F major (one flat). Measure 8 starts with a rest followed by a eighth note. Measure 9 begins with a eighth note followed by a sixteenth note. Measure 10 starts with a quarter note followed by a eighth note. The dynamic **p** (piano) is indicated above the staff. The vocal line "Ask him!" is written below the staff in measure 10.

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 $\text{♪} = 48$

Bass Cl.

as for the pi - ty ____ I felt for her. ____ And so ____ he turned me out...

pp

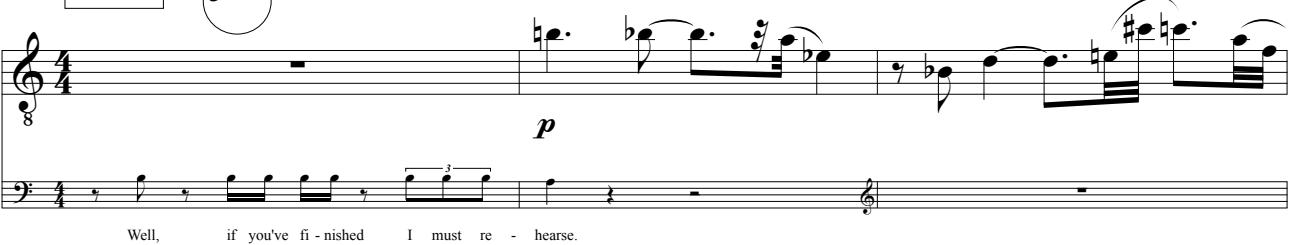
Bass Cl.

I sent her to her lo - ver... to re - lease us ____ both ____

pp

1/244 

Bass Cl.



Well, if you've fi - nished I must re - hearse.

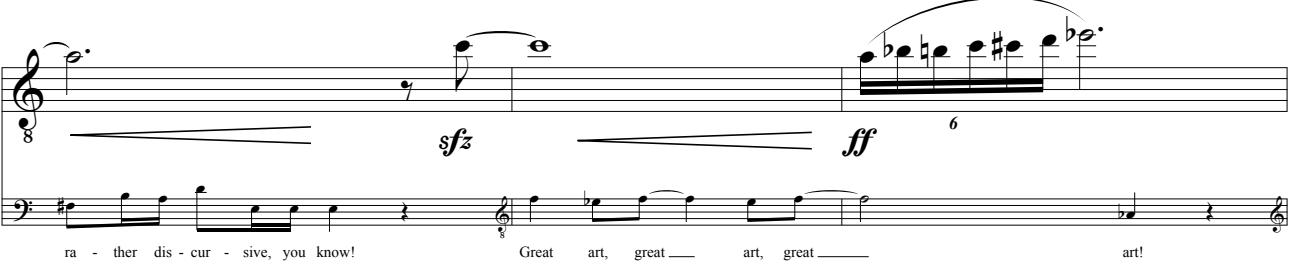
Bass Cl.



1/253

This is all

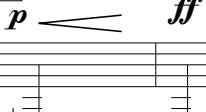
Bass Cl.



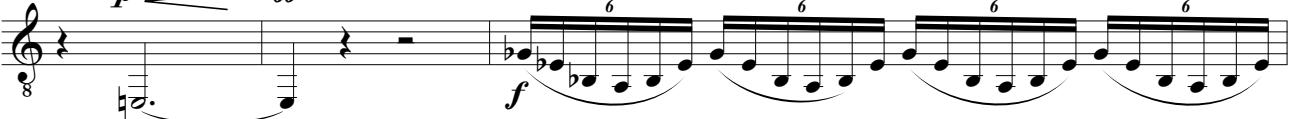
ra - ther dis - cur - sive, you know!

Great art, great _____ art, great _____ art!

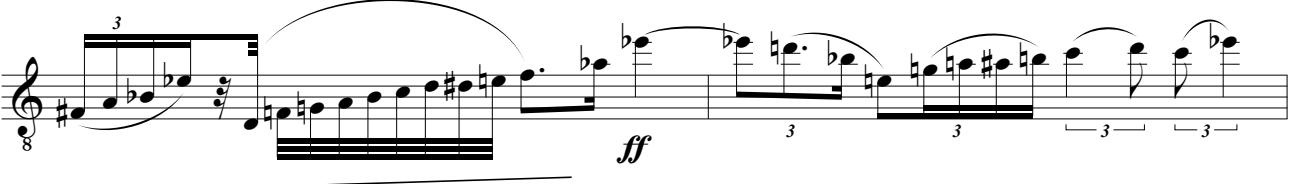
6

1/258 *molto cresc.* 

Bass Cl.



Bass Cl.



rit. to clarinet **2** **1/266** 

Bass Cl.



With - in _____ each of us _____ with - in _____

Bass Cl.

6

each of us lies a unique world:

sense and the va-lue of

1/278

Clarinet (Bb)

Cl.

pp

2

things as I see them,

while you who lis-ten trans-late them each

1/287

Cl.

2

3

48

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.

6

with - out shame

1/295 $\text{♩} = 60$

Cl. $\text{♩} = 60$

E _____ very - one _____ knows _____ the

Cl.

se - crets and de - sires _____ of his own _____

1/300 $\text{♩} = 138$

Cl. $\text{♩} = 138$

Cl.

Cl.

Cl.

1/315

Cl. $\text{♩} = 138$

ff

Cl. $\text{♩} = 138$

p

$sffz$

1/326

($\text{♩} = \text{♩}$) $\text{♩} = 138$

Cl. $\text{♩} = 138$

p

Cl. 
 cresc.

1/331

Cl. 
 ff 

1/339

Cl.
 sfz 

1/347

Cl. 
 (♩=♩)  1/355 

Ma - dame ____ Pa - ce ____ had be stowed u - pon

me... lu - cra - tive ____ as - so - ci - ates!

One day... ...one ____

Cl.

— day — you met? Yes, we ____ came to - ge - ther: ____

Cl.

4

1/369

15

pp

I who can - not ____ look her in the eye.

Cl.

— 3 — — 3 — — 3 —

Cl.

— 3 — — 3 — — 3 —

1/380

Cl.

— 3 — — 3 — — 3 — — 3 —

15

Cl.

1/386

15

Leave me a - lone! I _____

Cl.

— am — not part of this!

1/396

Cl.

Cl.

Cl.

Cl.

1/411

Cl.

Cl.

Cl.

to Eb clarinet

Cl.

Time - less! If we e - nact u - pon the stage this exe - cra - ble..

1/429 Eb Clarinet

Cl.

you shall see what will come to pass.

E♭ Cl.

E♭ Cl.

E♭ Cl.

2/1

Interlude: the Daughter

E♭ Cl.

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 people play.
We need to act a come-dy now,

E♭ Cl.

what a hor-rid part you have to per-form!

E♭ Cl.

A gar-den...
a
a

E♭ Cl.

foun-tain...
look...
look...

E♭ Cl.

just sup- - pose
it _____ is
it _____ is

E♭ Cl.

here.
Where?
Why, right here in the cen - tre.
here.

2/39

E♭ Cl.

pp

p

It is all

E♭ Cl.

It is all

Ah, but I think a child would sooner have a make - be-lieve foun - tain than a real one, so she could play, so

E♭ Cl.

she could play in it.

2/58

E♭ Cl.

What a prank for the oth - ers!

E♭ Cl.

f

p

But for you, alas! 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

17

to clarinet

E♭ Cl.

2/114

♩ = 52

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 - others be - hol - ding it al - so?

2/124 (♩=104)

Cl.

p

12

life in us failed to put us

2/133

Cl.

on the stage: it will be dif - fi - cult to act me as I real - ly am!

2/148

Cl.

p

10

at - trac - ted by the

2/156

Cl.

Cl.

ar - ti - cles of her trade.

2/176 *d. = 66*

Cl. *f*

Cl.

Cl.

Cl.

Cl.

2/191

Cl. *sffz*

Cl.

Cl.

2/203

Cl.

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

Cl.

p

2/233

Cl.

Cl. *pp*

Cl.

Cl. **2/247**

Cl.

Cl. **2/253**

Cl. *f*

Cl.

Cl. **2/259**

Cl. *ff*

Cl.

Cl. **2/268**

Cl. *sffz*

Cl.

p

like than a - ny ca - ri - ca - ture,

Cl.

2/277

Cl.

Cl.

Cl.

Cl.

2/284

Cl.

Cl.

Cl.

2/292

Cl.

Cl.

Cl.

2/299

Cl.

Cl.

2/310 

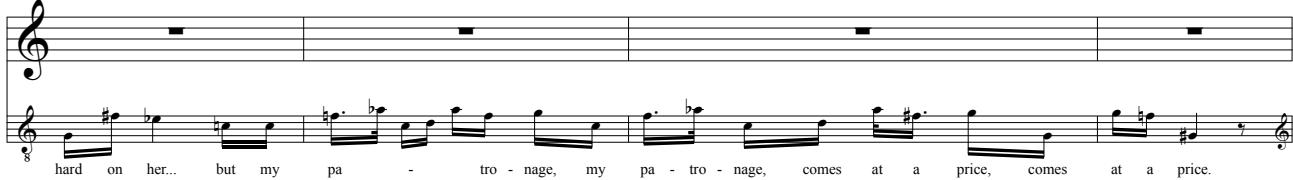
14

Cl.



Now you must witness 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.

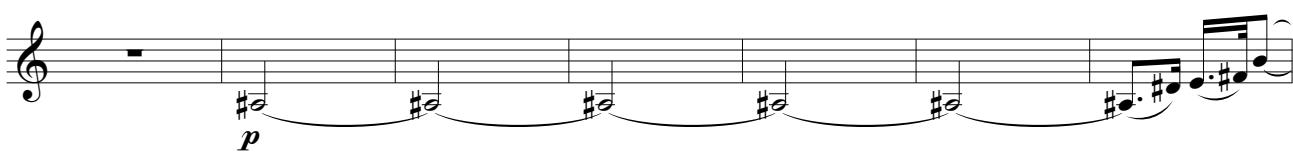
Cl.



hard on her... but my pa - tro - nage, my pa - tro - nage, comes at a price, comes at a price.

2/332

Cl.



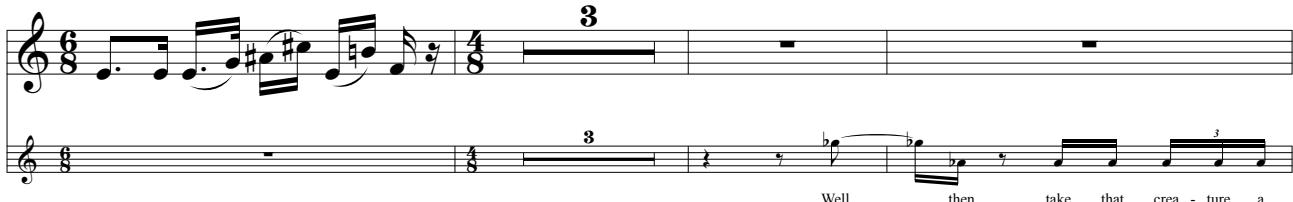
p

Cl.



2/345 recitative

Cl.



Well _____ then, take that crea - ture a

2/351 a tempo

Cl.



ff

way al - so! Cer - tain - ly I leave!

2/358

Cl.



f

gen - tle - man who seeks a com - pa - nion for so - lace.

Cl.

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 $\text{♩} = 160$

23

Is this your first time here, sweet -

(♩=♩) 2/400

heart? Well then, no need to be so shy.

2/403 **5**

Cl.

2/412

Cl.

2/418

Cl.

Make no sensible romance

2/442

Cl.

2 2 4

2 2 4

4

The truth! _____

The truth! _____



Musical score for Clarinet (Cl.). The vocal line includes lyrics: "tin gling, tin gling with shame...".

tin - - - - - gling, tin - - - gling with ____ shame... ____

2/458

A musical score for Clarinet (Cl.). The top staff shows a melodic line in 3/4 time, starting with a rest followed by a series of eighth-note patterns. The dynamics are marked with 'p' (piano). The bottom staff is blank, indicating no part for the bassoon.

A musical score for Clarinet (Cl.) on a single staff. The music consists of a series of notes and rests of varying lengths, primarily eighth and sixteenth notes, connected by beams. The key signature changes from one sharp to two sharps. The measure ends with a half note followed by a fermata.

2/474

Cl.

$\text{G} \ \text{F}^{\sharp}$

C

f

A musical score for Clarinet (Cl.) on a single staff. The key signature is one sharp, indicating G major. The time signature changes to 3/4 at the end of the measure. The melody consists of eighth and sixteenth note patterns, primarily using the notes A, B, C, D, E, F#, and G. Measure numbers 1 through 10 are present above the staff.

The e - ter - nal mo - ment!

2/482

Musical score for Clarinet (Cl.) showing measures 2482-2483. The score consists of two staves. The top staff is in 3/4 time, dynamic *f*, and features a melodic line with grace notes and slurs. The bottom staff is in common time and provides harmonic support. Measure 2482 ends with a fermata over the first note of measure 2483, which begins with a dynamic *p*.

Cl.

marcato

She is here to catch me, punish me after finally for

that one shameful moment of my life.

Cl.

She can but

2/499

Cl.

yield!

This is my sentence: the passion that culminates _____

2/505

6

 $\bullet = 72$

Cl.

in her final cry.

I can hear it, hear it still

2/523

8

9

Cl.

in my ears,

That cry from with in me,

That cry from with in me,

2/538

10

Cl.

That cry from with in me,

That cry from with in me,

2/551

Cl.

p

pp

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. _____

ff

2/587

Cl.

2/591

Cl.

Cl.

pp

to bass clarinet

3/1 $\text{♩} = 60$

Cl.

3/17

Bass Clarinet

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.

lodg - ings in his ____ house... For all the good that is to come of it... much to his an -

noy - ance.. he shut him - self up in his room... so the scene in his room? _____ We must con -

3/33

Bass Cl.

so - li - date the scenes: all the bet - ter to heigh - ten the il - lu - sion which we cre - ate

Bass Cl.

so - li - date the scenes: all the bet - ter to heigh - ten the il - lu - sion which we cre - ate

Bass Cl.

so - li - date the scenes: all the bet - ter to heigh - ten the il - lu - sion which we cre - ate

for our au - di - ence! ...with our act - ing! The il - lu - sion ____ of a re -

3/43

Bass Cl.

so - li - date the scenes: all the bet - ter to heigh - ten the il - lu - sion which we cre - ate

a - li - ty! We have no o - ther e - xis - tence. Our re - a - li - ty can - not al - ter be -

Bass Cl.

cause ____ it was de - ter - mined for all e - ter - ni - ty: it

to clarinet

Bass Cl.

Clarinet (Bb)

Bass Cl.

Cl.

(♩=♩.) 3/77 ♩.=60

Cl.

Cl.

3/87

Cl.

Cl. 6 9/16 *f*

Cl. 9/16 3 3/8 *p*

Cl. 3/8 *pp*

Cl. 3/103 *pp* 8

Cl.

Well _____ then, e - very - thing shall hap - pen in the gar - den; and we'll group the o - ther scenes there. _____

3/120

Cl.

group the o - ther scenes there. _____

Cl.

3/133

Cl.

Cl.

(♩=♩)

3/145

♩=76

Cl.

Cl.

3/158

Cl.

3/167

Cl.

Cl.

3/178

Cl.

Cl.

4

pp

I went _____ to _____ his

3/191

Cl.

3

room

3/202

 $\text{d} = 54$

Cl.

Cl.

Cl.

Cl.

($\text{d} = \text{d}$)

3/218

$\text{d} = 108$

Cl.

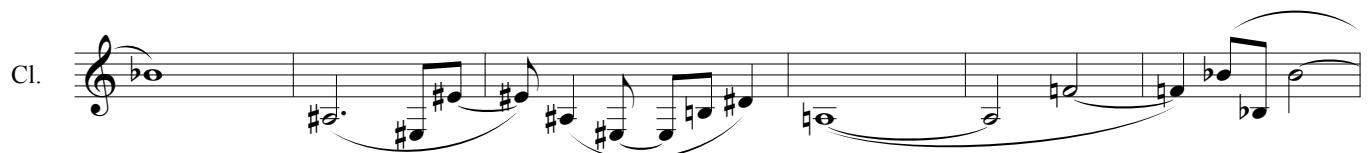
Cl.

Cl.

3/228

5

Cl.



Musical score for Clarinet (Cl.) continuing from the previous page. Measure 5 begins with a melodic line. The time signature changes to 3/2 at the end of the measure.

(♩=♩) **3/252** ♩ = 54

Bass Cl.

Musical score for Bass Clarinet (Bass Cl.) featuring lyrics and a tempo marking of 3/252. The lyrics are: Wait! First my ba - by must go to the foun - tain... The score includes a tempo marking of ♩ = 54.

2

Cl.

Musical score for Clarinet (Cl.) continuing from the previous page. The dynamic marking is pp. The measure number 2 is indicated above the staff.

3/262

Cl.

ba - by?
And then you... I ran

3/268

Cl.

Cl.

Cl.

Cl.

Cl.

3/278

Cl.

p

Cl.

Cl.

Cl.

Cl.

3/291

Cl.

f

Cl.

3/295

Cl.

p

Cl.

Cl.