Opera With A Title

or **The Audience**

chamber opera

after Federico Garcia Lorca

music by

Edward Lambert

Vocal score

Opera With A Title
or The Audience

music by Edward Lambert
text by the composer after Federico Garcia Lorca

Characters:

THE SPECTATOR, a Fascist sympathiser - *bass*
DIRECTOR (FEDERICO), a playwright & impresario (male) - *mezzo-soprano*
MANUEL, a stagehand - *baritone*
SOFIA, a singer - *soprano*
JOSÉ, a singer - *tenor*

The Tenor, Baritone & Bass also appear as
THE THREE WIZARDS on WHITE HORSES

(The DIRECTOR pre-records the off-stage voice of the Nightingale)

Instruments:

Horn in F
Violin
Cello
Electronic harpsichord (full-range instrument, touch-sensitive & with sustaining pedal)

(The instruments may be amplified and the harpsichord sound should dominate)

Duration: about 48 minutes

The score is notated in C

Full score & vocal score/keyboard edition available

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16/05/2017

Composer's note

The script for *Opera With A Title* has been extracted and freely arranged from two plays by Lorca, *El publico* and *Comedia sin título*; they are considered 'impossible' plays, an experimental theatre of the imagination and of the sub-conscious, and both are incomplete. In several ways, the two plays are connected and constitute a search for a new form of theatrical expression; like many works of the period, they also call for a new morality of personal freedom. Both examine the nature of illusion and reality, confusing actors inside and outside their roles with audience members inside and outside the 'play'. This androgyny is mirrored in the relationships between some of the characters, with *The Audience* in particular containing episodes of homoeroticism. Both works also feature the character of Director/Author/Playwright/Impresario revealing the pre-occupations of Lorca himself who directed a national touring company in the years of the Socialist government.

Synopsis

This surrealist opera concerns a troupe of actors in the time of civil war. What the actors are playing, and what is happening to them in the real world, are confused: they bring their fantasies to bear on their performances while their characters invade their own personalities. Thus, role-play and questions of gender are examined, each from the other's viewpoint, as well as the nature of theatre and its relevance to everyday life.

A performance of *Romeo and Juliet* has just taken place. The SPECTATOR, *bass*, is offended by the portrayal of Juliet by a male. FEDERICO, the DIRECTOR, *mezzo-soprano*, defends his desire to re-invent the theatre and portray the realities of the world outside.

A rehearsal gets underway: featuring characters from Shakespeare, SOFIA, the company *soprano,* plays VENUS who's in love with ADONIS played by the *tenor,* JOSÉ. They argue, however, and the latter falls for the SPECTATOR who invades the stage and joins in the love-making as JULIUS CAESAR. Meanwhile, MANUEL, a stagehand, *baritone,* has a crush on the DIRECTOR who is threatening to give up the theatre. His passionate protestations are not reciprocated and, wearing an ass's head, he sings a Spanish ballad about the qualities of masks.

Shots are heard and news arrives that a revolution has broken out; the troops are heading their way. For the DIRECTOR, it is time to bring the theatre crumbling down. SOFIA fears for the safety of her children at home. JOSÉ is for the rebels, while the SPECTATOR is revealed as a Fascist. MANUEL re-starts his song and, as tensions rise, the SPECTATOR gets out his pistol. He is about to shoot JOSÉ but the DIRECTOR steps between them and is killed instead. The theatre is bombed and all is dark.

SOFIA as JULIET welcomes THE THREE WIZARDS ON WHITE HORSES into her tomb-like bed but, tired of their romantic serenading, insists on taking the lead; this erotic scene evaporates at dawn. As the dust settles and daylight returns, MANUEL, JOSÉ and the SPECTATOR reflect on what the drama has achieved. SOFIA emerges from her tomb in a blaze of glory and the DIRECTOR flies down from heaven. Now the audience can enter.

Scene 1 - the theatre *page 4*
Scene 2 - a rehearsal *page 35*
Scene 3 - interlude in the auditorium *page 82*
Scene 4 - the theatre *page 88*
Scene 5 - Juliet's tomb *page 112*
Scene 6 - the theatre with no roof *page 139*

Vocal score

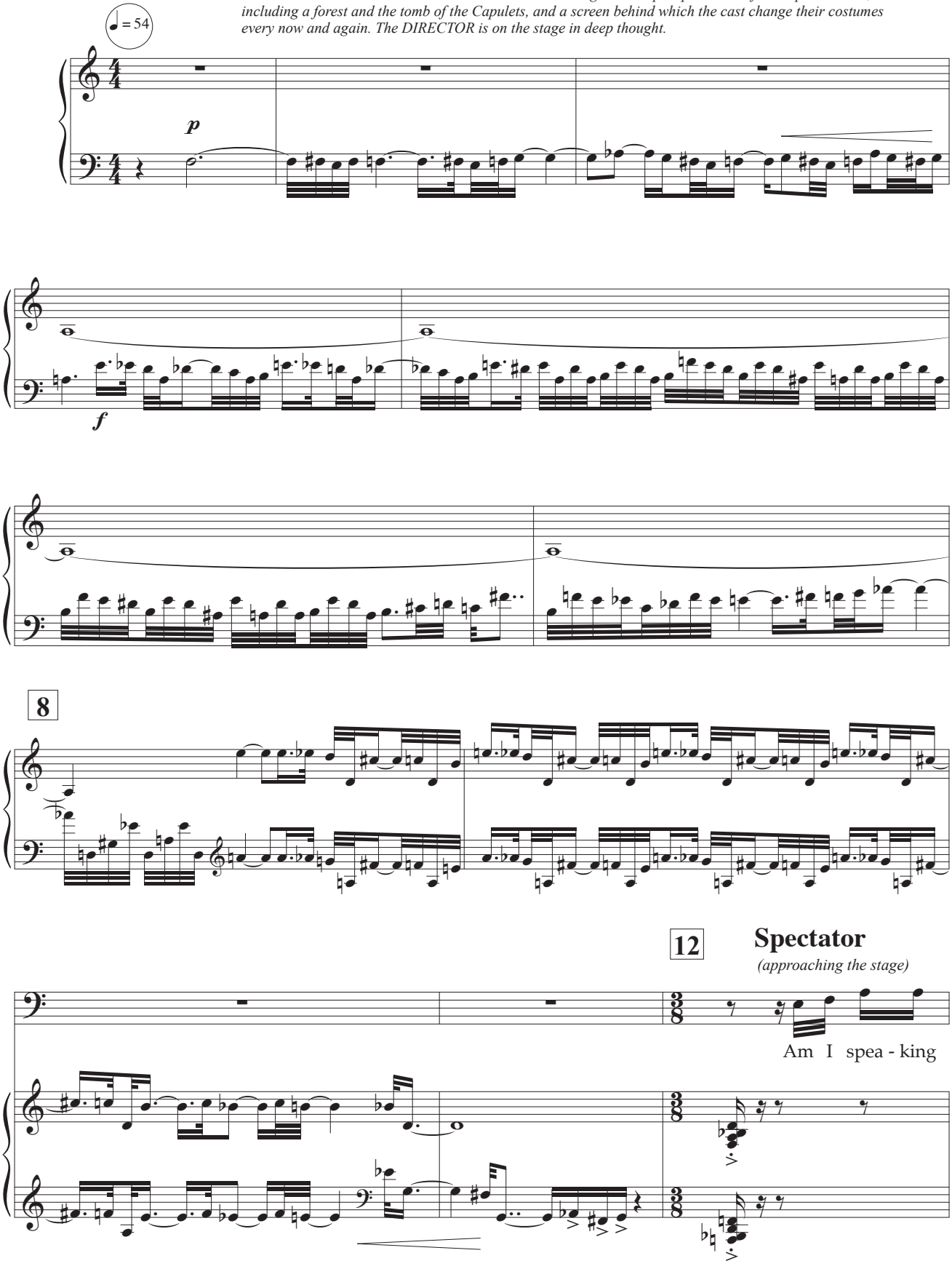
Opera With A Title

Edward Lambert

after Federico Garcia Lorca

SCENE ONE

In a theatre. Spain. Civil War has recently broken out. The action takes place both on stage and in the auditorium. In the stalls is the Directors's desk and on stage are the paraphernalia of other productions, including a forest and the tomb of the Capulets, and a screen behind which the cast change their costumes every now and again. The DIRECTOR is on the stage in deep thought.



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Director

Dir. At your ser - vice.

Sp. to the Di - rec - tor? The tomb scene was de - spi - ca - ble:

f

Sp. a shock - ing false - hood! One could tell Ju - li - et was a boy, and

21

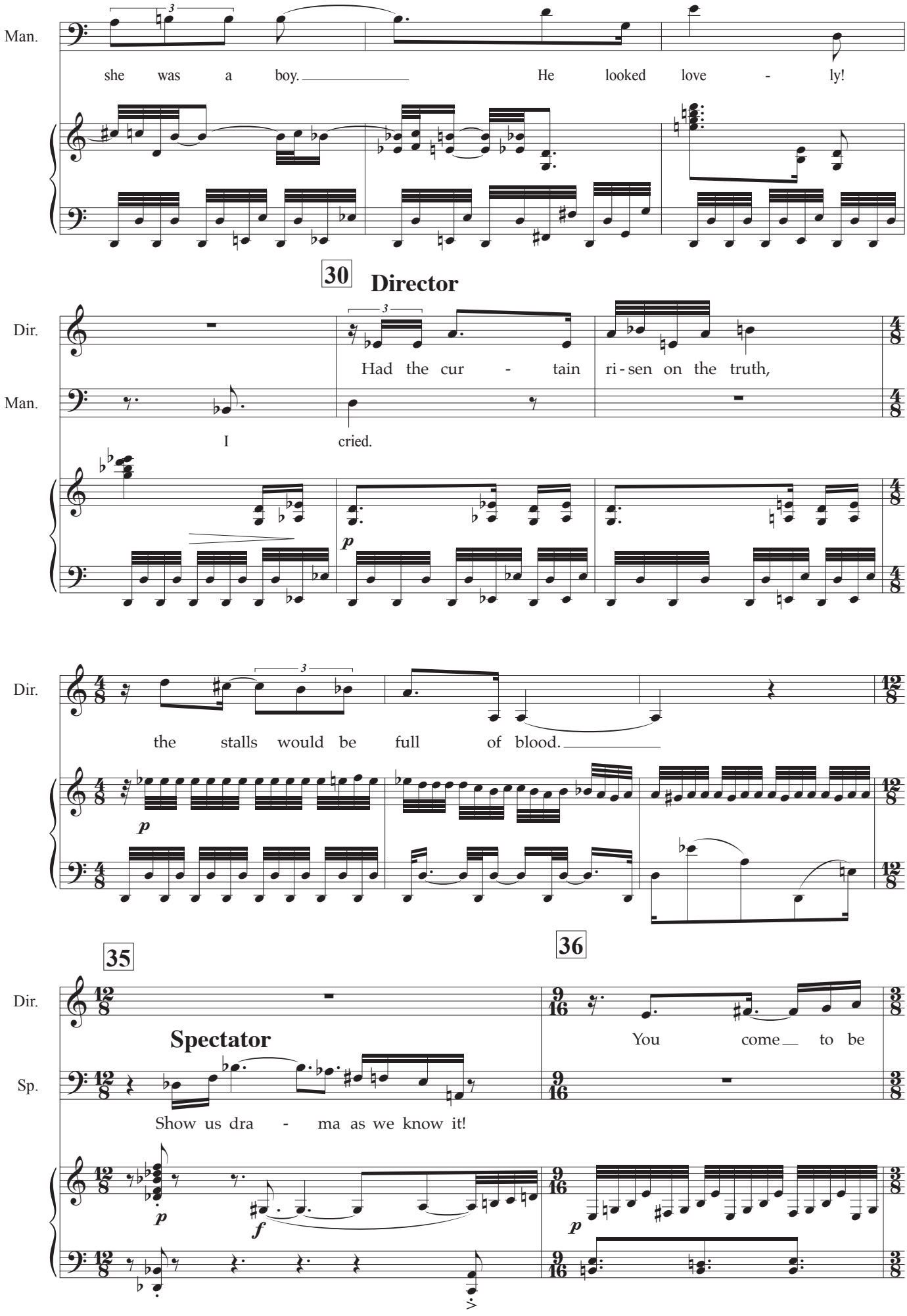
Sp. ____that they loved in real life. Why play

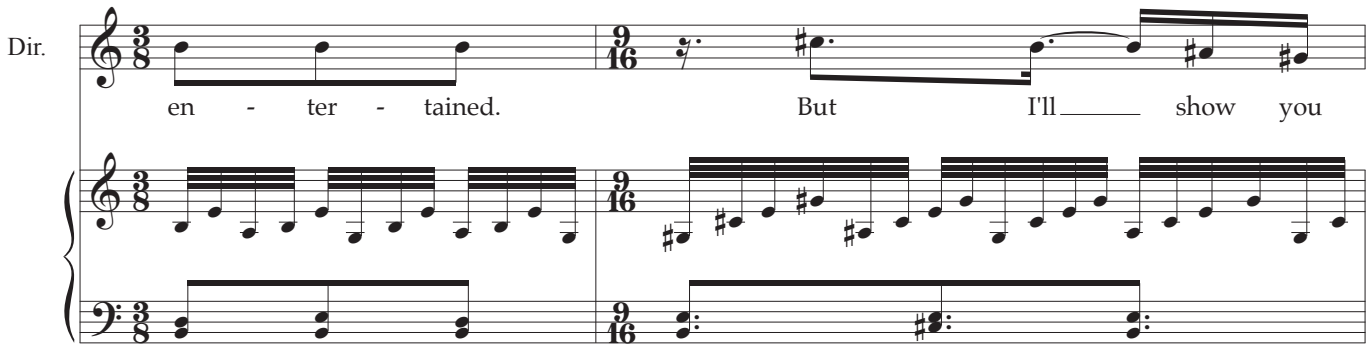
f

Manuel *(passing across the stage carrying an ass's head)*

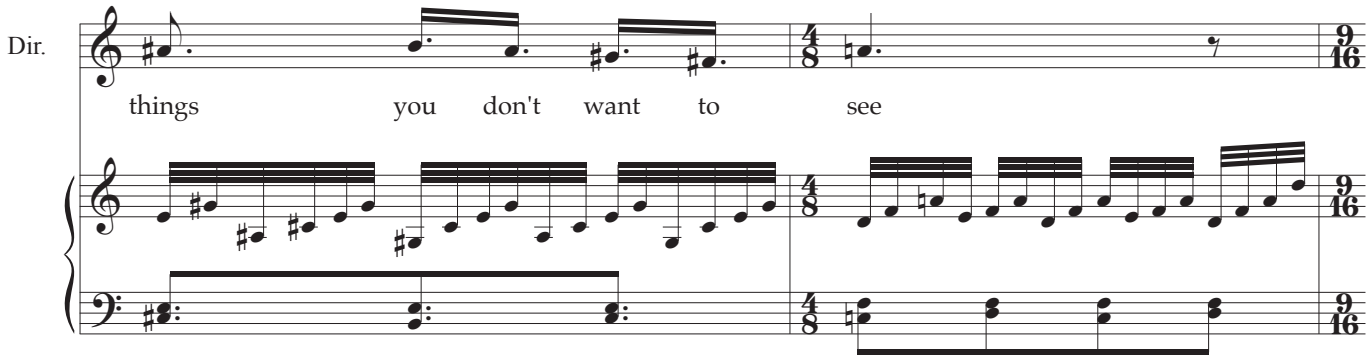
Man. It's all the same _____ to me that

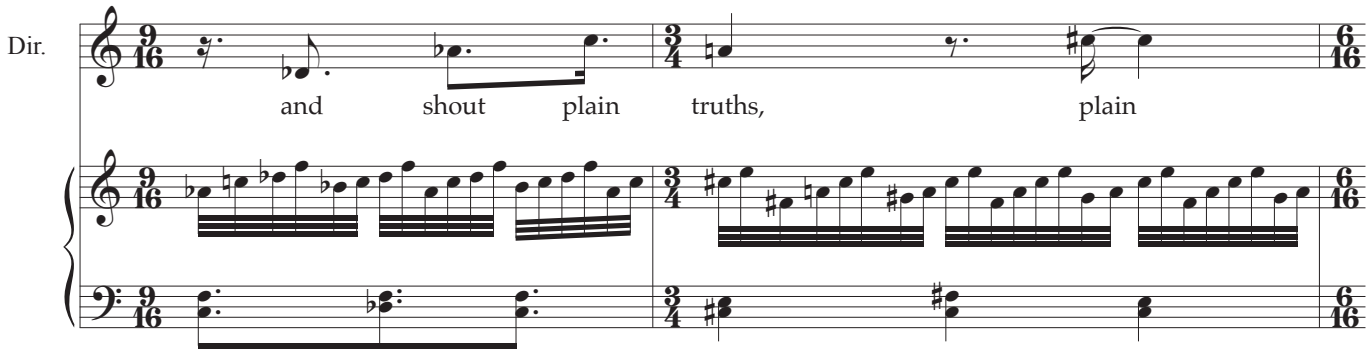
Sp. tra - ge - dy so hack - neyed?

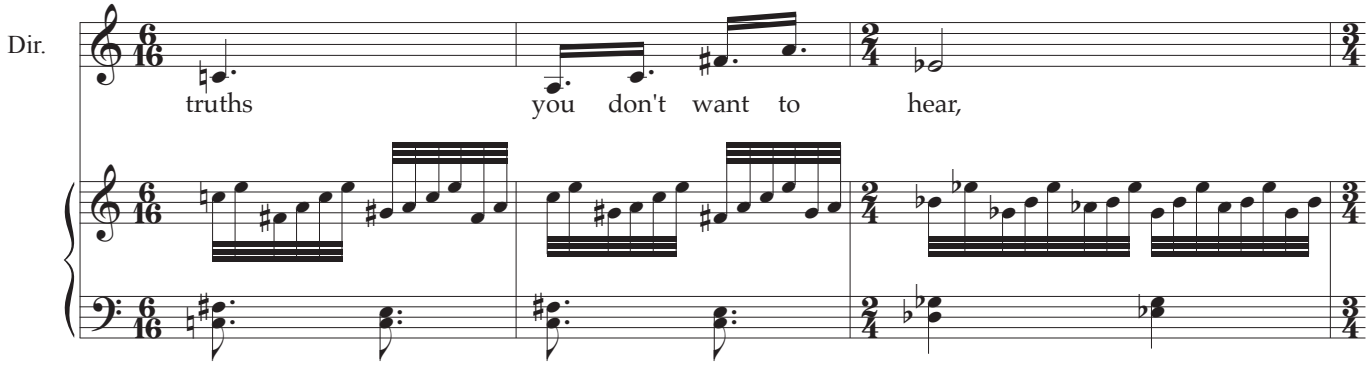

Man.
she was a boy. He looked love - ly!
30
Director
Dir.
Had the cur - tain ri-sen on the truth,
Man.
I cried.
p
Dir.
the stalls would be full of blood.
p
35
36
Dir.
Spectator
You come to be
Sp.
Show us dra - ma as we know it!
p
f
p

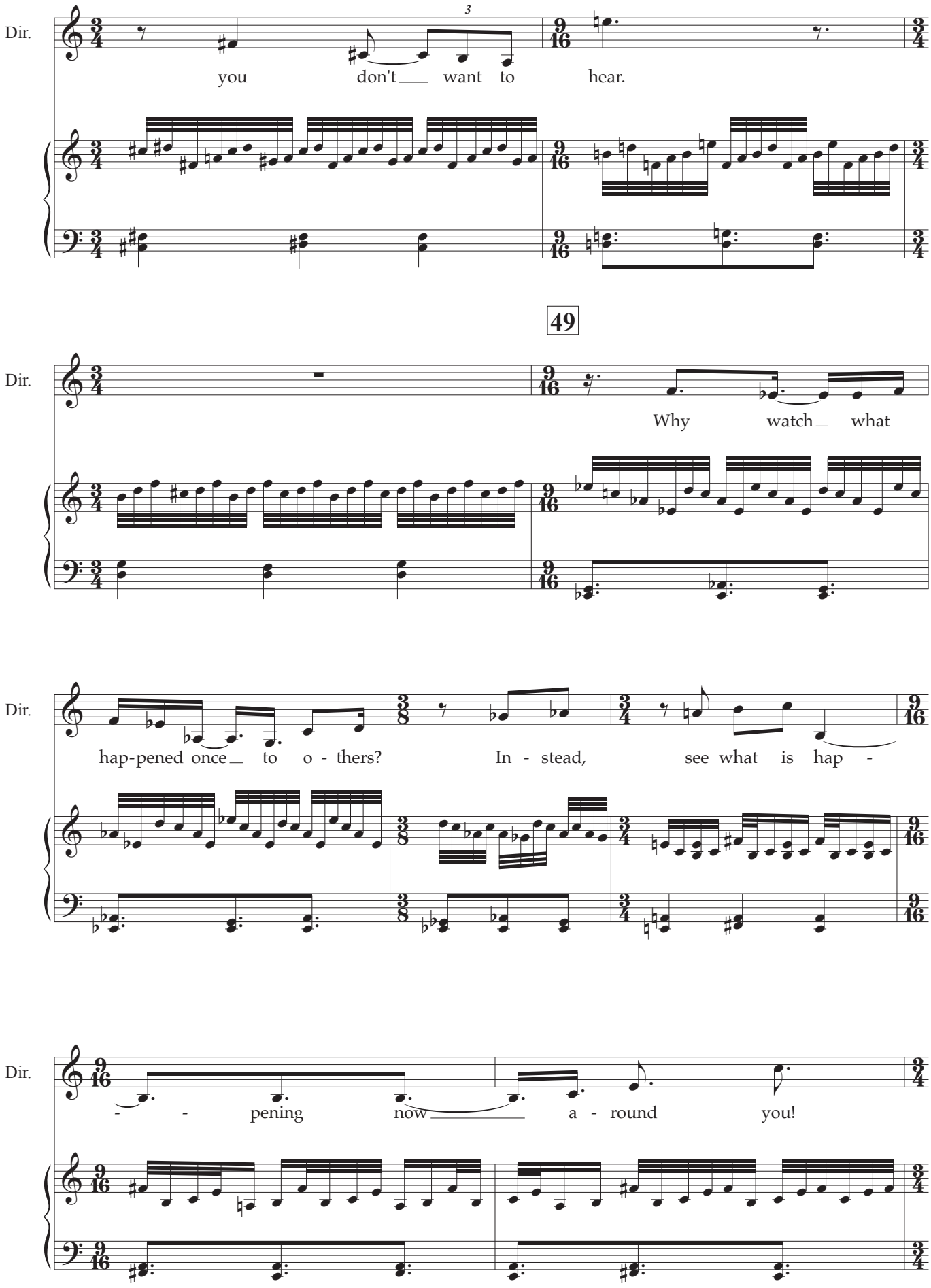


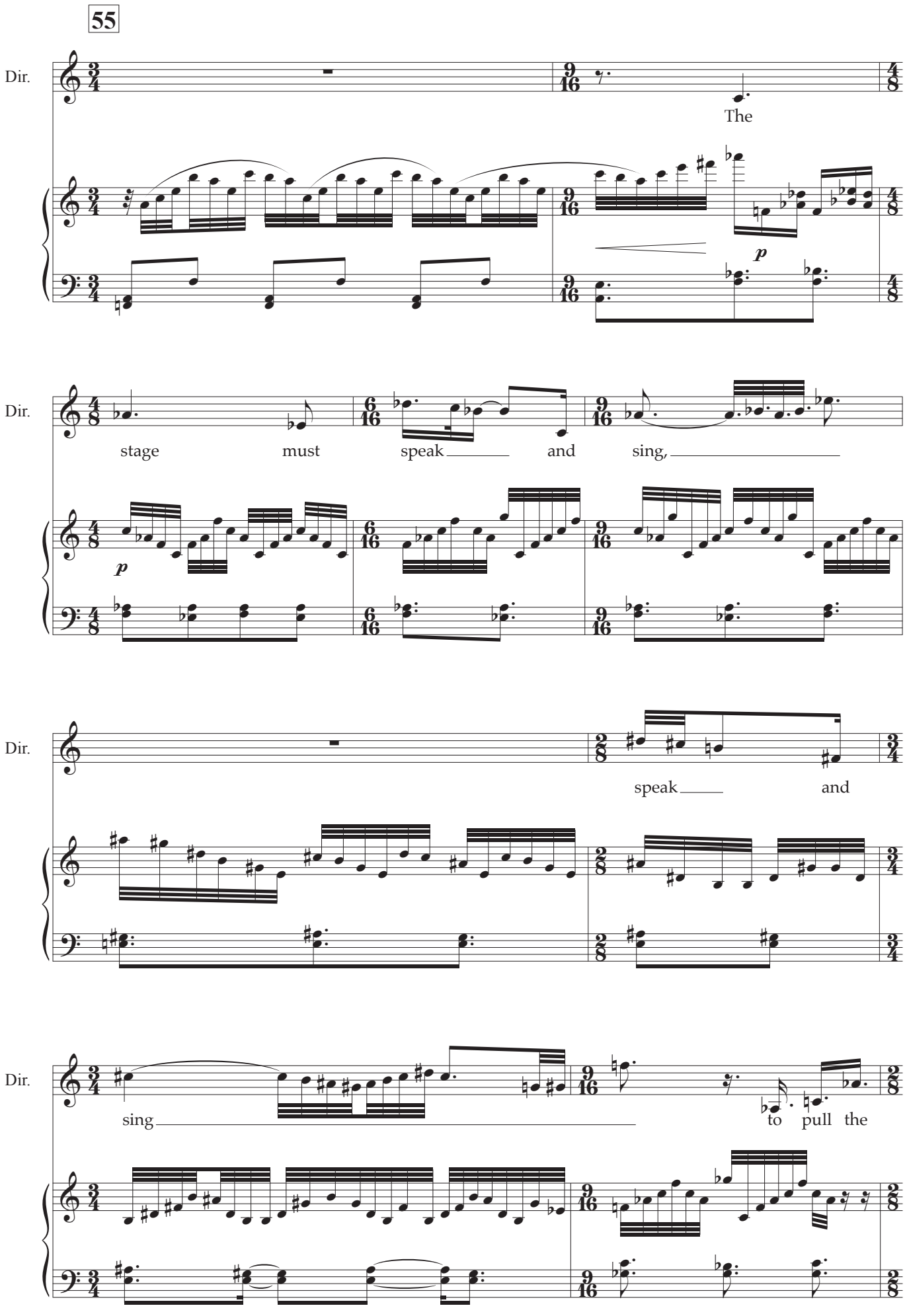
(in several passages of this vocal score, the keyboard part reproduces the harpsichord part of the full score, and material played by other instruments is omitted)








Dir.
3
you don't want to hear.
49
Dir.
Why watch what
Dir.
hap-pened once to o - thers? In - stead, see what is hap -
Dir.
- - pening now a - round you!


55
Dir.
The
p
Dir.
stage must speak and sing,
p
Dir.
speak and
Dir.
sing
to pull the

65

Dir.

walls down and ad-mit those out-side, those who

Dir.

weep or kill or sleep.

73

Recitative ♪ = 96

Director

Dir.

Spectator

Sp.

Don't in-ter-rupt!

Pull down the walls and the roof will col-lapse!

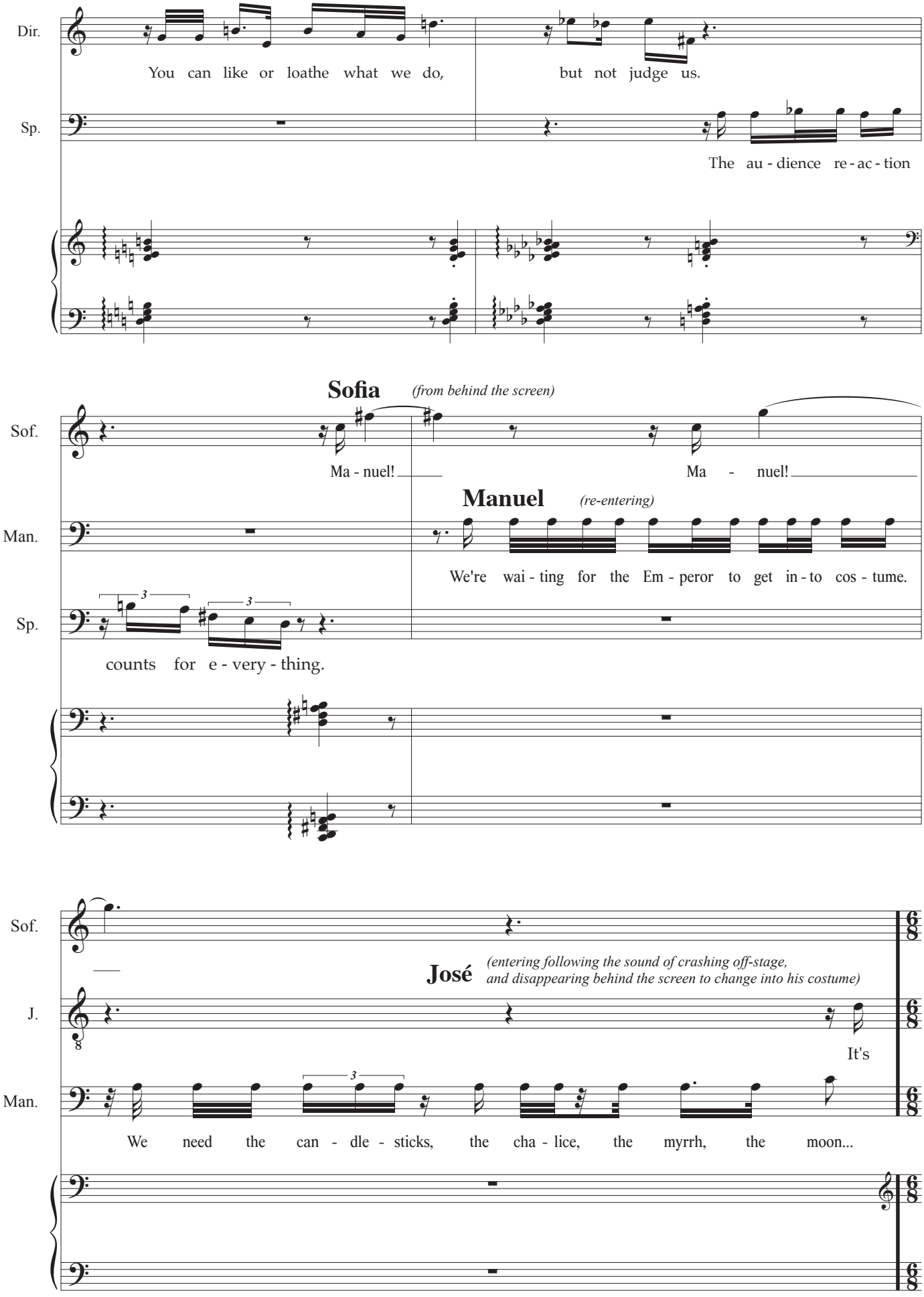
Dir.

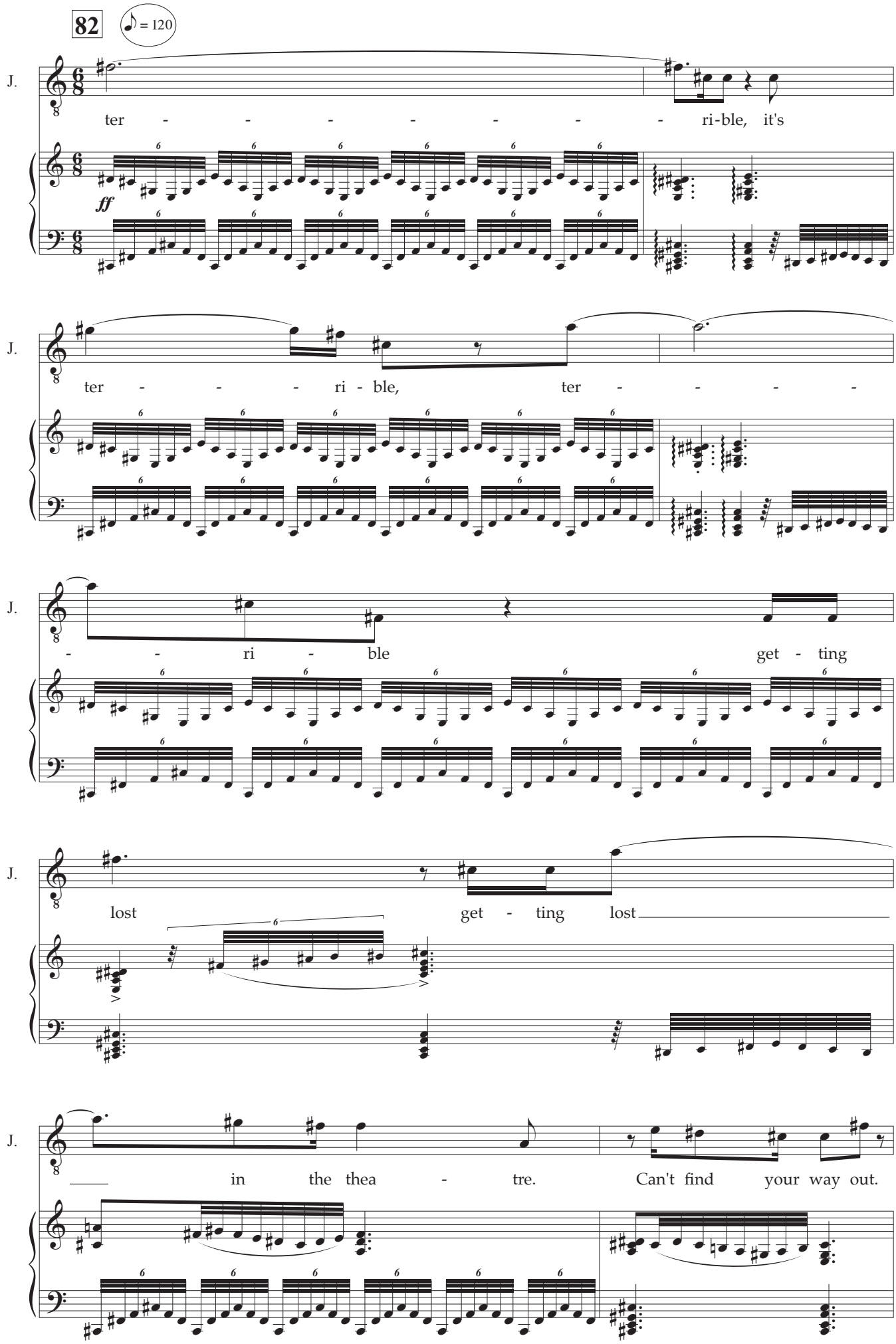
A spec-ta-tor should ne-ver be part of the play.

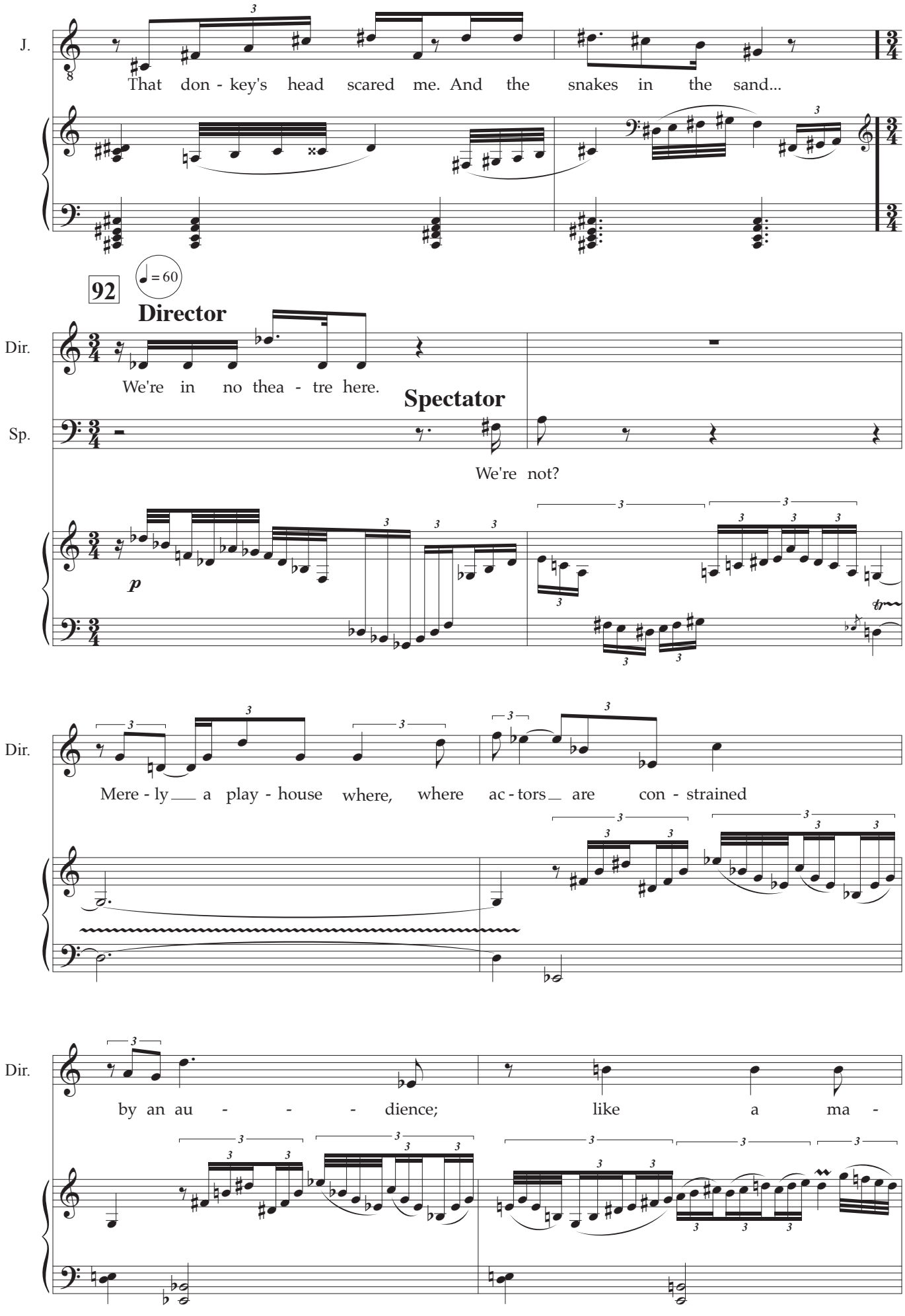
You're no cri-tic, then!

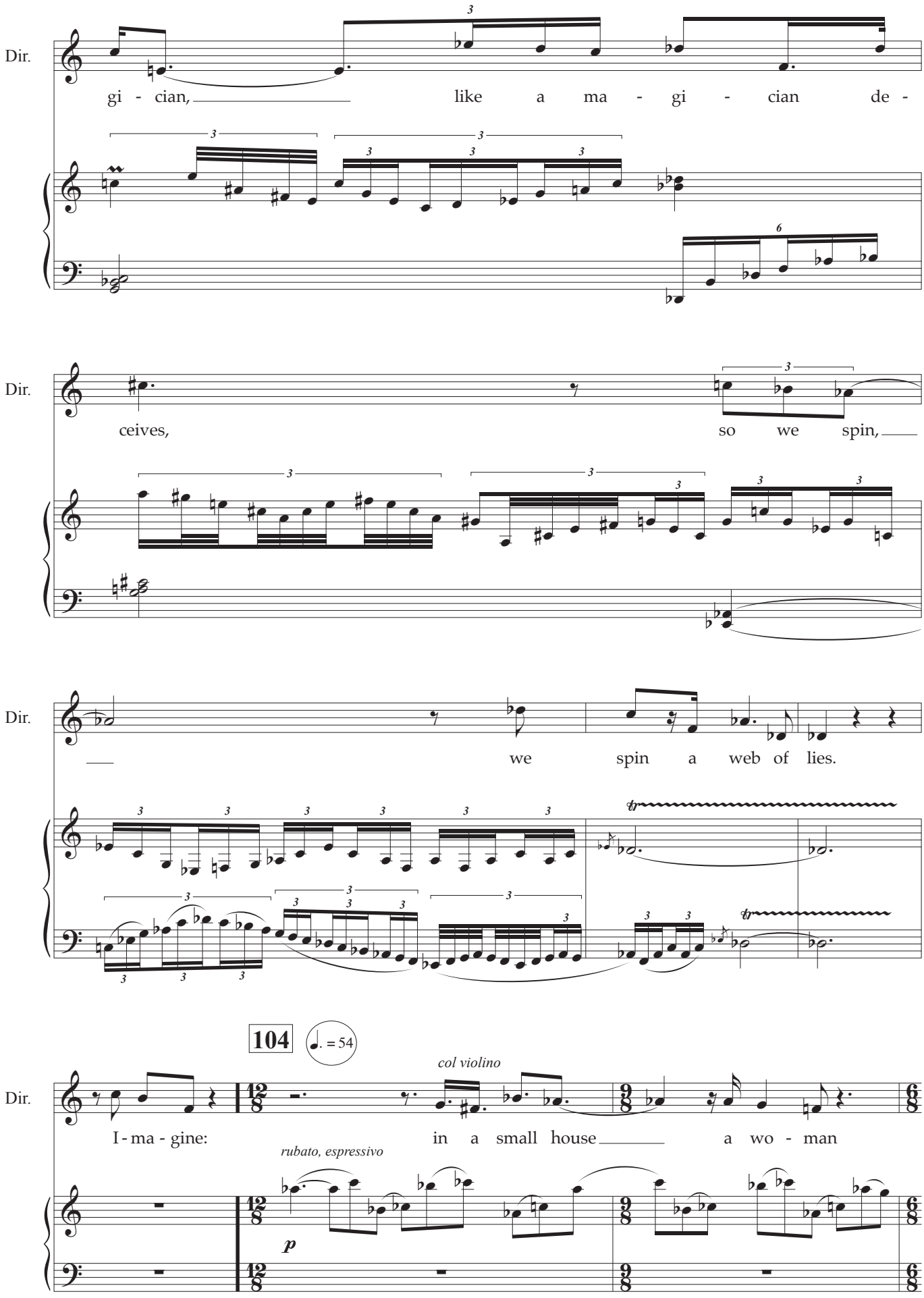
Sp.

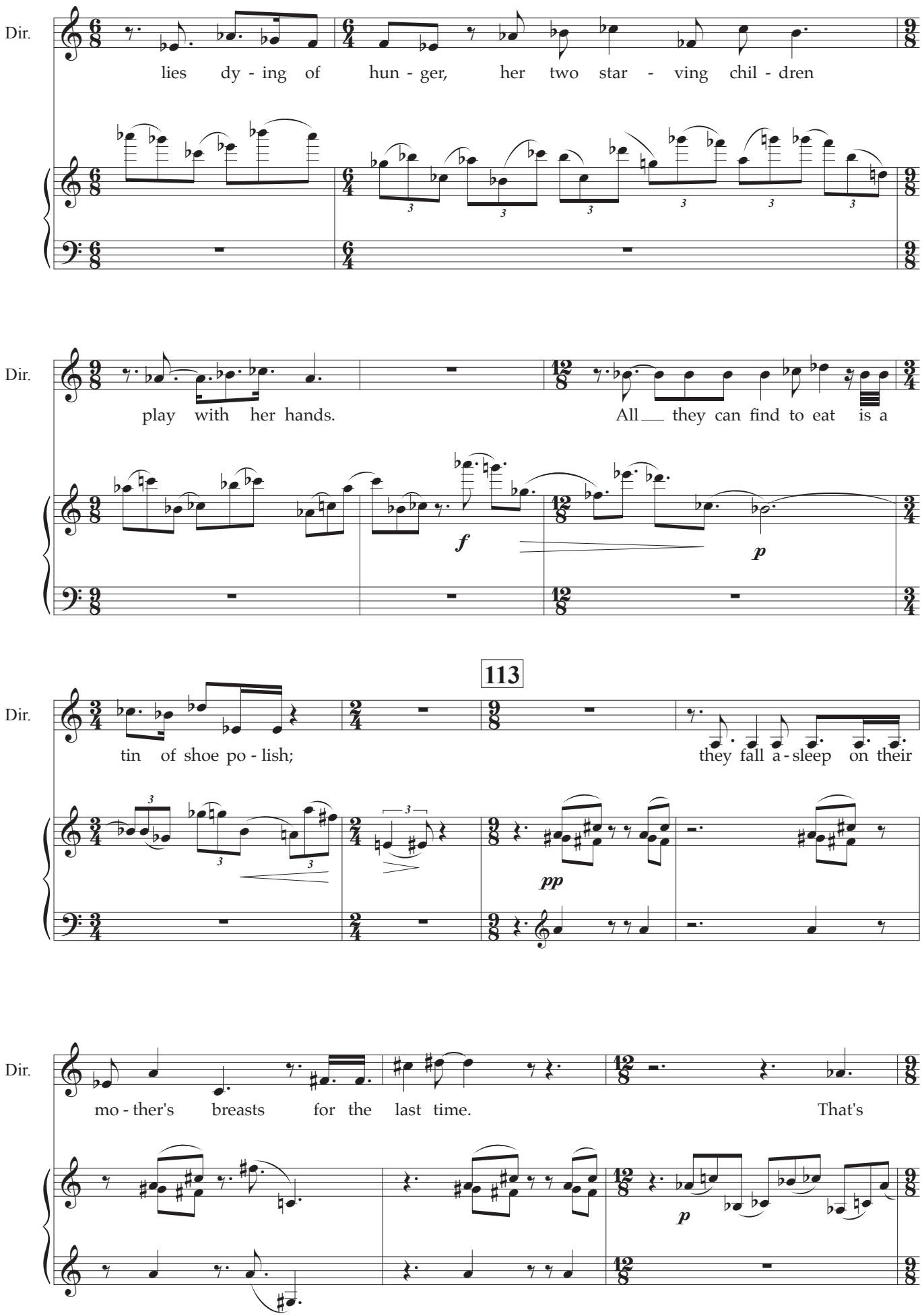
I've got a right: I've paid to be here.

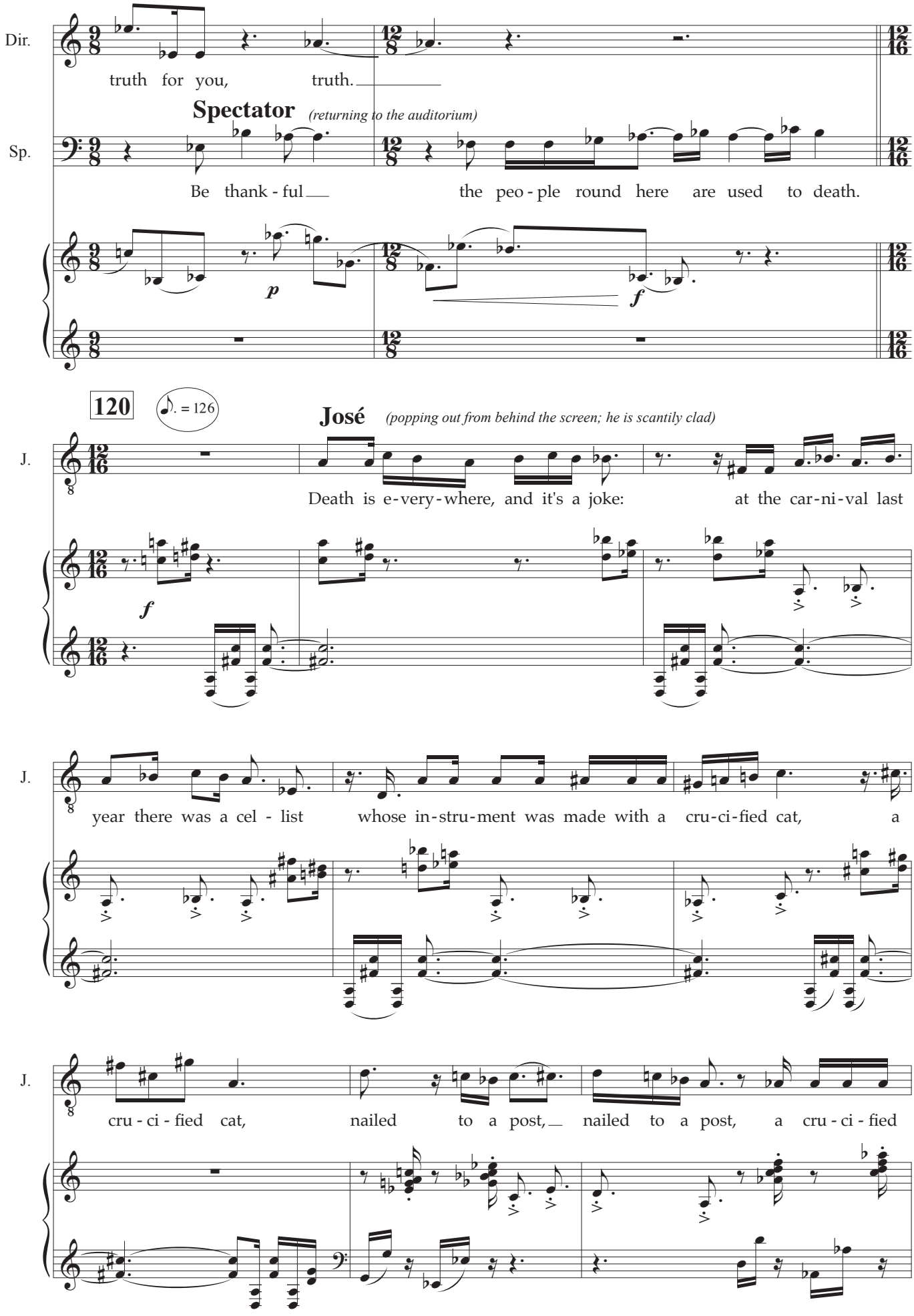

Dir.
You can like or loathe what we do,
but not judge us.
Sp.
The au - dience re - ac - tion
Sofia
(from behind the screen)
Sof.
Ma - nuel!
Ma - nuel!
Manuel
(re-entering)
Man.
We're wai - ting for the Em - peror to get in - to cos - tume.
Sp.
counts for e - very - thing.
Sof.
José
(entering following the sound of crashing off-stage,
and disappearing behind the screen to change into his costume)
J.
It's
Man.
We need the can - dle - sticks, the cha - lice, the myrrh, the moon...

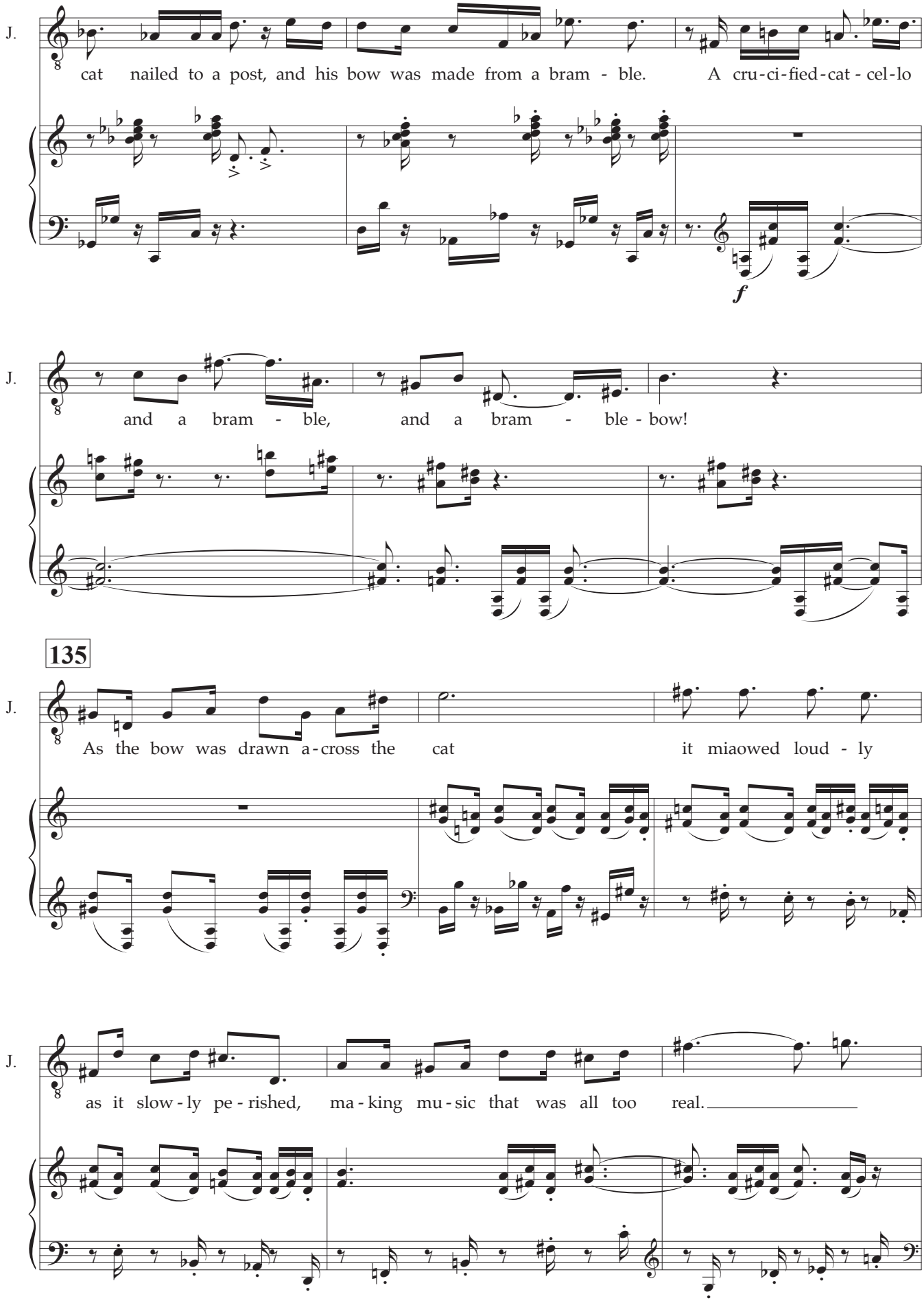

82
♪ = 120
J.
ter - - - - - - - ri-ble, it's
ff
J.
ter - - - ri - ble, ter - - - -
J.
- - ri - ble get - ting
J.
lost get - ting lost
J.
in the thea - tre. Can't find your way out.

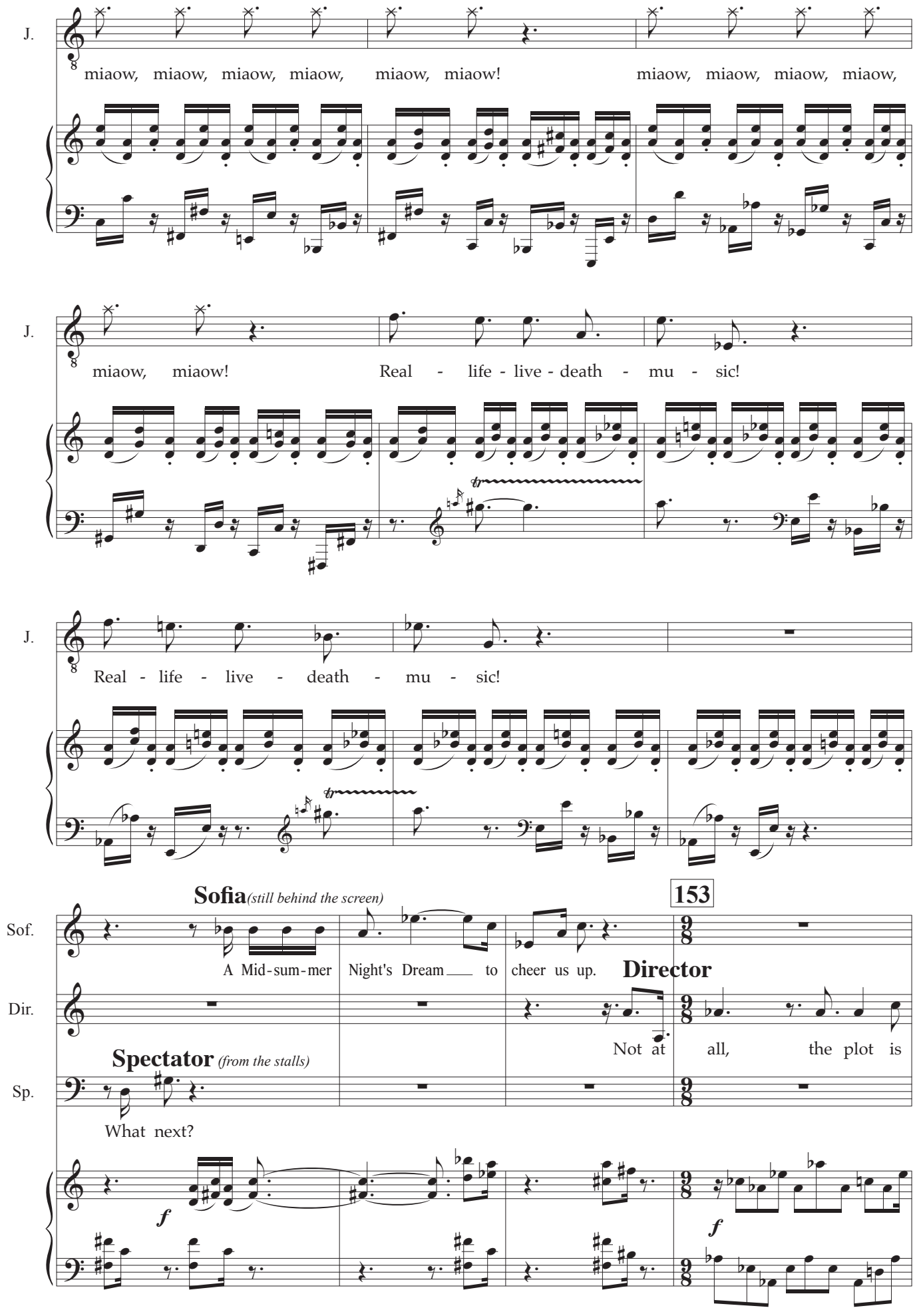

J.
That don - key's head scared me. And the snakes in the sand...
92
♩ = 60
Director
Dir.
We're in no thea - tre here.
Spectator
Sp.
We're not?
p
Dir.
Mere - ly a play - house where, where ac - tors are con - strained
Dir.
by an au - - - dience; like a ma -

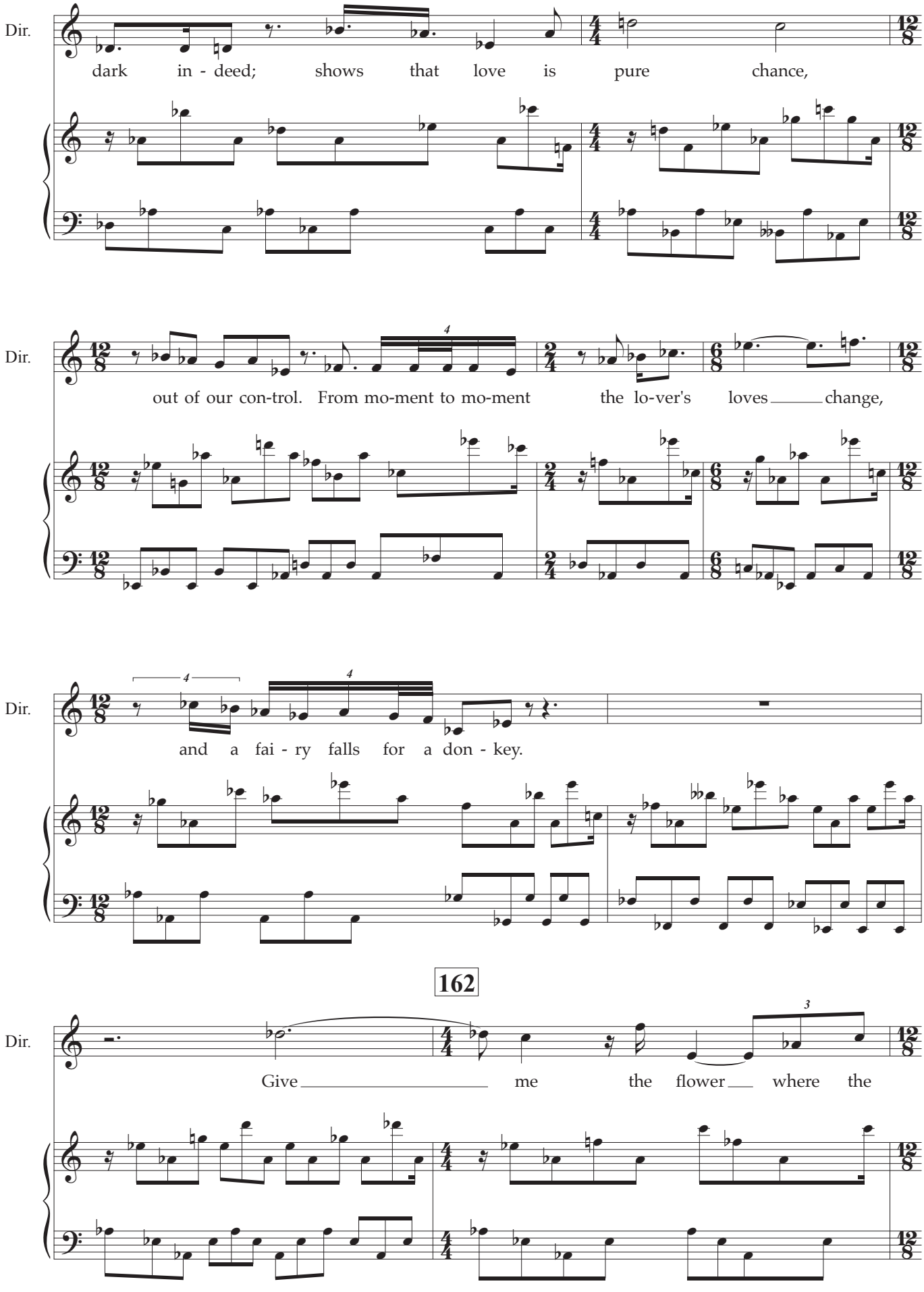

Dir.
gi - cian, like a ma - gi - cian de -
Dir.
ceives, so we spin,
Dir.
we spin a web of lies.
104
♩. = 54
col violino
Dir.
I - ma - gine: in a small house a wo - man
rubato, espressivo
p

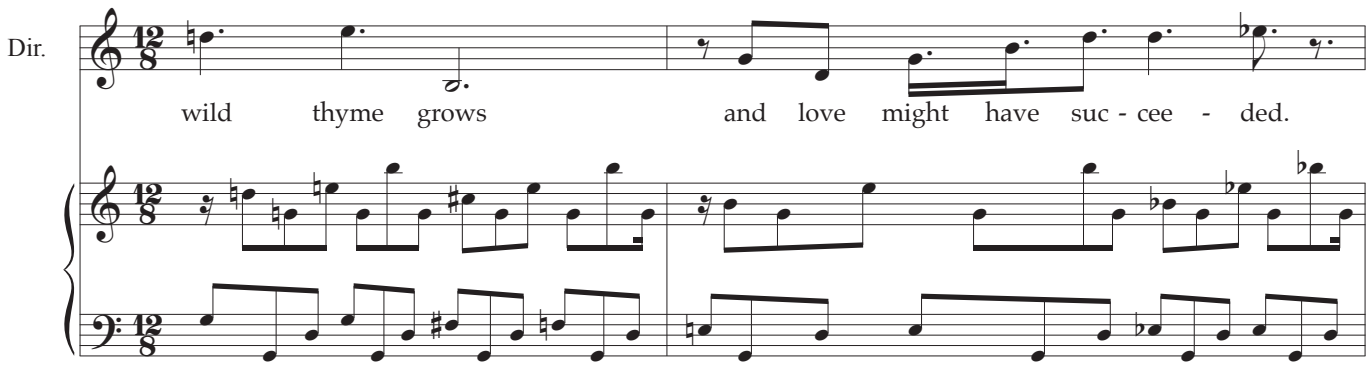

Dir.
lies dy - ing of hun - ger, her two star - ving chil - dren
Dir.
play with her hands. All they can find to eat is a
f
p
113
Dir.
tin of shoe po - lish; they fall a - sleep on their
pp
Dir.
mo - ther's breasts for the last time. That's
p

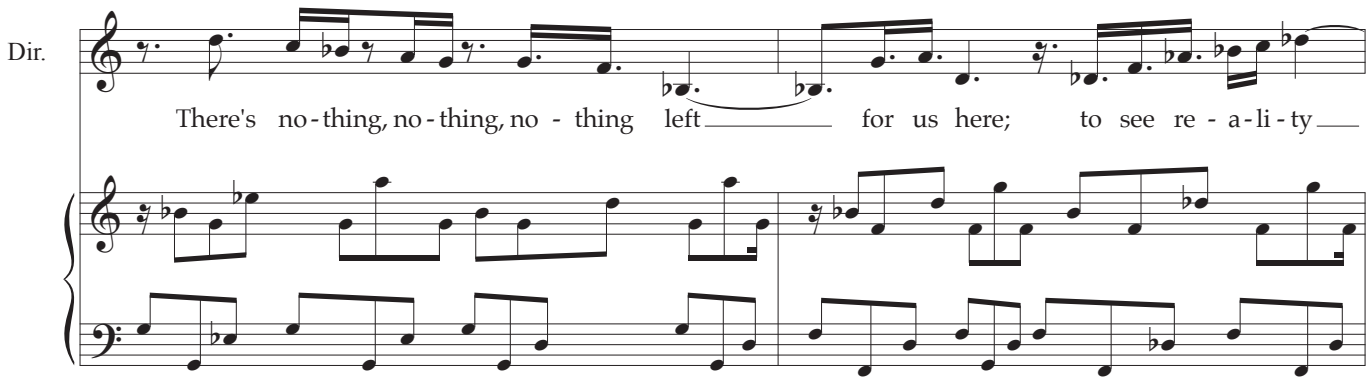

Dir.
truth for you, truth.
Spectator (returning to the auditorium)
Sp.
Be thank - ful the peo - ple round here are used to death.
p
f
120
♪. = 126
José (popping out from behind the screen; he is scantily clad)
J.
Death is e-very-where, and it's a joke: at the car-ni-val last
f
J.
year there was a cel - list whose in-stru-ment was made with a cru-ci-fied cat, a
J.
cru - ci - fied cat, nailed to a post, nailed to a post, a cru - ci - fied

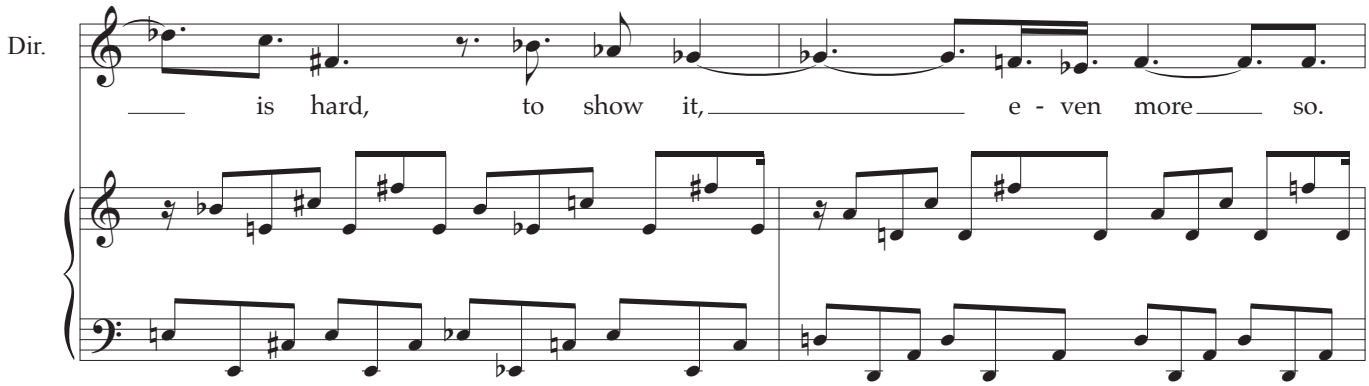

J.
cat nailed to a post, and his bow was made from a bram - ble. A cru-ci-fied-cat - cel-lo
f
J.
and a bram - ble, and a bram - ble - bow!
135
J.
As the bow was drawn a-cross the cat it miaowed loud - ly
J.
as it slow - ly pe - rished, ma - king mu - sic that was all too real.


J.
miaow, miaow, miaow, miaow, miaow, miaow! miaow, miaow, miaow, miaow,
J.
miaow, miaow! Real - life - live - death - mu - sic!
J.
Real - life - live - death - mu - sic!
Sofia (still behind the screen)
153
Sof.
A Mid-sum-mer Night's Dream to cheer us up.
Director
Dir.
Not at all, the plot is
Spectator (from the stalls)
Sp.
What next?
f
f


Dir.
dark in - deed; shows that love is pure chance,
Dir.
out of our con-trol. From mo-ment to mo-ment the lo-ver's loves change,
Dir.
and a fai - ry falls for a don - key.
162
Dir.
Give me the flower where the







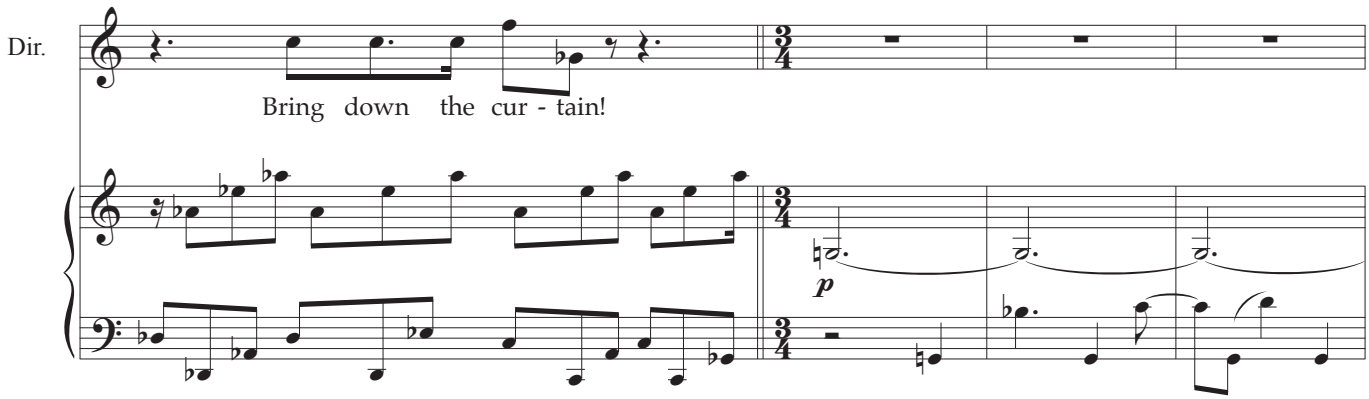
SCENE TWO

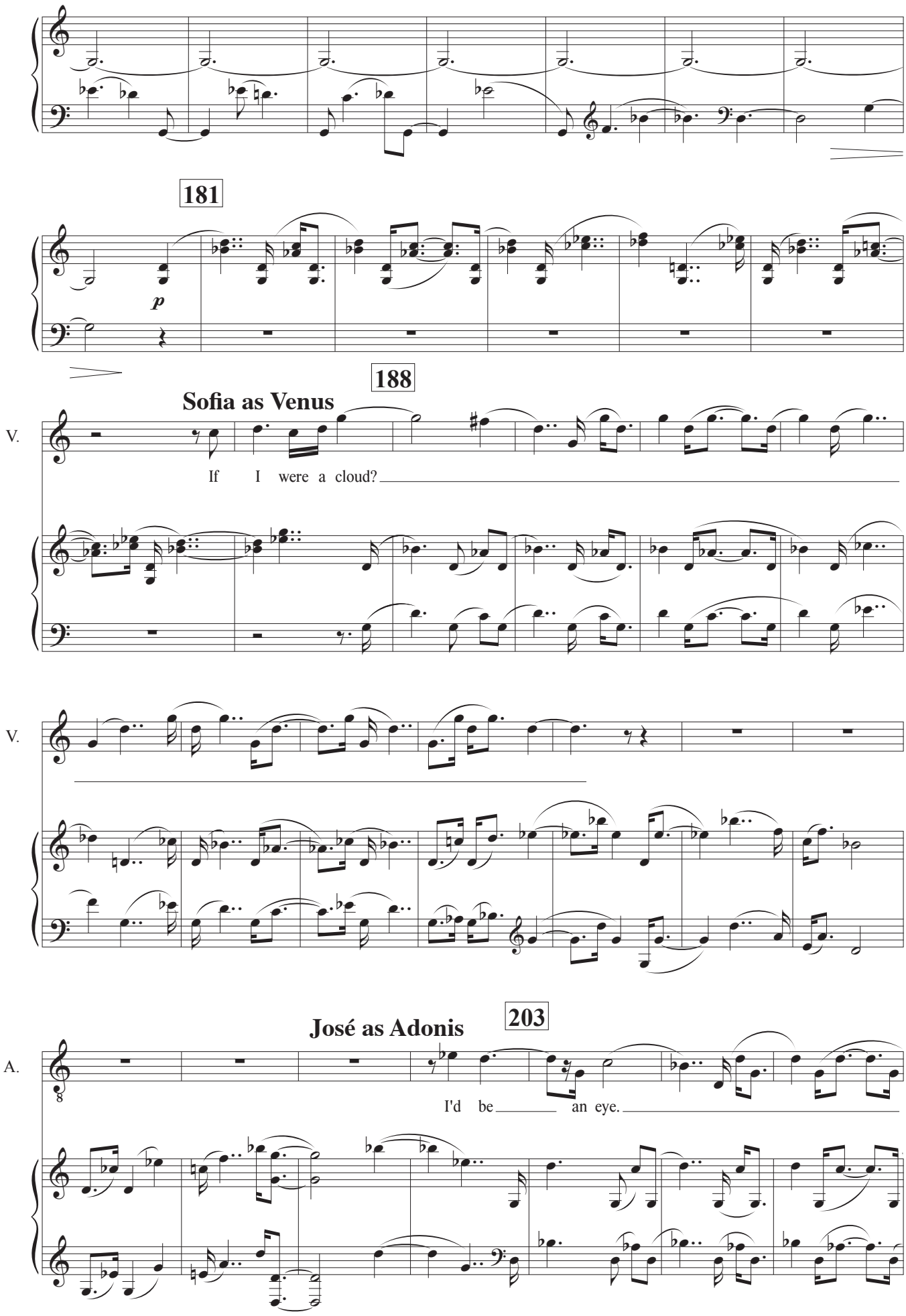
An enchanted forest. Night. From behind the screen emerge two figures in white, bathed in moonlight: SOFIA dressed as VENUS who wears little bells on her ankles and wrists & JOSÉ as ADONIS, dressed for the kill. VENUS dances provocatively.

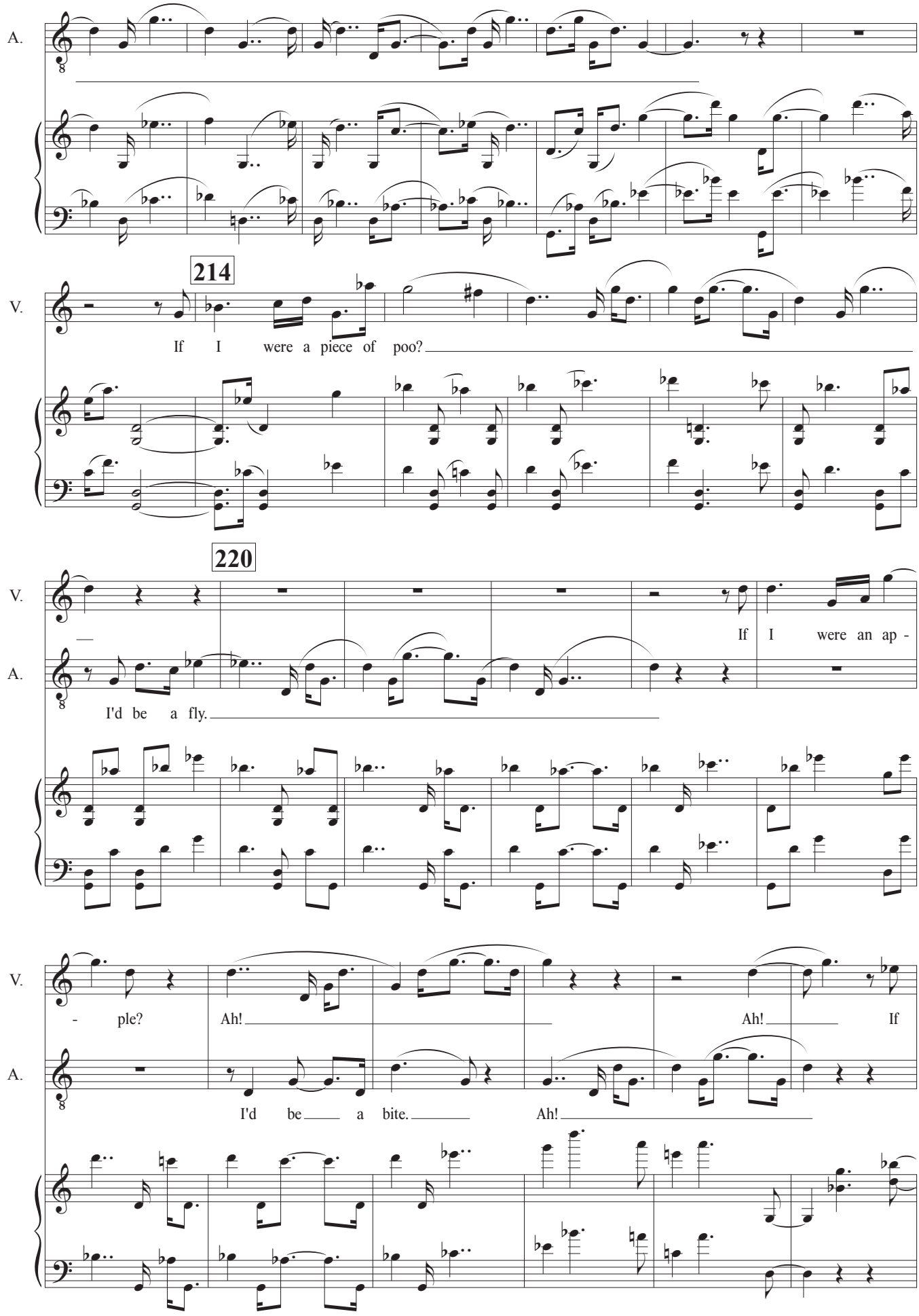
♩ = 60

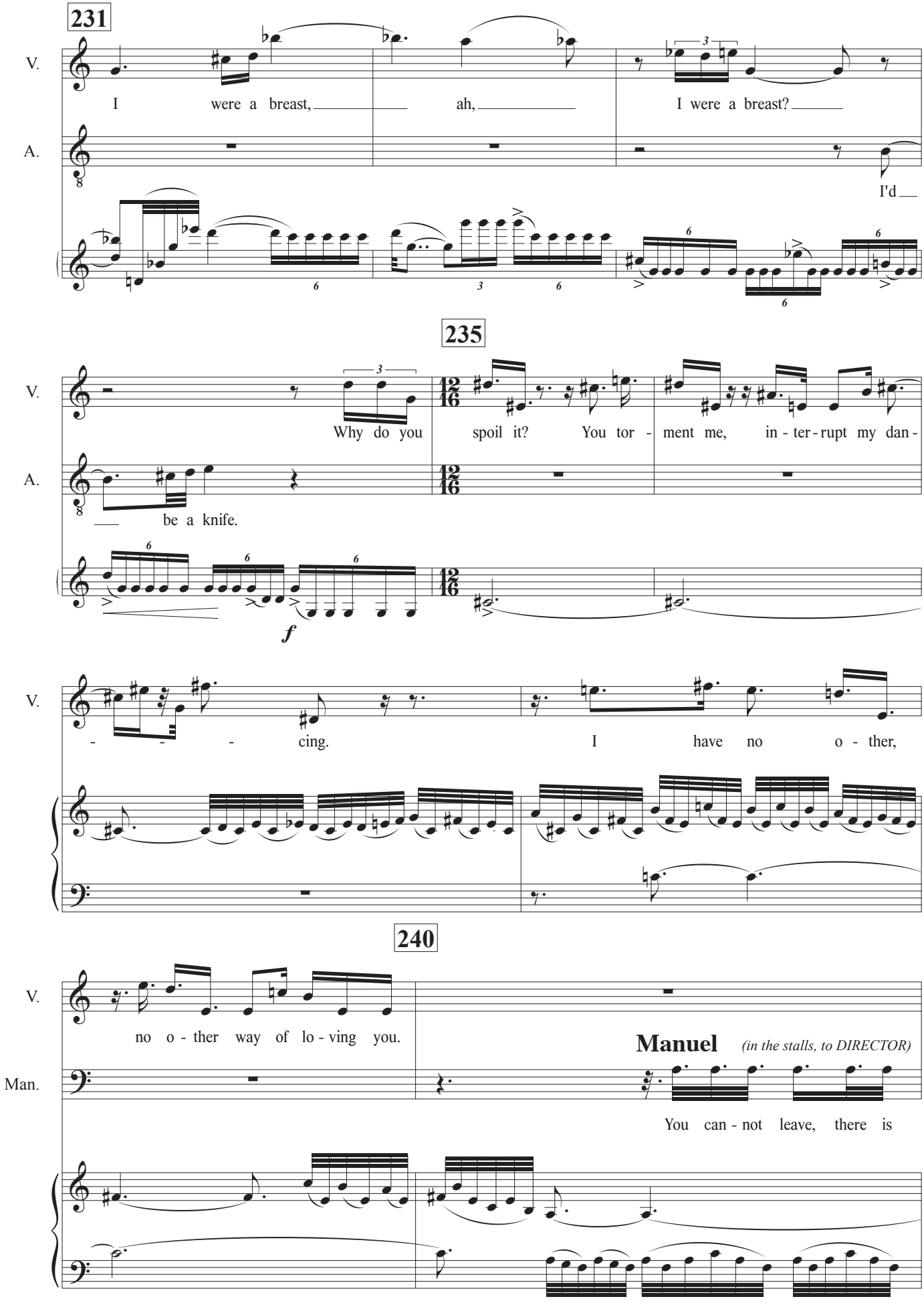
(The Director goes into the stalls to watch; Manuel joins him. From time to time, the Director goes onto the stage to alter or correct the production.)

170




181
p
188
Sofia as Venus
V.
If I were a cloud?
V.
203
José as Adonis
A.
I'd be an eye.


A.
214
V.
If I were a piece of poo?
220
V.
If I were an ap -
A.
I'd be a fly.
V.
- ple?
Ah!
Ah!
If
A.
I'd be a bite.
Ah!


231
V.
I were a breast, ah, I were a breast?
A.
I'd
235
V.
Why do you spoil it? You tor - ment me, in - ter - rupt my dan -
A.
be a knife.
f
V.
- - - cing. I have no o - ther,
240
V.
no o - ther way of lo - ving you.
Manuel (in the stalls, to DIRECTOR)
Man.
You can - not leave, there is

Director *(to MANUEL)*

Dir. On - ly the thea - tre, the thea - tre of the

Man. too much to do.

Dir. dust re - mains.

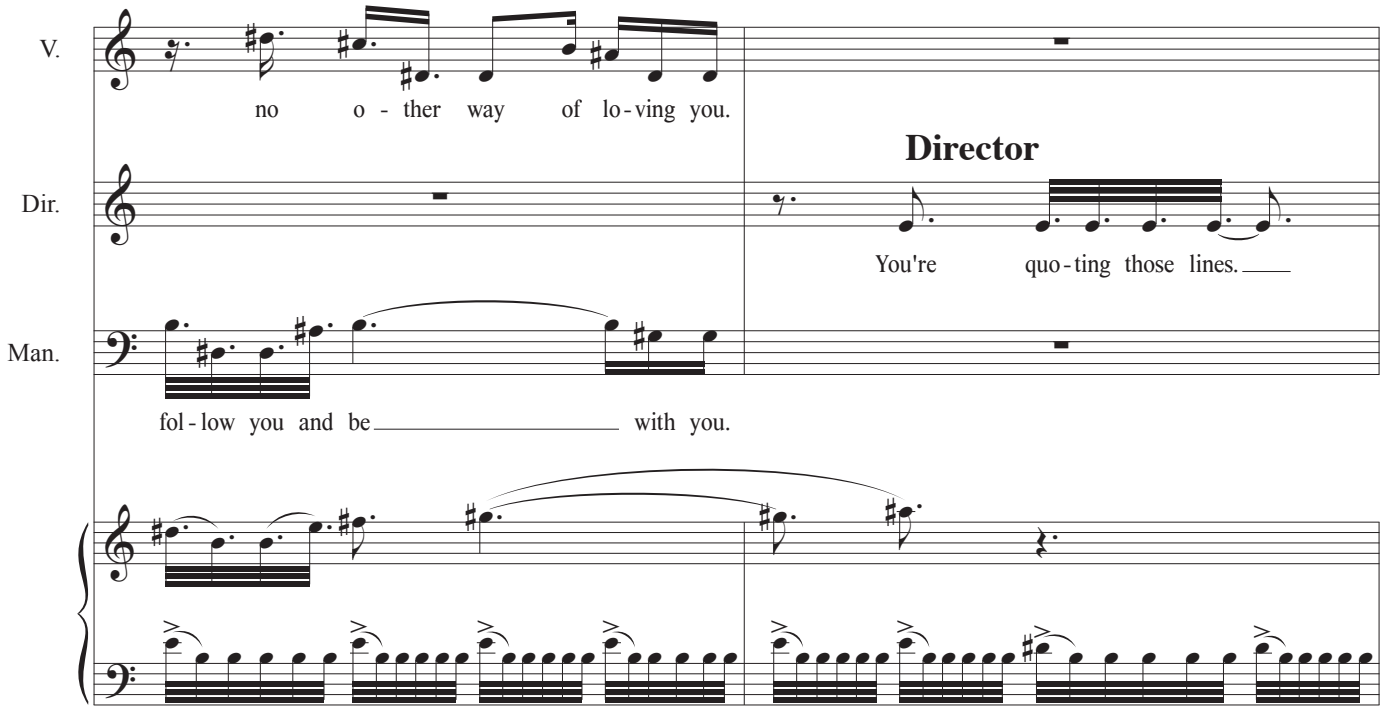
Man. I can't work wi - thout you: if I don't watch the sun - rise I

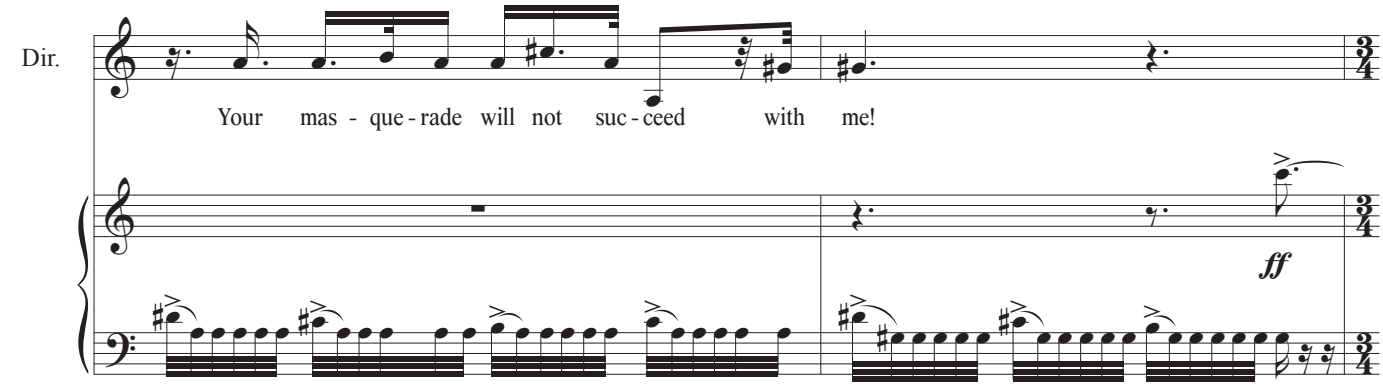
246

Venus *(continuing the duet with ADONIS*

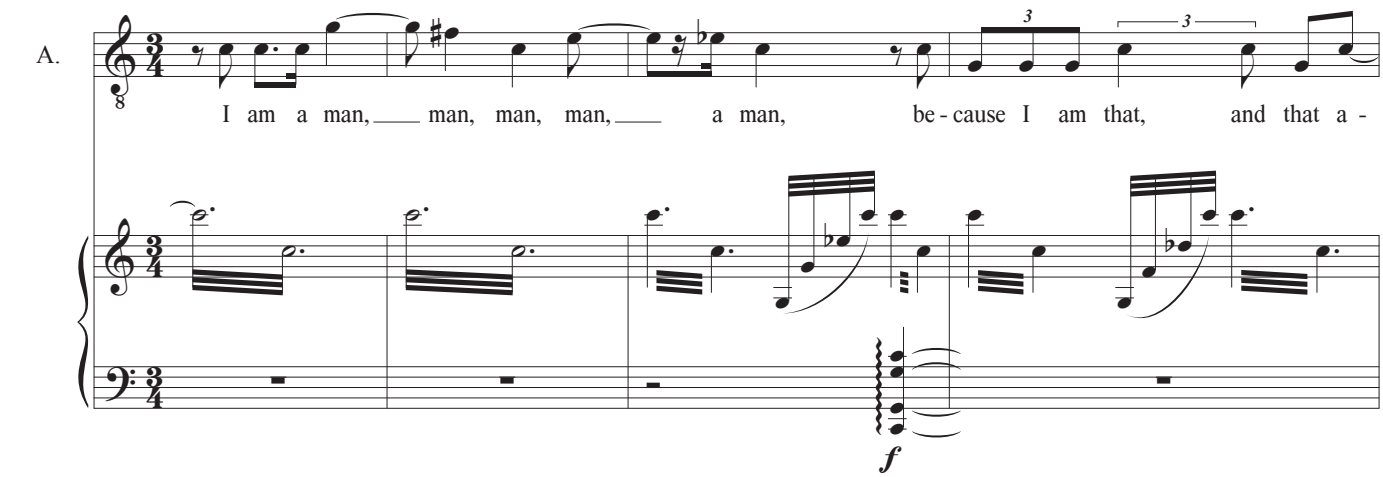
V. I have no o - ther,

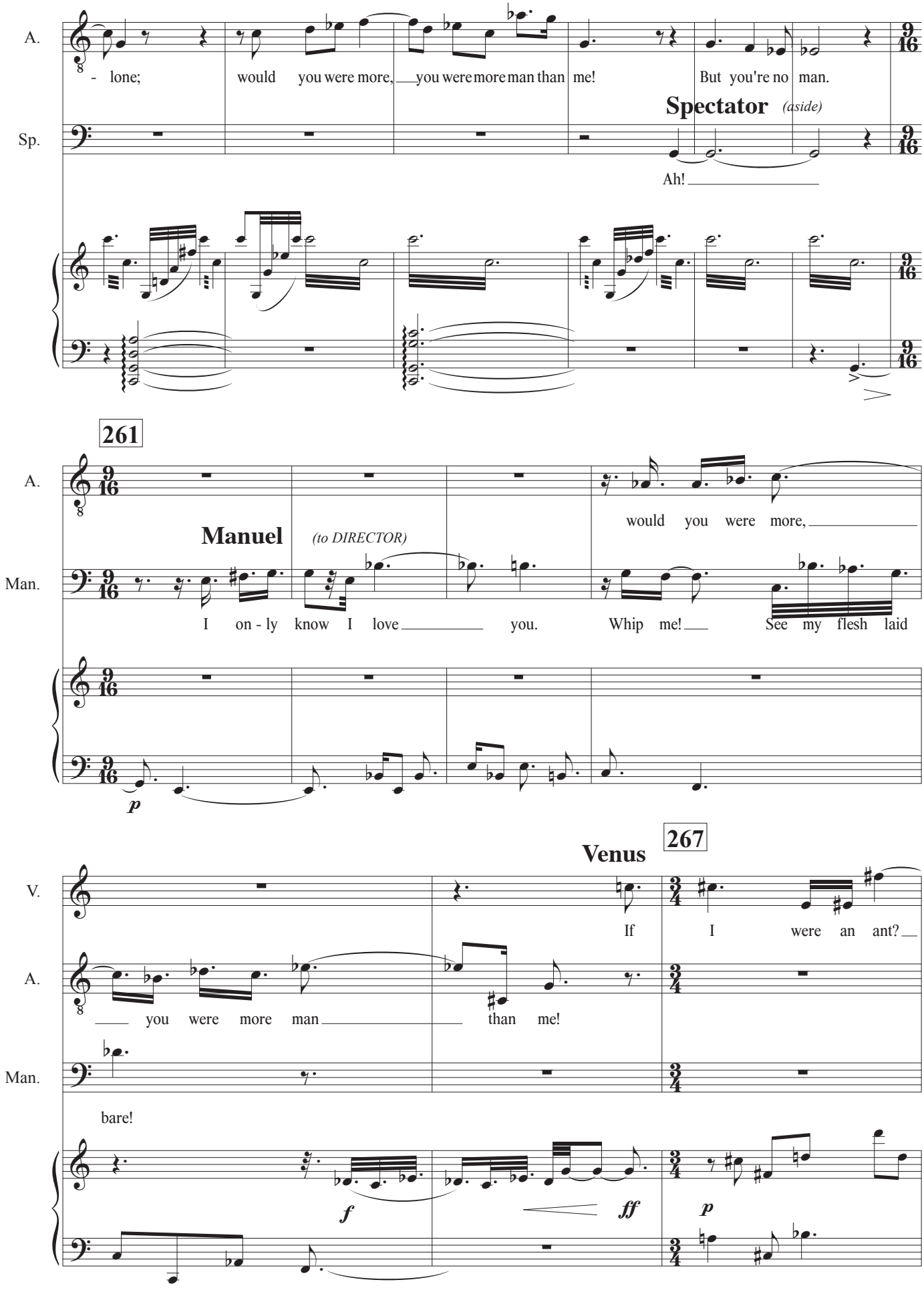
Man. love so much or run through the grass in my bare feet, it is on - ly to

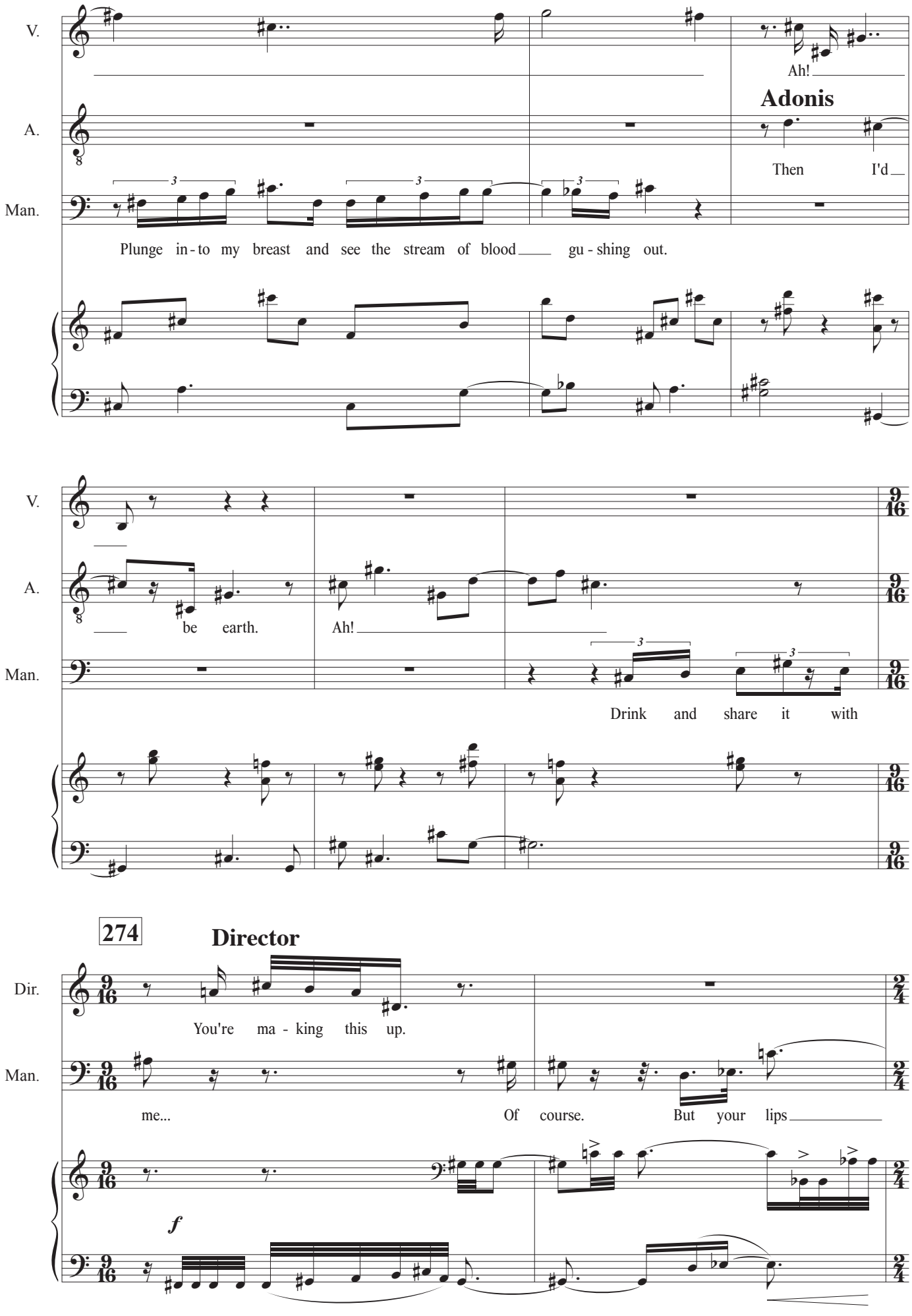


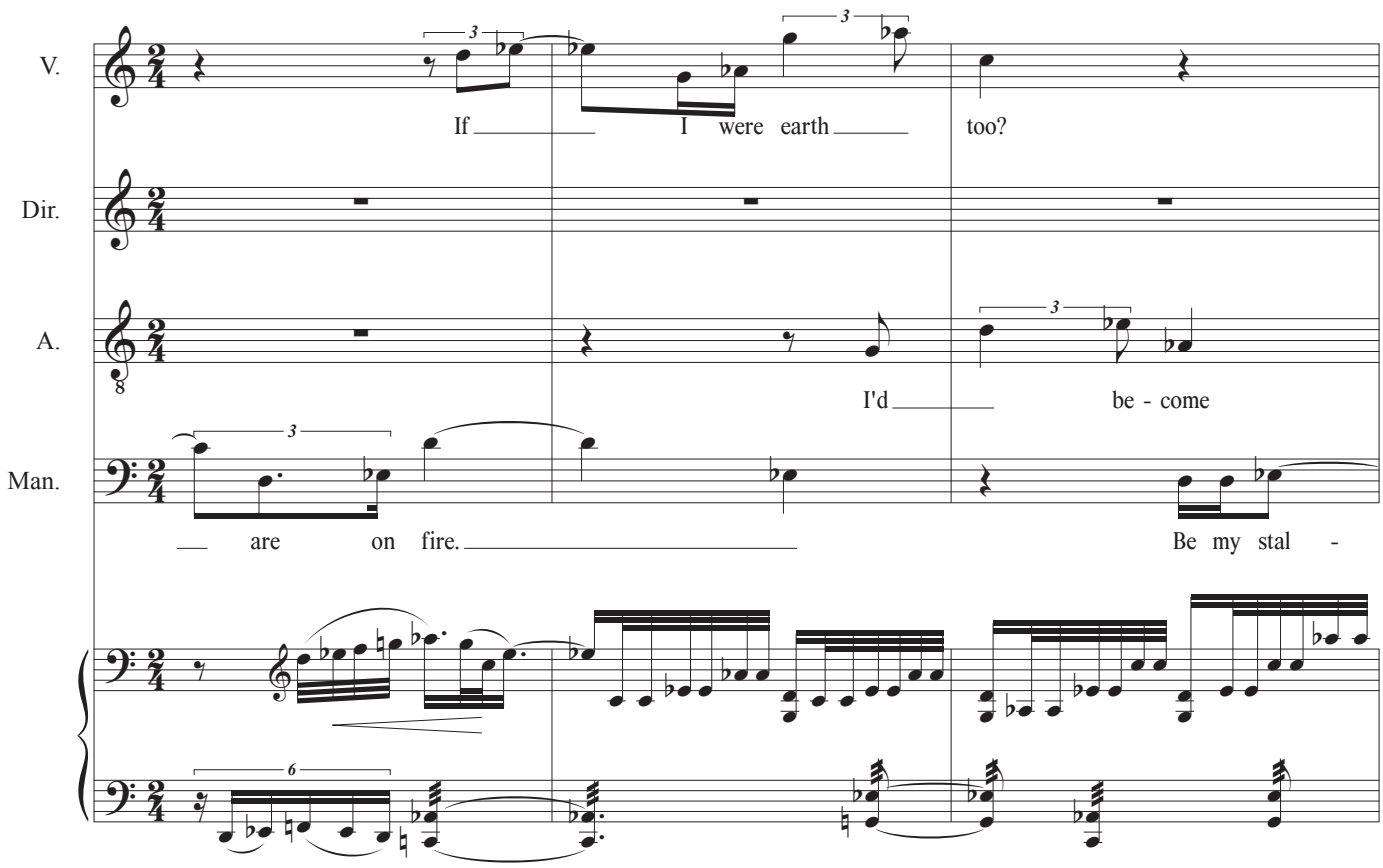


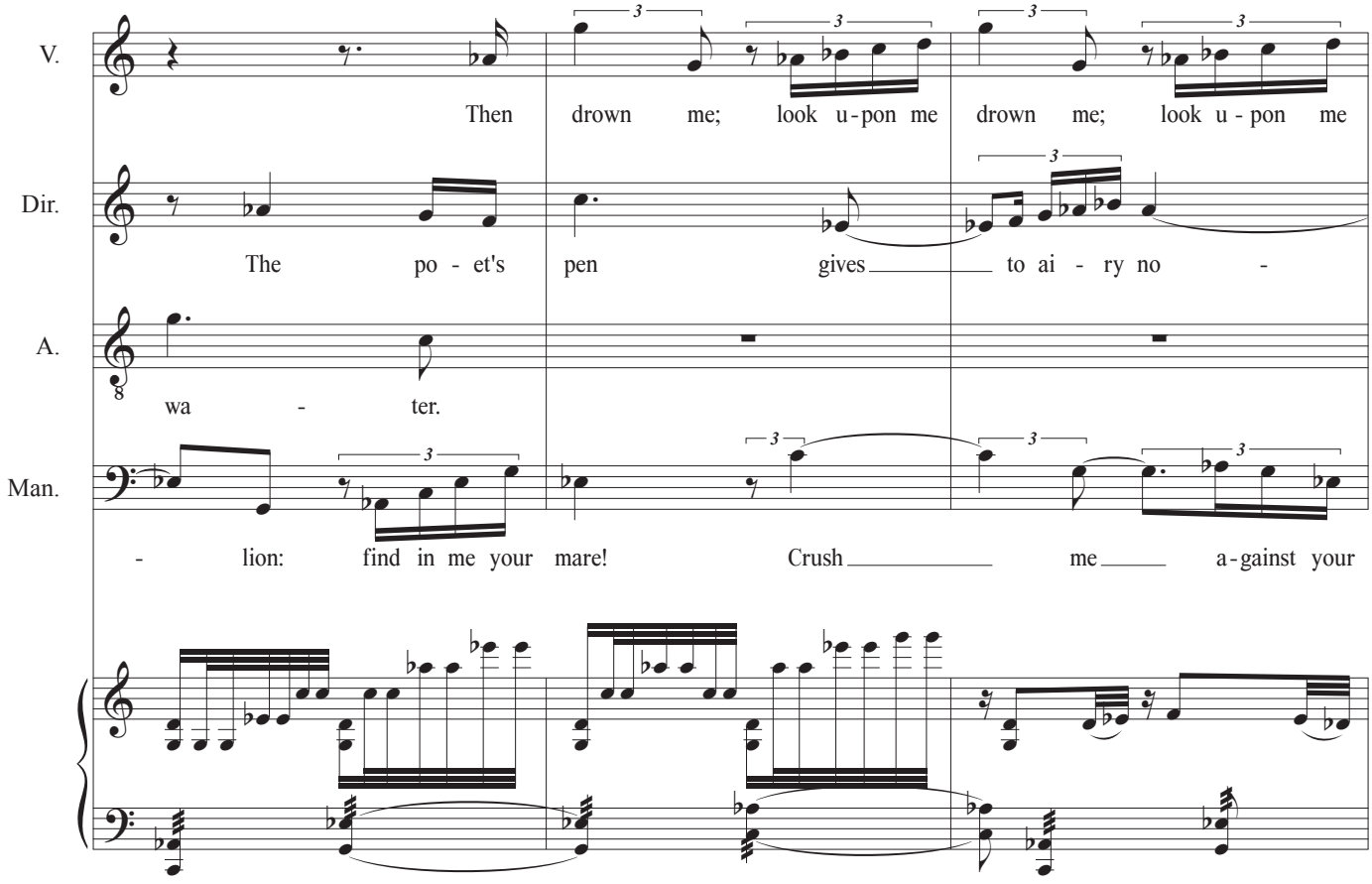
251 **Adonis** *(to VENUS)*

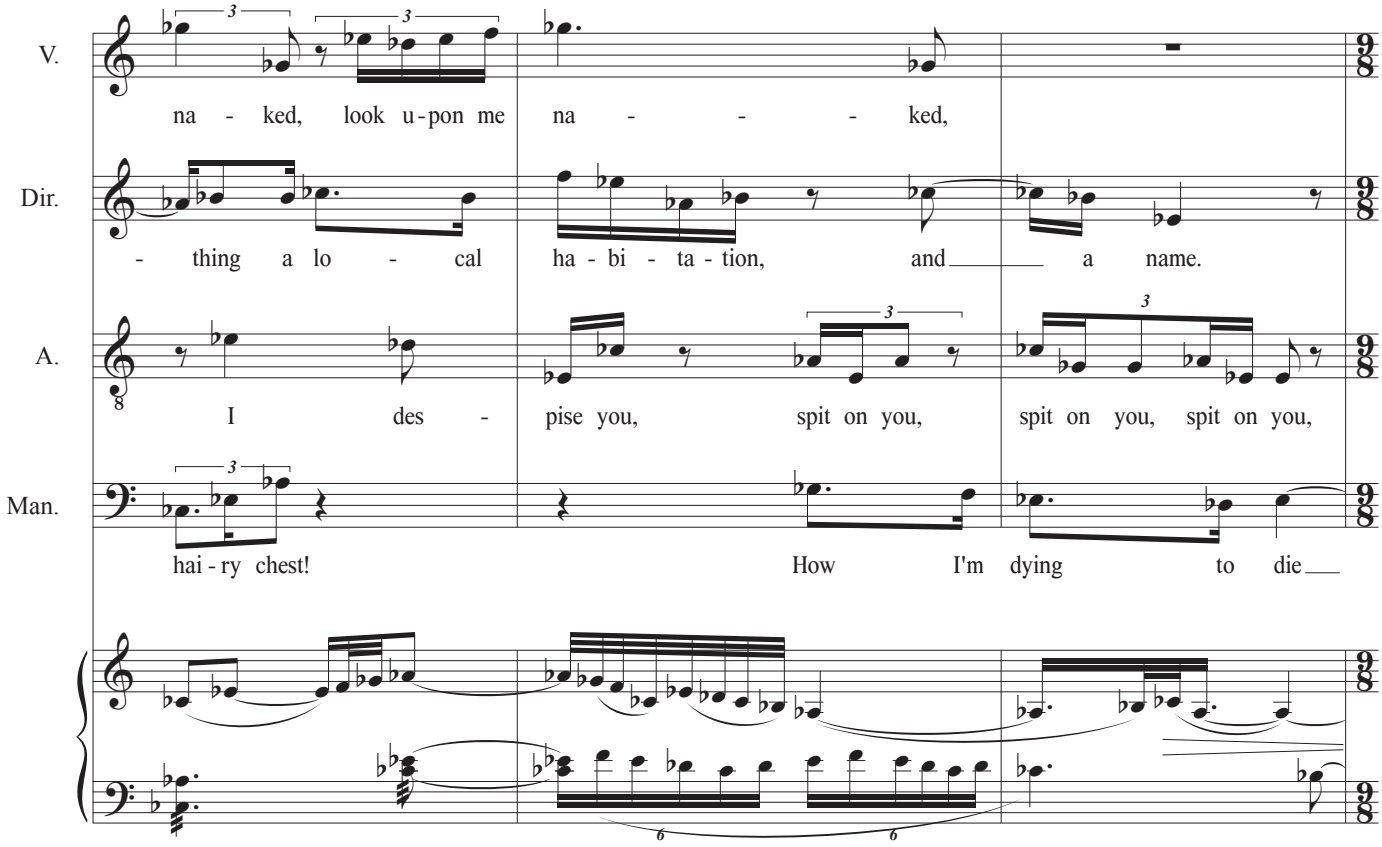


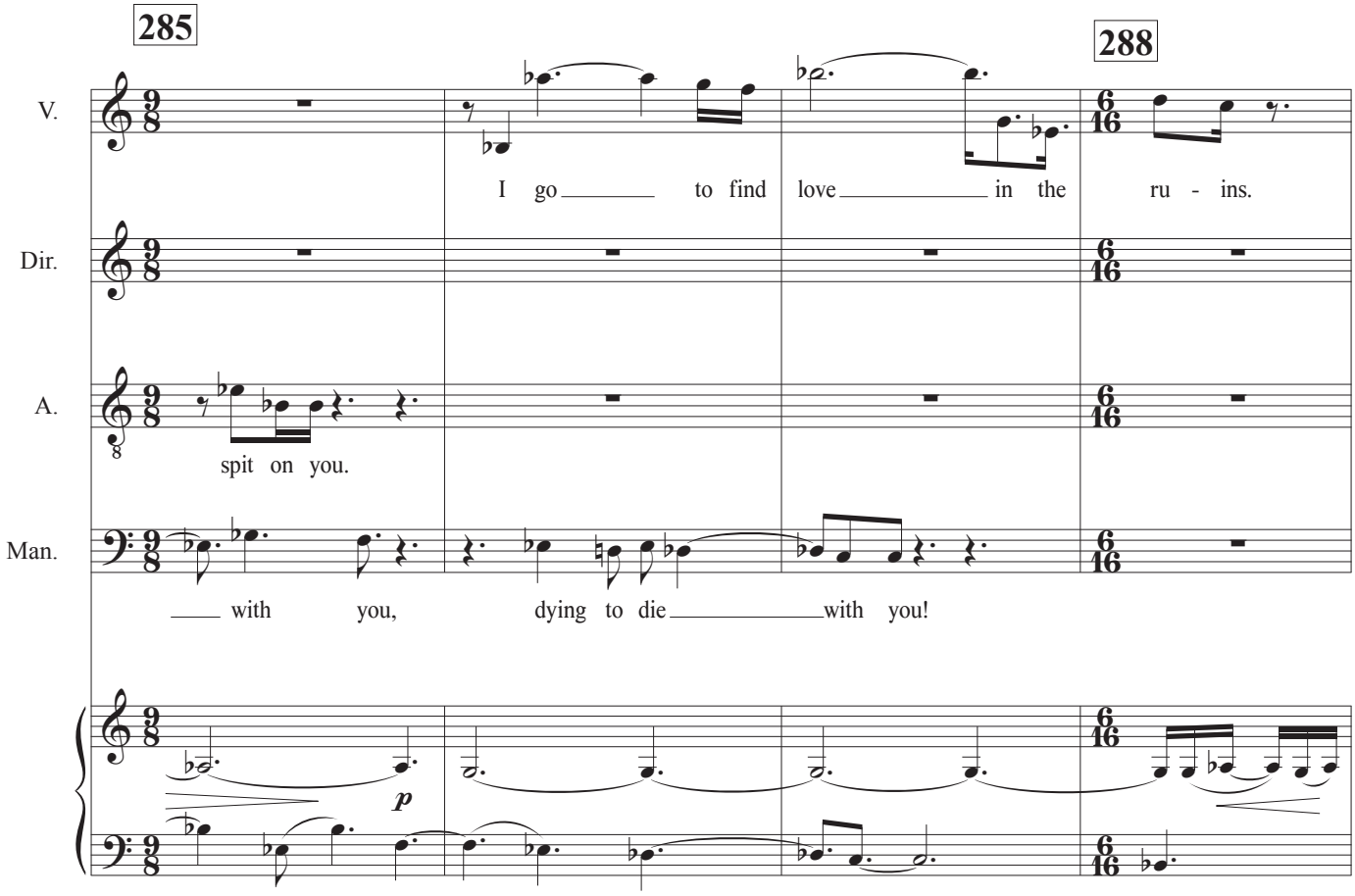

A.
- lone;
would you were more, you were more man than me!
But you're no man.
Spectator (aside)
Sp.
Ah!
261
A.
Manuel
(to DIRECTOR)
would you were more,
Man.
I on - ly know I love you.
Whip me!
See my flesh laid
p
Venus
267
V.
If I were an ant?
A.
you were more man than me!
Man.
bare!
f
ff
p

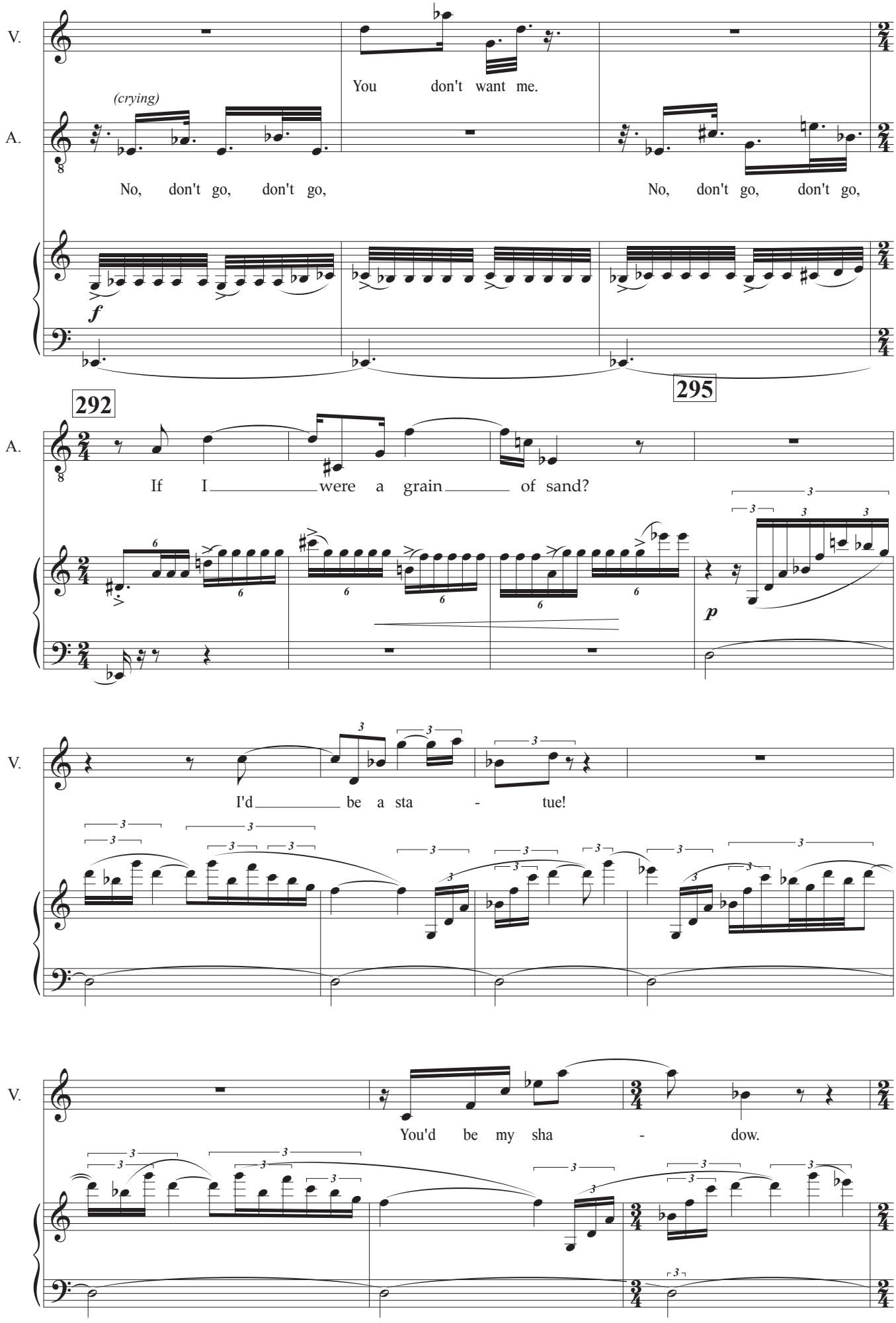

V.
A.
Man.
Ah!
Adonis
Then I'd
Plunge in - to my breast and see the stream of blood gu - shing out.
be earth.
Ah!
Drink and share it with
274
Director
Dir.
You're ma - king this up.
me...
Of course.
But your lips
f

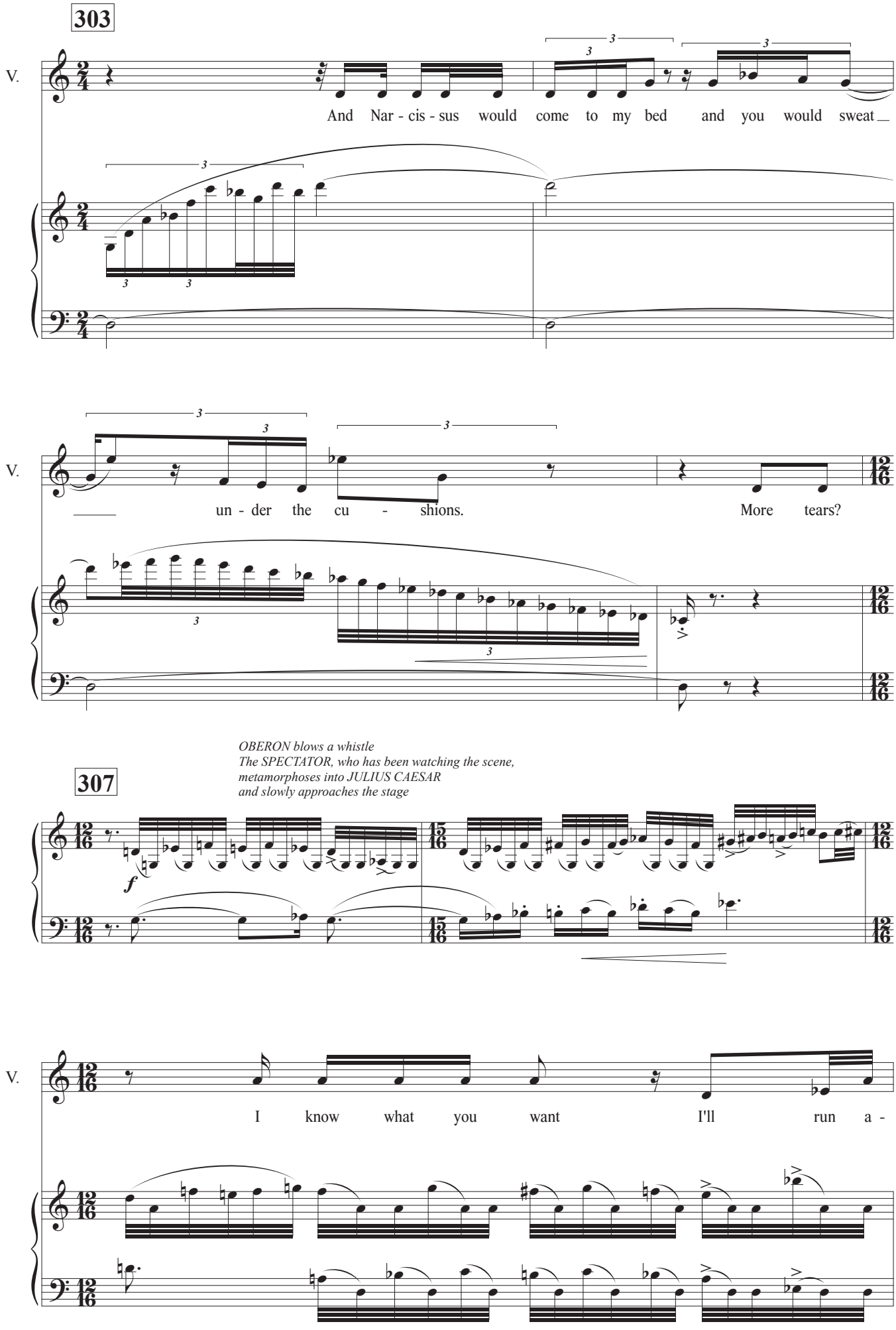

V.
Dir.
A.
Man.
If I were earth too?
I'd be - come
are on fire.
Be my stal -

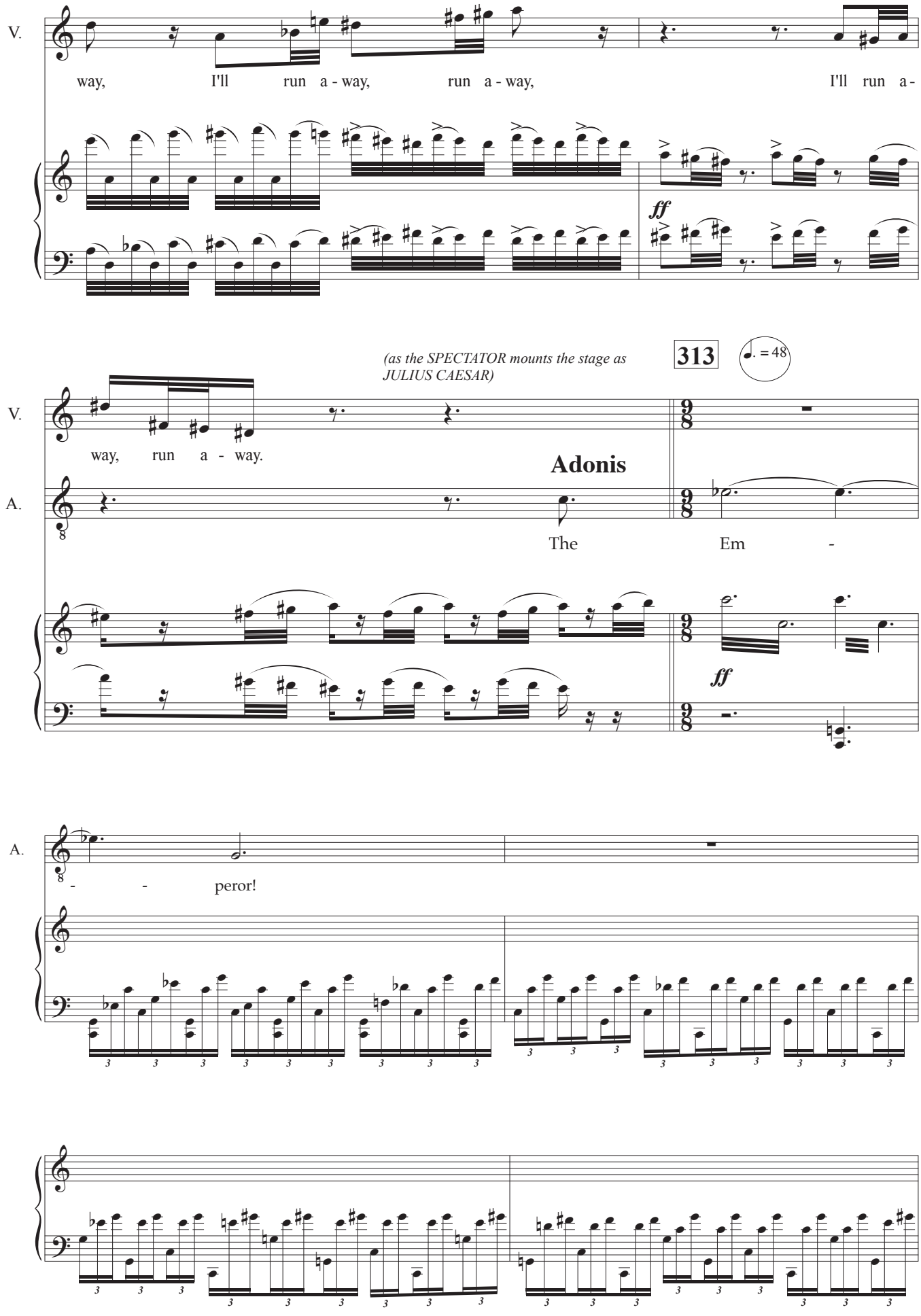

V.
Dir.
A.
Man.
Then drown me; look u - pon me drown me; look u - pon me
The po - et's pen gives to ai - ry no -
wa - ter.
- lion: find in me your mare! Crush me a - gainst your

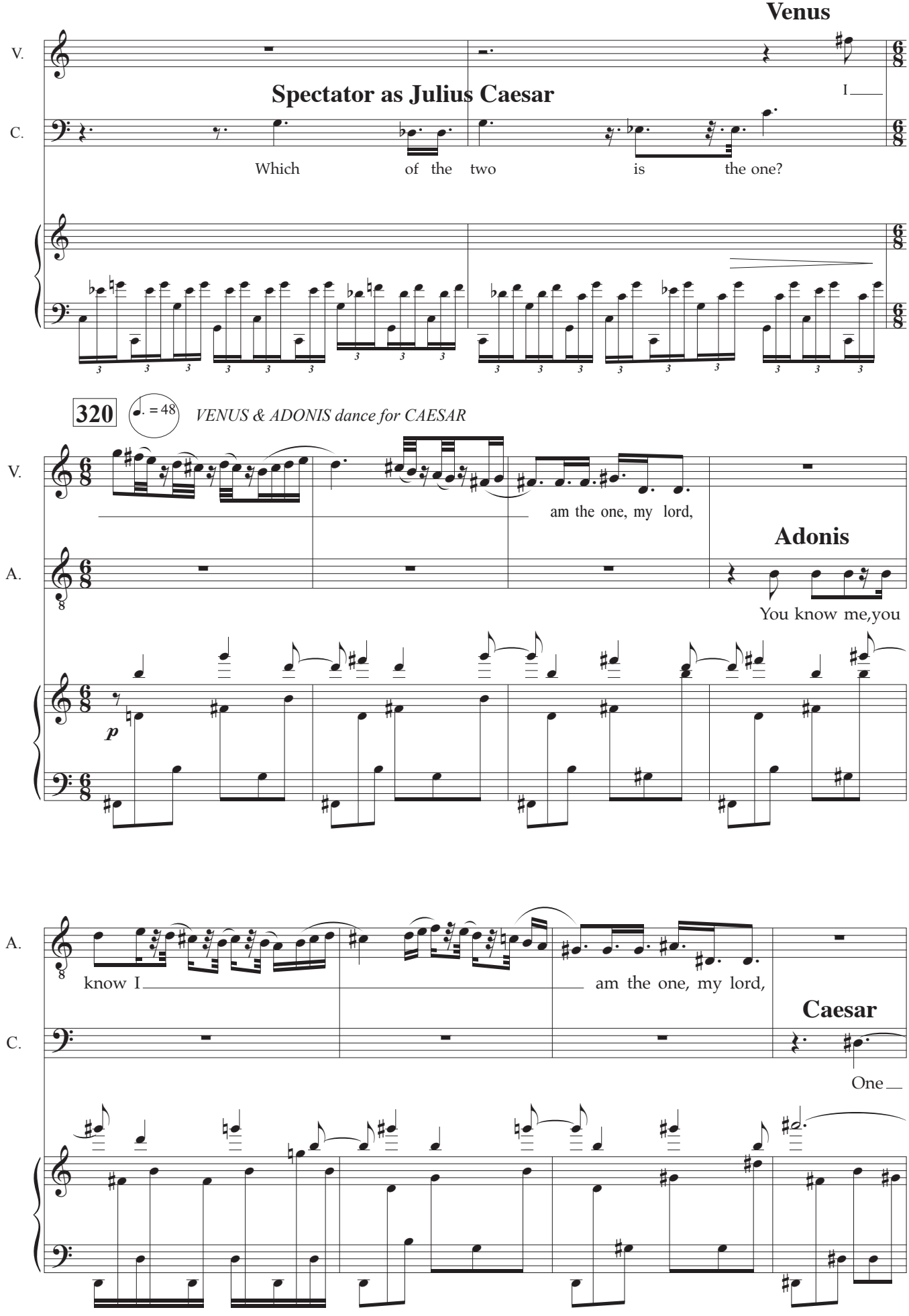

V.
na - ked, look u-pon me na - - - - ked,
Dir.
- thing a lo - cal ha - bi - ta - tion, and a name.
A.
I des - pise you, spit on you, spit on you, spit on you,
Man.
hai - ry chest! How I'm dying to die

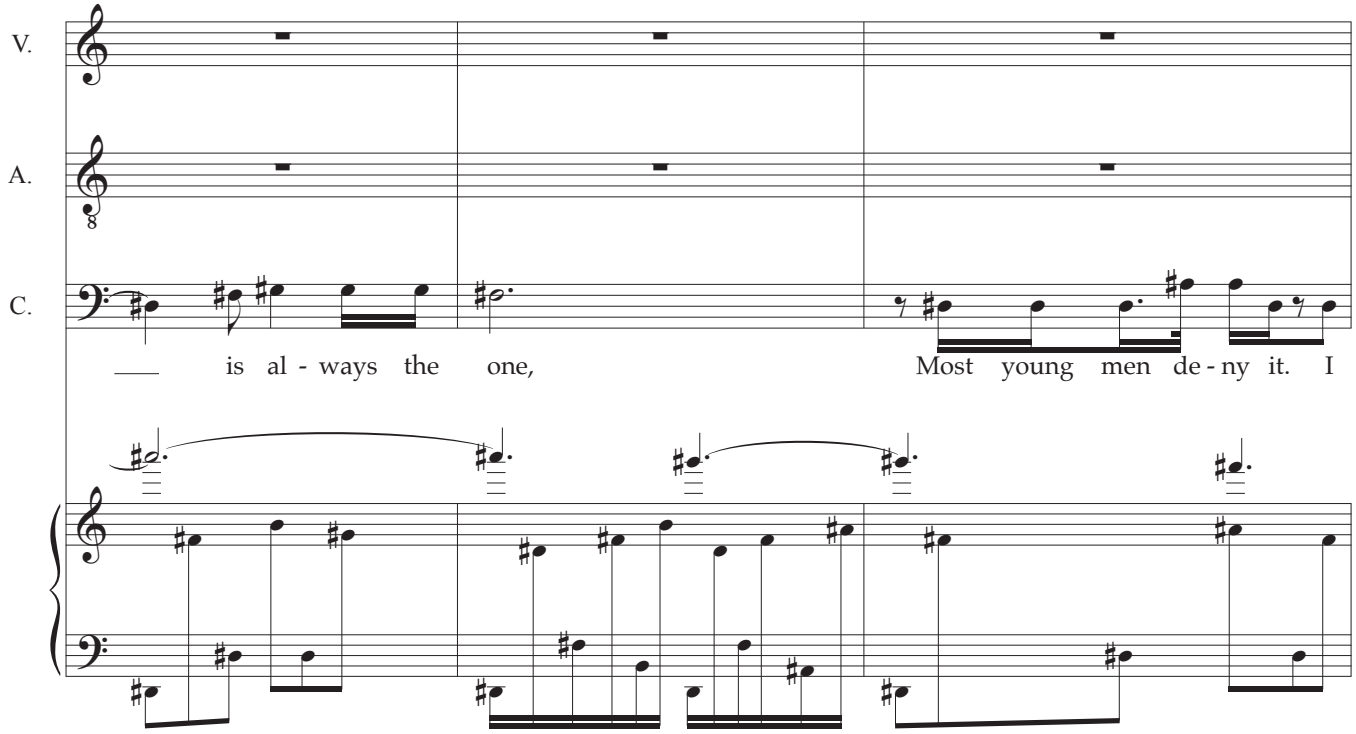

285
288
V.
I go to find love in the ru - ins.
Dir.
A.
spit on you.
Man.
with you, dying to die with you!
p

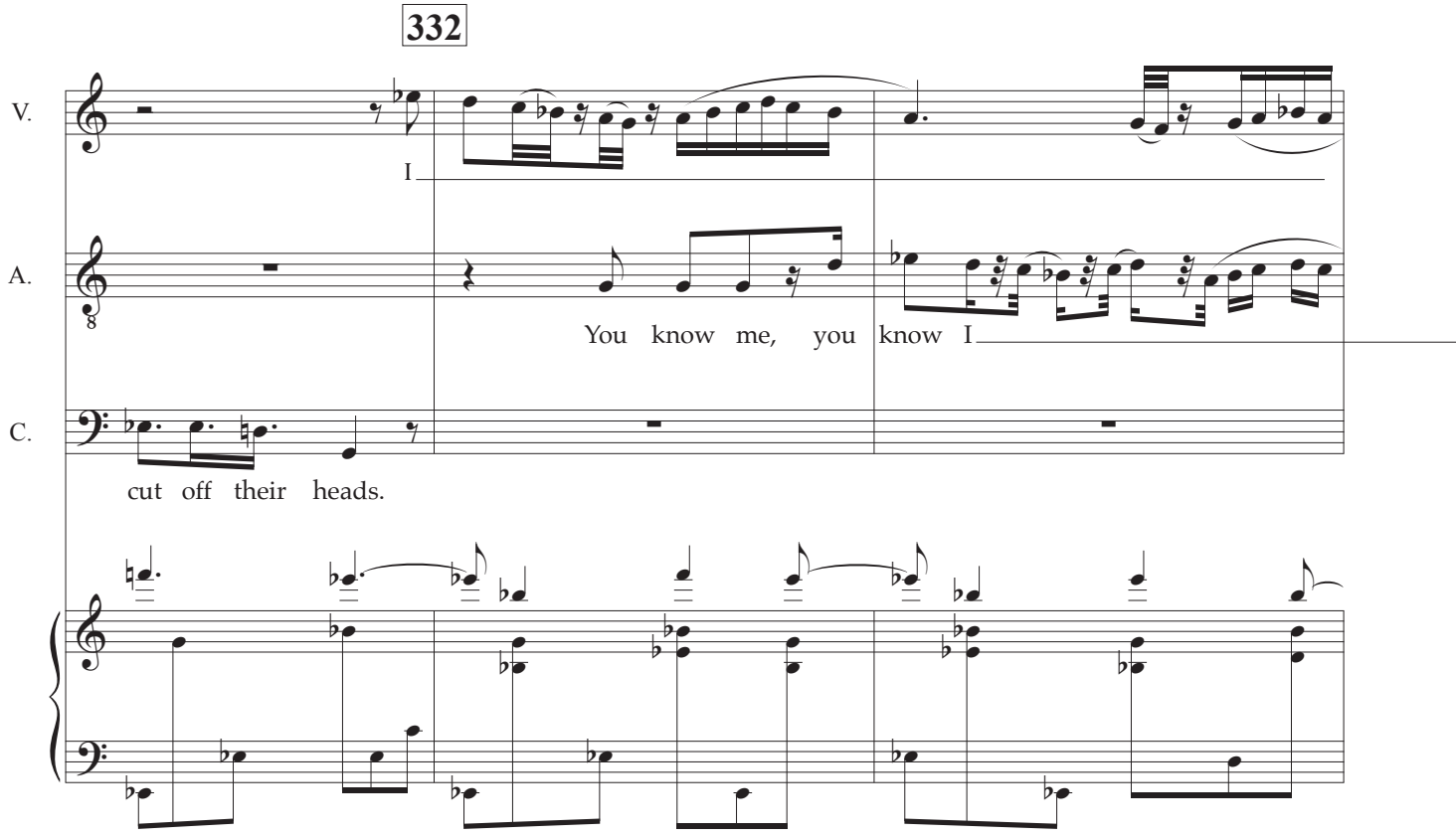

V.
You don't want me.
(crying)
A.
No, don't go, don't go,
No, don't go, don't go,
f
295
292
A.
If I were a grain of sand?
p
V.
I'd be a sta - tue!
V.
You'd be my sha - dow.

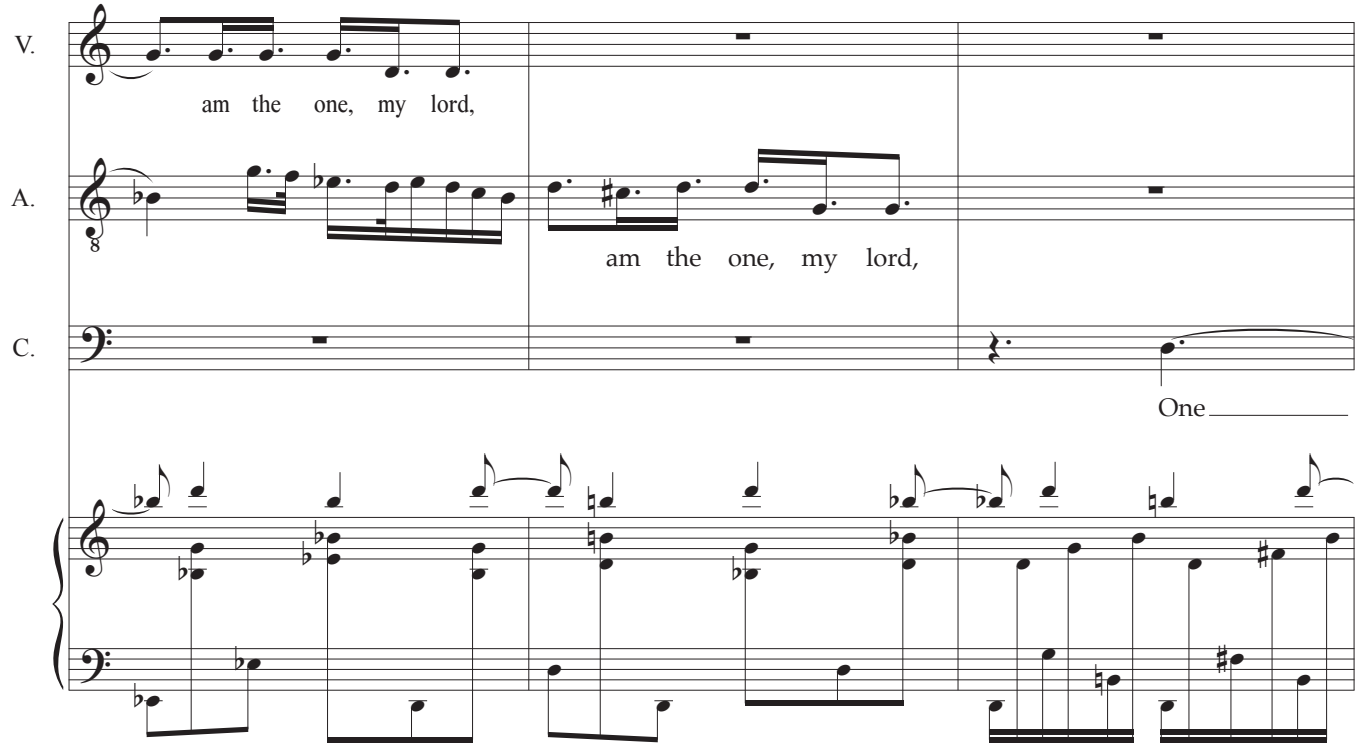

303
V.
And Nar - cis - sus would come to my bed and you would sweat
V.
un - der the cu - shions. More tears?
OBERON blows a whistle
The SPECTATOR, who has been watching the scene,
metamorphoses into JULIUS CAESAR
and slowly approaches the stage
307
f
V.
I know what you want I'll run a -

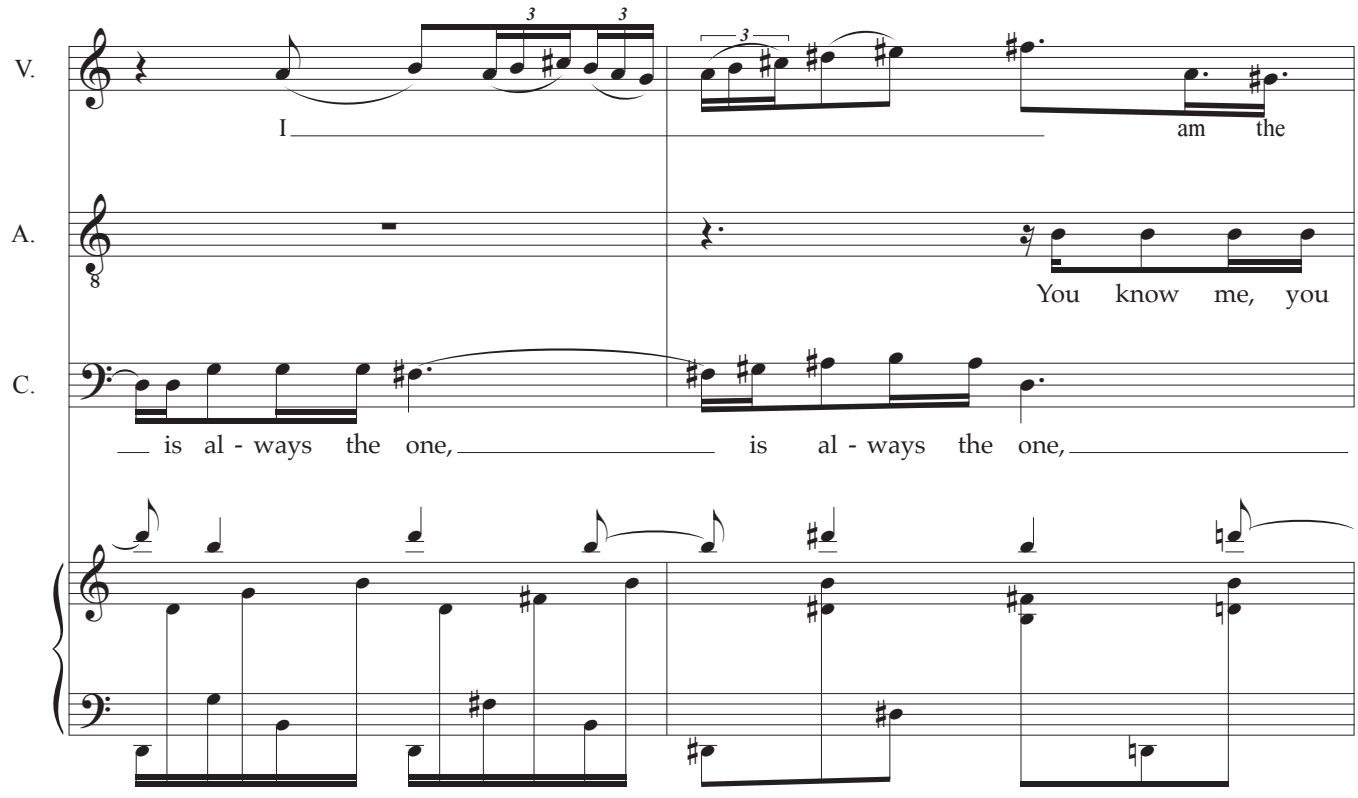

V.
way, I'll run a - way, run a - way, I'll run a -
ff
(as the SPECTATOR mounts the stage as JULIUS CAESAR)
313
♩. = 48
V.
way, run a - way.
Adonis
A.
The Em -
ff
A.
- - peror!

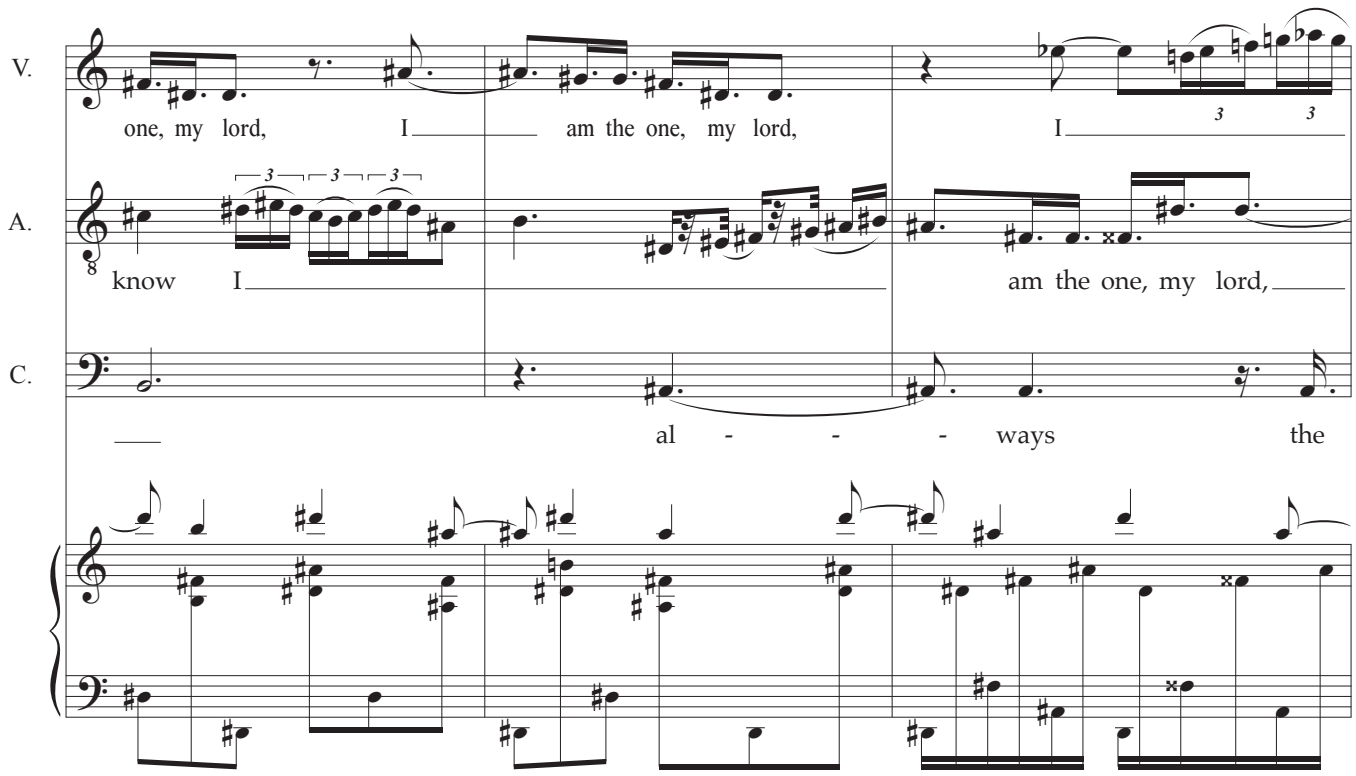

Venus
V.
Spectator as Julius Caesar
I
C.
Which of the two is the one?
320
♩. = 48
VENUS & ADONIS dance for CAESAR
V.
am the one, my lord,
Adonis
A.
You know me,you
p
A.
know I
am the one, my lord,
Caesar
C.
One

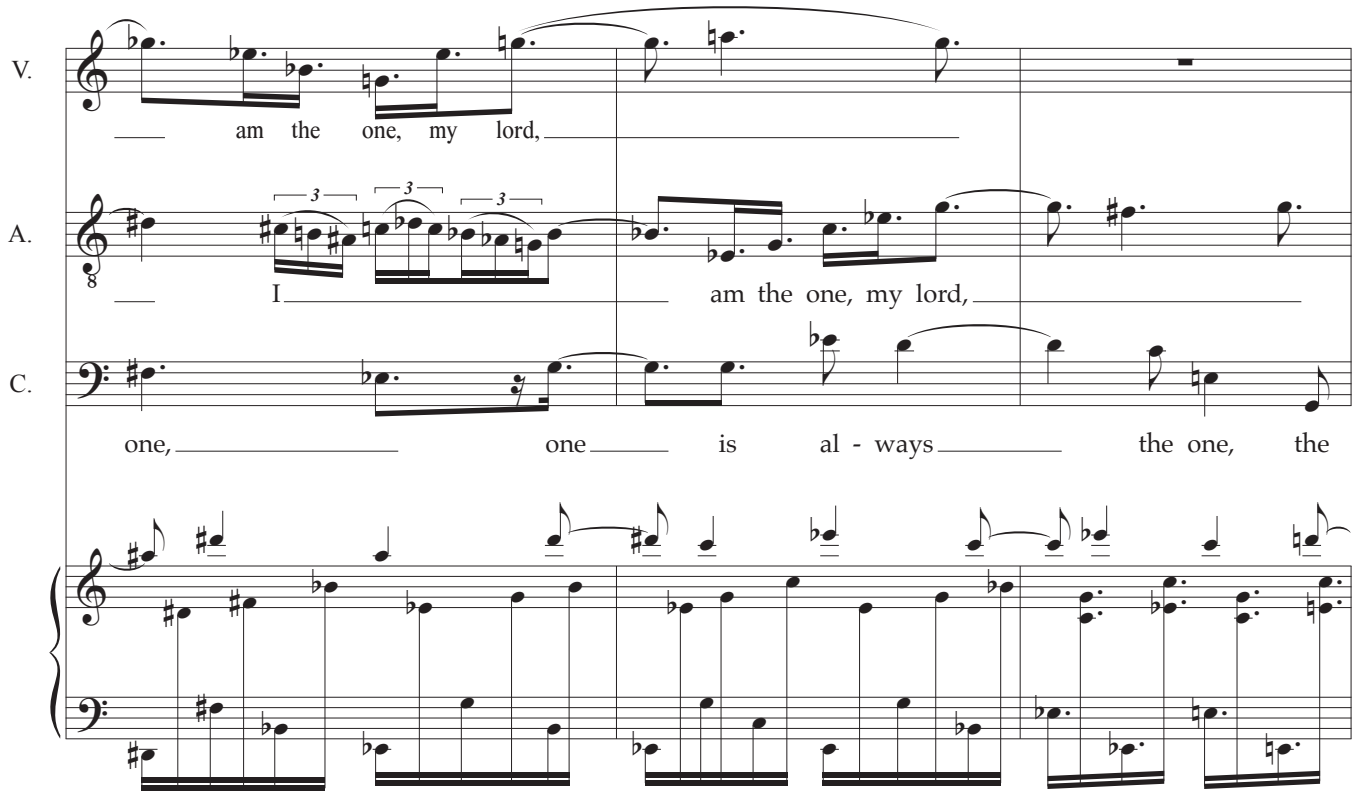

V.
A.
C.
is al - ways the one,
Most young men de - ny it. I

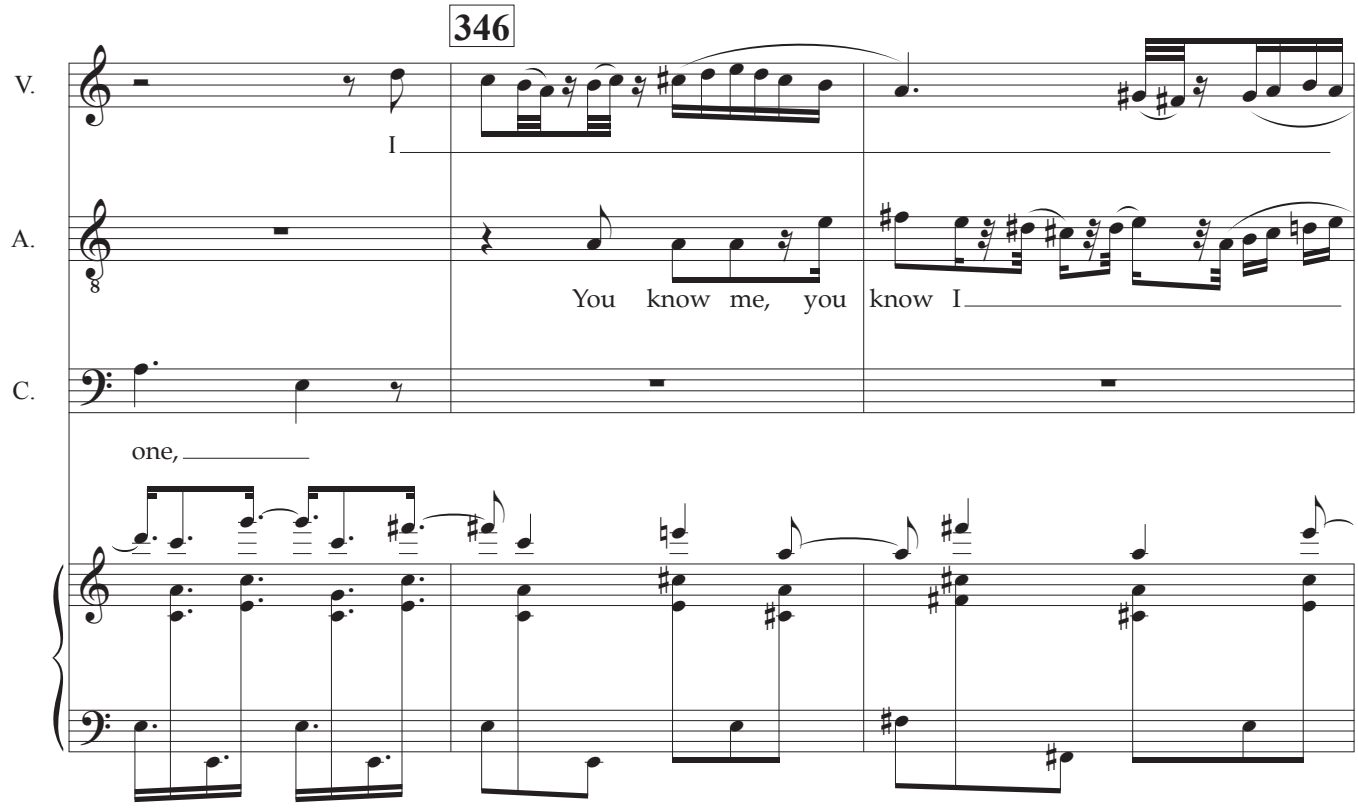

332
V.
A.
C.
I
You know me, you know I
cut off their heads.

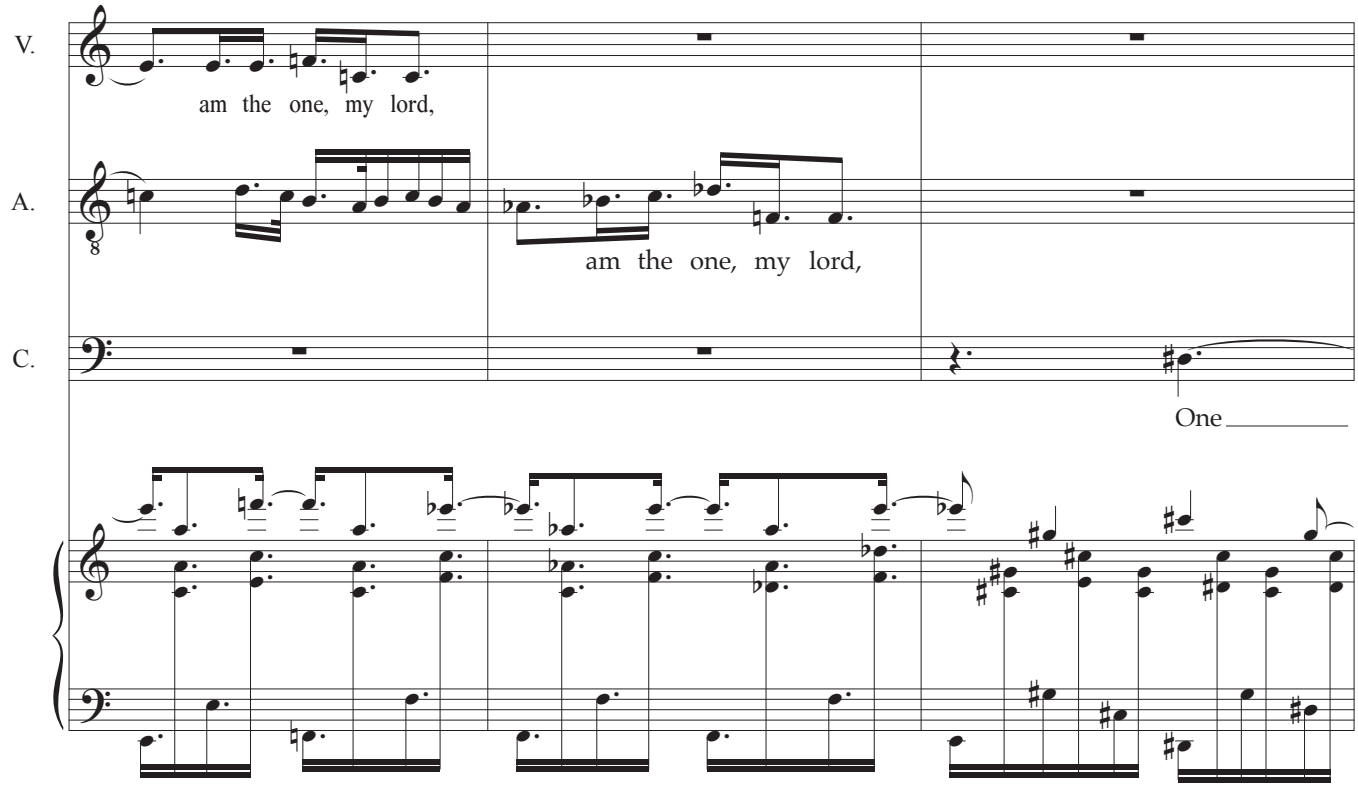

V.
am the one, my lord,
A.
am the one, my lord,
C.
One

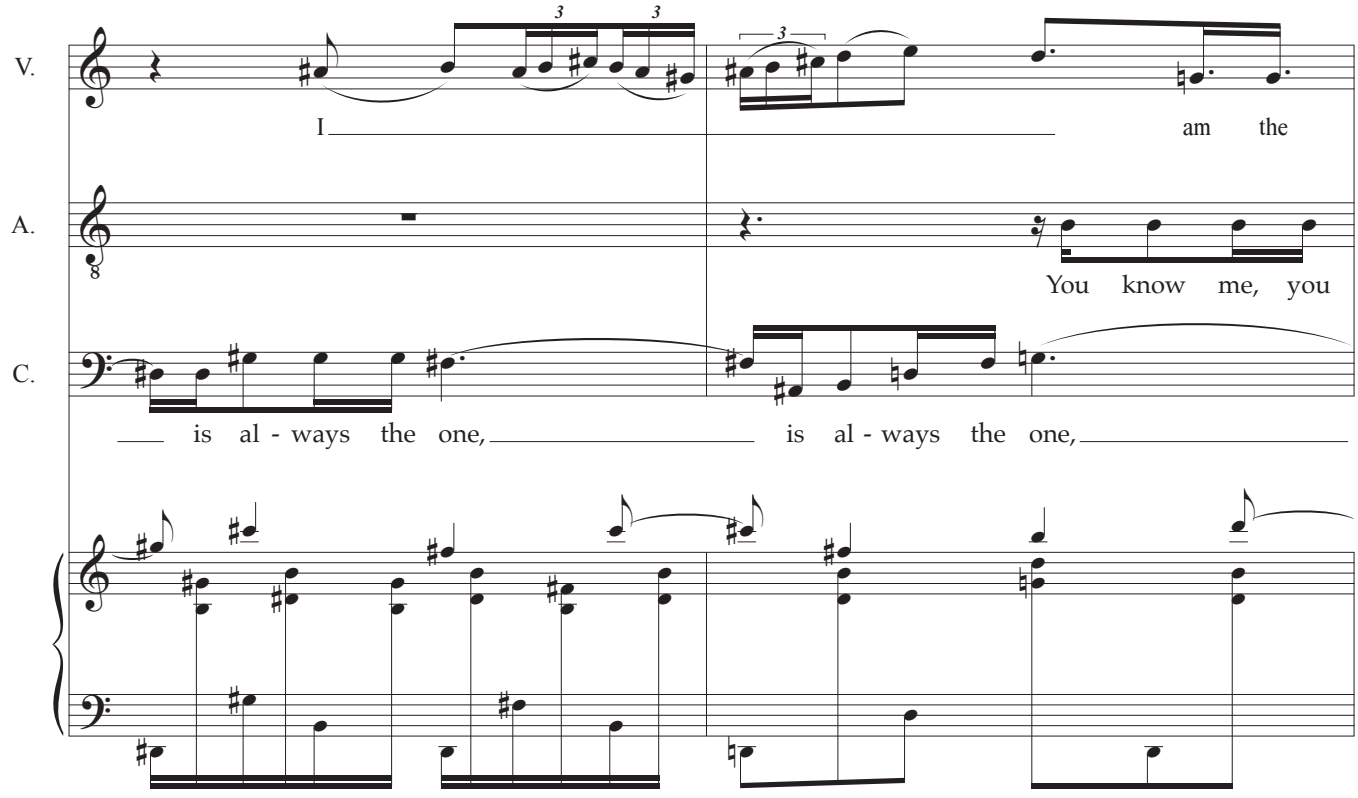

V.
I
am the
A.
You know me, you
C.
is al - ways the one,
is al - ways the one,

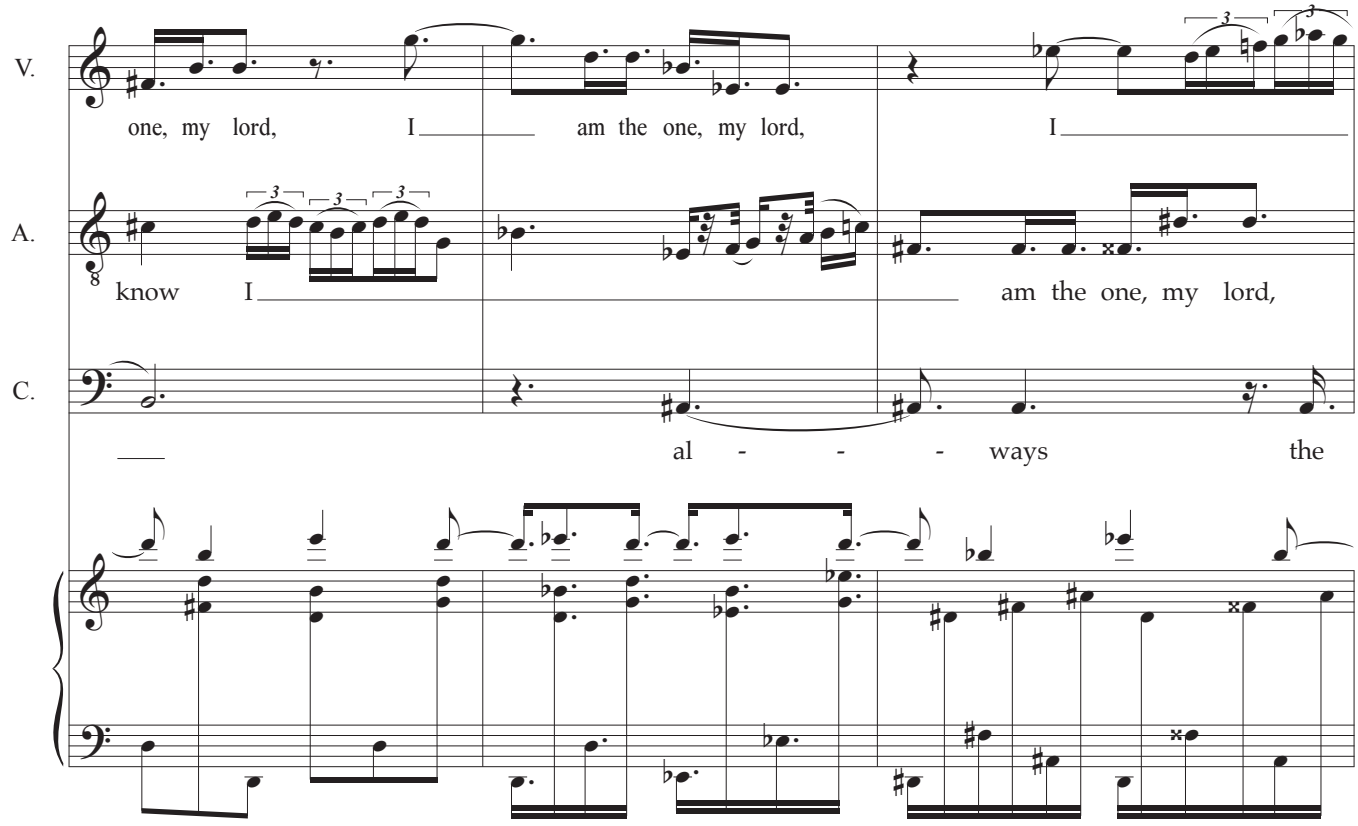

V.
one, my lord, I am the one, my lord, I
A.
know I am the one, my lord,
C.
al - - - ways the

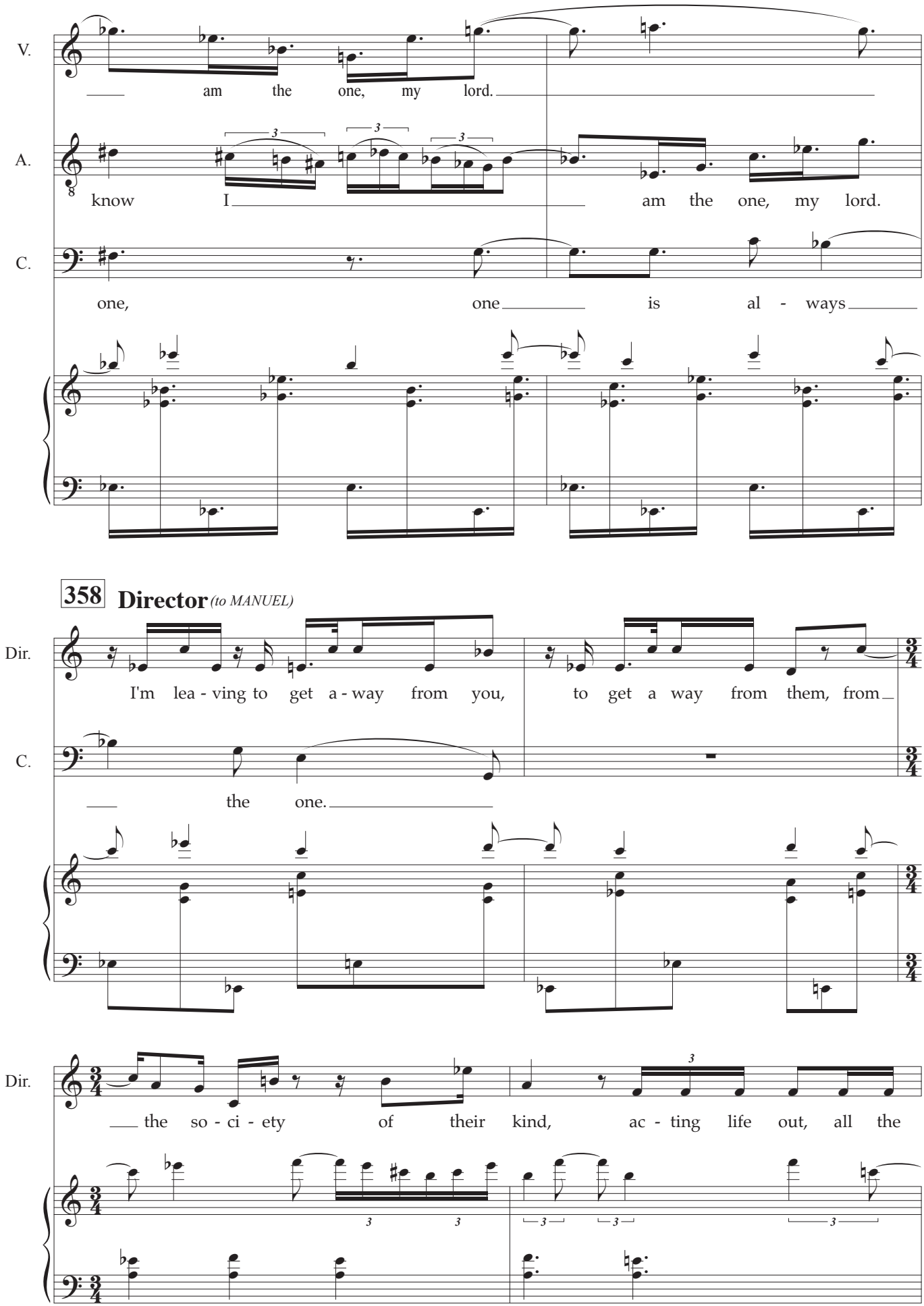

V.
am the one, my lord,
A.
I am the one, my lord,
C.
one, one is al - ways the one, the

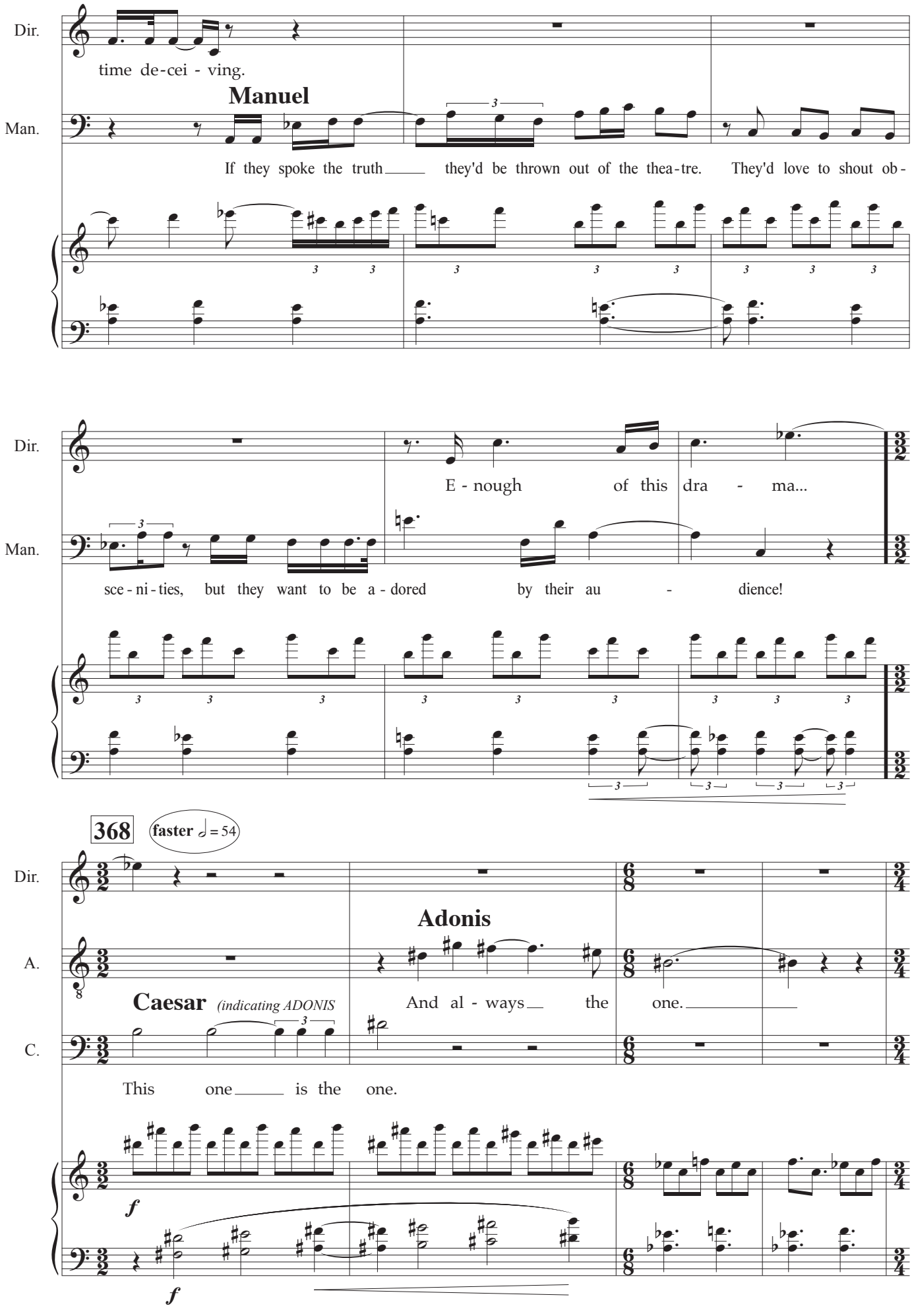

346
V.
I
A.
You know me, you know I
C.
one,

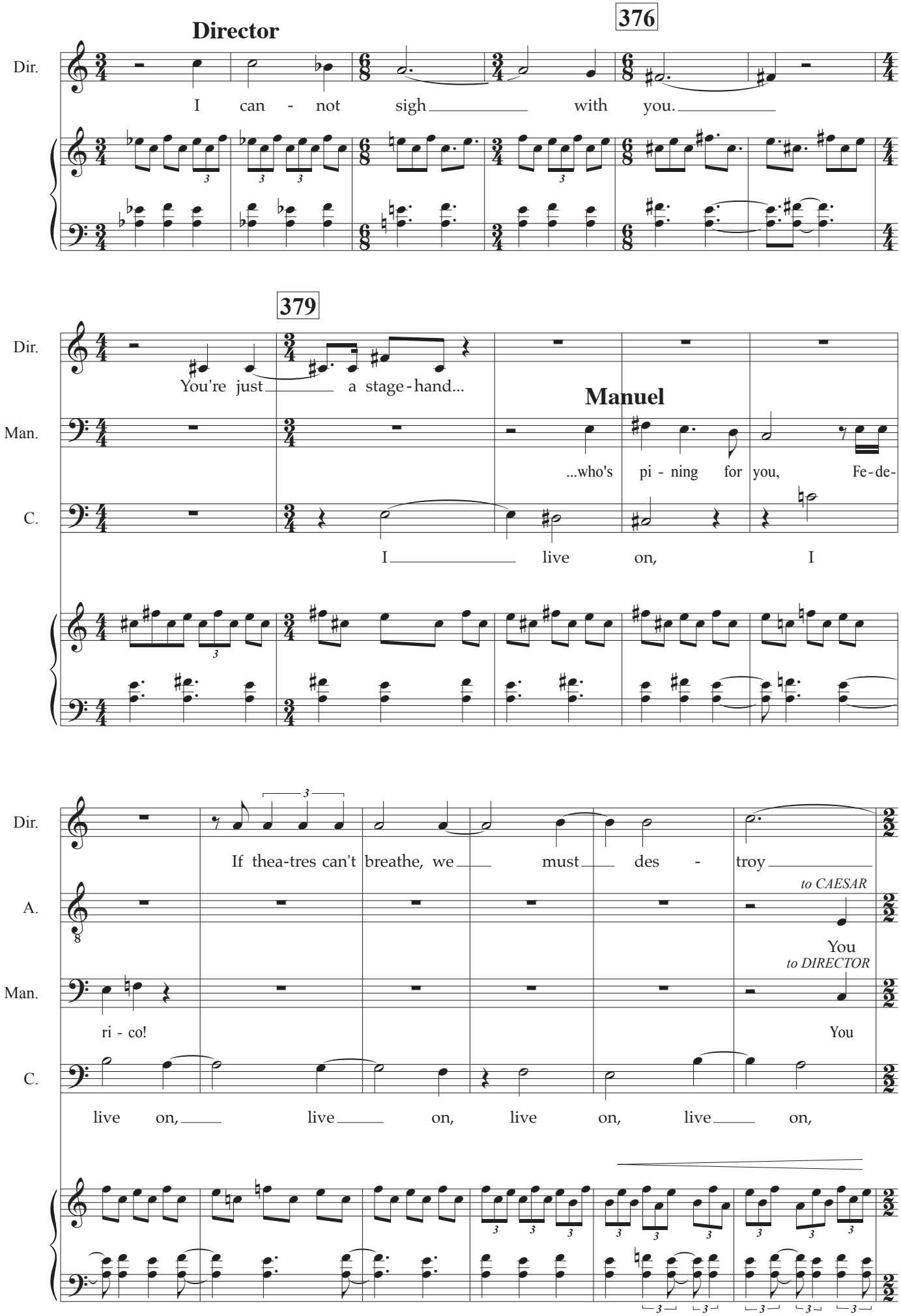

V.
am the one, my lord,
A.
am the one, my lord,
C.
One

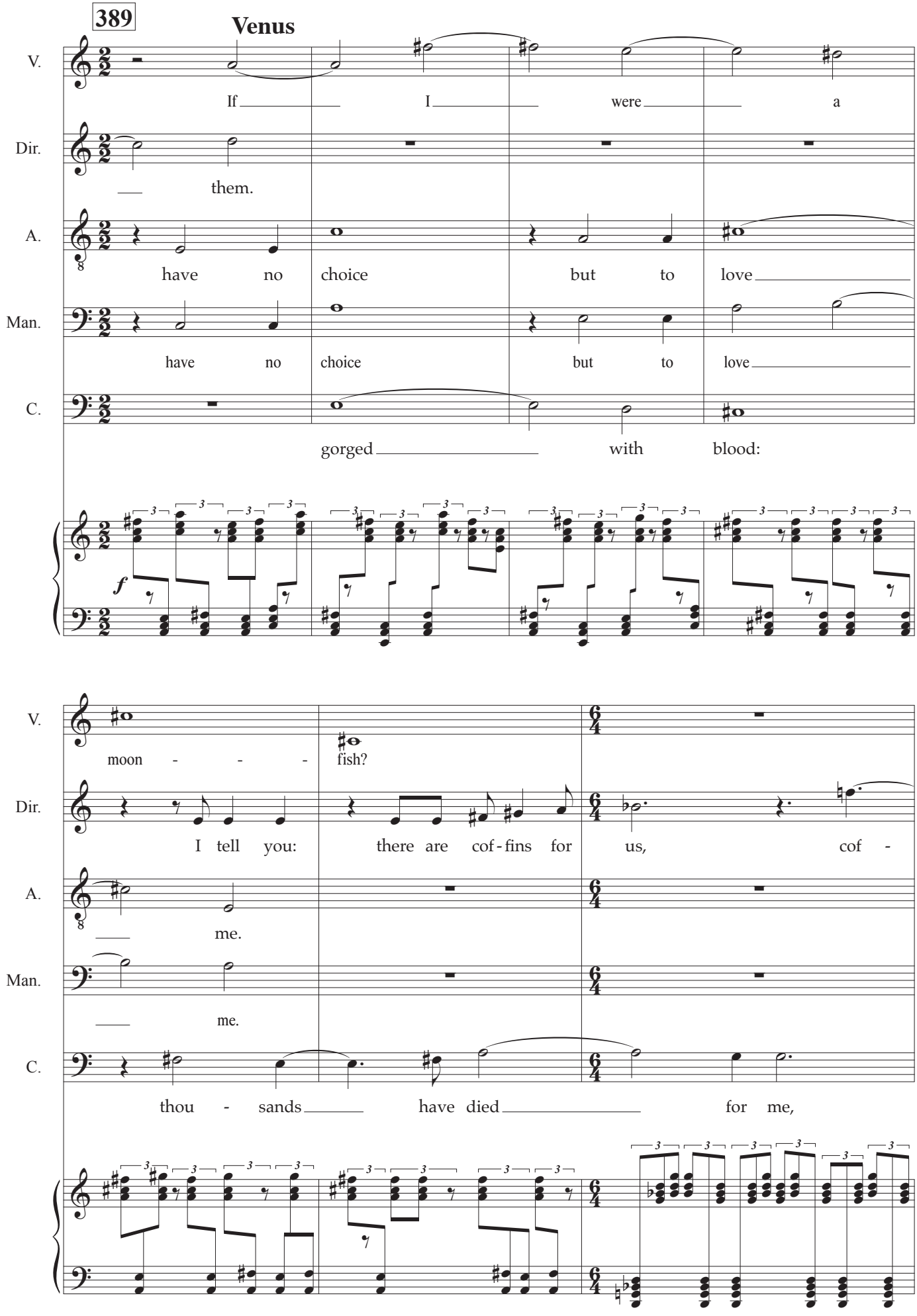

V.
I am the
A.
You know me, you
C.
is al - ways the one, is al - ways the one,

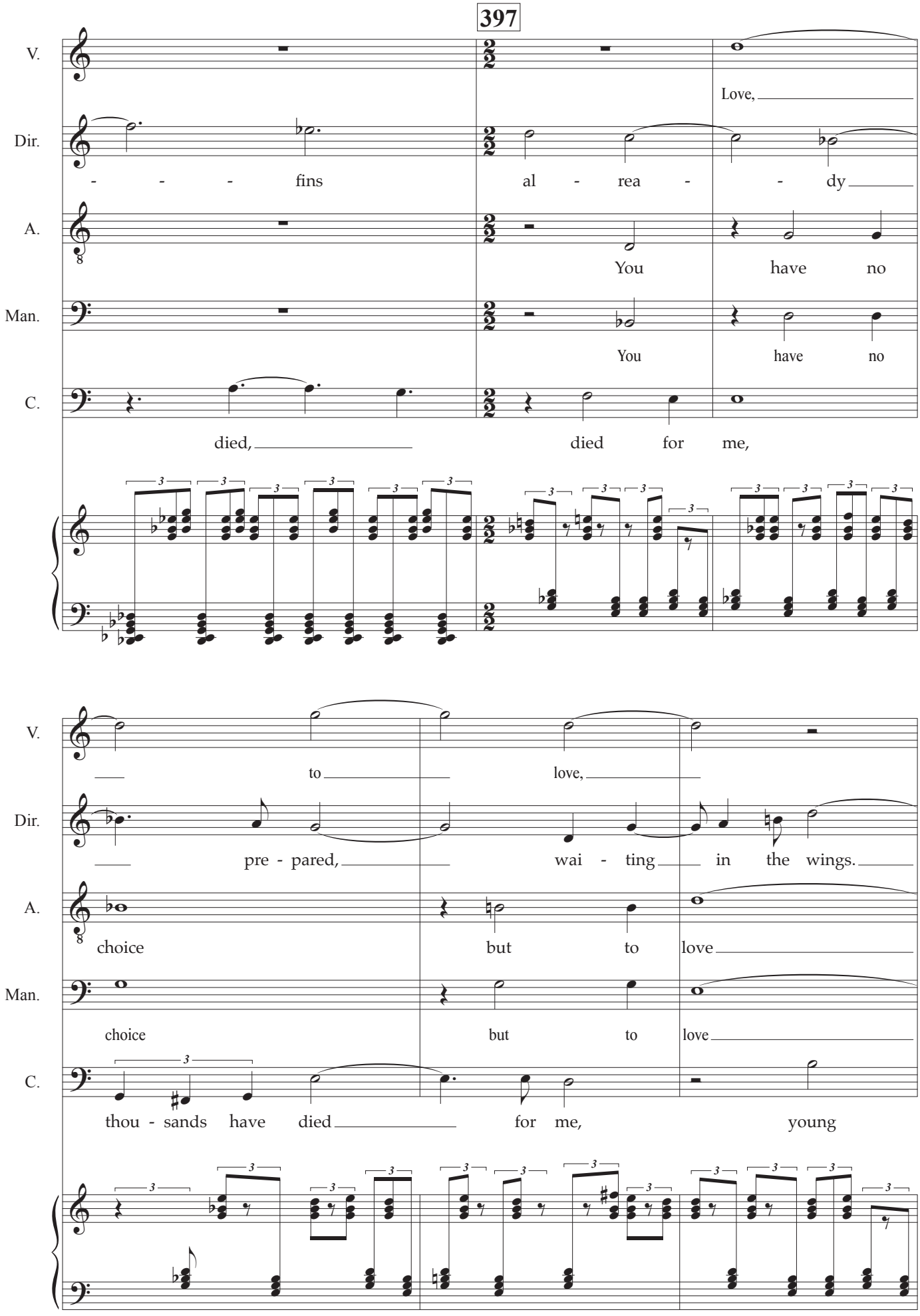

V.
one, my lord, I am the one, my lord, I
A.
know I am the one, my lord,
C.
al - - - ways the

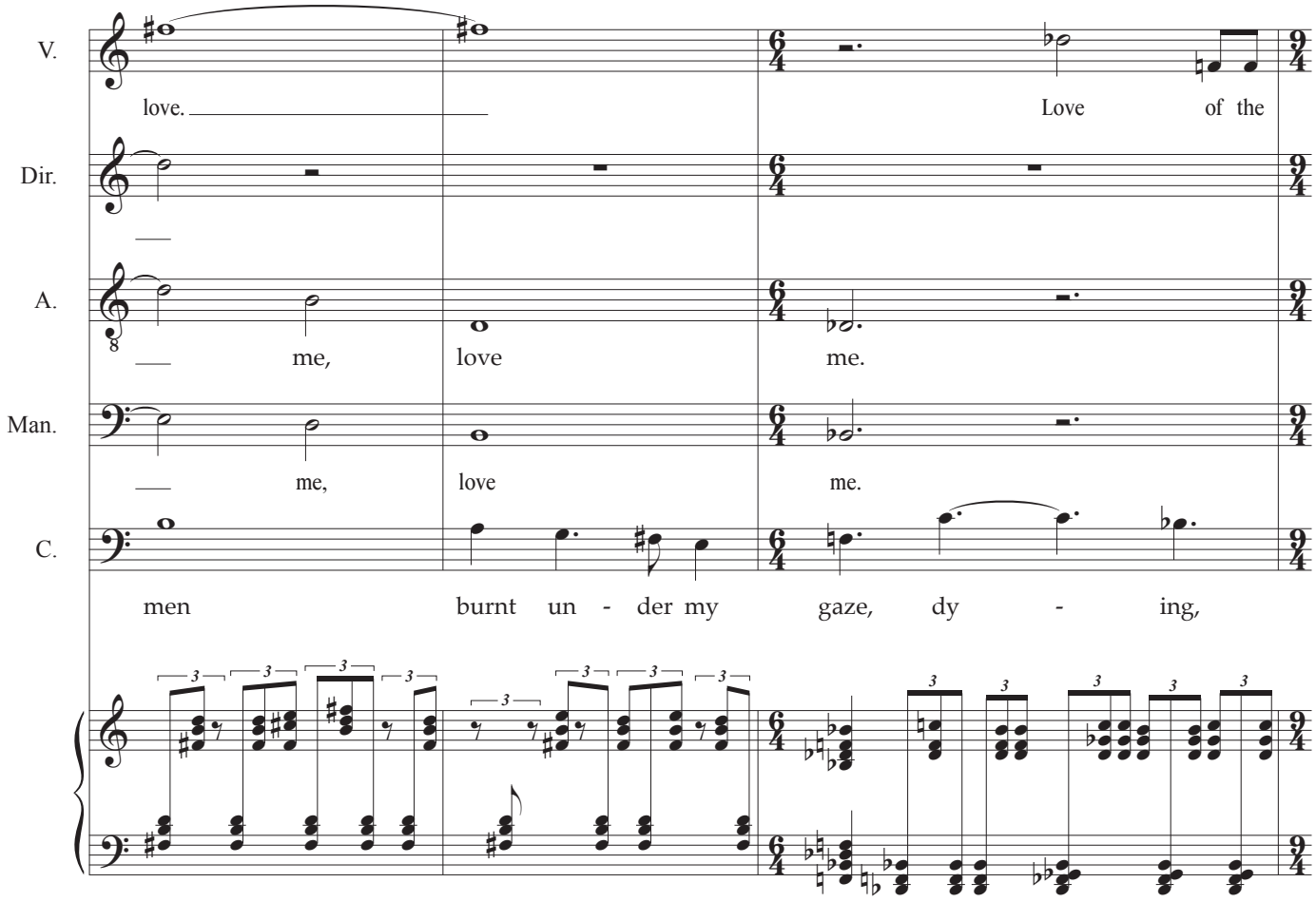

V.
am the one, my lord.
A.
know I am the one, my lord.
C.
one, one is al - ways
358
Director (to MANUEL)
Dir.
I'm lea - ving to get a - way from you, to get a way from them, from
C.
the one.
Dir.
the so - ci - ety of their kind, ac - ting life out, all the

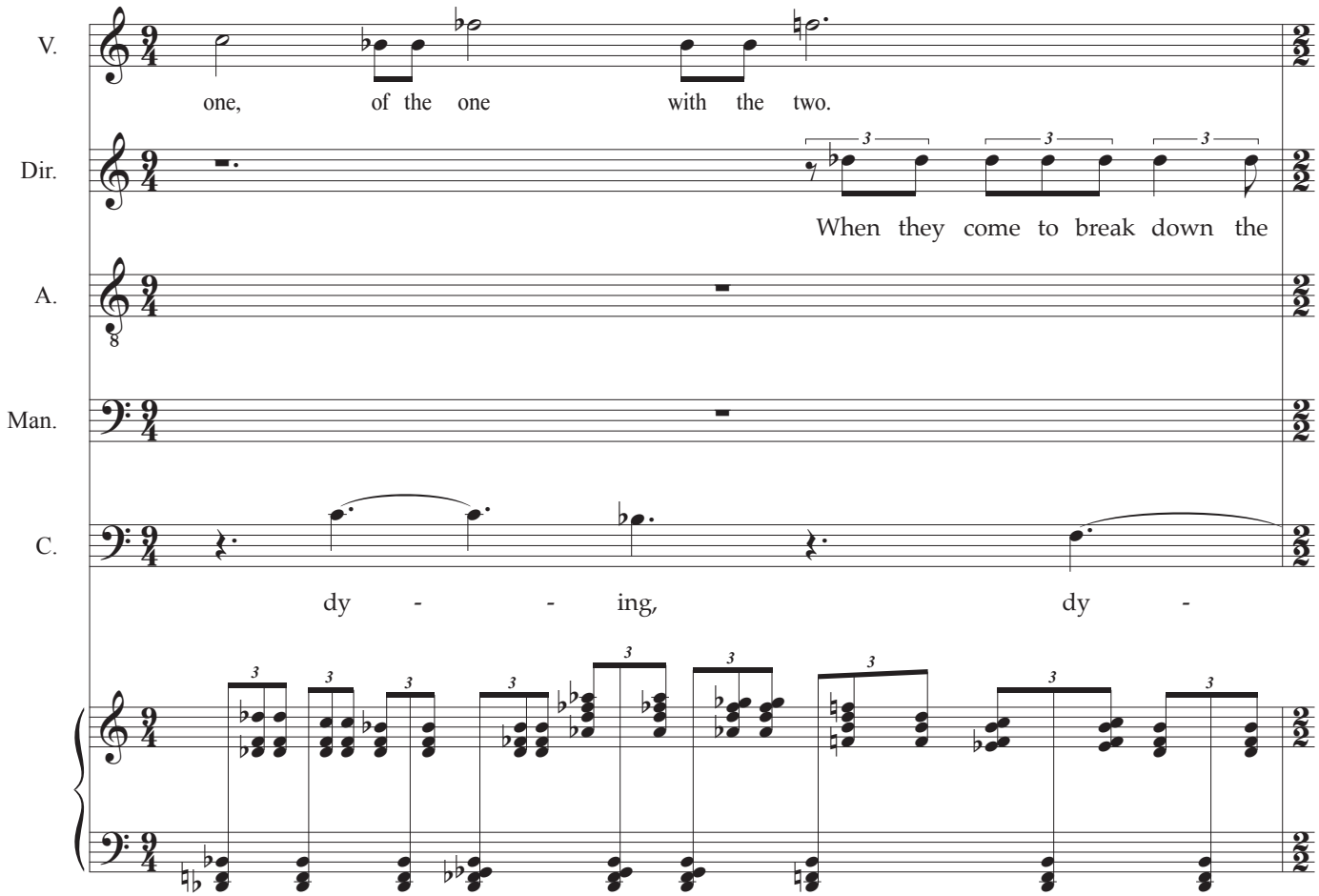

Dir.
time de-cei - ving.
Manuel
Man.
If they spoke the truth they'd be thrown out of the thea-tre. They'd love to shout ob-
Dir.
E - nough of this dra - ma...
Man.
sce - ni - ties, but they want to be a - dored by their au - dience!
368
faster ♩ = 54
Dir.
Adonis
A.
Caesar (indicating ADONIS
And al - ways the one.
C.
This one is the one.
f
f

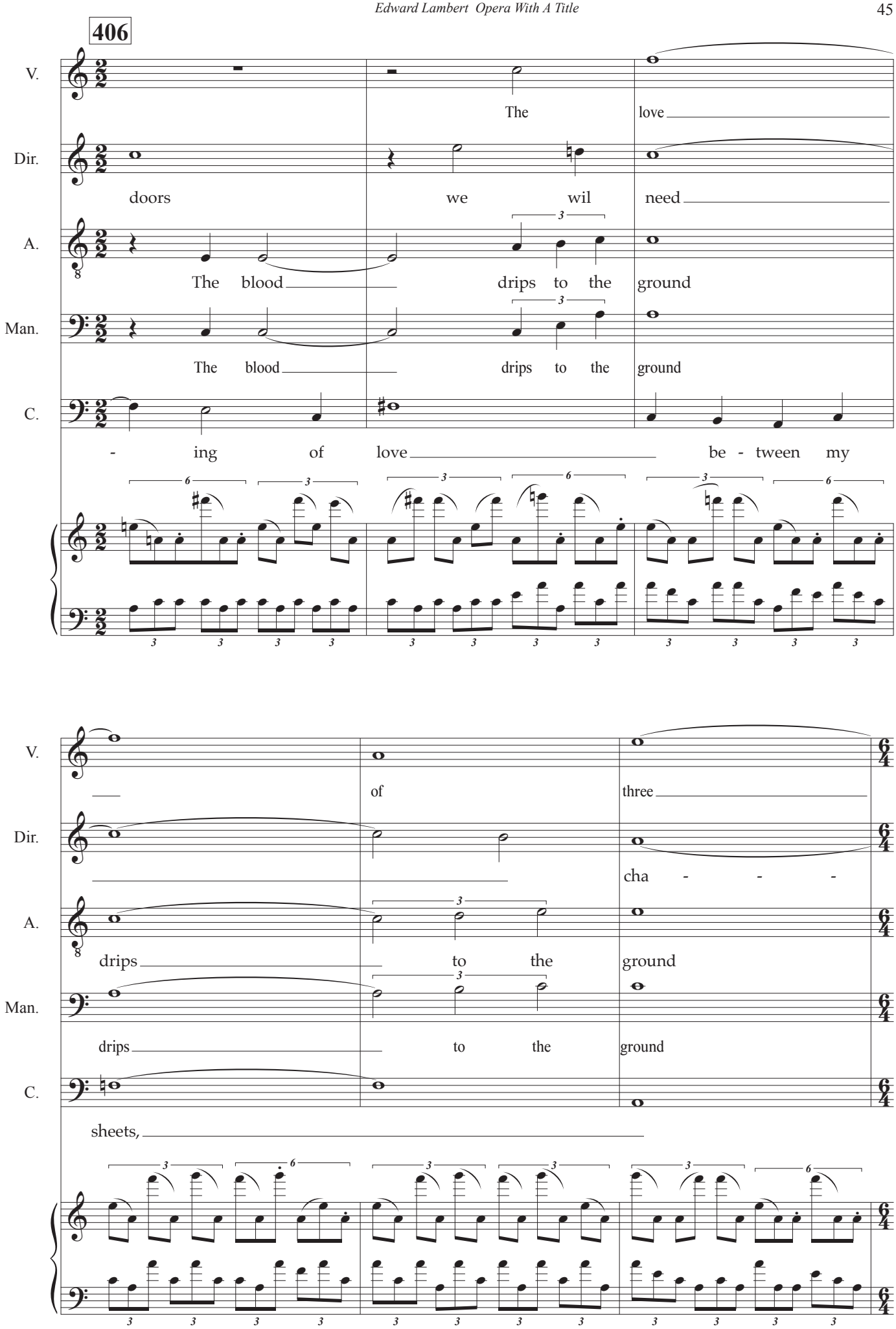

376
Director
Dir.
I can - not sigh with you.
379
Dir.
You're just a stage-hand...
Manuel
Man.
...who's pi - ning for you, Fe-de-
C.
I live on, I
Dir.
If thea-tres can't breathe, we must des - troy
to CAESAR
A.
You
to DIRECTOR
Man.
ri - co!
You
C.
live on, live on, live on, live on,

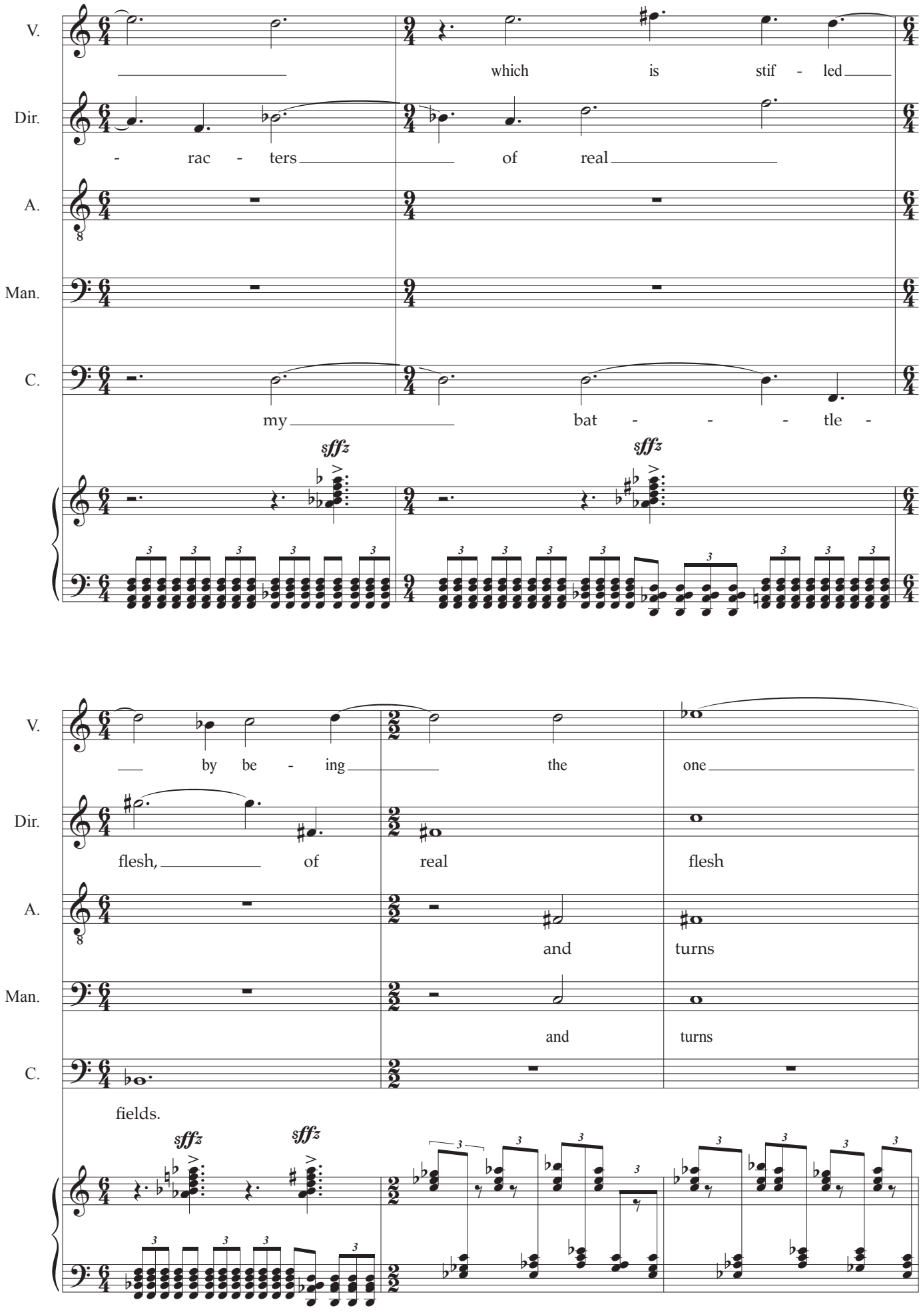

389
Venus
V.
If I were a
Dir.
them.
A.
have no choice but to love
Man.
have no choice but to love
C.
gorged with blood:
f
V.
moon - - - fish?
Dir.
I tell you: there are cof - fins for us, cof -
A.
me.
Man.
me.
C.
thou - sands have died for me,

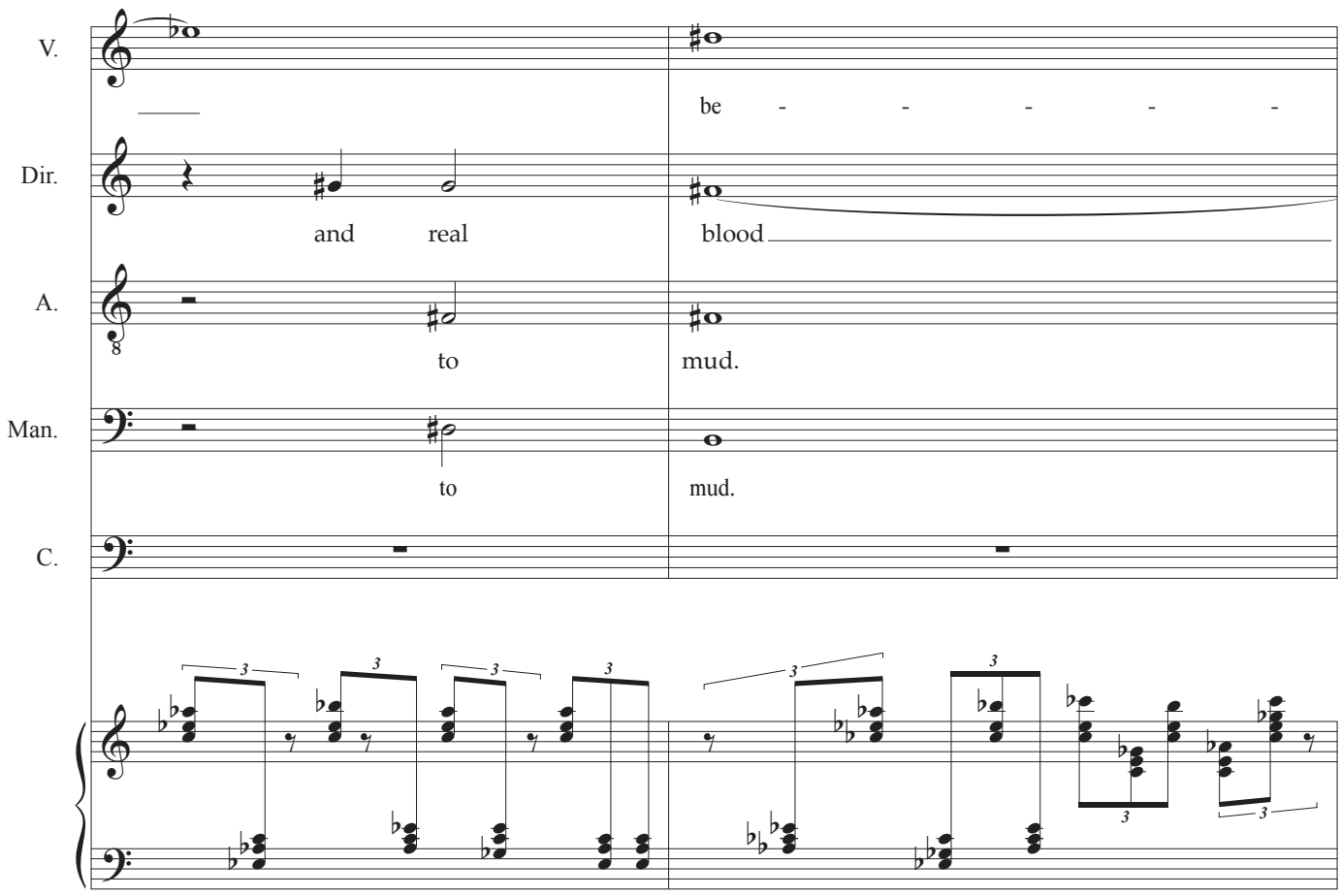

397
V.
Dir.
A.
Man.
C.
Love,
- - - fins al - rea - - dy
You have no
You have no
died, died for me,
to love,
pre - pared, wai - ting in the wings.
choice but to love
choice but to love
thou - sands have died for me, young


V.
love.
Love of the
Dir.
A.
me, love me.
Man.
me, love me.
C.
men burnt un - der my gaze, dy - ing,

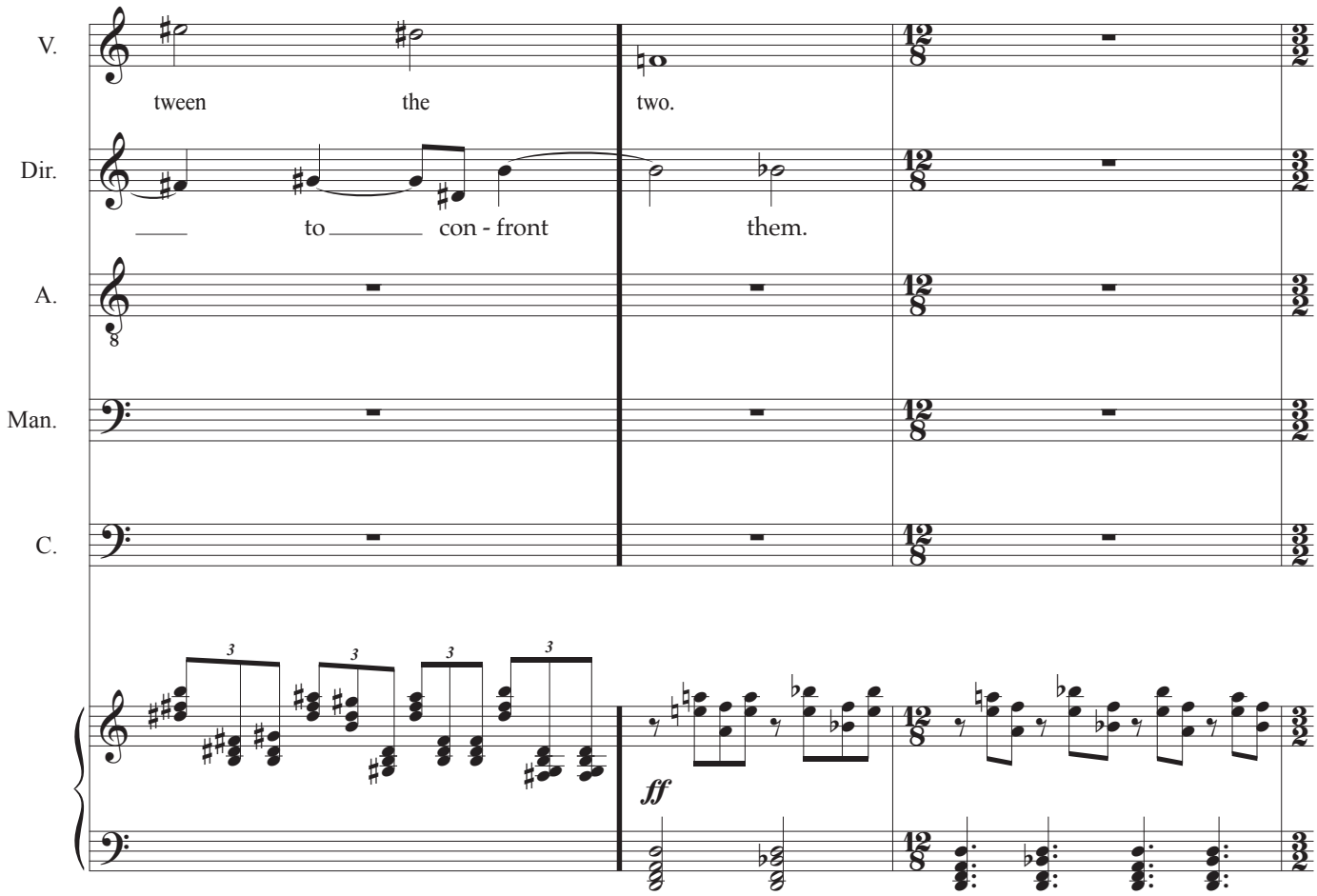

V.
one, of the one with the two.
Dir.
When they come to break down the
A.
Man.
C.
dy - - ing, dy -

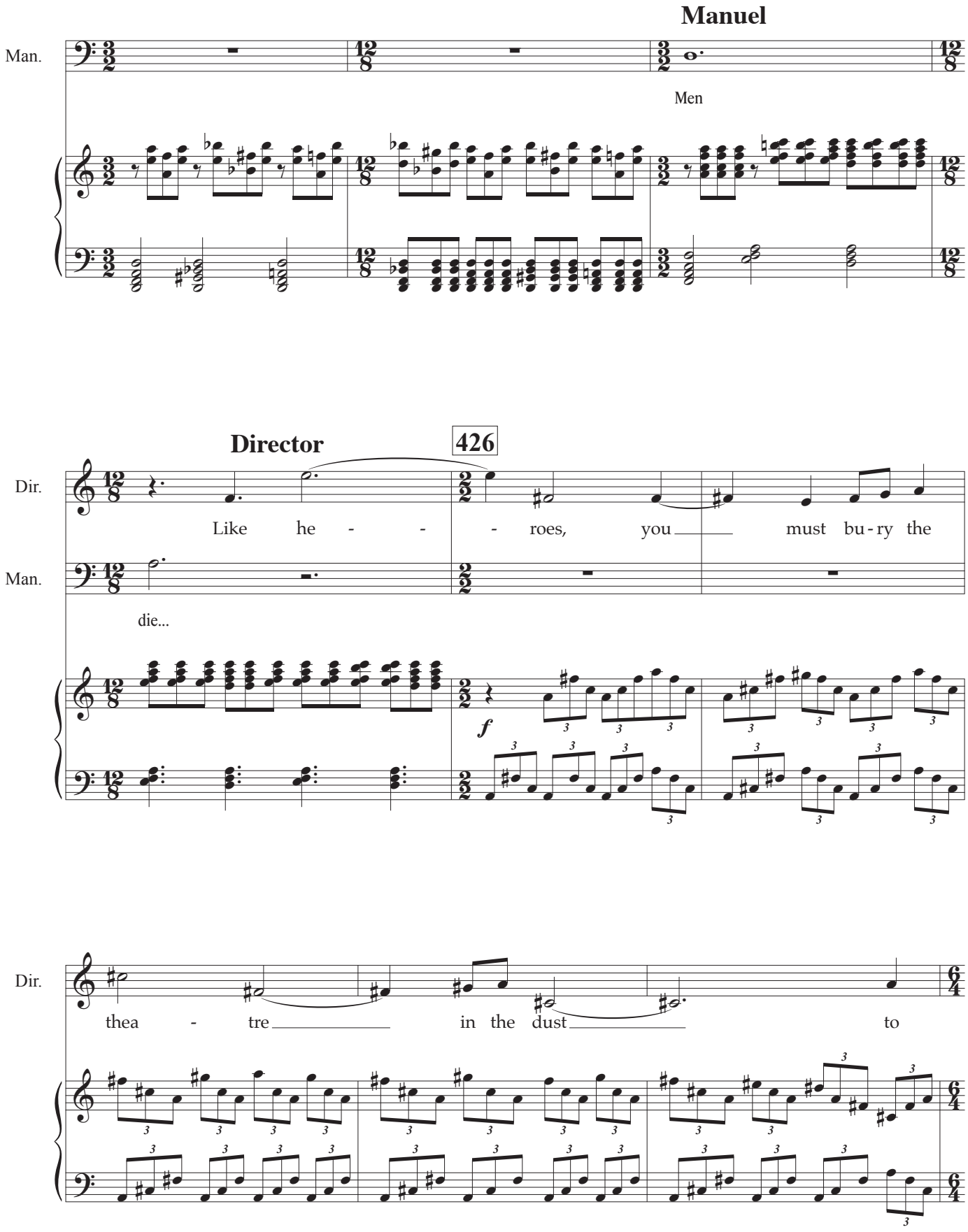

406
V.
Dir.
A.
Man.
C.
The
love
doors
we
wil
need
The blood
drips to the
ground
The blood
drips to the
ground
- ing of love
be - tween my
of
three
cha - - -
drips
to the
ground
drips
to the
ground
sheets,

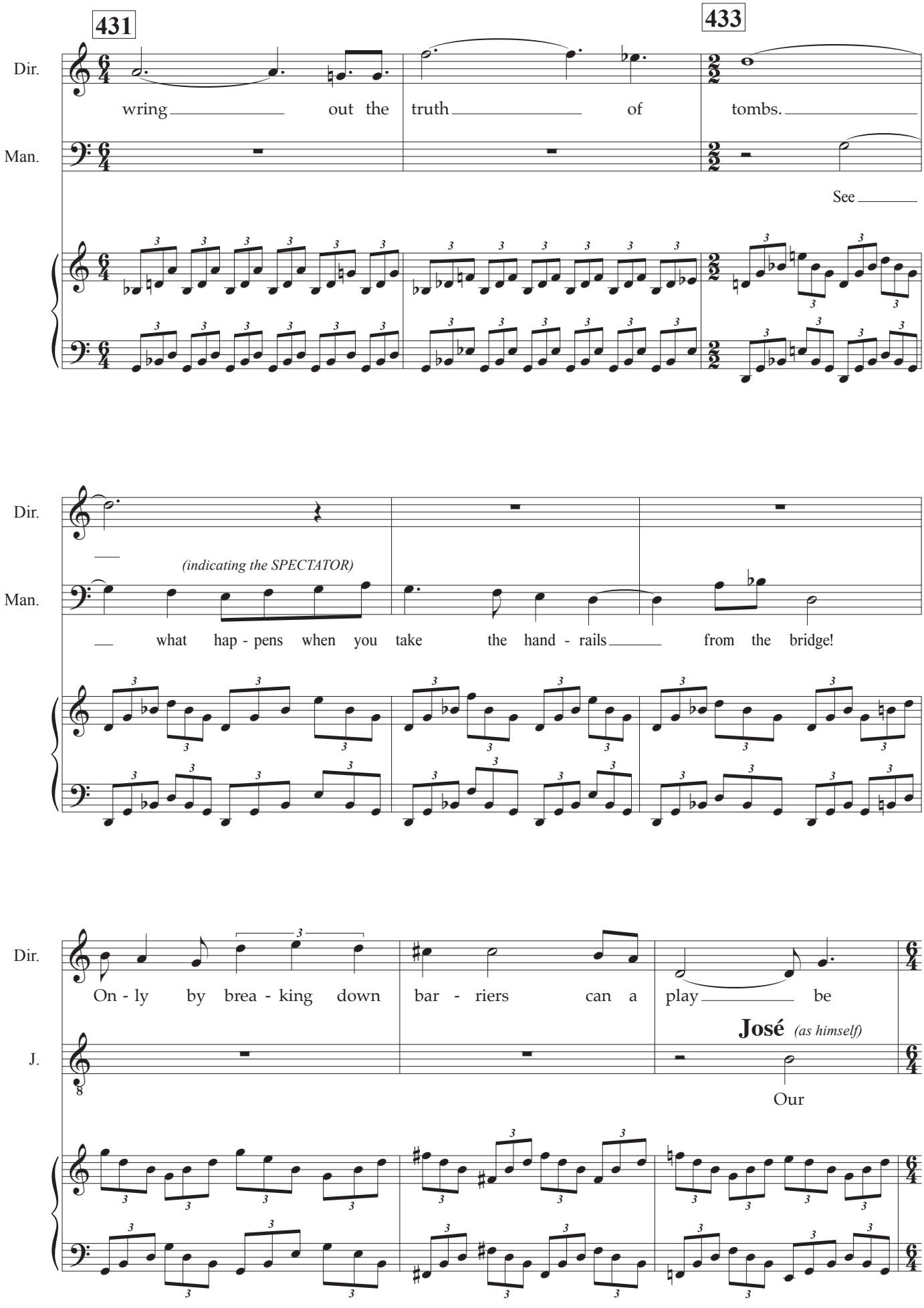

V.
Dir.
A.
Man.
C.
which is stif - led
- rac - ters of real
my bat - - - tle -
sffz
sffz
by be - ing the one
flesh, of real flesh
and turns
and turns
fields.
sffz
sffz

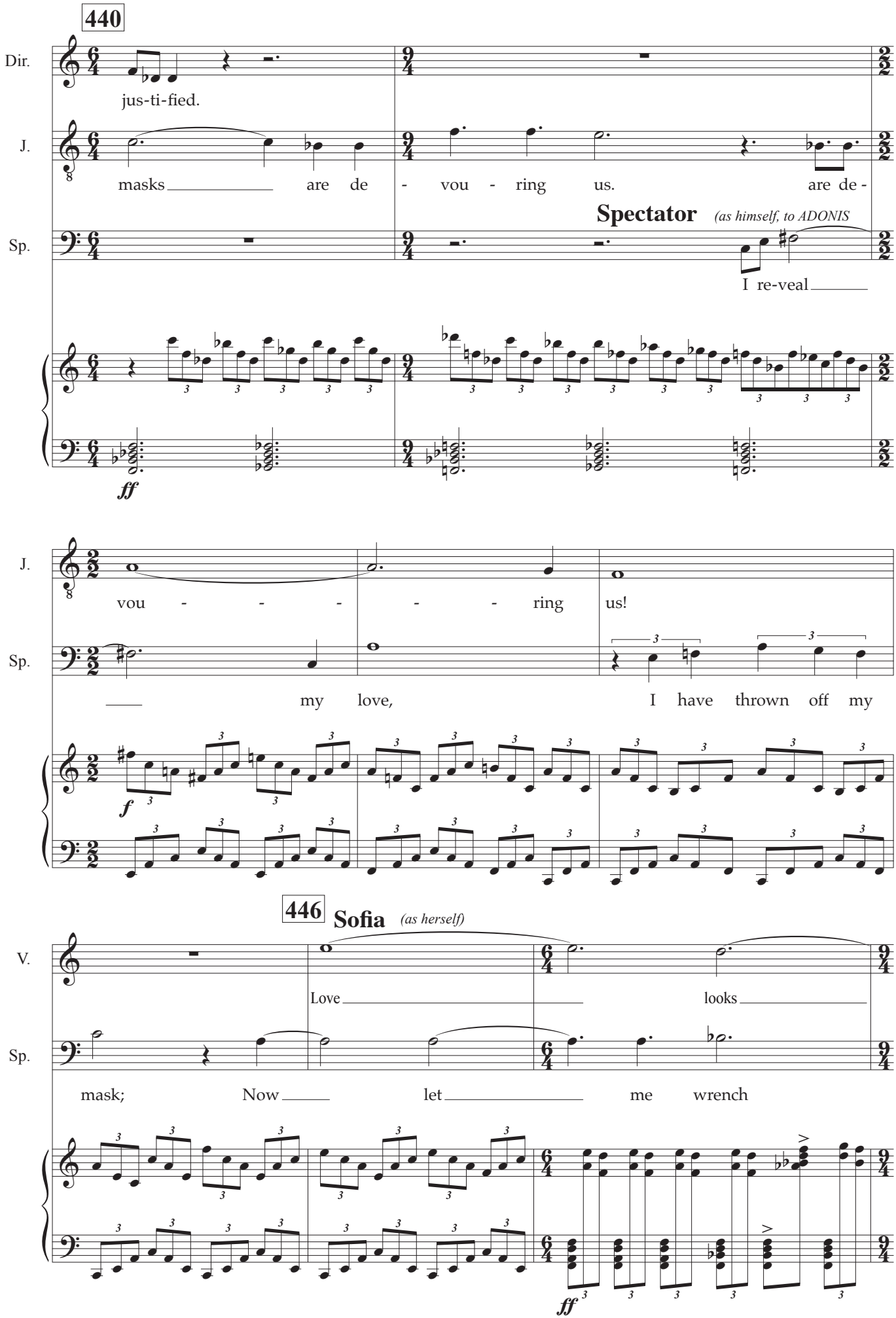


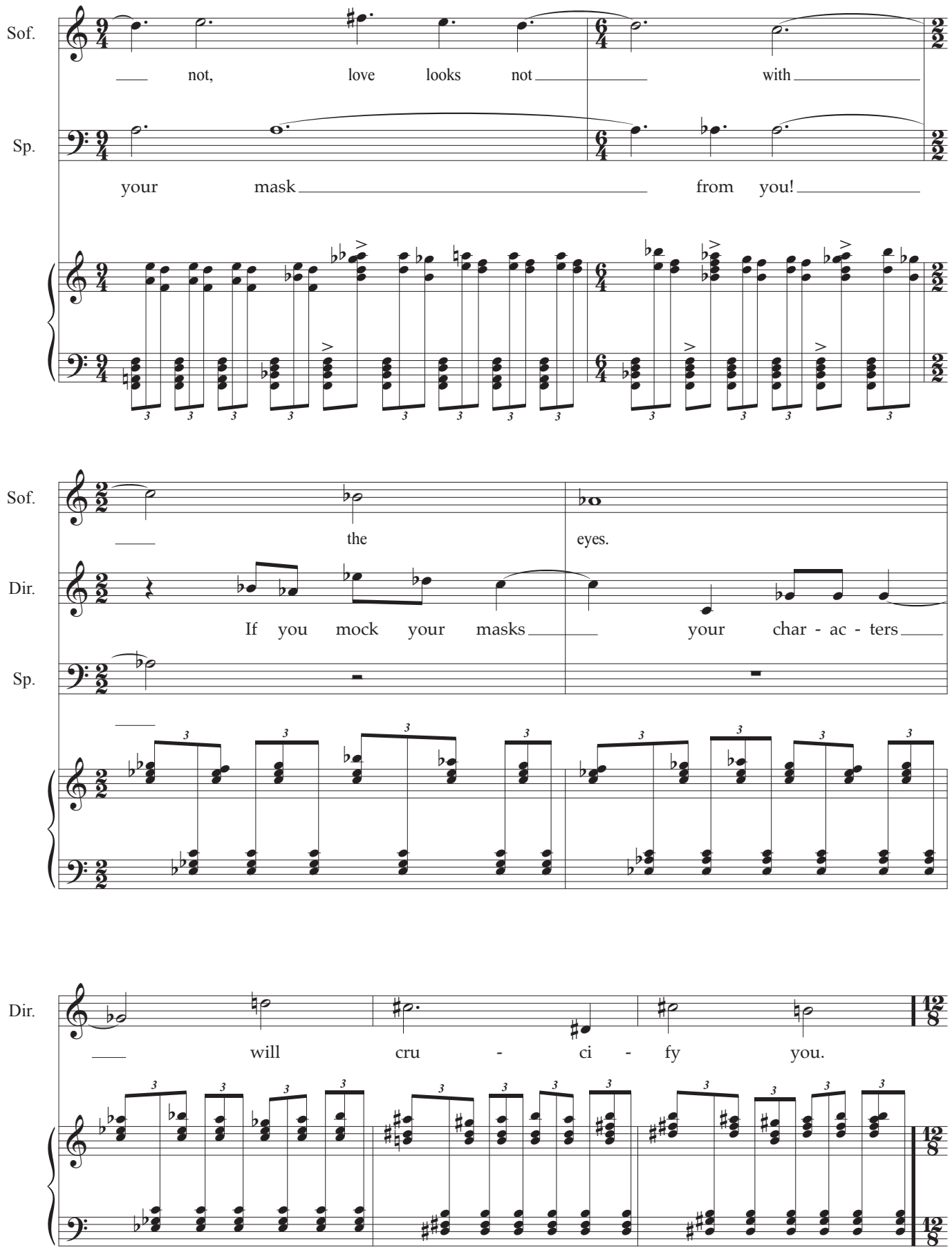
420 **faster** ♩ = 76

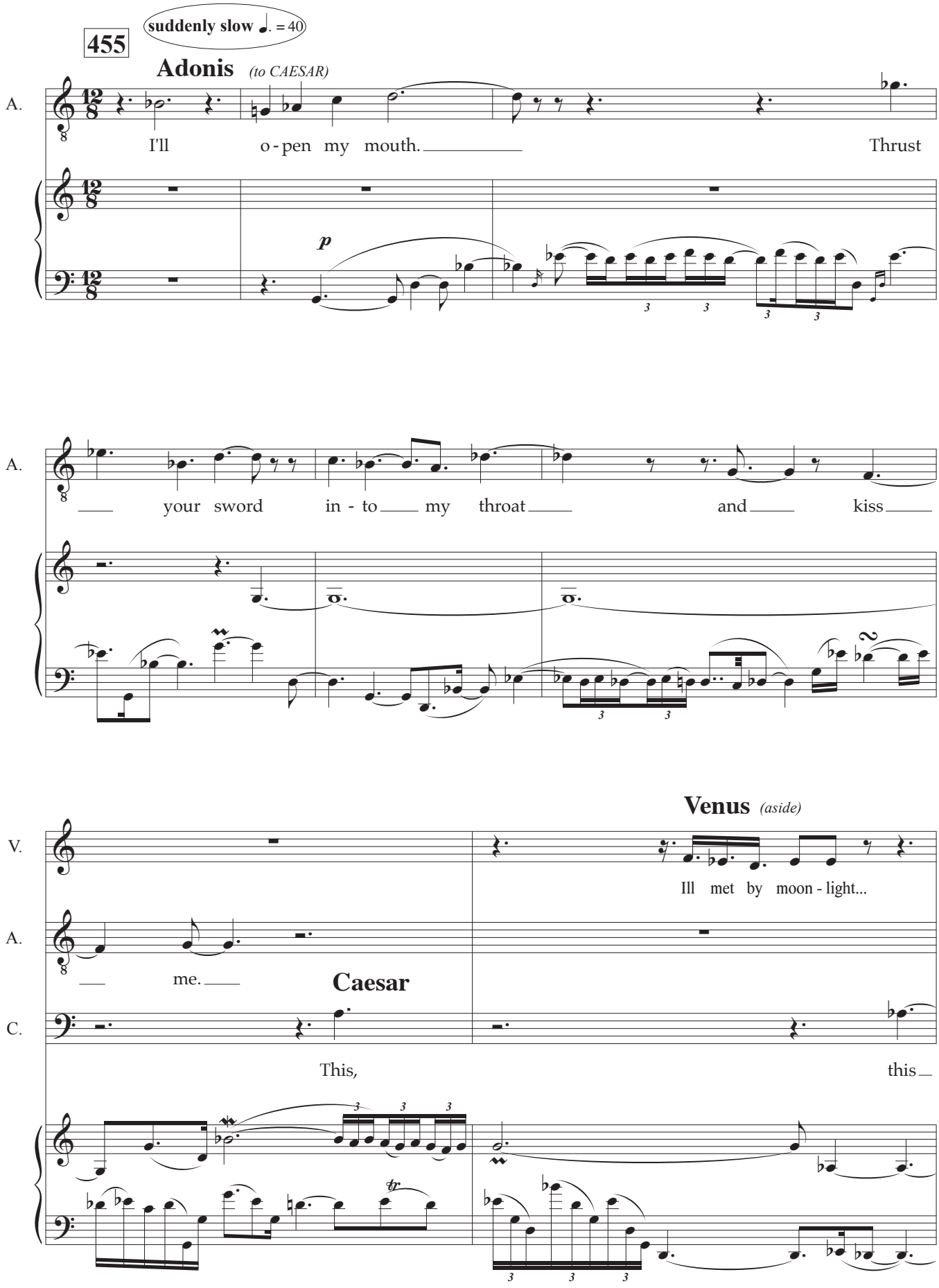



Manuel
Man.
Men
Director
426
Dir.
Like he - - - roes, you must bu - ry the
Man.
die...
f
Dir.
thea - tre in the dust to


431
433
Dir.
Man.
wring out the truth of tombs.
See
(indicating the SPECTATOR)
what hap - pens when you take the hand - rails from the bridge!
On - ly by brea - king down bar - riers can a play be
José (as himself)
J.
Our


440
Dir.
jus-ti-fied.
J.
masks are de - vou - ring us. are de -
Spectator (as himself, to ADONIS
Sp.
I re-veal
ff
J.
vou - - - - - ring us!
Sp.
my love, I have thrown off my
f
446
Sofia (as herself)
V.
Love looks
Sp.
mask; Now let me wrench
ff


Sof.
not, love looks not with
Sp.
your mask from you!
Sof.
the eyes.
Dir.
If you mock your masks your char - ac - ters
Sp.
Dir.
will cru - ci - fy you.


455
suddenly slow ♩. = 40
Adonis (to CAESAR)
A.
I'll o - pen my mouth. Thrust
p
A.
your sword in - to my throat and kiss
Venus (aside)
V.
Ill met by moon - light...
A.
me.
Caesar
C.
This, this

464

C.

I shall do.

3

(The scene fades; JOSÉ & CAESAR depart fighting, SOFIA goes behind the screen.
The DIRECTOR remains in the stalls)

SCENE THREE

Interlude. The Bad Shepherd's Song.

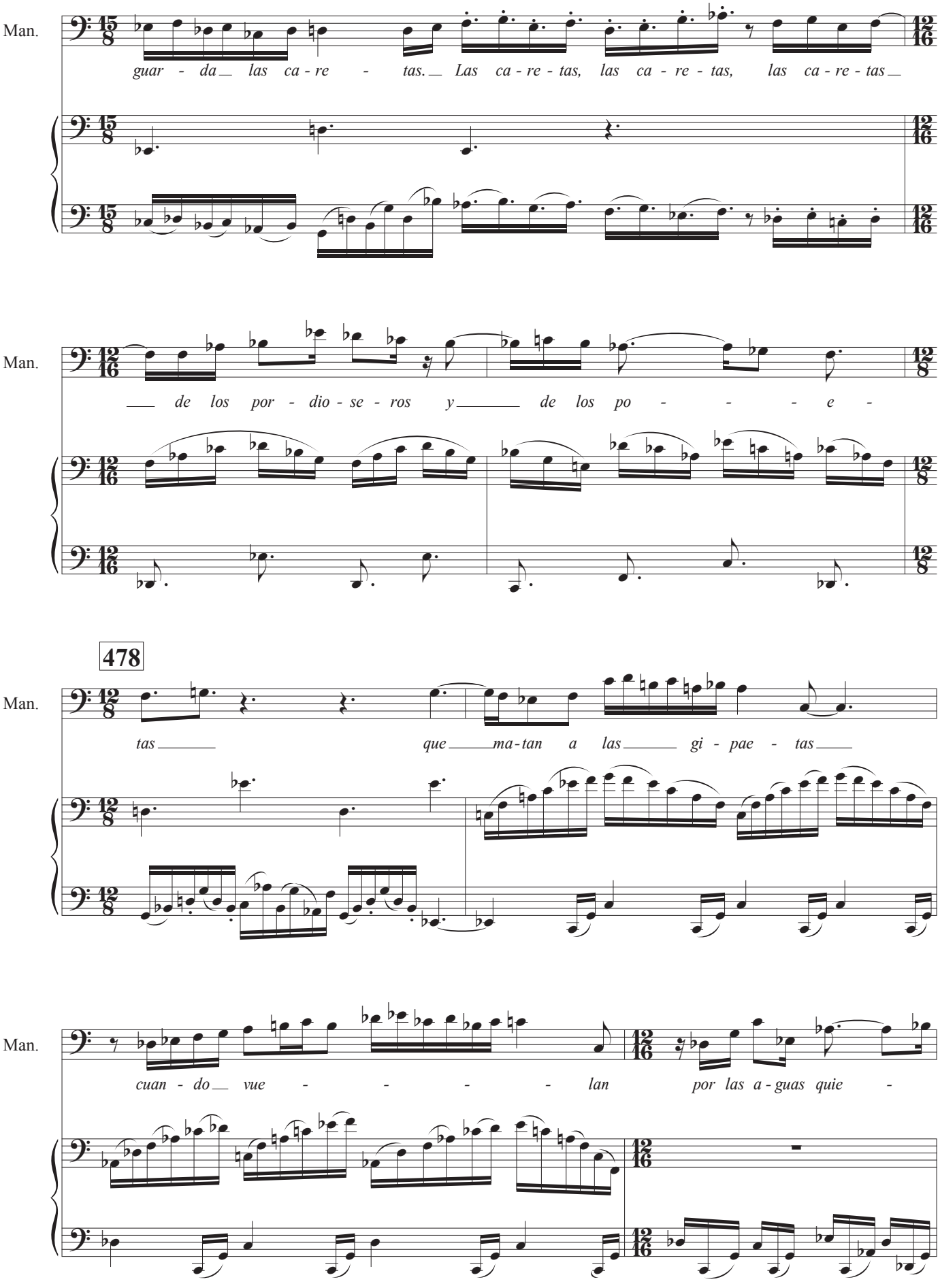
474

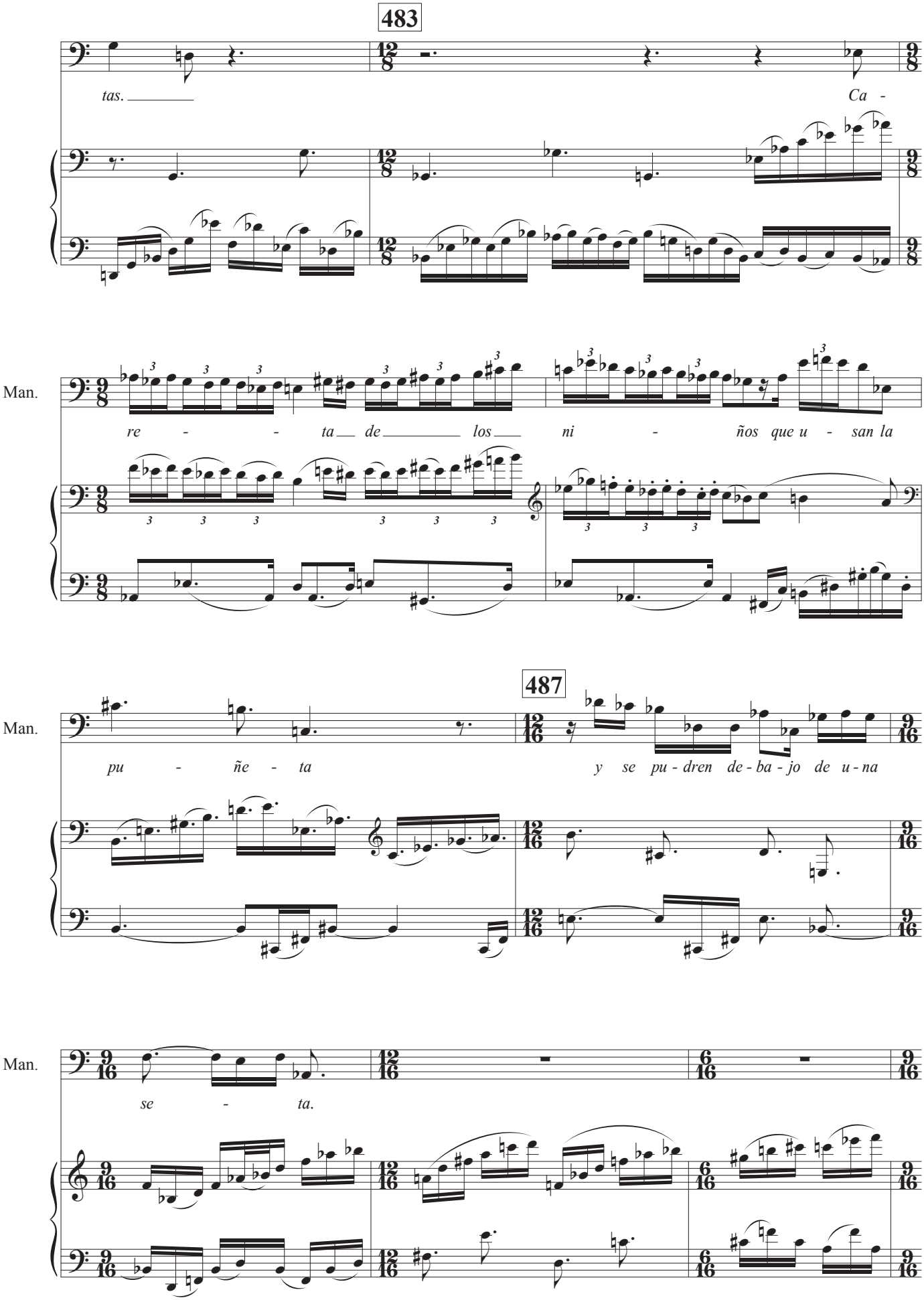
Manuel *(going on stage wearing an ass's head)*

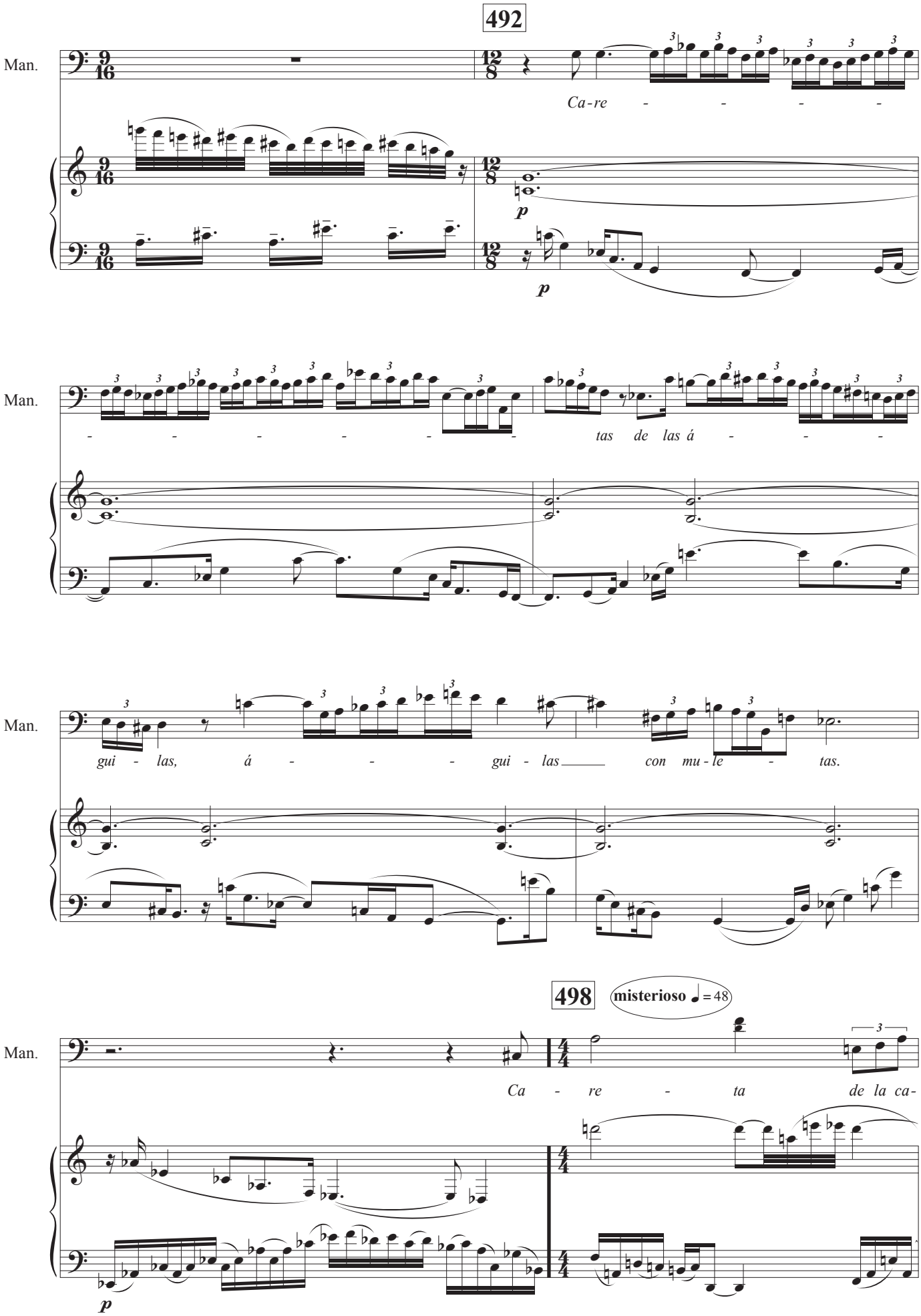
Man.

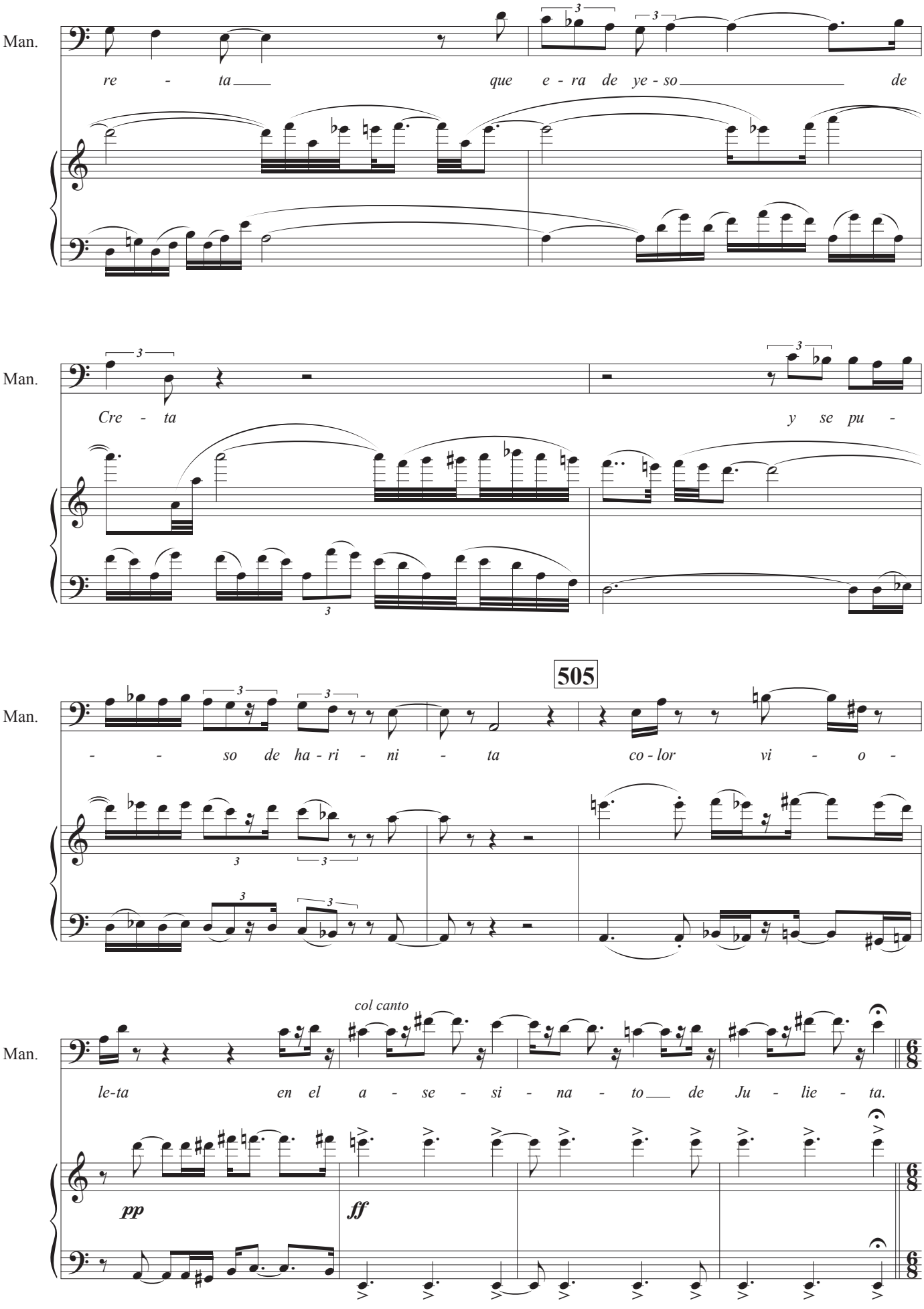
El pas - tor bo - bo

15/8


Man.
guar - da las ca - re - tas. Las ca - re - tas, las ca - re - tas, las ca - re - tas
Man.
de los por - dio - se - ros y de los po - - - - e -
478
Man.
tas que ma - tan a las gi - pae - tas
Man.
cuan - do vue - - - - lan por las a - guas quie -

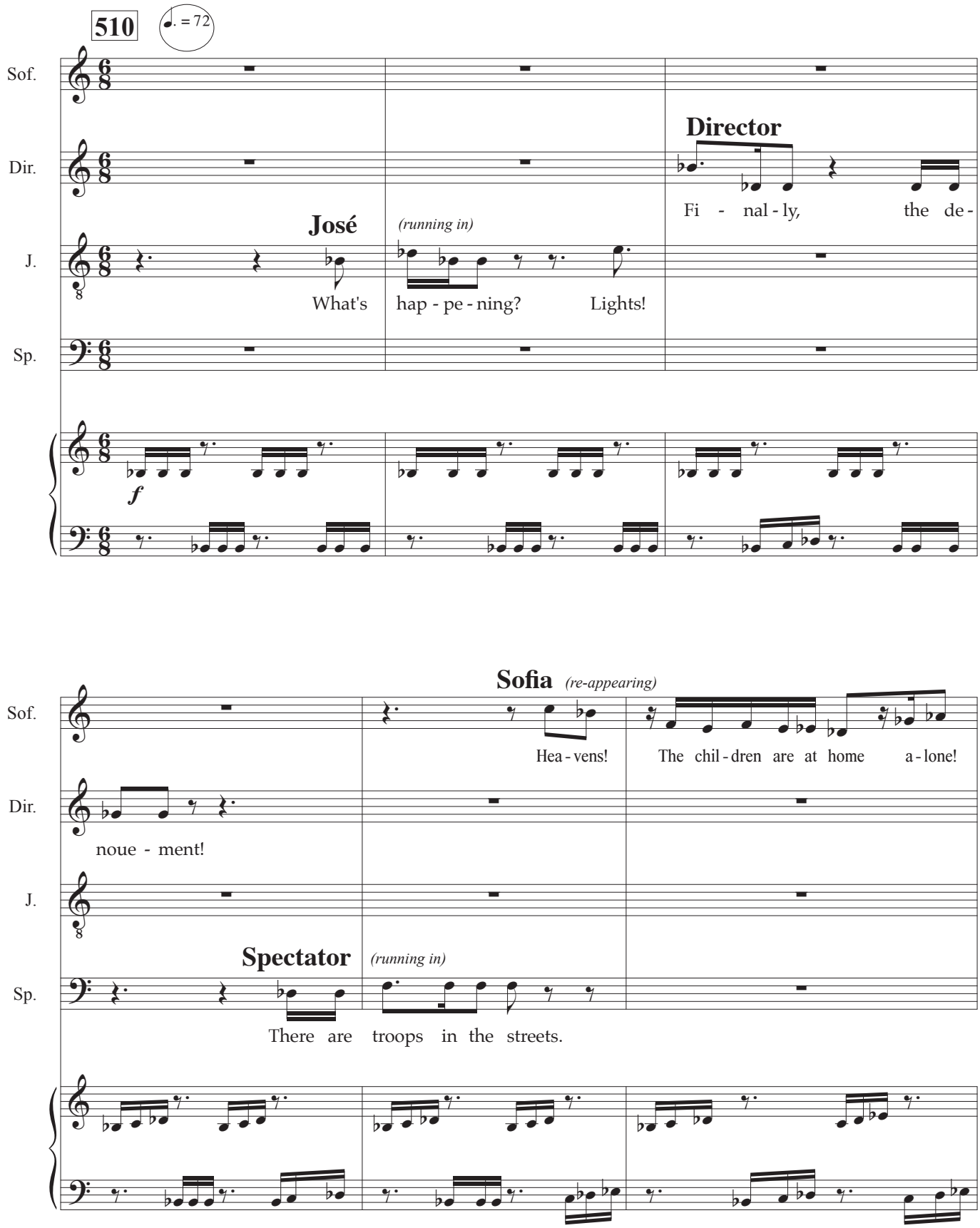

483
tas.
Ca -
Man.
re - - ta de los ni - ños que u - san la
487
Man.
pu - ñe - ta
y se pu - dren de - ba - jo de u - na
Man.
se - ta.

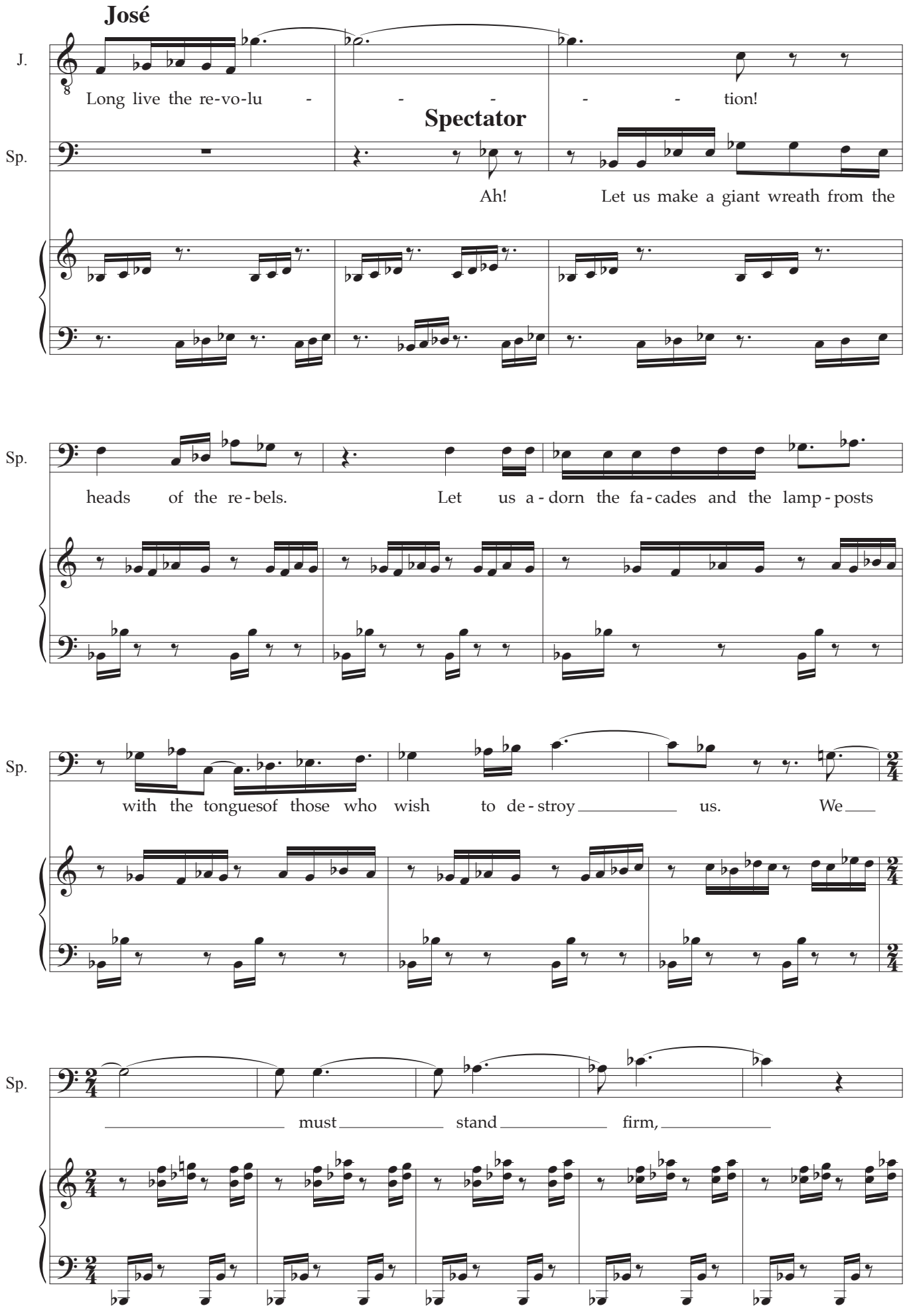

492
Man.
Ca - re - - - -
p
p
Man.
- - - - - - - tas de las á - - -
Man.
gui - las, á - - - gui - las con mu - le - tas.
498
misterioso ♩= 48
Man.
Ca - re - ta de la ca-
p

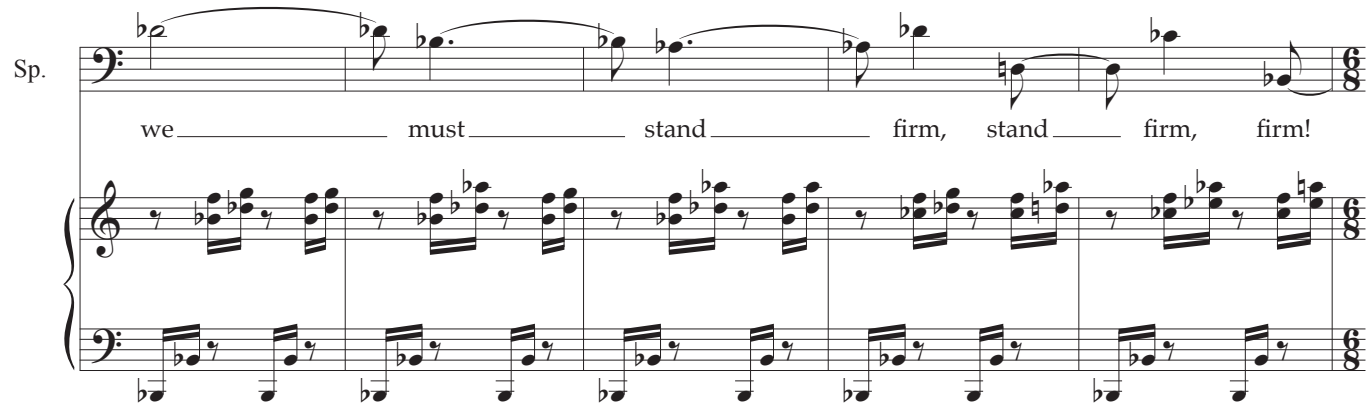

Man.
re - ta que e - ra de ye - so de
Man.
Cre - ta y se pu -
505
Man.
- - so de ha - ri - ni - ta co - lor vi - o -
col canto
Man.
le-ta en el a - se - si - na - to de Ju - lie - ta.
pp
ff

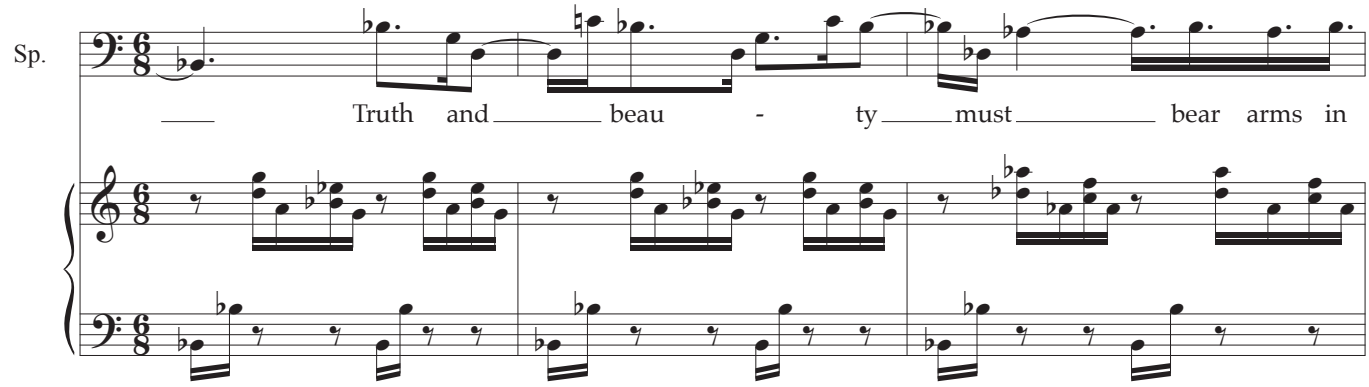
SCENE FOUR

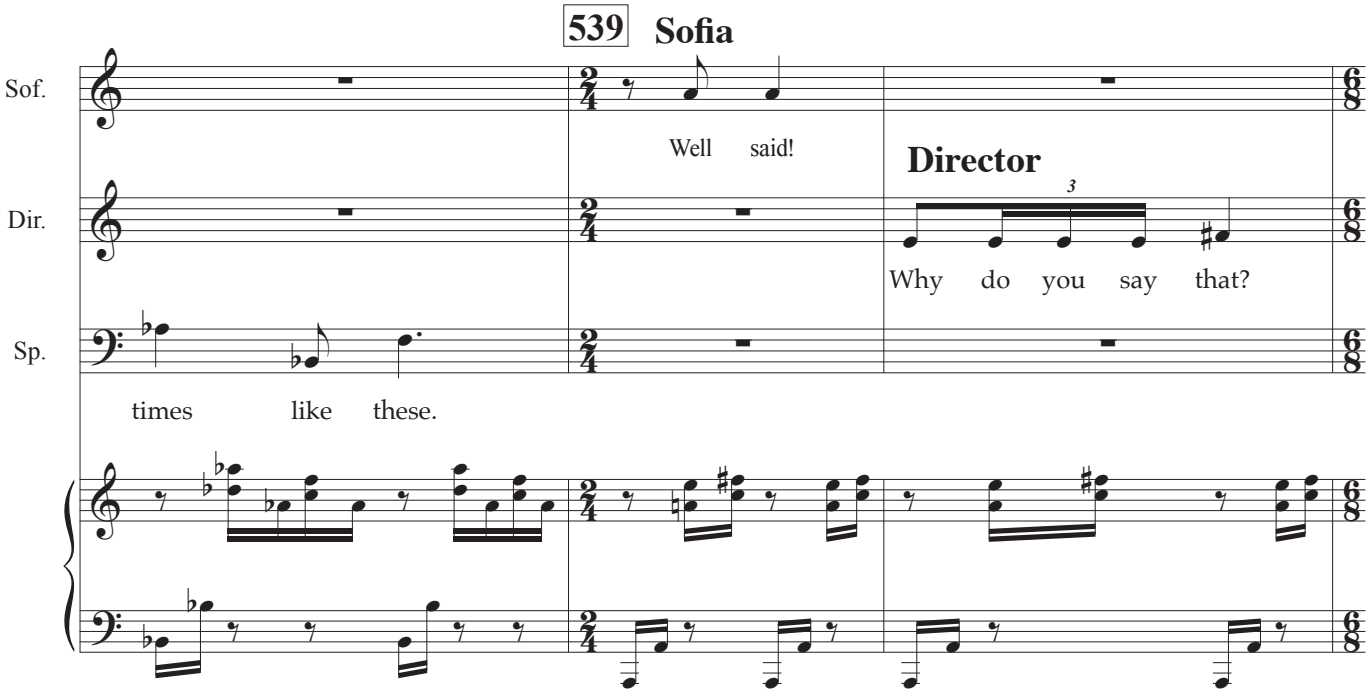
The theatre. Shots are heard and the lights go out.

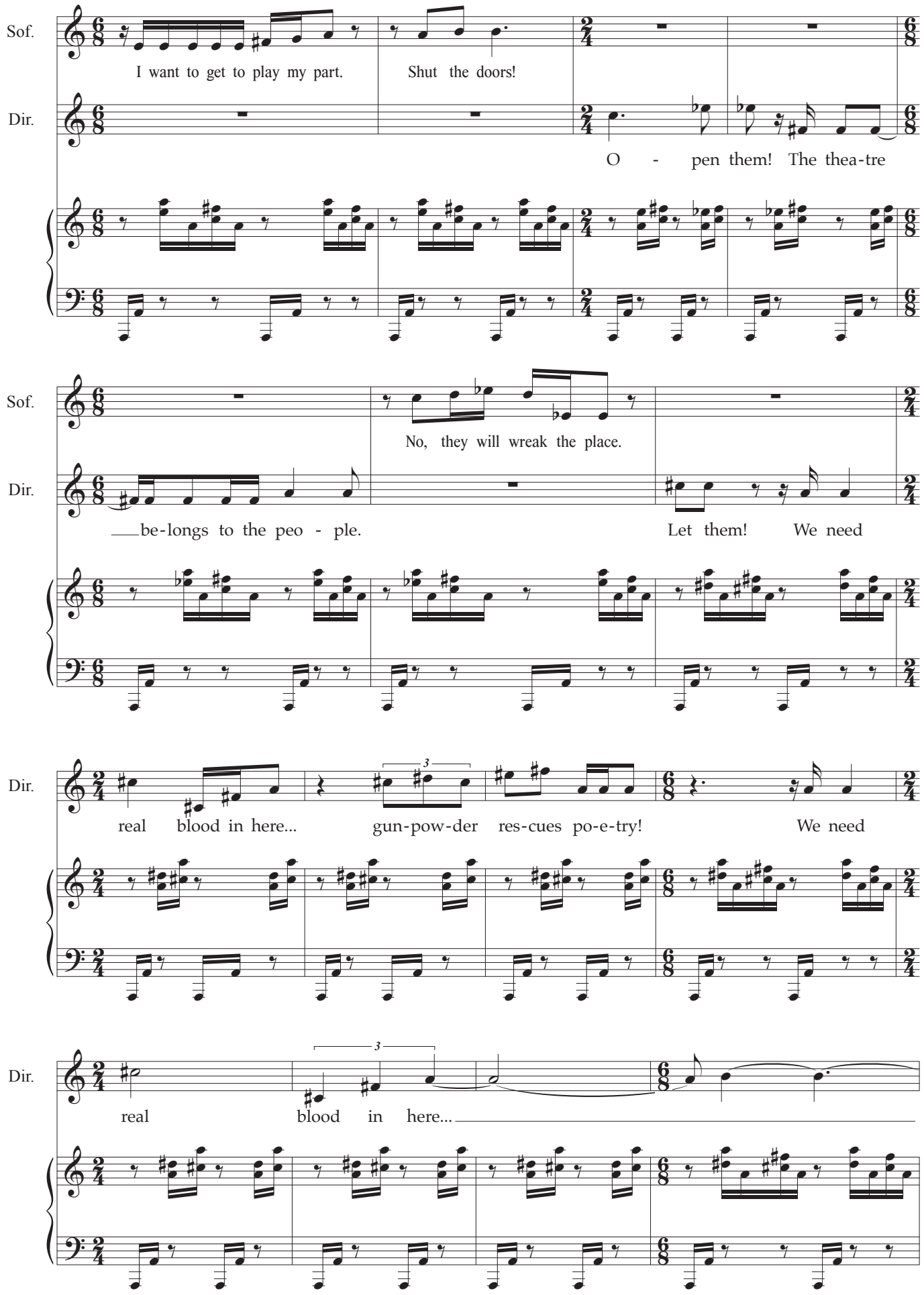


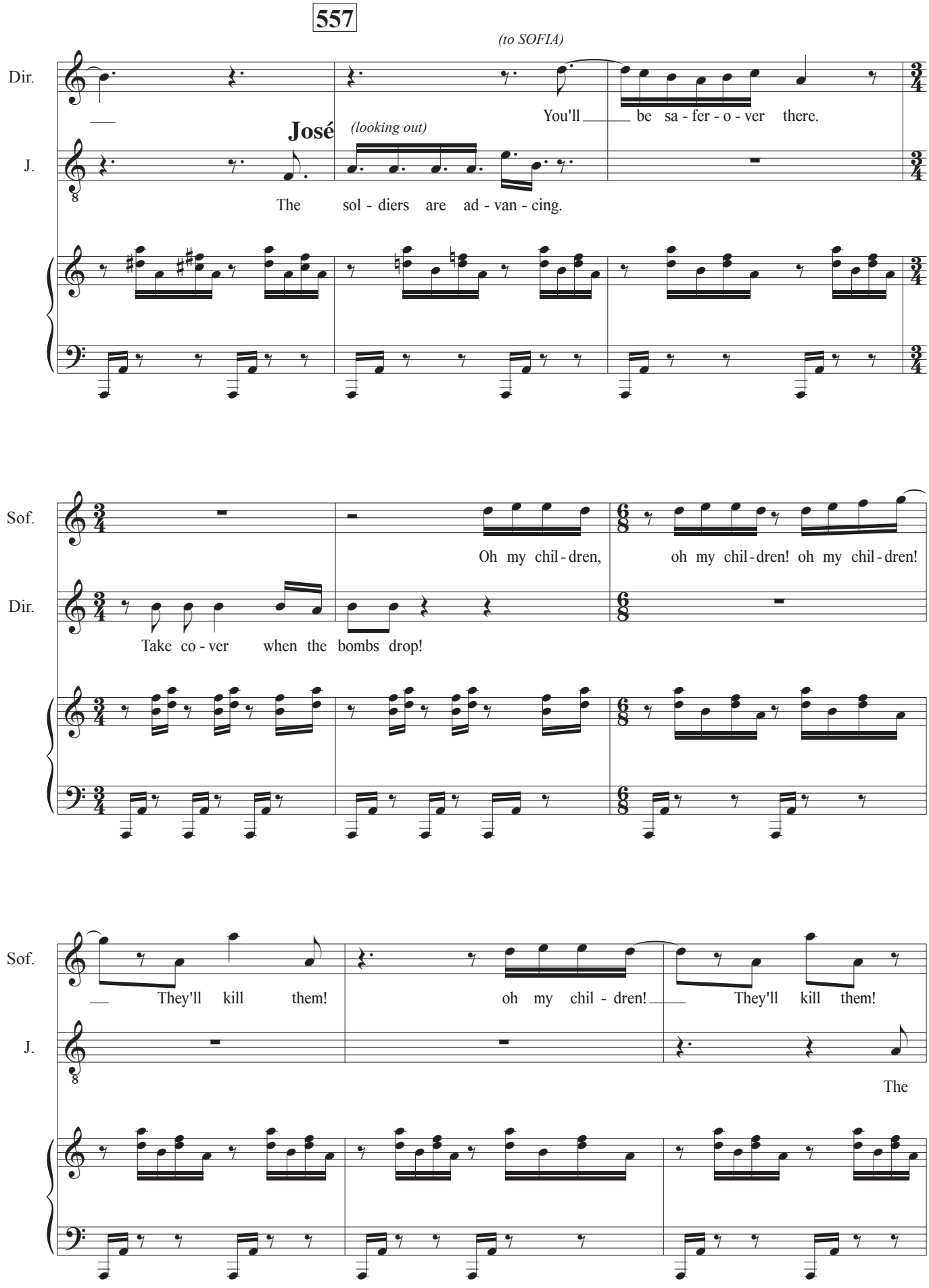

José
J.
Long live the re-vo-lu - - - - tion!
Spectator
Sp.
Ah! Let us make a giant wreath from the
Sp.
heads of the re-bels. Let us a-dorn the fa-cades and the lamp-posts
Sp.
with the tonguesof those who wish to de-stroy us. We
Sp.
must stand firm,


Sp.
we must stand firm, stand firm, firm!

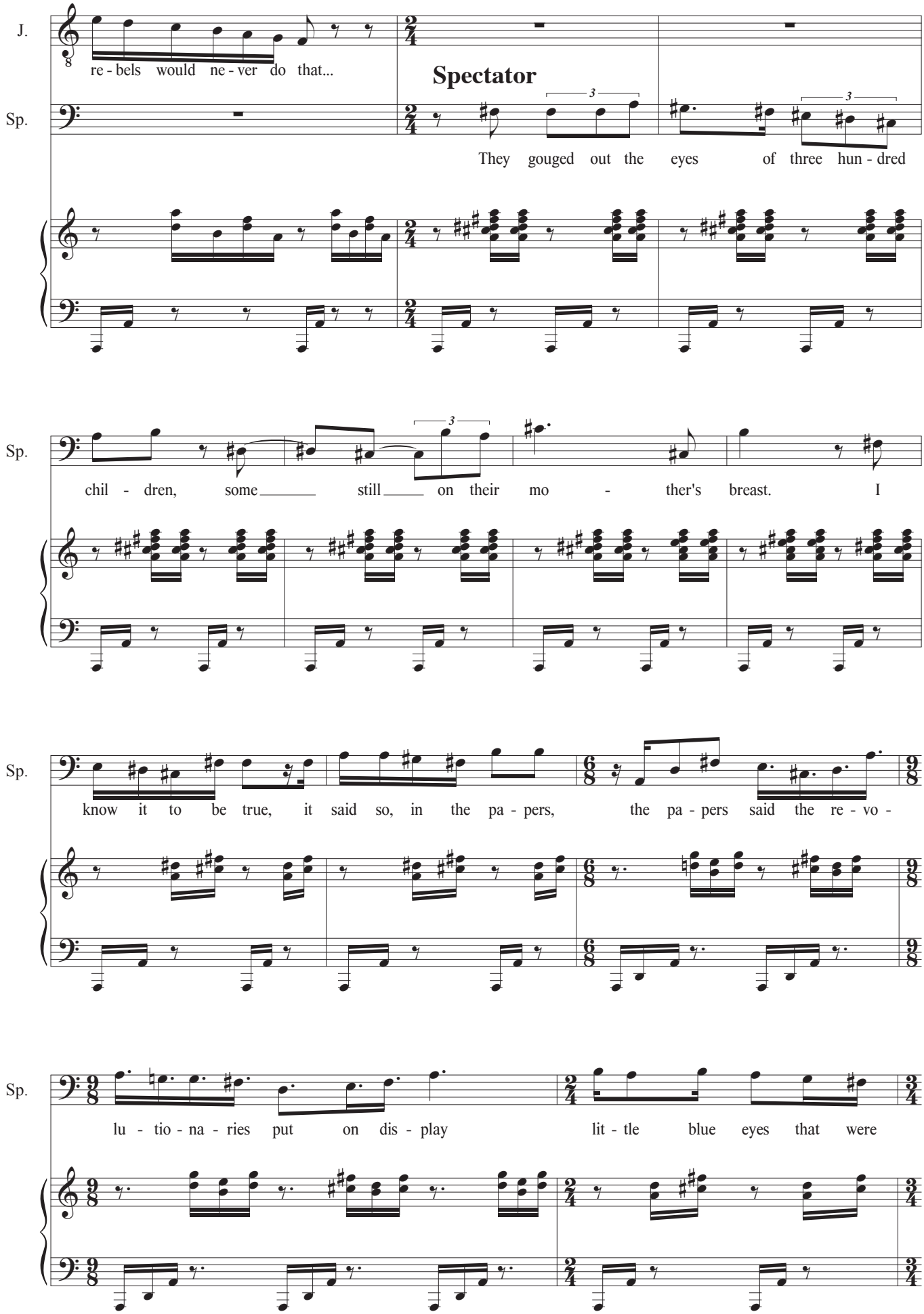

Sp.
Truth and beau - ty must bear arms in

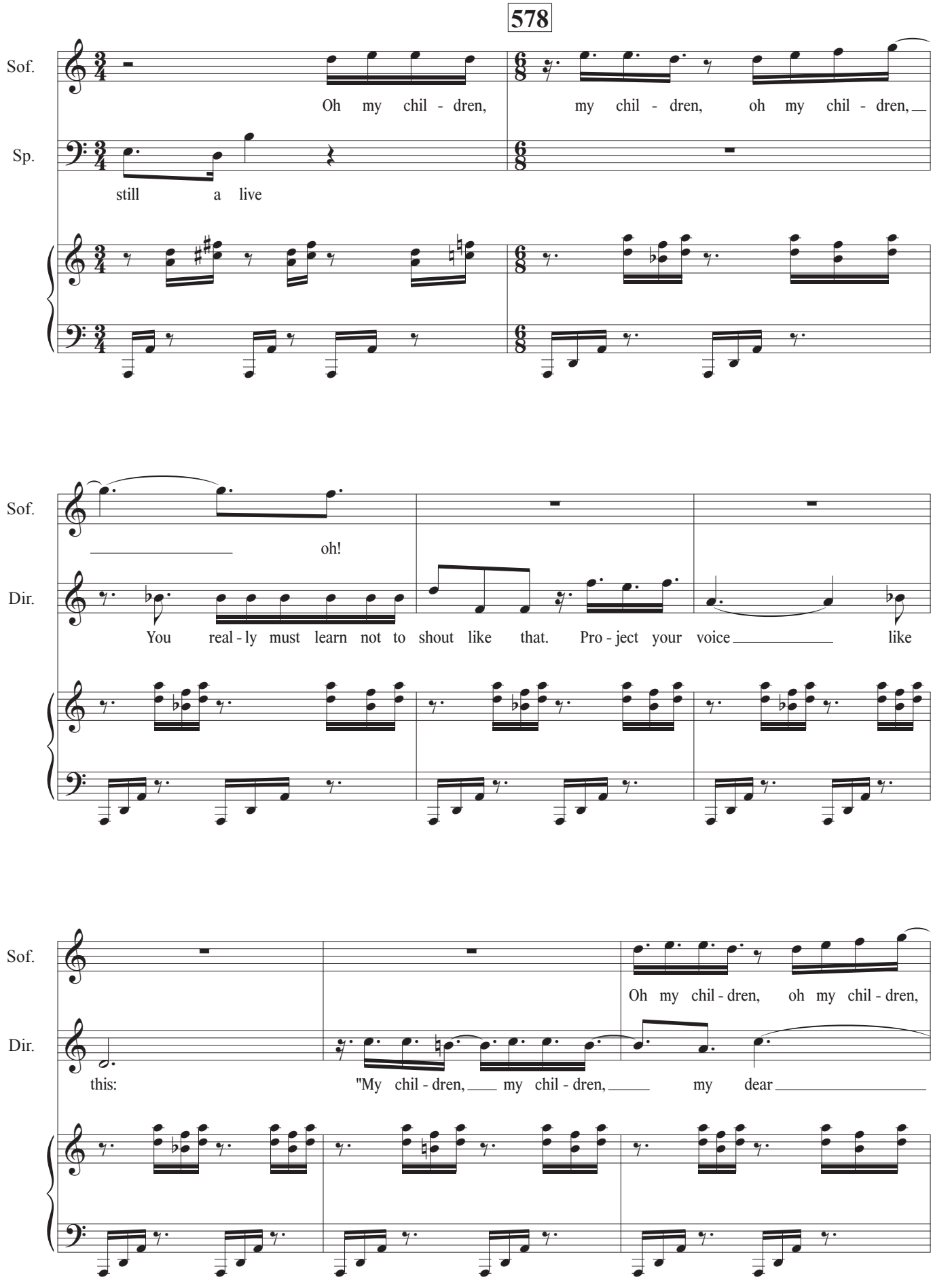

539
Sofia
Sof.
Well said!
Director
Dir.
Why do you say that?
Sp.
times like these.

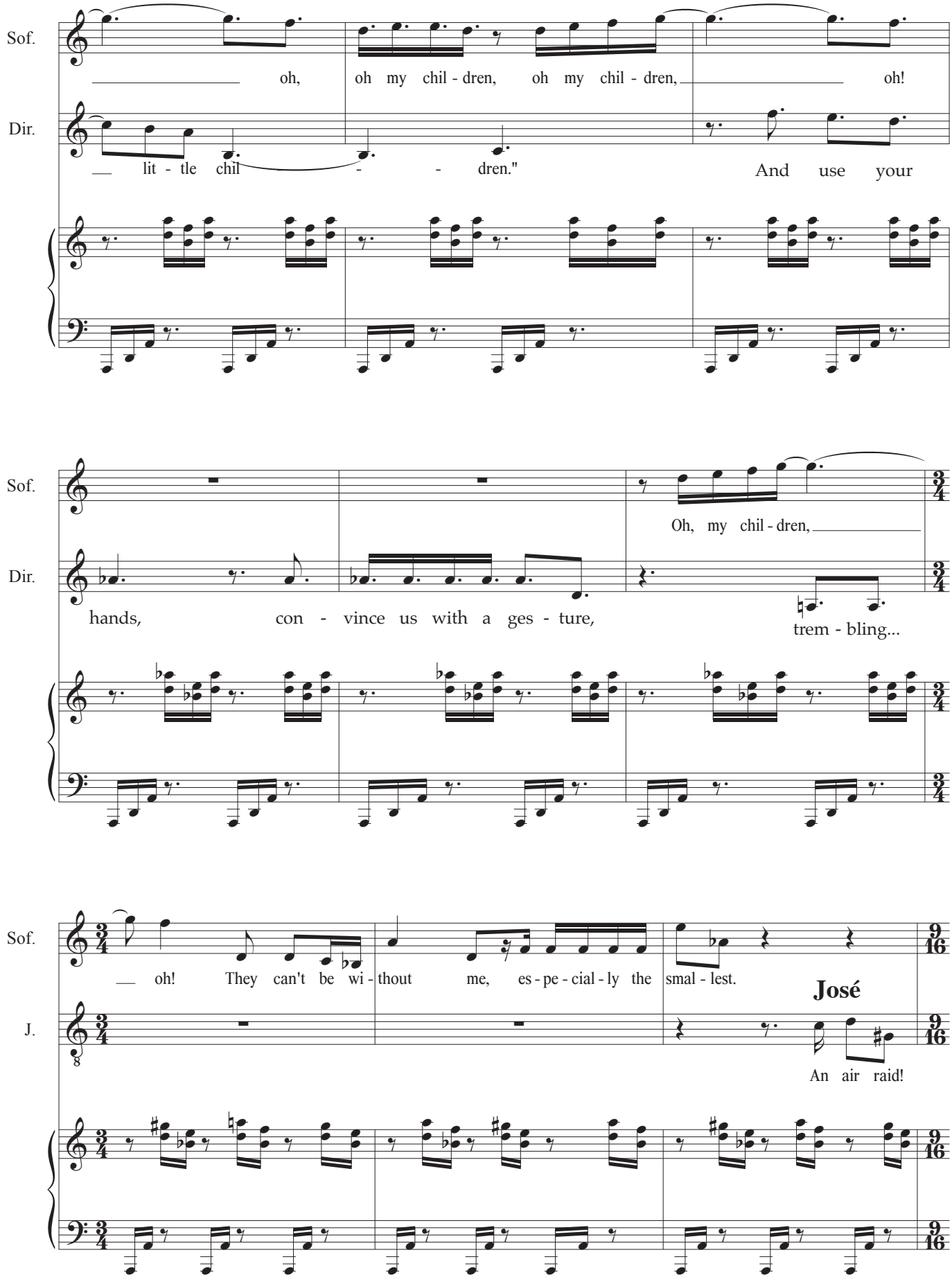

Sof.
I want to get to play my part.
Shut the doors!
Dir.
O - pen them! The thea-tre
Sof.
No, they will wreak the place.
Dir.
be-longs to the peo - ple.
Let them! We need
Dir.
real blood in here...
gun-pow-der res-cues po-e-try!
We need
Dir.
real
blood in here...

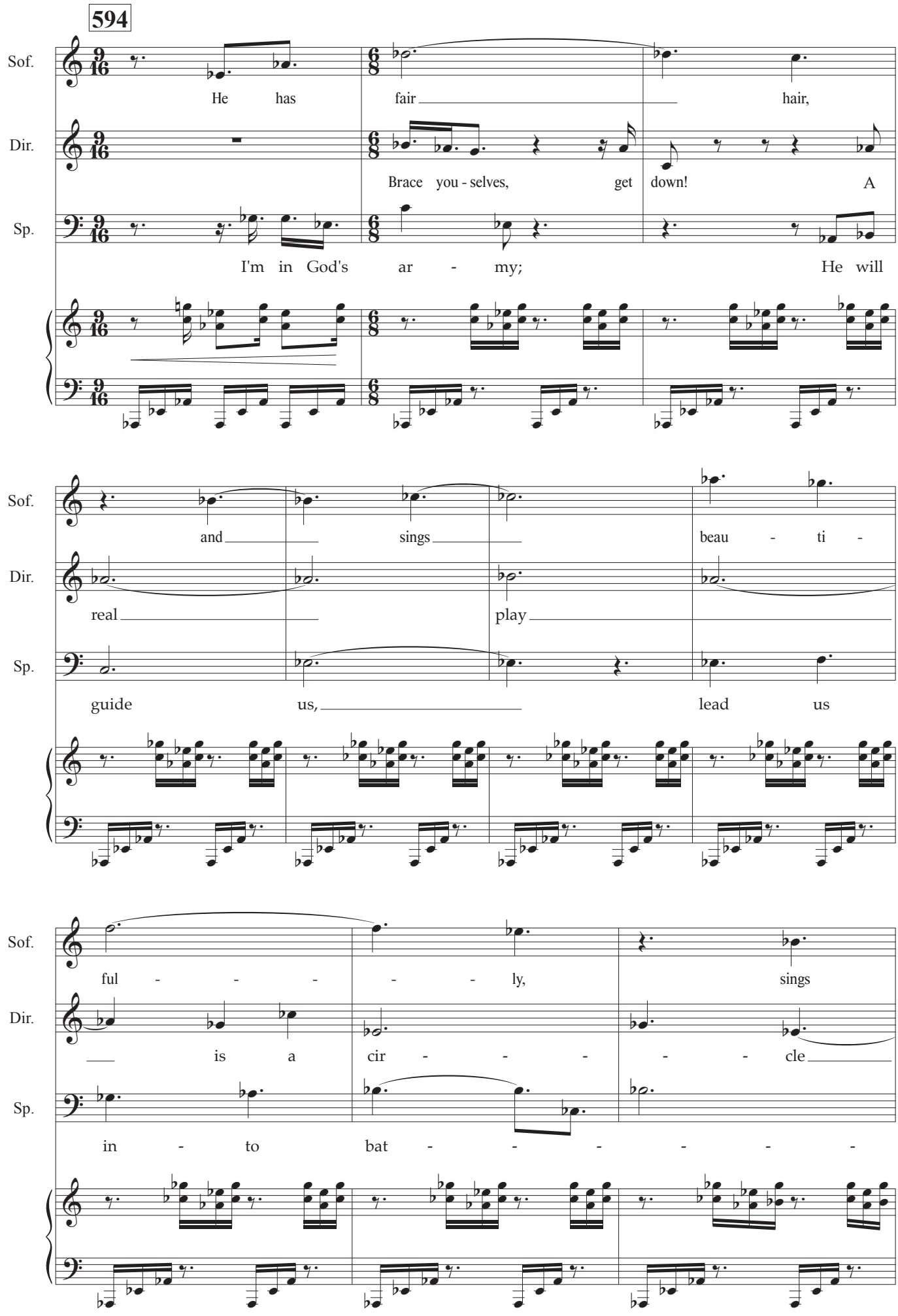

557
(to SOFIA)
Dir.
You'll be sa - fer - o - ver there.
José
(looking out)
J.
The sol - diers are ad - van - cing.
Sof.
Oh my chil - dren, oh my chil - dren! oh my chil - dren!
Dir.
Take co - ver when the bombs drop!
Sof.
They'll kill them! oh my chil - dren! They'll kill them!
J.
The

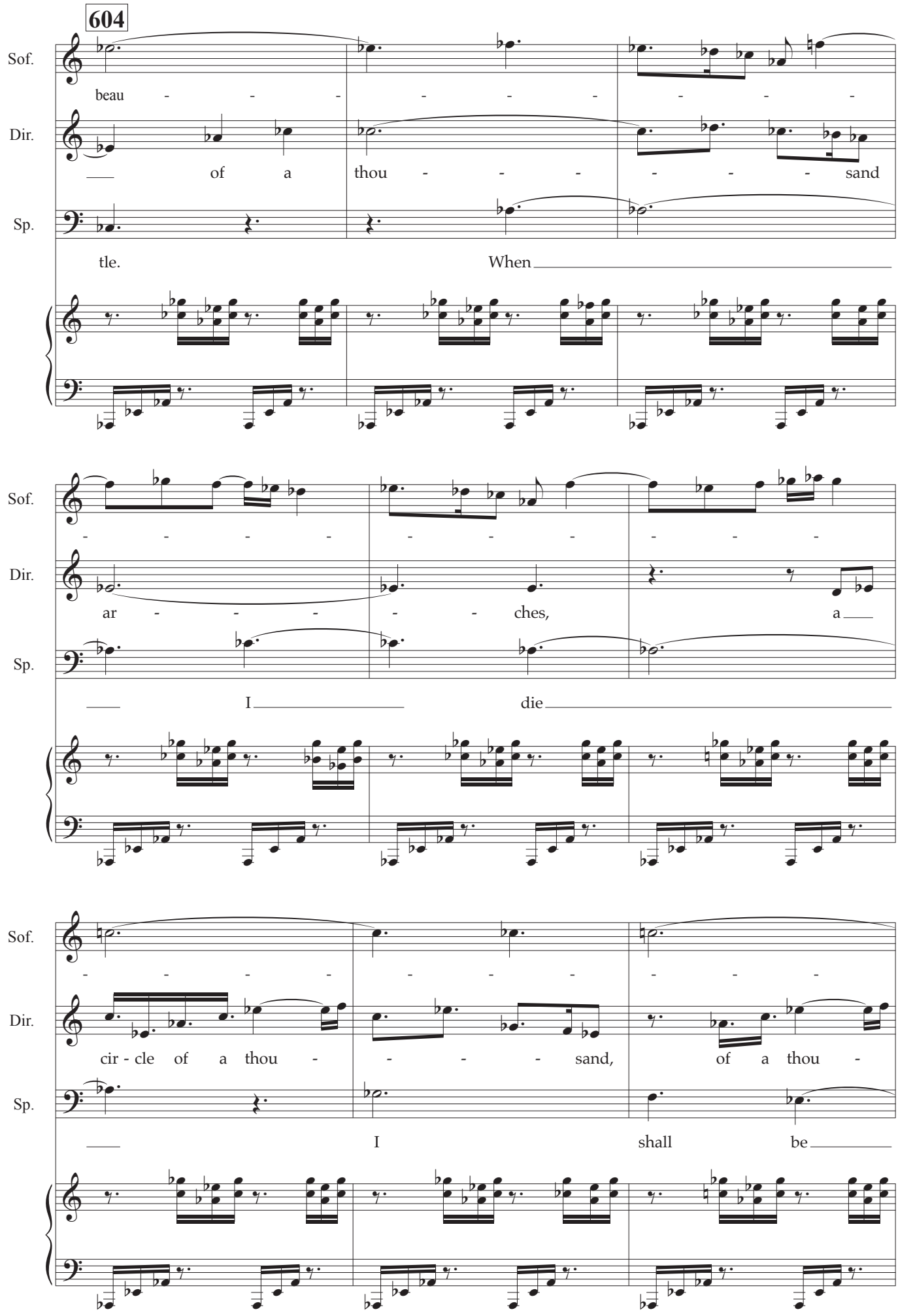
566

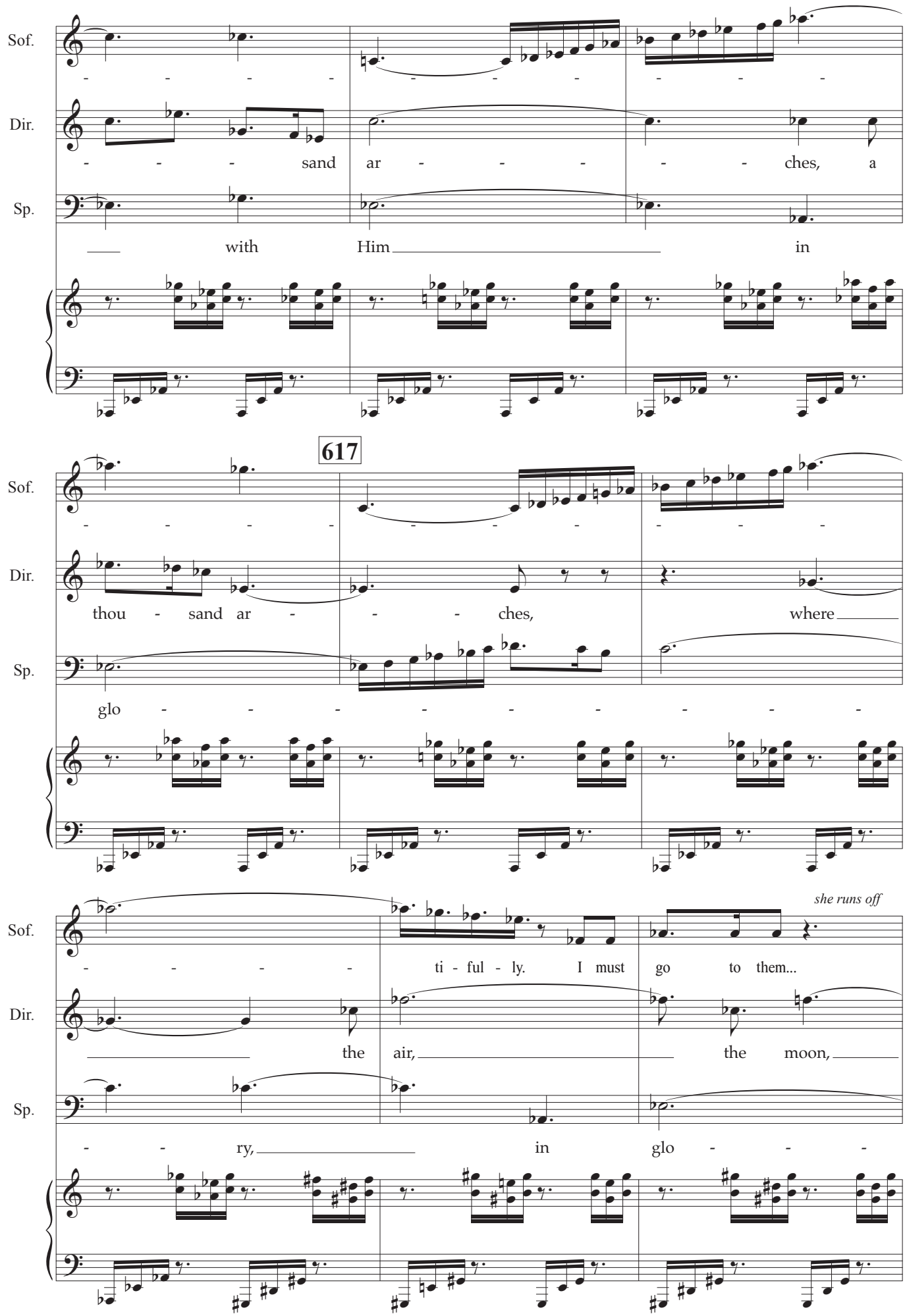

J.
re - bels would ne - ver do that...
Spectator
Sp.
They gouged out the eyes of three hun - dred
Sp.
chil - dren, some still on their mo - ther's breast. I
Sp.
know it to be true, it said so, in the pa - pers, the pa - pers said the re - vo -
Sp.
lu - tio - na - ries put on dis - play lit - tle blue eyes that were

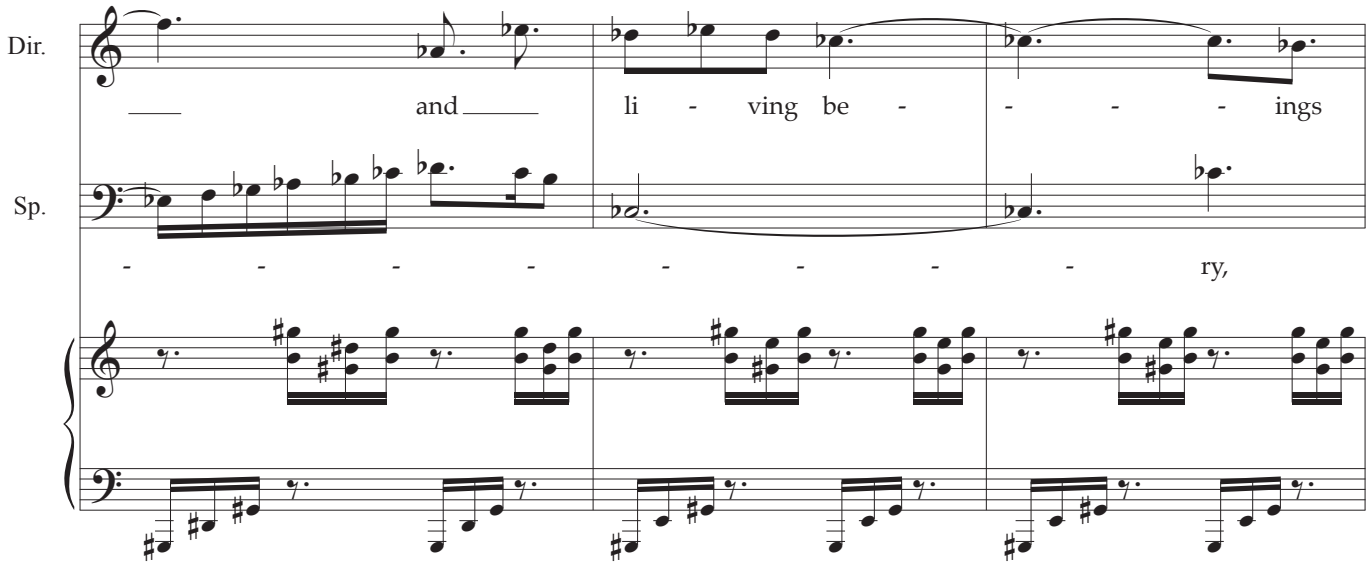

578
Sof.
Oh my chil - dren, my chil - dren, oh my chil - dren,
Sp.
still a live
Sof.
oh!
Dir.
You real - ly must learn not to shout like that. Pro - ject your voice like
Sof.
Oh my chil - dren, oh my chil - dren,
Dir.
this: "My chil - dren, my chil - dren, my dear

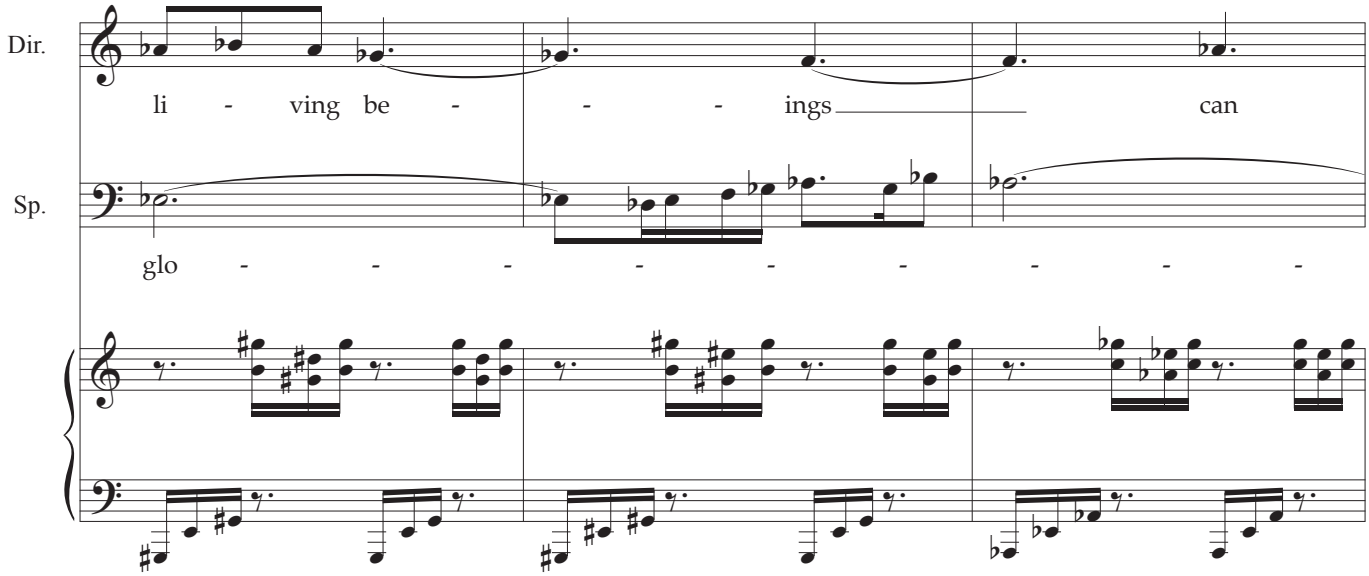

Sof.
oh, oh my chil - dren, oh my chil - dren, oh!
Dir.
lit - tle chil - - dren." And use your
Sof.
Oh, my chil - dren,
Dir.
hands, con - vince us with a ges - ture, trem - bling...
Sof.
oh! They can't be wi - thout me, es - pe - cial - ly the smal - lest.
José
J.
An air raid!


594
Sof.
Dir.
Sp.
He has fair hair,
Brace you - selves, get down! A
I'm in God's ar - my; He will
and sings beau - ti -
real play
guide us, lead us
ful - - - - - - ly, sings
is a cir - - - - - - cle
in - to bat - - - - - -

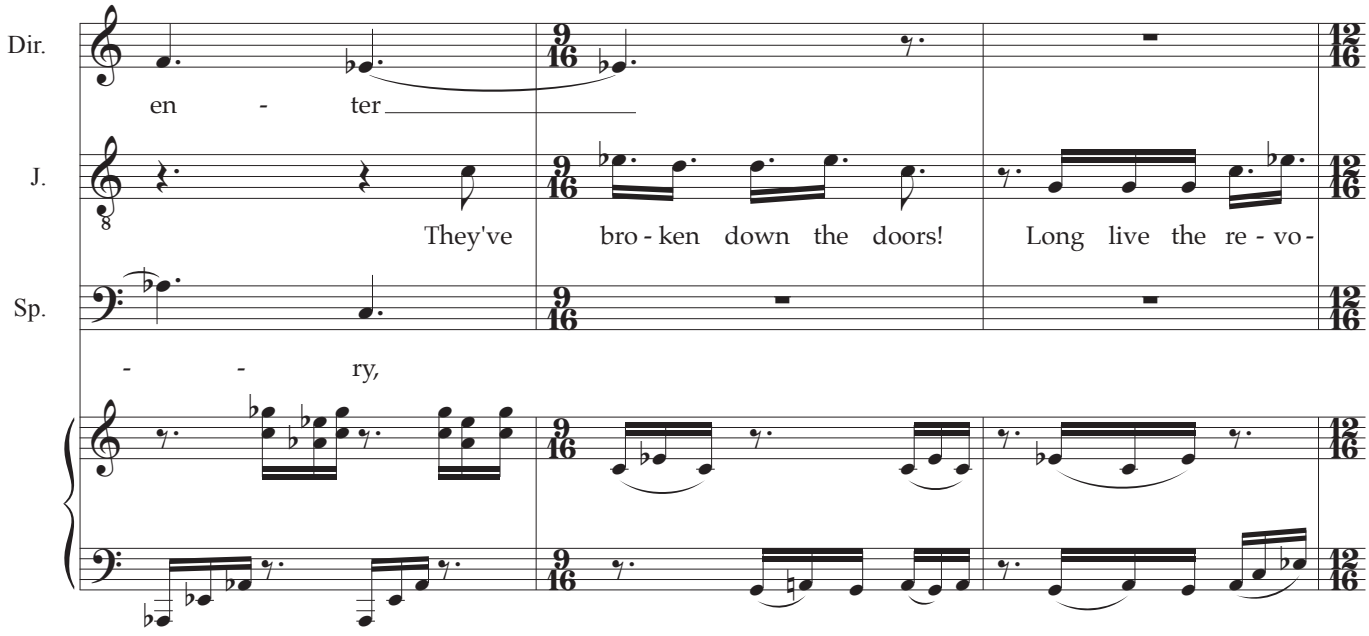

604
Sof.
beau - - - - - - - - - - - -
Dir.
of a thou - - - - - - sand
Sp.
tle. When
Sof.
- - - - - - - - - - - -
Dir.
ar - - - - - ches, a
Sp.
I die
Sof.
- - - - - - - - - - - -
Dir.
cir - cle of a thou - - - - sand, of a thou -
Sp.
I shall be

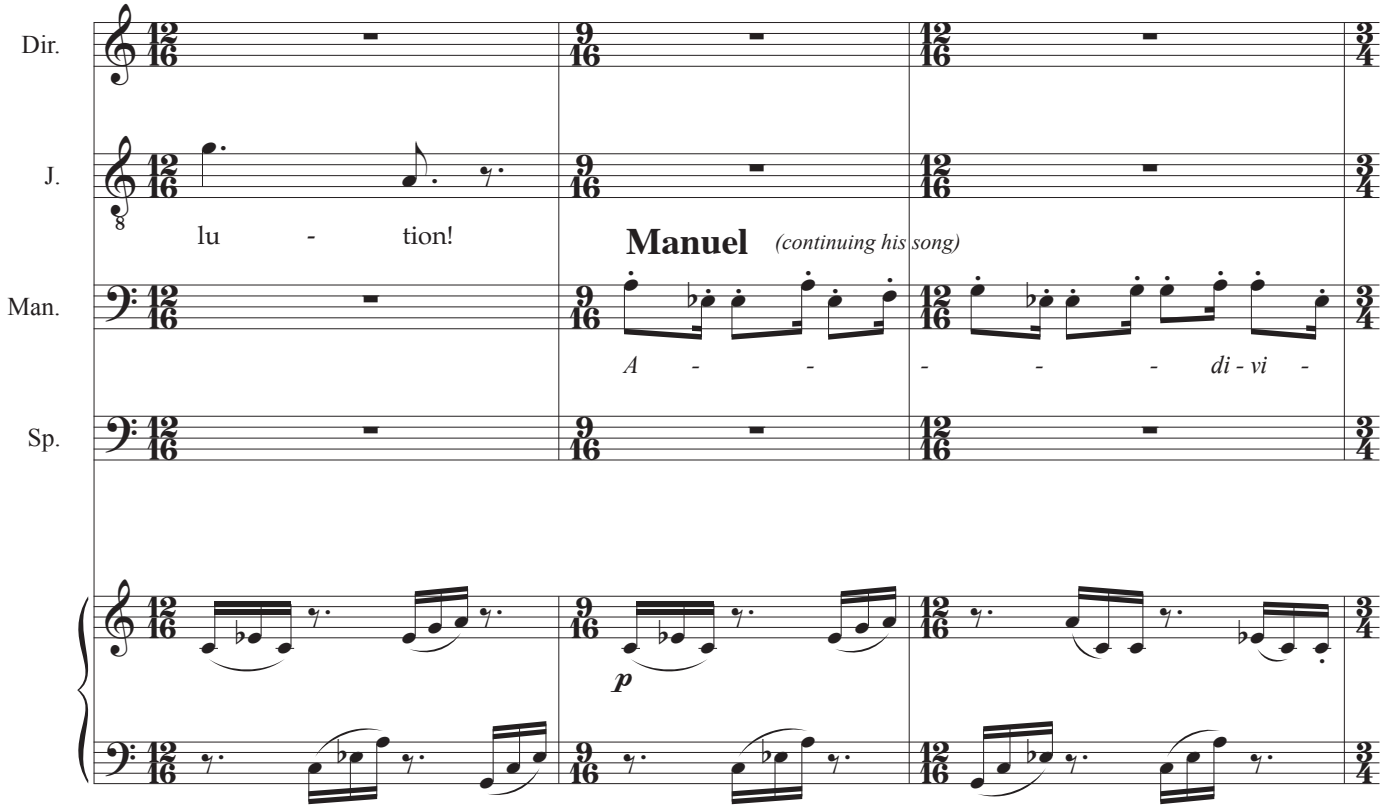

Sof.
Dir.
Sp.
sand ar - - - - - ches, a
with Him in
617
thou - sand ar - - - ches, where
glo - - - - - - - - -
ti - ful - ly. I must go to them...
she runs off
the air, the moon,
- - ry, in glo - - -

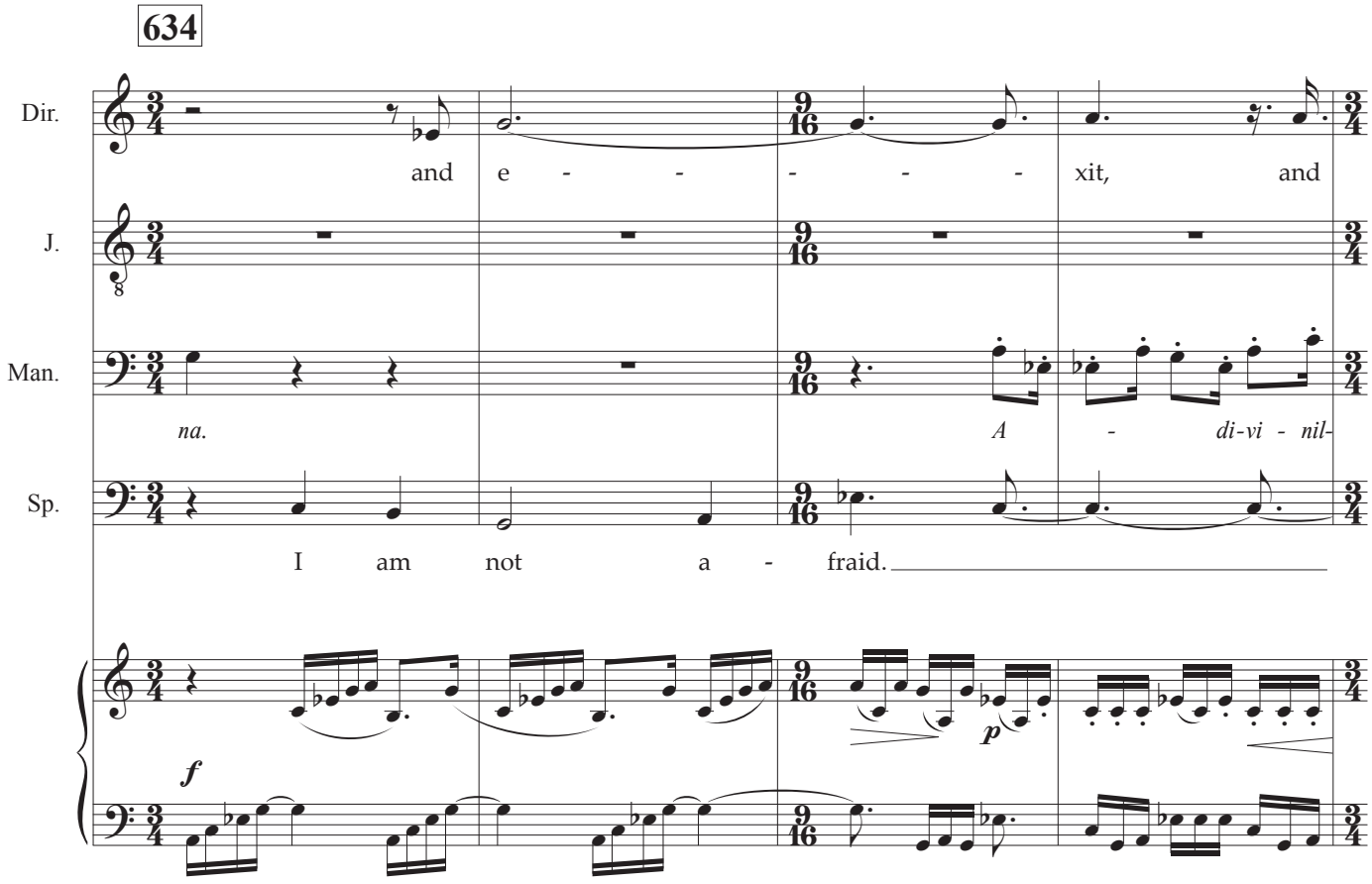

Dir.
and
li - ving be - - - - ings
Sp.
- - - - - - - - - ry,

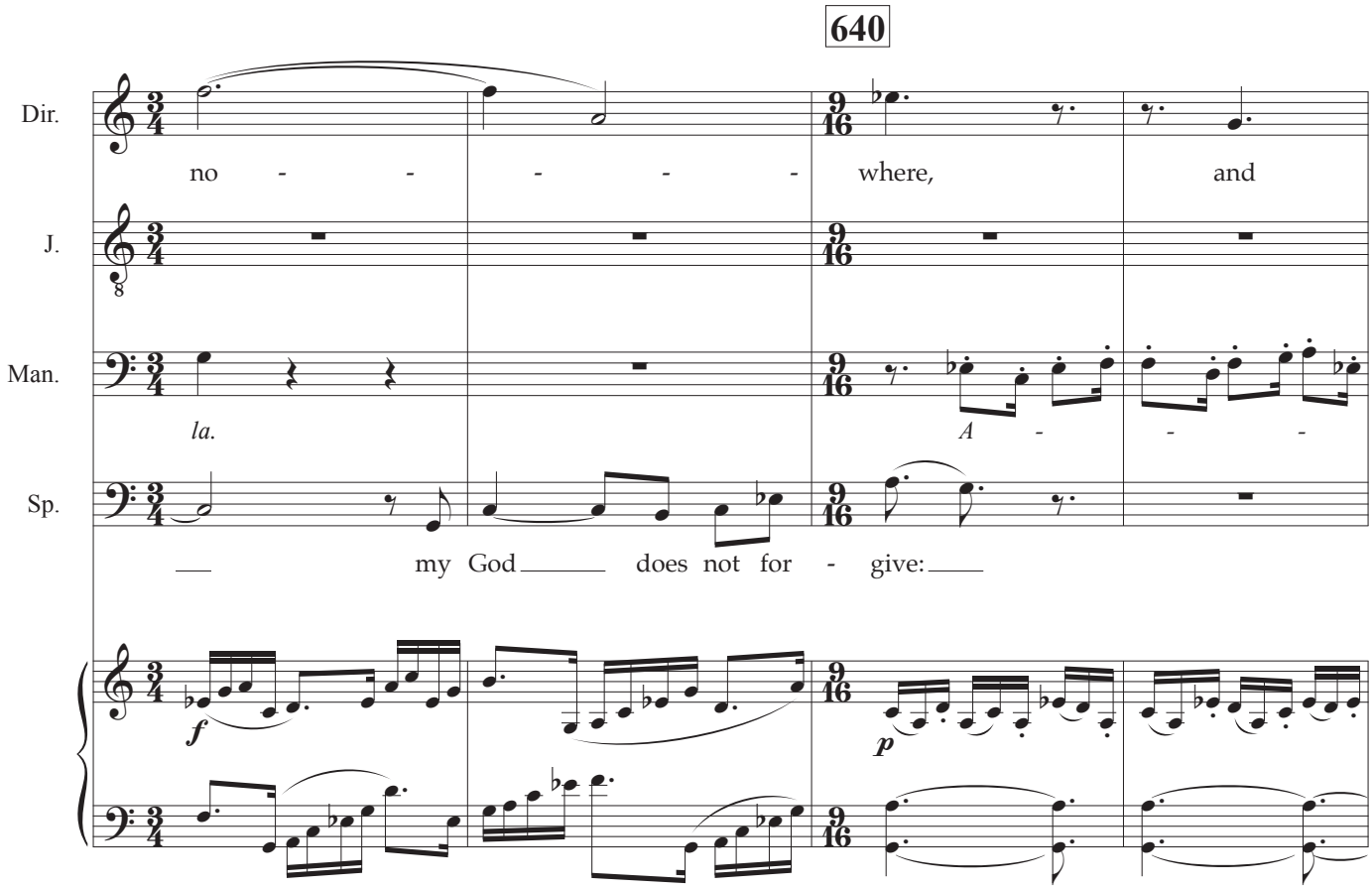

Dir.
li - ving be - - - ings
can
Sp.
glo - - - - - - - - -

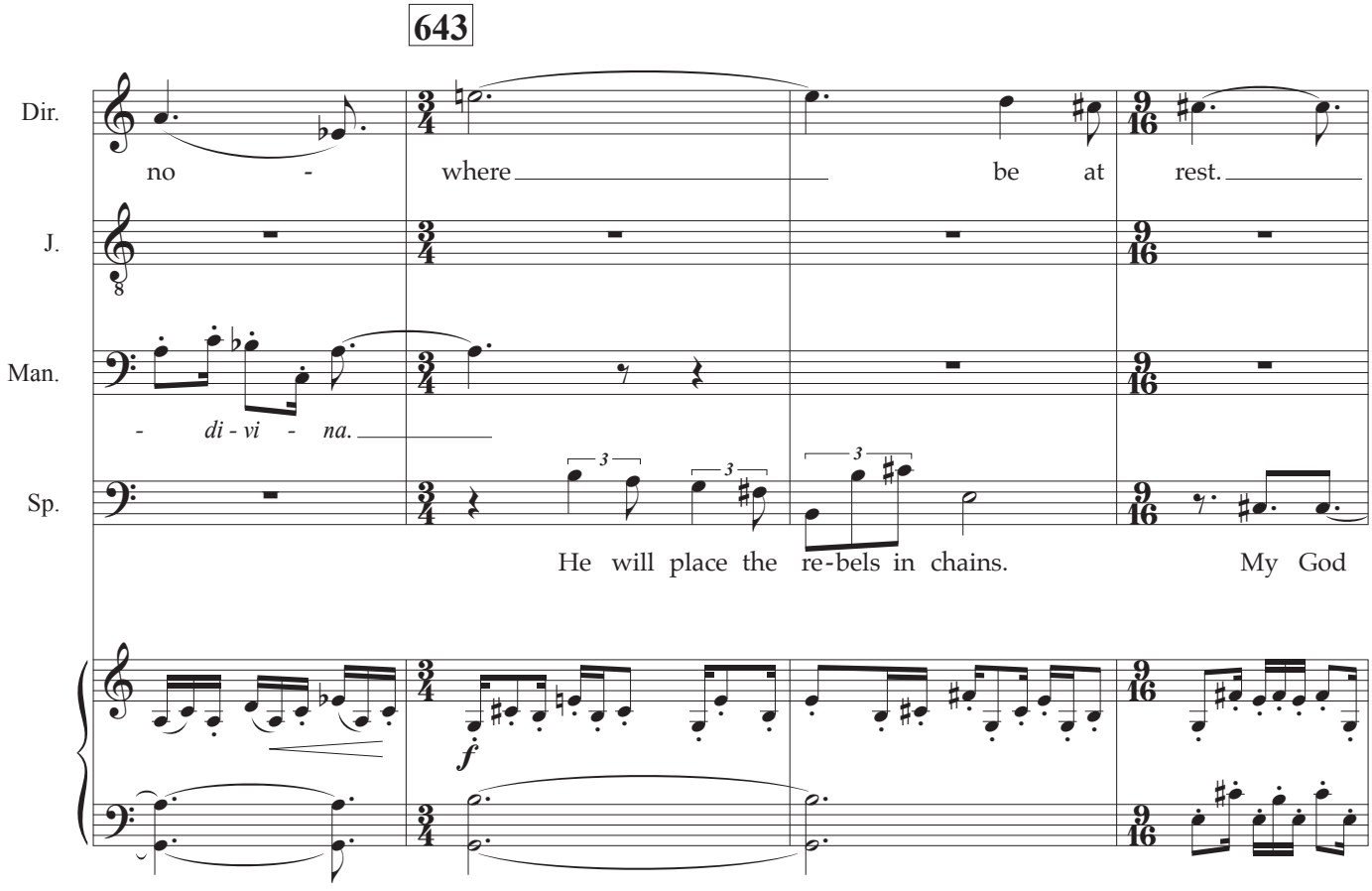
629

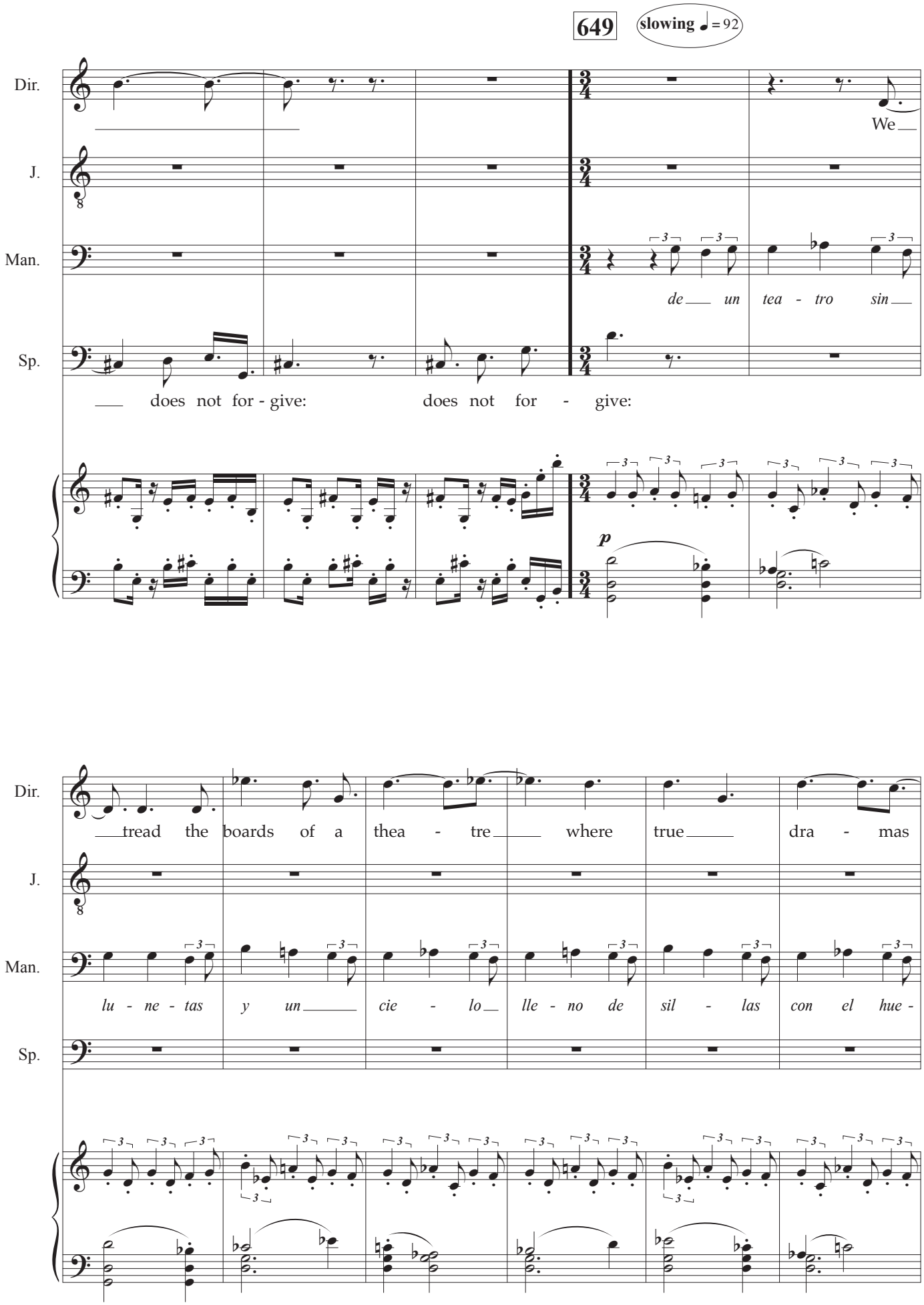

Dir.
en - ter
J.
They've bro - ken down the doors! Long live the re - vo -
Sp.
- - ry,

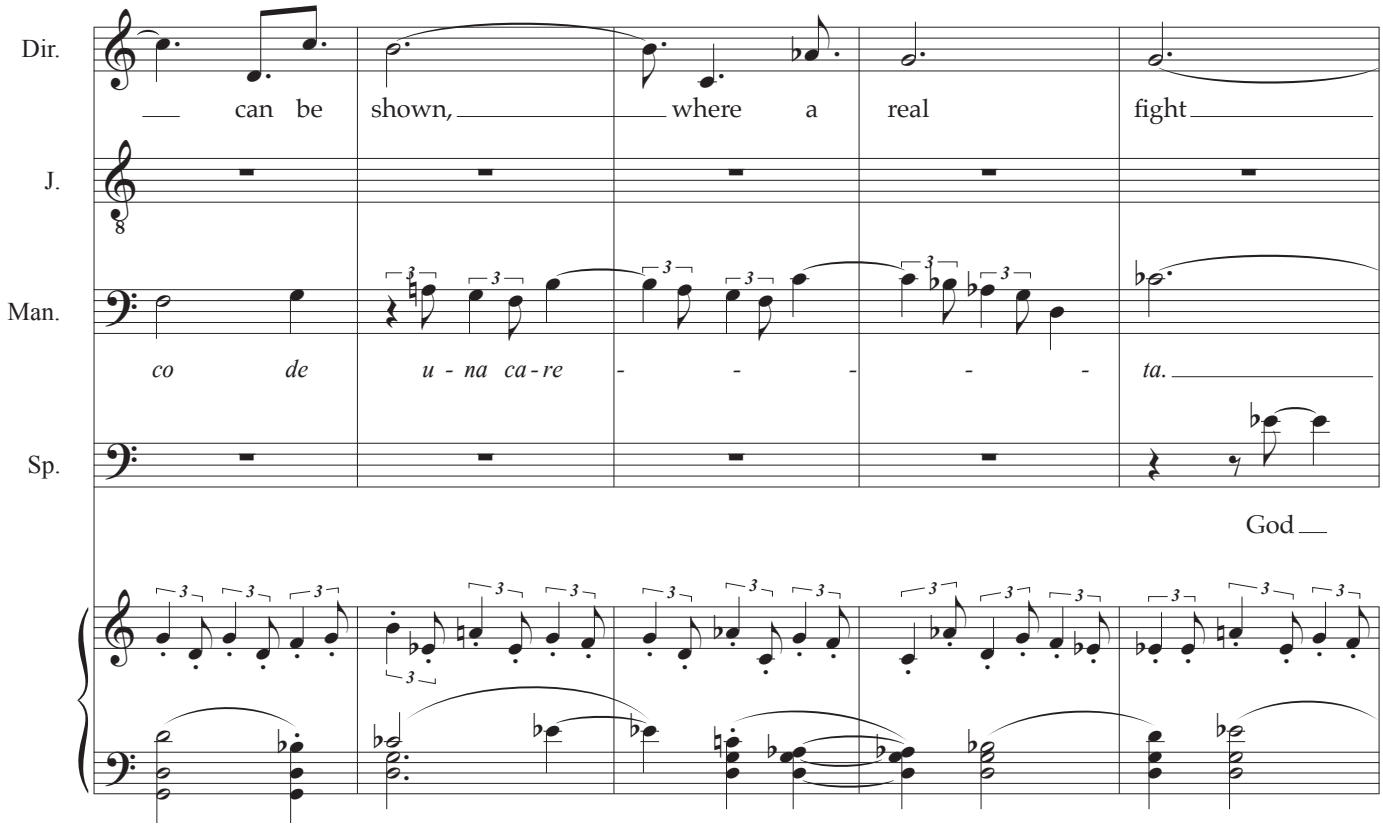

Dir.
J.
Man.
Sp.
lu - tion!
Manuel (continuing his song)
A - - - - - - di - vi -
p

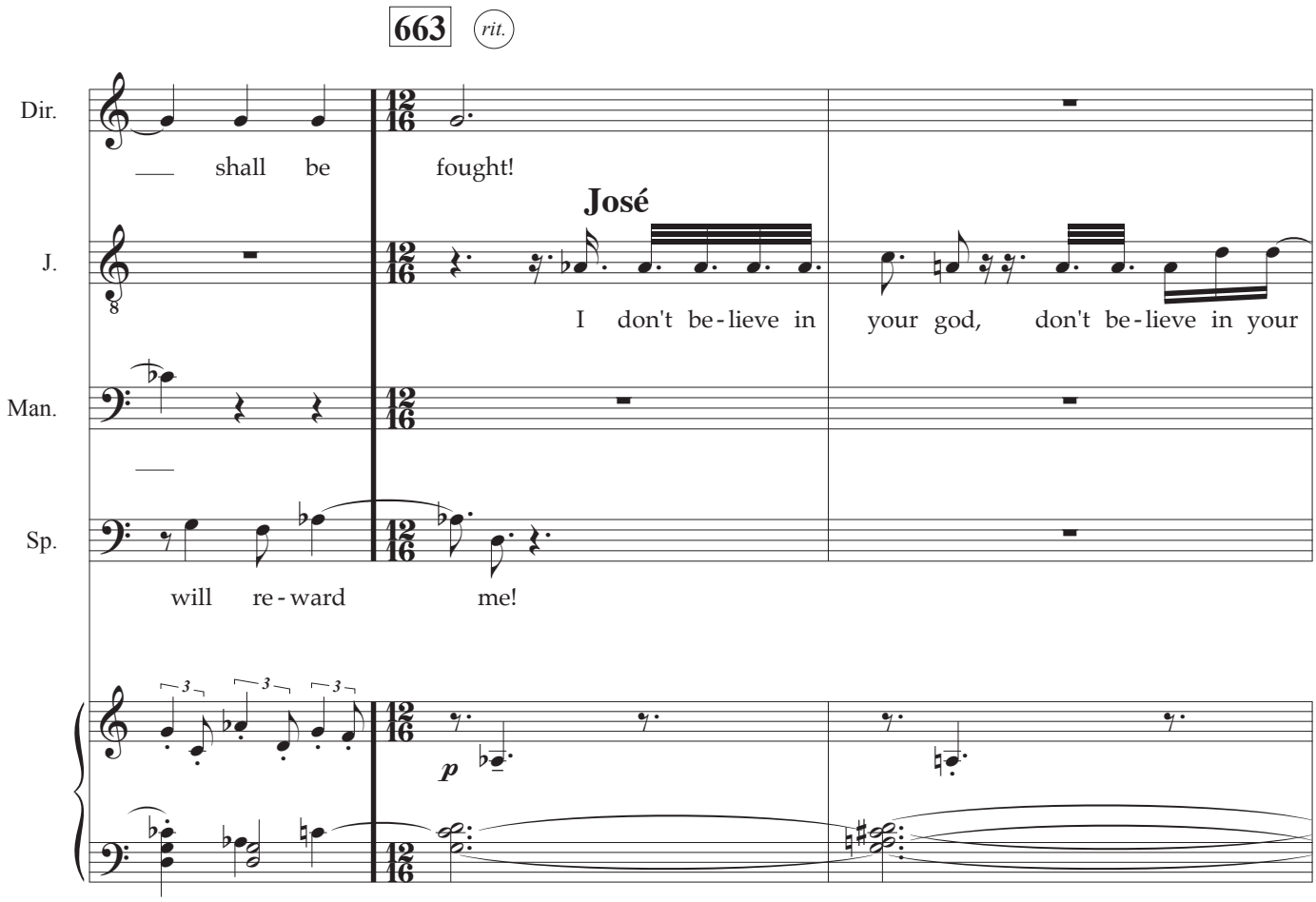

634
Dir.
J.
Man.
Sp.
and e - - - - - xit, and
na.
A - di-vi - nil-
I am not a - fraid.
f
p


640
Dir.
no - - - - - where, and
J.
Man.
la. A - - -
Sp.
my God does not for - give:
f
p

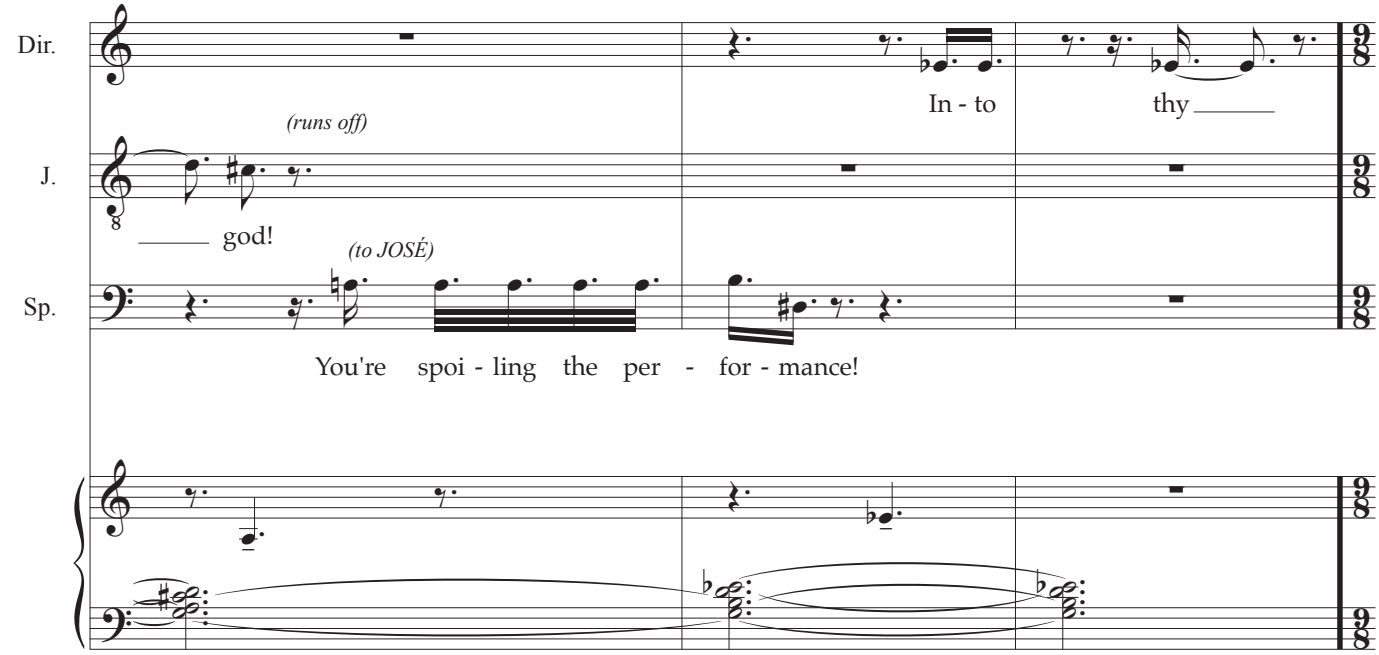

643
Dir.
no - where be at rest.
J.
Man.
- di - vi - na.
Sp.
He will place the re-bels in chains. My God
f


649
slowing ♩ = 92
Dir.
J.
Man.
Sp.
We
de un tea - tro sin
does not for - give: does not for - give:
p
tread the boards of a thea - tre where true dra - mas
lu - ne - tas y un cie - lo lle - no de sil - las con el hue -

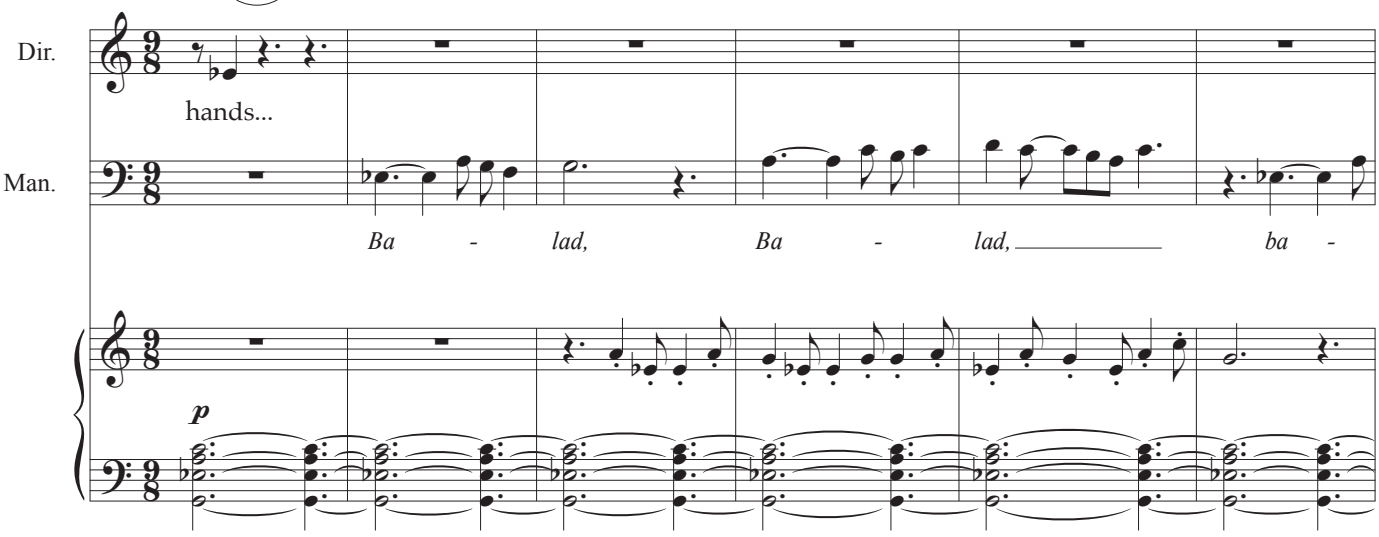

Dir.
J.
Man.
Sp.
can be shown, where a real fight
co de u - na ca - re - - - - - ta.
God


663
rit.
Dir.
J.
Man.
Sp.
shall be fought!
José
I don't be - lieve in your god, don't be - lieve in your
will re - ward me!
p

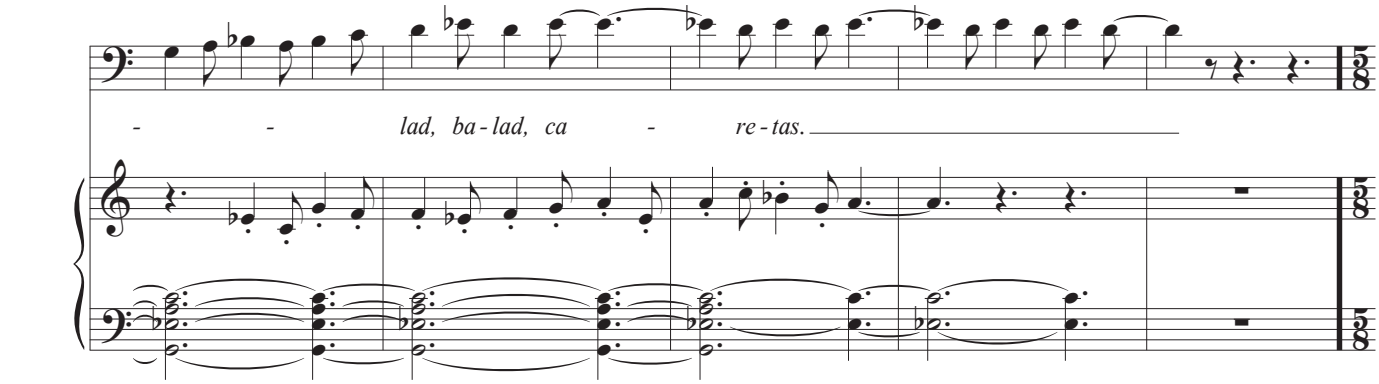
(The SPECTATOR is about to shoot at JOSÉ, but the DIRECTOR steps between them; he hesitates for a moment…)



668 ♩. = 56 *(…then he takes deliberate aim and shoots the DIRECTOR)*



(a bomb scores a direct hit, and the roof of the theatre collapses; in the darkness of the auditorium, MANUEL shines a torch revealing the body of the dying DIRECTOR which he cradles in his arms)



SCENE FIVE

In the ruins of the theatre: the tomb of the Capulets. Night.

679

♪ = 72

p

685

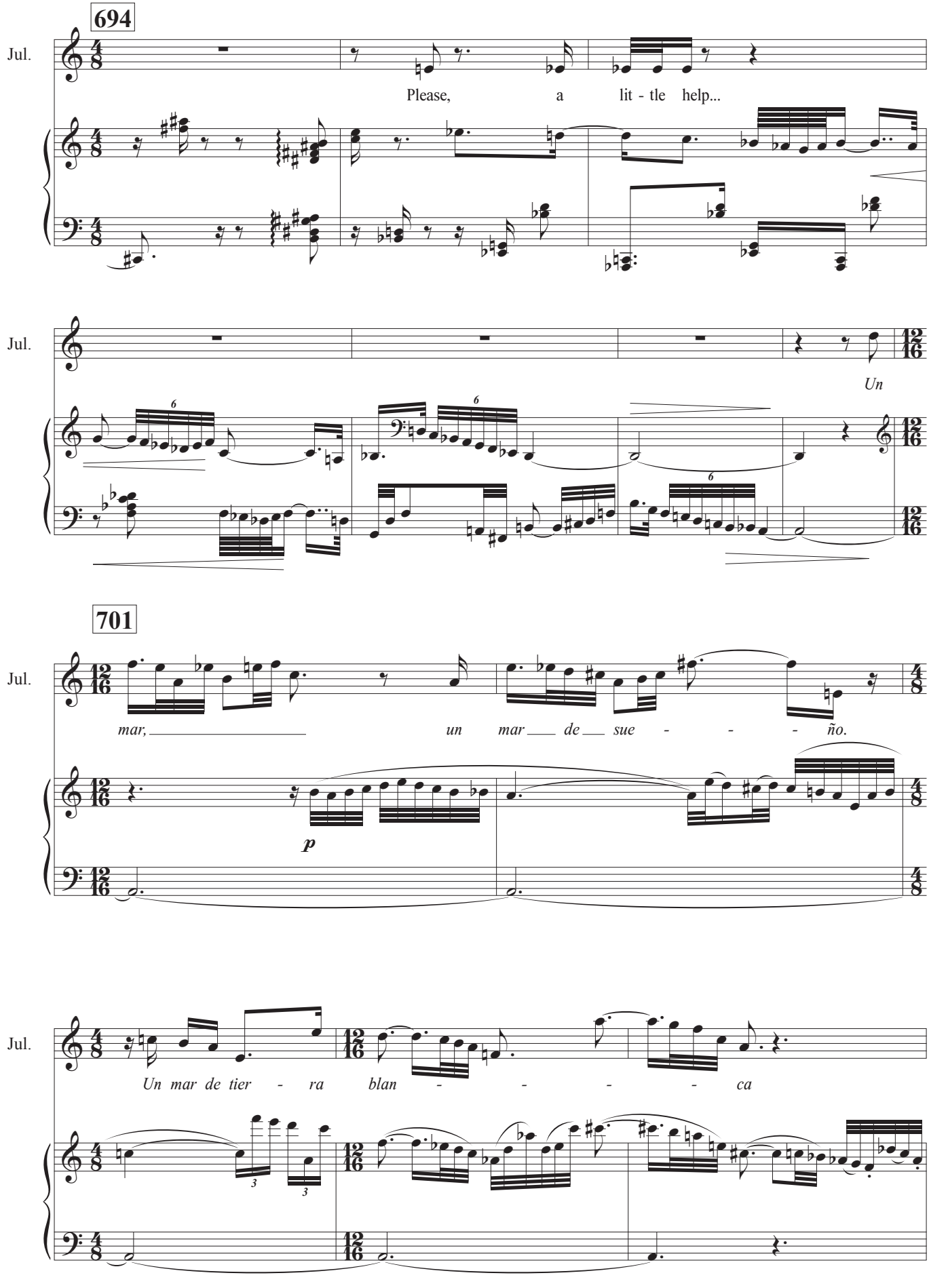
Sofia as Juliet *(lying by the tomb)*

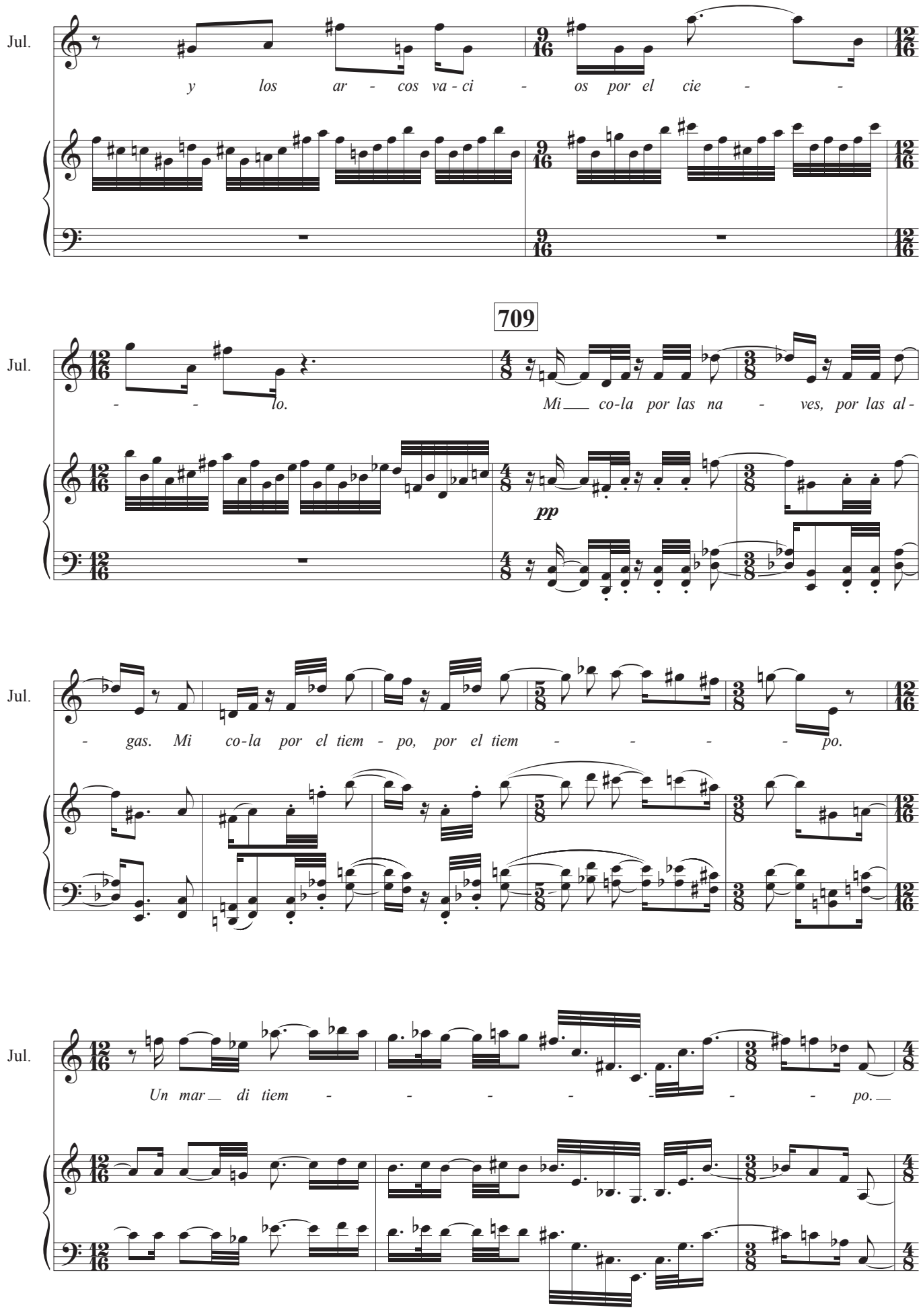
Jul. E - xile; not a friend here,

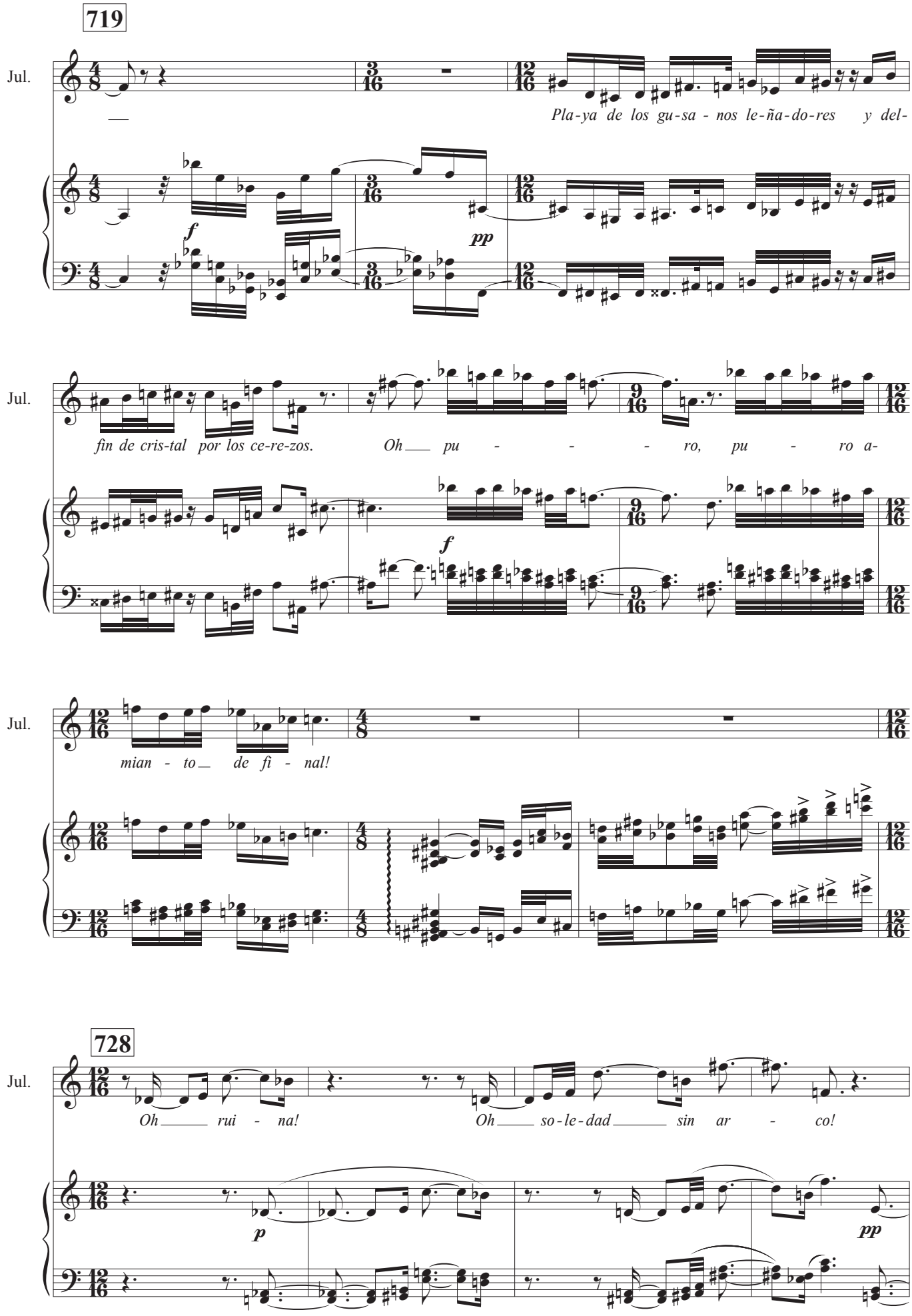
Jul. not a soul - mate; and yet I've

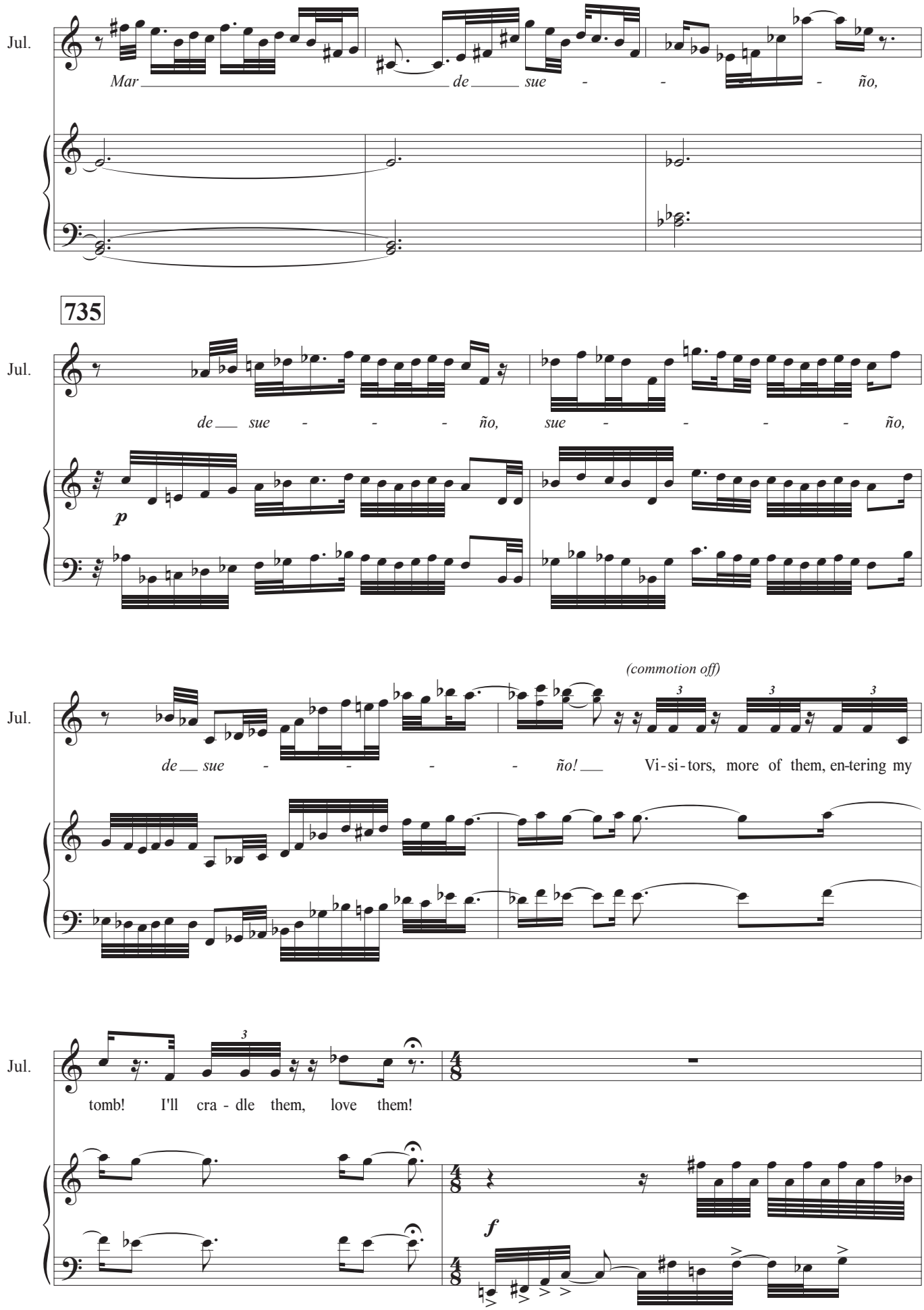
Jul. passed un - der a thou - sand ar - ches,

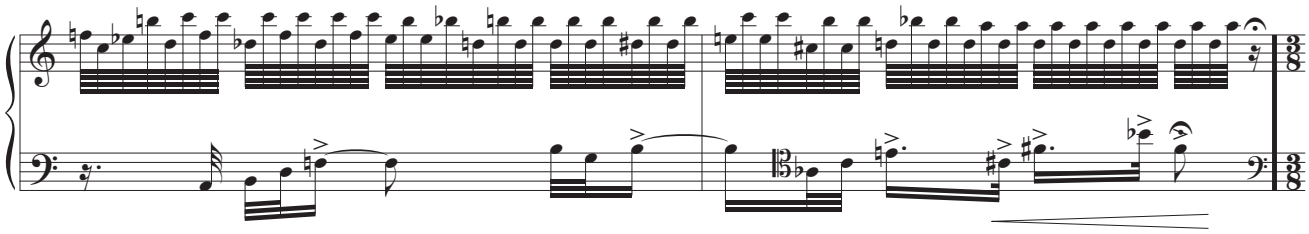
Jul. a thou - sand emp - - - ty ar - ches.


694
Jul.
Please, a lit - tle help...
Jul.
Un
701
Jul.
mar, un mar de sue - - - ño.
p
Jul.
Un mar de tier - ra blan - - - - ca


Jul.
y los ar - cos va - ci - os por el cie - -
709
Jul.
- - lo.
Mi co-la por las na - ves, por las al -
pp
Jul.
- gas. Mi co-la por el tiem - po, por el tiem - - - - po.
Jul.
Un mar di tiem - - - - - - - po.


719
Jul.
Pla-ya de los gu-sa - nos le-ña-do-res y del-
f
pp
Jul.
fin de cris-tal por los ce-re-zos. Oh pu - - - - ro, pu - ro a-
f
Jul.
mian - to de fi - nal!
728
Jul.
Oh rui - na! Oh so-le-dad sin ar - co!
p
pp


Jul.
Mar de sue - - - ño,
735
Jul.
de sue - - - - ño, sue - - - - - ño,
p
(commotion off)
Jul.
de sue - - - - ño! Vi-si-tors, more of them, en-tering my
3
3
3
Jul.
tomb! I'll cra - dle them, love them!
3
f



THREE WIZARDS on WHITE HORSES appear
and sing a **SERENADE**

743 ♪ = 108

José as Wizard 1

p

We wai - ted for you in the gar - den.

Wiz.

Manuel as Wizard 2

p

We wai - ted for you in the gar - den.

Spectator as Wizard 3

p

We wai - ted for you in the gar - den.

leggiero

pp

752

Juliet

Jul.

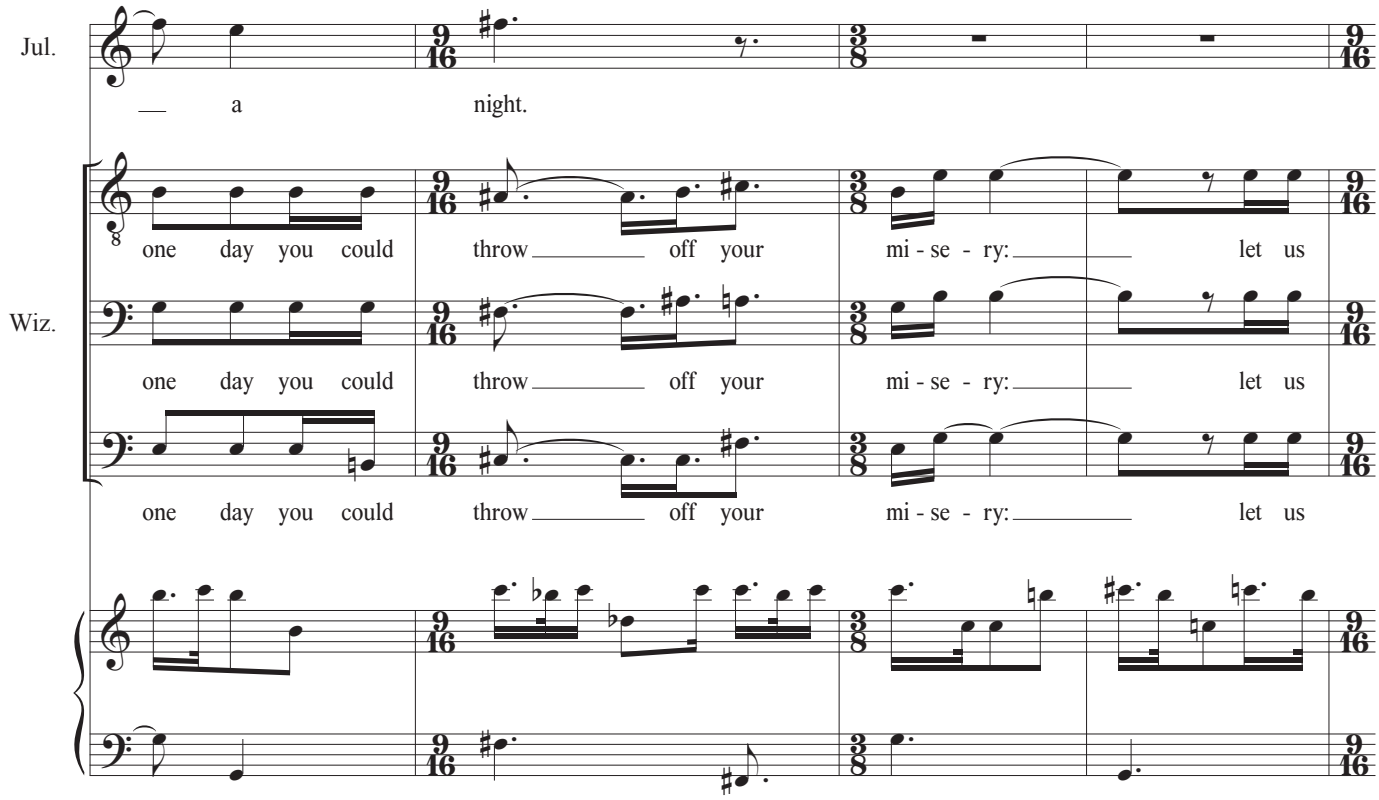
And a night,

A day, a mor - ning, an af - ter - noon... In

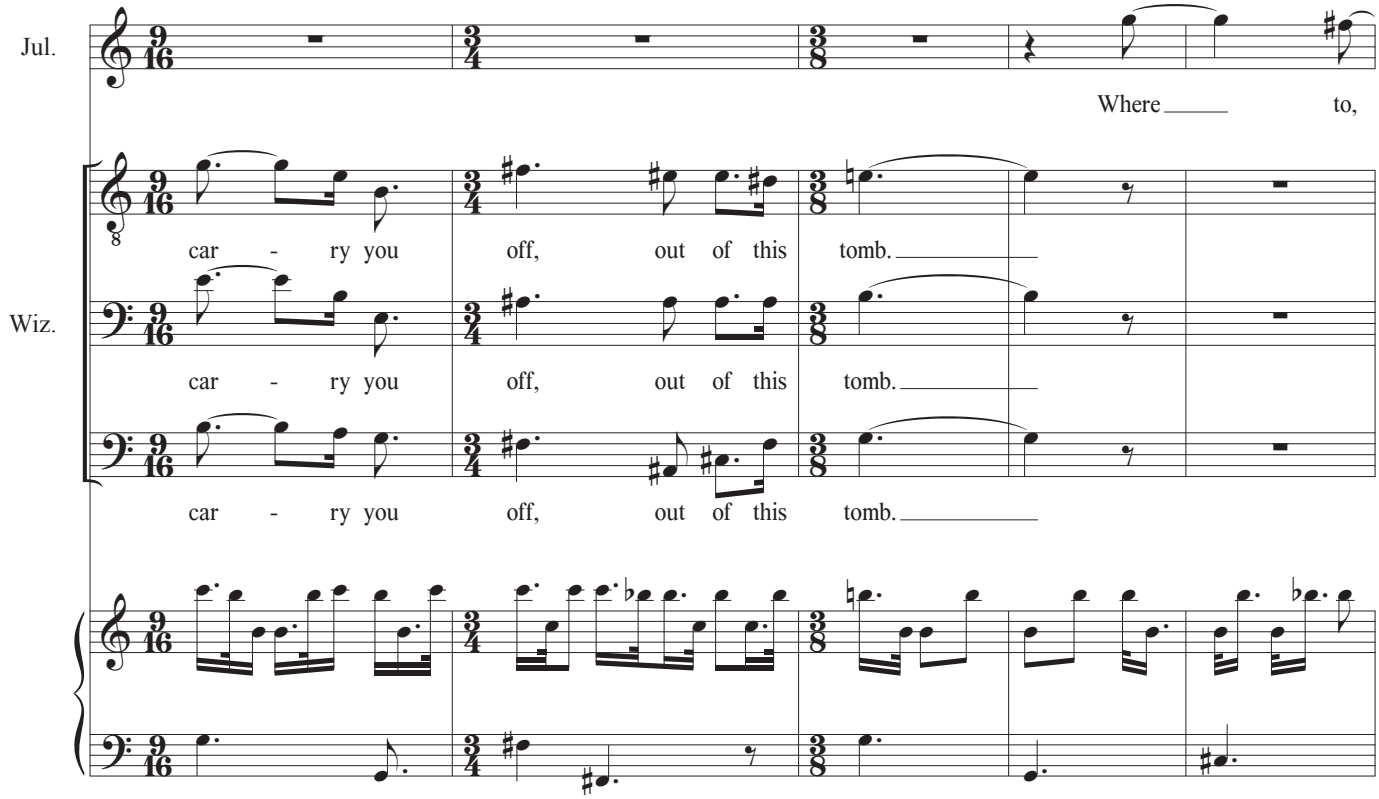
Wiz.

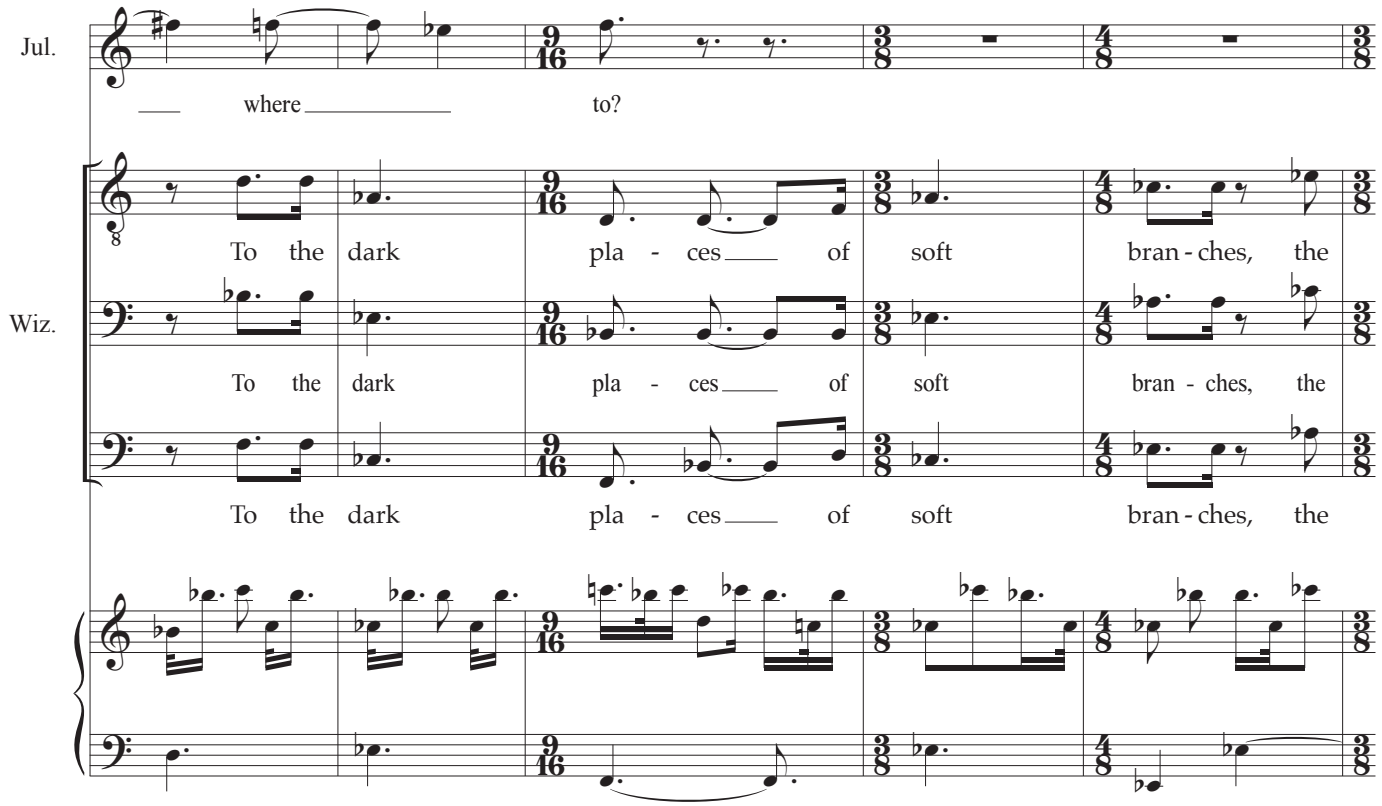
A day, a mor - ning, an af - ter - noon... In

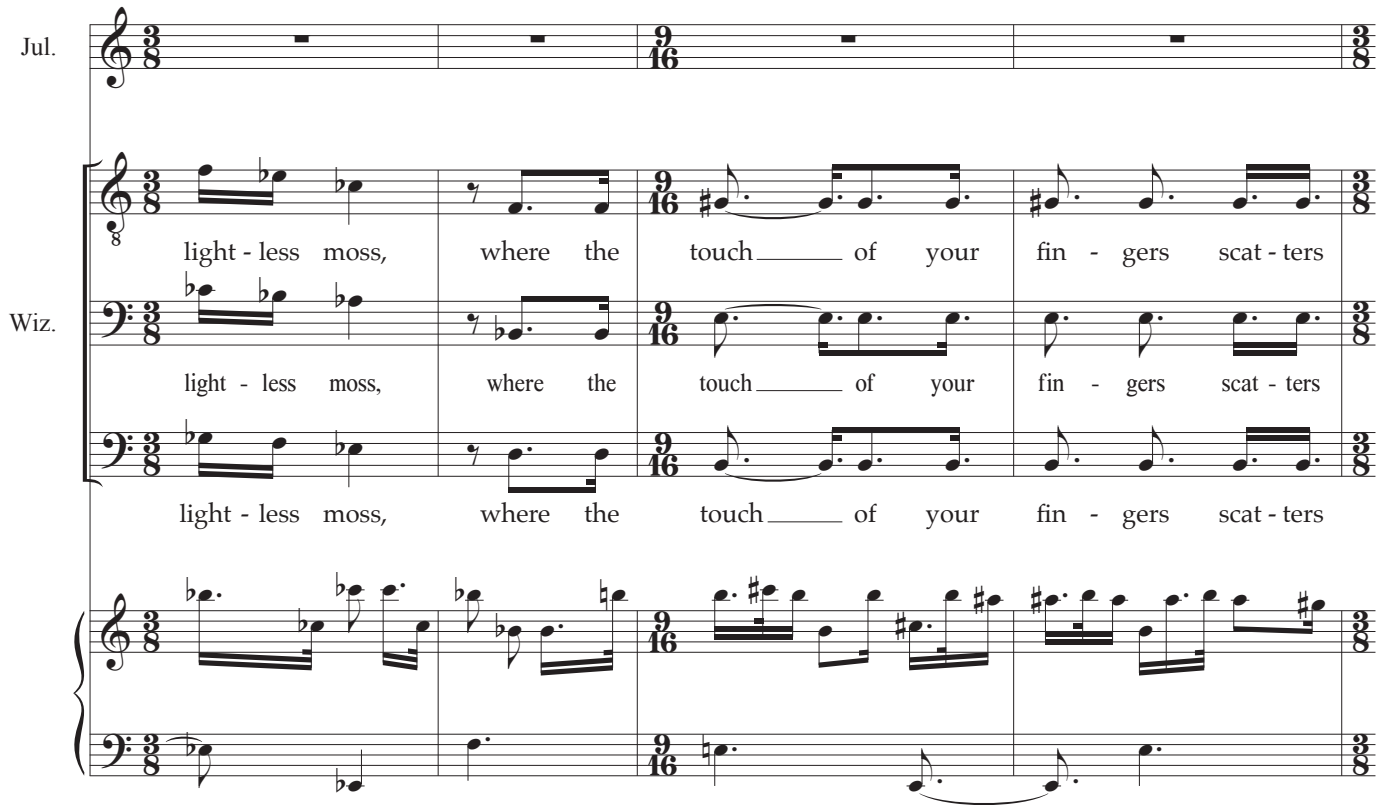
A day, a mor - ning, an af - ter - noon... In

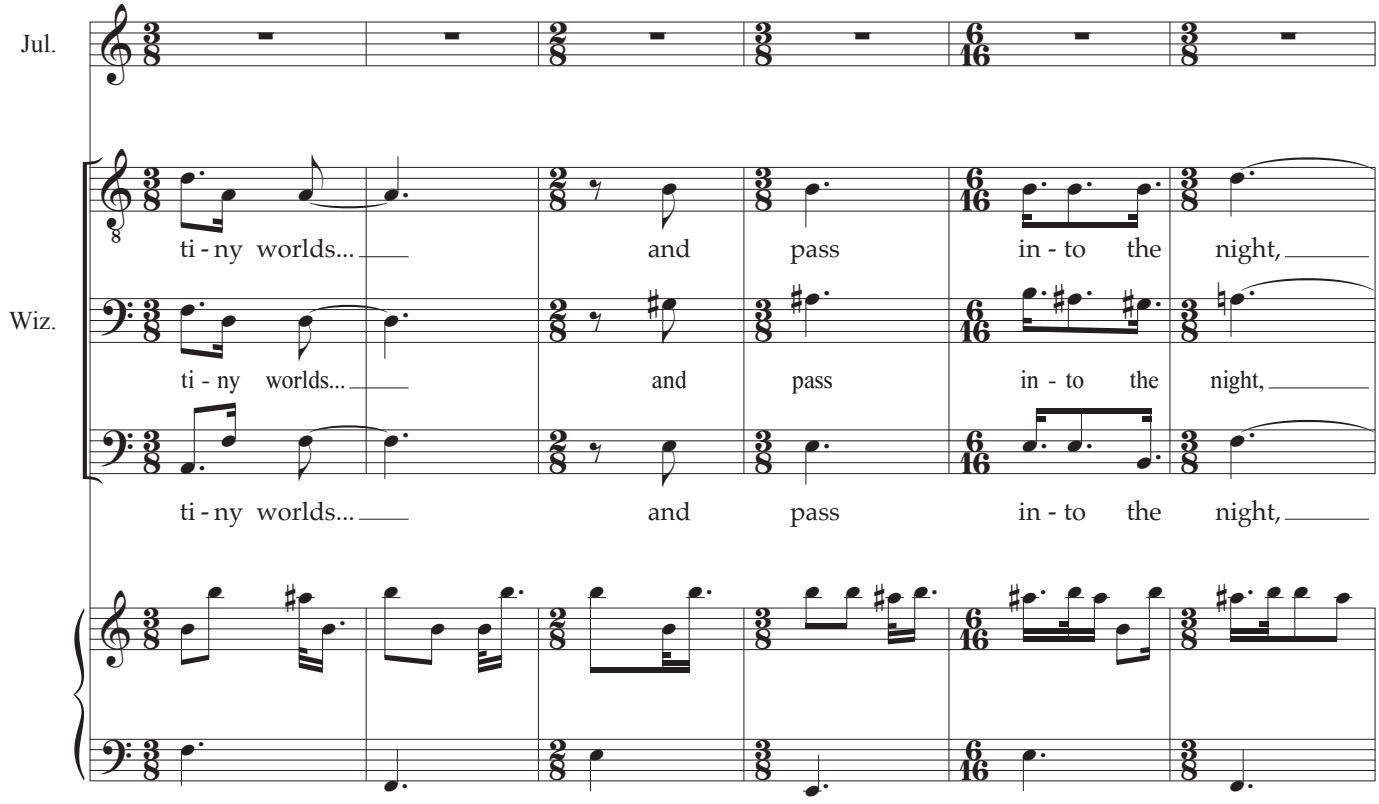

Jul.
a night.
Wiz.
one day you could throw off your mi - se - ry: let us
one day you could throw off your mi - se - ry: let us
one day you could throw off your mi - se - ry: let us

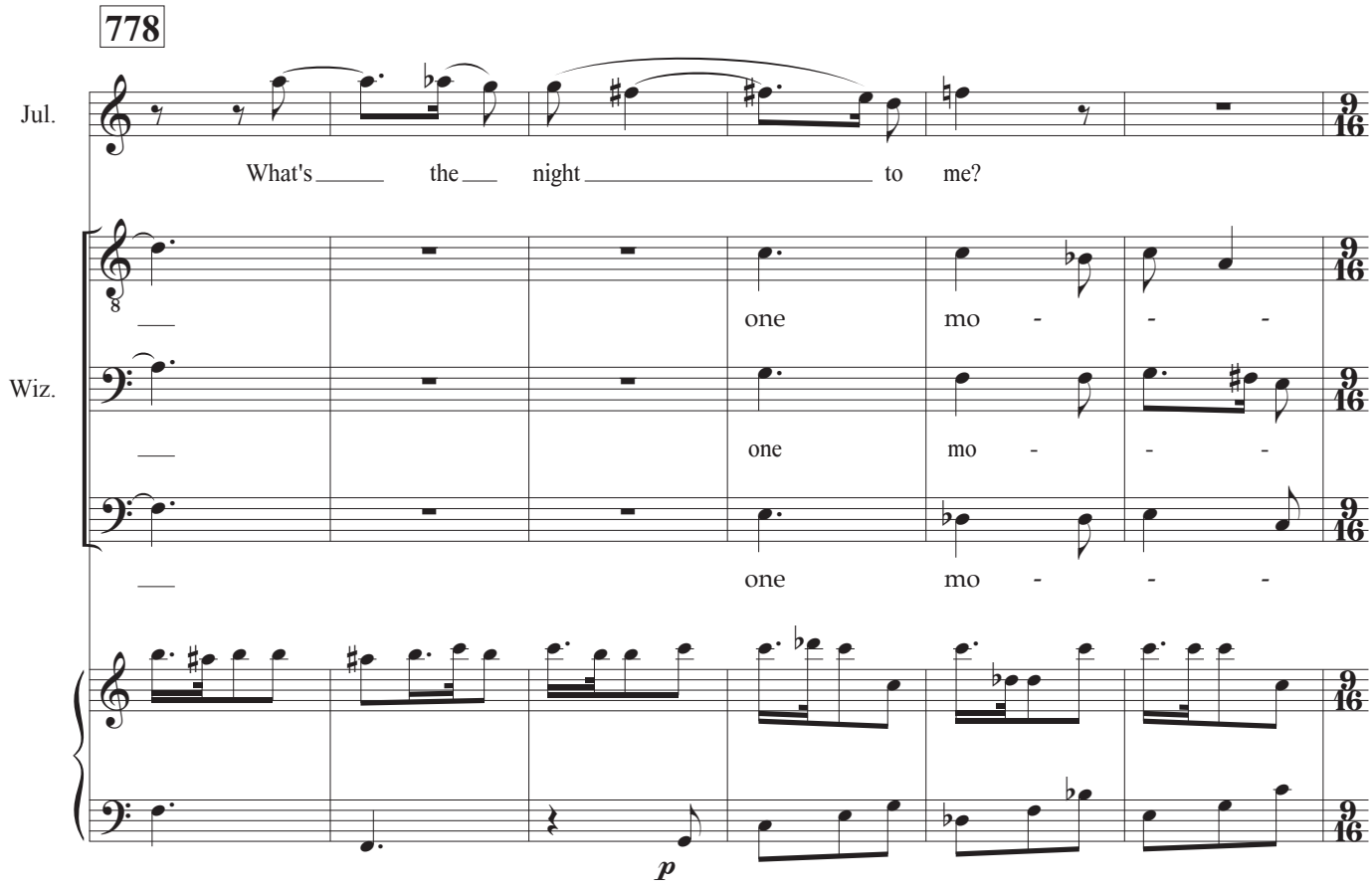
761

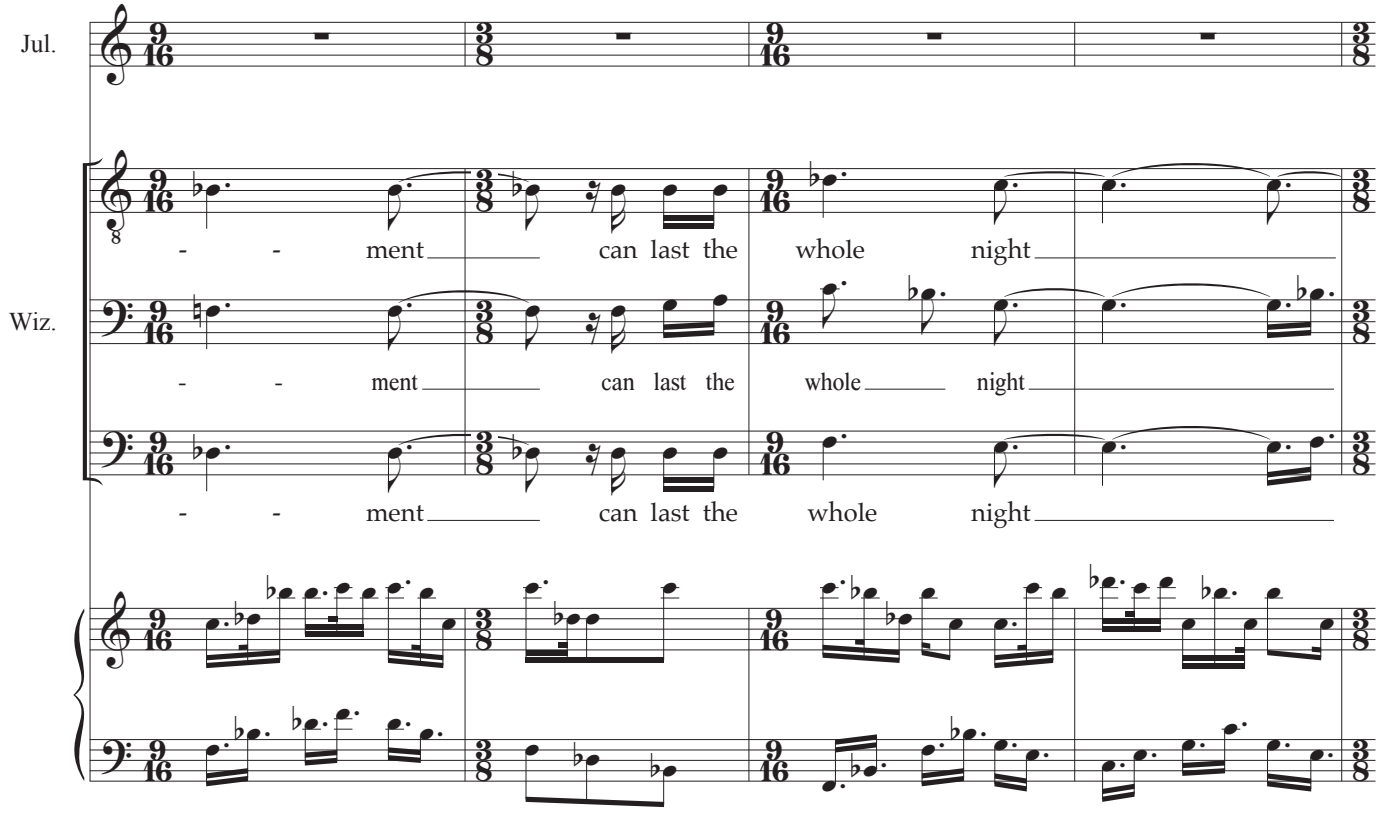

Jul.
Where to,
Wiz.
car - ry you off, out of this tomb.
car - ry you off, out of this tomb.
car - ry you off, out of this tomb.

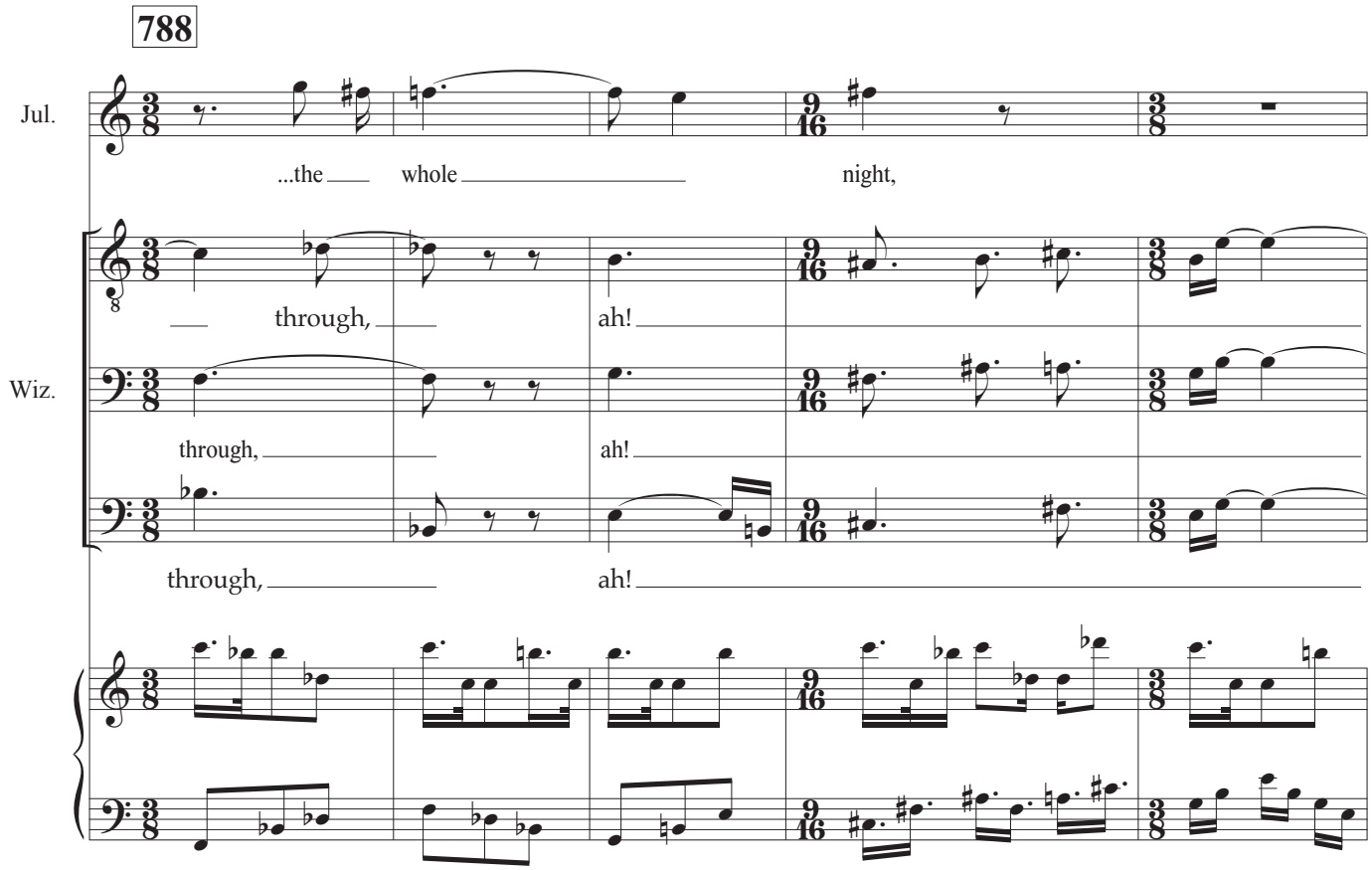

Jul.
where to?
Wiz.
To the dark pla - ces of soft bran - ches, the
To the dark pla - ces of soft bran - ches, the
To the dark pla - ces of soft bran - ches, the

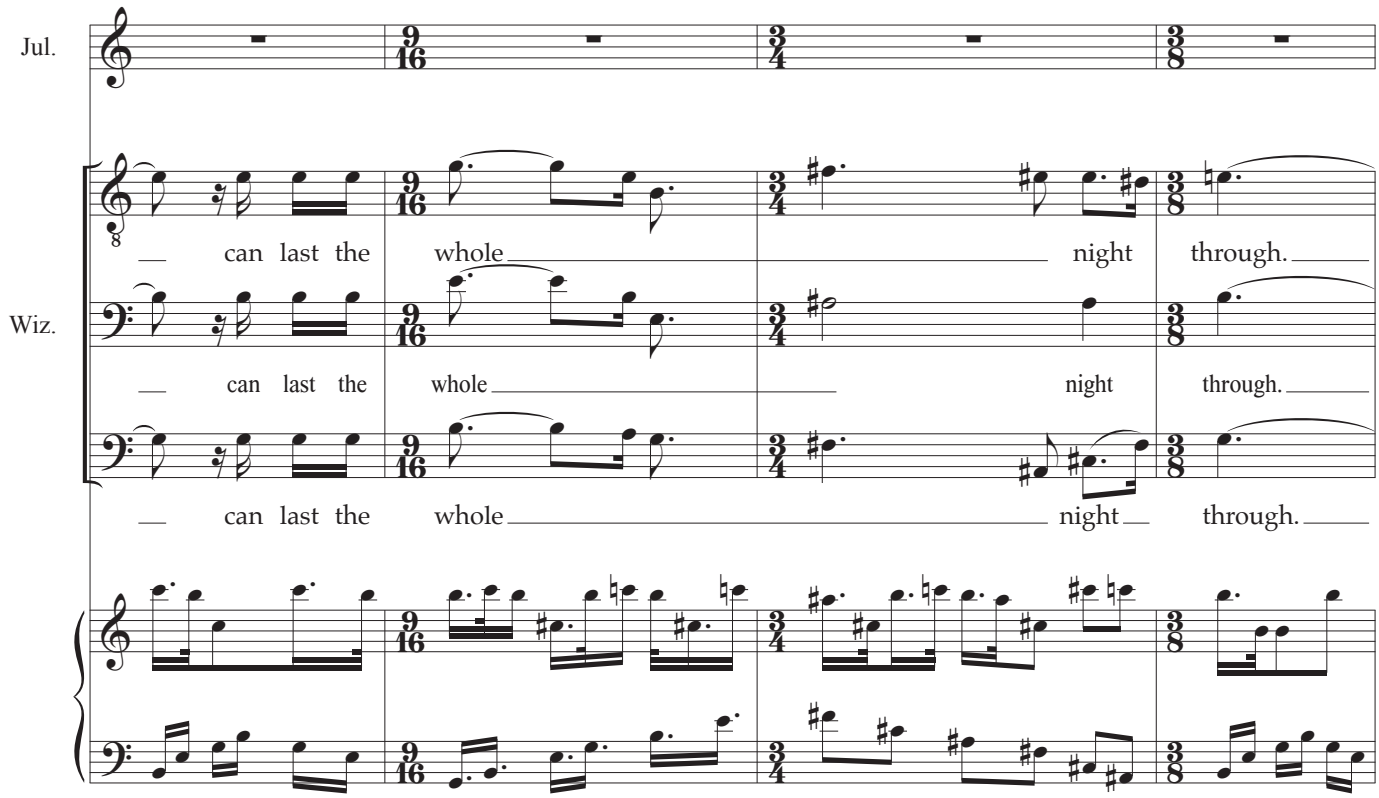

Jul.
light - less moss, where the touch of your fin - gers scat - ters
Wiz.
light - less moss, where the touch of your fin - gers scat - ters
light - less moss, where the touch of your fin - gers scat - ters

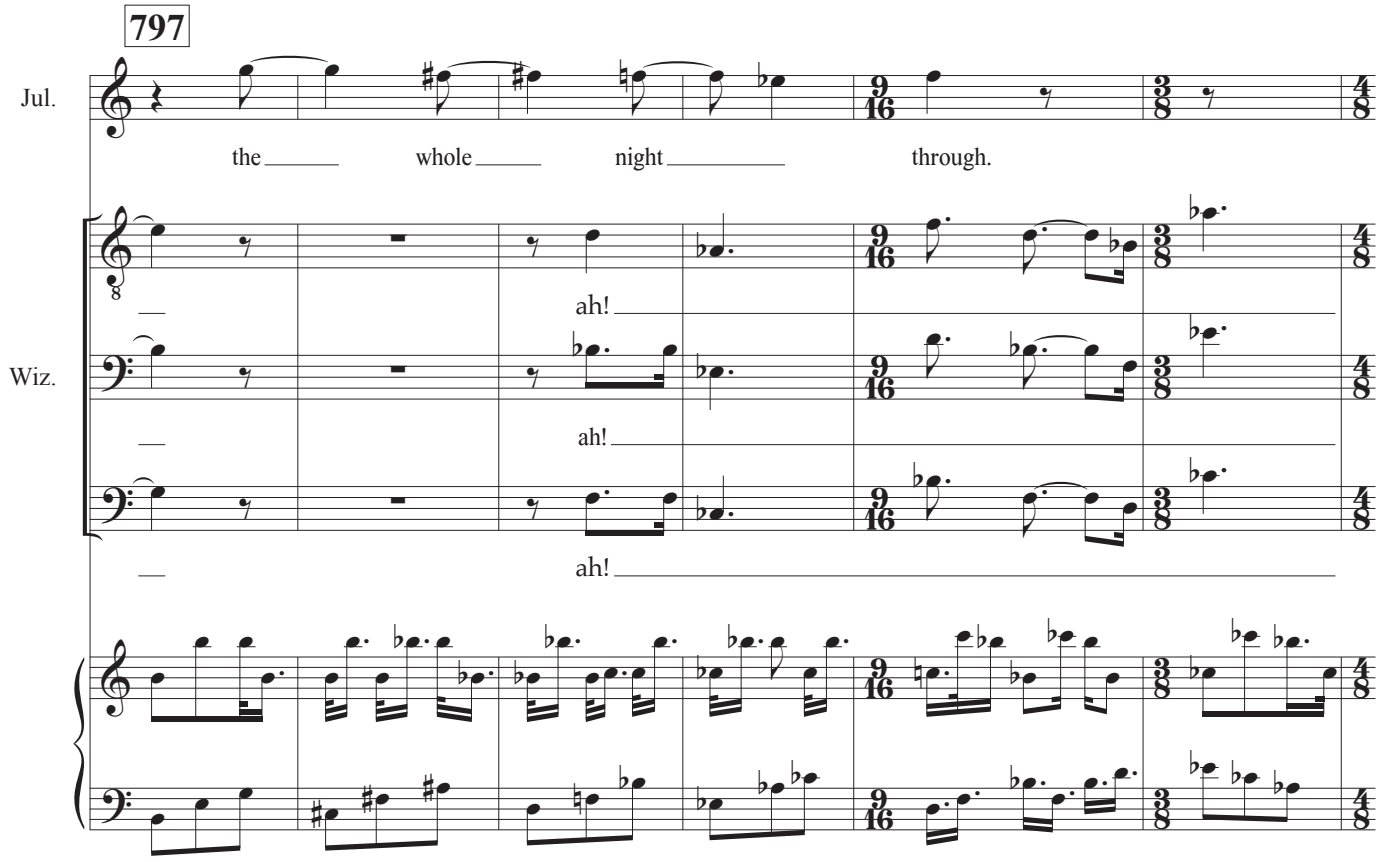

Jul.
Wiz.
ti - ny worlds... and pass in - to the night,
ti - ny worlds... and pass in - to the night,
ti - ny worlds... and pass in - to the night,

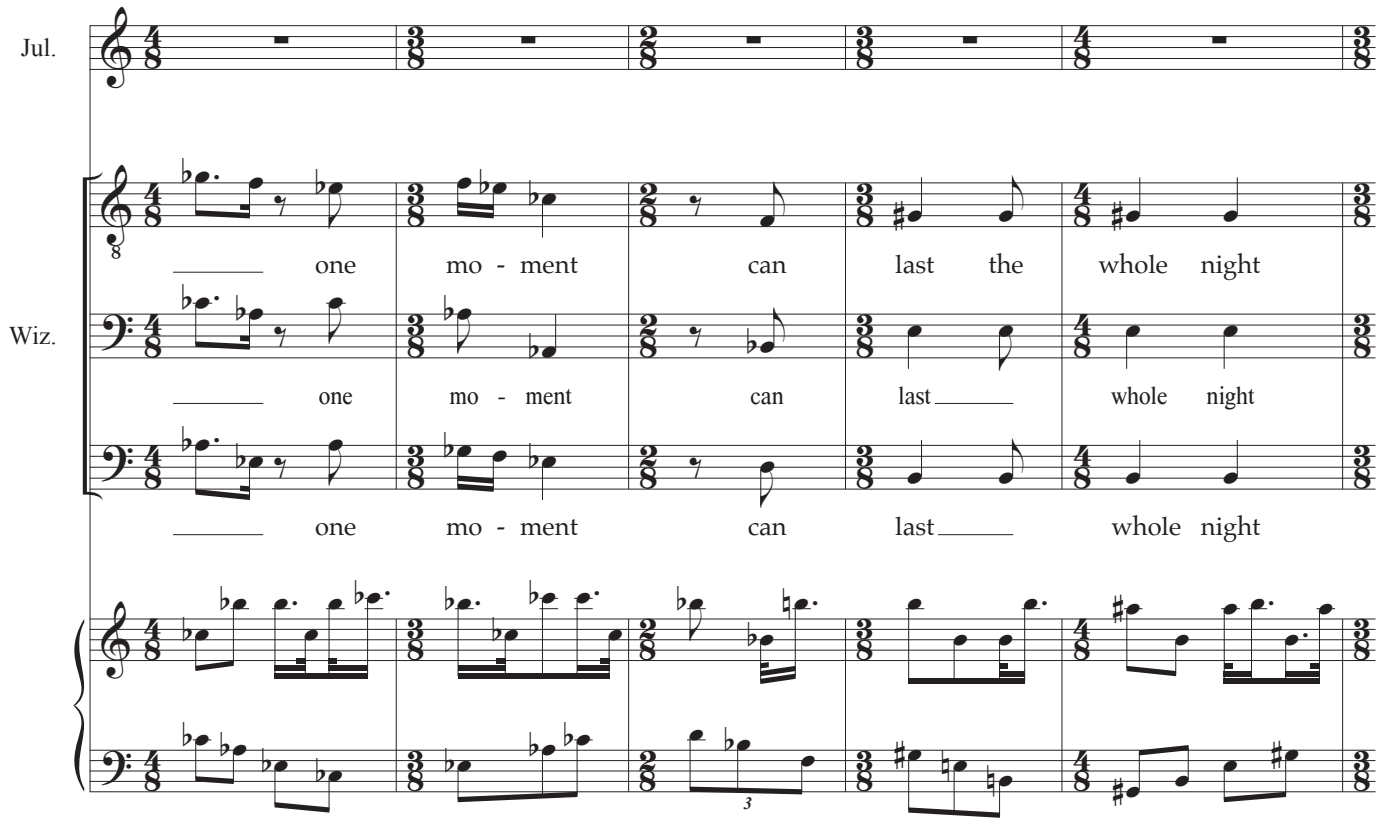

778
Jul.
What's the night to me?
Wiz.
one mo - - -
one mo - - -
one mo - - -
p

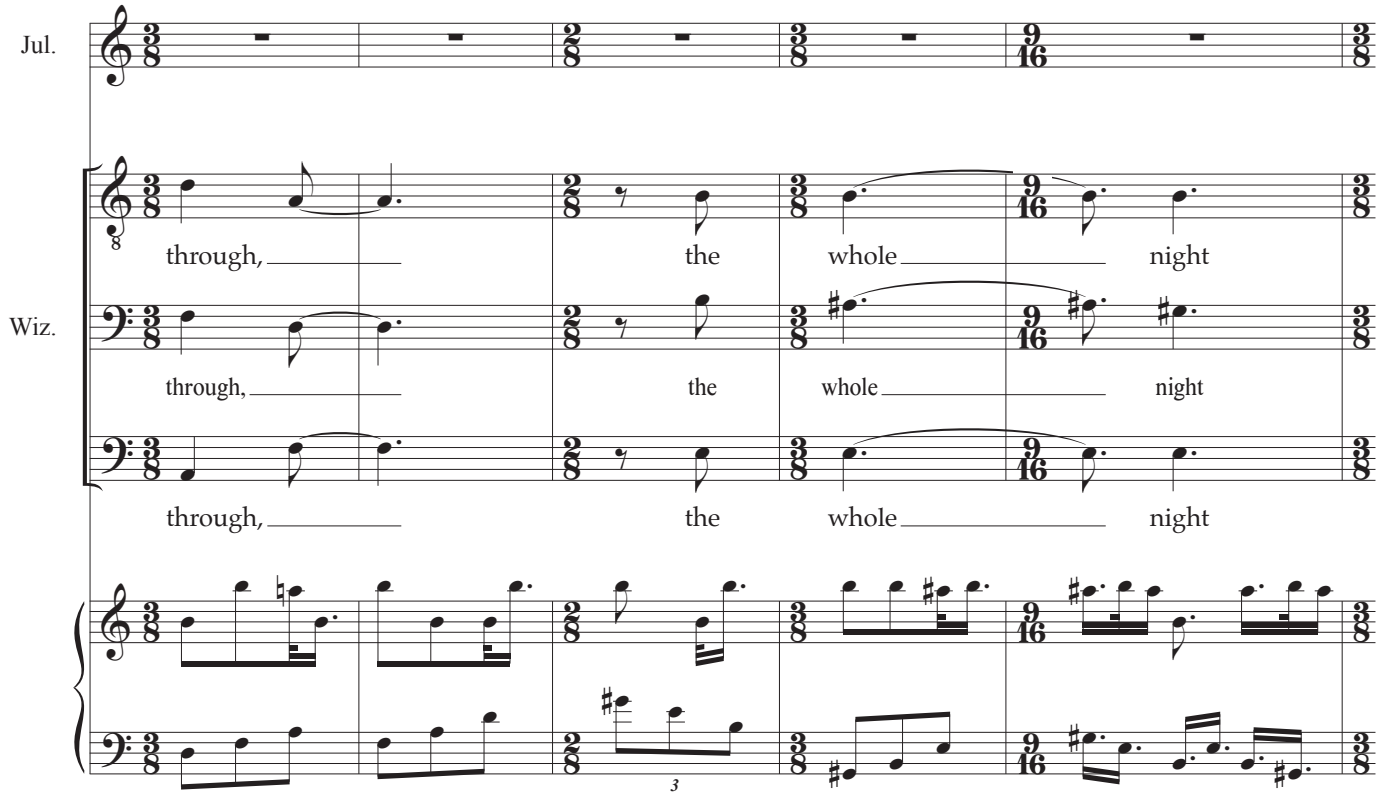

Jul.
- - ment can last the whole night
Wiz.
- - ment can last the whole night
- - ment can last the whole night

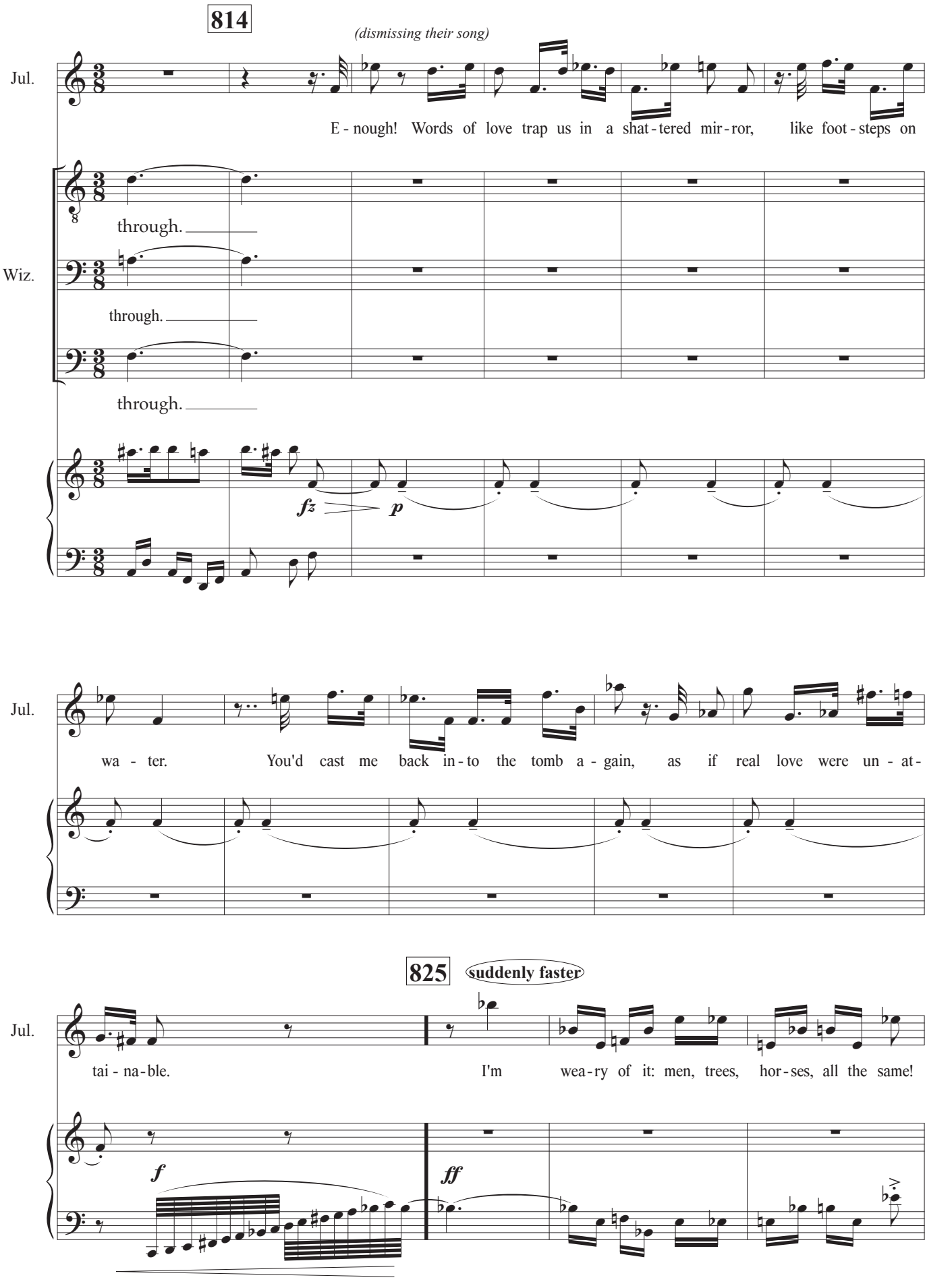

788
Jul.
...the whole night,
through, ah!
Wiz.
through, ah!
through, ah!

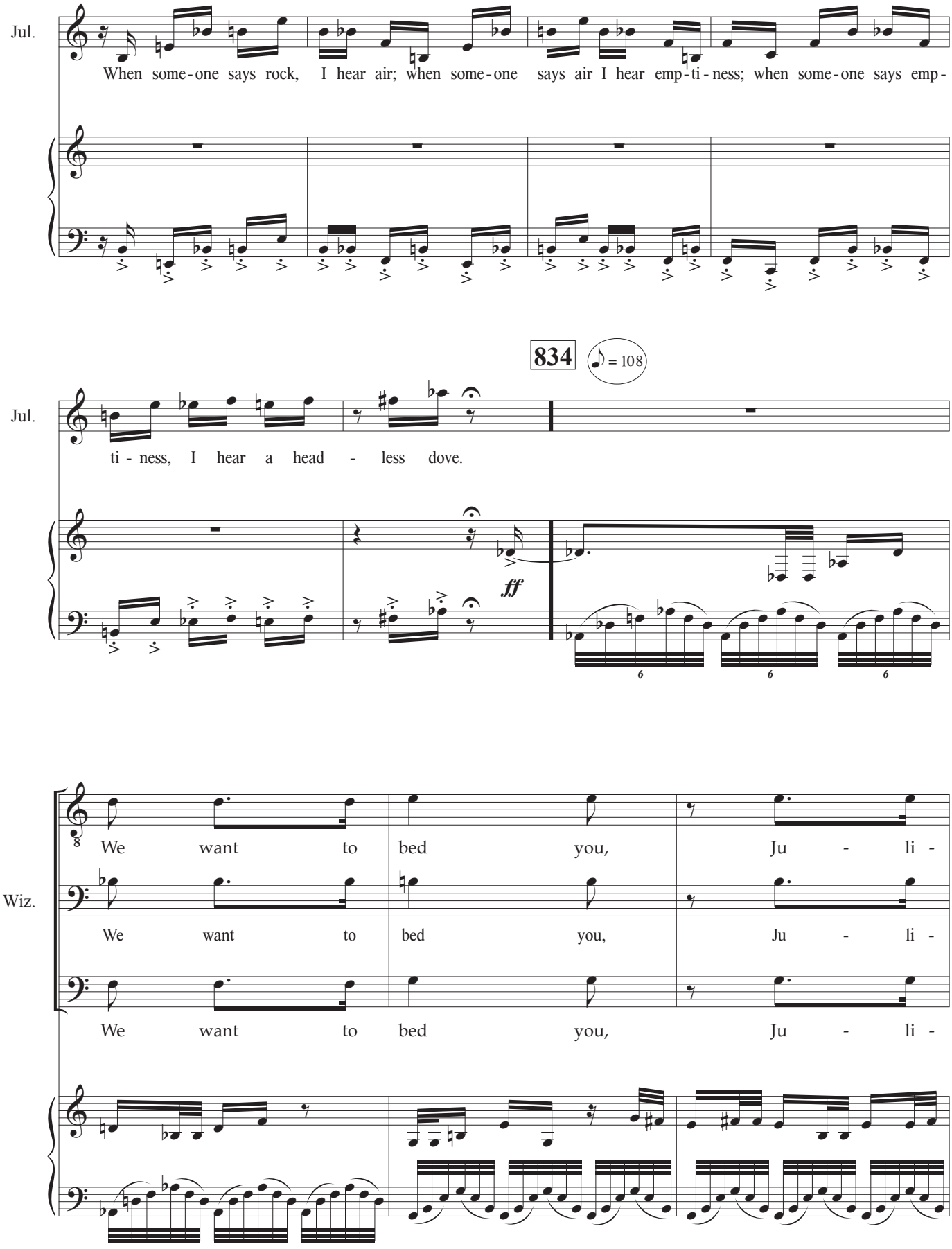

Jul.
can last the whole night through.
Wiz.
can last the whole night through.
can last the whole night through.

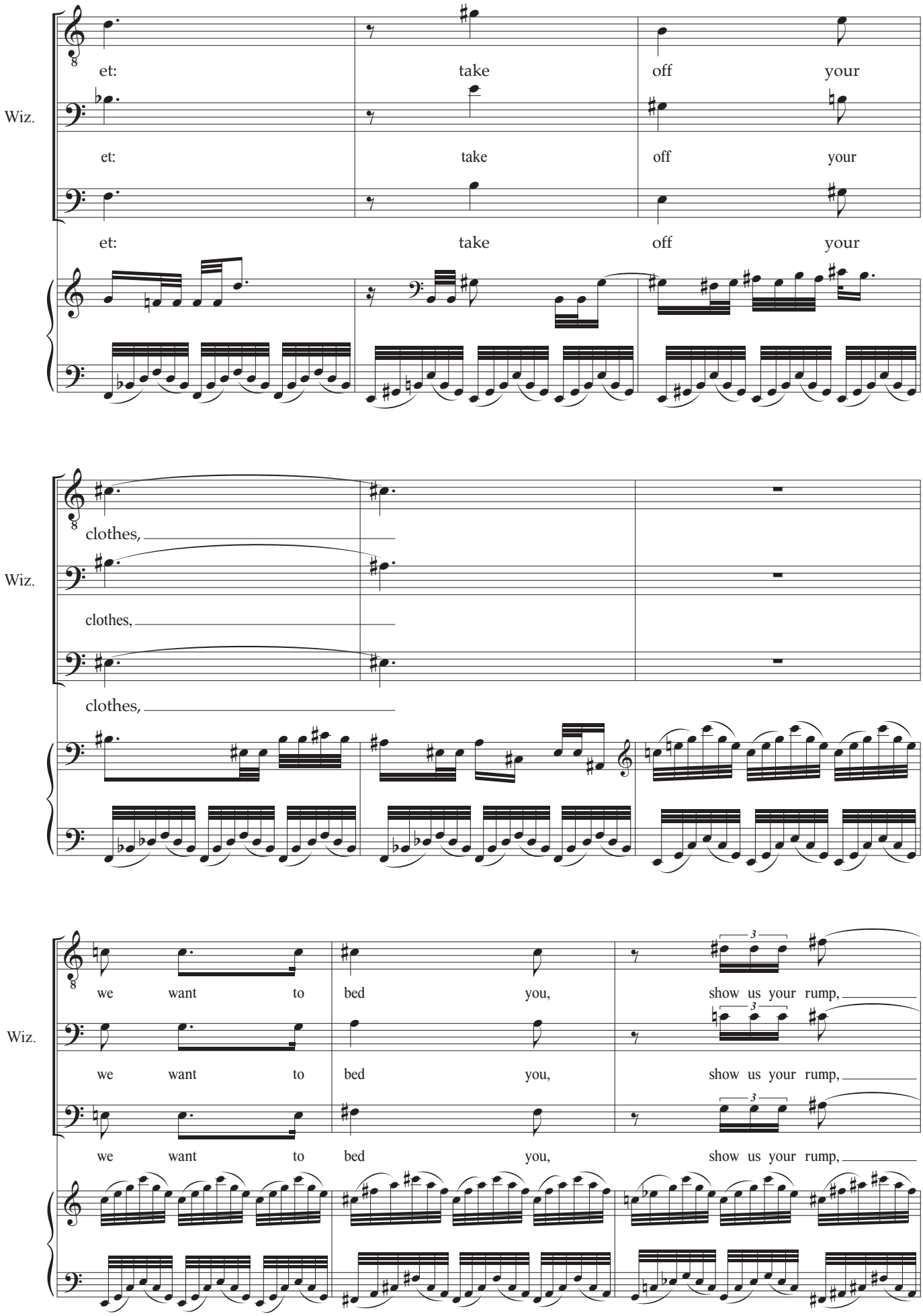

797
Jul.
the whole night through.
ah!
Wiz.
ah!
ah!

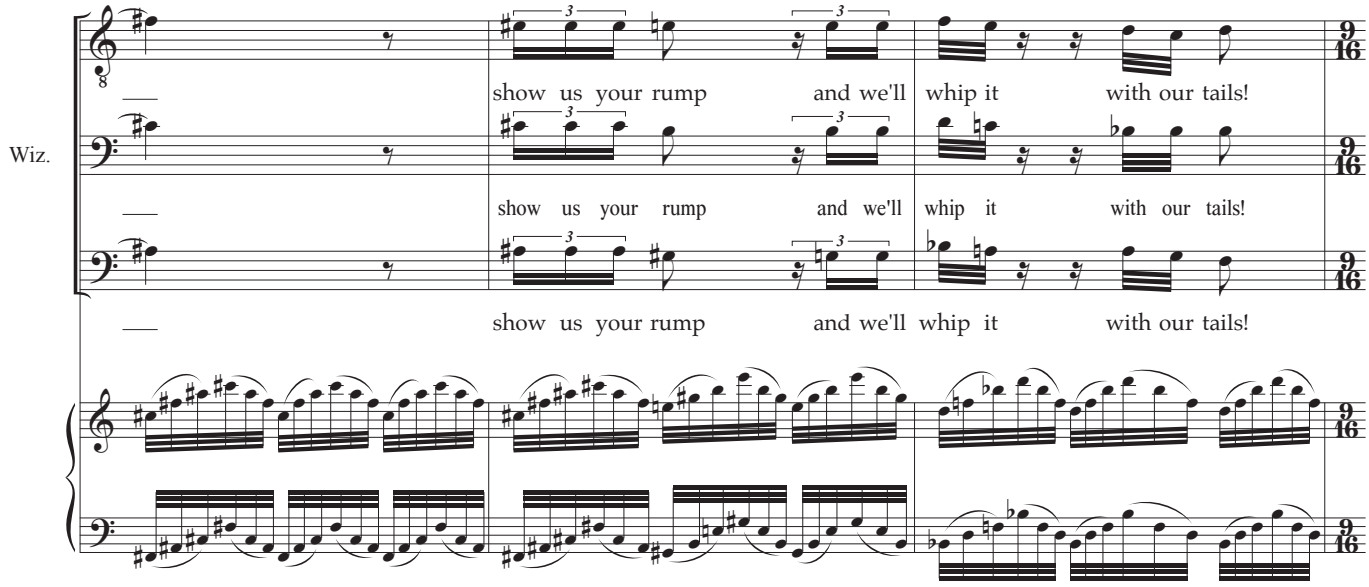

Jul.
one mo - ment can last the whole night
Wiz.
one mo - ment can last whole night
one mo - ment can last whole night

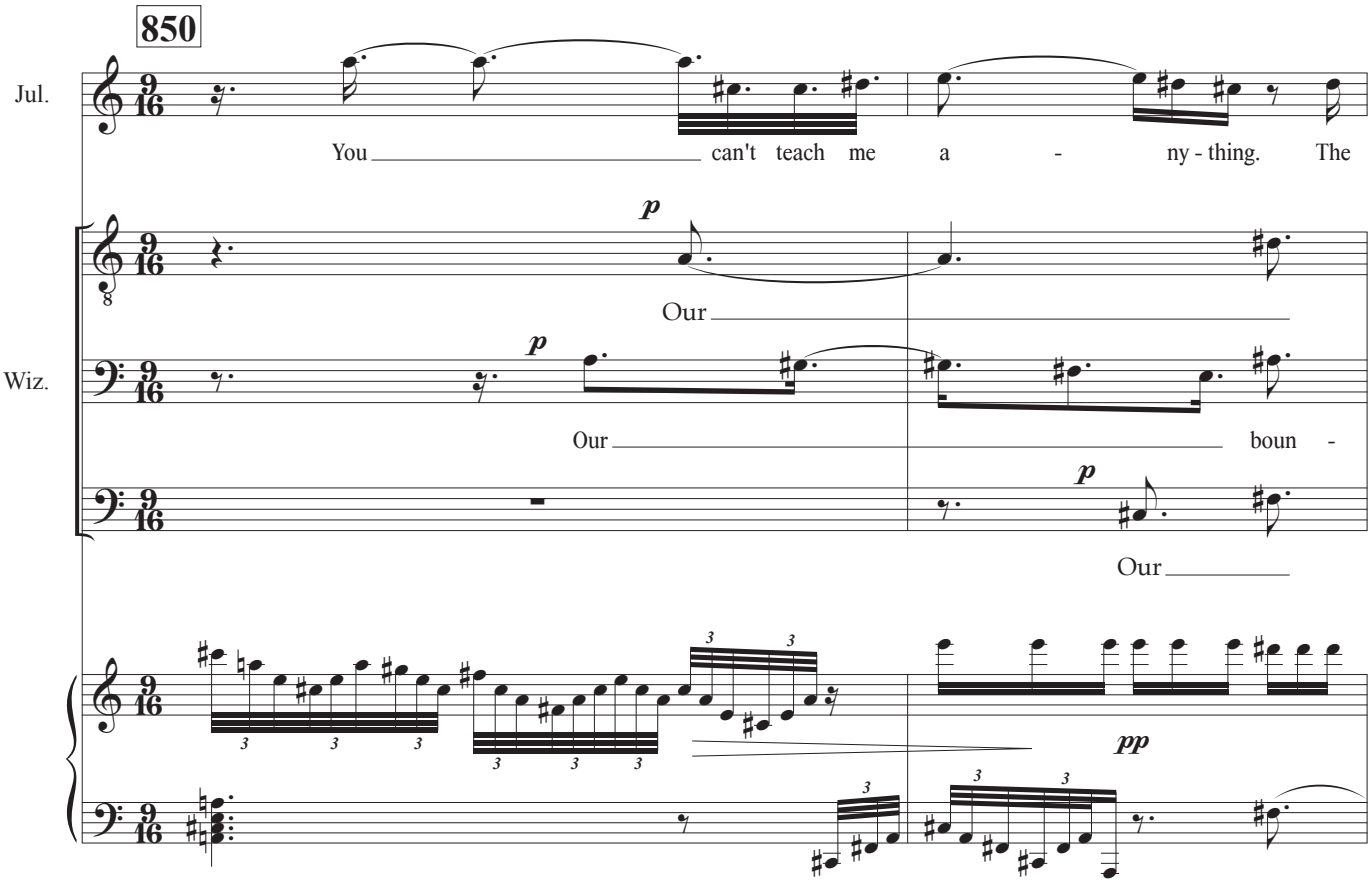

Jul.
through, the whole night
Wiz.
through, the whole night
through, the whole night

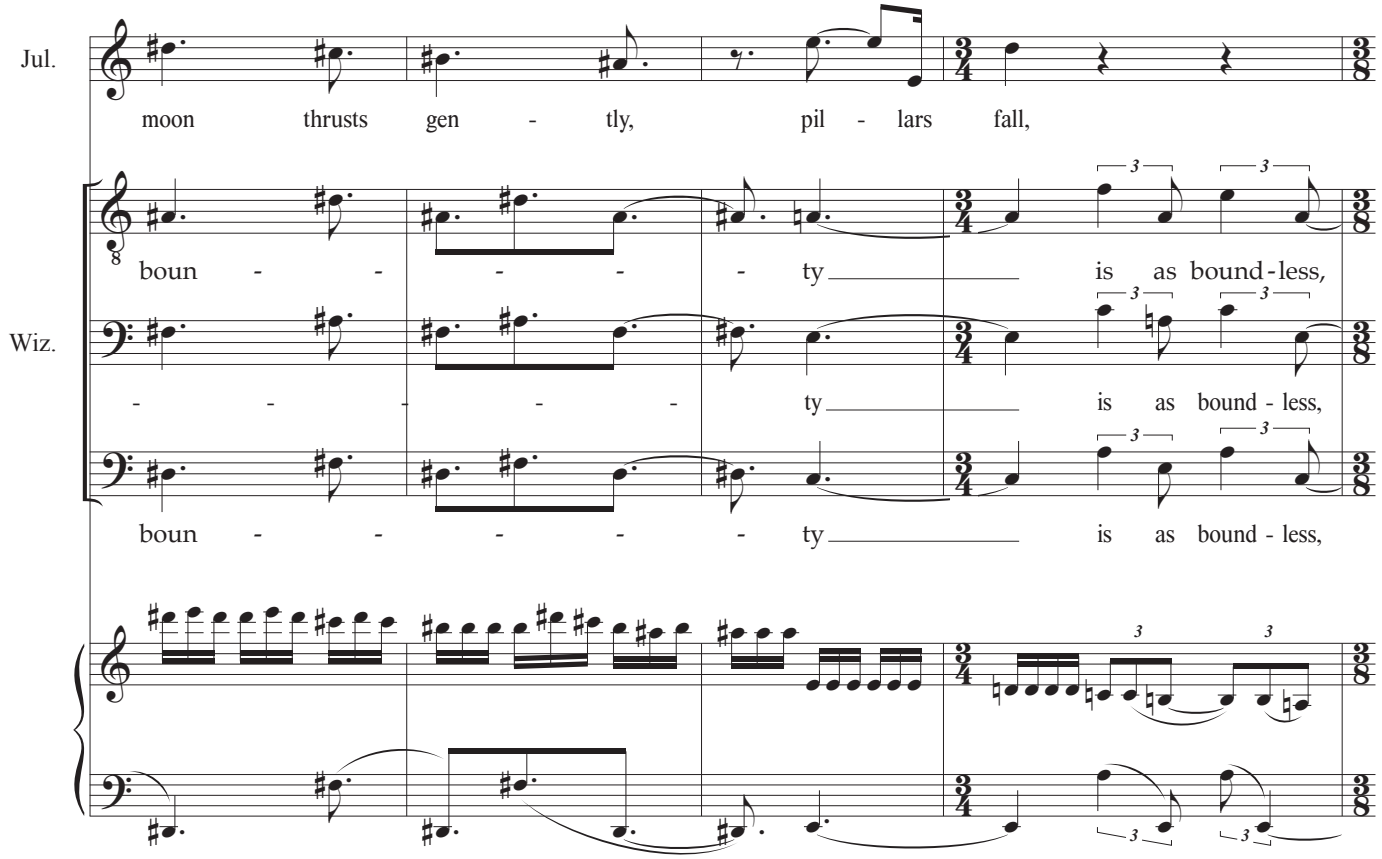

814
(dismissing their song)
Jul.
E - nough! Words of love trap us in a shat - tered mir - ror, like foot - steps on
Wiz.
through.
through.
through.
fz
p
Jul.
wa - ter. You'd cast me back in - to the tomb a - gain, as if real love were un - at -
825
suddenly faster
Jul.
tai - na - ble. I'm wea - ry of it: men, trees, hor - ses, all the same!
f
ff

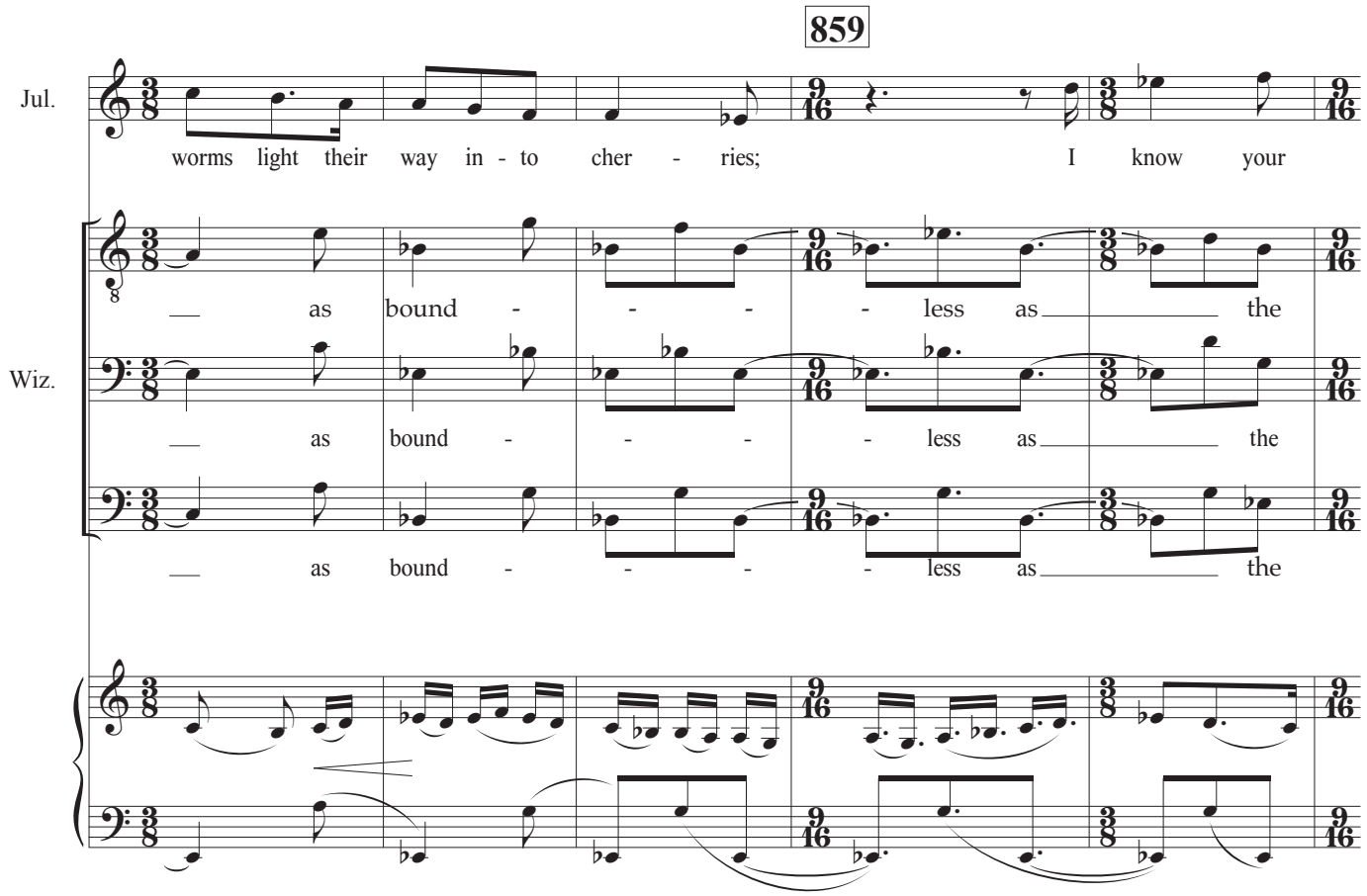

Jul.
When some-one says rock, I hear air; when some-one says air I hear emp-ti-ness; when some-one says emp-
834
♪ = 108
Jul.
ti-ness, I hear a head - less dove.
ff
Wiz.
We want to bed you, Ju - li -
We want to bed you, Ju - li -
We want to bed you, Ju - li -

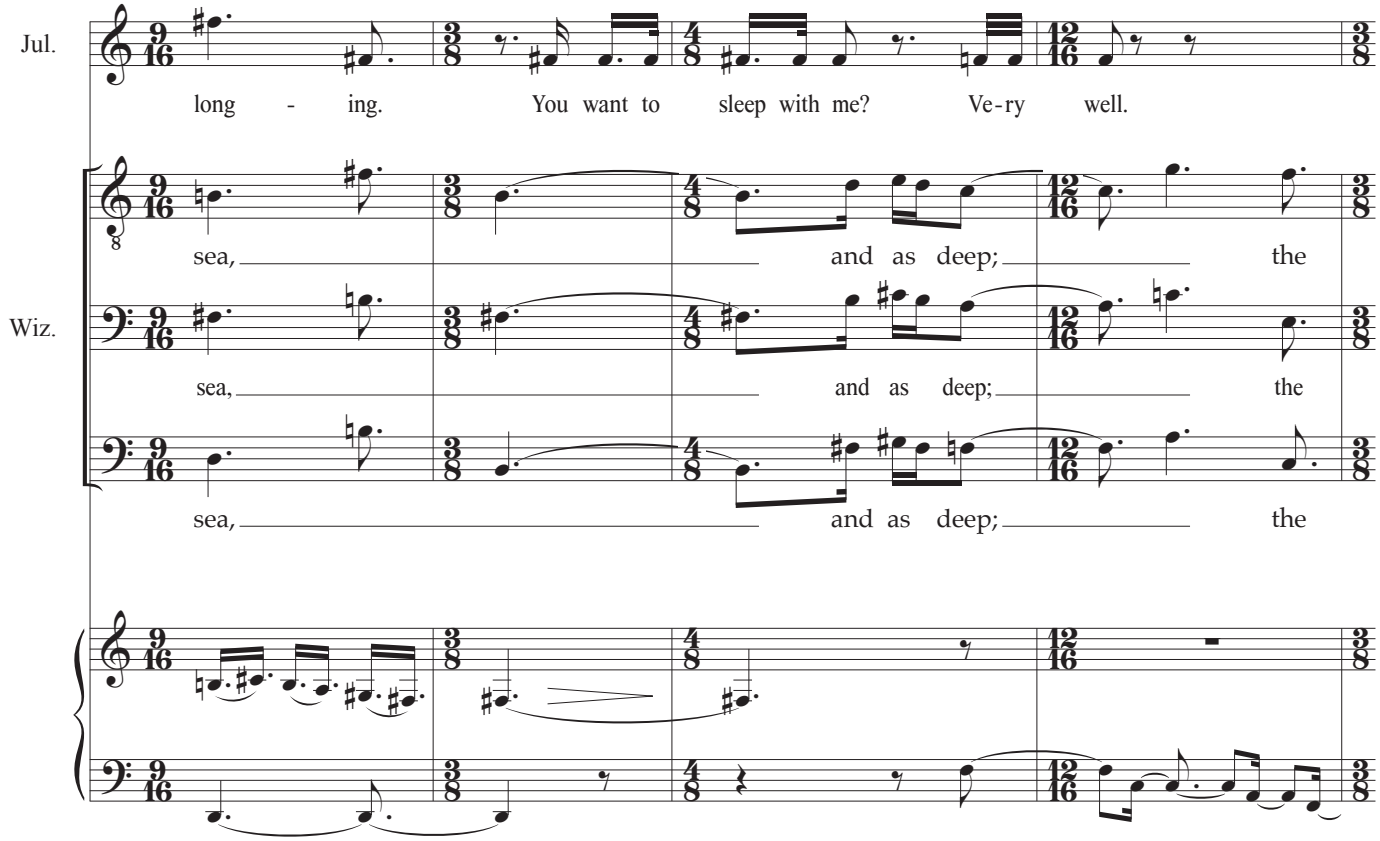

Wiz.
et: take off your
et: take off your
et: take off your
Wiz.
clothes,
clothes,
clothes,
Wiz.
we want to bed you, show us your rump,
we want to bed you, show us your rump,
we want to bed you, show us your rump,

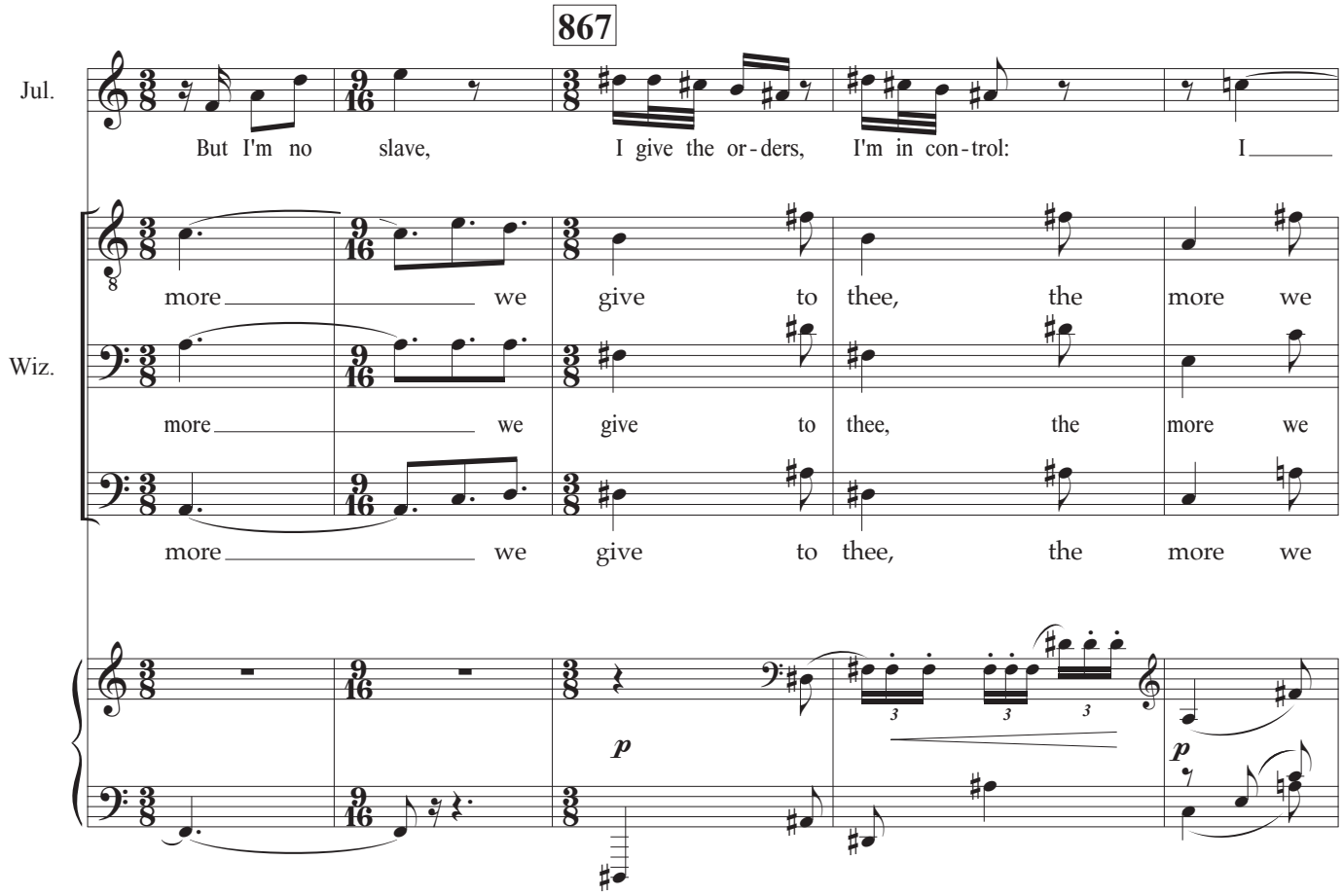

Wiz.
show us your rump and we'll whip it with our tails!
show us your rump and we'll whip it with our tails!
show us your rump and we'll whip it with our tails!

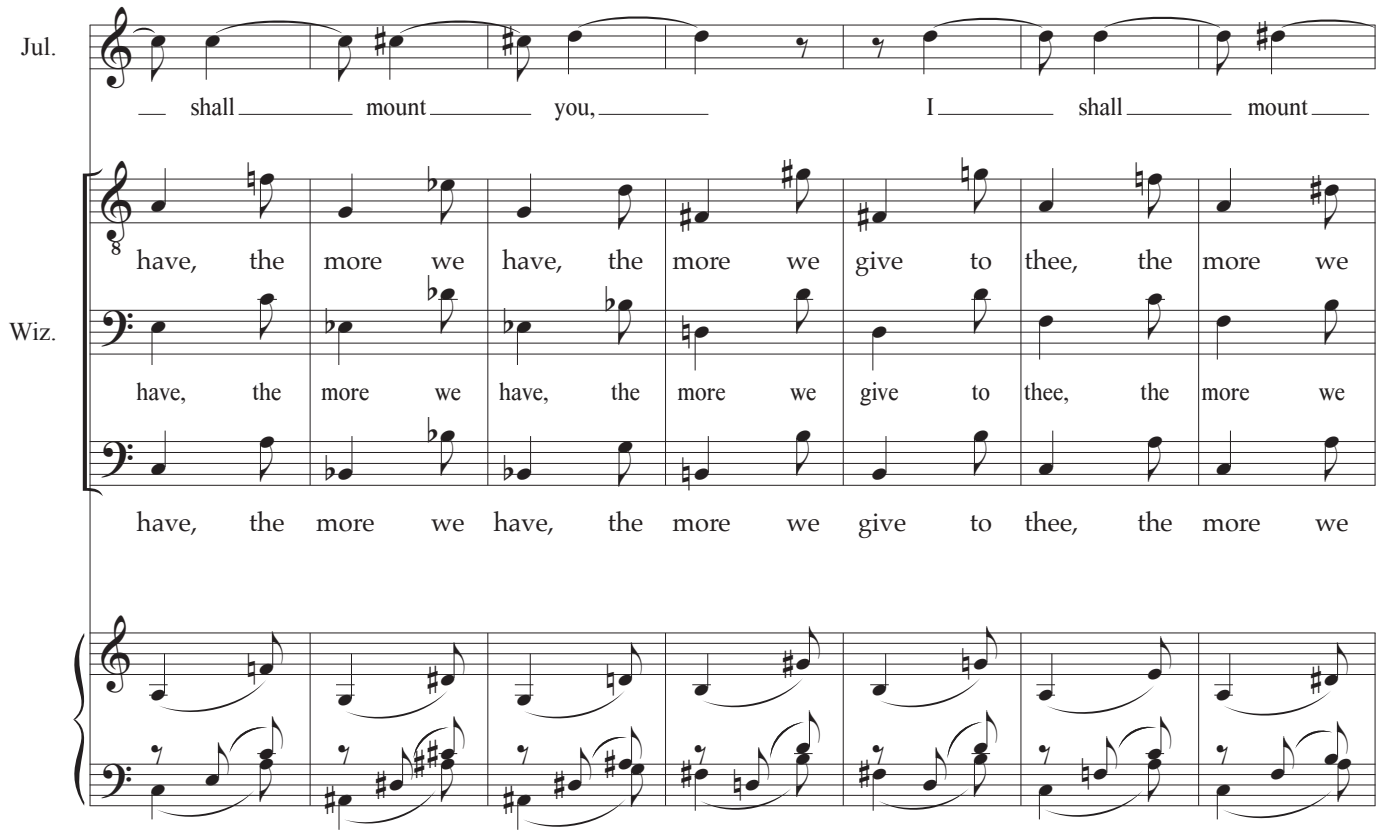

850
Jul.
You can't teach me a - ny - thing. The
Wiz.
p
Our
p
Our
boun -
p
Our
pp


Jul.
moon thrusts gen - tly, pil - lars fall,
Wiz.
boun - - - - - ty is as bound - less,
- - - - - ty is as bound - less,
boun - - - - - ty is as bound - less,

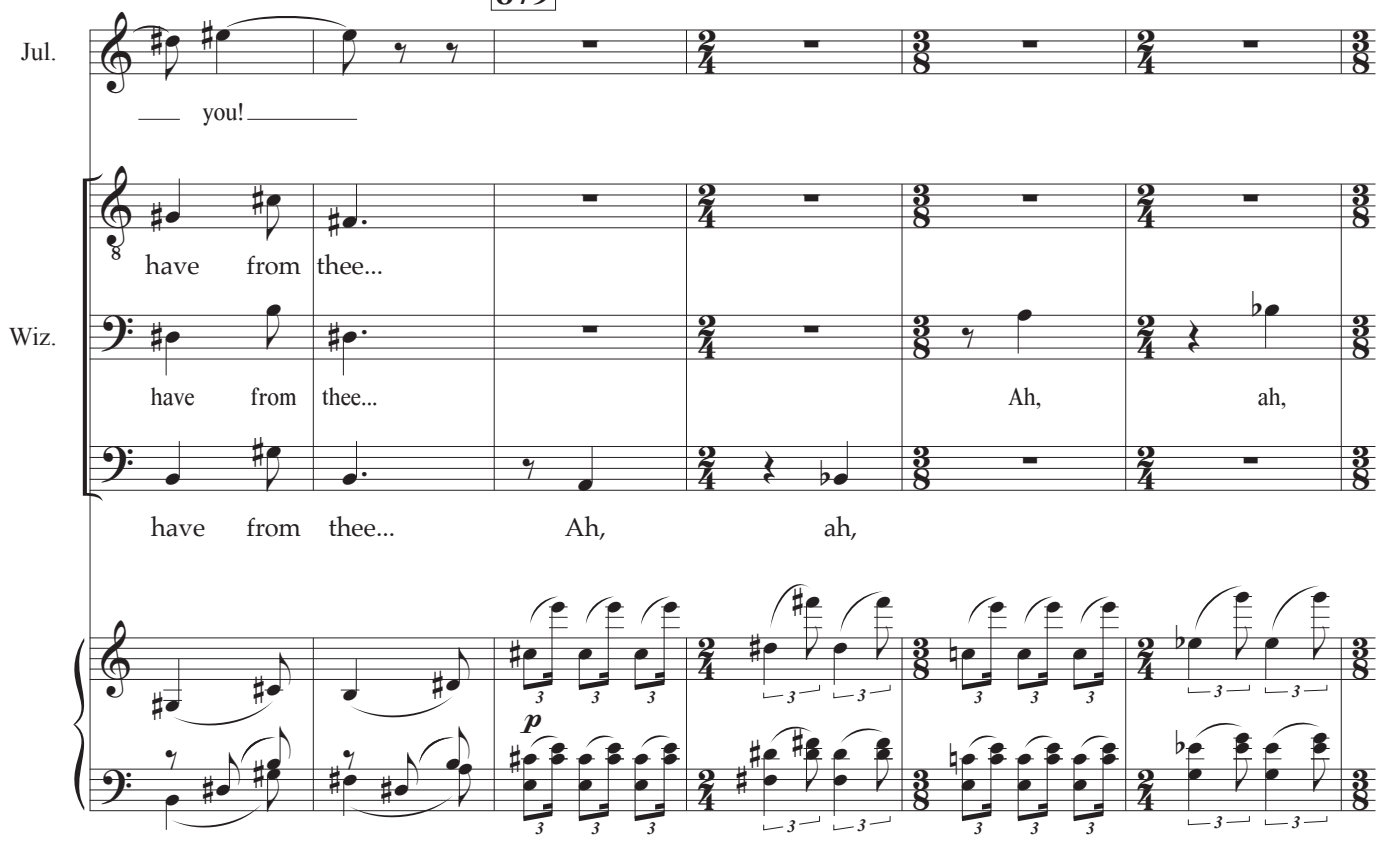

859
Jul.
worms light their way in - to cher - ries; I know your
as bound - - - - less as the
Wiz.
as bound - - - - less as the
as bound - - - - less as the

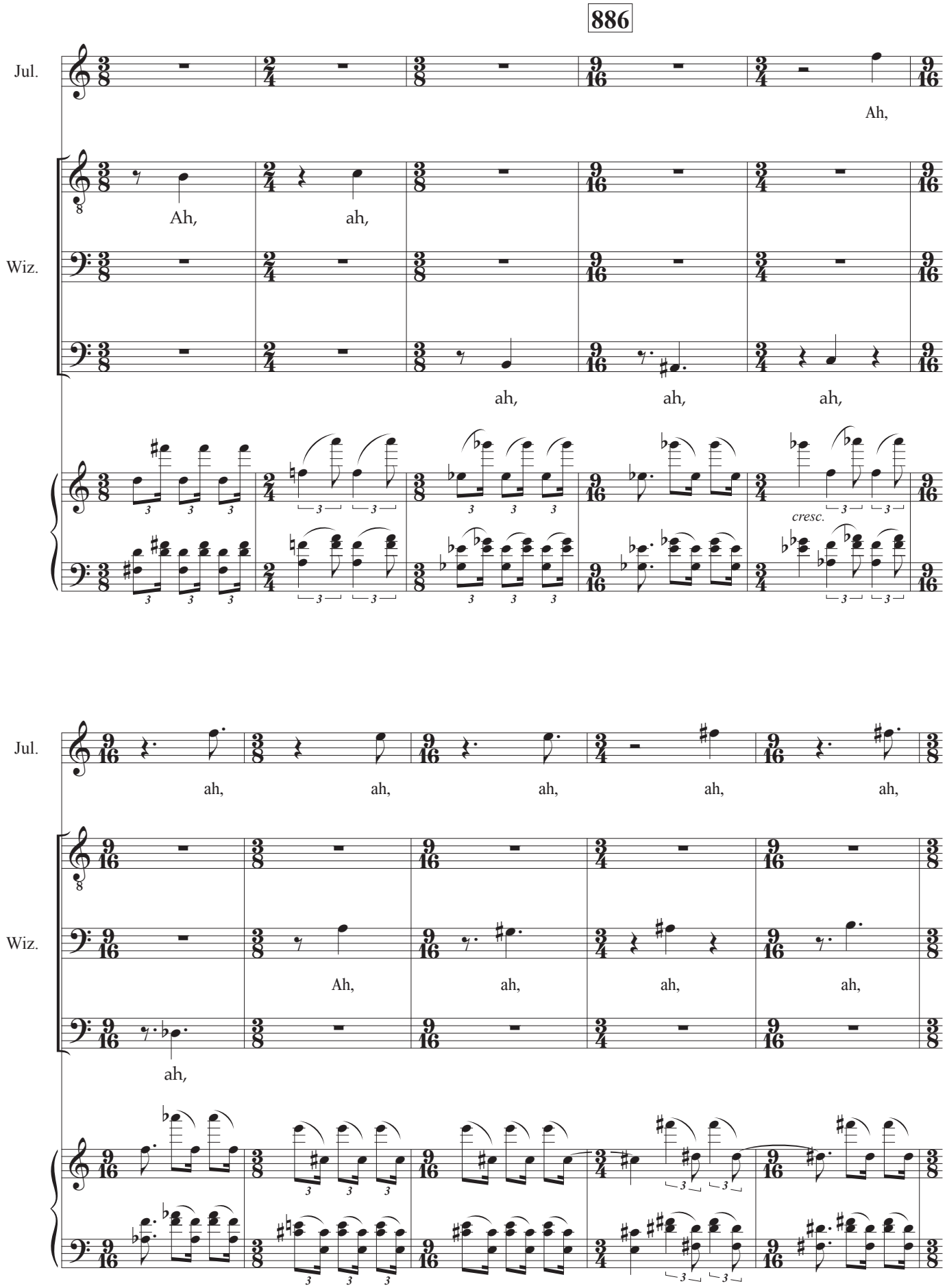

Jul.
long - ing. You want to sleep with me? Ve-ry well.
Wiz.
sea, and as deep; the
sea, and as deep; the
sea, and as deep; the

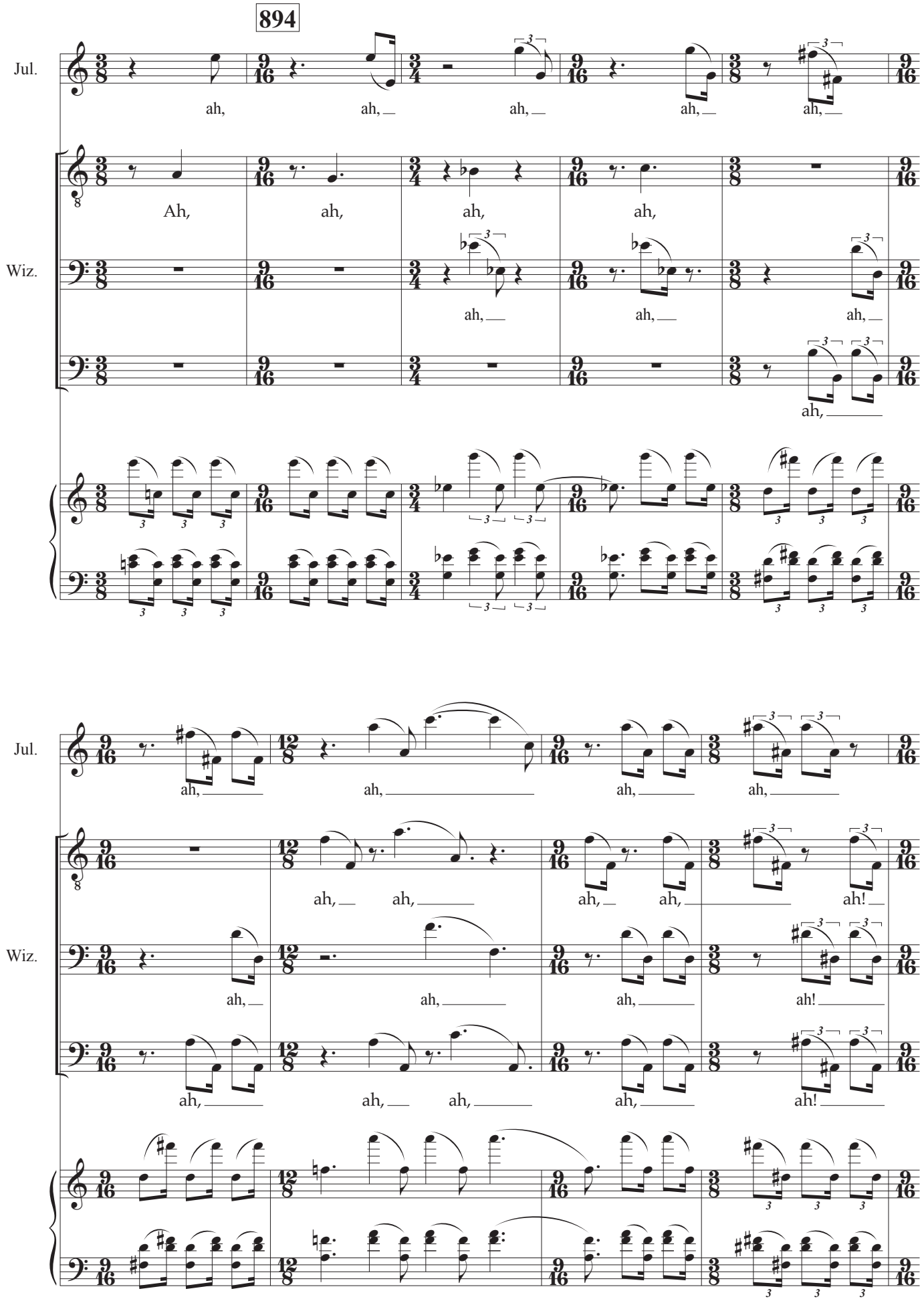

867
Jul.
But I'm no slave, I give the or-ders, I'm in con-trol: I
Wiz.
more we give to thee, the more we
more we give to thee, the more we
more we give to thee, the more we
p
p



879 *(they begin their love-making; their ecstasies are vocal)*




886
Jul.
Ah,
Wiz.
Ah, ah,
ah, ah, ah,
cresc.
Jul.
ah, ah, ah, ah, ah,
Wiz.
Ah, ah, ah, ah,
ah,


894
Jul.
ah, ah, ah, ah, ah,
Wiz.
Ah, ah, ah, ah,
ah, ah, ah,
ah,
Jul.
ah, ah, ah, ah,
Wiz.
ah, ah, ah, ah, ah!
ah, ah, ah, ah, ah!
ah, ah, ah, ah, ah!

903

Jul. ah!

The voice of the DIRECTOR booms out from the tomb. To be pre-recorded and treated imaginatively; the sound should imitate birdsong but remain recognizably that of the DIRECTOR

Dir. Ah!

Wiz.

904

(lifeless, Juliet collapses into her tomb)

Jul. My god, the nigh - tin - gale!

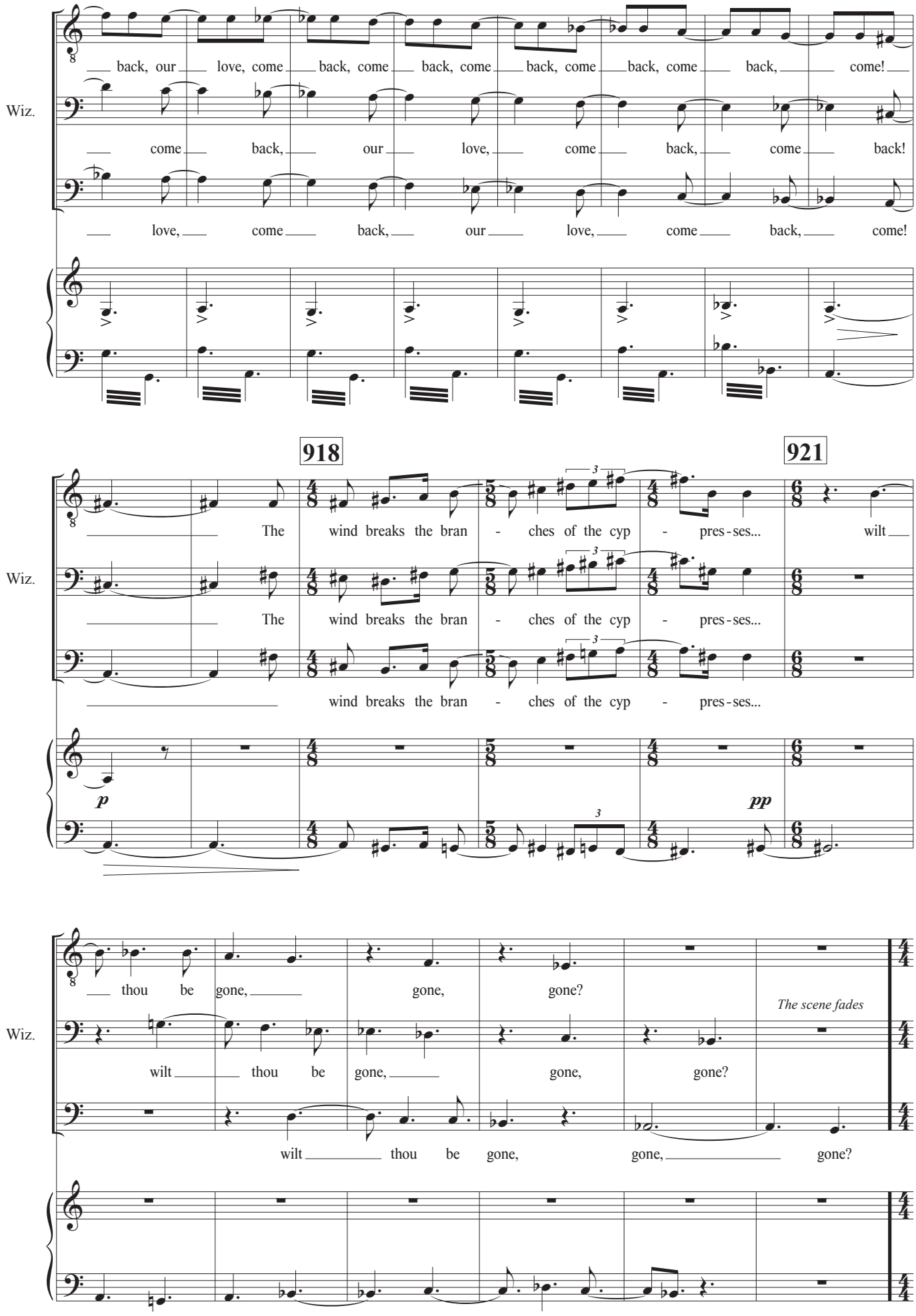
Dir.

Wiz. Our love come back, come

Our love,

Our

f *ff*


Wiz.
back, our love, come back, come back, come back, come back, come back, come!
come back, our love, come back, come back!
love, come back, our love, come back, come!
918
921
Wiz.
The wind breaks the bran - ches of the cyp - pres-ses... wilt
The wind breaks the bran - ches of the cyp - pres-ses...
wind breaks the bran - ches of the cyp - pres-ses...
p
pp
Wiz.
thou be gone, gone, gone?
The scene fades
wilt thou be gone, gone, gone?
wilt thou be gone, gone, gone?

SCENE SIX

The ruins of the theatre with no roof. MANUEL emerges as the dust settles.

928 ♩ = 48

p

935

José *(entering)* 941

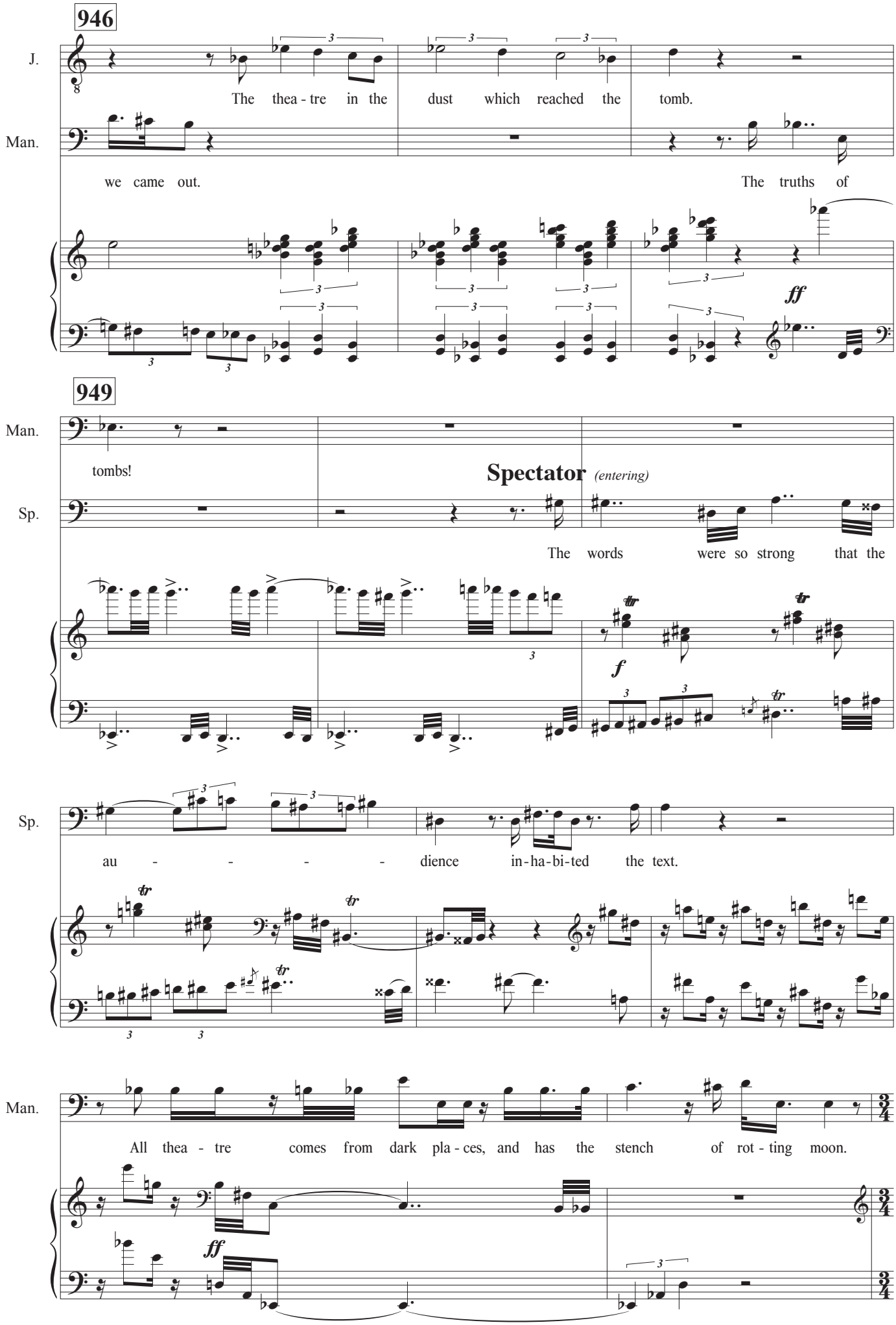
J. What did they want?

Man. **Manuel**

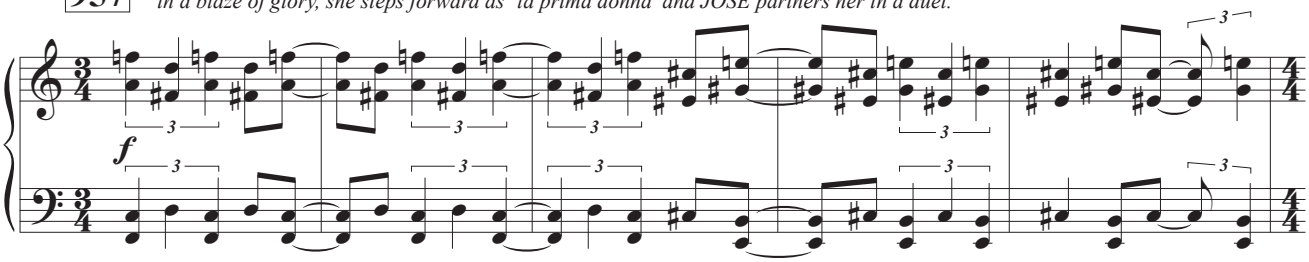
The bo-dy of our Di-rec-tor.

f

Man. They found it un-der the rub-ble, in the tomb with Ju-li-et. They were strip-ping it na-ked as

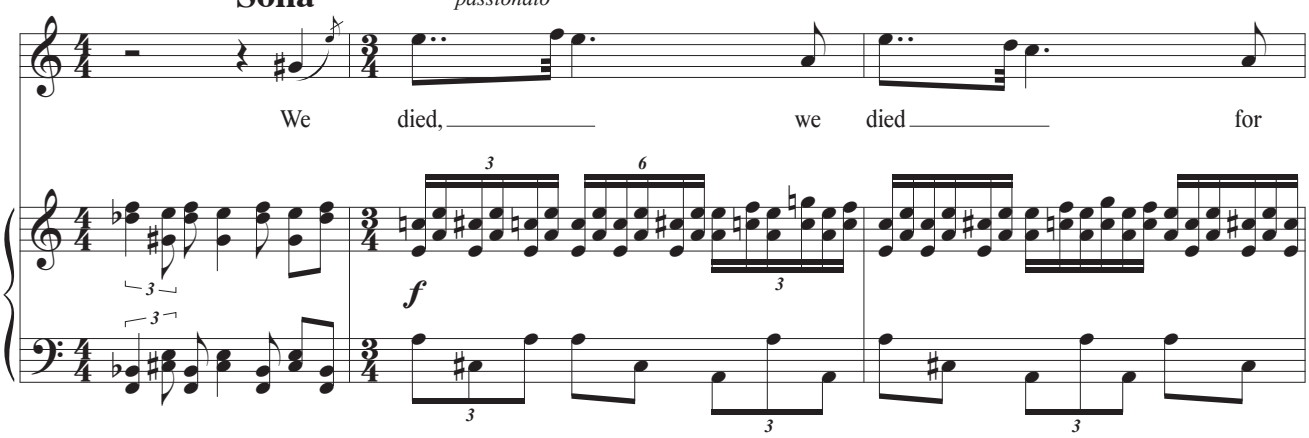

946
J.
The thea - tre in the dust which reached the tomb.
Man.
we came out. The truths of
ff
949
Man.
tombs!
Spectator (entering)
Sp.
The words were so strong that the
f
Sp.
au - - - - - dience in-ha-bi-ted the text.
Man.
All thea - tre comes from dark pla - ces, and has the stench of rot - ting moon.
ff

957 *The tomb opens to reveal the figure of SOFIA dressed very glamorously Hollywood-style and surrounded by her children; in a blaze of glory, she steps forward as 'la prima donna' and JOSÉ partners her in a duet.*

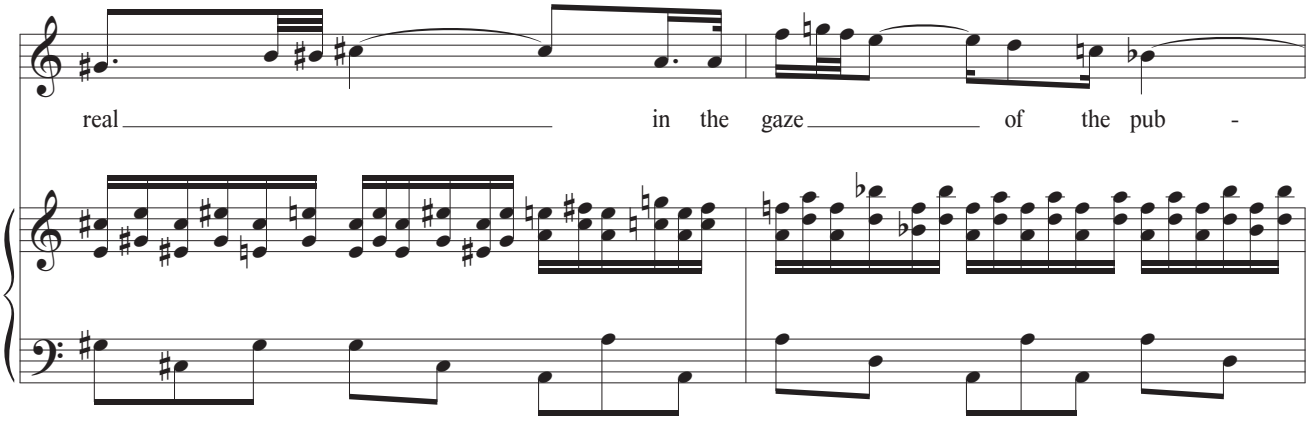


Sofia **963** *passionato*

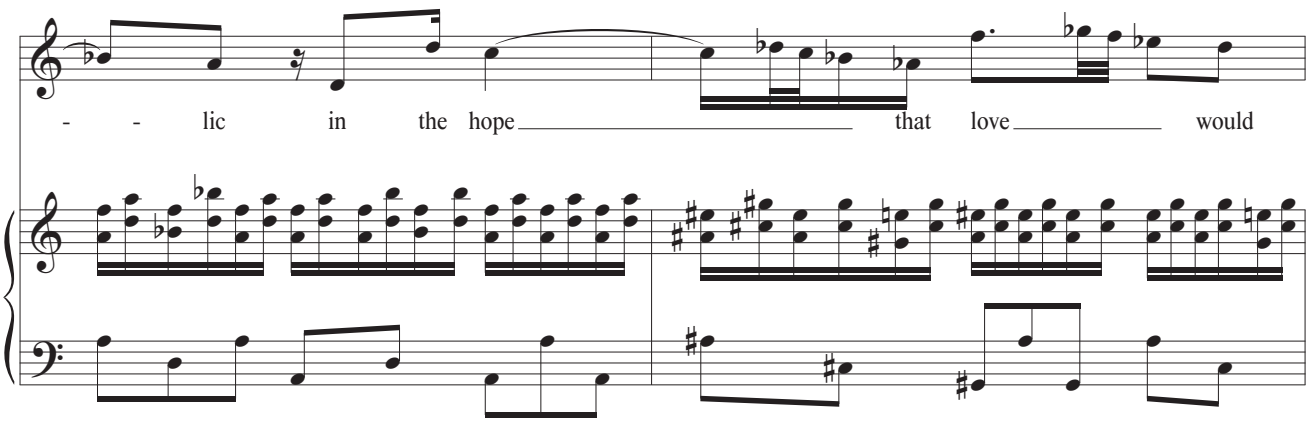
Sof. We died, we died for

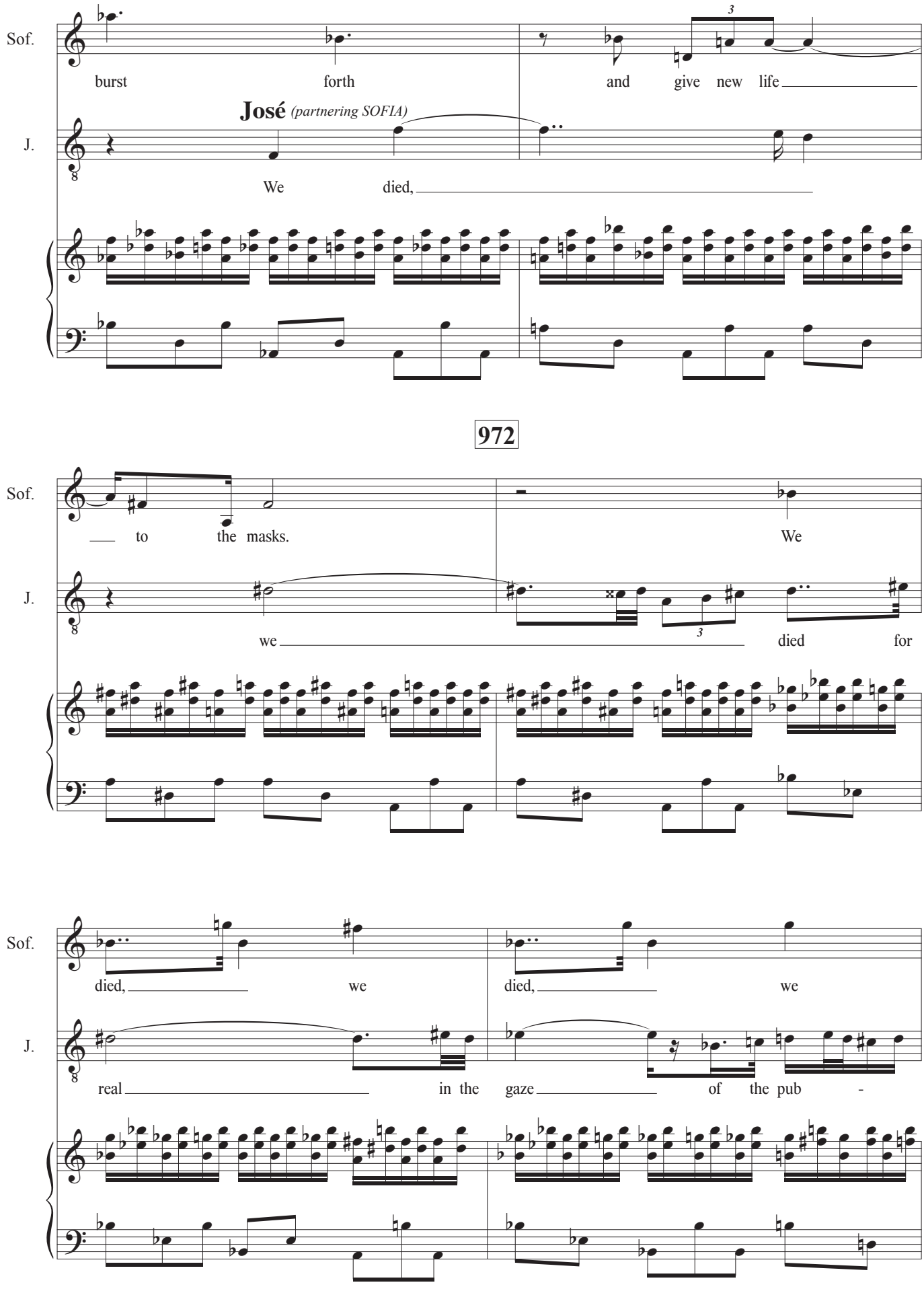


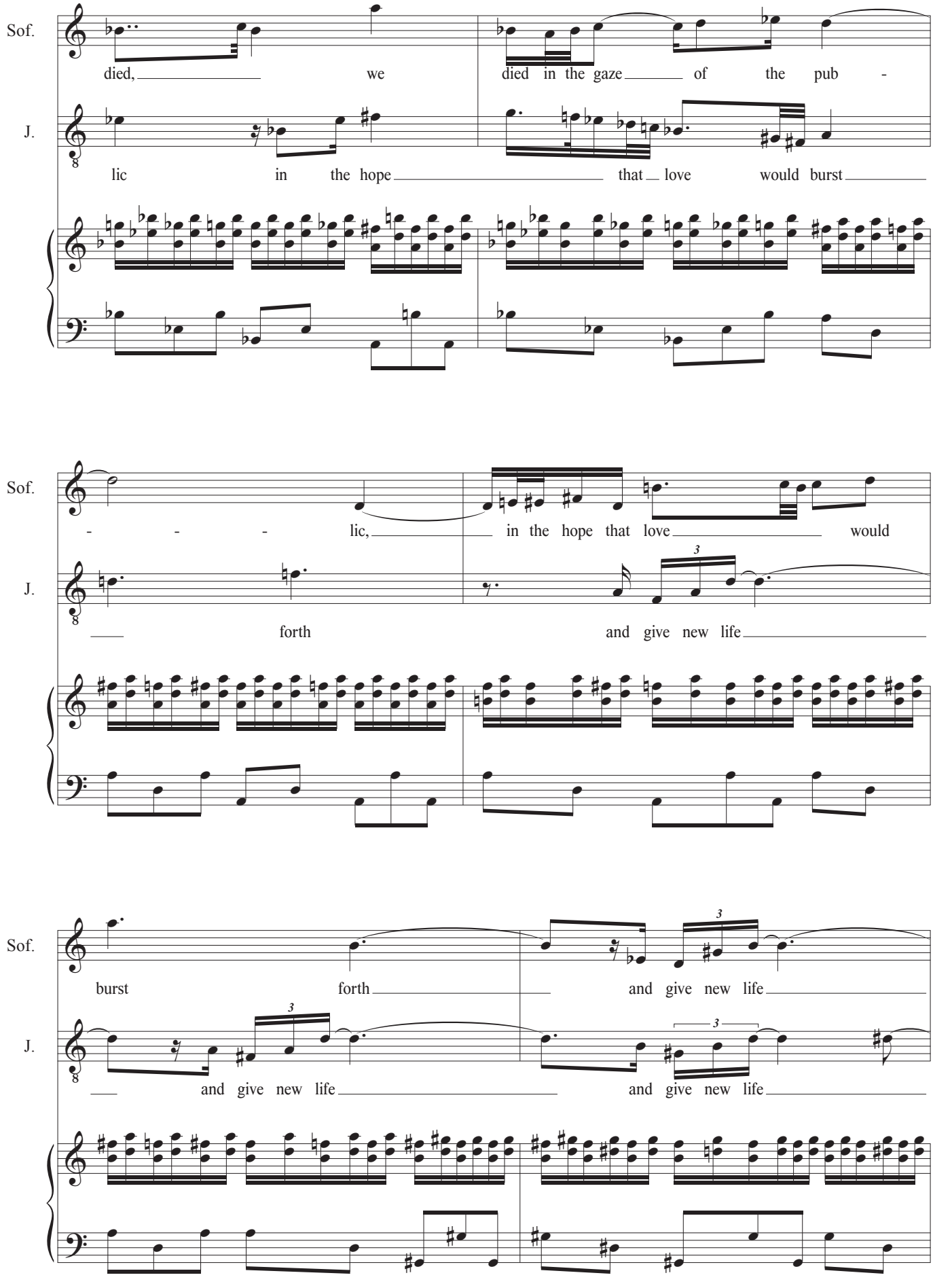
Sof. real in the gaze of the pub -

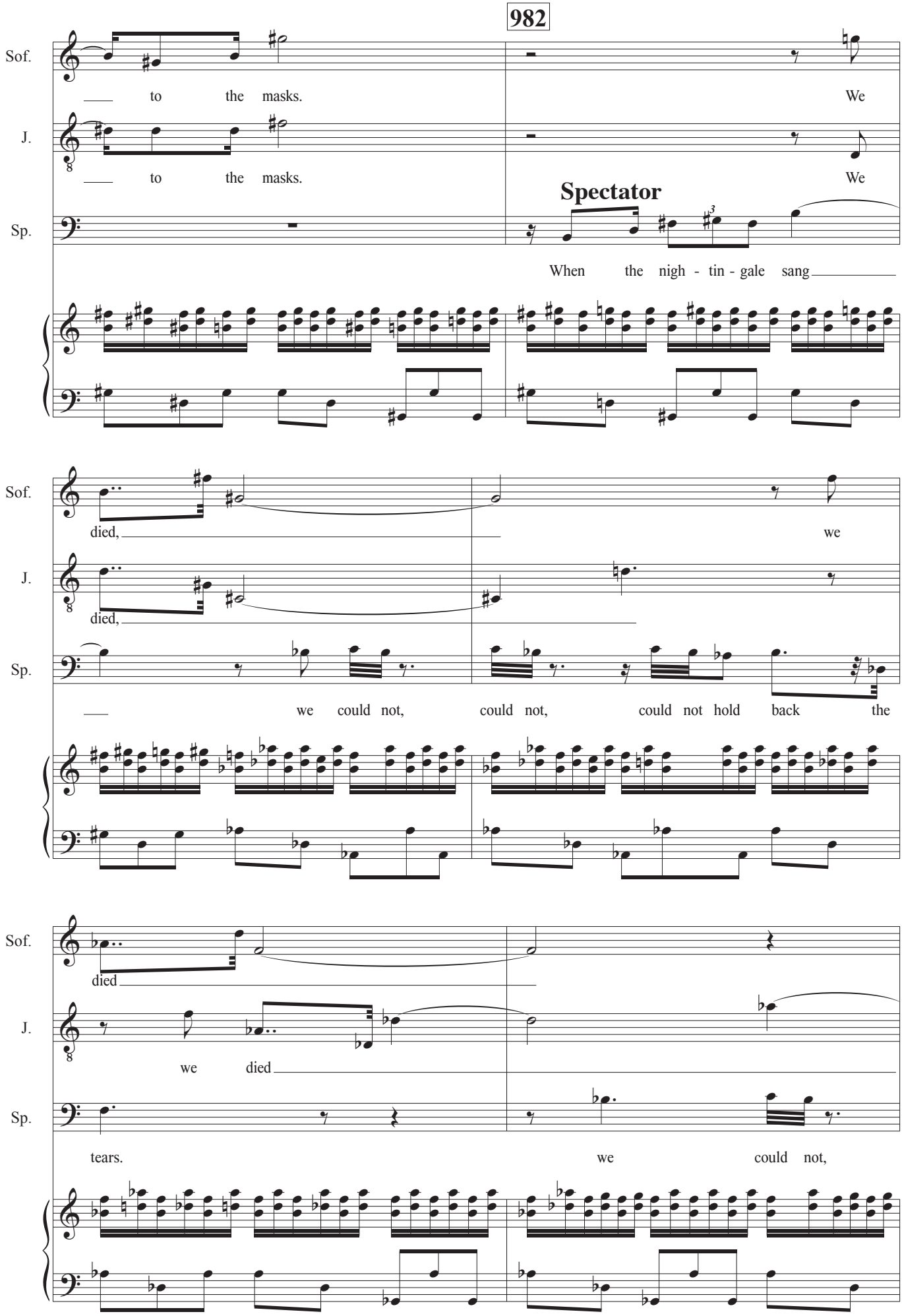


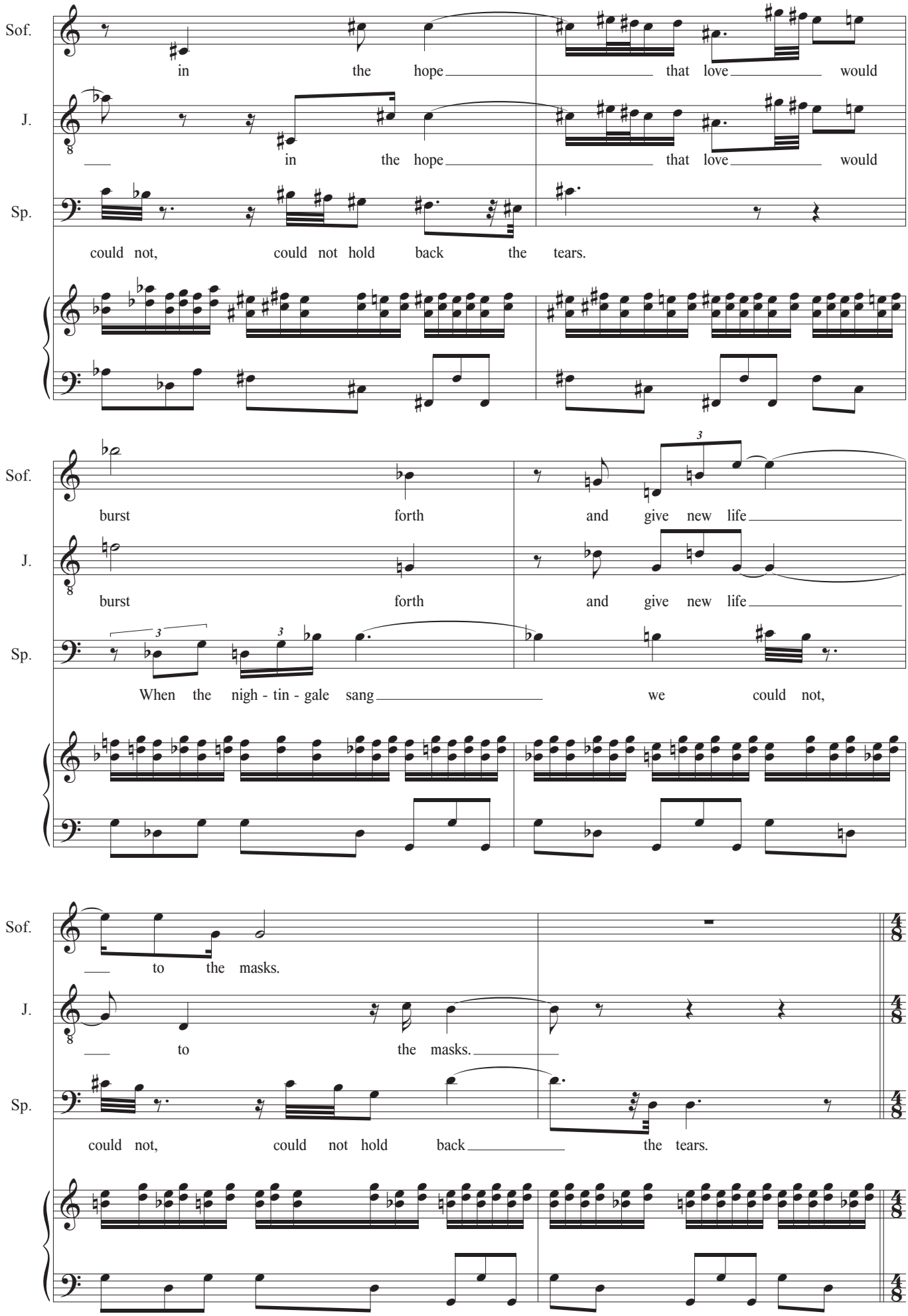
Sof. - - lic in the hope that love would

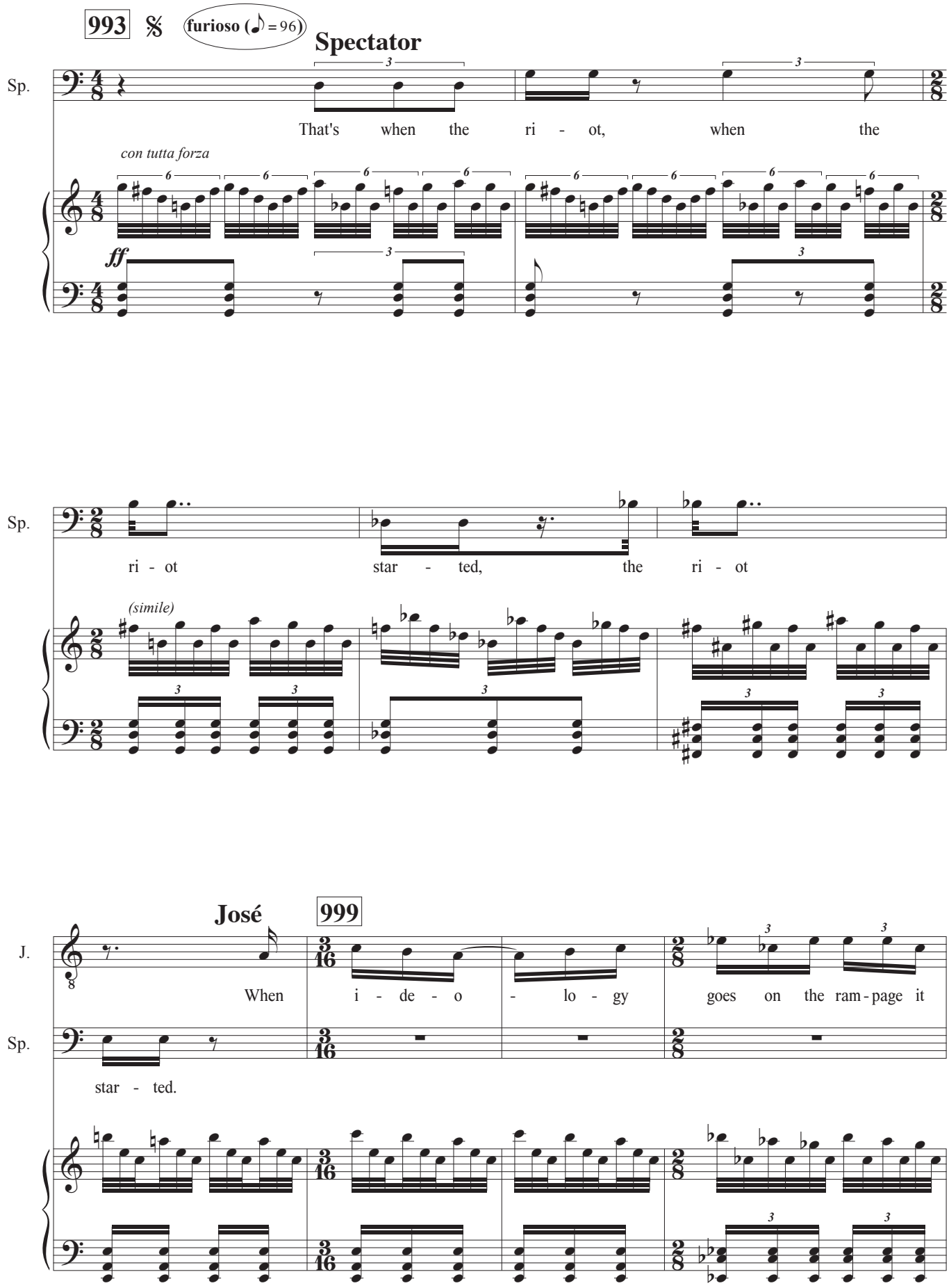


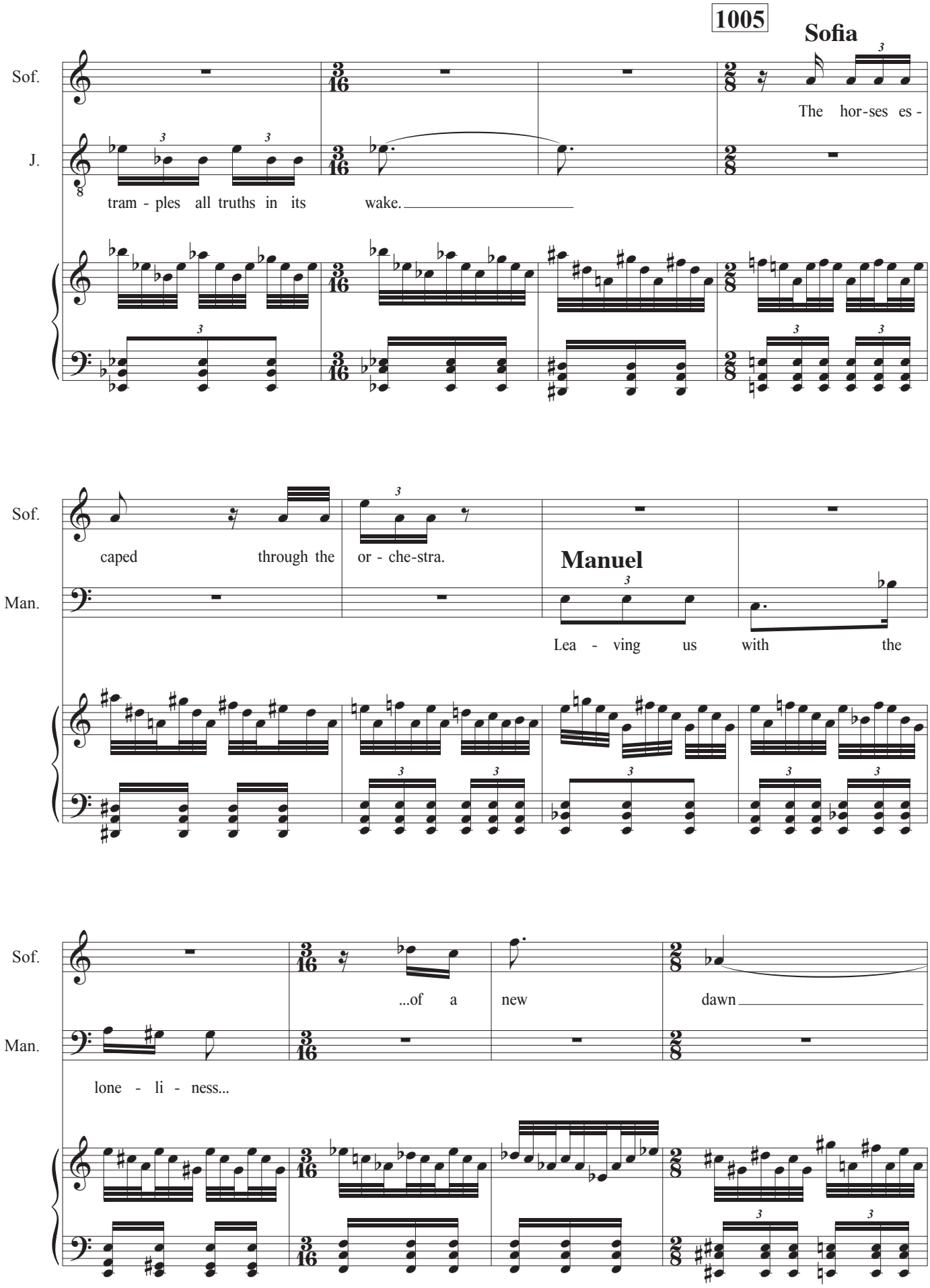

Sof.
burst forth and give new life
José (partnering SOFIA)
J.
We died,
972
Sof.
to the masks. We
J.
we died for
Sof.
died, we died, we
J.
real in the gaze of the pub -


Sof.
died, we
died in the gaze of the pub -
J.
lic in the hope that love would burst
Sof.
- - - lic, in the hope that love would
J.
forth and give new life
Sof.
burst forth and give new life
J.
and give new life and give new life

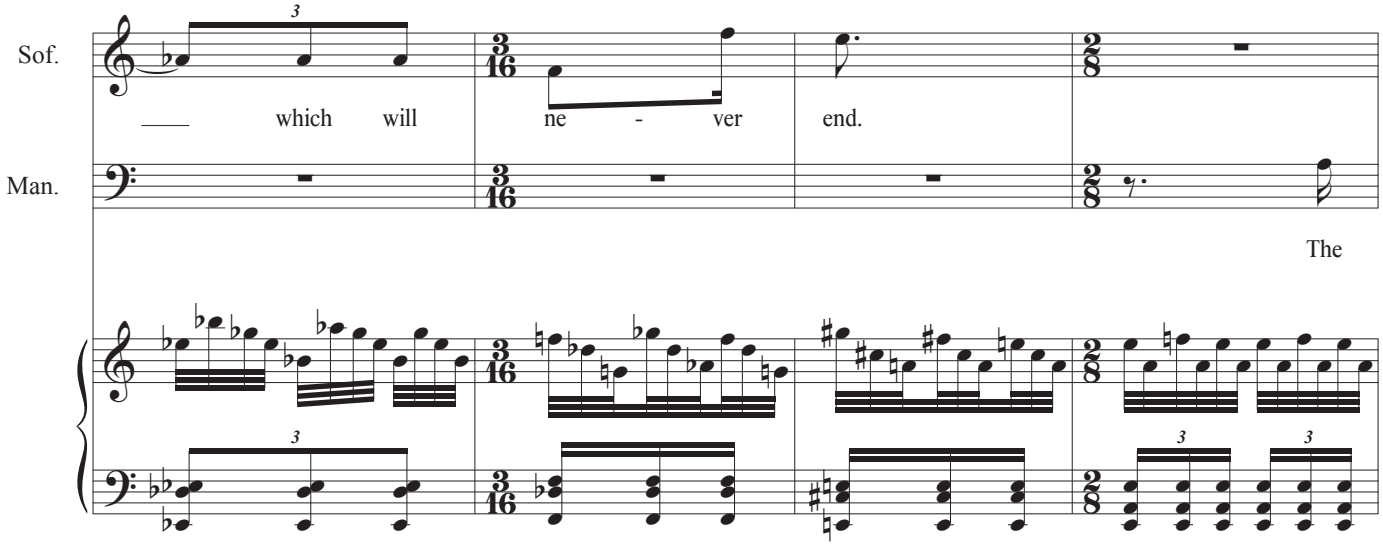

982
Sof.
J.
Sp.
to the masks.
We
to the masks.
We
Spectator
When the nigh - tin - gale sang
died,
we
died,
we could not, could not, could not hold back the
died
we died
tears.
we could not,


Sof.
in the hope that love would
J.
in the hope that love would
Sp.
could not, could not hold back the tears.
Sof.
burst forth and give new life
J.
burst forth and give new life
Sp.
When the nigh - tin - gale sang we could not,
Sof.
to the masks.
J.
to the masks.
Sp.
could not, could not hold back the tears.

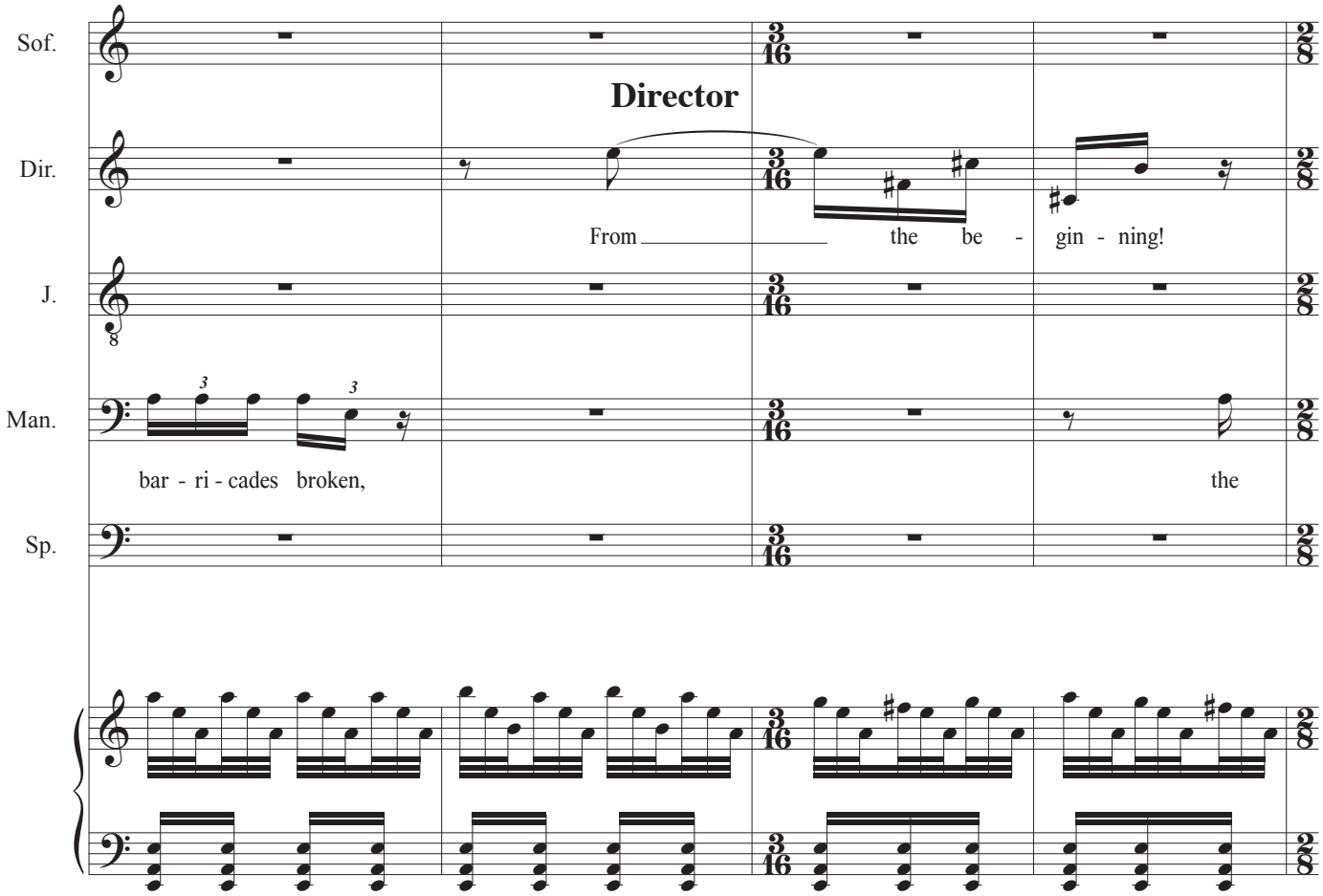

993
furioso (♪ = 96)
Spectator
Sp.
That's when the ri - ot, when the
con tutta forza
ff
Sp.
ri - ot star - ted, the ri - ot
(simile)
José
999
J.
When i - de - o - lo - gy goes on the ram - page it
Sp.
star - ted.

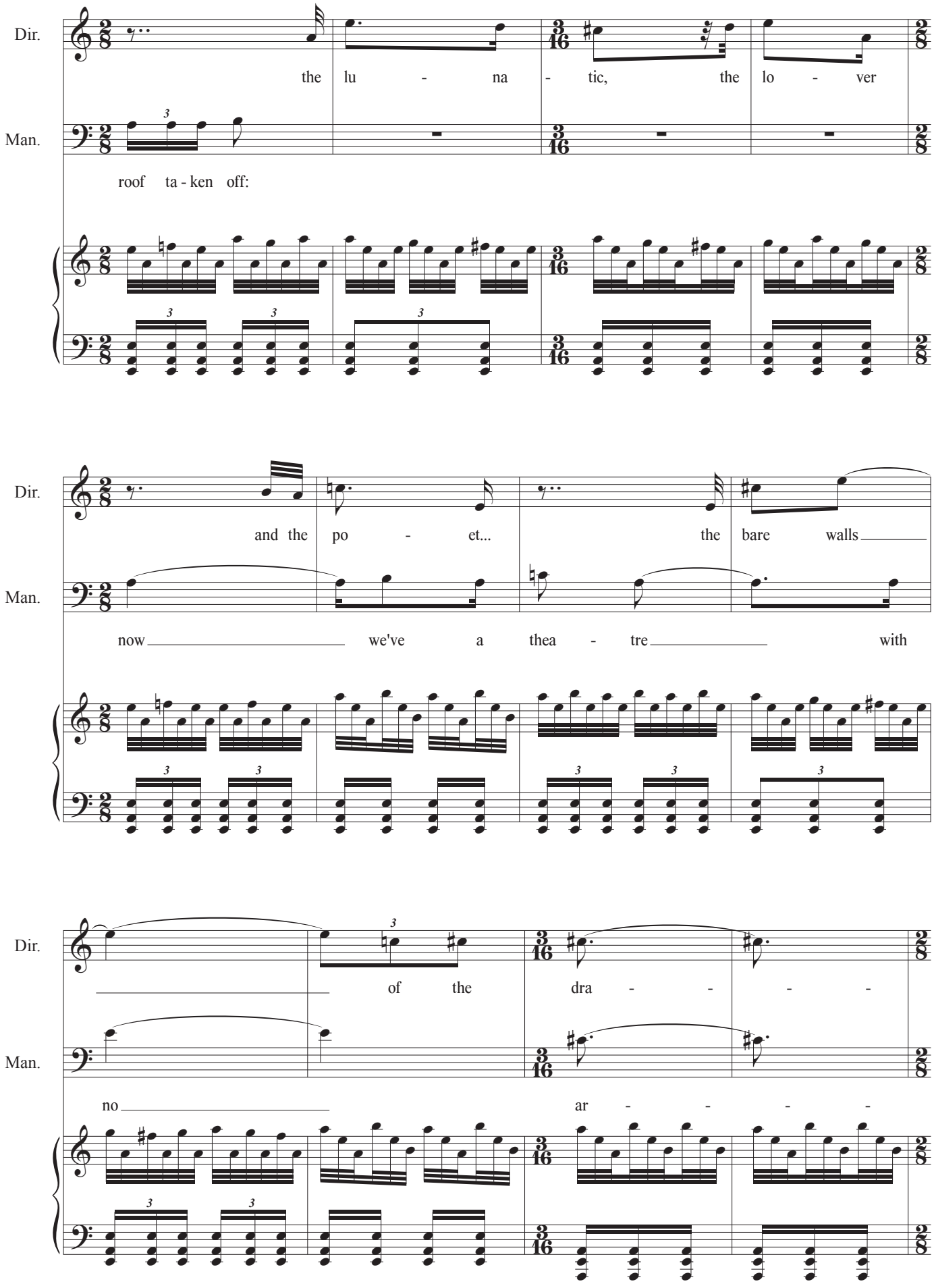

1005
Sofia
Sof.
J.
The hor-ses es -
tram - ples all truths in its wake.
Sof.
Man.
caped through the or - che-stra.
Manuel
Lea - ving us with the
Sof.
Man.
...of a new dawn
lone - li - ness...

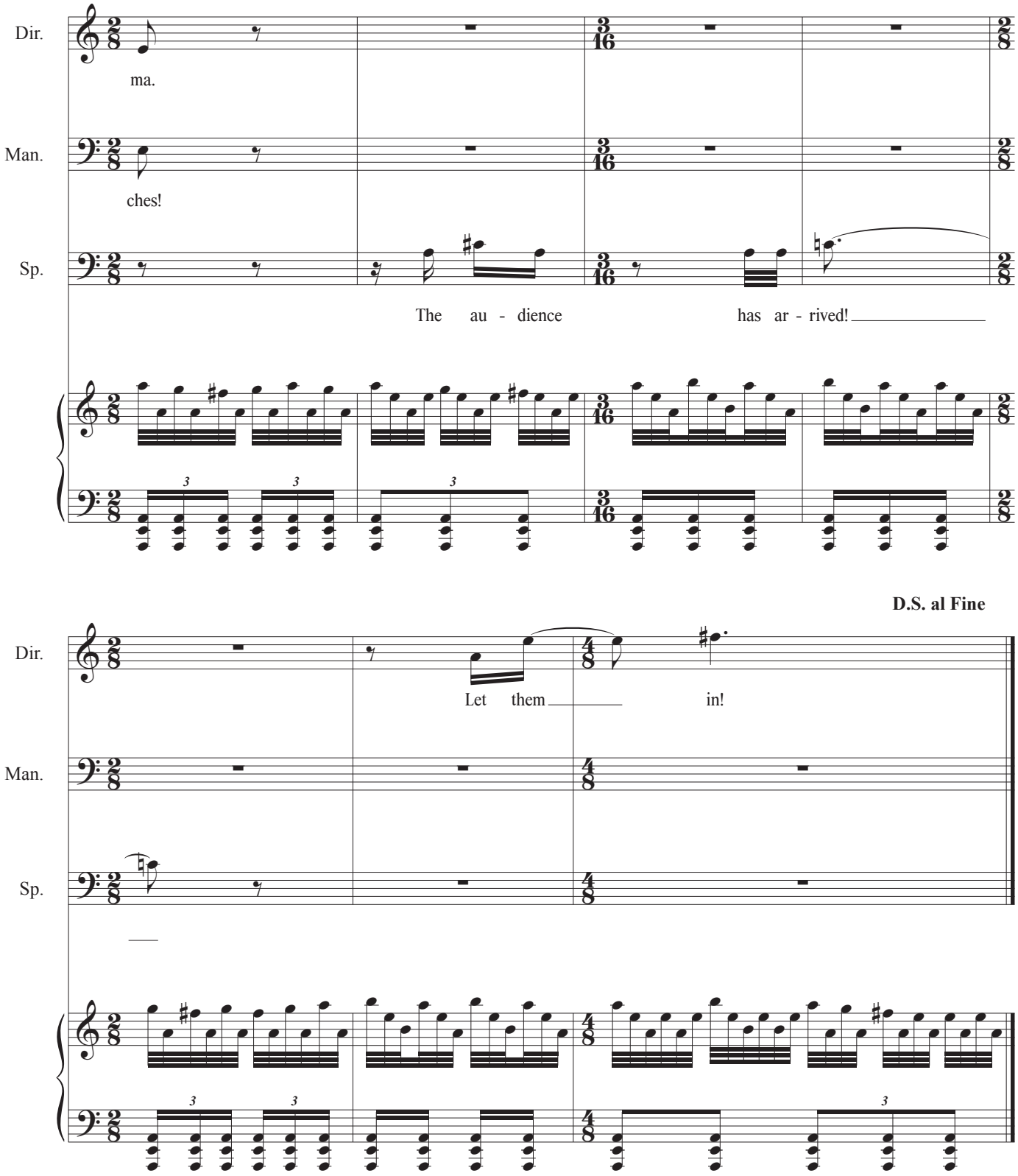
1017



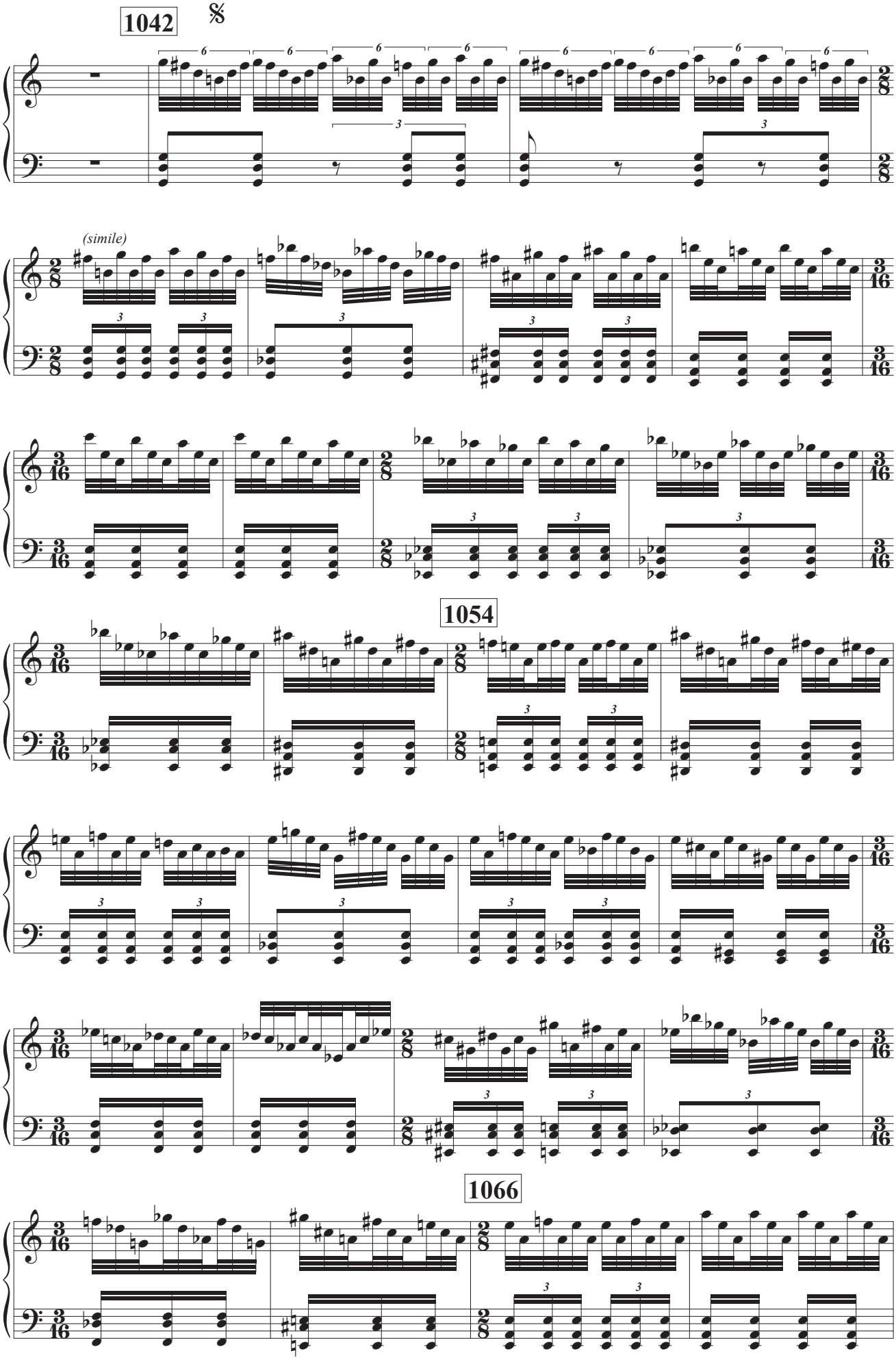
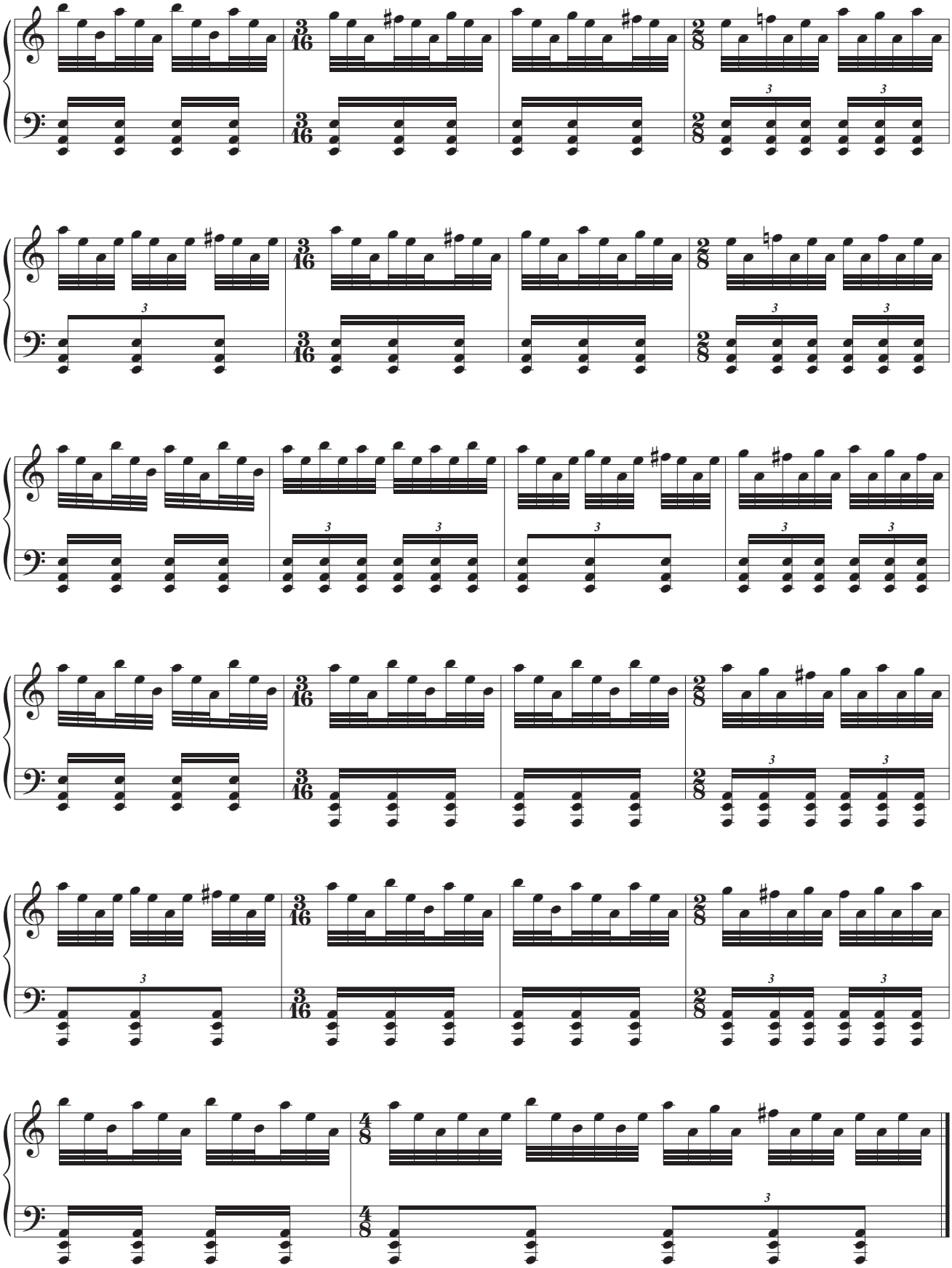
The DIRECTOR flies into the theatre on a white fluffy cloud. His gunshot wounds can clearly be seen, and he has acquired a large erection. He addresses the company through a megaphone.




Dir.
the lu - na - tic, the lo - ver
Man.
roof ta - ken off:
Dir.
and the po - et... the bare walls
Man.
now we've a thea - tre with
Dir.
of the dra - - - -
Man.
no ar - - - -



The final section of music from 993 may form a reprise (the voices are omitted) while the cast take their bows in the traditional manner. Suddenly, there is a blackout and, if needs be, the music stops mid-stream. When the auditorium lights come up again, neither the cast, nor the band are anywhere to be seen. It only remains for the audience to leave the theatre.


1042
(simile)
1054
1066