

DAVID
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The 13 Clocks

an Opera

(based on the book by James Thurber)



Full Score



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THE 13 CLOCKS

(Libretto by David Avshalomov, based on the story
by James Thurber. Used by Permission)

DRAMATIS PERSONAE

The Cold Duke of Coffin Castle	Nasty Baritone, in his forties
Prince Zorn of Zorna (Xingu* the Minstrel)	Lyric Tenor, 21
Princess Saralinda	Lyric Soprano, almost 21
The Golux* [also Listen, invisible]	Lyric Baritone, old but ageless
Hagga	Contralto or Mezzo, 38
Hark/Narrator, the Duke's henchman	Bass, forties

ENSEMBLE

Taverner (Baritone)

Traveller / Jack-o'-Lent (Soprano/Mezzo; pants)

(Traveller may be played by Hagga in pants)

(Jack-o'-Lent may be played by Saralinda in pants)

Tale-Teller / Jackadandy (Bass-Baritone)

Troublemaker (Tenor)

Tosspot (Bass/Baritone)

Castle Guards and Captain (minimum 4, may be played by tavern frequenters)

AND

Whisper, the Duke's spy, non-singing walk-off

The Todal, non-singing (2 actors, 3-legged-walking in a large dark slimy-looking sack)

Voice of the Todal (all ensemble voices mixed, offstage)

The Geese (all ensemble voices mixed, offstage)

***NOTES:** **Golux** is pronounced as though it were spelled "Gollux," like Gollum, or mollusk.

Xingu is pronounced "Exingu" and written thus in the score.

Todal is pronounced "Toe-doll"

Prince Zorn, as Xingu the Minstrel, carries and mimes playing a lute. (May substitute a small guitar, ukulele, or mandolin.)

ACCOMPANIMENT: Piano, Flute(s), Percussion

SYNOPSIS

The cold Duke of Coffin Castle has imprisoned Princess Saralinda until he can marry her. Per a spell put on him, enforced by the horrible Todal, he must offer princes a chance to win her hand; he sets them impossible tasks, and when they fail he feeds them to his geese. At the Silver Swan in town, the ensemble tells prince Zorn of Zorna, disguised as a minstrel, all this; he mocks the Duke in song. The Golux, a forgetful little semi-magician (and invisible servant of the Duke), offers guidance; the Duke's guards take Zorn to the Castle. There he sees Saralinda, and the Duke, with his sarcastic servant Hark, sets him his tasks—bring him 1000 jewels in 99 hours, and restart all the stopped castle clocks (the Duke claims he slew time). The Golux remembers Hagga, who used to weep jewels. He and Zorn set off to find her and they tell their plight, but she says her tears are all gone. They notice some jewels there which she says are tears of laughter; these last only a fortnight, then melt. They try make her laugh, and fail, but finally she does; they bag the jewels and return to the Castle. Zorn fights the guards; the Golux and Saralinda start the clocks. The Duke is defeated, and, cheered on by the ensemble, Zorn and Saralinda ride off to the Land of Ever After.

A fortnight later, the Duke sees his jewels suddenly all melt—and the Todal gleeps him.

Overture—The Castle

David Avshalomov

Lento, Lugubre

REAR PROJECTION: EXTERIOR OF CASTLE ATOP HILL

♩ = 66

Flutes

ALTO FLUTE

Percussion

TAM-TAM

p *L. V.*

mf

p *cue Alto Flute*

Piano

p *mf* *p*

p *Ped.* *Ped.* *Ped.*

5

A. Fl.

pp

Pno.

Ped. *Ped.*

Prologue

THE DUKE STANDS VISIBLE THROUGH A LARGE HIGH CASTLE WINDOW,
[OR, ALTERNATIVELY, AT THE TOP OF THE STAGE L. STAIRS,] AND ECHOS
THE NARRATION WITH SUBTLE MOVEMENTS, LOOKING BEYOND THE AUDIENCE.

Moderato

♩ = 76

NARRATOR (HARK), AT SIDE OF STAGE, IN HALF-LIGHT, WEARING HIS MASK.

9 **A** *quasi recitativo, moving along*
mf *drammatico*

Hark

Once up-on a time, in a gloom-y cast-le on a lone-ly hill, where there were thir-teen clocks that would-n't

Pno.

mf *p*

SPOTLIGHT UP ON DUKE

rit.

A Tempo

Giusto, in Tempo

AIR QUOTES

dolce, lirico

mp

mp

Hark

12 *f* go, there lived a cold, ag-gress-ive Duke, and his "niece," the Prin-cess Sar-a - Lin - da. She was

Pno.

mf *mp* *p*

Red. *Red.* *Red.*

DUKE ADMIRES THE JEWELS ON
HIS GLOVES, TURNING HIS HAND
AND MOVING HIS FINGERS.

Poco Ritenuto

Poco Mosso

♩ = 80

Hark

16 *mf* warm in ev'-ry wind and weath-er, but he was al-ways cold So he wore vel-vet gloves, bright with

Pno.

mp *mf*

19 *f* *mp*
Hark ru - bies and dia - monds! **TRIANGLE** One eye wore a vel-vet patch, the oth - er, a mon-o - cle.
T-t. *Thin metal beater at the very top corner.* *p* *pp*
Pno. *f* *p* *mf* *mp*
23 *mf*
Hark He had lost one eye, when he was twelve, from peer - ing in - to nests for birds to maul!
Pno. *mf* *mp*
Giusto, Marcia
26 **B** *p* *mp*
Hark His nights were spent in e - vil dreams and his days were giv - en to e - vil schemes.
Pno. *p* *mp*
30 *f*
Hark He would limp and ca - a - ckle through the cold cor - ri - dors of Coff - in Cas - tle, in -
Pno. *f*

34 *mf*

Hark

vent - ing new im - poss - i - ble feats _____ for the suit - ors _____ of Sar - a - lin - da to per - form.

Pno. *mf*

37 *mf* *poco rit.* *p*

Hark

He did not wish to give _____ her hand in mar - riage, since it was _____ the on - ly

Pno. *mp* *p*

40 **C** *A Tempo, Giusto* *p* *♩ = 92*

Hark

warm hand in the Cas - tle. E - ven the hands of his Thir - teen Clocks had all fro - zen on a

Tri. **HI TEMPLE BLOCKS** *hard xylo. mallet* *p*

Pno. *p*

**PROJECTION: MONTAGE OF CLOCKS SET AT THAT TIME, OR LIGHT
UP BRIEFLY ON CLOCKS ON THE GREAT HALL BACK WALL**

45 **poco rit.**

Hark

snow-y night sev-en years be - fore, so it was al-ways Ten Min-utes to Five in the Cas - tle

T. Bl.

Pno.

pp *p*

49 **Meno Mosso** *mp* ♩ = 76

Hark

TAM-TAM Trav'-lers and mar-in - ers would look up at the lone - ly hill and say:

T.-t.

p *L. V.*

Pno.

mp *mf*

Ped.

D **A Tempo, Giusto** ♩ = 92

52

Hark

f Time lies froz-en there. It's al-ways Then. It's nev-er Now. *mf* The Cold Duke was a-fraid of Now, for Now has warmth and

BACKSTAGE: FULL ENSEMBLE, PLUS SARALINDA, HAGGA, GOLUX, ZORN **END CLOCK PROJECTION**

Ensemble

f Time lies froz-en there. It's al-ways Then. It's nev-er Now.

Picc.

f *mf*

Pno.

f *> mf* *mf* *mp*

Ped.

57

Hark

ur-gen-cy; ____ Now might bring a shin-ing knight of gay and shin-ing cour - age, ____ while Then is

Pno.

Ped.

61

Hark

p dead and bur-ied. The Duke be - lieved he ____ had slain Time with his sword, and wiped his blood-y

B. D.

BASS DRUM

soft mallets *p*

Pno.

p

Ped.

poco rit. Meno Mosso

65 *mf* *mp* $\text{♩} = 80$

Hark blade up - on its beard and left it ly - ing there, — its springs un-coiled and sprawl - ing, its

B. D. **Flexatone** *pp* (approx. pitch)

Pno. *mf* *mp*

E

A Tempo, Giusto

68 $\text{♩} = 92$ *p*

Hark pen - du - lum dis - in - te - grat - ing. — The Duke limped be-cause his legs

Dr. **SMALL BASS DRUM, TOM TOMS** *hard felt, centers* *p* *staccato*

Pno. *p*

72 *mf*

Hark were diff-'rent lengths He would ask a suit-or: "What is the dif-fer-ence be - tween my legs?" And

Dr.

Pno.

76 *f*

Hark

if the youth re-plied, "Why, one is short-er than the oth - er" the Duke would run him through with his

Pno.

f

Ped.

80 *mp* *p* **F** *poco a poco cresc.*

Hark

sword, and feed him to his geese. The suit-or was sup - posed to say: "Long - er." _____ Oth-ers were slain

Pno.

mp *p* *poco a poco cresc.*

Ped.

86 *poco accel.*

Hark

for tramp-ling the Duke's cam - el - ias, fail-ing to praise his wines, star-ing too long at his gloves, or

Pno.

Piu Mosso
♩ = 100

92 *f* *mf* *mp*

Hark

gaz-ing too long at his niece! Some were slain for us-ing names that start with X, or drop-ping

Pno.

f *mf* *mp*

Ped.

G **Piu Mosso**
♩ = 92

poco rit. $\text{♩} = 86$
dolce, lirico **mp**

a due mani

rit. _ _

119

Meno $\text{♩} = 72$ **Giusto** $\text{♩} = 92$ **DUKE VANISHES.** **Poco Meno** $\text{♩} = 80$ *mp*

Hark

Duke grew a lit-tle cold - er. And Sar-a - lin - da grew a lit-tle old - er. She was near-ly twen-ty-

Pno.

p

Ped.

125 **J** Giusto ♩ = 92

Hark

on the day a Prince dis - guised as a min-strel ar - rived. He called him-self Ex - Xin-gu, which was

Pno.

HARK MAKES AN X WITH FOREFINGERS OF BOTH HANDS.

Moderato
♩. = 76

131

Hark

dan-ger-ous, since the name be-gan with X! He was a Thing of Shreds and Patch-es,_____

Pno.

mf *mf*

Ped. _____

rit. **Sostenuto** $\text{♩} = 40$ $\text{♩} = 60$ **Poco Mosso** $\text{♩} = 86$

140

Hark

yearned to find, in a far-off land, the maid-en of his dreams.

Fl.

p

Pno.

mf *p* *p* (after low arp.) *slow arp.* *p*

tr *tr* *tr*

ped. *ped.*

144 **L** *mp*

Hark

So off he set, sing - ing as he went,

Fl.

mp

SNARE DRUM

Dr.

pp (on rim)

Pno.

(flute)

149 **Tornando**

Hark

learn-ing the life of the low - ly. One night he came to the town be-low the Duke's Cas-tle.

Fl.

To Picc.

pp

Dr.

Pno.

f

Scene I -- at the Silver Swan

1A

LIGHTS UP ON TOWN PLAZA, CENTER. REVELERS ARE SCATTERED AROUND 2 TABLES UNDER AN AWNING. PRINCE ZORN STANDS NEXT TO A TABLE WITH HIS LUTE. ALL ARE LAUGHING, ANIMATED WITH THE INTRO MUSIC.

Vivo
 158 ♩ = 128

Picc. *f* **TAMBOURINE** *etc.*

Perc. *f* (knuckle) (knuckle/shake)

Pno. *f* (slide) *8va* *Ped.*

164 Picc. *mp* *f*

Perc.

Pno. *8va* *Ped.*

1B**ALL**

171

Ensemble

f Here we all are, at the Sign of the Sil - ver Swan! Towns - peo - ple, tav - ern - er,

f Here we all are, at the Sign of the Sil - ver Swan! Towns - peo - ple, tav - ern - er,

Picc.

Perc.

MUFFLED MED. TOM TOM

Dr.

Pno.

mp

mf

Ped.

178

Ensemble

trav - el - ers and tale - tel - lers, toss - pots and troub - le mak - ers, all gath - ered to drink and make

trav - el - ers and tale - tel - lers, toss - pots and troub - le mak - ers, all gath - ered to drink and make

Dr.

Pno.

Ped.

ALL MOVE TO THE MUSIC,
IN PLACE, WITH TANKARDS

1C

185

Ensemble *p* mer - ry or at least to for - get our woes.

Picc. *mp* *p*

Perc. TRIANGLE *f*

Dr. TAMB. *f*

Pno. *p* *f* (cue piccolo) (l. h.)

Ped. Ped.

ONE FAKES PLAYING A
RECORDER OR PENNY WHISTLE.
ZORN FAKES PLAYING ALONG.

1D

TAVERNER

194

Ensemble *f*

Picc. And

Perc.

Dr.

Pno. *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

201

Zorn

Bar. Solo

Pno.

mf

ALL *f* *>* I

ALL Yes, who?

who may you be, pray tell? You are new here!

PLAYING HIS LUTE
(finger picking)

206

Zorn

Pno.

p una corda

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

call my-self Ex - in - gu, a rag-ged min - strel as you can see. I sing for

211

Zorn

Ensemble

Pno.

(strumming) **1E**

ALL *f* *>* **TRAVELLER** *f*

ALL *f*

pen-nies, or for a drink! Ha-hah, ha-hah, ha-hah! Ha-hah, Tav - er-ner a

Ha-hah, ha-hah, ha-hah!

3 corde *mf* *mf*

Ped.

216

A. Solo

drink for our rag - ged Min - strel here!

TAVERNER, SETS DOWN A STEIN *f*

Min - strel, whose

Pno.

mf

ALL THE REST GRIMACE, MAKE AN "X"
WITH CROSSED FIRST FINGERS OF 2
HANDS AND TURN THEIR HEADS.

221

Bar. Solo

ALL f

(spoken) FEH! TAVERNER, LEERING

ALL f *lirico* *(ossia)* *mp*

name be-gins with X! Have you heard of Sar - a - lin da, love - li - est

Picc.

Pno.

f *p*

Ped. \wedge

227

Bar. Solo

prin - cess on all the thous - and is - lands of the o - - - cean

Picc.

Pno.

p

Ped. \wedge

POINTS UP TO CASTLE ABOVE THE TOWN

231 (*ossia*)

Bar. Solo

seas? She is the niece of the Cold Duke of Cof - fin

Picc.

Pno.

mf

Ped.

237

Bar. Solo

Cas - tle. If you can turn the rain to sil - ver

Picc.

TAM-TAM

SUS. CYMBAL

T.-t.

p L. V.

pp wood snare sticks tips

dome

edge

p

Pno.

p (2 hands)

Ped.

241

Bar. Solo

1F ALL *f*

ALL Ha - hah, ha - hah, ha - hah, ha - hah!

she is yours!

Picc.

Perc.

Pno.

(8)

mf

244

Ensemble

ha - ha - ha - hah!
half-spoken, losing/dropping pitch TALE-TELLER, GRINNING

f

ha - ha - ha - hah! If you can slay the Thorn - y Boar of

Pno.

p *mf*

Ped.

Detailed description: This block contains measures 244-247. The Ensemble vocal part (top staff) begins with a rhythmic pattern of eighth notes and sixteenth notes, followed by a rest. The lyrics are 'ha - ha - ha - hah!' and 'If you can slay the Thorn - y Boar of'. The piano accompaniment (bottom staff) features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). A pedal point (Ped.) is indicated in the bass line.

248

B. Solo

Bor - y-thorn she is yours! But there is no

Pno.

p

Ped.

Detailed description: This block contains measures 248-251. The Bass Solo part (top staff) has lyrics 'Bor - y-thorn she is yours! But there is no'. The piano accompaniment (bottom staff) continues with a similar rhythmic pattern. Dynamics include *p* (piano) and *mf* (mezzo-forte). A pedal point (Ped.) is indicated in the bass line.

252

B. Solo

Thorn - y Boar of Bor - y-thorn, which makes it hard!

Pno.

mf

Detailed description: This block contains measures 252-255. The Bass Solo part (top staff) has lyrics 'Thorn - y Boar of Bor - y-thorn, which makes it hard!'. The piano accompaniment (bottom staff) continues with a similar rhythmic pattern. Dynamics include *mf* (mezzo-forte). A pedal point (Ped.) is indicated in the bass line.

1G TRAVELLER, STANDS

256 *f*

A. Solo *f* What makes it e - ven hard - er is her un - cle's scorn and sword. — You will

Picc. *p*

Pno. *p*

Ped. — Ped. —

262

A. Solo fail, and the Duke will slit you — from your Gug - gle —

Picc.

Pno. *mf*

Ped. — Ped. —

267

A. Solo to your Zatch! — **ALL** *mf* gug - gle, gug - gle Zatch! *p* **TRAVELLER** and feed you to his pet

Picc. Gug - gle — gug - gle, Zatch!

Pno. *mf* *p*

Ped. —

ALL AT TABLE MIMIC HUNGRY GEESE
PECKING A SINGLE BODY ON THE TABLE

1H

273

A. Solo

geese. honk, honk honk, honk honk, honk honk honk, honk, honk honk,

ALL (*realistic honking geese imitations, vary pitch, spoken, freely, not all same rhythm, some gaps*)

TOSSPOT STANDS UNSTEADILY, GESTURING WITH TANKARD. IN A GURGLING VOICE.

honk, honk honk, honk honk, honk honk honk, honk honk, The Duke is sev - en feet,

Pno.

p

mf

Ped.

278

B. Solo

nine inch - es tall, and on - ly twen - ty eight years old.

FLUTE

mf

Pno.

283

B. Solo

in his prime. His hand is cold e -

FL.

3

Pno.

287

B. Solo

nough to stop a clock, and strong e -

Fl.

Pno.

291

B. Solo

nough to choke a bull! He breaks up Min-strels in his

Fl.

Pno.

mp

296

B. Solo

soup like crack - errs. uh-huh, uh-huh, uh-huh, like crack - errs.
(like a-ha, but huh)

Pno.

(idiot laugh)

TROUBLEMAKER, SIMPERING, STANDS AND
MIMICS THE MINSTREL, PRETENDING TO STRUM.

301 **II**

Ensemble

lirico ***f***

Nay, our Min-strel here will warm the Cold Duk'es

Fl.

Pno. ***mf*** ***mp***

Ped.

307

T. Solo

heart with song, daz-zle him with jew - els and gold. He'll

Fl.

Pno.

Ped.

313 *ritmico*

T. Solo

tramp-le on the Duke's cam - e - lias, spill his wine, and blunt his sword, and say his name be-gins with

Pno.

318

"X" GESTURE 1J

ALL *f* (spoken) FEH!

T. Solo

ALL *f* TROUBLEMAKER

X! And in the end the Duke will say: "Take Sar - a -

Fl.

Pno. *f* *pp*

Ped.

(mimics the Duke's edgy timbre) *mp*

324

T. Solo

lin - - da with my bless - ing, O lord - ly

Fl.

Pno.

Ped.

ENSEMBLE LAUGHS, APPLAUDS

328

BOWS, SITS. *Ritenuato*

T. Solo

Prince of Rrrags and Tags!

Fl.

Pno.

Ped.

AS ALL WATCH, ZORN QUICKLY YANKS HIM UP BY THE TUNIC, PUSHES HIM UP WITH ONE HAND BY THE THROAT AND HOLDS HIM UP ON HIS TOES, LOOKS HIM SHARPLY IN THE EYE, THEN RELEASES HIM AND HE CRUMPLES TO THE GROUND.

1K A Tempo

♩ = 128

333 SMALL BASS DRUM, heavily muffled

Dr. *f* center, wood snare stick butts

Pno. *ff*

8^{vb}

ZORN STRIDES AWAY INTO THE NIGHT.
ALL TURN BACK TO THEIR DRINKS, MUTTERING.

338 **Ritenu** **A Tempo** *p* TRAVELLER, MUSING, STARING AFTER ZORN:

♩ = 128

Ensemble

I've seen that youth be fore, but

Pno. *ff* *mf* *pp*

Ped. 8^{vb}

344

A. Solo

he was no Min - strel then. Now, where was it?

Pno. *pp*

349 TOSSPOT, GURGLING, INTO HIS TANKARD

p

B. Solo

In his soup, huh- huh like crack - ers.

Pno. *pp*

Scene 2 -- Town outside the Silver Swan

LIGHTING CHANGE: FOCUS OFF TAVERN, DARKER. OUTSIDE THE NIGHT IS LIGHTED BY A ROCKING YELLOW QUARTER MOON THAT HOLDS A WHITE STAR IN ITS HORN. IN THE GLOOMY CASTLE HIGH ON THE HILL [PROJECTION, HIGH:] A LANTERN GLEAMS AND DARKENS, COMES AND GOES. OPTIONAL NOISES: THE DUKE STALKS FROM ROOM TO ROOM, STABBING BATS AND SPIDERS, KILLING MICE.

354

Pno.

ZORN, TAKES HIS LUTE FROM HIS
SHOULDER AGAIN, PLAYS

2A

poco rit.

Andante

359

Pno.

mf

una corda

Ped.

365

Zorn

mp *lirico*

Daz-zle the Duke with jew - els, Daz-zle the Duke with jew- els, There's

Pno.

p

P

Ped.

2B

371

Zorn

some-thing in it some- where, but what it is I can - not think. I won-der if the Duke

Pno.

Ped.

poco rit. **A Tempo, Andante**

STOPS PLAYING

$\text{♩} = 60$

377

Zorn ♩ will or-der me to cause a fall of pur-ple snow. Or

Fl. **FLUTE** *pp*

Dr. **MED. TOM TOM** *ppp* felt sticks

Pno. *pp* *mp* *pp*

2 hands

3 corde *Ped.*

Poco Piu Mosso

383 $\text{♩} = 68$

Zorn ♩ build a tab-le out of saw-dust? or mere-ly slit me from my "Gug-gle" to my "Zatch!" and say to Sar-a-

Pno. *mp* *mp*

Ped.

Poco Mosso

390 $\text{♩} = 72$

Zorn ♩ lin-da: "There he lies, your lat-est fool, a name-less Min-strel!" I'll have my var-lets feed him to the

Pno.

397 (gentle goose honks) (shudders) **2C**

Zorn

geese." (honk honkhonk!) I won-der where my "Zatch" and "Gug - gle" are. I won-der where and when I

Pno.

mp

404

Zorn

could in-vade the Cas - tle I'll think of a way. (la la la la, la la la,

Perc.

TAM TAM *pp*

L. V.

Pno.

p

una corda

Ped. Ped. Ped.

412

Zorn

mmm)

Pno.

p

3 corde

Ped. Ped.

REVELERS BEGIN TO GET UP AND REEL AND STAGGER HOME. NOISE: A FEW DISTANT DOGS BARK A FEW TIMES.

2D ZORN PLAYS, AND IMPROVISES A DITTY, THINKING BETWEEN PHRASES

Ancora Mosso

418 $\text{♩} = 76$ *mf*

Zorn

Hark, hark, the dogs do bark, but on-ly one in three. They bark at those in vel-vet gowns, they

Pno.

p

una corda

TALE-TELLER, TOTTERING BY, STOPS, LAUGHS.
OTHERS BEGIN TO GATHER AND LISTEN.

427

Zorn

nev-er bark at me. The Duke is fond of

Pno.

3 corde

una corda

Ped. Ped. Ped.

THE REVELERS AND TAVERNER CROWD AROUND THE MINSTREL,
LAUGHING AND MURMURING. TROUBLEMAKER STANDS BEHIND THEM.

436

Zorn

vel-vet gowns, he'll ask you all to tea but I'm in rags and I'm in tags, he'll nev-er send for me.

Pno.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

2E

Andante

TALE-TELLER

445

Ensemble

$\text{♩} = 80$

mf 3

He's a bold one, Rags is, mak-in' songs a-bout the Duke.

Pno.

mf 3 3 3 3 3 3 3 3 *mf una corda*

3 corde

Ped. Ped.

454

Zorn

f

Hark, hark, the dogs do bark, the Duke is fond of kit-tens. He likes to pull their in-sides out, and use their fur for mit-tens, and

Pno.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

BOWS TO THE CROWD **2F**

462

Zorn

use their fur for mit-tens.

THE CROWD GASPS, FALLS SILENT IN AWE AND WONDER--AND FEAR. THEY SLINK OFF.

ONE WOMAN *pp*

(gasp)

ONE MAN *pp*

I must tell my hus-band!

ANOTHER *pp*

I must tell my wife! I must tell my

Pno.

pp (una corda)

Ped. Ped.

469

ANOTHER *pp*

I must tell my kit-ten!

TRAVELER STAYS, LOOKS HARD AT ZORN, PAUSES.

2G *mf* TRAVELER

I've seen you shin-ing in the

dog!

Pno.

3 corde

477

A. Solo

lists, or top-ping knights in bat-tle, or break-ing men in two like crack-ers. You must be Tris-tam's

Fl.

f

SUSPENDED CYMBAL
wood snare stick butt, dome

Dr.

f

SNARE DRUM

Pno.

mf

mf

Ped.

2H

Ped.

485

Zorn

p

Poco Meno
♩ = 76

A wan-d'ring Min-strel I, a thing of shreds and

A. Solo

son, or are you Tyne? or Tor-a?

Fl.

Dr.

Pno.

pp

una corde

Ped.

Ped.

BITES HIS LIP IN CONSTERNATION **Marcia, Andante**

493 $\text{♩} = 80$

Zorn

Zatch-es,—

TRAVELER ***f***

Ev-en if you were the might-y Zorn of Zorn-a, you could not es-

Fl.

SUS. CYMBAL

hard yarn mallets ***p***

Pno.

mf

3 corde

POINTS TO ZORN'S THROAT AND STOMACH.

500 ***mp***

A. Solo

cape the fur - y of the Duke. He'll slit you from your Gug-gle to your Zatch! From

Fl.

Dr.

Pno.

2I A FIGURE IN BLACK VELVET MASK, HOOD AND CLOAK
DISAPPEARS BEHIND A TREE. BOTH NOTICE HIM.

Meno Mosso

$\text{♩} = 72$

506 *mp*

Zorn

Ah. Now I know what to guard.

TRAVELER

p

A. Solo

here to here.

That's the Cold Duke's

Fl.

p

Pno.

(cue flute)

p

pp 3 3 3

p (loco)

8^{vb}

516

A. Solo

Spy-in- Chief, a man named Whis-per... To- mor-row he will die, be-cause___ to name your sins, he'll have to men-tion

Fl.

p *mp* *p* *p* *mp*

Pno.

(sung stage whisper, behind cupped hand) **2J**

524

A. Solo

(mit- tens.) I leave at once for oth-er lands for the same rea-son. (sighs) You'll nev-er

mf

Pno.

532

A. Solo *mp*

live to wed his Niece; you'll on - ly die to feed his geese. Good

Fl.

Pno. *p*

Ped.

538

TRAVELER BOWS AND VANISHES

A. Solo

night, good - bye, and sor - ry,

Fl.

Dr. SNARE DRUM

Pno. *f*

Ped.

2K **Meno** ♩ = 60
(hums to himself)

Allegretto ♩ = 90

Moderato ♩ = 76

546

Zorn

Golux

Fl.

Perc.

Pno.

pp (mmm)

pp

p

pp

Ped.

ZORN TURNS TO HIM *mp*

If you have

TRIANGLE *pp*

THE TOWN CLOCK DROPS A STONY CHIME INTO THE NIGHT.

Ped.

555

Golux

Perc.

Pno.

no-thing bet-ter than your song, you are some-what less than much and on-ly a lit-tle more than a-ny-

Ped.

Ped.

562

Zorn

Golux

Perc.

Pno.

mp

2L

I man-age in my fash-ion. Hark, hark, the dogs do bark, the crav-ens are go-ing to bed.

thing.

mp (*una corda*) *mf* *p*

Ped.

Ped.

Ped.

Ped.

Moderato

2M Mosso

571 *poco rit.* $\text{♩} = 72$ *mf* $\text{♩} = 80$

Zorn *p* *mf*

Some will rise to greet the sun, but Whis-per will be dead. Who are you?

THE OLD MAN
LOSES HIS SMILE

Fl.

Perc. *SUSP. CYM.* *pp* *pp* dome, wood snare sticks tips

Pno. *p* *pp*

Ped. Ped. Ped. Ped.

GOLUX BOWS.

580 *mp*

Golux *mp*

I am the Gol-ux, the on-ly Gol-ux in the world, and not and mere de-

Fl. *pp*

Perc.

Pno.

587

Zorn

Golux

Fl.

Perc.

Pno.

mf

pp

mf

3 corde

Ped.

My per-il is my

vice.

I must al-ways be on hand when peo-ple are in Per - il.

594

Zorn

own.

mf

p

mf

I had-n't thought of that.

Golux

Half of it is yours, and half is Sar - a - lin - da's.

Fl.

p

6

6

6

pp

Pno.

mp

6

6

6

p

mp

ped.

ped.

Detailed description: This is a musical score for measures 594-600 of 'The Sound of Music'. The score is for four parts: Zorn (Soprano), Golux (Bass), Flute (Fl.), and Piano (Pno.). The key signature has one sharp (F#), and the time signature is 3/4. Measure 594 starts with Zorn singing 'own.' and Golux singing 'Half of it is'. The flute and piano play a sixteenth-note arpeggiated figure. Measure 595 continues the vocal lines and the arpeggiated accompaniment. Measure 596 shows Zorn singing 'I had-n't thought of that.' and Golux singing 'yours, and'. Measure 597 continues the vocal lines and the arpeggiated accompaniment. Measure 598 shows Zorn singing 'I had-n't thought of that.' and Golux singing 'half is Sar - a - lin - da's.'. Measure 599 continues the vocal lines and the arpeggiated accompaniment. Measure 600 ends with a final chord and a pedal point. Dynamics include *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano). The score includes lyrics for both vocal parts and a piano reduction.

2N

601 **KNEELS** *f*

Zorn *f* I place my faith in you, and where you lead I fol - low! *p*

Golux *p* Not so fast:

Fl. *f*

Perc. **SUSP. CYM.** *f* dome

Pno. *mf*

Red.

20**Allegretto** ♩ = 90

608 *mp* *mf* *mp*

Golux half the plac-es I have been to, nev-er were. I make things up! Half the things I say are there can - not be

Fl. *mf*

Perc. **HIGH TEMPLE BLOCKS** *f* hard xylo. mallets

Pno. *p* *mf* *p*

617 *mf*

Golux

found. When I was young I told a tale of bur-ied gold and men from leagues a-

SNARE DRUM

Dr.

p brushes

Pno.

p

623

2P

p

But why?

SHRUGS *p*

mf

round dug in the woods. I dug, my - self. I thought the tale of treas-ure might be

p

Red.

630

mf

Zorn

Golux

You said you made it up! *mf*

true. I know.,but I did-n't re mem-ber that I had. I for get things,

Fl.

Perc.

Pno.

f

HI TEMPLE BLOCKS

638

p

Golux

too! I make mis - takes, but I am on the side of Good! By ac - ci - dent and hap-pen stance.

Fl.

T. Bl.

Pno.

p

Ped. _____

Ped. _____

A DEEP BELL SOUNDS IN THE CASTLE.
VOICES SHOUT ORDERS.

PROJECTION: LIGHTS APPEAR. A LINE OF LANTERNS
STARTS FLOWING DOWN THE DARKNESS.

Piu Mosso

$\text{♩} = 96$

p

647

Golux

T. Bl.

Pno.

TAM-TAM

p dead center

2Q

p

p

The Duke has heard your songs.---

accel.

rit.

657

Golux

Pno.

f

The fat is in the fire, the die is cast, the jig is up, your goose is cooked, and the cat is out of the bag!---

mf

Red.

2R **Vivace**

664

Zorn

Golux

Fl.

Perc.

Pno.

And ...my hour has struck!

GOLUX CUPS HAND TO EAR

(spoken) Ah! sharp-en-ing!

NOISE, OFF: A FAINT AND DISTANT RASPING SOUND,
OF A BLADE OF STEEL BEING SHARPENED ON A STONE.

p

GUIRO

pp

scraped, tip of thin stick

p

(small notes cue flute)

mf

668 *mp*

Golux

The Duke pre - pares to feed you to his geese!

Fl.

Cab.

Pno.

p

Detailed description: This system covers measures 668 to 671. The vocal line (Golux) is in bass clef, starting on a whole note G4 and moving stepwise down to a half note G3, with a melisma on the final 'geese!'. The flute (Fl.) plays a continuous triplet eighth-note pattern. The cabaret (Cab.) and piano (Pno.) parts provide harmonic support with sustained chords and rhythmic patterns. The piano part includes a dynamic marking of *p* (piano) in measure 671.

672

Golux

We must in - vent a tale to stay his hand!_____

Fl.

Cab.

Pno.

Detailed description: This system covers measures 672 to 675. The vocal line (Golux) continues the melody from the previous system, ending with a melisma on 'hand!'. The instrumental parts (Flute, Cabaret, and Piano) maintain their rhythmic and harmonic patterns throughout the measures. The piano part features a dynamic marking of *p* (piano) in measure 675.

676 *mf*

Zorn

What man - ner of tale?!

Golux *mp*

A tale to

Fl.

Cab.

Pno. *p*

680

Golux

make the Duke be - lieve that slay - ing

Fl.

Cab.

Pno.

Musical score for measures 690-700. The score includes parts for Golux (Bass), Flute (Fl.), Drums (Dr.), and Piano (Pno.).

- Golux:** Measures 690-700. Lyrics: "light in peo - ples' hearts, he hates it! So you must say a cer-tain Prince and Prin-cess". Dynamics: *mf*. A box labeled "2S" is above measure 700.
- Fl.:** Measures 690-700. Dynamic: *p*. An octave mark (*8va*) is present in measure 700.
- Dr.:** Measures 690-700. Dynamic: *p*. A box labeled "TRIANGLE" is above measure 700.
- Pno.:** Measures 690-700. Dynamic: *p*. An octave mark (*8va*) is present in measure 700.

697

Golux

can - not wed_____ un - til the eve ning of the sec - ond day af - ter the Duke has

Fl.

Dr.

Pno.

Ped.

703

2T **A Tempo**
mp

Golux

fed you to his geese!_____

ZORN, SPOKEN: "I wish you would not keep mentioning geese."

The tale sounds true, and

Pno.

f *mp*

ped.

711

Golux

ver - y like a witch - es' spell! The

Fl.

pp *p*

Cab.

FLEXATONE (approx. pitches)

p

Pno.

pp *p*

715

Golux

Duke has awe of

Fl.

Flex.

Pno.

717

Golux

witch - - - es' spells. I'm

Fl.

Flex.

Pno.

2U

Marcia

♩ = 90

719

SHRUGS *p*

Golux: cer - tain he will stay his hand. (I think!)

A. Solo: [REDACTED]

Fl.: [REDACTED]

Flex.: [REDACTED]

Pno.: [REDACTED]

SNARE DRUM
(snares on) *ppp*

pp *pp*

Red. [REDACTED]

**GUARDS AND CAPTAIN,
start marching to the beat offstage**

THE SOUND OF TRAMPING FEET COMES NEAR AND NEARER.

ZORN AND GOLUX LOOK IN THE DIRECTION OF
THE MARCHING SOUNDS AND WAIT.

GUARDS START SINGING OFFSTAGE

THE IRON GUARDS OF THE DUKE CLOSE IN,
THEIR LANTERNS GLEAMING AND THEIR SPEARS
AND ARMOR. THERE IS A CLANG AND CLANKING.

731

A. Solo: *pp* Oh - ah - o! Oh - ah - o! Oh - ah - o! Oh - ah -

Perc.: [REDACTED]

Pno.: [REDACTED]

GOLUX DISAPPEARS AS THEY ENTER **CAPTAIN**

739 *hoarse military shout* **f**

A. Solo o! Ay - oh ah - o! Ay - oh - ah - o! Halt! **f**

Perc. **f**

Pno. **ff**

2V **f** **ZORN LOOKS AROUND HIM, BUT THERE IS NO ONE THERE.**

745

Zorn Do not ar-rest my friend!_

A. Solo **GUARDS** *hoarse military shout* **f** **CAPTAIN** *growls* **f** **ONE GUARD** *guffaws* **f**

Hoo- hah! What friend? Huh- hah! May-be he's seen the

Perc. *(snares off)*

Pno. **GUARDS, stamp-stamp; halt** **f**

CAPTAIN **TWO GUARDS TAKE HIS ELBOWS**

756

Bar. Solo **f** Go- lux! There ain't no Go- lux! I been to school and I know. Take him! Fall in! **f**

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

THEY MARCH THE PRINCE OFF STAGE LEFT.

2W

GUARDS

768

B. Solo

Dress up that line! March! Ah - oh - ah! Ah - oh - ah! Ah - oh -

Perc.

(snare on)

mf

Pno.

f

ONCE THEY ARE OFFSTAGE, LIGHTING: A STREAM OF LANTERN LIGHT FLOWS SLOWLY UP THE HILL.

779

Ensemble

ah! Ee - ah - oh - ah! Ah - oh - ah! Ee - Ah - oh - ah!

Perc.

Pno.

786

Ensemble

Ah - oh - ah! Ah - oh - ah! Ah - oh - ah! oh - ah!

Perc.

pp (snare off)

Pno.

pp *pp*

Scene 3 -- Great Hall of the Castle

3A
Lento, Lugubre
*(fermata
for cut)*
OPTIONAL CUT IF QUICK SCENE CHANGE

794 $\text{♩} = 66$

Fl. **Alto Flute**

Perc. **Tam-tam** *p* *L. V.*

Pno. *p*

mf *pp*

Ped.

3B
THE BLACK OAK ROOM. ZORN STANDS CENTER STAGE, HIS HANDS BOUND BEHIND HIM.
Moderato
ENSEMBLE, OFFSTAGE: DISTANT SOUNDS OF GEESE HONKING HUNGRILY.

800 $\text{♩} = 76$

Ensemble

A. Fl.

Pno. *8vb ppp* *pp* *ppp* *p*

8vb

DUKE, STANDING, GAZES OUT A STAGE-RIGHT SIDE WINDOW THOUGHTFULLY.
HE IS WATCHING HIS VARLETS FEED WHISPER TO THE GEESE.

807 *tenderly, almost whispering* *pp*

Duke

Ensemble *Fare- well, Whiss - per,*

Pno. *ppp loco* *ppp loco* *Ped.*

Turns and stares at the
Prince. Geese honking fades.

3C Piu Mosso, libero,
Quasi Recitativo **A Tempo Moderato**

815

Duke

we shall miss you. What man-ner of Prince is this you speak of?

Pno.

f $\text{♩} = 90$ $\text{♩} = 76$ *pp* *molto* *f* *mp*

3D **Andante**

A Tempo, Moderato $\text{♩} = 66$
simply, innocent *mp*

822

Zorn

Duke

And what man-ner of maid-en does he love, to use a word that makes no sense?

Pno.

pp *molto* *f* *p* *molto* *f*

PLAYS LUTE

829

Zorn

nob - le Prince, a nob - le La- dy, when they are wed a mil - lion peo-ple will be glad!

Pno.

mp

Ped. una corda

Moderato

835

Zorn

Duke

HE LIMPS ACROSS AND FACES HIS CAPTIVE.

SIGHS AND FROWNS, AND PUTS THE SWORD AWAY.

A. Fl.

FLUTE

Pno.

p *mp* *p* *p* (cue flute) *p* *molto* *f*

3 corde

Piu Mosso, libero $\text{♩} = 90$ **A Tempo, Moderato** $\text{♩} = 76$ **Piu Mosso, libero** $\text{♩} = 90$

844 Duke do not like your tricks and guile. I think that there is no Prince or maid-en who would wed if I were to

Pno. *mp* *molto* *f* *p*

3E**Andante Mosso** $\text{♩} = 72$ *simply, innocent* *mp*

851 Zorn

852 Duke slay you, but I am nei-ther sure nor cer-tain; we'll think of some a-mus-ing task for you to do.

Pno. *mf* *p* *mp*

PLAYS LUTE But

una corda
Ped. _____

857 Zorn I am not a Prince, — and on - ly Princ-es may as-pire to Sar — a - lin - da's hand.

Pno.

Mosso
♩ = 90

864 *mf*

Duke

Then we will make a Prince of you, the Prince of Rags and Jin - gles! Take him to his cell!

TAMBOURINE

Dr.

p

Pno.

p

f

3 corde

TWO GUARDS TAKE THE PRINCE'S ARMS,
TURN HIM TO TAKE HIM OUT, ALL STAMP.

870

Duke

Feed him wa - ter with - out bread, — and bread with - out wa - ter!

Pno.

DOWN THE IRON STAIRS THE
PRINCESS SARALINDA FLOATS
LIKE A CLOUD.

THE PRINCE GAZES IN WONDER, FROZEN BY HER
BEAUTY. THE DUKE'S EYE GLEAMS LIKE CRYSTAL.
HE HOLDS UP THE PALMS OF HIS GLOVES, AS IF
SHE WERE A FIRE AT WHICH TO WARM HIS HANDS.

Poco Mosso

♩ = 72

875 **3F** **Andante**
♩ = 66

Duke

gently, almost breathless *p*

This thing of rags and tags and tat - ters _ will

Fl.

pp

STUDIO WIND CHIME (MARK TREE)

W.Ch.

p

L. V.

Pno.

pp

una corda

Ped.

Lento $\text{♩} = 50$ *dreamy, as though hypnotized* **Mosso** $\text{♩} = 92$ **A Tempo** $\text{♩} = 92$

SARALINDA, LOOKS OVER ZORN'S HEAD:

THE DUKE SLASHES HIS ARM AWAY WITH HIS CANE.

THE PRINCE BREAKS HIS BONDS, LUNGES TO HER AND TAKES HER HAND IN HIS.

SMALL BASS DRUM, heavily muffled **SNARE DRUM**

Dr. *f* (B. D.: wood snare stick butts) *snare on f* (snare off)

Pno. *p* *f* *p* *ff* *3 corde* *8^{vb}*

Sar. *mp* $\text{♩} = 92$ I wish him well.

Duke play our lit-tle game.

Fl. *pp* *tr*

W.Ch. *p* *L. V.*

Ancora Mosso $\text{♩} = 100$ **Lento** $\text{♩} = 50$ *rit.* *mp neutral*

LOOKS AT HIM COLDLY

I wish him well. I wish him well.

Take him to his dun-geon now! You'll find the most a-mus-ing bats and spi-ders there.

STUDIO WIND CHIME (MARK TREE)

Dr. *f* *p*

Fl. *pp* *tr*

W.Ch. *p* *L. V.*

Pno. *ff* *p*

Sar. $\text{♩} = 100$ $\text{♩} = 50$

2 GUARDS GET A BETTER GRIP ON THE PRINCE, ALL WALK HIM DOWN THE STAGE LEFT STAIRS TO A CELL [BELOW THE GREAT HALL PLATFORM] WITH A GRATED DOOR.]

Moderato

♩ = 80

Moderato
♩ = 80

Andante
♩ = 64

LIGHT GRADUALLY
OFF GREAT HALL.

THEY OPEN THE DOOR PUSH HIM IN, AND CLOSE IT.
THEY EXIT SILENTLY STAGE LEFT, NOT MARCHING.

891

Pno.

detached, non-staccato

mp

f

f

Ped.

Scene 4 -- Dungeon Cell

THROUGHOUT THIS SCENE OCCASIONALLY SMALL CREATURES LIKE
TURTLES CRAWL/ARE DRAGGED ACROSS THE FLOOR, ONLY DIMLY SEEN.

4A

DIM LIGHT IN DUNGEON
CORRIDOR AND CELL.

NOISE: THE ZICKERING OF BATS IS ECHOED BY THE WALLS.

898

Fl.

PICCOLO

8va

ff (or as high as possible)

(or as high as possible)

T.t.

TAM-TAM

BASS DRUM

pp

L. V.

pp

Pno.

pp

ff

15ma

OPT: ASSISTANT ADD SCRAPES OF LOW WIRE PIANO STRINGS
WITH CREDIT CARD; SLOW, FAST, PEDAL DOWN, LID UP.

f

Mosso

905
♩ = 96

Zorn

f

Why are you here?!

mf

Golux

Take care, you're on my foot!

I for-got a-bout the task the Duke will

Picc.

8va

f (or as high as possible)

B. D.

15ma

Pno.

f

f

Ped.

Poco Meno Mosso

910 *f* $\text{♩} = 92$ *mf*

Zorn

Who knows? Swim lakes too wide___ to swim,___ Turn li-quids in - to stone, or find bone - less

Golux

set you.

B. D.

Pno.

mf

Ped. Ped. Ped. Ped.

916 **4B**

Zorn

crea-tures made of bone? How came you here? *mf*

Golux

I nev-er know: My moth-er was a witch but

B. D.

pp center

Pno.

p

921

Golux

rath-er med-i - o - cre in her way; my fath-er was a wiz-ard, who of - ten cast his spells up-on him-

B. D.

Pno.

925

f

Zorn

The task! You came to tell me!

port.

Golux

self when he was in his cups. (they) I did? Oh, yes,

pp

B. D.

nat.

f

Pno.

15^{ma}

p

Red.

4C Same Beat

931 *mf*

rit.
Same Beat
♩ = 92

Golux

Lis-ten: Tell the Duke that you will hunt the Boar the Boar, or trav-el thrice a-round the.

Fl.

B. D.

Pno.

p

Red.

937

♩ = 86

Golux

moon, or turn No - vem - ber in - to

Fl.

Pno.

a due mani

5

5

5

5

Red.

A tempo, Same Beat

♩ = 92 *f* ♩ = 92

940

Golux June. Im - plore him not to send you out to find a thou-sand jew -

Fl. *mf*

Pno. *mf*

945

Zorn *f* And then?

Golux *p* els, He's ver - y fond of jew - els, you've seen them on his gloves. *f* And then he'll send you

Fl. *mf*

Pno. *p* *mf*

953

Zorn *f* But I am poor!—

Golux out to find a thou - sand jew - els! *f* Come, come, you are—

Fl. *f* *8va* *tr*

Dr. *f* **SUS. CYMBAL** *f* *hard yarn mallets* *p*

Pno. *f* *15ma* *f*

Ped.

959

Golux *mp*

Zorn of Zor-na! I had it from a trav-el-er I met. Your fath-er's casks and cof-fers

Fl. *mp*

Dr. *mp* wood sticks, tips

Pno. *mp*

Ped.

963

Vivo **4D**
♩ = 110 *p agitato*

Zorn

Golux In spells and lab-ors a time is al-ways set.

shine with ru-bies and sap-phires!

Thin metal beater at the very top corner.

B. D. TRIANGLE *p* *pp* *mf* brushes *p*

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

Ped.

967

Zorn

Perc. It would take me nine and nine-ty days; first, three and thir-ty days to go to

Pno.

970

Zorn

Perc.

Pno.

Zor - na, then it al - ways takes my Fath - er three and thir - ty days to make de -

poco rit. A Tempo, **Allegro**
 ♩ = 100 **f**

973

Zorn

Fl.

Perc.

Pno.

ci - sions; and then three and thir - ty days to come back here! The

mf

mf

mf

976

Zorn

Fl.

Perc.

Pno.

Duke might give me on - ly thir - ty days, or for - ty two, to find a thou - sand

rit.

4E

Andante

♩. = 72

979

Zorn

jew - els! Why should he give me nine ty - nine?

Golux

The long-er the la - bor lasts, — the

Fl.

Perc.

Pno.

mp

p calm, soothing

p

Red.

985

Golux

long - er lasts his gloat - ing. He loves to gloat, you know. — The Duke knows not that you are Zorn of

Pno.

p

Red.

992

Golux

Zor - na. He thinks you are a Min - strel with - out a pen - ny or a moon - stone.

Dr.

SNARE DRUM

mf

Pno.

mf

4F **Vivo**

997 ♩ = 110

mf

Zorn The Duke has spies who may know who I am! *mf*

Golux I maybe wrong, but we must risk and Try it! *mf*

Perc.

Pno.

Allegretto

1001

rit.

♩ = 90

p

Zorn wish you could be sur - er! My fath - er may have lost his

Golux I wish I could be, too. *p*

Perc. **SUS. CYMBAL** *mf* wood sticks, tips

Pno. *p* *mf*

Red.

Moderato

1004

♩ = 80

p

Zorn jew - els, or give-en them a - way! *p*

Golux I have oth - er plans than one, right now we need to rest. *p*

Perc.

Pno. *p* *pp*

Red.

Red.

THEY FIND A CORNER WITHOUT
CREATURES AND LIE DOWN.

NOISE: THE ZICKERING OF BATS IS ECHOED BY THE WALLS.

THE TODAL GLIDES SLOWLY ACROSS THE CELL.

4G

1009

Fl.

PICCOLO

f (or as high
as possible)

(or as high
as possible)

T.-t.

TAM-TAM

BASS DRUM

pp L.V. *pp*

Pno.

ff L.V.

OPT: ASSISTANT ADD SCRAPES OF LOW WIRE PIANO STRINGS
WITH CREDIT CARD; SLOW, FAST, PEDAL DOWN, LID UP.

CHAINS CLANK AND RATTLE

1016

Golux

THE TODAL DISAPPEARS.

SITS UP, RUBS HIS EYES.

mp

One o'clock.

The Duke has sent for you a - gain. Be

THE TOWN CLOCK STRIKES ONE.

[PROJECTION: TOWN CLOCK, 1:00]

Pno.

mp

pp

pp

8^{vb}

Ped.

GUARDS WALK ON FROM STAGE LEFT, NOT
MARCHING, START TO UNLOCK THE GREAT
IRON DOOR. IT BEGINS TO OPEN SLOWLY.
GOLUX DISAPPEARS

THE DOOR IS OPEN WIDE NOW
AND THE DUNGEON IS FILLED
WITH LANTERN LIGHT.

Poco Piu Mosso

mf ♩ = 86

1023

Zorn

Golux

Pno.

care-ful what you say and do.

Wait! Where are you!

8^{vb}

Ped.

4H

1029

Zorn

When shall I see you next?

2-4 CHILDREN OR HIGH SOPRANI, FAR OFFSTAGE

(OR free tittering, non-sung, not all in same rhythm) *pp*

Tee-hee-hee-hee-hee-hee!

Ensemble

f CAPTAIN

(through cupped hands) *mp*

The Duke com-mands your pres-ence! What was that!?

GUARDS FORM UP, STAMP.

f

ppp like a toy piano

8va

Ped. *una corda*

Moderato

♩ = 72

1033

Zorn

p

What was what?

mf 3

Is the Duke a-fraid of laugh-ter?

B. Solo

I know not. I thought I heard the sound of some-one laugh-ing!

f (or as high as possible)

8va

ff 15^{ma}

3 corde

mf

L. V.

p

una corda

Ped.

4I**Poco Piu Mosso**

1037 $\text{♩} = 76$

Zorn *senza vibrato pp* the To - dal? What

B. Solo *flat affect (poker face)* **CAPTAIN** *pp* *grimly as though frozen by fear* *senza vibrato* the To - dal. *with teeth clenched*

p The Duke is not a-fraid of an-y-thing, not e - ven... the To - dal! *pp* *senza vibrato* the To - dal. *with teeth clenched*

Pno. *p* *pp* *Red.*

3 corde

Poco Mosso

1043 $\text{♩} = 80$

Zorn is the To - dal?

**ALL GUARDS AND CAPTAIN,
AT ATTENTION, MOTIONLESS.**

Ensemble *with teeth clenched* *pp* *senza vibrato* the To - dal looks like a blob of glup. It

pp *senza vibrato* the To - dal looks like a blob of glup. It

Pno. *pp* *Red.*

4J**Ancora Mosso**

♩ = 92

1049

mp pp

Ensemble

makes a sound like rab - bits scream - ing. and smells like old un - o - pened rooms. **CAPTAIN**

mp - pp

makes a sound like rab - bits scream - ing. and smells like old un - o - pened rooms. It's wait - ing for the Duke to

FLUTE

mf/p

p

1055

Zorn

mp

And if he sets me one, and I suc -

B. Solo

fail in some en - dea - vor such as set - ting you a task that you can *(ossia)* do.

p

p

Fl.

Pno.

Moderato $\text{♩} = 72$ **Mosso** $\text{♩} = 92$

1060

Zorn

ceed?

ALL GUARDS AND CAPTAIN, SAME

Ensemble

pp The To-dal will glup you. CAPTAIN

pp The To-dal will glup you. *mp* It's an a-gent of the Dev-il sent to pun-ish ev-il-do-ers for

Fl.

SUSP. CYM.

mp dome, wood snare stick, tip

Perc.

mp *p* *mp*

Pno.

Ped.

1065

GESTURES TO GUARDS

Moderato $\text{♩} = 72$

2 GUARDS TAKE THE PRINCE'S ARMS. GUARDS, stamp-stamp

B. Solo

hav-ing done less e - vil than they should. I have said too much. Come on, the Duke is wait-ing

Fl.

Pno.

mf *f*

Ped.

1069

4K GUARDS WALK THE PRINCE OUT AND UP THE STAGE LEFT CURVED STAIRS TO THE GREAT HALL PLATFORM AGAIN.

Pno.

mf detached, non-staccato *p*

Scene 5--The Great Hall

NOW LIGHTED BY FLAMING TORCHES THAT THROW RED GLEAMS ON SHIELDS AND LANCES. THE DUKE SITS AT ONE END OF A BLACK OAK TABLE. HIS GLOVES SPARKLE WHEN HE MOVES HIS HANDS. HE STARES MOODILY THROUGH HIS MONOCLE AT PRINCE ZORN.

1074 **5A** **Moderato** ♩ = 80 *p* *tranquillo*

Zorn

GUARDS, stamp-stamp

I am read-y, Duke. Set me my task. Would you

Pno.

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

Red.

Poco Mosso ♩ = 86 **Poco Meno** ♩ = 80

Zorn

have me hunt the Boar? Or trav-el twice a-round the moon, or turn No-vem-ber in-to

Fl.

p

Pno.

p

Red.

1086 **Poco Mosso** ♩ = 92 **5B**

Zorn

June?

DUKE, SNEERING, LAUGHS, AND A TORCH GOES OUT. *lirico almost lovingly*

Duke

(hah hah hah hah!) Sar-a - lin-da in Nov - em-ber turns No - vem-ber in-to

Pno.

f *p*

Red.

1091 **Same Beat** $\text{♩} = 92$

Duke *mf* June. A cow can trav - el *thrice* a-round the Moon or e - ven more, and an - y - one can mere - ly

Fl. *p*

Pno. *pp* *p* *mp*

Cedendo Moderato $\text{♩} = 80$

1098 *p*

Duke hunt the Boar. I have an-oth - er plan for you. I thought it up an hour a-go, while I was kill-ing

Pno. *p*

1105 **5C**

Zorn *mf* But... a

Duke *mf* mice: I'll send you out to find a thou - sand jew - els, and bring them back!

Fl. *mf*

Pno. *mf*

Same Beat

♩ = 80

1112

Zorn

wan-d'ring Min-strel I, a thing of shr'...

CHUCKLES LIKE ICE
CRACKLING IN A CAULDRON.

Duke

f Ru-bies and sap- hires!_ (*heh heh heh*) For you are Zorn of Zor-na! Your *mp*

Pno.

mf *una corda* *3 corde*

Poco Vivo

♩ = 100

1117

Duke

f Fath - er's casks and cof-fers shine with jew - els!_ In six and six-ty days you could sail to Zorn-a and re

Fl.

mf

Perc.

SUSPENDED CYMBAL

TRI.

SNARE DRUM

mf wood snare stick butt, dome *p* brushes

Pno.

mf *mf* *p* *mf*

Ped.

Vivo

♩ = 110

1121

Zorn

but it al - ways takes my Fath - er three and thir - ty days to make de -

Duke

turn.

Perc.

Pno.

mp

Allegro
♩ = 92

1124

Zorn
ci- sions! **GRINS, SHOWING HIS TEETH.**

Duke
That is what I want-ed to know, my na-ive Prince! Then you would have me give you

Perc.
BASS DRUM
fp

Pno.
f
Ped.

5D Moderato
♩ = 80

1128

Zorn
f
That would be fair. But how do you know that I am Zorn?

Duke
nine and nine-ty days?
HARK ENTERS, WEARING A VELVET MASK, CLOAK AND HOOD. HE IS CARRYING THE PRINCE'S RAIMENT AND SWORD.

Pno.
mf *mp*
Ped.

Allegro
♩ = 92

1134

Duke
mp
This is my spy Hark. He found your Prince-ly rai - ment in your quar-ters in the

Pno.
mp
Ped.

HE POINTS AT A TALL FOLDING SCREEN
ENCLOSING A CORNER, STAGE RIGHT.

ZORN TAKES HIS RAIMENT FROM HARK
AND STEPS BEHIND THE SCREEN TO CHANGE.

1142 *mf*

Duke town and brought them here. Go, put the rai-ment on! I'll think of beet - les while you're

Pno. *p* *8va*

Red.

1150 **5E** DUKE LIMPS TO HIS CHAIR
AND SITS DOWN AGAIN. BEHIND THE SCREEN *mp*

Zorn You will not

Duke gone...

Fl. *p*

Pno. *p*

1157 *mf*

Zorn give me nine and nine - ty days. How man-y then?

Duke *mf* I'll think of a love-ly num-ber. Come

Fl.

Pno. *mf* *p* *mf*

Red.

ZORN COMES OUT IN HIS PRINCELY ATTIRE.
HE TRIES TO PULL HIS SWORD, BUT IT IS SEALED.

Marcia

1165 $\text{♩} = 86$

Duke *out!* **5F** *Ver - y Prince- ly!* *I give you nine and nine-ty*

Fl. *f*

Perc. **BASS DRUM** *hard mallet mf* **SUSPENDED CYMBAL** *mf* *wood snare stick butt, dome*

Pno. *f* *SARALINDA PEEKS AROUND A CORNER AT THE TOP OF THE STAIRS.* *mp*

Ped.

1170 *rit.* *Andante* $\text{♩} = 72$ *p*

Duke *hours, not days, to find a thou-sand jew-els and bring them here!* *And when you re-turn, the*

Pno. *mf* *p*

Ped.

1175 *p*

Zorn *The thir-teen clocks here in the Cas - tle?*

Duke *clocks must all be strik-ing five!*

B. D. **TAM-TAM** *pp* *L.V.*

Pno. *p*

Ped.

5GSARALINDA, HEAD PEEKING AROUND
CORNER AT TOP OF STAIR.

SARALINDA PULLS BACK.

PRINCE LOOKS AT THE
CLOCKS ON THE WALLS.**Moderato**

♩ = 76

1180

pp

Sar. The thir-teen clocks here in the cas-tle

p

Zorn All onstage deadpan, staring straight ahead

p

The hands are fro-zen. The clocks are dead.

pp

Golux The thir-teen clocks here in the cas-tle

pp

Duke The thir-teen clocks here in the cas-tle

pp

Hark The thir-teen clocks here in the cas-tle

pp

GUARDS AND CAPTAIN

The thir-teen clocks here in the cas-tle

pp

The thir-teen clocks here in the cas-tle

pp

Ensemble The thir-teen clocks here in the cas-tle

pp

The thir-teen clocks here in the cas-tle

mp

T.-t. Hi Temple Blocks

mp

Pno.

pp

1185

p

Duke Pre-cise-ly. And e-ven more charm-ing-ly, there are no jew-els to be found with-in the space of nine and

Pno.

1191

5H

LOOKS AROUND *mf*

Zorn

Golux

FROM BEHIND THE SCREEN *p* Who was

HOLDS HIS GLOVES UP AND THEY SPARKLE. *p* In-gen-i - ous._____

Duke

nine-ty days, ex-cept those in my vaults._____ and these: I thought you'd like it._____

Hark

p **TRI.** A pret-ty task. Mmm_____

Perc.

Pno.

pp *8va*

1197

mf

Zorn

that? There's no-one there!

GESTURES WITH HIS CANE AT NOTHING. *p*

TO HARK: *p* *f*

Duke

That is Lis-ten. Lis-ten is in-vis-i-ble. Lis-ten can be heard, but nev-er seen. Un-

Pno.

p

DUKE WAVES A GLOVED HAND
AT THE IRON STAIRS, AND SARALINDA
APPEARS STANDING AT THE TOP.

SHE FREEZES, PUPPET-LIKE,
HER ARMS HALF-RAISED.

51 Andante

// ♩ = 66

dreamy, as though hypnotized

1202

Sar. *mf* HARK DOES SO. // I wish him well.

Zorn *mf* And if I should suc-ceed? //

Duke seal his sword! // Ha-ha

Fl. *pp* // *trm trm trm trm trm trm*

T. Bl. *mp* dome, wood snare stick, tip *p* L. V. *STUDIO WIND CHIME (MARK TREE)*

Pno. *f* *mp* *p*

Ped. Ped.

Moderato

♩ = 80

pp

HE CUTS HER OFF WITH
A FLIP OF HIS HAND

1206

Sar. *pp*

Duke *p* hah! I hired a witch to cast a tin-y spell up-on her. When she is in my pres-ence, all she can say is: "I

Pno.

5JTHE PRINCE AND PRINCESS SPEAK A DEEP
PRIVATE LANGUAGE WITH THEIR EYES.**Andante**

♩ = 66

THE PRINCE AND PRINCESS CONTINUE TO
LOCK EYES. SHE RELAXES HER ARMS.

1211

Sar. *p* I wish him well, I wish him well. I

Zorn *p* Mmm

Golux *p* An aw-ful spell

Duke wish him well." You like it?

Hark *p* A clev-er spell

W.Ch. *p* L. V.

Pno. *pp*

1216 **accel.** *mp*

Sar. wish him well, I wish him well. I wish him, wish him well. I wish him well, I wish him

Zorn *mp*
Ooh Ooh Ahh Ahh

SARALINDA GRADUALLY WORKS HER WAY DOWN THE STAIRS,
ZORN GOES TO HER, KNEELS, AND THEY CLASP HANDS.

Golux *pp*
Mmm

Hark *pp*
Mmm

GUARDS AND CAPTAIN SEVERALLY TAKE A KNEE,
CLASP ONE FIST TO THEIR BREAST, THEN JOIN IN. *pp*
Mmm

Ensemble *pp*
THE DUKE FORGETS HIMSELF AND WATCHES AND LISTENS, RAPT. ALL OTHER CAST MAY JOIN GUARDS FROM BACKSTAGE, CONDUCTOR'S DISCRETION *pp*
Mmm

Pno. *pp*
Ped.

1221

mf *f* *mf* *f*

Sar. well. Ah Ah

Zorn Ah Ah

Golux Mmm Mmm Ooo Ah

Hark Mmm Mmm Ooo Ah

Ensemble Mmm Mmm Ooo

Fl. AGHAST, DUKE CLENCHES HIS FISTS AND STARTS TO SHAKE IN FURY

Perc. SUSP. CYM. L. V.

Pno. (for rehearsal only) *p* *mp*

*soft yarn mallets,
one-handed over/under roll*

pp *mf*

Ped.

molto rit. **5K** **A Tempo. Moderato** **Andante**

1225 f tr $\text{tr} = 80$ $\text{Andante } \text{♩} = 72$

Sar.

Zorn f $(ossia)$ Ah

Golux Ah

Duke f E-nough! Go!

Hark Ah

Ensemble Ah Ah

Fl. mf Ah

B. D. pp f dead center

Pno. mf ff f p $8va$

GUARDS, ONE HAND HOLDING PIKE STRIGHT UP, RAISE THE OTHER.

ZORN AND THE PRINCESS SEPARATE RELUCTANTLY.

ZORN STANDS AND RECOVERS HIMSELF.

DUKE, SLAMS THE BUTT OF HIS CANE ON THE FLOOR

SARALINDA SCURRIES UP THE STAIRS.

RAIN STICK

keep tremolo going between chords

Ped.

Moderato

DUKE PULLS HIS SWORD FROM HIS SWORDCANE
AND RUNS HIS GLOVE ALONG THE BLADE.

1229 *p* $\text{♩} = 80$

Zorn *p* And if I fail?

Golux *pp* senza vibrato wide-eyed, motionless

Duke *mf* *pp* senza vibrato with clenched teeth the To - dal!

Hark *pp* senza vibrato wide-eyed, motionless

Ensemble *pp* senza vibrato with clenched teeth the To - dal.

GUARDS AND CAPTAIN

Pno. *pp* *p* *pp*

Ped.

1235 *mf*

Zorn *p* I've heard of it.

Duke *p* You've on-ly heard the half of it. The oth-er half is worse. It's made of lip. *pp* It

Ensemble *pp* senza vibrato Of lip.

GUARDS AND CAPTAIN

pp with clenched teeth Of lip.

Pno. *pp*

PRINCE PUTS HIS HAND ON
THE HILT OF HIS SWORD.

1240

Zorn

Duke

Ensemble

Pno.

feels as if it has been dead at least a doz-en days, but it moves a-round like mon-keys and like sha-dows! The

mp

p *senza vibrato* *with clenched teeth* sha-dows.

p sha-dows.

p *pp*

Ped. *Ped.* *Ped.*

Poco Mosso

1244

$\text{♩} = 86$

DUKE AND HARK LOOK
AT EACH OTHER.

5L

Zorn

Golux

Duke

Hark

B. D.

Pno.

What is gleep-ing?

mp

grimly f *3*

Ha-ha-ha-ha-hah!

To-dal can't be killed!

mf

Ha-ha-ha-ha-hah! time is wast-ing,

mp

It gleeps!

grimly f *3*

Ha-ha-ha-ha-hah!

RATCHET

p

mp

p

Moderato

♩ = 80

1249 Duke Prince. Al-read-y you have on-ly eight and nine-y hours. I wish you ev'-ry stran-gest kind of luck.

Pno.

1254 Duke One last word of warn-ing: I would not trust the Go-lux o-ver-far. He can-not tell what can be from what can't. He

Pno.

DUKE POINTS TO A WIDE OAKEN DOOR AT THE END OF THE ROOM; IT OPENS AND THE PRINCE SEES LIGHTNING AND MIDNIGHT AND FALLING RAIN

1259 *rit.* *Andante* *mf bravely* *rit.* *mf* When all the Clocks are strik-ing

Duke sel-dom knows what should be from what is.

B. D. (may substitute large, low thunder sheet) *dead center* *ff* *normal* *pp* *f* *p* *mp* *pp*

Perc. HI SPLASH CYM. *wood snare stick butt.* *ff* (choke)

Pno. *both palms sideways, black and white keys* *ff* catch the ring of the staccato bass cluster with pedal *left palm sideways, black and white keys* *two-handed tremolo, thunder* *f* *pp* *f* *p* *mp* *pp* *p*

Ped. *L. V.*

5M Moderato $\text{♩} = 76$

1263

Zorn

Five!

TURNES AND WALKS OUT AND DOWN THE CURVING STAIRS STAGE R. TO CENTER BELOW, IN LOW LIGHT

Golux

mf

Duke

mf

Ha-ha-ha-ha - ha-hah- hah! Ha-ha-ha-ha - ha-ha ha-ha-ha- hah!

Hark

mf

Ha-ha-ha-ha-ha- hah- hah!

RAIN STICK

R.S.

p

turn at end of load as needed and repour several times for continuous rain sound..

let last pour finish . . .

Pno.

pp *mf*

1268

Golux

f

ha - ha ha - ha - hah! ha - ha ha - ha - ha - ha - hah! ha - ha ha - ha - ga - ha - hah! ha - ha ha - ha -

Duke

f

Ha - ha - ha - ha - hah! Ha - ha - ha - ha - ha - ha hah! Ha - ha - ha - ha - ha - ha hah! Ha - ha - ha - ha -

Hark

f

Ha - ha - ha - ha - hah! Ha - ha - ha - ha - ha - ha hah! Ha - ha - ha - ha - ha - ha hah! Ha - ha - ha - ha -

Ensemble

f (one) (two) (a third)

GUARDS AND CAPTAIN

ha - ha ha - ha - Ha - ha -

Ha - ha - ha - ha - ha - ha hah! Ha - ha - ha - ha - ha - ha hah!

Pno.

f

1271

Golux *ff*
Ha - ha - hah! Ha - ha ha - ha - ha - hah! Ha - ha ha - ha - ha - hah! Ha - ha ha - ha -

Duke
ha - ha hah! Ha - ha - ha - ha - ha - hah! Ha - ha - ha - ha - ha - hah! Ha - ha - ha - ha -

Hark *ff*
ha - ha hah! Ha - ha - ha - ha - ha - hah! Ha - ha - ha - ha - ha - hah! Ha - ha - ha - ha -

Ensemble *ff*
(plus a fourth)
hah! ha - ha ha - ha ha - ha hah! Ha - ha - ha - ha ha - ha hah! Ha - ha - ha - ha ha - ha hah!
(ALL) *ff*
Ha - ha - ha - ha - ha - hah! Ha - ha - ha - ha - ha - hah! Ha - ha - ha - ha - ha - hah!

B. D. *f* L. V.

Pno.

1274

Golux
ha - ha - hah! Ha - ha ha - ha - ha - hah! Ha - ha ha - ha - ha - hah! Ha - ha ha - ha -

Duke
ha - ha hah! Ha - ha - ha - ha - ha - hah! Ha - ha - ha - ha - ha - hah! Ha - ha - ha - ha -

Hark
ha - ha hah! Ha - ha - ha - ha - ha - hah! Ha - ha - ha - ha - ha - hah! Ha - ha - ha - ha -

Ensemble
Ha - ha - ha - ha ha - ha hah! Ha - ha - ha - ha ha - ha hah! Ha - ha - ha - ha ha - ha hah!
Ha - ha - ha - ha - ha - hah! Ha - ha - ha - ha - ha - hah! Ha - ha - ha - ha - ha - hah!

B. D. *f* *mp*

Pno. *ff*

LIGHTING DIMS ON GREAT HALL, SHIFTS TO OUTSIDE.

1277

Golux *ha - ha - hah! Mwah - ha ha - ha - ha - ha - ha - ha - ha - ha - ha -* *shift to non-sung laugh, to choking and stop*

Duke *ha - ha hah! Mwah - ha - ha - ha - ha - ha - ha - ha - ha - ha - ha -* *shift to non-sung laugh, to choking and stop*

Hark *ha - ha hah! Mwah - ha - ha - ha - ha - ha - ha - ha -* *shift to non-sung laugh, to choking and stop*

Ensemble *Ha - ha - ha - ha ha - ha hah! Mwah - ha - ha - ha - ha - ha - ha - ha - ha - ha - ha - ha -* *shift to non-sung laugh, to choking and stop*

B. D. *f* *p* *L. V.*

Pno. *Ped.* *Ped.*

6A

Scene 6 -- Outside/below the Castle. Night

A FEW IN THE GREAT HALL HAVE A LAST EXTRA CHUCKLE OR SNORT, INDIVIDUALLY.

ALL IN THE GREAT HALL EXIT SILENTLY IN DARKNESS.

1281

FL. *dolcissimo* *p*

R.S. *p* *turn at end of load as needed and repour several times for continuous rain sound..* *etc.*

Pno. *p* *pp* *p* *Ped.* *Ped.* *Ped.* *Ped.*

RAIN STICK

SHE VANISHES

GOLUX APPEARS BESIDE THE PRINCE,
TOUCHES HIM GENTLY ON THE ELBOW

6B Moderato

♩ = 72 proudly *p*

1287

Golux

Fl.

Perc.

Pno.

pp

pp

SUSP. CYM.

(Rain Stick stops) *pp* dome, wood snare sticks tips

pp

It is I, the Gol-ux! The on-ly

5

Poco Piu Mosso

♩ = 80

1293

Zorn

Golux

Fl.

Perc.

Pno.

sourly *p*

Ah, yes. The Duke thinks you are not as wise as he thinks

Gol-ux in the world!

pp

pp

pp

p

1297

Zorn

Golux

Pno.

you think you are. *p* smiling

I think he is not so wise as he thinks I think he is. The Duke is lam-er than I am

1301

Golux *f*

old, but I am old-er than he is cold. But you will hear with some sur - prise, that I am wise-er than he is

Pno. *mf*

1306

Zorn *f*

How were you there?

Golux *pp* proudly

wise, I was there! I know the terms! I am List-en.

Pno. *f* *p*

1312

Golux *f*

or at an-y rate he thinks I am. Nev-er trust a Spy you can-not see! We now have on-ly

R.S. *f* hard xylo. mallets

Pno. *mp* *p*

6C Ancora Mosso

THINKS, SCOWLS $\text{♩} = 86$

HIGH TEMPLE BLOCKS

1317

**GOLUX CLOSSES HIS EYES
AND CLASPS HIS HANDS.**

f

Zorn

Golux *mf* You said you had more plans than one!

eight and nine-ty hours to find a thou-sand jew-els!

T. Bl.

Pno. *mf*

Vivo, Piratical

1321 $\text{♩} = 108$ **EYES OPEN** *mf* very animated

Golux There was a Treas-ure Ship that sank, not for-ty hours from here, _____

PICCOLO

Picc. *mf* *p*

HAND DRUM

Perc. *mf* *p*

Pno. *mf* *p* (cue picc.) *p* (cue picc.)

1327

Golux But, come to think of it, the Duke ran-sacked the Ship and stole the

Picc. *mf*

Perc. *mf* *p*

Pno. *mf* *p*

GOLUX THINKS

[illegible]

A Tempo ♩ = 80 *p*

molto rit. **Riten.**

1342

Zorn

Golux

blood, it might turn in-to ru - bies...

(may switch back to Picc. for this phrase)

Fl.

SPLASH CYMBAL

dome

wood snare sticks, tips

Perc.

pp uneven rudimental roll

Pno.

8va

pp

There is no hail.

Ped.

Moderato, Lugubre ♩ = 72 *p*

6E **Vivo** ♩ = 116

1348

Zorn

Golux

p sighing

The task is hard and can't be done.

GOLUX SNAPS HIS FINGERS, LEAPS AND CLICKS HIS HEELS.

So much for that.

Fl.

PICCOLO

TRIANGLE

Bongos

Perc.

TAMB. *f*

on pad on table/flat stand *f*

Pno.

p

p

f

Ped.

ANIMATED, WITH MIMING LIKE
A VAUDEVILLE MAGICIAN

1357

f

Golux

I can do a score of things that can't be done!

Picc.

Perc.

HAND DRUM

TAMB.

p

Pno.

p

Red. \wedge

1364

mf

Golux

I can find a thing I can-not see, and see a thing I can-not find.

Picc.

HAND DRUM

p

Perc.

p

Pno.

1370

LOOKS AT ZORN TO
SEE IF HE CAN GUESS

Golux

The first is Time. The se-cond is a spot be-fore my eyes.——

Picc.

TRIANGLE

Perc.

f

HAND DRUM

p

Pno.

Red. ——— ^

1376

Zorn

mf

Golux

I can feel a thing I can-not touch, and touch a thing I can-not

Picc.

f

p

Perc.

TAMB.

HAND DRUM

f

p

Pno.

1382 LOOKS AT ZORN. *rit.* *Riten.* **Molto Meno Mosso** ♩ = 66

Golux feel. The first is sad and sor - ry, the se - cond is your heart. _____

Picc. *p*

Perc. TRIANGLE *f* *f*

Pno. *Red.* *Red.*

1388 **A Tempo, Vivo** ♩ = 116 **Meno Mosso** ♩ = 80 **6F** Same Beat *flat, senza vibrato* ♩ = 80

Zorn

Golux *p* *f* *p* Noth - ing... what would you do with - out me? _____ Say no - thing! _ Good, then you're

Perc. TAMB. *p*

Pno. *p* *Red.*

Moderato

♩ = 72

1395

Golux

help-less and I'll help you. I said I had a-noth-er plan, and I do.

Pno.

p

Ped.

1401

pp *misterioso, telling a tale*

Golux

There is a wom-an on this Isle, who'd have some eight and eight - y years. And she is gift-ed with the

Picc.

ALTO FLUTE

mp

Pno.

pp

Ped.

1406

Zorn

pp

Tears? _____

Golux

strang-est gift of all, _____ for when Hag-ga weeps, what do you think she weeps? _____

A. Fl.

mp

Pno.

mf

Ped.

Same Beat

$\bullet = 92$

1417

Golux

makes his pearls with - out the use of eyes or hands or an-y tools, and pearls are jew - els! The

Perc.

TRIANGLE

Pno.

mf *mf* *f* *mf* *p* *Ped.*

Same Beat rit. . . . **A Tempo**

♩ = 92 ♩ = 92

1424

Zorn 8

Golux Where does this

oy - ster is a Blob of Glup! But a wo-man is... a wo_____ man!

A. Fl. f

Pno. mf mf

Ped. _____

6H Moderato

♩ = 72

1432

Zorn 8

Golux mournfully

won-drous wo-man live? O-ver moun-tain, o-ver stream by way of storm and thun-der.____ in a

A. Fl. mp

Perc. BASS DRUM normal

dead center mf p

Pno. p pp mf p

Ped. _____

side of hand, white keys Ped. catch the ring

6I Piu Mosso

1437 *p* *3* *p* $\text{♩} = 110$ *p*

Golux hut so high or deep, I can nev-er re-mem-ber which, the na-ked eye can't see it. We

A. Fl. *mp*

B. D. *L. V.* *p*

Pno. *pp* *p* *Ped.*

HI TEMPLE BLOCKS

1442 *f* *p*

Golux must be on our way. It will take us nine-ty hours or more, or less to go and come. It's this way! Or it's

T. Bl. *8va*

Pno. *f*

PRINCE HOLDS OUT THE ROSE ON HIS
PALM AND ITS STEM SLOWLY TURNS
AND STOPS, POINTING STAGE RIGHT.

Meno Mosso

1447 *f* ♩ = 80 **Rubato**

Zorn

Golux *f* How can I? *mp*

that way? Make up my mind! You have a rose; hold it in your hand.

A. Fl. *p* *trmm trmm*

T. Bl. *p* **STUDIO WIND CHIME**

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

6J Poco Mosso Marcia, Moderato

1453 *f* ♩ = 92 ♩ = 100

Golux

A. Fl. *trmm* *3*

W.Ch. *trmm*

Perc.

Pno. *f* *p*

It's this way!

THEY START OFF IN THAT DIRECTION. (OPTION: SUGGEST THEIR START BY WALKING AN ELLIPSE FROM SIDE TO SIDE OF THE STAGE.) GRADUALLY TREES APPEAR, SUGGESTING THEY HAVE WALKED INTO THE FOREST. SEVERAL PAUSES ALONG THE WAY FOR THE MUSIC.

1459 *mp*

Golux *I will tell you the Tale of Hag-ga.---*

A. Fl. **PICCOLO**

Perc. **SNARE DRUM** *p*

p rim, wood

Pno.

1466

Golux *When Hag-ga was e-lev-en,--- and pick-ing cher-ries in the woods one day,--- she*

Picc. *p*

Perc.

Pno. *p*

1473

Golux *came up-on the Good King Gwain--- of Yar-row with his foot caught in a*

Picc. *p*

Perc.

Pno.

6K

1479

Golux *wolf trap.* *"Weep for me, maid-en" said the King. "I*

Picc. *p* *mf*

Perc. *f* *dome* *f* *wood snare stick, tip*

Pno. *p* *f* *8^{vb}* *Ped.*

1486

Golux *can-not get my foot loose from this thing!"* *(opt. falsetto)* *"I have no time for tears,"* *(nat.)* *the maid en said*

Picc.

Perc.

Pno. *p*

1496

Golux *— She set a-bout to free his fet-tered foot.* *mf* *"Lo, the maid has freed my foot!"* *the King ex-*

Perc. *mf*

Pno. *mf*

6L

1504

Golux

ul - ted. And for her kind - ness he gave her the pow - er to weep jew - els in - stead of

Ensemble

ENSEMBLE, OFFSTAGE to weep jew - els

Tenors *pp*

Picc.

FLUTE *p* 2 jew - els

Perc.

TRIANGLE

mf

Pno.

mp

Ped. Ped. Ped. Ped. Ped.

1512

Golux

tears. Peo - ple came from miles a - round, by night and day, in warm or Win - ter wea - ther, to

S.

pp Jew - els, jew - els! jew - els!

All men

pp Jew - els, jew - els! jew - els!

Fl.

mf

Perc.

Pno.

p

LIGHTING: COLORED-LIGHTS DISCO BALL EFFECT

6M

1520

Golux

make her sad and sor-ry, and to make_ her_ weep_ jew - els. They came with heav-y hearts, and

S.

Ooo_ weep_ jew - els. Jew - els, jew - els! Ooo_

Fl.

Perc.

Pno.

mf

pp

mf

pp

mf

mf

Ped.

1529

Golux

left with pearls and ru - bies. Child-ren played with sap-phires in the streets. Dogs chewed o - pals_ and

S.

ru - bies. Ooo Sap phires. Ooo

Fl.

mf

Perc.

Pno.

mf

Ped.

LIGHTING: DISCO BALL EFFECT FADES.

[illegible]

1557 **f** **60**

Golux *hanged and fined! In the end, the jew-els were mel- ted in a fright-ful*

S. *mp* *mf*
ahh Ouch!

W.Ch. **BASS DRUM**
mf *p*

Pno. *mf* *p* *mf*
Ped.

LIGHTING: FIRE EFFECT, FLARES UP, DIES DOWN.

1567

Golux *fire!*

Fl. *f*

B. D.

Perc. **SPLASH CYMBAL**
p *f*
hard cord mallets

Pno. *f*
two hands
8va

Ped.

1570 THEY PAUSE IN THE WOODS $\text{♩} = 80$ $\text{♩} = 80$ //

Golux by or-der of the King!_____

Fl. *tr*

B. D. *mf*

Perc.

Pno. *f* //

1575 **6P** A Tempo, Poco Meno $\text{♩} = 96$ *p*

Golux Fin - al-ly the Maid could weep_____ no more.

B. D. *pp* dead center, small felt mallet

Pno. *p*

1582 **Meno Mosso** $\text{♩} = 80$

Golux at an - y tale of trag - e - dy or trib_____ u la - tion._____ She grew to be six-

Fl. *pp*

B. D.

Pno. *pp*

1590

Golux

teen and twen-ty - six and thir-ty - four. And now she waits at eight - y eight for

Fl.

pp

Pno.

p

p

(Optional
fermata
for applause)

6Q

A Tempo

♩. = 96

mf

1595

Golux

me and you. I hope that this is true. I make things

Fl.

mf

mf

B. D.

ppp

HIGH TEMPLE BLOCKS

f hard xylo. mallets

Pno.

mf

1603 *sighs* *mf* *p*

Zorn

I know you do. If Hag-ga weeps no more, why should she weep for

Golux

up, you know!

Fl.

T. Bl.

Pno.

p

pedal freely

Andante

1610 ♩ = 86

Zorn

us?

Golux

p

I feel that she is frail and frag - ile, I trust that she is

Pno.

pedal freely

1617 *rit.*

Golux

sad and sor - ry, I hope that she is nei - ther dead nor dy - ing.

Pno.

THEY ARE IN FOREST OF TALL THICK TREES,
TANGLED IN BRAMBLES. LIGHTNING FLASHES
AND THUNDER ROLLS, AND ALL PATHS VANISH.

Meno Mosso

poco rit.

A Tempo

1623 $\text{♩} = 80$

Golux $\text{I'll think of some-thing ver-y sad to tell her. Ver-y sad and lone-ly.}$

(may substitute large, low thunder sheet) **BASS DRUM** *dead center* *normal* *f* *pp*

Perc. **Hi Splash Cym.** *wood snare stick butt. ff (choke)*

Pno. *both palms sideways, black and white keys* *f* *two-handed left palm tremolo* *f* *pp*

catch the ring of the staccato bass cluster with pedal

PRINCE TAKES OUT THE ROSE AND HOLDS
IT IN HIS HAND. THE STEM BEGINS TO
TURN AND TWIST, AND POINTS.

6S

In Tempo

1632 *mf* *p* **Rubato** **Poco Riten.** *f* $\text{♩} = 92$

Golux $\text{Take out your Rose, I think we're lost. It's this way!}$

Fl. *tr* *p* *3*

B. D. *<mf> p mp > pp* *p* **STUDIO WIND CHIME**

Pno. *mf > p mp > pp* *p* *L. V.*

THEY FIND THE PATH, AND VANISH INTO THE BRAMBLES.

Marcia, Moderato

1642 ♩ = 100

Golux

Fl.

Pno.

p

mp

1649

Fl.

Pno.

AS THEY EMERGE IN A SMALL HOLLOW, A JACKADANDY APPEARS FROM THE OTHER DIRECTION, HIS DANDY CLOTHES TORN AND TATTERED. THEY ALL HALT. ZORN ASKS HIM:

1655

Zorn

Fl.

Pno.

mf

Did you see Hag- ga?_____

mf

Red.

Hagga Weeps No More

6T Allegretto
♩ = 96

1662

B. Solo

JACKADANDY NODS, THEN SHAKES HIS HEAD SADLY.

Hag-ga weeps no more, Hag-ga weeps no more. I told her tales of

Fl.

Pno.

1671

B. Solo

lov-ers lost in Ap- ril, I told her tales of maid-ens lost in June. I told her tales of

Pno.

1679

ZORN BLANCHES.

B. Solo

Princ-es fed to geese. I ev-en told her how I lost my young - est niece. She

Fl.

Pno.

The musical score is written for Bass Solo, Flute, and Piano. The tempo is marked '6T Allegretto' with a quarter note equal to 96 beats. The key signature has one flat (B-flat). The score is divided into three systems. The first system (measures 1662-1670) features a Bass Solo with lyrics 'JACKADANDY NODS, THEN SHAKES HIS HEAD SADLY.' and 'Hag-ga weeps no more, Hag-ga weeps no more. I told her tales of'. The second system (measures 1671-1678) continues the Bass Solo with lyrics 'lov-ers lost in Ap- ril, I told her tales of maid-ens lost in June. I told her tales of'. The third system (measures 1679-1686) features a Bass Solo with lyrics 'Princ-es fed to geese. I ev-en told her how I lost my young - est niece. She'. The Flute and Piano parts provide accompaniment throughout. The Piano part includes 'Ped.' markings for pedaling. The Flute part has a 'pp' marking in the third system.

6U

1688

p

Golux

This is sad and get-ting sad- der!

B. Solo

wept_ not!_____

p

The way is long and get-ting long - er.

Pno.

Ped. *Ped.*

1697

B. Solo

_____ The road goes up-hill all the way_____ and e-ven far - ther._____ I

Pno.

p

AS HE TURNS TO GO, THE JACK-O'-LENT
APPEARS FROM THE SAME DIRECTION,
HER CLOTHES ALSO TORN AND TATTERED.

1703

p

Golux

Did

B. Solo

wish you luck; you'll need it._____

solo

mp

Fl.

p

Pno.

1711 6V

Golux *you see Hag - ga too?—* *p* JACK-O'-LENT *pp*

B. Solo BOTH "JACKS" LOOK AT EACH OTHER, THEN NOD, SHAKE HEADS SADLY. JACKADANDY *p* *pp*

Fl. *pp*

Pno. *pp* *p* *pp*

1718 *mp*

S. Solo *pp* *pp*

Fl. *pp*

Pno. *pp*

1726 *pp* *mp*

S. Solo *pp* *mp*

Fl. *pp*

Pno. *pp*

Ped.

Molto Ritenuto**A Tempo****6W**

1734

♩ = 66 *♩* = 96 ***p***

Zorn

S. Solo

Fl.

Pno.

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

Ped. *Ped.*

moun- tains.____ She wept____ not!____

This is grim and get-ting

1744

Zorn

S. Solo

Pno.

p *p*

grim-mer!

The hut is high, and e-ven high - er.____

The way is dark, and get-ting dark - er.____ The hut is high, and e-ven high - er.____

1751 6X

S. Solo

there is none. THEY BOW, THEN VANISH IN THE BRIARS, IN THE OTHER DIRECTION. *p*

I wish you luck; there is none. Hag-ga weeps no

Fl. *solo mp*

Pno. *p*

AS THEY EXIT, FINISH OFFSTAGE

1760 *p* *pp* *ppp*

S. Solo

Hag-ga weeps no more. Hag-ga weeps no more. Hag-ga weeps no more. no more.

more. Hag-ga weeps no more. Hag-ga weeps no more. no more. no more.

Fl. *niente*

Pno. *p*

6Y **Allegretto** $\text{♩} = 96$

ZORN AND GOLUX LOOK AT EACH OTHER, SHRUG THEIR SHOULDERS, THEN STEP INTO THE BRAMBLES IN THE OTHER DIRECTION.

BASS DRUM (OR KICK DRUM)

1769 *pp at center*

Perc.

Pno. *p*

TEXT PROJECTED ON SCREEN, AS THEY WALK, CUED TO THE SUNG NARRATION:

"The brambles and thorns grew thick and thicker in a ticking thicket of bickering crickets. Farther along and stronger, bonged the gongs of a throng of frogs. From the sky came the crying of flies, and the pilgrims leaped over bleating sheep creeping knee-deep in a sleepy creek, where swift and slippery snakes slid and slithered silkily, whispering sinful secrets."

STARTING IN HALF-STAGE-WHISPERS**NOISE: CRICKET NOISES, THICKENING**

1775

S. Solo

p The bram-les and thorns grew thick and thick-er in a tick - ing thick-et of bick - er-ing crick-ets.
(do the staccatos by only closing the palate on the "k" shape before the next syllable, then starting the next syllable with the real "k") (thic' - kand) (tic' - king)

p The bram-les and thorns grew thick and thick-er in a tick - ing thick-et of bick - er-ing
 (thic' - kand) (tic' - king)

Perc.

Pno. *(rehearsal only)*

6Z

1780

B.

mf Crick - ets, crick - ets, crick - et, crick - et, crick - ets! Far-ther a - long and
(close the "ngg" quickly, use it to start the next syllable)) (longgg - ngand)

mf crick - ets, crick - ets, crick - ets, crick - et, crick - ets! Far-ther a -

Perc.

Pno. *mf*

NOISE: FROGS BONGING

1783

B. strong - er bonggg the gongggs of a throng of frogs *gliss.* frongs frongggs. From the
(stronggg - 'ger) (thronggg- ngove)

long and strong - er bonggg the gongggs of a throng of frogs frongs frongggs.
(longgg - ngand) (stronggg - 'ger) (thronggg- ngove)

Perc.

Pno. *mf*

1787

(emphasize the ending
"ee"portion of sky, flies)

6AA

B. sky came the cry - ing of flies, of flies, of fla-ee - ah - ee - ah - ees. and the pil-grims
(ska-eee) (fla - ees) (pop the "p"s, very tight nasal "EE"s)

From the sky came the cry - ing of flies, of fla-ee - ah - ee - a - ees. and the
(ska-eee) (fla-ees)

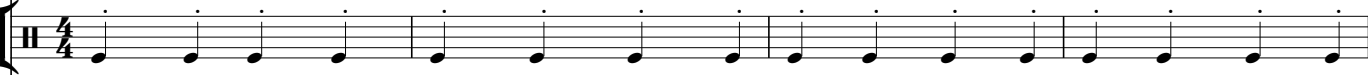
Perc.

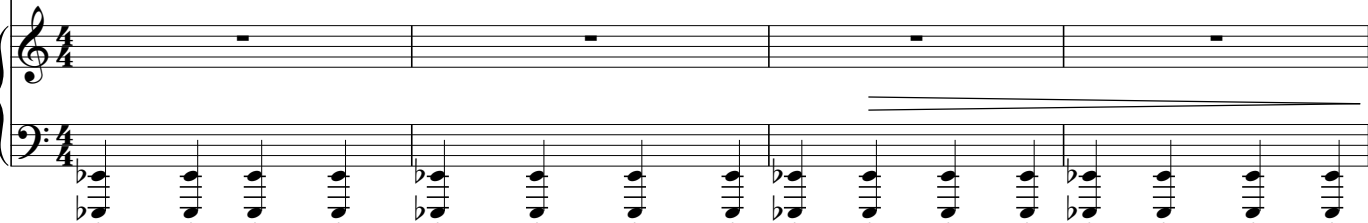
Pno.

1791 NOISE: SHEEP BLEATING

B. *gliss.*
leaped_____ ov - er bleat-ing sheep creep-ing knee - deep in a ssleep-y_____ creek, in a ssleep-y_____ creek,

pil-grims leaped_____ ov - er bleat-ing sheep creep-ing knee - deep in a ssleep-y_____ creek, in a ssleep-y_____


Perc. 

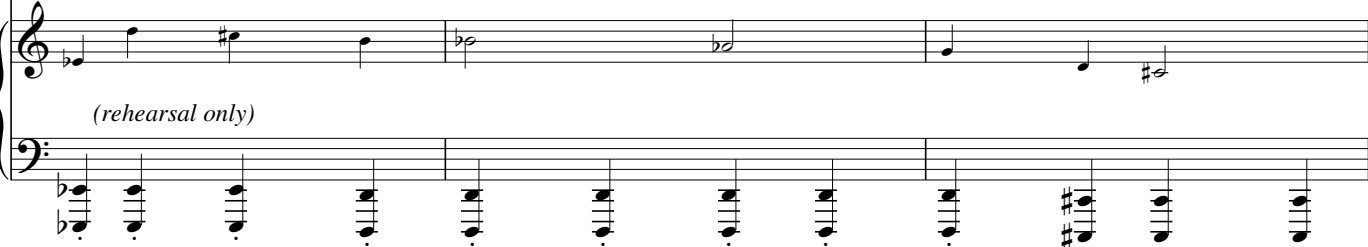
Pno. 

1795 NOISE: SNAKES HISSING

B. *mp* *3* *3* *3* *3* *3* *3* *3* *3* *3*
where sswift and sslip-per-y snakes sslid and sslith-ered ssilk-i - ly, whiss-per-ing ssin-ful sse-cretss.
(anticipate and lengthen all sibilant "S"s)

creek, where sswift and sslip-per-y snakes sslid and sslith-ered ssilk - i - ly, whiss-per-ing ssin-ful

Perc. 

Pno. *(rehearsal only)*


rit. **Moderato**

♩ = 80
normal diction
mp

1798 *pp*

B. *pp* *normal diction* *mp*

ssin - ful sse-cretss, sse-cretss. On the sec-ond day they came to the bot-tom of a hill.

sse-cretss, ssin - ful sse-cretss, sse-cretss. On the sec-ond day they came to the bot-tom of a hill.

Perc.

Pno. *p*

Ped.

6BB ZORN AND GOLUX STOP IN THE OPEN.

1802

Zorn *p*

GOLUX SITS DOWN. A lit-tle, then.

Golux *p*

I am so wear-y let us rest for a lit-tle while._

Pno. *f* (hard arpeggio on the beat) *p*

[ZORN, **SPOKEN**:] "My Wandering Minstrel Ballad!
(Every time I start to sing it, someone cuts me off.
Besides,) until I met the Princess Saralinda, I really
could not finish it. But I have been working on it in
my head as we walked, and now it is done.
[TO GOLUX AND AUDIENCE:] May I?"

1808

POINTS.

ZORN TAKES HIS LUTE, QUIETLY
TUNES A LITTLE, STACCATO.

Same Beat
♩. = 80

Zorn

But we must go up that hill soon. Shall I sing you a song?

GOLUX NODS WEARILY.

Golux

p

A song? What song?—

Pno.

p

pp

6CC**A Wand'ring Minstrel****Allegretto Grazioso**

1816 $\text{♩} = 76$ **ZORN PLAYS, AND SINGS.** *mp* (Minstrel mode)

Zorn *mp* A wan-d'ring Min-strel I, a thing of shreds and

Pno. *p*

una corda

Ped.

1824

Zorn patch-es, of bal-lads, airs, and catch-es and lul-la-bies. I wan-dered through the world in search of

Pno.

Ped.

6DD**Allegro** $\text{♩} = 90$

(Warrior Prince mode)

1831 *f*

Zorn Prin-cess-es who made me sigh. But I was born a Prince. ev'ry thing was mine.

Fl. *mf*

Perc. **RIDE CYMBAL** *mf* dome, wood snare stick, tip

Pno. *mf*

3 corde una corda 3 corde

Ped.

1839

Zorn *mf* Rich-es, rai-ment, ar-mor, sword, and steeds! and ser-vants who at-tend-ed all my needs. Trained to win in

Fl.

Perc. *mf*

Pno. *una corda* *Ped. 3 corde* etc. *Ped.*

1846

Zorn *p* com-bat, van-quish ev-ry foe, but al-so taught to sing and play the lute, and make up vers-es.

Fl. *mf*

Perc. *mf* **BASS DRUM**
center, small hard felt

Pno. *p* *una corda* *Ped.*

1853 **6EE** **MIMES PLAYING LUTE.** *mf* Rest-less I be-came, bored with tourn-eys drag-ons and dow-ries, no

Fl.

Perc. *pp* **TRIANGLE** *mf* **RIDE CYMBAL** dome *mf* **TAMBOURINE**

Pno. *mp* *p* *come prima* *Ped.*

1859

Zorn *f* Prin-cess of the realm could touch my heart. So I threw off roy - al garb, put

Fl. *mp*

Perc.

Pno. *p*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

1864

Zorn on some hum - ble gar - ments, took my lute and set off wan

Fl. *mf*

Perc. *p*

Pno. *mf*

Ped. *3 corde* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

1869

Zorn d'ring to

Fl.

Perc.

Pno.

Ped. *Ped.* *Ped.*

1872

Zorn *8* find and woo the Prin - cess of my dreams! And

Fl.

Pno.

Ped. *^* Ped. *^* Ped. *^*

1876 **6FF**

Zorn *8* now that I have found her, the love-ly Sar-a - lin - da, I'll wan - der on un - til I find a thou - sand jew -

Fl.

Perc. TRIANGLE *p*

Pno.

Ped. *^* Ped. *^* Ped. *^* Ped. *^* Ped. *^*

(catches himself, relaxes
back to Minstrel mode)

1884

Zorn *8* els! Then snatch her from the clutch-es of the cold and cru-el Duke!

Fl.

Perc. *f* BASS DRUM SNARE DRUM *(snares off)*
f center *f* (wood snare stick, tip)

Pno.

Ped. *^* Ped. *^* Ped. *^* Ped. *^* Ped. *^*
8va *f* *p*
una corda

6GG**Allegretto Grazioso** $\text{♩} = 76$

1892 *mp*

Zorn

Yes, I must wan-der on, at-tend-ed by a wiz-ard, search-ing for a

Pno.

Ped.

1898 *mf* *mp* *rit.*

Zorn

hut high on a hill Yes, I must wan-der on so I may win my Sar-a-

Pno.

mf *p*

Ped.

Riten. A Tempo $\text{♩} = 72$ *rit.*

MIMES PLAYING THE LAST
2 NOTES AS HARMONICS.
BOWS TO GOLUX AND
AUDIENCE.

1905

Zorn

lin-da's hand.

Fl.

p *pp*

Pno.

Ped.

(ossia)

etc.

(optional pause for applause)

6HH Same Beat

A COMET WHISTLES THROUGH THE SKY.

1913 *p* ♩ = 76

Golux Well... it is more than no-thing and a good bit bet-ter than your sil-ly lit-tle dit-ty on the Dogs Do Bark...

Fl. (Jet Whistle start, then normal)

W.Ch. SLIDE WHISTLE (tongue hard, to get the high partial; fluttertongue is optional.) *f* *mf* (chromatic scale) *slow gliss.*

Pno. *p* *p* *mf* *Ped.*

1917 **FOR SEVERAL SECONDS, BY ITS LIGHT THEY SEE THE HUT OF HAGGA HIGH ON HAGGA'S HILL.**

Zorn *p*

Golux How man-y hours have we left?

Up there is Hag-ga's Hut.

Fl. *pp*

Pno. *p* *Ped.*

Poco Meno
♩ = 70
mp

1922

Zorn

Golux

p (opt.) 8^{va}

I hope that she's a-live and sad.

If we can make her weep with-in the hour we'll bare - ly make it.

Pno.

Lugubre
♩ = 66

1926 *sighs*

Golux

p

I fear that she has died. I feel it in my sto-mach. You bet-ter car-ry me. I'm wear-y.

Pno.

PRINCE PUTS DOWN HIS LUTE, SQUATS TO LET THE GOLUX CLIMB UP TO RIDE "PIGGY-BACK." HANDS HIS LUTE TO THE GOLUX, AND CARRIES HIM OFF STAGE LEFT.

6II SCENE CHANGE MUSIC

1932

Fl.

p

Pno.

TOP OF HAGGA'S HILL. HAGGA'S HUT,
CENTER STAGE. STARRY NIGHT.

1940

Fl.

Pno.

rit. - - - $\text{♩} = 66$ A Tempo

Red. _____

7A

Scene 7. Hagga's House

PRINCE, CARRYING THE GOLUX, ENTERS FROM STAGE RIGHT,
LETS THE GOLUX DOWN AND ONTO HIS FEET. THEY APPROACH
THE HUT AND STAND AT EITHER SIDE OF THE DOOR.

Piu Mosso

$\text{♩} = 82$

p

1948

Golux

Fl.

Pno.

mp

p

There is no light in her win-dow, and it is

LOOKS TO ROOF

1953

Zorn

Golux

Pno.

p

There is no smoke in her chim-ney, and it is cold and get-ting cold - er.

dark and get-ting dark - er.

1957 *p*

Golux What wor - ries me the most is that spi - der's web on the

Pno.

poco rit. *pp*

1960

Golux door, that stretch - es from the hing - es to the latch. _____

Pno.

7B **Meno Mosso**
♩ = 68

QUAVERING VOICE

PRINCE KNOCKS.

GOLUX CROSSES HIS FINGERS.

FOOTSTEPS

HAGGA OPENS THE DOOR AND STARES AT THEM. HER EYES ARE DRY AS DESERTS, HER MOUTH SEEMS MADE OF STONE. AND SHE IS CLEARLY ONLY THIRTY-EIGHT OR THIRTY-NINE.

1964 *pp*

Golux Knock on her door.

Pno. *p* *mp*

Ped. _____

Maestoso
♩ = 60

1970

f appassionato

Zorn

GOLUX AND ZORN KNEEL

Weep for us, — or else this Prince will nev-er wed his Prin-cess!

f appassionato

Golux

Weep for us, — or else this Prince will nev-er wed his Prin-cess!

Fl.

f

mp

Pno.

f

mf

Ped.

Ped.

7C**Largo Mesto****I Weep No More**1975 $\text{♩} = 46$ *resigned, impassive*

Hagga *mp* I have no tears, I weep no more. I have turned a thou-sand per-sons gem-less,

Fl. *p*

Pno. *p* (cue Fl.)

Ped. *pedal freely*

1982

Hagga gem-less from my door. Once I wept when ships were o-ver-due, or brooks ran dry, or

Fl. *p*

Pno.

7D **Poco Mosso** $\text{♩} = 54$

1988

Hagga tan-ger-ines were ov-er-ripe, or sheep all got pink-eye. Once I wept when maids were mar-ried un-der-

Fl. *p*

Pno.

Ped.

1994

Hagga *f*

neath the Ap - ril Moon. Now I weep no more when maids are bur-ied,

Fl. *f*

Pno. *f* *mf*

rit. *mp* **7E** **A Tempo** $\text{♩} = 54$

1998

Hagga *mp* *(ossia)* *f*

ev-en in the month of June.

Fl. *mp* *f*

Pno. *mp* *f* *(top oct. opt.)*

Ped.

2004

Hagga *f*

Dam - sels killed by drag-ons leave me cold, and brok - en hearts, and love de-

Pno. *mf*

Ped.

2009

Hagga *mp* **7F**

nied, and ev-en stol-en tarts. I do not weep for lov-ers lost at sea, or

Pno. *p*

Ped. _____

2014

Hagga *poco rit.* *p*

bab-ies drowned in foun-tains, nor chil-dren lost in woods, (ossia) *8th* or shep-herds lost on moun-tains.

Pno. *pp*

Ped. _____

7G Tempo I, Largo Mesto

2020

Hagga *p*

I do not weep for lambs who give no fleece, nor

Pno. *p*

Ped. _____

rit. **ZORN WINCES** **7H** *Poco Meno* **SHAKES HER HEAD SADLY** *Tempo I*

2025 *LOOKS SADLY AT ZORN* *libero* *mf* *Ritenuto* *colla parte*

ev-en for young princ-es fed to geese. I have no tears, I weep no more.

Fl. *mp*

Pno. *p* *mp* *p*

Ped. _____

2031

Hagga

I have turned a thou-sand gem-less from my door. Once I wept for an-y lit-tle thing,

Fl.

Pno.

Poco Meno

2037

Hagga

But now I'm dry. My tears are gone. I weep no

Fl.

Pno.

mp *mf* *portato*

Ped.

Tempo I

$\text{♩} = 46$

2042

Hagga

more.

Fl.

Pno.

p

(Optional pause for applause)

Ped.

7I**Andante**

THEY FOLLOW HER IN.

THE ROOM IS DARK AND HOLDS A TABLE AND A
CHAIR, A COT, A WALL CLOCK AND IN ONE
CORNER A CHEST OF OAK BOUND WITH BRASS.

2045 $\text{♩} = 70$ ***p***

Hagga *Come in, come in.*

Golux *I have tales to make a hang-man*

Fl.

Pno. *p*

Ped.

2050

Hagga

Golux *weep, and tales to bring a tear to a mon - ster's eye. I have tales that would dis-*

Pno.

Ped.

OPTIONAL: AT THE MENTION OF THE TODAL,
A LOCK OF HAGGA'S HAIR TURNS GRAY.

7J**Poco Mosso**

2054 $\text{♩} = 80$

Golux *turb a drag-on's sleep, and e - ven make the To - dal sigh.*

Pno.

Ped.

2058 *mf*

Golux *mf* I will tell you of the death of Kings, and lit - tle

Fl.

Pno.

mf

Red.

2061

Hagga

Meno Mosso $\text{♩} = 66$ *A Tempo* $\text{♩} = 80$

p (shaking her head)

I have no tears.

STAGE WHISPERS IN HER EAR: "The Kings all died. The babies all choked."

Golux *p* ba-bies choked by rings. I will

Fl.

Pno.

p *pp*

Red.

2066

Golux *Meno Mosso* $\text{♩} = 66$ tell you of the chil-dren locked up for e - ver in the Duke's tow-er in Cof - in Cas - tle.

Perc. *TAM TAM* *p*

Pno. *p*

Red.

2071 (shaking her head) **7K Piu Mosso** $\text{♩} = 88$

Hagga *p* I weep no more. —

Golux *mf* Look, and lis-ten! The Prin-cess Sar-a - lin - da will nev-er wed this youth un-less he

T.-t. *damp*

Pno. *mf*

THE PRINCE HAS WANDERED TO THE OAKEN CHEST.

rit. **Poco Meno Mosso**

HE LIFTS ITS COVER
AND THROWS IT OPEN.

2076 (sighs) $\text{♩} = 72$ *p*

Hagga I would weep for Sar-a - lin - da if I were a - ble.

Golux lays a thou-sand jew-els u - pon the Dukes' ta - ble. —

Pno. *p* *8va* — — — — — *p*

Ped. — — — — —

7L

A MULTICOLORED RADIANCE FILLS THE ROOM AND LIGHTS THE DARKEST CORNERS.
INSIDE THE CHEST IS A HEAP OF JEWELS: DIAMONDS, RUBIES, SAPPHIRES AND EMERALDS.

Piu Mosso♩ = 82 **CHOIR (ALL OTHER CAST), OFFSTAGE**

2081 *p* *mf*

Choir

Ooh wah

p *mf*

Ooh wah

Fl.

p *mf*

TRIANGLE

Perc.

ppp *f*

Pno.

mp

8va

Ped. *Ped.* *6* *6* *Ped.*

PRINCE AND GOLUX LOOK AT HAGGA.

2083

Hagga *mf* Oh, those are the jew-els of laugh - ter

Zorn *f* What is this?

Golux *f* What is this?

Choir *pp* Ooh mm

Fl. *pp*

Perc. *ppp*

Dr. MARK TREE *f*

Pno. *pp*

2085

Hagga

I woke four - teen days a - go to find them on my

Choir

Fl.

p

Perc.

M.tree

Pno.

Red.

2087

Hagga

bed. In my sleep I had laughed at some thing 'til I

Choir

mm

mm

Fl.

Perc.

M.tree

Pno.

(8)

Red.

Detailed description of the musical score: The score is for a piece titled '13 Clocks P/V'. It consists of two systems of music, measures 2085 and 2087. The first system (2085) features a vocal line for 'Hagga' with lyrics 'I woke four - teen days a - go to find them on my'. The vocal line is in treble clef with a key signature of one flat. The lyrics are: 'I woke four - teen days a - go to find them on my'. The second system (2087) features a vocal line for 'Hagga' with lyrics 'bed. In my sleep I had laughed at some thing 'til I'. The lyrics are: 'bed. In my sleep I had laughed at some thing 'til I'. The score includes parts for a Choir, Flute (Fl.), Percussion (Perc.), M. tree, and Piano (Pno.). The Piano part features a complex, fast-moving melody in the right hand, with a key signature change to two flats in measure 2087. The Percussion part includes a snare drum and a cymbal. The M. tree part includes a mallet part. The Choir part includes a vocal line. The Flute part includes a melodic line. The Hagga part includes a vocal line. The score is written in a standard musical notation style with a key signature of one flat and a time signature of 4/4.

2089

Hagga

wept, but I thought it was on - ly a dream.

Choir

mm

mm

Ooo

Ooo

Fl.

Perc.

M.tree

Pno.

8va

Ped.

Ped.

THE GOLUX GRABS A GLEAMING HANDFUL OF THE GEMS,
AND THEN ANOTHER; HE AND THE PRINCE CROW WITH DELIGHT

2091

Hagga

Zorn

Golux

Choir

Fl.

Perc.

Pno.

f Jew - - els! Jew - - els! Jew - - els! Yes!

f Jew - - els! Jew - - els! Jew - - els!

mp Jew - - els! Jew - - els! Jew - - ell - lll *pp*

mp Jew - - els! Jew - - els! Jew - - ell - lll *pp*

pp

(8)

Ped. *Ped.*

2093

Zorn

Yes! Ha ha ha ha ha ha hahhh!

Golux

Yes! Yes! Ha ha ha ha ha ha hahhh!

Choir

Fl.

Perc.

Pno.

7M

2095

Hagga

f
Put them back! Put them back!

Choir

pp
Mmm


Fl.

Perc.


Pno.


(8) loco 2 hands

2097 ZORN AND GOLUX, STARTLED, DROP THE GEMS BACK IN THE CHEST.

Hagga 

For you must know this con - cern-ing jewels of laugh-ter: PerKing Gwain's spell they turn a-gain to tears a fort-night af-ter.


Choir 

Pno. 

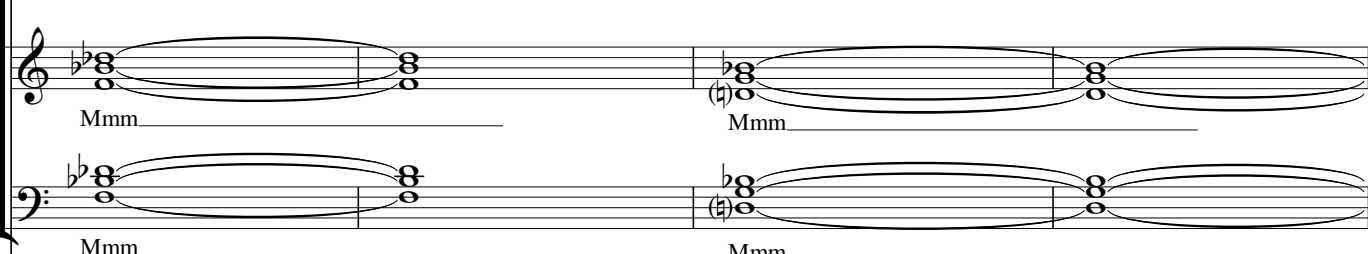
mp


Red.

2101 POINTS TO THE CLOCK *mf rit.*

Hagga 

It has been a fort-night, to the day and min-ute since I took the pret-ties to this chest and put them in it.

Choir 

Pno. 

mf rit.

Red.

AS THEY WATCH, THE LIGHT AND COLOR DIE AND
THE JEWELS OF HAGGA'S LAUGHTER TURN TO
TEARS WITH A LITTLE SOUND LIKE SIGHING.

A Tempo

$\text{♩} = 82$

2105 **7N**

Zorn

Choir

Pno.

mp

pp

gliss.

huhhh

huhhh

pp

2_{ed}

SLOW GROUP SIGH, START ROUGHLY ON PITCH, END ON ANY PITCH OR PITCHLESS

Now there is no-thing in the chest but lim-pid li- quid

Meno Mosso

$\text{♩} = 72$

2109

Hagga

Zorn

Golux

Pno.

EYES BLANK

mp

wink-ing...

mf

I do not

You must think! You must think of what you laughed at in your sleep!

70**Piu Mosso****Meno Mosso****Allegro Scherzando**

2112

Hagga *f* know, for this was four-teen days a- go. *f* frowns *f* I nev-er can re-mem-ber dreams!

Zorn *f* Think! Think!

Golux *f* Think! Think!

Pno. *mf* *mp* *mf*

GOLUX'S EYES TURN BRIGHT AND BRIGHTER.

2117

HE CLAPS HIS HANDS

Golux *mf* I will make herlaugh un-til she weeps! I will tell her fun-ny tales of ri - di-cu-lous things that

Fl.

Pno.

Poco Meno Mosso

2124

EYES BLANK

Hagga *mp* I laugh at no-thing that has been, or is, or was. *mp*

Golux *mp* were and have been! **SMILES** *mf* Then

Fl.

Pno. *mp*

Red.

7P Piu Allegro Scherzando

WITH MODERATE GESTURES

2130 $\text{♩} = 96$

Golux *I will tell you of things that will be, are not now, and nev-er were! I will tell you of the ri-*

Fl.

Pno.

2136

Golux *dic-u-lous pic - nic of the Gor - gon, the U - ni-corn, and the Man - ti-core! The*

Fl. *mp*

Pno. *mp*

Ped.

Piu Mosso
 $\text{♩} = 102$ WITH INCREASINGLY MANIC GESTURES,
BOUNCING OR DANCING A LITTLE.
7Q

2141

Golux *Gor- gon, U - ni- corn, and Man-ti-core!_ I will tell you of the Frogs in the For-um and the*

Fl. *mp*

Pno. *f* *mf*

2148

Golux

Toads in the Rice. I will tell you of the Pop - py-cock - a -lor -um and the Cock - a-hoop - a - trice!—

Fl.

mf

Pno.

mf

Ped. _____

Ancora Piu Mosso

$\text{♩} = 108$ **accel.** - - - - -

2155

Golux

The Frogs in the For-um! The Pop - py-cock - a-lor-um The Toads in the Rice. The

Fl.

f

Pno.

2162

Golux

Cock - a-hoop - a - trice! _____ The Cock - a-hoop - a - trice! _____ Once, and twice, and

Fl.

Pno.

Ped. _____

7Ral $\text{♩} = 120$ LOOKS AT HAGGA; SHE
GIVES HIM A LOOK BACK.**A Tempo** $\text{♩} = 92$

2167

Hagga

Golux

Fl.

Pno.

spoken That's... just... not... fun-ny.

thrice!_____

p

4 *4* *2*

THINKS; WHEELS ON HER

2174

Golux

Fl.

Pno.

spoken "Then I will think of something else!"

p

CLEARS HIS THROAT, SHOOTS HIS
CUFFS. GESTURES TO PRINCE TO
ACCOMPANY HIM ON HIS LUTE.**7S** Moderato $\text{♩} = 80$

2179

Golux

Fl.

Pno.

"I know:" "Limericks!"

PRINCE STRUMS TWO
CHORDS FOR GOLUX.

mf *p*

una corda

DANCES GENTLY FROM FOOT TO FOOT, IN PLACE, WITH RAISED JAZZ HANDS AND SHOW GESTURES. OCCASIONAL QUICK THOUGHT PAUSES, AS THOUGH MAKING IT UP ON THE SPOT.

2184 *mf*

Golux A de - hoy who was ter-ri-bly hob-ble cast on-ly the stones that were cob-ble. and bats that were ding from a

Dr. **SNARE DRUM**
pp wood, on rim colla voce colla voce

Pno. *mp* colla voce colla voce

3 corde

2190

Piu Mosso *f* ♩ = 90

Zorn

Golux Hob-ble! cob-ble! bob-ble! wob-ble! shot that was sling but he nev-er hit links that were bob-ble, Hob-ble! cob-ble! bob-ble! wob-ble!

Dr.

Pno.

HAGGA SUPPRESSES A LITTLE
SNORT, THEN CHUCKLES,

7T

THEN LAUGHS UNTIL
SHE WEEPS A LITTLE.

2195

Hagga

f libero

Ha ha ha hah! Ha ha ha ha hah!

BOTH GLARE AT PERCUSSIONIST;
THEN TURN TO HAGGA, WAIT.

*breathe naturally
between groups*

Zorn

He nev-er hit links that were bob-ble.

Golux

He nev-er hit links that were bob-ble.

Dr.

SOCK CYM.

BASS DRUM *mp*

Pno.

WIPES HER EYES, AND SEVEN
MOONSTONES TRICKLE DOWN HER
CHEEK AND CLATTER ON THE FLOOR.*

2202

Hagga

speed up *shift to nonsung laughter* *nonsung laughter, rising, cresc., falling slowing, stop.* **Moderato** $\text{♩} = 80$

Hahaha hahaha hahaha ha ha ha hah! Ah, hahahahaha....haaaah!

GOLUX, PICKS ONE UP, WAILS

NODS TO PRINCE

Golux

spoken

"Moonstones! She's weeping semiprecious stones! Well then, how about *this*?"

Dr.

TRIANGLE

pp at corner

8va

Pno.

mp

Ped.

(*Yes, that's right, you guessed it, she has them hidden in her apron pockets and brings up handfuls when she wipes her eyes and release them.)

7U

Meno Mosso

DANCES LIGHTLY.
MORE THOUGHT PAUSES.

2208 $\text{♩} = 72$ *mf*

Golux: Now there was an old cod-dle so mol-ly that he talked in a glot that was po-ly. His

Fl. **PICCOLO**

Perc. **STUDIO CABASA** *p*

Pno. **PRINCE STRUMS TWO CHORDS.** *mp* *p*
una corda 3 corde

accel.

Piu Mosso

2214 **Moderato** $\text{♩} = 80$

Zorn

Golux: gaws were so gew, that his laps be-came dew and he on-ly ate pops that were lol-ly!____ Mol-ly!____

Picc. *f* *mf*

Cab.

Pno. *mf*

GESTURES TO PRINCE TO JOIN HIM ON THE REFRAIN AGAIN. $\text{♩} = 90$

7V

HAGGA READILY LAUGHS AGAIN
AND WEEPS A LITTLE MORE,

Moderato

♩ = 80

mf

2219

Hagga

BOTH END WITH A TA-DAH! POSE.

Ha ha ha ha ha ha ha ha ha Ha ha ha
breathe naturally between groups

Zorn

Po-ly! he on-ly ate pops that were lol-ly!

Golux

Po-ly! he on-ly ate pops that were lol-ly!

Picc.

Cab.

Dr.

BASS DRUM *mp* freeze with stick raised to finish on cymbal

Pno.

Red.

RUBS HER EYES, AND SEVEN CUT
GLASS BRILLIANTS TRICKLE DOWN
HER CHEEK AND CLATTER ON THE FLOOR..PRINCE KNEELS
BEFORE HER

In Tempo

♩ = 80

2225

Hagga

ha ha ha ha ha ha Ah, hahahahaha.....haaaah!

Zorn

mp

GOLUX, PICKS ONE UP, GROANS. Let me try some- thing.

Golux

spoken

"Rhinestones! Now she's weeping costume jewelry?"

Dr.

TRIANGLE

at corner pp *8va*

Pno.

mp

Red.

7W

ZORN CATCHES HER EYE, AND MAKES A SERIES OF FOUR INCREASINGLY SILLY FACES AT HER THAT ASTONISH EVEN THE GOLUX, FINALLY PULLING AT HIS FACE WITH HIS FINGERS.

Poco Meno2232 $\text{♩} = 68$

Pno. *mp*

Ped. _____

SHE LAUGHS AND WEEPS AGAIN, PRODUCING A FLUX OF PEARLS.

nonsung laughter, rising, cresc., falling slowing, stop.

RUBS HER EYES, PRODUCING A FLUX OF PEARLS.

Moderato $\text{♩} = 80$

Hagga *f*

Ha ha ha ha ha ha ha ha Ah, hahahahaha.....haaaah!

Golux

PRINCE BEAMS PROUDLY.

TRIANGLE

pp at corner

8va

mp

Ped. _____

GOLUX, PICKS ONE UP, GROANS.

spoken
"Pearls! The Duke *hates* pearls. He thinks they're made by *fish*."

IT GROWS DARKER IN THE ROOM. THE MOON IS GONE. GLOOM. THE PRINCE AND THE GOLUX STAND THERE, STILL AS STATUES. THE GOLUX CLEARS HIS THROAT. THE PRINCE UNCROSSES HIS ARMS AND CROSSES THEM..

7X**Meno Mosso**2246 $\text{♩} = 72$

OFFSTAGE, ONE SOLO VOICE, ALTO, OR BARITONE (FALSETTO), OWL CALL, CLOSE TO PITCH. THROUGH CUPPED HANDS.

Choir *mp*

(h)oo (h)ooh! (h)oo (h)ooh!

Pno. *f* *mf* *p* *mp*

Ped. _____

$\text{♩} = 40$
start slow, gradually to tempo
a little hoarse, close to pitch *focused, on pitch*

2258 *mp* Hagga *mf*

Hoo - hoo-hoo hoo-hoo-hoo Hoo-hoo-hoo-hoo Hoo-hoo-hoo-hoo Hoo-hoo-hoo-hoo Hoo-huh-huh-heh-
 shift naturally from
 hoo-hoo to hah

Pno.

HAGGA LAUGHS AND WEEPS AND ROCKS AND KEEPS RUBBING HER EYES,
 AND PRECIOUS JEWELS TWINKLE DOWN HER CHEEKS AND SPARKLE
 ON THE FLOOR, UNTIL THE SPACE AROUND HER FEET IS ANKLE-DEEP IN GEMS.

2263 $\text{♩} = 50$ Hagga

heh-ha-ha-ha-ha-ha-hah! Ha-ha-ha-ha-ha-ha-ha-hah

Dr. *pp*

Pno. *pp*

Ped.

Steady, Andante

2265 $\text{♩} = 56$ Hagga **7Y**

Ha-ha-ha-ha-ha-ha-ha-hah Ha-ha-ha-ha-ha-ha-ha-ha-ha-hah

Golux *f*

Dia - monds! Ru - bies!

Choir *(women, offstage) pp*

Mmm

Cab. *f* *keep it going*

Dr. *pp*

start at corner

a 2 mani

Pno. *pp*

Ped.

GOLUX WHIPS OUT A VELVET SACK FROM UNDER HIS CAPE AND STARTS COUNTING THEM AND PUTTING THEM IN THE SACK.

2267 *f*

Hagga Ha - ha - ha - ha - ha - ha - ha - ha - hah Ha - ha - ha - ha - ha - ha - ha - hah Ha - ha - ha - ha -

Golux emer - alds! Sap - phires!

Choir *pp* Ooo

FLUTE *f* 7 *tr* *tr*

M.tree

Dr. *mp*

Pno. *8va*

Ped.

ZORN PICKS UP SEVERAL HANDFULS AND LETS THEM TRICKLE DOWN BETWEEN HIS FINGERS.

2269 *Golux, spoken, quickly: "Two, four, six, eight, ten . . (fades, to himself)*

Hagga ha - ha - ha - ha - ha - ha - ha - ha - ha - AH! ha - ha - ha - ha - ha - ha - ha - ha - ha -

Choir

Fl. *(tr)* *tr*

M.tree

Dr.

Pno. *8va*

Ped.

ZORN STARTS TO GATHER THEM AND
BRING THEM TO THE GOLUX.

2271

Hagga

hah Ha - ha - ha - ha - ha - ha - ha - hah Ha - ha - ha - ha - ha - ha - ha - hah Ha - ha - ha - ha - ha - ha - ha - hah

Choir

Oo aah

Fl.

M.tree

Dr.

Pno.

pp

Ped.

2274 **7Z**

Hagga

Ha - ha - ha - ha - ha - ha - ha - hah Ha - ha - ha - ha - ha - ha - ha - hah Ha - ha - ha - ha - ha - ha - ha - hah Ha - ha - ha - ha - ha - ha - ha - hah

Zorn

Daz - zle the Duke with jew - els! Daz - zle the Duke with jew-els! There's

Choir

aah aah

Fl.

M.tree

Dr.

mf full turns around 3 sides

Pno.

mp

Ped.

2284

Hagga hm hm hm hm hm hm hm hm hm hm hm Hm hm hm hm hm hm hm hm hm hm hm hm hm hm hm Hm hm hm hm hm

Golux *mf* I on - ly wish that she had laughed and

Choir Mmm Mmm

Fl.

Dr.

Pno. *pp* *8va* *Ped.*

2287

Hagga hm hm hm hm hm hm hm hm hm hm hm Hm hm hm hm hm hm hm hm hm hm hm Hm hm hm hm hm hm hm hm hm hm hm

Zorn ZORN, TAKES HER HAND: *mf* God

Golux wept these jewels for some - thing that I said!

Choir

Fl. *tr*

Dr.

Pno. *8va* *Ped.*

GOLUX TIES OFF THE SACK AND SLINGS IT OVER HIS SHOULDER.

2290

Hagga

Hm hm hm hm hm hm hm hm hm Hm hm hm hm hm hm hm hm hm Hm hm hm hm hm hm hm hm hm hm

Zorn

keep you warm in win-ter and cool in sum - mer.

Choir

Mmm

Fl.

Dr.

Pno.

Ped.

2293

Hagga

Hm hm hm hm hm hm hm hm hm Hm hm hm hm hm hm hm hm hm Hm hm hm hm hm hm hm hm hm hm

Zorn

GOLUX BOWS TO HER

Golux

mf Fare - well, and thank you.

Choir

Dr.

Pno.

ppp

Ped.

7BB

Allegro

♩ = 120

2296 PRINCE AND GOLUX GO QUICKLY OUT INTO THE MOONLESS NIGHT.

Hagga *shift to nonsung laughter, mostly mouth closed, free groups, wider pauses, quieter*

Zorn *p imploring*
How man-y hours are

Golux

Choir

Fl. *pp*

Dr. *BASS DRUM*
pp center, small hard felt

Pno. *p*

Ped.

2303

Hagga

Zorn *p*
left us now? *p* What a-bout the

Golux
I should say that we have on-ly for- ty left, but it is down-hill all the way

Dr.

Pno.

2308

THEY PEER ABOUT THEM IN THE DARK. THEY START OFF IN THAT DIRECTION.

Zorn

8 clocks?

Golux

That's a prob-lem for a - noth er-hour. I think it's this way. We must hur-ry now!

Dr.

Pno.

AS THEY WALK OFF, ONE GEM, TWINKLING,
POPS OUT OF THE SACK THE GOLUX IS CARRYING
AND FALLS TO THE GROUND. HE DOES NOT NOTICE.

7CC

TRIANGLE

open, corner *p* hand-choked

2312

Dr.

Pno.

mf *p*

HAGGA'S LAUGHTER SLOWS. SHE SEES SARALINDA'S ROSE ON THE FLOOR
AMONG THE JEWELS, STOPS LAUGHING, DRAWS BREATH, AND PICKS IT UP.
SHE GETS UP AND GOES QUICKLY TO HER DOOR AND STANDS THERE,
HOLDING IT OUT, BUT THEY ARE GONE. SNIFFS IT, SMILES, STARTS UP
CHUCKLING AGAIN, NOW MORE GENTLY, AND GOES BACK INSIDE. LAUGHTER FADES

2317

accel.

Dr.

Pno.

7DD Vivace

2321 $\text{♩} = 152$

Fl. *mf* *f*

Dr. *mf* *p*

Pno. *f* *mf* *p*

2325

Fl.

Dr.

Pno.

2328

Fl. *8va*

Dr.

Pno.

2332 **7EE** *8va*

Fl. *8va*

Dr.

Pno.

2336 (8)

Fl.

Dr.

Pno.

Measures 2336-2338. The flute part features a melodic line with a trill and a grace note. The drums play a steady quarter-note pattern. The piano accompaniment consists of complex arpeggiated figures in both the right and left hands.

2339 8va

Fl.

Dr.

Pno.

Measures 2339-2342. The flute part features a melodic line with an 8va marking. The drums play a steady quarter-note pattern. The piano accompaniment consists of complex arpeggiated figures in both the right and left hands.

2343 (8) 8va

Fl.

Dr.

Pno.

Measures 2343-2346. The flute part features a melodic line with an 8va marking. The drums play a steady quarter-note pattern. The piano accompaniment consists of complex arpeggiated figures in both the right and left hands.

7FF

2348 (8) *ff* *LARGE SUS. CYM.*

Fl. *8va*

Dr. *wood* *L. V.* *f*

Pno. *ff* *Ped.*

2352 (8)

Fl.

Dr. *mf* *f*

Pno. *ff* *Ped.*

2357 *rit.* (8)

Fl.

Dr.

Pno. *p* *pp*

Scene 8. Castle, Saralinda's Window

Why Must I Wed This Duke?

COFFIN CASTLE, EXTERIOR

SARALINDA AT HER HIGH TALL WINDOW, GENTLY SPOTLIT.

8A Lento, Lugubre

Mesto

glum
p sostenuto

2364 $\text{♩} = 62$

Sar. $\text{♩} = 62$

Fl. **ALTO FLUTE**

M.tree **TAM-TAM**

Pno. *p* *L. V.* *pp* *L. V.*

Ped. *L. V.*

I have been a pris-oner in this

2369

Sar. place so man - y years. I begged for free-dom, was de-nied; I shed a thou-sand tears. No moth-er, fath-er, sis-ter, broth-er,

Pno. \wedge *Ped.*

2373

Sar. cous-in, aunt, or play-mate. The on - ly one I've known is this cold Duke so filled with his hate. I

Pno. \wedge *Ped.*

2376 *pp*

Sar. know each Prince who comes here wants to meet his task and mar-ry me, but no Nurse taught me what to do when

Pno. \wedge *Ped.*

2379 *mp* *p*

Sar. to his home he'd car-ry me, And ev'-ry Prince has failed, and the Duke fed them to his geese. And

Pno.

Ped.

8B A Tempo, Lento

♩ = 60

rit.

2382 *mp* *mf*

Sar. now this cru-el man in-tends to mar-ry me... his Niece? Ah, why must I wed this Duke, who claims he is my

Pno.

Ped.

2388

Sar. Un- cle? He says he is fond of me, and he tries to be kind, but it's a strug- gle, - since he's so full of rage, and he's

Pno.

mp

2395

Sar. kept me in a cage, and un-der a spell of speech, so that I must say to each, 'I wish him well!' to so man-y hap-less

Pno.

Ped.

poco accel. 8C Poco Mosso

2403 *f* ♩ = 66

Sar. Princ - es. Oh, why is the Duke so crue-el? He kills them all for sport! What fath-er did he

Fl. FLUTE *f* \rightrightarrows *mf* \rightrightarrows *mf*

Pno. *f* \rightrightarrows *mp* *mf*

Ped. Ped. Ped. Ped.

2410

Sar. have? What moth-er? No re - port. So why must I wed this Duke? I swear he is not my

Fl. *mf* \rightrightarrows *mf*

Pno. *f* \rightrightarrows *mp*

Ped. Ped.

2416 *p* *mf*

Sar. Un-cle. He has a mu-sty smell, and of-ten cracks his knuck-les. He's twice my age and gim-py, and

Fl. *mp*

Pno. *p* *mp*

Ped. Ped. Ped.

2423 *rit.* *mp* *A Tempo* *rit.* $\text{♩} = 60$

Sar. un-der the To-dal's eye. If some Prince meets the task he sets, this Duke will sure-ly die.

Pno. *p*

Ped. _____ Ped. _____ Ped. _____

8D *Poco Meno* *A Tempo* $\text{♩} = 56$ *mp port.* $\text{♩} = 60$

Sar. So I pray that this last Prince, the no-ble Zorn of

Fl. *mp*

Pno. *mp* *mp* *mp*

2438 *accel.* *mf*

Sar. Zor-na, will suc-ceed where all have failed, and not leave me a mourn-er, will res-cue me and car-ry me to the

Pno. *mf*

Ped. _____ Ped. _____ Ped. _____ Ped. _____

rit. **Riten.** f $\text{♩} = 60$ *accel., libero, quasi ridente* **rit.** **A Tempo** $\text{♩} = 60$

2445 Sar. Land of Hap-py Laugh ter. Then I can es-cape this

Pno. f *colla parte* *(loco)* *colla parte* mp

Ped. 8^{th}

(knuckle to "p"-closed lips, pouched cheeks)

2453 Sar. Duke, who makes me want to flee. For no-one could love a man such as he.

Pno. mp p pp

Meno Mosso $\text{♩} = 52$ **rit.** **A Tempo** $\text{♩} = 52$

Ped.

GOLUX APPEARS OUTSIDE BELOW THE CASTLE, CARRYING THE SACK, AND STAGE WHISPERS UP TO HER THROUGH CUPPED HANDS

(optional fermata for applause)

8E

Moderato

SARALINDA PEERS DOWN INTO THE DARK

2461 Sar. Who is it?

Golux *spoken* "Psst! Saralinda!" *mp* *rushed* It is I, the Gol-ux, the on-ly, et-

Fl. p pp

Dr. **SUS. CYM.** $pppp$

Pno. p pp

Ped.

2466 *mp* *steady*

Sar. *mp* *steady*

Golux *mp*

Fl. *pp* *5* *tr*

Pno. *a 2 mani* *p* *p*

How could you find the Cas-tle in the dark, with-out my rose? He would not let me light a torch!

cet-er - a... You

Red.

2470 *mf*

Golux *mf*

Pno. *Red.*

light-ed up your win-dow like a star and we could see the Cas-tle from a - far. Come

Red.

2474 **8F** **Piu Mosso** $\text{♩} = 102$

Sar. *mf* **Moderato** $\text{♩} = 80$

Golux *mf*

Pno. *Red.*

But did you find the

down to the Great Hall by the sec-ret pass-age, — we must start the clocks!

Red.

2478

Sar. *HE RAISES THE SACK.* **Meno** $\text{♩} = 72$ **rit.** *3* **VANISHES FROM HER WINDOW**

jew - - - els? Now there is real-ly hope._____

Golux *mf* **EXITS QUICKLY.**

Dr. *start at corner* *pp* *p* *8va*

Pno. *p* *mf* *Ped.*

Scene 9. Castle, Great Hall

9A

Lugubre $\text{♩} = 46$ **Moderato** $\text{♩} = 72$ *gnarls*

Duke *mf* **LIGHTS UP ON THE BLACK OAK ROOM. YELLOW TORCHES FLARE AND CRACKLE ON THE WALLS, AND THEIR FIRE BURNS ON THE LANCES AND SHIELDS. THE DUKE'S GLOVES GLITTER.**

How goes the night? *p*

Hark (Through this entire scene, the Duke progresses from restless through impatient, hasty, jumpy, to nearly hysterical with waiting and imagining. (Except for the tender interlude of his aria.) Hark remains cool and only ironically reassuring.)

T.-t. *pp* **TAM TAM** *L. V.* *The*

Pno. *pppp a 2 mani* *ppp* *mf* *rush the last triplet slightly* *Ped.*

Duke *(screams) f* **Piu Mosso** $\text{♩} = 84$

You'll nev-er hear them! I slew Time in this

Hark moon is down, I have not heard the clocks.

Pno. *p* *mf* *Ped.*

2490

SITS DOWN AT THE FAR END OF THE TABLE.

Duke

Cas - tle man - y a cold and snow - y year a - go!

Hark

f *sardonic* *ritmico* LOOKS AT THE DUKE

Sure, Time froze here, but that was just be - cause some - one left the

Pno.

mf

9B

STANDS UP AGAIN, AND LIMPS ABOUT

2494

f *poco rit.* *mp* (points) *Moderato* ♩ = 72

Duke

Bah! It bled hours and min - utes on the floor, I saw it with my eye.

Hark

win - dows op - en! (may substitute large, low thunder sheet) dead center normal

Dr.

mf *pp*

Pno.

f *mp* catch the ring of the staccato bass cluster two-handed with pedal *mp* tremolo *pp*

Ped. left palm sideways, black and white keys *Ped.*

Molto Meno Mosso ♩ = 50 molto accel. Andante ♩ = 80

2499

roars *f*

Duke

OFFSTAGE, ONE SOLO VOICE, ALTO, OR BARITONE (FALSETTO), OWL CALL, CLOSE TO PITCH. THROUGH CUPPED HANDS. There are no jew - els! - they'll have to bring me

Choir

p (h)oo (h)ooh!

Dr.

mp *pp* *p* *pp*

Pno.

mp *pp* *pp* a 2 mani *mp* *f*

Ped. *Ped.* *Ped.* *Ped.*

2503

Duke *awful laugh* *f*

peb-bles from the sea, or mi - ca from the mea- dows! Ha-ha-ha- hah! How much time is

Pno. *mp* *a 2 mani* *f*

Ped.

Moderato $\text{♩} = 72$ **Piu Mosso** $\text{♩} = 84$

2506

Duke *f*

left? They'll nev - er make it! I hope they drowned or broke their

Hark *p*

I should say they have some for-ty min-utes left.

Pno. *p* *f*

Ped.

Moderato $\text{♩} = 72$ *mf*

2511

Duke *p*

legs, or lost their way. Where were they go- ing? Where were they go- ing?

Pno. *L. V.* *p*

HE COMES SO CLOSE TO HARK
THEIR NOSES ALMOST TOUCH.

HARK FLINCHES AND
STEPS BACKWARD

2515 **9C** *p*

Hark

I met a Jack-a- dan_ dy, some sev-en hours a-go. He passed them on the way to Hag-ga's

Fl. **ALTO FLUTE** *mp*

Pno. *p*

Ped.

2519 *mp*

Duke

Hag-ga weeps no more. Hag-ga has no tears. She

Hark

House. You do re-mem-ber Hag-ga?

A. Fl.

Pno.

2523 *f*

Duke

did not e-ven weep when she was told a-bout the chil-dren locked up_ in my tow-er. I liked it!

Hark

I hat-ed that!_

A. Fl.

Pno.

Piu Mosso**9D****Molto Meno Mosso**LIMPS AROUND SOME MORE AND
STARES OUT AT THE NIGHT.

accel.

2527 $\text{♩} = 84$

Duke $\text{No child can sleep in my ca - me - lias.}$

Hark

Pno. *mp* *pp* *a 2 mani*

Ped. *Ped.* *Ped.* *Ped.*

Moderato

2530 $\text{♩} = 72$

Duke *p* *growsls* *p*
 $\text{Where is Lis - ten?}$ $\text{I do not trust him, I}$

Hark *p*
 $\text{He fol - lowed them, the Go-lux and the Prince.}$

Pno. *f* *p*

Ped. *Ped.*

AND CALLS OUT THE WINDOW

SHOUTS UP THE STAIRS

Molto Meno**Moderato****Molto Meno****Moderato**

2535 $\text{♩} = 50$ $\text{♩} = 72$ $\text{♩} = 50$ $\text{♩} = 72$

Duke *mf* *f* *p* *snarls* *p*
 $\text{like a spy that I can see!}$ Lis - ten! Lis - ten! I'm cold. I'm

Hark *mf*
 $\text{You're al - ways cold!}$

Pno. *mf* *pp* *p*

Ped. *Ped.* *Ped.*

TAKES HIS SWORD OUT AND
SLASHES AT NOTHING.

9E

2539

mf *f* *p*

Duke cold - er now. And nev - er tell me what I al - ways am! I misss Whiss - per

Hark *p* You

Pno.

mf

Ped.

2542

NOISES OFF

f $\text{♩} = 84$ *p* $\text{♩} = 72$ *p*

Duke Si - lence! What was that? Like

Hark fed him to the geese. They seemed to en - joy him. What did it sound like?

Pno.

p *mf* *pp*

a 2 mani 3

Ped.

THE DUKE LIMPS TO THE IRON STAIRS
AND SLASHES AGAIN AT SILENCE

2546

p

Duke Princ - es steal - ing up the stairs, like Sar - a - lin - da leav - ing. What does Lis - ten feel like?

Pno.

pp *p*

2550

Duke

Have you felt him?

Hark

p *mf*

Lis- ten? He's five feet high. He has a beard, and some-thing on his head I can't...

Pno.

2555

9F

Duke

f

The Go-lux! You felt the Go-lux! I hired the Go-lux as a

Hark

p

des-cribe.

Rt.

RATCHET

p *f* *f* *f*

Pno.

a 2 mani

p *f* *f* *f*

9 *3*

Red.

2559

Piu Mosso **9G**

$\text{♩} = 84$

Duke

p

spy and did not know it! What in - so - lence is this?

Hark

p

A

Rt.

f

Pno.

f *p*

Red.

A LARGE PURPLE BALL WITH GOLD STARS ON IT COMES SLOWLY BOUNCING DOWN THE IRON STAIRS AND WINKS AND TWINKLES.

2563 *f* *mf* *rit.*

Duke I know that! But why? What does its gha-st-ly pres-ence sig-ni-fy?—

PICKS IT UP AND BOUNCES IT IN HIS HAND

Hark ball. It looks to me ve-ry like a

Pno. *f* *p*

2568 *Moderato* $\text{♩} = 72$ *Piu Mosso* $\text{♩} = 84$ *Moderato* $\text{♩} = 72$

Duke *apoplectic f* *p* *hushed, shuddering*
They're on— his side! Their ghosts are on his side.

Hark ball the Gol-ux and those Chil-dren used to play with. He

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

2572 *Piu Mosso* $\text{♩} = 84$ *accel.*

Duke *roars f* *p*
Si-lence! I'll throw them up for grabs be-twixt the

Hark has a lot of friends...

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

THE DUKE'S GLOVED HANDS 'SHAKE AND SHIMMER

9H

pedal every new chord

2575 *mp* *mf* *f*

Duke Todal and the geese! I'll lock them in the dun-geon with the thing that has no head! I'll

Pno. *mp* *mf*

al . . . Piu Mosso ROLLING HIS EYE UPWARD

♩ = 110 *piu f*

2578

Duke slay them both! This Gol-ux and her suit-or, this cross-eyed Clown Prince! You hear me?

Pno. *f*

91 Adagio *p* ♩ = 66 *pp*

Hark Yes. But there are rules and rites and ri-tu-als older than the sound of bells and snow on moun-tains.

Pno. *p* *pp*

sostenuto

pedal every new chord

9J**Piu Mosso**

♩ = 84

2588 *pp*

Duke *f* Go on. The Cas-tle clocks were

Hark *p* You must let them have their time and turn to make the Cas-tle Clocks strike Five.

Pno. *p* *f* *Ped.* *Ped.*

2593

Duke mur-dered. I killed Time here my - self one snow-y morn - ing. You can still see the old brown

Pno. *mf* *p* *Ped.*

9K**Adagio**

♩ = 66

2597 *shows him*

Duke stains where sec-onds bled to death, here on my sleeve. What else?

Hark *p* You know as well as I. The

Pno. *p* *Ped.*

2601

Duke

Hark

Pno.

p And if he does...?

points

Prince must have his turn and time to lay a thou-sand jew-els there— on the tab-le. You

2605

Duke

Hark

Pno.

p sighs, port. //

Ah!—

know: He wins the hand of Prin-cess Sar-a-lin-da.

9L**The Hand of Saralinda****Sentimental Waltz**
AndanteDUKE CLOSSES HIS EYES AND SWAYS
A LITTLE DURING INTRO, SLOWLY
RUBBING HIS HANDS TOGETHER.*(oddly sentimental)*2608
♩ = 114

Duke *p* *poco libero*

The hand of Sa-ra-

Pno. *p* 5-1

Ped. Ped. Ped. Ped. Ped. Ped.

2617 // *in tempo*

Duke lin-da, the on-ly warm hand in the Cas-tle. Who los-es Sar-a-lin-da los-es fire! I mean the

Pno. *colla voce*

Ped.

2625

Duke fire of the set-ting Sun and not the cold and cheer-less flame of jew-els.

Pno.

Ped. Ped. Ped. Ped.

Poco Mosso**9M**2632
♩ = 120*pp* (like a prayer)

Duke Her eyes are can-dles burn-ing in a shrine on a tran-quil night.

Pno.

Ped. Ped. Ped.

2642

Duke

— She wears ser - en - i - ty — like — a rain —

A. Fl.

pp

Pno.

pp

Ped.

2649

9N

Duke

— bow. — She moves a - cross the room like wind in — vi - o - lets

Fl.

Pno.

p

Ped.

2657

90

Ancora Mosso

$\text{♩} = 126$

Duke

and she wears free - sias in her dark, dark hair. — Her voice is

Fl.

ppp cue flute

Pno.

pp

Ped.

2666 *poco*

Duke *far - a-way mus - ic and her laugh - ter spar - kles on the air. It is not eas - y to*

Fl.

Pno. *ppp* *play* *cue* *poco*

Red.

2675 *mp*

Duke *tell her mouth from the rose or her brow from the white lil - y.*

Fl. *p*

Pno. *p* *Red.*

2684 **9P**

Duke *Her feet ap - pear to me as doves. Her fing - ers bloom up-on her breast.*

Fl. *p*

Pno. *pp* *Red.*

**Quasi Tempo I,
Poco Meno**

2692 *mf* *rit.* $\text{♩} = 110$ *p*

Duke like flow ers! The

Fl. *p* *pp*

Pno. *mf* *mp* *p*

Ped.

9Q

2701

Duke hand of Sar-a - lin-da, the love - ly Sar-a - lin-da, Who los - es Sar - a lin - da

Pno.

rit. **A Tempo, Piu Mosso**

(optional fermata
for applause)

2711 $\text{♩} = 132$

Duke los - es fire.

Pno. *pp* *8va*

Ped.

9R Allegretto

Meno Mosso

2720 ♩ = 104

Duke *f* She's not my niece! I

Hark *f* This is scarce-ly the way to speak of one's own Niece!

Dr. **SNARE DRUM** *f*

Pno. *f*

2723 *mf*

Duke stole her! I stole her from the cas-tle of a King! I snatched her from the bos-om of a sleep-ing Queen! I

Dr. **LOW TOM TOM** *p hard felt*

Pno. *p*

9S Andante

2726 ♩ = 56

Duke *f* still bear on my hands the marks where she bit me! The Prin - cess!

Hark *mf* The Queen? *p* Who was the King?

Dr.

Pno. *p*

2730 *mf*

Duke *I nev-er knew. My ship was beached up-on an is-land in a storm. There was no moon or an - y star, no lights were in the*

Hark

Pno. *mp*

2736 *mf*

Duke *cas - tle. She had a ra - di - ance, — she shone there like a star u-pon her*

Hark *p* *How could you find the Prin-cess then?*

Fl. *tr*

Pno. *mp*

2742

Duke *moth - er's breast. I knew I had to have that splen-dor in my Cas-tle. I de - cid-ed to keep her here un-*

Fl. *tr*

Pno. *p*

2751

9T

p

mf

Be-cause her nurse turned out to be a witch who

King - dom!_____

ALTO FLUTE

p

RIDE CYMBAL

Dr.

dome *mf*

FLEXATONE (approx. pitches)

p

mf

sempre simile
hold chord tones on each beat

p

Pno.

mf

p

Ped.

2755

Duke *p* cast a spell on me! I can-not wed her till the

Hark *p* What were its terms?

A. Fl.

Flex.

Pno.

2759

Duke day she's twen-ty one, and that day is to - mor - row. And I must keep her in a cham-ber where

Pno.

2764

Duke *f* she is safe from me. I've done that. I hate it! Last, I must

Hark *f* I like that part!

Pno.

2770

Duke

grant the right to an - y Prince to seek her hand in mar - riage. I've done that too.

Pno.

2776 **9U** *p*

Hark

In spells of this sort one al - ways finds there is a chink or loop - hole by means of which the

Pno.

pp

Ped. *Ped.* *pedal every beat* *Ped.*

2781

Hark

right and per-fect Prince can win her hand in spite of an-y task you set him. — How did the Witch an -

Pno.

Ped.

Poco Mosso

♩. = 64

OFFSTAGE: HAGGA OR
ENSEMBLE SOLO ALTO

9V

2786

Hagga *f* *Witchy Voice, through cupped hands*
She can be saved, and

Duke *f*
Like this: She can be saved, and

Hark *DUKE LIP-SYNCS TO ALTO LINE.*
nounce that part? *fluttersong (if possible)*

Fl. *mf*

Perc. *p*

Rt. *RATCHET* *p* *f* *FLEXATONE* *mf*

Pno. *f* *mf*

2789

Hagga
you des - troyed on - y by a Prince whose

Duke
you des - troyed on - y by a Prince whose

Fl.

Perc.

Flex.

Pno.

DUKE MAKES AN X WITH
FOREFINGERS OF BOTH HANDS.

Moderato

$\text{♩} = 72$

2791

Hagga name be - gins with X... and does - n't

Duke name be - gins with X... and does - n't Ha! There is no Prince whose

Fl.

Perc.

Flex.

Pno.

HARK'S MASK SLIPS OFF AND HE PUTS IT BACK
AGAIN, BUT NOT BEFORE THE DUKE SEES
LAUGHTER IN HIS EYES. HARK COVERS HIS
MOUTH TO CONCEAL A WRY SMILE.

2796

Duke name be - gins with X... and does - n't!

Fl.

Pno.

p

And.

2801 **9W** **Andante** *p* $\text{♩} = 80$

Hark Ah. This Prince is Zorn of Zorna! But he once posed as a Min-strel He called him-self Ex-in-gu then.

Pno.

mf *mp* *p*

Moderato

THE DUKE'S SWORD BEGINS TO SHAKE

2805 $\text{♩} = 72$ *pp*

Duke *pp* No-bod-y

Hark *mf* HARK MAKES AN X WITH FOREFINGERS OF BOTH HANDS.

And was-n't. This is your Prince whose name be-gins with X... and does-n't!

Pno. *mf* *p* 8th

A SMALLER BLACK BALL STAMPED WITH SCARLET OWLS COMES BOUNCING DOWN THE STAIRS. DUKE WATCHES IT ROLL ACROSS THE FLOOR.

9X Allegretto

2811 $\text{♩} = 86$ *f*

Duke *f* ev-er tells me an-y-thing. What im - pu-dence is this!

Pno. *pp* (8)-----

HARK WALKS TO THE STAIRS AND LISTENS, (NOISES OFF: SKITTERING ABOVE.) HE TURNS.

2816 *p*

Duke *p* It's the Chil- dren...

Hark *p* There's some-one up there. The Chil-dren are dead, and the sound I heard was made by liv-ing

Pno. *p*

Moderato

9Y Same Beat
Moderato

2820 *f* $\text{♩} = 72$

Duke *f* $\text{♩} = 72$

Hark *p*

Pno. *a 2 mani* *mf* *p*

feet. Half an hour I think.

Red.

STARTS UP THE STAIRS AND STOPS.

2824 *mp* *mf*

Duke *mp* *mf*

Hark

Pno. *mf*

I'll have their gug-gles on my sword for play-ing games with me. They're up there, all of them!

Red. *ped. etc.*

2830 *f*

Duke *f*

Hark *mf*

Pno.

Call out the Guards!...

POINTS AT THE TWO CLOCKS ON THE WALLS

The Guards are guard-ing the oth-er Clocks. You and I are

2836

Duke *f* *Call out the Guards!*

Hark *f* *ff* guard-ing these. You want-ed it that way! Guards! Re - port to the Great Hall

Pno. *f*

2842

9Z Andante *♩ = 80* GUARDS TROOP INTO THE ROOM LIKE ENGINES FROM STAGE R. DUKE LIMPS UP THE STAIRS, HIS DRAWN SWORD SHINING *accel.*

Hark on the doub-le!

Perc. **BASS DRUM** **SNARE DRUM** *mp* *p* *mf* *p*

Guards stamp-stamp, offstage

Pno. *mp* *mf* *p* *8^{vb}*

2849

Duke *Andante (same beat)* *♩ = 86 accel.* DUKE LEADS THE WAY. THE GUARDS RAMP UP THE STAIRS. *f* Fol-low me! A - noth-er game's a foot!_____

Perc.

Pno.

- Allegro

AT THE THE TOP OF THE STAIRS THE DUKE
WHIRLS TO FACE THE GUARDS, WHO STOP SUDDENLY

2853 **ff** $\text{♩} = 112$

Duke **ff** I'll slay the Go - lux and the Prince and mar - ry Sar - a - lin - da

Perc. **f** **mf** **f** **mf**

Pno. **ff** **mf** **ff** **mf** **ff**

Ped. *ossia a 2 mani* **ff** **mf**

9AA

2855

Duke yet! Fol - low

Picc. **ff**

SUS. CYM. *wood*

Perc. **f**

Pno. **ff** (opt., with drum, omit L.H small notes and add lower octave in treble)

Ped.

2858 **THEY AND DUKE EXIT.** **HARK SMILES AT THE AUDIENCE AND FOLLOWS QUIETLY.**

Duke *me!*

Picc.

Perc. *f* *mp*

Pno. *Ped.*

2862

Perc. *pp* *ppp*

Pno. *p* *pp*

10A**Scene 10. Great Hall****THE BLACK OAK ROOM IS SILENT.****THEN A SECRET DOOR SWINGS OPEN IN A WALL.****THE GOLUX SLIPS INTO THE ROOM, CARRYING THE SACK. LEAVES THE DOOR AJAR.****THE PRINCESS FOLLOWS.****BECKONS**

2868 *Andante* ♩ = 90

Golux *p*

Picc. **FLUTE** *p*

Pno. *p* *Ped.*

Our

2874

Sar. *p* SOUNDS OF PURSUIT FAR ABOVE.

Golux. **POINTS** I can-not start the clocks.

Perc. 4 MUFFLED TOMTOMS

Pno. *p* wood snare sticks, centers *mp*

time is marked in min-utes. Start the clocks.

2878

Sar. *f* He fac-es thir-teen men, and that is hard!

Golux. *mf* We face thir-teen clocks and that is hard-er

Perc.

Pno. *p*

10B Meno Mosso

2883 *f* $\text{♩} = 76$

Sar. How can I start the clocks?

Golux. *p* Your hand is warm-er than the snow is cold Touch the first clock with your hand.

Fl. *p*

Pno. *p*

Ped.

THE PRINCESS HOLDS HER HAND
AGAINST THE FACE OF THE FIRST
CLOCK, BUT NOTHING HAPPENS.

2887

Meno
♩ = 66

f

Sar. You make my heart stand still! Use mag-ic!

glum p

Golux We are doomed. ...

p

I have no mag-ic for a

Fl. *p*

Pno. *p*

f

p

Poco Mosso

♩ = 76

THE PRINCESS TRIES THE OTHER
CLOCK, AND NOTHING HAPPENS.

2892

Sar. Use... use... log-ic then!

p *mf*

Golux task like this. Try the oth-er clock.

Fl. *p*

Pno. *p*

10C

SOUNDS OF THE IRON GUARD POUNDING
AFTER ZORN, AND COMING CLOSE. SNARLING
PIRATE NOISES FROM THE GUARDS, "ARRR, YARR!"

2898

Golux *p* *mf*

Log-ic? Well... If you can touch the clocks and nev-er

Perc. *pp* *p*

4 MUFFLED TOMTOMS
wood snare sticks, centers

Pno. *p* *mp* *p*

2903

Golux *p*

BEAMS PROUDLY

start them then you can start the clocks and nev-er touch them. That's Log-ic as I know and use it!

Pno. *p*

2908

Golux *p*

SHOWS A DISTANCE BETWEEN HIS HANDS SHE DOES. SHOWS SHE ADJUSTS.

Hold your hand this far a- way. now that far Clos-er...

Fl. *p*

Pno. *Red.*

2913 **SHE ADJUSTS.** **SHE ADJUSTS.** **SHE ADJUSTS.**

Golux *mp*
Now a lit-tle far-ther back A lit-tle far-ther_

Fl. *p* *p* *mp*

Pno. *ped.* *ped.*

10D

THE CLOGGED AND RIGID WORKS OF THE CLOCK
BEGIN TO WHIR; A TICK AND THEN A TICKING.

SARALINDA QUICKLY STARTS THE SECOND
CLOCK, THEN RUNS THROUGH THE SECRET
DOOR TO THE OTHER ROOMS; SOUNDS OF 11
MORE CLOCKS STARTING UP IN CLOSE SEQUENCE.

2917 *mf*

Golux *mf*
There, I think you have it! Start the rest!

Fl. *molto vibr.* *f* *f* *8va*

Rt. **RATCHET** *pp* short partial turns, then longer **2 WOOD BLOCKS** *f* **TEMPLE BLOCKS** *f* medium hard mallet

Perc. *f* very hard mallet

Pno. *mf* *mf* *8va*

ENSEMBLE PLAYS UNSYNCHRONIZED TICKING NOISES OFF, BUILDING UP TO AS MANY AS 11 MORE TRACKS, IN MANUAL PERCUSSION, (PLASTIC CHOPSTICKS, KNITTING NEEDLES, TRIANGLE BEATERS, CLAVES, MARACAS, CASTANET MACHINE, PAPER CUP BOTTOMS TAPPED WITH CHOPSTICKS, FINGER SNAPS (SEVERAL PEOPLE), VOCAL CLICKS)*

***FALLBACK: RECORDED SOUNDS/MONTAGE, OVER SOUND SYSTEM.**

**OFFSTAGE TICKING
CONTINUES UNTIL MARKED.**

2922

Perc.

These rhythms are serving suggestions.
Pick your own speed, just off the music beat.

Fl.

T. Bl.

Perc.

Pno.

Ped.

A SHADOW LIKE A VULTURE SPREADS
ITS WINGS AND LEAVES THE CASTLE.

THE LIGHT OF MORNING
ILLUMINATES THE WINDOWS

THE GOLUX STARTS TO CAREFULLY POUR
THE JEWELS OUT OF THE SACK ONTO THE TABLE.

2925 SHE RETURNS QUICKLY **10E**

Sar. *f* It's Now! _____

Golux *f* It's Now! _____

Fl. *mf*

T. Bl. *(offstage ticking)*

Perc. *mf* *f*

Pno. *mf* *f* *a 2 mani* *p* *6* *6* *6* *6*

8^{vb} *Ped.*

DUKE, SEEN IN A WIDER UPPER WINDOW

2928 ALT: VOCAL COCK CROW, OFFSTAGE, *moaning f* *(b)* *3* *3*

Duke *ff* *3* I hear the sound of Time! _____

Fl. *ff* *(cue vocal cock crow)*

T. Bl.

Perc.

Pno. *6* *6* *6* *6* *p* *mf*

2931

Duke

And yet I slew it, and wiped my blood-ysword up-on its beard! Come out, you croon-ing knave, step

Fl.

T. Bl.

Perc.

SUS. CYM.

Pno.

f

wood butt, dome

Ped.

10F

SOUNDS: SAVAGE CLASH OF SWORDS OFF,
ALWAYS ONE ON ONE; MORE PIRATE NOISES OFF.

2935

Same Beat $\text{♩} = 80$

Duke
for- ward, Zorn, of Zorn- a! *f* They've got him! E - lev-en

Hark
He's not here! *f*

T. Bl.

Perc.
f wood, at centers *mf*

Pno. *f* *mf*

4 MUFFLED TOMTOMS

2940

Duke

men to one.

Hark

f

You may have heard of Gal - a - had, whose strength was as the strength of ten!

Perc.

(note shifts of accents)

Pno.

(note shifts of accents)

2945 *f*

Duke

That leaves one man to get him. I count on Krang, the strong - est guard I have! — The fin - est

Perc.

Pno.

10G Piu Mosso

2950

Duke

fenc - er in the world... *f*

Hark

...save one: An un - known Prince in arm - or van - quished

Perc.

Pno.

$\text{♩} = 86$

Ancora Mosso

2955 $\text{♩} = 94$

Hark

him a year a go; no - one else could beat Krang!

Picc.

Perc.

Pno.

f

ff

f

2961 rit.

Hark

The

Picc.

Perc.

Pno.

fp

Steady

FIGHTING NOISES STOP.

♩ = 86

2965

Hark

un - known Prince was... Zorn_____ of Zor - na!

Picc.

Perc.

Pno.

SUSP. CYM.

ff

f

f wood snare stick, butt

ff

ONE BIG GUARD VOICE: "Ow! Ow!
OWW-YYYY". DOOR SLAMS ABOVE.

DUKE AND HARK EMERGE AT THE
TOP OF THE STAIRS STAGE L.

10H

2970

Duke

I'll slay him then my - self! I slew Time, and Time is great-er far than Zorn_ of

Perc.

Pno.

SUSP. CYM.

ff

f

ff

f

edge

wood snare stick, tip *f*

2978 101

Duke *Zor-na!* **OFFSTAGE TICKING RESUMES, QUIETER.**

Hark *p* No mor-tal man can mur-der time, and ev-en if he could, there's some-thing else: A

Perc. **SN. DRUM** *f* *2*

Pno. *ff* *p* *pp*

Ped. *Ped.* *Ped.*

2984

Hark clock-work in a maid-en's heart that strikes the hours of youth and love, and knows the south-ward Sun from

Pno.

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

2990

Duke

Hark *f* You

Win-ter snow, and Sum-mer aft-ter noons from tu-lip time.

Pno. *f*

Ped. *Ped.* *Ped.* *Ped.*

10J

2996

Duke

sick-en me_with your choc - o-late chat-ter! Your tongue is made of can - dy. I'll slay this rag-ged

Pno.

mf

3002

Duke

Prince if Krang has missed him! I'll show you on my sleeves the old brown stains of sec-onds_ where they bled and

Pno.

8^{vb}

3009

Duke

died!_ I slew Time in these gloom-y halls and wiped my blood-y blade...

Hark

ff *f*

Ah, shut up! You are the

Pno.

f *ff* *f*

**DUKE AND HARK STUMBLE DOWN THE
IRON STAIRS TO THE GREAT OAK ROOM.**

3017

Hark

Most Ag-gress ive Vil-lain in the World I al-ways meant to tell you that. I said it and I'm

Pno.

ff

Ped.

Scene 11. Great Hall

LIGHTS UP ON THE GREAT HALL; SARALINDA AND GOLUX ARE STANDING BEHIND THE GREAT TABLE. THE PRINCE, DISHEVELED, SWORD IN HAND, ENTERS BY THE SECRET DOOR AND TAKES SARALINDA'S HAND.

11A

Moderato

THE DUKE IS DAZZLED BY THE GLEAMING OF A THOUSAND JEWELS THAT SPARKLE ON THE TABLE.

THE CLOCKS, SCATTERED, BEGIN TO STRIKE SLOWLY.*

3024 ♩ = 80

Hark

glad _____ *mp* One(nn) _____

ENSEMBLE, OFFSTAGE

pp _____ *ppp*

Choir

Mmm _____ *pp* _____ *ppp*

Mmm _____ *pp* _____ *ppp*

FLUTE

pp _____ *ppp*

TRIANGLE

T. Bl.

pp _____ *ppp*

Play these 2 bars ONLY if not playing clock chimes (done offstage)

13 Clocks Strike 5:00, converging

OFFSTAGE TICKING STOPS FOR CHIMES *p* *rubato, very unevenly* *mp* *unevenly*

p *strict downbeats* *p*

L. V. sempre

Ped. *Ped.*

* The clocks, scattered, begin to strike slowly, gradually chiming closer and closer together, Converging on the lowest (grandfather clock, A plus E) as the last one.

Noises: pit percussion (susp. cym on dome with triangle beater; triangle, small bump gong with hard beater), plus offstage hand percussion of various types played by ensemble: single metal wind chime tube(s) struck with small wood beaters; small yoga bowl gongs, bicycle bell, wine glasses struck with bamboo

Chopsticks, triangle. Last note on 2 handbells (lowest A plus E fifth), one player, or percussionist on single tubular chime (low a). Piano does not play chimes if covered offstage and in pit percussion.

Each player pick your note from the notated piano pattern, but no need to match piano pitches.

Space notes roughly as notated in piano part; always start with the highest chime.

The very very last strike is a close cluster, almost simultaneous. Let all ring.

*alternate--and for rehearsals: piano.

GOLUX POINTS AT THE TABLE

3029

Sar. *f* Five The task is done.

Zorn *mf* Four The task is done. *f*

Golux *mp* Two (ooo) Three The task is done. *f*

Duke *mf* (aghaast) Three

Hark (ooo)

T. Bl. *med rubber marimba mallet* *hard cord vib mallet* *pp* 2 WOOD BLOCKS 2 MIDDLE TEMPLE BLOCKS

Pno. *mf* *f* *ff* *mp* *mf* *f* *ff* unevenly (between fingers and hands)

The musical score is for a scene titled "GOLUX POINTS AT THE TABLE". It features seven parts: Sar. (Soprano), Zorn (Soprano), Golux (Bass), Duke (Bass), Hark (Bass), T. Bl. (Timpani), and Pno. (Piano). The score begins at measure 3029. Sar. has a vocal line starting with a forte (f) dynamic, with the lyrics "Five The task is done." Zorn has a vocal line starting with a mezzo-forte (mf) dynamic, with the lyrics "Four The task is done." Golux has a vocal line starting with a mezzo-piano (mp) dynamic, with the lyrics "Two (ooo) Three The task is done." Duke has a vocal line starting with a mezzo-forte (mf) dynamic, with the lyrics "(aghaast) Three". Hark has a vocal line starting with a mezzo-forte (mf) dynamic, with the lyrics "(ooo)". T. Bl. has a percussion line starting with a mezzo-piano (pp) dynamic, with the instruction "2 WOOD BLOCKS 2 MIDDLE TEMPLE BLOCKS". Pno. has a piano accompaniment starting with a mezzo-forte (mf) dynamic, with the instruction "unevenly (between fingers and hands)". The piano part includes a 6-measure phrase, a 3-measure phrase, and a final phrase with a forte (ff) dynamic. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

3034 DUKE LOOKS SLOWLY AROUND THE ROOM

Sar. *The terms are met!*

Zorn *The terms are met!*

Golux *The terms are met!*

Duke *p croaks* *mp*
Where are my guards? Where is Krang? The great-est of them all!

T. Bl.

Pno. *p*

8^{vb}

Same Beat

3038 ♩ = 80

Zorn
lured them to the Tow - er__ and locked them in. The one that's tied in knots is Krang.

T. Bl.

Pno. *p*

11B**Same Beat**DUKE HOBBLER OVER AND GLARES
AT THE JEWELS ON THE TABLEHE PICKS ONE UP AS HE PULLS A SMALL FOLDING 10X
HAND LOUPE FROM A POCKET, LOOKS AT THE JEWEL
THROUGH HIS MONOCLE AND THE LOUPE, SEES THAT IT
IS REAL, PUTS IT DOWN AND PUTS AWAY THE LOUPE.

3045 ♩ = 80

Duke *f*

They're false! They must be col-ored peb- bles!

ENSEMBLE, OFFSTAGE

pp *ppp*

Choir Mmm *pp* *ppp*

Fl. *pp* *ppp*

T. Bl. *ppp*

OPT. OFFSTAGE TRIANGLE (CAST MEMBER)

Perc. *pp* *ppp*

Pno. *pp* *p* *ppp*

8^{vb}

3049 **Piu Mosso** ♩ = 92 *f archly*

Duke

freely, not in exact rhythm Not un-til I count them. If there be on-ly one that is-n't here I wed the Prin-cess

Hark

SPOKEN:
"The Task is done. The Terms are met."

T. Bl.

2 CLOCKS/BLOCKS CONTINUE SOFTLY, BUT MAINTAIN
QUARTER NOTE = 80 DESPITE MUSIC TEMPO CHANGES

Pno. *mp*

8^{vb}

SARALINDA BLANCHES

11C

3054

f

Golux

What a grue-some way to treat one's niece!

Duke

Sar-a-lin - da on the mor - row. *f* She's Not My Niece! I stole her! I

T. Bl.

Pno.

mf *f* *mf*

8^{vb}

SITS DOWN AT THE TABLE AND BEGINS TO COUNT THE
GEMS QUICKLY AND MOVE THEM TO A SECOND PILE,
MUTTERING QUIETLY

SHOWS HIS LOWER TEETH

3059

Duke

stole her from a King. We all have flaws and mine is be-ing E - vil! Two, four, six, eight,

T. Bl.

Pno.

8^{vb}

3063 **11D**

f

Sar. Who is my Fath-er then!?

mp *p* *etc;*

Duke ten, twelve, four-teen, six-teen, (*shift to low stage whisper, jump by 20s.*)

RAISING HIS EYEBROWS *mf*

Hark I thought the Gol-ux told you but then he

Fl.

T. Bl.

Pno.

3067

mf

Golux Es - pec - ial - ly the names of Kings._____

mp

Duke (two hun-dred fif - ty - six,)

Hark nev - er could re - mem - ber things._____ Your fa - ther was

Fl.

T. Bl.

Pno.

3070 **GOLUX TURNS TO SARALINDA**

mf

Golux

So the gift your fa-ther gave to Hag-ga has worked to make you hap-py!

mf

Duke

...Three

Hark

Good King Gwain of Yar-row!

Fl.

mf

T. Bl.

SUSP. CYM.

Perc.

mf

wood snare stick tip, dome

Pno.

mf

11E

3074

DUKE LOOKS UP AND BARES HIS TEETH, SNARLS

Duke

hun-dred sev-en-ty six, The tale is much too ti-dy for my taste; I hate it. *(resumes counting, whispered)*

mf

Hark

It's neat, and to my

Fl.

mf

T. Bl.

mf

Pno.

mf

HARK REMOVES HIS MASK
AND SMILES BROADLY. HIS
EYES ARE BRIGHT AND JOLLY.

3078

Hark

taste, re-fresh - ing. If I may in - tro-duce my self: I am a ser-vant of the Good King

Fl.

mf *f*

T. Bl.

Pno.

3082

Golux

mf

That I did-n't know. You could have saved the Prin-cess man-y years a go.

Hark

Gwain, of Yar - row!_____

Fl.

T. Bl.

Pno.

11F HARK MOVES TO STAND BESIDE SARALINDA

3086 *mf*

Hark

This part I al-ways hate to tell, but I too was un-der a witch - es' spell.

Fl.

T. Bl.

Pno.

DUKE SMILES, SHOWS HIS UPPER TEETH. TURNS TO LOOK AT THE GOLUX

3089 *mf* *f*

Duke

...Sev - en hun-dred nine-ty eight. I can-not e-ven trust the spies I can see! You mere de- vice! You

Fl.

T. Bl.

Pno.

3093 *mf*

Golux

Qui - et please you gleam-ing kid - nap-per.____

Duke

plat i-tude! You Go-lux ex ma - chi-na!_____ (resumes counting, whispered)

T. Bl.

Pno.

THERE ARE NO JEWELS LEFT ON THE TABLE.
DUKE GIVES THEM ALL A LOOK OF HORRID
GLEE AND A LOUD CACKLING LAUGH, AND
CREEPY-WIGGLES HIS FINGERS.

Moderato

♩ = 80

3097 **rit.** **11G**

Golux

Duke *mf* ...Nine hun-dred nine-ty eight, nine-hun - dred nine-ty *nine!* (laughs) *f* You all like Now so much:

T. Bl.

Pno. *f* *Ped.*

GOLUX, TURNS PALE AND HIS
HANDS BEGIN TO SHAKE.

Poco Meno Mosso

♩ = 72

(to himself) *pp* *libero, hasty*

3101

Golux *pp* *libero, hasty* *sotto voce* Oh dear, I just now re-mem-bered

Duke *port.* The Prin-cess now be longs to me!

T. Bl.

Pno. *a 2 mani* *3* *Ped.*

3104

Golux some-thing in the dark, com-ing down from Hag-ga's Hill, that struck a-gainst my an - kle. It must have fal - len from the

T. Bl.

AS ALL LOOK TO HIM, THE GOLUX
ALONE SEES A DIAMOND FALL FROM
THE DUKE'S LEFT GLOVE TO THE TABLE.

11H

A Tempo

♩ = 80

DUKE, SEEING IT, GROANS
IN VAST SURPRISE

Piu Mosso

♩ = 92

ALL EYES ON THE DUKE

3106

Golux sack! *SPOKEN ALOUD:*
"We . . . we demand
. . . a recount!"

Duke *f*
Aargh! One thous - and! What are you

T. Bl.

Perc. **BASS DRUM** *dead center*
hard mall. *mf* *f* *mf p*

Pno. *p* *8va* *ff* *f* *5* *5* *Ped.*

rit. **Adagio**

3110

Duke *f* *appassionato*
wait - ing for!? Be - gone! If you be gone for - e ver, it

T. Bl.

Perc. *dead center* *5* *5* *nat.* *mf* *f* *mf*

Pno. *f* *5* *5* *f* *Ped.* *Ped.*

3113

Duke

will not be long enough! If you re-turn no more, then it will be too soon! Be-

T. Bl.

Perc.

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

Pno.

mf *ff* *f*

Ped.

GOLUX COVERS HIS MOUTH
WITH HIS FINGERS AND TITTERS.
(any high pitch, descending)

THEY ALL LOOK AT HIM;
HE RECOVERS HIMSELF.

11I

3116

Golux

(Tee-hee-hee-hee- hee!)

Duke

gone! My jew-els will last for-ev-er. Go

T. Bl.

Pno.

*dull and expressionless
(senza vibr.)*
mf

THE GREAT DOORS OF THE OAK ROOM OPEN. ZORN RAISES HIS HAND, PALM DOWN, AND SARALINDA RESTS HER ON TOP FOR A "BRIDE-LEAD". THEY LEAVE THE COLD DUKE STANDING THERE, UP TO HIS WRISTS IN JEWELS. THE LIGHT ON HIM FADES AND THE TICKING OF THE TWO CLOCKS IN THE HALL FADES OUT, AS THE PRINCE, SARALINDA, HARK, AND THE GOLUX IN SLOW PROCESSIONAL DESCEND THE STAGE-RIGHT STAIRS AROUND TO BRIGHT DAYLIGHT OUTDOORS BELOW THE CASTLE, WHICH THEN SHOWS IN PROJECTION ABOVE.

3120

Fl. *p* CLOCKS FADE OUT

T. Bl. TAM-TAM

T.-t. *pp*

Pno. *p*

8th Ped. Ped. Ped. Ped. Ped.

3125

Fl. *accel.*

Perc. HIGH SUSP. CYM. *soft yarn mallets pp* *p*

Pno. *pp*

(8) Ped. Ped. Ped. Ped.

11J Andante ♩ = 80

3130

Fl. *pp* TRI.

Perc. *pp*

Pno. *pp*

(8) Ped. Ped.

3132 *mp*

Zorn

Yar - row is half - way on our jour - ney to Zor - na.

Golux

Fl.

Pno.

p

Ped.

GOLUX POINTS

3134 *mp*

Golux

You'll need the two white hors - es sad-dled and bri - dled yon - der. Your

Fl.

Pno.

Ped.

PRINCE PUTS HIS ARM AROUND SARALINDA'S WAIST.

3136

Golux

ship lies in the Har - bor, it sail with-in the hour.

Fl.

Pno.

Ped.

11K

SHE TURNS AND GAZES A LAST TIME
BACK UP AT THE CASTLE AND SHIVERS.
HE TURNS HER BACK FORWARD.

GOLUX GAZES A LAST TIME AT THE PRINCESS

3138

Golux *mf* Keep

Fl. *opt. 8va*

BASS DRUM *ff* 3

Perc. *p* L. V.

Pno. *mf*

Ped.

3140

Golux warm ride close to - geth - er. re - mem - ber

Fl. *mf*

Pno. *mp*

Ped.

3142

Golux laugh - ter, you'll need it, ev - en in the

Fl.

Pno.

Ped.

3144

Golux

Fl.

Pno.

ble - ss - ed Isles of Ev - er - af - ter.

tr

11L

3146

Sar.

Zorn

Hark

Pno.

Ped.

mp

mp

mp

You'll sail for Yar-row with us?

You'll sail for Yar-row with us?

I must stay a fort - night

GOLUX VANISHES.

3148

Hark

Pno.

Ped.

long - er.. So runs my witch - es' spell. It will give me

3150

Hark

time to ti - dy up and un - tie Krang as well.

Pno.

3152

Sar.

Where has the Gol - ux gone? _____

Fl.

Perc.

SUSP. CYM.

dome, wood snare sticks tips *mp* *mf*

Pno.

Red.

3154

Hark

Oh, he knows a lot of plac - - es.

Fl.

Perc.

Pno.

Red.

3156 *mf* HANDS HARK THE ROSE

Sar. *mf* Give him my love, and this. *tr* *tr*

Fl. *p*

Perc. STUDIO WIND CHIME (MARK TREE) *p*

Pno. *p*

Ped.

3158 11M *mf*

Zorn *mf* A fair wind stands for Yar - row.

Fl. *tr*

W.Ch. *tr*

Pno. *p*

Ped.

3160 *rit.*

Zorn *rit.* It is a clear and cloud - less

Fl. *rit.*

Pno. *rit.*

Ped.

DURING FIRST PART OF DUET, FULL ENSEMBLE, INCLUDING GUARDS/CAPTAIN WITH HELMETS OFF, GRINNING, A HAPPY HAGGA, AND THE GOLUX WITH NO HAT IN THE VERY BACK, ENTER A FEW AT A TIME, CARRYING FLOWERS, AND GATHER ONSTAGE IN A WIDE CIRCLE BEHIND THE PRINCE AND PRINCESS, SMILING, LAUGHING.

11N Andante Gioioso

Ever After

3162 $\text{♩} = 90$

SARALINDA, BECKONING ZORN:

mf

O my Prince, O my Prince, come

mp

day! _____

*mp**f > p*

TRIANGLE

SUSP. CYM.

Perc.

*pp*yarn mall. *ppp**mf**ppp*

L. V.

Pno.

*p**f**> p**pedal often*

HE STEPS BESIDE HER, SHE POINTS; THEY CLASP BOTH HANDS
AND LOOK OUT OVER THE HEADS OF THE AUDIENCE

3168

Sar.

stand by me. _____ Look, my Prince, Look, my Prince, look far to sea. _____

Fl.

Pno.

*mf**> p**p**mf**pedal*

3173 *mp* SHE SWAYS TO THE SLOW WALTZ TIME, PULLING HIM.

Sar. *I tell you true, I think I see, as peo-ple of-ten think they see, on such a clear and cloud-less*

Pno. *p*

Ped.

3179 PROJECTION OF THE HARBOR AND SHIP AND, FADING IN, FAR SHORES

Sar. *day, on such a clear and cloud-less day, I see a dis-tant shin-ing land of hap-py laugh-ter.*

Pno. *mf*

110

3185 *mf*

Sar. — I al-ways hoped a hand-some prince would res-cue me.

Zorn *mf* It was my des - ti-ny to

Fl. *p* *mp*

Pno. *p*

FULL ENSEMBLE IS NOW ONSTAGE

3189

Sar. The clocks struck Five, We're still a-live. And now we're free, free as the

Zorn come and set you free. The clocks struck Five, We're still a-live. And now we're free, free as the

Fl. *bell tones* *8va* *fp fp fp fp fp*

Pno. *mf*

Poco Piu Mosso

♩ = 96

A WOMAN (OR GIRL) SHYLY HANDS
SARALINDA A BRIDAL BOUQUET

11P

Poco Riten.

3194

Sar. breeze. O my Love, O my Love, I'll stand by

Zorn. breeze. O my Love, O my Love, I'll stand by

Choir. *p* oo ahh Ahh *mp*

Fl. *f* *f*

Perc. *ppp* *mf* L. V.

Pno. *mf* *f* *mf*

Ped. Ped. Ped. Ped.

A Tempo

3/98 ♩ = 96

Sar. Thee. Look, my Love, Look, my Love, look far to sea.

Zorn Thee. Look, my Love, Look, my Love, look far to sea.

Choir Ahh

f O my love, my love, my love.

Fl.

Perc.

ppp *mf*

Pno. *f* *mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

11Q

3203

Sar. *p* *poco cresc.*
Your guess is quite as good as mine, since there are man-y things that shine,

Zorn *p* *poco cresc.*
Your guess is quite as good as mine, since there are man-y things that shine,

Choir *pp*
oo oo

Fl. *To Picc.*

Perc. *L. V.*

Pno. *p*
Ped. 3 3 3

3206

The musical score is for the piece "I See the Distant Shores" by John Williams, starting at measure 3206. It features five staves: Soprano (Sar.), Zorn, Choir, Flute (Fl.), and Piano (Pno.). The Soprano and Zorn parts have lyrics: "but I be-lieve, I do be-lieve, I real-ly tru-ly do be-lieve I see the dis-tant shores, I see the". The Choir part has the vocalization "oo - wahn". The Flute part has a "Piccolo" marking. The Piano part includes a "Ped." (pedal) marking and a "3" (triple) marking. The score is in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked "mp" (mezzo-piano). The score includes various musical notations such as notes, rests, and dynamic markings.

Sar. *mp* but I be-lieve, I do be-lieve, I real-ly tru-ly do be-lieve I see the dis-tant shores, I see the

Zorn *mp* but I be-lieve, I do be-lieve, I real-ly tru-ly do be-lieve I see the dis-tant shores, I see the

Choir *pp* oo - wahn

Fl. *pp* Piccolo

Pno. *pp* Ped. 3

Poco Riten. **A Tempo** **Riten.**

♩ = 96

3211

Sar. *mf* *f* *f*

shin-ing shores, I see the dis-tant, shin-ing shores of Ev-er

Zorn *mf* *f* *f*

shin-ing shores, I see the dis-tant, shin-ing shores of Ev-er

Choir *p* *mp* *mp* *mf*

oo wahh Ahh

Picc. *p* *mp*

Pno. *mp* *f*

Red.

The musical score is written for five parts: Soprano (Sar.), Zorn, Choir, Piccolo (Picc.), and Piano (Pno.). The Soprano and Zorn parts have lyrics: "shin-ing shores, I see the dis-tant, shin-ing shores of Ev-er". The Choir part has vocalizations: "oo wahh Ahh". The Piccolo and Piano parts have technical markings: "5" and "6" for fingerings, and "Red." for pedal points. The score includes dynamic markings: *mf* (mezzo-forte), *f* (forte), *p* (piano), and *mp* (mezzo-piano). The tempo markings are **Poco Riten.** (Poco Ritardando), **A Tempo** (Allegretto), and **Riten.** (Ritardando). The tempo is marked as ♩ = 96. The score is numbered 3211 at the beginning of the Soprano part.

11R**A Tempo****poco rit.** **Vivo**

♩ = 96

♩ = 132

3215

Sar. *Af* - - - - - ter! _____

Zorn *Af* - - - - - ter! _____

Choir *ff* O, my Love, _____ O, my love, I'll stand by thee! _____

Picc. *ff* **SUSP. CYM.** *f* **TAMBOURINE**

W.Ch. *f* yarn mall. *f* (knuckle)

Pno. *f* *ff* *f* *8va* (slide)

Ped. Ped. Ped. Ped. Ped.

SARALINDA TOSSES THE BOUQUET BEHIND HER TO THE CROWD; THE GUARDS, CAPTAIN, AND HARK FORM AN ARCH WITH SWORDS; ZORN AND SARALINDA PASS UNDER IT CAREFULLY AND THEN EXIT STAGE R., SKIPPING, HAND IN HAND. ENSEMBLE CHEER, TOSS FLOWERS AT THEM, WAVE; HAGGA HAS LAUGHED AND WEPT FOR JOY AND THROWS A HANDFUL OF JEWELS AFTER THEM. HARK SHEATHES HIS SWORD AND, HOLDING THE ROSE, STARTS TO CLIMB STAIRS BACK UP TOWARDS THE GREAT HALL. ENSEMBLE STRAGGLE OFF, TALKING HAPPILY TO ONE ANOTHER. (NOISES OFF: TWO HORSES SNORT, WHINNY, THE TWO RIDERS GALLOP OFF DOWN THE HILLS), HARK TURNS TO WATCH THEM GO, SMILES, SHAKES HIS HEAD. THE SOUND OF HOOVES FADES. ORCHESTRA TAG. START FADE TO BLACK. HOLD FOR APPLAUSE TO SLOW

3220

Choir

Picc.

Perc.

Pno.

etc.

(knuckle/shake)

Red.

3227

Picc.

Perc.

Pno.

mp

ff

8va

3233

Picc. *p*

Perc. *p*

Pno. *p*

START FADE TO BLACK

11S

poco rit.

(Applause)

To Segue

Hold for
applause to
slow.

3237

Picc. *ff*

Perc. *ff*

Perc. *f* *pp*

Pno. *ff* *ff* *pp*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

BASS DRUM

SUPERTITLE: A FORTNIGHT LATER.

12. Epilogue. Great Hall

12A Largo

3244 $\text{♩} = 68$

Picc. ALTO FLUTE

Perc. TAM-TAM

Pno.

f *mf*

p *p* *p* *p*

ped.

GREAT HALL OF COFFIN CASTLE, NIGHT. LOW LIGHT, ONLY 2 TORCHES. ONLY 2 CLOCKS TICKING SOFTLY IN HALL. DUKE, SEATED, IS GLOATING OVER HIS JEWELS, RUNNING THEM THROUGH HIS FINGERS AND LETTING THEM TRICKLE TO THE GREAT TABLE.

3251

Duke chuckles *p*

Heh-heh-heh Heh - heh

ENSEMBLE, OFFSTAGE (ALL ROLES) START ALMOST INAUDIBLY.

Choir *ppp* Mmm

A. Fl. *pp* *p*

NOTE: CLOCKS/TEMPLE BLOCKS HERE MAY BE COVERED BY AN ENSEMBLE MEMBER OFFSTAGE

TEMPLE BLOCKS Top 2: med rubber marimba mallet

T. Bl. *ppp*

Bottom 2: hard cord vibe mallet

Pno. *ppp* *pp*

THE JEWELS SUDDENLY TURN TO TEARS,
WITH A LITTLE SOUND LIKE SIGHING.

3254

WITH A LITTLE SOUND LIKE SIGHING.

Duke

My love-ly jew-els. heh heh Love- ly...

Choir

uhhh

uhhh

A. Fl.

chromatic

T. Bl.

Pno.

pp

mf

ped.

12B

DUKE LOOKS AT THE MELTED
POOL, AND THEN AT HIS GLOVES:

HE STAGGERS TO HIS FEET
AND DRAWS HIS SWORD

3257

Duke

T. Bl.

Perc.

Pno.

BASS DRUM
one-handed if playing blocks also

pp

pp

What slish is this? _____ Whisss - per?

HIS MONOCLE FALLS, AND HE SLASHES HIS SWORD AT NOTHING. TODAL MOVES ACROSS THE ROOM TOWARDS THE DUKE, LIKE MONKEYS AND LIKE SHADOWS. **THE TORCHES ON THE WALLS GO OUT. NEAR-TODAL DARKNESS.**

3259

Duke

Hark?

(OFFSTAGE: SOUND OF RABBITS SCREAMING, HIGH, MULTI-PITCHED CLUSTER: "EEEEEE!". (5-YEAR OLD GIRLS IF POSSIBLE, ALTISSIMO, MAY BE RECORDED.)

Choir

f (Eeeee!)

A. Fl.

PICCOLO

T. Bl.

Perc.

4 MUFFLED TOMTOMS (IF BLOCKS ARE PLAYED OFFSTAGE)

p *hard felt, at centers*

Pno.

p

(Eb)

12C

Andante

3262 ♩ = 76

Duke

f roars

Come on, you blob of glup!

Perc.

dead center *nat.* *dead center* *nat.*

f *p* *mf* *p* *mp* *p* *mf* *p*

Pno.

fp *p* *mp* *p* *mf* *ff* *5* *ff* *5* *mf*

left palm sideways, black and white keys

f *ff* *p* *f* *p*

Ped.

3264

accel. $\text{♩} = 92$ **Piu Mosso**

Duke

Now that my gems have turned to thlup, and I have lost my Prin-cess Sar-a lin-da. the

Perc.

dead center nat.

mf p mf p mf

Pno.

mf f ff p mf

Ped. Ped. Ped. Ped.

3268

accel.

Duke

on-ly warm hand in the Cas-tle, liv-ing on, a-lone and cold, is not my fond-est wish!

Perc.

p

Pno.

Ped. Ped. Ped. Ped. Ped. Ped.

Poco Meno Mosso

3274 ♩ = 80 *ff*

Duke *ff* You may fright-en oc - to - pi to death, you

Perc. *dead center* *nat.* *dead center* *nat.*
p *mf* *p* *p* *mf* *p*

Pno. *mf* *ff* *sf* *p* *mf* *mf* *ff* *p*
5 *5* *5* *5* *5* *5* *5* *5*
Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

3276 *rit.* *ff*

Duke *ff* gib-bous spawn of hate and thun-der, but not the Duke of Cof-fin

Perc. *dead center* *nat.* *SUS. CYM.* *hard cord*
p *mf* *p*

Pno. *f* *ff* *ff* *ff*
5 *5* *5* *5*
Ped. *Ped.* *Ped.* *Ped.*

DUKE GIVES A STIFLED SHRIEK, DROPS HIS SWORD, SPINS TO LOOK BEHIND HIM, CRUMPLES TO THE FLOOR.

12D

COMING UP BEHIND HIM, TODAL JUMPS TOWARD HIM WITH ARMS RAISED AND FINGERS SPREAD, **GLEEPS**, TOUCHES HIS SHOULDERS BY THE NECK.

Ritenuato

DUKE ASSUMES "EN GARDE" POSITION FACING AUDIENCE.

rit.

3279

port. (*ossia*)

Duke

Cas - tle! En garde, — you mus-ty so-fa! **ff** (Aaaaah)

Choir

ENSEMBLE, OFFSTAGE, SLOW GROUP GLEEP, SPOKEN. START NEAR ANY LOW PITCH, END AT LEAST AN OCTAVE HIGHER; MEN FINISH FALSETTO.

f Glee(p)?_

f Glee(p)?_

THE 2 CLOCKS HESITATE, STOP.

uneven, like 2 dying clocks

Temple Blocks

ppp

SNARE DRUM

ff wood **f** **ff**

Pno.

p **ff** **pp**

Ped.

A Tempo

♩ = 76

SILENCE. DUKE'S SWORD LIES GLEAMING ON THE FLOOR, ALONG WITH HIS MONOCLE AND SOGGY GLOVES. FROM THE TABLE **DRIP** THE MELTED JEWELS OF HAGGA'S LAUGHTER.

TOTAL BENDS DOWN TO SNIFF HIM ONCE, THEN DRAGS THE DUKE'S BODY OFFSTAGE LEFT

3284

T. Bl. *pppp*

Pno. *pp* *ppp*

8^{va}

HARK COMES CAUTIOUSLY INTO THE ROOM THROUGH THE SECRET DOOR, HOLDING A LIGHTED LANTERN ABOVE HIS HEAD.

HARK STEPS ON SOMETHING THAT SQUUTCHES [SOUND] BENEATH HIS FOOT AND FLOBBS AGAINST THE WALL. HE PICKS IT UP AND HOLDS IT NEAR THE LANTERN. IT IS THE SMALL BLACK BALL STAMPED WITH SCARLET OWLS.

3290 **12E**

Pno. *p*

FAR OFFSTAGE, THE **SOUND** OF CHILDREN LAUGHING.)

2-4 CHILDREN OR HIGH SOPRANI

(OR free tittering, non-sung, not all in same rhythm)

HARK CHUCKLES, EXITS, BOUNCING THE BALL GENTLY IN HIS HAND .

12F**Largo**

♩ = 60

3295

Choir *pp* Tee-hee-hee-hee-hee- hee! (through cupped hands)

Picc. **FLUTE** *pp*

Perc. **TAM TAM** *pp* dead center, no cheating hand-stop

Pno. *ppp* like a toy piano *pp* 3 corde *pp*

8^{va}

una corda