

Papissa Joanna

An opera in twelve scenes

Music composed by Nicholas Bannan

**Libretto by the composer,
drawing on Boccaccio, Hans Sachs,
and other writers**

Papissa Johanna

An opera in twelve scenes

Nicholas Bannan

Introductory notes

Papissa Johanna is a chamber opera that relates to the legends which emerged initially during the early Medieval period concerning the life and death in office of a claimed female Pope. This story took many forms, motivated by diverse political and social intentions: a dire warning; a means of criticizing Catholic practices; a miraculous legend; a teasing but improbable tale.

The opera does not so much set the story itself, though its titular character does feature in specific scenes. Rather, it depicts how the story might have been spread through various media: as the tittle-tattle of a Dark Age folk tale; as the basis of a Baroque secular cantata; as a possible Romantic opera. For each of these, a pair of characters responds to the potential of their knowledge of the story within the historical context in which they lived. Each pair comprises a singer/librettist and a musician who performs on a keyboard instrument that represents the soundscape one might associate with the musical resources of their time.

Notker Balbulus ('the stammer') lived in St Gall, Switzerland, around 900 AD, and combined careers as a historian and a music theorist who contributed to the development of notation. He completed a biography of Charlemagne. His companion in the monastery, Tutilo, was also a composer, and is provided in this opera with the opportunity to explore the use of the organ, an instrument first introduced to Western Europe as a gift from the Byzantine emperor Constantine V to Pepin the Short, King of the Franks and father of Charlemagne, in 757 AD. Andreas writes and sings libretti in Venice in the mid-17th Century in collaboration with his harpsichord-playing composer friend Vincenzo. In Munich circa 1840, the composer and pianist Fanny has an uneasy but respectful relationship with her friend, the poet, antiquarian and dramatist Karl. Each pairing reflects on aspects of the legend of the female Pope in a manner that captures its historical emergence. For Notker, it is a rumour of recent events. Andreas sings with Vincenzo the latter's new oratorio on a text by Boccaccio that tells the story. Karl performs a new *lied* composed by Fanny to a text about Pope Joan by Hans Sachs, and also refers, when persuading Fanny to write an opera on the story, to quotations from Petrarch on the subject, and references to Medieval mystery plays. The chronological scope of responses to the legend underpins the focus of the opera on the nature of truth, belief, and point of view.

Papissa Johanna is therefore concerned with the ways and means of communicating narrative through performance. Its wordsmiths are fascinated by how their companions respond in music to their ideas. How are instruments constructed and tuned to achieve certain effects? How might musical responses help to define the way in which a story may be told: its mood, its tempo, its preparation of the listener for its outcome?

In parallel with these concerns regarding artistic technique and style, the protagonists struggle with moral and political issues. What are the risks of suppressing thought, of failing to reveal truth? Of blasphemy? Of public disapproval of works deemed tasteless? What if the public is not ready for certain ideas, certain sounds, the harnessing to their own time of stylistic reference to the otherness of the past? Through these interactions (singer with musician; historical depiction with 'contemporary' response; incident depicted with commentary upon it), the presence of Johanna attains reality in the fact of its representation.

The contrast between historical periods through which the incidents of the story are revealed, and through which their influence on the artists who record them is conveyed, motivated a significant feature of the opera's sound-world: its instrumentation. This offered the potential for a kind of stratification of musical style that mirrors but does not pastiche the periods presented. Onstage throughout, if only illuminated when appropriate, Tutilo plays the organ, Vincenzo the harpsichord, and Fanny the piano. The contrasting and complementary voicings these represent are mirrored by the pit orchestra, elements of which (e.g., the strings for the Boccaccio Aria in scene 3) also appear in appropriate costume on stage. The composition of the pit orchestra is associated with the two later composers, Vincenzo and Fanny, in two principal references to their contemporary sound-worlds. Baroque Venice comprises the recorders, cornetti, sackbuts and strings of, say, Monteverdi. To these can be added Fanny's acoustic companions, the wind quintet of Reicha and its subsequent extensions (piccolo; cor anglais, bass clarinet; contrabassoon). Two percussionists flit between the period references, playing tubular bells and crotales as well as timpani, bass drum, cymbal and tam-tam. The orchestrations, occasionally precise in their associations (strings with harpsichord in Scene 3; recorders, crotales and sackbuts in Scene 4) also bleed into one another. The opening of Scene 1 conveys in its depiction of the bustling streets of Rome an initially chaotic timbral distribution that introduces these elements, preparing for the stripping-down and re-combinations that follow. As the twelve scenes unfold, the trajectory leads inevitably to the combination of the three keyboards with the orchestra, and thence the silencing of the orchestra as dramatically redundant. The final Scene records the acknowledgement of each other of the onstage musicians, with their instrumental music alone concluding the performance as the singers depart together, their words no longer adequately eloquent. Whereof we cannot speak, music is all that is left.

Characterising this story and the historical periods the drama embraces, demanded an approach to musical language capable of both conveying aspects of time and place and embodying the means of telling the story. This included setting texts by Boccaccio, Petrarch and Sachs as well as biblical references and passages of liturgical chant. The musical associations on which this depends were devised to as to avoid direct pastiche of any particular style or composer. Rather, an attempt was made to imagine a kind of alternative musical history in which the instrumental resources employed could take flight beyond the stylistic confines of their timbres and traditional role. This permitted musical links and parallels to connect characters from different periods, as well as allowing the setting of texts to respond to the language they employed rather than remaining confined to the stylistic associations of a given period. In particular, the character of Fanny and her relationship with Karl are developed through just such stylistic wormholes. Fanny has stumbled across two harmonic features with which she is obsessed: the incidence in a Beethoven piano sonata of the chord that from 1859 onwards will always be associated with Wagner's *Tristan*; and an apparently ugly aggregate

that we know as the chord that prefigures and constitutes *The Dance of the Adolescents* in Stravinsky's *Rite of Spring*, which she is determined to tame to expressive purpose. Both are subject to Karl's initial scepticism, which he is forced to withdraw. In both cases, Fanny achieves persuading him through conceiving musical solutions quite different to these chords' employment in the works by Wagner and Stravinsky from which they are primarily known.

The Chorus plays a vital part in this opera. Its performance of the *Salve Regina* in Scene 1 introduces a significant musical theme while at the same time suggesting a feature of the theological conundrum that strongly resonates in the Pope Joan story. Is the Pope an Emperor? Might this be why his throne being occupied by a female imposter represents so dire an insult? Did the elevation of the humble Mary of the *Magnificat* to Queen of Heaven perhaps parallel the separation of influence that condemned women to an inferior position because they could never match Mary's perfection? As performers of the *Salve Regina* in differing contexts through the opera, the Chorus transforms from their being the heralds of the Pope's joyous celebration to taking on the role of the mob, the *turba*, acting as one to murder the unmasked usurper. In rage and spitting (captured in the performance of '<p>, <p>...'), they intone texts derived from various alliterative Medieval mnemonics. The first time, in Scene 9, leads to the death of the Pope and her new-born son ('Petre, Pater Patrum, Papisse Prodito Partum': Peter, Father of Fathers, proclaim the childbirth of the woman Pope). In the repeat of this in Scene 11, derived from a different version of the story ('Parce, Pater Patrum, Papisse Prodere Partum': Forbear, Father of Fathers, to betray the childbearing of the female pope), Albrecht, Joanna's deacon, intervenes, saves the child (who himself survives to become Bishop of Ostia), and makes his final point with his own version of 'the 6 Ps': ('Papa, pater pauperum, perit papossa papellum': Pope, Father of the Poor, the Popess produced a Popelet!).

Nicholas Bannan
Stanbridge, January 18th 2024

Works consulted in the preparation of the libretto

Boureau, Alain. (2001). *The Myth of Pope Joan*, trans. Lydia G. Cochrane. Chicago, ILL: University of Chicago Press.

Durrell, Lawrence. (1981). *Pope Joan*. Translated from the novel by Emmanuel Royidis (1886). London: Peter Owen.

Einhard and Notker the Stammerer. (2008). *Two Lives of Charlemagne*, trans., David Ganz. London: Penguin.

Norwich, John Julius. (2011). *The Popes: a History*. London: Chatto & Windus.

Stanford, Peter. (1998). *The She-Pope: a Quest for the Truth behind the Mystery of Pope Joan*. London: Heinemann.

Warner, Marina. (1976). *Alone of all her sex: The cult of the Virgin Mary*. London: Weidenfeld and Nicolson.

PAPISSA JOANNA

An opera in 12 scenes

Dramatis personae:

Joanna	Mezzo-soprano
Notker	Counter-tenor (who occasionally stammers)
Tutilo	Organ
Andreas	Tenor
Vincenzo	Harpsichord
Karl	Baritone
Fanny	Pianoforte
Albrecht	Bass
Chorus	SATB, including child trebles and altos

Scene 1

Rome, the day of the Papal coronation. Crowds mill about, children play. A choir in procession sings:

Salve, Regina, Mater misericordiae,
vita, dulcedo, et spes nostra, salve.
ad te clamamus exsules filii Hevae,
ad te suspiramus, gementes et flentes
in hac lacrimarum valle.

Eia, ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte;
et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens, O pia, O dulcis Virgo Maria

*The newly-crowned Pope follows the procession, blessing the crowd.
Rapid cross-fade to:*

Scene 2

A cell in the monastery of St Gall, AD c. 900. A monk, Tutilo, plays a small organ [it must have 8', 4' and 2' ranks] while another, Notker, writes at a lectern.

Notker:

Oh h-how we should have been in Rome, Tutilo. They say the streets rang with the bells and praises to our Holy Father. B-b-but then the story is confused. S-some say the Pope died, there in the p-procession: som/e that there was witchcraft. Let me set this down.

[organ music played by Tutilo]

I, N-N-otker wrote these words.

W-words are my preserve, Tutilo ... yours is melody. Your compositions sound as well played on your organ as they do when you sing them. I take the tunes we m-monks struggle to sing and make them live through c-crafted syllables that carry the meanings we c-crave. My stammer is b-both my curse and my rule. Words flow from my p-pen, but are b-blocked by my lips unless I sing them. Where I marry words and music, only then is my voice as ho ---ney.

[organ music, as if a consoling answer]

Your organ is a marvel, wrought by the Greeks whose science and craft overtop what we achieve in Northern lands. The Great Charles received it as a gift from the Emperor in Byzantium, but found no use for it. When I wrote his life, they told me of it. You, Tutilo, who can make bone and sinew sing, have shown that it can grace our worship. You give a soul to this machine, and help us through its airs to speak with tongues. Thus we pray thrice, with words, with melody, and with the voice of this blest organ.

[brief organ interlude as Notker writes]

I hear it, Tutilo: when these pipes speak, it is in the voice of a man. But these others are the boy – or perhaps the woman.

[brief organ interlude as Notker writes]

Whereof we cannot speak, can we yet sing? Or does the singing of forbidden secrets twice profane us? Writing an idea does not render it true. Our brothers whisper, thrilled with stories of happenings in Rome. We dare not ask if these rumours can be trusted. They test our faith, and yet the very challenge is a temptation. Who would not think on such things, and limit the infinity of possibility? They say there are tall camels with the colouring of leopards: are we to believe this, since we have not seen them for ourselves? Remember our Lord's words to doubting Thomas? Our scribes illuminate leviathans and unicorns, and the dragon slain by St George to save a Christian girl. But that a woman be p-priest or P-Pope is both impossible ... and thinkable. The sin is to ... think it. But were it true, the sin were to deny it. I, N-Notker, so p-poor a s-s-speaker, can better sing of things: but must not. Only of the Lord's work should I sing.

(pause while Tutilo plays a response) Only of the Lord's work will I sing.

Cross-fade to:

Scene 3

The interior of a house in Venice, c. 1630. A harpsichordist, Vincenzo, plays. String players enter, haphazardly, to accompany a singer, Andrea. The viola player is tardy, but joins in eventually. During the singing, the story told in the song is mimed and danced in a dream-like way on another part of the stage. The Boccaccio text of Andrea's song is projected as surtitles in the local vernacular.

[Vincenzo interacts with the strings in a combination of presenting pitches for their tuning-up, and elaborating on these. Andreas acknowledges the onstage players, observes their preparations with benign amusement, and warms up his own voice.]

Andreas sings:

Iohannes, esto vir nomine videatur,
sexu tamen femina fuit.
Cuius inaudita temeritas ut orbi toto
notissima fieret et in posterum nosceretur
effecit.
Huius etsi patriam Maguntium quidam
fuisse dicant, quod proprium fuerit nomen
vix cognitum est, esto sint qui dicant, ante
pontificatus assumptionem, fuisse
Gilibertum. Hoc constat, assertionem
quorundam, eam virginem a scolastico
iuvene dilectam, quem adeo dilexisse
ferunt ut, posita verecundia virginali atque
pavore femineo, clam e domo patris
effugeret, et amasium adolescentis in
habitu et mutato sequeretur nomine; apud
quem, in Anglia studentem, clericus
existimatus ab omnibus et Veneri et
literarum militavit studiis.

Inde iuvene morte subtracto, cum se
cognosceret ingenio valere et dulcedine
traheretur scienties, retento habitu nec
adherere voluit alteri, nec se feminam
profiteri, quin imo studiis vigilanter
insistens, adeo in liberalibus et sacris literis
profecit ut pre Ceteris excellens haberetur.
Et sic, scientia mirabili premita, iam etate
provecta, ex Anglia se Romam contulit; et
ibidem aliquibus annis in trivio legens
insignes habuit auditores; et cum, preter
scientiam, singulari honestate ac sanctitate
polleret, homo ab omnibus creditus. Et
ideo notus a multis, solvite Leone quinto
pontifice summo carnis debitum, a
venerandissimis patribus comuni consensu
premortuo in papatu suffectus est
nominatusque Iohannes; cui, si vir fuisset,
ut octavus esset in numero contigisset.
Que tamen non verita ascendere Piscatoris
cathedram et sacra ministeria omnia, nulli
mulierum a christiana religione
concessum, tractare agere et aliis exhibere
apostolatus culmen aliquibus annis
obtinuit Christique vicariatum femina
gessit in terris.

Although John would seem from the name
to be a man, in reality she was a woman
whose unheard-of audacity made her
known to the whole world and to posterity.
Some say she was from Magontiacum, but
her real name is hardly known. There are,
however, some who say it was Giliberta.
On the assertion of some this much is
known: she was loved by a young student
when she was a maiden. They say she
loved him so much that she cast aside
maidenly fear and shame and fled to him in
secret from her father's house. Changing
her name and dressing as a young man, she
followed her lover. While she studied with
him in England, she was taken for a cleric
by everyone and pursued the study of
letters and of love.

When her lover died, Joan, knowing that
she had a good mind and attracted by the
charms of learning, retained a man's dress
and refused to attach herself to anyone
else or acknowledge that she was a
woman. She persisted diligently in her
studies and made such progress in liberal
and sacred letters that she was deemed to
excel all others. Thus, endowed with
admirable knowledge, she left England and
went to Rome when she was already
mature in years. There for a number of
years she lectured on the trivium and had
excellent students. Since in addition to her
scholarly knowledge she was very virtuous
and saintly, everyone believed her to be a
man. She was so widely known that when
Pope Leo V died, she was elected to
succeed him as Pope by the unanimous
vote of the cardinals. She was called John,
and if she had been a man she would have
been the eighth of that name. This woman
was not afraid to mount the Fisherman's
throne, to deal with all the sacred
mysteries and proffer them to others,
something which the Christian religion

Sane ex alto Deus, plebi sue misertus, tam insignem locum teneri, tanto presideri populo tanque infausto ercore decipi a femina passus non est et illam indebita audentem nec sinentem suis in manibus liquit. Quam ob rem suadente dyabolo qui eam in tam scelestam deduxerat atque detinebat audaciam, <actum est> ut, que privata precipuam honestatem servaverat, in tam sublimi evecta pontificatu in ardorem deveniret libidinis. Nec ei, que sexum diu fingere noverat, artes ad explendam defuere lasciviam. Nam adinvento qui clam Petri successorem conscenderet et exurentem pruriginem defricaret, actum est ut papa conciperet.

O scelus indignum, o invicta patientia Dei! Quid tandem? Ei que fascinare diu oculos potuerat hominum, ad incestuosum partum occultandum defecit ingenium. Nam cum is preter spem propinquior esset termino, dum ex Ianiculo, amburbale sacrum celebrans, Lateranum peteret inter Colosseum et Clementis pontificis edem, obstetrice non vocata, enixa publice patuit qua fraude tam diu, preter amasium, ceteros decepisset homines. Et hinc a patribus in tenebras exteriores abiecta, cum fetu misella abiit. Ad cuius detestandam spurcitiem et nominis continuandam memoriam, in hodiernum usque summi pontifices rogationum cum clero et populo sacrum agentes, cum locum partus, medio eius in itinere positum, abominentur, eo omisso, declinant per diverticula vicosque et sic, loco detestabili postergato, reintrantes iter perficiunt quod cepere.

does not allow to any woman, and she held the highest ecclesiastic office for a number of years.

A woman, then, was Vicar of Christ on earth. God from on high was merciful to His people and did not allow a woman to hold so lofty a place, govern so many people, and deceive them with such a wonderful fraud, and He abandoned that unduly audacious woman to herself. Spurred by the devil, who had led her into this wickedness and made her persist in it, Joan, who in private life had been remarkably virtuous, now that she had risen to the lofty pontificate fell prey to the ardour of lust. And she, who for a long time had been able to hide her sex, did not lack the wiles necessary to quench her desire. And so, finding someone who would secretly mount on Saint Peter's successor and assuage her lecherous itching, the Pope happened to become pregnant.

Oh, what a shameful crime! How great is God's patience! But what followed? This woman, who had been able to bewitch men's eyes for a long time, lacked the astuteness to hide the shameful fact that she was about to give birth to a child. For, being closer to the time of birth than she thought, as she went from the Janiculum to the Lateran in sacred procession around the city, between the Colosseum and the church of Pope Clement she publicly gave birth without the presence of any midwife. This made clear how she had deceived all men except her lover. And so she was thrown into a horrid dungeon by the cardinals, where this wretched woman died in the midst of her laments.

Down to our time, to condemn her dishonesty and perpetuate her infamy, when the Pope goes on a procession with the clergy and the people, at the halfway point, when they reach the place where Joan gave birth, the Pope turns away and takes different streets because of the

hatred of that place. Having thus by-passed that shameful site, they return to their road and finish their procession.

[the mimes and dancers disappear]

[during the following dialogue, the string players silently but politely take their leave]

Andreas:

So, Vincenzo: you may be the only audience for my singing of your profane oratorio. For to perform it to the citizens would be deemed a crime!

Bruno was burned for speaking of matters that Galilei has now made clear with his telescope. And yet the Church condemns him too. All musicians, Vincenzo, all who seek to renew their art, know that science is to be trusted. We revere exact proportion. We express our faith in singing God's praises the more securely with well-tuned instruments. You visit new worlds on your cembalo that now sound sweet where once they were Terra Incognita, and the intervals were said to take the devil's side. The more precise our measurements, the more they reveal strange properties. And the church fears that precision reveals the unknown.

[Vincenzo plays a brief harpsichord interlude]

As you well know, the great Boccaccio wrote the words you set. Oh, we can read them, furtively, behind the closed doors of our chambers. But to speak or sing them aloud: that would not be tolerated.

They pay us to give voice to history, but only when it supports their truths. We can put an Emperor and his mistress on the stage, but not a Pope, and certainly not his amour.

[Vincenzo plays a brief harpsichord interlude]

You say it would be safer to publish in Antwerp, where they accept the new science? Ha! - The Protestants are as likely to burn a scientist as the Vatican. Meanwhile, they have banned the chant, and their music no longer resembles that of angels. Instead, they bawl out the psalms to metres that resemble the tramping of an elephant.

[Vincenzo plays a further interlude]

O Joanna, Joanna - how can we give you the voice that you lack?

The pit orchestra plays a brief prelude to the following scene, and continues to accompany it:

Scene 4

A cave in the English countryside in the mid-9th century. Joanna models for a monk, Albrecht, who is completing a painting of Eve in the Garden of Eden. As the painting progresses, a projection of it appears above the stage, mirroring the process.

Albrecht:

Let me see your eyes. This image of Eve is from before the Fall, as God made her. The innocence is in the eyes.

Joanna:

I will lift my eyes to the hills. Only you will see them. My cowl and my downward glance conceal them.

Albrecht

It's a habit!

Joanna:

You joke, but for the most part life is no laughing matter. I have seen rape and pillage, and the murder of my father. My sanctuary is silence, and the stillness you require of me is long practised in the choir. Only with you can I be both safe and whole.

[interlude as Albrecht paints: his work is revealed on a projection over the stage]

Albrecht:

We may paint Eve naked, since she was modest prior to the serpent's wiles; and only lascivious after eating the fruit. The people love her because she is both a feast for the eyes and an example to them of the wages of sin. They do not read, they have not been schooled as you or I, so our pictures are their Bible. They take pleasure in them, and in your singing, more than they do the sermons and admonitions.

Joanna:

The children especially. They love to study Mary in her meekness, and also in her glory, but hide behind the pew when they see the martyrdom of the saints, looking through their little fingers, praying to avoid their fate. Let us hope they like our picture. Your talent raises spirits. Your art is your prayer and your hymn.

Scene 5

In a studio in Munich in the early 19th century, Fanny, a composer, is seated at a piano. Her friend, the historian and poet Karl, is admiring her work.

[Fanny plays on the piano her Romantic air, continuing to notate it with a quill pen while it is played in her imagination by the orchestral winds. She interrupts this with a more violent passage, leading to a sudden cessation on the playing of the Dance of the Adolescents chord.]

Karl:

Dear Fanny, that is mere noise, only fit to represent thunder, or the snarling of a dragon!

[Fanny resolves the chord, initiating a passage of subtle longing.]

Ah, Fanny, you outwit me again! The chord now melts, revealing itself as possessing a quality I could not at first detect. Your music plays with such ambiguities. You make us feel one emotion, and then trump it with another.

The sour becomes sweet. This is a useful trick, Fanny! It permits us to change course as the wind of the plot demands.

All things are possible, and that's the trial. What spectacle can outdo those with which the public is bored – what twist of plot, what new combination of instruments? The more unlikely, the better! Put four horns in the orchestra, playing notes not combined before! Plot stories that require music to depict the ravages of nature!

[Fanny gives Karl a recently completed manuscript]

You have a new song? From the shoemaker of Nuremberg! Goodness, some of the language is ancient ... there are words and spellings I barely recognise. But your music makes them come alive. The text is marked 'Anno salutis eintausendfünfhundertzweiunddreißig gedicht am neunundzwanzig tag marcj'. We must give it a 300th birthday outing!

[Karl and Fanny perform her composition on the text by Hans Sachs. A translation in the local vernacular should be projected on a screen]

Aria (English translation by Jenifer Ball)

Hört wie in engelande
Ein wunderschöne junckfraw was,
Als ich in der cronica las,
Gen der in lieb entprande
Ein doctor mit pegiren.

Der sie in mannes kleide
Mit im hinfueret gen *athen*
Auf die hochschuel solt ir versten
Al da sie alle peide
Thetten fleysig studiren.

Das weib wart wolgeleret
In allen künsten sie drefflich zw nome.
Der doctor hochgeeret
Zog mit seiner liebhaberin gen rome;

In mannes cleid sie vnerkant
Alle doctores vbervant,
Ir preis das wart gemeret,
Das ir alle prelatten
Sprachen lob, er aus rechter gunst;

Durch irr sinschicklikeit vnd kunst
Wart sie nach diesen taten
Zw einem cardinale.

Als nun leo der firde
Starb, da wart sie zw babst erwelt,
Johannes der achte geczelt;
Also das weib regirde
Das bastum nach der wale.

Der doctor vorgesprochen
Wont stet pey dem babst seinem schönen
weibe.

Kurczlich ir freüd wart prochen,
Der heilig babst, der wart schwanger von
leibe.
Sein leib wuchs ser gros mit der zeit,
Doch verparg er sein schwangerheit
Auf neunundreissig wochen.

Hear this, how in England
There was a beautiful maiden
As I read in the chronicle,
With whom a learned man with desire
was fired with love
Who took her, clothed like a man,
With him to Athens
To attend the academy, you should
understand,
Where both of them
would study diligently.

The woman became highly accomplished
In all knowledge gained greatly.
The esteemed doctor
Travelled with his lover to Rome;

In men's clothes unrecognised
She outdid all the learned men,
Her fame increased,
so that all the priests praised her,
With proper favour at first;
Through her intellect and knowledge,
As a result of these deeds
She became a cardinal.

Now when Pope Leo IV died,
She was elected Pope,
And given the number John VIII;
Thus the woman ruled the see after the
election.

The aforementioned learned man
Lived constantly with the pope his lovely
wife.

Shortly their joy was broken,
The holy pope became pregnant in his
belly.
His belly grew very great with time,
But he concealed his pregnancy
For thirty-nine weeks.

Vnd als der babst mit prange
Mit all seinen cardinelen
Wollt in sant johans kirchen gen,
Wart er mit we umfangen
Vnter des himels wolcke.

Vnd da ein kint gepare
Jdoch starb er schmerczlich daran
Alda erst sein weiplich persan
Wart also offenware
Allem romischen volcke.

Also wurden geplende
All cardinel vnd romische prelatten
Durch weiplich list pehende,
Die sich zw lecz veriet mit offen tatten.

Also wo noch heimlich schalckheit
Verporgen pleibet lange Zeit,
Wirt sie offen am ende.

And as the pope in pomp
With all his cardinals
Was going towards St John's Church
He was struck by pangs
Beneath the clouds of heaven.

And there a child was born
But he died painfully as a result
Not until then did his womanly person
Thus become apparent
To all the Roman people.

Thus were quickly bedazzled
All the cardinals and Roman prelates
By female cunning,
Which betrayed itself in the end with public
deeds.

So when malice secretly
Remains concealed for a long time
In the end it is revealed.

[During Karl's performance of Fanny's
setting of the text by Hans Sachs, subtitles
with a vernacular translation should be
projected above the proscenium.]

[Karl continuing]

This surely is the stuff of opera! So much intrigue and drama ... I could take Sachs' tale and develop the plot.

We should make our Joanna a Miller's daughter – the public will like that.

[Fast and immediate cross-face to the house in Venice where Andreas addresses Vincenzo, who is seated at his harpsichord.]

Scene 6

Andreas and Vincenzo, in their house in Venice, discuss their work. As they do so, Joanna and Albrecht journey across Europe to Athens.

[Vincenzo is improvising on the harpsichord. Andreas indicates a pile of books from which he is working on the production of his writing.]

Andreas:

Our faith is one long pilgrimage.

The Irish converted the Scots and Northumbrians,

Then the English, led by Boniface,

Converted the Germans on the orders of the Frankish King, Charlemagne,

Wielding the chant as a weapon none could resist.

But one needed Greek, the language of Christ's time,

And of Paul and his Epistles,

To seduce the theologians of Rome.

This Joan, her country was raped and pillaged by the Danes:

Small wonder she sought to place a distance between herself and

Those illiterate barbarians who murdered her parents

And destroyed her homeland.

Even the Rome she first encountered had been sacked by Saracens!

[cross-fade, while Vincenzo plays, to Joanna and Albrecht on the long journey to Athens. Then back to Andreas in Venice.]

You seemed curious that a woman could assume the voice of a man. There are nuns at the Ospidaletto who can take a bass line. The young brides of Christ excel in music – they play violin, sackbut, and sing, too, the sweetest soprano, while the older nuns hold tenor and bass. So God's gifts to them they raise in his praise. But only if they stay in the Cloister. The young angels can be taken in marriage, but must swear never to make music again.

[Again cross-fade to the journey of Joanna and Albrecht to Athens. Then back to Andreas and Vincenzo in Venice]

The time will come when artists will create operas about each other. We are not ready to sing stories that do not feature gods and immortals. But this Lady Pope dying in childbirth violates decorum. Yet it is a tale that entices me, like a moth to a light.

If not Joan, who? If Joan, how? If not then, when? If a John, which? – the Seventh, or the Eighth, or unnumbered?

[Rapid cross-fade to Notker's scriptorium in St Gall.]

Scene 7

Tutilo, in St Gall, demonstrates the property of his organ to Notker. Notker in turn reflects on the truth of the human singing voice. Emerging from their conversation, Joanna and Albrecht journey from Athens to Rome.

[Tutilo plays with registrations at 8', 4' and 2' ranges while checking the tuning of his organ.]

Notker:

The range of your organ is its m-magic p-property. Here, you can imitate the voices of earthly men and women. B-but these notes ... speak of the deep and subterranean: while these ... are the preserve of b-birds and angels.

I have a man's voice, but I prefer to employ its upper reaches, the voice I had as a boy that when singing concealed my s-s-stammer.

[Tutilo plays on, while Notker returns to writing at his desk. Notker reflects.]

Why should the meek and virtuous Mary have had any need of coronation?

Her son, our Lord, spoke of the struggle of the rich to enter heaven,
And of our duty to give our riches to the poor.

Why, then, an Emperor Mary?

Our faith is undermined by this worldly comparison!

Where is the maid who sang to Gabriel of the humble and meek?

She is our Saviour's mother, not his crowned bride!

[Tutilo plays while Notker returns to writing at his desk. Notker again shares his thoughts.]

The Church, our M-mother, sanctions the representation of Our Lord's birth. In Rheims, the d-donkey sings of his honour in bearing Mary to Bethlehem. The Passion of our Lord is also sung as dialogue, with parts for Pilate, Peter and Judas as well as Christ and the Gospel reader. The baying c-crowd is sung by the whole of the Schola, as, too, are the Apostles. And the youngest novice takes the role of the maid who accuses P-P-P-eter. Thus in song we convey the life of our Lord as if He yet lives. We are told that Music should tell no other story. Yet I, Notker, write History as well as chant. Are there things of which we cannot – should not – sing?

How can I write that a woman was P-P-P-P-Pope?

[While Tutilo continues to play, cross-fade to Albrecht and Joanna making the journey to Rome. Offstage, the monks intone Urbs Beata.]

Scene 8

Fanny in her studio in Munich imagines the music she is composing, and struggles at the piano with its continuation while Karl looks on.

[Fanny is exploring the implications of the chord she locates in Beethoven Sonata Opus 31, No. 3, bars 33-36. It is the 'Tristan' chord.]

Karl:

Ah, Fanny – you are grappling with the genius of the divine Ludwig. This harmony is indeed strange, as if a ship sailed rudderless.

[Fanny plays the passage again, stopping at the 'Tristan chord' and repeating it several times.]

That chord you are playing repeatedly Fanny: can you make it sound with purpose? What narrative would demand its use? My stories for you show the audience who is who and how the plot is sprung: who kills whom, and why; whether they feel remorse or guilt. How can we play with elements whose meanings are not clear to us?

[several iterations of Tristan chords and false resolutions, with Karl's comments]

The chord ... ah, you are playing with me. *[several iterations, to different resolutions]* So much for the kaleidoscope your fingers turn! One moment the chord is a mystery, menacing in its darkness, the next, you make it a children's toy!

The opera you plan on the story from Sachs – might it employ sounds of this kind? These new chords – can they tell of the deep past when our Joanna lived?

This Joan – she intrigues you. Would her story be fit for song if it happened in our own time? You smile as if it could not! How, then, may it have occurred at all? Why does the age of a tale render it credible? Fanny, you would love to see a woman achieve as this Joan did!

[attacca Scene 9]

Scene 9

The Papal procession in the streets of Rome. Crowds again gather, and become involved in what unfolds.

6 'P' chorus I: the death of the Pope and her son.

Chorus:

Petre, Pater Patrum, Papisse Prodito Partum

(Peter, Father of Fathers, proclaim the childbirth of the woman Pope).

[The Pope is killed by the crowd, and the still-born child is left behind on the stage.]

[Black-out, leaving only a spotlight for a few seconds on the dead baby, centre-stage, as the music fades to silence. Several seconds pause before Scene 10.]

Scene 10

In Rome, a choir performs the Alleluia for Christmas Day. Joanna as Pope gives her Christmas sermon from the pulpit of St John Lateran. Notker and Tutilo simultaneously reflect on what they have discovered, including a trope on Psalm 127 while it is sung offstage by the Schola. The Cantor is Albrecht.

The Christmas Sermon

The Schola, onstage, sings an Alleluia for The Feast of the Nativity:

Verbum caro factum est: Alleluia, alleluia.

Verbum caro factum est: Et habitavit in nobis.

Alleluia, alleluia.

Gloria Patri, et Filio, et Spiritui Sancto.

Verbum caro factum est: Alleluia, alleluia.

Joanna:

Since, without birth, there can be no death,

The womb holds the key to both:

Men are drawn back to that part which bore them.
Those who live well respect the nature of their origins.
Our Lord forbade the stoning of the fallen woman.

Christ's sacrifice atones for Adam's fall
As Augustine reminds us, while it was the hand of Eve
And the mouth of Adam that wrought disobedience
It was their genitalia that revealed the crime to God.
This *epithymia*, this concupiscence,
Originated sin in humankind.
Thus only a child born to a mother
With no such sin, as Ambrose tells,
Could suckle purity.
Death came through Eve, but life returned through Mary.

Look at the manger where the Christ-child lay!
What led these kings, whom my countryman Bede
Names Gaspar, Melchior, and Balthazar,
To pay homage to a new-born?
The star led them to the place, Bethlehem,
But their wisdom revealed the need to make the journey.
They longed to see the righting of a wrong:
Like Simeon, they rejoiced to witness this,
Bearing gifts fit to the predicted purpose.

Mary first understood the generosity of Christ:
It was she who inspired the turning of water into wine,
At the wedding feast at Cana.

Oremus.

[Cross-fade to include Notker and Tutilo, while Joanna remains visible, in Rome.]

Schola: (offstage, divided left and right into Cantoris and Decani)

Except the Lord build the house, they labour in vain that build it:
Except the Lord keep the city, the watchman waketh but in vain.
It is vain for you to rise up early, to sit up late, to eat the bread of sorrows: for so he giveth his
beloved sleep.
Lo, children are an heritage of the Lord: and the fruit of the womb is his reward.
As arrows are in the hand of a mighty man; so are children of the youth.
Happy is the man that hath his quiver full of them: they shall not be ashamed, but they shall
speak with the enemies in the gate.

[During the psalm, Tutilo plays variants to accompany Notker's thoughts.]

Notker:

This psalm reminds us that the bearing of children is the Lord's wish.
It is part of the liturgy sung to new mothers.
You and I, Tutilo, know little of the love of women.
No eunuch, though, is permitted to be Pope.
Temptation is a cross to be borne.

Scene 11

Karl and Fanny in the Munich studio. Meanwhile, the Papal procession begins again in the streets of Rome. (6 'P' chorus II and fugue on 'P'). Albrecht addresses the crowd and saves the life of the new-born child. At this point, Notker, Tutilo, Andreas and Vincenzo also become visible and audible.

[Fanny is practising the piano part of her song on the text by Sachs. Karl distracts her.]

Karl:

For our art, there are different kinds of truth. This is what the philosophers say.
An opera on Marizia might better suit the taste of the public:
Mistress of a Pope and mother of another, controlling grandmother of a further two!
A veritable unholy dynasty!
A story, though, more lascivious than that of our Joanna,
Who was both learned and pious.
In that obscene century, those women could breed infamously
But not read or study.
Joanna could do both, and move souls.

[Fanny plays something and notates it.]

The priests today wear the same attire as their Roman ancestors:
The toga remains their dress of choice.
The clergyman displays his masculine superiority
Wearing a style that for centuries has been that required of women.

[Karl consults his books while Fanny continues to play.]

This famous incident of the pregnant Pope had miraculous outcomes: *[holding up a parchment. Intoning rhetorically:]*

... "an angel appeared posing the question whether she would prefer to die unshamed, or live to face the fury of the crowd?"

Hear too what Petrarch recorded!: *[ex cathedra:]* "...in Brescia it rained blood for three days and nights. In France there appeared marvellous locusts which had six wings and very powerful teeth. They flew miraculously through the air, and all drowned in the British Sea. The golden bodies were rejected by the waves of the sea and corrupted the air, so that a great many people died".

[Karl slams the book shut. Dust clouds rise from it.]

So the men in frocks would have their flocks believe that God himself wished Joanna's damnation?

[Fanny at the piano reflects Karls' frustration.]

Clearly she never lived, Fanny – and yet she refuses to die. She is virtually and virtuously immortal!

[With a burst of sound, we are back in Rome and the Papal procession. Again the Pope goes into labour. The crowd sing a menacing slogan, making their murderous intentions clear. But this time Albrecht moves rapidly to protect the fallen Joanna and her new-born child.]

Crowd:

P ... P ... P ... P ... P ... P (fugue) Pa—Pa— ; Pa-Pa, etc.

Parce, Pater Patrum, Papisse Prodere Partum

(Forbear, Father of Fathers, to betray the childbearing of the female pope)

[Tutilo, with Notker, Vincenzo, with Andreas, and Fanny, with Karl, become more fully visible, and their instruments audible.]

Albrecht:

Stop this murder! Stay your hand! Show mercy, in Christ's name!

O ye of little faith! Did not our Lord say that only those without sin may cast the first stone?
And which of you claims that?

This woman, our Pope, has died in bearing her child. Are you Herod, that you wish to massacre the innocent?

[takes the baby in his arms]

Crowd (menacing, but more mocking than murderous):

P ... P ... P ... P ... P ... P (fugue) Pa—Pa— ; Pa-Pa, etc.

Parce, Pater Patrum, Papisse Prodere Partum

Albrecht *[over the crowd]*:

Can there no longer be miracles? You think death the only ending? This holy child, if he lives, can shame the devil and ornament our church.

[The crowd's murmuring builds]

You say that her crime should be punished. Why? That she convinced you? Which of the Commandments did she break? I, a poor painter, know only that God will smile on no murderer.

You made her Pope; you followed her in all things. Why? Because she shone like a beacon! What were her gifts? Deep knowledge, and wit, and clarity of thought; humility; compassion; respect for all; kindness, care for the good of children: Qualities that women may possess, and men too, though many merely pretend to. Why should my Joan not have impressed you? She was yours too, a most rare and blessed prodigy!

[in the following monologue, the voices of Notker (Counter-tenor), Andreas (Baritone), and Karl (Tenor) echo and accompany Albrecht.]

(inwardly) I loved her as a man does a woman and a friend. I admired her gifts, her counsel, her rhetoric, as you did. But you needed an Emperor, not a confessor. And your laws dictate that only a man can attain that rank.

(publicly) I will raise this child as a memorial to his mother, and a tribute to her faith.

[To the child]:

'Papa, pater pauperum, perit papossa papellum'

(Pope, Father of the Poor, the Popess produced a Popelet.)

[Segue into Scene 12.]

Scene 12

Brightly and collectively lit for the first time simultaneously, Notker and Tutilo at St Gall, Andreas and Vincenzo in Venice, and Fanny and Karl in Munich are separately visible and audible. Eventually, Notker, Andreas and Karl leave, and only the three keyboard players remain as even their memory fades.

[Lines overlapping in a dreamily imitative texture, as the authors farewell their beloved heroine....]

Notker:

Tutilo, it is time to rest now...

Andreas:

Vincenzo, you captured her perfectly...

Karl:

This is no cause for regret, Fanny ...

Notker:

I will dream of her ...

Andreas:

There is yet more to sing of ...

Karl:

Your music speaks for all ...

Then wordless polyphony, leading to:

Notker, Andreas and Tutilo:

Joanna ... Joanna ... Joanna

[The keyboard players remain after Notker, Andreas and Karl have left. Theirs is the final word.]

Musical requirements

Dramatis personae:

Joanna	Mezzo-soprano
Notker	Counter-tenor
Tutilo	Organ
Andreas	Tenor
Vincenzo	Harpsichord
Karl	Baritone
Fanny	Pianoforte
Albrecht	Bass
Chorus	SATB, including child trebles and altos

Orchestra

Piccolo, doubling Alto Flute
Sopranino Recorder 1, doubling Treble recorder
Sopranino Recorder 2, doubling Treble recorder
Oboe, doubling cor anglais
Clarinet in B flat, doubling bass clarinet
Bassoon, doubling contrabassoon

Horn in F

Cornetto 1
Cornetto 2
Alto sackbut
Tenor sackbut
Bass sackbut

Two percussionists, playing tubular bells, crotales, bass drum, cymbals, timpani, tam-tam

Violin 1
Violin 2
Viola
Violoncello
Double Bass

The strings should be played in the manner of late Renaissance performance. Where cornetti and sackbuts are unavailable, they may be substituted with modern trumpets and trombones, played appropriately.

The keyboard instruments (Tutilo's chamber organ; Vincenzo's harpsichord; Fanny's piano) are onstage throughout.

Contents

	Pages	Duration
Introductory material	i-xxi	
Scene 1	1-27	4'50"
Scene 2	1-12	7'50"
Scene 3:		
Opening	1	34"
Aria	1-82	10'50"
Continuation	1-7	3'57"
Scene 4	1-26	4'40"
Scene 5	1-15	9'17"
Scene 6	1-22	5'03"
Scene 7	1-10	6'37"
Scene 8	1-5	3'12"
Scene 9	1-23	3'06"
Scene 10	1-18	6'15"
Scene 11	1-48	10'45"
Scene 12	1-20	3'54"
Total duration		c. 1 hour and 20 minutes

Scene 1

♩ = c. 104

Musical score for woodwinds and percussion. The score is in 5/4 time and includes the following parts:

- Piccolo (Alto flute): *ff*, trills, triplets.
- Sopranino Recorder 1 (Treble recorder 1): *ff*, trills, triplets.
- Sopranino Recorder 2 (Treble recorder 2): *ff*, trills, triplets.
- Oboe (Cor Anglais): *ff*, triplets.
- Clarinet in B \flat (Bass Clarinet): *ff*, triplets.
- Contrabassoon (Bassoon): *ff*, triplets.
- Horn in F: *ff*, triplets.
- Cornetto 1: *f*, triplets.
- Cornetto 2: *f*, triplets.
- Alto Sackbut: *f*, triplets.
- Tenor Sackbut: *f*, triplets.
- Bass Sackbut: *f*, triplets.
- Tubular Bells (Percussion 1): *f*, triplets.
- Tubular Bells (Percussion 2): *f*, triplets.

♩ = c. 104

Rome. Preparations for the papal procession to coronation at St John Lateran. Crowds celebrate, children playing.

Musical score for strings. The score is in 5/4 time and includes the following parts:

- Violin I: *f*, triplets.
- Violin II: *f*, triplets.
- Viola: *f*, triplets.
- Violoncello: *f*, triplets.
- Contrabass: *ff*, pizz., triplets.

This page of a musical score features the following instruments and parts:

- Picc.**: Piccolo, starting with a triplet of eighth notes in the first measure.
- Sop. Rec.**: Soprano Recorder, featuring trills in the first two measures.
- Hn.**: Horn in F major, playing a quarter note in the first measure.
- C Tpt.**: Cornet in F major, playing a quarter note in the first measure.
- C Tpt.**: Trumpet in C major, playing a quarter note in the first measure.
- A. Tbn.**: Alto Trombone, playing a half note in the first measure.
- Tbn.**: Tenor Trombone, playing a half note in the first measure.
- B. Tbn.**: Bass Trombone, playing a half note in the first measure.
- Tub. B.**: Tenor Trombone (second part), playing a quarter note in the first measure.
- Tub. B.**: Tenor Trombone (first part), playing a quarter note in the first measure.
- Vln. I**: Violin I, playing a half note in the first measure.
- Vln. II**: Violin II, playing a half note in the first measure.
- Vla.**: Viola, playing a half note in the first measure.
- Vc.**: Violoncello, playing a half note in the first measure.
- Cb.**: Contrabass, playing a half note in the first measure.

The score includes various musical notations such as trills, triplets, and dynamic markings like *ff* (fortissimo) at the bottom right.

7

Cbsn. *ff*

Hn. *ff*

A. Tbn.

Tbn.

B. Tbn.

Tub. B. 3

Tub. B. 3

Vln. I

Vln. II

Vla.

Vc.

Cb. arco

9

Picc. *ff* *tr* *tr* *tr* *tr*

Sop. Rec. *ff* *tr* *tr* *tr* *tr*

Sop. Rec. *ff* *tr* *tr* *tr* *tr*

Ob. *ff*

Cl. *ff* *tr* *tr* *tr* *tr*

Cbsn.

Hn.

Tub. B.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 4 at the top left, contains measures 9 through 12. The score is for a full orchestra and includes parts for Piccolo, two Soprano Recorders, Oboe, Clarinet, Bassoon, Horn, two Trumpets (Tub. B.), Violin I, Violin II, Viola, Violoncello, and Contrabass. The Piccolo part begins with a forte (*ff*) dynamic and features a melodic line with trills and triplets. The Soprano Recorder parts also feature trills and are marked *ff*. The Oboe part has a melodic line starting in measure 9, marked *ff*. The Clarinet part has a melodic line starting in measure 10, marked *ff*, with trills and triplets. The Bassoon part has a melodic line starting in measure 9. The Horn part has a melodic line starting in measure 9. The Trumpet parts have sustained notes. The Violin, Viola, and Violoncello parts have melodic lines starting in measure 9. The Contrabass part has a melodic line starting in measure 9. The score is written in a key signature of one flat and a 4/4 time signature.

11

Picc. *3*

Sop. Rec. *tr*

Sop. Rec. *tr*

Ob. *3*

Cl. *3*

C Tpt.

C Tpt.

A. Tbn.

Tbn.

B. Tbn.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *pizz. ff*

Detailed description: This page of a musical score covers measures 11, 12, and 13. The Piccolo (Picc.) part in measure 11 features a triplet of eighth notes. The two Soprano Recorders (Sop. Rec.) parts have trills (tr) in measures 11 and 12. The Oboe (Ob.) and Clarinet (Cl.) parts have triplet markings in measure 13. The two Cornets (C Tpt.) play a rhythmic pattern of eighth notes. The Trombone section (A. Tbn., Tbn., B. Tbn.) has rests in measures 11 and 12, with notes in measure 13. The Violin I (Vln. I) and Violin II (Vln. II) parts have a forte (ff) dynamic marking in measure 12. The Viola (Vla.) part has a forte (ff) dynamic marking in measure 12. The Violoncello (Vc.) part has a forte (ff) dynamic marking in measure 12. The Contrabass (Cb.) part has a forte (ff) dynamic marking and a pizzicato (pizz.) instruction in measure 12.

14

Ob.
Cl.
A. Tbn.
Tbn.
B. Tbn.
Tub. B.
Tub. B.
Vln. I
Vln. II
Vla.
Vc.

Detailed description: This page of a musical score covers measures 14, 15, and 16. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), and Bassoon (B. Tbn.). The brass section includes Trumpet in A (A. Tbn.), Trumpet in B-flat (Tbn.), and Trombone in B-flat (B. Tbn.). The tuba section consists of two parts (Tub. B.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). In measure 14, the woodwinds and brass play various rhythmic patterns, with some triplets. The strings are mostly silent. In measure 15, the woodwinds and brass continue their patterns. In measure 16, the woodwinds and brass play more complex rhythmic figures, including triplets and sixteenth notes. The strings enter in measure 16 with a rhythmic pattern.

17

Picc. *ff* 3

Sop. Rec. *ff* tr

Sop. Rec. *ff* tr

Ob. *ff*

Cl. *ff*

Cbsn. *ff*

A. Tbn. *ff*

Tbn. *ff*

B. Tbn. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Detailed description: This page of a musical score, numbered 17, contains staves for various instruments. The Piccolo part begins in measure 19 with a triplet of eighth notes marked *ff*. The Recorder parts (Sop. Rec.) play a trill marked *ff*. The Oboe part has a melodic line marked *ff*. The Clarinet part has a whole note marked *ff*. The Bassoon part has a long note marked *ff*. The Trumpet (A. Tbn.) and Trombone (B. Tbn.) parts have melodic lines marked *ff*. The Violin (Vln. I and II) and Viola (Vla.) parts play a complex, fast-moving rhythmic pattern marked *ff*. The Cello (Vc.) part has a melodic line marked *ff*. The Contrabass (Cb.) part has a rhythmic pattern marked *ff*.

20

Picc. *3*

Sop. Rec. *tr*

Sop. Rec. *tr*

Ob.

Cl. *3*

Cbsn.

A. Tbn.

Tbn.

B. Tbn.



22

Sop. Rec. *tr*

Sop. Rec. *tr*

C Tpt.

C Tpt.

A. Tbn. *3*

Tbn. *3*

B. Tbn. *3*

24

Picc. *ff* *tr* 3 3 *tr* 3 3 *tr*

Sop. Rec. *ff* *tr* *tr* *tr* *tr* *tr*

Sop. Rec. *ff* *tr* *tr* *tr* *tr* *tr*

Ob. *ff*

Cl. *ff* 3 3

Cbsn. *ff*

Hn. *ff*

C Tpt.

C Tpt.

A. Tbn.

Tbn.

B. Tbn.

Tub. B. 3 3 3

Tub. B. 3 3 3

Vln. I

Vln. II

Vla.

Vc.

Cb. *ff*

Detailed description: This page of a musical score, numbered 24, features 17 staves for various instruments. The Piccolo (Picc.) and Soprano Recorder (Sop. Rec.) parts are marked *ff* and include trills (*tr*) and triplets (3). The Oboe (Ob.) is also marked *ff*. The Clarinet (Cl.) and Bassoon (Cbsn.) parts feature triplets and are marked *ff*. The Horn (Hn.) is marked *ff*. The Trumpet (C Tpt.) and Trombone (Tbn.) parts have specific rhythmic patterns. The Tubas (Tub. B.) play triplets. The Violin (Vln. I, II), Viola (Vla.), and Violoncello (Vc.) parts have long, sustained notes. The Contrabass (Cb.) part is marked *ff* and includes a fermata.

26

Picc.
Sop. Rec.
Sop. Rec.
Ob.
Hn.
Tub. B.
Tub. B.
Vln. I
Vln. II
Vla.
Vc.

ff *tr*
ff *tr*
ff
ff

28

Picc.
Sop. Rec.
Sop. Rec.
Ob.
Cl.
Tub. B.
Tub. B.

tr
tr
tr
tr
ff
tr
tr

30

Sop. Rec. *tr*

Sop. Rec. *tr*

Ob. *3*

Cl. *3*

Tub. B.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.



32

Vln. I

Vln. II

Vla.

Vc.

34

Cbsn.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.



37

Cbsn.

C Tpt.

C Tpt.

Tub. B.

Tub. B.

40

Musical score for page 40, featuring woodwinds and brass instruments. The score is arranged in a system with the following parts from top to bottom:

- Sop. Rec. (Soprano Recorder): Two staves. The first staff begins with a rest and then plays a melodic line with trills (*tr*) and a forte (*ff*) dynamic. The second staff follows with a similar melodic line.
- Ob. (Oboe): One staff, mostly resting.
- C Tpt. (Clarinet): Two staves. The first staff plays a melodic line with trills and a forte (*ff*) dynamic. The second staff follows with a similar melodic line.
- A. Tbn. (Trumpet): One staff, playing a rhythmic pattern of eighth notes with triplets (*3*).
- Tbn. (Trumpet): One staff, playing a rhythmic pattern of eighth notes with triplets (*3*).
- B. Tbn. (Trumpet): One staff, playing a rhythmic pattern of eighth notes with triplets (*3*).
- Tub. B. (Tuba): Two staves. The first staff plays a rhythmic pattern of eighth notes with triplets (*3*). The second staff follows with a similar rhythmic pattern.

The score is written in 2/4 time and includes various musical notations such as rests, trills, triplets, and dynamics.

43

Sop. Rec. *tr* *tr* *tr*

Sop. Rec. *tr* *tr* *tr*

Cbsn.

Hn.

A. Tbn.

Tbn.

B. Tbn.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

46

Picc. *ff* *tr* 3 3 *tr*

Sop. Rec. *ff* *tr* *tr* *tr*

Sop. Rec. *ff* *tr* *tr* *tr*

Ob. *ff*

Cl. *ff* 3 3

Cbsn. *ff*

Hn. *ff*

C Tpt. *ff*

C Tpt.

A. Tbn. 3 3

Tbn. 3 3

B. Tbn. 3 3

Tub. B. 3 3

Tub. B. 3 3

Vln. I

Vln. II

Vla.

Vc.

Cb. *ff*

48

Picc. *3* *3* *3*

Sop. Rec. *tr.* *tr.* *tr.* *tr.*

Sop. Rec. *tr.* *tr.* *tr.* *tr.*

Cl. *tr.* *tr.* *tr.* *tr.*

Hn. *tr.* *tr.* *tr.* *tr.*

C Tpt. *tr.* *tr.* *tr.* *tr.*

C Tpt. *tr.* *tr.* *tr.* *tr.*

A. Tbn. *tr.* *tr.* *tr.* *tr.*

Tbn. *tr.* *tr.* *tr.* *tr.*

B. Tbn. *tr.* *tr.* *tr.* *tr.*

Tub. B. *3* *3* *3* *3*

Tub. B. *3* *3* *3* *3*

S. *f*

A. *f* Sal -

T. *f* Sal -

B. *f* Sal -

Vln. I *arco*

Vln. II *arco*

Vla. *arco*

Vc. *arco*

Cb. *arco*

50

Picc.

Sop. Rec.

Sop. Rec.

Cbsn.

A. Tbn.

Tbn.

B. Tbn.

Tub. B.

Tub. B.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

- ve, Re - gi - na

- ve, Re - gi - na

- - - ve, Re - gi - na

- - - ve, Re - gi - na

53

Sop. Rec.

Sop. Rec.

Cbsn.

C Tpt.

C Tpt.

Tub. B.

Tub. B.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ma - ter mi - se - ri - cor - di - ae Vi - ta dul-

Ma - ter mi - se - ri - cor - di - ae Vi - ta dul-

Ma - ter mi - se - ri - cor - di - ae Vi - ta dul-

Ma - ter mi - se - ri - cor - di - ae Vi - ta dul-

f

f

58

The score for measures 58-60 includes the following parts:

- Picc.**: Treble clef, starting with a *ff* dynamic and triplets of eighth notes.
- Sop. Rec.**: Treble clef, featuring trills and a *ff* dynamic.
- Sop. Rec.**: Treble clef, featuring trills and a *ff* dynamic.
- Ob.**: Treble clef, starting with a *ff* dynamic and playing eighth-note patterns.
- Cl.**: Treble clef, featuring a trill and a *ff* dynamic.
- C Tpt.**: Treble clef, playing eighth-note patterns.
- C Tpt.**: Treble clef, playing eighth-note patterns.
- S.**: Soprano vocal line with lyrics: "ce - do Et spes no - stra, Sal - ve,_"
- A.**: Alto vocal line with lyrics: "ce - do Et - spes no - stra, Sal -"
- T.**: Tenor vocal line with lyrics: "ce - do Et spes no - stra,"
- B.**: Bass vocal line with lyrics: "ce - do Et spes nos - tra, Sal -"
- Vln. I**: Violin I part, starting with a half note.
- Vln. II**: Violin II part, starting with a half note.
- Vla.**: Viola part, starting with a half note.
- Vc.**: Violoncello part, starting with a half note.

62

A. Tbn.

Tbn.

B. Tbn.

S.

A.

T.

B.

— Ad te cla - ma - mus ex - su - les fi - li - i He - vae, Ad te

ve, Ad te cla - ma - mus ex - sul - les fi - li - i He — vae, Ad te

Sal - ve, Ad te cla - ma - mus ex - su - les fi - li - i He - vae, Ad te

ve, Ad te cla - ma - mus ex - su - les fi - li - i He — vae, Ad te



67

S.

A.

T.

B.

su - spi - ra - mus, ge - men - tes et flen — tes, in hac la - cri - ma - rum va - lle.

su - spi - ra - mus, ge - men tes et fle — tes, In hac la - cri - ma - rum va - lle.

su - spi - ra - mus, ge - men - tes et flen - tes, In hac la - cri - ma - rum — va - lle.

su - spi - ra - mus ge - men - tes et flen - tes. In hac la - cri - ma - rum va - lle.

72

Picc.

Sop. Rec.

Sop. Rec.

Ob.

Cl.

Hn.

Tub. B.

Tub. B.

S.

A.

T.

B.

tr

tr

tr

tr

tr

tr

tr

3

3

3

ff

f

mf \leftarrow *ff*

E - ia, er - go, ad - vo - ca -

E - ia, er - go, ad - vo -

E - ia, er - go, ad - vo - ca -

E - ia, er - go, Ad -

76

Picc.

Sop. Rec.

Sop. Rec.

Ob.

Cl.

Tub. B.

Tub. B.

S.

A.

T.

B.

to no - stra, I - llos tu - os mi - se - ri - cor - des o - cu - los ad nos con - ver - te; —

ca - to no - stra, I - llos tu mi - se - ri - cor - des o - cu - lis ad nos con - ver - te;.

to no - stra, I - llos tu - os mi - se - ri - cor - des ad nos con - ver - te;.

vo - ca - to no - stra, I - llos tu - os mi - se - ri - cor - des o - cu - los ad nos con -

82

Picc.

Sop. Rec.

Sop. Rec.

Ob.

S.

A.

T.

B.

et Je - sum, be - ne - dic - tum fruc-tum ven-tris tu - i,

et Je - sum, be - ne - dic - tum fruc - tum ven - tris tu - i,

et Je - sum, be - ne - dic - tum fruc-tum ven - tris tu - i,

ver - te; et Jes - sum be - ne - dic - tum fruc - tus ven - tris tu - i,

tr

tr

3

87

Picc.

Sop. Rec.

Sop. Rec.

Ob.

Cl.

Cbsn.

A. Tbn.

Tbn.

B. Tbn.

Tub. B.

Tub. B.

S.

A.

T.

B.

no - bis post hoc ex - si - li - um o - sten - de. O

no - bis post-hoc ex - si - li - um o - sten - de, O

no - bis post hoc ex-si - li - um_____ O

no - bis post hoc ex-si - li - um_____ o - sten - de. O

Detailed description: This page of a musical score, numbered 24, contains measures 87-90. The woodwind section includes Piccolo, two Soprano Recorders, Oboe, Clarinet, and Bassoon. The brass section includes three Trumpets (A, B, and Bass), two Baritone Trombones, and two Tenor Trombones. The vocal section features Soprano, Alto, Tenor, and Bass parts with Latin lyrics. The Piccolo and Clarinet parts have melodic lines with trills and triplets. The Bassoon part has a melodic line starting in measure 90. The Trumpets and Trombones play rhythmic patterns with triplets and accents in measures 90-91. The vocal parts enter in measure 88 with the lyrics 'no - bis post hoc ex - si - li - um o - sten - de. O'. The Alto part has a triplet in measure 90. The Tenor part has a fermata in measure 90. The Bass part has a triplet in measure 90.

91

S. cle - mens, O pi - a, O dul - cis Vir - go Ma - ri - a.

A. cle - mens, O pi - a, O dul - cis Vir - go Ma - ri - a.

T. cle-mens, O pi - a, O dul - cis Vir - go Ma - ri - a.

B. cle-mens, O pi - a, O dul - cis Vir - go Ma - ri - a.

96

Picc. *ff* 3 3

Sop. Rec. *ff* tr

Sop. Rec. *ff* tr

Ob. *ff* *ff* 3 3

Cl. *ff* 3 3

Cbsn. *ff*

Hn. *ff*

C Tpt. *f*

C Tpt. *f*

A. Tbn. *f*

Tbn. *f*

B. Tbn. *f*

Tub. B. *f* 3 3

Tub. B. *f* 3 3

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. pizz. *ff* arco

The Pope enters. The crowd responds

98

Picc.

Sop. Rec.

Sop. Rec.

Ob.

Cl.

Cbsn.

C Tpt.

C Tpt.

A. Tbn.

Tbn.

B. Tbn.

Tub. B.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 98, contains 17 staves for various instruments. The Piccolo (Picc.) and Soprano Recorder (Sop. Rec.) parts feature trills and triplets. The Oboe (Ob.) and Clarinet (Cl.) parts have melodic lines with triplets. The Bassoon (Cbsn.) part has a simple melodic line. The Trumpets (C Tpt.) and Trombones (Tbn., B. Tbn.) parts have more complex rhythmic patterns. The Tubas (Tub. B.) parts feature triplets. The Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts have dense, fast-moving passages. The score is written in a common time signature and includes various musical notations such as trills, triplets, and slurs.

Scene 2

A cell in the monastery of St Gall

♩.=45

Countertenor,
the monk Notker

Organ,
played by
a monk,
Tutilo

8'

3

Ct.

Oh, ho-how we should have been in Rome, Tu — ti - lo!

Org.

5

Ct.

They say the streets rang with the bells and prai-ses to our Ho-ly Father.

Org.


7

Ct. 

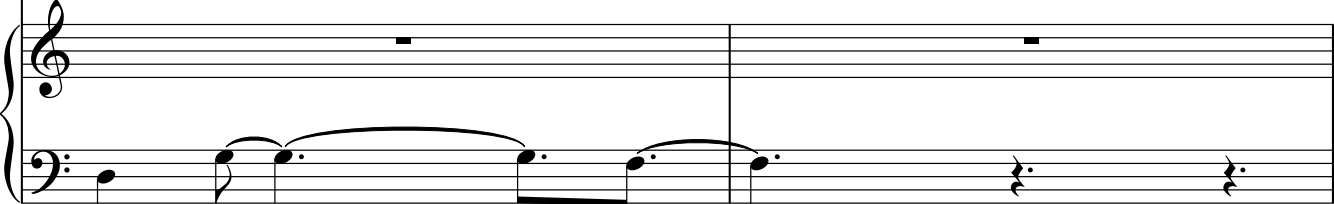
Bu-Bu But then___ the sto-ry is con- fused. S - some say the Pope died,

Org. 

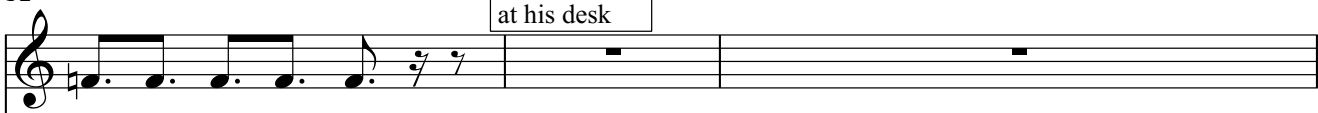
10

Ct. 

— there in the p - pro-ce- s- sion: some that there was witch - craft.

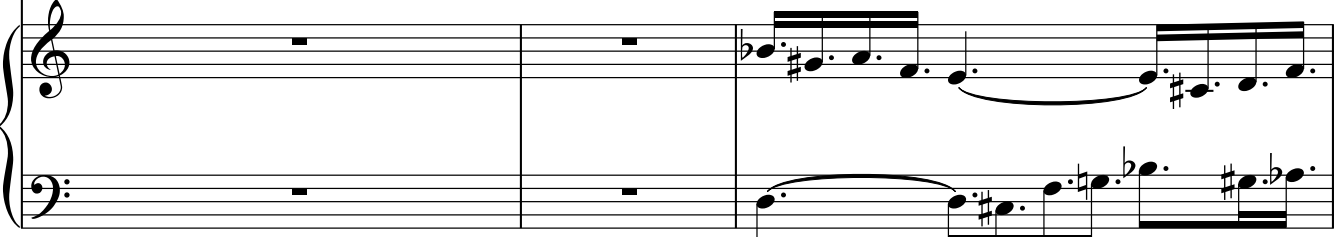
Org. 

12

Ct. 

Let me set this down.

Notker writes at his desk


Org. 

15

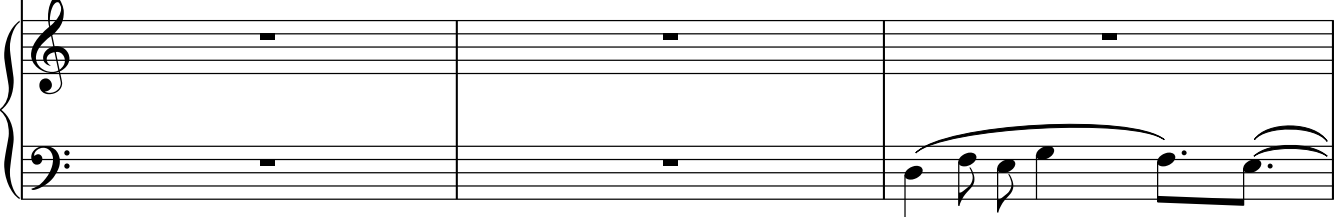
Ct. 

Org. 

18

Ct. 

I, N - N - Not- ker___ wrote these words. W- words are my pre

Org. 


21

Ct. 

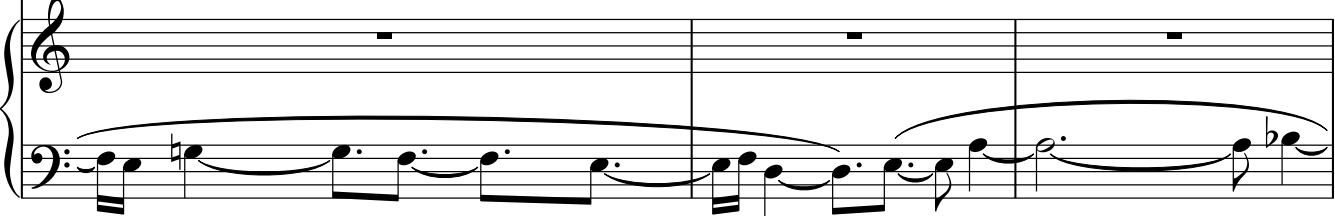
serve, Tu__ ti- lo,__ Yours is me-lo- dy! Your com - po - sitions sound as well

Org. 

24

Ct. 

___ played on your or-gan as they do when you sing them. I take the tunes we

Org. 

27

Ct. 

m - monks stru-ggle to sing,__ and make them live through c-craf - ted

Org. 

29

Ct. 
 sy-lla-bles that ca-rry the mea-nings we c - crave.____ My s-sta-mmer

Org. 

32

Ct. 
 is b - both my curse and my rule. Words flow__from my p-pen, but are b-

Org. 

35

Ct. 
 blocked by my lips un-less I sing them.____ Where I ma - rry words and mu-sic, on-ly

Org. 

38

Ct. 
 then is my voice as ho____ ney.

Org. 

41

Ct. 

Your or - gan is a mar - vel, wrought by Greeks whose sci - ence and

Org. 


44

Ct. 


craft o - ver top what we a - chieve in Nor - then lands. The Great

Org. 


46

Ct. 


Charles re - ceived it as a gift from the Em - pe - ror in By - zan - ti - um, but found no use for it.

Org. 

49

Ct. 

When I wrote his life, they told me of it. You, Tu - ti - lo, who can make

Org. 

52

Ct. bone and si - new sing, have shown that it can grace our wor - ship.

Org.

54

Ct. You give a soul to this ma - chine, and help us through its airs to speak with tongues.

Org.

57

Ct. Thus we pray thrice: with words, with me - lo - dy, and with the voice of


Org.


59

Ct. this blest or - gan! I


Org.

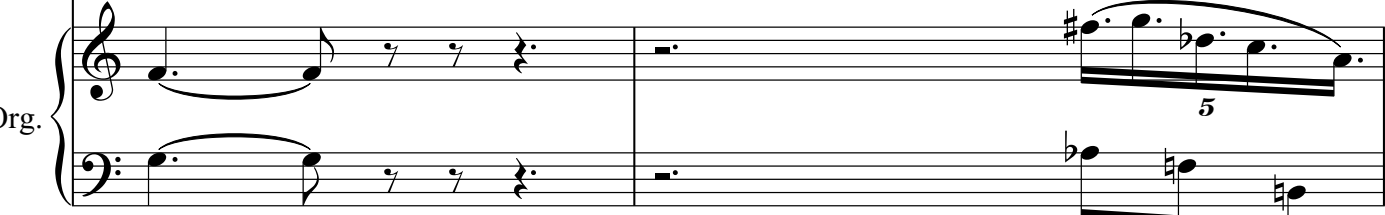
62

Ct. 

Org. 

65

Ct. 

Org. 


67

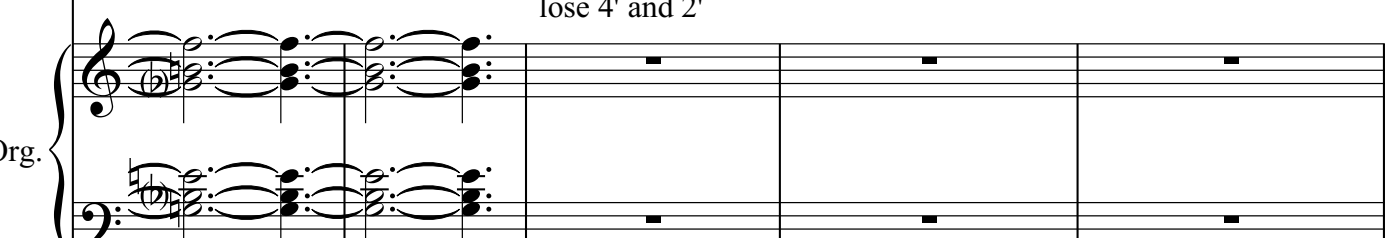
Ct. 

Org. 

add 4' and 2'

70

Ct. 

Org. 

lose 4' and 2'

75

Ct. 

Or does the sing-ing of for - bi-dden se - crets twice pro - fane us?

Org. 

78

Ct. 

Wri-ting an i - dea does not ren - der it true. Our bro - thers_

Org. 

80

Ct. 

whi - sper, thrilled with sto - ries of ha - ppen-ings in Rome. We

Org. 

82

Ct. 

dare not ask if these ru-mours can be trus - ted. They test our

Org. 

84

Ct.

Org.

faith, and yet the ve-ry cha-llege is a temp - ta - tion. Who would not

86

Ct.

Org.

think on such things, and li - mit the in - fi - ni - ty of po-ssi - bi - li - ty?

88

Ct.

Org.

They say there are tall c - ca-mels with the co-lou - ring of leo-pards:

90

Ct.

Org.

are we to be-lieve this, since we have not seen them for our - selves?

92

Ct.  Re-mem-ber our Lord's words to doub-ting Tho-mas? Our

Org. 

95

Ct.  scribes il - lu - mi-nate le - vi - a-thans and u - ni- corns!... And the dra - gon

Org. 

97

Ct.  slain by Saint George to save a Chris-tian girl. But that a w-wo-man be p -


Org. 

99


Ct.  priest or P - P - Pope is both im - po-ssi ble... and un-think-a- ble! The

Org. 

102

Ct. 

sin is to... think it. But if it were true, the sin were to de-ny it

Org. 

106

Ct. 

I, N - Not-ker, so p - poor a s - s - spea-ker, can be - tter

Org. 

109

Ct. 

sing of things: but must not. On-ly of the Lord's work should I sing.

Org. 

113

Ct. 

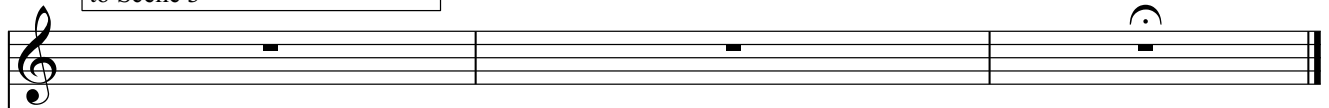
On - ly of the Lord's work WILL I sing!

Org. 

Cross-fade during the following
to Scene 3

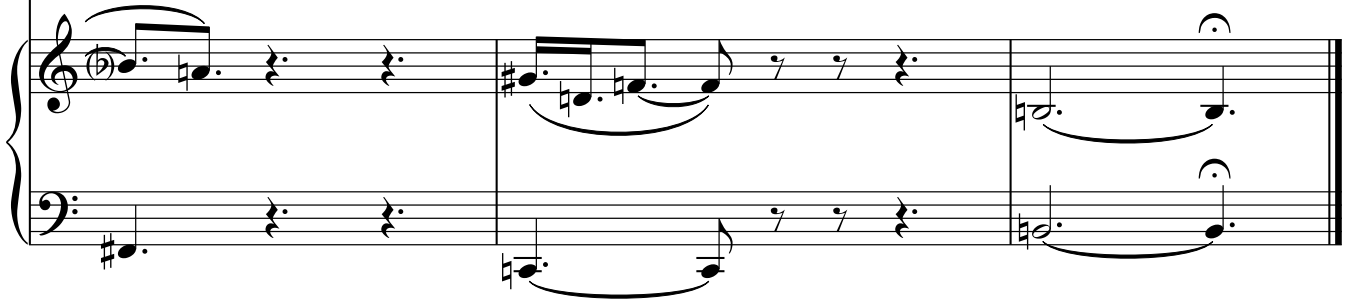
115

Ct.



The Ct. staff contains three measures. The first two measures each contain a whole rest. The third measure contains a whole note with a fermata above it.

Org.



The Org. staff consists of two staves (treble and bass clef). The first measure has a treble clef with a key signature of one flat and a bass clef with a key signature of one sharp. The music features a piano accompaniment with various note values, rests, and slurs across three measures.

Scene 3, Opening

Andreas warms up his voice and indicates greetings to the string players.
Vincenzo, at the harpsichord, helps the players to tune, thinking of the music they are about to play
[the notation should form the basis for representing the real tuning requirements of the onstage strings].

Musical score for measures 5 and 6. The vocal line (treble clef) begins with a rest in measure 5, followed by a melodic phrase in measure 6: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment (grand staff) features a complex texture with chords and moving lines in both hands. The vocal line includes the lyrics "Mmm" under the first two notes and "Mmm" under the last three notes, with a triplet bracket over the final three notes.

Musical score for measures 7 and 8. The vocal line (treble clef) has a rest in measure 7, followed by a melodic phrase in measure 8: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a similar complex texture. The vocal line includes the lyrics "Mmm" under the first two notes and "Mmm" under the last two notes.

Continue to Scene 3 Aria

Musical score for measures 9 and 10. The vocal line (treble clef) begins with a melodic phrase in measure 9: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a complex texture with chords and moving lines in both hands. The vocal line includes the lyrics "Mmm" under the last four notes.

Scene 3: Boccaccio Aria

Giovanni Boccaccio

Nicholas Bannan

Two violinists and a 'cellist join Andreas, a tenor, and Vincenzo, a harpsichordist, in their apartment for the rehearsal of a cantata on a text by Boccaccio. A viola player joins them later.

Allegro assai

♩ = 85

The first system of the musical score consists of five staves. The top staff is a treble clef with a 5/8 time signature and contains a whole rest. The second staff is a treble clef with a 5/8 time signature, starting with a whole rest and then containing a melodic line with a *mf* dynamic marking. The third staff is a treble clef with a 5/8 time signature, starting with a whole rest and then containing a melodic line with a *mf* dynamic marking. The fourth staff is a bass clef with a 5/8 time signature and contains a whole rest. The fifth staff is a bass clef with a 5/8 time signature, containing a bass line with a *mf* dynamic marking.

Allegro assai

♩ = 85

The second system of the musical score consists of two staves. The top staff is a treble clef with a 5/8 time signature, containing a melodic line with a *f* dynamic marking. The bottom staff is a bass clef with a 5/8 time signature, containing a bass line with a *f* dynamic marking.

Andreas.
As he sings, a vernacular
translation of the text is projected onto a screen.

7

The musical score consists of five systems of staves. The first system is a vocal line in treble clef, starting with a whole rest, followed by a quarter rest, and then a half note 'Jo' in the second measure, a half note 'ha' in the third, a quarter note 'nes,' in the fourth, and a quarter note 'es-to' in the fifth. The time signature changes from 3/4 to 7/8 at the end of the system. The second system contains a vocal line with a melodic line and a piano accompaniment line. The piano accompaniment consists of a treble and bass clef staff. The third system continues the piano accompaniment. The fourth system continues the piano accompaniment. The fifth system continues the piano accompaniment. The time signature changes from 3/4 to 7/8 at the end of the system.

12

vir no-mi - ne vi-de - a - tur, se - xu ta - men fe-mi - na fu - it.

The musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains the lyrics: "vir no-mi - ne vi-de - a - tur, se - xu ta - men fe-mi - na fu - it." The melody features a triplet of eighth notes in the second measure. The second staff is a treble clef piano accompaniment, mostly containing rests. The third staff is a bass clef piano accompaniment, also mostly containing rests. The fourth staff is a bass clef piano accompaniment, featuring a triplet of eighth notes in the second measure. The fifth staff is a grand staff (treble and bass clefs) piano accompaniment, mostly containing rests.

16

cu - ius in - au - di - ta te - me - ri - tas ut or - bi to - to no -

A viola player arrives and
prepares to join the ensemble

20

ti - ssi-ma fi - e-ret et in po - ste-rum ne-sce-re - tur e - ffe - cit.

The score consists of five systems of staves. The first system is a vocal line in treble clef with lyrics. The second system is a piano accompaniment for the vocal line, featuring a triplet of eighth notes. The third system shows the piano accompaniment for the vocal line, with rests in the vocal staff. The fourth system shows the piano accompaniment for the vocal line, with rests in the vocal staff. The fifth system shows the piano accompaniment for the vocal line, with rests in the vocal staff. The piano accompaniment is written in bass clef and includes a variety of rhythmic patterns and dynamics.

quasi parlando

25

8

Hu-ius et - si pa - tri - am Ma - gun - ti - um qui - dam fu - i - sse di - cant,

mf

p *mf*

p

p

p

28

quod pro-pri-um fu - e - rit no-men vix cog-ni-tum est, es-to sint qui di-cant,

p

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The score is divided into three measures. The first measure contains the vocal line and the beginning of the piano accompaniment. The second and third measures continue the vocal line and piano accompaniment. The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand. The vocal line is a simple melody with a few rests. The piano accompaniment includes a piano (*p*) dynamic marking and a fermata over a note in the second measure.

meno mosso a tempo

31

an - te pon - ti - fi - ca - tus a - ssum - ti - o - nem, fu - i - sse Gi - li - ber - tum.

f

Detailed description: This musical score page contains measures 31, 32, and 33. The vocal line (top staff) begins with a fermata over a whole note G4 in measure 31. In measure 32, it features a melodic line with a triplet of eighth notes (F#4, G4, A4) and a quarter note (B4). Measure 33 starts with a half note (G4) and ends with a quarter note (F#4) marked with a forte (*f*) dynamic. The piano accompaniment (bottom staves) consists of a left hand (bass clef) and a right hand (treble clef). The right hand has a whole rest in measure 31 and a half note (F#4) in measure 32. The left hand has a whole note (G3) in measure 31, a half note (F#3) in measure 32, and a half note (F#3) in measure 33. The piece is in G major and 3/4 time. Measure 31 is marked with a fermata and a piano (*p*) dynamic. Measure 32 is marked with a piano (*p*) dynamic. Measure 33 is marked with a forte (*f*) dynamic.

34

Musical score for voice and piano, measures 34-36. The score is in 3/4 time and consists of three systems. The first system is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "Hoc con-stat, a - sser ti - o-nem quo-run-dam, e - am vir - gi-nem a sco-". The second system contains the piano accompaniment for the first three measures, with staves for the right hand (treble clef) and left hand (bass clef). The piano part begins with a piano (*p*) dynamic and features a series of chords and melodic lines. The third system contains the piano accompaniment for the last three measures, continuing the piano part. The piano part concludes with a final chord in the right hand and a whole note in the left hand.

Hoc con-stat, a - sser ti - o-nem quo-run-dam, e - am vir - gi-nem a sco-

37

la - sti - co iu - ve - ne di - lec - tam, quem a - de - o di - le - xi - sse fe - runt ut,

The musical score consists of five staves. The top staff is the vocal line, starting at measure 37. It features a melodic line with lyrics: "la - sti - co iu - ve - ne di - lec - tam, quem a - de - o di - le - xi - sse fe - runt ut,". The piano accompaniment is divided into four staves: two treble clefs (upper and lower) and two bass clefs (upper and lower). The piano part features sustained chords and melodic fragments that support the vocal line. The score is marked with a 7/8 time signature and includes dynamic markings such as *v* (piano) and *>* (accent). The page number 10 is indicated at the end of each staff.

40

po - si - ta ve - re - cun - di - a vir - gi - na - li at - que pa - vo - re fe - mi - ne - o,

mfz

mfz

mfz

mfz

43

clam e do-mo pa-tris e - ffu-ge-ret, et a - ma-si-um a - do-le-scen-tis in

The musical score consists of five systems. The first system is the vocal line, starting with a treble clef, a 9/8 time signature, and a common time signature. It features a melodic line with a triplet of eighth notes in the second measure and another triplet in the third measure. The lyrics are written below the notes. The second system contains the piano accompaniment, with four staves: two treble clefs and two bass clefs. The piano part features sustained chords and single notes, with a 3/4 time signature in the second measure of each system. The third system continues the piano accompaniment. The fourth system shows the piano accompaniment with rests in the vocal line. The fifth system also shows the piano accompaniment with rests in the vocal line.

46

ha-bit-tu et mu - ta-to se-que-re-tur no-mi-ne; a-pud quem, in An-gli-a stu-den-tem,

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It begins at measure 46 with a 3/4 time signature. The melody features a triplet of eighth notes in the first measure, followed by quarter notes. The time signature changes to 4/4 in measure 47, then to 9/8 in measure 48, and finally to 11/8 in measure 49. The piano accompaniment is written in four staves: two treble clefs and two bass clefs. The first two staves are grouped together with a brace on the left. The piano part begins with a 3/4 time signature in measure 46, changes to 4/4 in measure 47, and to 9/8 in measure 48. Measure 49 is marked with 11/8. The piano accompaniment consists of simple harmonic support for the vocal line, primarily using quarter and half notes.

50

cle-ri-cus ex-is-ti-ma-tus ab om-ni-bus et Ve-ne-ri et li-te-ra-rum mi-li-ta-vit

mf *mf* *mf* *mf* *dim.* *dim.* *dim.* *dim.*

Vivace

53

stu-di - is.

f

f

f

f

f

f

108

56

In - de iu - ve - ne mor - te sub - trac - to, cum se co - gno - sce - ret in -

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

58

ge-ni-o va-le-re et dul - ce-di-ne tra-he - re-tur sci - en-ti-es, re-ten-to

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "ge-ni-o va-le-re et dul - ce-di-ne tra-he - re-tur sci - en-ti-es, re-ten-to". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat. The score is divided into four measures. The first measure has a common time signature (C), the second and third measures have a 7/8 time signature, and the fourth measure has a common time signature (C). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some rests. The vocal line features a melodic line with eighth and sixteenth notes, and some rests.

62

ha-bi-tu nec ad-he-re-re vo-lu-it al-te-ri, nec se fe-mi-nam pro-fi-te-ri, quin i-mo

66

stu-di-is vi-gi-lan-ter in - sis-tens, a-de-o in li-be-ra-bi-lis et sa-cris li-te-ris pro-fe-cit ut pre

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a common time signature of 8/8. The piano accompaniment is written in four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The piano part is divided into two systems. The first system contains the vocal line and the first two staves of the piano accompaniment. The second system contains the remaining two staves of the piano accompaniment. The piano accompaniment features a complex rhythmic pattern with frequent rests and ties. The time signature changes from 8/8 to 7/8 and then to 4/4. The key signature is one flat (B-flat).

70

Ce-te-ris ex-ce-llens ha-be - re-tur. Et sic, sci - en - ti - a mi-ra-bi - li

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The score is divided into three measures. The first measure is in 3/4 time, the second in 3/4 time, and the third in 7/8 time. The lyrics are placed below the vocal line, with hyphens indicating syllables that span across measures.

74

pre-di-ta, iam e - ta-te pro-vec-ta, ex An-gli-a se Ro mam con - tu-lit; et i-

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It features a melodic line with lyrics: "pre-di-ta, iam e - ta-te pro-vec-ta, ex An-gli-a se Ro mam con - tu-lit; et i-". The piano accompaniment is written for four staves: two treble clefs and two bass clefs. The first two staves are for the right hand, and the last two are for the left hand. The piano part provides harmonic support with chords and moving lines. The score ends with a double bar line and repeat signs.

78

bi-dem a - li-qui-bus a-nnis in tri-vi - o le-gens in - si-gnes ha-bu - it au-di - to-res;

81

et - cum, pre-ter sci-en - ti - am, sin - gu - la - ri ho - ne - sta - te ac

p

p

p

p

84

sanc-ti - ta - te po - lle - ret, ho - mo ab om - ni - bus cre - di - tus.

dim. *p*

dim. *p*

dim. *p*

dim. *p*

88

Et i-de-o no-tus a mul-tis, sol-ven-te

arco

arco

arco

arco

f *fp*

f *fp*

f *fp*

f *fp*

f

The musical score consists of five staves. The top staff is a vocal line with lyrics. The next four staves are for a string quartet, each labeled 'arco'. The bottom staff is a grand piano accompaniment. The score is divided into four measures. Measure 88 starts with a whole rest in the vocal line and a half rest in the piano line. Measure 89 contains the vocal line and the beginning of the string quartet and piano accompaniment. Measure 90 continues the vocal line and the string quartet and piano accompaniment. Measure 91 concludes the vocal line and the string quartet and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The string quartet parts include dynamic markings of *f* and *fp*. The piano part begins with a dynamic marking of *f*.

92

Le - o - ne quin-to pon - ti - fi - ce sum-mo car-nis de - bi - tum, a

pp

pp

pp

pp

3

95

ven-e-ran-diss-i-mis pa-tri-bus co-mu-ni con-sen-su pre - mor-tu-o in pa - pa - tu su -

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "ven-e-ran-diss-i-mis pa-tri-bus co-mu-ni con-sen-su pre - mor-tu-o in pa - pa - tu su -". The piano accompaniment is written in four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The time signature changes from 9/8 to 7/8 to 4/4. The piano part features chords and some melodic lines, with a final flourish in the bass staff at the end of the system.

98

ffec - tus est no - mi - nat - us - que Io - ha - mnes; cu - i,

pizz. arco

ff pizz. arco

ff pizz. arco

ff pizz. arco

ff

101

8 si vir fu - i - sset, ut oc - ta - vus e - sset in nu - me - ro con - ti - gi - sset. Que

mp

mp

mp

mp

105

ta-men non ve-ri-ta a - scen-de-re Pi - sca - to - ris ca-the-dram et sa - cra

The musical score is written for a vocal line and a piano accompaniment. The vocal line is in 7/8 time and features a melodic line with lyrics. The piano accompaniment consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The piano part includes chords and arpeggiated figures. The score is divided into four measures, with time signatures 7/8, 10/8, 9/8, and 8/8. The key signature is one sharp (F#).

109

mi - ni - ste - ri - a om - ni - a, nu - lli mu - li - e - rum a chri - sti -

pizz. arco

f *mp* *cresc.*

pizz. arco 3

f *mp* *cresc.*

pizz. arco

f *mp* *cresc.*

pizz. arco

f *mp* *cresc.*

112

Musical score for voice and piano, measures 112-114. The score is in G minor (one flat) and 3/8 time. The vocal line is in the treble clef, and the piano accompaniment consists of four staves: two in the treble clef and two in the bass clef. The lyrics are: a - na re - li - gi - o - ne con - ce - ssum, trac - ta - re a - ge - re et

The score features several triplets in the piano accompaniment, particularly in the right-hand treble and bass staves. The vocal line includes a triplet of eighth notes in measure 114. The piano accompaniment includes triplets of eighth notes in measures 113 and 114 across multiple staves.

115

a - li - is ex - hi - be - re a - po - stu - la - tus cul - men

pizz. arco

pizz. arco

pizz. arco

pizz. arco

118

Musical score for voice and piano, measures 118-121. The score is written in G major and features a complex rhythmic structure with changes in time signature: 7/8, 4/4, 2/4, and 3/4. The vocal line is in the soprano clef, and the piano accompaniment consists of four staves: two treble clefs and two bass clefs. The lyrics are: a - li - qui - bus a - nmis ob - ti - nu - it Chri - sti - que.

118 a - li - qui - bus a - nmis ob - ti - nu - it Chri - sti - que

119

120

121

Poco rit....

121

vi - ca - ri - a - tum fe - mi - na ge - ssit in te - rris.

f

125

This musical score page contains measures 125 and 126. The score is arranged in five systems, each with two staves. The top two systems are for the Violin and Viola, both in treble clef with a 7/8 time signature. The third system is for the Cello and Double Bass, with the Cello part in treble clef and the Double Bass part in bass clef, both in 7/8 time. The fourth system is for the Double Bass, in bass clef with a 7/8 time signature. The fifth system is for the Piano, with the right hand in treble clef and the left hand in bass clef, both in 7/8 time. The key signature has one sharp (F#). Measure 125 shows the beginning of the piece with various instruments. Measure 126 features a 'arco' instruction for the strings and a 'f' (forte) dynamic marking. The piano part has a complex rhythmic pattern with many sixteenth notes.

127

The musical score consists of five staves. The top staff is a treble clef with a whole rest. The second staff is a treble clef with a whole rest, followed by the instruction "arco" and a dynamic marking of *f*. The third staff is a treble clef with a dynamic marking of *f* and a triplet of eighth notes. The fourth staff is a bass clef with a dynamic marking of *f* and a triplet of eighth notes. The fifth staff is a grand staff (treble and bass clefs) with a complex rhythmic pattern. The score is divided into two measures. The first measure shows the violin and viola playing whole notes, while the other instruments play eighth and quarter notes. The second measure shows the violin and viola playing quarter notes, while the other instruments play eighth and quarter notes. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes.

A

129

Musical score for measures 129 and 130. The score consists of five staves. The top staff is a grand staff with a treble clef and a common time signature. The second staff is a treble clef staff with a common time signature. The third staff is a treble clef staff with a common time signature. The fourth staff is a bass clef staff with a common time signature. The fifth staff is a bass clef staff with a common time signature. The music features various rhythmic patterns, including triplets and slurs. The key signature is one flat (B-flat major or D minor).

A

Musical score for measures 131 and 132. The score consists of two staves. The top staff is a treble clef staff with a common time signature. The bottom staff is a bass clef staff with a common time signature. The music features complex rhythmic patterns, including slurs and various note values. The key signature is one flat (B-flat major or D minor).

131

This musical score page, numbered 131, contains two systems of music. The first system consists of five staves: a grand staff (treble and bass clefs) and three individual staves. The grand staff features a piano part with several triplet markings (indicated by a '3' and a bracket) and slurs. The three individual staves contain a violin part with various notes, slurs, and a final fermata. The second system consists of two staves: a grand staff with a piano part and a violin part. The piano part in the second system includes a complex triplet figure. The violin part in the second system features a series of sixteenth-note runs.

133

Sa - ne ex al - to De - us, ple - bi su - e mi - ser - tus, tam in - si - gnem
pizz.

pizz.

pizz.

pizz.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat major/D minor). The piano accompaniment is in 3/8 time and includes four staves: two treble clef staves and two bass clef staves. The piano part features a rhythmic pattern of eighth notes and rests, with 'pizz.' (pizzicato) markings. The vocal line includes lyrics: 'Sa - ne ex al - to De - us, ple - bi su - e mi - ser - tus, tam in - si - gnem'. The score is divided into four measures. The piano part has a final measure with a fermata over a chord. The piano part also includes 'pizz.' markings on the first three staves.

137

lo-cum te - ne - ri, tan - to pre - si - de - ri po - pu - lo tan-que in -

arco arco arco arco pizz pizz pizz pizz

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

Time signatures: 4/4, 7/8, 3/4

140

8
fau-sto er - co - re de - ci - pi a fe - mi - na pa-ssus non est et i - llam in -

arco pizz arco

p *f*

arco pizz arco

p *f*

arco pizz arco

p *f* *pizz* *arco*

p *f*

143

de - bi - ta au - den - tem nec si - nen - tem su - is in ma - ni - bus li - quit.

pizz arco pizz arco pizz arco

pizz arco pizz arco pizz *fp* arco

pizz arco pizz arco pizz arco *fp*

pizz arco pizz arco pizz arco *fp*

fp

146

This musical score consists of five staves. The top staff is a treble clef with a 3/4 time signature and a sub-octave '8' below it. The second staff is a treble clef with a 3/4 time signature and a key signature of one sharp (F#). The third staff is a treble clef with a 3/4 time signature and a key signature of one sharp (F#). The fourth staff is a bass clef with a 3/4 time signature and a key signature of one sharp (F#). The fifth staff is a grand staff (treble and bass clefs) with a 3/4 time signature and a key signature of one sharp (F#). The score is divided into three measures. The first measure shows rests in the top two staves and notes in the bottom three. The second measure shows notes in all five staves, with a dynamic marking 'f' in the second staff. The third measure shows notes in all five staves, with a dynamic marking 'f' in the fourth staff. The score concludes with a fermata over the final notes in the fifth staff.

149

This musical score page, numbered 149, contains five systems of music. The first system includes a vocal line with lyrics "Quam ob" and a piano accompaniment. The piano part features several triplet figures in the right hand and bass clef. Dynamics include *pp* (pianissimo) and *ff* (fortissimo). The score is written in a key with one sharp (F#) and includes various time signatures such as 8/8, 7/8, and 6/8. The piano part concludes with a final melodic phrase in the right hand.

152

rem su - a - den - te dy - a - bo - lo qui e - am in tam scel - le - stam de -

155

du - xe - rat at - que de - ti - ne - bat au -

The musical score is written for voice and piano. The voice part is in 7/8 time and features a melodic line with lyrics. The piano accompaniment is divided into five staves: a Treble staff, a Middle C staff, a Bass staff, and a Grand Staff (Treble and Bass). The piano part consists of arpeggiated chords in the Treble, Middle C, and Bass staves. The Grand Staff is mostly empty, with only a few notes in the bass line.

157

da - ci - am, ac - tum est, ut, que pri - va - ta pre -

mf

mf

mf

mf

mf

The musical score consists of six staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "da - ci - am, ac - tum est, ut, que pri - va - ta pre -". The piano accompaniment is divided into four systems. The first system includes a right-hand treble staff, a left-hand treble staff, and a bass staff. The second system includes a right-hand treble staff, a left-hand treble staff, and a bass staff. The third system includes a right-hand treble staff, a left-hand treble staff, and a bass staff. The fourth system includes a right-hand treble staff, a left-hand treble staff, and a bass staff. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The dynamic marking *mf* (mezzo-forte) is indicated in each of the four piano systems. The score is divided into two measures by a double bar line, with a 4/4 time signature and a 7/8 time signature indicated at the end of each measure.

159

ci - pu-am ho - ne-sta-tem ser - va - ve - rat, in tam su - bli-mi e-vec-ta

p *mf*

p *mf*

p *mf*

p *mf*

The musical score consists of a vocal line and four instrumental staves. The vocal line is in 7/8 time and features lyrics. The instrumental staves are for Violin I, Violin II, Viola, and Cello/Double Bass. The instrumental parts are in 7/8 time and feature complex rhythmic patterns. The score includes dynamic markings of *p* (piano) and *mf* (mezzo-forte). The key signature is one sharp (F#).

164

bi - di - nis. Nec... e - i, que sex - um

166

di - u fin - ge - re no - ve - rat, ar - tes ad ex - plen - dam de -

f

f

f

f

The musical score consists of five staves. The top staff is a vocal line with lyrics. The next four staves are for instruments: two treble clefs and two bass clefs. The bottom two staves are for a grand piano. The score is divided into three measures. Measure 166 starts with a treble clef, a key signature of one flat, and a 6/8 time signature. Measure 167 changes to a 3/4 time signature. Measure 168 changes to a 6/8 time signature. The vocal line features a triplet in measure 167. The instrumental parts include various rhythmic patterns and dynamics, with a forte (*f*) dynamic marking in each of the four instrumental staves.

169

fu - e - re la - sci - vi - am, Nam...

The musical score consists of five staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. It features a melodic line with lyrics: "fu - e - re la - sci - vi - am, Nam...". The key signature changes to natural (C major) at measure 170. The bottom four staves are for piano accompaniment, with staves 2, 3, and 4 in treble clef and staff 5 in bass clef. They feature a rhythmic accompaniment of eighth notes, often beamed in pairs, with various articulations like accents and slurs. The piano part also changes key signature to natural at measure 170. The score concludes with a 3/4 time signature at the end of measure 171.

172

ad - in - ven - to qui clam Pe - tri su - cce - sso - rem con -

pp *ff*

pp *ff*

pp *ff*

pp *ff*

The score consists of five systems. The first system is a vocal line in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "ad - in - ven - to qui clam Pe - tri su - cce - sso - rem con -". The second, third, and fourth systems are piano accompaniment for the vocal line, each with a treble, alto, and bass clef. They feature a dynamic range from *pp* to *ff* and include a crescendo hairpin. The fifth system is a grand piano accompaniment in 3/4 time, with treble and bass clefs, showing rests in both staves.

175

scen-de - ret et ex-u-ren-tem pru - ri-gi-nem de-fri-ca-ret, ac - tum

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 9/8 time signature. The piano accompaniment is in 9/8 time and includes staves for the right hand (treble clef), left hand (bass clef), and grand staff (treble and bass clefs). The score is divided into three measures. The first measure contains the vocal line and rests for the piano. The second measure contains rests for both. The third measure contains both vocal and piano parts. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes with accents.

178

est ut pa - - pa con - -

The musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics. The second, third, and fourth staves are instrumental parts in treble, alto, and bass clefs, respectively. The fifth staff is a grand staff (treble and bass clefs) which is currently empty.

179

ci - - pe - - ret.

The musical score consists of six staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "ci - - pe - - ret." with a fermata over the final note. The second, third, and fourth staves are piano accompaniment for the right hand, left hand, and a third voice part (likely alto or tenor), respectively. These three staves are grouped by a brace on the left. They feature triplet patterns of eighth notes. The fifth and sixth staves are the grand staff (treble and bass clefs) for the piano accompaniment, showing a melodic line in the right hand and a supporting line in the left hand. The piece concludes with a fermata over the final notes in both hands.

180

The image displays a musical score for measures 180 and 181. The score is written in 4/4 time and consists of five staves. The top staff is a vocal line, marked with an '8' below the clef, and contains whole rests for both measures. The second, third, and fourth staves are part of a piano accompaniment, each containing a rhythmic pattern of eighth notes followed by a quarter rest. The fifth staff is the piano accompaniment, featuring a complex melodic line in the right hand and a bass line in the left hand. The right hand part includes a trill on the first measure, followed by a series of eighth notes with a '5' fingering, and a final eighth note with a '5' fingering. The left hand part consists of a bass line with a '5' fingering on the first measure and a series of eighth notes with a '5' fingering in the second measure.

182

The image shows a musical score for piano. It consists of five staves. The top four staves are empty, each with a treble clef and a common time signature. The bottom staff is a grand staff with a treble clef and a common time signature. It contains a complex piano accompaniment. The music is divided into five measures. The first measure has a five-measure phrase in the treble clef with a fingering number '5' above it. The second measure has a five-measure phrase in the treble clef with a fingering number '5' below it. The third measure has a five-measure phrase in the treble clef with a fingering number '5' below it. The fourth measure has a five-measure phrase in the treble clef with a fingering number '5' below it. The fifth measure has a five-measure phrase in the treble clef with a fingering number '5' above it. The bass clef part of the grand staff has a simple accompaniment with notes and rests.

184

The image shows a musical score for page 184, measures 184-187. The score is written for five staves. The top four staves are empty, each with a treble clef and a 7/8 time signature. The bottom two staves form a grand staff, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 7/8. The piano accompaniment in the grand staff is complex, featuring many accidentals and fingering numbers (5). The melody in the upper staff of the grand staff consists of eighth and sixteenth notes, often beamed together, with some notes marked with a '5'.

186

O sce - lus - in - di - gnum, O in - vic - ta

f

3

3

3

The musical score consists of five staves. The top staff is the vocal line, starting with a treble clef and a 7/8 time signature. It contains the lyrics "O sce - lus - in - di - gnum, O in - vic - ta". The second staff is the first piano accompaniment, starting with a treble clef and a 7/8 time signature, marked with a forte *f* dynamic. The third staff is the second piano accompaniment, also in treble clef and 7/8 time. The fourth staff is the third piano accompaniment, in bass clef and 7/8 time. The fifth staff is the grand staff (treble and bass clefs) for the piano. The score is divided into three measures. The first measure is in 7/8 time. The second measure is in 7/8 time. The third measure is in 5/8 time. There are triplets in the second and third measures of the piano accompaniment staves.

189

8 pa - ti - en - ti - a De - i!

3

3

3

4/4

4/4

4/4

4/4

4/4

4/4

4/4

191

mp

Qui tan - dem?

ppp

ppp

ppp

ppp

The piano accompaniment consists of two staves, Treble and Bass, in 4/4 time. The piece is in D major. The right hand features a melodic line with slurs and fingering (5) over the first four measures. The left hand provides harmonic support with chords and moving lines, also including slurs and fingering (5) and (3). The final measure of the piano part shows a triplet in the bass line.

Calmer

194

E - i que fa - sci - na - re di - u o - cu - los...

pp

3

3

3

197

Musical score for voice and piano, measures 15-16 and 17-18. The score is in 5/4 time and consists of six staves. The first staff is the vocal line, with lyrics: "po - tu - e - rat ho - mi - num, ad in - ce - stu - o - sum". The second and third staves are empty. The fourth and fifth staves are the piano accompaniment, with a triplet of eighth notes in the right hand and a single eighth note in the left hand. The sixth staff is the grand staff, with a triplet of eighth notes in the right hand and a single eighth note in the left hand. The score is divided into two systems, with measures 15-16 in the first system and measures 17-18 in the second system.

po - tu - e - rat ho - mi - num, ad in - ce - stu - o - sum

199

par-tum o-ccul-tan-dum de - fe-cit in-ge-ni-um. Nam... cum... is pre-ter

ppp

ppp

mp

mf

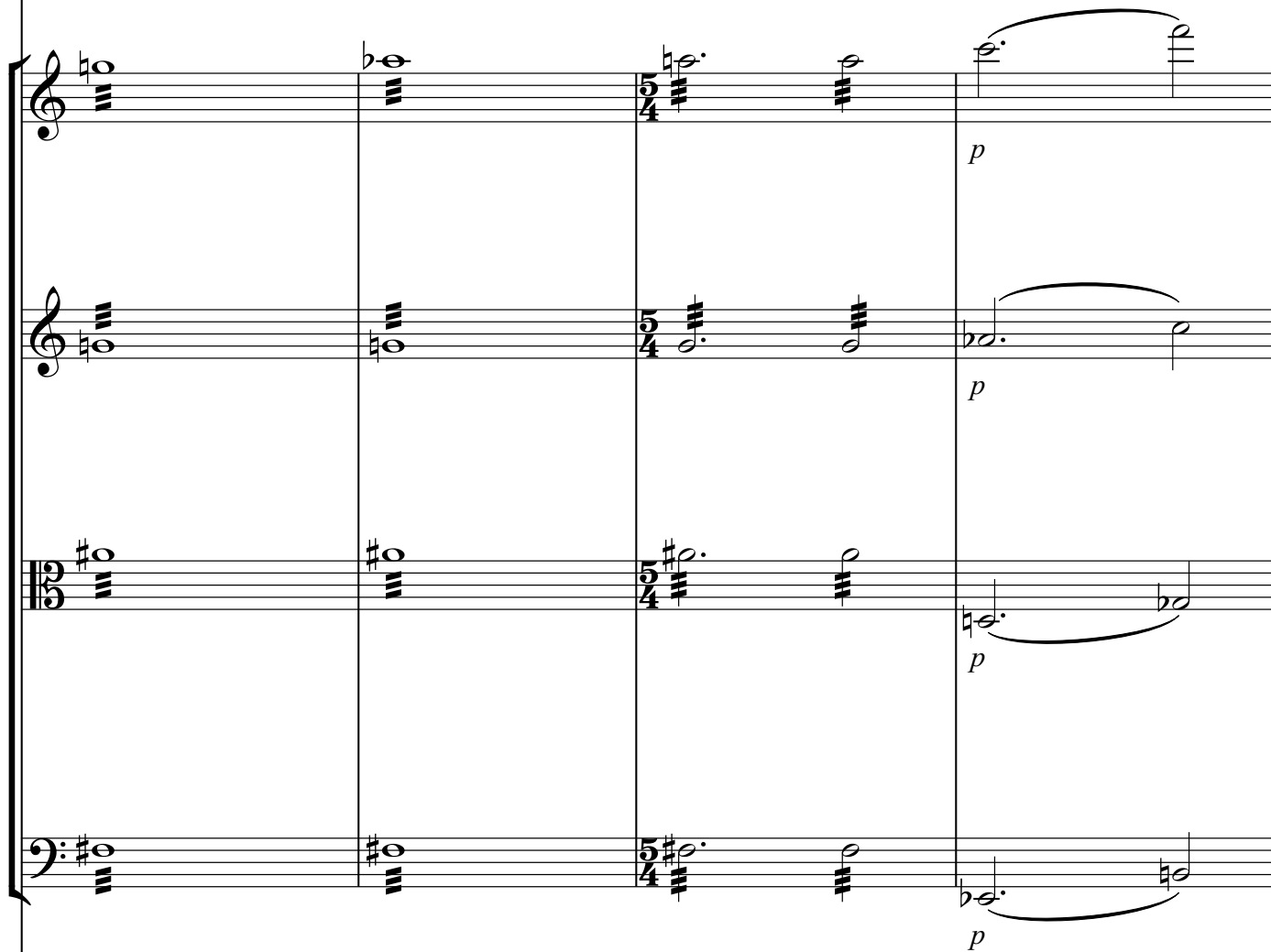
ppp

ppp

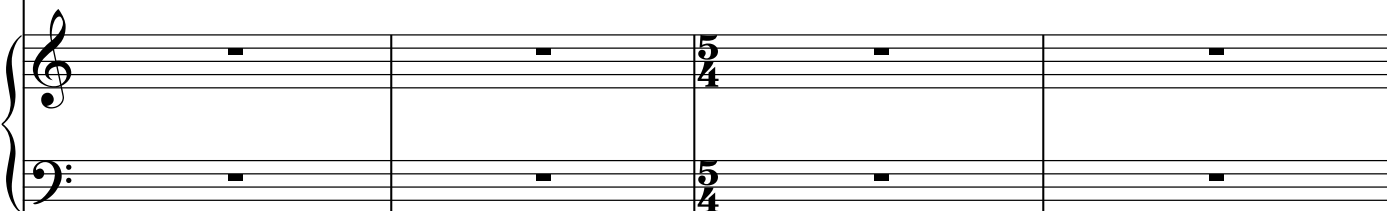
204



spem pro-pin-qui-or e-sset ter-mi-no, dum ex Ia-ni-cu-lo, am-bur-ba-le sa - crum



The piano accompaniment consists of four staves: two treble clefs and two bass clefs. The first two staves are for the right hand, and the last two are for the left hand. The music is in a key with one sharp (F#) and a 5/4 time signature. The first three measures show chords in the right hand and single notes in the left hand. The fourth measure features a dynamic marking of *p* (piano) and a melodic line in both hands.



The second system of the piano accompaniment shows empty staves for the right and left hands, with a 5/4 time signature indicated at the beginning of the system.

208

ce - le - brans, La - te - ra - num pe - te - ret in - ter Co - lo - se - um et Cle - men - tis pon - ti -

211

fi - cis e - dem, ob - ste - tri - ce non vo - ca - ta, e - ni - xa pu - bli - ce pa - tu - it qua frau - de

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "fi - cis e - dem, ob - ste - tri - ce non vo - ca - ta, e - ni - xa pu - bli - ce pa - tu - it qua frau - de". The piano accompaniment is written in four staves: two treble clefs and two bass clefs. The first two staves are grouped by a brace on the left. The piano part features a complex harmonic structure with many accidentals and a frequent change of key signature from F# to Bb. The vocal line is marked with a '7' (sevens) and includes various rhythmic values such as eighth and sixteenth notes.

214

8
tam di - u, pre-ter a - ma-si-um, ce - te - ros de - ce - pi-sset ho-mi-nes.

fpp *mp* *pp*

fpp *mp* *pp*

fpp *mp* *pp*

fpp *mp* *pp*

5/4 5/4 5/4

5/4 5/4

Detailed description: This page of a musical score, numbered 214, features a vocal line and four piano accompaniment staves. The vocal line is in treble clef with a key signature of one sharp (F#) and a 5/4 time signature. The lyrics are: "tam di - u, pre-ter a - ma-si-um, ce - te - ros de - ce - pi-sset ho-mi-nes." The piano accompaniment consists of four staves: two in treble clef and two in bass clef. The first two piano staves have dynamics of *fpp*, *mp*, and *pp* across the three measures. The last two piano staves also have dynamics of *fpp*, *mp*, and *pp*. The score concludes with a double bar line and a 5/4 time signature on the right side of each staff.

217

Et hinc a pa-tri-bus in te - ne-bras ex - te - ri - o - res ab - iec - ta, cum fe - tu

fp *fp* *mf pp*

fp *fp* *mf pp*

fp *fp* *mf pp*

fp *fp* *mf pp*

fp *fp* *mf pp*

220

mi-se-lla ab-i-it.

pizz

pizz

pizz

pizz

3

5

5

3

5

5

223

The image shows a musical score for page 223. It consists of five staves. The top four staves are empty, each with a treble clef and a common time signature. The fifth staff is a grand staff, consisting of two bass clefs. The music in the grand staff is written in a key with one sharp (F#) and one flat (Bb). It features a complex piano accompaniment with many five-fingered chords, indicated by the number '5' under the notes. The chords are often beamed together and have slurs above them. The rhythm is a steady eighth-note pattern.

224

Ad cu - ius de - te - stan - dam

arco
f

arco
f

arco
f

arco
f

3 3 3 5

227

spur-ci - ti - em et no - mi - nis con - ti - nu - an - dam me - mo - ri - am,

pizz arco pizz
 ff pizz arco ff pizz
 pizz arco pizz
 pizz arco pizz
 ff ff

231

arco in ho - di - er - num us - que su - mmi pon - ti - fi - ces ro - ga - ti - o - nem cum

mf
arco

mf
arco

mf
arco

mf

234

cle-ro et po-pu-lo sa - crum a - gen - tes, cum lo - cum par - tus, me - di - o e - ius.

f pizz *mp* arco
f pizz *mp* arco
f pizz *mp* arco
f pizz *mp* arco
f pizz *mp* arco

238

8

in i - ti - ne - re po - si - tum, a - bo - mi - nen - tur, e - o o - mi - sso, de-

p

p

p

p

242

cli-nant per di-ver-ti-cu-la vi- cos-que et sic, lo-co de-te-sta-bi-li post-er ga-to,

p

p

p

p

p

246

re-in-tran-tes i ter per-fi-ci unt quod ce-pe-re.

arco
pizz
ff arco
pizz
ff arco
pizz
arco

3
3
3
3
3

250

The musical score on page 250 consists of five staves. The top staff is a grand staff with a treble clef and a common time signature. The second staff has a treble clef and a key signature of one flat. The third and fourth staves have a bass clef and a key signature of one flat. The fifth staff is a grand staff with both treble and bass clefs and a key signature of one flat. The score includes various musical notations such as notes, rests, slurs, and triplets. A large bracket on the left side groups the second, third, and fourth staves. The page number '250' is located at the top left of the score.

The string players leave the stage
swiftly and silently.

252

Proceed to Scene 3 Continuation

The musical score consists of six staves. The top five staves are for string instruments (Violin I, Violin II, Viola, Violoncello, and Contrabasso), and the bottom two staves are for the piano. The score is divided into three measures. The first measure is in 6/8 time, and the second and third measures are in 4/4 time. The string parts feature various rhythmic patterns, including eighth and sixteenth notes, and some staccato markings. The piano part provides harmonic support with chords and sustained notes.

Scene 3, continuation after Aria

♩=c.72

8 So, Vin-cen-zo: you may be the on-ly au-di-ence for my sing-ing of your pro-

This system contains measures 1 through 4. The vocal line starts with a treble clef and a key signature of one sharp (F#). It features a 4/4 time signature and includes three triplet markings over the notes in measures 2, 3, and 4. The piano accompaniment is in 4/4 time, with the right hand mostly silent and the left hand providing harmonic support with chords and some movement in measures 2, 3, and 4.

5 fane o - ra - to - ri - o. For to per - form it to the

This system contains measures 5 and 6. The vocal line continues with a treble clef and includes a triplet marking in measure 5. The piano accompaniment continues in 4/4 time, with the right hand remaining mostly silent and the left hand providing harmonic support with chords and some movement in measures 5 and 6.

7 ci - ti-zens would be deemed a crime! _____

This system contains measures 7 and 8. The vocal line starts with a treble clef and includes a triplet marking in measure 7. The piano accompaniment continues in 4/4 time, with the right hand playing sustained chords and the left hand providing harmonic support with chords and some movement in measures 7 and 8.

9

8 Bru - no was burned for spea-king of ma-tters that Ga - li - le - i has now made

11

8 clear with his te - le - scope. And yet the church con-demns him too.

Poco meno mosso

$\text{♩} = c.54$

13

8 All mu - si - cians, Vin - cen - zo, all who seek to re - new their art,

15

8 know that sci - ence is to be trus - ted. We re - vere ex - act pro -

17

8
por-tion. We ex-press our faith in sing-ing God's prai-ses the more se-cure-ly with

This system contains two staves. The upper staff is a vocal line in treble clef with a common time signature. It features a melodic line with several triplet markings (indicated by a '3' over a bracket) and rests. The lower staff is a piano accompaniment in bass clef, providing harmonic support with chords and moving lines.

19

8
well-tuned in-stru-ments. You vi-sit new worlds on your cem-ba-lo that

This system contains two staves. The upper staff is a vocal line in treble clef with a common time signature. It features a melodic line with several triplet markings (indicated by a '3' over a bracket) and rests. The lower staff is a piano accompaniment in bass clef, providing harmonic support with chords and moving lines.

21

8
now sound sweet where once they were Te-rra In-cog-ni-ta! And the in-ter-vals were said to

This system contains two staves. The upper staff is a vocal line in treble clef with a common time signature. It features a melodic line with several triplet markings (indicated by a '3' over a bracket) and rests. The lower staff is a piano accompaniment in bass clef, providing harmonic support with chords and moving lines.

23

8
take the de-vil's side. The

This system contains two staves. The upper staff is a vocal line in treble clef with a common time signature. It features a melodic line with rests and a final note. The lower staff is a piano accompaniment in bass clef, providing harmonic support with chords and moving lines.

25

8 more pre - cise our in - stru - ments, the more they re - veal strange pro - per - ties.

27

8 And the church fears that pre - ci - sion re - veals the un - known. _

29

8

30

8 As you well know, the great Bo - cca - cci - o wrote the words you set.

32

Oh,... we can read them, fur - tive - ly, be - hind the closed doors_ of our

34

cham - bers. But to speak or sing them a - loud: that would not be to - ler - ra - ted.

36

They pay us to give voice to hi - sto - ry, but on - ly when it su - pports their truths.

38

— We can put an Em - pe - ror and his mis - tress on the stage, but not a Pope, and

40

cer-tain-ly not his a-mour.

42

You say it would be sa-fer to pub-lish in An-twerp, where they ac-cept the new

44

sci-ence? Ha! The Pro-tes-tants are as like-ly to burn a sci-en-tist as the Va-ti-can!

46

Mean-while, — they have banned the chant, and their

48

8 mu-sic no lon-ger re-sem-bles that of an - gels. In- stead, they bawl out the psalms to

50

8 me-tres that re-sem-ble the tram-ping of an e - le-phant!

52

ff

8 O, Jo - an - na, Jo - an - na, How

55

Black Out
Attacca Scene 4

8 can we give you the voice that you lack?

Scene 4

A cave in the south of England.
Joanna models for Albrecht, who is
painting a depiction of Eve before the Fall

♩=54

The musical score is arranged in a system with seven staves. The top three staves are for vocal parts: Mezzo-soprano (treble clef), Baritone (bass clef), and two Treble Recorder parts (both treble clef). The fourth staff is for Crotales (treble clef). The bottom three staves are for trombone parts: Alto Trombone (alto clef), Tenor Trombone (alto clef), and Bass Trombone (bass clef). The music is in 4/4 time with a tempo of ♩=54. The vocal parts have rests in all three measures. The instrumental parts begin in the first measure. The Alto, Tenor, and Bass Trombones play a melodic line starting on a dotted half note, followed by eighth notes. The Crotales play a rhythmic pattern of eighth notes. The Alto and Tenor Trombones have a *p* dynamic marking. The Bass Trombone has a *p* dynamic marking and a flat sign in the second measure.

4

M-S.

Bar.

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn.

Tbn.

B. Tbn.

Detailed description: This is a page of a musical score, page 2, starting at measure 4. The score is arranged in a system with seven staves. The top two staves are for M-S. (Music Stand) and Bar. (Baritone), both containing whole rests. The next two staves are for Tr. Rec. (Trumpet in C), with the first staff playing a melodic line in the first measure and the second staff playing a similar line. The Crot. (Cymbal) staff has a rhythmic pattern of eighth notes. The bottom three staves are for the Tuba section: A. Tbn. (Alto Tuba) in 3/4 time, Tbn. (Tuba) in 3/4 time, and B. Tbn. (Bass Tuba) in 3/4 time, all playing a melodic line. The key signature has one sharp (F#) and the time signature is 3/4.

7

M-S.

Bar.

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn.

Tbn.

B. Tbn.

This musical score page contains seven staves for measures 7, 8, and 9. The staves are labeled as follows: M-S. (Measures 7-9), Bar. (Measures 7-9), Tr. Rec. (Measures 7-9), Tr. Rec. (Measures 7-9), Crot. (Measures 7-9), A. Tbn. (Measures 7-9), Tbn. (Measures 7-9), and B. Tbn. (Measures 7-9). The M-S. and Bar. staves are mostly empty, with a few notes in measure 9. The Tr. Rec. staves have melodic lines in measures 7 and 9. The Crot. staff has a rhythmic pattern in measure 9. The A. Tbn., Tbn., and B. Tbn. staves have more complex melodic and rhythmic parts across all three measures.

10

M-S.

Bar.

Albrecht

Let me see your

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn.

Tbn.

B. Tbn.

13

M-S.

Bar.

eyes. This i-mage of Eve is from be-fore the Fall, as God made her.

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn.

Tbn.

B. Tbn.

pp

pp

pp

16

Joanna

M-S. I will lift my eyes to the

Bar. The i-mno-cence is in the eyes.____

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn. *pp*

Tbn. *pp*

B. Tbn. *pp*

18

M-S. hills. On-ly you will see them. My cowl and my down-ward glance con -

Bar.

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn. *pp*

Tbn. *pp*

B. Tbn. *pp*

20

M-S. *ceal them. — You joke, — but for the most part life is no laugh-ing ma - tter.*

Bar. *It's a ha-bit!*

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn. *pp*

Tbn. *pp*

B. Tbn. *pp*

22

M-S. *I have seen rape and pi-llage, and the mur-der of my fa-ther,*

Bar.

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn. *pp*

Tbn. *pp*

B. Tbn. *pp*

25

M-S. My sanc-tua-ry is si-lence, and the still-ness you re-quire of me is long prac-tised

Bar.

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn.

Tbn.

B. Tbn.

Detailed description: This page of a musical score, numbered 10, contains measures 25 through 27. The top staff is for the Soprano (M-S.), featuring a vocal line with lyrics: "My sanc-tua-ry is si-lence, and the still-ness you re-quire of me is long prac-tised". The melody includes several triplet markings. Below the vocal line are staves for Baritone (Bar.), two Trumpets (Tr. Rec.), Cymbals (Crot.), and three Trombones (A. Tbn., Tbn., B. Tbn.). The instrumental parts for Baritone, both Trumpets, and all three Trombones are currently silent, indicated by rests. The Cymbals part shows a specific rhythmic pattern in measure 26. The score is written in a key signature of one flat and a 3/4 time signature.

28

M-S. in the choir. On-ly with you can I be both safe and

Bar.

Tr. Rec.

Tr. Rec.

Crot.

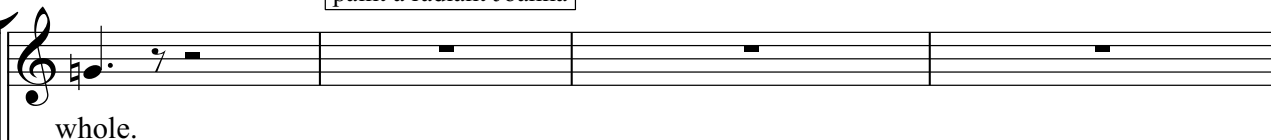
A. Tbn.

Tbn.

B. Tbn.

Albrecht continues to paint a radiant Joanna

31

M-S.  whole.

Bar. 

Tr. Rec. 

Tr. Rec. 

Crot. 

A. Tbn.  *p*

Tbn.  *p*

B. Tbn.  *p*

35

M-S.

Bar.

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn.

Tbn.

B. Tbn.

38

M-S.

Bar.

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn.

Tbn.

B. Tbn.

We may paint Eve na- ked, ___ since she was mo - dest prior to the

41

M-S.

Bar.

ser- pent's wiles; and on-ly la-sci-vious af-ter eat-ing the fruit. The

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn.

Tbn.

B. Tbn.

pp

pp

pp

44

M-S.

Bar.

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn.

Tbn.

B. Tbn.

peo-ple love her be-cause she is both a feast for the eyes and an ex-am-ple to them of the

46

M-S.

Bar.

wa - ges of sin. They do not read, they have not been

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn.

Tbn.

B. Tbn.

48

M-S.

Bar.

schooled as you or I, so our pic - tures are their Bi - ble.

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn.

Tbn.

B. Tbn.

pp

pp

pp

50

M-S.

Bar.

They take plea - sure in them, and in your sing - ing,

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn.

Tbn.

B. Tbn.

51

M-S. The

Bar. more than they do the sermons and ad - mon - i - tions.

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn. *pp*

Tbn. *pp*

B. Tbn. *pp*

Detailed description: This is a page of a musical score, page 20, numbered 51. It features a vocal line and a brass/woodwind section. The vocal line consists of a Soprano (M-S.) and a Baritone (Bar.) part. The Baritone part has lyrics: "more than they do the sermons and ad - mon - i - tions." The Soprano part has the word "The" at the end. The instrumental section includes two Trumpets (Tr. Rec.), a Cymbal (Crot.), and three Trombones (A. Tbn., Tbn., B. Tbn.). The Trombone parts are marked with *pp* (pianissimo). The score is written in a common time signature (C) and a key signature with one flat (B-flat major or D minor).

52

M-S. 
chil-dren es-pe-cia-lly. They love to stu-dy Ma-ry in her meek-ness, and al-so

Bar. 

Tr. Rec. 

Tr. Rec. 

Crot. 

A. Tbn. 
p

Tbn. 
p

B. Tbn. 
p

54

M-S. in her glo - ry, but hide be - hind the

Bar.

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn.

Tbn.

B. Tbn.

55

M-S. *5* *3*
pew when they see the mar - tyr-dom of the saints, loo - king through their

Bar.

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn. *pp*

Tbn. *pp*

B. Tbn. *pp*

56

M-S. li-ttle fin-gers, pray - ing to a - void their fate, Let us hope they

Bar.

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn.

Tbn.

B. Tbn.

Detailed description: This page of a musical score, numbered 56, features a vocal line and several instrumental parts. The vocal line (M-S.) is in a treble clef with a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The lyrics are "li-ttle fin-gers, pray - ing to a - void their fate, Let us hope they". The instrumental parts include a Baritone (Bar.), two Trumpets (Tr. Rec.), a Cymbal (Crot.), and three Trombones (A. Tbn., Tbn., B. Tbn.). The Trombone parts feature a long melodic line with a slur and a fermata. The Cymbal part has a single note with a fermata. The Baritone part has a whole rest. The two Trumpet parts have whole rests. The score is presented in a clean, black-and-white format.

58

M-S.  like our pic- ture. Your ta- lent rai- ses spi- rits. Your art is your

Bar. 

Tr. Rec. 

Tr. Rec. 

Crot. 

A. Tbn. 

Tbn. 

B. Tbn. 

Cross-fade to Scene 5

61

M-S. prayer and your hymn.

Bar.

Tr. Rec.

Tr. Rec.

Crot.

A. Tbn.

Tbn.

B. Tbn.

Detailed description: This page of a musical score contains measures 61, 62, and 63. At the top right, a box contains the instruction "Cross-fade to Scene 5". Measure 61 is marked with the number "61". The vocal line (M-S.) begins with the lyrics "prayer and your hymn." and features a melodic line in treble clef. The baritone line (Bar.) is silent. The two trumpet parts (Tr. Rec.) play a rhythmic accompaniment. The cymbal (Crot.) has a sustained sound effect in measure 62. The three tuba parts (A. Tbn., Tbn., B. Tbn.) play a low, sustained accompaniment.

Scene 5: Fanny composing

Fanny performs music she is writing, peering at her notation while she plays.

Hesitatingly but with expression

$\text{♩} = c.66$

Pno.



Fanny takes up a quill and notates the music in her head, conducting the tune she hears.

Espressivo

5

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

Bsn. *p*

8

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

Karl enters, looking to speak, but listening as Fanny proceeds.



11

$\text{♩} = 72$

Ob.

Bar.

Pno.

f

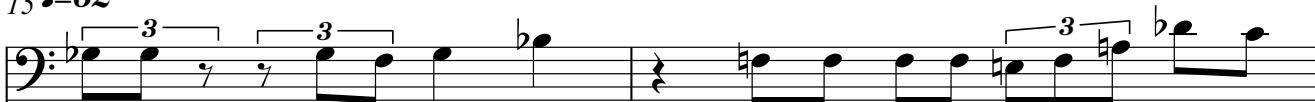
ff

Appassionata

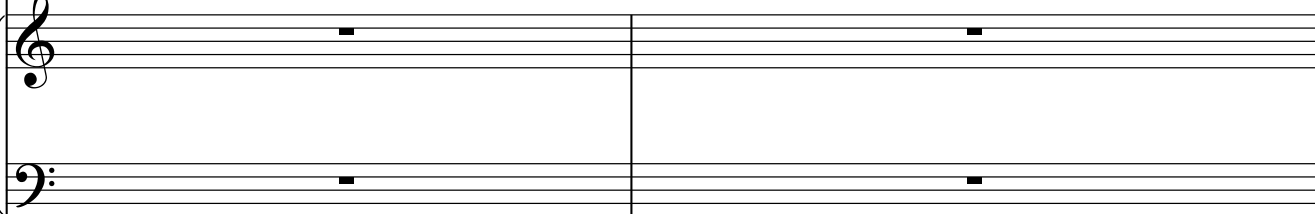
$\text{♩} = 72$

Dear


15 $\text{♩} = 62$

Bar. 

Fa- nny, that is mere noise, on - ly fit to re-pre-sent thun - der,

Pno. 

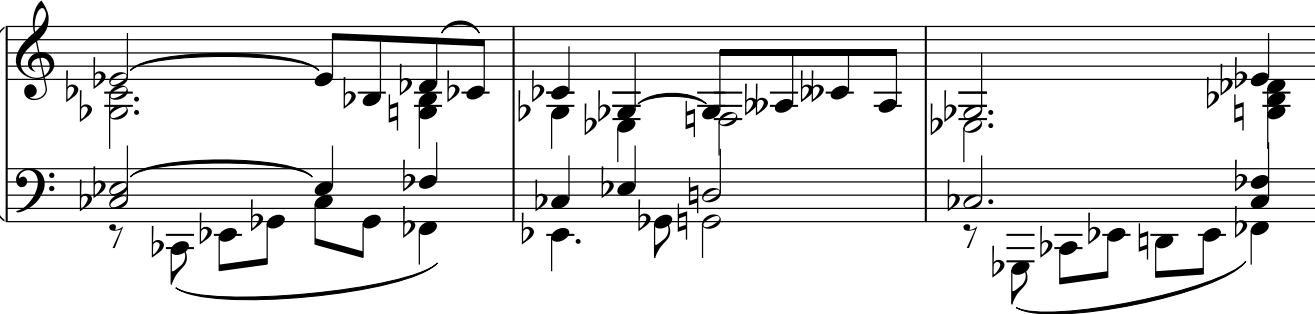
17 $\text{♩} = 54$

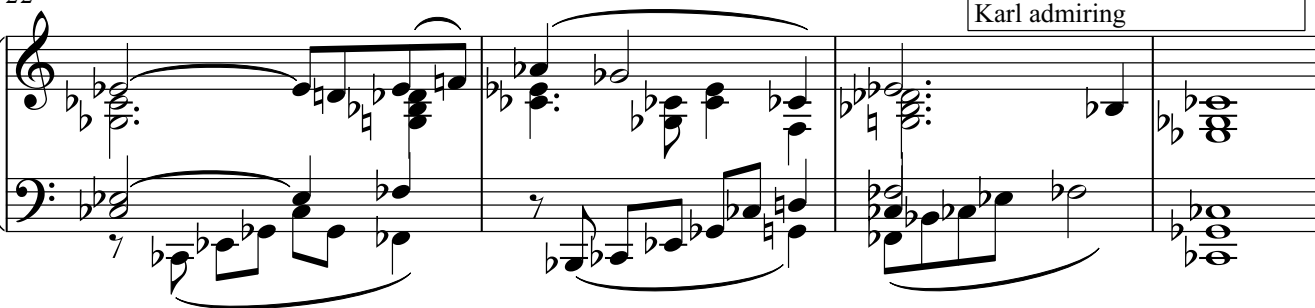
Bar. 

or the snar-ling of a dra-gon!

Pno. 


Playing with her eyes on Karl, as if challenging him

19 

22 

*Fanny with a sense of victory:
Karl admiring*

26

Bar. 


Ah, Fa-nny, you out-wit me a - gain! The chord now melts,

Pno. 

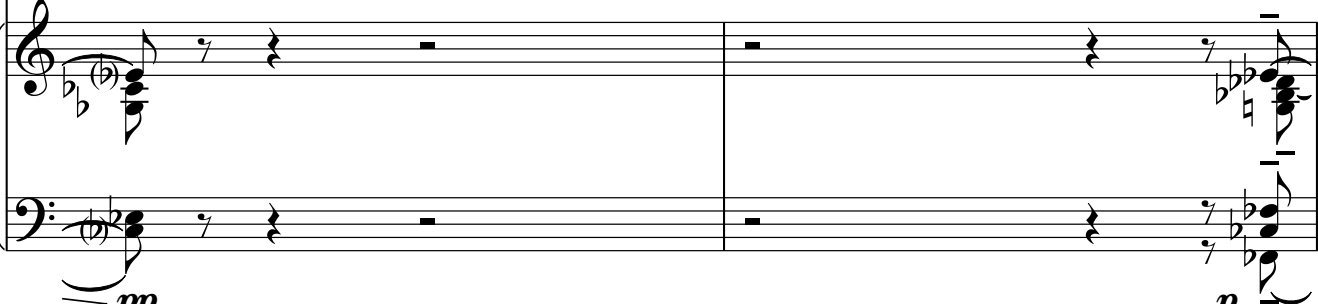
tenuto
p



28

Bar. 


re-vea-ling it-self as po-sse-ssing a qua-li - ty I could not at first de- tect.

Pno. 


pp *p*



30

Bar. 

Your mu-sic plays with such am-bi - gu - i - ties. You make us feel one e - mo - tion,

Pno. 

p *pp*


32

Bar. 

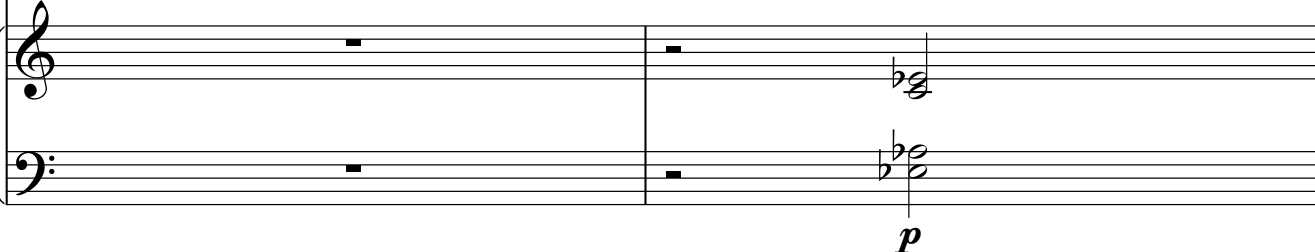
and then trump it with a - no - ther. The sour be-comes

Pno. 

34

Bar. 

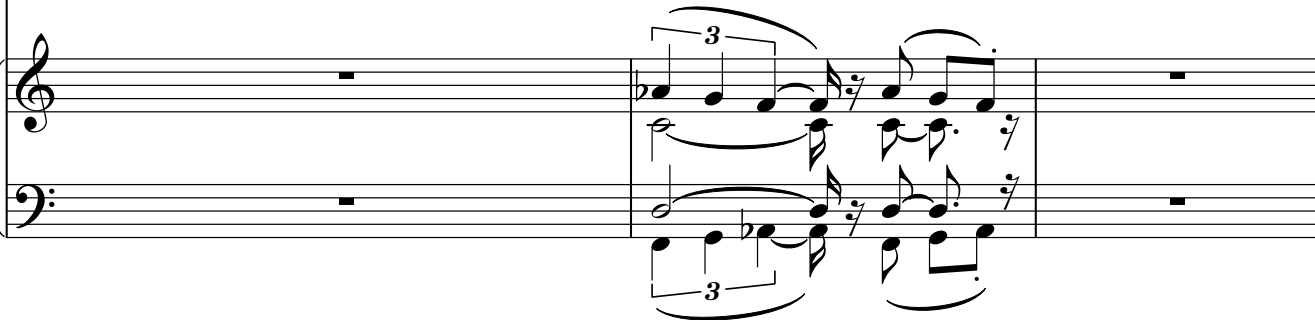
sweet. This is a use - ful trick, Fa - nny! It per-mits us to change

Pno. 

36

Bar. 


course as the wind of the plot de-mands. All things are

Pno. 

39

Bar. 

po-ssi-ble, and that's the trial. What spec-ta-ple can out-do those with which the pu-blic are

Pno. 

41


Bar. 

bored? What twist of plot? What new com-bi-na-tion of in-stru-ments?

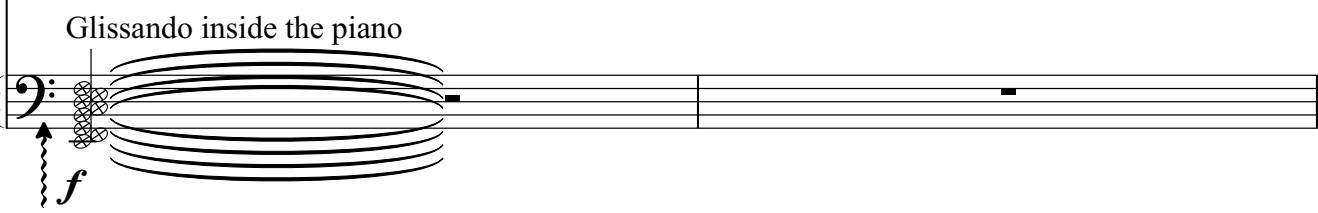
Pno. 



43

Bar. 


The more un-like-ly, the be-tter! Put four horns in the or-che-stra, play-ing notes not com-

Pno. 

Glissando inside the piano



45


Bar. 

bined be-fore! Plot sto-ries that re-quire mu-sic to de-pict the ra-va-ges of na-ture!

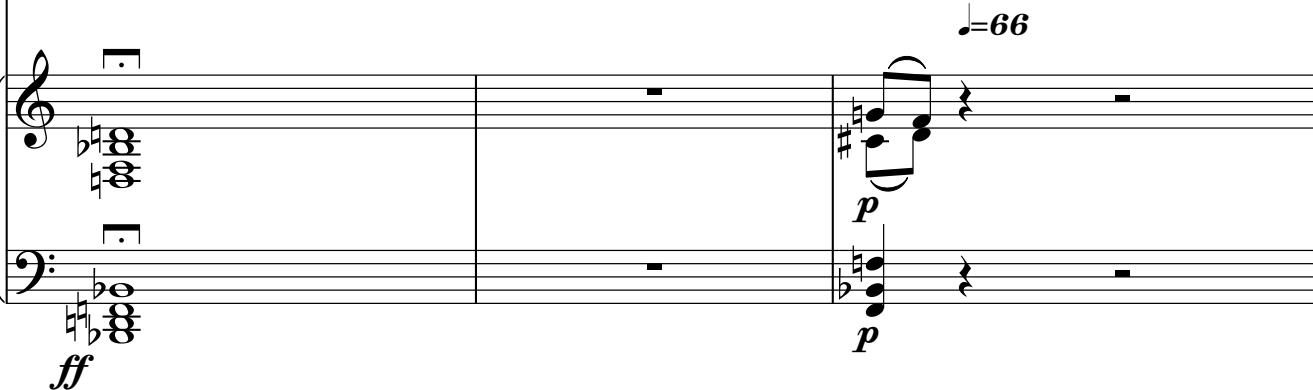
Pno. 

Karl tells from Fanny's stillness
that her mind is on something, sees the score on
his music stand, and picks it up.

47

Bar. 

You have a new song? — From the shoe-ma-ker of
Poco piu mosso

Pno. 

ff *p*

50

Bar. 

Nu-rem-berg Good- ness! Some of the lan-guage is an- cient! There are

Pno. 

53

Bar. 

words and spell-ings I bare-ly re-cog-nise. But your mu-sic makes them_ come a-live.

Pno. 

56

Bar. 

The text is marked: 'A-nnus sa-lu-tis ein-tau-send-fünf-hun-dert -

Pno. 

58


Bar. 

zwei-und-drei-ssig ge-dicht am neun-und-zwan-zig tag marcj'. We must

Pno. 

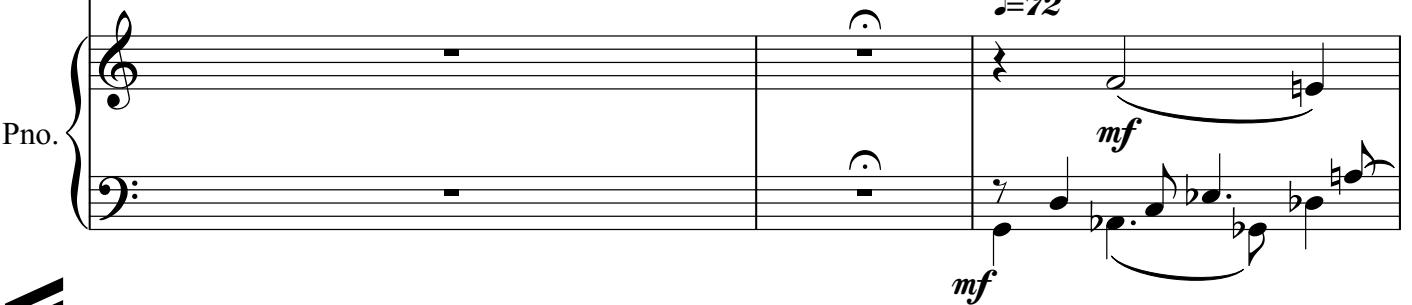
Karl and Fanny perform her setting of Sachs's "Der Babst mit dem Kind". A translation in the vernacular should be projected above the stage.

60

Bar. 

give it a three-hun-dredth birth-day out-ing!

Moderato $\text{♩} = 72$

Pno. 

63

Pno. 

66

Bar. 

Hört wie in en - ge - lan - de Ein wun - der schö - ne junck - fraw was,


Pno. 

RH

69

Bar. 

Als ich in der cro - ni - ca las, Gen der in lieb ent - pran - de Ein doc - tor mit pe -

Pno. 

73

Bar. 

gi - ren. Der sie in ma - nnes klei - de Mit im hin - fue - ret gen A - then

Pno. 

RH

77

Bar. 

Auf die hoch - schuel solt ir ver - sten Als da sie a - lle pei - de

Pno. 

Bar.  The - tten fley - sig stu - di - ren. Das

Pno. 

Bar.  weib wart wol-ge-le-ret In a - llen kün- sten sie dreff- lich zw no -

Pno. 

Bar.  me. Der doc - tor hoch-ge-e-ret Zog mit sei-ner lieb-ha-be rin - gen Ro-me;

Pno. 

Bar.  In ma-nes kleid sie un-er-kant A - lle doc-to-res u - ber-vant,

Pno. 

93

Bar. 

Ihr preis das wart ge - me-ret, Das ir a-lle pre - la-tten, Spra-chen lob___ er aus

Pno. 

96

Bar. 

rech-ter gunst; Durch ir sin-schick-li-keit und kunst Wart sie nach die-sen ta-ten Zu

Pno. 

99

Bar. 

ei-nem car-di-na-le. Als nun Le-o der fir-de Starb, da wart

Pno. 

102

Bar. 

sie zw babst er-welt, Jo-ha-nnes der ach-te___ ge - czelt; Al-so_

Pno. 

105

Bar. 
 — das weib re-gir-de Das bas-tum nach der wa-le. Der

Pno. 
 RH

109

Bar. 
 doc - tor vor-ge-spro- chen Wont stet pey dem babst sei nem schö nen wei -

Pno. 
 mf

112

Bar. 
 be. Kurcz - lich ir freüd wart pro-chen, Der hei-lig babst, der wart


Pno. 

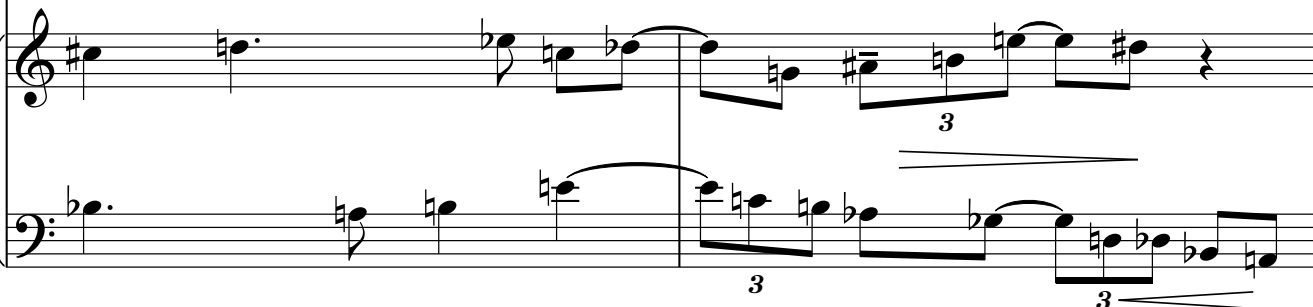
115

Bar. 
 schwang-er von lei - be. Sein leib wuchs ser gros mit der zeit, Doch ver-pag er

Pno. 
 mf

119

Bar. 
 sein schwang-er - heit_ Auf neun-und - dre - ssig wo - chen.

Pno. 

121

Bar. 
 Und da ein kind ge - pa - re J-doch starb_ er schmer - zlich dar-an


Pno. 

124

Bar. 
 Al-da erst sein weip - lich per - san Wart al - so o - ffen-wa - re

Pno. 

127

Bar. 
 A - llem ro - mi - schen vol - cke. Al -

Pno. 

130

Bar.

Pno.

133

Bar.

Pno.

136

Bar.

Pno.

139

Bar.

Pno.

142

Pno.

ff

||| Poco meno mosso

147 ♩=54

Bar.

This sure-ly is the stuff of op' ra! So much in-trigue and dra- ma...

♩=54

Pno.

p

|||

149 ♩=120

Bar.

I could take Sachs' tale and de-ve-lop the plot. We should

Allegro vivace

♩=120

Pno.

ff

Fanny stares unmovingly at Karl.
 Immediate black-out, and fade up to
 Scene 6 in Venice.

|||

152

Bar.

make our Jo - a - nna a Mi-ller's daugh- ter... the pu - blic will like that.

attacca Scene 6

Pno.

Scene 6

Andres and Vincenzo in their house in Venice.
Vincenzo is playing the harpsichord while Andreas
searches through books he is employing for his research.

$\text{♩} = 120$

T.

Allegro vivace

Hpsd.

2

3

2

5

Musical score for system 5, measures 10-12. The system consists of three staves. The top staff is a single treble clef staff with a whole rest in measure 10 and a double bar line at the end of measure 12. The middle and bottom staves are grand staff notation. The middle staff has a treble clef and a 10/8 time signature. The bottom staff has a bass clef and an 8/8 time signature. The music features a sequence of chords and intervals: a half note G4, a half note A4, a half note B4, a half note C5, a half note D5, and a half note E5. The chords are: G4-A4, G4-A4-B4, G4-A4-B4-C5, G4-A4-B4-C5-D5, G4-A4-B4-C5-D5-E5, and G4-A4-B4-C5-D5-E5. The system ends with a double bar line and a 12/8 time signature.

6

Musical score for system 6, measures 12-15. The system consists of three staves. The top staff is a single treble clef staff with a whole rest in measure 12 and a double bar line at the end of measure 15. The middle and bottom staves are grand staff notation. The middle staff has a treble clef and a 12/8 time signature. The bottom staff has a bass clef and an 8/8 time signature. The music features a sequence of chords and intervals: a half note G4, a half note A4, a half note B4, a half note C5, a half note D5, and a half note E5. The chords are: G4-A4, G4-A4-B4, G4-A4-B4-C5, G4-A4-B4-C5-D5, G4-A4-B4-C5-D5-E5, and G4-A4-B4-C5-D5-E5. The system ends with a double bar line and a 12/8 time signature.

7

Musical score for system 7, measures 15-19. The system consists of three staves. The top staff is a single treble clef staff with a whole rest in measure 15 and a double bar line at the end of measure 19. The middle and bottom staves are grand staff notation. The middle staff has a treble clef and a 12/8 time signature. The bottom staff has a bass clef and an 8/8 time signature. The music features a sequence of chords and intervals: a half note G4, a half note A4, a half note B4, a half note C5, a half note D5, and a half note E5. The chords are: G4-A4, G4-A4-B4, G4-A4-B4-C5, G4-A4-B4-C5-D5, G4-A4-B4-C5-D5-E5, and G4-A4-B4-C5-D5-E5. The system ends with a double bar line and a 12/8 time signature.

8

Musical score for system 8, measures 19-22. The system consists of three staves. The top staff is a single treble clef staff with a whole rest in measure 19 and a double bar line at the end of measure 22. The middle and bottom staves are grand staff notation. The middle staff has a treble clef and a 10/8 time signature. The bottom staff has a bass clef and an 8/8 time signature. The music features a sequence of chords and intervals: a half note G4, a half note A4, a half note B4, a half note C5, a half note D5, and a half note E5. The chords are: G4-A4, G4-A4-B4, G4-A4-B4-C5, G4-A4-B4-C5-D5, G4-A4-B4-C5-D5-E5, and G4-A4-B4-C5-D5-E5. The system ends with a double bar line and a 10/8 time signature.

9

The eyes of Vincenzo and Andreas meet.

Poco meno mosso

11

♩.=100

♩.=84

Looking up from his books, Andreas muses to himself, though aware that Vincenzo is his audience.

14

♩.=76

15

8
faith is one long

Musical score for measures 15-16. The vocal line (treble clef) contains the lyrics "faith is one long". The piano accompaniment (grand staff) features a complex harmonic structure with multiple accidentals (sharps and naturals) and a mix of eighth and sixteenth notes.

16

8
pil - gri - mage. The

Musical score for measures 17-18. The vocal line (treble clef) contains the lyrics "pil - gri - mage. The". The piano accompaniment (grand staff) continues with complex harmonic textures, including a prominent bass line with sustained notes and various chordal structures.

17

8
I - rish con - ver - ted the Scots and Nor -

Musical score for measures 19-20. The vocal line (treble clef) contains the lyrics "I - rish con - ver - ted the Scots and Nor -". The piano accompaniment (grand staff) features a mix of eighth and sixteenth notes, with a bass line that includes some sustained notes.

18

8
thum - brians, Then the Eng - lish, led by

Musical score for measures 21-22. The vocal line (treble clef) contains the lyrics "thum - brians, Then the Eng - lish, led by". The piano accompaniment (grand staff) features a complex harmonic structure with many accidentals and a mix of note values, including a prominent bass line with sustained notes.

19

8 Bo - ni - face, Con - ver - ted the Ger - mans

The musical score for measure 19 consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment features a treble clef with chords and a bass clef with sustained chords and a moving bass line.

20

8 on the or - ders of the Frank - ish King,

The musical score for measure 20 consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment features a treble clef with chords and a bass clef with sustained chords and a moving bass line.

21

8 Char - - le - magne, Wield - ing the chant as a

The musical score for measure 21 consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment features a treble clef with chords and a bass clef with sustained chords and a moving bass line.

22

8 wea - pon none could re - sist. But one

The musical score for measure 22 consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment features a treble clef with chords and a bass clef with sustained chords and a moving bass line.

23

nee - ded Greek, the lang - uage of

24

Christ's time, And of Paul and his E -

25

pist-les, To se-duce the the-o-lo-gians of Rome.

Full 8' + 4'

f

27

This Joan, her

lute stop only

p

29

8 coun - try was raped and pi - llaged by the Danes:

This block contains the musical notation for measure 29. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "coun - try was raped and pi - llaged by the Danes:". The piano accompaniment features a complex harmonic structure with multiple accidentals and a steady rhythmic accompaniment.

30

8 Small

This block contains the musical notation for measure 30. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "Small". The piano accompaniment continues with a similar harmonic style to the previous measure, providing a rich accompaniment for the vocal line.

31

8 won - der she sought to place a dis - tance be -

This block contains the musical notation for measure 31. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "won - der she sought to place a dis - tance be -". The piano accompaniment features a more active bass line with frequent chord changes and a steady eighth-note accompaniment.

32

8 tween her - self and Those i - lli - te - rate bar - ba - rians who

This block contains the musical notation for measure 32. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "tween her - self and Those i - lli - te - rate bar - ba - rians who". The piano accompaniment continues with a complex harmonic structure, supporting the vocal line with a steady accompaniment.

33

mur-dered her pa - rents — And de-stroyed her home - land. —

This system contains two staves. The upper staff is a vocal line in treble clef with a common time signature. The lower staff is a piano accompaniment in bass clef. The lyrics are: "mur-dered her pa - rents — And de-stroyed her home - land. —".

35

E - ven the Rome she first en - coun - tered —

This system contains two staves. The upper staff is a vocal line in treble clef with a common time signature. The lower staff is a piano accompaniment in bass clef. The lyrics are: "E - ven the Rome she first en - coun - tered —".

36

— has been sacked by Sa - ra - cens! —

Full 8'+4'

f

This system contains two staves. The upper staff is a vocal line in treble clef with a common time signature. The lower staff is a piano accompaniment in bass clef. The lyrics are: "— has been sacked by Sa - ra - cens! —". The piano part includes a dynamic marking of *f* and a tempo/structure marking of "Full 8'+4'".

Cross-fade to Joanna and Albrecht,
on the long journey to Athens, while Vincenzo
continues to play.

37 $\text{♩} = 120$

Musical score for measures 37-38. The system consists of three staves: a vocal line in treble clef with a soprano '8' and a flat sign, and a piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

38

Musical score for measures 38-39. The system consists of three staves: a vocal line in treble clef with a soprano '8' and a flat sign, and a piano accompaniment in grand staff. The piano part continues with the eighth-note accompaniment and chords. The key signature remains two flats.

39

Musical score for measures 39-40. The system consists of three staves: a vocal line in treble clef with a soprano '8' and a flat sign, and a piano accompaniment in grand staff. The piano part features a more complex accompaniment with sixteenth-note patterns in the bass and chords in the treble. The key signature remains two flats.

41

Musical score for measures 40-41. The system consists of three staves: a vocal line in treble clef with a soprano '8' and a flat sign, and a piano accompaniment in grand staff. The piano part continues with the complex accompaniment. The key signature remains two flats.

42

Musical score for measures 42-43. The system includes a vocal line (treble clef, 8) and a piano accompaniment (grand staff). The piano part features a complex texture with multiple voices in both hands, including chords and moving lines. A fermata is present over the final measure of the piano accompaniment.

44

Musical score for measures 44-45. The system includes a vocal line (treble clef, 8) and a piano accompaniment (grand staff). The piano part continues with complex textures, including a change in key signature to two flats (B-flat and E-flat) in measure 45. A fermata is present over the final measure of the piano accompaniment.

46

Musical score for measures 46-47. The system includes a vocal line (treble clef, 8) and a piano accompaniment (grand staff). The piano part continues with complex textures, including a change in key signature to one flat (B-flat) in measure 47. A fermata is present over the final measure of the piano accompaniment.

48

Musical score for measures 48-49. The system includes a vocal line (treble clef, 8) and a piano accompaniment (grand staff). The piano part continues with complex textures, including a change in key signature to two flats (B-flat and E-flat) in measure 49. A fermata is present over the final measure of the piano accompaniment.

50

Musical score for measures 50 and 51. The score is written for a piano with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 8/8. The music consists of complex chords and arpeggiated patterns in both hands. Measure 50 shows a series of chords, and measure 51 features a more active bass line with eighth notes and chords.

52

Musical score for measures 52 and 53. The score is written for a piano with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 8/8. The music continues with complex chords and arpeggiated patterns. Measure 52 has a more melodic upper voice, while measure 53 features a dense texture of chords and arpeggios.

54

Cross-fade back to Andrea and Vincenzo in Venice.

Musical score for measures 54 and 55. The score is written for a piano with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 8/8. The music consists of complex chords and arpeggiated patterns. Measure 54 shows a series of chords, and measure 55 features a more active bass line with eighth notes and chords. The piece concludes with a final chord in measure 55, marked "lute stop".

56 $\text{♩} = 63$

You seem

57

cu - rious that a wo - man could a - ssume the

58

voice of a man.

59

8

There are nuns at the O - spi - da - le - tto

3 5

Detailed description: This system contains measures 59 and 60. Measure 59 features a vocal line with a triplet of eighth notes and a five-measure phrase. The piano accompaniment consists of chords in the right hand and eighth-note patterns in the left hand. Measure 60 continues the vocal line with a quarter note and a half note, ending with a fermata. The piano accompaniment continues with similar harmonic support.

60

8

who can take a bass line.

Detailed description: This system contains measures 61 and 62. Measure 61 has a vocal line with a quarter note and a half note. The piano accompaniment features chords in the right hand and eighth-note patterns in the left hand. Measure 62 continues the vocal line with a quarter note and a half note, ending with a fermata. The piano accompaniment continues with similar harmonic support.

61

8

The young brides of Christ ex - cel in mu - sic.

3

Detailed description: This system contains measures 63 and 64. Measure 63 features a vocal line with a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and eighth-note patterns in the left hand. Measure 64 continues the vocal line with a quarter note and a half note, ending with a fermata. The piano accompaniment continues with similar harmonic support.

63

Thet play vi - o - lin, sack-but, and sing, too, the sweet - est so -

65

pra - no, while the ol-der nuns hold te - nor and bass.

67

So God's gifts to them they raise in his praise.

69

But on - ly if they stay in the

70

cloi - - ster. The young an - gels can be

ta - ken in ma-riage, but must swear ne-ver to make mu-sic a -

This block contains the musical notation for measures 70 and 71. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one flat (B-flat). Measure 70 includes a triplet of eighth notes. Measure 71 includes two triplet markings over eighth notes. The lyrics are: "cloi - - ster. The young an - gels can be" for measure 70 and "ta - ken in ma-riage, but must swear ne-ver to make mu-sic a -" for measure 71.

71

ta - ken in ma-riage, but must swear ne-ver to make mu-sic a -

This block contains the musical notation for measures 71 and 72. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one flat. Measure 71 includes two triplet markings over eighth notes. Measure 72 includes a triplet marking over eighth notes. The lyrics are: "ta - ken in ma-riage, but must swear ne-ver to make mu-sic a -".

Cross-fade again while Vincenzo plays, following the journey to Athens of Joanna and Albrecht.

73

gain.

Piu mosso
Pleno, 8' + 4'

f

This block contains the musical notation for measures 73 and 74. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one flat. Measure 73 includes a tempo marking "Piu mosso" and a dynamic marking "Pleno, 8' + 4'". Measure 74 includes a dynamic marking "f". The lyrics are: "gain.". The piano accompaniment consists of sustained chords in the right hand and moving bass lines in the left hand.

16
74 ♩=108

Musical score for measures 16-74. The system includes a treble clef staff with a whole rest, a bass clef staff with a *Vivace* tempo marking and a forte (*f*) dynamic marking, and a grand staff with a 5/4 time signature. The bass clef staff contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals.

75

Musical score for measures 75-76. The system includes a treble clef staff with a whole rest, a bass clef staff, and a grand staff with a 5/4 time signature. The bass clef staff continues the rhythmic pattern from the previous system.

76

Musical score for measures 77-78. The system includes a treble clef staff with a whole rest, a bass clef staff, and a grand staff with a 5/4 time signature. The bass clef staff continues the rhythmic pattern.

77

Musical score for measures 79-80. The system includes a treble clef staff with a whole rest, a bass clef staff, and a grand staff with a 5/4 time signature. The bass clef staff continues the rhythmic pattern.

78

Musical score for measure 78. The system consists of three staves. The top staff is a treble clef with a flat key signature and a common time signature, containing a whole rest. The middle and bottom staves are part of a grand staff (bass clef) and contain a complex rhythmic accompaniment with various notes, accidentals, and slurs.

79

Musical score for measure 79. The system consists of three staves. The top staff is a treble clef with a flat key signature and a common time signature, containing a whole rest. The middle and bottom staves are part of a grand staff (bass clef) and contain a complex rhythmic accompaniment with various notes, accidentals, and slurs.

80

Musical score for measure 80. The system consists of three staves. The top staff is a treble clef with a flat key signature and a common time signature, containing a whole rest. The middle and bottom staves are part of a grand staff (bass clef) and contain a complex rhythmic accompaniment with various notes, accidentals, and slurs.

81

Musical score for measure 81. The system consists of three staves. The top staff is a treble clef with a flat key signature and a common time signature, containing a whole rest. The middle and bottom staves are part of a grand staff (bass clef) and contain a complex rhythmic accompaniment with various notes, accidentals, and slurs.

82

Musical score for measures 82-83. The system consists of three staves: a treble clef staff with a common time signature, and two bass clef staves. The key signature has one sharp (F#). Measure 82 shows a treble staff with a whole rest and two bass staves with a complex rhythmic pattern of eighth and sixteenth notes. Measure 83 continues this pattern, ending with a triplet of eighth notes in the bottom bass staff. The time signature changes to 15/16 at the end of measure 83.

83

Musical score for measures 84-85. The system consists of three staves: a treble clef staff with a 15/16 time signature, and two bass clef staves. The key signature has one sharp (F#). Measure 84 shows a treble staff with a whole rest and two bass staves with a complex rhythmic pattern of eighth and sixteenth notes. Measure 85 continues this pattern, ending with a treble clef staff with a whole rest and two bass staves with a complex rhythmic pattern of eighth and sixteenth notes. The time signature changes to 12/8 at the end of measure 85.

Rapid cross-fade
back to Venice
and the apartment of
Vincenzo.

85

Musical score for measures 86-87. The system consists of three staves: a treble clef staff with a 12/8 time signature, and two bass clef staves. The key signature has one sharp (F#). Measure 86 shows a treble staff with a whole rest and two bass staves with a complex rhythmic pattern of eighth and sixteenth notes. Measure 87 continues this pattern, ending with a treble clef staff with a whole rest and two bass staves with a complex rhythmic pattern of eighth and sixteenth notes. The time signature changes to 8/8 at the end of measure 87.

Lute stop

Tranquillo

Andreas catches Vincenzo's eye again and addresses him.

87

♩.=76

The time will

88

come when art - ists will cre -

89

ate o - peras a - bout each

90

o - ther. We are not

91

rea - dy to sing sto - ries that do not

92

fea - ture gods and im - mor - tals.

94

But this La - dy Pope dy - ng in child - birth vi - o - lates de -

96

co - rum. Yet it is a tale that en -

Prepare 8'+4' pleno

98

ti - ces me, like a moth to a light.

As if goading Andreas, Vincenzo launches into a vivid Toccata. ♩.=144

Vivace

Pleno

101

Andreas searches in a frenzy through his papers.

Agitated *f*

If ___ not Joan,

103

who? If ___ Joan, ___

105

8 how? _____ If not then, _____ when? _____

107

8 _____ If _____ a John, _____

Rapid cross-fade to
Notker's scriptorium
in St Gall.

109

8 which? the Se-venth? or Eighth? or un_____ num_____ bered?

Scene 7

In St Gall, Tutilo is tuning the pipes of his organ. Notker looks on in fascination.

Notker

$\text{♩} = 54$

Ct.

2' only, sounding two octaves higher than written

4' only, sounding an octave higher than written

8' only, sounding at written pitch

Org.

15 *gliss.*

8^{va} *gliss.* *gliss.*

Piu mosso

$\text{♩} = 72$

6

Pointing

The range of your or- gan is its ma- gic p- pro- per- ty. Here,

Tutilo responds

p

Poco meno mosso

$\text{♩} = \text{c.}54$

11

You can i - mi- tate the voi- ces of earth- ly men and wo- men. B - but

13

these notes speak of the deep and sub-terra-ne-an: while these...

4' only

15

these are the preserve of birds and angels.

17

I have a man's voice,

19

but I prefer to employ its upper reaches, the voice I had as a

Notker returns to his writing-desk to reflect, while Tutlio continues to play.

21

boy that when sing-ing con-cealed my s- s - sta-mmer

24

Notker looks up, struck by a new concern.

27

Why should the meek and vir-tuous Ma - ry have a-ny need of

30

co - ro - na - tion? Her Son, our Lord, spoke of the

32

struggle of the rich to en - ter hea - ven, And of our du - ty to give our ri - ches to the

34

poor. Why, then, an Em - pe - ror Ma - ry? Our faith is un - der -

36

mined by this world - ly com - pa - ri - son. Where is the maid who sang to

38

Ga-bri-el of the hum-ble and meek? She is our Sa-vior's mo-ther not his crowned bride!

Pleno 8', 4', 2'

41

Notker gathers himself and returns to his desk to write.

ff, 8' only

p

p

47

A new concern preoccupies Notker.

52

The church, our m - mo - ther sanc-tions the re-pre - sen-ta - tion of our Lord's

55

birth. In Rheims, the d-don - key sings of his ho-nour in

57

bear-ing Ma-ry to Beth-le-hem. The Pa-ssion of our Lord is al-so sung as

60

di - a - logue, with parts for Pi - late, Pe - ter, and Ju - das too, as well as

62

Christ and the Go - spel rea - der. The bay-ing c-crowd is sung by the

64

whole of the Scho - la, as, too, are the A - po - stles. And the

66

young - est no-vice takes the role of the maid who a - ccu - ses P - P - P - Pe - ter.

68

Thus in song we con-vey the life of Our Lord as if He yet lives,

71

We are told that Mu-sic should tell no o-ther sto ry. Yet I, Not-ker, write His-to-ry-

74

— as well as chant. Are there things of which we can - not... should not... sing?

76

How can I write that a wo-man was

78

P - P - P - P - P - Pope?

Organo pleno

f

While Tutilo continues to play, cross-fade to Albrecht and Joanna journeying from Athens to Rome. The Schola, offstage, intone a chant.

79

81

The Schola sings offstage

p

Urbs be - a - ta___ Je - ru - sa___ lem dic___ ta pa - cis vi - si - o_____

8' only

p

84

quae con - stru - i - tur in cae - lis vi - vis ex la - pi - di - bus___

Slow, silent cross-fade to Fanny's studio in Munich, where she is about to play the piano.

87

et an - ge - lis co - ro - na - ta _____ ut spon - sa - ta _____ co _____ mi - te.

Scene 8

Fanny in her studio is playing the piano

Allegro

Karl enters

Bar.

Pno.

poco meno mosso

♩=c.72

8

Ah, Fan - ny, You are grapp-ling with the

mf

14

ge-ni-us of the di-vine Lud-wig. This har-mo-ny is in-deed strange, as if a ship

18

sailed rud-der less.

Karl mimes applause *piu menu mosso*
 23 ♩=63

That chord you are play-ing re - peat-ed - ly, Fan- ny...Can you make it sound with

25

pur - pose? What na - rra-tive would de-mand its use? My

27

sto-ries for you show the au - dience who is who and how the plot is sprung: who kills

29

whom, and why; whe-ther they feel re - morse or guilt. How can we

31

play with e - le-ments whose mea-nings are not clear to us?

33

The chord...Ah, you are play-ing with me! Sweet Faster

mf *p* *f*

♩=100

37

meno mosso So much for the ka - lei-do-scope your fin gers turn!

♩=54

40

One mo-ment the chord is a my-ste-ry, me-na-cing in its dark-ness,

42

the next, you make it a chil-dren's toy! The op-era you plan on the sto-ry from

45

Sachs... might it em-ploy sounds of this kind? These new chords...

47

can they tell of the deep past— when our Jo - a - nna lived? This

49

Joan... she in-trigues you. Would her sto-ry be fit for song if it

51

ha-p-pened in our own time? You smile, as if it could not! How, then,

53

___ may it have oc-curred at all? Why does the age of a tale ren-der it cre-di-ble?

Attacca Scene 9, the Papal procession in Rome.

56

Fa-nny, you would love to see a wo-man a-chieve as this Joan did!

Scene 9

The streets of Rome, bustling in anticipation of the Pope's procession. Crowds assemble excitedly.

$\text{♩} = 108$

The musical score is arranged in a standard orchestral layout. The instruments and parts are listed on the left side of the page, including Piccolo, Soprano Recorder (two parts), Clarinet in A, Bass Clarinet, Contrabassoon, Horn, Cornetto 1 and 2, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Timpani, Bass Drum, Tom-tom, Crotales, Tuba, Violin 1 and 2, Viola, Violoncello, and Double Bass. The score is written in 7/8 time and features a variety of dynamics, including fortissimo (ff) and piano (p). The music is characterized by a driving, rhythmic quality, with many notes beamed together and frequent accents. The Piccolo part has a prominent melodic line with a quintuplet. The woodwinds and strings provide a dense, textured accompaniment. The overall mood is one of excitement and anticipation.

This musical score page, numbered 2, features a variety of instruments and parts. The woodwind section includes Piccolo (Picc.), two Soprano Recorders (Sop. Rec.), Clarinet in A (C. A.), Bass Clarinet (B. Cl.), Oboe (Obsn.), Horn (Hn.), two Cornets (Cornetto 1 and 2), Alto Saxophone (A. Sackbut), Tenor Saxophone (T. Sackbut), and Bass Saxophone (B. Sackbut). The percussion section consists of Bass Drum (B. D.), Tom-tom (T.-t.), and Crotales (Crot.). The brass section includes two Tubas (Tub. B.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of one sharp (F#) and a common time signature (C). It features dynamic markings such as *fp* (fortissimo piano) and *ff* (fortissimo), and includes triplets and slurs. The Piccolo part begins with a triplet of eighth notes. The Recorder parts also feature triplet markings. The Clarinet in A part has a dynamic shift from *fp* to *ff*. The Horn part also shows a dynamic shift from *fp* to *ff*. The Saxophone parts are marked *ff*. The Percussion parts include a triplet of eighth notes on the Crotales. The Tuba part is marked *ff*. The Violin and Viola parts have slurs and accents. The Violoncello and Double Bass parts have slurs and accents.

6

Picc.

Sop. Rec.

Sop. Rec.

C. A.

B. Cl.

Cbsn.

Hn.

Cornetto 1

Cornetto 2

A. Sackbut

T. Sackbut

B. Sackbut

B. D.

T.-t.

Crot.

Tub. B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

5

3

3

3

f

f

f

f

f

10

Cornetto 1

Cornetto 2

A. Sackbut

T. Sackbut

B. Sackbut

Vln. 1

Vln. 2

Vla.

Vc.

Db.

15

Cornetto 1

Cornetto 2

A. Sackbut

T. Sackbut

B. Sackbut

Detailed description: This is a page of a musical score, page 5, starting at measure 15. It features five staves for different instruments. The top two staves are for Cornetto 1 and Cornetto 2, both in treble clef. The middle three staves are for A. Sackbut (Alto Sackbut), T. Sackbut (Tenor Sackbut), and B. Sackbut (Bass Sackbut), all in bass clef. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various note values, rests, and dynamic markings such as accents (>) and hairpins (> and <). The B. Sackbut part has a significant rest in measures 16, 17, and 18.

20

Picc.

Sop. Rec.

Sop. Rec.

C. A.

B. Cl.

Cbsn.

Hn.

Cornetto 1

Cornetto 2

A. Sackbut

T. Sackbut

B. Sackbut

ff

Detailed description: This page of a musical score, numbered 20, features ten staves. The top six staves are for Piccolo, two Soprano Recorders, Cornet A, Bass Clarinet, and Bassoon. The bottom four staves are for Horn, Cornetto 1, Cornetto 2, and three Sackbuts (Alto, Tenor, Bass). The Piccolo, Soprano Recorder, and Cornet A parts are in treble clef, while the Bass Clarinet, Bassoon, and Horn parts are in bass clef. The Sackbut parts are in bass clef with a C-clef. The score shows a melodic line for the Piccolo and Soprano Recorders, a rhythmic accompaniment for the Bass Clarinet and Bassoon, and a horn part starting with a forte (*ff*) dynamic. The Cornetto and Sackbut parts are mostly rests.

28

Picc.

Sop. Rec.

Sop. Rec.

C. A.

B. Cl.

Cbsn.

Hn.

Cornetto 1

Cornetto 2

A. Sackbut

T. Sackbut

Crot.

Tub. B.

Detailed description: This page of a musical score, numbered 28, features ten staves for various instruments. The Piccolo, two Soprano Recorder parts, and the Clarinet in A (C. A.) all play a complex melodic line consisting of three groups of eighth-note triplets, followed by a descending eighth-note scale. The Bass Clarinet (B. Cl.) and Contrabassoon (Cbsn.) parts play a rhythmic accompaniment of eighth notes with a specific intervallic pattern. The Horn (Hn.) part has a melodic line with slurs and accents. The Cornetto 1 and 2 parts, along with the Alto Saxophone (A. Sackbut) and Tenor Saxophone (T. Sackbut), play a simple harmonic accompaniment, with the saxophones featuring a triplet of eighth notes in the final measure. The Crotales (Crot.) part plays a rhythmic pattern of eighth-note triplets. The Tub. B. part plays a simple harmonic accompaniment, including a long note in the final measure.

31

B. Cl.

Cbsn.

Cornetto 1

Cornetto 2

A. Sackbut

T. Sackbut

B. Sackbut

B. D.

T.-t.

Tub. B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

ff

ff

3

3

34

B. Cl.

Cbsn.

Cornetto 1

Cornetto 2

A. Sackbut

T. Sackbut

B. Sackbut

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 10 and starting at measure 34, features ten staves. The top two staves are for B. Cl. and Cbsn., both in bass clef with a key signature of one sharp (F#). The next four staves are for the Cornetto section: Cornetto 1 and 2 in treble clef, and A. Sackbut and T. Sackbut in alto and tenor clefs respectively, both with a key signature of one flat (Bb). The bottom three staves are for Vla. (alto clef), Vc. (bass clef), and Db. (bass clef with a key signature of one sharp). The Cornetto parts are the most active, with Cornetto 2 playing a melodic line of eighth and sixteenth notes. The other instruments provide harmonic support with sustained notes and rests.

The Pope falls to her knees, trembling

The crowd strain to see what is happening.
Joanna, clearly in labour, turns onto her back. 11

38

Picc.

B. Cl.

Cornetto 1

Cornetto 2

A. Sackbut

T. Sackbut

M-S.

Vla.

Vc.

Db.

p

Fearfully and barely controlled

Ah

pizz.

pizz.

pizz.

p

43

B. Cl. *mf* 3

M-S. Ah Ah, Ah, Ah,

Vln. 1 arco *p*

Vln. 2 arco *p*

Vla. arco *p*

Vc. arco *p*

Db. arco *p*

All action momentarily freezes

47

Picc.

B. Cl.

M-S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

Ah, Ah, Ah, Ah

In a frenzy, the crowd rips the baby from Joanna's womb, and commences tearing her limb from limb.

51

Picc.

Cbsn. *ff*

Hn. *ff*

B. Sackbut

Timp. *ff*

B. D.

T.-t.

Tub. B. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

52

Picc. *f* 3 3 3 3

Sop. Rec. *f* 3 3 3 3

Sop. Rec. *f* 3 3 3 3

C. A. *f* 3 3 3 3

Cbsn.

Hn. 5 3

B. Sackbut

Vln. 1

Vln. 2

Vla.

Vc.

Db.

53

Picc.
Sop. Rec.
Sop. Rec.
C. A.
B. Cl.
Obsn.
Hn.
Cornetto 1
Cornetto 2
A. Sackbut
T. Sackbut
B. Sackbut
B. D.
T.-t.
Tub. B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

ff
pizz.
pizz.
pizz.
pizz.
pizz.

Frenzied

♩=124

55

Picc.

Sop. Rec.

Sop. Rec.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Pe - tre, Pa - ter Pa - trum, Pa-pi-sse Pro - di - to Par-tum!

Pe - tre, Pa - ter Pa - trum, Pa-pi-sse Pro - di - to Par-tum!

Pe - tre, Pa - ter Pa - trum, Pa-pi-sse Pro - di - to Par-tum!

Pe - tre, Pa - ter Pa - trum, Pa-pi-sse Pro - di - to Par-tum!

59

Picc.

Sop. Rec.

Sop. Rec.

Crot.

Tub. B.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

f

Pe - tre, Pa-ter Pa - trum, Pa-pi-sse Pro - di - to Par-tum!

Pe - tre, Pa-ter Pa - trum, Pa-pi-sse Pro - di - to Par-tum!

Pe - tre, Pa-ter Pa - trum, Pa-pi-sse Pro - di - to Par-tum!

Pe - tre, Pa-ter Pa - trum, Pa-pi-sse Pro - di - to Par-tum!

63

C. A. *f*

B. Cl. *f*

Cornetto 1

Cornetto 2

T. Sackbut

B. Sackbut

Timp. *mf*

B. D. *mf*

S.

A. Pe - tre, Pa - ter Pa - trum, Pa-pi-sse Pro - di - to Par - tum!

T. Pe - tre, Pa - ter Pa - trum, Pa-pi-sse Pro - di - to Par - tum!

B.

Pe - tre,

67

C. A. *f*

B. Cl.

Cornetto 1

Cornetto 2

A. Sackbut *f*

T. Sackbut *gliss*

B. Sackbut

Timp.

B. D.

S.
Pa - pi - sse Pro - di - to Par - tum!

A.
Pe - tre, Pa - ter Pa - trum, Pa - pi - sse Pro - di - to - Par - tum!

T.
Pe - tre, Pa - ter Pa - trum, Pa - pi - sse Pro - di - to Par - tum!

B.
Pa - ter Pa - trum, Pa - pi - sse Pro - di - to Par - tum!

Scene 10

At the Church of St John Lateran
Joanna prepares to deliver her
Christmas sermon. The Cantor is Albrecht.

♩=54

Mezzo-soprano

Choir

Cantor *freely* Schola

Ver-bum ca - ro fac-tum est: A - lle__ lu - ia, a - lle__ lu__ ia__

Choir

3 Cantor Schola

Ver-bum ca - ro fac-tum est: Et ha - bi - ta - vit in no - bis

Crossing herself and praying.

5 Joanna (speaking just audibly)

M-S.

p

The Word was made Flesh and dwelt a-mongst us.

Choir

Cantor

A lle__ lu - ia, a - lle__ lu__ ia__ Glo-ri-a Pa-tri, et

7

M-S.

Glo-r - a Pa-tr, et Fi-li - o, et Spi-ri - tu - i Sanc-to.

Choir

Schola

Fi__ li - o, et Spi-ri - tu - i Sanc - to__ Ver-bum

2

[Joanna's singing as Pope is in a voice that could be taken for that of a man.]

Rhetorically: calmly at first, but gradually becoming more emotional.

M-S. ⁹ Joanna 3

Choir Since, with-out

ca-ro fac-tum est: A-lle lu-ia, a-lle lu-ia

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*



M-S. ¹² 5 3

birth there can be no death, The womb holds the key to both:

Vln. 1

Vln. 2

Vla.

Vc.

Db.

15

M-S. *3* *3* *3*
Men are drawn back to that part which bore them. Those who live well re -

Vln. 1

Vln. 2

Vla.

Vc.

Db.



17

M-S. *7*
spect the na-ture of their o - ri - gins. Our Lord for-bade the sto-ning of the fa - llen
pizz. pizz. pizz. pizz. pizz.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

19

M-S. *wo-man. arco* Christ's sa - cri-fice a- tones for A - dam's

Vln. 1 *mf p arco*

Vln. 2 *mf p arco*

Vla. *mf p arco*

Vc. *mf p arco*

Db. *mf p*



21

M-S. *fall.* As Au-gus-time re-minds us, While it was the hand of Eve and the pizz.

Vln. 1 pizz.

Vln. 2 pizz.

Vla. pizz.

Vc. pizz.

Db. pizz.

23

M-S. *3* *5*
mouth of A - dam that wrought dis - o - be - di - ence, It

Vln. 1

Vln. 2

Vla.

Vc.

Db.



24

M-S. *5* *3*
was their ge - ni - ta - lia - a that re - vealed their crime to God.

Vln. 1 arco *fp* *p*

Vln. 2 arco *fp* *p*

Vla. arco *fp* *p*

Vc. arco *fp* *p*

Db. arco *fp* *p*

26

M-S. *3* *3* *3* *3* *3* *3*

This e - pi-thy-mi-a, this con-cu-pi-scence, o - ri-gi-na-ted sin in hu-man-kind.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



28

M-S. *3* *3*

Thus on - ly a child born to a mo-ther With no such sin, as Am-brose

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

30

M-S. *f* *3*

tells, could su - ckle pu - ri - ty. Death came through Eve, but life re -

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Db. *p* *mf*



32

M-S. *3* *3*

turned through Ma - ry. Look at the man - ger where the Christ - child

Vln. 1 *3* *3*

Vln. 2 *3* *3*

Vla. *3* *3*

Vc. *3* *3*

Db. *3* *3*

34 *cresc.*

M-S. lay! What led these kings, whom my coun - try - man

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

35

M-S. Bede names Ga - spar, Mel - chi - or, and Bal - tha - zar to pay

Vln. 1

Vln. 2

Vla.

Vc.

Db.

36

M-S. *f*
ho-mage to a new-born? The star led them to that place, Beth-le-hem,

Vln. 1 *f p f fp mf*

Vln. 2 *f p f fp mf*

Vla. *f p f fp mf*

Vc. *f p f fp mf*

Db. *f p f fp mf*



38

M-S. *f*
But their wis-dom re-vealed the need to make the jour-ney.

Vln. 1 *f*

Vln. 2 *f*

Vla. *fp*

Vc. *fp*

Db. *fp*

39

M-S. *f* They longed to see the right - ing of a wrong:

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*



40

M-S. *p* Like Si - me - on, they re - joiced to wit - ness this,

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

41

M-S. — Bear - ing gifts fit to the pre - dic - ted

Vln. 1 *cresc.* 3 3 3 3 *f*

Vln. 2 *cresc.* 3 3 3 3 *f*

Vla. *cresc.* 3 3 3 3 *f*

Vc. *cresc.* 3 3 3 3 *f*

Db. *cresc.* 3 3 3 3 *f*



42

M-S. pur - pose. Ma - ry calmer

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

43

M-S. *3* *5*
first un - der - stood the ge - ne - ro - si - ty of

Vln. 1

Vln. 2

Vla.

Vc.

Db.



44

M-S. *3* *3*
Christ: It wa she who in -

Vln. 1

Vln. 2

Vla.

Vc.

Db.

45

M-S. *3* *3*
spired the turn-ing of wa - ter in - to wine, At the wedd-ing at Ca-na.

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f^r* *mp*

Vc. *pizz.* *f* *arco* *mp*

Db. *pizz.* *f* *arco* *mp*

Notker and Tutilo become visible,
as if they have been imagining and performing this scene.

47

M-S. *O - re - mus.*

Choir *mp* *3* *Ex - cept the Lord build the house:*

Org. *p* *3* *Tutilo (onstage) 8' only*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*



49 *Schola (offstage both left and right)*

Choir *their la - bour is but lost that build it.*

Org.

50 Notker (onstage)

Ct. This psalm re - mind us that the bear - ing of
Cantoris schola (offstage left)

Choir Ex - cept the Lord keep the ci - ty:

Org.



51

Ct. child - dren is the Lord's wish.
Decani schola (offstage right)

Choir The watch - man wa - keth but in vain.

Org.

52

Ct. Cantoris schola
freely

It is part of the li - tur-gy sung to young

Choir

It is but lost la-bour that ye haste to rise up ear - ly, and so late take rest, and eat the

Org.



54

Ct. mo- thers.

Decani schola

Choir

bread of care-ful - ness: _ for so he gi- veth his be - lo - ved sleep.

Org.



56

Ct. You and

Cantoris schola

Choir

Lo, chil - dren and the fruit of the womb:

57

Ct. I, Tu - ti - lo, know li - ttle of wo - men.

Decani schola

Choir are an he - ri - tage and gift that co - meth of the

58

Cantoris schola Decani schola

Choir Lord. Like as the a - rrows in the hand of the gi - ant: e - ven so are the young chil - dren.

Org.

60

Ct. No eu - nuch, though,

Cantoris schola

Choir Ha - ppy is the man that hath his qui - ver full of them:

61

Ct. — is per - mi - tted to be Pope.

Decani schola

Choir — they shall not be a - shamed when they

62 , Cantor (solo)

Choir

speak with their e - ne-mies at the gate. Glo-ry be to the Fa-ther, and to the Son:

64

M-S.

Ct.

Choir

Temp-ta-tion is a cross to bear. _____

Full schola

and to the Ho - ly Ghost; As it was in the be-gi-nning, is now, and e ver shall be:

Fade lights on Notker and Tutilo

66

M-S.

Choir

world wi - thout end. A - men.

General fade to blackout.

Scene 11

Moderato ♩=100

Piano (Fanny)

mf

4

Karl Bar.

As if resuming a previous conversation

Poco meno mosso

rit

Pno. RH

8

Karl Bar.

there are diffe-rent kinds of truth. This is what the phi-lo-so-phers say!

ff

Agitato ♩=100

11

Indicating the contents of a book.

sarcastically and with rude gestures

Karl Bar.

An op'-ra on Ma-ri - zi - a__might be-tter suit the taste of the pub-lic: Mi-stress of a Pope, and



14

mimicking Gregorian chant

Karl Bar.

mo-ther of a-no-ther, con - tro-lling grand-mo-ther of a fur-ther two! A ve-ri-ta-ble un-ho-ly



18

Karl Bar.

dy-na- sty! A sto - ry__more la-sci-vi - ous_ than that of our Jo - a - nna, who



21

Karl Bar.

was both lear-ned and pi-ous. In that ob-scene cen-tu-ry,_those wo-men could breed in - fa-mous- ly, But



24

Karl Bar.

not read or stu-dy. Jo - a-nna could do both, and movesouls.

Fanny begins playing fragments of music that she notates.

Pno.

Karl locates pictures in a different book, and shows them to Fanny.

28

Karl Bar.

Pno.

RH

The priests to-day wear the same a-ttire as their

31

Karl Bar.

Pno.

Ro - man an - ces - tors. The to - ga re - mains their dress of choice, The cler - gy - man dis -

33

Karl Bar.

plays his ma - scu - line su - pe - ri - or - i - ty Wear - ing a style that for cen - tu - ries has been that re - quired of

Karl returns to his books, looking for a connection that he can share with Fanny.

35

Karl Bar.

Pno.

wo - men. This fa - mous in - ci - dent of the

38

Karl Bar.

Pno.

again, satirising the priestly

preg - nant Pope had mi - ra - cu - lous out - comes: "An an - gel a - p - peared

pp

40

Karl Bar.

po - sing the ques - tion whe - ther she would pre - fer to die un - shamed, or live to



42

Karl Bar.

Pno.

p

Karl locates a further book, and brandishes it towards Fanny.

face the fu - ry___ of the crowd?" Hear, too, what Pe-trarch re -



44

Karl Bar.

Pno.

pp

Fanny begins to respond in kind.

over-acting

cor - ded!: "In Bre - scia it rained blood for three days and nights.

46 *f*

Karl Bar. *In France there a - p - peared mar - ve - llous*

Pno. *cresc. p*



47

Karl Bar. *lo - custs, which had six wings and ve - ry pow - er - ful teeth.*

Pno. *mf*



48 *ff*

Karl Bar. *They flew mi - ra - culous - ly*

Pno.

49

Karl Bar.

through the air, and all

Pno.



50

Karl Bar.

drowned in the Bri-tish Sea. The

Pno.



52

Karl Bar.

gol - den bo - dies were re - jec - ted by the waves of the

Pno.

53

Karl Bar.

sea and co-rrup - ted the air, so that a great ma - ny

Pno.



Karl slams the book shut in disgust, sending clouds of dust flying.

54

Karl Bar.

peo-ple died."_ So the men in frocks would have their flocks be-lieve that God Him-self

Pno.

mp *cresc.*

57

Karl Bar.

wished Jo - a-nna's dam-na-tion? Clear-ly,___ she ne ver lived, Fa- nny...

Pno.

60

Karl Bar.

and yet she re - fu-ses to die._____ She is vir - tua - lly_____ and

Pno.

f

62

Karl Bar.

vir - tuous - ly i - mmor - - tal

Pno.



63

Pno.

fff

In full light, we are again in Rome, the Papal procession crossing the stage.
Fanny remains visible and audible.

A detailed musical score for a full orchestra and two soprano recorders. The score is written in 8/8 time and begins at measure 64. The instruments listed on the left are: A. Fl., Sop. Rec., Sop. Rec., Ob., Cl., Cbsn., Hn., Cornett 1, Cornett 2, A. Sbt., T. Sbt., B. Sbt., B. D., T.-t., Tub. B., Vln. 1, Vln. 2, Vla., Vc., and Db. The score features various musical notations including dynamics (ff, f), articulation (tr, >), and performance instructions (5, 3). The woodwinds and strings play sustained notes, while the recorders and flutes have more active parts. The brass instruments provide a steady accompaniment.

65

A. Fl.

Sop. Rec.

Sop. Rec.

Ob.

Cl.

Cbsn.

Cornett 1

Cornett 2

A. Sbt.

T. Sbt.

B. Sbt.

B. D.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 65, contains 18 staves. The instruments are: A. Fl., Sop. Rec. (two staves), Ob., Cl., Cbsn., Cornett 1, Cornett 2, A. Sbt., T. Sbt., B. Sbt., B. D., Pno., Vln. 1, Vln. 2, Vla., Vc., and Db. The woodwinds and brasses play a melodic line with some rests. The piano part features complex chordal textures with triplets and sustained notes. The strings play a rhythmic accompaniment with some melodic movement in the later measures.

66

T.-t.

Tub. B.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This musical score page contains measures 66 through 69. The instruments are Tuba (T.-t.), Bass Tuba (Tub. B.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Measures 66-68:** The Tuba and Bass Tuba parts are silent. The Piano part consists of sustained chords. The Violin 1, Violin 2, and Viola parts play a rhythmic triplet pattern of eighth notes. The Violoncello and Double Bass parts play sustained chords.
- Measure 69:** The Tuba and Bass Tuba parts play a long, sustained note. The Piano part features a complex, multi-voice texture with many notes. The Violin 1, Violin 2, and Viola parts continue with the triplet pattern. The Violoncello and Double Bass parts play sustained chords.

As the Pope passes them, the crowd, in good spirits, sing the 'Salve Regina' somewhat raucously.

67 ♩=90

A. Fl.

S. *f*
Sal - ve, Re - gi - na

A. *f*
Sal - ve, Re - gi - na

T. *f*
Sal - - - ve, Re - gi - na

B. *f*
Sal - - - ve, Re - gi - na

Pno. *ff*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

69

T.-t. 

S. 
Ma - ter mi - se - ri - cor - di - ae

A. 
Ma - ter mi - se - ri - cor - di - ae

T. 
Ma - ter mi - se - ri - cor - di - ae

B. 
Ma - ter mi - se - ri - cor - di - ae

Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

71

S. Vi - ta dul - ce - do Et spes no

A. Vi - ta dul - ce - do Et - spes no

T. Vi - ta dul - ce - do Et spes

B. Vi - ta dul - ce - do Et spes

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Joanna visibly goes into labour,
centre stage.

74

A. Fl.

S.
stra, Sal - ve, Ad te cla-ma-mus ex - su - les fi - li - i He - vae,

A.
stra, Sal - ve, Ad te cla - ma - mus ex - sul - les fi - li - i He - vae,

T.
no - stra, Sal - ve, Ad te cla - ma - mus ex - su - les fi - li - i He - vae,

B.
nos - tra, Sal - ve, Ad te cla - ma - mus ex - su - les fi - li - i He - vae,

Vln. 1

Db.

ff

ff

Tutilo and Notker become visible, Tutilo's organ audible.

78

A. Fl. *f* *ff*

Sop. Rec. *f* *ff*

Sop. Rec. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Cbsn.

Hn. *ff*

A. Sbt.

T. Sbt.

B. Sbt.

A. *Joanna*

Org. *Tutilo* *8',4',2'* *Ah! Ah! Ah!* *8' only* *p*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

f

The lights come up on
Andreas and Vincenzo,
whose harpsichord becomes audible.

Vivace
♩=124

82

A. Fl.

Hn.

Cornett 1

Cornett 2

A.

Hpsd.

Org.



85

Cornett 1

Cornett 2

Hpsd.

The crowd responds,
horrified.

87

A. Fl.

Cornett 1

Cornett 2

Hpsd.

The crowd act in a mocking and conspiratorial fashion.

Poco meno mosso

90 ♩=60

Vivace

♩=130

A. Fl.

S.

A.

T.

B.

Par - ce, Pa - ter Pa - trum, Pa - pi - sse Pro - de - re Par - tum. P P P

Par - ce, Pa - ter Pa - trum, Pa - pi - sse Pro - de - re Par - tum. P P P P P P P P P

Par - ce, Pa - ter Pa - trum, Pa - pi - sse Pro - de - re Par - tum. P P P P P

94

S. *P P P P P P P P P P P P P P P P*

A. *P P P P P P P P P P P P P P P P P P P P* *mp*

T. *P P P P P P P P P P P P P P P P P P P P* *mp*

B. *P P P P P P P P P P P P P P P P* *mp*

The crowd's hostility to the new-born child becomes increasingly evident.

100

A. Fl. *- - - - -*

S. *P P P P P P P P P P P Pa-Pa* *p* *f*

A. *P P P P P P P P P P P P P P P P* *p*

T. *P P P P P P P P P P P Pa-Pa P P P P P P* *p* *f* *p*

B. *P P P P P P P P P P P P P P P P P P P* *p*

106

A. Fl.

S. *p* P P P P P P *p* P P P P P P *f* Pa - Pa *p* P P P P P P P P P

A. *f* Pa - Pa *p* P P P P P P *f* Pa-Pa *p* P P P P P P P P P

T. *f* Pa-Pa *p* Pa - Pa Pa-Pa *f*

B. P P P *f* Pa-Pa *p* P P P P P P P P P *f* Pa - Pa



112

S. P P P P P P *f* Pa - Pa *p* P P P P P P *f* Pa - Pa

A. P P P P *f* Pa-Pa *f* Pa - Pa *p* P P P P P P *f* Pa-Pa Pa-Pa

T. *p* P P P P P P *f* Pa-Pa *p* P P P P P P *f* Pa - Pa Pa - Pa

B. Pa - Pa *p* P P P P P P P P P *f* Pa-Pa Pa-Pa

Albrecht steps forward and silences the crowd.

Poco maestoso

♩=60

118

A. Fl.

Musical staff for Alto Flute (A. Fl.) showing a whole rest across the entire measure.

S.

Poco maestoso

ff

Musical staff for Soprano (S.) with lyrics: Pa - Pa Pa - Pa Par - ce, Pa - ter Pa-trum, Pa - pi-sse Pro-de - re Par-tum.

A.

sempre f

ff

Musical staff for Alto (A.) with lyrics: Pa-Pa-Pa-Pa - Pa-Pa-Pa Pa-Pa Par - ce, Pa - ter Pa-trum, Pa - pi-sse Pro-de - re Par-tum.

T.

ff

Musical staff for Tenor (T.) with lyrics: Pa Pa Pa Pa Pa Pa Par - ce, Pa - ter Pa-trum, Pa - pi-sse Pro-de - re Par-tum.

B.

ff

Musical staff for Bass (B.) with lyrics: Pa-Pa-Pa-Pa Pa - Pa Par - ce, Pa - ter Pa-trum, Pa - pi-sse Pro-de - re Par-tum.

Andante

♩=84

122

A. Fl.

Sop. Rec.

Sop. Rec.

Ob.

Cl.

Cbsn.

Hn.

Cornett 1

Cornett 2

A. Sbt.

T. Sbt.

B. Sbt.

B. D.

Karl Bar.

Albrecht

Hpsd.

Pno.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Stentorian

Vincenzo

Fanny

Tutilo

pizz.

pizz.

ff Stop this mur-der!_ Stay your hand! Show mer-cy, in

126

A. Fl.

Sop. Rec.

Sop. Rec.

Ob.

Cl.

Cbsn.

Hn.

Cornett 1

Cornett 2

A. Sbt.

T. Sbt.

B. Sbt.

B. D.

Albrecht

Christ's name! O ye of li - tle faith! Did not our Lord

Hpsd.

Pno.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

129

Albrecht

say that on - ly those with - out sin_____ may cast the first stone? And which of you claims

Pno.

Org.



Albrecht takes the baby in his arms.

132

A. Fl.

Albrecht

that? This wo-man, our Pope, has died

Hpsd.

Pno.

Org.



135

A. Fl.

Albrecht

bear - ng her child. Are you He - rod, that you wish to mass-a-cre the in - no - cent?

The crowd is menacing, but more
mocking than murderous.

138 $\text{♩} = 130$

A. Fl.

S.

A.

T.

B.

Hpsd.

Vln. 1

Vln. 2

Vla.

Vc.

Albrecht pleads to the crowd

143

A. Fl.

Hn.

Albrecht

Can there no long - er be mi - ra - cles?

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

The musical score is for a scene where Albrecht pleads to a crowd. It features a vocal line for Albrecht and a choral line with Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The instrumental accompaniment includes Flute (Fl.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The score begins at measure 143. The vocal line for Albrecht starts with a rest, followed by a melodic phrase in measures 144-146. The lyrics 'Can there no long - er be mi - ra - cles?' are written below the vocal line. The choral parts enter in measure 144 with a rhythmic accompaniment of eighth notes. The instrumental parts provide harmonic support, with the strings playing a steady accompaniment. Dynamics include *f* (forte) for the horn and *p* (piano) for the horn and vocal line. The tempo is marked *mp* (mezzo-piano) for the vocal parts. The score ends at measure 146.

149

Hn.

Cornett 1

Cornett 2

A. Sbt.

T. Sbt.

B. Sbt.

Albrecht

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *f* *mf*

mf *mf* *mf*

mf *mf* *mf*

You think death the on - ly

p *f* *p* *p*

P P P P P P P P P P Pa-Pa P P P P P P P P

f *p*

P P P P P P P P P P Pa - Pa P P

f *f*

P P P P P P P Pa-Pa P P P P P P Pa-Pa

p *f*

P P P P P P P P P P P P P P Pa-Pa

ff *mf*

ff *mf*

ff *ff*

ff *ff*

ff *ff*

161

Hn.

Cornett 1

Cornett 2

A. Sbt.

T. Sbt.

B. Sbt.

Albrecht

or - na-ment our church!

S.

Pa - Pa P P P P P P Pa - Pa Pa - Pa

A.

Pa - Pa P P P P P P Pa-Pa Pa-Pa Pa-Pa-Pa-Pa- *sempre f*

T.

Pa-Pa P P P P P P Pa - Pa Pa - Pa Pa Pa Pa Pa Pa

B.

P P P P P P P Pa-Pa Pa-Pa Pa-Pa-Pa-Pa

Vln. 1

Vln. 2

Vla.

Vc.

Db.

170

Albrecht

You say that her crime should be pu - nished. Why? That she con -

Hpsd.

Org.

172

Albrecht

vinced you? Which ___ of The Com-mand-ments did she break?

Hpsd.

Org.

==

174

Albrecht

I, a poor pain - ter, know on - ly that God will

Org.



176

Albrecht

smile on no mur - - - de - - - rer!

Hpsd.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

177

A. Fl. *ff* 3

Sop. Rec. *ff* 3

Sop. Rec. *ff* 3

Ob. *ff*

Cl. *ff* 3

Cbsn. *ff*

Hn.

Cornett 1 *f*

Cornett 2 *f*

A. Sbt. *ff*

T. Sbt. *ff*

B. Sbt. *ff*

Timp. *ff* 3

Vln. 1 *ff* Arco

Vln. 2 *ff* Arco

Vla. *ff* Arco

Vc. *ff* Arco

Db. *ff*

Albrecht's oration begins to turn the crowd in support of him - a mixture of guilt and remorse at first, and then increasing tenderness and even fervour.

178

A. Fl.

Sop. Rec.

Sop. Rec.

Ob.

Cl.

Cbsn.

Cornett 1

Cornett 2

A. Sbt.

T. Sbt.

B. Sbt.

Timp.

Albrecht

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

fp *ff*

ff

ff

You made her Pope! You

Detailed description: This page of a musical score, numbered 36, contains measures 178 through 180. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: A. Fl., two Sopranos (Sop. Rec.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cbsn.), two Cornetts (Cornett 1 and 2), Alto Saxophone (A. Sbt.), Tenor Saxophone (T. Sbt.), Bass Saxophone (B. Sbt.), Timpani (Timp.), Albrecht (vocal line), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal line for Albrecht begins in measure 179 with the lyrics "You made her Pope! You". The piano part features a dynamic shift from *fp* to *ff* in measure 179. The woodwinds and strings play complex rhythmic patterns, including many triplets. The score is written in a key signature of one sharp (F#) and a common time signature (C).

181

Albrecht

fo-llowed her in all things! Why?_____ Be-cause she shone like

Hpsd.

Pno.

Org.

184

A. Fl. *ff* 5 change to treble recorder *p* 3

Sop. Rec. *ff* 5 change to treble recorder

Sop. Rec. *ff* 5

Ob. *ff* 5

Cl. *ff* 5

Cbsn. *ff* 5

Hn. *ff* stopped *pp* stopped

Cornett 1 *ff*

Cornett 2 *ff* 5

A. Sbt. *ff* 5

T. Sbt. *ff* 5

B. Sbt. *ff* 5

B. D.

Albrecht

— a bea- con!

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Detailed description: This is a page of a musical score, page 184. It features a large ensemble of instruments. The woodwind section includes Flute (A. Fl.), two Soprano Recorders (Sop. Rec.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cbsn.), Horn (Hn.), and two Cornetts (Cornett 1, Cornett 2). The brass section includes Alto Saxophone (A. Sbt.), Tenor Saxophone (T. Sbt.), Bass Saxophone (B. Sbt.), and Baritone (B. D.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). A soloist named Albrecht is also present. The score is written in a key with one sharp (F#) and a 3/4 time signature. The music is characterized by a strong dynamic of fortissimo (ff) in the first measure, followed by a change in dynamics and instrumentation. The Flute and Recorders change to treble clef. The Horn and Cornett 1 parts are marked 'stopped' and play a few notes in a lower register. The strings and Albrecht have a melodic line starting in the second measure. The page number '184' is at the top left.

188

A. Fl.

Hn.

192

A. Fl.

Hn.

Albrecht

p calmer *mp*

What were her gifts? ——— Deep know-ledge, and wit,

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

195

A. Fl.

Hn.

Albrecht

and cla-ri-ty of thought; hu-mi-li-ty; com-pa-ssion; re-spect for

Vln. 1

Vln. 2

Vla.

Vc.

Db.

stopped



198

A. Fl.

Hn.

Albrecht

all;— kind-ness; care for the good of chil-dren: Qua-li-ties that

Vln. 1

Vln. 2

Vla.

Vc.

Db.

stopped

202

A. Fl.

Hn.

Albrecht

stopped

< >

mf

mp

5

wo-men may po-ssess, and men too, though ma-ny mere-ly pre-tend to.



205

Albrecht

Why should my Joan not have im-pressed you? She was yours, too, a

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The crowd begins to disperse, leaving only a small group supportive of Albrecht.

209

A. Fl.

Albrecht

Hpsd.

Pno.

Org.

most rare and ble-ssed pro - di - gy!

In the following monologue, the voices of Notker, Andreas and Karl echo and accompany Albrecht. They, together with Tutilo, and Fanny, become increasingly visible.

213

A. Fl.

Notker
(Counter Tenor)

sighing *mp*

Ah...
sighing *mp*

Karl
(Baritone)

Ah...
sighing *mp*

Hpsd.

Pno.



217

A. Sbt.

T. Sbt.

B. Sbt.

Albrecht

inwardly *p*

I loved her... as a man does a wo - man_ and a friend.

Pno.

Org.

221

Albrecht

I ad-mired her gifts, her coun-sel, her rhe-to-ric, as you did.

Hpsd.

Pno.

Org.

Vla. pizz. *p*

Vc. pizz. *p*

Db. *p*



224

Notker (Counter Tenor) *pp*
Ah...

Karl (Baritone) *pp*
Ah...

Albrecht

But you_ nee-ded an Em-pe-ror, not a con-fe-ssor. And_ your laws dic-

227

Treble Recorder

Sop. Rec.

Treble Recorder

Sop. Rec.

A. Sbt.

T. Sbt.

B. Sbt.

Notker
(Counter Tenor)

Karl
(Baritone)

Albrecht

Hpsd.

Pno.

Org.

mf

pp

pp

pp

publicly

tate that on - ly a man can a - ttain that rank.

231

Albrecht *f* I will raise this child as a me - mo - rial

Hpsd.

Pno.

Org. *p*



234

Albrecht — to his mo - ther, and a tri - bute to her faith.

Hpsd.

Pno.

Org.



A vernacular translation of Albrecht's statement is projected above the stage.

237

A. Fl. *p*

Hn. *pp*

Albrecht to the child *p* "Pa - pa, pa

240

A. Fl.

Hn.

Albrecht

— ter pau - pe - rum, pe - rit pa - po — ssa pa - pe - llum".

Scene 12

Suddenly, the stage is brightly and collectively lit for the first time simultaneously. Notker and Tutilo at St Gall, Andreas and Vincenzo in Venice, and Fanny and Karl in Munich are separately visible and audible.

Eventually, Notker, Andreas and Karl leave, and only the three keyboard players remain as even their memory fades.

Adagio

♩ = 54

T Notker

Three musical staves are shown, each with a treble clef and a 4/4 time signature. The top staff is labeled 'Notker', the middle 'Andreas', and the bottom 'Karl'. Each staff contains a single horizontal line with a bar, indicating that these characters are silent during this section.

The three keyboard player play in a manner that suggests they represent an ensemble, acknowledging each others' contributions.

Vincenzo (Harpsichord)

Two musical staves for Vincenzo (Harpsichord) in 4/4 time. The top staff is the treble clef and the bottom is the bass clef. The music consists of a continuous, flowing melodic line with a dynamic marking of *f* (forte) at the beginning.

Fanny (Piano)

Two musical staves for Fanny (Piano) in 4/4 time. The top staff is the treble clef and the bottom is the bass clef. The music features a few notes with a dynamic marking of *f* (forte), followed by long, sweeping lines that suggest a sustained or fading sound.

Tutilo (Organ)

Two musical staves for Tutilo (Organ) in 4/4 time. The top staff is the treble clef and the bottom is the bass clef. The music consists of a few notes with a dynamic marking of *f* (forte), followed by long, sweeping lines that suggest a sustained or fading sound.

2

Three empty musical staves. The top two are in treble clef, and the bottom one is in bass clef. Each staff has a small horizontal bar in the middle, possibly indicating a measure rest.

Musical notation for a piano accompaniment. The right hand (treble clef) features a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The left hand (bass clef) has a few notes, including a whole note chord and a half note, with a fermata over the whole note.

Musical notation for a vocal line. The right hand (treble clef) has a few notes, including a half note and a quarter note, with a fermata over the half note. The left hand (bass clef) has a few notes, including a half note and a quarter note, with a fermata over the half note.

Musical notation for a piano accompaniment. The right hand (treble clef) has a few notes, including a half note and a quarter note, with a fermata over the half note. The left hand (bass clef) has a few notes, including a half note and a quarter note, with a fermata over the half note.

3

Three empty musical staves. The top two are in treble clef, and the bottom one is in bass clef. Each staff has a small horizontal line in the middle, possibly indicating a rest or a specific pitch.

Musical notation for a piano piece. The right hand (treble clef) features a complex melodic line with many sixteenth and thirty-second notes. The left hand (bass clef) has a bass line with a triplet of eighth notes, followed by a long, sustained note indicated by a large oval, and then another triplet of eighth notes.

Musical notation for a piano piece. The right hand (treble clef) has a melodic line with a long note followed by a triplet of eighth notes. The left hand (bass clef) has a bass line with a long note followed by a triplet of eighth notes.

Musical notation for a piano piece. The right hand (treble clef) has a melodic line with a long note followed by a triplet of eighth notes. The left hand (bass clef) has a bass line with a long note followed by a triplet of eighth notes.

Notker, Andreas and Karl show awareness of one another, indicating to one another their approval of what Tutilo, Vincenzo and Fanny are achieving in their performing together.

4

The musical score consists of four systems of staves. The first system contains three empty staves, each with a treble or bass clef. The second system features a grand staff with a treble and bass clef, containing piano accompaniment with various notes, rests, and dynamics. The third system also features a grand staff with piano accompaniment, including a forte (*f*) dynamic marking. The fourth system contains three empty staves.

5

This musical score is arranged in five systems, each consisting of two staves. The first system (measures 1-2) shows all staves with whole rests. The second system (measures 3-4) features a melodic line in the upper right of the second system's staves, while the other staves have whole rests. The third system (measures 5-6) is entirely empty. The fourth system (measures 7-8) contains complex piano textures. The right-hand part of the fourth system includes two five-note slurs, each marked with a '5' below it, and a final note with a fermata. The left-hand part includes a triplet of eighth notes marked with a '3' below it, followed by another five-note slur marked with a '5' below it, and a final note with a fermata.

6

Two empty musical staves, one with a treble clef and one with a bass clef, positioned at the top of the page.

A musical staff system. The upper staff (treble clef) contains a melodic line starting with a sharp sign, followed by a series of eighth notes with various accidentals, and ending with a quarter rest. The lower staff (bass clef) is empty.

A musical staff system. The upper staff (treble clef) has a forte dynamic marking *f* and contains a triplet of chords. The lower staff (bass clef) also contains a triplet of chords. Both triplets are marked with a '3' and have vertical lines indicating the notes.

A musical staff system. The upper staff (treble clef) contains a melodic line with eighth notes and slurs. The lower staff (bass clef) contains a complex melodic line with many notes, slurs, and accidentals.

8 dolce e calmo 3

Tu - ti - lo, it is time to rest now...

dolce e calmo

Vin - cen - zo, you

p

p

p

A musical staff with a treble clef, containing a whole rest for the duration of the measure.

A musical staff with a treble clef. It begins with a triplet of eighth notes (F#4, G4, A4) followed by another triplet (B4, A4, G4), then a dotted quarter note (F#4) and a quarter rest. The lyrics "cap-tured her per - fect- ly..." are written below the staff.

A musical staff with a bass clef. It begins with a triplet of eighth notes (F#2, G2, A2), followed by a triplet (B2, A2, G2), then a quarter rest, and another triplet (F#2, G2, A2). The lyrics "This is no cause___ for re - gret, Fa - nny," are written below the staff.

A grand staff with treble and bass clefs. The treble clef part has a melodic line starting with a quarter rest, followed by a quarter note (F#4), an eighth note (G4), and a quarter note (A4) tied to the next measure. The bass clef part has a chord of F#2 and G2, followed by a whole note chord of F#2 and G2.

A grand staff with treble and bass clefs. Both staves contain whole rests for the duration of the measure.

A grand staff with treble and bass clefs. The treble clef part has a whole rest, followed by a quarter note (F#4), and a whole note chord of F#4 and G4. The bass clef part has a whole rest, followed by a quarter note (F#2), and a whole note chord of F#2 and G2.

14

Musical staff with lyrics: I will dream of her... This staff features a treble clef and contains two measures of music. The first measure is a whole rest. The second measure contains a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). The lyrics "I will dream of her..." are positioned below the staff.

Musical staff with lyrics: There is yet more to This staff features a treble clef and contains two measures of music. The first measure is a whole rest. The second measure contains a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). The lyrics "There is yet more to" are positioned below the staff.

Musical staff with a whole rest. This staff features a bass clef and contains a whole rest.

Piano accompaniment staff with triplets. This system includes a grand staff with treble and bass clefs. The treble clef part contains a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). The bass clef part contains a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4).

Piano accompaniment staff with triplets. This system includes a grand staff with treble and bass clefs. The treble clef part contains a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). The bass clef part contains a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4).

Piano accompaniment staff with triplets. This system includes a grand staff with treble and bass clefs. The treble clef part contains a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). The bass clef part contains a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4).

A musical staff with a treble clef, containing a whole rest.

A musical staff with a treble clef. It begins with a triplet of eighth notes (Bb, A, G) in the first measure, followed by a whole rest in the second and third measures. The lyrics "sing of..." are written below the first two notes.

[gesturing towards the keyboard players]

A musical staff with a bass clef. It begins with a triplet of eighth notes (F#, E, D) in the first measure, followed by a whole rest in the second and third measures.

Your mu-sic speaks for all....

A grand staff with treble and bass clefs. The first measure contains a triplet of eighth notes in both the treble and bass staves. The second and third measures contain whole rests in both staves.

A grand staff with treble and bass clefs. The first measure contains a triplet of eighth notes in both the treble and bass staves. The second and third measures contain whole rests in both staves.

A grand staff with treble and bass clefs. The first measure contains a triplet of eighth notes in both the treble and bass staves. The second and third measures contain whole rests in both staves.

20

This musical score consists of three systems of staves. The first system includes three staves: two treble clefs and one bass clef, all containing whole rests. The second system features a grand staff (treble and bass clefs) with a melodic line in the treble clef and a bass line in the bass clef. The treble clef line has a triplet of eighth notes in the second measure and a triplet of quarter notes in the third measure. The bass clef line has a triplet of eighth notes in the second measure and a triplet of quarter notes in the third measure. The third system also features a grand staff. The treble clef line has a triplet of eighth notes in the first measure and a triplet of quarter notes in the second measure. The bass clef line has a triplet of eighth notes in the first measure and a triplet of quarter notes in the second measure. The score concludes with a final measure in the third system containing a fermata over a whole note in the treble clef and a fermata over a whole note in the bass clef.

mp
Aah

mp
Aah

mp
Aah

This section contains three vocal staves. The first staff is in treble clef, the second is in treble clef with an '8' below it, and the third is in bass clef. Each staff begins with a whole rest, followed by a melodic line starting on a sharp note (F#) and moving down. The lyrics 'Aah' are written below each staff. The dynamic marking 'mp' (mezzo-piano) is placed above the first note of each staff.

3

This section shows the first two staves of a piano accompaniment. The right hand (top staff) features a triplet of eighth notes in the first measure, followed by rests. The left hand (bottom staff) has a single eighth note in the first measure, followed by rests.

This section shows the next two staves of the piano accompaniment. The right hand (top staff) plays chords in the first measure, followed by rests. The left hand (bottom staff) plays eighth notes in the first measure, followed by rests.

3

3

This section shows the final two staves of the piano accompaniment. Both the right hand (top staff) and left hand (bottom staff) feature triplets of eighth notes in the first measure, followed by rests.

27

Three staves of musical notation, likely for vocal parts. The top staff is in G major (one sharp) and the bottom two are in D minor (two flats). Each staff features a melodic line with a long slur and a fermata over the final note. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of two flats. The third staff has a bass clef and a key signature of two flats.

Vincenzo, Karl and Tutilo
acknowledge each other

Piano accompaniment for the first system, consisting of two staves. The music begins with rests in both hands. In the fourth measure, the right hand plays a melodic phrase starting with a half note G4, followed by quarter notes A4, B4, and C5, ending with a half note G4. The left hand plays a bass line starting with a half note G3, followed by quarter notes F3, E3, and D3, ending with a half note G3. The dynamic marking *mf* is placed above the first note of the right hand.

Piano accompaniment for the second system, consisting of two staves. The music begins with rests in both hands. In the fourth measure, the right hand plays a melodic phrase starting with a half note G4, followed by quarter notes A4, B4, and C5, ending with a half note G4. The left hand plays a bass line starting with a half note G3, followed by quarter notes F3, E3, and D3, ending with a half note G3. The dynamic marking *mf* is placed above the first note of the right hand.

Piano accompaniment for the third system, consisting of two staves. The music begins with rests in both hands. In the fourth measure, the right hand plays a melodic phrase starting with a half note G4, followed by quarter notes A4, B4, and C5, ending with a half note G4. The left hand plays a bass line starting with a half note G3, followed by quarter notes F3, E3, and D3, ending with a half note G3. The dynamic marking *mf* is placed above the first note of the right hand.

This musical score consists of three systems of piano accompaniment. Each system is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The first system shows a treble staff with a whole rest and a bass staff with a whole rest. The second system features a treble staff with a melodic line of eighth and sixteenth notes, including a triplet, and a bass staff with a similar rhythmic accompaniment. The third system continues the melodic and harmonic development in both staves. The notation includes various note values, rests, and phrasing slurs.

Three empty musical staves, each with a treble clef and a common time signature. The first staff is on a grand staff with a bass clef on the left. The second and third staves are on grand staves with treble clefs on the left. Each staff contains two measures of whole rests.

Two staves of piano accompaniment. The upper staff is in treble clef with a key signature of one sharp (F#). It contains two measures: the first has a half note chord (F#4, A4, C5) and a quarter note chord (F#4, A4, C5); the second has a quarter note chord (F#4, A4, C5) and a whole rest. The lower staff is in bass clef and contains two measures: the first has a triplet of eighth notes (F#3, A3, C4) and a triplet of eighth notes (B3, C4, D4); the second has a quarter rest and a whole rest.

Two staves of piano accompaniment. The upper staff is in treble clef with a key signature of one sharp (F#). It contains two measures: the first has a triplet of eighth notes (F#4, A4, C5) and a quarter note chord (F#4, A4, C5); the second has a quarter note chord (F#4, A4, C5) and a whole rest. The lower staff is in bass clef and contains two measures: the first has a quarter note chord (F#3, A3, C4) and a quarter note chord (B3, C4, D4); the second has a quarter rest and a quarter note chord (F#3, A3, C4).

Two staves of piano accompaniment. The upper staff is in treble clef with a key signature of one sharp (F#). It contains two measures: the first has a quarter rest and a quarter note chord (F#4, A4, C5); the second has a quarter note chord (F#4, A4, C5) and a quarter rest. The lower staff is in bass clef and contains two measures: the first has a quarter rest and a quarter note chord (F#3, A3, C4); the second has a quarter note chord (F#3, A3, C4) and a quarter note chord (B3, C4, D4).

All these characters turning and continuing to sing while leaving the stage.

Adagissimo

♩ = 40

34

Jo - ann-a_ Jo - ann-a_ Jo - ann-a_ Jo_ a_

Jo - a - nna_ Jo - a - nna_ Jo - a - nna_ Jo_ a_

Jo - a - nna_ Jo - a - nna_ Jo - a - nna_ Jo_ a_

voices fading out.

Tutilo, Vincenzo and Fanny are left playing, while the light gradually fades to blackout.

38

The musical score consists of three vocal staves and three piano accompaniment systems. The vocal parts (Soprano, Alto, and Bass) are written in treble and bass clefs respectively, with lyrics 'nna Jo a nna' under the notes. The piano accompaniment is written in grand staff notation (treble and bass clefs). The first system shows the vocal lines with lyrics. The second system shows the piano accompaniment with a *p* dynamic marking. The third system shows the piano accompaniment with a *p* dynamic marking. The score concludes with a final chord in the piano part.

Three empty musical staves. The top two staves are in treble clef, and the bottom staff is in bass clef. Each staff contains a whole rest in every measure.

A musical staff system with a grand staff (treble and bass clefs). The treble clef part has a melodic line starting in the second measure, consisting of eighth and sixteenth notes with accidentals. The bass clef part has whole rests in all three measures.

A musical staff system with a grand staff. The bass clef part has a melodic line starting in the second measure, consisting of eighth and sixteenth notes with accidentals. The treble clef part has whole rests in all three measures.

A musical staff system with a grand staff. The bass clef part has a melodic line starting in the second measure, consisting of eighth and sixteenth notes with accidentals. The treble clef part has whole rests in all three measures.

47

This musical score consists of six systems of staves. The first three systems (1-3) are empty, each containing a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The fourth system (4) contains a grand staff with musical notation in both treble and bass clefs. The fifth system (5) contains a grand staff with musical notation in both treble and bass clefs, including a dynamic marking of *p* (piano). The sixth system (6) contains a grand staff with musical notation in both treble and bass clefs.

Blackout

This musical score is for the piece 'Blackout' and consists of six systems of staves. The first three systems (1-3) are for a piano, with the right hand in treble clef and the left hand in bass clef. The first two systems contain only rests, while the third system features a melodic line in the right hand and a bass line in the left hand. The fourth system (4) is for strings, with the right hand in treble clef and the left hand in bass clef. The right hand has rests, while the left hand plays a melodic line. The fifth system (5) is for piano, with the right hand in treble clef and the left hand in bass clef. The right hand has rests, while the left hand plays a melodic line. The sixth system (6) is for strings, with the right hand in treble clef and the left hand in bass clef. The right hand has rests, while the left hand plays a melodic line. The score includes various musical notations such as rests, notes, and dynamics like *pp*.