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 Boccacio 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 Boccacio 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 Boccacio, 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, IKL: 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 Boccacio 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, assertione 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.

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.

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 predita, 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, solvente 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.

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 laniculo, amburbale sacrum celebrans, Lateranum peteret inter Coloseum 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-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

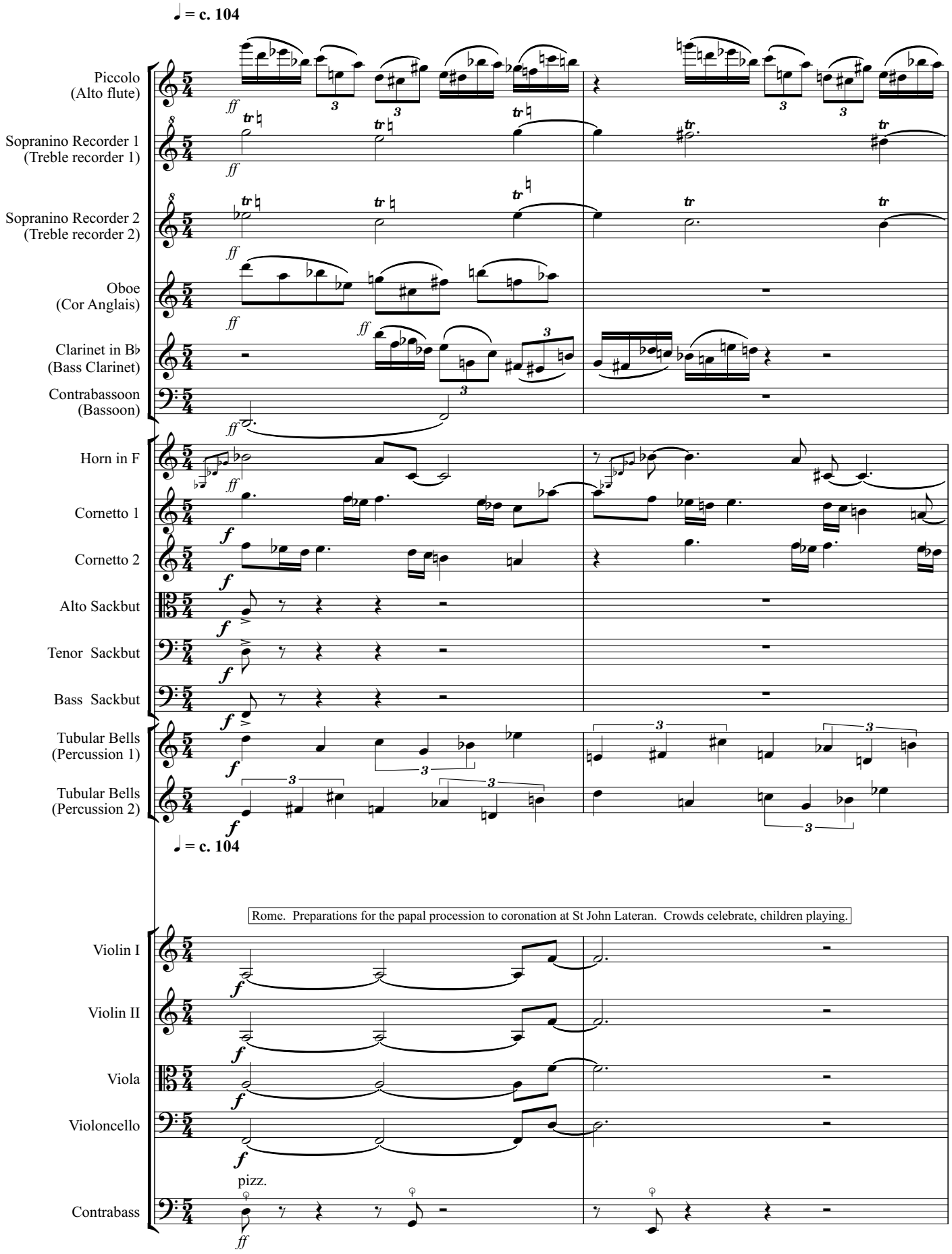
The strings should be played in the manner of late Renaissance performance.
Where cornetti and sackbuts are unavailable, they may be substituted with modern trumpets and trombones, played appropriately.

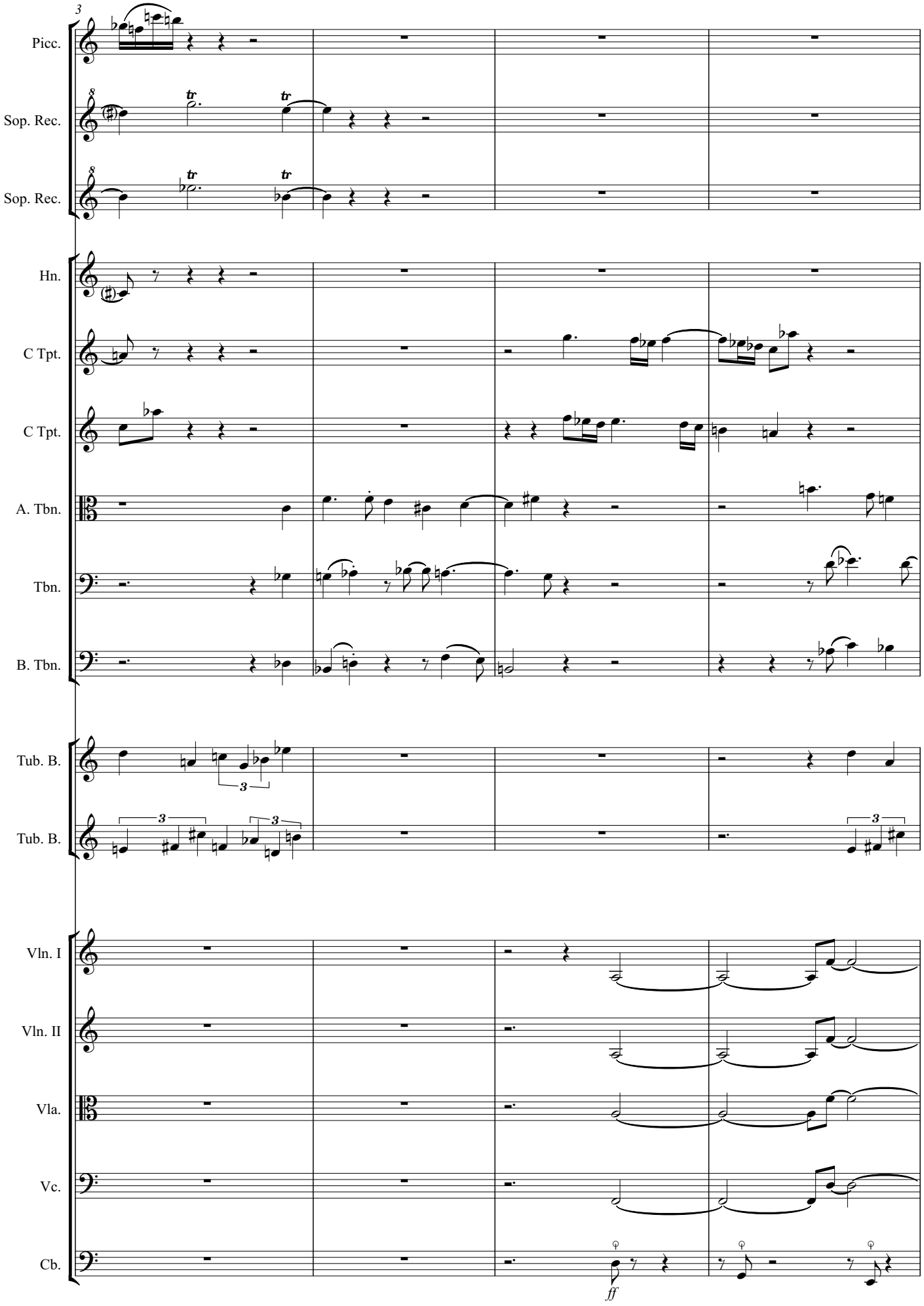
The keyboard instruments (Tutilo's chamber organ; Vincenzo's harpsichord; Fanny's piano) are onstage throughout.

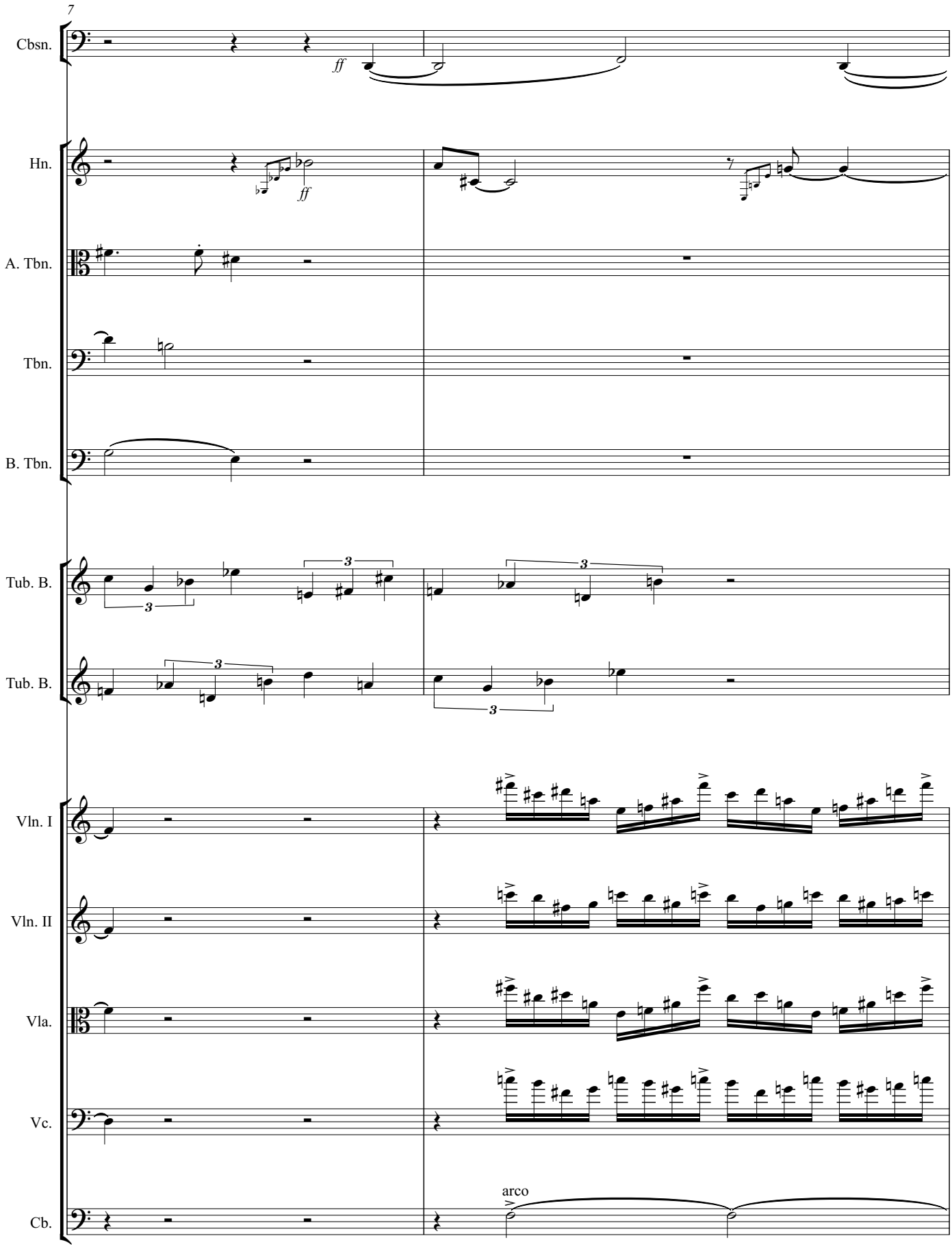
Contents

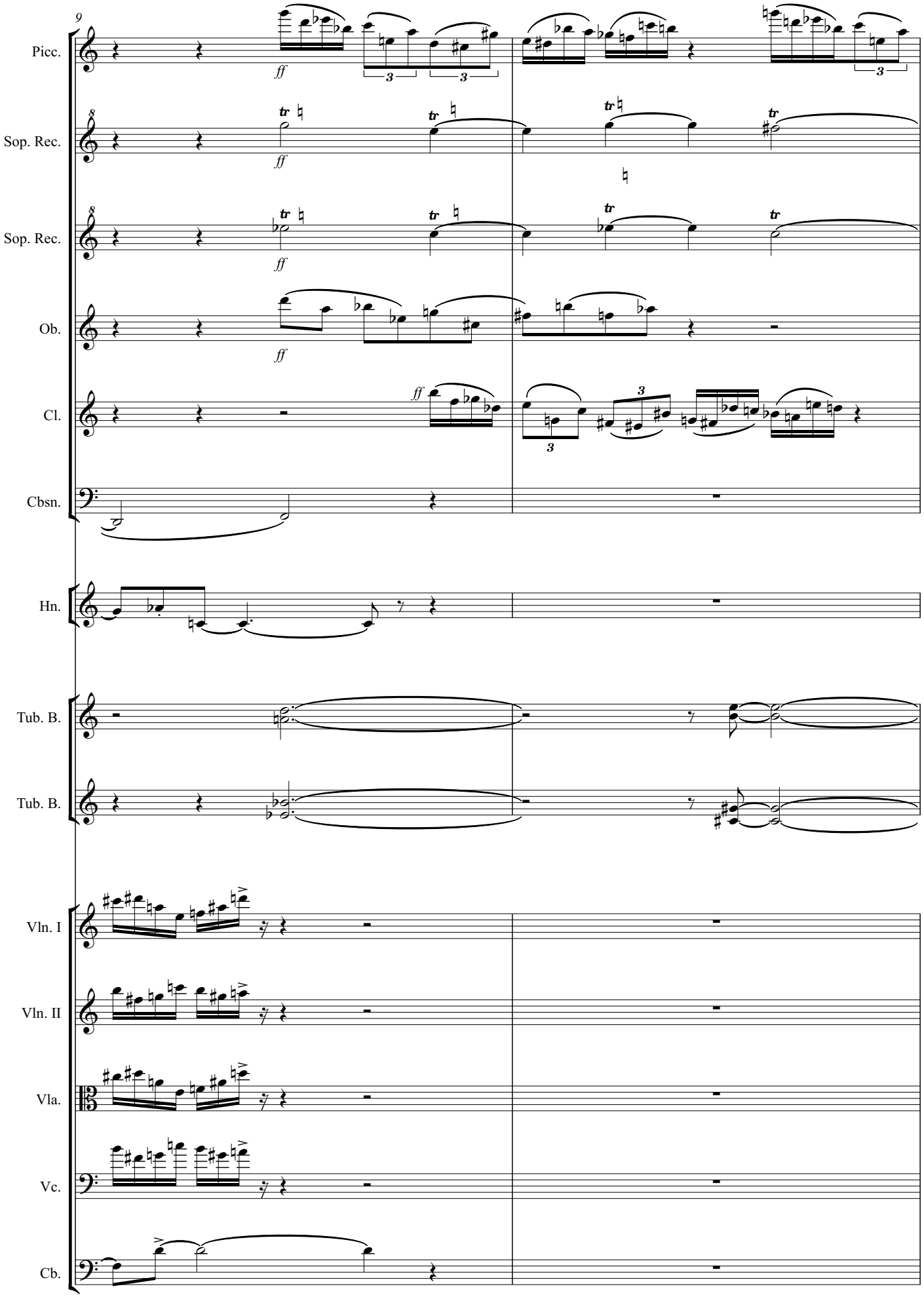
		Pages	Duration
Introductory material		i-xxi	
Scene 1		1-27	4’50”
Scene 2		1-12	7’50”
Scene 3:	Opening	1	34”
	Aria	1-82	10’50”
	Continuation	1-7	3’57”
Scene 4		1-26	4’40”
Scene 5		1-15	9’17”
Scene 6		1-22	5’03”
Scene 7		1-10	6’37”
Scene 8		1-5	3’12”
Scene 9		1-23	3’06”
Scene 10		1-18	6’15”
Scene 11		1-48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

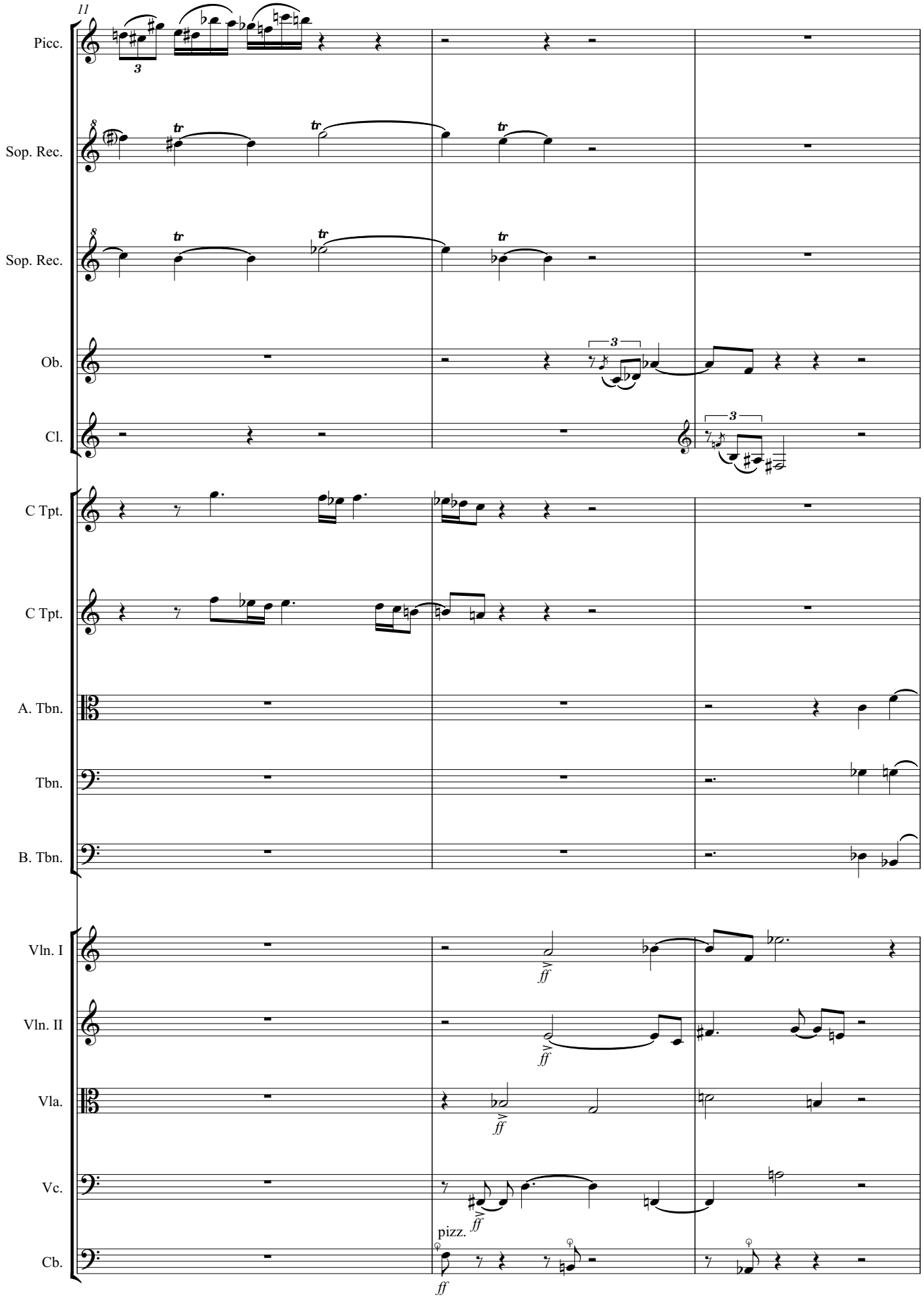
Scene 1

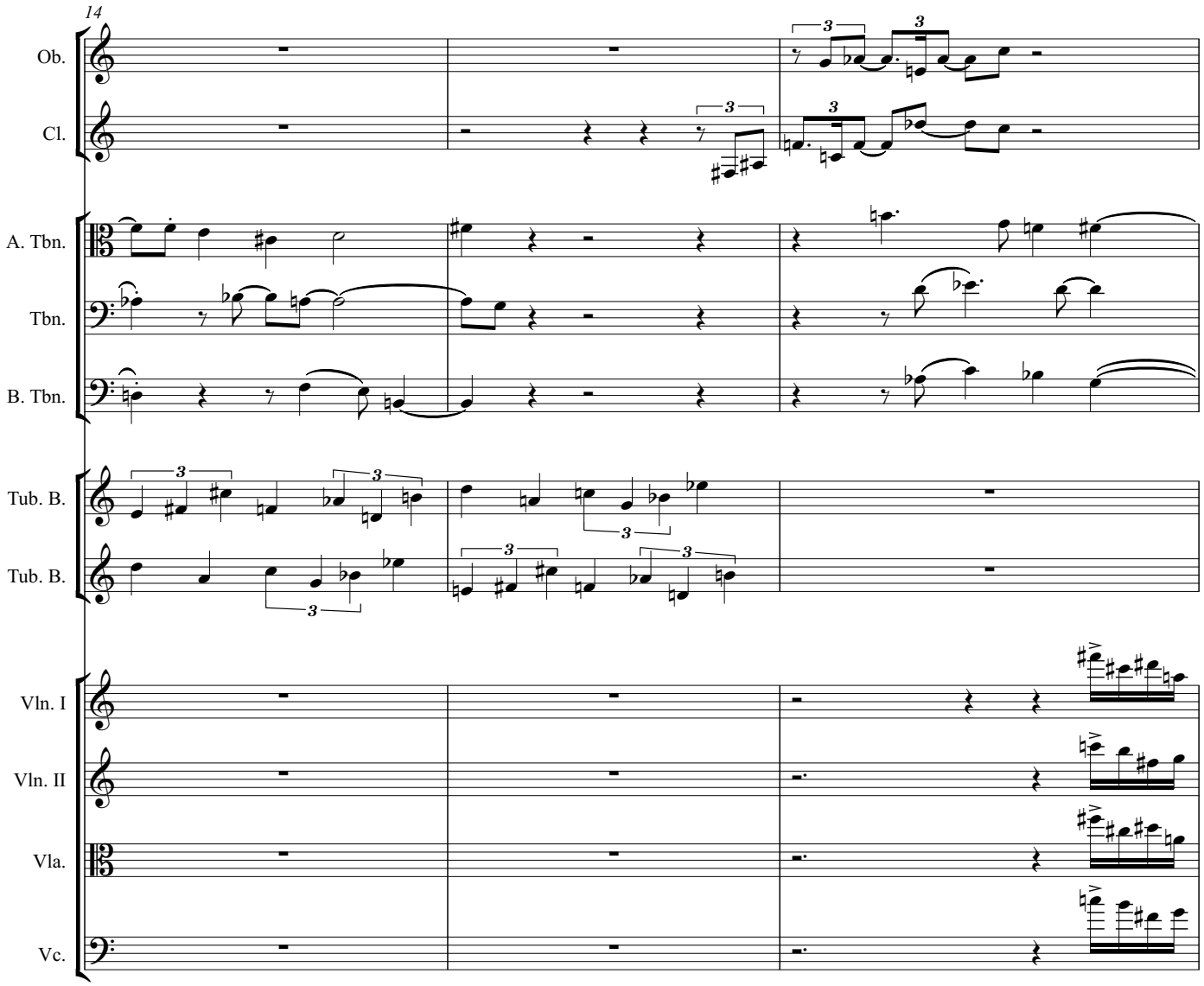

♩ = c. 104
Piccolo (Alto flute)
Sopranino Recorder 1 (Treble recorder 1)
Sopranino Recorder 2 (Treble recorder 2)
Oboe (Cor Anglais)
Clarinet in B♭ (Bass Clarinet)
Contrabassoon (Bassoon)
Horn in F
Cornetto 1
Cornetto 2
Alto Sackbut
Tenor Sackbut
Bass Sackbut
Tubular Bells (Percussion 1)
Tubular Bells (Percussion 2)
♩ = c. 104
Rome. Preparations for the papal procession to coronation at St John Lateran. Crowds celebrate, children playing.
Violin I
Violin II
Viola
Violoncello
Contrabass
pizz.

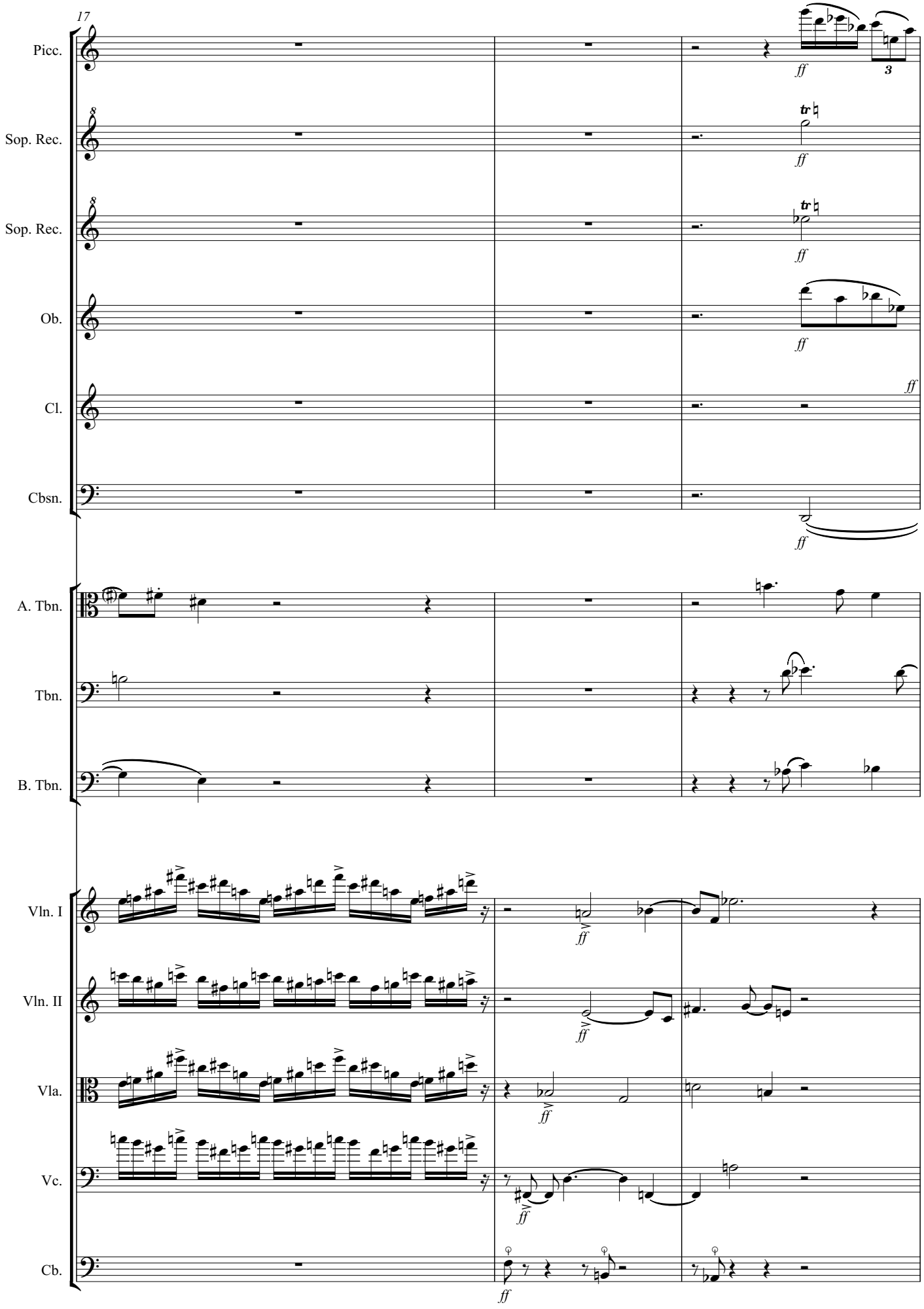

3
Picc.
Sop. Rec.
Sop. Rec.
Hn.
C Tpt.
C Tpt.
A. Tbn.
Tbn.
B. Tbn.
Tub. B.
Tub. B.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff

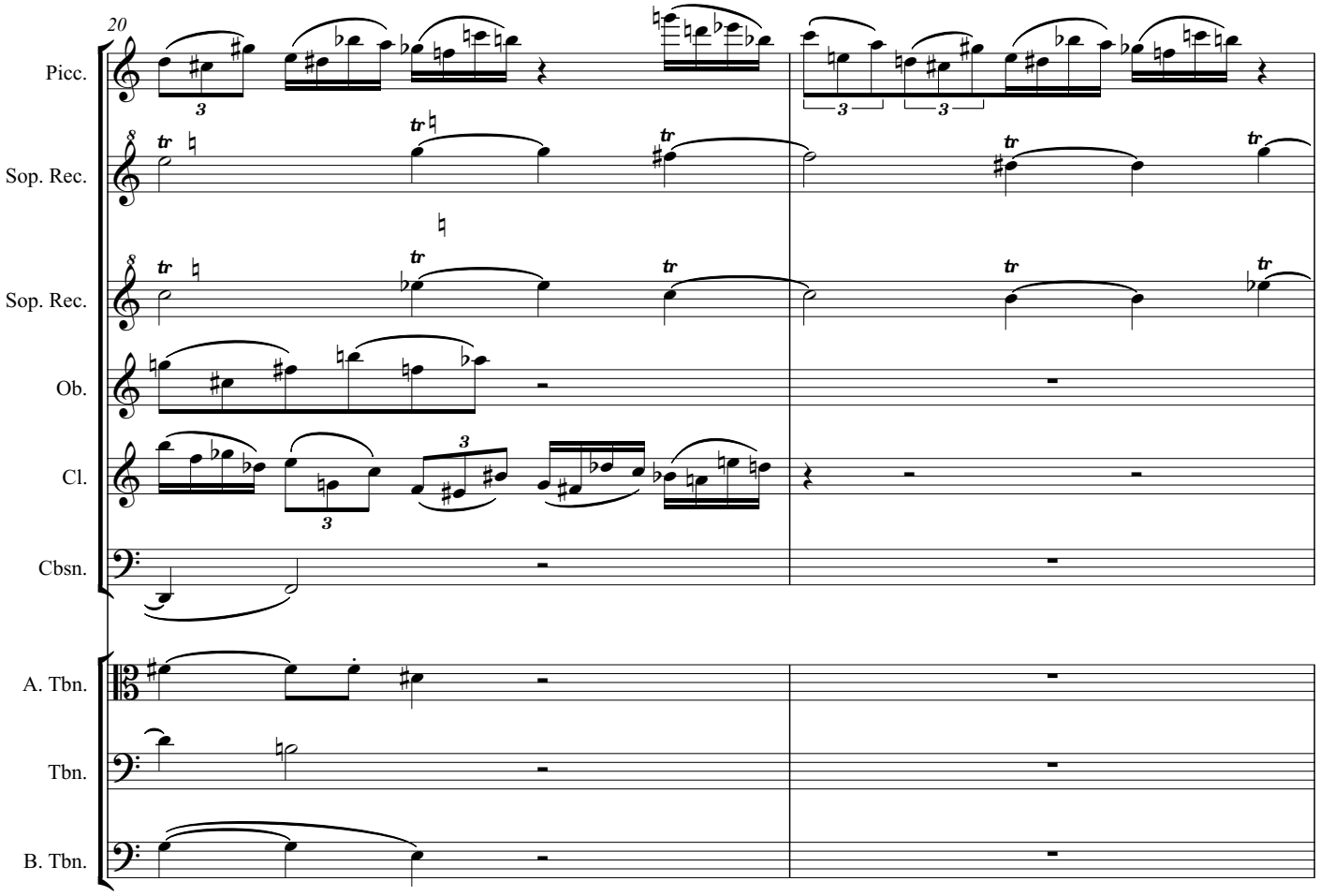

7
Cbsn.
ff
Hn.
ff
A. Tbn.
Tbn.
B. Tbn.
Tub. B.
Tub. B.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

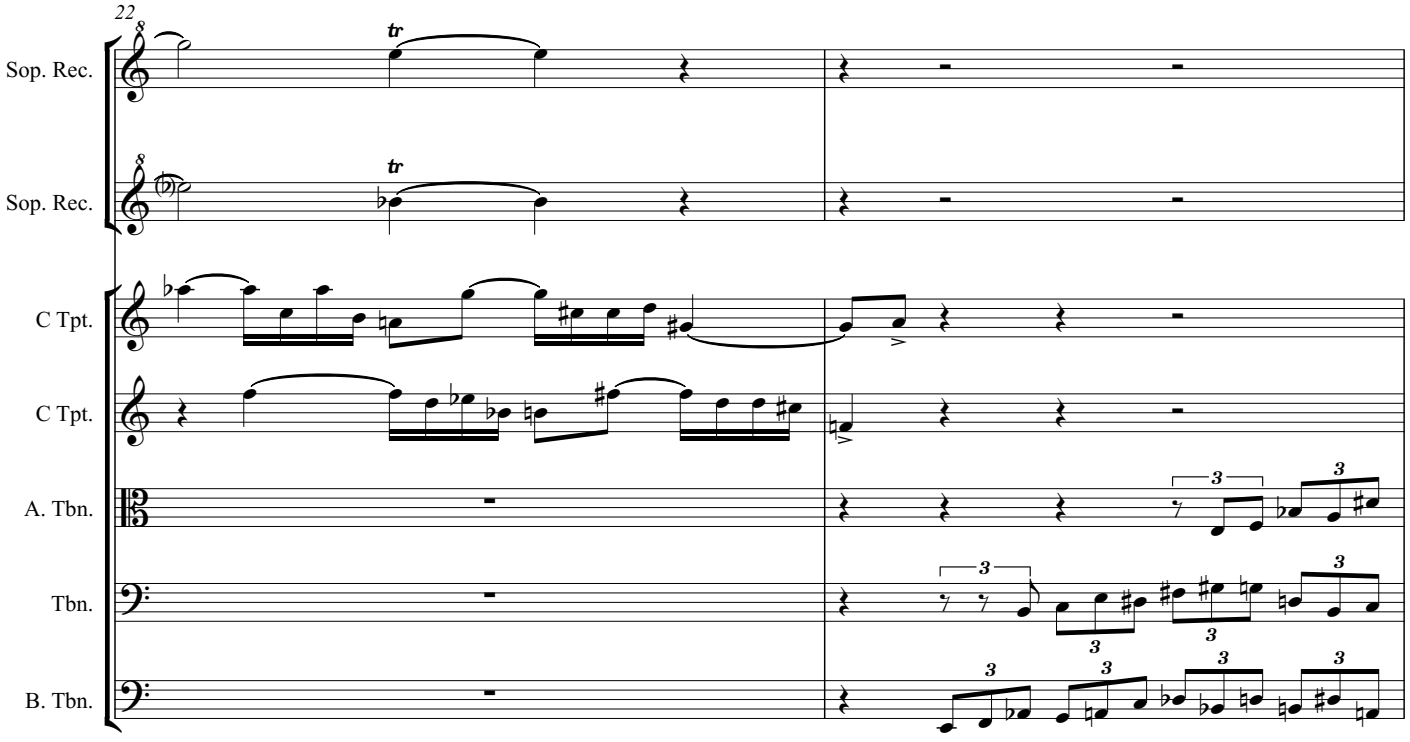

9
Picc.
Sop. Rec.
Sop. Rec.
Ob.
Cl.
Cbsn.
Hn.
Tub. B.
Tub. B.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
tr

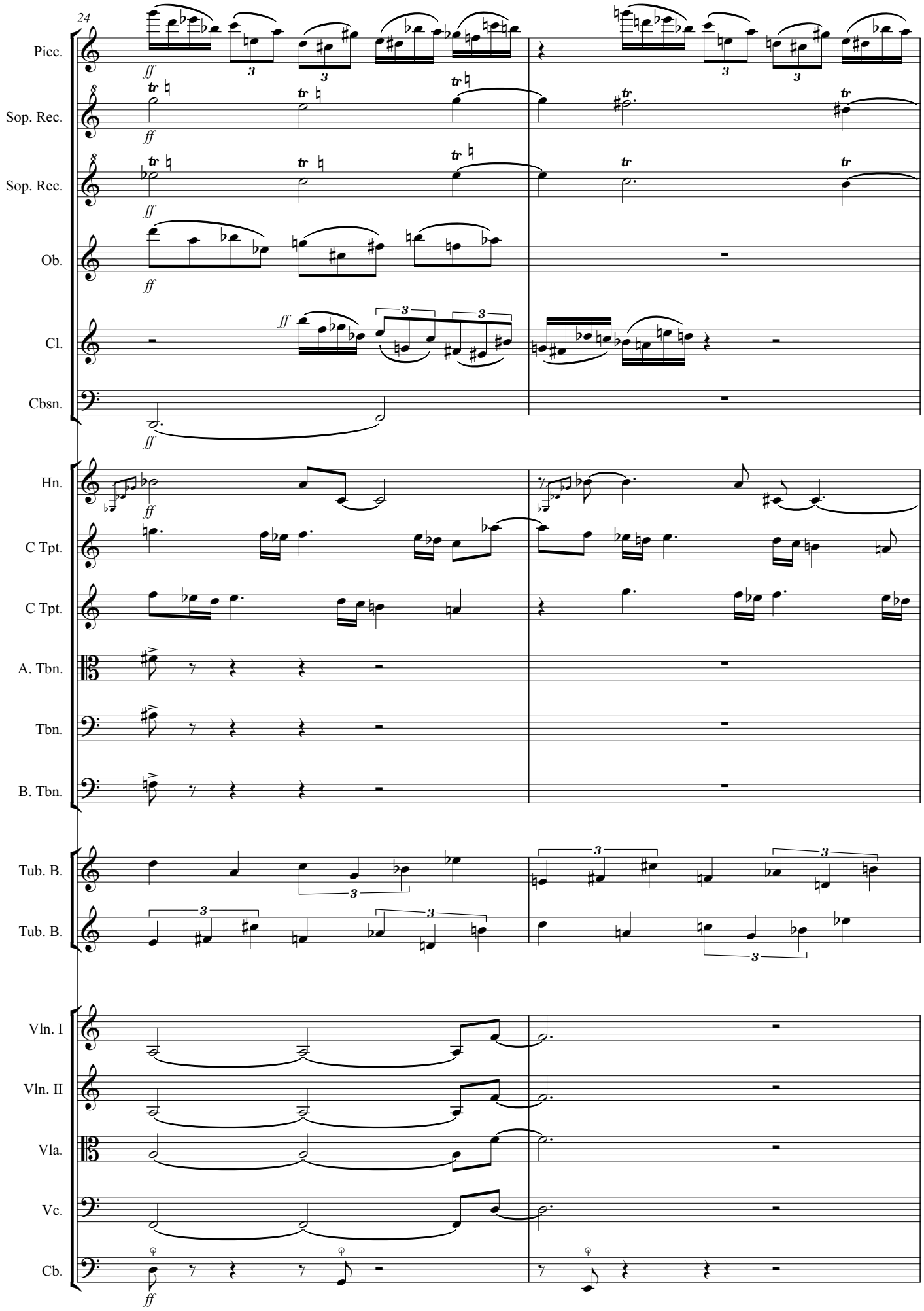

11
Picc.
Sop. Rec.
Sop. Rec.
Ob.
Cl.
C Tpt.
C Tpt.
A. Tbn.
Tbn.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
pizz.

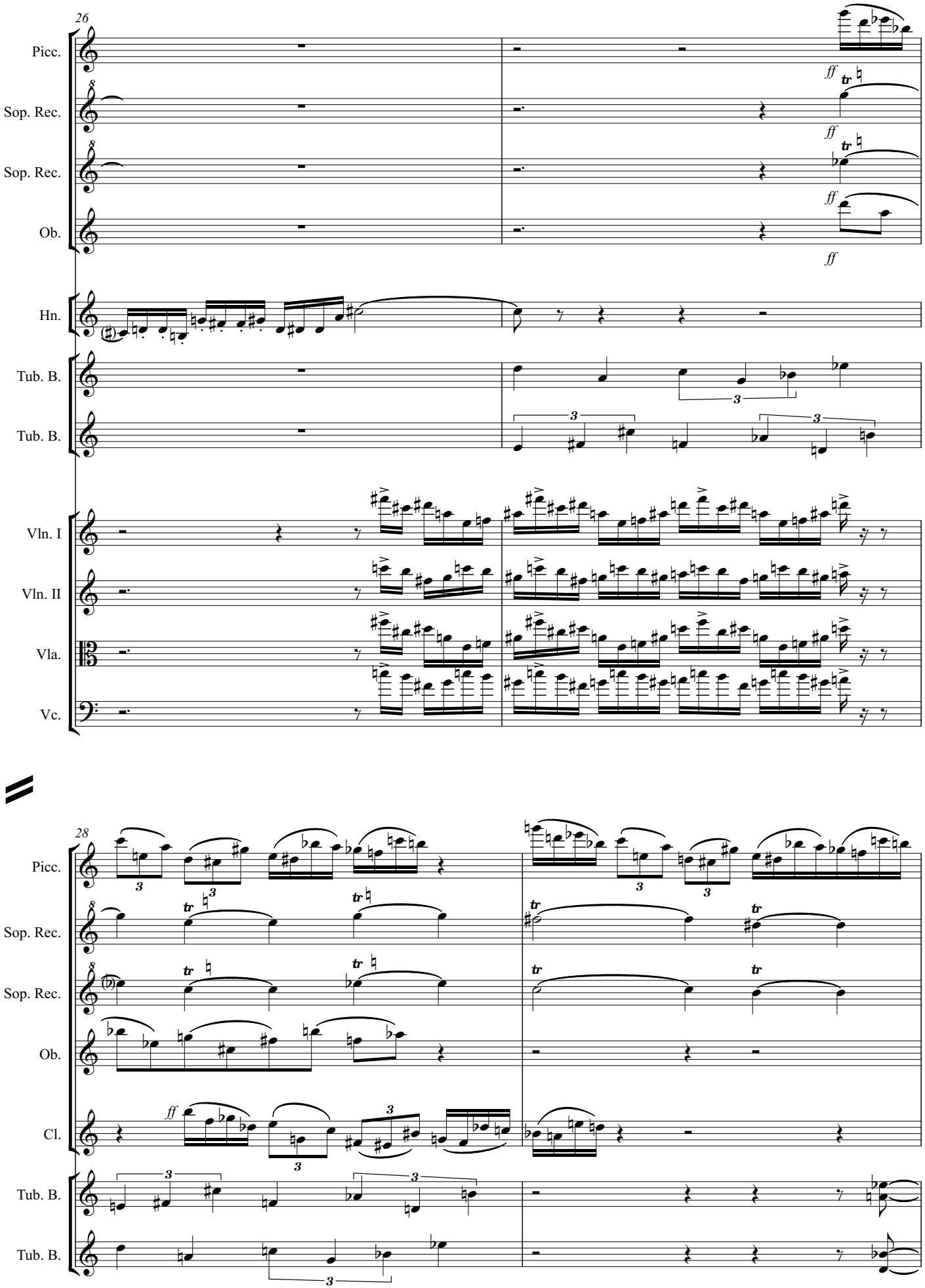

14
Ob.
Cl.
A. Tbn.
Tbn.
B. Tbn.
Tub. B.
Tub. B.
Vln. I
Vln. II
Vla.
Vc.

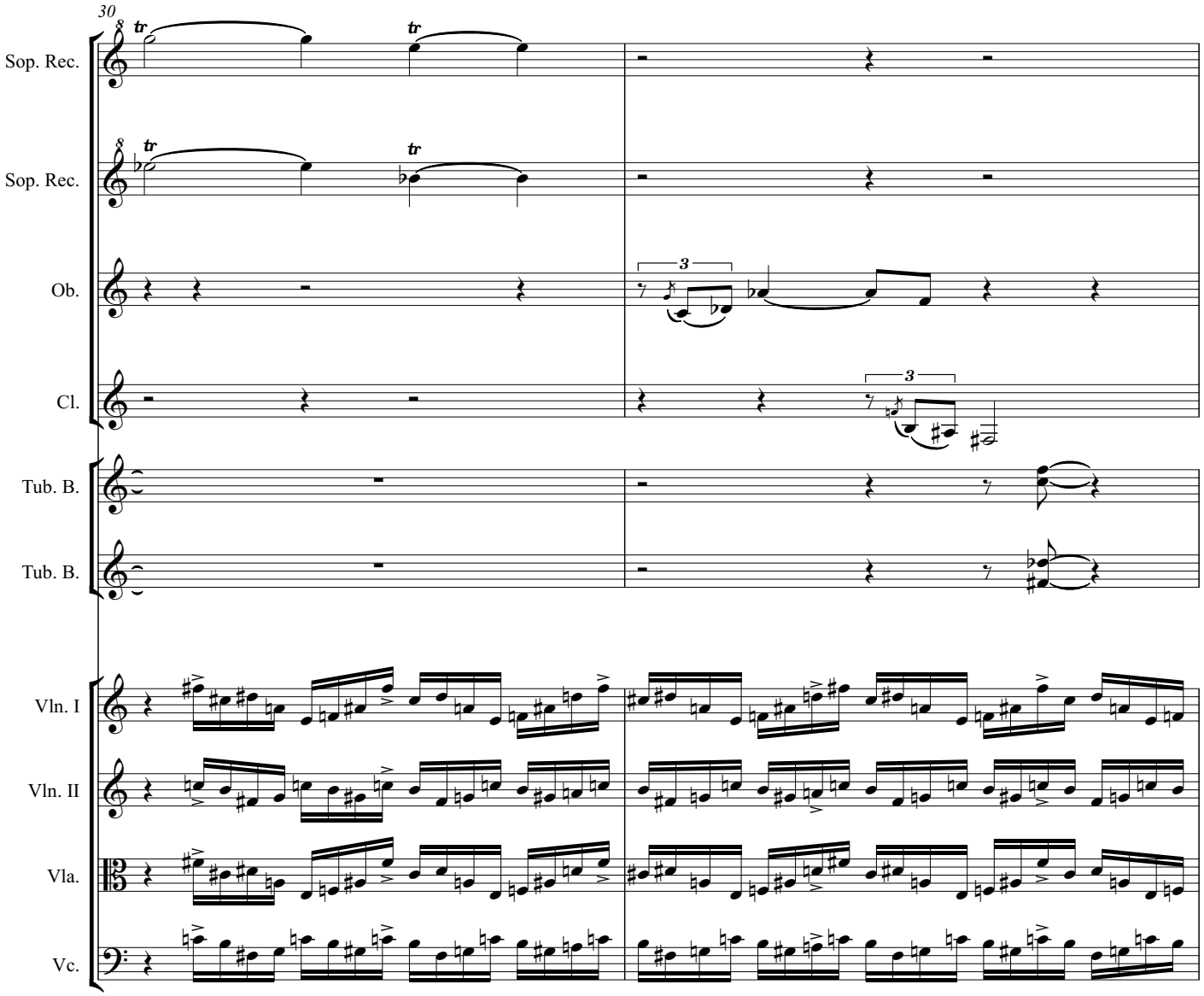

17
Picc.
Sop. Rec.
Sop. Rec.
Ob.
Cl.
Cbsn.
A. Tbn.
Tbn.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
3
tr

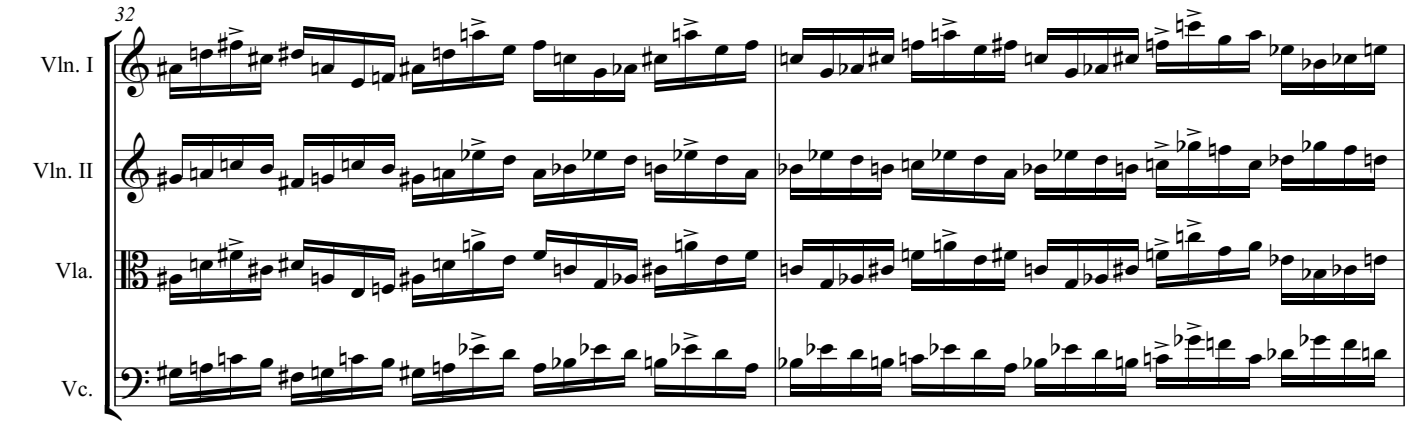

20
Picc.
Sop. Rec.
Sop. Rec.
Ob.
Cl.
Cbsn.
A. Tbn.
Tbn.
B. Tbn.

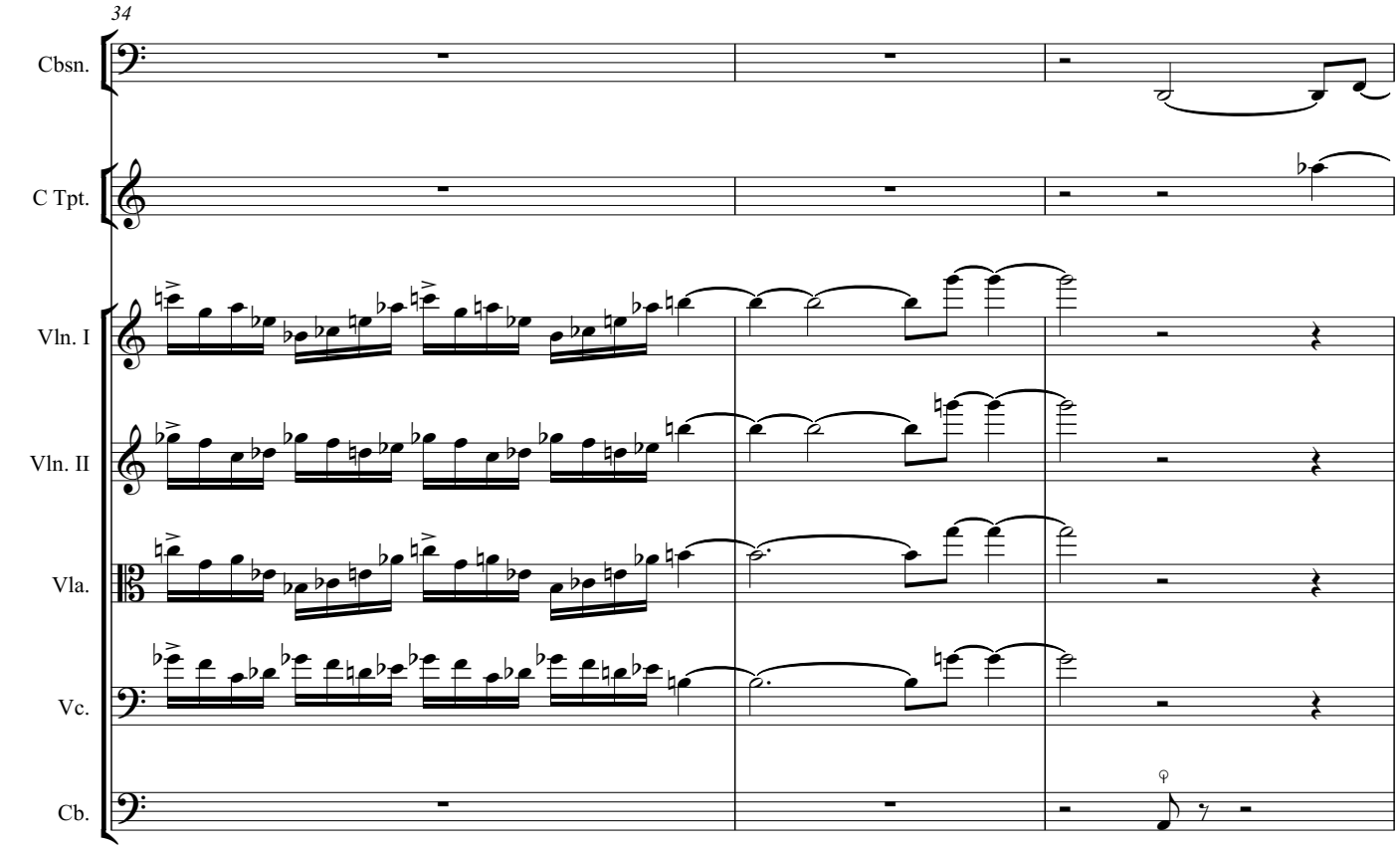

22
Sop. Rec.
Sop. Rec.
C Tpt.
C Tpt.
A. Tbn.
Tbn.
B. Tbn.

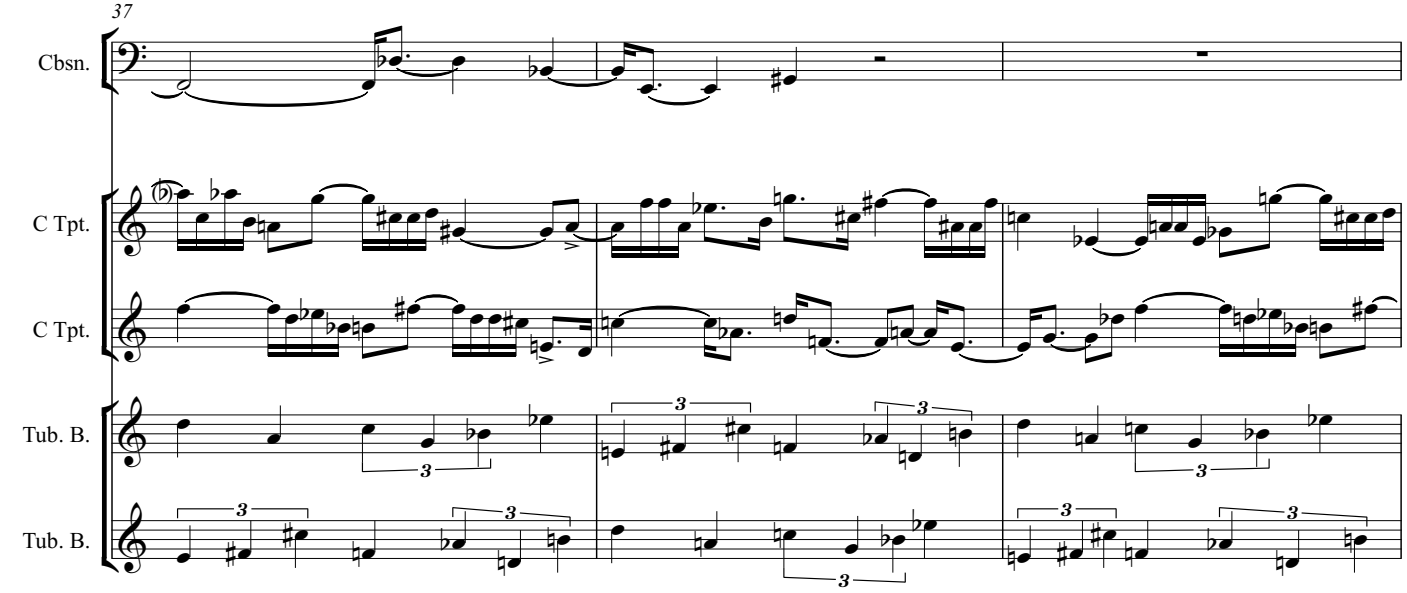

24
Picc.
Sop. Rec.
Sop. Rec.
Ob.
Cl.
Cbsn.
Hn.
C Tpt.
C Tpt.
A. Tbn.
Tbn.
B. Tbn.
Tub. B.
Tub. B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

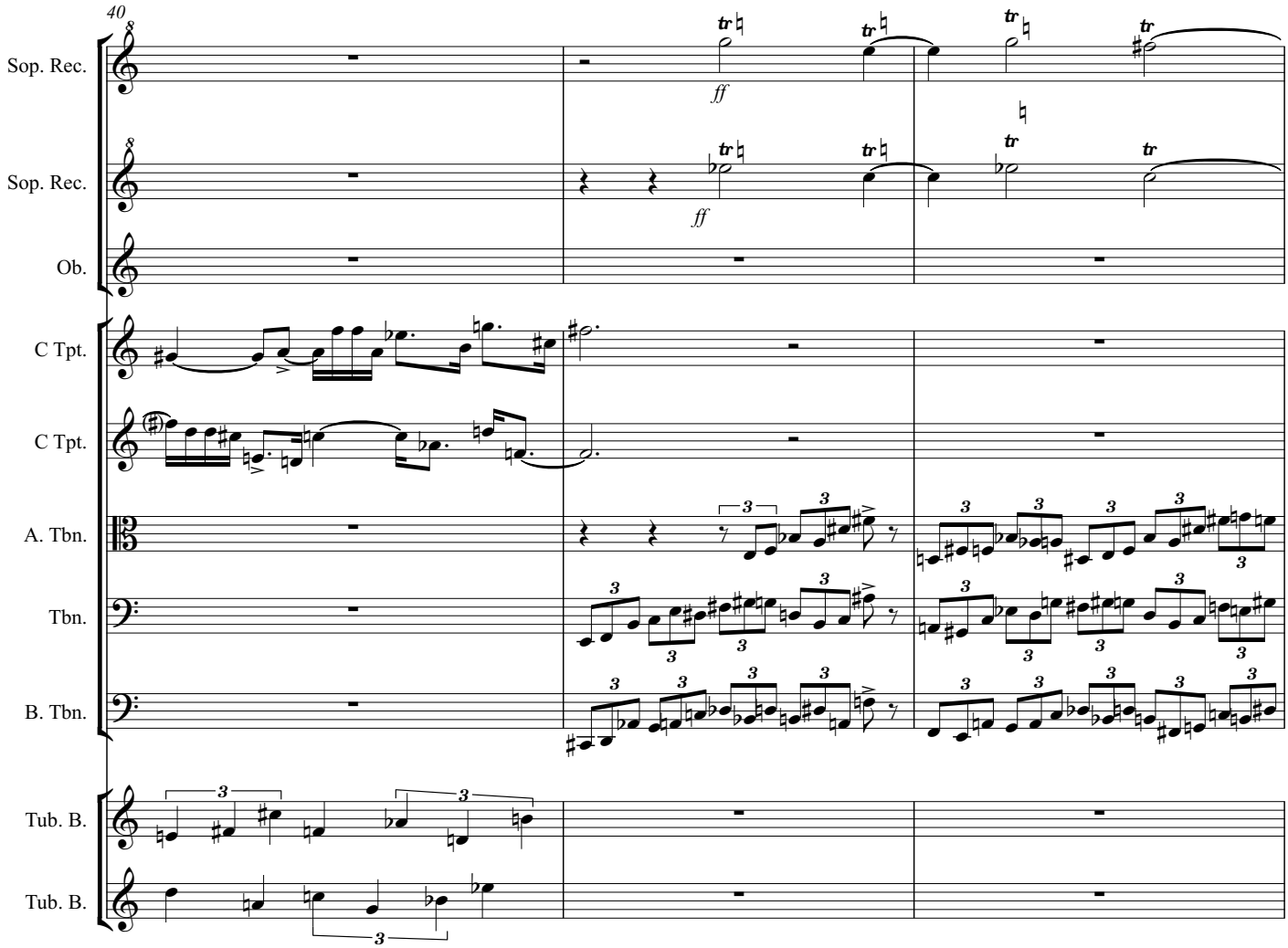

26
Picc.
Sop. Rec.
Sop. Rec.
Ob.
Hn.
Tub. B.
Tub. B.
Vln. I
Vln. II
Vla.
Vc.
ff
28
Picc.
Sop. Rec.
Sop. Rec.
Ob.
Cl.
Tub. B.
Tub. B.

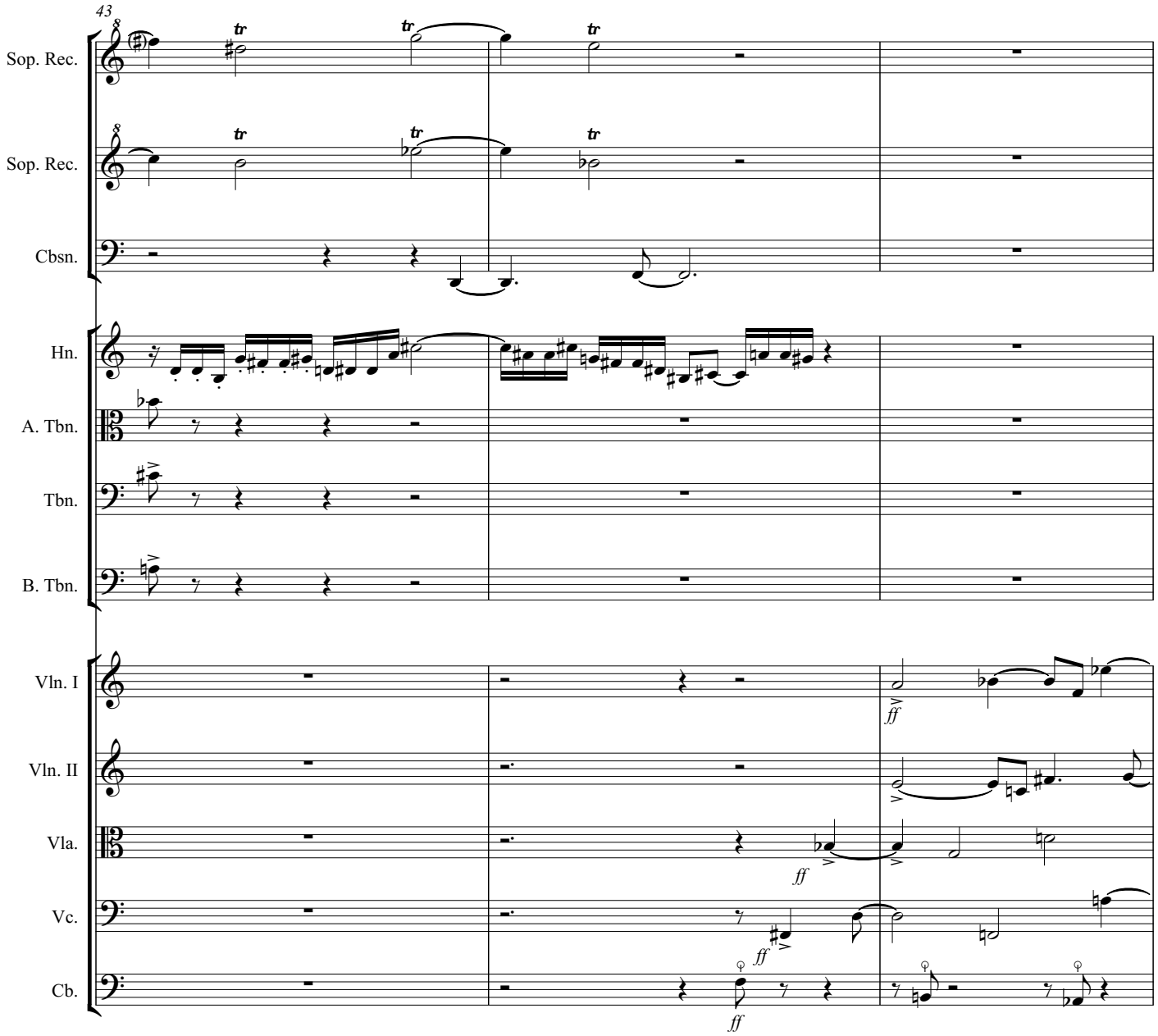

30
Sop. Rec.
Sop. Rec.
Ob.
Cl.
Tub. B.
Tub. B.
Vln. I
Vln. II
Vla.
Vc.

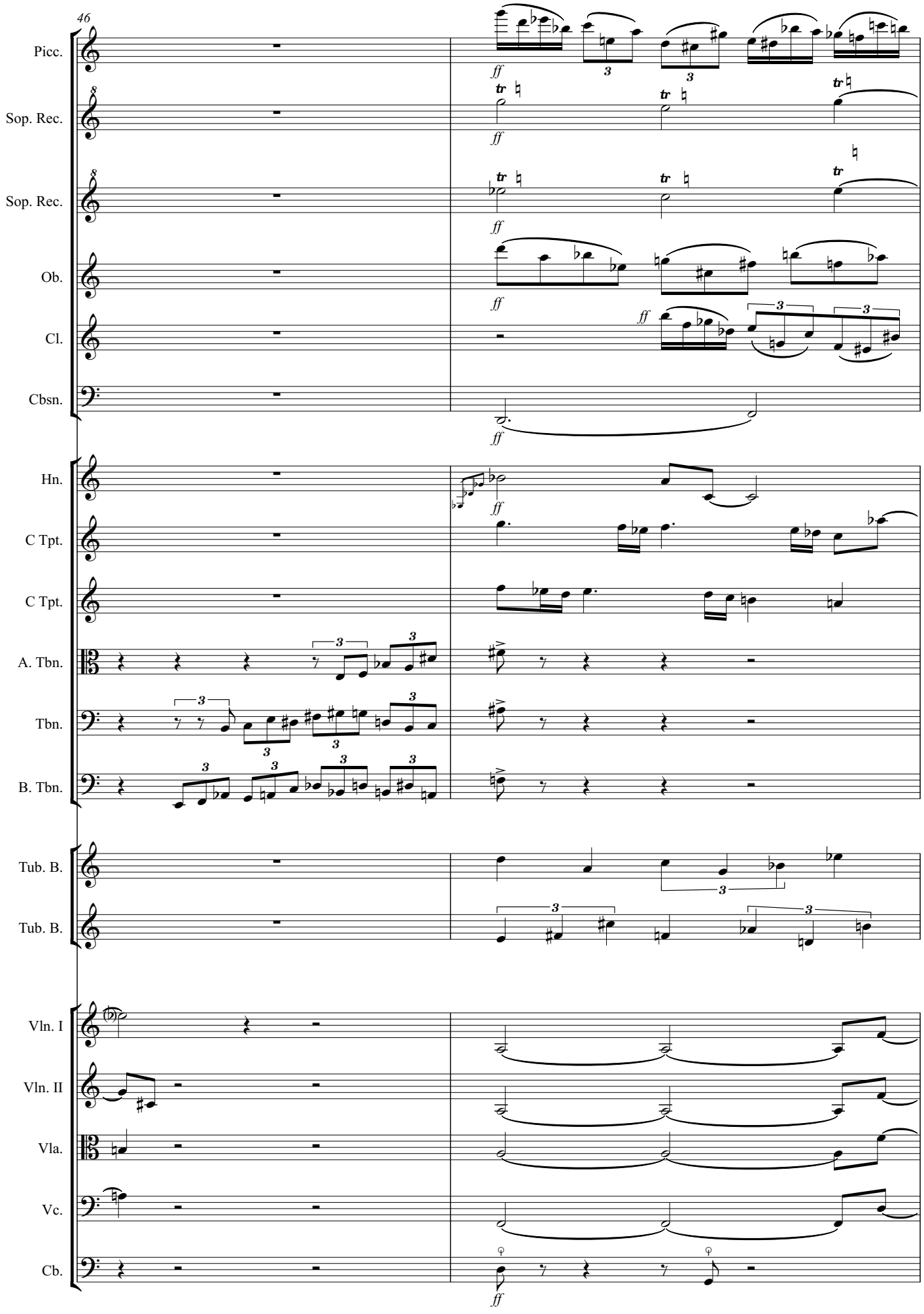

32
Vln. I
Vln. II
Vla.
Vc.

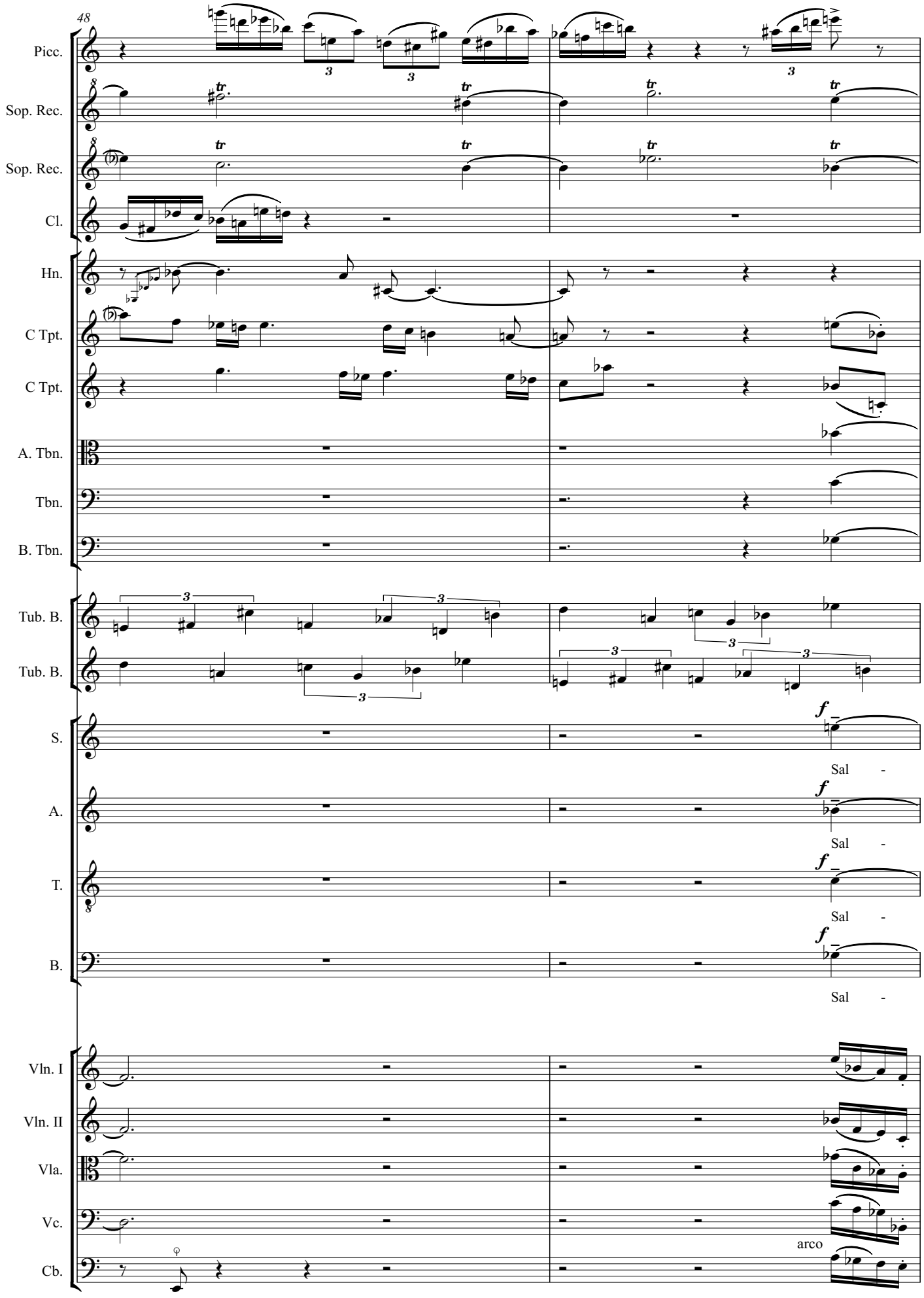

34
Cbsn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

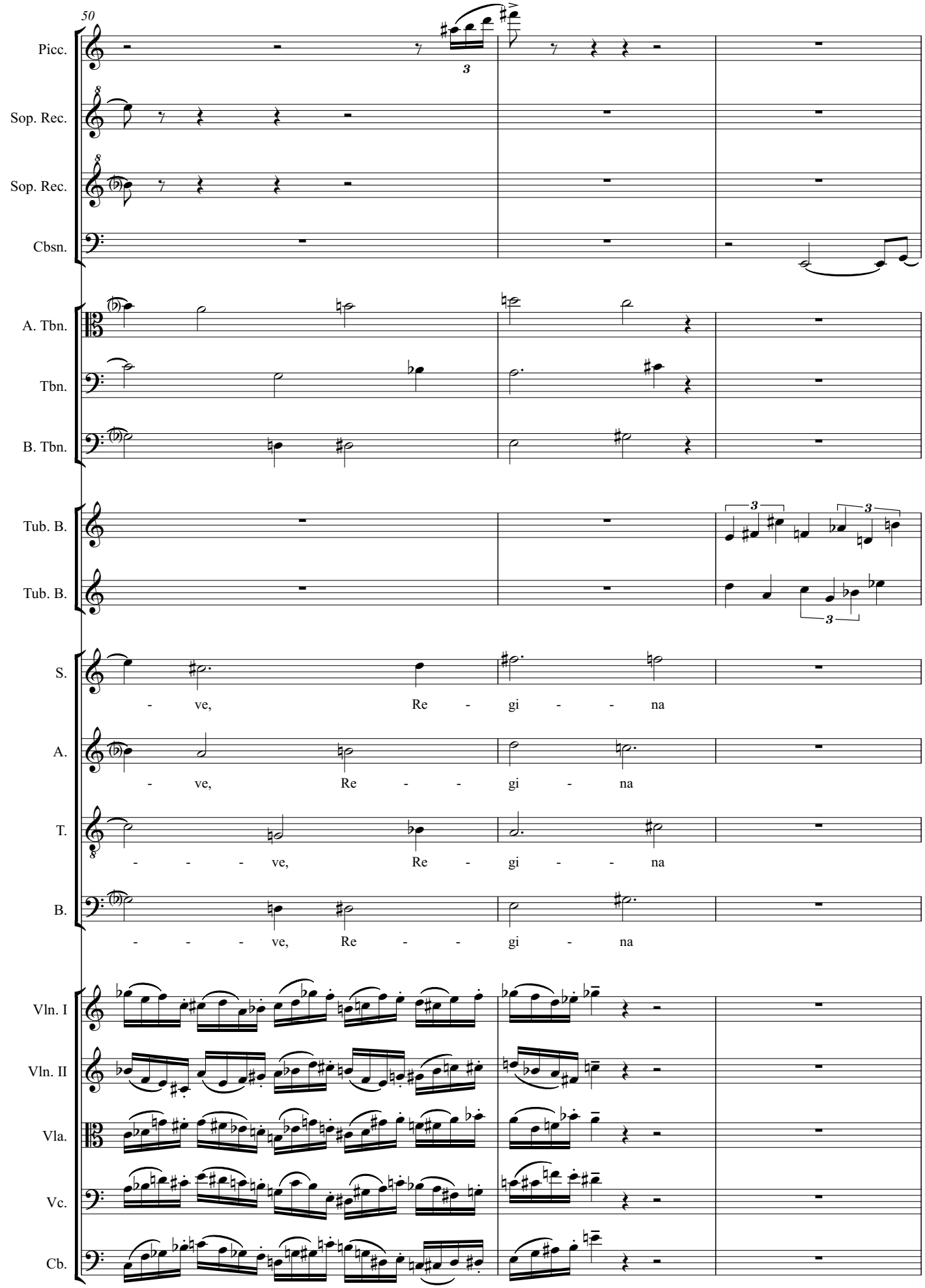

37
Cbsn.
C Tpt.
C Tpt.
Tub. B.
Tub. B.

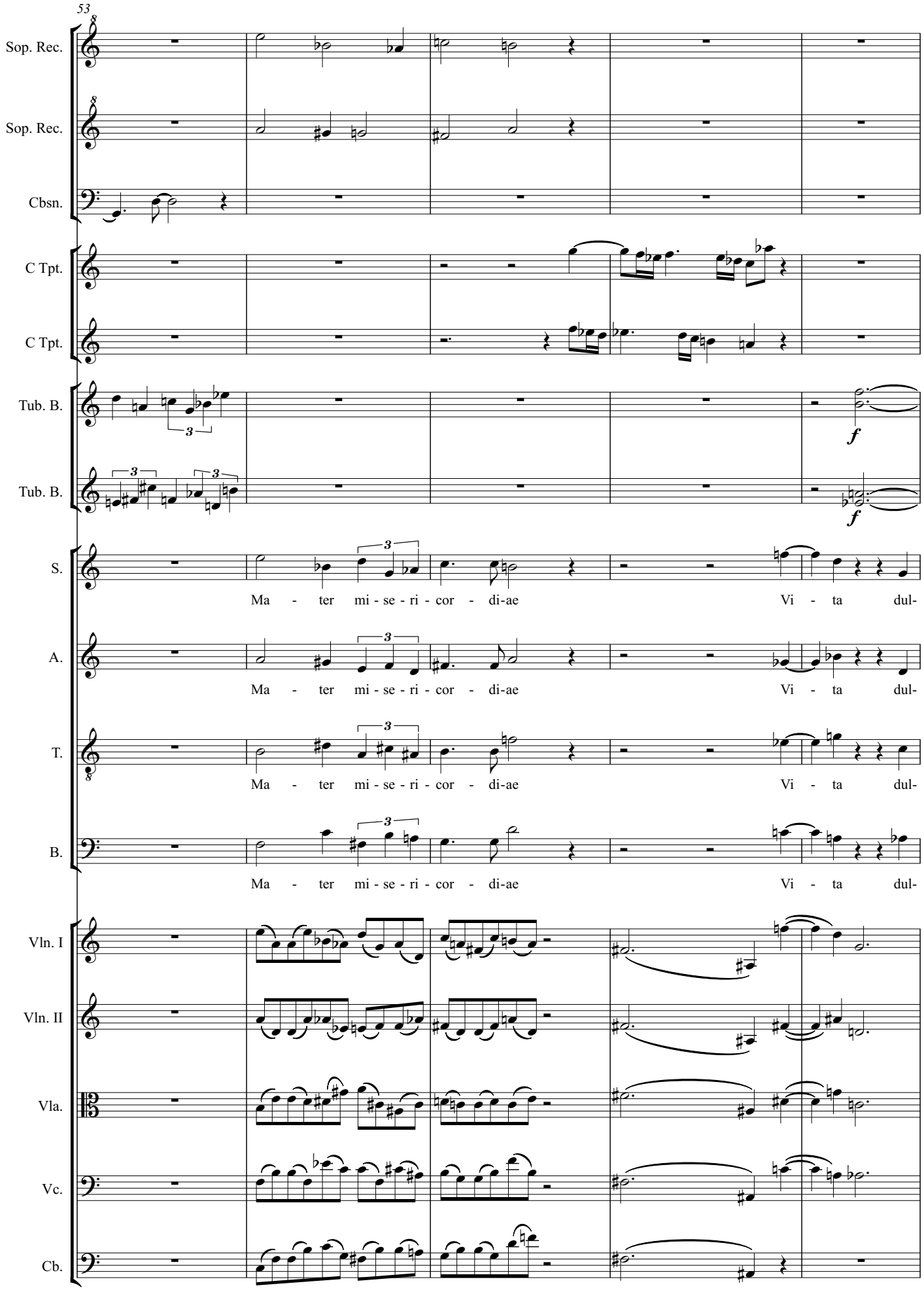

40
Sop. Rec.
Sop. Rec.
Ob.
C Tpt.
C Tpt.
A. Tbn.
Tbn.
B. Tbn.
Tub. B.
Tub. B.
ff
ff

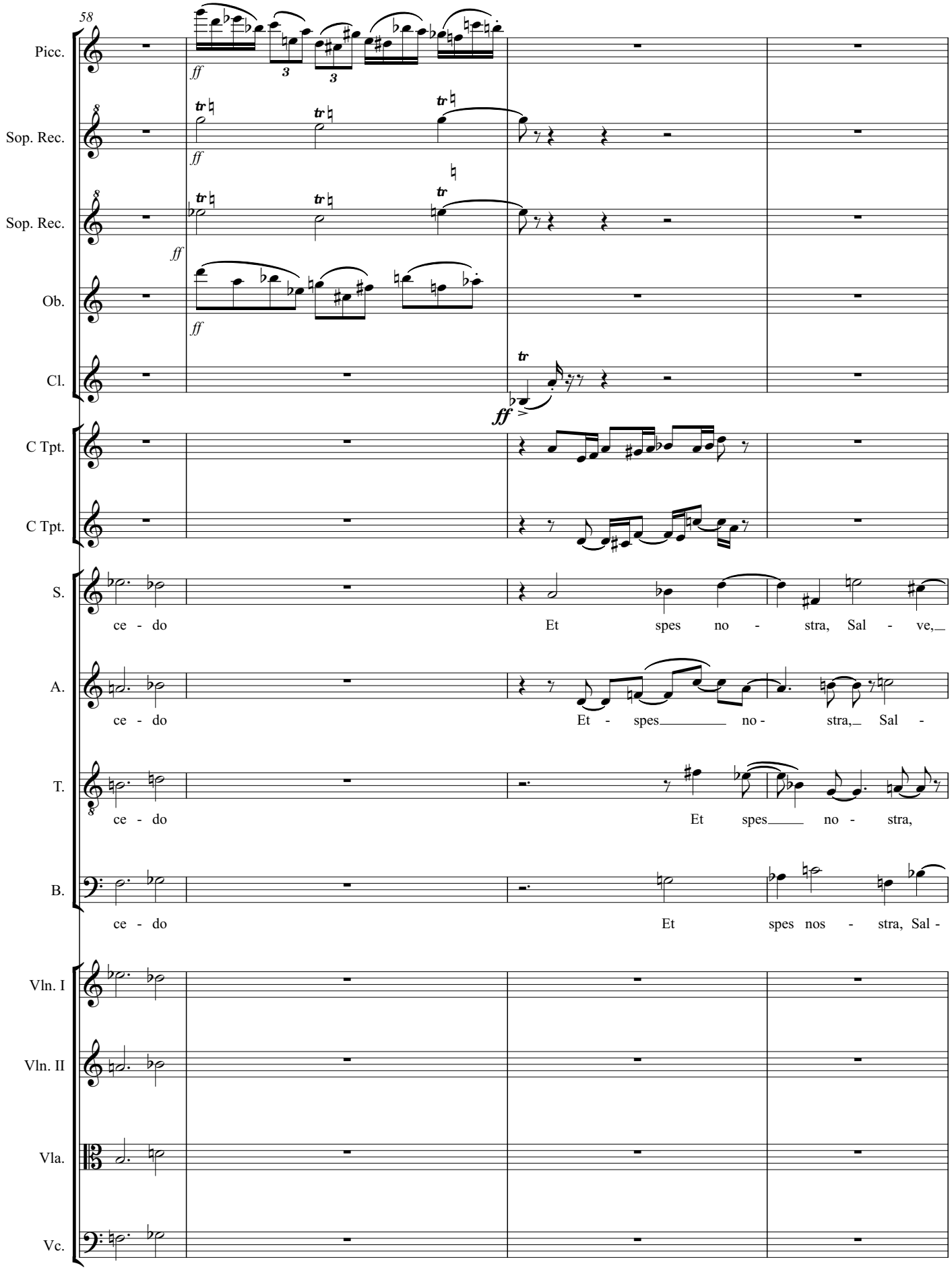

43
Sop. Rec.
Sop. Rec.
Cbsn.
Hn.
A. Tbn.
Tbn.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff

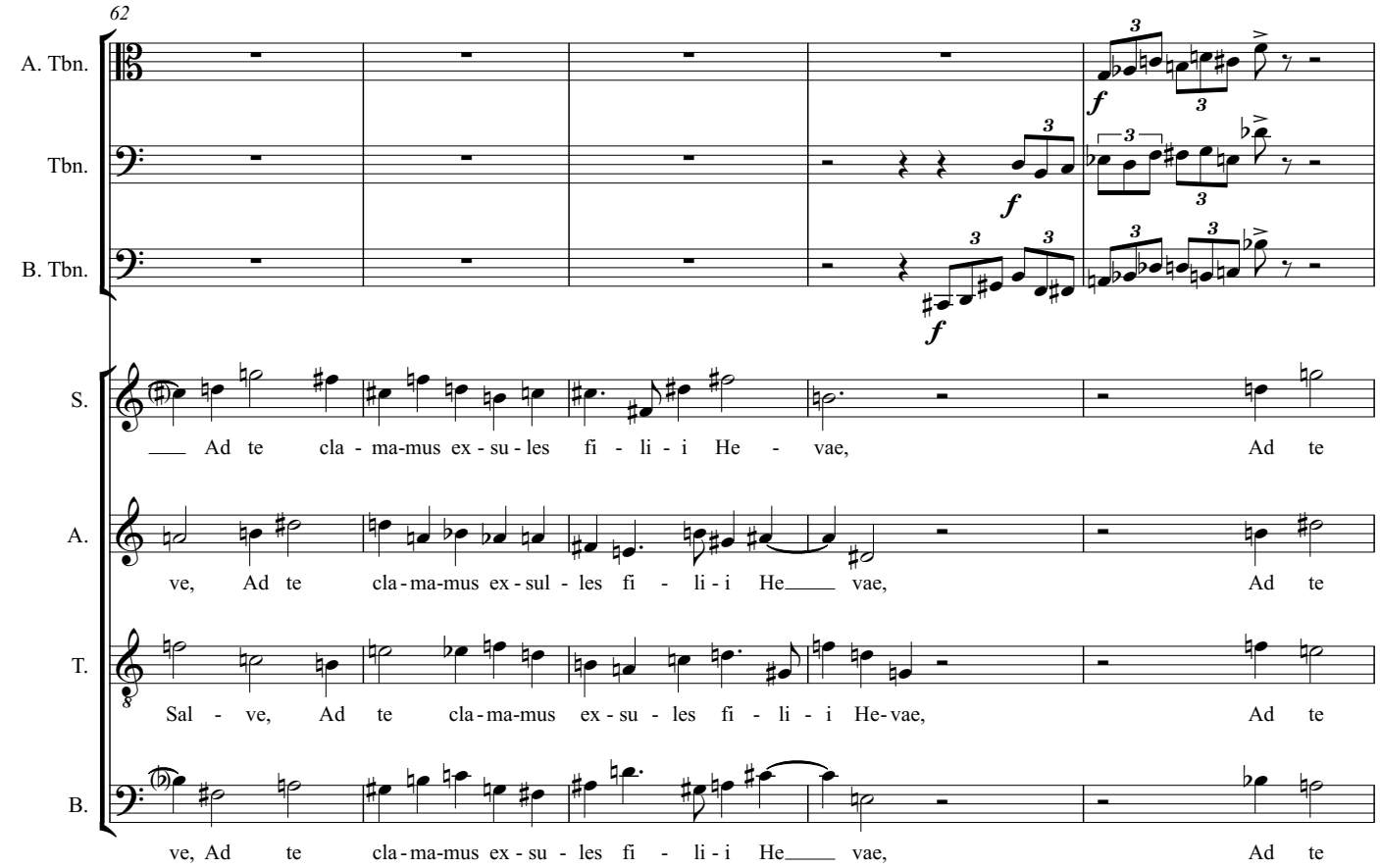

46
Picc.
Sop. Rec.
Sop. Rec.
Ob.
Cl.
Cbsn.
Hn.
C Tpt.
C Tpt.
A. Tbn.
Tbn.
B. Tbn.
Tub. B.
Tub. B.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff

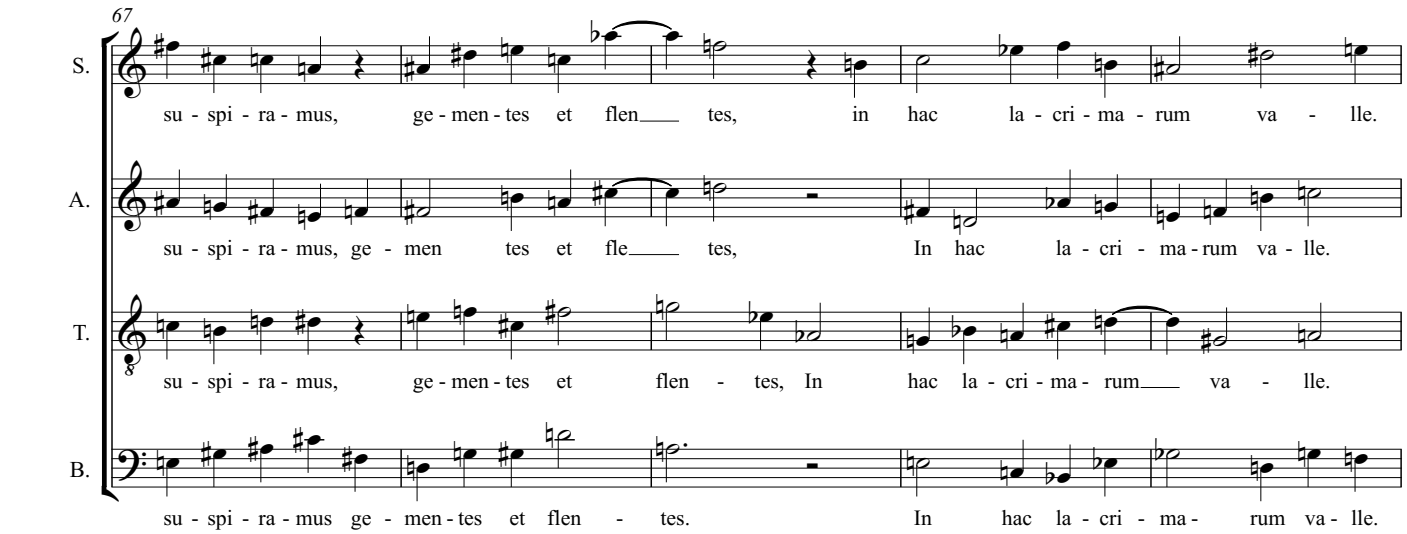

48
Picc.
Sop. Rec.
Sop. Rec.
Cl.
Hn.
C Tpt.
C Tpt.
A. Tbn.
Tbn.
B. Tbn.
Tub. B.
Tub. B.
S.
A.
T.
B.
Sal -
Sal -
Sal -
Sal -
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

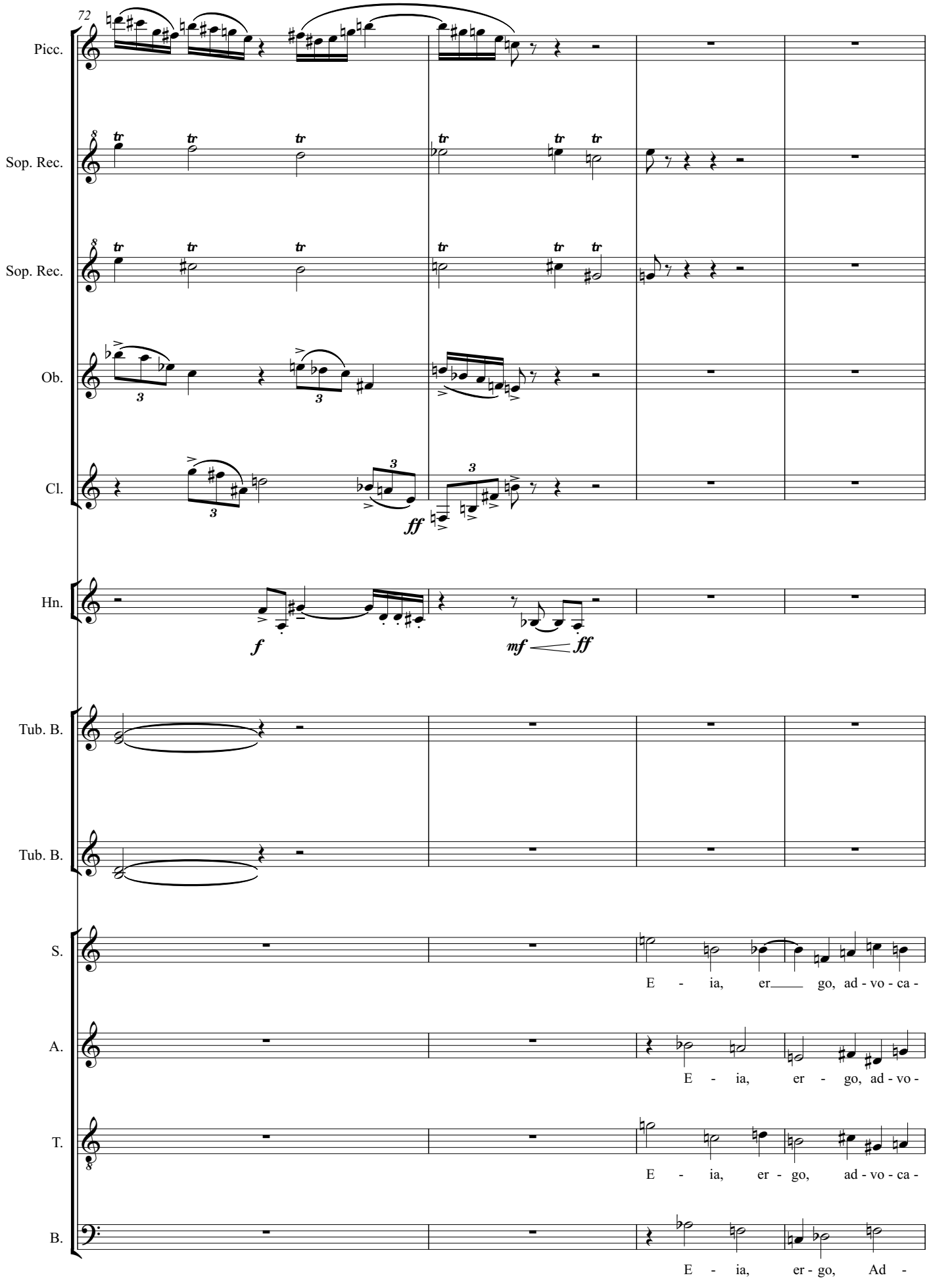

50
Picc.
Sop. Rec.
Sop. Rec.
Cbsn.
A. Tbn.
Tbn.
B. Tbn.
Tub. B.
Tub. B.
S.
- ve, Re - gi - - na
A.
- ve, Re - - gi - na
T.
- - - ve, Re - gi - - na
B.
- - - ve, Re - - gi - na
Vln. I
Vln. II
Vla.
Vc.
Cb.

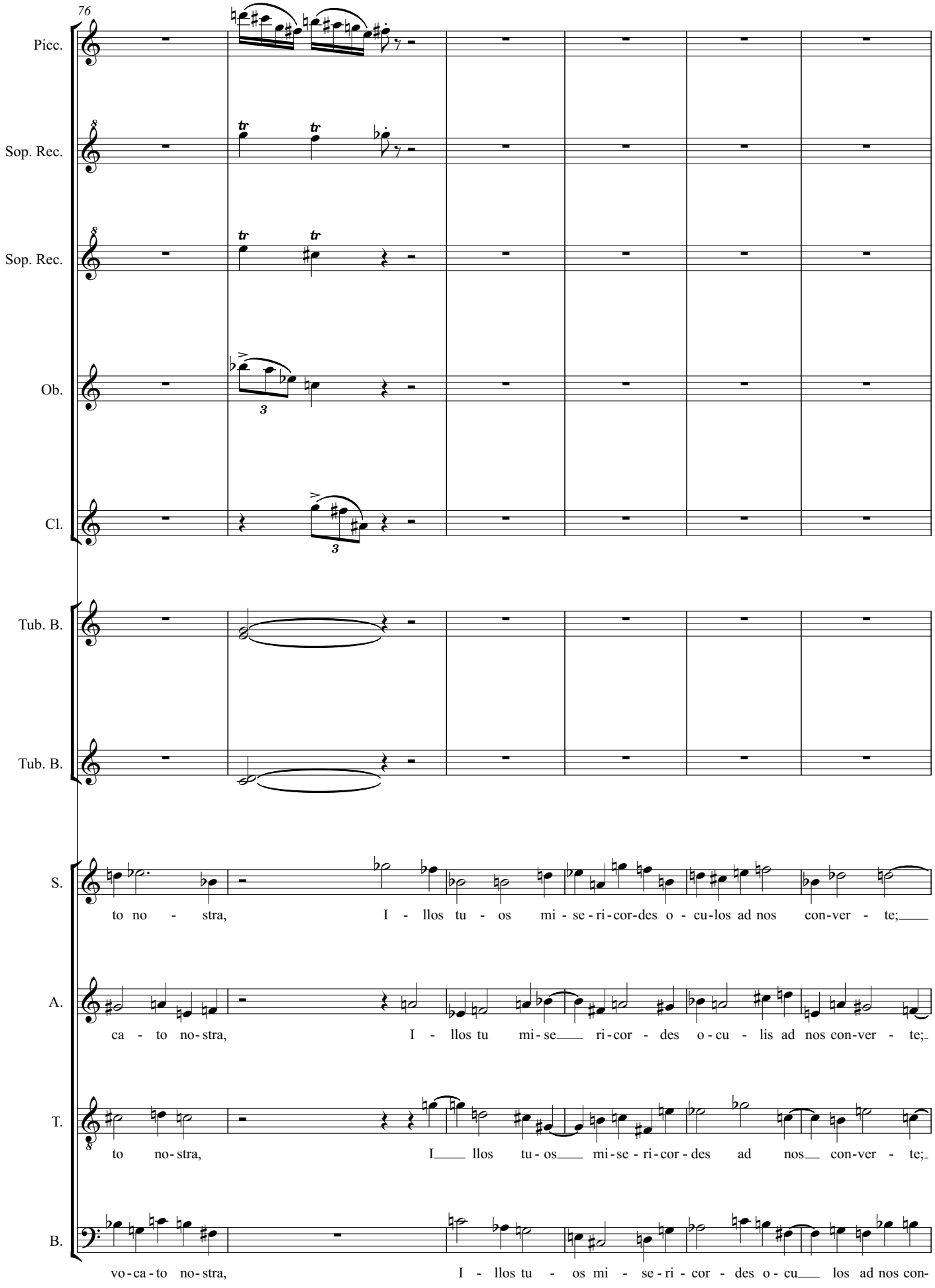

53
Sop. Rec.
Sop. Rec.
Cbsn.
C Tpt.
C Tpt.
Tub. B.
Tub. B.
f
f
S.
A.
T.
B.
Ma - ter mi - se - ri - cor - di-ae Vi - ta dul-
Ma - ter mi - se - ri - cor - di-ae Vi - ta dul-
Ma - ter mi - se - ri - cor - di-ae Vi - ta dul-
Ma - ter mi - se - ri - cor - di-ae Vi - ta dul-
Vln. I
Vln. II
Vla.
Vc.
Cb.

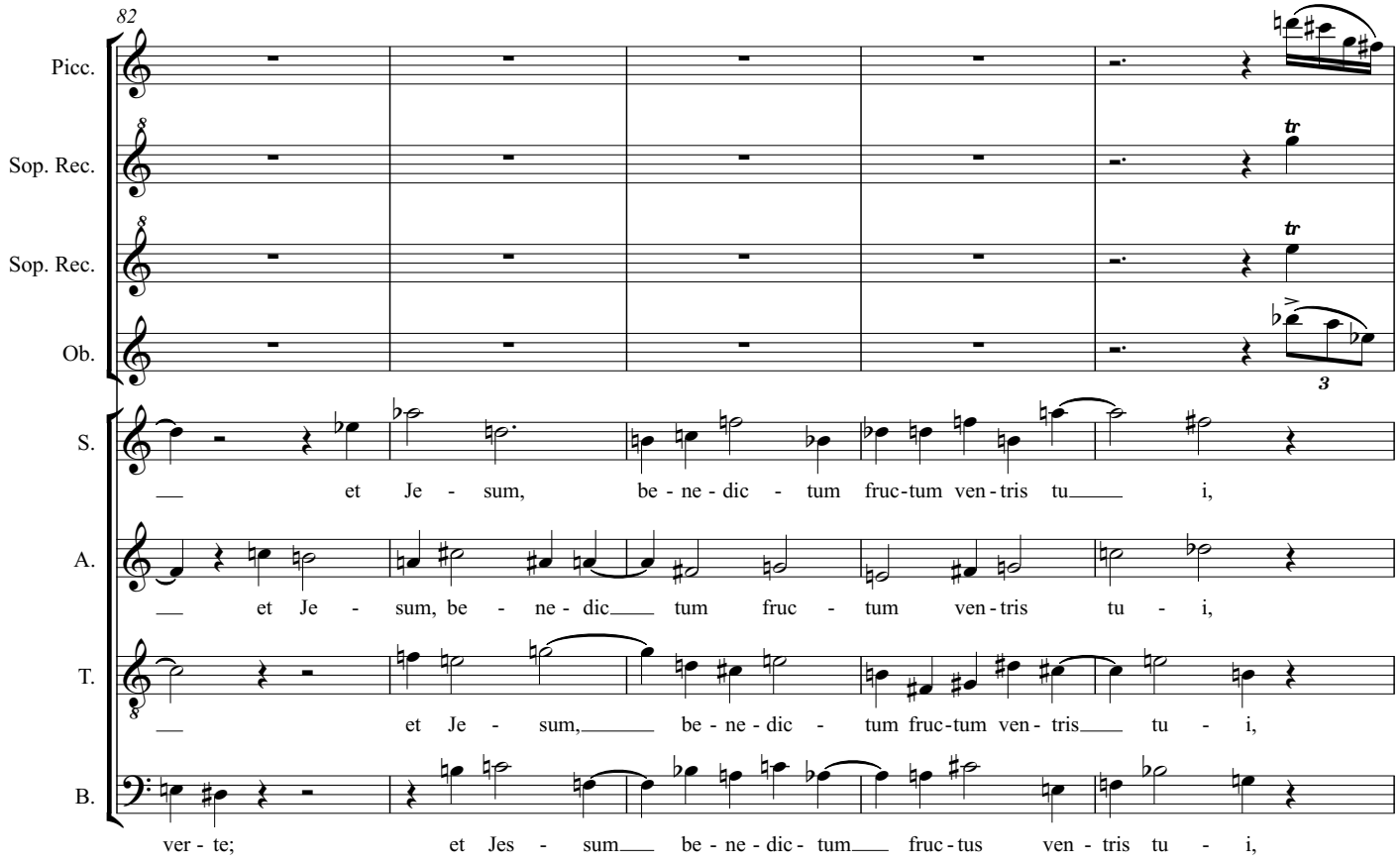

58
Picc.
Sop. Rec.
Sop. Rec.
Ob.
Cl.
C Tpt.
C Tpt.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
ff
ce - do
Et spes no - stra, Sal - ve,
ce - do
Et - spes no - stra, Sal -
ce - do
Et spes no - stra,
ce - do
Et spes nos - stra, Sal -

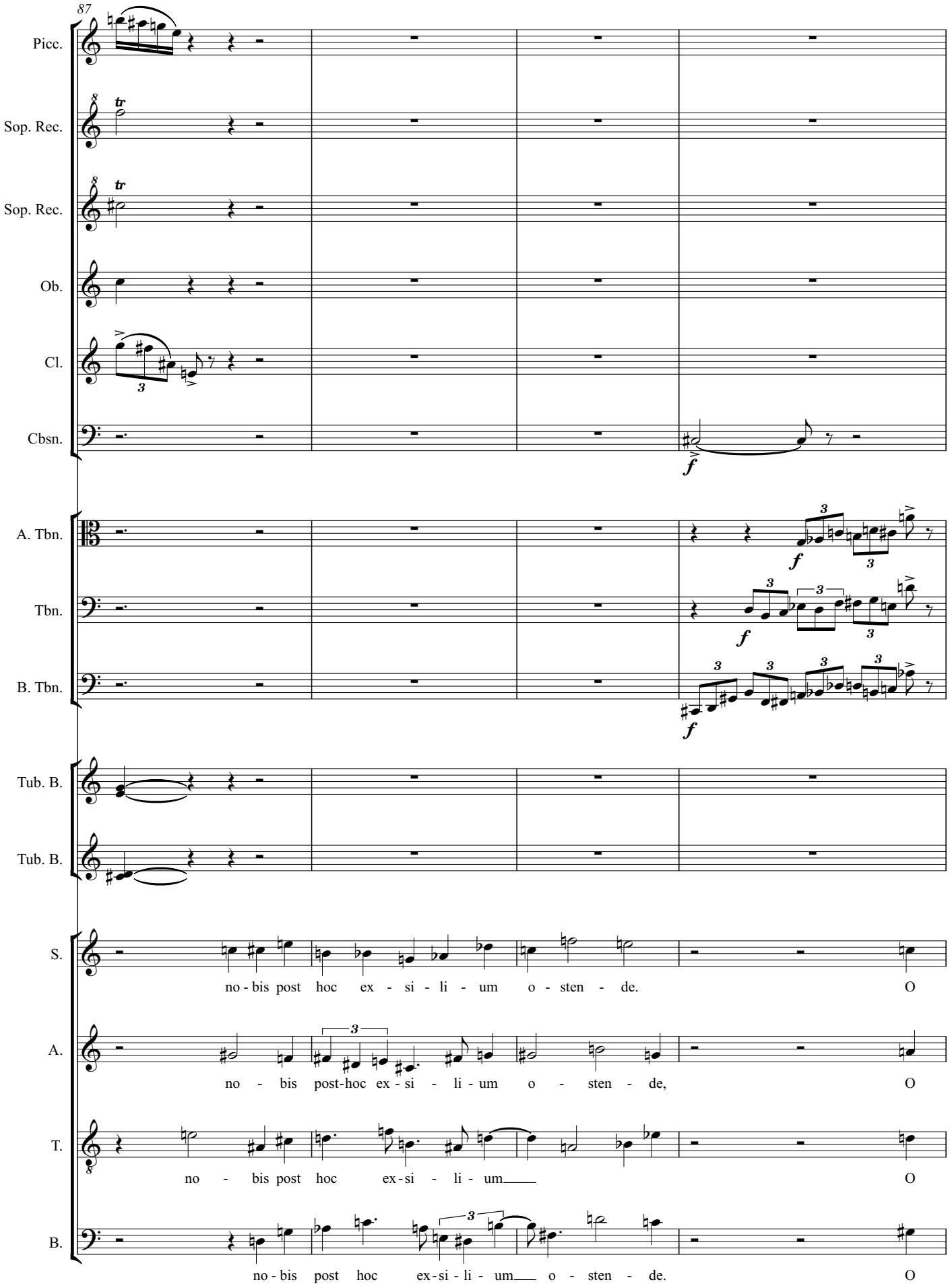

62
A. Tbn.
Tbn.
B. Tbn.
S.
A.
T.
B.
Ad te cla - ma-mus ex - su - les fi - li - i He - vae, Ad te
ve, Ad te cla-ma-mus ex-sul - les fi - li - i He vae, Ad te
Sal - ve, Ad te cla-ma-mus ex - su - les fi - li - i He-vae, Ad te
ve, Ad te cla-ma-mus ex - su - les fi - li - i He vae, Ad te

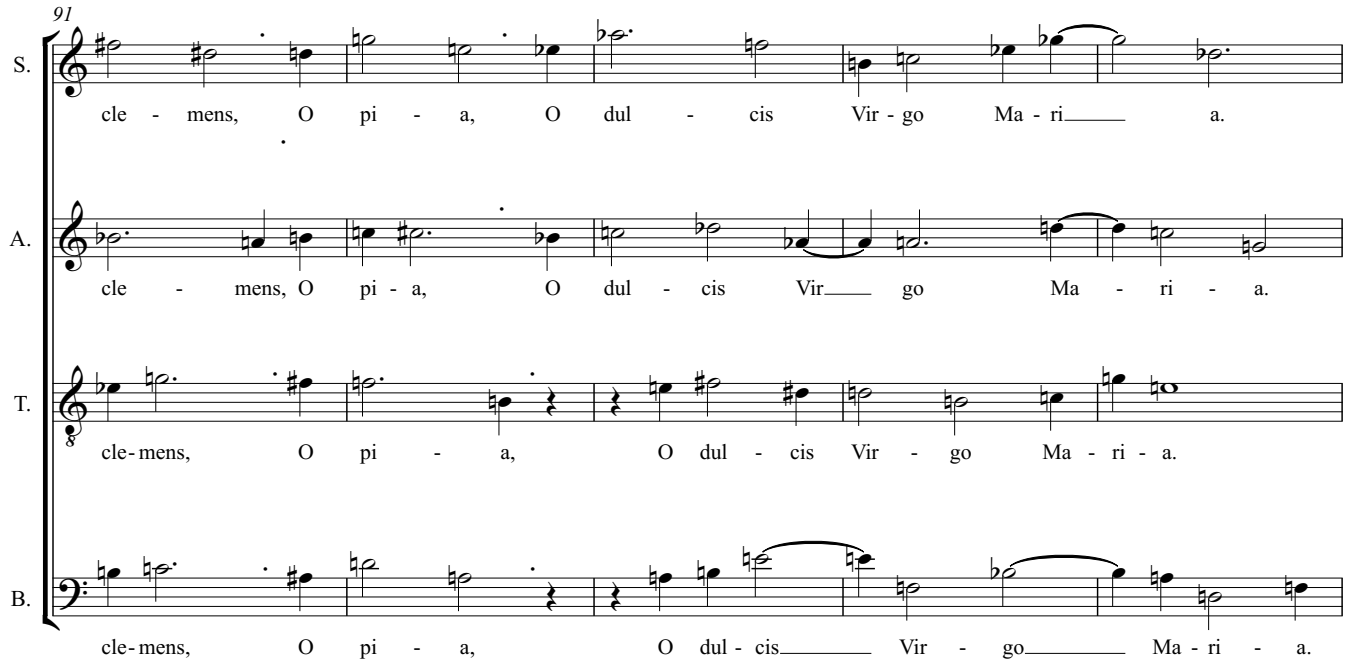

67
S.
A.
T.
B.
su - spi - ra - mus, ge - men - tes et flen tes, in hac la - cri - ma - rum va - lle.
su - spi - ra - mus, ge - men tes et fle tes, In hac la - cri - ma-rum va - lle.
su - spi - ra - mus, ge - men - tes et flen - tes, In hac la - cri - ma - rum va - lle.
su - spi - ra - mus ge - men - tes et flen - tes. In hac la - cri - ma - rum va - lle.

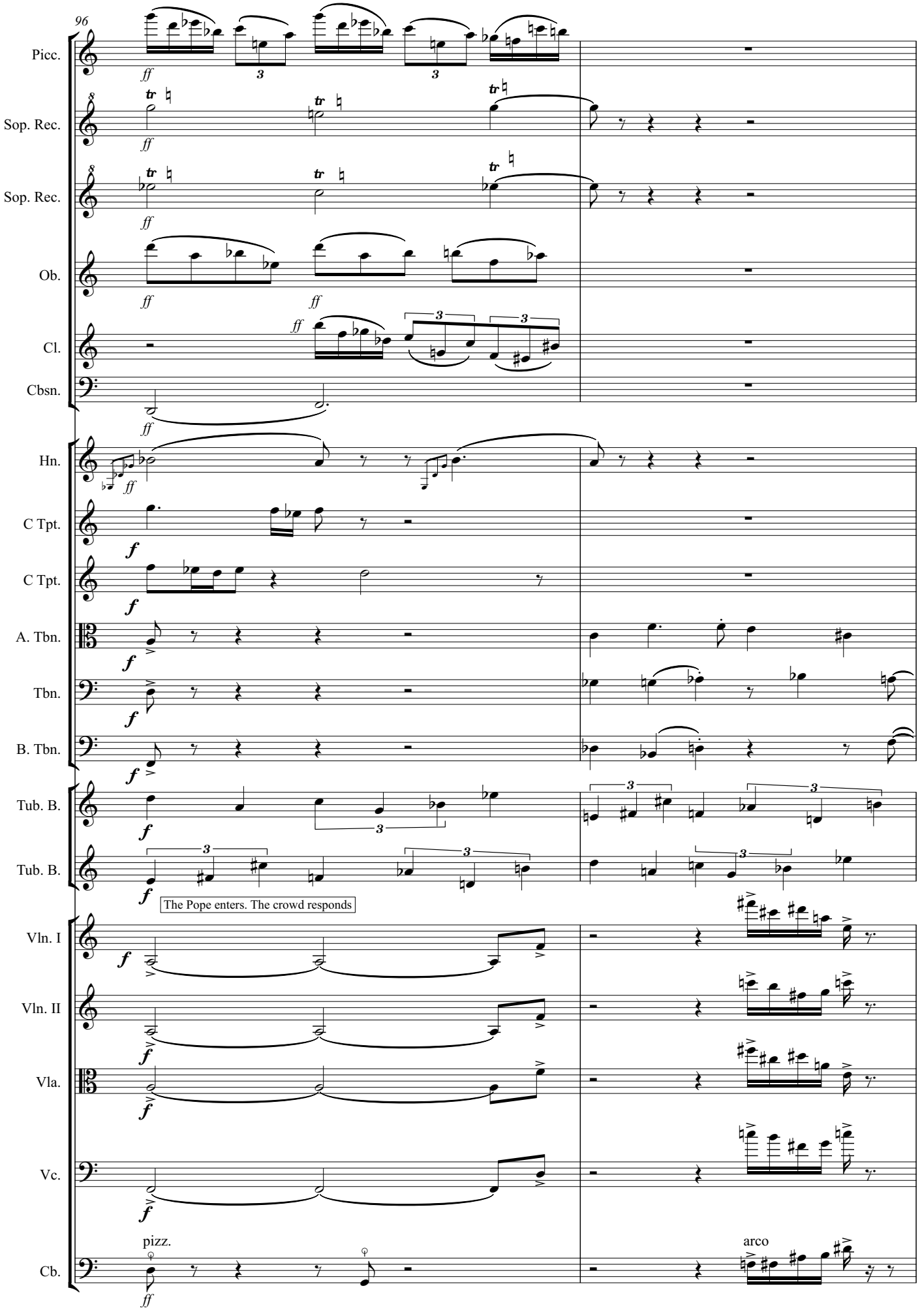

72
Picc.
Sop. Rec.
Sop. Rec.
Ob.
Cl.
ff
Hn.
f
mf
ff
Tub. B.
Tub. B.
S.
E - ia, er go, ad - vo - ca -
A.
E - ia, er - go, ad - vo -
T.
E - ia, er - go, ad - vo - ca -
B.
E - ia, er - go, Ad -

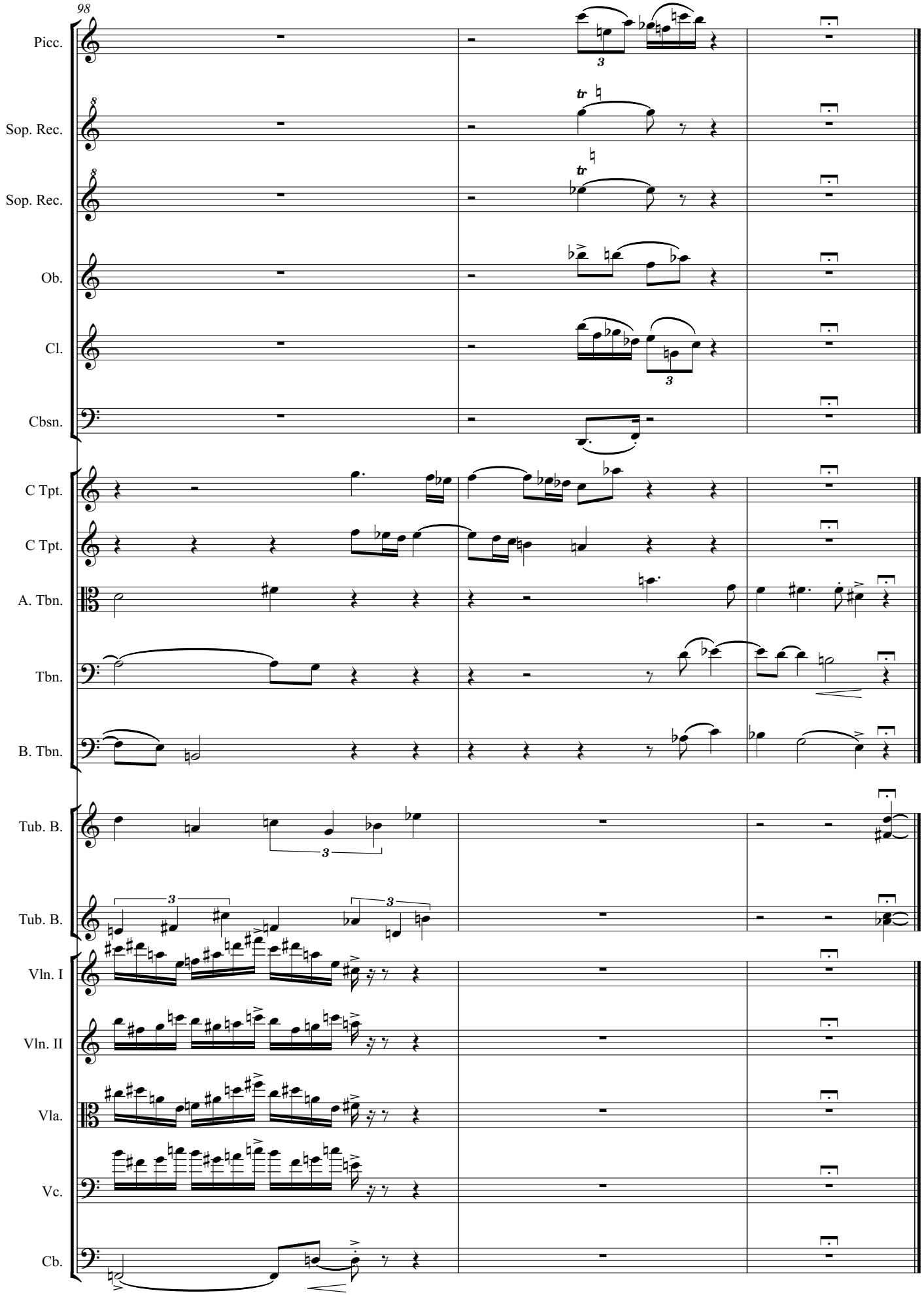

76
Picc.
Sop. Rec.
Sop. Rec.
Ob.
Cl.
Tub. B.
Tub. B.
S.
to no - stra, I - llos tu - os mi - se - ri - cor-des o - cu-los ad nos con-ver - te;
A.
ca - to no-stra, I - llos tu mi - se ri-cor - des o - cu - lis ad nos con-ver - te;
T.
to no-stra, I llos tu - os mi-se - ri - cor - des ad nos con-ver - te;
B.
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.
et Je - sum, be - ne - dic - tum fruc-tum ven-tris tu i,
A.
et Je - sum, be - ne - dic tum fruc - tum ven-tris tu - i,
T.
et Je - sum, be - ne - dic - tum fruc-tum ven- tris tu - i,
B.
ver - te; et Jes - sum be - ne - dic- tum fruc-tus ven - tris tu - i,


87
Picc.
Sop. Rec.
Sop. Rec.
Ob.
Cl.
Cbsn.
A. Tbn.
Tbn.
B. Tbn.
Tub. B.
Tub. B.
S.
A.
T.
B.
f
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

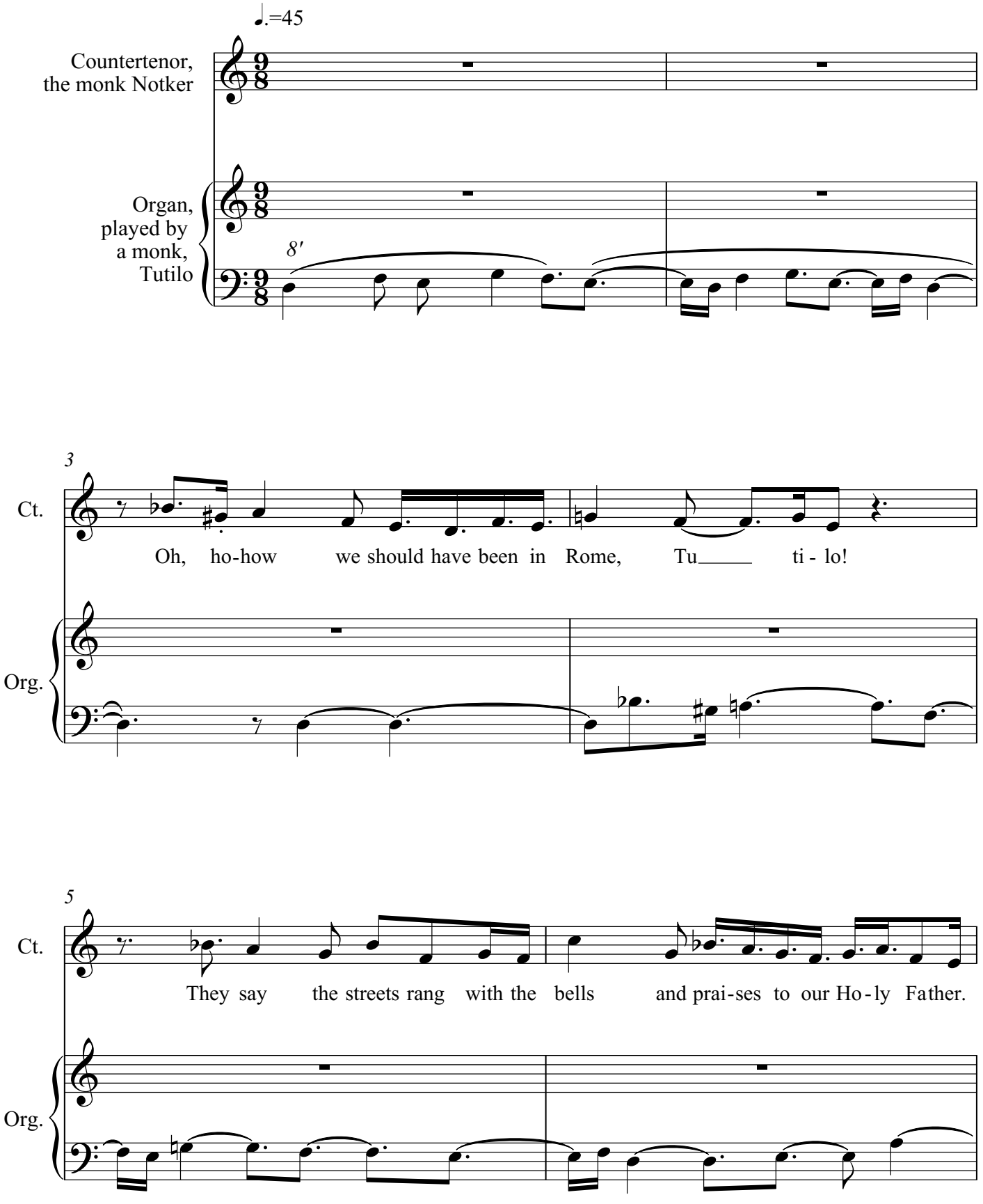

91
S.
cle - mens, O pi - a, O dul - cis Vir - go Ma - ri a.
A.
cle - mens, O pi - a, O dul - cis Vir go Ma - ri - a.
T.
cle-mens, O pi - a, O dul - cis Vir - go Ma - ri - a.
B.
cle-mens, O pi - a, O dul - cis Vir - go Ma - ri - a.

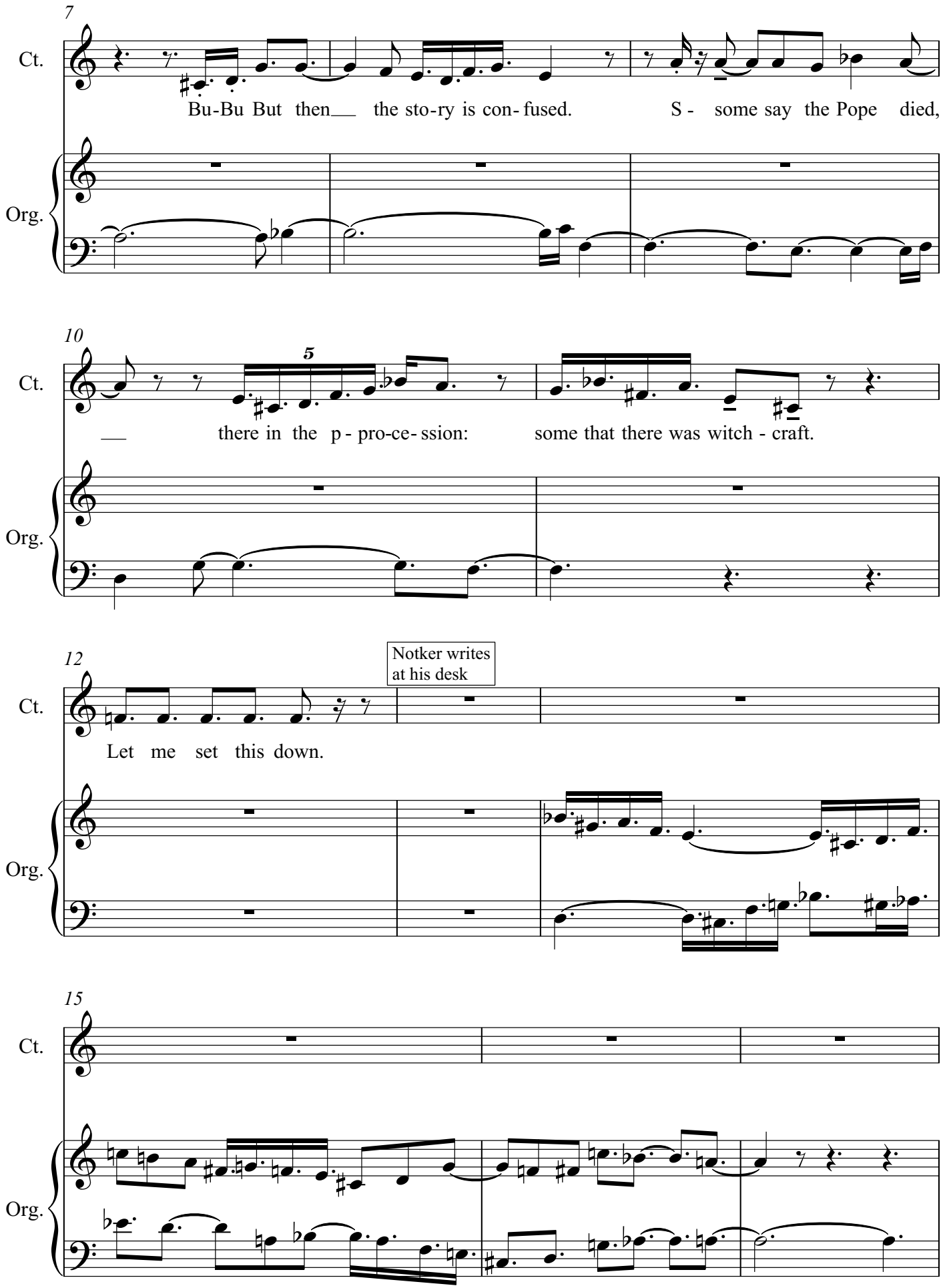

96
Picc.
Sop. Rec.
Sop. Rec.
Ob.
Cl.
Cbsn.
Hn.
C Tpt.
C Tpt.
A. Tbn.
Tbn.
B. Tbn.
Tub. B.
Tub. B.
The Pope enters. The crowd responds
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco

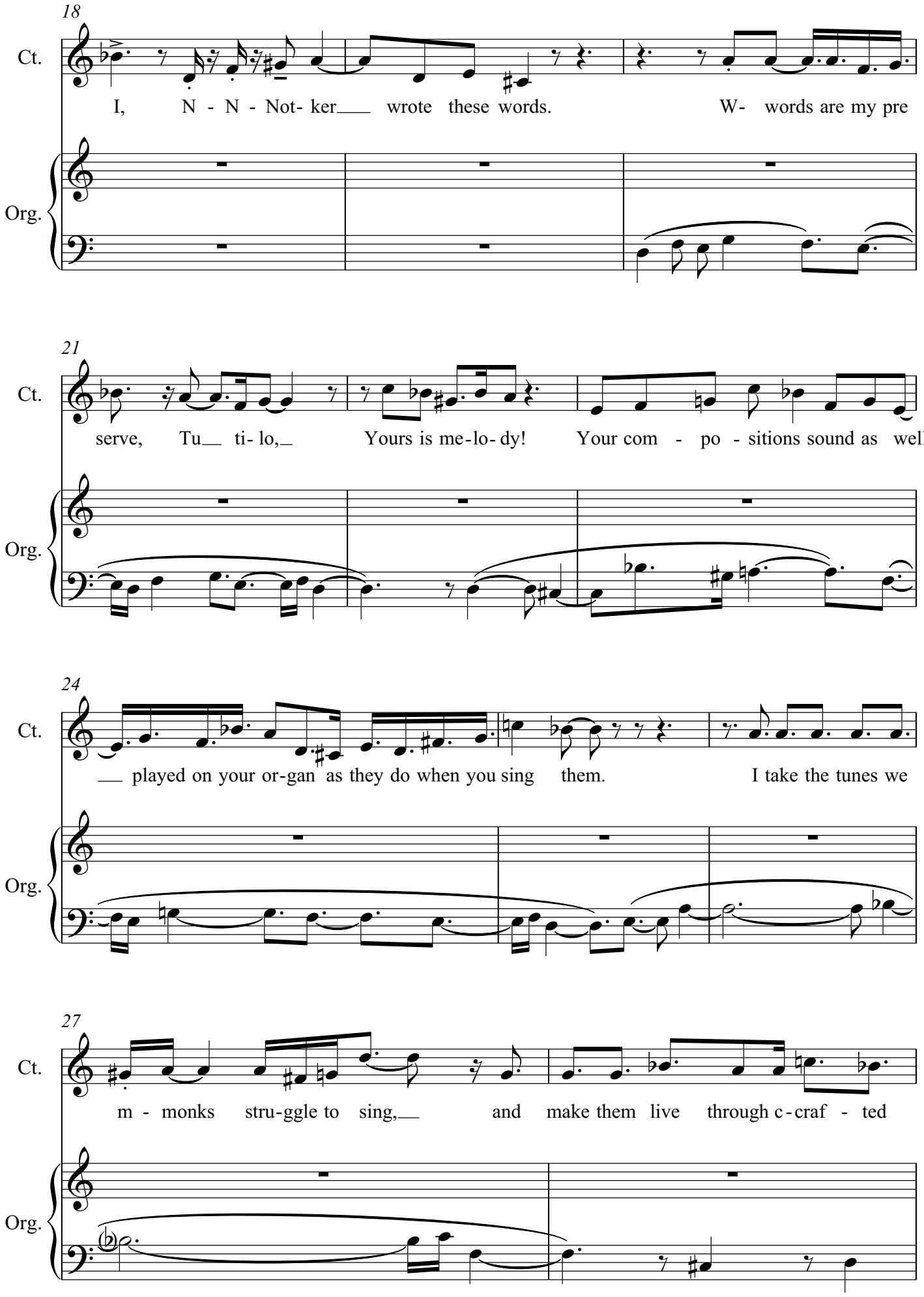

98
Picc.
Sop. Rec.
Sop. Rec.
Ob.
Cl.
Cbsn.
C Tpt.
C Tpt.
A. Tbn.
Tbn.
B. Tbn.
Tub. B.
Tub. B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

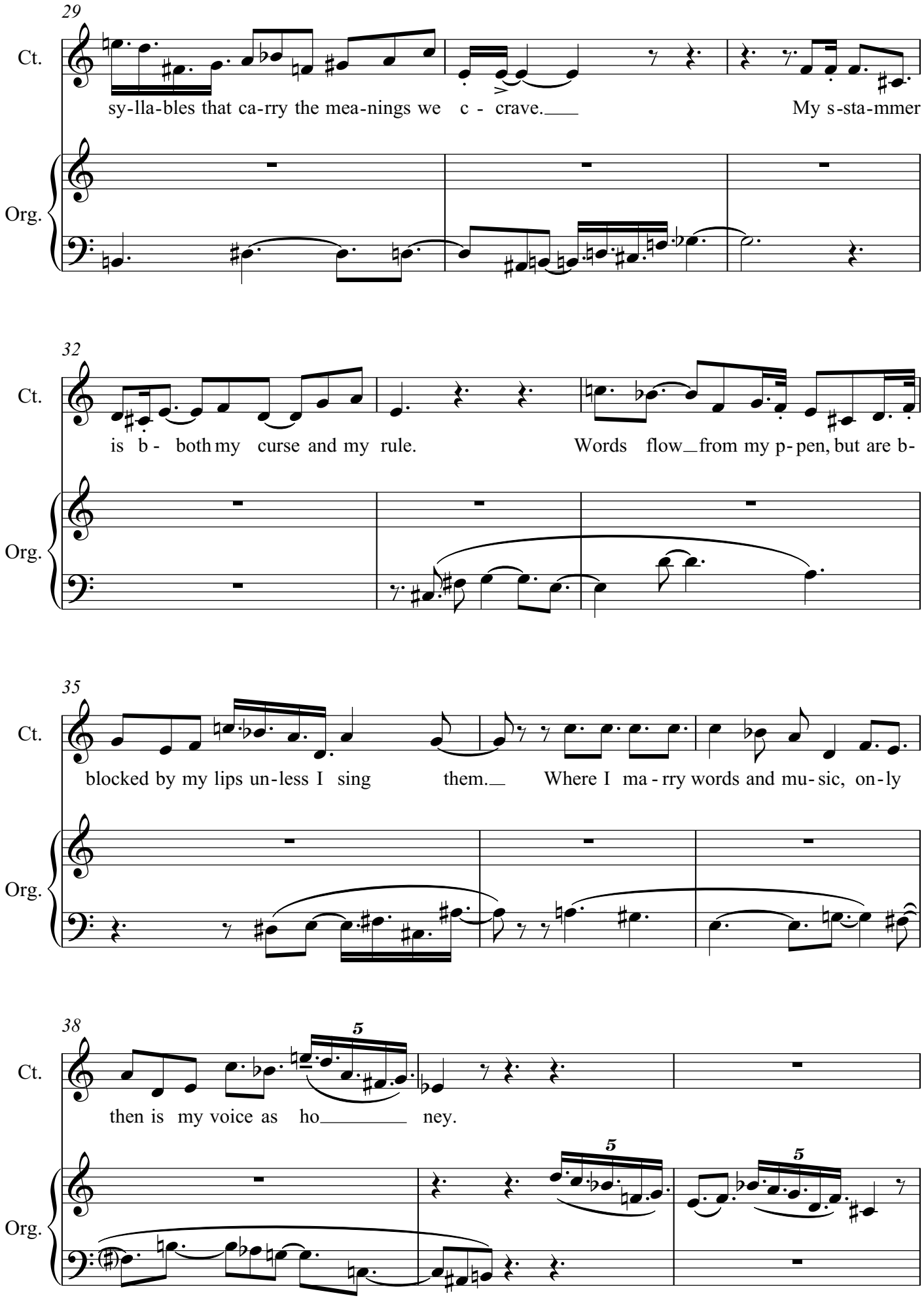
Scene 2

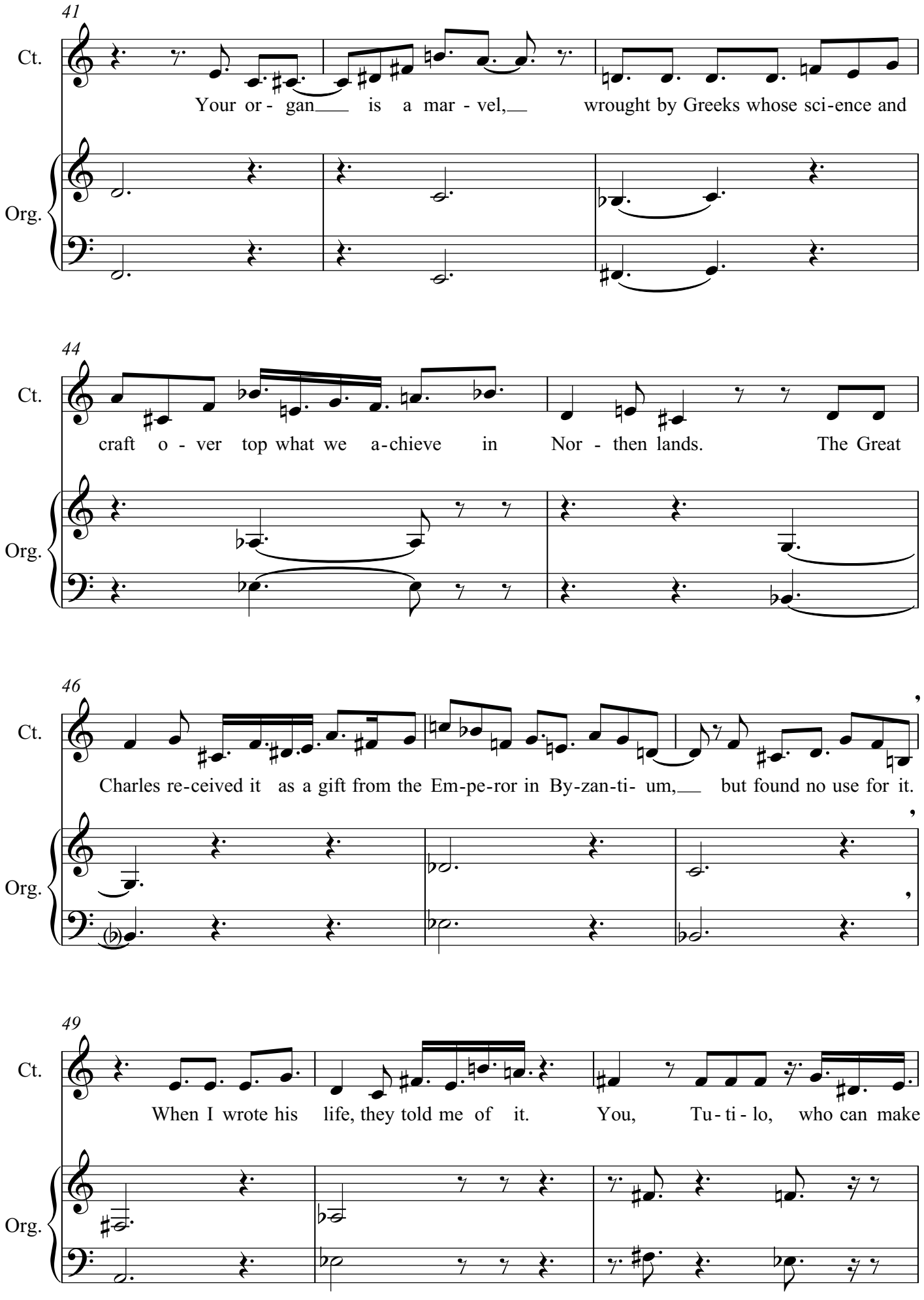
A cell in the monastery of St Gall

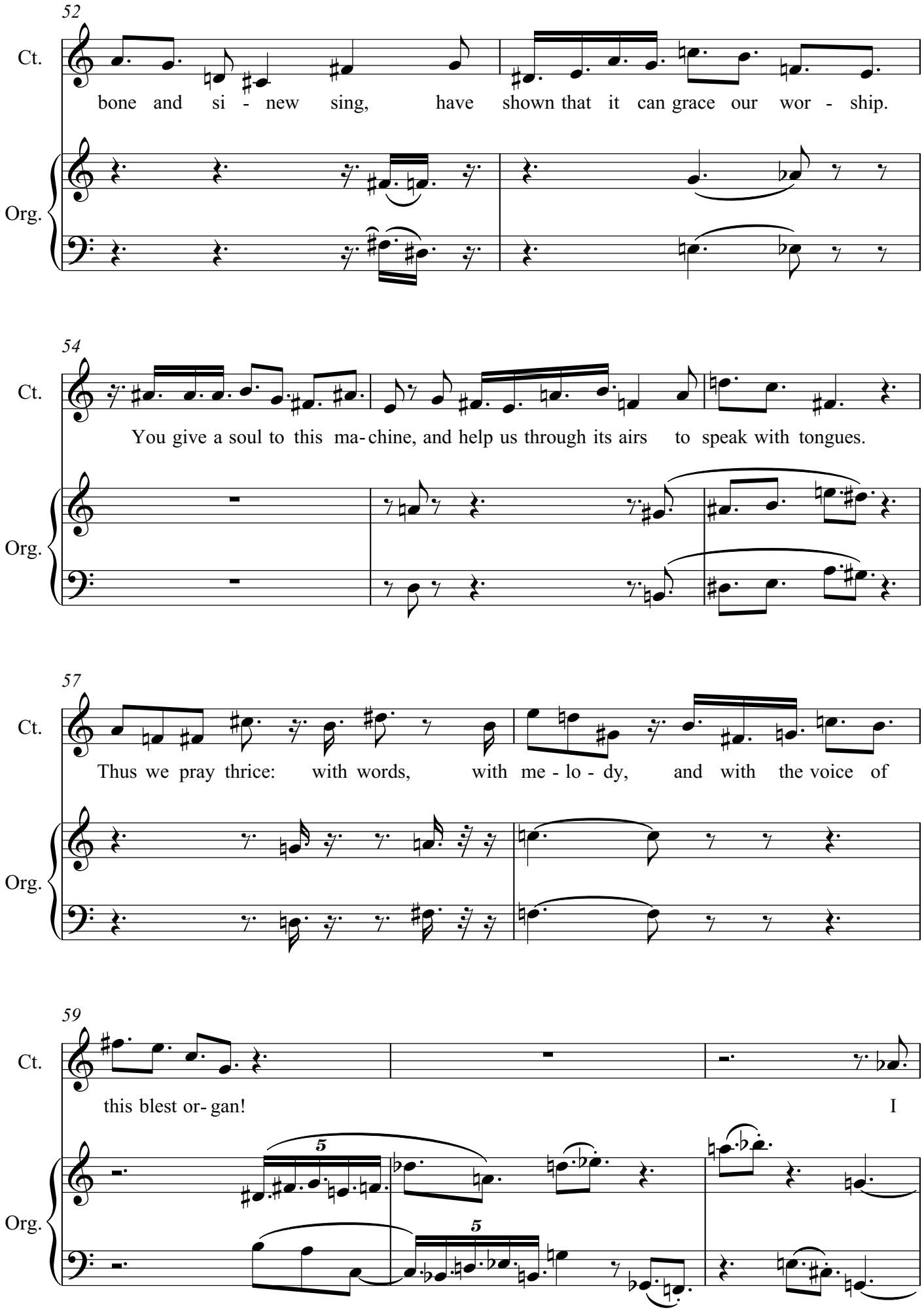


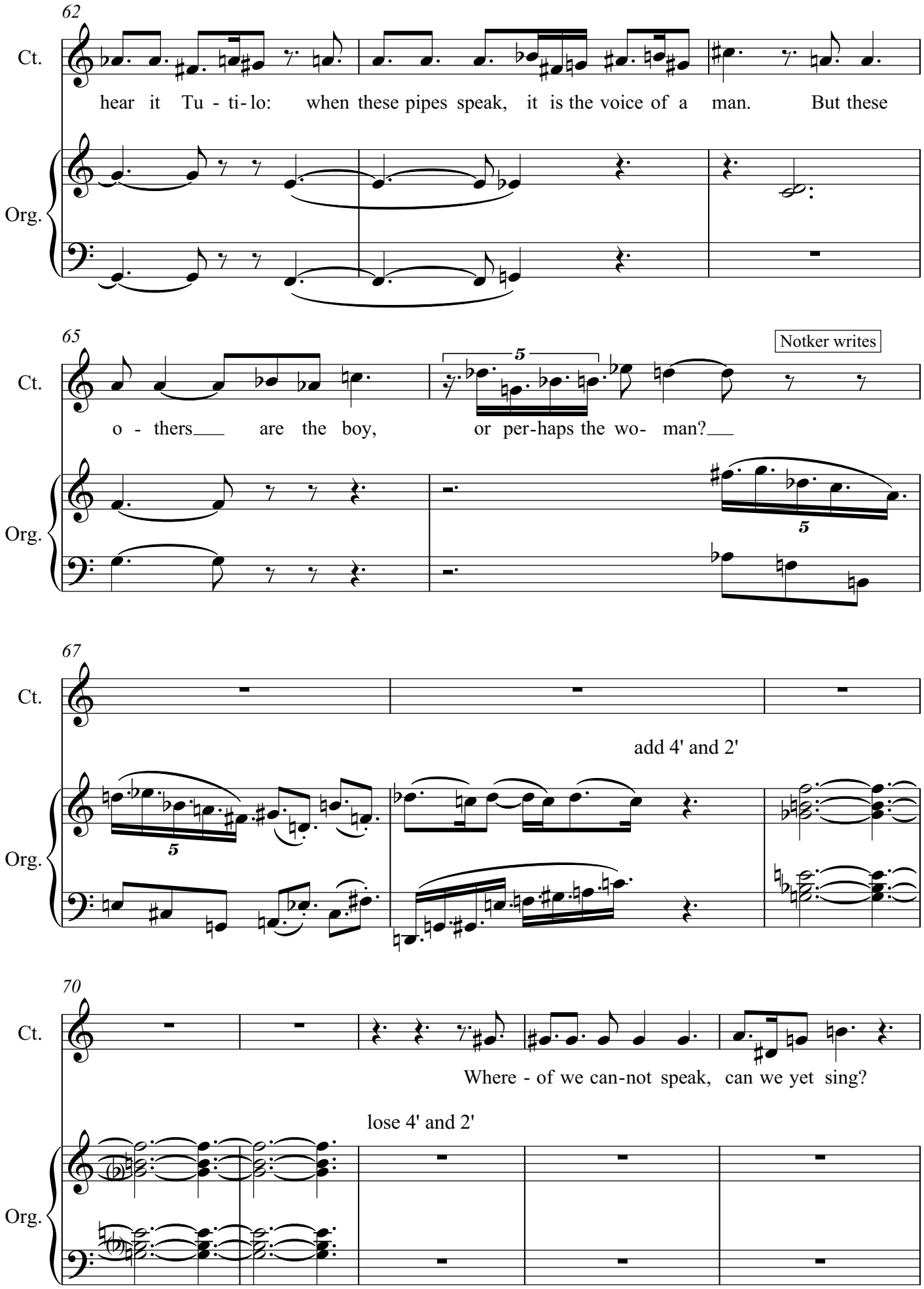

7
Ct.
Bu-Bu But then the sto-ry is con- fused. S - some say the Pope died,
Org.
10
Ct.
5
there in the p - pro-ce- ssion: some that there was witch - craft.
Org.
12
Notker writes at his desk
Ct.
Let me set this down.
Org.
15
Ct.
Org.

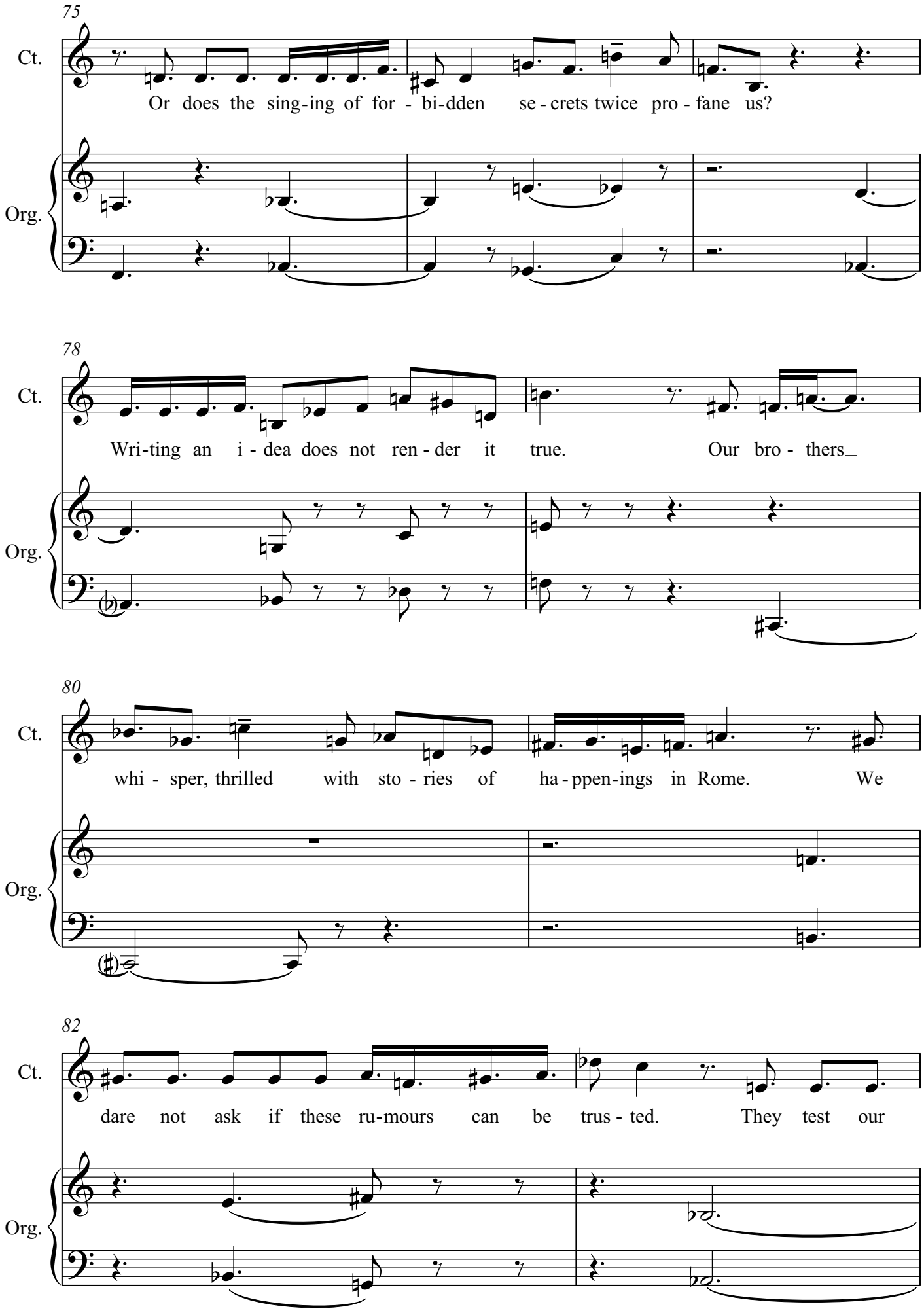

18
Ct.
I, N - N - Not- ker wrote these words. W- words are my pre
Org.
21
Ct.
serve, Tu ti- lo, Yours is me-lo- dy! Your com - po - sitions sound as well
Org.
24
Ct.
played on your or-gan as they do when you sing them. I take the tunes we
Org.
27
Ct.
m - monks stru-ggle to sing, and make them live through c-craf - ted
Org.

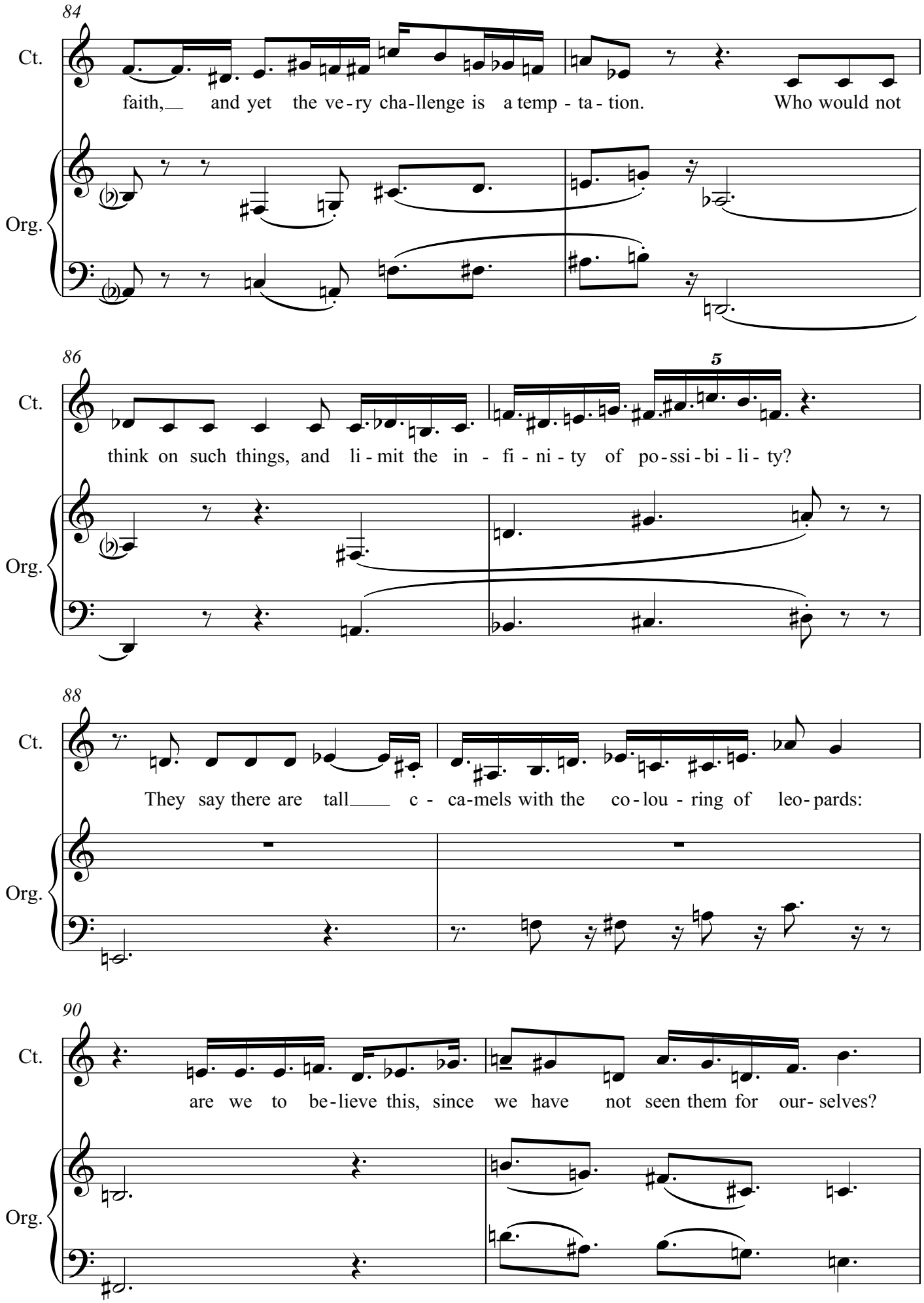

29
Ct.
sy-lla-bles that ca-rry the mea-nings we c - crave.
My s-sta-mmer
Org.
32
Ct.
is b - both my curse and my rule.
Words flow from my p-pen, but are b-
Org.
35
Ct.
blocked by my lips un-less I sing them.
Where I ma-rry words and mu-sic, on-ly
Org.
38
Ct.
then is my voice as ho ney.
Org.

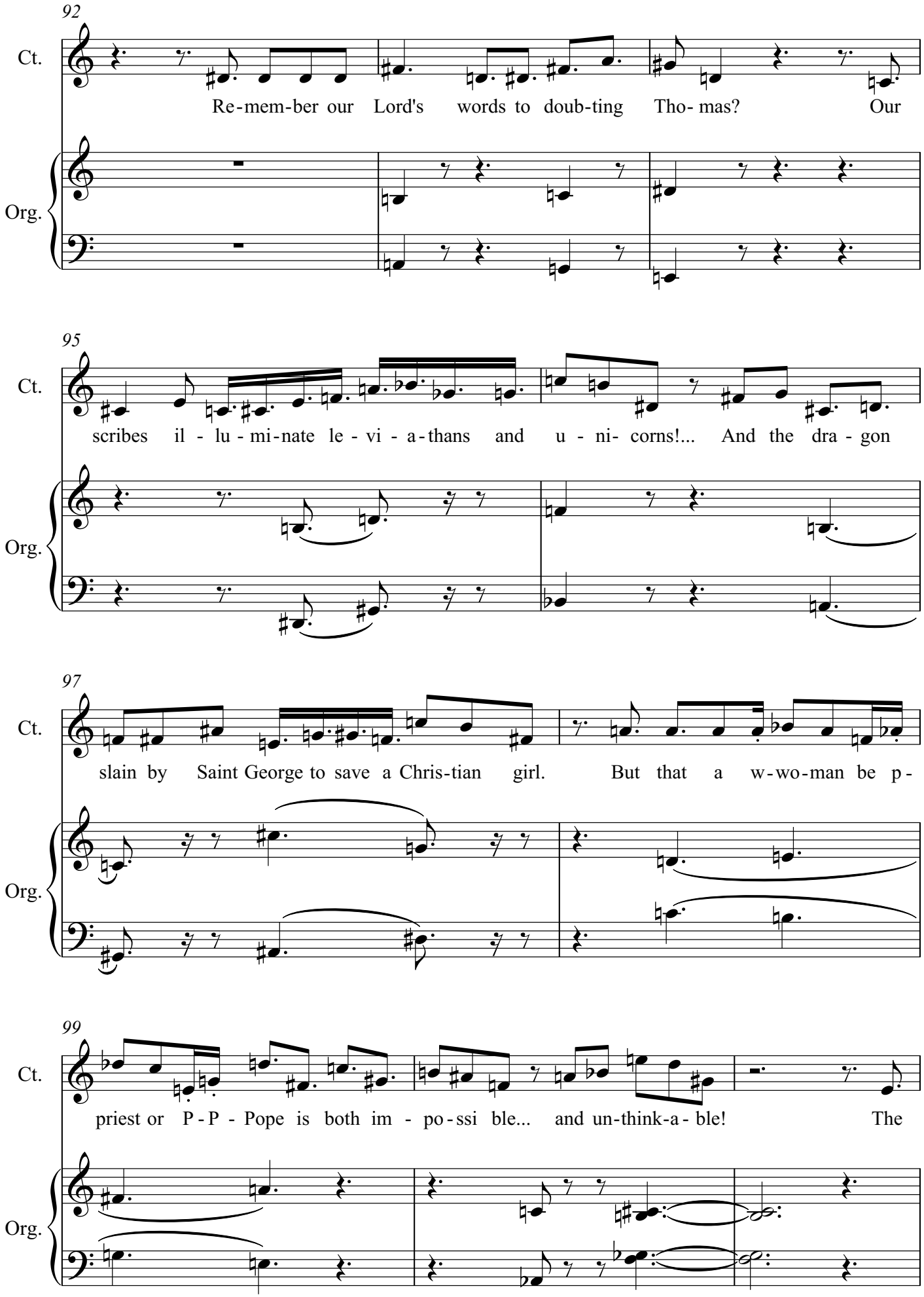

41
Ct.
Your or - gan is a mar - vel, wrought by Greeks whose sci-ence and
Org.
44
Ct.
craft o - ver top what we a-chieve in Nor - then lands. The Great
Org.
46
Ct.
Charles re-ceived it as a gift from the Em-pe-ror in By-zan-ti- um, but found no use for it.
Org.
49
Ct.
When I wrote his life, they told me of it. You, Tu - ti - lo, who can make
Org.

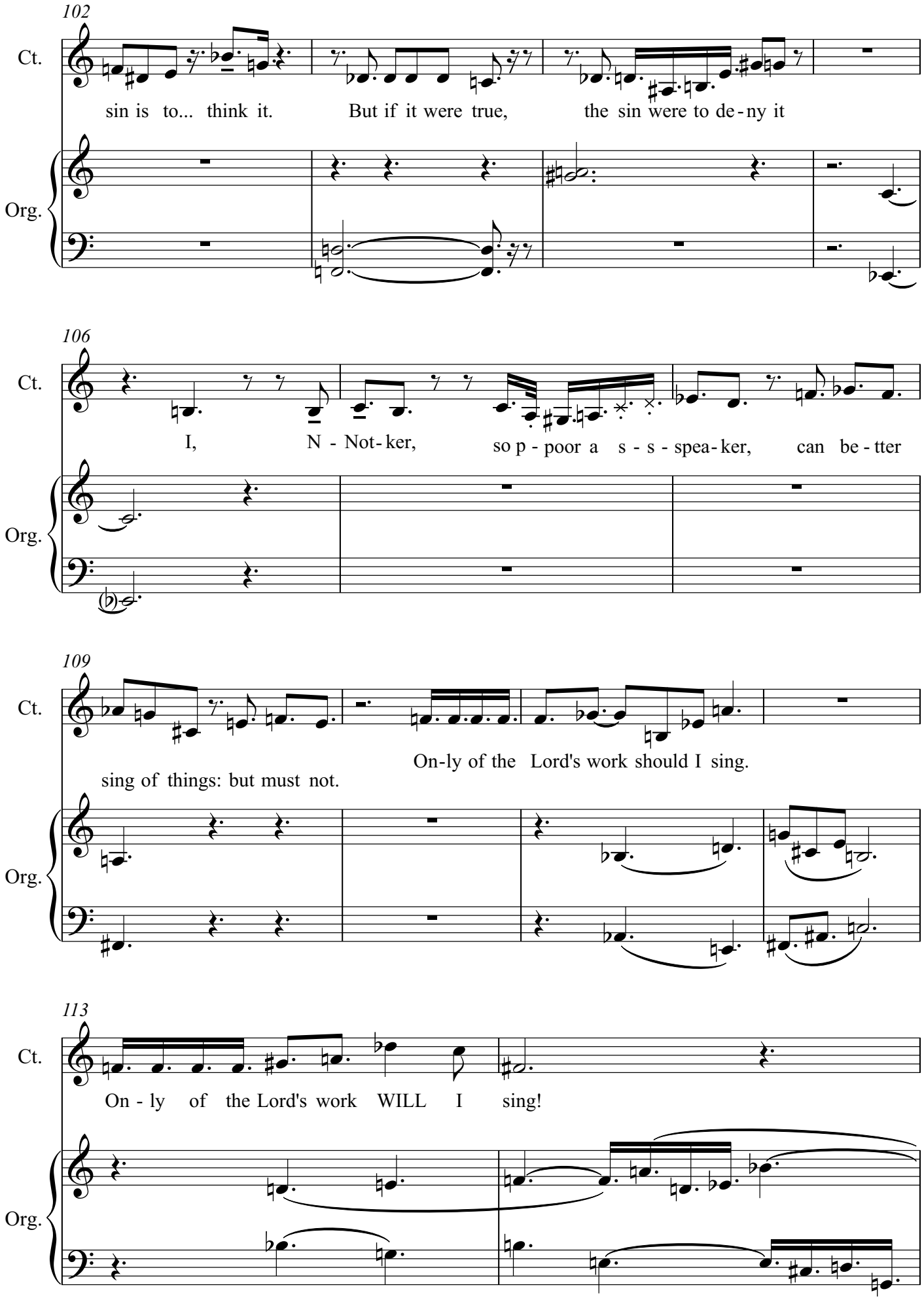

52
Ct.
bone and si - new sing, have shown that it can grace our wor - ship.
Org.
54
Ct.
You give a soul to this ma-chine, and help us through its airs to speak with tongues.
Org.
57
Ct.
Thus we pray thrice: with words, with me - lo - dy, and with the voice of
Org.
59
Ct.
this blest or- gan! I
Org.

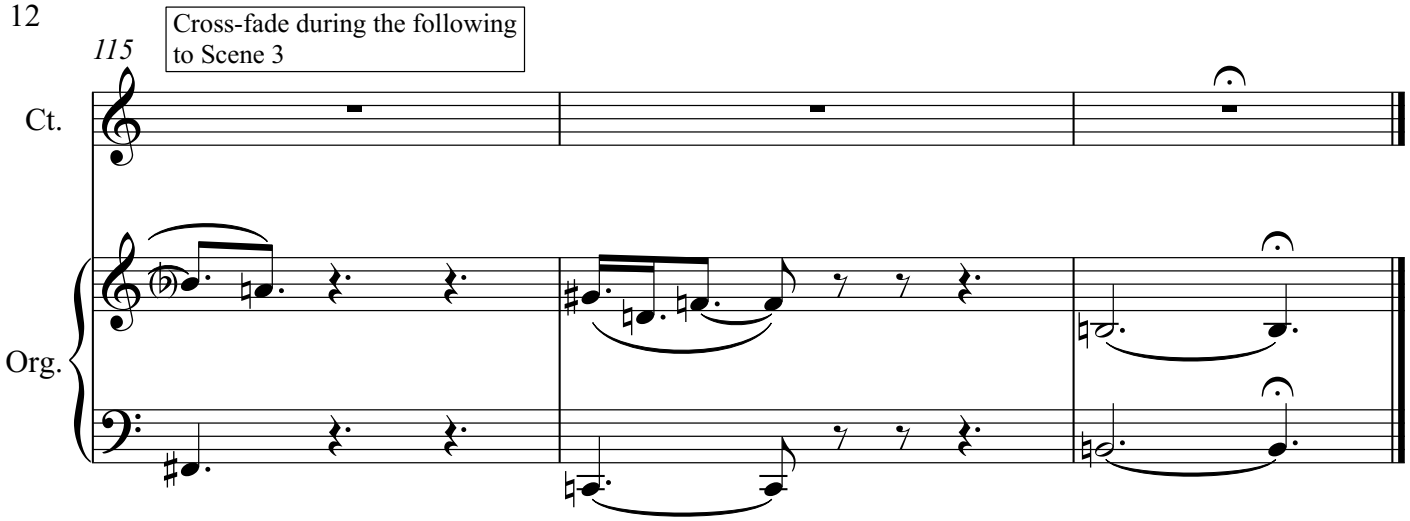

62
Ct.
hear it Tu - ti - lo: when these pipes speak, it is the voice of a man. But these
Org.
65
Notker writes
Ct.
o - thers are the boy, or per-haps the wo- man?
Org.
67
Ct.
add 4' and 2'
Org.
70
Ct.
Where - of we can-not speak, can we yet sing?
lose 4' and 2'
Org.


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.
faith, and yet the ve-ry cha-llenge is a temp-ta-tion. Who would not
Org.
86
Ct.
5
think on such things, and li-mit the in-fi-ni-ty of po-ssi-bi-li-ty?
Org.
88
Ct.
They say there are tall c-ca-mels with the co-lou-ring of leo-pards:
Org.
90
Ct.
are we to be-lieve this, since we have not seen them for our-selves?
Org.

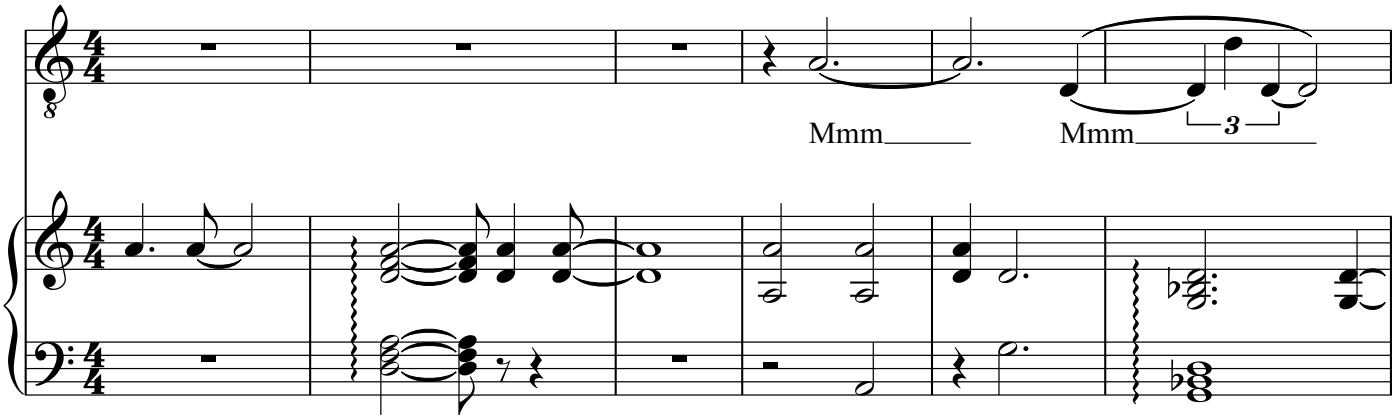

92
Ct.
Re-mem-ber our Lord's words to doub-ting Tho- mas? Our
Org.
95
Ct.
scribes il - lu - mi-nate le - vi - a-thans and u - ni- corns!... And the dra - gon
Org.
97
Ct.
slain by Saint George to save a Chris-tian girl. But that a w-wo-man be p-
Org.
99
Ct.
priest or P-P - Pope is both im - po-ssi ble... and un-think-a- ble! The
Org.

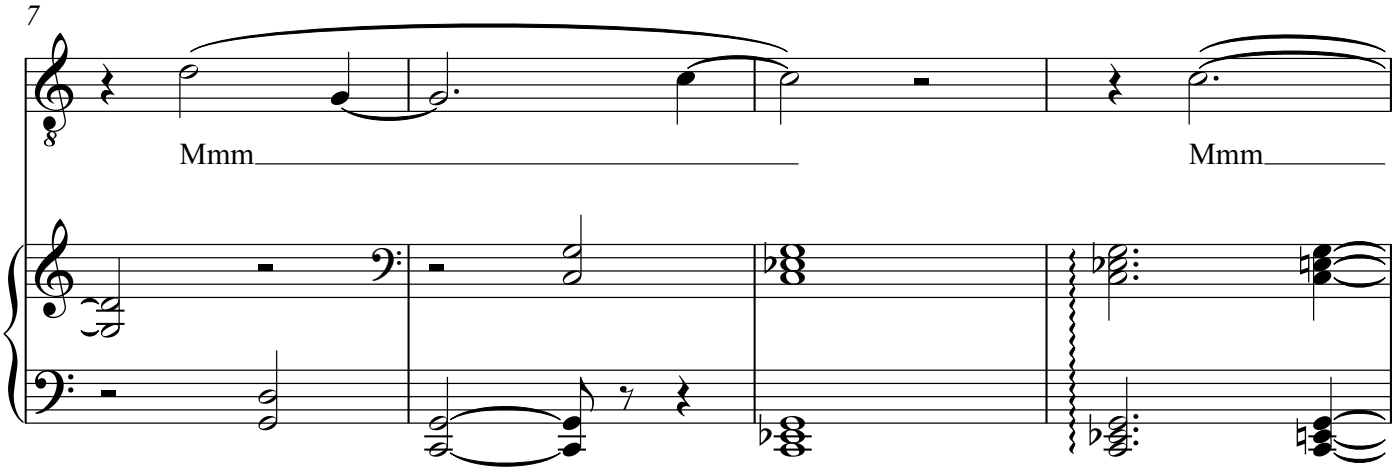

102
Ct.
sin is to... think it. But if it were true, the sin were to de-ny it
Org.
106
Ct.
I, N - Not-ker, so p - poor a s - s - spea-ker, can be - tter
Org.
109
Ct.
On-ly of the Lord's work should I sing.
sing of things: but must not.
Org.
113
Ct.
On - ly of the Lord's work WILL I sing!
Org.


115
Cross-fade during the following to Scene 3
Ct.
Org.

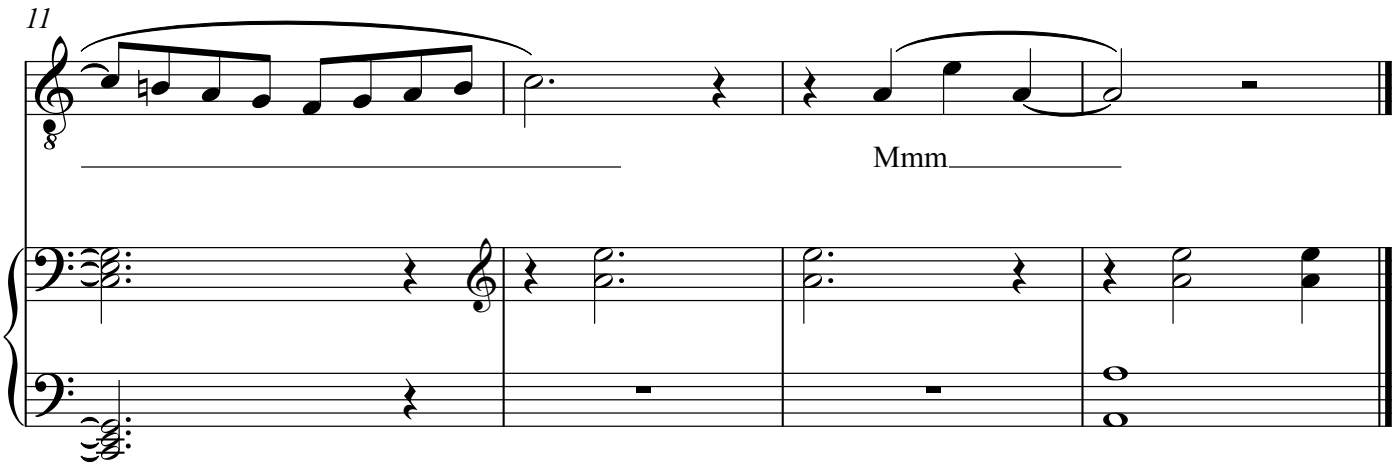
Scene 3, Opening

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 oinstage strings].





Continue to Scene 3 Aria

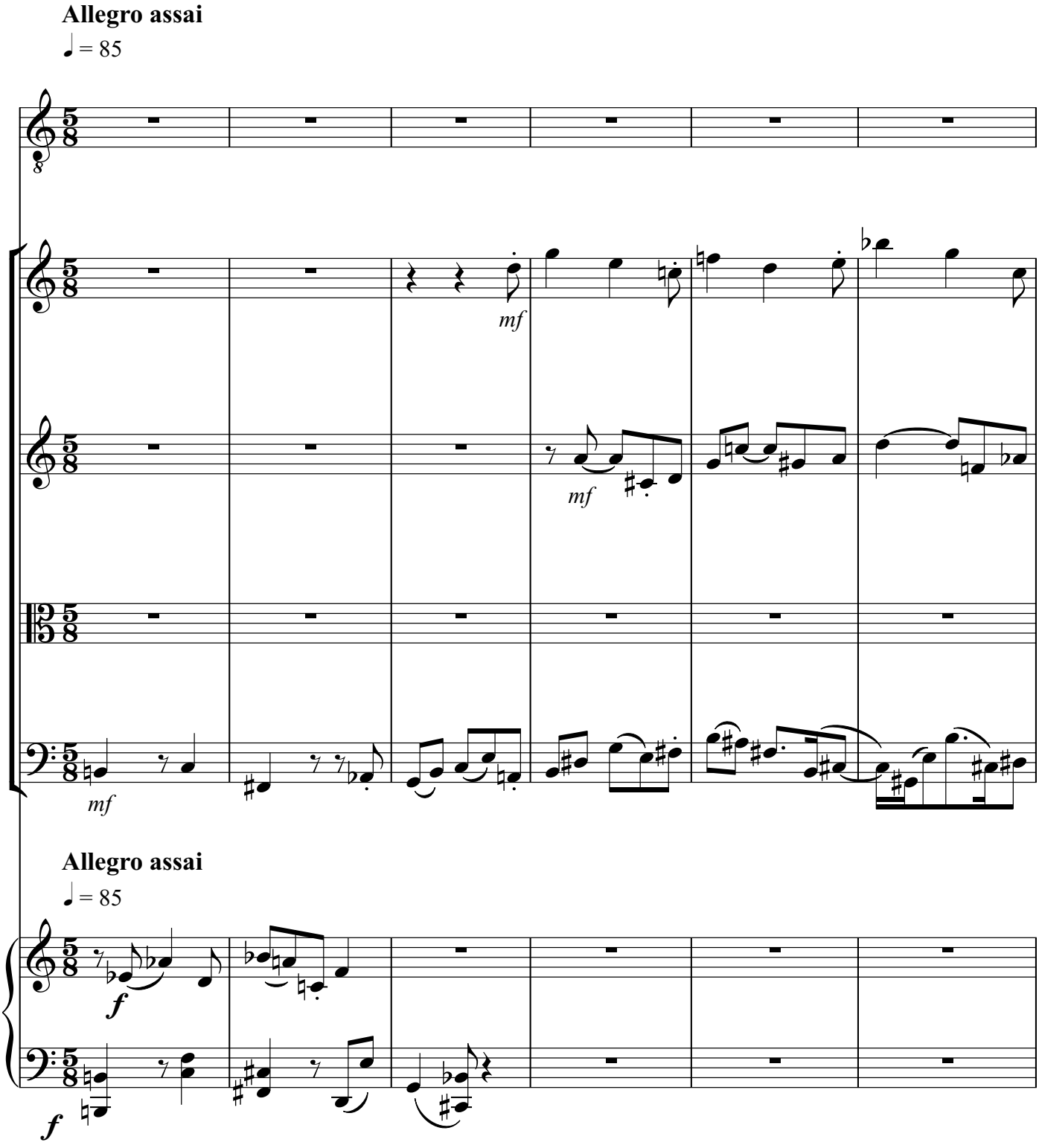


Scene 3: Boccacio Aria

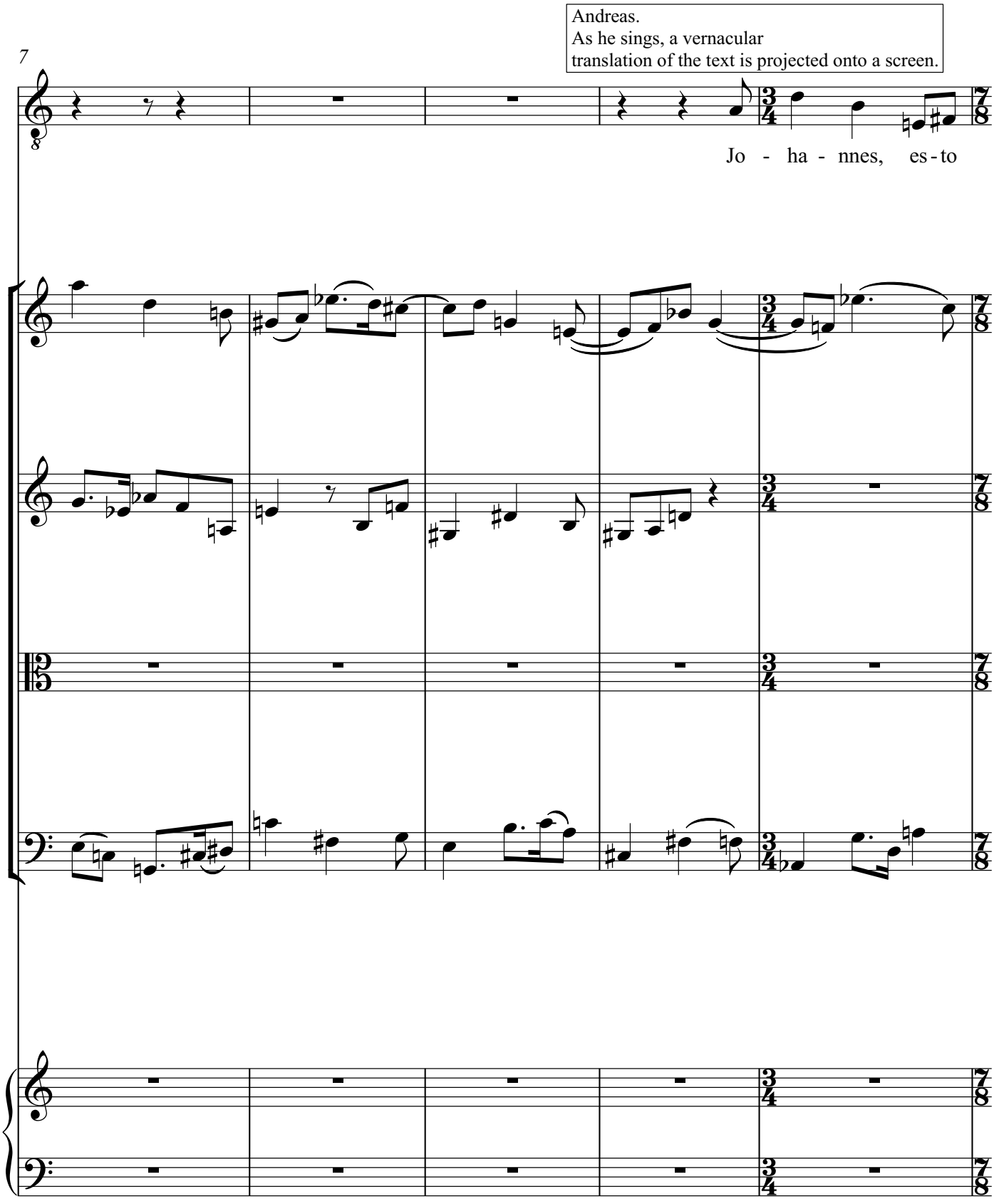
Giovanni Boccaccio

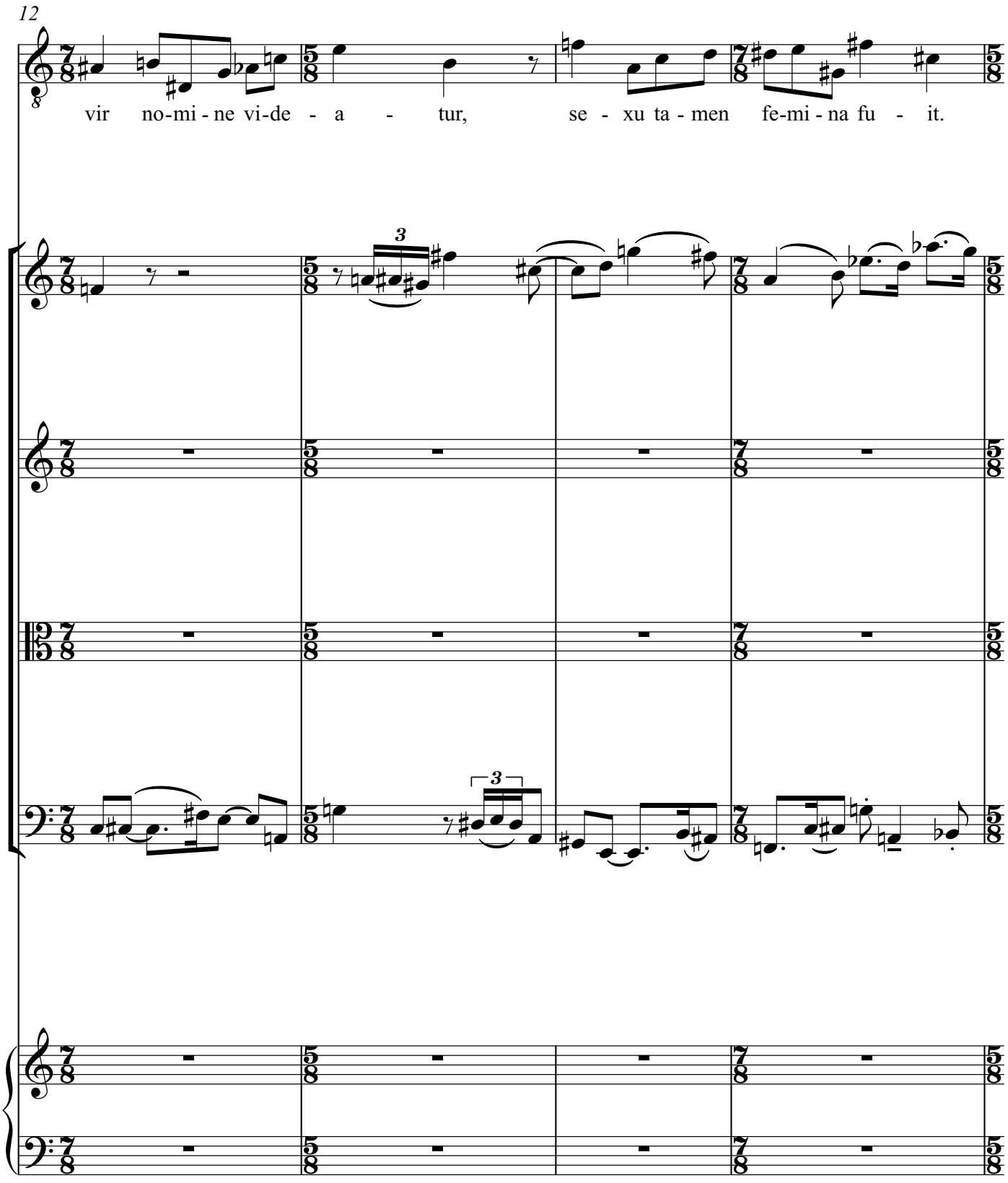
Nicholas Bannan

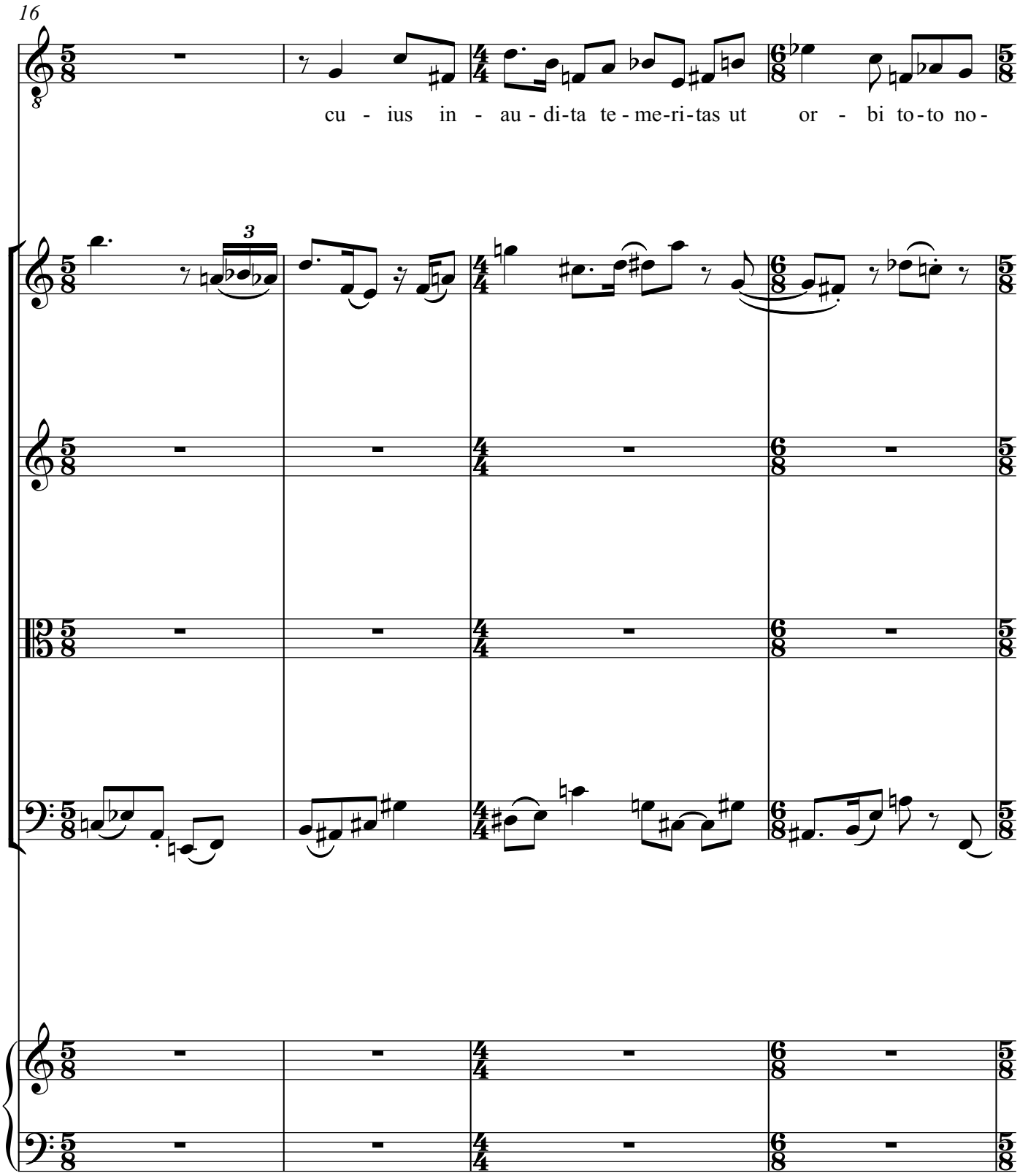
Two violinists and a 'cellist join Andreas, a tenor,
and Vincenzo, a harpsichordist, in their apartment
for the rehearsal of a cantata on a text by Boccaccio. A viola player joins them later.

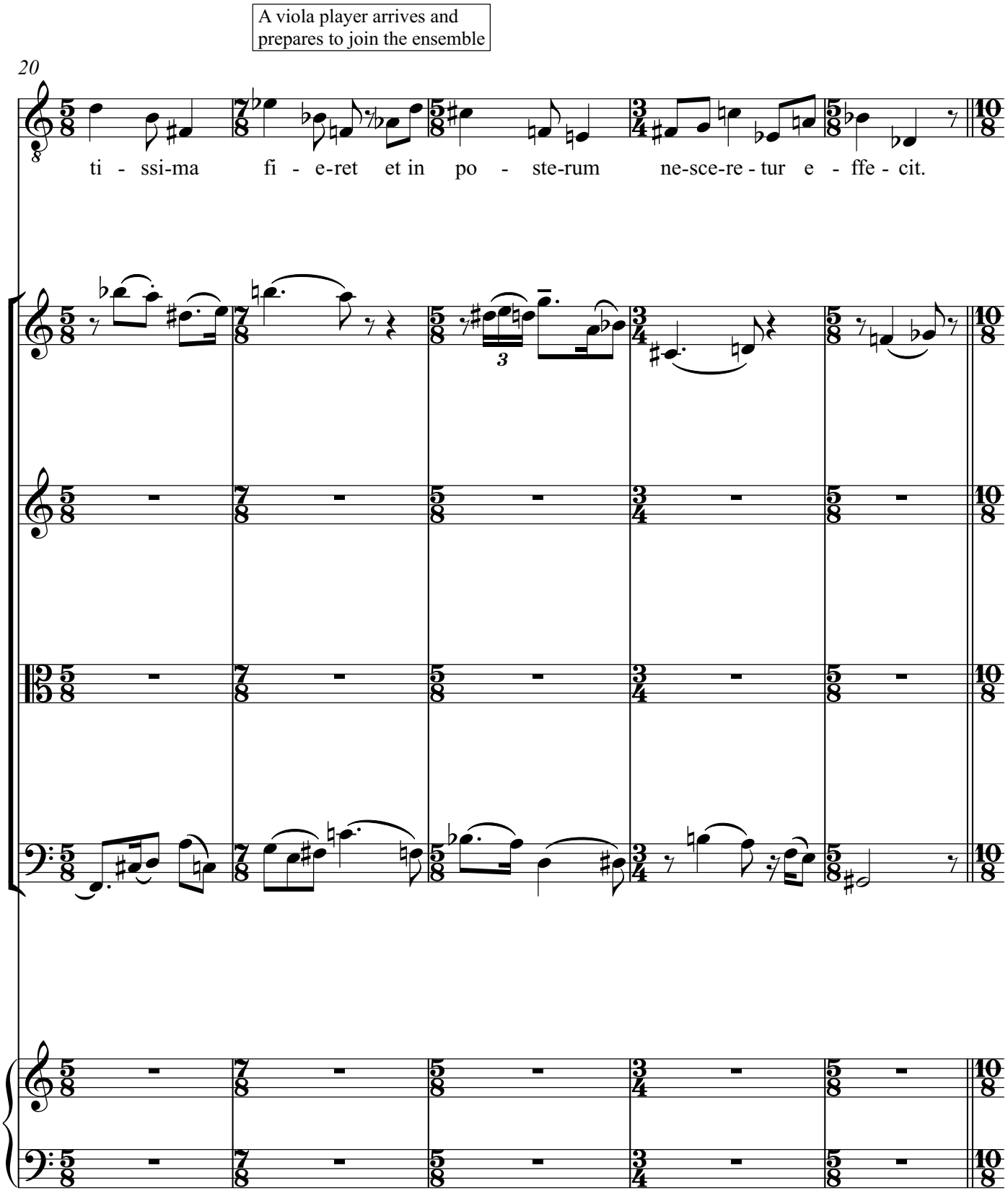


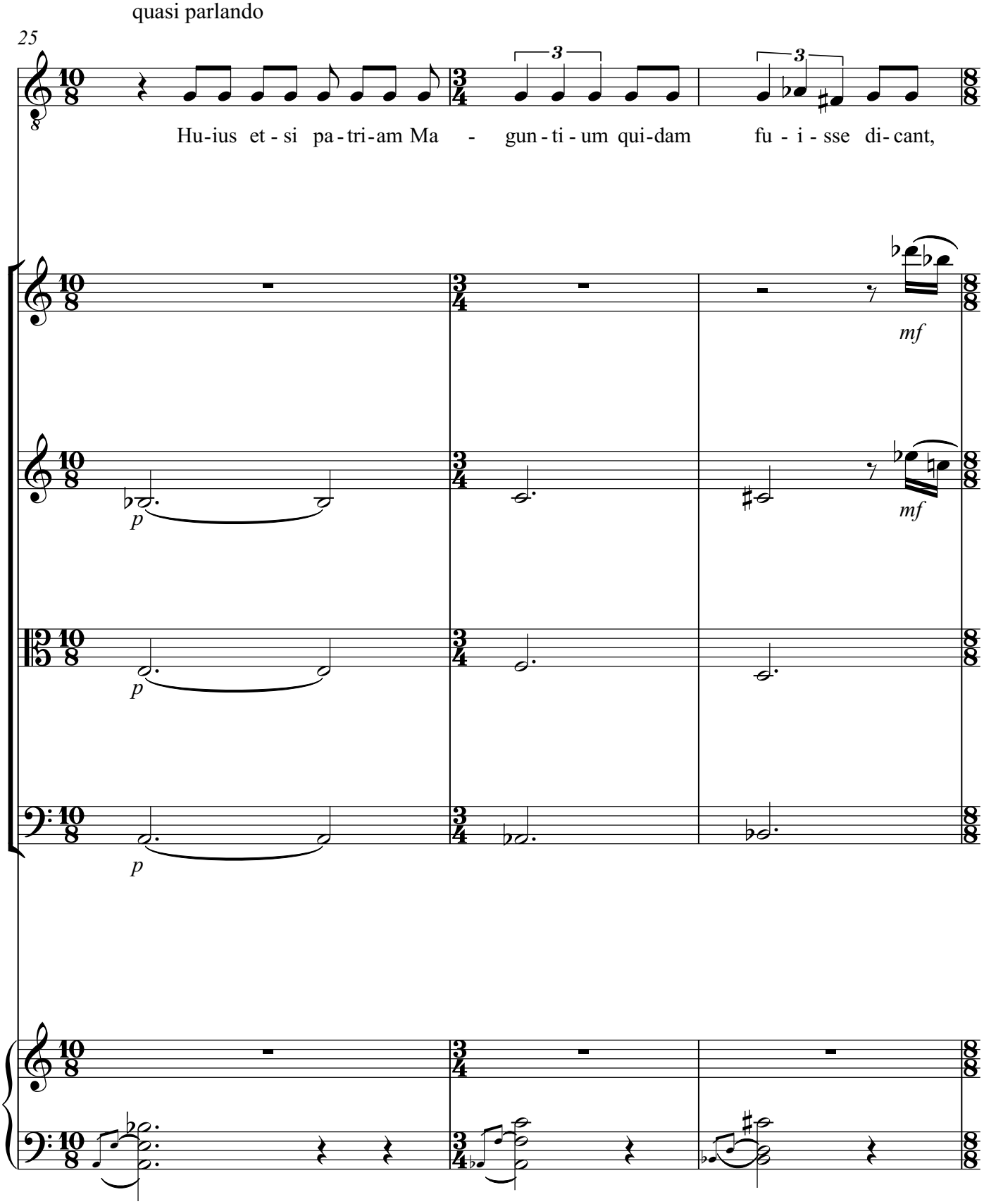
Copyright © 2016

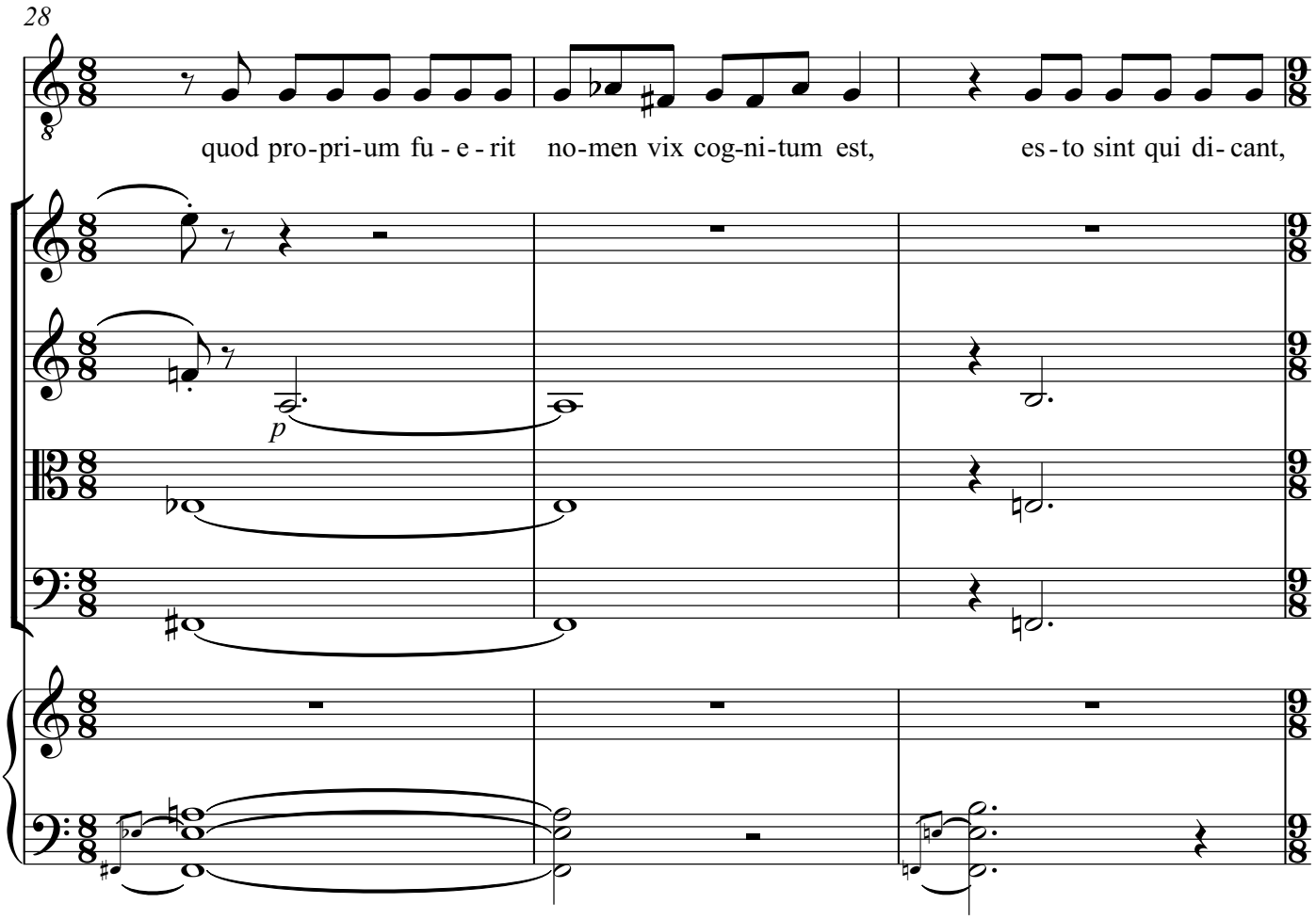

Andreas.
As he sings, a vernacular
translation of the text is projected onto a screen.
7
Jo - ha - nnes, es - to

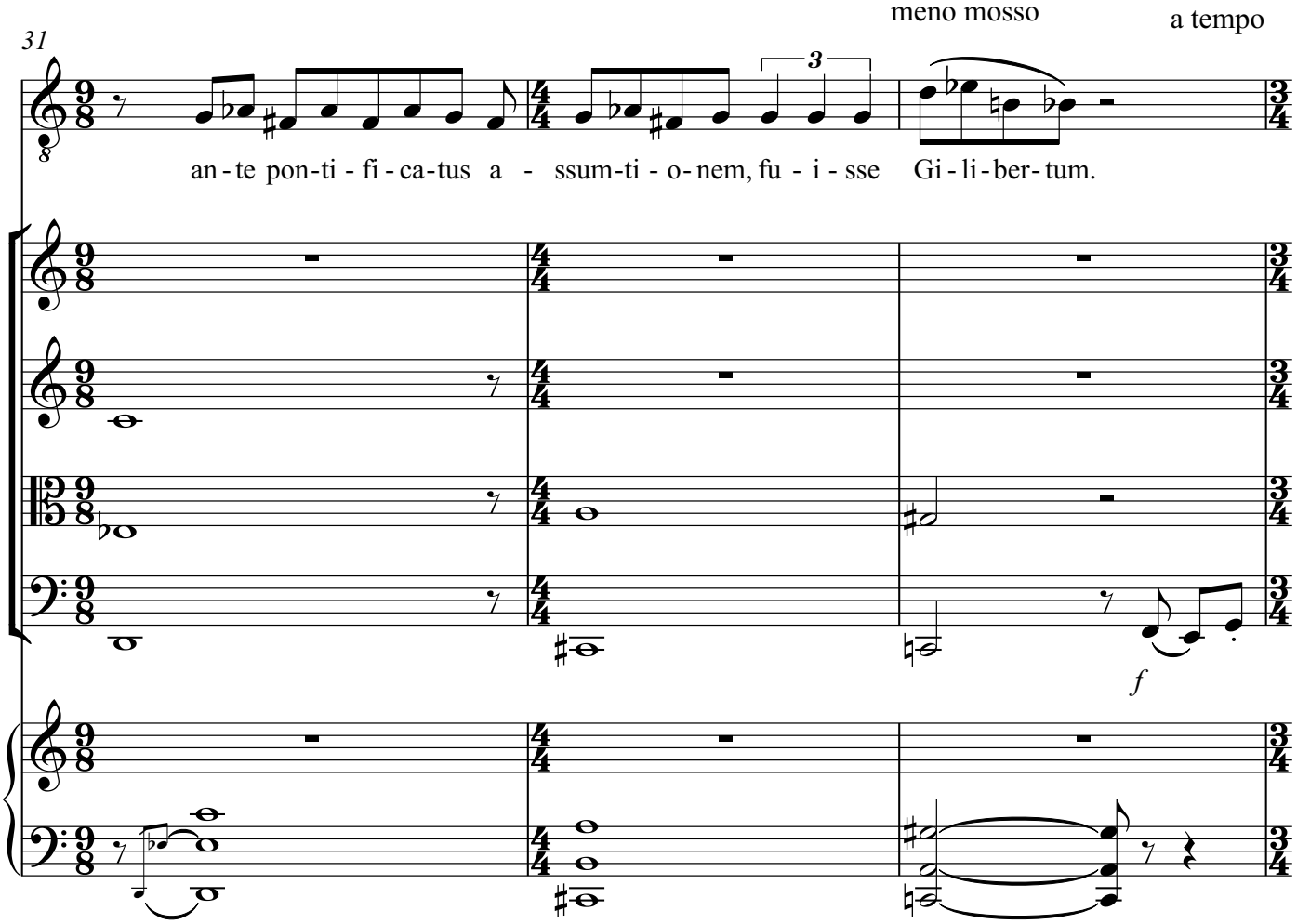

12
vir no-mi-ne vi-de-a-tur, se-xu ta-men fe-mi-na fu-it.

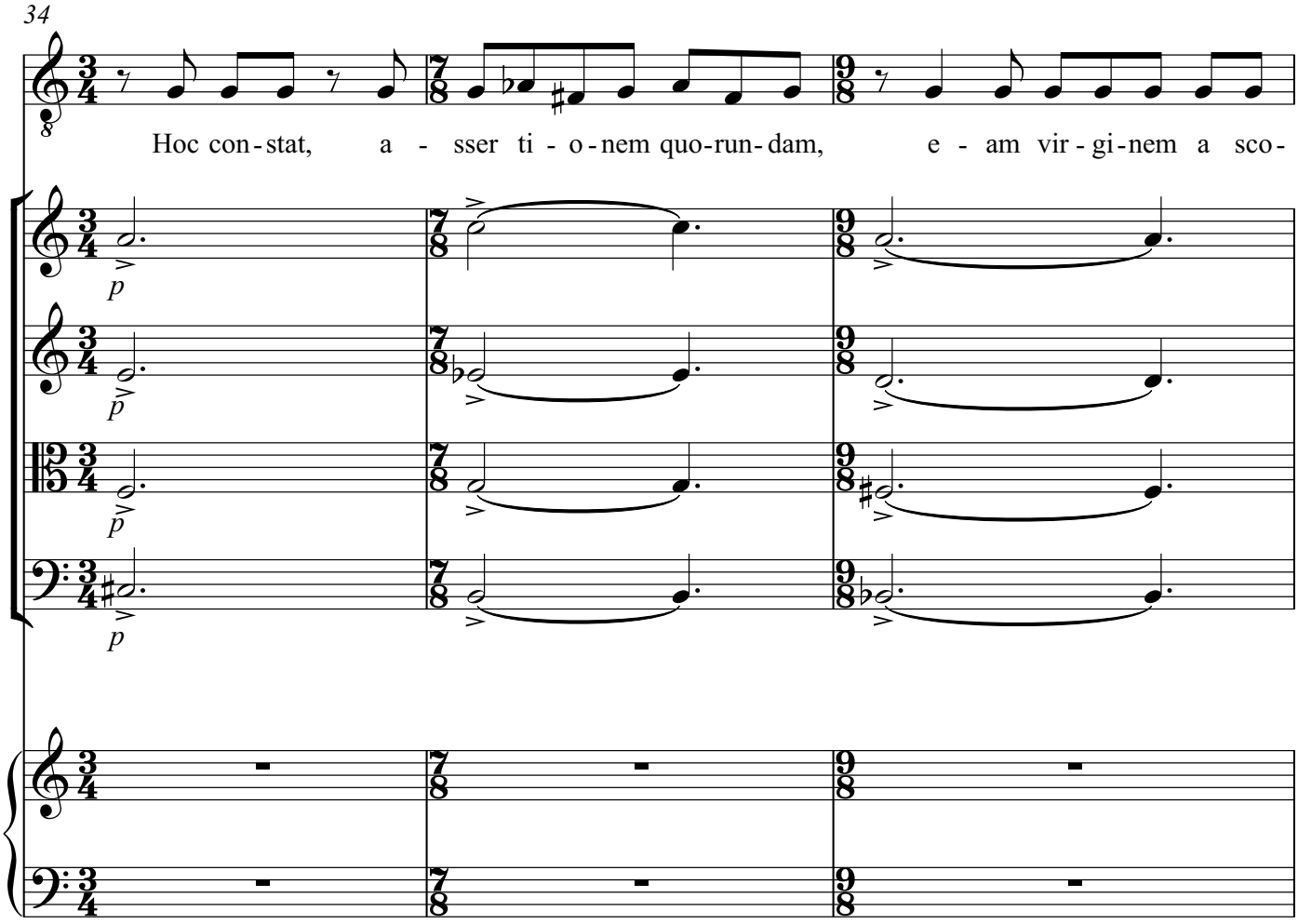

16
cu - ius in - au - di-ta te - me-ri-tas ut or - bi to-to no-

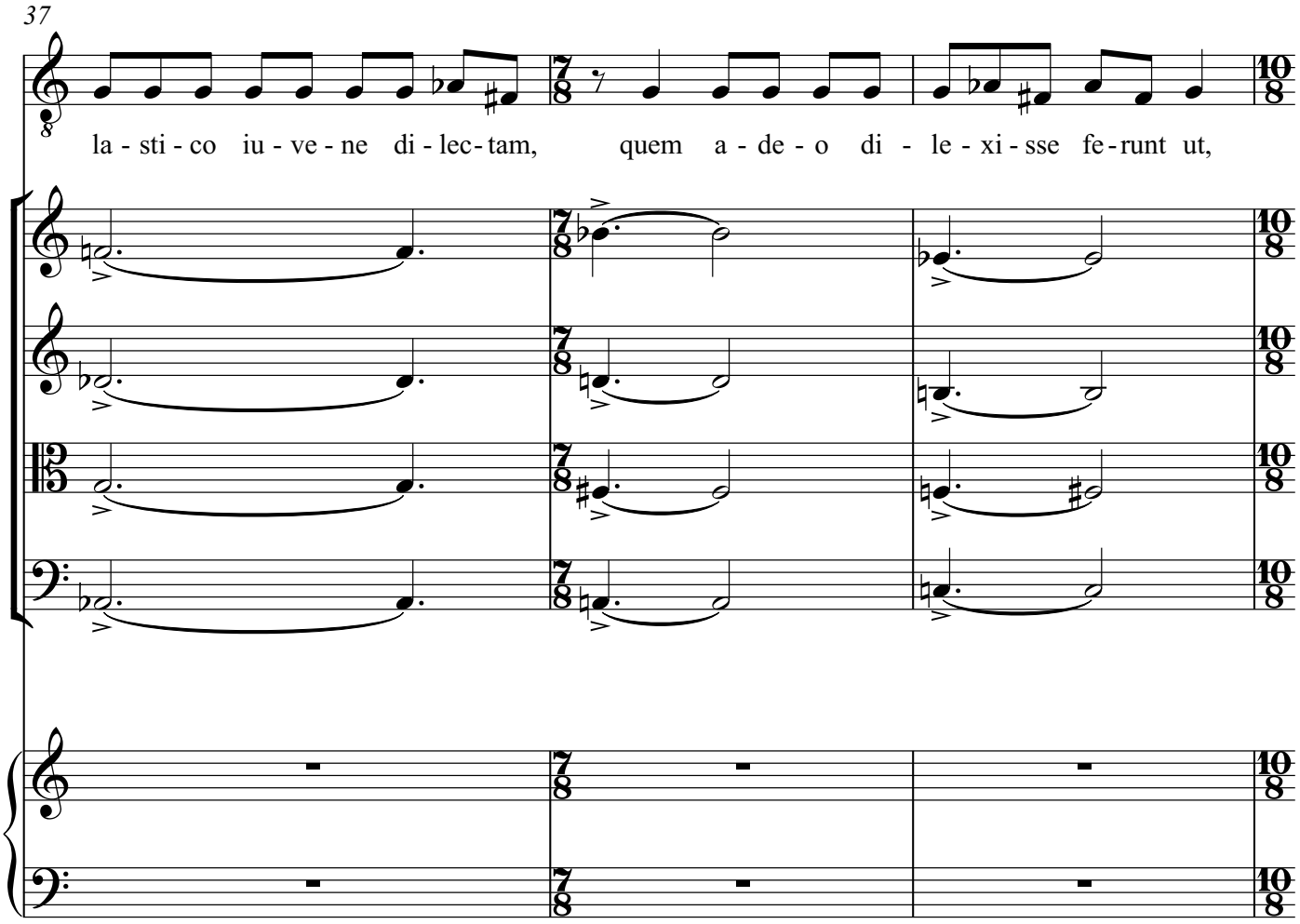

A viola player arrives and
prepares to join the ensemble
20
ti - ssi-ma fi - e-ret et in po - ste-rum ne-sce-re - tur e - ffe - cit.

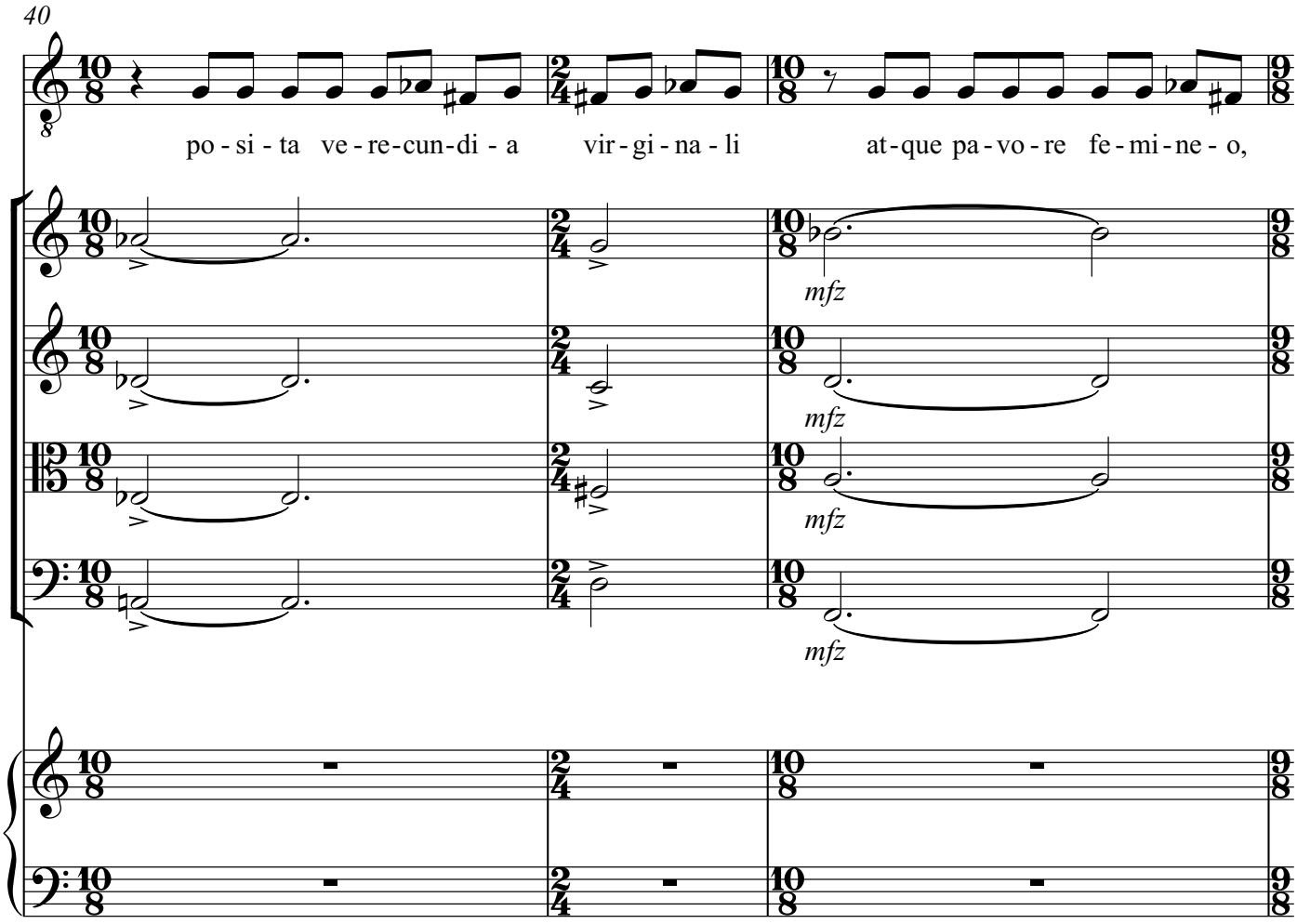

quasi parlando
25
Hu-ius et - si pa - tri-am Ma - gun - ti - um qui-dam fu - i - sse di- cant,
mf
p
mf
p
p

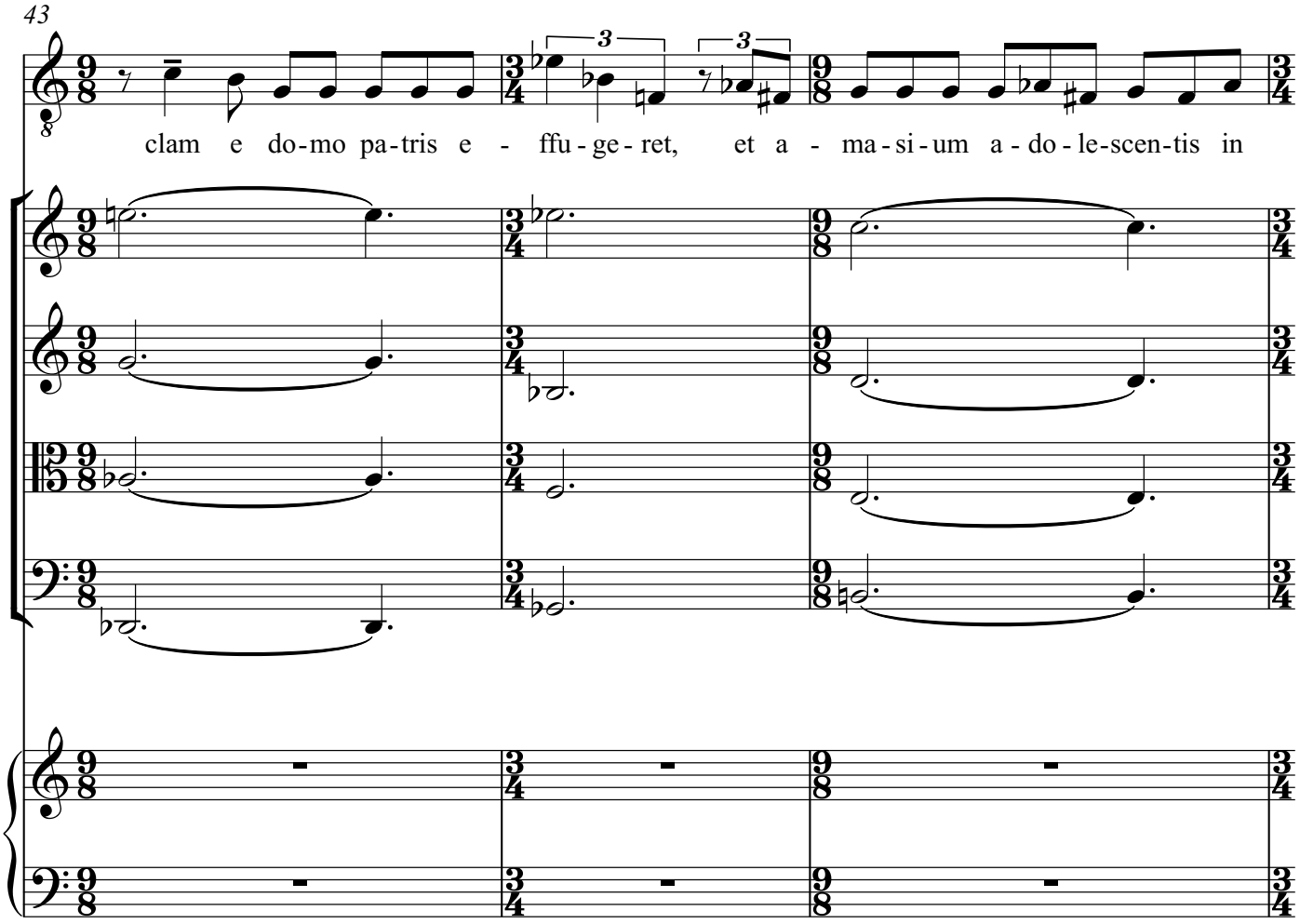

28
quod pro-pri-um fu - e - rit no-men vix cog-ni-tum est, es - to sint qui di - cant,
p

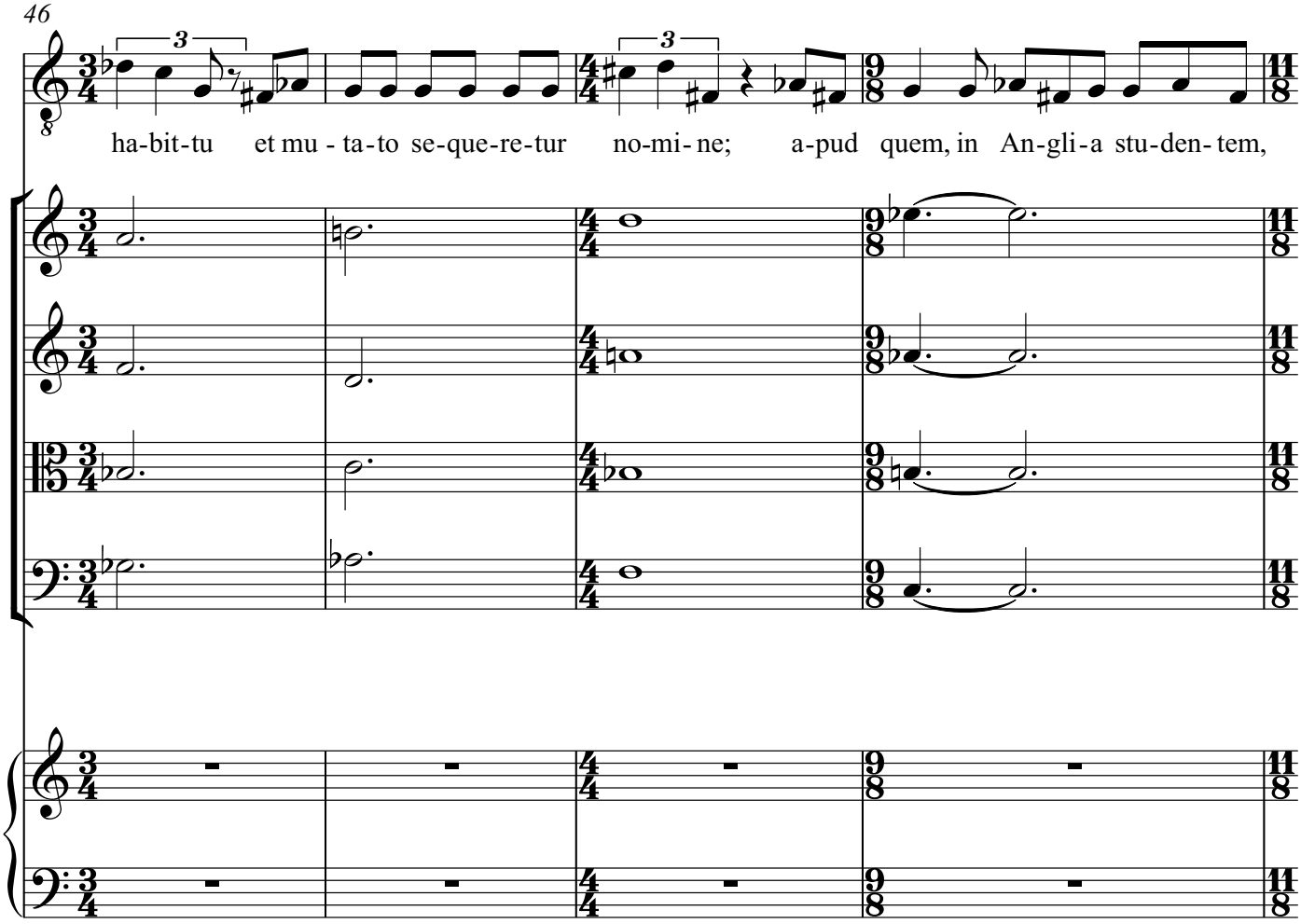

31
meno mosso
a tempo
3
an - te pon-ti - fi - ca-tus a - ssum-ti - o-nem, fu - i - sse Gi - li-ber-tum.
f

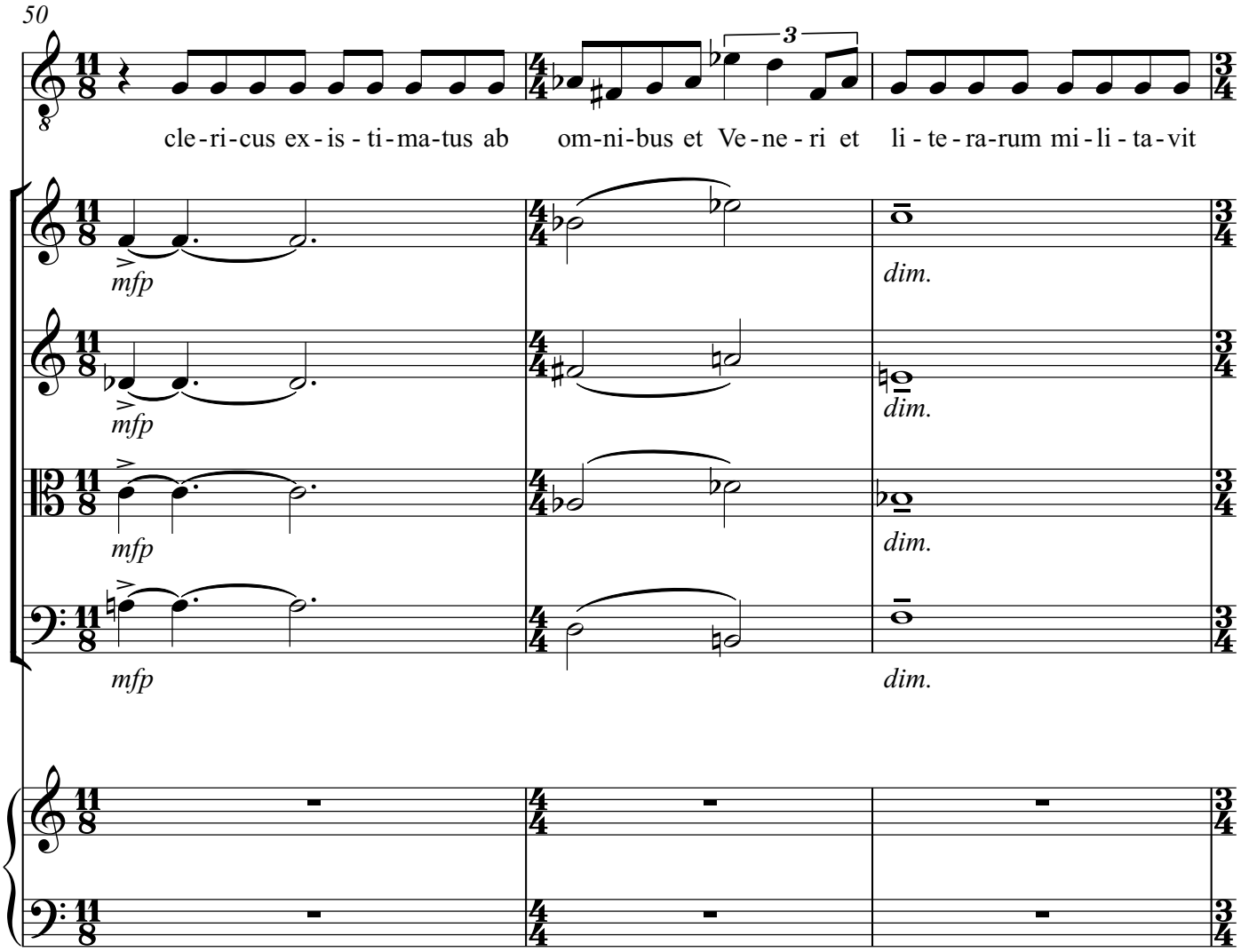

34
Hoc con - stat, a - sser ti - o - nem quo-run - dam, e - am vir - gi - nem a sco -
p
p
p
p

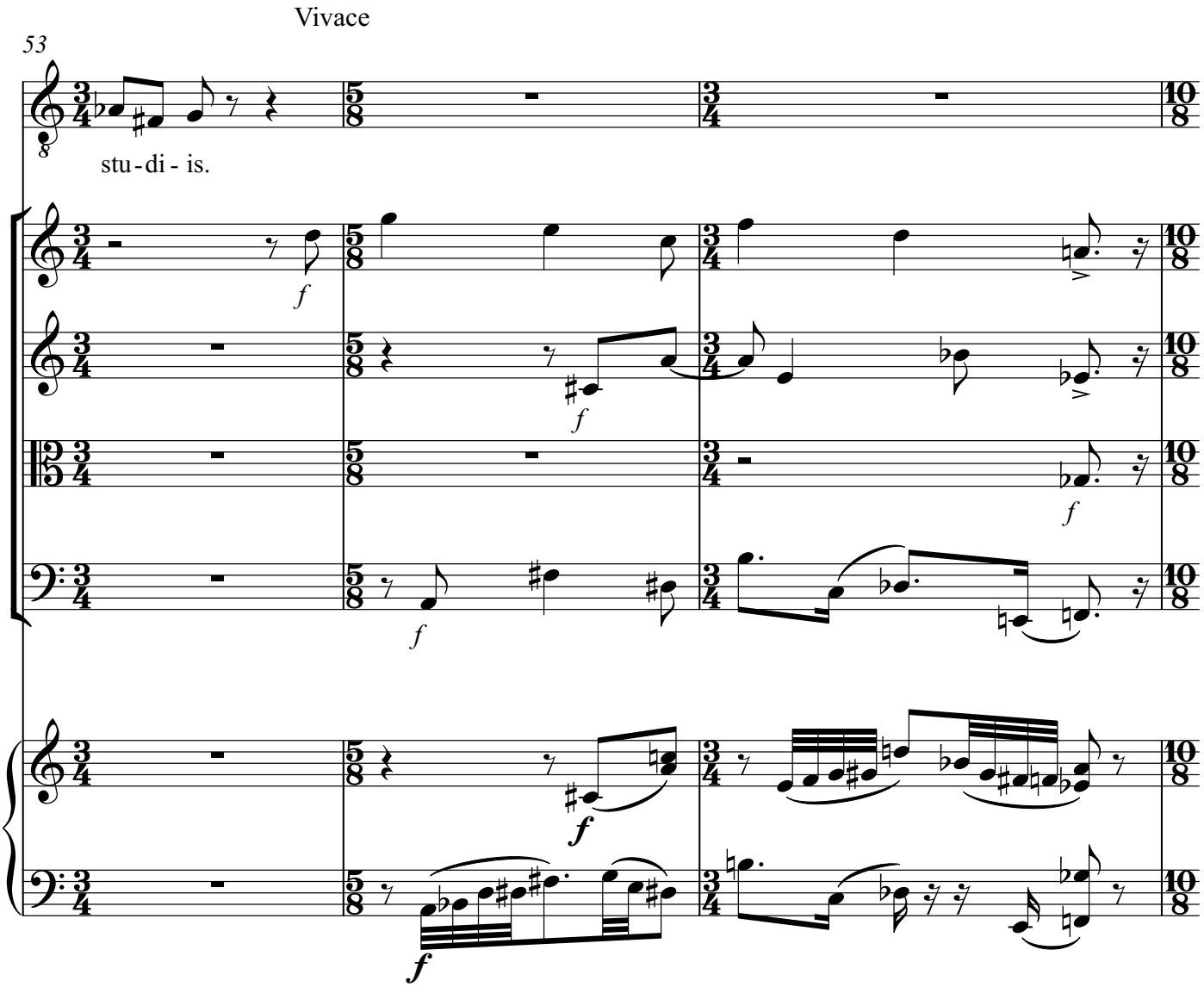

37
la - sti - co iu - ve - ne di - lec - tam, quem a - de - o di - le - xi - sse fe - runt ut,

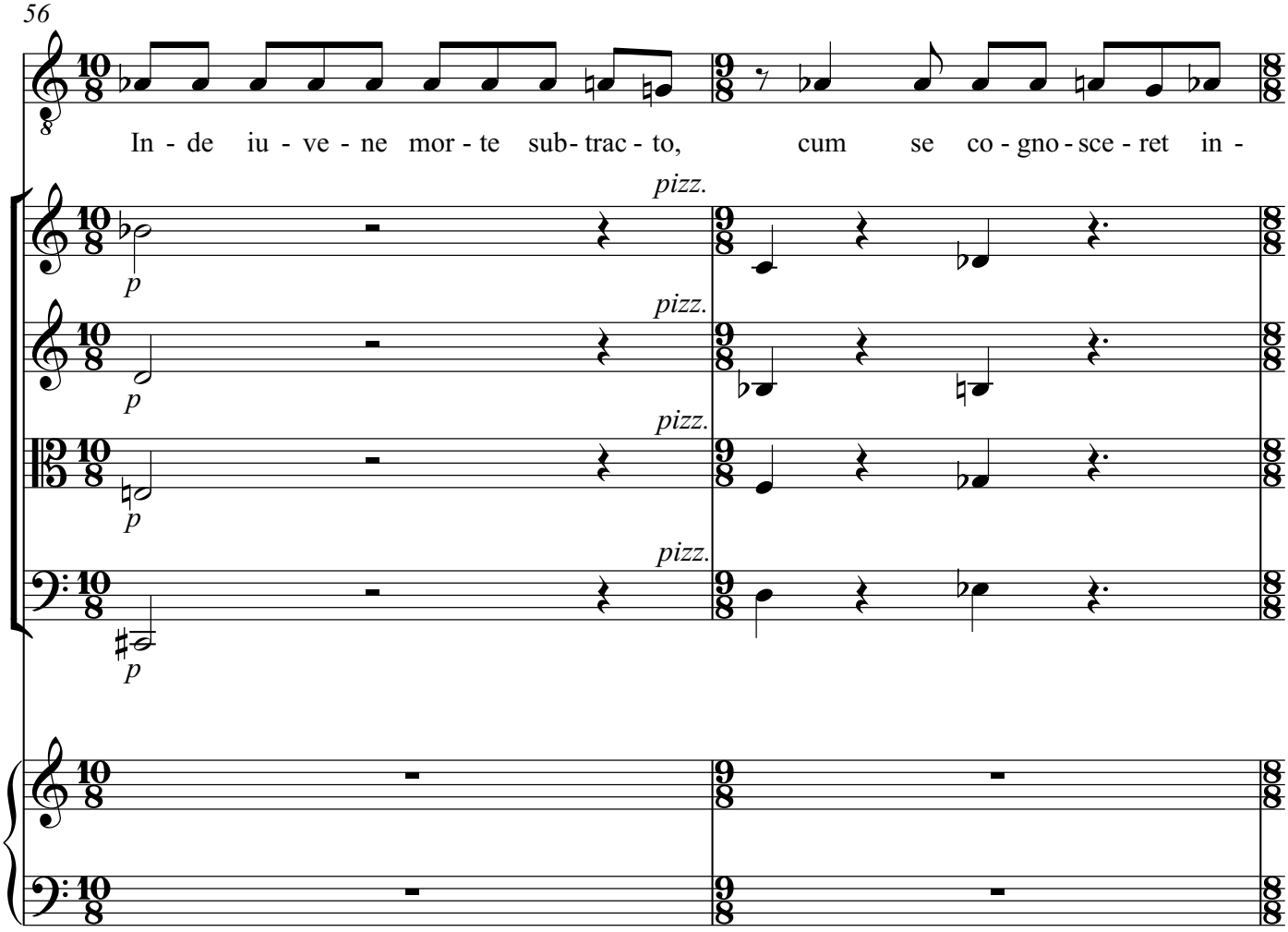

40
po - si - ta ve - re - cun - di - a vir - gi - na - li at - que pa - vo - re fe - mi - ne - o,
mfz
mfz
mfz
mfz

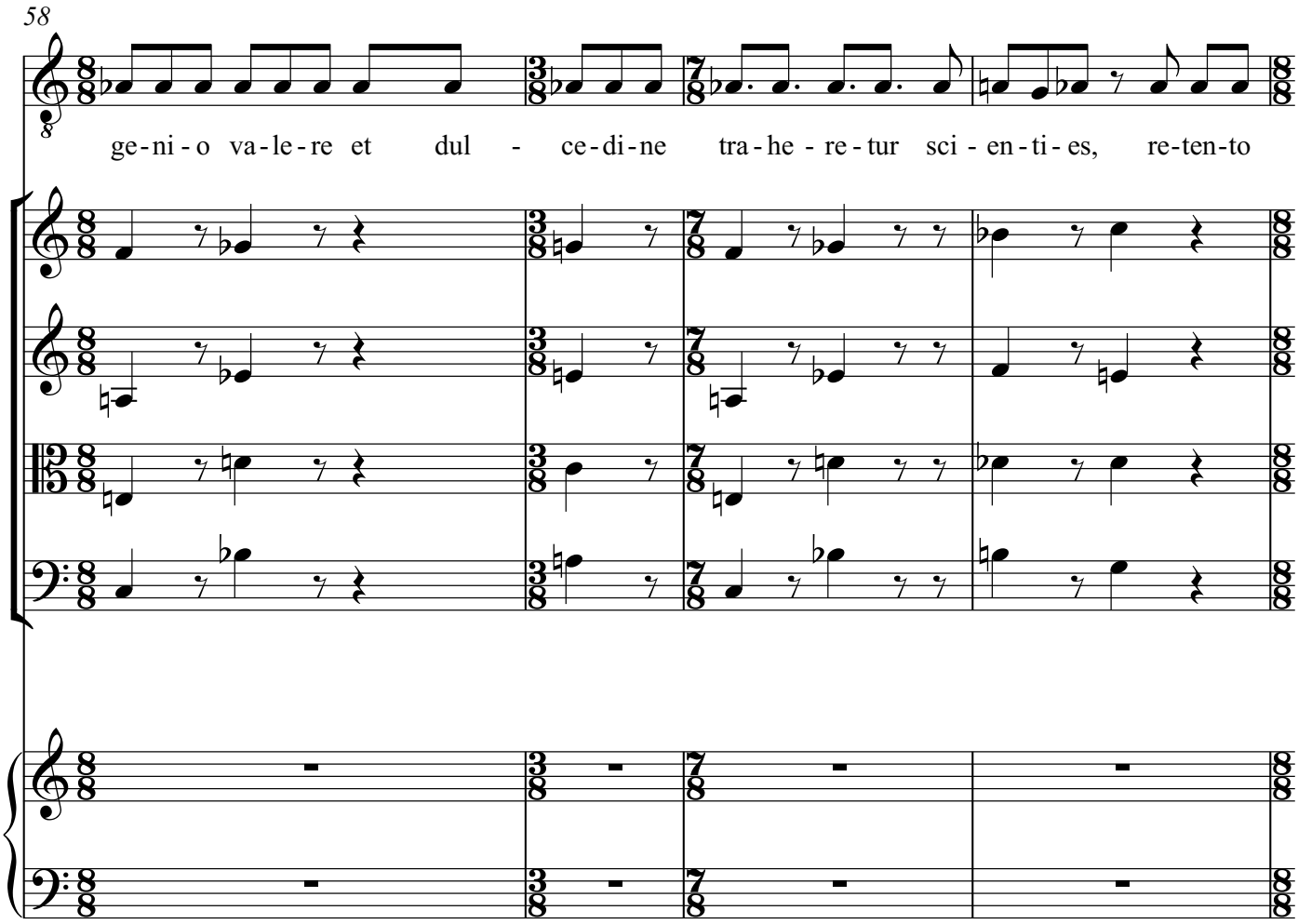

43
clam e do-mo pa-tris e - ffu-ge-ret, et a - ma-si-um a-do-le-scen-tis in

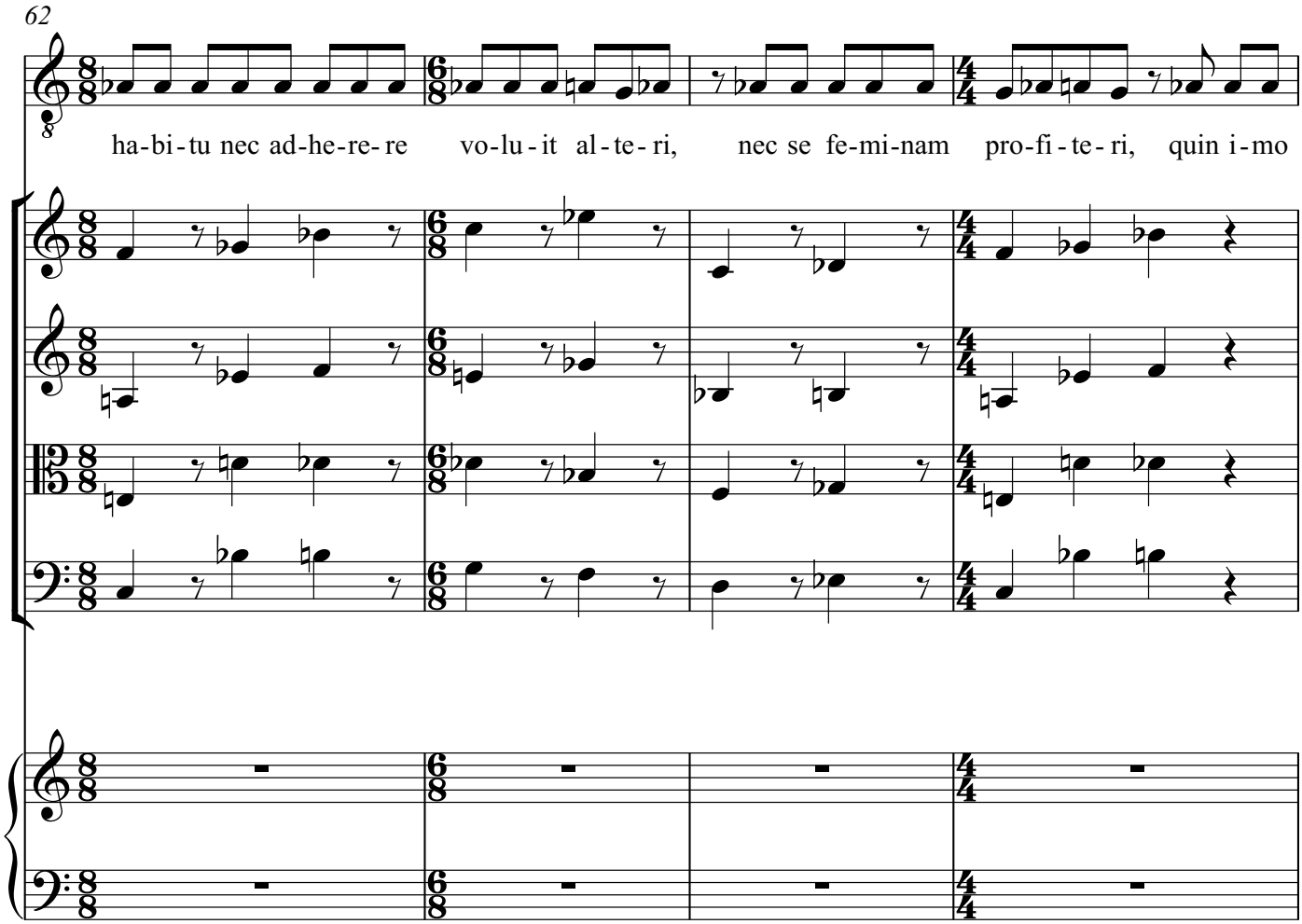

46
ha-bit-tu et mu - ta-to se-que-re-tur no-mi- ne; a-pud quem, in An-gli-a stu-den- tem,

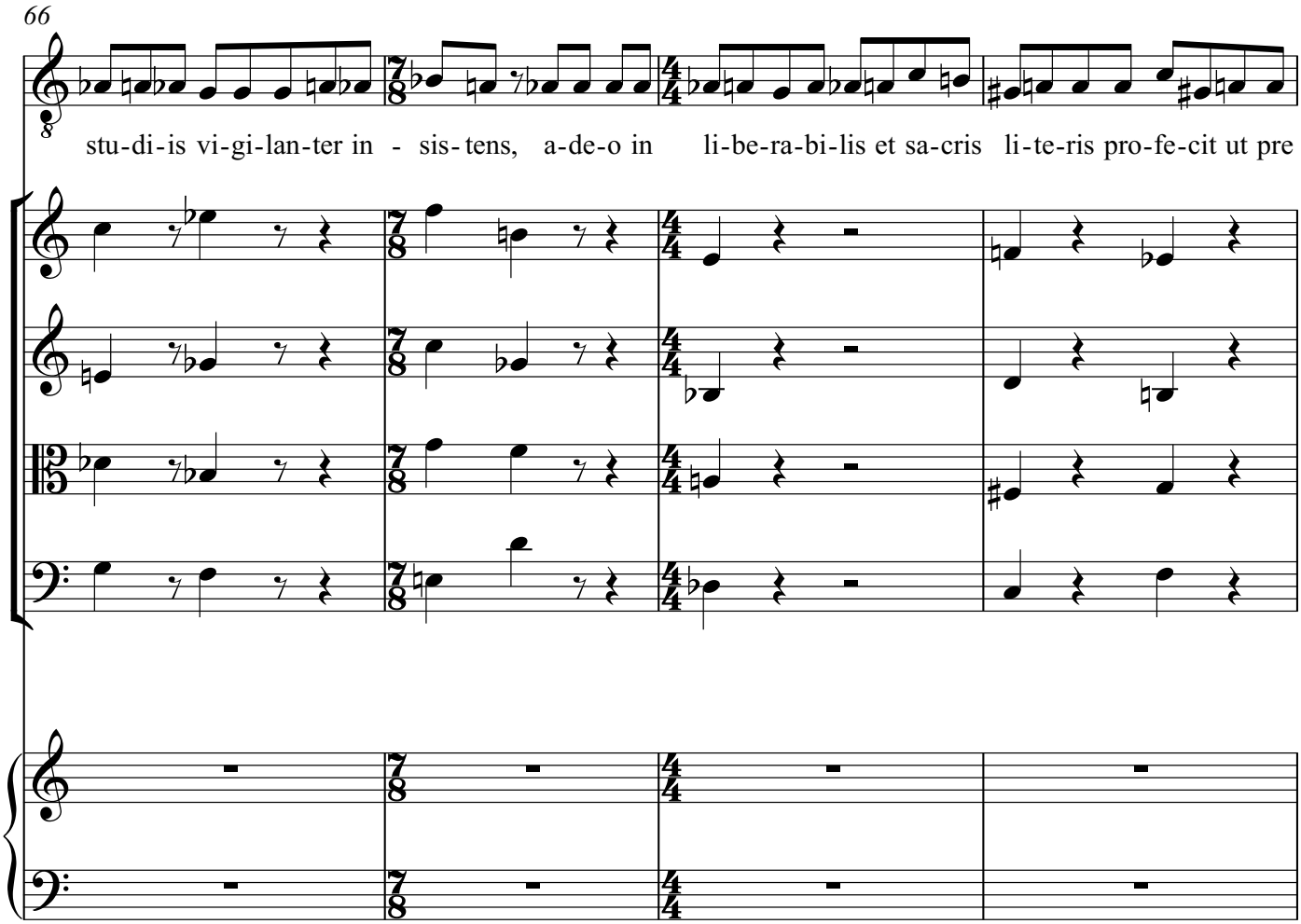

50
cle-ri-cus ex-is-ti-ma-tus ab om-ni-bus et Ve-ne-ri et li-te-ra-rum mi-li-ta-vit
3
mfp
dim.

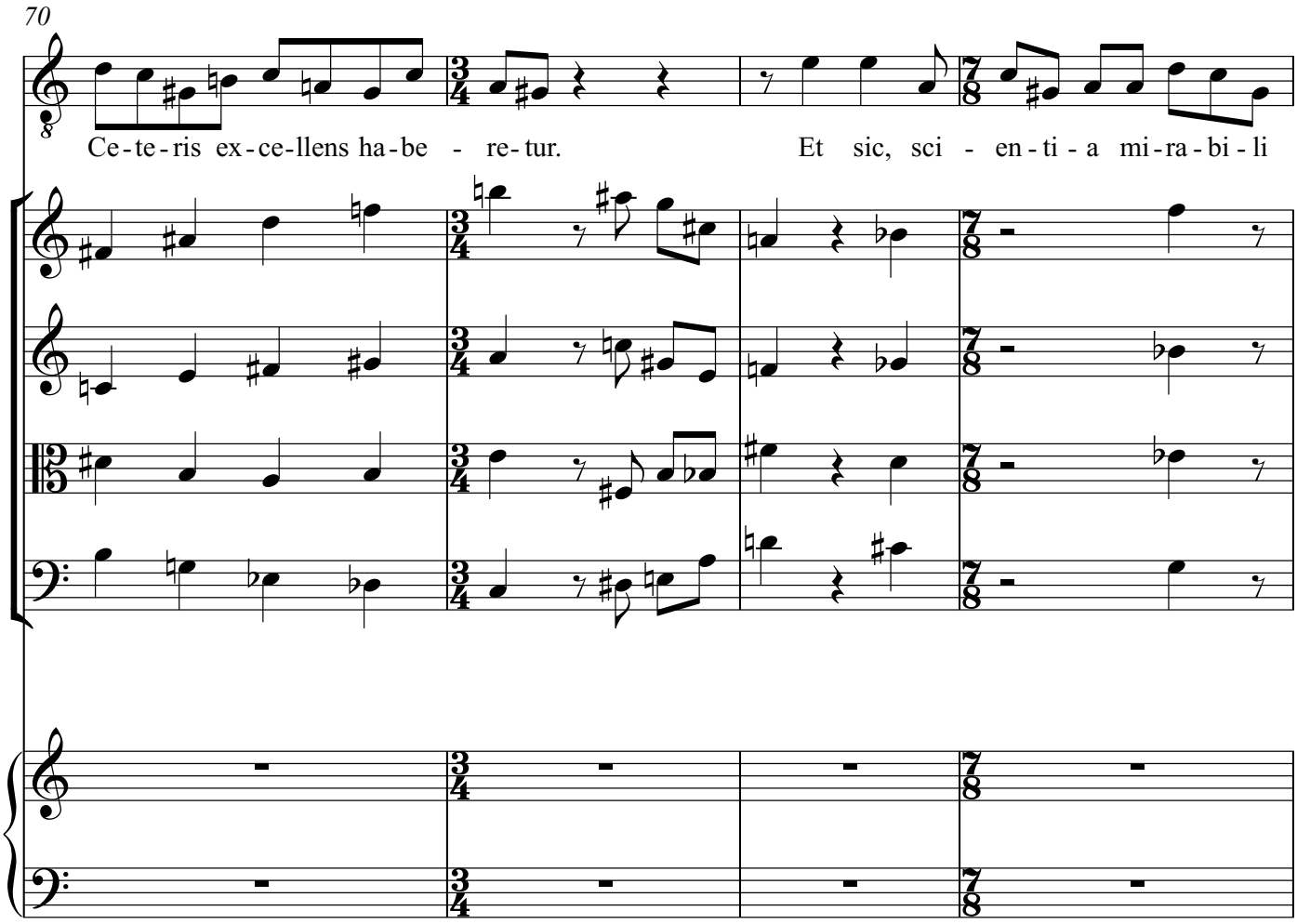

Vivace
53
stu - di - is.

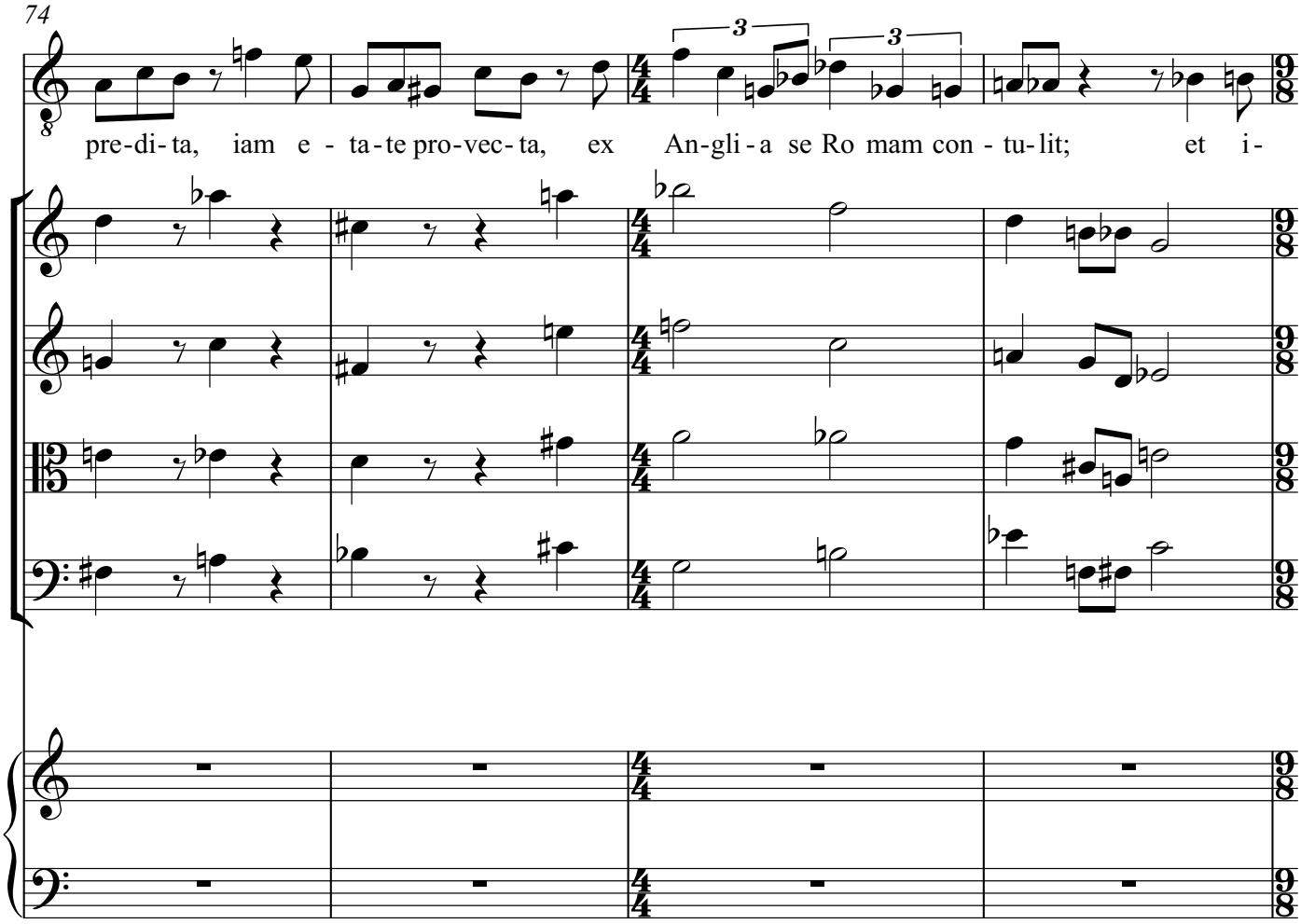

56
In - de iu - ve - ne mor - te sub- trac - to, cum se co - gno - sce - ret in -
pizz.
p
pizz.
p
pizz.
p
pizz.
p

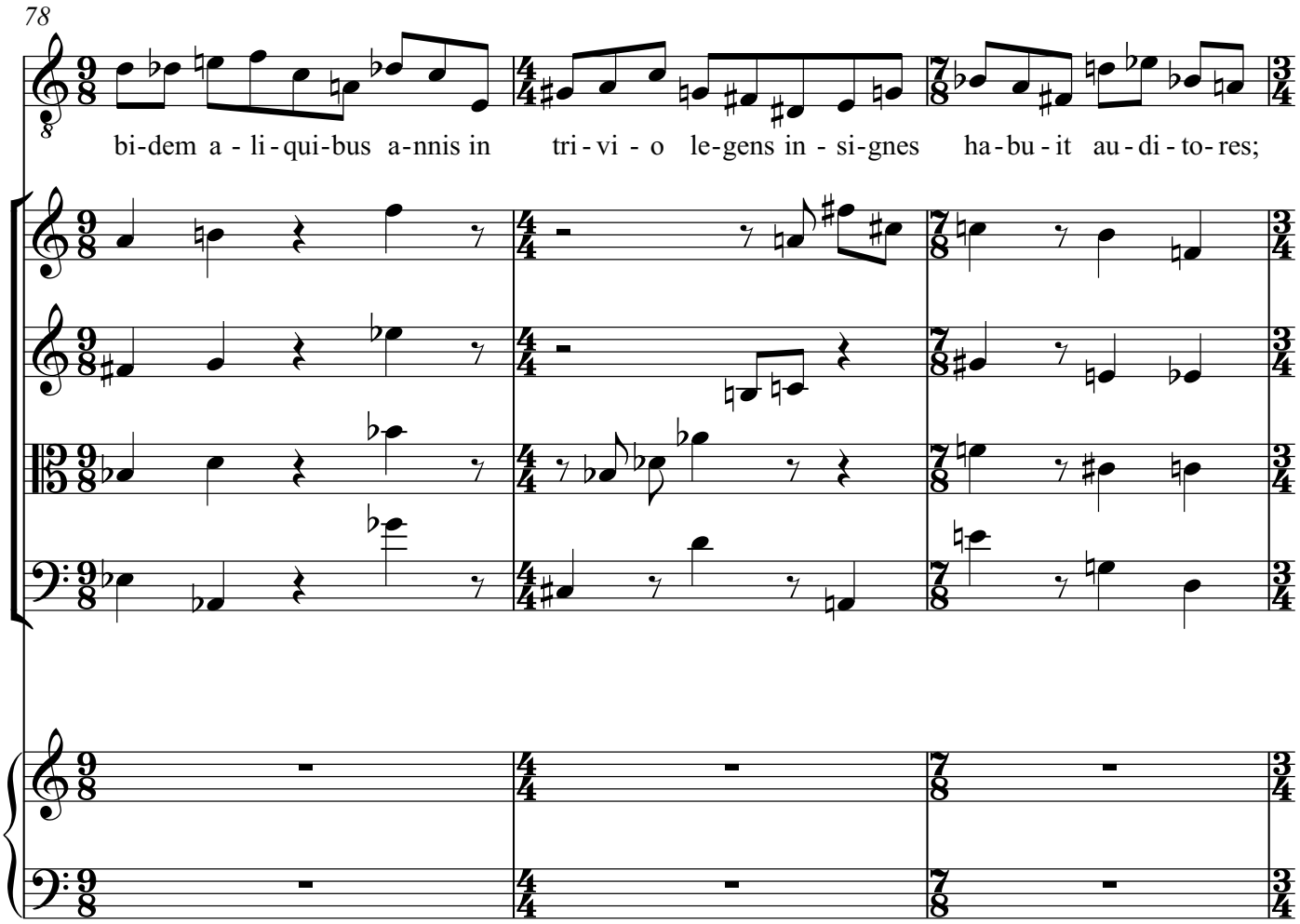

58
ge-ni-o va-le-re et dul - ce-di-ne tra-he-re-tur sci-en-ti-es, re-ten-to

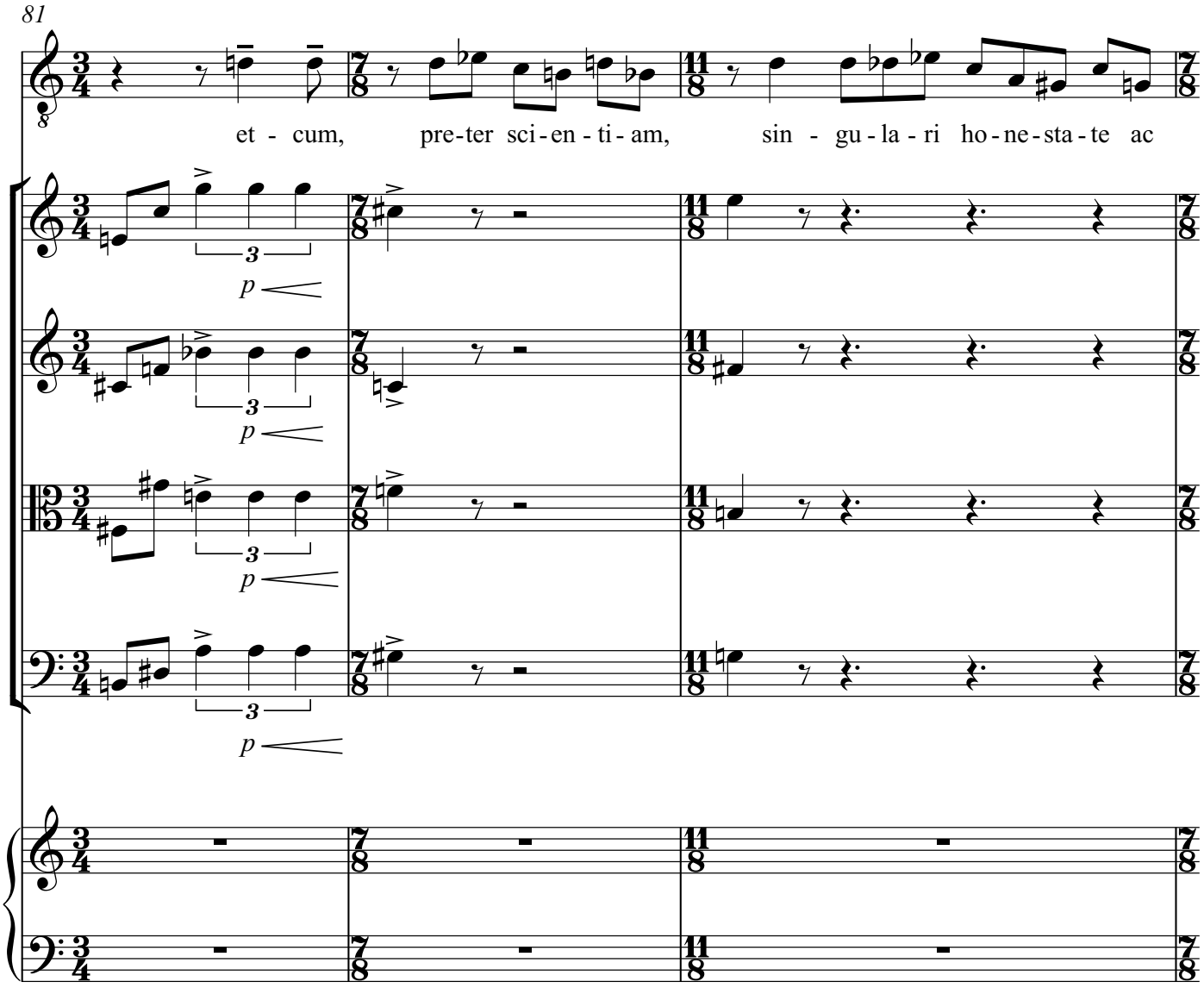

62
ha-bi-tu nec ad-he-re-re vo-lu-it al-te-ri, nec se fe-mi-nam pro-fi-te-ri, quin i-mo

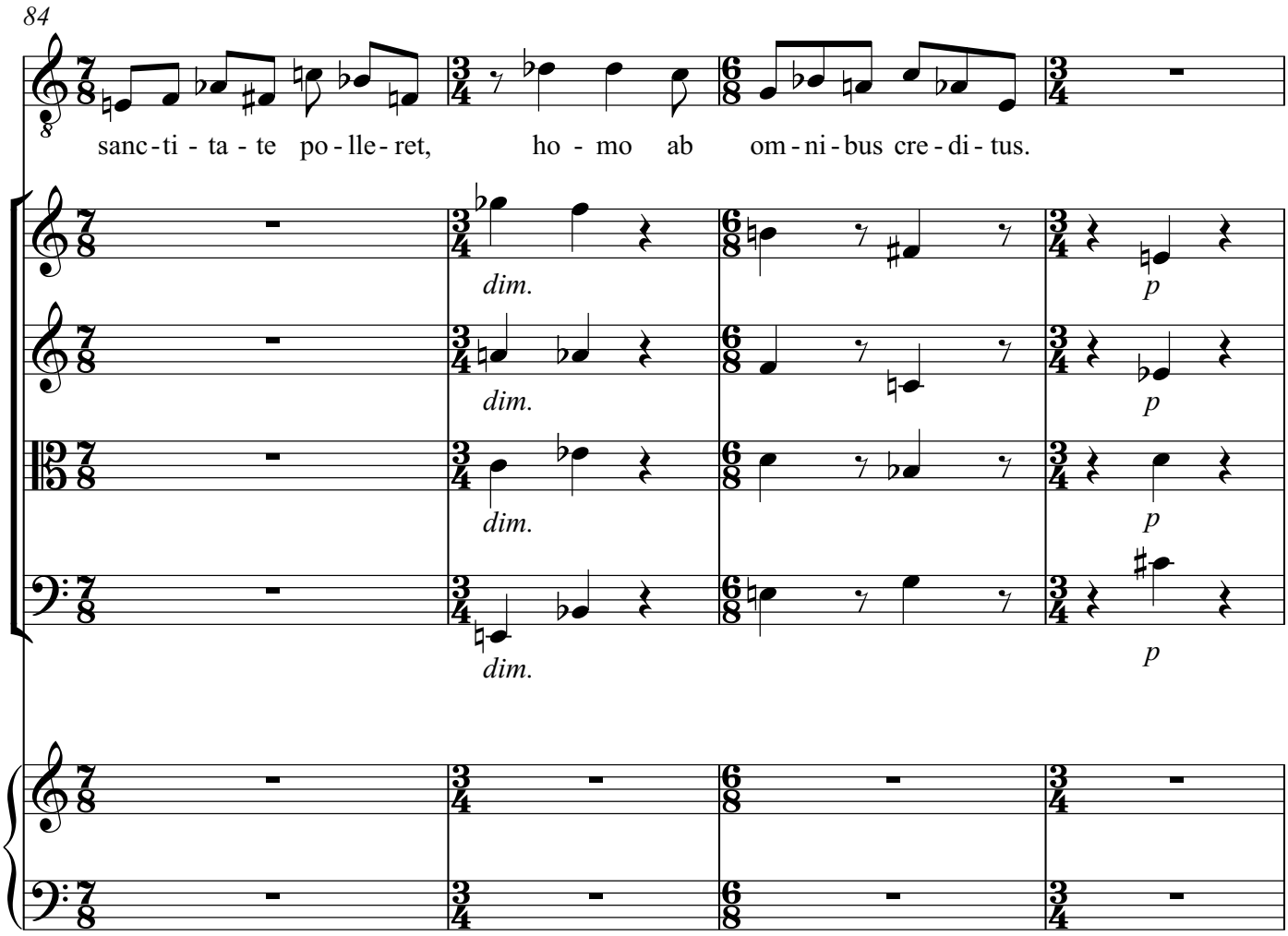

66
stu-di-is vi-gi-lan-ter in - sis-tens, a-de-o in li-be-ra-bi-lis et sa-cris li-te-ris pro-fe-cit ut pre

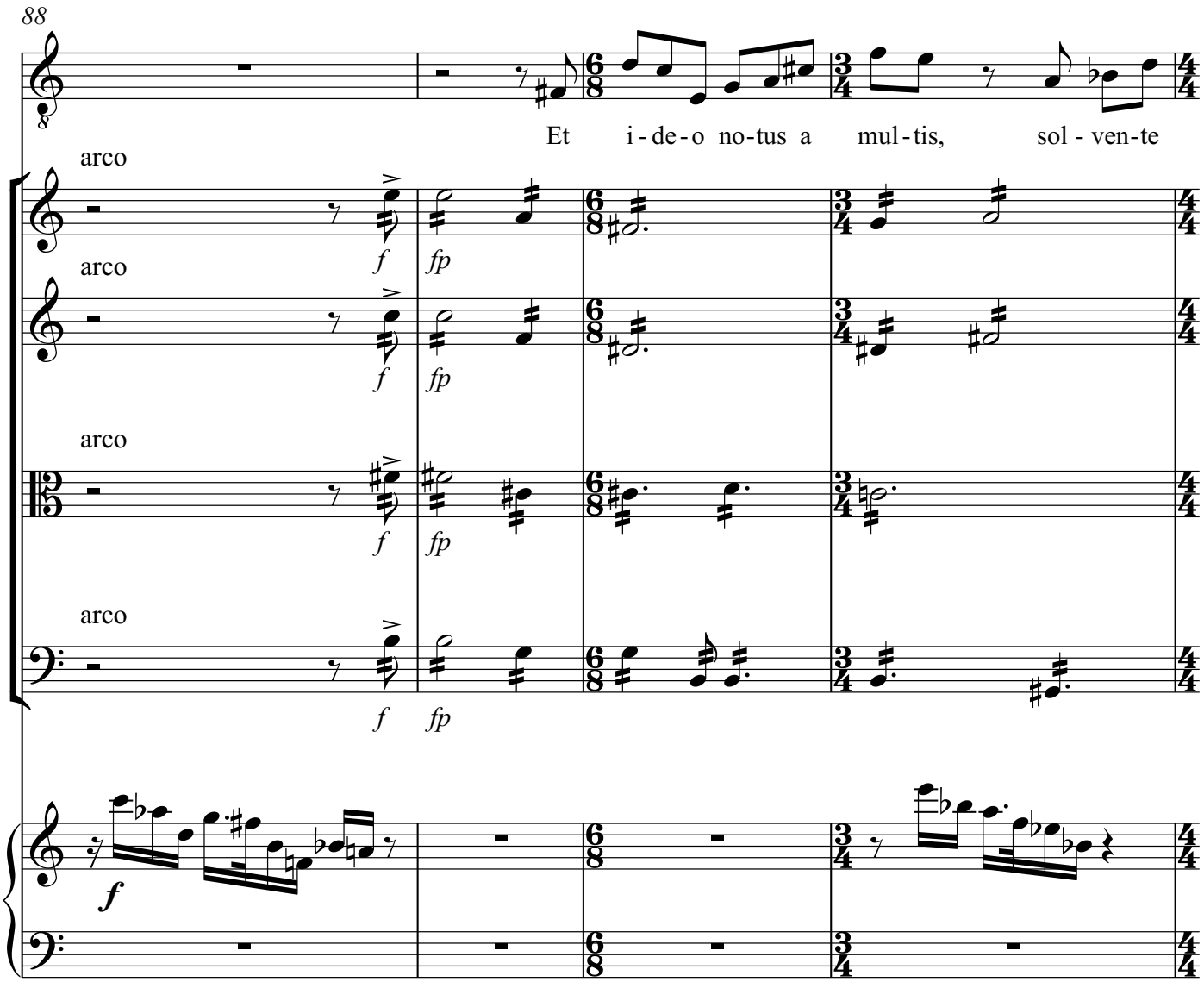

70
Ce-te-ris ex-ce-llens ha-be - re-tur.
Et sic, sci - en-ti-a mi-ra-bi-li

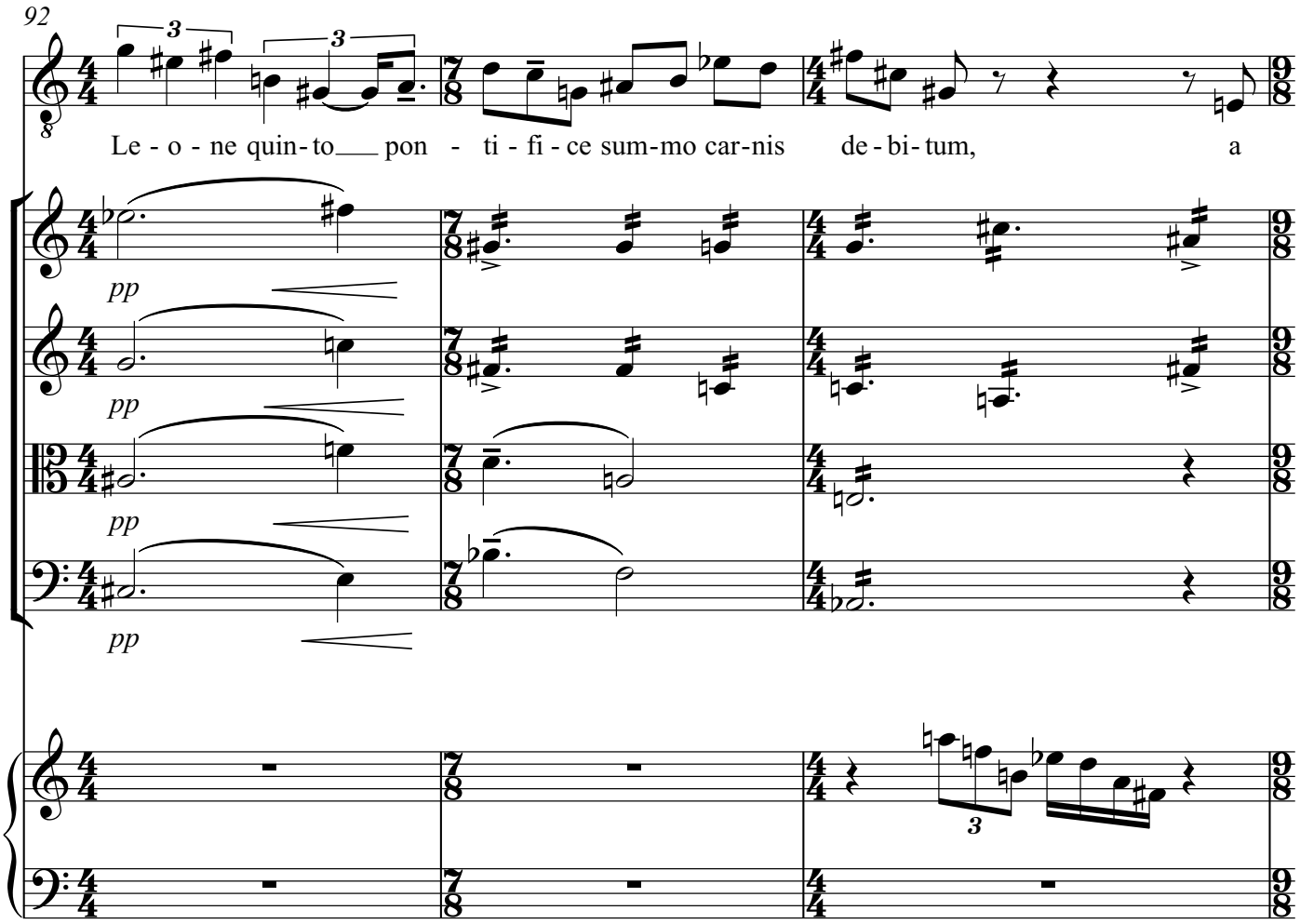

74
pre-di-ta, iam e - ta-te pro-vec-ta, ex An-gli-a se Ro mam con - tu-lit; et i-

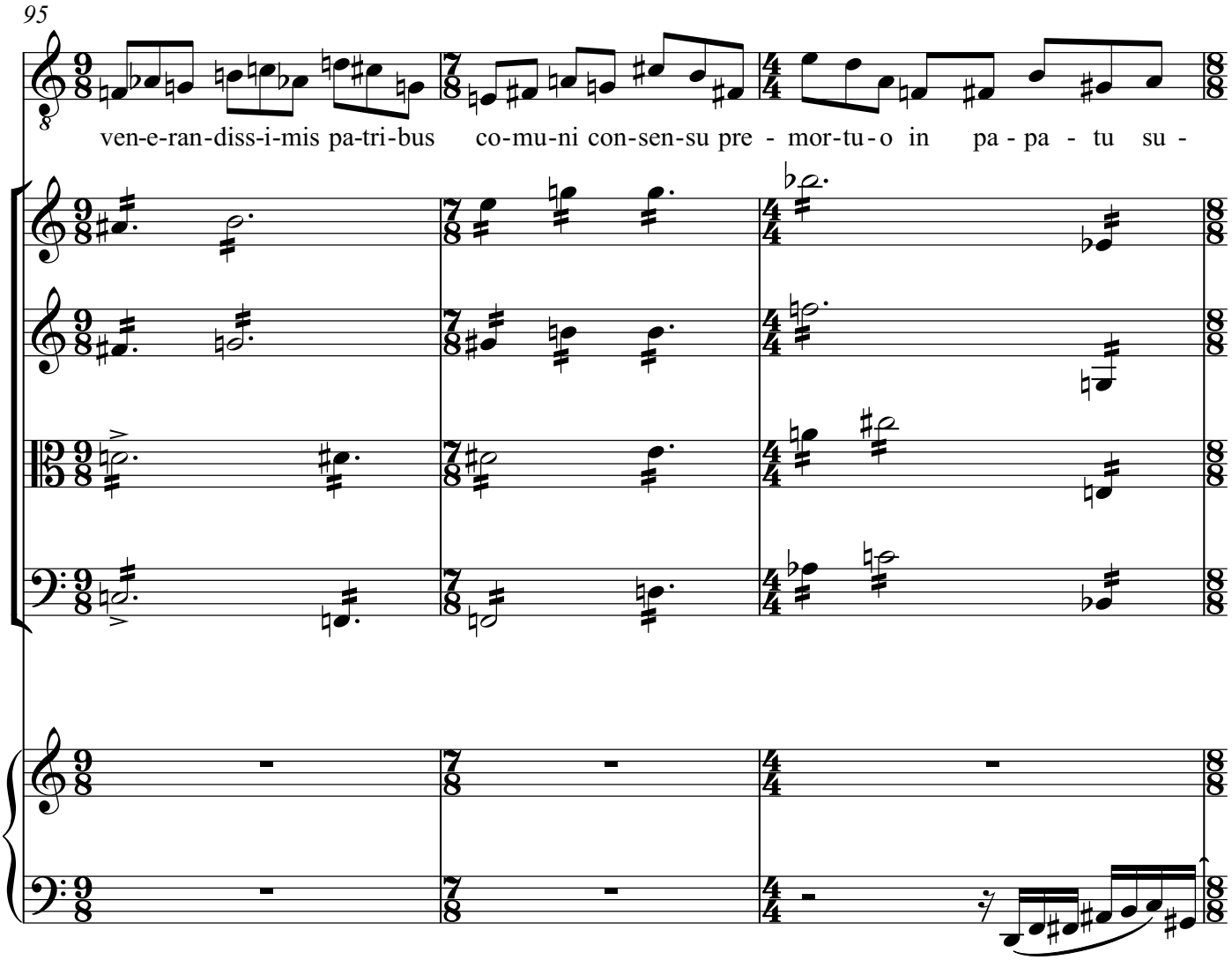

78
bi-dem a - li-qui-bus a-nnis in tri - vi - o le-gens in - si-gnes ha-bu - it au - di - to-res;

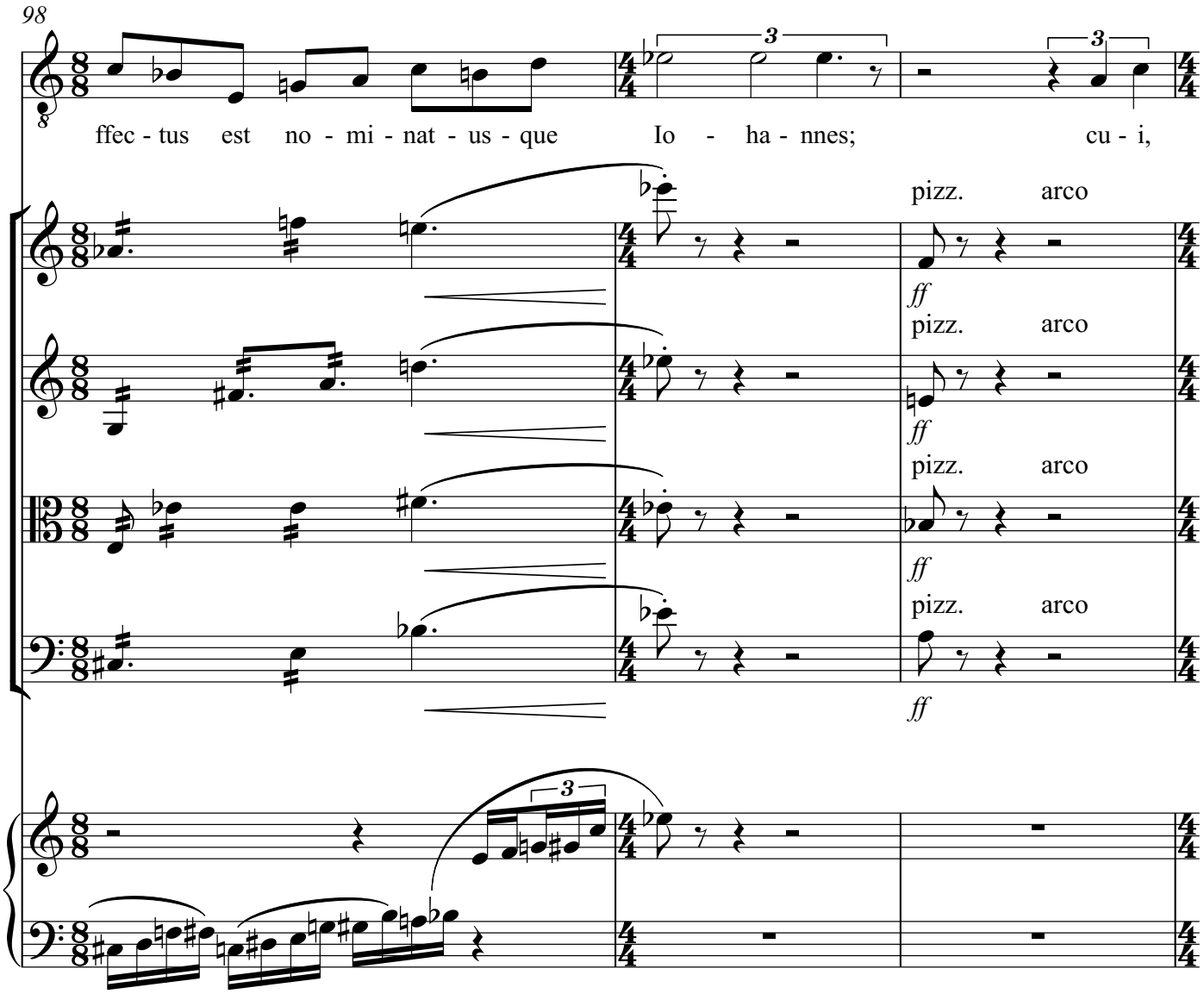

81
et - cum, pre-ter sci-en-ti-am, sin - gu-la-ri ho-ne-sta-te ac
p
p
p
p

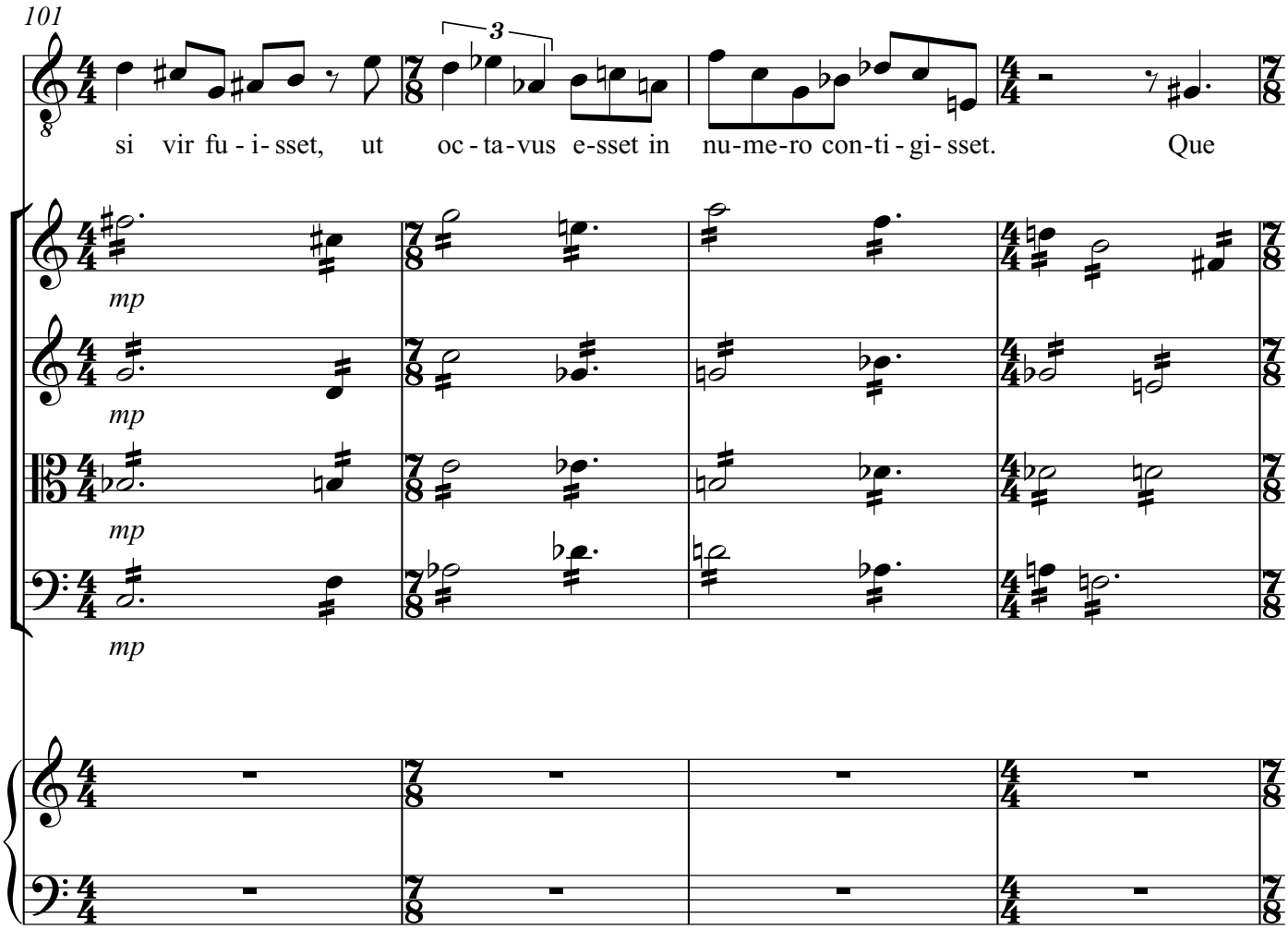

84
sanc - ti - ta - te po - lle - ret, ho - mo ab om - ni - bus cre - di - tus.
dim.
dim.
dim.
dim.
p
p
p
p

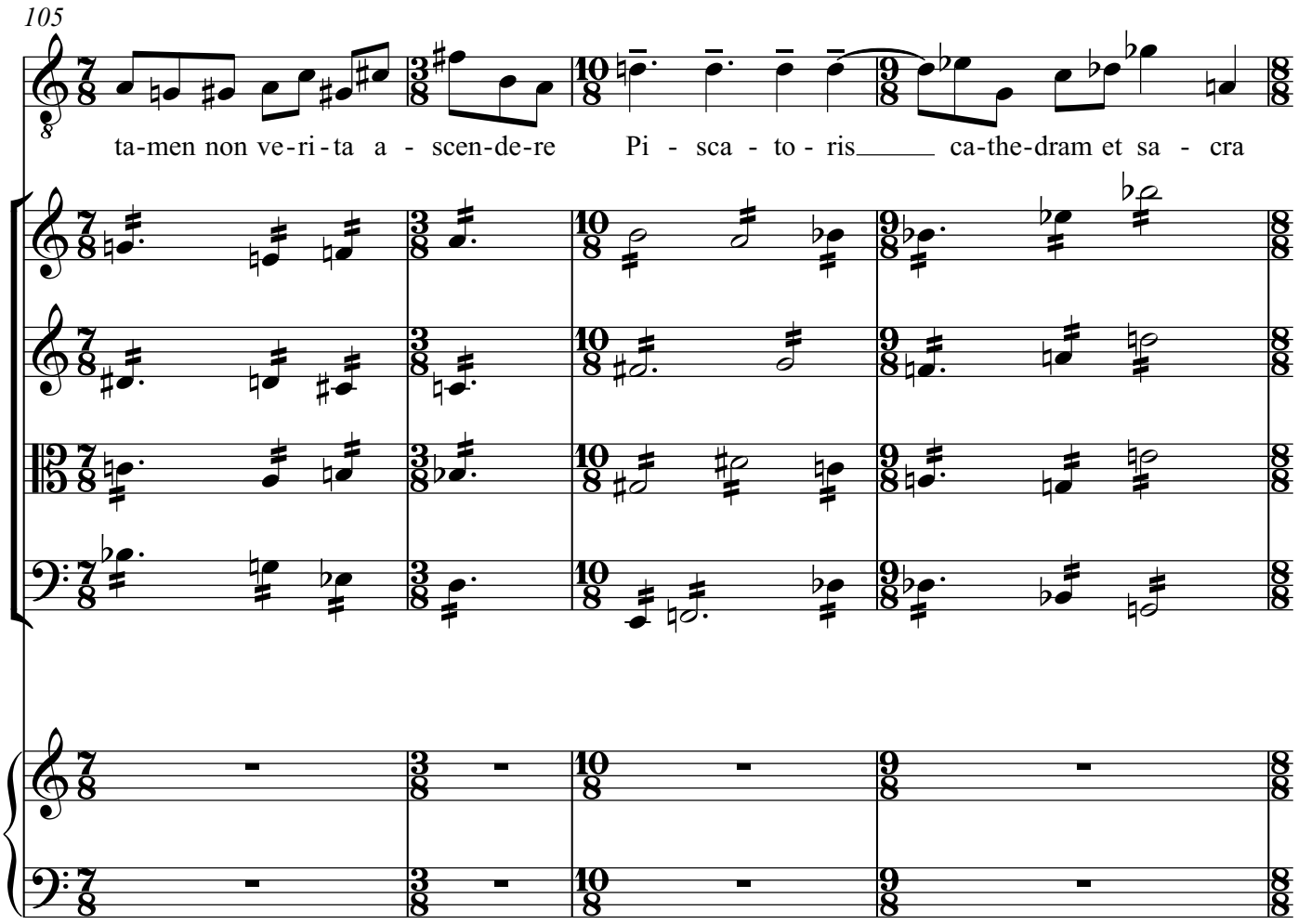

88
Et i - de - o no-tus a mul - tis, sol - ven-te
arco
arco
arco
arco
f
fp

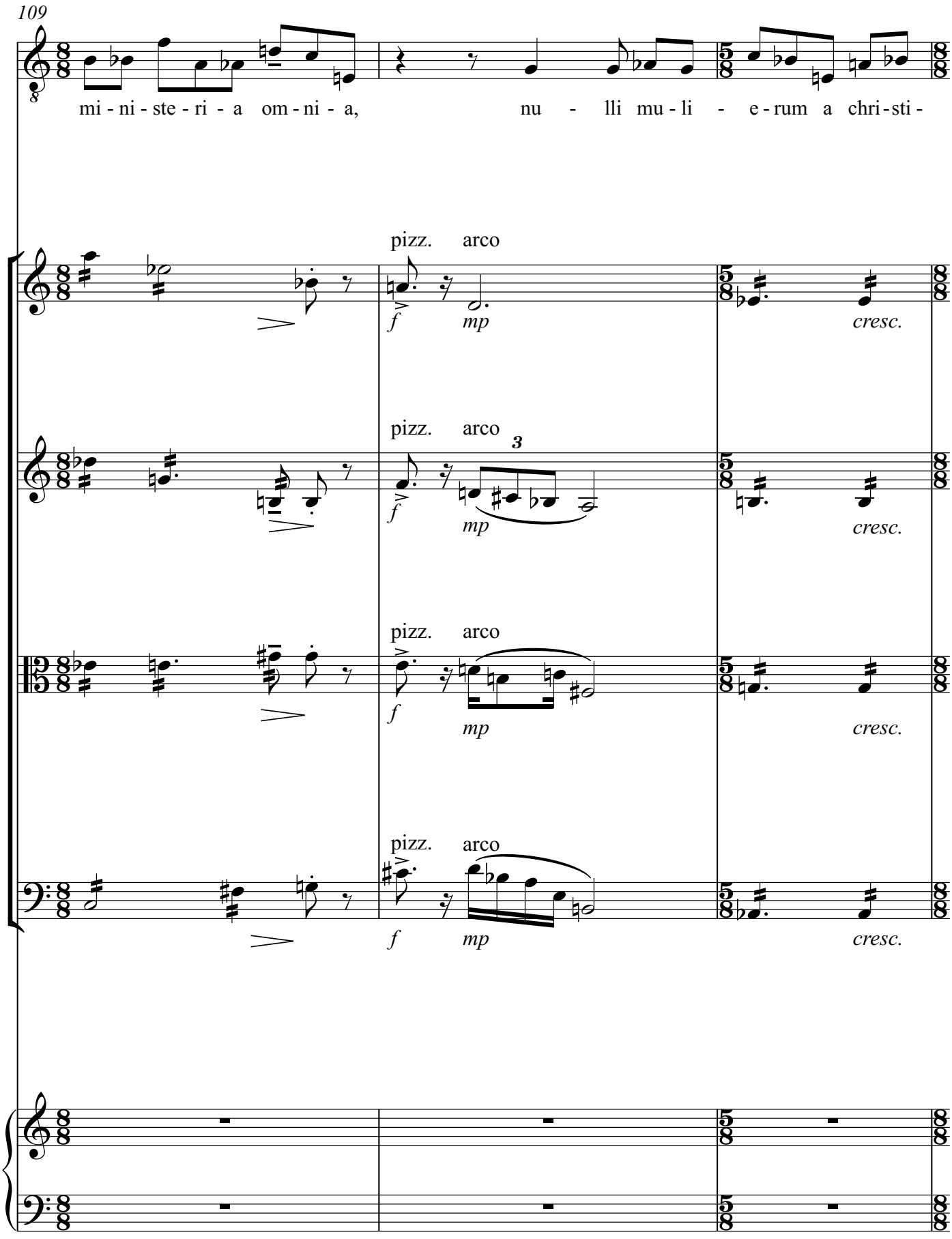

92
Le - o - ne quin- to pon - ti - fi - ce sum-mo car-nis de - bi- tum, a
pp
pp
pp
pp

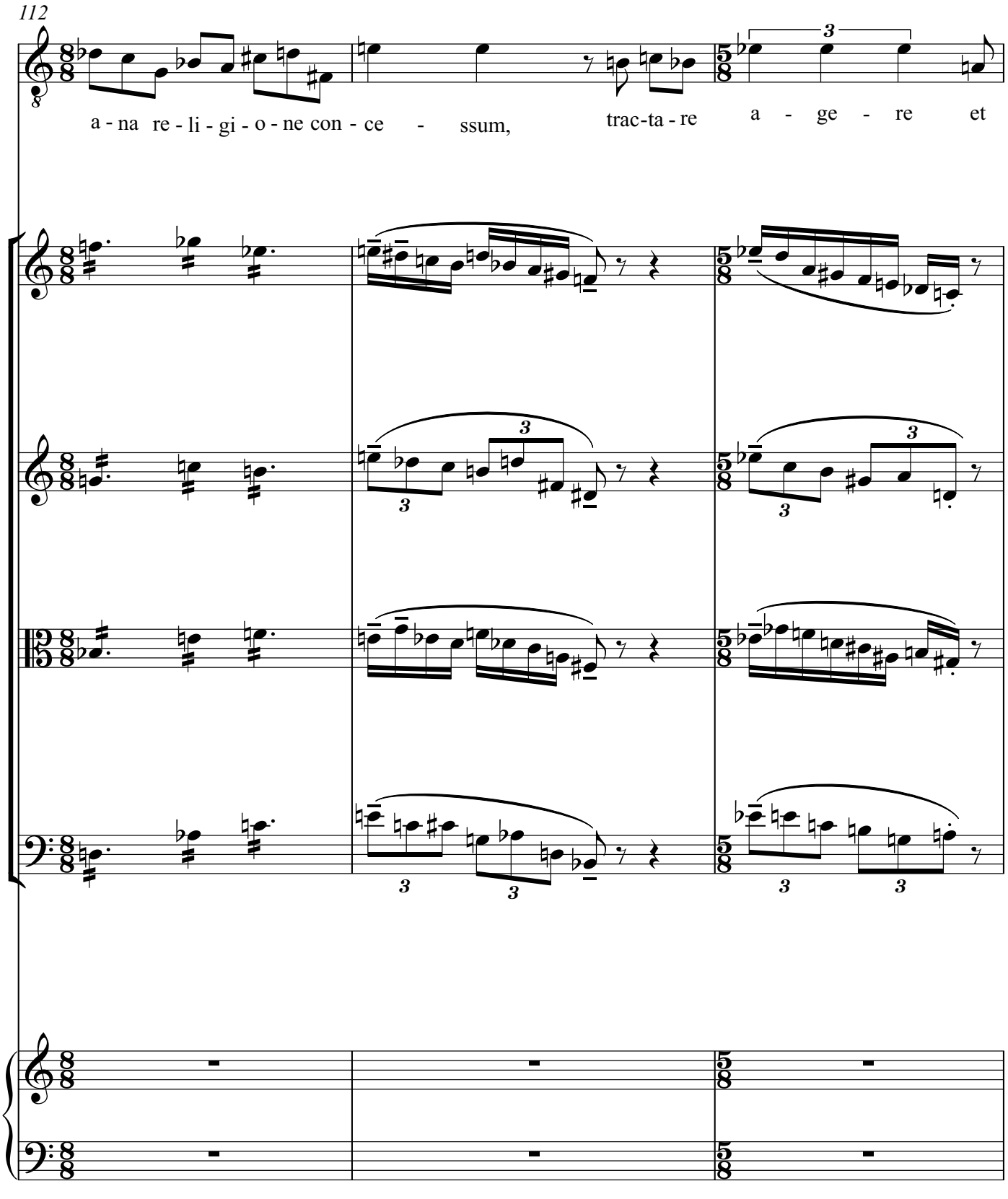

95
ven-e-ran-diss-i-mis pa-tri-bus co-mu-ni con-sen-su pre - mor-tu-o in pa - pa - tu su -

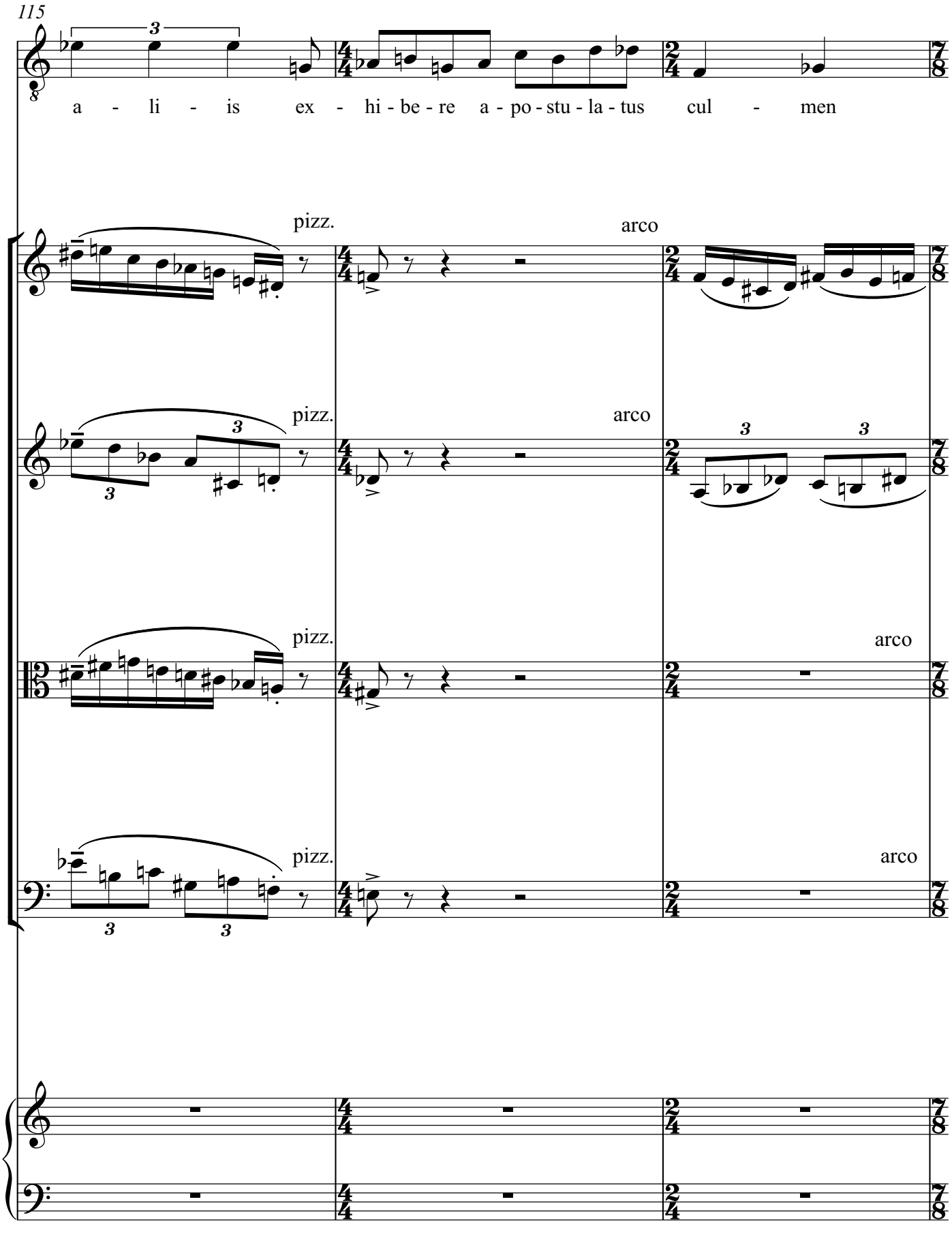

98
ffec - tus est no - mi - nat - us - que Io - ha - nnes; cu - i,
pizz. arco
ff
pizz. arco
ff
pizz. arco
ff
pizz. arco
ff
3
3
3

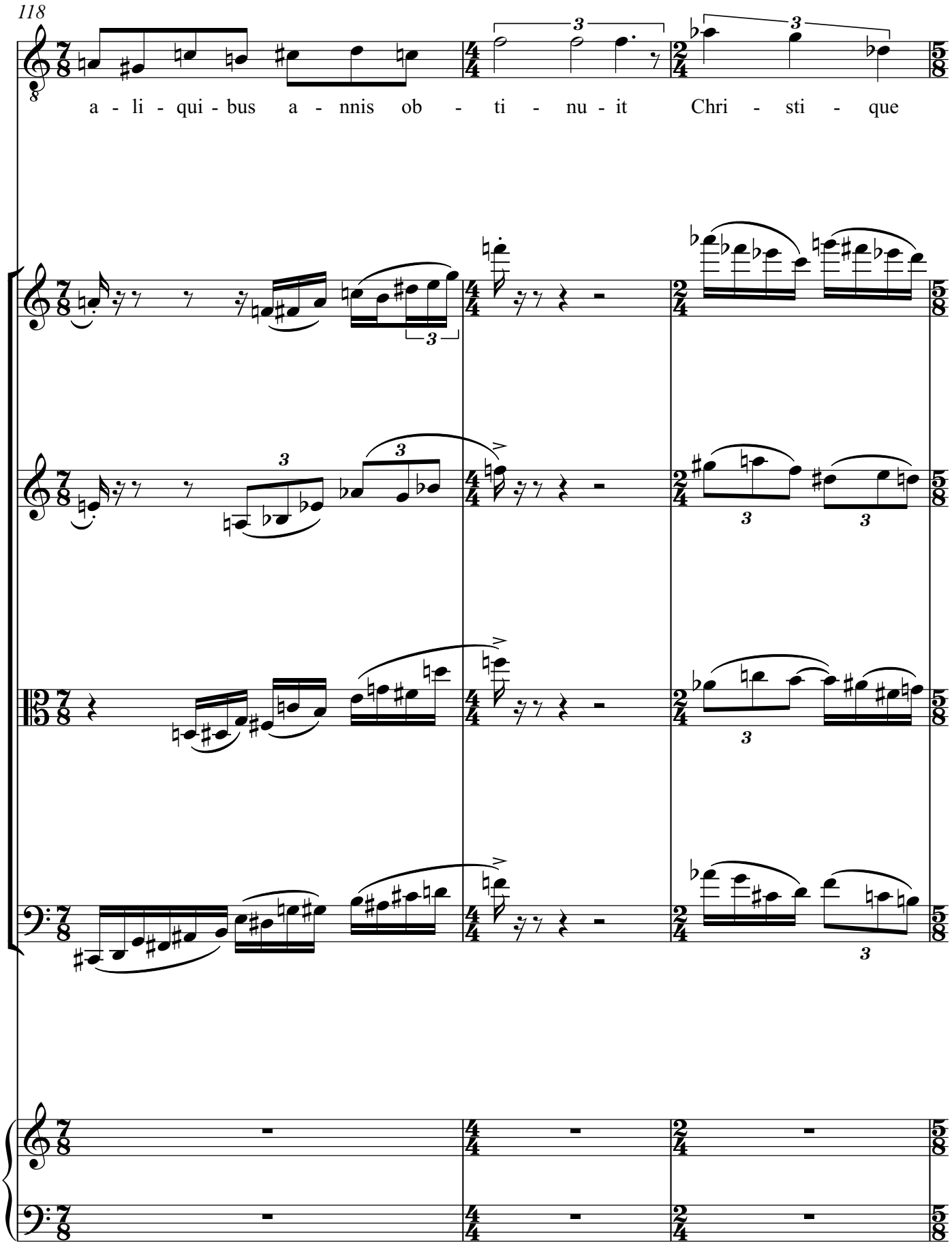

101
3
si vir fu - i - sset, ut oc - ta - vus e - sset in nu - me - ro con - ti - gi - sset. Que
mp
mp
mp
mp

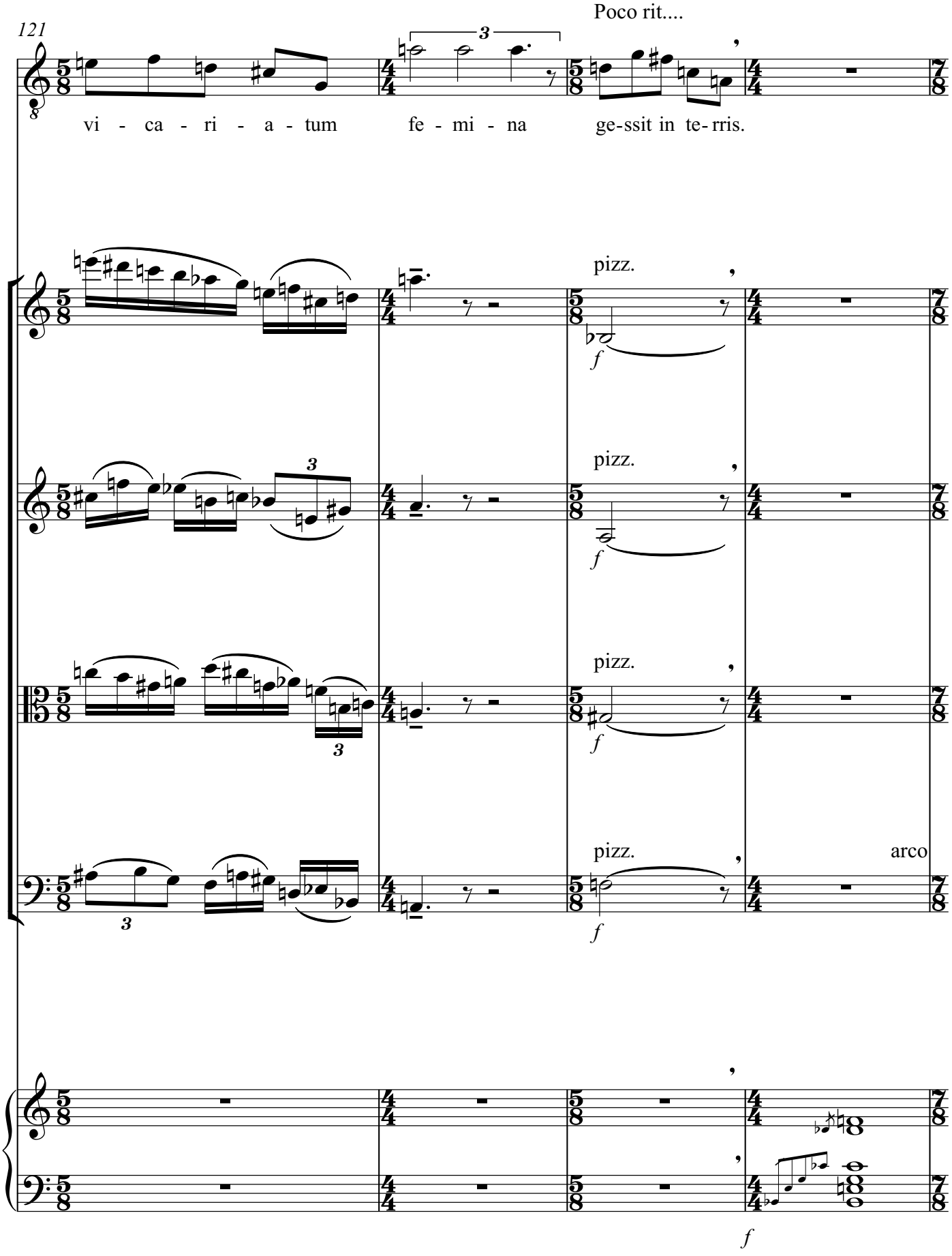

105
ta-men non ve-ri-ta a - scen-de-re
Pi - sca - to - ris
ca-the-dram et sa - cra

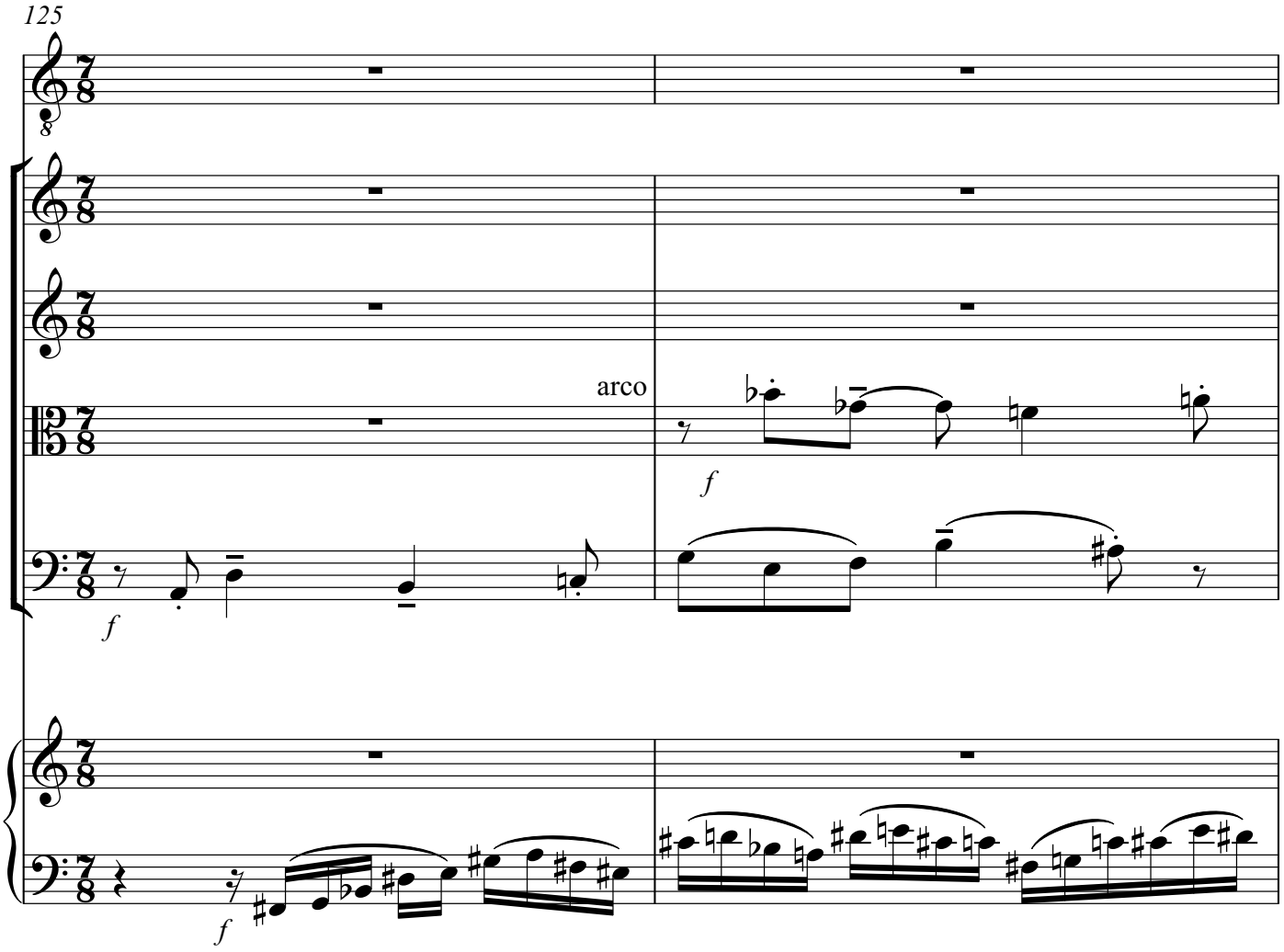

109
mi - ni - ste - ri - a om - ni - a,
nu - lli mu - li - e - rum a chri - sti -
pizz. arco
f mp cresc.
pizz. arco
3
f mp cresc.
pizz. arco
f mp cresc.
pizz. arco
f mp cresc.

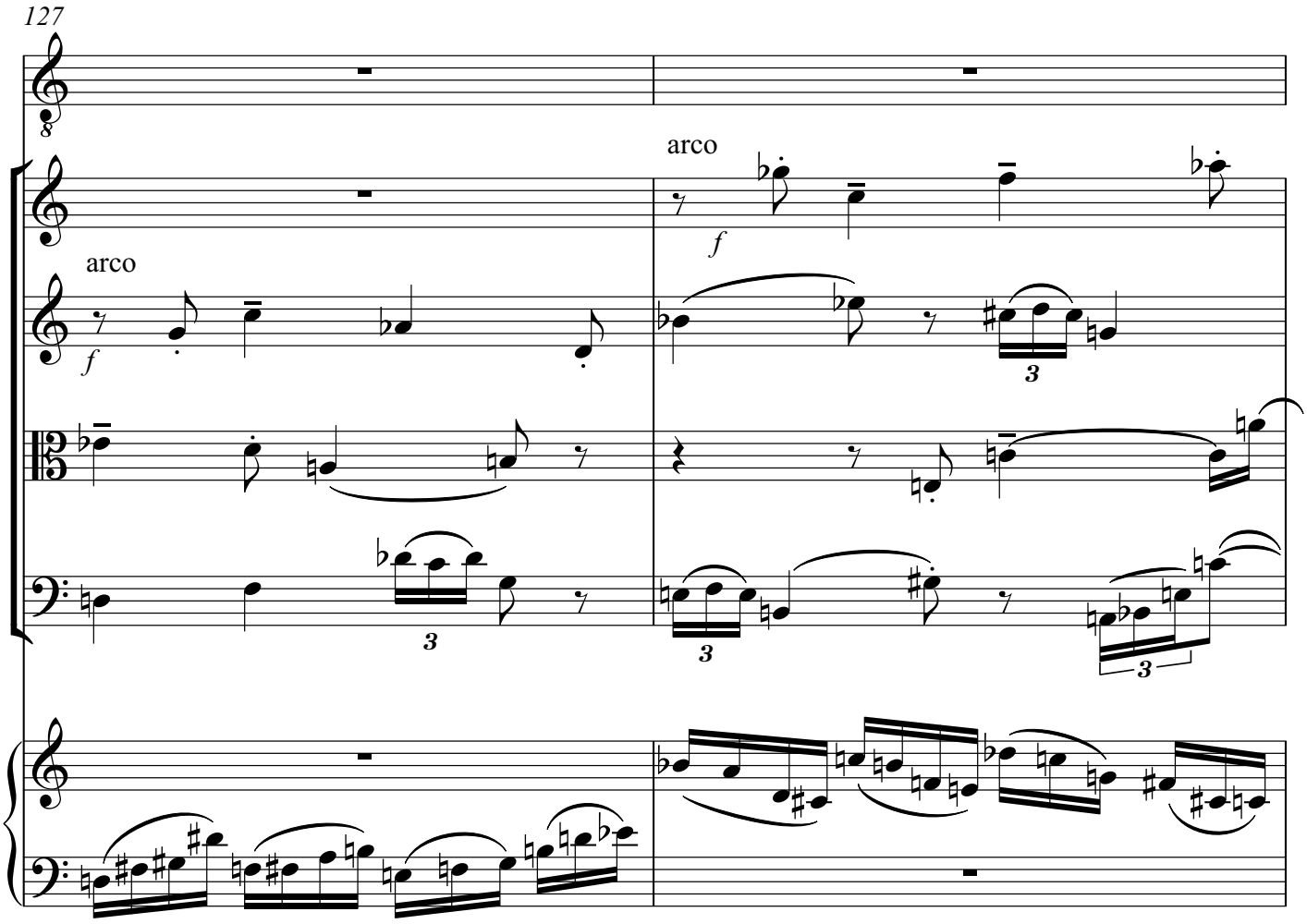

112
a - na re - li - gi - o - ne con - ce - ssum, trac-ta - re a - ge - re et

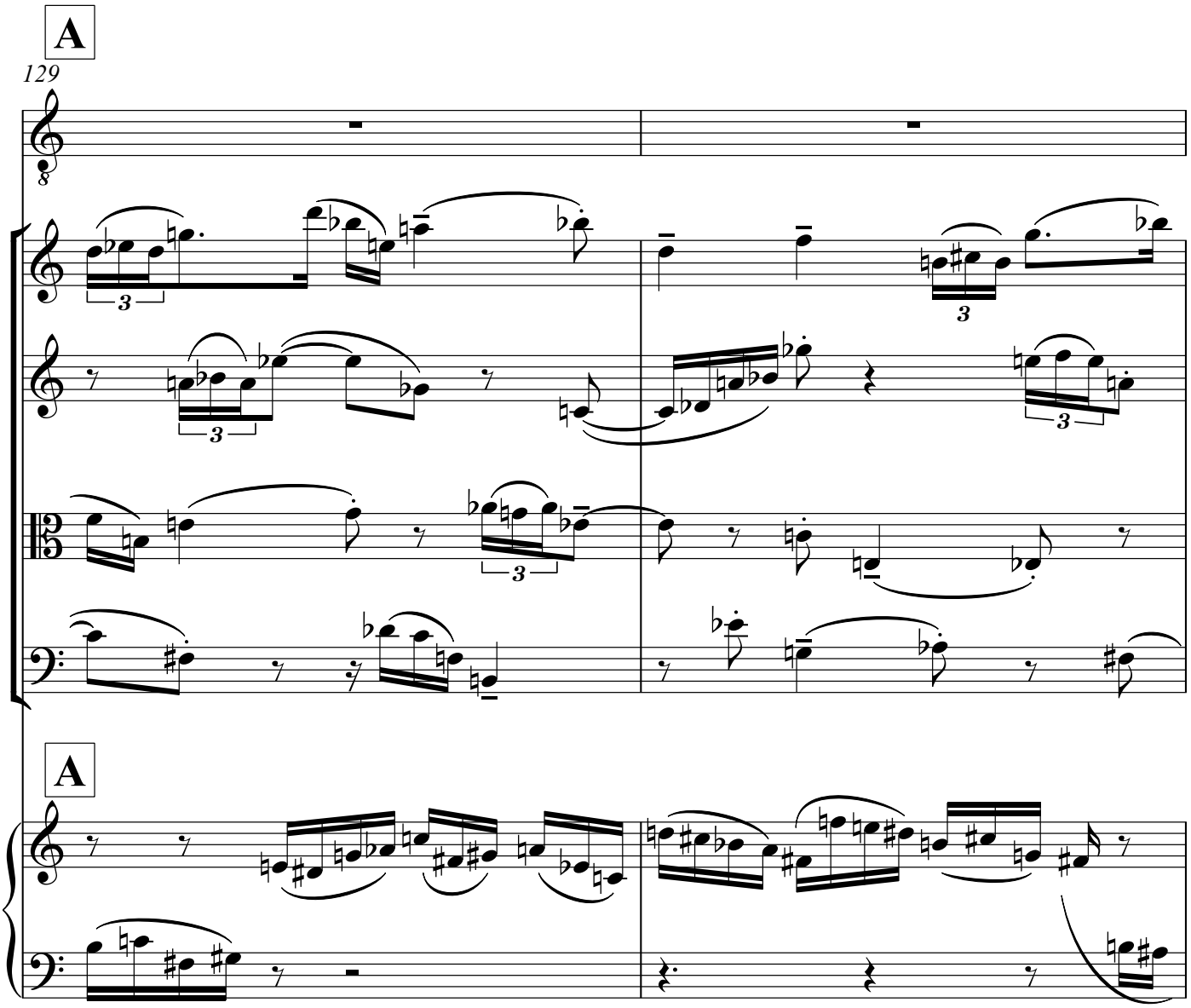

115
a - li - is ex - hi - be - re a - po - stu - la - tus cul - men
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco

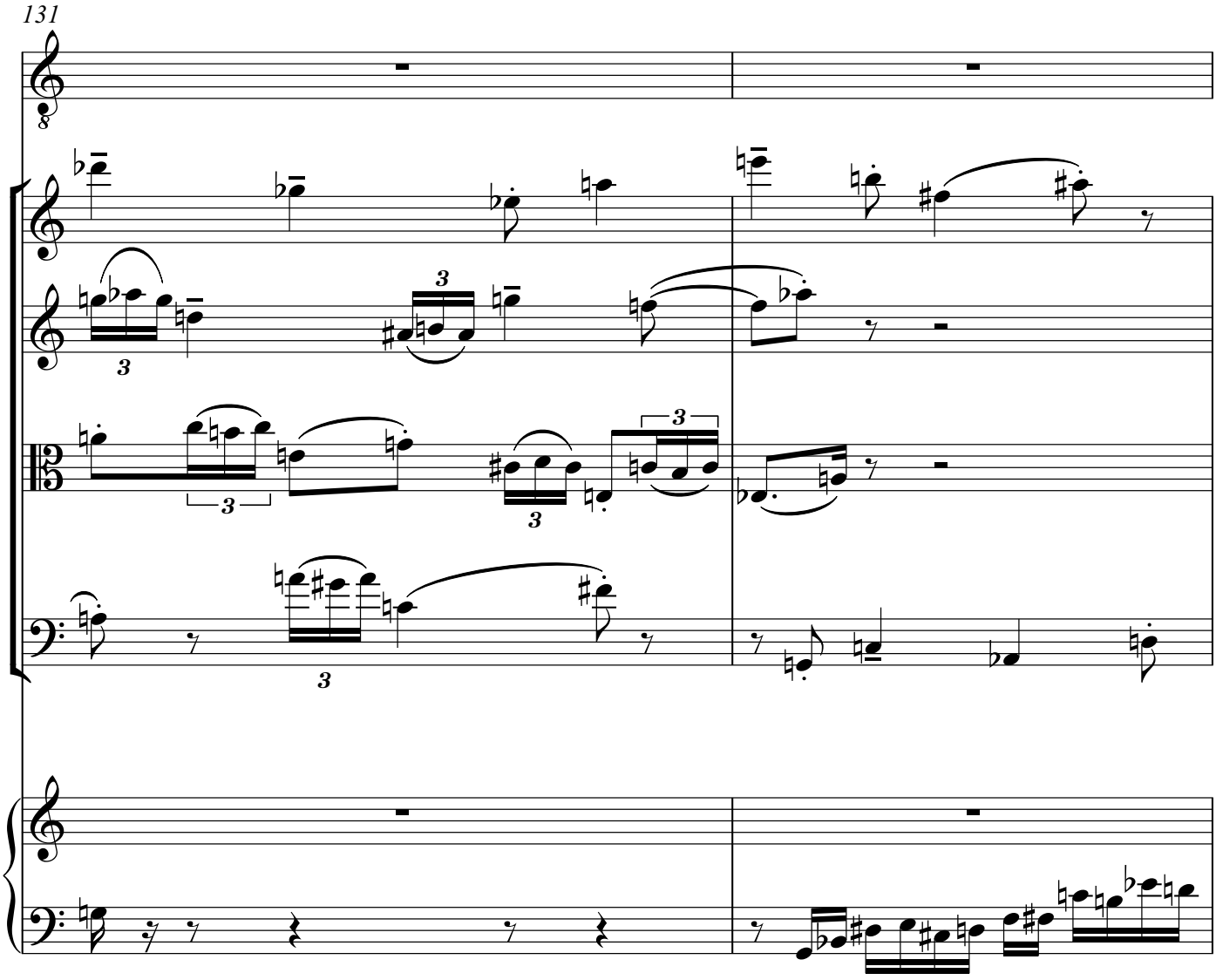

118
a - li - qui - bus a - nnis ob - ti - nu - it Chri - sti - que

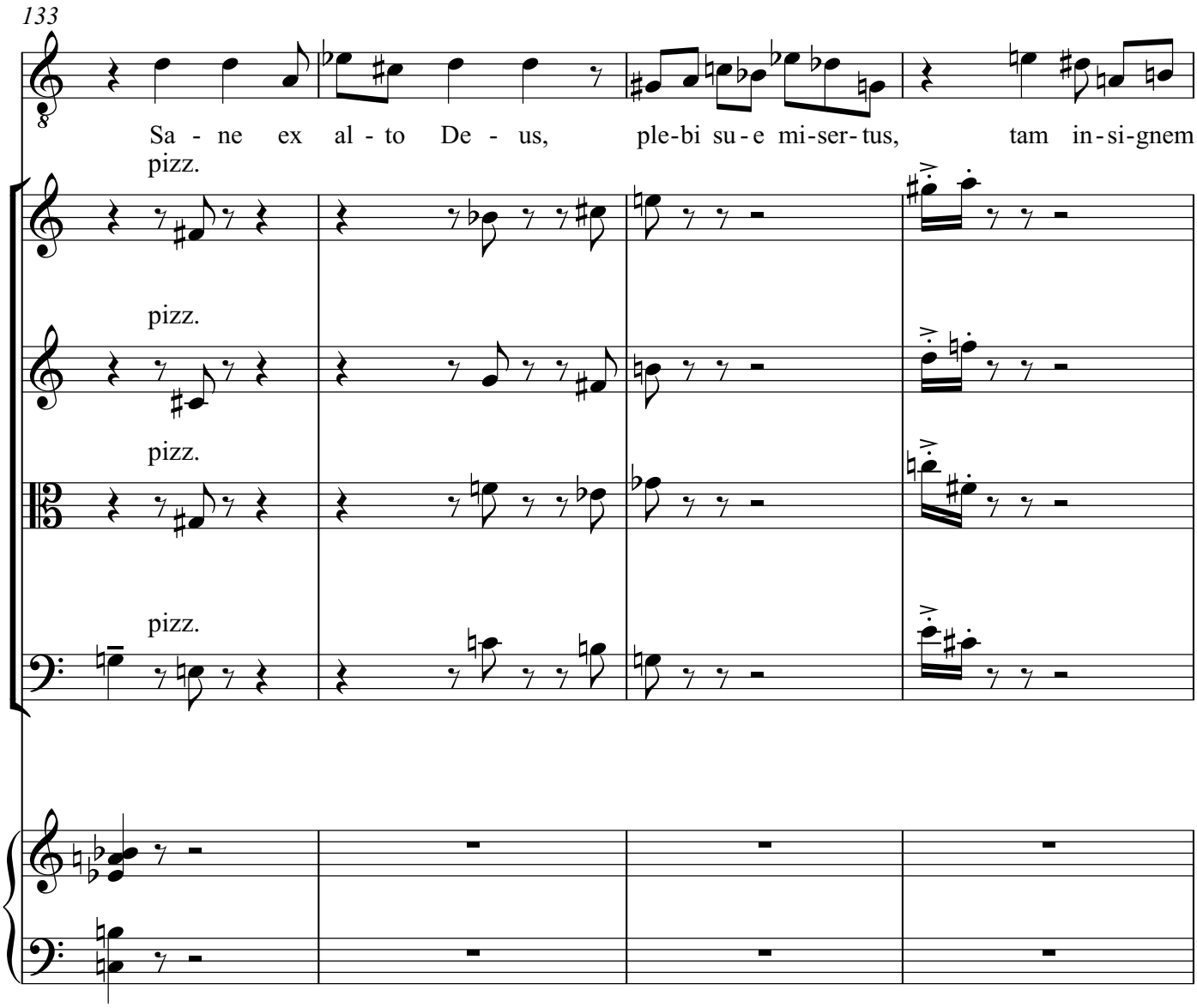

121
Poco rit....
vi - ca - ri - a - tum fe - mi - na ge-ssit in te-rris.
pizz.
pizz.
pizz.
pizz.
arco
f

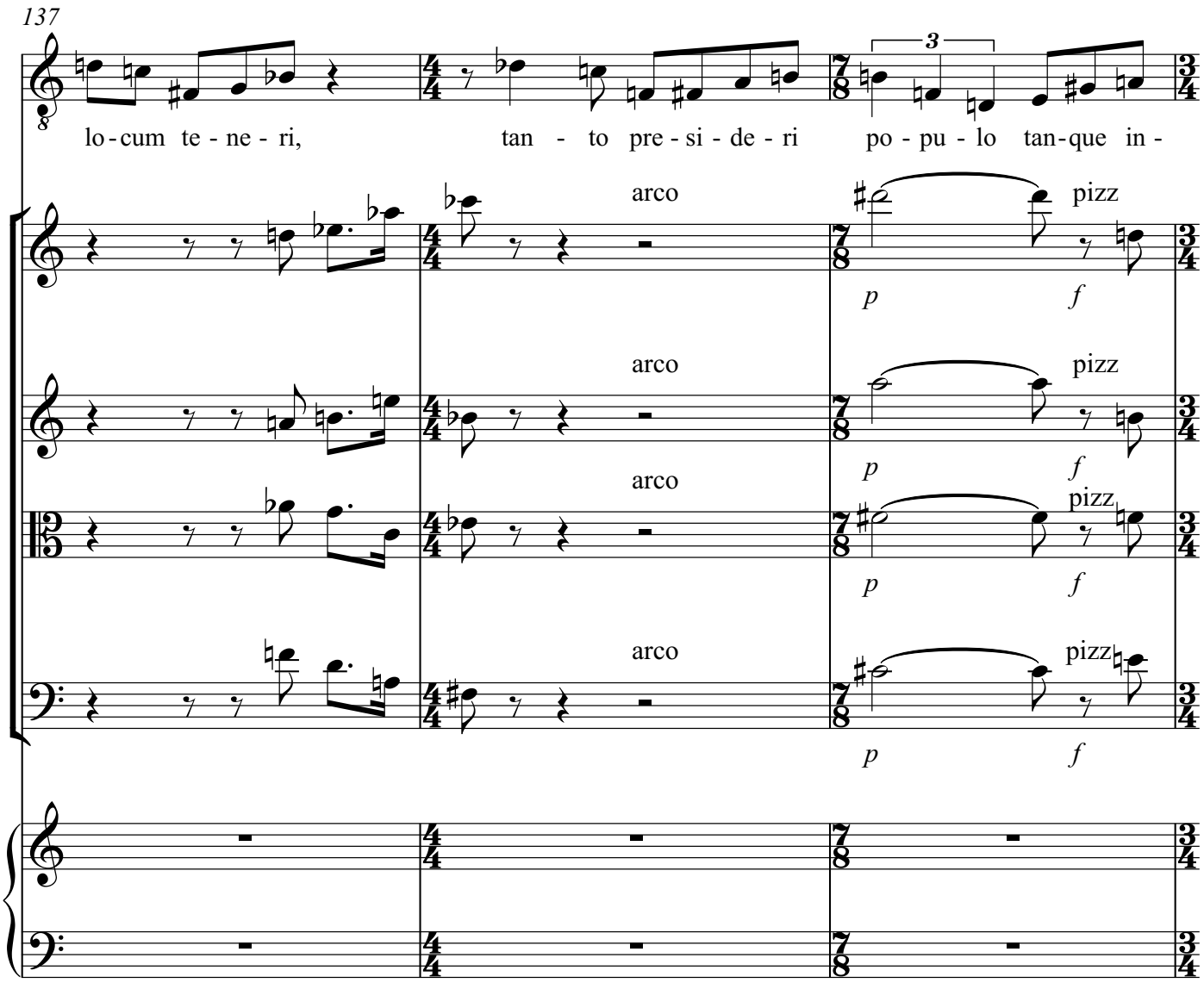

125
arco
f
f
f

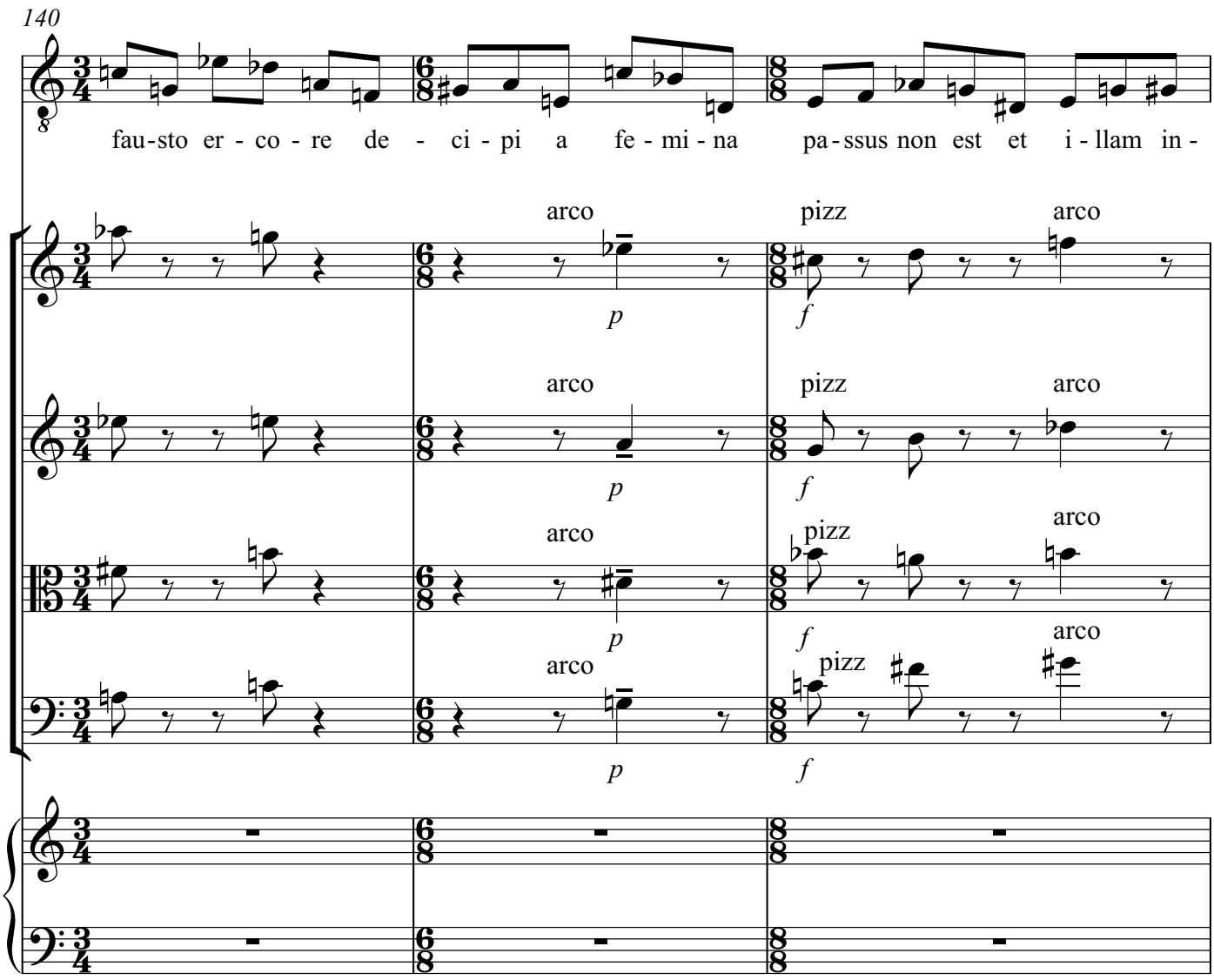

127
arco
f
arco
f
3
3
3
3

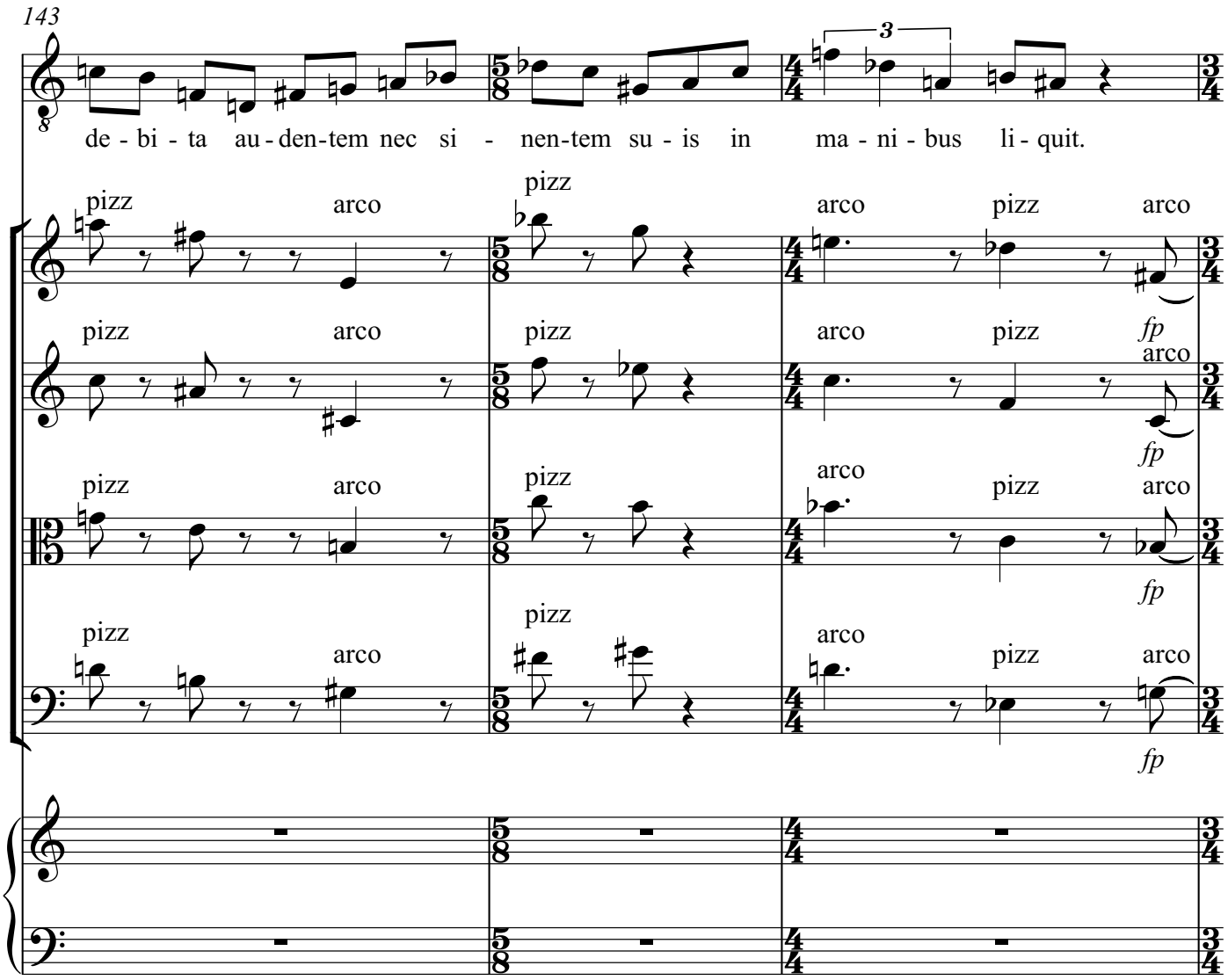

A
129
A

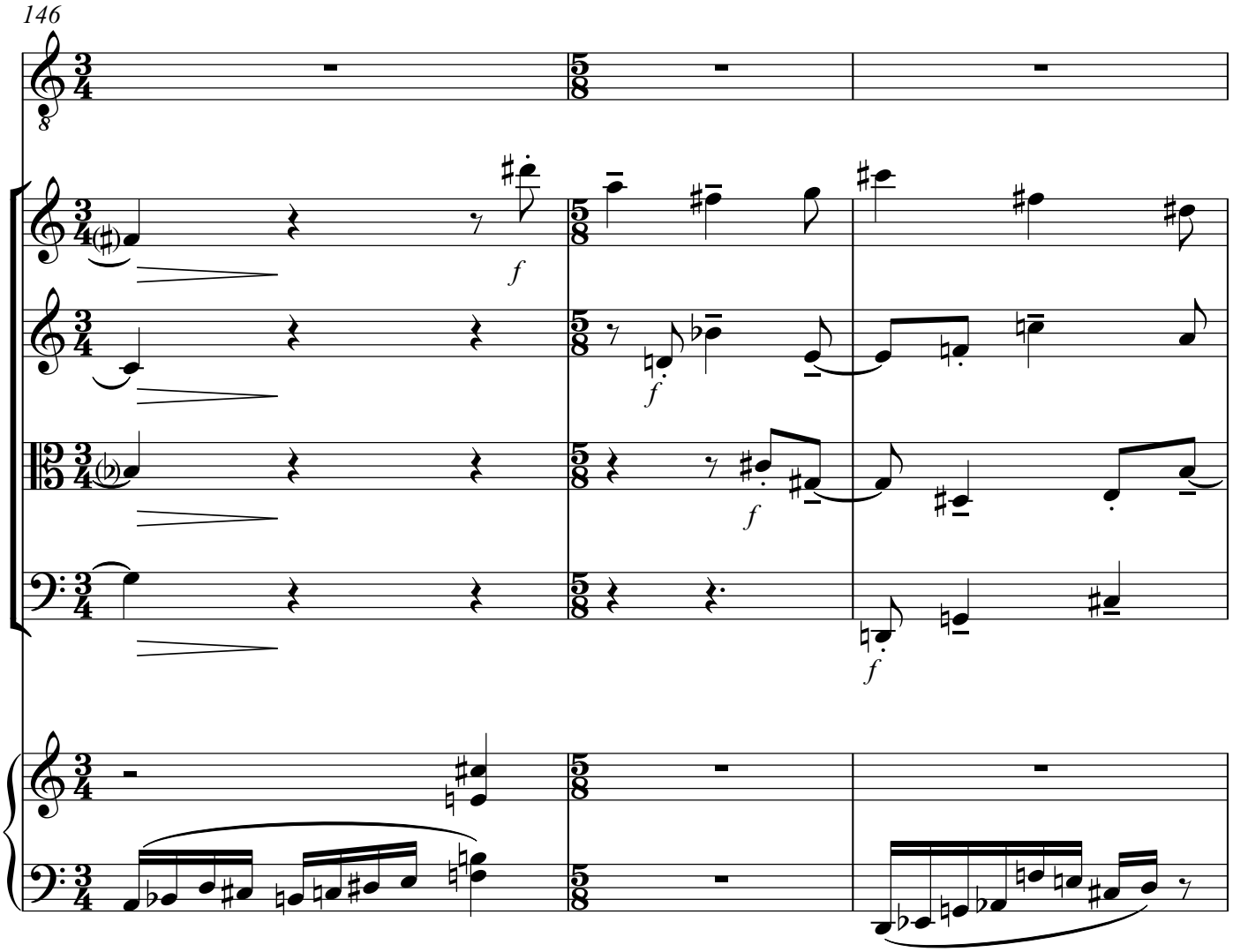

131

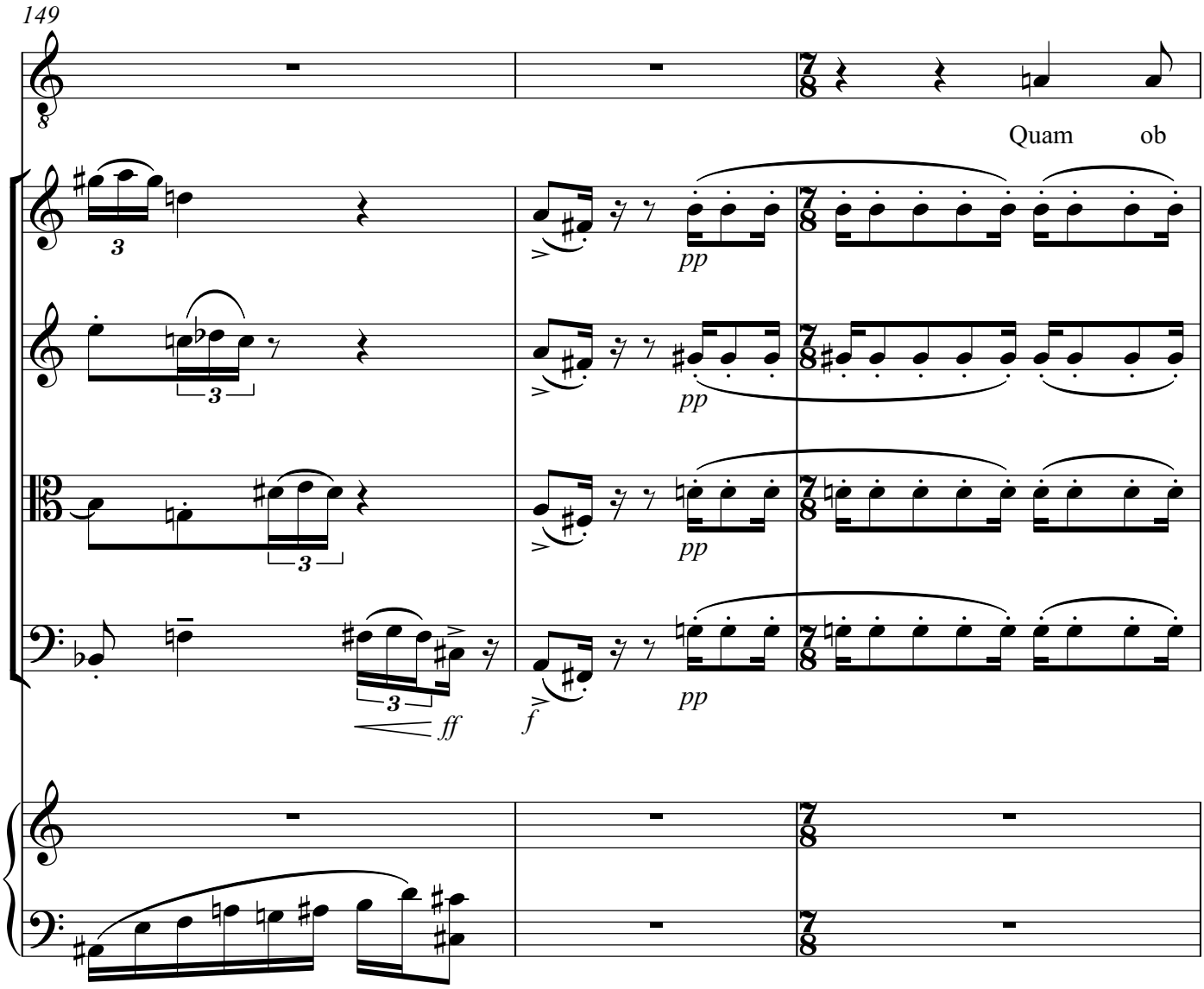

133
Sa - ne ex al - to De - us, ple-bi su - e mi-ser-tus, tam in - si-gnem
pizz.
pizz.
pizz.
pizz.

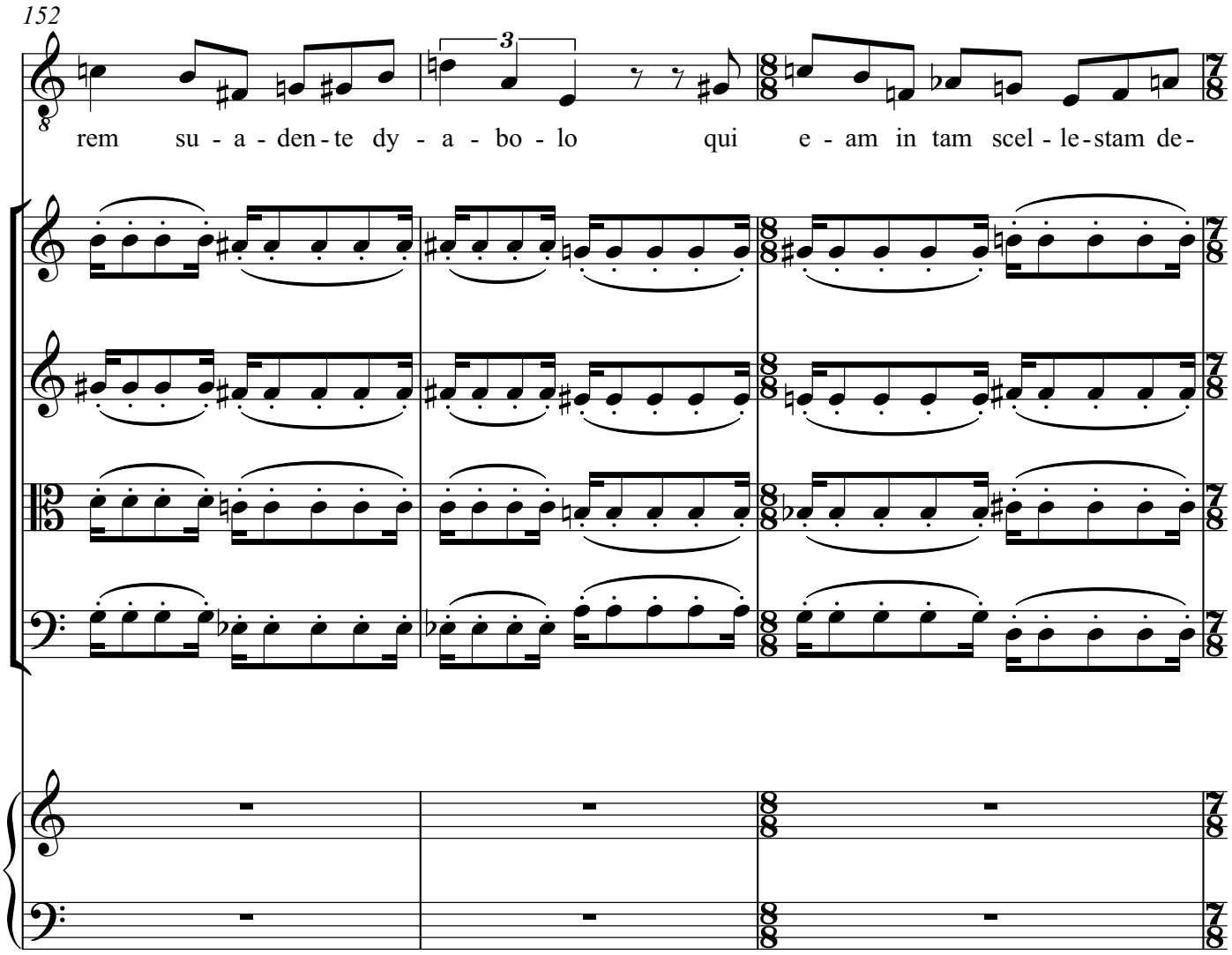

137
lo - cum te - ne - ri,
tan - to pre - si - de - ri
po - pu - lo tan - que in -
3
arco
pizz
p
f

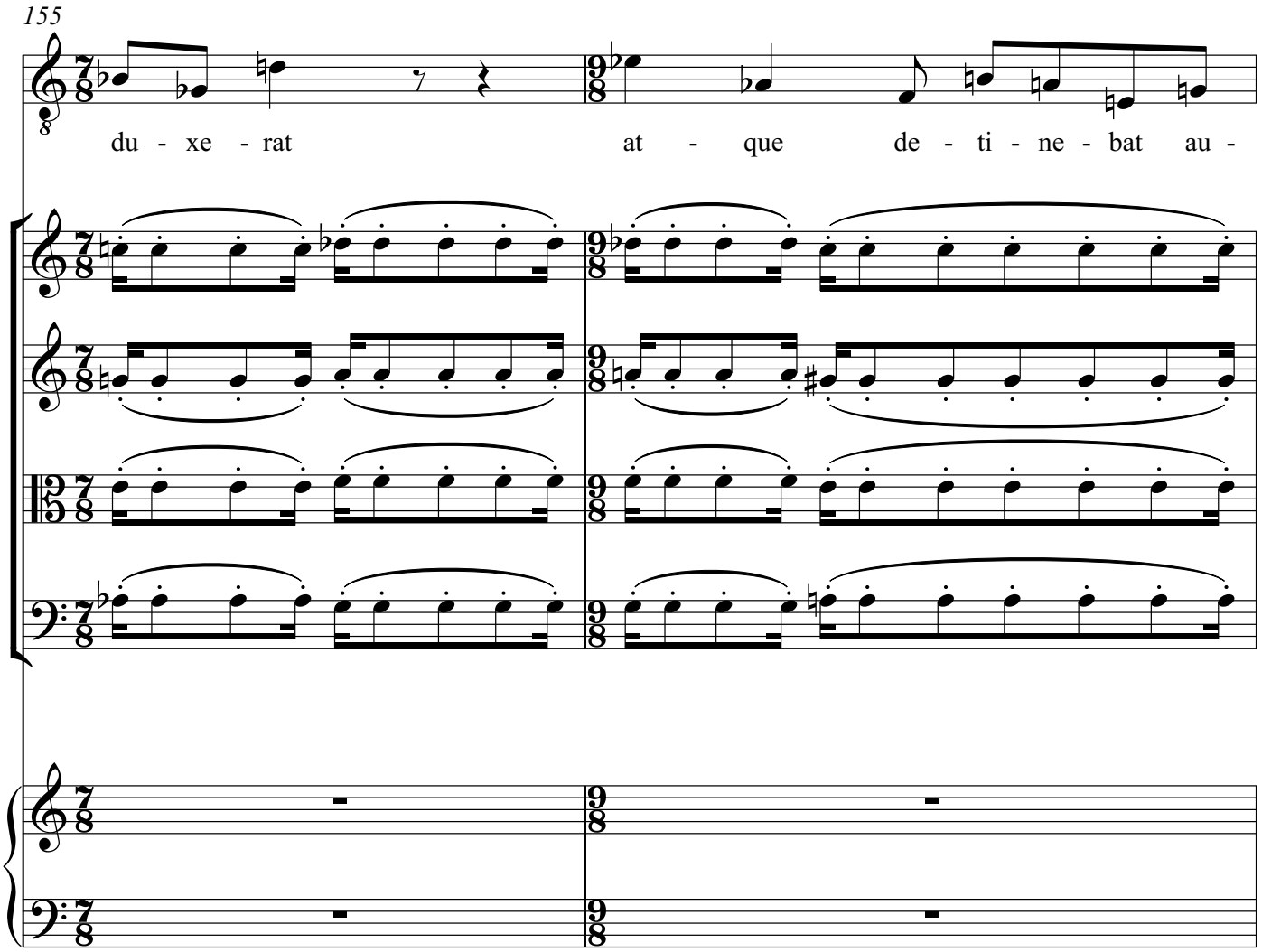

140
fau-sto er - co - re de - ci - pi a fe - mi - na pa-ssus non est et i - llam in -
arco
pizz
arco
p
f

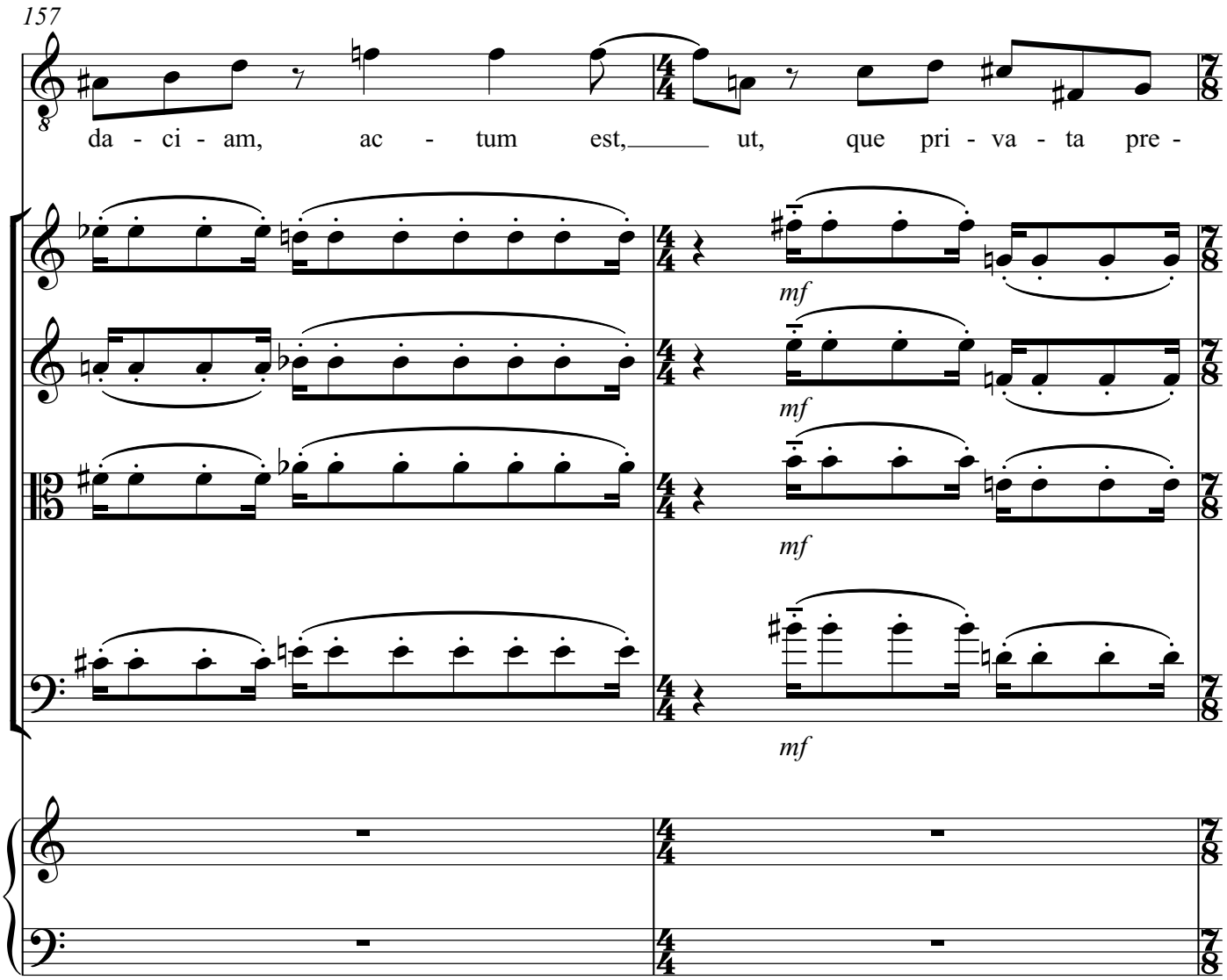

143
de - bi - ta au - den-tem nec si - nen-tem su - is in ma - ni - bus li - quit.
pizz
arco
pizz
arco
pizz
arco
fp
pizz
arco
pizz
arco
pizz
arco
fp
pizz
arco
pizz
arco
pizz
arco
fp
pizz
arco
pizz
arco
pizz
arco
fp

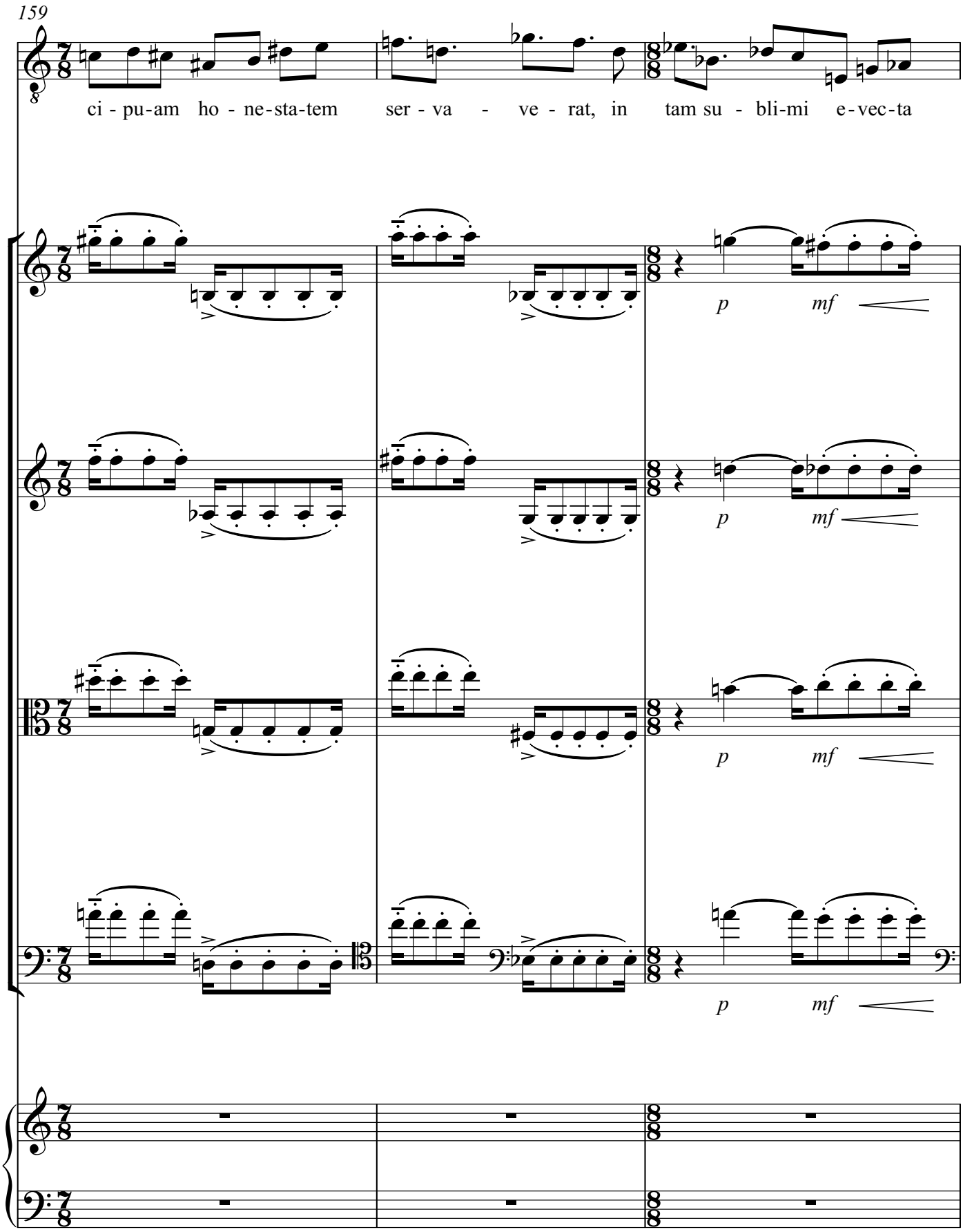

146
f
f
f
f

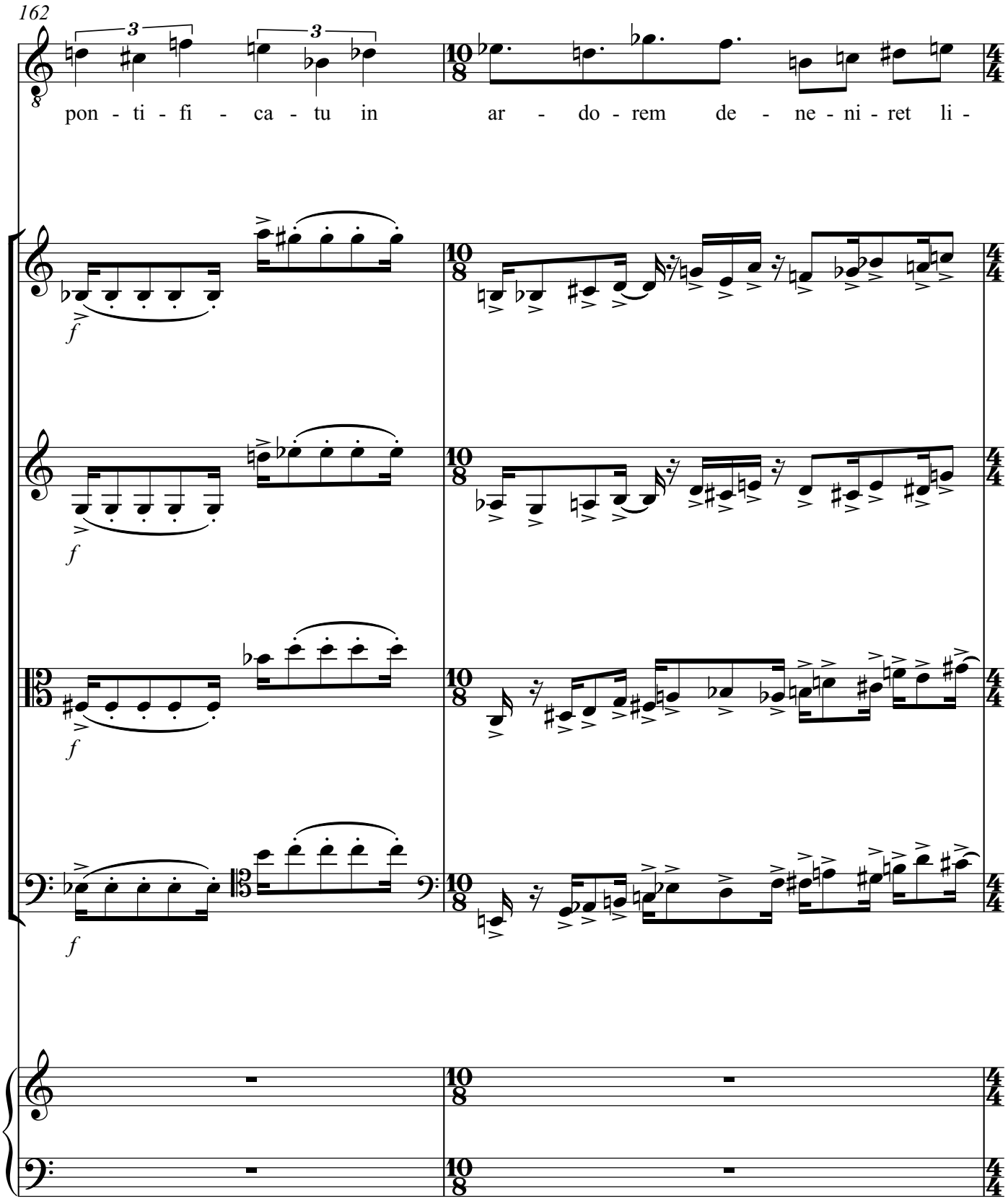

149
Quam ob
pp
pp
pp
pp
ff
f

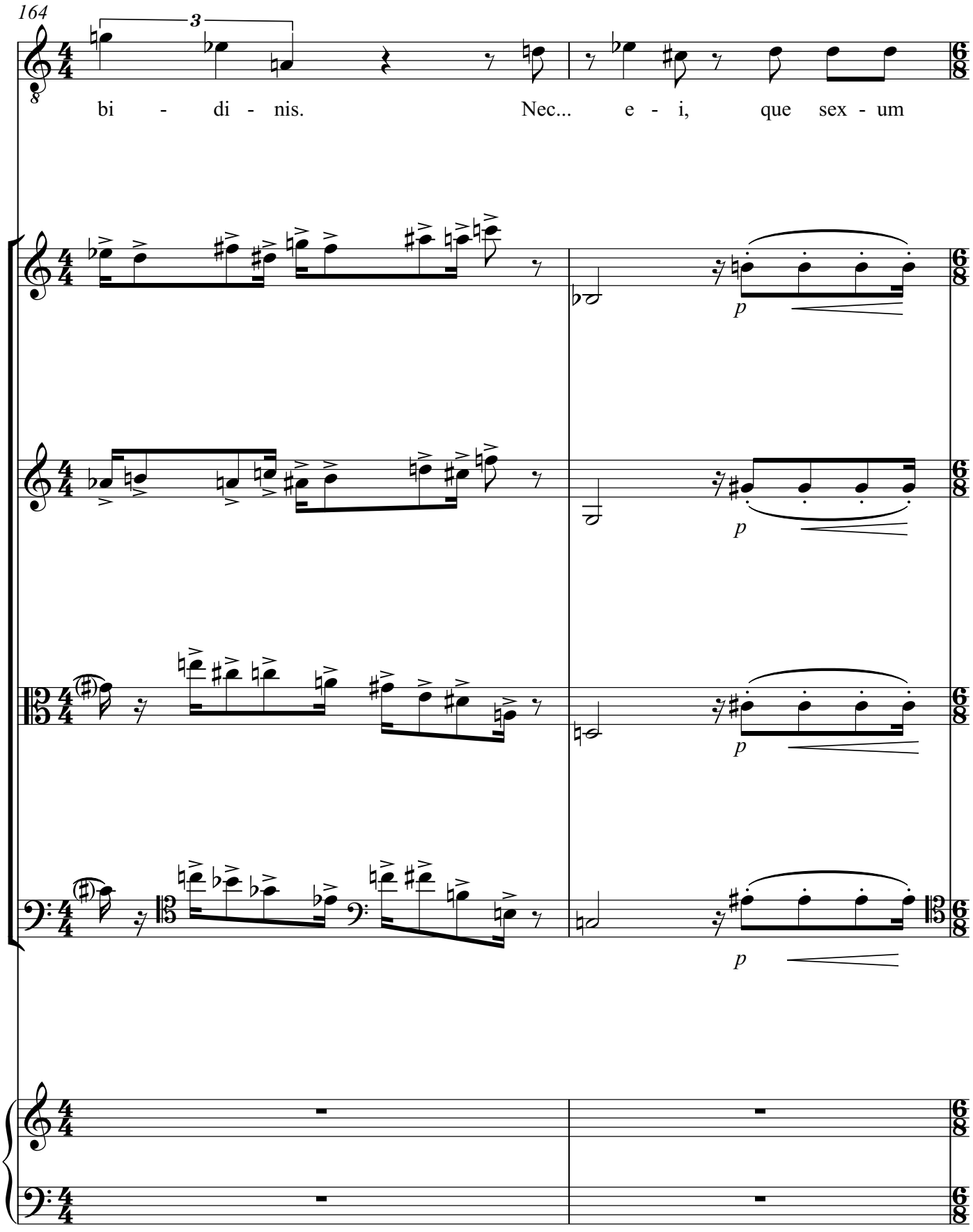

152
rem su - a - den - te dy - a - bo - lo qui e - am in tam scel - le - stam de -

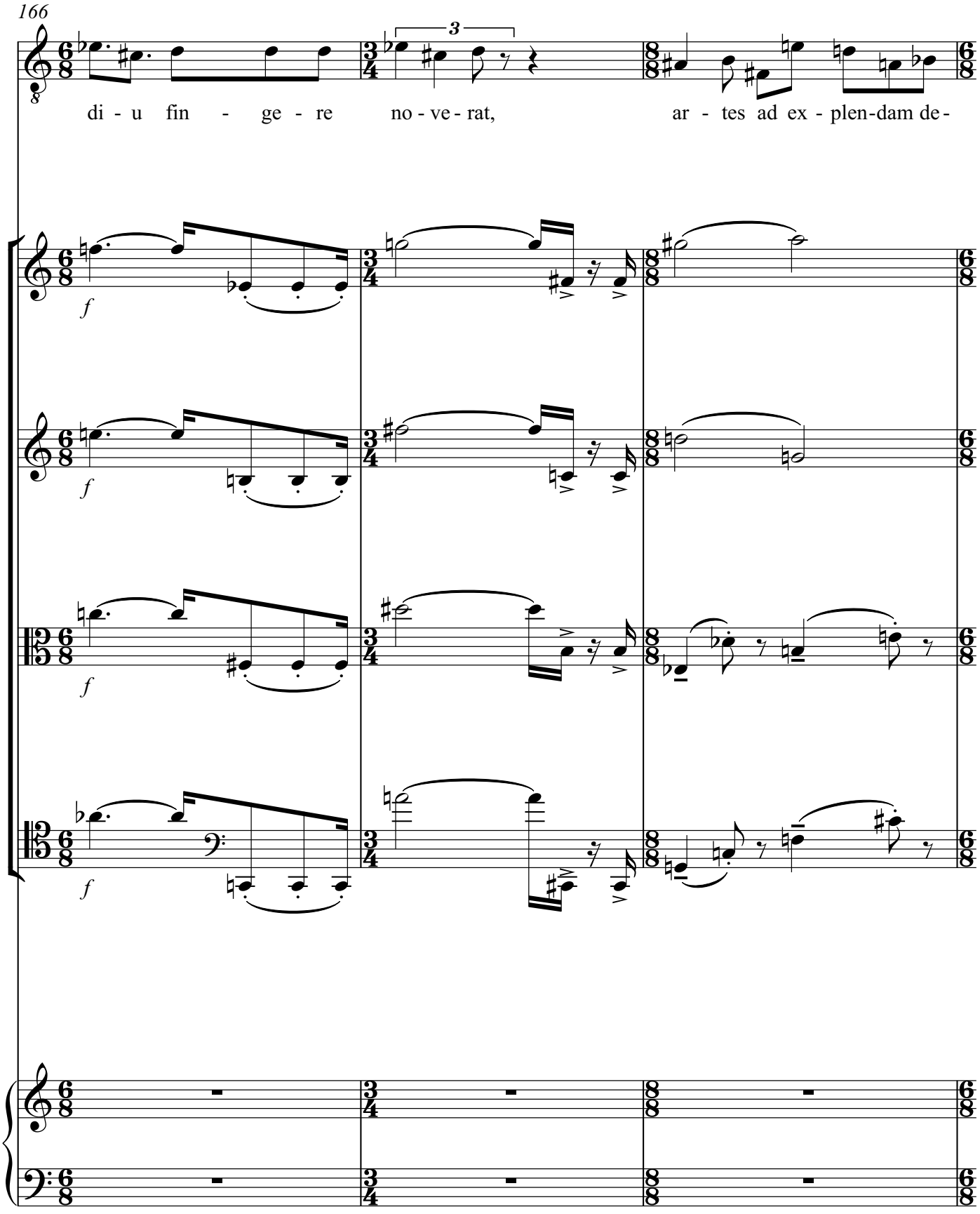

155
du - xe - rat
at - que de - ti - ne - bat au -

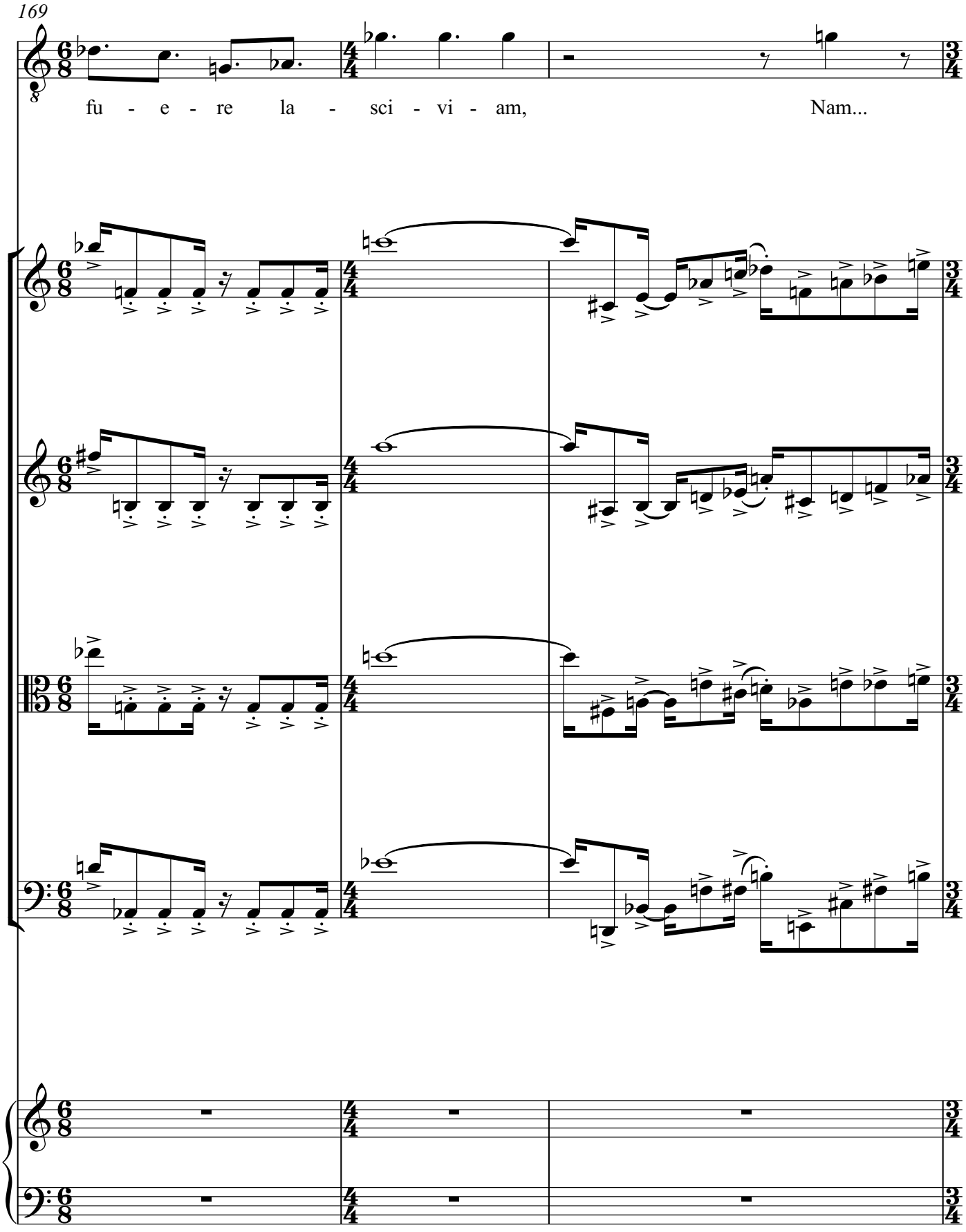

157
da - ci - am, ac - tum est, ut, que pri - va - ta pre -
mf
mf
mf
mf

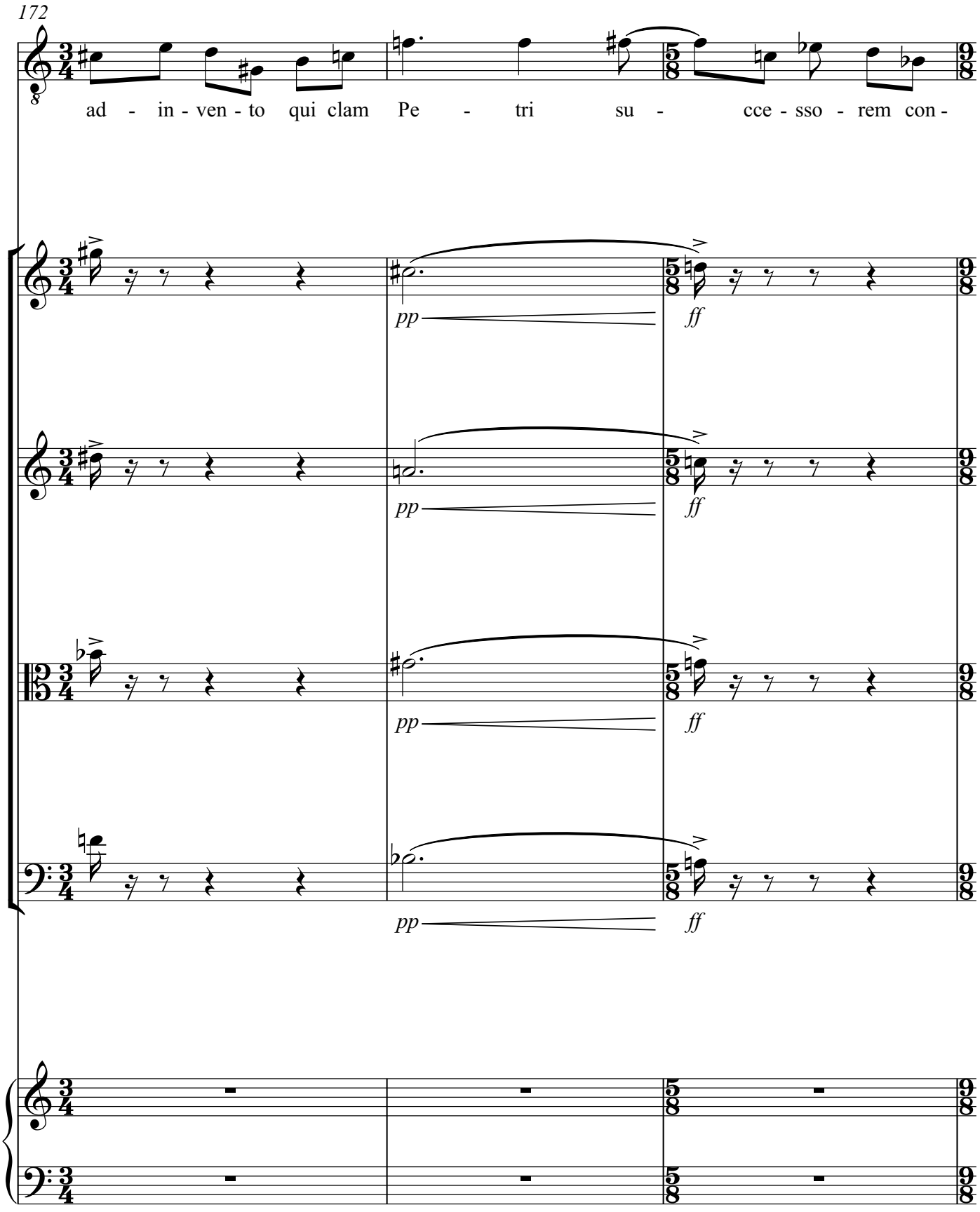

159
ci - pu-am ho - ne-sta-tem ser - va - ve - rat, in tam su - bli-mi e-vec-ta
p mf
p mf
p mf
p mf

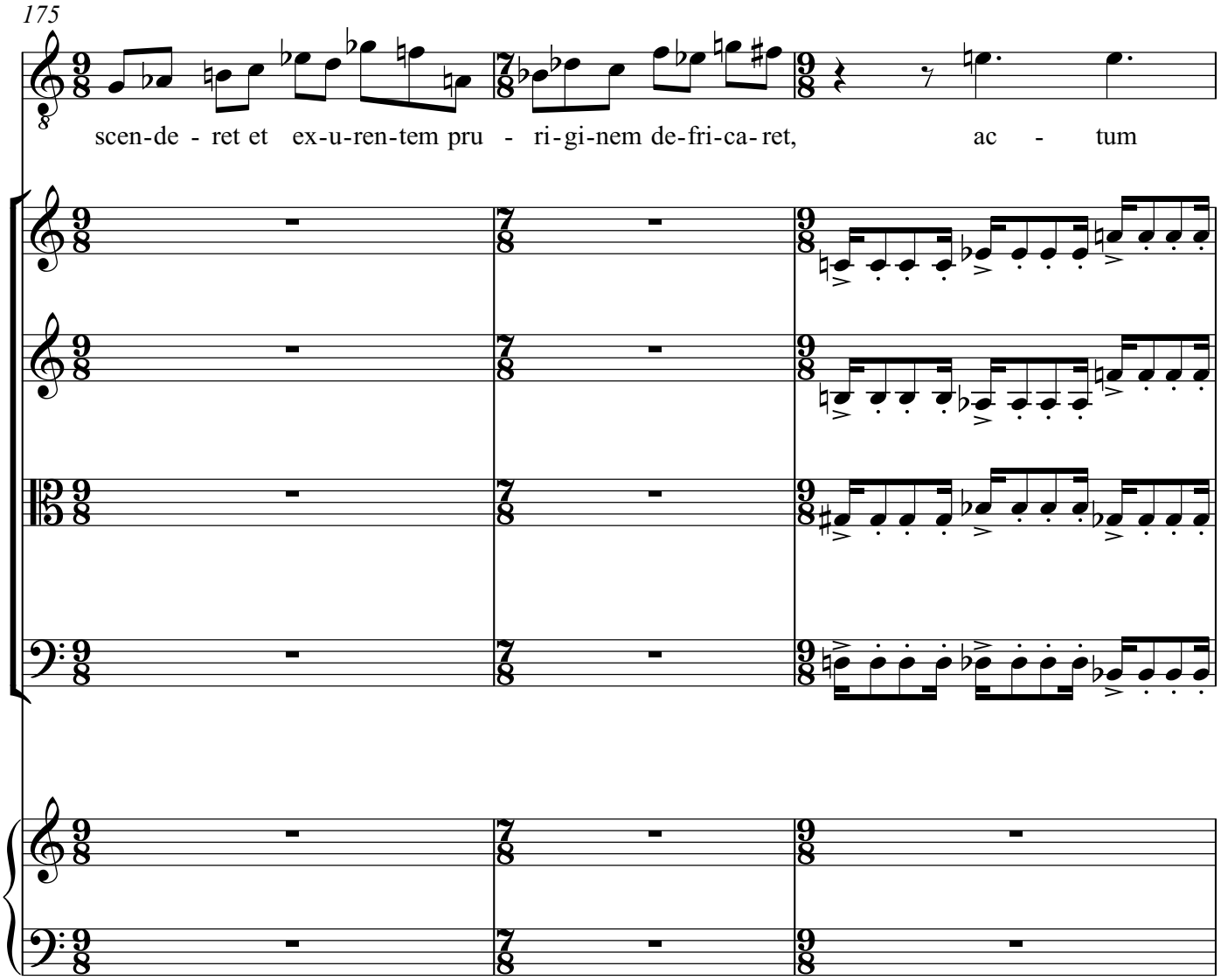

162
pon - ti - fi - ca - tu in ar - do - rem de - ne - ni - ret li -

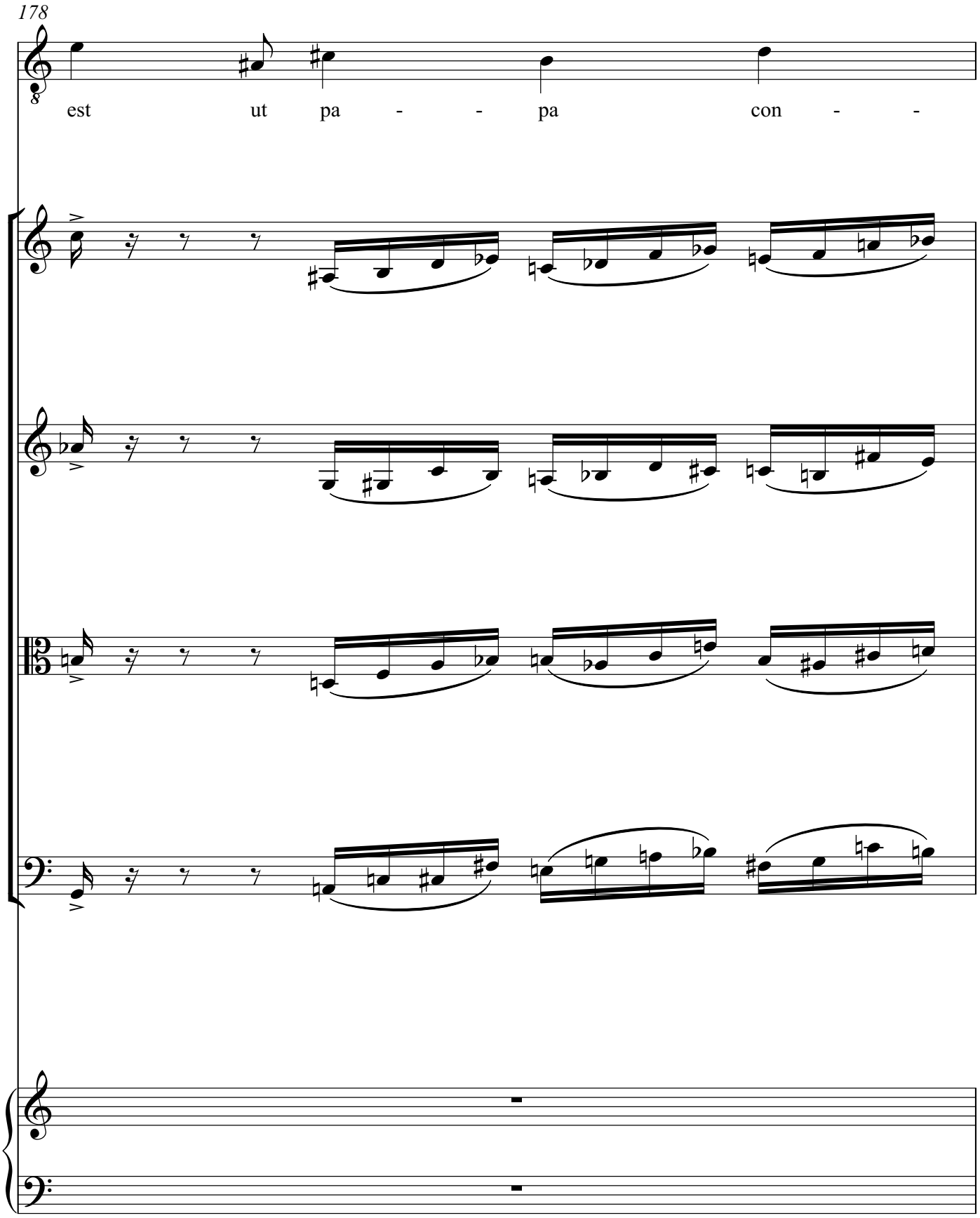

164
3
bi - di - nis. Nec... e - i, que sex - um
p
p
p
p

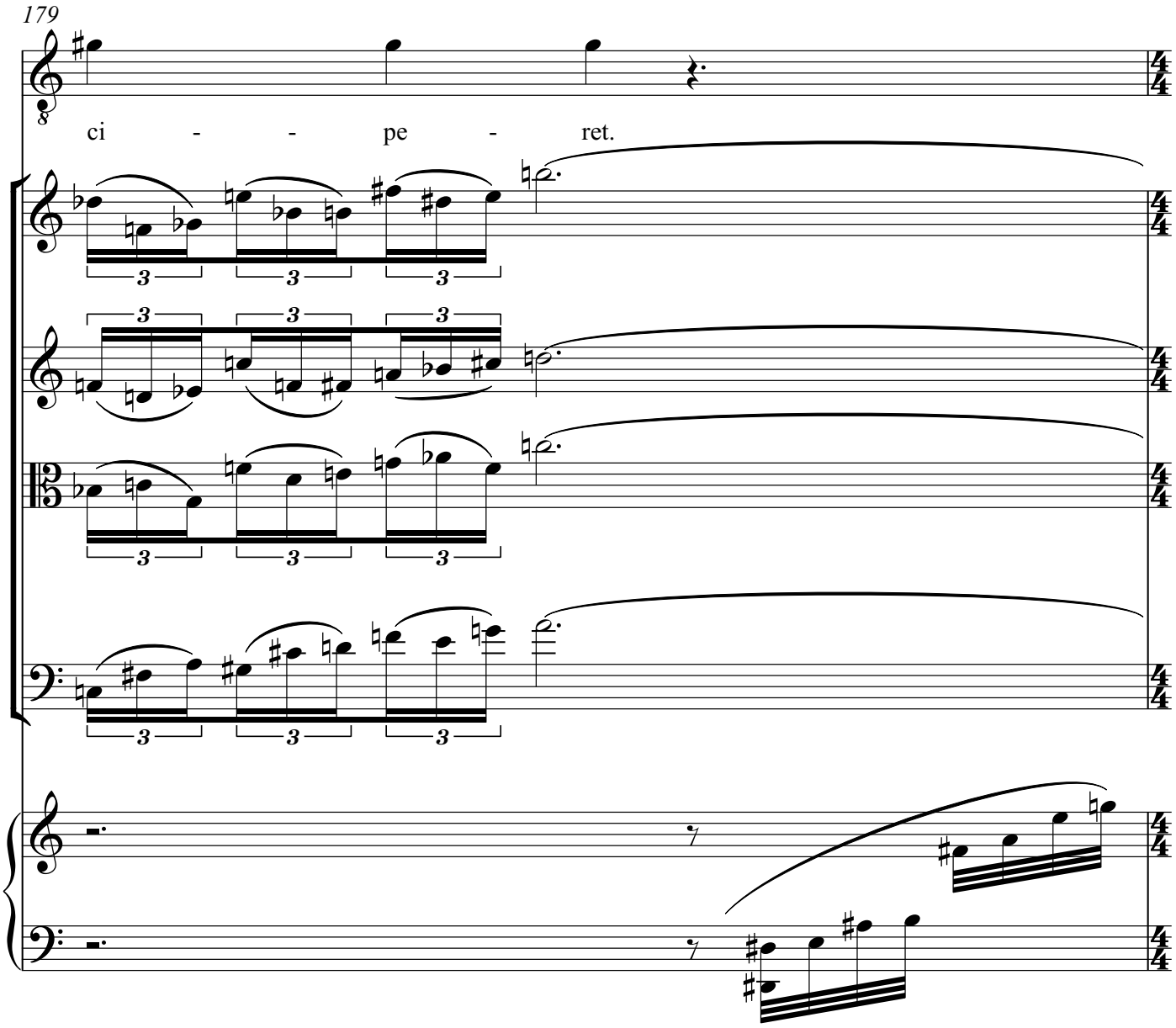

166
3
di - u fin - ge - re no - ve - rat, ar - tes ad ex - plen-dam de-
f
f
f
f

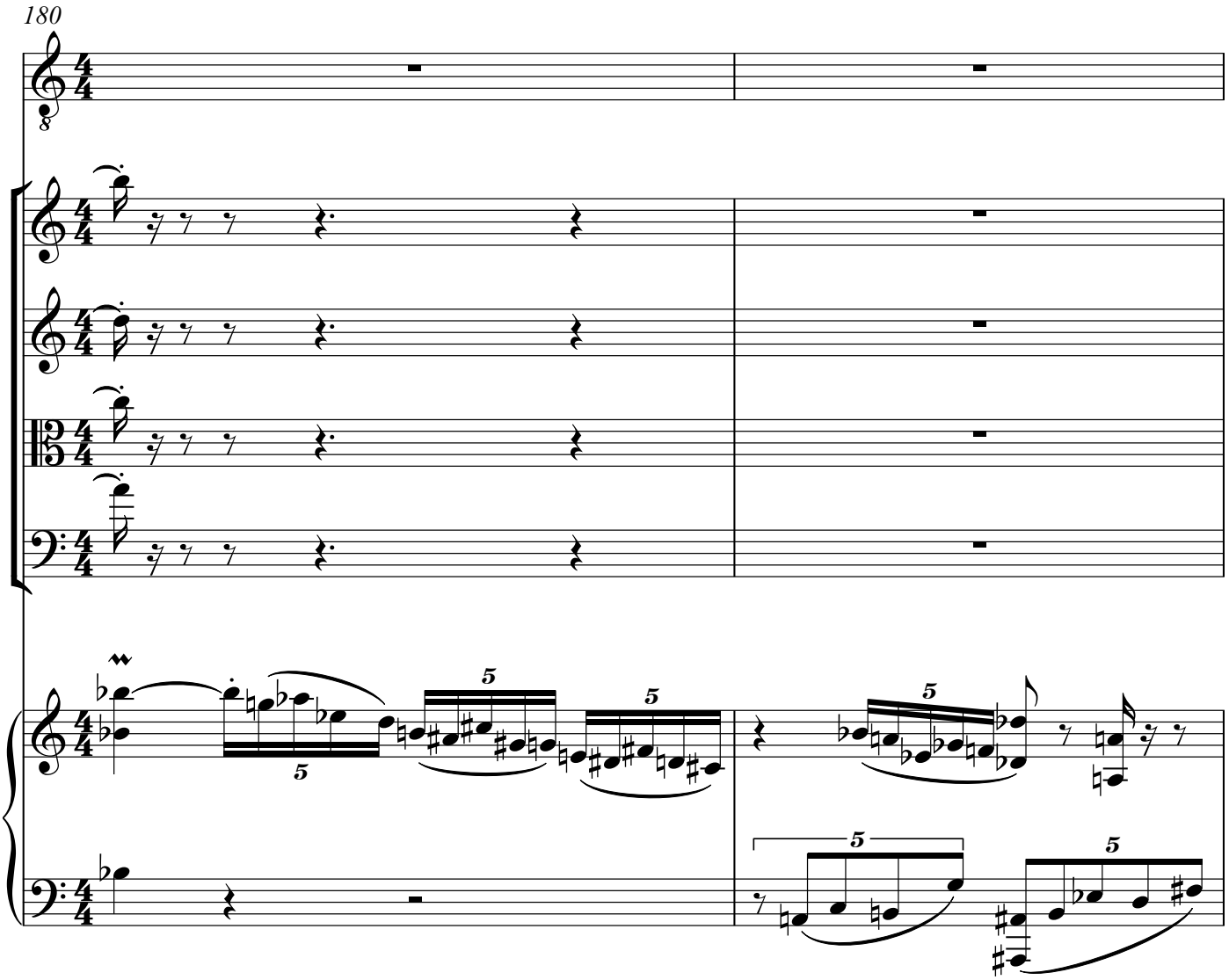

169
fu - e - re la - sci - vi - am, Nam...

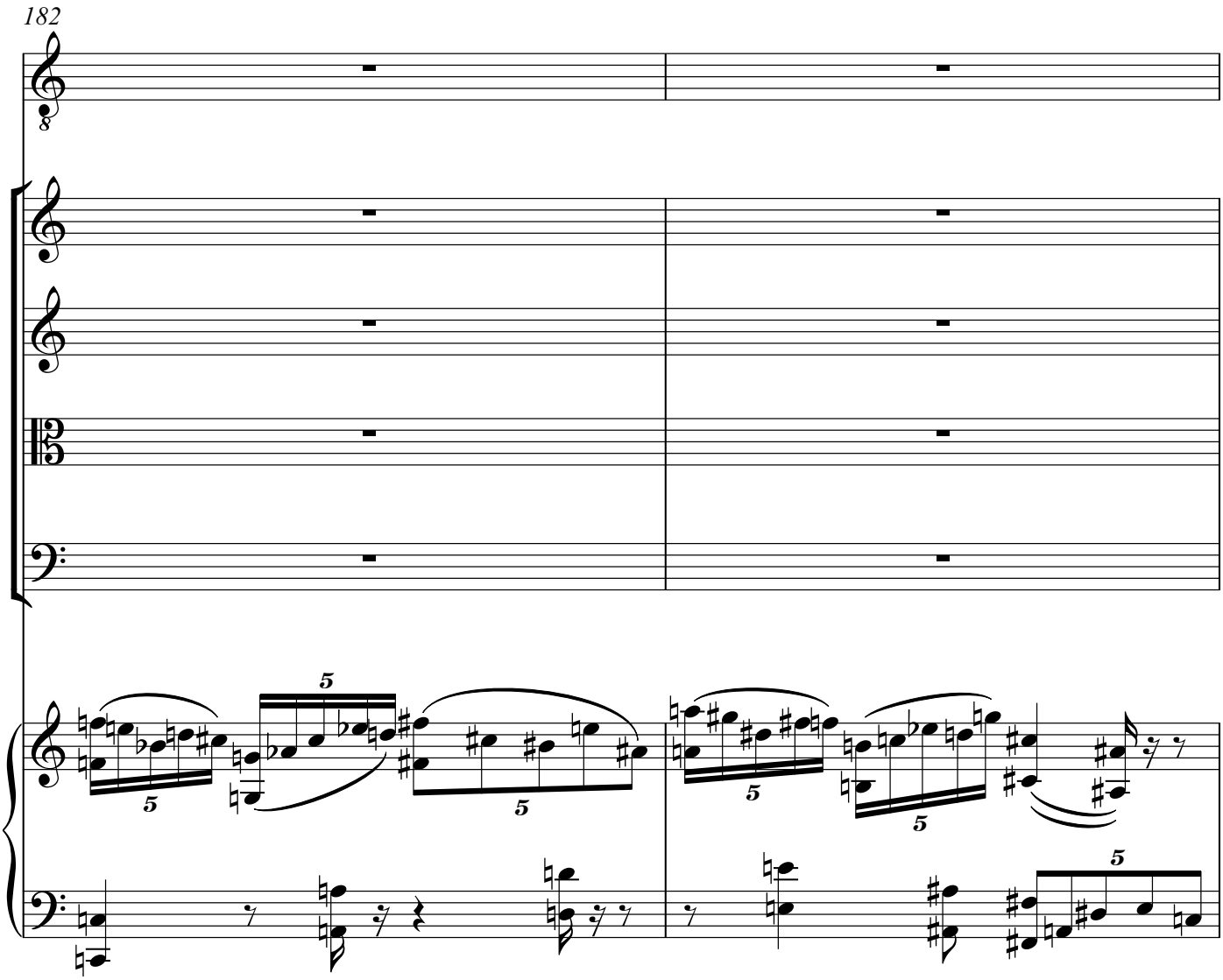

172
ad - in - ven - to qui clam Pe - tri su - cce - sso - rem con -
pp
ff
pp
ff
pp
ff
pp
ff

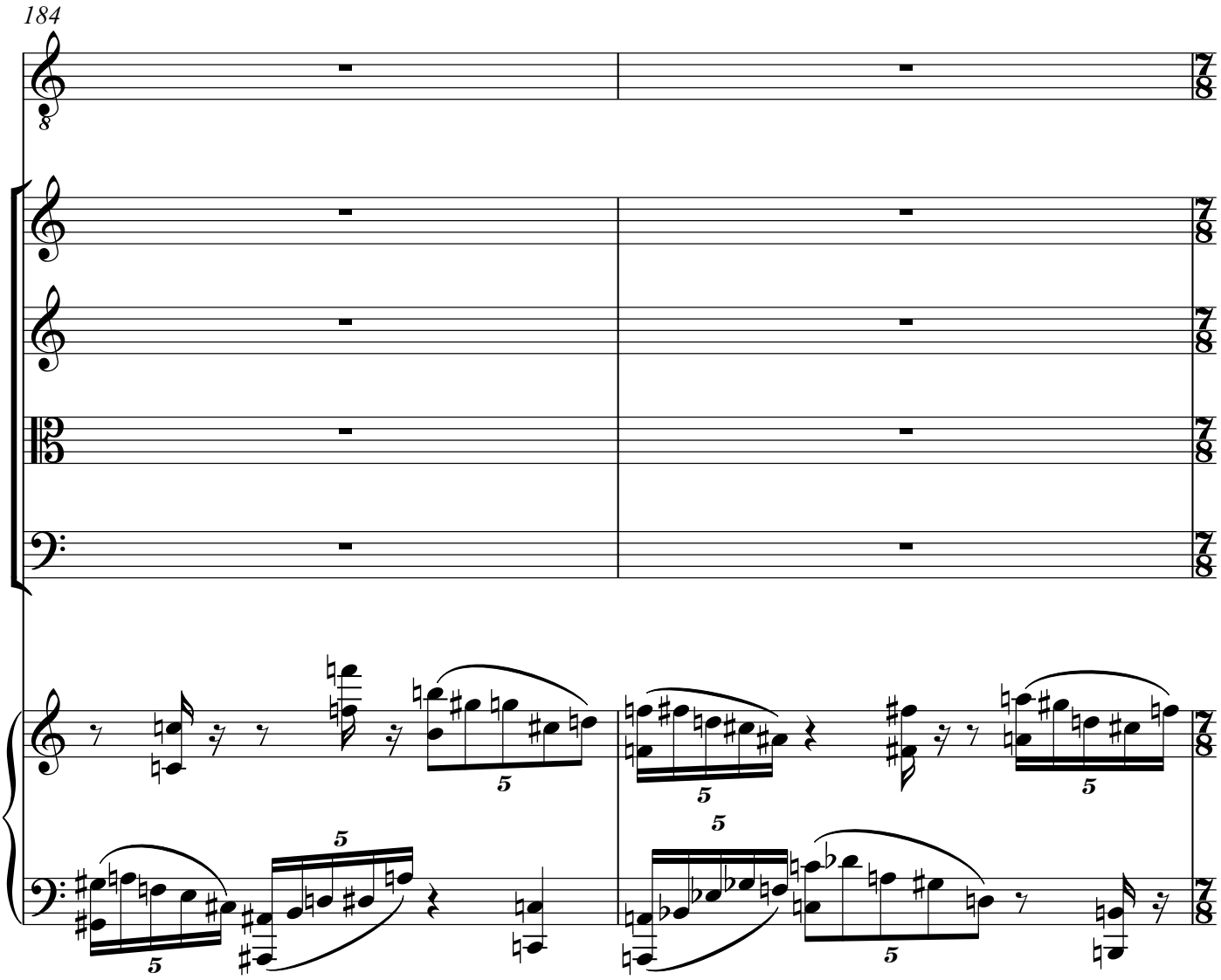

175
scen-de - ret et ex-u-ren-tem pru - ri-gi-nem de-fri-ca-ret, ac - tum

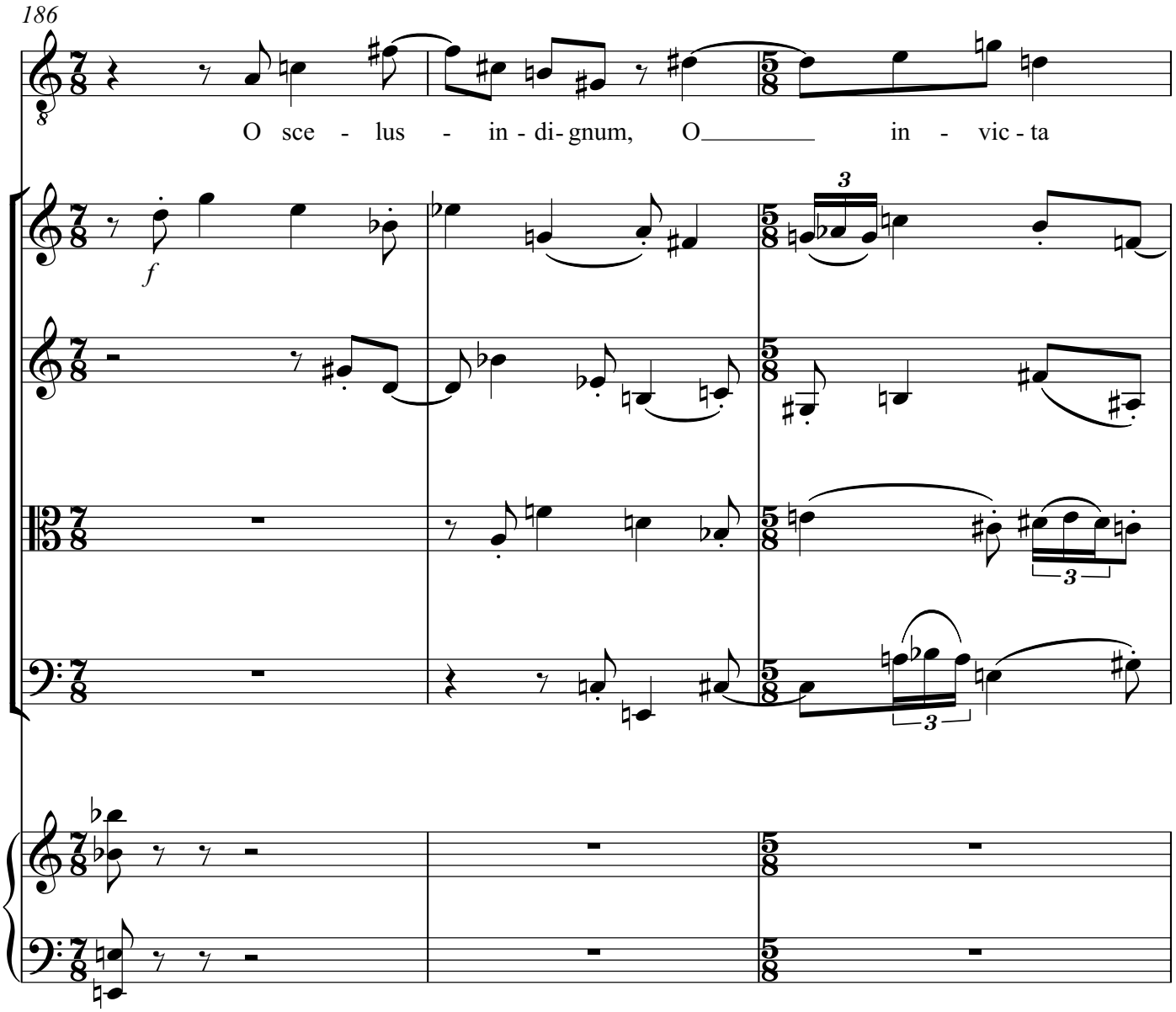

178
est ut pa - - pa con - -

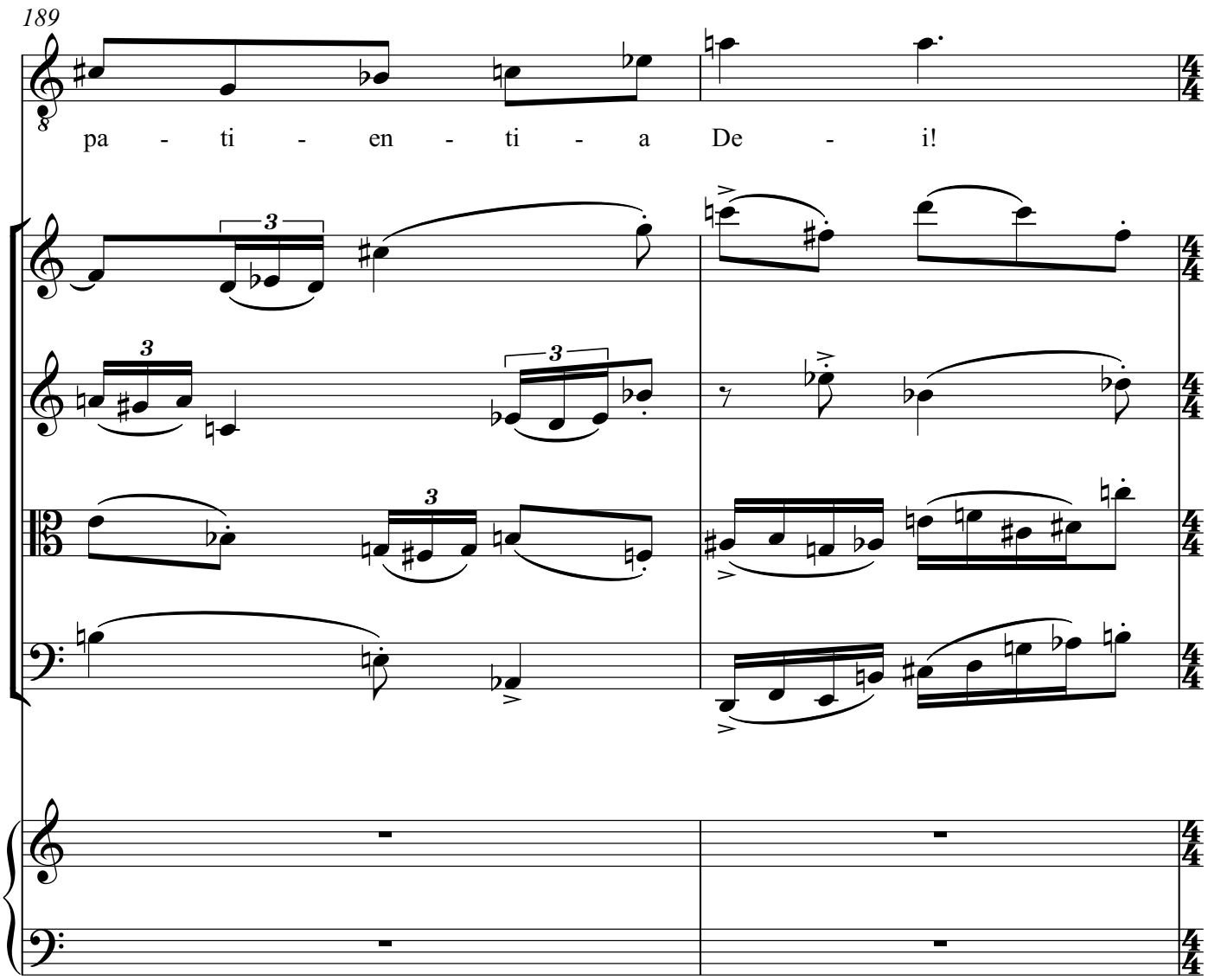

179
ci - - pe - ret.

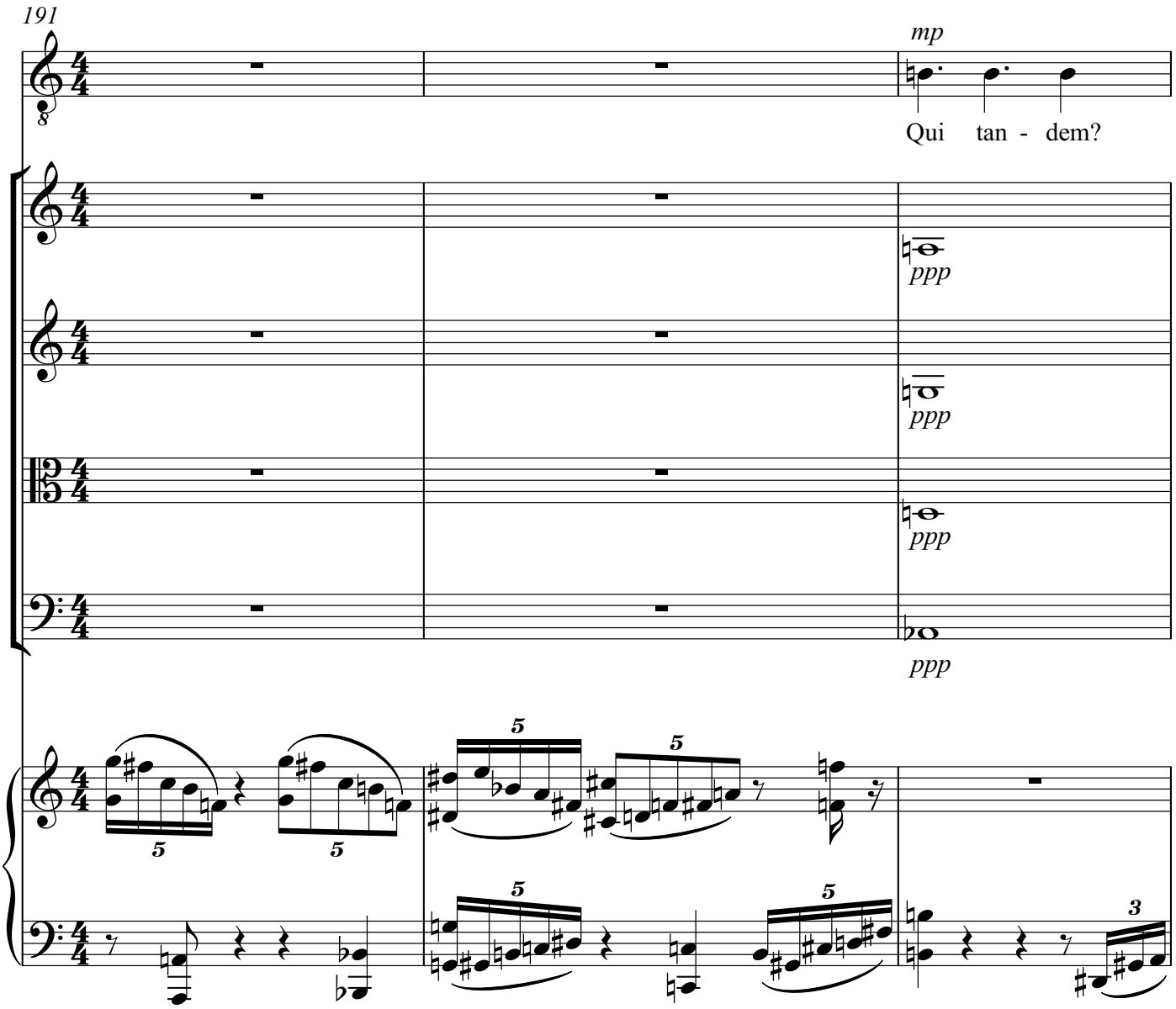

180

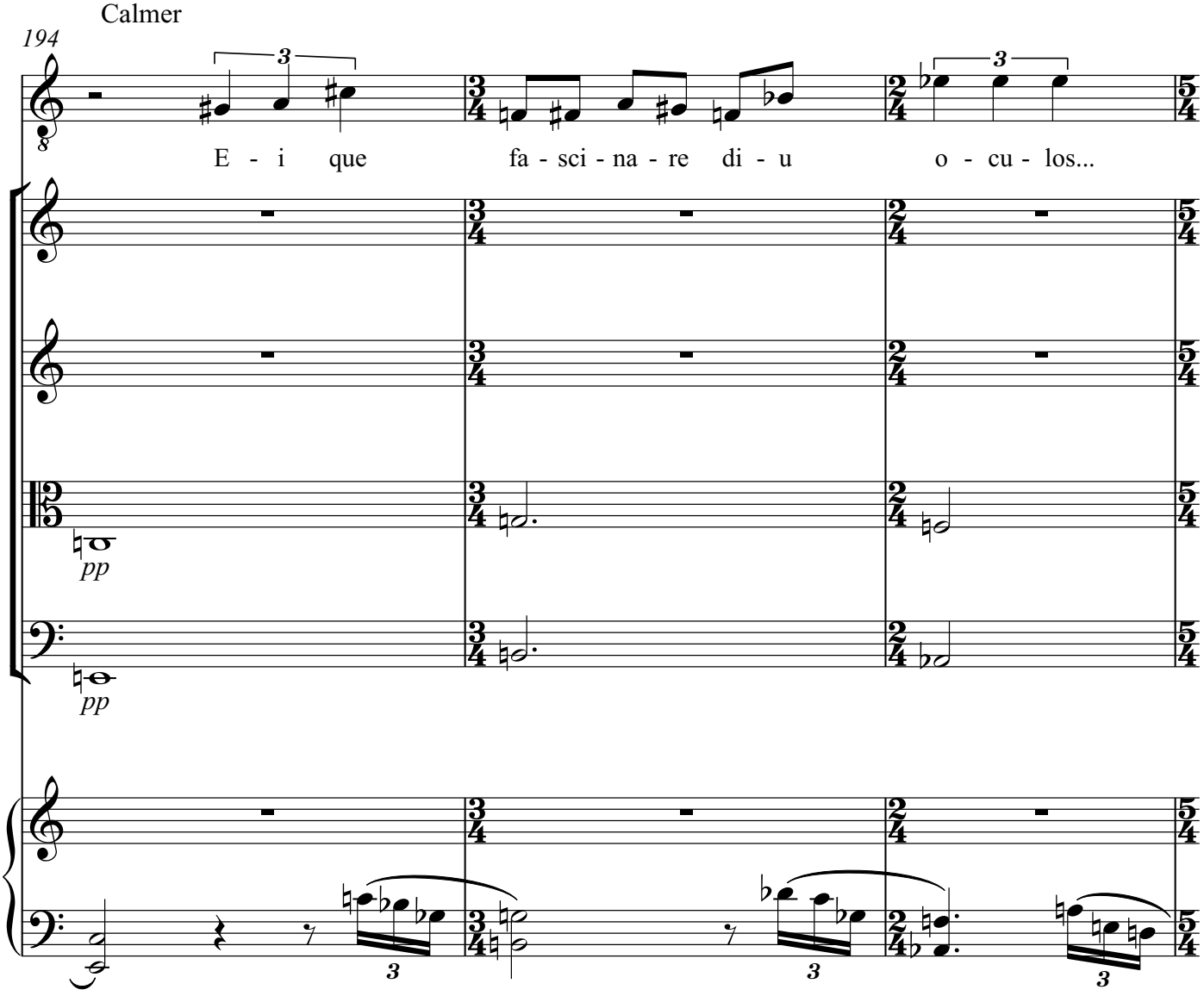

182
5
5
5
5
5

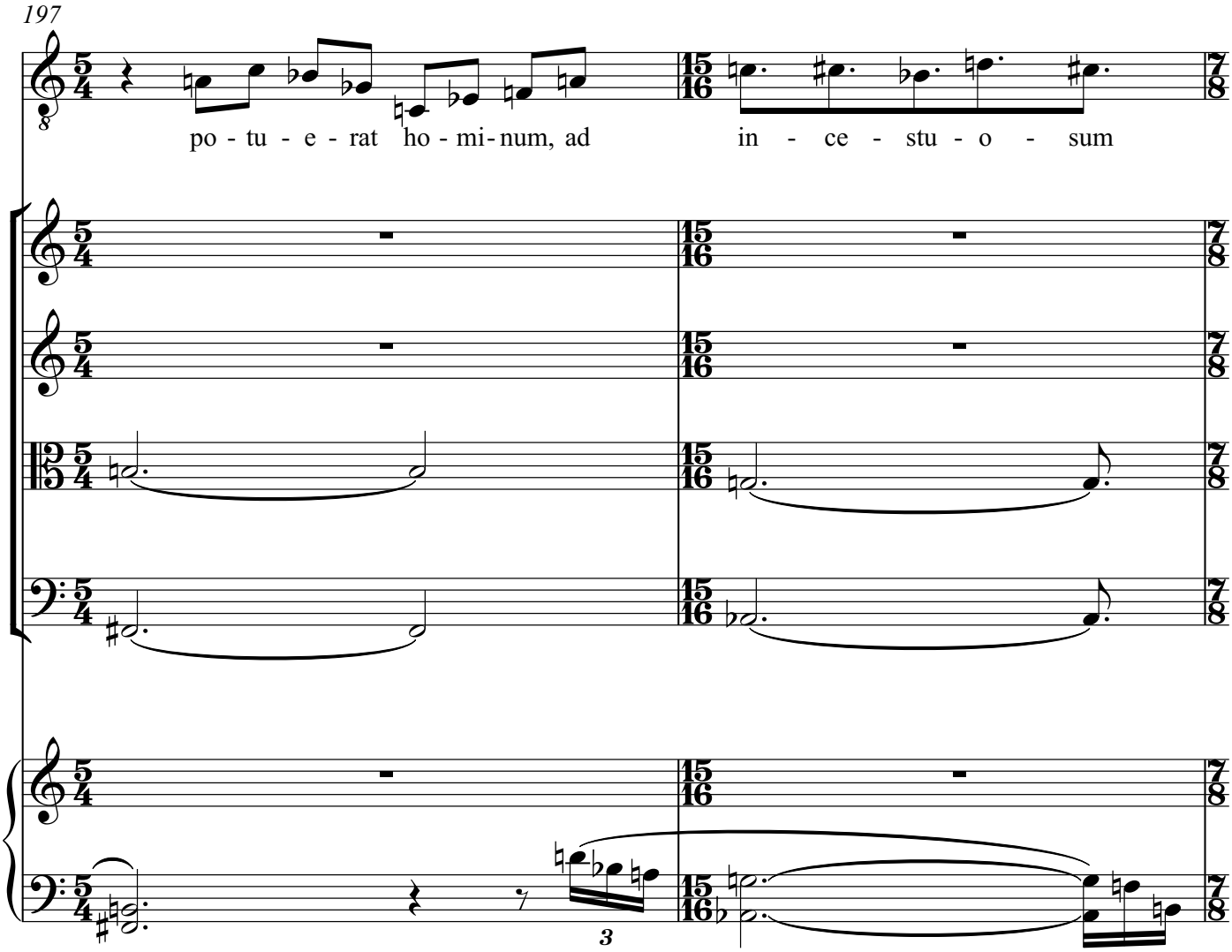

184

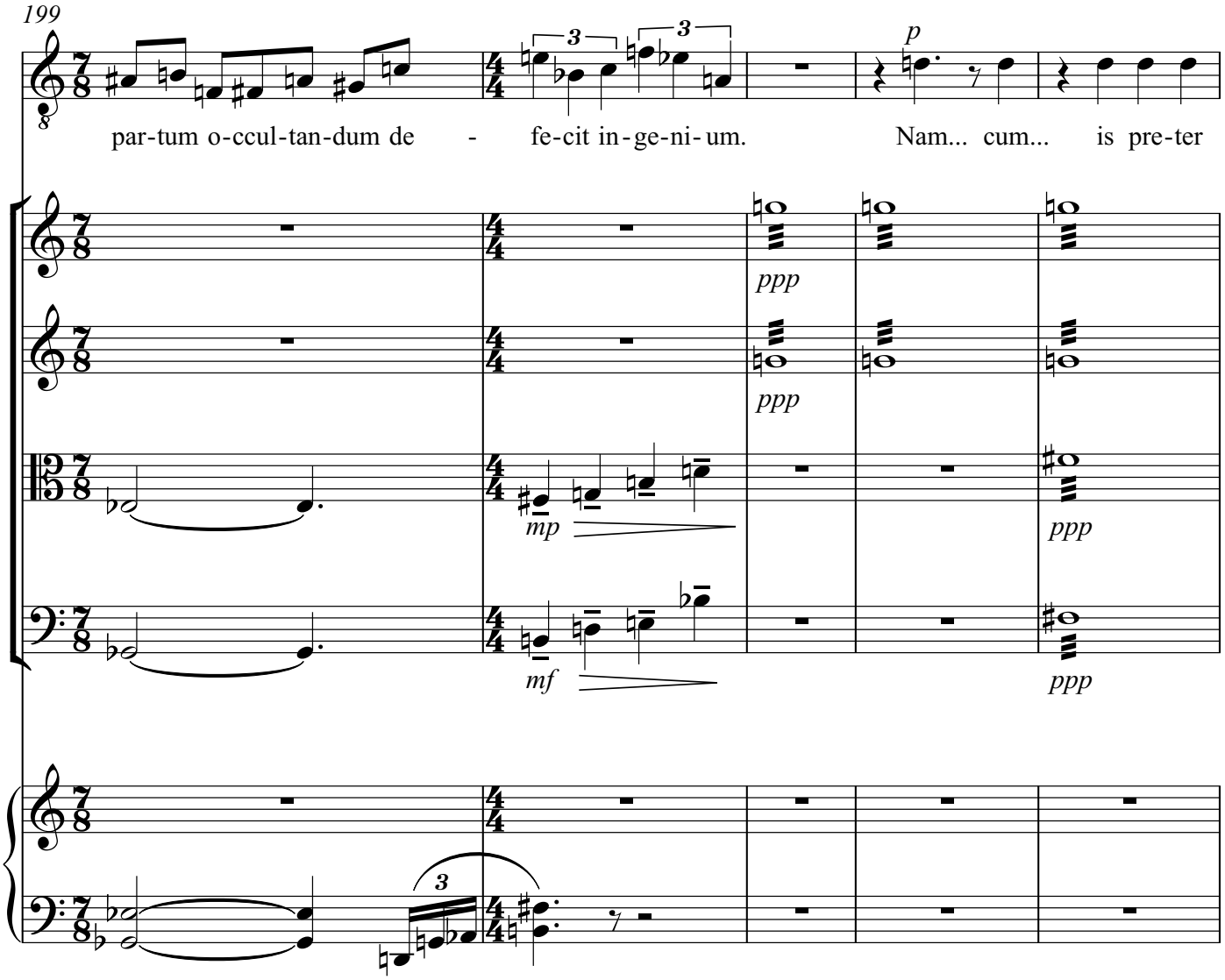

186
O sce - lus - in - di- gnum, O in - vic - ta
f
3
3
3

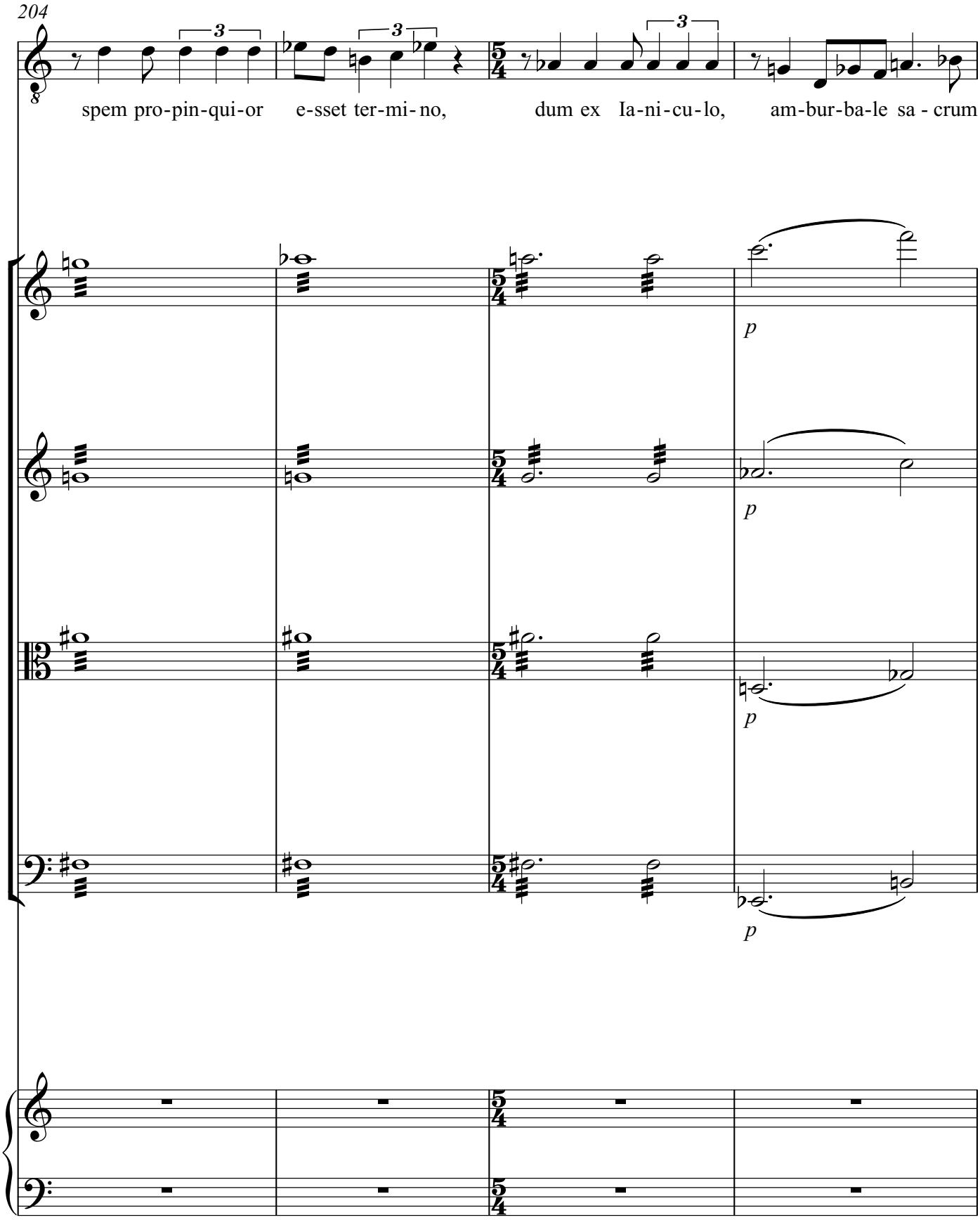

189
pa - ti - en - ti - a De - i!

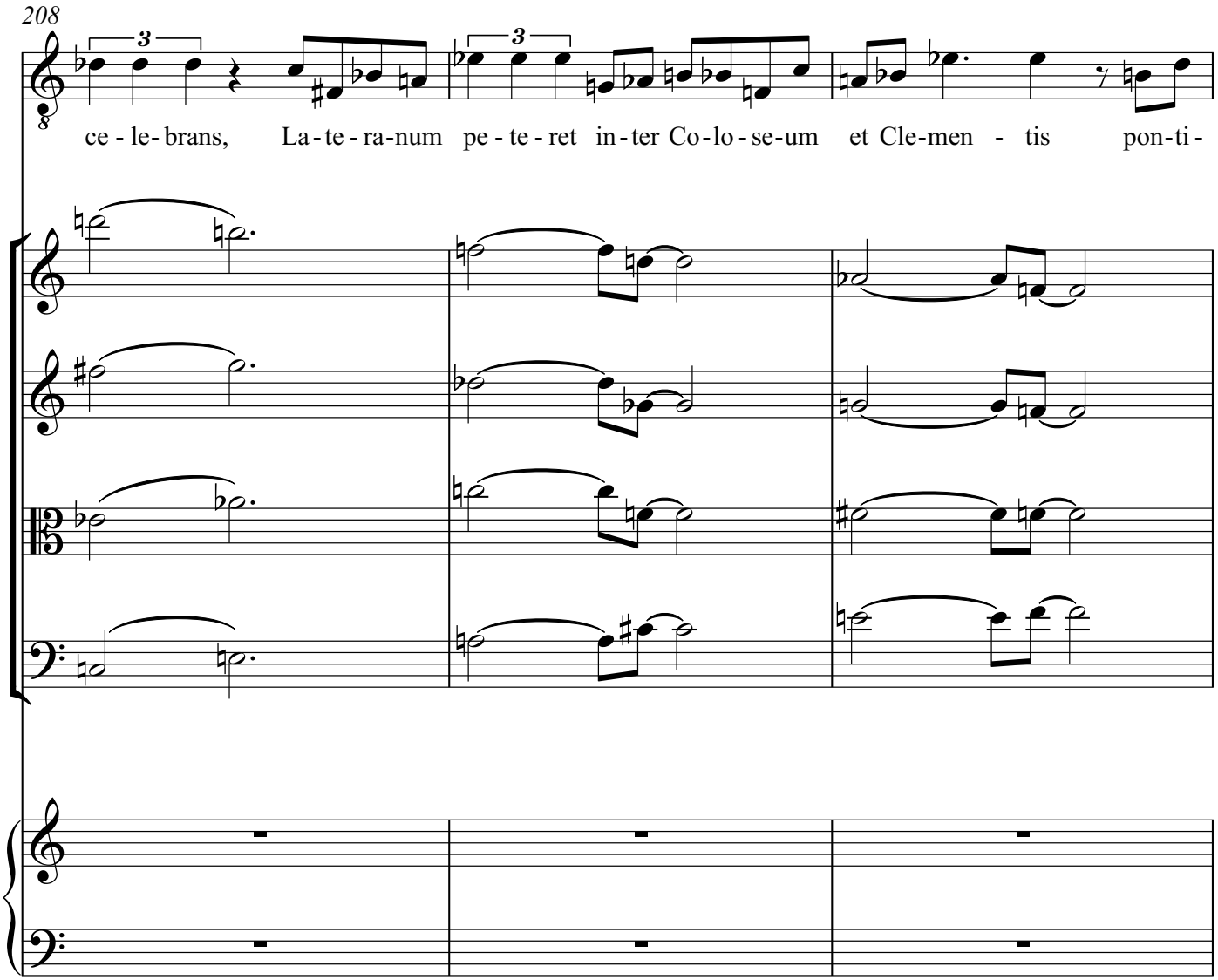

191
mp
Qui tan - dem?
ppp
ppp
ppp
ppp
5
5
5
5
5
3

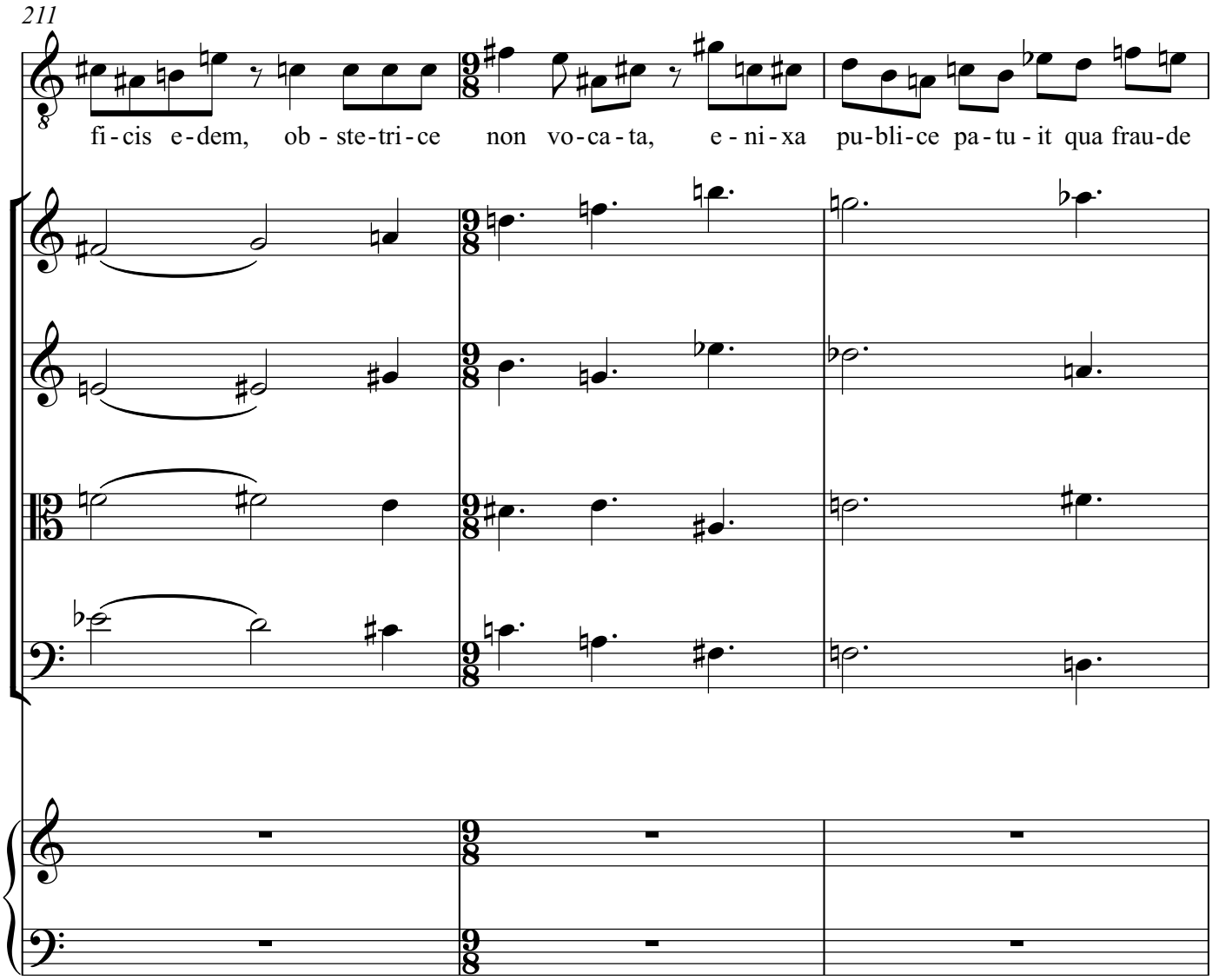

Calmer
194
E - i que fa - sci - na - re di - u o - cu - los...
pp
pp

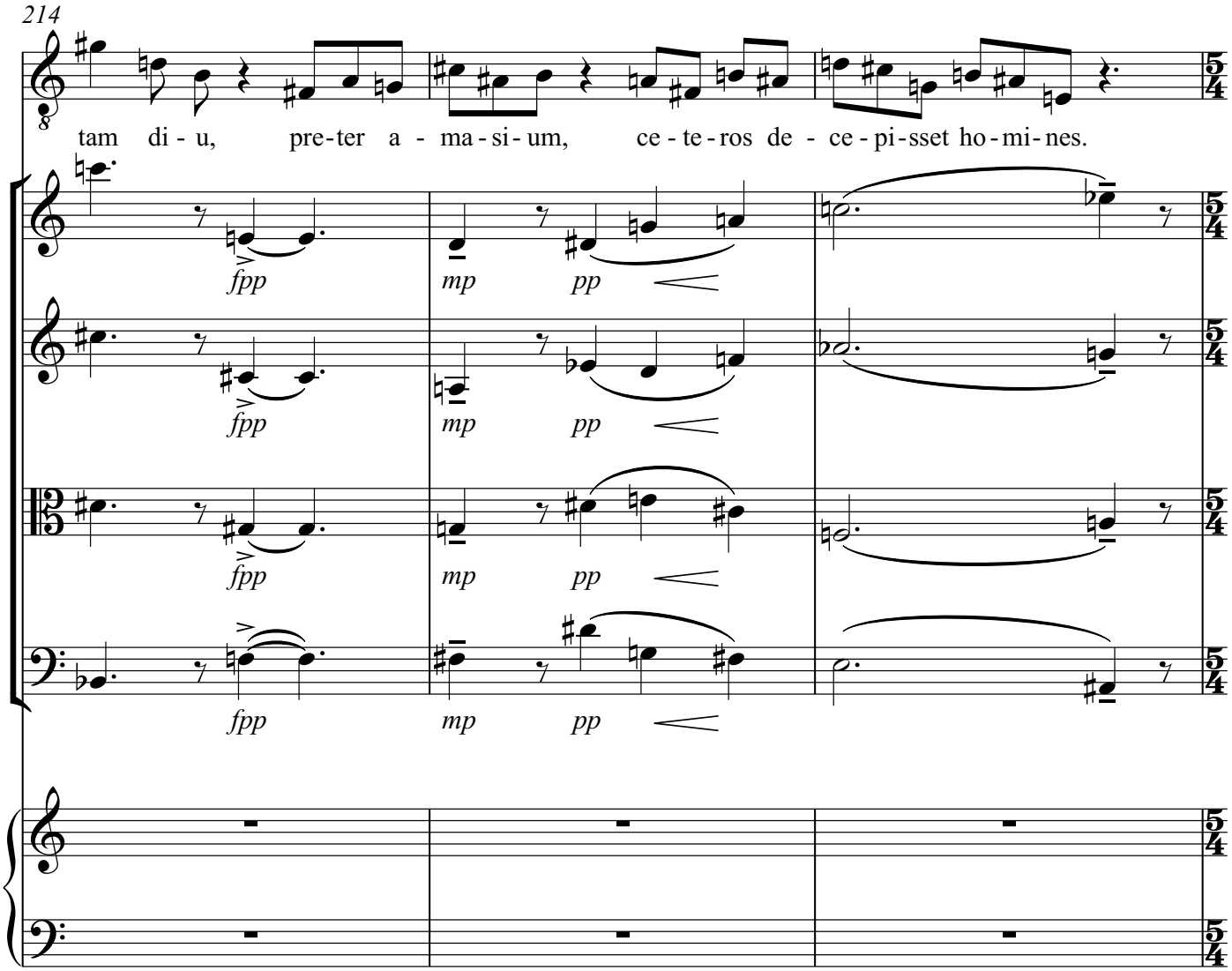

197
po - tu - e - rat ho - mi - num, ad
in - ce - stu - o - sum
3

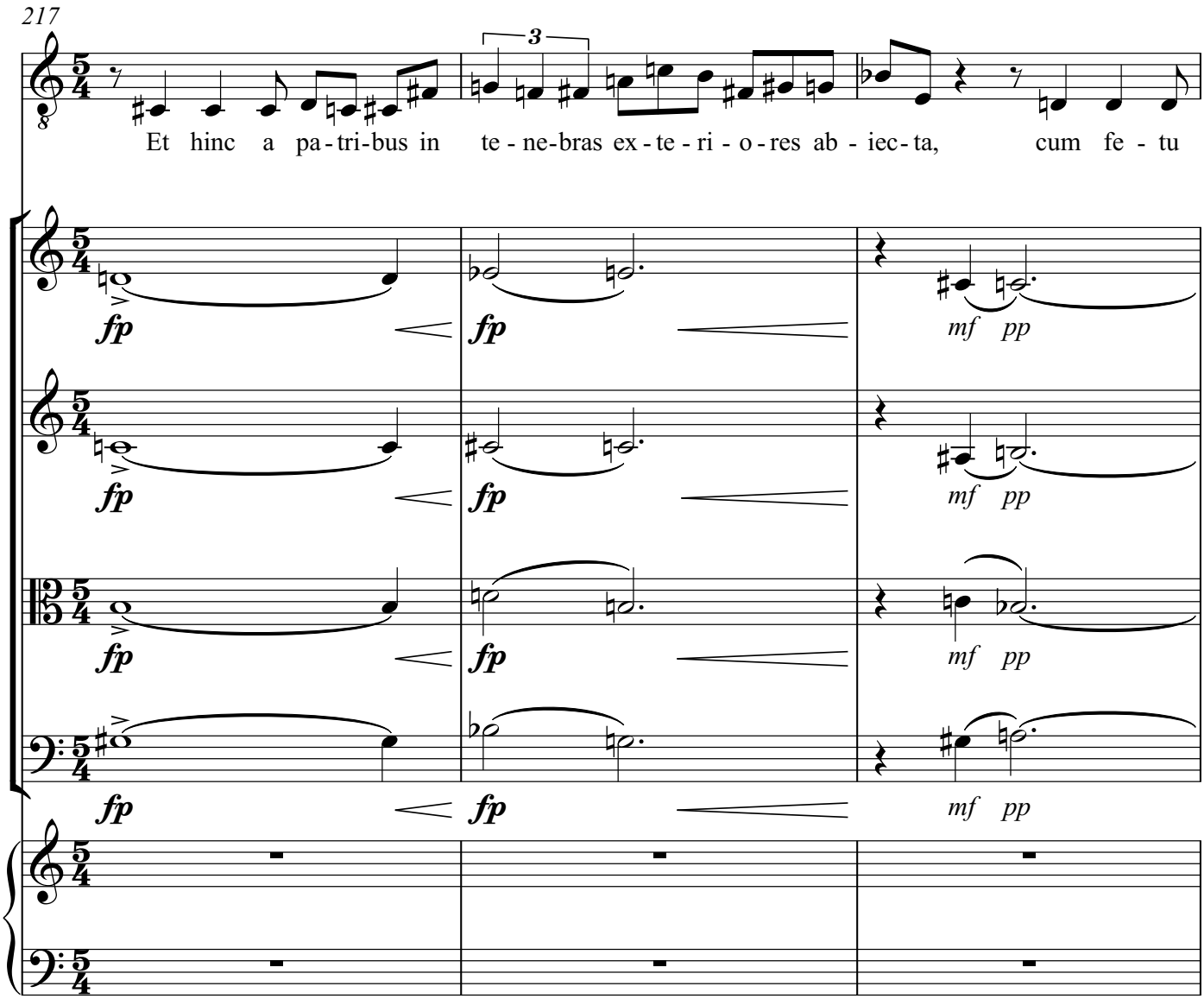

199
par-tum o-ccul-tan-dum de - fe-cit in-ge-ni-um. Nam... cum... is pre-ter
ppp
ppp
mp
ppp
mf
ppp

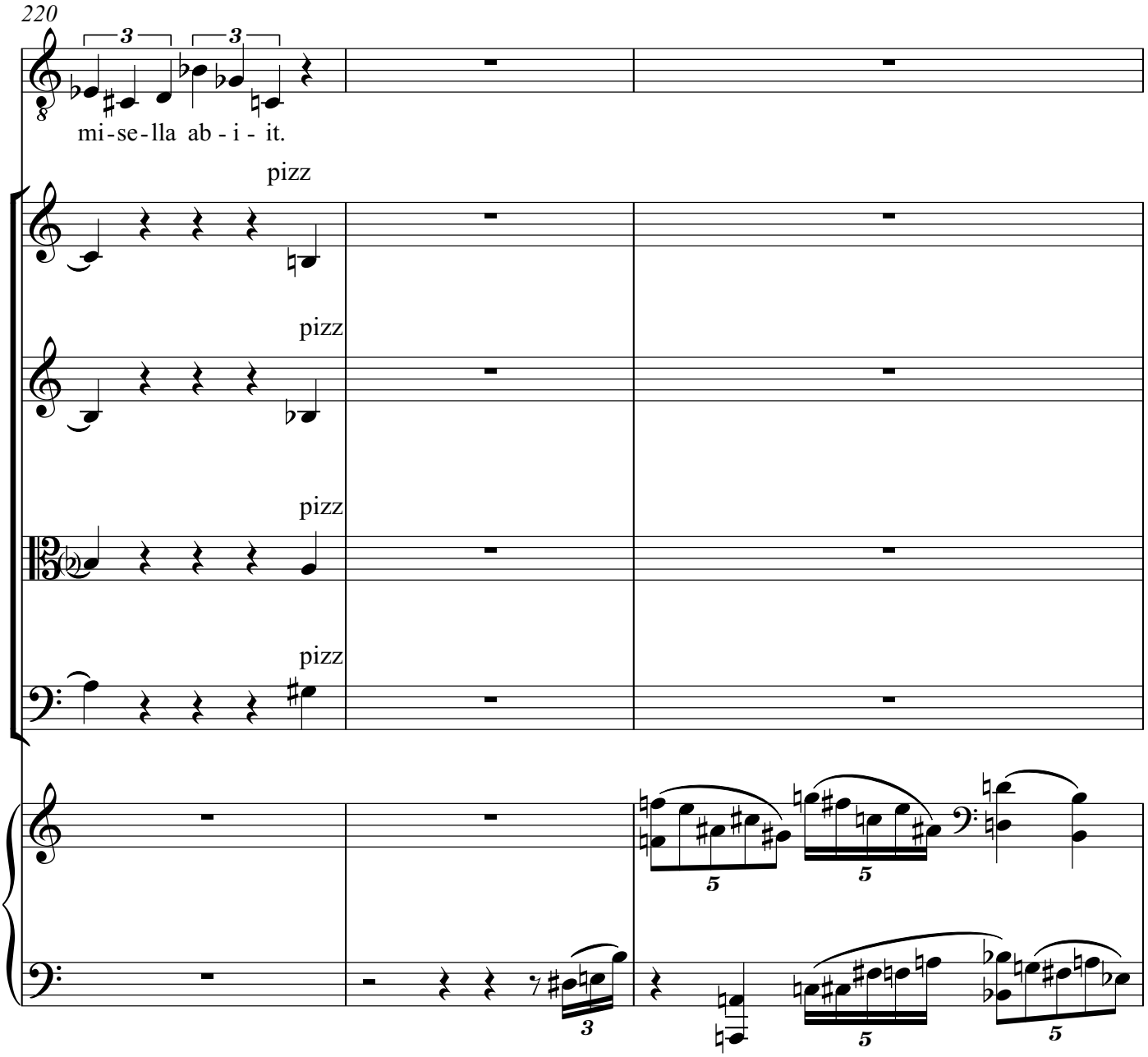

204
spem pro-pin-qui-or e-sset ter-mi-no, dum ex Ia-ni-cu-lo, am-bur-ba-le sa - crum
p
p
p
p

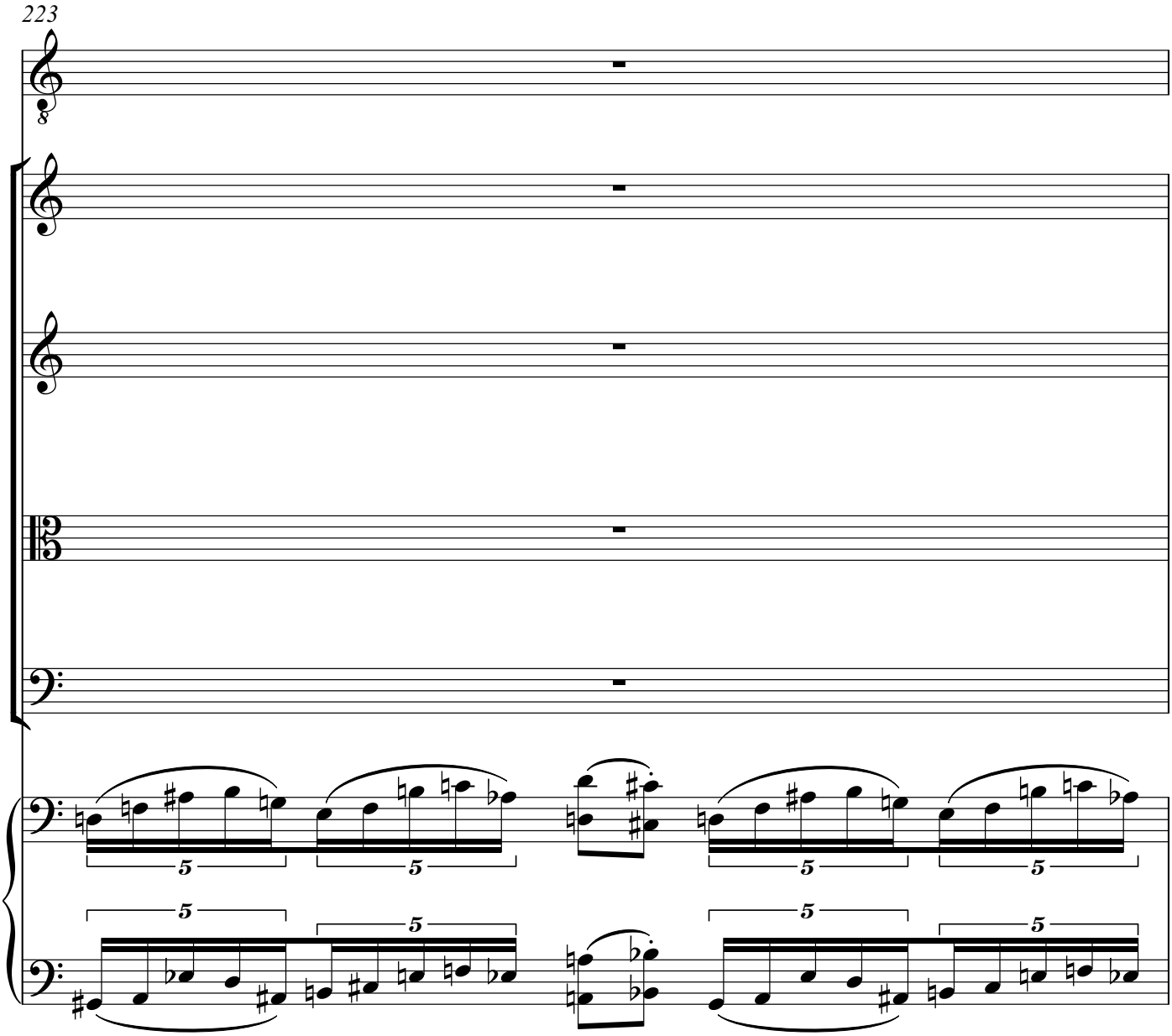

208
ce - le- brans, La - te - ra-num pe - te - ret in - ter Co - lo - se-um et Cle-men - tis pon-ti -

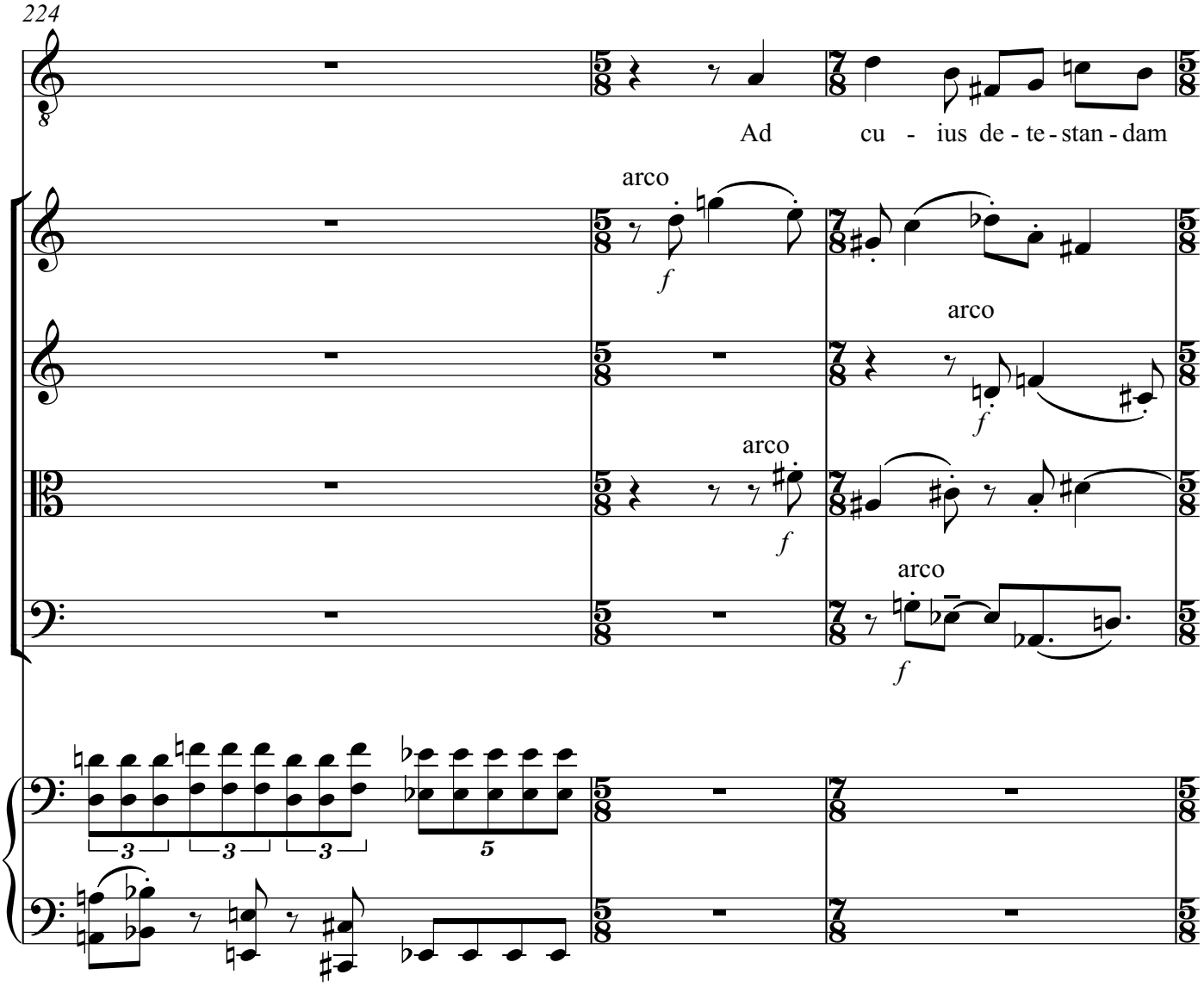

211
fi - cis e - dem, ob - ste - tri - ce non vo - ca - ta, e - ni - xa pu - bli - ce pa - tu - it qua frau - de

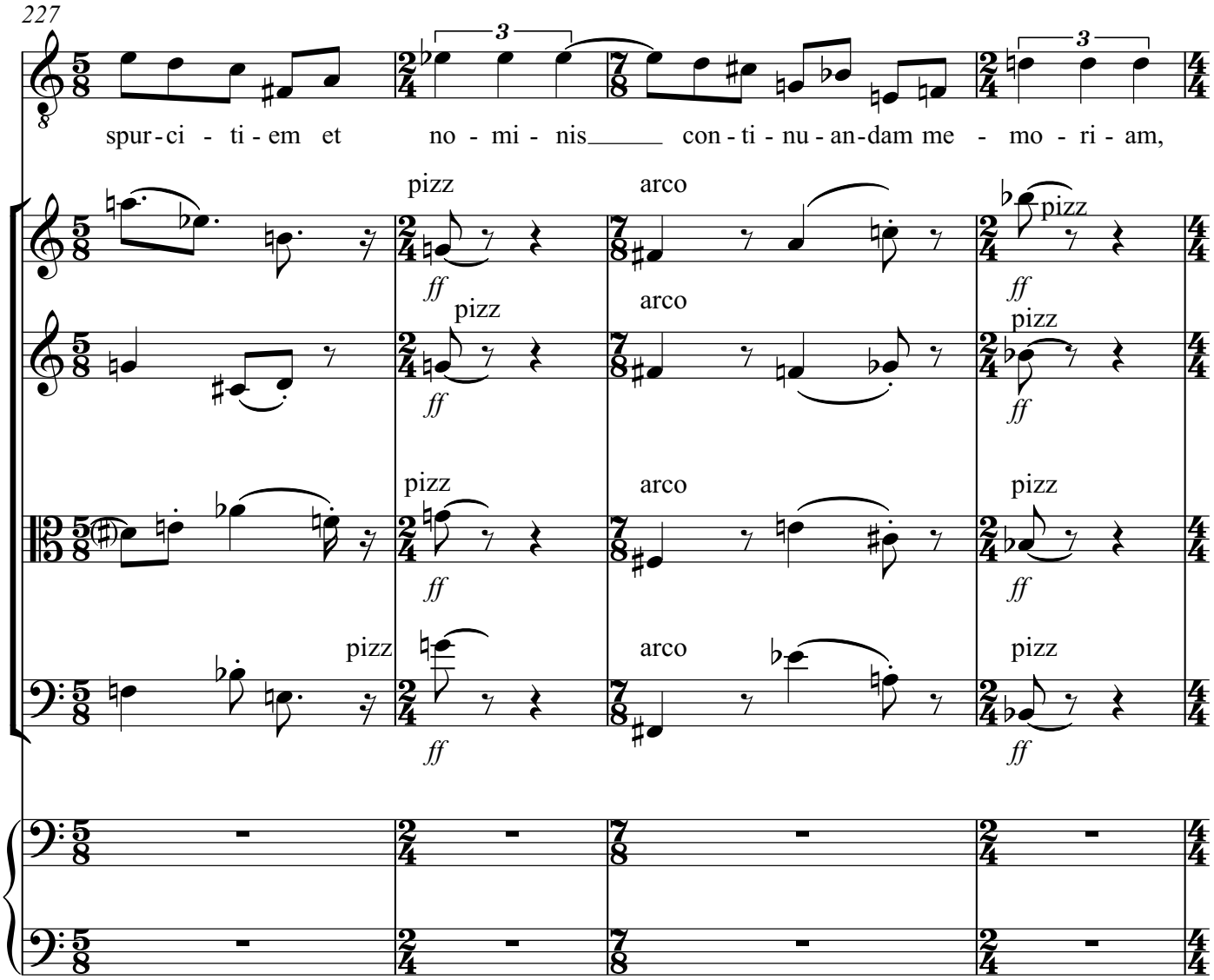

214
tam di - u, pre-ter a - ma - si - um, ce - te - ros de - ce - pi - sset ho - mi - nes.
fpp
mp
pp

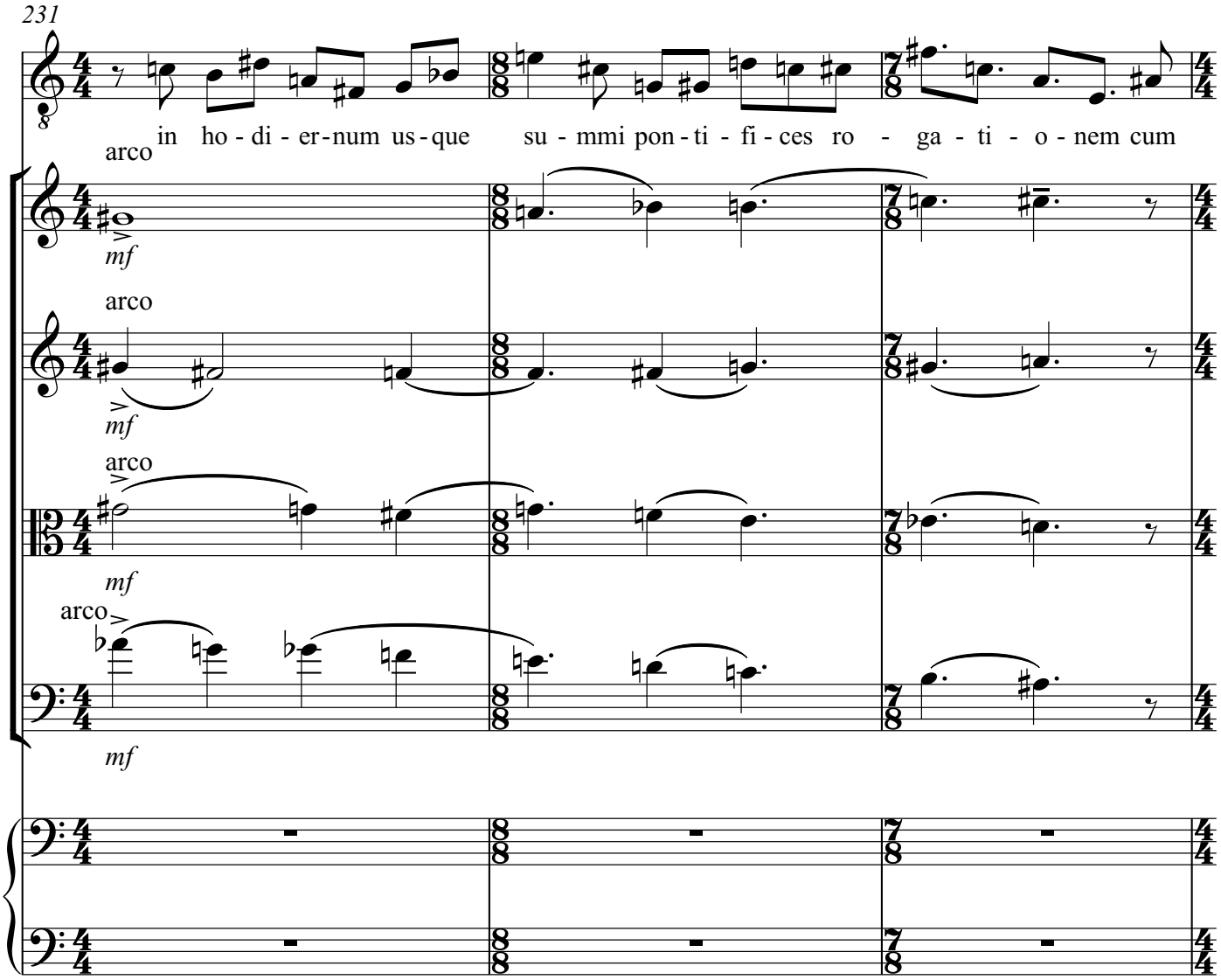

217
3
Et hinc a pa-tri-bus in te-ne-bras ex-te-ri-o-res ab-iec-ta, cum fe-tu
fp
mf pp

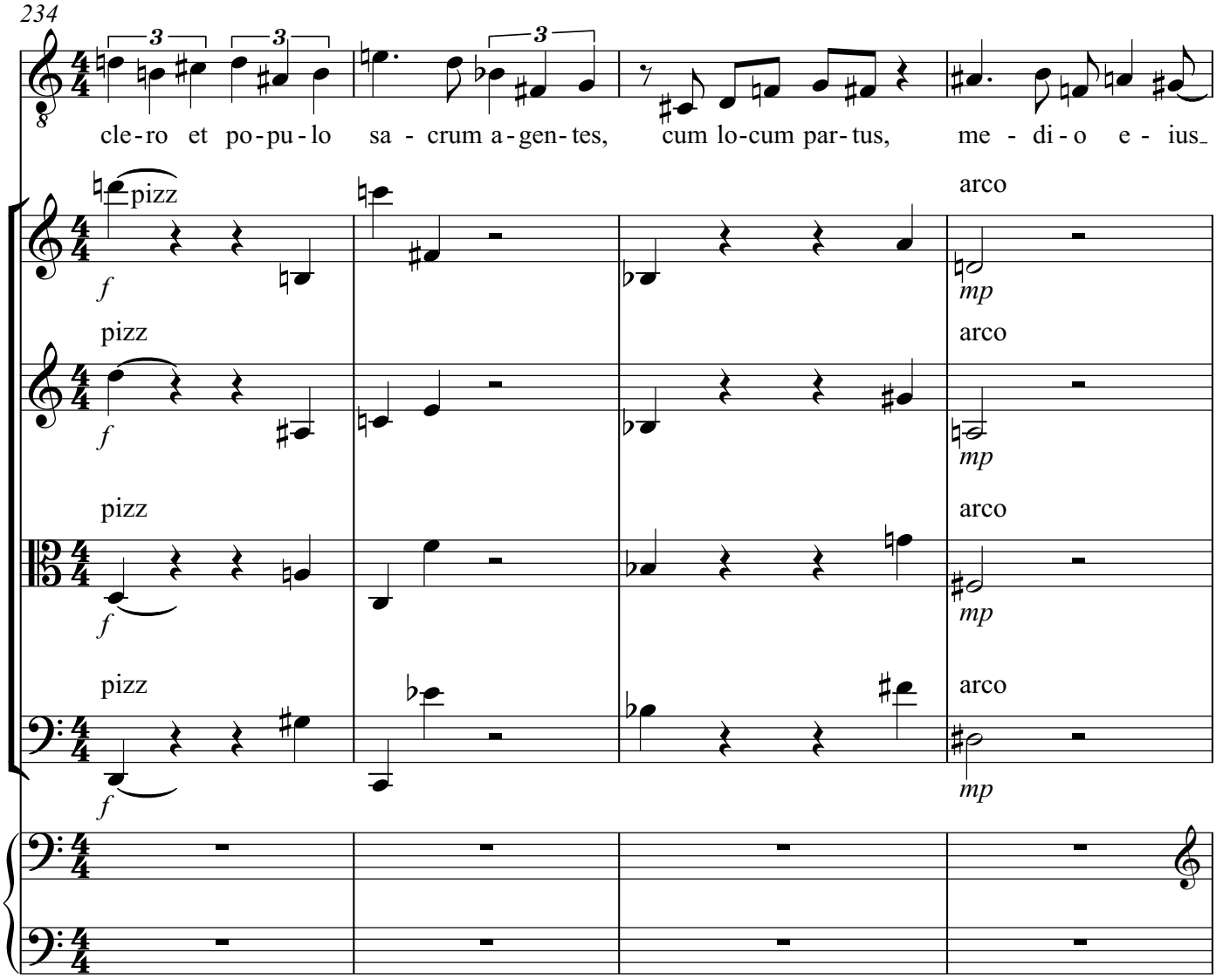

220
mi-se-lla ab-i-it.
pizz
pizz
pizz
pizz

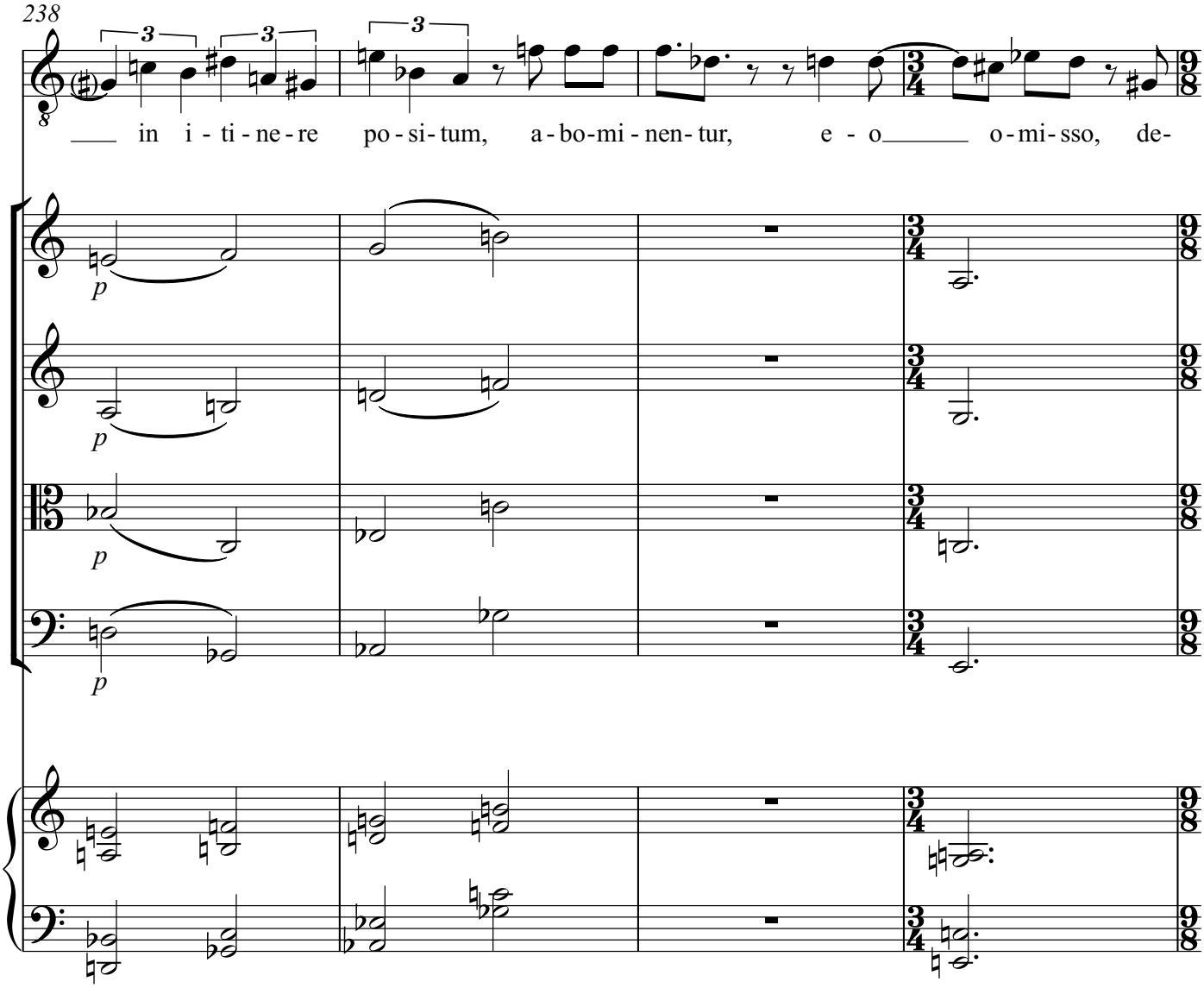

223

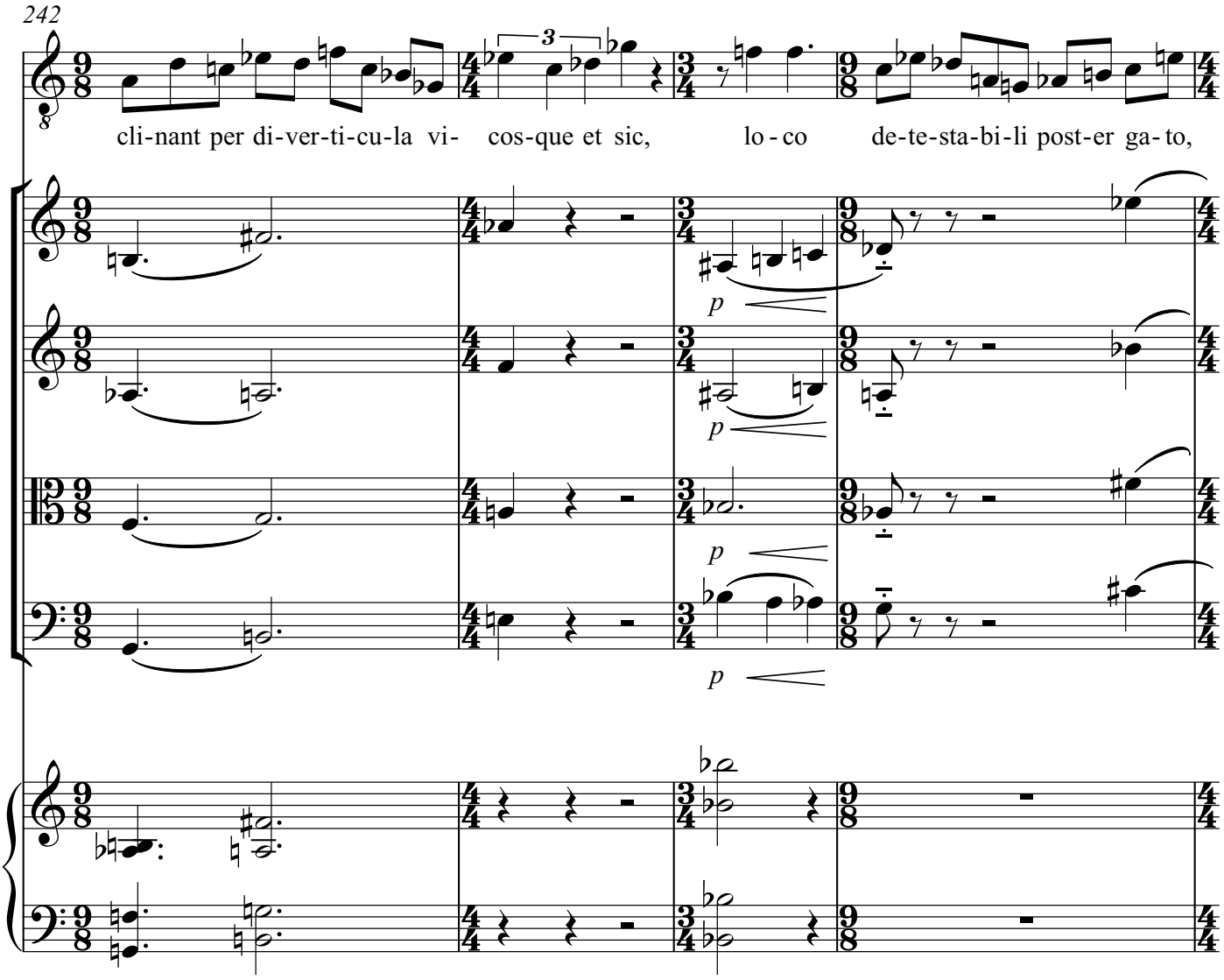

224
Ad cu - ius de - te - stan - dam
arco
arco
arco
arco

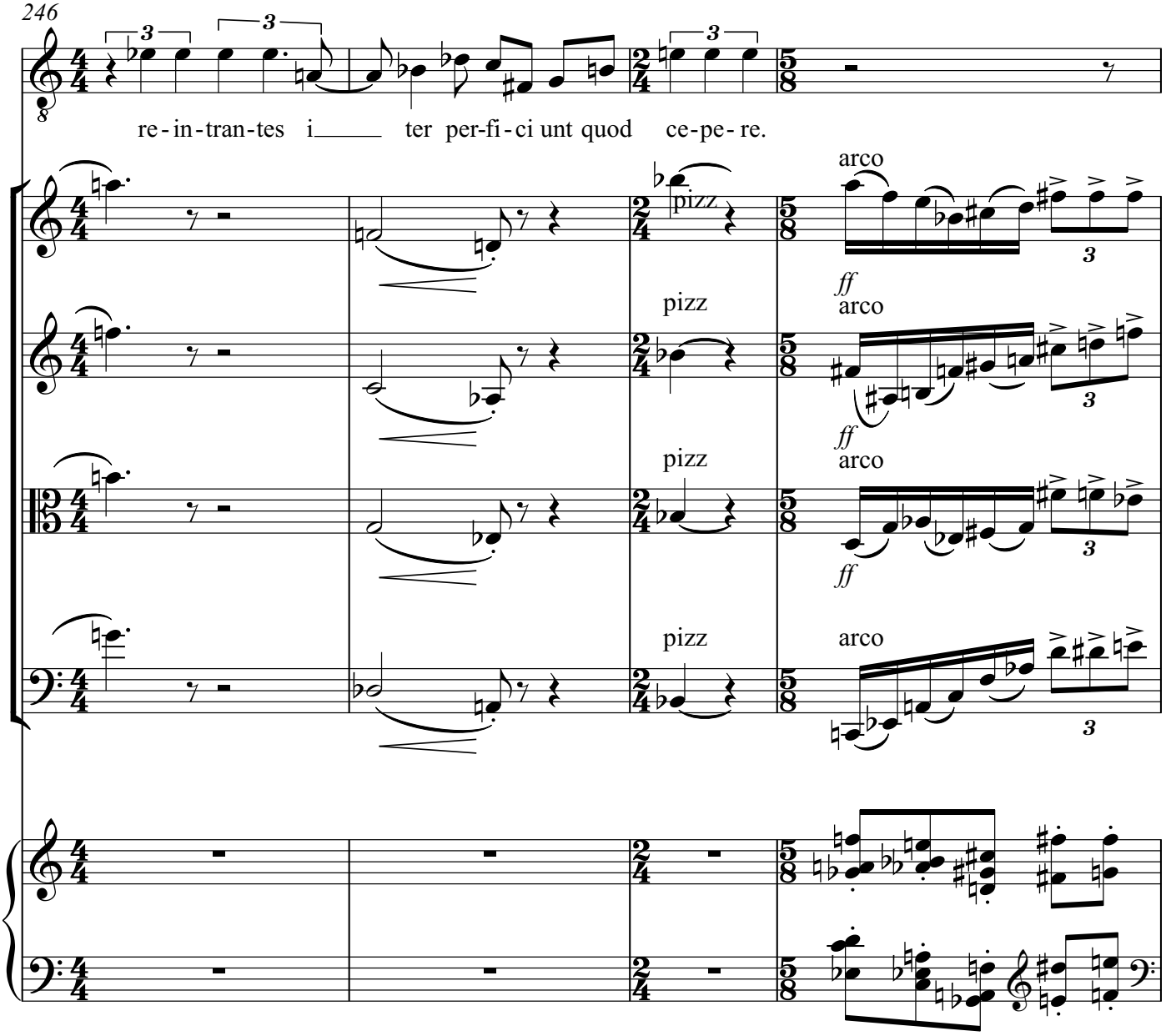

227
spur - ci - ti - em et
no - mi - nis
con - ti - nu - an - dam me - mo - ri - am,
pizz
arco
ff

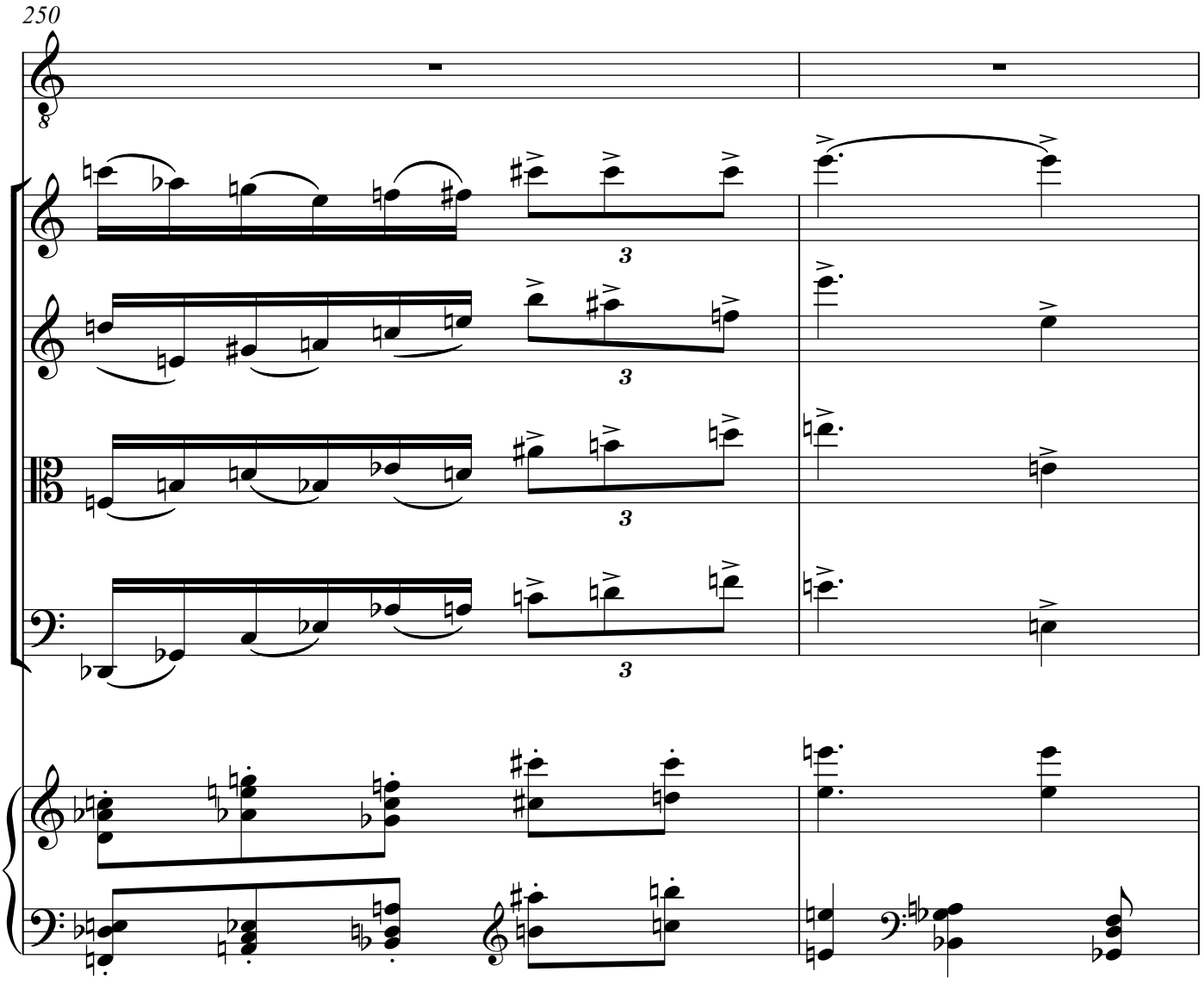

231
in ho - di - er - num us - que su - mmi pon - ti - fi - ces ro - ga - ti - o - nem cum
arco
mf
arco
mf
arco
mf
arco
mf


234
cle-ro et po-pu-lo sa - crum a-gen-tes, cum lo-cum par-tus, me - di-o e - ius_
pizz
arco
pizz
arco
pizz
arco
pizz
arco


238
in i - ti - ne - re po - si - tum, a - bo - mi - nen - tur, e - o o - mi - sso, de-


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

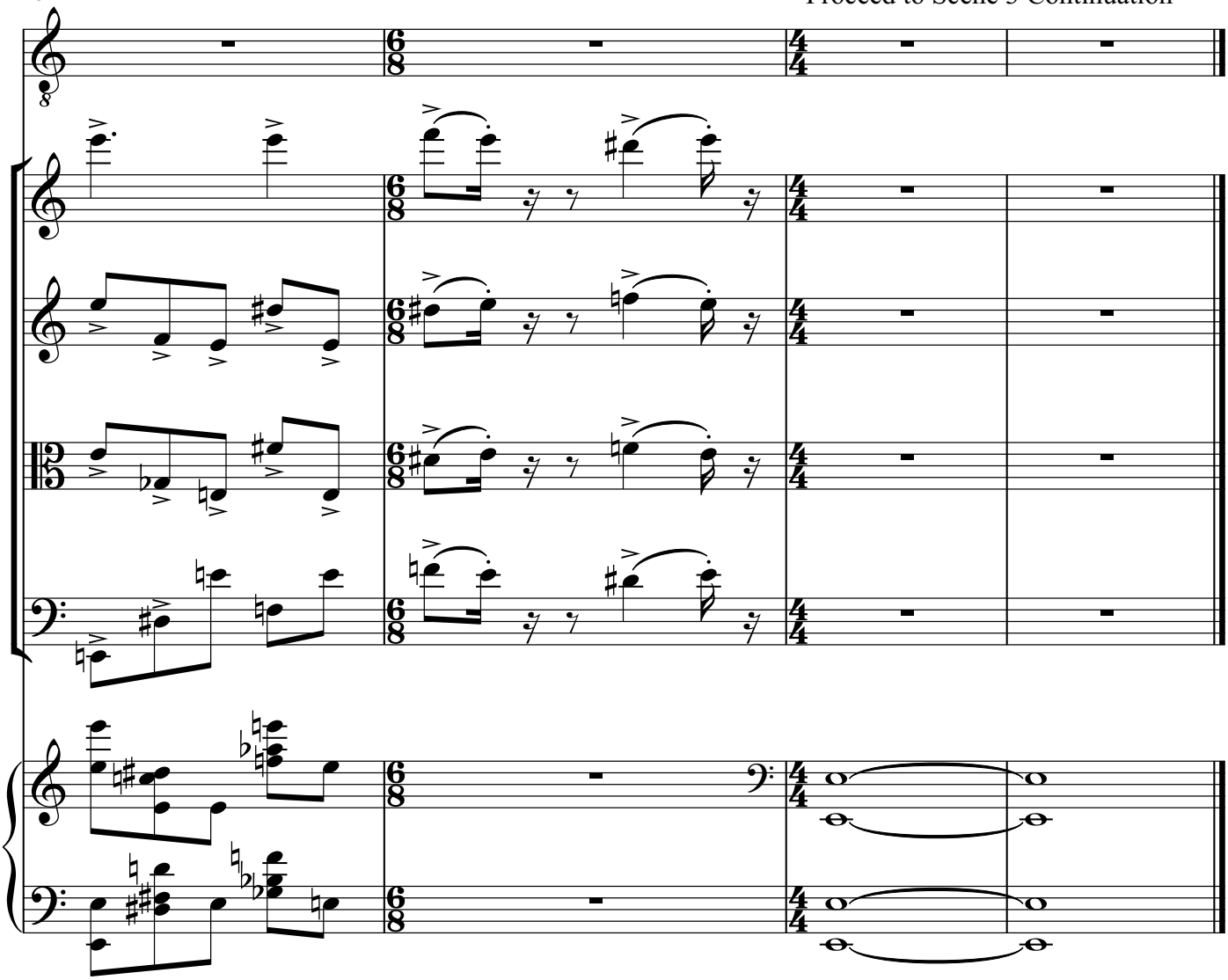

246
re - in - tran - tes i ter per-fi - ci unt quod ce-pe - re.
pizz
arco
ff
pizz
arco
ff
pizz
arco
ff
pizz
arco


250
8
3
3
3
3

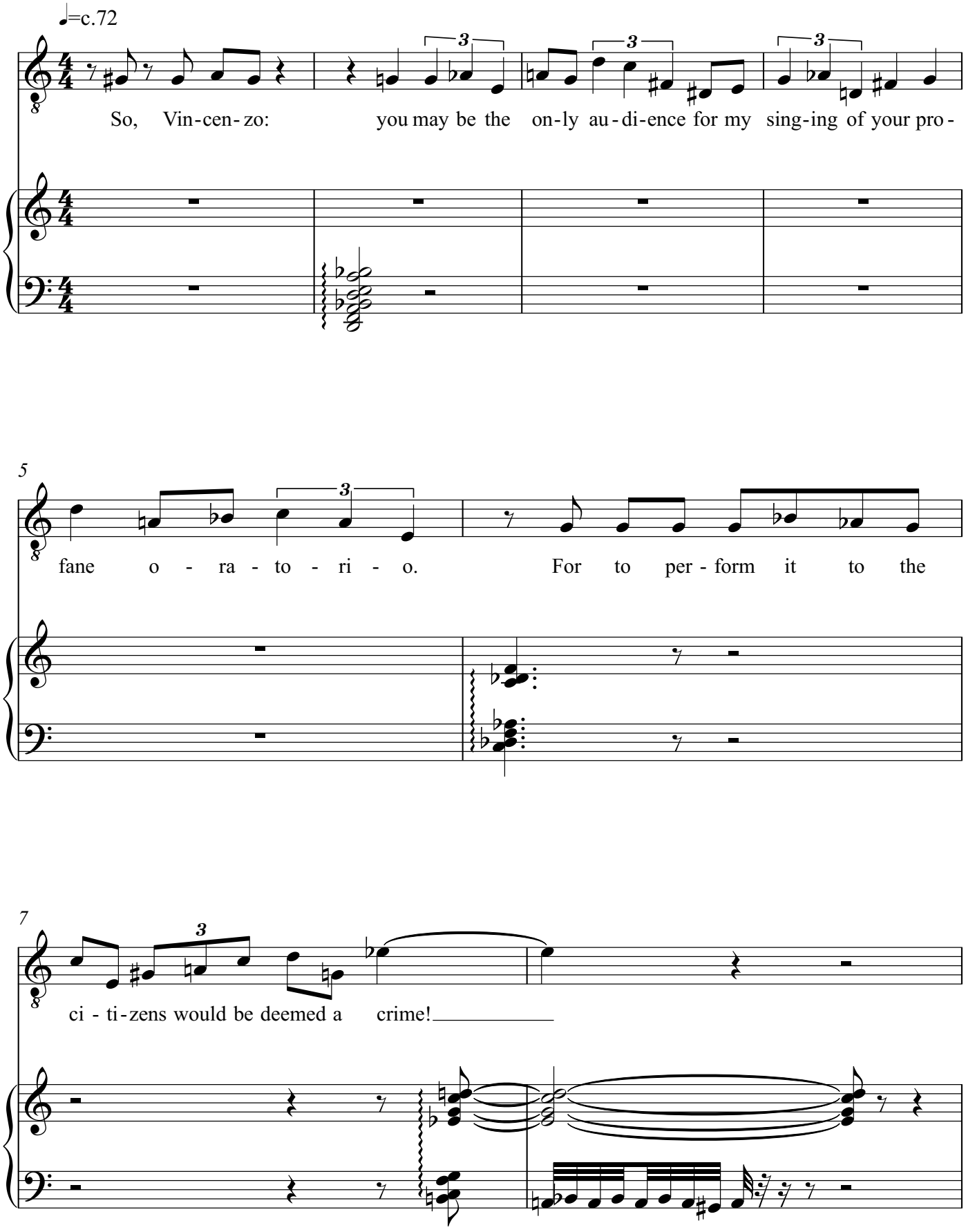
The string players leave the stage swiftly and silently.

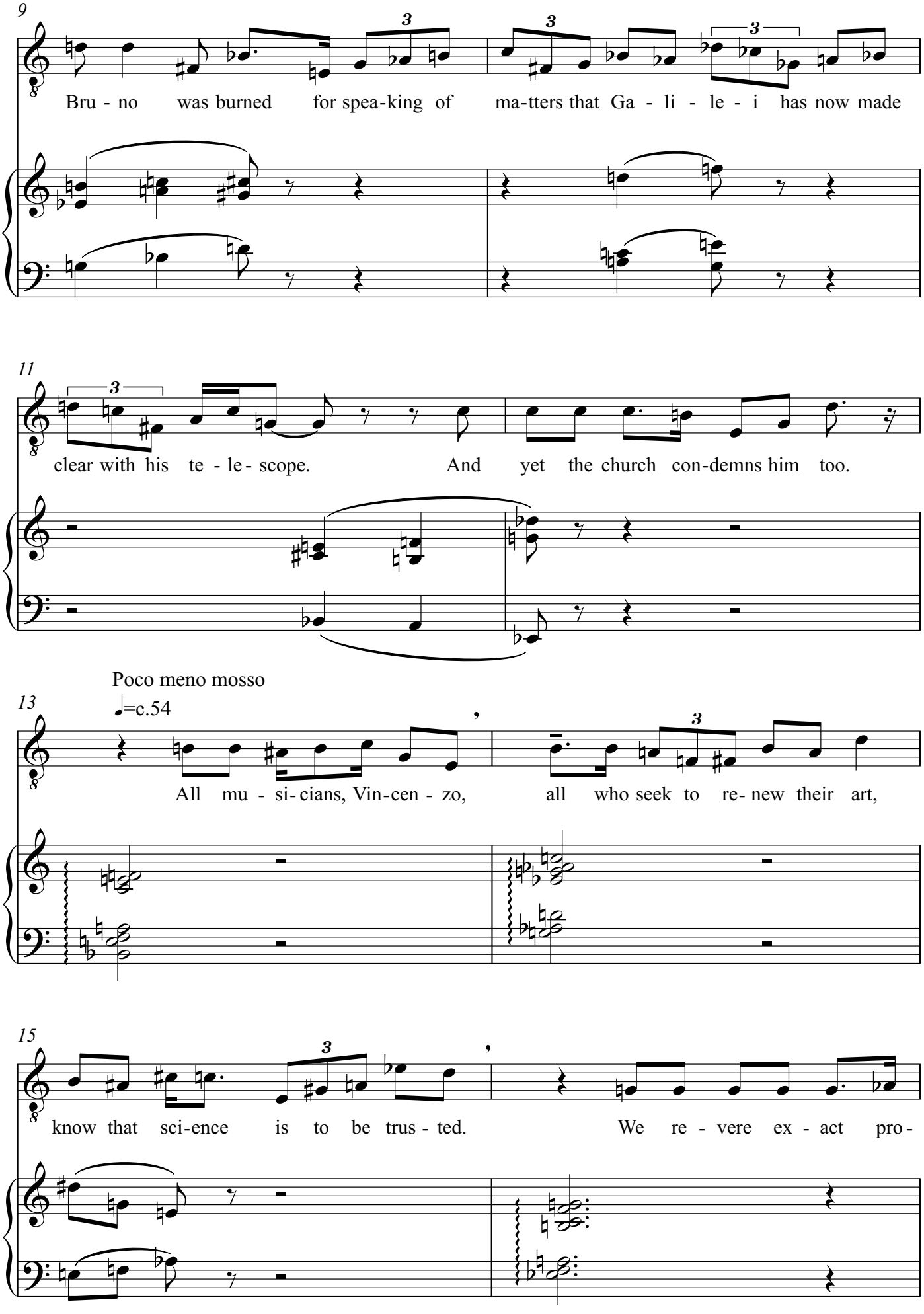
252

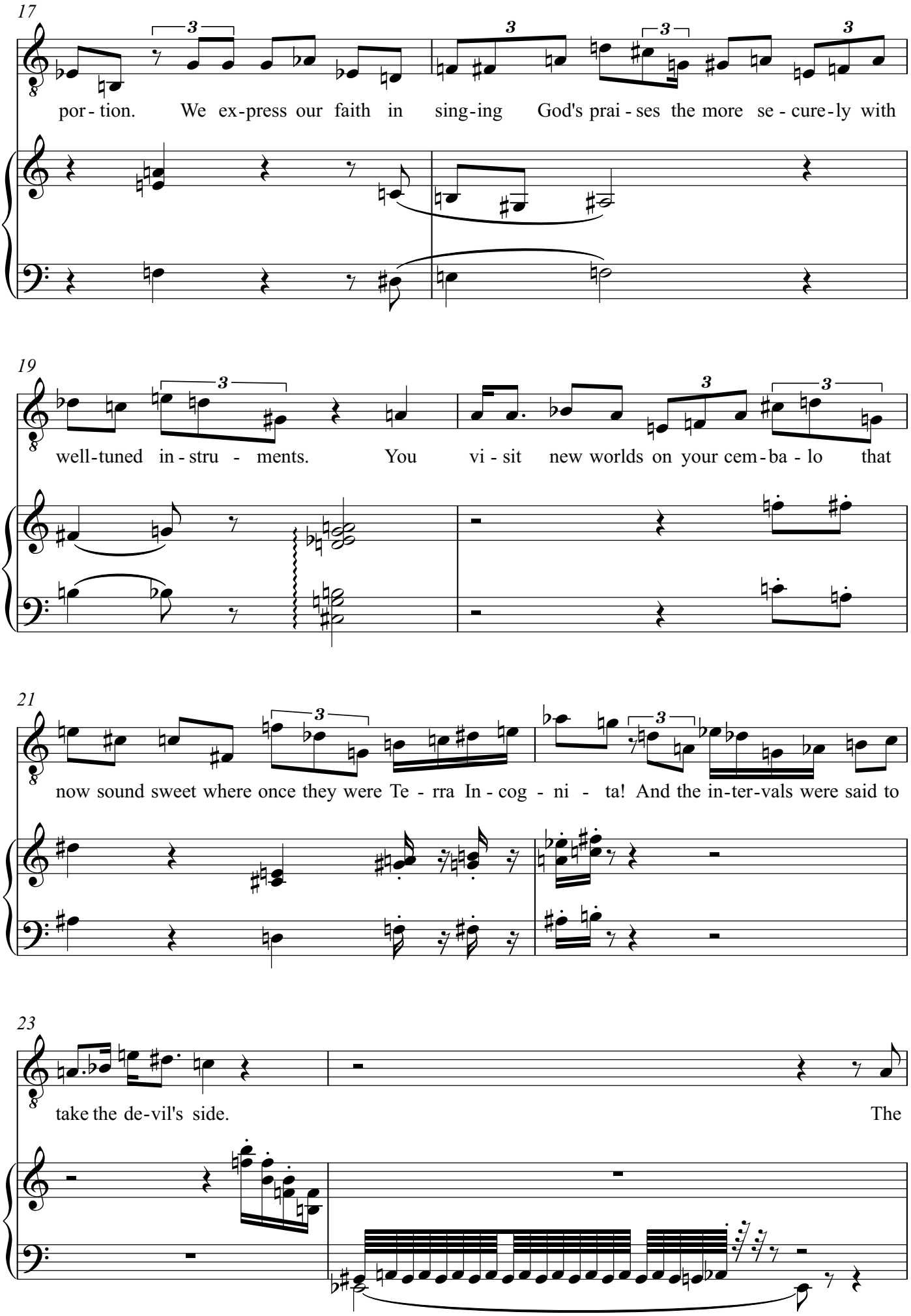
Proceed to Scene 3 Continuation

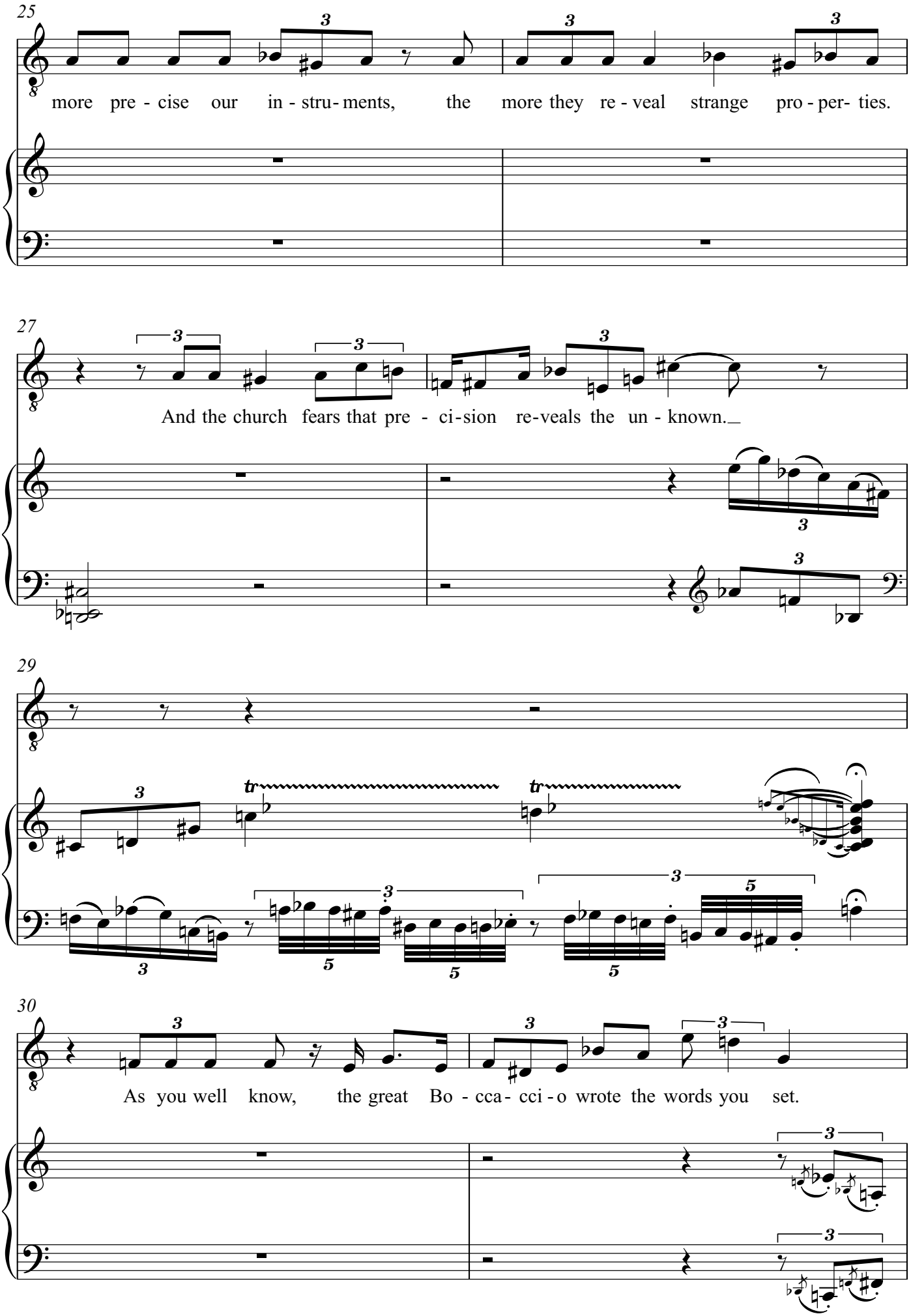


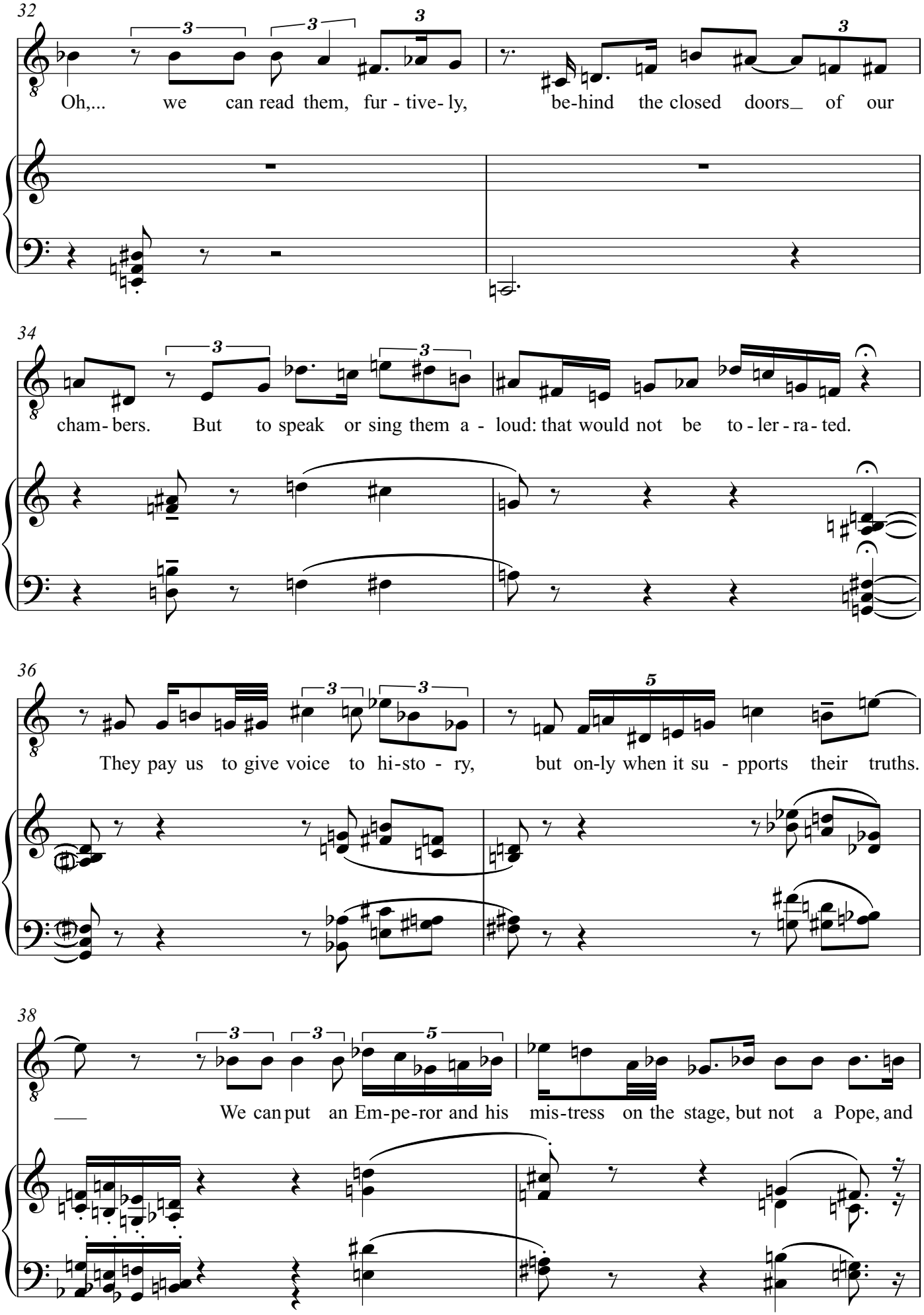
Scene 3, continuation after Aria

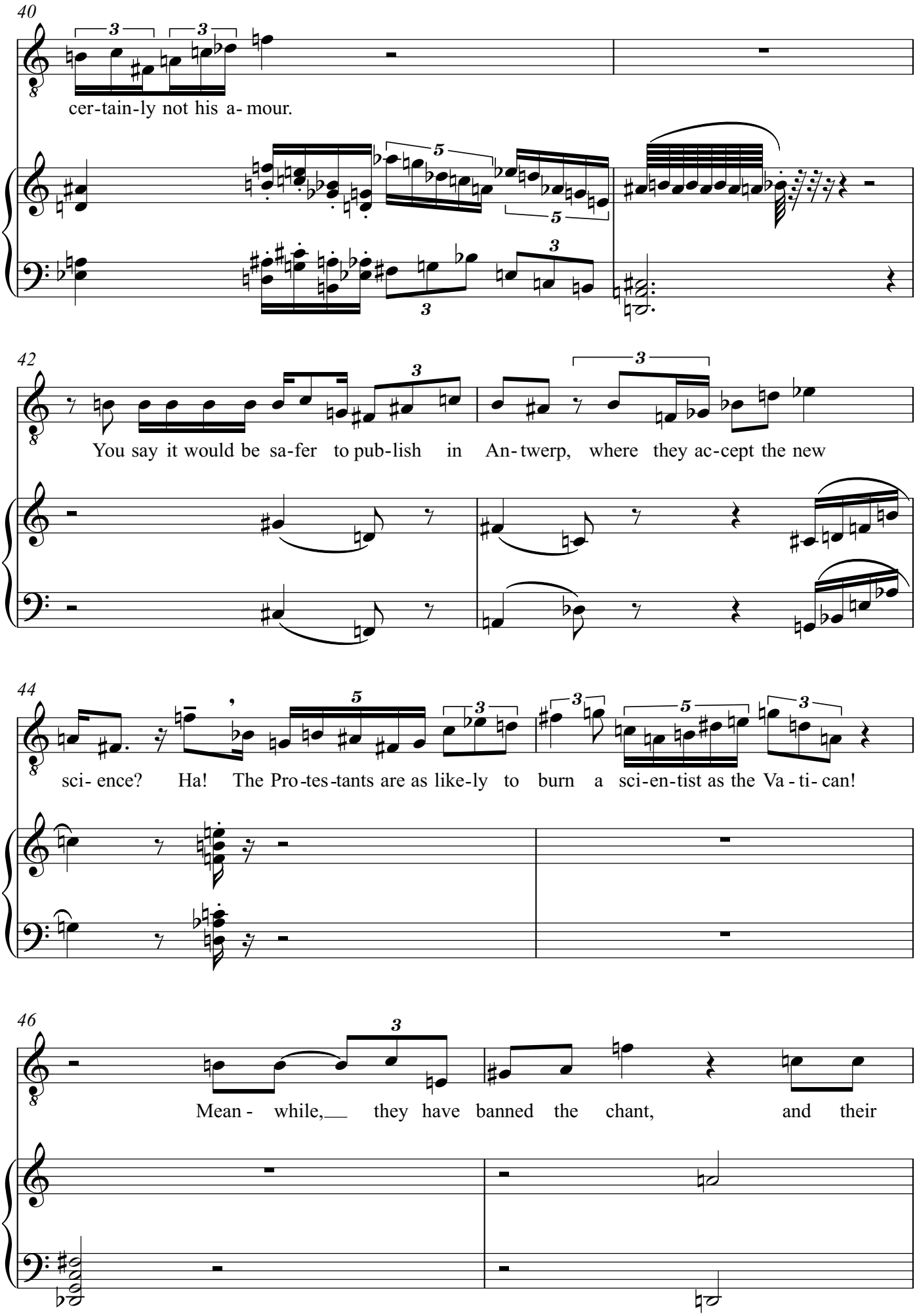


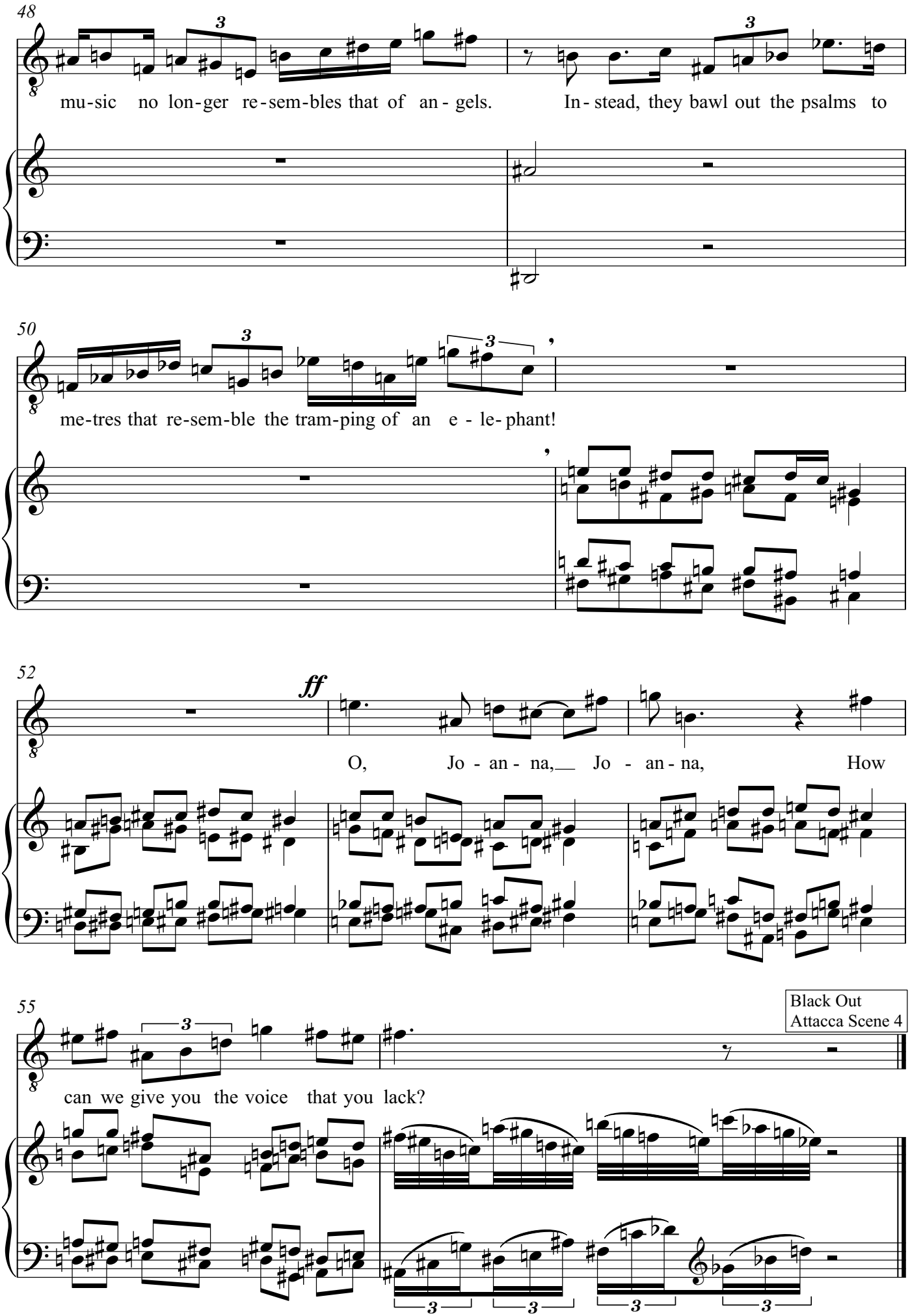

9
Bru - no was burned for spea-king of ma-tters that Ga - li - le - i has now made
11
clear with his te - le - scope. And yet the church con-demns him too.
Poco meno mosso
13
All mu - si-cians, Vin-cen - zo, all who seek to re- new their art,
15
know that sci-ence is to be trus - ted. We re - vere ex - act pro -


17
por - tion. We ex - press our faith in sing - ing God's prai - ses the more se - cure - ly with
19
well - tuned in - stru - ments. You vi - sit new worlds on your cem - ba - lo that
21
now sound sweet where once they were Te - rra In - cog - ni - ta! And the in - ter - vals were said to
23
take the de - vil's side. The


25
more pre - cise our in - stru - ments, the more they re - veal strange pro - per- ties.
27
And the church fears that pre - ci - sion re - veals the un - known.
29
tr
tr
30
As you well know, the great Bo - cca - cci - o wrote the words you set.

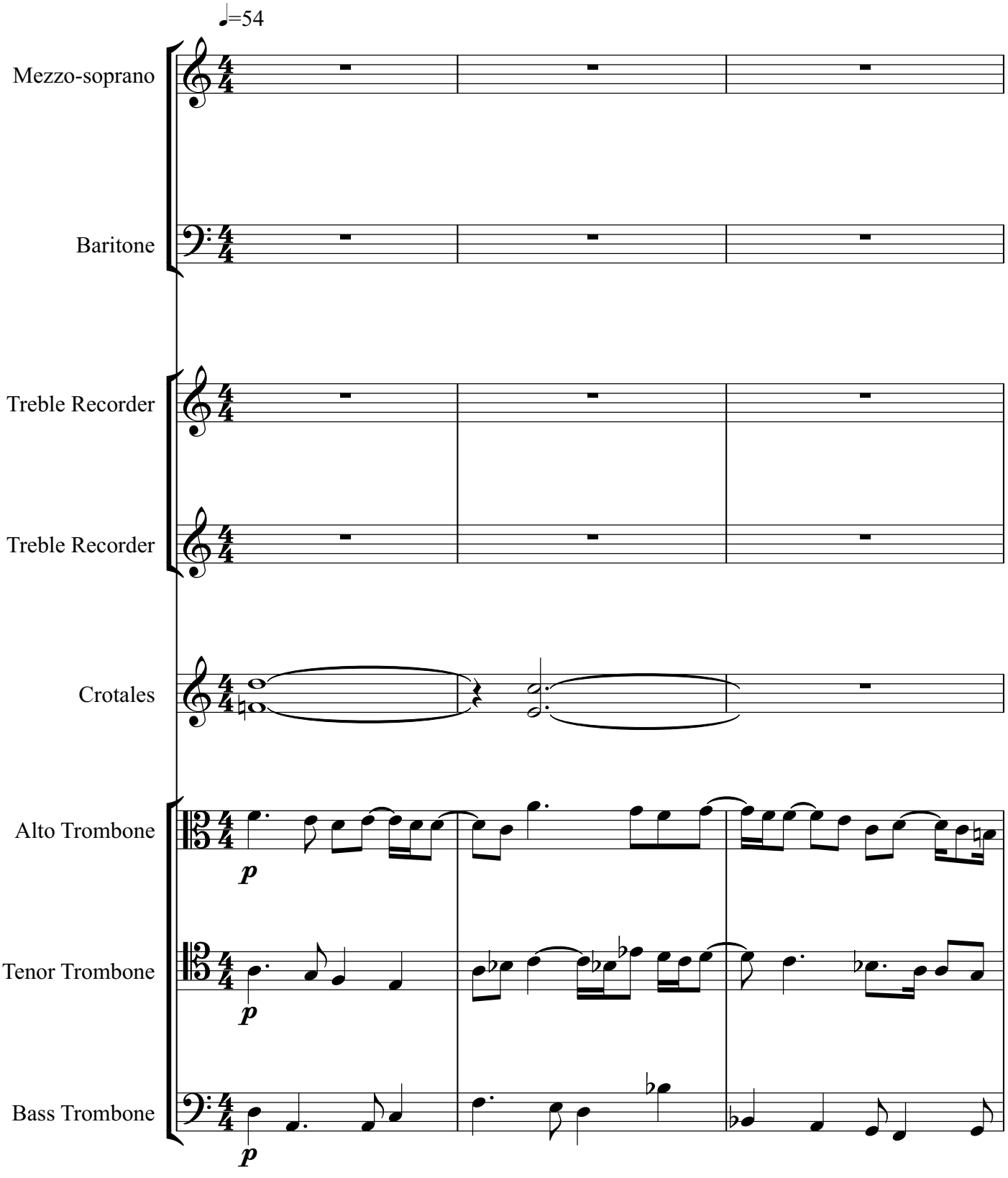

32
Oh,... we can read them, fur - tive- ly, be-hind the closed doors of our
34
cham- bers. But to speak or sing them a - loud: that would not be to - ler - ra - ted.
36
They pay us to give voice to hi-sto - ry, but on-ly when it su - pports their truths.
38
We can put an Em-pe-ror and his mis-tress on the stage, but not a Pope, and

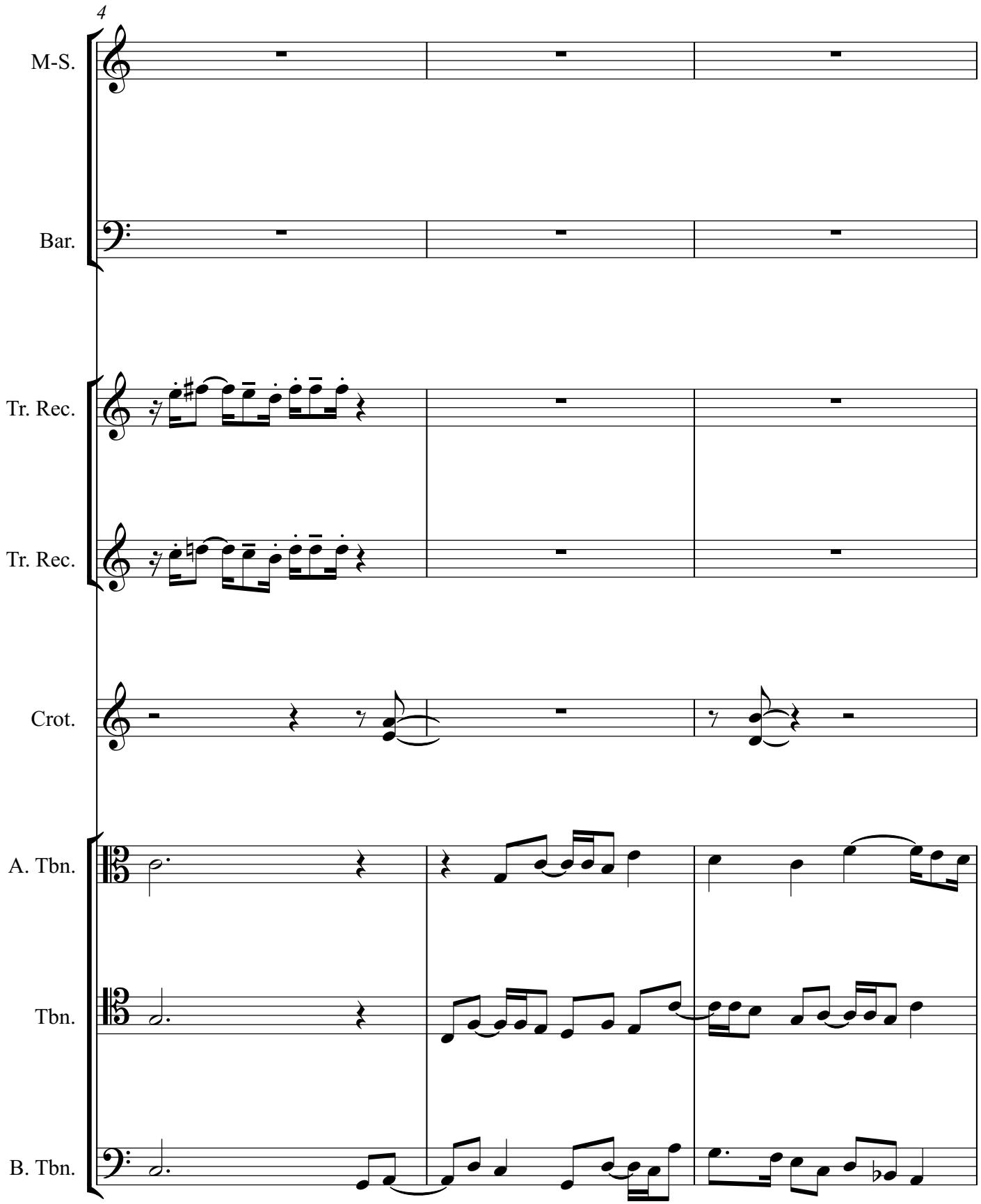

40
cer-tain-ly not his a- mour.
42
You say it would be sa-fer to pub-lish in An- twerp, where they ac-cept the new
44
sci- ence? Ha! The Pro-tes-tants are as like-ly to burn a sci-en-tist as the Va - ti- can!
46
Mean - while, they have banned the chant, and their

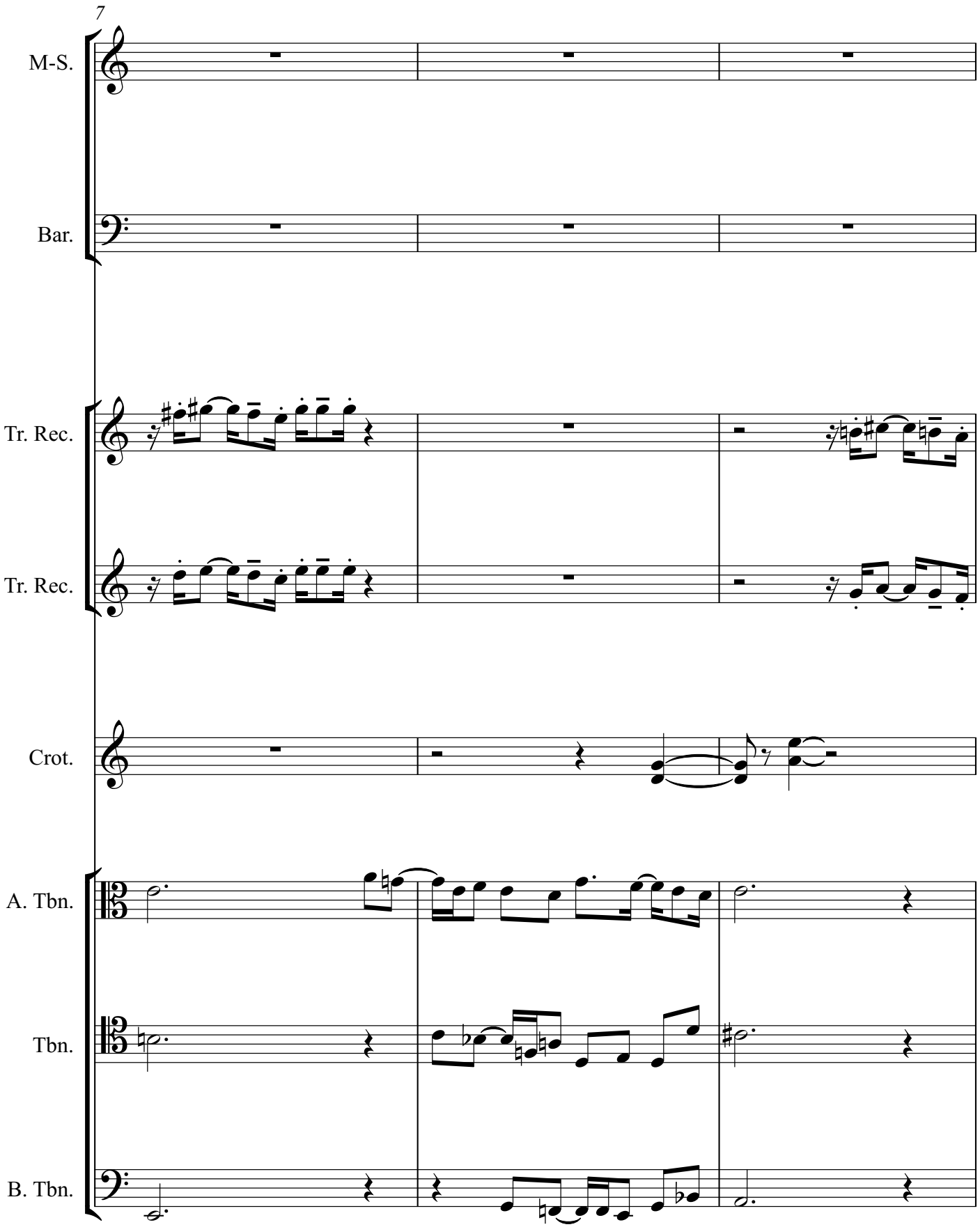

48
mu-sic no lon-ger re-sem-bles that of an-gels. In-stead, they bawl out the psalms to
50
me-tres that re-sem-ble the tram-ping of an e - le-phant!
52
ff
O, Jo - an - na, Jo - an - na, How
55
Black Out
Attacca Scene 4
can we give you the voice that you lack?

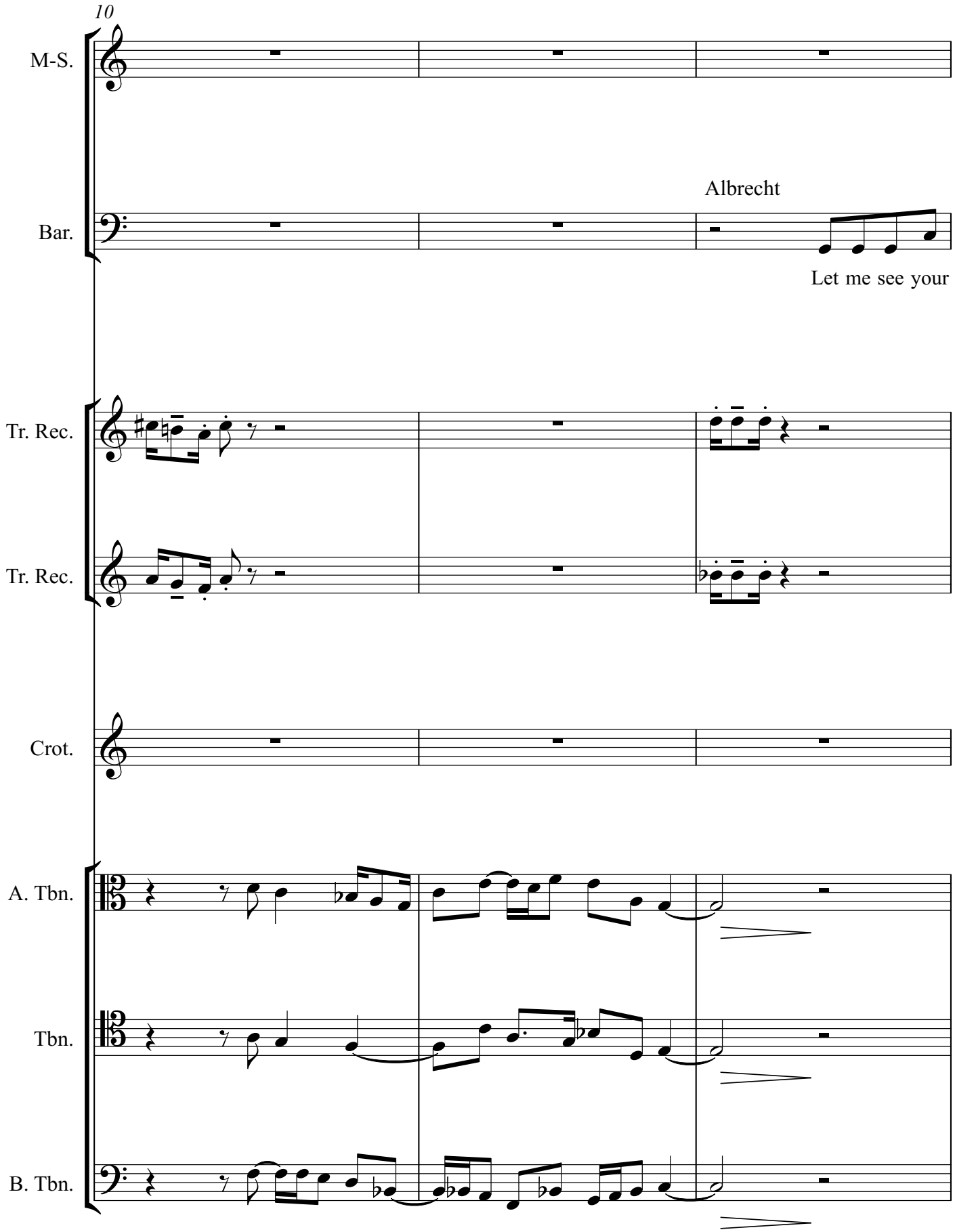
Scene 4

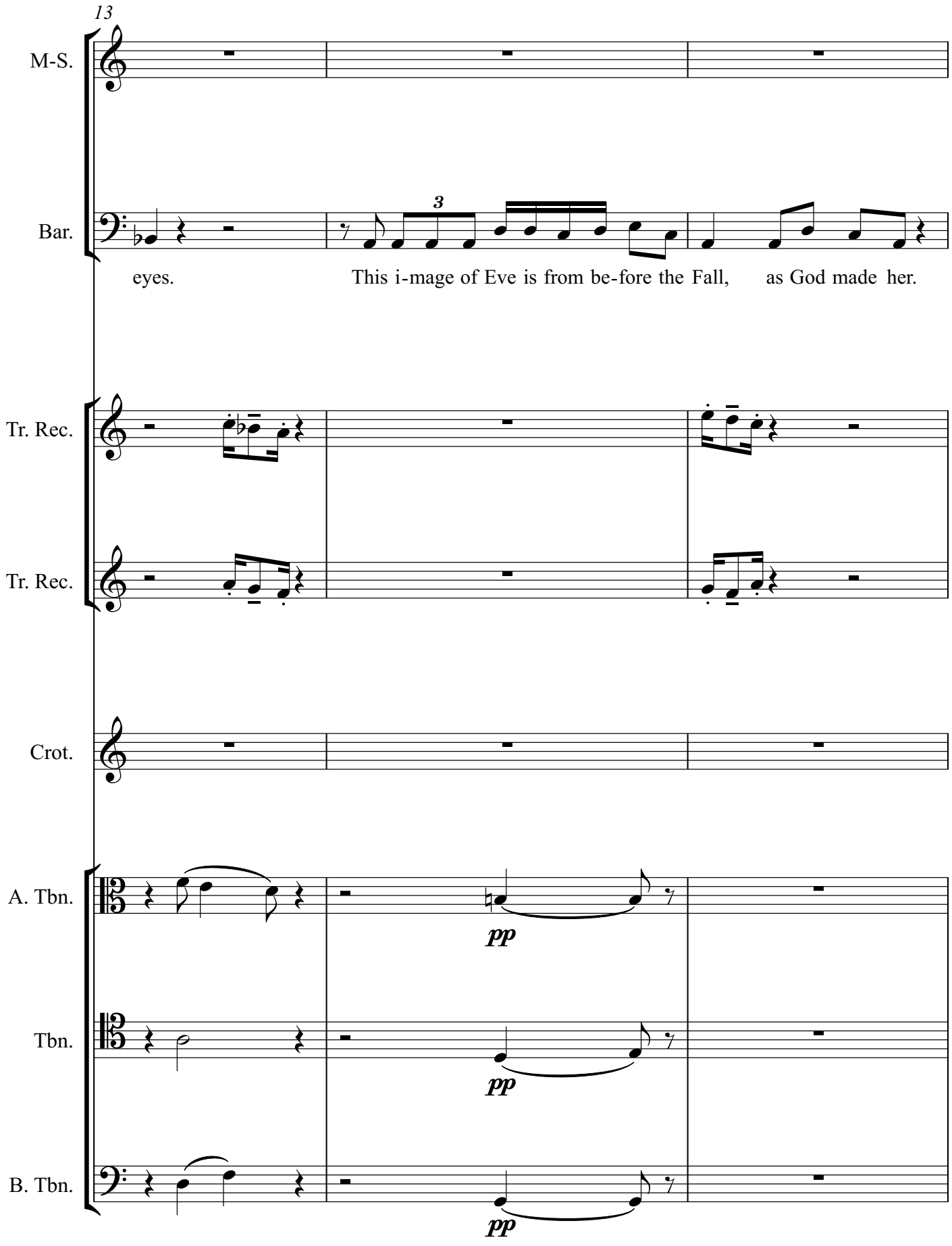
A cave in the south of England.
Joanna models for Albrecht, who is painting a depiction of Eve before the Fall

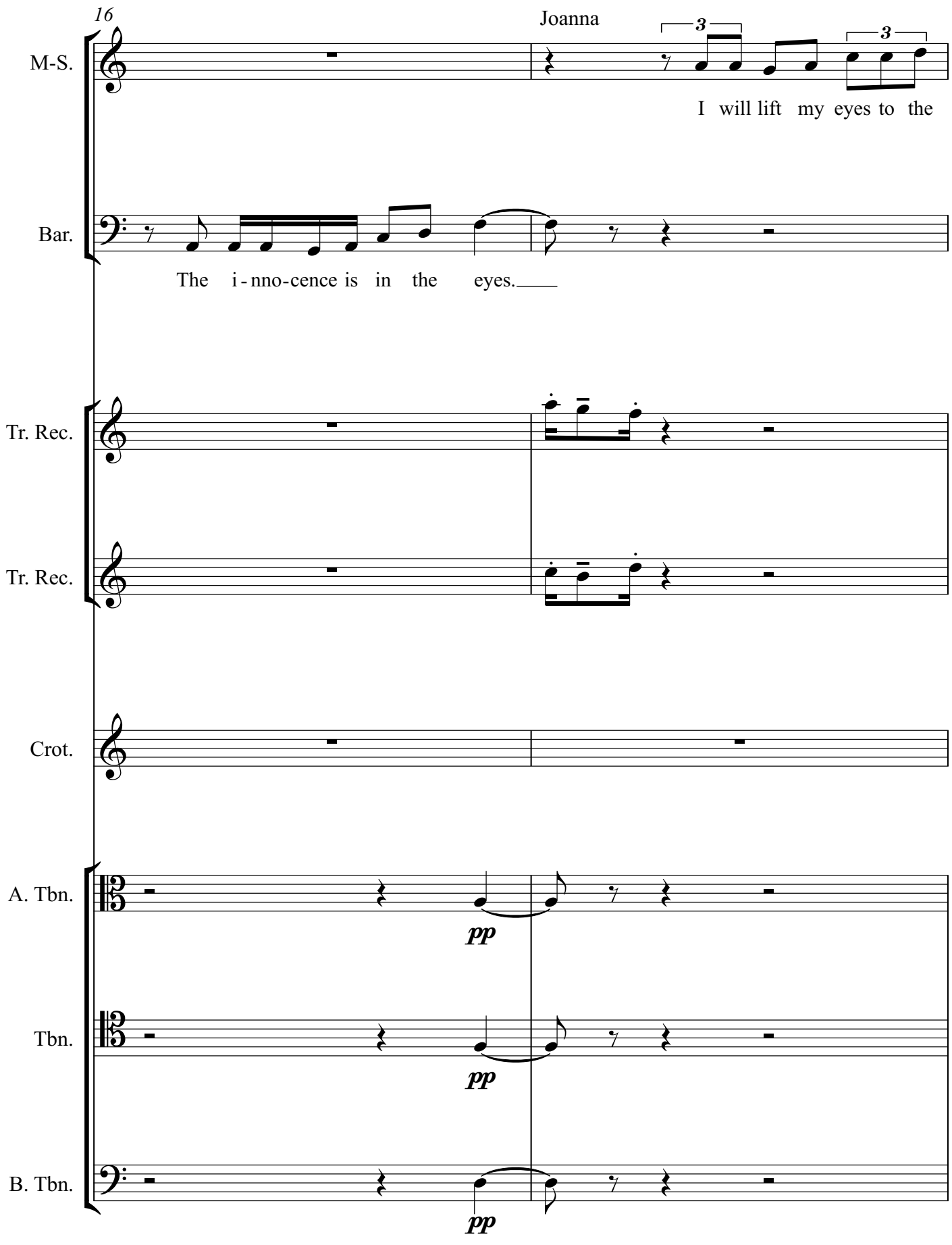


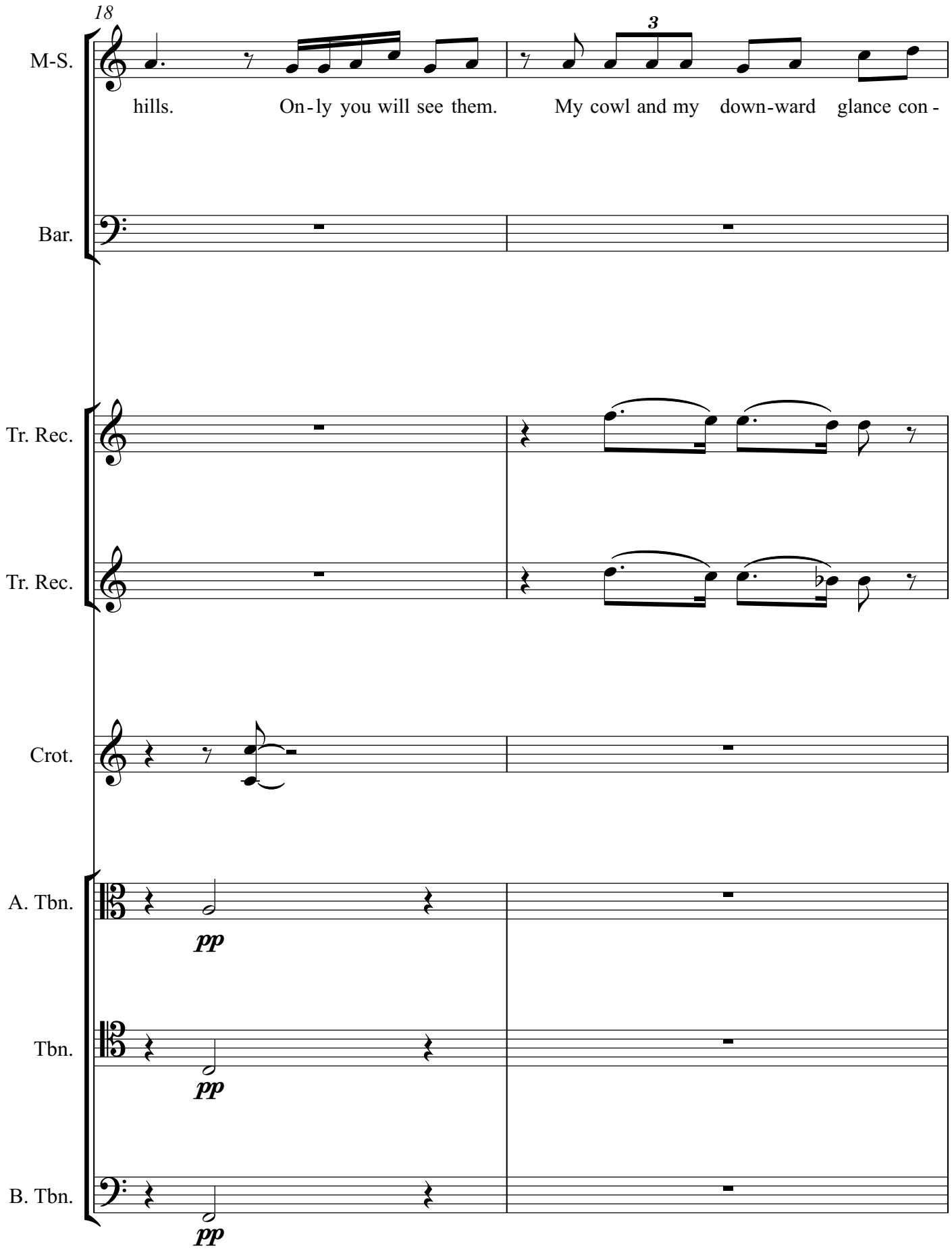

4
M-S.
Bar.
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
Tbn.
B. Tbn.

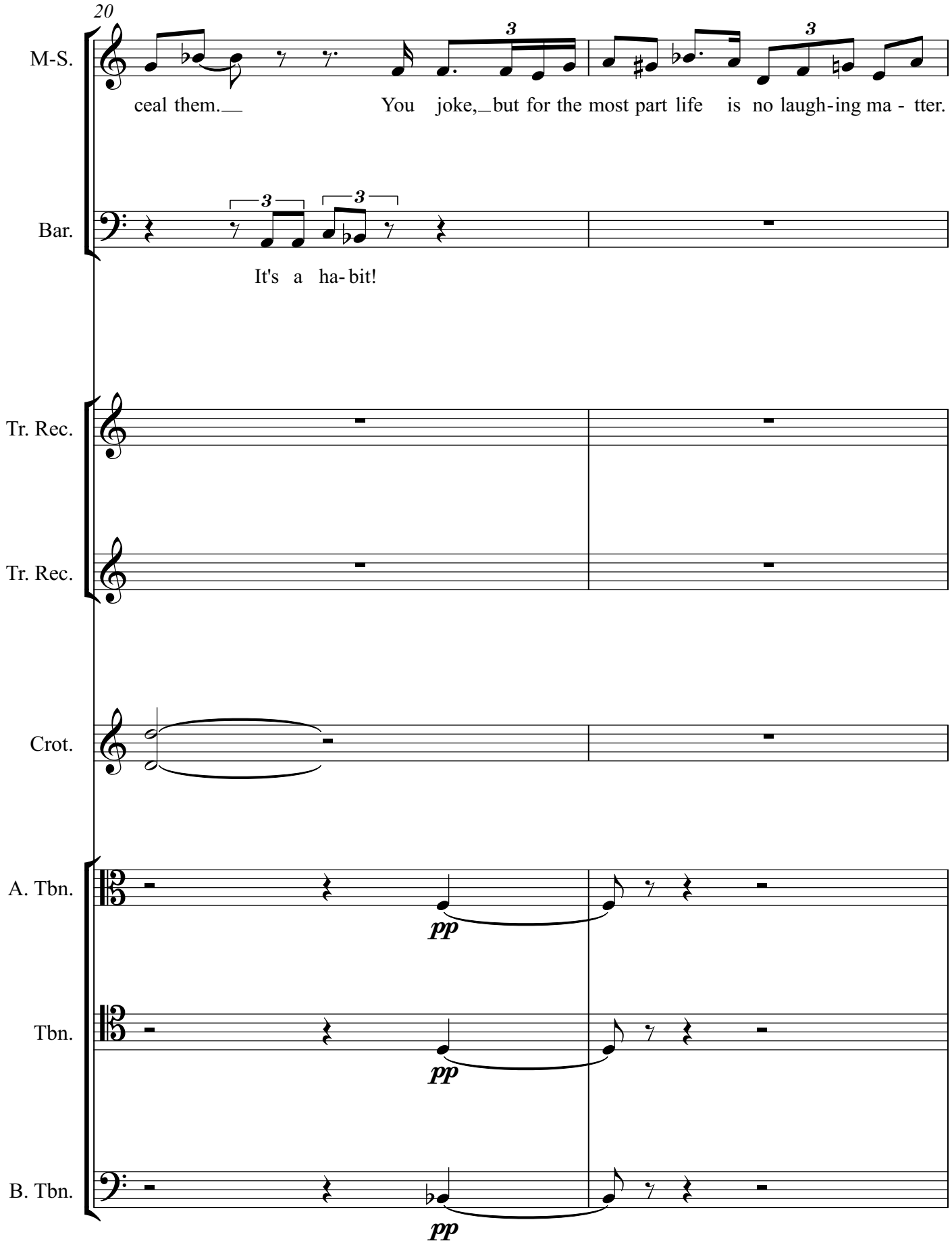

7
M-S.
Bar.
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
Tbn.
B. Tbn.

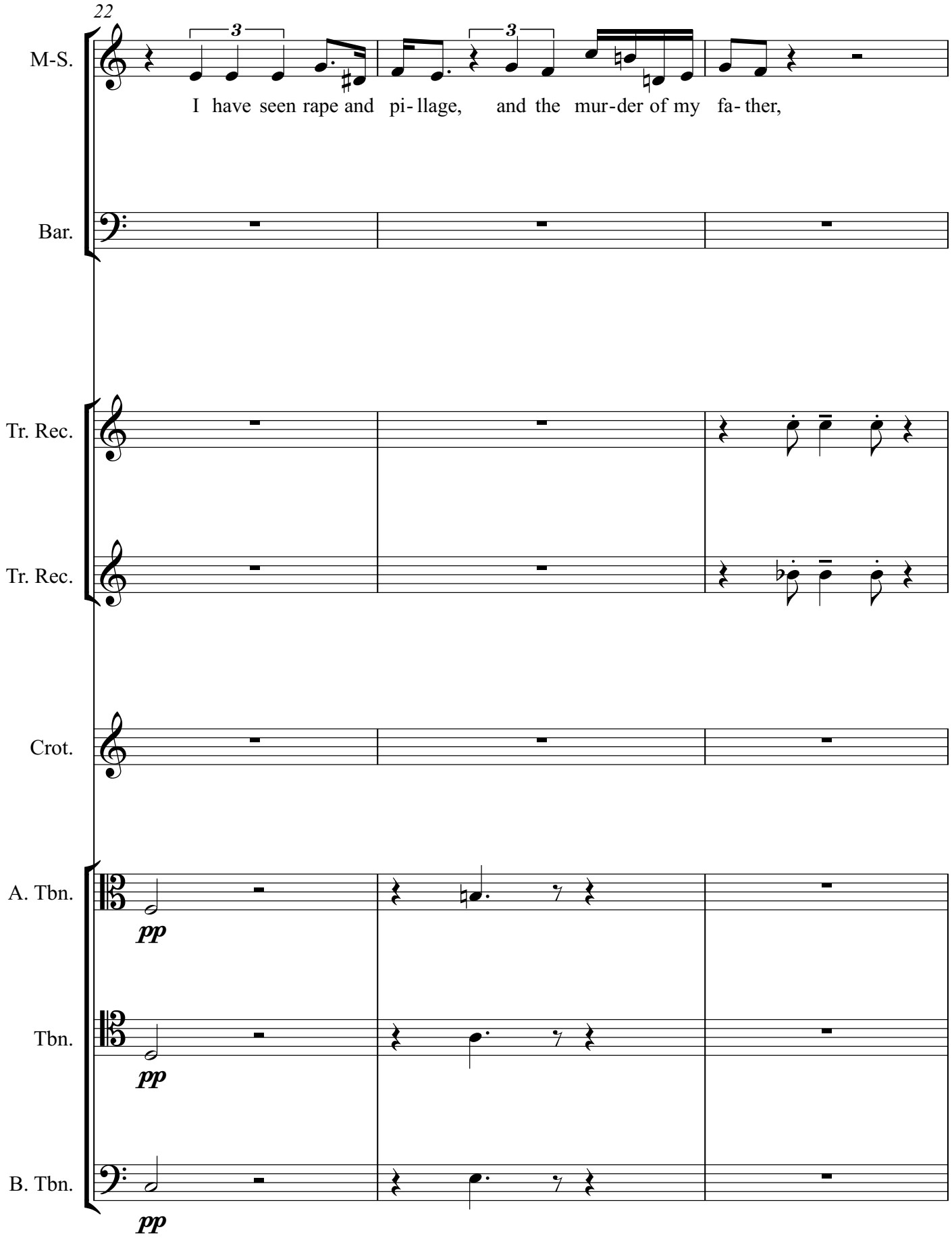

10
M-S.
Albrecht
Bar.
Let me see your
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
Tbn.
B. Tbn.

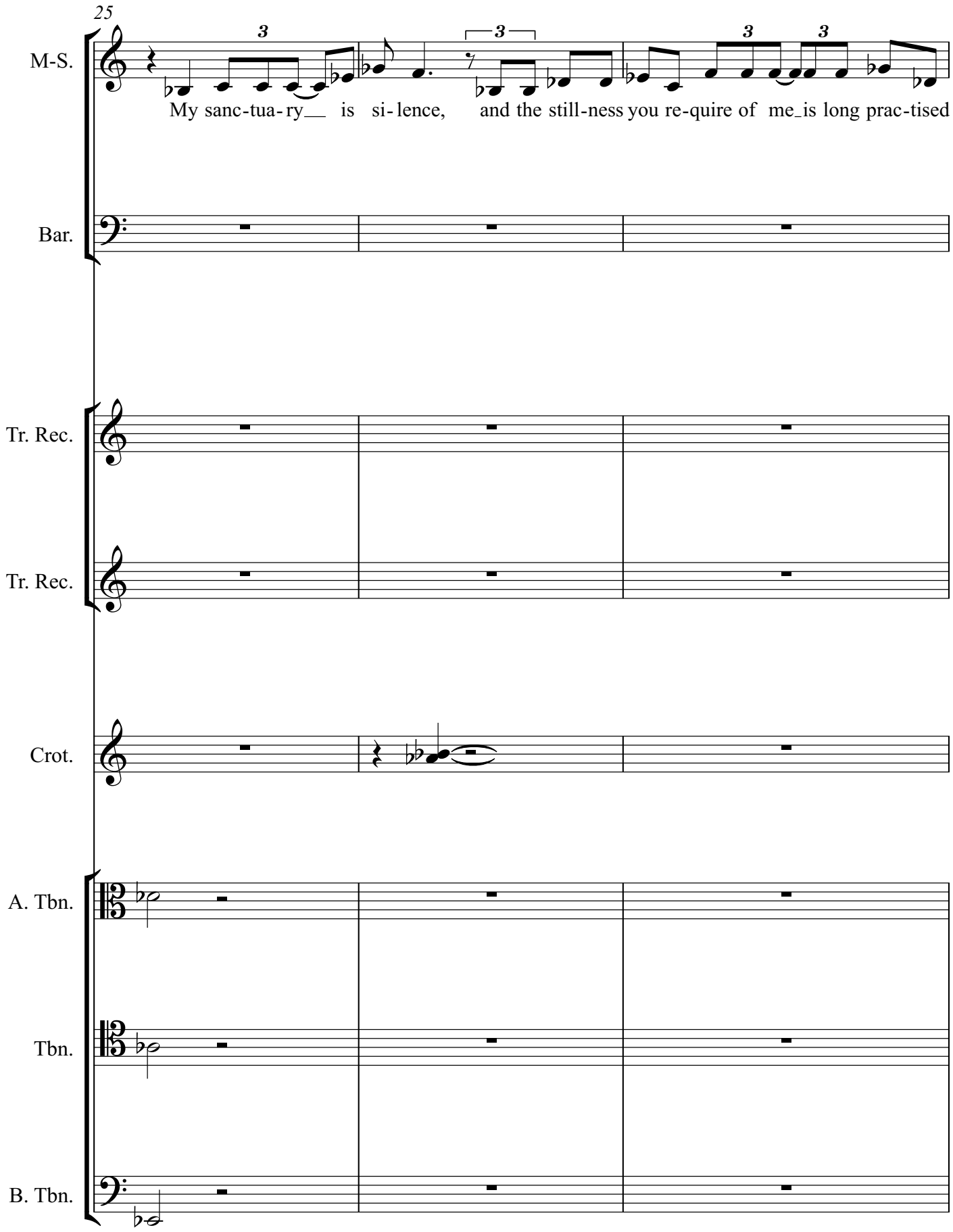

13
M-S.
Bar.
3
eyes.
This i-mage of Eve is from be-fore the Fall,
as God made her.
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
pp
Tbn.
pp
B. Tbn.
pp

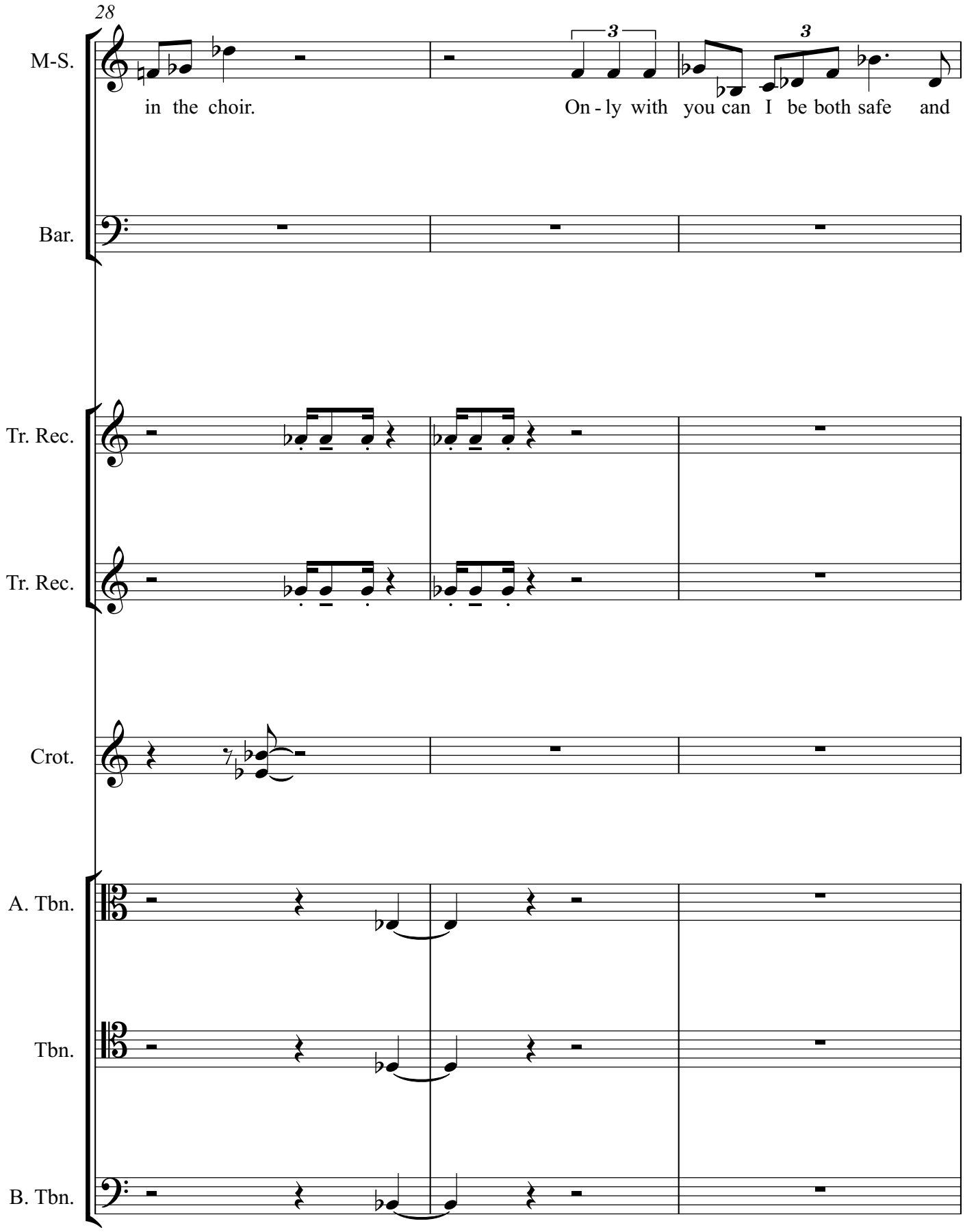

16
Joanna
M-S.
I will lift my eyes to the
Bar.
The i-nno-cence is in the eyes.
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
pp
Tbn.
pp
B. Tbn.
pp

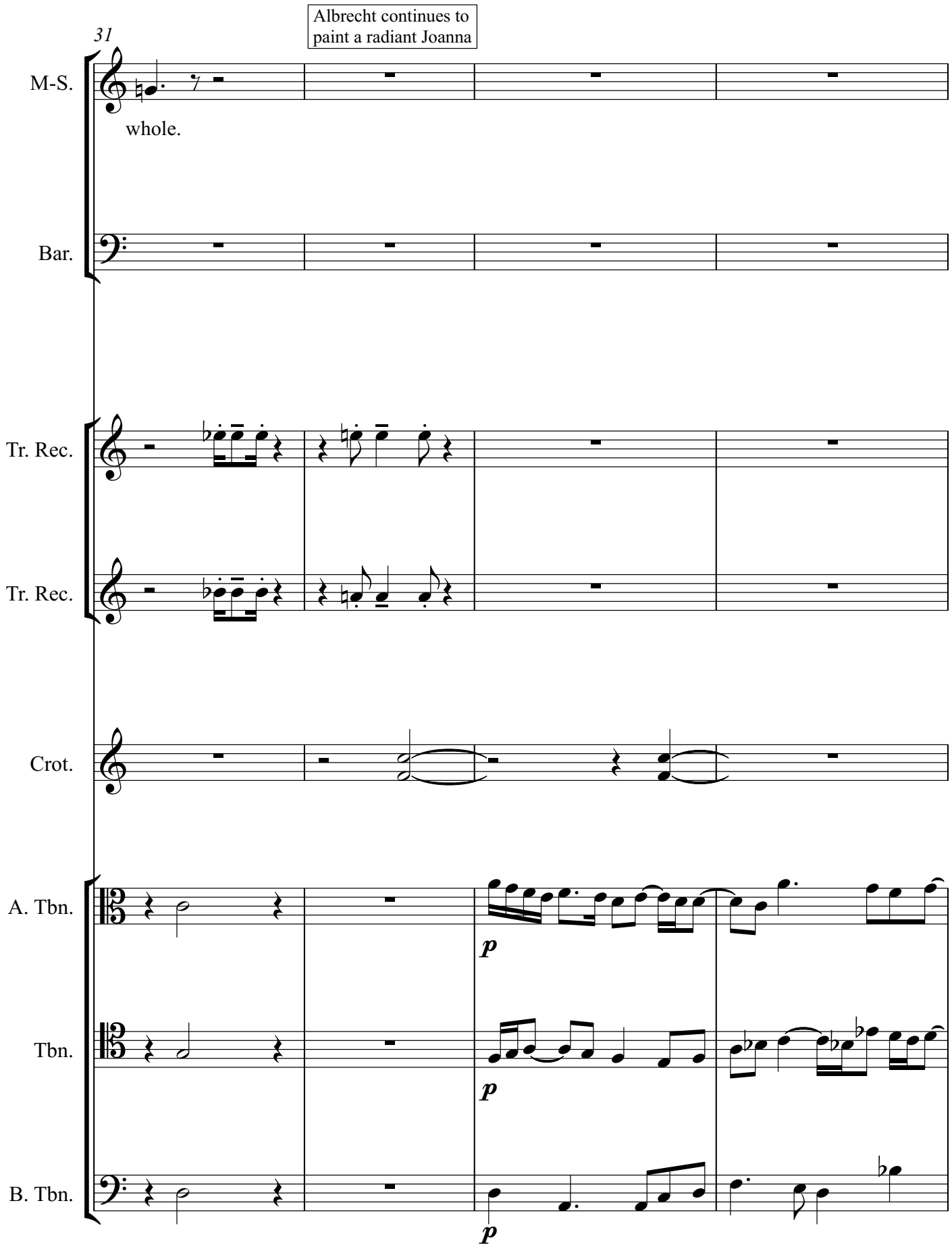

18
M-S.
hills. On-ly you will see them. My cowl and my down-ward glance con-
3
Bar.
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
pp
Tbn.
pp
B. Tbn.
pp

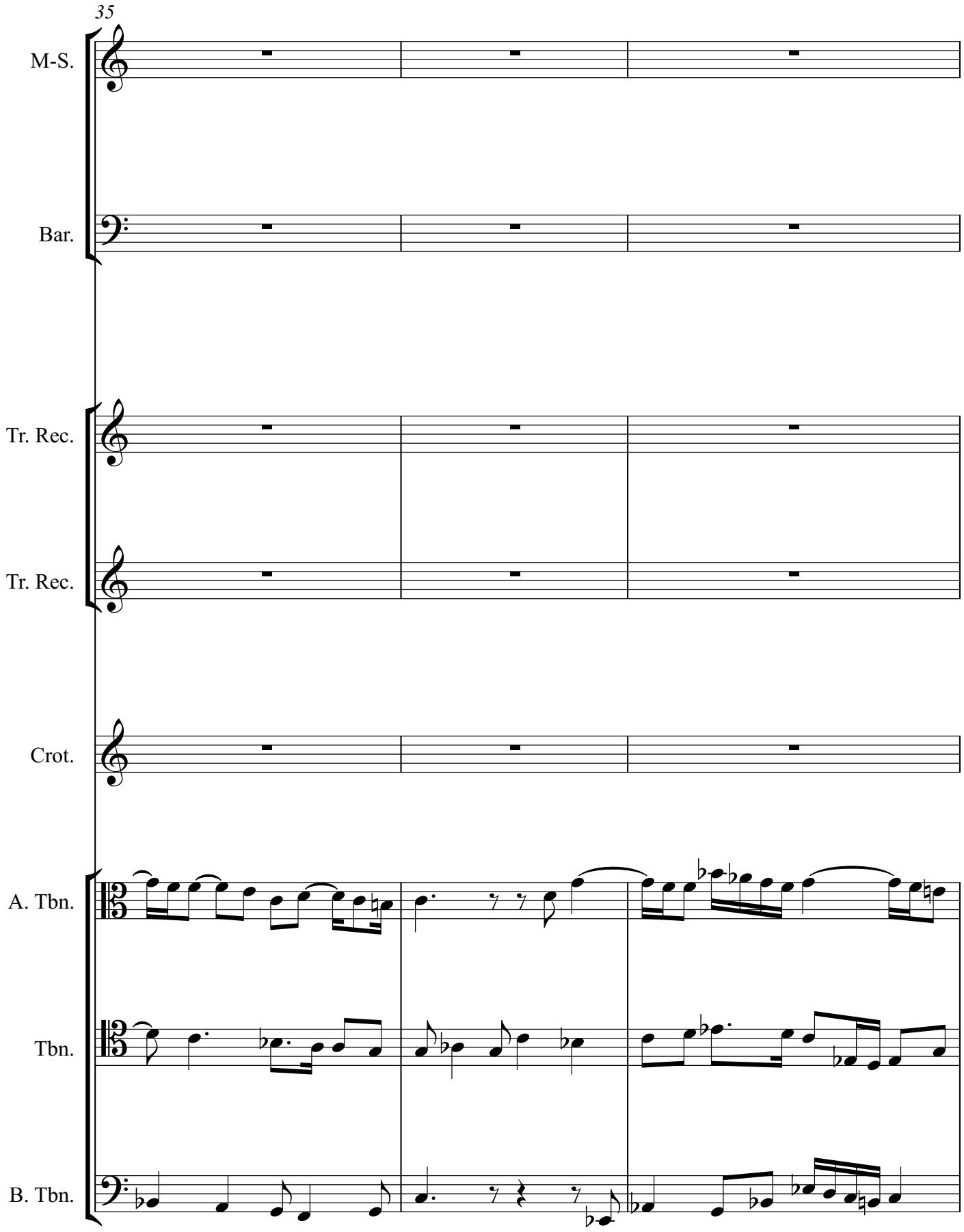

20
M-S.
ceal them.
You joke, but for the most part life is no laugh-ing ma - tter.
Bar.
It's a ha-bit!
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
pp
Tbn.
pp
B. Tbn.
pp

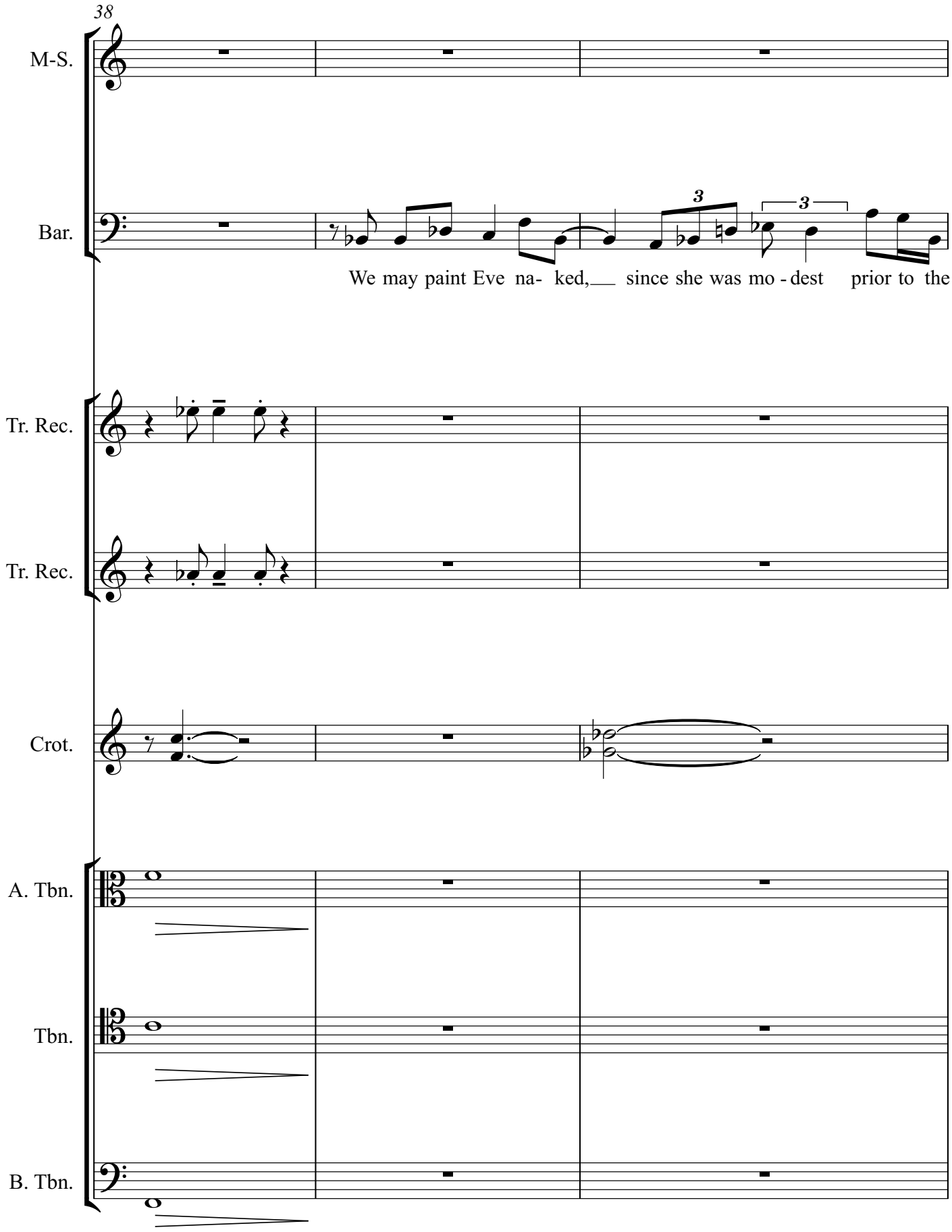

22
M-S.
I have seen rape and pi- llage, and the mur-der of my fa- ther,
Bar.
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
pp
Tbn.
pp
B. Tbn.
pp

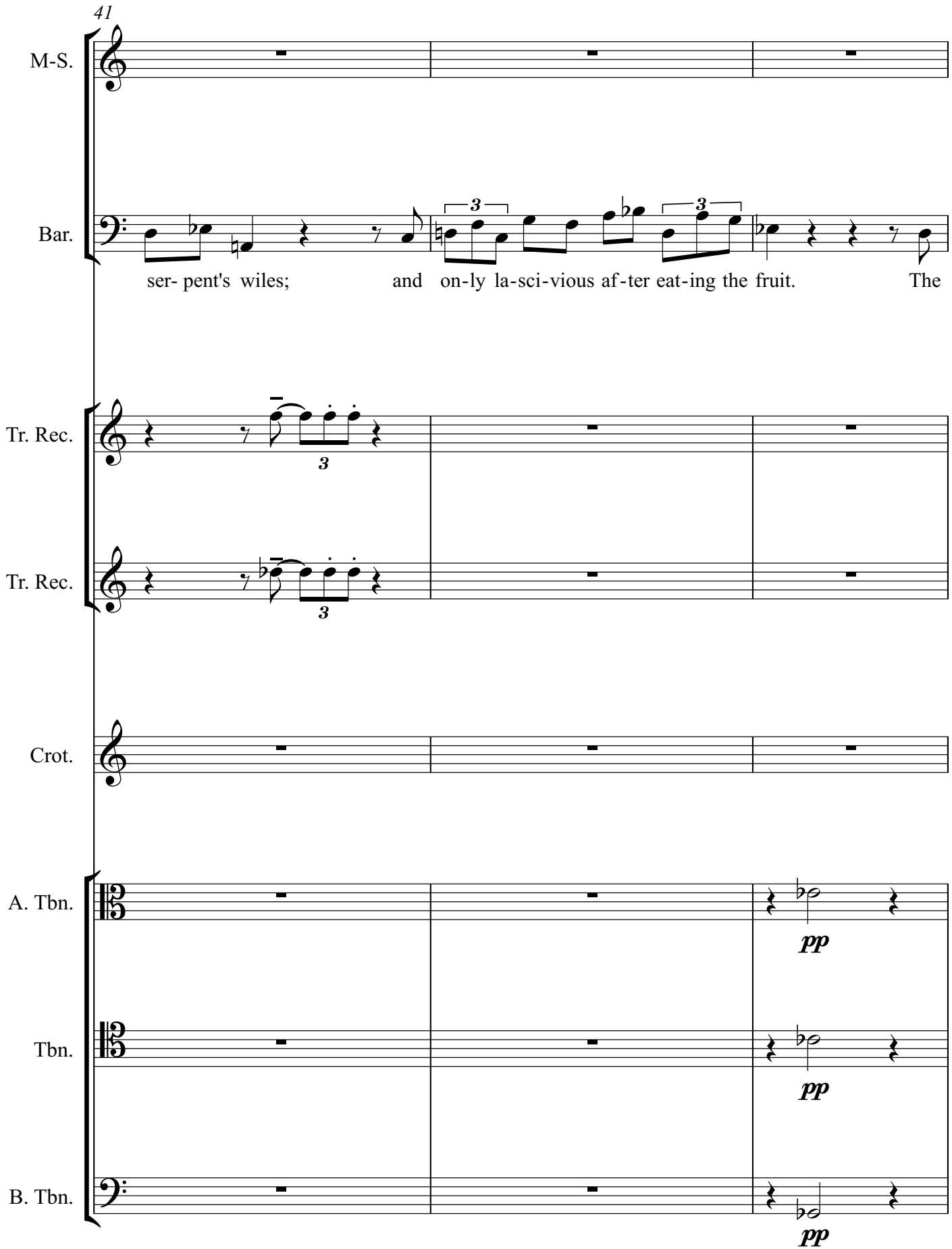

25
M-S.
My sanc-tua-ry is si-lence, and the still-ness you re-quire of me is long prac-tised
Bar.
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
Tbn.
B. Tbn.

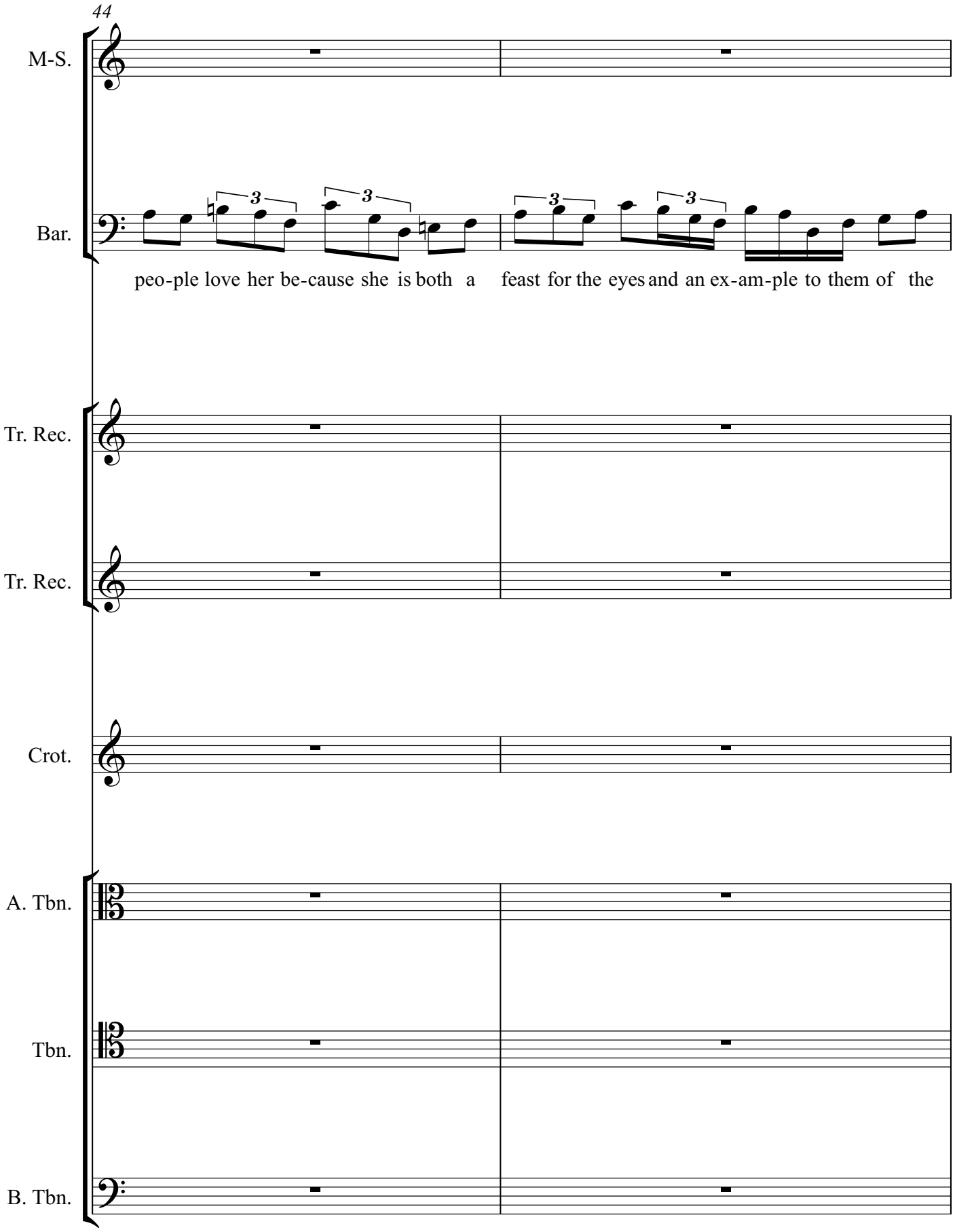

28
M-S.
in the choir.
On - ly with you can I be both safe and
Bar.
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
Tbn.
B. Tbn.

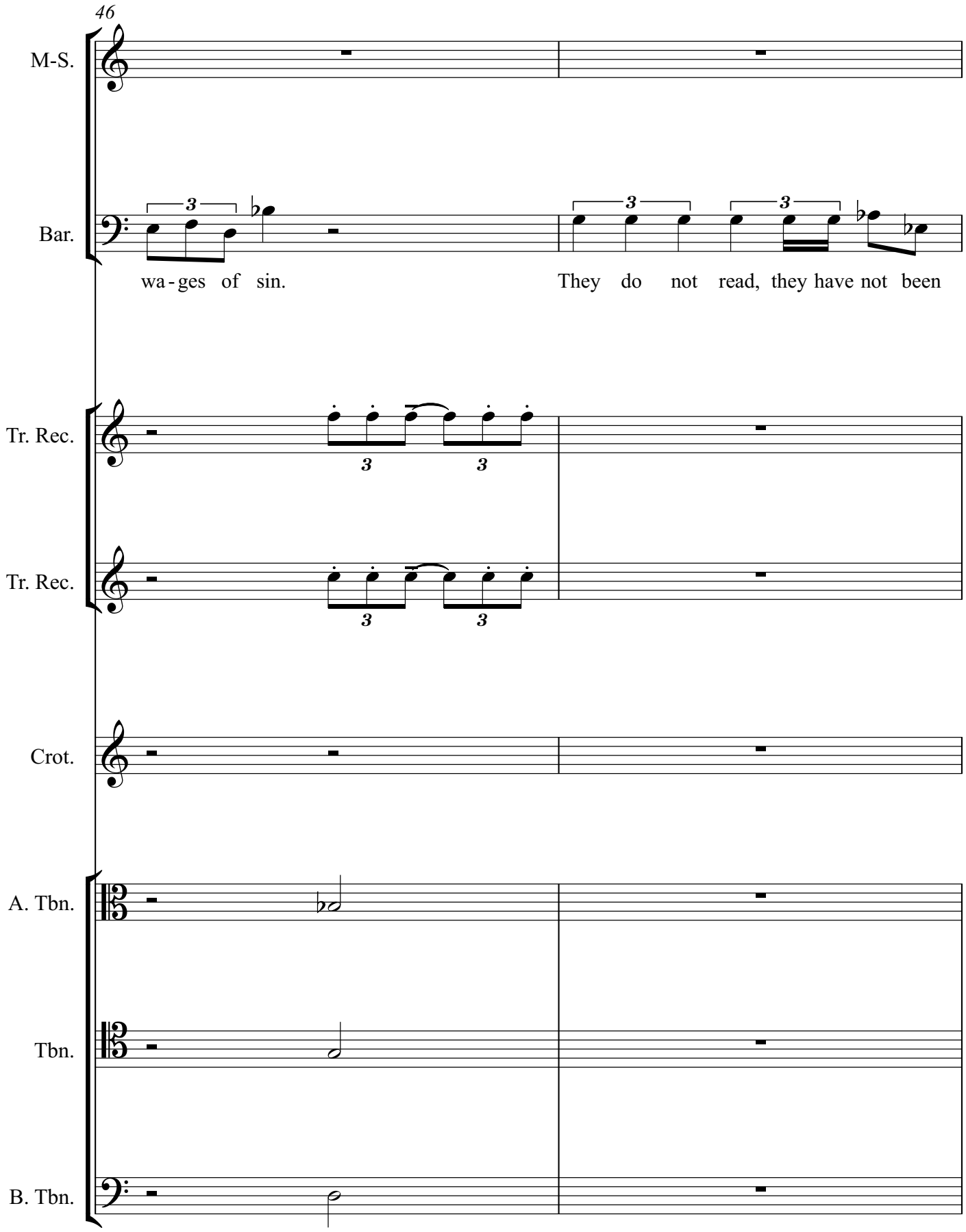

Albrecht continues to paint a radiant Joanna
31
M-S.
whole.
Bar.
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
Tbn.
B. Tbn.
p
p
p

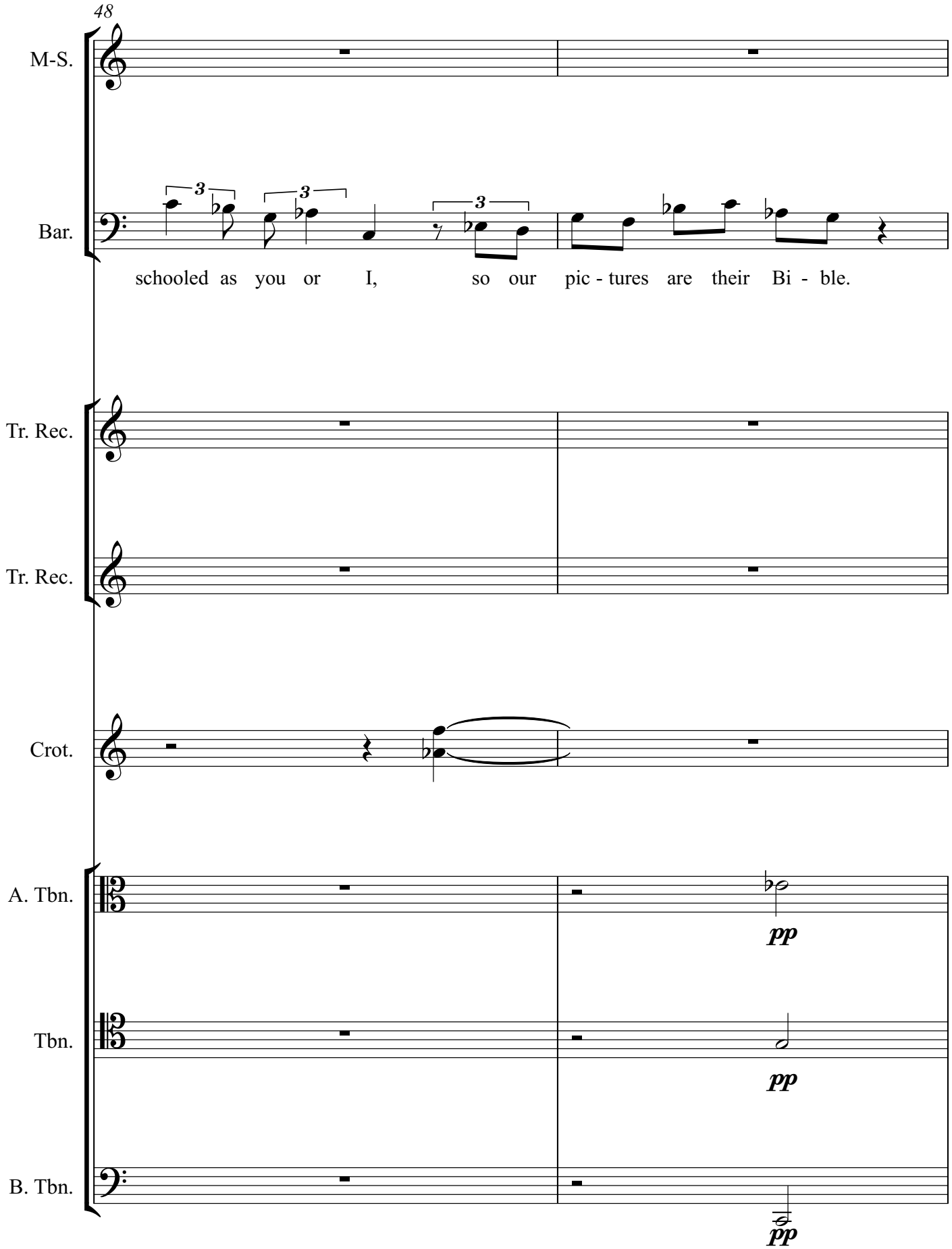

35
M-S.
Bar.
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
Tbn.
B. Tbn.

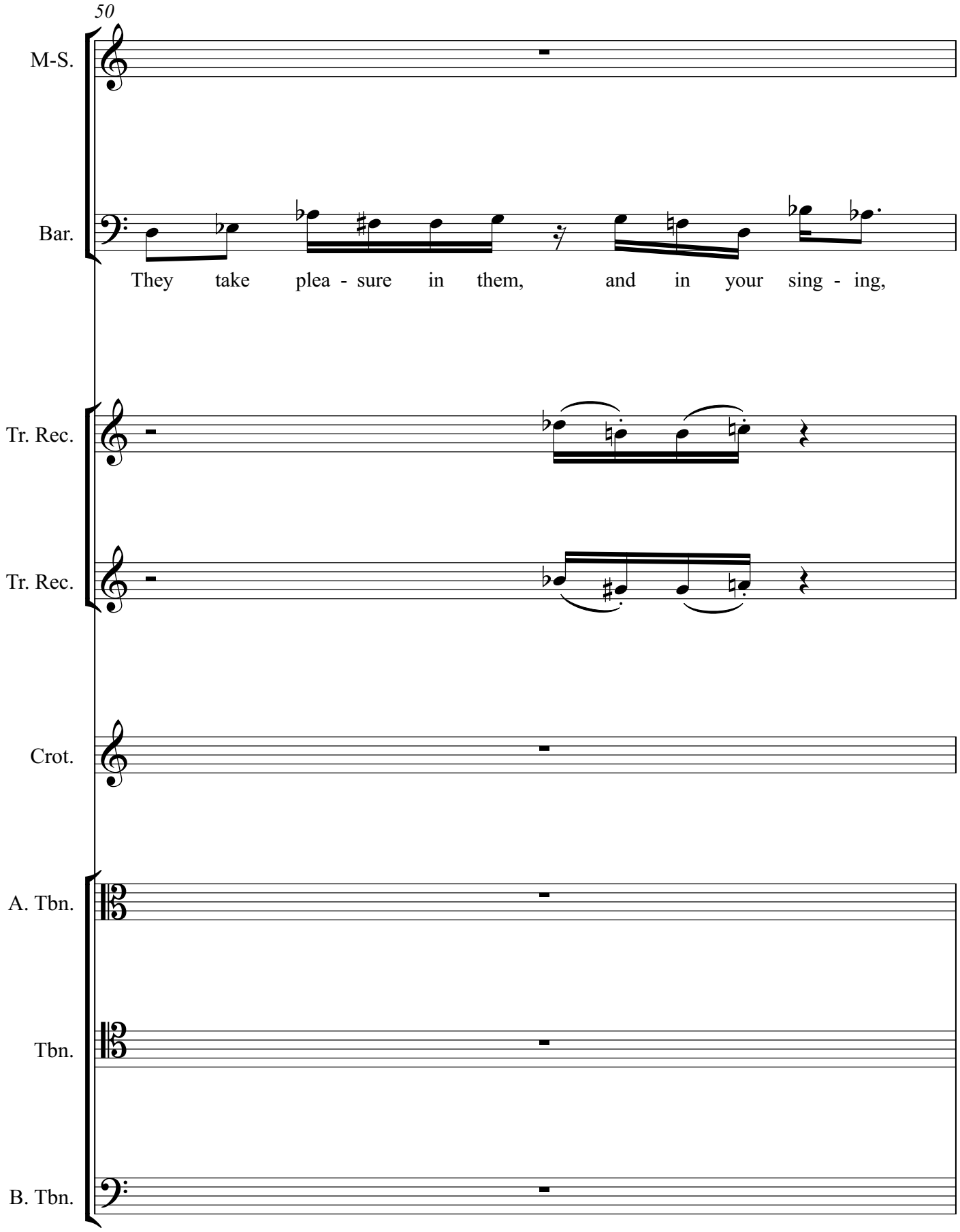

38
M-S.
Bar.
We may paint Eve na- ked, since she was mo - dest prior to the
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
Tbn.
B. Tbn.

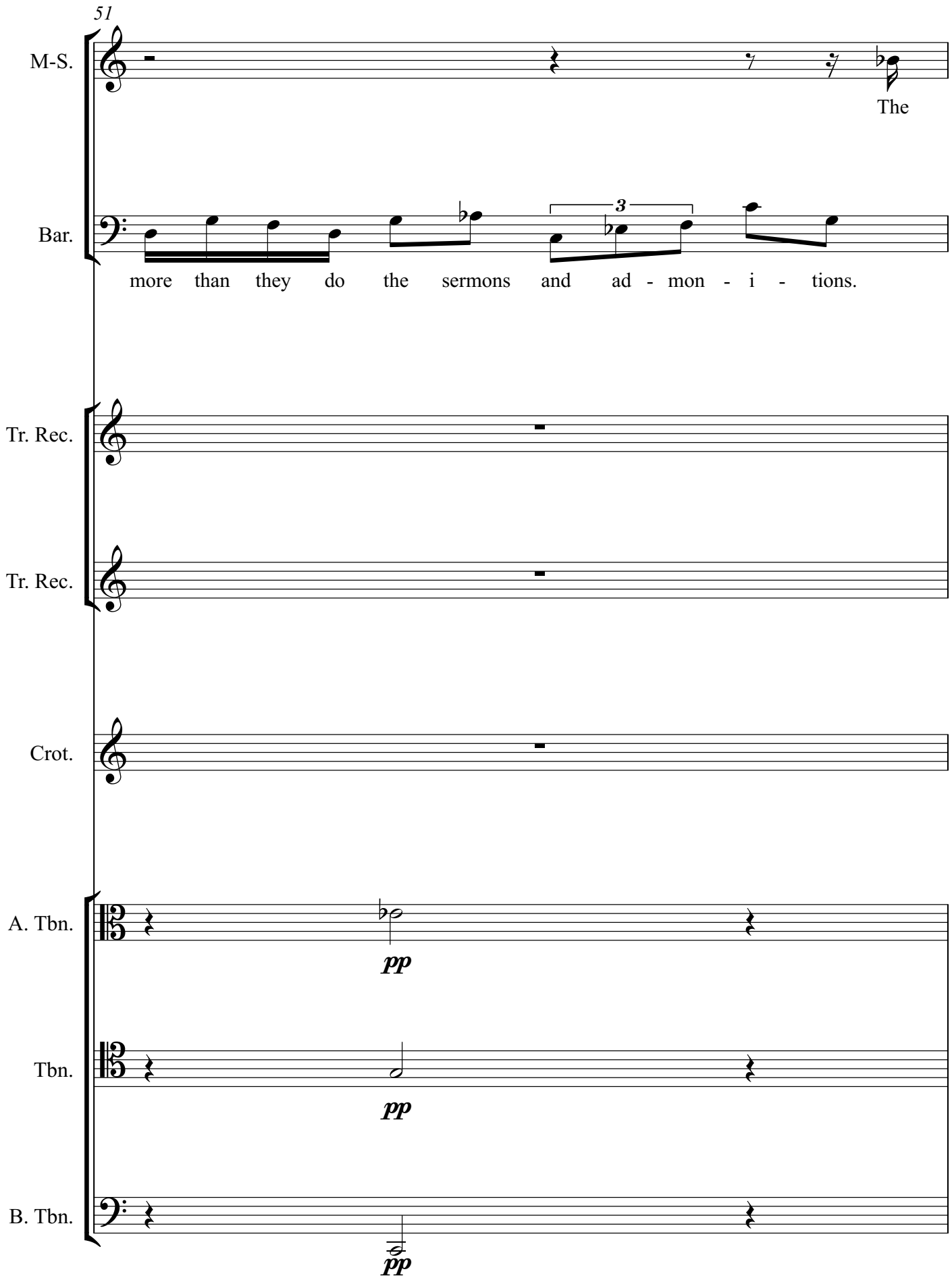

41
M-S.
Bar.
ser- pent's wiles; and on-ly la-sci-vious af-ter eat-ing the fruit. The
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
pp
Tbn.
pp
B. Tbn.
pp

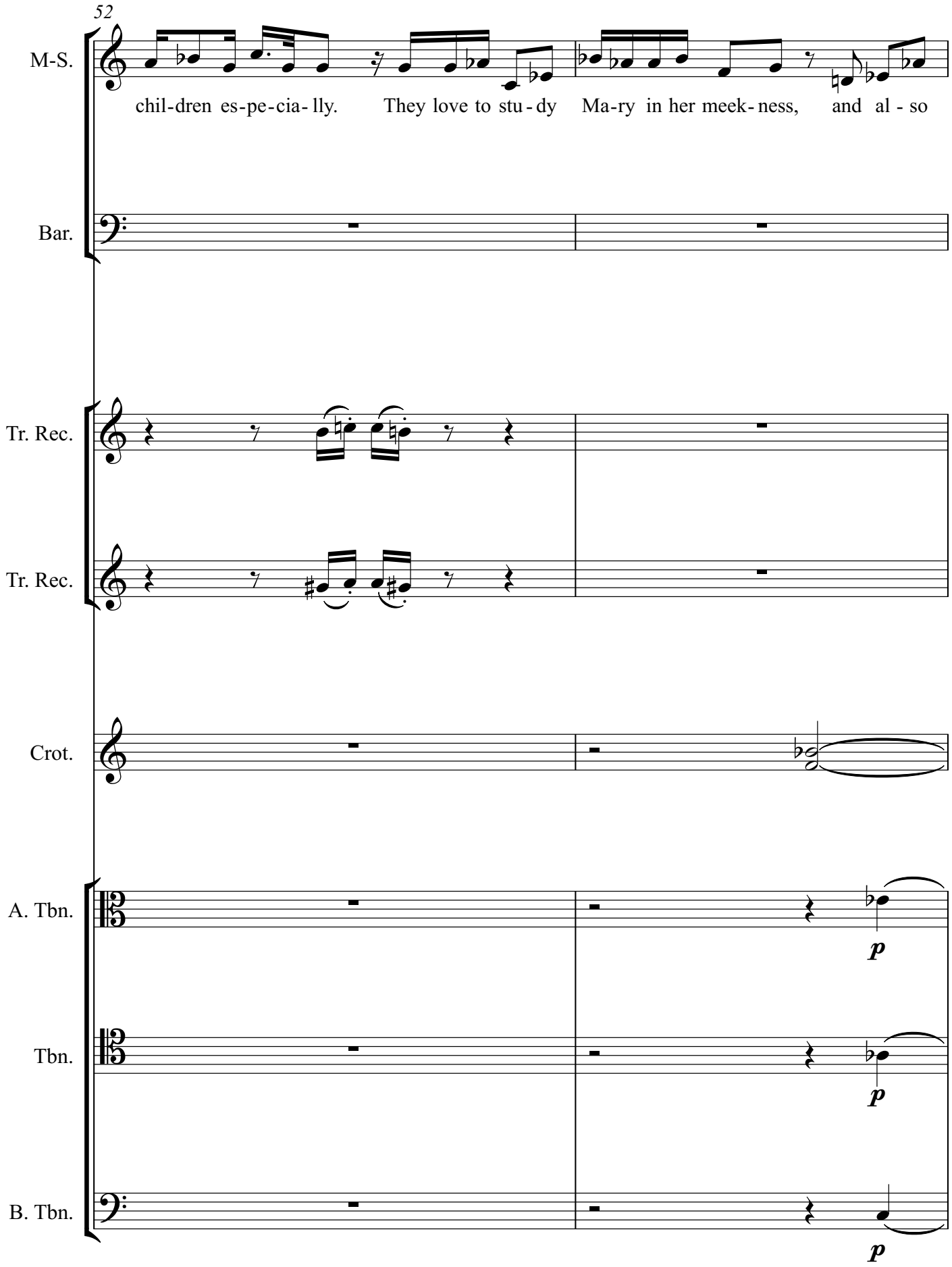

44
M-S.
Bar.
peo-ple love her be-cause she is both a feast for the eyes and an ex-am-ple to them of the
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
Tbn.
B. Tbn.

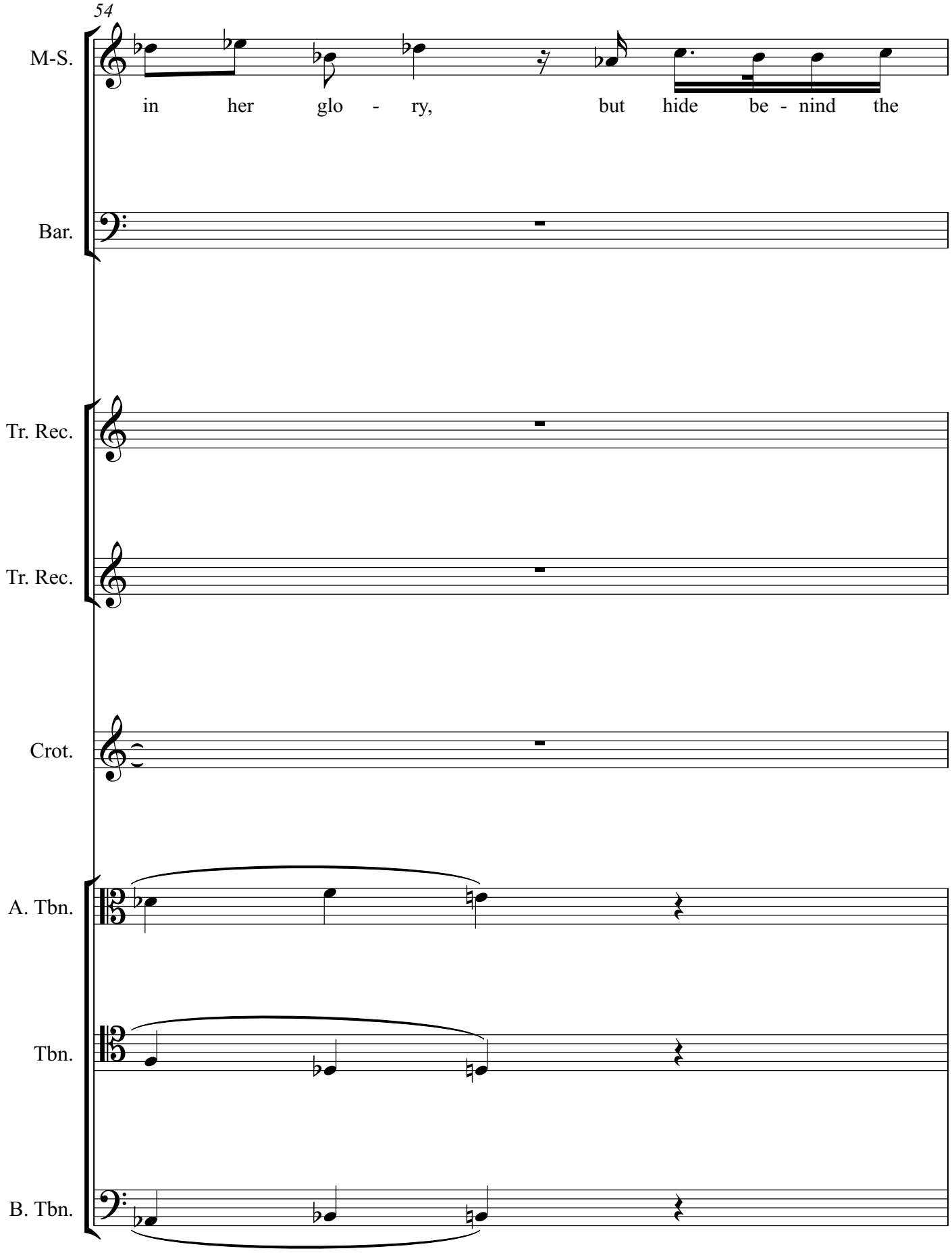

46
M-S.
Bar.
wa - ges of sin.
They do not read, they have not been
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
Tbn.
B. Tbn.

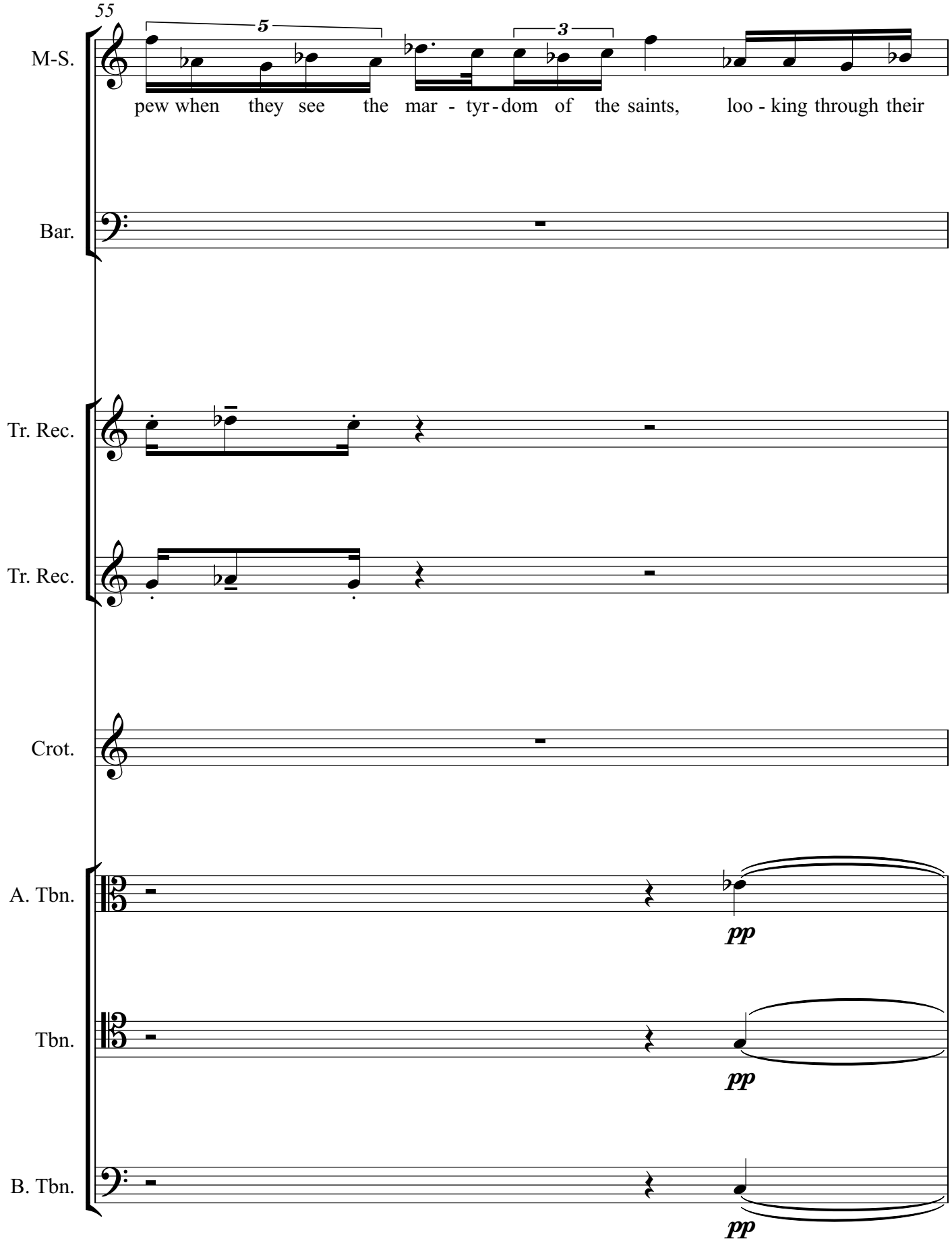

48
M-S.
Bar.
schooled as you or I, so our pic - tures are their Bi - ble.
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
pp
Tbn.
pp
B. Tbn.
pp

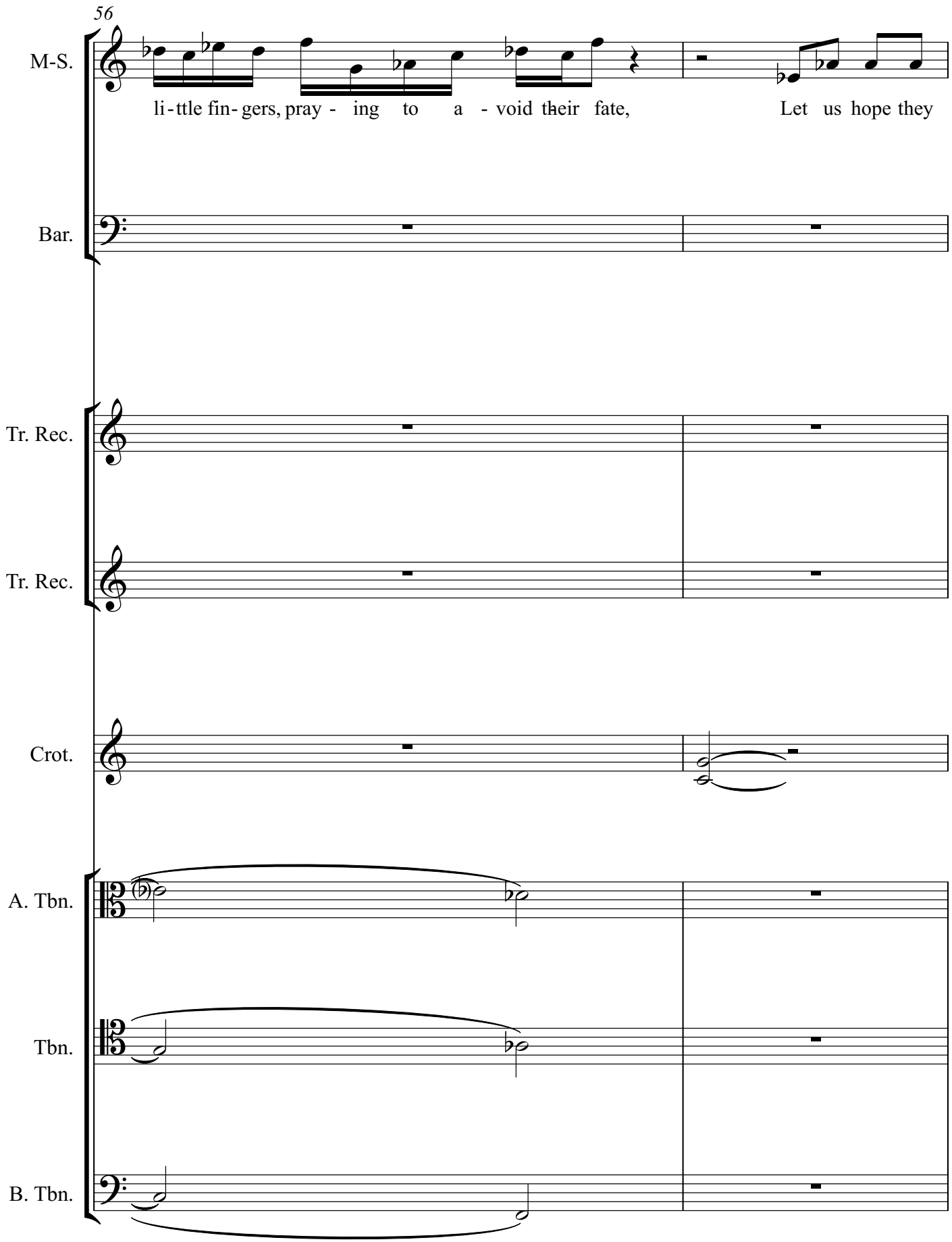

50
M-S.
Bar.
They take plea - sure in them, and in your sing - ing,
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
Tbn.
B. Tbn.

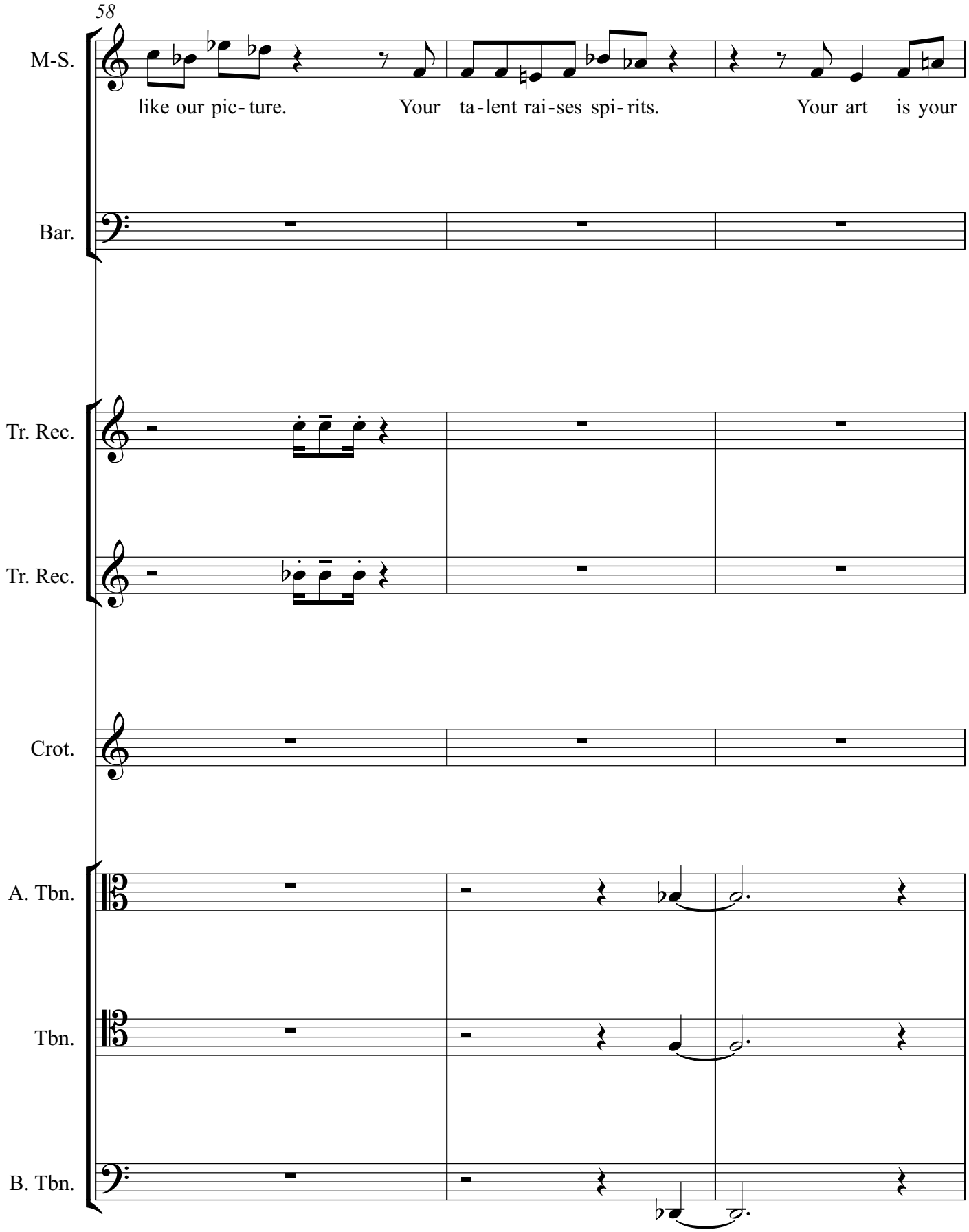

51
M-S.
The
Bar.
3
more than they do the sermons and ad - mon - i - tions.
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
pp
Tbn.
pp
B. Tbn.
pp

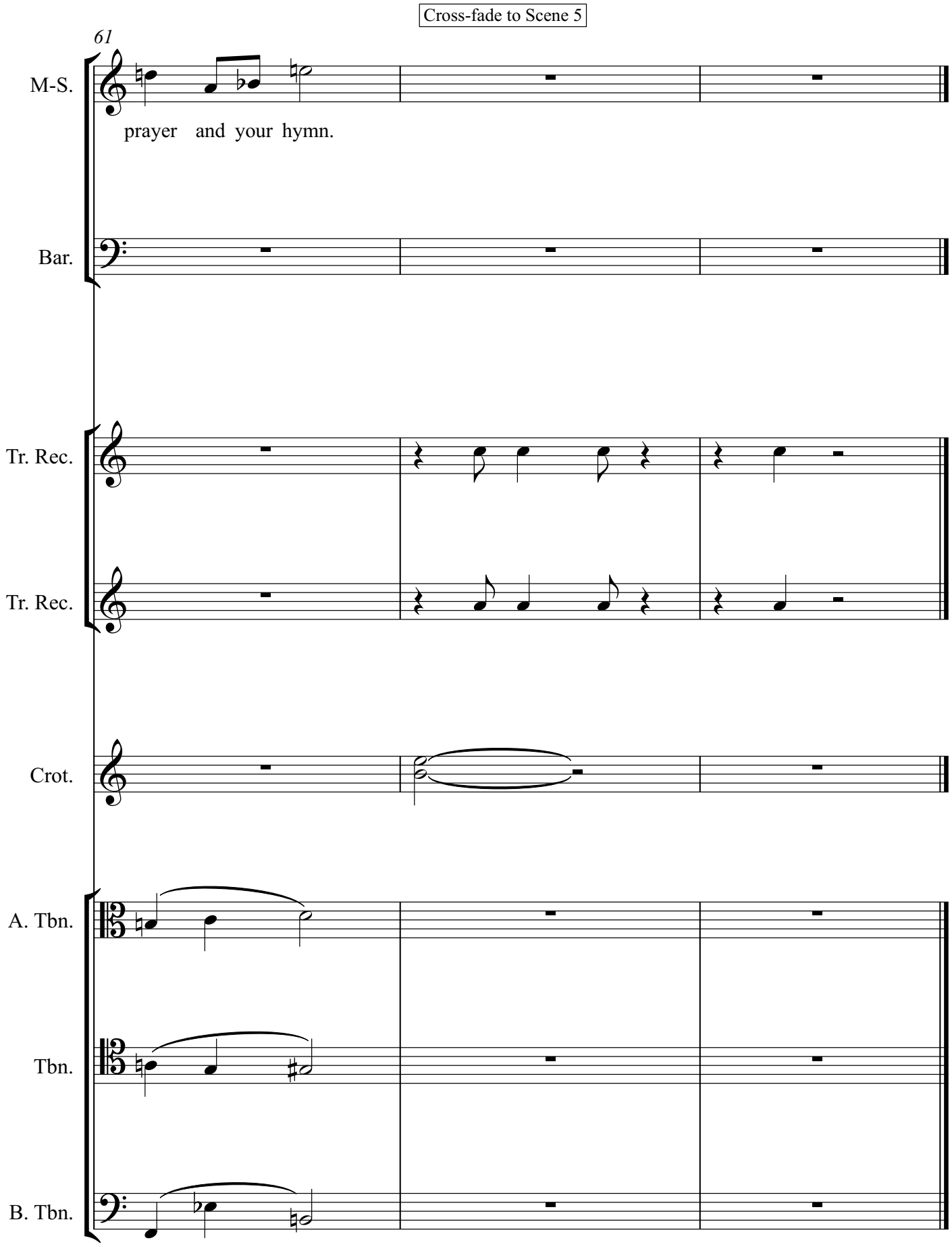

52
M-S.
chil-dren es-pe-cia-lly. They love to stu-dy Ma-ry in her meek-ness, and al-so
Bar.
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
p
Tbn.
p
B. Tbn.
p


54
M-S.
in her glo - ry, but hide be - nind the
Bar.
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
Tbn.
B. Tbn.


55
M-S.
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.


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.

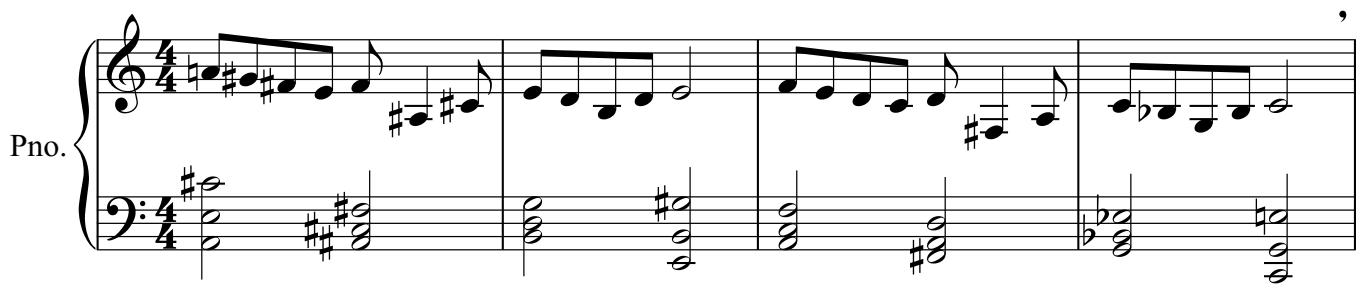

Cross-fade to Scene 5
61
M-S.
prayer and your hymn.
Bar.
Tr. Rec.
Tr. Rec.
Crot.
A. Tbn.
Tbn.
B. Tbn.

Scene 5: Fanny composing

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

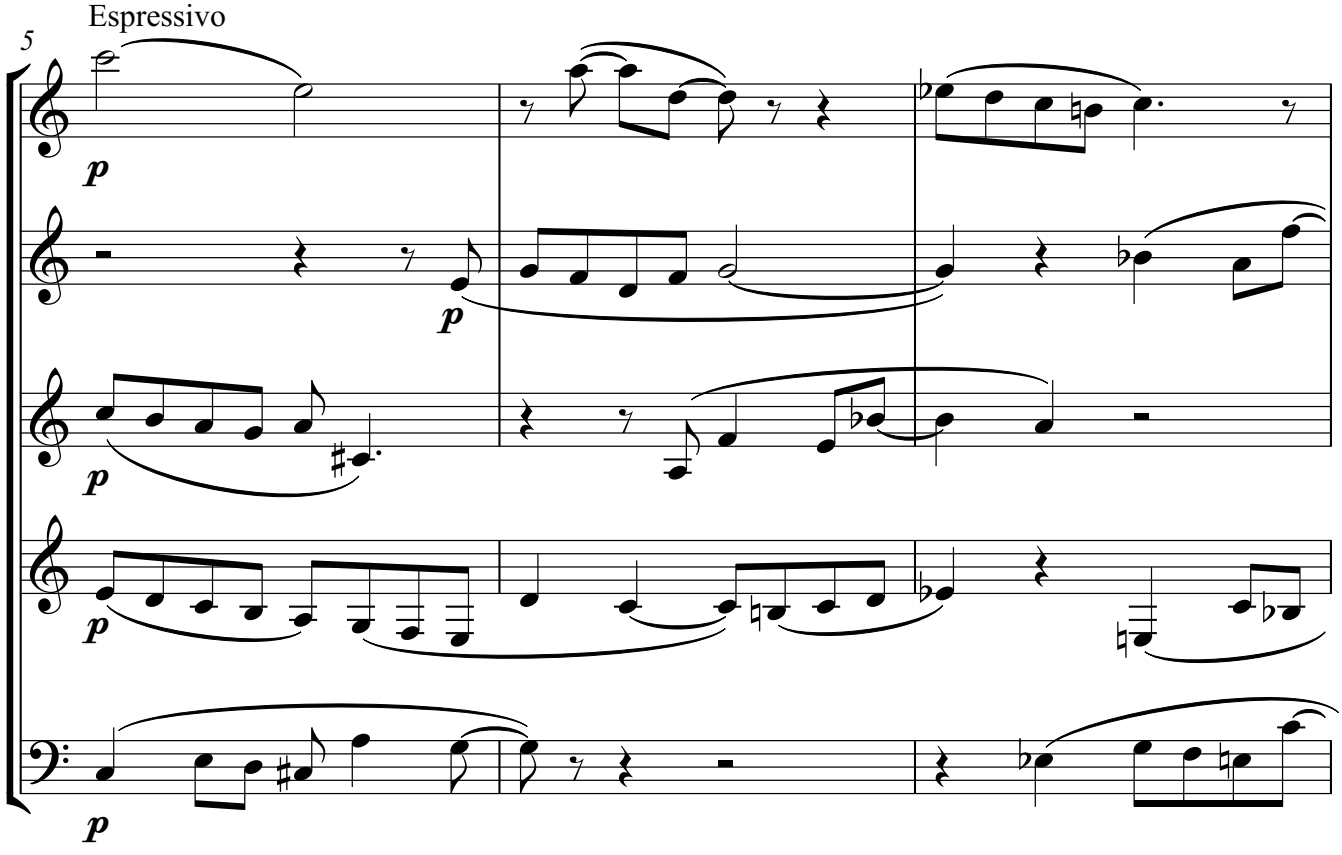
Hesitatingly but with expression

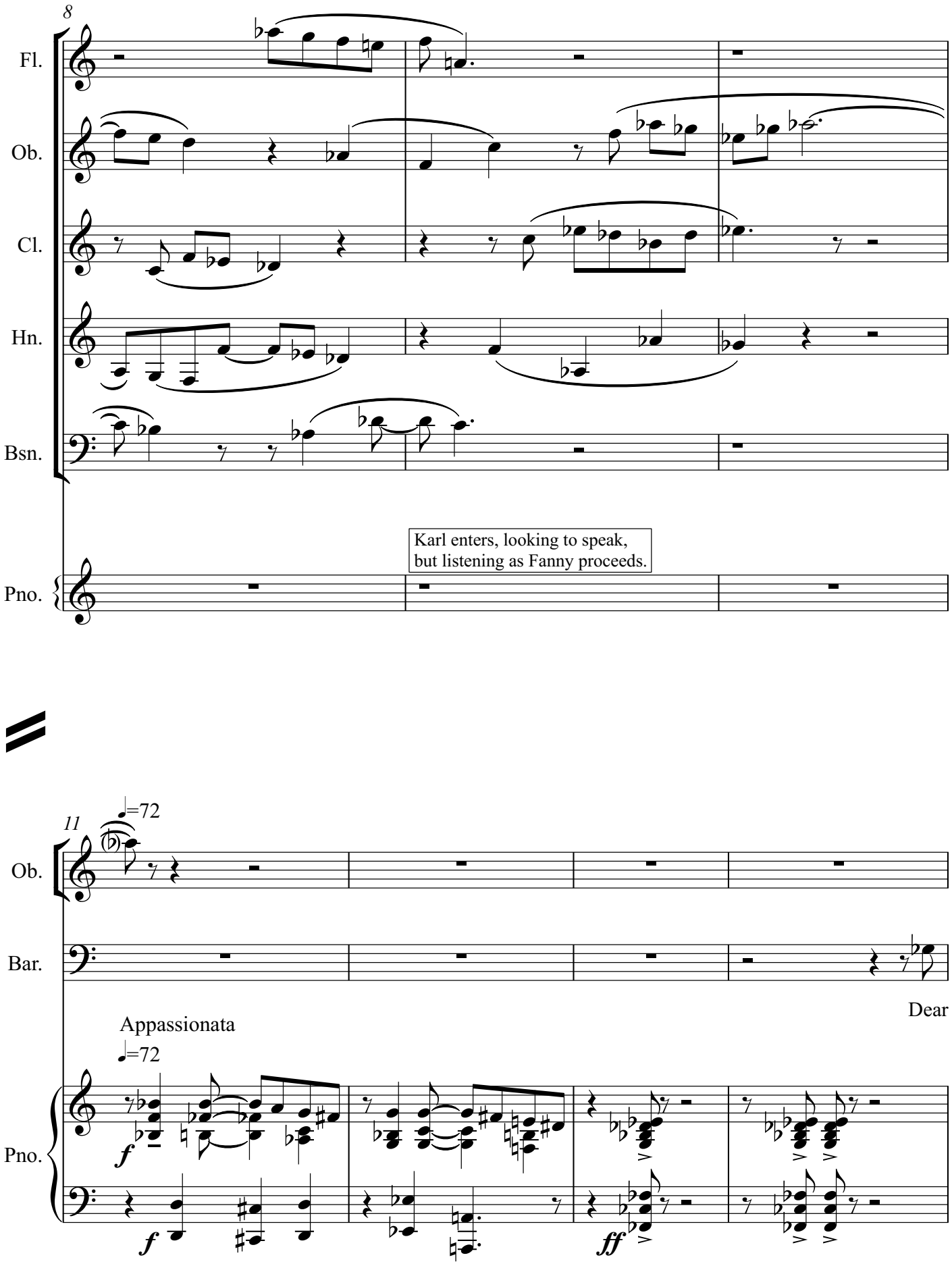
♩=c.66



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

Espressivo




8
Fl.
Ob.
Cl.
Hn.
Bsn.
Karl enters, looking to speak,
but listening as Fanny proceeds.
Pno.
11
♩=72
Ob.
Bar.
Dear
Appassionata
♩=72
Pno.
f
f
ff

15 ♩=62

Bar.

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

Pno.

17 ♩=54

Bar.

or the snar-ling of a dra- gon!

Pno.

♩=54 *tenuto*

Playing with her eyes on Karl, as if challenging him

p

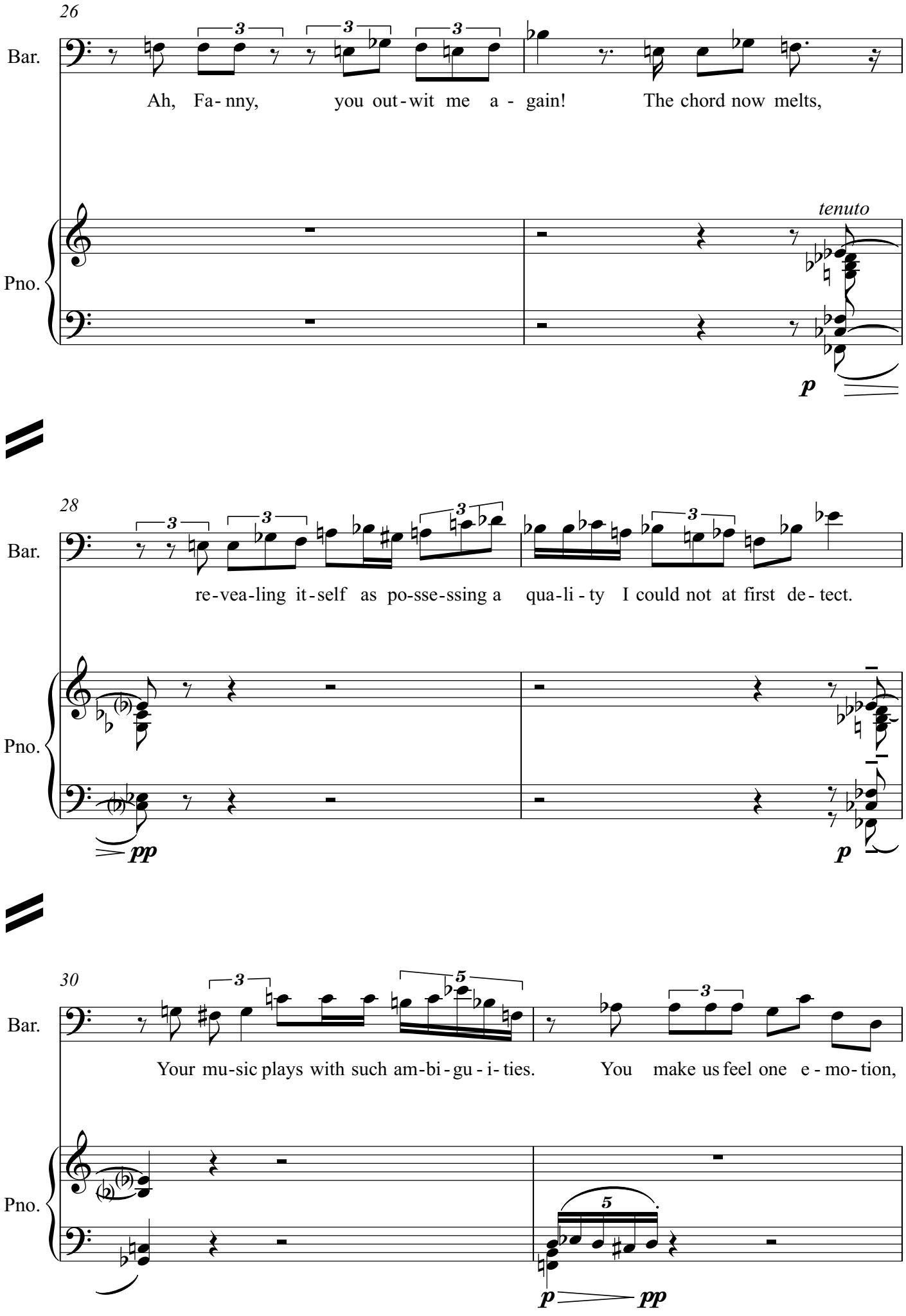
19

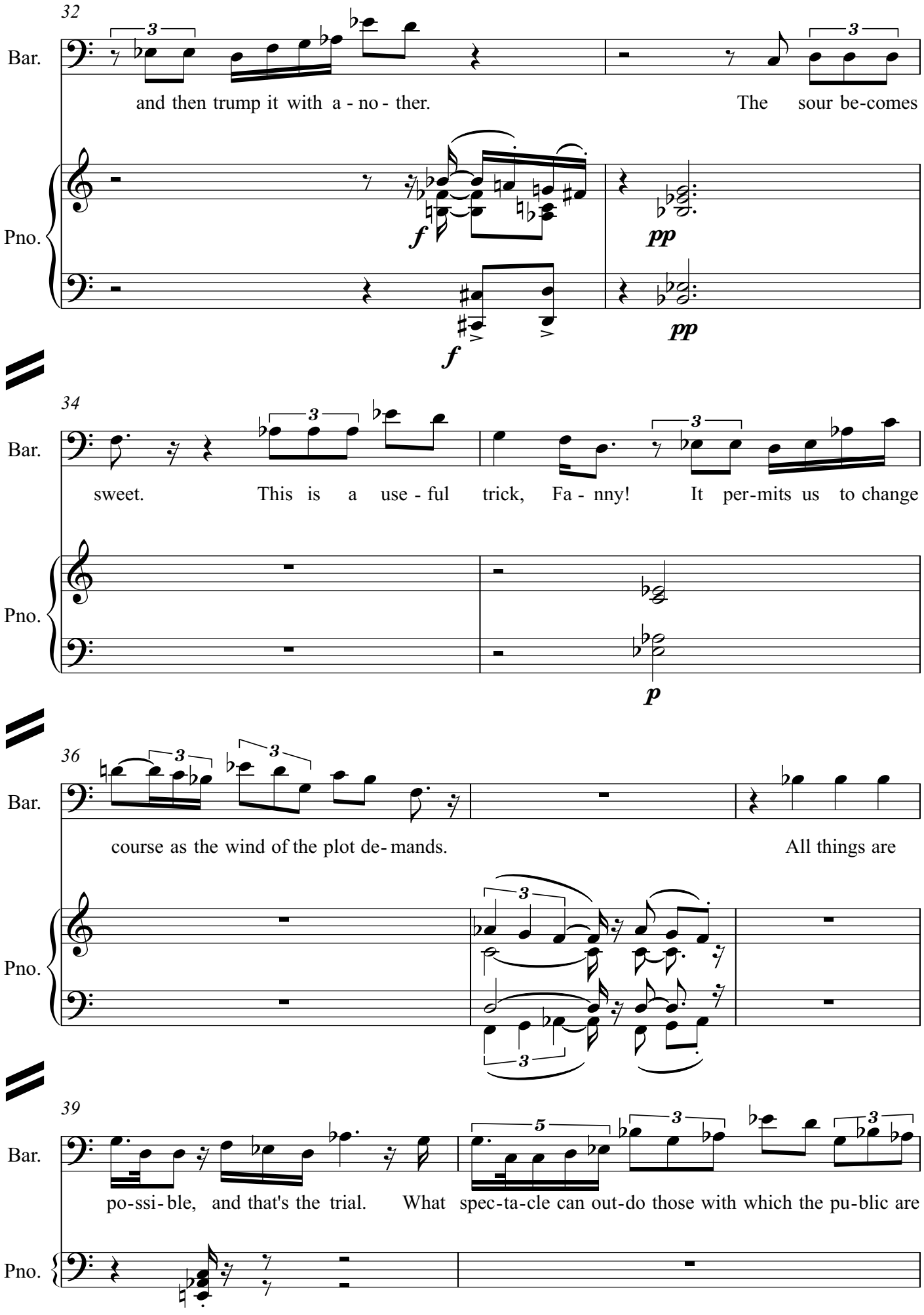
Pno.

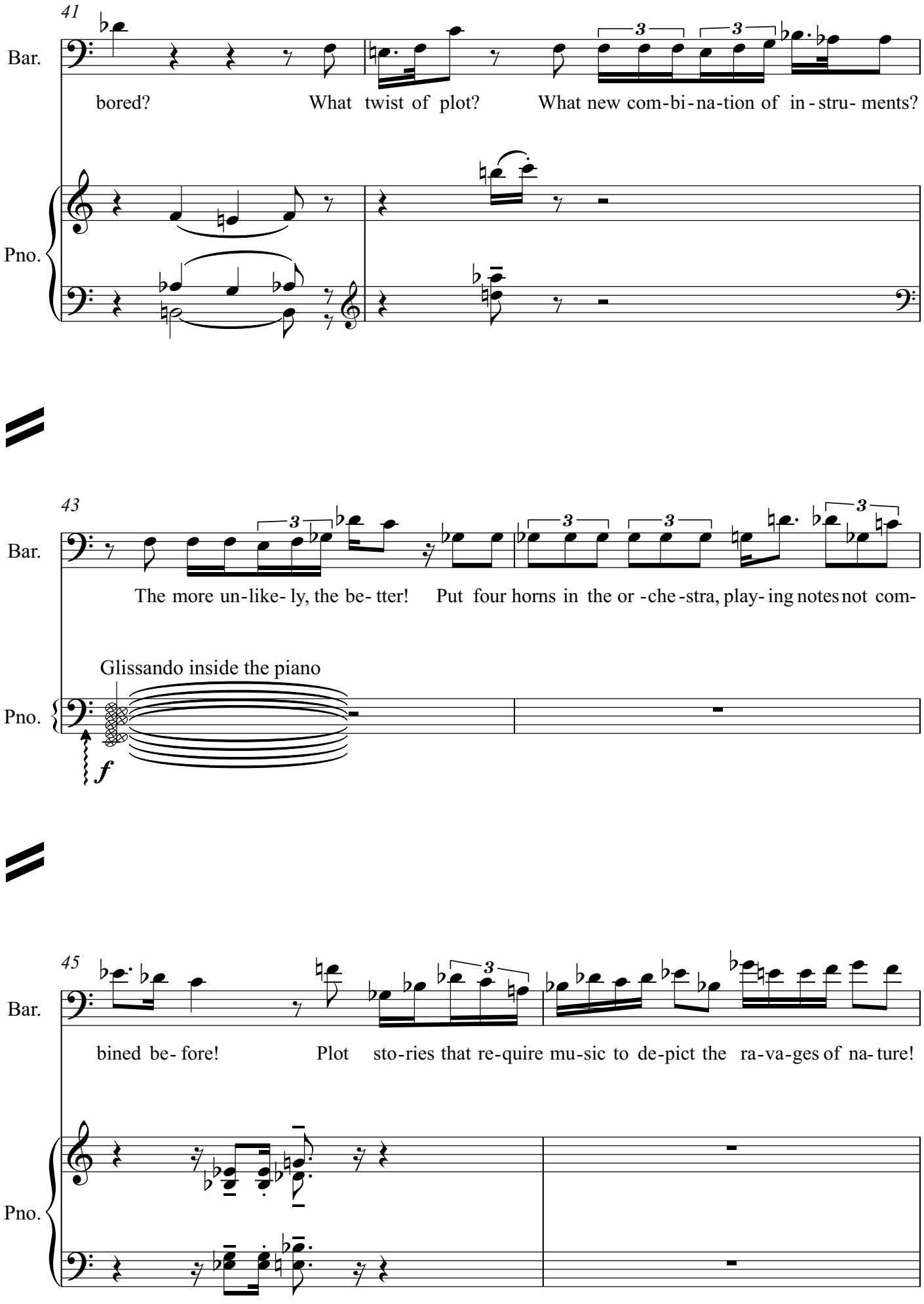
22

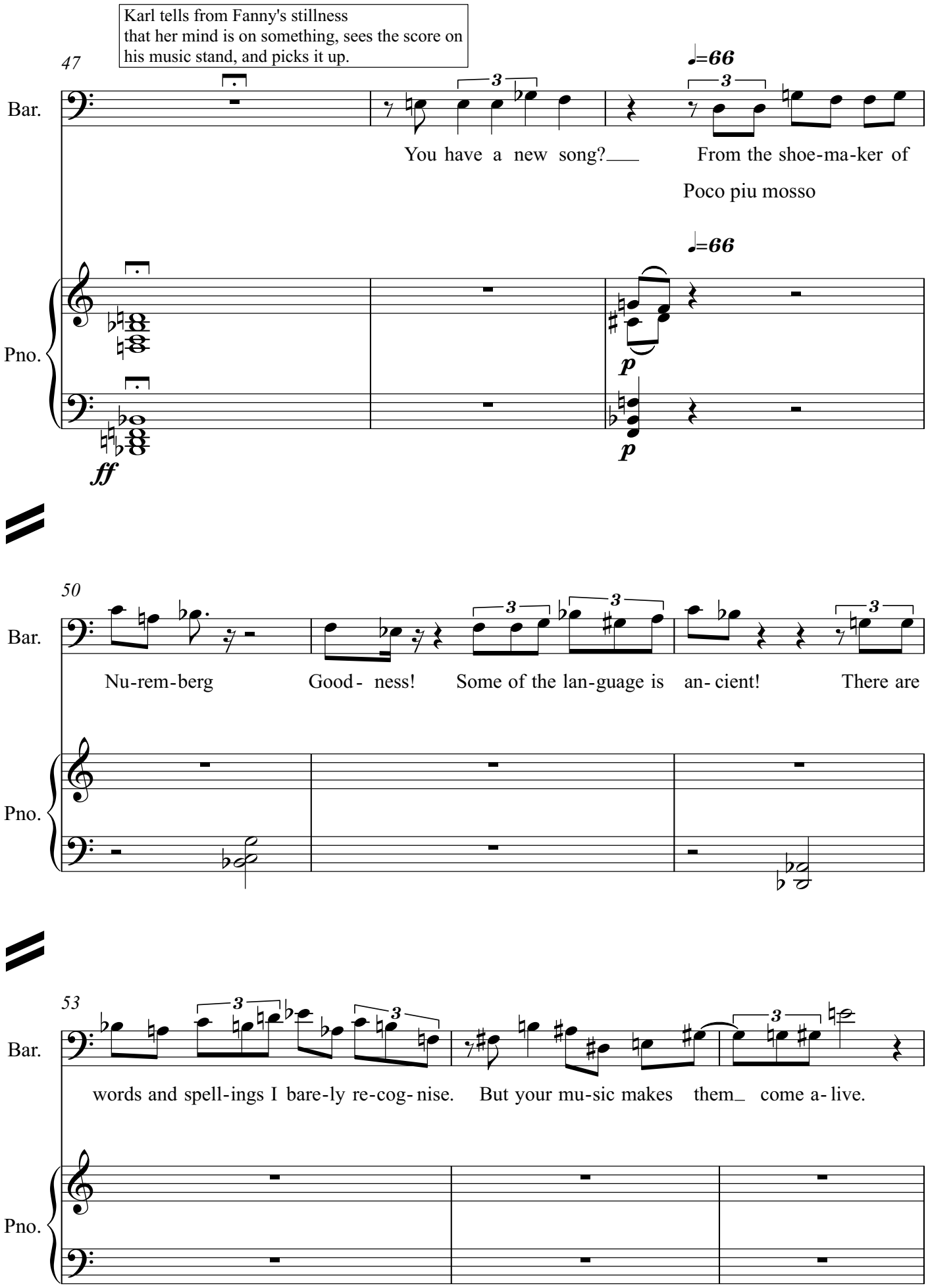
Pno.

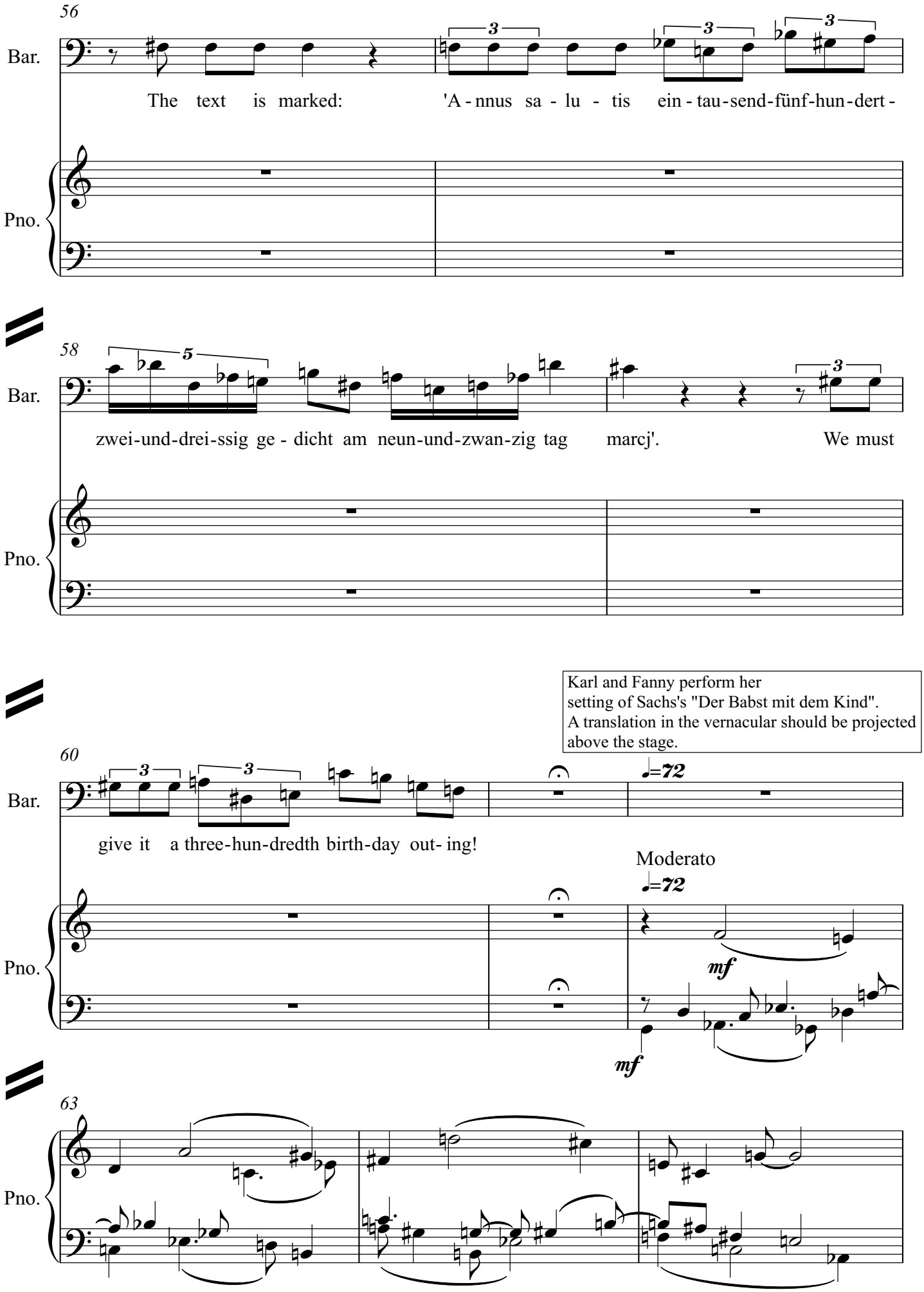
Fanny with a sense of victory:
Karl admiring

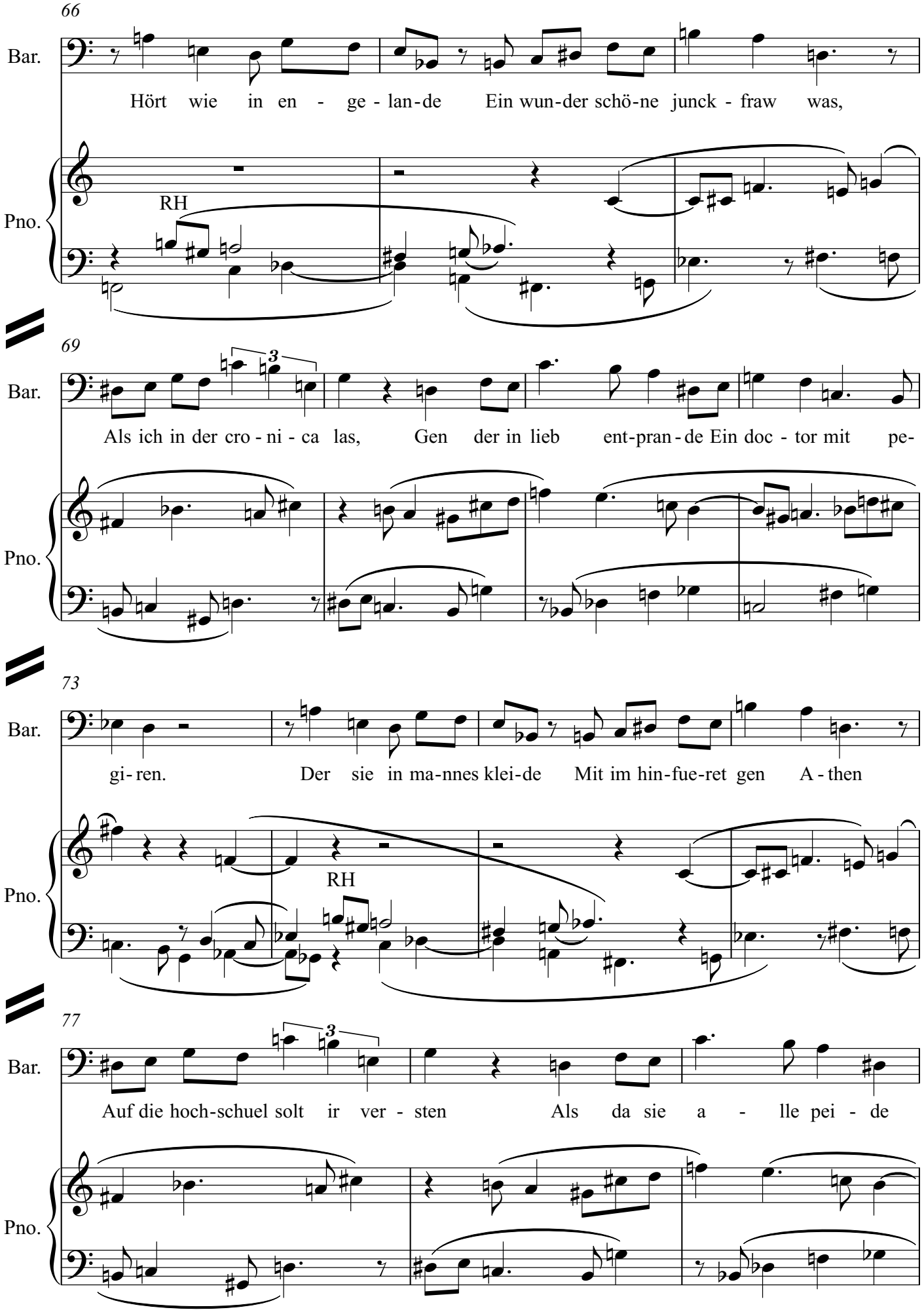

26
Bar.
Ah, Fa- nny, you out- wit me a - gain! The chord now melts,
Pno.
tenuto
p
28
Bar.
re- vea- ling it- self as po- sse- ssing a qua- li - ty I could not at first de- tect.
Pno.
pp
p
30
Bar.
Your mu- sic plays with such am- bi- gu - i- ties. You make us feel one e - mo- tion,
Pno.
p
pp

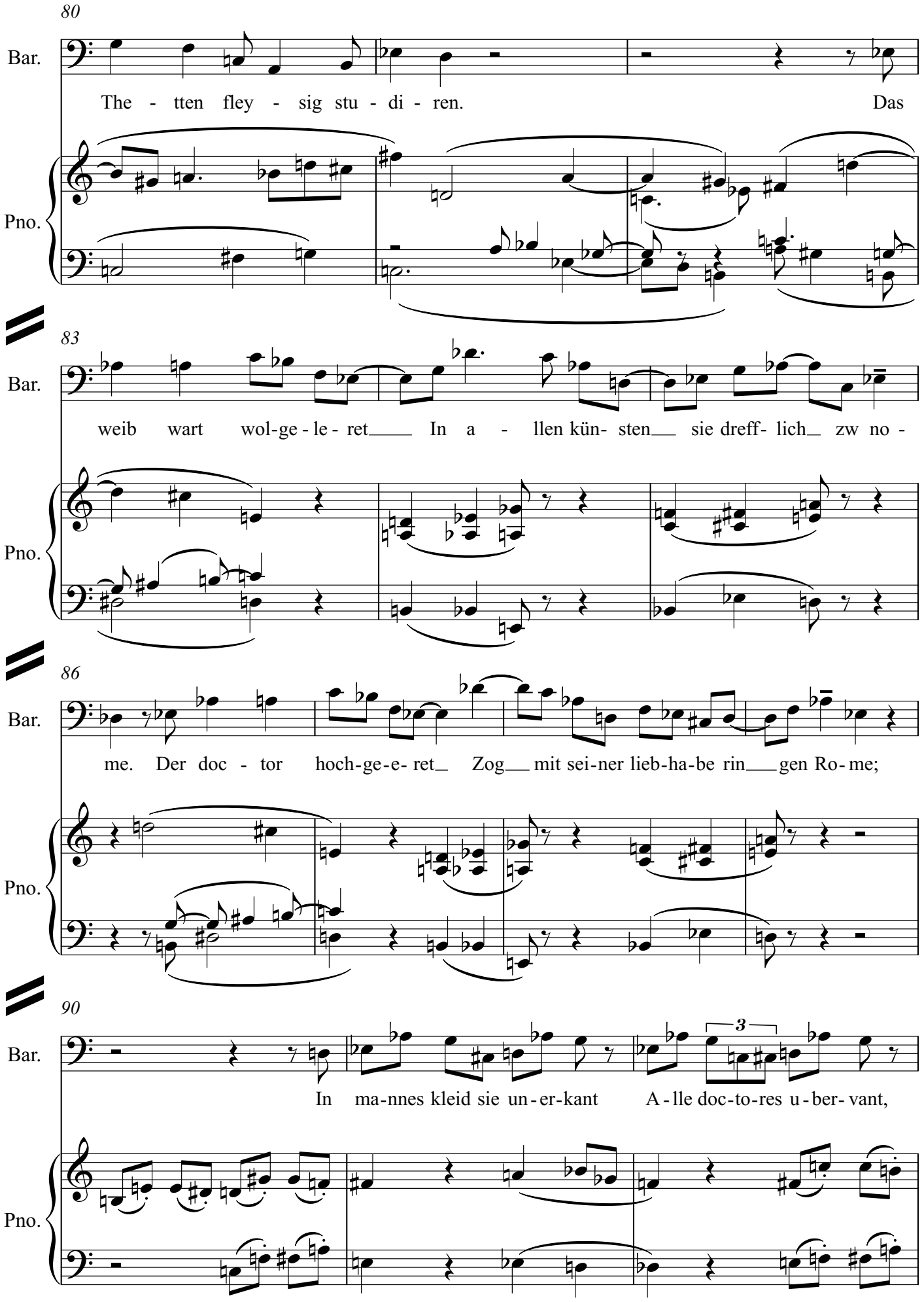

32
Bar.
and then trump it with a - no - ther.
The sour be-comes
Pno.
f
pp
f
pp
34
Bar.
sweet.
This is a use - ful trick, Fa - nny!
It per-mits us to change
Pno.
p
36
Bar.
course as the wind of the plot de-mands.
All things are
Pno.
39
Bar.
po-ssi-ble, and that's the trial.
What spec-ta-cle can out-do those with which the pu-blic are
Pno.

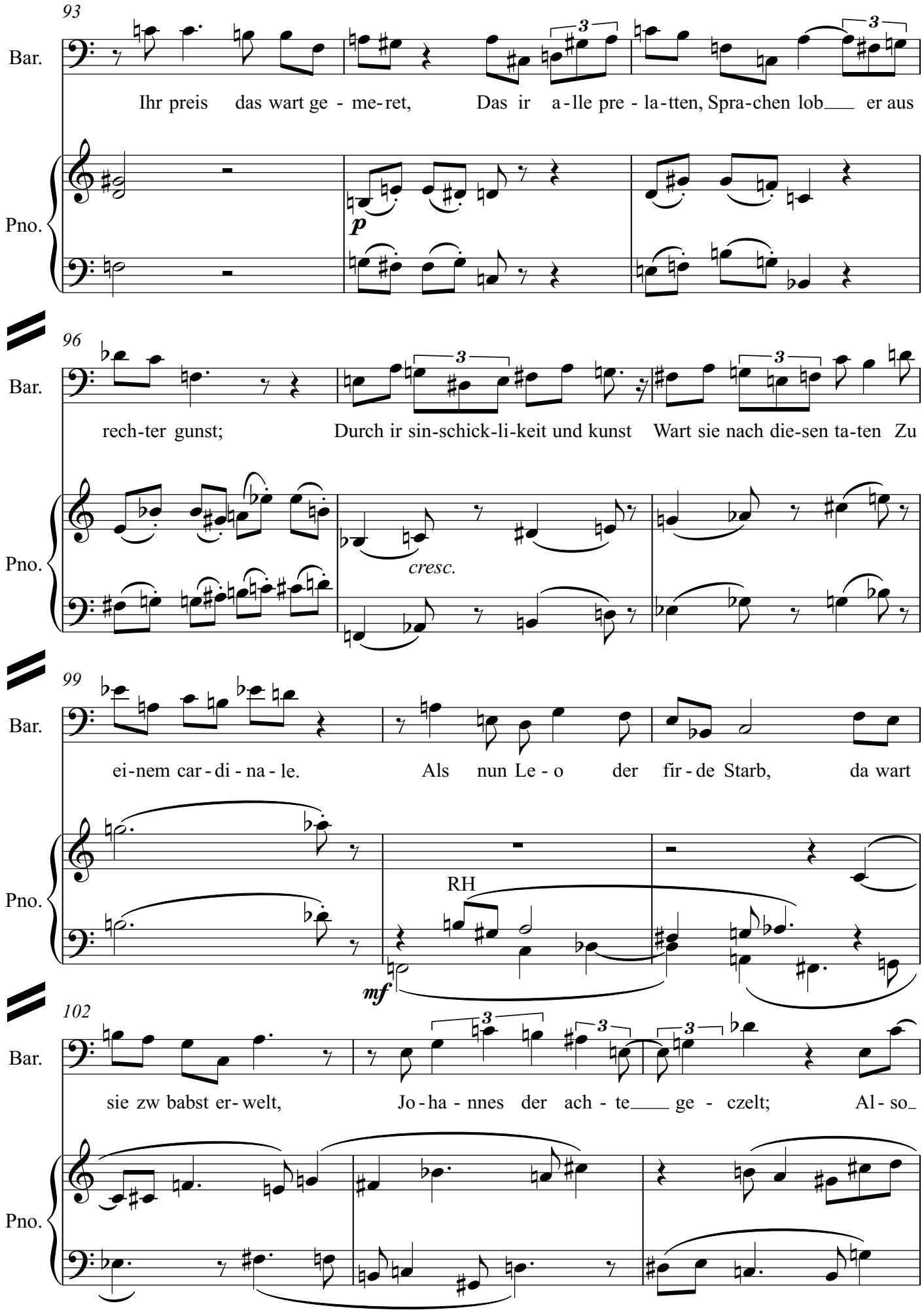

41
Bar.
bored? What twist of plot? What new com-bi-na-tion of in-stru-ments?
Pno.
43
Bar.
The more un-like-ly, the be-tter! Put four horns in the or-che-stra, play-ing notes not com-
Glissando inside the piano
Pno.
f
45
Bar.
bined be-fore! Plot sto-ries that re-quire mu-sic to de-pict the ra-va-ges of na-ture!
Pno.

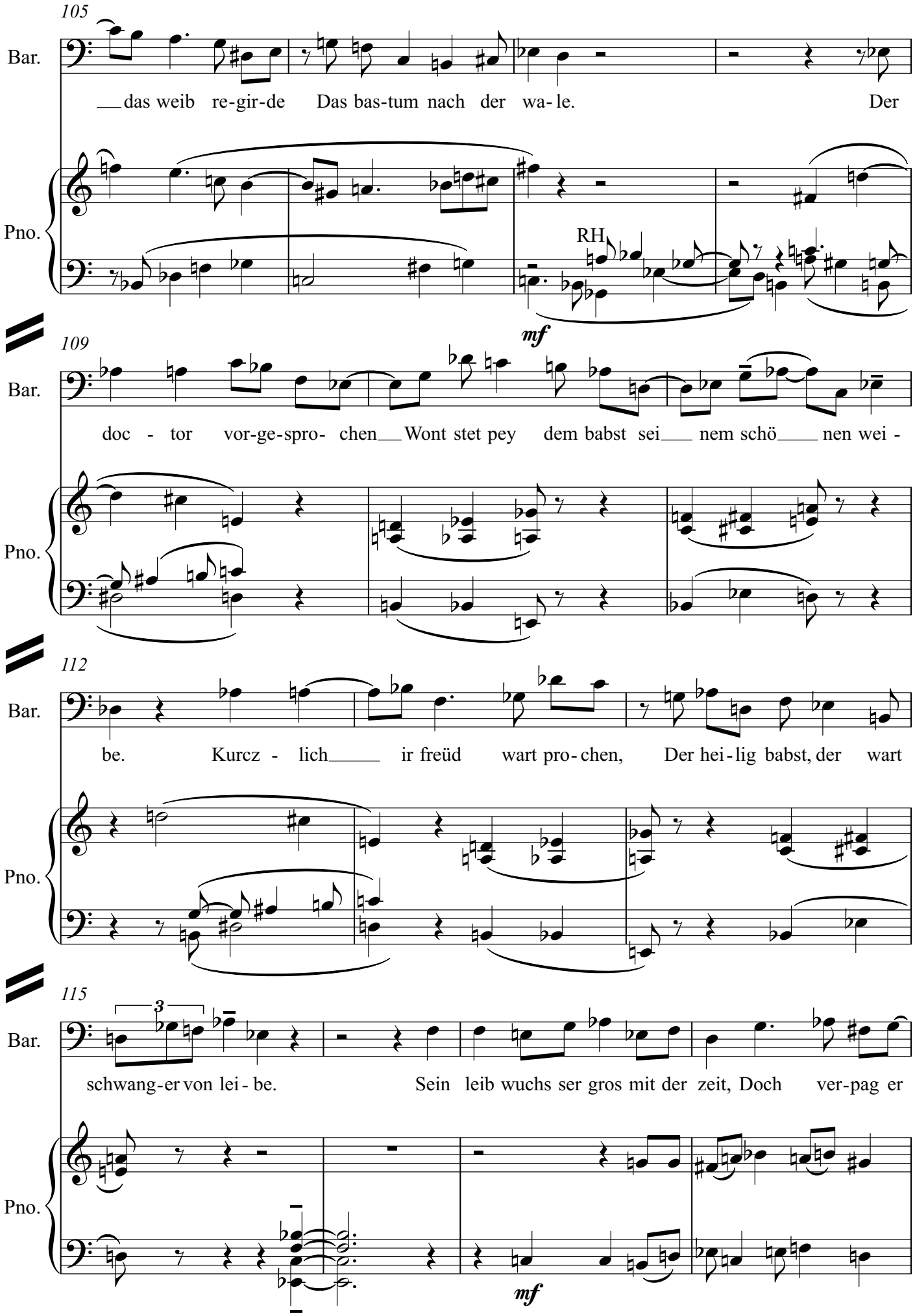

Karl tells from Fanny's stillness
that her mind is on something, sees the score on
his music stand, and picks it up.
47
Bar.
Pno.
♩=66
3
You have a new song?
From the shoe-ma-ker of
Poco piu mosso
ff
p
50
Nu-rem-berg
Good- ness!
Some of the lan-guage is
an- cient!
There are
53
words and spell-ings I bare-ly re-cog- nise.
But your mu-sic makes
them
come a- live.

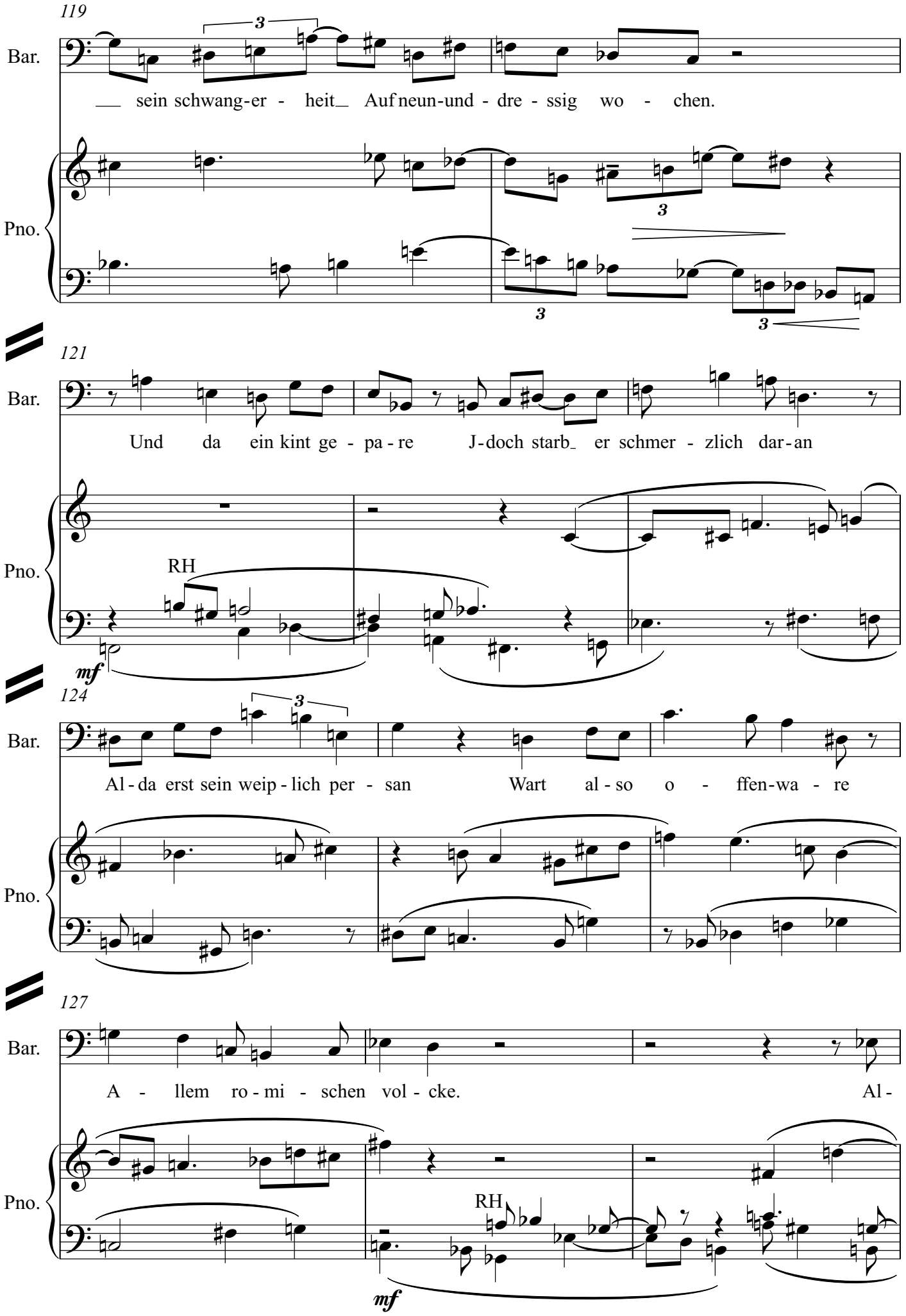

56
Bar.
The text is marked: 'A - nnus sa - lu - tis ein - tau - send - fünf - hun - dert -
Pno.
58
Bar.
zwei - und - drei - ssig ge - dicht am neun - und - zwan - zig tag marcj'. We must
Pno.
Karl and Fanny perform her
setting of Sachs's "Der Babst mit dem Kind".
A translation in the vernacular should be projected
above the stage.
60
Bar.
give it a three - hun - dredth birth - day out - ing!
♩=72
Moderato
♩=72
mf
mf
Pno.
63
Pno.

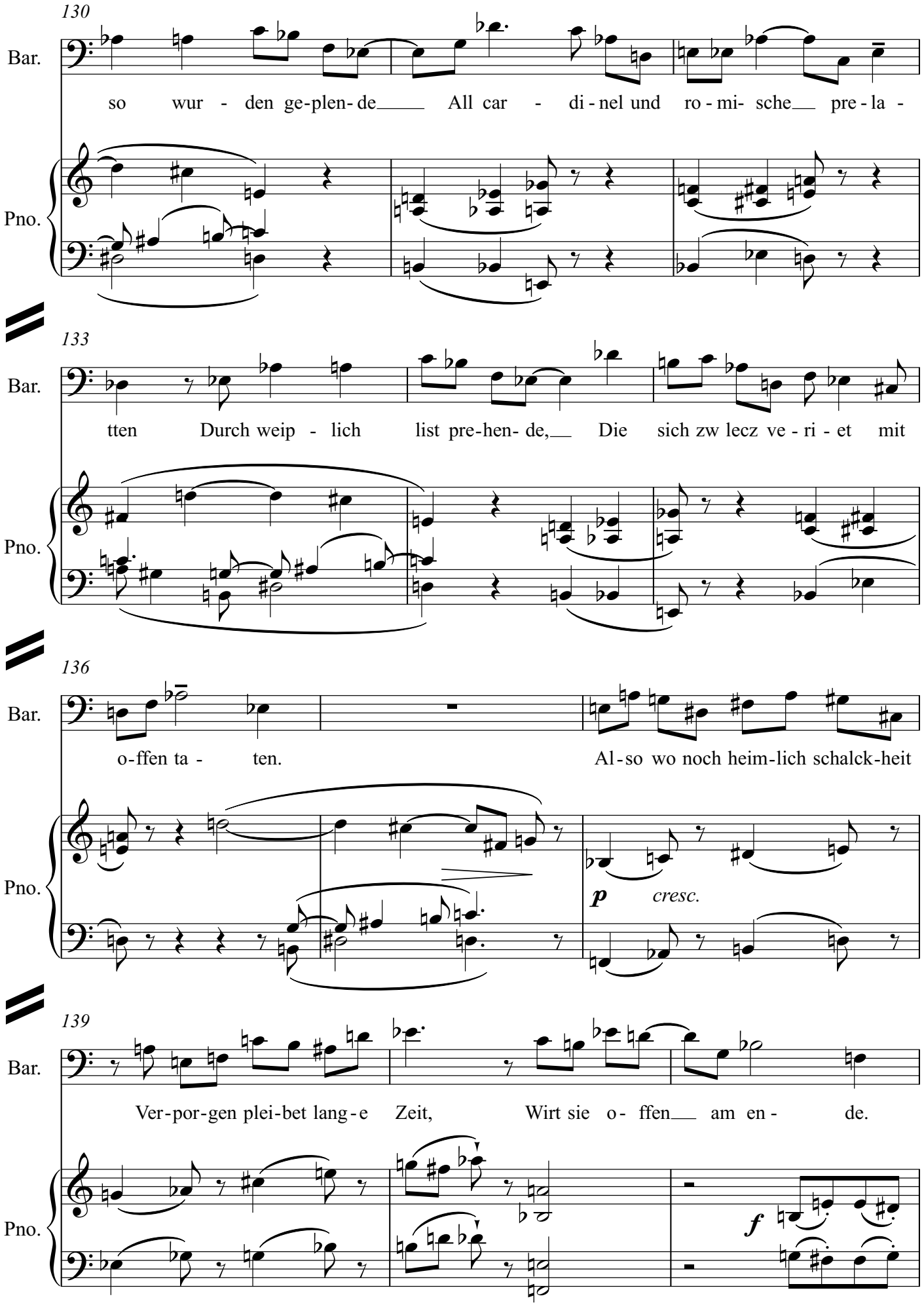

66
Bar.
Hört wie in en - ge - lan-de Ein wun-der schö-ne junck - fraw was,
Pno.
RH
69
Bar.
Als ich in der cro - ni - ca las, Gen der in lieb ent-pran - de Ein doc - tor mit pe-
Pno.
73
Bar.
gi- ren. Der sie in ma-nnes klei-de Mit im hin-fue-ret gen A - then
Pno.
RH
77
Bar.
Auf die hoch-schuel solt ir ver - sten Als da sie a - lle pei - de
Pno.


80
Bar.
The - tten fley - sig stu - di - ren. Das
Pno.
83
Bar.
weib wart wol-ge - le - ret In a - llen kün- sten sie dreff- lich zw no -
Pno.
86
Bar.
me. Der doc - tor hoch-ge-e- ret Zog mit sei-ner lieb-ha-be rin gen Ro- me;
Pno.
90
Bar.
3
In ma-nnes 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.
p
96
Bar.
rech-ter gunst; Durch ir sin-schick-li-keit und kunst Wart sie nach die-sen ta-ten Zu
Pno.
cresc.
99
Bar.
ei-nem car - di - na - le. Als nun Le - o der fir - de Starb, da wart
Pno.
RH
mf
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
mf
109
Bar.
doc - tor vor-ge-spro- chen Wont stet pey dem babst sei nem schö nen wei -
Pno.
112
Bar.
be. Kurcz - lich ir freüd wart pro-chen, Der hei-lig babst, der wart
Pno.
115
3
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 kint ge - pa - re J-doch starb er schmer - zlich dar-an
Pno.
RH
mf
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.
RH
mf


130
Bar.
so wur - den ge-plen- de All car - di - nel und ro - mi- sche pre - la -
Pno.
133
Bar.
tten Durch weip - lich list pre-hen- de, Die sich zw lecz ve - ri - et mit
Pno.
136
Bar.
o-ffen ta - ten. Al-so wo noch heim-lich schalck-heit
Pno.
p
cresc.
139
Bar.
Ver-por-gen plei-bet lang-e Zeit, Wirt sie o- ffen am en - de.
Pno.
f

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 ff

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

152

Bar.

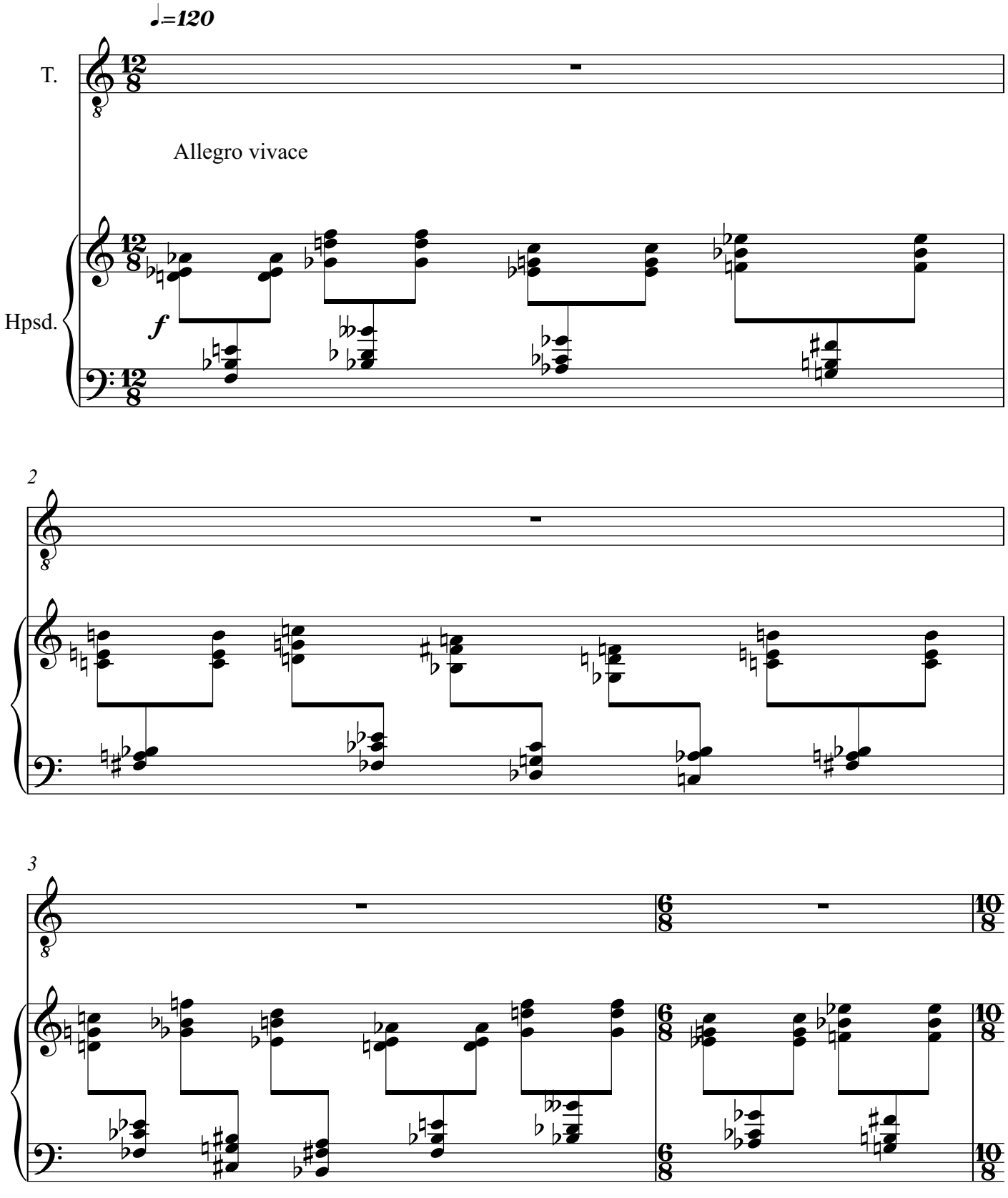
make our Jo - a - nna a Mi-ller's daugh- ter... the pu - blic will like that.

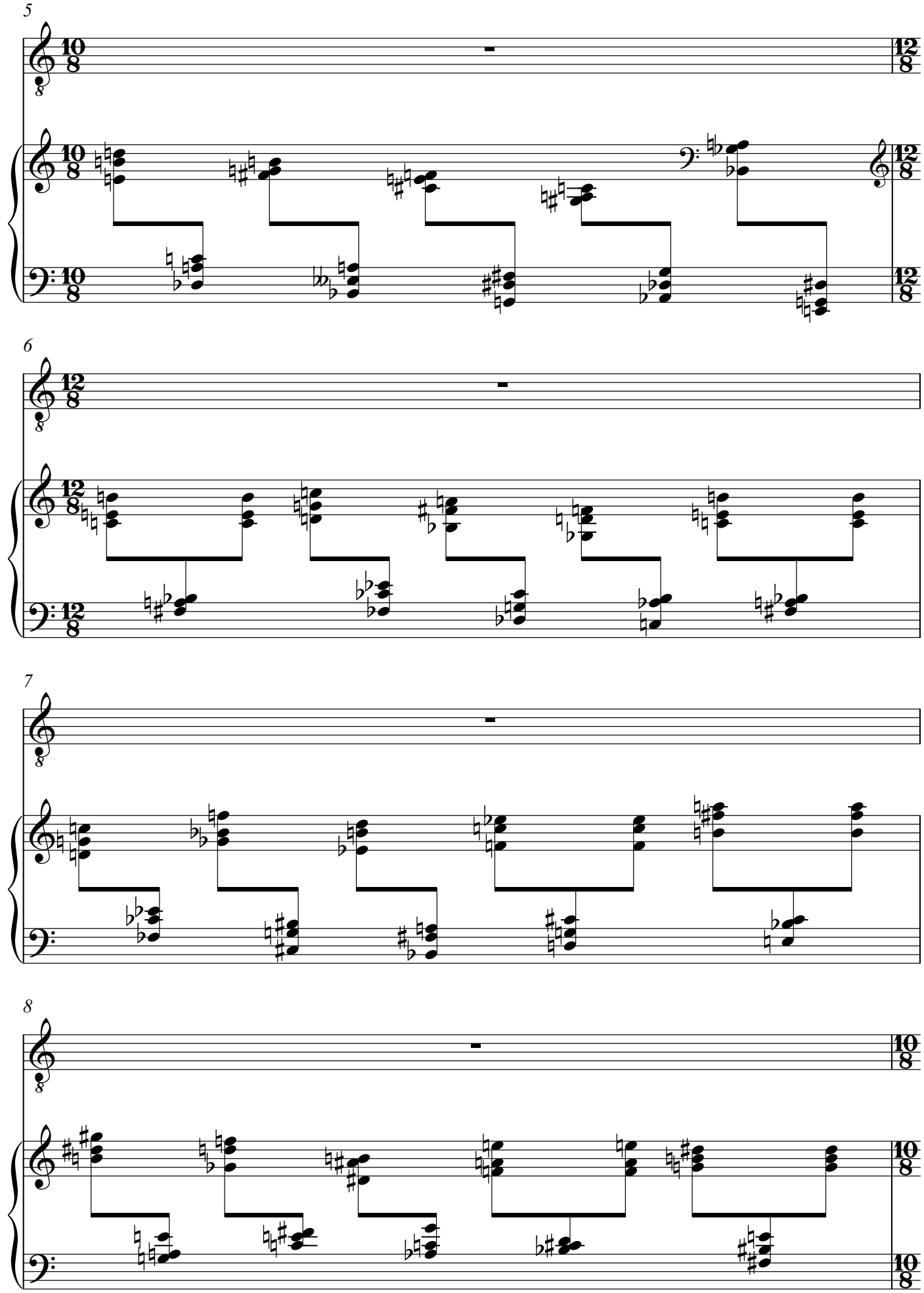
attacca Scene 6

Pno.

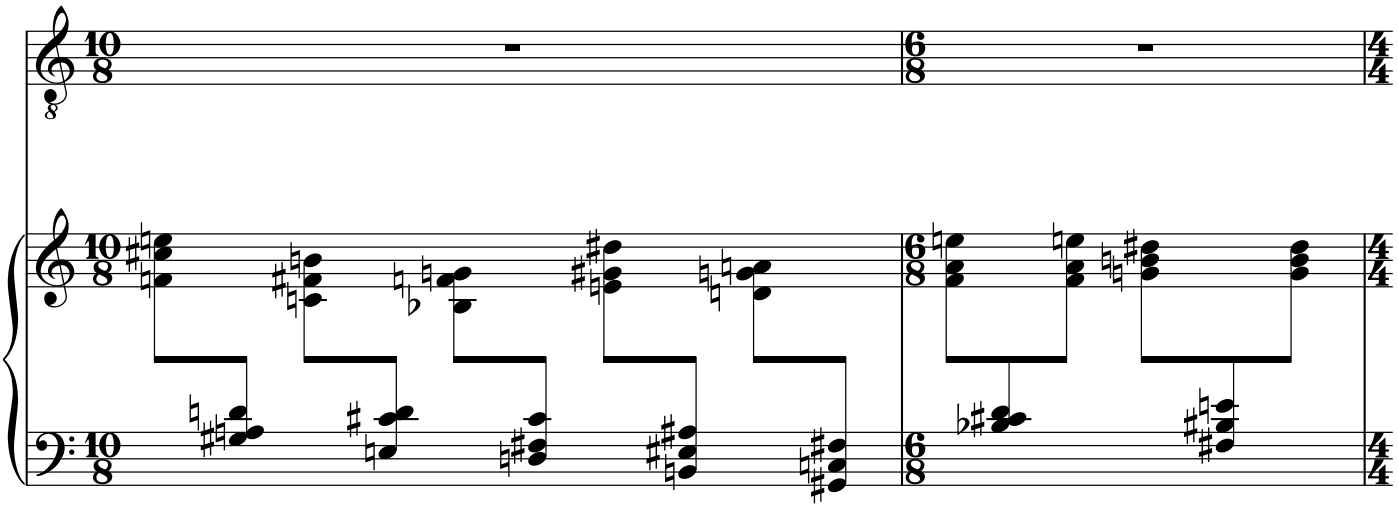
Scene 6

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




5
6
7
8

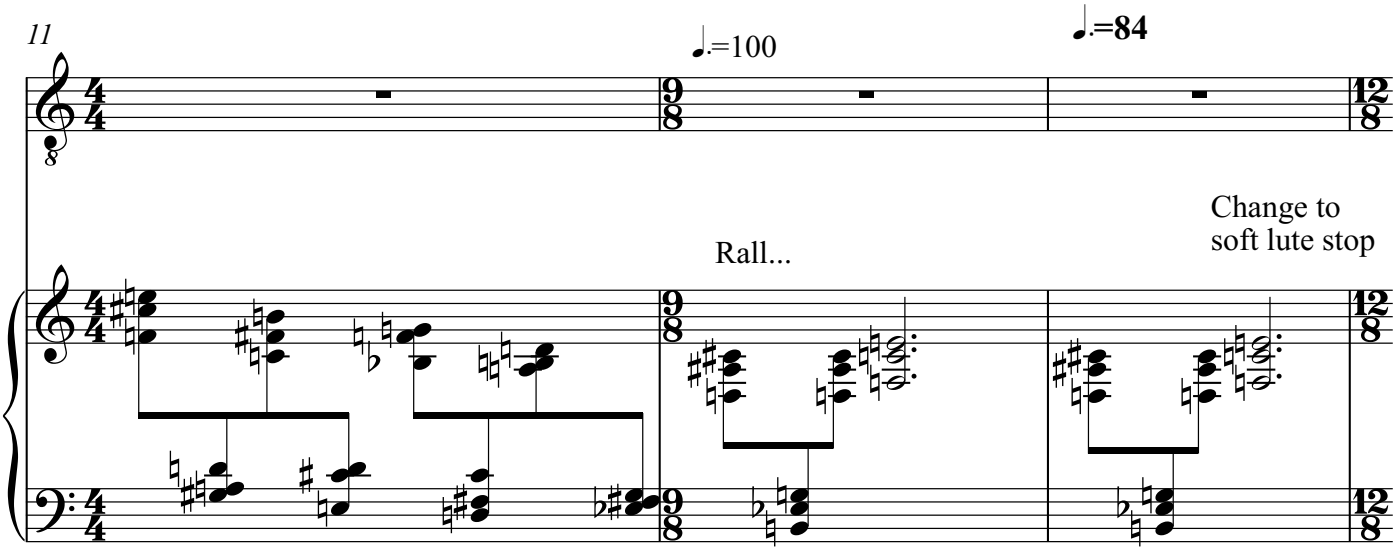
9



The eyes of Vincenzo and Andreas meet.

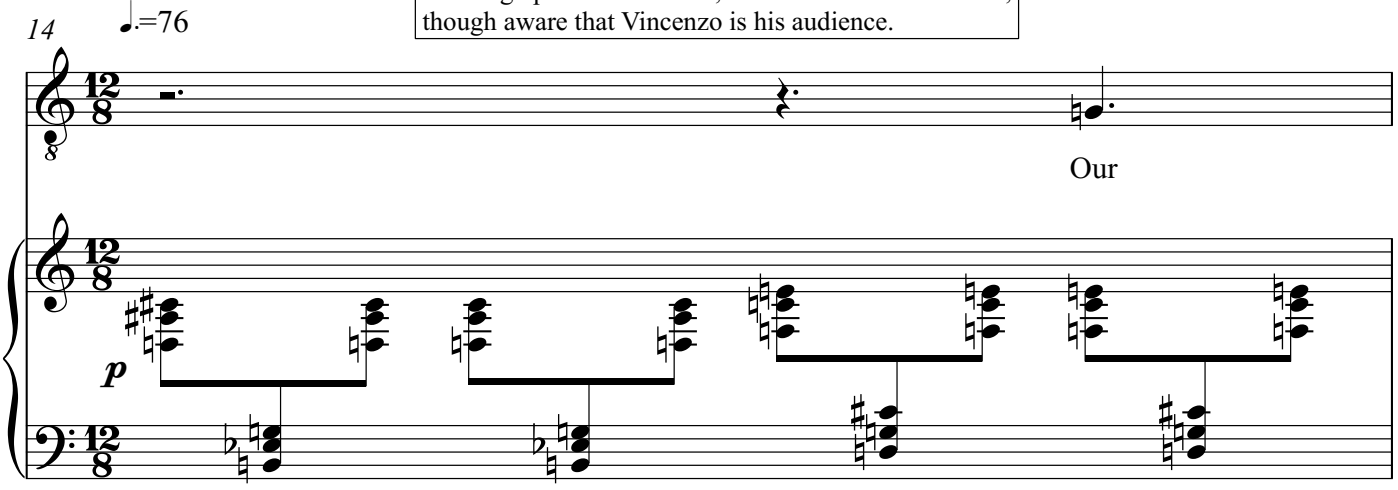
Poco meno mosso

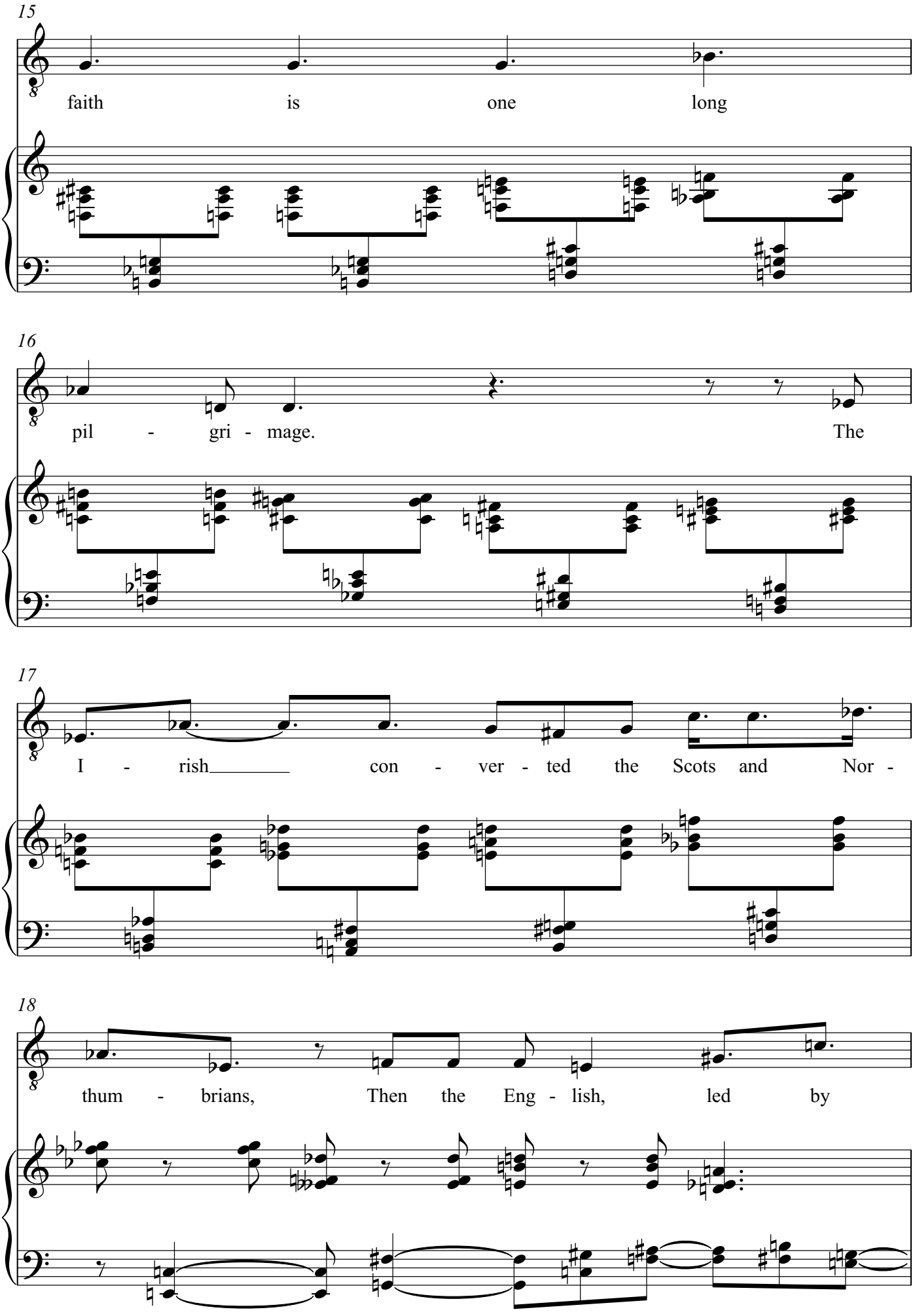
11

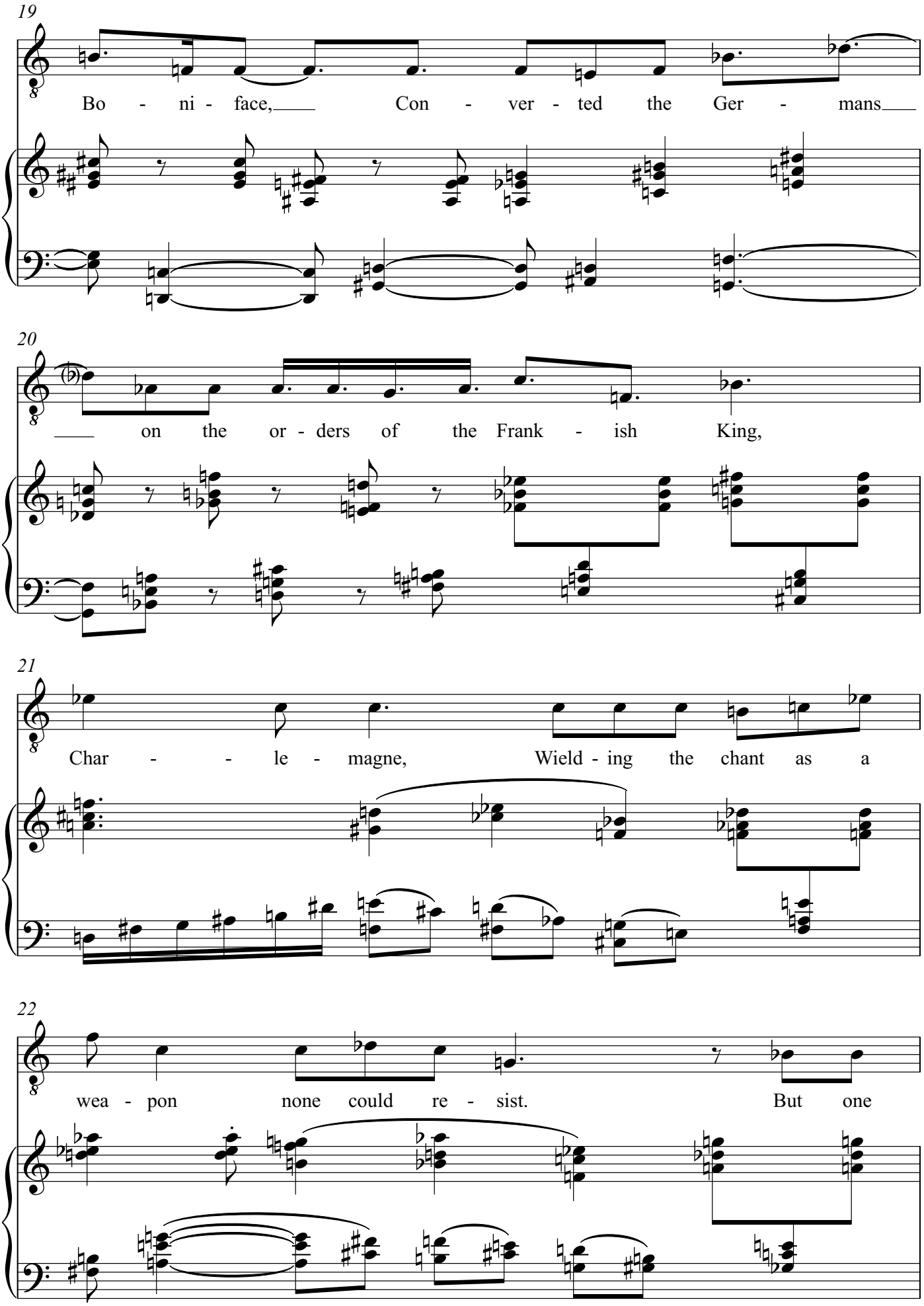


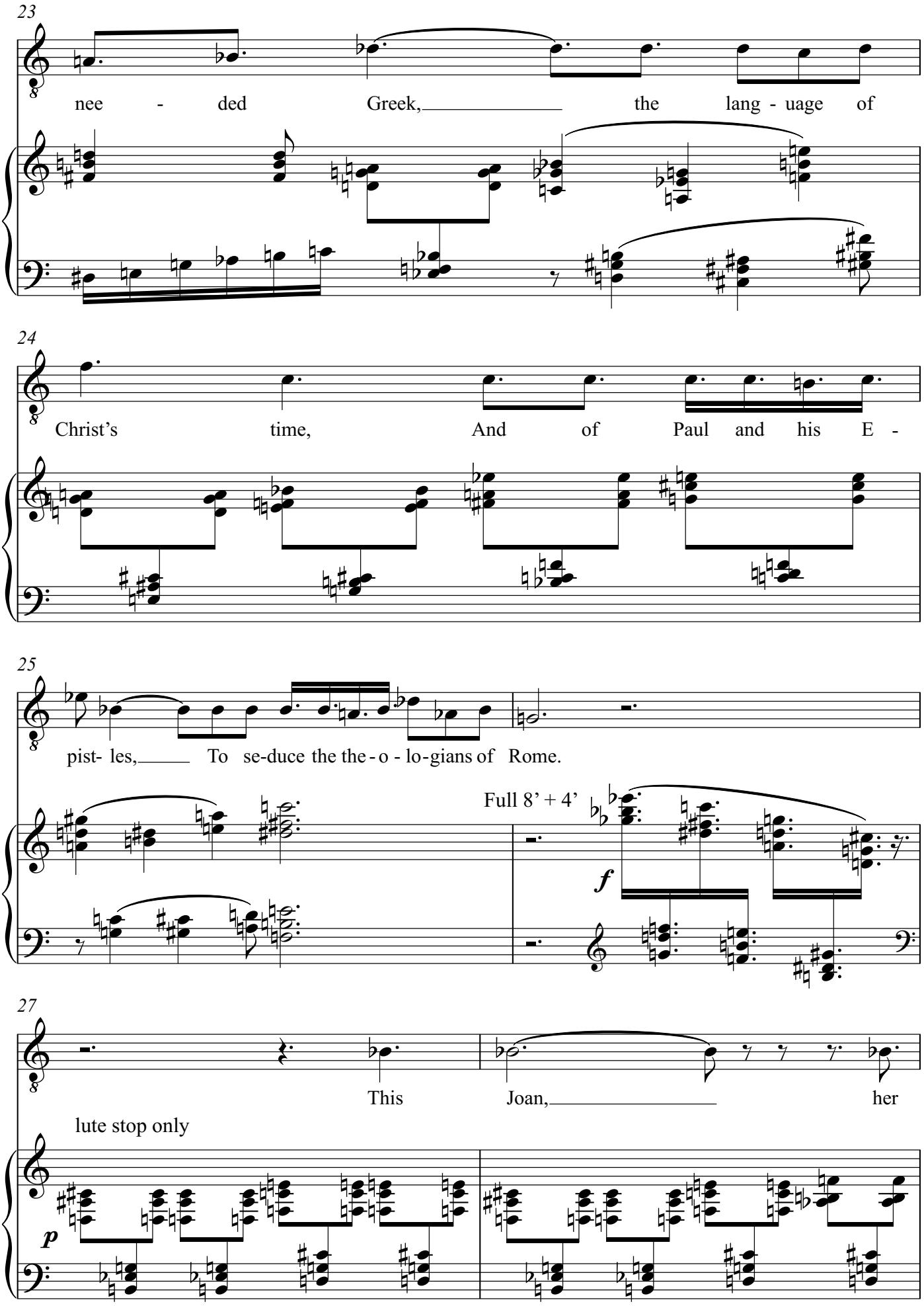
Looking up from his books, Andreas muses to himself,
though aware that Vincenzo is his audience.

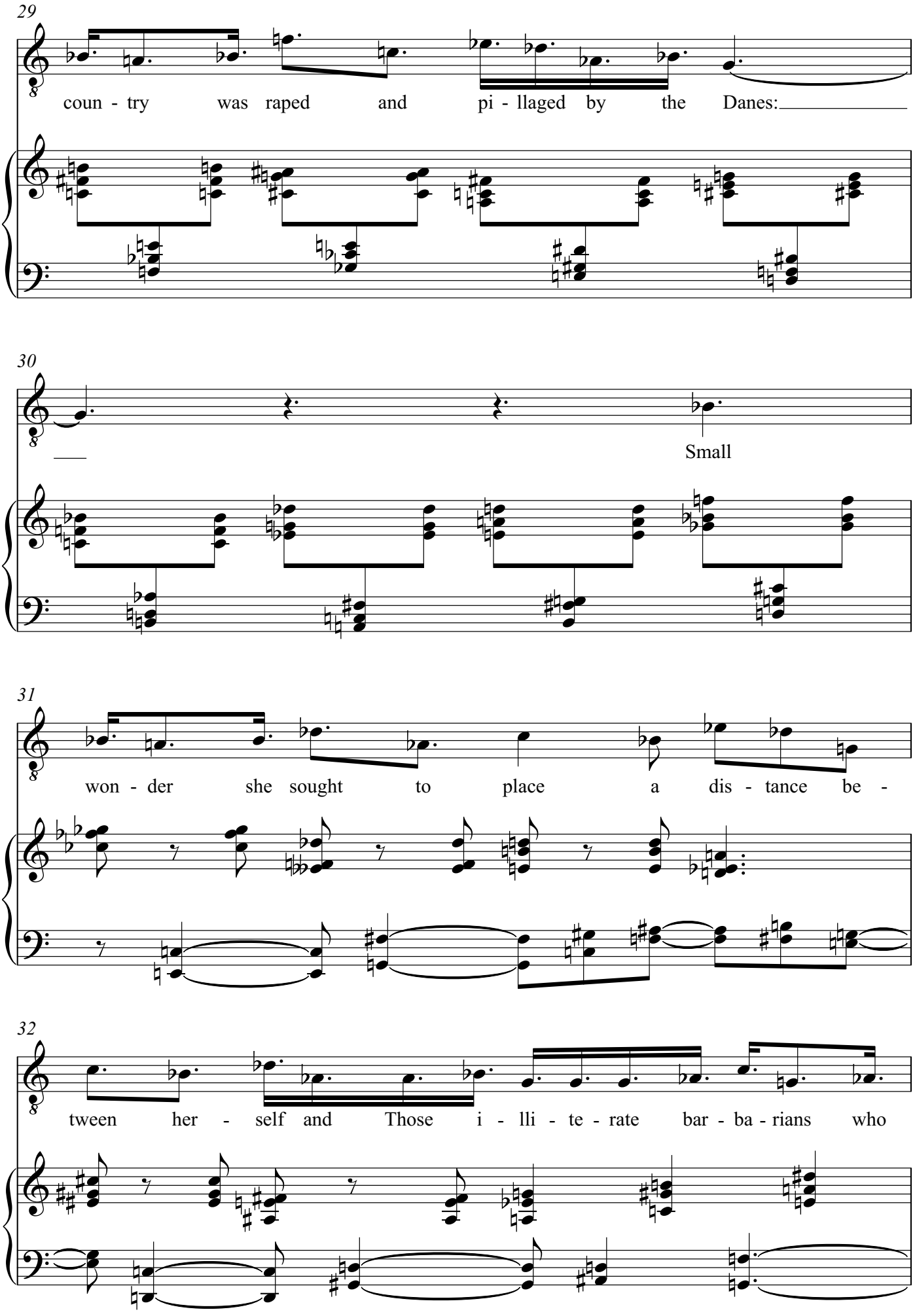
14

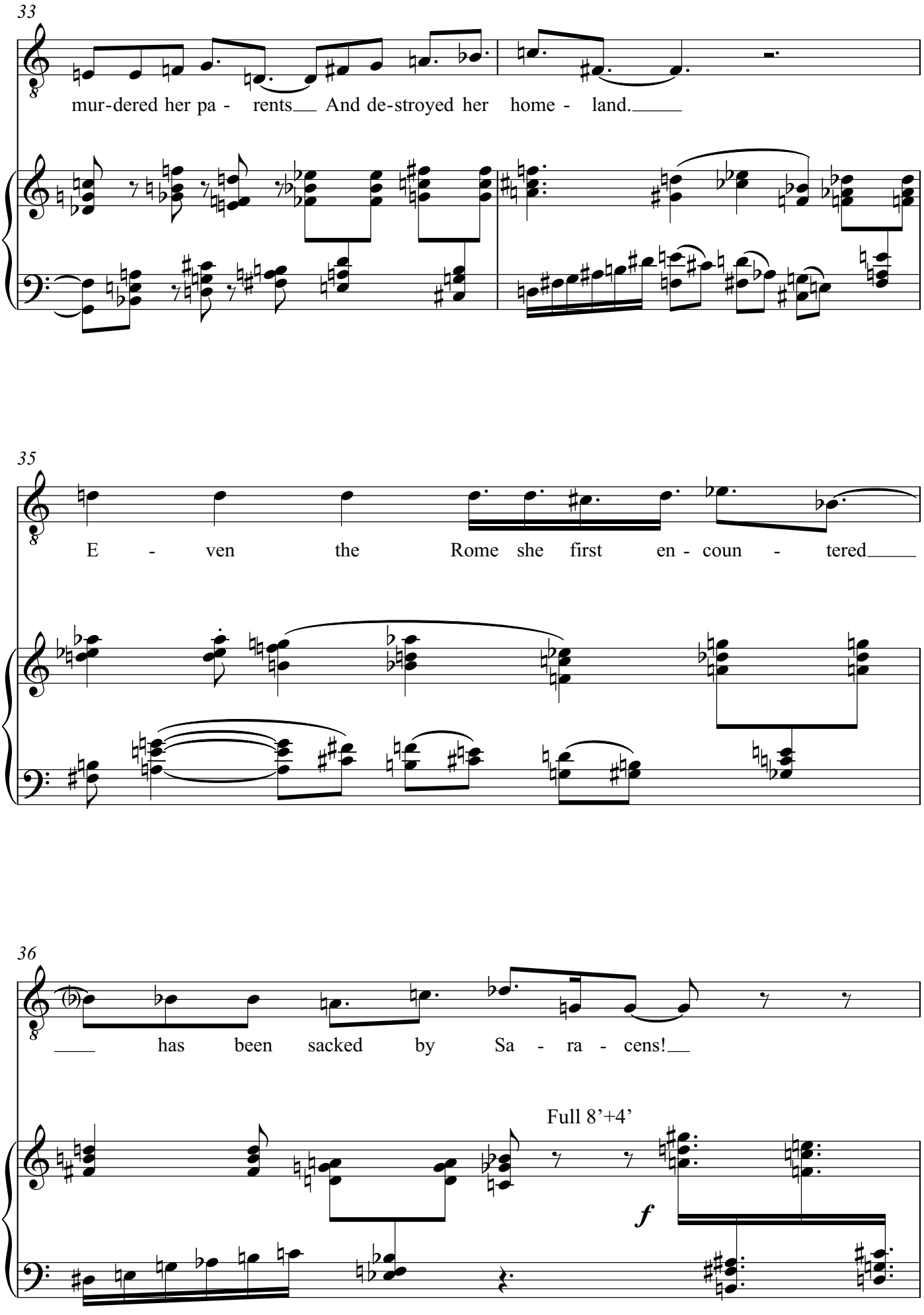



15
faith is one long
16
pil - gri - mage. The
17
I - rish con - ver - ted the Scots and Nor -
18
thum - brians, Then the Eng - lish, led by


19
Bo - ni - face, Con - ver - ted the Ger - mans
20
on the or - ders of the Frank - ish King,
21
Char - - le - magne, Wield - ing the chant as a
22
wea - pon none could re - sist. But one

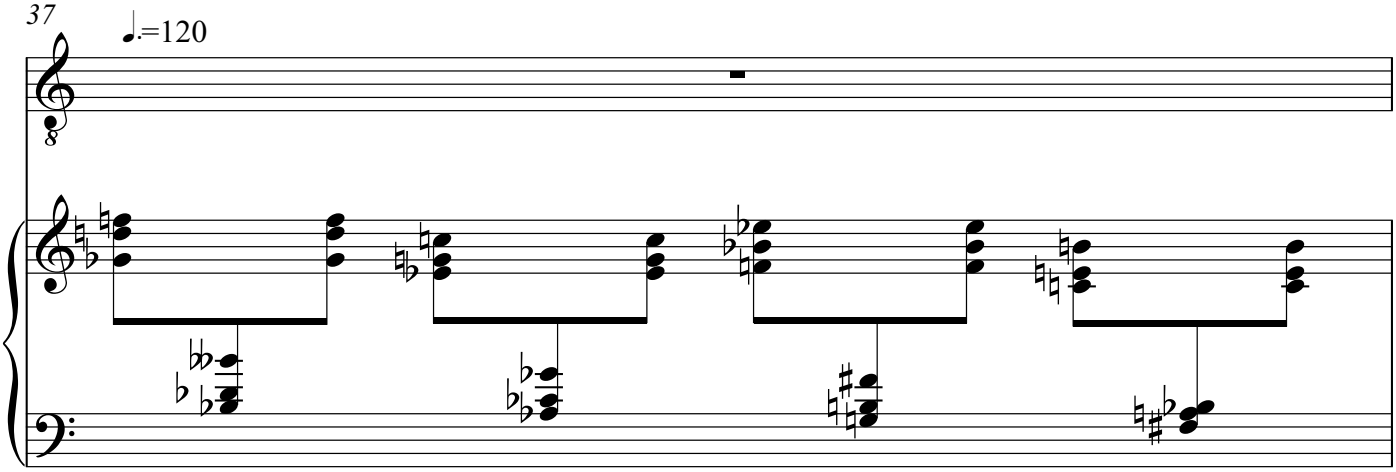

23
nee - ded Greek, the lang - uage of
24
Christ's time, And of Paul and his E -
25
pist- les, To se-duce the the - o - lo-gians of Rome.
Full 8' + 4'
f
27
This Joan, her
lute stop only
p


29
coun - try was raped and pi - llaged by the Danes:
30
Small
31
won - der she sought to place a dis - tance be -
32
tween her - self and Those i - lli - te - rate bar - ba - rians who

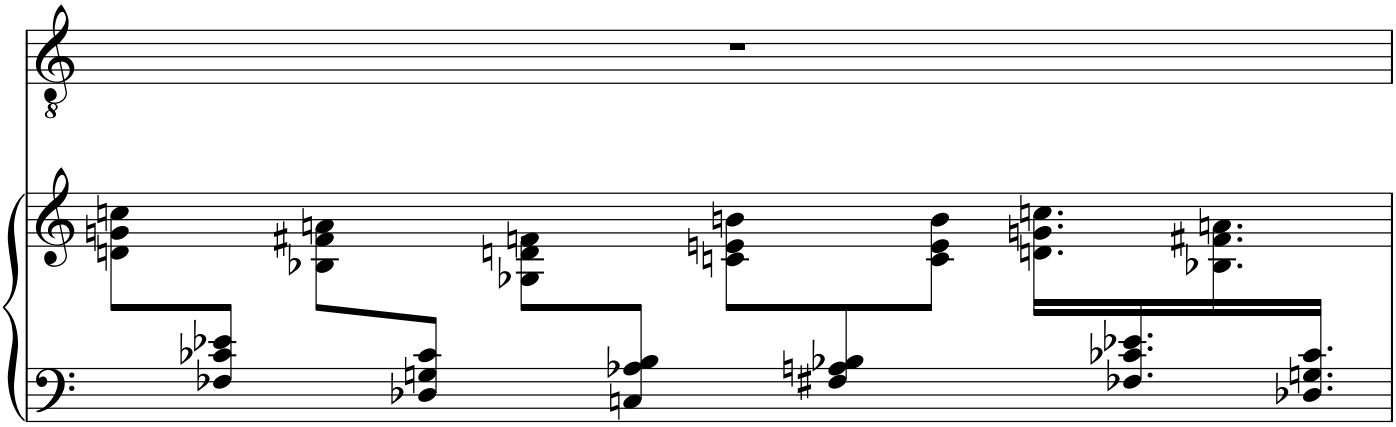

33
mur-dered her pa - rents And de-stroyed her home - land.
35
E - ven the Rome she first en - coun - tered
36
has been sacked by Sa - ra - cens!
Full 8'+4'
f

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

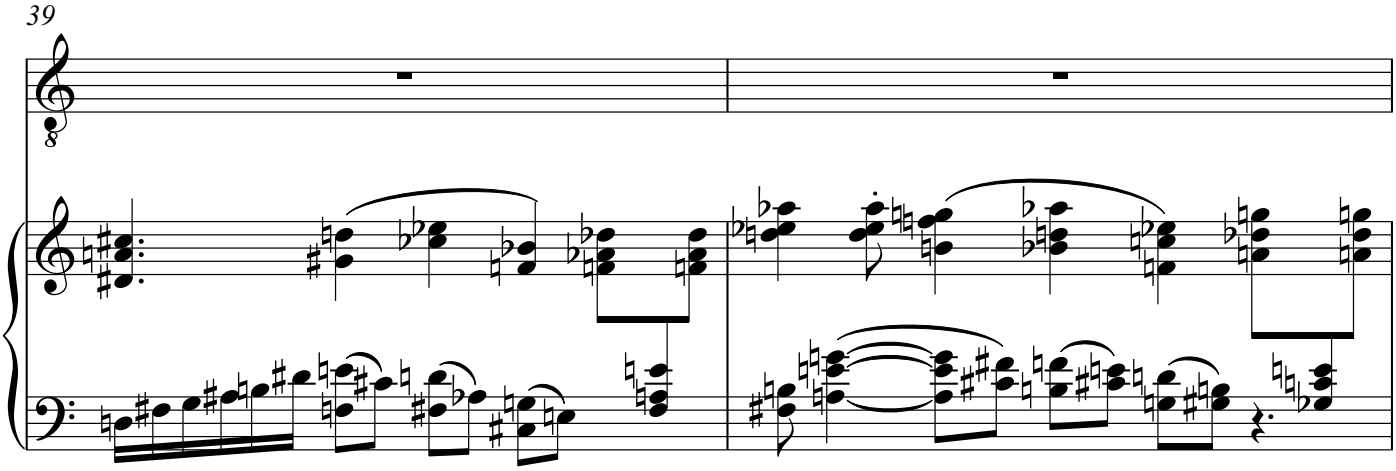
37



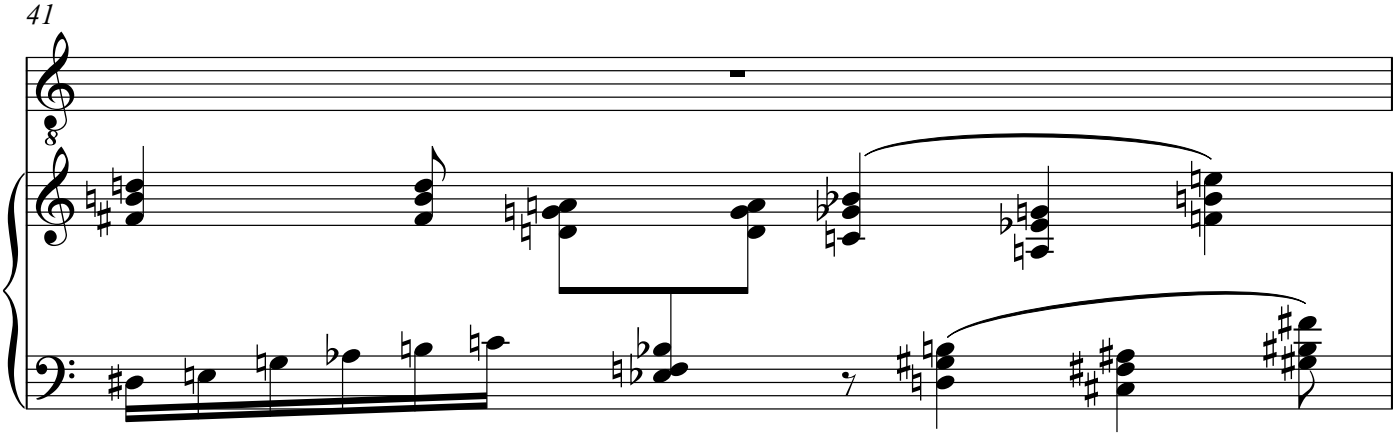
38

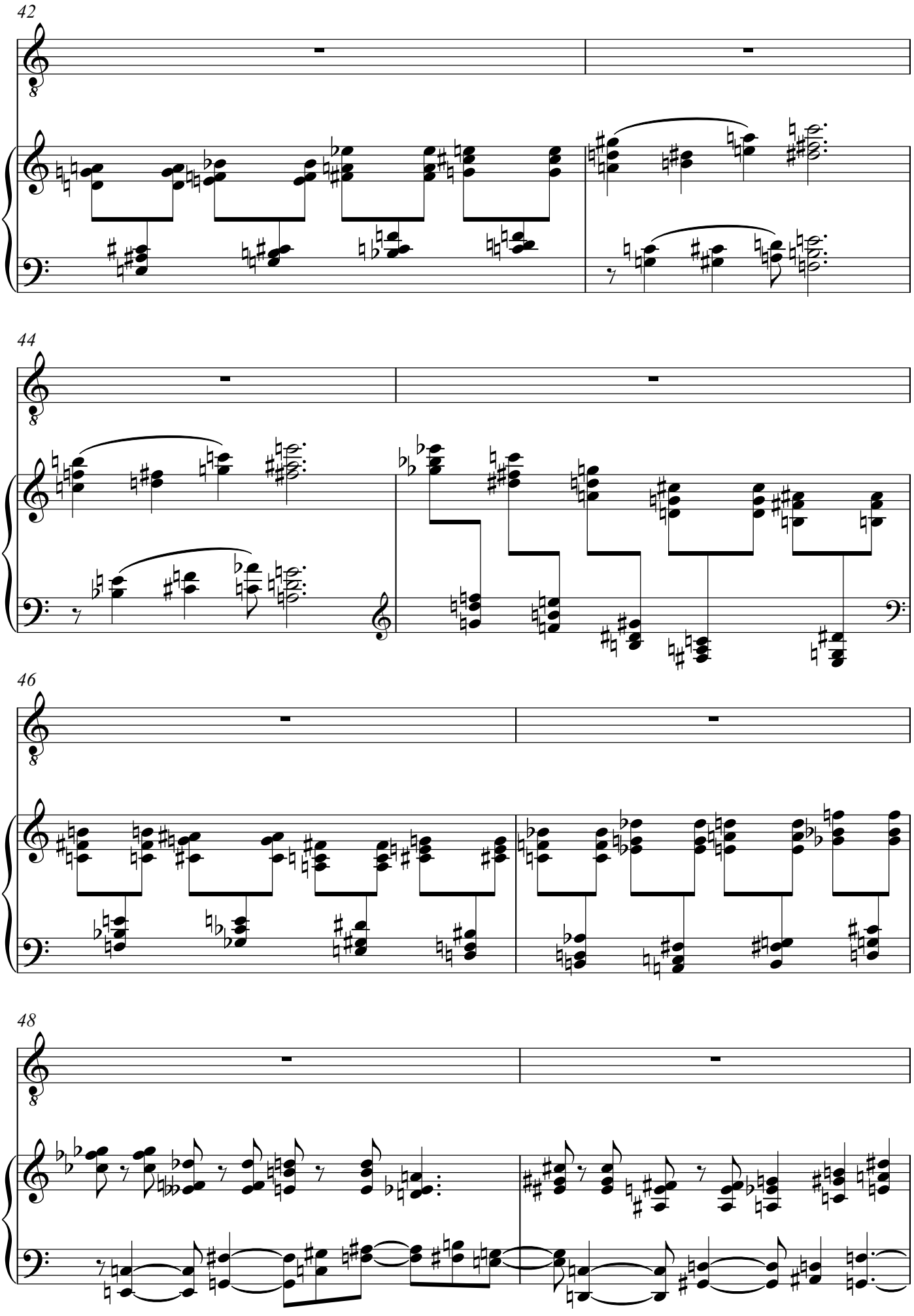


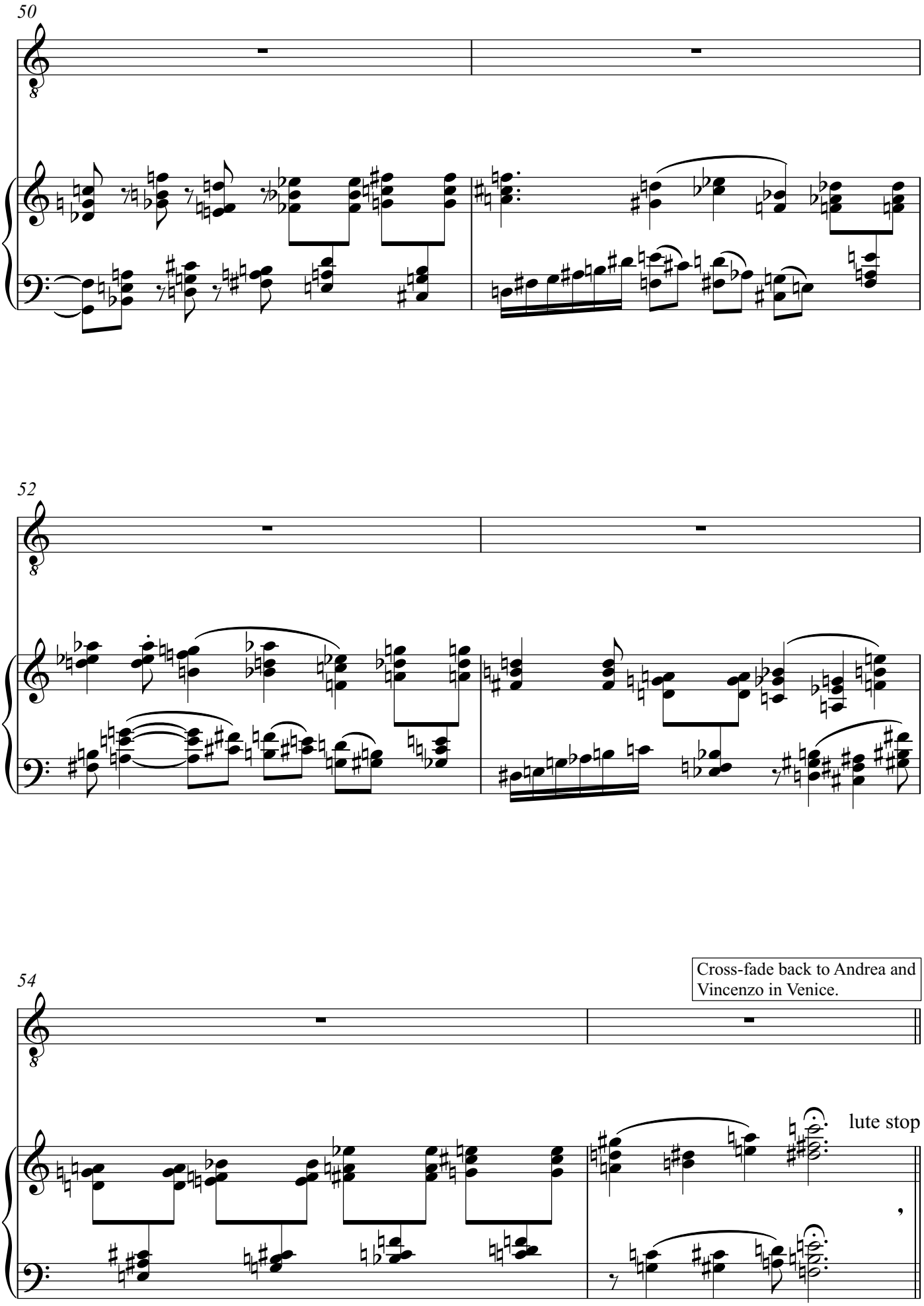
39

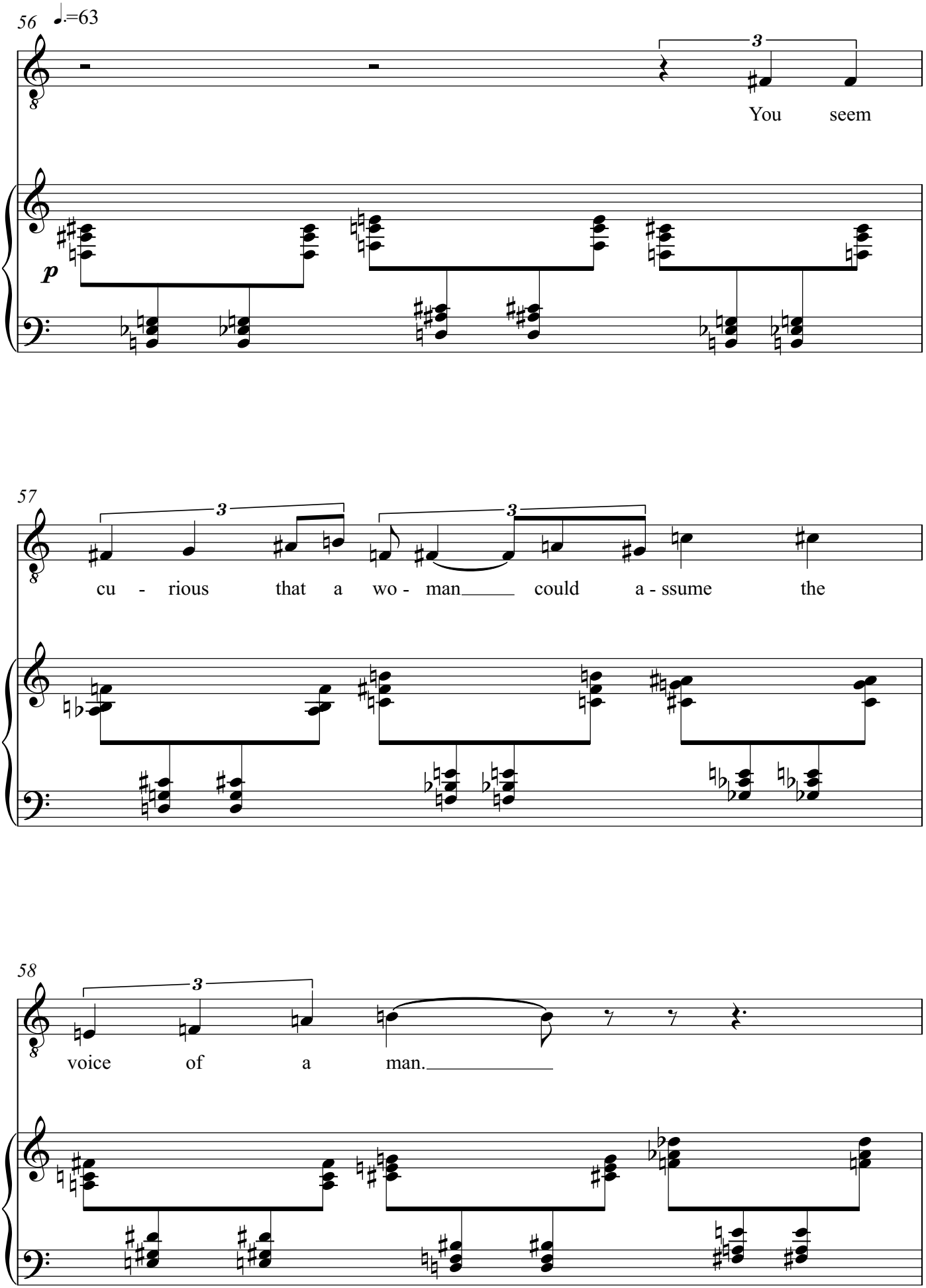


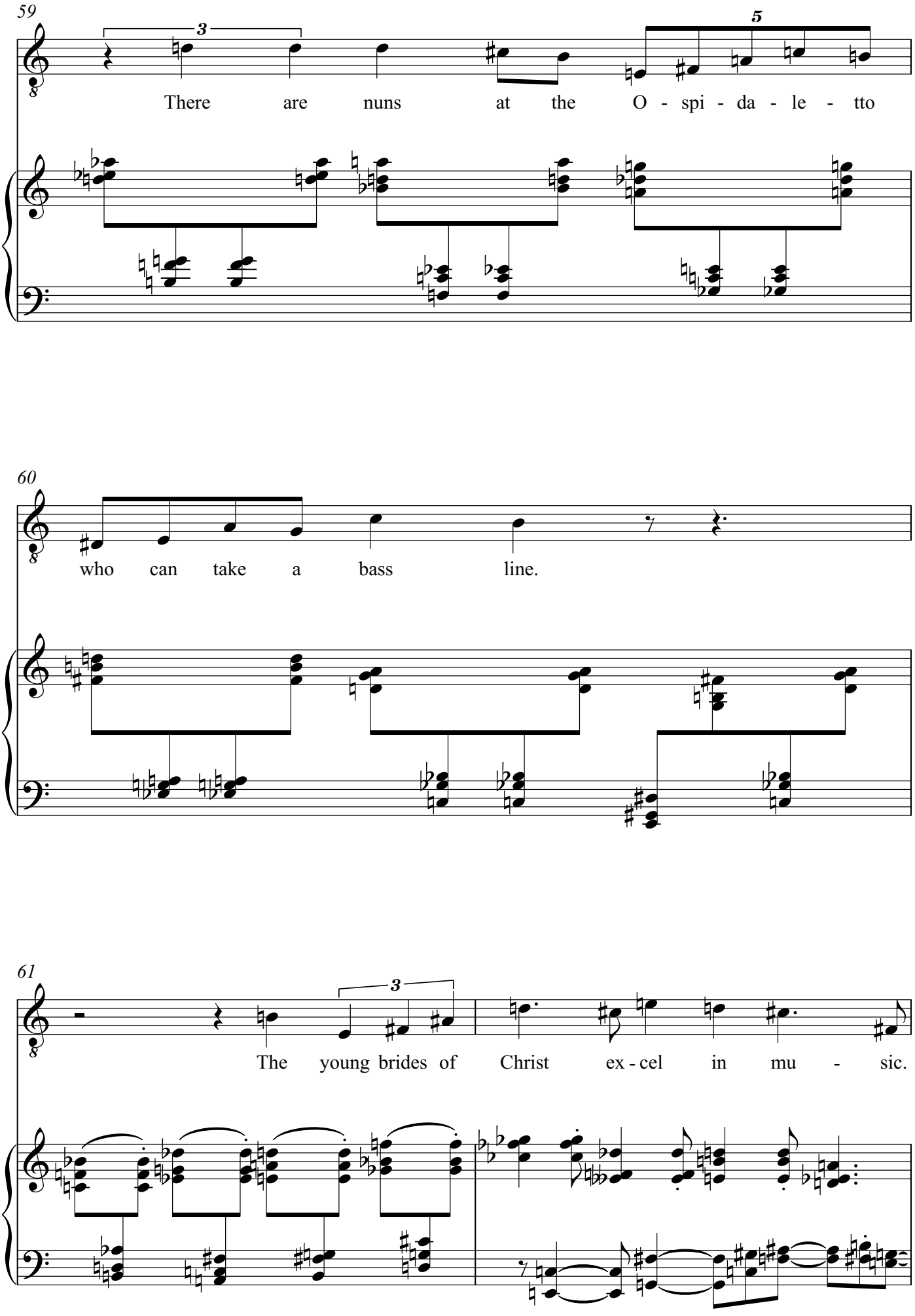
41

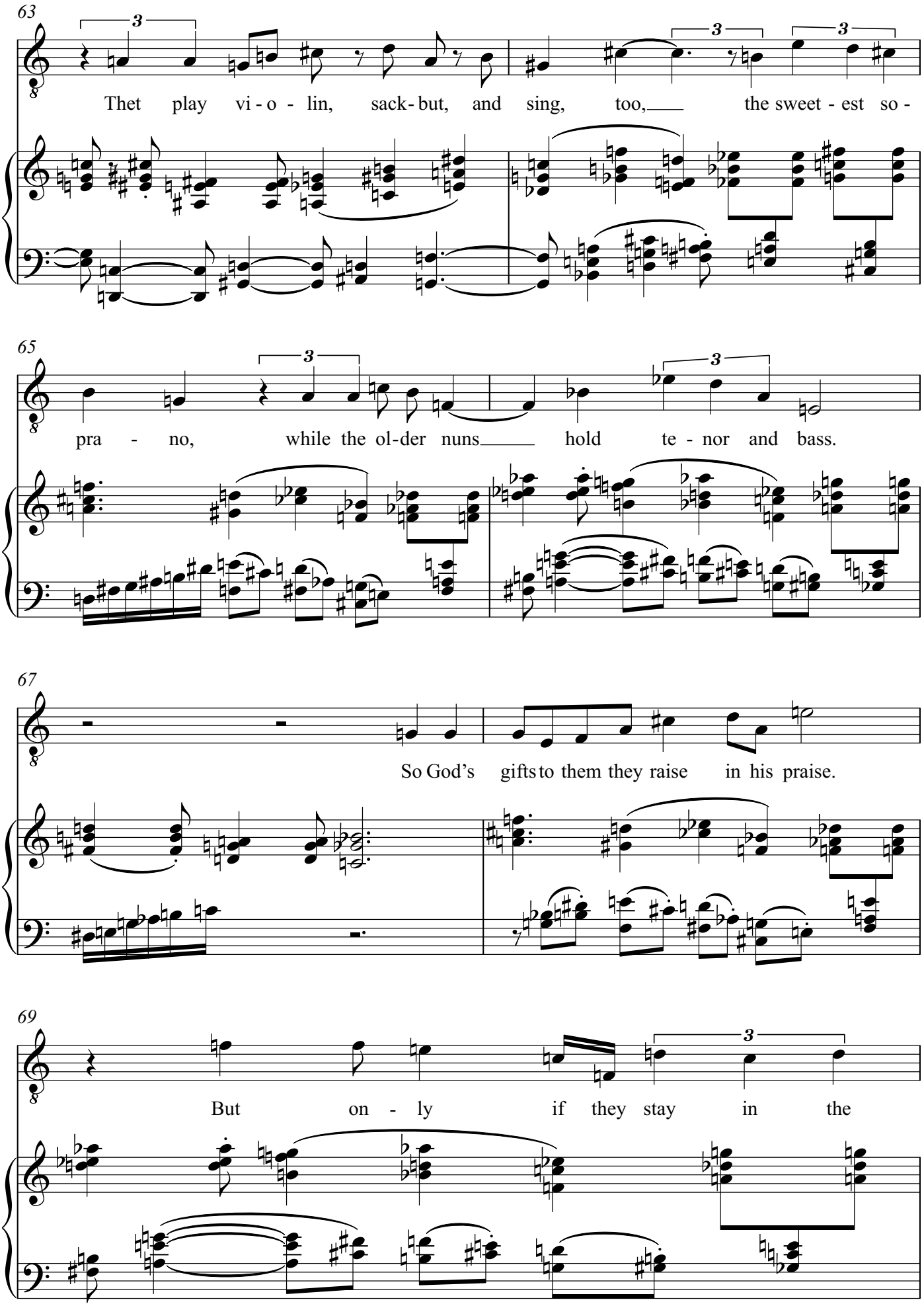


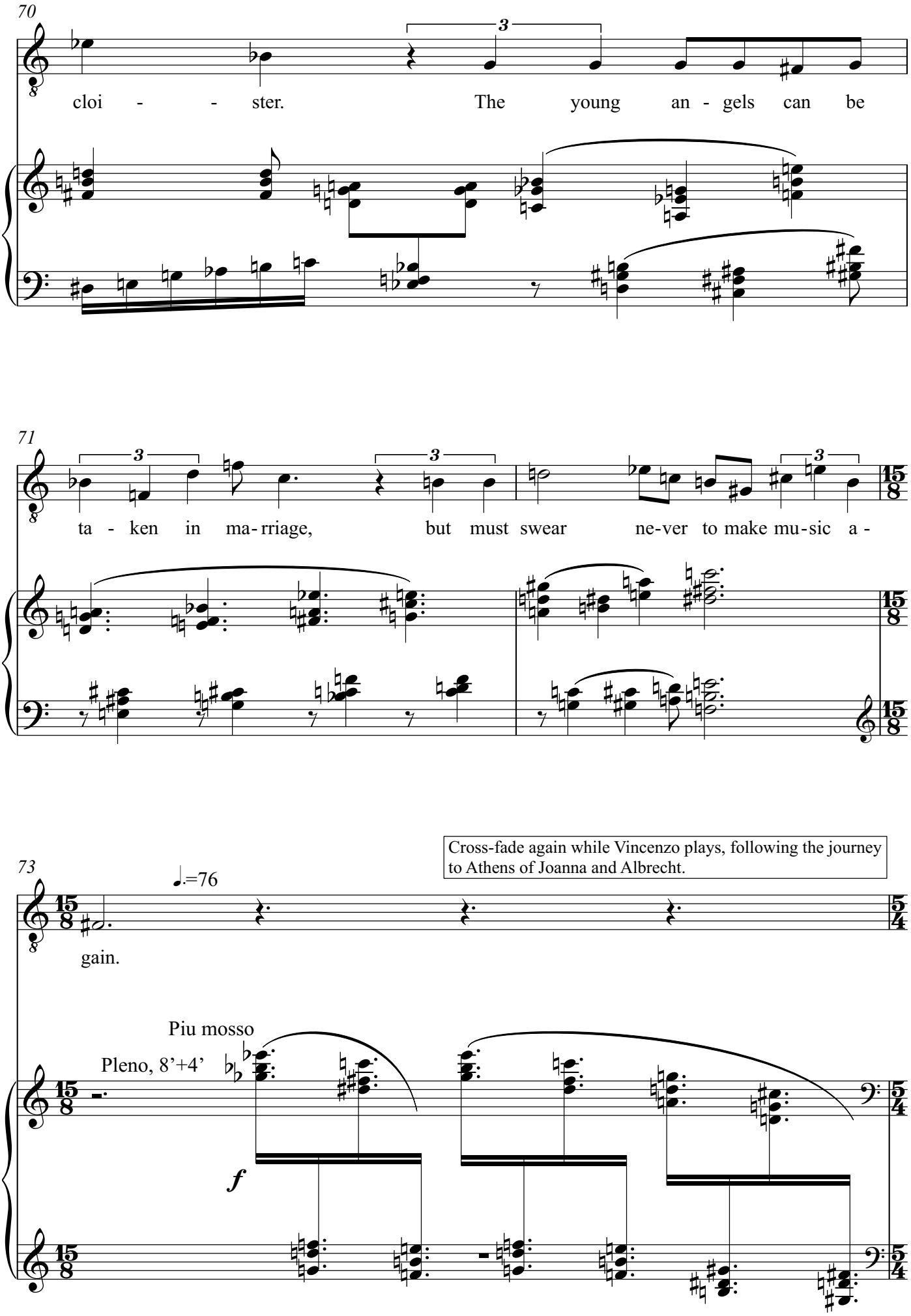

42
44
46
48

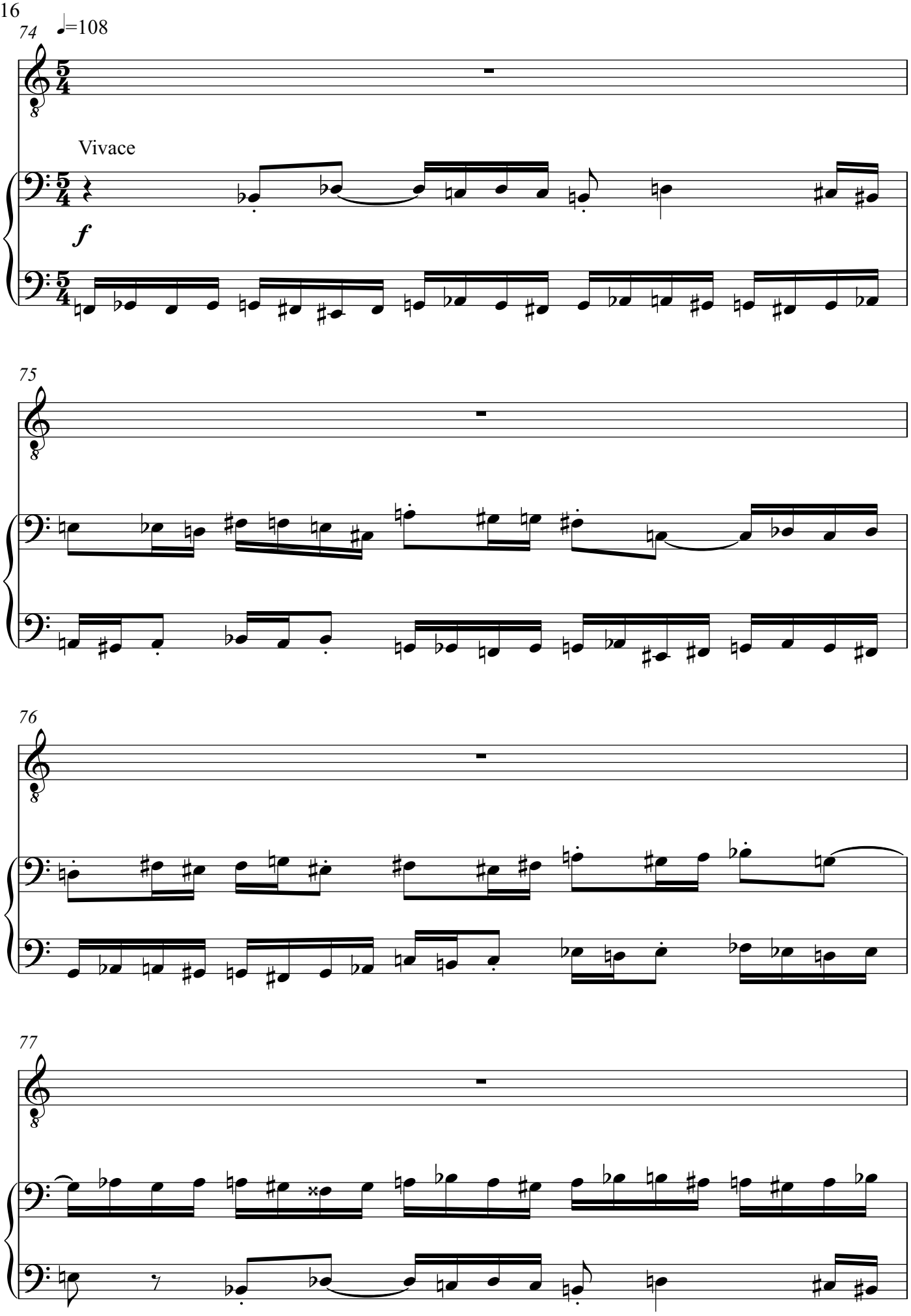

50
52
54
Cross-fade back to Andrea and Vincenzo in Venice.
lute stop

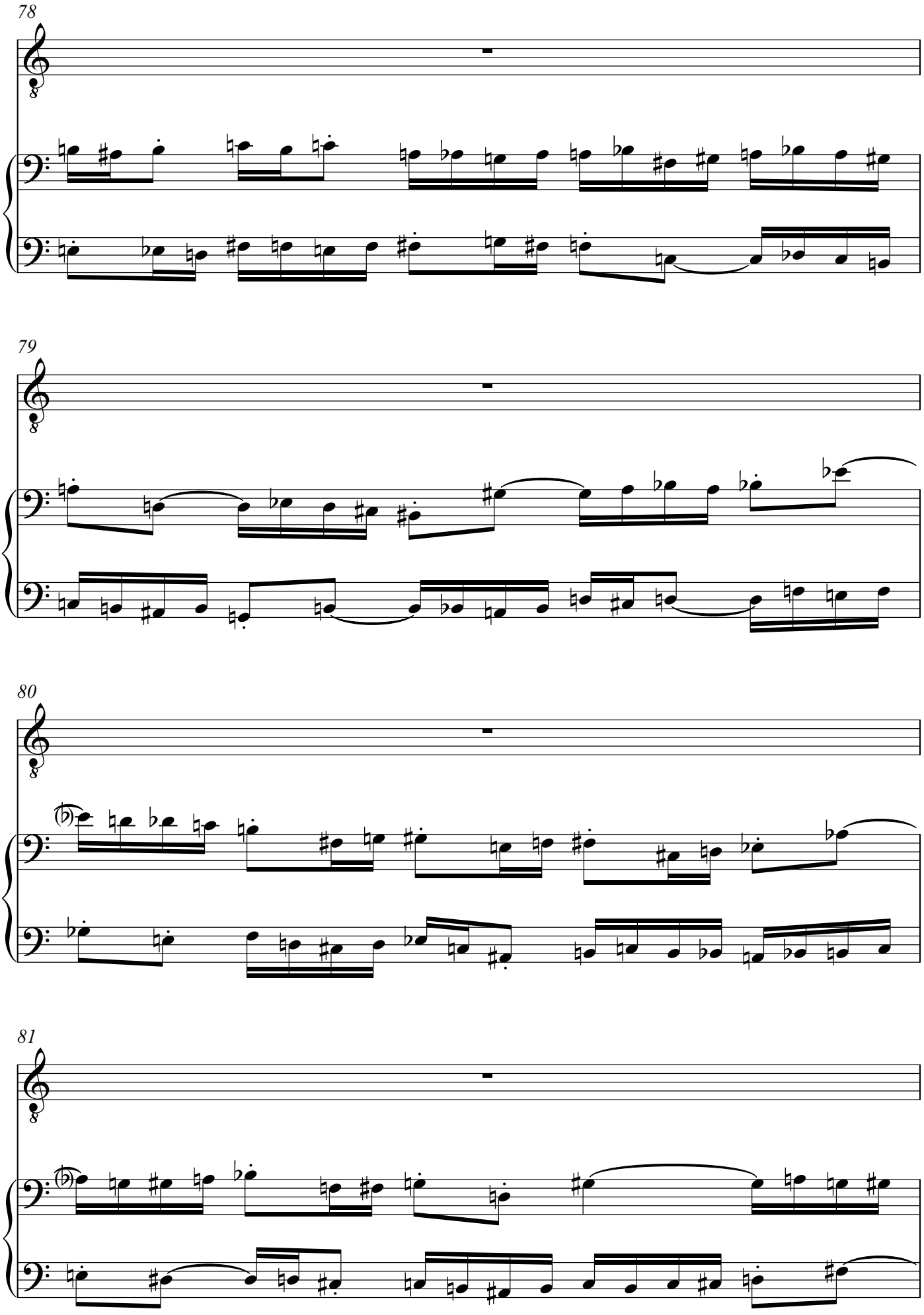

56
♩.=63
3
You seem
p
57
3
3
cu - rious that a wo - man could a - ssume the
58
3
voice of a man.


59
There are nuns at the O - spi - da - le - tto
60
who can take a bass line.
61
The young brides of Christ ex - cel in mu - sic.


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
71
ta - ken in ma-rriage, 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.
♩.=76
Piu mosso
Pleno, 8'+4'
f


74
♩=108
Vivace
f
75
76
77


78
79
80
81

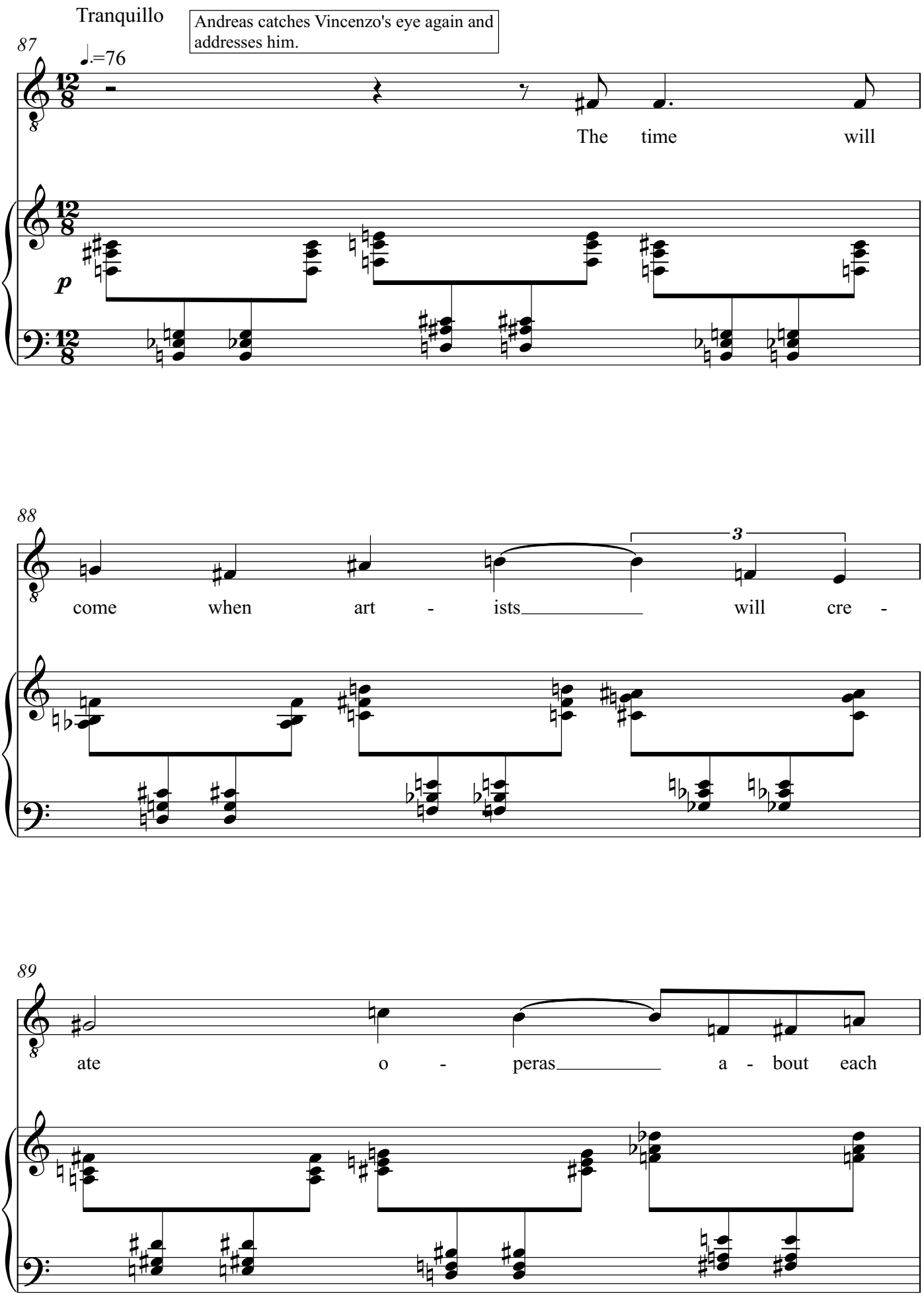
82

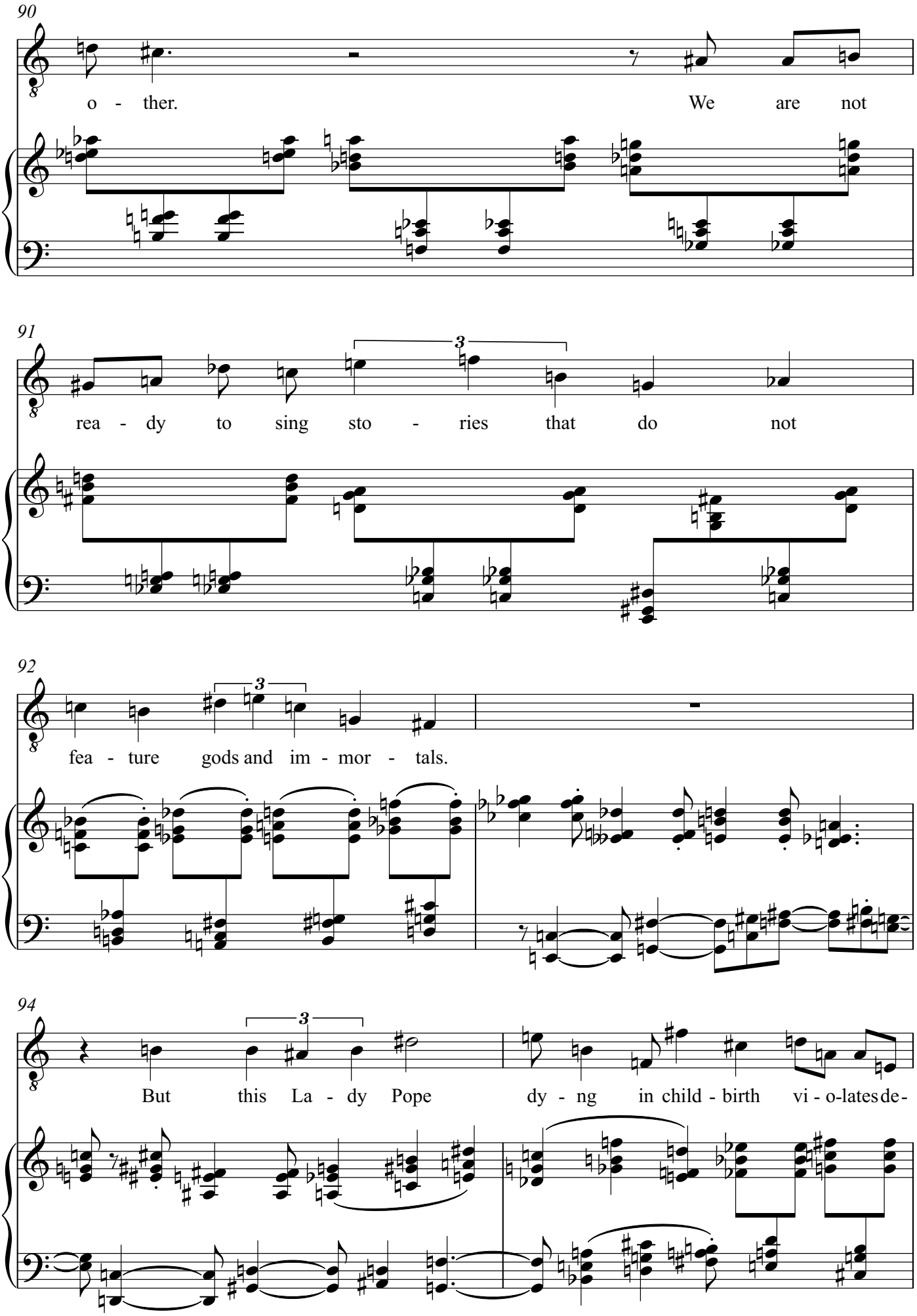
83

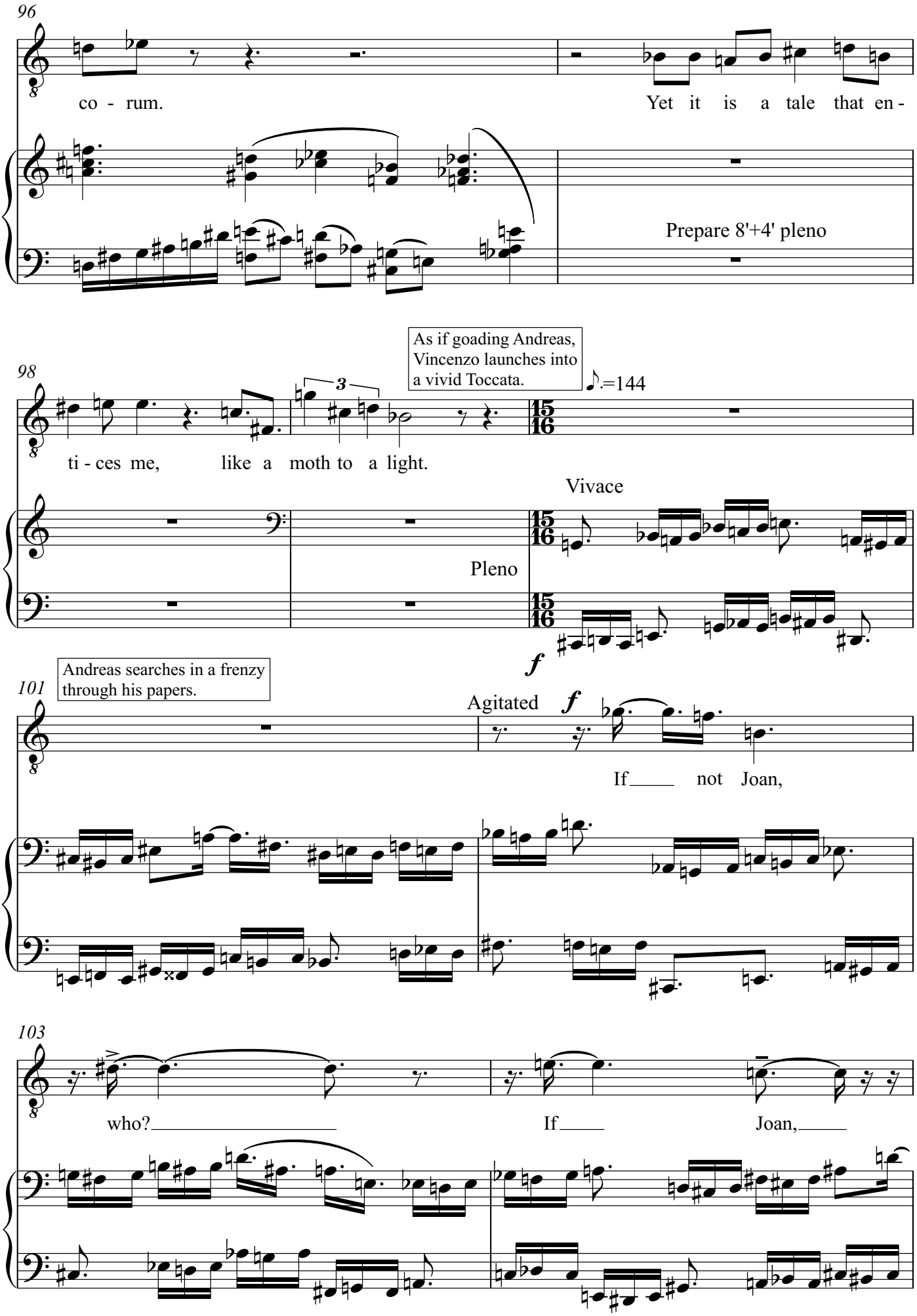
Rapid cross-fade
back to Venice
and the apartment of
Vincenzo.

85

Lute stop


Tranquillo
Andreas catches Vincenzo's eye again and addresses him.
87
♩.=76
The time will
p
88
3
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
As if goading Andreas, Vincenzo launches into a vivid Toccata.
98
3
♪.=144
ti - ces me, like a moth to a light.
Vivace
Pleno
f
Andreas searches in a frenzy through his papers.
101
Agitated
f
If not Joan,
103
who?
If Joan,

105

how? If not then, when?

107

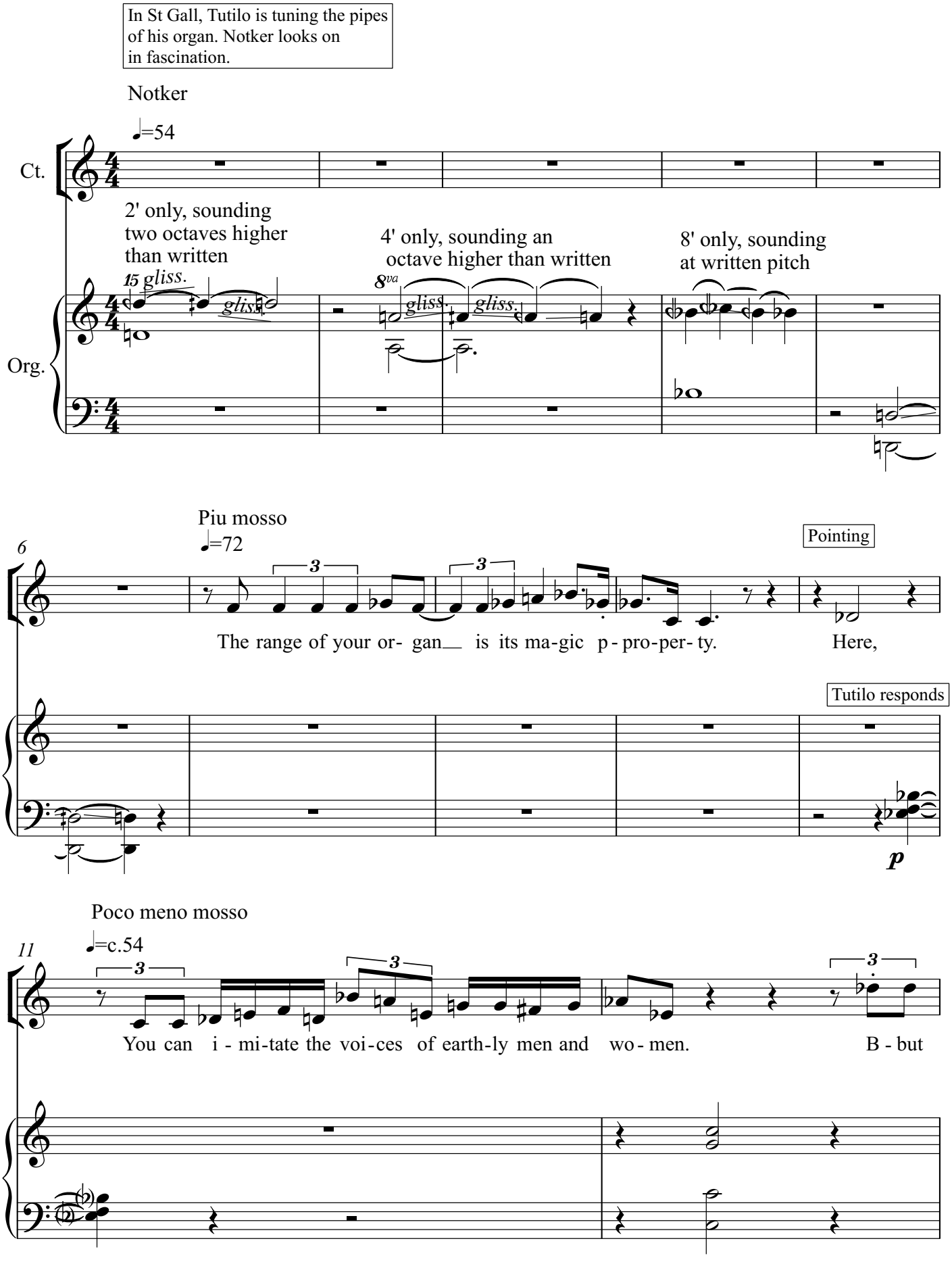
If a John,

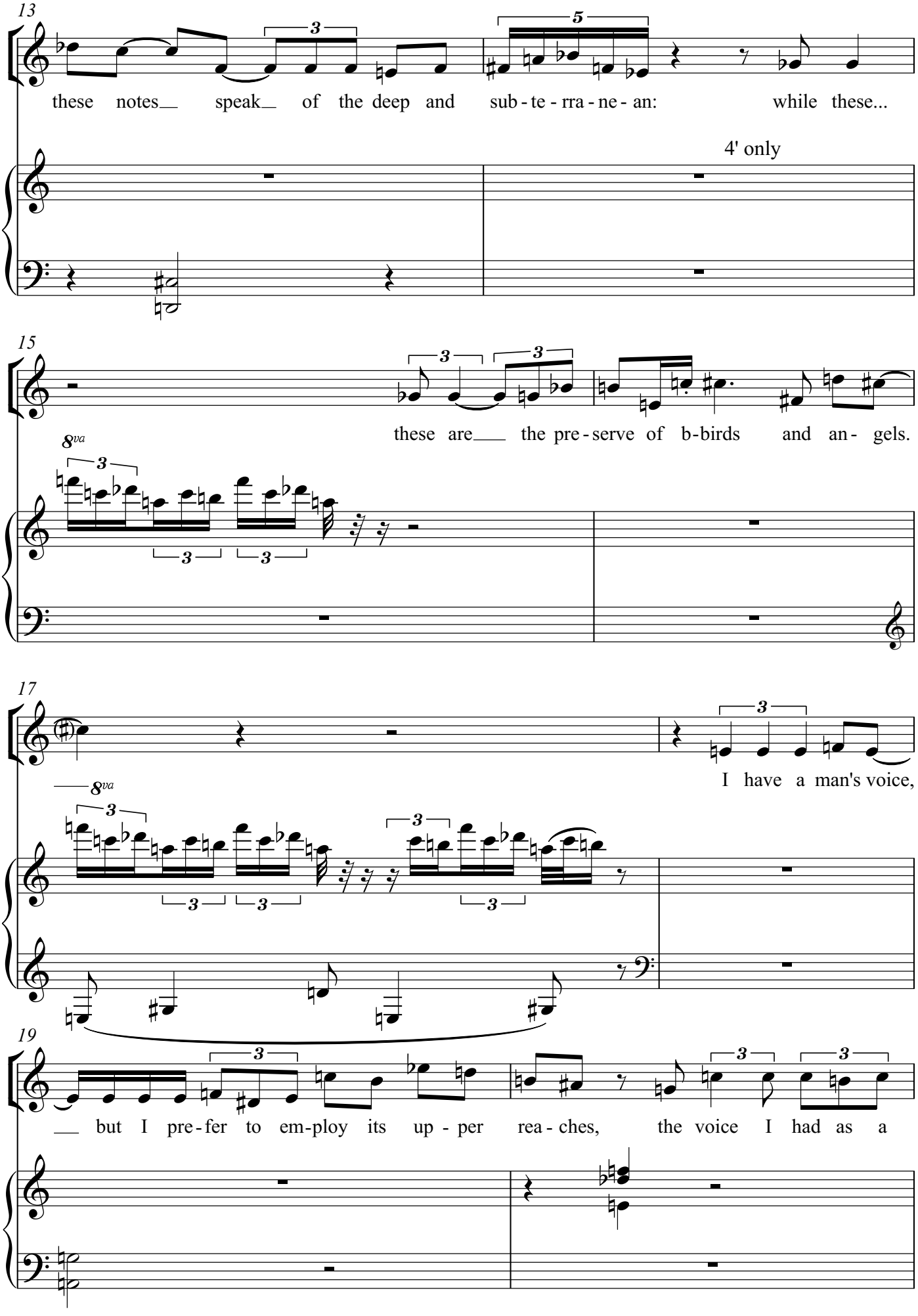
Rapid cross-fade to Notker's scriptorium in St Gall.

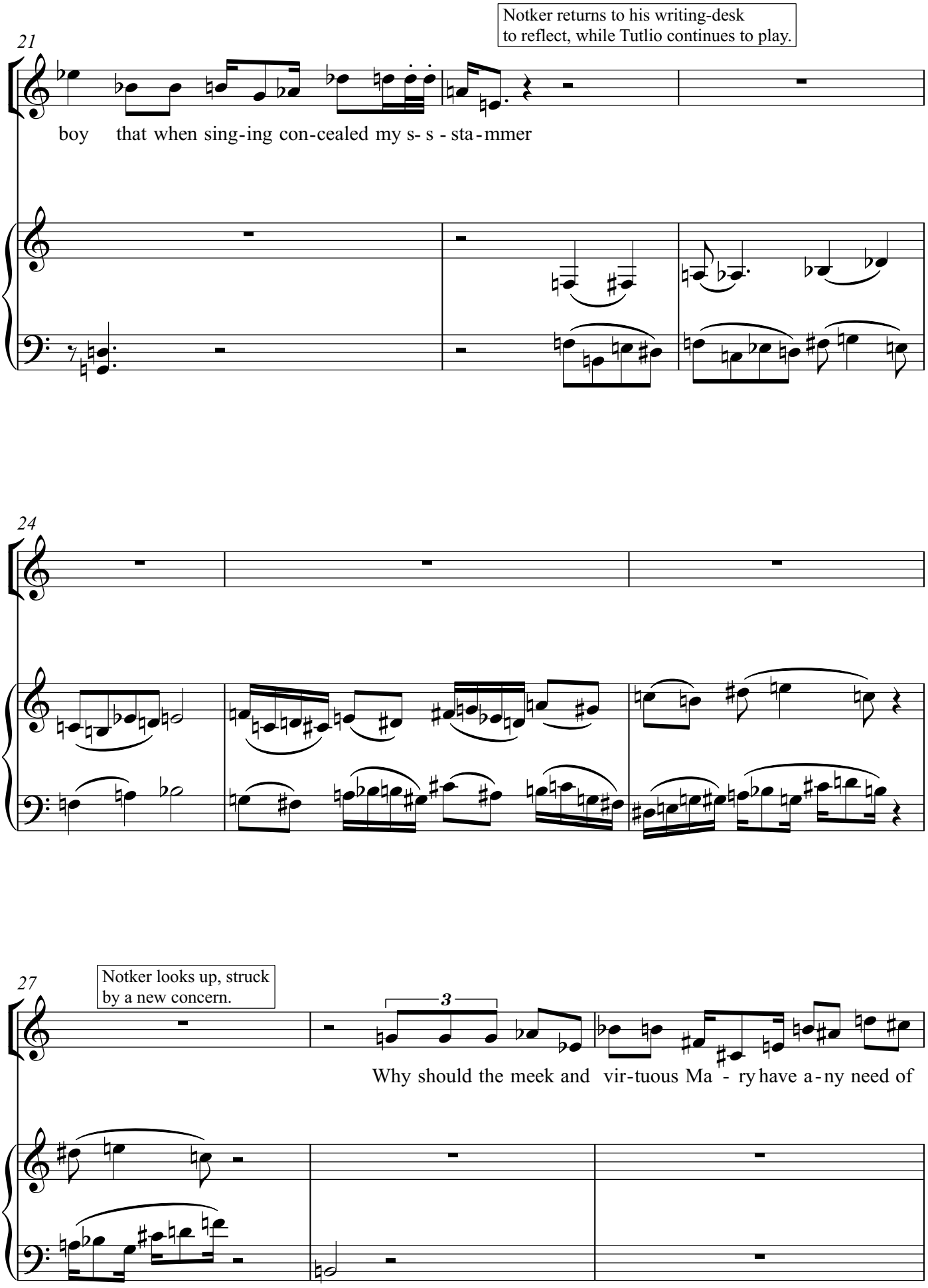
109

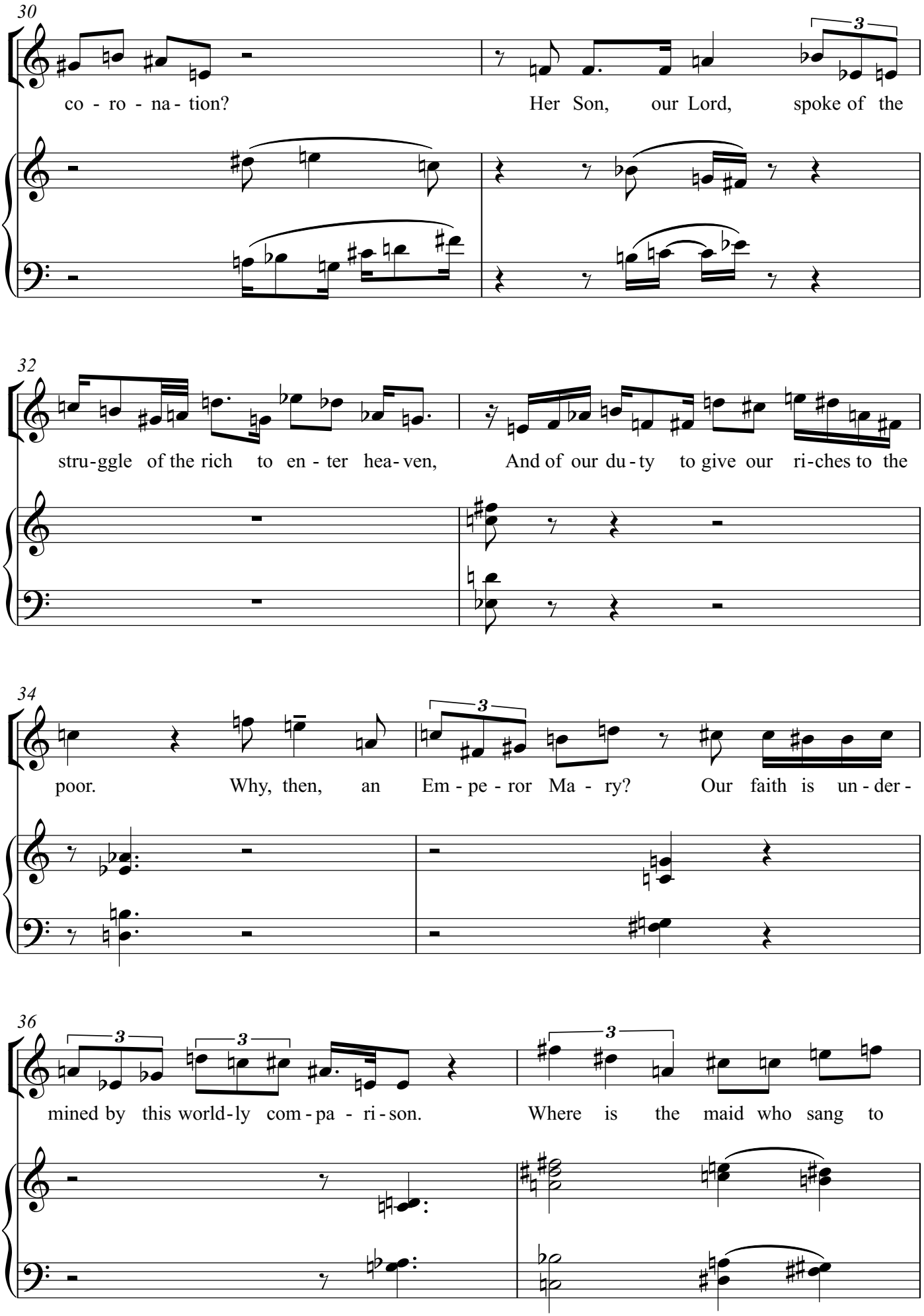
which? the Se- venth? or Eighth? or un num bered?

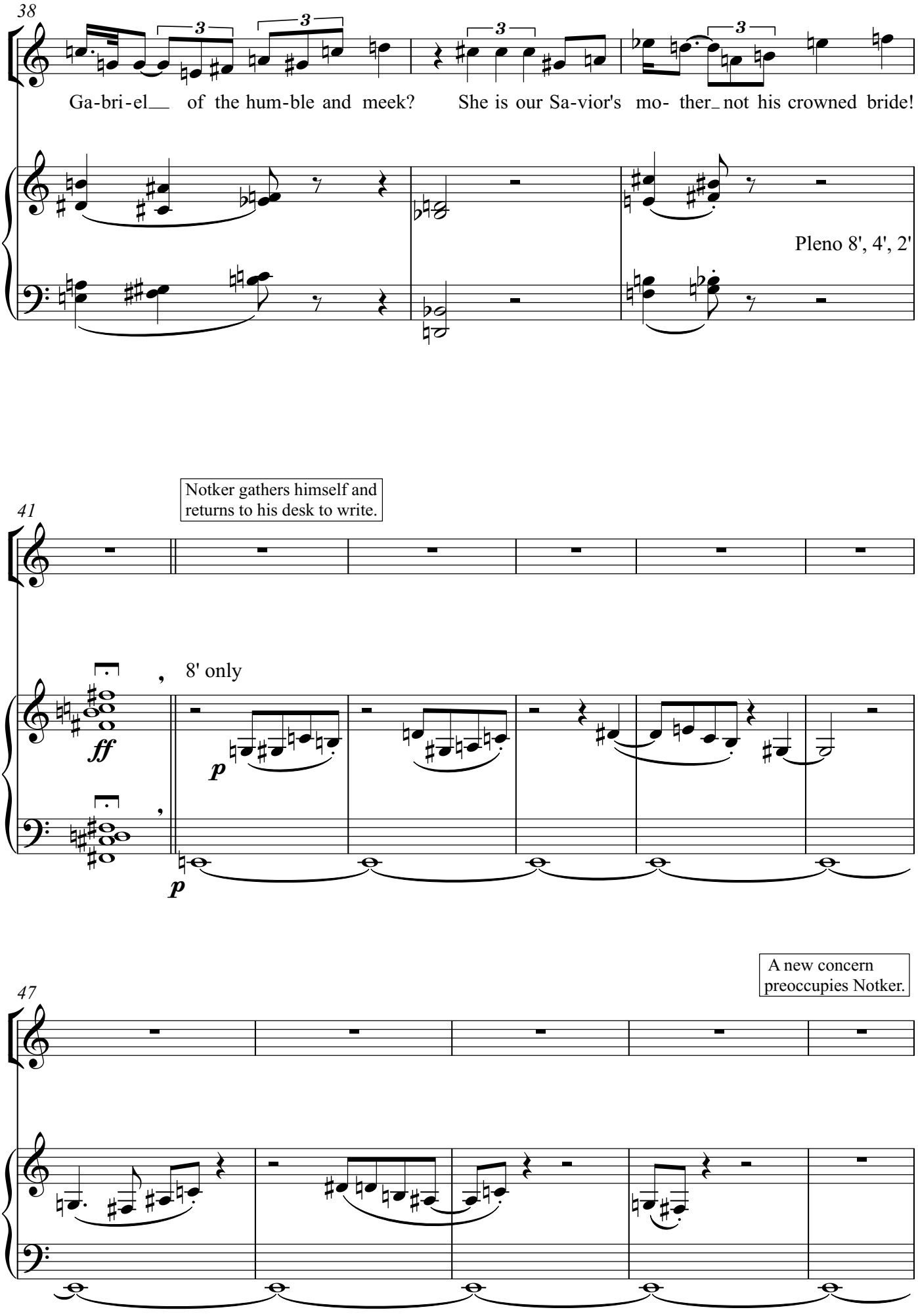
Scene 7

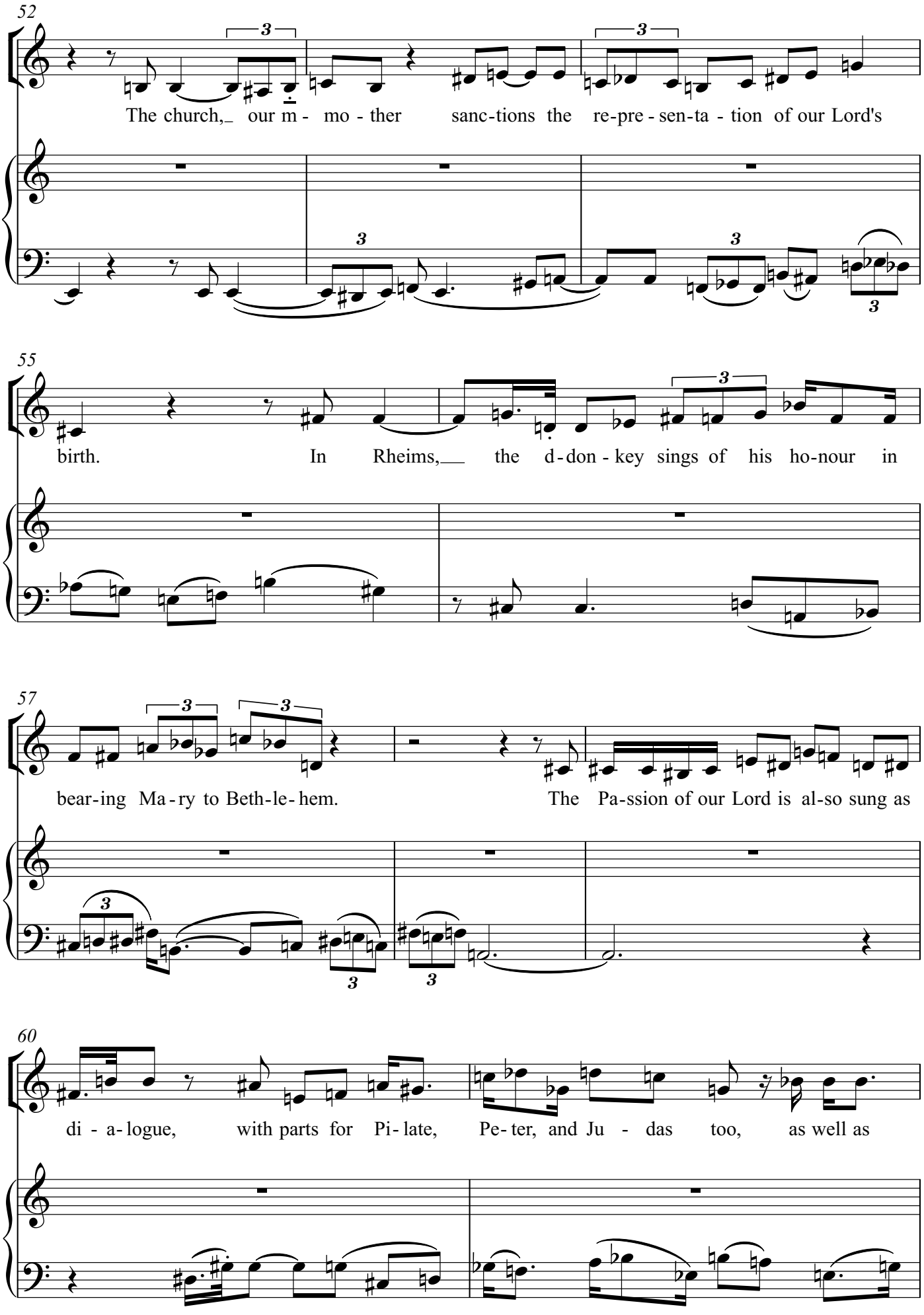

In St Gall, Tutilo is tuning the pipes of his organ. Notker looks on in fascination.
Notker
♩=54
Ct.
Org.
2' only, sounding two octaves higher than written
15 gliss.
gliss.
4' only, sounding an octave higher than written
8va
gliss.
gliss.
8' only, sounding at written pitch
Piu mosso
♩=72
6
Pointing
The range of your or- gan is its ma-gic p - pro-per- ty.
Here,
Tutilo responds
p
Poco meno mosso
♩=c.54
11
You can i - mi-tate the voi-ces of earth-ly men and wo - men.
B - but

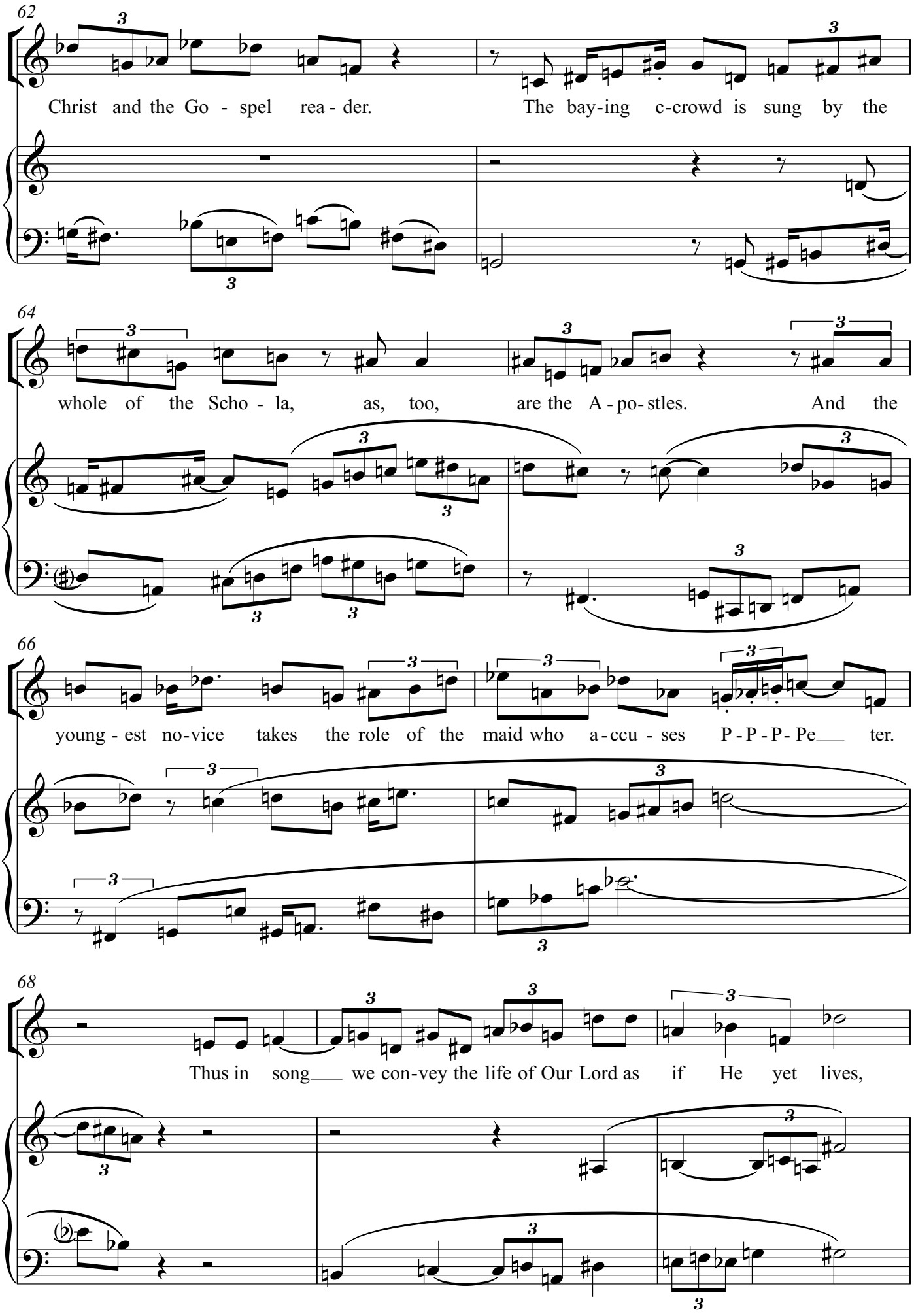

13
these notes speak of the deep and sub - te - rra - ne - an: while these...
4' only
15
these are the pre - serve of b-birds and an - gels.
8va
17
I have a man's voice,
8va
19
but I pre - fer to em-ploy its up - per rea - ches, the voice I had as a

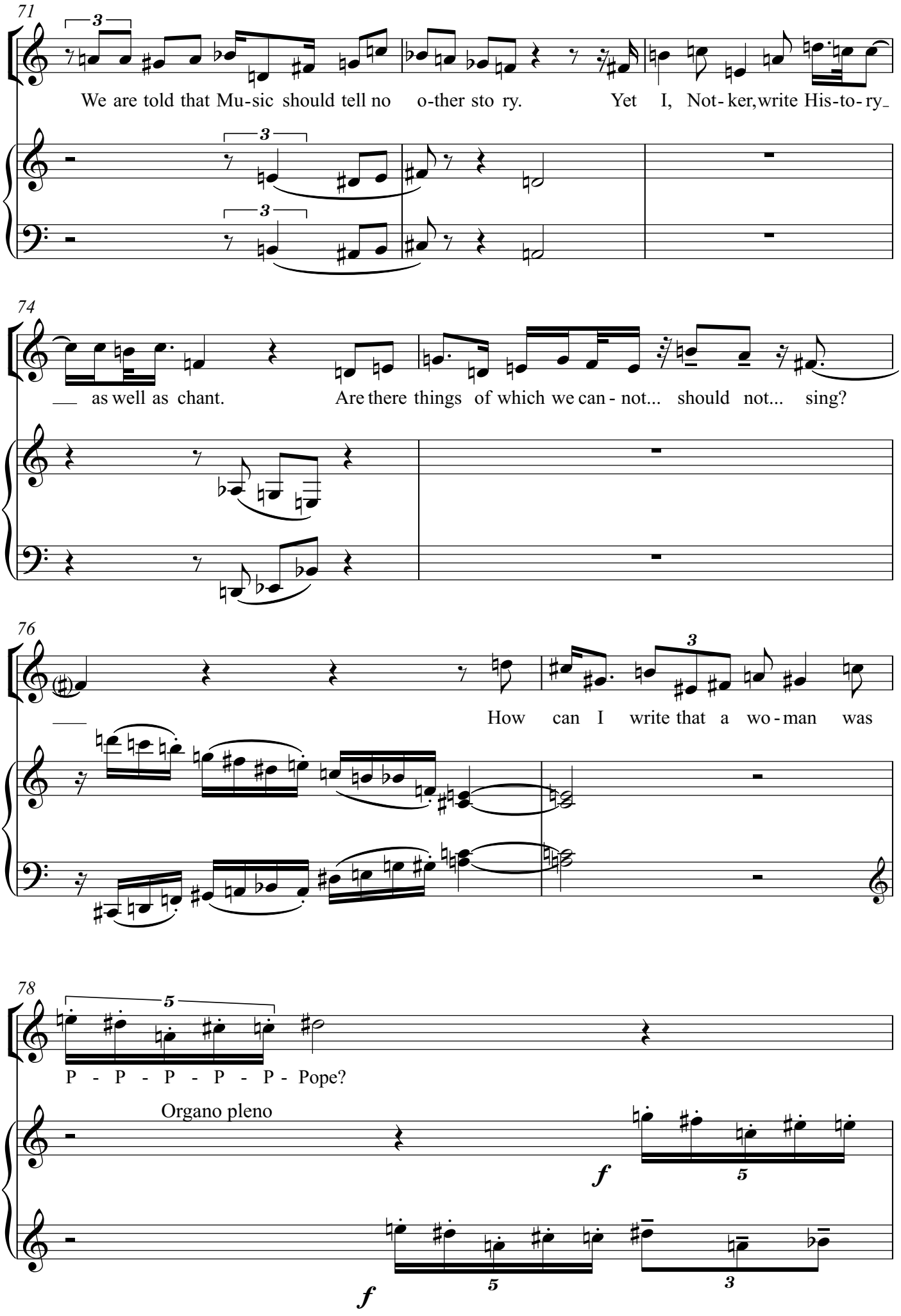

Notker returns to his writing-desk
to reflect, while Tutlio continues to play.
21
boy that when sing-ing con-cealed my s- s - sta-mmer
24
27
Notker looks up, struck
by a new concern.
3
Why should the meek and vir-tuous Ma - ry have a-ny need of


30
co - ro - na - tion?
Her Son, our Lord, spoke of the
32
stru-ggle 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.
8' only
ff
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
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

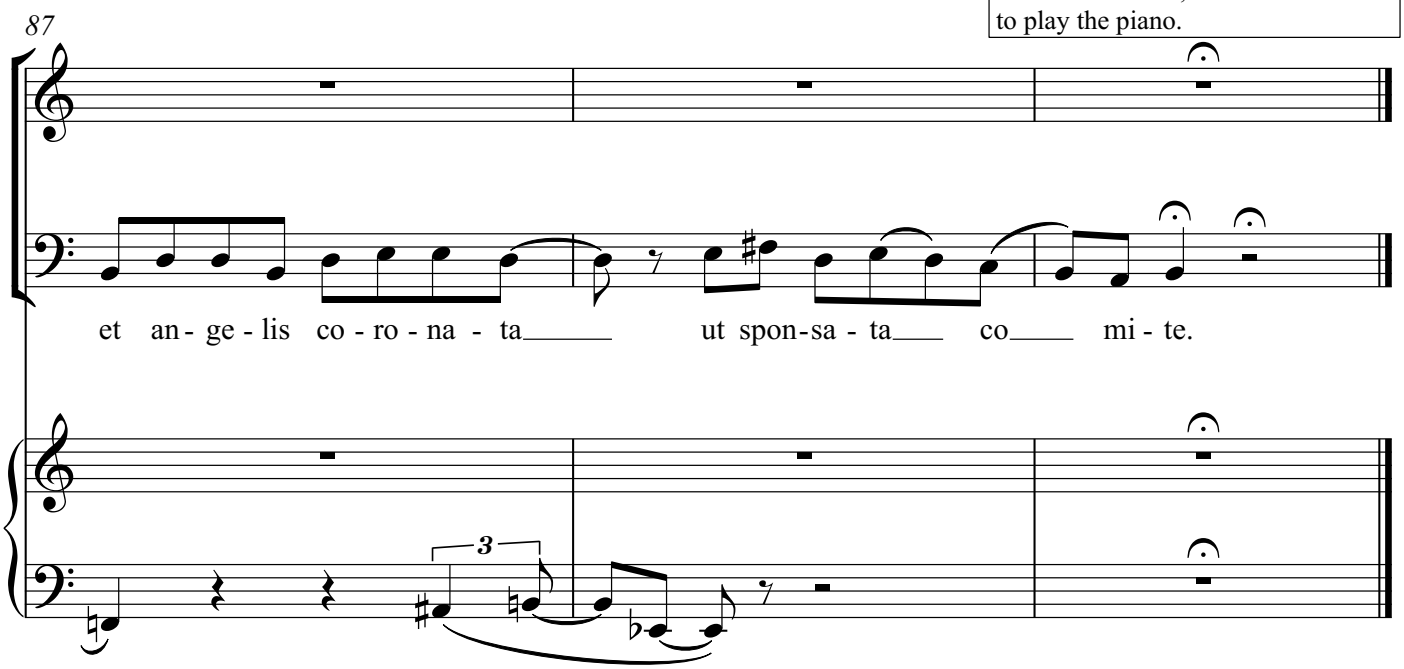
8' only

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.



Scene 8

Fanny in her studio is playing the piano

Allegro

Karl enters

Bar.

Pno.

p

poco meno mosso

8

♩=c.72

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-dder less.

p *mf* *p*

Karl mimes applause

piu menu mosso

23

♩=63

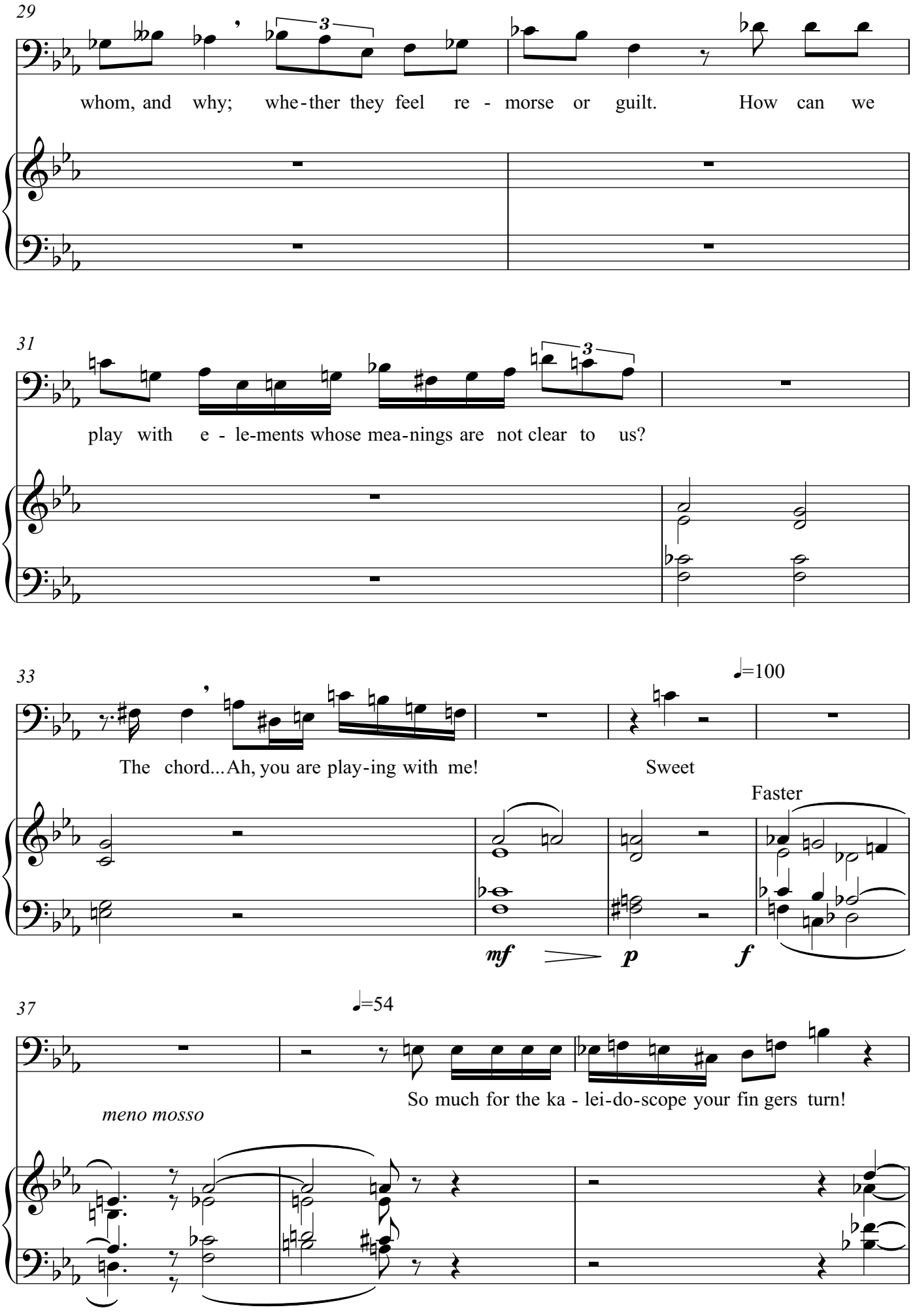
That chord you are play-ing re - peat-ed - ly, Fan- ny...Can you make it sound with

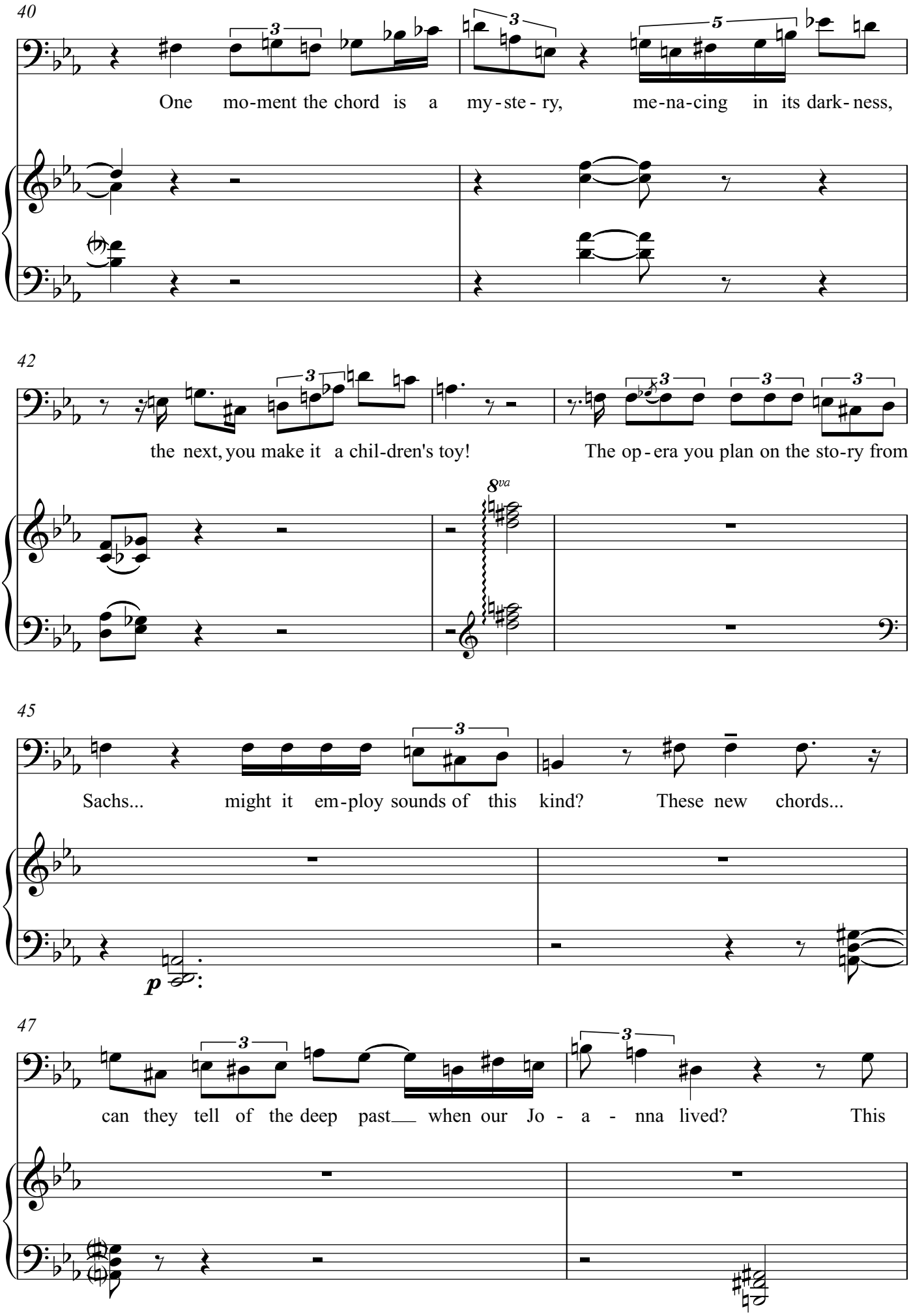
25

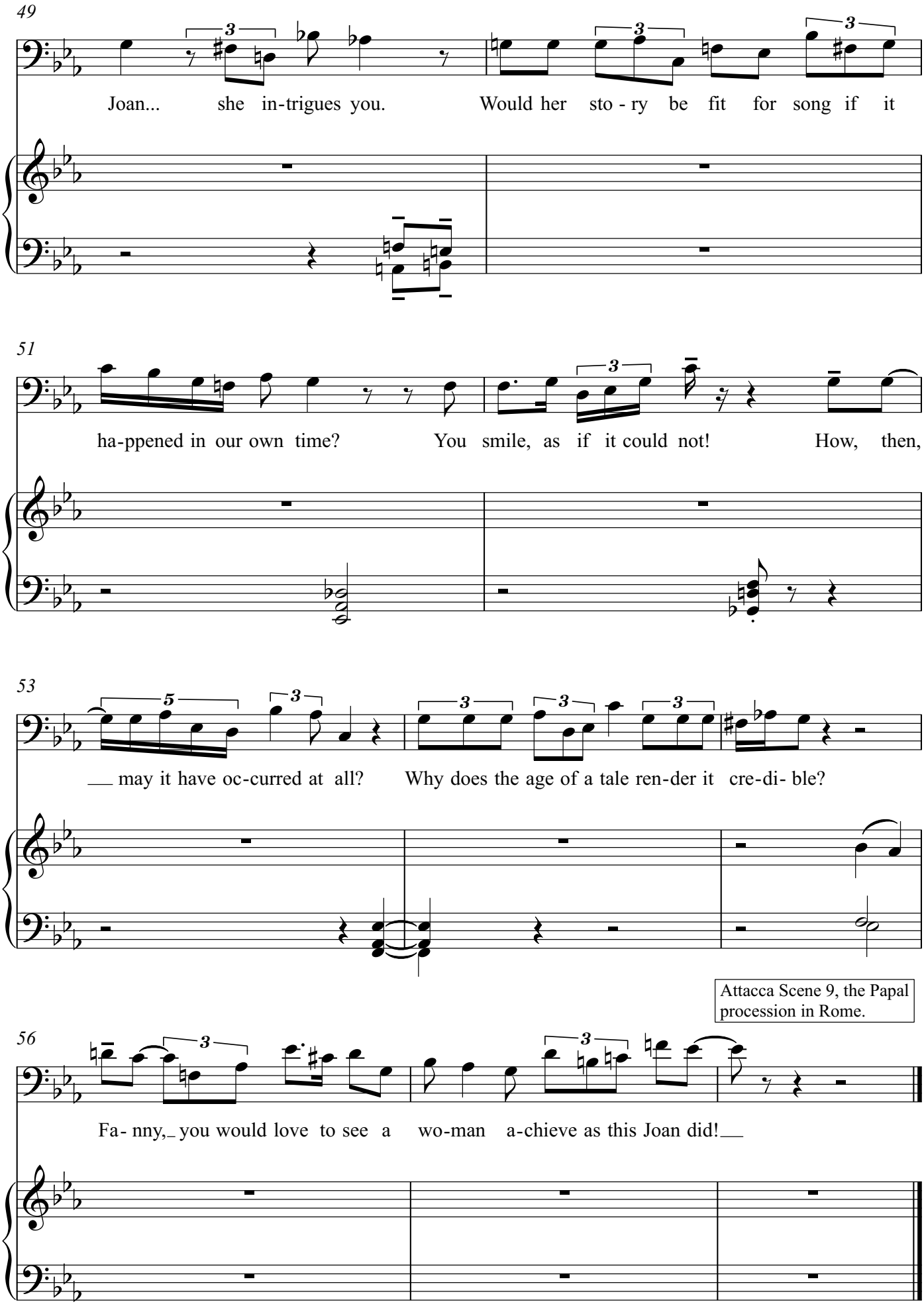
pur - pose? What na - rra-tive would de-mand its use? My

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
♩=100
The chord... Ah, you are play-ing with me! Sweet
Faster
mf
p
f
37
♩=54
So much for the ka - lei-do-scope your fin gers turn!
meno mosso

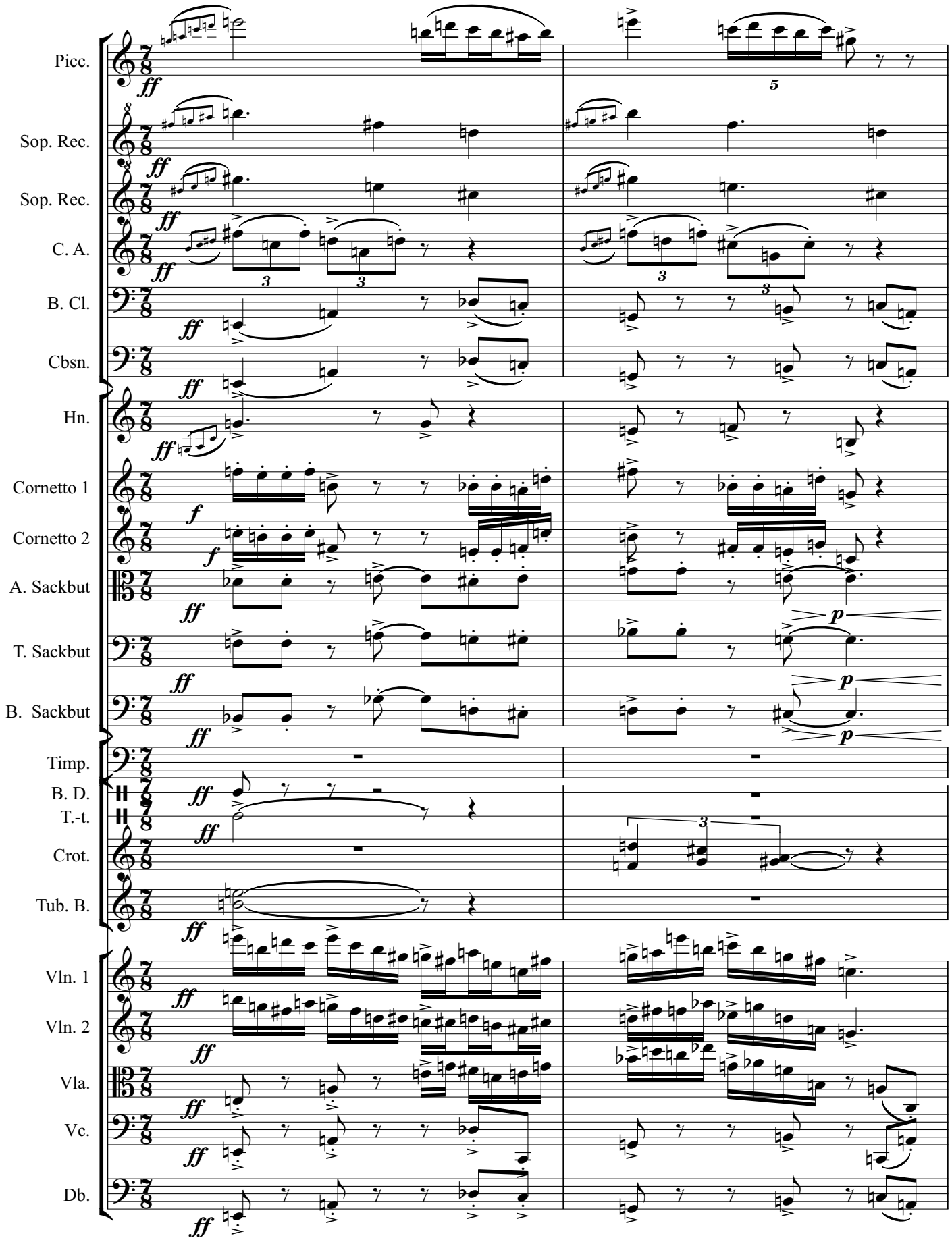

40
One mo-ment the chord is a my-ste-ry, me-na-cing in its dark-ness,
42
the next, you make it a chil-dren's toy! The op-era you plan on the sto-ry from
8va
45
Sachs... might it em-ploy sounds of this kind? These new chords...
p
47
can they tell of the deep past when our Jo - a - nna lived? This


49
Joan... she in-trigues you. Would her sto - ry be fit for song if it
51
ha-ppened 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!___

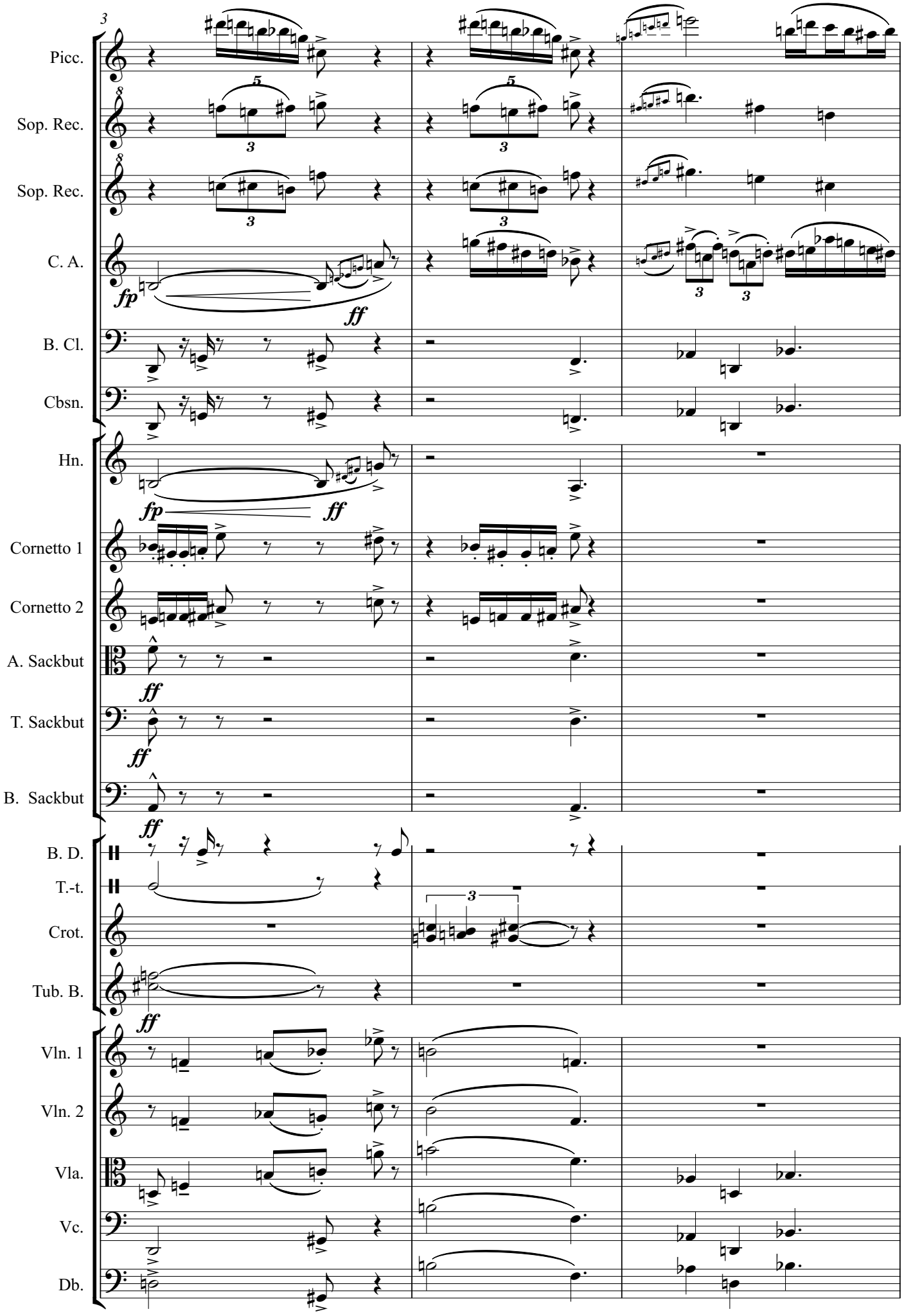
Scene 9

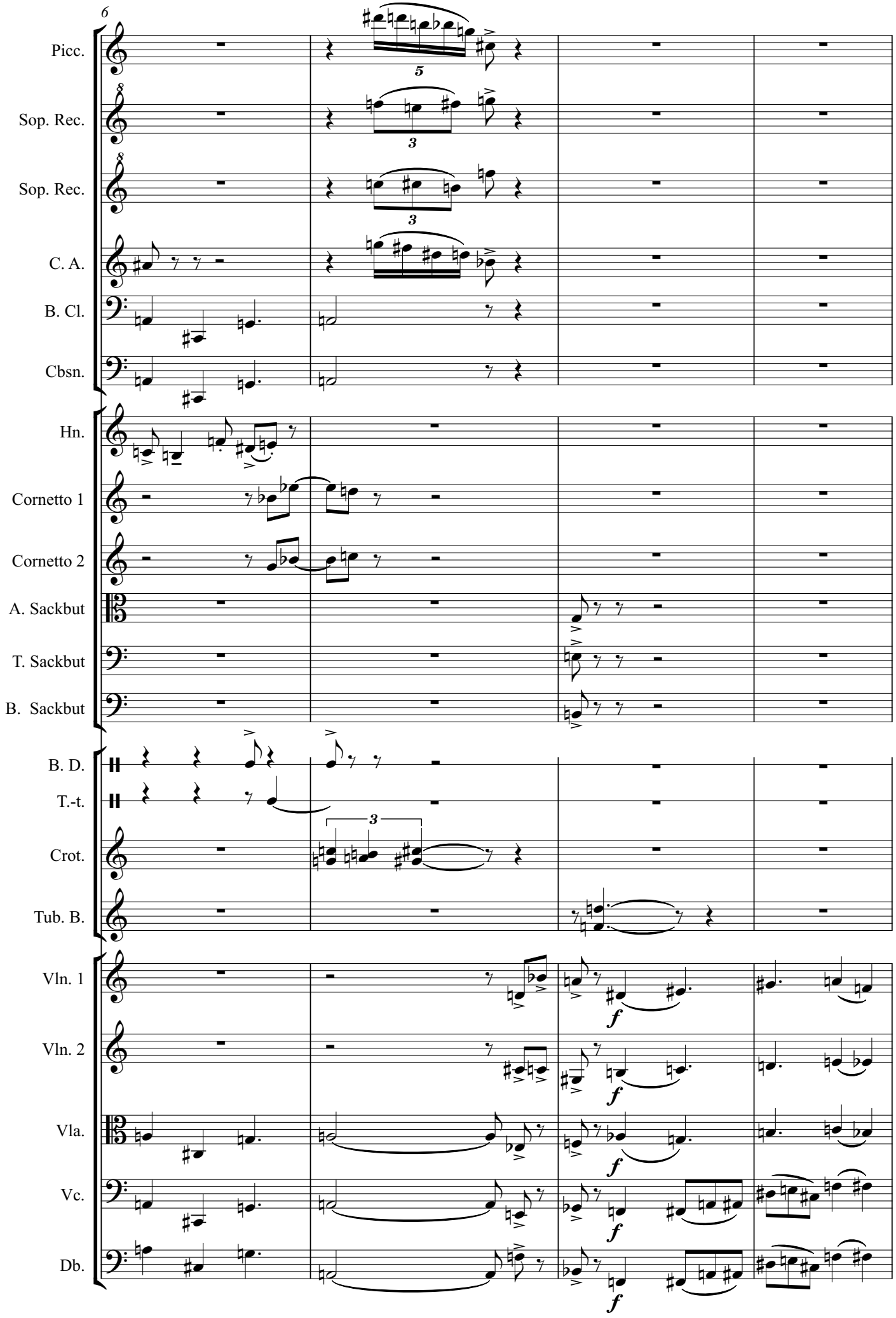
The streets of Rome, bustling in anticipation of the Pope's procession. Crowds assemble excitedly.

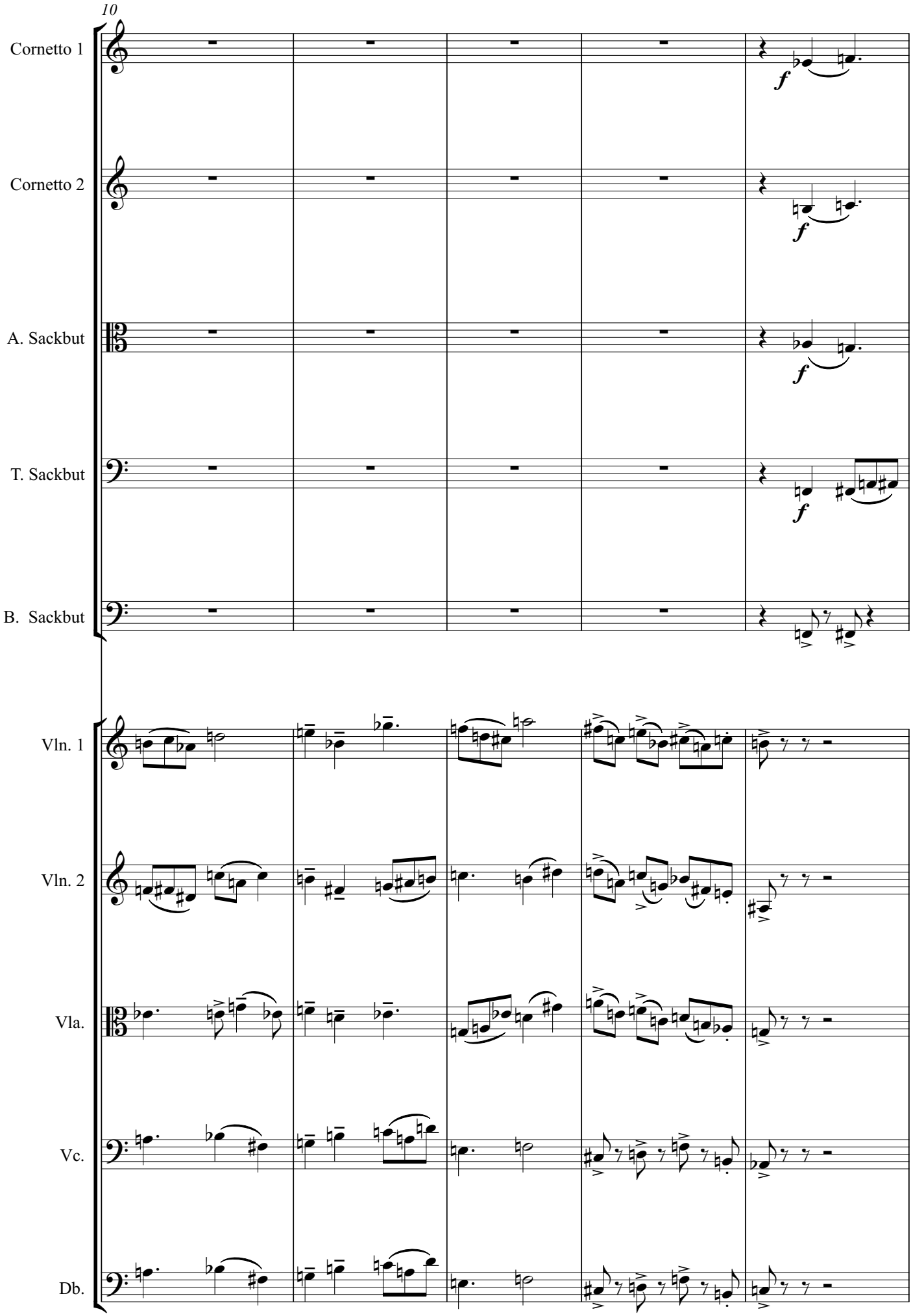
♩=108

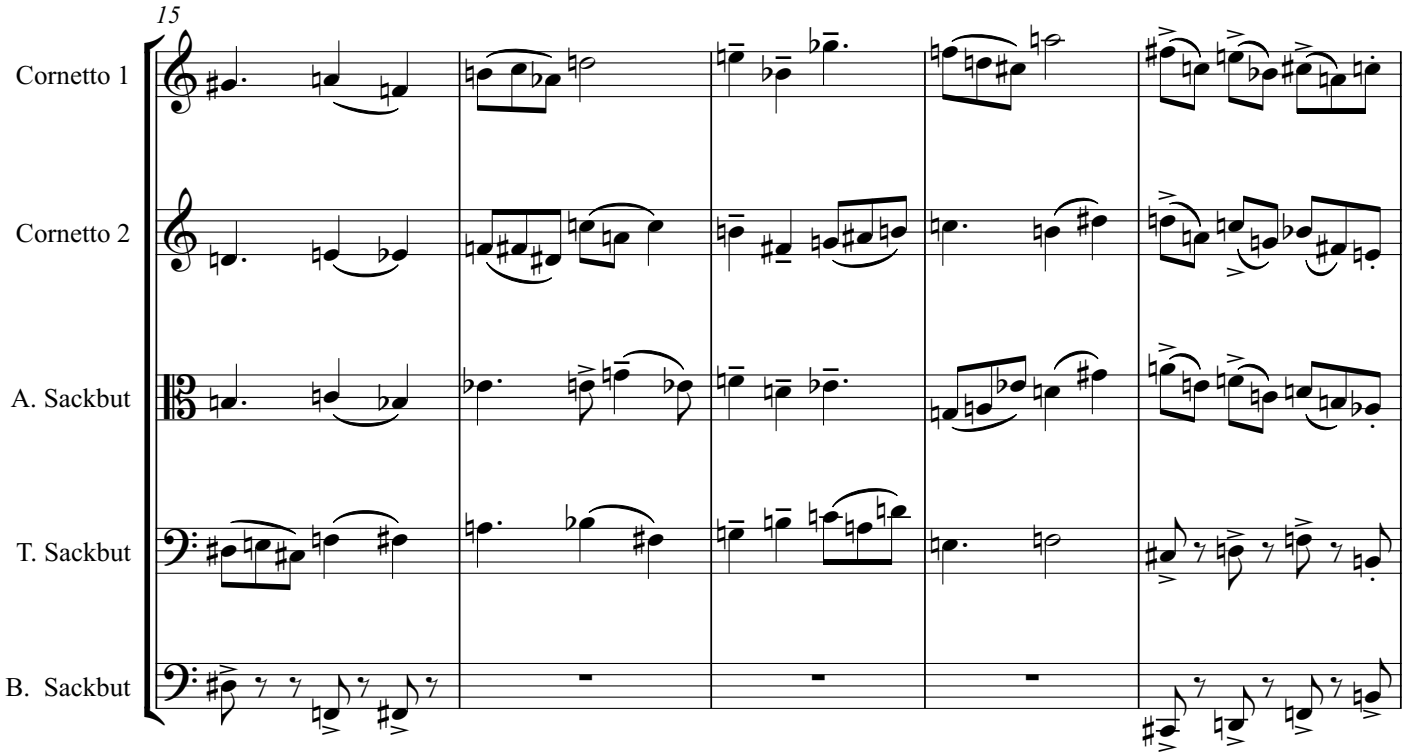


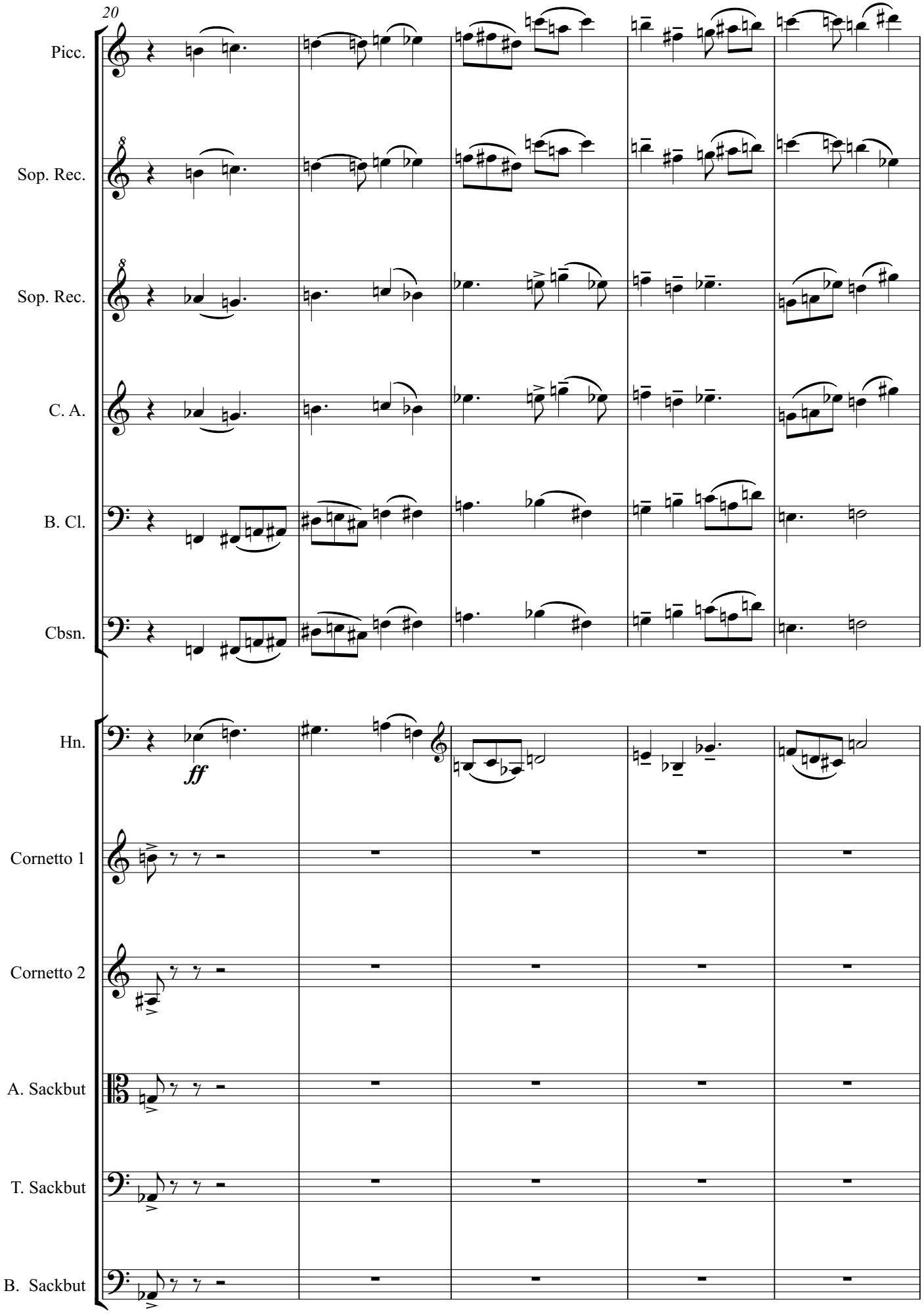
Copyright © 2022


3
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.
fp
ff


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


10
Cornetto 1
Cornetto 2
A. Sackbut
T. Sackbut
B. Sackbut
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f


15
Cornetto 1
Cornetto 2
A. Sackbut
T. Sackbut
B. Sackbut


20
Picc.
Sop. Rec.
Sop. Rec.
C. A.
B. Cl.
Cbsn.
Hn.
ff
Cornetto 1
Cornetto 2
A. Sackbut
T. Sackbut
B. Sackbut

The Pope enters. People bow in respect, while some fall to their knees.

Meno mosso

25

♩=100

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.

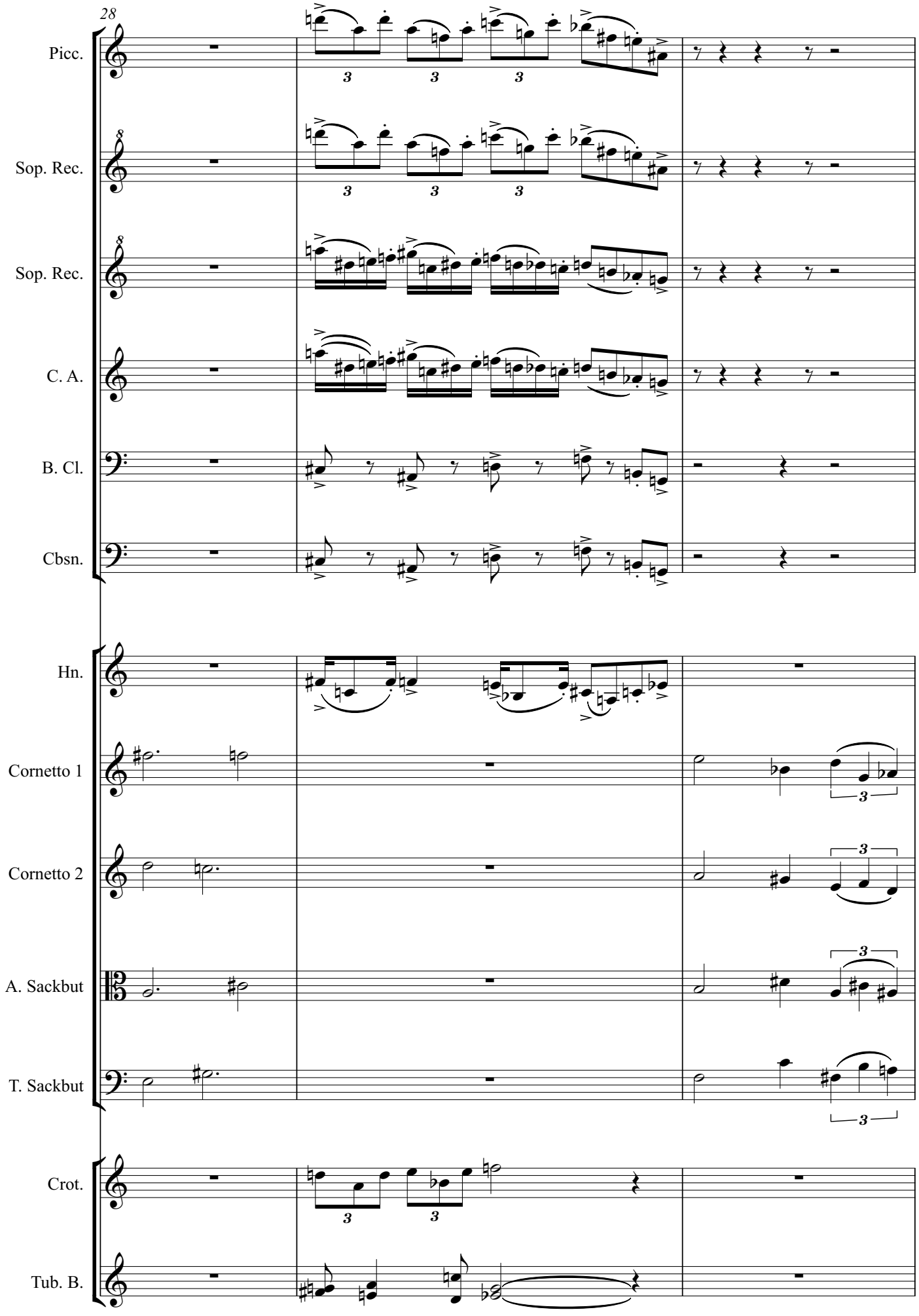
Vln. 1

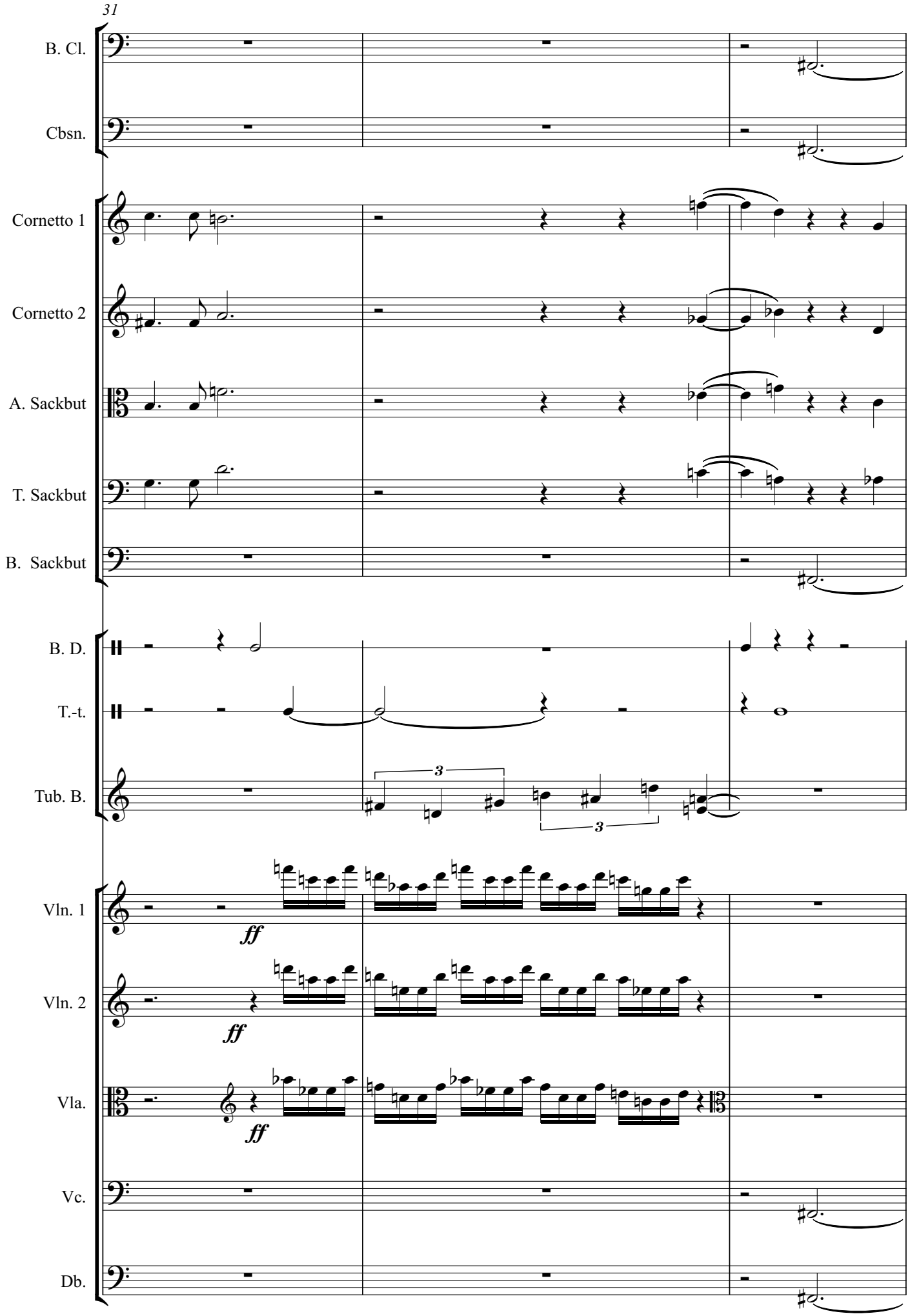
Vln. 2

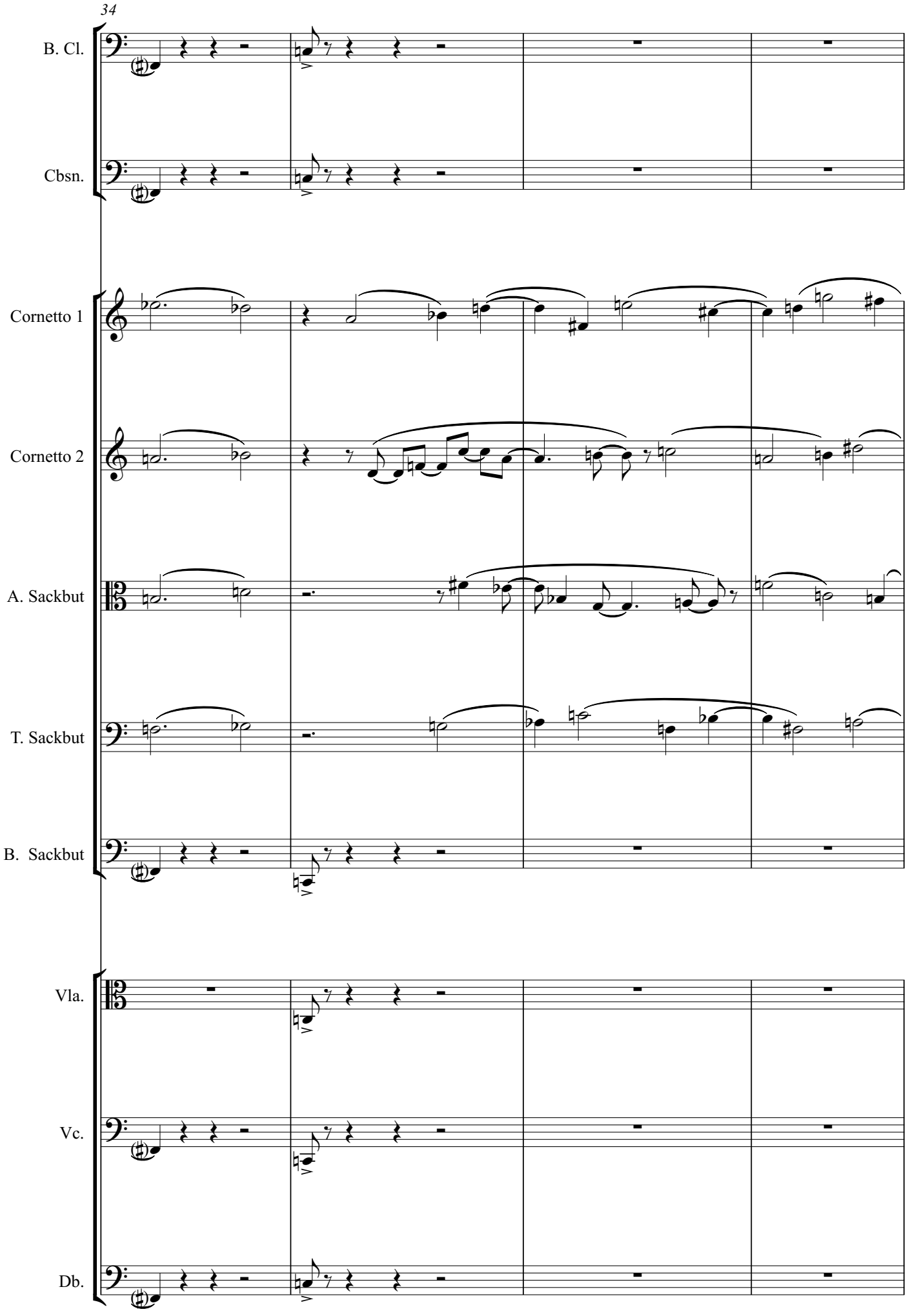
Vla.

Vc.

Db.


28
Picc.
Sop. Rec.
Sop. Rec.
C. A.
B. Cl.
Cbsn.
Hn.
Cornetto 1
Cornetto 2
A. Sackbut
T. Sackbut
Crot.
Tub. B.


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.

The Pope falls to her knees, trembling

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

38

Picc.

B. Cl.

p

Cornetto 1

Cornetto 2

A. Sackbut

T. Sackbut

Fearfully and barely controlled

M-S.

Ah

Vla.

pizz.

p

Vc.

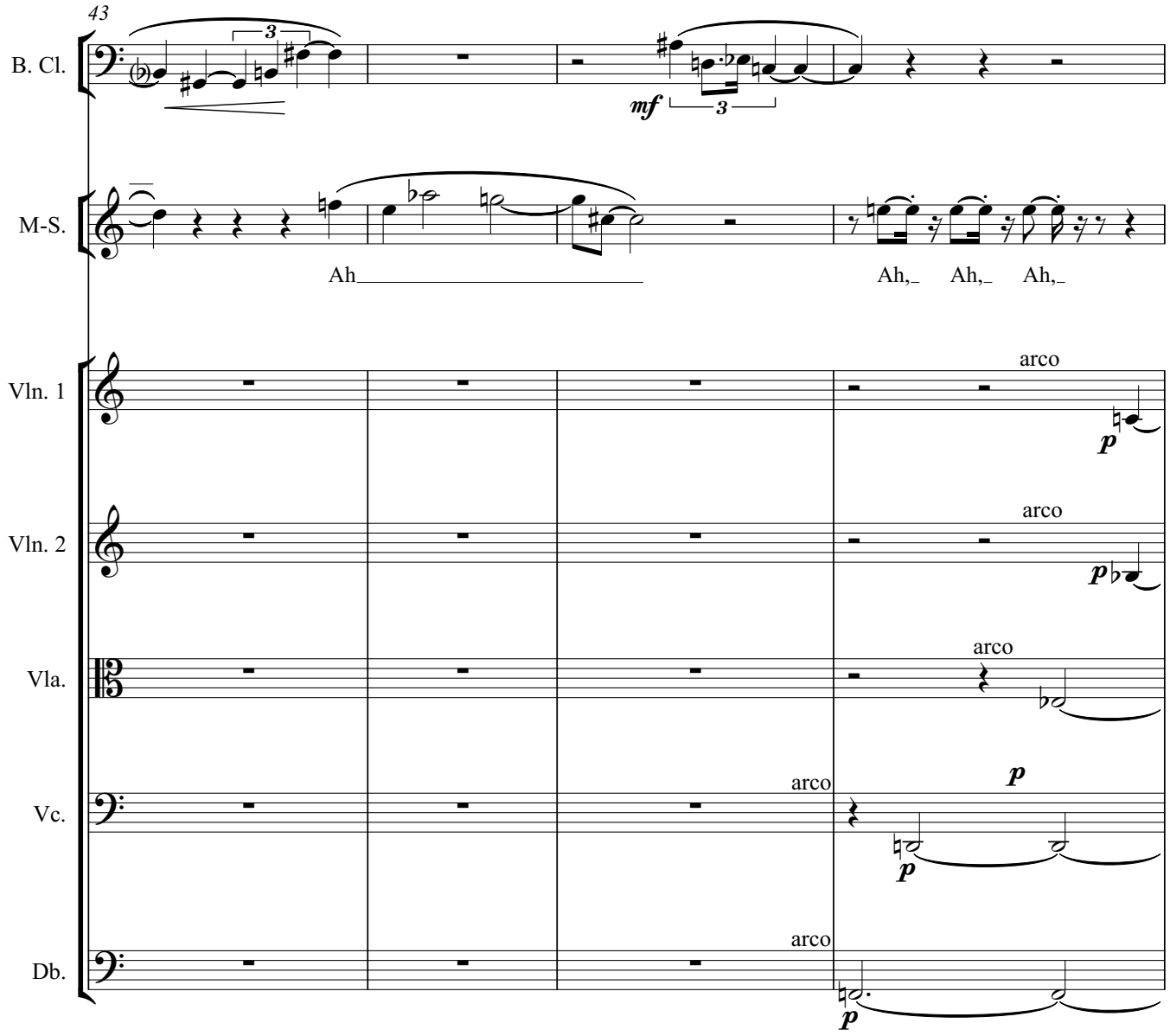
pizz.

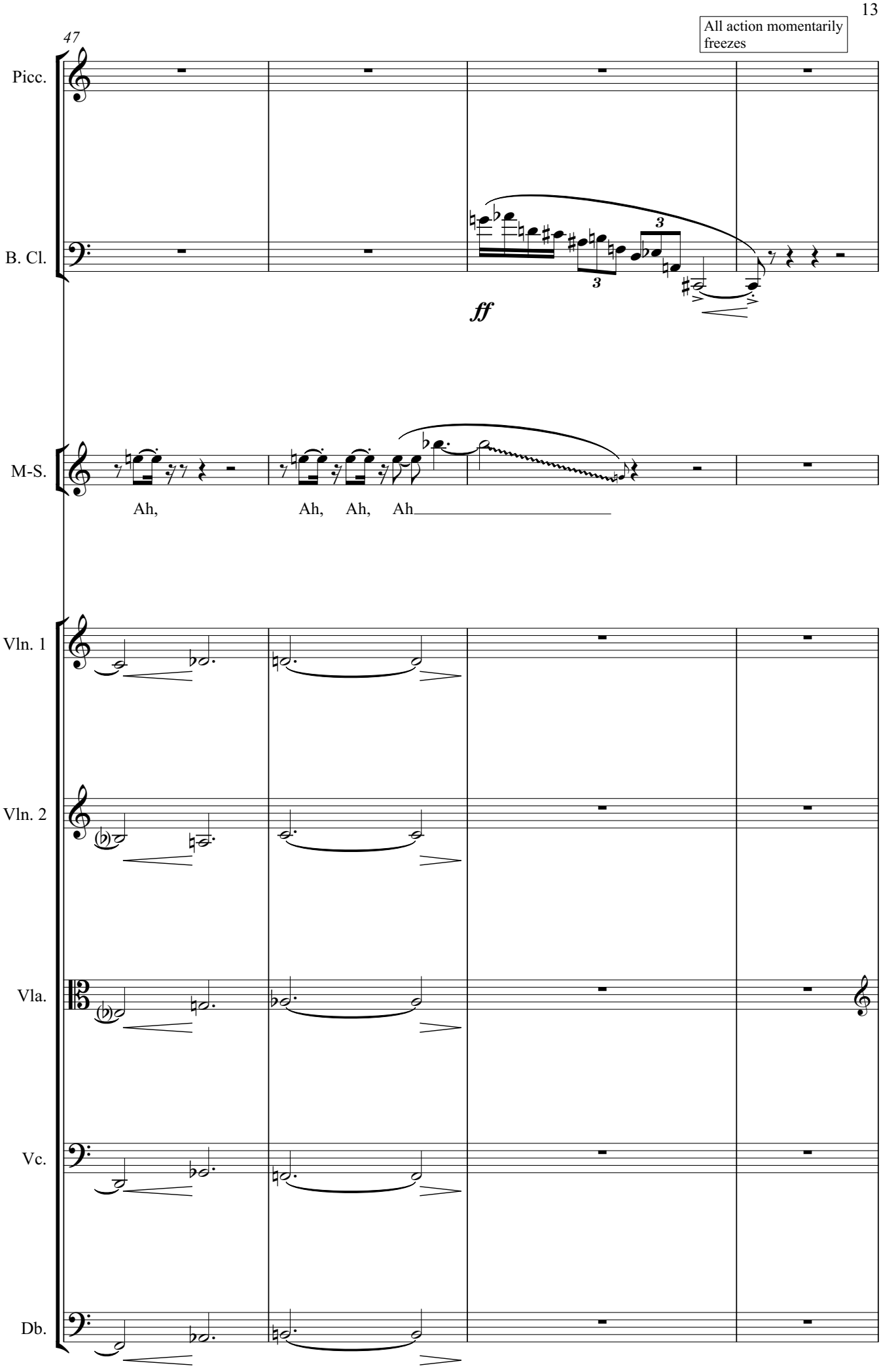
p

Db.

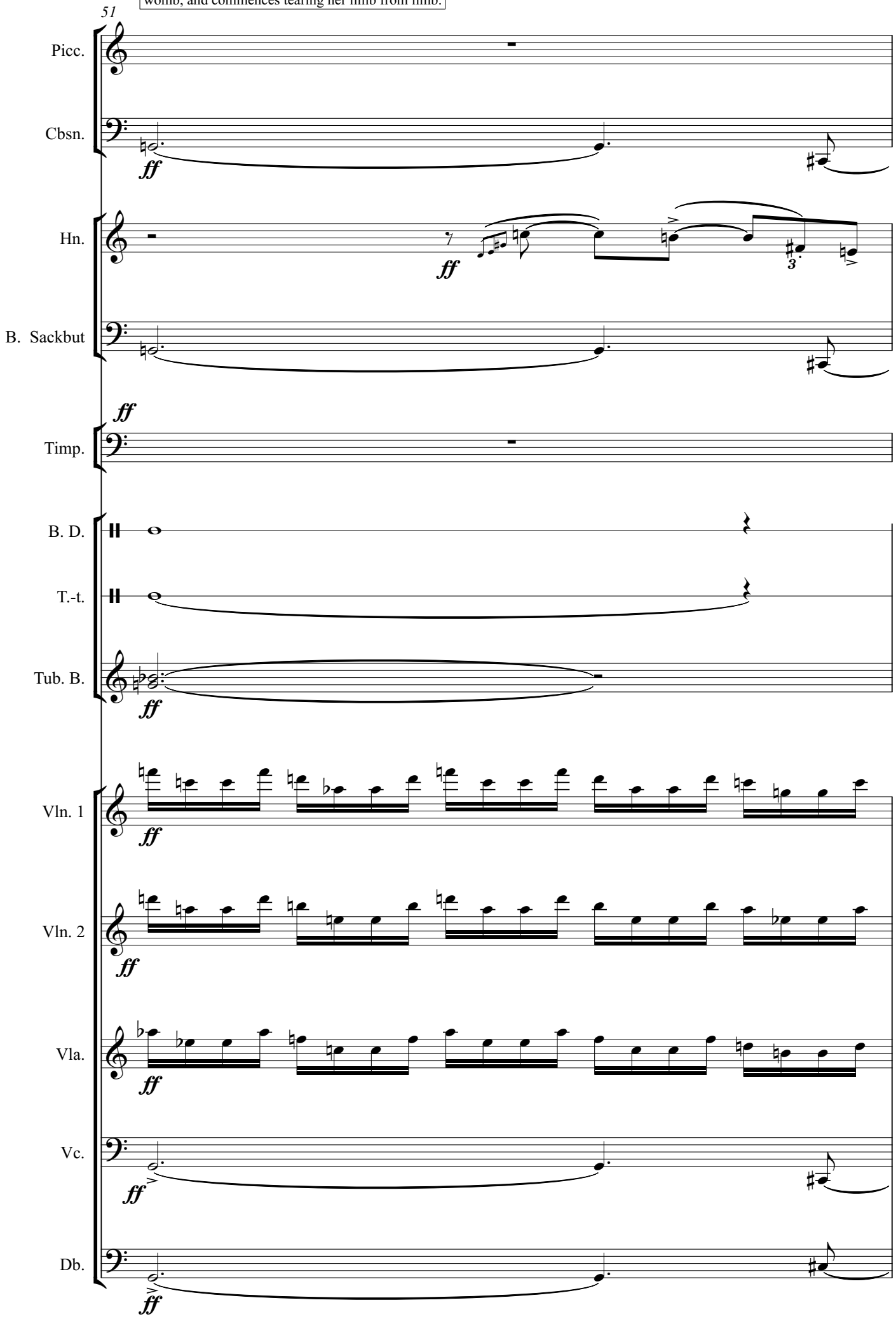
pizz.

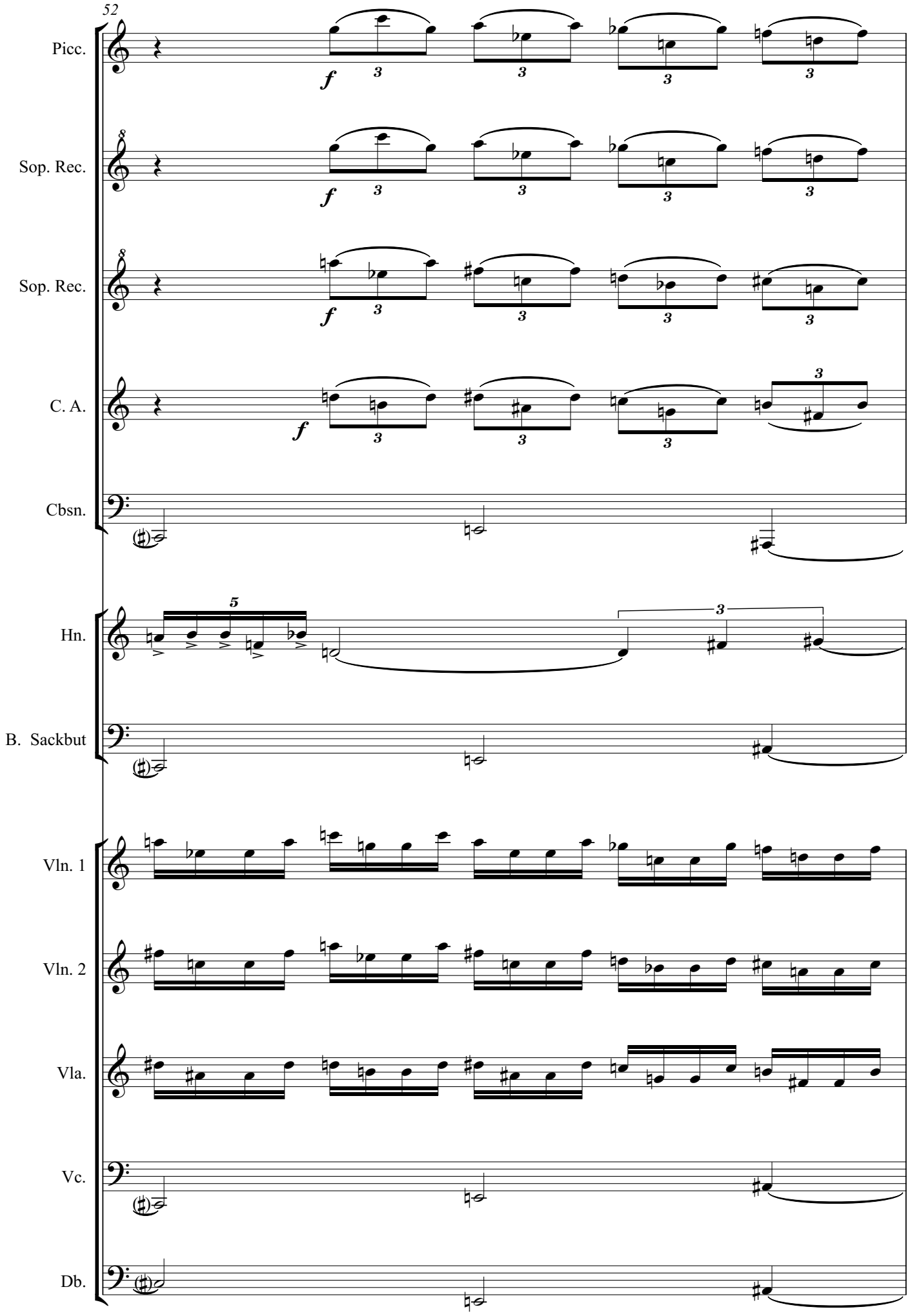
p

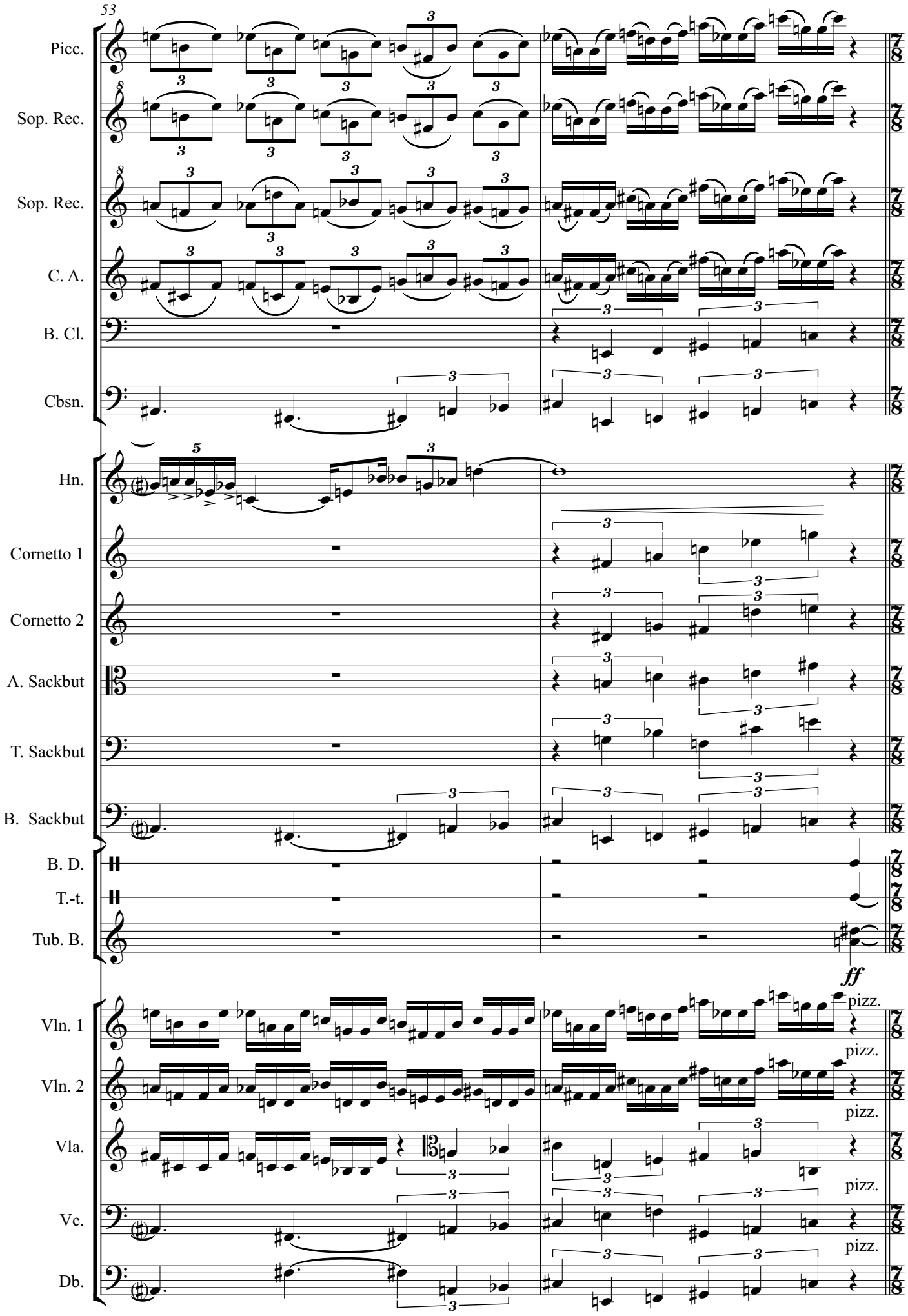

43
B. Cl.
3
mf
3
M-S.
Ah
Ah, Ah, Ah,
Vln. 1
arco
p
Vln. 2
arco
p
Vla.
arco
Vc.
arco
p
p
Db.
arco
p


47
All action momentarily freezes
Picc.
B. Cl.
ff
M-S.
Ah,
Ah, Ah, Ah
Vln. 1
Vln. 2
Vla.
Vc.
Db.

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




52
Picc.
Sop. Rec.
Sop. Rec.
C. A.
Cbsn.
Hn.
B. Sackbut
Vln. 1
Vln. 2
Vla.
Vc.
Db.


53
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.
Tub. B.
ff
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.
pizz.
pizz.
pizz.
pizz.

Frenzied

♩=124

55

Picc.

Sop. Rec.

Sop. Rec.

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

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

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

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

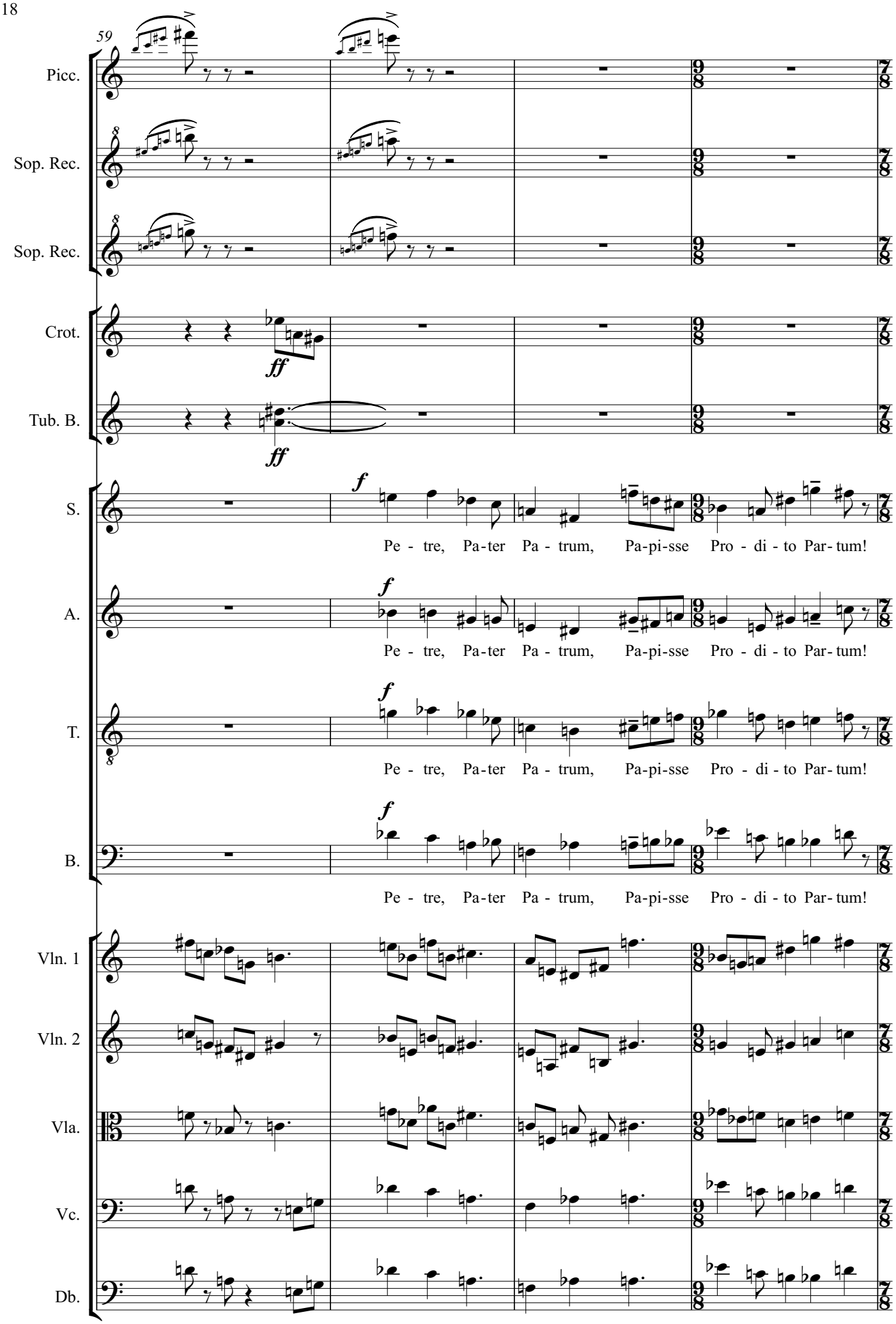
Vln. 1

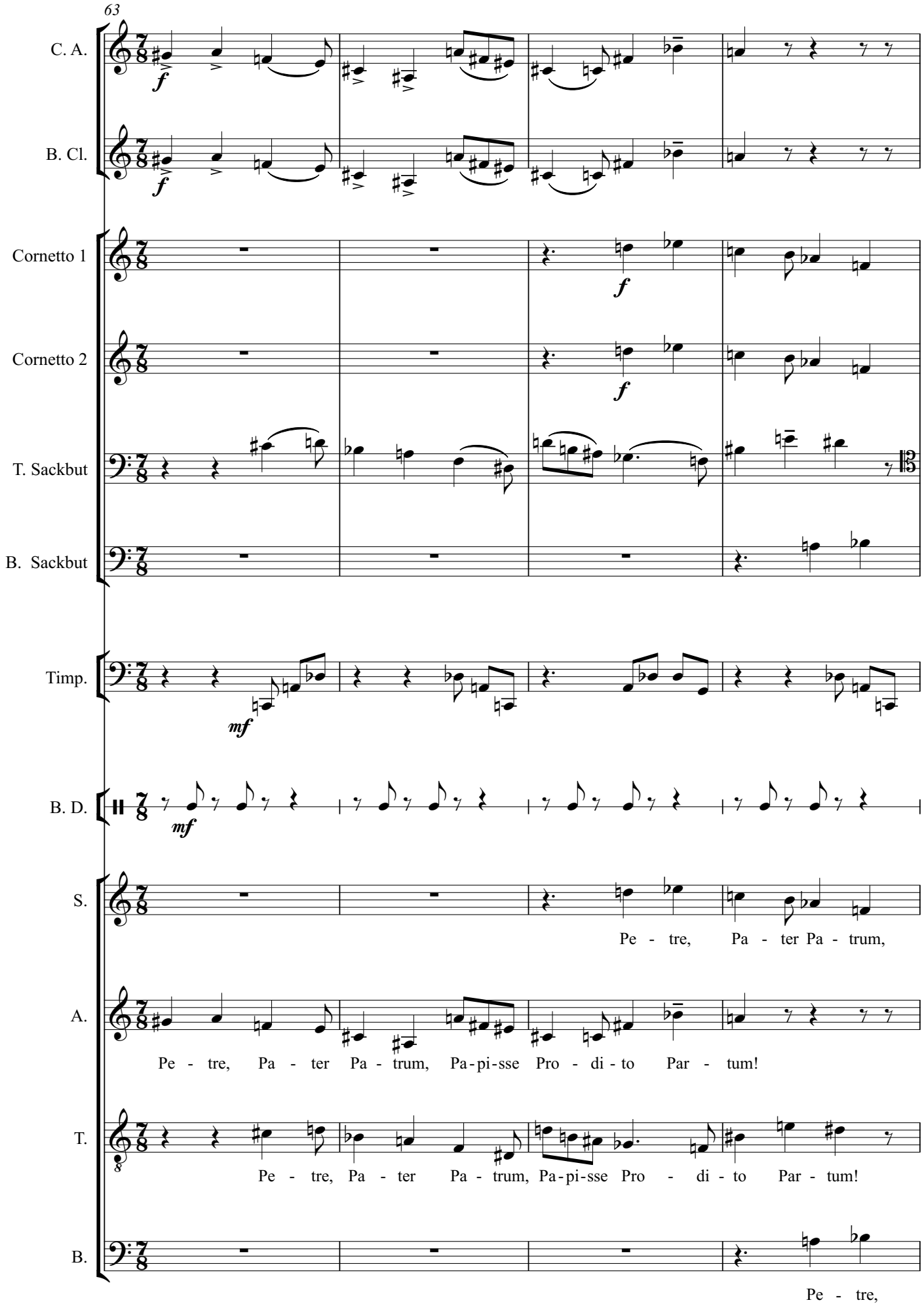
Vln. 2

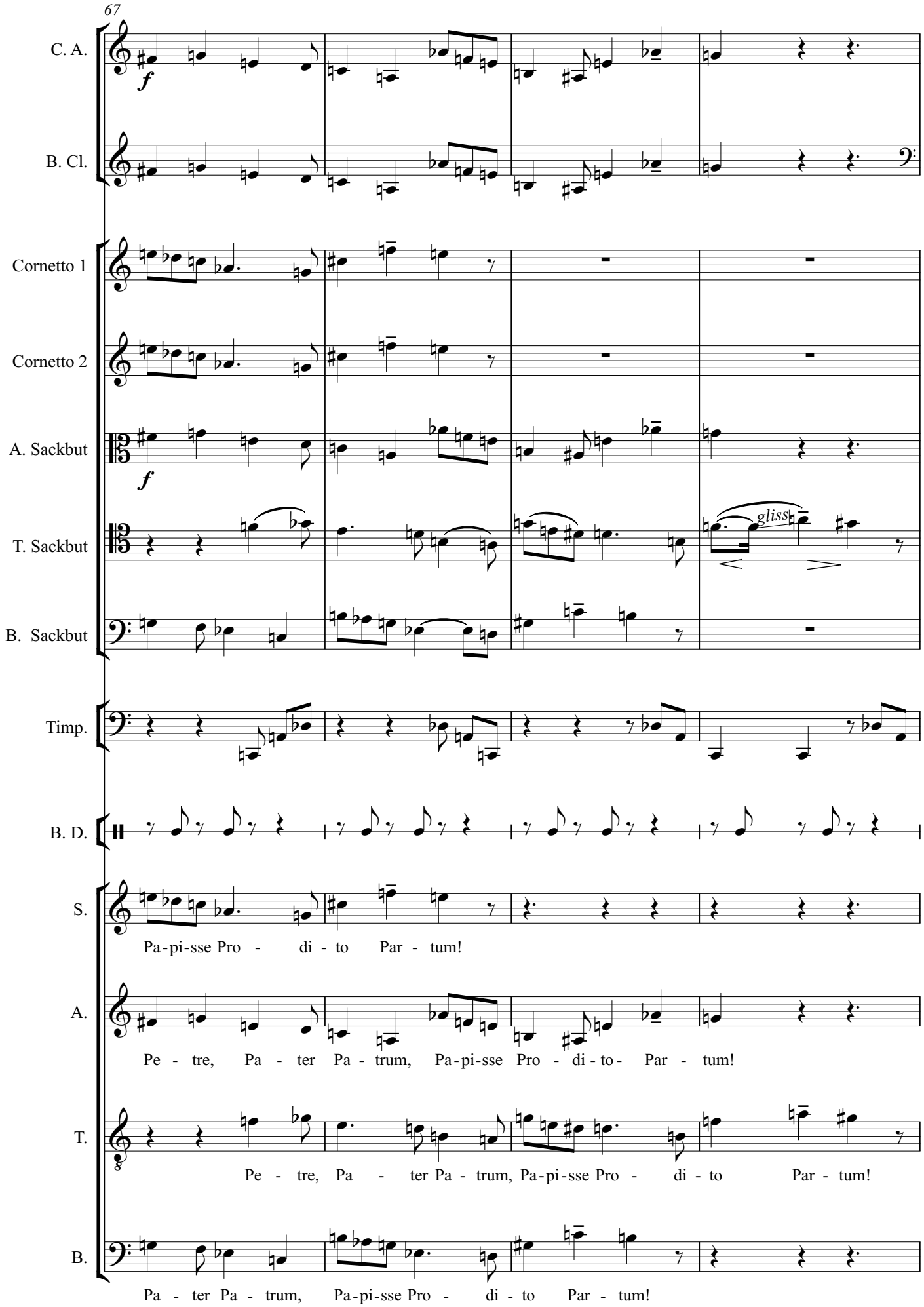
Vla.

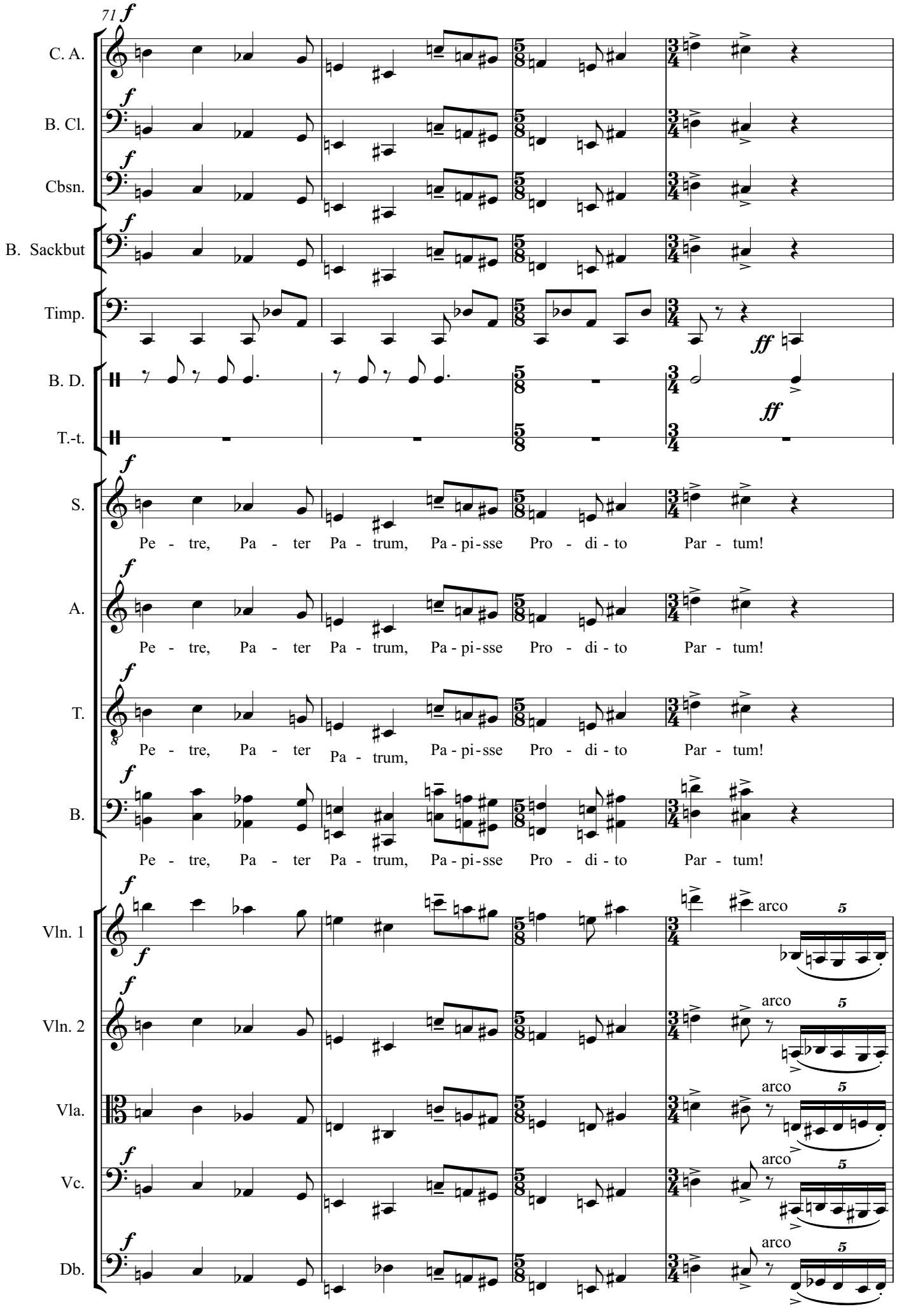
Vc.

Db.


59
Picc.
Sop. Rec.
Sop. Rec.
Crot.
Tub. B.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
ff
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.
B. Cl.
Cornetto 1
Cornetto 2
T. Sackbut
B. Sackbut
Timp.
B. D.
S.
A.
T.
B.
f
mf
Pe - tre, Pa - ter Pa - trum,
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,


67
C. A.
B. Cl.
Cornetto 1
Cornetto 2
A. Sackbut
T. Sackbut
B. Sackbut
Timp.
B. D.
S.
A.
T.
B.
f
gliss
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!
Pa - ter Pa - trum, Pa-pi-sse Pro - di - to Par - tum!


71
C. A.
B. Cl.
Cbsn.
B. Sackbut
Timp.
B. D.
T.-t.
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!
arco
arco
arco
arco
arco

The crowd departs carrying the dead body of Joanna,
leaving the bloodied corpse of her baby son on the stage.

75

Picc.

B. Cl.

Cbsn.

Hn.

T. Sackbut

B. Sackbut

Timp.

B. D.

T.-t.

Crot.

Vln. 1

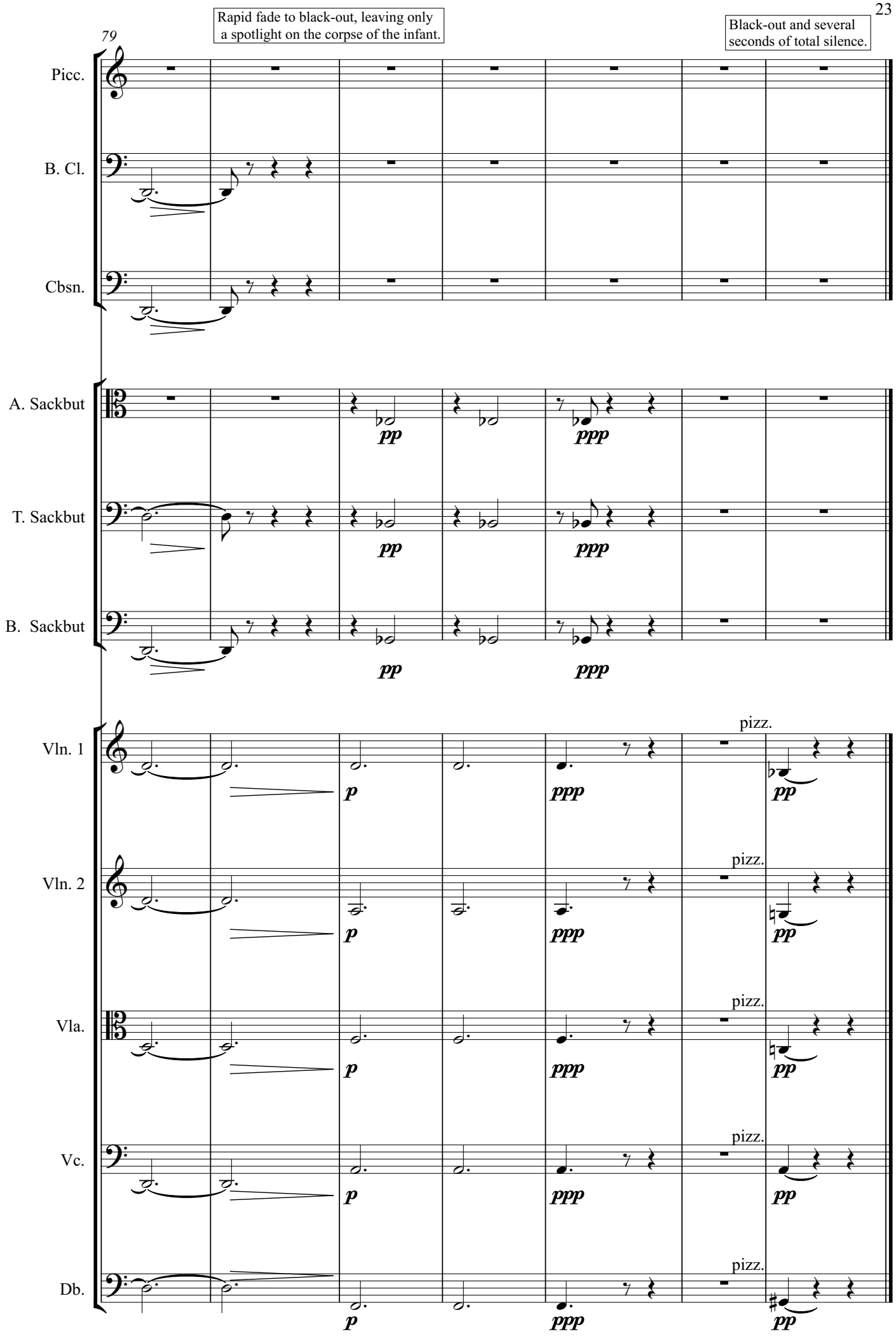
Vln. 2

Vla.

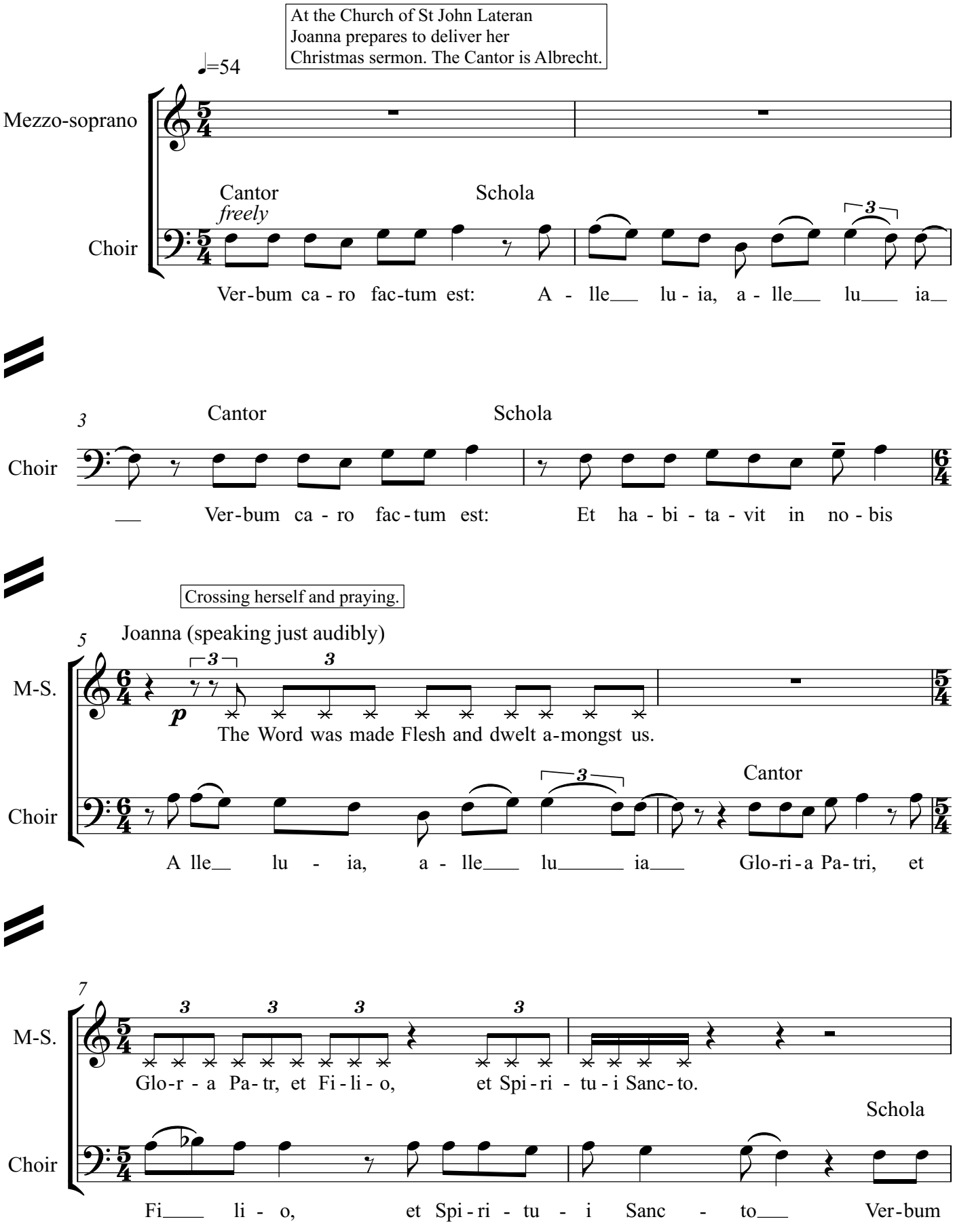
Vc.

Db.

ff


79
Rapid fade to black-out, leaving only a spotlight on the corpse of the infant.
Black-out and several seconds of total silence.
Picc.
B. Cl.
Cbsn.
A. Sackbut
T. Sackbut
B. Sackbut
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.
pp
ppp
p

Scene 10



Copyright © Nicholas Bannan 2022

[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.

9

M-S.

Joanna

3

Since, with - out

Choir

3

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

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

12

M-S.

5

3

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

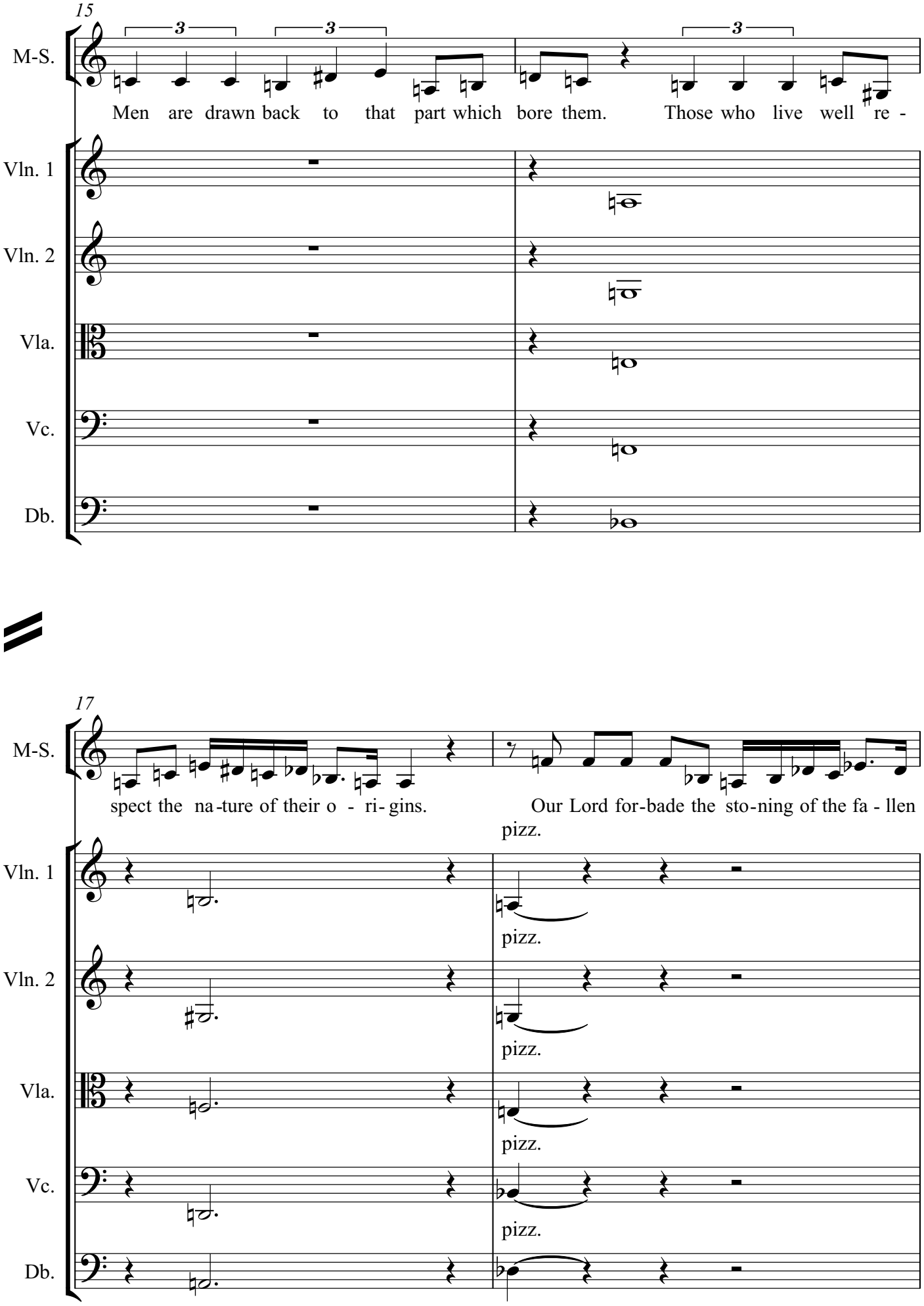
Vln. 1

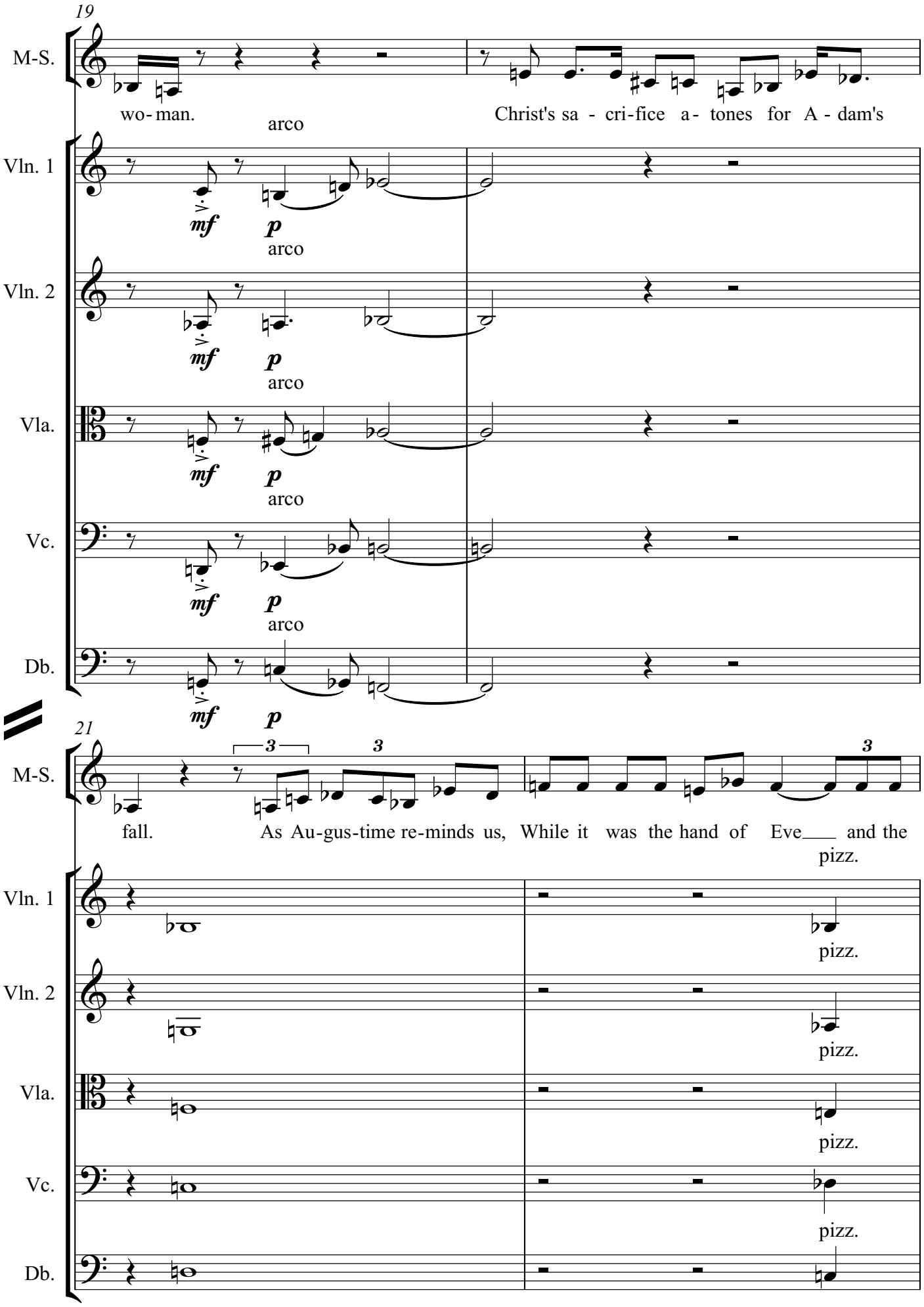
Vln. 2

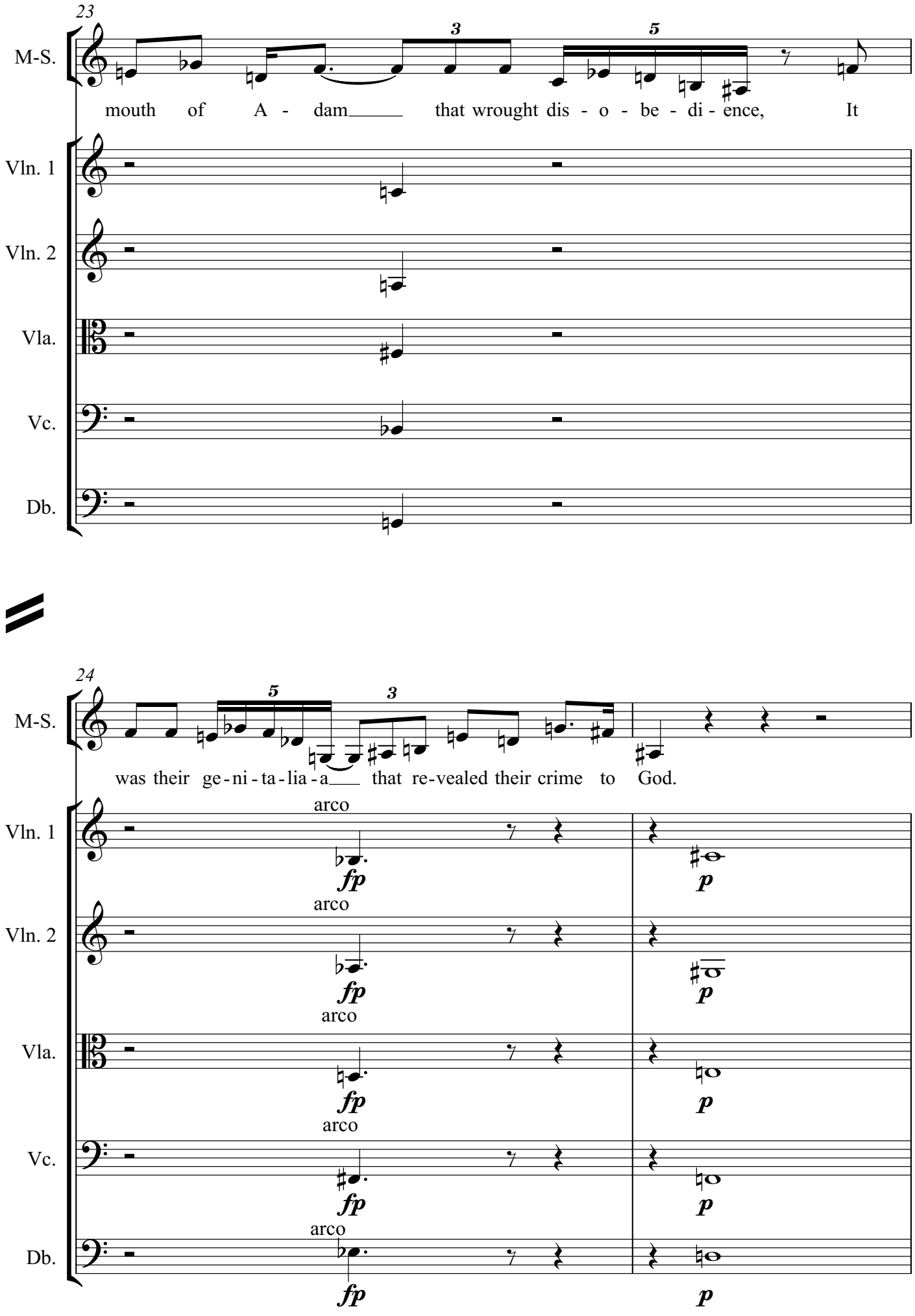
Vla.

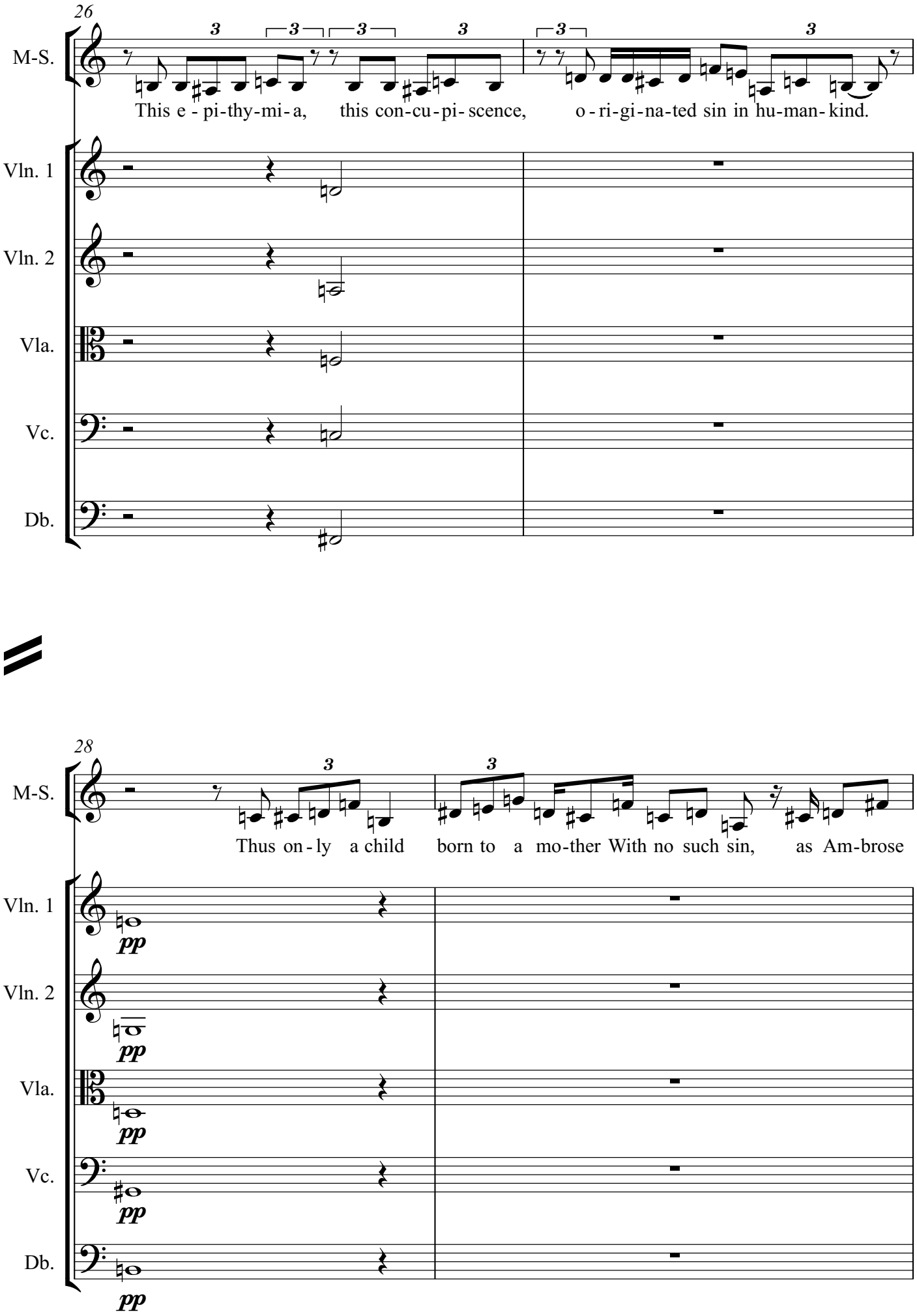
Vc.

Db.


15
M-S.
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.
spect the na-ture of their o - ri- gins. Our Lord for-bade the sto-ning of the fa - llen
pizz.
Vln. 1
pizz.
Vln. 2
pizz.
Vla.
pizz.
Vc.
pizz.
Db.


19
M-S.
wo- man.
Christ's sa - cri-fice a- tones for A - dam's
arco
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.


23
M-S.
mouth of A - dam that wrought dis - o - be - di - ence, It
Vln. 1
Vln. 2
Vla.
Vc.
Db.
24
was their ge - ni - ta - lia - a that re - vealed their crime to God.
arco
fp
p


26
M-S.
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.
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

poco agitato

30

M-S.

tells, could su - ckle pu - ri - ty.

Death came through Eve, but life re -

Vln. 1

Vln. 2

Vla.

Vc.

Db.

32

M-S.

turned through Ma - ry.

Look at the man - ger where the Christ- child

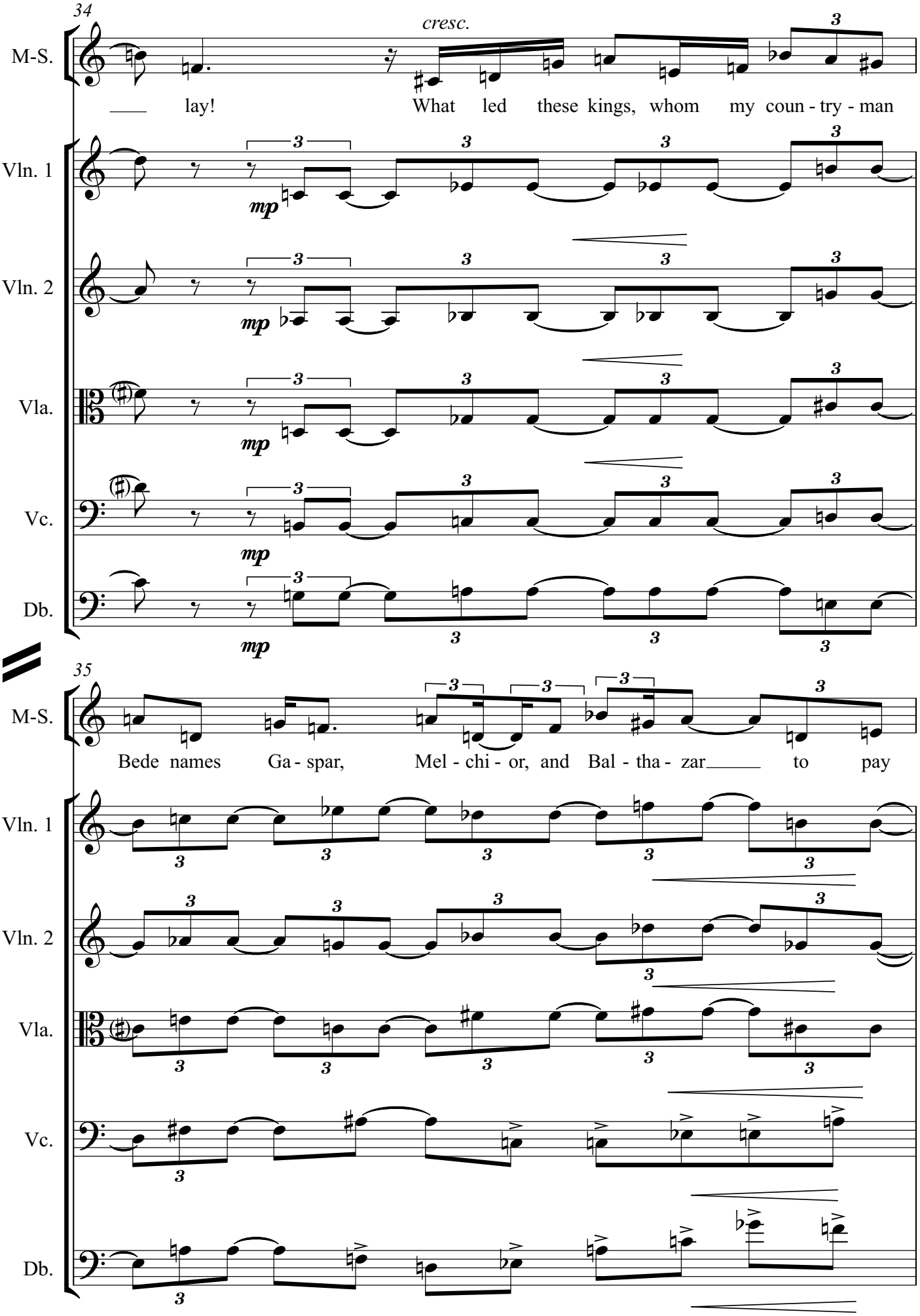
Vln. 1

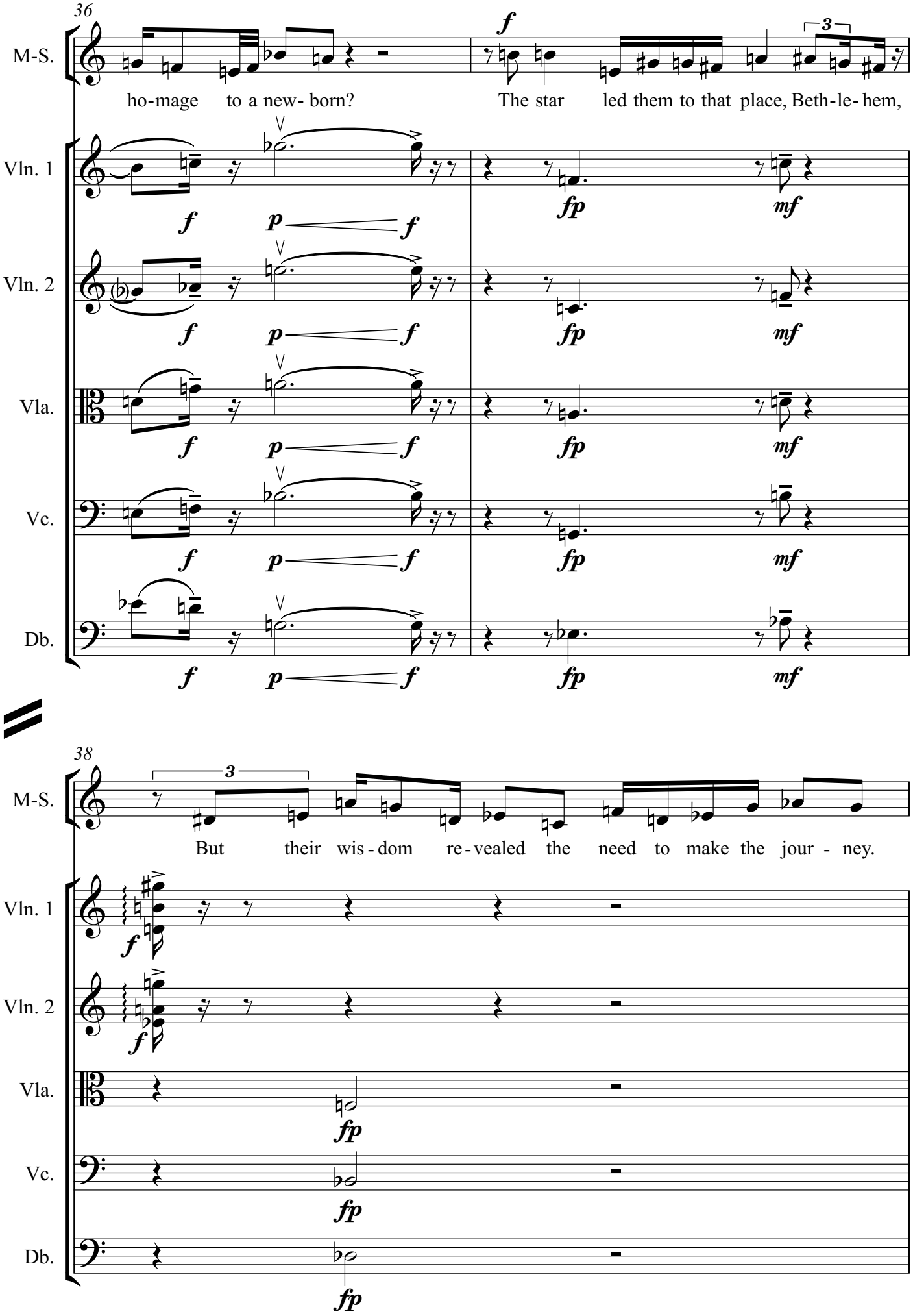
Vln. 2

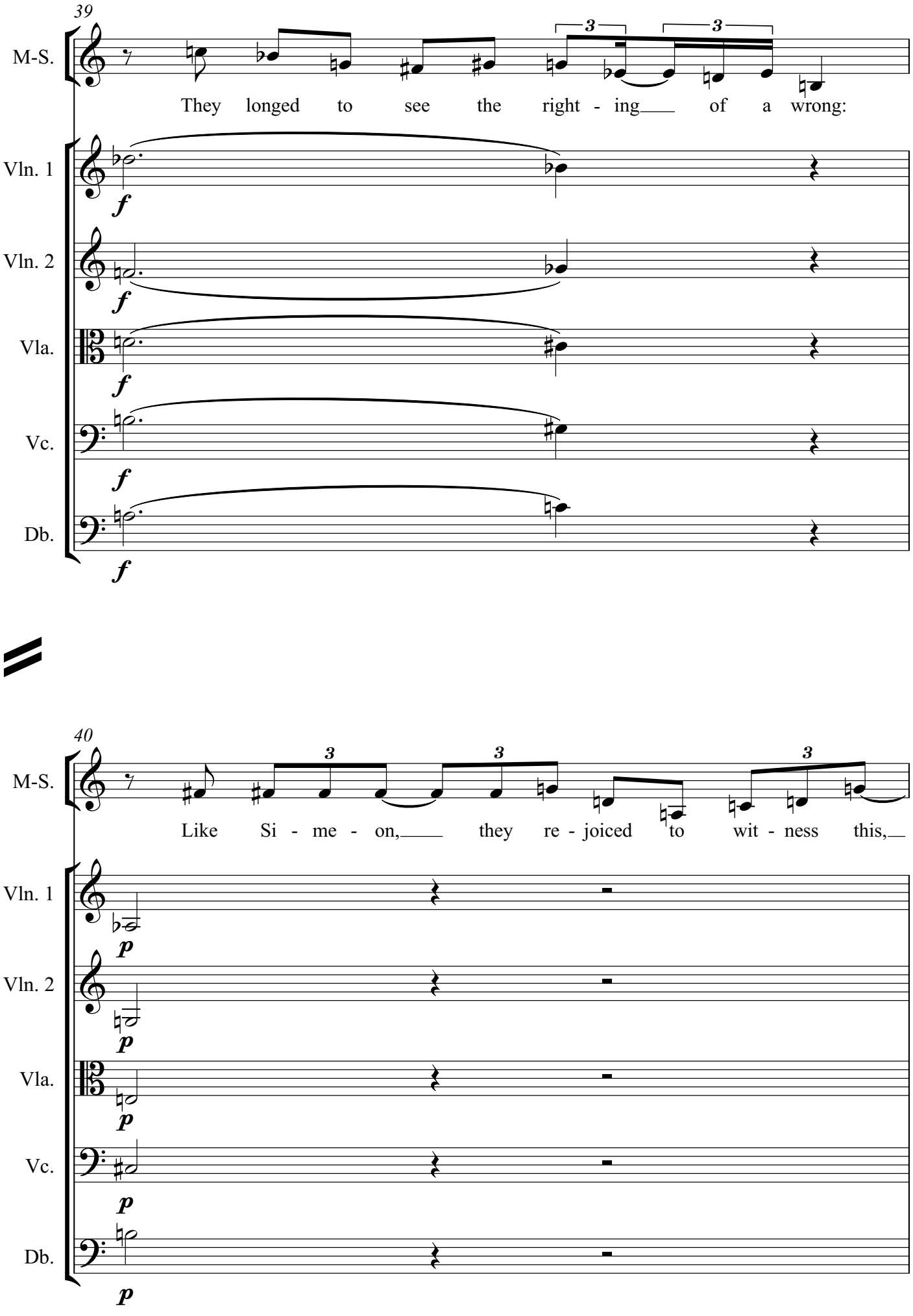
Vla.

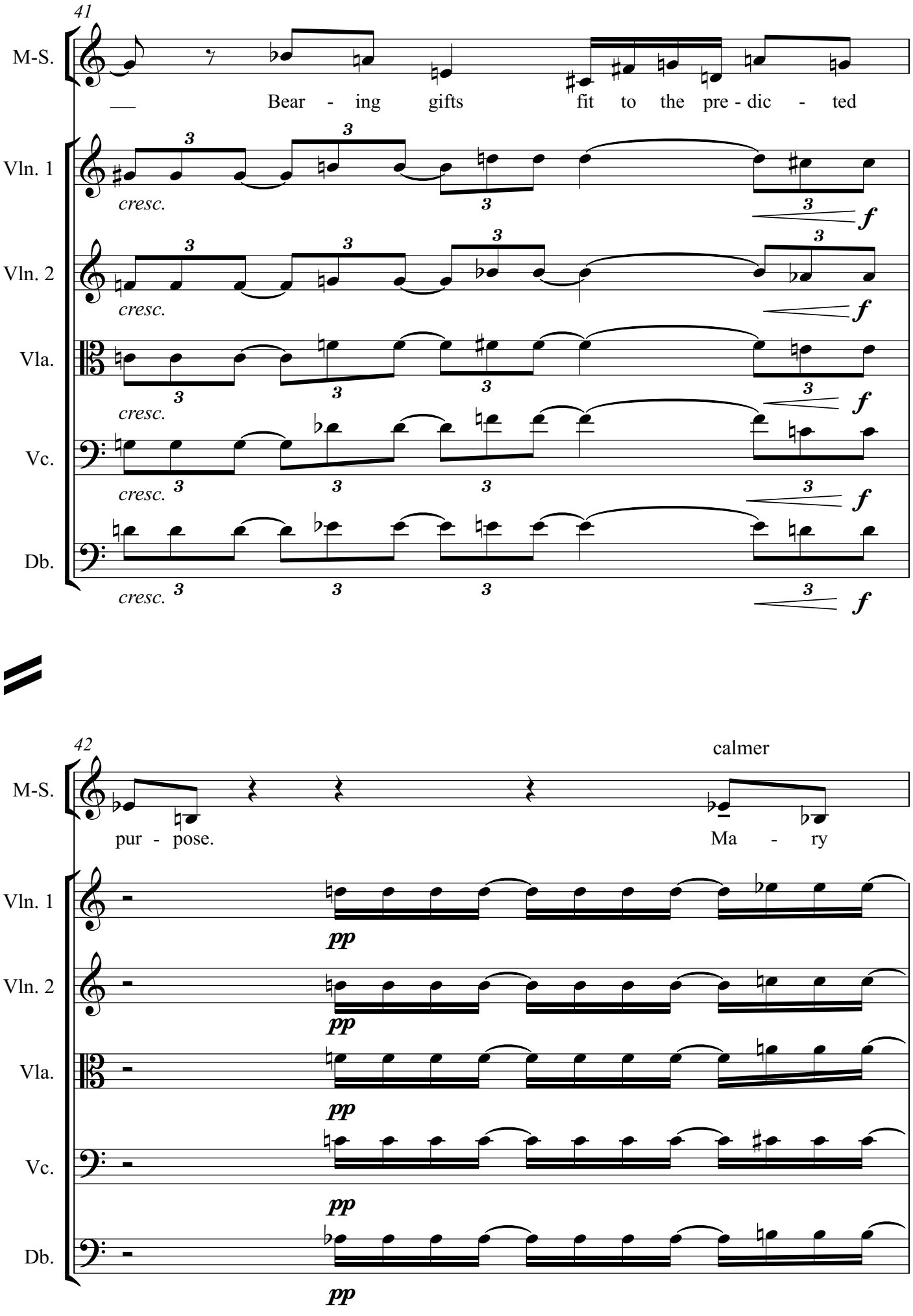
Vc.

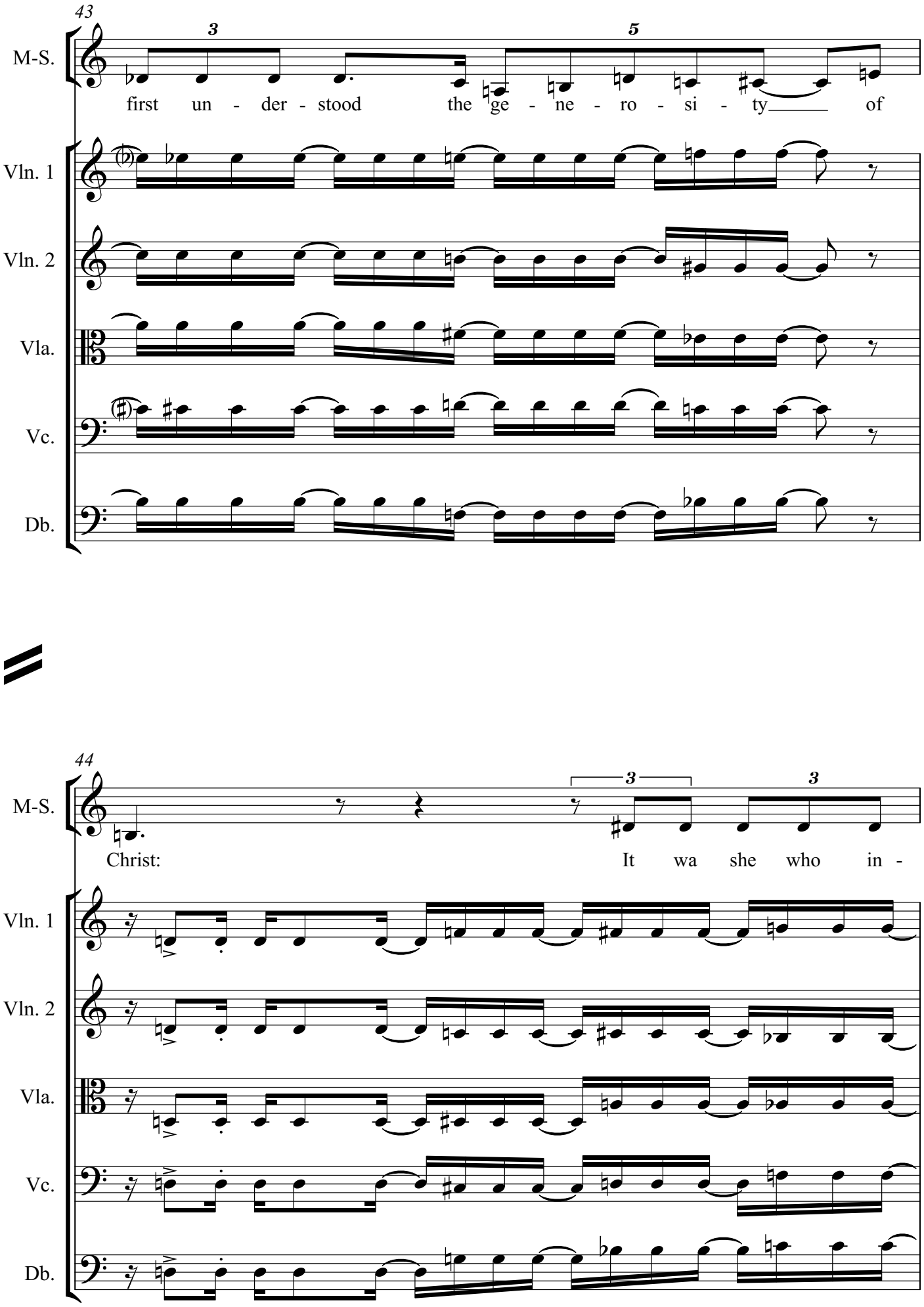
Db.

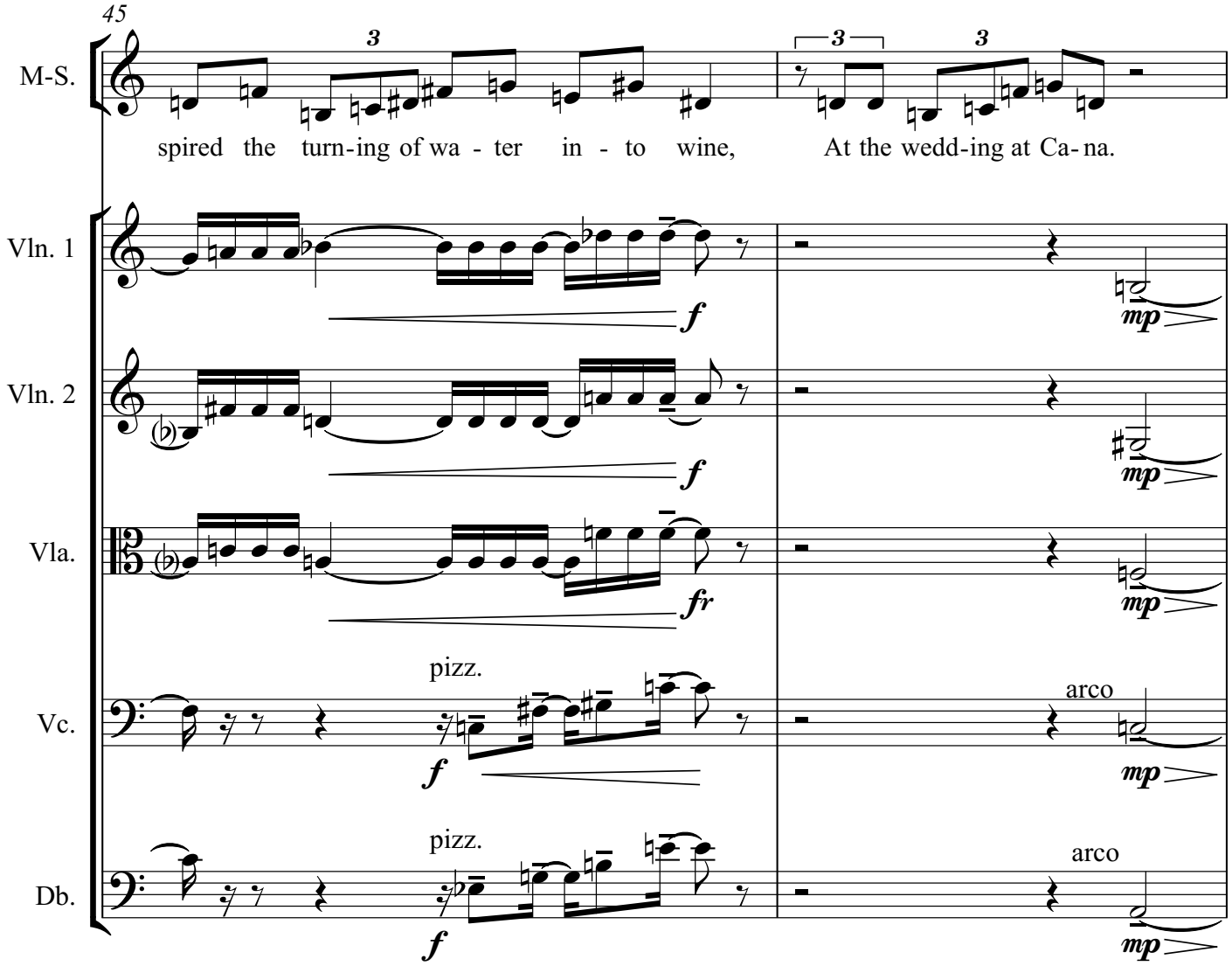

34
cresc.
M-S.
lay! What led these kings, whom my coun - try - man
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mp
35
Bede names Ga - spar, Mel - chi - or, and Bal - tha - zar to pay


36
M-S.
ho-mage to a new- born?
The star led them to that place, Beth-le- hem,
Vln. 1
Vln. 2
Vla.
Vc.
Db.
38
But their wis - dom re - vealed the need to make the jour - ney.


39
M-S.
They longed to see the right - ing of a wrong:
Vln. 1
Vln. 2
Vla.
Vc.
Db.
40
M-S.
Like Si - me - on, they re - joiced to wit - ness this,
Vln. 1
Vln. 2
Vla.
Vc.
Db.


41
M-S.
Bear - ing gifts fit to the pre - dic - ted
Vln. 1
cresc.
f
Vln. 2
cresc.
f
Vla.
cresc.
f
Vc.
cresc.
f
Db.
cresc.
f
42
calmer
M-S.
pur - pose.
Ma - ry
Vln. 1
pp
Vln. 2
pp
Vla.
pp
Vc.
pp
Db.
pp


43
M-S.
first un - der - stood the ge - ne - ro - si - ty of
Vln. 1
Vln. 2
Vla.
Vc.
Db.
44
M-S.
Christ: It wa she who in -
Vln. 1
Vln. 2
Vla.
Vc.
Db.


45
M-S.
spired the turn-ing of wa - ter in - to wine, At the wedd-ing at Ca- na.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.
arco
f
fr
mp

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

47

M-S.

O - re - mus.

Choir

Cantor (offstage left)

mp

3

Ex - cept the Lord build the house:

Tutilo (onstage) 8' only

3

p

3

Org.

Vln. 1

ppp

Vln. 2

ppp

Vla.

ppp

Vc.

ppp

Db.

ppp

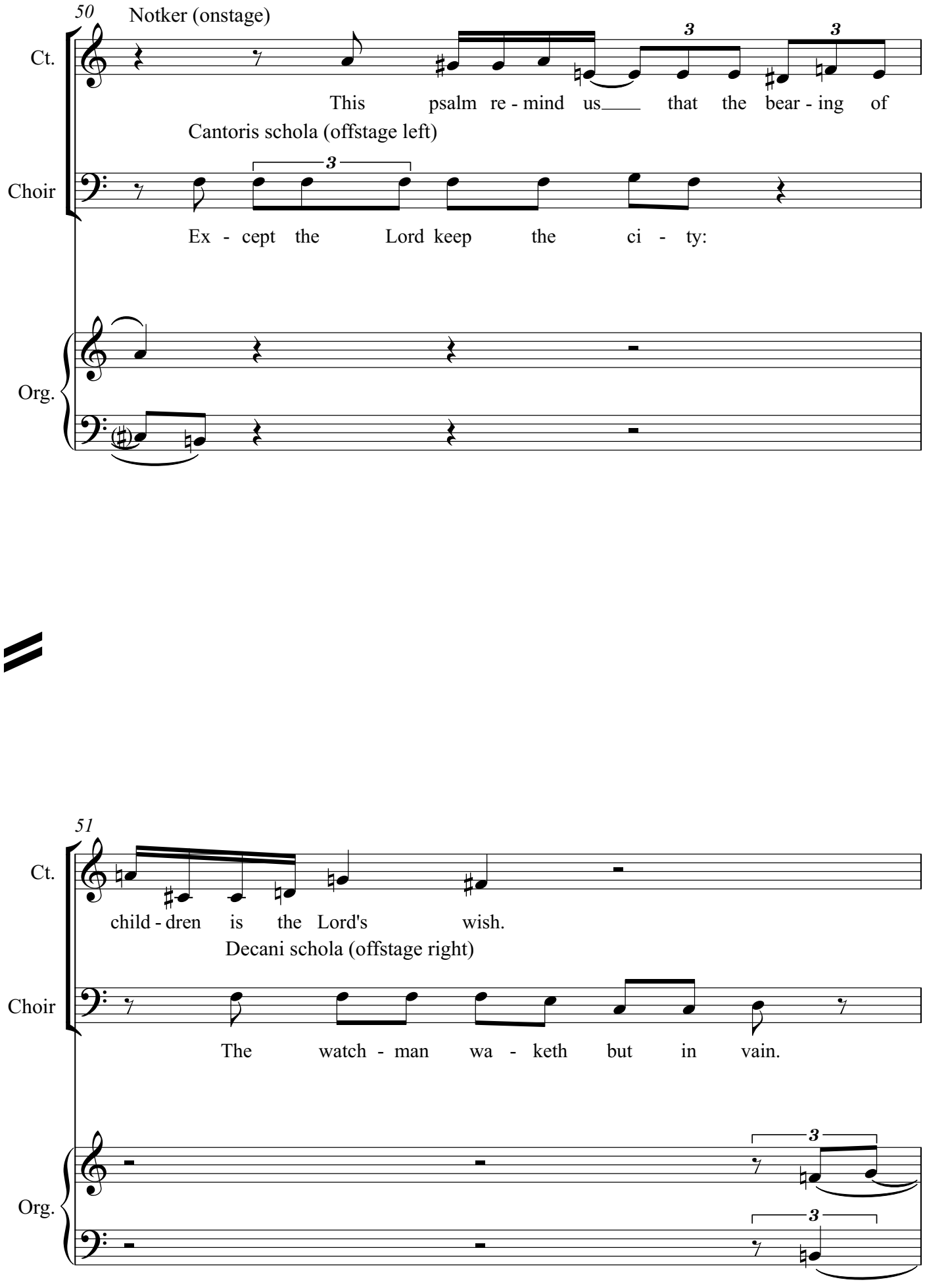
49

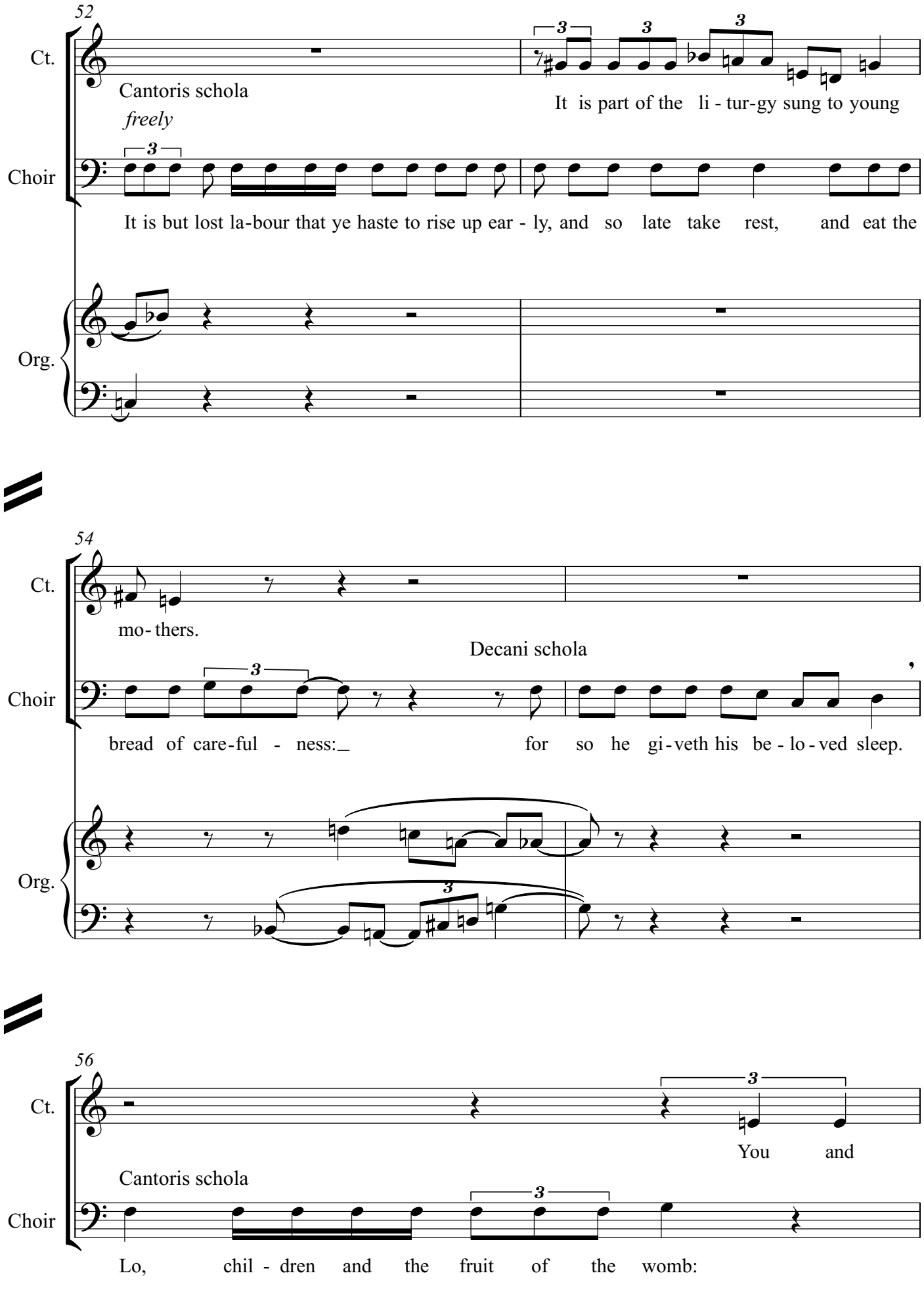
Schola (offstage both left and right)

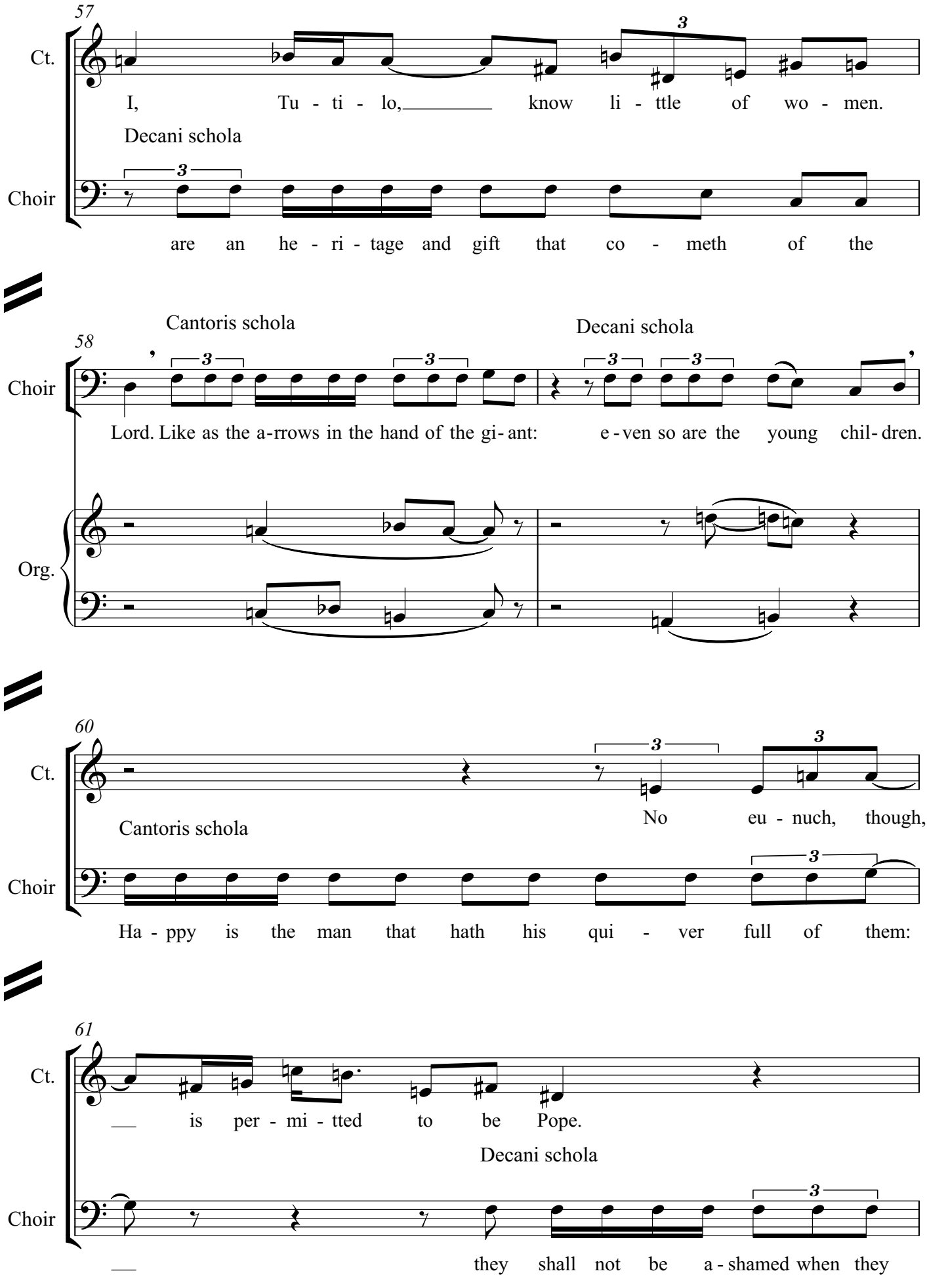
Choir

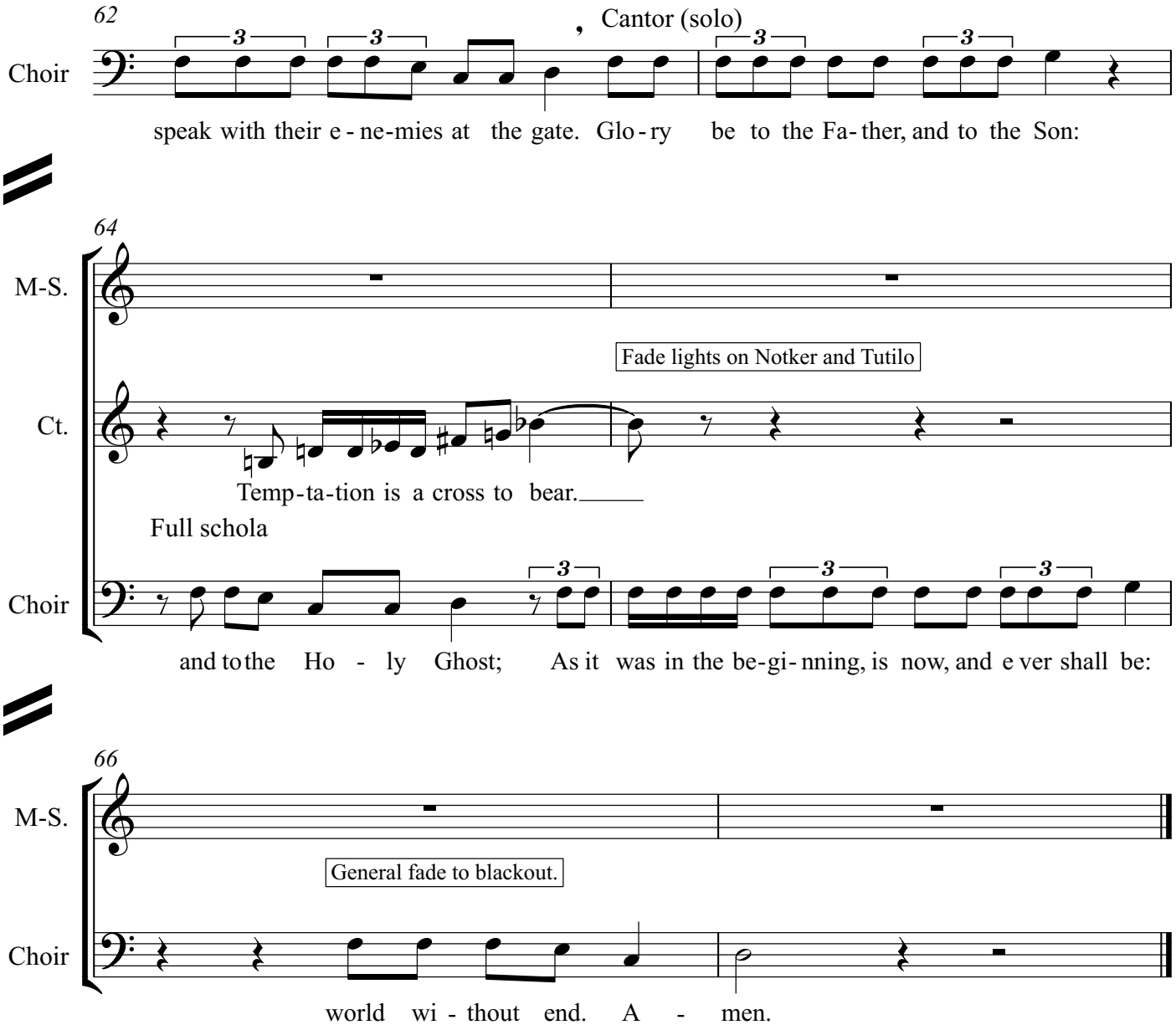
their la - bour is but lost that build it.

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
It is part of the li - tur-gy sung to young
freely
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
Cantoris schola
Decani schola
58
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.
Cantoris schola
No eu - nuch, though,
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
Choir
Cantor (solo)
speak with their e - ne-mies at the gate. Glo - ry be to the Fa - ther, and to the Son:
64
M-S.
Fade lights on Notker and Tutilo
Ct.
Temp-ta-tion is a cross to bear.
Full schola
Choir
and to the Ho - ly Ghost; As it was in the be-gi-nning, is now, and e ver shall be:
66
M-S.
General fade to blackout.
Choir
world wi - thout end. A - men.

Scene 11

Moderato ♩=100

Piano
(Fanny)

mf

mf

4

Karl
Bar.

3

As if resuming a previous conversation

For our art,

Poco meno mosso

rit .....

Pno.

RH

8

Karl
Bar.

there are diffe-rent kinds of truth.

♩=66

3

3

This is what the phi-lo-so-phers say!

Agitato ♩=100

Pno.

ff

Copyright © Nicholas Bannan2022

11

Karl Bar.

Indicating the contents of a book.

sarcastically and with rude gestures

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

Karl Bar.

mimicking Gregorian chant

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.

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

Pno.

RH

31

Karl Bar.

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

Pno.

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.

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

Pno.

38

Karl Bar.

again, satirising the priestly

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

Pno.

pp

40

Karl Bar.

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

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

42

Karl Bar.

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

Pno.

p

Fanny begins to respond in kind.

over-acting

44

Karl Bar.

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

Pno.

pp

46

Karl Bar.

f

3

In France there a - ppeared 3 mar - ve - llous

Pno.

cresc.

p

47

Karl Bar.

3

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

Pno.

mf

48

Karl Bar.

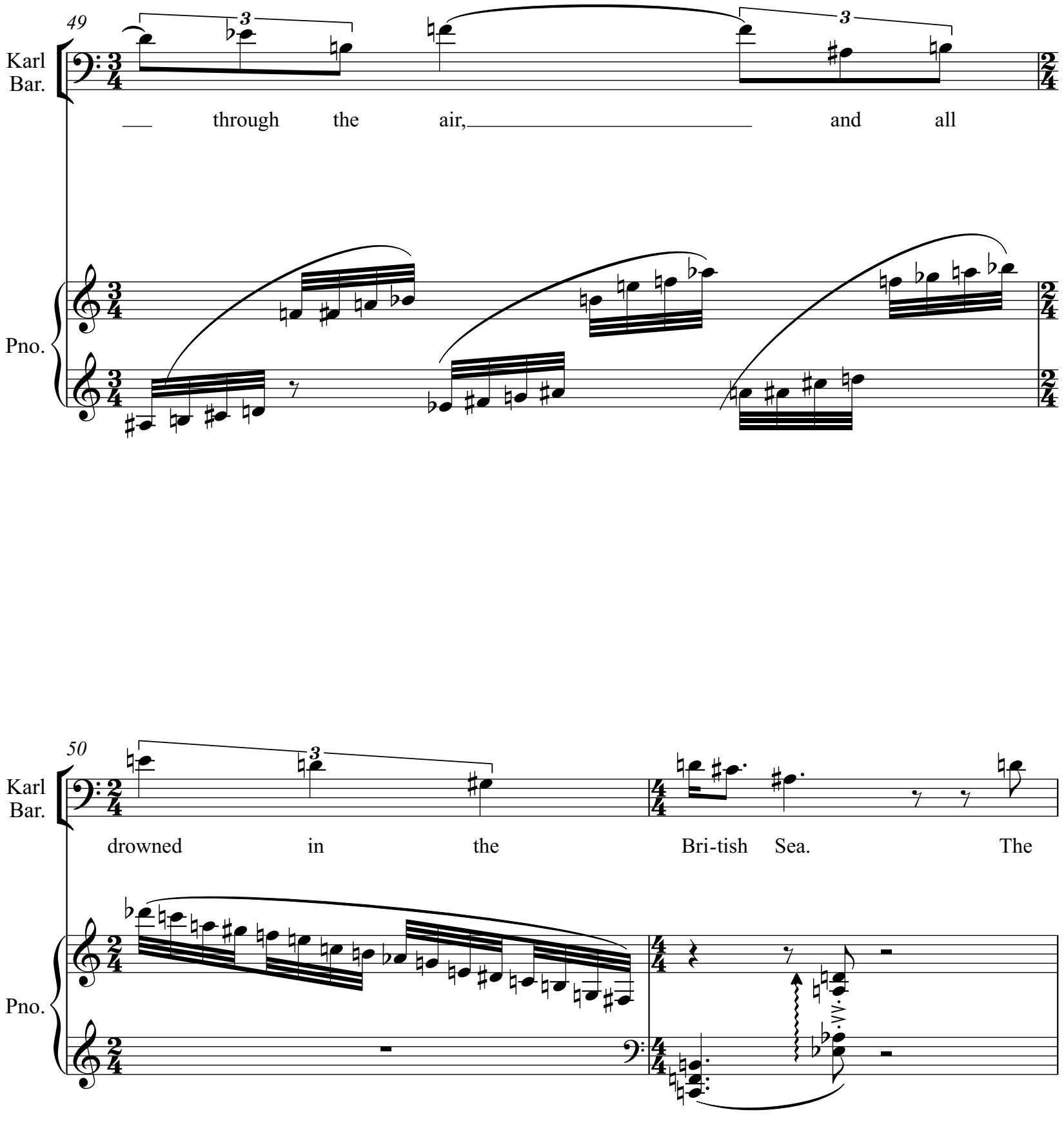
ff

3

3

They flew mi - ra - culous - ly

Pno.


49
Karl Bar.
3
3
through the air, and all
Pno.
50
Karl Bar.
drowned in the Bri-tish Sea. The
Pno.
52
Karl Bar.
3
3
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

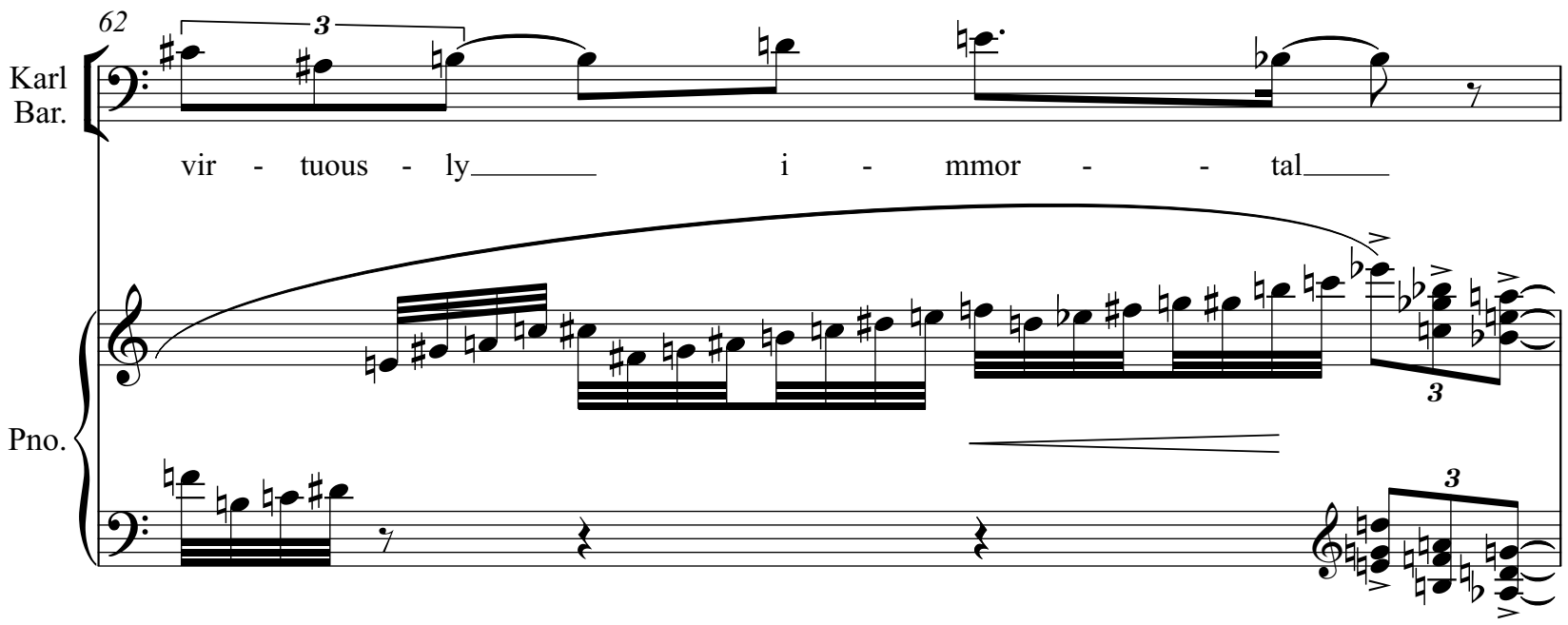
Karl Bar.

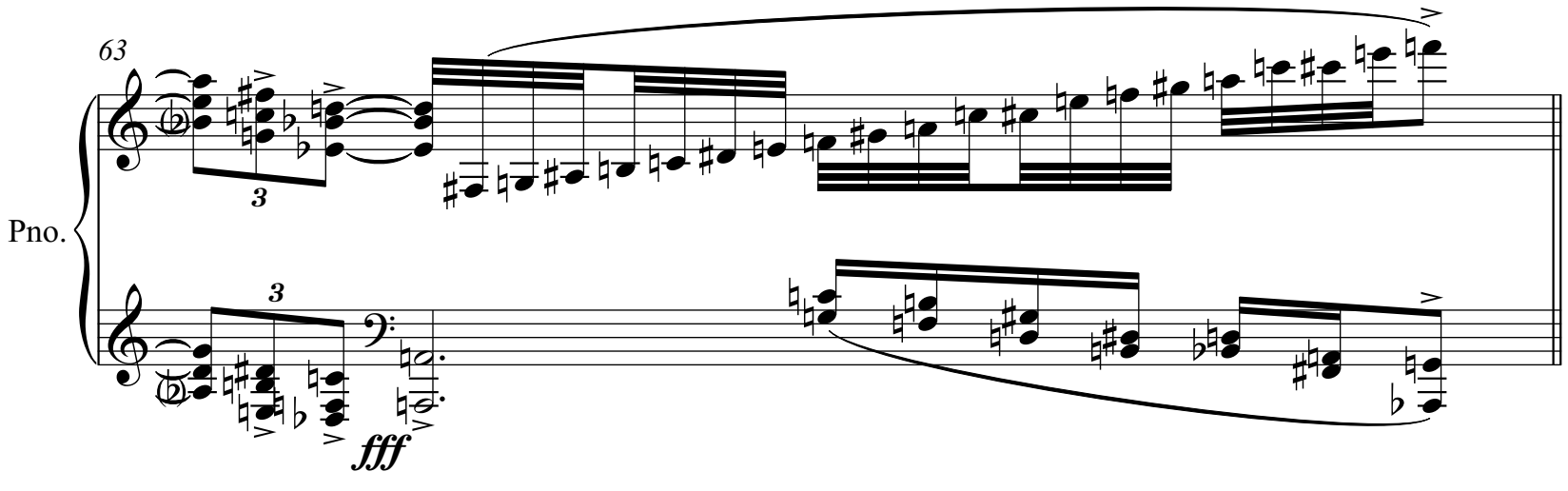
and yet she re - fu-ses to die.___

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.

64

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.

Db.

65

A. Fl.

Sop. Rec.

Sop. Rec.

Ob.

Cl.

Cbsn.

Cornett 1

Cornett 2

A. Sbt.

T. Sbt.

B. Sbt.

B. D.

Pno.

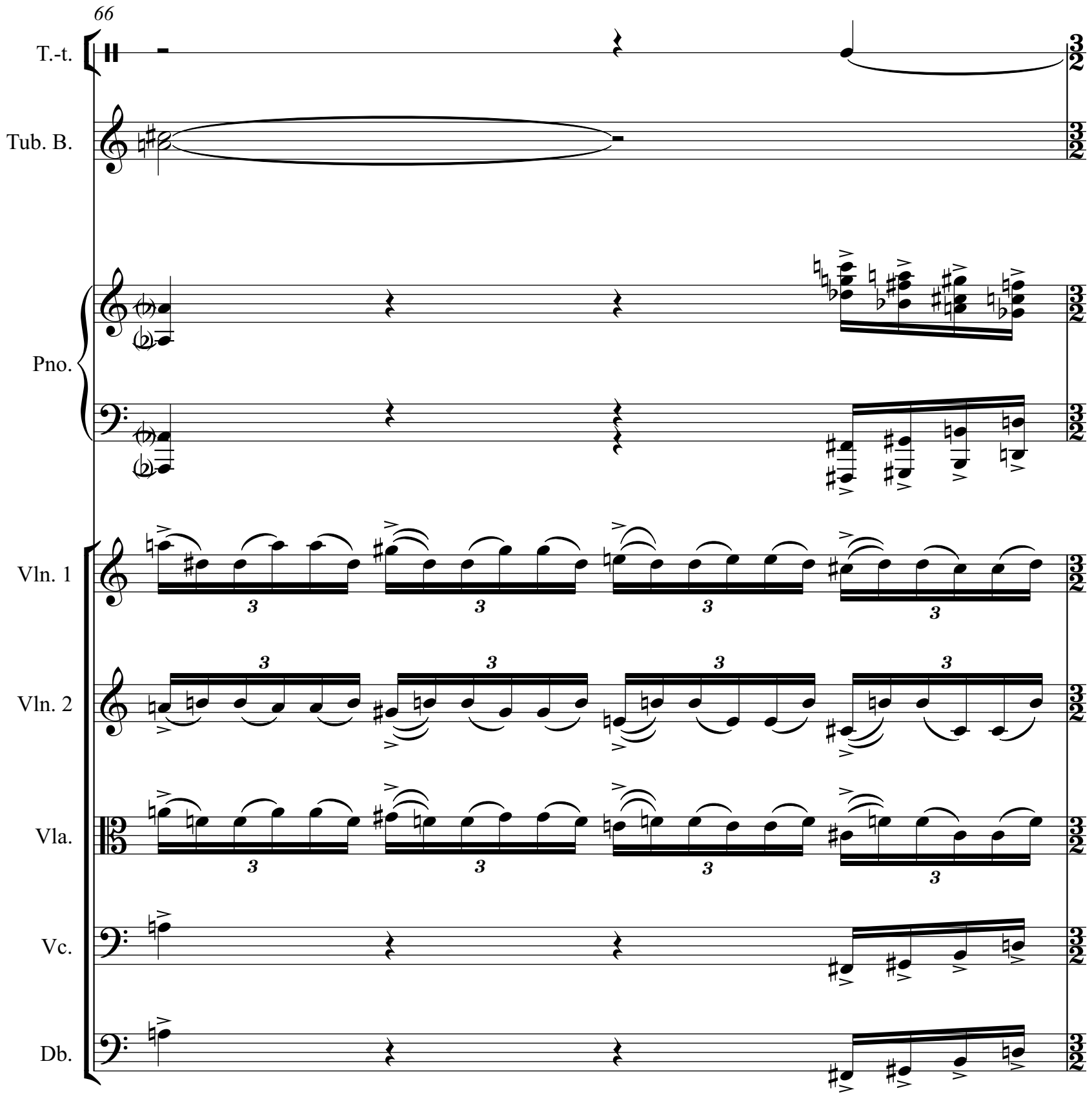
Vln. 1

Vln. 2

Vla.

Vc.

Db.


66
T.-t.
Tub. B.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

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

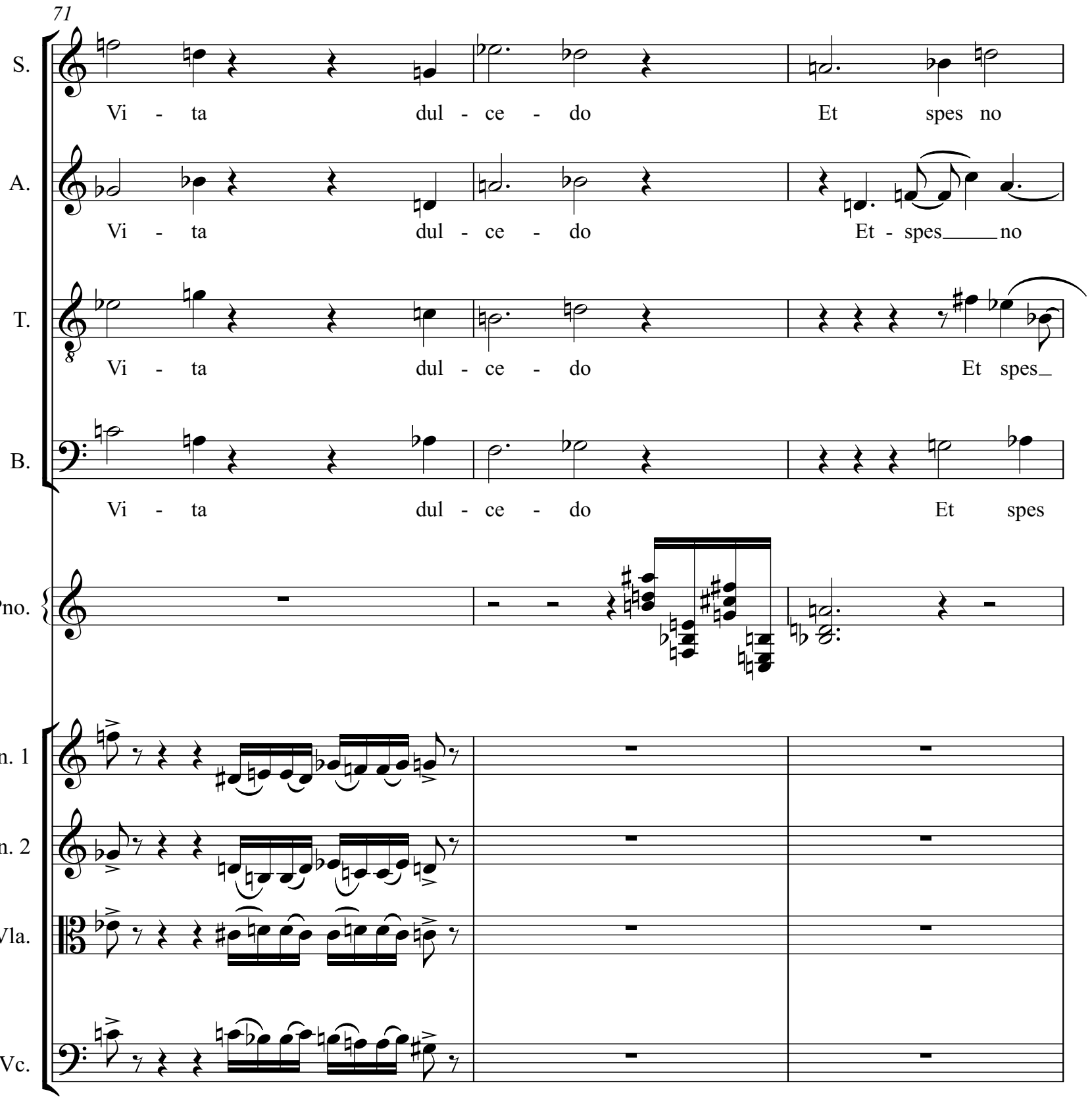
Pno.

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

Vln. 1 *ff*

Db. *ff*

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

78

A. Fl.

Sop. Rec.

Sop. Rec.

Ob.

Cl.

Cbsn.

Hn.

A. Sbt.

T. Sbt.

B. Sbt.

A.

Joanna

Ah! Ah! Ah!

Tutilo

8',4',2'

8' only

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

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

Vivace
♩=124

82

A. Fl.

Hn.

5

fff

Cornett 1

f

Cornett 2

f

A.

Ah!

Vincenzo

Hpsd.

f

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.

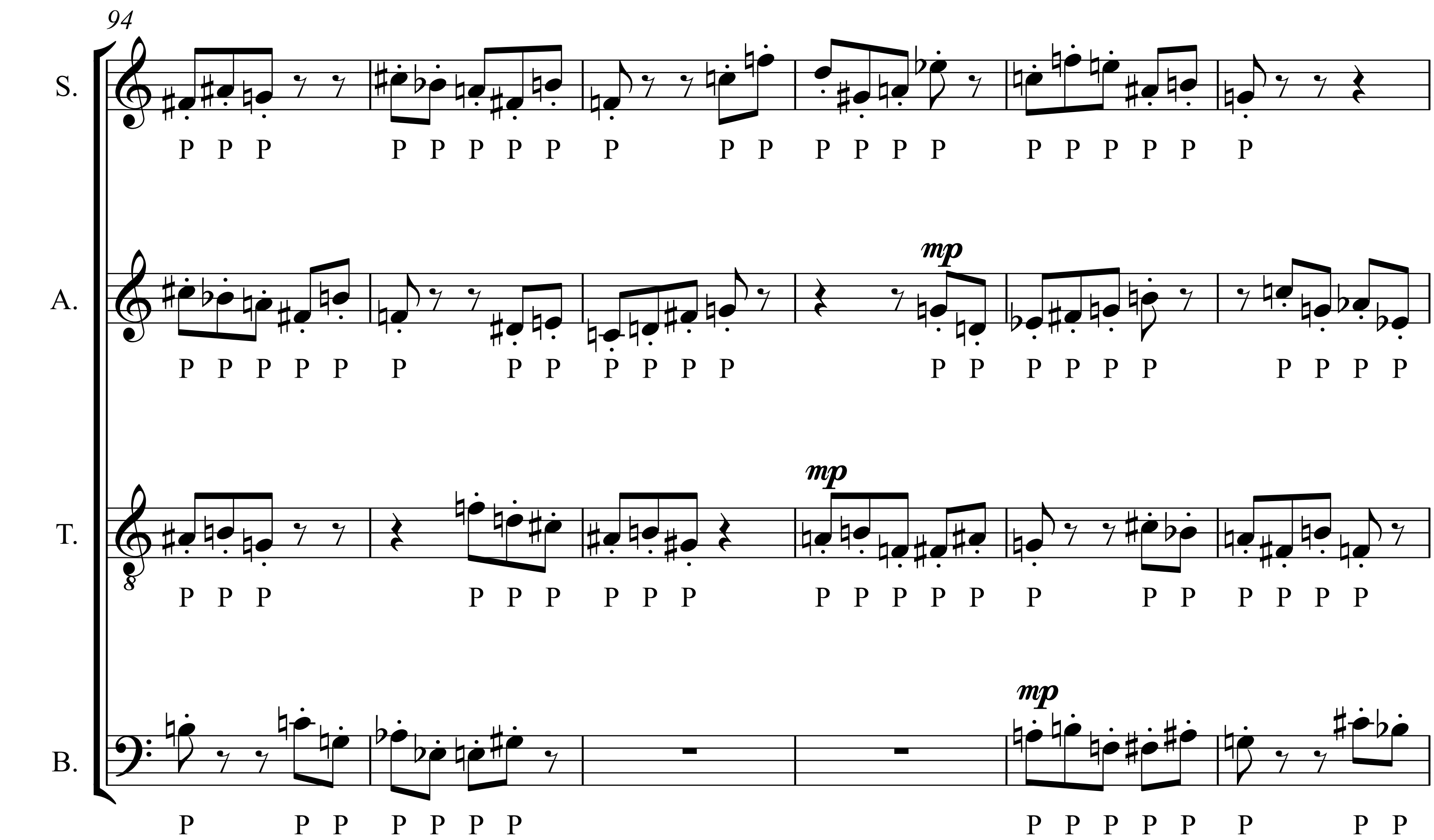
A.

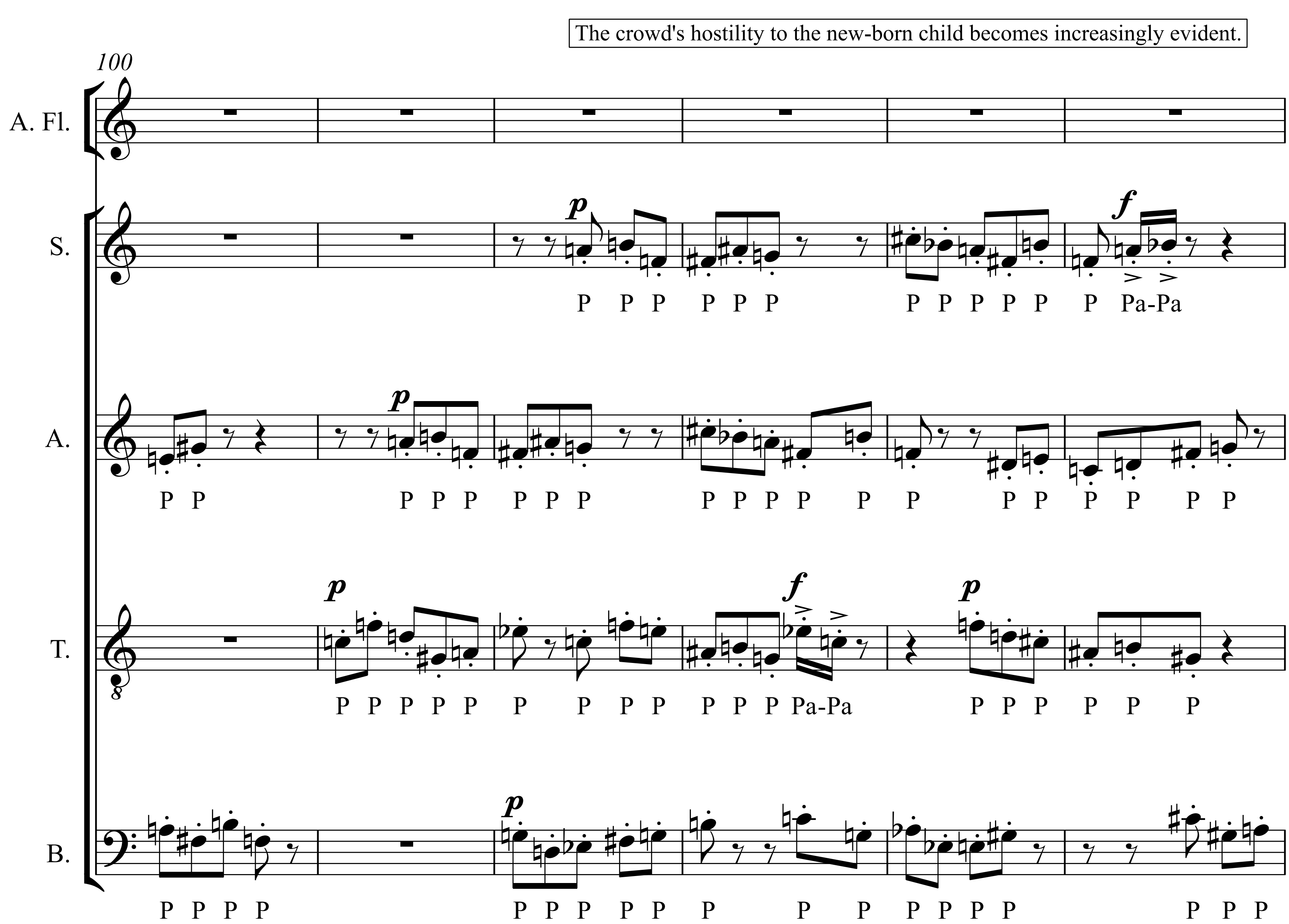
T.

B.

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

P P P


94
S.
A.
T.
B.


The crowd's hostility to the new-born child becomes increasingly evident.
100
A. Fl.
S.
A.
T.
B.
Pa-Pa
Pa-Pa

106

A. Fl.

S. P P P P P P P P P P P P Pa - Pa P P P P P P P P P

A. Pa - Pa___ P P P P P P Pa-Pa P P P P P P P P P

T. Pa-Pa Pa - Pa Pa-Pa

B. P P P Pa-Pa P P P P P P P P P P Pa - Pa

112

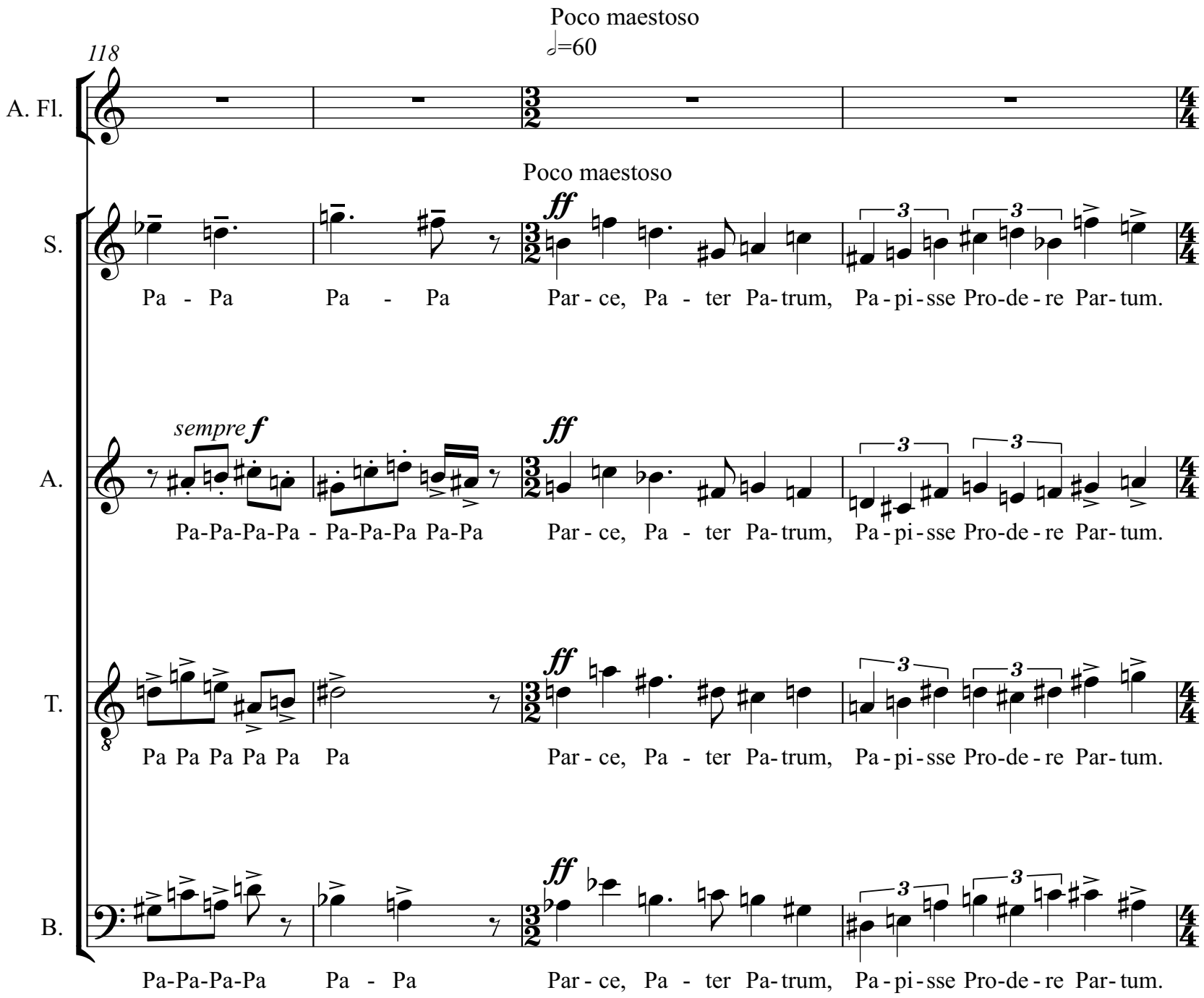
S. P P P P P P P P P Pa - Pa P P P P P P Pa - Pa

A. P P P P Pa-Pa Pa - Pa___ P P P P P P Pa-Pa Pa-Pa

T. P P P P P P Pa-Pa P P P P P P P Pa - Pa Pa - Pa

B. Pa - Pa P P P P P P P P P P P P Pa-Pa Pa-Pa

Albrecht steps forward and silences the crowd.



122

Andante

♩=84

A. Fl.

Sop. Rec.

Sop. Rec.

Ob.

Cl.

Cbsn.

Hn.

Cornett 1

Cornett 2

A. Sbt.

T. Sbt.

B. Sbt.

B. D.

Karl Bar.

Stentorian

Albrecht

ff Stop this mur - der!

Stay your hand!

Show mer - cy, in

Hpsd.

Vincenzo

Fanny

Pno.

Org.

Tutilo

Vln. 1

Vln. 2

Vla.

pizz.

Vc.

pizz.

Db.

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 - ttle 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.

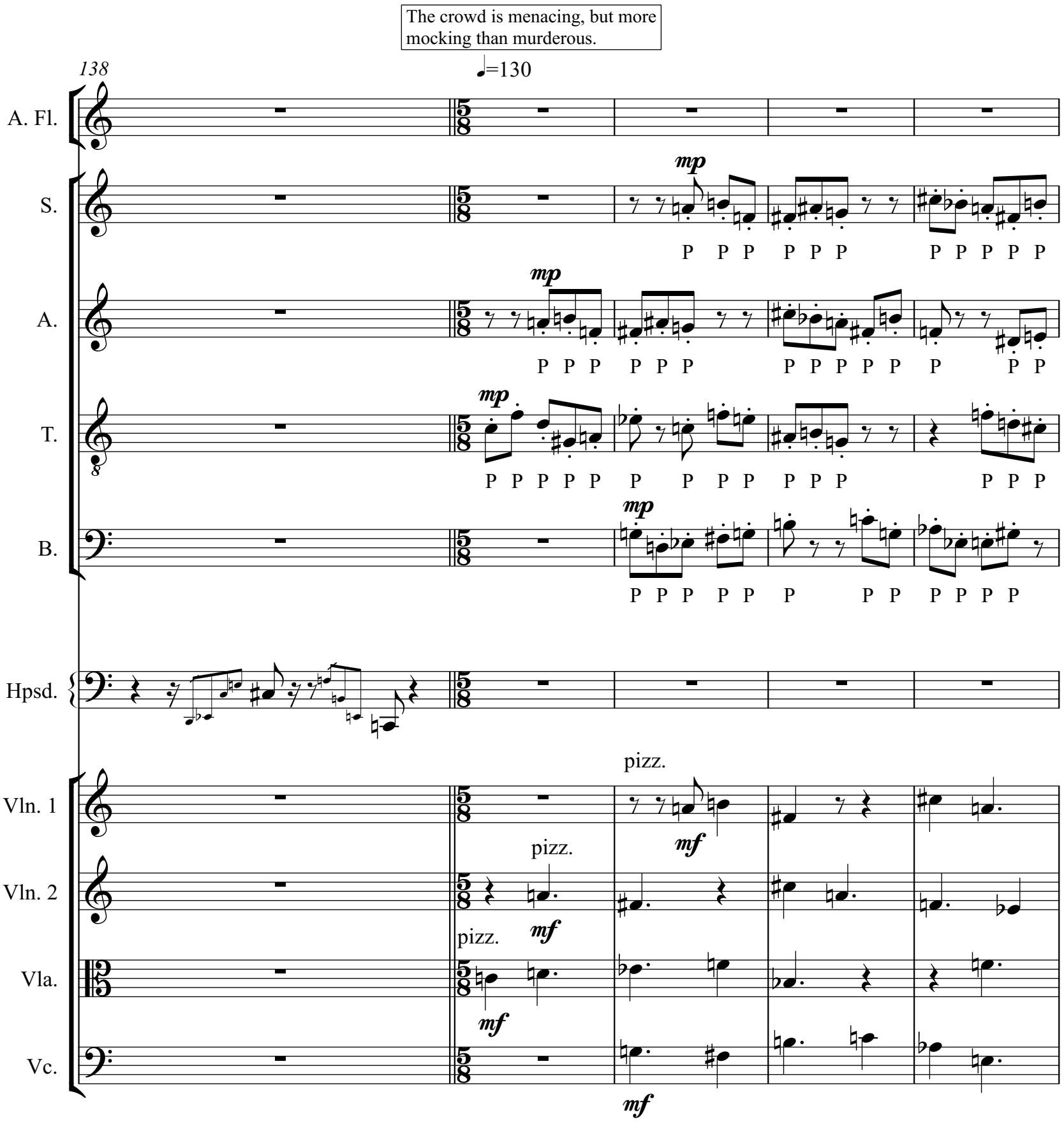
Org.

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
♩=130
A. Fl.
S.
A.
T.
B.
Hpsd.
Vln. 1
Vln. 2
Vla.
Vc.
mp
mf
P
pizz.

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.

149

Hn.

Cornett 1

Cornett 2

A. Sbt.

T. Sbt.

B. Sbt.

Albrecht

You think death the on - ly

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

155

Cornett 1

Cornett 2

A. Sbt.

T. Sbt.

B. Sbt.

Albrecht

end- ing? This ho - ly child, if he lives, can shame the de - vil and

S.

P P P Pa - Pa P P P P P P P P P P P P P P P P P P P P

A.

P P P P Pa-Pa P P P P P P P P P P Pa-Pa

T.

Pa - Pa Pa-Pa P P P P P P

B.

P P P P P P P P P P P P Pa - Pa Pa - Pa P P P P

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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-

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 P Pa-Pa Pa-Pa Pa-Pa-Pa-Pa

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Poco maestoso

166

A. Fl.
Sop. Rec.
Sop. Rec.
Ob.
Cl.
Cbsn.
Hn.
Cornett 1
Cornett 2
A. Sbt.
T. Sbt.
B. Sbt.
Timp.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

S.: Pa - Pa Par - ce, Pa - ter Pa - trum,

A.: Pa - Pa - Pa Pa-Pa Par - ce, Pa - ter Pa - trum,

T.: Pa Par - ce, Pa - ter Pa - trum,

B.: Pa - Pa Par - ce, Pa - ter Pa - trum,

168

A. Fl.

Sop. Rec.

Sop. Rec.

Ob.

Cl.

Cbsn.

Cornett 1

Cornett 2

A. Sbt.

T. Sbt.

B. Sbt.

Timp.

B. D.

T.-t.

S.

Pa - pi - sse Pro - de - re Par - tum.

A.

Pa - pi - sse Pro - de - re Par - tum.

T.

Pa - pi - sse Pro - de - re Par - tum.

B.

Pa - pi - sse Pro - de - re Par - tum.

170

Albrecht

You say that her crime should be pu - nished. Why? That she con-

Hpsd.

Org.

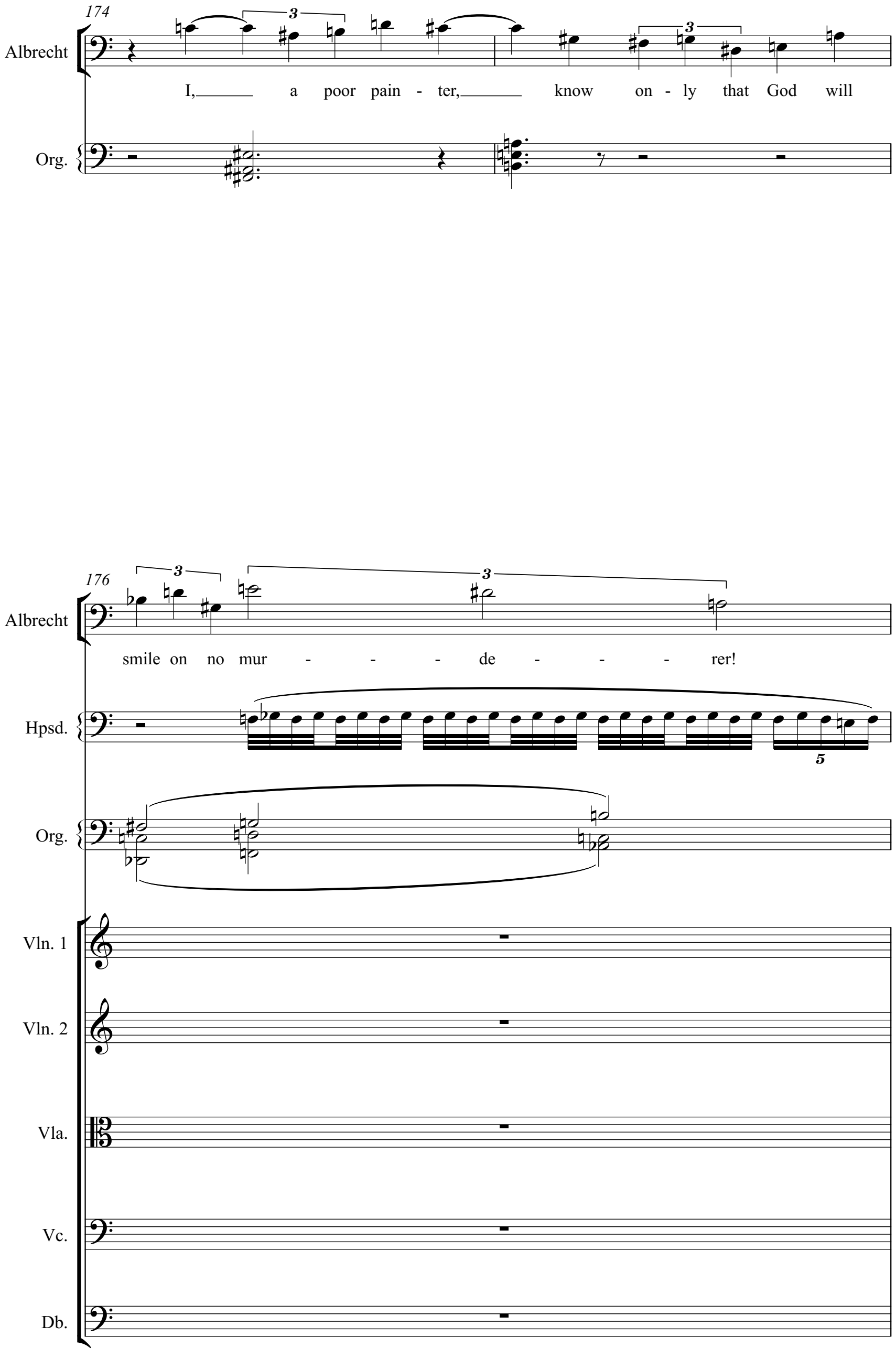
172

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.
Sop. Rec.
Sop. Rec.
Ob.
Cl.
Cbsn.
Hn.
Cornett 1
Cornett 2
A. Sbt.
T. Sbt.
B. Sbt.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Arco

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.

fp *ff*

Albrecht

You made her Pope! You

Pno.

ff

Vln. 1

Vln. 2

Vla.

Vc.

Db.

181

Albrecht

fo-llowed her in all things! Why?_____ Be-cause she shone like

Hpsd.

Pno.

Org.

184

A. Fl.

Sop. Rec.

Sop. Rec.

Ob.

Cl.

Cbsn.

Hn.

Cornett 1

Cornett 2

A. Sbt.

T. Sbt.

B. Sbt.

B. D.

Albrecht

Vln. 1

Vln. 2

Vla.

Vc.

Db.

change to treble recorder

change to treble recorder

stopped

stopped

a bea- con!

188

A. Fl.

Hn.

192

A. Fl.

Hn.

calmer

Albrecht

p

mp

What were her gifts? Deep know- ledge, and wit,

Vln. 1

Vln. 2

Vla.

Vc.

Db.

195

A. Fl.

Hn.

stopped

Albrecht

and cla - ri - ty of thought; hu - mi - li - ty; com - pa - ssion; re - spect for

Vln. 1

Vln. 2

Vla.

Vc.

Db.

198

A. Fl.

Hn.

stopped

Albrecht

all; kind - ness; care for the good of chil - dren: Qua - li - ties that

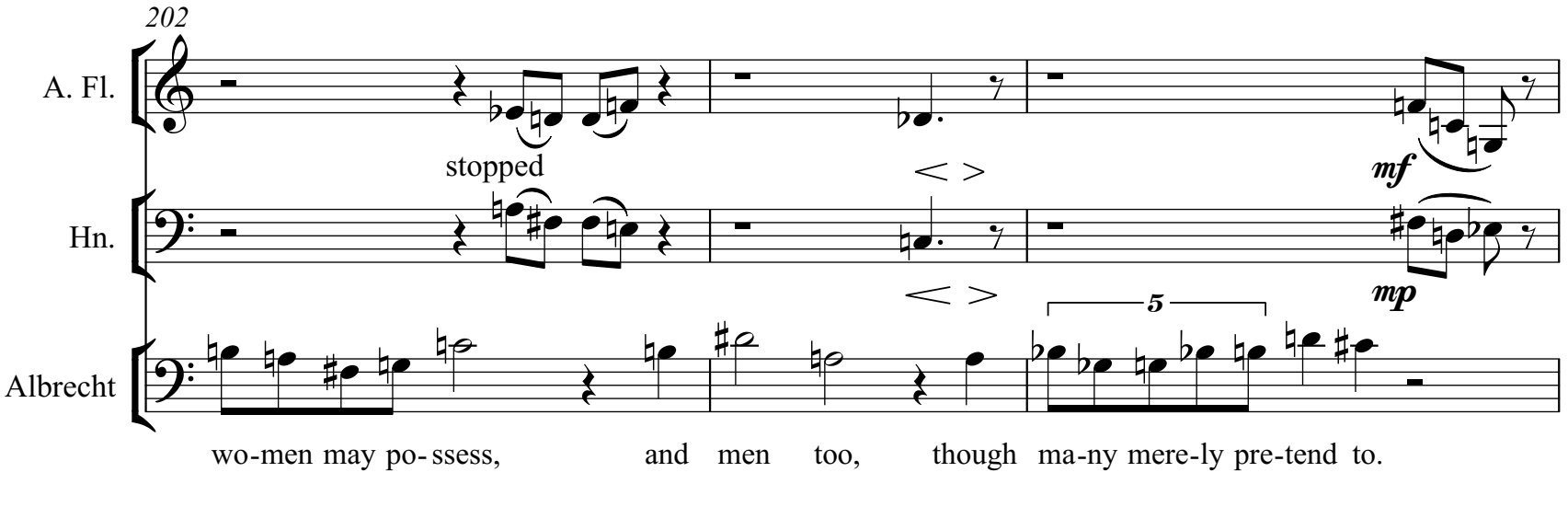
Vln. 1

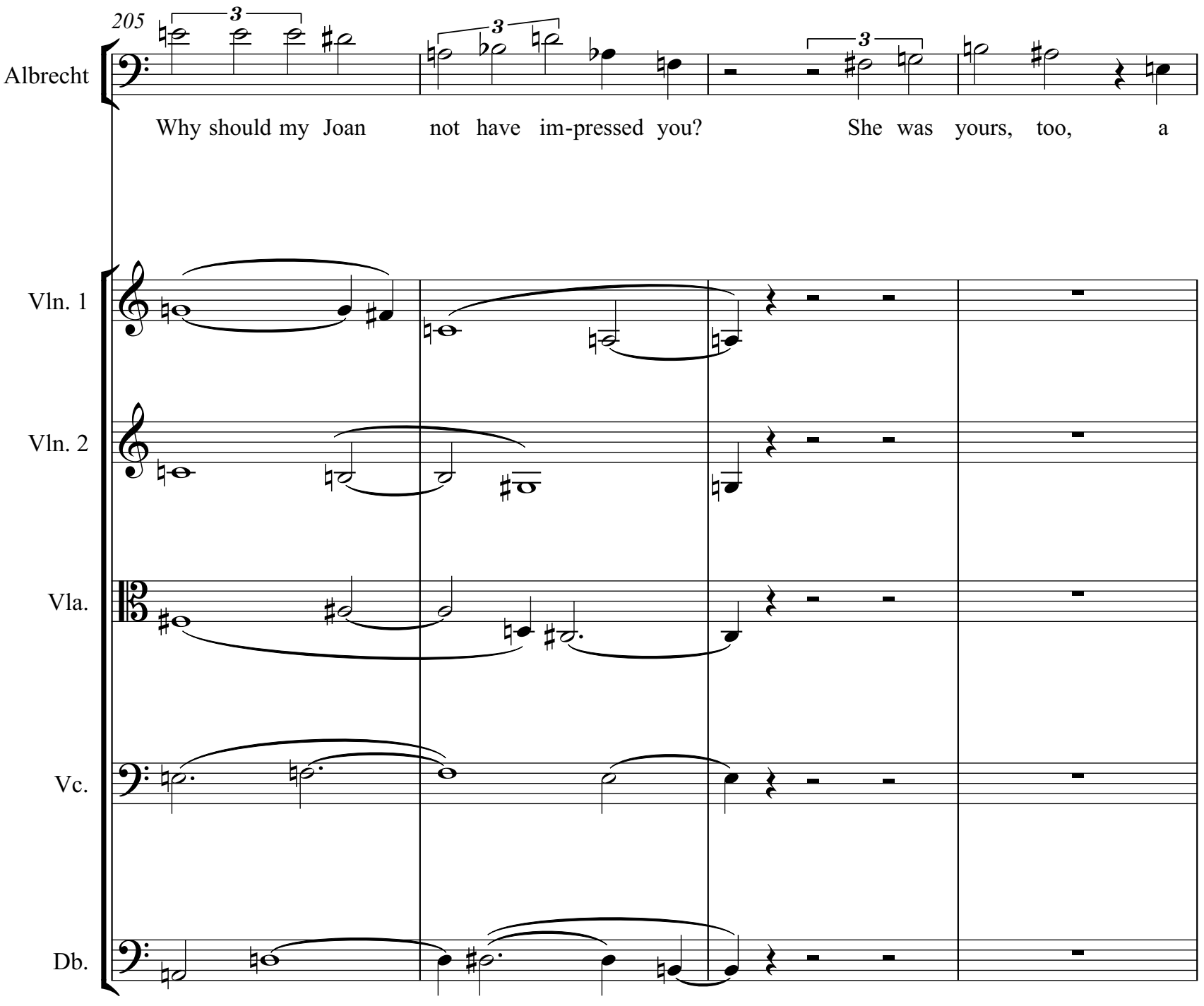
Vln. 2

Vla.

Vc.

Db.


202
A. Fl.
stopped
mf
Hn.
mp
5
Albrecht
wo-men may po- ssess, and men too, though ma-ny mere-ly pre-tend to.


205
3
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

most rare and ble-ssed pro - di - gy!

Hpsd.

Pno.

p

Org.

p

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.

sighing

Notker
(Counter Tenor)

mp

Ah...

sighing *mp*

Ah...

Karl
(Baritone)

sighing *mp*

Ah...

Hpsd.

Pno.

217

A. Sbt.

pp

T. Sbt.

pp

B. Sbt.

pp

inwardly

p

Albrecht

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.

p

Org.

pizz.

Vla.

p

pizz.

Vc.

p

pizz.

Db.

p

224

Notker
(Counter Tenor)

pp

Ah...

pp

Ah...

Karl
(Baritone)

pp

Ah...

Albrecht

3 3 3

But you_ nee-ded an Em-pe-ror, not a con-fe-ssor. And____ your laws dic-

227

Sop. Rec.

Treble Recorder

Sop. Rec.

Treble Recorder

A. Sbt.

T. Sbt.

B. Sbt.

Notker
(Counter Tenor)

Karl
(Baritone)

Albrecht

publicly

tate that on - ly a man can a - ttain that rank.

Hpsd.

Pno.

Org.

231

Albrecht

f

I will raise this child as a me - mo - rial

Hpsd.

3

Pno.

Org.

p

234

Albrecht

3 3

to his mo ther, and a tri - bute to her faith.

Hpsd.

3 3

Pno.

Org.

A vernacular translation of Albrecht's statement is projected above the stage.

237

A. Fl.

p

3

Hn.

pp

3

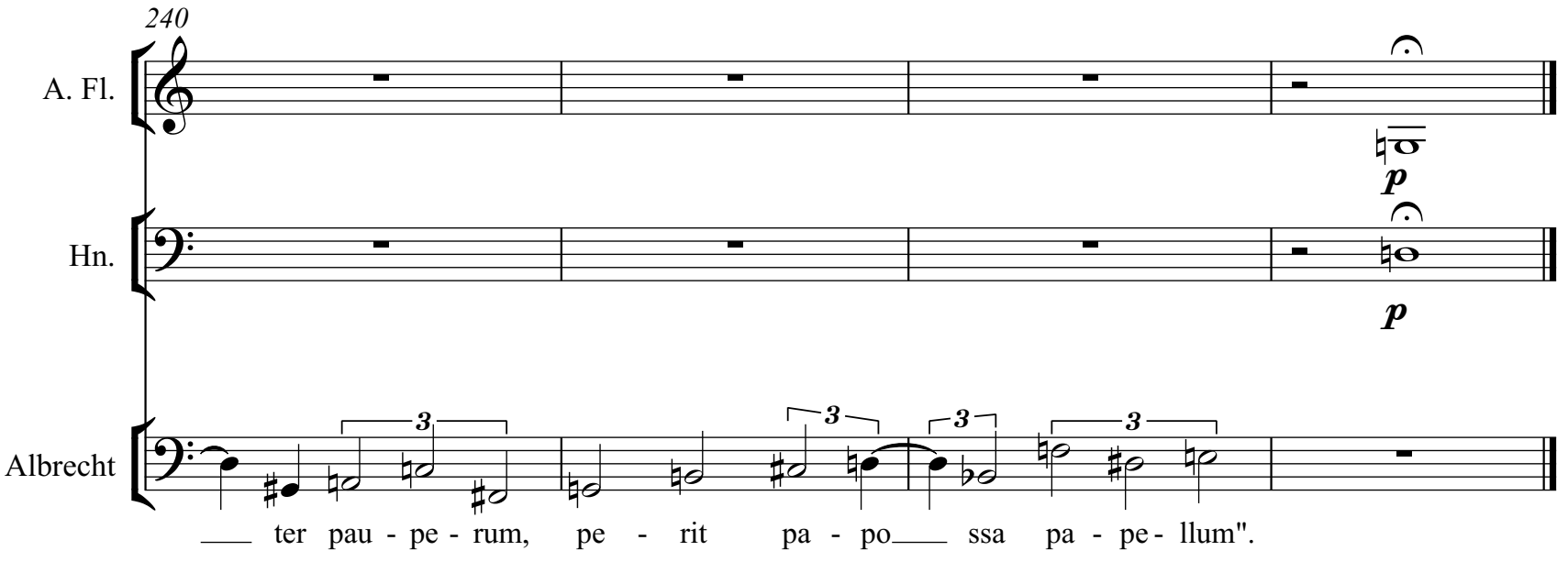
Albrecht

to the child

p

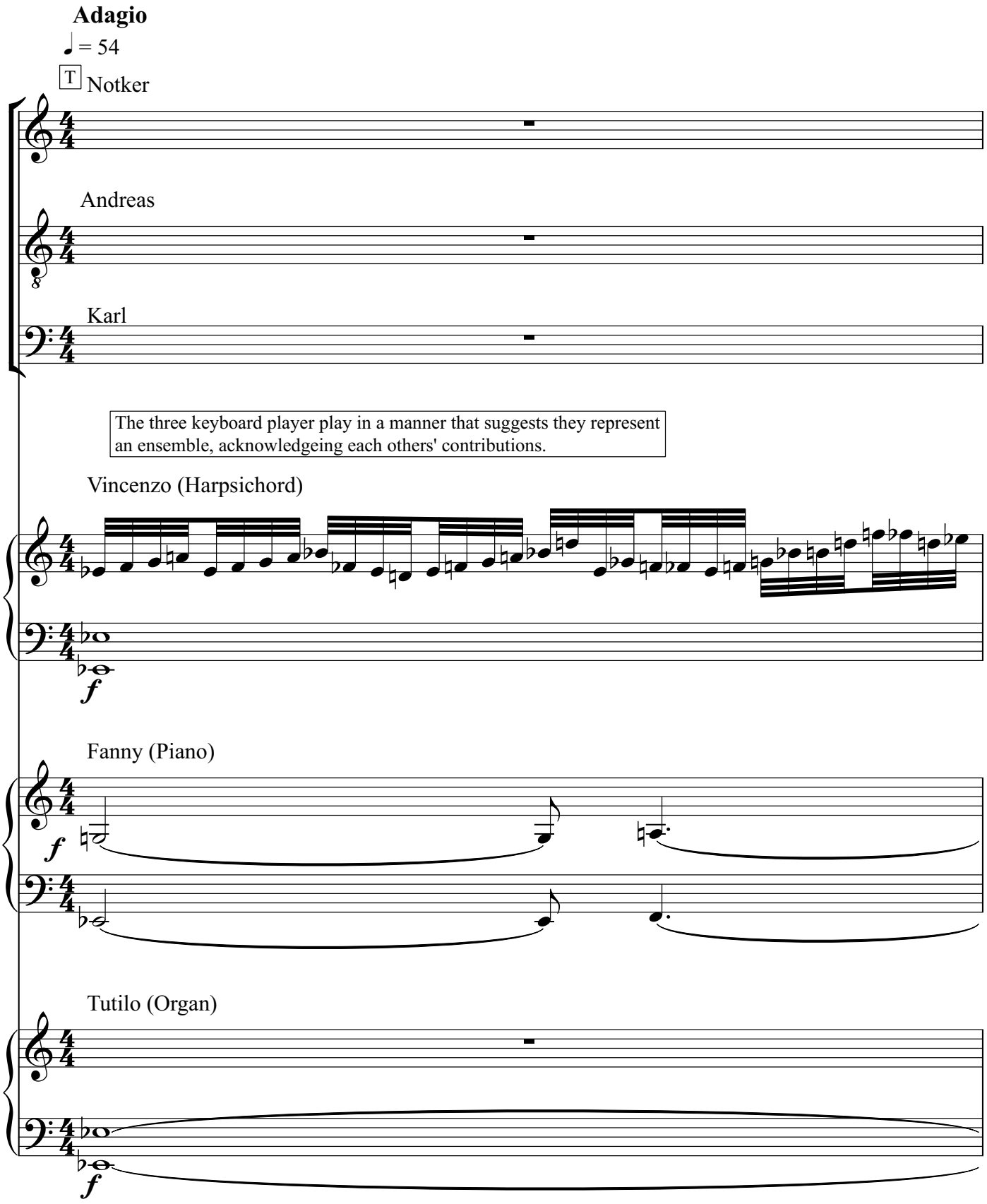
"Pa - pa, pa

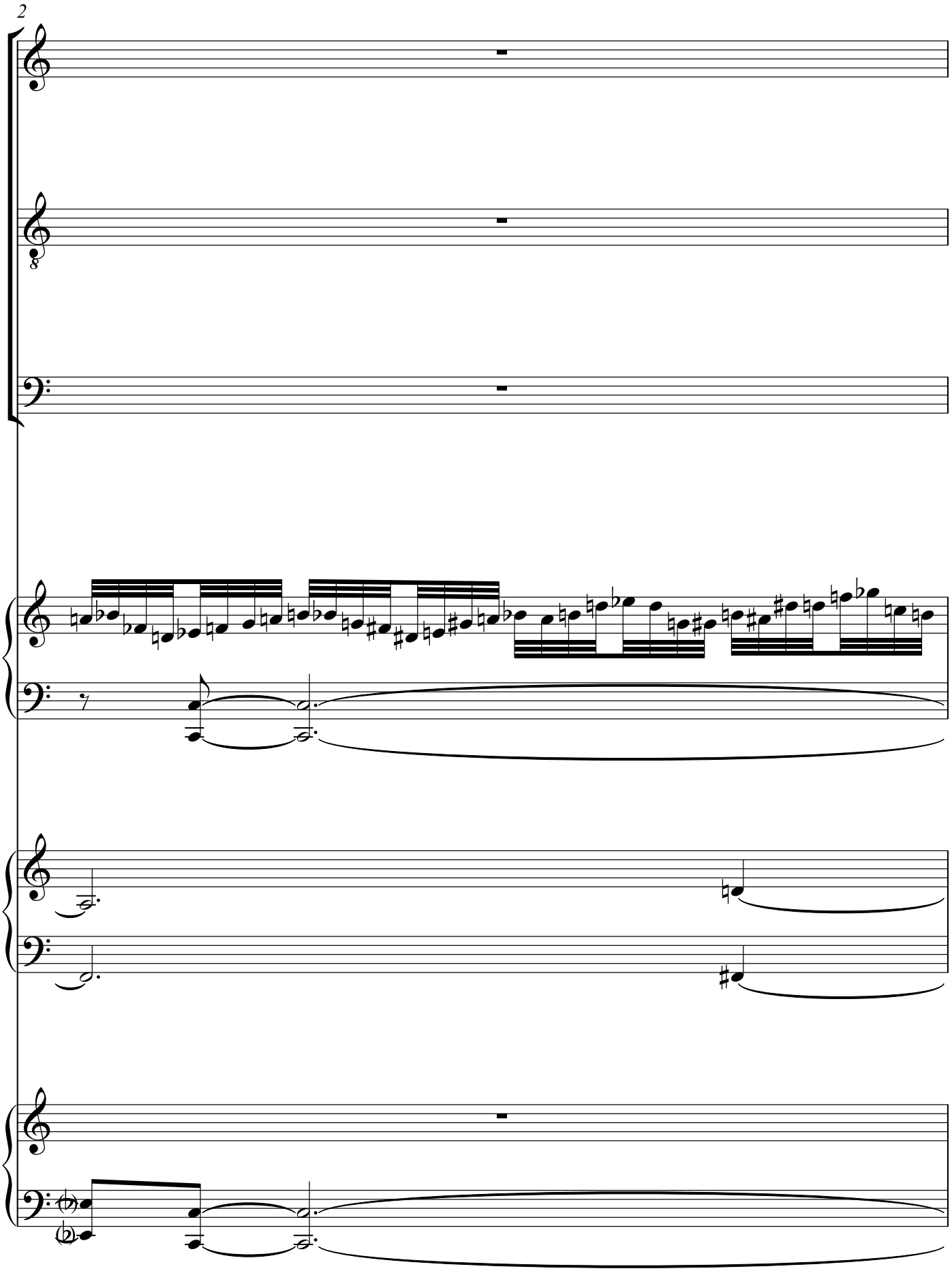
Segue scene 12

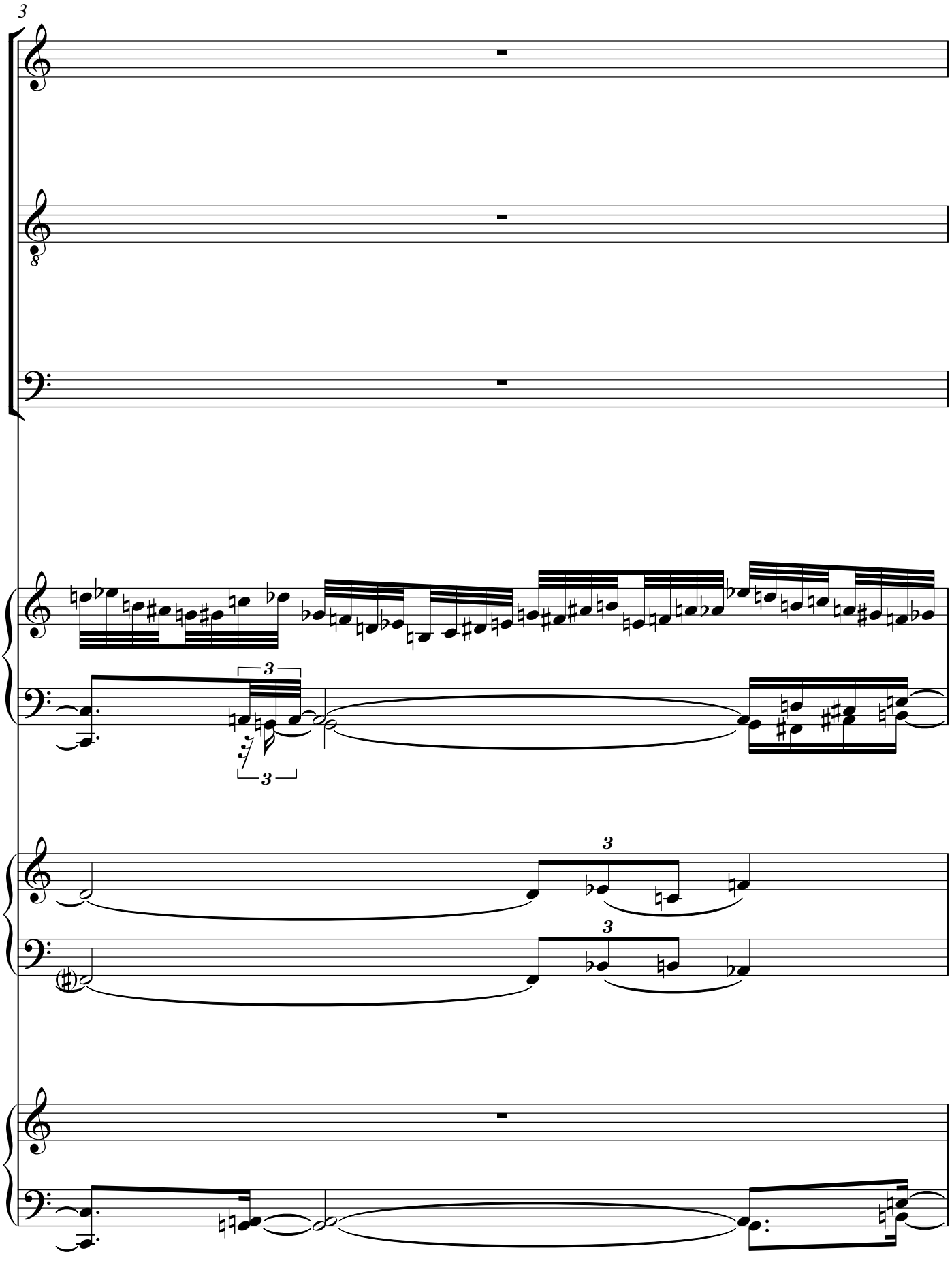


Scene 12

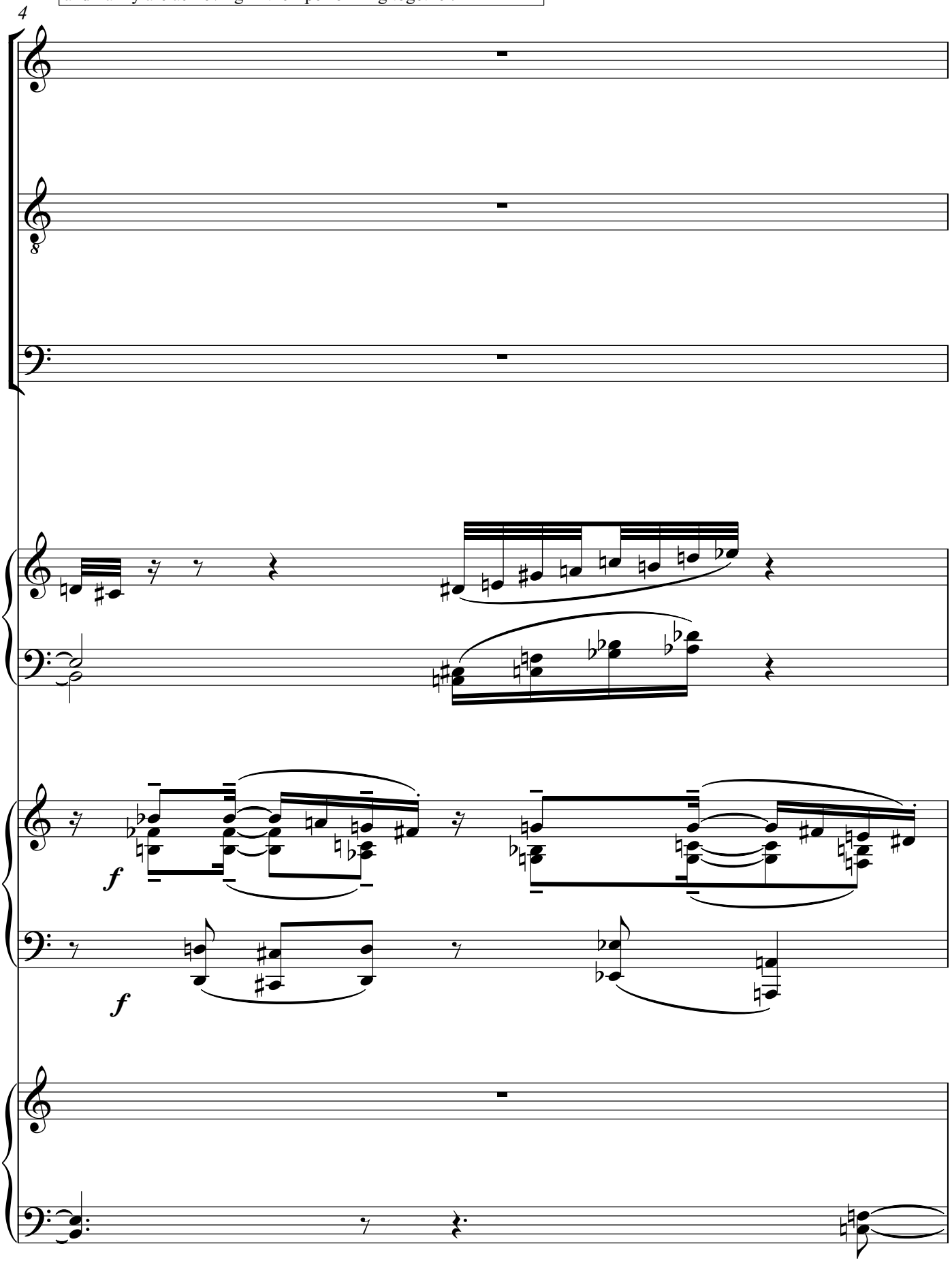
Suddenly, the stage is brightly and collectively lit for the first time simultaneously.
Notker and Tutilo at St Gall, Andreas and Vincenzo in Venice, and Fanny and Karl in Munich are separately visible and audible.
Eventually, Notker, Andreas and Karl leave, and only the three keyboard players remain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

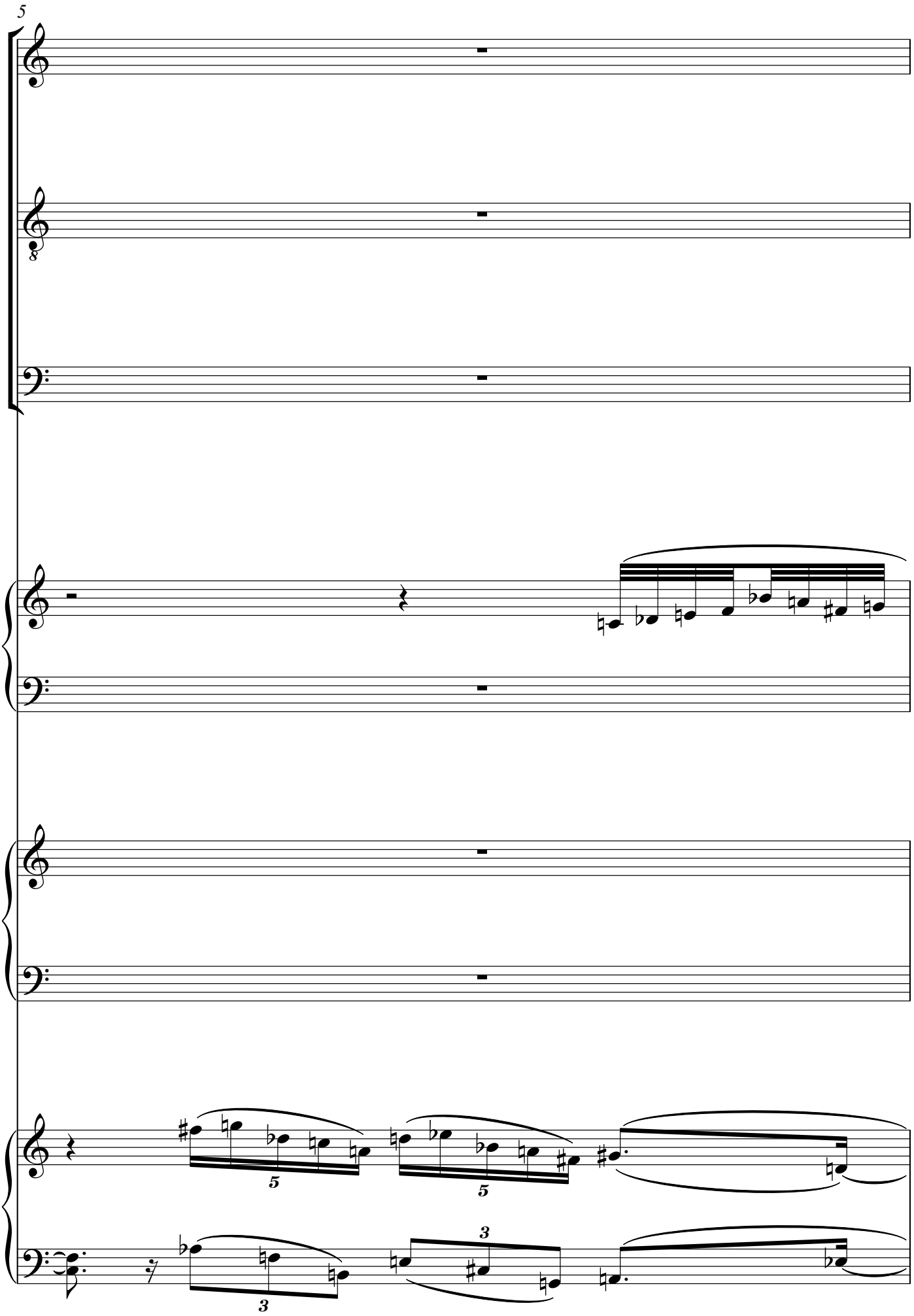


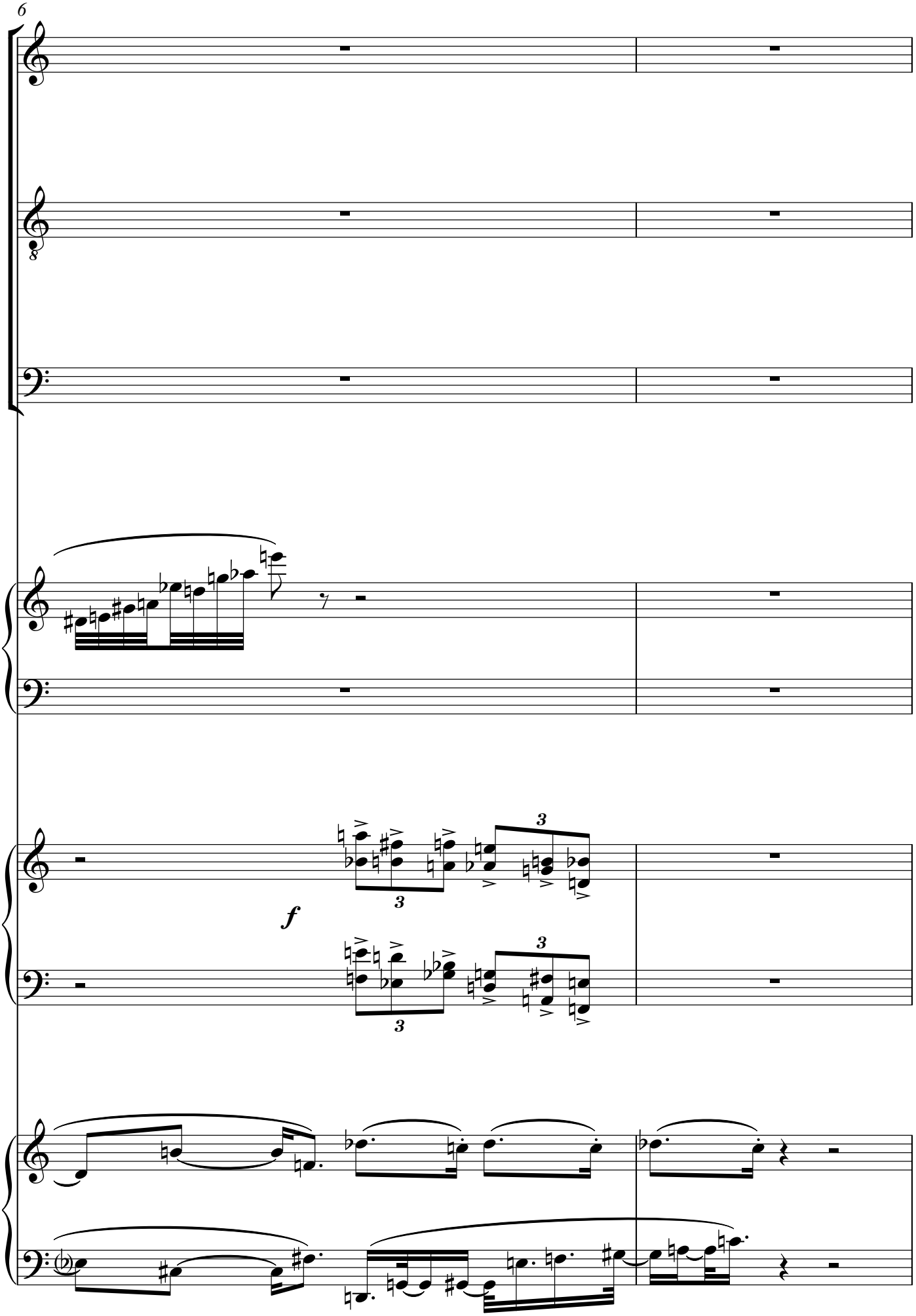

2
8

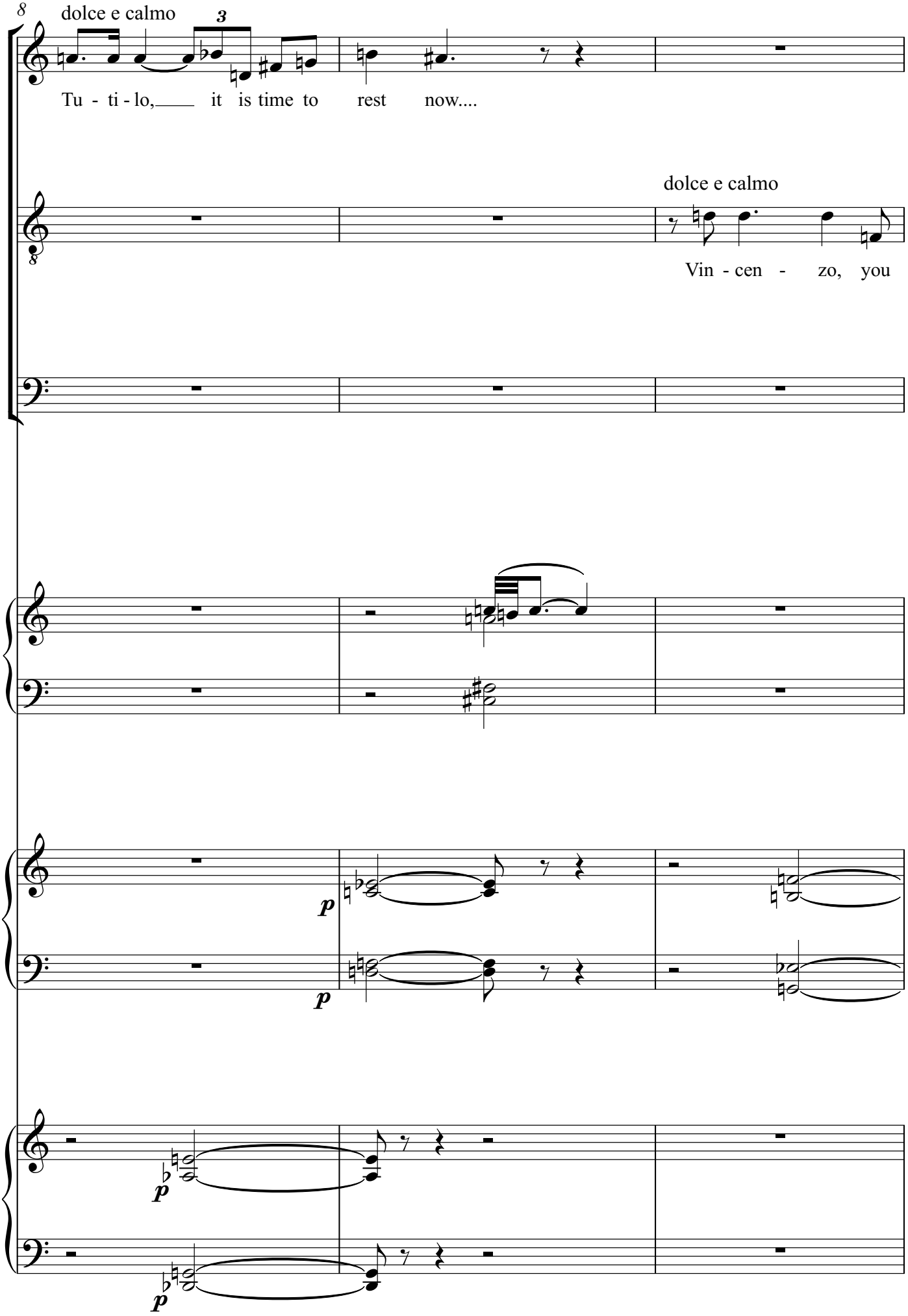

3
3
3
3
3

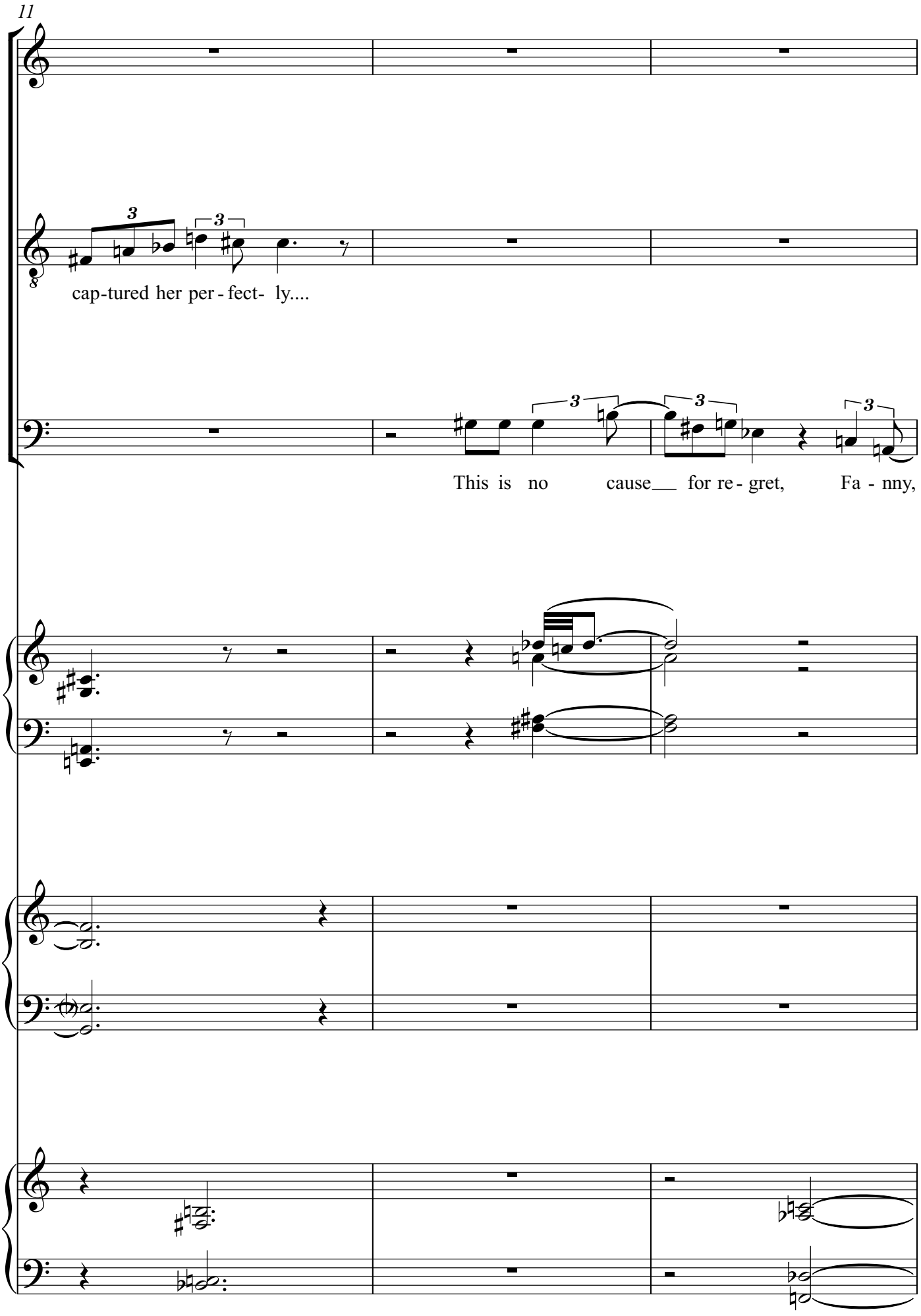
Notker, Andreas and Karl show awareness of one another, indicating to one another their approval of what Tutilo, Vincenzo and Fanny are achieving in their performing together.

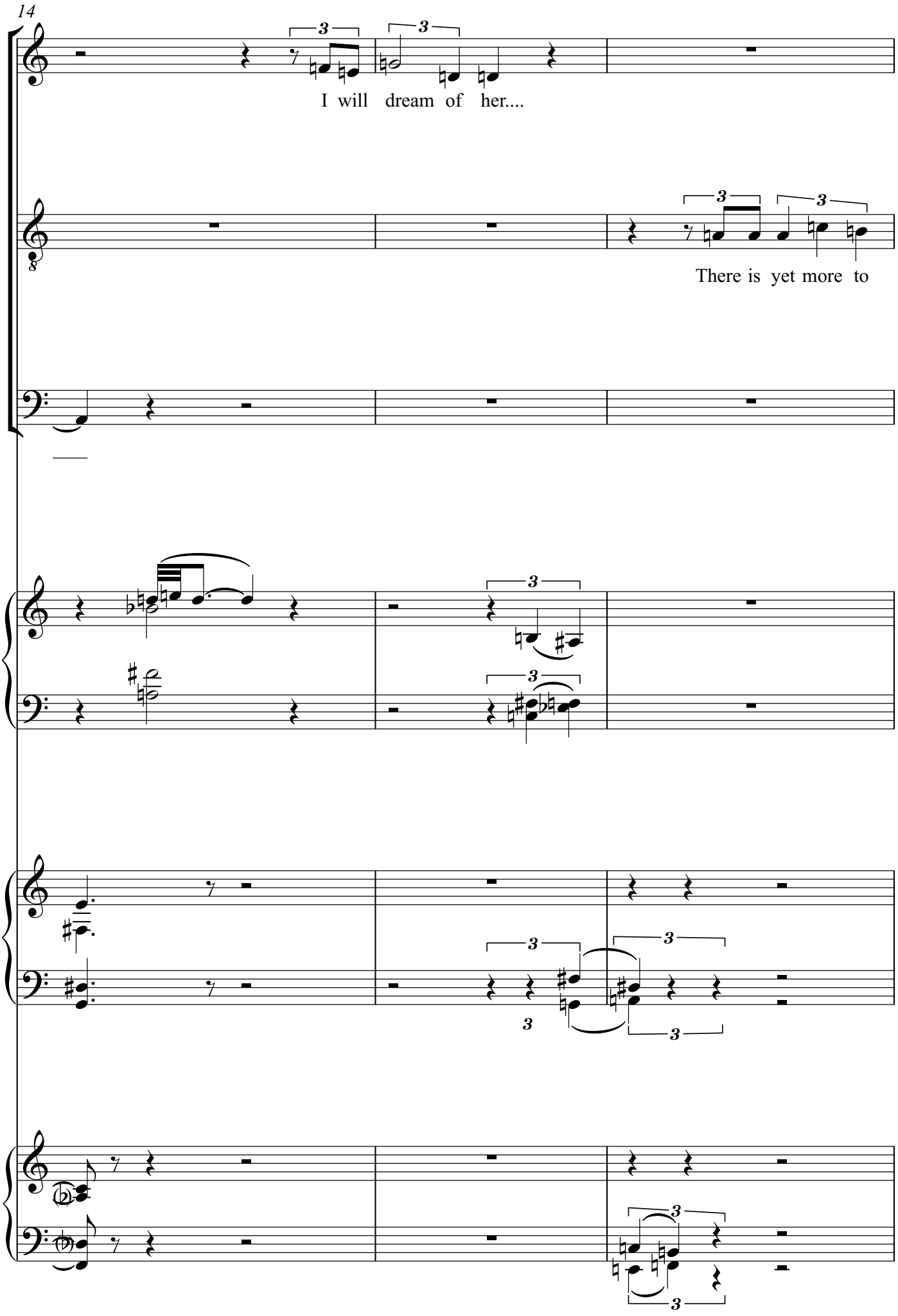


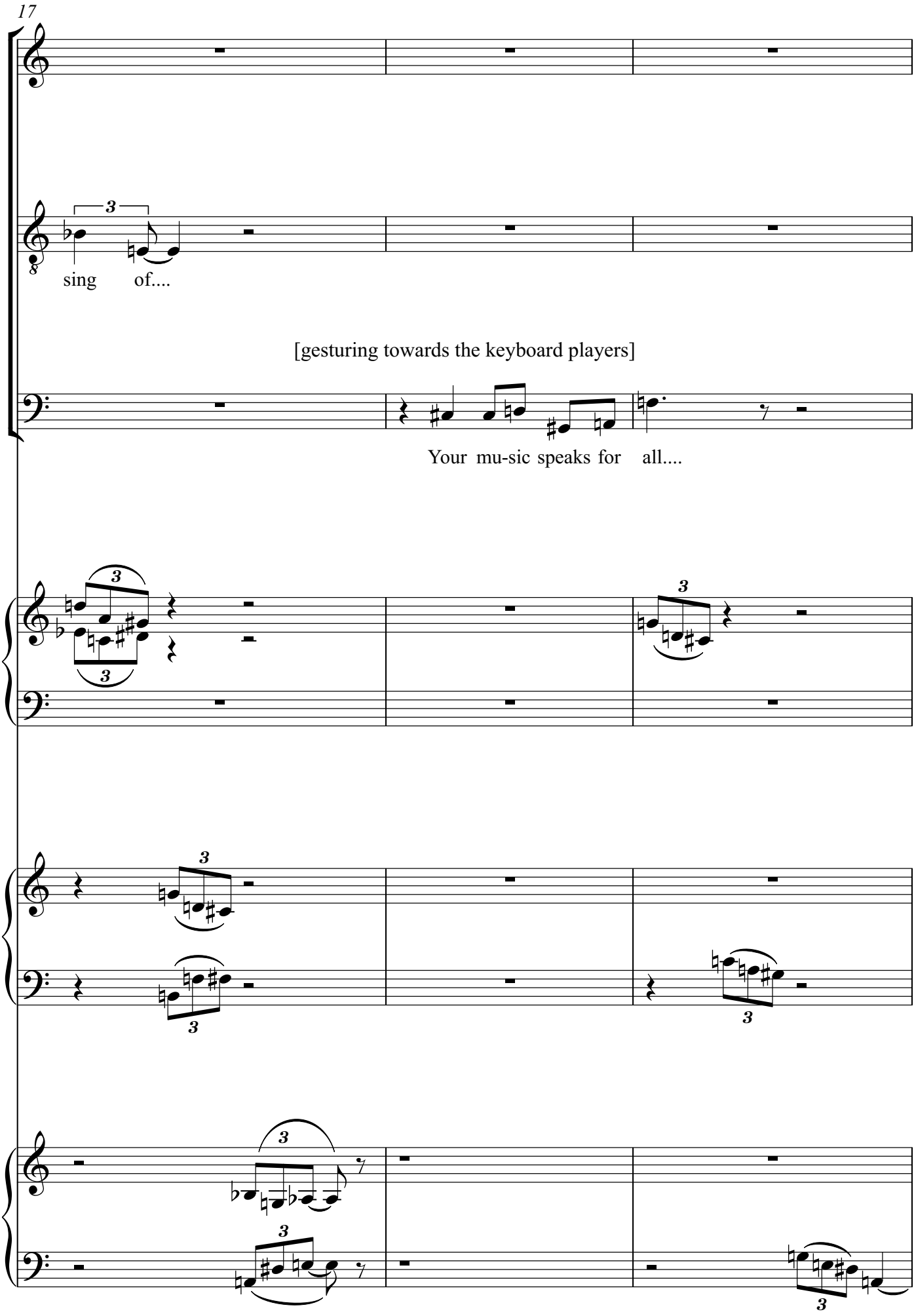

5
8
5
5
3
3

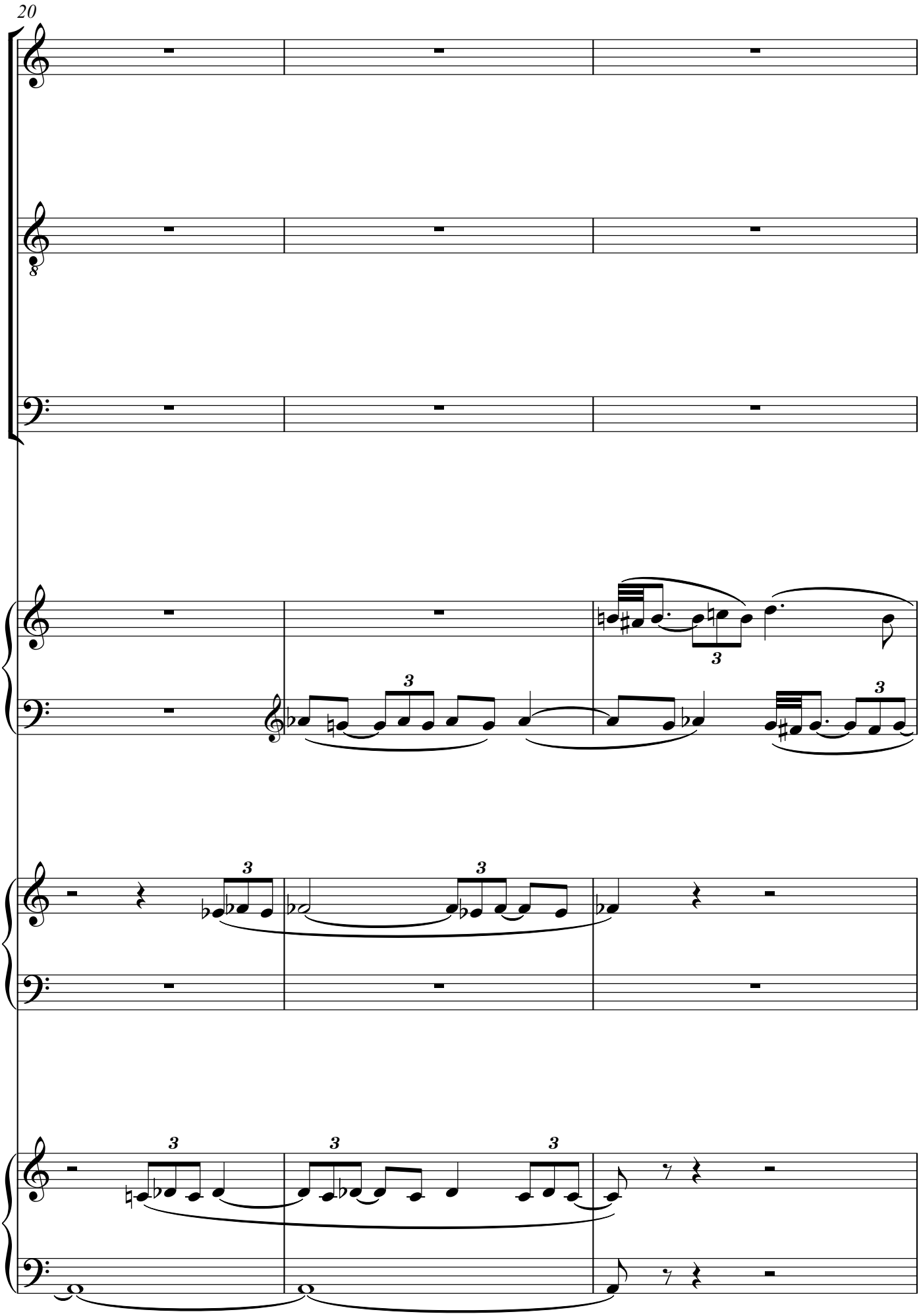

6
8
f
3
3
3
3

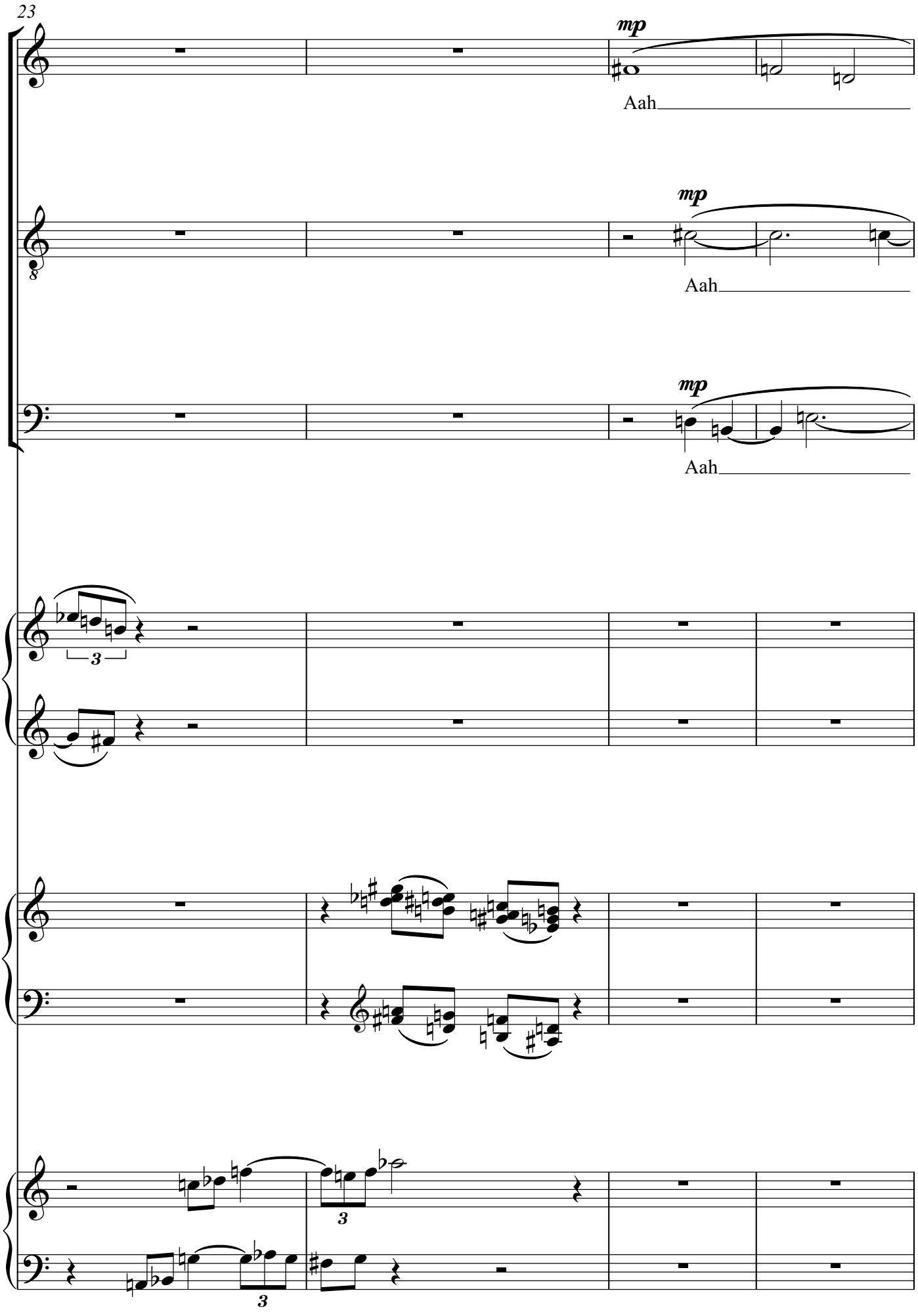

8
dolce e calmo
3
Tu - ti - lo, it is time to rest now....
dolce e calmo
Vin - cen - zo, you
p
p
p
p

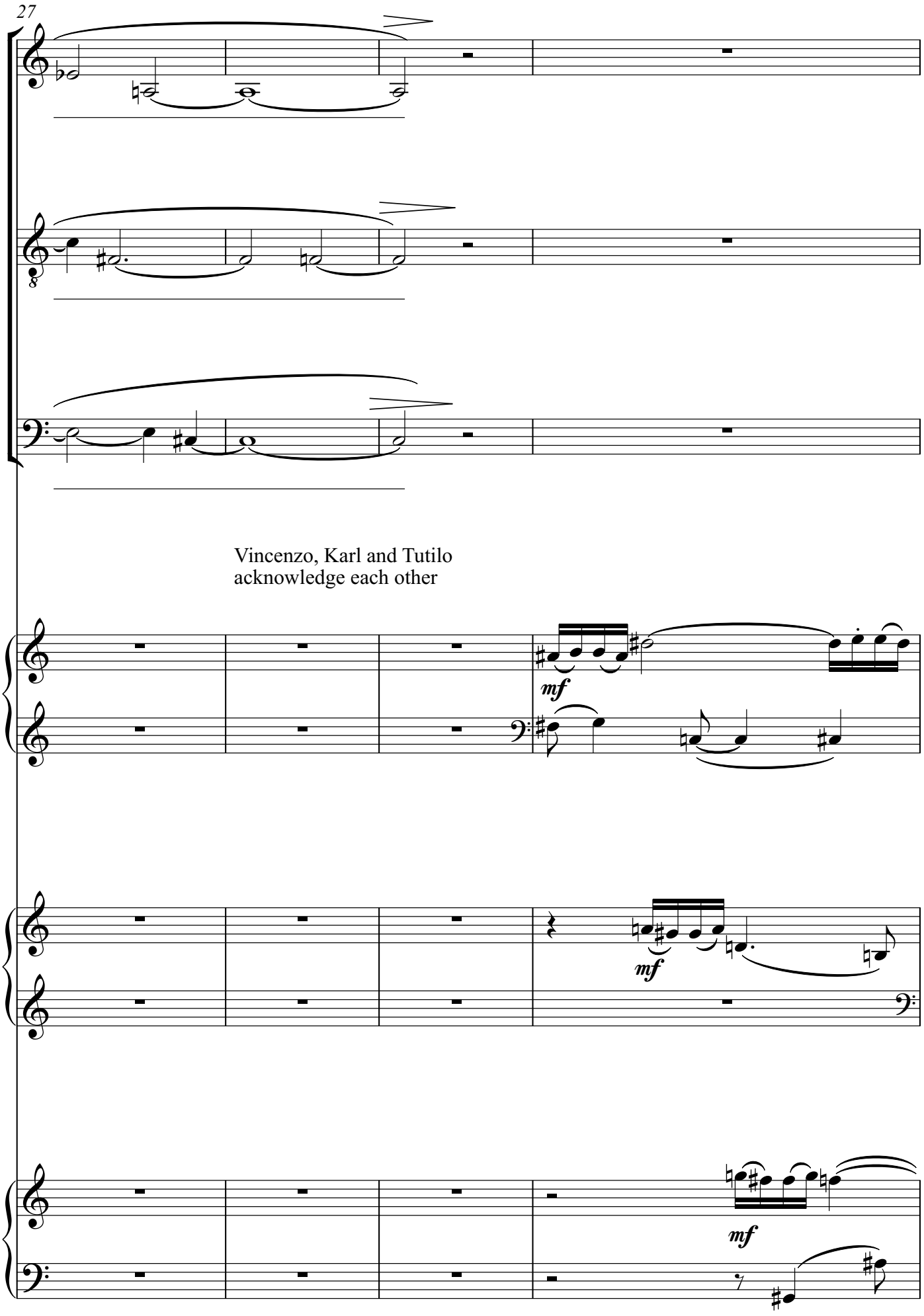

11
cap-tured her per - fect- ly....
This is no cause for re - gret, Fa - nny,

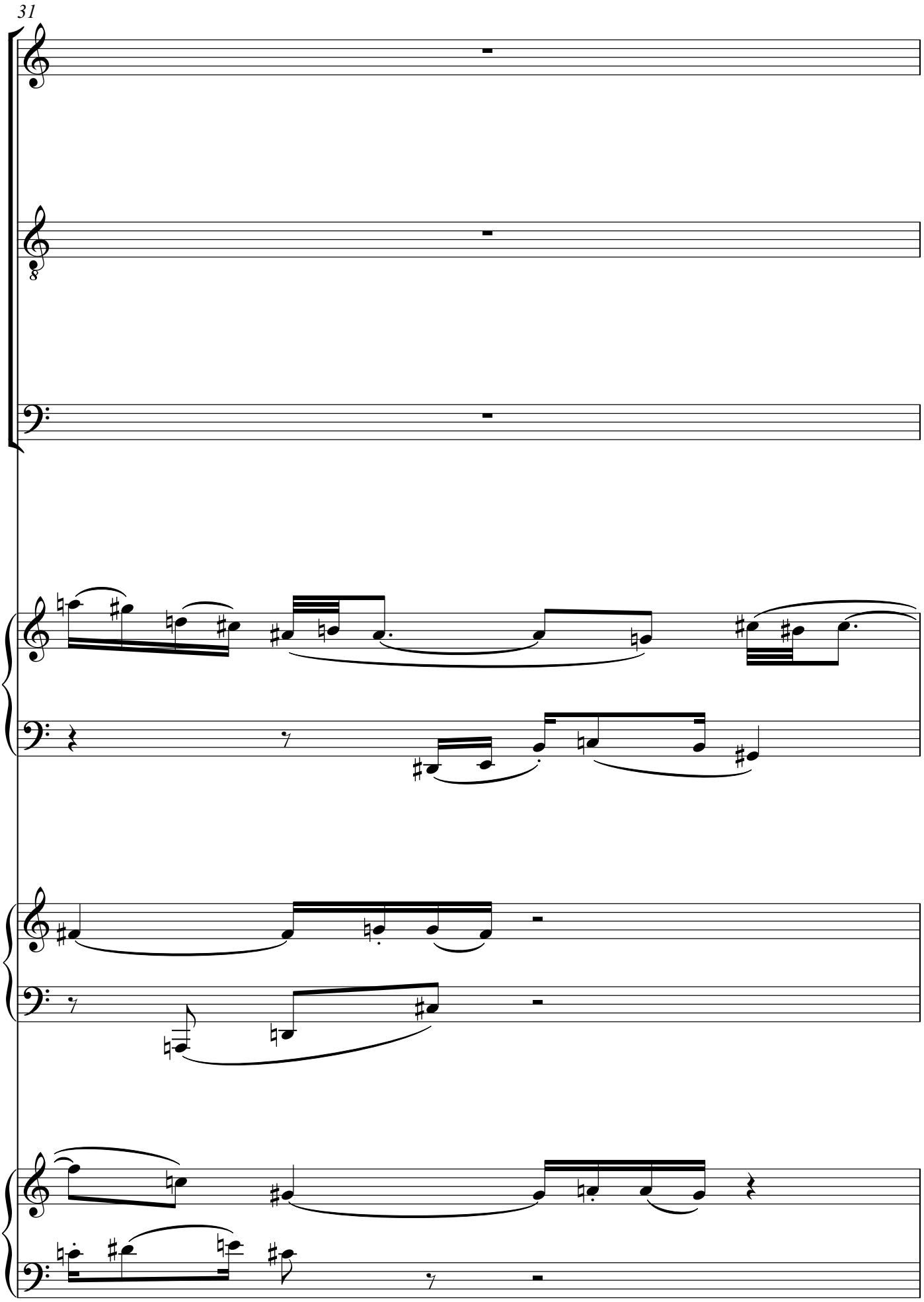

14
I will dream of her....
There is yet more to

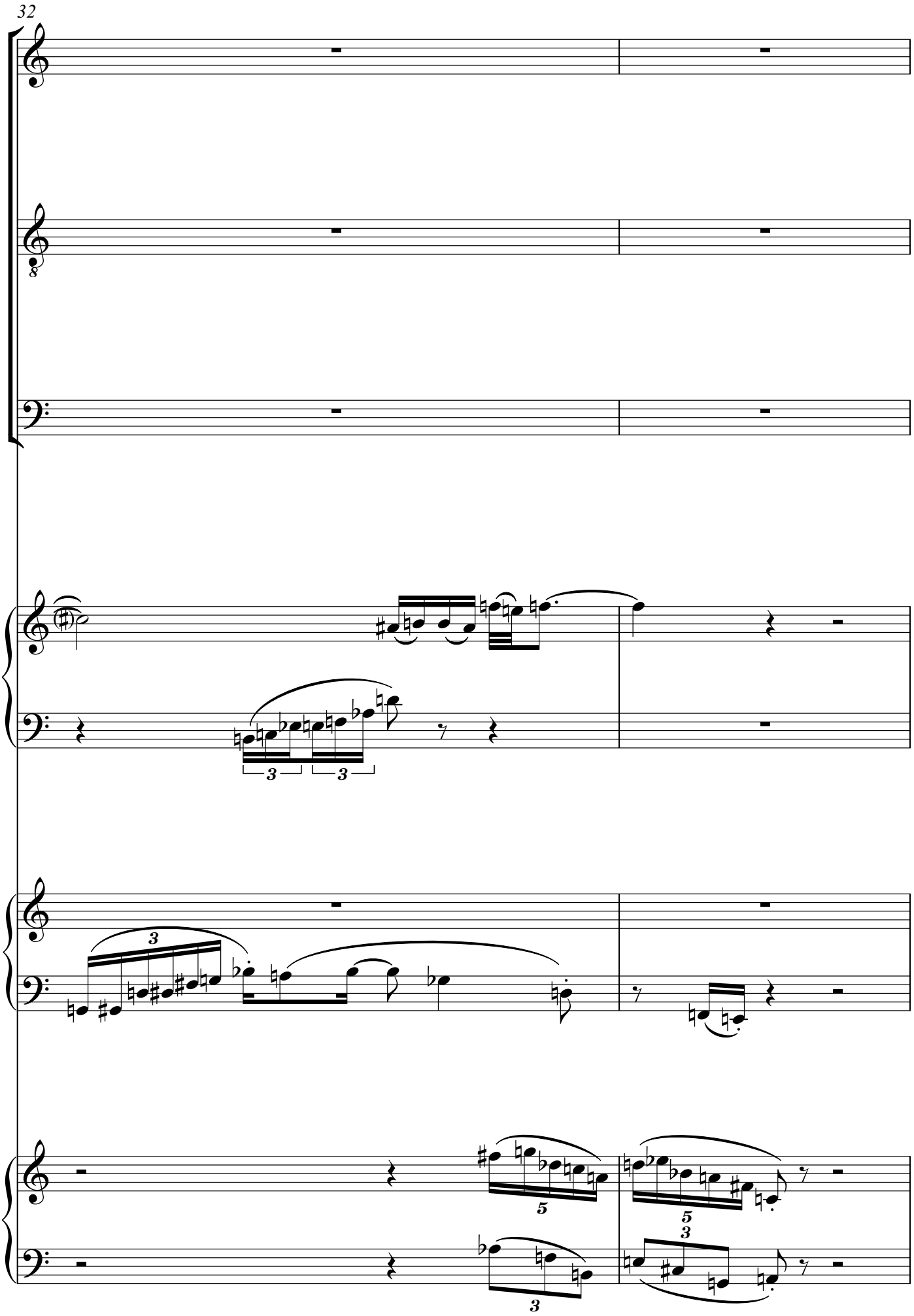

17
sing of....
[gesturing towards the keyboard players]
Your mu-sic speaks for all....


20
8
3
3
3
3
3
3
3


23
mp
Aah
mp
Aah
mp
Aah
3
3
3


27
Vincenzo, Karl and Tutilo
acknowledge each other
mf
mf
mf


31


32
8
3
3
3
5
5
3
3

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__

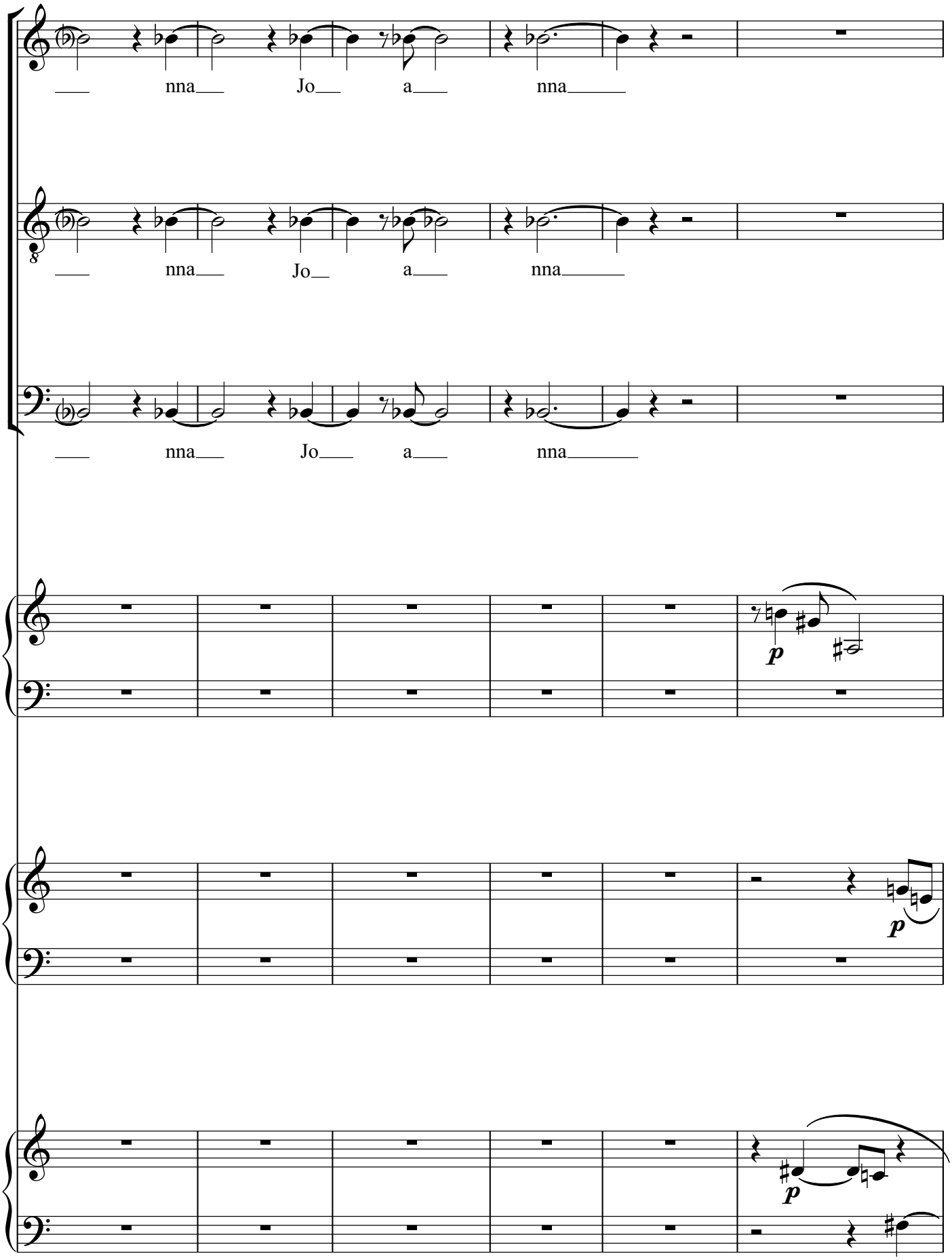
Jo - a - nna_ Jo - a- nna_ Jo - a- nna_ Jo_ a__

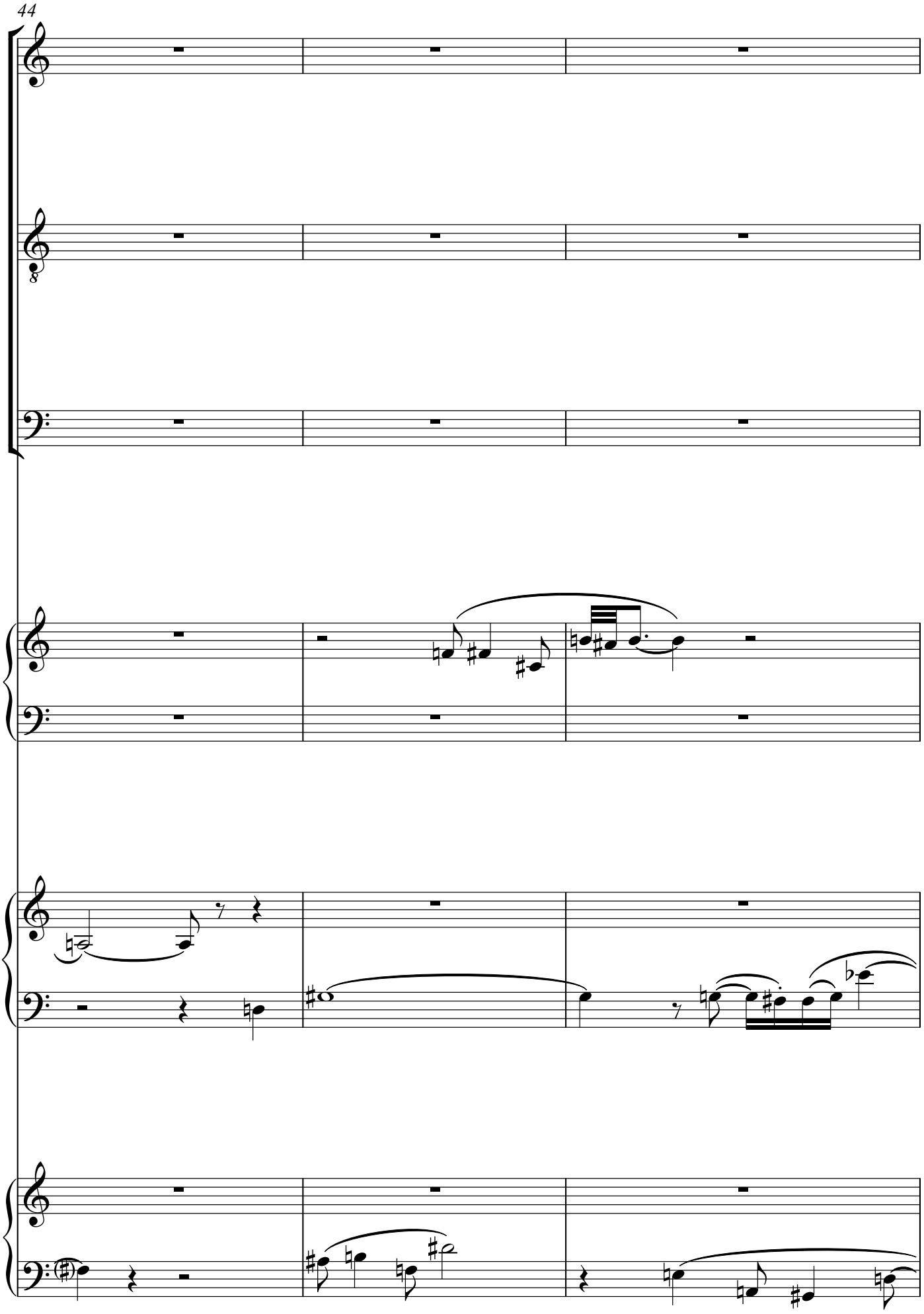
Jo - a - nna_ Jo - a- nna_ Jo - a- nna_ Jo__ a__

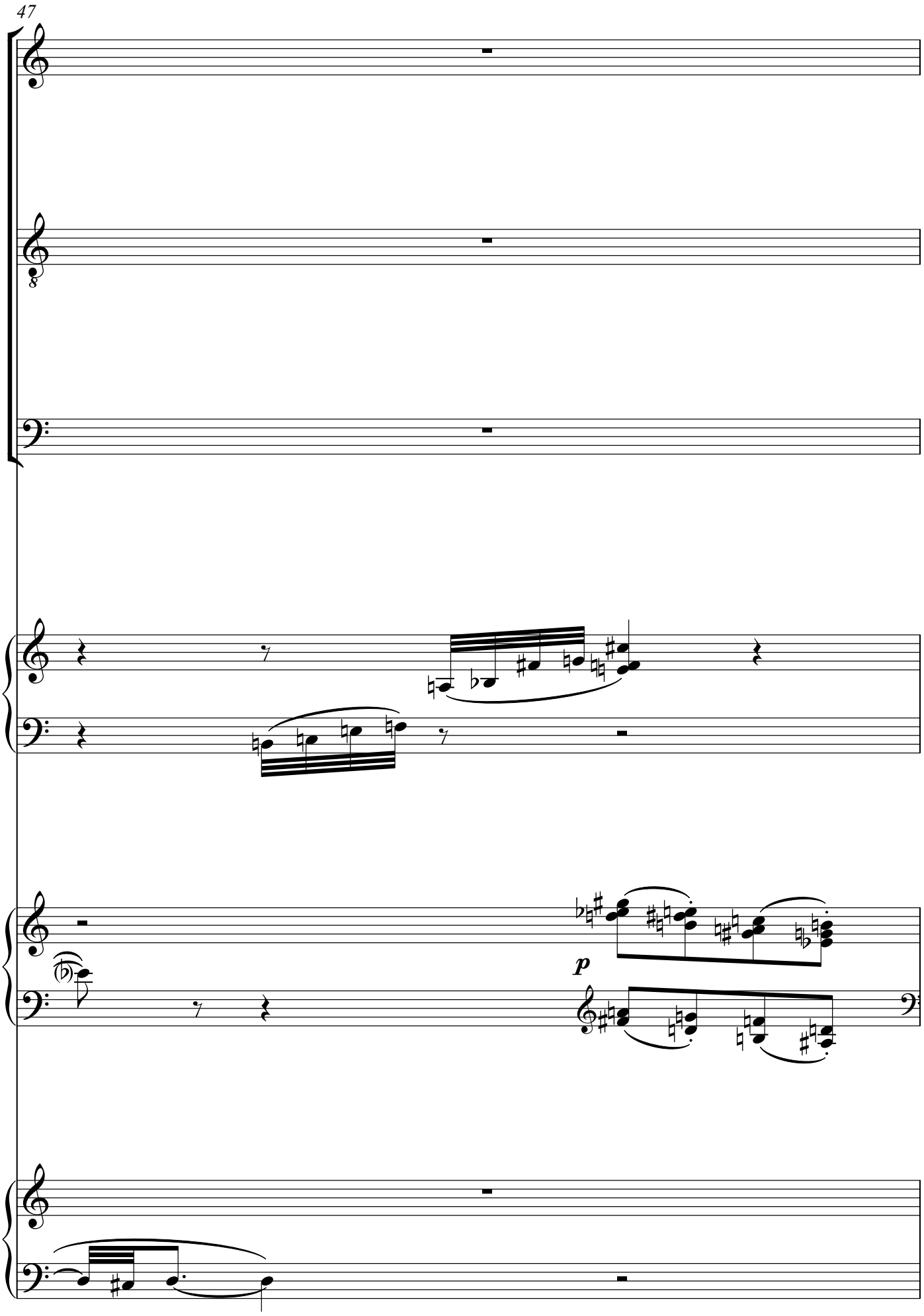
voices fading out.

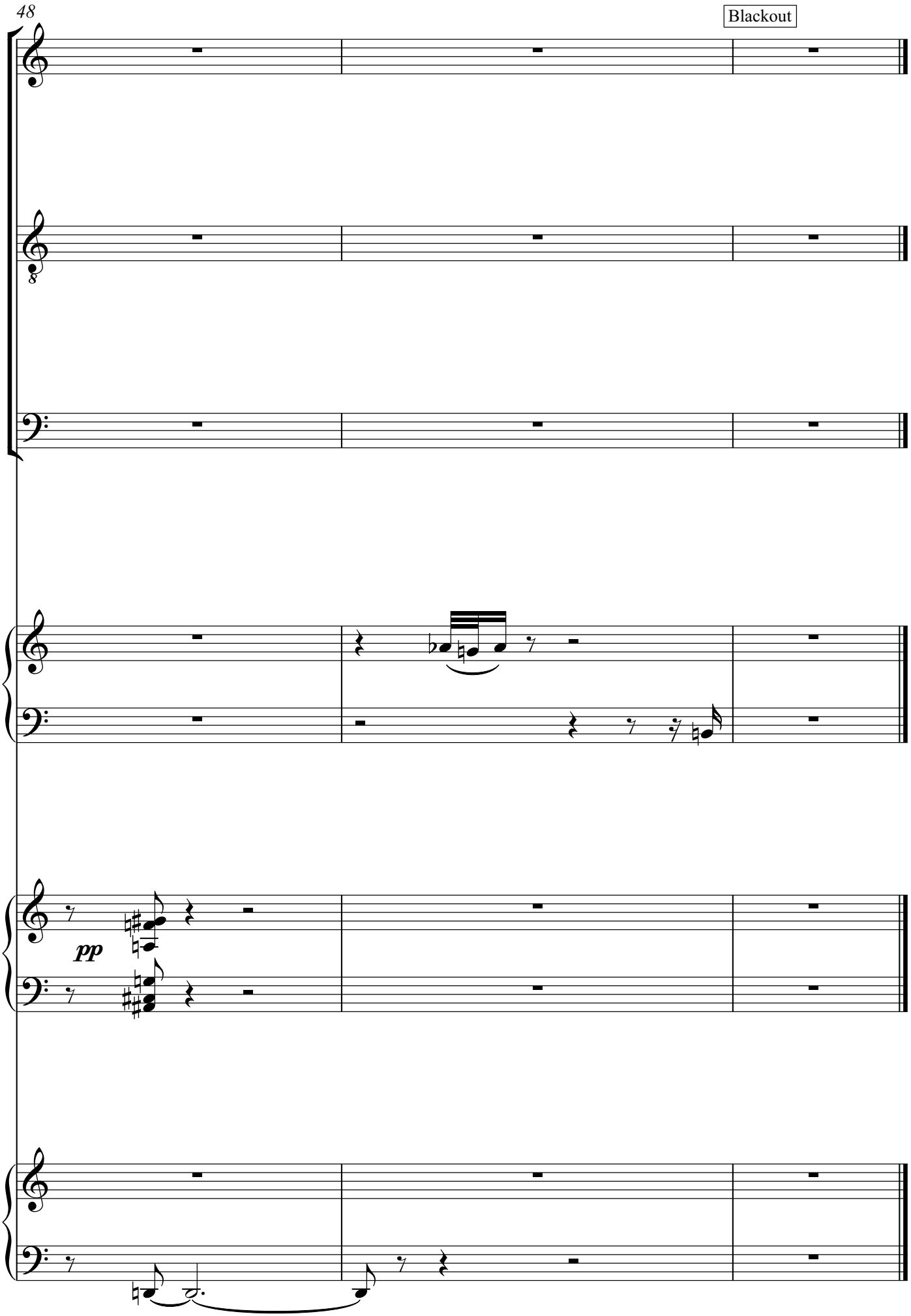
Tutilo, Vincenzo and Fanny are left playing, while the light gradually fades to blackout.

38




44


47
p


48
Blackout
pp