LOVE AND REFORM
A Chamber Operetta

A THESIS IN
Music Composition

Presented to the faculty of the University
Of Missouri-Kansas City in partial fulfillment of
the requirements for the degree:

MASTER OF MUSIC

by
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LOVE AND REFORM
A Chamber Operetta

Ryan Gagnon, Candidate for the Master of Musical Arts Degree

University of Missouri-Kansas City, 2011

ABSTRACT

"Love and Reform" is a chamber operetta composed from a libretto written by the composer for female narrator, soprano, tenor, bass, and string quintet. The drama is an Epicurean satire concerning the imagined afterlife of recently deceased Emperor Joseph II of Austria (1765-1790). The language of the libretto combines ironically antique verbiage with a bawdiness characteristic of early French operetta. A pastiche of the light and pseudo-serious musical idioms, the music of "Love and Reform" avoids stylistic unity in favor of juxtaposing drastically different musical types for comic effect. To this end, the string ensemble often mimics other instruments and musical genres. An arpeggio figure reminiscent of continuo figuration serves as a motto to signify changes in mood or plot, and likewise, portamento figures evoke the sound of a slide guitar playing blues music. Frequent internal musical references to previously heard arias and recitative figures help to create dramatic and musical cohesion, and function like leitmotifs. The opening motive, constructed from perfect fifths moving in contrary motion by minor second, becomes symbolic of Joseph's 'suffering'. In contrast, a recurring passage constructed from common practice materials represents Joseph's 'idealism'. Jazz rhythms, blues-like harmonies, and linear chromatic writing are all prominently featured throughout the work. "Love and Reform" ends in a ghostly quotation of Beethoven's early memorial cantata "On the Death of Emperor Joseph II".

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music, have examined a thesis titled “Love and Reform” presented by Ryan Gagnon, candidate for the Master of Music Degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

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TABLE OF CONTENTS

ABSTRACT iii

ORIGINS OF THE WORK vi

CHARACTERS, INSTRUMENTATION, COSTUME AND STAGING vii

NO. 1: PROLOGUE 1

NO. 2: HERE! HERE LIES JOSEPH 3

NO. 3: NEWSPAPER DUET 19

NO. 4: MY DREAM 52

NO. 5: DRINK TO MORE AND WORRY THE LESS 62

NO. 6: A HANDSOME EXERCISE IN BALLAD 82

NO. 7: ONCE THE TIME WAS KIND 87

NO. 8: KAIA'S ARRIVAL 94

NO. 9: INTERLUDE 107

NO. 10: BEFORE THE CREATION 108

NO. 11: OH, GREAT VOID 132

NO. 12: I EVER-REACH TO CATCH A FALLING WORLD 148

NO. 13: BUT WHAT OF YOU AND LUCIFER 159

NO. 14: KING OF HEARTS 186

NO. 15: WHY ARE YOU TORMENTING JOSEPH 260

NO. 16: I MUST LEAVE NOW 272

NO. 17: EPILOUGE 283

VITA 284

ORIGINS OF THE WORK

The initial concept for *Love and Reform* developed out of my interest in the early Beethoven cantata *On the Death of Emperor Joseph II*, WoO 87, the subject matter and performance history of which share humorous parallels.

At the age of twenty, Beethoven received his first large commission from the Bonn 'reading society' to compose a memorial cantata on texts celebrating the life of the recently deceased emperor, Joseph II. Although Beethoven completed the work within a month, the grand orchestral writing proved too difficult for the reading society to perform. Consequently, the work was entirely forgotten until Edward Hanslick, the Viennese music critic, purchased the score at auction. Under the direction of Brahms, the cantata was premiered in 1884, nearly a hundred years later.

I suppose what first amused me was the situational irony of a 'memorial' work *not* being performed, and even worse, lost to history; however, considering the cause for the aborted performance, namely Beethoven's unbridled musical ambition, in context with the biography of Joseph II, suggested deeper correspondences between the fate of the music and the fate of the emperor.

Joseph II ruled the large and diverse Austrian-Hungarian empire from 1780 until his death in 1791. Under the auspices of *enlightened despotism*, Joseph inaugurated a program of sweeping reforms, effectively centralizing and unifying the power of the state under the monarchy in Vienna by systematically rescinding the traditional privileges of the Catholic Church and the regional nobility. A short list of Joseph's major reforms would include: closing 71 contemplative monasteries, restructuring the church hierarchy, extending religious toleration to protestants and Jews, relaxing censorship, establishing freedom of the press, abolishing serfdom, mandating primary education, unifying criminal codes and the court system, banning torture and execution, reforming tax codes, and establishing German as the official language of the empire.

In all, Joseph enacted over 5,000 reforms, many as trivial as the banning of incontinence inducing gingerbread and the decree that singers should perform only one encore per evening to prevent

inordinately long opera performances. A personality that contemporaries describe as austere and affectedly simple in manners, did little to help Joseph assuage those powers whom his reforms had profoundly offended, and toward the end of his reign, even the common people who had once viewed Joseph as a hero, came to resent the petty interferences of the emperor in their daily affairs. As Joseph fell terminally ill, his ministers increasingly failed to carry out his orders, and even his brother and successor, Leopold II, declined to visit his bedside in Vienna to avoid any future political liability from associating with Joseph and his unpopular reforms. Joseph finally died alone, completely dejected, knowing that his ambitious program of reforms would die with him. However forward thinking, the legacy of Joseph II is equivocal as his self-authored epitaph implies, *Here lies Joseph, who failed at all he undertook*.

CHARACTERS

Mnemosyne	(Female Actor)	Goddess of Memory
Kaia	(Soprano)	Mother of the Earth
Lucifer	(Tenor)	Principle Divinity of Hades
Joseph II	(Baritone)	Recently Deceased Emperor of the Austrian-Hungarian Empire

INSTRUMENTATION

Violin I
Violin II
Viola
Cello
Bass

STAGING AND COSTUME REQUIREMENTS

Love and Reform requires almost nothing in terms of props, lighting, costumes, etc. – a group really could faithfully perform the work in a room. So said, the libretto easily accommodates quite elaborate production if desired. I have no preference either way, only that the characters are costumed in some differentiating way to reflect their divergent roles in the drama. As a suggestion, Joseph could be costumed according to his official portrait or some other period garb, but generally disheveled. Lucifer could be costumed unassumingly, perhaps a casual suit, he might wear a hat, depending. Kaia can wear almost anything as long as she looks fashionable *and* smart.. Mnemosyne should look like a classical goddess.

Setting:
Hades, 1791; on Earth, the present.

Joseph and Lucifer lounge by the banks of the river Lethe. Joseph reclines on a chaise agitatedly reading a newspaper. Lucifer sits at a small table disinterestedly playing a game of solitaire. Both are drinking cognac, the effects of which Joseph more readily evidences as Lucifer's divine constitution is immune to ordinary modes of intoxication. Mnemosyne addresses the audience directly with mock officiousness. Joseph and Lucifer are unaware of her presence.

~

No. 1: Prologue

Mnemosyne:

Abandon all hope, ye who enter here! Not you, but Joseph, the second, recently deceased emperor of the Austrian Hungarian Empire. 1741-1790, I perfectly recall, for I am Mnemosyne, the Goddess of Memory.

(Gesturing to Joseph)

Behold, the great 'enlightened' monarch; passionate reformer and celebrated rationalist, dead now for one year, and still Joseph mourns the loss of life. Alas, there is much to mourn! No other ruler had attempted to change the world so boldly, so swiftly. Upon his ascension to the throne, Joseph enacted over five-thousand reforms! By abolishing serfdom, banning torture and execution, establishing a state hospital, extending religious toleration, ending censorship, mandating primary education, equalizing tax codes, and establishing German as the official language of the empire, Joseph dreamed he would usher a new age of enlightenment to mankind … science and art, beauty and truth … to illuminate a dark world; however, Joseph's inspiration was greater than his political skill, and his austere manner and affectedly simple manners did little to help assuage those powers whom his reforms had profoundly offended. As Joseph fell ill, his ministers increasingly failed to carry out his orders, and even his brother and successor, Leopold, refused to visit his bedside. One winter morning, as the cold sunshine blindingly fell through his bedroom windows, Joseph weakly opened his eyes to glimpse a familiar woman drawing the curtains closed. In the dark of his room, Joseph died alone, knowing his ambitious program of reforms would follow him down to Hades …

… where *here*, by the waters of the river Lethe, Joseph languishes in memory, unable to reconcile the allure of his inspiration and the reality of his failure, resisting that cool forgetfulness of death; earnestly reading stacks of newspapers as though he could again play a living part, emptying bottles of cognac as though the sum of his headaches could ransom back his life … and all the while, he dreams …

… how his ministers had once encircled the imperial desk, eagerly noting the audacious proclamations of their sovereign …

> *"The prohibition of books is more to be feared than bad publications*."
>
> "Well put, Majesty, quite right! No doubt, this new abolition of censorship will liberate the brightest minds to better serve their emperor and *his* reforms."

At first, Joseph had found the notion of free-speech strange, and had wondered to himself, "*If one could say anything, what would one say?"* though later, the idea would seem perfectly natural, as if he had always held the opinion. Much of Joseph's radical thinking followed a similar pattern, and until his death, he had assumed all brilliant people must have comparable experiences. Such is the clouded way divine revelation must appear to imperfect mortal sense, as did the oracles of Kaia, who whispered to Joseph before intimate encounters, a script for the very future.

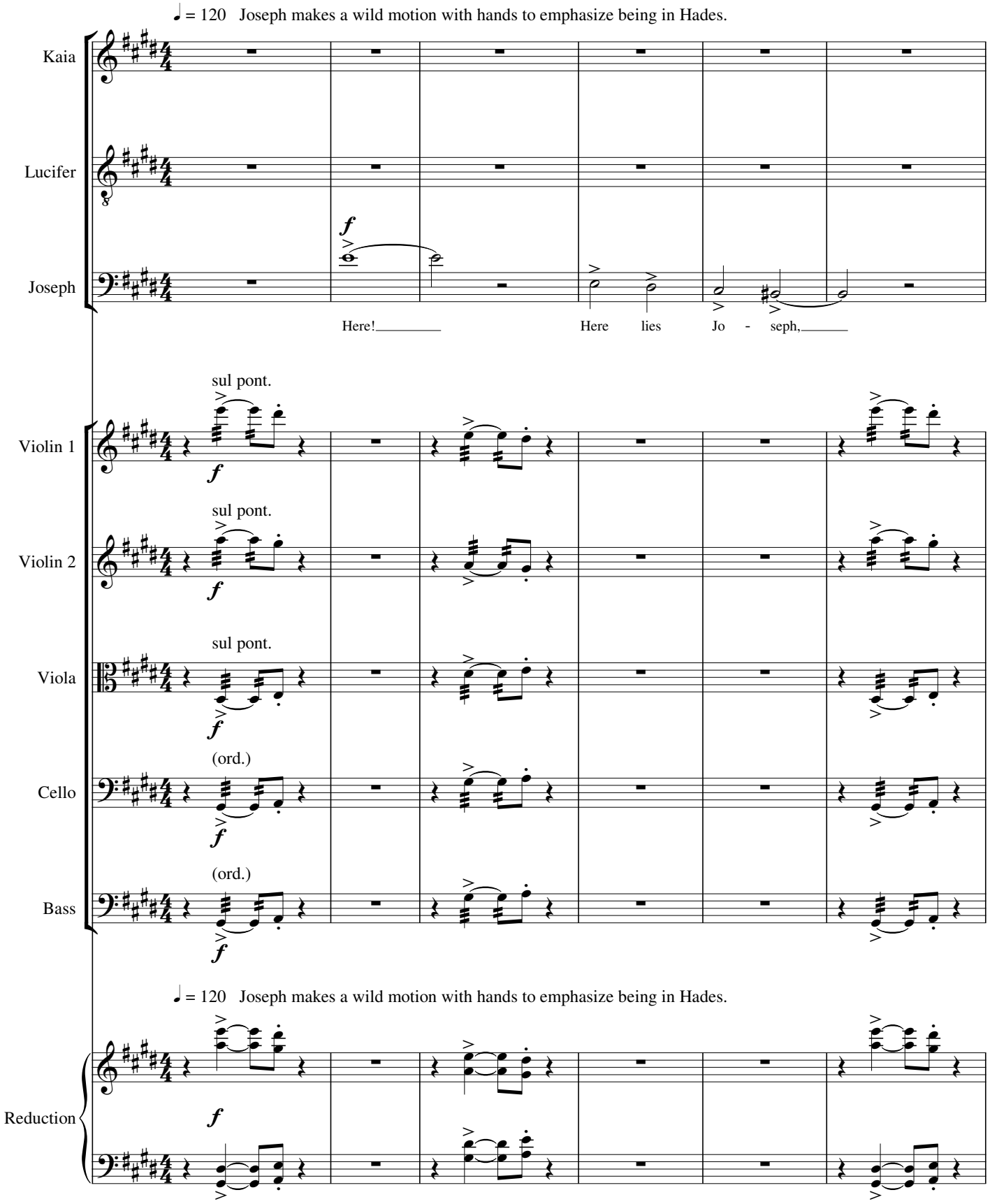
Ah Kaia, beautiful Goddess of the Earth, once disguised as a revolutionary you appeared to Joseph, inspiring his imagination to perform the works of a great ruler, but human hours are fleeting, and you could not follow Joseph to Hades, for you too are a reformer. Ever-reaching to catch your child, the fallen condition for which you feel responsibility and compulsion to amend, you correct the Earth as a young mother, seeking in vain to finally balance the equations of reality with a some new life-form, impacting comet, or divine idea; but the Earth, like you, will not yield. Therefore, to life, you give your fidelity; to lives, your love, but can mere mortals endure such infinite grace?

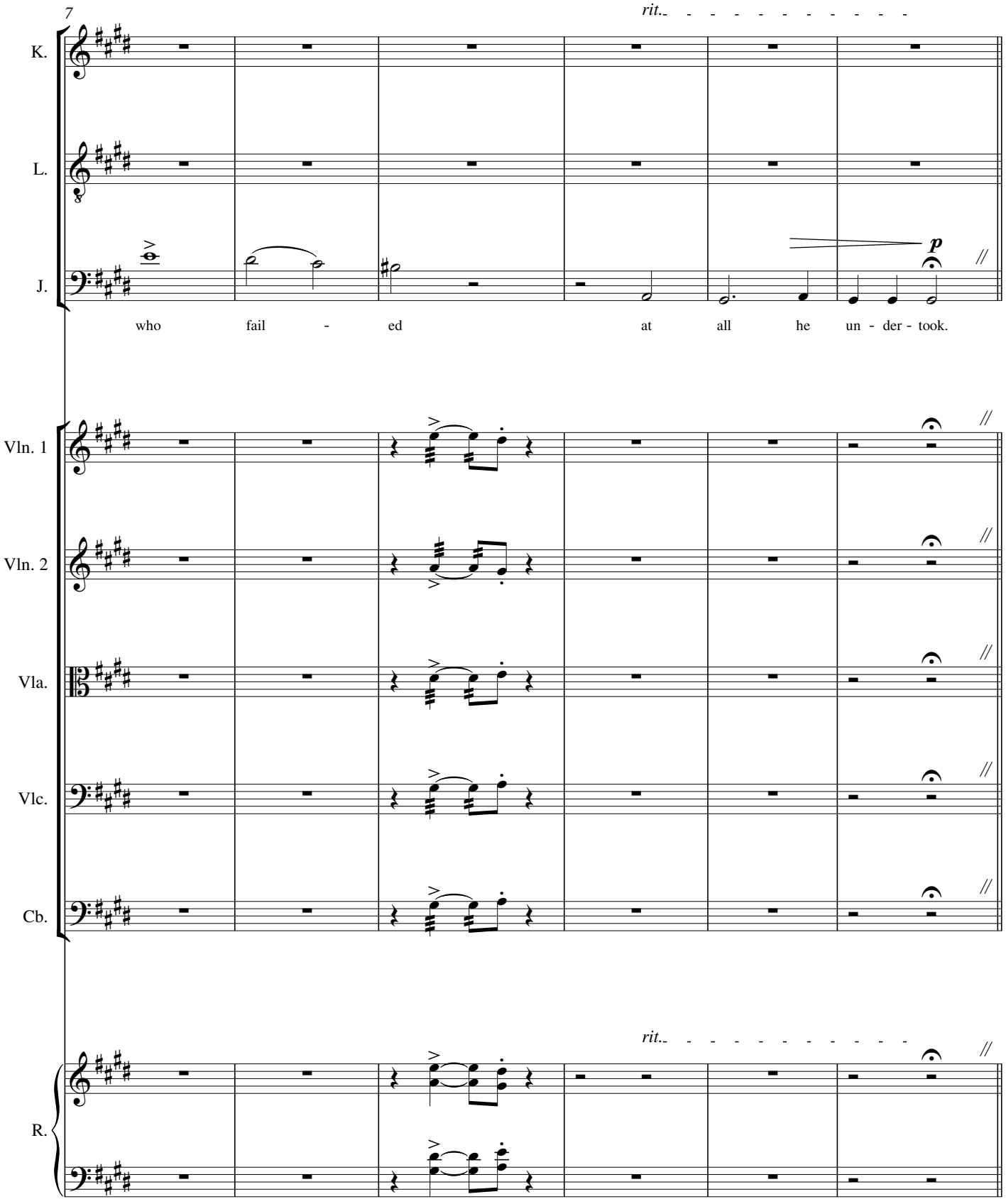
Observe the fate your affections; how the once proud vessels of your art lay cracked on the floor of Hades! See Hammurabi scrawl nonsense in the dust and Akhenaten cower in the shadows. Hear Alexander command his echo to wage war against the silence, and Joseph, feel him whine … endlessly, drunkenly, pathetically whine, whine, whine … wondering how he could have failed at all he undertook, and whether you, his beloved Kaia, will ever return. Can mere divinities endure such infinite disgrace?

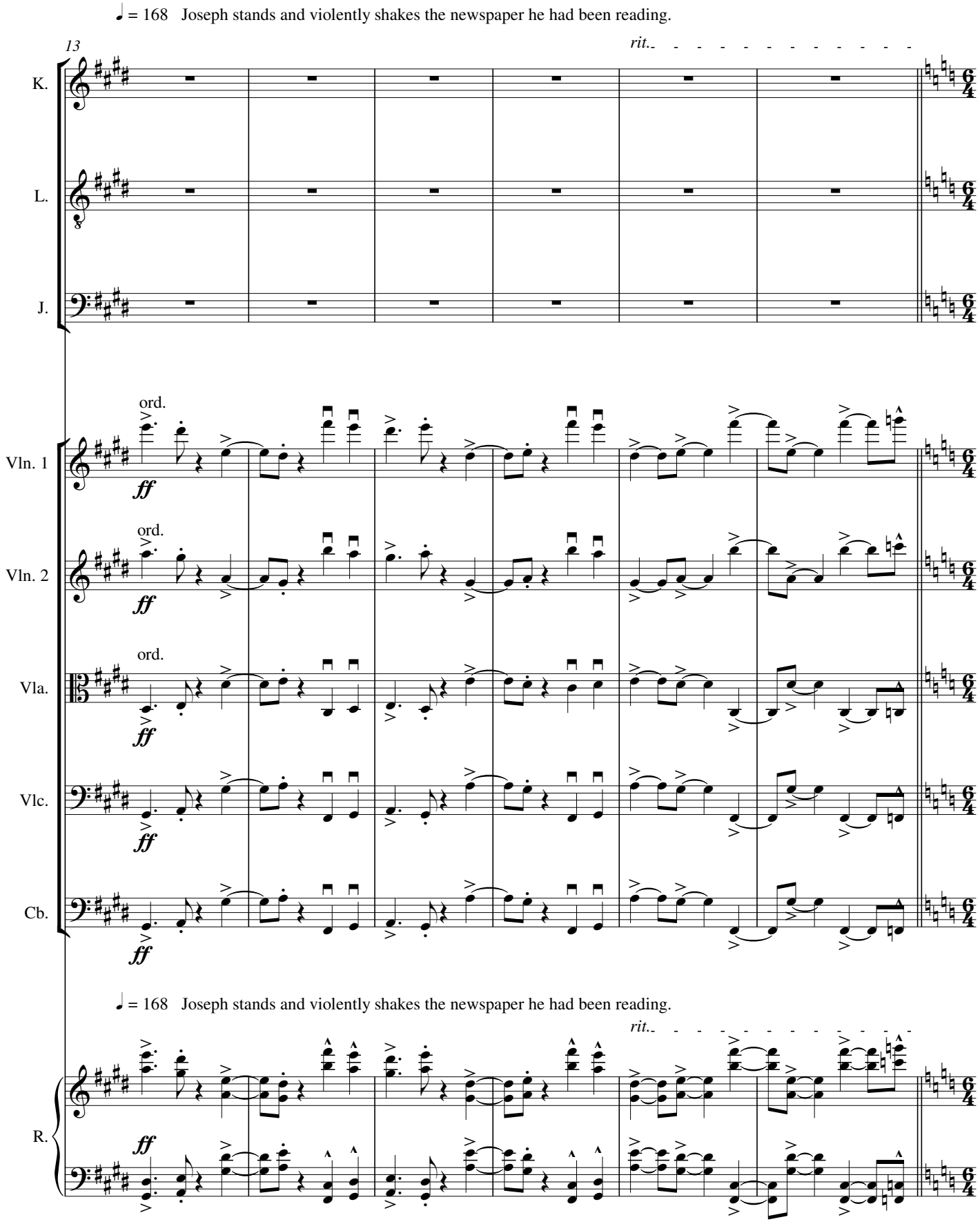
Ah Lucifer, (like Joseph, also a bad Catholic), charged by THE EMPEROR with the Sisyphean task of counseling these poor souls as punishment for having seduced Kaia from her singular chastity to unwittingly bear the Earth, how charmingly you endure this torment! Settled in defeat, your long exile in Hades has emptied your spirit of the ambition that once emboldened your passion to disastrous action, as now the ordinary wonder of cards and the darker truth that we *drink to more and worry the less* satisfies your attention and douses your thirst. To the deeper mysteries of existence you shrug your shoulders and pour another round, deal the next hand. Will your wisdom save Joseph from tyranny of his memory?

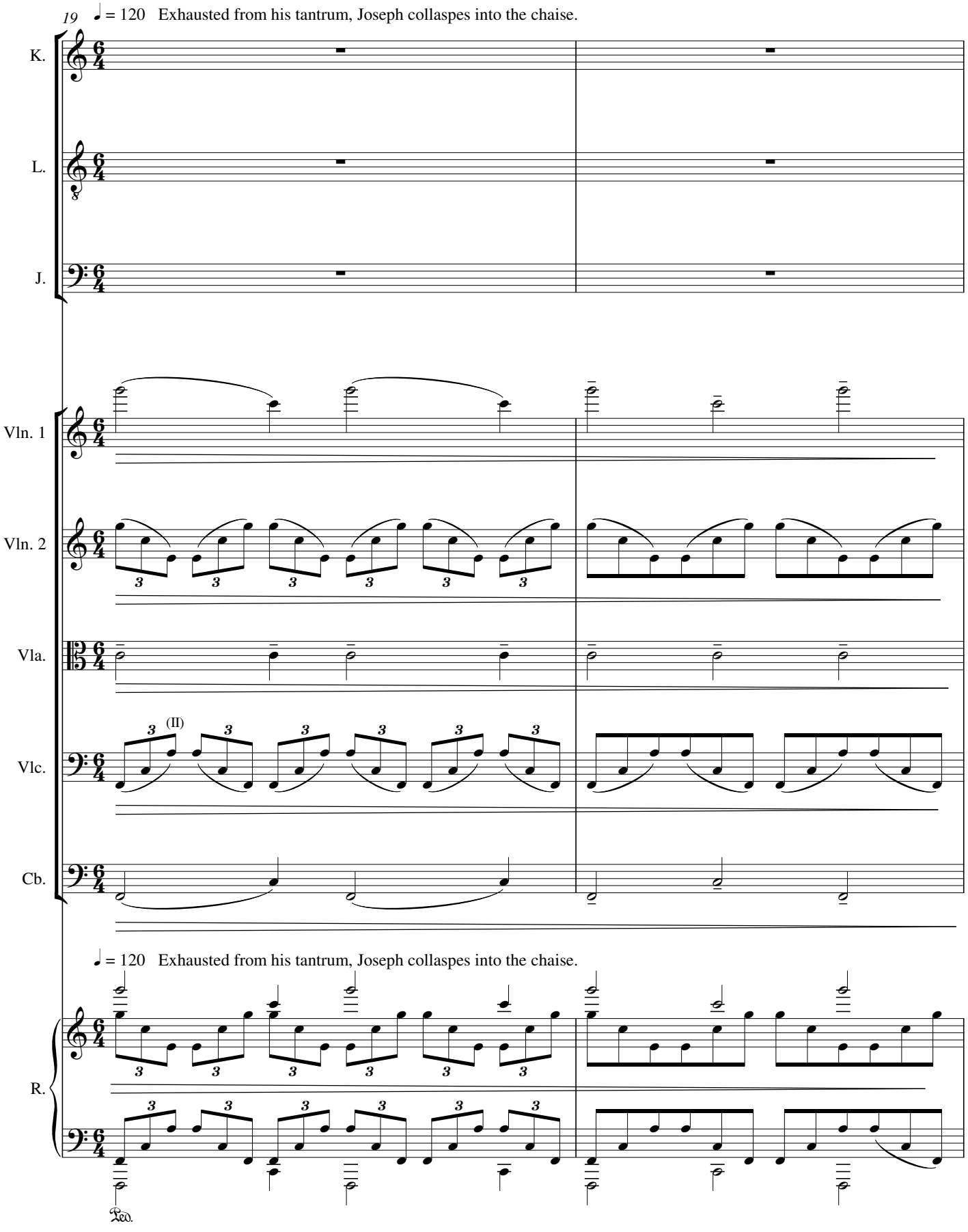
To this question, let us note this cosmic unfolding and remember the folly of divinities and men.

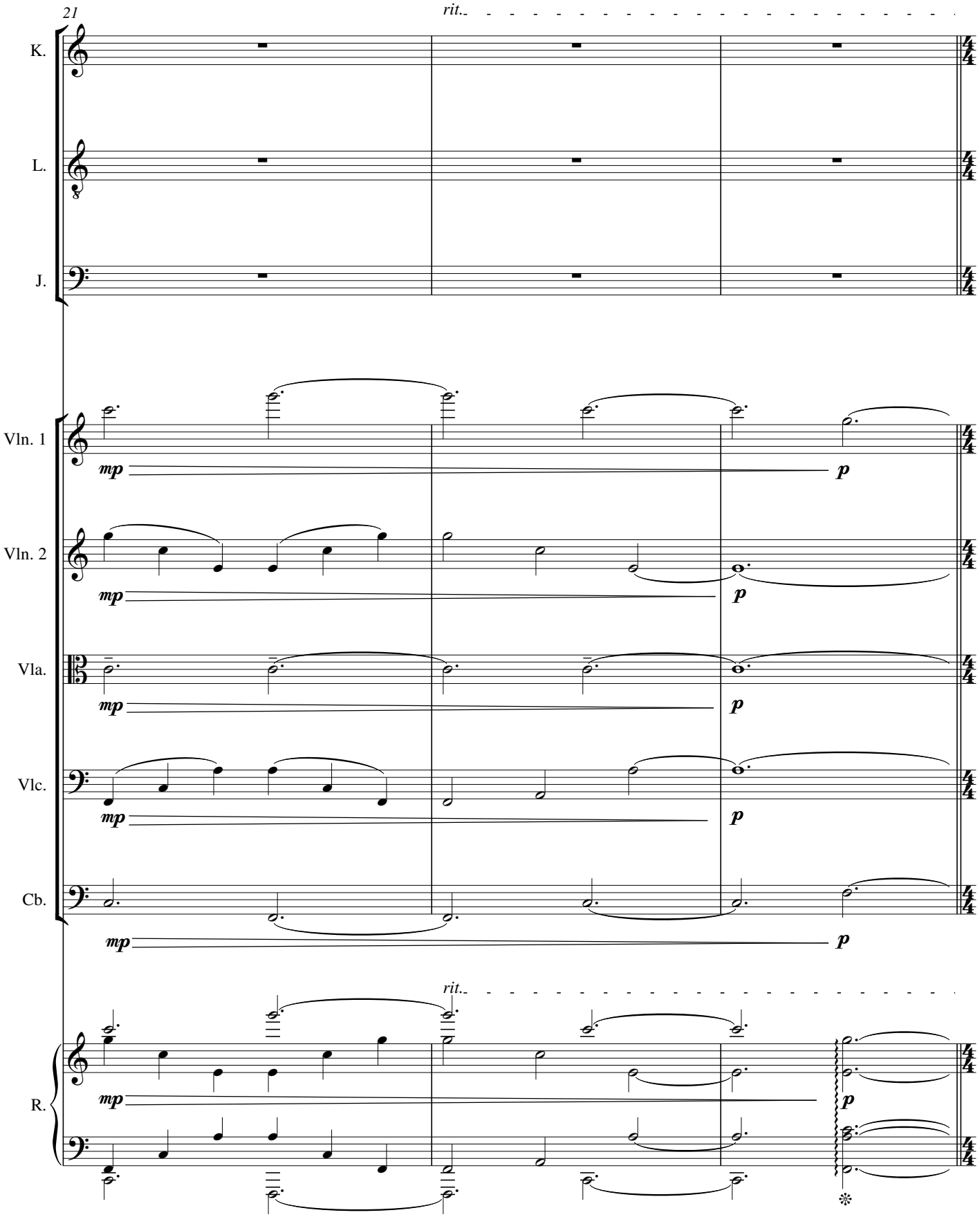
No. 2: Here! Here lies Joseph ...

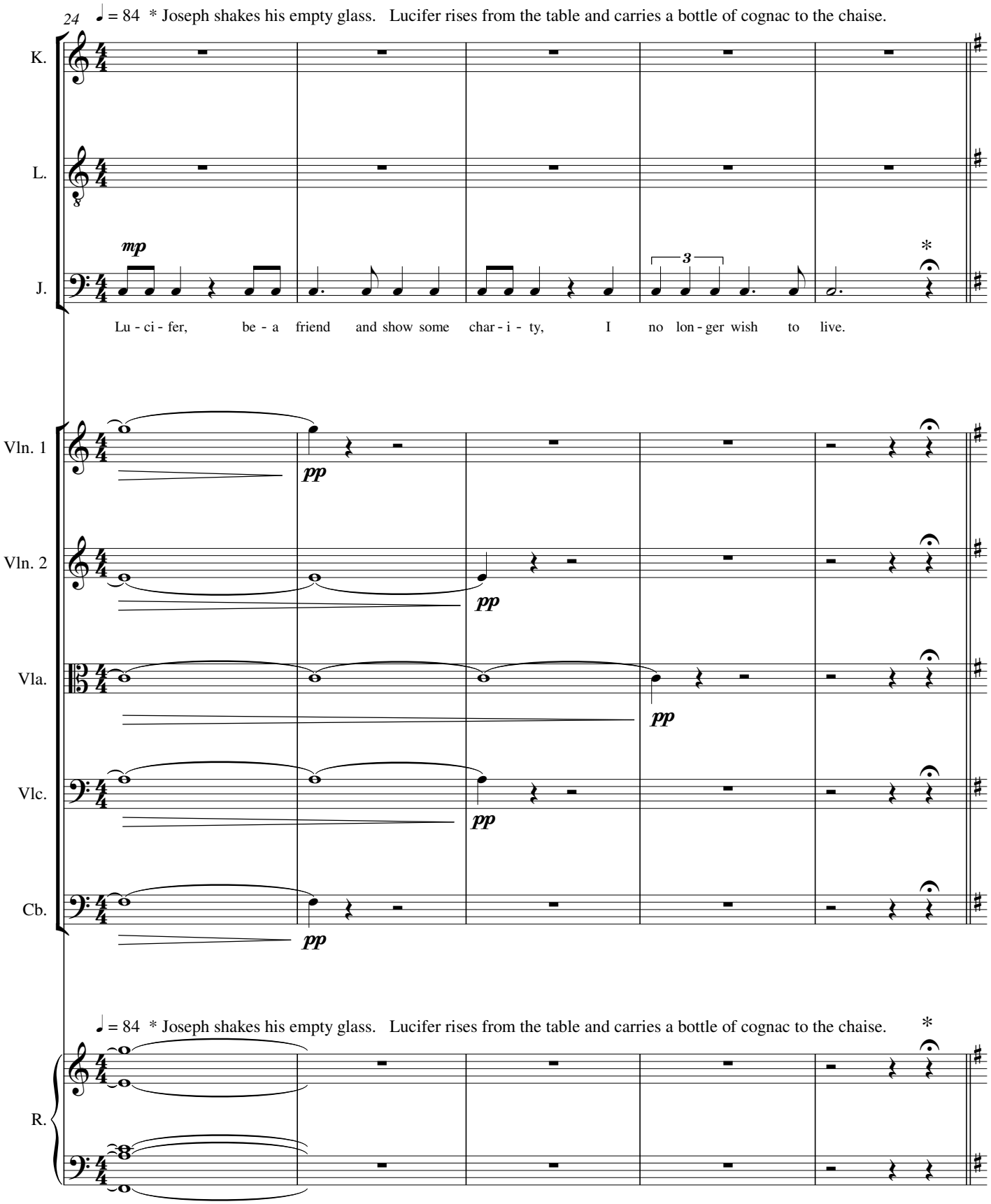


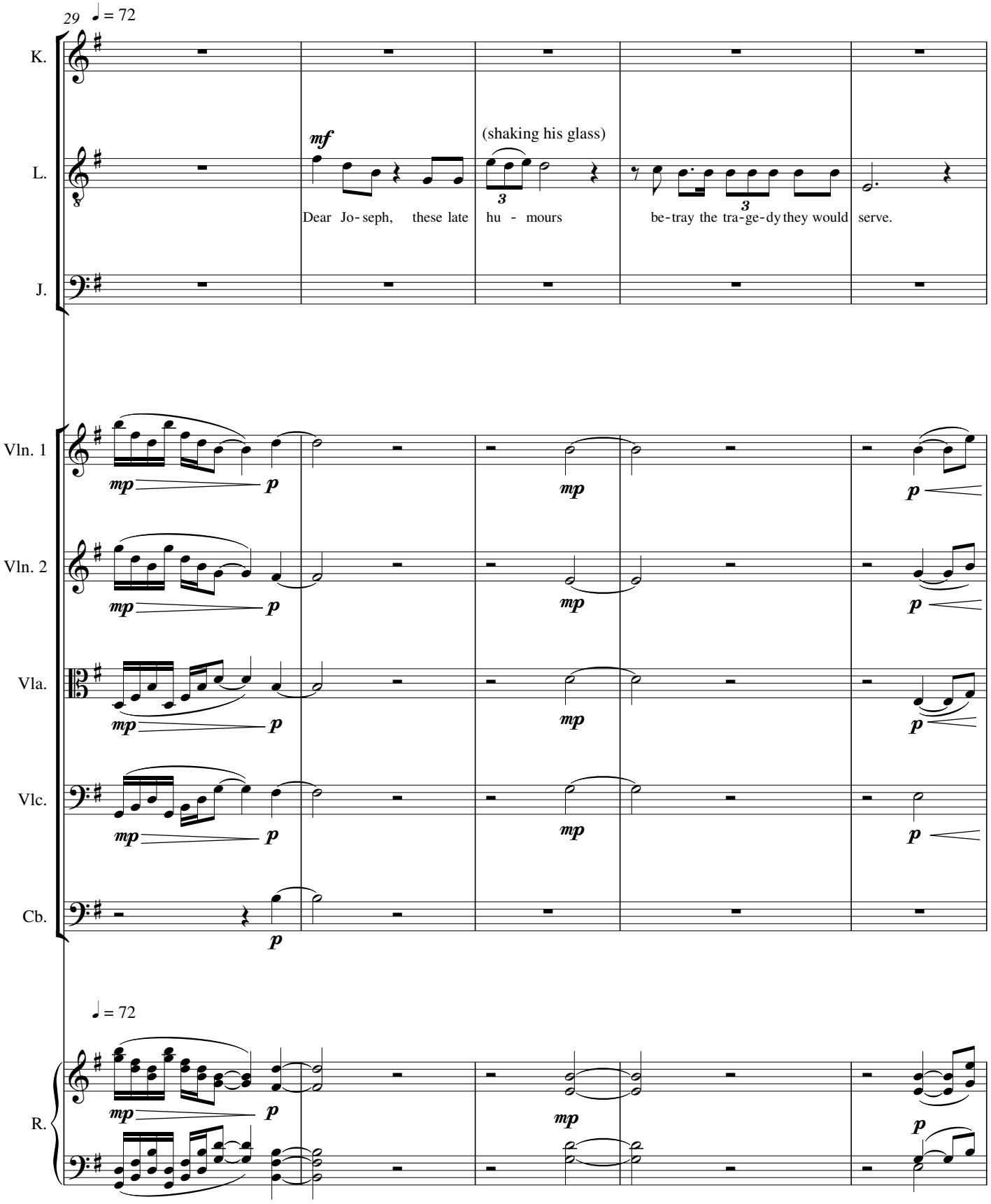

7
rit.
K.
L.
J.
p
who fail - ed at all he un - der - took.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
rit.
R.

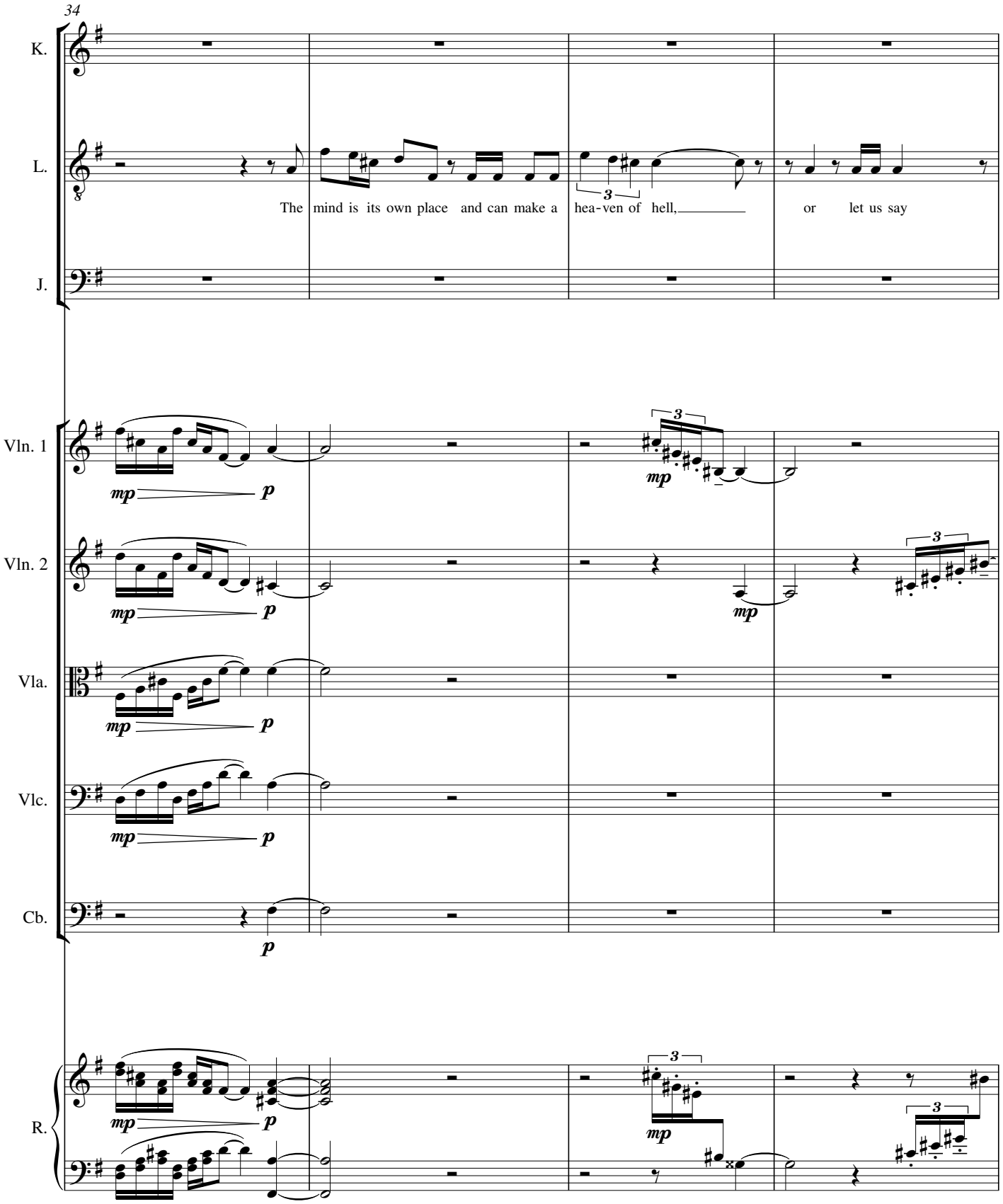

♩ = 168 Joseph stands and violently shakes the newspaper he had been reading.
13
rit.
K.
L.
J.
ord.
Vln. 1
ff
ord.
Vln. 2
ff
ord.
Vla.
ff
Vlc.
ff
Cb.
ff
♩ = 168 Joseph stands and violently shakes the newspaper he had been reading.
rit.
R.
ff

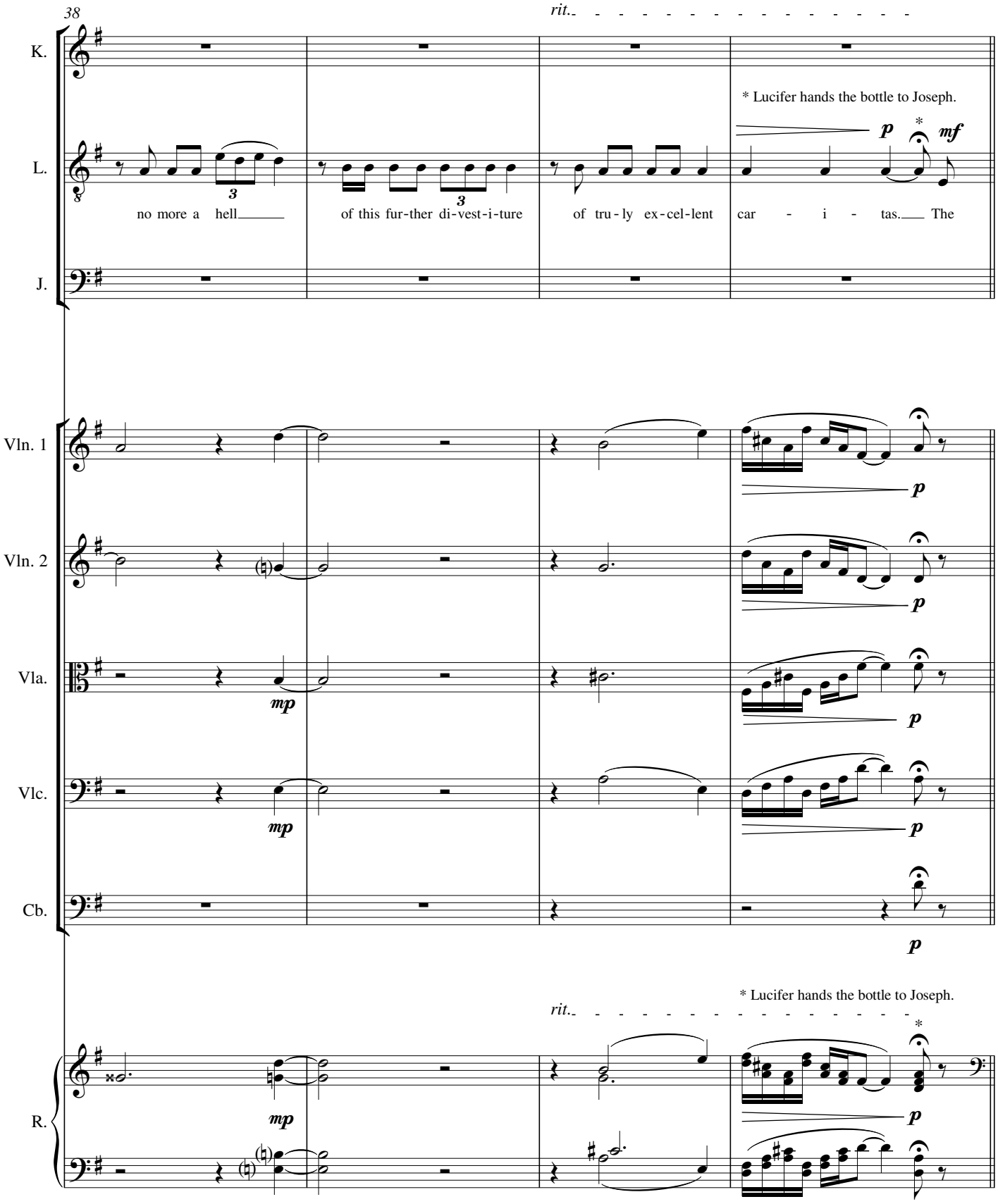

19
♩ = 120 Exhausted from his tantrum, Joseph collaspes into the chaise.
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
(II)
♩ = 120 Exhausted from his tantrum, Joseph collaspes into the chaise.
R.
Ped.

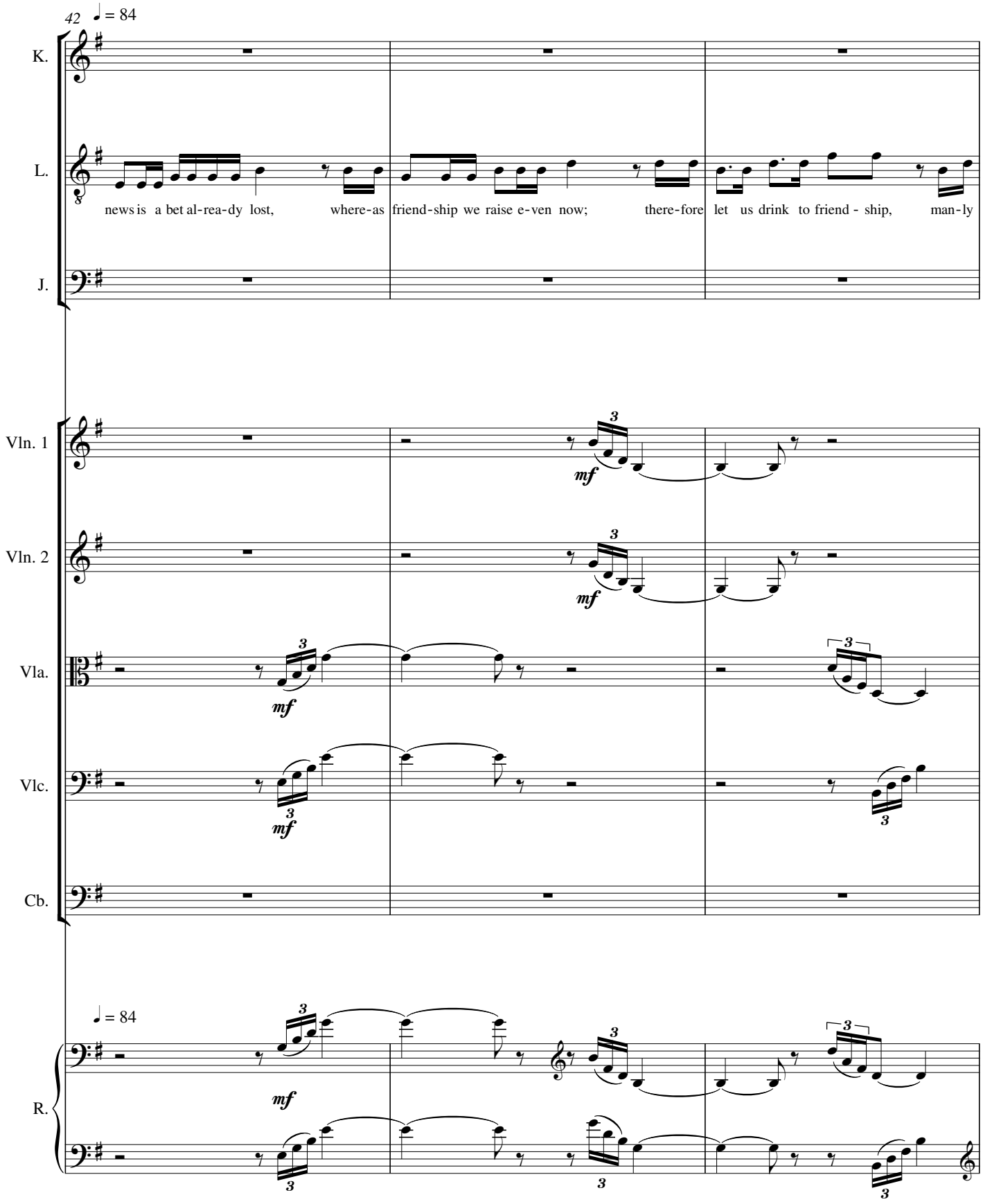

21
rit.
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
mp
p

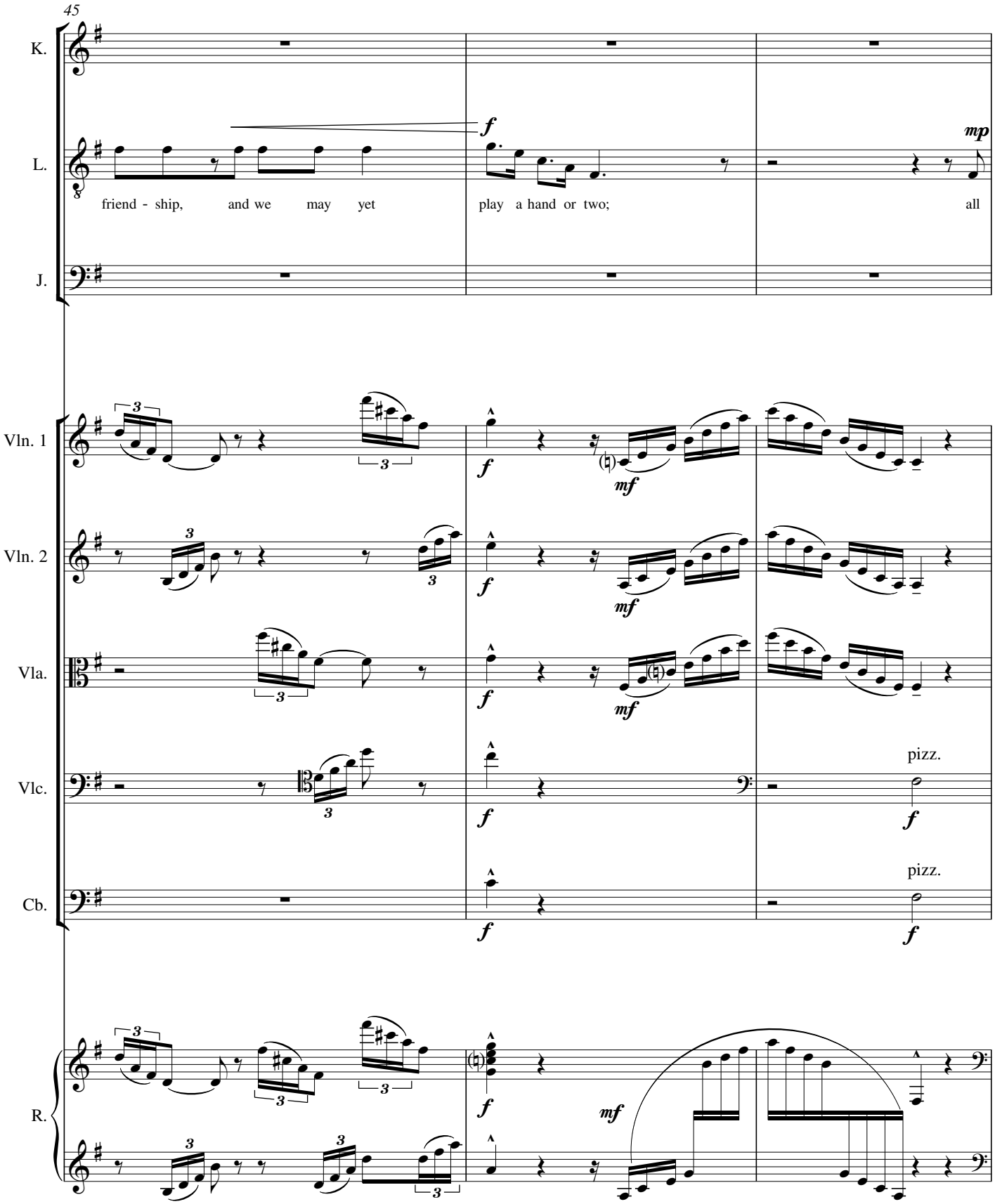

24
♩ = 84 * Joseph shakes his empty glass. Lucifer rises from the table and carries a bottle of cognac to the chaise.
K.
L.
J.
mp
3
*
Lu - ci - fer, be - a friend and show some char - i - ty, I no lon - ger wish to live.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
pp
♩ = 84 * Joseph shakes his empty glass. Lucifer rises from the table and carries a bottle of cognac to the chaise.
*
R.

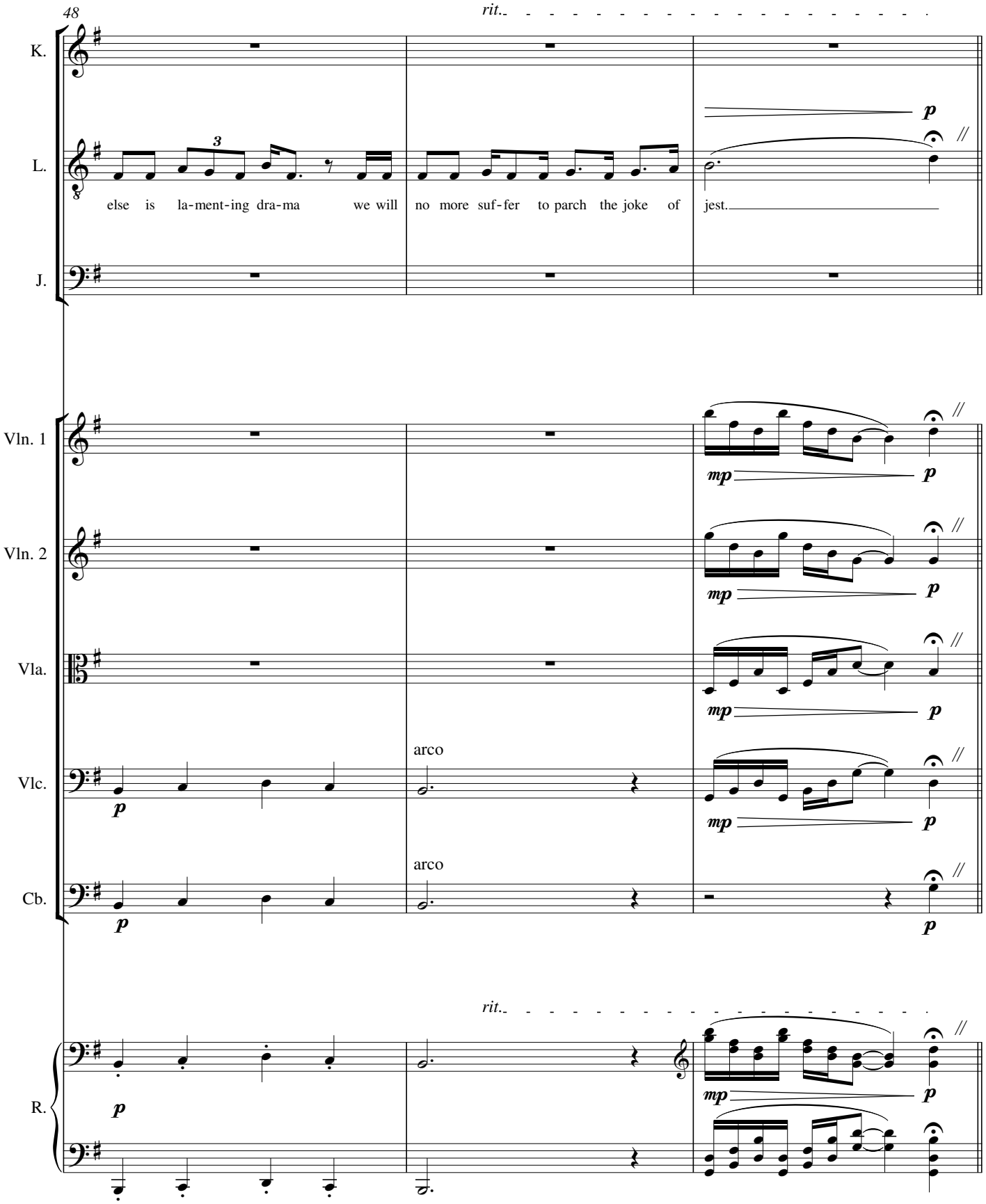

29
♩ = 72
K.
L.
J.
mf
(shaking his glass)
Dear Jo-seph, these late hu - mours be-tray the tra-ge-dy they would serve.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
mp
p
♩ = 72
R.

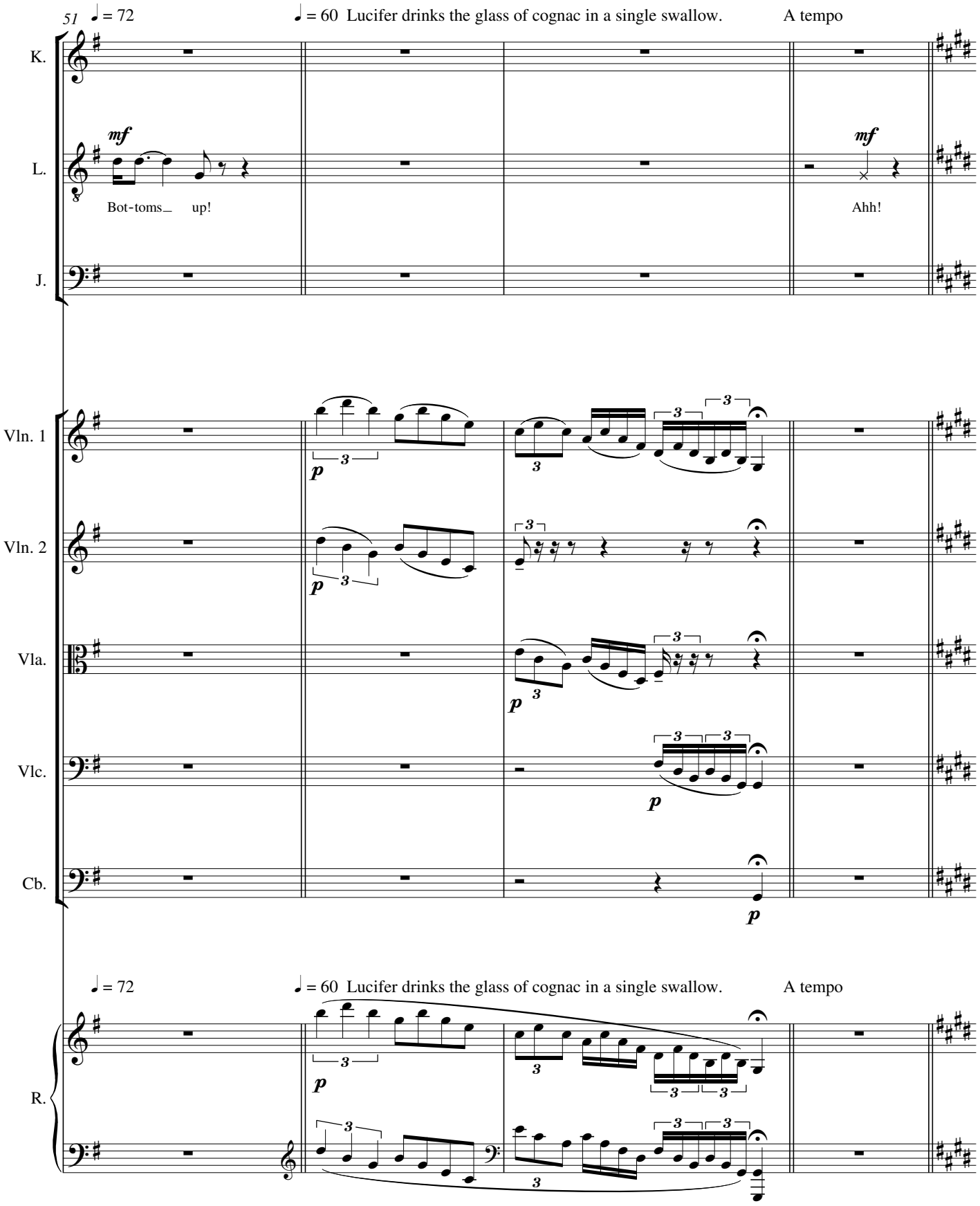

34
K.
L.
J.
The mind is its own place and can make a hea-ven of hell, or let us say
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
mp
p
3

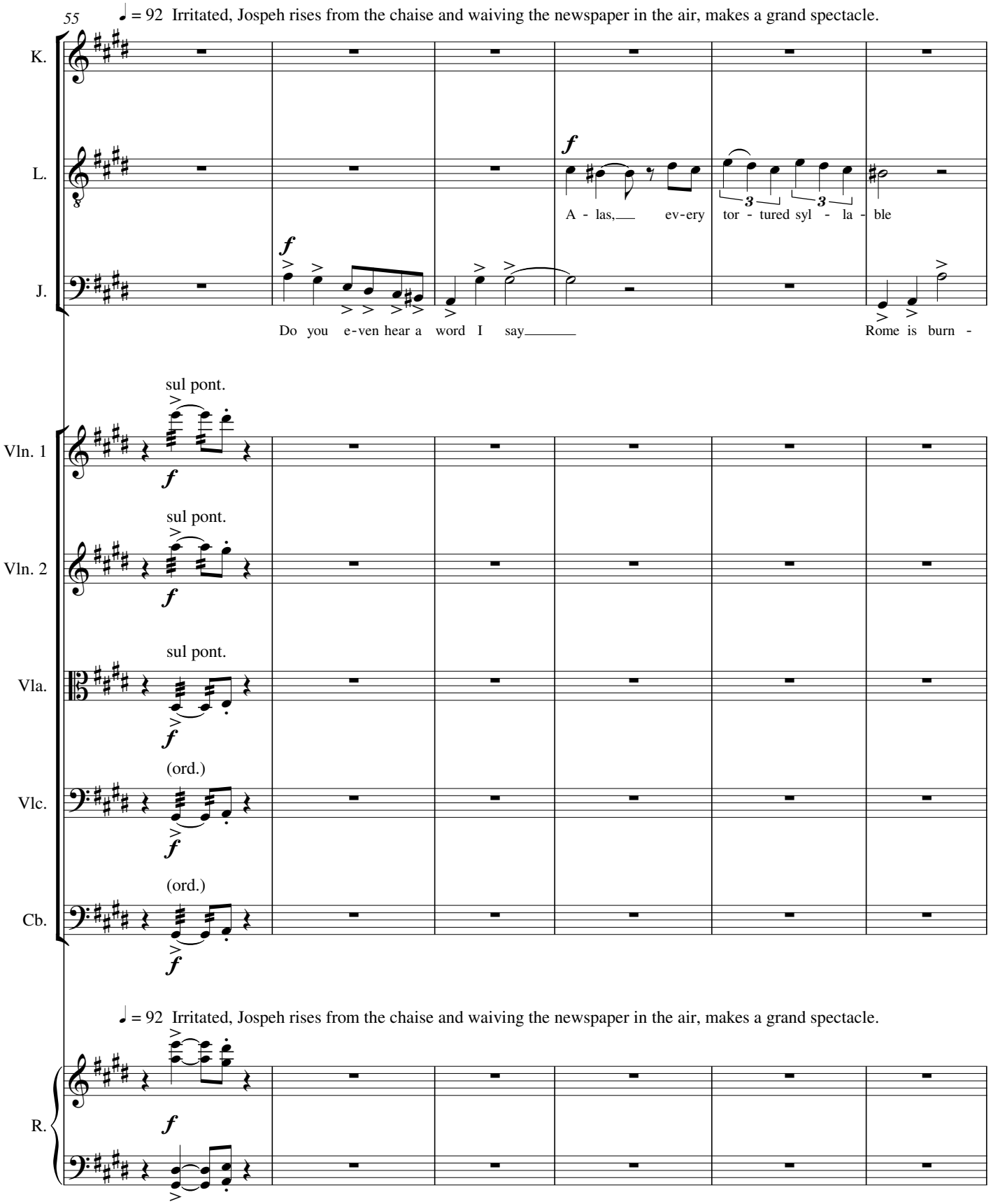

38
rit.
K.
L.
J.
* Lucifer hands the bottle to Joseph.
p
mf
no more a hell
of this fur-ther di-vest-i-ture
of tru-ly ex-cel-lent
car - i - tas. The
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
mp
R.

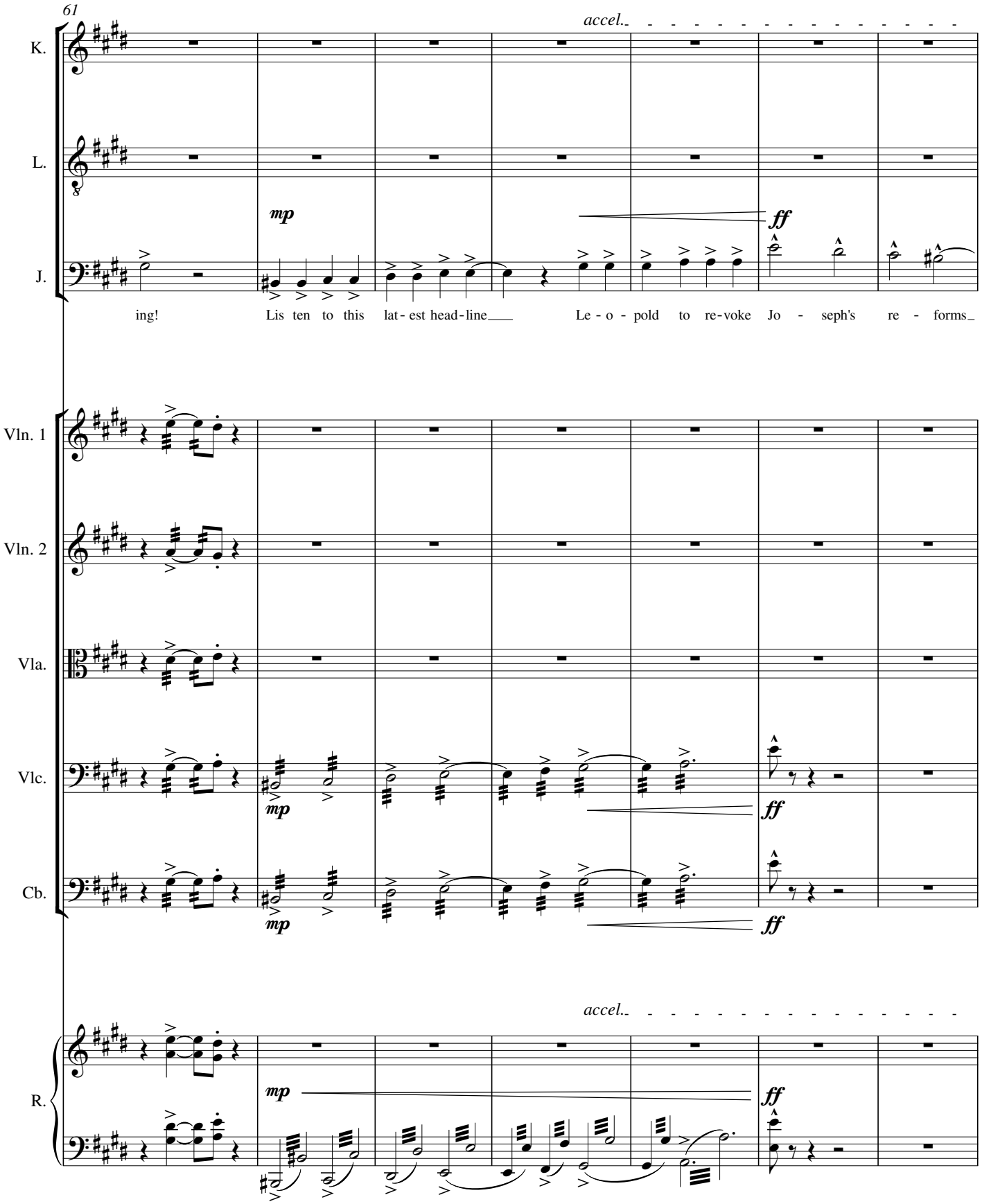

42
♩ = 84
K.
L.
J.
news is a bet al-rea-dy lost, where-as friend-ship we raise e-ven now; there-fore let us drink to friend - ship, man-ly
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
mf
3
♩ = 84
R.

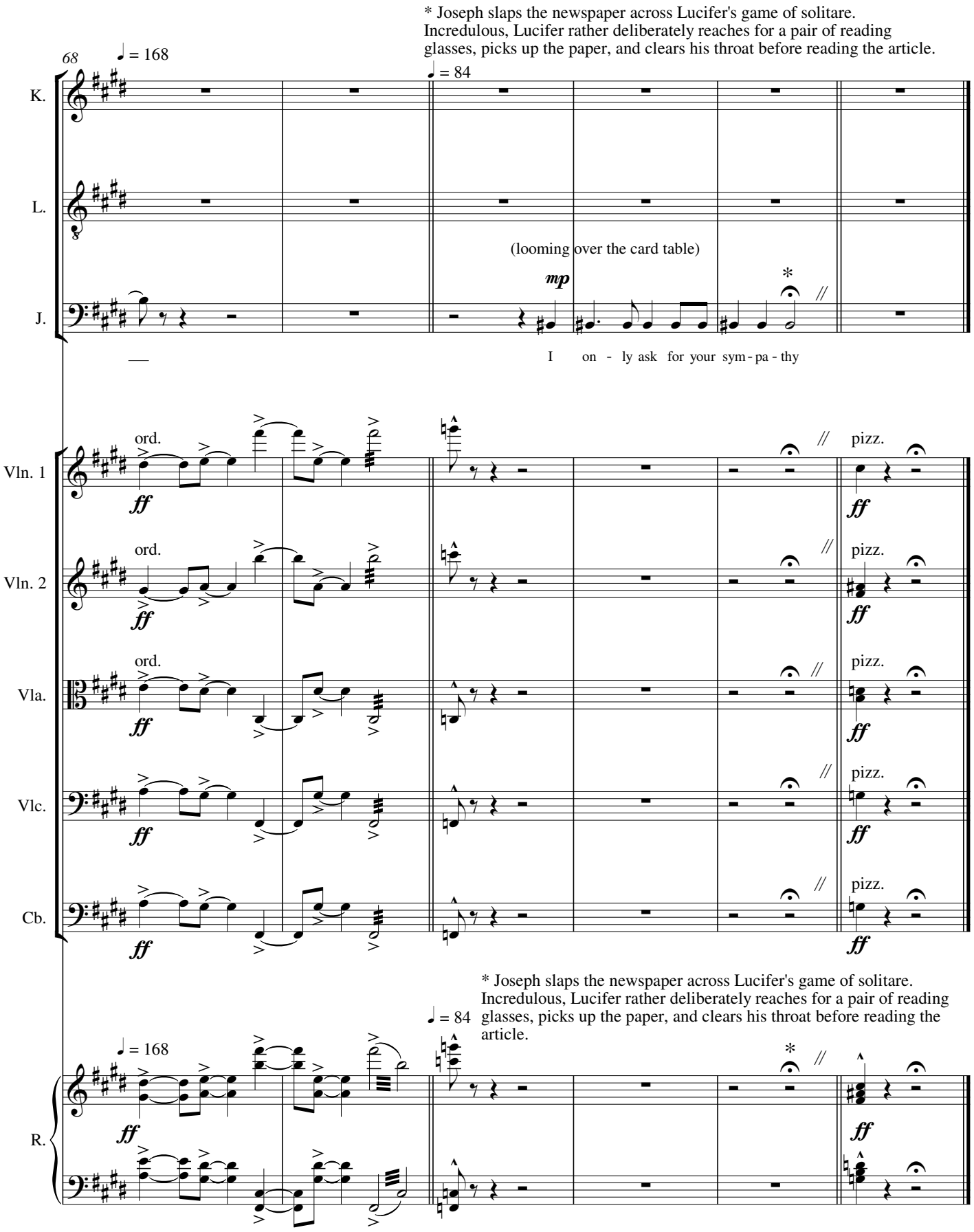

45
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
friend - ship, and we may yet
play a hand or two;
all
pizz.
pizz.


48
rit.
K.
L.
else is la-ment-ing dra-ma we will no more suf-fer to parch the joke of jest.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
arco
Cb.
arco
rit.
R.

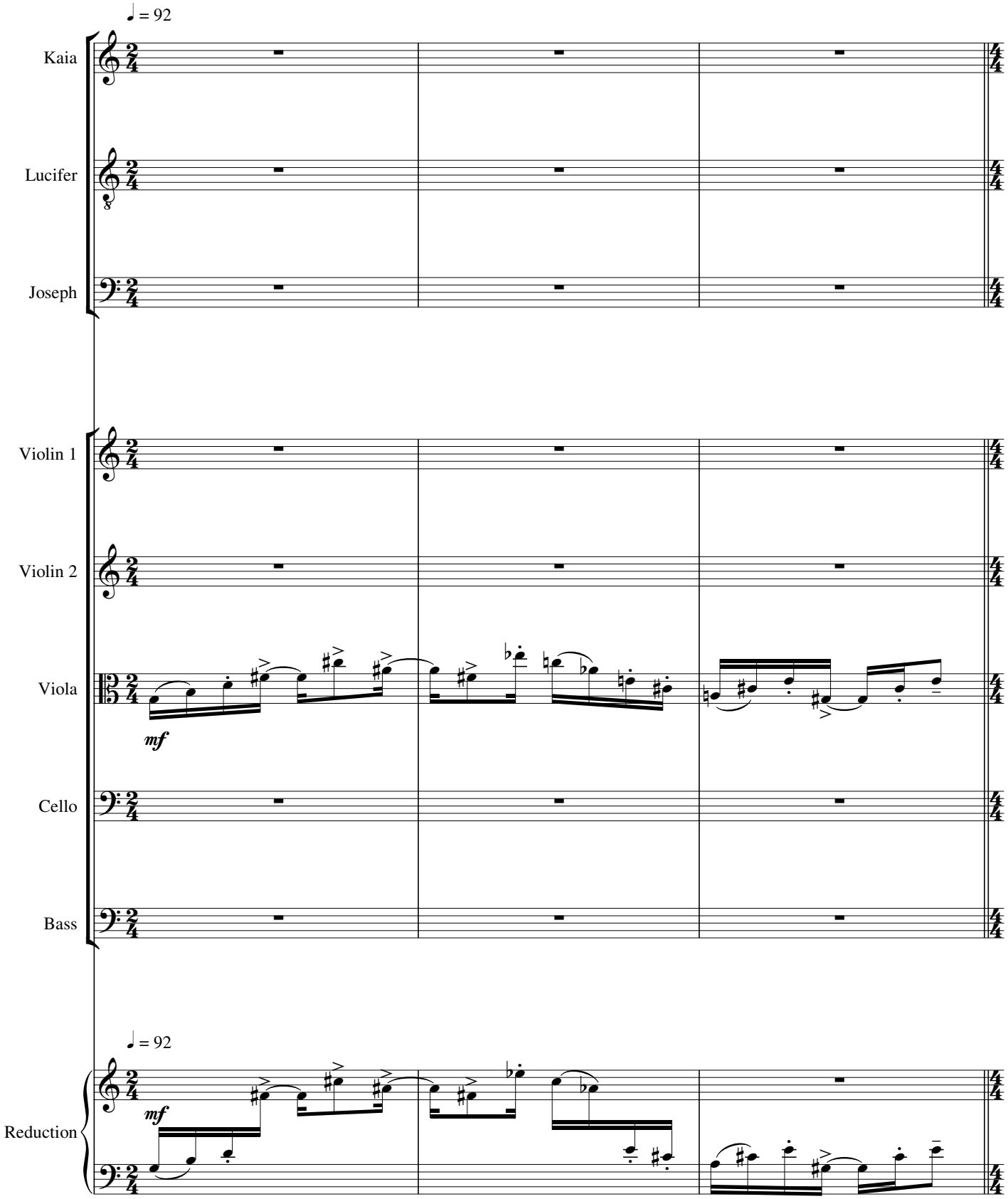

51
♩ = 72
♩ = 60 Lucifer drinks the glass of cognac in a single swallow.
A tempo
K.
L.
J.
mf
Bot-toms_ up!
mf
Ahh!
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
p
♩ = 72
♩ = 60 Lucifer drinks the glass of cognac in a single swallow.
A tempo
R.

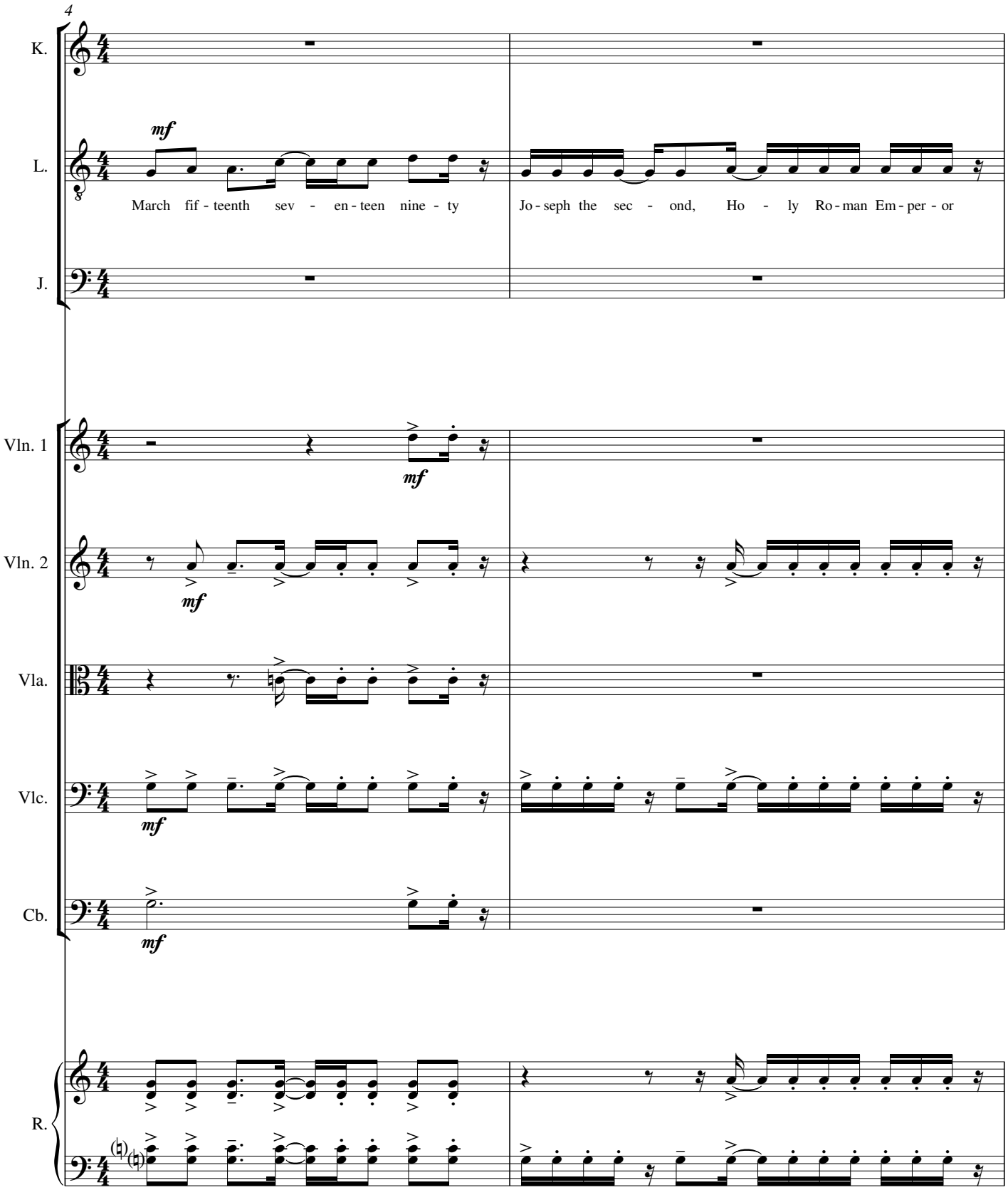

55
♩ = 92 Irritated, Jospeh rises from the chaise and waiving the newspaper in the air, makes a grand spectacle.
K.
L.
J.
A - las, ev-ery tor - tured syl - la - ble
Do you e-ven hear a word I say
Rome is burn -
sul pont.
Vln. 1
Vln. 2
Vla.
(ord.)
Vlc.
Cb.
♩ = 92 Irritated, Jospeh rises from the chaise and waiving the newspaper in the air, makes a grand spectacle.
R.

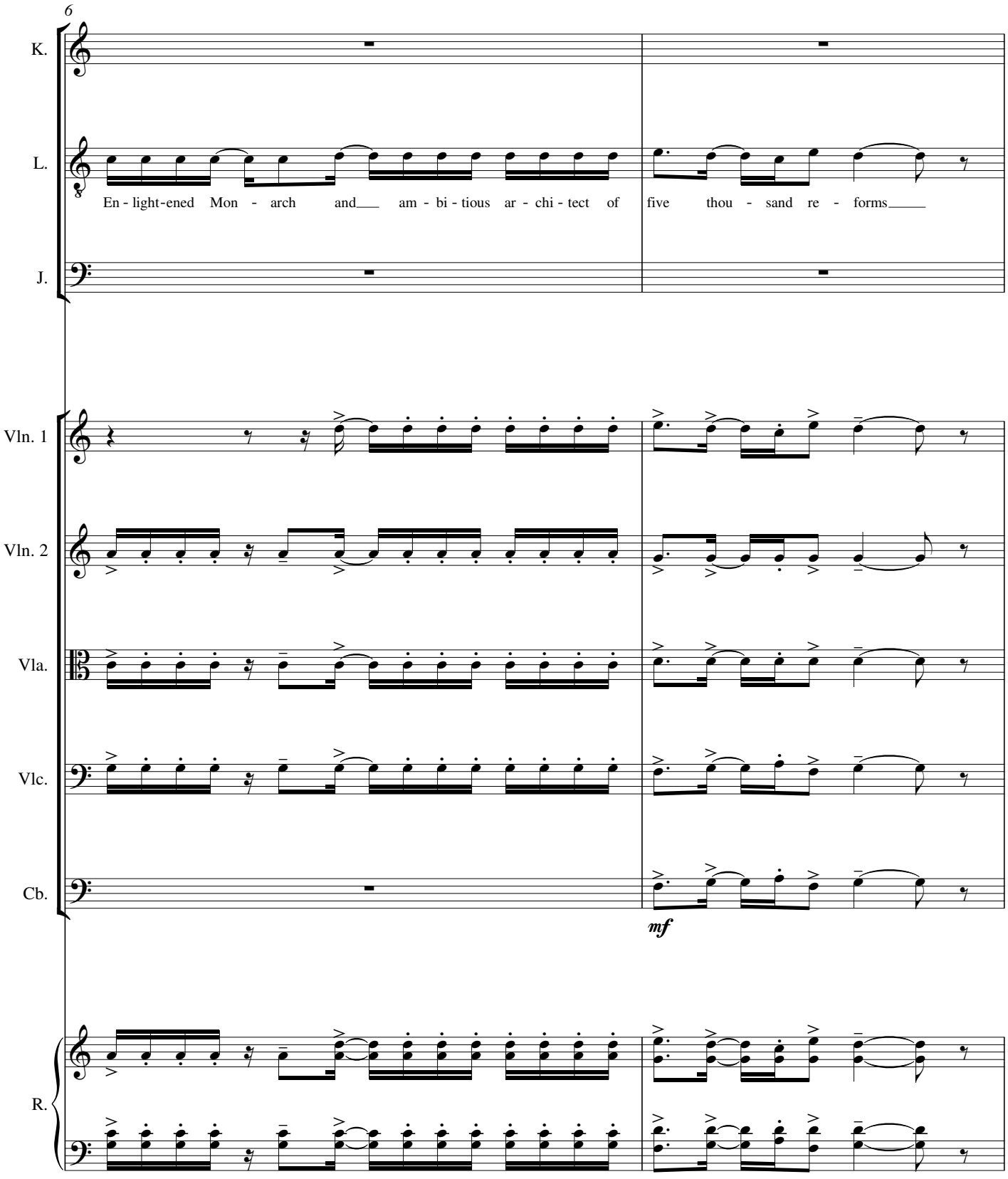

61
accel.
K.
L.
J.
mp
ff
ing!
Lis ten to this lat - est head - line
Le - o - pold to re - voke Jo - seph's re - forms
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
mp
ff
accel.
R.
mp
ff

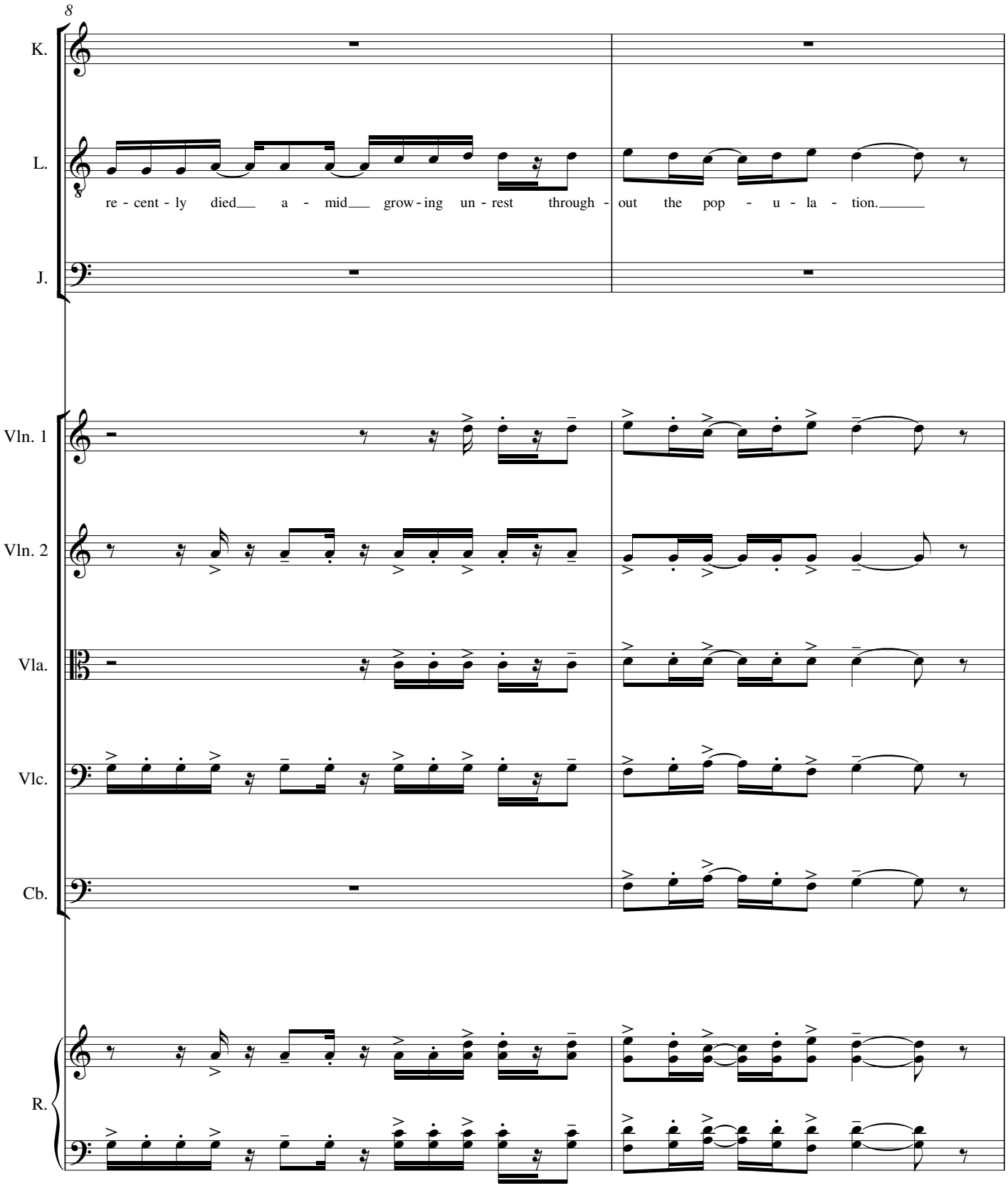

* Joseph slaps the newspaper across Lucifer's game of solitare. Incredulous, Lucifer rather deliberately reaches for a pair of reading glasses, picks up the paper, and clears his throat before reading the article.
68
♩ = 168
♩ = 84
K.
L.
J.
(looming over the card table)
mp
I on - ly ask for your sym - pa - thy
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
ord.
pizz.
ff
R.
* Joseph slaps the newspaper across Lucifer's game of solitare. Incredulous, Lucifer rather deliberately reaches for a pair of reading glasses, picks up the paper, and clears his throat before reading the article.

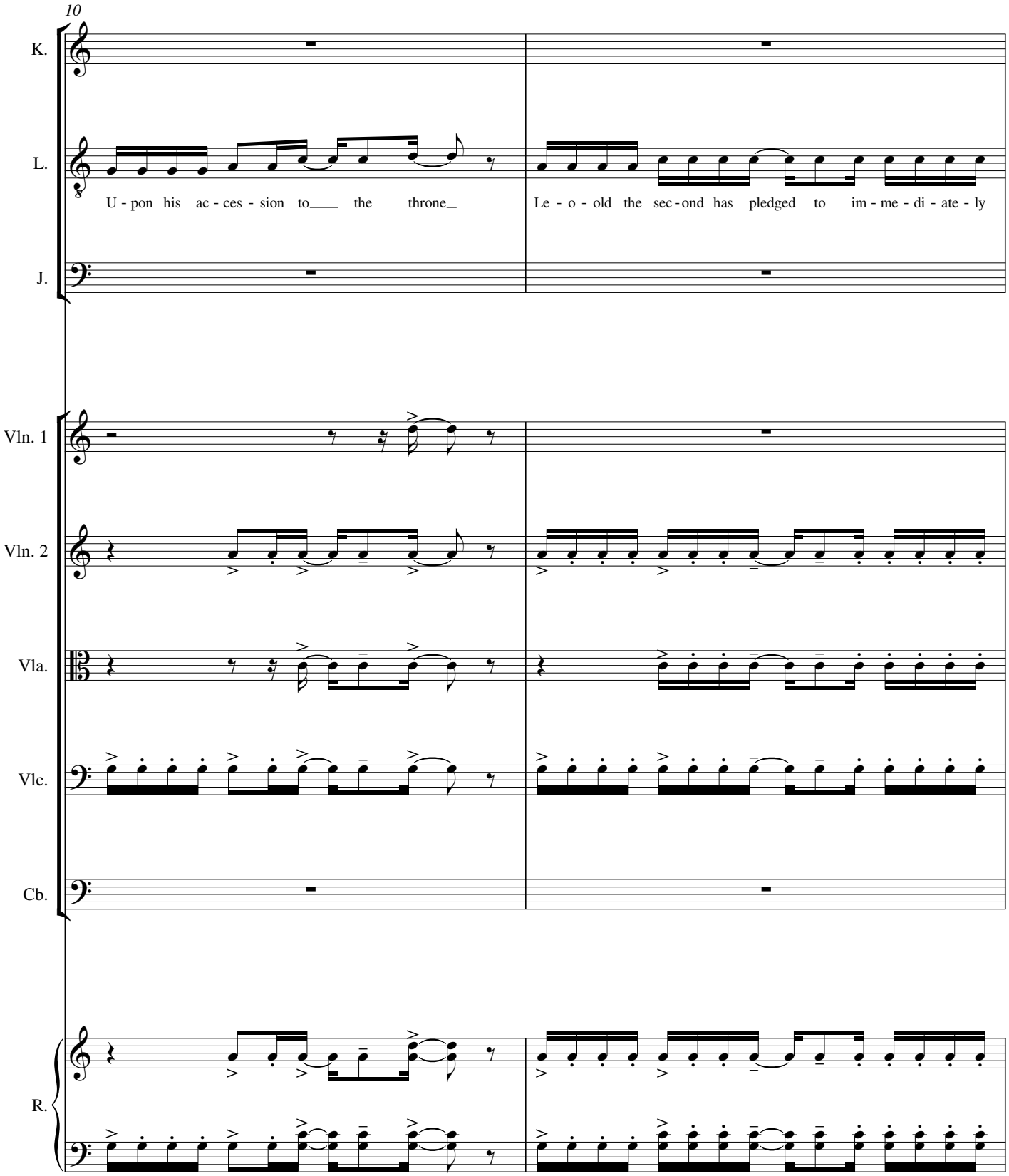
No. 3: Newspaper Duet

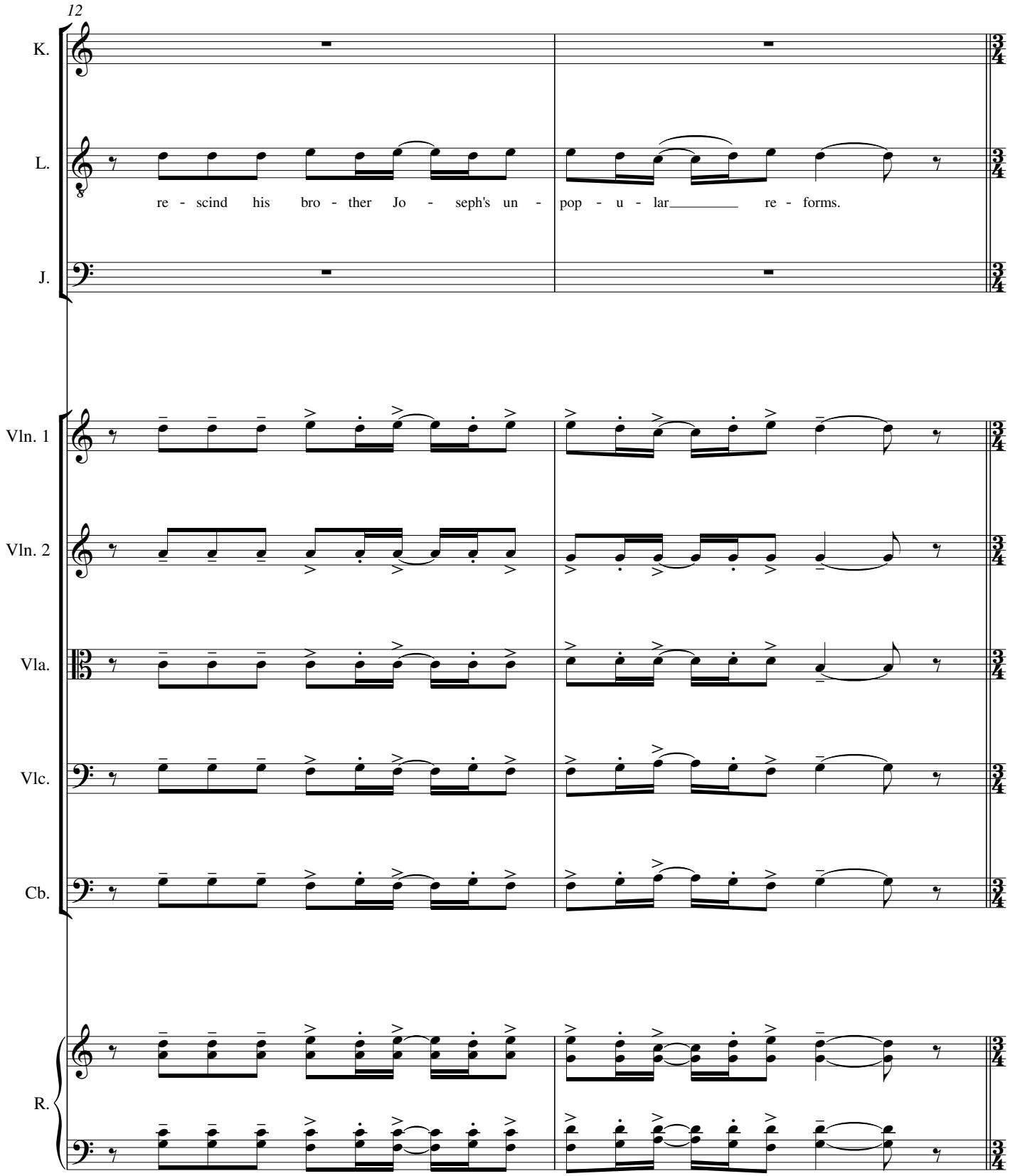


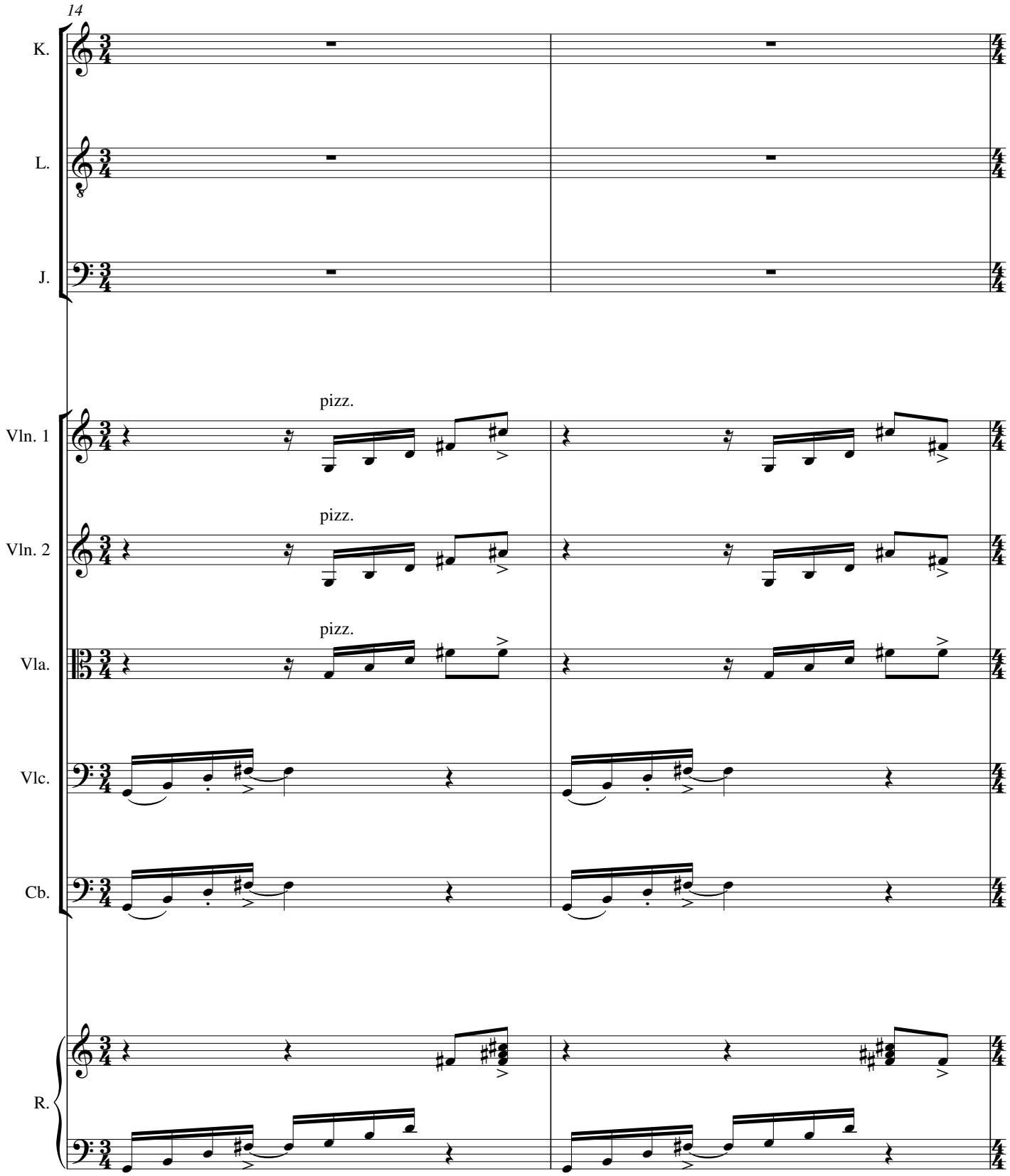

4
K.
L.
J.
mf
March fif - teenth sev - en - teen nine - ty
Jo - seph the sec - ond, Ho - ly Ro - man Em - per - or
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

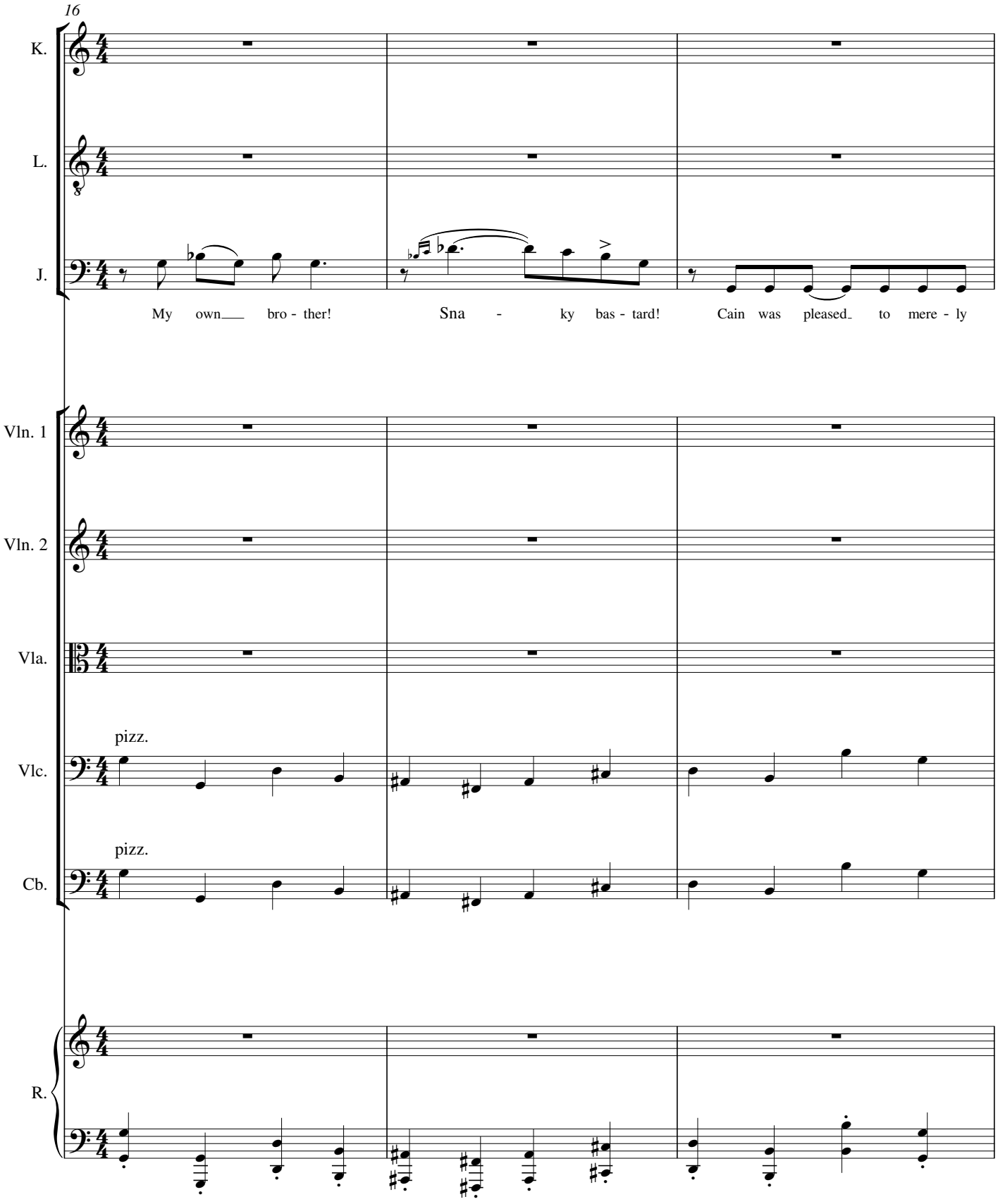

6
K.
L.
En - light-ened Mon - arch and___ am - bi - tious ar - chi - tect of five thou - sand re - forms____
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
mf
R.

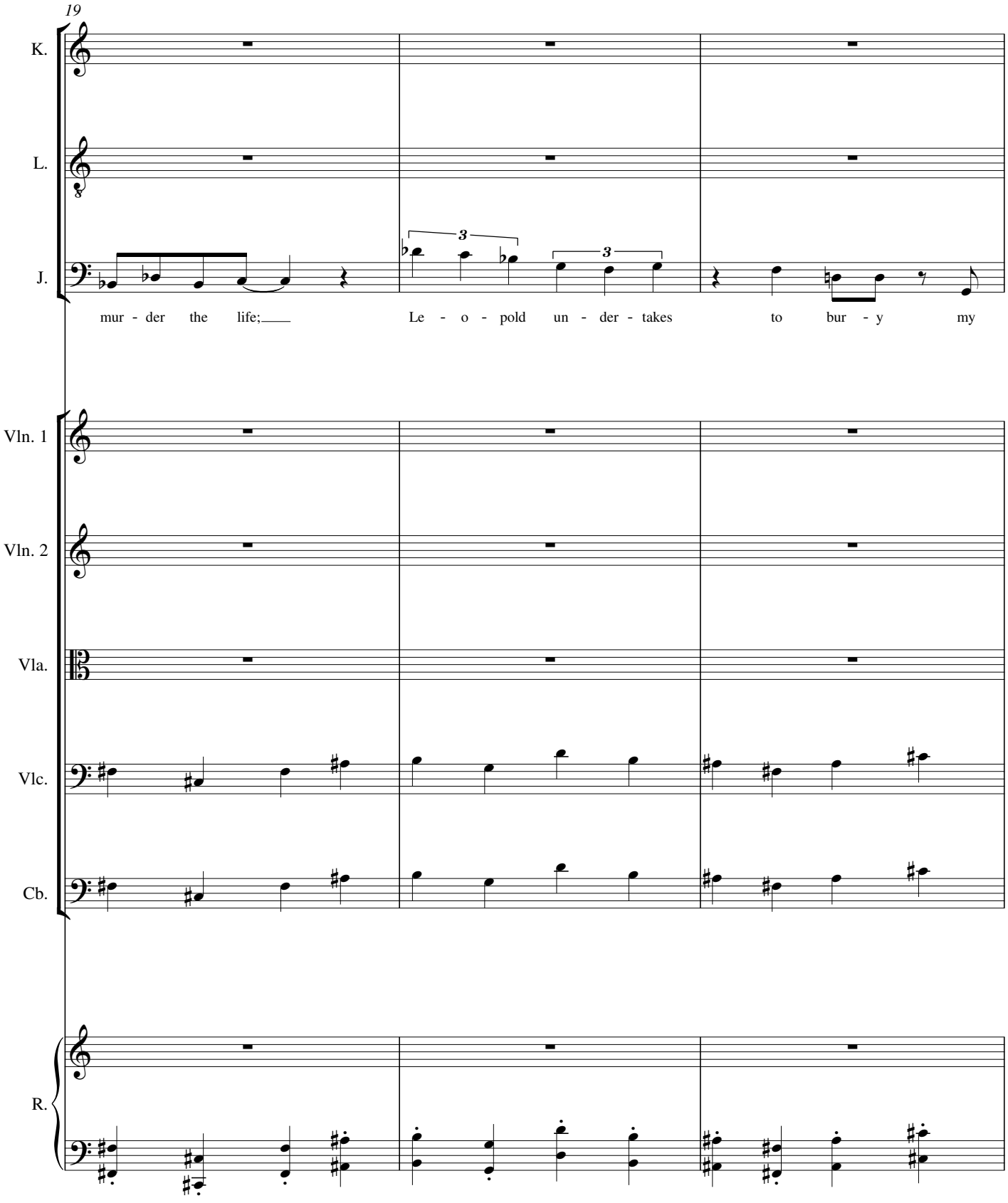

8
K.
L.
re - cent - ly died a - mid grow - ing un - rest through - out the pop - u - la - tion.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

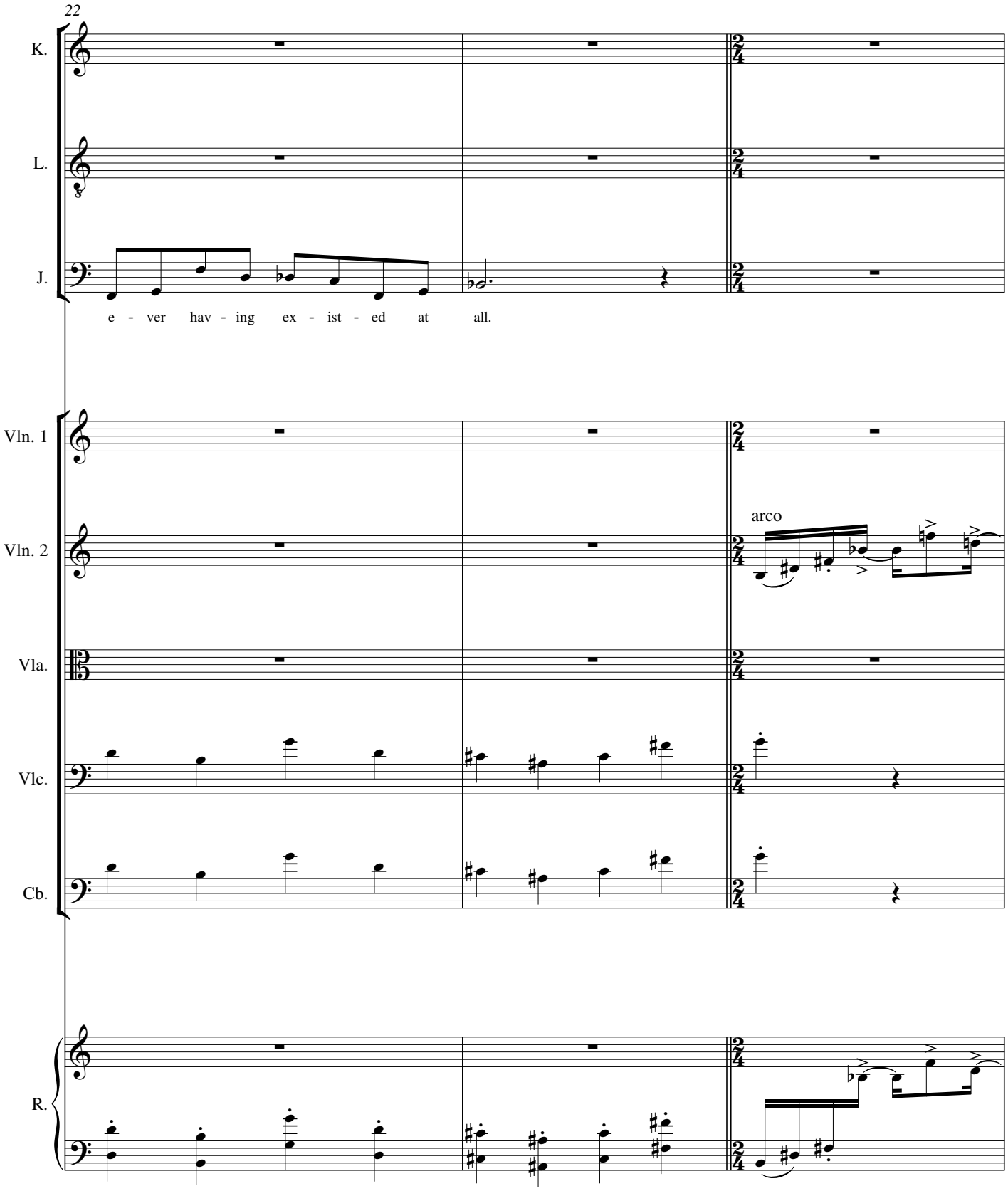

10
K.
L.
U - pon his ac - ces - sion to the throne
Le - o - old the sec - ond has pledged to im - me - di - ate - ly
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

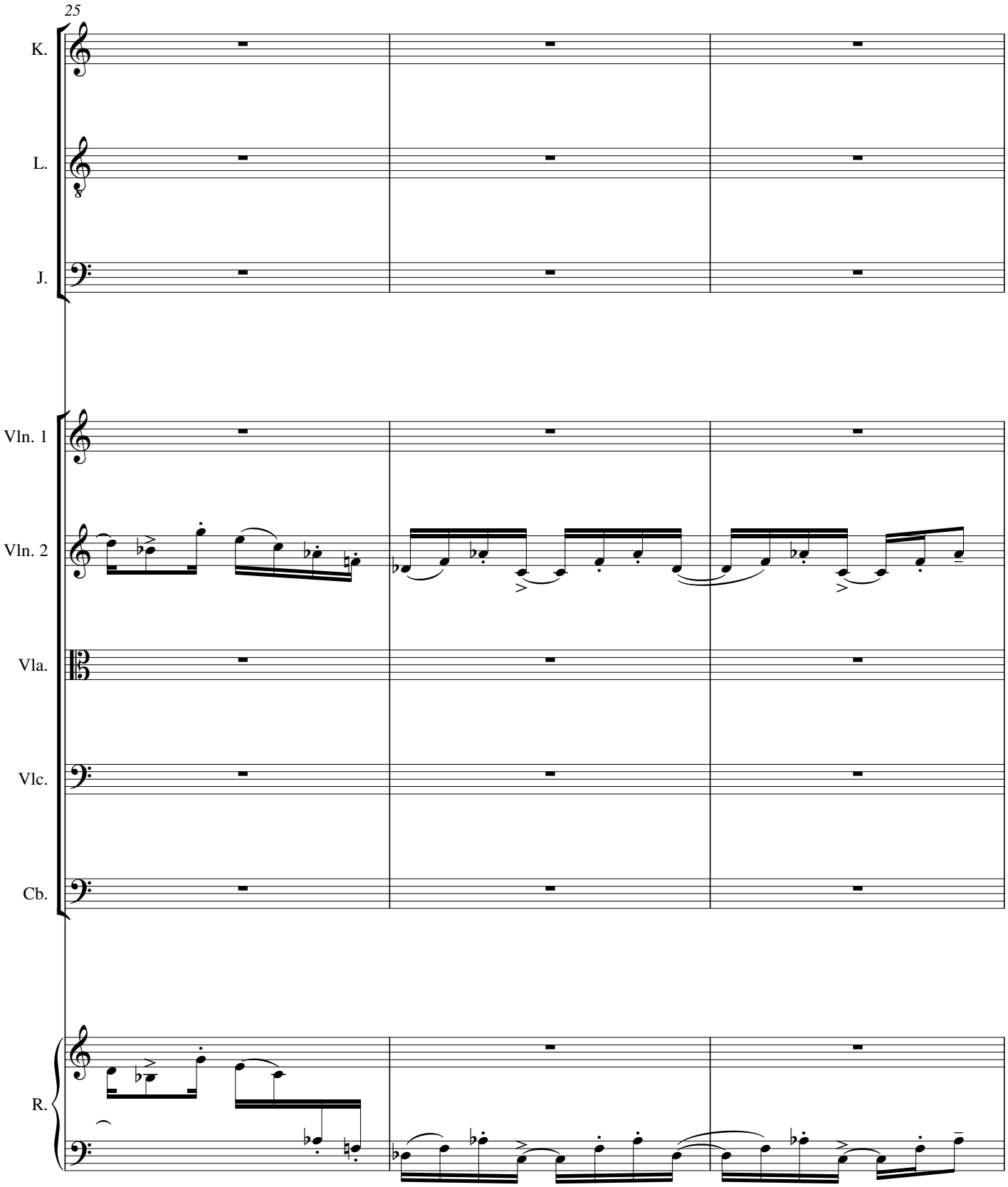

12
K.
L.
re - scind his bro - ther Jo - seph's un - pop - u - lar re - forms.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

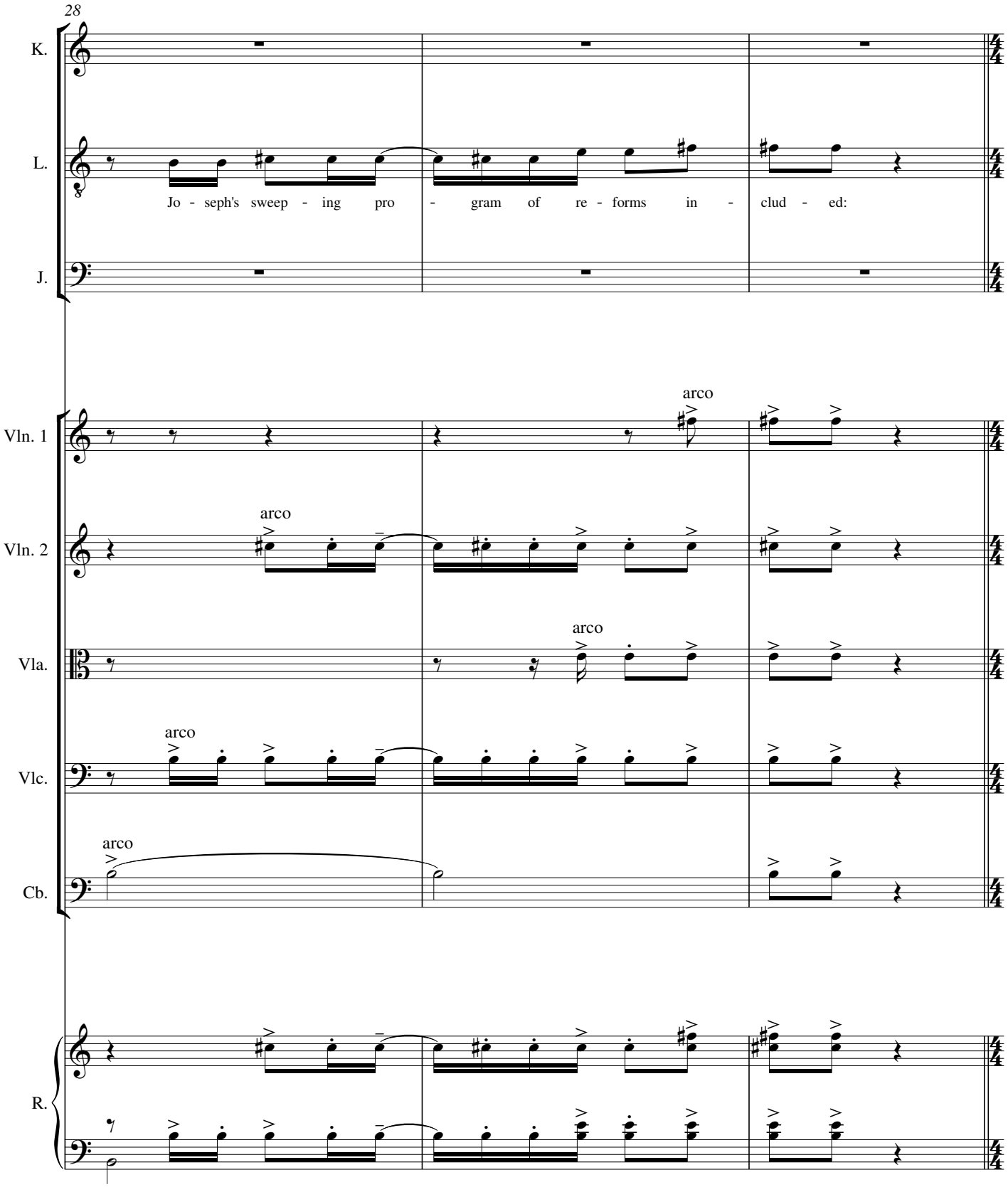

14
K.
L.
J.
pizz.
Vln. 1
pizz.
Vln. 2
pizz.
Vla.
Vlc.
Cb.
R.

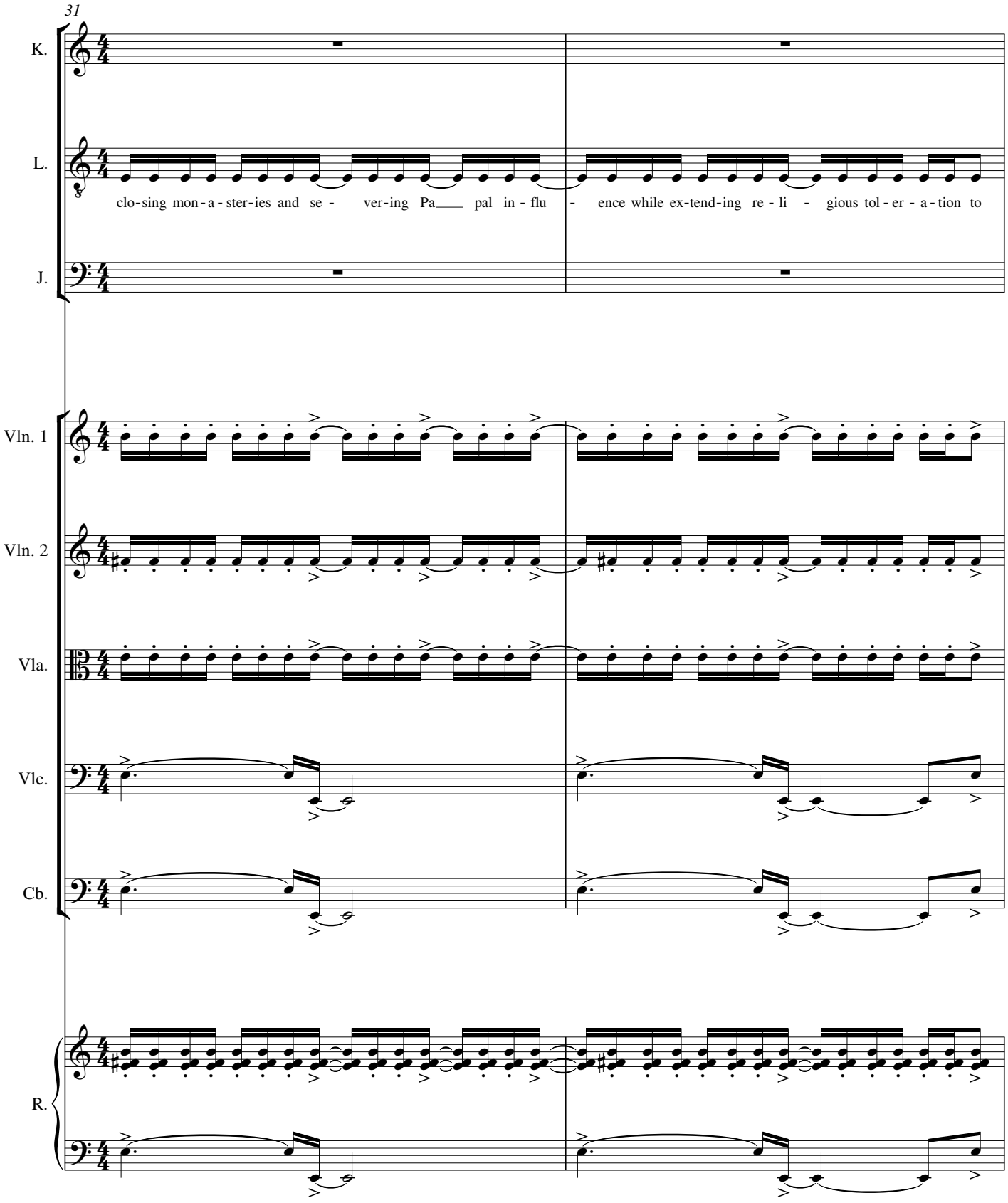

16
K.
L.
J.
My own bro - ther!
Sna - ky bas - tard!
Cain was pleased to mere - ly
Vln. 1
Vln. 2
Vla.
pizz.
Vlc.
pizz.
Cb.
R.

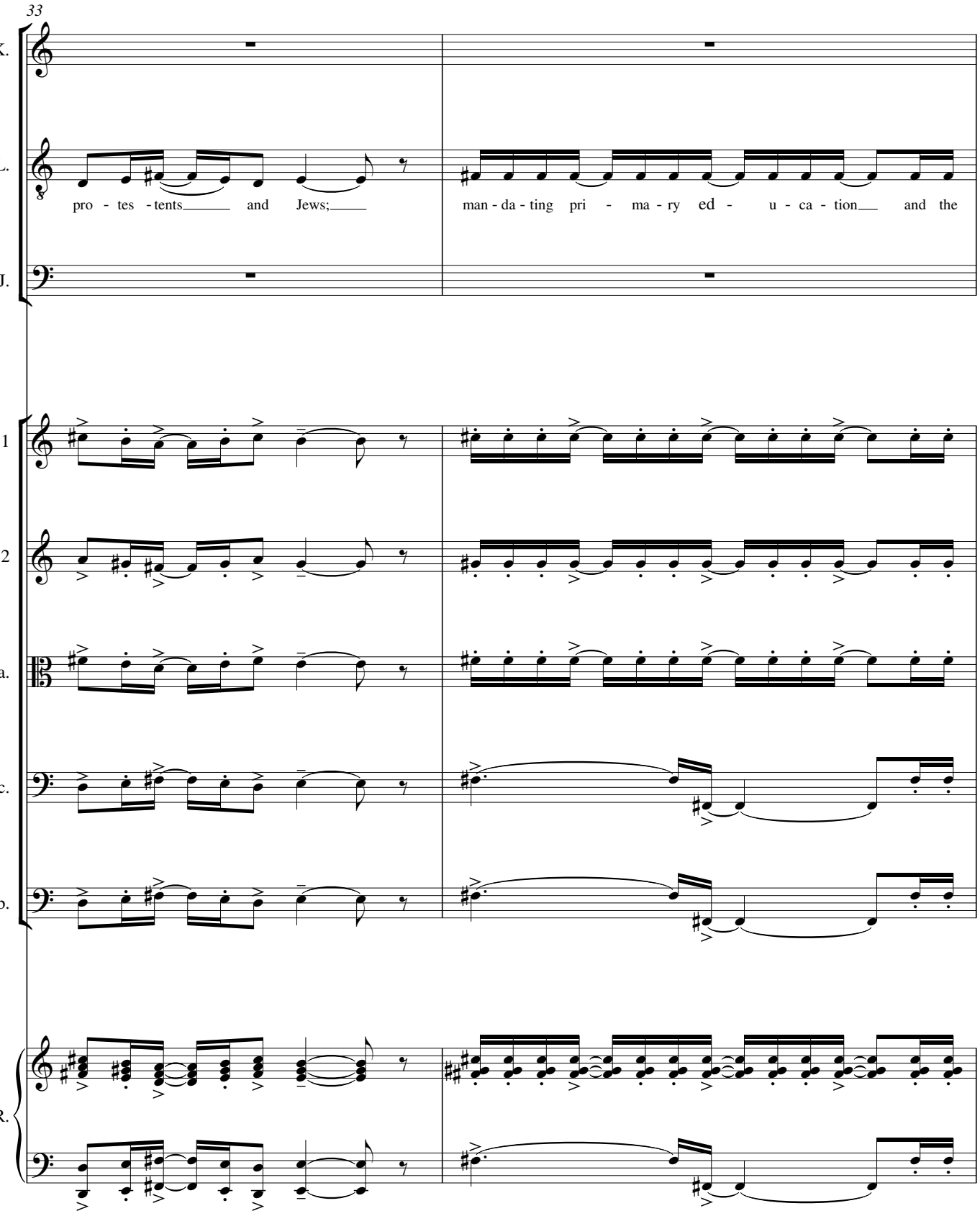

19
K.
L.
J.
mur - der the life;
Le - o - pold un - der - takes
to bur - y my
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

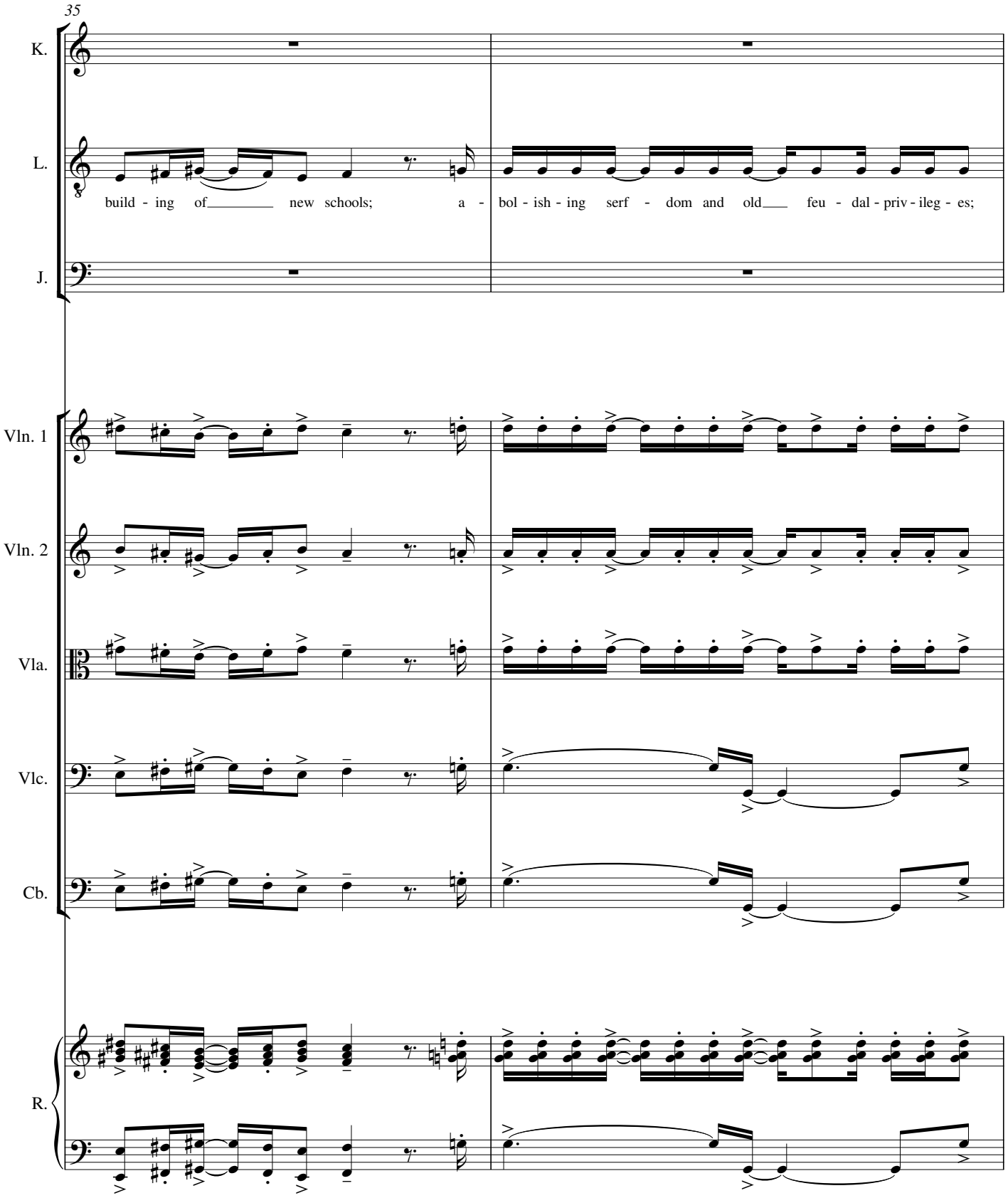

22
K.
L.
J.
e - ver hav - ing ex - ist - ed at all.
Vln. 1
Vln. 2
arco
Vla.
Vlc.
Cb.
R.

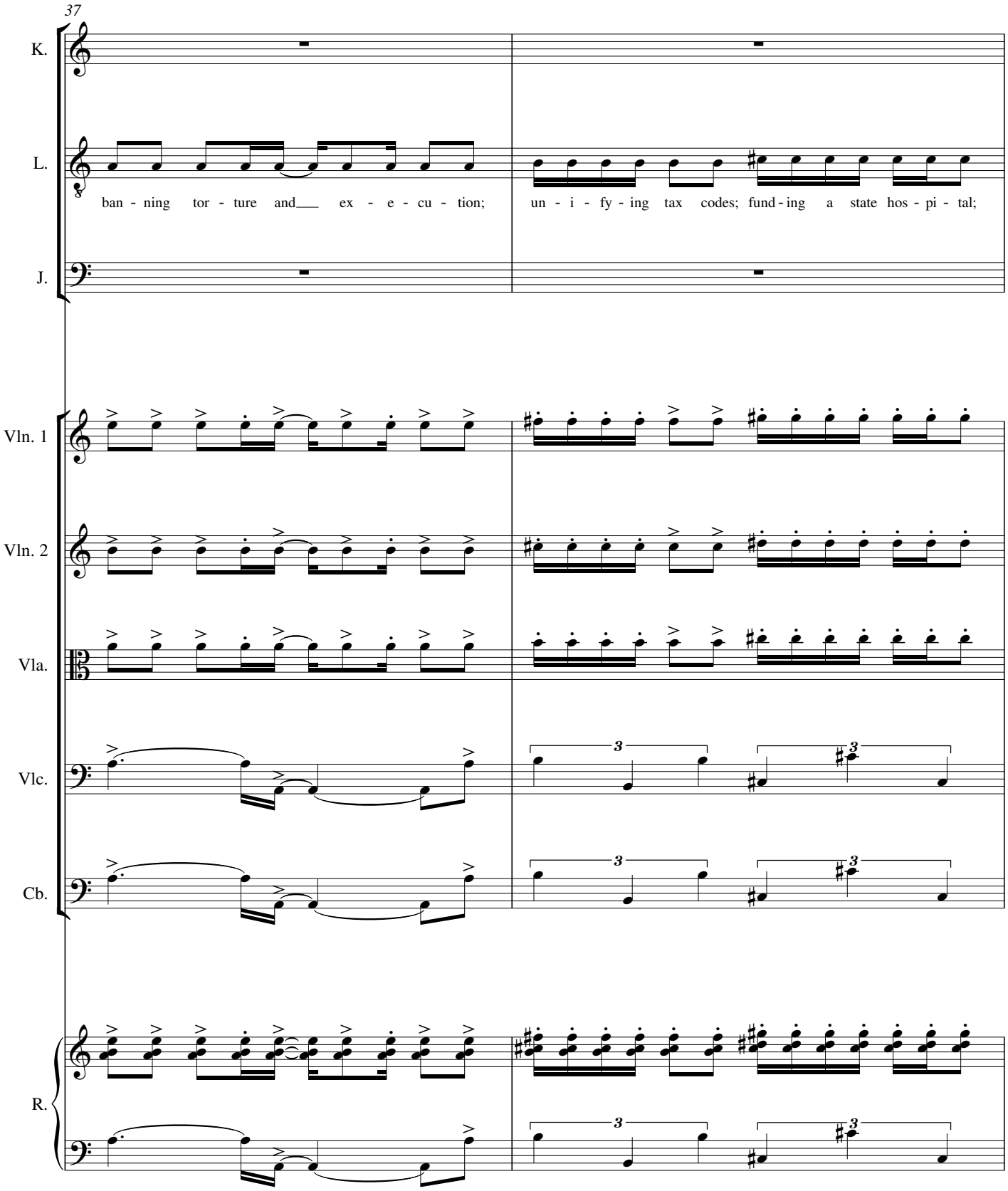

25
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

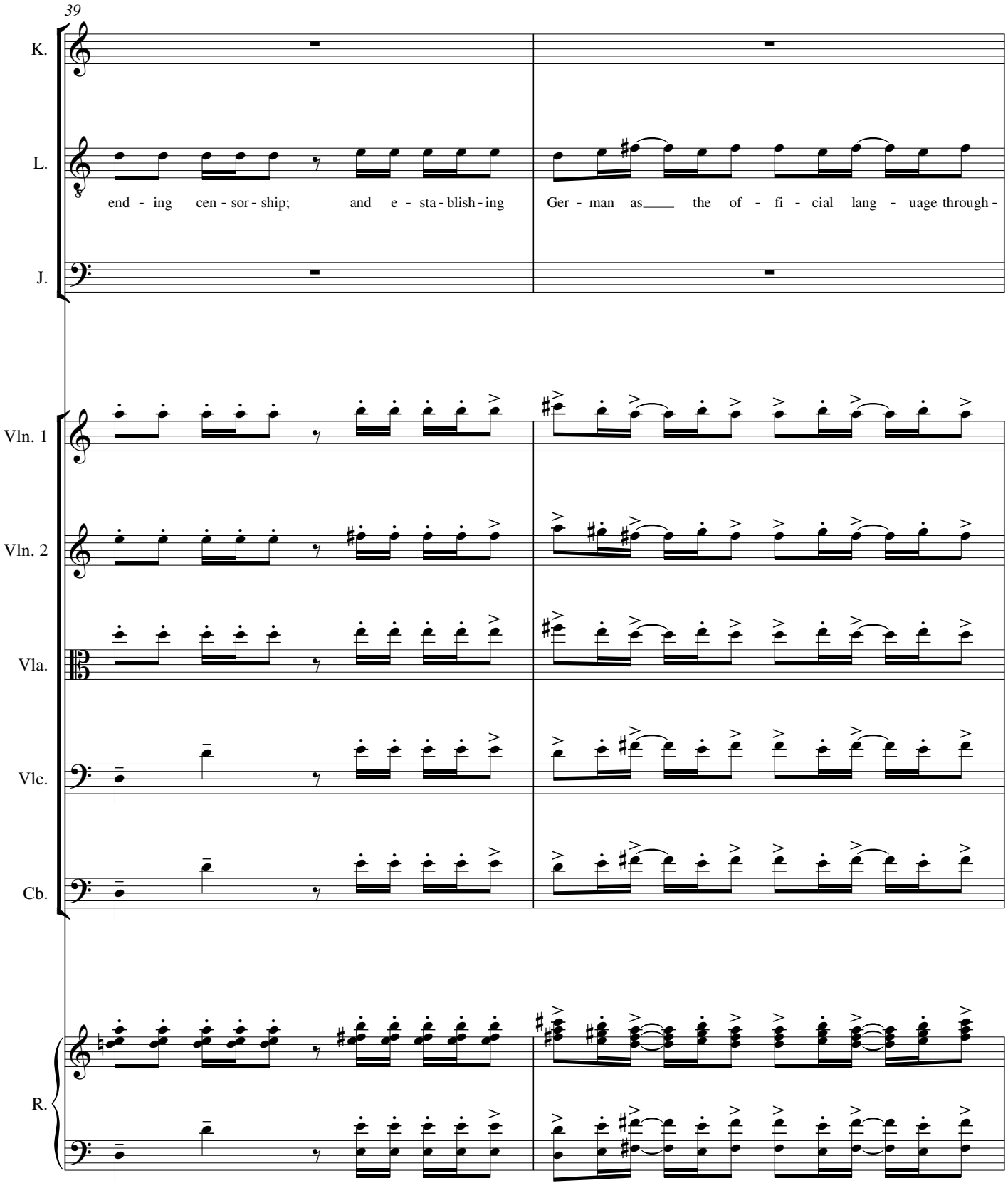

28
K.
L.
Jo - seph's sweep - ing pro - gram of re - forms in - clud - ed:
J.
Vln. 1
arco
Vln. 2
arco
Vla.
arco
Vlc.
arco
Cb.
arco
R.

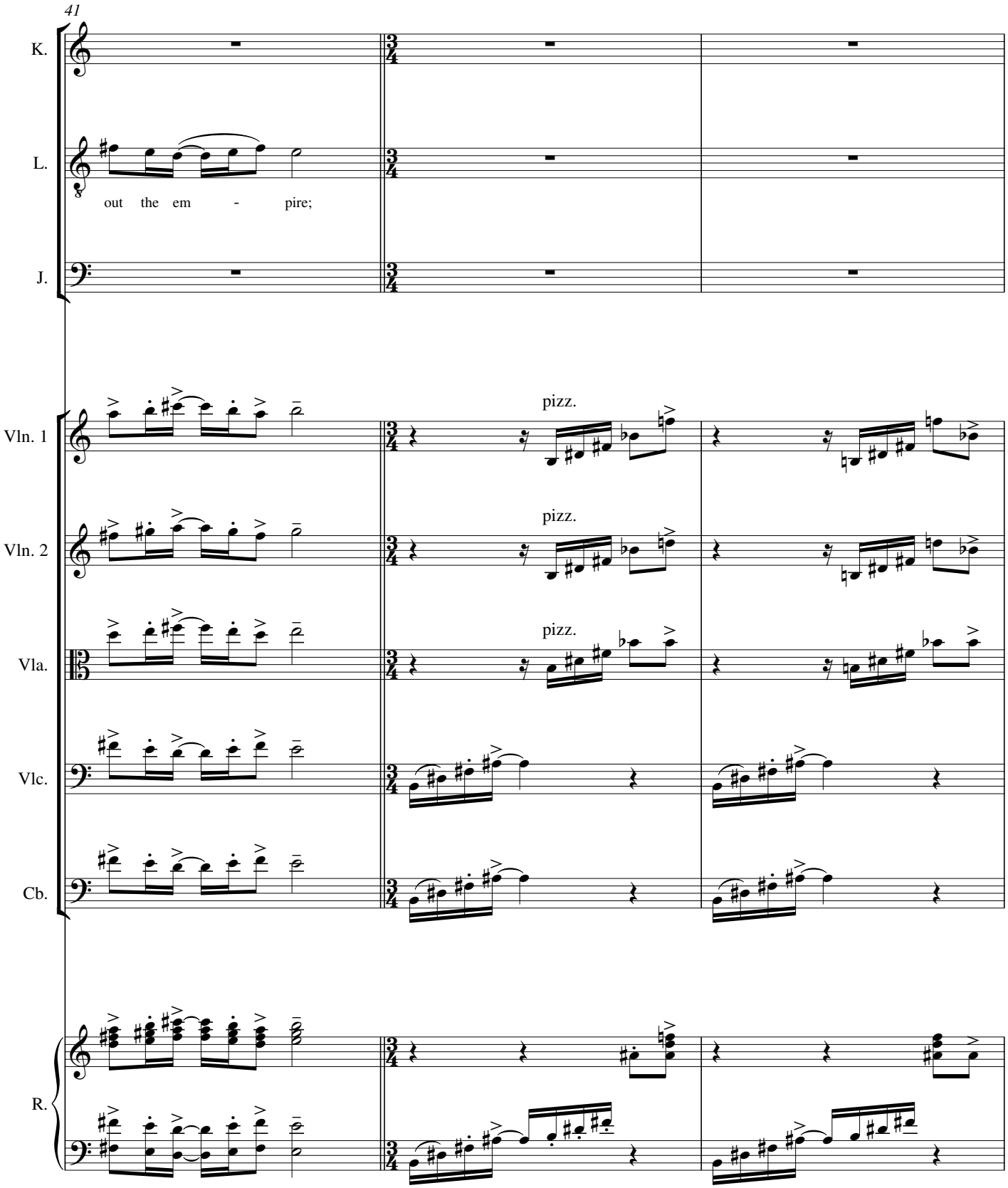

31
K.
L.
clo-sing mon-a-ster-ies and se- ver-ing Pa pal in-flu- ence while ex-tend-ing re-li- gious tol-er-a-tion to
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

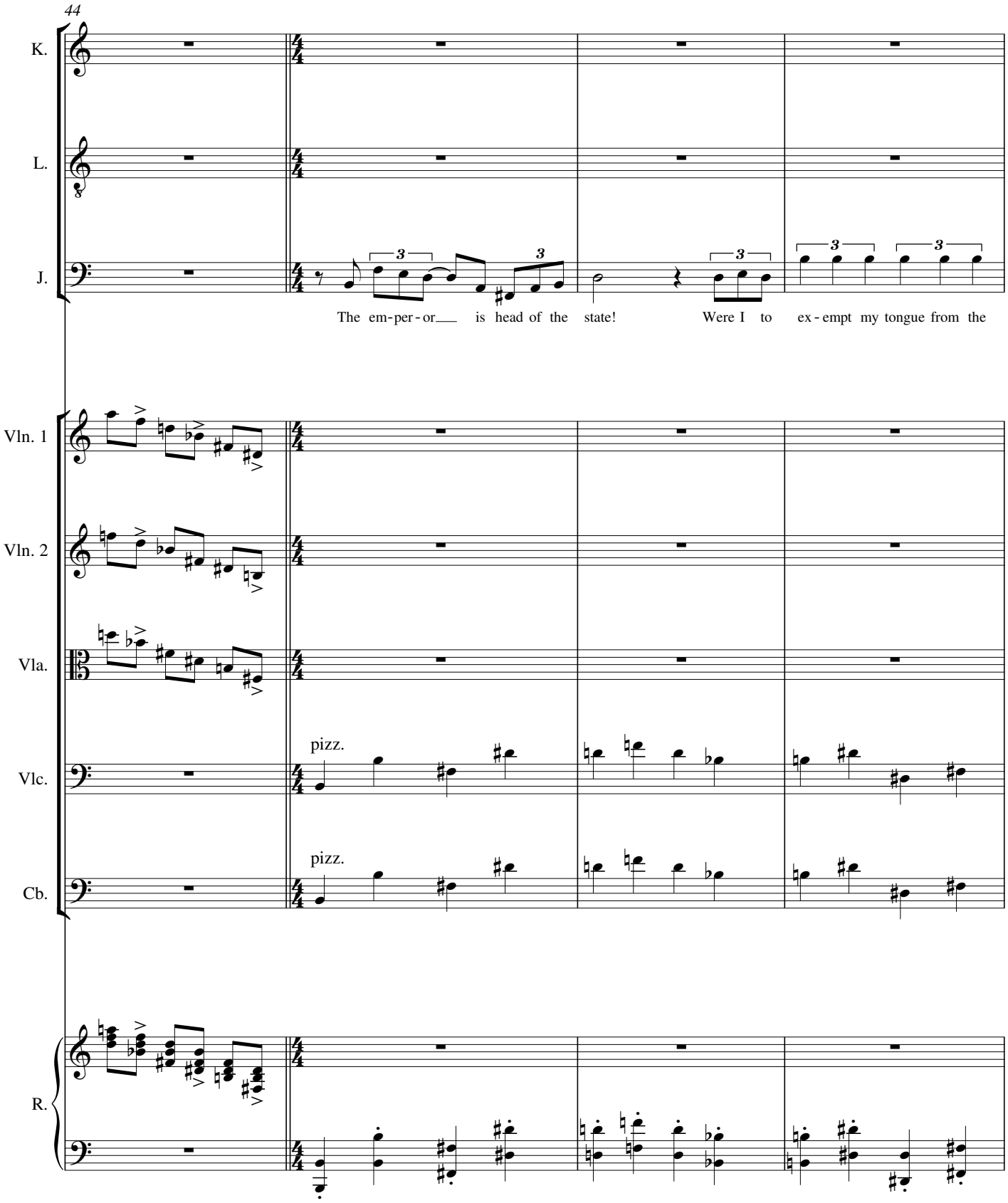

33
K.
L.
J.
pro - tes - tents and Jews;
man - da - ting pri - ma - ry ed - u - ca - tion and the
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

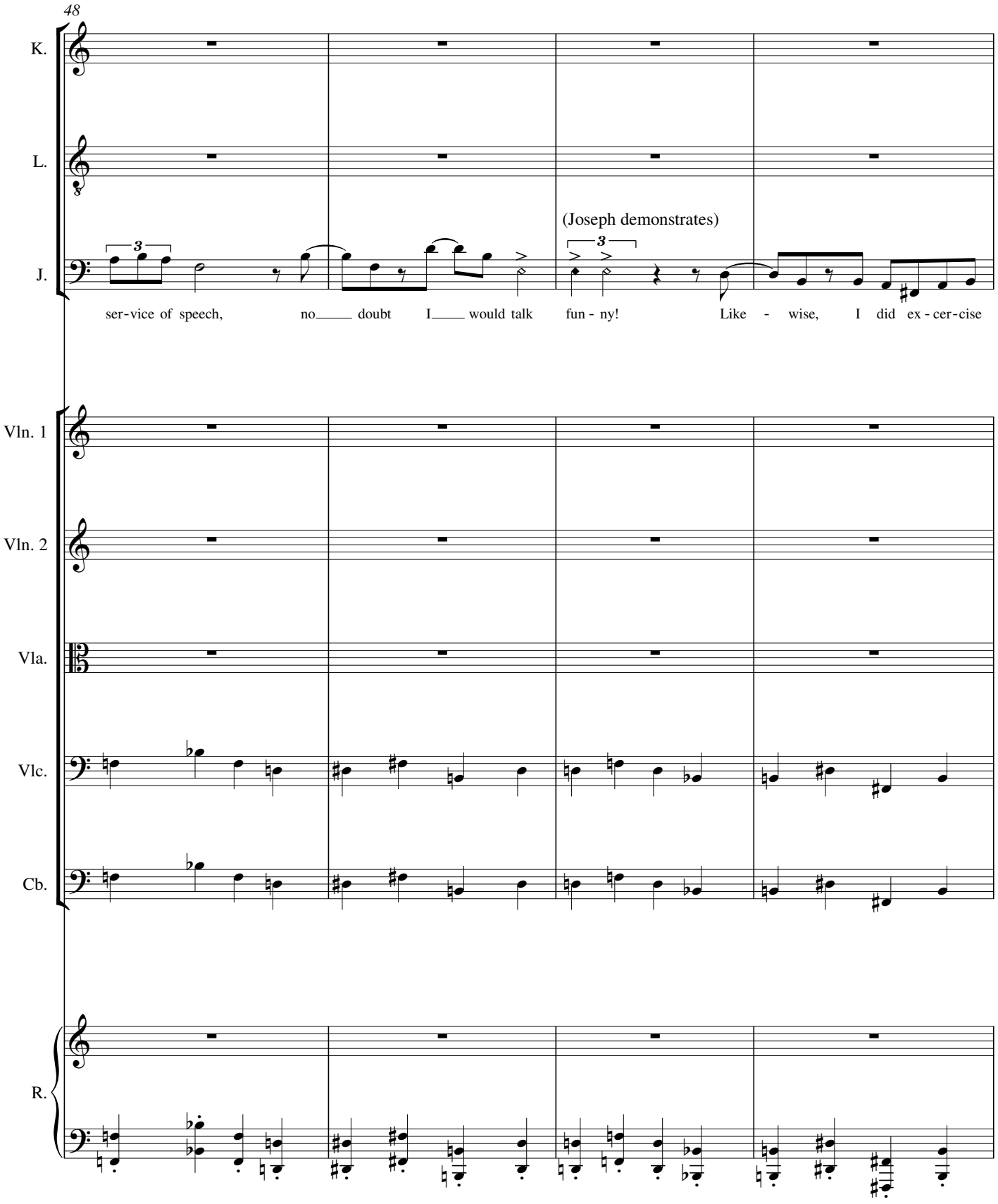

35
K.
L.
build - ing of new schools; a -
bol - ish - ing serf - dom and old feu - dal - priv - ileg - es;
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

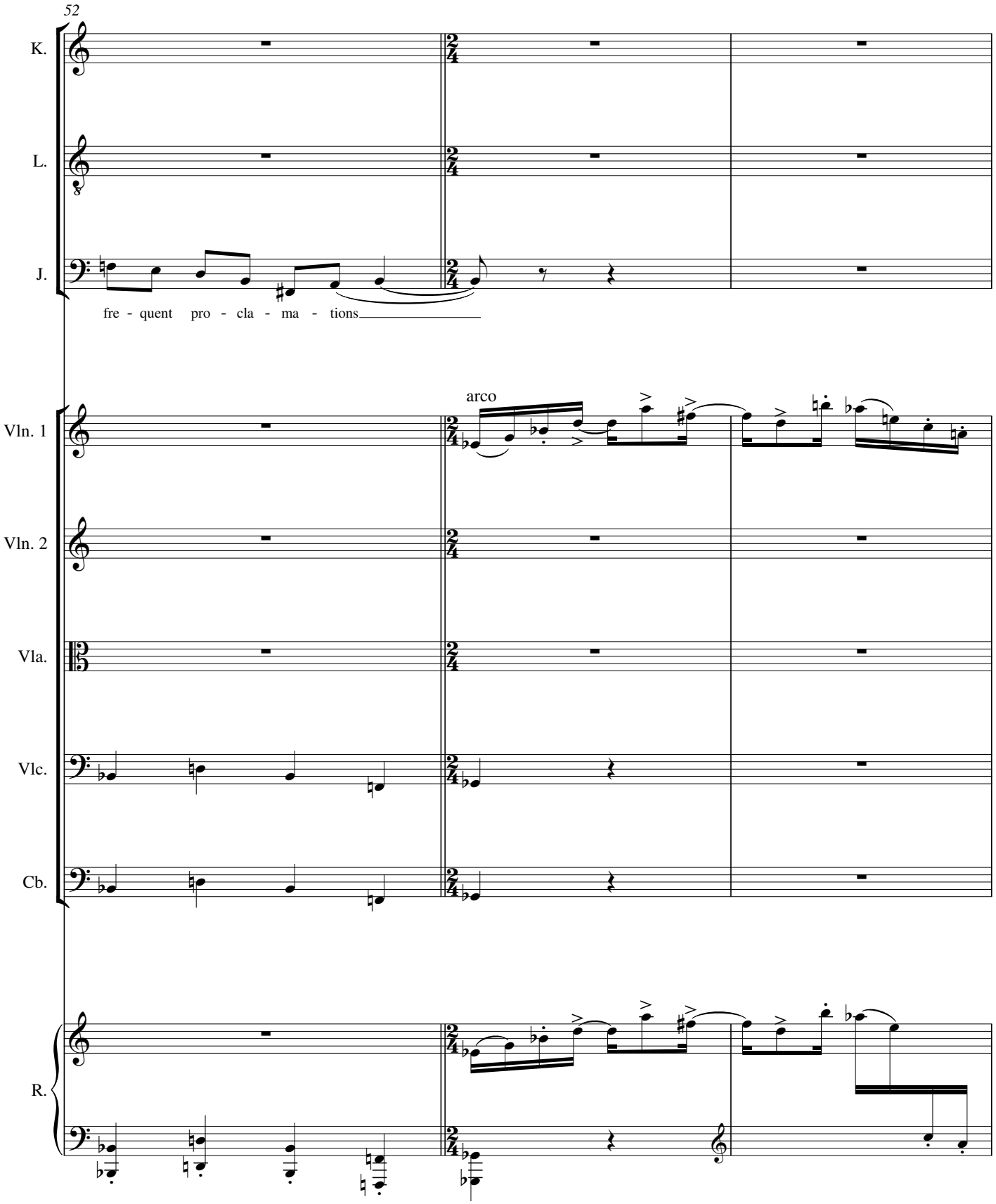

37
K.
L.
J.
ban - ning tor - ture and___ ex - e - cu - tion;
un - i - fy - ing tax codes; fund - ing a state hos - pi - tal;
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

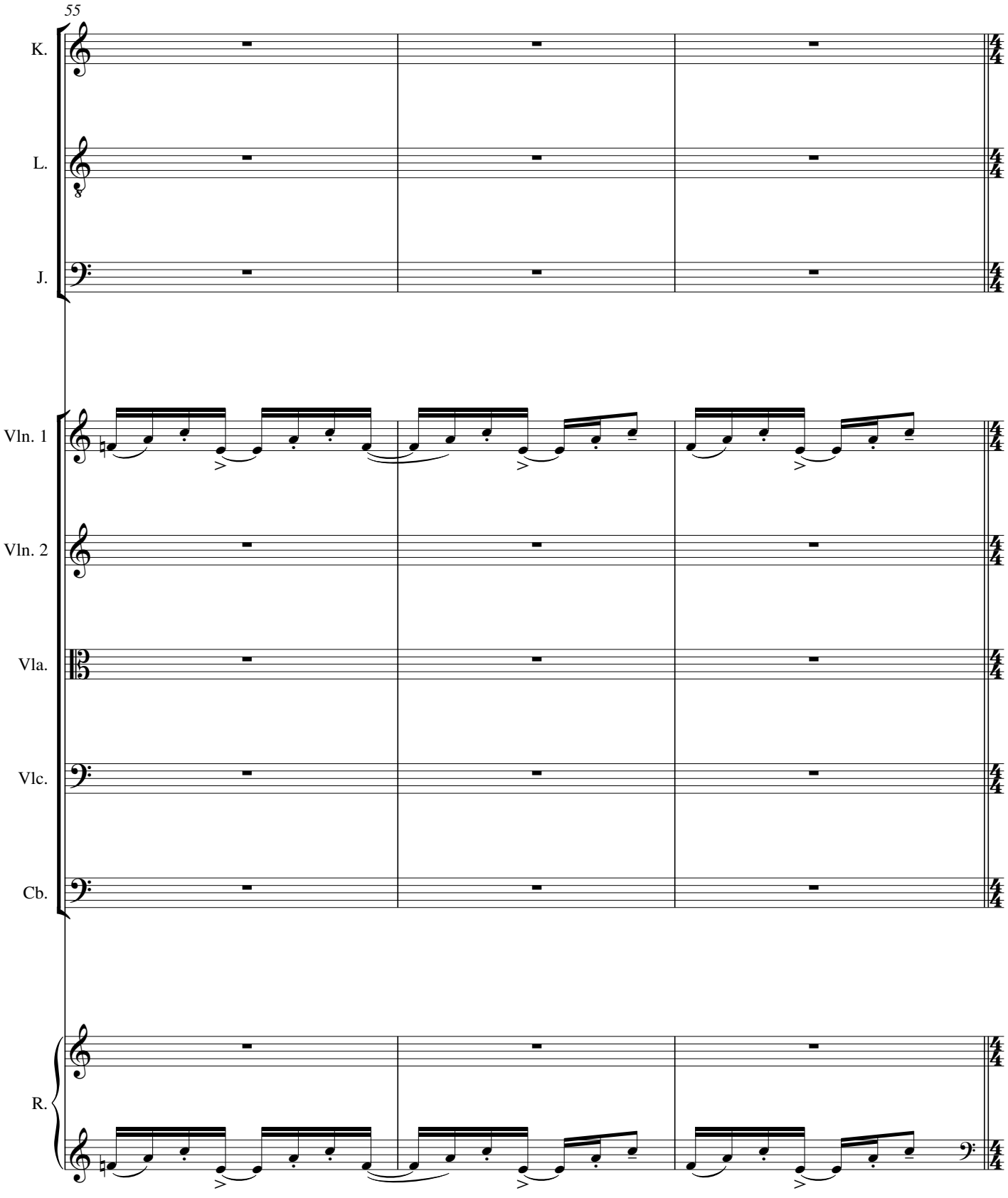

39
K.
L.
J.
end - ing cen - sor - ship; and e - sta - blish - ing Ger - man as the of - fi - cial lang - uage through -
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

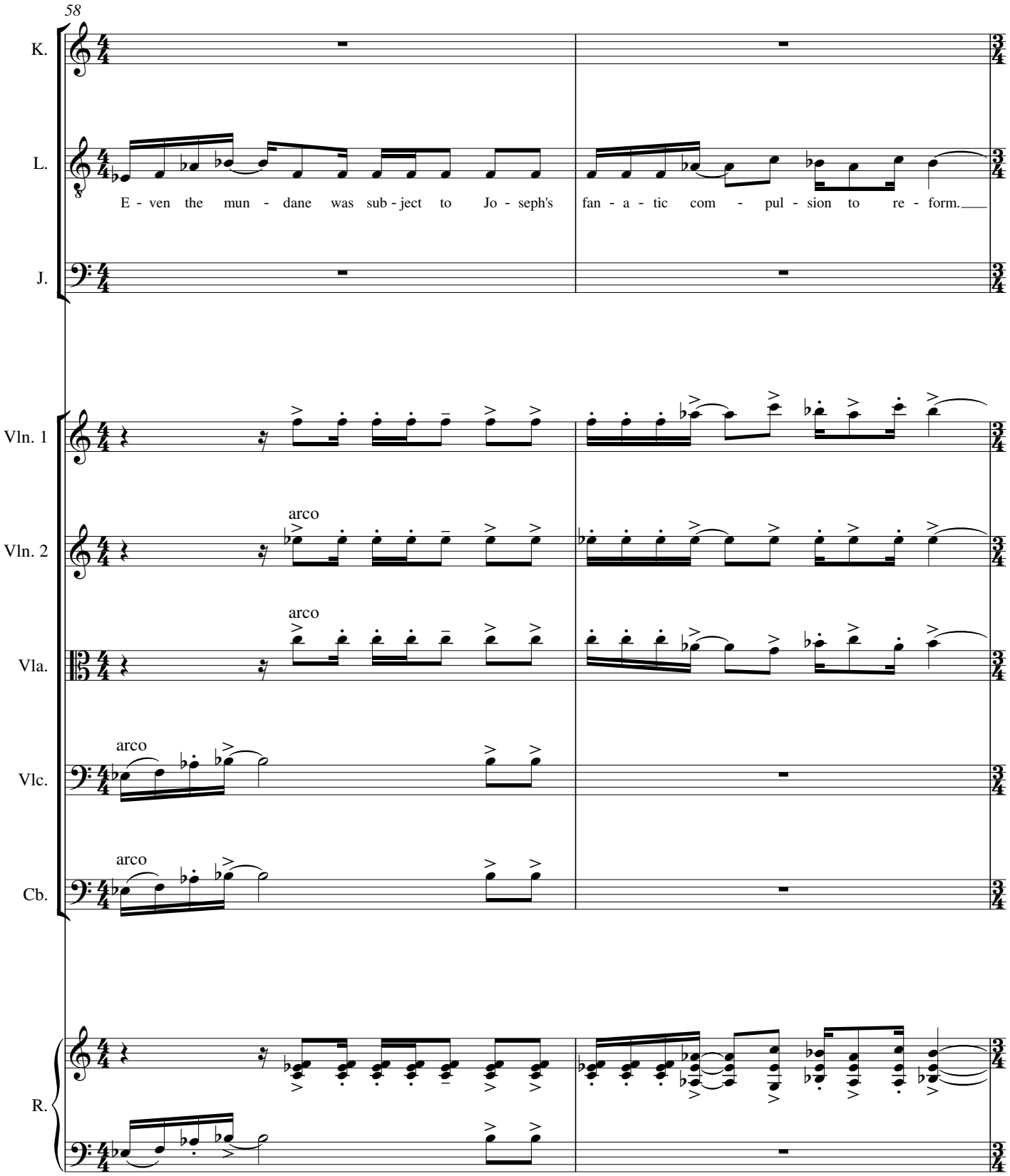

41
K.
L.
out the em - pire;
J.
Vln. 1
pizz.
Vln. 2
pizz.
Vla.
pizz.
Vlc.
Cb.
R.

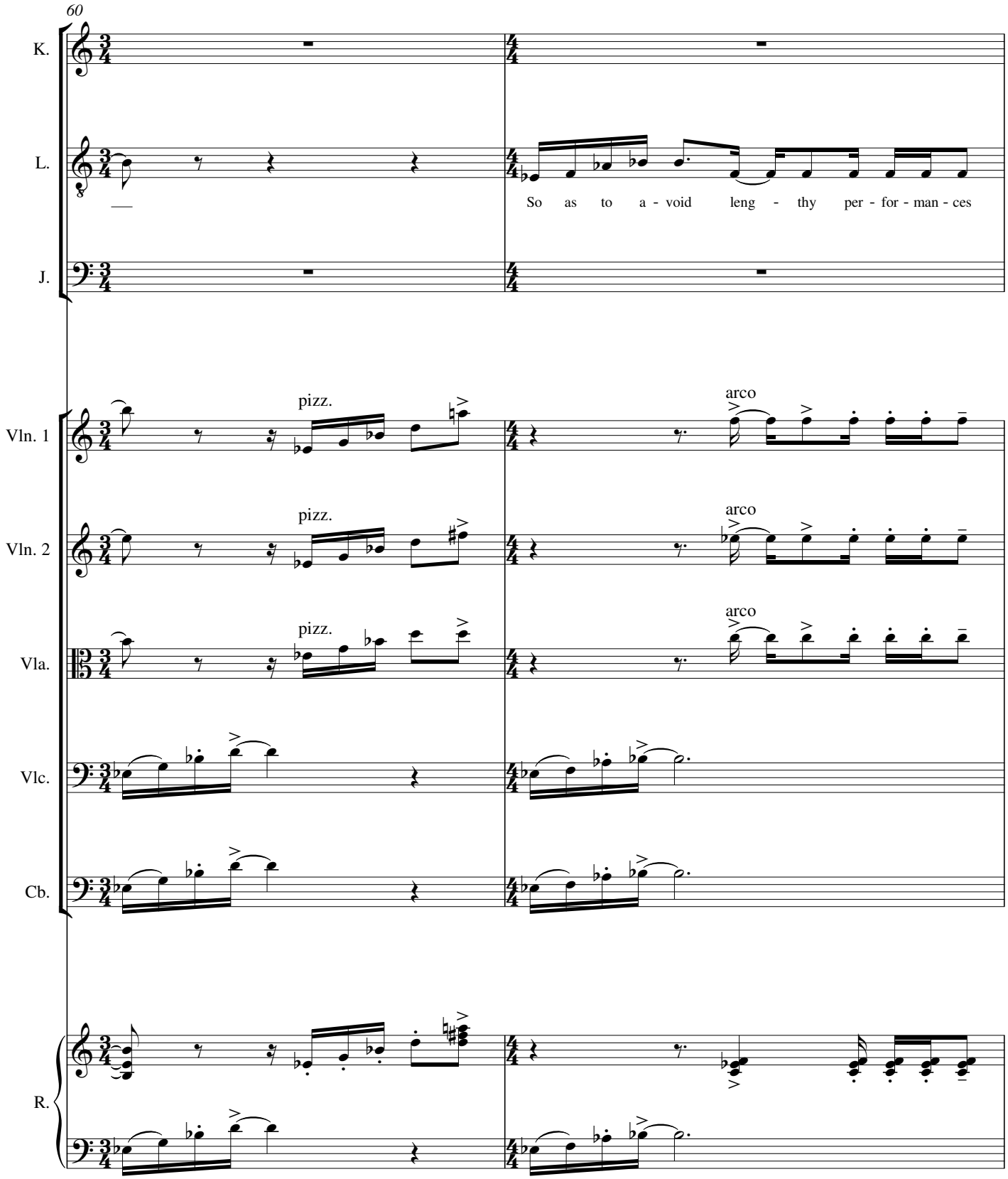

44
K.
L.
J.
The em-per-or is head of the state!
Were I to ex-empt my tongue from the
Vln. 1
Vln. 2
Vla.
Vlc.
pizz.
Cb.
pizz.
R.

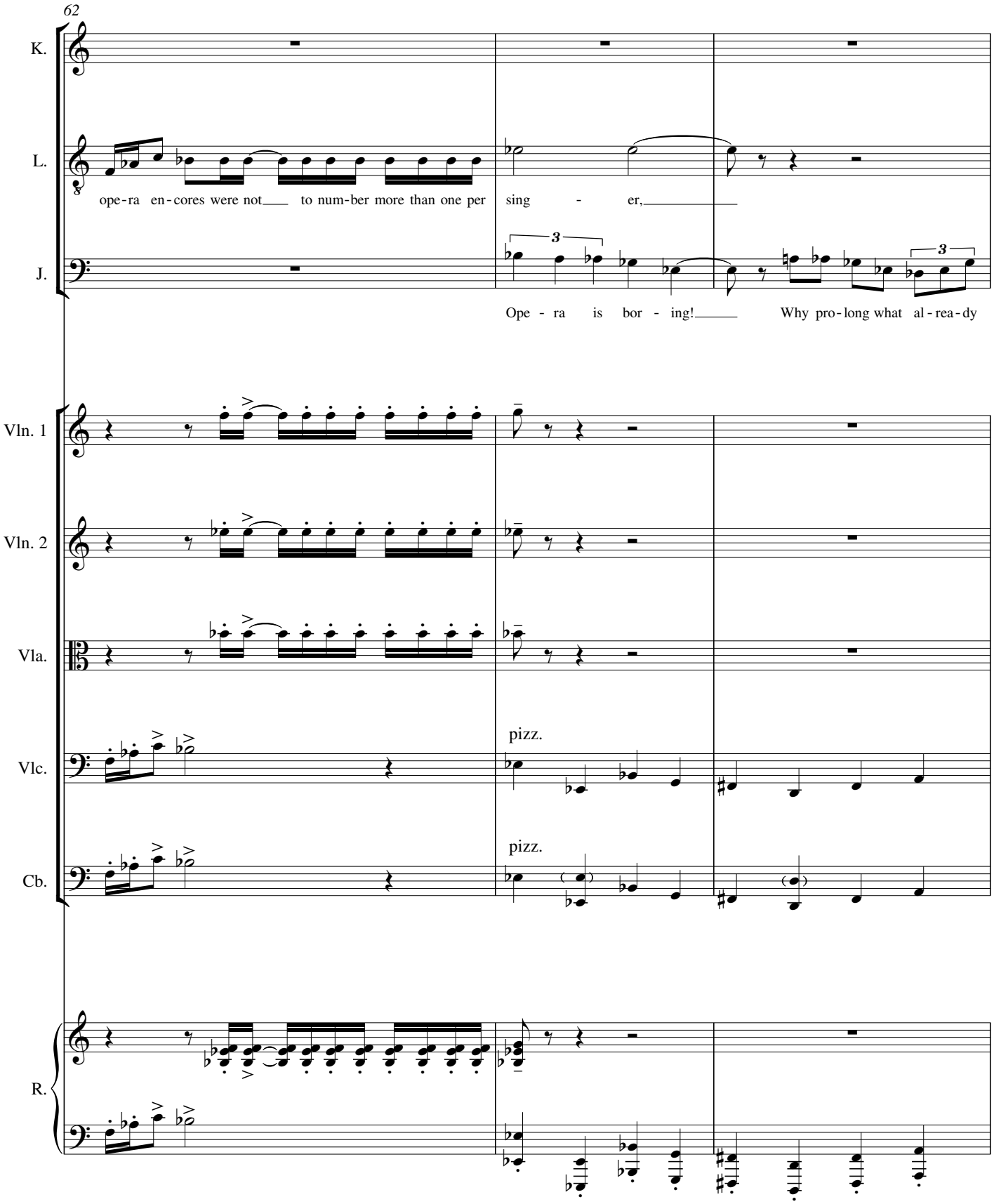

48
K.
L.
J.
(Joseph demonstrates)
ser-vice of speech, no doubt I would talk fun - ny! Like - wise, I did ex - cer-cise
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

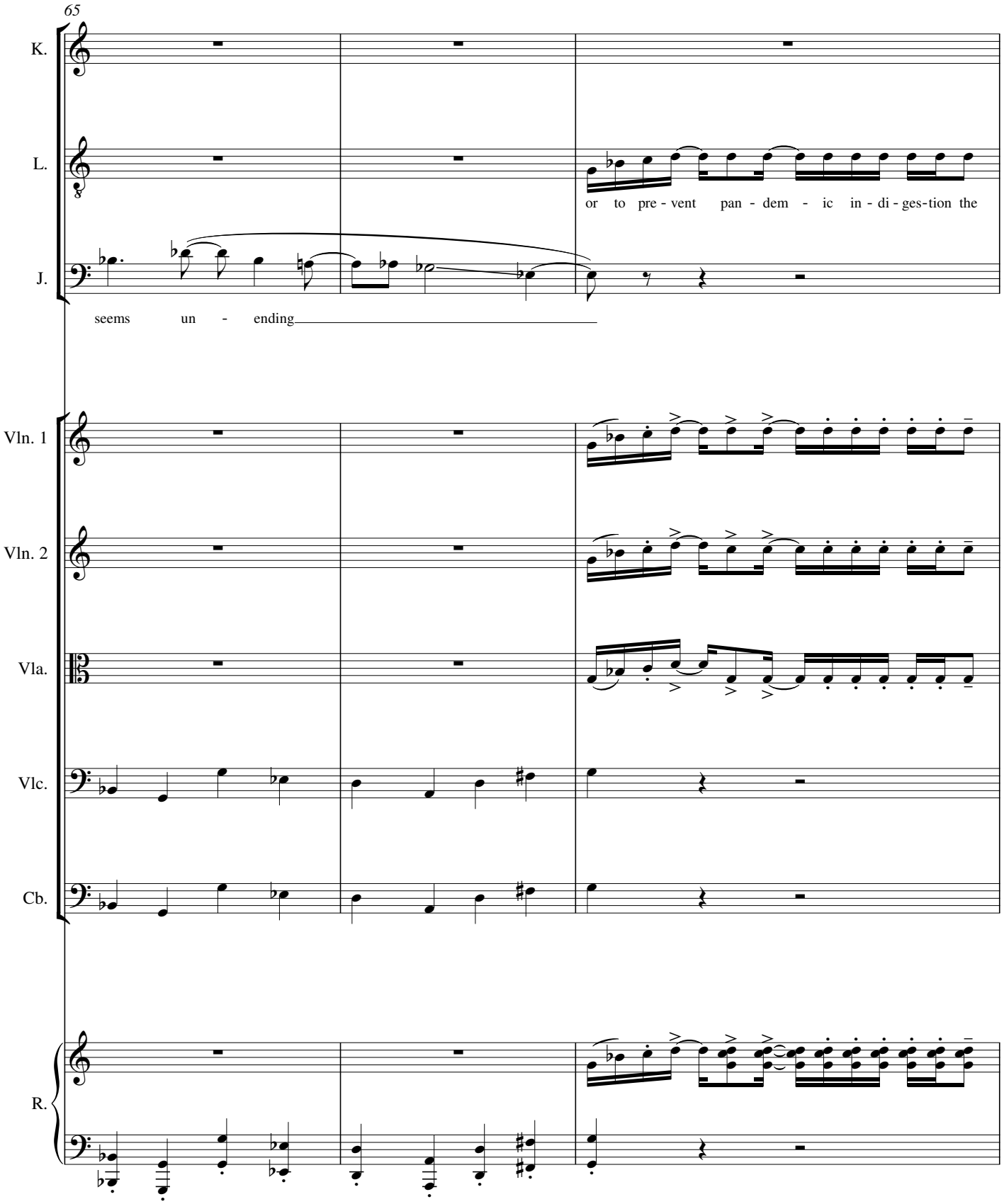

52
K.
L.
J.
fre - quent pro - cla - ma - tions
arco
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

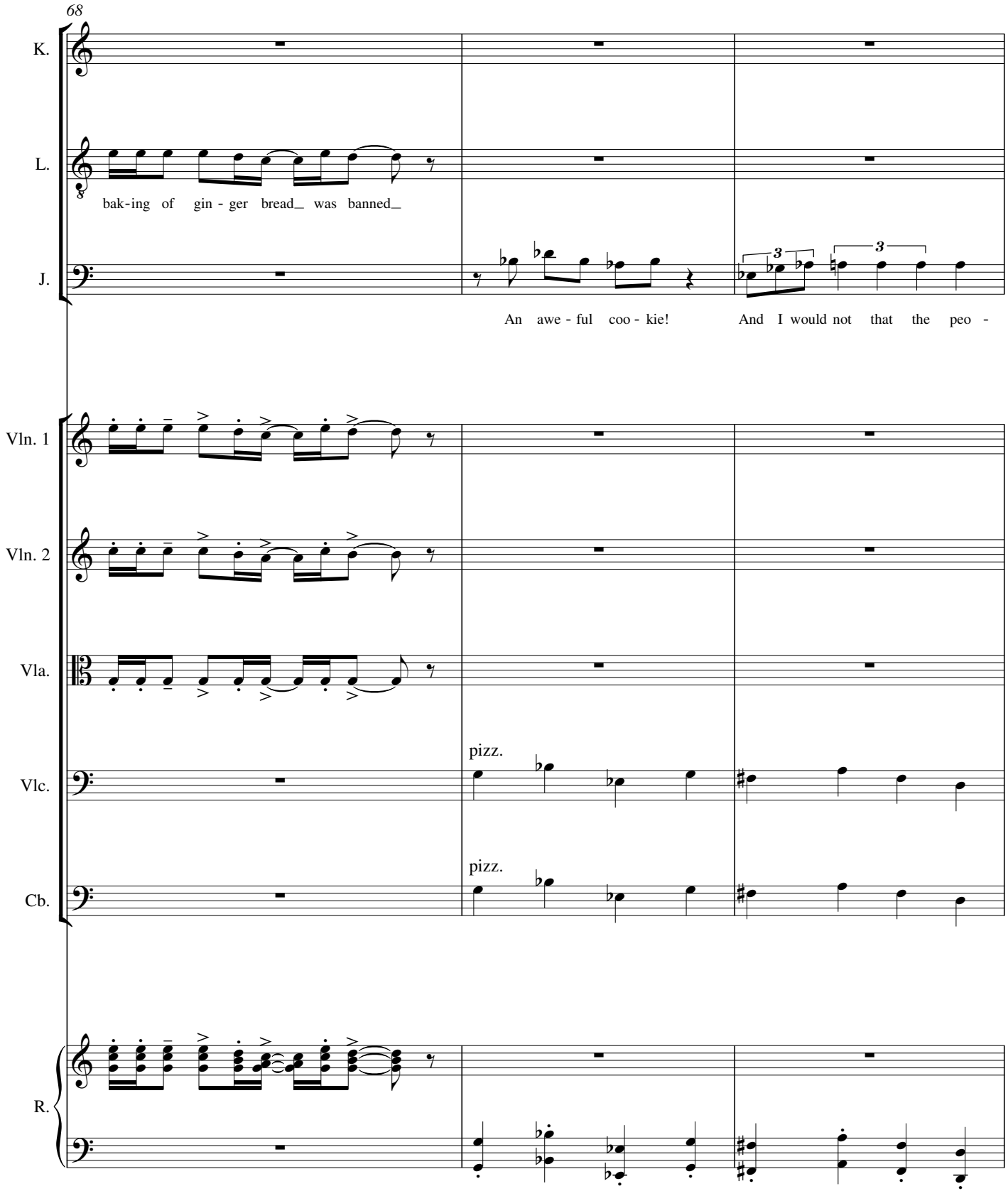

55
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

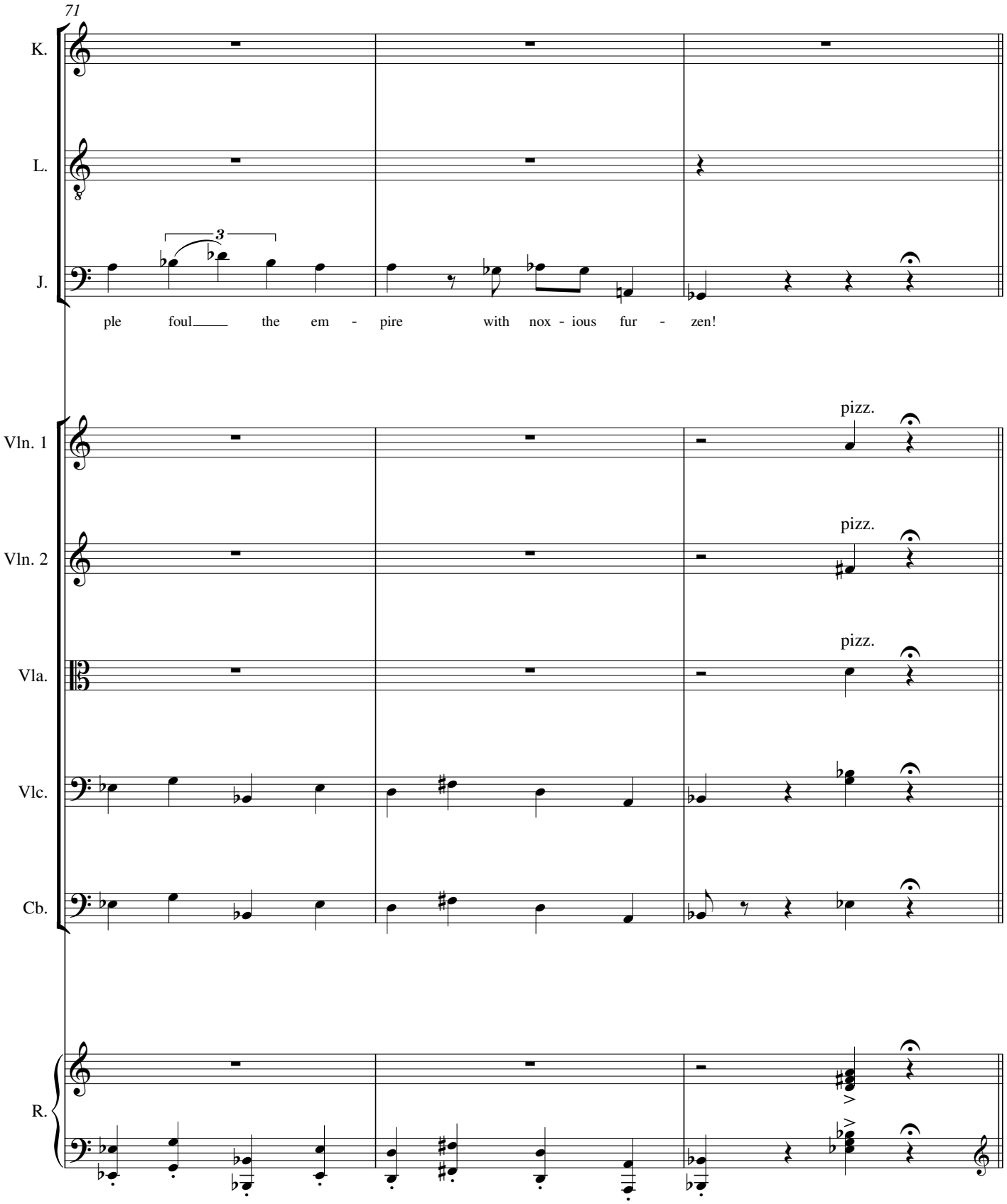

58
K.
L.
E - ven the mun - dane was sub - ject to Jo - seph's fan - a - tic com - pul - sion to re - form.
J.
Vln. 1
Vln. 2
arco
Vla.
arco
Vlc.
arco
Cb.
arco
R.

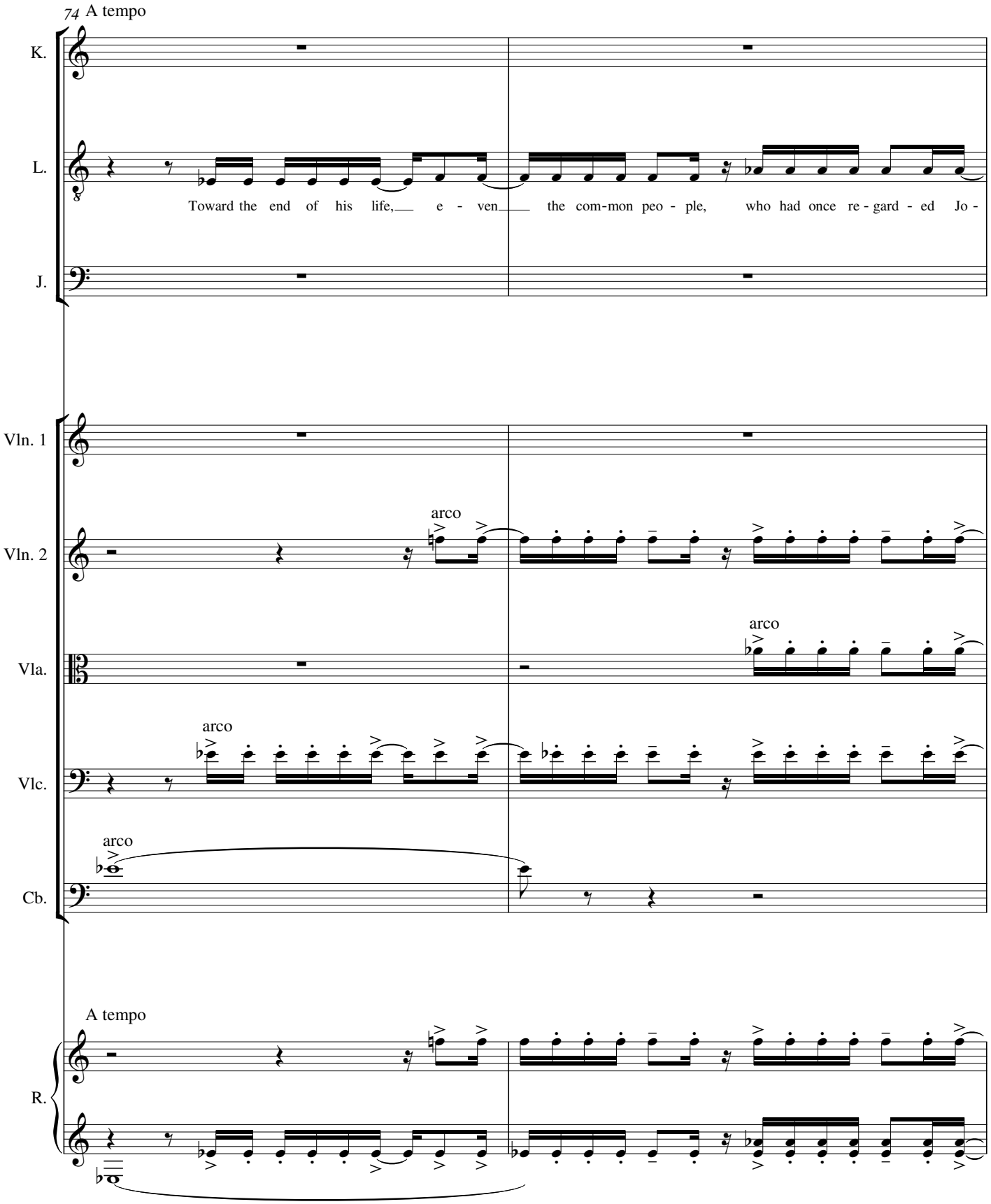

60
K.
L.
So as to a - void leng - thy per - for - man - ces
J.
Vln. 1
pizz.
arco
Vln. 2
pizz.
arco
Vla.
pizz.
arco
Vlc.
Cb.
R.

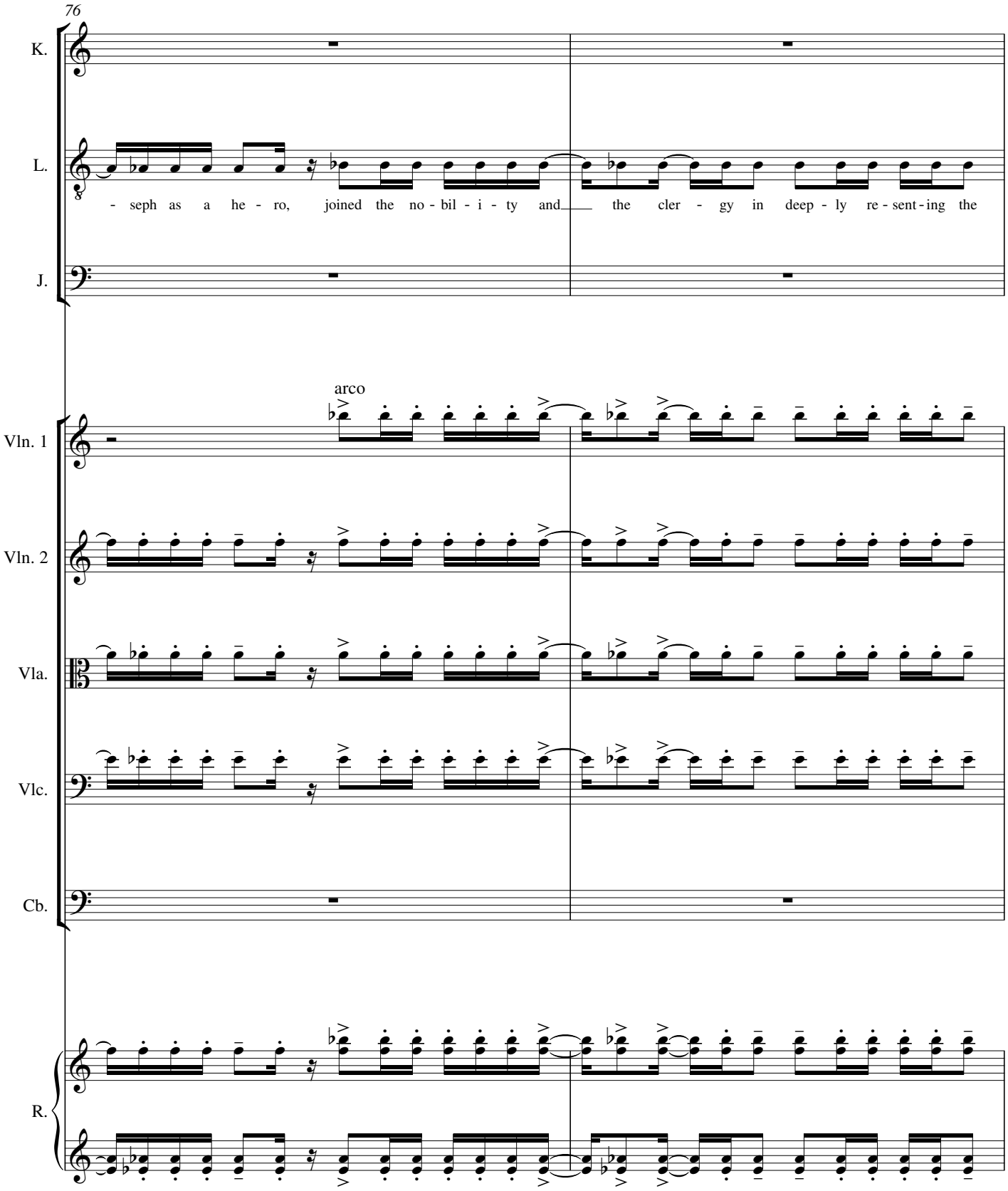

62
K.
L.
J.
ope-ra en-cores were not to num-ber more than one per sing - er,
Ope - ra is bor - ing! Why pro-long what al-rea-dy
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
pizz.
pizz.
R.

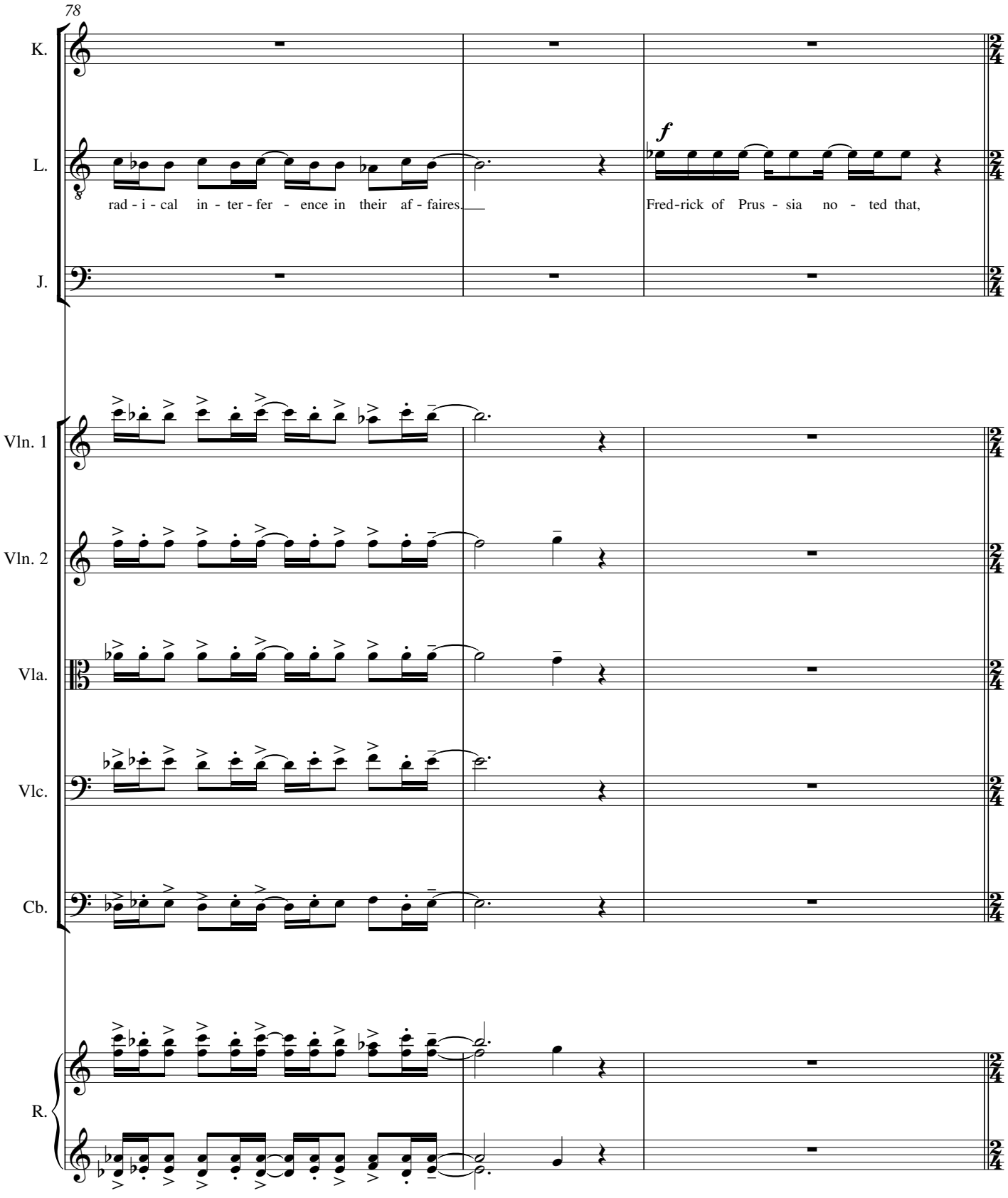

65
K.
L.
J.
or to pre - vent pan - dem - ic in - di - ges-tion the
seems un - ending
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

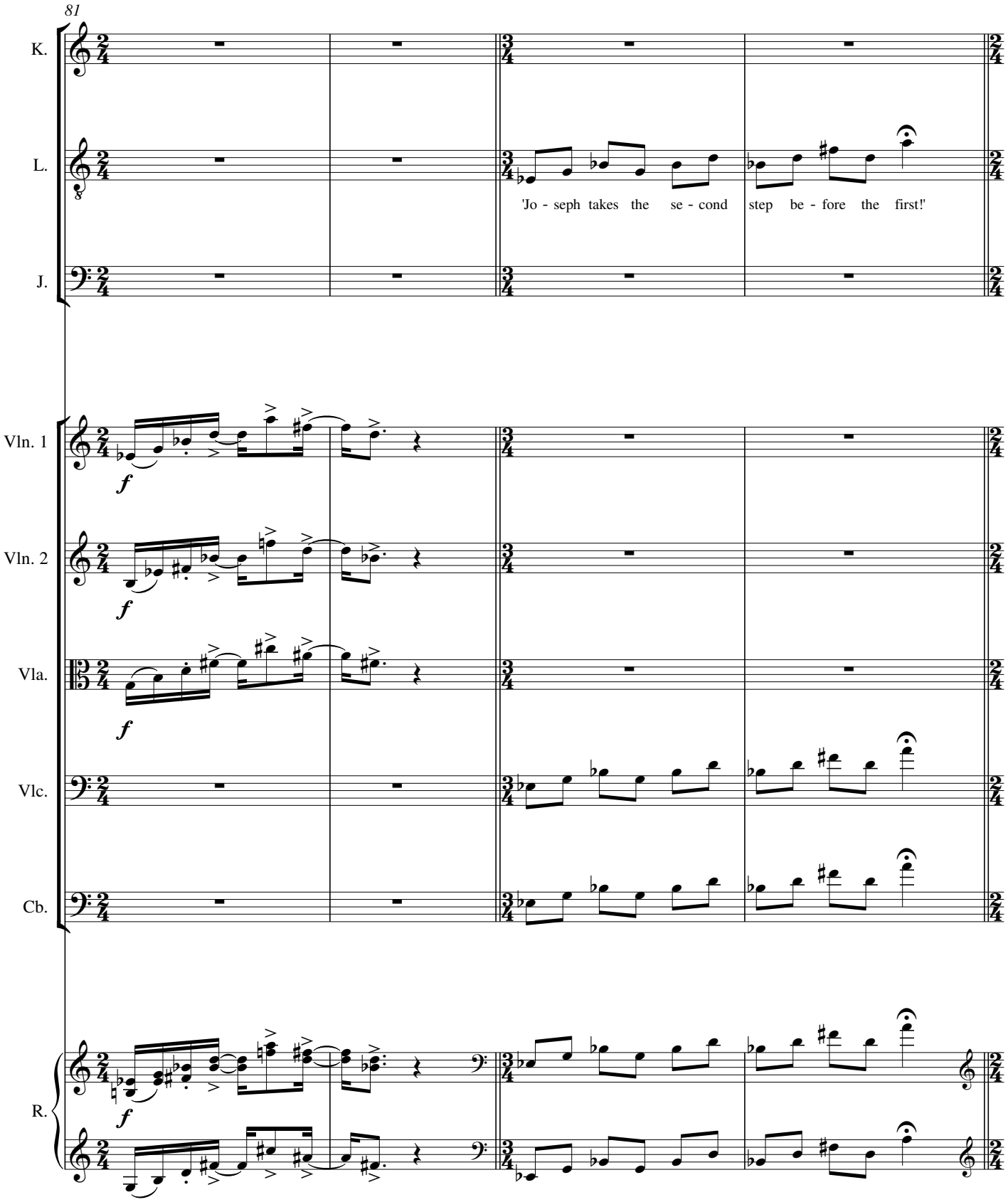

68
K.
L.
bak-ing of gin - ger bread was banned
J.
An awe - ful coo - kie!
And I would not that the peo -
Vln. 1
Vln. 2
Vla.
Vlc.
pizz.
Cb.
pizz.
R.

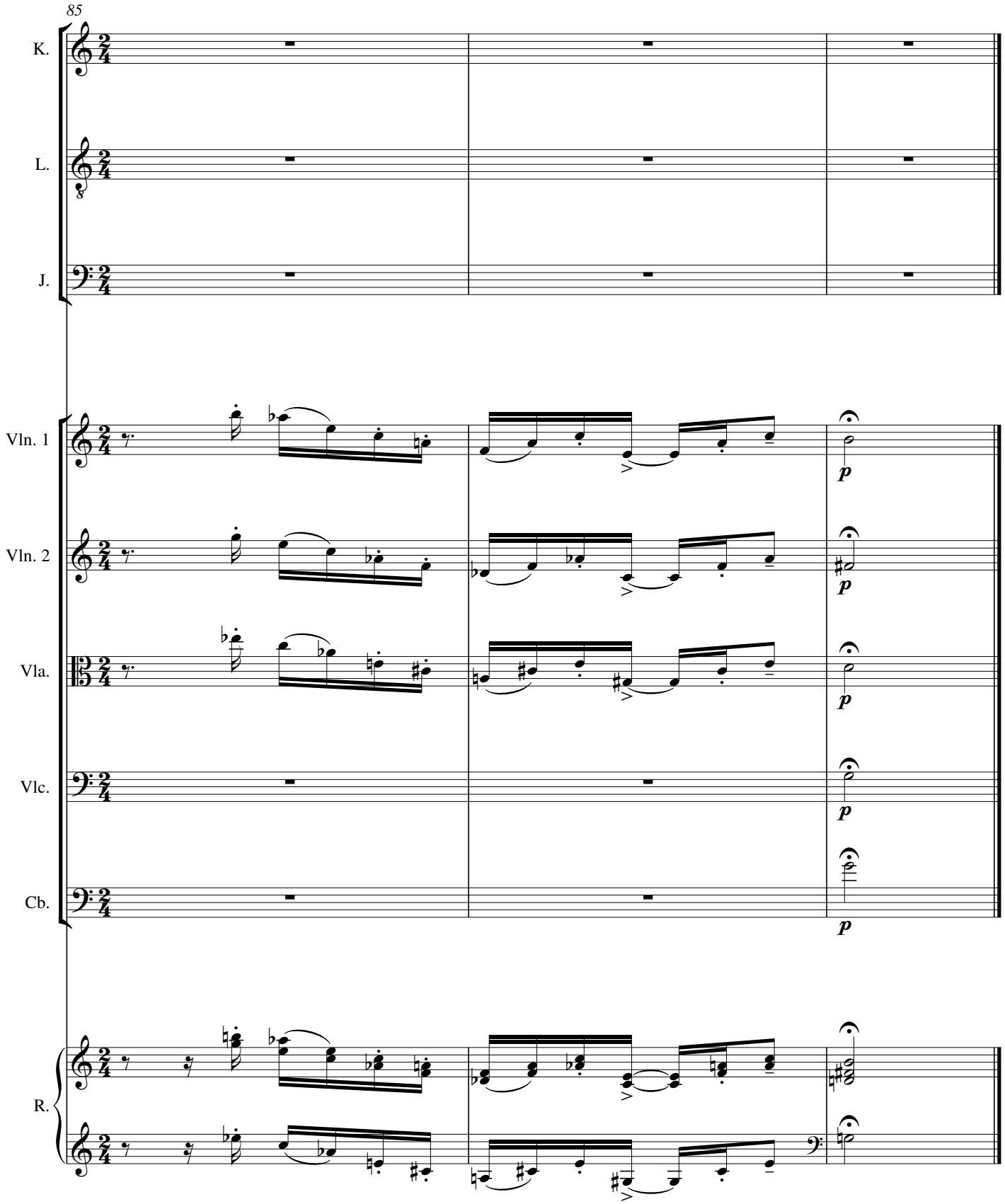

71
K.
L.
J.
3
ple foul the em - pire with nox - ious fur - zen!
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
pizz.
pizz.
pizz.


74 A tempo
K.
L.
Toward the end of his life, e - ven the com-mon peo - ple, who had once re - gard - ed Jo -
J.
Vln. 1
Vln. 2
arco
Vla.
arco
Vlc.
arco
Cb.
arco
A tempo
R.

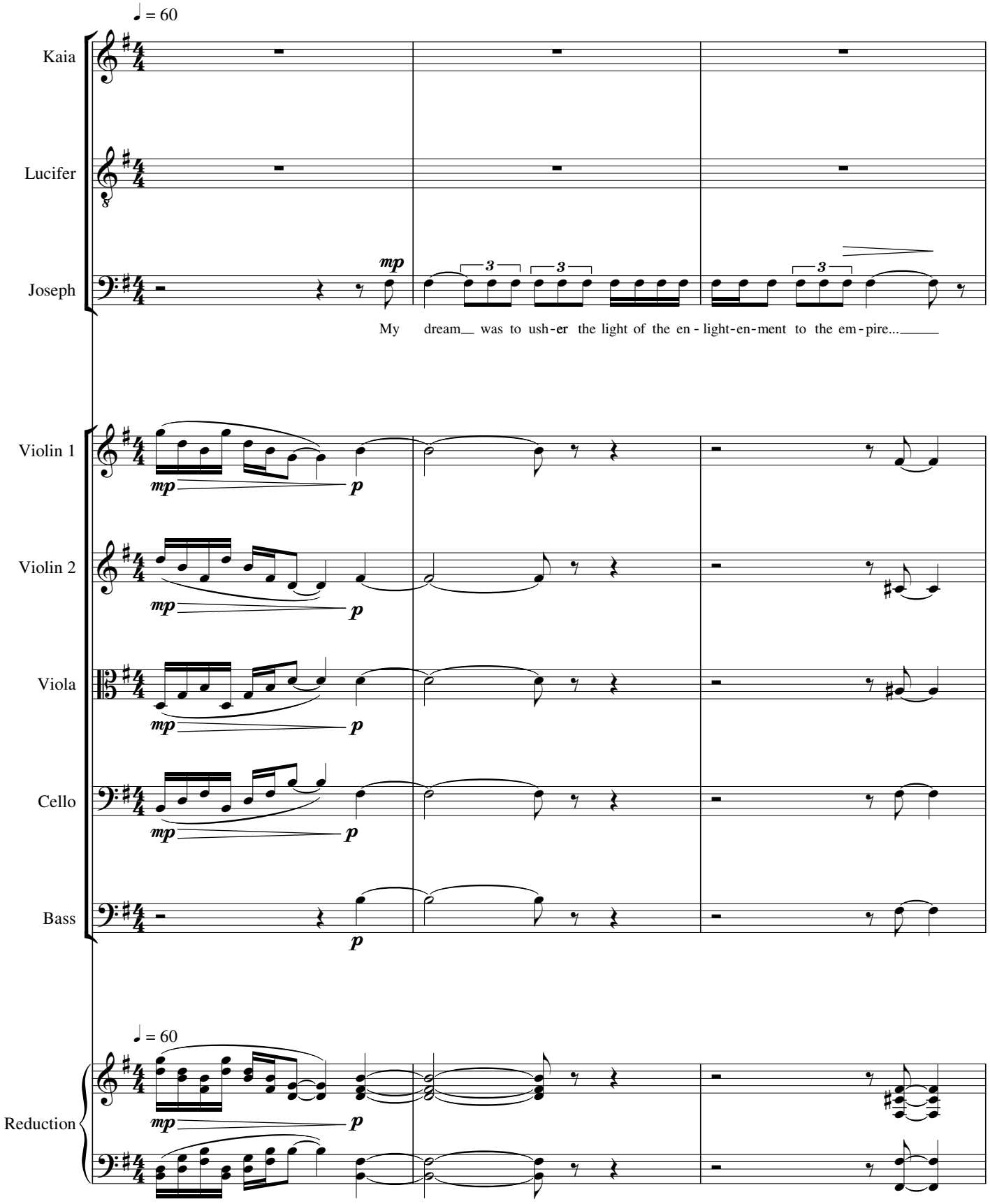

76
K.
L.
- seph as a he - ro, joined the no - bil - i - ty and the cler - gy in deep - ly re - sent - ing the
J.
arco
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

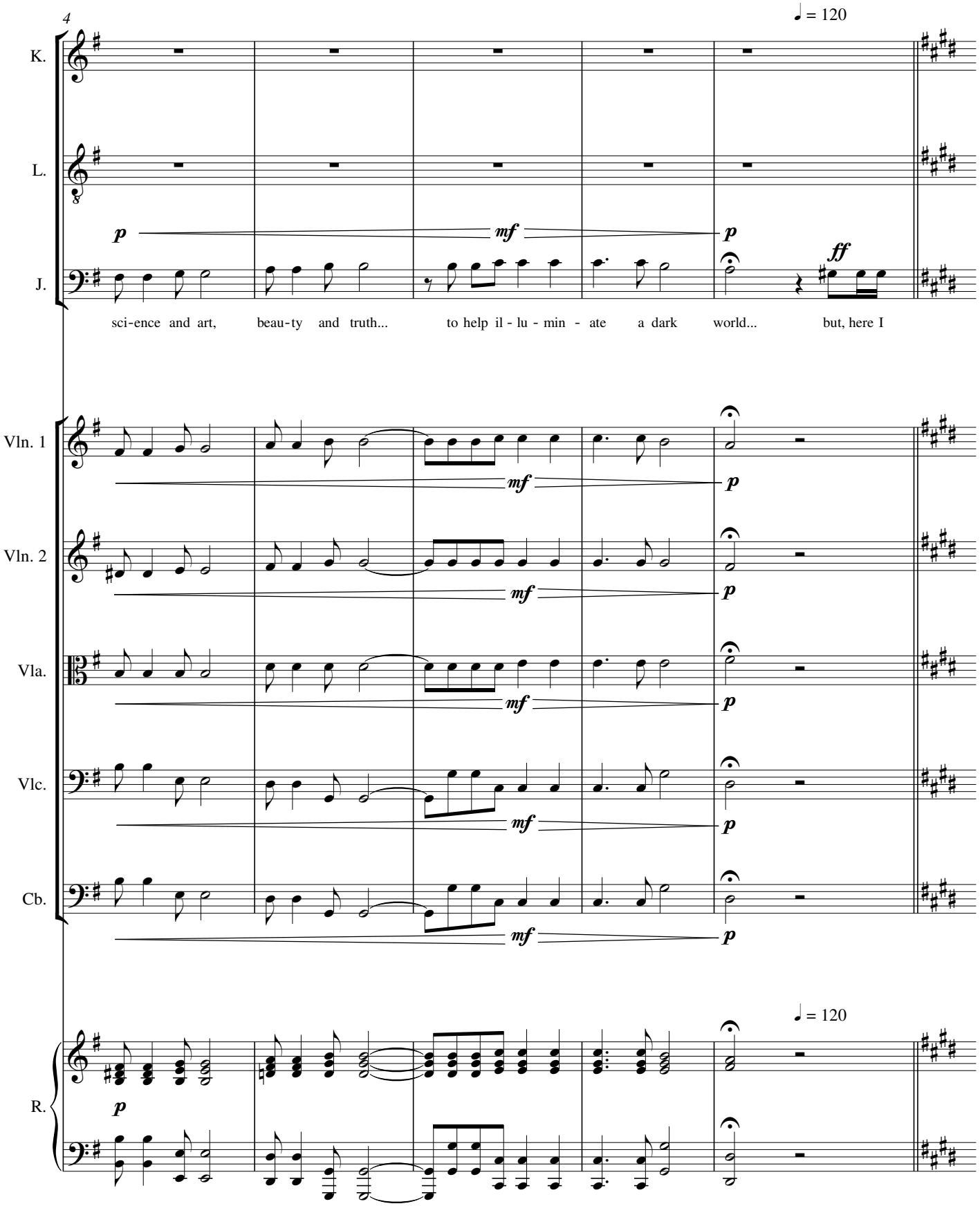

78
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
rad - i - cal in - ter - fer - ence in their af - faires.
f
Fred-rick of Prus - sia no - ted that,

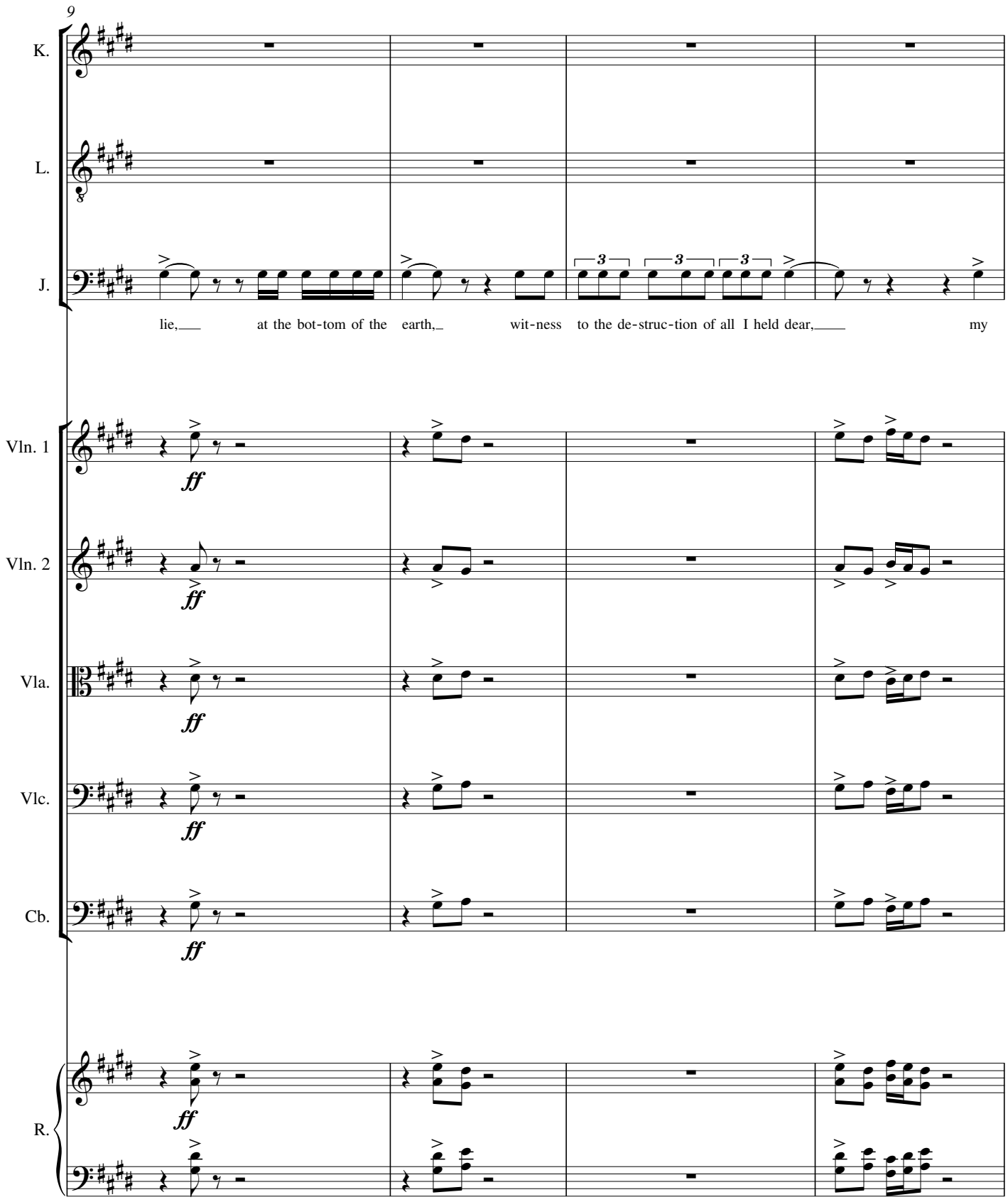

81
K.
L.
J.
'Jo - seph takes the se - cond step be - fore the first!'
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
f

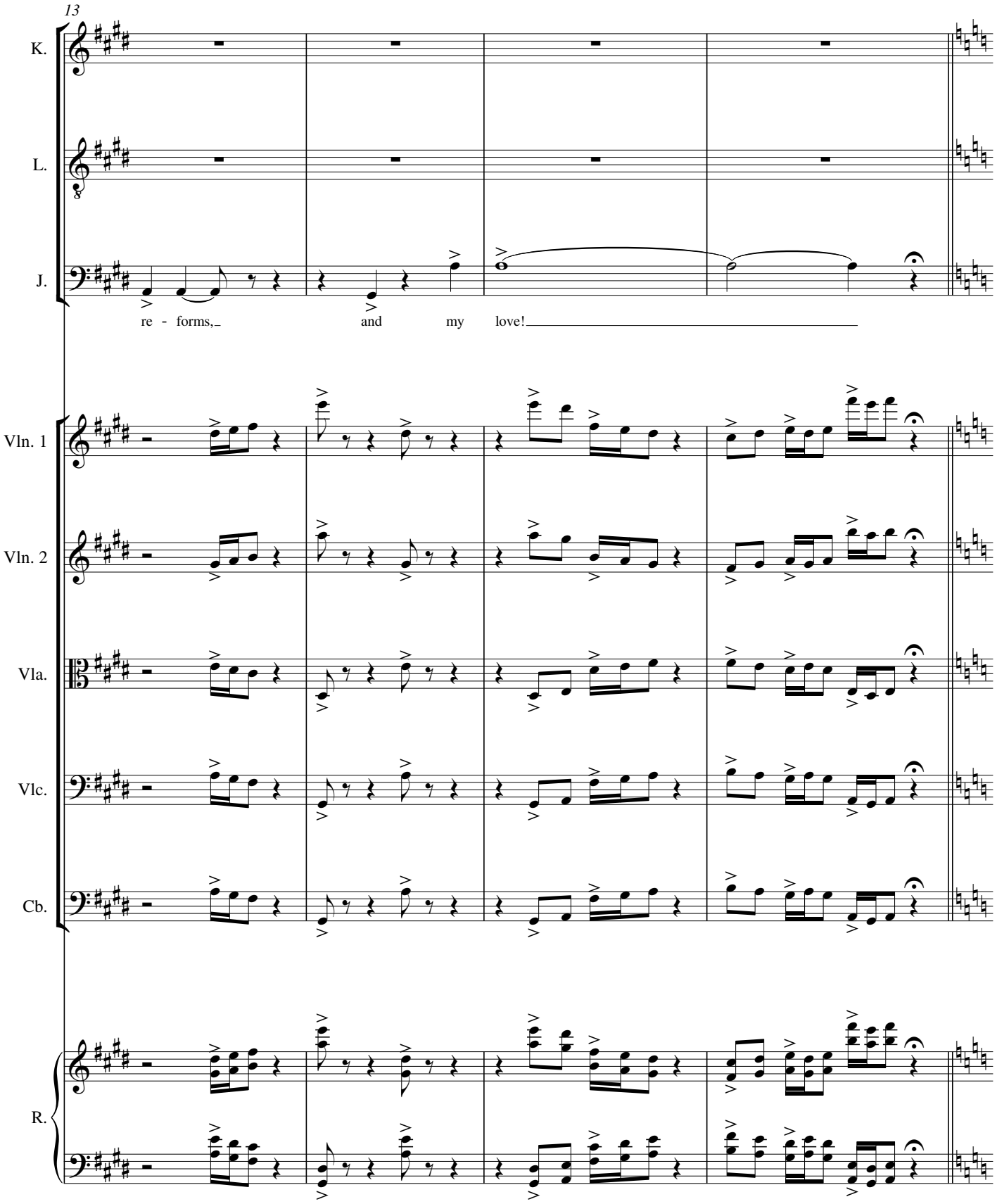

85
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
p

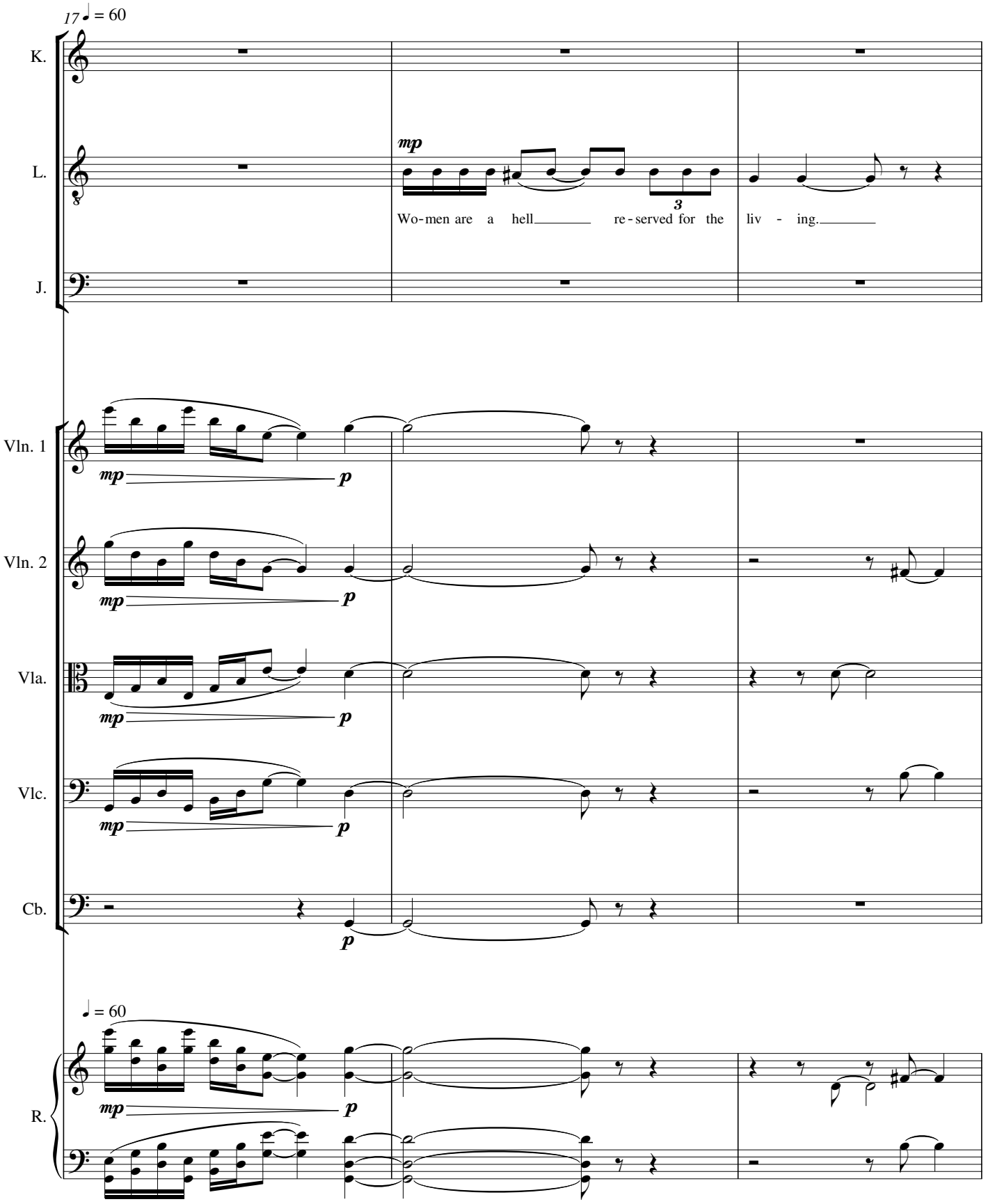
No. 4: My Dream ...

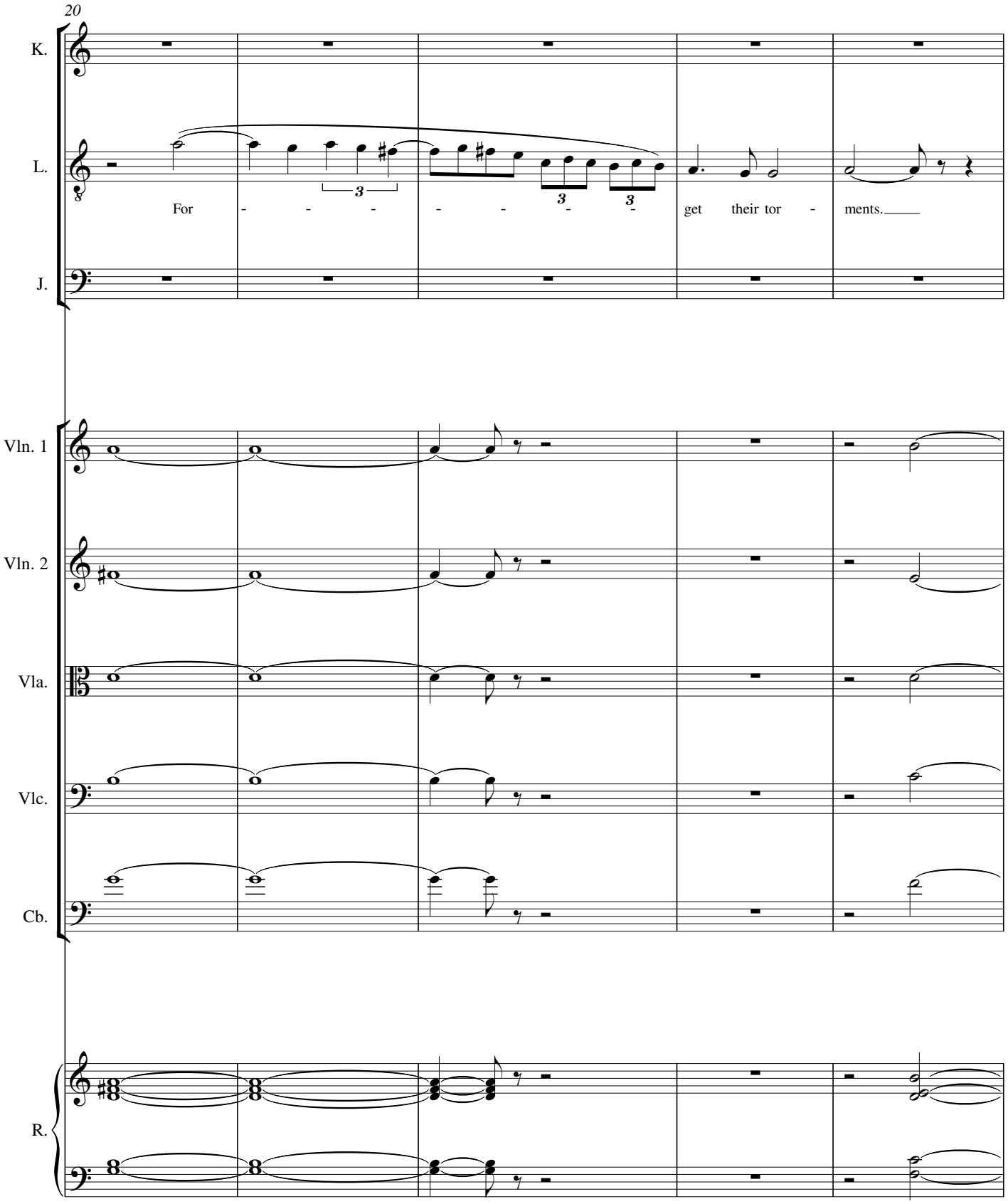

♩ = 60
Kaia
Lucifer
Joseph
mp
3
3
3
My dream__ was to ush-er the light of the en - light-en-ment to the em - pire..._____
Violin 1
Violin 2
Viola
Cello
Bass
mp
p
♩ = 60
Reduction

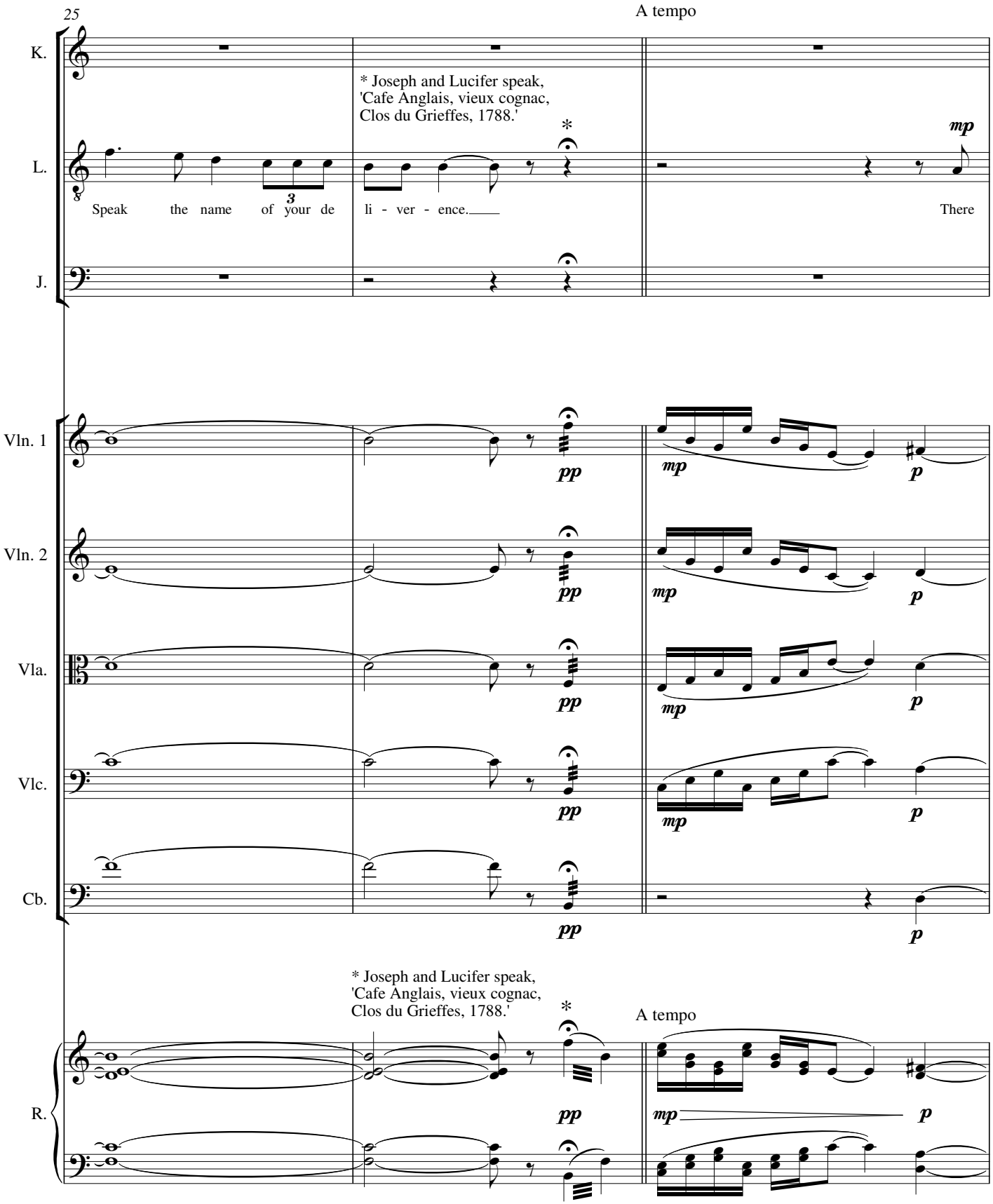

4
♩ = 120
K.
L.
J.
p
mf
p
ff
sci-ence and art, beau-ty and truth... to help il - lu - min - ate a dark world... but, here I
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
mf
p
R.
♩ = 120

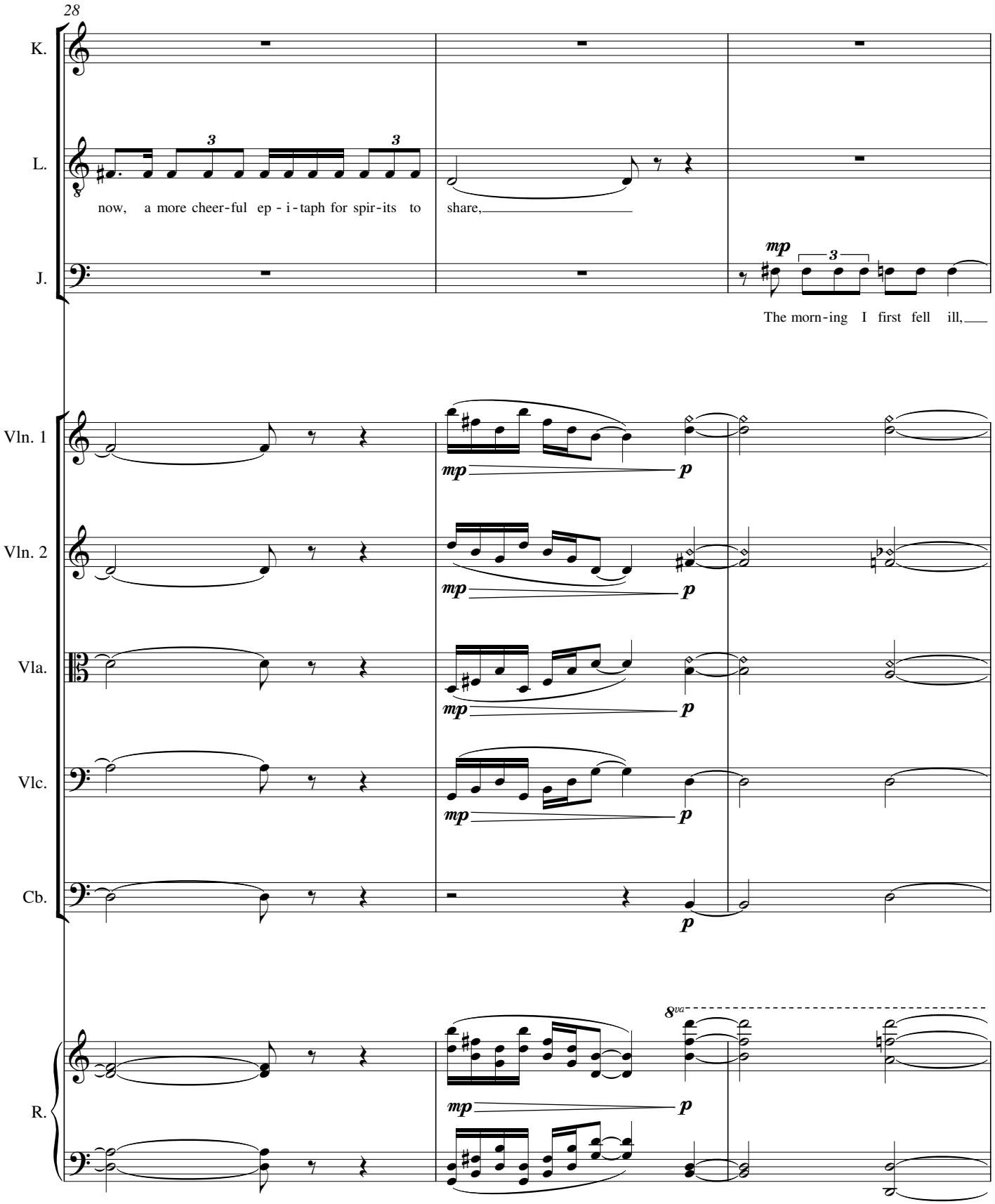

9
K.
L.
J.
lie, at the bot-tom of the earth, wit-ness to the de-struc-tion of all I held dear, my
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
ff

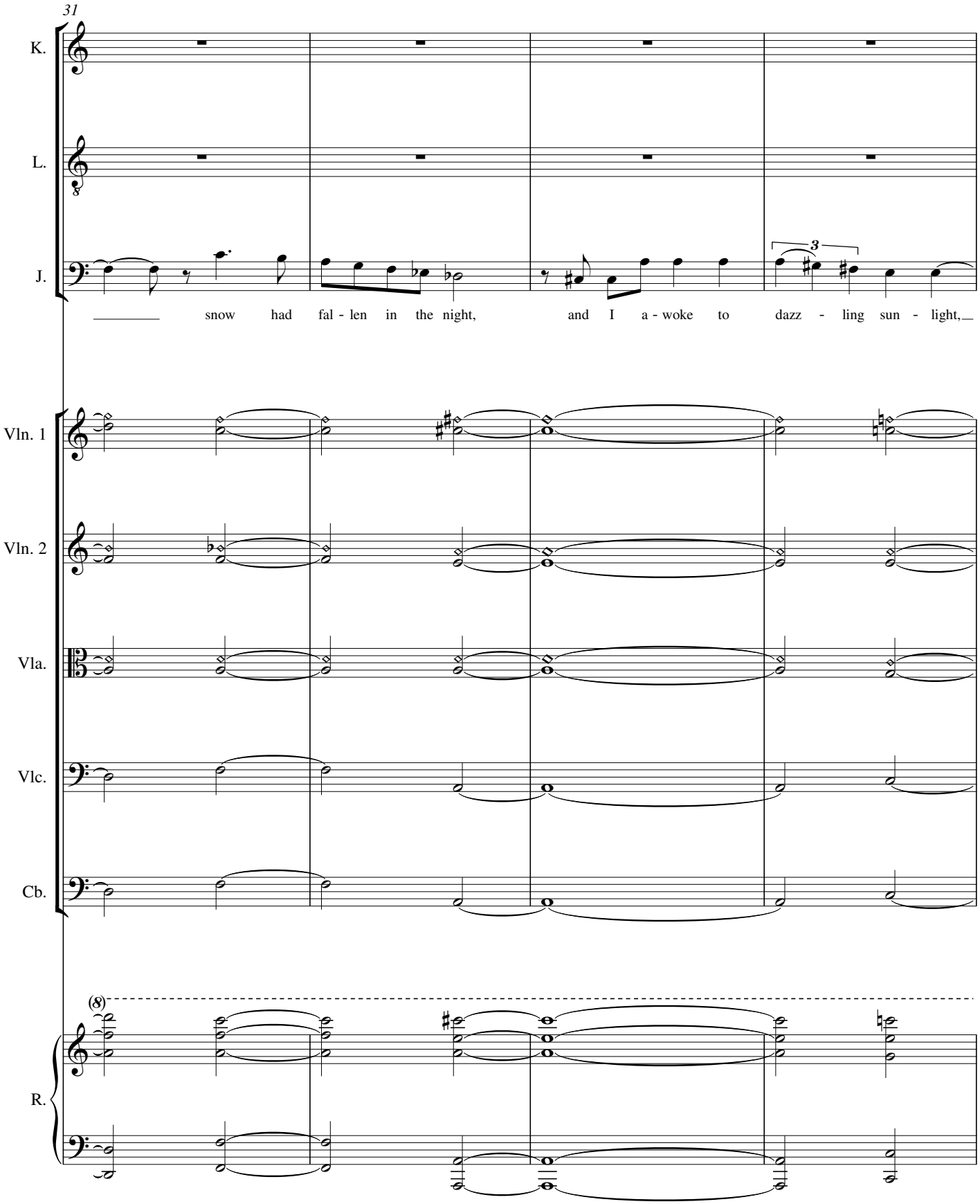

13
K.
L.
J.
re - forms,
and
my
love!
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

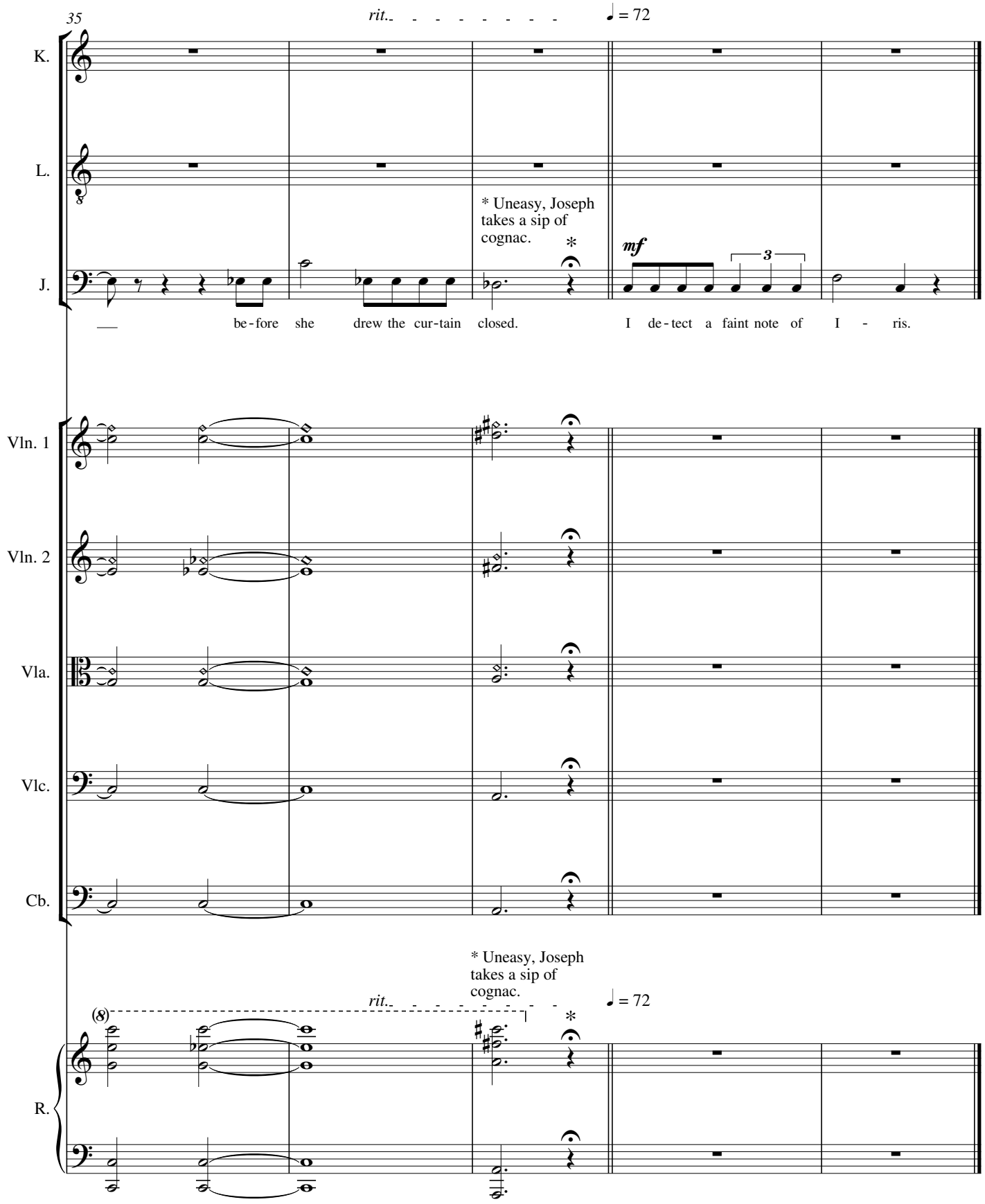

17 ♩ = 60
K.
L.
J.
mp
3
Wo - men are a hell re - served for the liv - ing.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
mp
p
♩ = 60
R.


20
K.
L.
J.
For - - - - - - - -
get their tor - ments.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

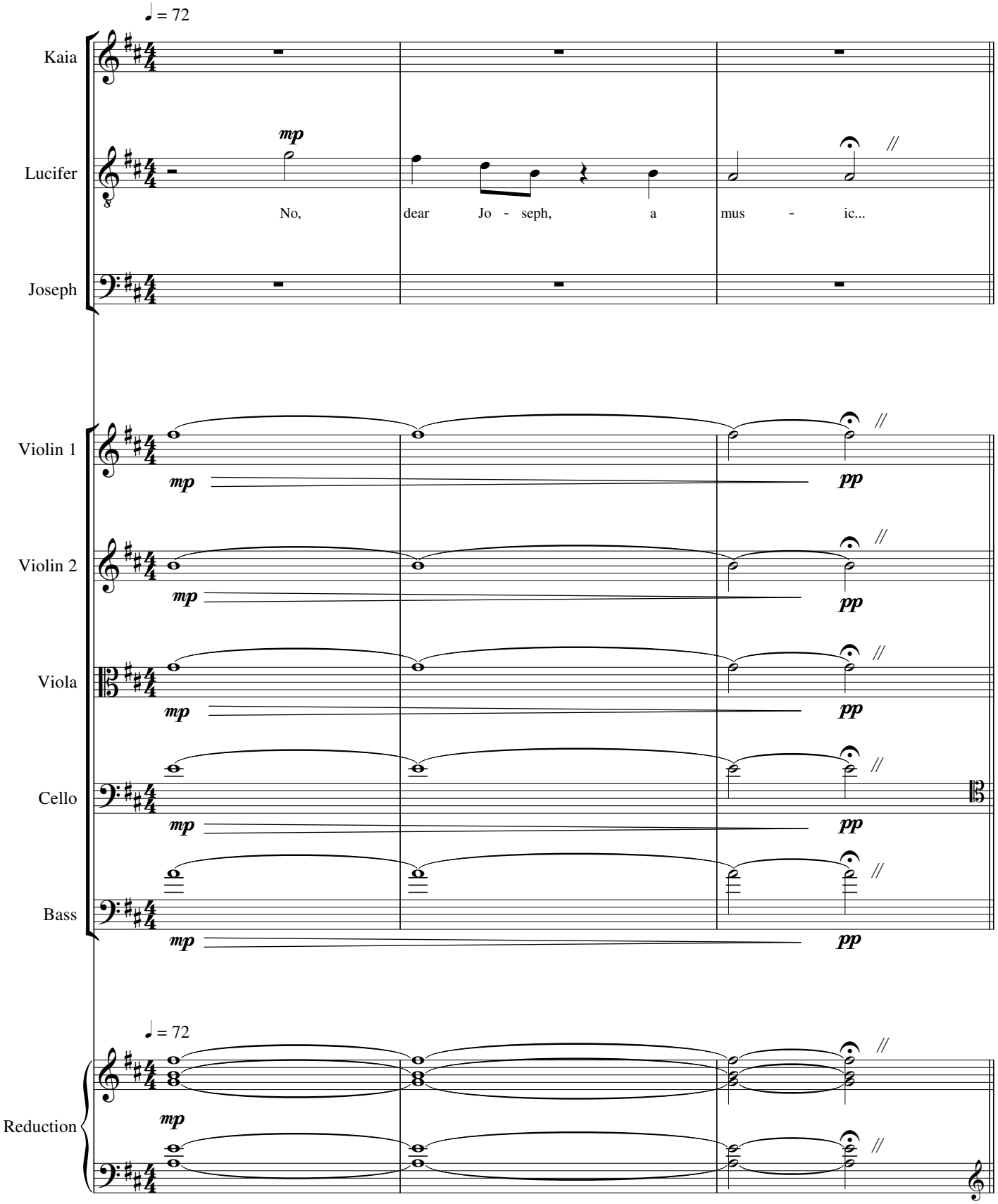

25
A tempo
K.
L.
J.
* Joseph and Lucifer speak,
'Cafe Anglais, vieux cognac,
Clos du Grieffes, 1788.'
Speak the name of your de li - ver - ence.
There
mp
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
pp
mp
p
* Joseph and Lucifer speak,
'Cafe Anglais, vieux cognac,
Clos du Grieffes, 1788.'
A tempo
R.

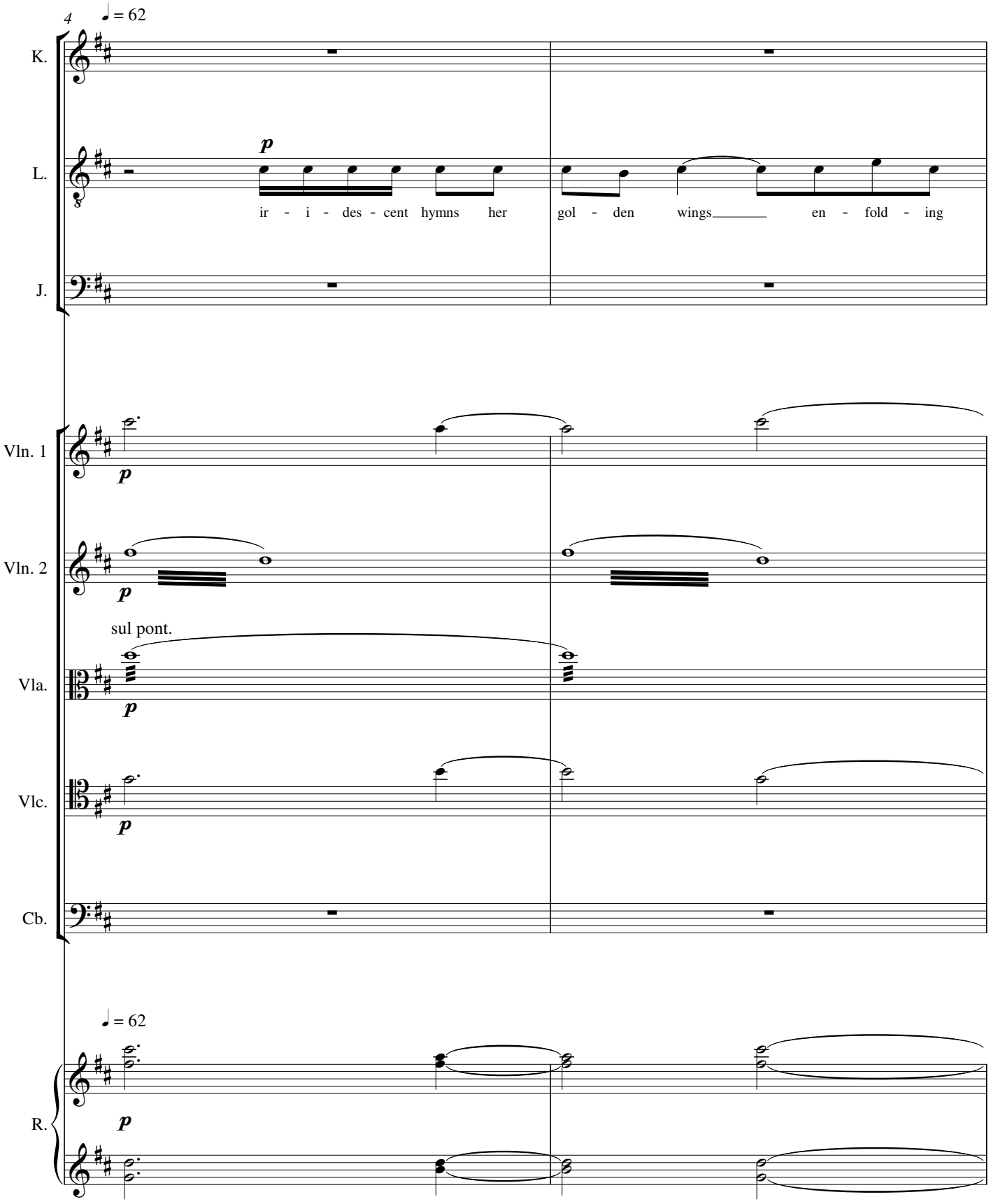

28
K.
L.
J.
now, a more cheer-ful ep - i - taph for spir-its to
share,
mp
The morn-ing I first fell ill,
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
mp
p
8va
R.

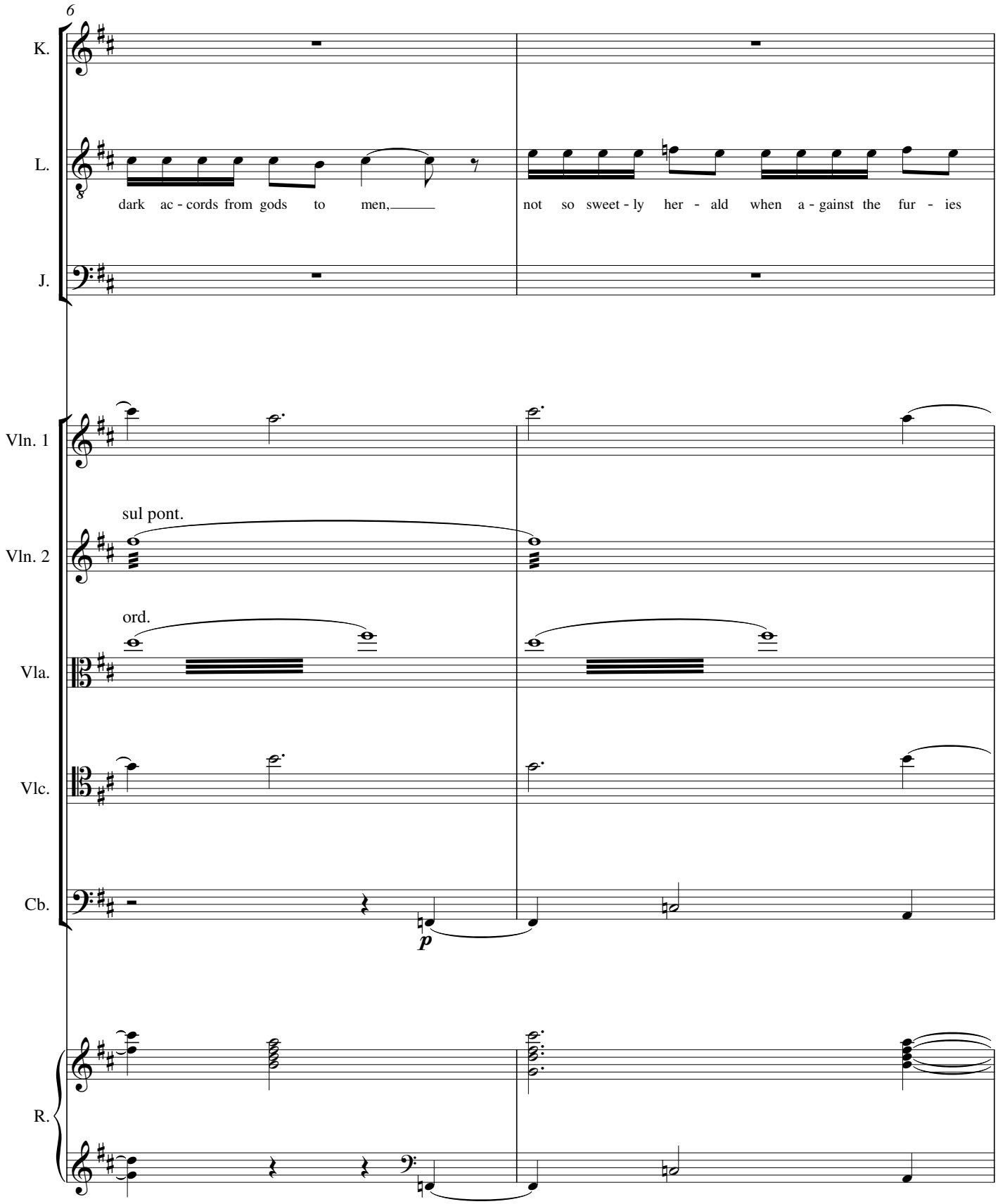

31
K.
L.
J.
3
snow had fal - len in the night, and I a - woke to dazz - ling sun - light,
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
(8)
R.

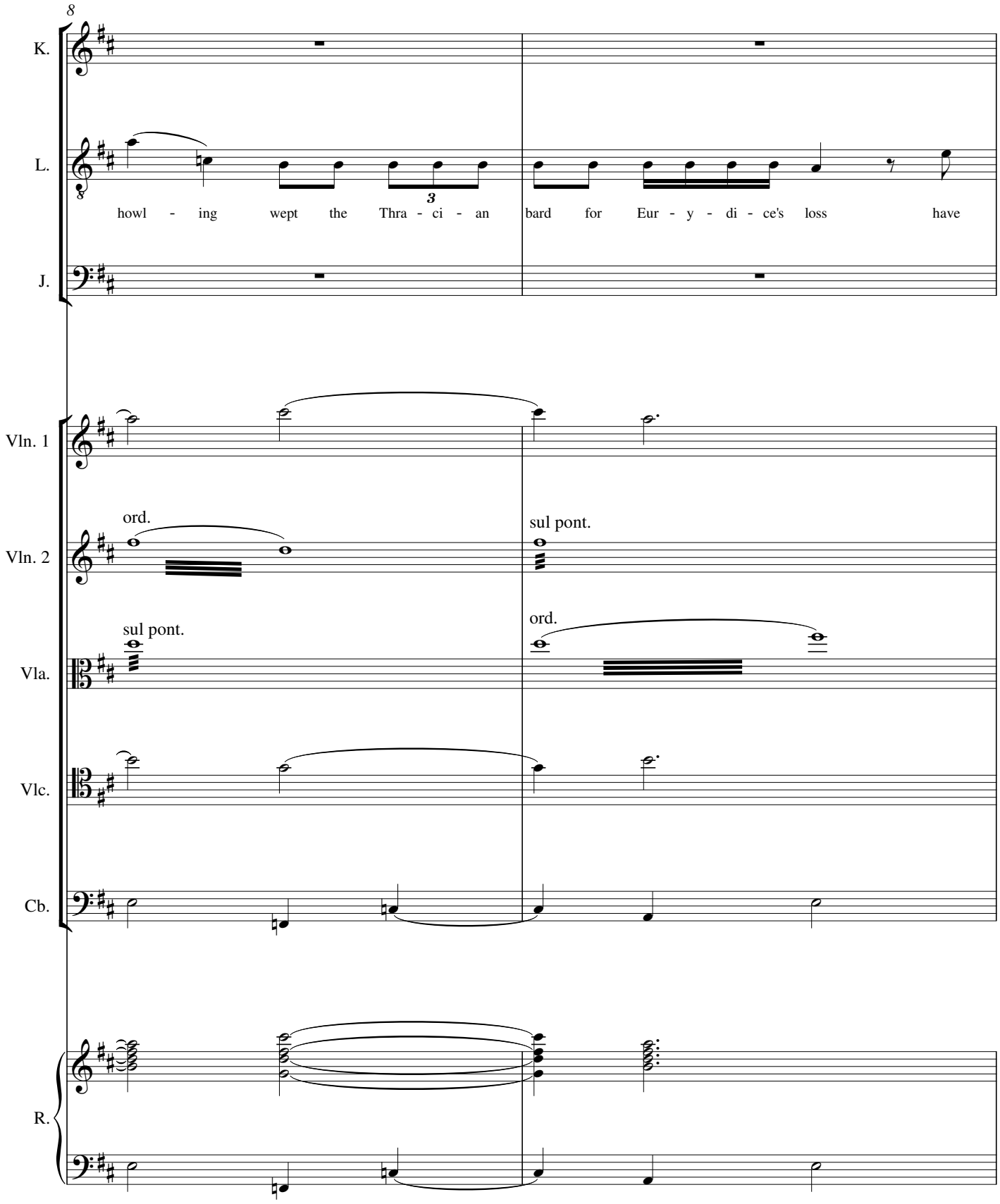

35
rit.
♩ = 72
K.
L.
J.
* Uneasy, Joseph takes a sip of cognac.
mf
3
be - fore she drew the cur - tain closed.
I de - tect a faint note of I - ris.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
* Uneasy, Joseph takes a sip of cognac.
rit.
♩ = 72
(8)
R.

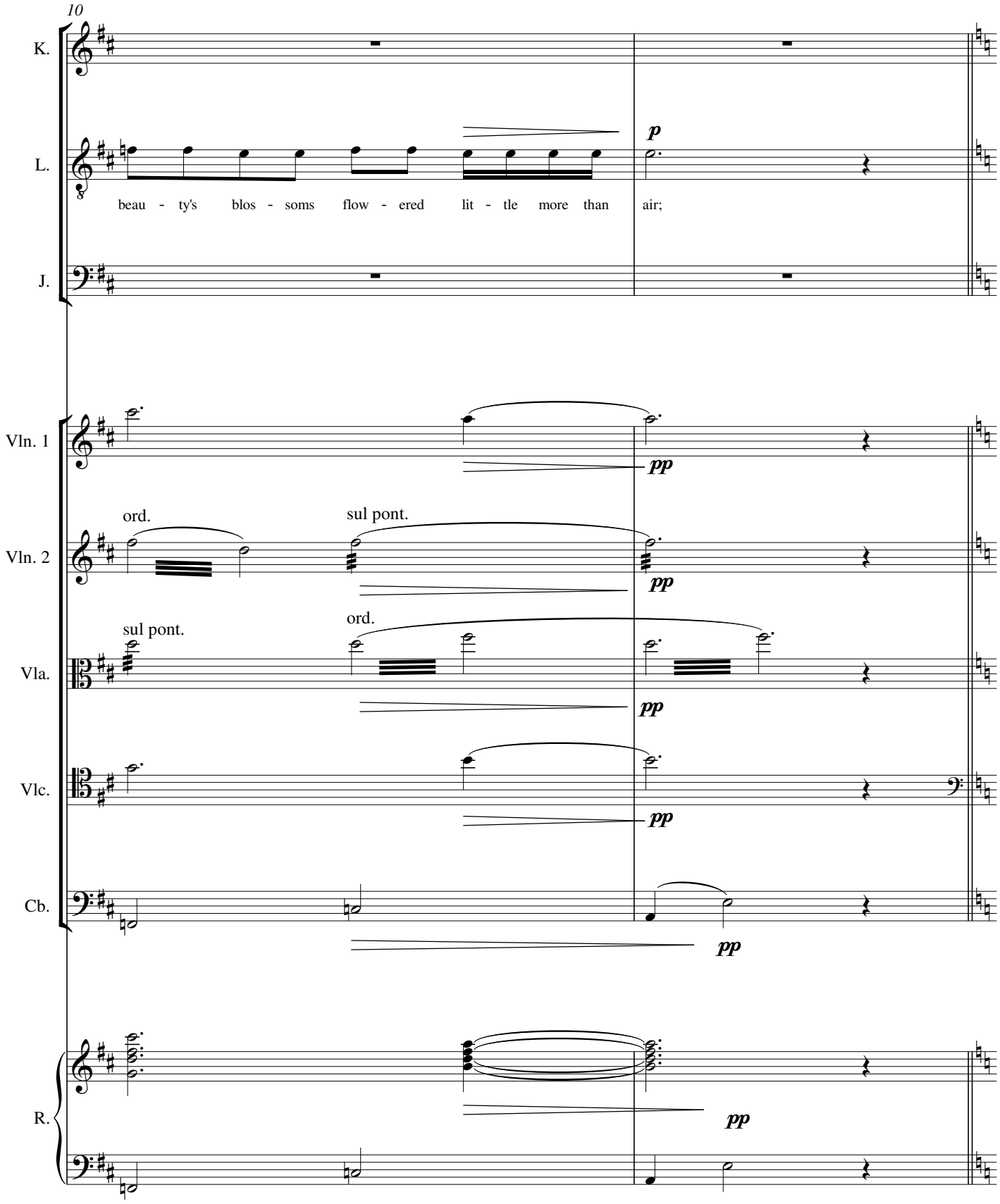
No. 5: Drink to More and Worry the Less

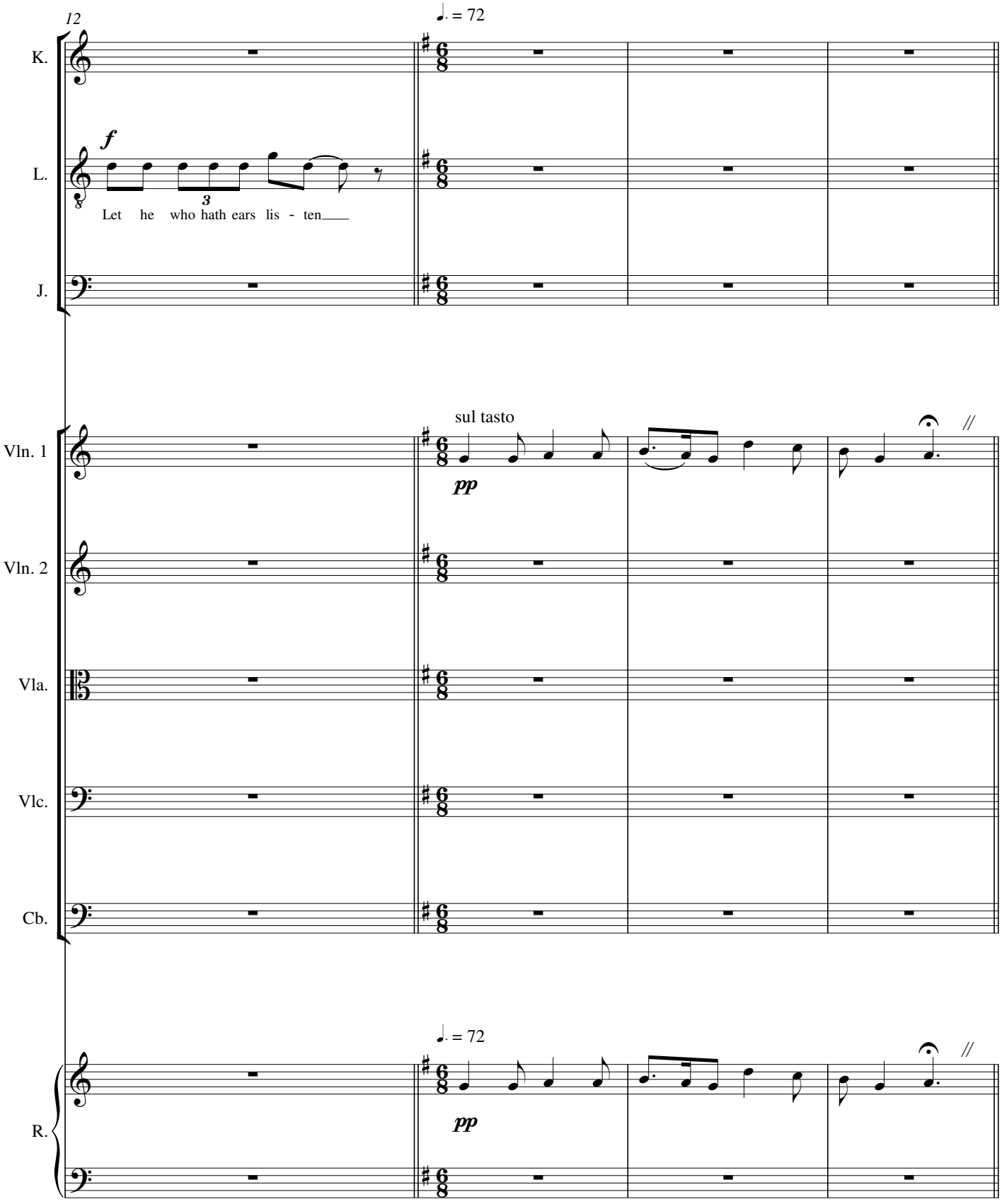


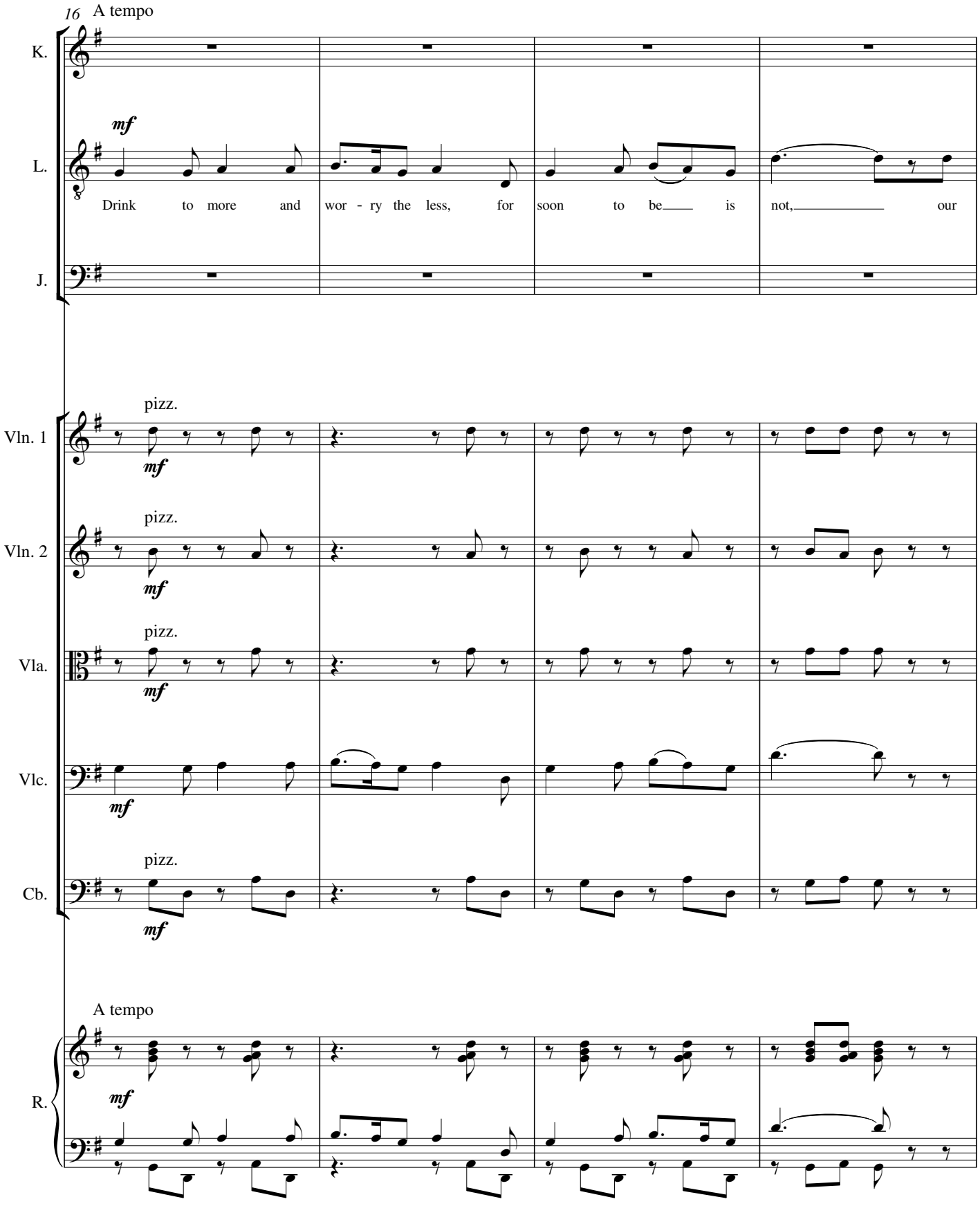

4
♩ = 62
K.
L.
J.
p
ir - i - des - cent hymns her
gol - den wings en - fold - ing
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
sul pont.
♩ = 62
R.

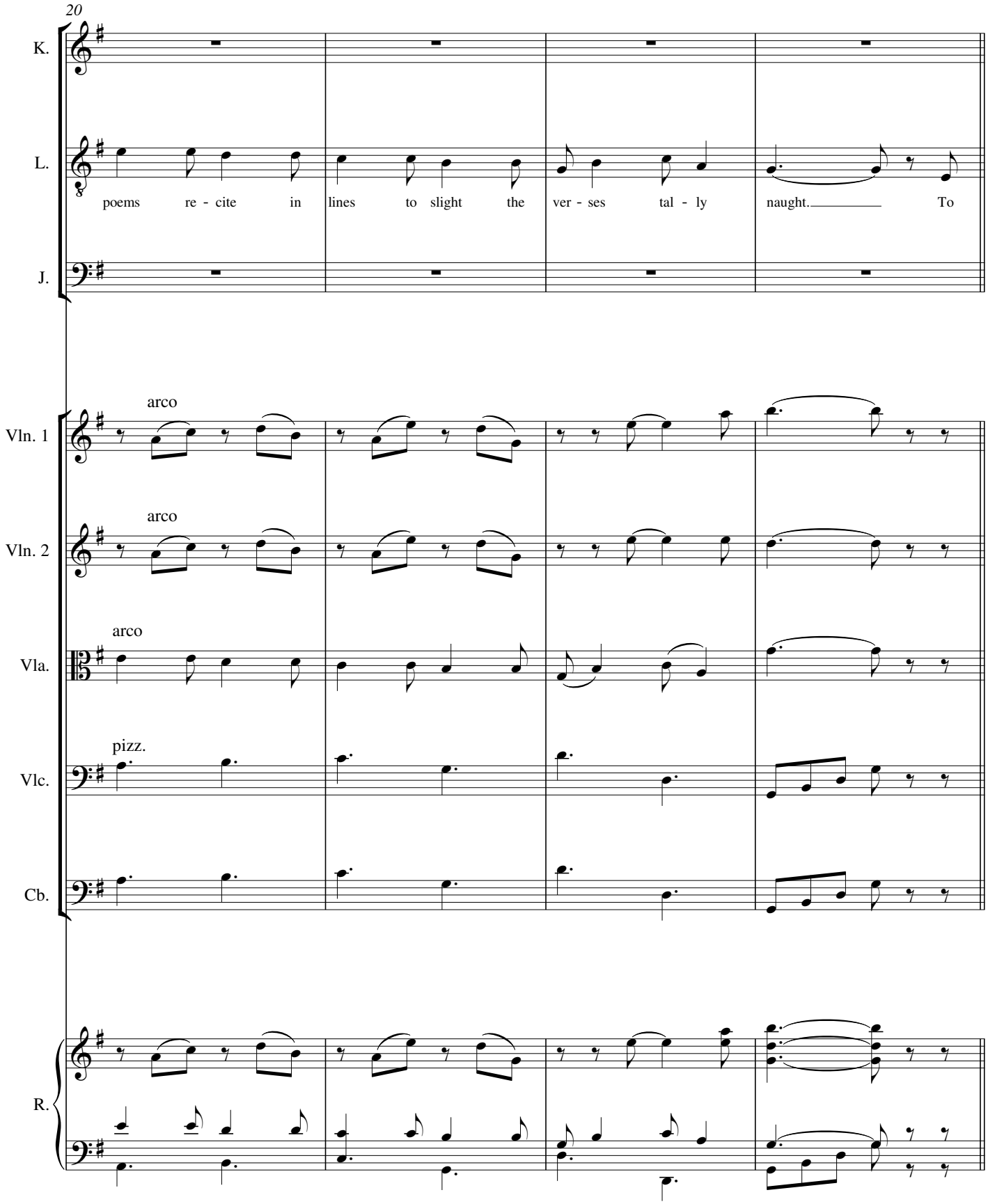

6
K.
L.
dark ac - cords from gods to men,
not so sweet - ly her - ald when a - gainst the fur - ies
J.
Vln. 1
sul pont.
Vln. 2
ord.
Vla.
Vlc.
Cb.
p
R.

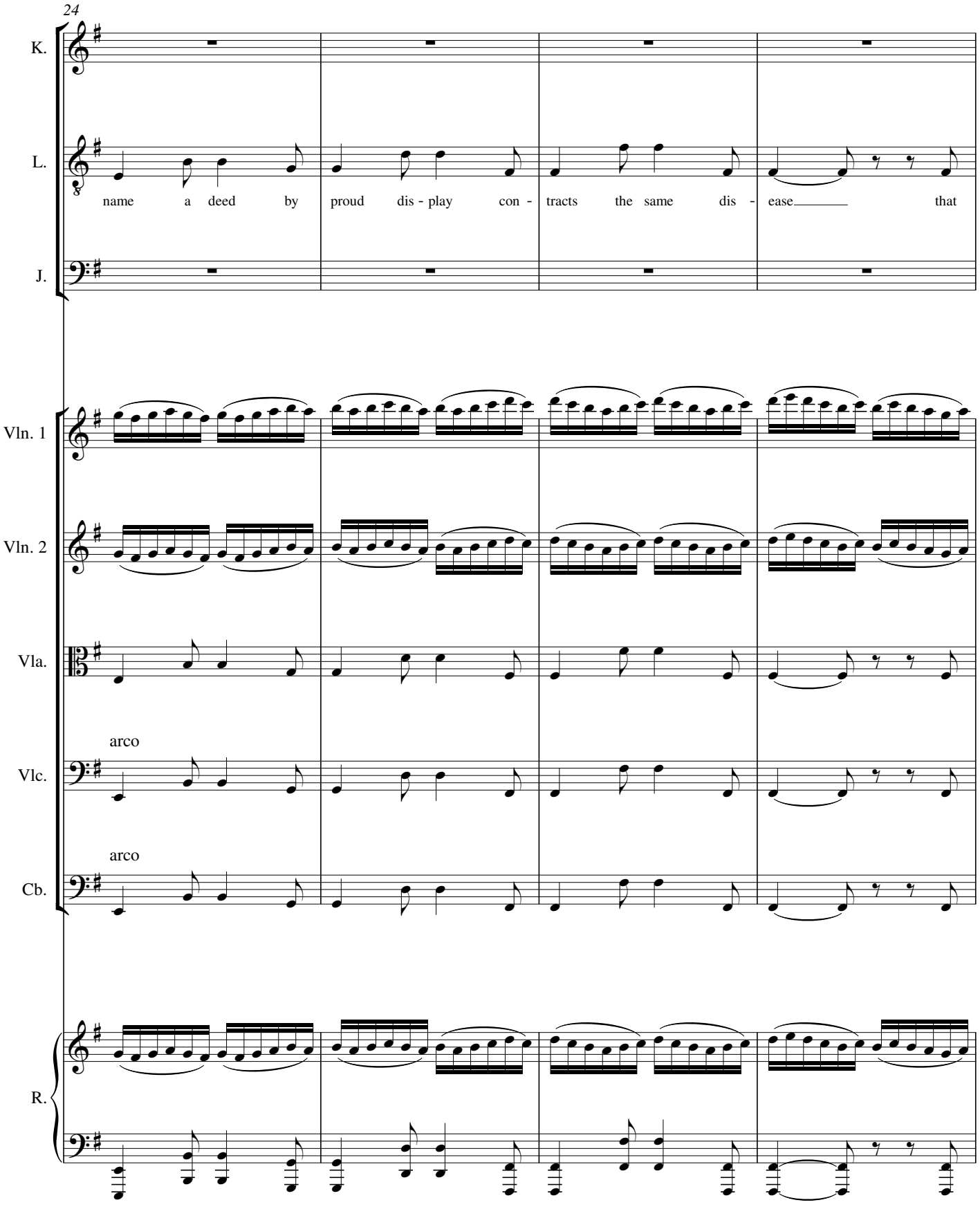

8
K.
L.
howl - ing wept the Thra - ci - an bard for Eur - y - di - ce's loss have
J.
Vln. 1
Vln. 2
ord.
sul pont.
Vla.
sul pont.
ord.
Vlc.
Cb.
R.

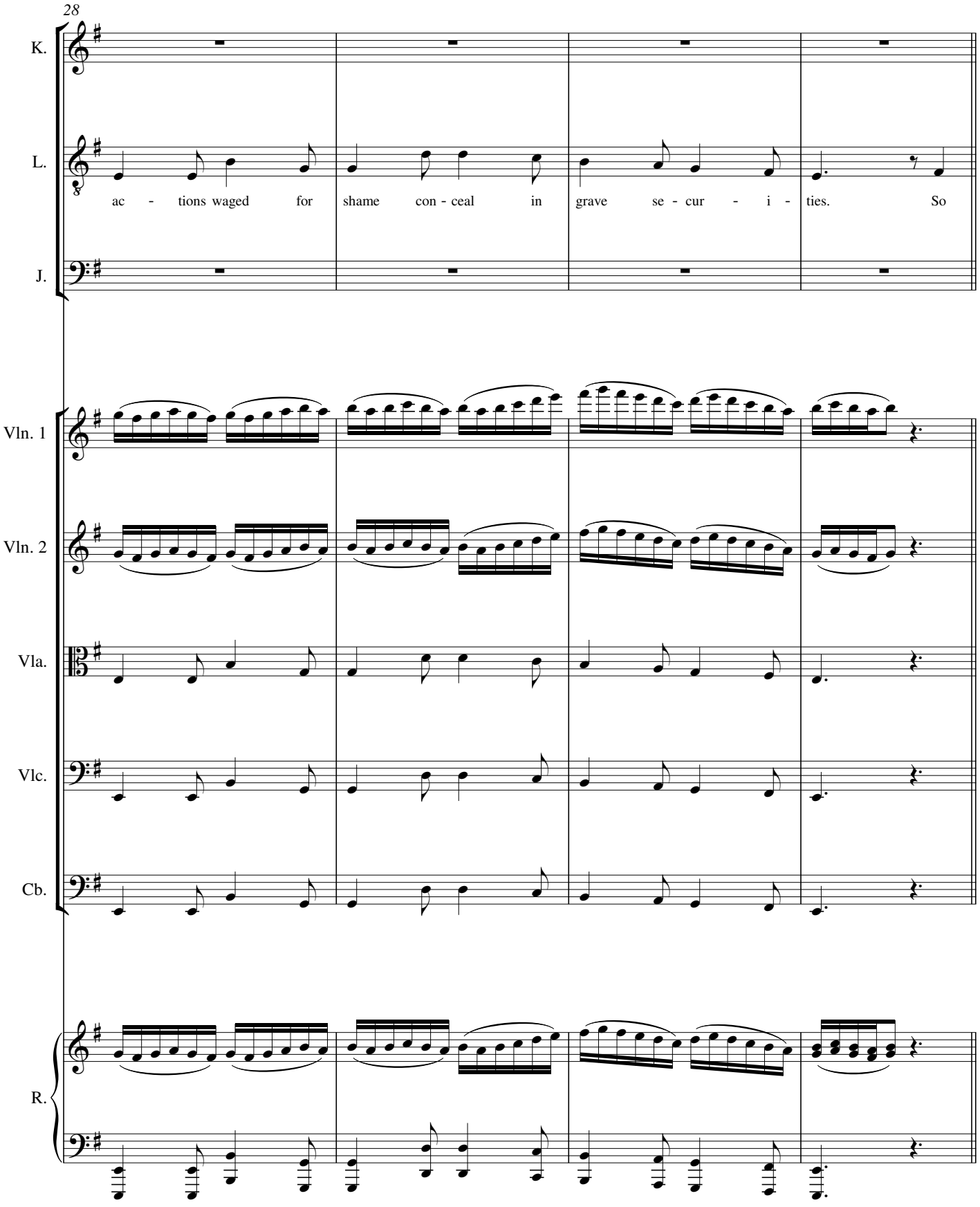

10
K.
L.
J.
p
beau - ty's blos - soms flow - ered lit - tle more than air;
Vln. 1
pp
Vln. 2
ord.
sul pont.
pp
Vla.
sul pont.
ord.
pp
Vlc.
pp
Cb.
pp
R.
pp

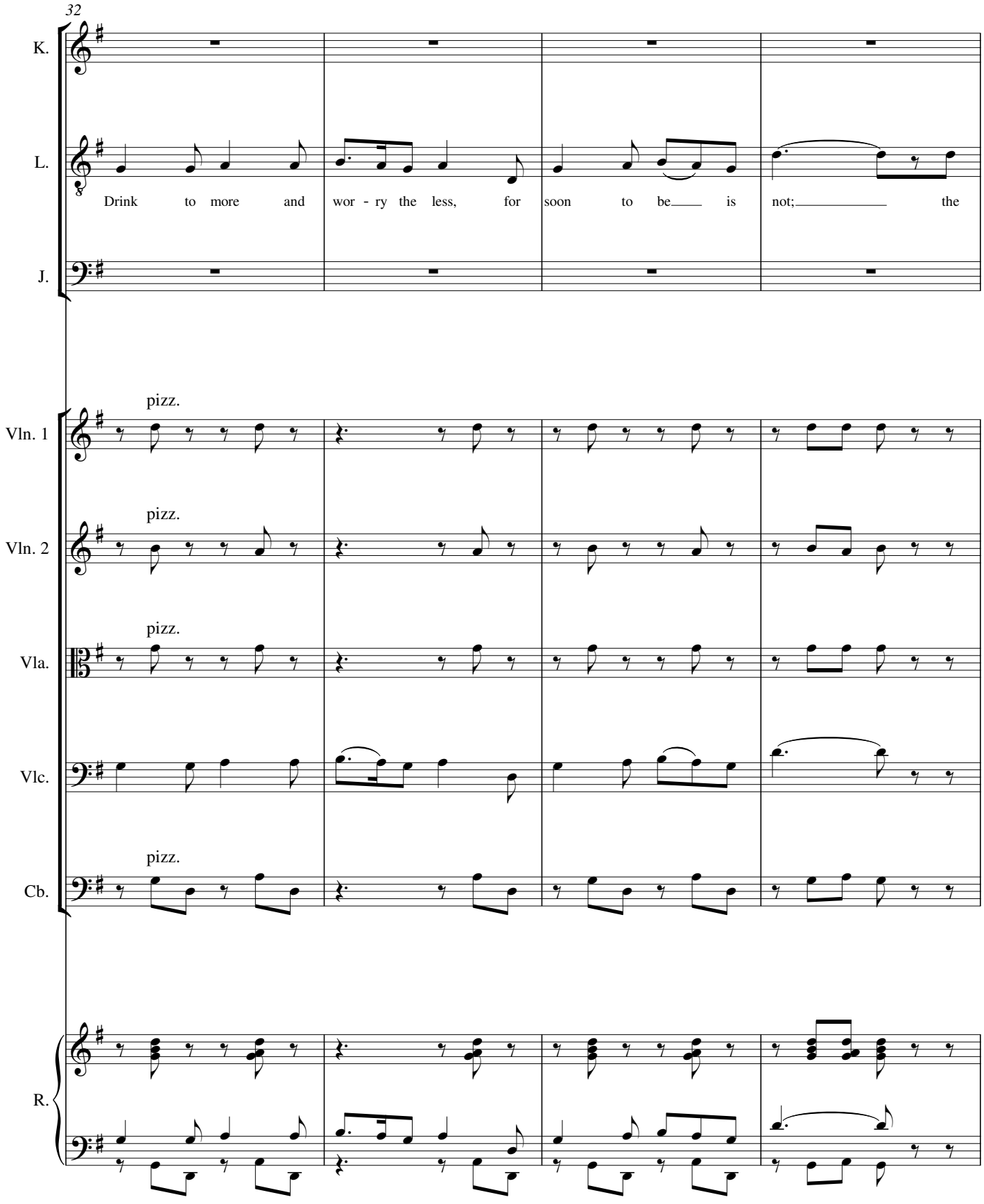

12
♩. = 72
K.
L.
J.
f
Let he who hath ears lis - ten
3
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
sul tasto
pp
//
♩. = 72
R.
pp
//

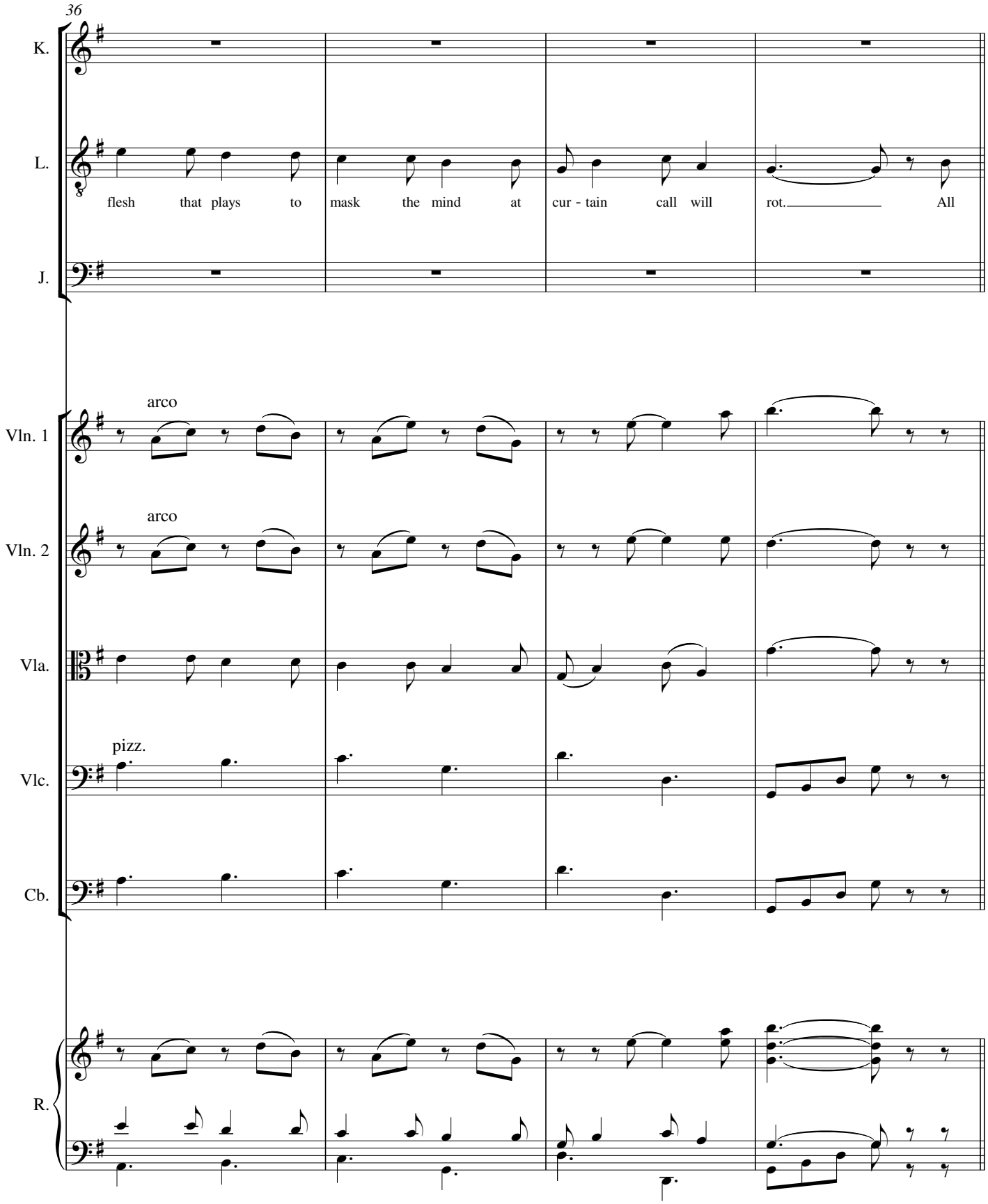

16
A tempo
K.
L.
J.
mf
Drink to more and wor - ry the less, for soon to be is not, our
pizz.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
A tempo

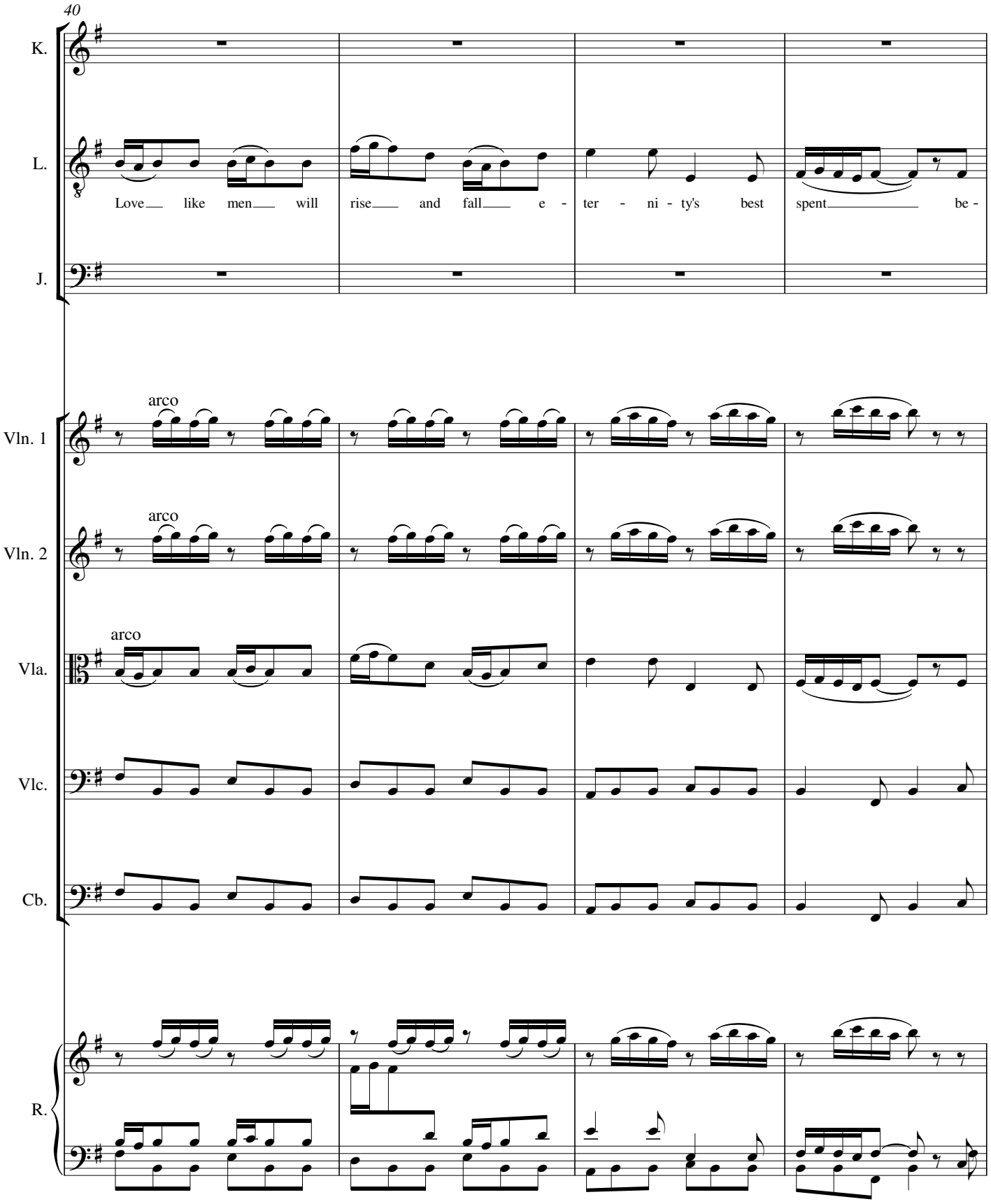

20
K.
L.
poems re - cite in lines to slight the ver - ses tal - ly naught. To
J.
arco
Vln. 1
arco
Vln. 2
arco
Vla.
pizz.
Vlc.
Cb.
R.

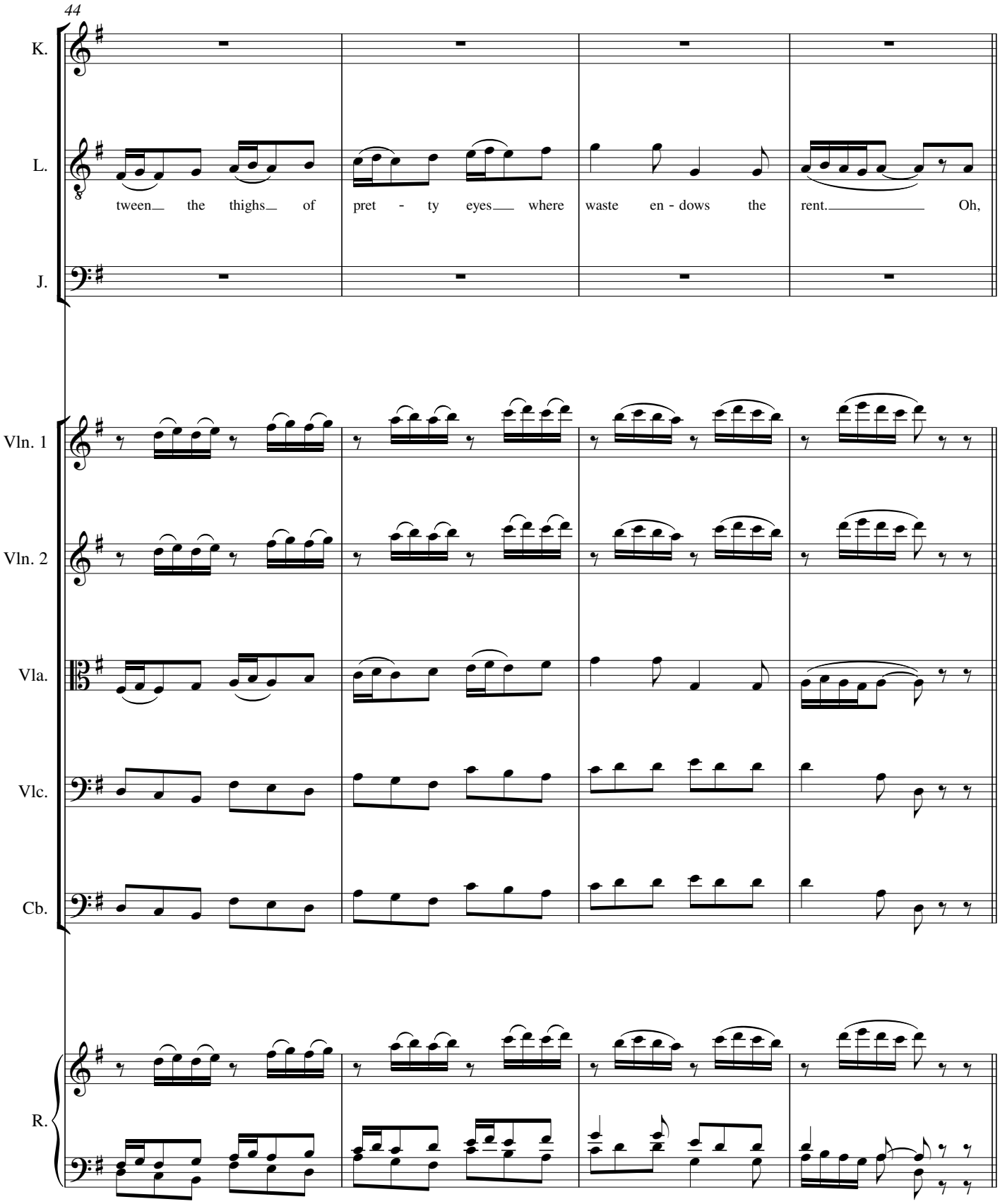

24
K.
L.
name a deed by proud dis - play con - tracts the same dis - ease that
J.
Vln. 1
Vln. 2
Vla.
arco
Vlc.
arco
Cb.
R.

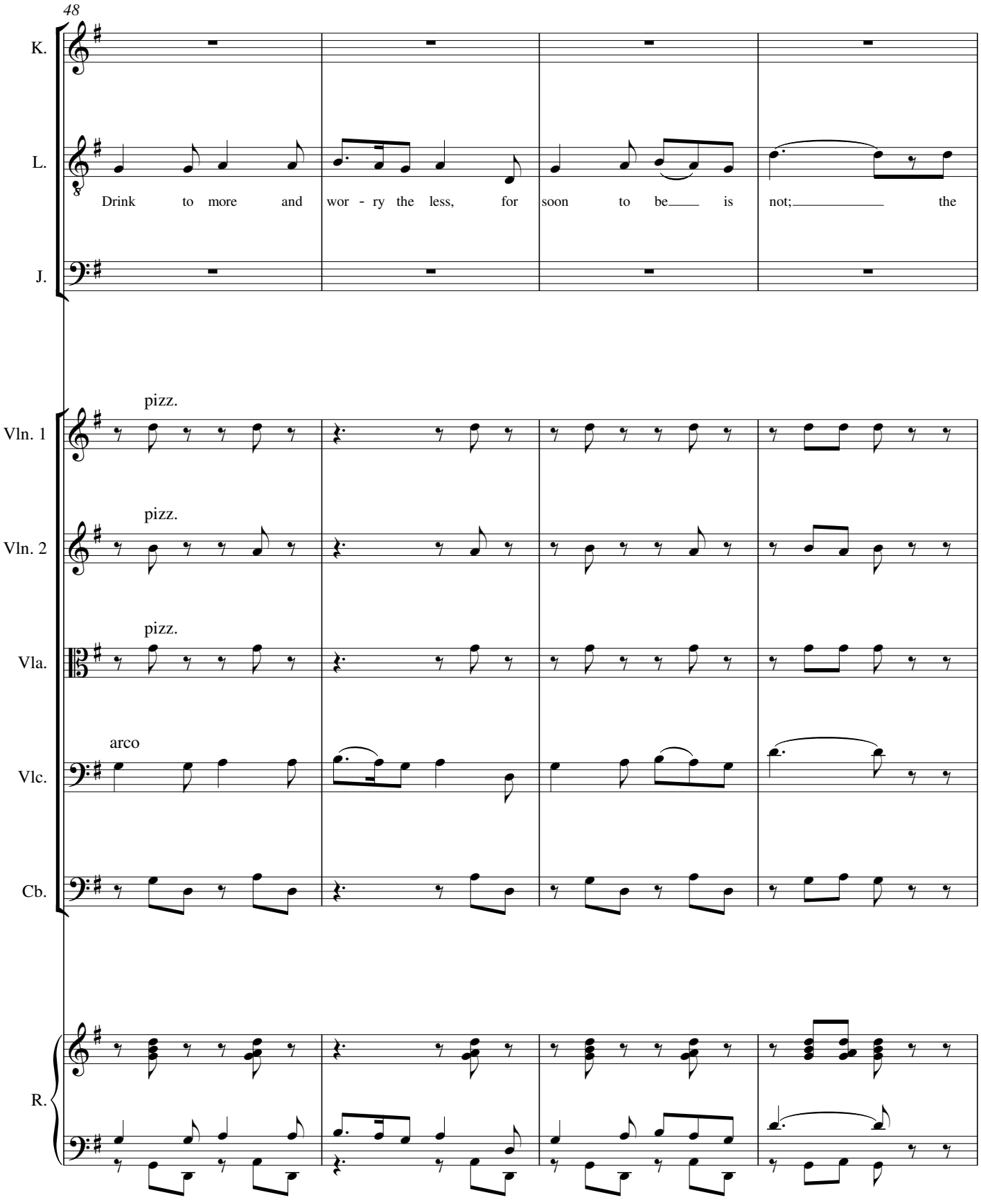

28
K.
L.
ac - tions waged for shame con - ceal in grave se - cur - i - ties. So
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

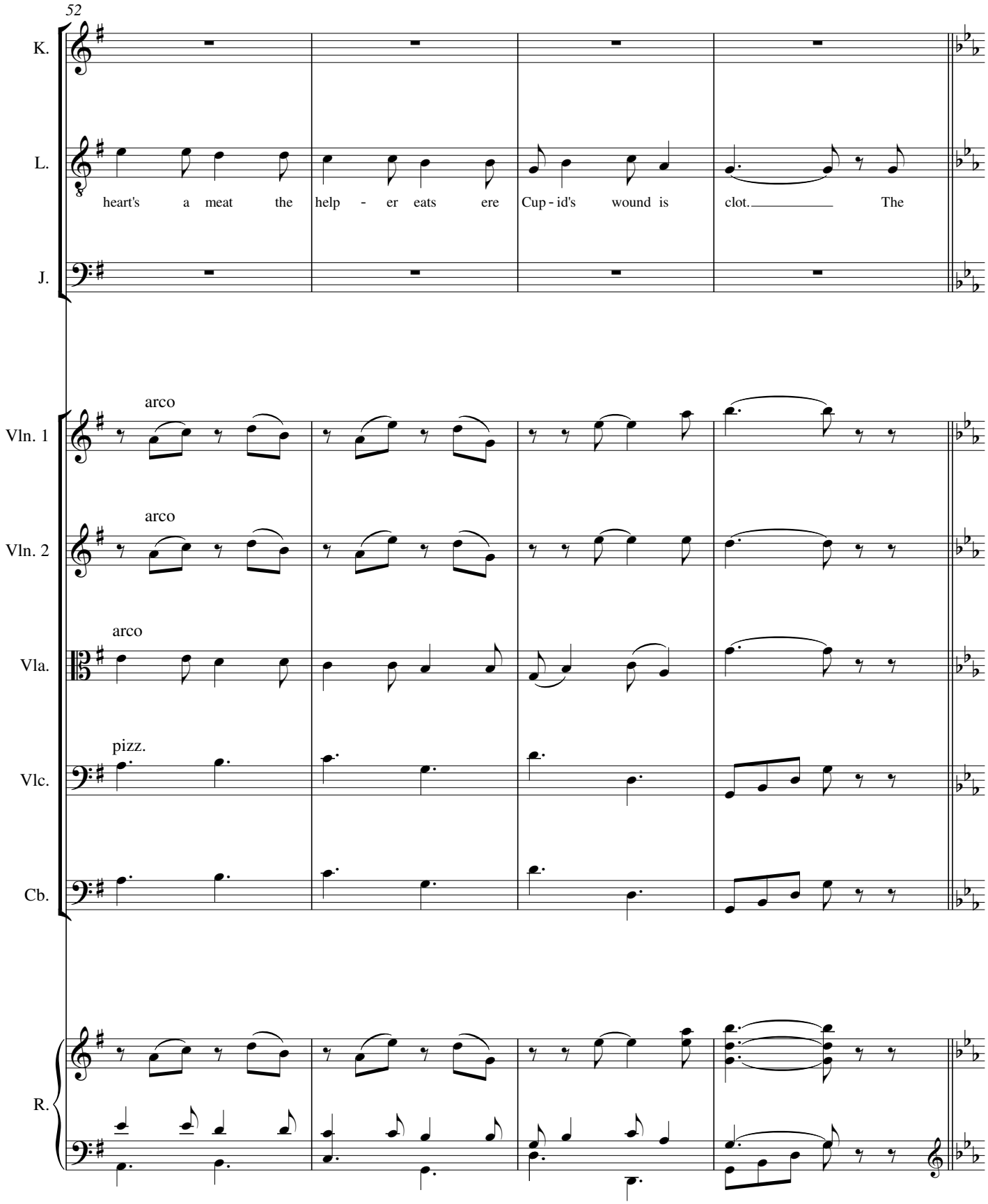

32
K.
L.
Drink to more and wor - ry the less, for soon to be is not; the
J.
pizz.
Vln. 1
pizz.
Vln. 2
pizz.
Vla.
Vlc.
pizz.
Cb.
R.

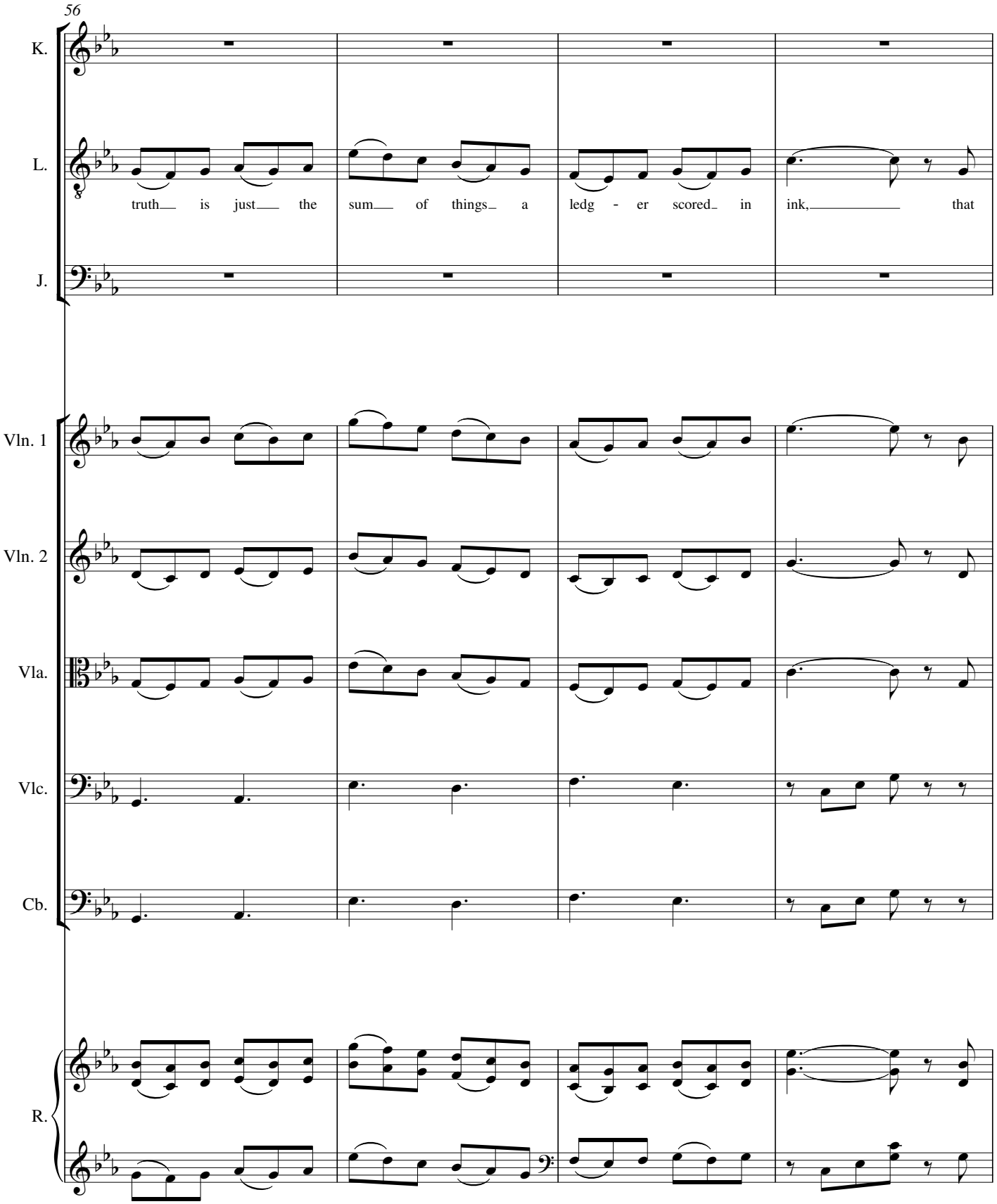

36
K.
L.
flesh that plays to mask the mind at cur - tain call will rot. All
J.
arco
Vln. 1
arco
Vln. 2
Vla.
pizz.
Vlc.
Cb.
R.

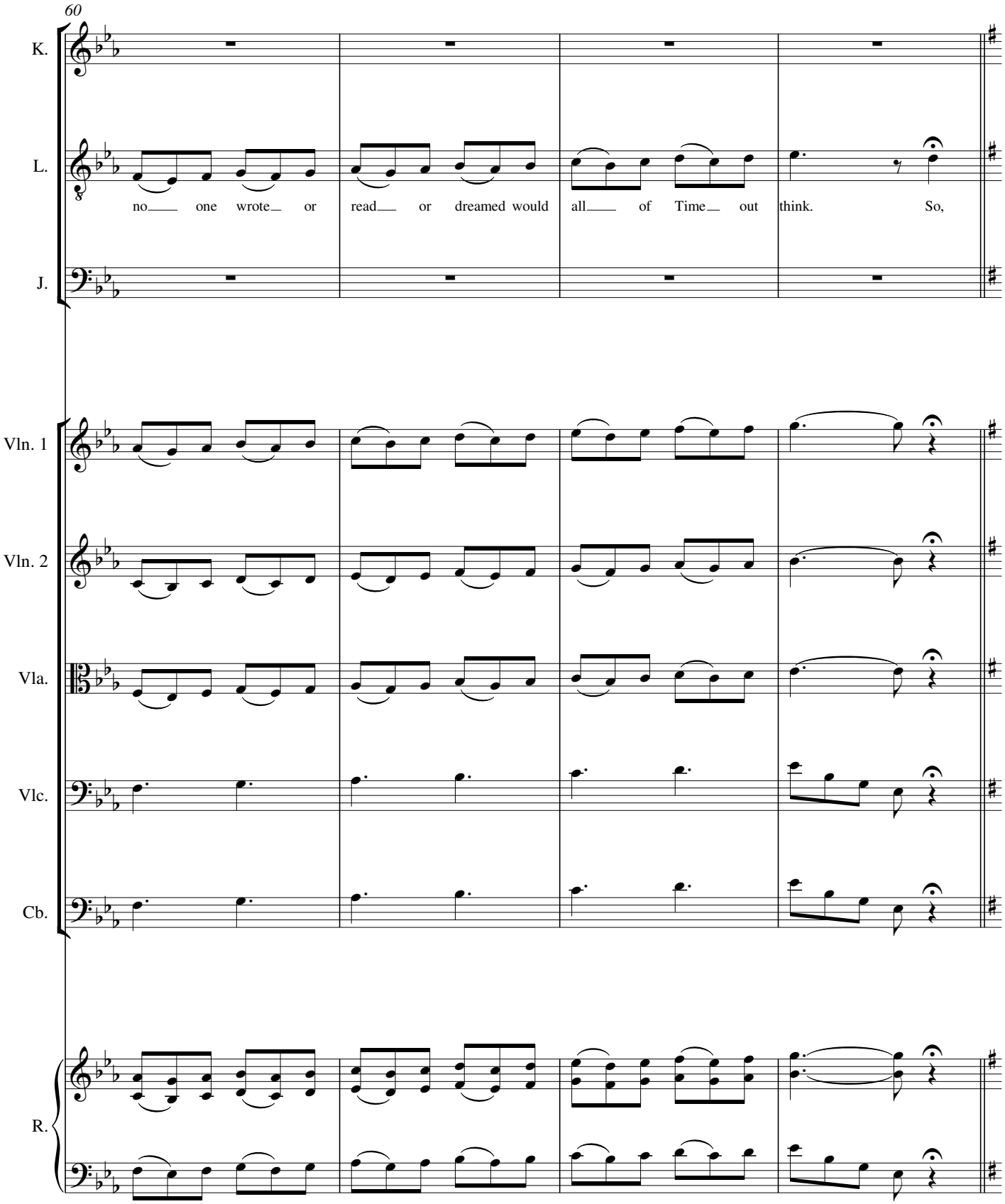

40
K.
L.
Love like men will rise and fall e - ter - ni - ty's best spent be -
J.
arco
Vln. 1
arco
Vln. 2
arco
Vla.
Vlc.
Cb.
R.

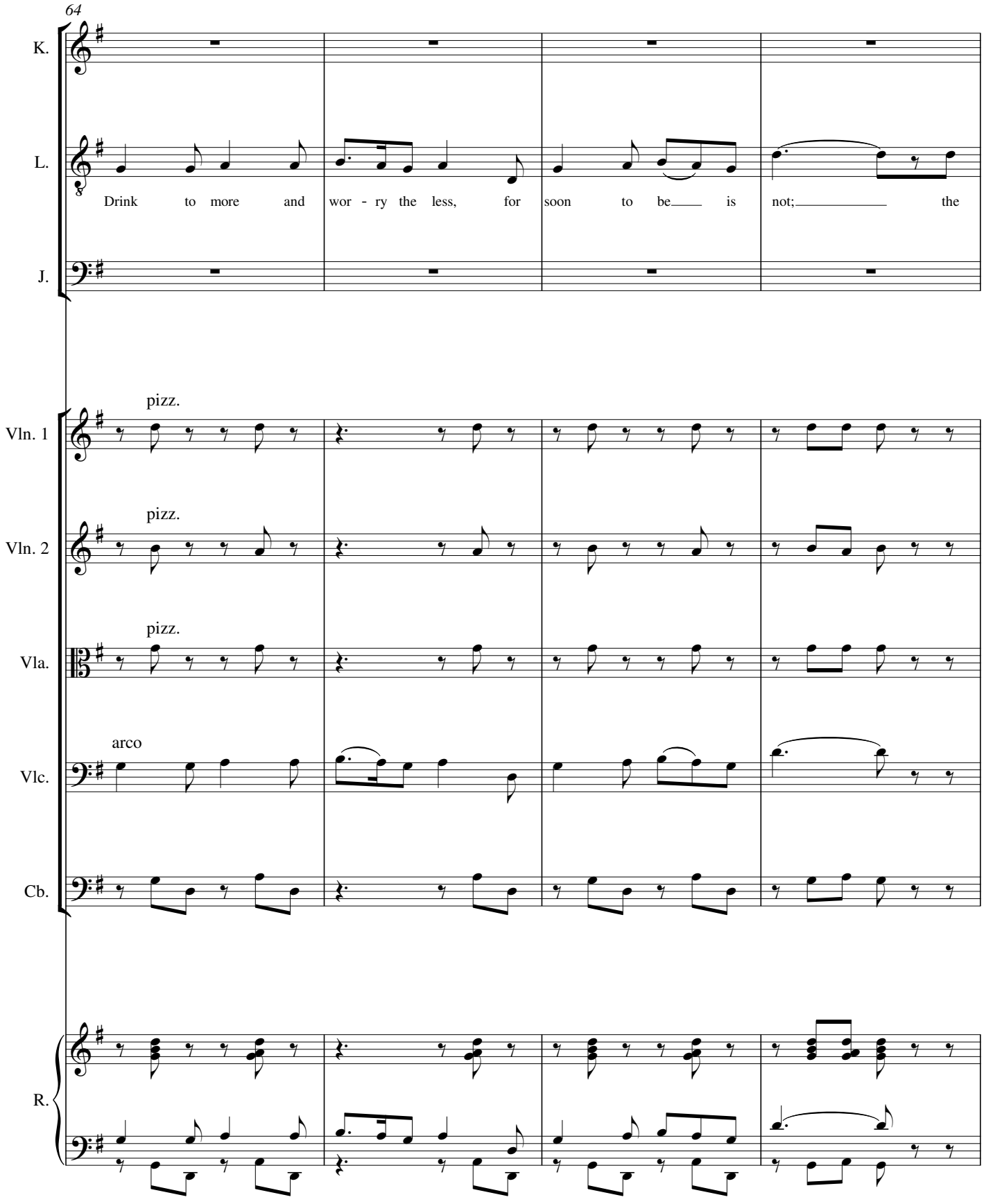

44
K.
L.
tween the thighs of pret - ty eyes where waste en - dows the rent. Oh,
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

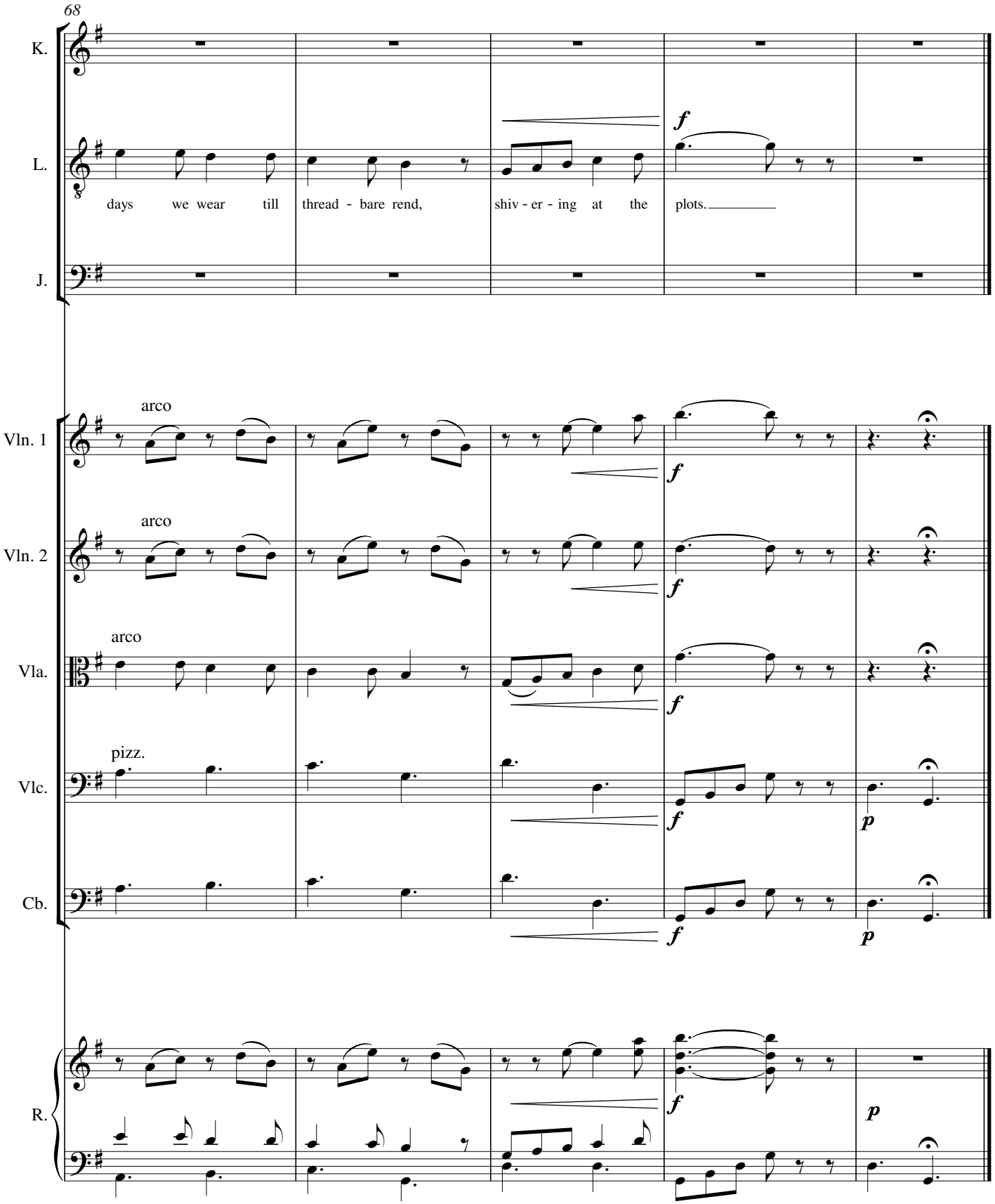

48
K.
L.
Drink to more and wor - ry the less, for soon to be is not; the
J.
pizz.
Vln. 1
pizz.
Vln. 2
pizz.
Vla.
arco
Vlc.
Cb.
R.


52
K.
L.
heart's a meat the help - er eats ere Cup - id's wound is clot. The
J.
arco
Vln. 1
arco
Vln. 2
arco
Vla.
pizz.
Vlc.
Cb.
R.

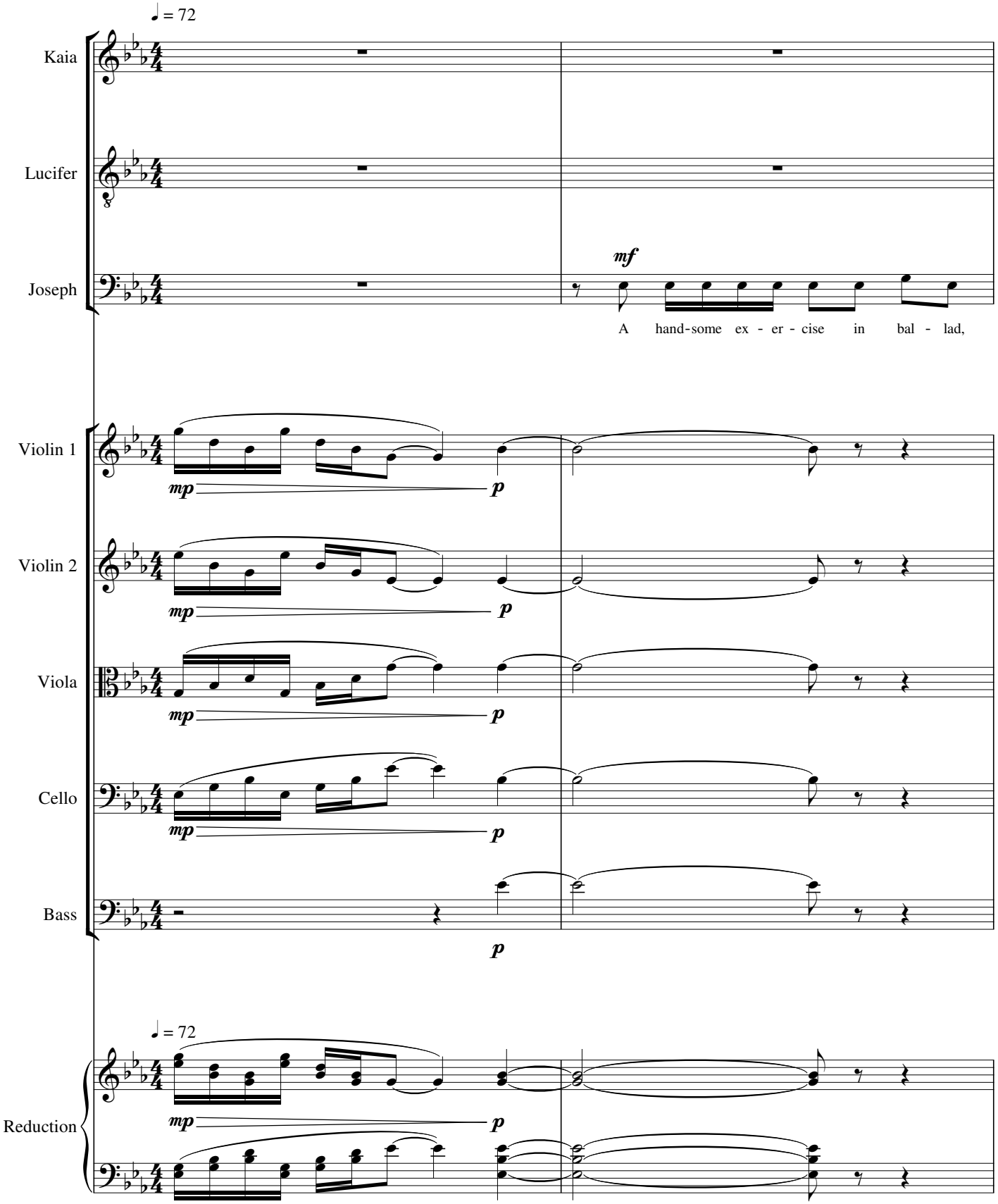

56
K.
L.
truth is just the sum of things a ledg - er scored in ink, that
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

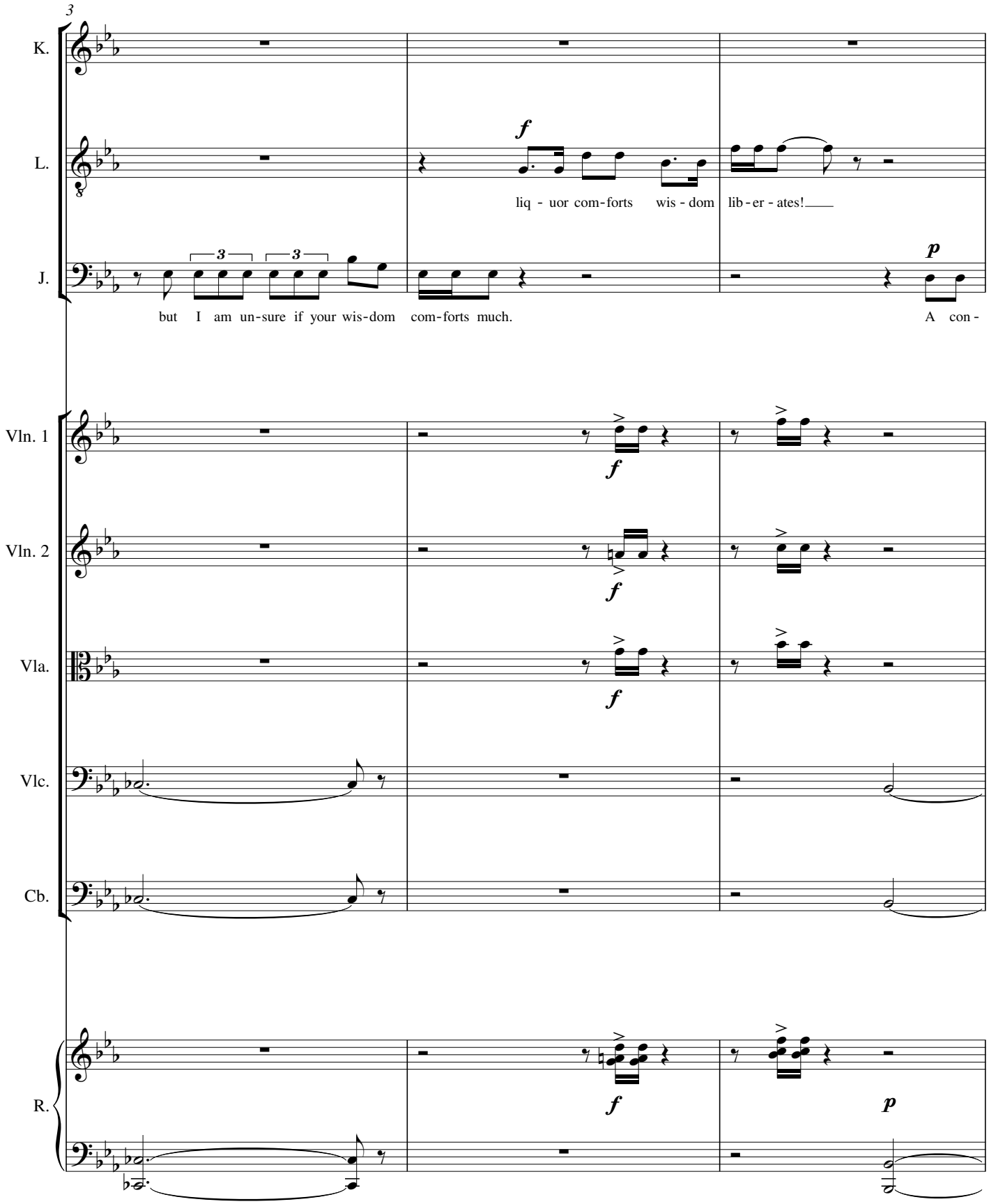

60
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
no one wrote or read or dreamed would all of Time out think. So,

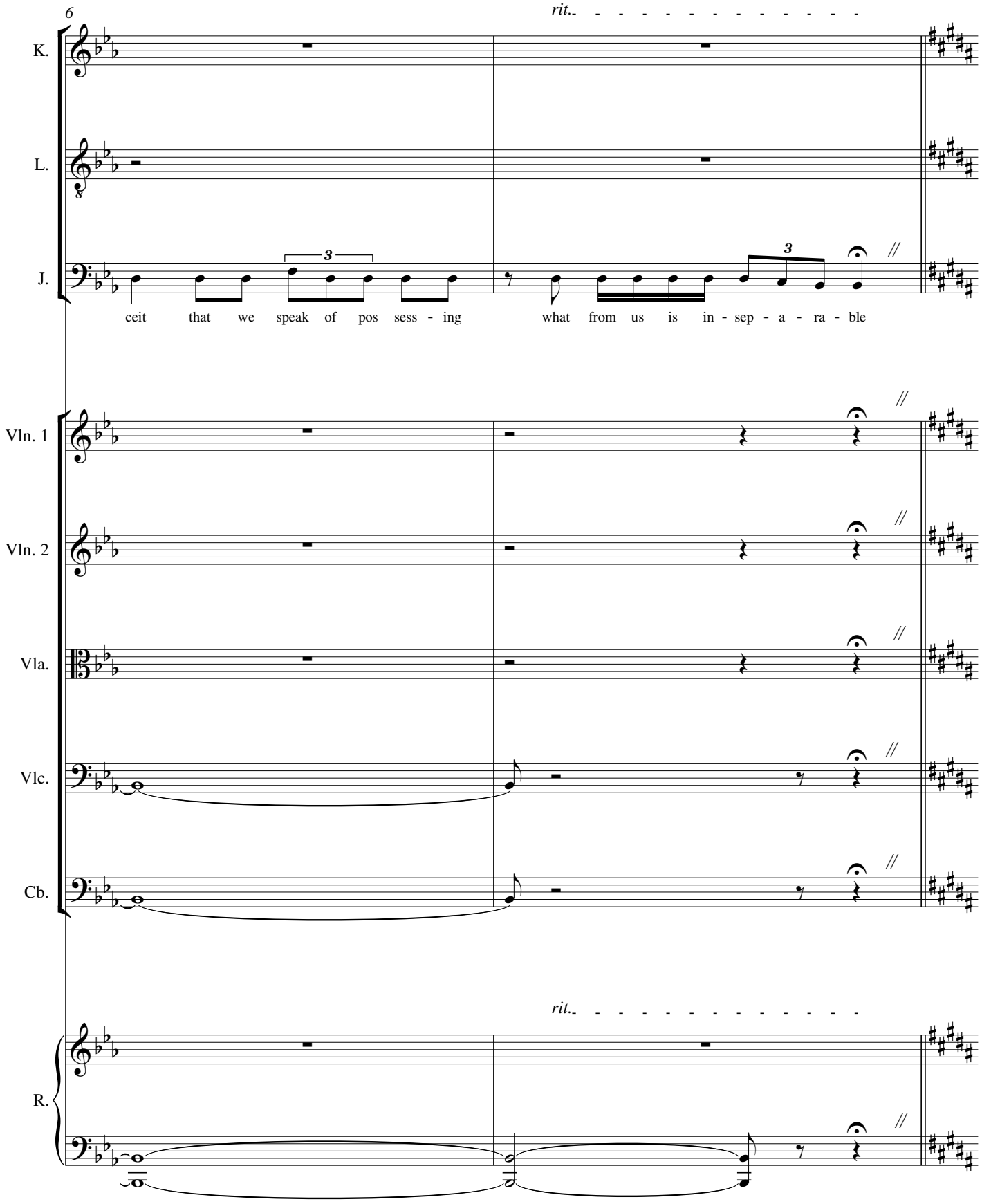

64
K.
L.
Drink to more and wor - ry the less, for soon to be is not; the
J.
pizz.
Vln. 1
pizz.
Vln. 2
pizz.
Vla.
arco
Vlc.
Cb.
R.

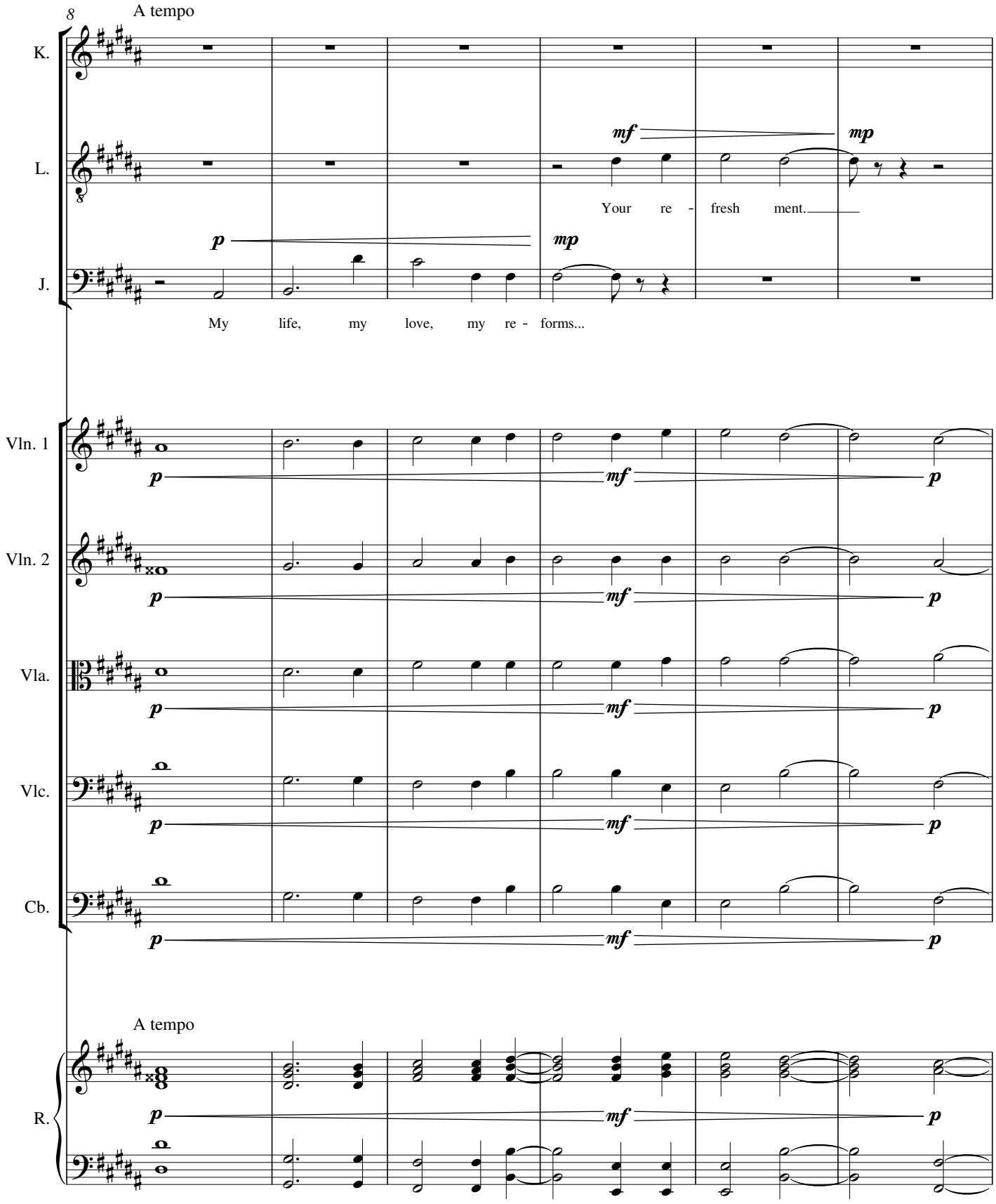

68
K.
L.
J.
days we wear till thread - bare rend, shiv - er - ing at the plots.
f
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
arco
pizz.
p
R.

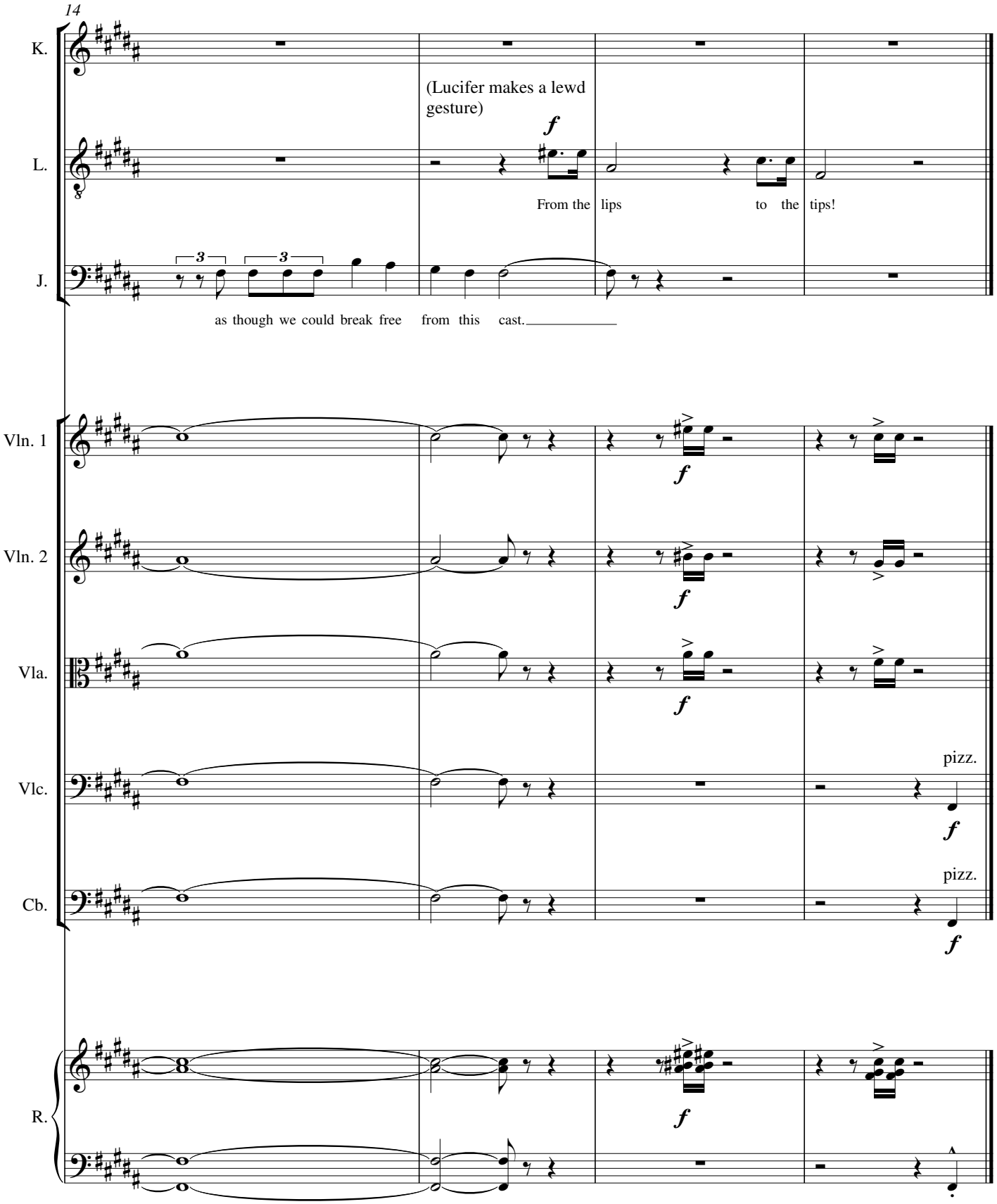
No. 6: A handsome excercise in ballad ...



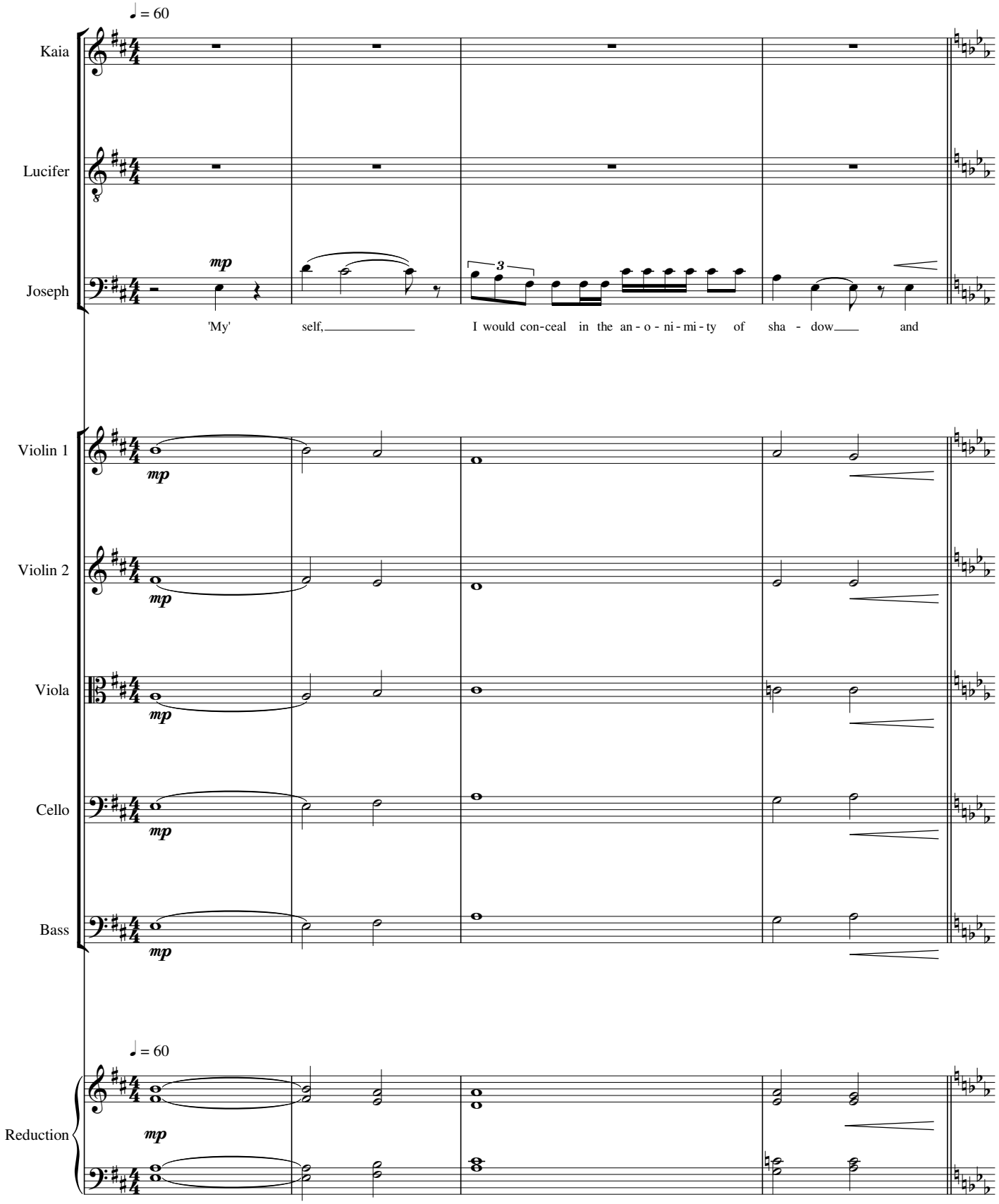

3
K.
L.
J.
f
liq - uor com-forts wis - dom lib - er - ates!
p
but I am un-sure if your wis-dom com-forts much.
A con -
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
f
p

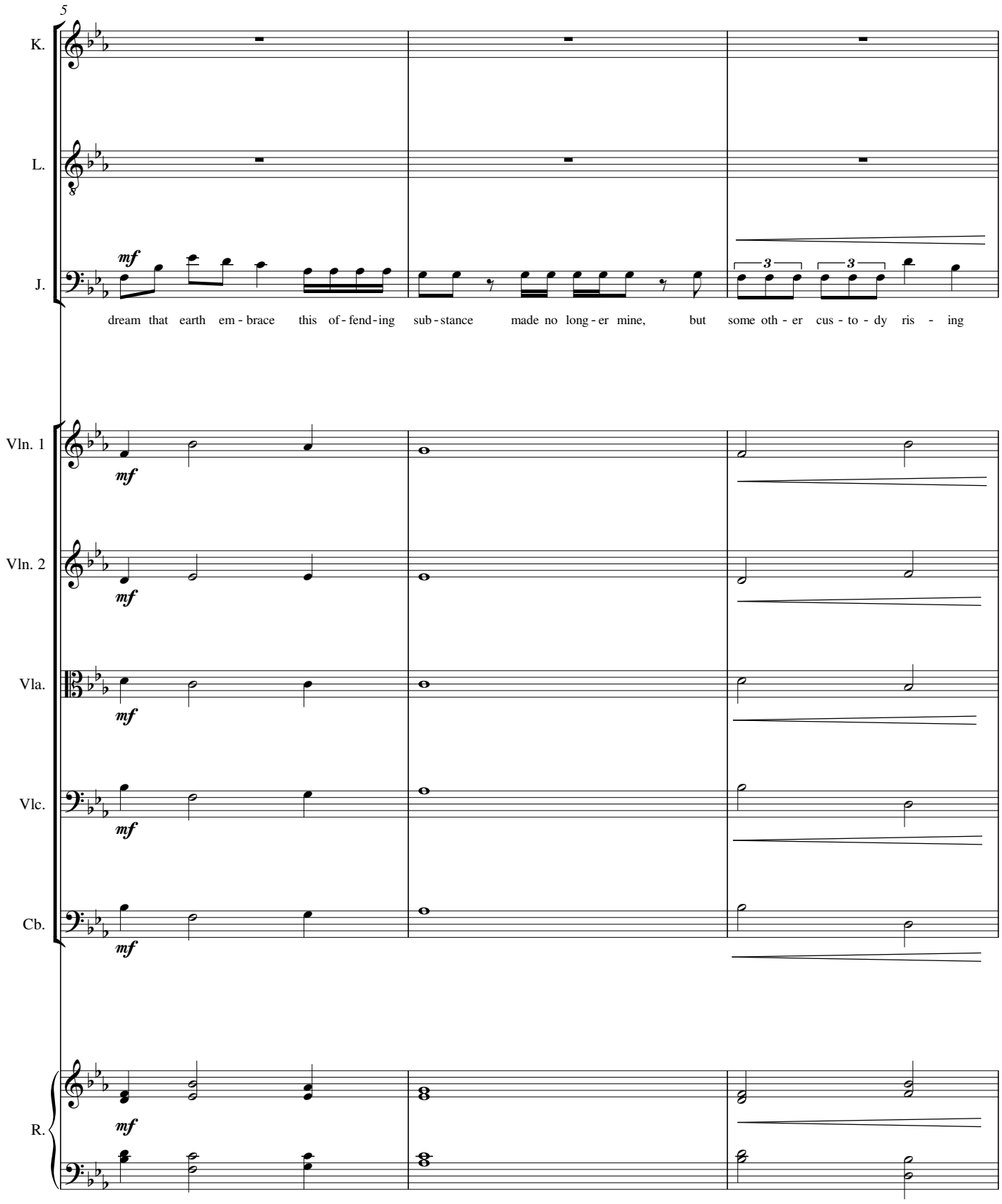

6
rit.
K.
L.
J.
ceit that we speak of pos sess - ing
what from us is in - sep - a - ra - ble
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
rit.
R.

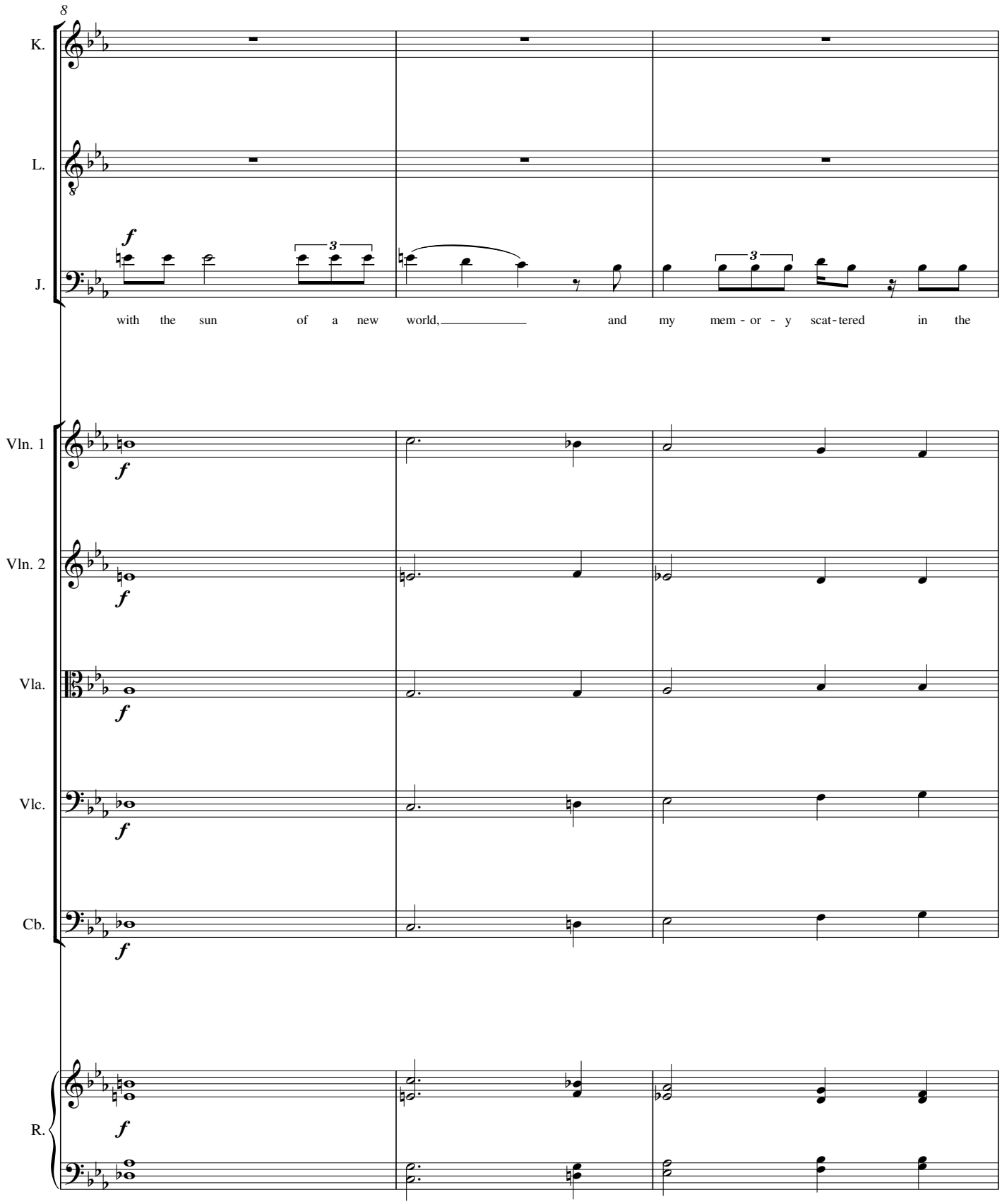

8
A tempo
K.
L.
J.
mf
mp
p
mp
Your re - fresh ment.
My life, my love, my re - forms...
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
p
mf
p
A tempo
R.

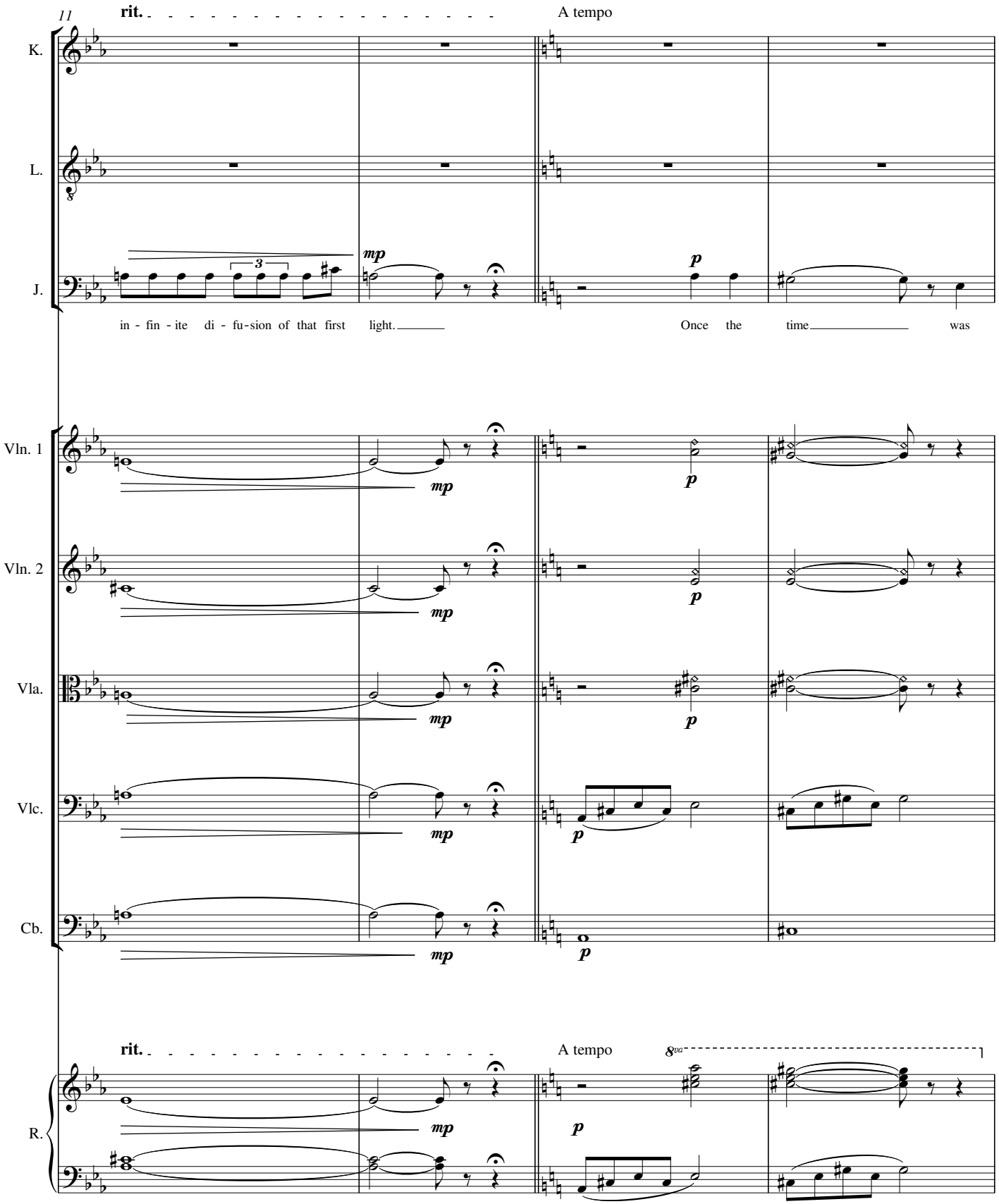

14
K.
(Lucifer makes a lewd gesture)
f
L.
From the lips to the tips!
J.
as though we could break free from this cast.
Vln. 1
Vln. 2
Vla.
Vlc.
pizz.
Cb.
pizz.
R.

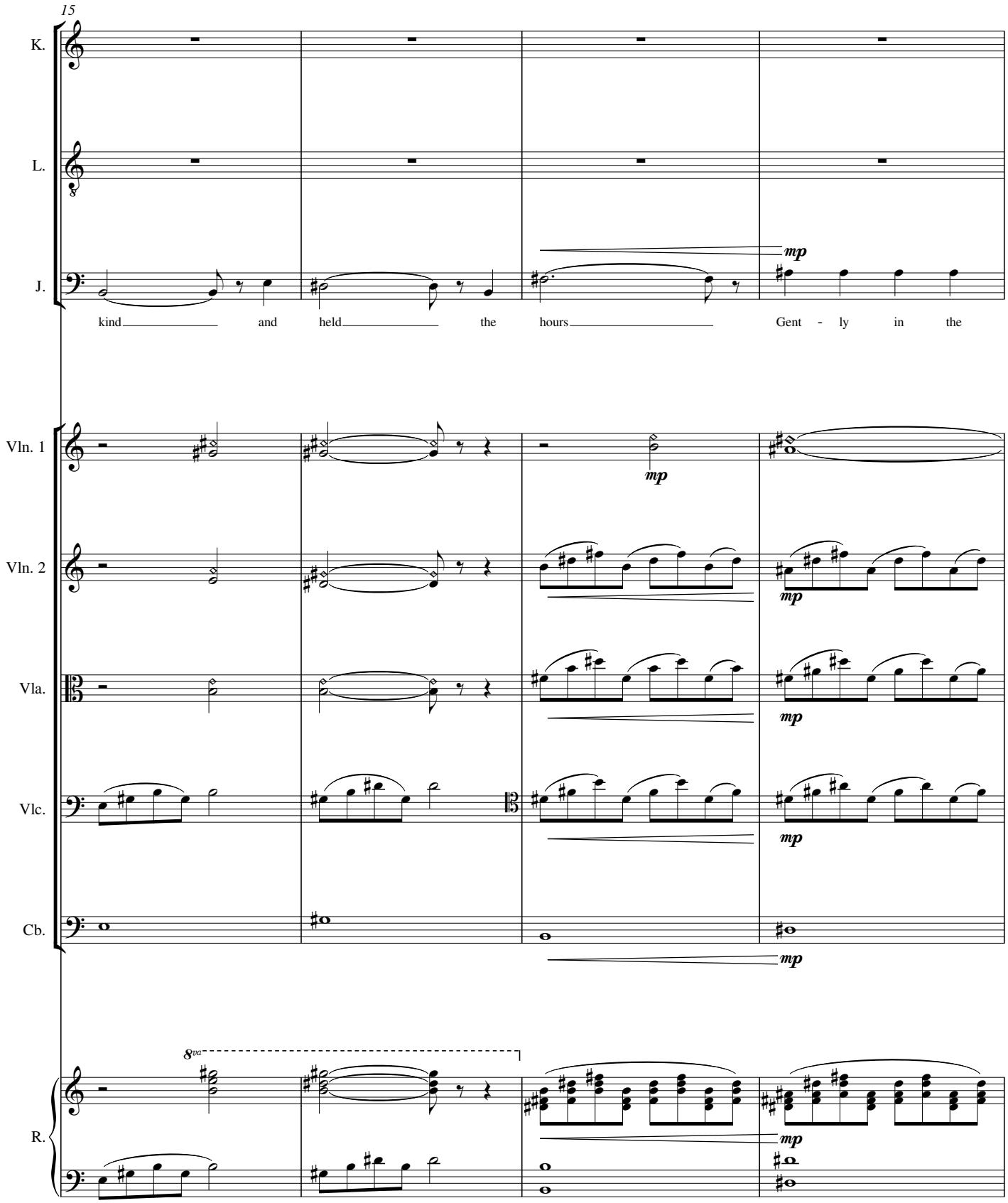
No. 7: Once the Time was Kind

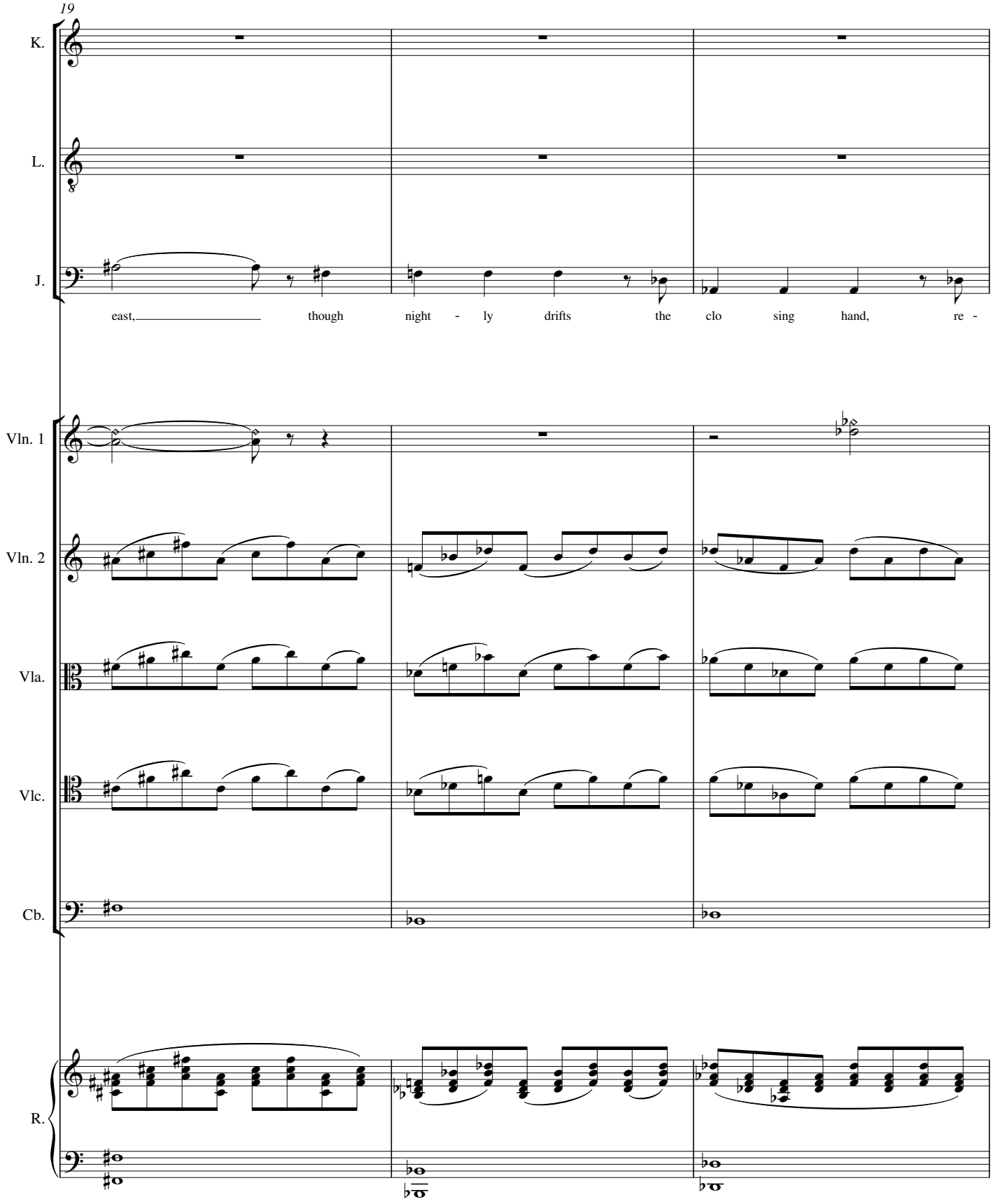


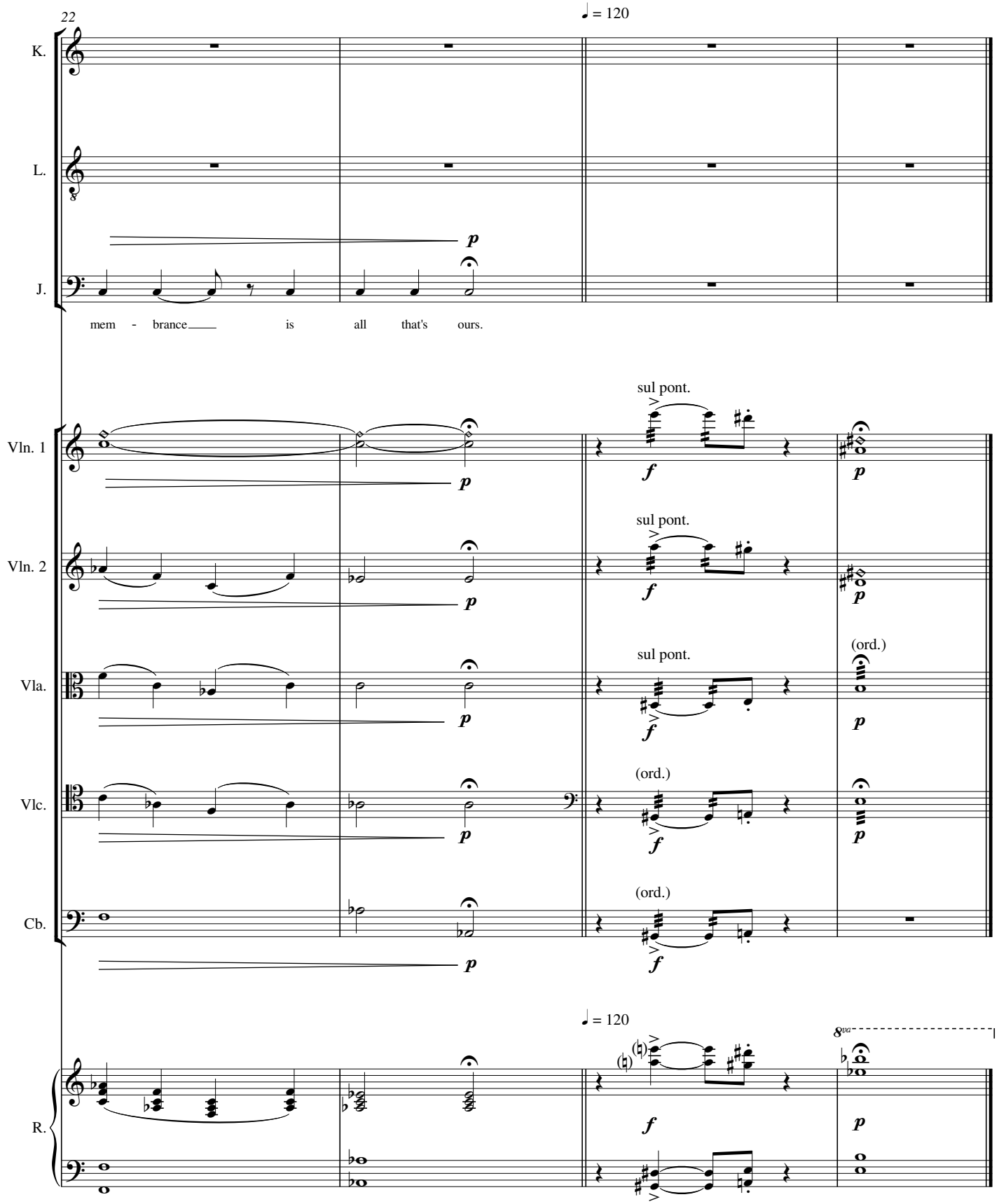

5
K.
L.
J.
mf
3
3
dream that earth em - brace this of - fend - ing sub - stance made no long - er mine, but some oth - er cus - to - dy ris - ing
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.


8
K.
L.
J.
f
3
3
with the sun of a new world, and my mem - or - y scat - tered in the
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.


11
rit.
A tempo
K.
L.
J.
mp
p
in - fin - ite di - fu-sion of that first light.
Once the time was
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
8va

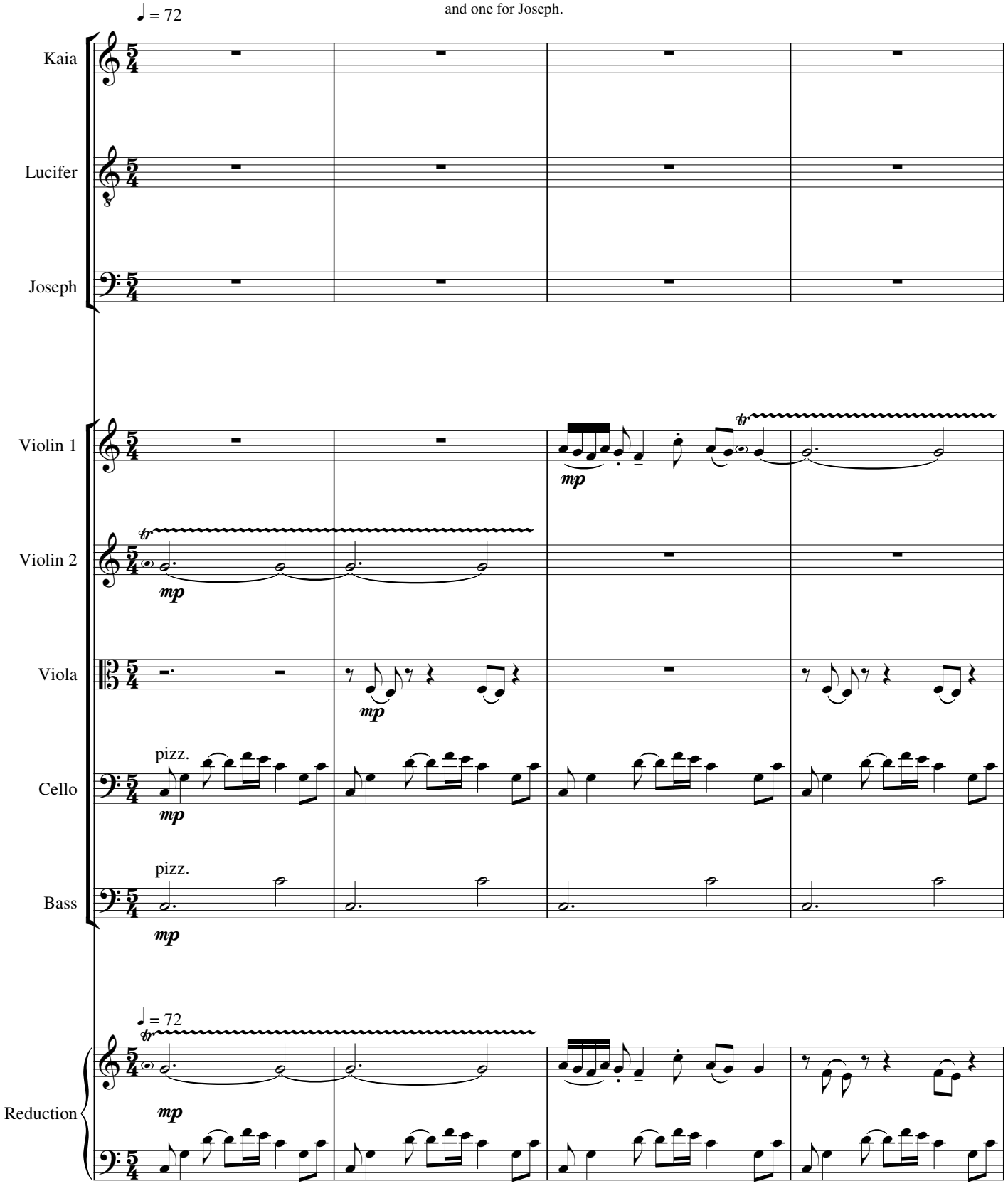

15
K.
L.
J.
mp
kind and held the hours Gent - ly in the
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
8va

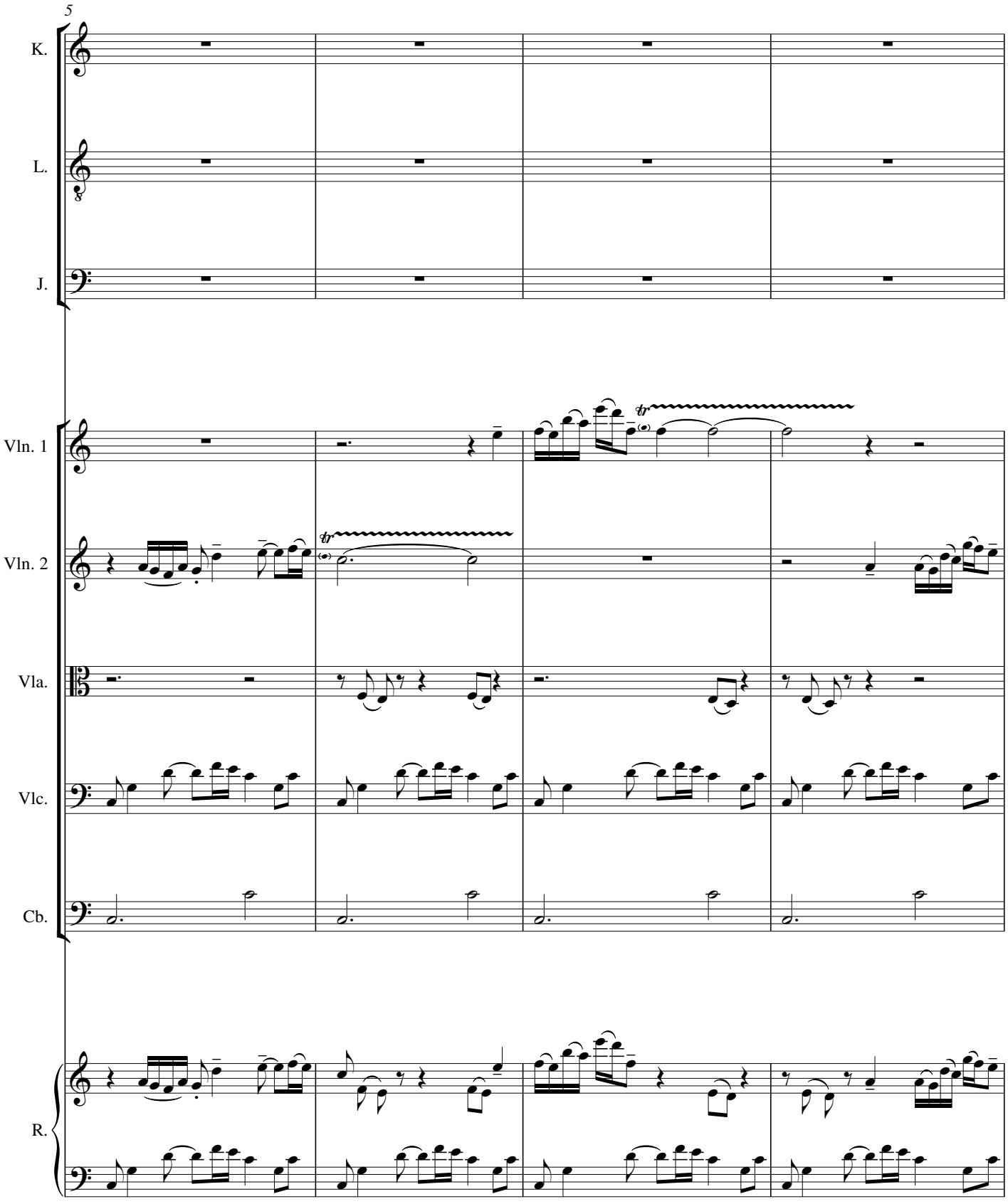

19
K.
L.
J.
east, though night - ly drifts the clo sing hand, re -
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

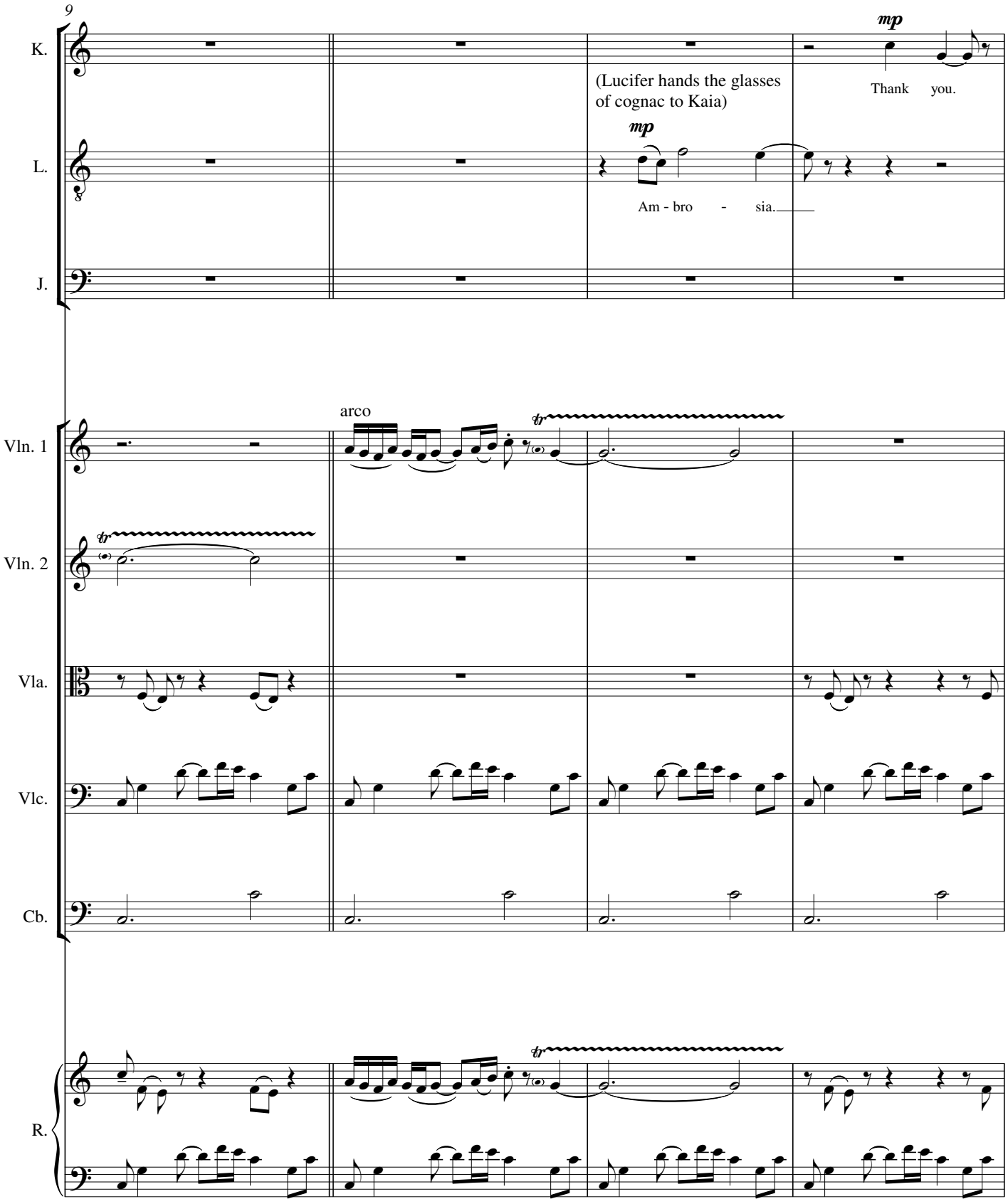

22
♩ = 120
K.
L.
J.
p
mem - brance is all that's ours.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
sul pont.
f
p
(ord.)
R.
8va

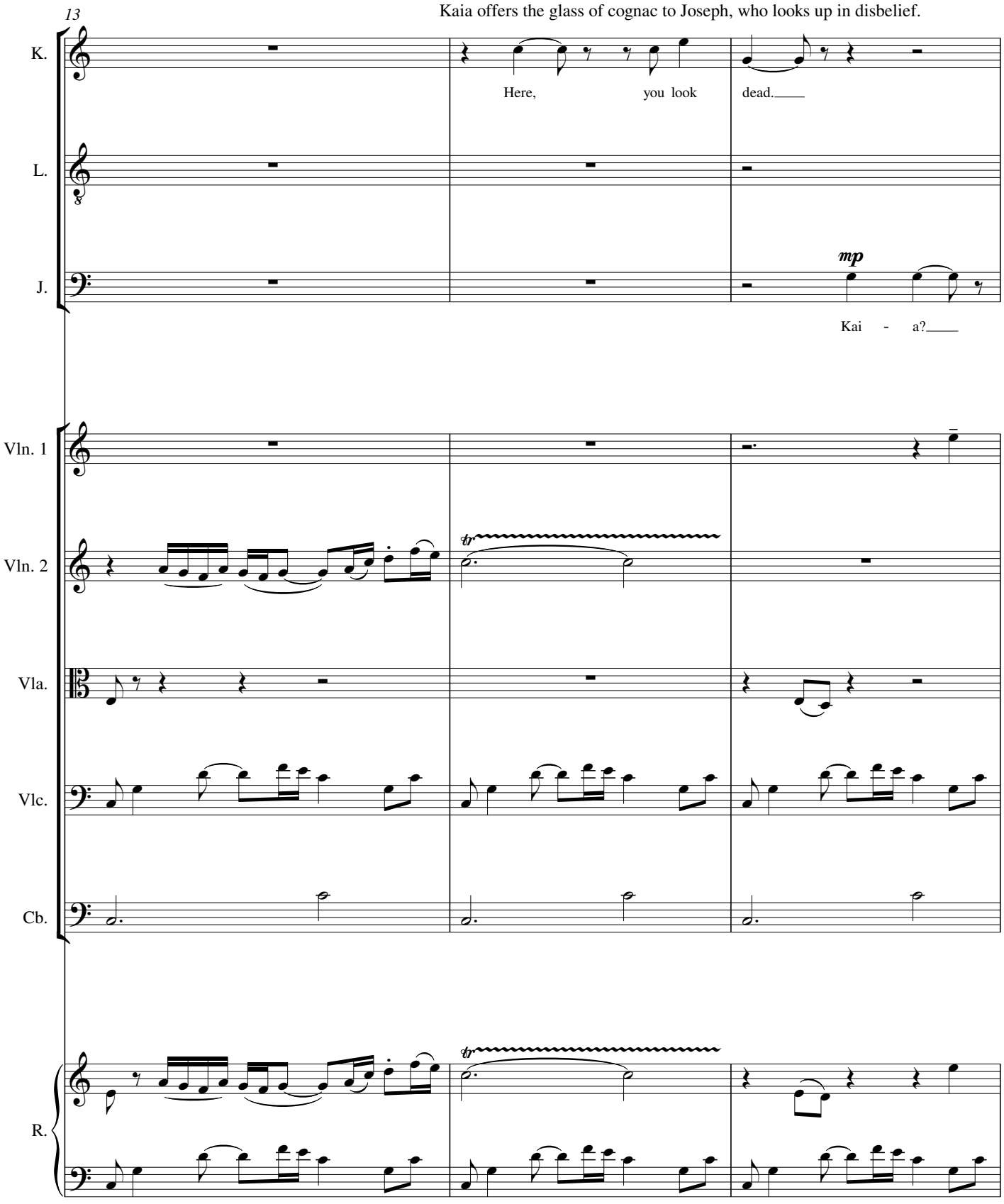
No. 8: Kaia's Arrival

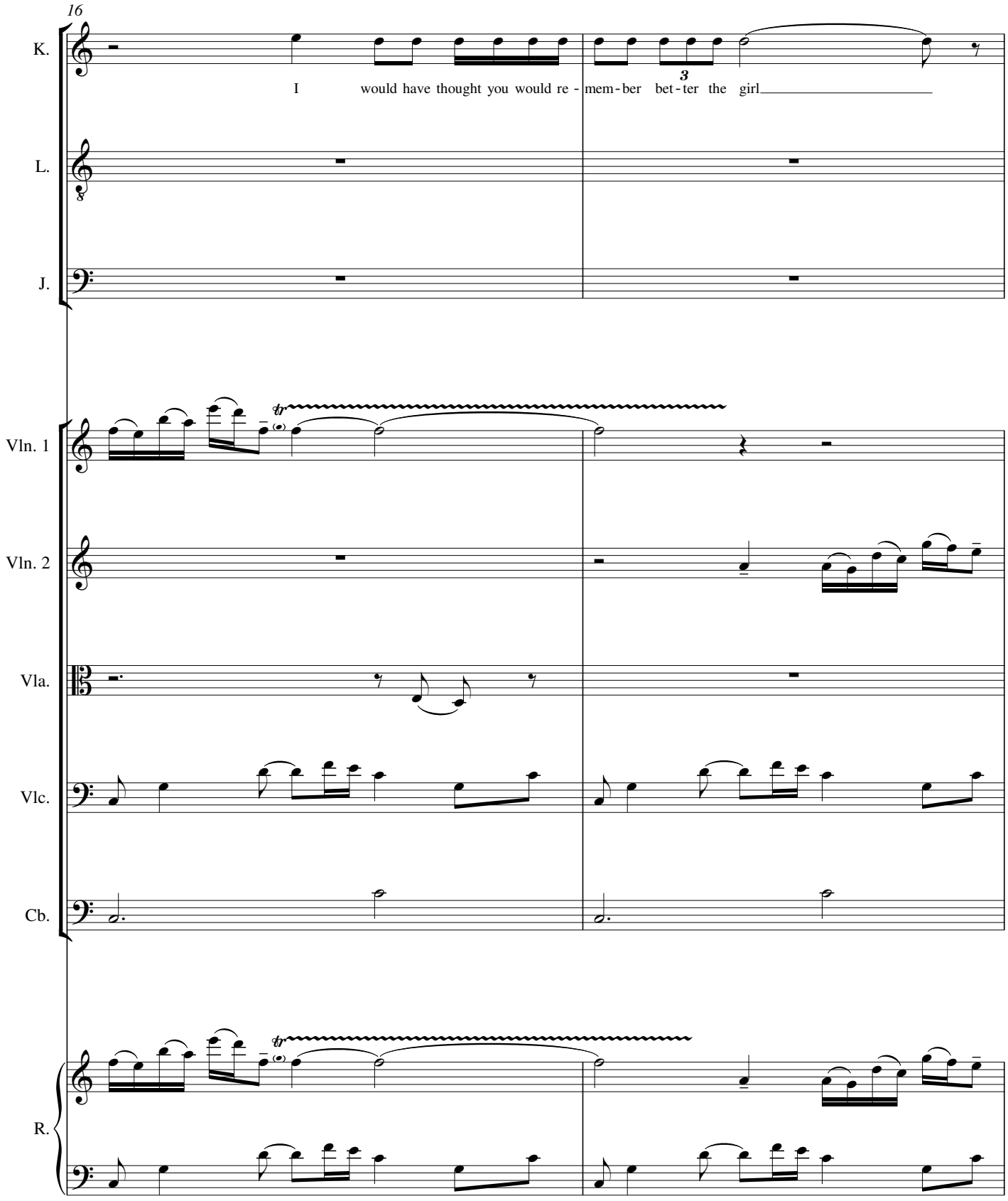
Walking along the river bank, Kaia approches the chaise where Joseph wallows in debauchery, silently observing the spectacle before lighting the first of many cigarettes. Joseph is unaware of her presence; however, Lucifer has noticed her arrival, and has knowingly taken the liberty of pouring two glasses of cognac, one for Kaia and one for Joseph.

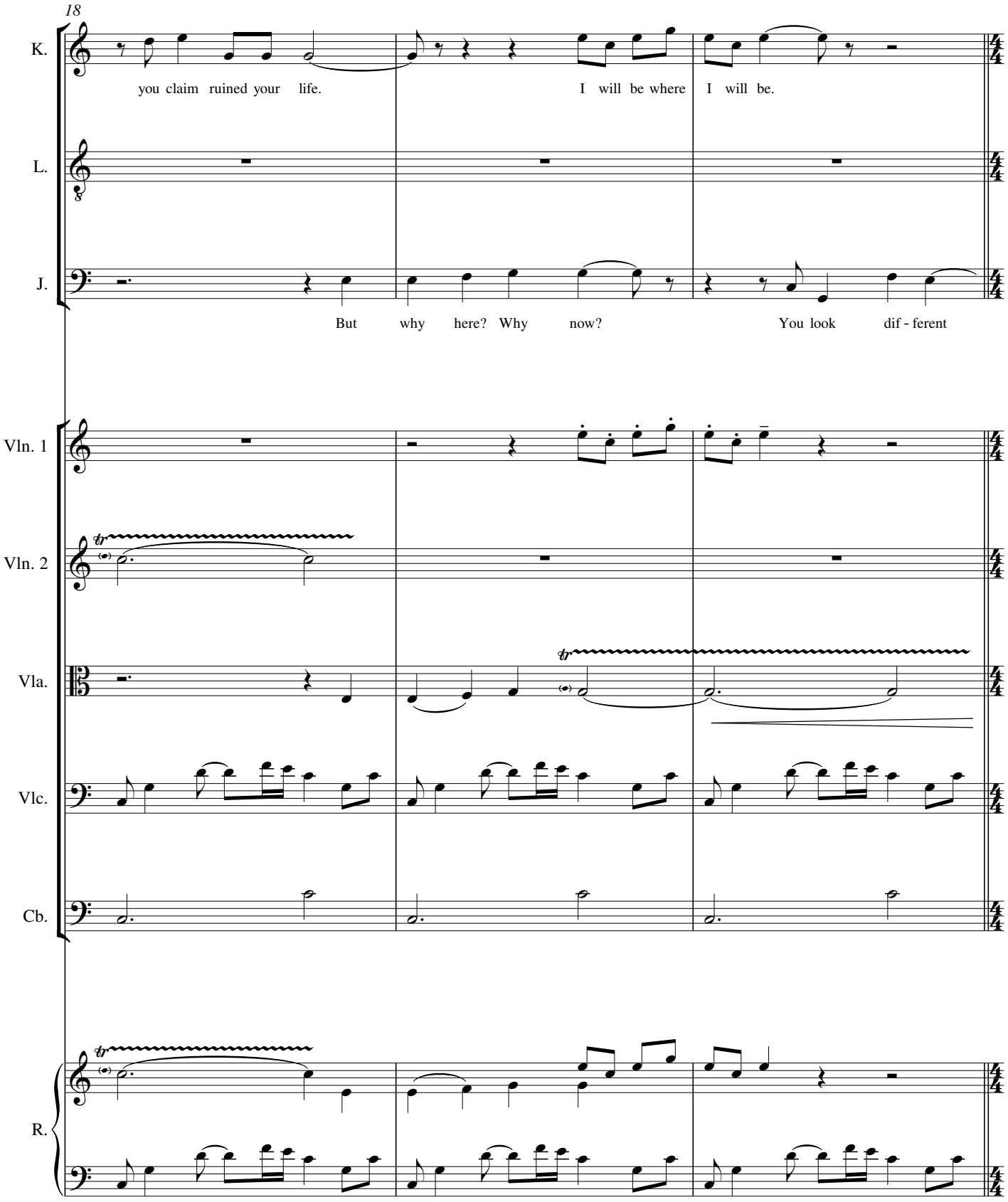


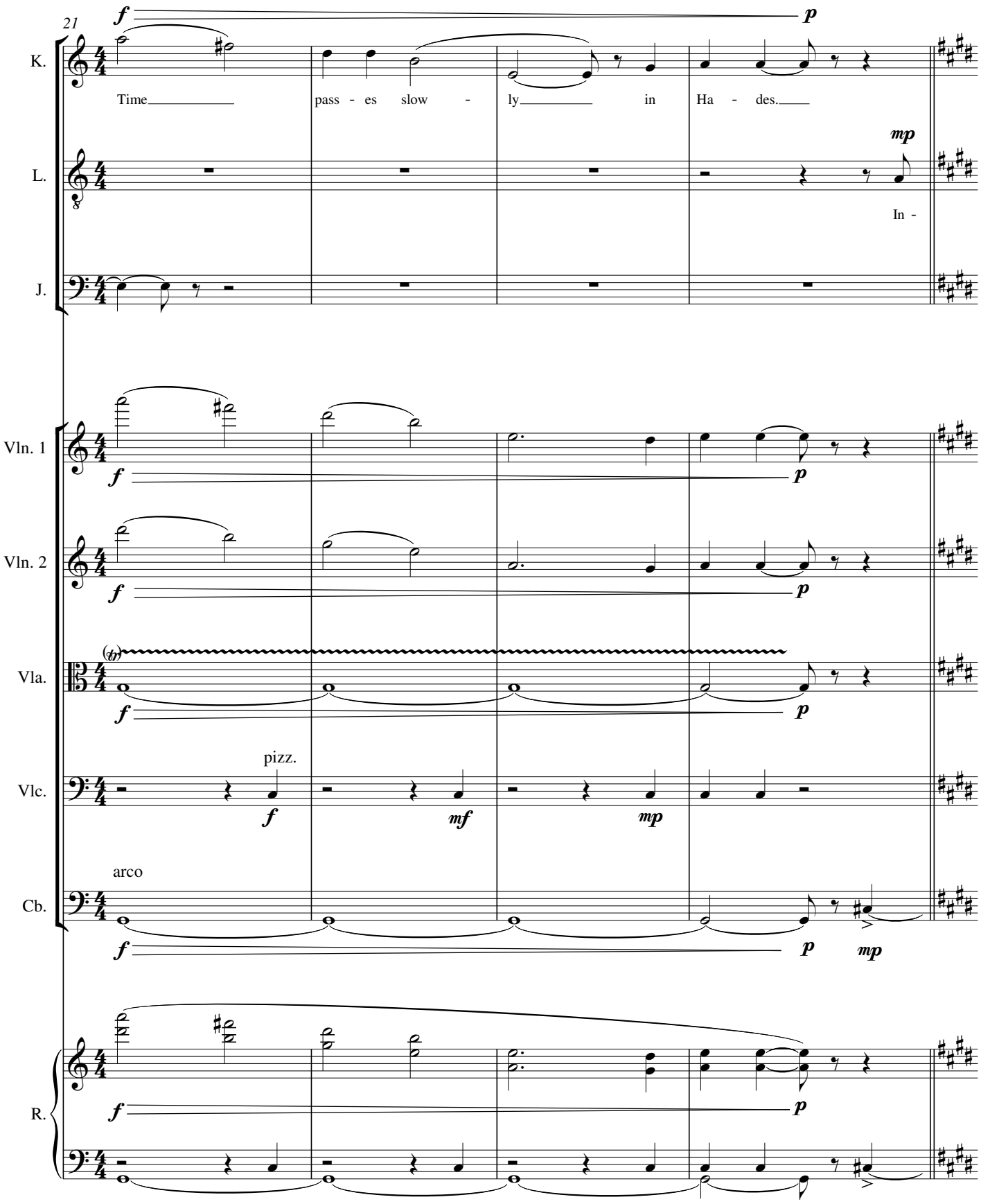

5
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

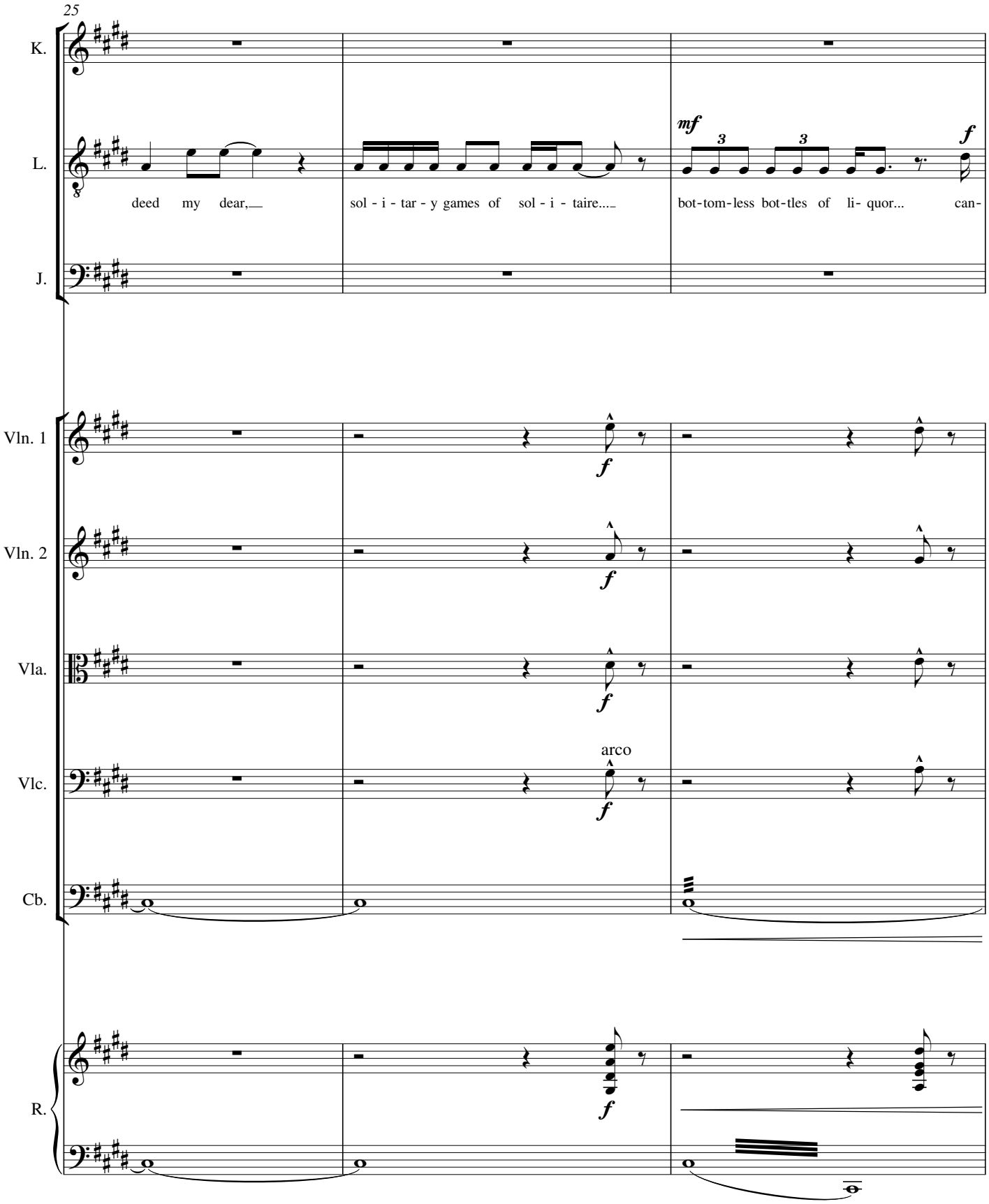

9
K.
L.
J.
mp
(Lucifer hands the glasses of cognac to Kaia)
Thank you.
mp
Am - bro - sia.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
arco
tr
R.

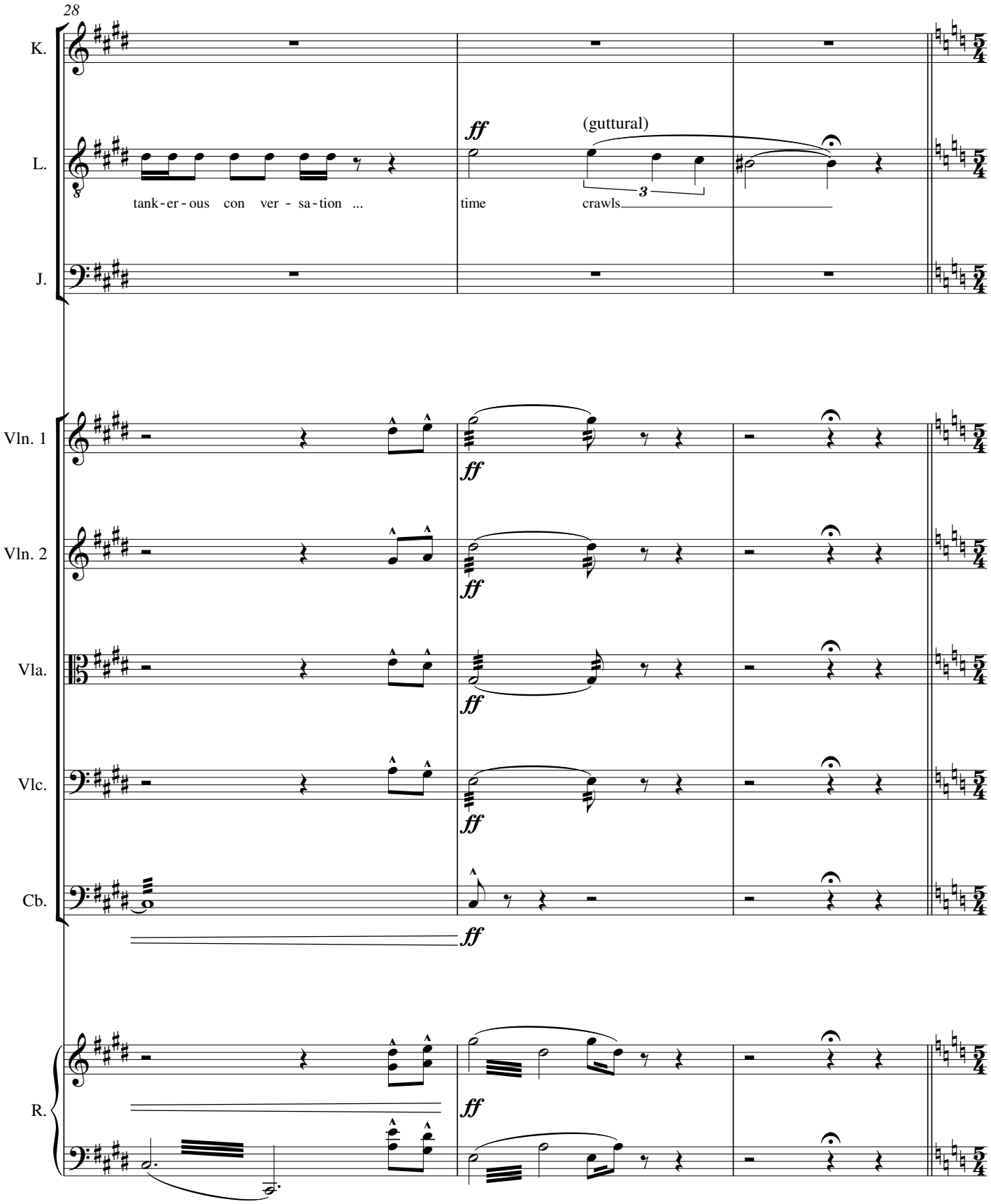

13
Kaia offers the glass of cognac to Joseph, who looks up in disbelief.
K.
Here, you look dead.
L.
J.
mp
Kai - a?
Vln. 1
Vln. 2
tr
Vla.
Vlc.
Cb.
R.
tr

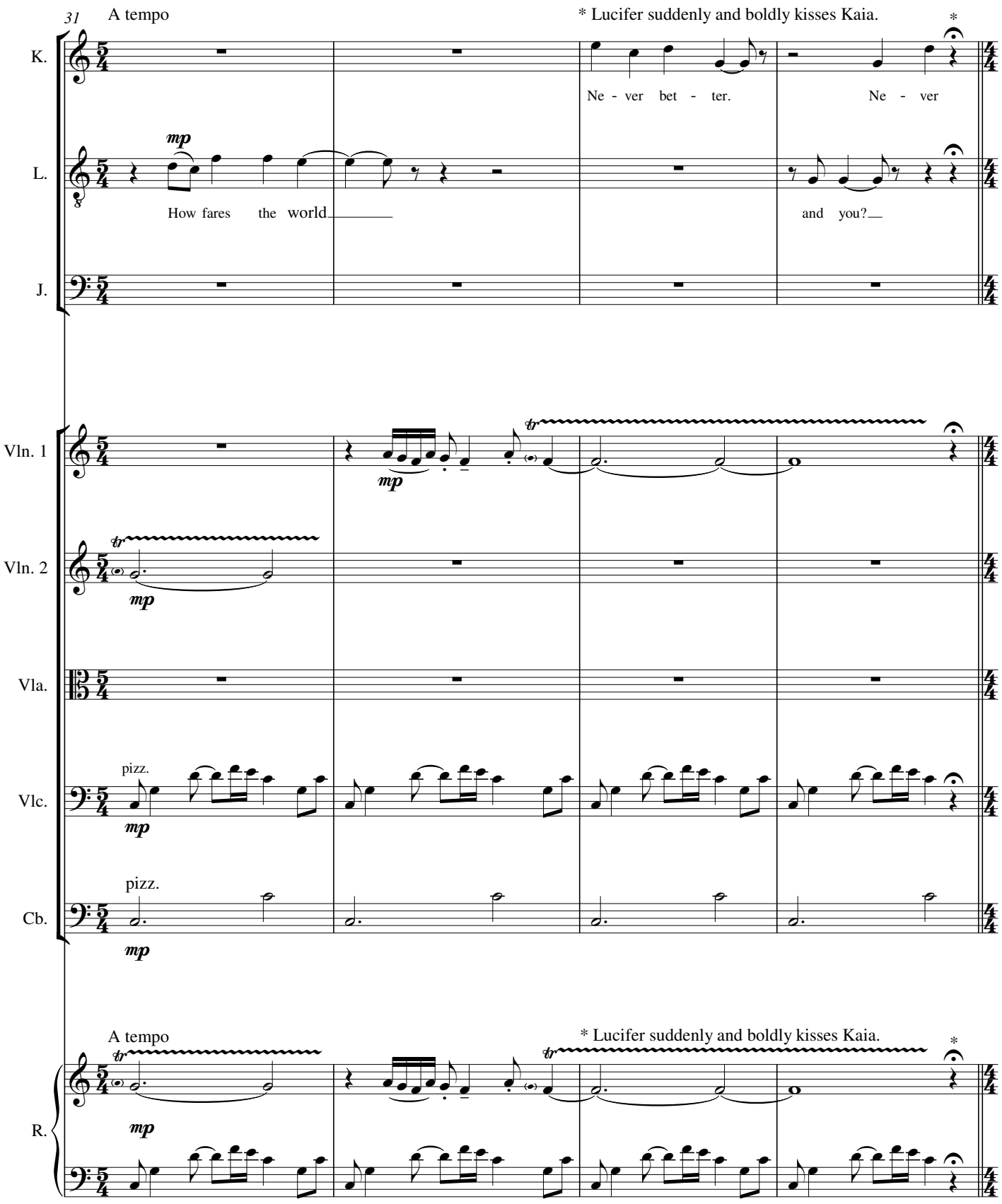

16
K.
I would have thought you would re - mem - ber bet - ter the girl
3
L.
J.
Vln. 1
tr
Vln. 2
Vla.
Vlc.
Cb.
R.
tr

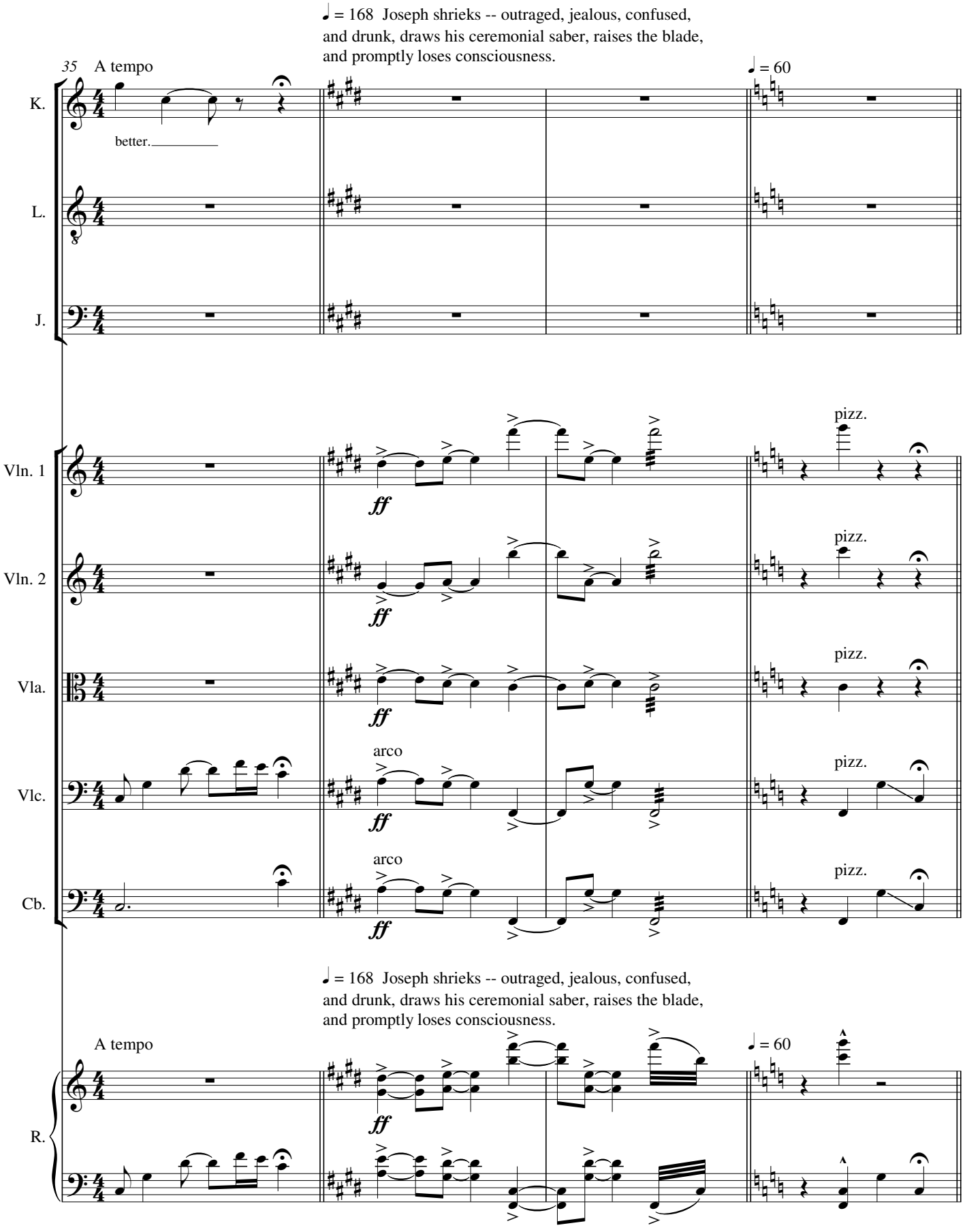

18
K.
you claim ruined your life.
I will be where I will be.
L.
J.
But why here? Why now?
You look dif - ferent
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

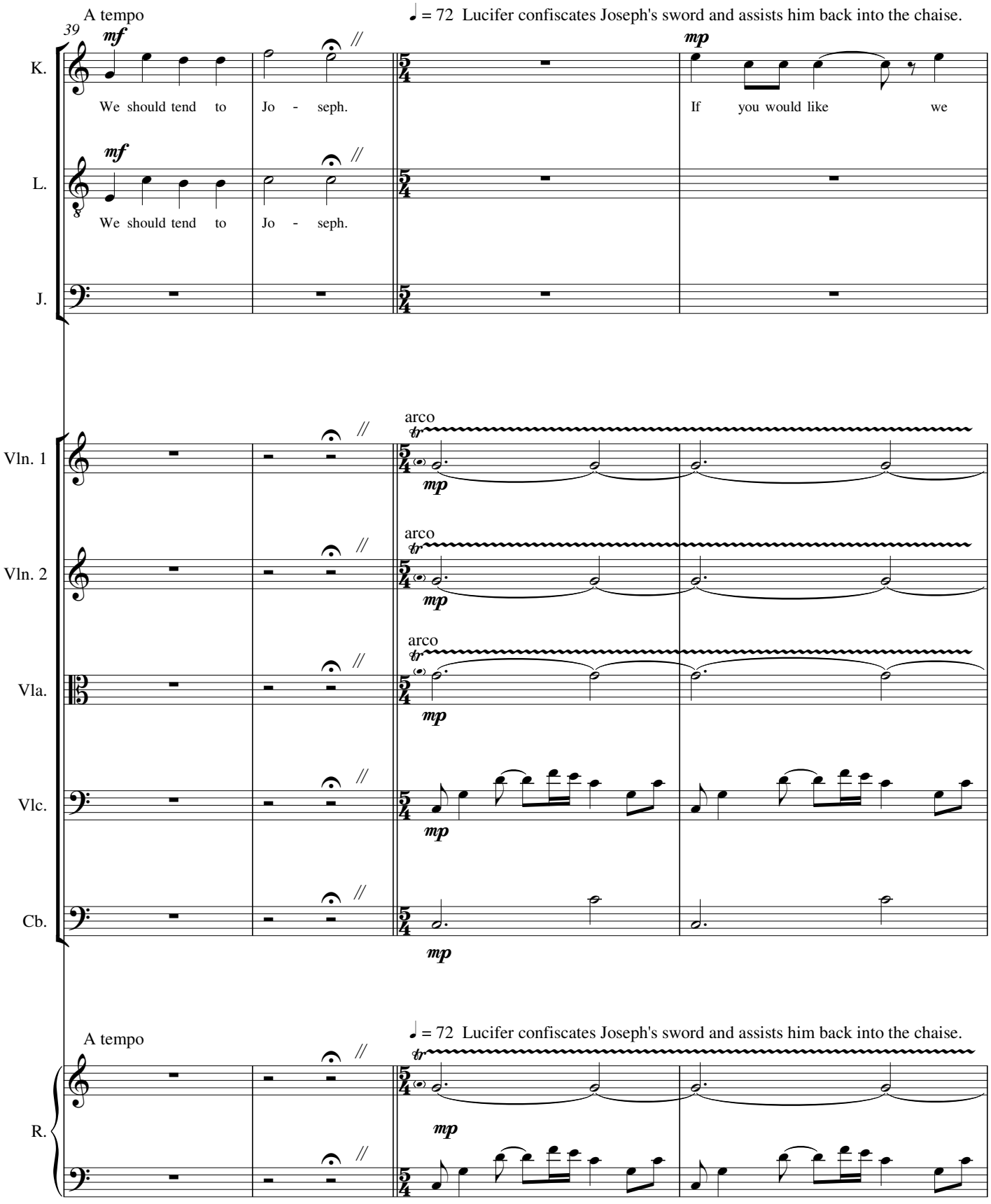

21
K.
Time pass - es slow - ly in Ha - des.
L.
In -
J.
Vln. 1
Vln. 2
Vla.
Vlc.
pizz.
arco
Cb.
R.

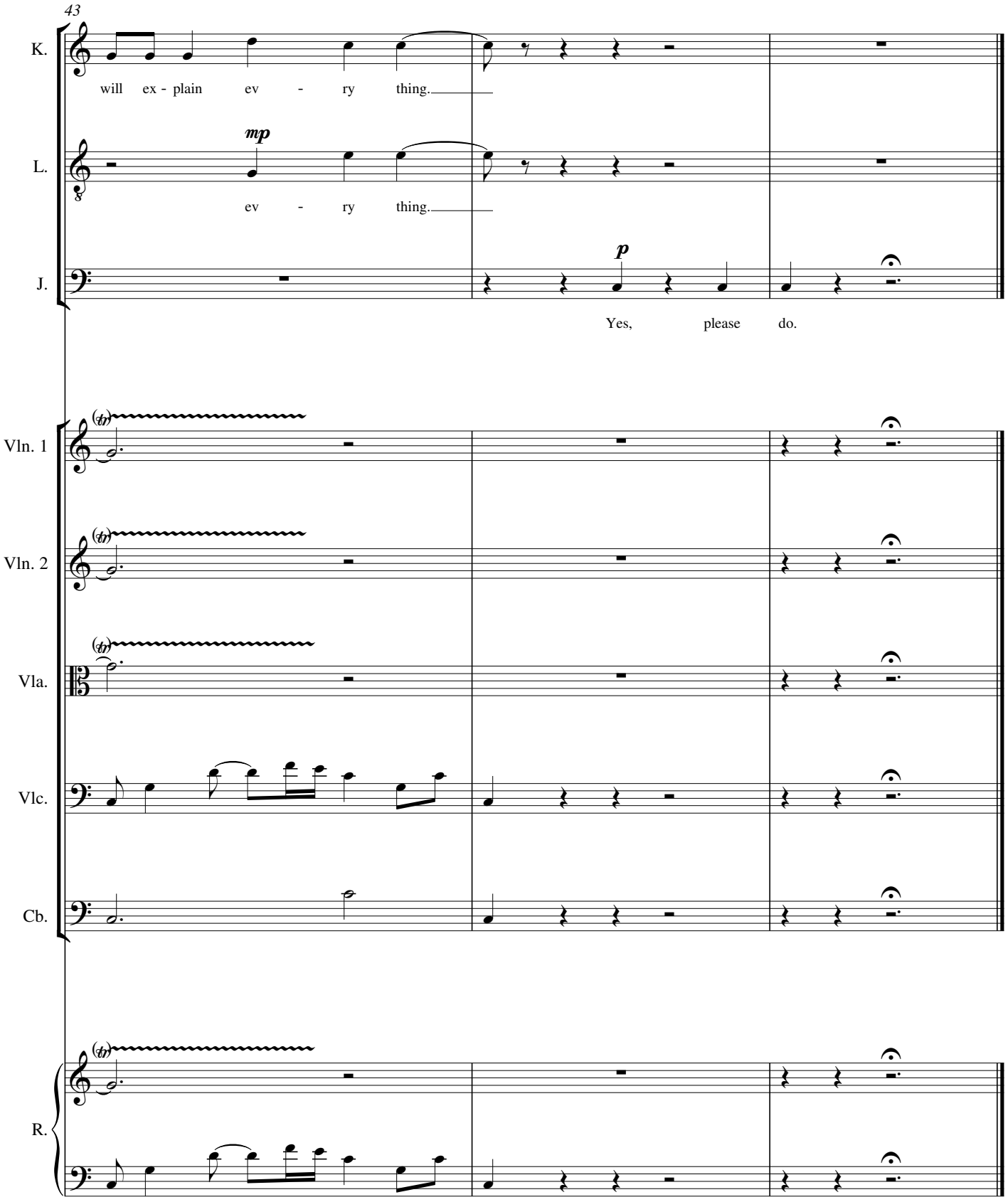

25
K.
L.
J.
deed my dear,
sol - i - tar - y games of sol - i - taire....
bot-tom-less bot-tles of li- quor...
can-
mf
f
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
arco
R.


28
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
ff
(guttural)
3
tank-er-ous con ver - sa-tion ...
time
crawls


31
A tempo
* Lucifer suddenly and boldly kisses Kaia.
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
mp
How fares the world
Ne - ver bet - ter.
Ne - ver
and you?
tr
pizz.


♩ = 168 Joseph shrieks -- outraged, jealous, confused, and drunk, draws his ceremonial saber, raises the blade, and promptly loses consciousness.
35 A tempo
♩ = 60
K.
better.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
ff
pizz.
arco
♩ = 168 Joseph shrieks -- outraged, jealous, confused, and drunk, draws his ceremonial saber, raises the blade, and promptly loses consciousness.
A tempo
♩ = 60
R.


A tempo
♩ = 72 Lucifer confiscates Joseph's sword and assists him back into the chaise.
39
K.
mf
We should tend to Jo - seph.
mp
If you would like we
L.
mf
We should tend to Jo - seph.
J.
Vln. 1
arco
tr
mp
Vln. 2
arco
tr
mp
Vla.
arco
tr
mp
Vlc.
mp
Cb.
mp
A tempo
♩ = 72 Lucifer confiscates Joseph's sword and assists him back into the chaise.
R.
tr
mp


43
K.
will ex - plain ev - ry thing.
L.
mp
ev - ry thing.
J.
p
Yes, please do.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

No. 9: Interlude

Mnemosyne:

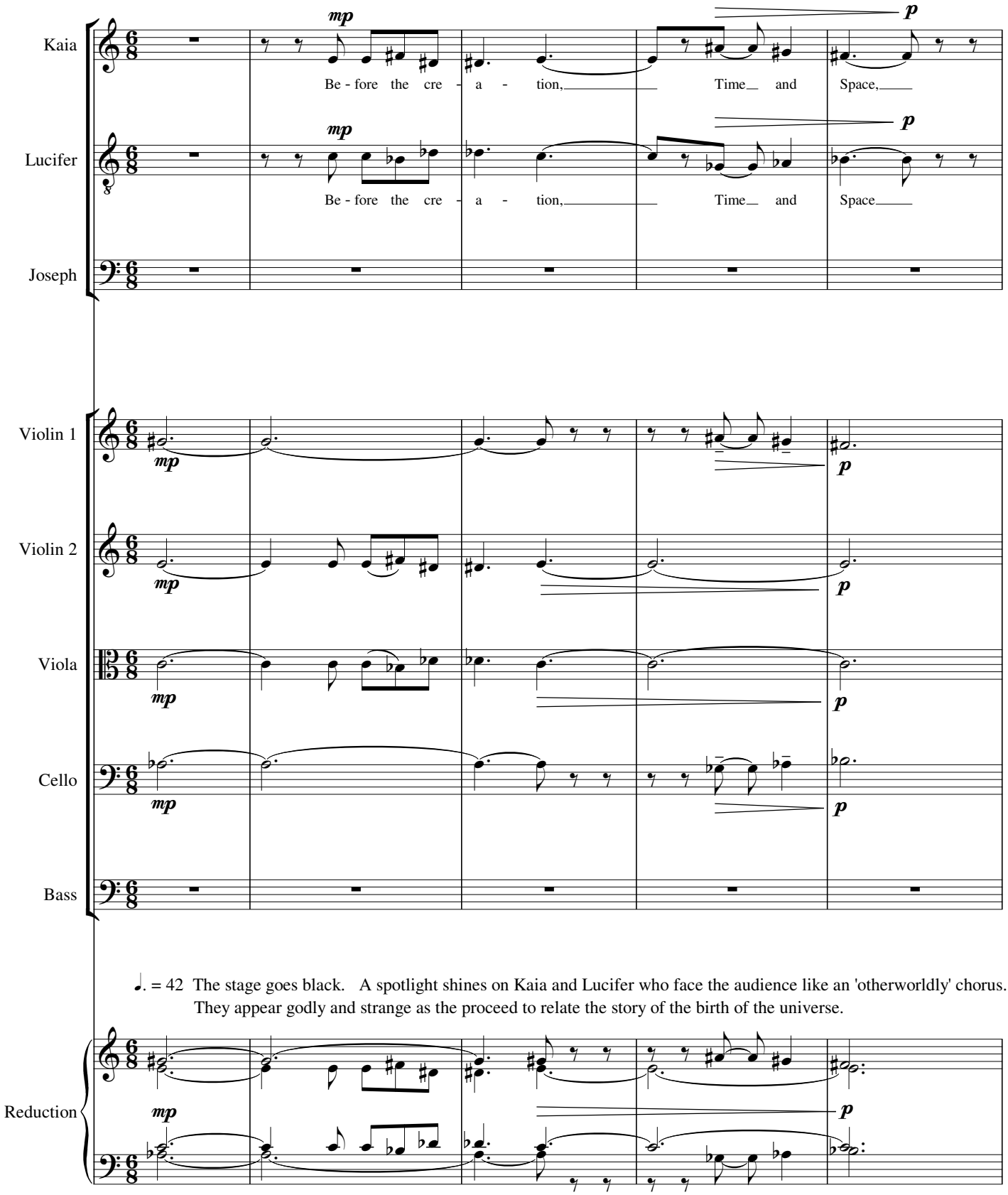
Poor Joseph! If only he would accept Lucifer's sage counsel, perhaps he would abandon this ritual of self-deception … reading newspapers, drinking cognac, not to solve the riddle of his undoing, but as penance, however ridiculous, for having failed Kaia, whom he vainly believes has abandoned him for his failure, and by destroying the offending self, sustains the hope to reclaim what he has lost. No doubt, now that Kaia has returned, Joseph wagers he holds a final chance at love and reform, though I fear his odds may fall as Lucifer and Kaia raise an unpleasant history. No one has yet reformed a lover, let alone, a Goddess.

Strange, that Kaia would return at all! While the world is still so flawed, when her work is far from complete, why promenade along the Lethe? She will be where she will be! Surely, as she loves all of her creations, Kaia also loves Joseph, but to those others, she did not return. Perhaps in Joseph, Kaia had found a sympathetic spirit, a fellow muse deserving at least her farewell, and perhaps for all his bluster, a word or two in parting, would grant Joseph the peace he undoubtedly will seek through riskier means.

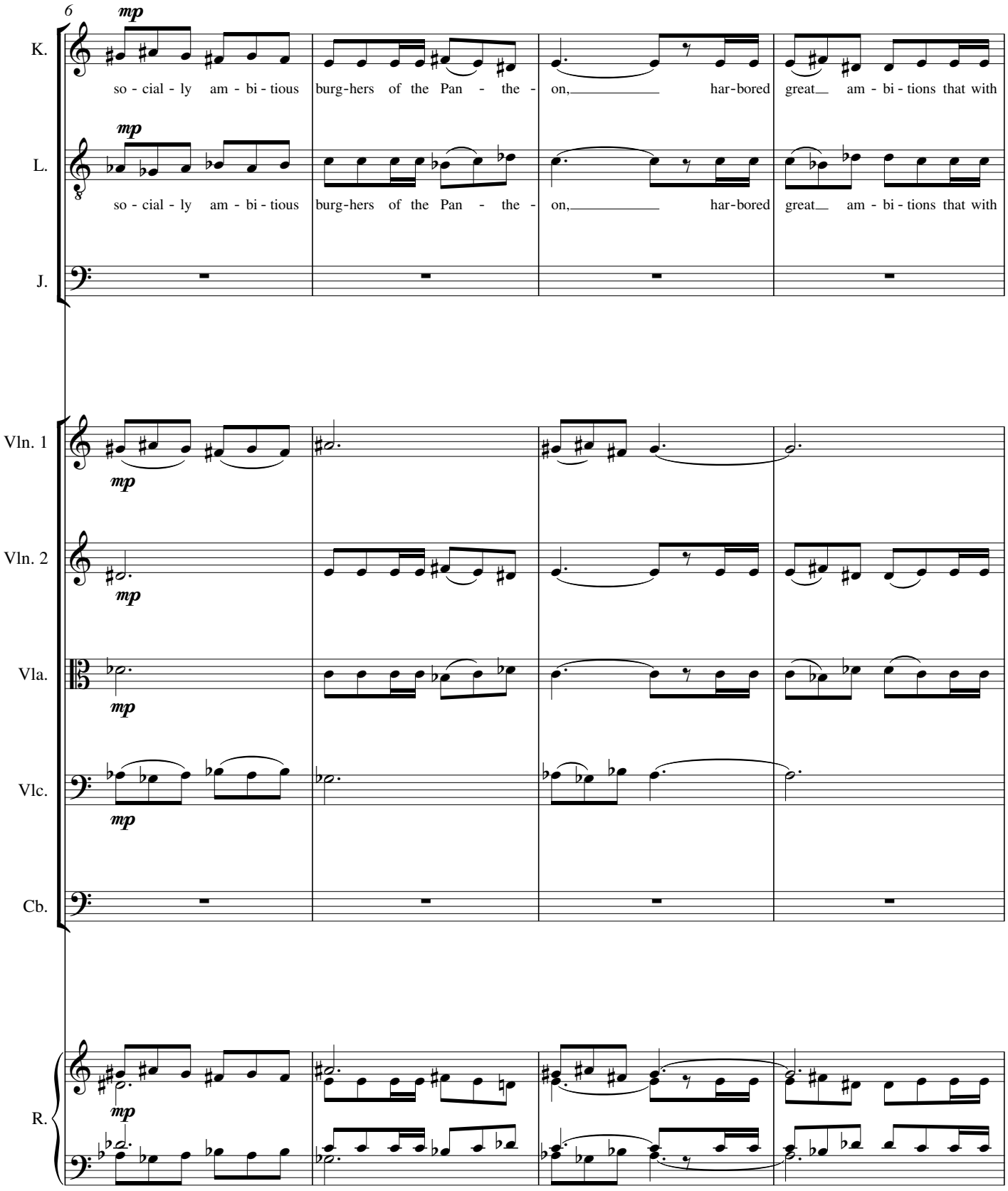
Let us listen to the sad story of the birth of world that leads to this sadder game of hearts.

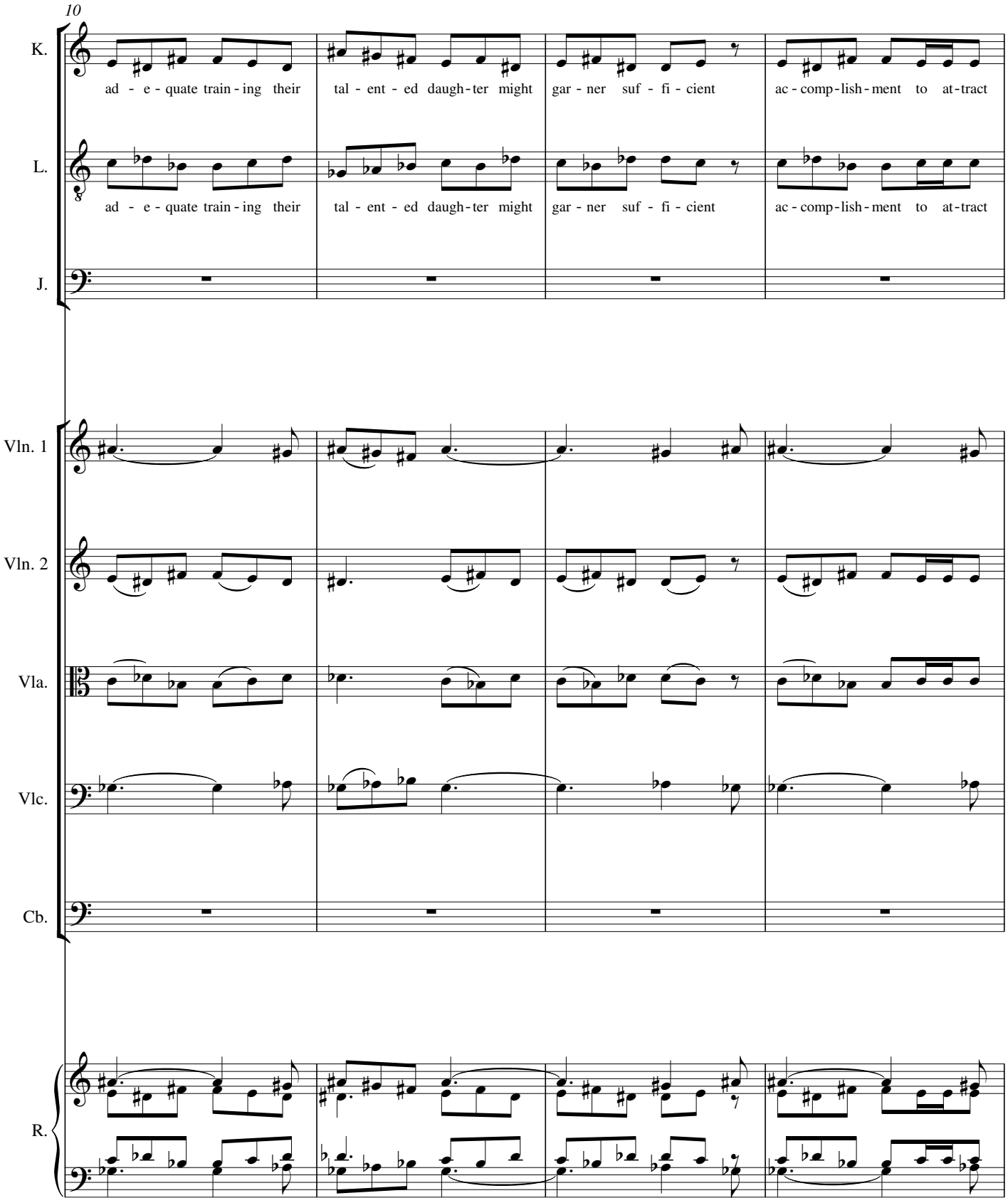
No. 10: Before the Creation

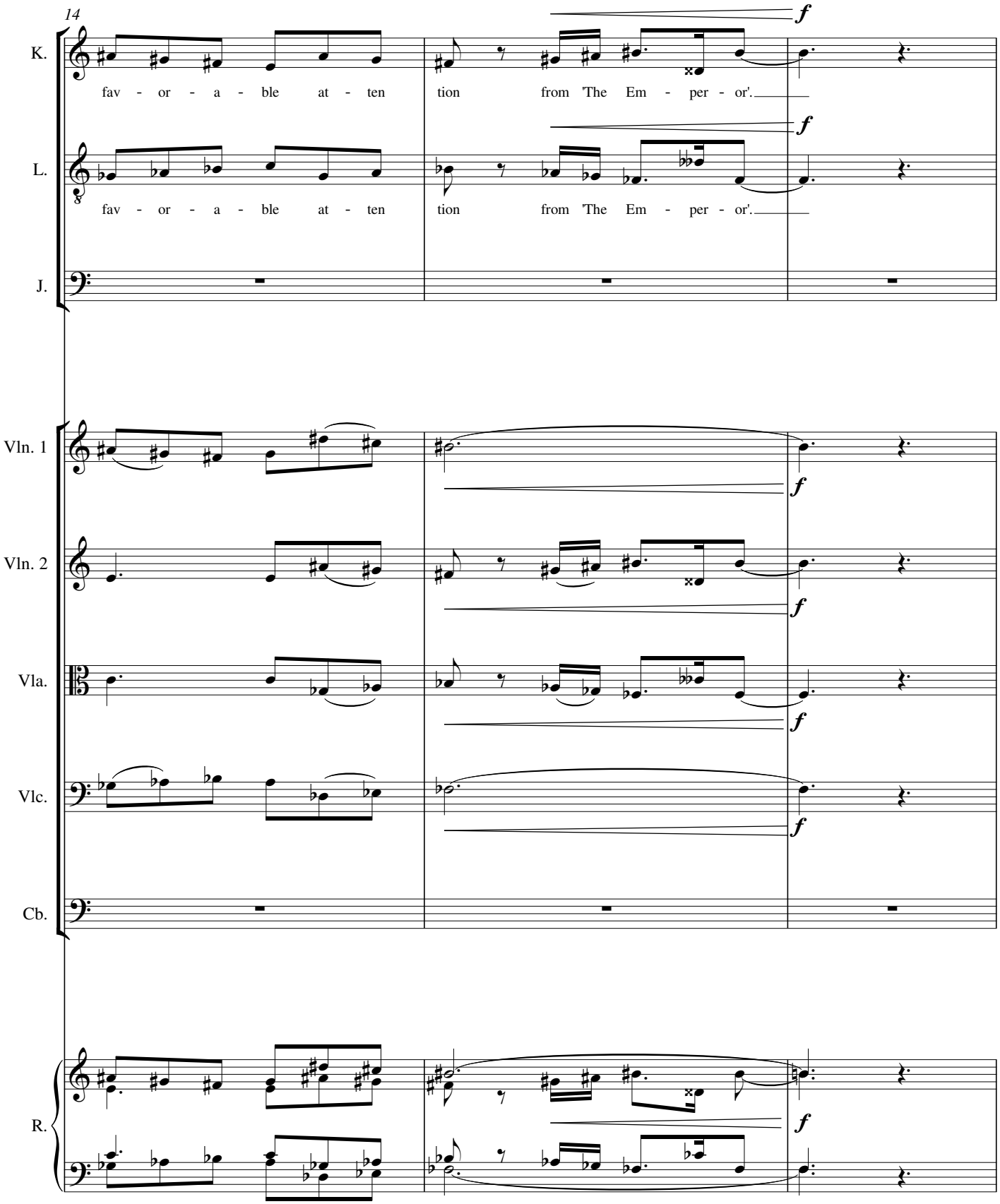
♩. = 42 The stage goes black. A spotlight shines on Kaia and Lucifer who face the audience like an 'otherworldly' chorus. They appear godly and strange as the proceed to relate the story of the birth of the universe.

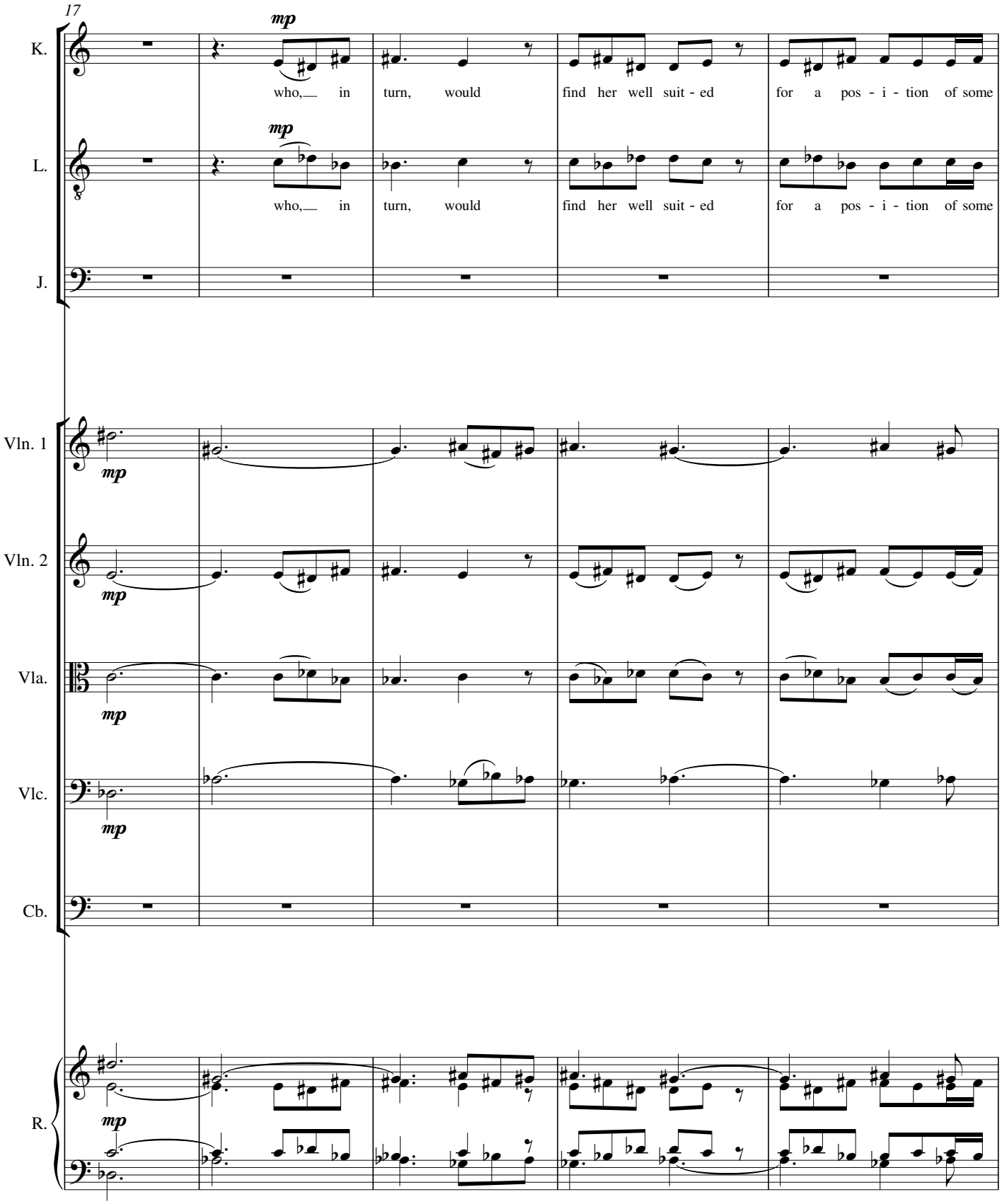


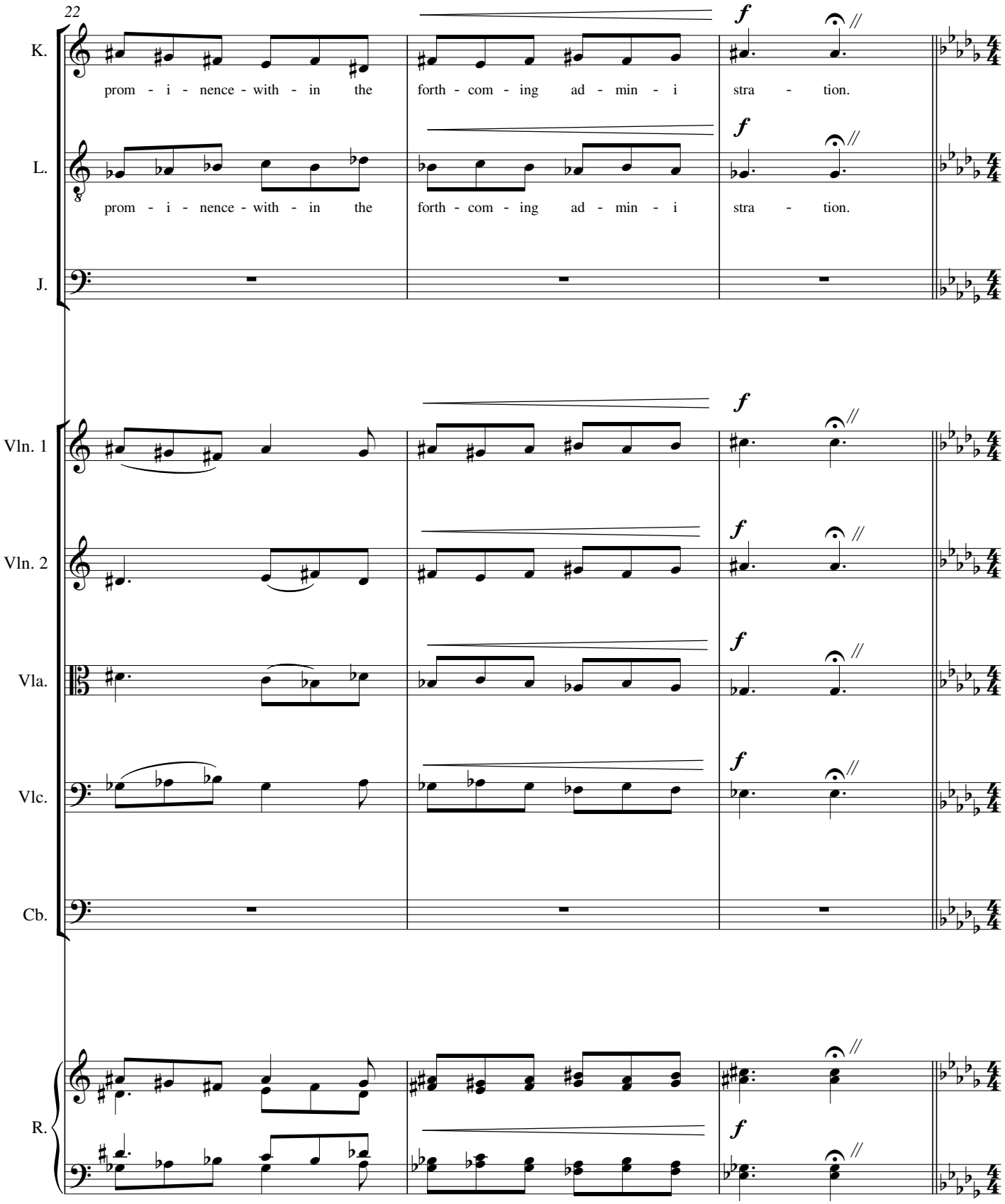
♩. = 42 The stage goes black. A spotlight shines on Kaia and Lucifer who face the audience like an 'otherworldly' chorus. They appear godly and strange as the proceed to relate the story of the birth of the universe.

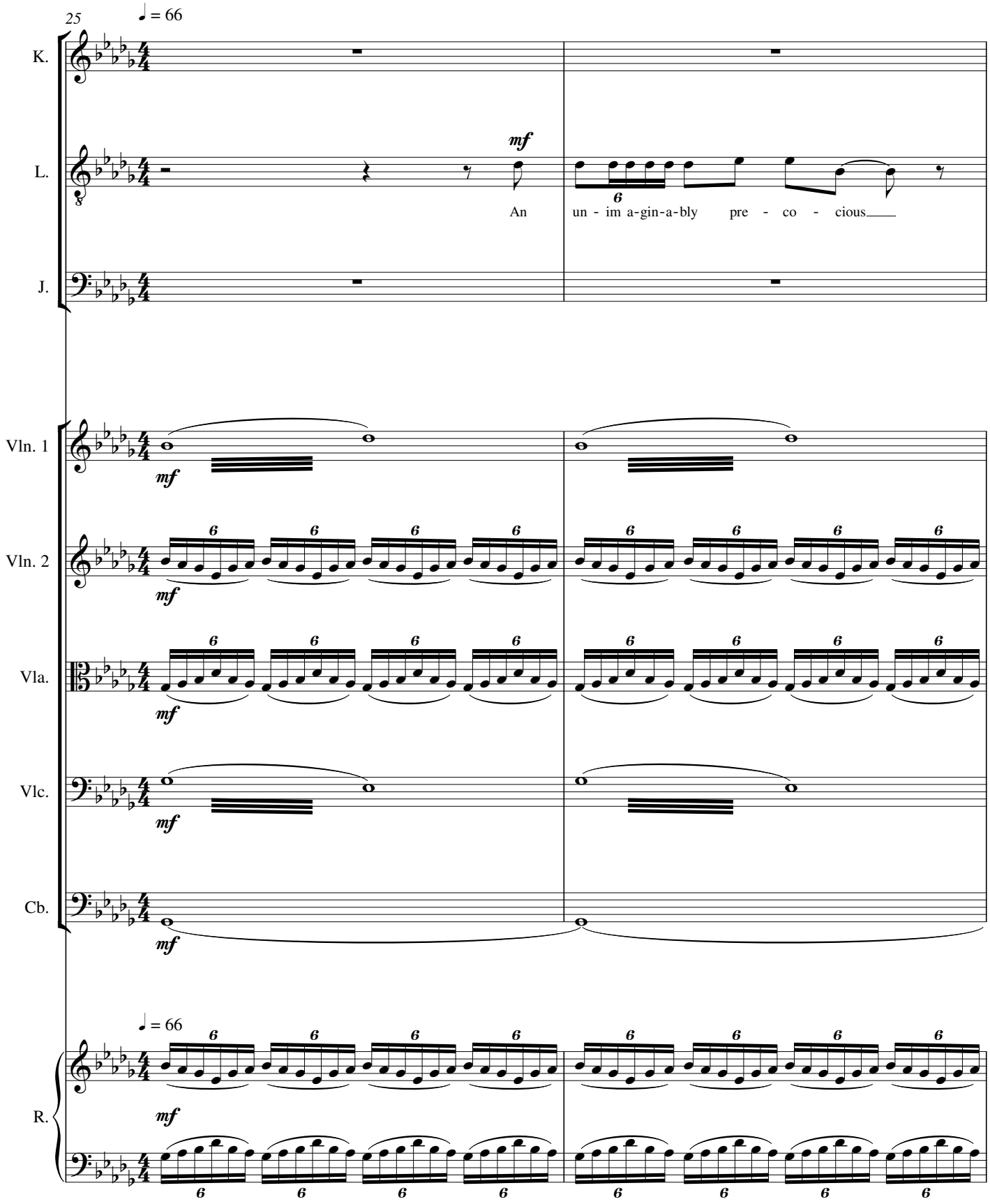

6
mp
K.
so - cial - ly am - bi - tious burg-hers of the Pan - the - on, har-bored great am - bi - tions that with
mp
L.
so - cial - ly am - bi - tious burg-hers of the Pan - the - on, har-bored great am - bi - tions that with
J.
Vln. 1
mp
Vln. 2
mp
Vla.
mp
Vlc.
mp
Cb.
R.
mp

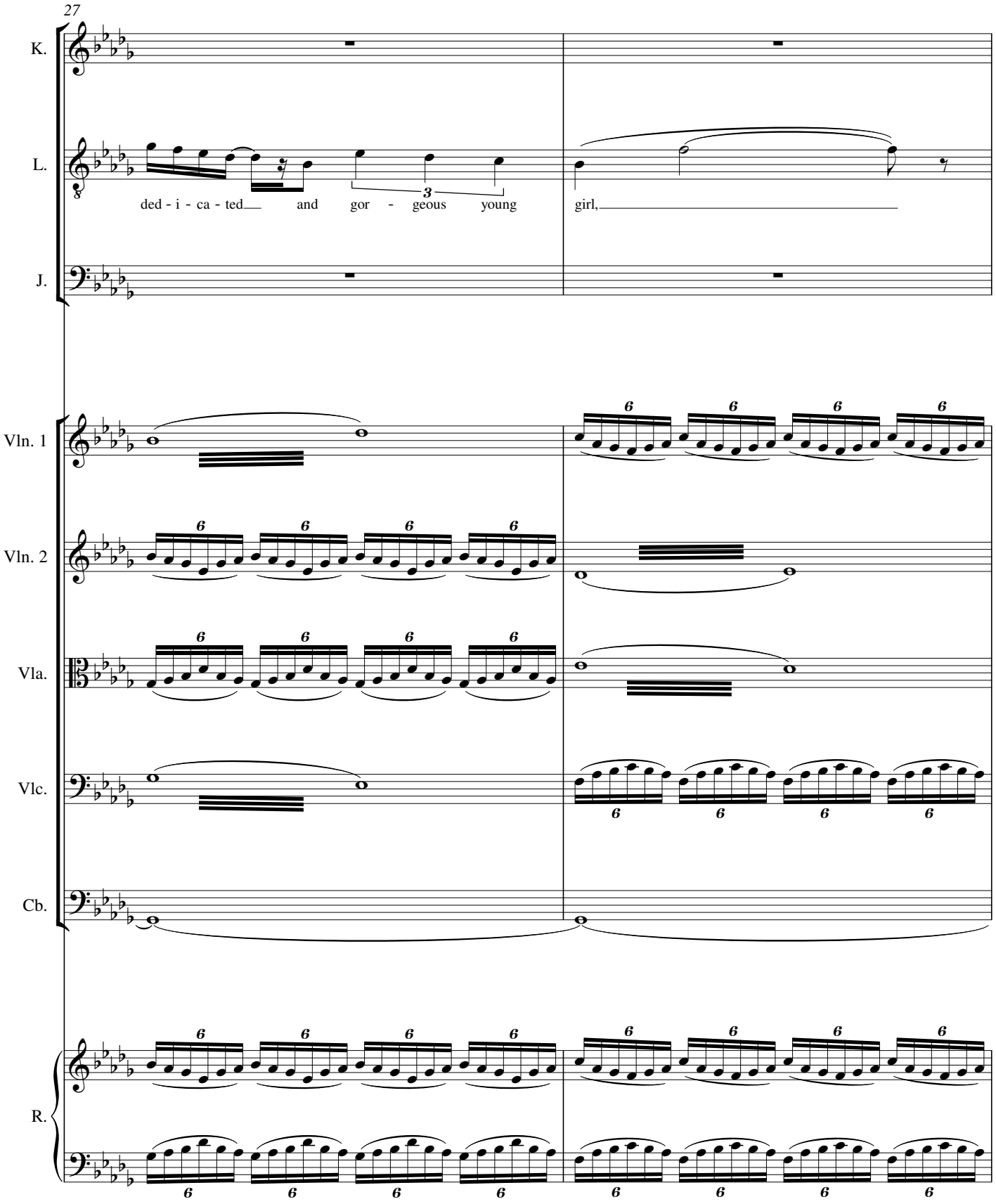

10
K.
ad - e - quate train - ing their tal - ent - ed daugh - ter might gar - ner suf - fi - cient ac - comp - lish - ment to at - tract
L.
ad - e - quate train - ing their tal - ent - ed daugh - ter might gar - ner suf - fi - cient ac - comp - lish - ment to at - tract
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

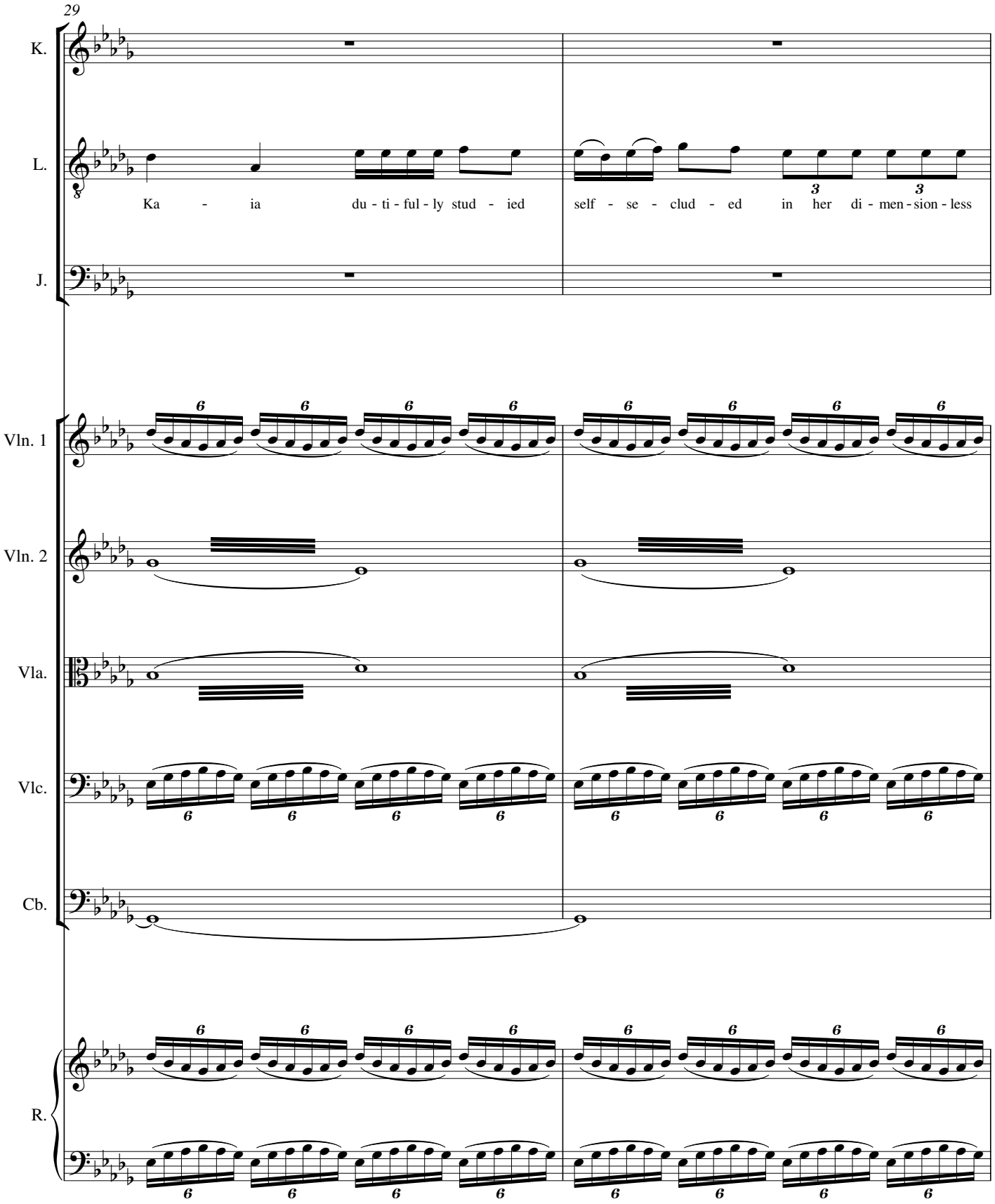

14
K.
fav - or - a - ble at - ten tion from 'The Em - per - or'.
f
L.
fav - or - a - ble at - ten tion from 'The Em - per - or'.
f
J.
Vln. 1
f
Vln. 2
f
Vla.
f
Vlc.
f
Cb.
R.
f

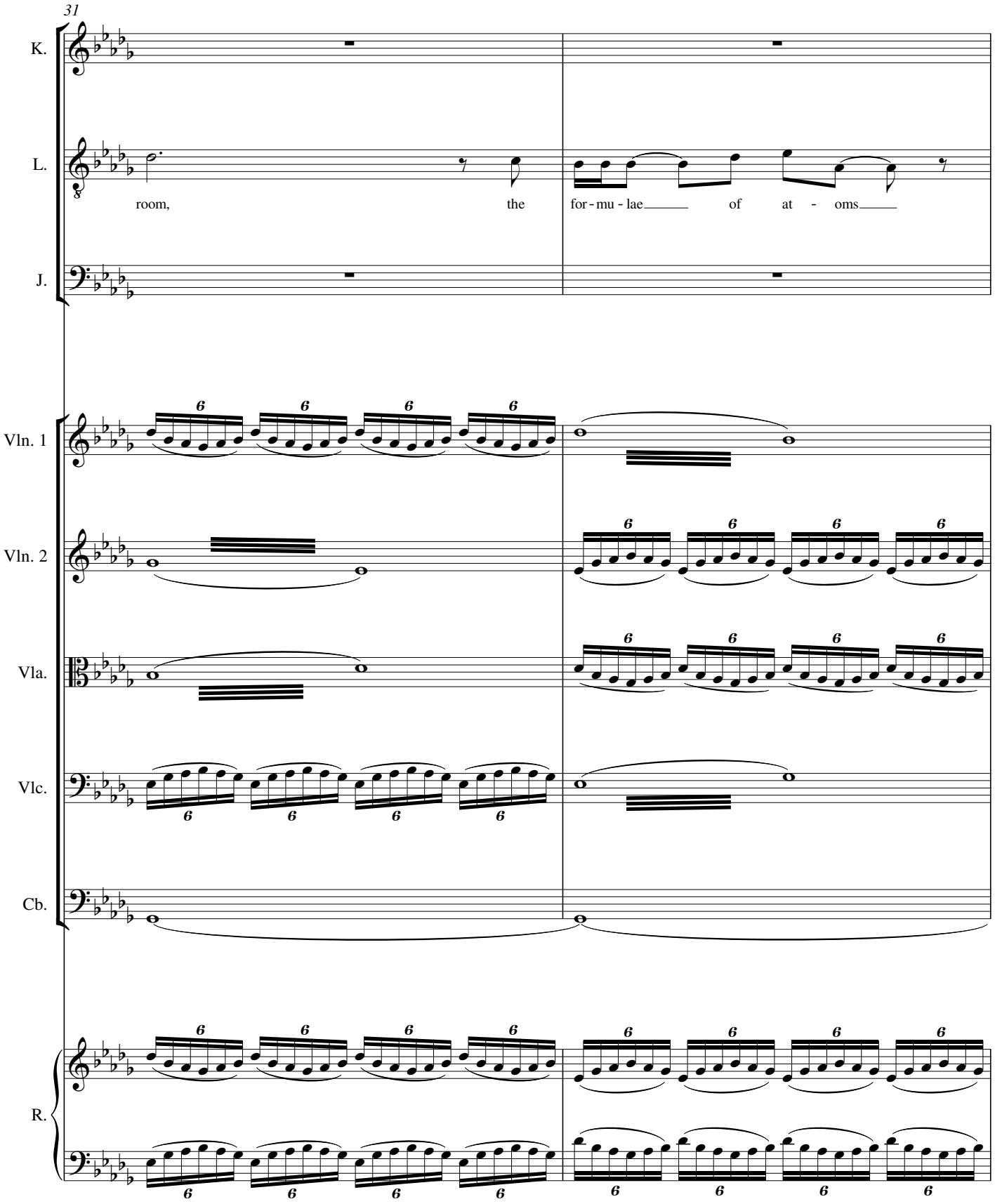

17
K.
mp
who,__ in turn, would find her well suit - ed for a pos - i - tion of some
L.
mp
who,__ in turn, would find her well suit - ed for a pos - i - tion of some
J.
Vln. 1
mp
Vln. 2
mp
Vla.
mp
Vlc.
mp
Cb.
R.
mp

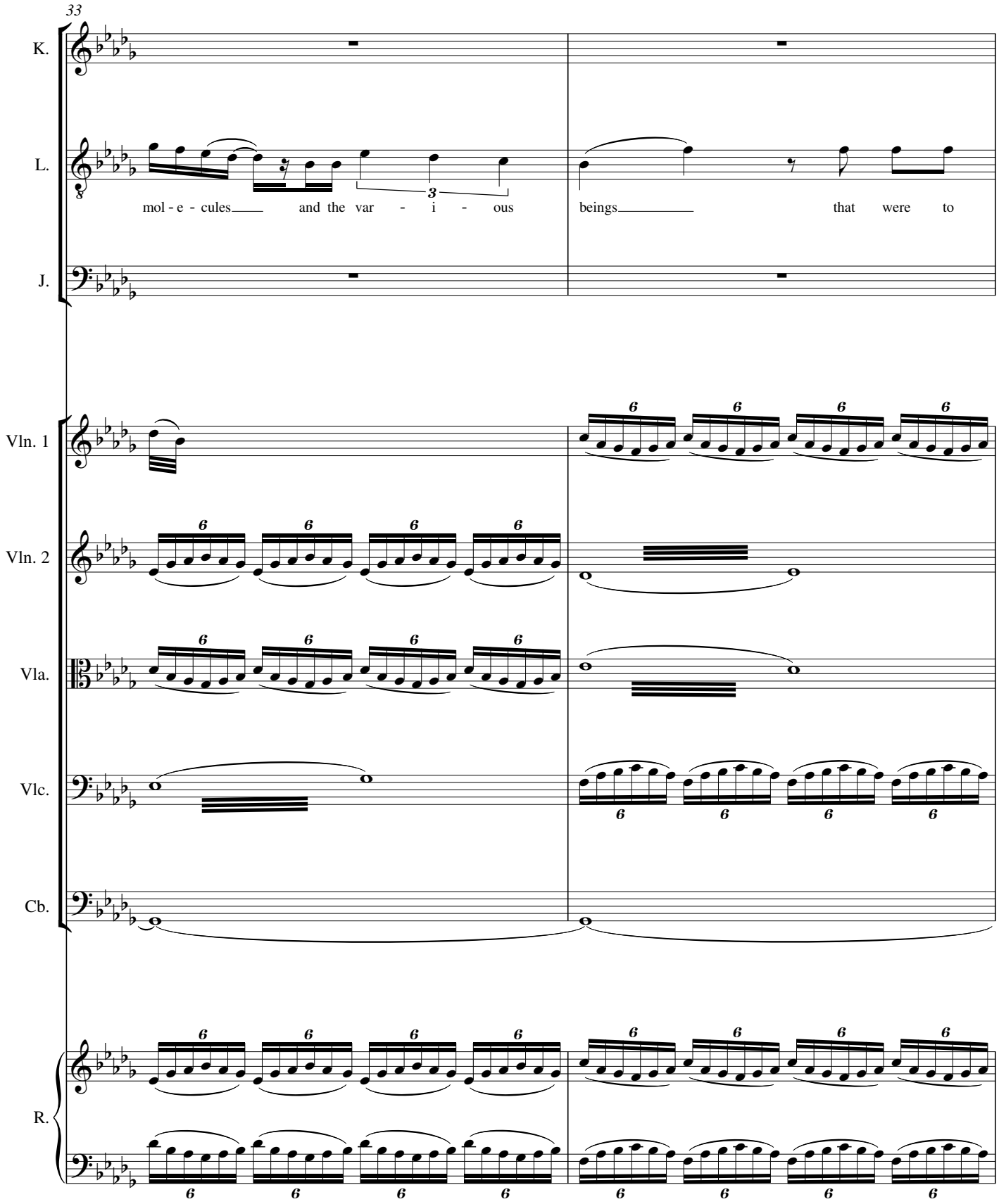

22
K.
prom - i - nence - with - in the
forth - com - ing ad - min - i
stra - tion.
L.
prom - i - nence - with - in the
forth - com - ing ad - min - i
stra - tion.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
f

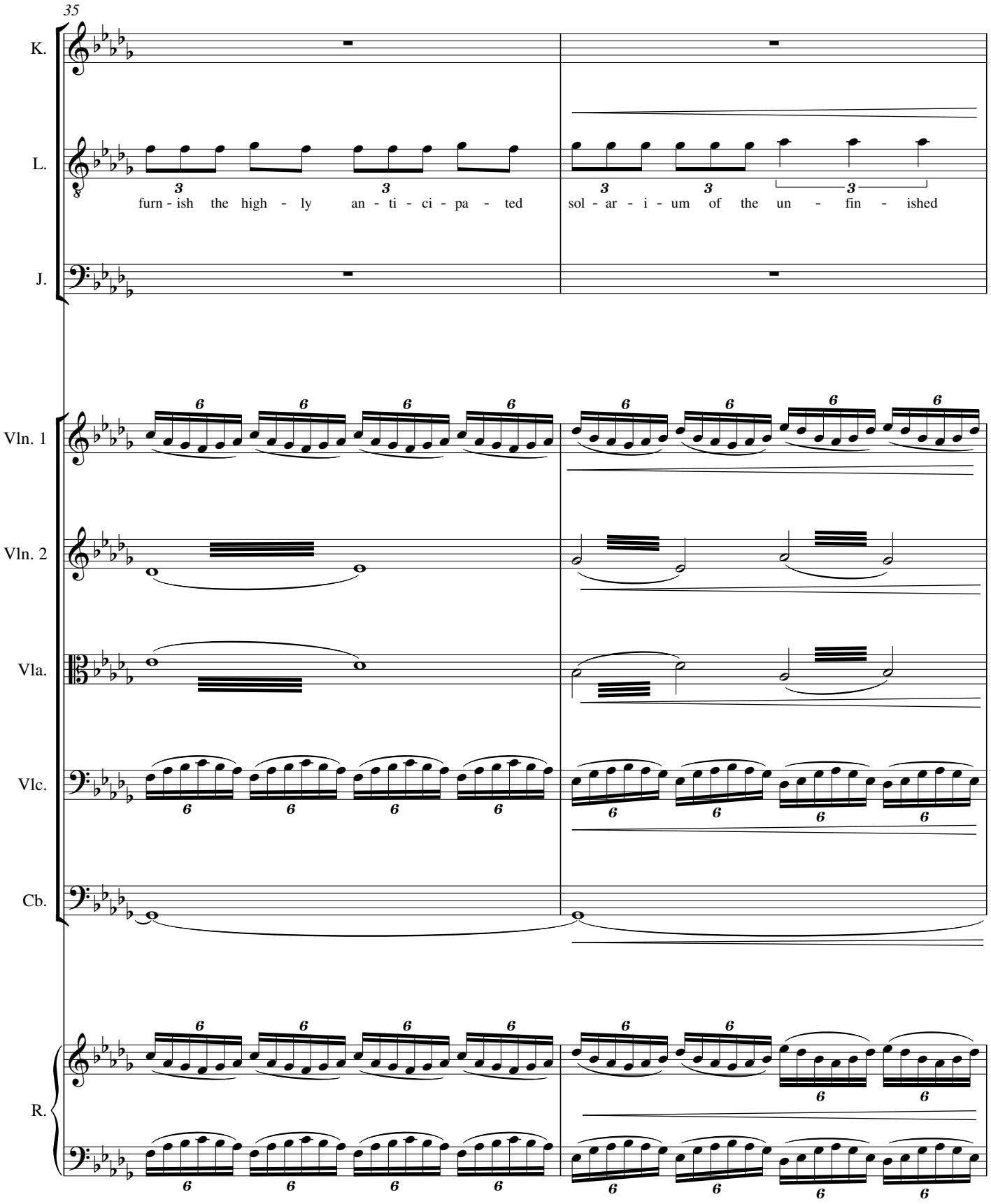

25
♩ = 66
K.
L.
J.
mf
An
un - im a-gin-a-bly pre - co - cious
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
mf
♩ = 66
R.
mf

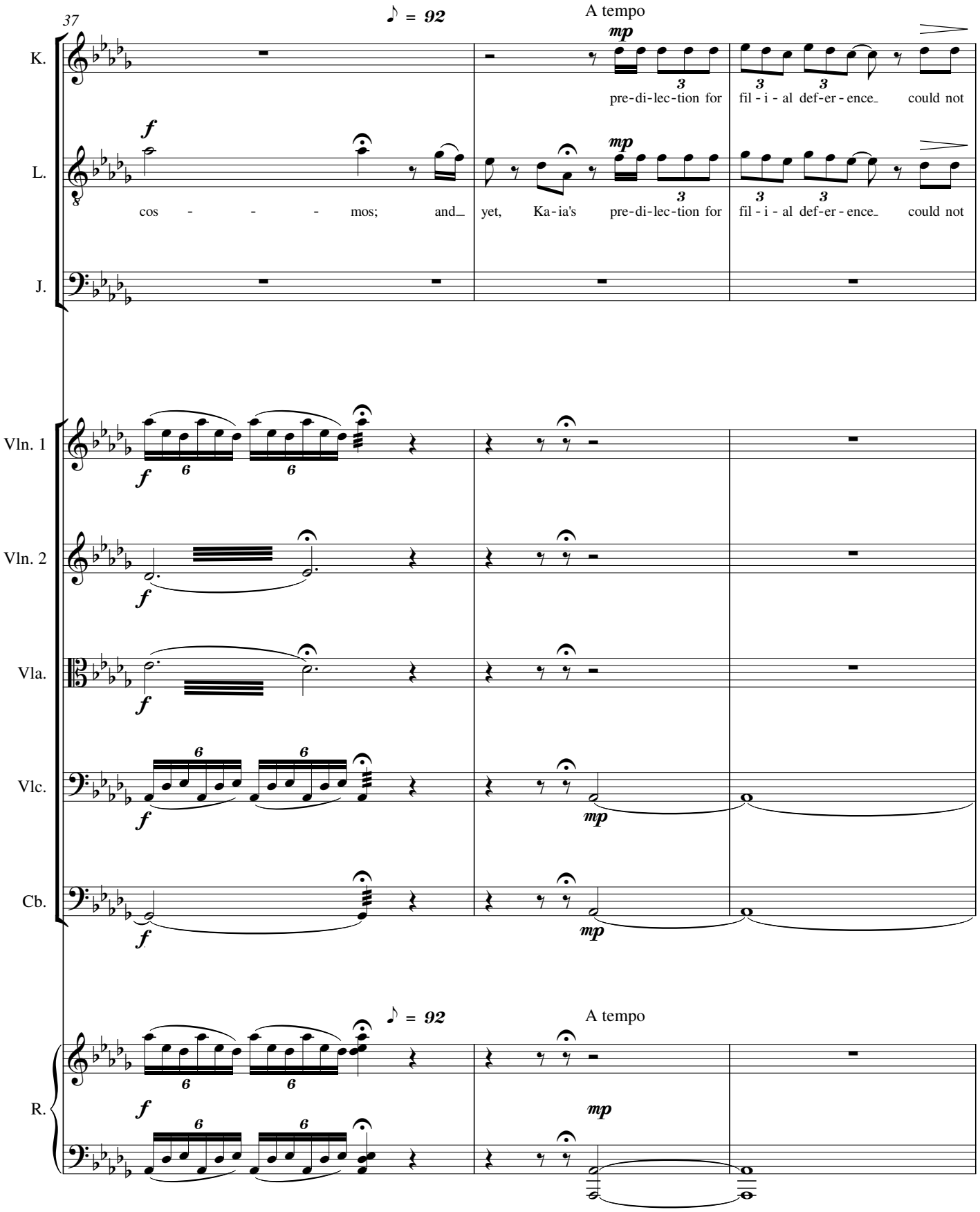

27
K.
L.
ded - i - ca - ted and gor - geous young girl,
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

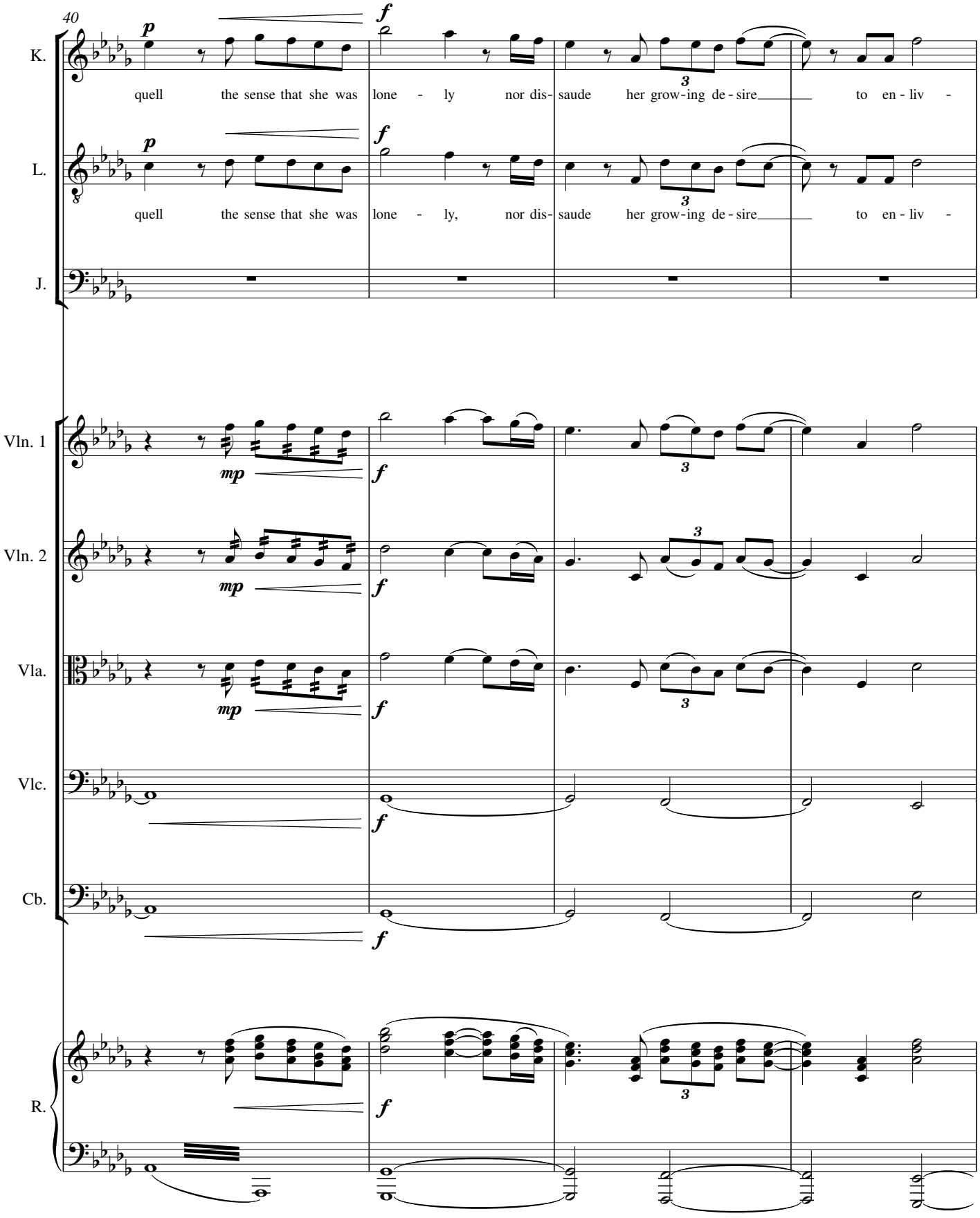

29
K.
L.
J.
Ka - ia du - ti - ful - ly stud - ied
self - se - clud - ed in her di - men - sion - less
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

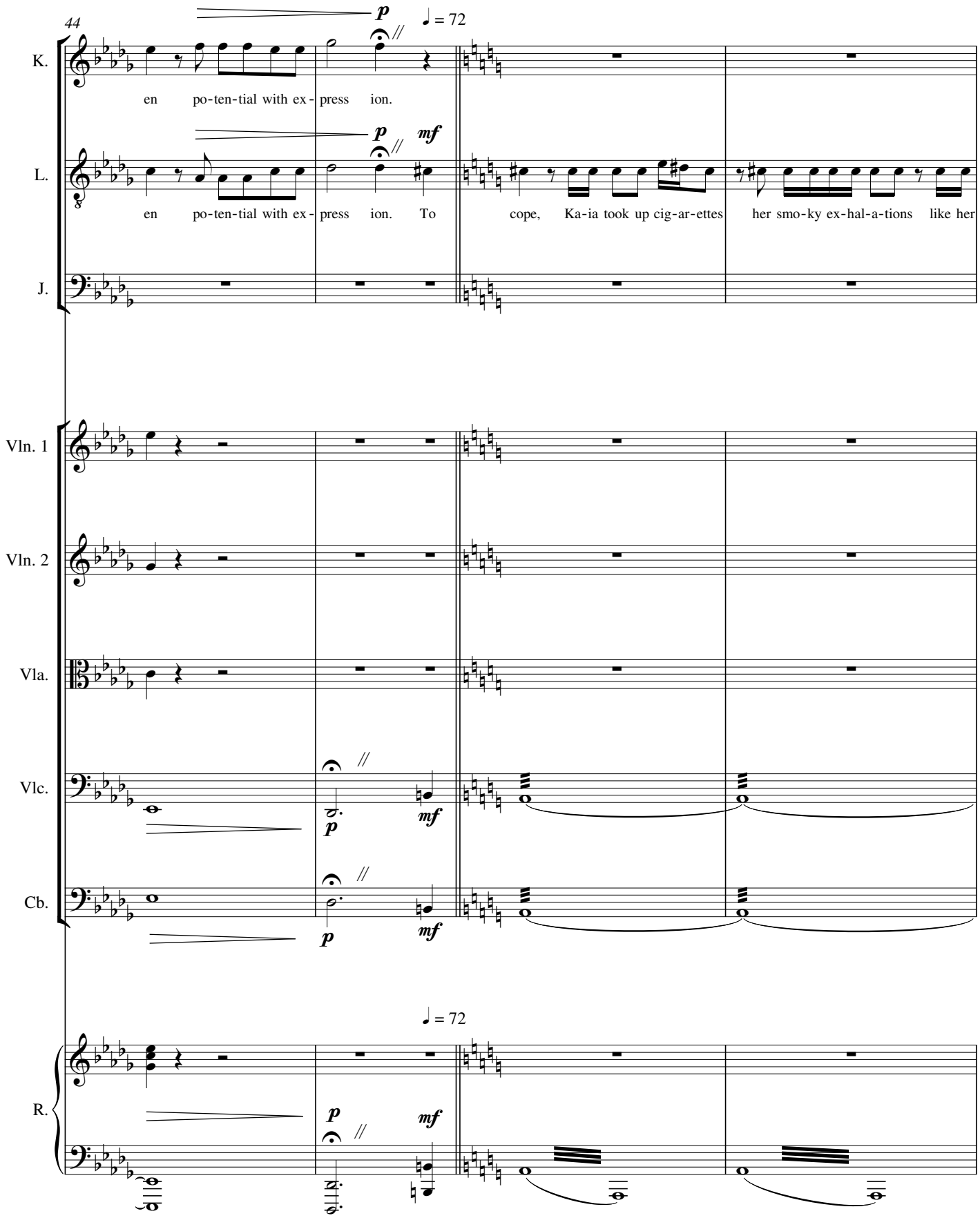

31
K.
L.
room,
the
for - mu - lae
of
at - oms
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

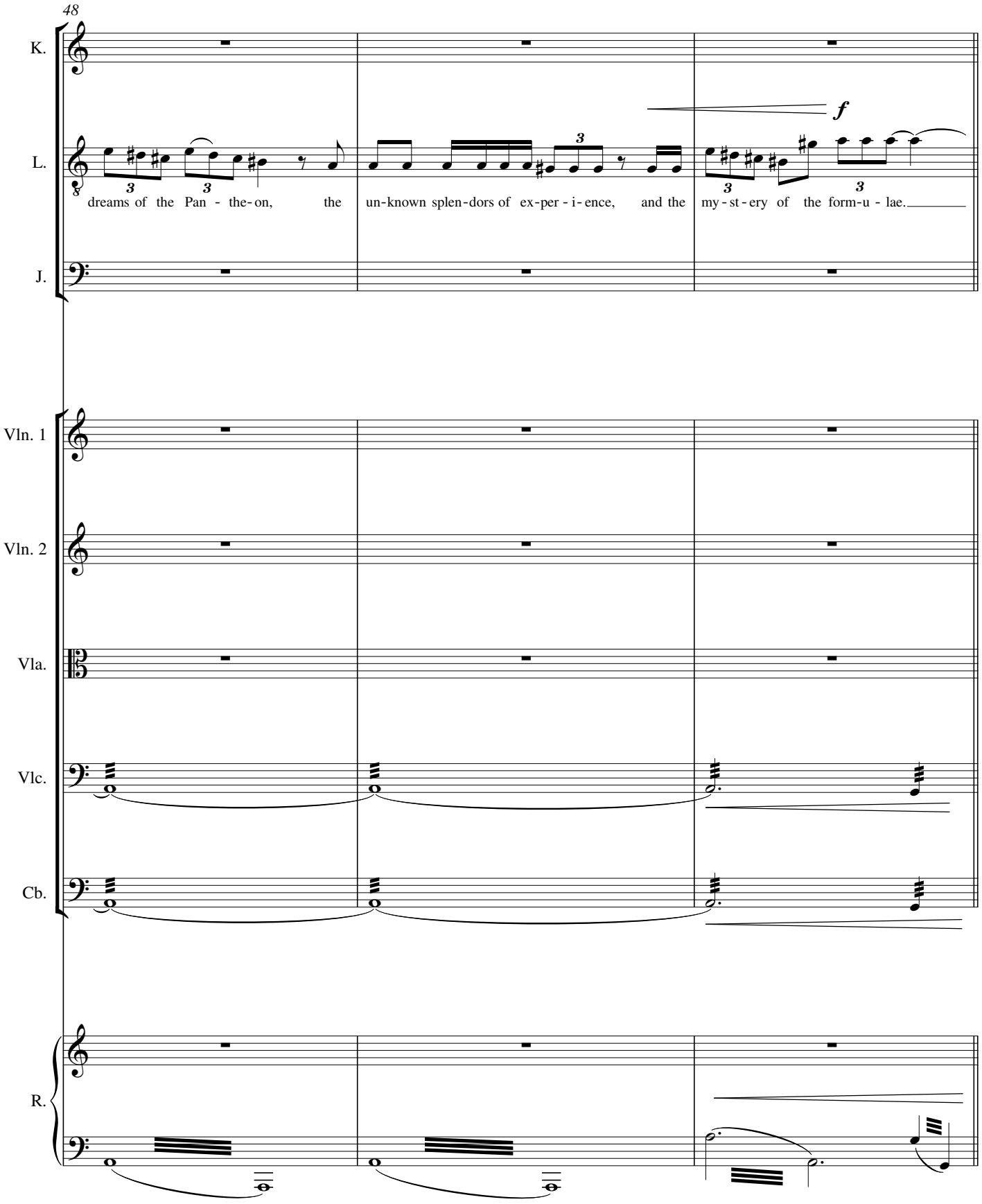

33
K.
L.
J.
mol - e - cules and the var - i - ous
beings that were to
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

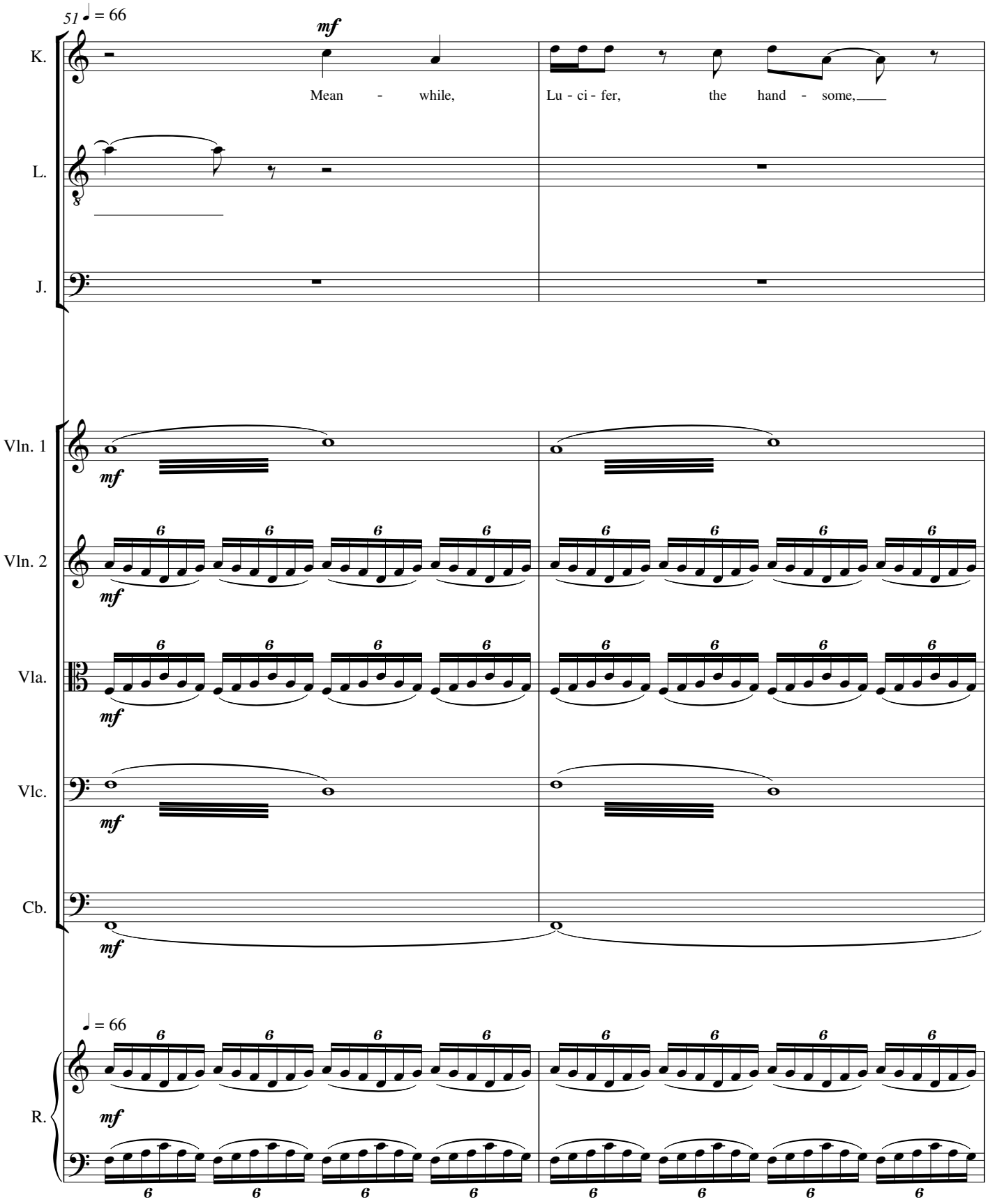

35
K.
L.
J.
furn - ish the high - ly an - ti - ci - pa - ted
sol - ar - i - um of the un - fin - ished
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

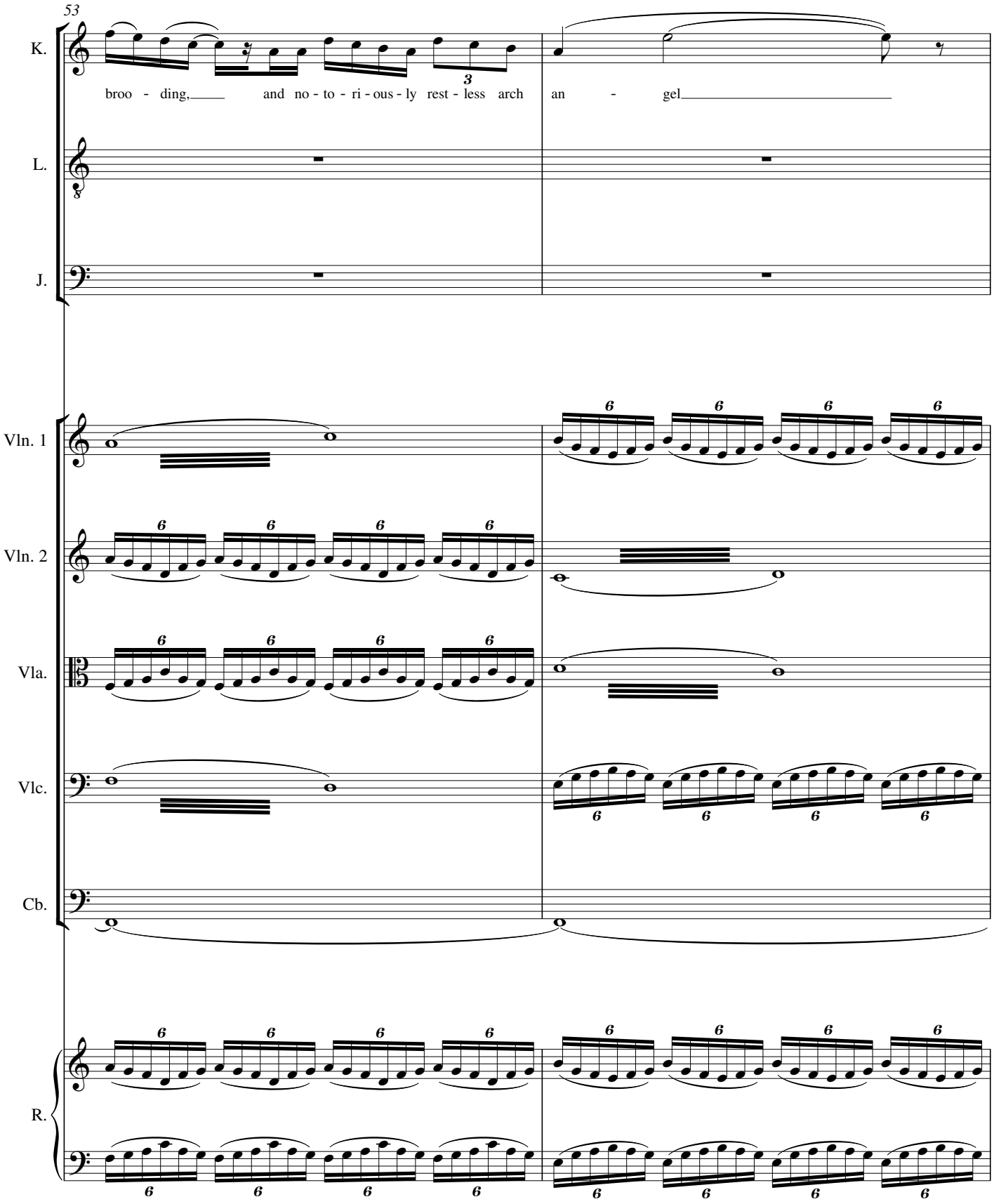

37
♪ = 92
A tempo
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
cos - - - mos; and_
yet, Ka-ia's pre-di-lec-tion for fil-i-al def-er-ence_ could not
pre-di-lec-tion for fil-i-al def-er-ence_ could not

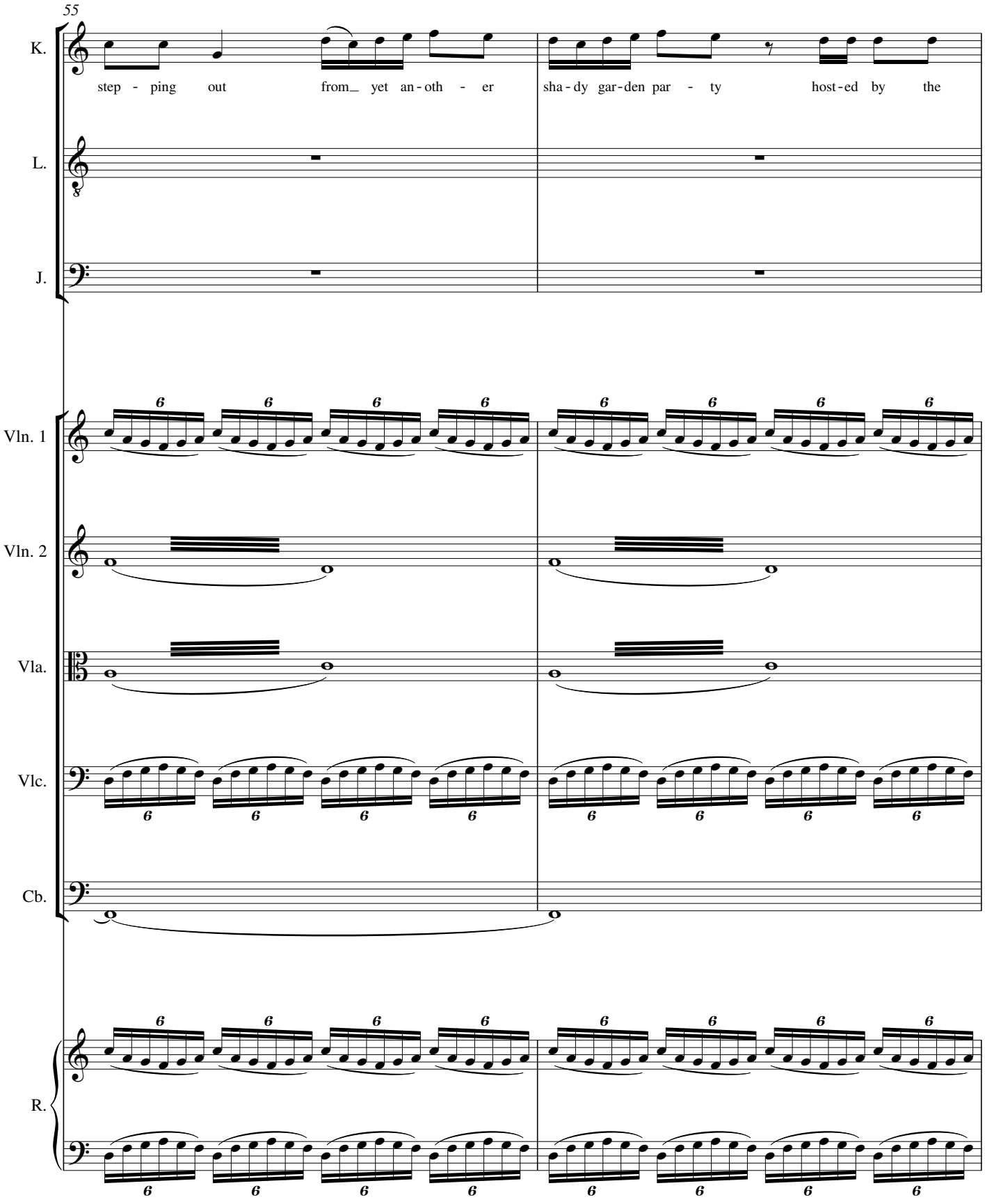

40
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
quell the sense that she was lone - ly nor dis- saude her grow-ing de - sire to en - liv -
quell the sense that she was lone - ly, nor dis- saude her grow-ing de - sire to en - liv -

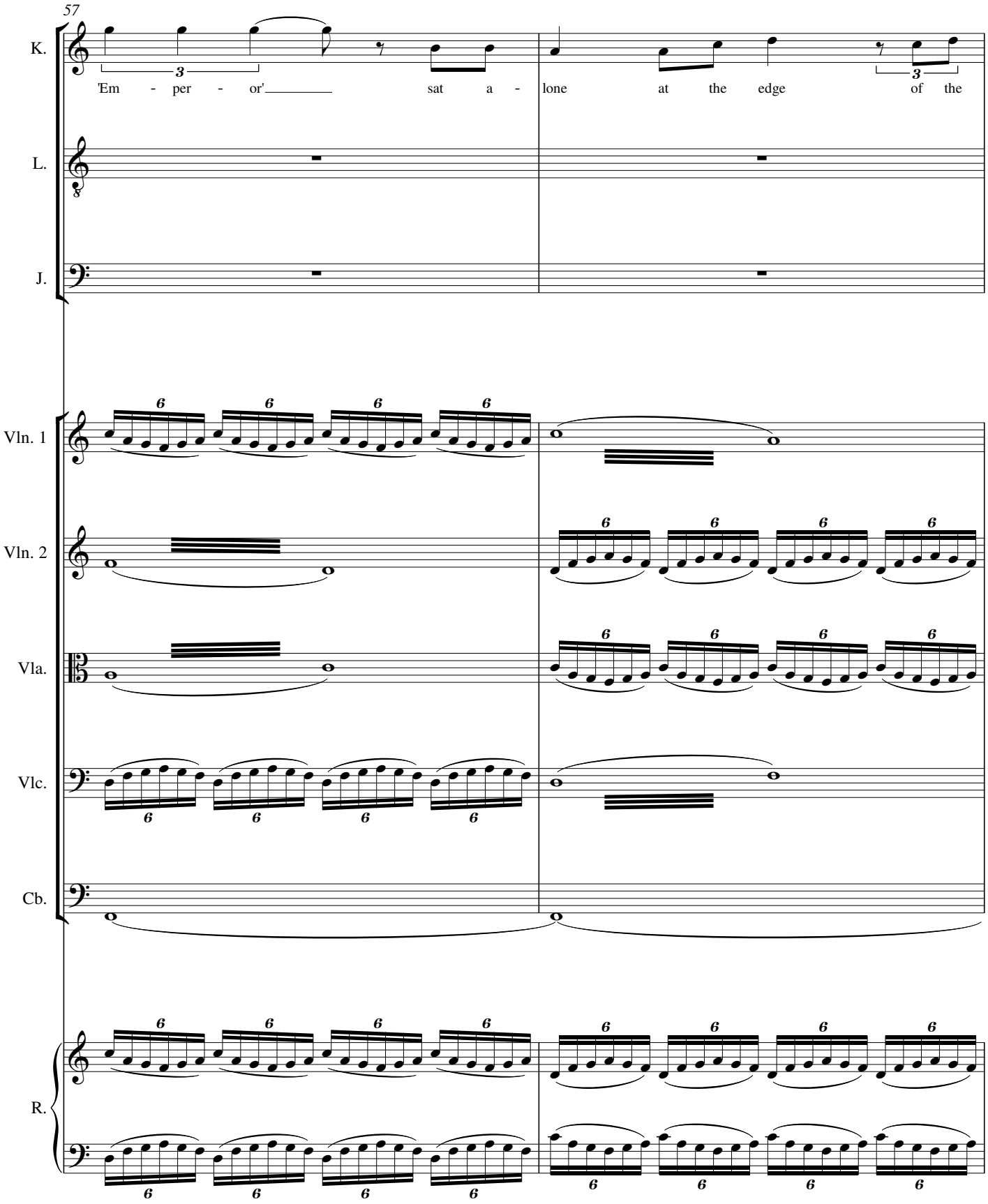

44
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
p
mf
♩ = 72
en po-ten-tial with ex- press ion.
en po-ten-tial with ex- press ion. To cope, Ka-ia took up cig-ar-ettes her smo-ky ex-hal-a-tions like her

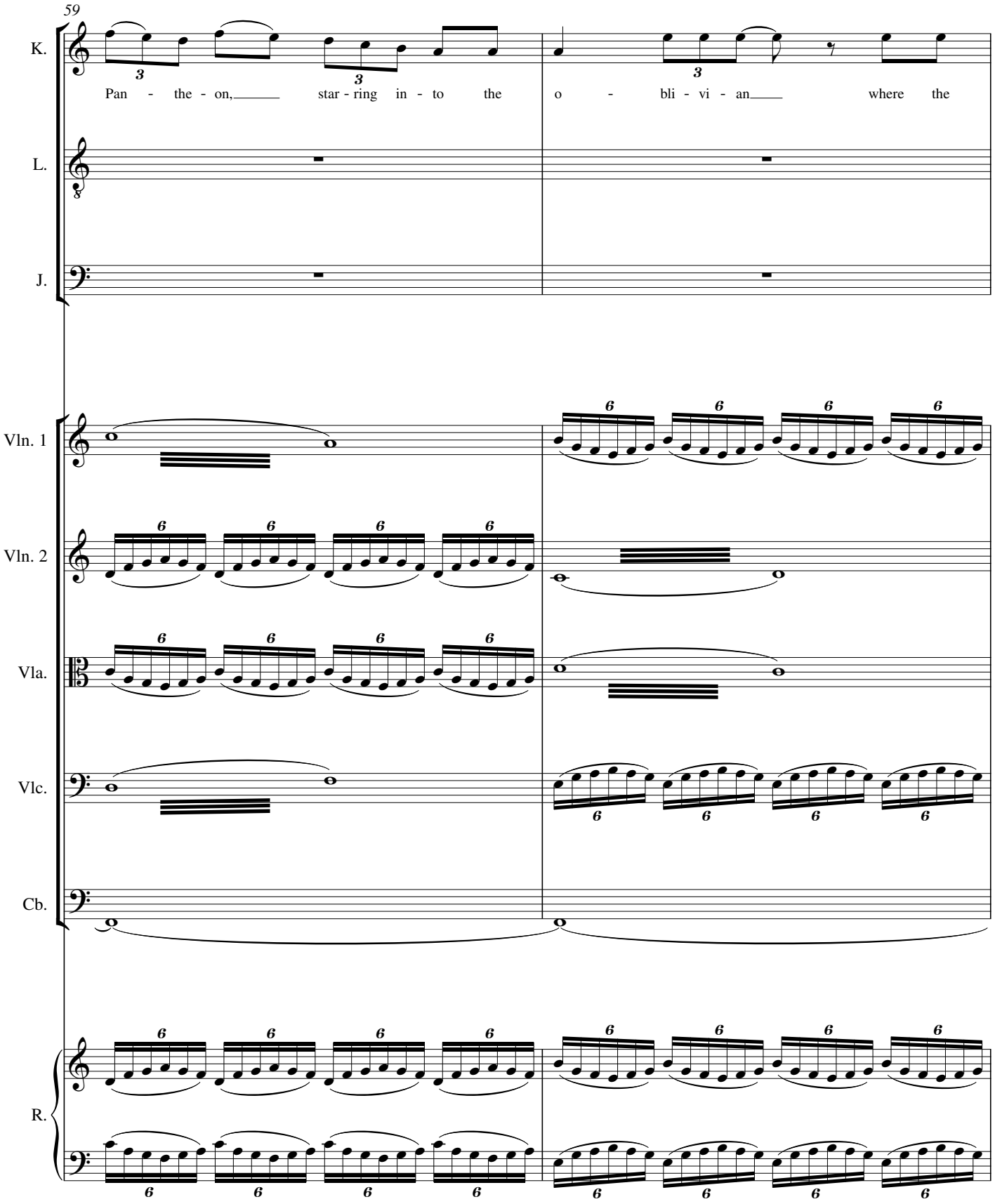

48
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
f
dreams of the Pan - the-on, the un-known splen-dors of ex-per - i-ence, and the my-st-ery of the form-u - lae.

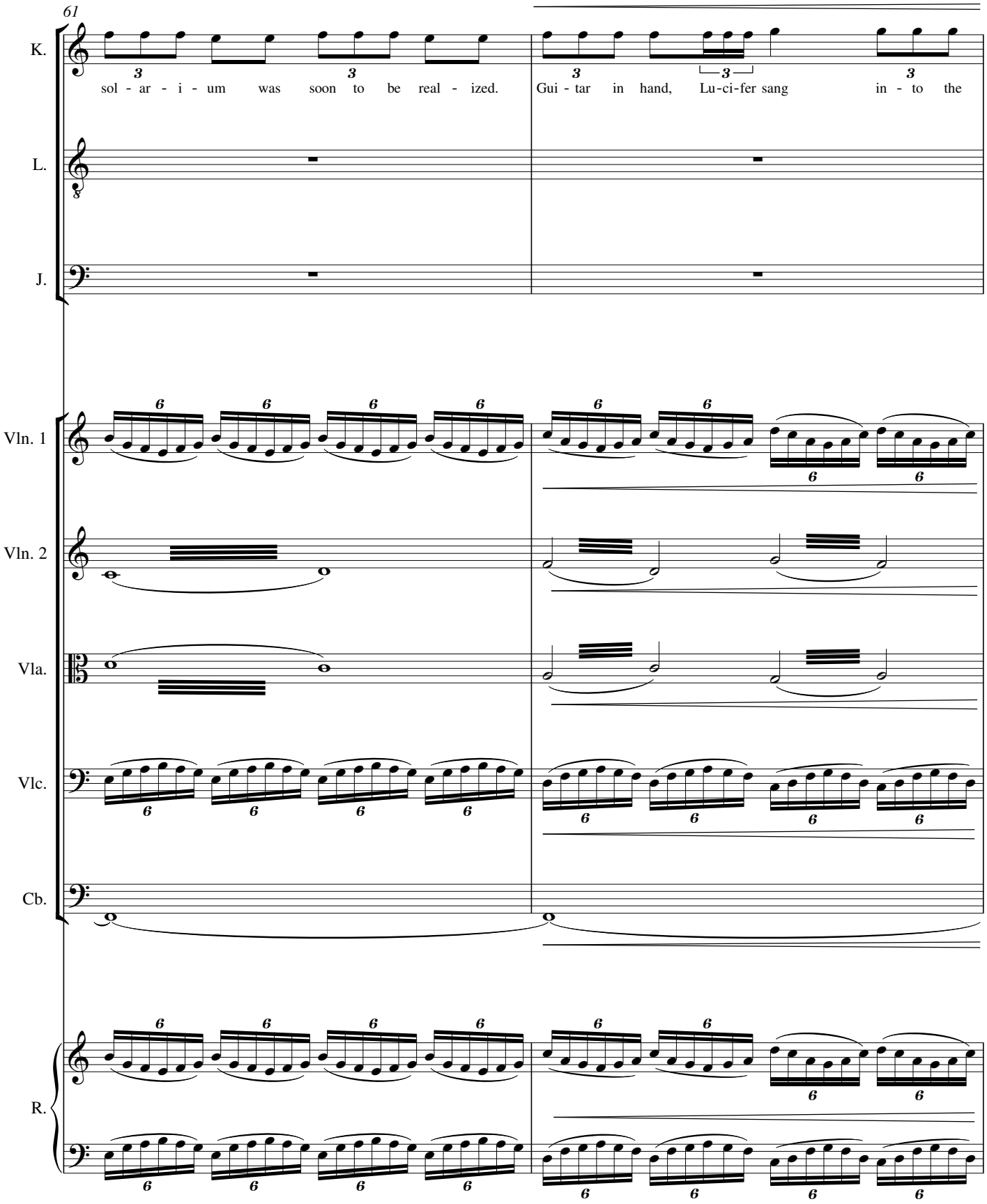

51 ♩ = 66
mf
K.
Mean - while,
Lu - ci - fer, the hand - some,
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
♩ = 66
R.

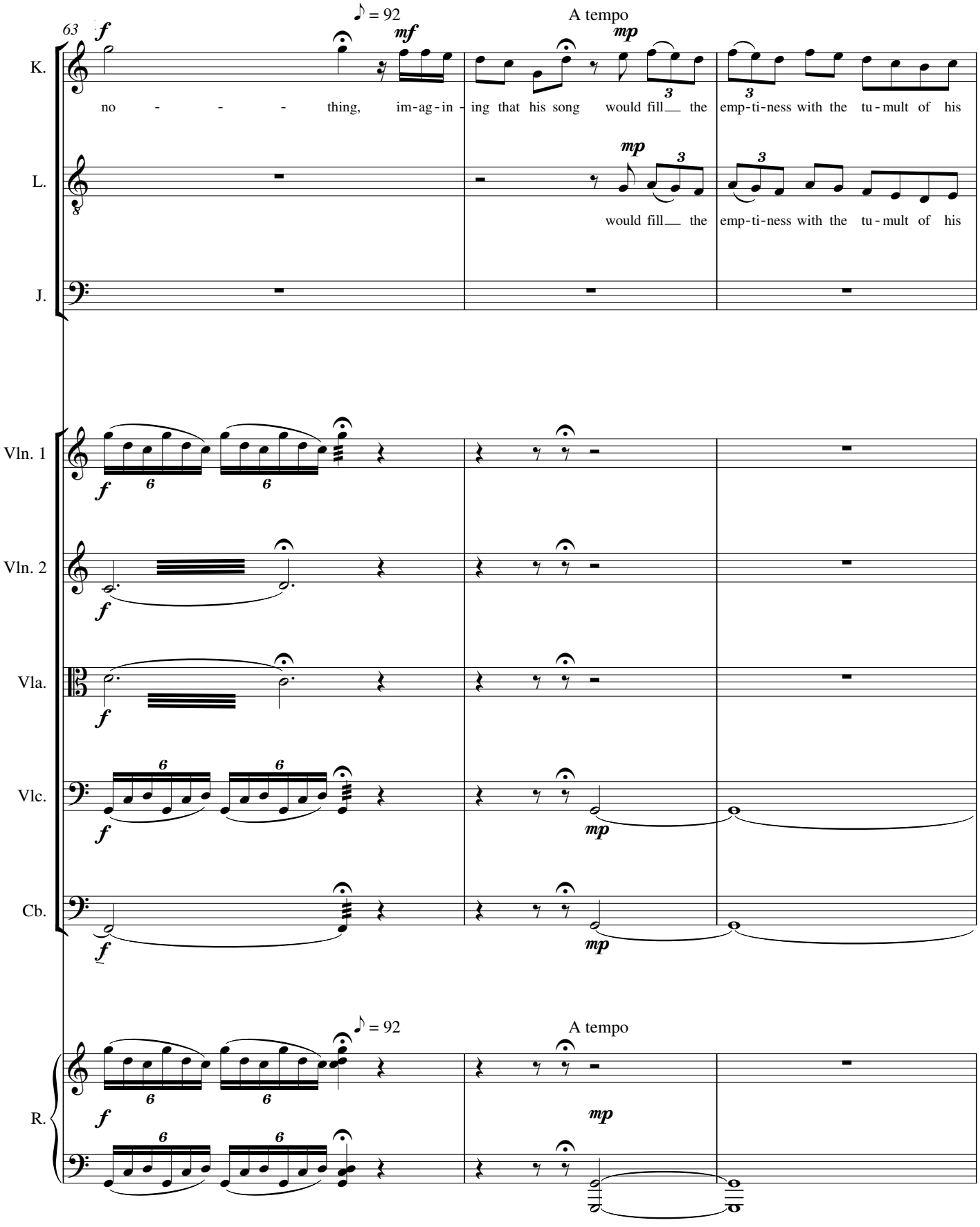

53
K.
broo - ding, and no - to - ri - ous - ly rest - less arch an - gel
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

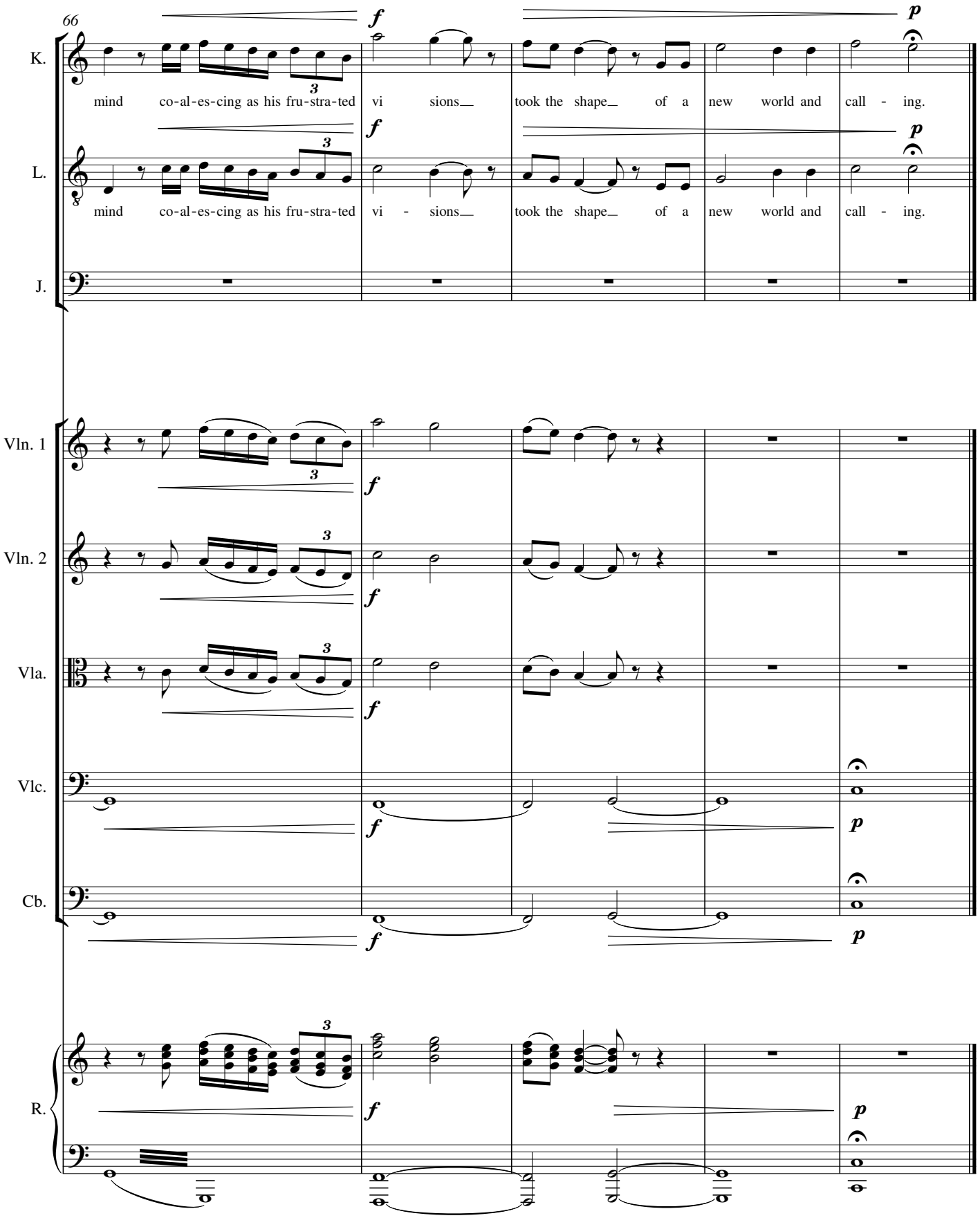

55
K.
step - ping out from_ yet an - oth - er
sha - dy gar - den par - ty host - ed by the
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.


57
K.
'Em - per - or' sat a - lone at the edge of the
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

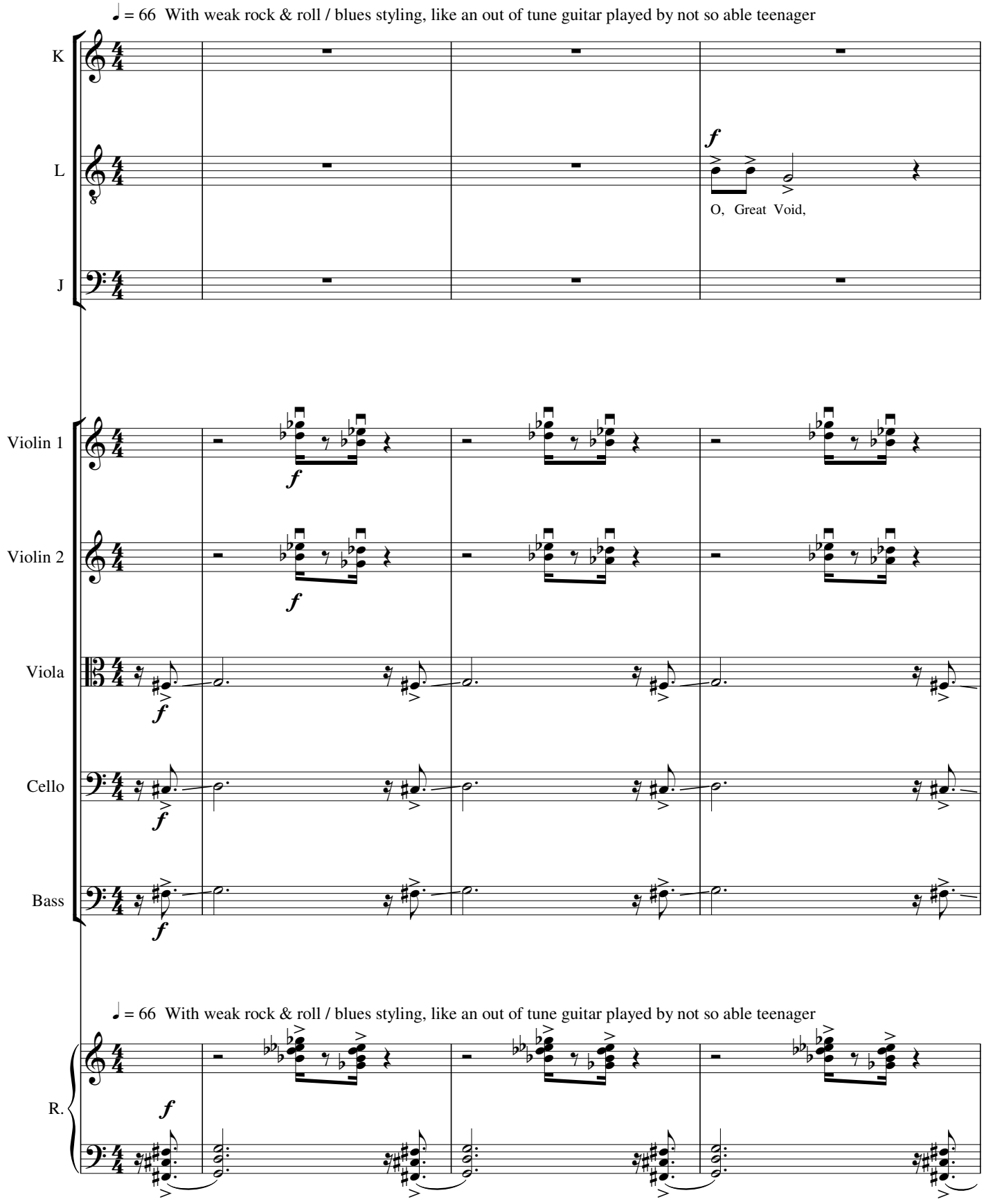

59
K.
Pan - the - on, star - ring in - to the o - bli - vi - an where the
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

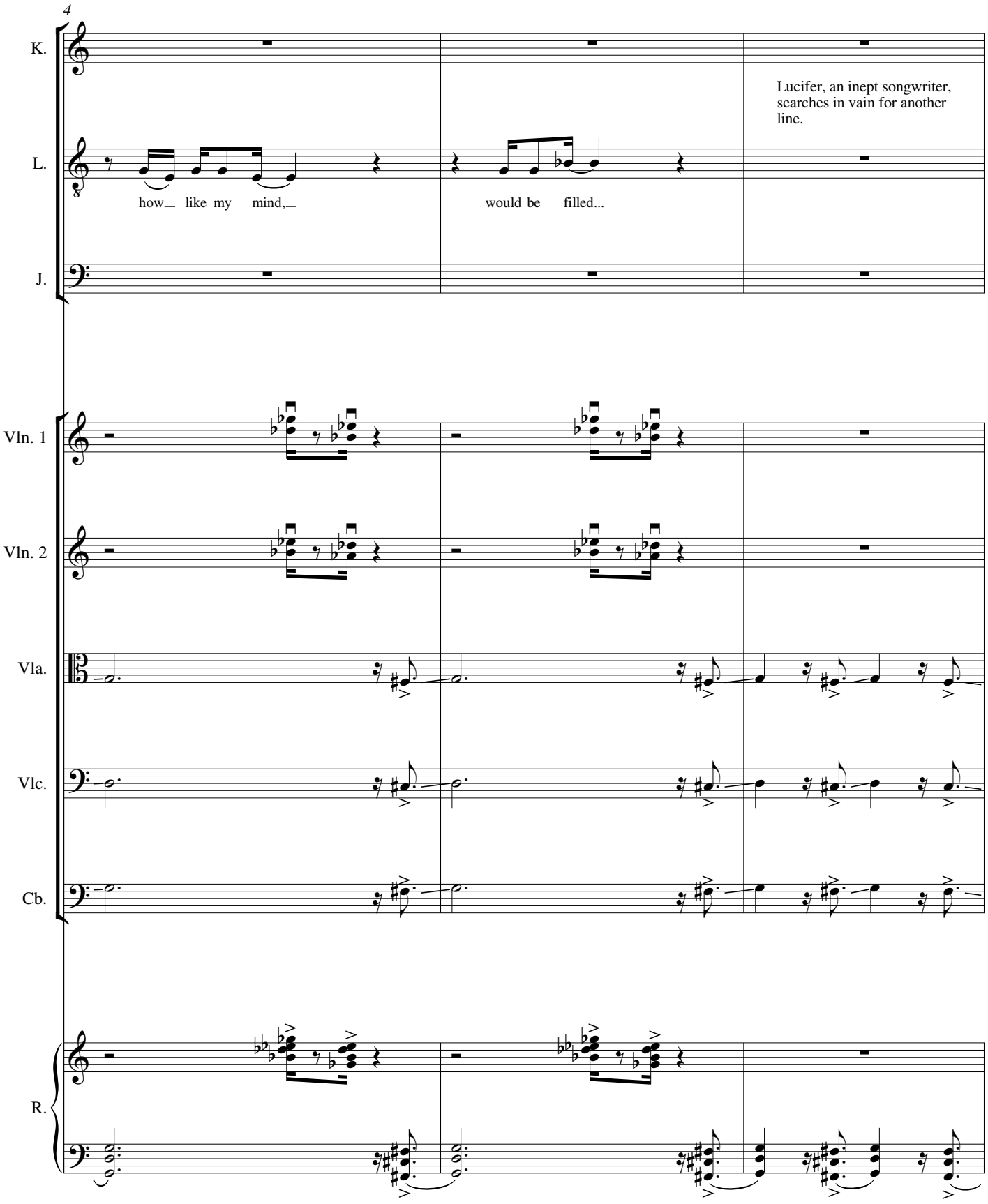

61
K.
sol - ar - i - um was soon to be real - ized.
Gui - tar in hand, Lu-ci-fer sang in - to the
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

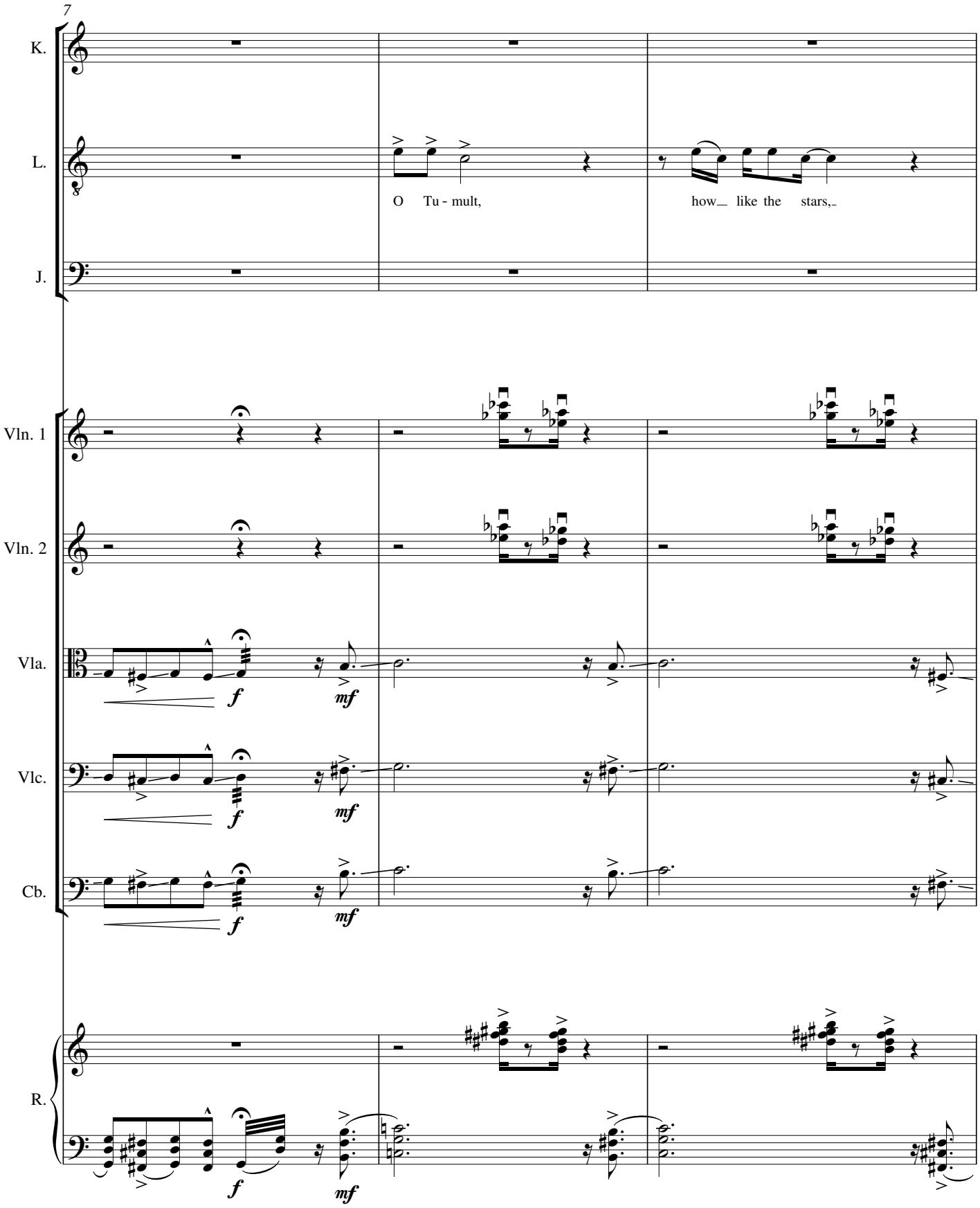

63
♪ = 92
A tempo
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
no - - - - thing, im-ag-in - ing that his song would fill the emp-ti-ness with the tu-mult of his
would fill the emp-ti-ness with the tu-mult of his

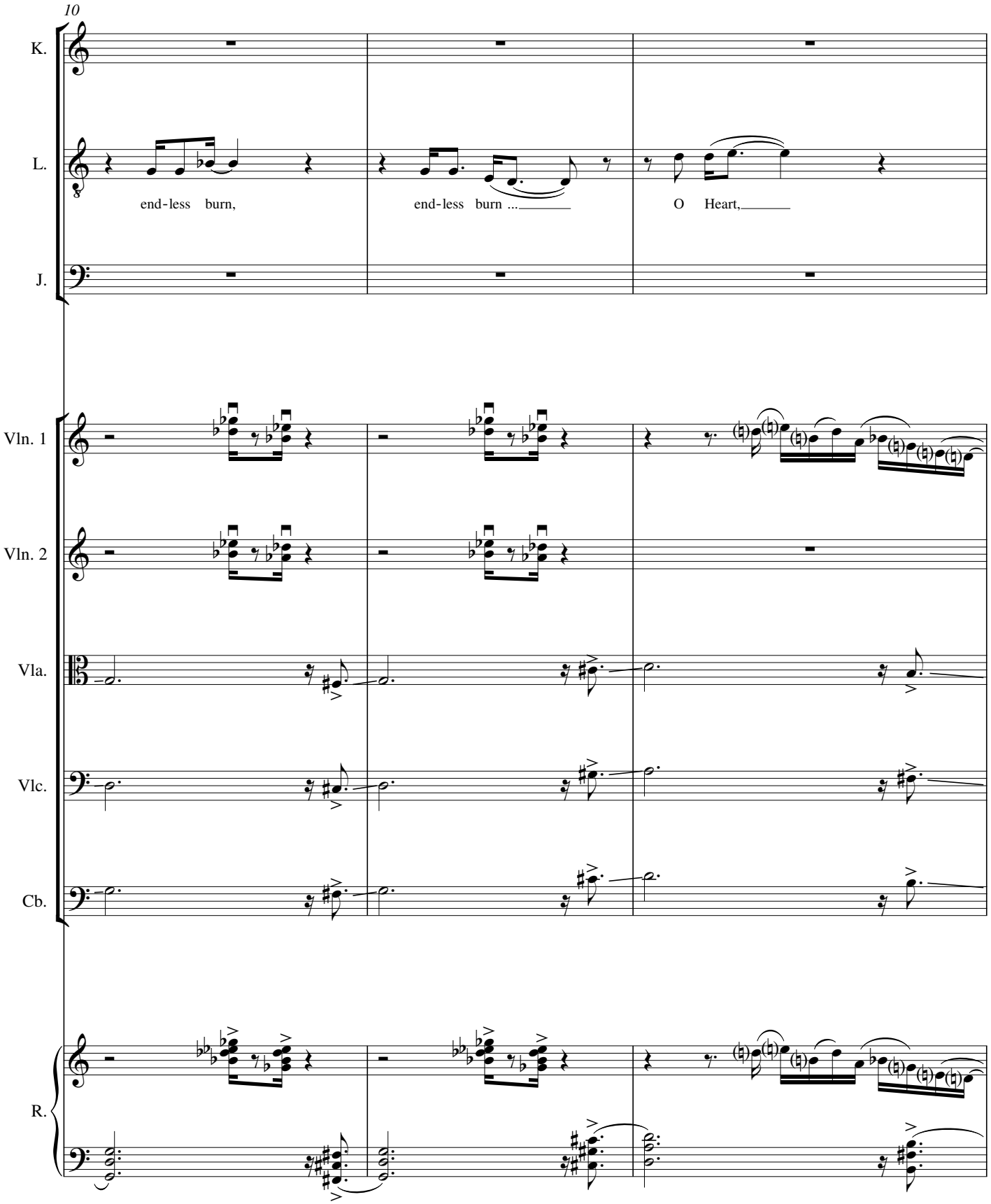

66
K.
mind co-al-es-cing as his fru-stra-ted vi sions took the shape of a new world and call - ing.
L.
mind co-al-es-cing as his fru-stra-ted vi - sions took the shape of a new world and call - ing.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
f
p

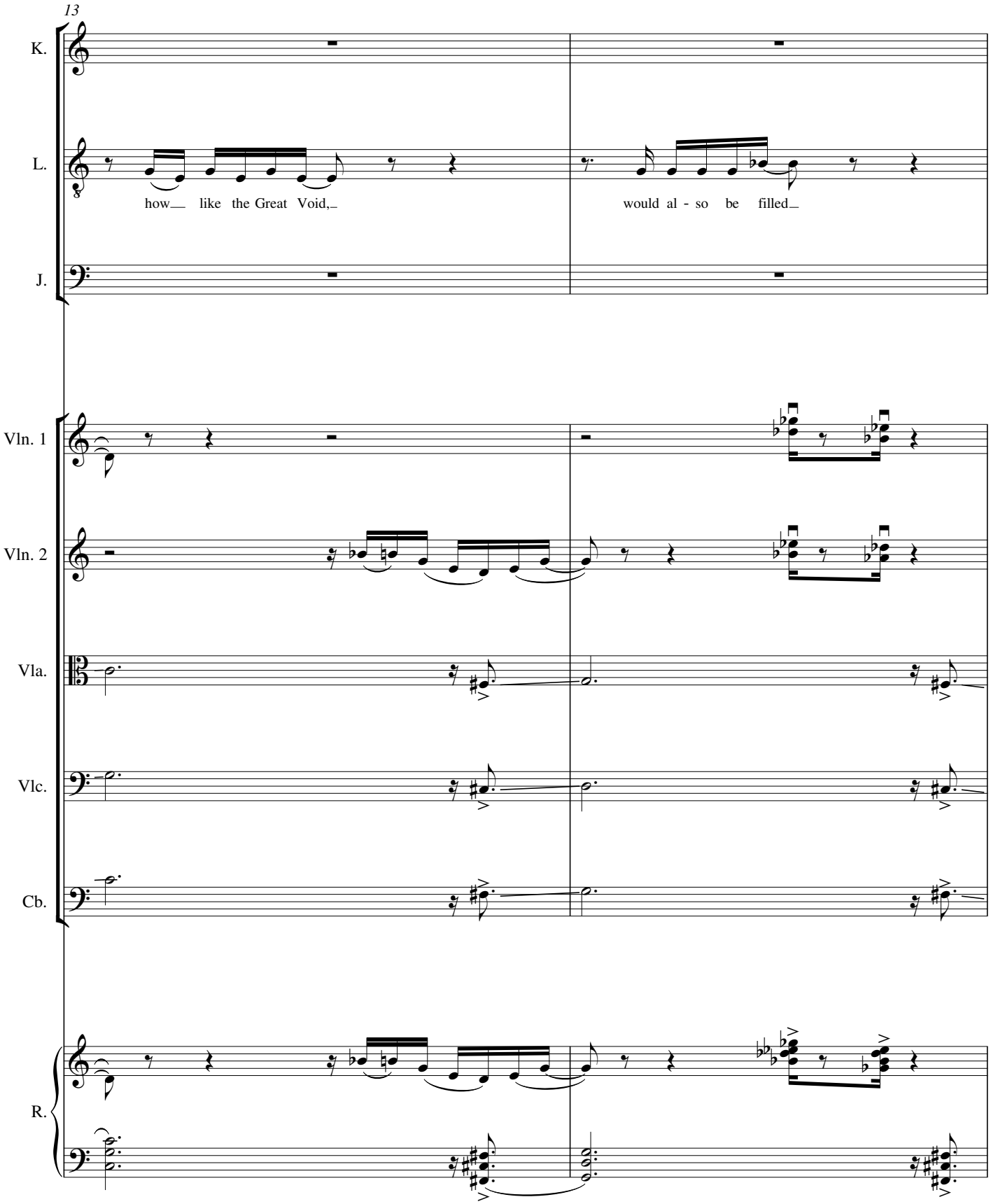
No. 11: Oh, Great Void ...

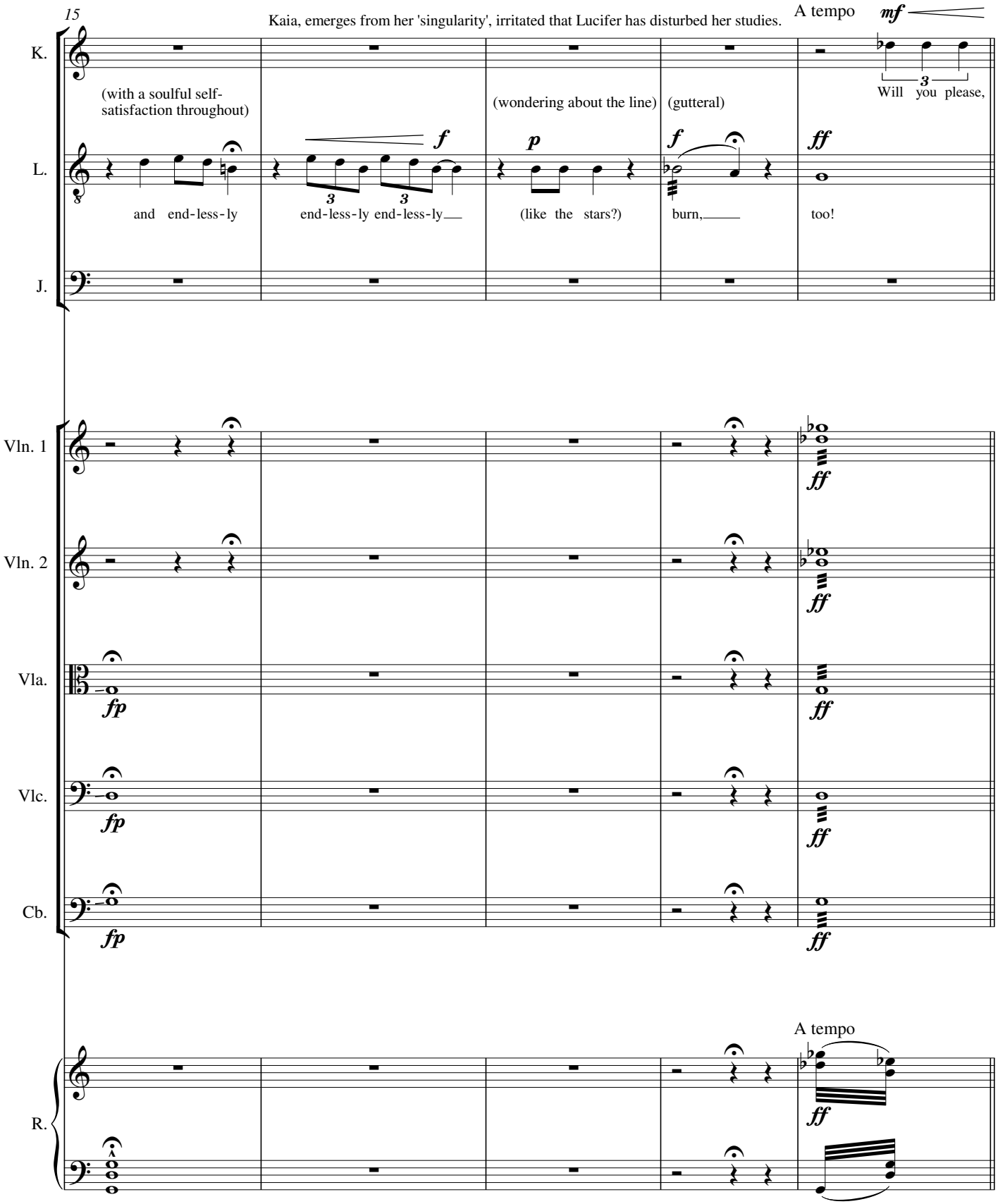


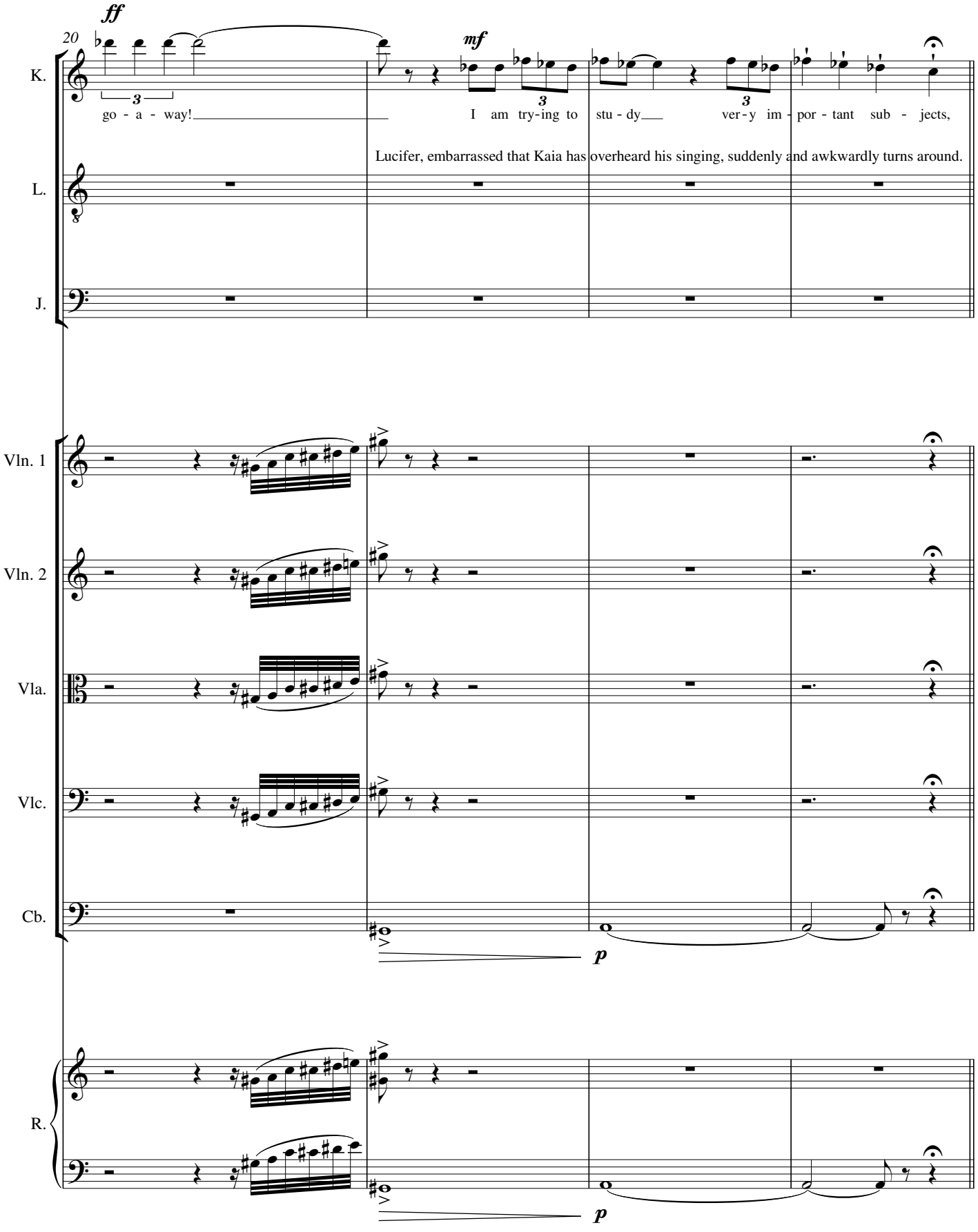

4
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
how_ like my mind,_
would be filled...
Lucifer, an inept songwriter, searches in vain for another line.

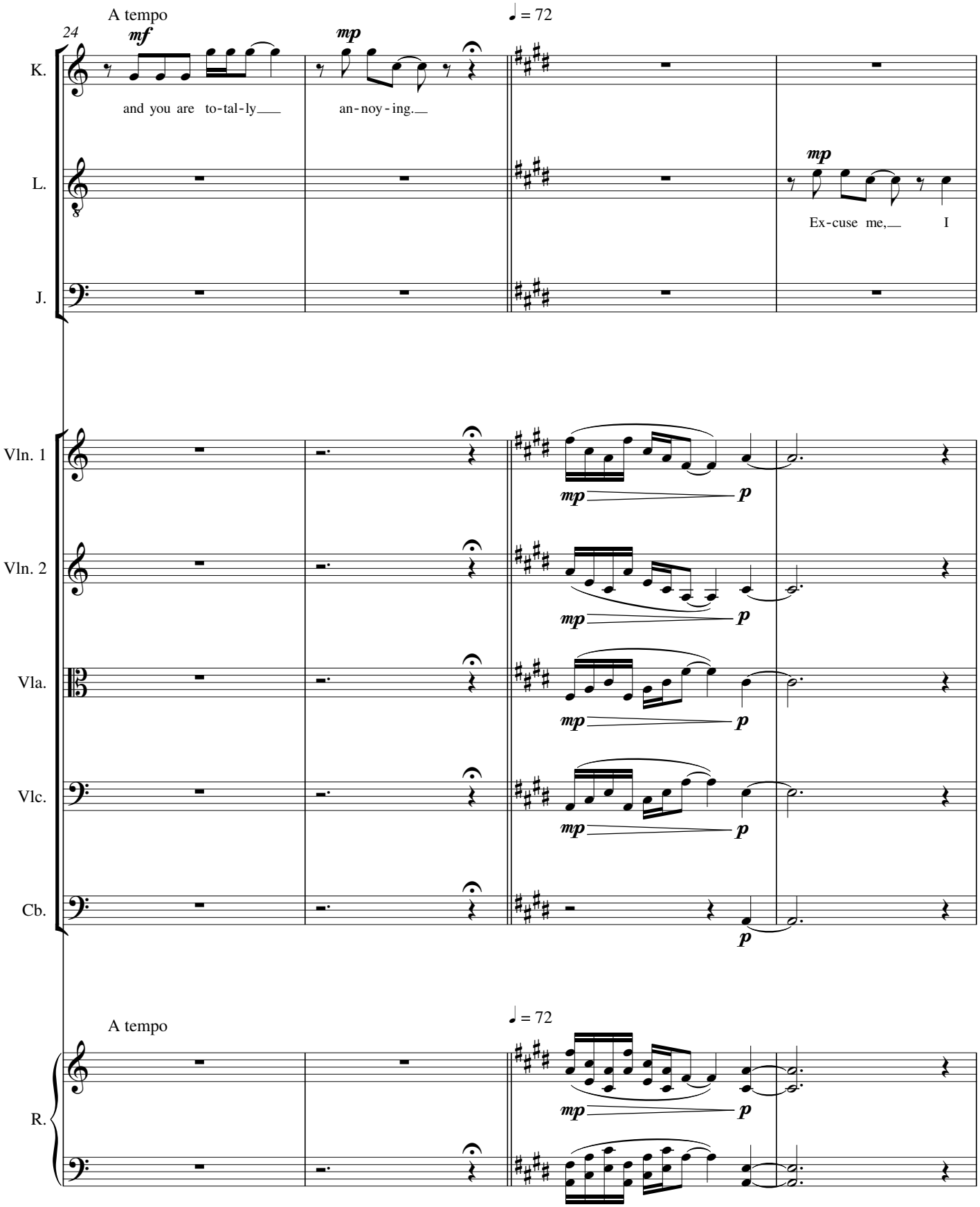

7
K.
L.
J.
O Tu - mult,
how_ like the stars,_
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
f
mf

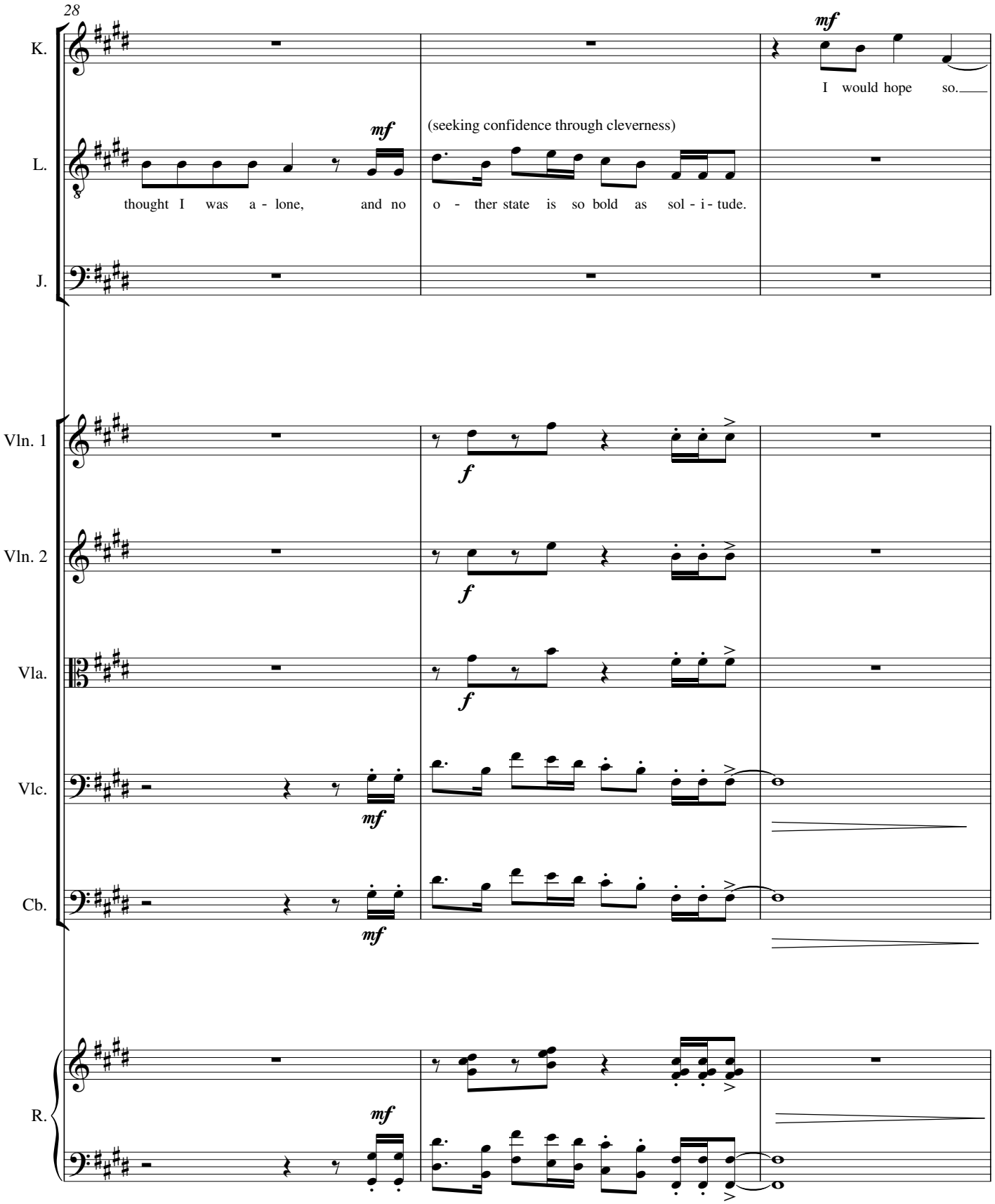

10
K.
L.
J.
end-less burn,
end-less burn ...
O Heart,
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

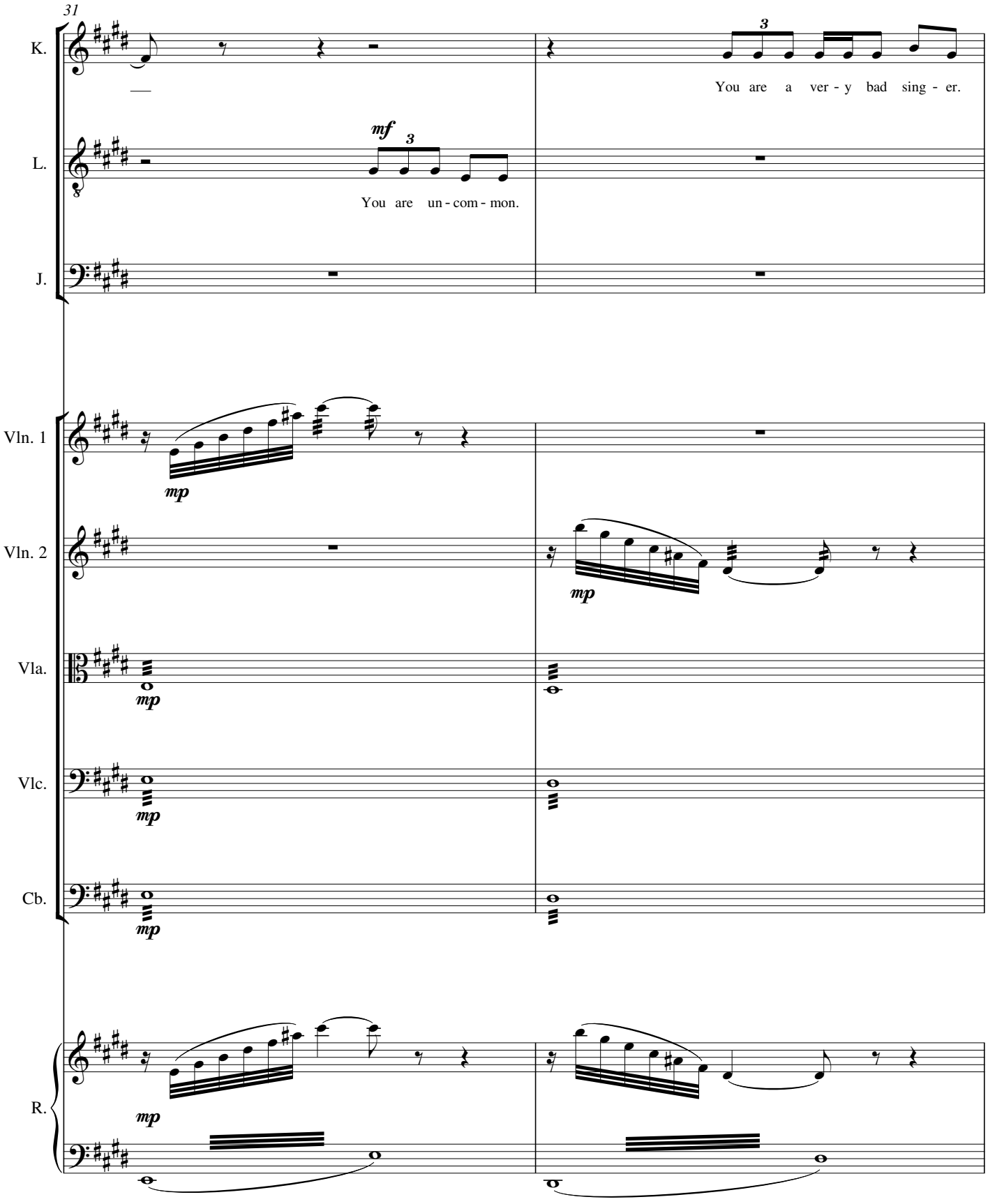

13
K.
L.
how__ like the Great Void,_
would al - so be filled_
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

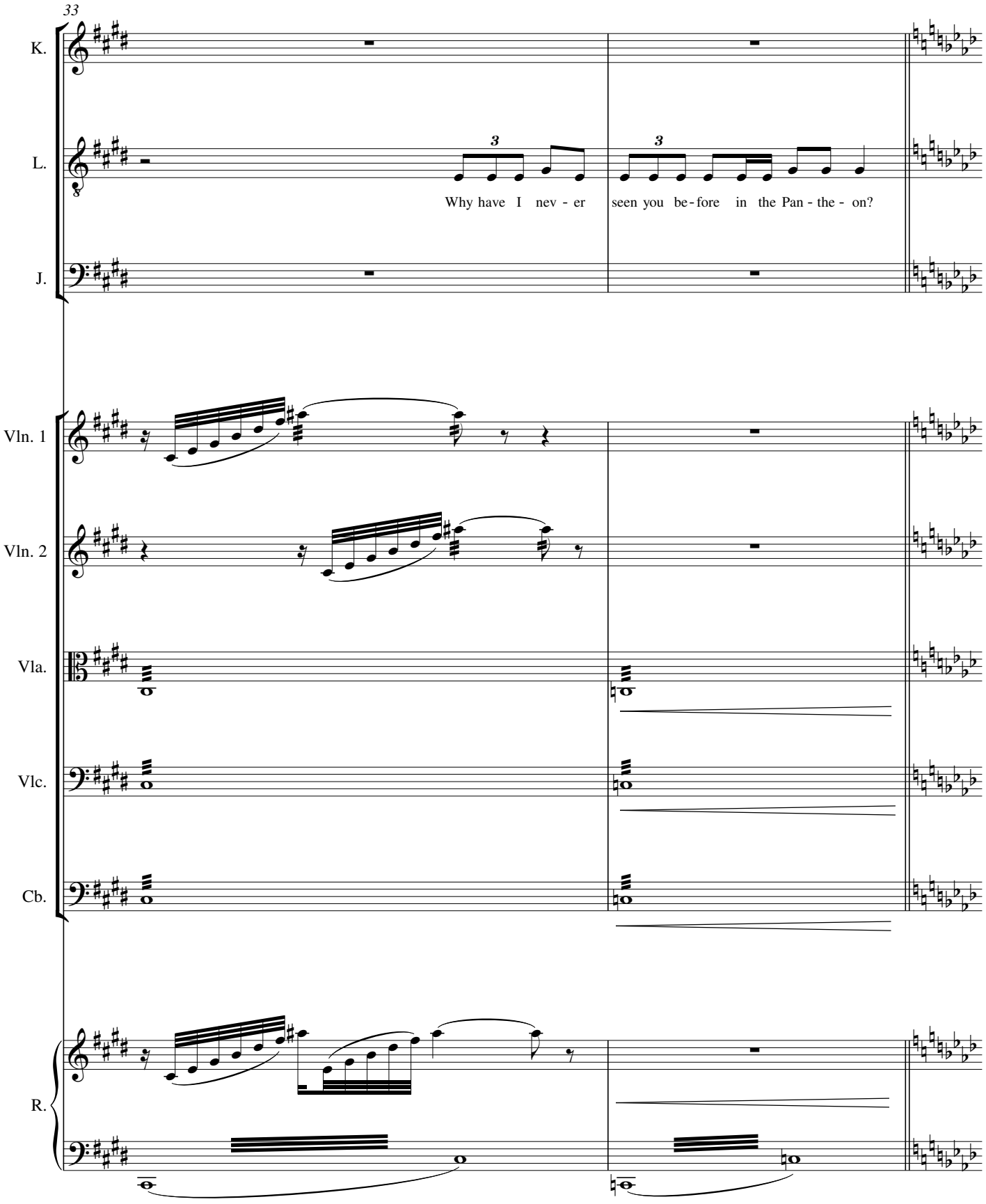

15
Kaia, emerges from her 'singularity', irritated that Lucifer has disturbed her studies.
A tempo
mf
K.
(with a soulful self-satisfaction throughout)
(wondering about the line)
(gutteral)
Will you please,
L.
f
p
f
ff
and end-less-ly
end-less-ly end-less-ly
(like the stars?)
burn,
too!
J.
Vln. 1
ff
Vln. 2
ff
Vla.
fp
ff
Vlc.
fp
ff
Cb.
fp
ff
A tempo
R.
ff

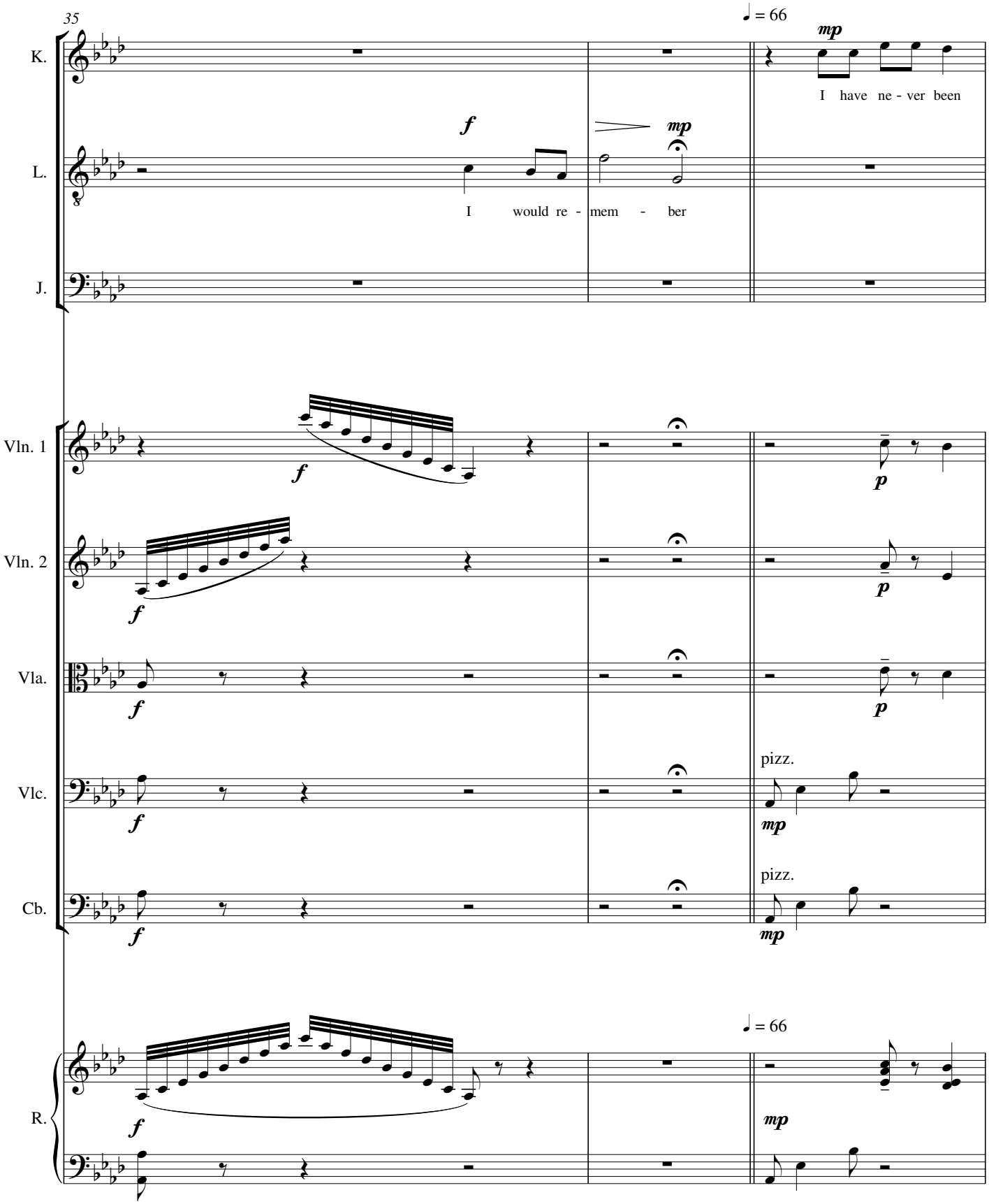

20
ff
mf
K.
go - a - way!
I am try-ing to stu - dy ver-y im - por - tant sub - jects,
Lucifer, embarrassed that Kaia has overheard his singing, suddenly and awkwardly turns around.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
p
R.
p


A tempo
24
mf
mp
♩ = 72
K.
and you are to-tal-ly
an-noy-ing.
L.
mp
Ex-cuse me,
I
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
mp
p
A tempo
♩ = 72
R.

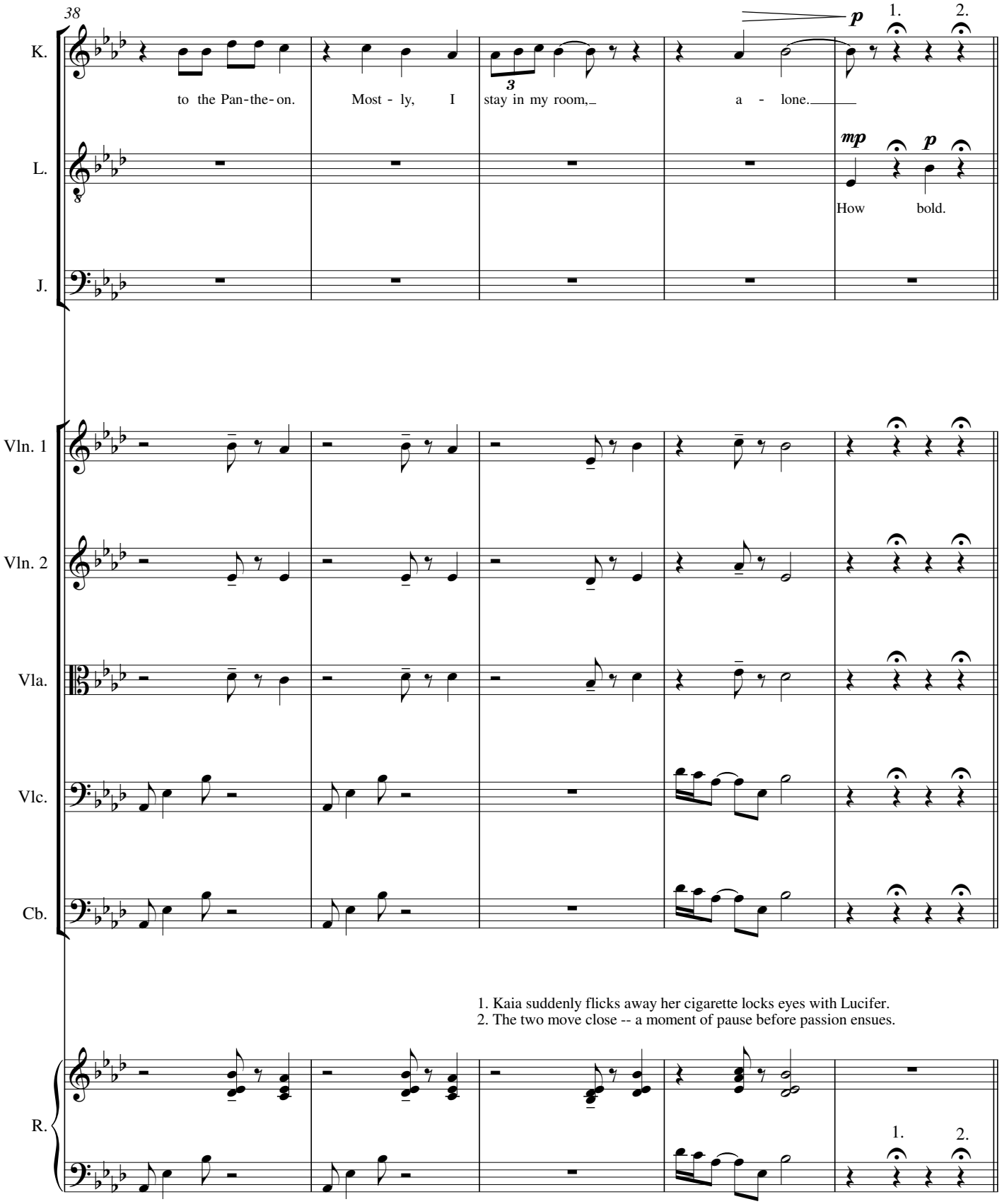

28
K.
mf
I would hope so.
L.
mf
(seeking confidence through cleverness)
thought I was a - lone, and no o - ther state is so bold as sol - i - tude.
J.
Vln. 1
f
Vln. 2
f
Vla.
f
Vlc.
mf
Cb.
mf
R.
mf


31
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
mf
mp
3
You are un - com - mon.
You are a ver - y bad sing - er.

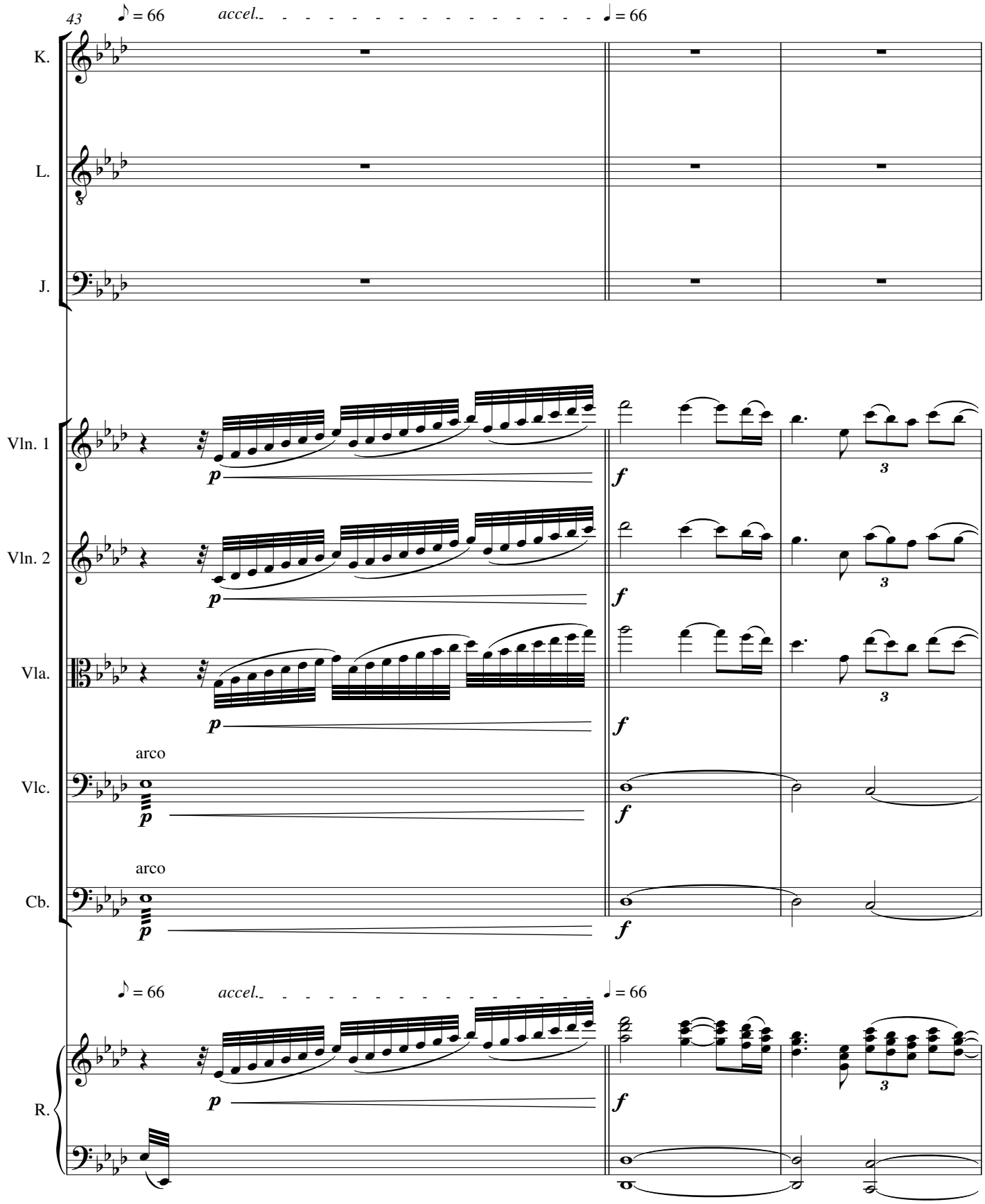

33
K.
L.
J.
Why have I nev - er
seen you be - fore in the Pan - the - on?
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

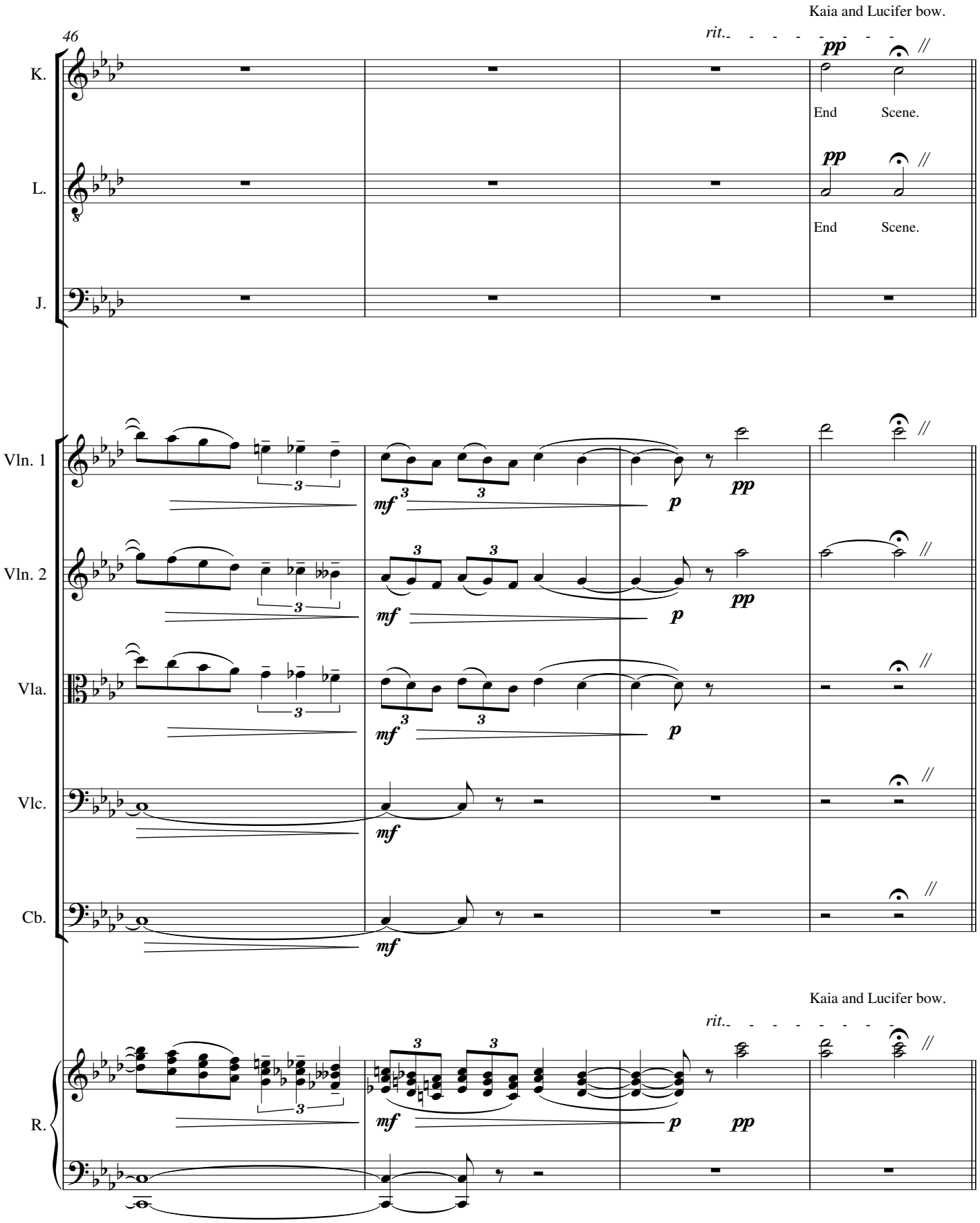

35
♩ = 66
K.
mp
I have ne - ver been
L.
f
mp
I would re - mem - ber
J.
Vln. 1
f
p
Vln. 2
f
p
Vla.
f
p
Vlc.
f
pizz.
mp
Cb.
f
pizz.
mp
R.
♩ = 66
f
mp

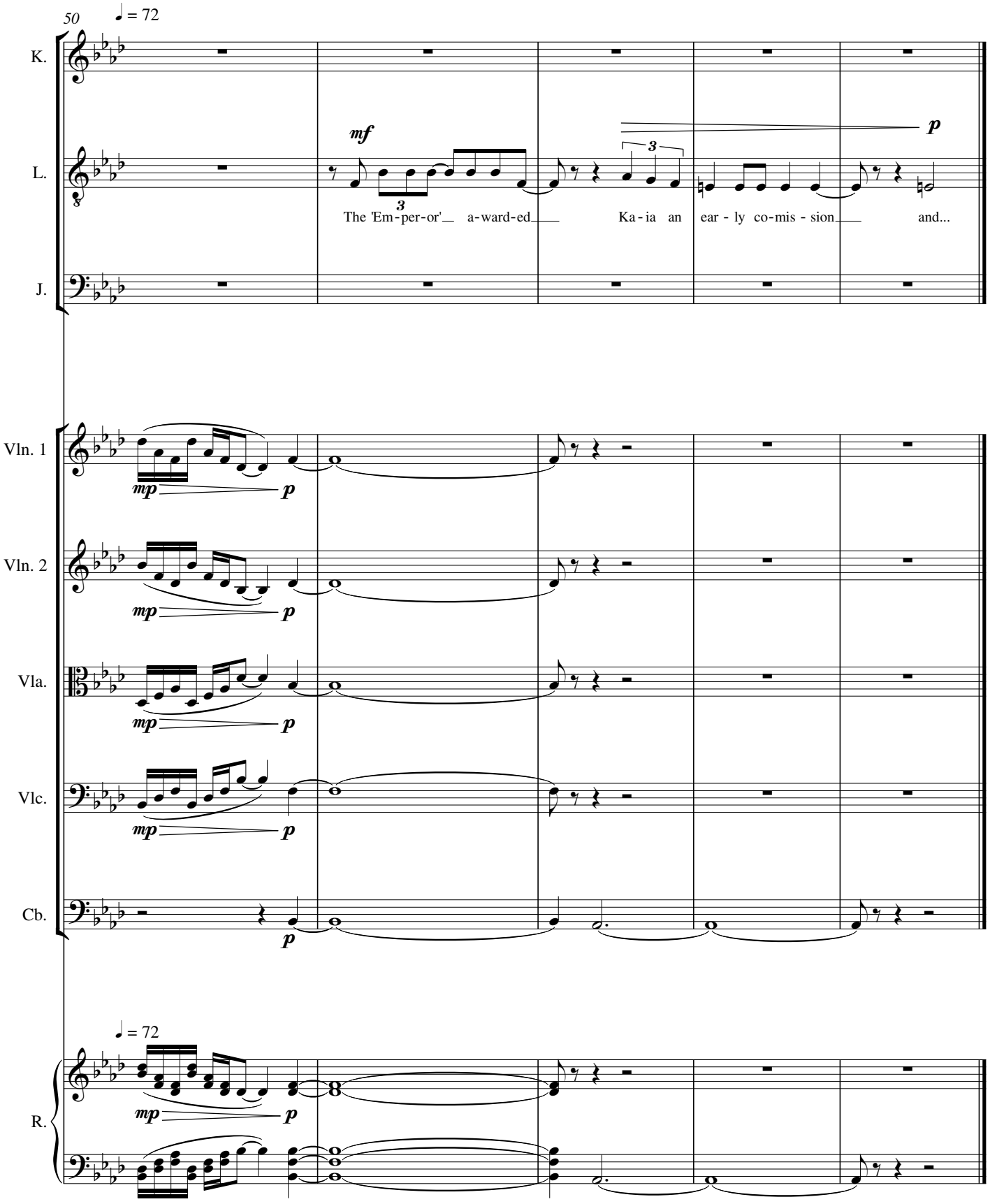
1. Kaia suddenly flicks away her cigarette locks eyes with Lucifer.
2. The two move close -- a moment of pause before passion ensues.



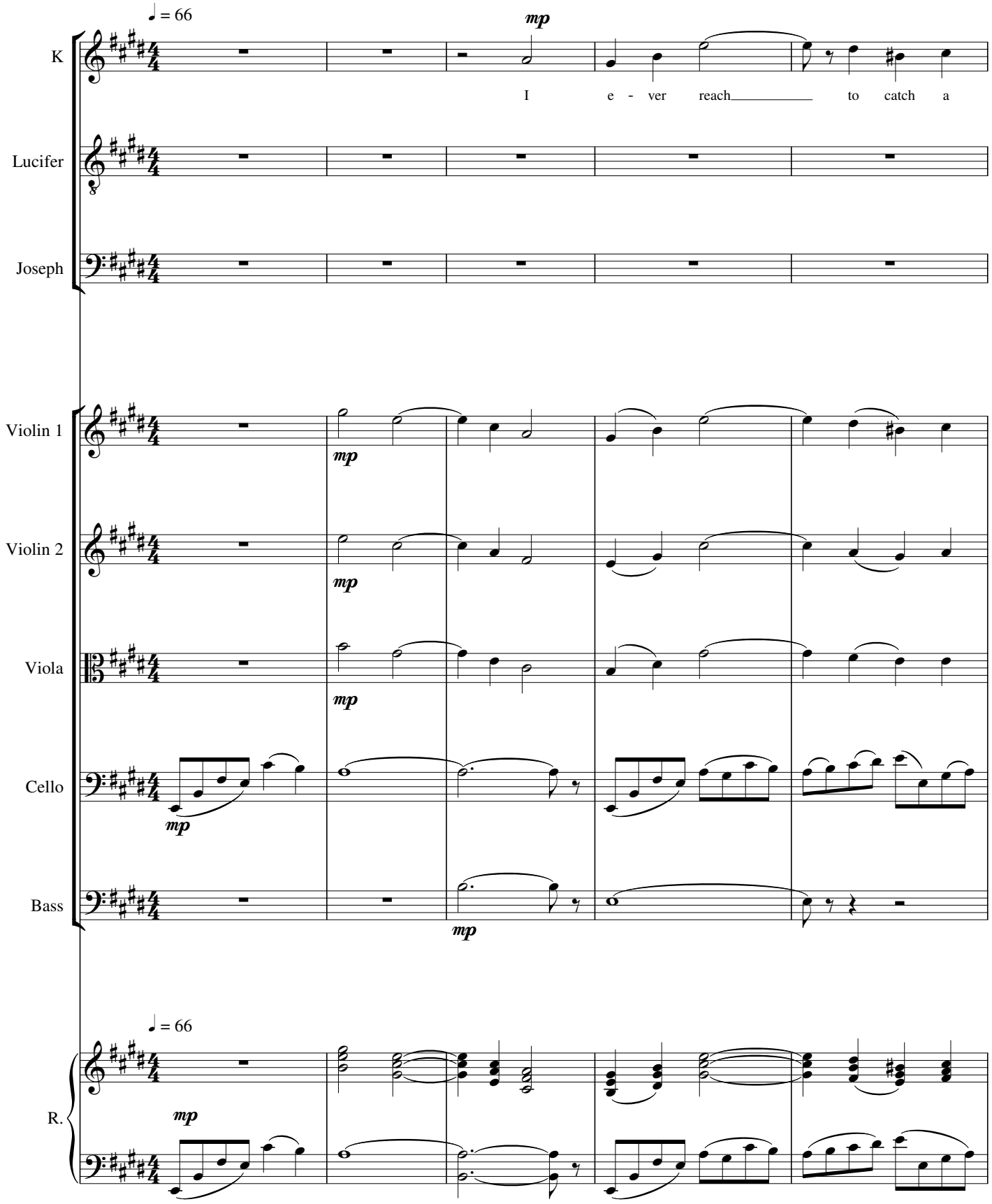
1. Kaia suddenly flicks away her cigarette locks eyes with Lucifer.
2. The two move close -- a moment of pause before passion ensues.

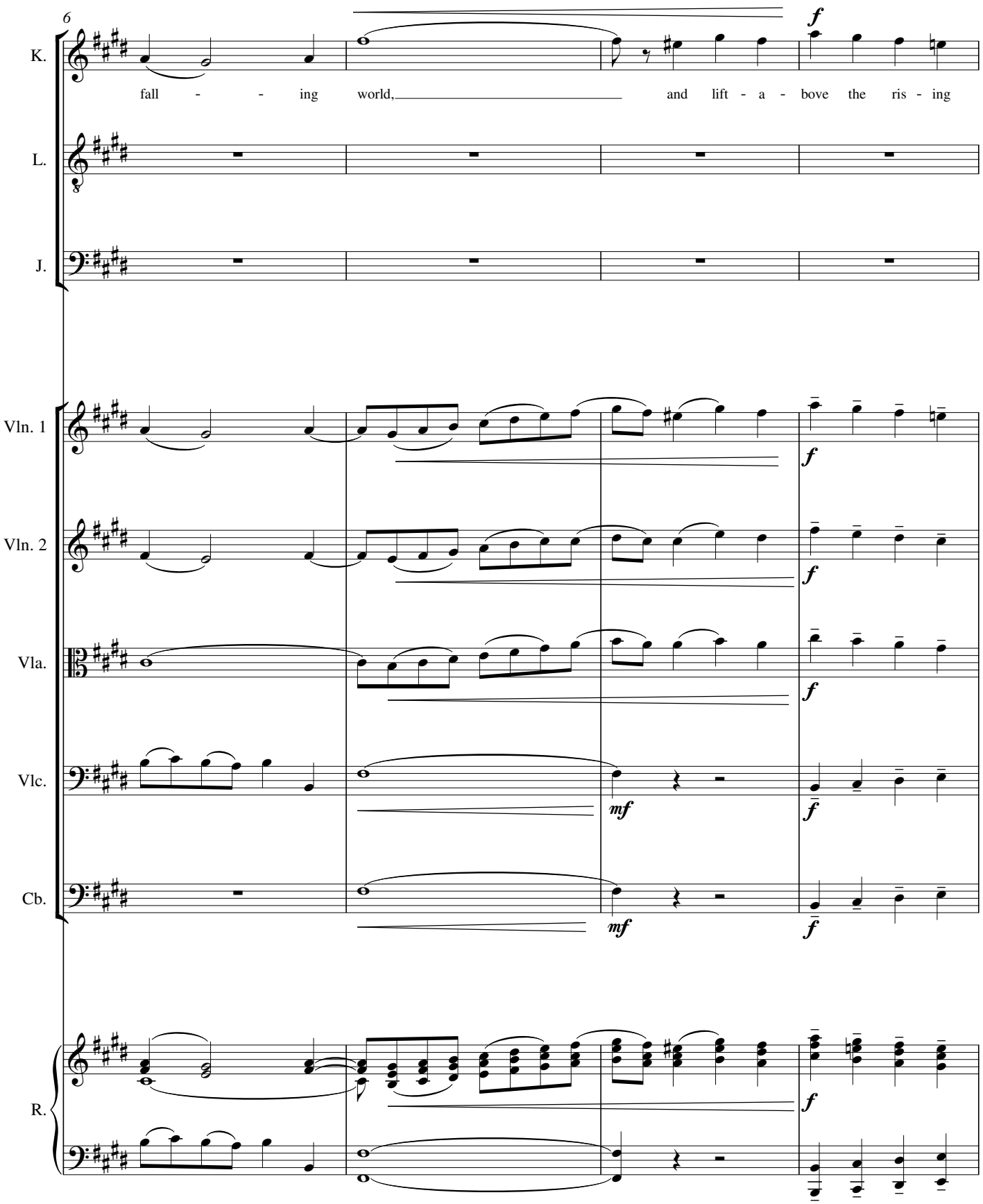

43
♪ = 66
accel.
♩ = 66
K.
L.
J.
Vln. 1
Vln. 2
Vla.
arco
Vlc.
arco
Cb.
♪ = 66
accel.
♩ = 66
R.

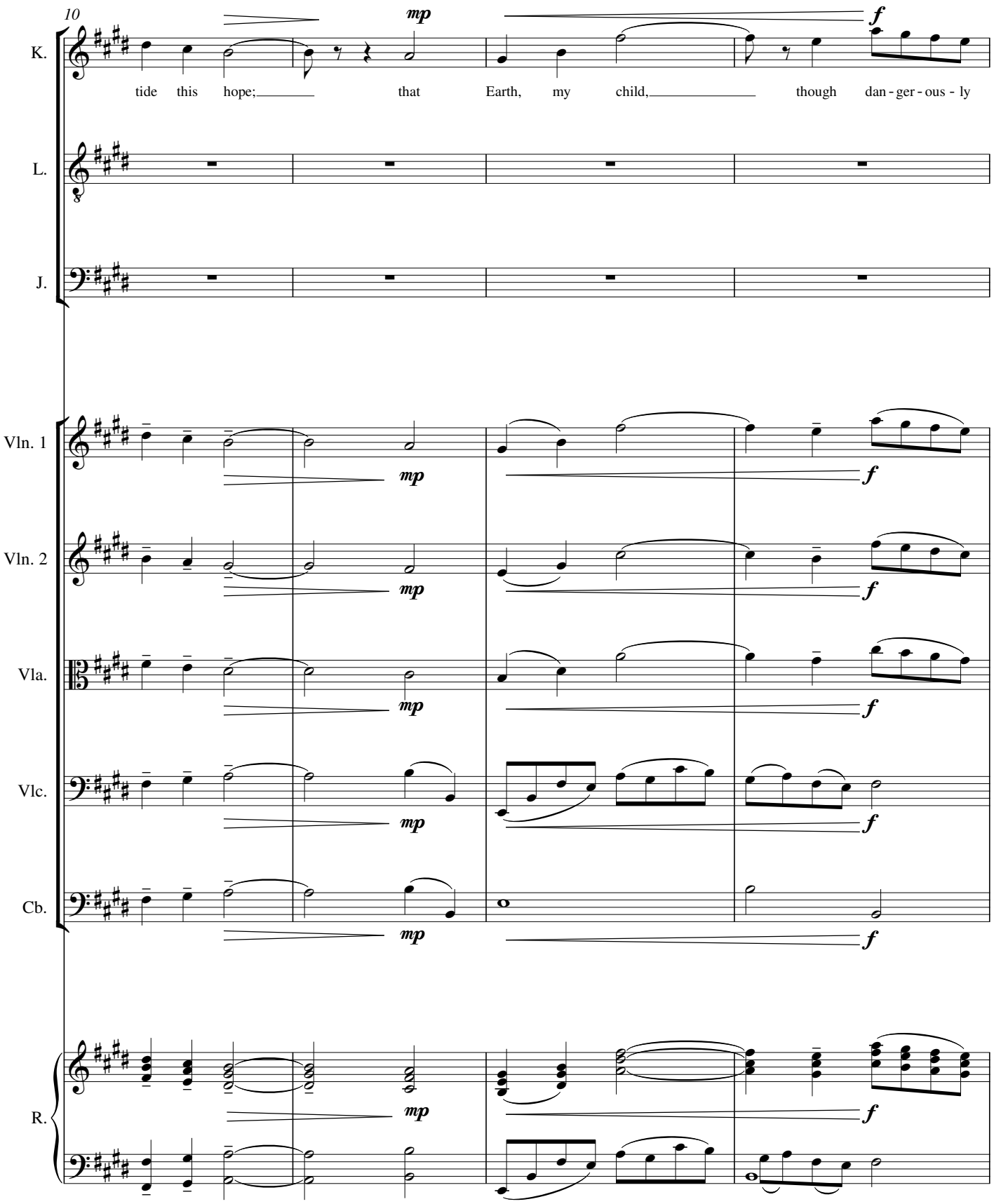

Kaia and Lucifer bow.
46
rit.
K.
pp
End Scene.
L.
pp
End Scene.
J.
Vln. 1
mf
p
pp
Vln. 2
mf
p
pp
Vla.
mf
p
Vlc.
mf
Cb.
mf
Kaia and Lucifer bow.
rit.
R.
mf
p
pp

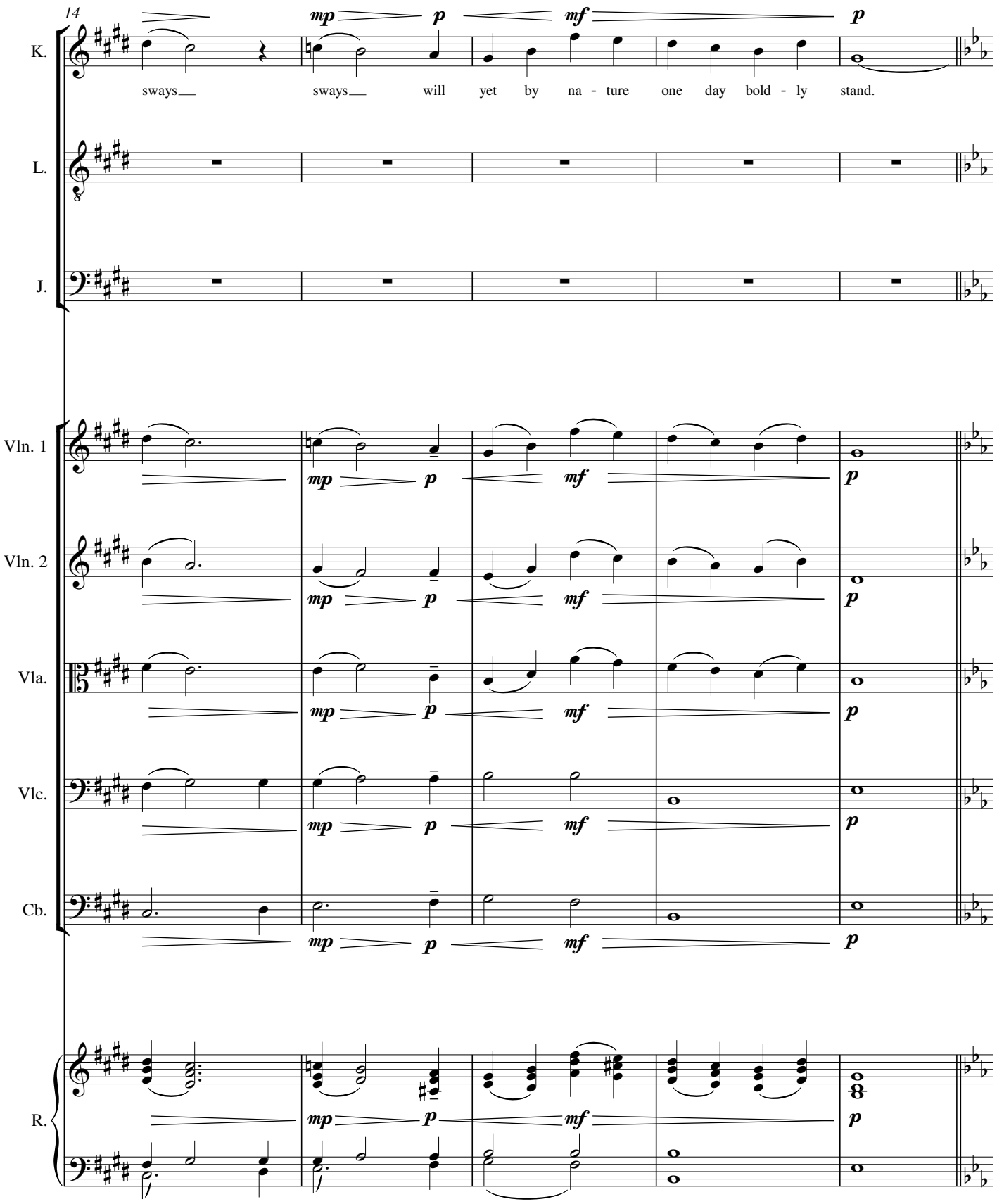

50
♩ = 72
K.
L.
J.
mf
p
3
3
The 'Em-per-or' a-ward-ed Ka-ia an ear-ly co-mis-sion and...
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
mp
p
♩ = 72
R.

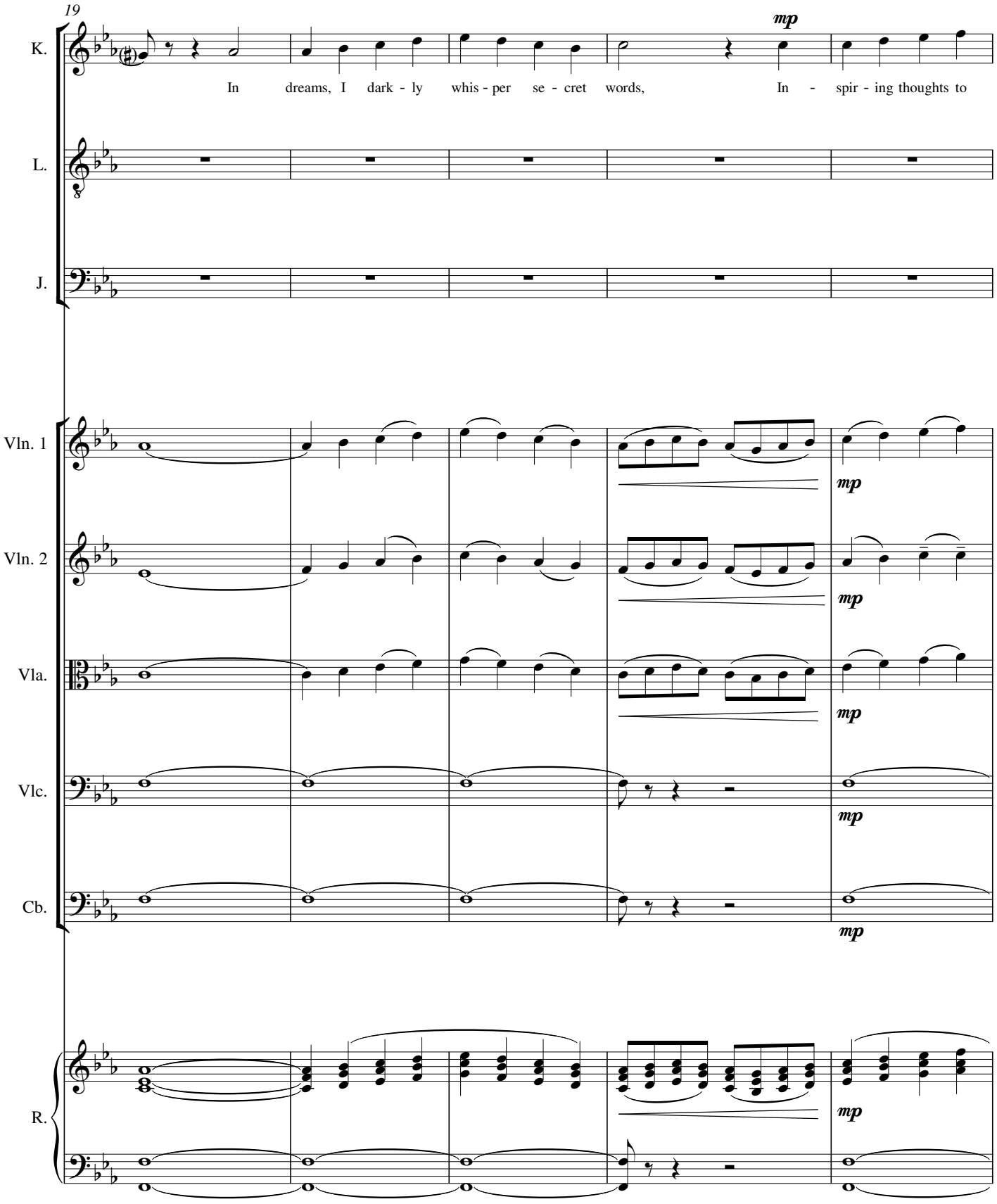
No. 12: I Ever-reach to Catch a Falling World

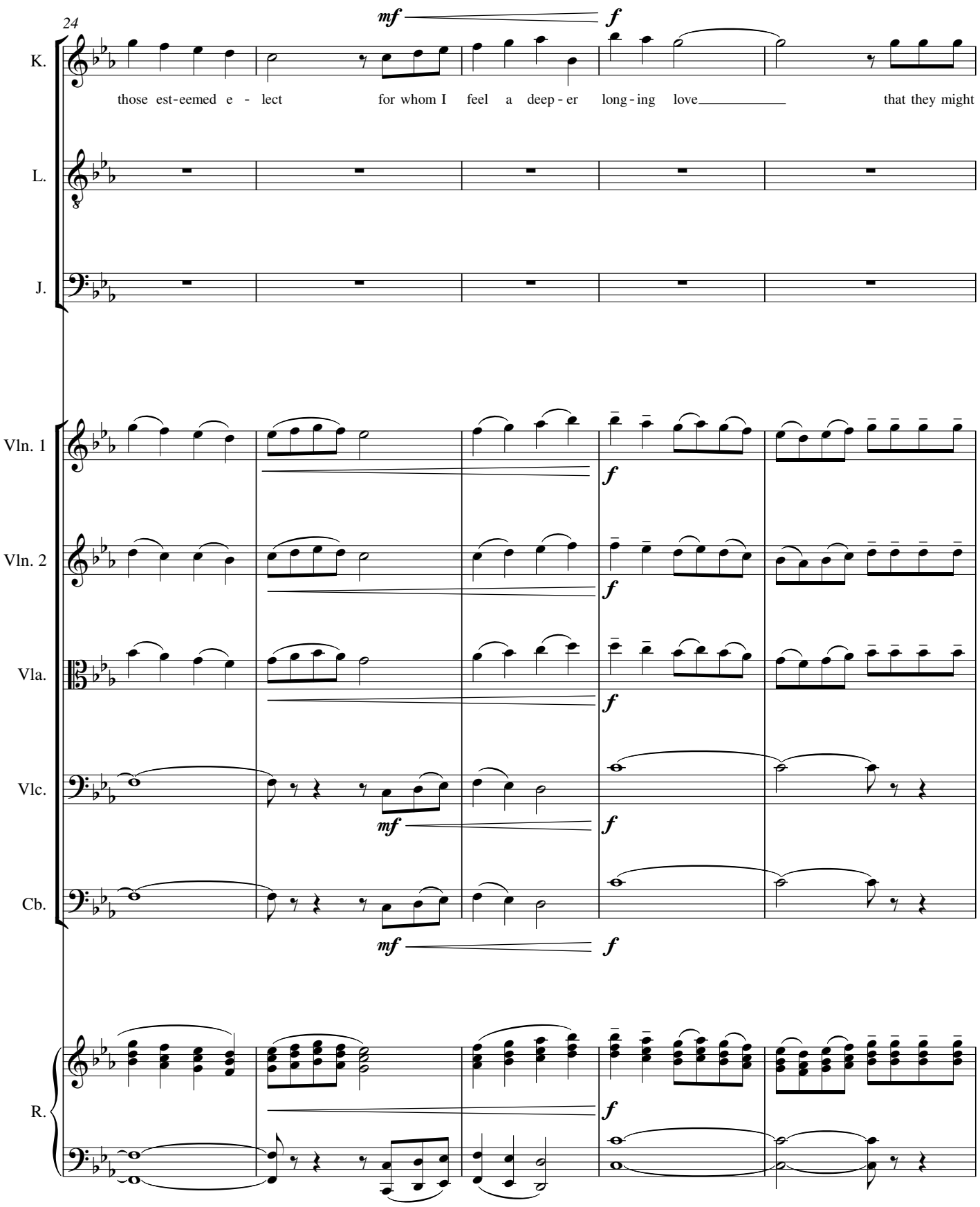


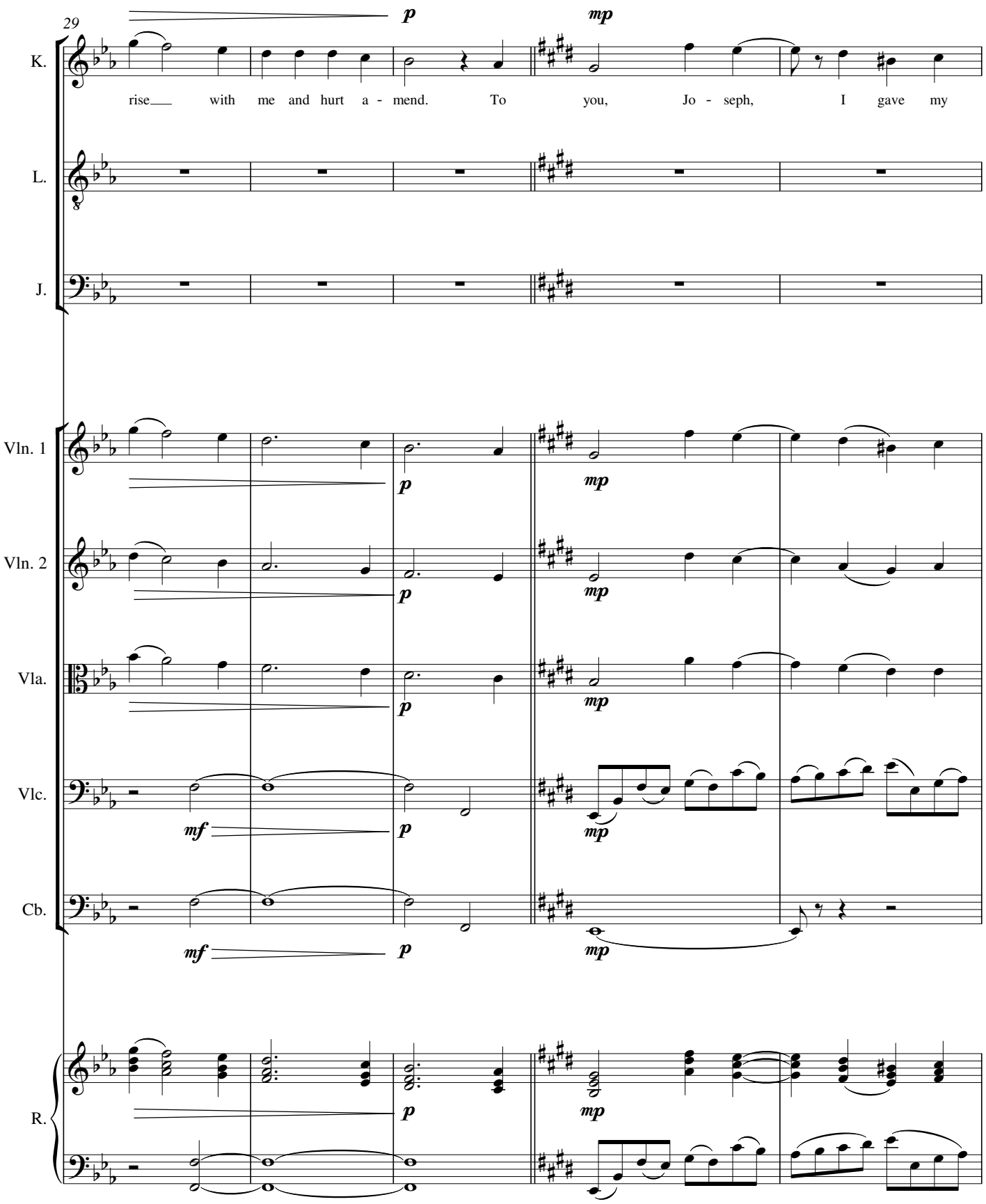

6
K.
fall - - ing world, and lift - a - bove the ris - ing
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
f
mf

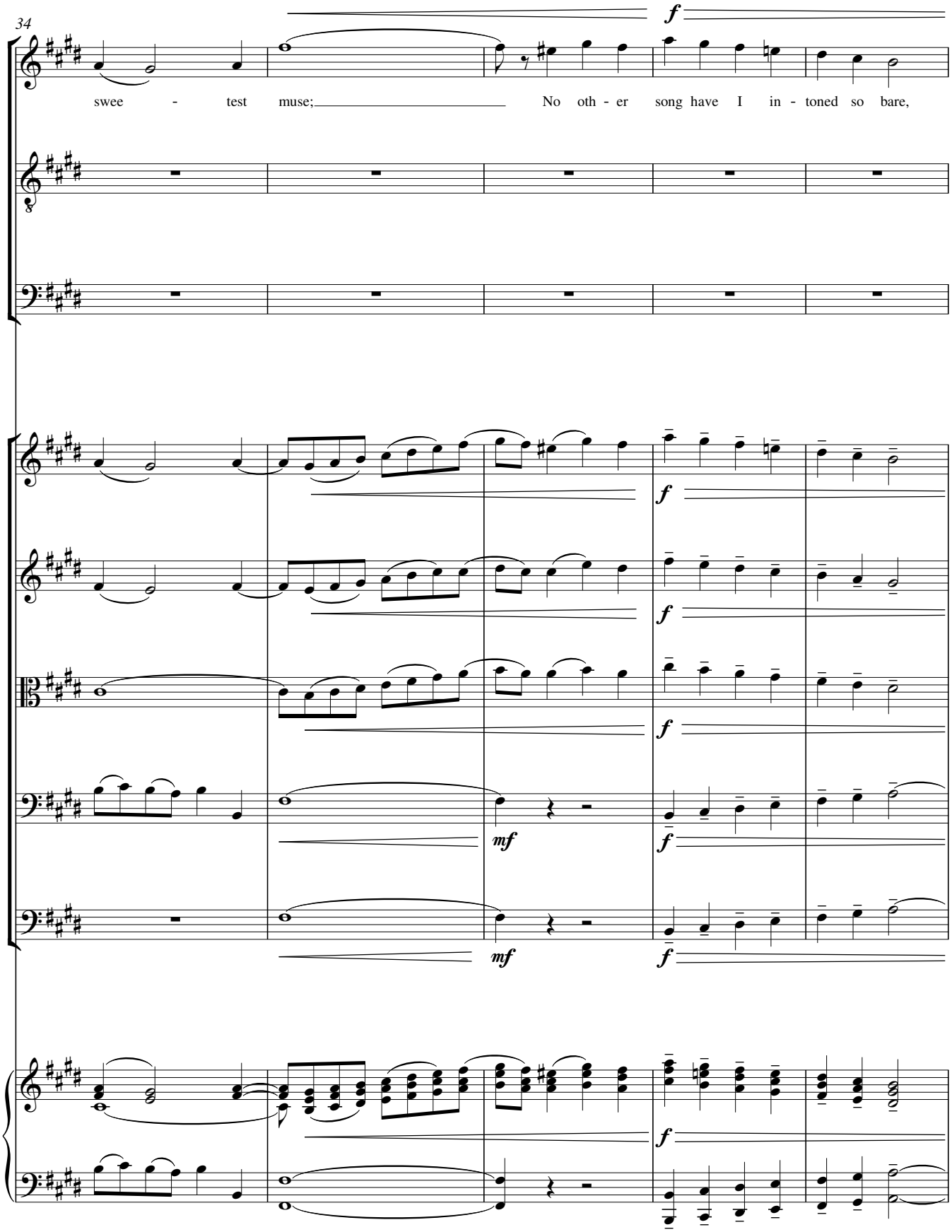

10
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
mp
f
tide this hope; that Earth, my child, though dan - ger - ous - ly

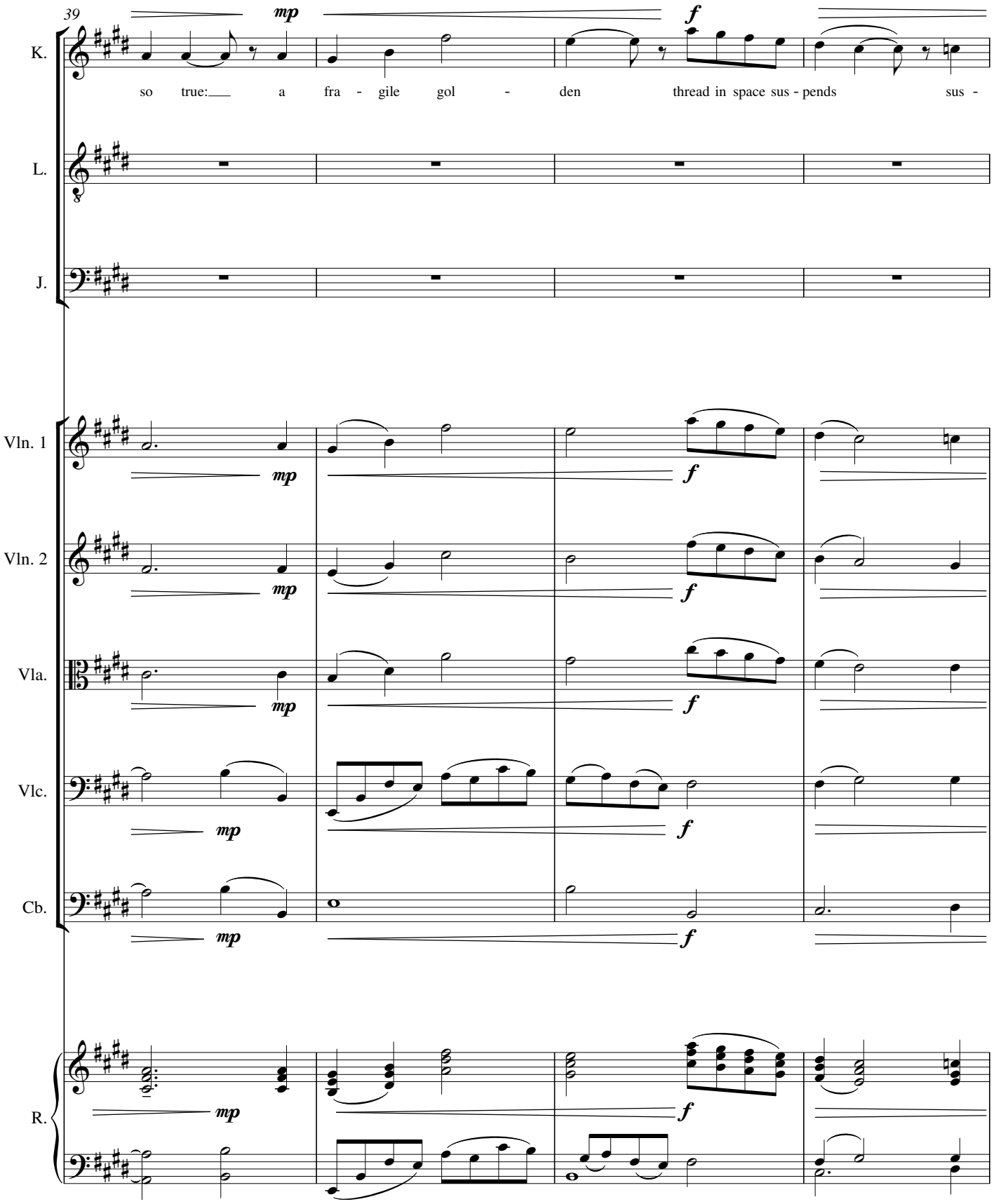

14
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
sways sways will yet by na - ture one day bold - ly stand.
mp p mf p

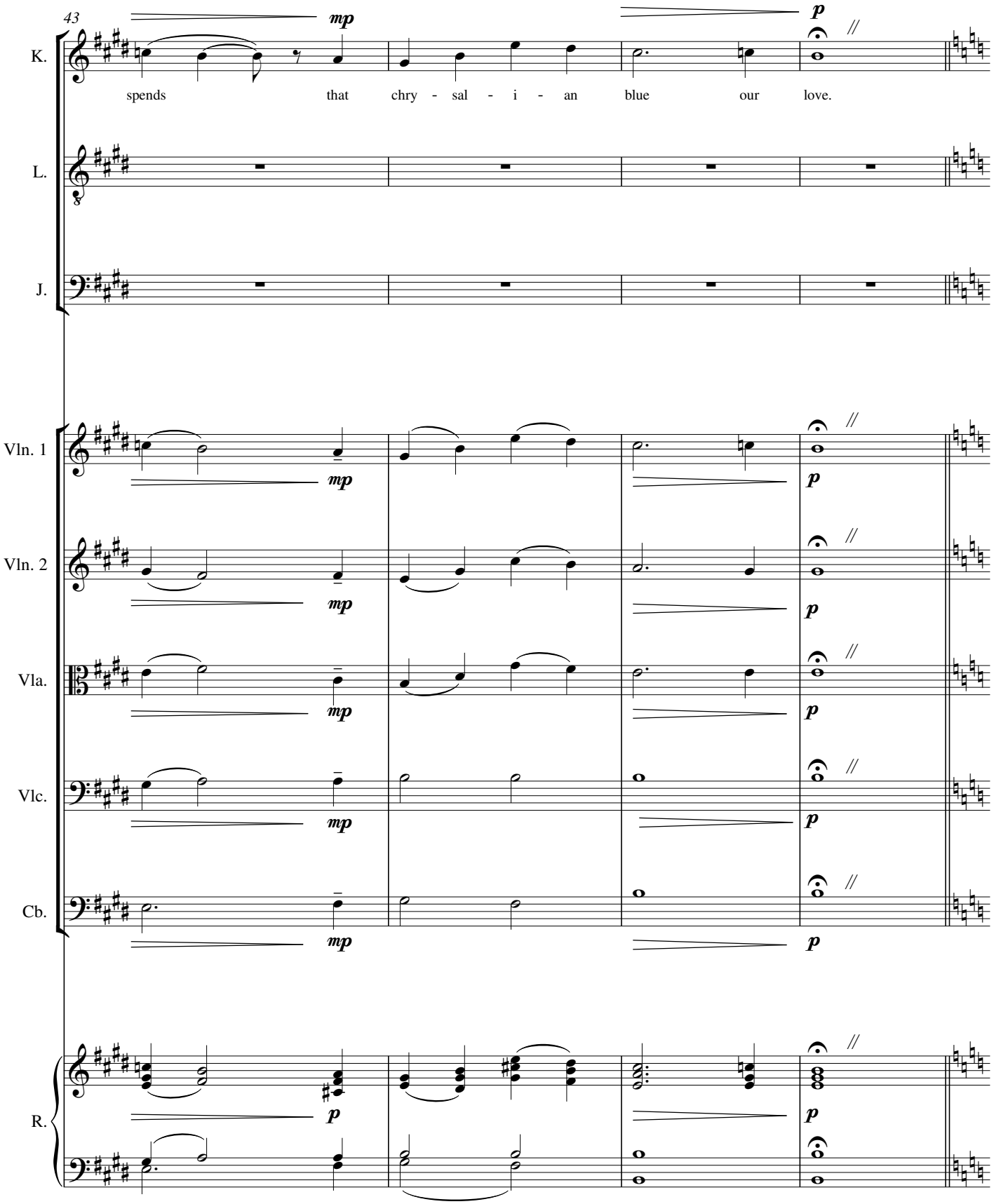

19
K.
mp
In dreams, I dark - ly whis - per se - cret words, In - spir - ing thoughts to
L.
J.
Vln. 1
mp
Vln. 2
mp
Vla.
mp
Vlc.
mp
Cb.
mp
R.
mp

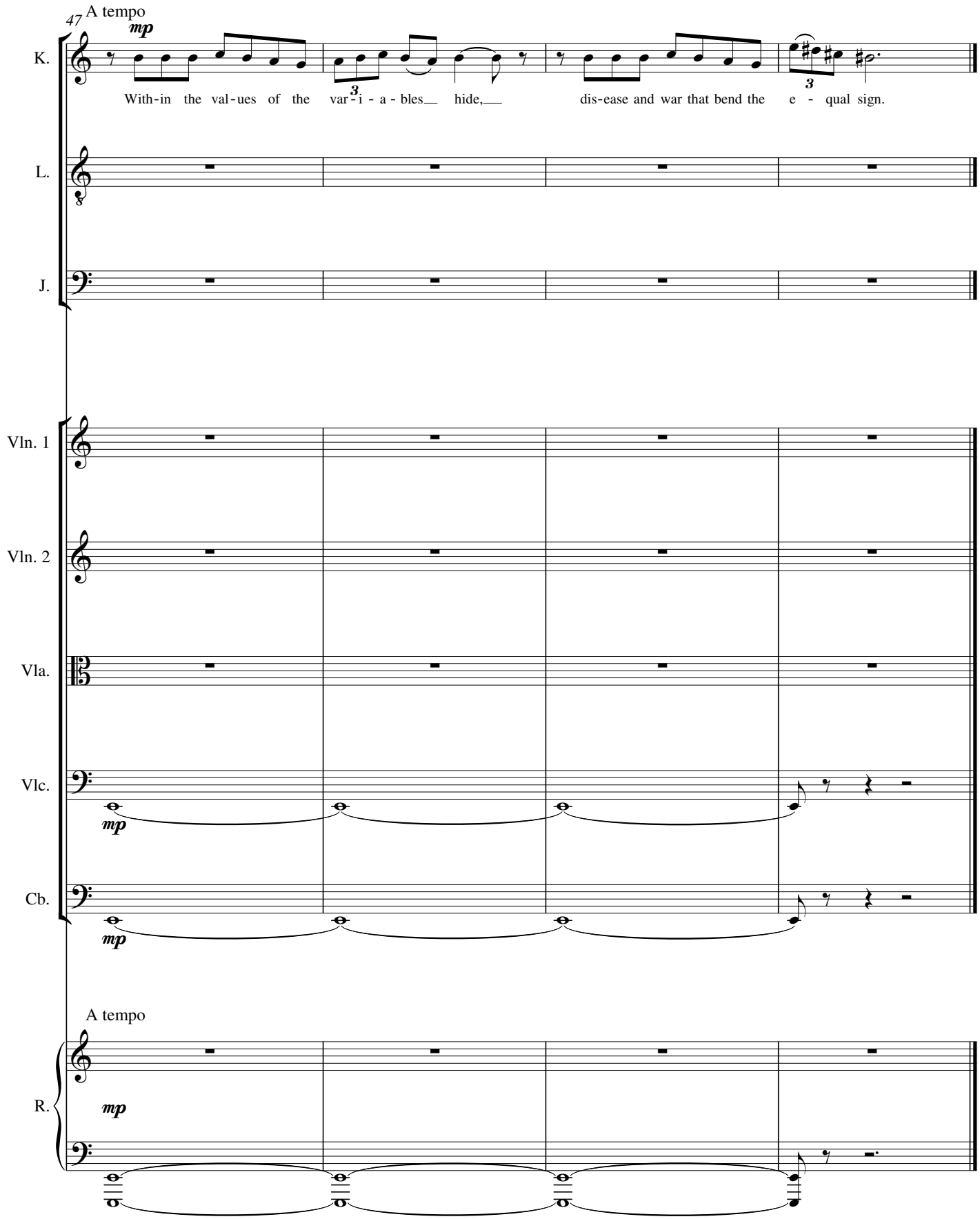

24
mf
f
K.
those est-eemed e - lect for whom I feel a deep-er long-ing love that they might
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.


29
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
rise with me and hurt a - mend. To you, Jo - seph, I gave my
p
mp
mf

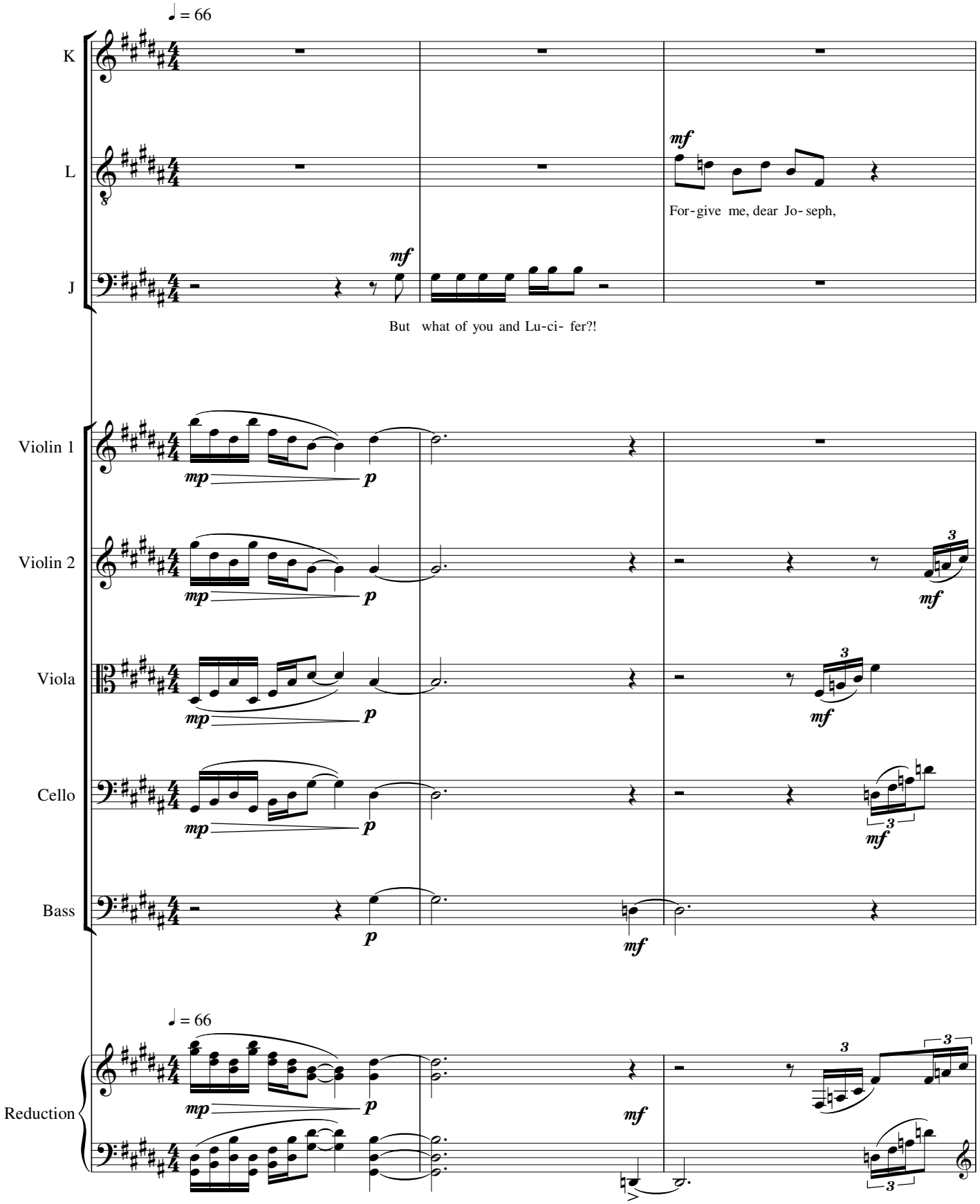

34
f
K.
swee - test muse; No oth - er song have I in - toned so bare,
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
mf
R.

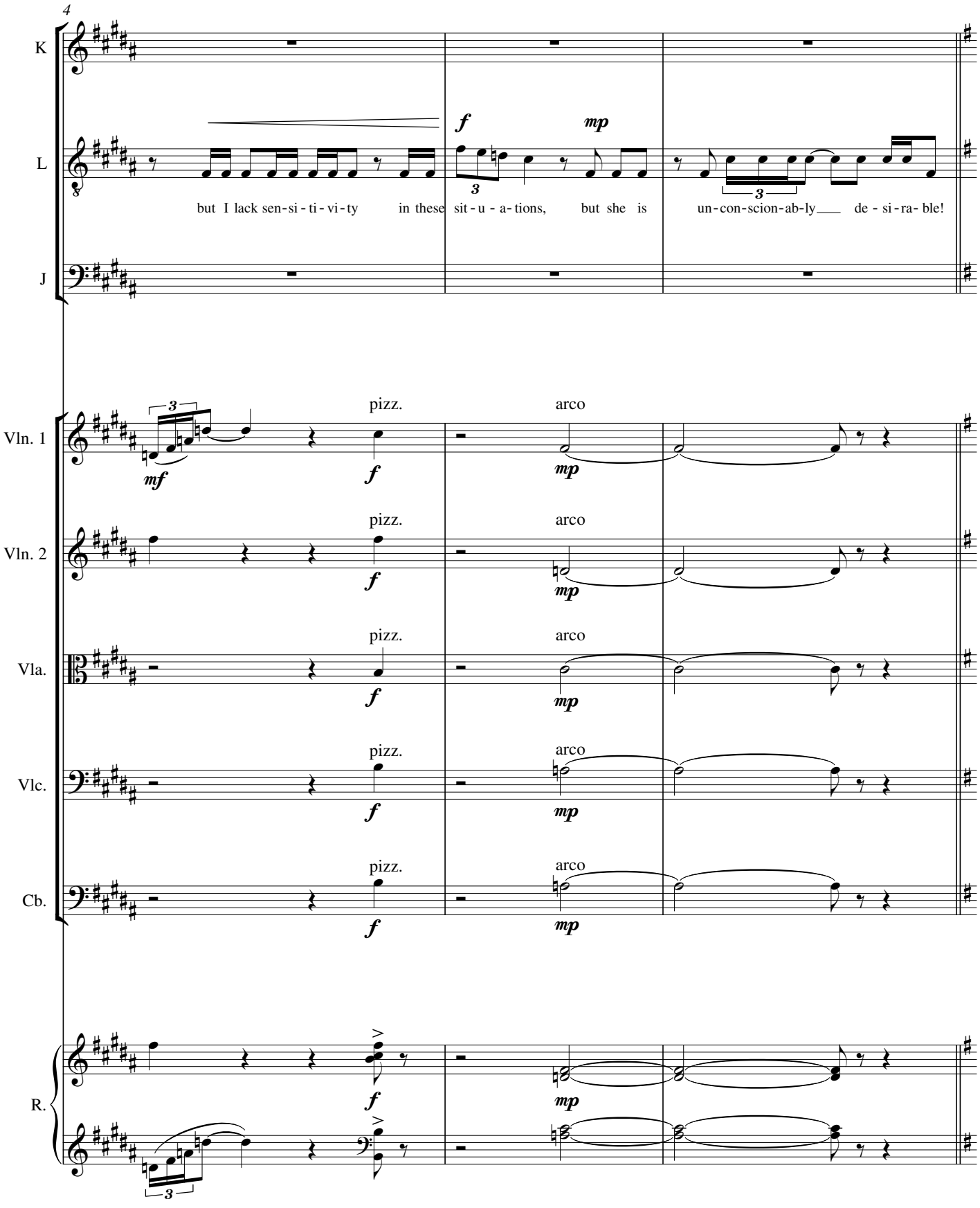

39
mp
f
K.
so true: a fra - gile gol - den thread in space sus - pends sus -
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

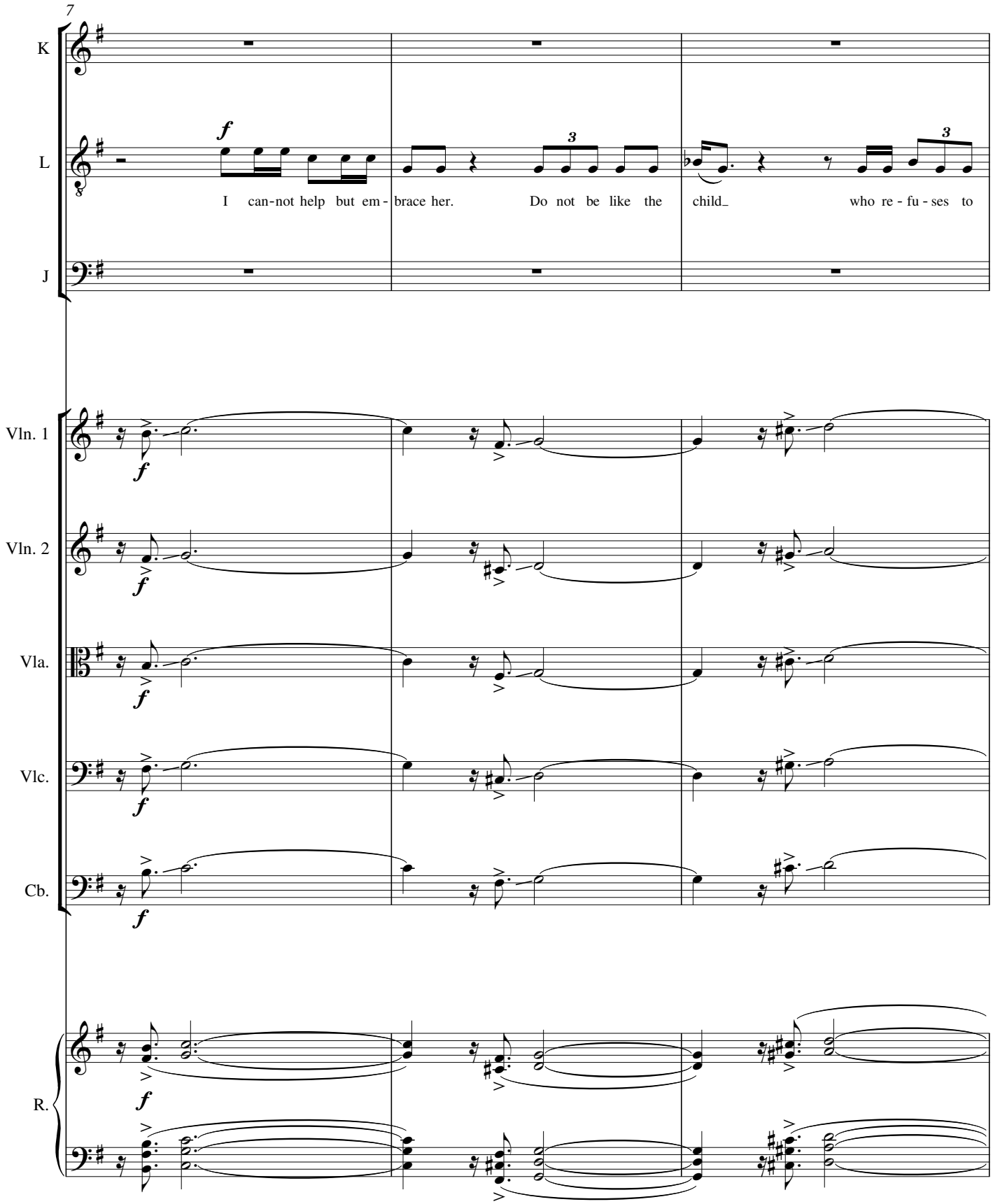

43
K.
spends that chry - sal - i - an blue our love.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
mp
p

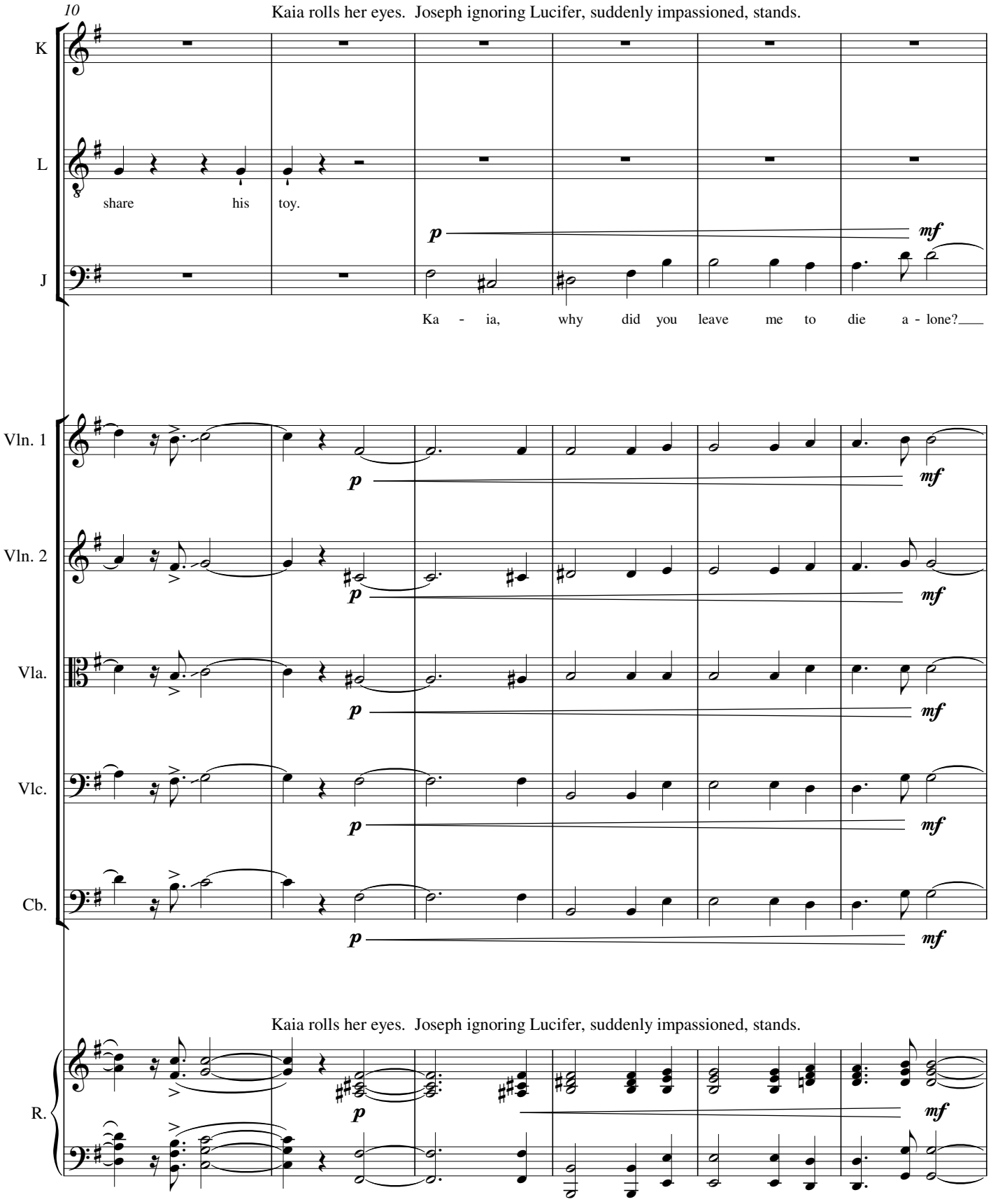

47
A tempo
mp
K.
With-in the val-ues of the var-i - a - bles hide, dis-ease and war that bend the e - qual sign.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
mp
Cb.
mp
A tempo
R.
mp

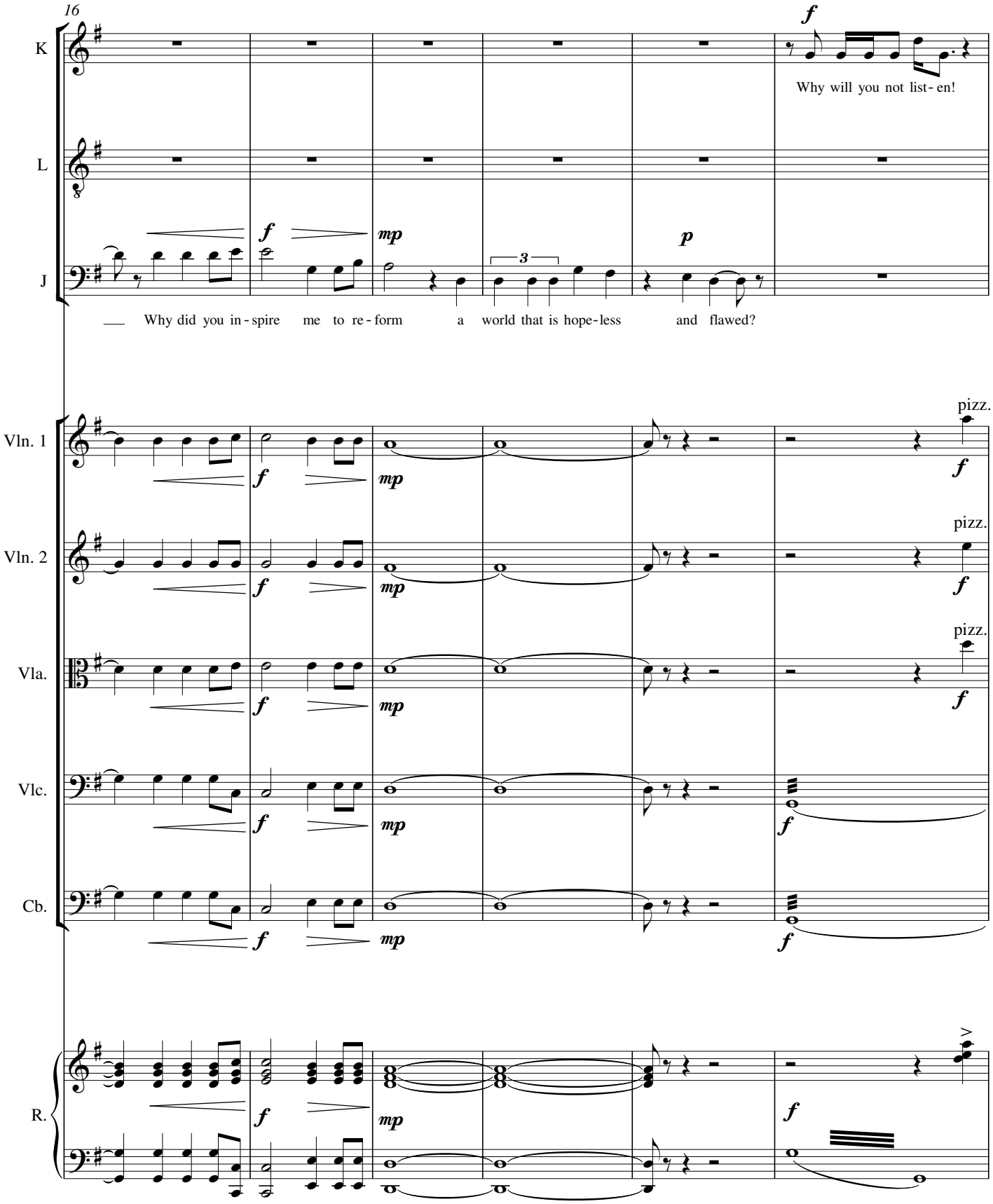
No. 13: But what of you and Lucifer...

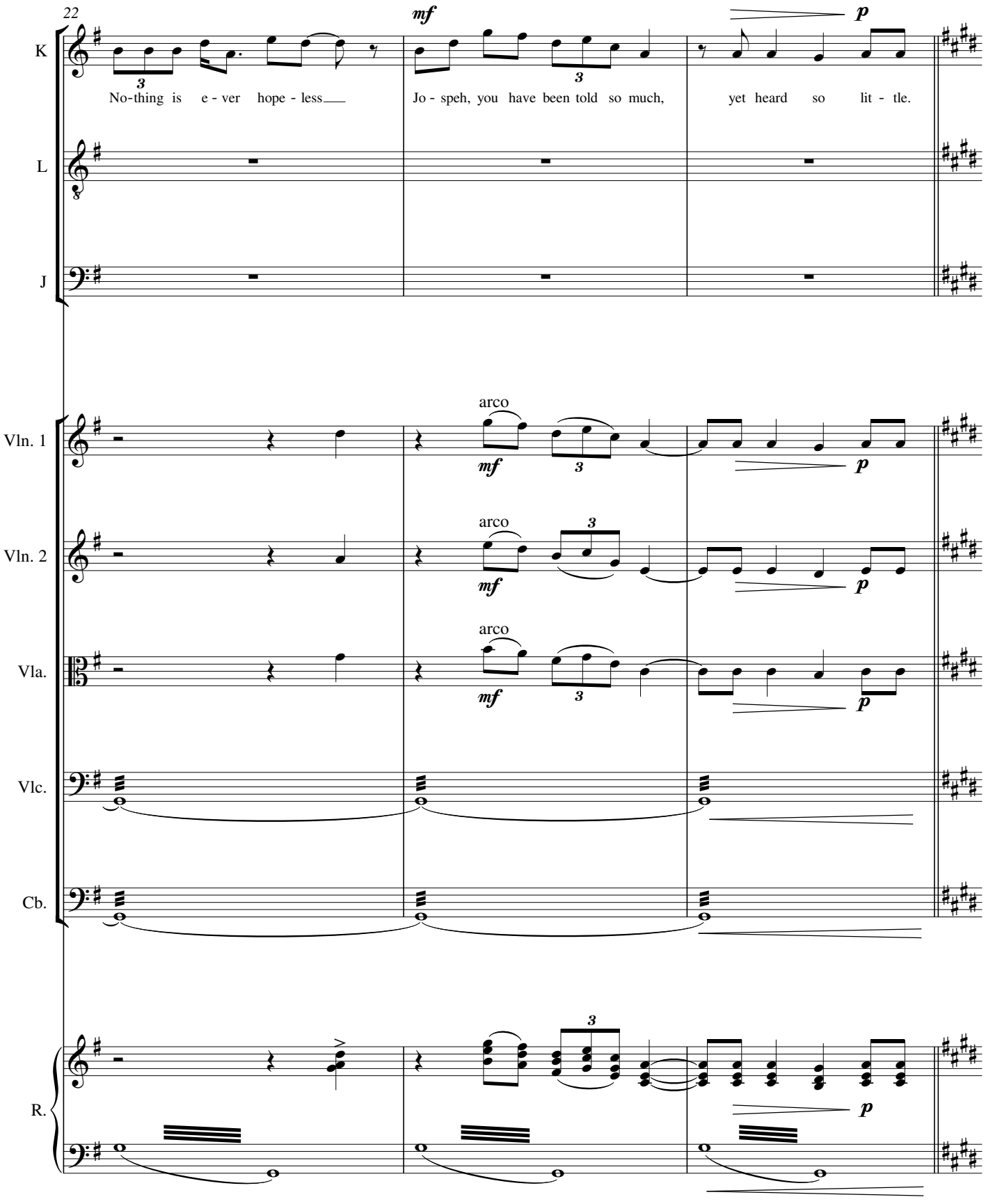


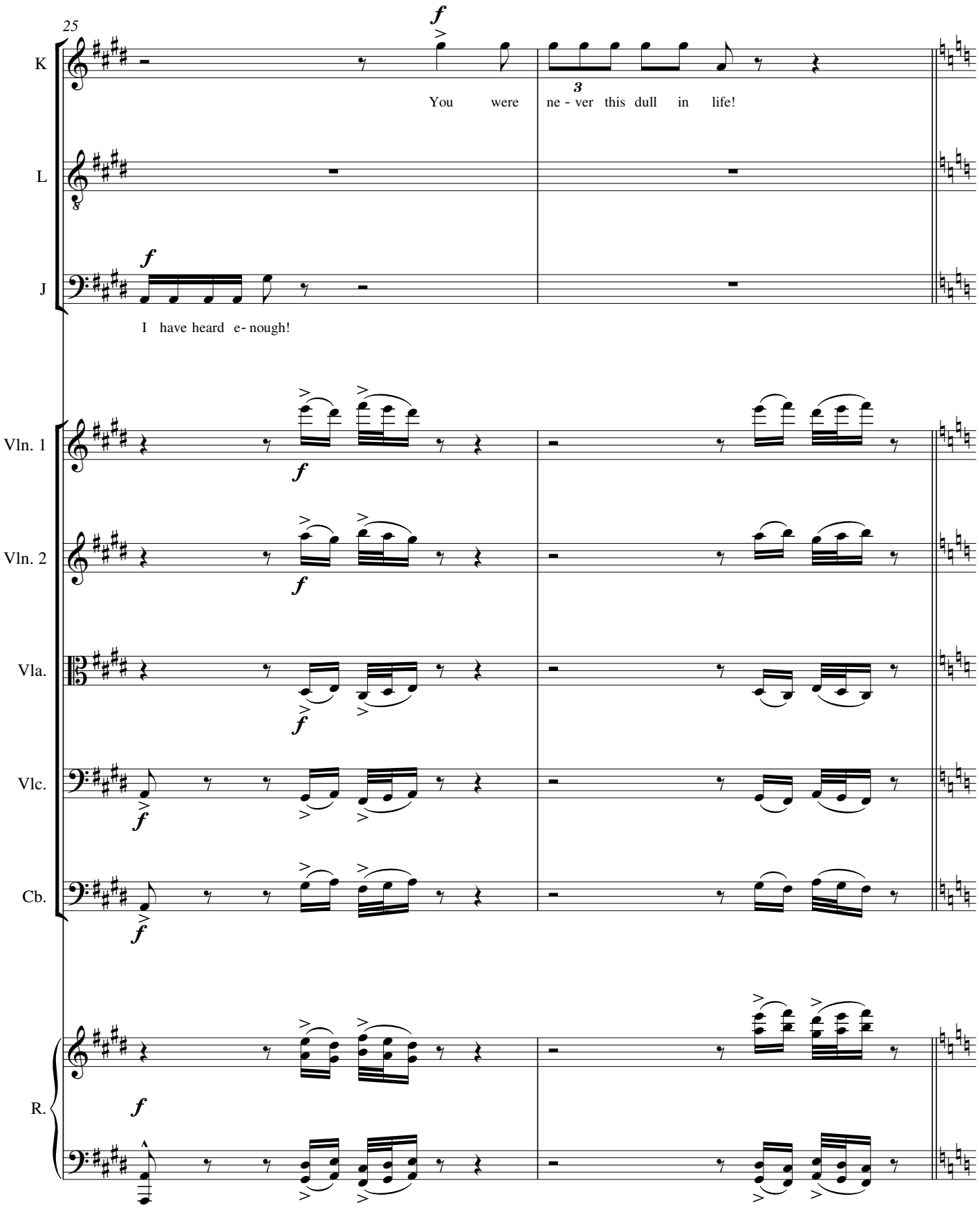

4
K
L
J
but I lack sen-si-ti-vi-ty in these sit-u-a-tions, but she is un-con-scion-ab-ly de-si-ra-ble!
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
pizz.
arco

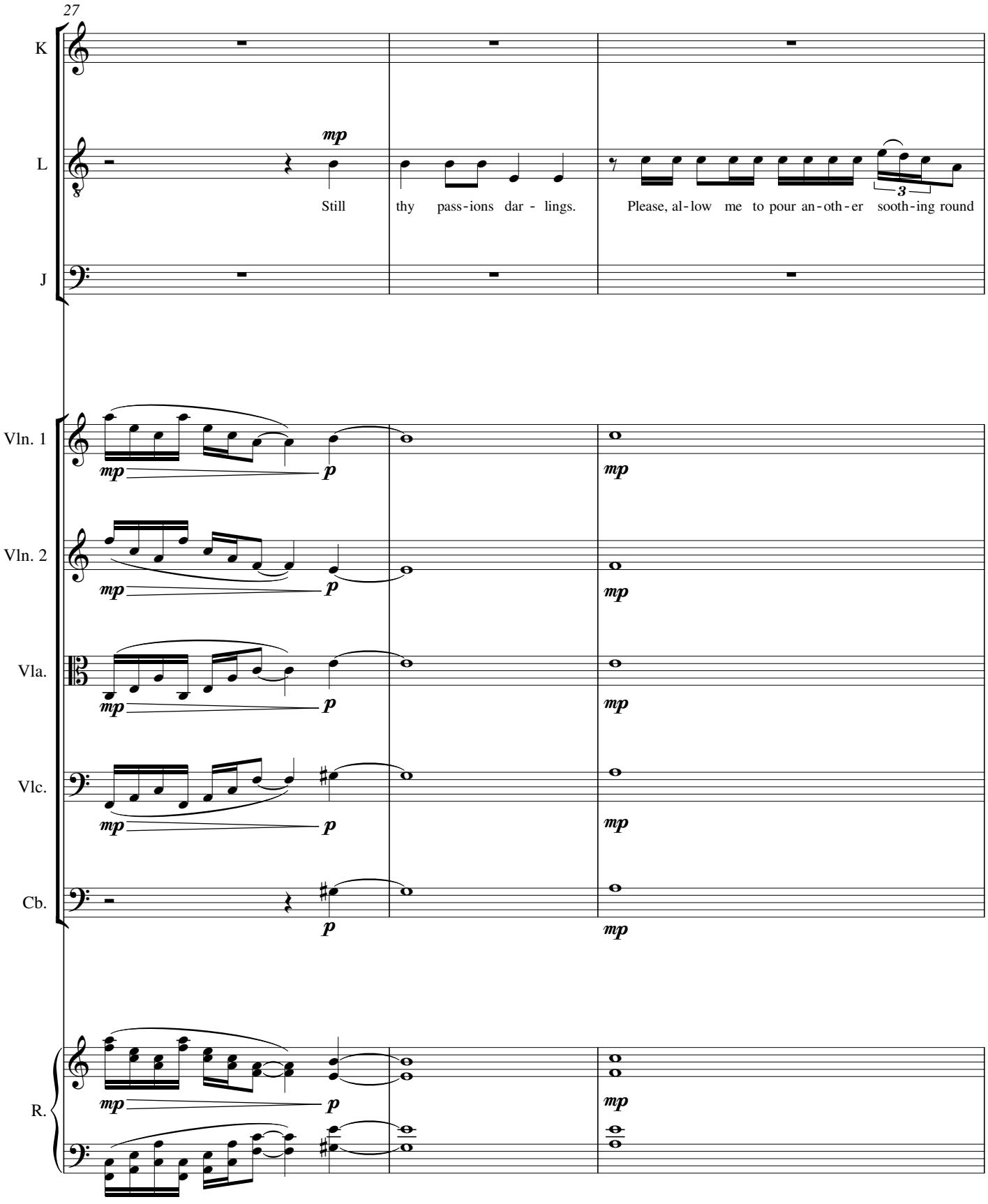

7
K
L
J
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
f
I can-not help but em - brace her.
Do not be like the child_
who re - fu - ses to

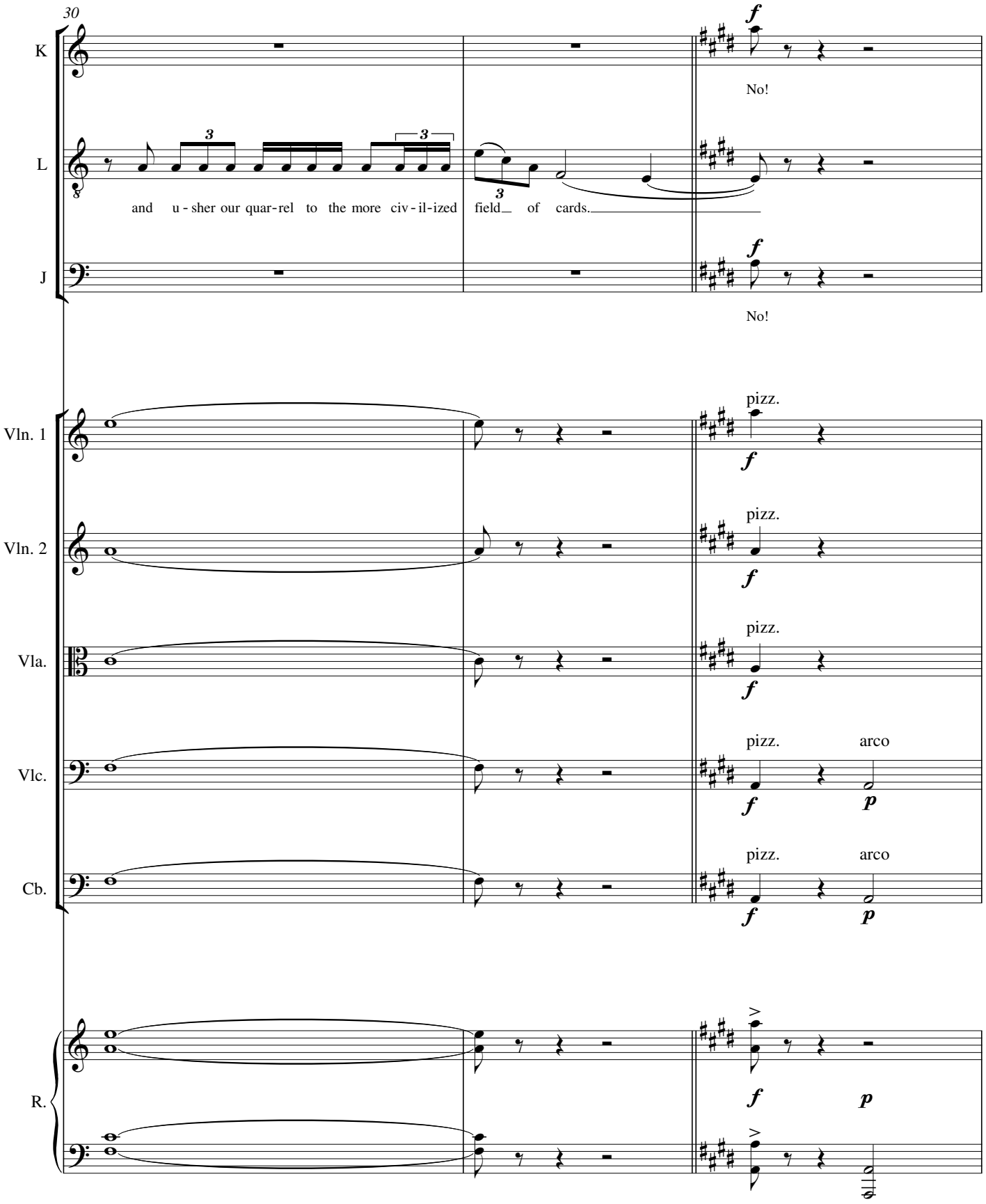

10
Kaia rolls her eyes. Joseph ignoring Lucifer, suddenly impassioned, stands.
K
L
share his toy.
J
Ka - ia, why did you leave me to die a - lone?
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
p
mf
Kaia rolls her eyes. Joseph ignoring Lucifer, suddenly impassioned, stands.
R.

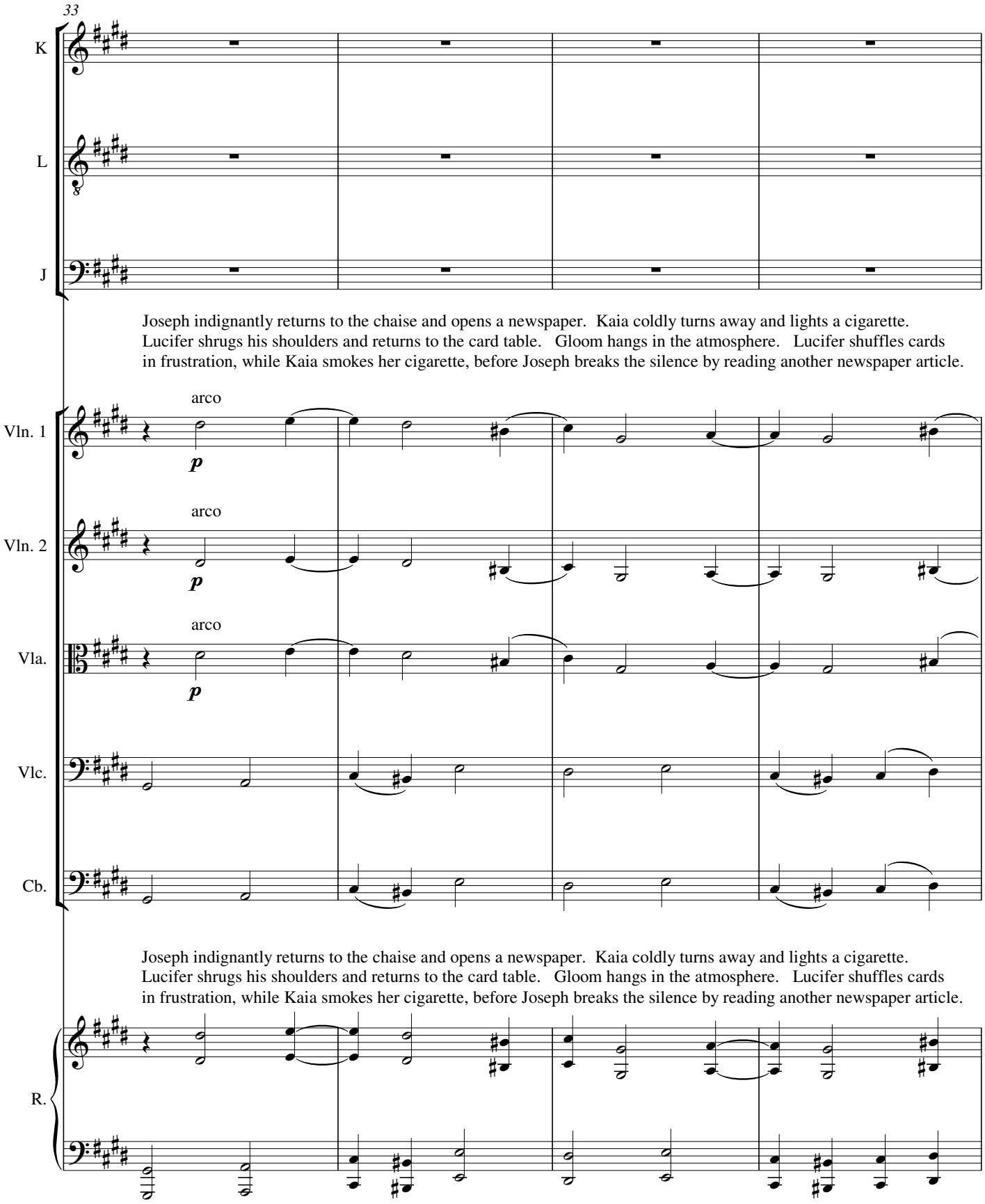

16
K
L
J
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
Why will you not list- en!
Why did you in - spire me to re - form a world that is hope - less and flawed?
pizz.
pizz.
pizz.

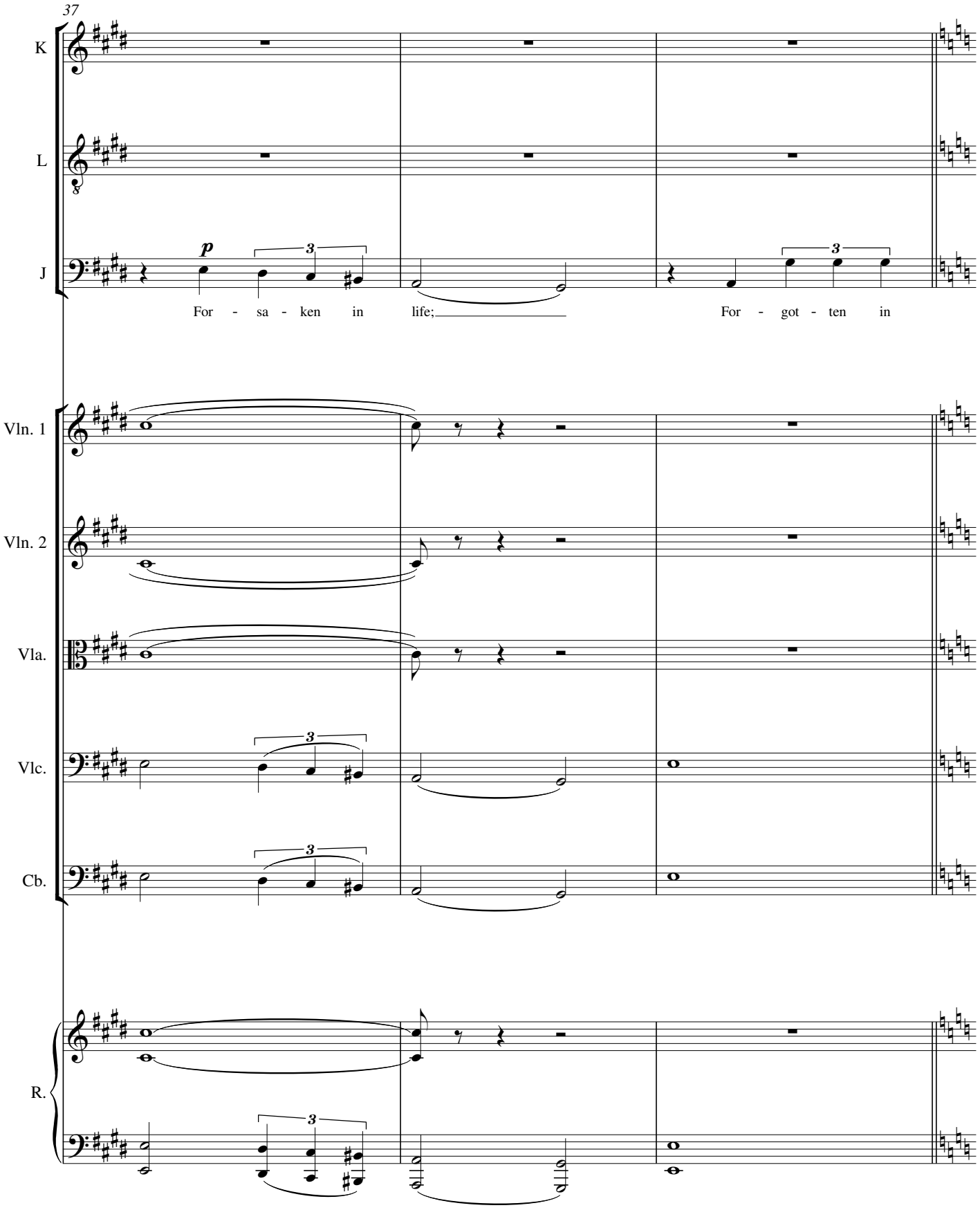

22
K
No-thing is e - ver hope - less
Jo - speh, you have been told so much,
yet heard so lit - tle.
L
J
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
mf
p
arco

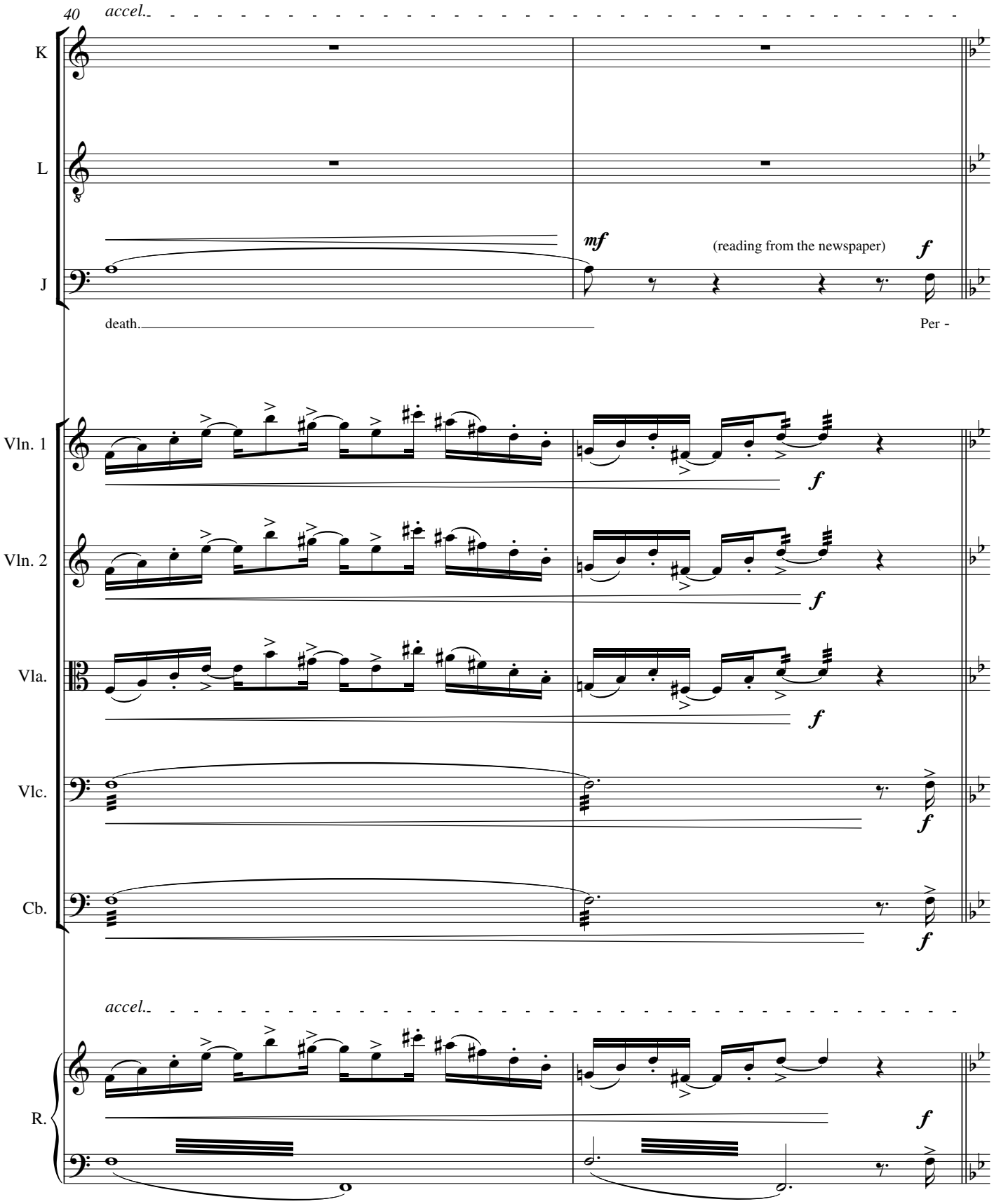

25
K
L
J
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
f
You were ne - ver this dull in life!
3
I have heard e- nough!

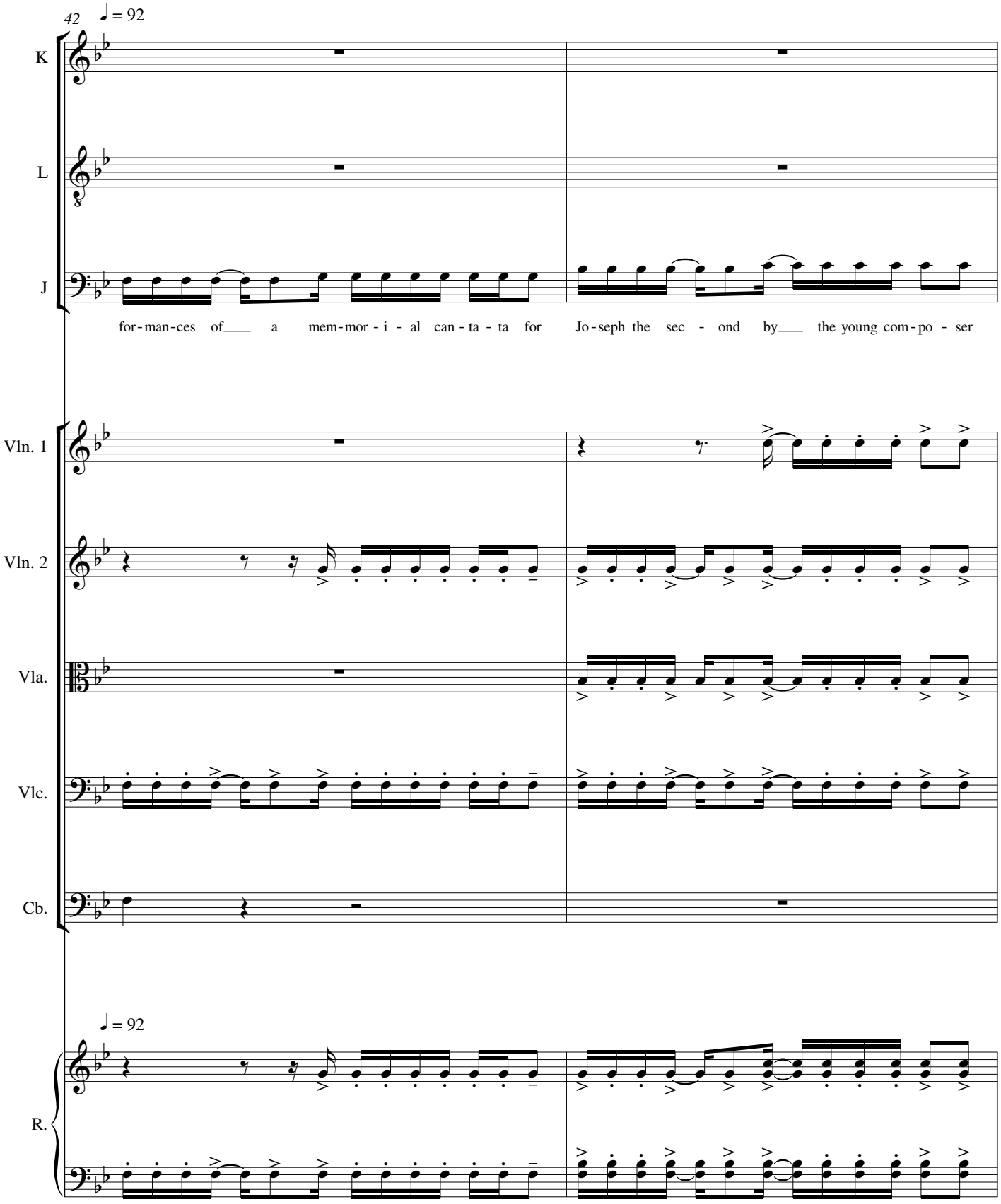

27
K
L
J
mp
Still thy pass-ions dar - lings.
Please, al-low me to pour an-oth-er sooth-ing round
3
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
mp
p

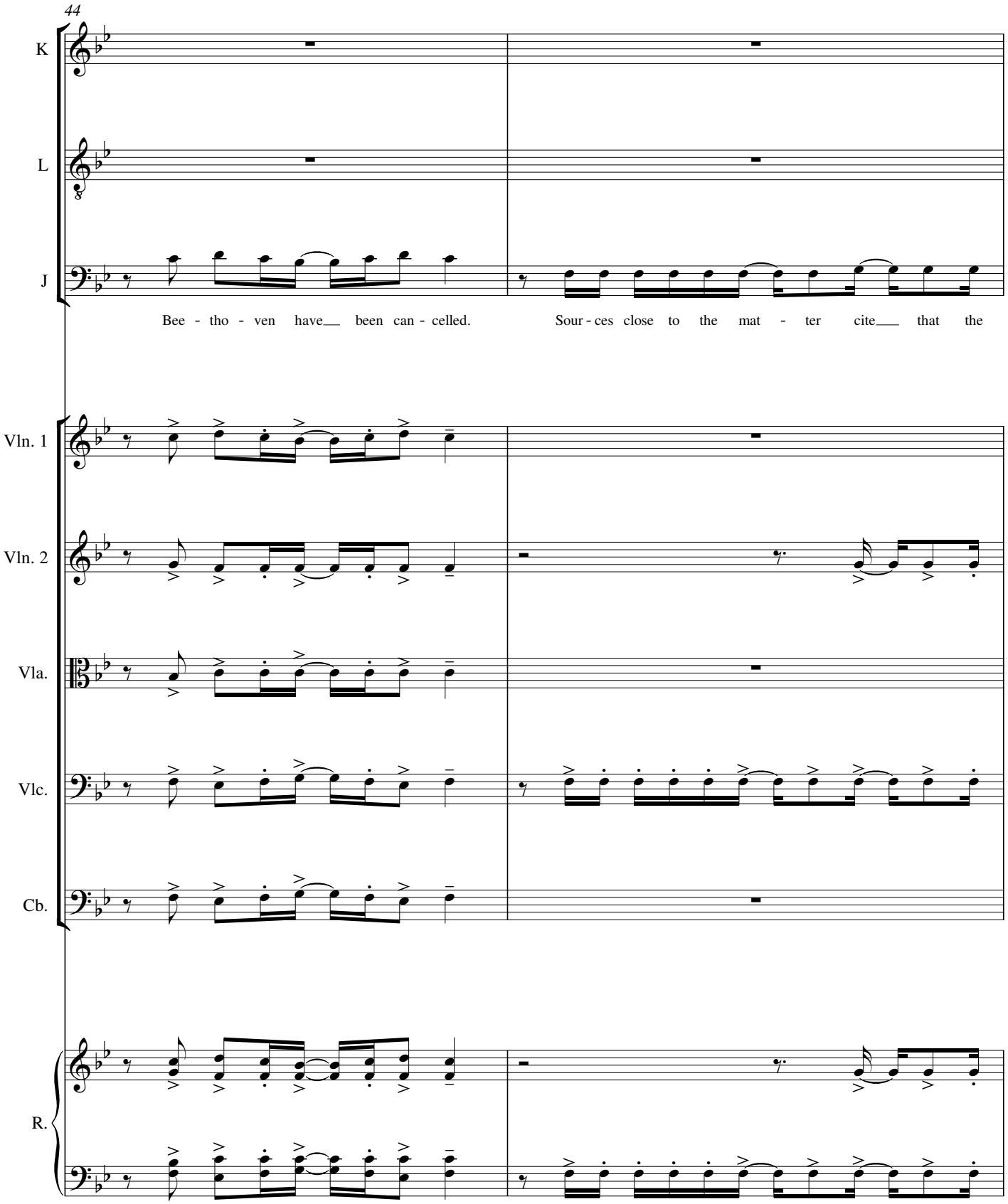

30
K
L
J
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
and u - sher our quar - rel to the more civ - il - ized field of cards.
f
No!
pizz.
arco
p

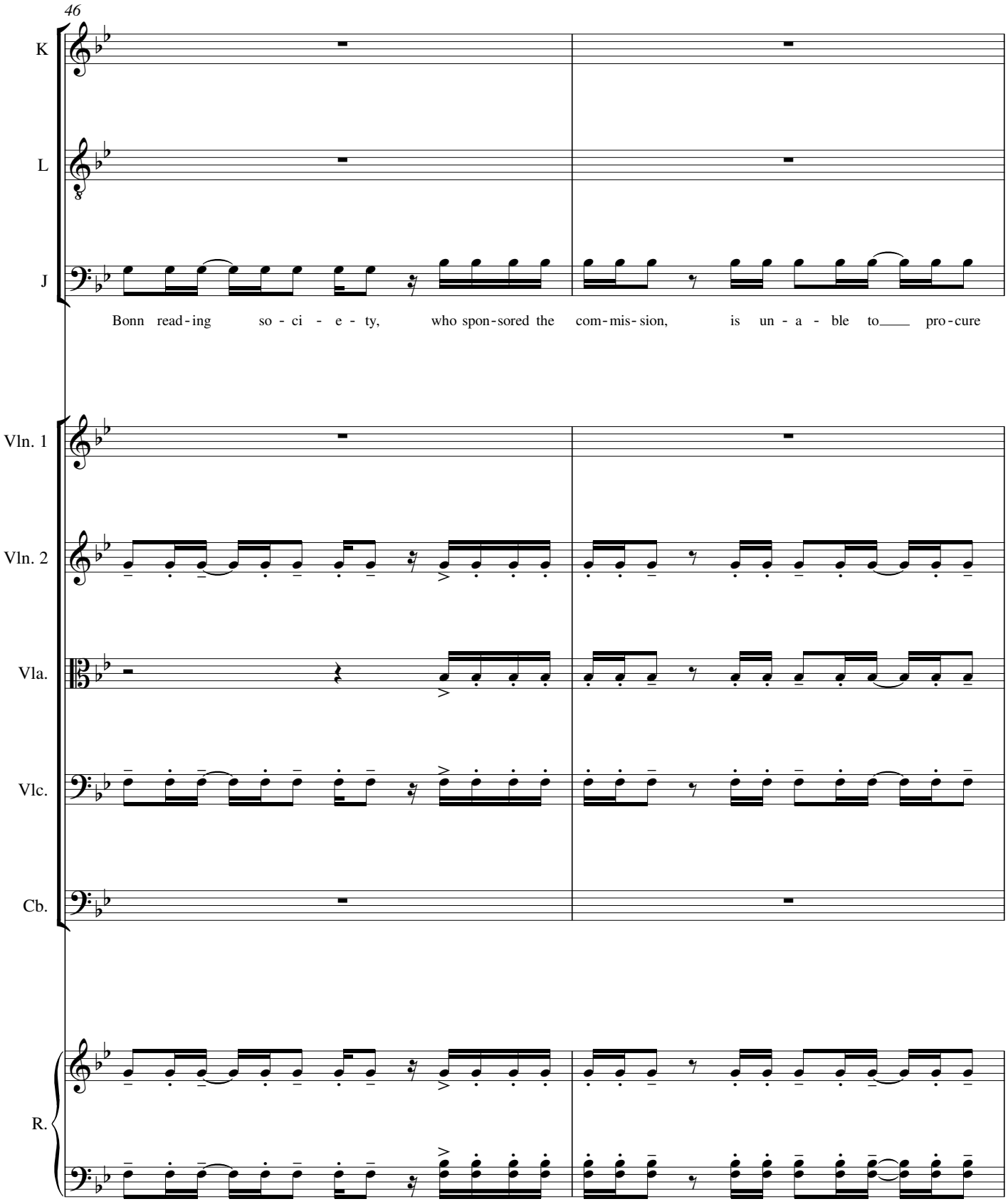

33
K
L
J
Joseph indignantly returns to the chaise and opens a newspaper. Kaia coldly turns away and lights a cigarette. Lucifer shrugs his shoulders and returns to the card table. Gloom hangs in the atmosphere. Lucifer shuffles cards in frustration, while Kaia smokes her cigarette, before Joseph breaks the silence by reading another newspaper article.
arco
Vln. 1
p
arco
Vln. 2
p
arco
Vla.
p
Vlc.
Cb.
Joseph indignantly returns to the chaise and opens a newspaper. Kaia coldly turns away and lights a cigarette. Lucifer shrugs his shoulders and returns to the card table. Gloom hangs in the atmosphere. Lucifer shuffles cards in frustration, while Kaia smokes her cigarette, before Joseph breaks the silence by reading another newspaper article.
R.

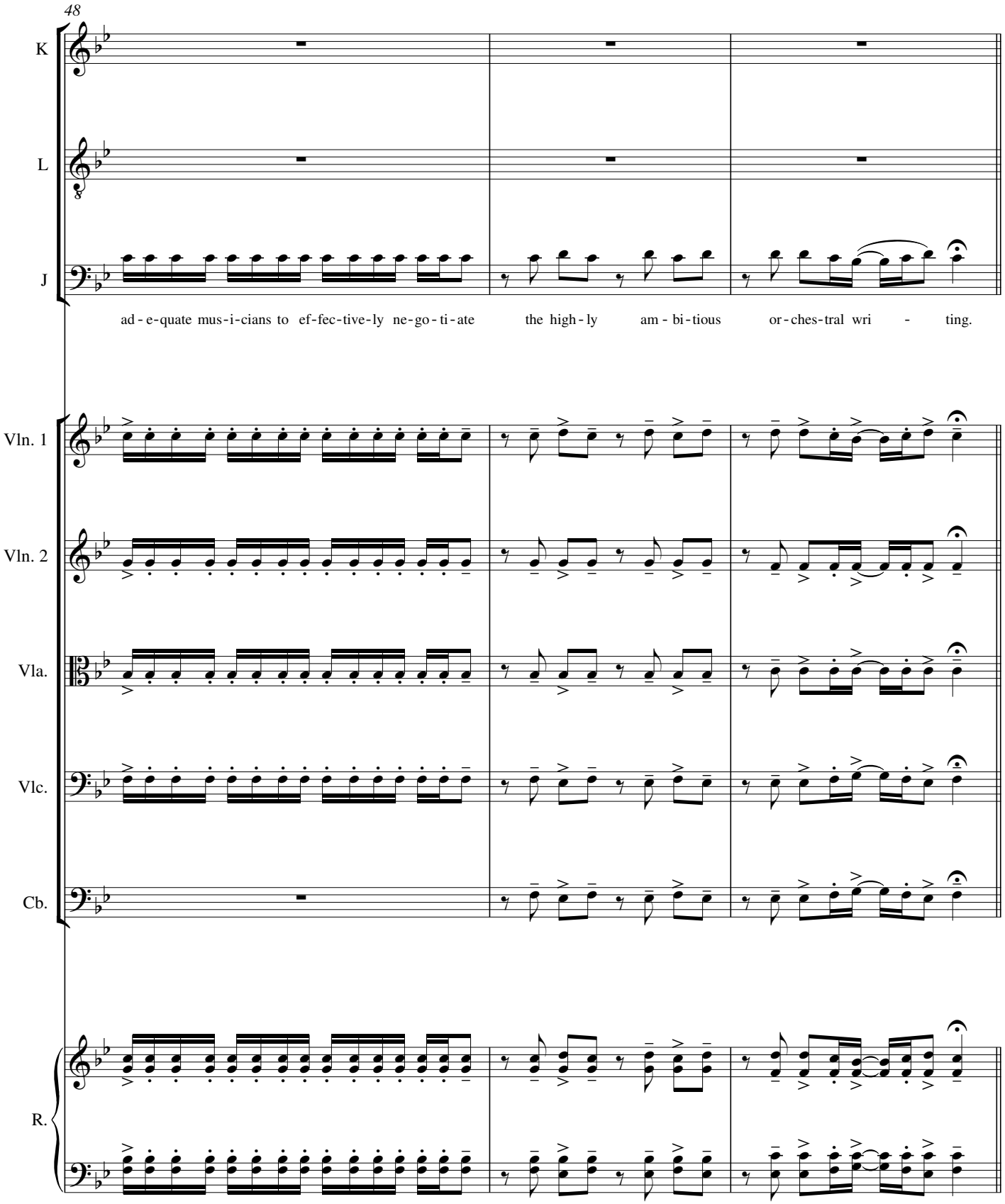

37
K
L
J
p
3
For - sa - ken in life;
3
For - got - ten in
Vln. 1
Vln. 2
Vla.
Vlc.
3
Cb.
3
R.
3

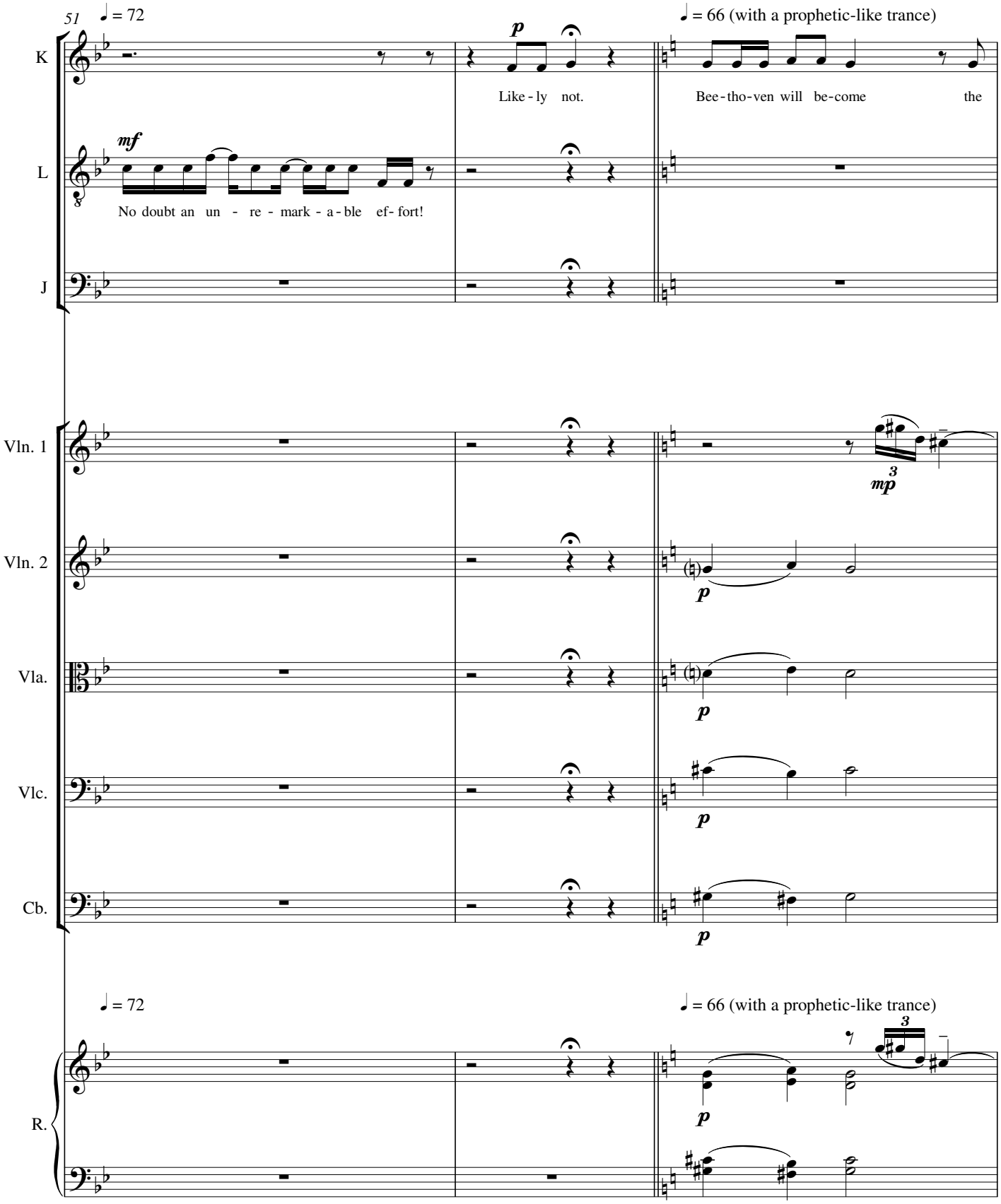

40
accel.
K
L
J
mf
(reading from the newspaper)
f
death.
Per -
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
f
accel.
R.
f

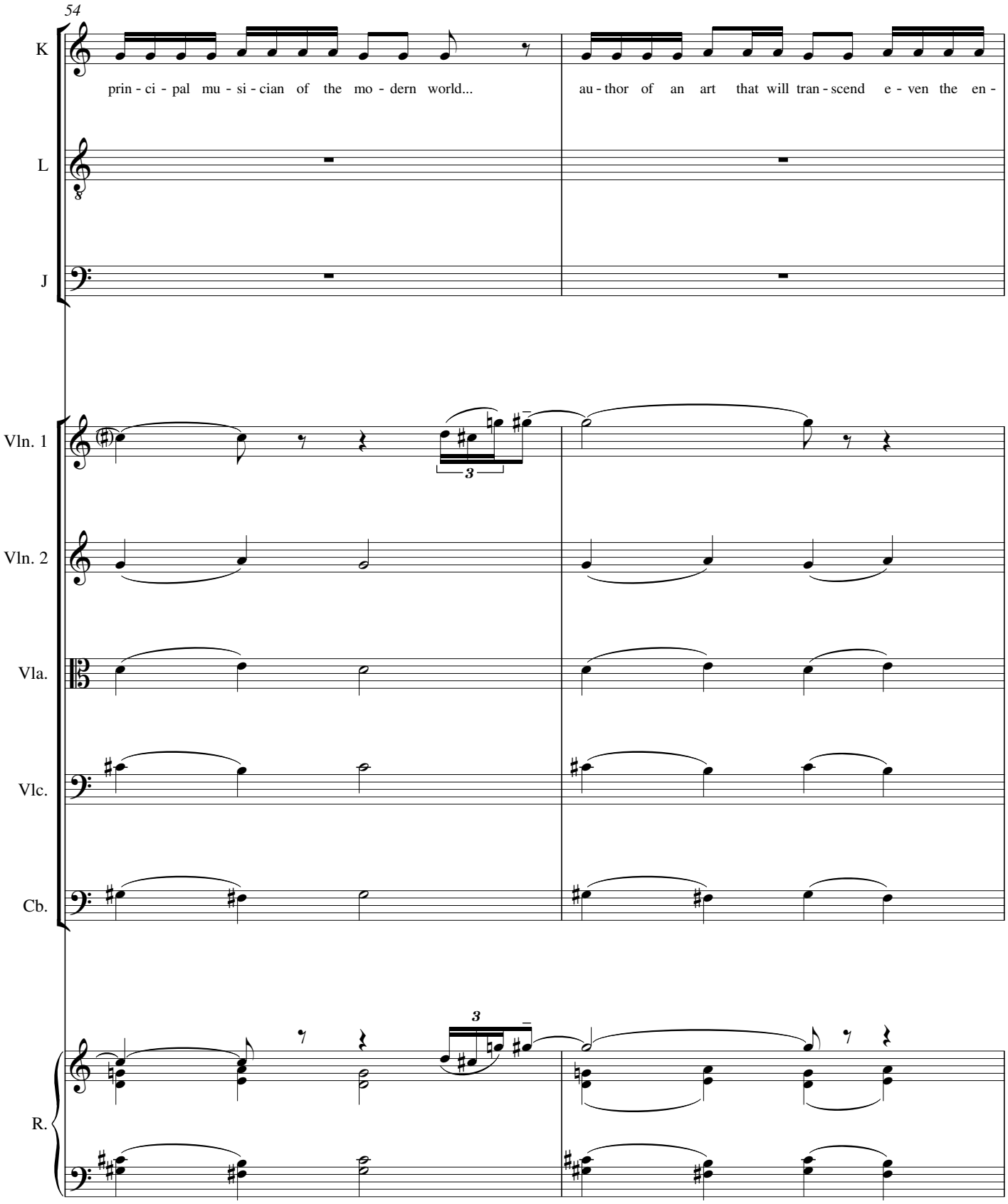

42
♩ = 92
K
L
J
for-man-ces of a mem-mor-i-al can-ta-ta for Jo-seph the sec-ond by the young com-po-ser
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
♩ = 92
R.

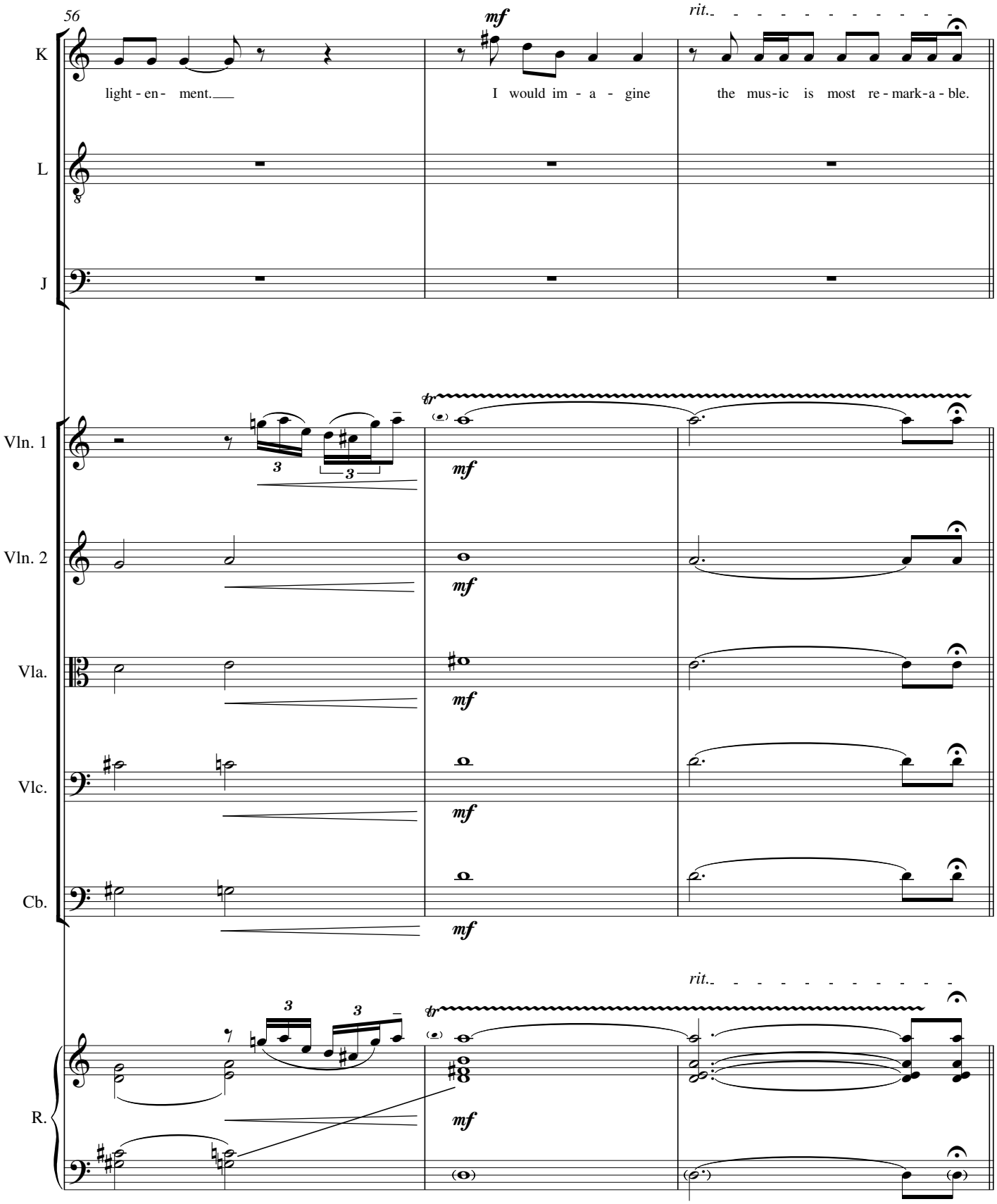

44
K
L
J
Bee - tho - ven have been can - celled.
Sour - ces close to the mat - ter cite that the
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

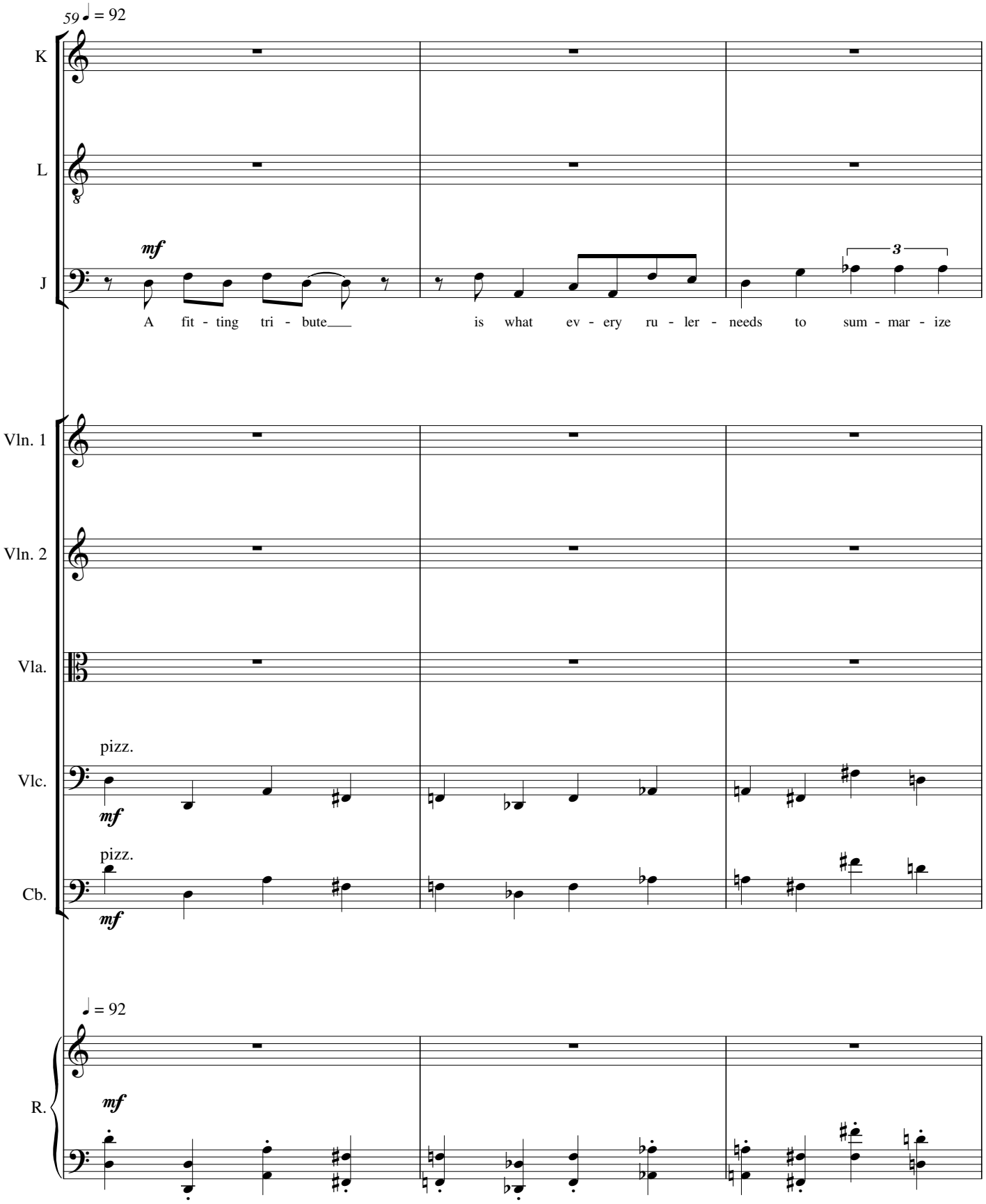

46
K
L
J
Bonn read-ing so - ci - e - ty, who spon-sored the com-mis-sion, is un - a - ble to pro-cure
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

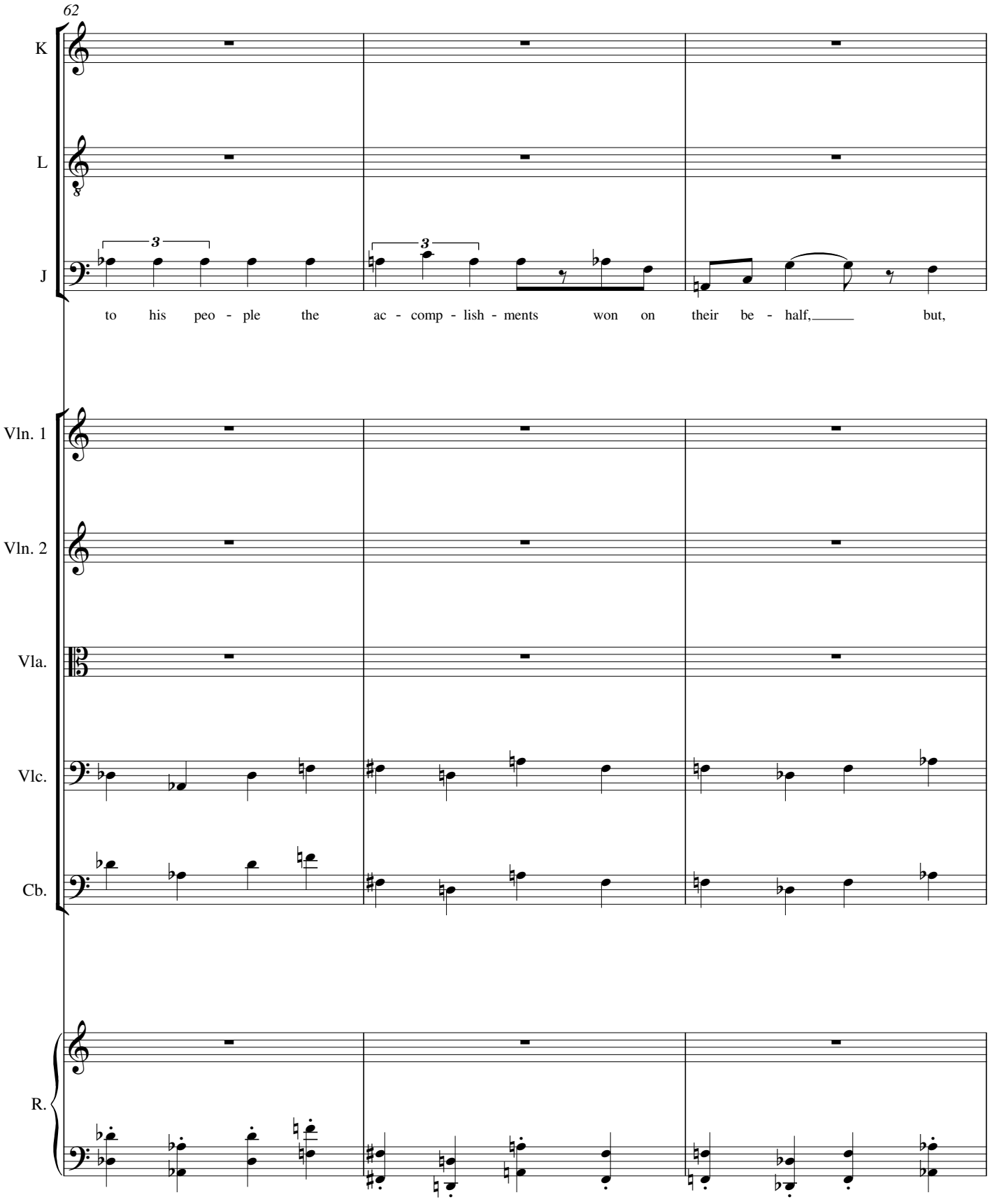

48
K
L
J
ad - e-quate mus-i-cians to ef-fec-tive-ly ne-go - ti - ate
the high - ly
am - bi - tious
or - ches-tral wri
-
ting.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

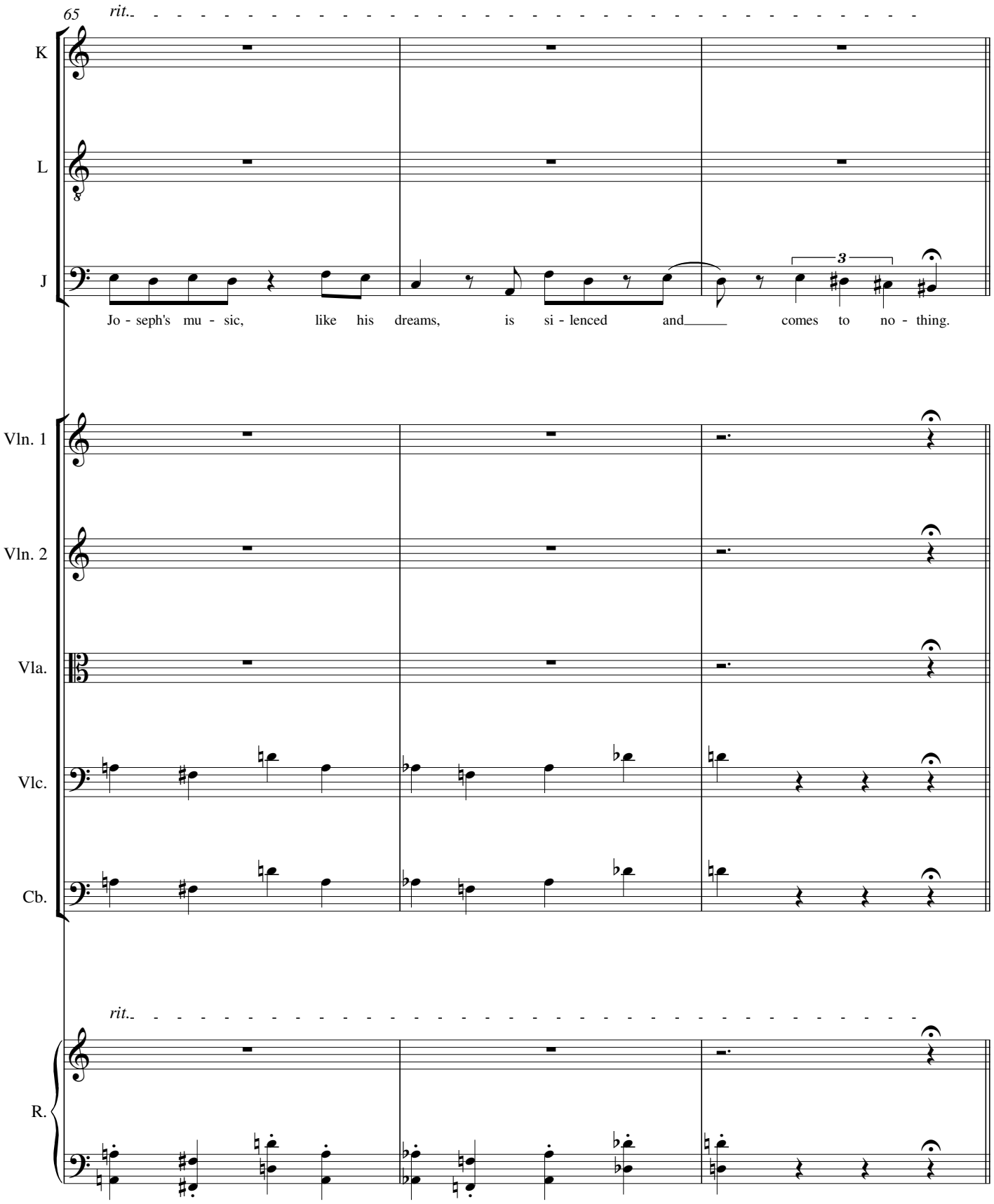

51
♩ = 72
♩ = 66 (with a prophetic-like trance)
K
L
J
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
mf
p
mp
No doubt an un - re - mark - a - ble ef- fort!
Like - ly not.
Bee - tho - ven will be-come the

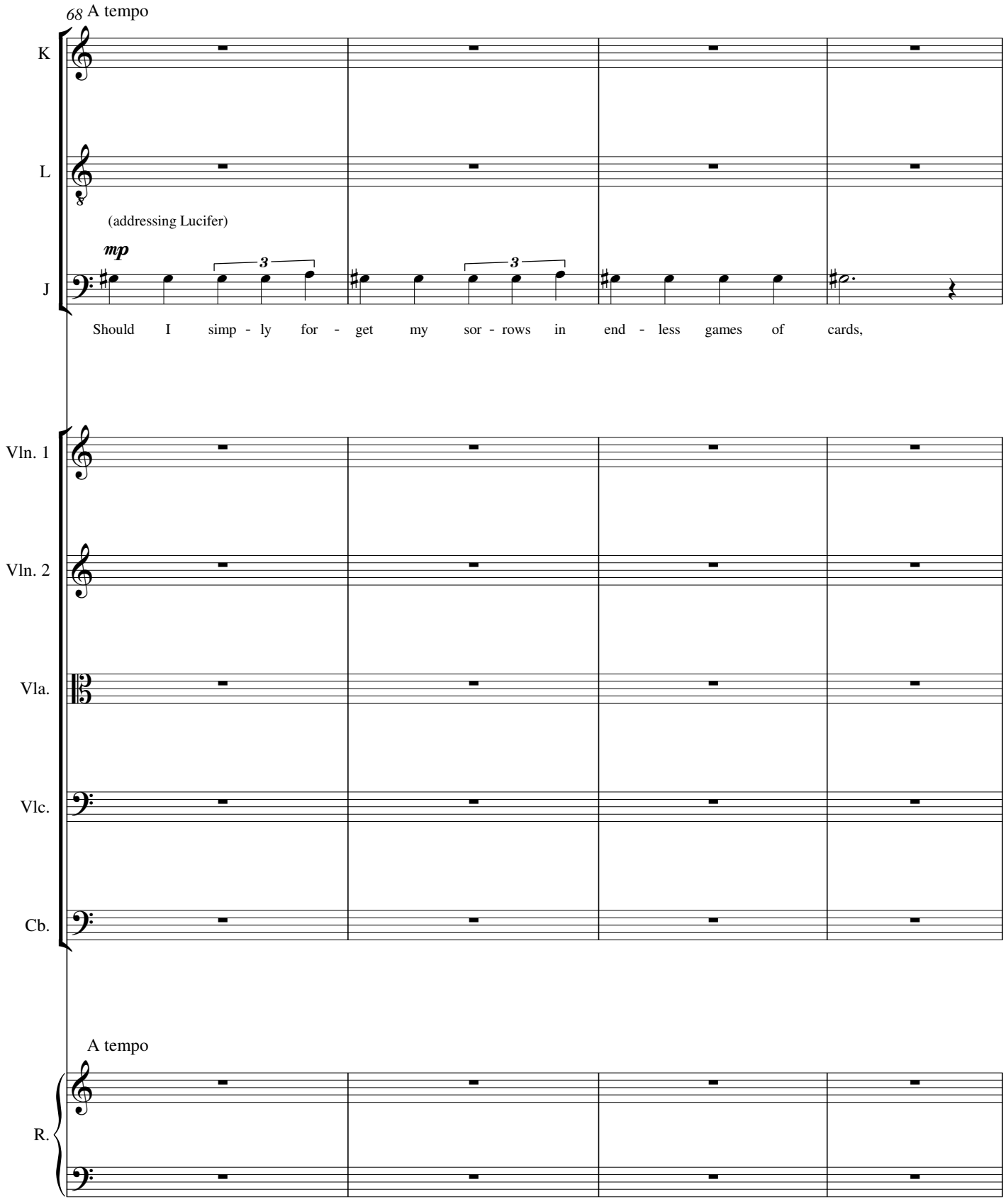

54
K
prin - ci - pal mu - si - cian of the mo - dern world...
au - thor of an art that will tran - scend e - ven the en -
L
J
Vln. 1
3
Vln. 2
Vla.
Vlc.
Cb.
3
R.

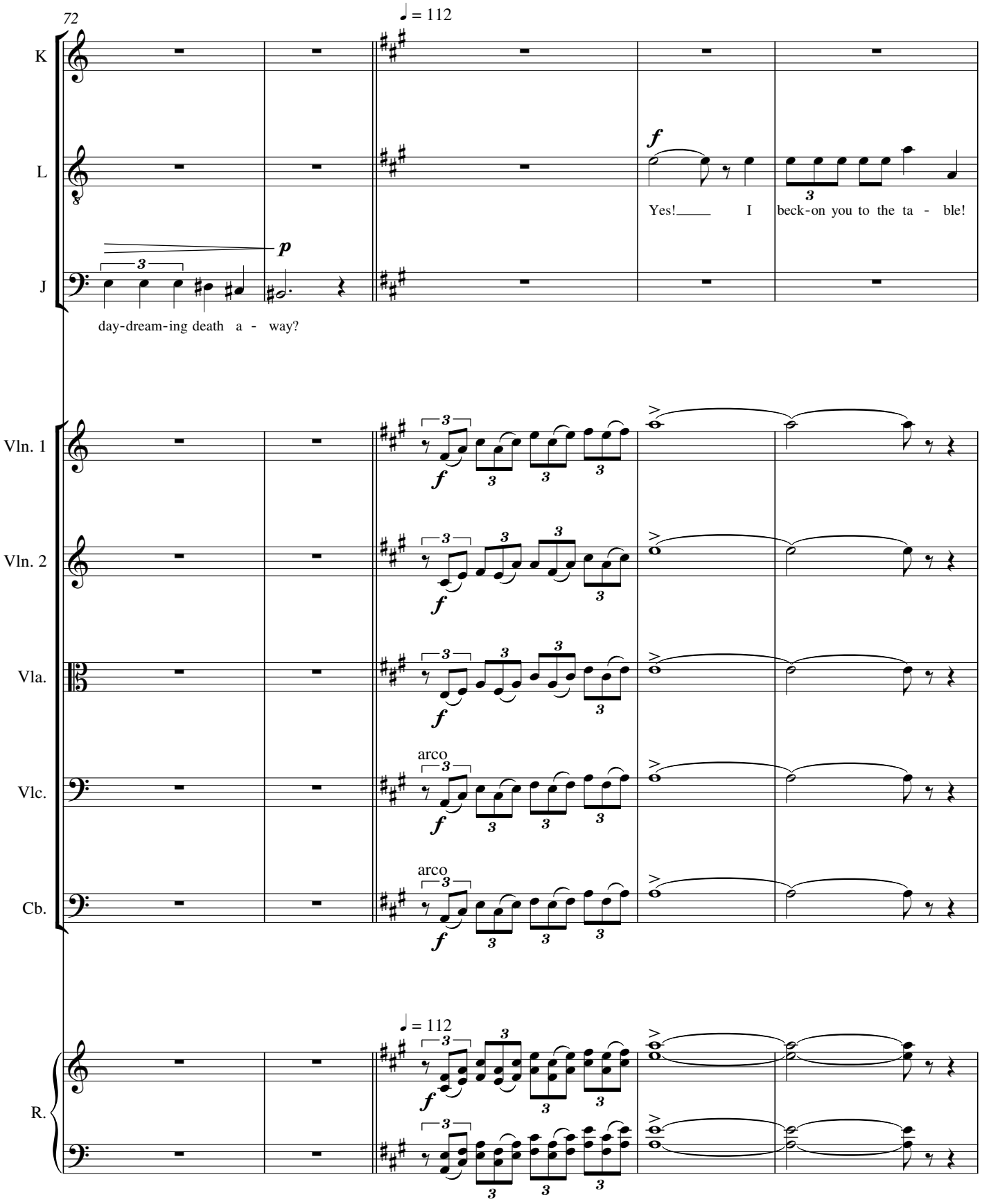

56
mf
rit.
K
light - en - ment.
I would im - a - gine
the mus-ic is most re - mark-a - ble.
L
J
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
tr
mf
rit.
R.

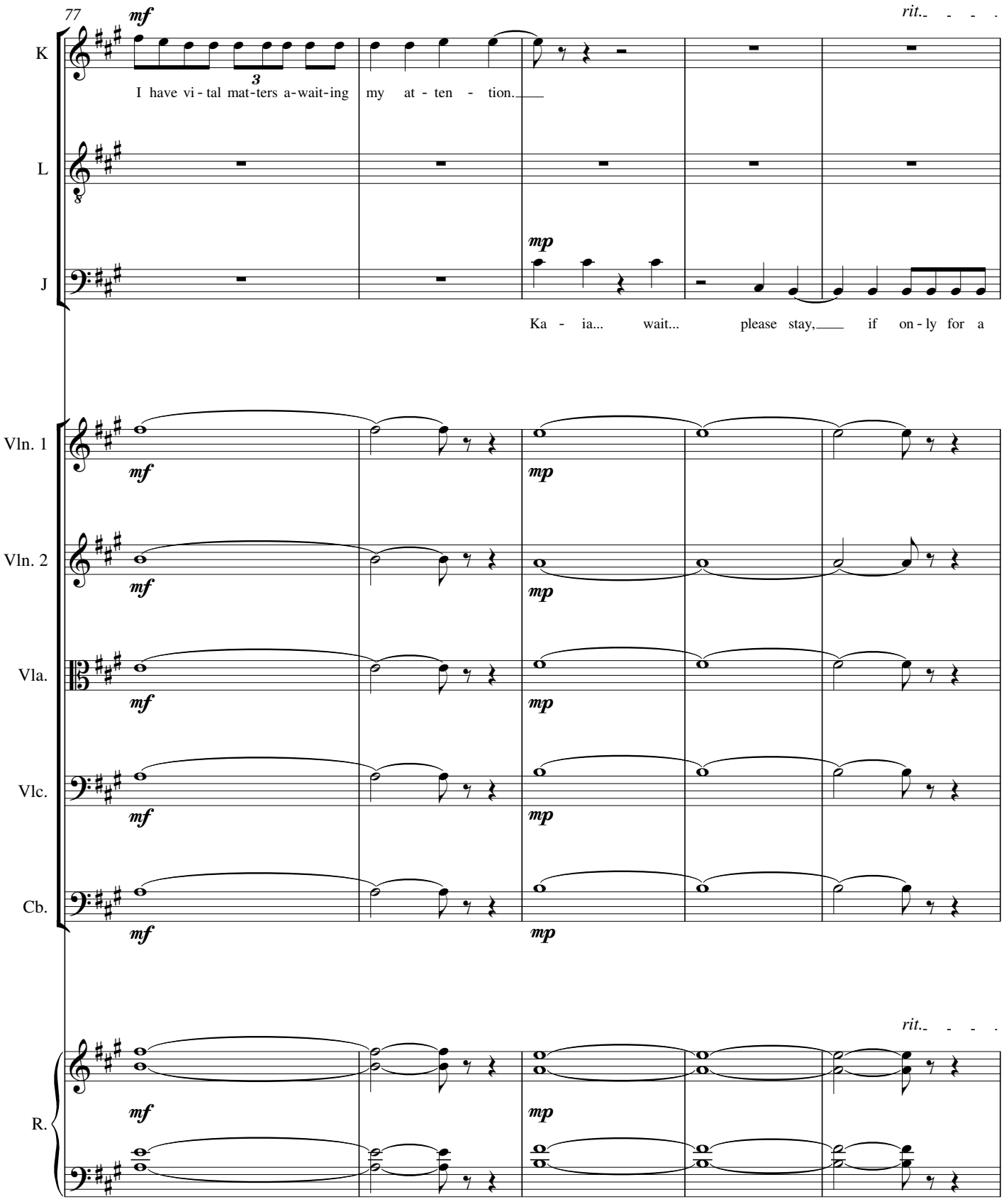

59 ♩ = 92
K
L
J
mf
3
A fit - ting tri - bute
is what ev - ery ru - ler - needs to sum - mar - ize
Vln. 1
Vln. 2
Vla.
Vlc.
pizz.
mf
Cb.
pizz.
mf
♩ = 92
R.
mf

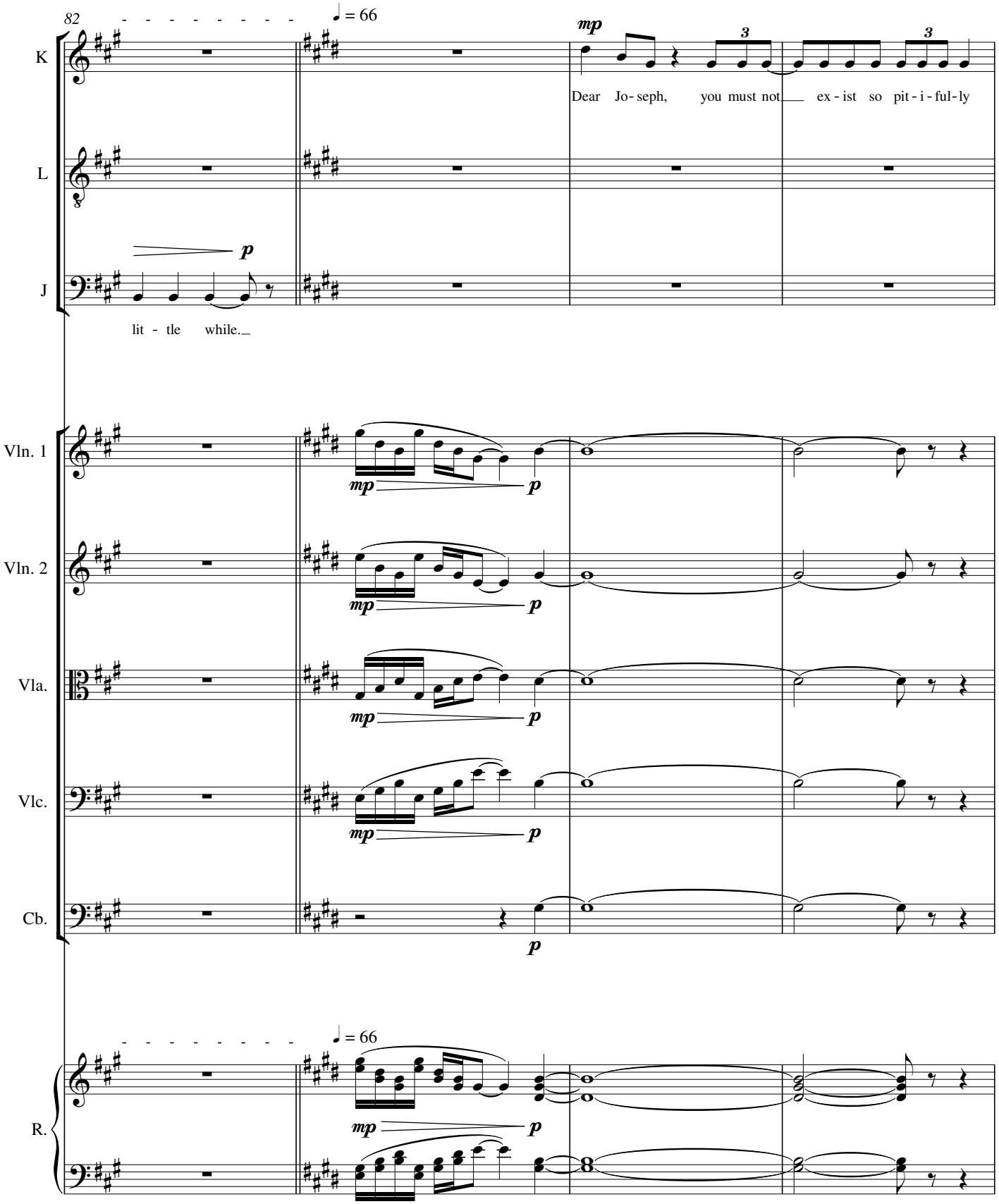

62
K
L
J
3
3
to his peo - ple the ac - comp - lish - ments won on their be - half, but,
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

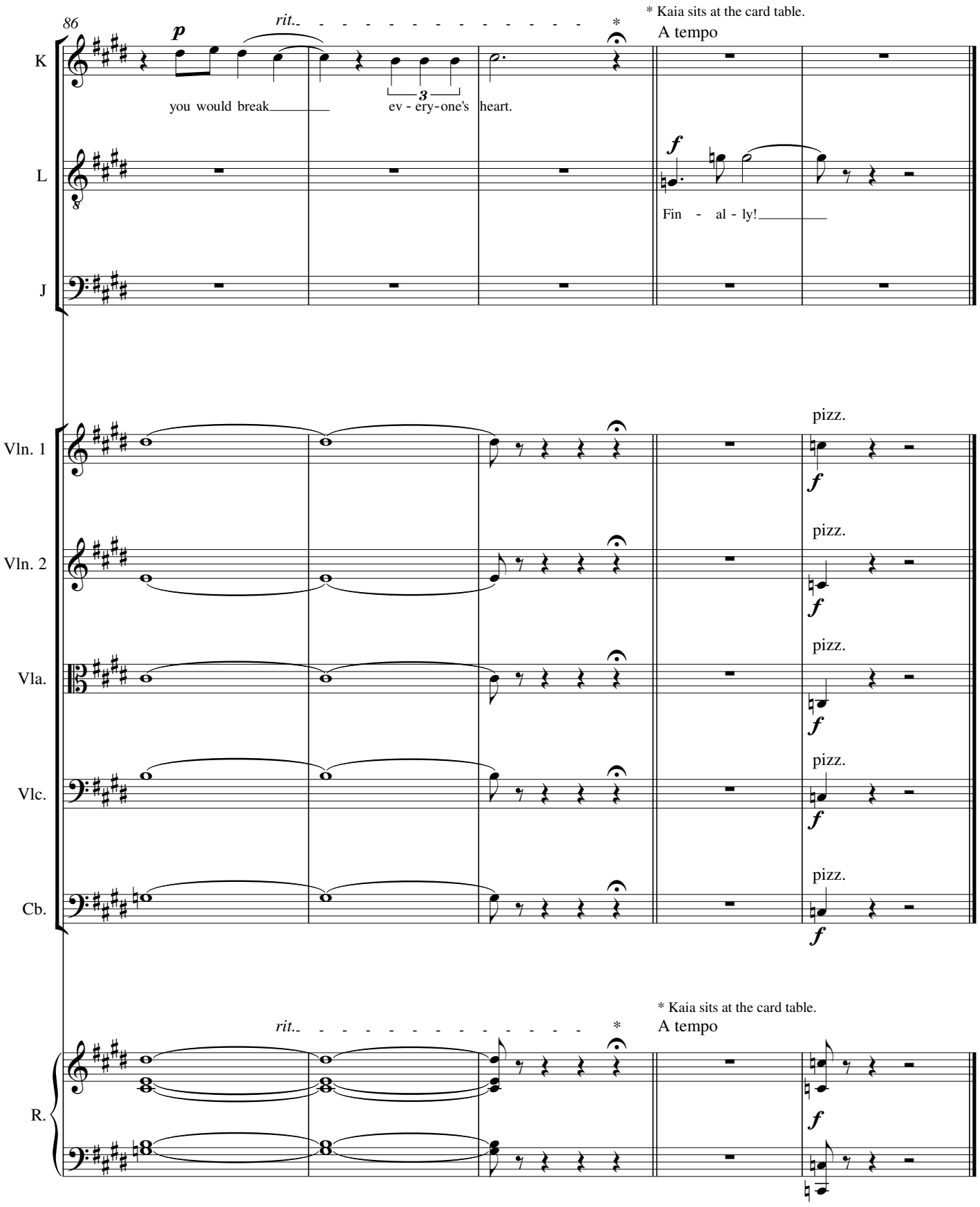

65
rit.
K
L
J
Jo - seph's mu - sic, like his dreams, is si - lenced and comes to no - thing.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
rit.
R.


68 A tempo
K
L
(addressing Lucifer)
mp
3
3
J
Should I simp - ly for - get my sor - rows in end - less games of cards,
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
A tempo
R.

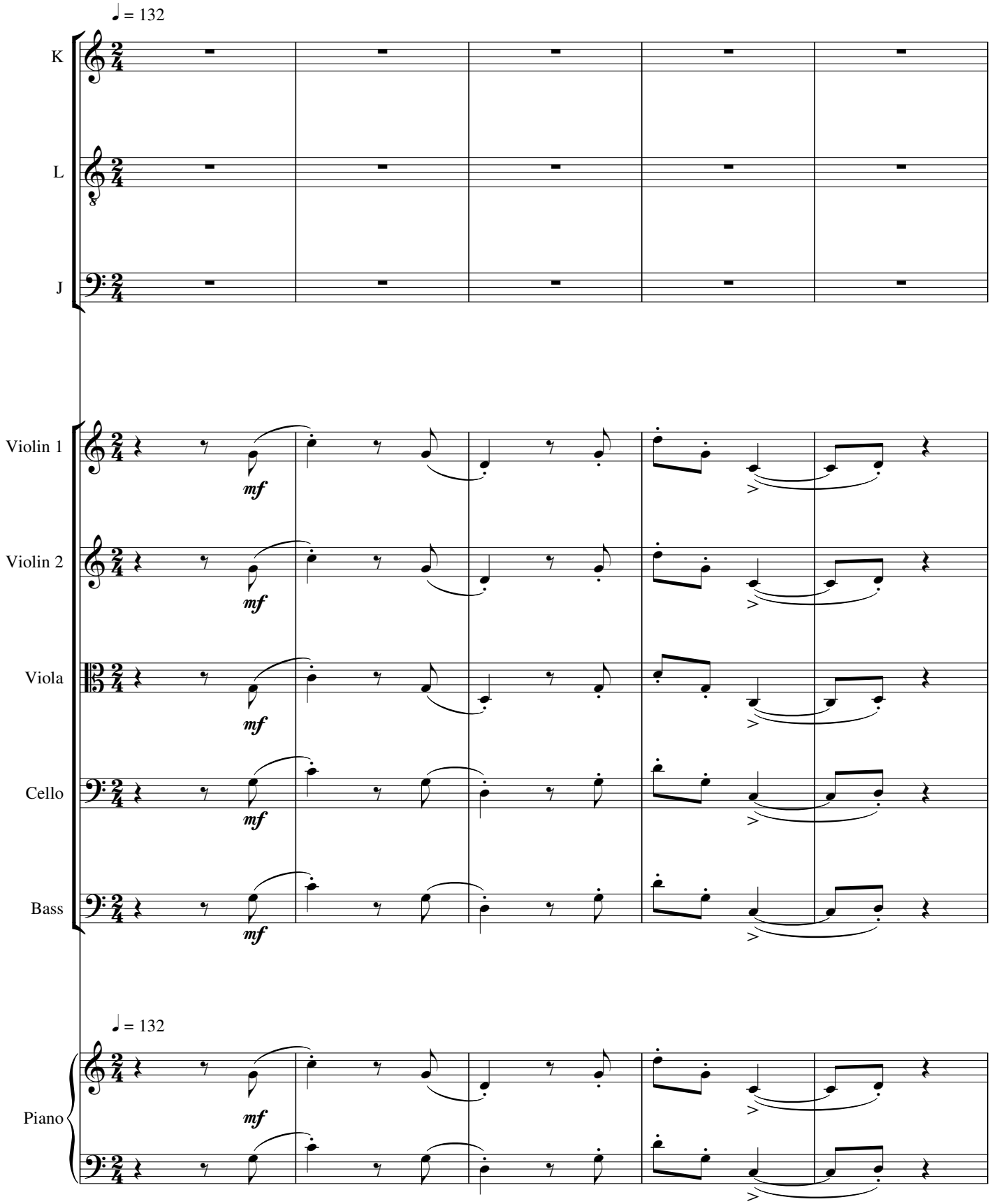

72
♩ = 112
K
L
J
f
p
Yes! I beck-on you to the ta - ble!
day-dream-ing death a - way?
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
arco
arco
R.
♩ = 112

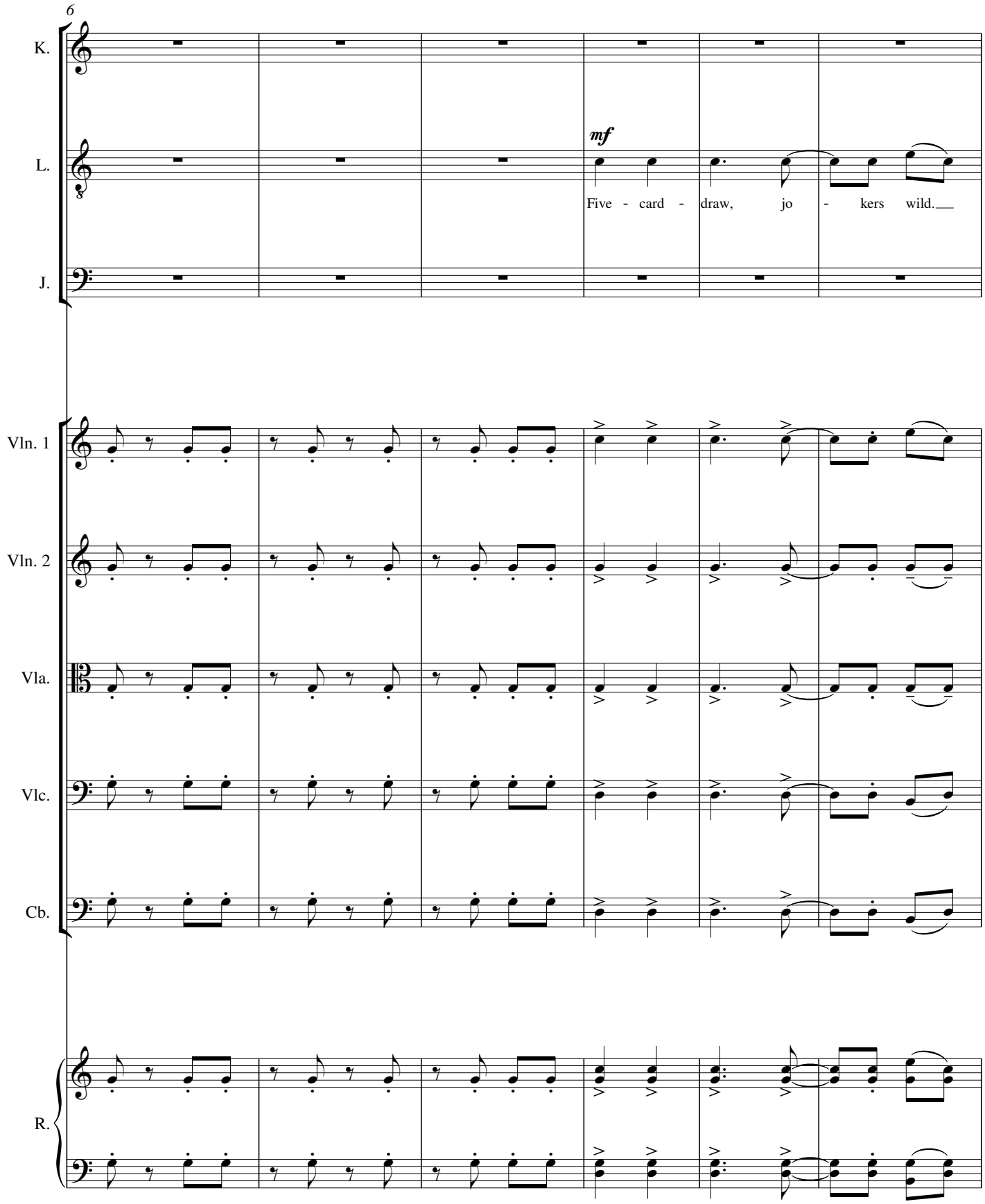

77
mf
rit.
K
I have vi - tal mat-ters a-wait-ing my at - ten - tion.
L
mp
J
Ka - ia... wait... please stay, if on - ly for a
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

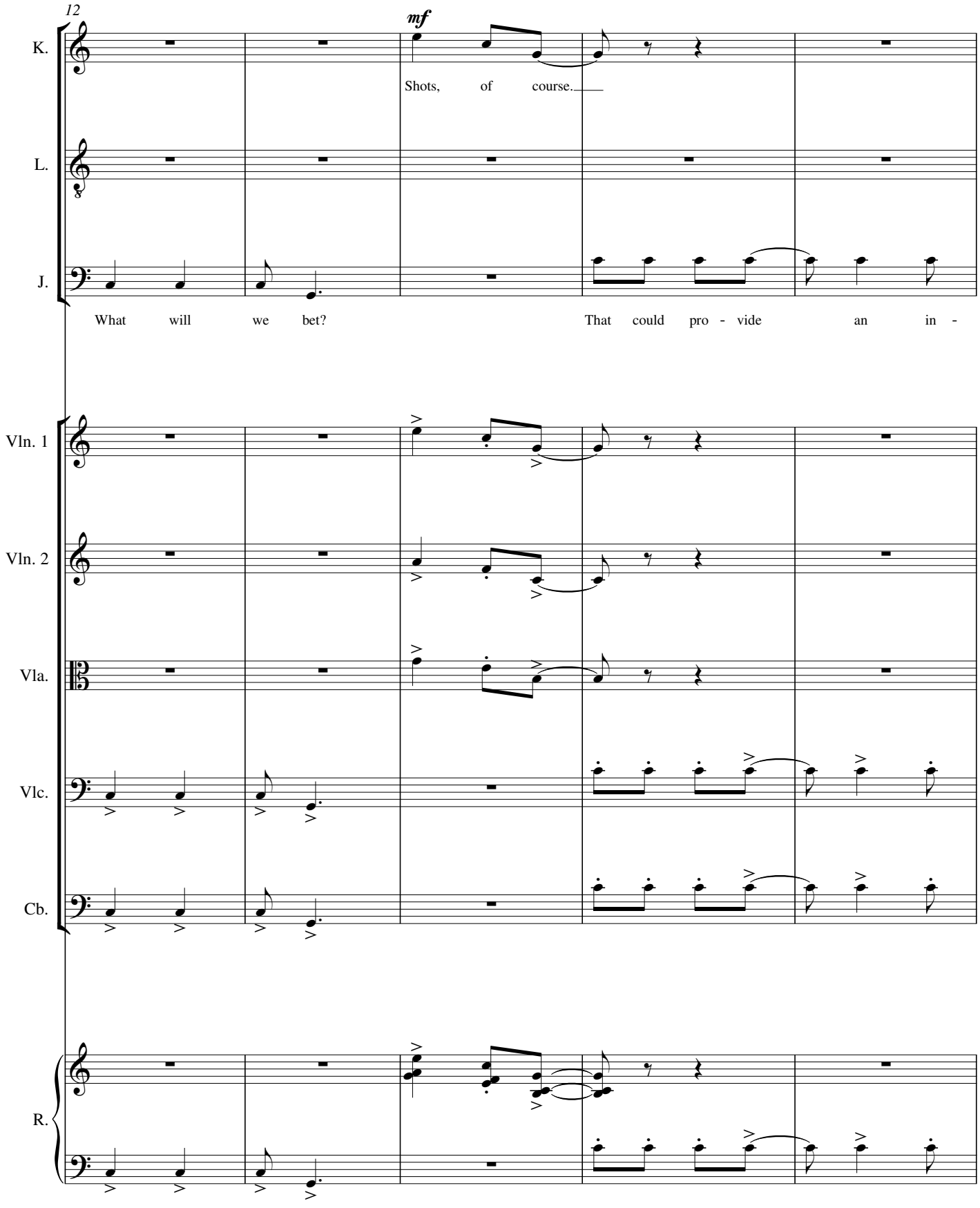

82
♩ = 66
K
L
J
mp
3
3
Dear Jo- seph, you must not ex - ist so pit - i - ful - ly
p
lit - tle while.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
mp
p
♩ = 66
R.

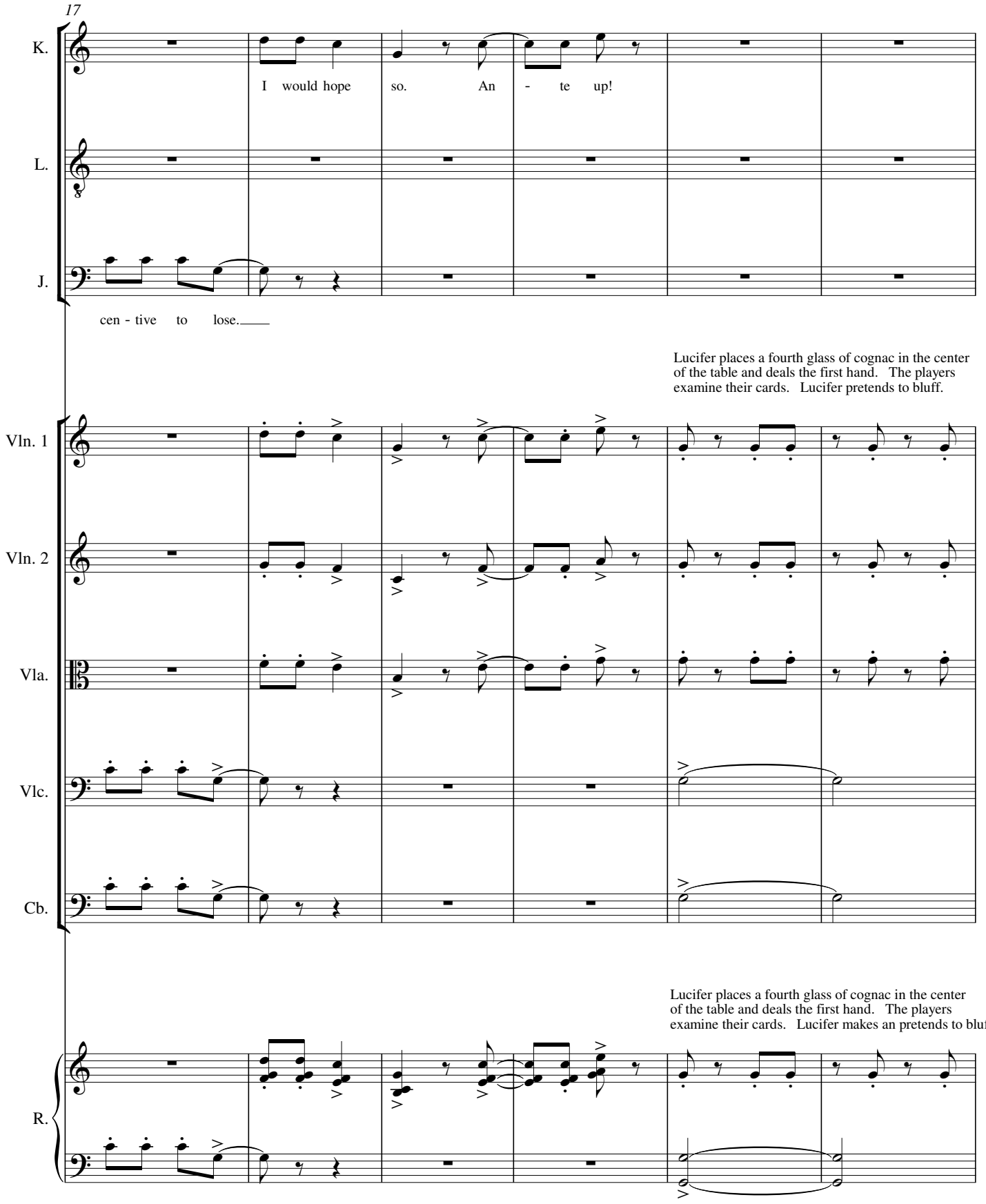

86
rit.
p
you would break
3
ev - ery-one's heart.
*
* Kaia sits at the card table.
A tempo
f
Fin - al - ly!
K
L
J
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
pizz.
f
R.

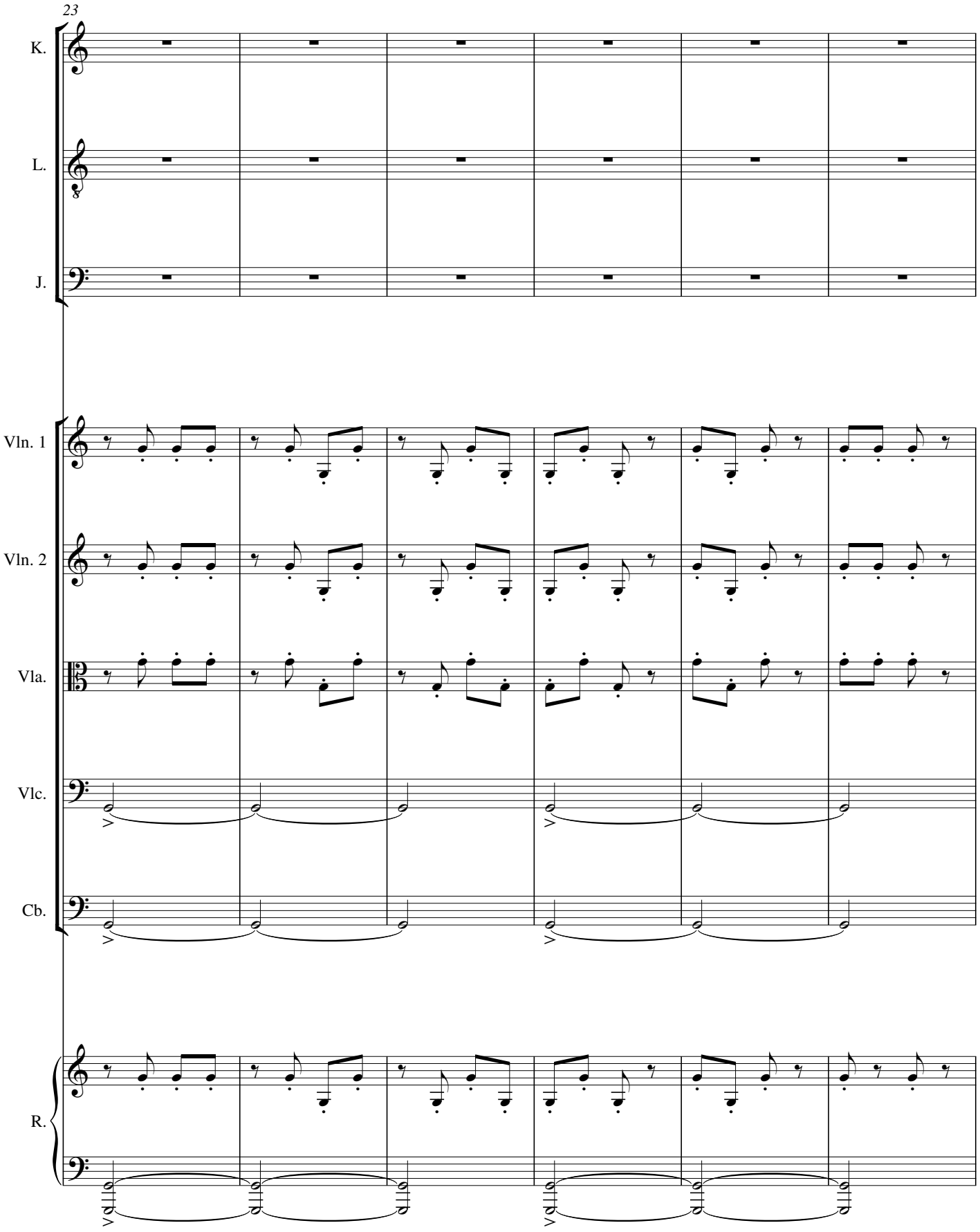
No. 14: King of Hearts (Trio)

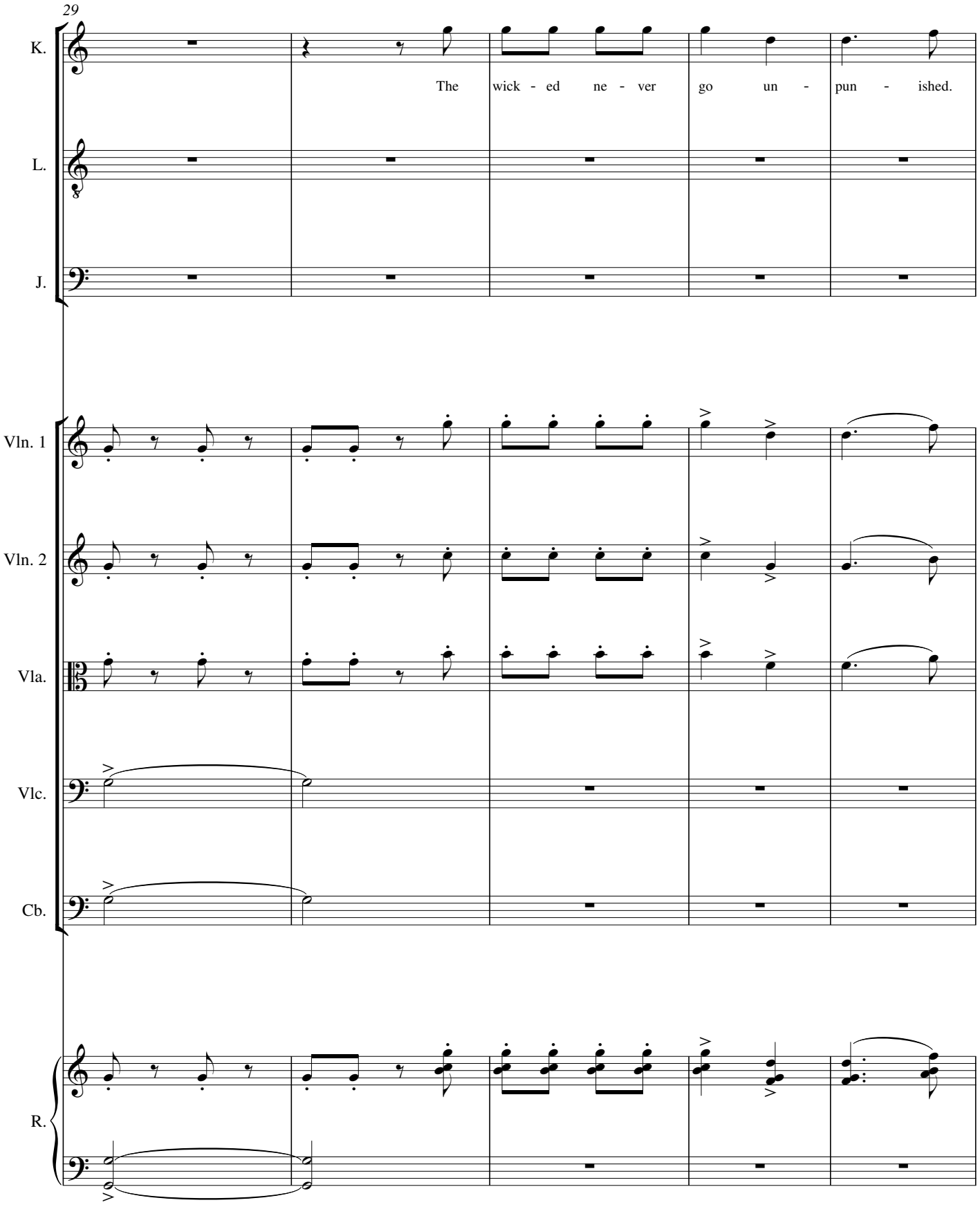


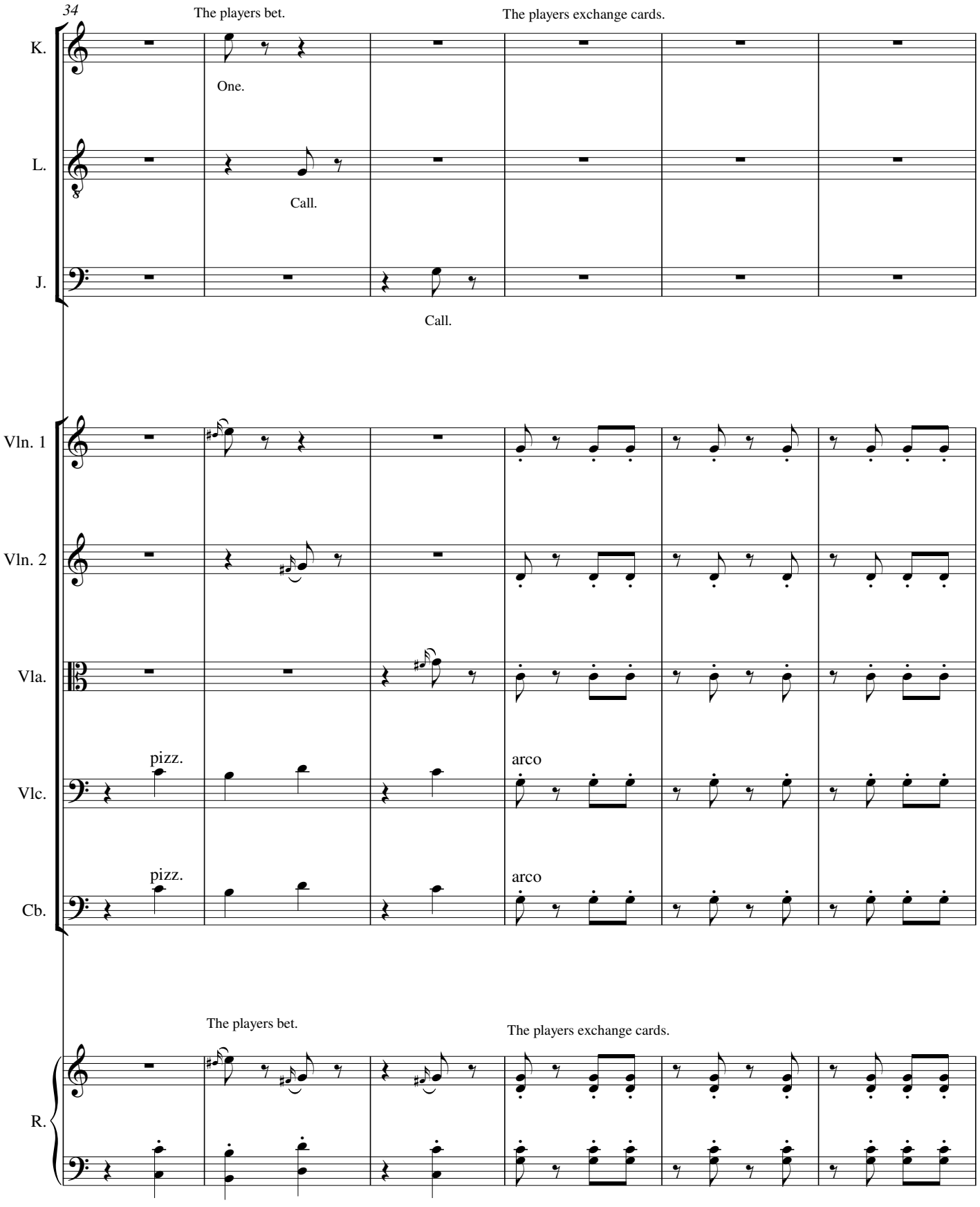

6
K.
L.
J.
mf
Five - card - draw, jo - kers wild.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

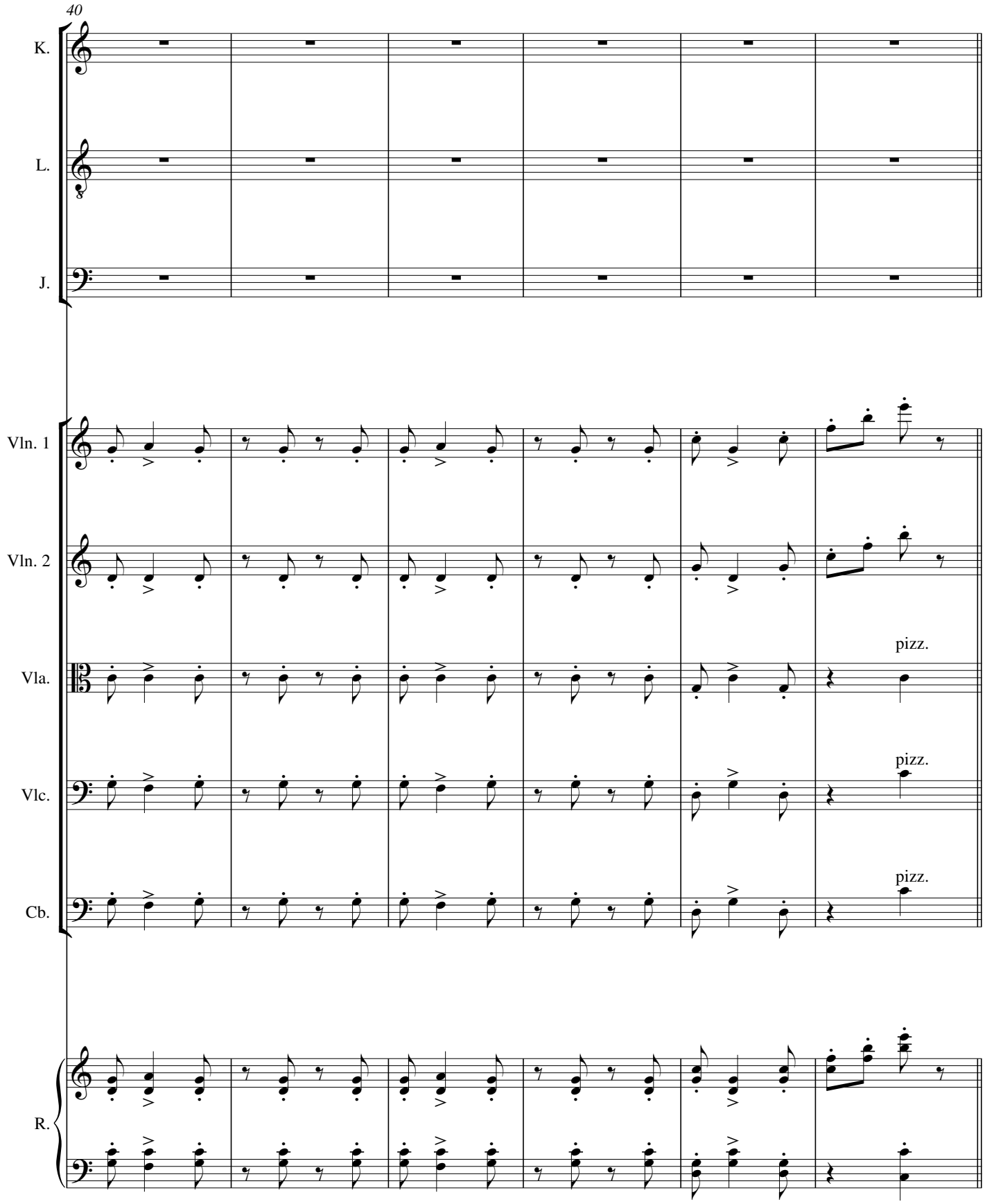

12
mf
K.
Shots, of course.
L.
J.
What will we bet? That could pro - vide an in -
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

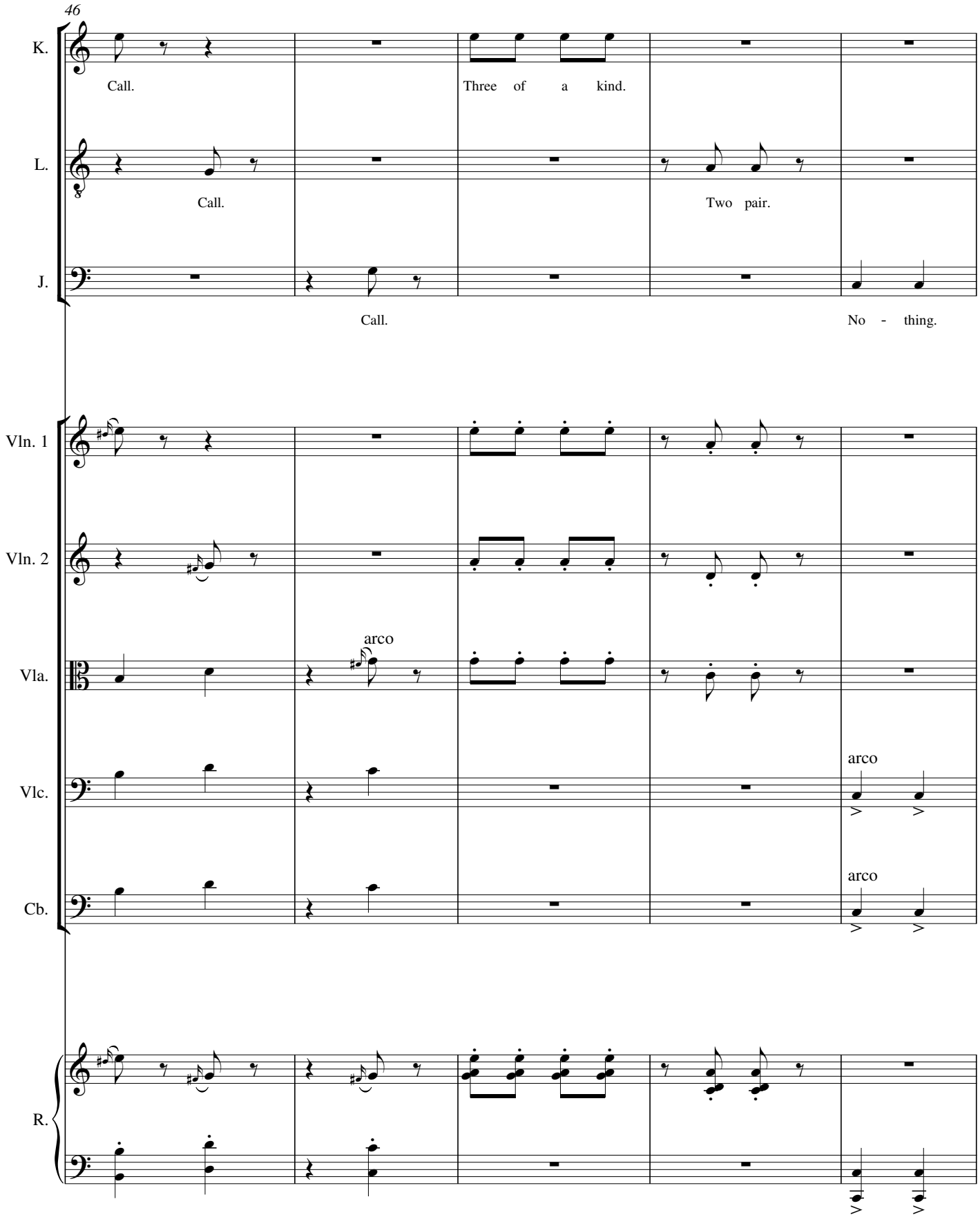

17
K.
I would hope so. An - te up!
L.
J.
cen - tive to lose.
Lucifer places a fourth glass of cognac in the center of the table and deals the first hand. The players examine their cards. Lucifer pretends to bluff.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
Lucifer places a fourth glass of cognac in the center of the table and deals the first hand. The players examine their cards. Lucifer makes an pretends to bluff.
R.

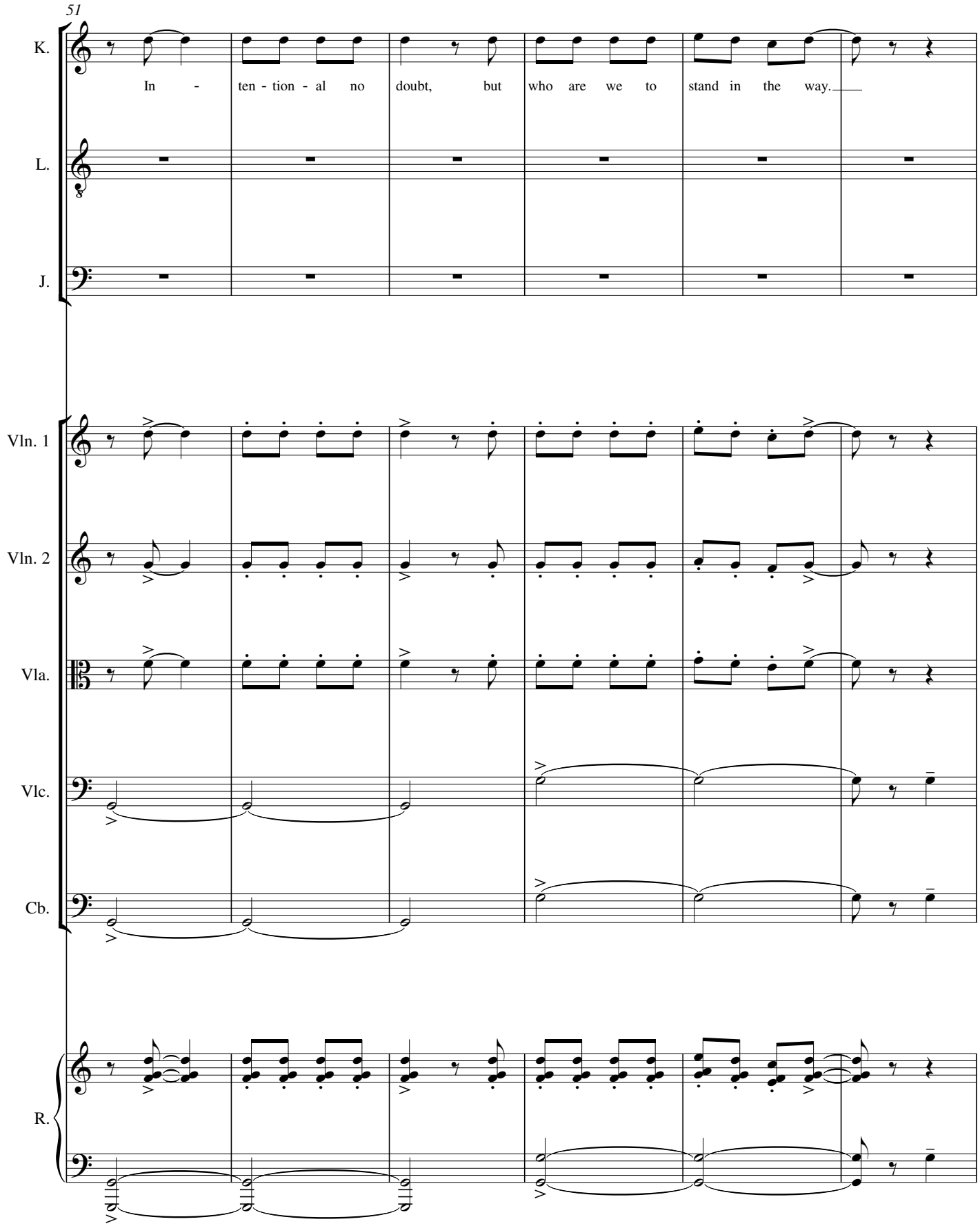

23
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

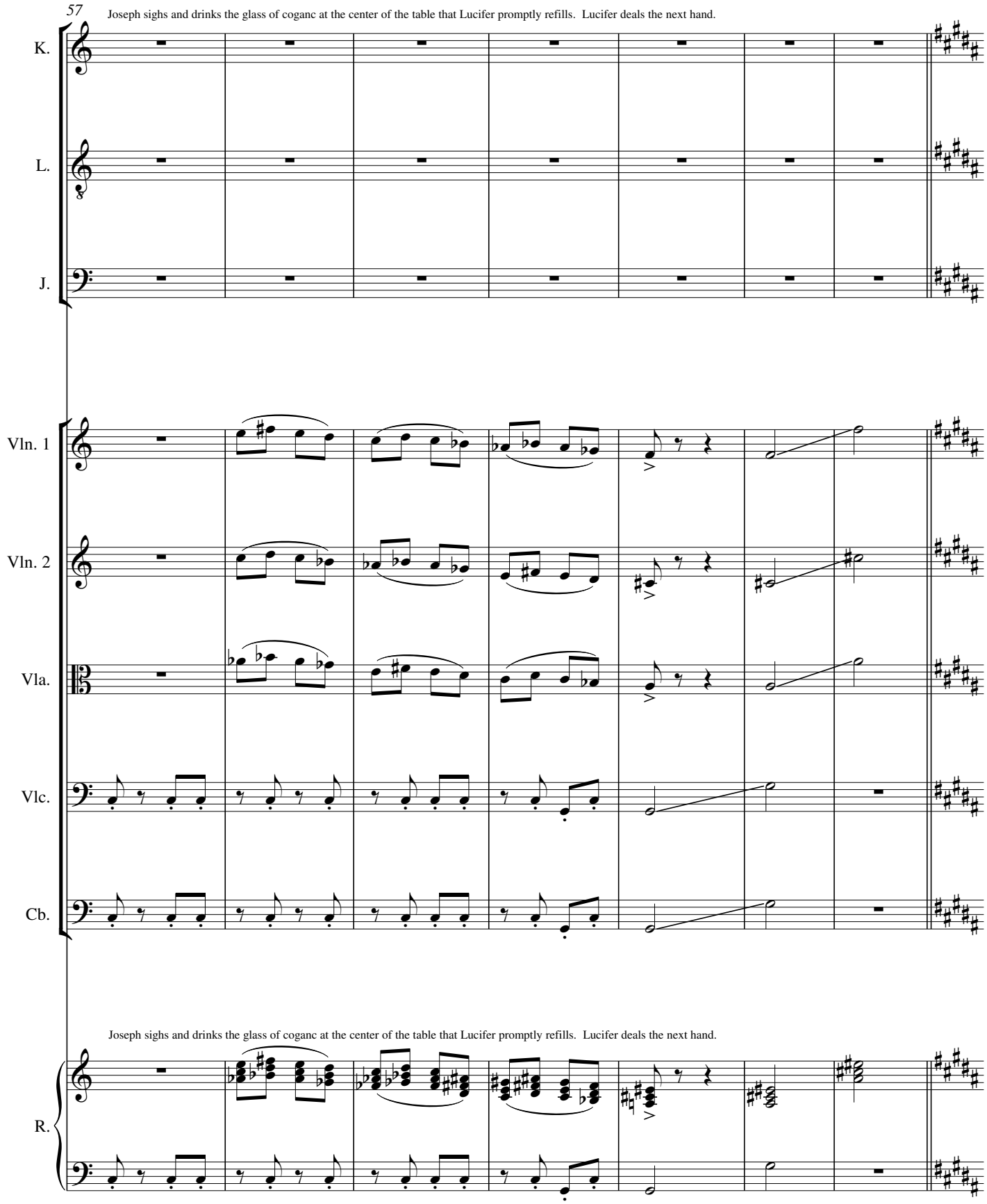

29
K.
The wick - ed ne - ver go un - pun - ished.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

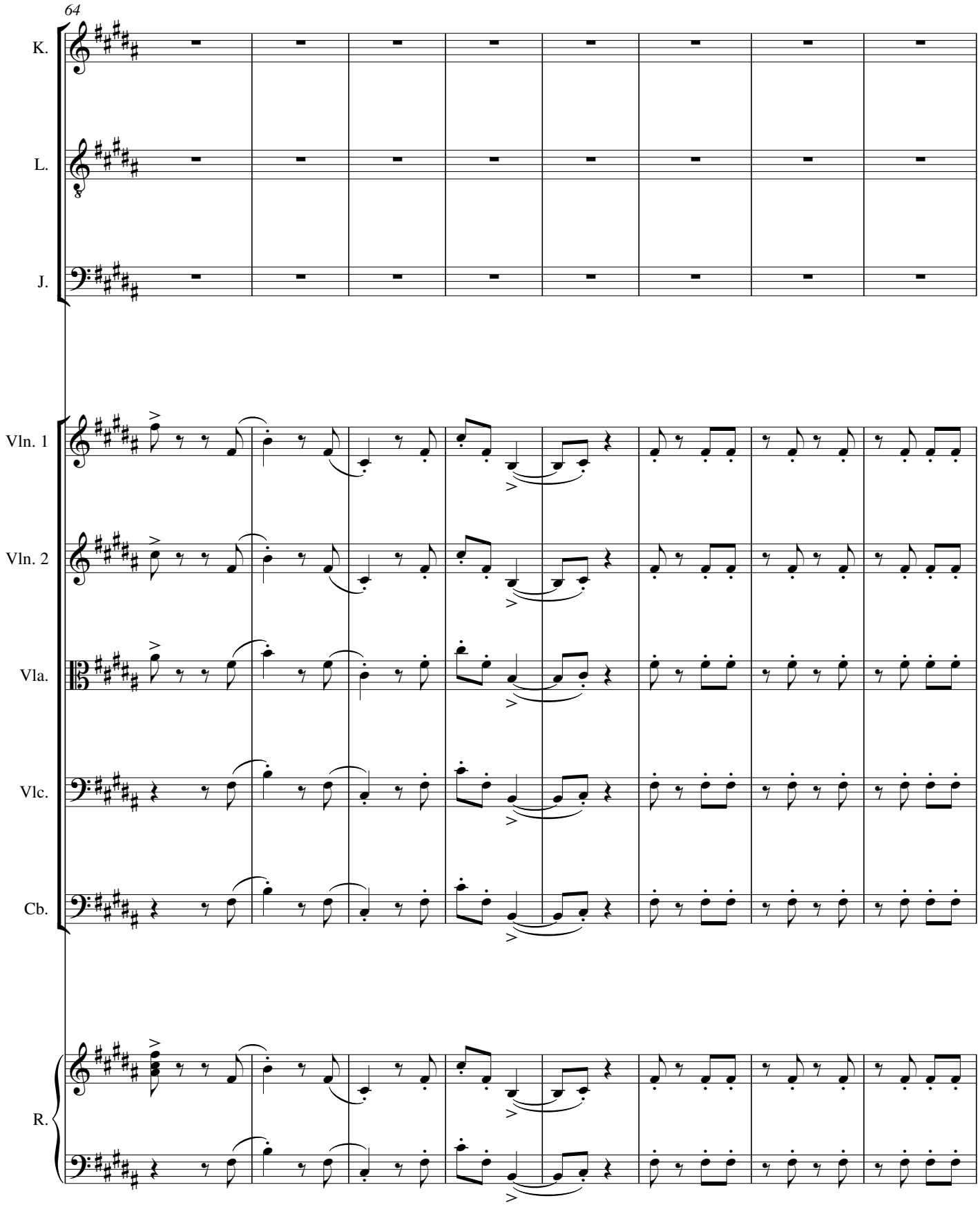

34
The players bet.
The players exchange cards.
K.
One.
L.
Call.
J.
Call.
Vln. 1
Vln. 2
Vla.
pizz.
arco
Vlc.
pizz.
arco
Cb.
The players bet.
The players exchange cards.
R.

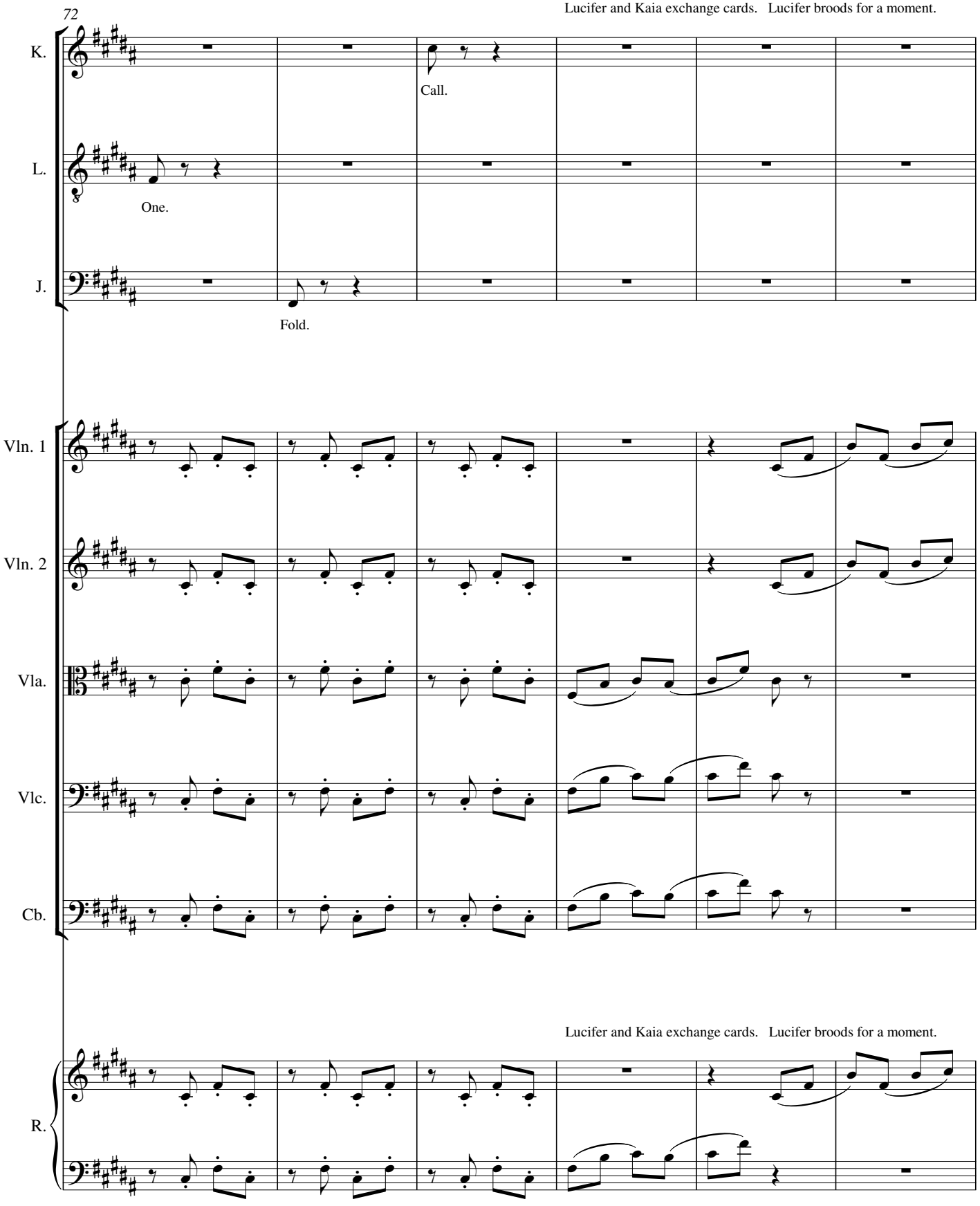

40
K.
L.
J.
Vln. 1
Vln. 2
Vla.
pizz.
Vlc.
pizz.
Cb.
pizz.
R.

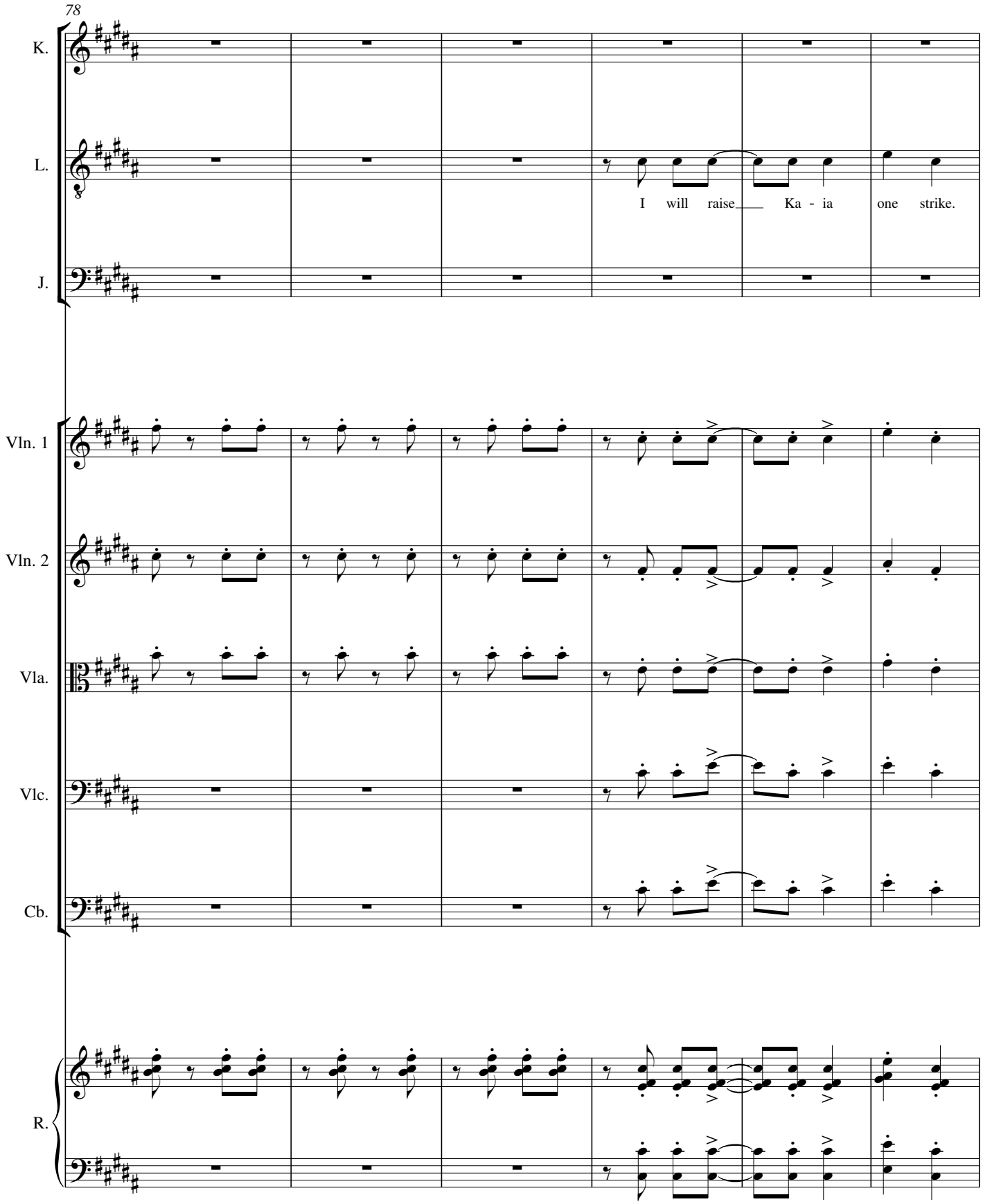

46
K.
Call.
Three of a kind.
L.
Call.
Two pair.
J.
Call.
No - thing.
Vln. 1
Vln. 2
Vla.
arco
Vlc.
arco
Cb.
arco
R.

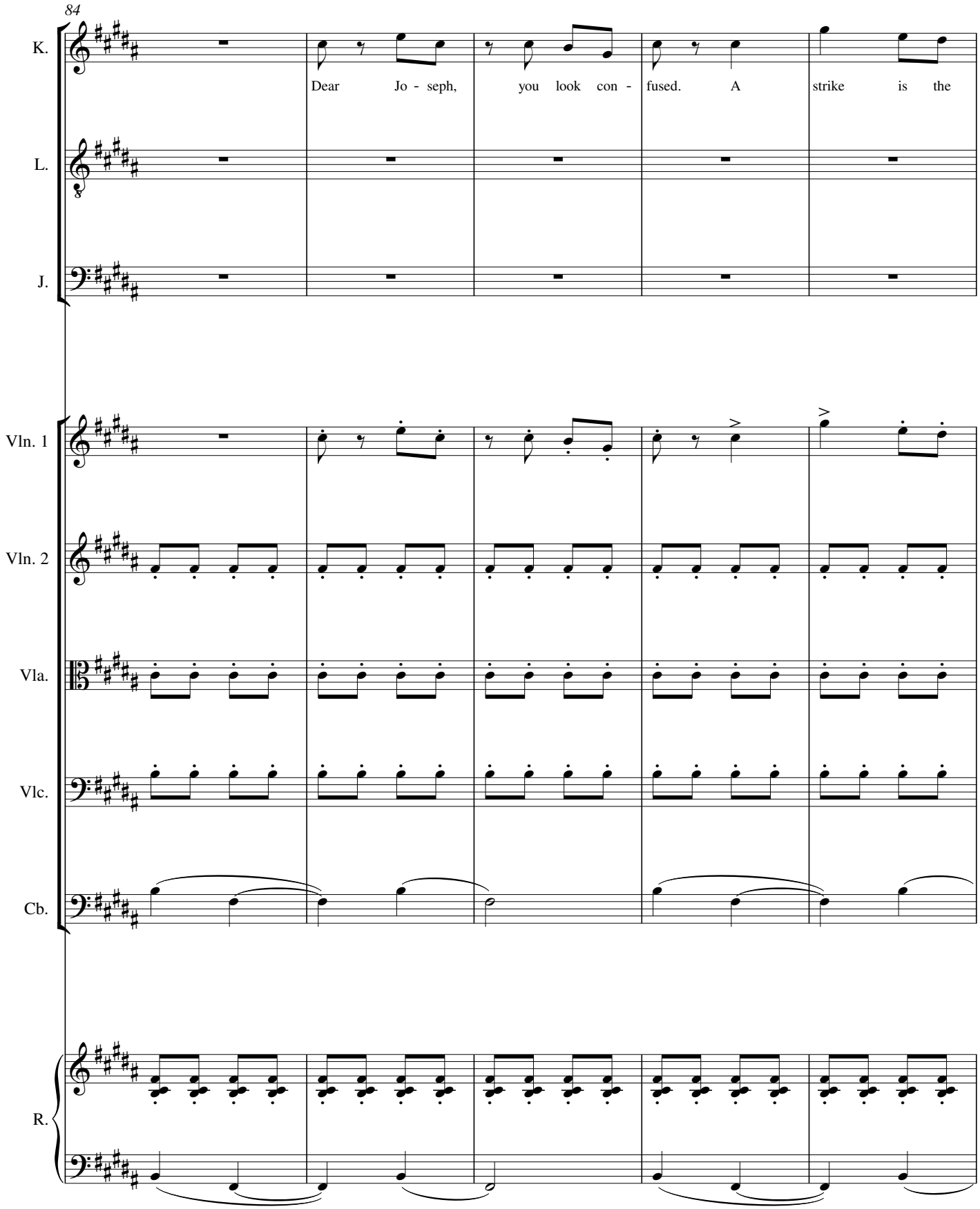

51
K.
In - ten - tion - al no doubt, but who are we to stand in the way.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

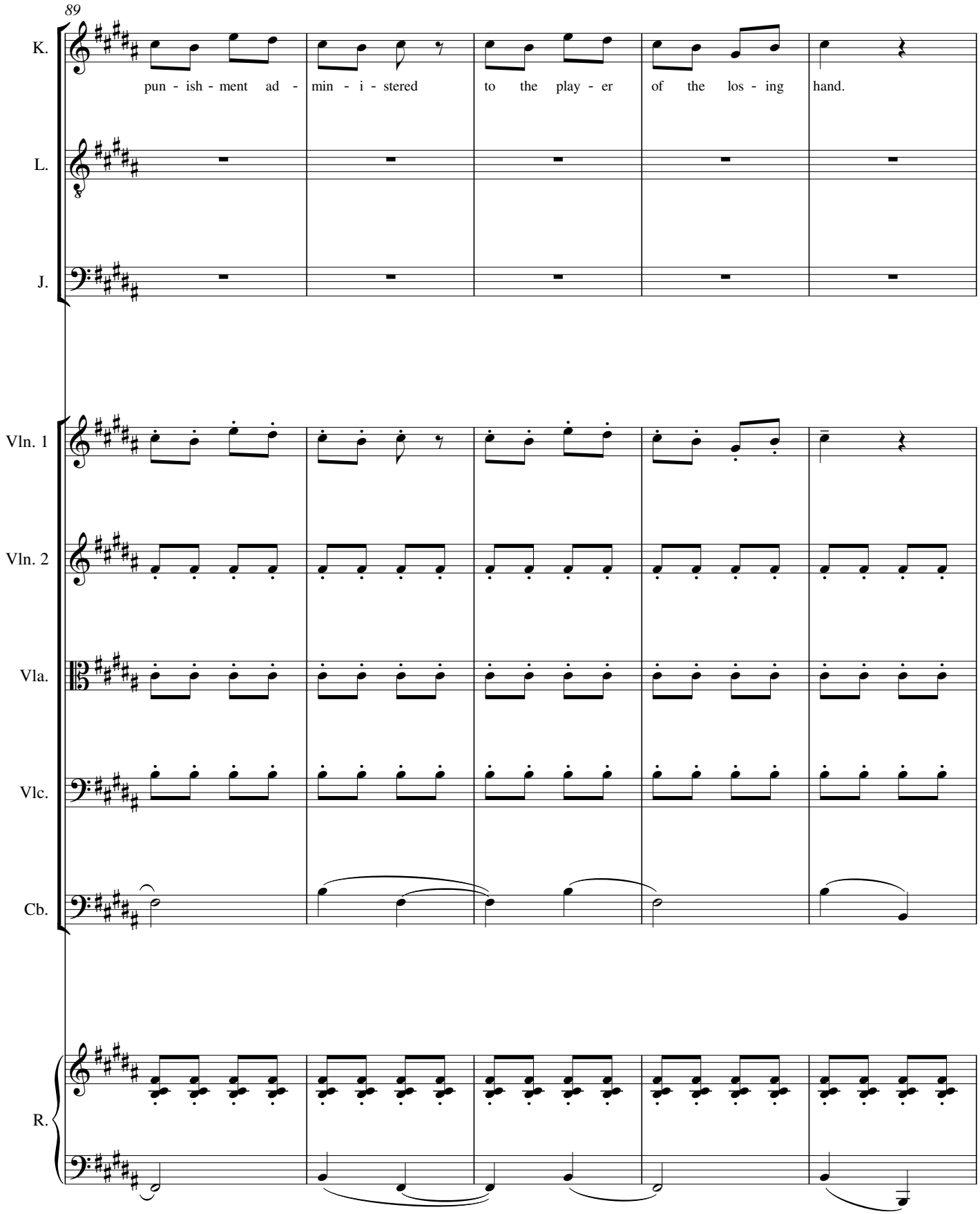

57
Joseph sighs and drinks the glass of coganc at the center of the table that Lucifer promptly refills. Lucifer deals the next hand.
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
Joseph sighs and drinks the glass of coganc at the center of the table that Lucifer promptly refills. Lucifer deals the next hand.
R.

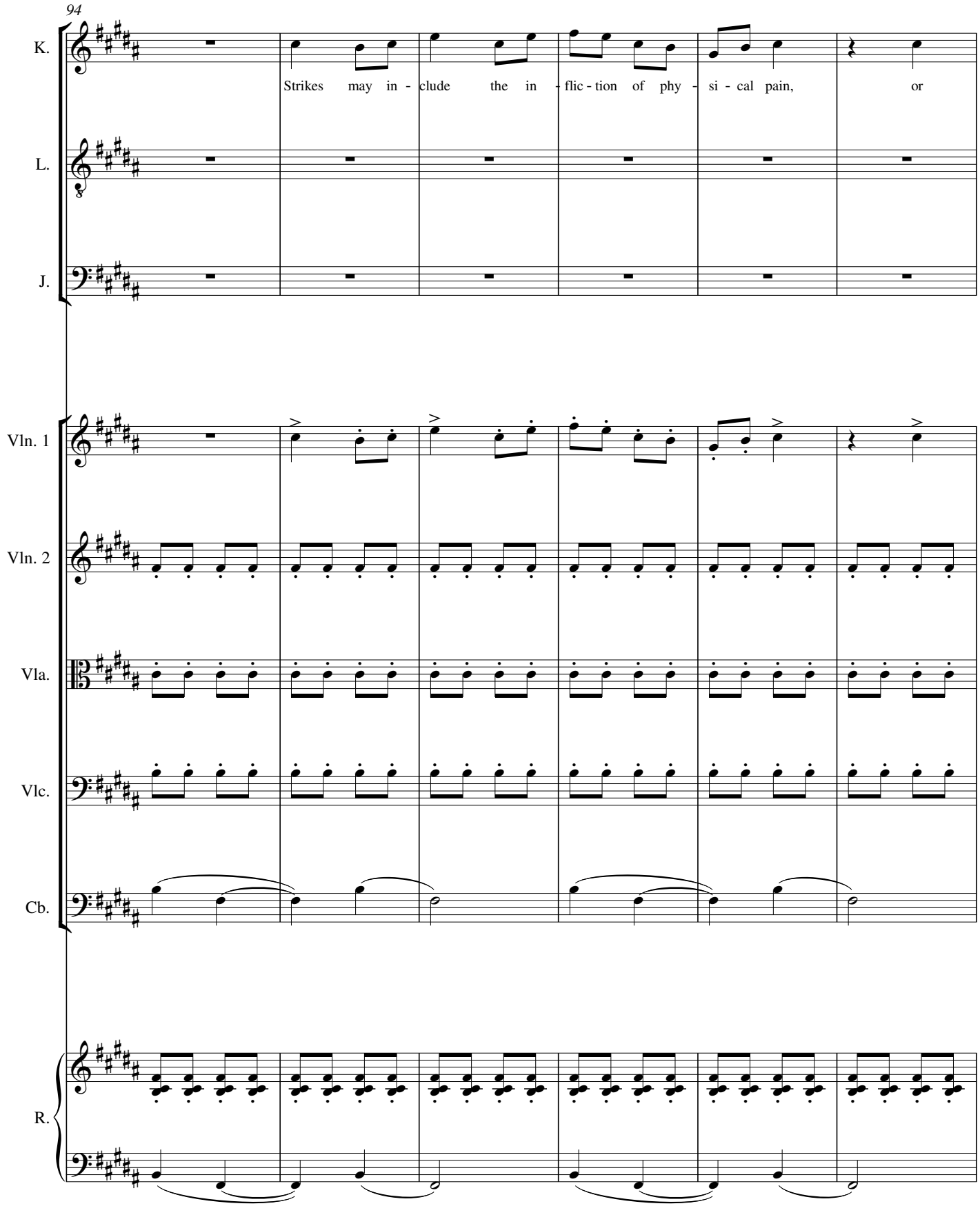

64
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

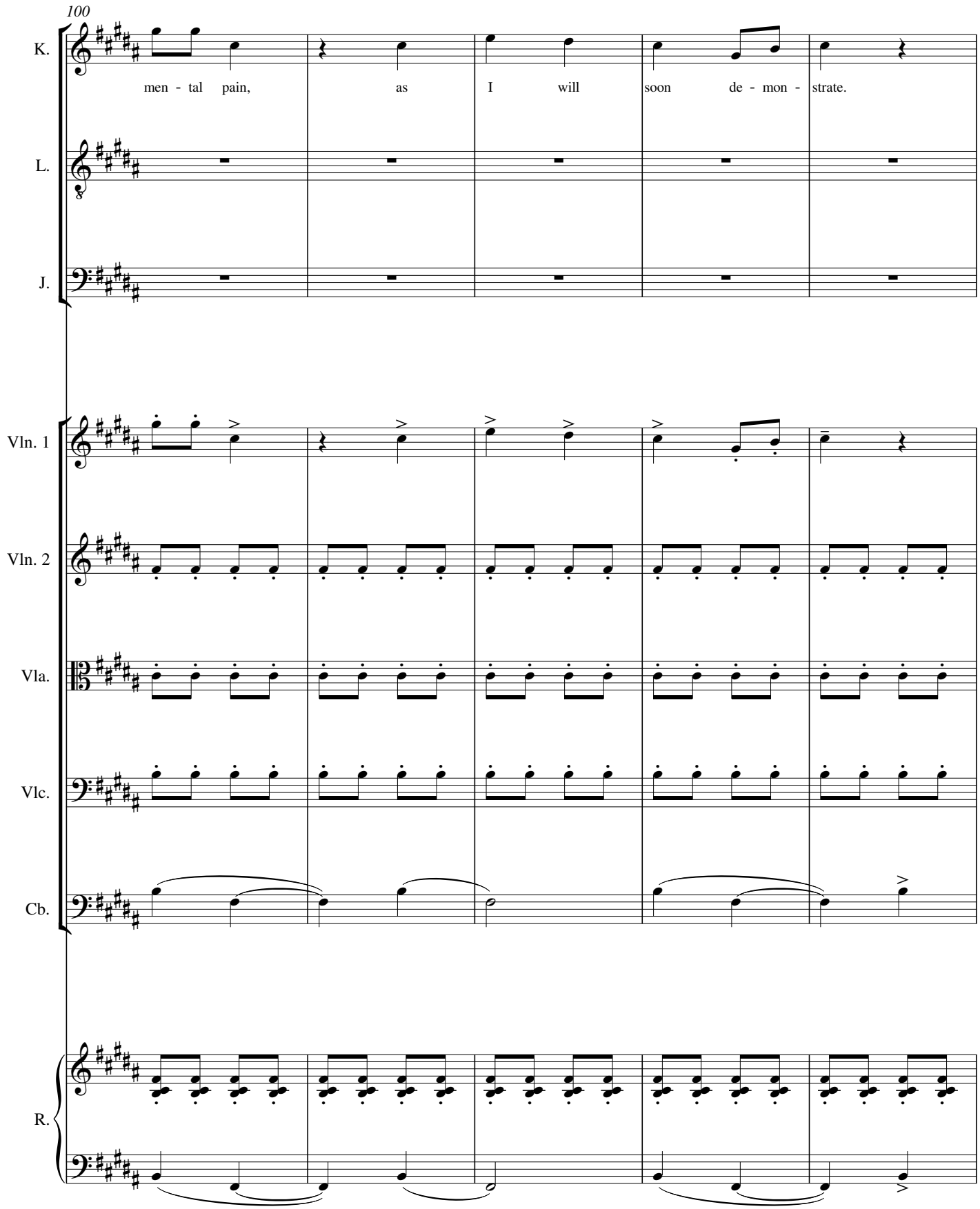

72
Lucifer and Kaia exchange cards. Lucifer broods for a moment.
K.
Call.
L.
One.
J.
Fold.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
Lucifer and Kaia exchange cards. Lucifer broods for a moment.
R.

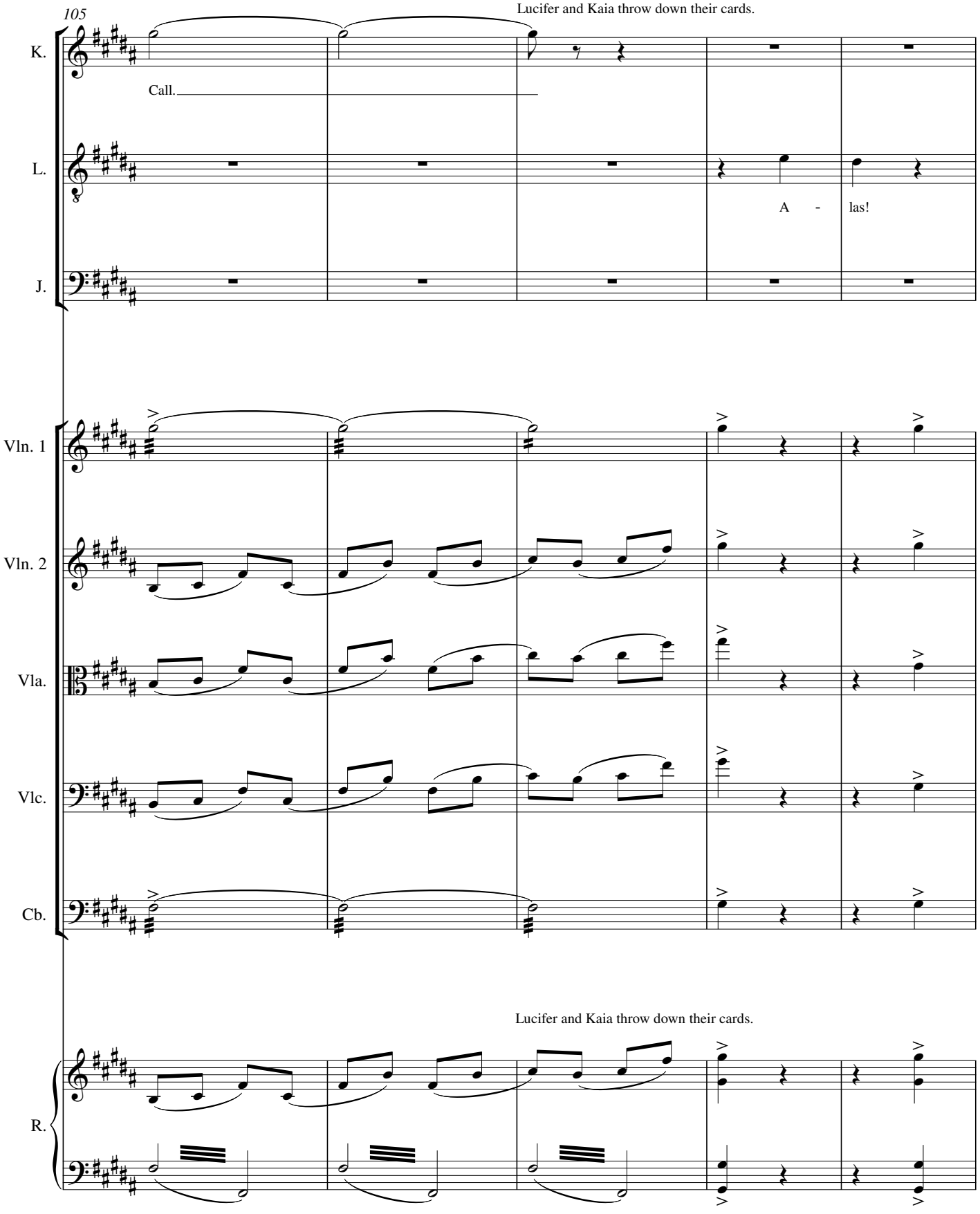

78
K.
L.
I will raise Ka - ia one strike.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

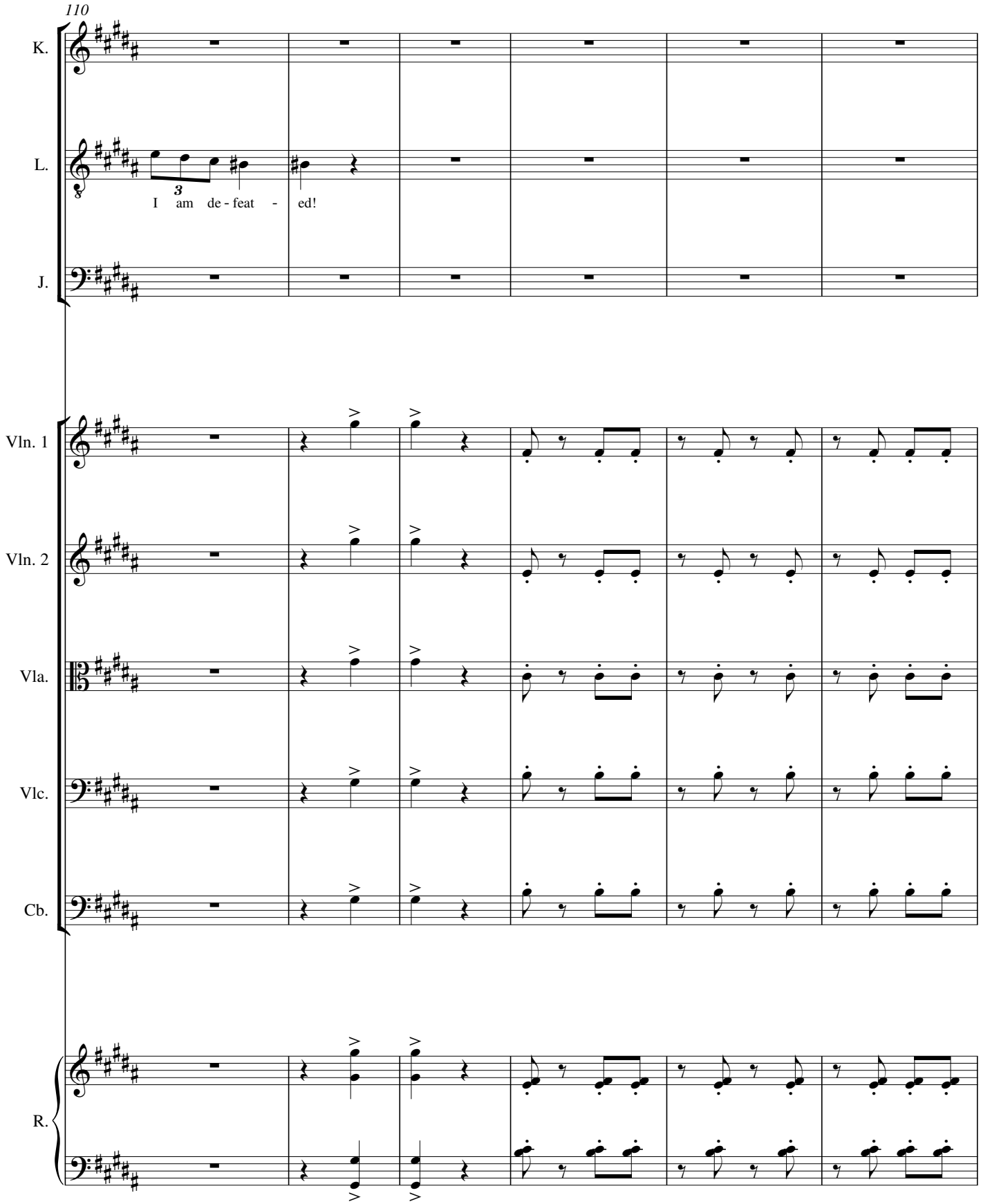

84
K.
L.
J.
Dear Jo - seph, you look con - fused. A strike is the
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.


89
K.
pun - ish - ment ad - min - i - stered to the play - er of the los - ing hand.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.


94
K.
Strikes may in - clude the in - flic - tion of phy - si - cal pain, or
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.


100
K.
men - tal pain, as I will soon de - mon - strate.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.


105
Lucifer and Kaia throw down their cards.
K.
Call.
L.
A - las!
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
Lucifer and Kaia throw down their cards.
R.


110
K.
L.
I am de - feat - ed!
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

Lucifer flirtingly holds his hand and turns his head in mock anxiety (expecting a pet 'strike'), before Kaia decisively snuffs her cigarette on his hand.

116

K.

Hold out your palm.

L.

J.

Vln. 1

Vln. 2

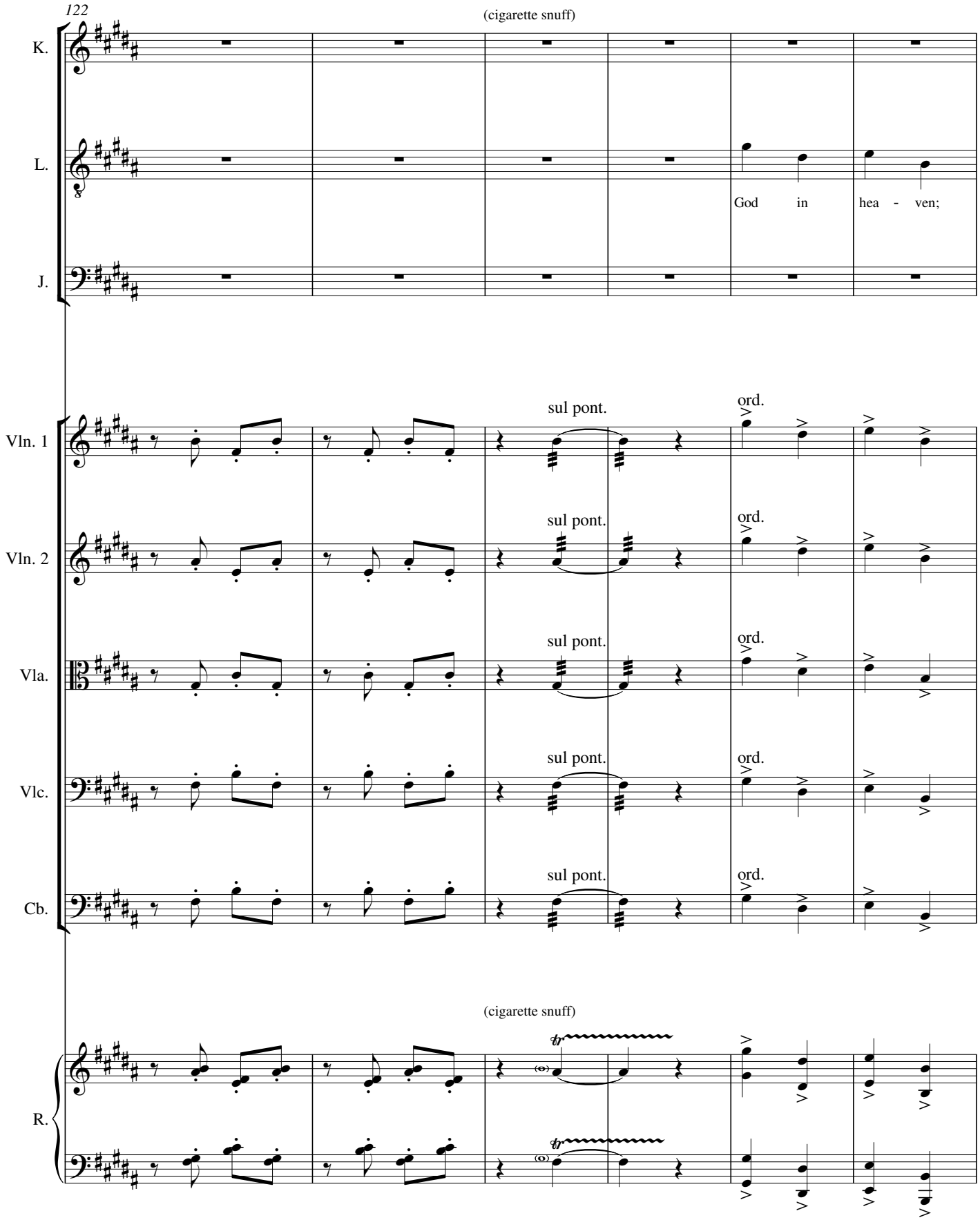
Vla.

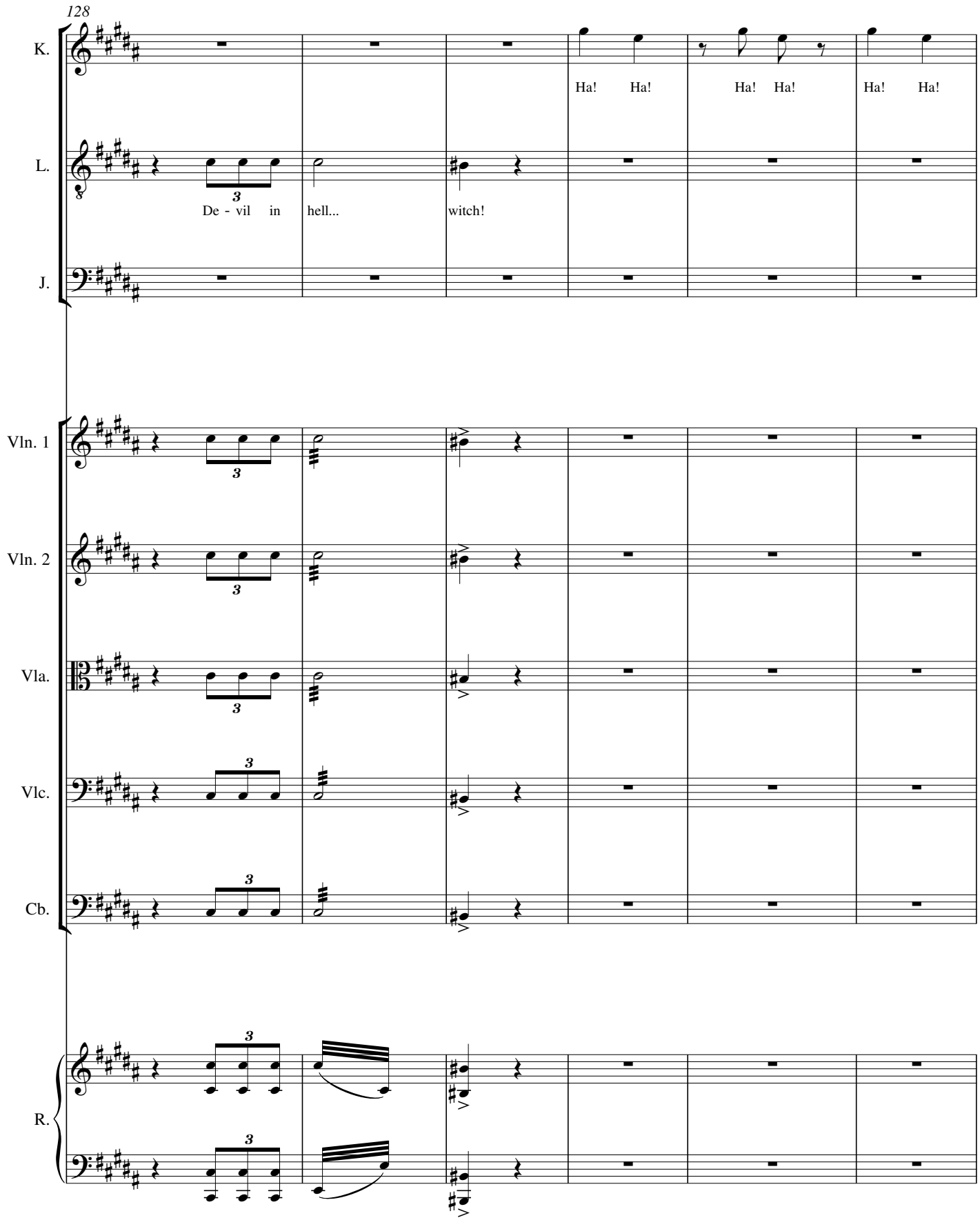
Vlc.

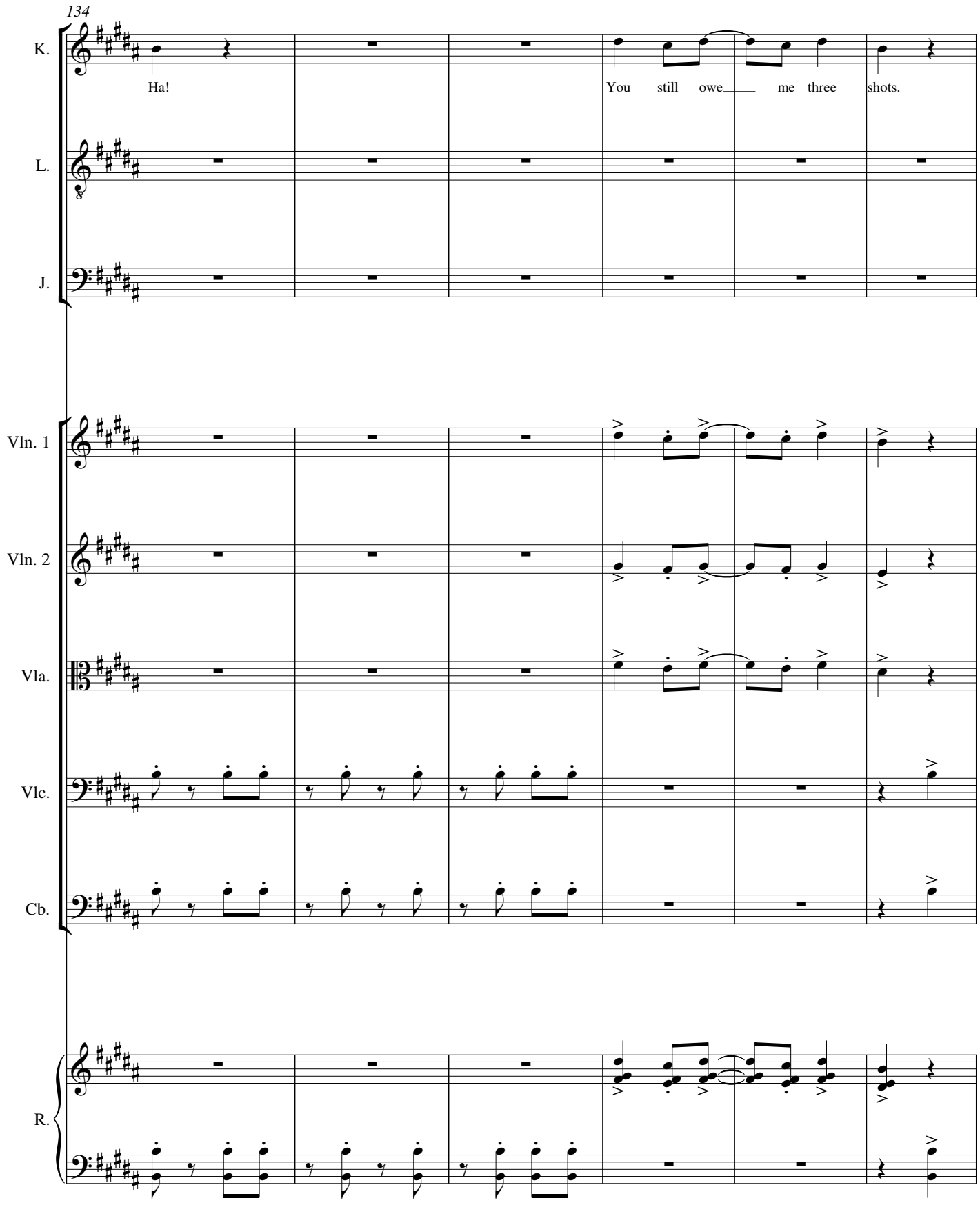
Cb.

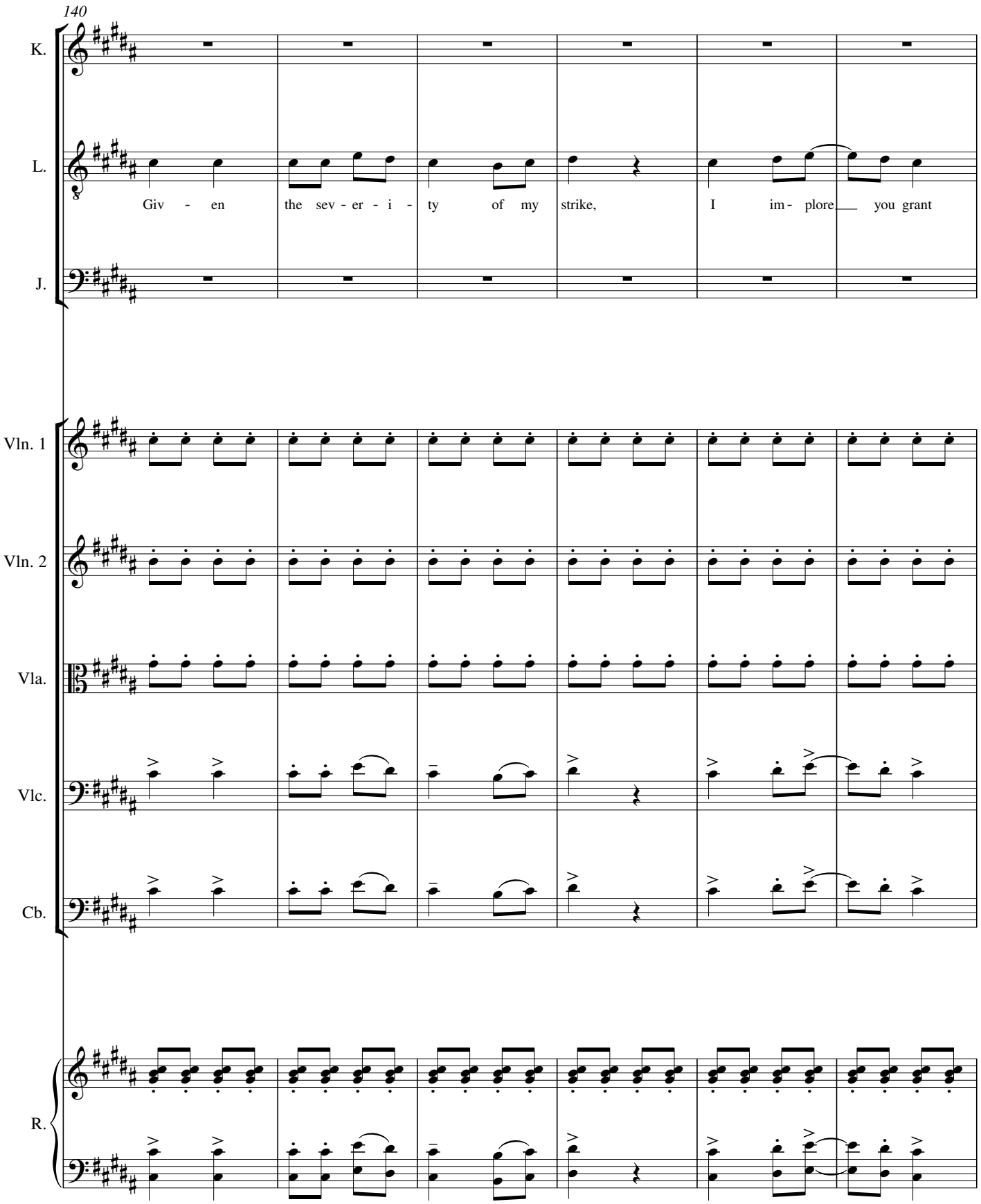
Lucifer flirtingly holds his hand and turns his head in mock anxiety (expecting a pet 'strike'), before Kaia decisively snuffs her cigarette on his hand.

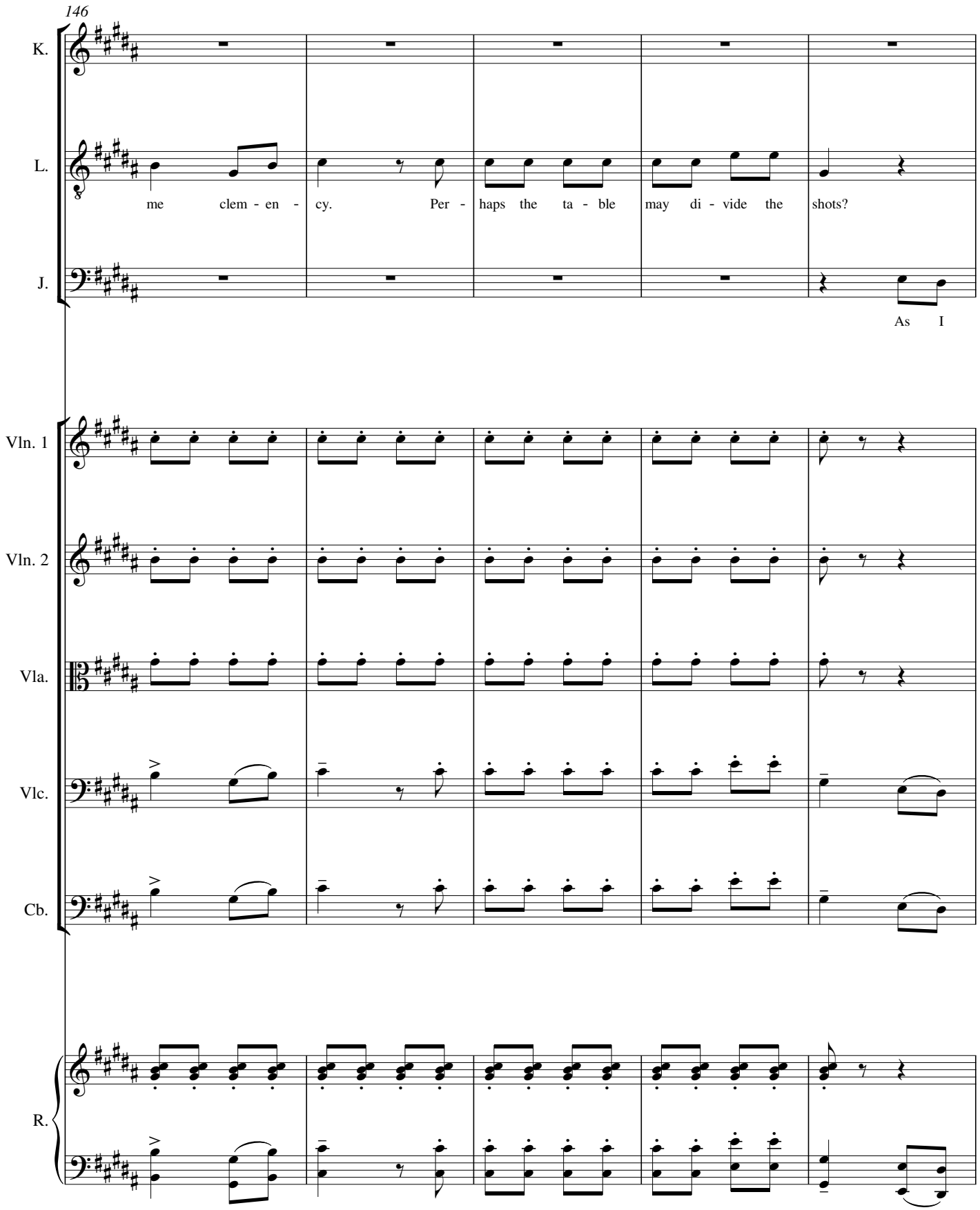
R.

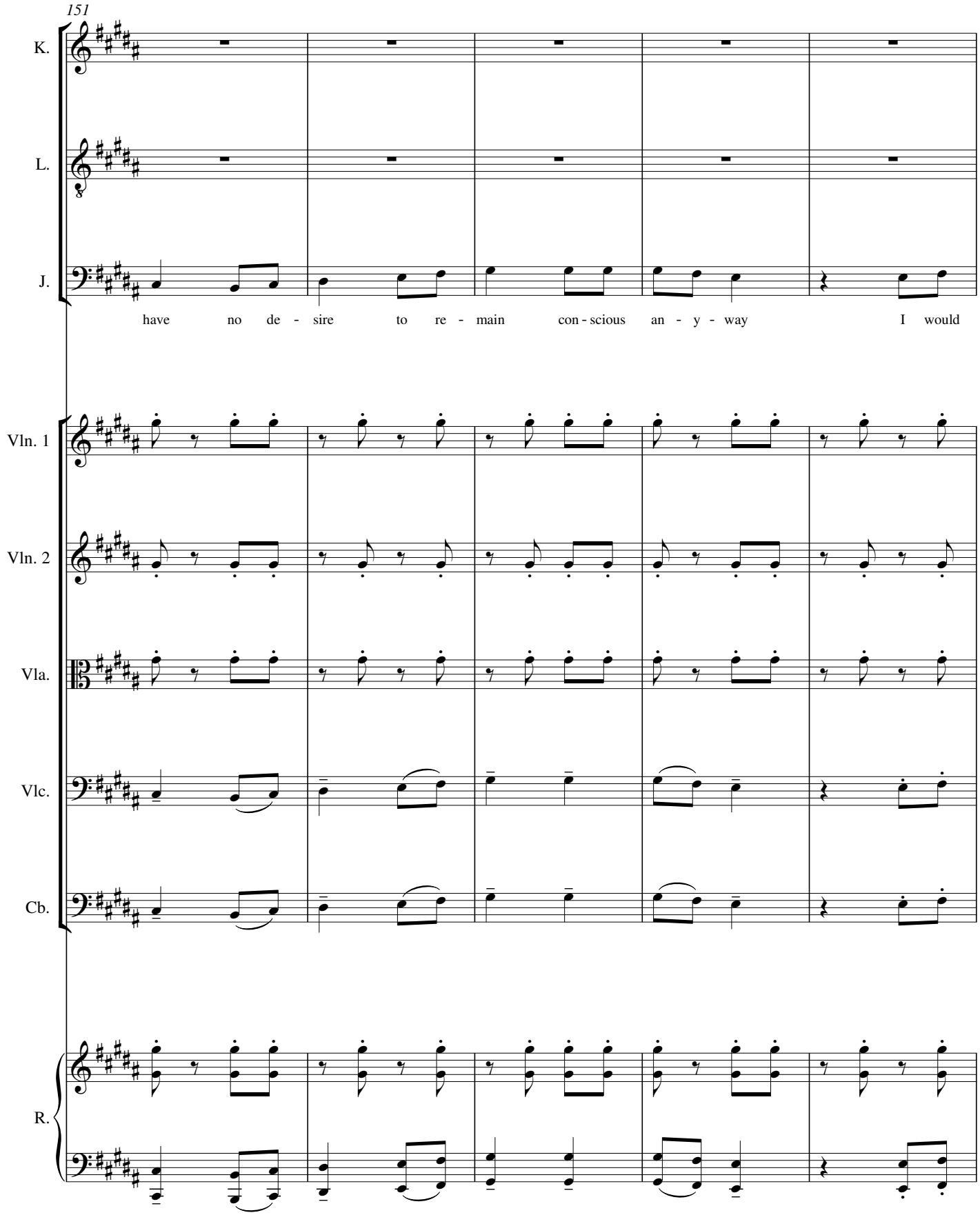

122
(cigarette snuff)
K.
L.
God in hea - ven;
J.
Vln. 1
sul pont.
ord.
Vln. 2
sul pont.
ord.
Vla.
sul pont.
ord.
Vlc.
sul pont.
ord.
Cb.
sul pont.
ord.
(cigarette snuff)
R.

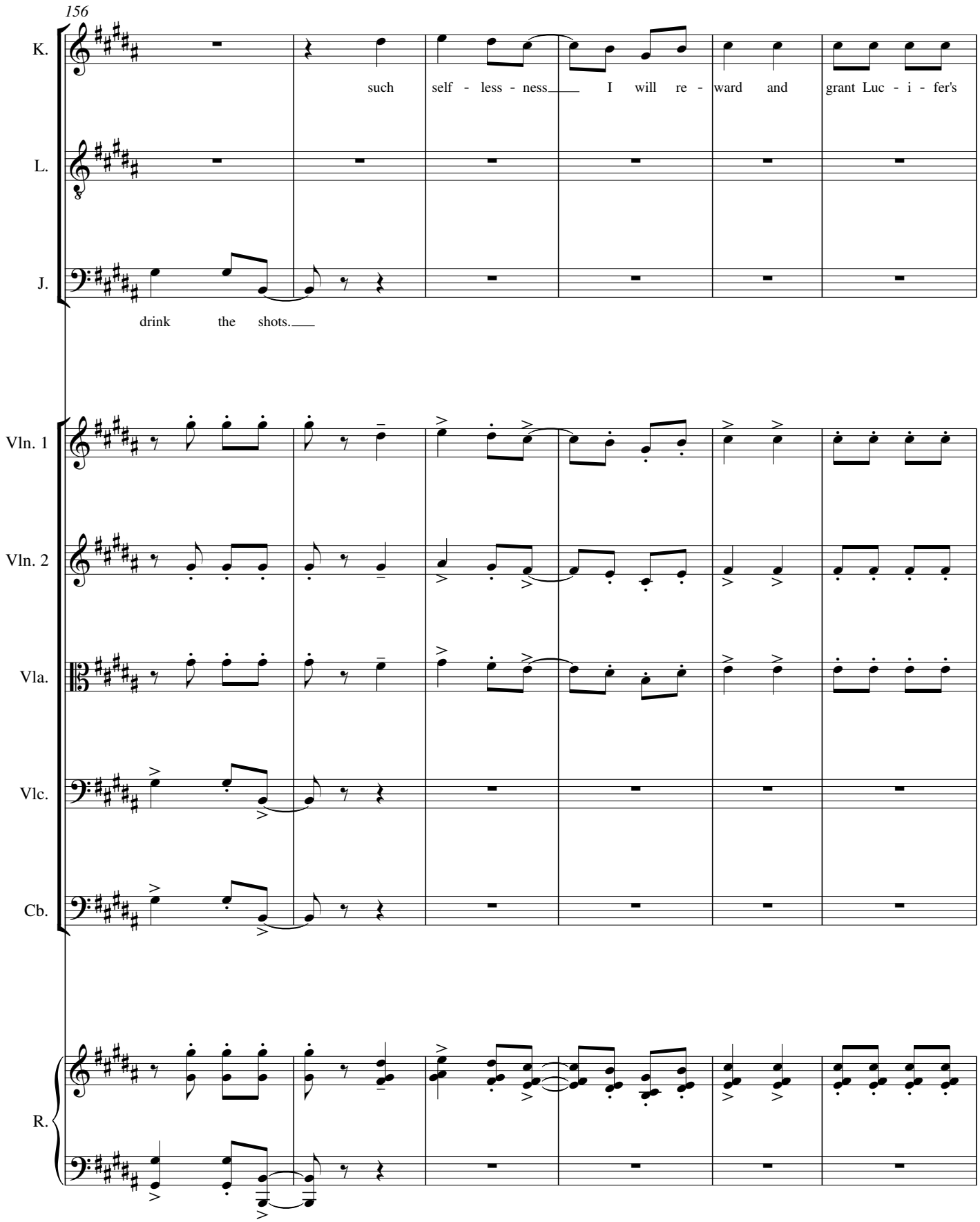

128
K.
Ha! Ha! Ha! Ha! Ha! Ha!
L.
De - vil in hell... witch!
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

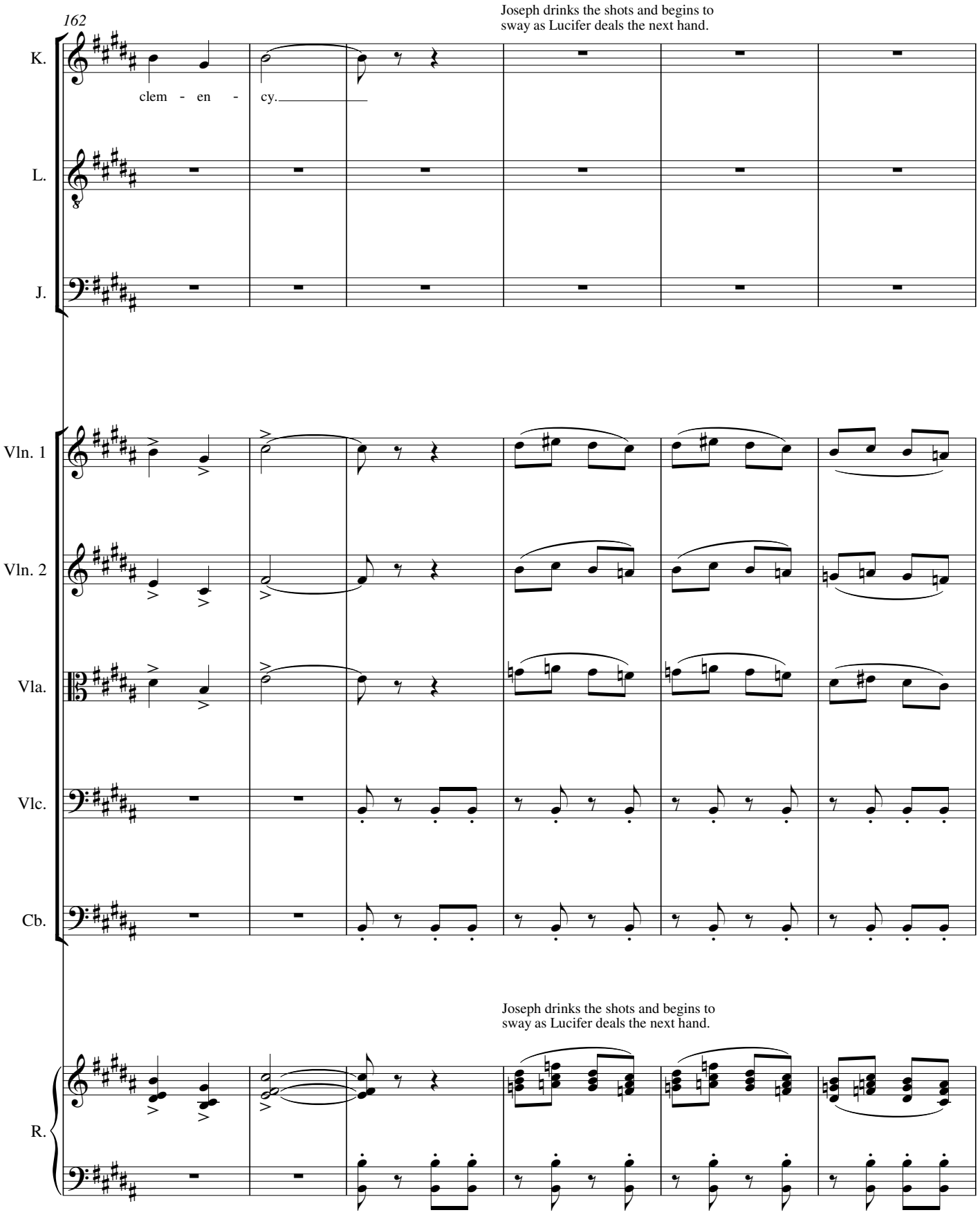

134
K.
Ha!
You still owe me three shots.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

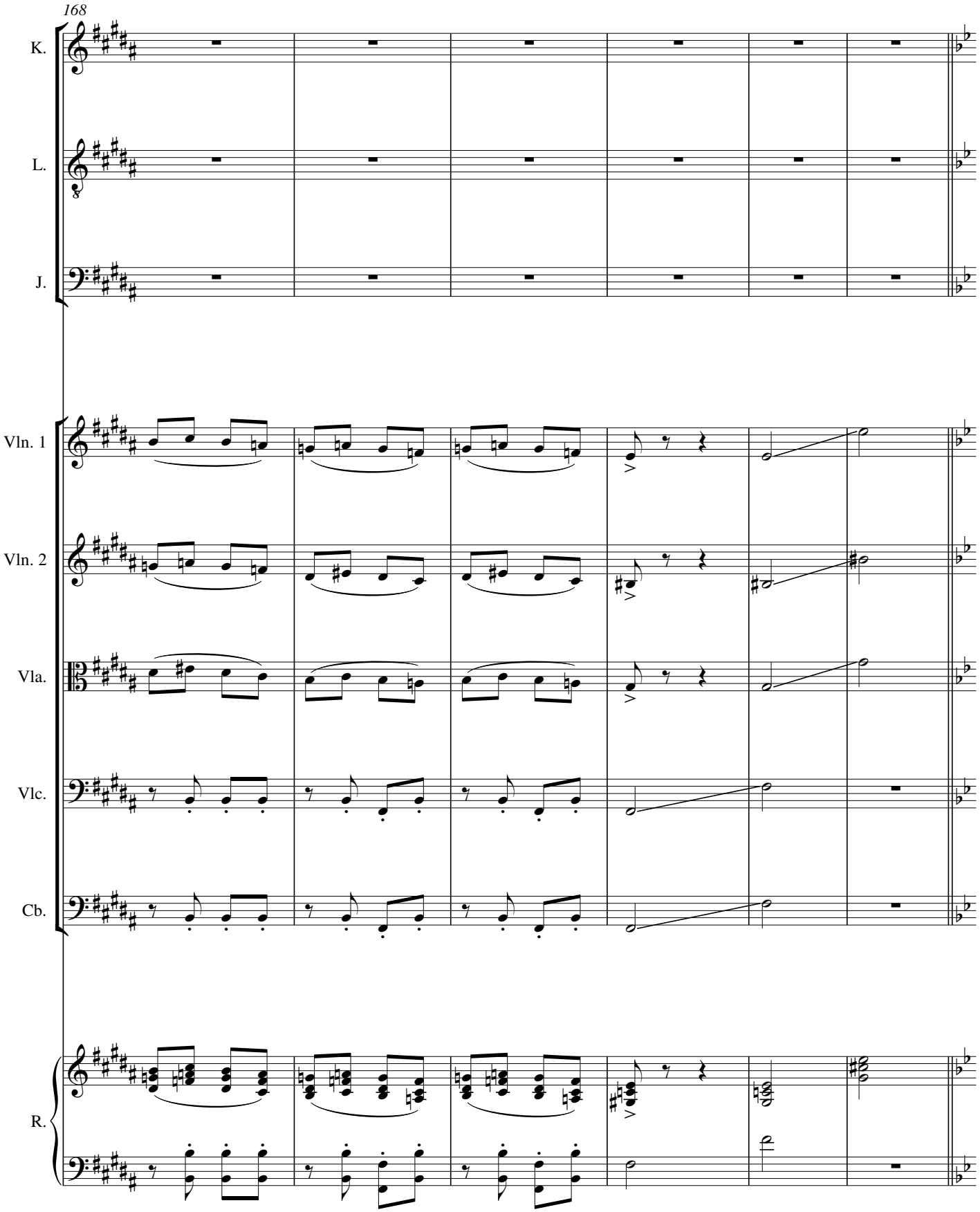

140
K.
L.
Giv - en the sev - er - i - ty of my strike, I im - plore you grant
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

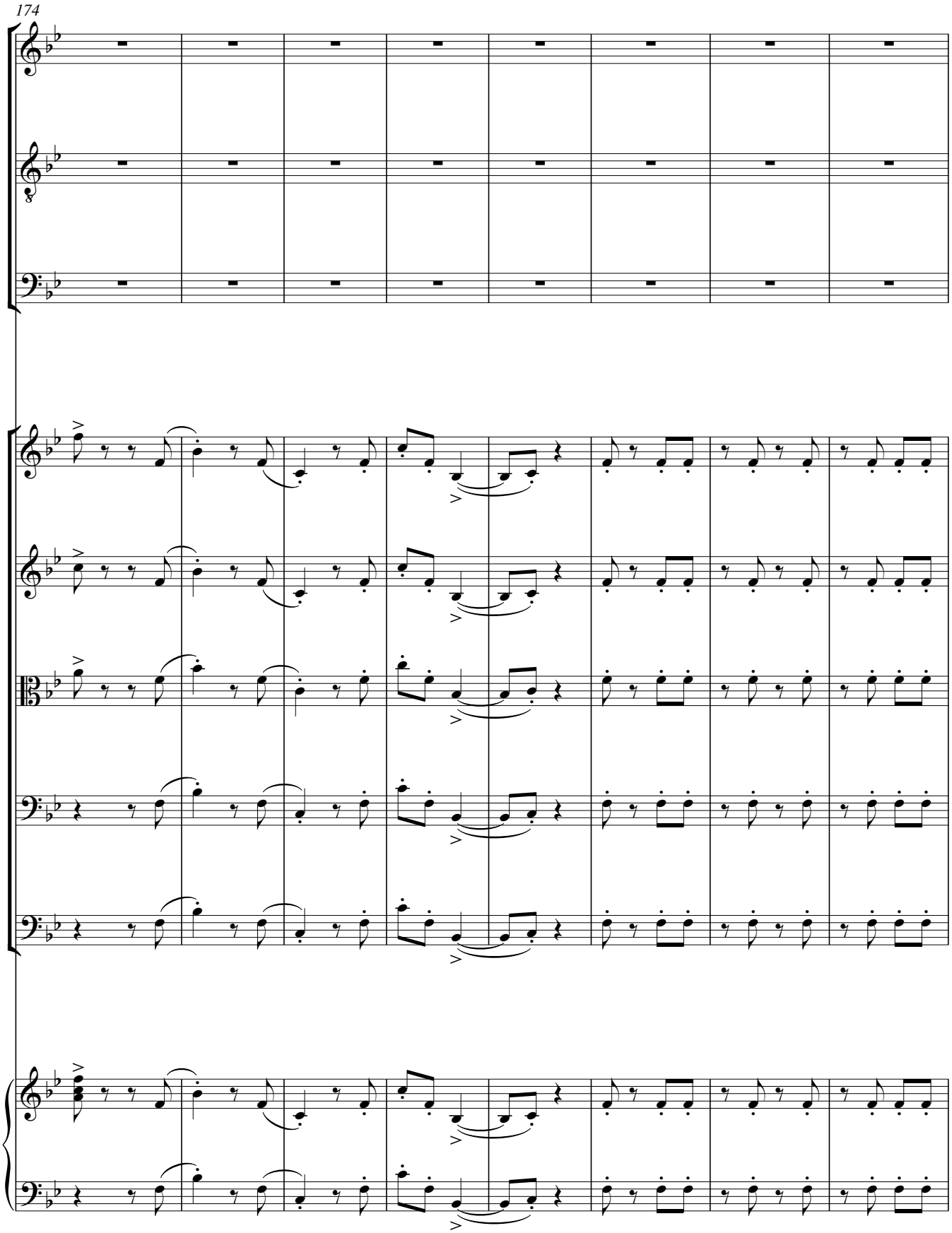

146
K.
L.
me clem - en - cy. Per - haps the ta - ble may di - vide the shots?
J.
As I
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

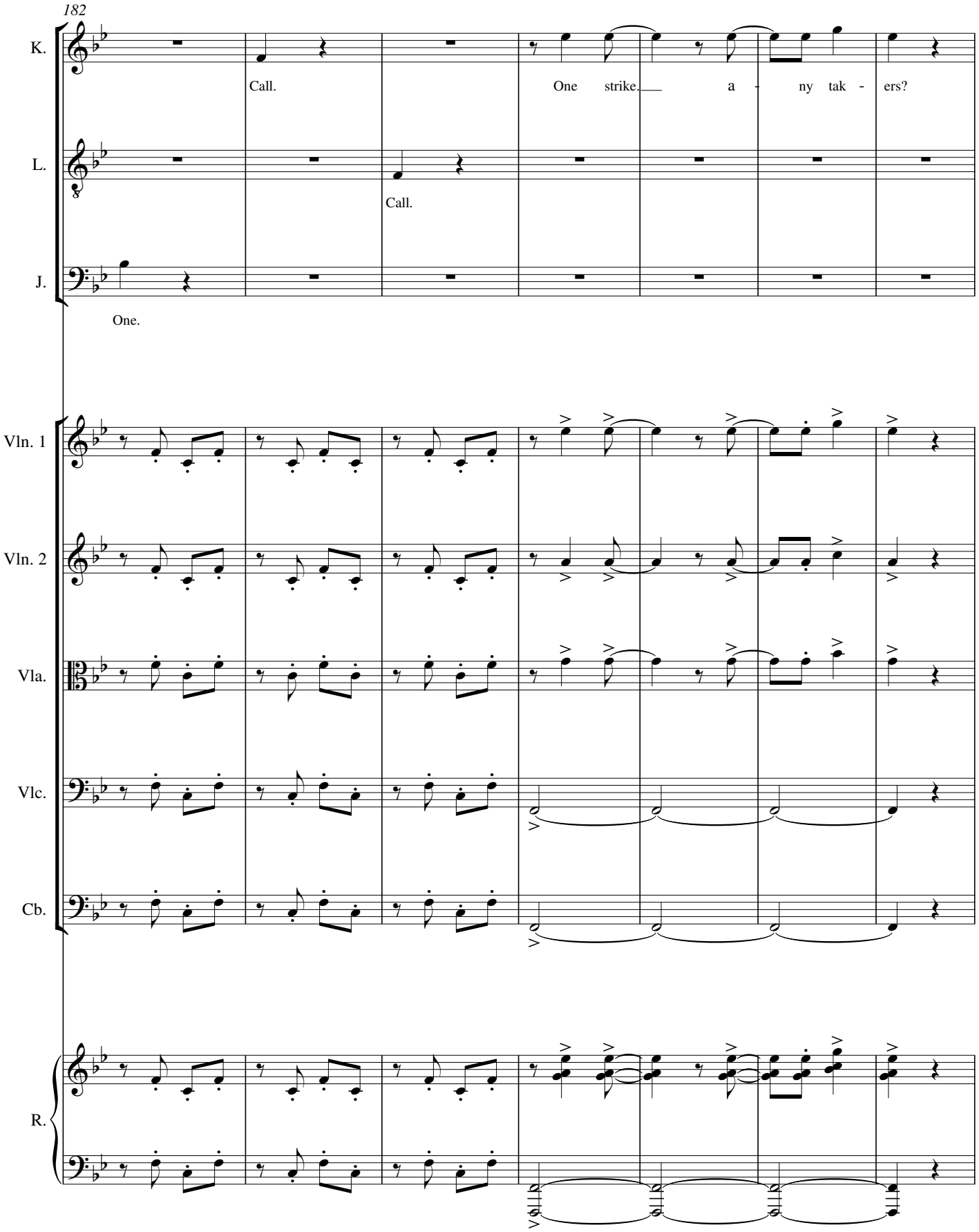

151
K.
L.
J.
have no de - sire to re - main con - scious an - y - way I would
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

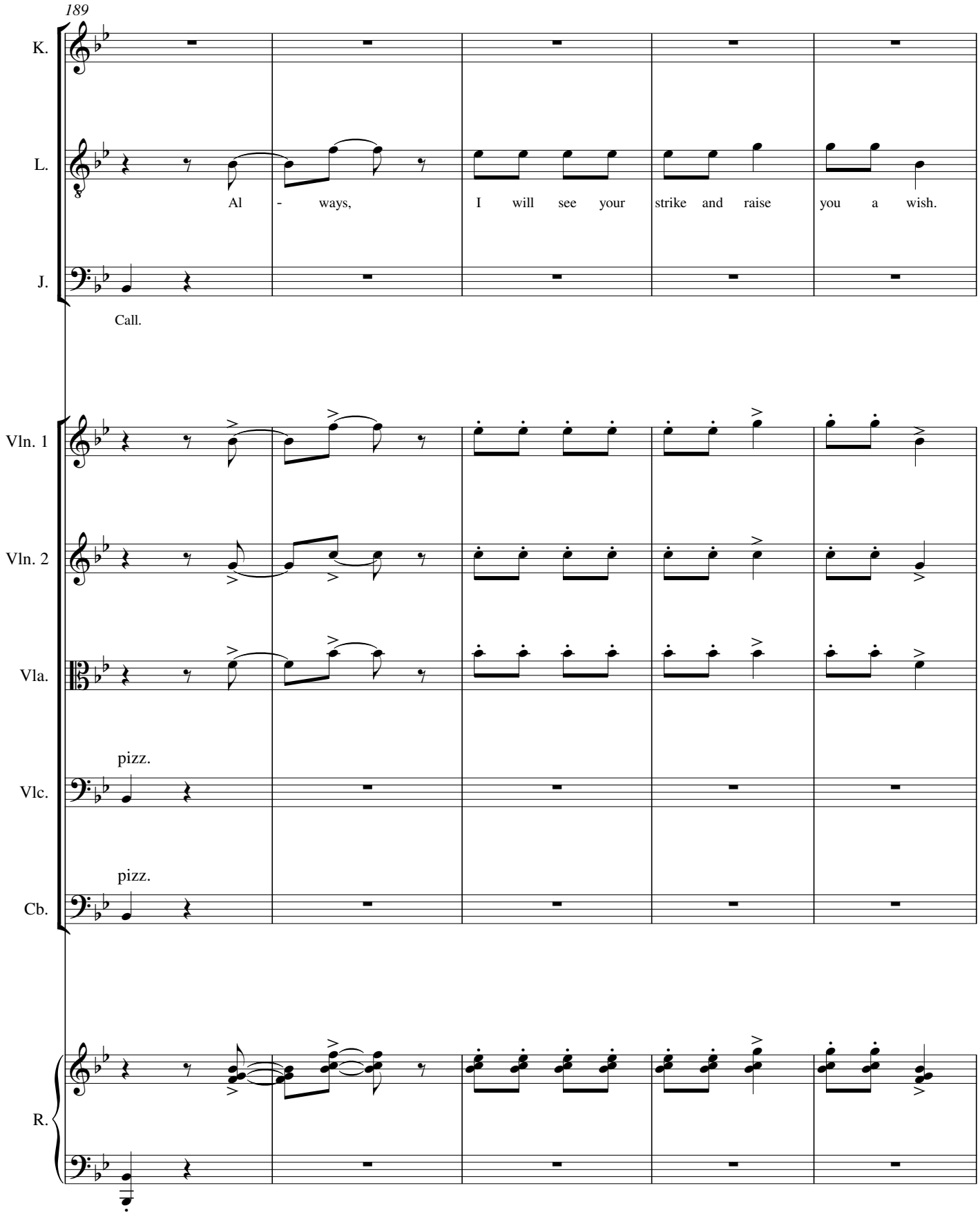

156
K.
such self - less - ness I will re - ward and grant Luc - i - fer's
L.
J.
drink the shots.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

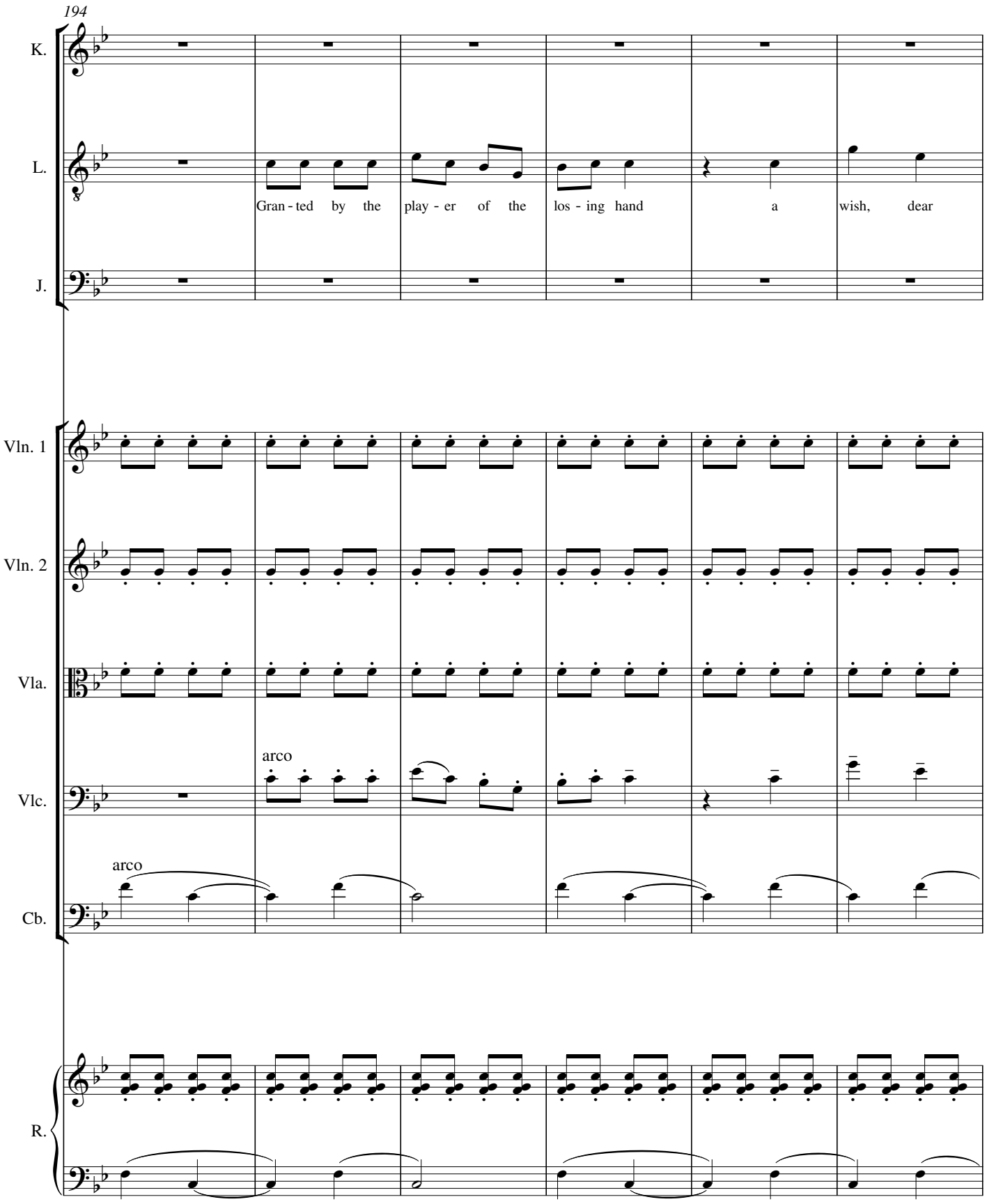

162
Joseph drinks the shots and begins to sway as Lucifer deals the next hand.
K.
clem - en - cy.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
Joseph drinks the shots and begins to sway as Lucifer deals the next hand.
R.

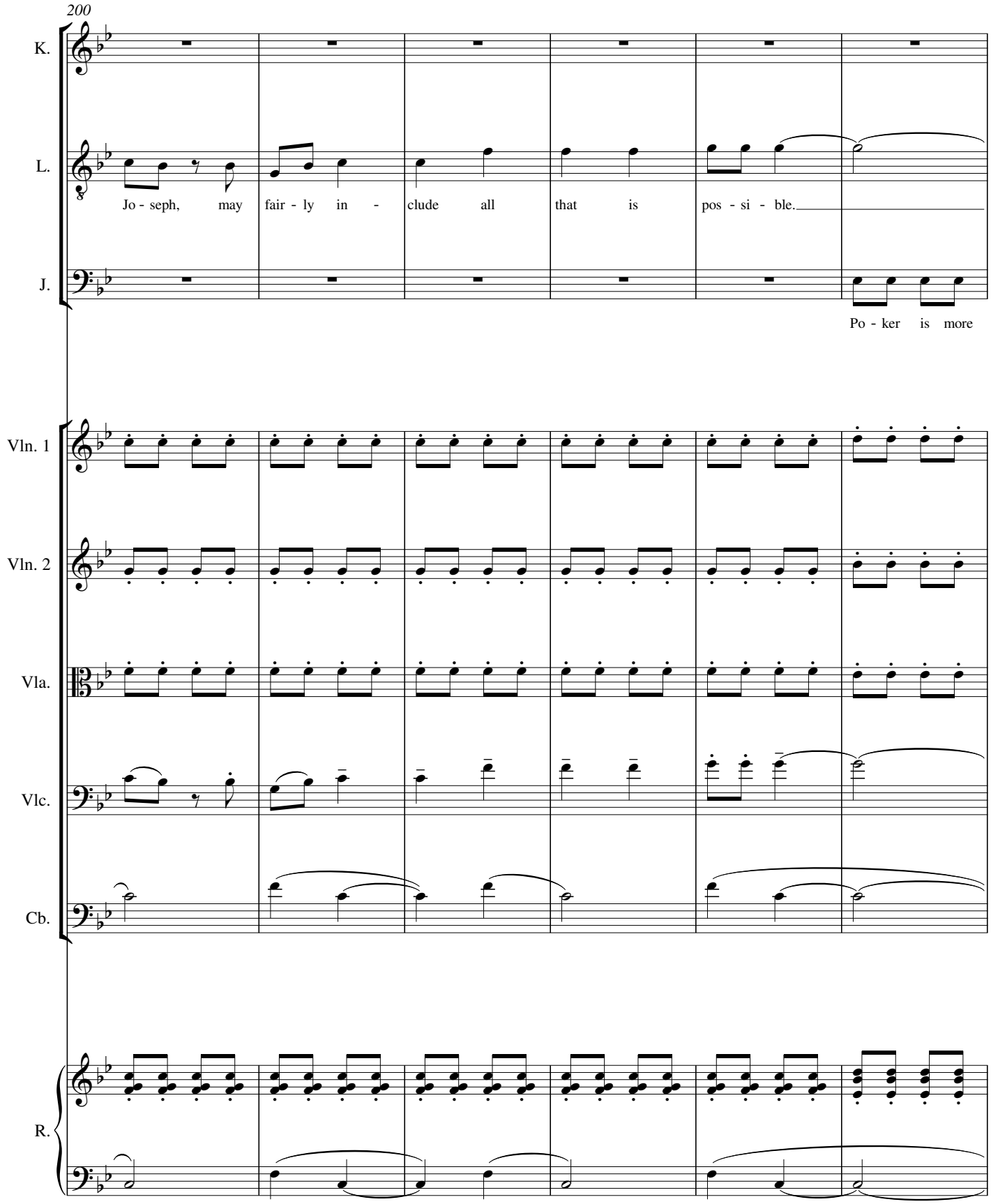

168
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

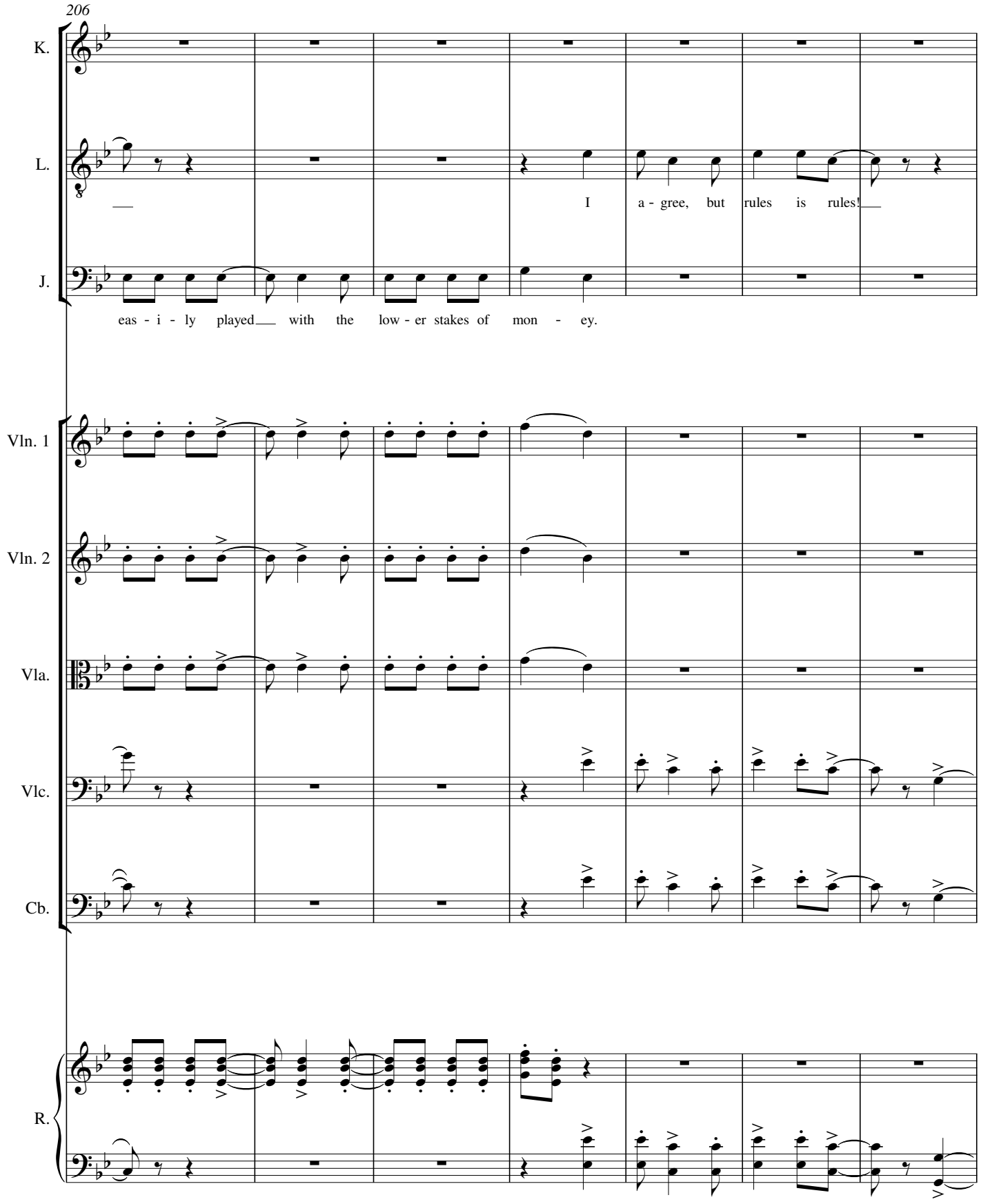

174
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

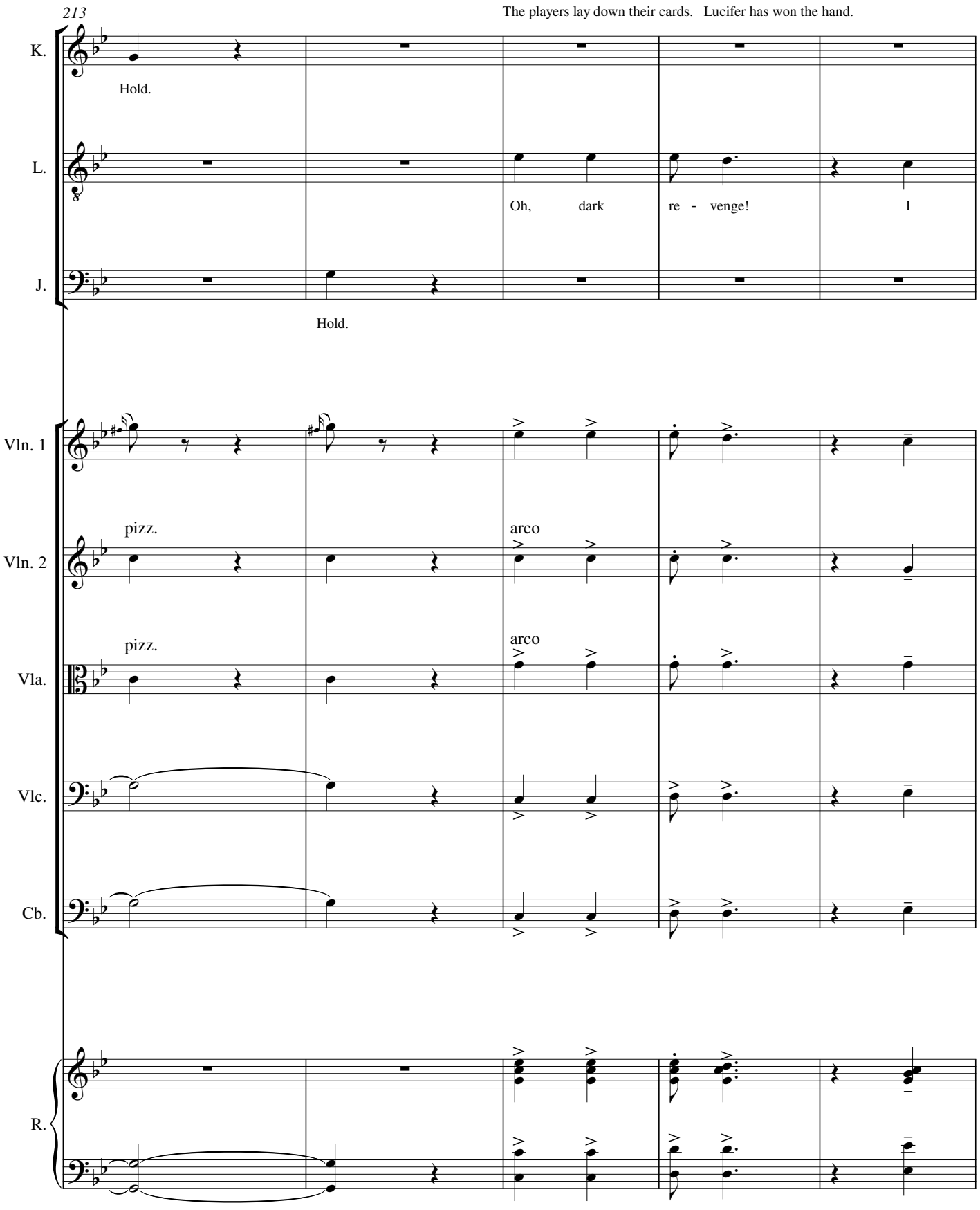

182
K.
Call.
One strike.
a - ny tak - ers?
L.
Call.
J.
One.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

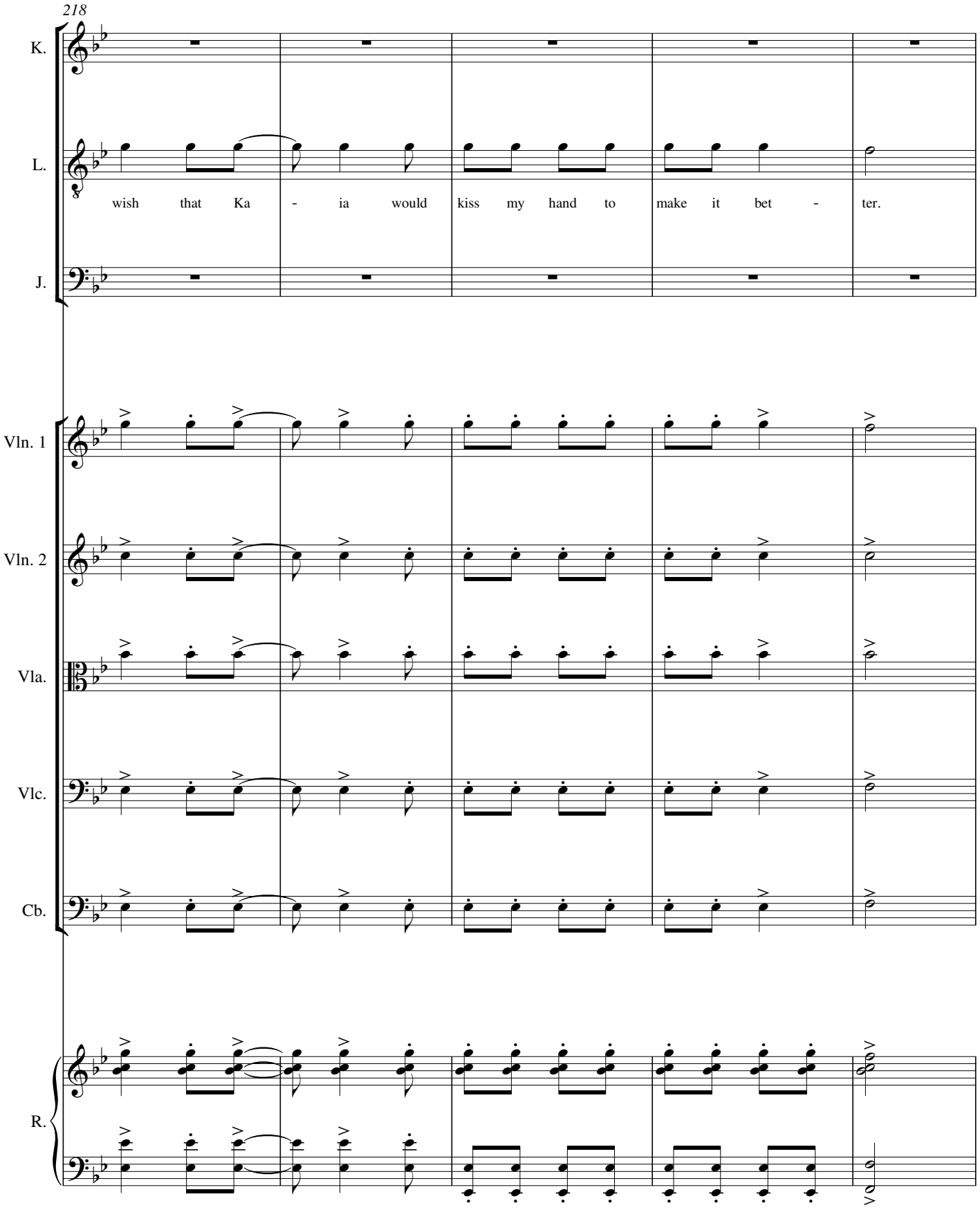

189
K.
L.
Al - ways, I will see your strike and raise you a wish.
J.
Call.
Vln. 1
Vln. 2
Vla.
pizz.
Vlc.
pizz.
Cb.
R.

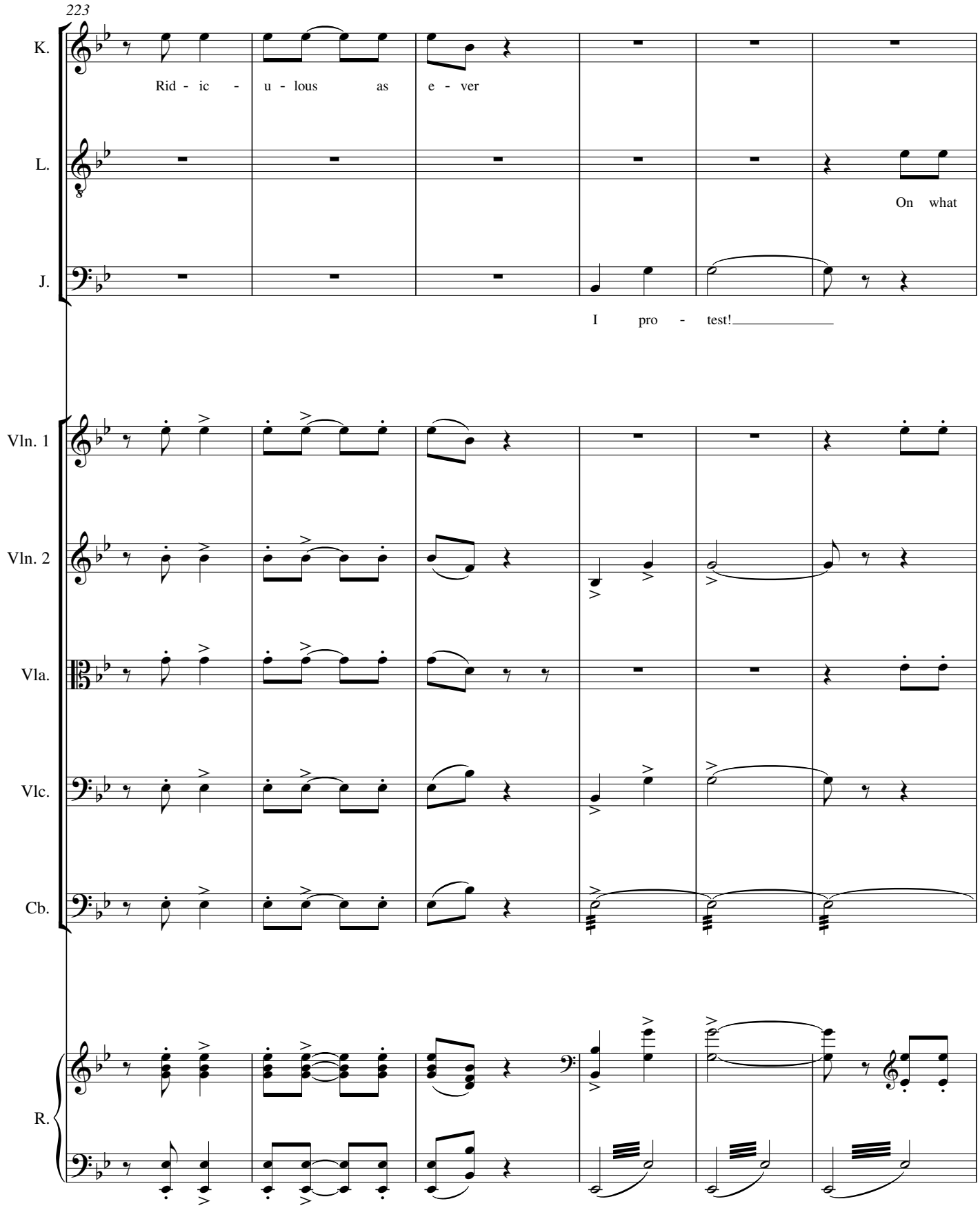

194
K.
L.
Gran - ted by the play - er of the los - ing hand a wish, dear
J.
Vln. 1
Vln. 2
Vla.
arco
Vlc.
arco
Cb.
R.

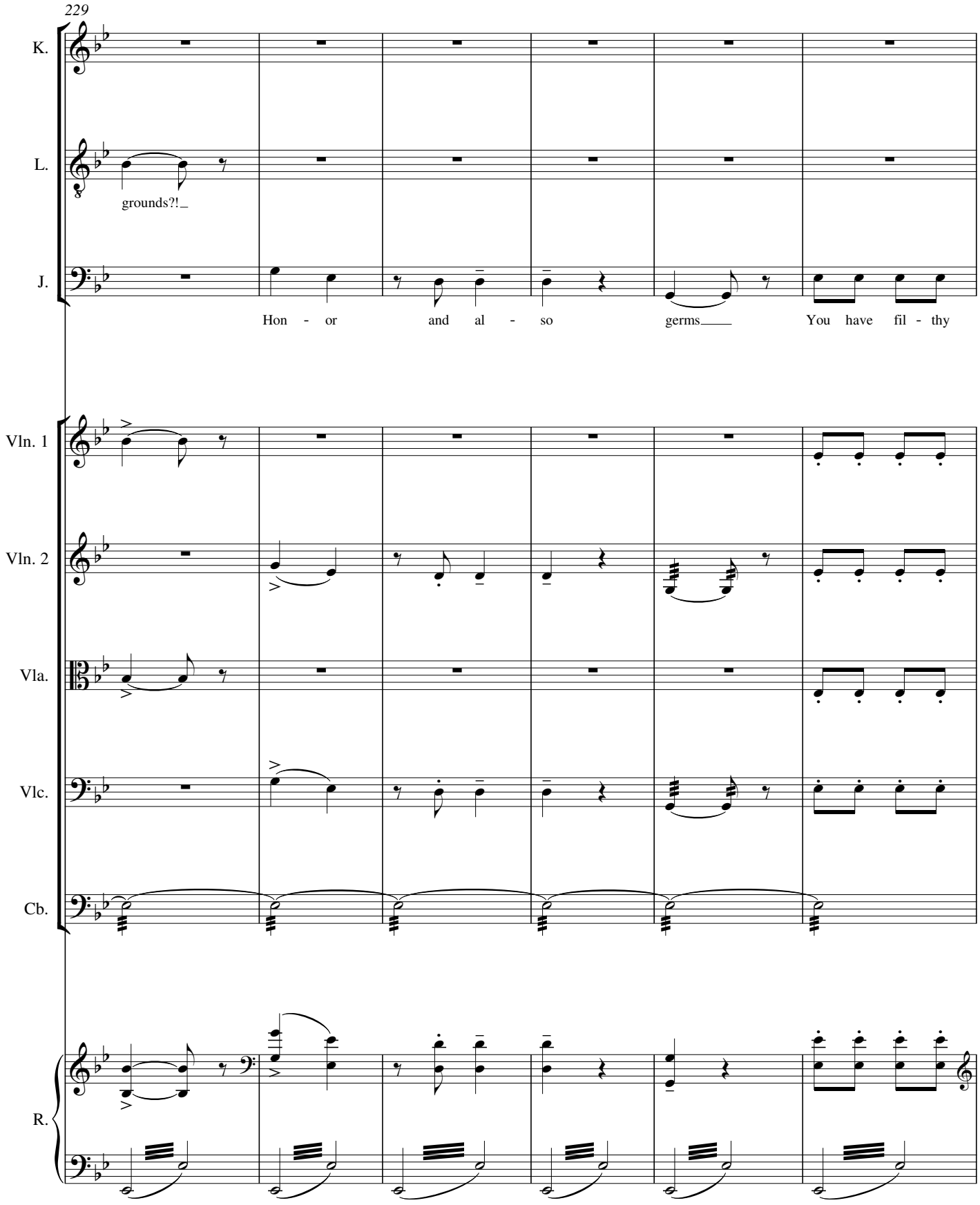

200
K.
L.
Jo - seph, may fair - ly in - clude all that is pos - si - ble.
J.
Po - ker is more
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

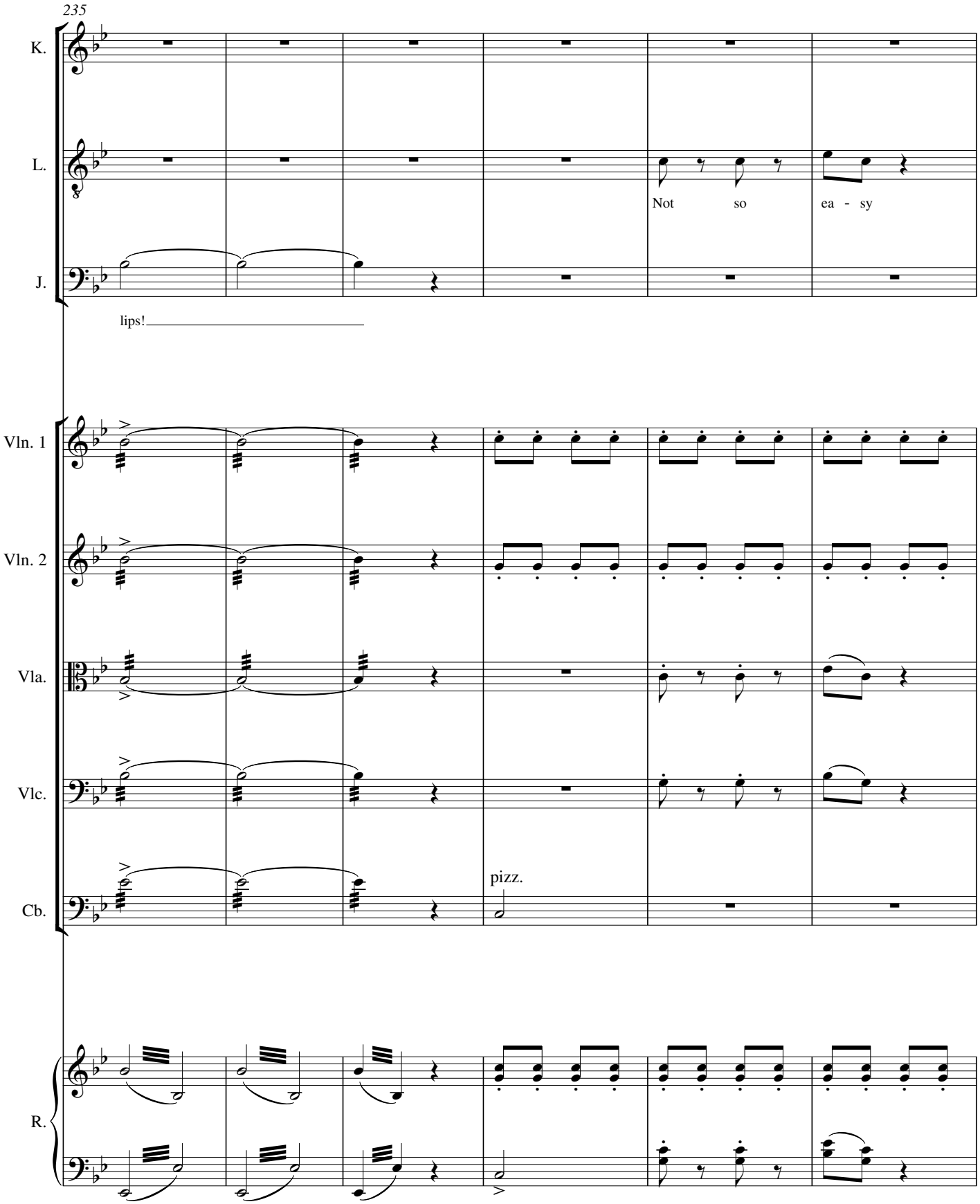

206
K.
L.
I a - gree, but rules is rules!
J.
eas - i - ly played with the low - er stakes of mon - ey.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

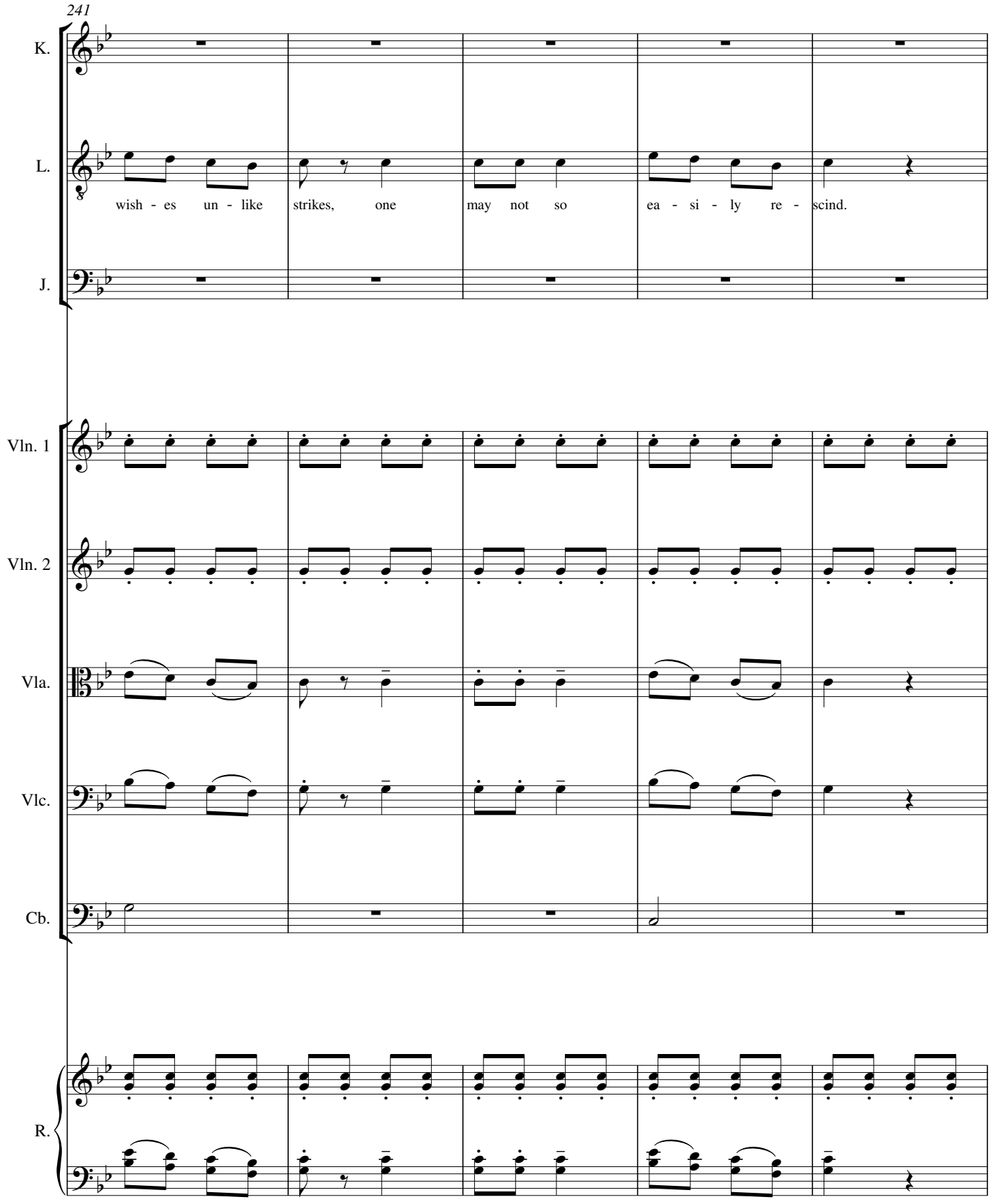

213
The players lay down their cards. Lucifer has won the hand.
K.
Hold.
L.
Oh, dark re - venge! I
J.
Hold.
Vln. 1
Vln. 2
pizz.
arco
Vla.
pizz.
arco
Vlc.
Cb.
R.

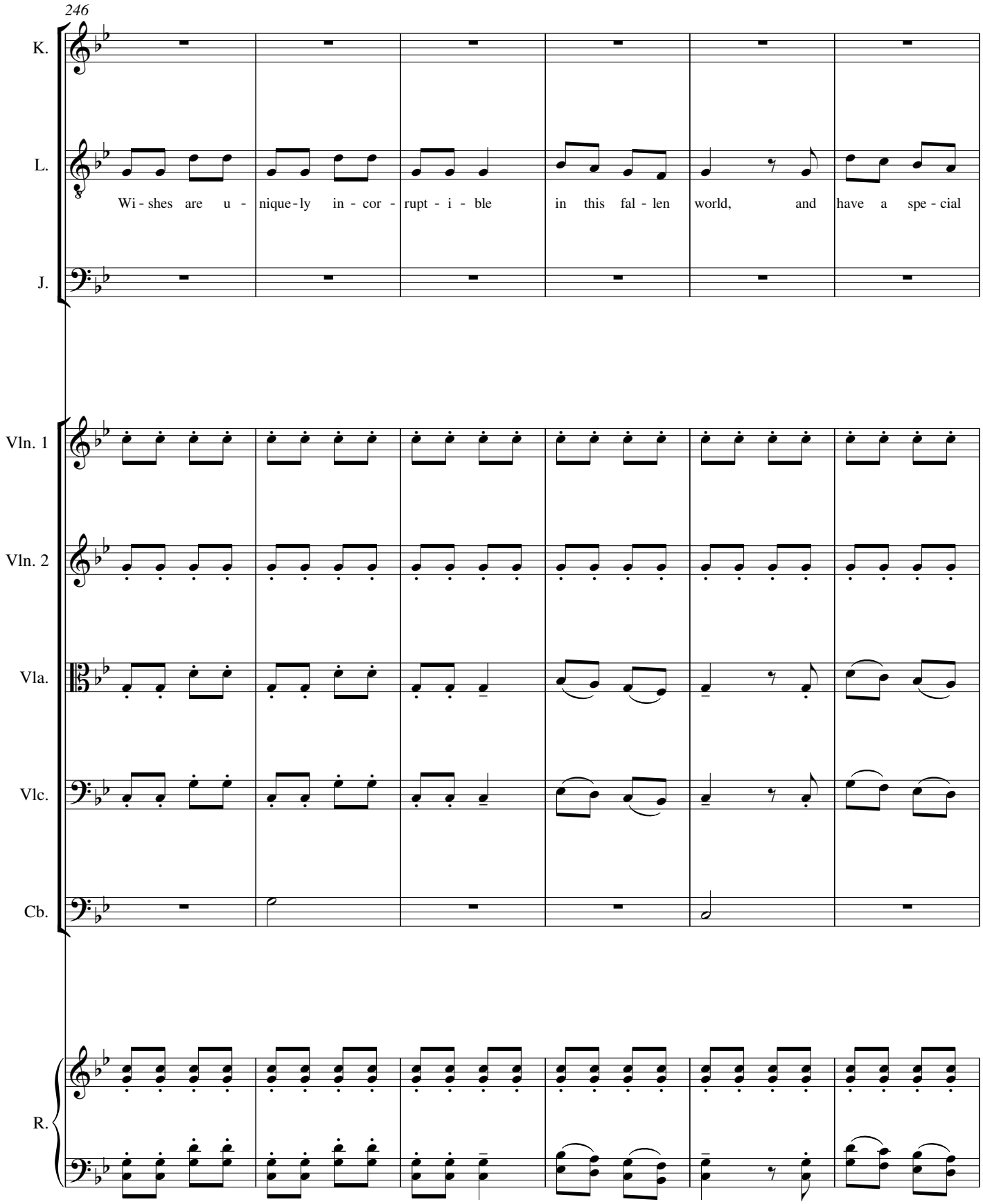

218
K.
L.
wish that Ka - ia would kiss my hand to make it bet - ter.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

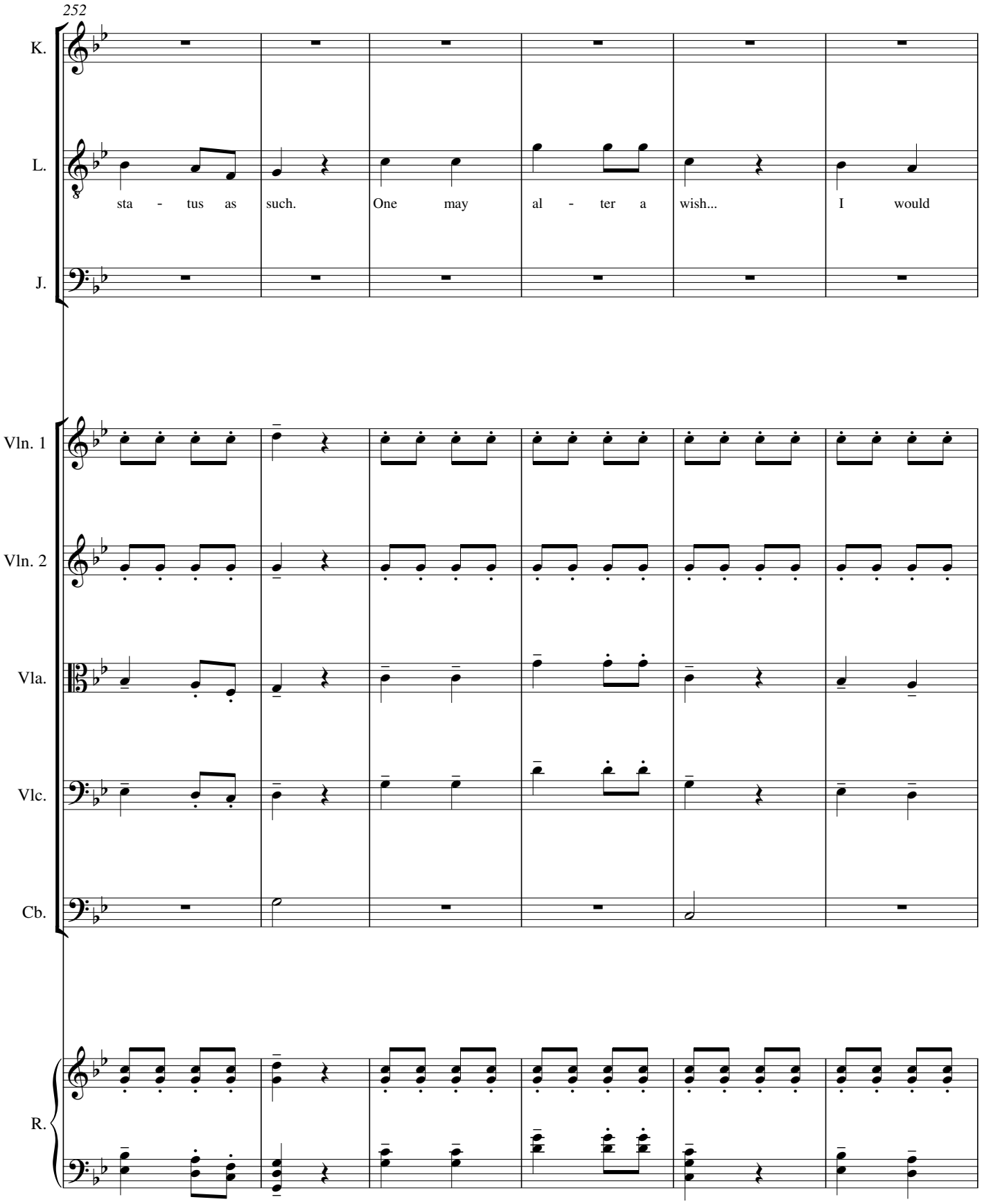

223
K.
Rid - ic - u - lous as e - ver
L.
On what
J.
I pro - test!
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

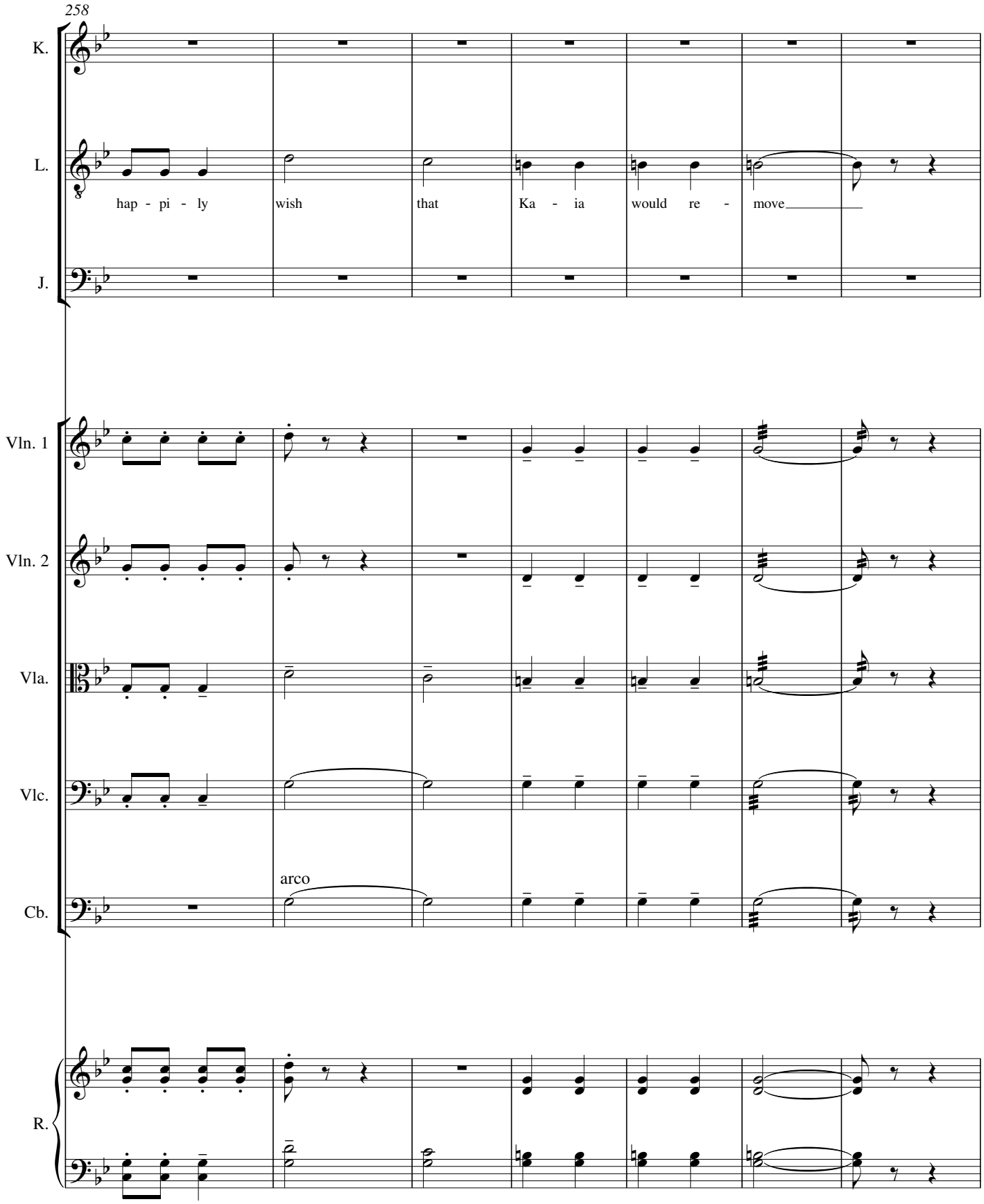

229
K.
L.
grounds?!_
J.
Hon - or and al - so germs___ You have fil - thy
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

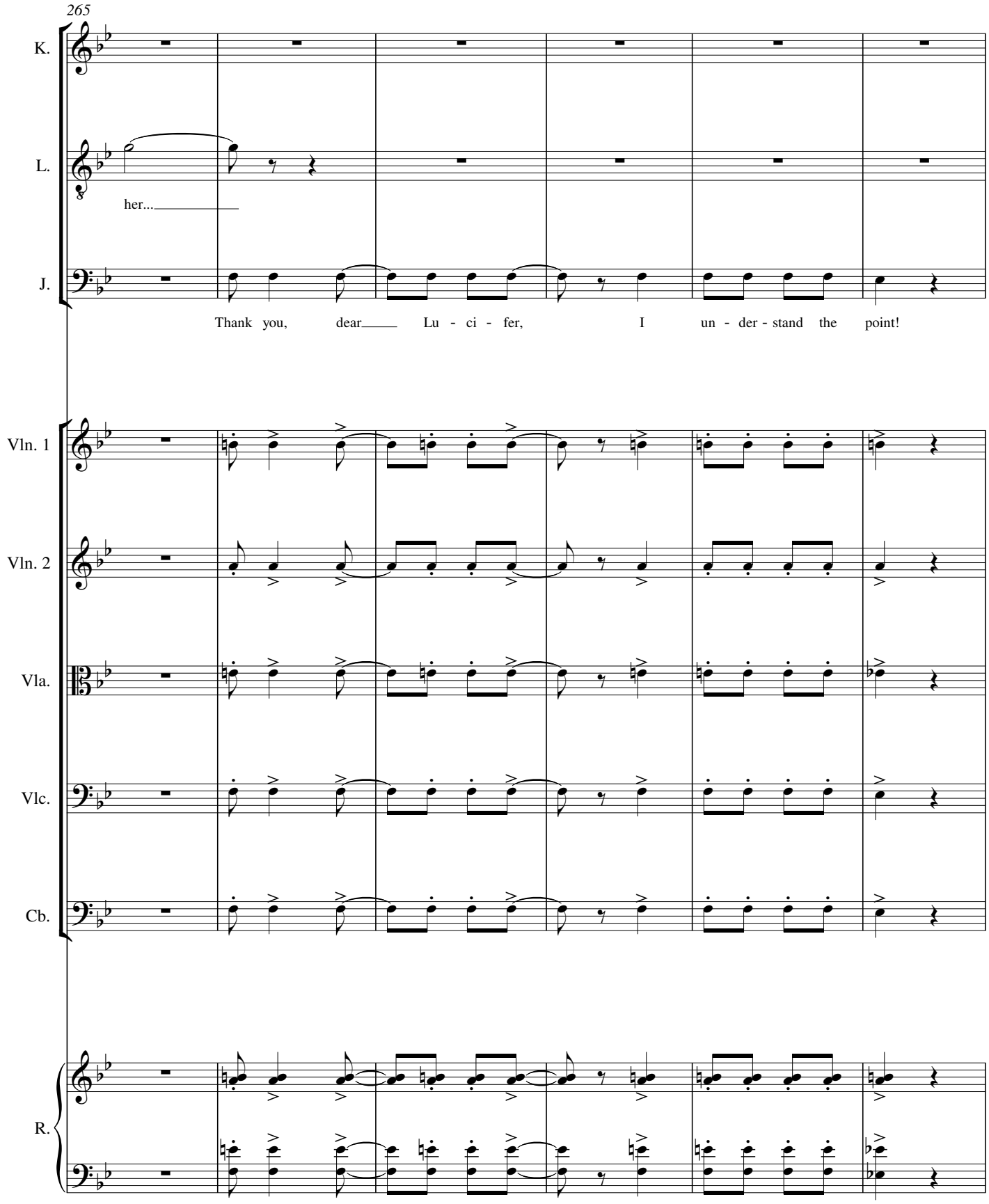

235
K.
L.
Not so ea - sy
J.
lips!
Vln. 1
Vln. 2
Vla.
Vlc.
pizz.
Cb.
R.

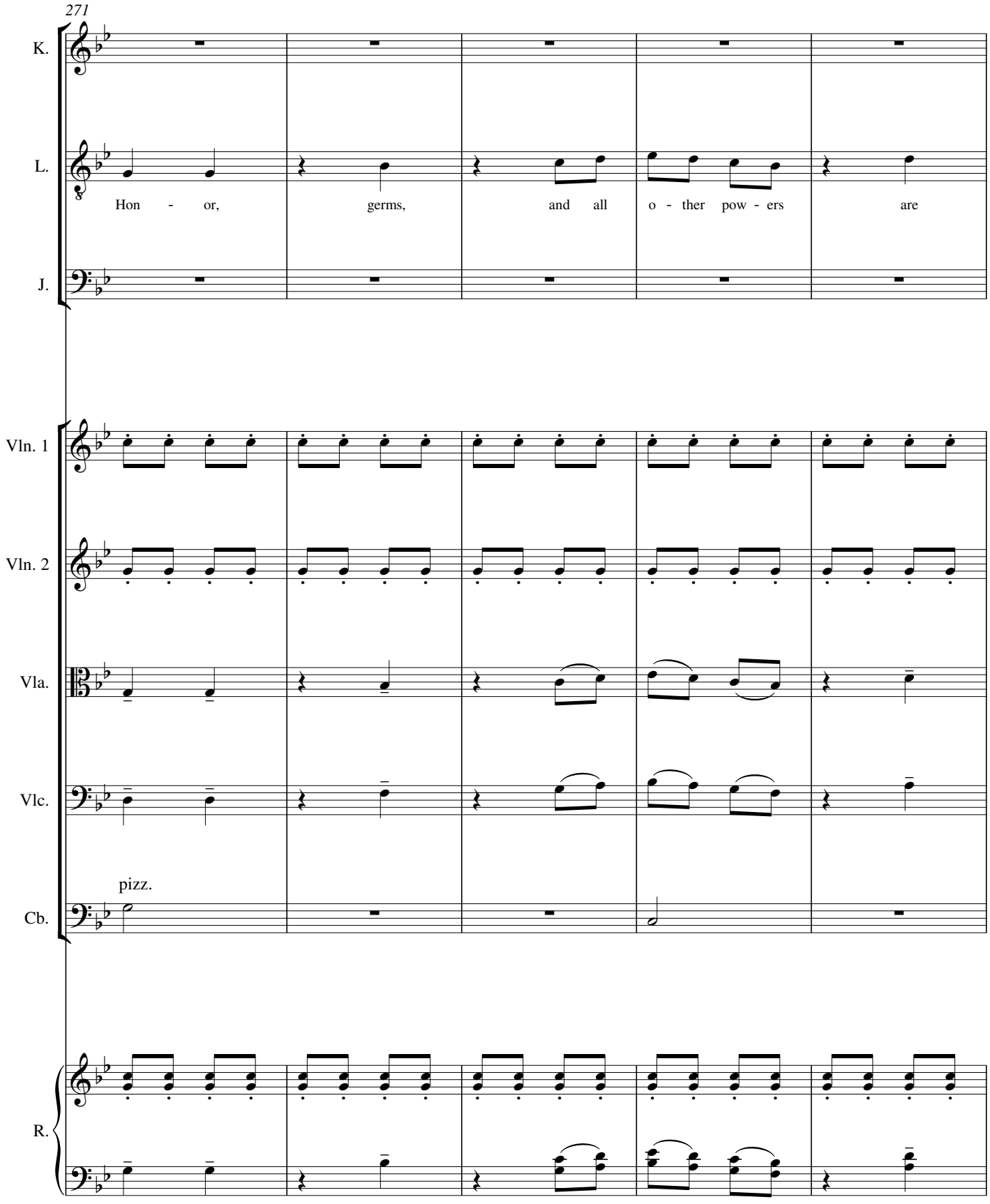

241
K.
L.
wish - es un - like strikes, one may not so ea - si - ly re - scind.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

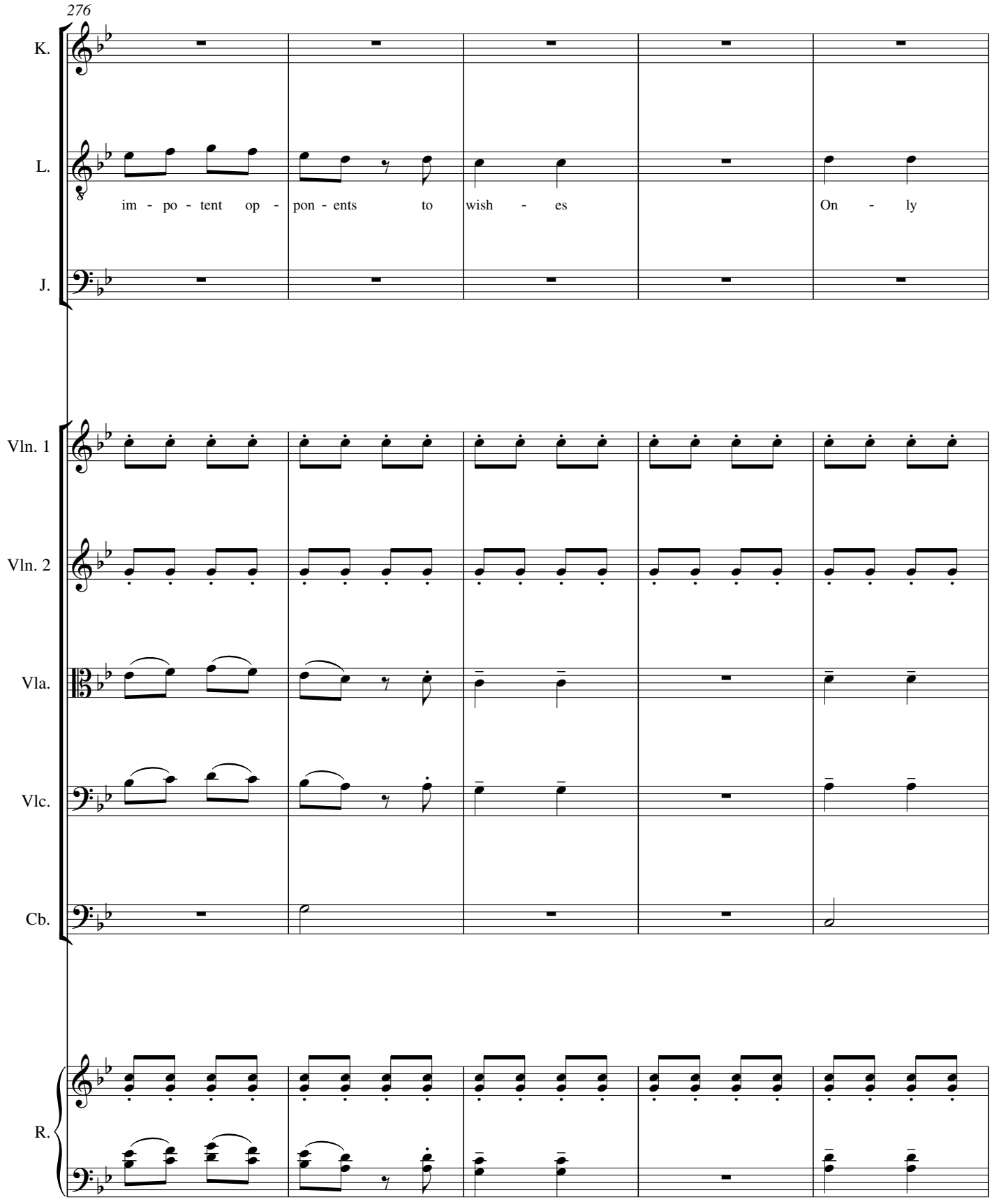

246
K.
L.
Wi - shes are u - nique - ly in - cor - rupt - i - ble in this fal - len world, and have a spe - cial
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

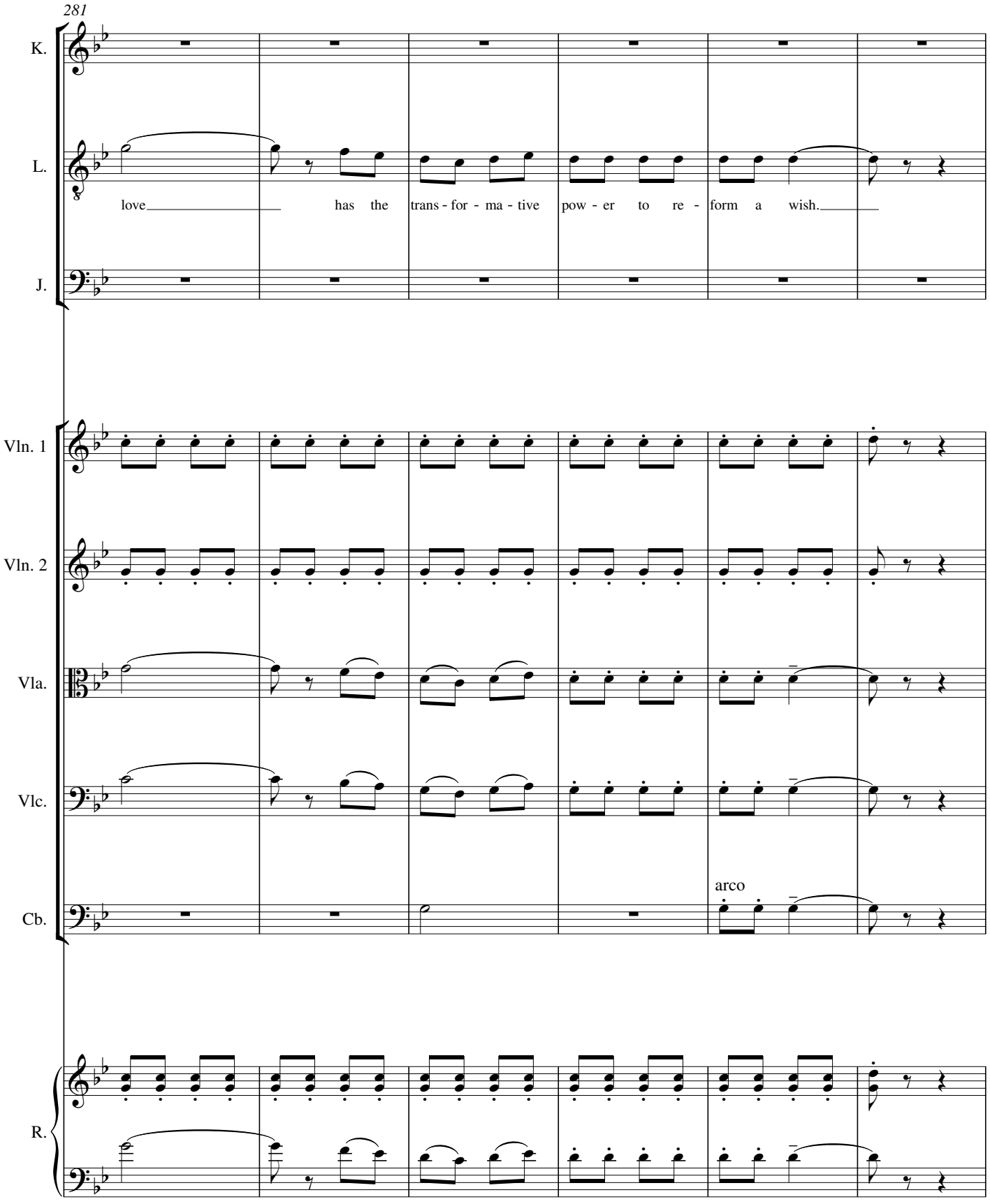

252
K.
L.
sta - tus as such. One may al - ter a wish... I would
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

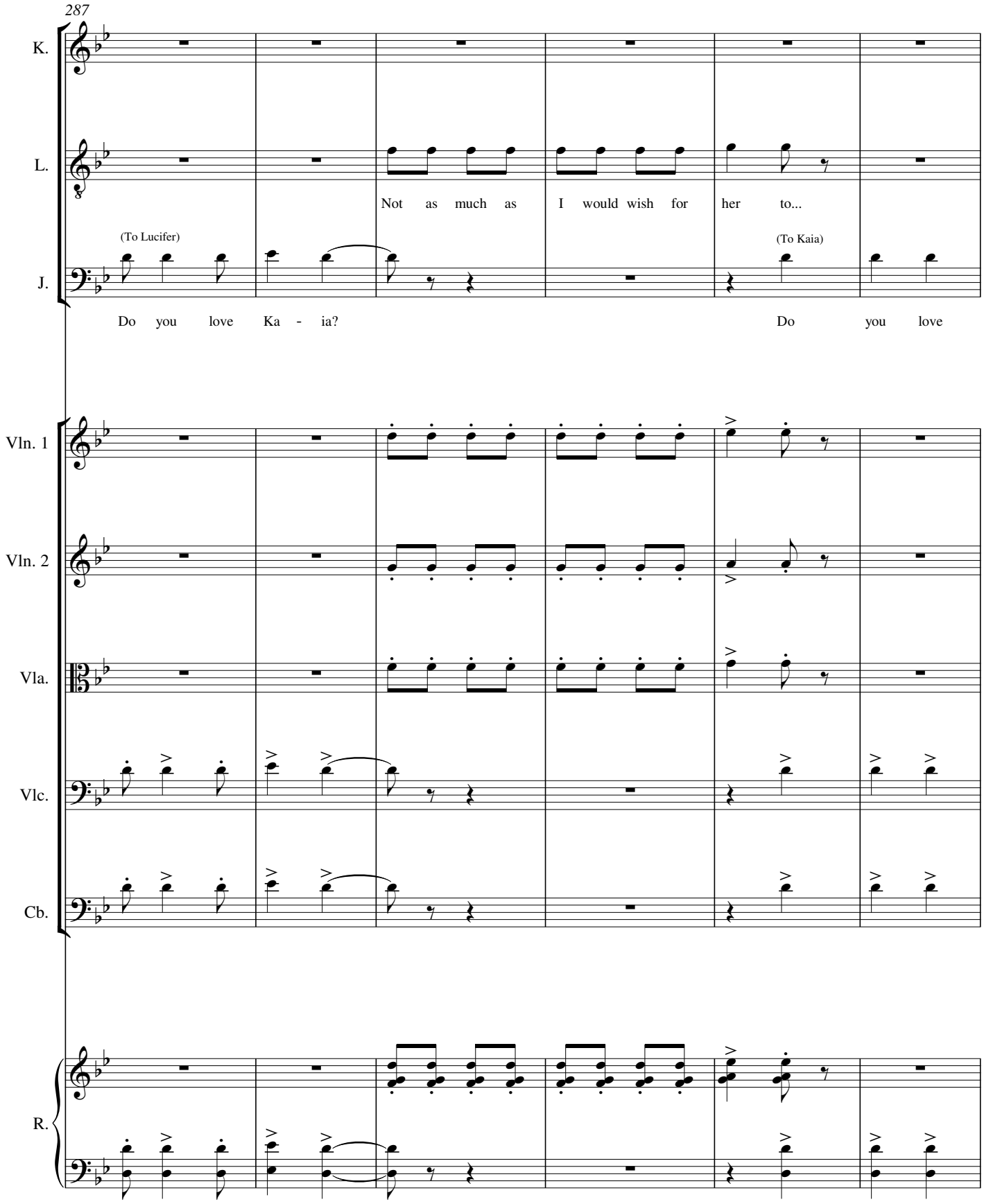

258
K.
L.
hap - pi - ly
wish
that
Ka - ia
would re -
move
J.
Vln. 1
Vln. 2
Vla.
Vlc.
arco
Cb.
R.

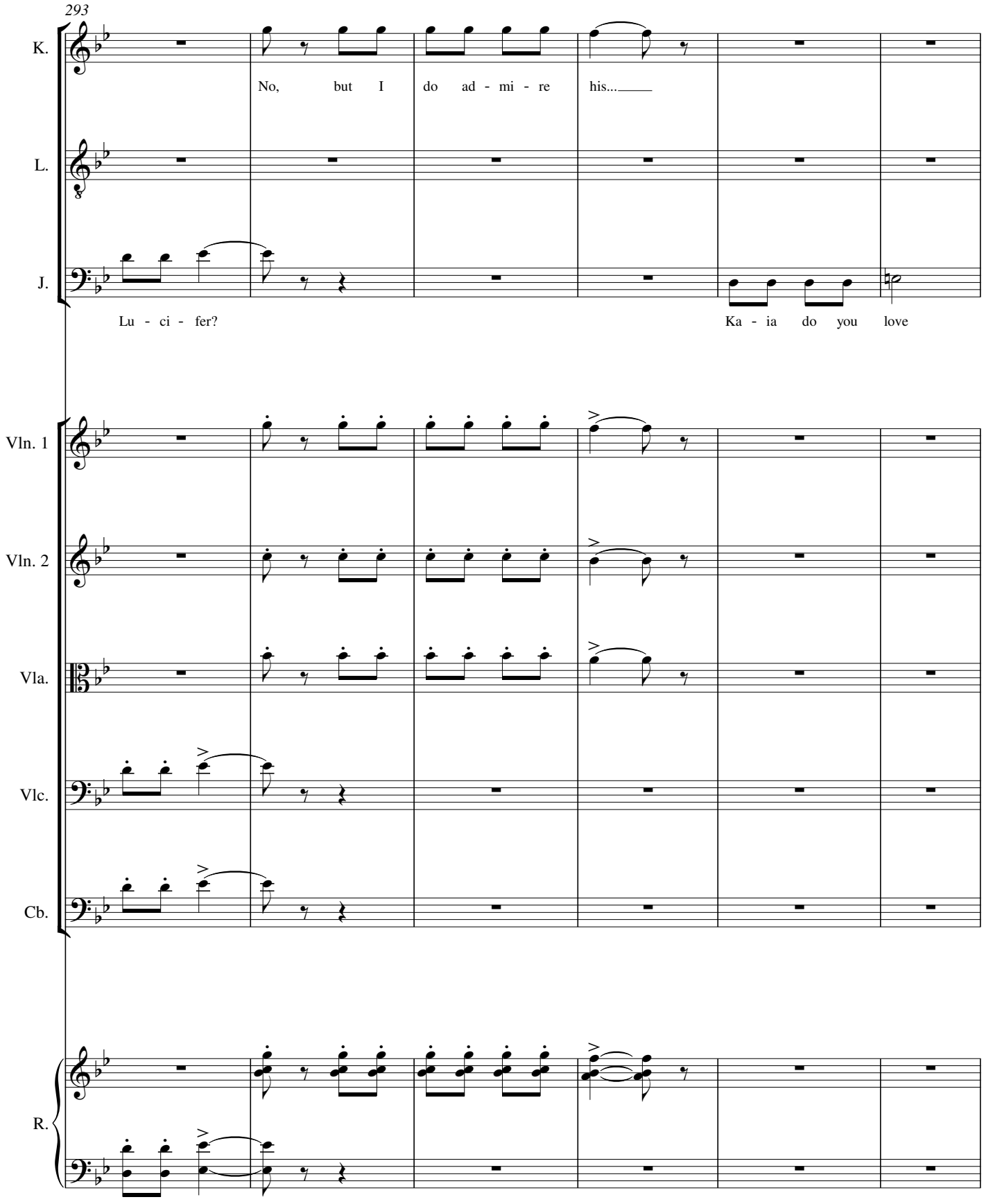

265
K.
L.
her...
J.
Thank you, dear Lu - ci - fer, I un - der - stand the point!
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

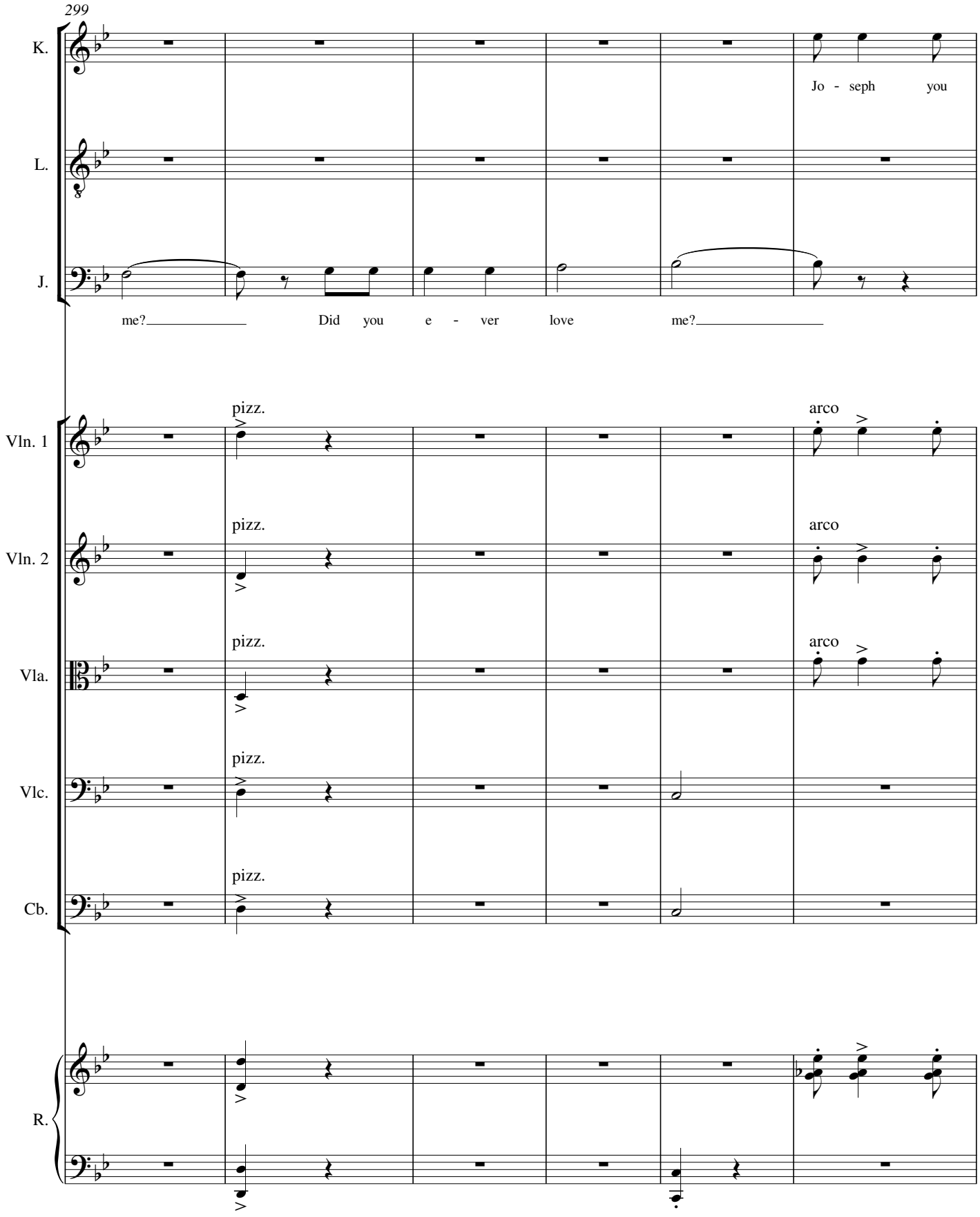

271
K.
L.
Hon - or,
germs,
and all
o - ther pow - ers
are
J.
Vln. 1
Vln. 2
Vla.
Vlc.
pizz.
Cb.
R.

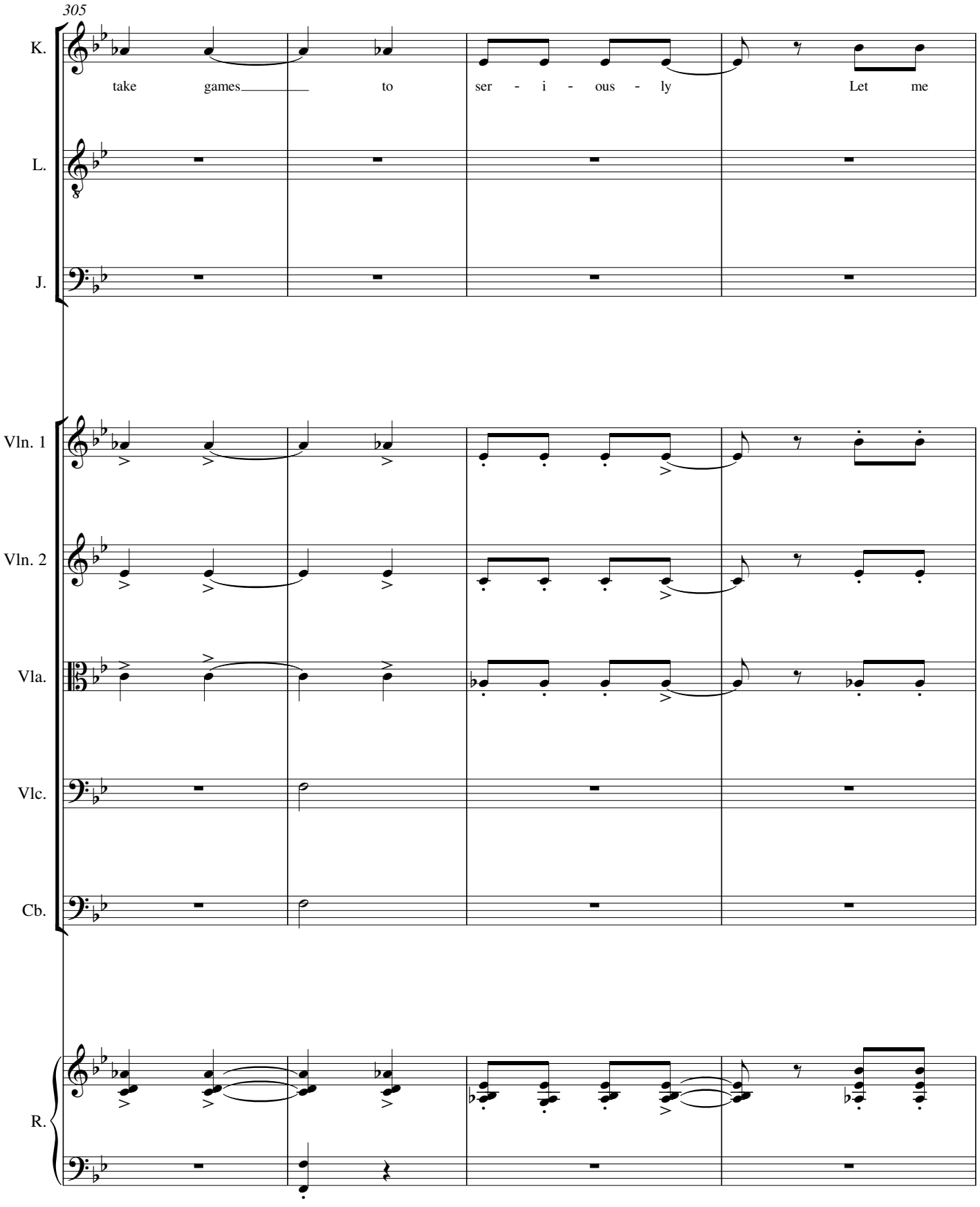

276
K.
L.
im - po - tent op -
pon - ents to
wish - es
On - ly
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

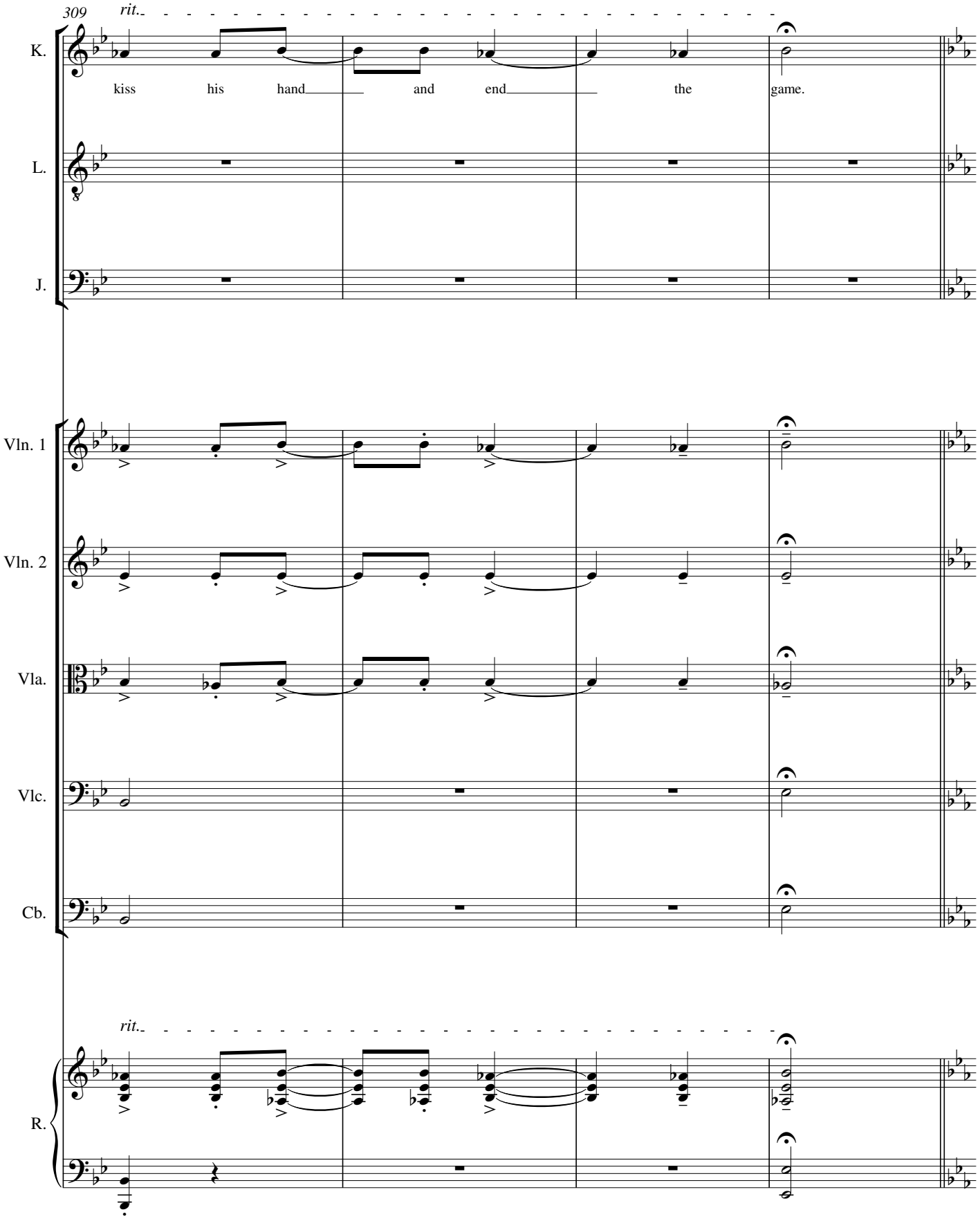

281
K.
L.
love has the trans - for - ma - tive pow - er to re - form a wish.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
arco
Cb.
R.

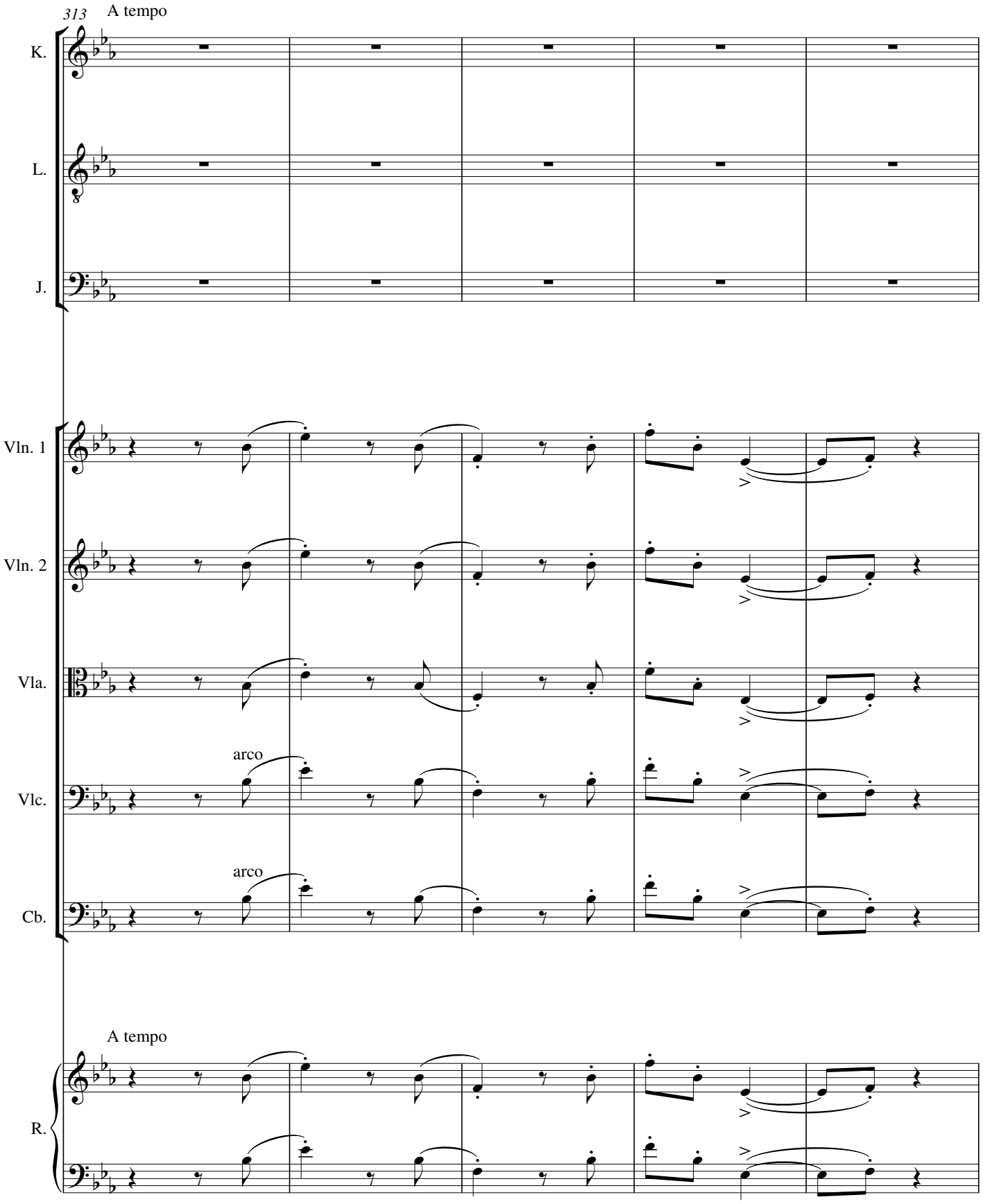

287
K.
L.
J.
Not as much as I would wish for her to...
(To Lucifer)
(To Kaia)
Do you love Ka - ia?
Do you love
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

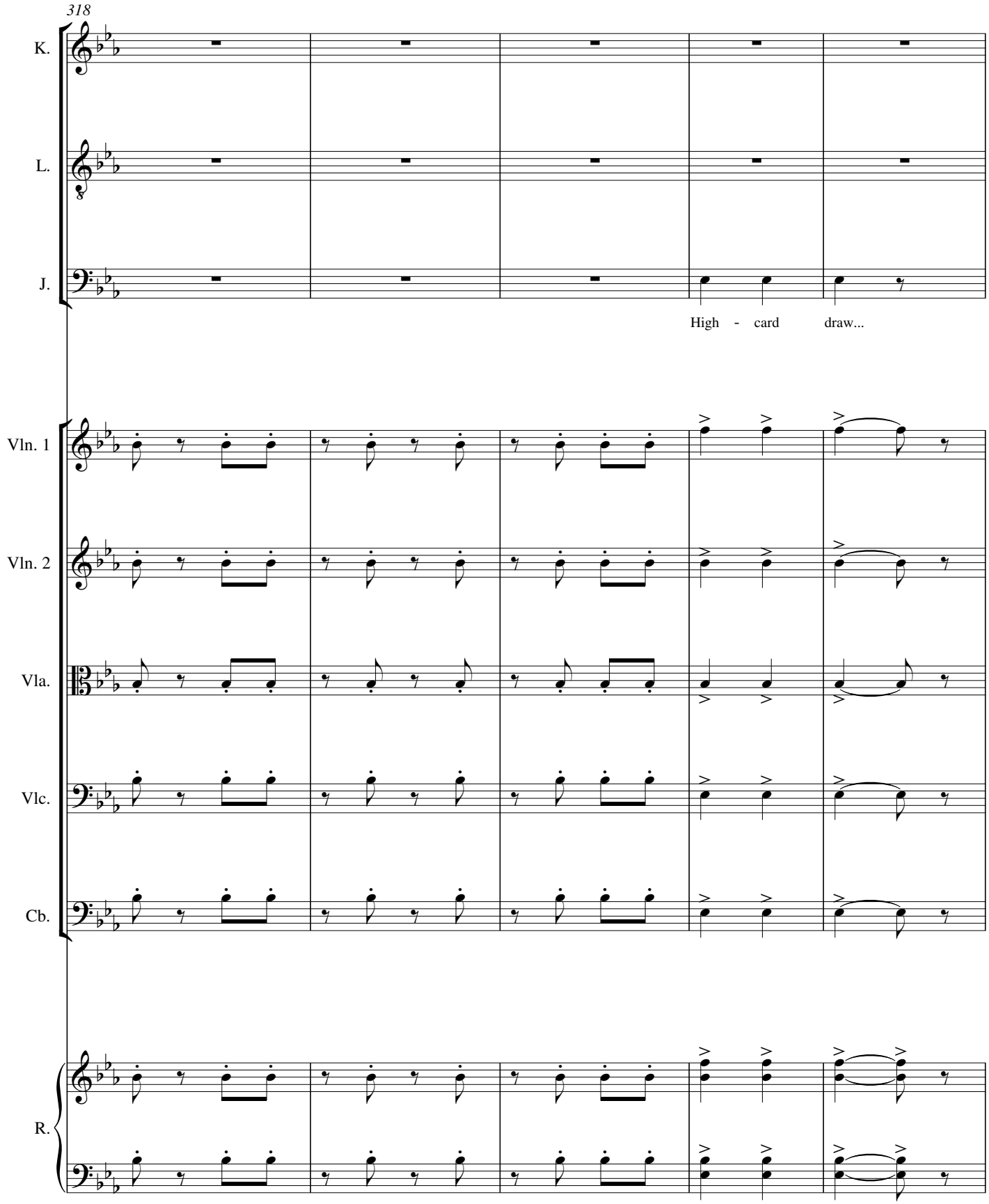

293
K.
No, but I do ad - mi - re his...
L.
J.
Lu - ci - fer?
Ka - ia do you love
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

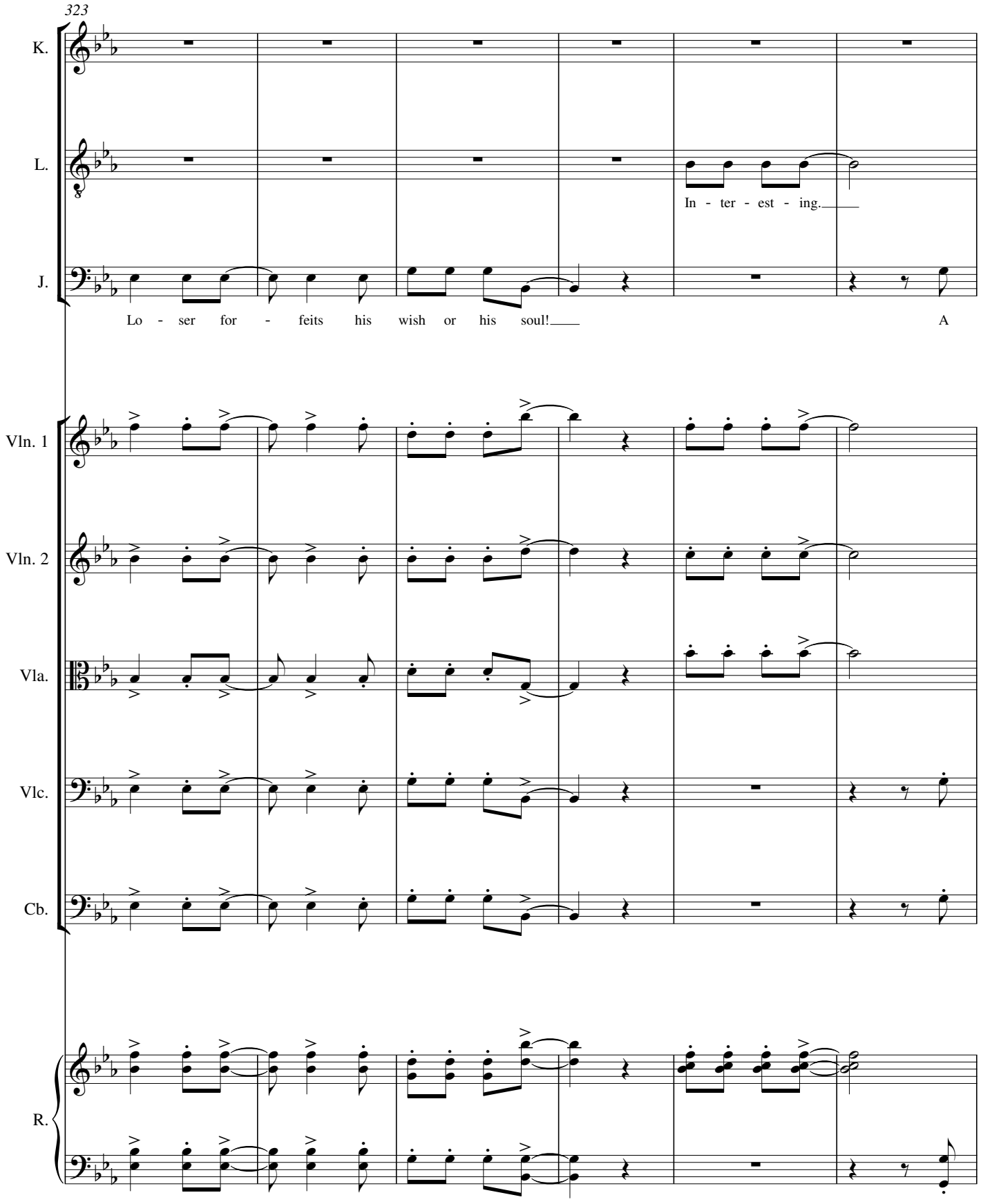

299
K.
L.
J.
Jo - seph you
me?
Did you e - ver love me?
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
pizz.
arco
R.

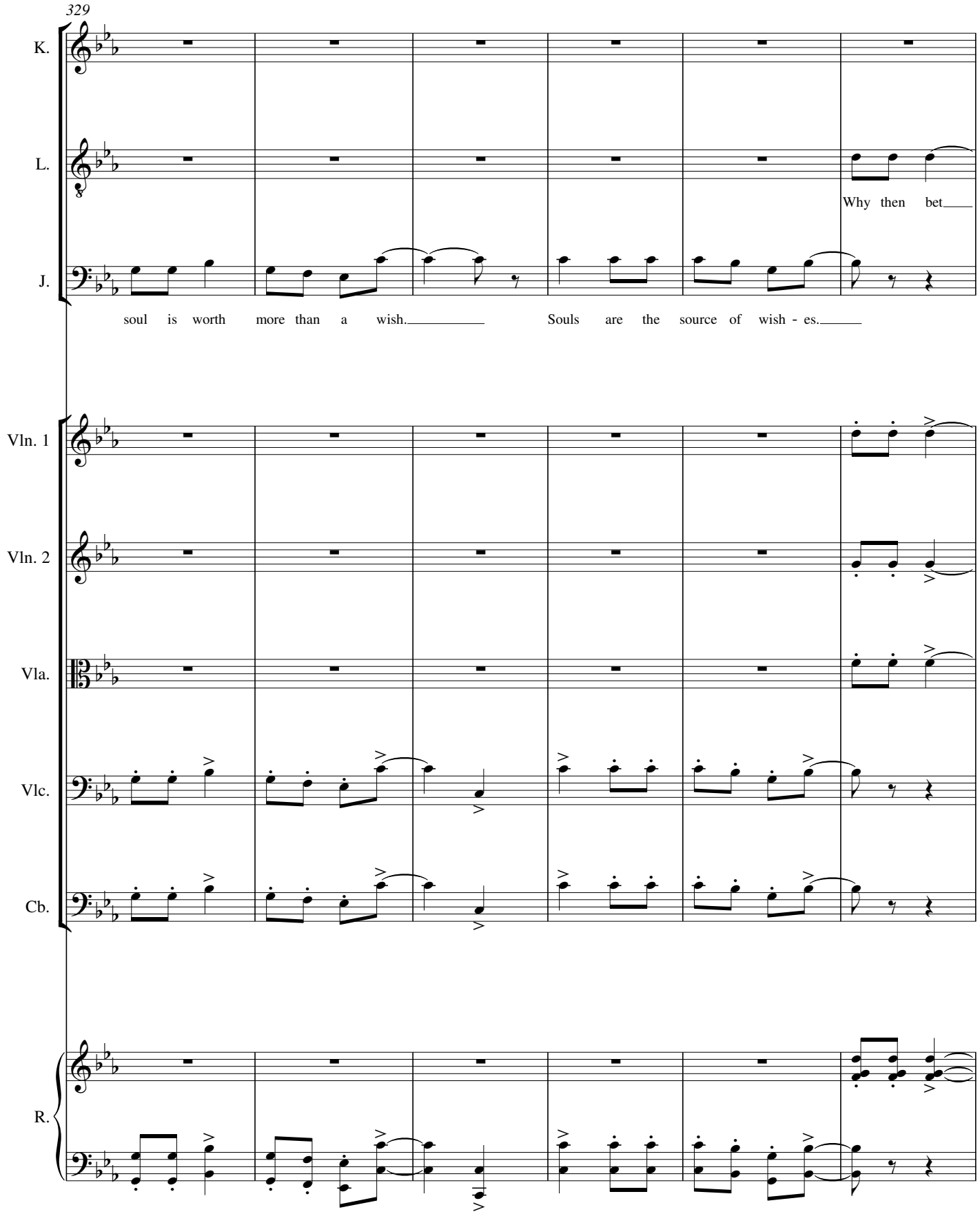

305
K.
take games to ser - i - ous - ly Let me
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

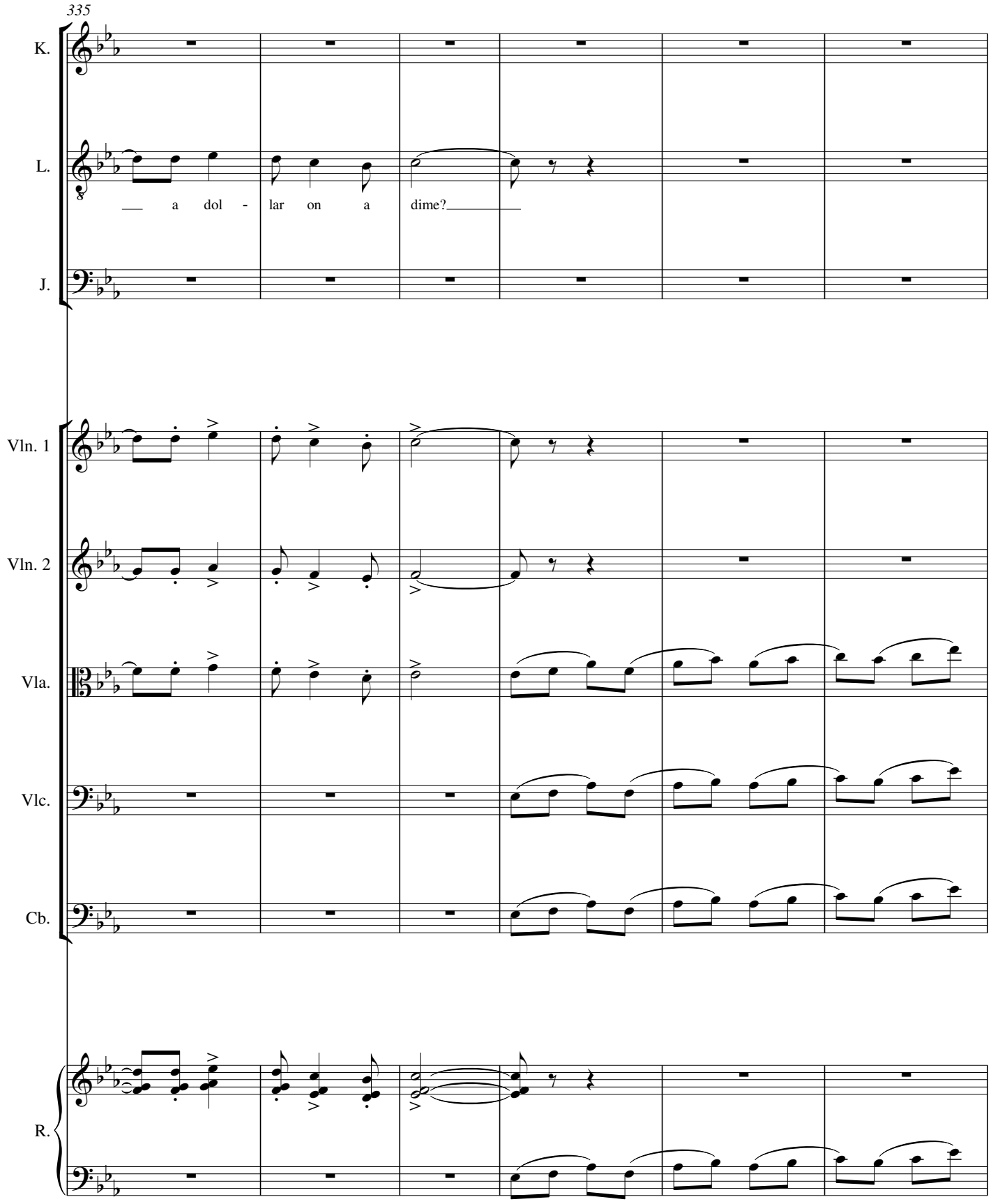

309
rit.
K.
kiss his hand and end the game.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
rit.
R.

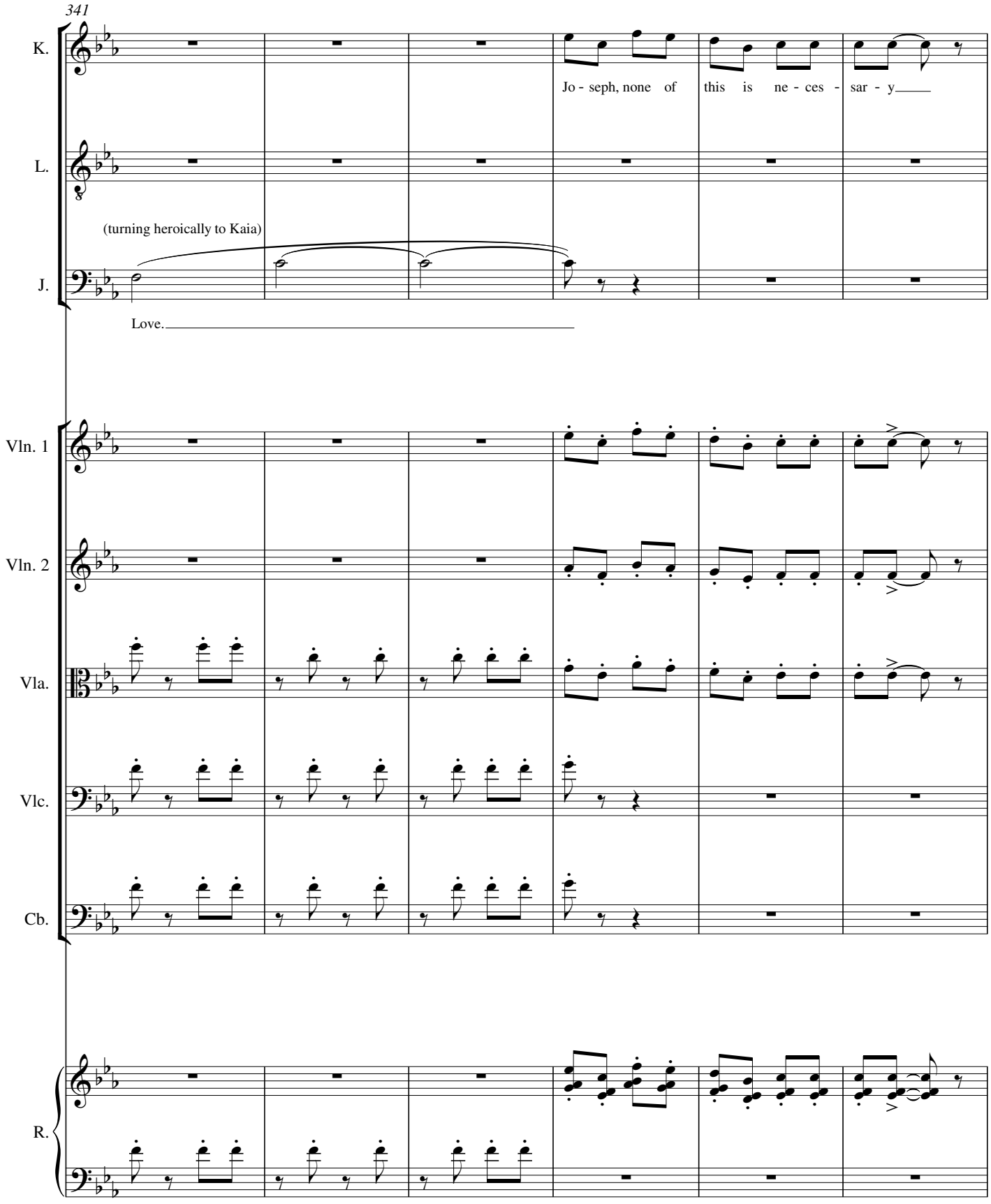

313
A tempo
K.
L.
J.
Vln. 1
Vln. 2
Vla.
arco
Vlc.
arco
Cb.
A tempo
R.

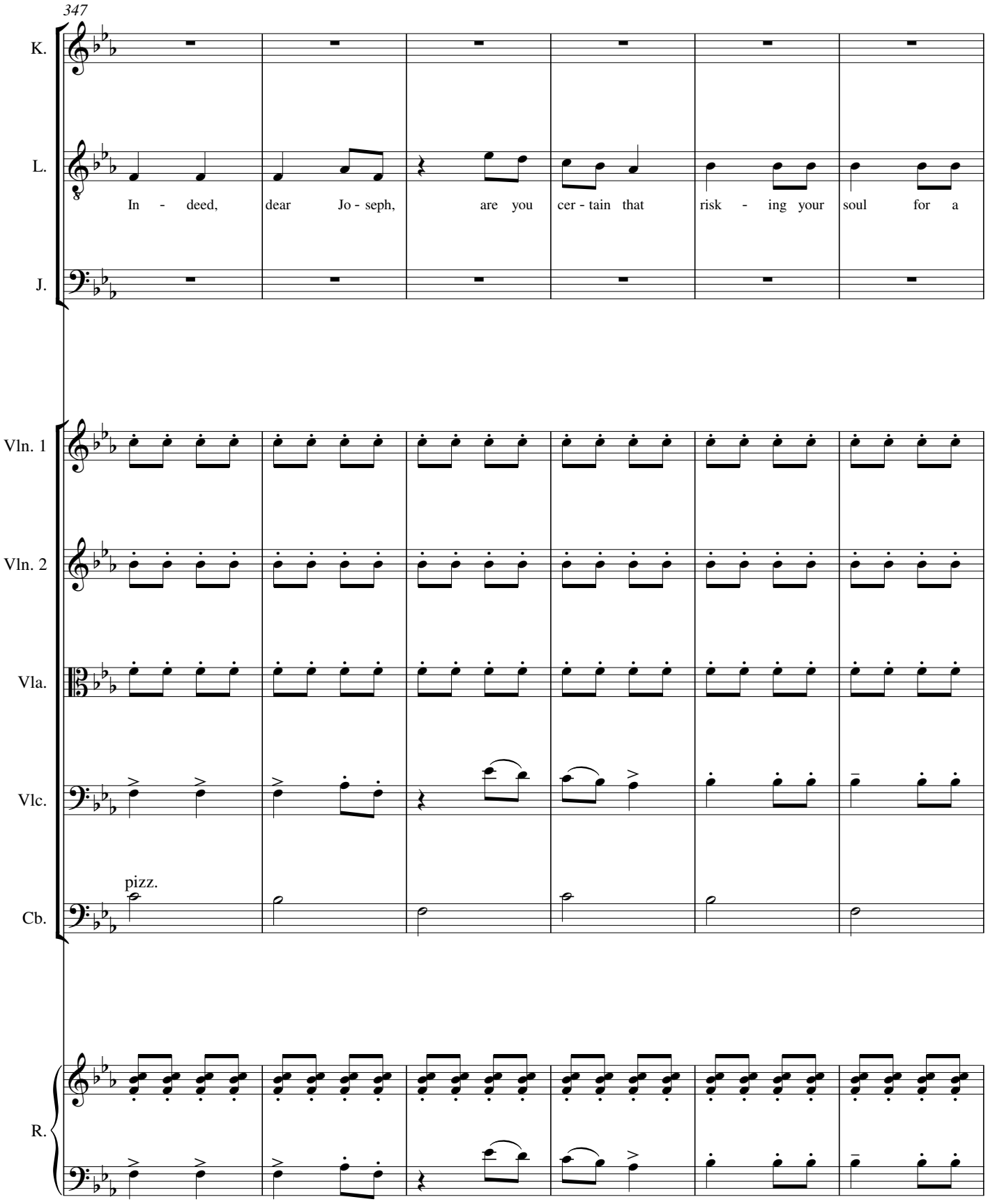

318
K.
L.
J.
High - card draw...
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

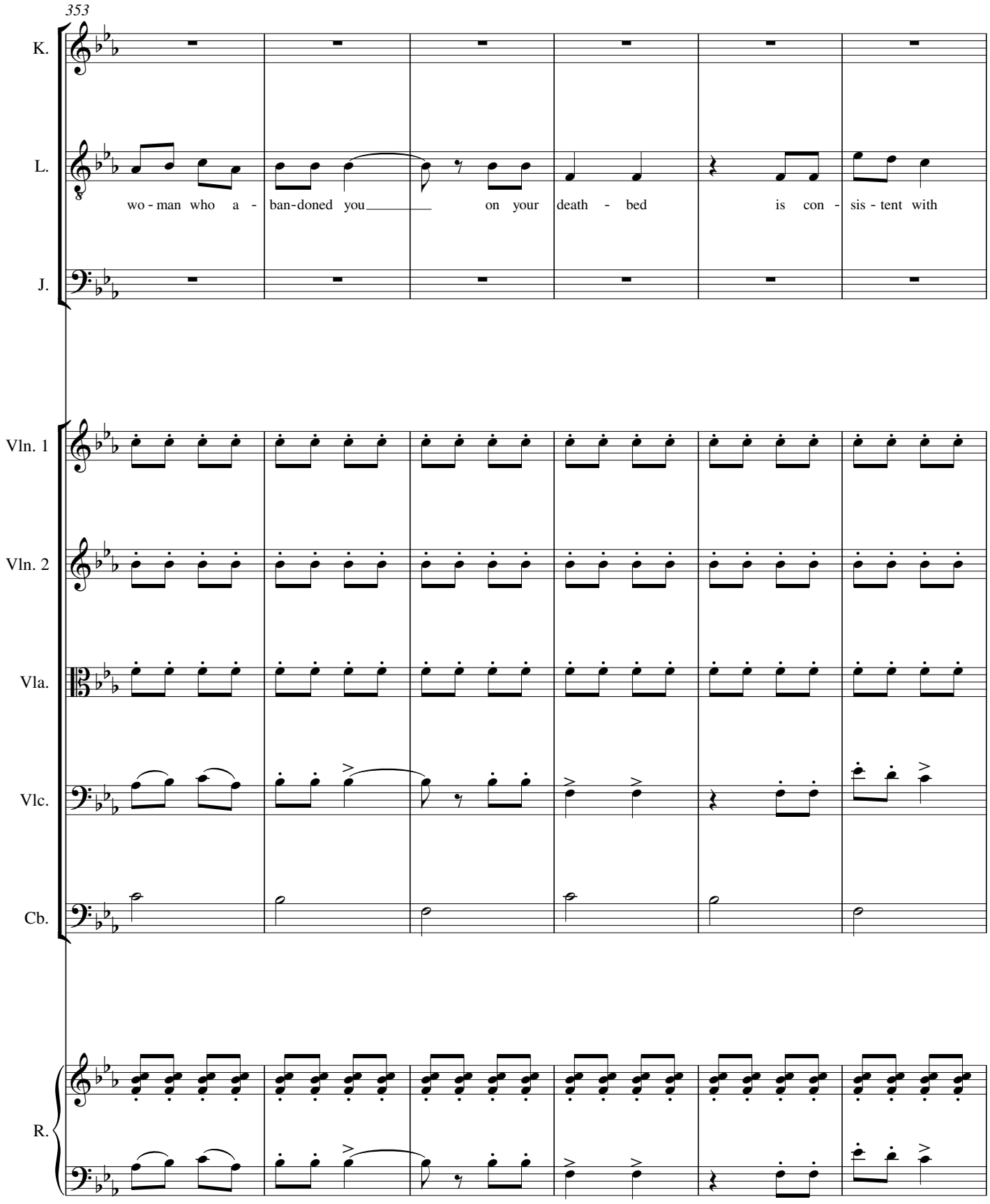

323
K.
L.
In - ter - est - ing.
J.
Lo - ser for - feits his wish or his soul!
A
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

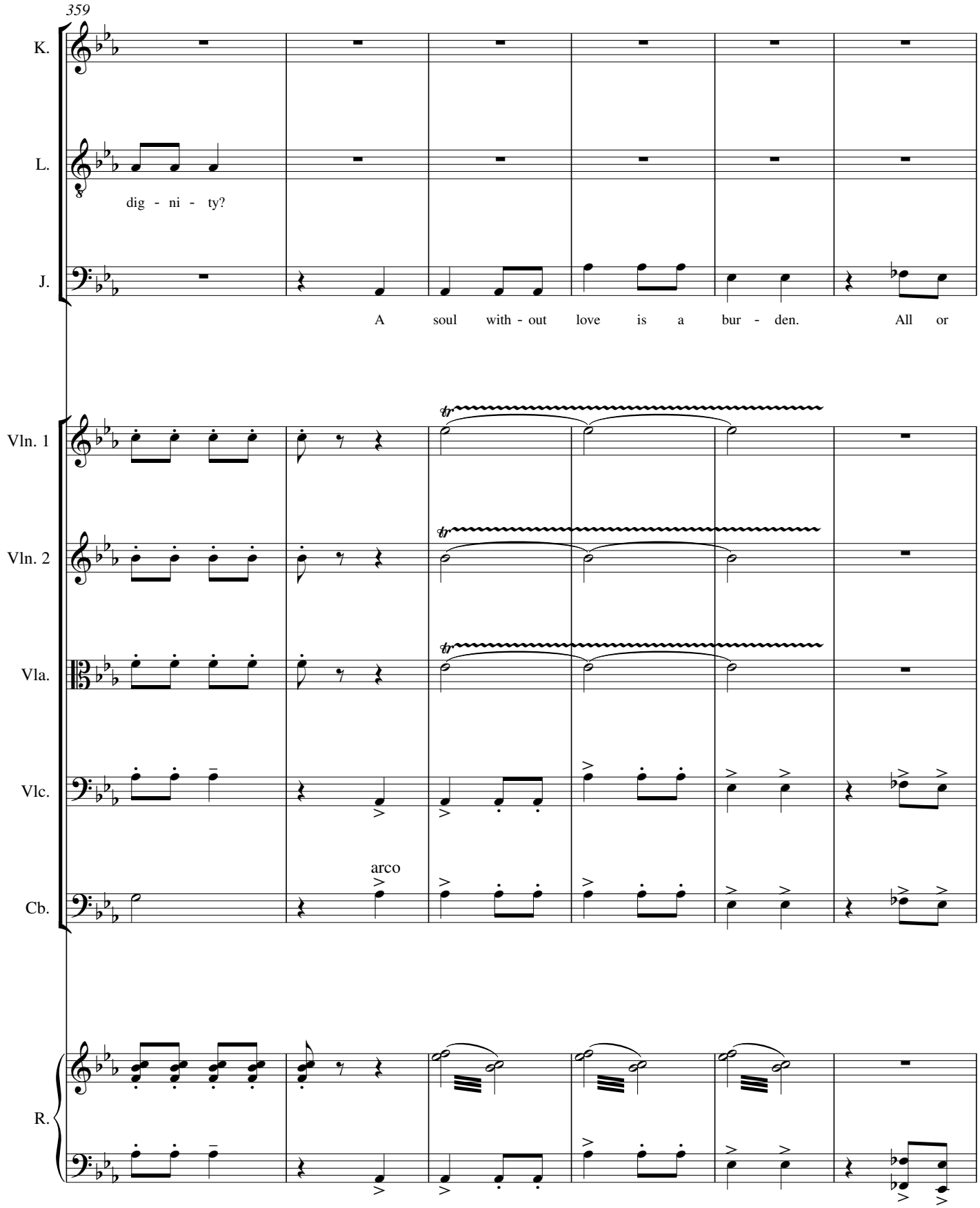

329
K.
L.
J.
Why then bet
soul is worth more than a wish.
Souls are the source of wish - es.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

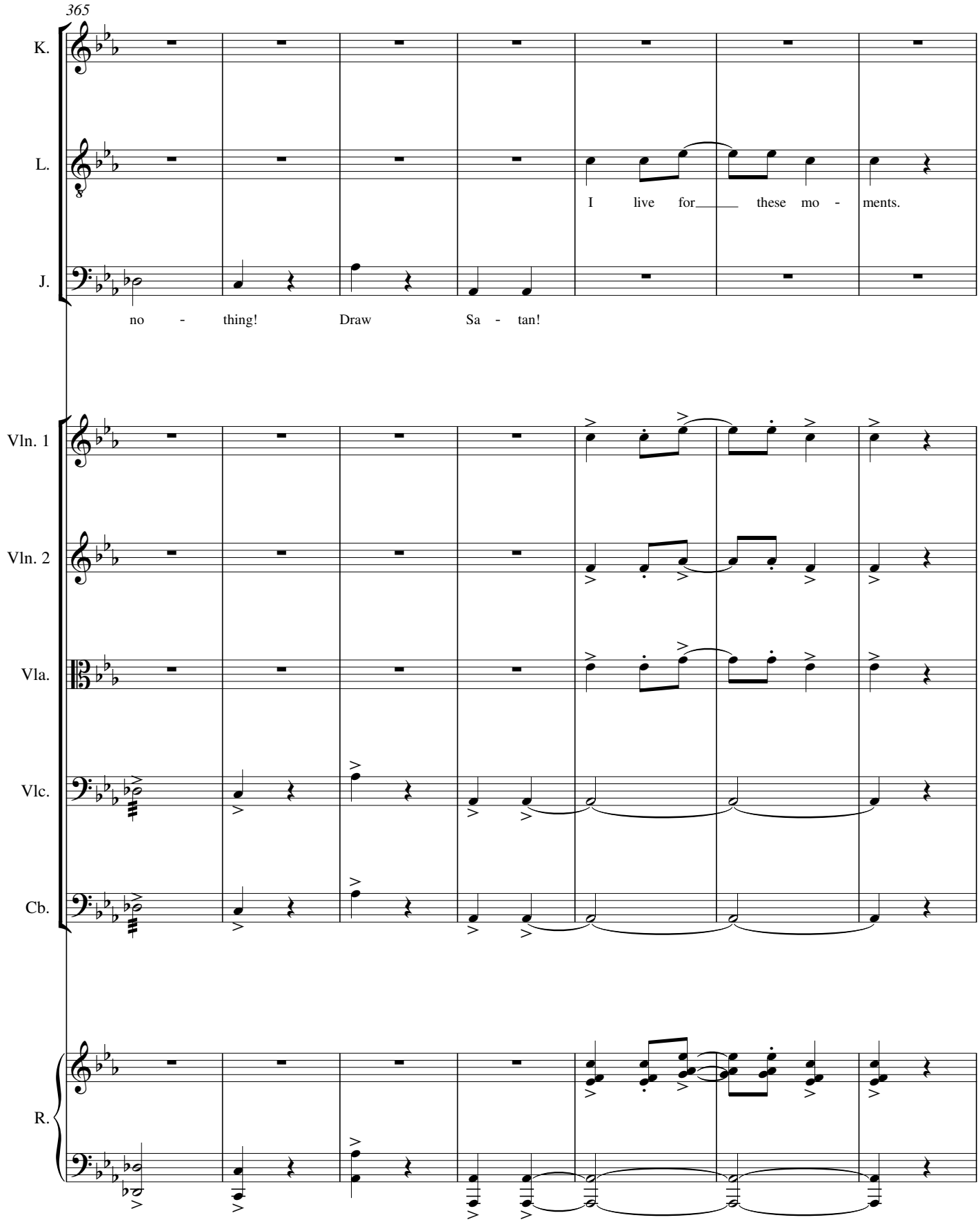

335
K.
L.
___ a dol - lar on a dime?_____
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

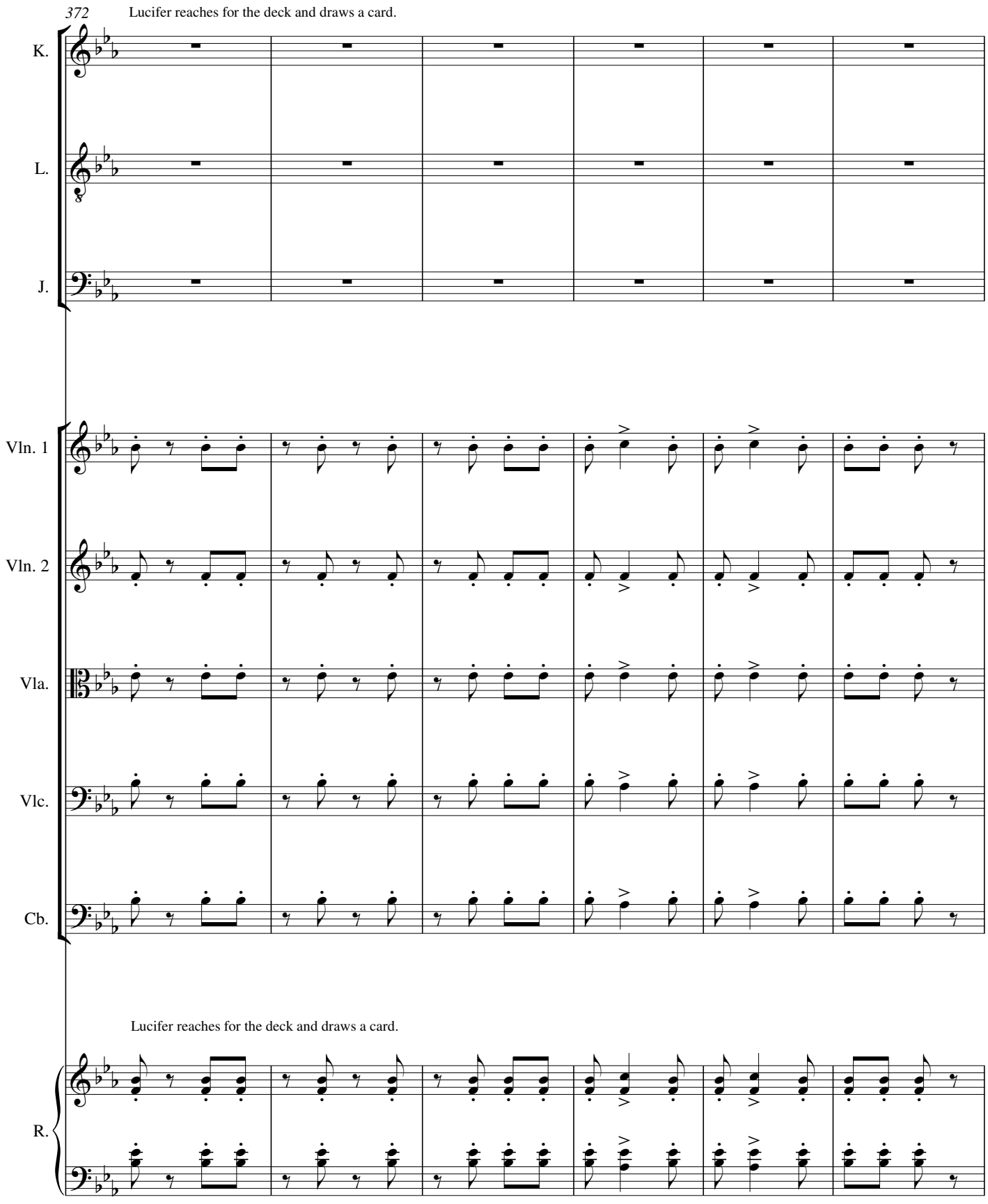

341
K.
Jo - seph, none of this is ne - ces - sar - y
L.
(turning heroically to Kaia)
J.
Love.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

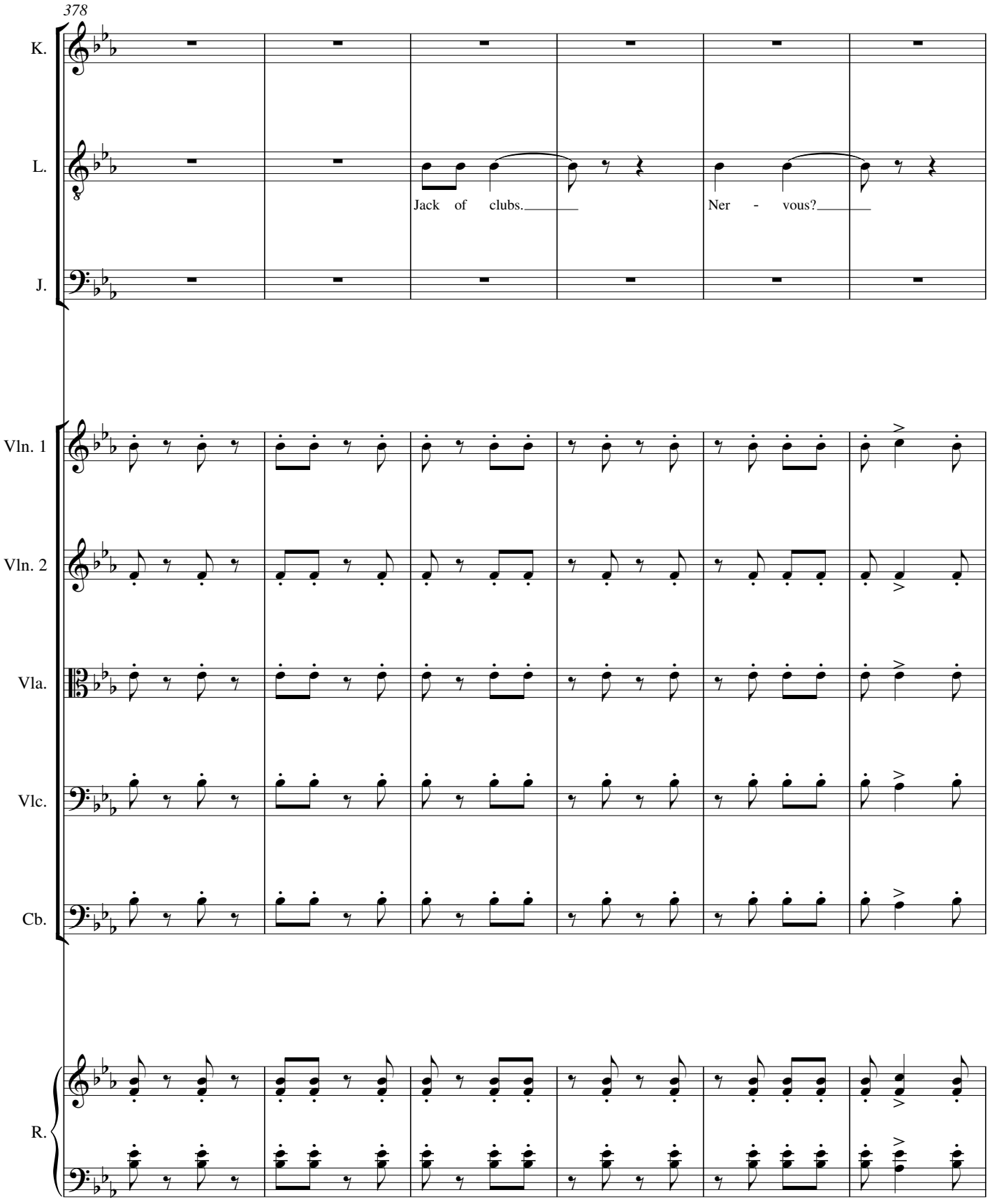

347
K.
L.
In - deed, dear Jo - seph, are you cer - tain that risk - ing your soul for a
J.
Vln. 1
Vln. 2
Vla.
Vlc.
pizz.
Cb.
R.

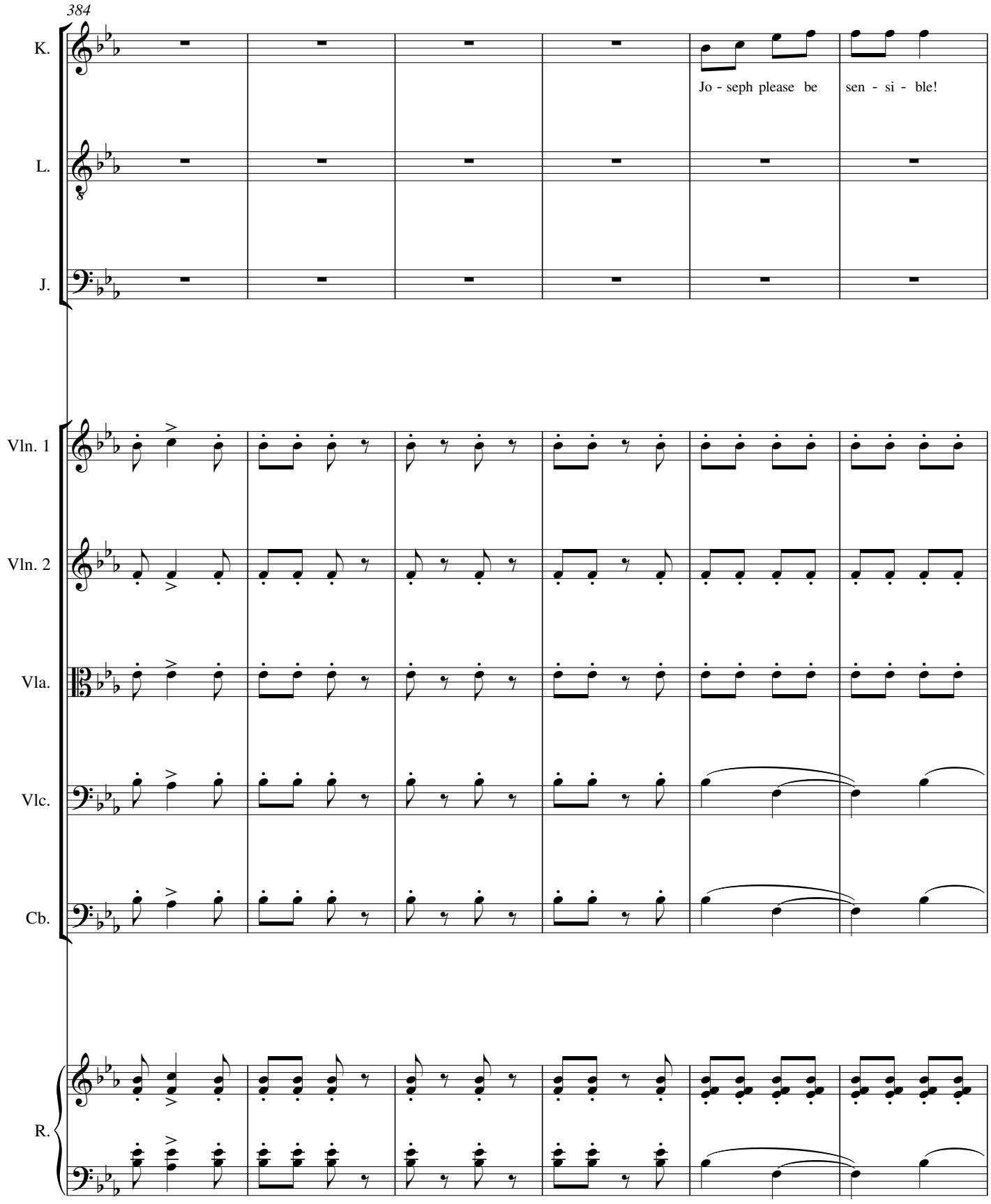

353
K.
L.
wo - man who a - ban-doned you on your death - bed is con - sis - tent with
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

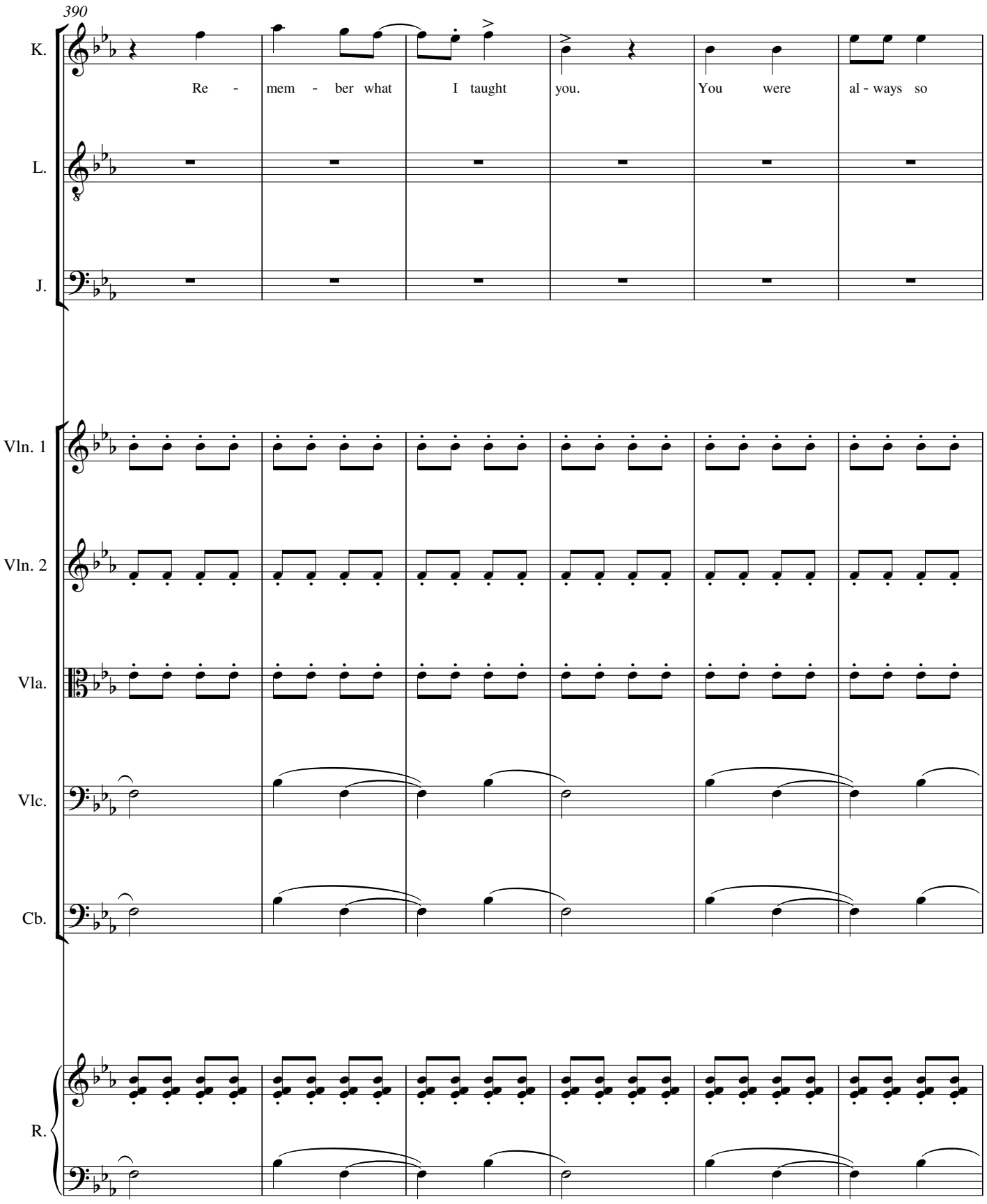

359
K.
L.
dig - ni - ty?
J.
A soul with - out love is a bur - den. All or
Vln. 1
Vln. 2
Vla.
Vlc.
arco
Cb.
R.

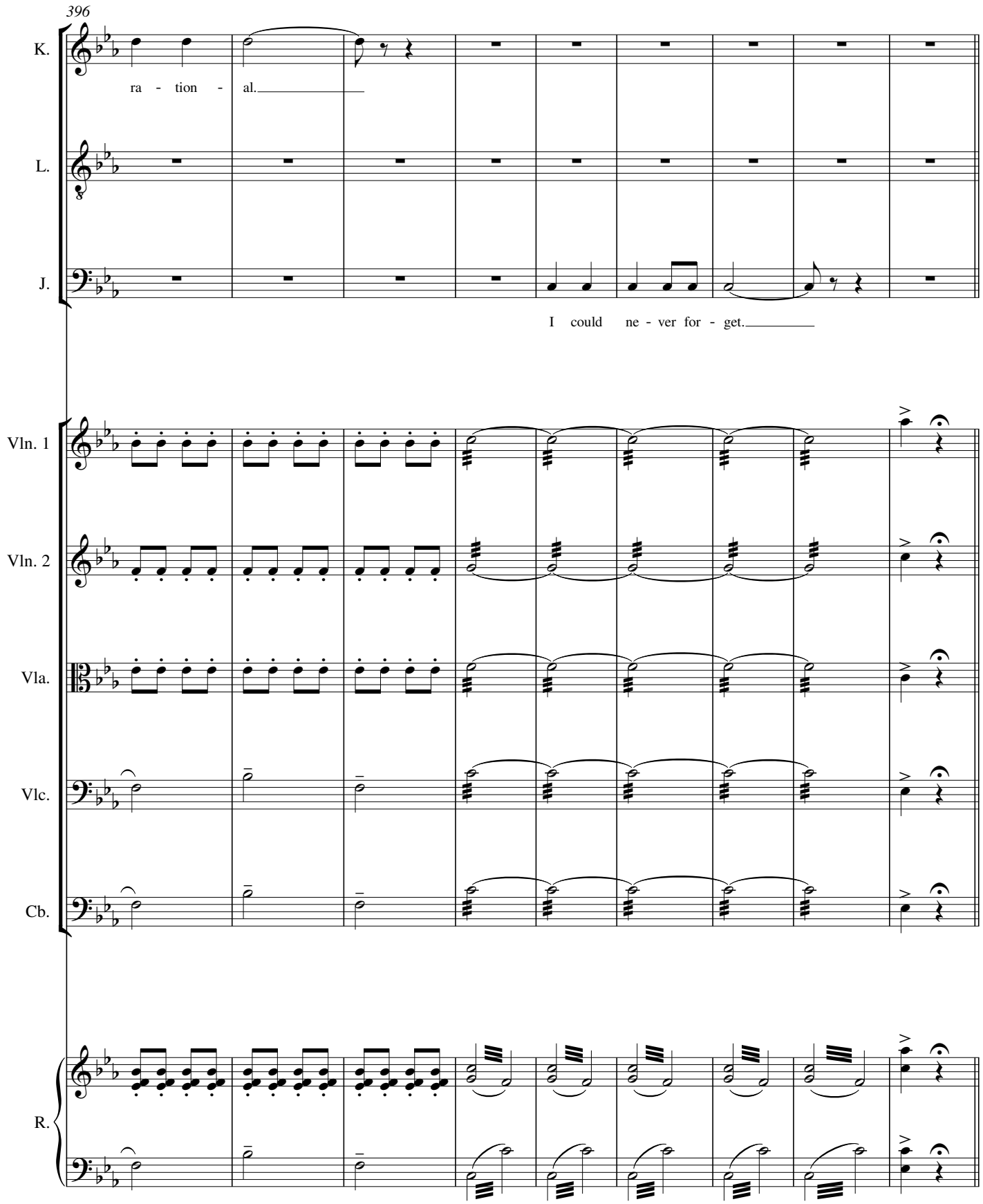

365
K.
L.
I live for these mo - ments.
J.
no - thing! Draw Sa - tan!
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

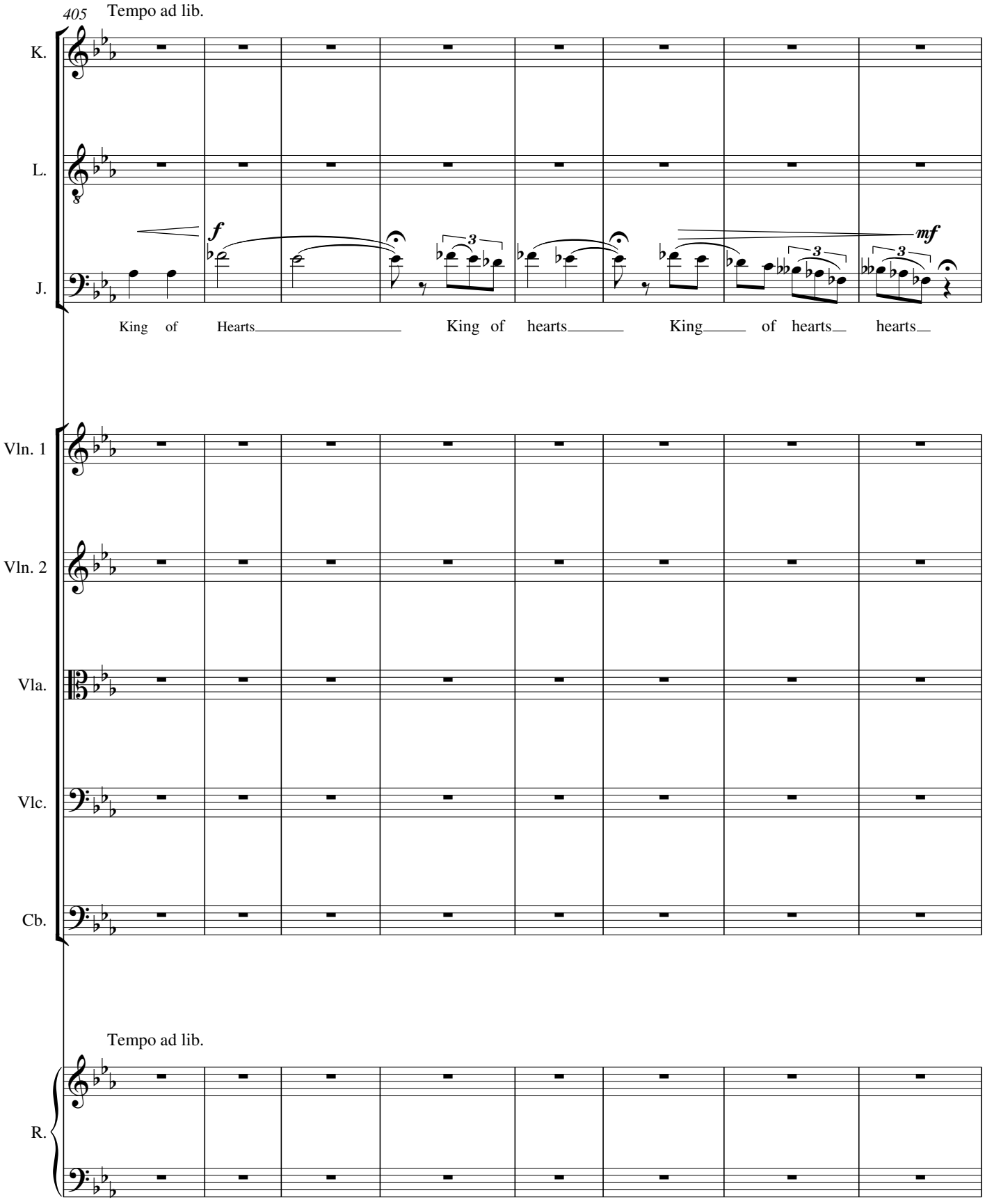

372
Lucifer reaches for the deck and draws a card.
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
Lucifer reaches for the deck and draws a card.
R.

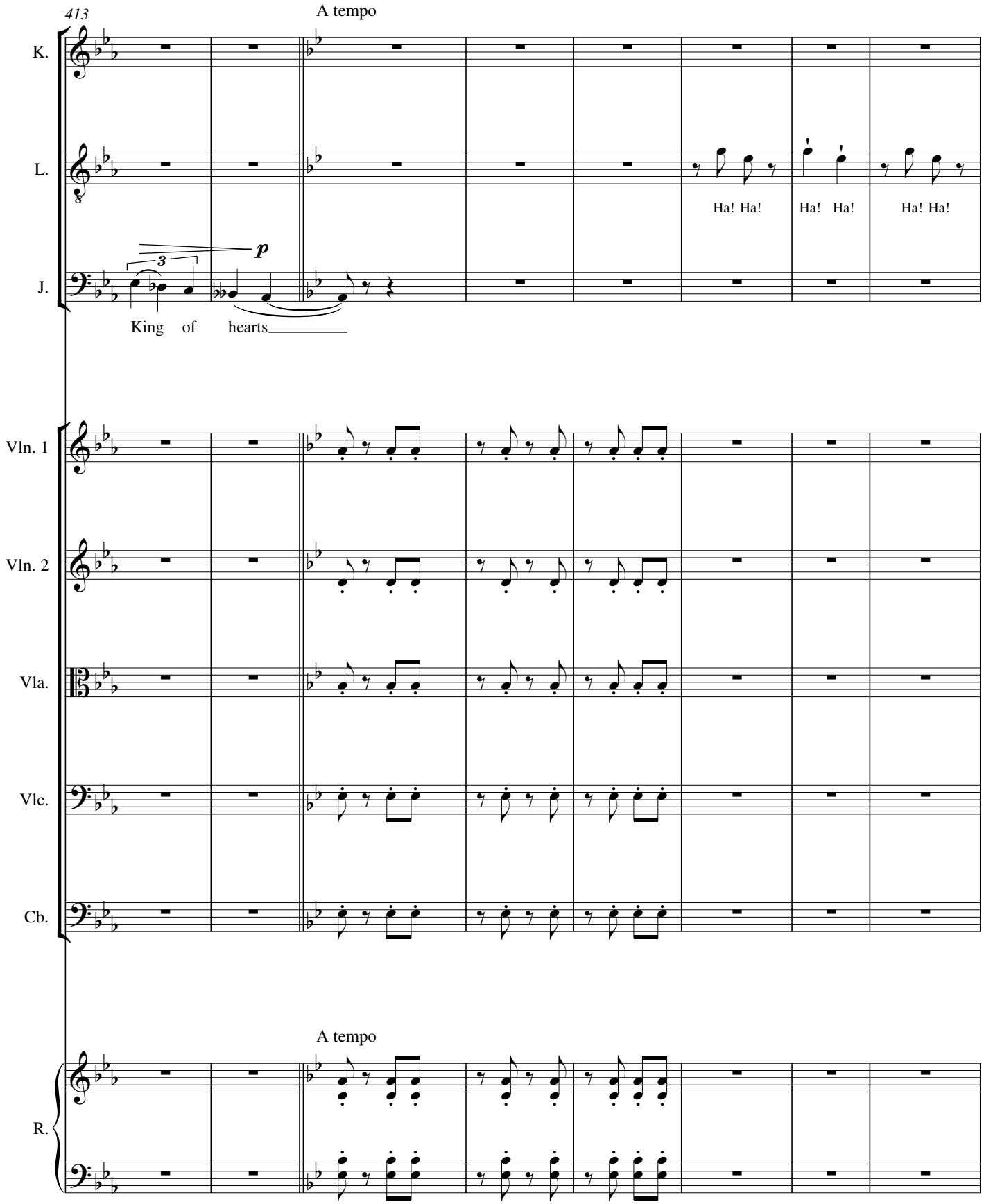

378
K.
L.
Jack of clubs.
Ner - vous?
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

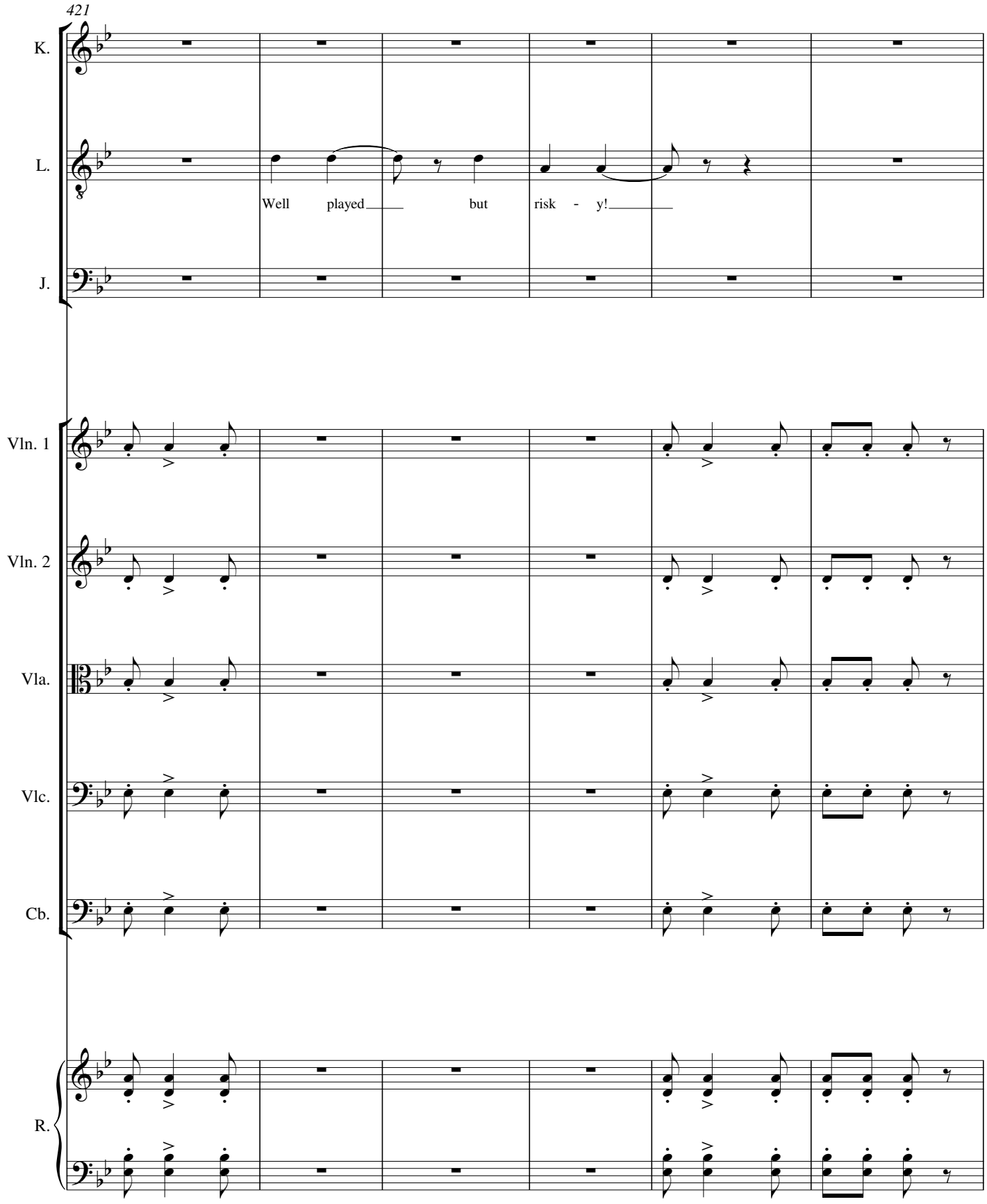

384
K.
L.
J.
Jo - seph please be
sen - si - ble!
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

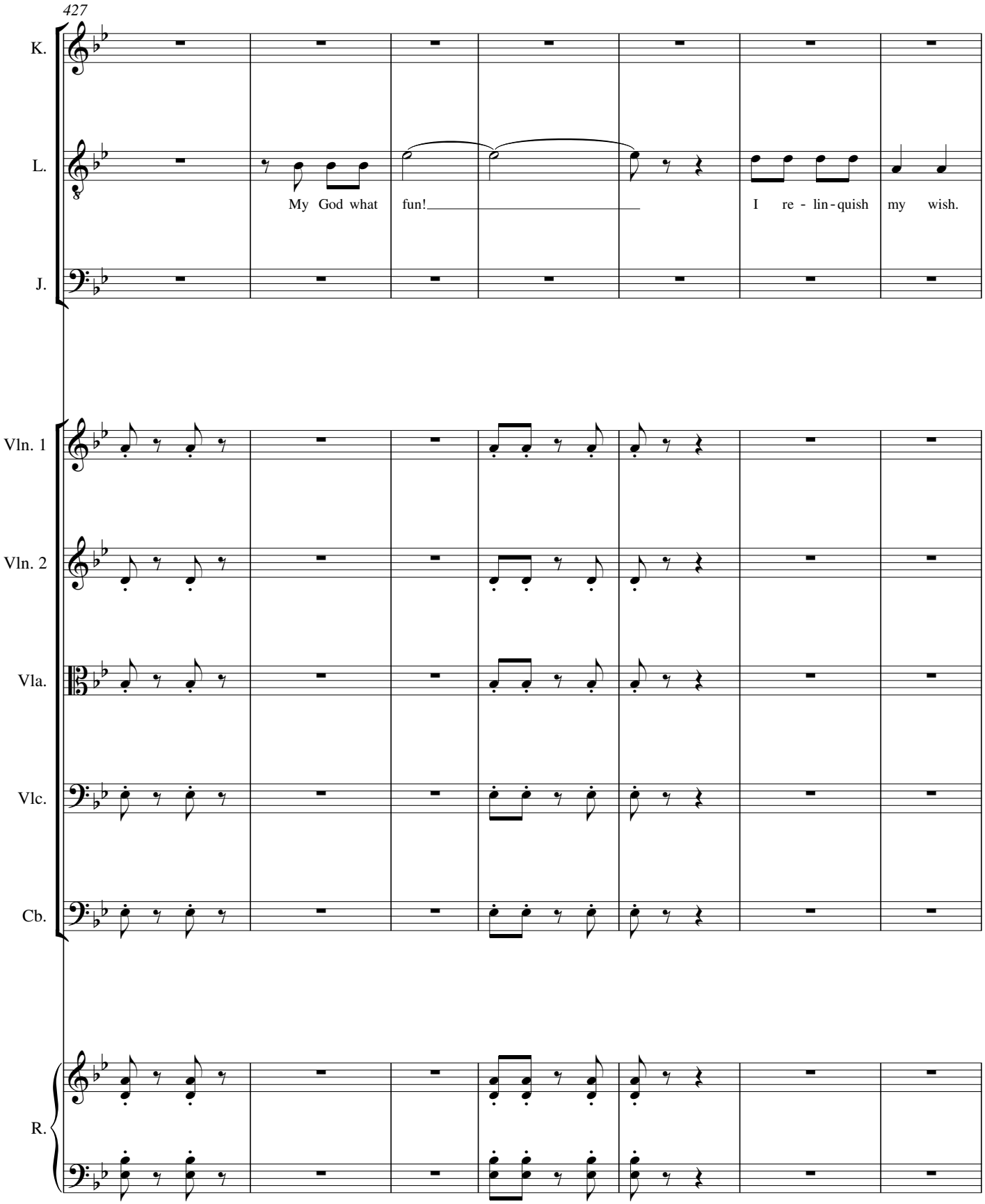

390
K.
Re - mem - ber what I taught you. You were al - ways so
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

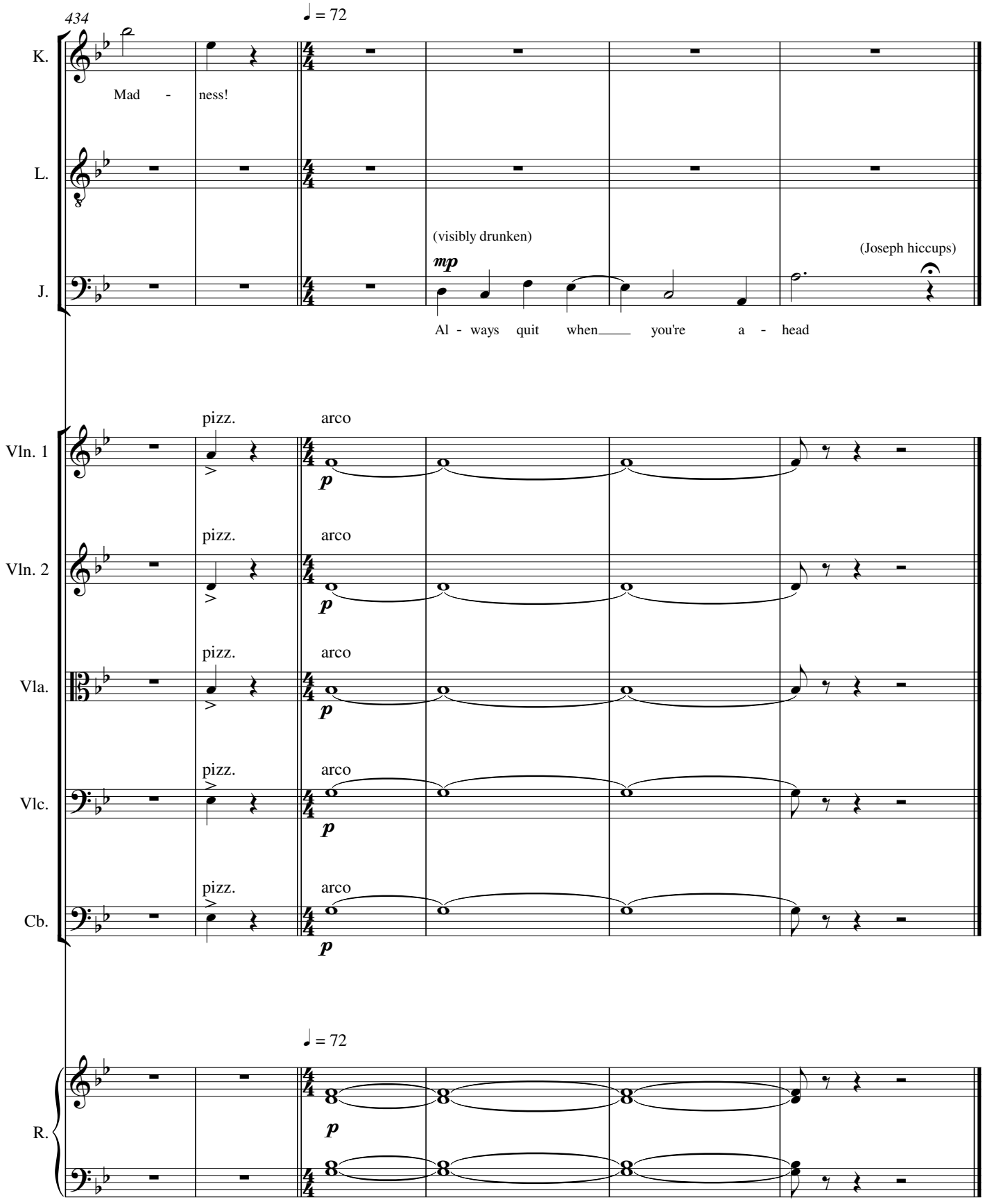

396
K.
ra - tion - al.
L.
J.
I could ne - ver for - get.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.


405
Tempo ad lib.
K.
L.
J.
f
mf
King of Hearts King of hearts King of hearts hearts
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
Tempo ad lib.
R.

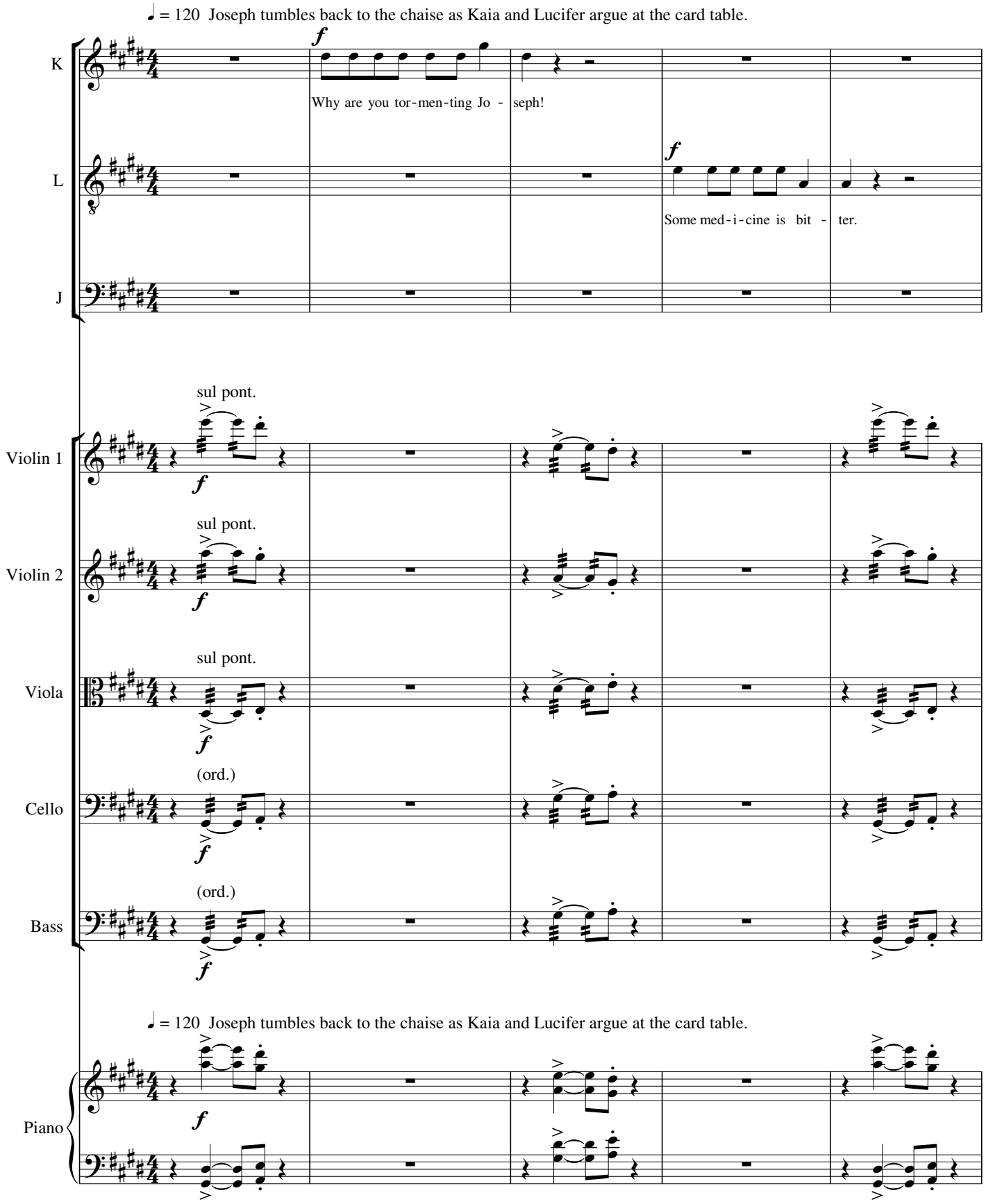

413
A tempo
K.
L.
J.
Ha! Ha!
Ha! Ha!
Ha! Ha!
p
3
King of hearts
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
A tempo
R.

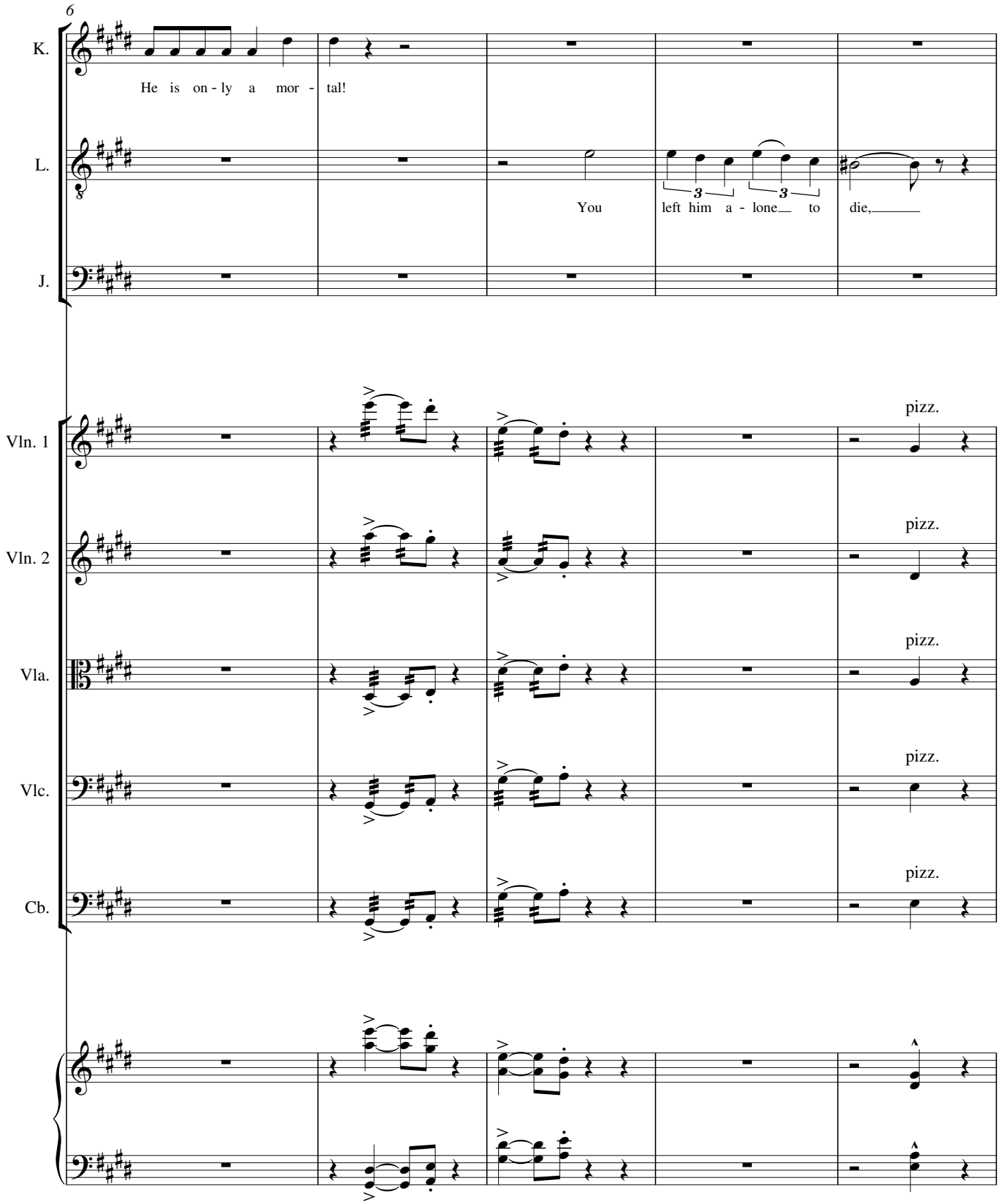

421
K.
L.
Well played but risk - y!
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

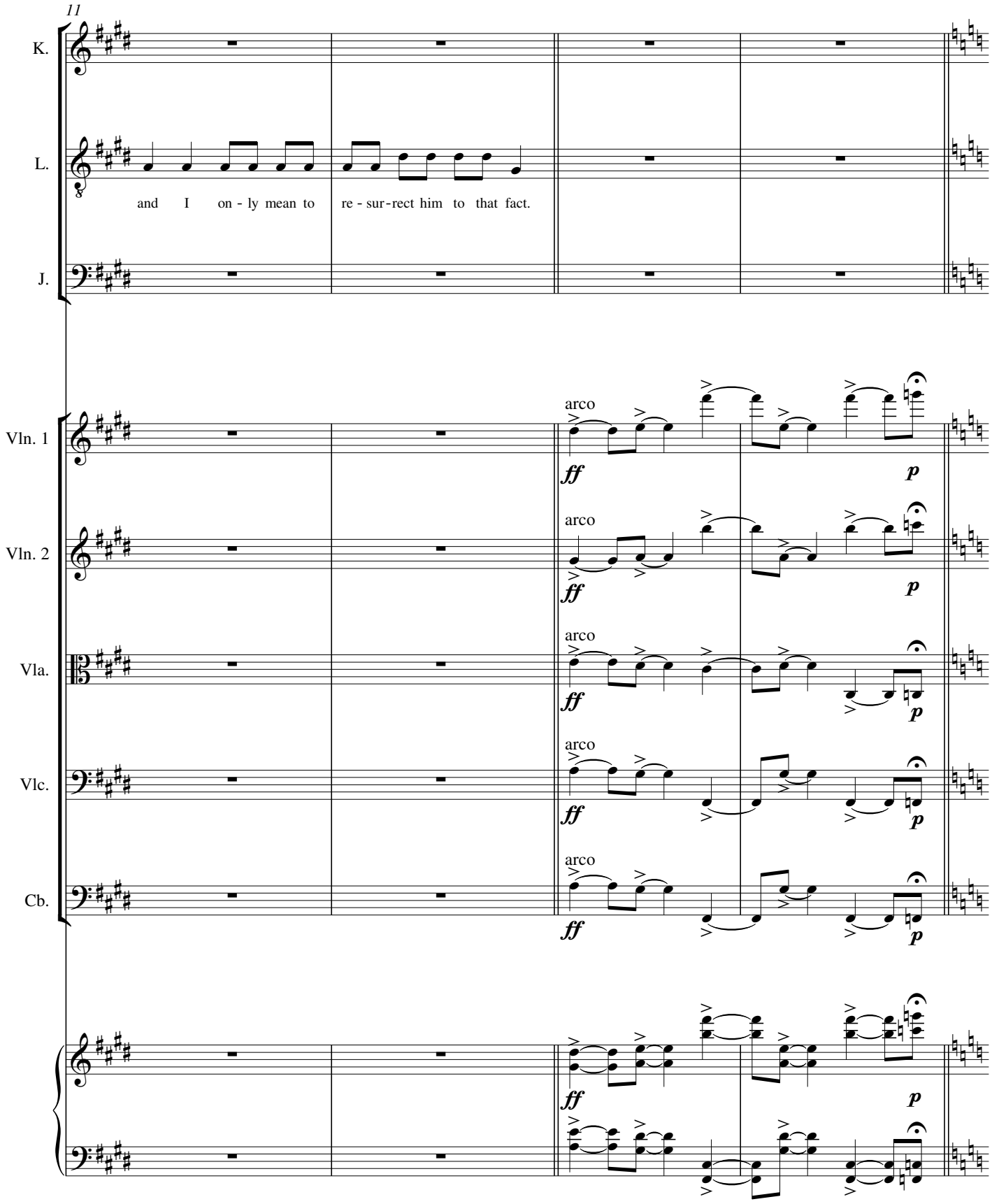

427
K.
L.
J.
My God what fun!
I re - lin - quish my wish.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.

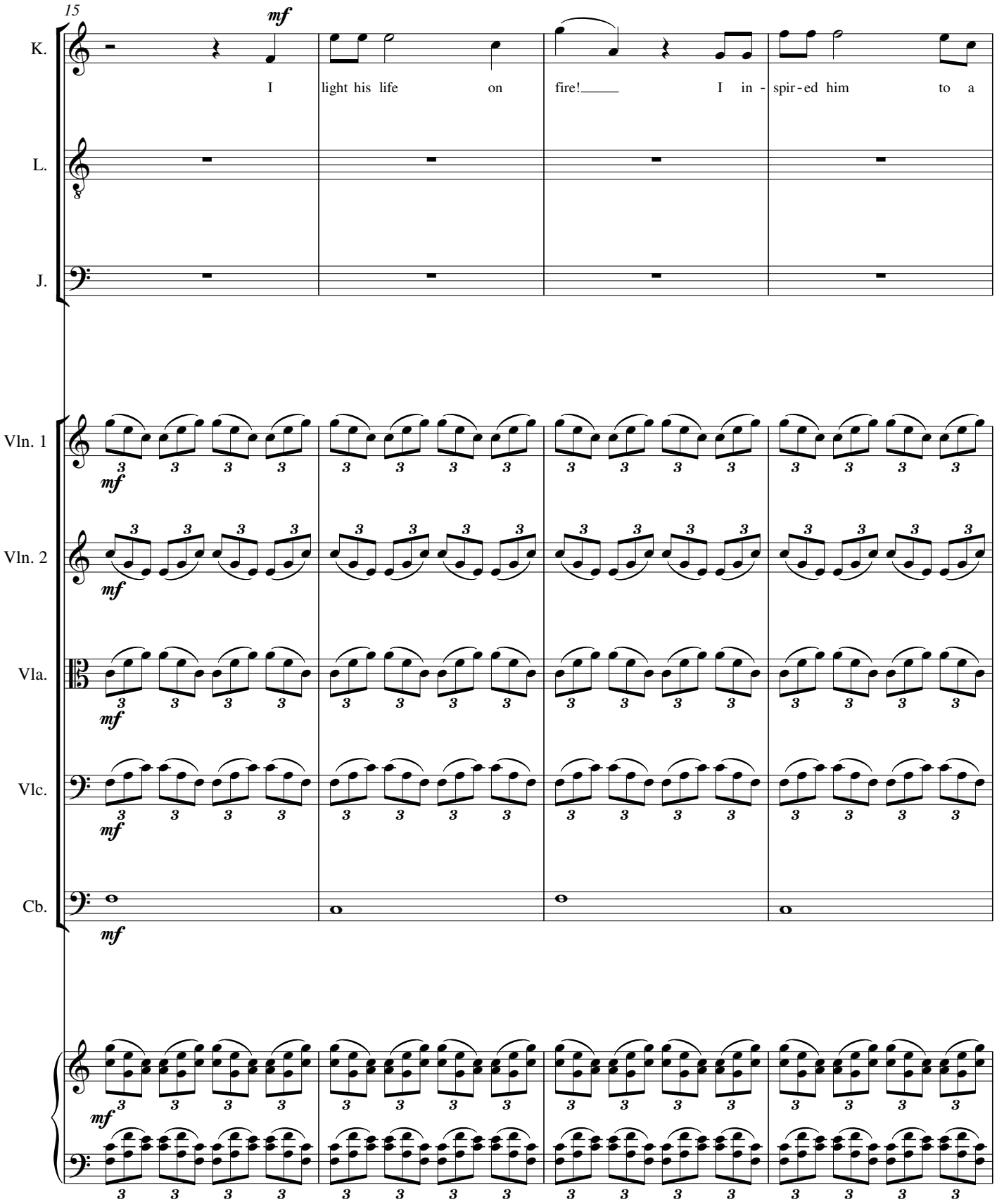

434
♩ = 72
K.
Mad - ness!
L.
(visibly drunken)
mp
(Joseph hiccups)
J.
Al - ways quit when you're a - head
pizz.
arco
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
p
♩ = 72
R.

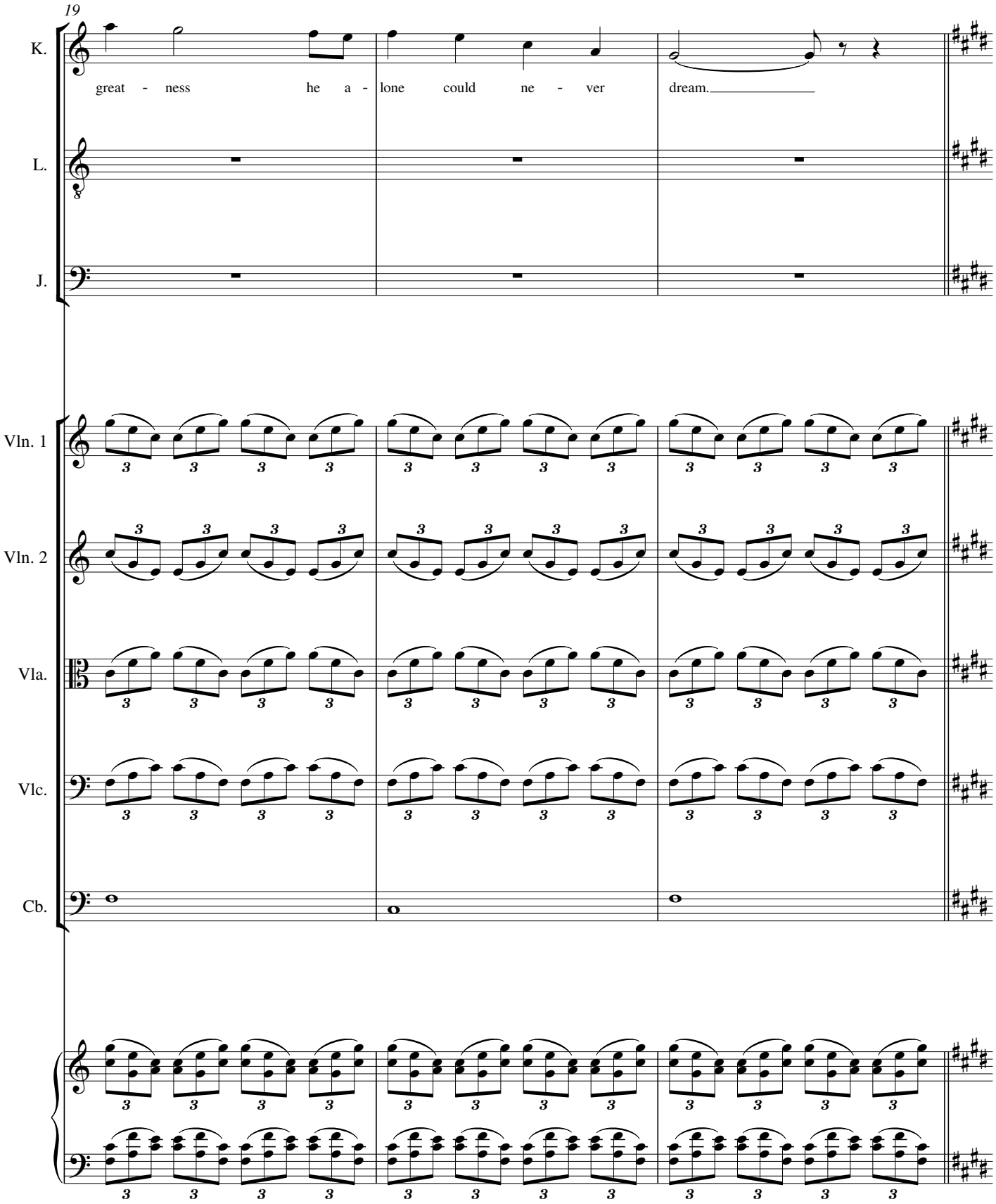
No. 15: Why are you tormenting Joseph ...

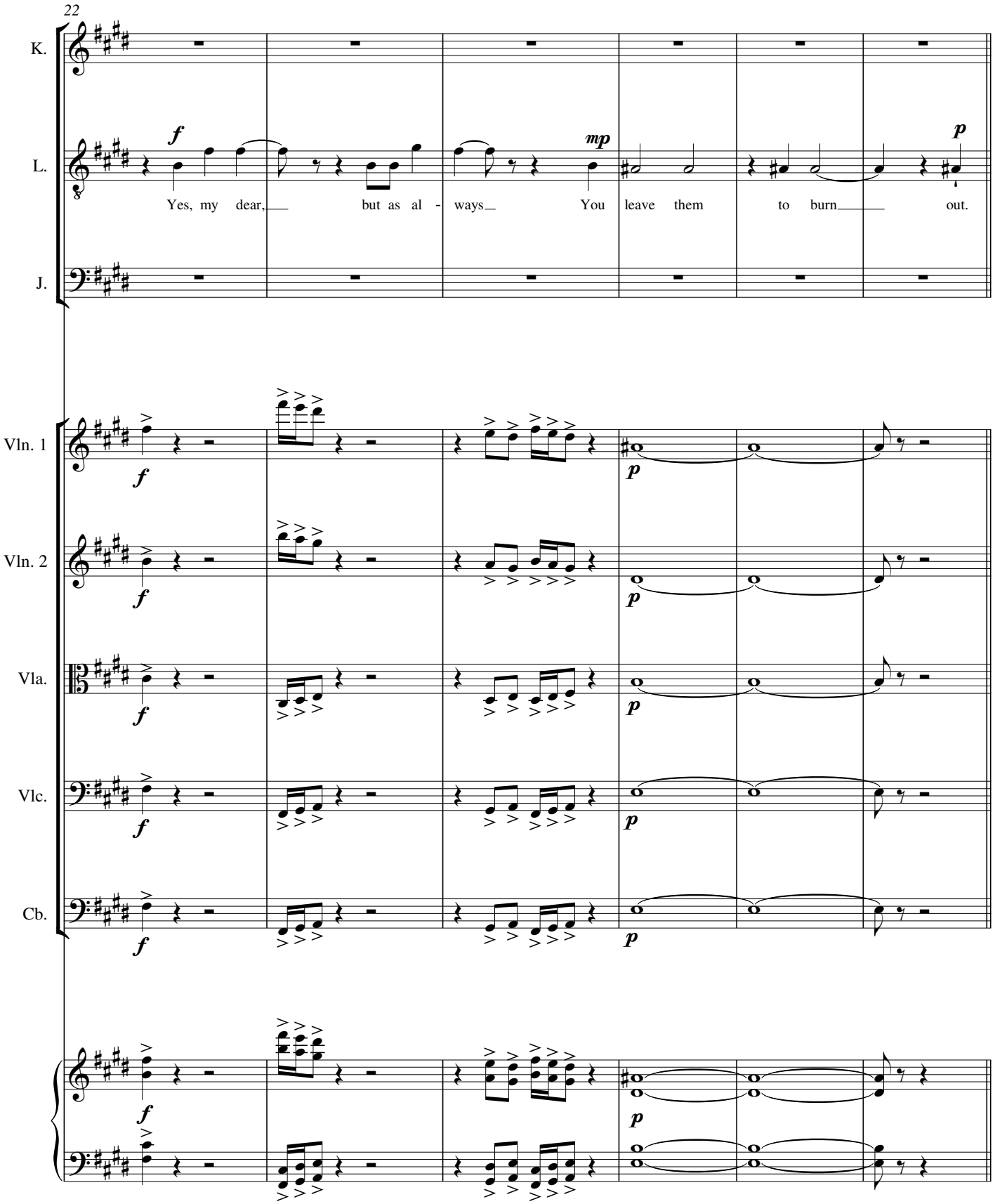


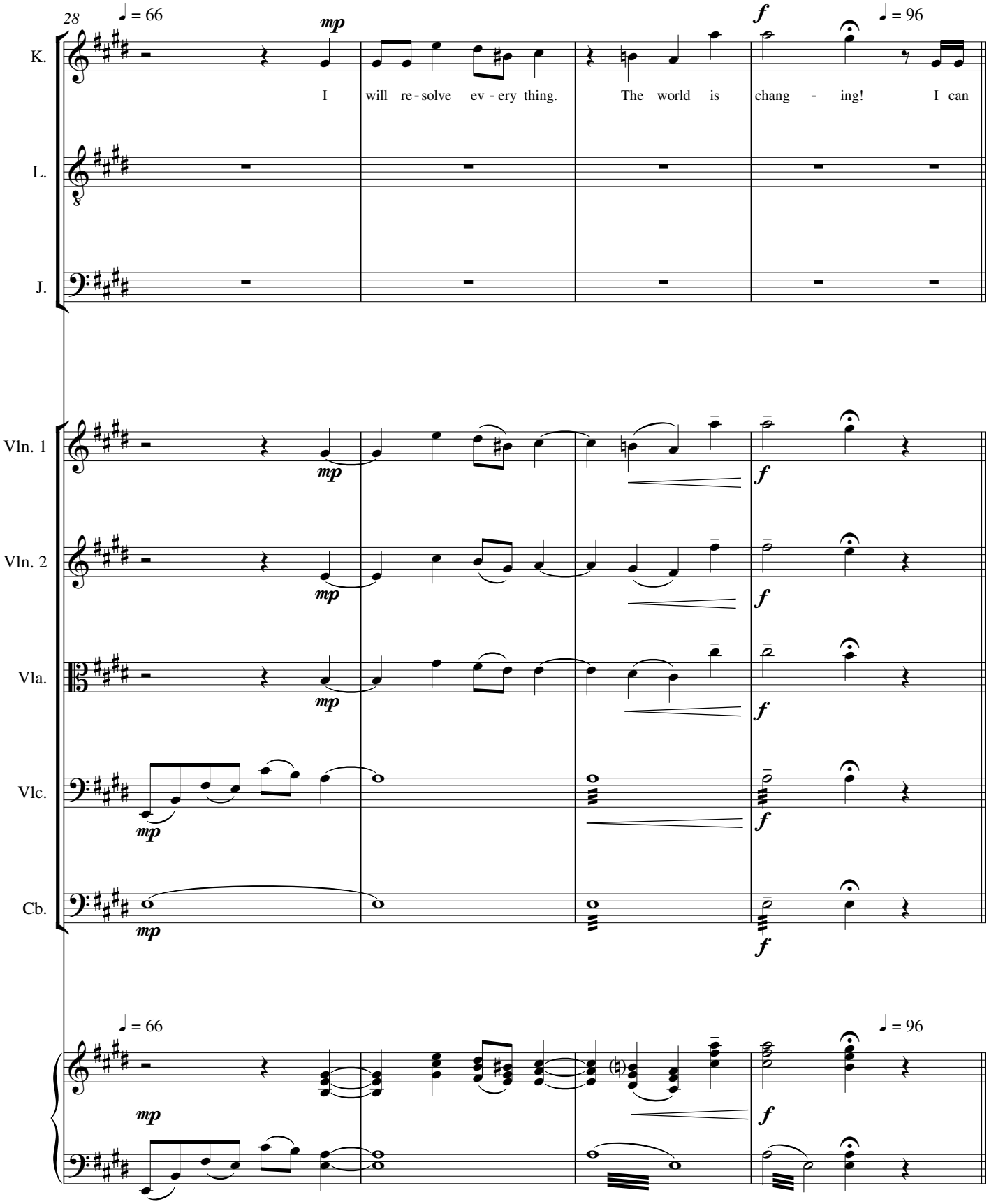

6
K.
He is on - ly a mor - tal!
L.
You
left him a - lone to
die,
J.
Vln. 1
pizz.
Vln. 2
pizz.
Vla.
pizz.
Vlc.
pizz.
Cb.
pizz.

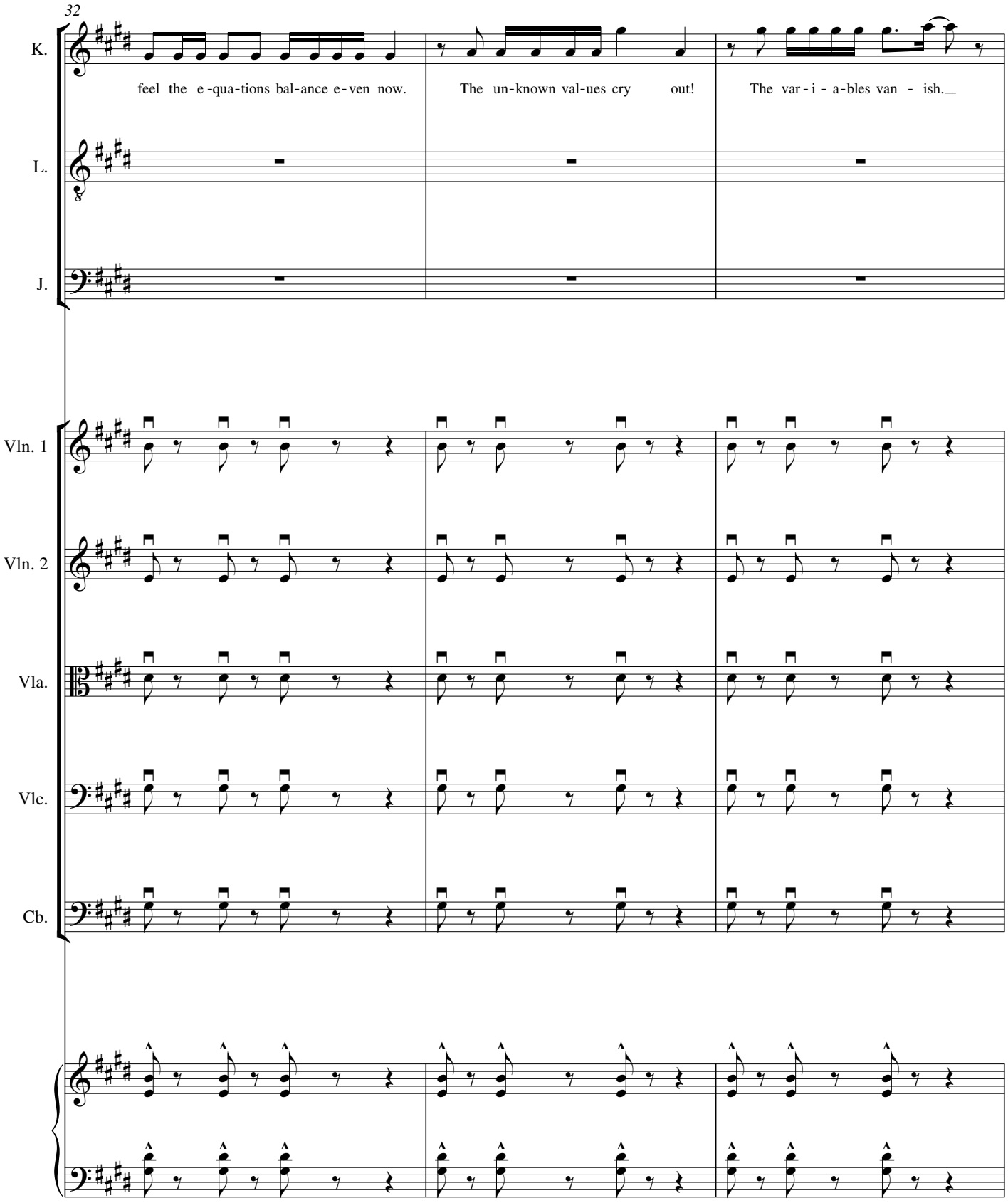

11
K.
L.
and I on - ly mean to re - sur - rect him to that fact.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
arco
ff
p

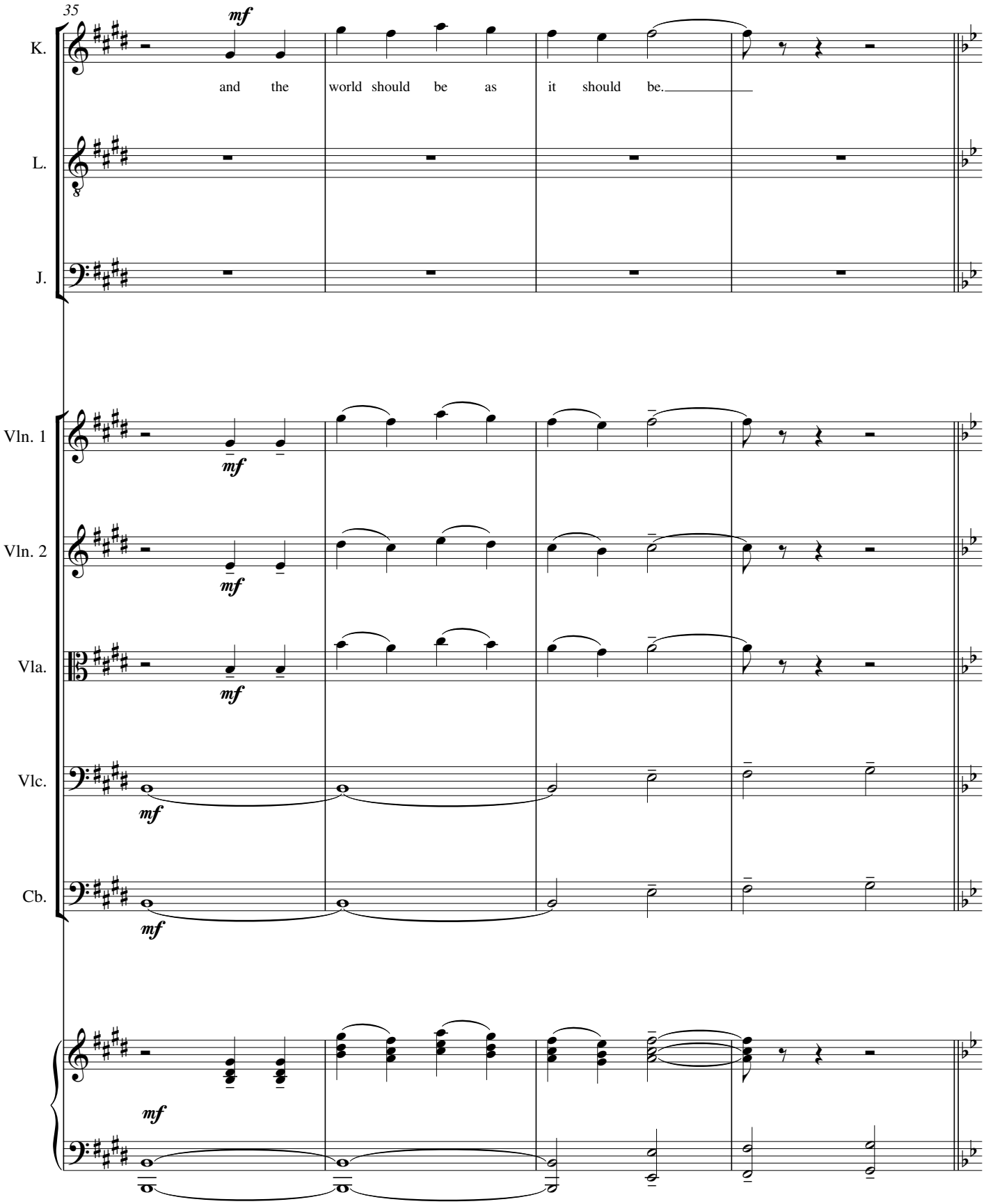

15
mf
K.
I light his life on fire! I in - spir - ed him to a
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

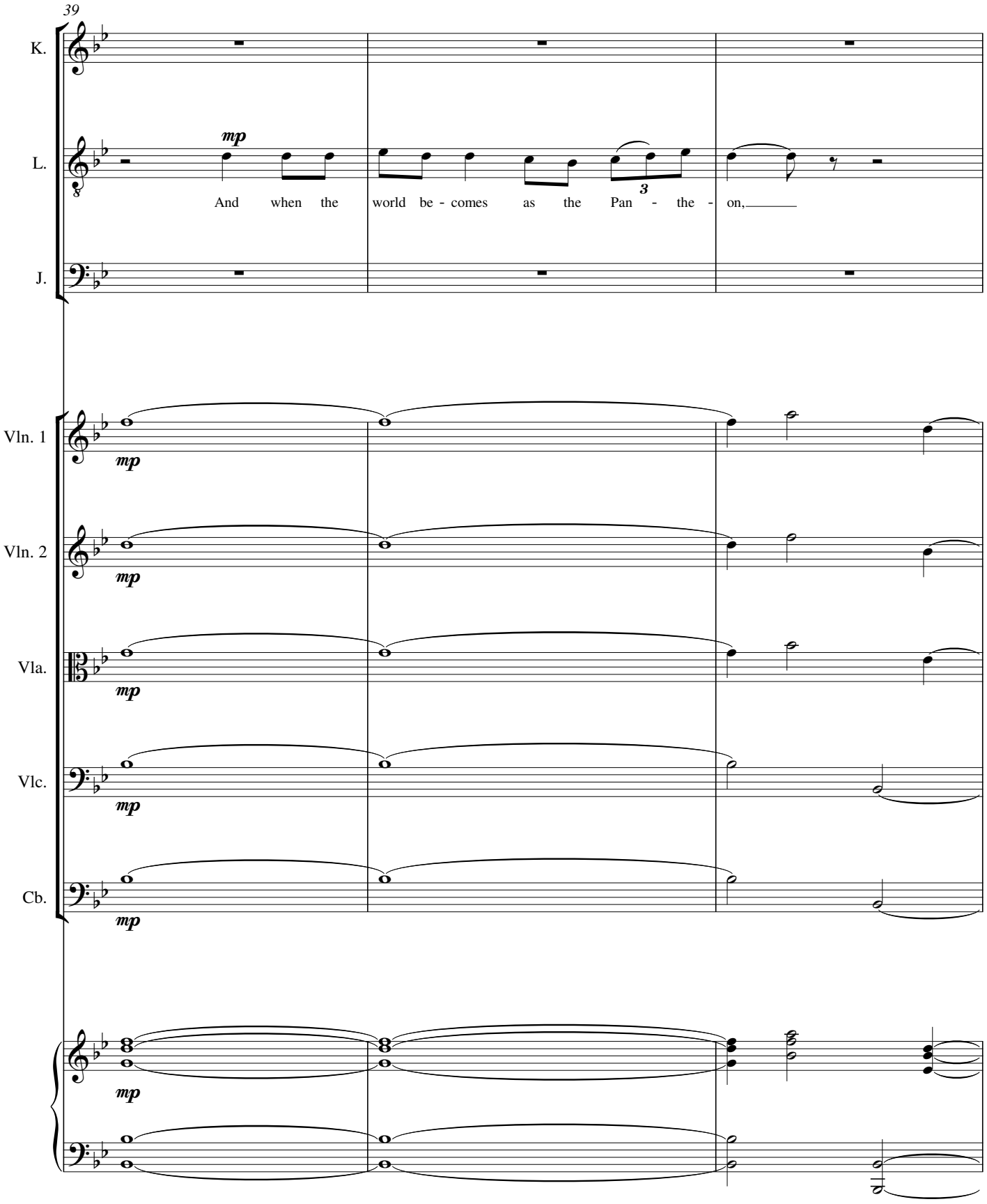

19
K.
great - ness he a - lone could ne - ver dream.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

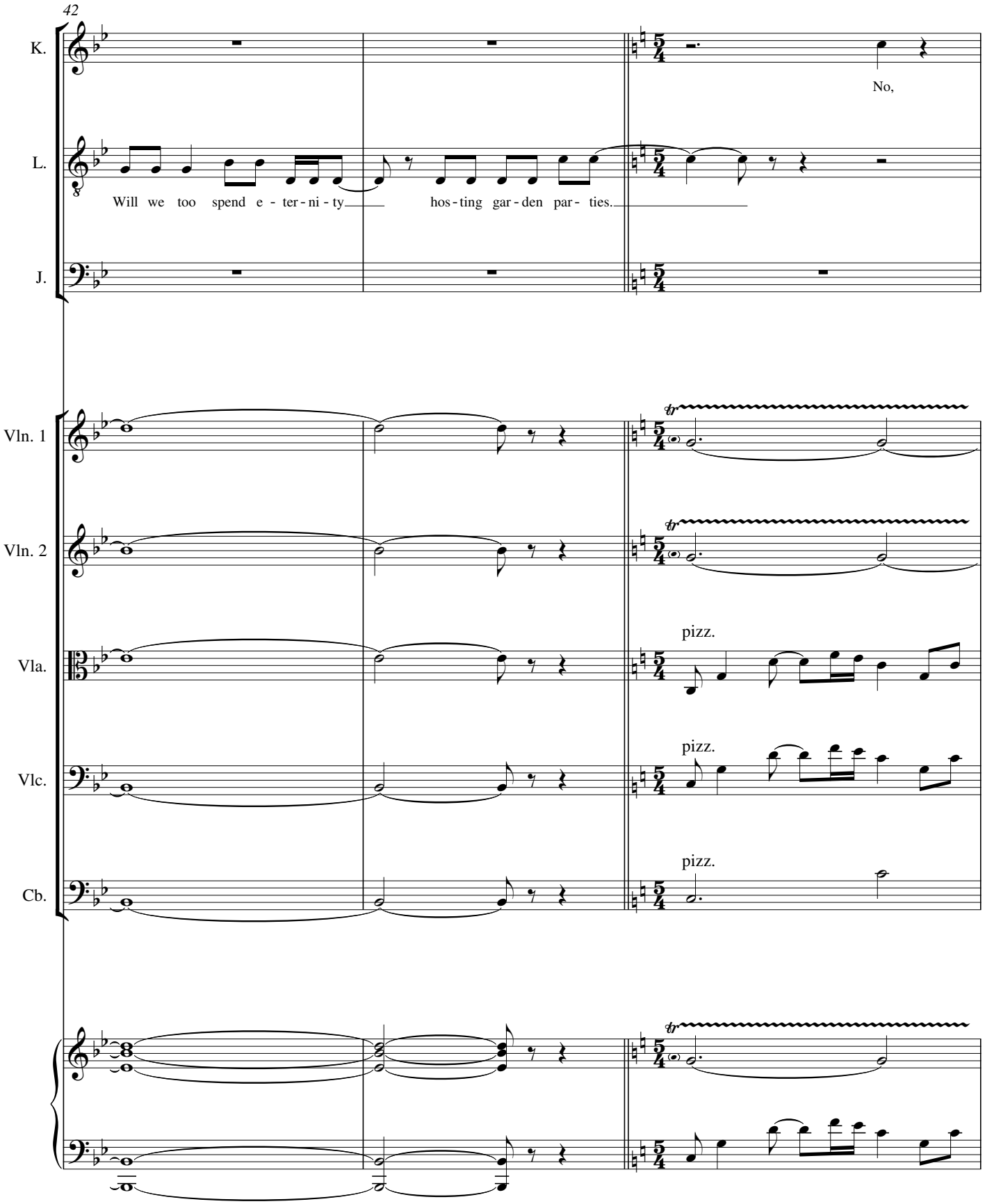

22
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
f
mp
p
Yes, my dear, but as al - ways You leave them to burn out.

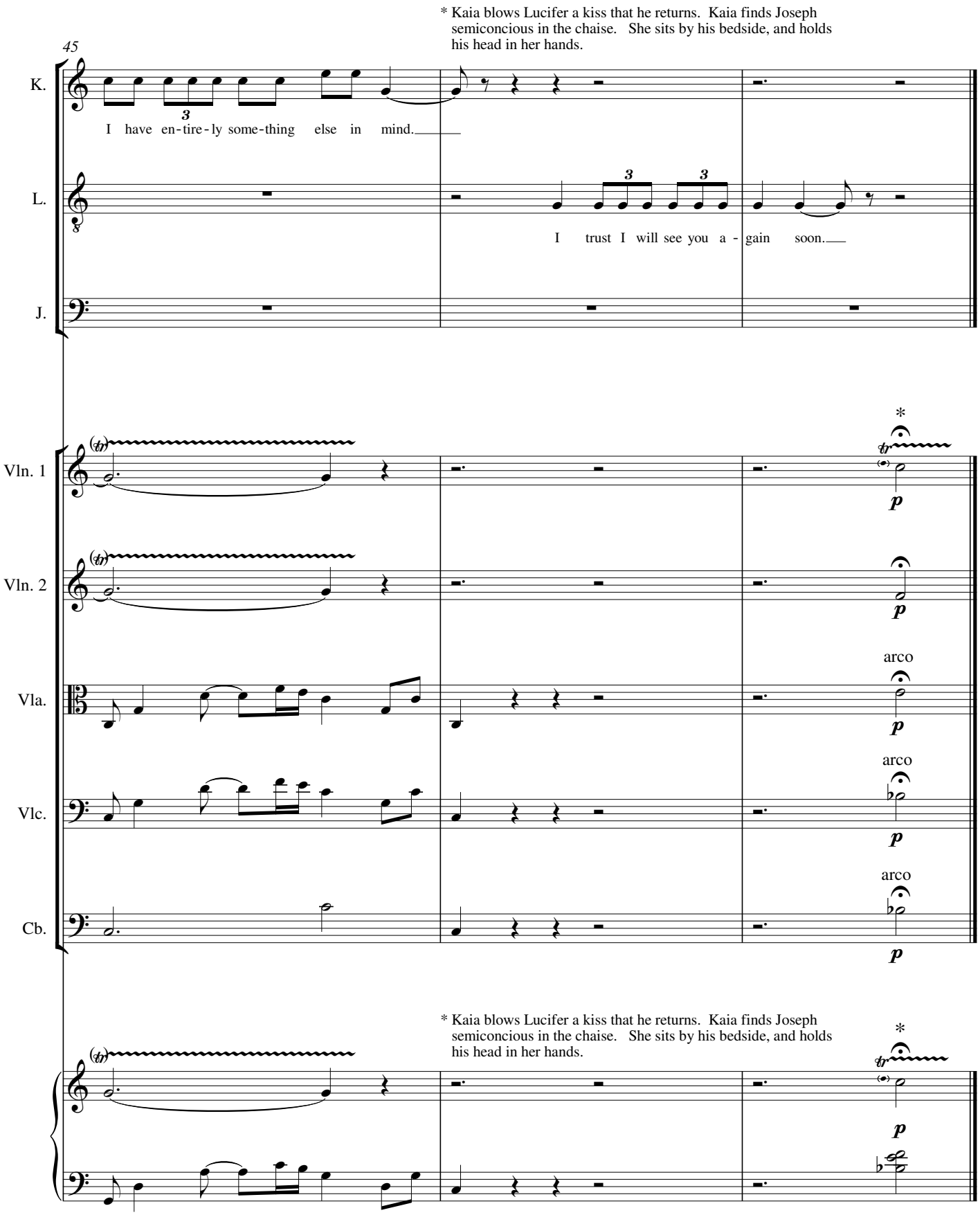

28
♩ = 66
mp
f
♩ = 96
K.
I will re - solve ev - ery thing. The world is chang - ing! I can
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
mp
f
♩ = 66
♩ = 96


32
K.
feel the e-qua-tions bal-ance e-ven now.
The un-known val-ues cry out!
The var-i-a-bles van-ish.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

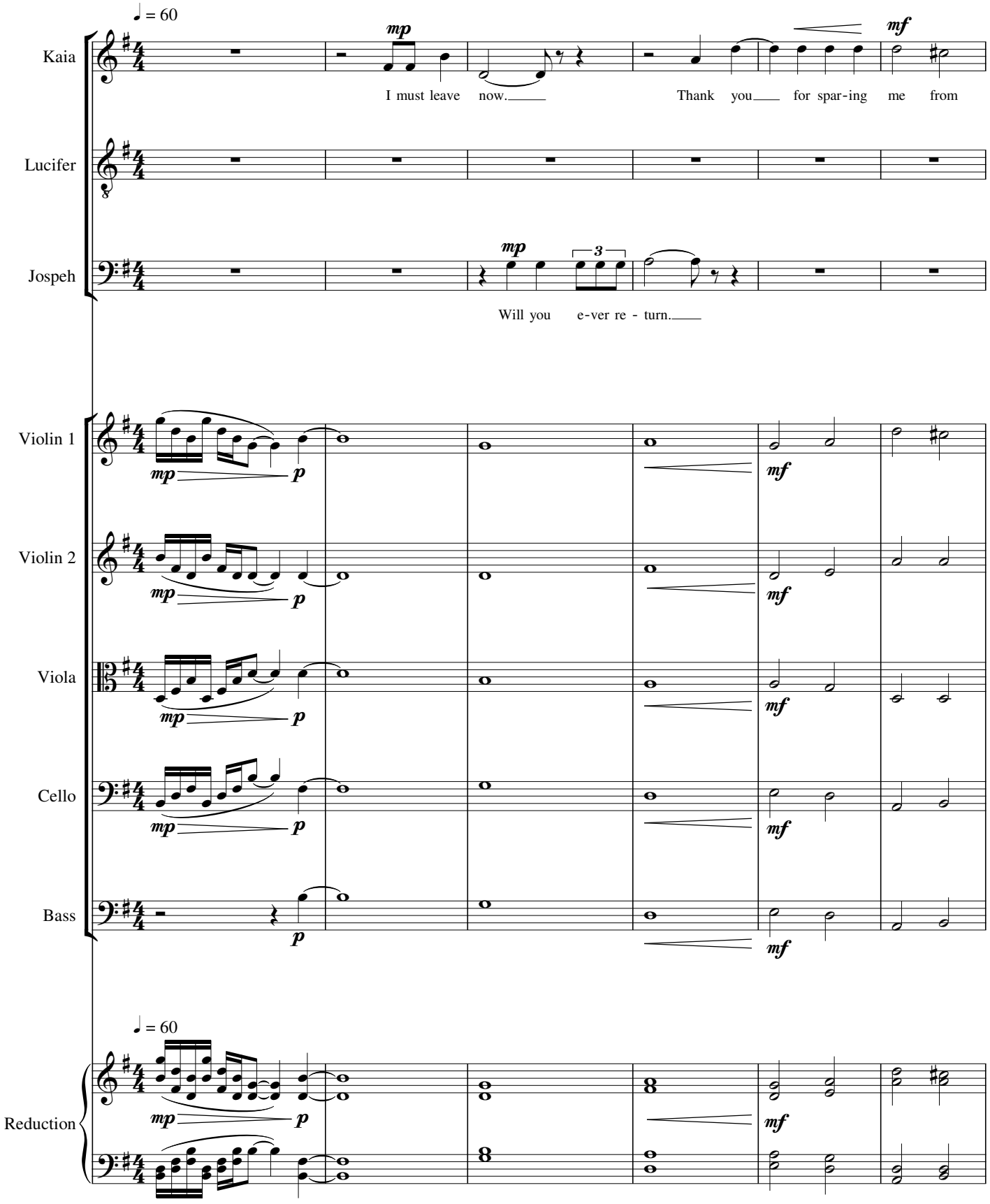

35
K.
L.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
mf
and the world should be as it should be.

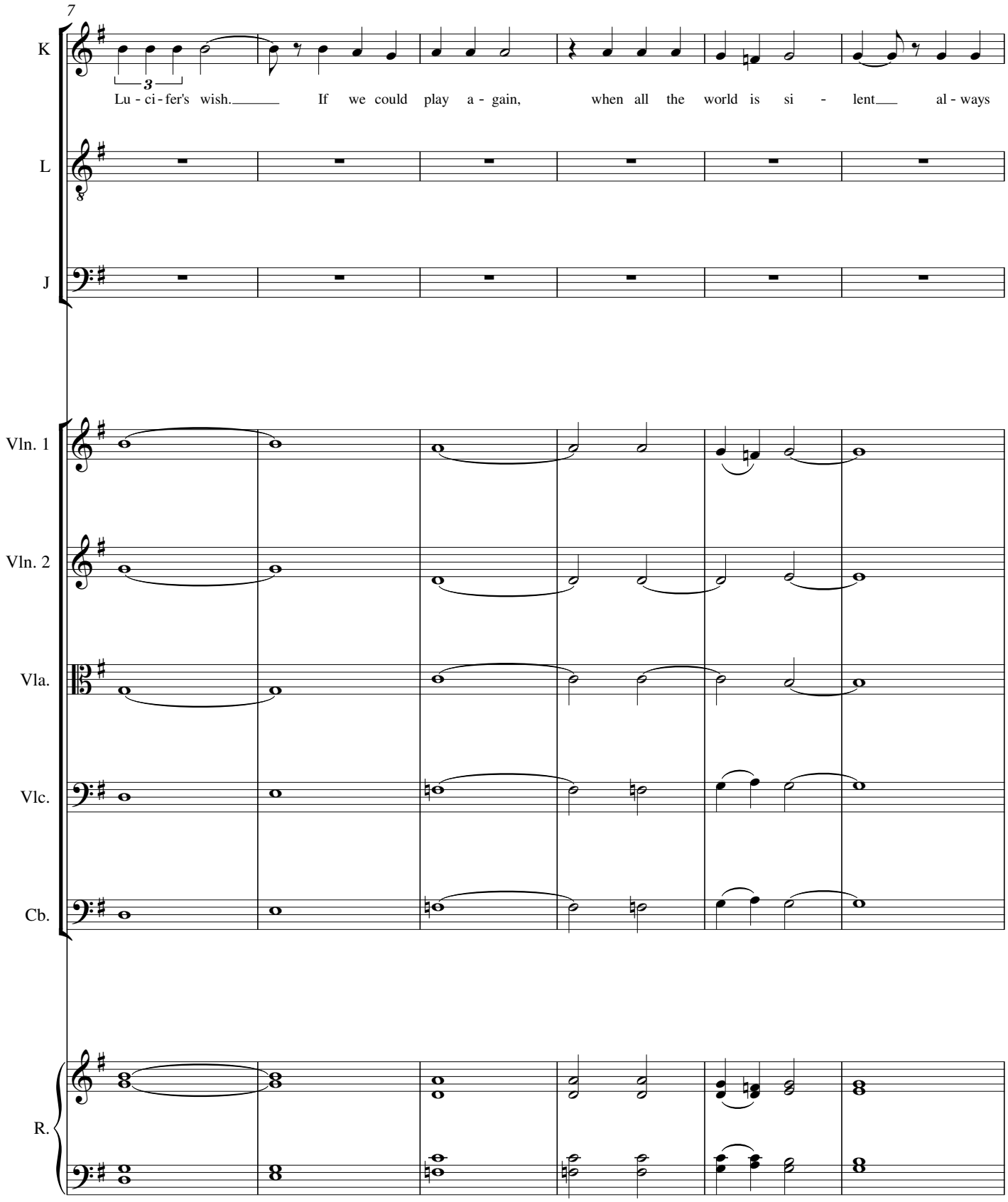

39
K.
L.
J.
mp
And when the world be - comes as the Pan - the - on,
3
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
mp

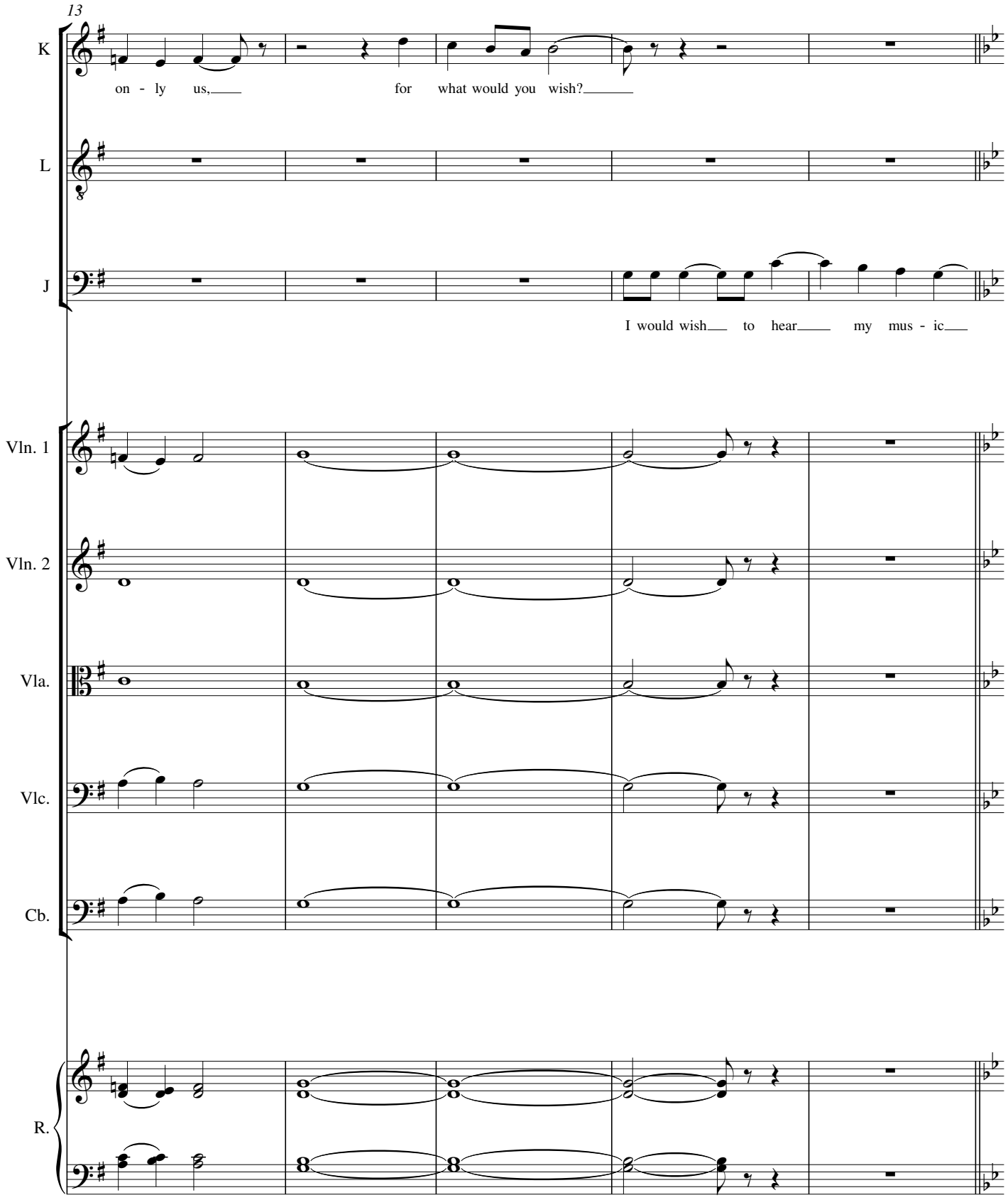

42
K.
No,
L.
Will we too spend e - ter - ni - ty
hos - ting gar - den par - ties.
J.
Vln. 1
Vln. 2
Vla.
pizz.
Vlc.
pizz.
Cb.
pizz.

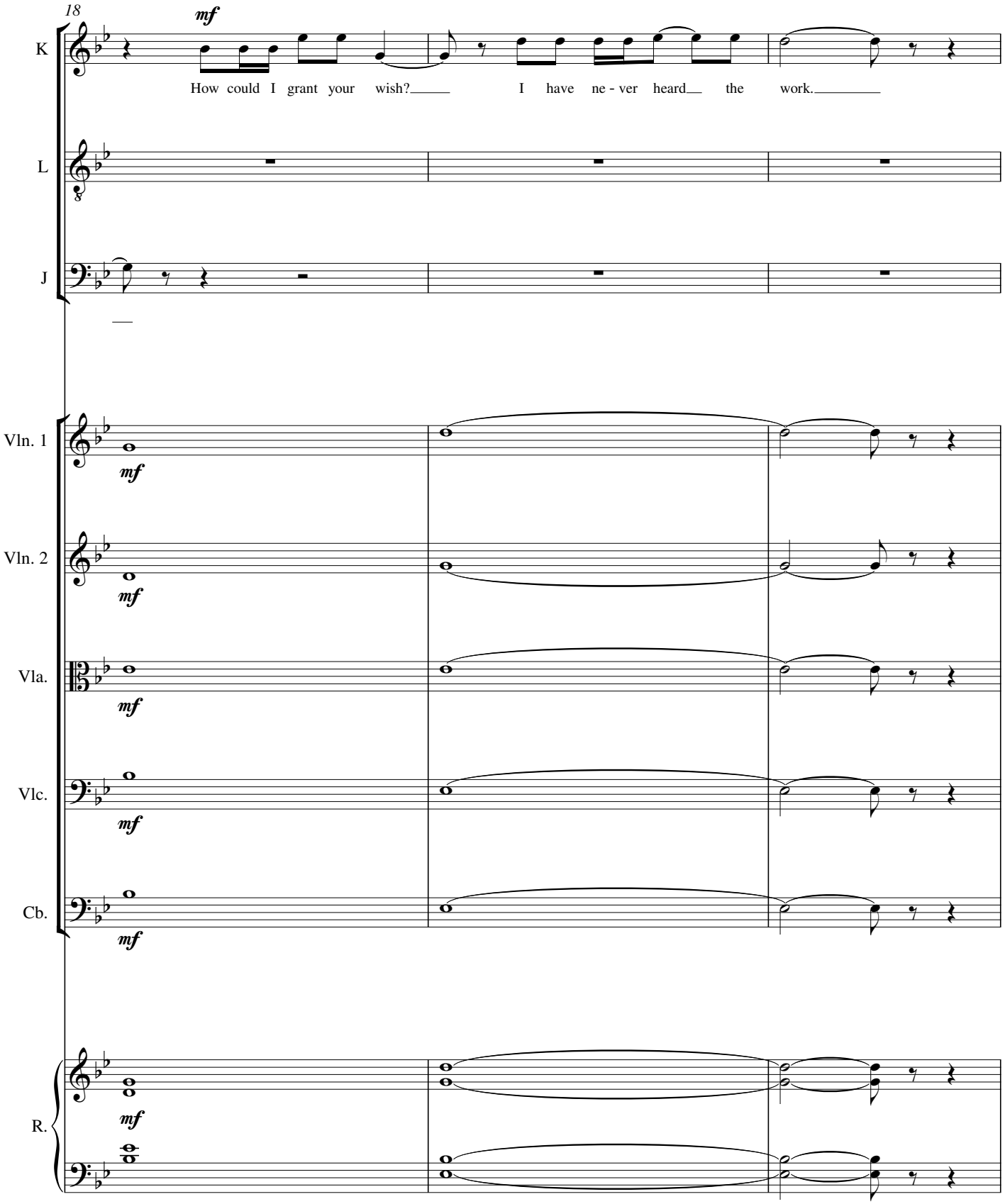

* Kaia blows Lucifer a kiss that he returns. Kaia finds Joseph semiconcious in the chaise. She sits by his bedside, and holds his head in her hands.
45
K.
I have en-tire-ly some-thing else in mind.
L.
I trust I will see you a - gain soon.
J.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
arco
p
* Kaia blows Lucifer a kiss that he returns. Kaia finds Joseph semiconcious in the chaise. She sits by his bedside, and holds his head in her hands.

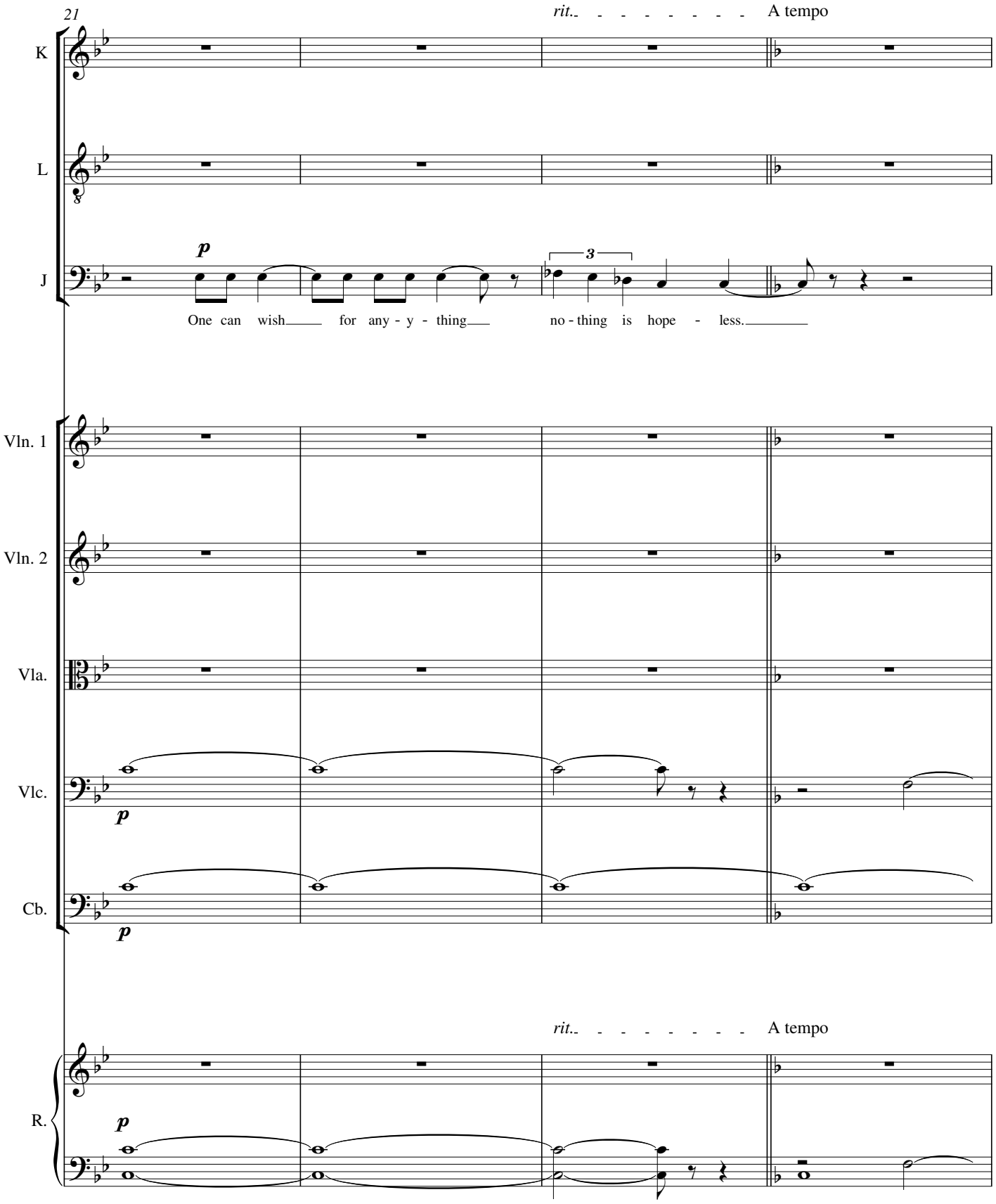
No. 16: I must leave now ...



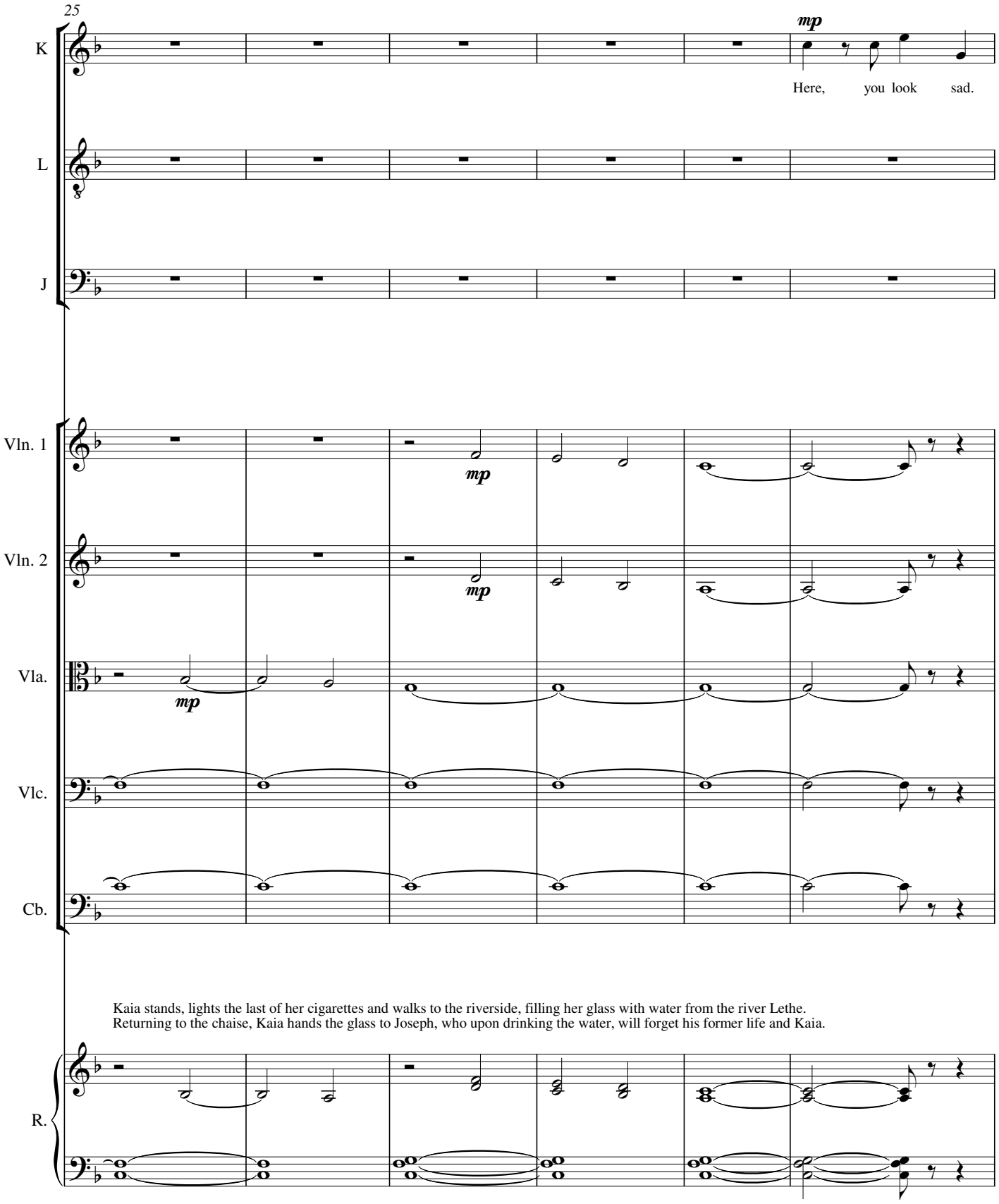

7
K
Lu - ci - fer's wish.
If we could play a - gain,
when all the world is si - lent
al - ways
L
J
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.


13
K
on - ly us,
for what would you wish?
L
J
I would wish to hear my mus - ic
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.


18
mf
K
How could I grant your wish?
I have ne - ver heard
the work.
L
J
Vln. 1
mf
Vln. 2
mf
Vla.
mf
Vlc.
mf
Cb.
mf
R.
mf


21
rit.
A tempo
K
L
J
p
3
One can wish for any - y - thing no - thing is hope - less.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
p
p
rit.
A tempo
R.
p

Kaia stands, lights the last of her cigarettes and walks to the riverside, filling her glass with water from the river Lethe.
Returning to the chaise, Kaia hands the glass to Joseph, who upon drinking the water, will forget his former life and Kaia.



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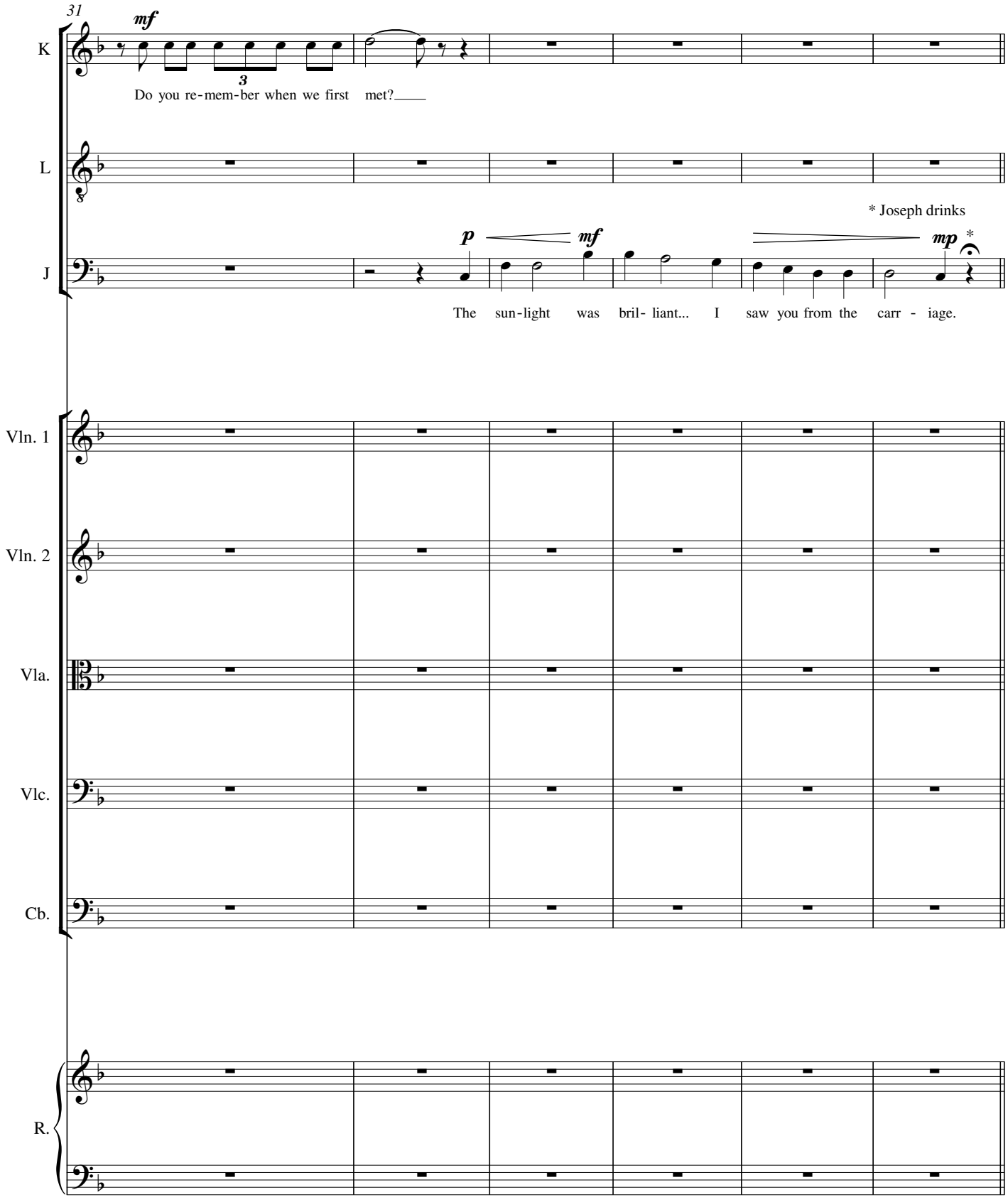
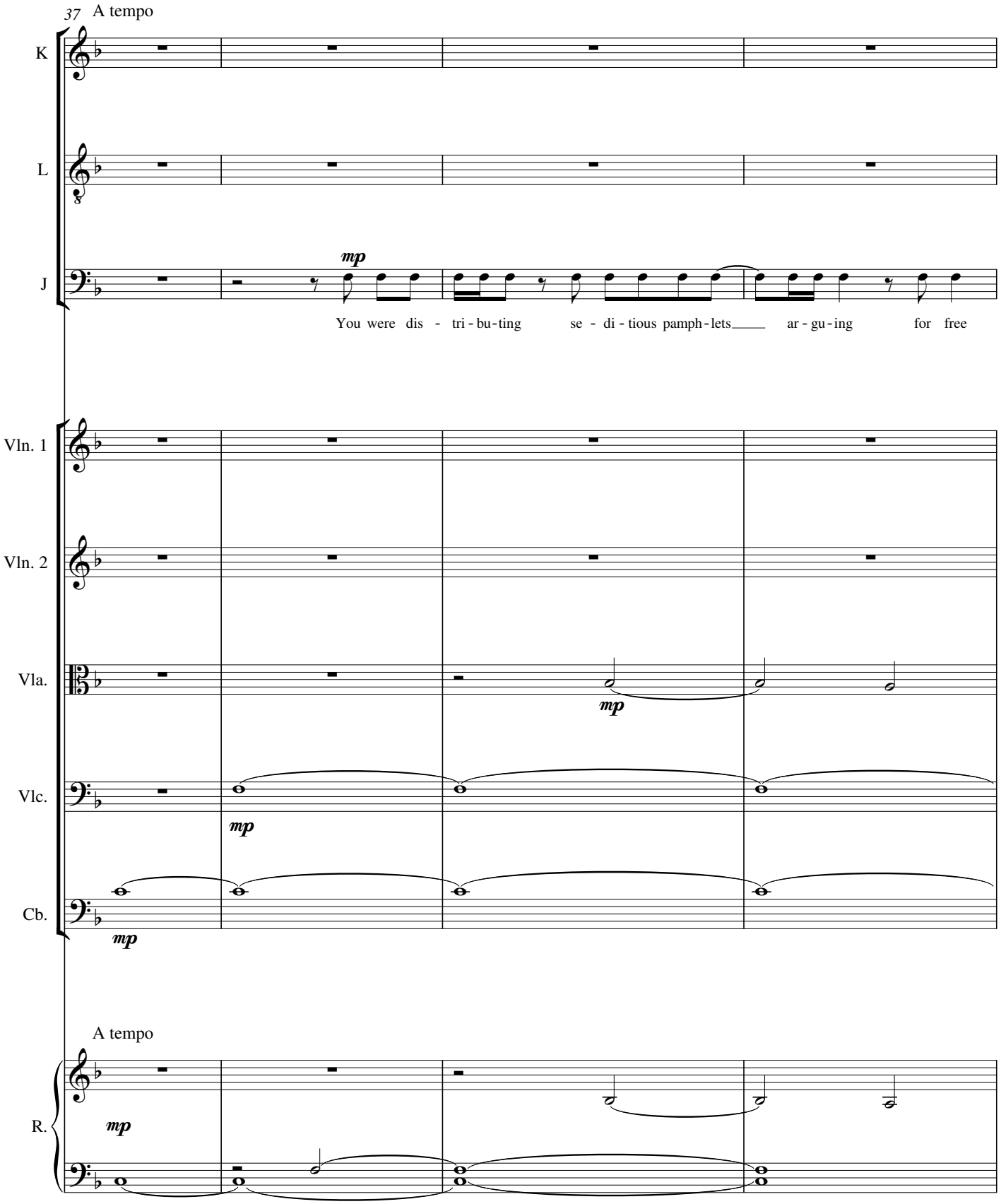
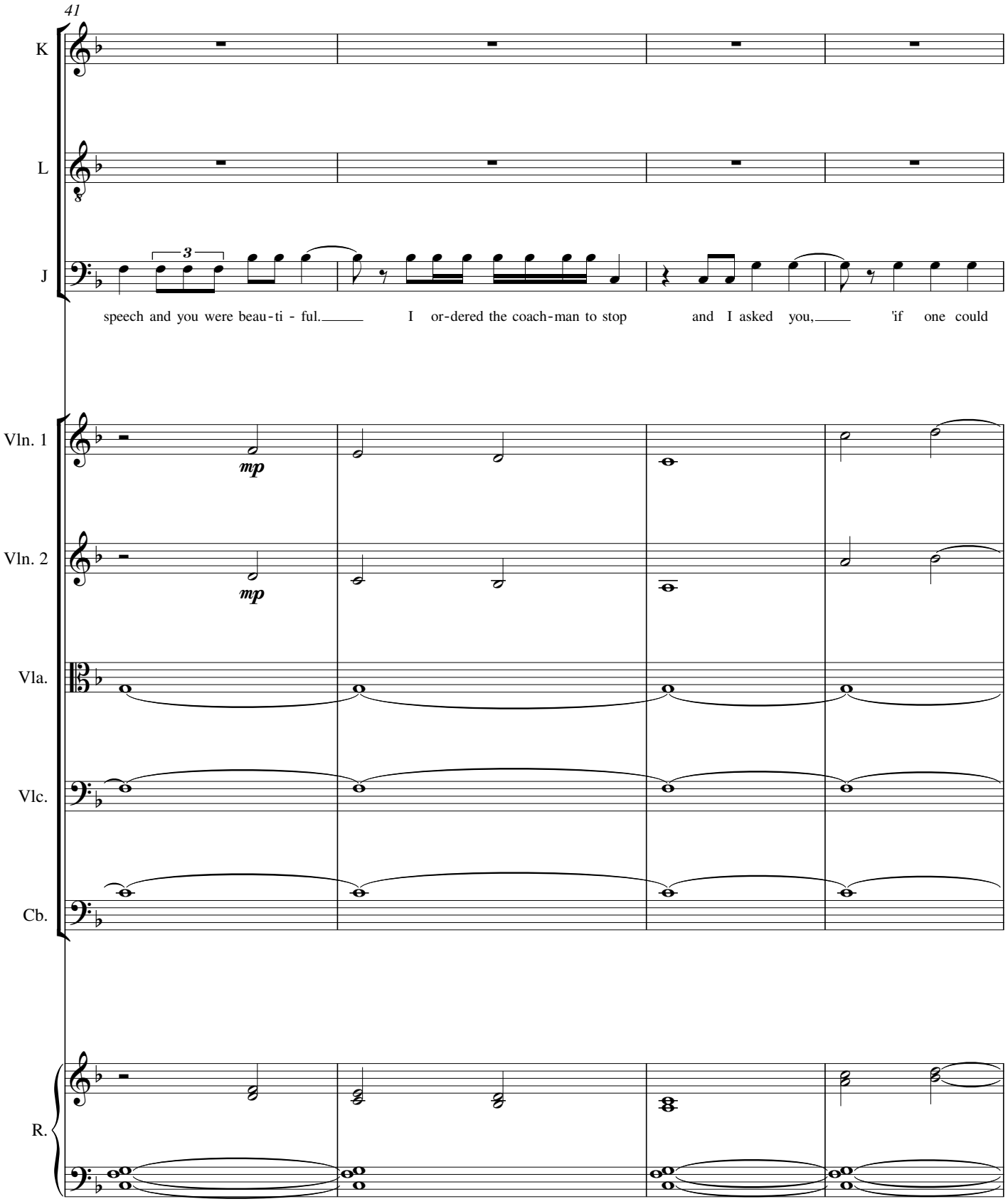
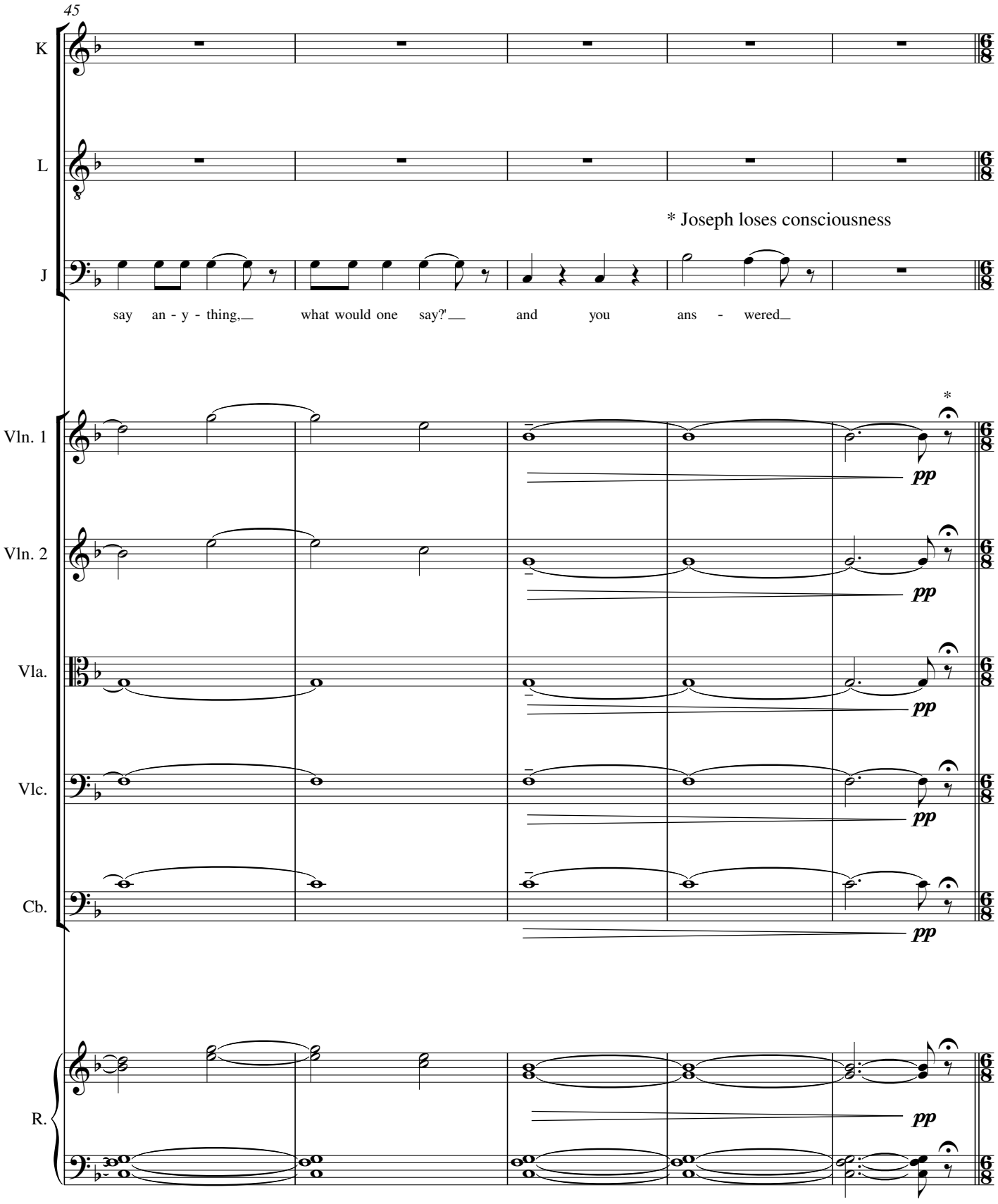
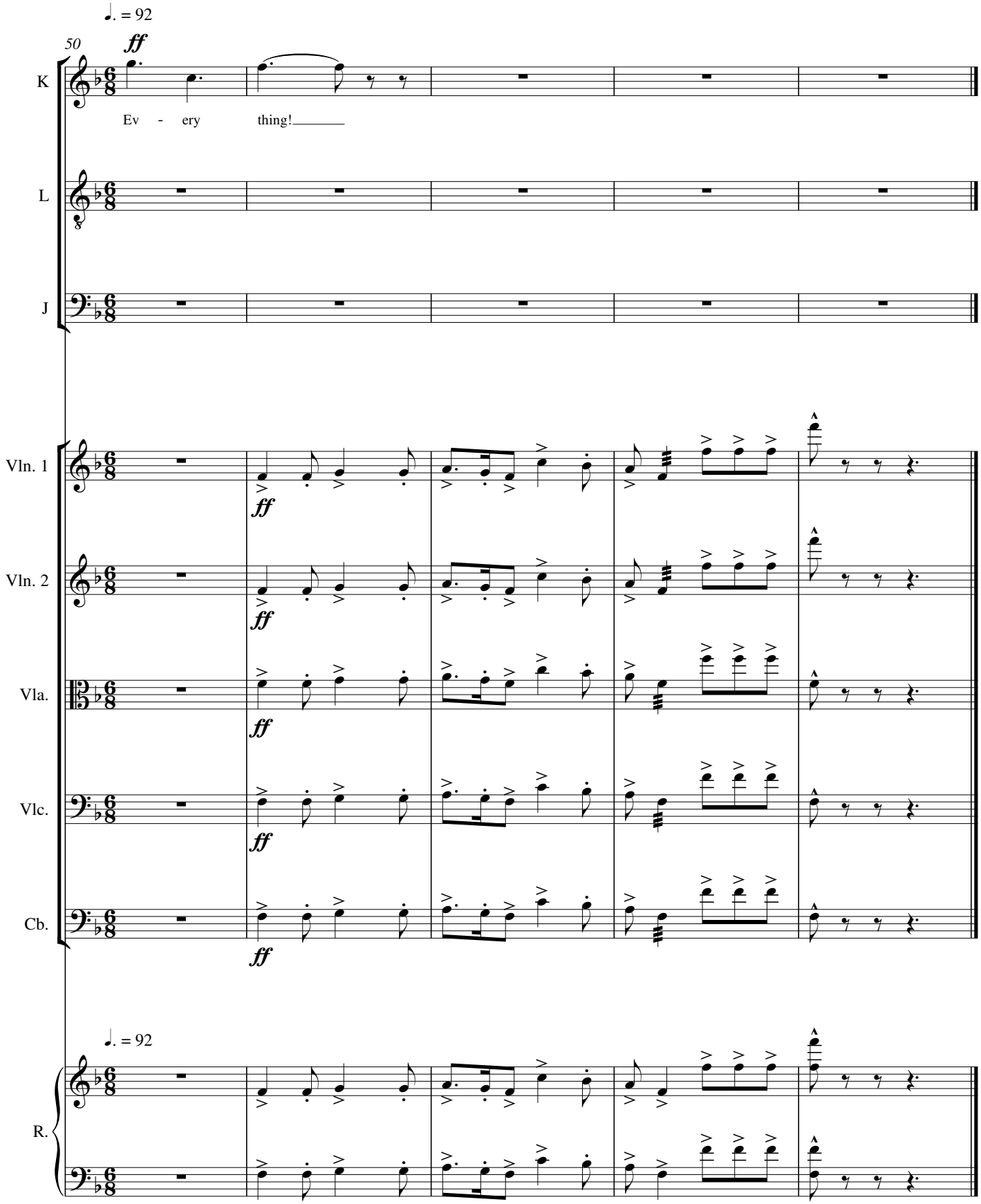

31
mf
K
3
Do you re-mem-ber when we first met?
L
* Joseph drinks
p
mf
mp
*
J
The sun-light was bril- liant... I saw you from the carr - iage.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.


37 A tempo
K
L
J
mp
You were dis - tri - bu - ting se - di - tious pamph - lets ar - gu - ing for free
Vln. 1
Vln. 2
Vla.
mp
Vlc.
mp
Cb.
mp
A tempo
R.
mp


41
K
L
J
3
speech and you were beau-ti - ful. I or-dered the coach-man to stop and I asked you, 'if one could
Vln. 1
mp
Vln. 2
mp
Vla.
Vlc.
Cb.
R.


45
K
L
J
* Joseph loses consciousness
say an - y - thing, what would one say?' and you ans - wered
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
R.
pp
*


♩. = 92
50
ff
K
Ev - ery thing!
L
J
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
ff
♩. = 92
R.

No. 17: Epilogue

Mnemosyne:

When all else is ended, memory remains … the final boundary before the solace of oblivion. Here, Joseph once lingered, unable to forget his love he became a ghost to himself, until forgetting his love, he became a memory.

Ah love, that secret, shaping force, how you reform even me! And what is life, but one long memory distorted by love. Poor Joseph, you could not accept that a happy death requires only that one choose the most expedient lie.

Though you forget us, forget Lucifer, even your beloved Kaia, while we yet live, we will not forget you.

Farewell dear Joseph …

You who fought a monster whose name was fanaticism.
You who failed, at all you undertook.

(addressing the audience)

And you …

Drink to more and worry the less,
Remember the line, and leave this place blessed.

~

VITA

Ryan Gagnon was born in 1979 in Santa Rosa, California. From 1998 to 2003, Ryan studied music at the University of Houston, where his principle teachers included Mike Warney (trombone and euphonium), and Michael Horvit (music composition). Ryan graduated from the University of Houston *cum laude* in 2003 with a B.M. in Music Composition. Ryan was twice awarded 1st Place in the Louisa Stude Sarofim Undergraduate Composition Competition in 2000, and 2002. In 2003, Ryan was awarded 1st Place the Golden Key Honor Society International Composition. At the University of Missouri, Kansas City, Ryan has studied music composition with James Mobberly, Zhou Long, Chen Yi, and Paul Rudy. From 2006-2008, Ryan was awarded the Virginia French Mackie Music Theory Scholarship. He is currently a candidate for the degrees M.A. in Music Theory, and M.M. in Music Composition. The subject of his M.M. Thesis, the one-act chamber operetta, Love and Reform, is scheduled to premier in Manhattan during the fall 2011 season.