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THE
KING'S
TWELVE
MOONS
○ ○ ○ ○ ○ ○ ○

A chamber opera in one act

by

Joelle Wallach

Notes

This work is for five singers: a King and four women's singing parts representing his twelve daughters. The four women's parts may be tripled if desired, or non-singing participants may be included to total an entire complement of twelve Princesses. Further, if more non-singers must be included (schoolchildren, for example), they may appear in appropriate scenes as the Princesses' silent, dancing beaux.

The opening aria of the Queen, the King's late wife, is meant to be sung by the same performer as Princess Two.

At several places in the score, optional repeats are indicated. It is possible to ignore the repeats completely or to use one or more of them once or more if activity on stage requires more time.

Throughout, a mime may be present. If used, he should be costumed as a harlequin, usually stationed at a front corner of the stage, providing a link between scenes, and guiding the Princesses and the audience from the bedroom to the magical dancing location. If a mime is not used, lighting and stage action can make adequate connections.

In the King's part several *ossias* are provided. Those for individual notes and phrases are indicated by tiny noteheads in parentheses. Those involving *octava* and *octava bassa* indications are self-explanatory. In appendices at the back of the score, complete transpositions are provided for the King's first and third arias.

THE KING'S TWELVE MOONS

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Scene 1:

Queen (dressed in mysterious, diaphanous but very concealing materials) off stage or barely visible in very eerie light.

Lontano $\text{♩} = 63$ ma con rubato

QUEEN

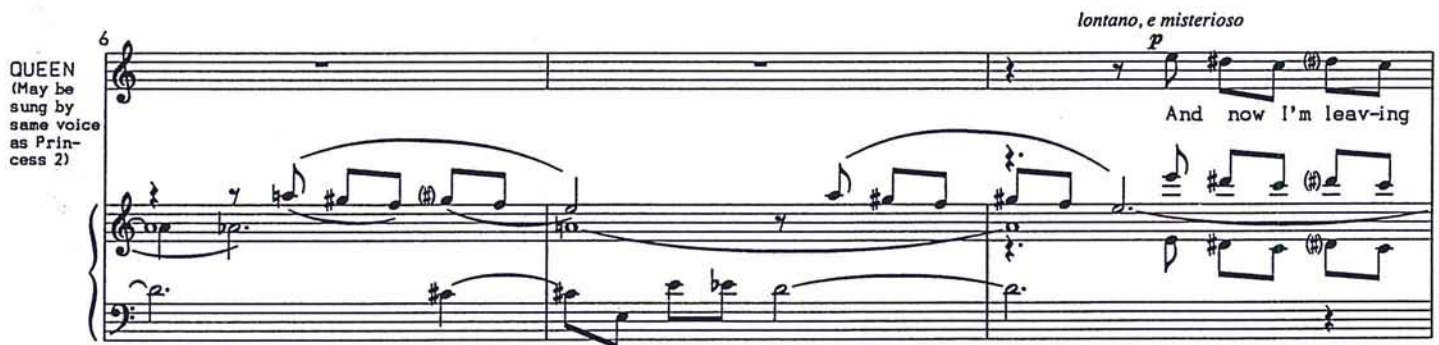


QUEEN
(May be
sung by
same voice
as Prin-
cess 2)

6

lontano, e misterioso

And now I'm leav-ing



QUEEN

9

you. And now I'm leav-ing you, my love. I leave you un-



13 QUEEN *poch.* *p* 3
will-ing-ly, un-will-ing-ly, not of my own will. Ta-ken a-way by



16 QUEEN 3
time, by fate, by ill-ness, by dy-ing, and I must com-ply.



19 QUEEN *p* *poch.* *mp* 3 *poch.*
I'm leav-ing you. I leave you with love, - - -



22 QUEEN 3
with pas-sion and beau-ty. Yet leav-ing, too, in pain, a-lone-ness, and sor-



25 QUEEN *sub.p*
row and re-mem-brance. I'm leav-ing

poco cresc. mf sub.p

29 QUEEN *mp* *meno p*
you. I leave you our daugh- ters, our twelve daugh- ters whom I know you

32 QUEEN
love. Keep them well, keep them safe

p mp poch.f

35 QUEEN (Lights fade on Queen.)
and hap- py. (Spoken offstage or behind curtain.)

KING Wait!

Scene 2:

(Curtain rises on King.)

38

p e lontano

(Lights come up on King.)

43

poco cresc.

p

mf

mp

(Desolate and with barely suppressed desperation.)

47

KING

Wait!

mf

poch. f

more tense

51

f

p

poco

$\text{♩} = 72$ Desolate, but vigorous with the frustrated machismo of suppressed desolation

56

KING

mf

My wife, my queen, queen of my king-dom and queen of my heart,

* See alternative transposition at page 79

59 *f* *mf*
KING
queen of the day-light hours of my grown up days, light of the nights she'd re-store me to child-hood. Gone, gone,

62 *molto* *p* *mf*
KING
gone, gone now, and our daugh-ters re-main. Twelve beau-ti-ful, lov-ing

65 *mp* *mp*
KING
daugh- ters. Gone, my wife, my queen,

68 *mf* *f*
KING
light of my king-dom and queen of my heart; and now on-ly our daugh-ters re-

71 KING *più f*

main. For my wife, I'll keep them safe-ly locked

pp

74 KING *mf* *mp*

up in their room, near me, safe in-side.

77 KING *più mosso* *mp*

Gone for life.

più mosso

niente *fp* *fp* *mp*

81 KING *ff* *ossia 8ba* *subito p*

Gone, my wife, gone, ...

poco meno mosso

84 *p* *mp*

KING my wife, my queen, light of my king- dom and queen of my heart. Gone now,

poco meno mosso

87 *mf* *ossia*

KING gone; and on- ly our daugh- ters re- main, on- ly our daugh- ters re- main,

90

KING near me.

f *pppp* *poco*

93 *mp*

KING For my wife, I'll keep them safe-ly locked up in their room,

95 *mf*
KING safe from all of the things that make liv-ing so pain-ful... and

97 *f* *rit.*
KING near me. *rit.*
niente *pp*

100 *p*
KING Gone, my wife, my queen, and our daugh-ters re-main.

103 *mp* *mf*
KING For my wife, I'll keep them safe-ly locked in-to their room near me,

106 *mp* *mf* *f* *mf*

KING safe from all of the things that make liv-ing so pain-ful. Gone, my wife,

109 *mf* *poco* *mf* *poch.* *ritardando* *f* *poch.* *Subito* $\text{♩} = 126$ *ossia 8va*

KING queen of my king-dom, queen of my king-dom, light-ing the skies of my days and nights.

p *mp (sotto voce)*

Scene 3

Lights have come up on the Princesses. We are in their bedroom with the King.

112 *mf*

PRINCESS 1 *mp* *mf*

*PRINCESS 2 TACET

PRINCESS 3 *mp* *mf*

PRINCESS 4 *mf*

8va *loco*

Let's have fun! Let's have fun!

C' mon, c' mon, Dad; C' mon, C' mon, you guys, Let's have fun! Let's have fun!

Let's have fun! Let's have fun!

* Princess 2 tacet because of possible costume change from Queen's role.

116 *mf* *f*

P1 Let us out of this room! Youth is no time to sit in a room. Let us *f*

P3 Let us out of this room! Youth is no time to sit in a room. Let us *f*

P4 Let us out of this room! Youth is no time to sit in a room. Let us *f*

119

P1 out! Let us out! Let us out of here! *mf*

P3 out! Let us out! Let us out of here! March right out of here! *p*

P4 out! Let us out! Let us out of here! Tip-toe

122

subito pp *f*

P1 Sneak out! A- ny way we have to find

P3 A- ny how, we'll go find

P4 out of here! A- ny way we have to we'll go find

subito pp *p*

125

mf *f*

P1 life. C' mon, c'mon, you guys, let's have fun!

P3 life. C' mon, c'mon, you guys, let's have fun!

P4 life. C' mon, c'mon, Dad; C' mon, c'mon, you guys, let's have fun!

mp *mf* *f*

128 *f*

P1 *f* Let's have fun! Let's have fun! Let's get out of here, *mp* *poco*

P3 *f* Let's have fun! Let's have fun! Let's get out of here! *mp* Tip-toe out of here.

P4 *f* Let's have fun! Let's have fun! Let's get out of... March right out of here.

131 *p* *f*

P1 *p* sneak out. *f* A-ny way we have to, we'll find life.

P3 *f* A-ny way we have to, we'll find life.

P4 We'll find life.

meno mosso (♩=108)

134

134

mp

P1 I loved my mo- ther too, miss my mo- ther too.

mp

P3 I miss my mo- ther too.

mp

P4 I loved my mo- ther too, my mo- ther too. Much as I

mp

A Tempo

138

138

mf

P1 I miss life more. Let go. Let

ff *f* *mf*

P3 I miss life more. Let go. Let

ff *f*

P4 miss her, I miss life more. Let go.

ff *f*

142

P1 me find my own life, *mf* I'd wel- come the *fp* pain.

P3 *fp* pain.

P4 *p* pain. I can't find

145

P1 Let me *mp*

P3 lease me *ff*

P4 love or laugh-ter of my own. Re- lease me

148

mf *mf* *f*

P1 go. I'd wel-come my own pain. Now!

P3 long for my own life, Now!

P4 go. Now!

f *f* *f*

sfs

151

sfs *f* *poco ritard.*

P1 Now! O- pen the pri- son that keeps me from my-

P3 Now!

P4 Now!

sfs *poco ritard.*

154 accel.

P1 self. *mf* C' mon, c' mon, girls!

P3 *mf* C' mon, c' mon, girls!

P4

accel. *mp*

$\text{♩} = 126$

157

P1 *f* Let me out! Let me out! Let us out of this room! Our lives are wast- ed

P3 *f* Let me out! Let me out! Let us out of this room! Our lives are wast- ed

P4 *f* Let me out! Let me out! Let us out of this room! Our lives are wast- ed

8va

160

ff sempre

P1 here in this room! Let us out! Let us out! Let us all have fun!

ff sempre

P3 here in this room! Let us out! Let us out! Let us all have fun!

ff sempre

P4 here in this room! Let us out! Let us out! Let us all have fun!

loco

ff sempre

sub. mp

163

pp

P1 Sneak out. A-ny way we have to, find

mp

P3 March right out of here. A-ny way we'll go find

p

P4 Tip-toe out of here. A-ny way we have to we'll go find

pp

mp

167

P1 *f* fun. *mf* C' mon, c' mon, you guys! *f* Let's have fun!

P3 *f* fun. *mf* C' mon, c' mon, you guys! *f* Let's have fun!

P4 *f* fun. *mf* C' mon, c' mon, Dad. C' mon, c' mon, you guys! *f* Let's have fun!

170 *ff* *p*

P1 Let us out! Let us out! Let us out of here. *p*

P3 *ff* Let us out! Let us out! Let us out of here. *p* Tip-toe out of here

P4 *ff* Let us out! Let us out! Let us out of March right out of here. *mp*

173

p Sneak out. *mf* A- ny way we have to, *f* we'll have fun!

mf A- ny way we have to, *f* we'll have fun!

pp *loco*

8va



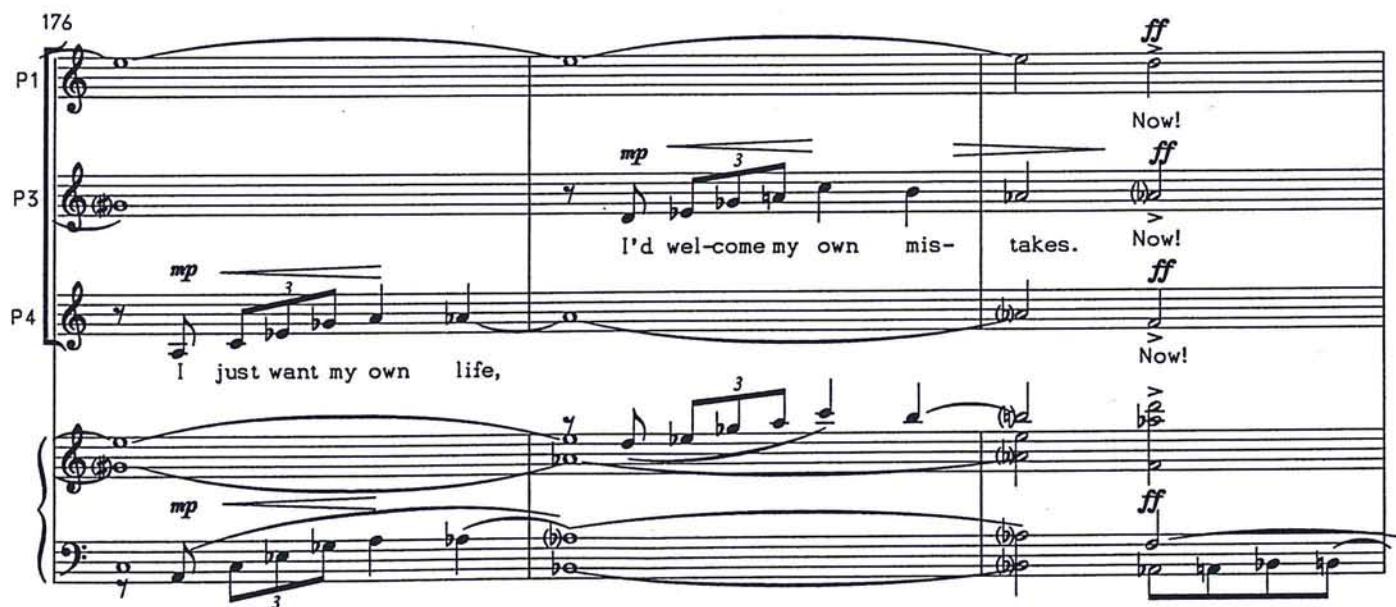
ritenuto (♩=108)

176

mp I just want my own life, *ff* Now!

mp I'd wel-come my own mis- takes. *ff* Now!

ff Now!



179

P1 *f* Now! O- pen the pri- son that his grief has built. *mp*

P3 *f* Now! O- pen the pri-son that his grief has built. *mp*

P4 *f* Now! Oh what his grief built. *mp*

They begin to dance around.

*piu mosso e
molto piano*

(♩=126)

accel. e cresc.

182

ben f

The King, a bossy father, interrupts.

- rit.

187

KING *sfx* Stop! Don't be so sil- ly! *rit.*

subito decresc.

190 *ritenuto*

KING

Stop! Don't be so sil-ly! Stop! I'll tell you

194 *poco ritardando*

KING

sto-ries, sto-ries a-bout your mo-ther.

197 *ritardando* * see Appendix II for King's higher tessitura version

legato

mp

$\text{♩} = 84-88$ nostalgic, cantabile

201 *mp*

KING

We met out of doors, the sky so full of stars, like ma-gic dust thrown a-

204 *mf*
KING cross the sky. So much ma-gic and so much light!

207 *mp* *poco f ma dolce*
KING We could see no-thing but the ma-gic, so much ma-gic and

210 *mf*
KING so much light! The stars and ma-gic made the

214
KING years fly by... so lit-tle left of ma-

217
KING *mf*
gic. And you, my twelve moons,

221 *mp*
KING keep- ing up the ma- gic of nights and stars,

225 *mf* *molto* *p*
KING light from the stars so nu- me-rous, lu- min-ous, nu- mi- nous... oh!

228 *f*
KING No more ma- gic and such dim light!

231

Piano accompaniment for measures 231-235. The music is in a key with one flat (B-flat) and a 4/4 time signature. It features a steady eighth-note bass line and a treble line with various chords and melodic fragments. A dynamic marking of *p* (piano) is present at measure 232.

236 *mp* *ma con passione*

KING

No more ma-gic and such dim light! You, my moons,

Piano accompaniment for measures 236-240. The music continues with a similar texture, featuring a bass line with eighth notes and a treble line with chords. A dynamic marking of *f* (forte) is present at measure 237. The piece concludes with a *piu f* (pianissimo) marking at the end of measure 240.

240 *mf* *poch.*

KING

danc- ing a- round me, rem- nant, re- main- ing re- min- ders of those

Piano accompaniment for measures 241-242. The music continues with a similar texture, featuring a bass line with eighth notes and a treble line with chords.

243 *f*

KING

nu- me- rous, lu- mi-nous, nu-mi- nous, nights.

Piano accompaniment for measures 243-247. The music continues with a similar texture, featuring a bass line with eighth notes and a treble line with chords. A dynamic marking of *f* (forte) is present at measure 243.

246 *mp dolce*
KING I'll keep you



249
KING here, your light close by my side,



252 *mp* *mf*
KING with-in my sight,



255 *f* *mp*
KING all that's left of ma- gic and



258

KING

nu- me- rous, lu- mi- nous, nu- mi- nous nights.

Princess' stamping dance

Tempo Vivo

$\text{♩} = 152-6$ Very angry and agitated

262

RIN-
ESS 1

Let me see my own stars. Let me see them for my- self. Let me have my own nights,

RIN-
ESS 2

Let me see my own stars. Let me see them for my- self. Let me have my own nights,

RIN-
ESS 3

Let me see my own stars. Let me see them for my- self. Let me have my own nights,

RIN-
ESS 4

Let me see my own stars. Let me see them for my- self. Let me have my own nights,

265

my own stars, my own nights. There's no magic for me here. Let me have my own stars,
 my own stars, my own nights. There's no magic for me here. Let me have my own stars,
 Mine, mine, the magic. Let me have my own stars,
 Mine, mine, the magic. Let me have my own stars,

mp *mf* *f* *f* *f*

268

my own life. *mf* *più legato*
 my own life. There's no magic for me here,
 my own life. Let me see my own stars.
 my own life. Let me see my own stars.

f *f* *mf* *mf* *f*

271

p locked up with my sis- ters dear. When is my time for ma- gic?

mf piu cantabile

P1

P2

When is my time for ma- gic?

mf

P3

When..... ma- gic?

mf

P4

When..... ma- gic?

274

mp Let me be free for ma- gic. Where are my own stars?

mf

P1

mp Let me be free for ma- gic. Where are my own stars?

mf

P2

P3

P4

277

mf

P1 Where are my own mis- takes?

P2 Where are my own mis- takes?

P3 Where are my own mis- takes?

P4 Where are my own mis- takes?

281

mf

poco

P1 Let me have what's mine! It's time for my own stars now! Let me have own stars!

P2 Let me have what's mine! It's time for my own stars now! Let me have own stars!

P3 Let me have what's mine! It's time for my own now! Let me have own stars!

P4 Let me have what's mine! It's time for my own now! Let me have own stars!

284

P1

P2

P3

P4

Let me have what's mine!

Let me have what's mine!

Let me have what's mine!

Let me have what's mine!

Let me have what's mine!

f

poco

mf

* The section indicated may be repeated once or more times if desired.

288

293

8va.....

loco

staccato e ruvido

staccato e leggero

f

mf

298

bright and
brassy

ff

poco

f

302

poco

a

poco

dim.

mp

306

mf

P1

Let me see my own stars. Let me see them Let me have my own nights.

P2

Let me see my own stars. Let me see them Let me have my own nights.

P3

Let me see my own stars. Let me see them by my-self. Let me have my own nights.

P4

Let me see my own stars. Let me see them Let me have my own nights.

309

P1 *mf* There's no ma-gic for me here.

P2 *mf* There's no ma-gic for me here.

P3 *mf* No ma-gic.

P4 *mf* No ma-gic.

312

P1 *mf* Let me see my own stars. There's no ma-gic for me here,

P2 *mf* Let me see my own stars. There's no ma-gic for me here,

P3 *mf* Let me see my own stars. There's no ma-gic for me here,

P4 *mf* Let me see my own stars. There's no ma-gic for me here,

315

f

P1 locked up with my sis - ters dear.

P2 locked up with my sis - ters dear.

P3 locked up with my sis - ters dear.

P4 locked up with my sis - ters dear.

319

mf

P1 Let me have what's mine.

P2 Let me have what's mine.

P3 Let me have what's mine.

P4 Let me have what's mine.

322

P1 Let me have own stars.

P2 Let me have my own stars now.

P3 Let me have my own stars.

P4 Let me have my own stars now.

8va

loco

325 *mf*

P1 Let me have what's mine. *f* Let me have what's mine by *ff* right!

P2 Let me have my own stars. *f* Let me have what's mine by *ff* right!

P3 Let me have what's mine by *f* right!

P4 Let me have what's mine by *f* right!

King

* Indicates close of optional repeat section.

Dejected, the King leaves the bedroom (in view of the audience). The lights dim to a spotlight on the King, sitting morosely on a stool just outside the Princesses' bedroom door. The mime, if used, can lead us in following the King, pantomiming his sorrow.

328 *molto ritardando* *lunga* $\text{♩} = 76$

KING

*See alternative transposition at page 91

lunga

*See alternative transposition at page 91

Scene 4

cantabile espr.

332 *mp*

KING

I sit out here ev' ry' night, all thru the night, re- mem- b'ring

335 *mp* *mf*

KING

My wife, my queen, our lit- tle girls, their rust- ling,

338 *p*

KING

their voi- ces and their songs, we loved those ti- ny prin- ces- ses to- ge- ther

342

Musical score for measures 342-345. The piece is in 3/4 time. Measures 342-343 feature a piano introduction with a treble clef and a bass clef. Measure 342 has a treble clef with a 3/4 time signature and a bass clef with a 3/4 time signature. Measure 343 has a treble clef with a 3/4 time signature and a bass clef with a 3/4 time signature. Measure 344 has a treble clef with a 3/4 time signature and a bass clef with a 3/4 time signature. Measure 345 has a treble clef with a 3/4 time signature and a bass clef with a 3/4 time signature. The key signature is one flat (B-flat). The dynamics are *pp* (pianissimo) and *mp* (mezzo-piano). There are triplets in measures 342, 343, 344, and 345.

346

Musical score for measures 346-347. The piece is in 3/4 time. Measure 346 has a treble clef with a 3/4 time signature and a bass clef with a 3/4 time signature. Measure 347 has a treble clef with a 3/4 time signature and a bass clef with a 3/4 time signature. The key signature is one flat (B-flat). The dynamics are *mp* (mezzo-piano). There are triplets in measures 346 and 347.

348

Musical score for measures 348-350. The piece is in 3/4 time. Measure 348 has a treble clef with a 3/4 time signature and a bass clef with a 3/4 time signature. Measure 349 has a treble clef with a 3/4 time signature and a bass clef with a 3/4 time signature. Measure 350 has a treble clef with a 3/4 time signature and a bass clef with a 3/4 time signature. The key signature is one flat (B-flat). The dynamics are *mp* (mezzo-piano) and *poco* (poco). There are triplets in measures 348, 349, and 350.

KING I sit out here, ev' ry night,

351

Musical score for measures 351-354. The piece is in 3/4 time. Measure 351 has a treble clef with a 3/4 time signature and a bass clef with a 3/4 time signature. Measure 352 has a treble clef with a 3/4 time signature and a bass clef with a 3/4 time signature. Measure 353 has a treble clef with a 3/4 time signature and a bass clef with a 3/4 time signature. Measure 354 has a treble clef with a 3/4 time signature and a bass clef with a 3/4 time signature. The key signature is one flat (B-flat). The dynamics are *dolce* (dolce) and *mf* (mezzo-forte). There are triplets in measures 351, 352, 353, and 354.

KING a- lone. I list- en for their rust- ling, their voi- ces, and their songs.

354 *mp*

KING While I sit here, ev' ry night no- thing can hap- pen and no- thing can change.

357 *mf dolce*

KING No-thing I e- ver want- ed can hap- pen now.

360 *poco accel.*

364 *p* *mf*

KING No-thing I e- ver want- ed can hap- pen now.

367 *p* *f*

ING Ev' ry- thing has changed, and a- ny more chan- ges can on- ly make mat- ters worse.

370 *mf*

ING So I sit here, try- ing to push back the time. But time al- ways

373 *mf* *poco* *poco* *mp*

ING rush- es by me, rush- ing me, push- ing me, drop- ping me in- to the past, past, my

376 *p* *mp* *mf*

KING seat at the door, past my mem'- ries, through my heart which sits

379 *p*

KING here at the door. I sit out here ev'-ry

382

KING night, all through the night, re- mem- b'ring, and try- ing

385

KING to push back the time. No- thing I

388

KING e- ver want- ed can hap- pen now. Ev'-ry- thing has changed;

391 *cresc.* *al* *ff* *mp*

KING ev-ry-thing I e-ver want-ed is gone! So I sit

394 *p*

KING here each night, long-ing for my wife, and keep-ing our daugh-ters

397 *mp* *mf*

KING in their room, in their room and in their child-hoods.

400 *ritenuto* *p*

KING So I sit here ev'ry night, all through the night,

403

KING

re- mem- b'ring.

pp

Lights dim on the King and come up on the Princesses beginning to dance . They dance through a secret doorway in the floor or in the wall opposite that which the King has been leaning against during his vigil. If a mime is used, he can lead either them or us (showing the joyous and clandestine nature of their escapade). They may be joined by pther festive figures if more participants are desired, or they may dance alone.

Scene 5

Lontano e rubato

406

pp

pp

mp

p

410

mf

p

414

mp

poco

poco a

417 *poco accel.*

420

$\text{♩} = 132$ *Giocosso accel. al - - - - -*

423 *mp*

$\text{♩} = 138$

427 *

* The section indicated may be repeated once or more times if desired.

431

435

439

Measures 439-442 of a musical score. The key signature has one sharp (F#). The time signature is 2/4. The music features a complex melodic line in the right hand with many accidentals and a more rhythmic bass line. Measure 442 ends with a double bar line and a repeat sign.

443

Measures 443-446 of a musical score. The key signature has one sharp (F#). The time signature is 2/4. The music continues with intricate melodic patterns in the right hand and supporting bass lines. Measure 446 ends with a double bar line and a repeat sign.

447

Measures 447-450 of a musical score. The key signature has one sharp (F#). The time signature is 2/4. The music features dense chordal textures and rapid melodic movement in the right hand. Measure 450 ends with a double bar line and a repeat sign.

451

Measures 451-454 of a musical score. The key signature has one sharp (F#). The time signature is 2/4. The music continues with complex melodic and harmonic structures. Measure 454 ends with a double bar line and a repeat sign.

455

Measures 455-458 of a musical score. The key signature has one sharp (F#). The time signature is 2/4. The music features a crescendo leading to a fortissimo (f) dynamic. The notation includes many accidentals and a complex melodic line in the right hand. Measure 458 ends with a double bar line and a repeat sign.

Giocoso

459

P1 *f* Rings on my toes, bells on my bot-tom, songs in my heart, harps in my head. *poco*

P2 *f* Rings on my toes, bells on my bot-tom, songs in my heart, harps in my head. *poco*

P3 *f* Rings on my toes, bells on my bot-tom, songs in my heart, harps in my head. *poco*

P4 *f* Rings on my toes, bells on my bot-tom,

mf

* Indicates end of optional repeat section.

463

P1 *f* This is fun: mu- sic and star- light, new fa- ces and dan- cing, ah... *poco*

P2 *f* This is fun: mu- sic and star- light, new fa- ces and dan- cing, ah... *poco*

P3 *f* This is fun: mu- sic and star- light, new fa- ces and dan- cing, ah... *poco*

P4 *f* This is fun: mu- sic and star- light, new fa- ces and dan- cing, ah... *poco*

467

P1: Life's full of plea-sure right now.
 P2: *mf* Look, I'm dan-cing round! Life's full of plea-sure right now.
 P3: *mf* Look, I'm dan-cing round and round! ah.....
 P4: *mf* Look, I'm dan-cing round and round! ah.....

471

476

P1: fun, fun!
 P2: fun, fun!
 P3: *mf* To-nite I'm free and I'm hav-ing fun... fun, fun!
 P4: *mf* To-nite I'm free and I'm hav-ing fun... fun, fun!

480 *f*

P1 To- nite I'm free and I'm hav-ing fun, fun, fun!

P2 To- nite I'm free and I'm hav-ing fun, fun, fun!

P3 To- nite I'm free and I'm hav-ing fun, fun, Life's full of plea-sure right

P4 To- nite I'm free and I'm hav-ing fun, fun, fun!

484 *poch. meno mosso* ($\text{♩} = 96$)

P1 bag- pipes in bel-lies, and tu- bas in tum-mies, rings on my bot-tom and bells on my toes.

P2 bag- pipes in bel-lies, and tu- bas in tum-mies, rings on my bot-tom and bells on my toes.

P3 now. tu- bas in tum-mies, rings on my bot-tom and bells on my toes.

P4 bag- pipes in bel-lies, and tu- bas in tum-mies, rings on my bot-tom and bells on my toes.

8va loco

487

A tempo

P1 *mf* songs in my heart.
 P2 *mf* songs in my heart.
 P3 *mf* rings on my toes, bells on my bot-tom, songs in my heart.
 P4 *mf* rings on my toes, bells on my bot-tom, songs in my heart.

8va.....

3

(loco)

490

3

Scene 6

At the end of this ensemble song and dance, the King, awakened by the sound, bursts through the door, shocked.

494

KING *f* (H) ' *f* (H)
 Stop! Stop!
f (brightly)

3

$\text{♩} = 92$

498 *mf* KING Stop! What's hap-pened here? What's hap-pen-ing here? My

501 *f* KING beau-ti-ful, un-touched daugh-ters, my daugh-ters, la-dies of the night!

504 KING How could this hap-pen to my daugh-ters, my daugh-ters, so mes-sy, di-she-vell'd and in such dis-ar-

507 *poco meno f* KING ray! And I've been dis-o-beyed! How could this hap-pen to my daugh-ters my beau-ti-ful un-touched

510

KING

daugh- ters, my daugh- ters, la- dies of the night! How could this hap- pen to my daugh- ters, my

513
KING

cresc. poco a poco al - - - - - *ff* molto *mp* ritardando - - - - -

daugh-ters, my daugh-ters... And I've been dis-o-beyed!

516 al -

KING

legato simile

♩=66-69 *Luminoso, dolcissimo*

519

P1

P2 *p* I had not seen the stars *mp* float-ing in the sky

P3 *mp* float-ing in the sky

P4

522

P1 do- ing their own soft dance.

P2 own soft dance. I had not seen the stars

P3 do their own soft dance. I had not seen the stars

P4 oo- own : soft dance. I had not seen the stars

525

P1

P2 *mp* ob-scured by the pa-lace lights

P3 hid-den by the walls, ob-scured by the pa-lace lights

P4 hid-den by the walls, ob-scured by the pa-lace lights

528

P1 *mp* I had not seen the stars *poco* float-ing in

P2 *mp* I had not seen the stars *poco* float-ing

P3

P4

531

P1 the sky, too large for the ceil-ing of the room

P2 so bright, so end-less, so

P3 room bright

P4 too large for the room bright

Poco allargando

$\text{♩} = 63$

534

P1 clear. That strange, ce-les-tial myst'-ry and di'-mond mine.

P2 clear. That strange, ce-les-tial myst'-ry and di'-mond mine.

P3 That strange, ce-les-tial myst'-ry and di'-mond mine.

P4 That strange, ce-les-tial myst'-ry and di'-mond mine.

mp espressivo

537

mp

simile - - -

541

545

P1

P2

P3

P4

I had not seen the stars float- ing in the sky

I had not seen the stars float- ing in the sky

548

P1 *mp* I had not seen the stars *f*

P2 *mp* I had not seen the stars *f*

P3 *mp* I had not seen the stars *f*

P4 *mp* I had not seen the stars *f*

mp *f*

551

P1 *mp* Hid- den by the pa- lace lights *mf*

P2 *mp* Hid- den by the pa- lace lights *mf*

P3 *mp* Hid- den by the pa- lace lights *mf*

P4 *mp* Hid- den by the pa- lace lights *mf*

mp *mf*

554

P1 *mp* float- ing in

P2 *p* I had not seen the stars

P3 *p* I had not seen the stars

P4 *p* I had not seen the stars *mp* oh

557

P1 the sky.

P2

P3 too large for the cei- ling of my room

P4 oh

poco allargando

560 *mf* *dolcissimo*

P1 That strange, ce-les-tial myst'-ry and di'-mond

P2 That strange, ce-les-tial myst'-ry and di'-mond

P3 That strange, ce-les-tial myst'-ry and di'-mond

P4 That strange, ce-les-tial myst'-ry and di'-mond

8va

♩ = 66-69

562

P1 mine.

P2 mine.

P3 mine.

P4 mine.

KING *mp* *mus. cantabile*

Look at their be-lov-ed fa-ces now, shin-ing from ad-

mp *cantabile*

565
KING

ven- ture. Stars in their eyes, my moons sur- round me



568
KING

for the last time. Look at their be- lov- ed fa- ces



571
KING

now, their joy at life's ex- ul- tant light. Just to spar-

pp



574
KING

kle, stars must burn, ig- nit- ing to give rise to light.

pp



577



580

KING *mp* Look at their be-lov- ed fa- ces

583

P1 *p* I had not seen the stars. *mp* I had not seen

P2 *p* I had not seen the stars. *mp* I had not seen

P3 *p* I had not seen the stars. *mp* I had not seen

P4 *p* I had not seen the stars. *mp* I had not seen

KING now, shin- ing from ad- ven- ture. Stars in their eyes, my moons

586

P1 *mf*
 I had not seen the stars.
 P2 the sky.
 P3 *mf*
 I had not seen the stars.
 P4 the sky.
 KING sur- round me for the last time
 Piano accompaniment

589

(2+3)
 P1 *mf dolce*
 So bright, so end-less, so clear
 P2
 P3
 P4 *mf dolce*
 So bright, so end-less, so clear
 KING *mf*
 Just to spar- kle stars must burn, ig-
 Piano accompaniment

592

P1 *mf* poco a I had not seen

P2 I had not seen the stars

P3 *mf* poco a I had not seen

P4

KING *mf* ni-ting to give rise to light. Look at their be- lov- ed fa- ces now, shi- ning

Piano accompaniment

595

poco cres - - - cen - do - - - - - *f*

P1 the stars.

P2 I had not seen the sky.

P3 the stars.

P4 I had not seen the sky.

KING from ad- ven- ture. Stars in their eyes, my moons sur- -round me for the

Piano accompaniment

598

P1 I had not seen the stars.

P2

P3 I had not seen the stars.

P4

KING last time.

602

P1 seen

P2 seen

P3 *mp* I had not seen

P4 *mp* I had not seen

KING *mp* Look at their be- lov- ed fa- ces *mf* now, shin- ing

P1 the stars.

P2 the stars. *mp* I had not seen the stars.

P3 the stars.

P4 the stars. *mp* I had not seen the stars.

KING from ad-ven- ture, stars in their eyes, my moons sur-round me for the

P1 *mf* I had not seen the stars. *mf dolce*

P2 I have seen the stars to-

P3 *mf* I had not seen the stars.

P4

KING last time. *poco forte ma dolce* stars to- Look at their be- lov-ed fa- ces

Subito molto animato (Dancing resumes.)

♩=120

611

P1 They shine.

P2 night. They shine.

P3 They shine.

P4 night.

KING now. They shine.

mp *molto*

613

ben f

616

accel.

620

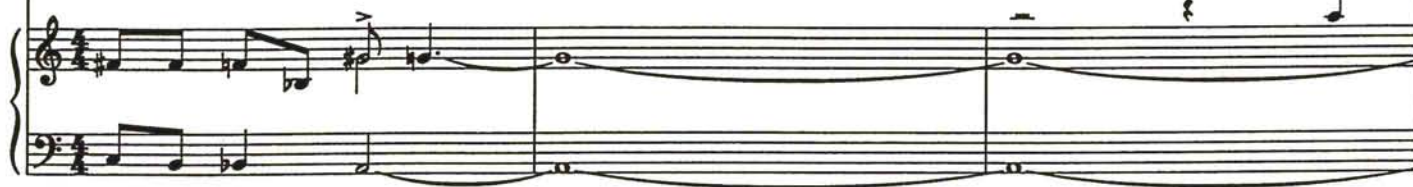
624



$\text{♩} = 132$ *The King tries to interrupt, indignant at first----- then with a sense of*

627

KING



imminent loss.

630

KING

Tempo libre e lento
sub.p e lento



634

KING

poco

$\text{♩} = 66$
espressivo,
pleading



637 *p*

KING

go, don't leave me here; don't leave me here like this a- lone.

pp

641 *mf* *poco*

KING

Don't go. Don't leave me too. Don't leave me here like this a- lone a- gain.

645 *f* *mp* *poco*

KING

Or take me, too, dan- cing on star- lit nights. Don't leave me here.

649

KING

Don't leave me here a- lone. The sky is dark, and I can't

652 *sub. pp*

KING see the stars. Don't leave me here; don't leave me.

sub. pp *mp espr.*

655

659

664 *mp* *mf*

KING Yet my mem'-ries are so hard to leave, my pre-cious

667

KING

link to my past life. Dead joy a-lone breeds

670

KING

cur-rent pain; yet new joy seems fraught with dan-ger. Don't

673

KING

leave me now; don't e-ver leave me.

poco

676

KING

Don't go. Don't leave me here. Don't leave me here like this, a-

p *mp* *mf*

679
KING lone. Don't go; don't leave me, too. Don't

682
KING leave me here like this a-lone a-gain, or take me, too.

685
KING Don't leave me all a-lone, a-

688
KING lone.

poco ritard

lontano

ppp

pp

Vivo

Vivo (♩=♩)

accel.

poco
ritenuto

691

molto accel. - - - - -

695

The dancing resumes, begins to cover the bedroom and castle areas and then becomes quite frenzied.

♩=132

699

703

707

712

717

* indicates beginning of optional repeat section

721

staccato

f

725

f

729

f

733

f

738

f

742



745



(Princesses singing along with their dancing.)

749

P1 *ff* Rings on my toes, bells on my bot- tom, songs in my heart, harps
 P2 *ff* Rings on my toes, bells on my bot- tom, songs in my heart, harps
 P3 *ff* Rings on my toes, bells on my bot- tom, songs in my heart, harps
 P4 *ff* Rings on my toes, bells on my bot- tom, songs in my heart, harps

The piano accompaniment continues below the vocal parts. It includes a *staccato* section in the right hand starting in measure 752.

752

P1 in my head. Come a- long: mu-sic and star-light, new fa-

P2 in my head. Come a- long: mu-sic and star-light, new fa-

P3 in my head. Come a- long: mu-sic and star-light, new fa-

P4 in my head. Come a- long: mu-sic and star-light, new fa-

* indicates close of optional repeat section

756

P1 ces and dan-cing. Ah Ah now.

P2 ces and dan-cing. Ah Life is a plea-sure right now.

P3 ces and dan-cing. Ah Life is a plea-sure right now.

P4 ces and dan-cing. Ah now.

760

P1

P2

P3

P4

mp *mf* *ff*

764

P1

P2

P3

P4

mf

To- night we're free and we're

To- night we're free and we're

to- night we're free and

to- night we're free and

mp *mf*

767

Subito ritenuto **A Tempo** **poco meno mosso**

P1 hav- ing fun. To-night we're free *poco*

P2 hav- ing fun. To-night we're free and we're hav- ing fun. *poco*

P3 hav- ing fun. To-night we're free and we're hav- ing fun. *poco*

P4 hav- ing fun. To-night we're free and we're hav- ing fun. *poco*

KING Don't leave me here. Don't leave me here, don't leave me; **poco meno mosso**

Subito ritenuto **A Tempo** **poco meno mosso**

L'istesso tempo ($\text{♩} = 132$)

770 **ff**

P1 Let's go. **ff**

P2 Let's go. **ff**

P3 Let's go. **ff**

P4 Let's go. **ff**

KING Don't go. **L'istesso tempo** ($\text{♩} = 132$)

L'istesso tempo ($\text{♩} = 132$)

773

mp

P1 Life is a plea-sure right

P2 Life is ah

P3 Life

P4 Life

KING *mp* Please don't go and leave me here.

mp

776

f

P1 now.

P2

P3

P4

KING *mf* Don't go.

poch.

molto ben f

poch.

779 *ritenuto* $\text{♩} = 100$

mp mf

783

mp mf

(Spoken as the dancing continues and the Princesses dance through the doorway or opening to the magic dancing area, possibly guided by the mime.)

786 *ritenuto* ($\text{♩} = 100$)

KING Wait!

ff p

Subito vivo ($\text{♩} = 132$)

(The Princesses ignore the King and continue to leave.)

789

p mf

793

ff

f

This system contains measures 793 through 796. The music is written for piano in a key with one flat (B-flat major or D minor). The melody in the right hand features eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with eighth notes. Dynamic markings include *ff* (fortissimo) and *f* (forte).

797

ff

This system contains measures 797 through 800. The musical texture continues with similar rhythmic patterns. A *ff* (fortissimo) dynamic marking is present in measure 799.

801

This system contains measures 801 through 804. The notation includes various note values and rests, maintaining the melodic and harmonic flow of the piece.

805

decresc. - - - e - - -

This system contains measures 805 through 808. The music concludes with a decrescendo, indicated by the marking "decresc. - - - e - - -". The final measure (808) ends with a double bar line.

*As the music continues and then becomes quieter, (with echoes of the Queen's aria, etc.)
the King may look through the doorway after the Princesses as the lights dim gradually.*

809 poco a poco ritardando - - - - - (♩=100)

814

poco piu mosso

ritardando

820

♩=80

824

A tempo ♩=100

molto
ritenuto

APPENDIX I

79

Alternate tessitura for King's first aria

$\text{♩} = 72$ Desolate, but vigorous with the frustrated machismo of suppressed desolation

56
KING *f*
My wife, my queen, queen of my king-dom and queen of my heart,

59
KING *f* *mf*
queen of the day-light hours of my grown-up days, light of the nights she'd re-

61
KING *f* *molto*
store me to child-hood. Gone, gone, gone, gone now,

63
KING *pp* *mf*
and our daugh- ters re-main. Twelve beau- ti- ful, lov- ing daugh- ters.

66 *mp* *mp* *mf*

KING

Gone, my wife, my queen, light of my king-dom and

69 *f* *mp* *piu f*

KING

queen of my heart; and now on-ly our daugh-ters re-main. For my

72 *f*

KING

wife, I'll keep them safe-ly locked up in their room, near

75 *mp*

KING

me, safe in-side.

niente

Più mosso

mp

78

KING

Gone for life.

fp mp

81

KING

Gone, my wife, gone ...

*ossia 8ba...**8va...*

ff subito p

poco meno mosso

84

KING

my wife, my queen, light of my king-dom and queen of my heart.

Gone now,

p mp

87

KING

gone; and on-ly our daugh-ters re- main, on-ly our daugh-ters re- main,

mf f

90 *mf* *mf*

KING

near me.

f *pppp* *poco*

93 *mp*

KING

For my wife, I'll keep them safe-ly locked up in their room,

95 *mf*

KING

safe from all of the things that make liv-ing so pain-ful... and

97 *rit.*

KING

near me.

rit. *niente* *pp*

100 *p*

KING

Gone, my wife, my queen, and our daughters re-main.

103 *mp*

KING

For my wife, I'll keep them safe-ly locked in-to their room,

105 *mf* *mp*

KING

near me, safe from all of the things that make

107 *mf* *f* *mf*

KING

liv-ing so pain-ful. Gone, my wife,

APPENDIX II

Alternate tessitura for King's second aria.

197 *legato* *ritardando* *mp*

♩ = 84-88 nostalgic, cantabile

201 *mp* KING

We met out of doors, the sky so full of stars, like ma-gic dust thrown a-

204 *mp* KING

cross the sky. So much ma-gic and so much light!

207 *mp* *poco f ma dolce* KING

We could see no-thing but the ma-gic, so much ma-gic and

210
KING

so much light! The stars and ma- gic made the

mf

mp

214
KING

years fly by... so lit- tle left of ma-

217
KING

gic. And you, my twelve moons,

mf

f

espress.

221
KING

keep- ing up the ma- gic of nights and stars,

mp

mf

mp dolce

p lontano

225 *mf*
KING
light from the stars so nu- me-rous, lu- minous, nu- mi- nous... oh!

228
No more ma- gic and such dim light!

231

236 *mp ma con passione*
KING
No more ma- gic and such dim light! You, my moons,

più f

240 *mf* *poch.*

KING

danc- ing a- round me, rem- nant, re- main- ing re- min- ders of those

243 *f*

KING

nu- me- rous, lu- mi- nous, nu- mi- nous, nights.

246 *mp dolce*

KING

I'll keep you

249

KING

here, your light close by my side,

252 *mp* *mf*

KING

with-in my sight,

255 *f* *mp*

KING

all that's left of ma- gic and

258

KING

nu- me- rous, lu- mi- nous, nu- mi- nous nights.

Return to Princess' Stamping Dance on page 26, measure 262

APPENDIX III

Alternate tessitura for King's third aria. (Begins here.)

328 *molto ritardando* *lunga* $\text{♩} = 76$

Scene 4

cantabile espr.

332 *mp*

KING I sit out here ev' ry' night, all thru the night, re- mem- b'ring

335 *mp* *mf*

KING My wife, my queen, our lit- tle girls, their rust- ling,

338 *p*

KING their voi- ces and their songs, we loved those ti- ny prin- ces- ses to- ge- ther

342

346

348

KING

mp *poco*

I sit out here, ev' ry night,

351

KING

dolce *mf*

a- lone. I list- en for their rust- ling, their voi- ces, and their songs.

357

KING

mf dolce

No-thing I e- ver want- ed can hap- pen now.

mp dolce *p dolce*

360 poco accel.

Musical score for measures 360-363. The tempo marking is 'poco accel.'. The music is in 2/4 time. The key signature has one flat (B-flat). The score is written for piano with a grand staff (treble and bass clefs). Measure 360: Treble clef has a whole rest; bass clef has a triplet of eighth notes (B-flat, A, G). Measure 361: Treble clef has a quarter note (B-flat) and a quarter rest; bass clef has a triplet of eighth notes (B-flat, A, G). Measure 362: Treble clef has a quarter note (B-flat), an eighth note (A), and an eighth rest; bass clef has a quarter note (B-flat) and a quarter rest. Measure 363: Treble clef has a quarter note (B-flat), an eighth note (A), and an eighth rest; bass clef has a quarter note (B-flat) and a quarter rest.

364

p *mf*

KING

No-thing I e- ver want- ed can hap-pen now.

A musical score for a vocal solo and piano accompaniment. The vocal part is in bass clef, and the piano part is in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score consists of three measures. The first measure has a whole rest for the vocal part. The second and third measures contain the lyrics 'No-thing I e- ver want- ed can hap-pen now.' The piano accompaniment features various rhythmic patterns, including eighth and sixteenth notes, and triplets. Dynamics markings 'p' (piano) and 'mf' (mezzo-forte) are present above the vocal staff.

367 *mp* *mf*

KING Ev' ry- thing has changed, and a- ny more chan- ges can on- ly make mat- ters worse.

370 *mf* *poco piu mosso*

KING So I sit here, try- ing to push back the time. But time al- ways

373 *mf* *poco* *poco* *mp*

KING rush- es by me, rush- ing me, push- ing me, drop- ping me in- to the past, past, my

376 *p* *mp* *mf*

KING seat at the door, past my mem'-ries, through my heart which sits

379 *p*

KING here at the door. I sit out here ev'-ry

382 *mp*

KING night, all through the night, re- mem- b'ring, and try- ing

385

KING to push back the time. No- thing I

388 *mf* *mp*

KING e- ver want- ed can hap- pen now. Ev'-ry- thing has changed;

391 *ff* *mp*

KING ev-ry-thing I e-ver want-ed is gone! So I sit

394 *p*

KING here each night, long-ing for my wife, and keep-ing our daugh-ters

397 *mp* *mf*

KING in their room, in their room and in their child-hoods.

400 *poco ritenuto* *p*

KING So I sit here ev'ry night, all through the night,

403

KING

re- mem- b'ring.

pp

End of alternate tessitura
for King's third aria.

Lights dim on the King and come up on the Princesses beginning to dance . They dance through a secret doorway in the floor or in the wall opposite that which the King has been leaning against during his vigil. If a mime is used, he can lead either them or us (showing the joyous and clandestine nature of their escapade). They may be joined by pther festive figures if more participants are desired, or they may dance alone.

Scene 5

Lontano e rubato

406

pp

pp

p

mp

(etc.)

