ABSTRACT

Title of Dissertation: ISLE OF GOLD: A STORY IN MUSIC

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Out of the great abundance of stories available to humans throughout history, opera composers and their librettists have favored a surprisingly small subset of these stories in the production of their works. Thus, a significant amount of very interesting subject matter has remained largely unexplored by the compositional community. One such seldom attempted story is Plato’s tale of Atlantis, both its existence and its fall. At present, only a small handful of composers have attempted large scale musico-dramatic works dealing with the legend, and arguably none of these works have taken hold in the greater operatic canon, if they are even known in the first place. Despite its neglect, this particular legend, which depicts the conflict of an idealized primal state with one ruined by arrogance and both of their eventual destructions by catastrophe, is ripe for interpretation.
This work is an attempt to begin to address the story’s neglect. My focus in exploring the topic and composing this stage piece has been foremost on the idea of repetition, and key to that exploration has been the use of carefully structured anachronism. Symbolically, Atlantis can be made to function as a stand-in for nearly any powerful nation or empire in nearly any time period. As such, textually, “the Isle” as it is called in the piece, is ostensibly placed in the distant past; however, there are textual elements that problematize this assumption, such that it could indeed be set in the distant future or even as a continuously repeating event, removed from the normal workings of time.

Similarly, the orchestration consists of essentially only instruments present in an early baroque orchestra, and while they are generally asked to play in a conventionally baroque style, the harmonic, melodic, and formal material is decidedly contemporary. Furthermore, from time to time, both the instruments and voices are asked to perform techniques and in styles borrowed from many different times and places.

All these elements and others taken together serve to underscore the universality and timelessness of the tale, especially highlighting its relevance to the modern world and our place in it.
ISLE OF GOLD: A STORY IN MUSIC

by

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Preface

Upon examination of the score, it will likely become apparent that *Isle of Gold* does not necessarily appeal to the conventions or vocabulary of contemporary composition and, as such, perhaps requires at least some amount of explanation. Most notably, a soprano castrato is called for to sing the main role, but there are a number of smaller details that perhaps also warrant explanation, such as an atypical approach to recitative and other like elements. Indeed, even before the score itself is examined, the very subtitle “a story in music” as a genre marker deserves some level of clarification.

So, to begin there, the subtitle raises the question, “Why not ‘an opera?’” The answer is that, quite simply, the piece is not strictly an opera. While it is true that the majority of the work’s genre markers do point to opera, specifically early Baroque opera, a still significant number of markers point to other sorts of works, some of which are precursors to opera, some of which descend from opera, and some which have little to do with it. In so mixing these genres, a sort of concept piece emerges for which, perhaps, no true precedent exists. Specifically, the work bears elements of oratorio, musical drama (of the Broadway sort), classical Greek drama, the mystery play, liturgical drama, liturgy itself, and, very importantly, the closet drama; roughly speaking, closet drama is a genre of play that is not meant to be staged but to be read. With that understanding, the use of a castrato in the score, or an entire Baroque orchestra as well in this case, need not require an
actual castrato or Baroque orchestra for performance; rather, the piece should be understood as having an ideal performance that is currently only possible in the imagination, as is, in point of fact, the case with all Baroque music. That being said, when or if performed (for indeed, a number of closet dramas are performed regularly), the considerations taken in order to stage a Baroque opera are essentially the same considerations that should be taken in order to stage *Isle of Gold*, which will be discussed further in the performance considerations.

As a sort of “closet opera” or, perhaps, literal “concept piece,” the score has been generally made to follow the conventions of the early 17th-century, having only been “updated” to modern notation for the purposes of legibility for the modern reader but not necessarily for the modern performer, as in the manner of, for instance, a scholarly performing edition. With that said, contemporary early musicians, as well as some sorts of church musicians, should generally have no issue with reading the score as it is.

The purpose of such an approach to preparing the score and the music itself is that, in this case, it reinforces certain thematic elements present in both the libretto and musical material. Specifically, the work’s displacement in time is used to underscore the cyclicity of human history and, importantly, the cyclicity of human folly. Thus, in presenting the Atlantis legend, *Isle of Gold* depicts an Atlantis that, in essence, happened not just once, but many times. It happens today, and it will happen again.

As mentioned, this cyclicity is built into the musical and textual material as well. Both the musical form and the form of the libretto are chiastic, or
structured as a ring, though in music, this is referred to as arch form (e.g. ABCDCBA). This is true at the macro level, on the scale of the whole piece, but also within each act (if scene VII is considered as belonging to both acts), within each scene, and even within a number of the small-scale melodic, rhythmic, and harmonic motifs and gestures. In the music, this is generally meant to mirror the equivalent construction of the libretto, though the purpose for this construction in the libretto goes beyond mere cyclicity and repetition. Ring form (or chiastic structure) is used for the libretto in order to parallel the construction of a great deal of ancient mythological and sacred literature. Though this form is used occasionally today in literature, it was much more common in ancient times, particularly during the 8th-century BCE, during which time the Hebrew Bible was just beginning to be composed (though, ring structure was used for a good deal of scriptural and mythic literature composed much later as well, including the New Testament, the Qur’an, the Odyssey, and others).¹ The construction of the libretto in the manner of ancient mythological literature, again, serves to underscore the universality of the work, highlighting particularly its relationship and resemblance to other mythic literary traditions.

This is accomplished by presenting the story not as it is told by Plato in the Timaeus or Critias, but as a sort of ur- or parent myth to, and unification of,

¹ There are several aspects and conventions of ring structure that were generally observed throughout the centuries that have also been observed in Isle of Gold, such as special indicators to mark individual sections and central loading (or, roughly speaking, placing the most important thematic development in the center of the work instead of, for instance, as in Aristotelian plot construction, roughly two thirds or three quarters through the work during a climax), among several others. A full explication of ring structure is not quite feasible to cover in this brief preface, but a more thorough understanding can be found in several books and essays on the subject, notably Mary Douglas’s “Thinking in Circles: An Essay on Ring Composition.”
the myriad religious flood myths, a number of the fall of man/expulsion from paradise myths, and myths of divine judgement, among others. Using the methods of comparative mythology (though adapted for creative purposes), the most significant myths to which the libretto is related are Plato’s Atlantis (obviously), the Hebrew Noah, the Babylonian and Akkadian Xiusudra/Utnapishtim, the Indian Manu, ancient Egypt’s Zp Tpj, several assorted North American flood myths, the Hebrew Adam and Eve, the Persian Yima, and the Hebrew Sodom and Gomorrah. As it was an aim of the piece to embody a sort of universality, the Christian and Greek elements of the source material are downplayed in favor of those more foreign to western culture, particularly the Indian and Persian elements.

All these elements and considerations taken together should hopefully clarify the nature of the piece and provide a sufficient understanding of how and why the piece exists as it does. They should also begin to elucidate how one might approach performing the work, should they so choose, though that will be discussed further below in the performance considerations.
Acknowledgements

Firstly, I would like to acknowledge my two composition teachers here at University of Maryland, Dr. David Froom and Dr. Robert Gibson. Their careful guidance has been instrumental in my growth during these final stages of my graduate compositional training, and it has simply been a joy and pleasure studying and learning with them.

Secondly, I would like to acknowledge my wife, Rachel Arling Samson. I would not have been able to complete this dissertation were it not for the immense effort and hard work that she has put into keeping me on track and productive. Her love and care have enabled me to pursue my dreams, which, in my mind, is almost certainly the greatest gift a person could ever give to their spouse.

Lastly, I would like to acknowledge my mother, Alexandra Samson, whose practice in life it has been to put her children first, in all circumstances, with little regard to her own wants or needs. Her constant encouragement and support is largely responsible for my pursuing of this degree in the first place, and her frequent words of inspiration and motivation have seen me through even the most difficult challenges, both in my education and in life.

With all sincerity, thank you.
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Performance Considerations

As was mentioned in the preface, this score is presented basically as if the manuscript were composed during the early Baroque period and updated with modern notation perhaps sometime between the 19th century and the present day. As such, essentially, the performance considerations that should be made for the performance of an actual Baroque work are generally the same considerations that should be made for the performance of this work. However, because a score-accurate performance of the work was never possible to begin with, in some sense, *Isle of Gold*, if performed today, is meant to be performed imperfectly. But beyond that, it is also meant to be performed creatively. For instance, while it is true that many compromises and adjustments are made today in order to produce as-accurate-as-possible performances of Baroque works, quite divergently, plenty of performers will approach these works in novel (and completely inauthentic, though perhaps perfectly valid) ways. Beyond the fairly standard practice of performing Baroque music on modern instruments, it is quite common to encounter much more adventurous approaches, such as, for instance, metal or electronic covers of Baroque works and their like. Whereas with actual Baroque music, this is a simple side effect of both our great distance in time from the original works (and their existence in the public domain) as well as our lack of understanding of Baroque performance practice, with the present work, this is indeed an intended feature.
Nonetheless, while it is the case that nearly any sort of interpretation of the work is valid, for those who may wish to perform a score-accurate interpretation of the piece, one which conforms to Baroque performance practice (and the practices of the several other source genres, particularly chant), some explanation may be required (though, again, as mentioned above in the preface, there is generally nothing present in this score which would not be readily understood by modern period players and the church musicians of several different denominations, particularly Anglicans and Episcopalians).

It would not be feasible to fully explicate the intricacies of Baroque performance practice or chant performance practice in this brief outline, especially where exhaustive materials have already been dedicated specifically to said tasks (especially given that there are numerous different schools of thought and practice on the subjects), but the main considerations have to do with ornamentation, phrasing, and improvisation, both in the continuo and elsewhere, and, in the case of chant, it should simply be necessary to explain the three types mentioned in the score. However, given the necessary brevity of the following comments, they should be understood merely as a starting point, such that the most score-accurate performance of the work would incorporate performance practice beyond what is mentioned here; that is to say, those players best equipped to perform the piece as written will already have a fairly extensive understanding of the practices involved or would be motivated to seek out the proper materials to fully learn and understand them for themselves.
With regard to ornamentation, Baroque practice generally allowed for the introduction of ornamentation at will (in addition to any explicitly marked ornamentation), but obviously some amount of discretion was required to do so appropriately and with taste. The initial statement of a theme, for instance, should almost certainly not be ornamented, but subsequent iterations could be. Repeated sections, especially in the case of *da capo* arias, could be ornamented. However, in both cases, or all cases rather, simply adding many notes for the sake of adding notes is not appropriate; all ornamentation should serve the purpose of reinforcing the mood or affect of a given passage of music.

Phrasing and dynamics in the Baroque period differ fairly significantly from modern practice. For stringed instruments, crescendi and diminuendi are accomplished using bow speed, without the use of vibrato; vibrato was generally understood as an ornament for all instruments and voices. Movement toward and away from strong beats essentially functions as a sort of miniature phrase for any given measure; in other words, whereas in contemporary music, a passage with no marked dynamic might be fairly placid, an unmarked passage in Baroque music and in the current work might feature, in triple meter for instance, a very strong downbeat followed by a considerable drop in dynamic on the second beat, with a crescendo through the third beat back to a very strong downbeat, and so on and so forth.

Lastly, an understanding of the extent to which Baroque music was improvised is likely necessary to most accurately interpret the score. For instance, much like a modern lead sheet, figured bass was used in notating the basso
continuo part. Contrary to much contemporary interpretation of figured bass, Baroque interpretations were often quite adventurous and improvisatory, of course always matching the style and mood of a given section, but also adding a number of ornaments and figures that many musicians today would associate with modern jazz and other contemporary genres (e.g. flat 9, 13, unresolved 4 against a 4-3 resolution, etc.). In the current work, many of these sorts of figures exist already, but their use need not be restricted to the places in which they are explicitly marked. If a less conventional figure seems appropriate in a given passage where there is none, then the performer should feel free to include in it their realization (of course, appropriately or collectively with any other members of the continuo that may also be playing at the time). Beyond appropriate basso continuo improvisation, there is also the matter of percussion. Many percussion parts in the Baroque were not notated by the composer, but rather decided by the performer. To some extent, many of the details of this practice are lost to us today, as the secrets of the old percussion guilds generally died with them. Nonetheless, some things are known about how percussionists fit into the Baroque orchestral texture; for instance, one common technique was for a drummer or other percussionist to simply play an embellished version of the main rhythm, as is the case in the current work in the opening timpani part, for instance (in contrast to our modern practice of generally playing a complementary rhythm, as with a drum set, though this sort of figuration does appear in the work as well in, for instance, the third scene). That being the case, the percussion parts for Isle of Gold should probably be most appropriately largely improvised by the players.
Notated parts have been included mainly as a courtesy, particularly for the purpose of elucidating mood, but should not be understood as exclusively valid. If, however, the performer or performers do not feel comfortable improvising their own parts or simply do not wish to go to the trouble to do so, the included parts may, of course, be used.

The last important aspect of the work is the use of chant where generally recitative would have been used historically. This has the dual purpose of emphasizing the liturgical aspects of the work, but it also functions as a way to imagine opera had it evolved differently, as recitative grew out of falsobordone, which has its own roots in monody and chant. Early notated recitative would have sounded nearly identical to contemporaneous excerpts of falsobordone.²

Falsobordone is hardly complicated to explain; it consists simply of chanting notes, in which multiple words are sung on a single pitch, followed by either metered or unmetered cadential patterns. In *Isle of Gold*, this is not always exactly the configuration of elements (e.g. sometimes one chanting note follows another), but in these cases, the intended result is self-evident.

A few chant sections in the work are marked as plainchant (“canto piano”), as opposed to the more common marking of falsobordone. Technically speaking, plainchant can be thought of as including falsobordone, as well as Gregorian chant and other sorts of chant as well. The reason for marking specific sections as plainchant and not falsobordone, then, is to emphasize those sections’

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² For instance, see Monteverdi’s use of falsobordone in his “Sfogava con le Stelle” from his 1603 Fourth Book of Madrigals. It is almost indistinguishable from his use of recitative in the prologue to *Orfeo* without examining the scores.
relation to actual liturgical chant and to deemphasize their relation to recitative.

As such, these sections should be performed perhaps more soberly or subduedly, though ultimately, this is a judgement for the director, conductor, and performers to make. Furthermore, these can be understood as opportunities for the performers to emphasize the liturgical elements of the work. For instance, at the end of Scene X, where Aitor and Amari dialogue, but in which Amari’s words are sung also by the chorus, this matches almost exactly the manner in which responsorial psalms are chanted in the Anglican or Episcopal church (and perhaps others as well), and should, thus, probably adhere to the performance practice thereof. For the most part, if falsobordone is understood, so too is this. However, one practice to note is that within each couplet, at the bar line, each singer or group of singers should pause or rest for a not-insignificant amount of time while the instruments sustain beneath them before moving on to the next phrase. Then between each couplet, when moving from one singer or group to the other, at the bar line, there should be little to no space, to the point of nearly overlapping.

Finally, at this point, all instances of Anglican chant (“canto Anglicano”) should be nearly self-explanatory, as the method of their execution is nearly identical to falsobordone; the only true distinction is that Anglican chant is always sung in four parts (specifically in this piece, that is), and falsobordone is usually sung as a solo (again, specific to this piece). Also, each Anglican chant section is composed such that it follows specific rules regarding the number of chanting notes and moving notes per verse, but this is not something that the performer need be concerned with. It should be noted, however, that the half note and
quarter note in Anglican chant are not held for specific rhythmic values, despite possessing stems; they are sung as one might sing recitative, that is, only as long as they need to be given the words that are to be sung.
Isle of Gold
a story in music

Matthew Arling Samson
ISLE OF GOLD

A story in music

In two acts
or thirteen scenes

The words made by Mr. Matthew Arling Samson

The music composed by the same
for Mom and Rachel
Dramatis Personae

Aitor, *soprano castrato*
one of nine lesser kings

Unai, *countertenor*
Aitor’s right hand

Amari, *soprano*
high priestess of the Isle

The Emissary, *contralto*
messenger of a foreign queen

Eneko, *tenor*
Aitor’s nephew and heir

Kemen, *bass-baritone*
high king of the Isle and the nine kingdoms

Citizens, Kings and other officials, their Attendants, Soldiers, Priestesses, Beggars, The Sacred Bulls, among many other sorts of animals, &c.
Contents

1    ACT I, Scene I
21   Scene II
41   Scene III
55   Scene IV
77   Scene V
96   Scene VI
113  Scene VII
139  ACT II, Scene VIII
152  Scene IX
159  Scene X
184  Scene XI
196  Scene XII
209  Scene XIII
Instruments

2 Alto Recorders
2 Cornetti
2 Clarini
2 Tenor Sackbutts (or Alto and Tenor)
1 Bass Sackbutt

Timpani in E and D

Antique Cymbals
Tambourine
Field Drum
Long Drum

Treble Viol I
Treble Viol II (or Tenor Viol I)
Tenor Viol
Bass Viol
Violone

Continuo:
Guitar
Cittern
Lute
Theorbo
Triple Harp
Harpsichord
Organ
ACT I
Isle of Gold

ACT I

Scene I

The people celebrate along the King’s Highway. The High King of the Isle has conquered his enemies.

Matthew Arling Samson
Scene 1
rit.  molto rit.  accel.  Maestoso
Cor. 1, 2

Tr. Viol I

B. 1

Cor. 1, 2

B. 1

Tr. Viol I

Tr. Viol II

T. Viol

B. Viol

Vno.

Cont.
Scene I

A. Rec. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
S. 1
S. 2
A.
T.
B. 1
B. 2
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vio.
Cont.

peo... ples. The na... ti... ene... mar... vel... at... her strong... walls;
peo... ples. The na... ti... ene... mar... vel... at... her strong... walls;
peo... ples. The na... ti... ene... mar... vel... at... her strong... walls;
peo... ples. The na... ti... ene... mar... vel... at... her strong... walls;
peo... ples. The na... ti... ene... mar... vel... at... her strong... walls;
peo... ples. The na... ti... ene... mar... vel... at... her strong... walls;
peo... ples. The na... ti... ene... mar... vel... at... her strong... walls;
peo... ples. The na... ti... ene... mar... vel... at... her strong... walls;

- Harpsichord
  (Guitar, Cittern, Lute, Theorbo, Harp, Organ)
The people wonder at her riches; They shall ever.

The people wonder at her riches; They shall ever.

The people wonder at her riches; They shall ever.

The people wonder at her riches; They shall ever.

The people wonder at her riches; They shall ever.

The people wonder at her riches; They shall ever.

The people wonder at her riches; They shall ever.
Scene I

They shall speak her name throughout all ages.

They shall speak her name throughout all ages.

They shall speak her name throughout all ages.

They shall speak her name throughout all ages.

They shall speak her name throughout all ages.
Scene I

The High King stands before the people.

Cor. 1, 2

Clar. 1, 2

T. Sack. 1, 2

B. Sack.

Timp.

Krn.

Tr. Viol I

Tr. Viol II

T. Viol

B. Viol

Vno.

Crn.

Cont.

Solo Lute, Theorbo
Scene I

"poco accel."

Earth is one and all that dwell there-in.

"Poco meno mosso del tempo maestoso"

The Lord of the Earth provides.

"poco accel."

"Poco meno mosso del tempo maestoso"
I am your Lord, and I grant victory o'er the enemy. I unite the people and cast out the traitors. The Earth is one and all that dwell therein. The Earth is one and all that dwell therein. The Earth is one and all that dwell therein. The Earth is one and all that dwell therein. The Earth is one and all that dwell therein.

accel.

Tempo maestoso
Scene I

T. Sack. 1, 2
B. Sack.
Ren.

hold the glory of the land, behold the glory of the

is one and all that dwell therein, behold, behold

in. The Earth is one and all that dwell therein, behold

one and all that dwell therein. Be hold, behold, behold

all that dwell therein. The Earth is one and all that dwell therein and

is one and all that dwell therein. The Earth is one and all that dwell therein.

The Earth is one and all that dwell therein and all that

Fid. Dr.

Tr. Viol I
Tr. Viol II
T. Viol
B. Viol

crec. pass a poco

Vno.
Cont.
Isle, Be hold the glory of the Isle whose golden gates stand tall and free, Be-

all that dwell there-in. Be hold, Be hold, the glory of the Isle whose golden gates stand tall and free, Be-

dwell there-in. Be hold, Be hold, the glory of the Isle whose golden gates stand tall and free, Be-

whose gold-en gates stand tall and free, Be-

Scene I

at her strong walls,

The people wonder at her

Her towers shall stand forever.

The people wonder at her

Her towers shall stand forever.

Her towers shall stand forever.
Scene I

From the crowd, a lesser king.

Atr. Has all been set in or des?

Un. Yes, your majesty, your ships have been made fast at the docks. Your

T. Viol I

T. Viol II

B. Viol

B. Sack.

Cor. 1, 2

Rec. 1, 2

Sack. 1, 2

They shall speak her name through all ages.

They shall speak her name through all ages.

They shall speak her name through all ages.

They shall speak her name through all ages.

They shall speak her name through all ages.

From the crowd, a lesser king.

Atr. Has all been set in or des?

Un. Yes, your majesty, your ships have been made fast at the docks. Your
Come il canto piano

Atz.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.

联合国。

lodgings have been prepared, and word of your arrival has been sent to the royal court. All is made ready; all things are set in order.

Come il canto piano

Atz.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.

At dawn the kings will hold council; prepare your self to enter into the court of the palace.

Atz.

You shall appear before the high king in my retinue.

Atz.

Unai

Thank you, my friend.
Tell me, Uncle, how long will we remain on the Isle?

The festival will last for seven days, but the kings will remain on the Isle for a full cycle of the moon. There is much to discuss and attend to. Let us retire for prayer and rest. Behold, the glory of the Isle.

Tempo maestoso

Exeunt Aitor, Unai, and Eneko.

Tempo maestoso
Scene I

Isle, the glory of the Isle.

Be hold the glory of the Isle.

Be hold the glory of the Isle.
Scene II

In the chambers of the royal court, the kings gather in council and pay tribute to the High King.

Falsobordone, colla voce

Baritone

Hail, Kemen, High King of the Golden Isle. May your ramparts stand firm. I offer gold from our richest mines. May the King's fortunes increase forever.

Falsobordone, colla voce

Tutti

Hail, Kemen, Lord of the Seas. May your ships sail with greatest speed. I offer pearls from our most fruitful shores. May the King's fortunes increase forever.

Scene II

In the chambers of the royal court, the kings gather in council and pay tribute to the High King.
Kmn.

Hail, Hiru, King of Azili.

Tr. Viol I

Tr. Viol II

T. Viol

B. Viol

Vne.

Cont.

Hail, Kemen, Lord of the Seas. May your ships sail with greatest speed. I offer pearls from our most fruitful shores. May the King's fortunes increase for ever.

Lau:

Hail, Lau, King of Natili.

Scene II
Hail, Kemen, Mightiest of Warriors. May your Highness fight ever with greatest strength. I offer the works of our greatest smiths. May the King's fortunes increase.

Hail, Bost, King of Keneswe.

Hail, Kemen, Greatest of All Men. May your renown never an equal. I offer essences and oils of greatest fruits and grains. May the King's fortunes increase.
Scene II

Kmn.  

Hail, Kemen, Most High and Mighty. May the mind of the King grow ever keener. I offer incense of our most holy temples. May the King's focus tune in creation forever.

B. 2

Hail, Zazpi, King of Oloamo.
Scene II

13 Zortzi:

Hail, Kemen, Ruler of Nations. May your judgements be ever right and true. I offer the spices of our most fertile fields. May the King’s for tunes increase forever.

15 Bederatzi:

Hail, Kemen, King of Kings. May your countenance shine ever bright. I offer jewels from our deepest caverns. May the King’s for tunes increase ever.
Hail, Kemen, Lord of the Earth. May your discernment grow ever deeper. I offer the wisdom of our most learned scholars. May the King's for-tunes in-crease.

Hail, little cousin, King of dreariness. May the gods one day cure you of your tedious.
Tell me, Lord Aitor; I know not the face of your young companion. Who comes today into my presence?

Your majesty, I present to you Eneko. He is firstborn of my only brother, whose soul rests for ever.

May his soul rest for ever.
Scene II

22
Atr.

Without children of my own, Eneko is my rightful heir and future king of A___sturi.

solo

Tr. Viol I

Gtr.

Cont.

23

Well met, little lord! Come all be seated. Let us attend to the matters at hand. Scribe, bring forth the record.

solo

B. Viol

Lute

Cont.

24

Scribe:

Hail, Kemen, High King of the Golden Isle, Great Conqueror of the Earth, Ruler of All Men. May he live and reign for ever. In this our festival year, the ten kingdoms are met together in council. The first matter is one of sustenance. The Earth no longer feeds us as once before.

Tutti

Cont.

25

Your Majesty, Lord Lau speaks truly. The treasuries are thin beyond measure. The citizens have no thing left to give.

Lau:

Cont.

26

Your Majesty, long may you reign. The nine kingdoms suf - fer - so. An increased tribute would bur - den the treasuries.

A.

Cont.

27

Have you no consuls? Have you no go - ver - more? Have you no citizens left to tax?

Kmn.

Cont.

28

Scri:

Your Majesty, Lord Lau speaks truly. The treasuries are thin be - yond measure. The citizens have no thing left to give.

S. 1
Brothers, following the defeat of Khemet, the kingdom of Olome sent our fighting men home to their wives and children. They increase their labors in the fields and we do not suffer.

Trouble me not with such petty motions. The armies of the Isle will be sustained for the kingdom will sustain them.

The King of Kings has spoken. Scribe, the next matter?

In the waning months of our struggles with Khemet, the crown learned of the movement of reserve forces from A - zili to Ga - rave.

Of course. Tell me, Lord Biki, for what purpose did you require the men of A - zili?
Your Majesty, a small tribe of serpent worshippers in our eastern lands refused to pay tribute. Conflict arose, and they were shrewd and attacked us from the woods and shadows. We called to Aziti for aid, and they answered.

It is as Lord Biki has spoken, your Majesty. Their queen continues to trouble our armies.
This is beyond all possible understanding! Two of our armies are put to shame by a savage woman. Royal Secretary, send for the generals! We must crush them immediately!
Your Majesty, I stand only because we might achieve our aim without the shedding of blood.

Aitor, this is no small matter. Do not stand in my way.

Their debts may be paid only in blood.

If it must be, so it will be, but in this, our festi val hour, at least consider also the will of the council.
This, our fest—ti—val hour... Very well, Aitor. Let us ask the others. Lord Biki, what say you?

Biki:

Let them pay with blood.


Sei:

Blood.

Bost:

Blood.

Lau:

Blood.

Blood.

Blood.

Blood.

Blood.

Blood.

Blood.

Blood.

Blood.

Blood.

Blood.

Blood.

Blood.

Blood.

Blood.
Lord Zortzi?
Your Majesty, long may you reign. Perhaps blood is not the way. Perhaps the way is one of words.

Lord Aitor, what say you?
The way of words.

My king, they have with stood our arms, so let them be our allies. Let us tempt them with the riches of the isle.

Senza misura solo, ornamentazione a piacere, non colla voce, ma come un’eco
Let them return to the kingdoms under their own rule. With the promise of freedom and protection, they would pay their tribute, but would not trouble the council. This is what you desire most, is it not, my king?

Falsobordone, colla voce

Ah, little cousin, your golden tongue would put to shame all the riches of the Isle. But there is one who has yet to speak. What does young Eneko advise.

Eneko, my Lord? Eneko is but a boy. He is... old enough to speak for himself. Eneko, my son, what say you?
Senza misura

Your Majesty, if a dog bites it is punished, that it may know its master. If it bites again, it is put to

Senza misura

solo, ancora come un'eco

colla voce, ma non sempre, a piacere

colla voce, ma non sempre, a piacere

colla voce, ma non sempre, a piacere

colla voce, ma non sempre, a piacere

Senza misura

- death. The serpent queen has de-fied the kingdoms and their king. Let them know their master; make them pay
Scene II

Enk.

with blood, and none shall defy you again.

Tr. Viol I

Tr. Viol II

Vne.

al continuo

Gtr.

al continuo

Ctrn.

al continuo

Lute

al continuo

Cont.

Cont.

Lord Aitor, it seems your golden tongue has not fallen so fair on every ear. My dear boy, what a wonderful thought! And in due time.

Kmn.

Tutti

But your uncle is right. For now we must only speak. Council, let us send for the queen's emissary to discuss terms.
Yes, my king.

Lord Aitor; you furnished the idea, and you will furnish a ship and a crew to accomplish the task.

Wonderful. Then until the matter is resolved, the nine kings will remain in the city. We must be ready to welcome honored guests.

Yes, my king.

Yes, my king.

Yes, my king.

Yes, my king.

Yes, my king.

Yes, my king.
Uncle, why did you wish me not to speak?

It is settled then, and I grow weary of so much talk. Let us adjourn for the day. You are dismissed.

I wished to protect you. Kemen is cunning and would bend the weak to his schemes.

So you think me weak?

I think you inexperienced. To trust his words is to enter a den of lions.

And may I not protect myself?
Let us put it out of mind, my son.

As you wish, uncle. Tell me though, it troubles you that we must remain in the city. How long until the ship will return?

With a favorable wind, no less than three weeks. With an unfavorable wind, no less than six. And the Great Sea so rarely shows its favor to us men.

Eneko exits. *attacca*
Scene III
Along the highway of the king, Aitor and Unai travel to the docks.

Come il canto anglicano

The pieces set; the game begins. The wheel is made to turn. And down the Highway of the King, two players plot their course.
accel, poco a poco

Vivo

The king designs ill gains the reign queen and her messengers.

He speaks peace with his lips but in his heart plans treachery.

It is

accel, poco a poco

Vivo

Harp alla sua parte

+Guitar
  +Citizen
  +Lute
  (Guitar, Citizen, Lute, Theorbo)
Scene III

A. Rec. 1, 2

You must go to them in secret and give warning.

al - most cer - tain, but what can be done?

They will not sus - spect his trea - yal.

It shall be done, my king.

39

will ob - scure my self a - mong the - one.
Kemen awaits their arrival.


Scene III

Hail, Kemen. We were not ex-pect-ing your ma-jor-ty.

Hail, Al-tor. I

+Harpsichord
(Guitar, Cit-tern,
Lute, Theorba.
Harpsichord)

A.Bec. 1, 2

A.Bec. 1, 2

Kemen

Kemen

A.Bec. 1, 2

Come with a gift for the ex-pec-ta-tion. I give my pro-tection to your crew... and mes-sen-gers.

A

Your ma-jor-ty is too ge-ne-rous.

Too ge-ne-rous in-deed.

My

Too ge-ne-rous
A. Rec. 1, 2

Lute

Lute alla sua parte

Guitar, Cittern,
(Theorbo, Harpsichord)

Krn.

There is no cost too great; there is no price too high that I should not send forth these arms for I would spare no thing.

No other man.

Leave no sword; leave no shield. Be - j ives in the

Krn.

Tamb.

Lute

Trpl. Hpd.

Cont.

A. Rec. 1, 2

Krn.

Tamb.

Fl Dr.

L Dr.

Lute

Trpl. Hpd.

Cont.
Scene III

A. Rec. 1, 2

Cont. 2.

Krn.
thought, my friend, that I would spare no thing.

Tmb.

Fls. Dr.

L. Dr.

Tr. Viol I

B. Viol

Gtr.

Lute

Cont.

Guitar alla sua parte
+Lute
+Harp
(Cittern, Lute
Theorbo, Harp)
Scene III

Your ship shall go forth in
Kemen exits.

A. Rec. 1, 2  
Fossil.

spleen - don,  for I would spare no thing.
The ship is gone.

It is true, my friend, I should have known. There may be little we can do.

But he was waiting for my king.

Harp alla sua parte
Organ
Harp/keyboard
Guitar, Cittern, Lute, Theorbo

Al continuo
Scene III

Atr. 1, 2

We will seek the aid of Amari, high priest of the gods. By some thing we must. What then?

Un.

do some thing we must. What then?

Tamb.

Atr. 1, 2

law, the crown kneels to the gods. No, you must fetch E-meko for me.

Un.

Yes, she can constrain him. I will go with you.

Tamb.

Atr. 1, 2

I wish for him to learn from Amari.

Un.

It shall be done, my king.

Tamb.

Tr. Viol 1

al continuo

Unai exits.


Unai exits.

Atr.

Unai exits.


Unai exits.

\*Harp

(Spanish: Cithern, Lute, Theorbo, Harp)
Come il canto anglicano

The course is set; the players play. The

Highway bears them forth. The wheel is made to turn and turn. The game's first blow is drawn.
Scene IV

Aitor awaits his nephew’s arrival.

**Falsobordone, colla voce**

Aitor

Yes, come — with me, my son.

Eneko

Greetings uncle, you sent for me?

Where are we going, uncle?

**Adagio**

Aitor and Eneko embark.

Atr.

We go to the Mother’s Temple. Today you meet the high priestess.

**Adagio**

The city coruscates with treasures.
Scene IV

A. Rec. 1, 2

Falsobordone, colla voce

Uncle, I do not understand. This is not the way to the temple.

Falsobordone, colla voce
This is not the straight path, but it is the way we desire. Tell me, Eneko, what do you see?

It is the city, uncle.

What do you see?

What do you see?

What do you see?

What do you see?

What do you see?

But what do you see?

We are rich beyond measure. The gods have truly blessed us.

Look and see.

Look and see.

Look and see.

Look and see.

Look and see.

Look and see.

Look and see.

Look and see.

Look and see.

Look and see.

When the Isle was young, when we were but as babes, the Mother blessed us with fruit of ground and vine and

Scene IV
Scene IV

Cor. 1, 2

T. Sack. 1, 2

B. Sack.

Atz.

Enk.

Cont.

man

man has made the earth

Those with eyes to see,

pro - sper:

...
Molto meno mosso

When the Earth once gave us more than food. Shall we not share the Mother's grace with sister and with brother? Come with me.

Tempo dolce

Harps all' sua parte

(Guitar, Lute

Thou shalt, Organ)
we cared not for gold, the Mother blessed our eyes to see her treasures fine as jewels. What man can keep his
Scene IV

Cor. 1, 2

T. Sack. 1, 2

B. Sack.

Atr.

gold? What man can keep a jewel?

Esk.

No man can keep his

Tr. Viol I

Tr. Viol II

Tr. Vai

T. Vai

B. Vai

Vns.

Gtr.

Lute


Cont.

Guitar, Lute alle sue parti (Theorbo, Organ)

No man can keep his

Cor. 1, 2

T. Sack. 1, 2

B. Sack.

Atr.

Esk.

treas - res, but grows his store and comes to

Gtr.

Lute


Cont.

Guitar, Lute (Theorbo, Organ)
Scene IV

Those with eyes to see, they see,

know our plight; the Earth once gave us more than

al continuo

pro

sper.

al continuo

Großorgan (Guitar, Lute, Theorbo, Harp, Organ)
Atr.  
Cont.

food. Shall we not share the Mother's grace with sister and with brother?

Poco più lento del tempo dolce

Cont.

Come with me. Look sup and sus my

Harp alla sua parte  
(Guitar, Lute, Theorbo, Organ)

Molto meno mosso

Atr.

Mo--ther's gifts—Can to--wre wrought of
Cor. 1, 2

T. Sack. 1, 2

B. Sack.

Atr.


Cont.

gold__

being successor to the wea

What profit

to the wearer What profit

man__

his gold for food?

What ransom can be

Scene IV
Scene IV

The city's treasures are but shadows.

Meno mosso

Our sisters and brothers, they share not in our blessings. The right is hard to see. Those with eyes to see, they know our blessings.

I understand you.
Aitor and Eneko enter the Mother's Temple.
The High Priestess comes to them.

Come il canto piano

Ancora meno mosso

May the blessings of the Mother and the Father come upon you.

And mine Amaretti.

Ai to, my heart is full at the sight of you.
Falsobordone, colla voce

Amr.

It is well that you should return after so long to the isle. But who is your companion, dear friend?

+Guitar
+Harp
+Lute
(Guitar, Lute, Theorbo, Harp, Organ)

Cont.

May the blessings of the Mother be with you. It is an honor to welcome Aitor’s kin.

Cont.

I am pleased to meet you, High Priestess.

Cont.

We come with a matter of some urgency.

Cont.

Aitor; a gift though your presence is, I did not expect to see you for quite some time.

Cont.

I understand. Let us tend to the matter in but a moment. First we must offer tribute to the Mother. Come with me.

Sereno

When, if our prayers should reach her ears, Though well-springs dry and flowers fade, And, if our mouths

When, if our prayers should reach her ears, Though well-springs dry and flowers fade, And, if our mouths

When, if our prayers should reach her ears, Though well-springs dry and flowers fade, And, if our mouths

When, if our prayers should reach her ears, Though well-springs dry and flowers fade, And, if our mouths

When, if our prayers should reach her ears, Though well-springs dry and flowers fade, And, if our mouths

When, if our prayers should reach her ears, Though well-springs dry and flowers fade, And, if our mouths

Sereno

When, if our prayers should reach her ears, Though well-springs dry and flowers fade, And, if our mouths
The meal is prepared.

The shaw-dow skies roll cross her sands, And day comes to an end,

She feeds us still, The Mother feeds us still,

...
The hungry are fed.

There are few hands to tend her grounds, and yet She feeds us still. The

Mo th er feeds us still O praise the Earth, th'e
Scene IV

**B. Viol**

**T. Viol**

**Tr. Viol I**

**B. 1**

**T.**

**S. 2**

**S. 1**

70

-terminal Mother; she gives life for sake

-terminal Mother; she gives life for sake

-terminal Mother; she gives life to her children, for sake

-terminal Mother; she gives life to her children, for sake

-terminal Mother; she gives life to her children, for sake

-terminal Mother; she gives life to her children, for sake

**Tr. Viol I**

**Tr. Viol II**

**T. Viol**

**B. Viol**

Voc.
The High Priestess offers tribute to the Mother.
Come il canto piano

It is Kemen; he aims to stir up further war and fare.

Now, your matter my friend, why have you sought my counsel?

There is a tribe of serpent worshippers in the eastern peninsula of Gare. They have refused to pay tribute and em- barrassed his armies.

Solo Organ, Theorbo
If he succeeds, the ten kingdoms could again be ensnared in blood shed. I entreat you to restrain him and prevent a declaration of war.

Serpent worshippers in Garamve? I know of this people. They are lovers of peace; like us, they honor the Mother and the Father.

As yet, he has sent for an emissary to discuss terms of peace. You are right to bring this to me. What has Kemen done as yet?
but you know the high king. You know he designs evil in his heart.

I do know him, but absent transgression, I can do little.

The crown has grown onerous; the temple could scarce restrain it.

I understand. Perhaps we must wait until our envoy returns.

Exeunt Amari and Eneko.
Scene V

A messenger arrives to summon Aitor from his chambers.

Come il canto anglicano

Soprano: The light is dim, all voices soft, and thick with malice brewed, the air rings faint forthcoming ill, when foreign gifts are come.

Mezzo-soprano: The light is dim, all voices soft, and thick with malice brewed, the air rings faint forthcoming ill, when foreign gifts are come.

Contralto: The light is dim, all voices soft, and thick with malice brewed, the air rings faint forthcoming ill, when foreign gifts are come.

Tenor: The light is dim, all voices soft, and thick with malice brewed, the air rings faint forthcoming ill, when foreign gifts are come.

Baritone: The light is dim, all voices soft, and thick with malice brewed, the air rings faint forthcoming ill, when foreign gifts are come.

Bass: The light is dim, all voices soft, and thick with malice brewed, the air rings faint forthcoming ill, when foreign gifts are come.

Come il canto anglicano

Vivo

Messenger: Your majesty, I bring a message from the high crown.

Vivace
Aitor joins the council. The Emissary faces the kings.

Herald: All hail Ker-sen, High King of the Gold-en Isle, Lord of the Earth.

Con-quer-or of K-a-ro-pa, Ra-ser of the In-ner Sea and all its lands, Mas-ter of all men. May he live and reign for-

The Emissary bows.

Hail e-mis-sary and voice of the far-off queen,

Kemen stands tall.

claim-ant of the Ker-sen pe-nin-su-lo Long may she live. Let the pro-ceed-ings be-
You have your eyes from so far a place at my be host. For

Your majesty, my Lady bids you warm greet-ings. She sends this, a branch of the

that I must bid you thanks

ow live tree, and symbol of our land May it bring peace to our na-tions.

This is a wel-come

gift and your Lady is go-nerous The Isle would be-stow up on her al-so its ma-ny gifts

If
Scene V

Em. 64

Krn.

Cont.

Tr. Viol I

Tr. Viol II

T. Viol

Em. 69

Krn.

Cont.

Tr. Viol I

Tr. Viol II

T. Viol

Em. 74

Krn.

Cont.

Tr. Viol I

Tr. Viol II

T. Viol

Em. 79

Krn.

Cont.
E. S. to a crown, but though your majesty is great and mighty, he wears not the crown of which I speak.

Scene V

Kmm. What crown

Kmm. is there but mine? What lands are there but
queen not of these crowns nor lands, but of my own

Your queen bears no right to rule o - ver any lands or any peo - ples. Your

She bears all the rights re - lin - quished by your ma - jos

your - ty to the might of her ar - mes --

A - po - lo - gies, but dose his

Care - ful, girl.

(Tutti
(Guitar Clither, 
(Organ, Theorin, 
Harv, Harpsichord))

Cont.

Knn.

Tr. Viol I

Tr. Viol II

B. Viol

Cont.

T. Viol

Kmn.

Cont.

118

123

128
Hold your tongue, insolent cur!

You may have fore-
Your majesty seems so

staid our reserve, but you would not fare well against the might of ten full armies.

Harpichord

(Gustav Cichetti, Lotte Theoben, Harpy)

(190) 191
9 9
5 4
4 3

I am certain your Serpent Queen cannot bear the

crushing burden of war that will come upon her. She may have met victory for a short while, but can she withstand my wrath for a

Your majesty seems so

staid our reserve, but you would not fare well against the might of ten full armies.

Harpichord

(Gustav Cichetti, Lotte Theoben, Harpy)

(190) 191
9 9
5 4
4 3

I am certain your Serpent Queen cannot bear the

crushing burden of war that will come upon her. She may have met victory for a short while, but can she withstand my wrath for a
Can your majesty stand at the hands of my great queen?
stand, all others kneel, kneel or

stand, all others kneel, kneel or

stand, all others kneel, kneel or

stand, all others kneel, kneel or

stand, all others kneel, kneel or

stand, all others kneel, kneel or

stand, all others kneel, kneel or

stand, all others kneel, kneel or

stand, all others kneel, kneel or

stand, all others kneel, kneel or

stand, all others kneel, kneel or

stand, all others kneel, kneel or

stand, all others kneel, kneel or

stand, all others kneel, kneel or

stand, all others kneel, kneel or
My lady sent

they will fall.

they will fall.

they will fall.

they will fall.

they will fall.

they will fall.

they will fall.

they will fall.

I swear

words of peace we might yet fulfill, but I swear now my
most solemn oath, she will never bow down before you.
Scene V

Krn. 191

queen will fall. I will wipe her memory from the

S. I

queen will fall. I will wipe her memory from the

S. II

queen will fall. I will wipe her memory from the

A.

queen will fall. I will wipe her memory from the

T.

queen will fall. I will wipe her memory from the

R. I

queen will fall. I will wipe her memory from the

R. II

queen will fall. I will wipe her memory from the

Fid. Dr.

L. Dr.

Te Vcl I

Te Vcl II

T. Vcl

B. Vcl

Vcn.

Cont.
face of the earth, for I will spare no thing

Then send your

face of the earth, for I will spare no thing

face of the earth, for I will spare no thing

face of the earth, for I will spare no thing

face of the earth, for I will spare no thing

face of the earth, for I will spare no thing

face of the earth, for I will spare no thing

face of the earth, for I will spare no thing

Then send your
ar - miss, and see what comes, ________

Kmn.

1. am the Lord of the

S. 1

ff

1. am the Lord of the

S. 2

ff

1. am the Lord of the

A.

ff

1. am the Lord of the

T.

ff

1. am the Lord of the

B. 1

ff

1. am the Lord of the

B. 2

ff

1. am the Lord of the

Fid. Dr.

L. Dr.

Te Viol I

ff

Te Viol II

ff

T. Viol

ff

B. Viol

ff

Vie.

ff

Cont.

3 9

5 6 7 9

13 140
Scene V

Kemen withdraws to his advisor.

(cont.)

Earth; I am____what comes.

Earth; I am____what comes______

Earth; I am____what comes______

Earth; I am____what comes______

Earth; I am____what comes______

Earth; I am____what comes______

Earth; I am____what comes______

Kmen withdraws to his advisor.
Summon the citizens to the palace gates. At nightfall I wish to make a decree.

Come il canto anglicano

Kemen exits.

Come il canto anglicano
Scene VI
The High King is come to the Mother's Temple.

Falsobordone, colla voce

I have heard troubling news of your negotiations with the foreign emissary.

It has been some time since you've summoned me, O High Priestess.

Indeed, you must have, but be not troubled. This Serpent Queen has defied the crown and bears no remorse.

She and her people must accept their lot.
6

Must death come up on them? Have you not already spilt blood as like many rivers?

7

I will spill what blood I see & I am the Lord of the Earth, and the earth shall know its lord.
Amari conjures a vision in the waterfall.

A piacere del maestro
Scene VI
Scene VI
Molto lento e con rubato
accel. poco a poco

Amr.
Cont.

Solo Harp

Vnc.

Cont.

B. Viol

Largo giusto

Amr.

S. 1

S. 2

A.

T.

R. 1

R. 2

B. Viol

Vnc.

Cont.

Scene VI
Scene VI

more. Their riches would not satisfy their speed would not satisfy. They were constant in their de-
cres. poco a poco

T. Their riches would not satisfy their speed would not satisfy. They were constant in their de-
cres. poco a poco

B. Their riches would not satisfy their speed would not satisfy. They were constant in their de-
cres. poco a poco

B. Their riches would not satisfy their speed would not satisfy. They were constant in their de-
cres. poco a poco

B. Their riches would not satisfy their speed would not satisfy. They were constant in their de-
cres. poco a poco
Scene VI

47

light was in war. And so the Earth for seek them, yet this was not their end. They wrought their own

S. 1

light was in war. And so the Earth for seek them, yet this was not their end. They wrought their own

S. 2

light was in war. And so the Earth for seek them, yet this was not their end. They wrought their own

A.

light was in war. And so the Earth for seek them, yet this was not their end. They wrought their own

T.

light was in war. And so the Earth for seek them, yet this was not their end. They wrought their own

R. 1

light was in war. And so the Earth for seek them, yet this was not their end. They wrought their own

R. 2

light was in war. And so the Earth for seek them, yet this was not their end. They wrought their own

T. Viol

light was in war. And so the Earth for seek them, yet this was not their end. They wrought their own

B. Viol

light was in war. And so the Earth for seek them, yet this was not their end. They wrought their own

Vla.

light was in war. And so the Earth for seek them, yet this was not their end. They wrought their own

Cont.

light was in war. And so the Earth for seek them, yet this was not their end. They wrought their own

47
They struck the Earth and all her
Amr.

Scene VI

She could not bear it; She turned her hand against them,

B. 1

She could not bear it; She turned her hand against them,

B. 2

She could not bear it; She turned her hand against them,

T. Viol I

She could not bear it; She turned her hand against them,

Tr. Viol II

She could not bear it; She turned her hand against them,

Tr. Viol

She could not bear it; She turned her hand against them,

B. 1

She could not bear it; She turned her hand against them,

B. 2

She could not bear it; She turned her hand against them,

Vn.

She could not bear it; She turned her hand against them,

Cont.
Scene VI

and they were swept away. They are forgotten.

and they were swept away. They are forgotten.

and they were swept away. They are forgotten.

and they were swept away. They are forgotten.

They are forgotten.

They are forgotten.

They are forgotten.
Scene VI

They are forgotten.

They are forgotten.

They are forgotten.

They are forgotten.

They are forgotten.

They are forgotten.

They are forgotten.
They are forgotten.

They are forgotten.

They are forgotten.

They are forgotten.

They are forgotten.

They are forgotten.
Falsobordone, colla voce

Am., T. Viol I
This is our very path. Kemen. If you repent not your wickedness, Death will find us all.

Solo Harp

Am.
We might. Humble yourself before the Mother and the Father.

Kemen.
Those are treach’ring vices. Might we not escape dire straits?
Depart this path of death, and seek peace. The Queen’s Emissary bore the branch of an olive tree; their lands are fertile and blessed.

Leave them in peace, or contend with the gods. I know the path I will take, High Priestess.

Then let us go forth. Though might I now entreat you to join me at the palace gate? The city awaits my proclamation.
Scene VII

The crowds gather at the palace gates.

Misterioso

Tenor Sackbutts 1, 2

Bass Sackbutts

Timpani

Supranos

Mezzo-soprano

Contralto

Tenor

Baritone

Bass

Trombones

Field Drums

Misterioso

Tenor Viol I

Tenor Viol II

affissure

Tenor Viol

Bass Viol

Viola

Organ

Organ a sua parte
Maestoso

hold the glory of the isle whose gates with stand the enemy.

hold the glory of the isle whose gates with stand, with stand the enemy.

hold the glory of the isle whose gates with stand the enemy.

hold the glory of the isle whose gates with stand the enemy.

Maestoso

al continuo

Tutti
Scene VII

- hold the strong might of her palace, look there up on the joy of her people.

- hold the strong might of her palace, look there up on the joy of her people.

- hold the strong might of her palace, look there up on the joy of her people.

- hold the strong might of her palace, look there up on the joy of her people.

- hold the strong might of her palace, look there up on the joy of her people.

- hold the strong might of her palace, look there up on the joy of her people.

- hold the strong might of her palace, look there up on the joy of her people.

- hold the strong might of her palace, look there up on the joy of her people.

- hold the strong might of her palace, look there up on the joy of her people.

- hold the strong might of her palace, look there up on the joy of her people.

- hold the strong might of her palace, look there up on the joy of her people.

- hold the strong might of her palace, look there up on the joy of her people.

- hold the strong might of her palace, look there up on the joy of her people.

- hold the strong might of her palace, look there up on the joy of her people.

- hold the strong might of her palace, look there up on the joy of her people.

- hold the strong might of her palace, look there up on the joy of her people.

- hold the strong might of her palace, look there up on the joy of her people.
They shall speak her name through out all ages.

She shall name all through.

They shall speak her name through out all ages.

She shall name all through.

Her name:

Hear me, hear me. O my people, the Serpent Queen has dealt us
Scene VII

Meno mosso

Kmn.

rit.

L. Dr.

Meno mosso

Te Viol I

rit.

Te Viol II

B. Viol

Vn.

Cntr.

-Theorbo
-Harp
(Guitar; Cittern,
Lute; Harpsichord)

Kmn.

rit.

L. Dr.

Meno mosso

Te Viol I

rit.

Te Viol II

B. Viol

Vn.

Cntr.

Meno mosso

Kmn.

rit.

L. Dr.

Meno mosso

Te Viol I

rit.

Te Viol II

B. Viol

Vn.

Cntr.

Meno mosso

Kmn.

rit.

L. Dr.

Meno mosso

Te Viol I

rit.

Te Viol II

B. Viol

Vn.

Cntr.

Meno mosso

Kmn.

rit.

L. Dr.

Meno mosso

Te Viol I

rit.

Te Viol II

B. Viol

Vn.

Cntr.
Scene VII

A. Rec. 1, 2

B. Saxh.

Korn.

They came to us with a secret sword, but they themselves were ended by a sword.

Tamb.

Fl. Dr.

B. Sack.

1. 38

Harp alla sua parte
(Thurber, guitar-cittern, Lute, Theorbo, Harpsichord)
The head of the emissary is presented to the crowd. They cheer with terrific fervor.
Scene VII

Lento ma non troppo

Harpsichord alla sua parte
+Guitar
+Cittern
(Guitar, Cittern
Lute, Theorbo)
Scene VII

I am the Lord of the

...shakes in terror...
Scene VII

But the Lord of the Earth will provide

strength, but the Lord of the Earth will provide
Scene VII

will pro - vide. The first of my house with his hands wrought our tem - ples. The

first of my house gave us the Sa - cred Bull.

The Earth no long - er feeds us, but the Lord of the Earth
The Sacred Bull is led to the altar.
Scene VII

T. Sack. 1, 2
B. Sack.

Kmn.
bull will be our food. The flesh of the bull will be our strength.

Fld. Dr.
L. Dr.

Tr. Viol I
Tr. Viol II

Tr. Viol I
Tr. Viol II

T. Viol
B. Viol

Vno.

Cont.

T. Sack. 1, 2
B. Sack.

Kmn.
strength. For the Earth no longer feeds us, but the

Tamb.

Fld. Dr.
L. Dr.

Tr. Viol I
Tr. Viol II

Tr. Viol I
Tr. Viol II

T. Viol
B. Viol

Vno.

Cont.
Scene VII

The bull is slaughtered.
The High King drinks his fill.

Lord of the Earth, the Lord of the Earth provides
With this flesh we will be fed. With this blood we receive strength and victory over our enemies. Worship the Father and the Mother no more.

The

(Guitar
Cittern
Harp
Organ
(Lute, Theorbo,
Harp, Harpsichord)

Cont.

Tr. Viol I

Tr. Viol II

Tr. Viol

B. Viol

Vno.

Cont.

Kmn.

Tamb.

B. Sack.

Fid. Dr.

L. Dr.

Molto lento

Molto lento

Molto lento

Molto lento

Molto lento
Kmn.  

Tr. Viol I  

Tr. Viol II  

T. Viol  

B. Viol  

Vne.  

Cont.  

Tutti  

116  

121  

Sun and the Earth have deserted us. The Lord of the Earth provided. I am your Lord, and I grant victory.  

Poco rit.  

Poco meno mosso del tempo maestoso  

Tutti  

o'er the enemy. I unite the peoples and cast out the traitors. The Serpent Queen will be utterly de-
Stroyn. We go to war! The Earth is one and all that dwell there in.

S. 1

S. 2

A.

T.

B. 1

B. 2

Vne.

Solo Viol
Cor. 1, 2

T. Sack. 1, 2

B. Sack.

Krn.

Isle

Be - hold

the glo - ry of
the Isle

Be -

S. 1

Be - hold

be - hold

be - hold

Be -

S. 2

and all that dwell there in

Be - hold

be - hold

Be -

A.

Be - hold

be - hold

be - hold

Be -

T.

is one and all that dwell there in

and all that dwell there in

Be - hold. Be -

B. 1

in. The Earth is one and all that dwell there in

Be - hold. Be -

B. 2

all that dwell there in

and all that dwell there in

Be - hold. Be -

Tamb.

Fld. Dr.

L. Dr.

Tr. Viol I

Tr. Viol II

T. Viol

B. Viol

Vno.

Cont.
Cor. 1, 2

T. B. Viol

Tr. Viol II

Tr. Viol I

Tamb.

B. 2

B. 1

T.

A.

- hold the strong might of her palace

look there upon the joy of her people.

S. 2

- hold the strong might of her palace

look there upon the joy of her people.

S. 1

- hold the strong might of her palace

look there upon the joy of her people.

B. 1

- hold the strong might of her palace

look there upon the joy of her people. The

B. 2

- hold the strong might of her palace

look there upon the joy of her people. The

Tamb.

F. Dr.

L. Dr.

Tr. Viol I

Tr. Viol II

T. Viol

B. Viol

Vio.

Cont.
The nations marvel at her strong walls; The

The nations marvel at her strong walls; Her towers shall forever.

na - tions mar - vel at her strong walls; Her towers shall forever.

na - tions mar - vel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.

The nations marvel at her strong walls; Her towers shall forever.
B. Sack.

S. 1

people wonder at her riches;
They shall speak her

S. 2

people wonder at her riches;
They shall speak her

A.

The people wonder at her riches;
They shall speak her name throughout all

T.

The people wonder at her riches;
They shall speak her name throughout all

B. 1

The people wonder at her riches;
They shall speak her name throughout all

B. 2

The people wonder at her riches;
They shall speak her name throughout all

Fid. Dr.

L. Dr.

Tr. Viol II

T. Viol

B. Viol

Vln.

Contr.
Cor. 1, 2
Clar. 1, 2
T. Sack. 1, 2
B. Sack.
S. 1
S. 2
A.
T.
B. 1
B. 2
Tamb.
Fid. Dr.
L. Dr.
Tr. Viol I
Tr. Viol II
T. Viol
B. Viol
Vne.
Cont.

Scene VII
ACT II
ACT II
Scene VIII

Aitor washes at dawn.

Grave, ma poco espressivo, con rubato

Falsobordone, colla voce

My king, I must speak with you immediately!

Harp alla sua parte

(Lute, Theorbo)

(Lute, Theorbo)
Unai, I will not go to war. We will remain on the Isle and then return home. Komen will not compel us.

My king, it is too late for this. There is a great doom already upon us.

You must not remain on the Isle or return to A-stu-...-...-...-...-...-...-...-...ri. You must
Unai conjures a vision in the smoke and the haze.

Destruction lies before them.
Scene VIII

Un.      

Cor. 1, 2

Un.      

Cor. 1, 2

Un.      

B. Viol

S. 1

B. 1

B. 2

T. Viol I

Vns.

Cont.

T. Viol

B. 2

B. Viol

Vns.

Cont.

Un.

B. Viol

S. 1

Un.

B. Viol

S. 1

Un.

B. Viol

S. 1

Cor. 1, 2

Un.      

Cor. 1, 2

Un.      

Un.

B. Viol

S. 1

B. 1

B. 2

T. Viol I

Vns.

Cont.

T. Viol

B. 2

B. Viol

Vns.

Cont.

Un.

B. Viol

S. 1

Un.

B. Viol

S. 1

Cor. 1, 2

Un.      

Cor. 1, 2

Un.      

Un.

B. Viol

S. 1

B. 1

B. 2

T. Viol I

Vns.

Cont.

T. Viol

B. 2

B. Viol

Vns.

Cont.
Scene VIII

The Mother cries out in pain. The Father hears her voice.

bear

cries.

hears her voice.
Scene VIII

He sends to us his servants, that they might smite the Isle and its peoples. We will be utterly de-

voice:

To smite the Isle and its peoples

voice:

To smite the Isle and its peoples

He sends to us his servants.

He sends to us his servants.

We will be

We will be

Above the music, the conductor's instructions indicate:

mf

mf

mf

We will be
Scene VIII

- Stroyped.

Fire will ruin from the skies, and there will come great.
Scene VIII

B. Viol

T. Viol

B. 2

B. 1

T.

A.

S. 2

S. 1

Cor. 1, 2

52

floods. Fire will fall to the Earth. The sea will wipe us a -

S. 1

And fire.

S. 2

Floods and fire.

A.

Floods and fire.

T.

Floods and fire.

B. 1

Floods and fire.

B. 2

And fire.

T. Viol I

T. Viol II

T. Viol

B. Viol

Voc.

Contr.
Scene VIII

Cor. 1, 2

Un.

S. 1

S. 2

A.

Y.

B. 1

B. 2

Pfd. Dr.

L. Dr.

Tr. Viol I

Tr. Viol II

Tutti

Vio.

Contr.
They are forgotten... They

They are forgotten... They

for... They

for... They

for... They

They

They

They

They

They
Un.  Falsobordone, colla voce

Cont.  Gather what you can and leave this place. Do not tarry. Sail far into the sea.

Solo Harp
Un.  
Unfathomable waves will ravage the coasts. Every man, woman, child, beast, and creeping thing on the Isle will perish. The continents will fare scarce bett... 

Cont.  

77  
Then the days of men are truly numbered. 

Un.  
It is true. This doom will come to pass in seven days... 

Cont.  

79  
If this be so, we must warn the city. We must save as many as we can... 

Cont.  

80  
No, my king. If Kemen catches breath of this, you may not escape. You must leave in secret. If you are quick of foot and speech, you might preserve some small glimmer of the Isle... 

Cont.  

81  
Seek out those loyal few who know the sacred words, a few animals, food and supplies for as long as you can find, and whatever else you might hold most dear... At... 

Cont.  

Scene VIII
It shall be done, Unai.

Do not tarry, my king. By high sun tomorrow, if you remain on the Isle, the waves may overtake you.

Unai exits.
Scene IX

Kemen travels the highway to the docks.

Come il canto anglicano

The light undimmed, and voices heard are thick with brewing haste; the air rings strong of doubt and care when foreign gifts fly hence.

Vivo

Send word to the generals and admiral; they must prepare their forces. The
Scene IX

Kmn.

14

B. Viol

T. Viol

Kmn.

Cont.

Tr. Viol I

Tr. Viol II

Cont.

Tr. Viol I

Tr. Viol II

Cont.

Tr. Viol I

Tr. Viol II

Cont.

Tr. Viol I

Tr. Viol II

Cont.

Kmn. 19

Kmn.

20

Kmn.

B. Viol

T. Viol

Kmn.

Cont.

Tr. Viol I

Tr. Viol II

Cont.

Tr. Viol I

Tr. Viol II

Cont.

Tr. Viol I

Tr. Viol II

Cont.

Tr. Viol I

Tr. Viol II

Cont.

Kmn.

fighting men on the islands prepare them for war; they will launch with the fleet. Bid them send word for their commanders and their armies. These will reinforce our invasion. The Serpent Queen will not with...
Scene IX

Kmn.  

B. 2

Hail Ke - men. High King of the Gol - den. Isle._ How may I serve your_
du.

B. Viol

T. Viol

Cont.

B. 2

To-mor - row he - foes high. sun. our ar - mies will go forth to meet the Ser -pent Queen. but

B. Viol

T. Viol

Cont.

High

of

our

be - fore us for - ev - er.

High

of

our

be - fore us for - ev - er.

By

High

of

our

be - fore us for - ev - er.

Gol.

of

our

be - fore us for - ev - er.

Den

of

our

be - fore us for - ev - er.

Gol.

of

our

be - fore us for - ev - er.

Gol.

of

our

be - fore us for - ev - er.

Gol.

of

our

be - fore us for - ev - er.

Gol.

of
Scene IX

Kmn.

I have a special task for you, you must deliver a rare gift to the queen.

B. 2

A rare

Fld. Dr.

...

Tr. Viol I

...

Tr. Viol II

...

T. Viol

...

B. Viol

...

Cont.

...

Tutti

(Organ)

Harp, Harpsichord)

Lute, Theorbo,

Tutti

(Guitar, Cittern,

(Harp, Harpsichord)

sim.

rare

...
The body of the Emissary, wrapped in the branch of the olive tree, is revealed.
It will be done, my king.
Come il canto anglicano

Kemen exits.

Temp.

S. I

S. 2

A.

T. Viol

V.

S. 1

Timp.

Fid. Dr.

L. Dr.

Come il canto anglicano

Te. Viol I

Te. Viol II

T. Viol

B. Viol

Viv.

Solo Organ

Cont.

When the gift once brought is far-off
sent with careful strength disposed.
And thickly brews the king his lights and voices dim.

when
lights and voices dim.

when
lights and voices dim.

when
lights and voices dim.

when
lights and voices dim.

when
lights and voices dim.

when
lights and voices dim.

when
lights and voices dim.

when
lights and voices dim.

when
lights and voices dim.

when
lights and voices dim.

when
lights and voices dim.

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lights and voices dim.

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lights and voices dim.

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lights and voices dim.

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lights and voices dim.

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lights and voices dim.

when
lights and voices dim.

when
lights and voices dim.

when
lights and voices dim.

when
lights and voices dim.

when
lights and voices dim.

when
lights and voices dim.
Scene X
Aitor seeks Amari at the Mother's Temple.

Come il canto piano

Aitor
Amari
Soprano
Mezzo-soprano
Contralto
Tenor
Baritone
Bass
Continuo

It is true then. I could not believe it, but it is true.

All who remain will perish.

We must not wait or hold. We must gather every soul we can and leave this place.

Aitor, you know we may gather only a few.

We should endeavor to preserve the Sacred Words, my friend. There are few still who follow the path of the Mother and the Father.
There may be several kings as well, and fewer still who hold their words in mind and heart. Every priestess of the Mother knows at least a portion.

It is settled then. You will seek out your kings, and I my priestesses.

I understand. Be mindful of your words. If but one should oppose our escape, we might no longer make one.

After the kings, I will also seek out Eneko. Let us meet here again after nightfall.

Aitor and Amari seek out their companions.
Dolce

May the blessings of the Mo-th-er and the Fa-ther come up-

Harp alla sua parte
Solo Organ

May the Earth feed you from her in-crease, and may the

Priestess:

Pray for peace and love to abide among us, that we may be knit together in the bonds of charity and faith.

You.
Priestess: I come with a riddle. The

Zazpi:

Sun fill you with his eternal light.

Priestess: I come with a riddle. The

Zazpi:

Sun fill you with his eternal light.

Scene X


Scene X

Amr.

- lie? I speak now in

Prsntss.

- lie? It lies, as always, with the Mother and the Father.

Zampi:

- lie? It lies, as always, with the Mother and the Father.

S. 1

S. 2

A.

B. 1

B. 2

Tptl. Hh

Cont.

- li we are all in mortal peril. In but the twin-kling of an

Atr.

- li we are all in mortal peril. In but the twin-kling of an

Atr.

- li we are all in mortal peril. In but the twin-kling of an

S. 1

S. 2

A.

B. 1

B. 2

Tptl. Hh

Cont.

al continuo

- Harp (Harp, Organ)

Cont.
**Molto meno mosso**

כאשר: "eye, the Isle will be swept away. We must fly home. Come with me._

**Tempo sereno**

**S. 1**

וכָּה: "And, if our mouths taste not her fruits, She feeds us still. The Mother feeds us still._

**S. 2**

וכָּה: "And, if our mouths taste not her fruits, She feeds us still. The Mother feeds us still._

**A.**

וכָּה: "And, if our mouths taste not her fruits, She feeds us still. The Mother feeds us still._

**7.**

וכָּה: "And, if our mouths taste not her fruits, She feeds us still. The Mother feeds us still._

**B. 1**

וכָּה: "And, if our mouths taste not her fruits, She feeds us still. The Mother feeds us still._

**B. 2**

וכָּה: "And, if our mouths taste not her fruits, She feeds us still. The Mother feeds us still._

**Cont.**

וכָּה: "And, if our mouths taste not her fruits, She feeds us still. The Mother feeds us still._
Tempo dolce

May the blessings of the Mother and the Father come upon you.

Priestess: May the

S. 1

pp

S. 2

pp

A.

pp

B.

pp


Harp alla sua parte

Cont.

Earth feed you from her increase and may the Sun fill you with his eternal

Priestess: Earth feed you from her increase, and may the Sun fill you with his eternal
Amr.

 Priestess: I come with a riddle. The brother of the king makes light.

Zorzi: Light.


Where does your allegiance lie?

Priestess: It lies, as always, with the

Zorzi: It lies, as always, with the
Scene X

Atr. 84

I speak now in truth, we are all

Atr.

Priestess.

Mo ther and the Fa ther.

Zortzi:

Mo ther and the Fa ther

S. 1

S. 2

A.

B. 1

B. 2


Cont.

88

in mort al pe r il In but the twin-king of an eye, the

Atr.

al in mort al pe r il In but the twin-king of an eye, the

Atr.

all

S. 1

S. 2

A.

B. 1

B. 2


Cont.

al cantilin

+Har p

(Harp, Org)
Scene X

Cont.

Molto meno mosso

Tempo sereno

Solo Harp

(Harp, Organ)

Isle will be swept away. We must fly home. Come with me.

The shady skies

The shady skies

The shady skies

The shady skies

The shady skies

The shady skies

There are few hands to tend her grounds, and yet she feeds us

roll cross her sands, And day comes to an end

roll cross her sands, And day comes to an end

roll cross her sands, And day comes to an end

roll cross her sands, And day comes to an end

roll cross her sands, And day comes to an end

roll cross her sands, And day comes to an end

There are few hands to tend her grounds, and yet she feeds us

feed us

feed us

feed us

feed us

feed us

feed us
Tempo dolce

May the blessings of the Mo-th-er still, The Mo-th-er feeds us still.

still, The Mo-th-er feeds us still.

The Mo-th-er feeds us still.

Mo-th-er feeds us still.

Mo-th-er feeds us still.

Mo-th-er feeds us still.

still, The Mo-th-er feeds us still.

The Mo-th-er feeds us still.
on you.

Priestess:

May the Earth feed you from her increase. And may the

Bederatzi:

May he Earth feed you from her increase and may the

Scene X
I come with a

Priestess:

Sune, fill you with his eternal light.

Bederatzi:

Sun fill you with his eternal light.

Scene X
rid - dle. Your serv - vants re - fuse their tri - bate to the high crown. Whom do you
Meno mosso

ho - nor?

I ho - nor, as
always, the
Mo - ther and the Fa - ther.

ho - nor?

1 ho - nor, as

The Mo - ther and the Fa - ther.

al continuo

+Harp
(Harp, Organ)
Scene X

Bederatzi:

I speak now in truth, we are in peril. In the al ways, the Mo ther and the Fa ther.
Scene X

Ancora meno mosso

The twinkling of an eye, the isle will be swept away. We must fly hence. Come with...

Ancora meno mosso

The twinkling of an eye, the isle will be swept away. We must fly hence. Come with...
Night has fallen.
Aitor, Amari, and their companies return to one another.

Come il canto piano
Amari, there are so many souls on the Isle. There is still time.

There is nothing else to be done.

There is nothing else to be done.

There is nothing else to be done.

There is nothing else to be done.
And so we must ban them?

With every new companion, we risk the secrecy of our flight. With every passing second, we risk the safety of our company.
Scene X

We have not done what we can. We can do more. We can do more!

My friend, you know in your heart the truth.
It pains me, but you speak the truth.

It will be our small company, or it will be none at all. We are the uttermost.

It will be our small company, or it will be none at all. We are the uttermost.

It will be our small company, or it will be none at all. We are the uttermost.

It will be our small company, or it will be none at all. We are the uttermost.

It will be our small company, or it will be none at all. We are the uttermost.

It will be our small company, or it will be none at all. We are the uttermost.

What an evil, what an utter evil that we should leave our fellow man to die, as we endeavor ourselves to live. I consent, but we will bear this burden to the end.
You press ahead, my friend. I must find my nephew.

We are all pained, but it must be so. We must now to ready a ship.

We are all pained, but it must be so. We must now to ready a ship.

We are all pained, but it must be so. We must now to ready a ship.

We are all pained, but it must be so. We must now to ready a ship.

We are all pained, but it must be so. We must now to ready a ship.

We are all pained, but it must be so. We must now to ready a ship.

I will not leave the Isle without him. I will not leave the Isle without him.
Amr. 1

Then we will await your arrival. Neither will we leave the Isle without you, Ai - tor. If you do not return to us, then we shall all perish.

S. 1

Then we will await your arrival. Neither will we leave the Isle without you, Ai - tor. If you do not return to us, then we shall all perish.

S. 2

Then we will await your arrival. Neither will we leave the Isle without you, Ai - tor. If you do not return to us, then we shall all perish.

A.

Then we will await your arrival. Neither will we leave the Isle without you, Ai - tor. If you do not return to us, then we shall all perish.

E.

Then we will await your arrival. Neither will we leave the Isle without you, Ai - tor. If you do not return to us, then we shall all perish.

E.

Then we will await your arrival. Neither will we leave the Isle without you, Ai - tor. If you do not return to us, then we shall all perish.

B. 1

Then we will await your arrival. Neither will we leave the Isle without you, Ai - tor. If you do not return to us, then we shall all perish.

B. 2

Then we will await your arrival. Neither will we leave the Isle without you, Ai - tor. If you do not return to us, then we shall all perish.

T. Viol I

Then we will await your arrival. Neither will we leave the Isle without you, Ai - tor. If you do not return to us, then we shall all perish.

T. Viol II

Then we will await your arrival. Neither will we leave the Isle without you, Ai - tor. If you do not return to us, then we shall all perish.

T. Viol

Then we will await your arrival. Neither will we leave the Isle without you, Ai - tor. If you do not return to us, then we shall all perish.

B. Viol

Then we will await your arrival. Neither will we leave the Isle without you, Ai - tor. If you do not return to us, then we shall all perish.

Voc.

Then we will await your arrival. Neither will we leave the Isle without you, Ai - tor. If you do not return to us, then we shall all perish.

Cont.
Fare you well, my friends.
Scene XI

That same night, having been summoned to the palace, Ōneko arrives to meet Kemen.

Come il canto anglicano

The pieces bend; the game veers hence. The wheel is made to turn. And in the court of king, two players plot their course.

accel. poco a poco

Vivo

Harp alla sua parte

+Guitar

+Lute

(Guitar, Cittern, Lute, Theorbo, Harpsichord)

Your Majesty, I am

speak with you my boy. It is my desire that you make the journey to Garzano aboard my ship.

S. 2

Tamb.


Cont.

S. 2

Tamb.


Cont.

S. 2

Tamb.


Cont.

A. Rec. 1, 2

Enk.

Krn.

S. 2

Tamb.


Cont.

honored, but my uncle will surely insist that I make the journey with him.

My sun, you are the heir to the throne of Asturias.

May you not do as you please?...but you do not wish to trouble your uncle.

Aitor is
Scene XI


Cont.


I do not yet understand.

Cont.
Scene XI

Rec. 1, 2

Why should he be trou-bled at this?

Tell me, my boy, when did you last have Al-tea's ear?

He means to instruct me in the ways of good-ness and ju-stice. He means not to...

You know as well as I what he means. He fears the day when you shall a-ренд his throes. He fears that you will be your own man and your own king, that you should fol-low a path not of his mak-ing. You know in your heart 1 speak the truth, my son. Do not be trou-bled by it.
It is dawn. Kemen and Eneko stand before the armies and navies of the Isle.
Scene XI

117

Krn.  

we shall spare no thing. Leave no man, leave no man. Leave no sword, leave no shield. Re - piece

Tart.  

Fil. Dr.  

L. Dr.  

Te. Viol I  

Te. Viol II  

T. Viol  

B. Viol  

Lute  

Cont.  

118
§ 10
§ 3

138

Krn.  

in our vi - oly my friends, for we shall spare no thing.

Tart.  

Fil. Dr.  

L. Dr.  

Te. Viol I  

Te. Viol II  

T. Viol  

B. Viol  

Vas.  

Git.  

Cmn.  

Lute  

Cont.  

Guitar; cittern alle sue parti  
«Lute»  
«Harp»  
«Harpischord»  
(Lute, Thayer,  
Harp, Harpsichord)
Our ships shall go
Scene XI

Tamb. A. Rec. 1, 2

Tr. Viol II

Kmn. Cor. 1, 2

T. Sack. 1, 2
Scene XI

Splendid! for we shall spare nothing.

...
Scene XI

-Organ
(Guitar, Cittern, Lute, Theorbo, Harp, Harpsichord)
course veers hence; the players bend. The king of kings strikes forth. The wheel is made to turn and turn. The game draws to its end.
Scene XII

Aitor scours the city for his nephew. Upon the highway, he makes his way towards to docks.

Senza misura

Aitor finds himself and his nephew at the docks.

Come un orologio
haste, and you may launch with us, that you might re-
main al-ways with in sight's di-
stance. E-ven so, do not be

Kmn.  

Atr.

Kmn.

B. Viol

Vns.

Cont.

Kmn.

B. Viol

Vns.

Cont.

Atr.

Kmn.

B. Viol

Vns.

Cont.

Atr.

Kmn.

B. Viol

Vns.

Cont.

Atr.

Kmn.

B. Viol

Vns.

Cont.

Atr.

Kmn.

B. Viol

Vns.

Cont.
Scene XII

I stand only because he might achieve joy and fullness of heart some other way. If it must be so, so it will be, but in this our way.

hour of triumph, at least let him speak his desire with his own lips.
This our hour of triumph... Very well, Aitor. let us ask the boy. What say you, my son?

Unble the Serpent Queen has fled the crown and continues to defy it still. I wish to serve the king. 

Emiko perhaps this is not the way. Perhaps

who to aid in her destruction.
Scene XII

death need not come to her or to her people. What way is there for the unmerited, but the way of death?

son, find mercy for even the lowly. Harbored hearts sow hate for love and adversity is like as.

chaff in to the wind. But search the good in your own heart that you may see the truth.
Scene XII

Atz.

Serpent queen does wrong to no one. She desires no king. For no man is her king. Blood is not the way. Do not

Tr. Viol I

Tr. Viol II

B. Viol

Vns.

Cont.

Atr.

96

tongue would put to shame all the rich - es of the Isle, but I know the boy’s heart, and I know his de - sire. Do I not

Kmn.

Ah, lit - tle cus - sin, your gold - en

Tr. Viol I

Tr. Viol II

T. Viol

B. Viol

Vns.

Cont.

91

go with Ku - mes. Do not go.

(Cittern, Lute, Theorbo, Harp, Harpsichord)

8

201

5

messo 3

(Cittern, Harpsichord)

5

8
Senza misura

Uncle, the world is too chaotic, and the hearts of men are slow to turn. The Serpent Queen has brought destruction to our lands. There is no promise we could make, nor gift we could bring. Her defiance will persist without end.
Ancora come un orologio

It is high sun, Ai-toer. You must leave now.

She will trouble us without end.
There is still time.

No.

You will perish, and so too all your companions.

He has made his choice.

There is nothing you can
There is still time. There is no thing you can do.

He has made his choice. He has made his choice.

He has made his choice. He has made his choice.

He has made his choice. He has made his choice.
Scene XII

I can not leave him

There is no thing you can do.

He has made his choice.

He has made his choice.

He has made his choice.

He has made his choice.

He has made his choice.
Scene XII

made his choice.
Goodbye, Eneko.

I go with Kemen. We will meet on the other side of the sea, uncle.

Kemen and Eneko are gone.
Scene XIII
The return.

Misterioso

Alt Recorder 1, 2

Tenor Sackbutt 1, 2

Bass Sackbutt

Soprano

Mezzo-soprano

Tenor

Baritone

Bass

Treble Viol I

Treble Viol II

Tenor Viol

Bass Viol

Violone

Guitar

Lute

Continuo

Be hold, the glory of the Isle.

Be hold.

Be hold.

Be hold.

Final

Guitar, Lute alle sue parti

Cittern, Theorbo,

Harp, Harpsichord, Organ
A. Rec. 1, 2

T. Sack. 1, 2

B. Sack.

S. 2

A.

T.

B. 1

B. 2

Tr. Viol I

Tr. Viol II

T. Viol

B. Viol

Vne.

Gtr.

Lute

Cont.

hold, the glory of the Isle.

hold. hold.

hold.
Scene XIII

17

Cor. 1, 2

Tr. Viol II

Tr. Viol I

T. Sack. 1, 2

B. Sack.

Vimp.

S. 1

gold-en gates stand tall and free. Be hold the fair beauty of her temp'les; look there up on the joy of her

S. 2

gold-en gates stand tall and free. Be hold the fair beauty of her temp'les; look there up on the joy of her

A.

gold-en gates stand tall and free. Be hold the fair beauty of her temp'les; look there up on the joy of her

T.

gold-en gates stand tall and free. Be hold the fair beauty of her temp'les; look there up on the joy of her

B. 1

gold-en gates stand tall and free. Be hold the fair beauty of her temp'les; look there up on the joy of her

B. 2

gold-en gates stand tall and free. Be hold the fair beauty of her temp'les; look there up on the joy of her

Fid. Dr.

L. Dr.

Tr. Viol I

Tr. Viol II

T. Viol

B. Viol

Vio.

Cont.
The people wonder at her riches; They shall speak her name throughout all.

They shall speak her name throughout all.
Scene XIII

Hear me, hear me, O my people.

There is still time.
They are forgotten.

Serpent Queen will bend low.

She will bow down before our ensigns. We will
There is still time.

They are forgotten.

crush her mighty men;

Her strong war-riors will be put to shame.

Her strong

Her strong

Her strong

Her strong

Her strong

Her strong

Her strong

Her strong

Her strong

Her strong

Her strong

Her strong

Her strong

Her strong

Her strong

Her strong

Her strong

Her strong

Her strong
Scene XIII

The Earth is one and all that dwell there in.

warriors will be put to shame.

The Earth is one and

warriors will be put to shame.

The Earth is one and

warriors will be put to shame.

The Earth is one and

warriors will be put to shame.

The Earth is one and
Scene XIII

1. The Lord of the Earth provides. I am your Lord, and I grant victory over all. I use it.

2. all that dwell there in.

A. all that dwell there in.

B. all that dwell there in.

B. all that dwell there in.

Tamb.

FID. DR.

L. DR.

T. VIOI.

T. VIOI.

B. VIOI.

VNO.

Cont.

T. SACK. 1, 2

B. SACK.

KMN.

T. VIOI.

T. VIOI.

B. VIOI.

VNO.

Cont.

T. VIOI.

T. VIOI.

B. VIOI.

VNO.

Cont.
Scene XIII

T. Sack. 1, 2
B. Sack.
Temp.
\(\text{Timp.}\)
Atr.
\(\text{Krn.}\)

\(\text{S. 1}\) Earth is one and all that dwell there in.

\(\text{S. 2}\) The Earth is one and all that dwell there in.

\(\text{A}\) The Earth is one and all that dwell there in.

\(\text{Y}\) The Earth is one and all that dwell there in.

\(\text{B. 1}\) The Earth is one and all that dwell there in.

\(\text{B. 2}\) The Earth is one and all that dwell there in.

\(\text{Fl. Dr}\)
\(\text{L. Dr}\)

\(\text{Tr. Viol I}\)
\(\text{Tr. Viol II}\)

\(\text{T. Viol}\)
\(\text{B. Viol}\)

\(\text{Vio.}\)

\(\text{\textsuperscript{4}Harp}\)
\(\text{\textsuperscript{4}Harpsichord}\)
\(\text{(Lute, Theorbo, Harp, Harpsichord)}\)
Scene XIII

Be hold the glory of the Isle,

I see, Be hold the glory of the Isle, Be,

and all that dwell there in, Be hold, Be hold,

in, and all that dwell there in, Be hold, Be hold,

The Earth is one, and all that dwell there in, Be hold, Be hold,

all that dwell there in, and all that dwell there in, Be hold, Be hold.
Scene XIII

- hold the fair beauty of her temples, look there upon the joy of her peoples.
Scene XIII

Solo Harp, Organ

Tutti
Scene XIII

B. Suck.

Atr.

Amr.

Un.

Emsr.

S. 1

S. 2

A.

Tutti

The people wonder

The people wonder

The people wonder

The people wonder

The people wonder

The people wonder

Solo Harp, Organ

Tutti
Scene XIII

Be hold the glory of the

at her riches; They shall speak her name throughout all ages.

rich - ies; They shall speak her name through - out all a - ges.

at her riches; They shall speak her name through - out all a - ges.

at her riches; They shall speak her name through - out all a - ges.

The Sheol, Organ

Solo Harp, Organ
Behold the glory of the Isle whose golden gates stand tall and

Isle. Lute, Theorbo)
(Guitar, Cittern, Organ, Harp, Harpsichord alle sue parti

Isle.

Isle.

Isle.

Scene XIII

Un. Atr.

V. Vor.}

Org.

Hyp.

Tepl. Hu.

Vox.

B. 2

B. 1

B. 2

B. 2

B. 1

A.

A.

A.

A.

A.

A.

B.

B.

B.

B.

B.

B.

B.

Be hold the glory of the Isle whose golden gates stand tall and

Be hold the glory of the Isle whose golden gates stand tall and

Be hold the glory of the Isle whose golden gates stand tall and

Be hold the glory of the Isle whose golden gates stand tall and

Be hold the glory of the Isle whose golden gates stand tall and

Be hold the glory of the Isle whose golden gates stand tall and

Isle.

Isle.

Isle.

Isle.

Isle.

Isle.

Isle.
Scene XIII

She will

Be hold, I will spare no

there upon the joy of her peoples. The nations marvel

there upon the joy of her peoples. The nations marvel

there upon the joy of her peoples. The nations marvel

there upon the joy of her peoples. The nations marvel

there upon the joy of her peoples. The nations marvel

there upon the joy of her peoples. The nations marvel

Be hold, I will spare no

there upon the joy of her peoples. The nations marvel

there upon the joy of her peoples. The nations marvel

there upon the joy of her peoples. The nations marvel

there upon the joy of her peoples. The nations marvel

there upon the joy of her peoples. The nations marvel

there upon the joy of her peoples. The nations marvel

there upon the joy of her peoples. The nations marvel
She turned her hand against them.

Towers will crumble.

- never bow down before you.

- thing.

Be hold, I will spare nothing.

Be -

at her strong walls. Her towers shall stand for ever.

at her strong walls. Her towers shall stand for ever.

at her strong walls. Her towers shall stand for ever.

at her strong walls. Her towers shall stand for ever.

at her strong walls. Her towers shall stand for ever.

Towers will crumble.

- thing.

Be hold, I will spare nothing. Be -

Hand, I will spare nothing. Be -

Towers will crumble.
Scene XIII

Let us shew the Mother's gifts with sister and with

And they were swept a-way. They are forgot-

Gates will fall

I will spare nothing. Be hold, I will spare no-

The people wonder at her riches. They shall speak her name through all

The people wonder at her riches. They shall speak her name through all

The people wonder at her riches. They shall speak her name through all

The people wonder at her riches. They shall speak her name through all

The people wonder at her riches. They shall speak her name through all

I will spare nothing. Be hold, I will spare no-

They shall speak her name through all

They shall speak her name through all

They shall speak her name through all

They shall speak her name through all
Scene XIII

Isle,

be hold the glo-ry of the Isle,

be hold,

be hold the glo-ry of the Isle,

be hold,

be hold the glo-ry of the Isle,

be hold,

be hold the glo-ry of the Isle,

be hold,

be hold the glo-ry of the Isle,

be hold,

be hold the glo-ry of the Isle,

be hold,