ABSTRACT

Title of dissertation: SSIBAJI, AN OPERA IN TWO ACTS FOR 9 CHARACTERS, PERCUSSION AND PIANO
Ye Sook L. Suh, Doctor of Musical Arts, 2006

Dissertation directed by: Professor Mark E. Wilson
School of Music

The SSIBAJI (translation: The Seed-Bearer) examines an aspect of Korean culture which is not widely known in the United States. And, even though the subject matter is little known, it is a story of universal appeal. The complexity of emotion for every character and the mythic overtones are what drew the librettist, composer, and director to this unique story.

In Korea, in the 18th and 19th centuries, a high born family whose eldest son’s wife was barren, often turned to a surrogate mother to bear a son. Carrying on the family lineage was critically important. These arrangements were carried out in secret. The surrogate, impregnated by the husband, would live in hiding in the servants’ quarters while the wife lived out a sham pregnancy. If the surrogate gave birth to a son, she was paid, usually in farmland, and chased away. If she gave birth to a daughter, she was paid half, and kept the child. These girls often became surrogate mothers themselves, prized for descending from a high-born father.
SSIBAJI is both a love story and a tragedy. The husband, who initially refuses to go along with this practice, falls in love with the surrogate. The wife risks the love of her husband in order to maintain her status in the family and provide an heir. Ssibaji, 17, falls in love and is foolish enough to believe that she can defy convention and keep her child, her lover and her own life.

The story line is simple while the emotions are complex and difficult. The formality of Korean culture, the dramatic class distinctions, the beauty of the setting, the fascinating rituals, all add sub-text, texture, and fascination to the story.

The libretto was written by an Emmy Award winning playwright Laura Harrington.
SSIBAJI, AN OPERA IN TWO ACTS FOR 9 CHARACTERS, PERCUSSION AND PIANO

by

Ye Sook L. Suh

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SSIBAJI (The Seed-Bearer)

Orchestration

Piano
1 Percussion (sitting Korean drum, standing Korean drums, tempo blocks, bass drum, tom-toms)

Cast of Characters

Shinae/Ssibaji (a young woman), soprano
Hae-Ja (wife), soprano
Eun-Jae (husband), tenor
Jong-Sun Kim (uncle), baritone
Madame Kim (husband’s mother), alto
Shaman Singer mezzo-soprano or contra tenor
Fortune Teller, baritone (or tenor)
Chief Surrogate Woman, alto
Servant Girl, soprano
2 Male Servants, supers
Prologue
Shaman Singer

ACT ONE

Scene 1: A very poor village, negotiation of Ssibaji
Jong-Sun Kim, Chief Surrogate, Fortune Teller

Scene 2: Eun-Jae and Hae-Ja in their bedroom
Eun-Jae, Hae-Ja

Scene 3: Very late at night, Kim’s household
Servant, Ssibaji, Madame Kim, Fortune Teller, Jong-Sun Kim, Hae-Ja

Scene 4: A shamanic fertility ritual
Madame Kim, Hae-Ja, Ssibaji, Eun-Jae, Jong-Sun Kim, Shaman Singer, Fortune Teller

ACT TWO

Scene 1: Hae-Ja’s room.
Hae-Ja, Madame Kim, Eun-Jae

Scene 2: Ssibaji’s labor
Madame Kim, Eun-Jae, Hae-Ja, Shaman Singer

Scene 3: Ssibaji’s room, with a newborn
Ssibaji, Eun-Jae, Madame Kim, Jong-Sun Kim, Hae-Ja, Shaman Singer, 2 male supers
SSIBAJI

PROLOGUE

The SHAMAN SINGER takes center stage.

Libretto by LAURA HARRINGTON  
Music by YE SUNG LEE

Shaman Singer  

Very slow  \( \frac{1}{2} \) = ca50

[opening gesture; call to attention]

small Korean gong  

Sitting Korean Drum

Percussion  

\( \frac{3}{4} \)  

mf  

\( \frac{3}{4} \)  

ff  

repeat 4 times

Standing Korean drums

\( \frac{3}{4} \)

Is it fate we tempt... when we

\( \frac{1}{2} \)
ask for more,

Or is it the

gods?

And the gods, if they

grant our wishes,

What price
do they demand? What sacrifice do they require?

Standing Korean drums

Always, ff

Put on your white robe,
Pre- pare a feast for the dead.

Pray to the seven.

stars For the birth of

sons For the
health of sons

Is that the

gods we hear laughing? Is that your fortune oft for told?

What will we ask of our bodies, What darkness sleeps
70

Our souls?

Sitting Korean Drum

small Korean gong

$\text{ff}$

$\text{mp}$
ACT ONE: Scene 1

A very poor village.

JONG-SUN KIM and the FORTUNE TELLER negotiate with the Chief Surrogate woman.
Light and gay

She must have a round face,
A pointed nose, pink palms, Round should-ers

a thin-back, wide________ hips, a

deep_ na-vel, and eye-lids that do not hide - her
Fortune Teller

eyes

I will not ask you name, but the cost?

Name your

price.

Chief Surrogate

(to Jong-Sun Kim)
For a boy...

For a girl...

five acres of farm-land

A girl?!!

sur-ro gate might bear a daughter

What's the use of a
Chief Surrogate

Jong-Sun Kim

39

\[ \text{daughter when we want a son to carry your family name?} \]

Chief Surrogate

Jong-Sun Kim

43

\[ \text{surrogate will take care of a female child herself. She must} \]

Chief Surrogate

Jong-Sun Kim

45

\[ \text{still be paid. Full price.} \]

Chief Surrogate

Jong-Sun Kim

\[ \text{Half.} \]
Even with five acres she will be lucky to survive.

She gestures and three surrogate women step forward and bow deeply to Jong-Sun Kim.

Easy and graceful

She has perfectly fertile characteristics.

As you can see, and is still very young.
This one has had three sons. The fortune teller predicts four more! At least four more.
Dou-ble the price, she is the best.

Why the best?

I have others but they're too old or too
That's not possible.

We want a proper girl... pure...

chief surrogate leans to hear a surrogate whisper to her

Shi nae? But she's virgins here!
Chiefs

Chief
Surrogate

on
ly
se
nen
teen!

Jong-Sun
Kim

She'll
ma
ture

A tempo

Chief
Surrogate

No!

She's
too
young.

Fortune
Teller

Not
young
at
all!

I
prefer
There are dangers with a girl so young. We prefer an untouched girl.

For these girls, yes. All of life involves risk does it not?

You court trouble with this choice. Well...?
Chief Surrogate

Fortune Teller

Round face, pointed nose, Round face, pointed nose,

Chief Surrogate

Fortune Teller

Jong-Sun Kim

can not dissuade you?

pink palms, round shoulders

spoken

No. Ahh you
Fortune Teller

Jong-Sun Kim

hips, a deep na-val and a

rob me!!

vir-gin head to toe.

He wants a vir-gin? He must
And a mule to compensate the pay!

mother for her loss now.

CURTAIN

course, there's no guarantee she'll produce a boy...
Scene 2

A richly furnished bedroom.
Eun-Jae and Hae-Ja are mid-conversation

Anxious \( \text{\textit{j} = ca100} \)

Slower \( \text{\textit{j} = ca80} \)

You are young yet. You could
still have a child

A bit faster
(frustrated)

I have tried every remedy

Suffered every ritual
Feast ed

Prayed for one hundred days,

Visited mountains, rivers...
[he kisses her]

There is still time for us.

could be banished.

I will not betray you...
Eun-Jae

\( \text{poco rit.} \)

\( \text{(poco rit.)} \)

\( \text{ca} 58 \)

Hae-Ja

\( \text{mp} \)

Flowing

(full of emotion)

It is a woman's greatest shame. I would do

To be unable to bear children
anything for you
Suffer anything

The child-birth god will give you a

Your mother wants an heir
(freely)

child
Let her wait! I have ne-ver
But if this is the only way I can have a child... We can have a child... Shouldn't we?

Surrogate gates are low-born. They are not to mix...
We will only borrow her body. Do you royal blood.

know what they say about me? Even the

servants I have heard them whispering.
For shame. For shame. Why do you

keep her when she cannot give you a child

I will not... I

Hush, now...
Hae-Ja: cannot... go on... with out a child.
Hae-Ja: I can-not bear it. It eats... away at
Hae-Ja: me.
Eun-Jae: Dar -
Hae-Ja

I would do anything to have a child

Eun-Jae

ling...

Hae-Ja

Any thing.

It is my duty to

Eun-Jae

For my

This makes my soul unquiet.
sake, For the sake of your family

It is like a stone weighing on my heart.

For the
past for the future, For the

dead, for the living For me, Eun

Jae, For me (agitated, freely, faster)

Never before has a wife sued
so willingly for her own betrayal
Are your lips not bitter with the taste of those words?

Are you so weak, then?
A coward, dare.

You must dare for me.

Don't you see? We
can have everything we ever wanted
Scene 3

Very late at night.
Out of the blackness we see a moving light as the FORTUNE TELLER appears carrying a lantern on a pole.

On another part of the stage WE SEE:
Jong-Sun Kim with 2 female servants.
You must swear to me.

Each of you.

To guard this secret with your lives.

Should this secret be known, I will hold__
you responsible

The punishment would be

spoken freely

Do you understand me?

Servants bow deeply
Jong-Sun Kim turns and EXITS
Following the FORTUNE TELLER and his lantern, 2 male servants carry a palanquin onstage, and set it down. Ssibaji steps out. She is blindfolded.

The 2 female servants turn and slide open the door to Ssibaji’s room.
The Fortune Teller leads Ssibaji into the room.
Ssibaji steps out. She is blindfolded.

The 2 female servants turn and slide open the door to Ssibaji's room. The Fortune Teller leads Ssibaji into the room.
increasing intensity

\( \text{\textbackslash \textasciitilde} = \text{ca}84 \)
(frightened)

Where am I? What is this place? Who are you? Never ask who they are.

Don't look or listen or speak. [spoken] Hush!
Madame Kim and Uncle Jong-Sun Kim enter, followed by Hae-Ja. The servant hastily pushes Ssibaji to her knees.
Servant One

100

\(\text{(hisses)}\)

[spoken] Bow to them!

Ssibaji bows, head to the floor--as she stands...

103

[spoken] This is master's mother.  

[spoken] This is master's uncle.
[spoken] And this is the master's wife.

She walks around Ssibaji, inspecting her. She grips her jaw in her hand, turns her head this way and that, opens her mouth to look at her teeth. SSIBAJI jerks her head away. Madame KIM SLAPS her, then resumes her grip. SSIBAJI submits.

[cold] Madame Kim

[spoken] Let me look at her.
\[ \text{Very animated} \]

\[ \text{gradually getting louder} \]
With movement

\( J = \text{ca}70 \)

[spoken] She's too young!

How very young!

always \( p \) and sustained

(sim.)
Ssibaji

Madame Kim

Jong-Sun

Seventeen.

old are you?

She's the perfect

Sitting Drum

Madame Kim

Fortune Teller

Jong-Sun

A virgin, Madame.

age, the perfect choice.
Ssibaji

Madame Kim

name? Here you are Ssi-ba-ji Ssi-ba-ji on-ly.

A servant shoves her to silence her

That is not my name! My fa-ther was a

[spoken] She exhibits all the characteristics of a fertile female.
poco rit.

What have you done, Uncle?

You have brought us a child!

You see?
She is no longer a child.

You see the round face and shoulders. Pink palms, Thin back.

Deep navel. Wide hips. And eye lids that do not hide.
Hae-Ja: She's too small... too thin.
Jong-Sun: her eyes.

Fortune Teller: Perfect.

Jong-Sun: She is perfect.
Madame Kim, Jong-Sun Kim and the Fortune Teller exit; Hae-Ja takes one last look at Ssibaji and follows them.
Scene 4

A shamanic fertility ritual which is both ritual and entertainment.
There is an offering table laden with food for the gods.

The SHAMAN SINGER and FORTUNE TELLER appear.
We know the gods are laughing! I predict a son!
We ask a son! First born son! Of a first born son!

We ask a son!
Hae-Ja
Singer

Shaman
Singer

Madame
Kim

Fortune
Teller

Jong-Sun
Kim

for son! Spirit and flesh

ask a son! son! son! son!

We ask a son! son! son!

We ask a son!
Hae-Ja
Singer

Shaman

Madame
Kim

Fortune
Teller

Jong-Sun
Kim

won
derful son to astonish

son! son! son!

We ask a

son! son! son!

son! son! son!
A mother

Our hope for the future!

We ask a

A sanctuary for our name.

son! A son to come

Our
Hae-Ja
Shaman Singer
Madame Kim
Fortune Teller
Jong-Sun Kim
Hae-Ja Shaman Singer

Madame Kim

Fortune Teller

Jong-Sun Kim

brazen smile. I predict a son!
He will be the son of a son!
We ask a son!

The son of a hundred sons.

We ask a son!

A son!
son! son! son! son! Pray to the se-ven stars for the
son! son! son! son! Pray to the se-ven stars for the
son! son! son! son! Pray to the se-ven stars for the
son! son! son! son! Pray to the se-ven stars for the
Hae-Ja
Shaman
Singer

Madame
Kim

Fortune
Teller

Jong-Sun
Kim

Pray to the

birth of sons, for the health of sons.

Pray to the

birth of sons, for the health of sons.

Pray to the

birth of sons, for the health of sons.

Pray to the

birth of sons, for the health of sons.
seven stars for the birth of sons, for the health of
Hae-Ja

Sons. health of sons.

Shaman Singer

Sons. health of sons.

Madame Kim

Sons. health of sons.

Fortune Teller

Sons. health of sons.

Jong-Sun Kim

Sons. health of sons.
EUN-JAE appears, also hidden, and sees her.

LIGHTS SHIFT and focus on...
EUN-JAE watching her:
She

ters my heart, Carves a place there, Speaks a

secret language Writes with the
bo dy_ Writes_ with tongue_ and touch and breath I

taste and taste, Feast_____ on her sweet flesh, and

wake each day hun gry for more.
A little faster

Ssibaji

knew you’d come

Eun-Jae

You should n’t be here. If
Ssibaji

Eun-Jae

you get caught... If they find you...

I have such

Ssibaji

news for you Such joy in me Such

joy in all the places you have
Slower

Ssibaji: touched me

Eun-Jae: Your son grows

I should
Ssibaji
side me.
Yes,

Hae-Ja
Bi-na-eda

Shaman Singer
Bi-na-eda

Madame Kim
Bi-na-eda

Eun-Jae
fall on my knees and worship you

Fortune Teller
Bi-na-eda

Jong-Sun Kim
Bi-na-eda
The Chorus continues in the background.

They embrace you should!

Bi-na-e-da

Bi-na-e-da

Bi-na-e-da

Let this be our secret

Bi-na-e-da

Bi-na-e-da
93

Why?  Tell the world!

96

Until you can hide it no longer.

97

Joyful \( \bar{=} \) ca76

Let them try..

They will try to keep us a part.

You don't
Yes, I do...

A son!

A son!

A son!

know what you have given me.

Like the
Hae-Ja

Shaman Singer

Madame Kim

Eun-Jae

gods, you bestow life

Fortune Teller

Jong-Sun Kim

Son!
Son!

How could I not have known

Son!

Son!

Son!
Hae-Ja

Shaman Singer

Madame Kim

Eun-Jae

Not have understood This

Fortune Teller

Jong-Sun Kim
As before

Eun-Jae

My love...

My son.

Hae-Ja

Bi - na - e - da

Shaman Singer

Bi - na - e - da

Madame Kim

Bi - na - e - da

Fortune Teller

Bi - na - e - da

Jong-Sun Kim

Bi - na - e - da
Steady \( \frac{\text{q}}{4} \) = ca76

129

Hae-Ja

Pray to the seven stars for the birth of sons,

Shaman Singer

Pray to the seven stars for the birth of sons,

Madame Kim

Pray to the seven stars for the birth of sons,

Eun-Jae

stars for the birth of sons,

Fortune Teller

Pray to the seven stars for the birth of sons,

Jong-Sun Kim

Pray to the seven stars for the birth of sons,
for the health of sons. Pray to the seven stars
for the health of sons. Pray to the seven stars
for the health of sons. Pray to the seven stars
for the health of sons.
for the health of sons. Pray to the seven stars
Hae-Ja Shaman Singer

Madame Kim Fortune Teller

Jong-Sun Kim

of sons.
ACT TWO: Scene 1

A rice paper door slides open to reveal:
Madame Kim, He-Ja and 2 servants.

While Madame Kim supervises, the servants dress Hae-Ja as though she is 6-7 months pregnant (exactly mirroring Ssibaji’s pregnancy.)
Hae-Ja

rall.

\( j = 98 \)

\( \text{mp freely} \)

He ne-ver

comes to my room a-ny more.

We have not made love in months and months.
He should not come now that you are pregnant

(instructing servants)

More like this...

You don't understand...
Madame Kim

(to the servants)

She is carrying a

son, remember. Quite high
(the servants adjust the wrapping covering Hae-Ja's belly)
Hae-Ja: I'm afraid...

Madame Kim: Much better.

Hae-Ja: visits her.

Madame Kim: Let me see you walk.

(to Hae-Ja) He would not endanger your baby.
Madame Kim

\[ q = 120 \]

like this. Curve your back. Like this.

Can you rouge her cheeks? She should be quite flushed with a boy.

Some-times I think...

You are the per-fect coun-ter-feit

my dear. No one will e-ver know. With each
ges-ture you make, each step you take...
You must protect your son. You must convince the world you are truly pregnant.

No one must ever know.

my dear.
A screen door slides open and Eun-Jae ENTERS
The servants bow and exit

Study.  Practice.  And fool___ world.

Moderato  \( \text{q} = 92 \)

She is love-ly,  isn't she?
Your wife in the full flush of pregnancy.

I predict a son, my son. I predict a son, my son.
SHE EXITS

Outside she stops, pulls a servant aside
and puts a coin in her hand

Andante Moderato

q = 72

rit.

\( q = 104 \)
(She takes his hand, places it on her belly)

Hae-Ja

144

Touch me.  Don’t be afraid.

Hae-Ja

146

I have felt life.  He is so strong.
I always knew we would have a son.

He backs away from her as... one screen slides closed and another opens as lights come up on SSIBAJI

I will give you a son, a wonderful
A screen slides closed and another opens, as lights come up on SSIBAJI

She believes this with all her heart

boy...

We will steal away
We will go to my village I will give birth

in the middle of the night.
house.

fine son

170

mf

172
rall.

Ssibaji

And then...

Ssibaji
And then...

Away...

Away... Away... from this place.

Away... from these shadows.
A way.

We will steal a way
He will not

poco a poco cresc.

let them steal my baby
Scene 2

DRUMS both underscore and punctuate the following scene and are used to suggest Ssibají's screams.

Fast  $\frac{d}{4} = 144$
A bit slower (to Eun-Jae)

You must go to
Madame Kim

Ssi-ba-ji. She needs your help.

Hae-Ja

poco rit. Slowly moving (cold)

She will be
Hae-Ja: fine.
Young and strong.

Eun-Jae: [spoken] She is so young

Moving ahead a bit

Hae-Ja: Of course not!

Shaman Singer: Sex leads_ death's dance_ in

Eun-Jae: Is she too young?
childbirth grief begins.

She seems so

Why would you concern yourself?

small...
Shaman Singer

Flowingly

white robe

Prepare a

Shaman Singer

feast for the dead.

Pray

Eun-Jae

Is she in danger?

122
Madame Kim

You must go to her.

It is our tradition.

Shaman Singer
to the seven stars.

Eun-Jae

Your strength.

She needs your strength.

What will we ask?
You promised of our bodies never to see her again.
poco accel.

Tempo I $j = 76$

You must go to
I need you. It is Ssi-ba-ji. She needs you.
Hae-Ja

madame kim

my son.

fool - ish wo-man!

now.

for this mo - ment.

we must...
You forget. It is

get this baby born.

my son. I am giving
Hae-Ja

birth

These____ are____ my____

Ssibaji

Hae-Ja

screams
[Spoken] Eun-Jae! Eun-Jae! Com to me, Come to me Why do you not come to me *OS

You promised me

Go to her...

You must go
Hae-Ja

Madame Kim

Eun-Jae! Stay with me!

to her.

Stay with me!

Why do you not stay with

It is my son. I am giving birth. These are my screams.
Eun-Jae exits to go to Ssibaji
$q = 90$

Violently

$J = 112$

134
74

(freely)

Ah...

75

Ssibaji
Scene 3

The servants open to reveal...Ssibaji’s room.

Ssibaji and Eun-Jae with the newborn.
Ssibaji is entranced, euphoric, forgets that the child
must be given away.

Ssibaji sings a LULLABY to the baby.

\[ J = \text{ca}76 \]

Gently Moving

8

(sweetly)

Ah - ghi ja jang
Madame Kim, Jong-Sun Kim and Hae-Ja ENTER to take the BABY.

\( \textit{J} = 114 \)

\textbf{Urgent}

[Spoken]: Eun-Jae!

\textbf{(commanding)}

Jong-Sun Kim

Give her an hour.

\textbf{(bargaining)}

Eun-Jae

Give her a day.

\textbf{poco rit.}

Eun-Jae

\textbf{139}
Slower and steadier

She is young and strong.

Slightly faster

She can travel. She said it her self.

Not now. Not yet.

poco a poco cresc.
You don't know.
You didn't see.

You weren't there.
(The voice of authority)

You forget yourself...
Look (sweetly) at him! He is so beautiful.

Give me my son.

So per - - - son.

Give me my son.
Ssibaji

Hae-Ja

We (bravely) go.

Give me my son!

Right now. I want nothing from you.
Keep your land. And I will

Ssibaji

Hae-Ja keep my son. The
Slower

\[ \text{poco a poco cresc.} \]

whole world knows that I gave birth to this son. The world knows that a new heir has been born to this
Hae-Ja

[faster]

house. [spoken] He is mine!

Madame Kim

[spoken] Take the baby (freely)

Eun-Jae

[spoken] No! Just an hour
Give her an hour

Faster

mem-ber your fam-i-ly's name.

And ho-nor.
Jong-Sun Kim takes the baby and places him in Hae-Ja's arms.

\[ \text{Violently rall.} \]

J = 114

His (panicked)

free recitative

(panicked)

\[ \text{His mine. Mine! Give me my son! I don't want the land.} \]

\[ \text{(looks to Eun-Jae)} \]

\[ \text{I just want my son Help me. This is our} \]

\[ \text{son, Yours and mine You know the truth... Help me.} \]
Eun-Jae is trapped between his wife and his lover.

(to his wife; pleading)

Just for a moment.
He takes the baby. Madame Kim tries to intervene. He hakes her off and put the baby in Ssibaji's arms one last time.

Move \( \frac{1}{4} = 80 \)
rall. - - - - - - - - -

Jong-Sun Kim

(Furious)

Remember. Who. You. Are...
Gently moving

(to the baby: loving)

\[ \text{\( s = 70 \)} \]

\( p \)

Sweet arms, sweet lips  Soft skin, soft breath  Let me

\( pp \)

Ssibaji

hold you my son... my

\( mf \)

Ssibaji

son... How can I look at you? How can I
Jong-Sun Kim takes the baby and places him in Hae-Ja's arms.

bear it? How can I

let you go?
(brave/angry)

How do you dare?

always p and sustained

hard heart, hard hand
Ssibaji

145

How do you dare to do such things?

147

How do you look me in the eye and

149

steal my son?

When you
A bit slower

made your plans Was this the plan you

made? I wish you had never come to my

She is nothing.

village Never crossed rivers and

And no one.
valleys, Never felt the pangs of

A vessel.

childless desire Never dared to tempt the

No thing more.

And
Ssibaji

Gods

Hae-Ja

no - one

Ssibaji

gods have smiled on you

I have ven - gance in my
Slow, with pathos

\[ \text{molto cresc.} \]

Ssibaji

teeth, breath, bones.

Kill me, yes.

*Quote from Alben Berg's Opera Wozzeck: End of Act 3 Scene 4
rit.

who you really are

You took me from my mother, branded me

Ssibaji

Ssibaji

Ssibaji

Ssibaji
brought me here, made me your prisoner

You (increasing intensity)

brought your husband to me yourself

You prepared him, instructed him

poco a poco cresc.
Ssibaji

Told him not to look at me

Ssibaji

Not to feel, think, taste. But the
\begin{align*}
\dot{\text{f}} & = \text{ca} 66 \\
\text{(with passion)}
\end{align*}
see me; The flesh says yes

A little faster

\( \text{j} = \text{ca}76 \)
You think you can live with your body and soul divided...
Body and soul Brought forth from my

Now. Quick-ly

Body Infused with my

See that she's kept qui-et
His soul is a gift from the gods and me.

See that it's done.
Madame Kim, Jong-Sun Kim, and Hae-Ja turn to exit. The reluctant, but obedient Eun-Jae follows them. As Eun-Jae turns back to look at Ssibaji one last time, his Uncle pushes him out of the room.
2 male servants
enter:

(an ominous SILENCE)

222

Ssibaji

ff

Slowly moving

Wait! He's coming back.

225

Ssibaji

mp

Wait! Give me a moment He's
Ssibaji

coming I know his coming. Eun-Jae is a

man of his word. He would never desert me I

gave him a son. Wait! I beg you. Wait. He will

save me... Wait! I want my son! Ah-ga-ya!
They drag her away

On another part of the stage,
Hae-Ja turns to Eun-Jae

[Spooken] Give me my son! Ahgaya!!!

(cold, proud, glad)

Look

Look how perfect he is

He has your mother's eyes
And my father's hands He is a proud son of a proud family He is a gift from God He will carry our family into

173
future An unbroken line

son to son to son

(cold, proud, glad)

Look how perfect he is [Spoken] Our beautiful boy

END