Program notes

This piece is to be an operetta for the contemporary program. It was created to be flexible in requirement and delivery, hence fitting a variety of venue and program types.

Instrumentation

2 Sopranos
Baritone
Clarinet in Bb (also Bass Clarinet)
Alto Sax (also Baritone Sax)

Drum Kit: 2 Bass drums (or 1 bass drum with a double kick), Hi Hat, Small Tom, Medium Tom, Floor Tom, Snare, Ride, Sizzle Ride, Cow bell, Crash, China, Guiro.

Electric Bass (Four strings is preferable) and amplifier.

Performance notes

Delivery
The delivery of this operetta is designed to be flexible. The director may choose to have the ensemble in an orchestra pit and the cast on the stage. However, it is just as likely that the director may choose to perform the piece as a stage operetta with the ensemble and cast on stage stationary behind music stands with copies of the score. There is also the possibility for ballet, choreography, mimes, lighting effects or any other delivery adjustments the director wishes to make.
Drum Kit
The drums kit is notated according to the key below:

Electric Bass
The electric bass is notated according to the key below:

The volume on the amplifier is to be set so that the volume of the drums and the bass are equal at forte.

NOTE: The player should be familiar with advanced thumb techniques.
L' Operetta III

(i) Overture monologue. [0'00'']

SCENE: B is sitting at his desk stitching two pieces of fabric together. There is an entrance stage right only, preferably stairs that lead up and out of the room.

B: (spoken to audience, as if tired and ill) I take this needle and plunge it into cloth; I have made the two, one! I am a true creator.

From my chair on high I surround myself with these dead things, but do I allow them to be that? Dead?

Only if I wish, and I do not wish that. I take those lost and lonely pieces and I give them purpose, I bear them.

I bear them through the furnace of creation and forge them anew.

I supplant them from their wretched selves; and they thank me; they are no longer dead; they are no longer alone.

Each stitch is a hard earned badge, a moment of pierced suffering and then valour.

Union, they breathe together, they have purpose, I have given it to them. Before that they did not even have dissatisfaction.

They had nothing. Now I have given them... I have given them need with my first stroke, and eternally fulfilled it with the next.

Eternal satisfaction. I give them thirst, and then water... synthesis... And what do they give me?

They are borne of me, a living, breathing, sweating mirror. A subtle smile in my face dances across his.

And I am no longer alone.
(ii) It's your birthday. $\frac{d}{d} = 120 (\frac{d}{d} = \text{sempre}) [\text{ca. } 3'00'']$
S 1

Son?

S 2

(ff) >

B

Husband?

Cl.

Sx.

D. K.

E.B.
Son? Son? Where are you? Son?

Husband? Where are you?
L' Operetta III

Son? Son? Son? Where are you?

Hus... Hus... Husband? Hus... ...band? Where are you?

Where are you?

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L' Operetta III

Non rit.

Hus

band?
Stage Direction: S1 and S2 enter the scene and start coming down the stairs.
There you
...e - vry - one...

...is wai - ting
It's your birthday... for you.
They have been

...join your birthday.
gun to eat my feast...

...and
drink...
...my wine.
I have... poured my best.
I have made a wine.

...have...
L' Operetta III

feast.

Don't be...

Leave.
L' Operetta III

S 1

...cu...

lous.

S 2

...
lous.

B

Cl.

Sx.

D. K.

E.B.
Don't you want to see our...
Don't you want to see our friends?
No! No! It's my birthday.
this is my wish!

Don't you want to see our
friends? Don't you want to see our friends? Don't you want to see our
No! I'm staying here! Please enjoy your...
All for you, my husband.

masturbation.
I do this all for your __________
S 1
son.
I cook all day for

S 2
band.
I pour my wine for

B
cocora

Cl.

Sx.

D. K.

E.B.

L' Operetta III

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I cook all day for

I pour my wine for
S 1
you.

S 2
All for you

B
tion.

Cl.

Sx.

D. K.

E.B.

All for you

tool

L' Operetta III
I do this all for self...

my husband.

...accel ma.
S 1
for you.

S 2
for you.

B
- tion.  

Cl.
To Clarinet in Bb

Sx.

D. K.

E.B.
I won't join you, go have your celebration!
Son!  Your friends have come just to see you!

Husband!  Your friends have come just to see you!

My work gives me enough reward for all my life!

see you!

see you!

all my life!
Are they not drinking your Clarinet in Bb
wine and eating your feast?
They're here for you!
As you age you learn these things. Don't give in to pressed it seems.

Don't give in to pressed it seems.
passing pain, why not have some char
don-nay! Come.
Leave.
Come.

Leave.

With soft mallet.
Come.

Join...

Leave.

With soft mallets.
L' Operetta III

Join...

us.

Go.
L’ Operetta III

S 1

S 2

...us.

B

Leave.

Cl.

Sx.

D. K.

E.B.
\( \frac{\text{\footnotesize \textbf{f}}}{} \) 
\( \text{\footnotesize \textbf{...us.}} \) 
\( \text{\footnotesize \textbf{...me.}} \) 
\( \text{\footnotesize \textbf{...me.}} \) 
\( \text{\footnotesize \textbf{Non legato.}} \) 
\( \text{\footnotesize \textbf{Non legato.}} \)
My son we do all this for you! All of this we
Husband we do all this for you! All of this we...party!

...par-ty!
S1

do for you!  Don't give in to passing pain.

S2

do for you!  Don't give in to passing pain.

B

ff

Well it's my solemn birthday wish leave me in my

Cl.

Sx.

D. K.

E.B.
brate your day!

brate your day!

loneliness. Get out of my room I don't need your feast or wine! I just want peace and my own company from
now and for all time! Don’t you see it is a fantasy that one would go so merrily. Your party is a jubilee in
Son... honour of your sovereignty!

Hush...
...we...

...band...
L’ Operetta III

We serve your guests

You love me for the
in honour of you.

sense of purpose

you.

pose

you.
Our labour is

that my life gives
at your service!
yours, I'm not your servant!

L' Operetta III
My son you are
Husband you need
Leave me I don't run

$q = 80$

L' Operetta III
on ly de pressed.

not come just yet.

to your ser vice. Find

just de pressed.
I'll come back when I've been waiting.

I'll be waiting a new way to make your -
L' Operetta III

Stage direction: S2 departs the stage whilst S1 and B remain.

S 1
fed
your guests.

S 2
up
with the guests.

B
selves less
worth less.

Cl.

Sx.

D. K.

E.B.

68
(iii) My son. $q = 70$ ($q = \text{sempre}$) [ca. 11'15"]

My son...

...won't you come up to cele-brate... cele-brate...

Go cele-brate! Cele-brate!
I've thrown you a party!

Such a feast!

So bountiful!

In honour of you!

I will not come...
L’ Operetta III

...for me!

Son.

I’m happiest by my self!

My

Cl.

D. K.

Sx.

E.B.

(S)
L’ Operetta III

S 1

S 2

B

Cl.

Sx.

D. K.

E.B.

son.

My child.

My
spawn. My ward!
I gave birth.    I carried you...
L' Operetta III

...gave you life. I gave you being.

Dolce.

Dolce.
A man made of my...

My flesh is my own flesh.
I gave my greatest years to you.

I did not ask this.
long and suffered daily.

And all that I ask...

A life thrust on me.

How could have I chose?

And all that I ask...
...is that you display all my labor.

Your efforts were vein! you don't own me. I am my

I am my
own entity.
Since my birth...
...I remain...
...with certainty...

a product of
your corpse...

Now a product who’s self ruled...

Dolce.
...with self motivation. Now free... a free cre...
action! No servant! No slave!
words they kill me.
...kill...

...your mother...

Mum...

...I just need some space!
If you stay...
...you are dead...
...dead to me...
I will indeed dis...
own you.

A death from inside my heart.

Mother... all your guilt could not purchase my heart.

Bass Clarinet.
I have no pity. Dignity... Dignity... How can you ign...
bandon your mother. You care for no one but yourself.

nore that I am my own man, apart from that which is yourself.

You care a part from that which is your self.
Ne - glect me!
I on - ly gave you life!
If you do

For - get me!
I ne - ver was your prize!
I don't exs -
not honour my efforts...

...then I will just die in

I entertain matrimony.

...then I will just die in
Stage direction: S1 departs the stage while B remains.
L' Operetta III

S 1

S 2

B

Cl.

To Baritone Sax.

Sx.

D. K.

p

mp

mf

f

E.B.
(iv) My Husband. \( \dot{q} = 140 \) (ie. \( \dot{q} = \dot{q} \) sempre) [ca. 17'40"]

L' Operetta III

\[ 384 \]  

Attacca.
L’ Operetta III
102

L’ Operetta III

S 1

S 2

B

Cl.

Sx.

D. K.

E.B.
L' Operetta III

104

S 1

S 2

B

Cl.

Sx.

D. K.

E.B.
Stage Direction: S2 re-enters the room.
Stage Direction: S2 enters the stage as she begins to sing.

Legato e dolce.

The last time... ...the last... ...time like you left
me that time... ...a lone...
No Husband. no! You left me...
...no! You will come up now!
Up!
Now!
Up with
me! My hus - band! With me... ...with
L' Operetta III
Stage Direction: S2 repeatedly tries to look B lovingly in the eye but every time she tries he turns his back on her.
L’ Operetta III
L' Operetta III
The oath
made you now
sel-fish li-ttle man that you are. You greasy toad! How can you do this to your
wife?
Self-centered
narcissist.
I gave you my life! I swore that I would love and honor...
you! An oath that you also pledged!

Treachery,
How are you so treacherous, man!
L’ Operetta III

S 1

S 2
trea - che - rous!

I on - ly ev - er ho -
noured you!
prized
stock,
L' Operetta III

proud,  

bold,
Stand in

L' Operetta III

145
L' Operetta III

S 1

S 2

B

Cl.

Sx.

D. K.

E.B.
L’ Operetta III

S 1

S 2

be

my

B

Cl.

Sx.

D. K.

E.B.
Heed! Honour me.

To Alto Sax.
as I do you.
For if you don't,
Stage direction: S2 slowly and carefully leaves the stage whilst she is singing the last two notes.
NOTE: The spoken texts of this subsequent section should be spoken at any times during the measures above which they appear on each page of the score.

B (as if tired and ill.): Why should I forgo my wishes to celebrate myself?
L' Operetta III

B (sim): What if I wish not to celebrate myself, nor have myself celebrated?
B: If they truly wanted to celebrate me doesn't it stand to reason that they would first do so by honouring my standing wishes?
B: Don't I have some right to determine the mode of my relationships?
B: And shouldn't my birthday wishes take precedence over the wishes of others that arise from my birthday?
B: After all, since the day of my birth have I not been a singular? A man for himself?
B: I owe as much duty to them... (picks up the puppet off his desk and fits it to his hand.)

B: As he owes to me...

[Indicating the puppet]
NOTE: (The stems pointing upward indicate those notes that are to be performed as the puppet. These notes should be achieved by means of falsetto or if too low, a very thin head voice of a similar character).
S 1

S 2

B

Cl.

Sx.

D. K.

E. B.
[One!] By my hand.
[Life!] By my hand.
[Speech!] By my mouth.
[Me!] You are now your
own...
...own man!...

[I am my own...]

man! [...en - ti - ty.]

A one!

[I am sin - gle!]

A whole!

[In - de - pen - dant!]

163 L' Operetta III
[Life!] Just what I give you. [My life!] When I allow it. [It's mine!] No, you just rent it. [But why?] For my amusement!
My own, [I have feelings...] just my own, [...]they're you're feelings...] Your my own, [...]but how come I...] my puppet. [...]see you separate?
[You're there!] Here to give you voice. [I'm here!] There you live through me. [My thoughts!] They are of my mind. [Sep-(a)rate!] But a-part of me!
Stage direction: S1 & S2 enter.

L' Operetta III

Lunga.

659

You... [me...] 

are not... [you...] 

without... [...me...] 

you're just... 

...my self.

You...

...me...

...me...

...my self.

...me...

...you...

...me...

...my self.
168 (vi) Us. \( \frac{d}{=} 108 (\frac{d}{=} \text{sempre}) \) [ca. 24'10'']

L’ Operetta III

\[ S 1 \]

\[ S 2 \]

\[ B \]

\[ Cl. \]

\[ Sx. \]

\[ D. K. \]

\[ E.B. \]

\[ mf IV \]

\[ IV \]
[A... ...a one is... ...al-ways one... ...one... ...of the whole.]
What if I define myself by those traits, those traits...
that we don't share? What if this reasoning...
shows a one, differentiated? [Thus opposed,
self is the essence of thinghood!
ga-ted

I ne-gate you all.

Ne-ga-tion,
give me back my-self.
Negation makes determine our relation.
This act makes immediate our unity. You're

As a one, determinacy is set free from this unity
As a one, as a one, independent, independent independent independent independent.
The self you are lives through
L’Operetta III

It is through us you exist.

It is through me you exist.
[A one's character is how it differs from the rest.]
Without the also, a one cannot be a one!
L' Operetta III

Come.

Come.

(Ord. As Baritone)

Me?

185

185 L' Operetta III (Ord. As Baritone)
...one.
Be...

L' Operetta III
Come.

Us?

L' Operetta III

187
...us... ...you... ...me...
Me, you, us, you, me, I,

You?

L' Operetta III

189
L' Operetta III

you, us, we, me, you, I. Me, you_, us, you, me, _ I,

you, us, we, me, you, I. Me, you_, us, you, me, _ I,

I, us, _ we, me, you, _ I. Me, you_, us, you, me, _ I,

you, us, we, me, you, I. Me, you_, us, you, me, _ I,

you, us, we, me, you, I. Me, you_, us, you, me, _ I,
...come.

...come.

come with you,

come with you,

with

...come.

with
L' Operetta III

Stay...

you. I, I will
stay with you, for you...
Rit. with me.  ...you.

mf (as necessary for balance)

for me...  ...for you.

L’ Operetta III

A tempo.  mp

(as necessary for balance)
Let ring.