

# **The Button Moulder**

*a fantasy opera in two acts*

by

**Edward Lambert**

libretto by the composer  
after Ibsen's Peer Gynt

*Vocal Score / Arrangement for 2 keyboards & percussion*

*The Button Moulder was composed in 1989 - 1990  
in response to a commission from the  
Education Department of the Royal Opera House, Covent Garden  
with funds made available by Coutts Career Consultants  
and was first performed in 1990  
by the pupils of Prince William School, Oundle, Northamptonshire*

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## Composer's note

Peer Gynt, with its mixture of reality and fantasy, is a work people of all ages can appreciate on many different levels. In this opera, the play has been adapted and simplified and there has been some updating in Act Two.

The music is intended as an *odyssey* in itself and draws on a wide variety of styles ranging from medieval music to that of the present day, and from different parts of the world; much of it originated from projects the composer had undertaken in schools.

The score was conceived in two layers: the **Concertino** is almost a traditional orchestral ensemble. There are some sections for advanced soloists, but the writing contains much for less able players and there are some passages which beginners can play.

The **Ripieno** contains instruments more usually associated with the classroom (Orff 'Schulwerk') and presents opportunities for a number of non-orchestral musicians to take part. In the original production, twelve players made up the ripieno and they divided their attention between a battery of metallophones and xylophones [bass through treble], unpitched percussion [drums and tambourines plus assorted extras], recorders, guitars and electric keyboards. This group rehearsed separately from the concertino; much of their music is pattern-based and intended to be learnt almost by heart.

The cast included actors and dancers as well as singers.

In this vocal score the accompaniment has been reduced to 2 keyboards and drum kit and this may be used as a performing version. For clarity, these instruments are identified as **Piano** and **Synthesiser** in the score. A few additional instruments are provisionally indicated in the percussion part, but most decisions are left to the performer in the light of resources available.

Duration      Act One 40 minutes  
                  Act Two 40 minutes

## *The Story*

### *Act 1*

**Prologue** The Button Moulder meets Peer Gynt in his old age and tells him he has come to collect his soul: he is neither good enough for heaven nor bad enough for hell, and so he will be melted down and recycled. After all he has never been himself and so his fate is of little consequence. Peer protests at this ignominious treatment and promises to produce some witnesses to prove his self-hood. Until the next cross-roads, then...

**Scene One** Young Peer enters with his mother, Aase. He swags about a recent hunting exploit in a dangerous ravine, but when she realises he's making it all up she scolds him for being a good-for-nothing. Why doesn't Peer settle down and do something worthwhile? He could have married Ingrid and got a good dowry if only he had put his mind to it but at this very moment she's getting married to Mads Møhen, the village wimp! On hearing this Peer decides it's never too late and resolves to carry off the bride. In high spirits he carries his mother on his shoulders and dumps her on the mill-house roof. The villagers enter and celebrate the wedding. As the dancing starts Ingrid bursts into tears and runs off, leaving the pathetic Mads at a loss. He re-enters a few moments later to complain to his parents that she has locked herself in the storehouse. They tell him to try again, and as he does so Peer arrives at the party. Aslak the Blacksmith conspires against Peer and when the dancing starts up again all the girls ignore him. His attention is drawn to the arrival of Solveig, an innocent young girl new to the village, and he asks her to dance with him. It is clear she would like to but when she hears his name she too runs away terrified. Mads tries to enlist Peer's

help in getting Ingrid out of the storehouse, but Peer is preoccupied with Solveig, and, when goaded into drinking by a group of teasers, with boastful predictions of his future as Emperor of the World. Solveig now refuses him because he is drunk, and so Peer finally goes off with Mads to break into the storehouse. Aslak enters with the crowd, by now eager for Peer's blood - but he is nowhere to be seen. Mads rushes in and tells everyone that Peer has absconded with Ingrid. Astonished and angry, yet insensible with drink, all see the couple in the distance disappearing up the mountainside.

**Scene Two** In Peer's fantasies he has arrived at the Hall of the Mountain King where a large crowd of trolls, gnomes, elves, goblins and other malignant creatures (who curiously resemble the villagers back home) taunt him with a tremendous din. He is accused of seducing the Troll King's daughter (Ingrid). The King tells Peer that he may marry his daughter and share the kingdom provided he becomes a troll. This necessitates fitting a tail on him, and a grotesque ritual dance follows in which a tail is taken from a dead troll and fastened on Peer. He and the Princess are married and she gives birth to an Ugly Brat. At the sight of this monster Peer's fascination for the Princess suddenly wears thin; to cure him the King suggests that his eyes be scratched for he will then see things the way trolls do. This is too much for Peer and he attempts to escape. The trolls are about to flay him when the voice of the Great Boyg suddenly booms out and the trolls freeze in panic. 'Go round about', says the Boyg, but Peer finds there is no way forward. Peer is about to expire when a bell rings in the distance; the Boyg gasps and shrinks to nothing and the trolls flee in disarray as the Hall vanishes. Solveig passes by, ringing a handbell, as Peer lies unconscious on the mountainside.

**Scene Three** In her hut Aase sings of how the little time left her drags slowly by in the hope of seeing her son once more. Peer enters and Aase is overcome with joy, but she fears for his safety since Peer is now an outcast. They sing of the past and in their imaginations ride a charger across their beloved mountains. As Aase lies back exhausted, Peer arrives at the gates of heaven and demands that she be allowed in. He turns to her to find that, in truth, she has died. He bids her a fond farewell. Solveig enters and explains she has left home to be with him for ever. For a moment they are happy to be alone but Peer remembers the advice of the Boyg to go round about. 'Be patient' he says, as he disappears into the night. Solveig says she will wait for him.

## **Act 2**

**Interlude** The Button Moulder appears once more to the Old Peer - he has already arrived at the next crossroads, and it is time to go. In photography, he explains, it is possible to work on a negative but Peer's image, so to speak, has faded altogether. Peer once more plays for time - until the next crossroads.

**Scene Four** Peer, now middle-aged, is entertaining some business acquaintances on a beautiful far-flung island. He tells them of his cunning in obtaining his wealth - and of his imminent operation to back the Fascists and to become Emperor himself. Overcome by moral outrage and then by greed the Businessmen steal his private plane. Peer's despair changes to delight when it blows up after take-off. A hue and cry is heard: the Emperor's clothes have been stolen. Soldiers and slaves are frantically searching for the thieves - who then enter and drop their booty in fright. Peer, fancying himself in such lavish attire, tries the garments on and is immediately hailed as a prophet by a throng of adoring girls whose chief attraction to Peer is the seductive Anitra. But the slaves re-enter and he is arrested for impersonating the Emperor.

**Scene Five** The prison into which Peer is subsequently thrown is an asylum known as the Black Hole situated somewhere beyond the fringes of humanity. A group of nurses are presided over by a sado-masochistic Warden who holds a showcase trial in the manner of a TV game show: the Improbability Contest. The first 'contestants' are inmates of the madhouse who are there because they are drop-outs. The Warden tells them to shoot themselves, which they do. Scientists follow - they have discovered life's secrets but have received no rewards. If they hang themselves, the Warden says, they will gain immortality. Delighted, they do so. Then a group of Artists, Writers and Composers come forward; they address themselves to Peer since they are the deeds, the thoughts and the songs that he might have accomplished. They have lived in vain and in despair cut their throats. Peer is subsumed by his distress and the inmates rise from their graves to peel him like an onion.

**Scene Six** Now an old man, Peer has returned to his village where he finds he has become something of a legend in his own lifetime. He meets figures from the past, but is stunned when he hears Solveig's voice in the distance. The Button Moulder comes for him a third time, but Peer knows that his best witness is at hand. She will testify to his true self. The Button Moulder has to wait until the last cross-roads, while Solveig, now a blind old lady, enters, joyous that her wait is over. Peer's self has been with her all the time, she tells him. As day breaks the chorus pass by singing a carol.

# CAST by scene

## Act One

### Prologue: a crossroads

**The Button Moulder**, *a collector of souls*  
**Peer Gynt [6]** *as an old man*

### Scene One: a village in the mountains

**Peer Gynt [1]** *as a young lad*  
**Aase**, *Peer's mother*  
**Mads**, *the village wimp*  
**Ingrid**, *Mads' bride*  
**A steward**  
**Mads' father and mother**  
**Aslak**, *the village blacksmith*  
**Solveig**, *a young girl new to the village*  
**Solveig's father, a priest, & mother**  
**Chorus of Villagers: women, men, lads, girls**  
**Dancers: Villagers**

### Scene Two: the Hall of the Troll King

**Peer Gynt [2]** *as a Troll groom*  
**The Troll King**  
**Ingrid**, *as the Troll King's daughter*  
**Voice of the Great Boyg & Birds' cries**  
**Chorus Of Trolls: malignant creatures**  
**Dancers: Trolls, Troll priests, maidens, Ugly Brat**

### Scene Three: Aase's hut

**Peer Gynt [3]** *as a young man*  
**Aase**  
**Solveig**  
**Voice of the Great Boyg**

## Act Two

### Interlude: another crossroads

**The Button Moulder**

**Peer Gynt [6]**

### Scene Four: an exotic island

**Peer Gynt [4]** *as a middle aged business man*

**A group of business men**

**Slaves and their Overseer[s]**

**Thieves**

**Voice of Peer [1]**

**Anitra**, *an exotic temptress*

**Chorus of soldiers**

**Chorus of [dancing] girls**

### Scene Five: a madhouse

**Matron** *of the Madhouse*

**Warden** *of the Madhouse*

**Group of Nurses**

**Peer Gynt [5]** *in the madhouse*

**Chorus of Drop-outs, Scientists & Artists:** *inmates*

### Scene Six: a crossroads near the village

**Peer Gynt [1]**

**Peer Gynt [2]**

**Peer Gynt [3]**

**Peer Gynt [4]**

**Peer Gynt [5]**

**Peer Gynt [6]**

**Mads**, *as in scene one, grown older*

**Aslak**, *as in scene one, grown older*

**Ingrid**, *as in scene one, grown older*

**The Troll King**, *as in scene two, grown older*

**Solveig**, *now an old lady*

**The Button Moulder**

**Chorus of Villagers:** *men, women, youths as in Scene One*

## CAST *overview*

### Major singing roles:

The Button Moulder, <i>a collector of souls</i>	tenor/soprano
Peer Gynt 1 <i>as a young lad</i>	treble/soprano
Peer Gynt 3 <i>as a young man</i>	soprano/treble
Peer Gynt 4 <i>as a middle aged business man</i>	baritone
Peer Gynt 6 <i>as an old man</i>	baritone
Aase, <i>Peer's mother</i>	soprano
Solveig, <i>a young girl, later an old lady</i>	soprano
Anitra, <i>a beautiful native</i>	soprano <i>and</i> dancer

### Smaller singing roles:

Mads, <i>the village wimp</i>	baritone
Aslak, <i>the village blacksmith</i>	baritone [bass]
Matron <i>of the Madhouse</i>	contralto

### Spoken &/or dancing roles:

Peer Gynt 2 <i>in the Troll Kingdom</i>	spoken /[dancer]
Peer Gynt 5 <i>in a madhouse</i>	silent/dancer
Ingrid, <i>Mads' bride</i>	silent/dancer
The Troll King	spoken
Warden <i>of the Madhouse</i>	spoken
Voice of the Great Boyg	spoken [off]

### The following can be cast from the Chorus:

Mads' father	baritone
Mads' mother	mezzo-soprano
Solveig's father, <i>a priest</i>	baritone
Solveig's mother	mezzo-soprano

### Groups from within the Chorus:

Villagers [women, men, girls, lads]  
Business men  
Thieves  
Slaves & Overseers  
Nurses

Chorus of villagers, trolls [*spoken*], dancing girls, soldiers and inmates

Dancers: villagers, trolls, Ugly Brat, dancing girls

*Peer was originally designed to be taken by up to six performers (including an actor and a dancer). But the part could also be played by two performers, for example, a soprano for Act One and a baritone for Act Two. The role of the Button Moulder was originally written for a professional tenor. Although the treble clef is used throughout, female, treble and broken voices are interchangeable and parts can be played as male or female characters.*

# ***Instrumentation***

## **Concertino**

flute 1 & 2  
oboe  
clarinet 1 & 2, [1 doubling alto saxophone *ad lib*]  
  
horn  
  
timpani, tabla or bongos, congas, bass drum & low toms  
  
violin 1 & 2 [*or solo & tutti*]  
cellos 1 & 2 [*or solo & tutti*]  
double bass

## **Ripieno**

guitar(s) [preferably acoustic *and* electric bass]  
recorder(s) 1 & 2 [preferably a range]  
Metallophones ['glocks', preferably a range from bass to soprano]  
    doubling tambourines & drums, etc.  
Xylophones (preferably a range from bass to soprano),  
    doubling tambourines & drums, etc.  
percussion: drum kit, tam-tam  
synthesiser(s) 1 & 2

## **Electronic sounds**

Troll sounds, birds' cries and the beating of wings, Voice of the Great Boyg, jet taking off & subsequent explosion, atmospherics in the madhouse, canned applause & cheers, etc.

*All the above refer to individual parts, which can be doubled ad lib.*

*Each Concertino instrument has some 'virtuoso' passages for advanced, or solo, players, but also passages for beginners.*

*The metallophone and xylophone parts are intended for diatonic instruments with F# and Bb bars. As with the recorders, their ranges may not correspond to the instruments available - octave displacements can therefore be made ad lib.*

***In the vocal score, the accompaniment is arranged for 2 keyboards and percussion and the work may be performed in this version.***

# The Button Moulder

Edward Lambert

♩ = 80

## Act One. Prologue

*Crossroads. It is night.*

Synthesiser

Percussion

wood block

**Button Moulder**

BM

You are the man I was sent to col-lect: I'm a moul-der of but-tons. You have to go in-to my

Piano

Synth

Perc.

**Peer (as an old man)**

Peer

In-to your lad-le? To be mel-ted down?

BM

la - dle - to be mel-ted down; your grave is dug and your cof-fin rea-dy. I'm or-dered by my

Piano

Synth

Perc.



1/18


Peer  I see. So this is the end of my jour - ney, then? I'm


BM  mas - ter to fetch your soul now.


Piano 


Synth 

Perc. 

Peer  sure I de-serve to be trea-ted more re-gal-ly - at the worst I have pos-si-bly been quite a fool. I'm cer-tain-ly not an ex-

Piano 

Synth 

Perc. 

1/25

Peer  
cep-tion - al sin-ner. **Button Moulder**

BM  
8 That's — just the point: — you're no sin-ner at all, — and so you es-cape the ter-rors of tor-ment and are

Piano

Synth

Perc.

1/33

BM  
8 cast like the o-thers to the whims of my la - dle. — You were de - signed — as a bri - lliant

Piano

Synth

Perc.

1/39

Peer

Peer

Let me be judged in the time ho-noured

BM

but-ton, but now might be use-ful as new raw ma-te-rial!

Piano

Synth

Perc.

Peer

way - sent down to Hell for a year or more. That kind of pu-nish-ment man could put up with. Re-cy-cled as

Piano

Synth

Perc.

Peer

scrap - the end of my self - hood - that fills my soul with great hor - ror!

BM

8

There's

Piano

Synth

Perc.

BM

1/53

real-ly no need to take it so bad-ly - what does it mat-ter if you dis-ap-pear since you've ne-ver been your -

Piano

Synth

Perc.

Peer *Ne-ver my-self? You make me laugh! If you could see in-to my-self there you'd find Peer Gynt and*

BM *self at all?*

Piano

Synth

Perc.



1/64

Peer *no-bo-dy else! Peer Gynt and no-bo-dy else!*


BM *I have it in wri-ting: col-lect Peer Gynt -*

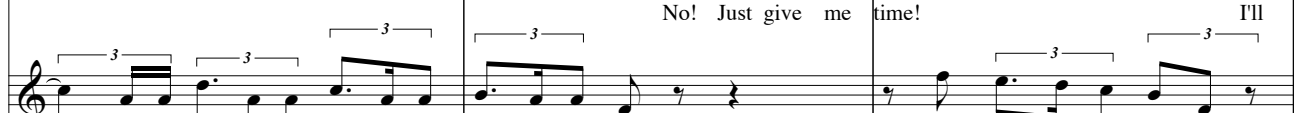
Piano

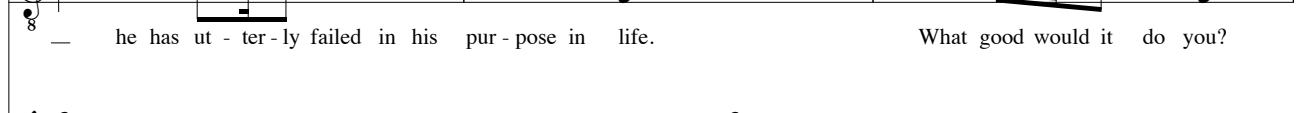
Synth

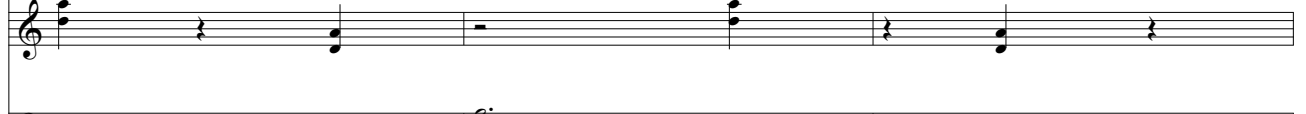
Perc.

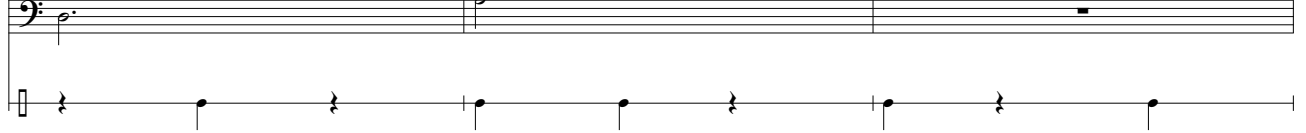



Peer  No! Just give me time! I'll

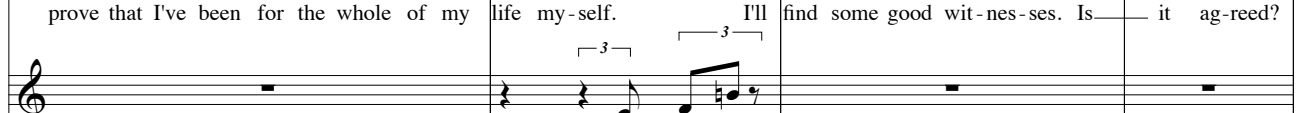
BM  he has ut - ter - ly failed in his pur - pose in life. What good would it do you?

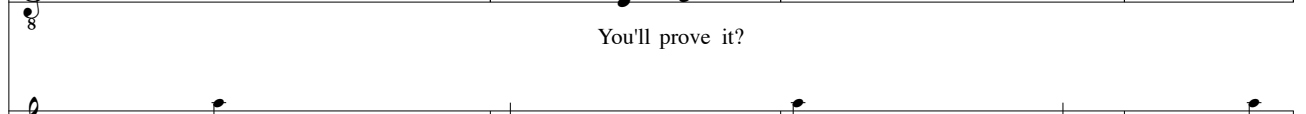
Piano 

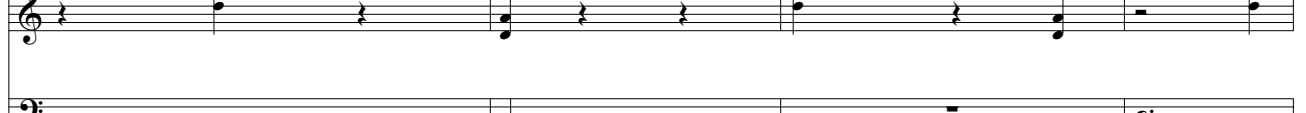
Synth 

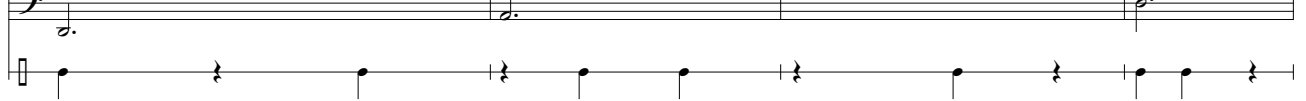
Perc. 

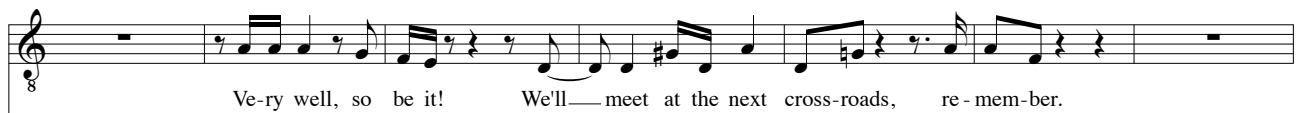
Peer  prove that I've been for the whole of my life my-self. I'll find some good wit - nes - ses. Is it ag - reed?

BM  You'll prove it?

Piano 


Synth 

Perc. 

BM  Ve-ry well, so be it! We'll meet at the next cross-roads, re - mem - ber.


Piano 

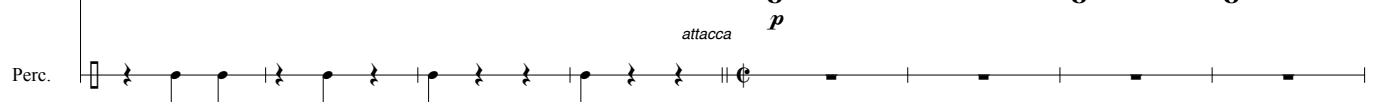
Synth 

Perc. 

1/83

Allegro vivo e marcato  $\text{♩} = 88$


Synth 

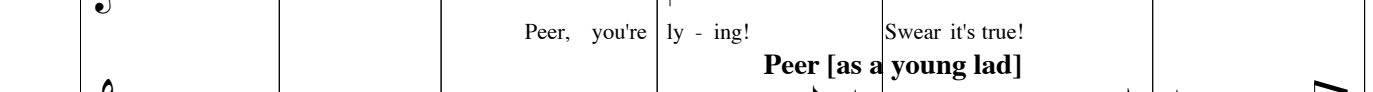
Perc. 

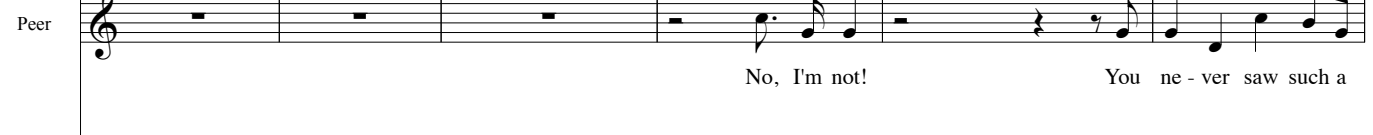
*attacca* *p*


### Scene One

A village in the mountains; Peer rushes in pursued by his mother. Morning.

Aase 

Peer 

Piano 

Synth 

Peer, you're ly - ing! Swear it's true!  
Peer [as a young lad]  
No, I'm not! You ne - ver saw such a

*p*

1/97


Peer 

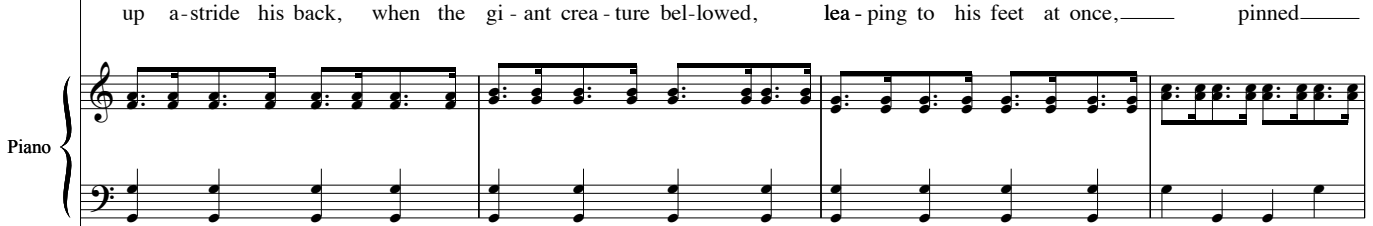
Piano 

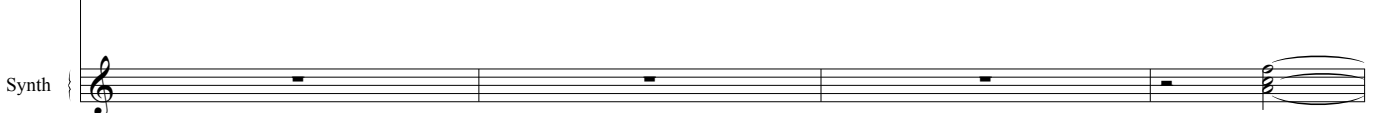
Synth 

buck so sleek and fat! Bang! I shot him! The mo - ment he had fal - len I was

*p*

Peer 

Piano 

Synth 

up a - stride his back, when the gi - ant crea - ture bel - lowed, lea - ping to his feet at once, — pinned —

Peer

poor me bet-ween his ant - lers as in leaps and bounds he rushed right

Piano

Synth

1/111

Aase

Hea-ven help us!

Peer

a-long the Gjen - din Ridge! Ful-ly half a mile it stret - ches sheer and

Piano

Synth

Peer

nar - row as a knife edge: ei - ther side you see the wa - ter past the grey ra - vines and gul - lies

Piano

Synth



Peer  
quite a thou - sand feet be-low. Sud - den-ly the rein - deer swer - ving gave a bound sky -

Piano

Synth

Peer  
high that sent us plun - ging o - ver, e - ver down - wards hit - ting wa - ter migh - ty

Piano

Synth

Perc.

Aase

Peer  
hard! I held tight - ly as he strug - gled swim - ming to the dis - tant shore. Thanks to

Piano

Synth

Perc.

Aase

God Al - migh - ty! When \_\_\_\_\_ you think how such a leap as that might harm you!

Piano

Synth

Perc.

**1/136 subito molto rall.**

Aase

*[realising]*

Christ a-bove us! What a li-ar!— All that non-sense you've come out with:— it's just a tale I heard be-fore!

Synth

*sfz diminuendo*

**1/141** ♩ = 76

Aase

*(weeping)*

I won - der you can face me! When the work is har - dest you leave me, you're off for weeks,

Piano

*p*

Synth

*pp*

*p*

Aase  
re-turn in rags and emp - ty - han - ded, and then try to make me swal - low such a pack of lies.

Piano

Synth

Perc.  
*p* *cresc*

1/156

Aase  
Would to God that I were dead and bu - ried in the cold, black earth! Prayers—— and

Piano  
*p*

Synth  
*p*

Perc.  
*f*

Aase  
tears have no ef - fect. You're a great, strong strap - ping fel - low! You should work the

Peer  
That's e - nough of dis - mal wai - ling!

Piano

Synth

Perc.  
*p* *cresc* *f* *p*

Aase  
farm for pro - fit, look af - ter what your fa - ther left.

Peer  
Of - ten when our luck gave out — it re - turned as strong as e - ver. Dear -

Piano

Synth

Perc.  
*p* *cresc* *f* *p*

Aase  
Would — to God that I were dead and bu - ried in the

Peer  
est pret - ty lit - tle mo - ther, all the town shall do you ho - nour:

Piano

Synth

Perc.

Aase  
cold, black earth! Prayers and tears have no ef - fect.

Peer  
on - ly wait 'till I have done some - thing, some - thing real - ly great!

Piano

Synth  
*cresc*

Perc.  
*f*

1/187

**animando**

Aase

Some-thing might have come of you if you'd thought of set-ting down: that girl In-grid-she quite liked you; you'd have won a

Piano

Synth

Perc.

*p* *cresc*

1/195

♩ = 108

Aase

hand-some dow - ry — if you'd real - ly wan - ted to.

Peer

Ve-ry well, I'll — go and ask her!

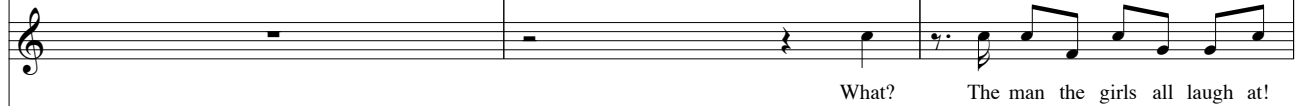
Piano

Synth


Perc.

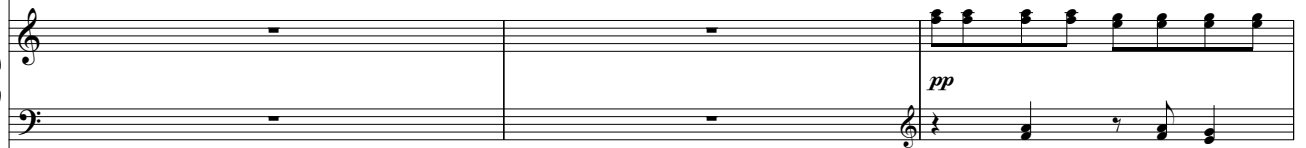
*p*

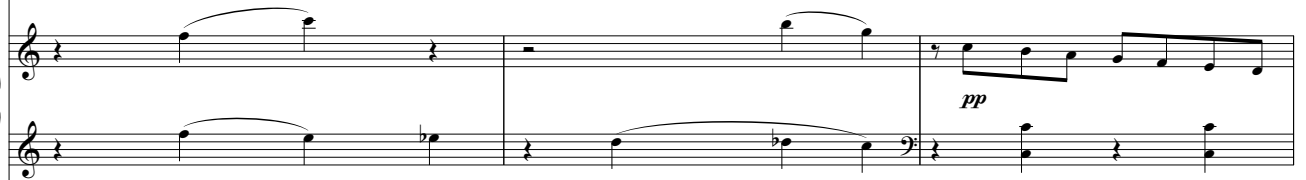
Aase  You're too late - you've missed your chance: she's mar-ried to Mads Mo - hen.

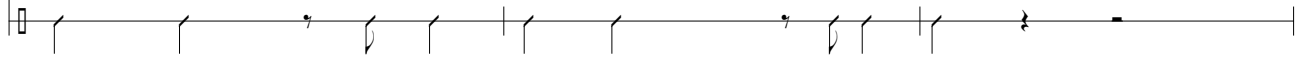
Peer  What? The man the girls all laugh at!

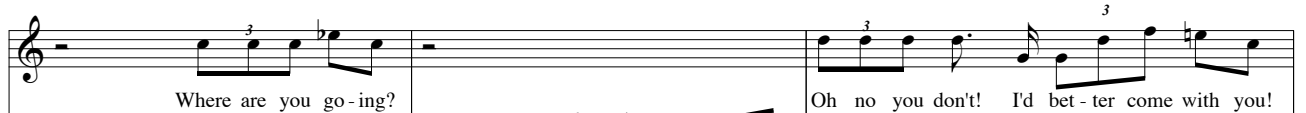
**Chorus of Villagers** *[in the distance]*

Chorus  Love's the sof - test,

Piano  *pp*

Synth  *pp*

Perc. 

Aase  Where are you go - ing? Oh no you don't! I'd bet - ter come with you!

Peer  To find your fu - ture daugh - ter!

Chorus  swee - test thing that in the heart may sleep.

Piano 

Synth 

Aase (picking her up) Put me down! You beast! I'll give you a

Peer Oh no you won't, you'll stay right here! Do stop wrig-gling!

Chorus Love is craft and for its woes is well e-quipped to weep.

Piano

Synth

1/208 [Villagers enter making preparations for the wedding]

Aase thra-shing! Me!

Peer (putting her on the roof) Be pa-tient, mo-ther, I shan't be long! Villagers [some] What's that scream-ing? Aa-se, you've come

Chorus Love is weal and love is woe, in

Piano *p*

Synth *sfz* *pp*

Perc.

**Villagers [others]**                      **Aase**                      *More villagers enter*                      **Villagers**

You're half-way to Hea-ven!                      Fetch a lad-der! Get me down!                      What's go-ing on?  
 up in the world!                      *[laughing]*                      She's half-way to Hea - ven!

glad - ness can main - tain us,                      Love is life and

**Chorus**

**Piano**

**Synth**

Peer Gynt's mo-ther's on the mill - house roof,                      Peer Gynt's mo-ther's on the  
 Peer Gynt's mo-ther's on the mill house roof,                      Peer Gynt's mo-ther's on the mill house roof,

love \_\_\_\_\_ is death, and love can well sus - tain us.

**Chorus**

**Piano**

**Synth**



1/216

Mads and Ingrid enter with their wedding party and onlookers

mill house roof!  
on the mill house roof!

Piano

Synth

Perc.

*p*

*sfz* *p*

3

Detailed description: This musical score block contains the first system of music. It features two vocal staves at the top with lyrics. Below them are staves for Piano, Synth, and Percussion. The Piano part includes a dynamic marking of *p*. The Synth part includes dynamic markings of *sfz* and *p*, and a triplet of eighth notes marked with a '3'. The Percussion part consists of a steady eighth-note rhythm.

**Chorus of Villagers**

Chorus

Love is false and love is ea - ger,

Piano

Synth

Perc.

3

Detailed description: This musical score block contains the second system of music, titled 'Chorus of Villagers'. It features a vocal staff with the lyrics 'Love is false and love is ea - ger,'. Below it are staves for Piano, Synth, and Percussion. The Piano part includes a triplet of eighth notes marked with a '3'. The Synth part includes a triplet of eighth notes marked with a '3'. The Percussion part consists of a steady eighth-note rhythm.

Chorus

for - ces folk to long. Love's a mar - vel to the man—  
Love is foo - lish, love is firm and love is com - fort strong:

Piano

Synth

Perc.

Detailed description: This system contains the first four staves of music. The Chorus part (top two staves) has lyrics: "for - ces folk to long. Love's a mar - vel to the man—" on the first line and "Love is foo - lish, love is firm and love is com - fort strong:" on the second line. The Piano part (middle two staves) features a rhythmic accompaniment with chords and eighth notes. The Synth part (third staff) plays a melodic line with sustained notes. The Percussion part (bottom staff) has a simple drum pattern of quarter notes.

Chorus

—who treats of it in song, Love's a mar - vel to the man who treats of it in song, who  
Love's a mar - vel to the man who treats of it in song, who treats of it in song, a mar - vel to the

Piano

Synth

Perc.

Detailed description: This system continues the music from the first system. The Chorus part (top two staves) has lyrics: "—who treats of it in song, Love's a mar - vel to the man who treats of it in song, who" on the first line and "Love's a mar - vel to the man who treats of it in song, who treats of it in song, a mar - vel to the" on the second line. The Piano part (middle two staves) continues with its accompaniment. The Synth part (third staff) continues with its melodic line. The Percussion part (bottom staff) continues with its drum pattern.

Chorus

treats of it in song, who treats of it in song!

man in love who treats of it in song.

Piano

Synth

Perc.

Detailed description: This system contains the vocal introduction and the first four measures of the piano, synth, and percussion accompaniment. The vocal lines are in treble and bass clefs. The piano part features a complex rhythmic pattern with a crescendo leading to a forte (f) dynamic. The synth part has a steady eighth-note accompaniment with a forte (f) dynamic and a decrescendo (dim) towards the end. The percussion part consists of a simple rhythmic pattern with a triplet of eighth notes.

*Musicians start to play; the bride and groom are received by their parents.*

1/245 **l'istesso tempo**

Piano

Synth

Perc.

Detailed description: This system contains measures 5 through 8. The piano part continues with its rhythmic pattern, featuring a piano (p) dynamic in measure 6 and a forte (f) dynamic in measure 8. The synth part has a steady eighth-note accompaniment with a forte (f) dynamic and a triplet of eighth notes in measure 8. The percussion part continues with its rhythmic pattern.

Piano

Synth

Detailed description: This system contains measures 9 through 12. The piano part continues with its rhythmic pattern. The synth part has a steady eighth-note accompaniment with triplets of eighth notes in measures 10, 11, and 12.

Suddenly Ingrid, faced with the prospect of life with Mads, screams and bursts into tears; she runs off with Mads following after her. Everyone laughs.

Women

1/257

The Bride? Yes, of

Musical score for the 'Women' section. It includes a vocal line with lyrics 'The Bride? Yes, of', a piano accompaniment with a *p* dynamic marking, and a synth accompaniment featuring triplet patterns.

The Steward

course, she's cry-ing a lot, but who'd take a-ny not-ice of that! Now then, one and all, fill up your mugs!

Musical score for the 'The Steward' section. It includes a vocal line with lyrics 'course, she's cry-ing a lot, but who'd take a-ny not-ice of that! Now then, one and all, fill up your mugs!', a piano accompaniment, and a synth accompaniment.

1/263

A man

A boy

A girl

Thank you, I will, it emp-ties so quick-ly! Go to it, you lot, give it some wel-lie! Hey, what a leap!

Musical score for the 'A man', 'A boy', and 'A girl' section. It includes three vocal lines with lyrics 'Thank you, I will, it emp-ties so quick-ly!', 'Go to it, you lot, give it some wel-lie!', and 'Hey, what a leap!', a piano accompaniment, a synth accompaniment with a *f* dynamic marking, and a percussion line.

Piano

Synth

Perc.

1/272

Piano

Synth

Perc.

**Mads** *(running back in)*

Mads

Fa-ther, she won't! She's bei-ng un-kind to me! **Mads' Father** She's locked her-self in!

What won't she do? Well, find the key then!

Piano

Synth

**Alad** (running in)

Mads

I don't know how!

Oh, you're a nui-sance!

Now things are going to get live-ly, I'm sure - Peer

Piano

Synth

**The Steward**

**Girls**

Gynt has ar-rived!

Who asked him a-long?

**Aslak**

No-one!

**Aslak**

If he speaks to you, girls, pre-tend not to no-tice!

Piano

Synth

Let's pre-tend that he does-n't ex-ist!

Synth

Perc.

1/293 recitative

**Peer** (*entering*)

I won-der if In-grid will be here a-lone. No, thou-sands of neigh-bours are swar-ming like flies. I'd do ra-ther

Synth

Peer

bet-ter to go back a-gain. They snig-ger and whis-per be-hind your back. If on-y I had a good, strong

Synth

1/303 (*a tempo allegro*)

**People passing by**

drink, or could walk a-round in vi - si-ble! His fa-ther drank and his mo-ther's half-cra-zy! Small won-der the boy has

Synth

**Peer**

turned out so stu - pid! Could it be me they were talk-ing a -bout? Oh! Well let them gos-sip,

Synth

Peer

it's not like-ly to kill me!

**Aslak**

Why look! There's that young drun-kard, Peer Gynt! Up on your feet, lad!

Piano

Synth

Peer

Peer *The de - vil! The black-smith!*

Aslak *What have you done with your - self these last weeks? Been*

Piano

Synth

1/313

Peer *Ad-ven-tures ga - lore - but none of your bu-siness!*

Aslak *up with the Trolls have you?*

Piano

Synth

Peer *Go to Hell!*

Aslak *Gos-sip is, — it was you In-grid fan-cied. Now then, don't lose your tem-per, — there'll be plen-ty of o-thers!*

Synth

Aslak *You're sure to find some - one — who'll have you some day! I'll give your love to the bride. Good - bye!*

Synth



Peer

In - grid can chose whom she likes - I don't care!

Piano

Synth

1/323 **Dance - Allegro molto**

**Peer**

Peer

What a swarm of young beau - ties! How mu - sic in-spires me! Yes, hell and dam-

Piano

Synth

Perc. *low toms*

Peer

na - tion, I'll join the par - ty! Now, — which girl's the fast - est?

Piano

Synth

Perc.

1/339

**Girls**

**Peer**

Not me! Nor me! I'm sure I'm not ei-ther! What a-bout you?

Piano

Synth

**Girls** [some]

I'm go-ing home! Good bye! I have-n't got time! Just who do you think you are? We're off!

Piano

Synth

Perc. *small drum* *high drum (no snare)*

**Lads**

**Peer**

See, they pre-fer to dance with old men! Hey!

Piano

Perc.

**Lads**

Where are the free ones? Find them your-self! There's some wi - dows a-round!

Piano

Perc.

*Peer is downcast; but then Solveig enters with her parents: they are newcomers to the area. She is very prim and carries a Bible in her hand. They catch each other's eye.*

1/367

Piano

Perc. *cymb crash* *tenor drum* *f* *p*

Piano

Synth

Perc.

**Peer** *[to Solveig's father]* **Solveig's father**

May I dance with your daugh - ter? Cer - tain - ly. First, though, we must go and greet our

Piano

Synth

1/391

*[they pass on]* **The Steward** **Peer**

kind hosts. Since you're here, you might as well drink! No thanks! I'm wai - ting to dance!

Piano

Synth

Perc.

**Peer**

I've ne - ver seen a - ny - one so love - ly be - fore. So shy and so in - no - cent!

Piano

Synth

Perc.

1/405

Peer

Peer

I must have a dance with her!

No!

Chorus

Lads

Are you lea-ving al-rea-dy?

Are you frigh-tened of As-lak?

Piano

Synth

Perc.

*ff*

*cymb crash*

Solveig

Solveig

Is it you who wan-ted to dance with me?

No, I

Peer

Peer

Me, frigh-tened?

Yes, come a-long!

Chorus

Lads

Yes, you!

Piano

Perc.

1/417

Solv.

Solv.

mus-n't go far, mo-ther told me.

Don't laugh!

Peer

Mo-ther told you! Were you on-ly born yes-ter-day? You're on-ly a child! What's your

Piano

Perc.

[she runs off, terrified]

Solv. Sol - veig. And what are you called? Oh heavens!

Peer name? I'm the fa-mous Peer Gynt!

Piano

Perc.

1/433

recitative - allegro

Mads' mother

Won't what?

Mads (re-entering) 3

Mo - ther, she won't! Un -

Piano

Synth

Perc.

Mads' mother

Mads' father 3

Poor dar-ling, don't scold him - he'll soon be fine!

lock the door! You should be locked a - way your - self!

Synth

*p*

1/438  $\text{♩} = 60$

**Peer**

**Lads** No. All right, I'll try it.

**A lad**

Let's have a drink, Peer! Come on, join in the fun! Try mine, it's stron-ger!

Synth *p*

Perc. *drum kit* *p*

*[drinking]*

Peer Yes, that's more like it! Why are you scared of me?

**Lads** Why are you scared of it? Who

Synth *p*

Perc.

Peer Lot's of fine things, I can tell you! Of course!

Chorus is-n't! Tell what you can do, Peer! Ride through the air?

Synth *f*

Perc.

1/454

[becoming tipsy]

Peer: One day I'll ride o-ver-seas in glo - ry! Here comes Peer Gynt at the

Synth: *p*

Perc.: *mf*, *dim*, *p*

1/466

Peer: head of his ar - my - his char - ger gold - shod, sil-ver

Synth: *mf*, *f*, *p*

Perc.: *f*, *dim*

1/473

Peer: cres - ted his har - ness, splen - did the men in his re - te-nue fol - low-ing!

Piano: *p*, *f*

Synth:

Perc.:

Peer *Peo - ple in groups by the*

Piano

Synth

Perc.

Peer *way - side are ga - thered, lif - ting their hats as they stare up in won - der;*

Piano

Synth

Perc.

Peer *wo - men are curt-seying: e - very-one knows it is Em - peror Peer*

Piano

Synth

Perc.



1/496

Peer Gynt and his Thou - sand Re - tai - ners!

**The crowd**

Chorus He's gone out of his mind! The

Piano

Synth *cresc* *f*

Perc.

Peer Just wait and you'll see!

Chorus brag-gart! You li-ar! He's out of his mind! Ra-ving and mad!

Piano *ff*

Synth *ff*

Perc.

1/505

Peer *wo-men are curt-seying: e - very-one*

Chorus *Big mouth! Li-ar! He needs two black eyes!*

Piano *p*

Synth *p*

Perc. *p*

1/513

Peer *knows it is Em - peror Peer Gynt and his Thou - sand Re - tai - ners!*

Chorus *He's gone*

Piano

Synth

Perc.

**The crowd**

Peer

Chorus

Piano

Synth

Perc.

Just wait and you'll see!

out of his mind! The brag-gart! You li - ar! He's

Chorus

Piano

Synth

Perc.

out of his mind! Ra-ving and mad! Big mouth! Li-ar! He needs two black eyes!

1/522

♩ = 96

Peer

Mads

I can do

Is it true — you can ride through the air, Peer?

Piano *p*

Synth *p*

Peer

a - ny - thing, be - lieve me!

Of course, that's ea - sy!

At

Mads

You can be in - vi - si - ble, then?

Piano

Synth *p*

[seeing Solveig]

1/534

Solveig

Solv.

Let me go!

Peer

last you've come back to me! Now let me swing you round and round! Why?

Piano *f*

Synth

Perc. *f* tenor drum

Solv. You're so wild and free!

Peer Like a stag in spring - time! Come on, don't be shy! Why not?

Piano

Perc.

1/542

Solv. *[leaving him]* cause you've been drin-king. **Mads** Can you help me then to get at the

Piano

Synth

Perc.

Peer Why? Where is she? Well now... You'll have to

Mads bride? In the store house. Oh lis - ten, Peer, please try...

Piano

Synth

Peer

Peer  
ma-nage with-out me now. Wait! In-grid in the store-house! It's

Piano

Synth

Perc.  
*f*  
tenor drum

Peer  
true that I've had too much to drink - but that's be-cause you hurt me so. Please come!

Mads [to Peer]

Piano

Perc.

Solveig  
I'm a-fraid of fa-ther. Leave me a-lone!

Peer  
Strait-laced is he? No! I'll turn my-self in - to a troll!

Mads  
come.

Piano

Perc.

1/563 **accel. poco a poco**

Peer

I'll be by your bed at mid - night, then I'll turn my-self in-to a were - wolf,

Piano

Synth

**Solveig**

*[she runs off, terrified]*

Peer

and nib-ble and bite you all o - ver!

Now you've been hor - rid!

**Mads**

I'll give you an ox if you help me.

Piano

Synth

1/571

**Peer**

*[to Mads, as they leave]*

**Steward**

*[holding them back]*

Come on, then!

Now go

Piano

Synth

1/578

♩ = 126

**Aslak**

ea - sy! Ei-ther Peer Gynt or I must bite the dust! I'll mur - der the beg - gar!

Piano

Synth

**Solveig's Mother**

Now you can see what they

**Solveig's Father**

Where is he? Con - trol your-selves, peo - ple!

**Women**

No, let them set-tle it! We'd like Peer a - live!

**Men**

Let's have a du-el! As - lak will thrash him!

Piano

Synth



1/590

♩ = 144

[to Solveig]

**Aase** [rushing back in]

think of Peer Gynt! Is that son of mine here? I'll teach him a lesson!

**Helga**  
Will they beat him? beat him?

S's Fa  
Lord, give us peace!

Chorus  
Where is he? Where is he? Drunk, I expect! Tel-ling lies! The scoun-dre! Buthe'll

Piano

Synth

Aase  
I'm going to beat him! What? Harm my Peer? Just

**Aslak**  
I'll kill him, for sure!

Chorus  
in for it now! Peer

Peer Gynt's in trou-ble!

Piano

Synth

Aase

see if you dare! He's got a mo - ther who'll fight tooth and nail! Where

Chorus

Gynt's in trou - ble! Peer Gynt's in trou - ble!

Piano

Synth

1/607 ♩ = 160

**Mads** [rushing back in]

Aase

is he, though? Peer! Peer! Oh God in

Chorus

trou - ble! Where, where is Peer? Gynt?

Where is he? Where is he? Where is Peer Gynt?

Piano

Synth

Mads' Parents

Aase

Mads: heaven! Mo-ther, it's ter-ri-ble!

Chorus: What has hap-pened

Mads' Parents: Now what's the mat-ter?

Aase: Ah, have they Peer Gynt...

Piano and Synth parts provide accompaniment for the vocal lines.

1/614  $\text{♩} = 56$

Aase

Mads: killed him?

Chorus: now? Peer! He's made off with the bride!

Mads: look on the hill-side.

Aase: The

Piano and Synth parts continue the accompaniment.

de - vil!

**All**

He's scam - bling up steep - ly - just like a goat! Car - ry - ing In - grid like a

Chorus

Peer! He's made off with the bride! Peer

Piano

Synth

Detailed description: This system contains the first five measures of the piece. It features a vocal line with lyrics, a Chorus line with lyrics, a Piano line with a melodic accompaniment, and a Synth line with a rhythmic accompaniment. The lyrics are: 'de - vil!', 'He's scam - bling up steep - ly - just like a goat! Car - ry - ing In - grid like a', 'Peer! He's made off with the bride! Peer'. The piano part has accents (>) over several notes. The synth part has a steady eighth-note pattern.

**Aase**

I hope you fall o - ver! Oh! Mind where you're go - ing!

pig on his back!

Chorus

Gynt's made off with her,

Piano

Synth

*cresc*

Detailed description: This system contains the next five measures. It features a vocal line with lyrics, a Chorus line with lyrics, a Piano line with a melodic accompaniment, and a Synth line with a rhythmic accompaniment. The lyrics are: 'I hope you fall o - ver! Oh! Mind where you're go - ing!', 'pig on his back!', 'Gynt's made off with her,'. The piano and synth parts have a 'cresc' (crescendo) marking in the fifth measure. The piano part has accents (>) over several notes. The synth part has a steady eighth-note pattern.

1/627 ♩ = 60

All

Chorus

We'll have his life for the rape of a bride!

We'll have his

the bride! Yes! We'll have his life for the rape of a bride,

Piano

Synth

Chorus

life for the rape of a bride!

the rape of a bride!

the rape of a bride!

Piano

Synth

1/641 *sempre accelerando*

Musical score for Piano and Synth instruments. The Piano part features a rhythmic pattern of eighth notes with accents, while the Synth part plays a steady bass line. The score is divided into two systems, each with a Piano and Synth staff. Dynamics include piano (p) and fortissimo (ff).

**Scene Two** The Hall of a subterranean palace which is full of pulsating creatures that curiously resemble the crowd of the previous scene transformed into **Trolls**: malignant creatures, punks and thugs. On a throne surrounded by courtiers sits the **Troll King**, whose ugly daughter, dressed in green, resembles **Ingrid**. The Trolls have set upon Peer.

2/1 **feroce** ♩ = 96

Musical score for Trolls and Percussion. The Trolls part includes lyrics and triplets. The Percussion part features a complex rhythmic pattern with dynamics like fortissimo (ff) and piano (p).

**Trolls**  
Kill him! Kill him! The dog has se-duced the Troll-King's fair-est daugh-ter!

**Group 1** Let us cut off his fin - gers!  
**Group 2** Let us tear out his hair!  
**Group 3** Let us bite his bot-tom!

**Group 4** **Group 5** **Group 6**

Let's re-duce him to soup! Let us roast him in the o-ven! Let us toast him on the grill!

**Group 7**  
Let us

Perc. *f* *p* *f* *p* *f* *p*

**Group 1** **Group 2** **Group 3** **Group 4** **Group 5** **Group 6**

Let us cut off his fin-gers! Cut him!

Let us tear out his hair! Tear him!

Let us bite his bot-tom!

Let's re-duce him to soup!

Let us roast him in the o-ven!

Let us toast him on the  
cook him in the pot! Let us

Perc. *f* > >

Cut him! Cut him! Cut him! Eat him! Eat him! Eat him!

Tear him! Tear him! Tear him! Eat him! Eat him! Eat him!

Bite him! Bite him! Bite him! Eat him! Eat him! Eat him!

Boil him! Boil him! Boil him! Eat him! Eat him! Eat him!

Roast him! Roast him! Eat him! Eat him! Eat him!

grill! Toast him! Toast him! Eat him! Eat him! Eat him!

cook him in the pot! Cook him! Eat him! Eat him! Eat him!

Perc. *p* *cresc* *f* *ff*

2/20

**poco rall.** **Troll King**

Tr King  
Calm your-selves! The lad is well-built, — though he has on-ly one head!

Synth  
*p*

Perc.  
*diminuendo*



Tr King   
 Synth

**meno mosso**

**2/28 a tempo**

Tr King   
 Synth   
 Perc.

Tr King   
 Synth   
 Perc.

Tr King   
 Synth   
 Perc.

Tr King

side a-mongst men where the skies are bright there's a say-ing which goes: "Man, to thy-self be true!" But

Synth

Perc.

Tr King

here in the moun-tains the say - ing runs: "Hell! E - very Troll for him-self!"

Synth

Perc.

2/43

Peer

Peer

Once I'm a king that should-n't be hard!

Synth

Perc.

Troll King

Tr King

Next, you must throw off your hu - man clothes - it's their out - ward ap - pea-rance that Trolls are

Synth

Perc.

Tr King known by! Cus-tom and clothes are all that mat-ter! See that my best tail— is fas-tened on him!

Synth

Perc.

Tr King Mu-sic, ho! Let the band play! Dan-cing girls, hi! Tread the hall - floor!

Synth

Perc.

2/58

Synth *p cresc* *ff*

Perc. *p cresc* *ff*

**Dance of the Trolls** A grotesque ritual follows: a procession of Troll Priests and Troll Maidens, bearing in their midst a sacrificial victim whose tail is ceremoniously removed. While everyone dances ecstatically, the tail is blessed and fastened on Peer.

2/66 ♩ = 80

Piano *p*

Perc. *tam-tam* *p* *ff*

Piano

Perc.

Piano

Synth

Perc.

Piano

Synth

Piano

Synth

Piano

Synth

2/109

Piano

Synth

Piano

Synth

2/119

$\bullet = 84$   
marcato

Piano

Synth

Perc.

Piano

Synth

Perc.

Piano

Synth

Perc.

*ff*

2/136 ♩ = 96

Piano

Synth

Perc.

*f molto marcato*

*p*

Piano

Synth

Piano

Synth

2/156 ♩ = 104

Piano

Synth

Perc.

*ff*

*ff*

*fff*

Piano

Synth

Perc.

The first system of the score consists of three staves. The Piano staff has a treble clef and a bass clef. The Synth staff has a treble clef and a bass clef. The Percussion staff is a single-line staff with a vertical bar line. The Piano part begins with a series of chords in the bass clef, followed by a melodic line in the treble clef. The Synth part has a bass line with chords and a treble line with a melodic line. The Percussion part has a rhythmic pattern of eighth and sixteenth notes.

Piano

Synth

Perc.

The second system of the score consists of three staves. The Piano staff has a treble clef and a bass clef. The Synth staff has a treble clef and a bass clef. The Percussion staff is a single-line staff with a vertical bar line. The Piano part continues with a melodic line in the treble clef and a bass line with chords. The Synth part has a bass line with chords and a treble line with a melodic line. The Percussion part has a rhythmic pattern of eighth and sixteenth notes.

Piano

Synth

2/173

*p*

The third system of the score consists of three staves. The Piano staff has a treble clef and a bass clef. The Synth staff has a treble clef and a bass clef. The Percussion staff is a single-line staff with a vertical bar line. The Piano part features a complex rhythmic pattern in the treble clef and a bass line with chords. The Synth part has a bass line with chords and a treble line with a melodic line. The Percussion part has a rhythmic pattern of eighth and sixteenth notes. The system ends with a measure marked 2/173, where the Piano part has a dynamic marking *p* and the Synth part has a dynamic marking *p*.



Piano

Synth

*p*

2/180

Piano

*cresc*

Synth

*cresc*

Piano

Synth

*cresc*

2/190

Piano *ff* *diminuendo*

Synth *ff* *diminuendo*

Perc. *ff*

Piano *ff*

Perc. *fff*

2/204

*misterioso*

$\text{♩} = 92$

*Peer and Ingrid are married; they couple and she gives birth to an Ugly Brat with monster-like features.*

Synth

Synth

Synth

2/222

### Troll King

♩ = 84

Tr King

Peer

Synth

Perc.

*rit.*

3 3

Tell me now what you saw!

**Peer**

3 3 3

A sight that washuge-ly ug-ly!

*open cymbals*

*p* *p cresc* *f* *cresc*

♩ = 96

Tr King

Synth

Perc.

3 3 3 3 3 3 3 3 3

It's a cu-ri-ous thing a-bout hu-man na-turehow it clings to men for so long a

*f* *cresc* *f* *dim*

### *più mosso*

Tr King

Peer

Synth

Perc.

time!

3 3 3 3

Well, my son, we must give you some treat-ment!

**Trolls**

3

We'll

*rit*

*p* *f* *p*

2/236

3 3 3 3 3 3 3 3

scratch your eyes so that you see a-skew, yet you'll think what you see is per-fec-tion it-

Synth *cresc*

Perc. *f* *p*

**rall.** **a tempo**

self! Your bride will seem love - ly -

Synth *f*

Perc. *tr*

3 3 3 3 3 3 3 3 3 3

your troub-les and woes you'll be rid of for - e - ver since the eyes are the source of no-thing but tears.

Synth

Perc.

**Troll King**

**Peer**

3 3 3 3

Where are you go-ing?

Peer

3 3

Thanks ve-ry much! I must be off! O-pen the gates! Let me go out!

Synth *cresc* *sfz*

Perc. *f* *p* *cresc*

2/249 **feroce** ♩ = 96

**Trolls**

Musical notation for the first system, including vocal lines and a percussion line. The lyrics are: Kill him! Kill him! The dog has se-duced the Troll-King's fair-est daugh-ter!

Perc. *ff* *p*

**Group 1**

**Group 2**

**Group 3**

Musical notation for the second system, including vocal lines and a percussion line. The lyrics are: Let us cut off his fin - gers! Let us tear out his hair! Let us bite his bot-tom!

Perc. *p* *f* *p* *f* *p*

**Group 4**

**Group 5**

**Group 6**

**Group 7**

Musical notation for the third system, including vocal lines and a percussion line. The lyrics are: Let's re-duce him to soup! Let us roast him in the o-ven! Let us toast him on the grill! Let us

Perc. *f* *p* *f* *p* *f* *p*

Musical notation for the fourth system, including multiple vocal staves and a percussion line. The lyrics are: Let us cut off his fin-gers! Cut him! Let us tear out his hair! Tear him! Let us bite his bot - tom! Let's re-duce him to soup! Let us roast him in the o - ven! Let us toast him on the cook him in the pot! Let us

Perc. *f*

Cut him! Cut him! Cut him! Eat him! Eat him! Eat him!

Tear him! Tear him! Tear him! Eat him! Eat him! Eat him!

Bite him! Bite him! Bite him! Eat him! Eat him! Eat him!

Boil him! Boil him! Boil him! Eat him! Eat him! Eat him!

Roast him! Roast him! Eat him! Eat him! Eat him!

grill! Toast him! Toast him! Eat him! Eat him! Eat him!

cook him in the pot! Cook him! Eat him! Eat him! Eat him!

Perc. *cresc* *f* *ff*

2/267

Piano *p* *cresc* *f* *ff*

Perc. *p* *cresc*

Many sounds accompany the following: the moans of the Trolls, birds' cries and the beating of wings, the destruction of the palace, etc. **The Voice of the Great Boyg** resounds with terrifying effect.

**BOYG**

Cease your play!  
 [Peer tries to run out, but every exit is barred to him]  
 Go round about, Peer!

**PEER**

Who are you?

**BOYG**

The Boyg, Peer Gynt! The one and only!

**PEER** (*struggling in the dark*)

Get out of my way!

**BOYG**

Go round or straight through - it's just as far.  
 Outside or inside - you can't tell the difference.  
 As soon as you're free - you're caught up again

*The beating of wings is heard.*

**BIRDS' CRIES**  
Boyg, he has fallen!  
Seize him! Seize him!

**BOYG**  
He's ours!

**PEER**  
Save me, mother!  
Solveig, save me!

*Suddenly bells are heard in the distance; the Trolls disperse in turmoil and the Hall disintegrates; Peer lies scarcely conscious on the mountainside; Solveig passes by, ringing a hand bell to scare the Trolls away; she is looking for Peer but does not see him.*

**BOYG** (*gasping, dwindling away*)  
He was too strong;  
women have saved him!

*(nothing remains)*

**Scene Three** *Aase's hut stripped bare. She is in bed, waiting. It is evening.*

3/1 ♩ = 60

Synth

The musical score consists of three systems of piano accompaniment for a synthesizer. Each system includes a treble clef staff and a bass clef staff. The first system begins with a tempo marking of 60 beats per minute and a dynamic marking of *pp*. The music features a series of chords in the bass line and melodic lines in the treble line, including several triplet figures. The second and third systems continue the piece, with changes in time signature to 2/4 and 3/4, and further melodic and harmonic development.

3/21 ♩ = 66

Aase

Aase

Oh, \_\_\_\_\_ how poor crea-tures like

Piano

Synth

Detailed description: This system contains the first musical staff. The Aase vocal line (treble clef) begins with a whole rest for two measures, followed by a half note G4, and then a triplet of eighth notes (A4, B4, C5) with a fermata. The Piano accompaniment (treble clef) starts with a piano (*P*) dynamic, playing eighth notes. The Synth accompaniment (grand staff) features a complex rhythmic pattern in the right hand with triplets and sixteenth notes, and sustained chords in the left hand.

Aase

us must suf-fer! Mer-ci-ful God, the whole house is emp-ty! The bail-lif has

Piano

Synth

Detailed description: This system contains the second musical staff. The Aase vocal line (treble clef) has a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5, then a quarter rest, and finally a quarter note G4. The Piano accompaniment (treble clef) plays eighth notes. The Synth accompaniment (grand staff) continues with rhythmic patterns and sustained chords.

Aase

ta-ken my clothes, the clothes off my back. The farm's gone now, \_\_\_\_\_ and so is our land. With

Piano

Synth

Detailed description: This system contains the third musical staff. The Aase vocal line (treble clef) starts with a triplet of eighth notes (G4, A4, B4), followed by a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter note F4, and a quarter note E4. The Piano accompaniment (treble clef) plays eighth notes. The Synth accompaniment (grand staff) continues with rhythmic patterns and sustained chords.



Aase  
Peer a-way there's no-one to help me. The de-vil's to blame, took my boy! Why won't he come?

Piano

Synth

Perc. *tabla [or bongos]*  
*p*

Aase  
There's no time to lose: to think that my end might hap-pen with-out him!

Synth

Perc.

3/41

Aase  
Peer as a Young Man God

Peer  
[entering] Mo-ther!

Piano

Synth

Perc.

Aase  
bless you my son! But how dare you come here? Your life is in dan-ger you know.

Peer  
My life does -n't

Piano

Synth

Perc.

Aase  
Mine's near its end; you'll be done with me soon. Then you must get me a cof - fin and see that it's

Peer  
mat-ter! Time e-nough for that la-ter, not

Piano

Synth

Perc.

Aase  
hand-some and fine! \_\_\_\_\_

Peer  
now. Let's talk of love-ly things, not what's hor-rid and pain-ful and sore - what

Piano

Synth

Perc.

**3/51 animandosi**

Aase  
They say there's a girl who longs for the moun-tains-it's said she ig-nores her folk's tearsshall I

Peer  
news is there here?

Piano

Synth

Perc.

3/56 **più vivo** ♩ = 80

Aase  
tell you her name? Yes, we'd play sled-ges, ride o-ver the

Peer  
Why look, this is sure-ly the bed I had as a boy!

Piano

Synth

Perc.

Detailed description: This system contains the first three measures of the piece. Aase's vocal line starts with a triplet of eighth notes (G4, A4, B4) followed by a quarter rest, then continues with a melodic line. Peer's vocal line has a quarter rest in the first measure, then a melodic line starting on G4. The Piano part has a treble clef with a quarter note G4 and a bass clef with a whole note chord (G2, B1, D2). The Synth part has a bass clef with a whole note chord (G2, B1, D2). The Percussion part has a quarter note G4, a quarter note A4, and a quarter note B4.

Aase  
fj - ord! We had some white hor - ses, high up and low down we'd fly!

Peer  
As we gal - loped you'd

Piano

Synth

Perc.

Detailed description: This system contains measures 4-6. Aase's vocal line continues from the previous system. Peer's vocal line has a quarter rest in measure 4, then a melodic line starting on G4 in measure 5. The Piano part continues with a melodic line in the bass clef. The Synth part continues with a whole note chord (G2, B1, D2). The Percussion part has a quarter note G4, a quarter note A4, and a quarter note B4.

Aase

Peer

Piano

Synth

Perc.

turn round to ask was I cold? Stir your-self, Gra - ne! Now we are speed - ing!

Aase

Peer

Piano

Synth

Perc.

hear some - thing ring - ing! What is it that's sigh - ing?

Theseleigh bells, dear mo - ther! The

Aase  
Peer  
Piano  
Synth  
Perc.

What is it that's glis-tening?  
trees on the hill - side. The lights in the cas - tle. Out - side stands St. Pe - ter in -

**3/68 subito molto più mosso**

Aase  
Peer  
Piano  
Synth  
Perc.

Oh Peer, \_\_\_\_\_ you are ta-king your mo-ther to a splen - did par - ty!  
vi - ting you in!

Aase

Peer

Piano

Synth

Perc.

But don't drive so fast, I'm so old and tired now. I'll

The drive is soon o-ver.

*diminuendo*

Detailed description: This system contains the first four measures of the piece. Aase's vocal line begins with a rest, followed by the lyrics 'But don't drive so fast, I'm so old and tired now.' Peer's vocal line has rests for the first three measures and then enters with 'The drive is soon o-ver.' The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line of quarter notes in the left hand. A 'diminuendo' instruction is placed below the piano part in the third measure. The synth part consists of sustained chords in the right hand and a similar sustained bass line in the left hand. The percussion part is a consistent eighth-note hi-hat pattern.

Aase

Peer

Piano

Synth

Perc.

lie back with my eyes shut and trust in you,

*p*

Detailed description: This system contains the next four measures. Aase's vocal line continues with the lyrics 'lie back with my eyes shut and trust in you,'. Peer's vocal line remains silent. The piano accompaniment continues with the same rhythmic pattern, marked with a piano (*p*) dynamic. The synth part remains consistent with sustained chords and bass. The percussion part continues with the eighth-note hi-hat pattern.

**3/80** **vivace**  $\text{♩} = 80$

Aase Peer.  
Peer  
[She dies, but for a moment Peer does not notice]  
The ex-cite - ment is huge! They all come to greet us!

Piano *p*

Synth

Perc.

Peer  
What's that St. Pe - ter, you won't let her in? My, my good Sir, you'll find no - one bet - ter than

Piano

Synth

Perc.

Peer  
her! You must re - spect and re - vere her, make her feel tru - ly at home! A - ha!

Piano

Synth

Perc.





al...

Peer

Don't stare so, it's me! So that's it. Our jour - ney is o - ver.

Piano

Synth

Perc.

tempo...

*He bids her a tender farewell. The sun is setting as Solveig enters.*

Peer

Thanks for your beatings and kis - ses, thank you for all your days.

Piano

Synth

Perc.

3/115

... primo

Solveig

Solv.

Lone - ly days and emp - ty nights bore.

Peer

Sol-veig, you here?

Synth

*p*

Solv. *3* *3* *3* *3*  
\_me the mes-sage that I must come. I've left them for-e-ver. My friend, you're

Peer  
But your pa-rents? Sol-veig, my fair-est, you're

Synth



Solv.  
all to me. Here, where we hear the whis-pers of trees, in si-lence and song,

Peer  
all to me. Here, where we hear the whis-pers of trees, in si-lence and song,

Synth




Solv.  
here we shall live—and be hap-py.— How sound-ly she's slee-ping.

Peer  
here we will live—and be hap-py.— Hush, she is dead.

Piano *p*

Synth



[Peer hears the Voice of the Boyg once more.]

**BOYG** Go round about, Peer. There is no way straight to her. Go round about, so that, if you gain nothing, at least you'll have nothing to lose. 3/137


Solv. 

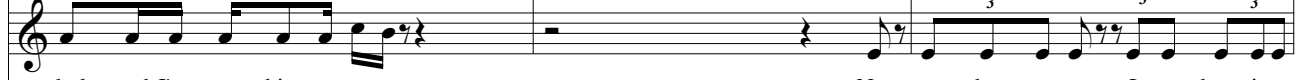
Peer 


Piano 

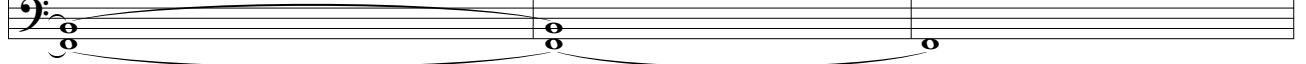
Synth 

Where are you go-ing?  
Just round a - bout. It's

Solv. 

Peer 

Piano 

Synth 

Wait, and I'll help you, we'll share the bur-den.  
dark and I've some-thing to car-ry. No, stay where you are, I must bear it a-

3/145

Solv. 

Peer 

Piano 

Synth 

Don't go too far, Peer, *[going off]* Yes, I will wait. —  
lone. Be pa-tient, wait for me.

*pp*

Piano

Synth

Piano

Synth

### Act Two

**Interlude.** Another crossroads. Night.

4/1 **larghetto**  $\text{♩} = 76$

Pno./Syn.

### Peer as an Old Man

Peer

**Button Moulder**

A cross-roads, al-rea-dy? That did-n't take long!

BM

Well, Peer Gynt, have you found your wit-nes-ses?

Pno./Syn.

Peer  But I've been my-self!

BM  We must be off! Not so! A man can be com-plete-ly him-self in

Pno./Syn. 

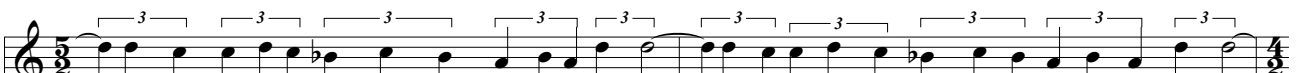
4/16


BM  two diff-erent ways: ne-ga-tive, po-si-tive, one the re-verse of the o-ther.

Pno./Syn. 



BM  When a hu-man soul turns out to be ne-ga-tive, the o-ri-gi-nal i-mage is still quite in-tact,—

Pno./Syn. 



BM  —they just send it be-low where they purge it in sul-phur—'till the i-mage ap-pears that its ma-ker had wan-ted.

Pno./Syn. 

4/27

BM    
 Pno./Syn. 

But if a soul \_\_\_\_\_ has not been true, has ne - ver been it -

BM    
 Pno./Syn. 

self, no - thing a - bove or be - low can re - store \_\_\_\_\_ that pic - ture to life.

BM    
 Pno./Syn. 

There's no-thing for it - my la - dle and I have to cast \_\_\_\_\_ that pic - ture a - gain, cast \_\_\_\_\_

*crescendo* *f*

4/36

Peer    
 BM    
 Pno./Syn. 

But sure - ly \_\_\_\_\_ I'm a ve - ry great sin - ner? \_\_\_\_\_

\_\_\_\_\_ that pic - ture a - gain. \_\_\_\_\_ A - gain I must ask for

*ff*

Peer *Just give me time!* *I'll find one more wit - ness.* *They're so out of*

BM *proof.* *But Peer, I have or - ders.*

Pno./Syn. *diminuendo*

Peer *date! Please!*

BM *But... 'till the next cross - roads, then, but not fur - ther!*

Pno./Syn. *p*

**Scene Four** An exotic island. Bright sunshine. Peer, now a wealthy middle-aged business man, is entertaining lavishly in the grounds of his villa. His guests are important social and business acquaintances. His private jet is parked nearby.

4/48

**Allegro vivace**  $\text{♩} = 84$

Piano *f*

Synth *p marcato*



Piano

Synth

*crescendo*

Piano

4/64 (curtain)

Synth

*f*

*f*

Piano

Synth

Piano

Synth

This system contains the first six measures of the piece. The Piano part features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment of chords. The Synth part consists of two staves: the upper staff has chords in the treble clef, and the lower staff has a bass line in the bass clef.

Piano

Synth

This system contains measures 7 through 12. The Piano part continues with the same eighth-note melody and accompaniment. The Synth part shows more complex chordal textures in the upper staff and a more active bass line in the lower staff.

4/85

Piano

Synth

This system contains measures 13 through 18. A box labeled '4/85' is positioned above the first measure. The Piano part has a dynamic marking of *p* (piano) starting in the second measure. The Synth part also has a dynamic marking of *p* starting in the second measure. The Piano part features a change in the bass line accompaniment, and the Synth part has more complex chordal textures.

Piano

Synth

*cresc*

*cresc*

Piano

Synth

*f*

*crescendo*

*f*

4/101

Piano

Synth

Perc.

*v*

Piano

Synth

Perc.

The first system of the score consists of three staves. The Piano staff (top) has a treble clef and contains a series of chords and arpeggiated figures. The Synth staff (middle) has a treble clef and contains a melodic line with some chromaticism and a long note in the final measure. The Percussion staff (bottom) has a single line with a series of rhythmic pulses.

Piano

Synth

The second system continues the music. The Piano staff (top) has a treble clef and includes a 'diminuendo' marking. The Synth staff (middle) has a treble clef and also includes a 'diminuendo' marking. The time signature changes from 5/4 to 3/4 in the middle of the system.

Piano

Synth

The third system concludes the piece. The Piano staff (top) has a treble clef and starts with a 'p' (piano) dynamic. The Synth staff (middle) has a treble clef and starts with a 'p' dynamic, followed by a 'crescendo' marking and ends with an 'f' (forte) dynamic. The time signature changes from 3/4 to 3/8 in the final measure.

4/124

### Peer in Middle Age

Peer

Drink, gen-tle-men! Man was made for plea-sure!

Chor.

**The Guests**

Herr Gynt, you make a splen-did

Piano

*p*

Synth

*p*

Peer

The cre-dit's due to my ban-ker, my cook, my but-ler...

Chor.

host! Ve-ry well, we'll toast all

Piano

Synth

4/134

### Some associates

Chor. *four! Cheers! Mon - sieur, you have taste such as one*

Piano *f p*

Synth *f p*

Detailed description: This musical score for 'Some associates' consists of three staves. The Chorus staff (top) is in treble clef with a key signature of one flat (Bb) and a common time signature. It begins with a rest, followed by a chord of Bb3, Eb3, and Gb3. The lyrics 'four! Cheers!' are under the first two notes. The tempo changes to 5/4, then 2/4, and finally common time. The lyrics 'Mon - sieur, you have taste such as one' are under the final notes, which include a triplet of eighth notes. The Piano staff (middle) has two staves (treble and bass) and features a continuous eighth-note accompaniment. It starts with a forte (*f*) dynamic and becomes piano (*p*) in the final measure. The Synth staff (bottom) has two staves (treble and bass). The treble staff has a few notes with accents and a key signature change to two flats (Bb, Eb) in the 5/4 section. The bass staff has a long, low note in the 5/4 section. Dynamics are marked as *f* and *p*.

### Others

Chor. *sel-dom finds to-day, a cer-tain... Air of en-ligh-ten-ment, an a - bi-li-ty to grasp the truth in all its*

Piano

Synth

Detailed description: This musical score for 'Others' consists of three staves. The Chorus staff (top) is in treble clef with a key signature of one flat (Bb) and a common time signature. It begins with a rest, followed by a chord of Bb3, Eb3, and Gb3. The lyrics 'sel-dom finds to-day, a cer-tain... Air of en-ligh-ten-ment, an a - bi-li-ty to grasp the truth in all its' are under the notes. The tempo changes to 3/4 and then 2/4. The Piano staff (middle) has two staves (treble and bass) and features a continuous eighth-note accompaniment. The Synth staff (bottom) has two staves (treble and bass). The treble staff has a few notes with accents and a key signature change to two flats (Bb, Eb) in the 3/4 section. The bass staff has a few notes. Dynamics are marked as *f* and *p*.

Peer

Chor.

Piano

Synth

All

Is ea - sy... I've ne-ver

fi - ner as - pects! The cause of this phe - no - me - non?

Peer

Piano

Synth

mar - ried. A man must — live for him - self a - lone, not

*pp*

Peer  
car-ry the woes of o - thers! When I was young and

Piano  
*f* *p*

Synth  
*f* *p*

Peer  
dash-ing a ro - yal beau - ty al - most hooked me! But when the la - dy's fa - ther hin - ted

Piano

Synth

Peer  
that I change my way of life I grace-ful - ly with - drew my - self and re - nounced my youth - ful

Piano  
*cresc*

Synth  
*crescendo*



4/171

Peer  
bride. Since when my mot-to for life has been: what e - ver snares may

Chor.  
Ah!

Piano  
*f* *p*

Synth  
*p*

Detailed description: This block contains the first system of the musical score. It features four staves. The top staff is for the vocal part 'Peer', with lyrics: 'bride. Since when my mot-to for life has been: what e - ver snares may'. A triplet of eighth notes is marked above the first three notes of the second measure. The second staff is for the vocal part 'Chor.', with the lyric 'Ah!' under a whole note. The third and fourth staves are for the Piano and Synth instruments. The Piano part starts with a forte (*f*) dynamic and changes to piano (*p*) in the second measure. The Synth part starts with a piano (*p*) dynamic. The Piano part has a complex texture with chords and moving lines in both hands. The Synth part provides harmonic support with chords and a bass line.

Peer  
come your way keep out and stay thus free to chose! keep out and stay thus

Piano

Synth

Detailed description: This block contains the second system of the musical score. It features three staves. The top staff is for the vocal part 'Peer', with lyrics: 'come your way keep out and stay thus free to chose! keep out and stay thus'. The second and third staves are for the Piano and Synth instruments. The Piano part continues with complex textures. The Synth part continues with harmonic support. The lyrics are split across the two lines of the Peer staff.

4/180

Peer  
free to chose! Let's drink to free-dom! To free - dom!

Chor.  
To free - dom!

Piano  
*ff*

Synth  
*ff*

Some associates

Chor.  
But, Sir Peer, tell us,

Piano  
*diminuendo*

Synth  
*diminuendo* *p*

Peer

Chor.

Piano

Synth

All To

we're cu-rious to know... what is your goal? Yes, tell us! What is your goal?

Peer

Chor.

Synth

be my - self! My - self!

Your - self? But how? But how? But how?

4/199 Peer

Peer

Piano

Synth

The Gyn - tian self, it is a mass of wi - shes, wants and

Peer needs. The Gyn - tian self \_\_\_\_\_ a hoard of cra - vings,

Piano

Synth

Peer fan - cies and de - mands. It's all \_\_\_\_\_ that stirs with - in my breast

Piano

Synth

Peer and makes me live as what I am.

Piano

Synth

4/216

Peer

Chor.

Piano

Synth

The Gyn - tian self, it is a mass of wi - shes, wants and

All

The Gyn - tian self, it is a mass of wi - shes, wants and

Peer

Chor.

Piano

Synth

needs. The Gyn - tian self a hoard of cra - vings,

needs. The Gyn - tian self a hoard of cra - vings,

Peer  
fan - cies and de - mands. It's all \_\_\_\_\_ that stirs with -

Chor.  
fan - cies and de - mands. It's all \_\_\_\_\_ that stirs with -

Piano

Synth

Peer  
in my breast and makes me live as what I am.

Chor.  
in our soul and makes us love you as we do!

Piano

Synth

4/235

Piano

Synth

*ff*

*ff*

Detailed description: This system contains the first two systems of music. The first system is for Piano and Synth. The Piano part has a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. The Synth part has a treble clef with block chords and a bass clef with a simple accompaniment. The key signature has one sharp (F#). The first system ends with a box containing '4/235' and a *ff* dynamic marking. The second system continues the same parts.

Piano

Synth

Detailed description: This system contains the next two systems of music. The Piano part continues with the same melodic and accompaniment patterns. The Synth part continues with block chords and accompaniment. The key signature remains one sharp.

4/245

[to his associates]

Peer

But just— as God— has

Piano

Synth

*p*

*p*

Detailed description: This system contains the vocal entry and the final two systems of music. The first system is for the Peer, with a treble clef and lyrics: "But just— as God— has". Above the Peer staff is a box containing '4/245' and the instruction "[to his associates]". The Piano and Synth parts continue. The Piano part has a treble clef with block chords and a bass clef with a simple accompaniment. The Synth part has a treble clef with block chords and a bass clef with a simple accompaniment. The key signature remains one sharp. The system ends with a *p* dynamic marking.

Peer  
need— of man to make— a world he can— be God in, ——— so

Piano

Synth

*p*

Peer  
I, — in turn, — re-quire— God's gold— to make— my - self — Earth's Em -

Piano

Synth

**un poco meno mosso**

4/253

Peer  
peror! All Em-peror! Of the whole world!

Chor.  
Em-peror? Of what? Where? [most disperse, laughing]

Synth  
*sfz* *cresc*



4/259 animando

Peer *Associates* By the power of gold! But not e-nough! Which is

Chor. But how my friend? But you have gold!

Piano *p*

Peer why we're ga-thered here. I have good news: God helps those who help them-selves!

Piano *p*

Peer The People are in re-volt! Yes, they have ri-sen! And the Facists are in trou-ble!

Chor. Well, tell us! What! Hur-rah! Our

Piano *cresc*

Chor. chance! The path to free - dom o - pens! Those who help their's the glo - ry!

Piano

Synth *f*

4/278 quasi recitativo

3

Peer

I think you miss my mea-ning, sirs;— he who owns no-thing, he— may take chan-ces. A rich man's stake how -

Piano

Synth

4/284 ♩. = 76

Peer

e-ver, is grea-ter: You fight for the Left and I'll pro - vide you with wea-pons free, (if you fan the flames all the

Synth

Perc.

snare drum

pp

ritenuto

(exit)

Peer

bet-ter for me). I'll back the stron-ger side: I'll— lend my wealth to the Right!—

Synth

Perc.

4/291 ♩ = 116

Conspirators

Chor.

Ne-ver! A joke? The vil-lain! The swine! No sense of ho-nour! Think of his pro-fit if the Fa - cists win!

Piano

p

4/296  $\text{♩} = 72$

Chor. *f*  
 What are we wai-ting for? His Em - pire lies with - in — our grasp: we'll bribe the

Piano *p*

Synth *p*

4/307  $\text{♩} = 116$

Chor. *p* *pp*  
 crew! Seize his jet! Da - stard - ly deed! Vil - lain - ous be - ha - viour! Wi - cked i - dea!

Piano *pp*

Synth *pp*

4/310  $\text{♩} = 72$

Chor. *f*  
 What a great scheme! A mas - ter - ly plan! We'll seize Peer Gynt's wealth: fly

Piano *p*

Synth *p*

*[they run off]*

Chor.

Piano

Synth

**4/326**  $\text{♩} = 72$

**Soldiers in the distance**

Chor.

*pp*

Synth

**4/330**

**Slave(s)** *[running in]* **Other(s)**

Chor.

robes are gone! Woe!

Piano

Synth

**Overseer(s)** [pursuing them as they run off]

Chor. gone! A hun-dred lash-es un-less the thieves are caught!

**Soldiers in the distance**  
TheEm-peror's sac-red robes are gone! Woe! Woe!

Piano *p*

Synth *p*

Detailed description: This musical score block contains three staves. The top staff is for the Chorus, with lyrics 'gone! A hun-dred lash-es un-less the thieves are caught!' and a second line of lyrics 'Soldiers in the distance TheEm-peror's sac-red robes are gone! Woe! Woe!'. The middle staff is for Piano, marked with a piano dynamic 'p'. The bottom staff is for Synth, also marked with a piano dynamic 'p'. The music is in a minor key and common time.

4/338 *recitativo*

**Peer** [the noise of a jet taking off is heard; Peer rushes in, distraught]

Peer A dream! A night-mare! My jet's been hi-jacked: it's ta-ken off! In-fam-ous trea-che-ry's a-ban-doned me here!

Synth

Detailed description: This block contains two staves. The top staff is for Peer, with lyrics 'A dream! A night-mare! My jet's been hi-jacked: it's ta-ken off! In-fam-ous trea-che-ry's a-ban-doned me here!'. The bottom staff is for Synth. The music is in common time and features a recitativo style.

4/341 *arioso* ♩ = 96

[on his knees]

Peer I'm sure I'm not meant to pe-rish like this! Lord pay at-ten-tion, pro-tect poor Peer! Help me to...

Synth *p molto legato*

Detailed description: This block contains two staves. The top staff is for Peer, with lyrics 'I'm sure I'm not meant to pe-rish like this! Lord pay at-ten-tion, pro-tect poor Peer! Help me to...'. The bottom staff is for Synth, marked with a piano dynamic 'p' and the instruction 'molto legato'. The music is in 3/4 time and features an arioso style.

4/343 *recitativo*

[There is a tremendous explosion]

Peer *3 3 3 3*  
 The sword of ven-geance! Blown from the sky! I sin-gled out safe-ly, they des-tined to die!

Synth *sfz*

Perc. *[explosion]*  
*ffff*

4/346 *arioso come prima*

[he hides]

Peer  
 What a won-der-ful fee-ling of safe-ty and com-fort it gives one to know that one's spec-ial-ly watched o-ver!

Piano *p*

Synth *p*

4/351 *molto vivace*

**A Thief** [running in carrying the Emperor's clothes]

Spear points glea-ming, flash-ing, flick-ering...

Piano *p*

Synth

**Second Thief**

Woe! I see my life - blood flow in the sand! Woe! Woe! **Soldiers in the distance**

Chor.

Piano

Synth

The

**First Thief**

My

Chor.

Em - peror's char - ger's sto - len! Woe!

Piano

Synth

**Second Thief**

fa - ther stole, his son must steal! My fa - ther took and so must

Piano

Synth

Both

I! Fly! But where? The de-sert is

*[getting nearer]*

Chor. The Em -- peror's sac - red robes are gone! Woe!

Piano

Synth

*[they flee in panic leaving their booty]*

wide and the Pro - phet great!

Piano

Synth

4/395  $\text{♩} = 66$

Voice of Young Peer *[off]*

*[Peer comes from his hiding place, sees the Emperor's clothes and tries them on.]*

Peer *pp* One day I'll ride o - ver - seas in glo - ry!

Synth

*[Peer is suddenly surrounded by a multitude of beautiful girls, who seeing him so finely dressed, hail him as their Emperor]*

Peer His char - ger gold - shod, sil - ver cres - ted his...

Synth



Piano {

Synth

*pp* *cresc* *ff* *diminuendo* *pp*

4/416 ♩ = 72

Synth {

Perc.

*p* *low tom* *p*

Girls

Chor.

The Pro-phet is come!

Synth

Perc.

Chor.

The Pro-phet is come! The Pro-phet, the Mas-ter, to us he is

Synth

Perc.

Chor. *3* come, to us he is come! *3* Ri - ding o - ver the sea of sand, the Pro - phet, the Mas - ter, to us he is come!

Synth

Perc.

Chor. *3* Sai - ling o - ver the sea of sand, the Pro - phet, the Mas - ter is come!

Synth

Perc.

4/437

Anitra or semi-chorus

An. His

Chor. Sound flute and drum, \_\_\_\_\_ sound flute and drum! \_\_\_\_\_  
 Sound flute and drum, \_\_\_\_\_ sound flute and drum, and drum!  
 Sound flute and drum, \_\_\_\_\_ sound flute and drum!

Synth *pp*

Perc.

**dolcissimo**

An. *p*

char-ger is white as the milk that flows in the streams of Pa - ra - dise! Bend e-very knee, bow e-very

Synth

An. *pp*

head! His eyes are shi - ning stars, no - hu - man can en - dure - their gaze. Bend e-very knee,

Synth

4/449

An. *f*

— bow e - very head!

Synth *f* *diminuendo*

Perc. *ff* high drum, no snare

An. *pp*

A - cross the - de - sert he came be - decked with gold and jewels, ar -

Chorus *pp*

The Pro - phet is come!

Synth *p*

Perc. *pp*

An.  rayed as a mor - tal light shone— round-bout him.

Chorus  The Pro-phet is come! The Pro-phet, the Mas-ter, to us he is come, to us he is come!

Piano 

Synth 

An.  Ah! The Glo - rious One— has come! My The Glo - rious

Chorus  Ri - ding o - ver the sea of sand, the Pro-phet, the Mas-ter, to us he is come!

Piano 

Synth 

An.  One— has come to us!

Chorus  Sai - ling o - ver the sea of sand, the Pro-phet, the Mas - ter is come!

Piano 

Synth 

Perc.  low tom *p*

An. Ah! The Glo - rious One has come! **Peer**

Peer Ah!

Chor. Sound flute and drum, sound flute and drum! Sound flute and drum, sound flute and drum, and drum! Sound flute and drum, sound flute and drum!

Synth *pp*

Perc.

4/469

An. My pro-phet and mas-ter!

Peer *accelerando* A pro-phet! Yes, that's the po-si-tion for me! Dance for me, chil-dren, ba-nish my cares!

Synth

4/473 **Dance** *leggero e vivace*  $\text{♩} = 92$

Piano

The first system of music for 'Dance' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a piano (*p*) dynamic and features a continuous eighth-note accompaniment. The lower staff is in bass clef and provides a harmonic accompaniment with chords and occasional eighth-note patterns.

Piano

The second system continues the musical piece. The upper staff maintains the eighth-note accompaniment, while the lower staff continues with its harmonic accompaniment. The dynamics remain consistent with the first system.

Piano

4/490

The third system of music includes a measure change. The upper staff features a dynamic shift from piano (*p*) to forte (*f*) in the fifth measure, which is marked with a 3/4 time signature. The lower staff continues with its accompaniment. A box containing the number '4/490' is located above the fifth measure.

Piano

The fourth system continues the piece. The upper staff shows a dynamic shift from forte (*f*) to piano (*p*) in the fifth measure, which is marked with a 3/4 time signature. The lower staff continues with its accompaniment.

Piano

The fifth system continues the piece. The upper staff shows a dynamic shift from forte (*f*) to piano (*p*) in the third measure, which is marked with a 3/4 time signature. The lower staff continues with its accompaniment.

Piano

The sixth system continues the piece. The upper staff shows a dynamic shift from piano (*p*) to forte (*f*) in the second measure, which is marked with a 3/4 time signature. The lower staff continues with its accompaniment.

4/510

Piano

*p* *f* *p* *f*

Detailed description: This block contains the piano accompaniment for measures 4/510 through 4/514. It features a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. The tempo is marked 'Piano'. Dynamics include piano (*p*) and forte (*f*). The piece includes a 3/4 time signature change in the second measure of the first system and a 3/4 time signature change in the second measure of the second system.

Piano

*p* *f* *p* *f*

Detailed description: This block contains the piano accompaniment for measures 4/515 through 4/519. It continues the grand staff notation from the previous block, maintaining the key signature and common time signature. Dynamics of piano (*p*) and forte (*f*) are used throughout.

4/524

Sop & Alt (semi-chorus)

Chor.

Sop & Alt

The Pro - phet is good.

The Pro - phet is good.

Piano

*p* *f*

Detailed description: This block contains the vocal and piano parts for measures 4/524 through 4/527. It includes staves for Soprano and Alto voices, and a grand staff for the piano accompaniment. The lyrics are 'The Pro - phet is good.' The piano part features a 3/4 time signature change in the second measure of the first system and a 6/4 time signature change in the second measure of the second system. Dynamics include piano (*p*) and forte (*f*).

Chor.

The Pro - phet is grieved by the sins of men.

The Pro - phet is grieved by the sins of men.

Piano

*p* *f* *p*

Detailed description: This block contains the vocal and piano parts for measures 4/528 through 4/531. It includes staves for Soprano and Alto voices, and a grand staff for the piano accompaniment. The lyrics are 'The Pro - phet is grieved by the sins of men.' The piano part features a 3/4 time signature change in the second measure of the first system, a 6/4 time signature change in the second measure of the second system, and a 3/4 time signature change in the second measure of the third system. Dynamics include piano (*p*) and forte (*f*).

Chor. The Pro - phet is gen - tle. The Pro - phet is gen - tle. All praise to his

Piano *f* *p*

Chor. All praise to his mer - cy. The por - tals of mer - cy. The por - tals of

Piano *f* *p* *f*

4/542

Chor. Pa - ra - dise of Pa - ra - dise he o - pens to sin ners. Pa - ra - dise he o - pens to sin - ners.

Piano *p* *f* *p*



Piano

Piano

4/558 *poco a poco crescendo*

Piano

Piano

The piano accompaniment consists of four systems. The first two systems are in 3/4 time, featuring a complex rhythmic pattern of chords and eighth notes in the right hand, and a simpler bass line in the left hand. The third system is marked '4/558 poco a poco crescendo' and features a more active right hand with sixteenth-note chords and a steady bass line. The fourth system continues the pattern with a final cadence.

**Scene Five** A Madhouse into which Peer has been thrown for impersonating the Emperor, and which has, until this moment, been abandoned beyond the fringes of humanity. Peer finds himself in the midst of a showcase trial surrounded by reporters, cameramen and the trappings of an outside broadcast conducted in the manner of a TV game show: the Improbability Contest. It is compered by the half-crazy Warden wearing a stethoscope around his neck. The semi-chorus from the previous scene have become Nurses in white overalls who teasingly dance and sing tasteless jingles to the cameras. The remainder of the chorus appear as impoverished Inmates, innocent victims of a tyrannical regime.

5/1 **Jingle** ♩ = 126 **Nurses**

Chorus

It's the grea-test, the la-test, the ve-ry-up-to-da-test, it's the

Piano

Synth

Perc.

The musical score for the jingle includes four parts: Chorus, Piano, Synth, and Percussion. The Chorus part is in 5/1 time with a tempo of 126. The lyrics are: "It's the grea-test, the la-test, the ve-ry-up-to-da-test, it's the". The Piano part provides harmonic support with chords and moving lines. The Synth part features a melodic line with some chromaticism. The Percussion part starts with a triplet of eighth notes and then continues with a steady, rhythmic pattern.

Chorus

Im - pro - ba - bi - li - ty Con - test that's best!

Piano

Synth

Perc.

5/8

Solo

A - ny - thing you want to be can be yours from A to Zee! We'll fill your life with

Chorus

Doo - ah! Doo - ah! Doo! Doo - ah! Doo - ah! Doo! Doo - bee!

Piano

Synth

Perc.

fan - ta - see! Doo - ah! Doo - ah! Yes! It's the fas - test, the mos - test, the

Chorus

Doo! We'll fill your life with fan - ta - see! It's the fas - test, the mos - test, the

Piano

Synth

Perc.

hot-test Coast Coast to Coast - est, it's the Im - pro - ba - bi-li - ty Con - test that's

Chorus  
hot-test from Coast to Coast - est, it's the Im - pro - ba - bi-li - ty Con - test that's

Piano

Synth

Perc.

**WARDEN:** Thank you! Thank you! Welcome to the Black Hole Lunar Asylum out here on the Fringes of Humanity! Our guest tonight is the famous Peer Gynt! (*applause*) Glad to have you with us, Peer! As you all know, Sense and Reason dropped dead here last night! Until then, this place was considered a madhouse! But now, all persons formerly held to be crazy, are completely like normal, if you follow me, while the Intelligent have gone raving mad! (*laughter*) We're going to explore this issue tonight with the help of our dear friend Peer and - my pretty companions here!

5/22

best!  
*[canned applause]*

Chorus  
best!  
It's the grea-test, the la-test, the ve-ry-up - toda-test, it's the

Nurses

Piano

Synth

Perc.

Chorus

Im - pro - ba - bi - li - ty Con - test that's best!

Piano

Synth

Perc.

5/29

Quasi presto

Warden

War.

Here man's him - self as much as can be,

Piano

Synth

War.

him - self and no - thing but him - self, self - ig - ni - ting, self - pro - pel - ling, each con - tained wi - thin him - self!

Piano

Synth

5/45

War. Here man'shim-self as much as can be, him-self and no-thing

Chor. Doo - ah! Doo -

Piano *f* *p*

Synth *p*

**Warden:** Since you, dear Peer, say you have been yourself, it's obvious that, if Ourselves are to appoint an Emperor, Yourself is the very best man! *[to the audience]* The Emperor is come! Long live Peer Gynt!

War. but him-self, self - up - win-ding, self - in - fla - ting, him-self in thought and word and deed!

Chor. ah! Doo - ah! Doo - ah!

Piano *f*

Synth

5/57

**lento**

*The first group of inmates is brought in.*

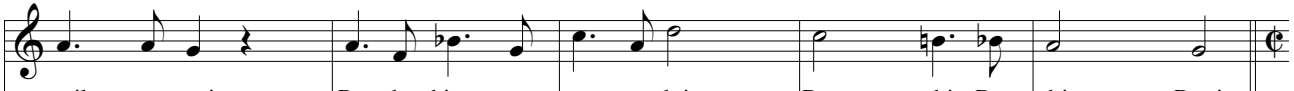
War. Are you feel - ing sad and blue? We can bring a

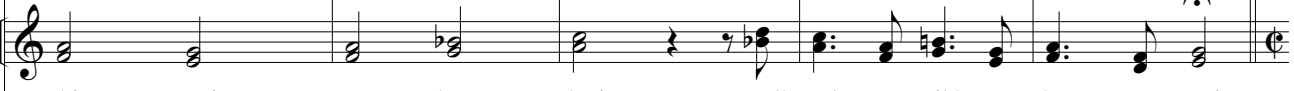
Chor. Doo - ah! Doo - ah! Doo! Doo - ah! Doo -


Piano *p*

Synth *p*

Perc.

War.  smile to you! Do the things you want to do! Doo - ah! Doo - ah! Doo!

Chor.  ah! Doo! Doo - bee doo! We'll make your wild - est dreams come true!

Piano 

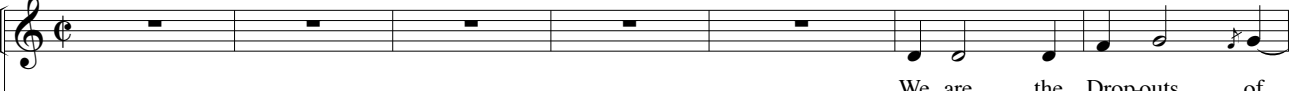
Synth 

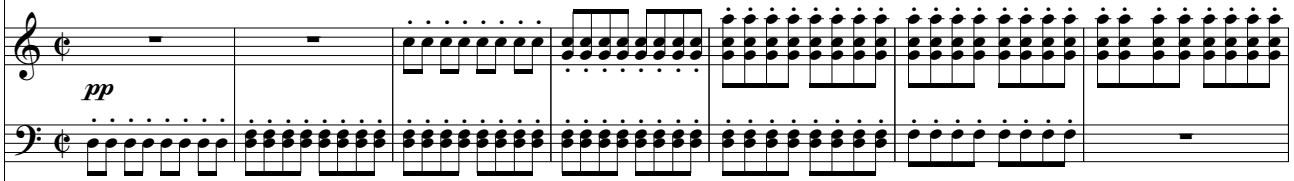
Perc. 

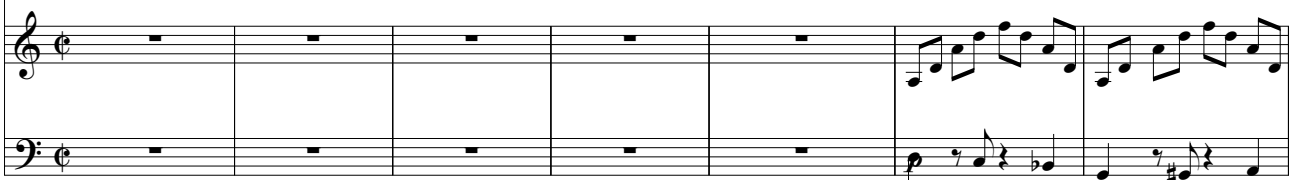
5/65  = 56

**WARDEN:** So let's have our first contestants, please!

**Chorus of Drop-outs**

Chor.  We are the Drop-outs of -

Piano  *pp*

Synth  Dmin/A

Chor.  In - fi - ni - ty, col - lap - sing un -

Piano 

Synth 

Chor. *der our own — gra — vi - ty!*

Piano

Synth

5/82

Chor. *Once as bright — as a - ny — star — White Gi - ants —*

Piano

Synth

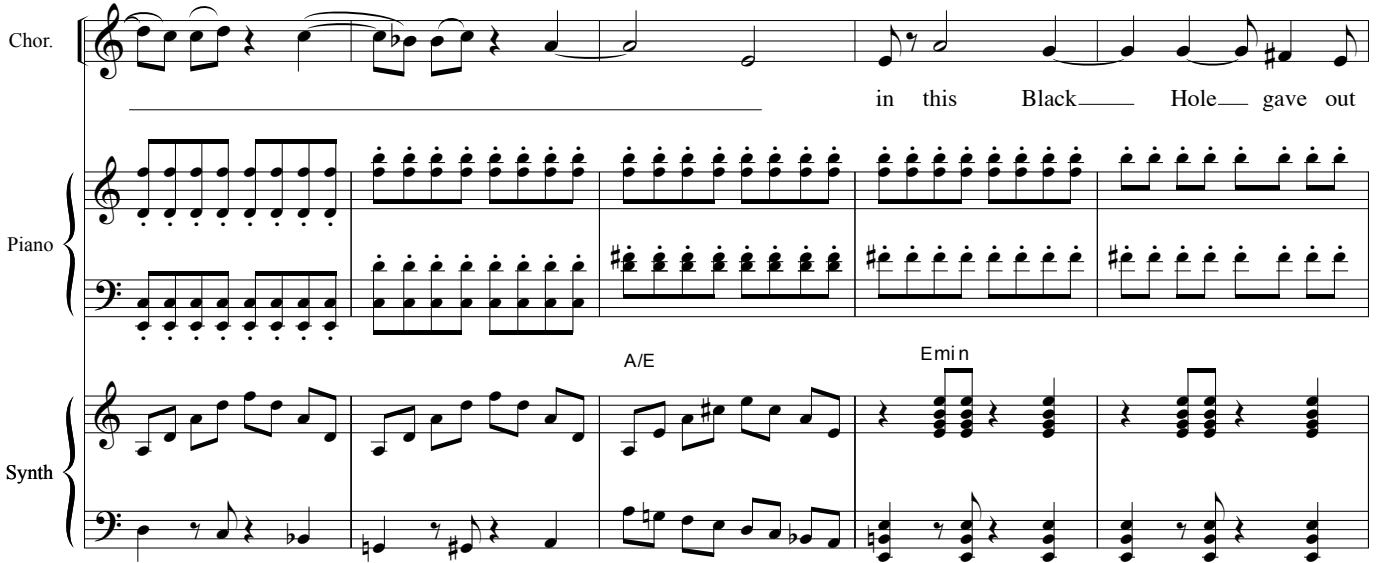
A/E Dmin/A

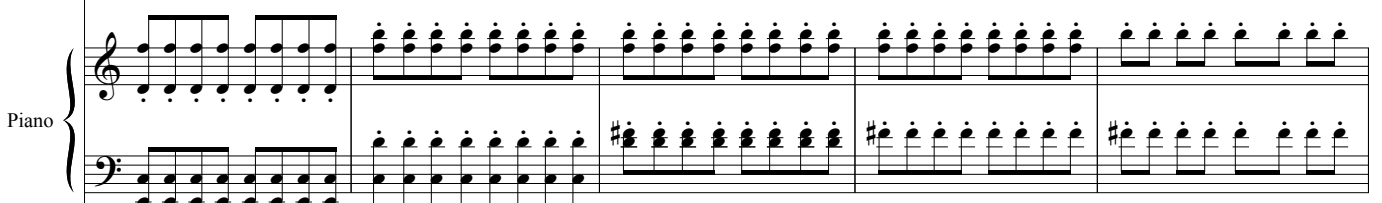
Chor. *of pul - sa - ting — power, — Oo!*


Piano

Synth

5/95

Chor.  in this Black Hole gave out

Piano 

Synth  A/E Emin

Chor.  dim-mer light, turned in - wards, cour-ted in-ner night:

Piano 

Synth 

Chor.  now Time stands

Piano 

Synth  Emin



Chor. *still.* In this state we a - wait our Fate,

Piano

Synth *Dmin/A*

Detailed description: This system contains the first musical phrase. The Chorus part is a single melodic line with lyrics. The Piano part consists of a dense texture of chords and arpeggios. The Synth part features a rhythmic accompaniment with a melodic line, marked with a *Dmin/A* chord.

Chor. **Nurses**  
Time - wea - ry tra - vel - lers! It's the

Piano

Synth *A/E* *Dmin/A*

Detailed description: This system contains the second musical phrase. The Chorus part continues the melody with lyrics. The Piano part maintains the dense chordal texture. The Synth part continues the accompaniment, with a *A/E* chord marking at the start and a *Dmin/A* chord marking later.

5/117

Chor. neat-est, the sweet-est, the give-your-self a treat-est, it's the Im - pro - ba - bi - li - ty Con - test that's

Piano

Synth *f*

Detailed description: This system contains the third musical phrase. The Chorus part continues the melody with lyrics. The Piano part continues with chords and arpeggios. The Synth part features a melodic line with a forte (*f*) dynamic marking.

**WARDEN** Well now, Peer! What advice can we give these poor unfortunates?  
 How can they escape the Black Hole of Misery?  
*The Nurses hand out guns to the inmates.*

**WARDEN** To flee the confinement of fate shoot straight through beyond! Exit in  
 Hope! Abandon Fear! Shoot! Shoot! *The Drop-Outs shoot themselves.*

**Nurses** 5/124

The musical score for 'Nurses' consists of three staves. The top staff is for the Chorus, with lyrics: 'best! Bang! Doo - ah! Doo - ah!'. The middle and bottom staves are for Piano and Synth respectively, providing accompaniment for the vocal line. The key signature has one flat (B-flat), and the time signature is 5/124.

**WARDEN** Full marks! So let's have our next Contestants, please!  
*Peer is silent; as the scene progresses he ages visibly.*

5/127 frenetico  $\text{♩} = 76$

**Chorus of Scientists** *staccato*

The musical score for 'Chorus of Scientists' features a frenetic tempo. The top staff is for the Chorus, with lyrics: 'You see this spec-trum of de-lights: it shows how life be - nervous ' ticks' which become more violent as they go on.' The middle and bottom staves are for Piano and Synth. The Piano part has a dynamic marking of *p* and features a rapid, repetitive rhythmic pattern. The Synth part also has a dynamic marking of *p* and provides a simple accompaniment. The key signature has one flat (B-flat), and the time signature is 5/127.

Chor.   
gan, so ma-ny rays of par-tic-les were formed in the Big Bang. And

Piano

Synth

5/138

Chor.   
we, great men of lear-ning, probed the past to prove that all the mat-ter in the world was

Piano


Synth

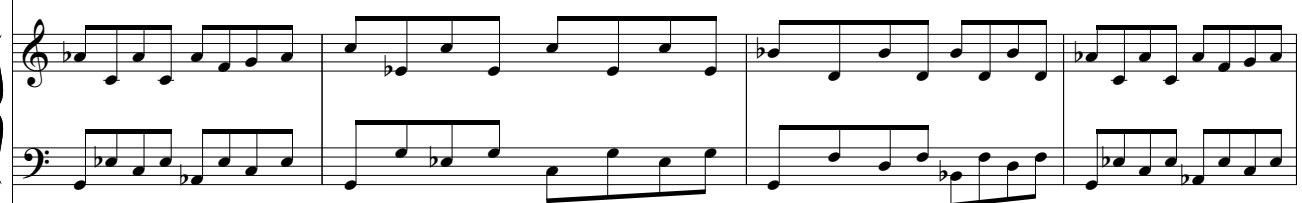
5/145

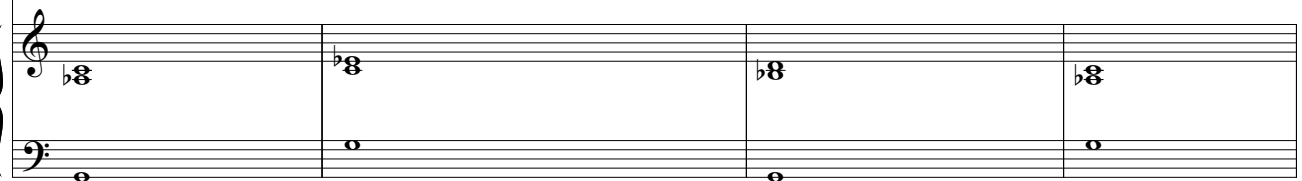
Chor.   
e-ner-gy on the move.— We saw that quarks e-xist, have charm, while some are

Piano

Synth

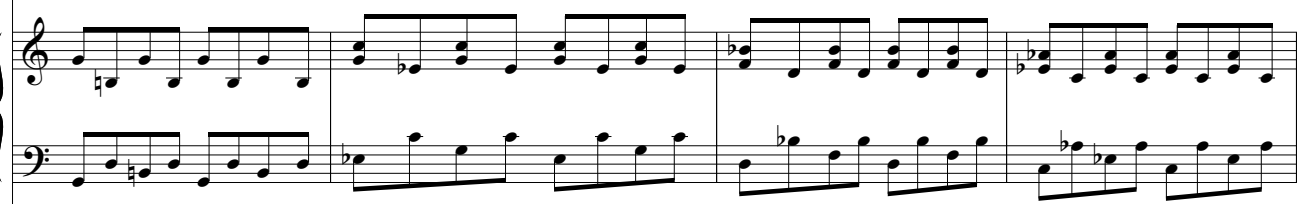
Chor.  strange, yield beau - ty, up and down, they do: so wide their pro - per - ties range.

Piano 

Synth 

5/152

Chor.  This re - search we car - ried fur - ther: we saw how god's cre - a - tion was

Piano 

Synth 

Chor.  har - dly to be won - dered at - it's on - ly ra - di - a - tion. — Fur - her -

Piano 

Synth 

5/159

Chor.  more, we saw life's an-swers are not Na-ture's own con-cepts - it's sim-ply that our ques-tions ref-

Piano 


Synth 

5/166

Chor.  lect our hu - man in - tel - lect. So is it not a scan-dal that we aren't hailed as

Piano 

Synth 

Chor.  kings? Though we have known life's sec - rets we're kept here,

Piano 

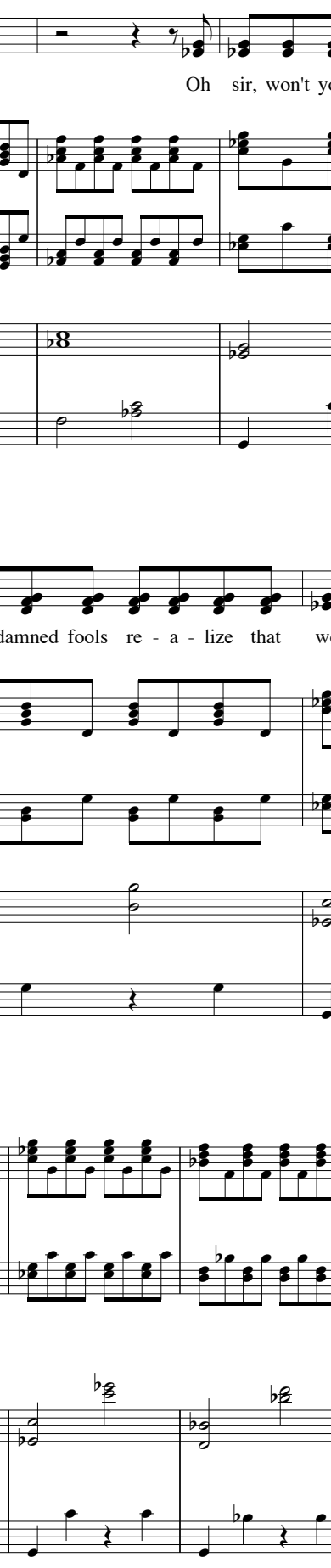
Synth 


5/175


Chor.    
low - ly things. Oh sir, won't you ad-vice us? Help us res-tore our

Piano 

Synth 

Chor.    
fate! And make these damned fools re - a - lize that we are ve - ry great!

Piano 

Synth 

Piano 

Synth 

5/187

Piano

Synth

*ff*

5/193

Warden

War.

Sup - pose you all now hanged your-selves im-mor - ta-li-ty would be yours! You would

Piano

Synth

*p*

War.

tra - vel back and forth in Time, work hard for e - ver - more!

Piano

Synth

5/201

Piano

Synth

*fff*

5/207

Scientists

Chor.

We'll do it! Where's the rope? Our death will ba - nish doubt! As

Piano

Synth

*The Nurses hand out ropes.*

Chor.

an - ti - things we'll tra - vel back and sort the mat - ter out! \_\_\_\_\_

Piano

Synth



5/215

Piano

Synth

Detailed description: This system contains the first two systems of accompaniment. The first system is for Piano and Synth. The Piano part consists of a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of chords. The Synth part also consists of a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of chords. The key signature has two flats (B-flat and E-flat).

Piano

Synth

Detailed description: This system contains the second two systems of accompaniment. The Piano part continues with a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The Synth part continues with a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The key signature remains two flats.

5/225

Nurses

Chor.

Doo - ah! Doo - ah! Doo -

Scientists

Know - ledge seen in new light! Pres - tige

Detailed description: This system contains the vocal parts. The top staff is for the Chorus, with lyrics "Doo - ah! Doo - ah! Doo -". The bottom staff is for the Scientists, with lyrics "Know - ledge seen in new light! Pres - tige". The key signature has two flats.

Piano

Detailed description: This system contains the Piano accompaniment for the vocal parts. It consists of a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of chords. The key signature has two flats.

Synth

Detailed description: This system contains the Synth accompaniment for the vocal parts. It consists of a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of chords. The key signature has two flats.

5/233

Chor. ah! Doo - ah!

*They hang themselves.*

**Drop outs** [from their graves] [shouted]

now ours by right! Here no one cho-ses but

Piano

Synth

Chor. lo-ses the light of gui-dance and re-mains in our do-mains of lust! No

Piano

Synth

5/242

**Nurses**

Chor. thrust is e-nough to es-cape us! It's the great-est, the la-test, the

Piano

Synth

Chor. *ve - ry up - to-da - test, it's the Im - pro - ba - bi - li - ty Con - test that's*

Piano

Synth

Chor. *best!*

Piano

Synth

**WARDEN** Wow! I like it! The mystery of gravity unfolded before our very eyes! Through to the next round!  
Our next contestants, please!

*A group of Artists, Writers & Composers enters, carrying with them equipment associated with their craft; they are subdued and address themselves directly to Peer.*


**5/250 Dolce** (♩ = 48)


**Artists & c.**

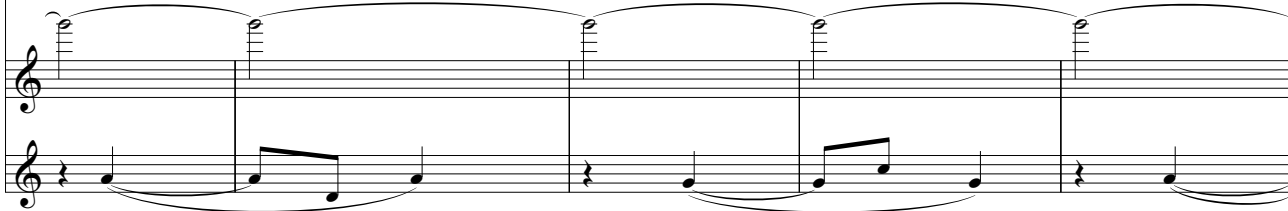
Chor. *We're leaves that have wi - thered!*

Synth *pp*

Warden *spoken*

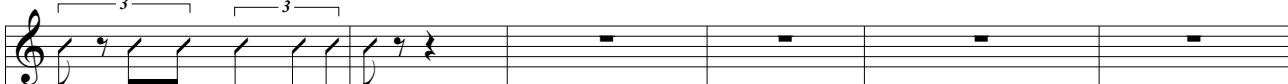
War. 


Chor. 

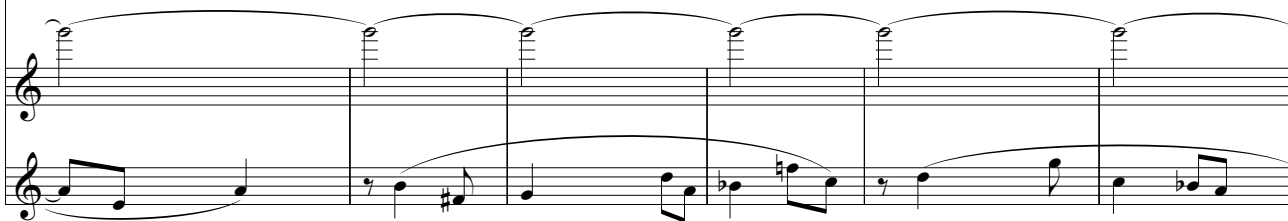
Synth 

And here is Peer

Stran-gled by doubts, you crushed and des - troyed us - like the deeds that you left un - done.

War. 

Chor. 

Synth 

Gynt, who will sweep you a-way!

We're balls of fine fluff! Life and limb you de-nied us - like the

5/271


War. 


Chor. 


Synth 

And Peer Gynt it is who will burn you a-live!

thoughts that you ne-ver would dream of. We're the air that is sigh-ing!

War. 

Chor.   
We'd have flown through the world like the voices of children - in your soul we waited in


Synth 

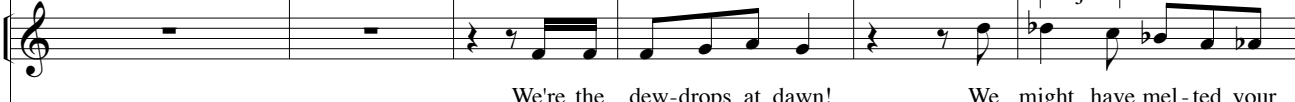
War.   
It's hard to distinguish who's normal or sane! Peer had no

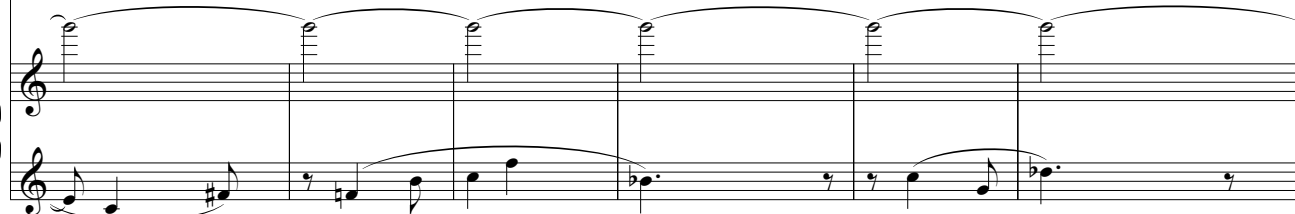
Chor.   
vain... ..we're the songs that you left unsung,

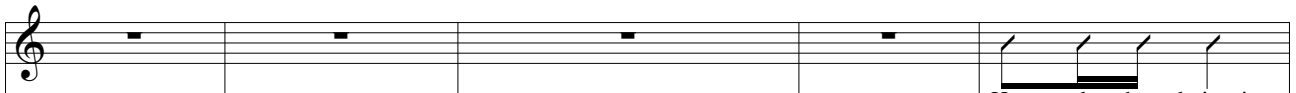
Synth 


5/283

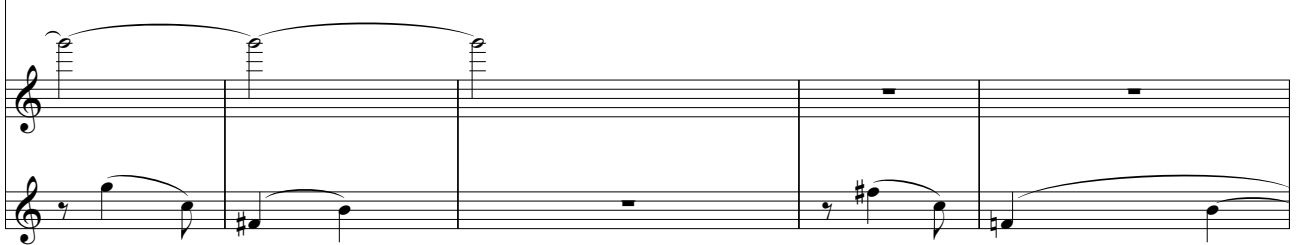
War.   
time for verse or for rhyme!

Chor.   
We're the dew-drops at dawn! We might have melted your

Synth 

War. 

Chor. 

Synth 

Here, take these knives!

*There is a deathly hush followed by a terrible scream as the Artists etc. cut their throats; Peer, by now a decrepid old man, is overwhelmed.*

5/293

5/296

**lento**

War. 

Chor. 

Piano 

Synth 

5/298  $\text{♩} = 60$

**Warden** [crowning Peer, as all hail him contemptuously as their Emperor]

War. What are you? A Troll! What-e-ver you wish!

**Nurses and Inmates** [to Peer, with increasing excitement]

Chor. A - ny-thing you want to be can be yours from A to Zee! We'll

Synth *p* with perc. until end of scene

War. See how his mind gives way! Ex - al - ted!

Chor. fill your life with fan - ta - zee! Are you fee - ling sad and blue?

Synth

War. En-throned! En-sconced in the mire! Be - side him - self, full of him -

Chor. We can sing your song for you! Do the things you

Synth

War. self, him - self and no - bo - dy else! Crown him now!

**Nurses**

Chor. want to do, make your wild - est dreams come true! It's the

Synth *f*

5/312 **più mosso**

War.   
Crown him! Hail Peer Gynt, the

Chor.   
grea-test, the la - test, the ve - ry up - to-dat - est, it's the fast - est, the most - est, the

Piano   
*f*

Synth   
*f*

*Peer sinks unconscious to the ground*

War.   
Em - peror of Self!

Chor.   
hot-test from coast - to-coast - est, it's the neat-est, the sweet-est, the give - your-self a treat - est 'cause it's

Piano   
*f*

Synth   
*f*



5/318

Chor. our real - ly won - der - ful show - time our spec -

[shouted] [shouted] **Scientists**

Come with us, Peer! Come with us,

Piano

Synth

Chor. ta - cu - lar va - lue Im - pro - ba - bi - li - ty Con - test that's

**Artists**

*All ff*

Peer! Come with us, Peer! You're sim - ply an on - ion! And so

Piano

Synth

*p* *f* *p*

5/331

Chor. best! Yeah!

we're going to peel you! What an e - nor - mous num - ber of la - yers there are!

Piano *ff*

Synth *ff*

Chor. Will we e - ver get down to the heart? Pro - ba - bly not! Right down to the cen - tre there's on - ly more

**Scene Six** *A crossroads near the village of scene one; Peer as an Old Man is watching the passers-by. It is late evening.*

6/1  $\text{♩} = 72$  Youths *[with a ladle]*

Chor. layers get - ting smal - ler and smal - ler! Look at the trea - sure

Piano *p*

Synth *p*

Peer 1

Peer

Who was this Peer Gynt?

Chor.

I've just brought! Peer Gynt cast his sil - ver but - tons in this!

Piano

Synth

*[entering with Ingrid, now his wife]*

Aslak Mads Aslak

My brother-in-law! And mine too! The store - house door barred your way, re - mem - ber!

Piano

Synth

*f*

Peer 1

I'm mee - ting old friends!

Some Youths *[with some antlers]*

Here's — the rein - deer that car - ried Peer Gynt o - ver the Gjen - din

Piano

Synth

**Peer 1**

Peer

**Others**  
3 [empty-handed] 3 [they run off]

Some

Chor.  
Ridge! And the in - vi - si - ble cloak he wore when he flew off with In-grid!

Piano

Synth

6/22

**Peer 2**

Peer  
bran-dy, lads. I'm fee-ling my age! Who are you?

**Troll King**  
3 3  
So we meet a-gain! You've for-got-ten the grey beard?

Perc.  
toms  
p f

Peer  
But sure-ly it can't be-the man of the moun-tains?

Tr King  
3  
Ah! I've fal-len u-pon e-vil days. They've ta-ken from me

Perc.  
p

Tr King *con bravura*  
 all I had. Now I must tramp the roads for peo-ple in - sist that I'm on - ly a fic - tion and

Perc.

Tr King  
 I, poor de - vil, am learn - ing the hard way it's no fun ex - ist - ing as on - ly a fa - ble.

Perc.

Peer  
 And when you get there? Good luck to you, then!

Tr King  
 I'd best make my way to the town. Good-bye! I shall go to the stage! *[he hobbles off]*

Perc.

Peer  
 I'll be do - ing the same once I get out of here. Af - ter I'm dead there'll be an op - e - ra a - bout me. You'll

Perc.

Peer  
 see! I must hold an auc - tion of all my rub - bish.

**Youths**  
 What have you got to sell?

Perc.

6/45

Peer 3

Well, there's my cas - tle! Then there's my milk-white char - ger: he flew as

**A lad**  
I'll bid a but-ton!

*p*

*p*

Perc.

Peer 4

fast as Peer Gynt could tell lies! **Some Youths** **Others** There's

What else have you got? Yes, what else have you got?

*p*

*p*

Perc.

6/54

mo-ney and gold - I'll let them go cheap! A pro - phet's beard... my em - pire al - so.

Chor. To hell with that!

Peer 5

There, you can scam-ble for it! A crown of straw!


Does a crown go with it?

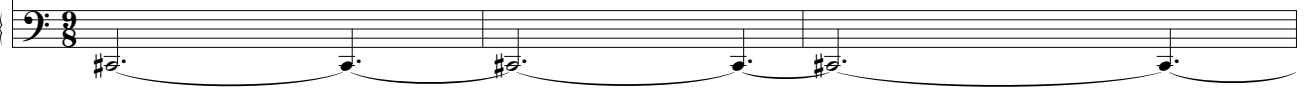
*crescendo* *ff*

6/64

People passing by

Others


Chor.  He's said to have been the most schock-ing ro-man-cer! He claimed a-ny-thing brave it was he who had


Synth 

First group

Second group

Third group

Chor.  done it! Where is he now, this re-mar-ka-ble man? He went o-ver-seas to fo-reign parts... And came to

Synth 

6/74

Solveig [in the distance]

 My love far a - way are you

Chor.  grief, as you might have ex-pec-ted!

Synth 

 — co - ming back soon? — If your bur - den's so hea-vy take time\_ to rest.

6/87

♩ = 84


 Here I'll still — wait as I — pro - mised to, dear.


Piano 

*p* Dolce



### Peer as an Old Man


Peer  One who re-mem-bered and one who for-got. One who has kept what the o - ther has lost.


Piano 

Peer  And the game of life can't be played a-gain-oh, here was my Em-peror, — and my Crown! —

Piano  *p* *crescendo* *f*

6/96


Peer  How mi - se - ra-bly — poor a — soul can be when it re - turns in the dark to ob-li - vion!


Synth  *p*

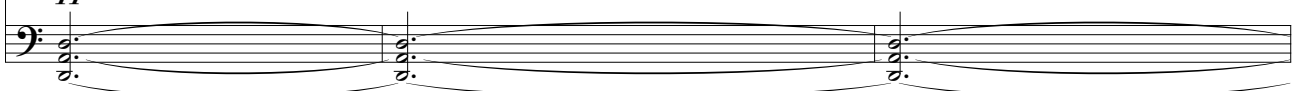
Peer  Beau - — ti-ful world don't be an - gry with me that I — trod the — Earth all to no pur - pose!

Synth 

6/104

Peer  Beau- — — ti-ful sun — you have squan - dered your glo - rious rays on an

Piano  *pp* *p senza rigore*

Synth 

Peer  
emp - ty house: there was no - one with-in to re-ceive warmth and com-

Piano

Synth

Peer  
fort, the ow - ner was ne - ver at home! I'll see the sun

Piano

Synth

6/112

Solveig *[nearer than before]*  
My love far a - way

Peer  
rise o-ver the moun - tains once more and gaze 'till I'm tired at the pro-mised land,

Synth

Solveig  
are you co ming back soon? If your

Peer  
and let the snow drift o - ver my head and then let them write

Synth

Solv.    
 bur - den's so hea - vy take time to rest. Here I'll still— wait as I

Peer    
 my — e - pi-taph: "No-one."

Synth 


6/129 ♩ = 96 **sempre piano e legato**

Solv.    
 pro-mised to, dear.


Piano    
*pp*


Synth    
*pp*

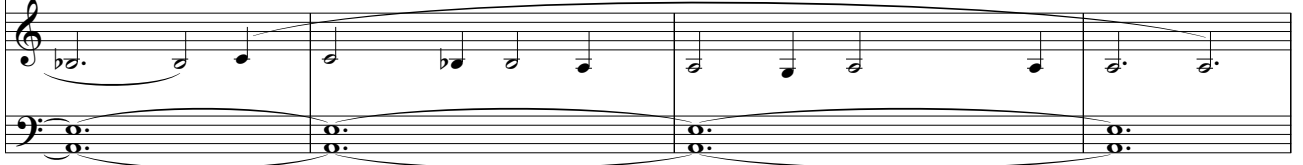
Piano    
*p*

Synth    
*p*

**Button Moulder**

BM    
 8 Good mor - ning, Peer! Have you found your wit - ness, then?

Piano 

Synth 

6/143 Peer as an Old Man

Peer

What is it that's shi-ning?      What is it that's sigh-ing?      There, yes,

BM

A light in the hut!      A wo-man sing-ing!

Synth

Peer

there I'll find my wit - ness - your-lad-le's too small for me and my sins!      A - way with you!

Synth

Peer

A-way with you!      I can-not look there!      De-sert and waste! I

**Button Moulder**      *[he wanders away and waits]*

BM

Un - til the last cross-roads, Peer, ——— but then...

Piano

*p*

Synth

Peer

fear I was dead be-fore I died! 'Go round', said the Boyg.

Piano

Synth

6/157

**Solveig** *[entering, singing; she is now an old lady, and blind]*

Solv.

Love me brought— and love me wrought

Peer

No! This time straight through, how-e-ver nar-row the

Piano

*p*

Synth

*p*

Solv. *thee* <sub>3</sub> to be my fere... it's he! Praise be to God!

Peer path might be! Judge me a sin-ner. Cry out my sins!

Piano

Synth

6/166

Solv. You have not sinned! You have made my life—— a

Peer Cry out my guilt!

**Button Moulder**  
BM Is this your wit - ness, Peer?

Piano

Synth

Solv. beau - ti - ful song! Thank you for re - tur - ning at last!

Peer Then I am lost, — un - less you can tell me

Piano

Synth

This system contains four staves. The Solv. staff is a single treble clef line with lyrics. The Peer staff is a single treble clef line with lyrics and a triplet of eighth notes. The Piano part consists of two staves (treble and bass clefs) with chords and a melodic line. The Synth part also consists of two staves (treble and bass clefs) with sustained notes and chords.

Peer — where your Peer has been since last we met, my real — self, the self that sprang from the mind of God,

Piano

Synth

This system contains three staves. The Peer staff is a single treble clef line with lyrics. The Piano part consists of two staves (treble and bass clefs) with chords and a melodic line. The Synth part also consists of two staves (treble and bass clefs) with sustained notes and chords.

6/180

Solv.    
Peer    
Piano    
Synth 

In my faith, my hope, and in my love!  
where has he been? O, hide me there now,

Peer    
Piano    
Synth 

hide me, my won-der - ful friend!



6/196 Un poco più mosso

The day dawns. It is Easter Sunday and the villagers pass by singing a carol.

Solv.  I will rock you, I will

Chor.  Love me brought and  
Love me  
Love me brought,

Piano 

Synth 

Solv.  guard you, sleep and dream, dear friend of mine.——

Chor.  love me wrought man to be thy fere.—— Love me fed and love me led, and love me let - tet  
brought and love me wrought man to be thy fere.—— Love me fed and love me led, love me  
love me wrought man to be thy fere. Love me fed and love me led, and  
Love me brought and love me wrought, man, to be thy fere.—— Love me fed and

Piano 

Synth 

6/209

Solv.  Love me slew, and love me drew, and love me laid on bier, and love me laid on here.

Chor.  let - tet here. love me let - tet here. love me led, and love me let - tet here.

Piano 

Synth 

6/219

Solv.  bier. Love is my peace, for love I choose, man to buy-yen dear.

Piano 

Synth 

Piano 

Synth  *pp*

6/229

Peer and Solveig attempt a jig; the Button Moulder re-appears.

Piano

Synth

Perc.

*pp*

*f*

*drum kit*

*v*

*> >*

6/235

Solveig

Solv.

BM

Chor.

Piano

Synth

**Button Moulder**

I will rock you, I will

We shall meet at the last cross - roads, Peer!

Ne dread thee nought, I

Ne dread thee

Ne dread thee nought, I

*p*

Solv.

guard you, sleep and dream, my dea - rest friend. \_\_\_\_\_

have thee sought both - en day and night. \_\_\_\_\_ To ha - ven thee \_\_\_\_\_ well is me, I

Chor.

nought, I have thee sought both - en day and night. \_\_\_\_\_ To ha - ven thee \_\_\_\_\_ well is

have thee sought both - en day and night. To ha - ven thee

8 Ne dread thee nought, I have thee sought both - en day and night. \_\_\_\_\_ To

Piano

Synth

The musical score is arranged in a vertical stack. The top part is for the Soloist (Solv.), followed by the Chorus (Chor.) with four staves. Below the chorus are the Piano and Synth parts, each with two staves. The lyrics are placed below the corresponding vocal lines. The score consists of five measures of music. The Soloist part begins with a treble clef and a key signature of one flat. The Chorus part also uses a treble clef and one flat key signature. The Piano part uses a grand staff with a treble clef and one flat key signature. The Synth part uses a grand staff with a treble clef and one flat key signature. The lyrics are: 'guard you, sleep and dream, my dea - rest friend. \_\_\_\_\_', 'have thee sought both - en day and night. \_\_\_\_\_ To ha - ven thee \_\_\_\_\_ well is me, I', 'nought, I have thee sought both - en day and night. \_\_\_\_\_ To ha - ven thee \_\_\_\_\_ well is', 'have thee sought both - en day and night. To ha - ven thee', and '8 Ne dread thee nought, I have thee sought both - en day and night. \_\_\_\_\_ To'.

6/249

Solv.

I will rock you, I will guard you...

Chor.

have thee won in fight, I have thee won...  
 me, I have thee won in fight.  
 well is me, I have thee won in fight.  
 ha - ven thee well is me, I have thee won in fight.

Piano

Synth

Perc. *windchimes*

*It is now broad daylight. Peer and Solveig join the villagers on their way to church.*

Piano

*pp*

Synth