



Malcolm Hill

(1944 - )

# How the Viking got his Horns

A Comedy-opera

in One Scene

mj340    composed 2015

[www.malcolm-hill.co.uk](http://www.malcolm-hill.co.uk)

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## HOW THE VIKING GOT HIS HORNS

A comedy-opera by Malcolm Hill

How the Viking got his Horns – a tale of medieval shamans and shapeshifting set in a 9th century Novgorod medical centre where Western medicine is considered as ‘alternative’ and anachronisms abound. A nervous Viking trader and his no-nonsense wife have just arrived in Russia. They see a locum, a shaman and a psychiatrist.

The cast, in order of singing:

|   |               |
|---|---------------|
| Narrator                                    | Soprano       |
| “Greek Chorus”                              | Female Chorus |
| Young Western medical locum                 | Young Tenor   |
| Viking’s wife                               | Mezzo-Soprano |
| Viking trader with problems                 | Bass          |
| Shamaness Sidorova, medical centre director | Soprano       |
| Dr. Kazimierz, a foreign psychiatrist       | Baritone      |

The opera opens with a young medical locum waiting in the 9th century Novgorod Medical Centre for his next patient. The Centre where a few foreign medics have been brought in to work as ‘alternative therapists’, is run by a Shamaness - Christianity has yet to arrive in Novgorod. While the Vikings were famous for rape and pillage in Western Europe, they also worked as traders in the lands east of Scandinavia. The Narrator and Chorus sing alliterative verse honouring the North European tradition. Their function is, like a Greek chorus, to comment on the proceedings as well as to set the scenes.

A Viking trader and his wife enter. She lists his problems and presents the locum with a picture of his symptoms (see picture). He merely glances at the picture, sings, “No problem, I’ve just been on a one-day course, so I’m sure I can help”, then ousts the Viking’s wife. The locum tries to get the Viking to relax and when the Viking starts to explain what creates his problems the locum gets irritated. The lack of good communication between them leads to one of the Viking’s symptoms appearing. This scares the locum who immediately dismisses the Viking with “Come back in six months if the problem persists – goodbye.”

“Wait six months?!!” fumes the angry wife. They return to see the Centre’s director, Shamaness Sidorova. Symptoms are again listed and the husband refuses to demonstrate his problems. The Shamaness announces that treatment will depend on whether they were caused by the Gods, by his

enemies, by mistake for someone else, or by “life-style choices”. She then starts an intricate incantation over the Viking, assisted by his wife. Exhausted, the Shamaness announces that if his problems had been caused by enemies or by mistake they will not recur. She explains what to do if they were caused by the Gods. “If caused by yourself, come back to us; here’s a leaflet, goodbye.”

A warm and sympathetic “alternative psychiatrist” puts the Viking at his ease and is obviously interested in his patient. Asked to describe when he was last happy, the Viking recounts his idyllic childhood on the farm, then how his world changed when he was sent away to rape-and-pillage school – he never enjoyed being a warrior and jumped at the chance to become a trader. The psychiatrist gently explains his diagnosis and the Viking realises that he is cured. Now that the Viking will no longer need the picture of his symptoms, the psychiatrist asks if he may make copies for an article in the next *Lance-and-Pack-it*. From this leading medical journal, the article will soon be badly translated into many languages. Likenesses of the picture will be recreated as moulds, amulets and statues. In time these will be considered examples of normal Viking wear. And so was born the myth that Viking helmets had horns.

Malcolm Hill writes: “In August 2014, we were in Krakow for Katharine to attend a harpsichord course. The weather was quite unpleasant and I found myself stuck in the flat with a broken television. I remembered the intriguing picture of the bronze plate and set about constructing a short story, *A Viking in Novgorod*, around it which could be the basis for another comedy-opera. I never accepted the theory that the figure on the left of the bronze plate was a berserk dancer. I took the figure to be a depiction of the same character as the wolf-pelted warrior of the right. By the end of the harpsichord course, I’d printed out a draft libretto which I hoped could be sung by Bath Chamber Opera plus a Narrator. By September, an initial version of the music plus a chorus was ready. During the boring process of inputting the score into Sibelius, I took the easy option of shortening some of the arias and reconfiguring the piece as a curtain-raiser to *Women on Top*. When we started rehearsing, even more outlandish anachronisms were added, often instigated by the cast.”

Malcolm Hill studied in Holland and Sweden and at the Royal Academy of Music in London, where he taught composition for 26 years. He has lived in Bath for over 30 years.

## Theatrical Considerations

### Props on stage:

Table or desk, with small stand for Symptom picture (which when inserted can be viewed by Locum and Audience alike)

2 chairs, covered by sacking

Floor covered by skins

Cut branches of silver birch on the floor adorn the back wall

3 advertisements for the Medical Centre on the wall (see separate file)

2 large maracas

2 small maracas

1 sand-drum

1 bunch of herbs

Pair of slippers (under desk) for Shamaness

2 leaflets on the desk for Locum and Shamaness to give to Viking

1 bird-cage with large-enough opening to let Kazimierz insert the claw quickly

[+ ad lib.: large stand for a flip-chart with Kazimierz' diagnosis (see below)]

### Props offstage and Clothing:

Large bag for Wyf (for holding medical notes and Symptom picture)

Picture of Viking's symptoms (the bronze plate – see separate file)

Set of medical notes

1 Claw for Viking (one hand only)

White coat for Locum

Viking's head-band, which conceals pop-up horns

Sling (or large pocket in tunic) for Viking to hide clawed-hand

Shamaness at entrance wears fur and formal high heels

Kazimierz dresses as an early 20<sup>th</sup> century Austrian psychiatrist

[+ ad lib.: cigar for Kazimierz]

The first performance of *How the Viking got his Horns*, given by Bath Chamber Opera, took place on 11<sup>th</sup> February 2015 at the Rondo Theatre, Bath.

The cast at this performance was:

|                    |            |                 |
|--------------------|------------|-----------------|
| Shamaness Sidorova | Soprano    | Jane Hunt       |
| Narrator           | Soprano    | Susanna Watson  |
| Viking's wife      | Mezzo      | Julia Rushworth |
| Medical locum      | Tenor      | Robert Jack     |
| Dr. Kazimierz      | Baritone   | Simon Caldwell  |
| Viking trader      | Bass       | Paul Feldwick   |
| "Greek Chorus"     | Sops&Altos | Chandos Singers |
| Director           | Piano      | Malcolm Hill    |

For pictures of the performance, see [www.bathchamberopera.co.uk](http://www.bathchamberopera.co.uk)

Please see separate, coloured file (Viking Coloured Posters) for pictures of:

the Symptom Picture which Wyf carries,

the three Medical Centre advertisements which hang on the wall, and

two other pictures of rulers which could be on show if there is room.

The Symptom Picture could be used for publicity for the opera, as well as being printed in the programme notes and also stuck on a bark-coloured card (with uneven edges) to be used as the picture which Wyf shows to the three workers at the Medical Centre and which eventually is given to Dr. Kazimierz for inclusion in the Lance-and-Packit.

The three advertisements should be printed on bark-coloured backing.

# How the Viking got his Horns

From Malcolm Hill's  
*A Viking in Novgorod*

Setting: the interior of Novgorod's Medical Centre

Malcolm Hill  
2014 mj340

*As the curtain rises, Lcm is sitting on SL chair, facing SL,  
he is relaxing with his hands behind his head, legs outstretched.*

♩=78 | 104 \*

Nar. *mp* Through side-streets, steal-thi - ly

Ch.S. *mp < f > p* *fcresc.* *p* e (as in "red")

Ch.A. *mp < f > p* *fcresc.* *p* e (as in "red")

♩=78 | 104 \*

8

Nar. sli - ther Vi - kings, co-vered by capes cloak-ing their pur - pose, —

Ch.S.

Ch.A.

13

Nar. care-ful-ly keep-ing clear of the na-tives, now\_\_ in Nov-go-rod, new to the ci - ty,

Ch.S. e

Ch.A. e

\* Metronome marks : first for large stage, second for small stage - essentially the limits.

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Wyf, offstage, knocks on door SR,  
she is carrying medical picture and notes.

Enter Wyf SR  
with some  
determination

19

M. Wyf

T. Lcm

Nar.

Ch.S.

Ch.A.

without moving:

En - ter.

prowl - ing with pur - pose: what prob - lems they pose!

25

M. Wyf

B. Vik

$\text{♩} = 138 \mid 144$

*f*

*mf*

We Vi - - kings are new to town, we

Wyf is meekly followed by Vik, who shows no signs of abnormality;  
he wears a head-band (which conceals pop-up horns)

$\text{♩} = 138 \mid 144$

30

M. Wyf

Vi - - kings are new to town. I've come a -

35

M. Wyf

bout my hus - band's prob - - - lem:

41

M. Wyf

When he gets

45

M. Wyf

an - gry he starts to grow horns.

50

M. Wyf

to grow horns.

B. Vik

And then

M. Wyf

and if he does-n't sim - mer

B. Vik

This system contains measures 56 through 59. M. Wyf's vocal line begins with a whole rest in measure 56, followed by a melodic phrase starting in measure 57 with a slur over four eighth notes. B. Vik's part consists of whole rests in measures 56, 57, and 58, and a half rest in measure 59. The piano accompaniment starts in measure 56 with a half note in the right hand and a whole note in the left hand, then continues with a melodic line in the right hand and chords in the left hand.

M. Wyf

down his hand be-comes a claw;

This system contains measures 60 through 64. M. Wyf's vocal line starts in measure 60 with a half note, followed by a melodic phrase in measure 61, and then a half rest in measure 62. The piano accompaniment features a complex texture with multiple voices in both hands, including a prominent melodic line in the right hand and a more active bass line in the left hand.

M. Wyf

and la - ter still if he does-n't sim-mer down his

*mp* *mf*

This system contains measures 65 through 69. M. Wyf's vocal line begins with a half rest in measure 65, followed by a melodic phrase in measure 66, and then a half rest in measure 67. The piano accompaniment includes a section with a 3/2 time signature in measures 66 and 67, and a 4/4 time signature in measures 68 and 69. Dynamics *mp* and *mf* are indicated.

M. Wyf

head, chang - es.

*Lcm turns and looks at Vik*

T. Lcm

This system contains measures 70 through 74. M. Wyf's vocal line starts in measure 70 with a half note, followed by a melodic phrase in measure 71, and then a half rest in measure 72. T. Lcm's part consists of whole rests in measures 70, 71, and 72, and a half rest in measure 73. The piano accompaniment features a complex texture with multiple voices in both hands, including a prominent melodic line in the right hand and a more active bass line in the left hand.

**Slower**

♩=122 | 116

5

T. Lcm

76

Of course you aren't one of

**Slower**  
♩=122 | 116

T. Lcm

81

my pa-tients, but I sup-pose that I should

*arrogantly*

T. Lcm

86

give you a com-plete ex-a-min-a-tion.

T. Lcm

91

*To Wyf, resignedly:* **mp**

Have you brought a-ny me-di-cal notes?

*p*

T. Lcm

94

Thank you

*senza ped*

*Lcm tosses notes away, then places picture on the stand and studies it.*

*legato*



T. Lcm

100  $\text{♩} = 144$  *swaggering:*

No prob-lem. I've \_\_\_\_\_ just been \_\_\_\_\_ on a

T. Lcm

104

one - - - - day course,

T. Lcm

107

so I'm sure I

M. Wyf

T. Lcm

110  $\text{♩} = 152 \mid 160$

The horns can ap-pear

can help.

$\text{♩} = 152 \mid 160$

114

M. Wyf

ve - ry quick - ly But his head

119

M. Wyf

on - ly chan - ges to that if he's

*Wyf points to the right half of the picture*

125

M. Wyf

real - ly fu - rious.

T. Lcm

*flippantly:* I see. *To Wyf:* Now I must ex - a - min

132

T. Lcm

him; please wait out - side.

*Wyf gives him a bitter look and struts offstage SR*

*legato*

136

T. Lcm

*To Vik:* Sit down

140 *points to chair SR cresc.* *makes fist*

T. Lcm

o - ver there and re - lax.

*Vik keeps silent, but after a while he looks around  
and then looks at the audience in bafflement.  
Lcm just observes Vik, dispassionately.*

*Pauses in bars 144-148 according to action on stage.*

144

*p cresc. molto* *p sempre*

Red.

146

*pp sempre* *mp cresc. molto*

Red.

148  $\text{♩} = 80$

Nar.

Talk to him, just tell him how you feel a bout the

Ch.

Talk to him, just tell him how you feel a - bout the chan -

$\text{♩} = 80$

*p* *tr*

Red.



170

T. Lcm

8

*interrupting:*

What do you feel \_\_\_\_\_ a-bout the

B. Vik

head, and then my bo dy change(s)...

174

T. Lcm

8

sound of rum- bling? No, I

B. Vik

That my bo - dy \_\_\_\_ will change.

177

T. Lcm

8

don't want to know what hap - - pens, \_\_\_\_ but

180

T. Lcm

8

what \_\_\_\_\_ you feel \_\_\_\_\_ a-bout the sound it -

# A little Faster

11

183  $\text{♩} = 106$

T. Lcm  
8 self. I don't want to know what hap-pens, but what you

*Vik looks completely baffled, so Lcm repeats*

B. Vik

$\text{♩} = 106$

Red.

188

T. Lcm  
8 feel à - bout the sound it - self!

*Vik looks even more baffled and pulls a face to the audience*

B. Vik

$\text{♩} = 106$

Red.

*pp mf*

196  $\text{♩} = 66$

B. Vik  
8 I feel that my ears are locked to the grind-stone.

$\text{♩} = 66$

Red.

199 *tetchilly:*

T. Lcm  
8 No! What do you feel a - bout the sound?

*p*

B. Vik

*When Vik's horns appear,  
Lcm looks scared*

**Fast**

$\text{♩} = 88$

205

T. Lcm

210

T. Lcm

Yourse-ven min-utes for this ap point-ment 'is' up

Quite fast  $\text{♩} = 88$

Come back in six\_\_ months

213

T. Lcm

\_\_ if the prob-lem per-sists. Good-bye.

*Lcm picks up picture, forcefully ejects Vik from the seat,  
gives him the picture and ushers him offstage SR.  
Lcm then quickly exits SL.*

216

Nar.

Ch.

$\text{♩} = 58 \mid 76$

*Start as soon as Lcm  
has left the stage:*

Poor Vi-king, his vi-sage was still

Oh

$\text{♩} = 58 \mid 76$

220

Nar. viewed like a wolf, his horns e-ver high-er, no hi ding his plight, in less than a lu-nar-time

Ch.

224

Nar. leav ing their home through back-streets, bi-cker-ing, bray - ing for help. Through

Ch.

228

Nar. side - streets, stealth-il - ly sli - ther the cou - ple, no lon - ger the lo - cum but

Ch.

Oh

231

Nar. lined up to see the an - te - al - ter - na - tive, all-know-ing boss whose po - tions pro - mise

Ch.

235

*♩=96 | 114*  
*Offstage*

M Wyf Wait six\_ months? Wait six\_ months? What does he think you

Nar. pre - cious re - lief. Oh, what a bou(t)\_

*dim. molto*

Ch.

Wyf enters SR,  
carrying picture,  
followed by Vik.

$\text{♩} = 100 \mid 120$

*f* *cresc. molto*

239

M Wyf

are? He saw what was hap-pen-ing to you, \_\_\_\_\_ and \_\_\_\_\_

B Vik

$\text{♩} = 100 \mid 120$



244

M Wyf

all he says is "Wait"! \_\_\_\_\_

B Vik

Vik's LH is now a claw, hidden in a sling

He must know what he's talk-ing a bout: \_\_\_\_\_

*p*



249

M Wyf

*sf* *mf cresc.* *Faster*

Pfah! I'll give him "course".

B Vik

\_\_\_\_\_ he's been on a course. But \_\_\_\_\_

$\text{♩} = 108 \mid 126$



252

M Wyf

*sf*

Pfah! I'll give them

B Vik

\_\_\_\_\_ we're wast- ing \_\_\_\_\_ a pig com-ing back so soon \_\_\_\_\_

$\text{♩} = 118 \mid 130$

255

M Wyf

pig! We're go-ing to see a spe-cial-ist not some Hip-po-cra-tic al - ter-na tive

260

S. Sha

*rit.*  
When she sees them,  
Enter Sha SR. she puts on a fake smile.

M Wyf

type.

Wyf faces SR and starts tidying up Vik

266  $\text{♩} = 48$  **Slower (ad lib.)**

S. Sha

Sha moves across the stage to greet them

Good af - ter - noon I'm Di-rec-tor

269

S. Sha

Sha - man- ess Si-do-ro - va, I hear that you want to in -

*lunga pausa*

272

S. Sha

vest\_\_\_\_\_ in our Me - di - cal\_ Cen - tre. Oh\_\_\_\_\_

M Wyf

*mp*

No, we're here for treat - ment.

**||**

$\text{♩} = 140 \mid 152$

*S changes her shoes and puts down her fur.*

276

S. Sha

M Wyf

*mp*

We Vi - kings are\_ new to

$\text{♩} = 140 \mid 152$

**||**

282

M Wyf

*mf*

town. When my hus - band gets an - gry\_\_\_\_\_ he\_ starts\_\_\_\_\_ to grow these

**||**

287

*Sha bows and casts her right arm up to the roof, then straightens up*

S. Sha

M Wyf

horns and if he does - n't sim - mer down, his

290 **rit** *Sha looks disbelieving*

S. Sha

M Wyf

hand be - comes a claw.

**rit**

*f* *mp*

**Slower**

294 ♩ = 98 | 116 *To Vik:* *mp*

M Wyf

Show her, show her. Show her,

B Vik

*Vik looks baffled*

**Slower**

♩ = 98 | 116

*p* *mf* *p*

301 *encouraging him:* **accel.** ♩ = 126 | 132 *mp cresc.*

M Wyf

show her. Show

B Vik

*Vik looks even more baffled*

**accel.** *p* ♩ = 126 | 132 *mp*

307 4I ✓

M Wyf *her your de - for - mi ty!* *Vik shakes his head, refusing to obey*

B Vik

*mf* *cresc.*

312 *ff* *Angry at him*

M Wyf *Show her your de - for - - - - - mi-*

*ff*

319 ♩=92 **Andante** *S sees claw and again bows, casts right arm upwards and then straightens up.*

S. Sha

M Wyf *ty!*

*Vik looks down to his pocket, and slowly reveals claw.*

B Vik

♩=92 **Andante**

*pp* *mp*

♩=96

323 *To Sha:*  
*mp*

M Wyf

and la - ter still his head turns, his head turns to that of a

*f*

328 *mp*

S. Sha

O dear! Ah!

*p*

*Sha only glances at the picture, puts it down and then sings thoughtfully:*

M Wyf

wolf! \_\_\_\_\_

*Wyf hands Sha the picture*

334 ♩=72 | 80

S. Sha

Well, this might have come from the

♩=72 | 80

*con ped*

339

S. Sha

Gods, from your e - ne mies, by mis take, or from you. \_\_\_\_\_

*Wyf and Vik look at  
each other, disbelievingly,  
Sha impatiently has to repeat:*

♩=78 | 84

345

S. Sha

Well, — this might have come from the

♩=78 | 84

350

S. Sha

Gods, from your e - ne-mies, by mis take, or from you. —

355

S. Sha

— I can treat de - for - mi- ties — caused by your e - ne mies.

361

S. Sha

— There are treat - - ments we have for de -

366

S. Sha

- for - mi ties caused by mis takes.

A little Faster

372 ♩=84 | 92

S. Sha

I can pre scribe a pro - ce - dure if it comes from the

rit

♩=84 | 92

A little Faster

rit

378 a tempo

S. Sha

Gods.

Nar.

*mp*

From the Gods, from e - ne -

Ch.

*p*

From the Gods,

a tempo

Sha goes to the cabinet and removes a large and a small maraca and gives them to Wyf.

384

S. Sha

Nar.

Ch.

Take these

mies, from you or from some - one else.

from e - ne - mies,

Sha picks up sand-drum,  
and walks around Vik,  
occasionally tapping the  
drum over him.

390

S. Sha

Ch.

herbs and use them as soon as I nod.

from you, or from some - one else.

Sha hands herbs to W3yf

395

Nar.

Ch.

*mp* From the Gods, from e - ne - mies, from

*p* From the Gods, from e - ne -

401

Nar. you, for some - one else. From the Gods,

Ch. mies, for some - one else. From the



406

*Sha puts down the drum and picks up small maraca (LH) and large maraca (RH) and stands SL of Vik.*

S. Sha

Nar. from the Gods, for some-one else. From you,

Ch. Gods, from the Gods, from some-one else. From you, from your



413

Fast  
♩ = 112  
to Wyf:

S. Sha Flick him with the herbs.

Nar. for some-one else.

Ch. e - ne - mies, for some-one else.

♩ = 112

*Sha starts a vocalise (any syllable) while swaying from side to side.  
She sets up a ♩ rhythm at the start of each bar with the small maraca in  
her RH over Vik's horns. He is too tall so Sha indicates for him to sit down.*

418 ♩=68 | 76

S. Sha

423

S. Sha

*Sha stops shaking maraca, but now  
waves LH over Vik's claw'd arm,  
from side to side and up/down.*

429

S. Sha

B. Vik

*Vik's arm moves in canon with Sha's as if magnetised.*

435

S. Sha

M. Wyf

B. Vik

*Sha nods to Wyf, puts maracas down, and picks up sand-drum.*

*Wyf flicks Vik*

Three voices on this and the next page all at their own pace, not keeping the same pulse, all rubato while they act. Omit repeats ad lib if on small stage, one or more parts may repeat for more times.

*Sha circles Vik while rattling sand-drum (which she taps lightly); then she puts sand-drum down and picks up large and small maracas. Wyf stops flicking Vik and picks up large and small maracas. Sha and Wyf back away from Vik, then hold their maracas vertically on high shaking them vigorously and approach him: they wave them pointing the maracas at an angle downwards over his head while shaking them, then stop shaking, return maracas to the vertical and back away to previous positions. They do this twice more, stopping singing when they stop shaking over Vik for the third time, and returning to their positions (during Chorus).*

442

S. Sha

M. Wyf

B. Vik

448

S. Sha

M. Wyf

B. Vik

453

S. Sha

M. Wyf

B. Vik

458

S. Sha

M. Wyf

B. Vik

463

S. Sha

M. Wyf

B. Vik

Start singing after third approach with the 4 maracas.  
Bars 469-484 non-rubato, all parts together as one section.

469 *mf*

Nar.

Ch.S.

Ch.A.

476

Nar.

Ch.S.

Ch.A.

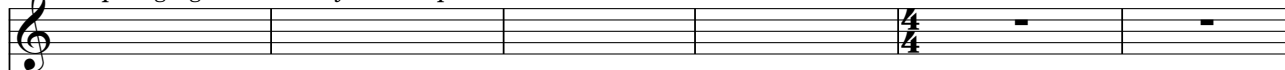
Sha puts maracas down, nods to Wyf,  
and, exhausted, sits down.

27

♩ = 88

481 Stop singing at the end of current phrase

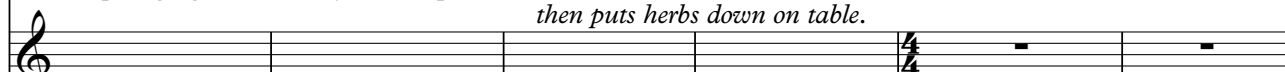
S. Sha



Stop singing at the end of current phrase

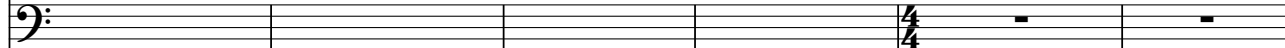
Wyf puts down maracas; when Sha nods,  
Wyf briefly flicks Vik with herbs again,  
then puts herbs down on table.

M. Wyf



Stop singing at the end of current phrase, and stands up.

B. Vik



Nar.



Ch.S.



Ch.A.



♩ = 88



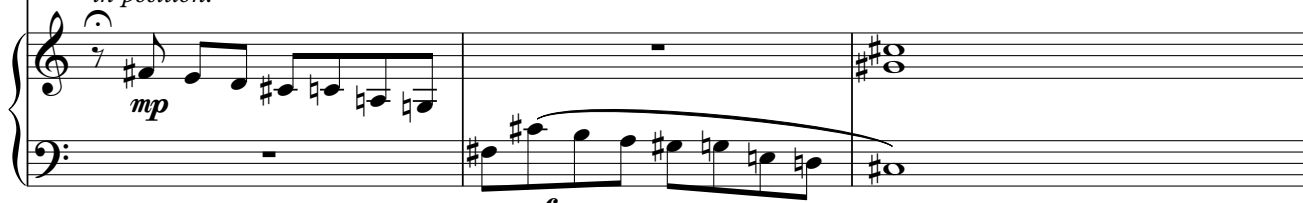
487

S. Sha



once singers  
in position:

If these chan-ges were caused



*mf*

490

S. Sha



by e-ne-mies or by mis - take they will not oc - cur a-gain. If by the



495

S. Sha

Gods, go in the morn-ing and find a snake, drown it,

*cresc.*

*f*

500

S. Sha

then burn its bo-dy, and scat-ter the ash-es where you found the snake:

504

S. Sha

all this must be done on the same day; if not,

*p*

*mf*

$\text{♩} = 116$

509

S. Sha

try a-gain the next day. If the growth were caused

*Sha picks up the picture and a leaflet*

*mf*

*p*

*dim.*

515 *dismissively:*

S. Sha

by your- self come back to us. Here's a leaf-let. Good - bye.

518 *As soon as they have left,  
Sha exits SL without  
taking anything with her.*

S. Sha

*mp*

522

Nar. *mp*

Ch.S. *p*

Ch. *p*

Ch.A. *p*

Drowned and diced, dried on a lang - stone then fed to the

Drowned, diced diced Oh fed

Drowned, diced diced Oh fed

Drowned, diced diced Oh fed

*Enter Kaz, SL, he tidies the fur, shoes, maracas and drum away  
then moves back to near SL exit and faces SR*

Q Kaz

Nar.

flames\_\_ fer-ried to the gods\_\_ sa-cri-ficed snake now scat-tered on\_\_ earth\_\_

Ch.S.

flames\_\_ flames fer - ried snake\_\_ scat - tered on earth\_\_

Ch.

flames\_\_ flames fer - ried snake\_\_ scat - tered on earth\_\_

Ch.A.

flames\_\_ flames fer - ried snake\_\_ scat - tered on earth\_\_

Nar.

Pan - the - on please - ing,\_\_ if\_\_ plead-ing they must.\_\_\_ Un -

Ch.S.

pleas - ing\_\_ plead - ing\_\_

Ch.

pleas - ing\_\_ plead - ing\_\_

Ch.A.

pleas - ing\_\_ plead - ing\_\_

Nar.

ban - ished bear-paw back\_\_ when an - gry; claw\_\_ un - cov - ered,

Ch.S.

bear back\_\_ Oh\_\_ claw\_\_

Ch.

bear back\_\_ Oh\_\_ claw\_\_

Ch.A.

bear back\_\_ Oh\_\_ claw\_\_

Once Kaz has reached SR exit,  
enter Wyf SR, carrying picture

536

M Wyf

Nar.

cou - ple slip back. This time\_\_ not ta - king the tire - some side-roads:

Ch.S.

Oh\_\_ time\_\_

Ch.

Oh\_\_ time\_\_

Ch.A.

Oh\_\_ time\_\_



Kaz half crosses the stage to greet them,  
watching their every movement in a  
careful but kindly manner

539

Q Kaz

B. Vik

Nar.

snake not suc-cess-ful, seek - ing more help.\_\_\_\_\_

Ch.S.

snake snake\_\_ Oh\_\_ help.\_\_\_\_\_

Ch.

snake snake\_\_ Oh\_\_ help.\_\_\_\_\_

Ch.A.

snake snake\_\_ Oh\_\_ help.\_\_\_\_\_

544  $\text{♩} = 68$   $\text{♩} = 138$  *mp*

M Wyf

*molto calando mf* *Kaz offers Vik RH and they shake hands* We

Q Kaz

Hel-lo, I'm doc-tor Ka-zi-mierz.

$\text{♩} = 68$   $\text{♩} = 138$  *mf*

548  $\text{♩} = 62 \mid 64$  Slower

M Wyf

Vi - kings are new to town...

*Kaz slowly raises his hand to stop her* *mp*

Q Kaz

Yes, I know:

$\text{♩} = 62 \mid 64$  *p*

*Red.*

554

Q Kaz

I've read all my col-leagues' notes, and have been

*p*

*Red.*

556

Viking wife hands medic the picture

M Wyf

Q Kaz

*Kaz holds the picture and looks at it for some time.*

it-ching to see the pic-ture.

*legatiss.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

559

To Wyf *mp*

Q Kaz

*Thank you. I think it's*

*rall.* *a tempo*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

563

Gives him an  
affronted lookEncouraged by Vik,  
Wyf exits SR

M Wyf

Q Kaz

*best if you leave us now.*

*Looking again at the picture: Kaz slowly puts the picture down, then next bar starts*

*Mmm\_*

*rit.* *rit.*

*p* *sf*

**Slower**

567

♩=54

To Vik:

Q Kaz

So the wolf's head on - ly ap - pears if things are

*Red.*

Q Kaz

real - ly, real - ly bad... In - ter - est - ing...

*Red.*

Q Kaz

Now we have as long as is need - ed for this ap point -

*Red.*

Q Kaz

ment. As these chang - es

*Red.*

Q Kaz

all \_\_\_\_\_ oc - cur \_\_\_\_\_ when you \_\_\_\_\_ are an - gry, \_\_\_\_\_

*Ped.* \_\_\_\_\_ *Ped.* \_\_\_\_\_ *Ped.* \_\_\_\_\_ *Ped.* \_\_\_\_\_ *Ped.* \_\_\_\_\_

Q Kaz

Why don't you \_\_\_\_\_ de-scribe for me \_\_\_\_\_ when you were last \_\_\_\_\_

*pp* *pp* *pp*

*p* *Ped.* \_\_\_\_\_ *p* *Ped.* \_\_\_\_\_ *p* *Ped.* \_\_\_\_\_

While Vik sings, Kaz listens attentively,  
but not in a "caring" way.  
Kaz occasionally looks at the picture.

Q Kaz

hap - py o - ver a long pe - ri od. \_\_\_\_\_

*pp* *ppp*

*p* *Ped.* \_\_\_\_\_ *Ped.* \_\_\_\_\_

$\text{♩} = 62 \mid 68$

B. Vik

Well, my fa-mi-ly had lit - tle time for me; \_\_\_\_\_ as soon as I was \_\_\_\_\_

*mp*

*mp* *mp* *mp*

B. Vik

old enough I was put to work on the farm.



594

B. Vik

I grew real-ly fond of milk-ing Gud-run-Er-dum - la and turn-ing her milk in-to



596

B. Vik

cheese. Gud-run-Er - dum la formed a hap-py bond with



598

B. Vik

me, and she would come run -ning to me when-ev-er she saw me.

B. Vik

I al-so liked col lect - ing ho - ney from the hives and tast -

Ped. Ped. Ped.

B. Vik

- - - ing it on the way back home.

B. Vik

But best of all I liked teach - ing Hroth - gar our

*f* *mf*

B. Vik

guard - dog new tricks, he would do a - ny-thing for me

609

*Vik now gets gradually  
more self-pitying*

B. Vik

but snarled at my fa- ther. But\_\_\_ on the day-

612

B. Vik

af - ter Mid- Sum - - er Eve when I was fif - teen\_\_\_

614

B. Vik

\_\_\_ my fa - ther\_ sud-den-ly put me on a wa-gon and sent me a way\_\_\_ to rape-and-

616

*sobbing  
with anger:*

B. Vik

pil-lage school. I\_\_\_ was-n't e-ven giv-en a chance to say\_\_\_ fare -

618

*ff**(sobs)**p*

39

B. Vik

well to\_ Gud-run-Er-dum-la or Hroth - gar.

I missed them so much,

621

B. Vik

and have nev-er been hap - py\_ for ve - ry long ev - er since.\_ I\_

623

*Kaz starts scrutinizing the picture,  
no longer looking at Vik (until bar 626)*

Q Kaz

B. Vik

nev - er real-ly en-joyed be-ing a wa - ri - or,

*Brighter*

and jumped at the chance\_ to be-come a

625

*Kaz notices claw*

Q Kaz

B. Vik

tra-der here.

But\_ this

Ped.\_ Ped.\_

Ped.\_ Ped.\_

Ped.\_

*Kaz stands still,  
looks at Vik, (puts  
his cigar down,  
slowly) and then:*

$\text{♩}=58 \mid 62$

628

Q Kaz

B. Vik

shape - shift-ing start - ed up.

When you were re-

$\text{♩}=58 \mid 62$

Ped.

631

Q Kaz

moved from the things you loved, you had to sup- press your

Ped.

634

Q Kaz

an - ger.

*rall.*

Ped.

637

Q Kaz

*f* As a warri- or, most de - ci-sions were made for you. *mf* But when you be-came a

*mf*

Q Kaz

tra der, you were to be as free as when you were on the farm.

*dim.*

*Ped.*

Q Kaz

Now there is no constraint a bout show-ing how an - - gry you are at

*mp*

*p*

*legatiss.*

Q Kaz

hav - ing been con scrip-ted. When you re-mem-ber milk - ing

*dim.*

*Ped.*

*Ped.*

Q Kaz

Gud - run-Er-dum-la the an ger in - verts your feel - ings, and turns you

Q Kaz

in - to be-ing like a bull, and you grow horns. When you

Q Kaz

re-mem-ber col lect-ing ho - ney, you i- ma - gine a bear

Q Kaz

and up comes the claw.

*Vik looks at the claw and waves it around a little.*

Q Kaz

rit. *Vik looks gradually less puzzled or worried* meno tempo

When you re - mem - ber Hroth - gar, the

rit. meno tempo

671

43

Q Kaz

guard - dog be-comes what he was guard - ing you a -

Ped.

673 rit.

Q Kaz

gainst: the wolf! Now that you

rit.

Ped.

677

Q Kaz

know these things, now you know these things which all

Ped.

681

Faster

♩=86 | 90

Q Kaz

come from in - side you, they will nev - er re-

Faster

Ped.

Q Kaz

turn. Now that you know these

Ped.

Q Kaz

things which all come from in -

Ped.

Q Kaz

side you, they will

Ped.

Q Kaz

ne - ver re - turn, they will ne - ver re - turn, they will

Ped.

702

45

Q Kaz

ne - - - - - er

706

*cresc.*

♩=96 | 110

Q Kaz

re - - - turn.

B. Vik

*f*

I

710

*f*

Q Kaz

By

B. Vik

un - der - stand what you are say - ing

714

Q Kaz

know - ing the root, by know - ing the

B. Vik

I un-der stand what you are

718

Q Kaz



B. Vik



poco mosso

♩=116 | 124

724

Q Kaz

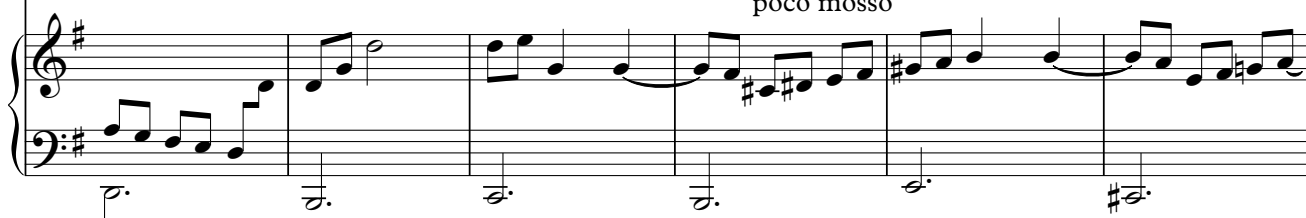


B. Vik



♩=116 | 124

poco mosso

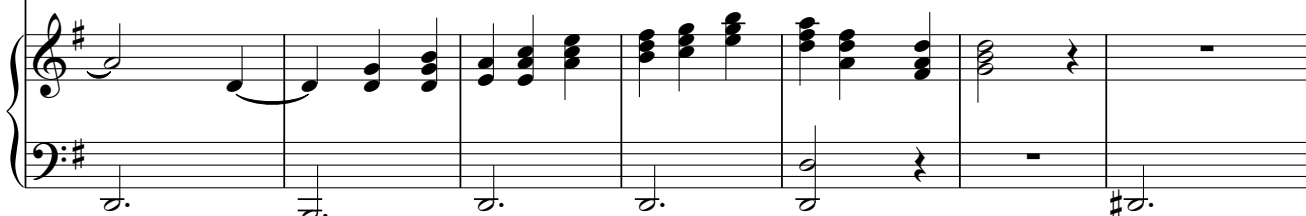


730

Q Kaz



B. Vik



737

Q Kaz

know - ing the\_\_ root of the prob - lem, the\_\_ symp - toms will

B. Vik

fault, all this was my\_\_\_\_\_ fault, all\_\_ this was my\_\_\_\_\_

*Kaz gets hold of Vik's  
claw and pulls it off.*

*The claw is still alive,  
and turns on Kaz.*

743

Q Kaz

va - nish, the\_\_ symp-toms will va - - - nish.

B. Vik

fault, all this was my fault.

*Vik looks relieved and exultant.*

8<sup>va</sup>

*Kaz puts claw  
into bird-cage*

*♩.=56*

*Start when  
audience quiet.*

750

Q Kaz

B. Vik

*mf*

I be- lieve I'm cured, I be-lieve I'm cured. I un -

*♩.=56*

Q Kaz *mf* By\_ know -

B. Vik *Vik dances around with glee.* der-stand.

759

Q Kaz ing the\_ root\_ of the prob- lem, by\_ know - ing the\_ root\_

B. Vik I be- lieve\_ I'm\_ cured, I be - lieve\_ I'm\_

763

Q Kaz of the prob- lem, by\_ know ing the\_ root, by\_

B. Vik cured, I'm cured, I'm cured free at last,

767

Q Kaz know ing\_ the\_ root of\_ the\_ prob - lem, by\_ know-ing the

B. Vik free at last, free\_ at\_ last, free at

770

Q Kaz root, by know-ing the root of the

B. Vik last, I'm free

773  $\text{♩} = 78$  *mf*

Q Kaz prob lem. *lunga pausa, while Vik dances around the stage (alone)* Now that you are

B. Vik at last!

$\text{♩} = 78$  *mf* 5

Ped.

777

Q Kaz cured, you won't be need-ing this pic - - ture. May I

5

Ped.

6

Ped.

779

Q Kaz keep it and make cop-ies for an ar - ticle in the next

3

5

3

3

6

Ped.

Ped.

Ped.

♩=82

*Kaz smiles at Vik, shakes his hands, then smiles at the picture and takes it with him offstage, exiting SL.*

781

Q Kaz then smiles at the picture and takes it with him offstage, exiting SL.

B. Vik Vik nods and extends his hands to shake with Kaz, then exits happily SR

Andante  
♩=82

782

783

*Ped.*

*Ped.*

785

Nar.

$\text{♩} = 116$  Unhurried

*mf*

Co-pies of "Lance-and-Pack-it" were cir-cu-la-ted far and wide.

$\text{♩} = 116$

3

Ped.

789 *mp* *cresc.* 51

Ch.S. As the lead - ing me - di - cal jour - nal, it was trans-la - ted bad - ly in - to

Ch. As the lead - ing me - di - cal jour - nal, it was trans-la - ted bad - ly in - to

Ch.A. As the lead - ing me - di - cal jour - nal, it was trans-la - ted bad - ly in - to

793 *mp*

Ch.S. ma - - ny lan - gua - ges. Moulds of the

Ch. ma - - ny lan - gua - ges. Moulds of the

Ch.A. ma - - ny lan - gua - ges. Moulds of the

*mp*

797

Nar. In time,

Ch.S. pic - ture cre-a-ted am - u - lets and sta- tues. —

Ch. pic - ture cre-a-ted am - u - lets and sta- tues. —

Ch.A. pic - ture cre-a-ted am - u - lets and sta- tues. —

Nar. these were con-si - dered like-ness-es of nor - mal Vi - king wear, \_\_\_\_\_

Ch.S. Aa \_\_\_\_\_ Aa \_\_\_\_\_

Ch. Aa \_\_\_\_\_ Aa \_\_\_\_\_

Ch.A. Aa \_\_\_\_\_ Aa \_\_\_\_\_



806 *mp* *mf* *cresc.*

Nar. \_\_\_\_\_ and so was born the myth \_\_\_\_\_ that Vi-king hel-mets, that

Ch.S. \_\_\_\_\_

Ch. \_\_\_\_\_

Ch.A. \_\_\_\_\_

*pp*



810 *rall & cresc. molto* CURTAIN

Nar. Vi-king hel-mets, that Vi-king hel - mets \_\_\_\_\_ had horns. \_\_\_\_\_

*rall & cresc. molto*