

THE MAGIC LANTERN

A one act opera for youth opera company and
pianist

Duration 35-40 minutes

Suitable for ages 8 - 18

Libretto

and

Vocal Score

Words by Judi Sissons

Music by Omar Shahryar

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Libretto

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Score

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CAST

Ages noted here are suggestive of playing age

Maxine, 14 years old..... Soprano..... Very confident singer

Raimon, 18 years old..... Tenor..... Very confident singer

Thomas Bonegrubber, 18 Tenor Very confident singer
(poss. doubling as Raimon)

Children's Chorus, 8-12 years old

Moderately skilled young singers, assuming the roles of:

Young Lanternists (Prologue, scene 5) Many voices in 4 parts

Soldiers / Rebels (Prologue) Many voices in 2 parts

Street children (Scene 2, 3, 4 and 5) Many voices in up to 4 parts, with
3 playing onstage Tin Whistles

Teen Chorus, 12-18 years old

Confident young singers, assuming the roles of:

Young Lanternists (Prologue, scene 5) Many voices in 4 parts

Soldiers / Rebels (Prologue) Many voices in 2 parts

Traders (Scene 2) 2-10 voices in 2 parts

Grubbers (Scene 2, 3 and 4) 4-20 voices in 3 parts

Marmots (Scene 5) 3-5 Rappers

'Grown Up' Chorus, 12-18 years old (playing older)

Moderately skilled young singers, assuming the roles of:

The Lanternist Speaking role

Young Lanternists (Prologue, scene 5) Many voices in 4 parts

Soldiers / Rebels Many voices in 2 parts

Toffs and Dolls 4-20 voices in 2 parts

INSTRUMENTATION

Piano with lid open

3 Onstage Tin Whistles in G, D and C

2 Off stage snare drums with wooden sticks

Off stage bass drum with large mallet

Sound effects

Score in C

HISTORICAL CONTEXT

Magic Lanterns were one of the first pieces of media technology ever to be mass produced before the discovery of electricity. Made of a wooden box with a light source inside (originally a candle, later using lime and gas), they would project images from hand-painted glass slides through a set of lenses and onto a wall in a dark room. Creative individuals would enliven their projection shows with stories, songs and clever animation techniques, such as using slides with moving parts, projecting multiple slides simultaneously or using smoke and mirrors.

As the magic lantern shows became more popular, the technology found its way into the hands of street performers. Around the turn of the 19th century, child economic migrants from Italy, Spain and Southern France would travel to larger cities such as Paris and London during the winter seasons in order to earn money doing various kinds of street jobs, including begging, chimney sweeping and performing magic lantern shows. At this time, so many children from the Mediterranean region migrated to urban centres that they became the object of fascination, consternation and inspiration, labelled collectively as “Savoyards”, after the French-Italian border region of Savoy where some of them came from.

Numerous composers of the era wrote operas on these themes¹, some of them being popular successes by names still known to us now. Salieri's first singspiel, composed on the behest of the Emperor of Austria to augment the repertoire of German-language opera, was *The Chimney Sweep* (1781), a tri-lingual comedy about an immigrant Italian conniving a way to exploit the system in Imperial Austria. Cherubini also wrote two operas with Savoyard themes: *Eliza* (1794) and *Les deux journées* (1800); the latter of which influenced Beethoven's composition of the *Egmont* overture and *Fidelio*².

Citizens in urban centres knew of Savoyards, and they were the subject of much discussion. For one thing, the lives of these young people were full of danger, either through the risks associated with sweeping chimneys (getting stuck, falling down, or choking on soot) or through the threat of abduction, being sold into slavery or prostitution, or in one infamous case, being murdered to meet the demand for corpses used by the medical schools for their anatomical research³. With the growth of the middle class, acts of charity and social concern were seen as increasingly morally imperative, and there were those who felt compelled to address the Savoyard problem and/or their plight.

Of those children who worked in street entertainment, many played instruments, displayed novelty animals such as marmots or birds, or sang songs. Some even reprised operatic hits from other cities in Europe⁴. For some street spectators in London, for example, their first introduction to Rossini or Bellini might have been thanks to a Savoyard street performer. On the other hand, the increase of street noise proved to be something of a nuisance for many. Some street performers with instruments were not musically trained or

¹ *Les deux petits Savoyards*, Dalayrac (1789); *Les Savoyardes, ou la Contenance de Bayard*, Propiac (1789); *L'École des parvenus, ou la Suite des Deux Petits Savoyards*, Devienne (1792). Source: Robert Ignatius Letellier, *Opéra-Comique: A Sourcebook* (Newcastle: Cambridge Scholars Publishing, 2010).

² Rhys Jones, “Beethoven and the Sound of Revolution in Vienna, 1792-1814,” *The Historical Journal* 52, no. 4 (Dec 2014): 956-958.

³ Sarah Wise, *The Italian Boy* (London: Pimlico, 2005).

⁴ Paul Simpson, “Sonic Affects and the Production of Space: 'Music by handle' and the politics of street music in Victorian London,” *cultural geographies*, 24(1) (2017): 101.

able to play at all, and there were many instances of performers being paid to stop playing and move away⁵. Flutes, whistles, hurdy-gurdies, organ-grinders – all instruments designed to be loud – were frequently played out of tune or with bastardised versions of songs people knew, leading some aurally fatigued denizens to claim the noise was making them neurologically ill.⁶

SYNOPSIS

The Lanternist beckons the audience in and begins telling the story of two Savoyards. The year is 1793. Maxine (14) and her brother Raimon (18) are travelling from Savoy to The City to earn money with her family's magic lantern and a crate of marmots.⁷ After accidentally walking into the middle of a revolutionary battle, Raimon is lost and presumed killed.

Maxine arrives in the city alone. This new beginning, with responsibility, brings self-doubt. Street children welcome her with bread. Some appear drugged, most are suspicious of her. They express an appreciation of Thomas Bonegrubber (18), their protector, though all is not what it seems. Bonegrubber is actually a child trafficker. He and his gang appear and show a great interest in the magic lantern, but the children protest that they want to see a magic lantern show.

Alone, Maxine tries to prepare a magic lantern show but lacks the confidence. She hears the voice of her brother, admonishing her that lanternists are men, not girls. With the encouragement of the street children, however, she determines to try. At that point her lantern is stolen. The Grubbers appear to snatch her away as well.

Bonegrubber holds Maxine captive. Furious, Maxine at first refuses to show him what the lantern does. Yet seeing Bonegrubber haunted by voices in his head, Maxine has an idea to use the lantern to escape. She convinces Bonegrubber to watch her innocent lantern show, but phantasmagoric apparitions come alive, each suggesting a different grim method to dispatch Bonegrubber. Terrified, Bonegrubber flees. Maxine and the street children are free.

Maxine, the great magic lanternist, gives a grand show for the street children. Her marmots appear and try to tell her of what they've seen on their adventures. As comic and grotesque characters appear from the lantern to sing and dance, Raimon returns and witnesses Maxine fulfilling her potential.

⁵ Ibid., 98

⁶ Ibid., 102-104.

⁷ The Savoyards travelled with marmots, little animals that live wild in the Alps, using them in their street performances or exhibiting them for money.

LIBRETTO

By Judi Sissons

The LANTERNIST, an old showman, invites the audience to a Magic Lantern show in the dark, closed down market. Lantern images show two young Savoyards travelling from their home in the Alps, through countryside. (These could be simple silhouette images). The boy carries a magic lantern, the girl carries a box of marmots.

LANTERNIST Draw close people, hear my tale.
See the lantern's magic pictures.
Two young Savoyards, a brother and a sister
leave their mountain home for the city.

CHORUS Their magic lantern has stories to tell,
Fabulous pictures Illusions to sell.

Roll up, roll up, roll up, for their Galantee show.
They bring entertainment wherever they go.

Colourful pictures in their Galantee show.
They bring entertainment wherever they go.

Lantern images show the pair enter a dark forest, lit only by moonlight. Mist rises. In the distance, shouts and screams and other weird sounds.

CHORUS (low voices) Night falls in the forest,
Strange sounds all around.
Night falls in the forest,
Strange sounds all around.

Shouts and screams getting closer. Images of soldiers searching for rebels are now projected around the stage by small, hand-held children's lanterns. Smoke and chaos. Gunfire. Explosions. Drums beat. A bell rings. RAIMON and MAXINE appear either side of the stage, lit in silhouette in the style of magic lantern slides.

RAIMON We've fallen into hell.

MAXINE Who's fighting who?

RAIMON Impossible to know.

MAXINE We've fallen into hell.

RAIMON Who's fighting who?

MAXINE Impossible to know.
RAIMON Rebels!
MAXINE Soldiers!
CHORUS Run! Run!
MAXINE Rebels!
RAIMON Soldiers!
CHORUS Run! Run! (**CHORUS** *run off*)

*Loud explosion. Sudden silence. Light on **RAIMON** goes out.*

MAXINE Raimon! Raimon!
Where are you my brother?

BLACK OUT

SCENE 1

*The Market Square. Night time. The market is closed. Empty market stalls, packing boxes etc. **MAXINE** enters alone, exhausted and bedraggled. She now carries the Magic Lantern on her back.*

MAXINE A brother lost.
My marmots gone.
I'm all alone and can't go on.
My mind is numb.
My heart is broken.
I'm all alone and can't go on.

This lantern was my brother's pride
It's all I have of him.
To seek our fortune in this city was our plan
Now all is lost.

She hides the lantern under some old rags and crawls under a market stall to sleep.

LIGHTS FADE

SCENE 2

Morning. The market starts to come to life. Street traders set up their stalls and call out their wares. Punters and toffs coming and going.

TRADERS A penny a score
 An 'aypenny a skin
 A penny a score
 An 'aypenny a skin
 Buy, buy, buuuy.

 Now's your time
 Pick em out cheap
 Now's your time
 Pick em out cheap
 Buy, buy, buuuy.

STREET CHILDREN *come out from under the stalls. They approach MAXINE. She is asleep and looks like a bundle of rags.*

CHILDREN What is it?
 It's a girl.
 Who is she?
 Is she dead?
 Sleeping
 Where's she come from?
 Knackered. Deadbeat
 She's exhausted
 Ssshhh

Some of the CHILDREN find the magic lantern.

CHILDREN What is it?
 Looks expensive
 Take it! Steal it!
 We could sell it
 Let's sell it!
 For money
 Or for food!

CHILD 1 I'm hungry

MAXINE (*wakes up*) Hey! Don't touch that!

CHILDREN Says who?

MAXINE Says I. Don't touch my brother's magic lantern!

The CHILDREN back away.

CHILDREN It's magic! She's a witch.
Can it conjure spirits?
Could magic make us rich?
She's a sorcerer.
She'll cast a spell on us.

CHILD 1 I'm frightened.

MAXINE It can conjure stories.

CHILDREN What use are stories when we're starving?

MAXINE Stories of the past
Inspire us to be strong
Stories of the future
Impel us to go on

Stories from far distant lands
Underneath the sky
Stories live forever
Stories never die.

TOFF and DOLL walk by, stop and stare at the children, looking sorry for them. They throw them a few coins then walk on. The **CHILDREN** scabble for the coins. **BONEGRUBBER** and his gang the **GRUBBERS** are lurking, unseen by the **CHILDREN** and **MAXINE**.

CHILDREN People always gawp and stare,
'specially if you got dark hair.
Like we're some exotic fruit
They don't reckon that we're cute.

We're their exotic fruit.
We're their exotic fruit.

But those toffs they all get shook
When they take a second look
At our scabs and our diseases.
They all fear our coughs and wheezes.

We are exotic fruit
We are exotic fruit

TOFF and DOLL

See that.
Look there.
Dark eyes! Dark skin!
Dark lips! Dark hair!
But see they're out here on their own.

Disgrace. The shame.
Despair. That face.
To live in filth.
But oh, if we could take them home.

CHILDREN

This old city that we call home's
A cold stepmother with a heart of stone
Good ol' Boney is our salvation
From the workhouse and transportation

Underneath the market stall
There are hundreds of us all,
Some get by with little jobs
Sweeping muck for toffs and snobs,
While there's some who's chimney sweeping
Others get their bread by thieving.
Like some rotten fruit we roll
As we perish in the cold.

We are exotic fruit.
We are exotic fruit.

MAXINE

Where are your parents?

CHILD

We're orphans. This market is our home.

MAXINE

This city is a stony-hearted stepmother.

CHILDREN

Show us what the lantern does. We want to see the magic.

MAXINE

I can't show you. This lantern is my brother's.

CHILDREN

Where is he?

MAXINE

Lost in the forest. Along with my poor marmots.

CHILD

Marmots? What are they?

MAXINE

Small animals you'd love. They were my pets. I taught them
how to dance and whistle.

CHILDREN

Dance and whistle? Can we eat them?

CHILD 1 I'm hungry.

MAXINE No! Mon Dieu!

BONEGRUBBER *enters.* **GRUBBERS** *seethe round him like a pack of dogs.*

GRUBBERS We are the bonegrubbers
Our fathers were grubbers too
Scavenging is our business
Grubbing for bones in other people's rubbish

Our fathers were grubbers too
Grubbing like our fathers
In the mud and the sludge of the grimy river
Grubbing for bones in other people's muck
Grubbing in the muck for other people's bones
Now we don't want just any old bones.

GRUBBERS *run in, laughing and chase the CHILDREN who scatter and hide.* **MAXINE** *remains.* **BONEGRUBBER** *approaches her.*

BONEGRUBBER Well hello my lovelies.
Why're you all hiding from old Boney?
Don't you love your Uncle Boney no more?

The CHILDREN come out of hiding. He hugs some of the CHILDREN roughly. They are uncomfortable with it.

Come on. What have you got?
Let's be 'avin' the 'ole lot!
I think someone's taken a few pennies today.
Am I right?

The CHILDREN hand over the money. In return BONEGRUBBER gives them some sweets.

BONEGRUBBER Is that all there is?

CHILDREN Is that all there is?

BONEGRUBBER And what have we here? A magic lantern eh?
Well that's just lovely.

And who is this young lady?
Ah! Where are my manners?
How could I forget?
My dear, I don't believe we've met.
Thomas Bonegrubber at your service.

BONEGRUBBER *rattles the lantern. The GRUBBERS sniff around.*

BONEGRUBBER How does this trick work?

MAXINE It's not a trick. Don't do that. You'll break it.

BONEGRUBBER Oh she's a lively one.
Go on. Show me your magic trick.

MAXINE The lantern only works for those with a good heart.

BONEGRUBBER Ha! Well I've a good heart my dear.
Ask my street dogs – how kind am I, boys?

The GRUBBERS pretend not to hear him. They whistle a tune.

BONEGRUBBER A fancy toy like this is worth a lot of dosh.

MAXINE It's not a toy.

BONEGRUBBER I know a toff who'll take that off your hands. Get you a good price.

CHILDREN (*whispering*) Don't trust him.

MAXINE It's not for sale.

BONEGRUBBER I drive a hard bargain. Get you a good deal.

CHILDREN Don't trust him.

MAXINE It's not for sale.
The children want to see a lantern show.

GRUBBERS In the mud and the sludge of the grimy river
We're on the lookout for lively young bones
Now we don't want just any old bones
Give us bones with plenty of meat on them.

MAXINE This lantern is my brother's.

BONEGRUBBER Is that right?

CHILDREN We want to see the lantern show.
We want to see the magic now.

MAXINE He'll be coming soon to claim it.

The CHILDREN encircle MAXINE protecting her and the lantern.

CHILDREN We want to see the magic now!
We want to see the lantern show!

MAXINE Wait until it's dark.

MAXINE puts the lantern away, under a cloth.

BONEGRUBBER We all want to see this show.
So, we can wait
until it's dark. Right boys?

GRUBBERS We're on the lookout for lively young bones
Scavenging is our business.
Give us your bones with plenty of meat on 'em.
We are the bonegrubbers.

LIGHTS FADE

SCENE 3

The market has closed. It is dark. MAXINE is practising her patter for her first lantern show.

MAXINE Roll up. Roll up for the show.
I can't do this.
Confidence. I don't have confidence.
My brother always told me so. He said,

LIGHTS *come up on RAIMON in silhouette.*
RAIMON I am the showman, the great entertainer.
You are the sidekick my girl.

MAXINE Charisma. I lack charisma.
My brother always told me. He said,

RAIMON You're my assistant. The girl with the marmots.
Play with the children my girl.

MAXINE I was his apprentice.
Always in the shadows. He said,

RAIMON Call yourself a lanternist.
Don't make me laugh.
Watch and learn my girl.

MAXINE Confidence. I don't have confidence.

CHILDREN Where are the pictures?
We want the magic pictures
Where are the stories?
Tell us the stories.

MAXINE Perhaps I can do it.
This lantern is my heritage.

CHILDREN We want the pictures
We want the stories
You can be the lanternist
You know you can do it now!

MAXINE I can be the lanternist
stories are forever
stories never die. I'll do it.

MAXINE *goes to get the lantern from under the cover. It has disappeared.*

MAXINE The lantern!
Where's the lantern?
Did you move it?
Where's it gone?

The CHILDREN begin to search for the lantern.

CHILDREN The lantern.
Where's it gone?
Someone's nicked it!
Or it's lost.
Stolen.

Someone thieved it.
Magicked it away.
It's in the pawnbrokers.
Who knows where it is by now?

MAXINE

Who could have taken it?
Did you see anyone round here?
It must be somewhere round here!
Someone must have seen.

The GRUBBERS enter. The CHILDREN run away.

GRUBBERS

Lost something 'ave you?

The GRUBBERS grab MAXINE and take her off stage.

BLACK OUT

SCENE 4

Bonegrubber's Lair.

BONEGRUBBER *is holding the lantern, trying to understand how it works. MAXINE is watching. GRUBBERS guard the door.*

BONEGRUBBER

Show us how it works What does it do?

MAXINE *says nothing.*

GRUBBERS

He hasn't a clue. Ha!

BONEGRUBBER

You little wretch you think you're clever.
Without that lantern you'll have nothing.
Young girls come here with dreams.
They have no choice but work for me
Or end up on the streets.

BONEGRUBBER *examines the lantern. He can't make it work. MAXINE moves away.*

MAXINE

This lantern was my brother's pride
Now it's all I have of him.
How can I give up my freedom?

Or face the streets alone without the lantern?
What kind of choice is that?
What shall I do?

There is an eerie sound of distorted children's voices.

CHORUS (Children's voices OFF)
We are exotic fruit.
We are exotic fruit.

BONEGRUBBER What's that? Who's there?
Who makes that ghostly sound?

GRUBBERS Master hears voices in his head.
He has bad dreams at night.

(taunting him) They say that evil haunts this place,
where graves are opened wide,
a murdered child, a boneless wraith,
a hopeless suicide.

CHORUS (Children's voices OFF)
We are exotic fruit.
We are exotic fruit.

GRUBBERS There's restless spirits who walk these streets,
always unforgiving
of the crimes they've suffered,
seeking vengeance on the living.

The voices stop.

BONEGRUBBER Superstitious claptrap
It's a trick of the wind.
Yet some nights I hear the jabber of their voices in my mind.

Whispering voices return and fade.

CHORUS (whispering) Bonegrubber. Bonegrubber.

MAXINE Must be his guilty conscience.

MAXINE *returns to* **BONEGRUBBER**.

MAXINE The lantern shines a light into the darkest corners of your mind.
Are you sure you want to see what it can do?

BONEGRUBBER I've nothing to fear. My conscience is clear.

MAXINE Then I'll show you. (*She operates the lantern.*)

MAXINE *operates the lantern. The images are charming and innocent. The images become darker; something lurks in the corners. A brief flash of a ghostly image horrifies BONEGRUBBER.*

BONEGRUBBER What kind of magic is this?

The charming images return, but the faces are sad or scared.

MAXINE Apparitions come to haunt you,
Remind you of your crimes.

BONEGRUBBER *turns away. Suddenly, phantasmagoric images of ghosts and ghouls appear everywhere around the stage projected by small, hand-held children's lanterns. The voices return making ghostly sounds. BONEGRUBBER is terrified.*

BONEGRUBBER Make it stop.
Take it away.

BONEGRUBBER *runs out.*

BLACK OUT

SCENE 5

The closed down market. Dark.

MAXINE *is preparing to give a lantern show to the CHILDREN.*

MAXINE Roll up, roll up, roll up,
for my Galantee show.
I bring entertainment wherever I go.

Draw close, people! Draw close!
Hear my tale, see the lantern's magic pictures.
Two young Savoyards, a brother and a sister
Leave their mountain home for the city.

The MARMOTS screech and career onstage. They encircle MAXINE, squeaking at her and sniffing her face. MAXINE and the CHILDREN do not understand what the

MARMOTS *are saying.*

MARMOTS Maxeeene! Maxeeene! Maxeeene!
[8 bar rap about finding Maxine after a long search]

MAXINE My Marmots! You're alive.
Look at you. You've grown – so – big!

The MARMOTS squeak and whistle.

MARMOTS [8 bar rap about wanting to be fed, get fat and hibernate]

They sniff the CHILDREN.

CHILDREN Look marmots!
They're so sweet.
Can we stroke them?
What do they eat?

MAXINE They have their own language
of little squeaks and whistles.
They're trying to communicate as if they're really talking.

MARMOTS [16 bar rap about feeling patronised by her comment and that
they're actually very clever and 'street']

MAXINE How did you get here on your own?
My brother must have perished.
If he were alive, he would be here.
Oh, I wish that you could tell us what you've seen.
Oh, where is Raimon?

MARMOTS [8 bar rap about having seen Raimon in the forest but that she
mustn't worry and do her lantern show]

CHILDREN They're trying to communicate as if they're really talking.

MAXINE *gathers herself and begins to operate the magic lantern show. Beautiful, uplifting images are projected. The CHILDREN are enthralled. RAIMON enters and stands watching.*

RAIMON My sister. My sister.
The great entertainer.
No more the sidekick, my girl.

MAXINE

Raimon! I was your apprentice.
Always in the shadows.

RAIMON

Step into the light now, Maxine.
Your brother couldn't see you.

Step into the light now, dear sister.
Step into the light.
I can see you now.

MAXINE

Confidence. I found my confidence.
These stories are for sharing, dear brother.

RAIMON

Now you are the lanternist.
This lantern is our heritage.

MAXINE

I have found my confidence.
I step into the light.
Now I *am* the lanternist.

ALL

Stories of the past
Inspire us to be strong.
Stories of the future
Impel us to go on.

Stories from far distant lands
Underneath the sky.
Stories live forever.
Stories never die.

THE END

COMPOSER'S NOTE

The piece is devised for a large youth opera company with performers between the ages of 8 and 18 years old, potentially rehearsing in discrete groups. Playing ages are suggested in the Cast List, but performers can be older or younger in reality. A very talented child singer can join the Teen's Chorus singing an octave above the written part, for example, and similarly boys whose voices have broken can join the Children's Chorus and sing the octave below the written part.

The performance begins outside of the auditorium with a couple of young people in character performing (singing, playing the flute or other talent) for money or begging, mingling with the audience. Whatever participation had taken place would need to be made clear to the audience before the performance. Information could be provided in programmes (sold by performers in character as street newspaper vendors, perhaps) or as a pre-performance exhibition. The Lanternist's first call to beckon everyone into the auditorium is the start of the opera.

The Magic Lantern has one musical co-creative window where participants must devise their own rap lyrics for the Marmots to perform over music that exists in the score. The lyrics for the rap must be fun, clear and engaging, utilising the musical qualities of grime (lyrical phrases, or 'bars', should emphasise the first beat of the musical bar), and in terms of content should follow the guidelines for creation in the score.

Performers are encouraged to mount their own devised magic lantern shows to lead the audience out of the auditorium at the end of the opera, in much the same spirit as the audience would have been led in. This would represent Maxine's dissemination of lanterning skills to the children, who would use the skills to earn money. Collaborating on the creation of their own magic lantern shows could provide the performers a richer experience to engage with the content of the opera and its historical context. From a musical perspective, the young performers could reference and re-contextualise music from the opera, or music that the opera itself references, in a creative process that would follow what lanternists and street performers would have done in the past.

The piano lid (ideally of a grand piano) should be open from the start of the piece, ready for the strings to be brushed.

For conductors, some suggested cue points have been indicated in the score with the following marks:

- ↓ Right hand cue – for a major cue point
- ↓ Left hand cue – for minor cue points

MISE EN SCENE

The opera is set between the end of the 18th century and the beginning of the 19th century, at a time before the wide availability of electricity and just after the French Revolution, which left society in Europe in a state of upheaval and tension. Set and costume need not be naturalistic, but should provide a context for a world wherein magic lanterns are exciting and astounding “new” technology.

It is important that the young performers be involved in the designing of the production and particularly in the creation of magic lanterns and slides. Almost all the scenery in the opera, and even some of the characters, can be projected with the use of magic lanterns of various sizes. Phantasmagoria images (as they appear in Scene 4) should use stage smoke.

The piece is also suitable for promenade performances and production in non-traditional space. However, the space must be dark enough to project magic lanterns and performers need to be close enough to a piano most of the time.

The Magic Lantern


Libretto by Judi Sissons

Music by Omar Shahryar

Prologue

The LANTERNIST, an old showman, invites the audience to a Magic Lantern show in the dark, closed down market. Lantern images show two young Savoyards travelling from their home in the Alps, through countryside. (These should be simple silhouette images). The boy carries a magic lantern, the girl carries a box of marmots.

LANTERNIST spoken in the entrance to the performance space repeat ad lib.

Lanternist 

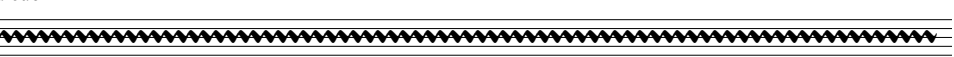
Draw close, people! Draw close! Hear my tale, see the lantern's magic pictures.
Two young Savoyards, a brother and a sister, leave their mountain home for the city.


[NB: Open piano lid]



CUE 1 As the audience enter the performance space, performers helping audience to their seats
↓ Conductor right hand cue

2

Lanternist 

Children 1 

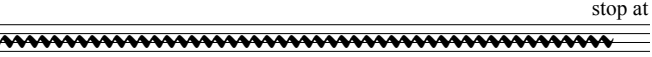
repeat ad lib.


Their mag - ic lan-tern has stor-ies to tell. Fab - u-lous pic-tures, ill - u-sions to sell.

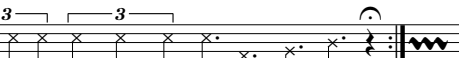


CUE 2
↓

3

Lanternist  stop at Cue 3

Children 1  (continue)

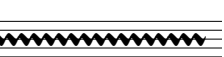
Children 2  repeat ad lib.


Roll up! Roll up! Roll up for their Gal-lan-tee show! They bring en-ter-tain-ment wher-ev - er they go!




CUE 3
↓

4

Children 1 

Children 2 

Children 3  repeat ad lib.

Roll up! Roll up! Roll up

2

CUE 4

Lanternist

Children 1

Children 2

Children 3

Children 4

Light and ill - u - sion. Light and ill - u - sion. Mag - i - cal vi - sions. Mag - i - cal vi - sions. repeat ad lib.

CUE 5 As the audience are almost completely settled

Whistles staggered breathing until Cue 6

Wh. (G)

Wh. (D)

Wh. (C)

Lanternist

Children 1

Children 2

Children 3

Children 4

Colourful pictures in their Gallan - tee show! They bring entertainment wher - ev - er they go! Repeat until Cue 6

Colourful pictures in their Gallan tee show! They bring en ter - tainment wher - er they go! Repeat until Cue 6

Colourful pictures in their Gallan - tee show! They bring enter - tainment wherever they go! Repeat until Cue 6

until Cue 6

until Cue 6

CUE 6 The LANTERNIST steps into a spotlight

Lanternist

Children

Col - our - ful pic tures in their Gal - lan - tee show! They bring en - ter - tainment wher - ev - er they

All They bring en - ter - tainment wher - ev - er they

Lantern images show the pair enter a dark forest, lit only by moonlight. Mist rises. in the distance, shouts and screams and other weird sounds.

A

9 3

Lanternist

Children

Solo 1

Pno.

go.

All except soloists, staggered breathing

go.

Solo

Night falls in the for - rest. Strange sounds all a-round.

brush piano strings

mp l.v.

Ped.

11

Children

Solo 1

Solo 2

Solo 3

Solo 4

Conductor left hand cue

repeat x 4

Solo

Night falls in the for - rest. Strange sounds all a-round.

repeat x 4

Solo

Night falls in the for - rest. Strange sounds all a-round.

repeat x 4

Solo

Night falls in the for - rest. Strange sounds all a-round.

repeat x 4



Shouts and screams get closer. Images of soldiers searching for rebels are now projected around the stage by small, hand-held children's lanterns. Smoke and chaos.

12 $\text{♩} = 100$ **B**

Children

Solo 1

Solo 2

Solo 3

Solo 4

Offstage Voices

Solo offstage shouts, antiphonal (Rebels stage left, Soldiers stage right)

(SOLDIER): À tête!

Perc.

2 Snare drums far offstage, coming gradually closer



15 offstage with drum

Wh. (D)

Perc.



RAIMON and MAXINE appear either side of the stage, lit in silhouette in the style of magic lantern slides.

offstage sound effects:
musket fire [balloons popping]

19

Wh. (G)

Wh. (D)

Wh. (C)

Maxine

Raimon

Children 1

Children 2

Offstage Voices

Perc.

Who's fight-ing who?

not strictly in tempo

We've fal-len in - to hell! Im-

REBELS prepare for a skirmish.
REBELS off stage left

SOLDIERS off stage right

REBEL 1: Égaillez-vous!
REBEL 2: Égaillez-vous les gars!!



23

Wh. (G)

Wh. (D)

Wh. (C)

Maxine

Raimon

Children 1

Children 2

Perc.

not strictly in tempo

We've

pos-sib - le to know.

REBELS charge and try to encircle the SOLDIERS, who rally.

REBEL 1: Rambarre! REBEL 2: Encirclez! Encirclez!
All REBELS: (like a war cry) Rambarre!

SOLDIER 1: Tournez!
SOLDIER 2: Tournez l'ennemi!

27

Wh. (G)

Wh. (D)

Wh. (C)

Maxine
fal-len in-to hell! Im - pos-sib - le to know.

Raimon
Who's fight-ing who?

Children 1

Children 2

Perc.

*The SOLDIERS load a cannon,
REBELS drop to the floor.*

REBEL 3: Ventre à terre!

SOLDIER 3: Chargez!



A cannon fires.

Muskets / balloons stop

31

Wh. (G)

Wh. (D)

Wh. (C)

Maxine

Raimon

Children 1

Children 2

Perc.

B. D.

REBELS try to press forward into hand-to-hand combat.

REBEL 1: En avance!

SOLDIER 3: Feu!

off stage right (approximate timing, follow the shouted cue: "Feu!")
1.v.
move Bass to just off stage

f

Loud explosion.
Sudden silence.
Lights on RAIMON
go out.

G.P.

36 **D**

Wh. (G)

Wh. (D)

Wh. (C)

Maxine
Reb- els! Sol- diers!

Raimon
Sol- diers! Reb- els!

Children 1
Run! Run! Run!

Children 2
Run! Run! SOLDIER 3:
Chargez SOLDIER 3:
Feu!

Perc.

B. D.

G.P.

just offstage,
ad lib. 'explosion'
anywhere in this bar,
surprise us l.v.]
fff



BLACK OUT

43

Wh. (G)

Maxine
freely, spoken
Raimon! Raimon! Where are you my brother?

Pno.
pluck string from inside piano l.v.

Ped.

Scene 1

The Market Square. Night time. The market is closed. Empty market stalls, packing boxes etc. **MAXINE** enters alone, exhausted and bedraggled. She now carries the Magic Lantern on her back.

44 freely, approx ♩=80

Maxine *p*

A bro-ther lost. My mar-mots gone. I'm all a lone and can't go on. My mind is numb. My heart is bro -

50

Maxine

ken. I'm all a - lone and can't go on. This

55 reflective

Maxine

lan - tern was my bro - ther's pride. It's all I have left of him.

56 slower

Maxine

To seek our for - tune in this ci - ty was our plan. Now all is lost.

She hides the lantern under some old rags and crawls under a market stall to sleep.

57 ♩=80

Wh. (G) overblow

Wh. (D) *pp* *f*

Maxine

Scene 2

Morning. The market starts to come to life. **TRADERS** set up their stalls and call out their wares. Punters and toffs coming and going.

Conductor downbeat

Conductor left hand cue TIN WHISTLER 1

simile cue TRADERS 1

approx. ♩=100

A moderately skilled **TIN WHISTLER** starts performing in the street: play the pitches, not in tempo

repeat ad lib.

61

Wh. (C) *f* 3-3-3 3-3-3 3 3-3-3 3-3-3 3

TRADERS 1

Enter

Teens 1 *f* 3 repeat ad lib.

A pen-ny a score! An 'ay-pen-ny a skin!

Pno. *pp* 8va repeat ad lib.

cue TIN WHISTLER cue TIN WHISTLER 2

An unskilled **TIN WHISTLER 2** starts begging, playing ineptly:
leave the B hole open but frantically twiddle the other finger holes

63

Wh. (G)

Wh. (C)

Teens 1

Teens 2

Pno.

Enter **TRADERS 2**

Now's your time!.. Pick 'em out cheap!

repeat ad lib.

repeat ad lib.



STREET CHILDREN come out from under the stalls. They approach **MAXINE**. She is asleep and looks like a bundle of rags.

65

♩=100 VAMP

E

Wh. (G)

Wh. (C)

Children 1

Children 2

Teens 1

Teens 2

Pno.

(continue to ad lib. until end of Vamp)

What

(continue to ad lib. until end of Vamp)

Buy! Buy! Buy!

(continue to ad lib. until end of Vamp)

Buy! Buy! Buy!

p

stop on the word "dead"

69

Wh. (G)

Wh. (C)

Children 1

Children 2

Children 3

Pno.

is it? Who is she? Sleep-ing

It's a girl. Is she dead?

What



73

Children 1

Children 2

Children 3

Children 4

Pno.

Knack-er'd Dead-beat. Shhh!

Where's she come from? She's ex-haust-ed.

is it? Who is she?

It's a girl. Is she dead?

The 2 TIN WHISTLERS converse (ad lib. musically) about how to approach/search the body;
a third TIN WHISTLE (in D) makes its appearance as the lantern is found

Some of the children
find the lantern 11

$\text{♩} = 110$

77

Wh. (G)

Wh. (D)

Wh. (C)

Children 1

Pno.

At finding the lantern!

what's that?



81 **F**

Children 1

Children 2

Children 3

Children 4

Pno.

Take it Steal it

Looks ex pen- sive! We could sell it

What is it? Who is she?

It's a girl. Is she

mf

85 $\text{♩} = 115$

Children 1
Let's sell it! Take it Steal it

Children 2
Looks ex-pen- sive! We could sell it

Children 3
For mon- ey! For mon- ey!

Children 4
dead? Or for food! Or for

Pno.



89 *MAXINE wakes up.*

Maxine
Hey! Don't touch that! Says I! Don't touch my bro-ther's mag - ic lan - tern!

CHILD 1: I'm hungry!

Children 1
Says who?

Children 2
Says who?

Children 3
Says who?

Children 4
food! Says who?

Pno.

93

Children 1 *p*
It's mag-ic! She's a sorc-er - er!

Children 2 *p*
It's mag-ic! Can it con-jure spir-its? She'll cast a spell on us!

Children 3 *p* almost whispered
It's mag-ic! She's a witch! Couldmag-ic make us

Children 4 *p* almost whispered
It's mag-ic! She's a witch! Couldmag-ic make us

Pno. *p* 8^{va}



97

Children 1
It's mag - ic!

Children 2
It's mag - ic! Can it con - jure spir - its?

Children 3
rich? It's mag - ic! She's a

Children 4
rich? It's mag - ic! She's a

Pno. (8)

99

Children 1 She's a sorc - er - er! I'm fright - en'd...

Children 2 She'll cast a spell on us!

Children 3 witch! Could mag - ic make us rich?

Children 4 witch! Could mag - ic make us rich?

Pno. *pp*



102

Maxine It can con - jure sto - ries.

Children 1 Solo What use are sto - ries when we're

Pno. *mp* *fp*



108

Maxine **H** Hesitant, unsure Sto - ries of the past re - mind us to be strong.

Children 1 star - ving? Dream - like

Pno. *pp*

115

Maxine

Sto-ries of the fu-ture com-pel us to go on. Sto-ries from far dis-tant lands.

Grown ups

Pno.



121

Maxine

un-der-neath the sky _____ Sto-ries live for e-ver... Sto-ries ne-ver...

rit. $\text{♩} = 150$

DOLL and TOFF walk by, stop and stare at the children, looking sorry for them. They are soon joined by others.

Grown ups

spoken freely

Ooh!

Pno.

mf pp



126 **I**

Children

ad lib. chatter

Grown ups

Look at that one!

Pno.

sempre staccato

132 **J**

Children

Grown ups

Pno.

simile



137

Children

Solo 1

Solo 2

Peo-ple al - ways gawp and stare _____ ('spec - ially if you got dark 'air) _____

Pno.



141

Children

Solo 3

'Slike we're some ex - o - tic

Pno.

fp



144

Children

Solo 4

all div. into Children 1 and 2

fruit. They don't reck-on that we're cute!

Pno.

sempre staccato

147

Wh. (G)

Children 1

Children 2

Pno.

We're they're ex - o - tic fruit. We're they're ex - o - tic fruit.

We're they're ex - o - tic fruit. We're they're ex - o - tic fruit.

152

Children 1

Children 2

Pno.

But those toffs they all get shook

When they take a sec-ond look

simile

156

Children 1

Children 2

Pno.

At our scabs and our dis - eas - es.

They all fear our coughs and wheez

sempre staccato

160

Children 1

Children 2

Pno.

We are ex - o - tic fruit! We are ex - o - tic fruit! Ex - o - tic fruit!

es! We are ex - o - tic fruit! We are ex - o - tic fruit! Ex - o - tic fruit!

L

166

Children 1
Ex-o-tic fruit! We are ex-o-tic fruit!

Children 2
Ex-o-tic fruit! We are ex-o-tic fruit!

TOFFS & DOLLS 1
Grown Ups 1
See that.

TOFFS & DOLLS 2
Grown Ups 2
Look

Pno.
fp
f

172

Grown Ups 1
Dark eyes! Dark lips! Dark eyes! Dark lips! Dark eyes! But see they're out here on their

Grown Ups 2
there! Dark skin! Dark hair! Dark skin! Dark hair! see they're out here on their

sempre staccato

Pno.

177

Grown Ups 1
own. The shame. To live in filth, to live in filth. But oh if we could take them

Grown Ups 2
own. Dis-grace. Des-pair. That face. Des-pair. That face. Oh if we could take them

Pno.
fp

183 **M**

Children All
This old ci - 'y that we call 'ome 'sa

Grown Ups 1
home.

Grown Ups 2
home.

Pno. *simile*

187

Children
cold step - moth - er with an 'eart of stone. Good ol' Bon - ey is our sal - va - tion

Pno.

191

Children
from the work - house and trans - por - ta - tion. Our sal - va - tion!

Pno.

194 *rall.*

Children
Our sal - va - tion! Good ol' Bon - ey! Good ol' Bon - ey!

Pno.

N

197 - A tempo (♩=150)

Children 1
Un - der neath the mar - ket stalls

Children 2
There are

Pno.



202

Children 1
Some get by with lit - tle jobs.

Children 2
hun - dreds of us all. Sweep - ing muck for toffs and

Pno. *sempre staccato*



206

Children 1
While there's some who's chim-ney sweep - ing. Un - der neath the mark-et

Children 2
snobs. Oth - ers get their bread by theiv - ing.

Pno.



209

rall.

A tempo ♩=150

Children 1
stalls Like ex - o - tic fruit we roll.

Children 2
There are hund - reds of us all. Just to per - ish in the cold.

Pno. *p*

213

Children 1
We are ex - o - tic fruit! We are ex - o - tic fruit! Ex - o - tic fruit! Ex - o - tic fruit!

Children 2
We are ex - o - tic fruit! We are ex - o - tic fruit! Ex - o - tic fruit! Ex - o - tic fruit!

Pno.

219 **molto rall.** **O** ♩=90 *f*

Children 1
We are ex - o - tic fruit! We are ex - o - tic fruit. We are ex - o - tic

Children 2
We are ex - o - tic fruit! We are ex - o - tic fruit. We are ex - o - tic

Pno.

224 **Meno mosso** **A tempo** ♩=150 **G.P.**

Children 1
fruit. We are ex - o - tic fruit!

Children 2
fruit. We are ex - o - tic fruit!

Pno.

230 **P** **Recitative, freely** (♩=60)

Maxine
Where are your par - ents?

Children
Solo
We're or - phans. This mar - ket is our home.

Pno.

In tempo (♩=80)

231

Maxine

This ci-ty is a ston-ey-heart-ed step-moth-er!

Children

All

Show us what the lan-tern does. We want to see the

Pno.

pp

l.v.

*



235

Maxine

Recitative, slightly free

I can't show you. This lan-tern was my bro-ther's. Lost in the for- rest,

Children

mag-ic! Where is he?

Pno.

pp

l.v.

l.v.

Ped.



239

Maxine

a - long with my poor marm - mots.

Solo 1

Mar - mots? What are they?

Pno.

l.v.

* *Ped.*



241

Maxine

Small an - i - mals you'd love. They were my pets. I taught them how to dance and whis - tle.

Pno.

l.v.

243 **Q** ♩=110

Maxine
No! Mon Dieu!

Thomas
whistle from offstage

Solo 2
Dance and whis- tle?

Solo 3
Can we eat them?

Solo 4
I'm hun gry!

Pno. *pp*

*

246 **GRUBBERS 1**

Teens 1
Like digging through muck
Proud, resentful
p
We are the bone grub- bers.

GRUBBERS 2

Teens. 2
(2nd time only)
p
We are the bone grub- bers.

Pno.

251

Teens 1
Our fa-thers were grub-bers too. We are the bone grub- bers. Our fa-thers were grub-bers too. Sca- veng- ing is our bus- 'ness.

Teens. 2
Our fa-thers were grub-bers too. We are the bone grub- bers. Our fa-thers were grub-bers too. Sca- veng- ing is our bus- 'ness.

Pno.

255

Teens 1
Sca-veng-ing is our bus-'ness. Grub-bing for bones in oth-er peo-ple's rub - bish. Grub-bing for bones in

Teens 2
Sca-veng-ing is our bus-'ness. Grub-bing for bones in oth-er peo-ple's rub - bish. Grub-bing for bones in

Pno.



R **GRUBBERS** run in, laughing and chase the **CHILDREN** who scatter. **MAXINE** remains. **BONEGRUBBER** approaches.

259 port. 1. 2. *f*

Teens 1
oth-er peo-ple's rub - bish. ish. Our fa-thers were grub-bers too. Grub-bing like our

Teens 2
oth-er peo-ple's rub - bish. bish. Our fa-thers were grub-bers too.

Teens 3
f **GRUBBERS 3**
Our fa-thers were grub-bers too. Grub-bing like our fa - thers in the

Pno.



263 *f*

Thomas
Well _____ hel - lo, _____ my

Teens 1
fa - thers in the mud and the sludge of the, the grim-y ri - ver Grub-bing for bones in oth er peo - ple's

Teens 2
Grub-bing like our fa-thers in the mud and the muck of the, the grim-y riv - er. Grub-bing for bones in

Teens 3
mud and the muck of the, the grim-y riv - er. Grub-bing for bones in oth - er peo-ple's muck, Grub-bing

Pno.

S

267

Thomas
love - lies. Why you all hi - ding from Old Bone - y? _____

Teens 1
muck, Now we don't want just an - y old bones.

Teens 2
oth - er peo - ple's muck, Now we don't want just an - y old bones.

Teens 3
in the muck for oth - er peo - ple's bones, Now we don't want just old bones.

Pno.
molto espressivo
f



271

Thomas
Don't you love your Un - cle Bone - y no more? _____ Come

Piano description: *The CHILDREN come out of hiding. He hugs some of them, roughly. Some of them are uncomfortable with it.*

Pno.
molto espressivo



277

Thomas
on. What have you got? Let's be hav - in' the 'ole lot! I think some - one's tak - en a few

Children
Good ol' Bone y's our sal - va - tion from the work - house and trans - por - ta - tion. Good ol' Bone - y.

Teens
Good ol' Bone - y.

Pno.

Piano description: *The CHILDREN hand over the money. In return BONEGRUBBER gives them some sweets.*

T

283

Thomas
pen-nies to - day... Am I right? Is that all there is?

Children
Good ol' Bone - y!

Teens
Good ol' Bone - y!

Pno.
fp *fp*

288

Thomas
And what have we here? A mag-ic

Children
Is that all there is?

Pno.

poco rall.

A tempo

295 - ♩=110

Thomas
lan - tern eh? Well how love - ly. And who is this young la - dy?

Pno.
f

302

Thomas
Ah! Where are my man - ners! How could I for - get? My dear,

Pno.

309

Thomas

I don't be-lieve we've we've met. Thom - as Bone - grub - ber at your

Pno.

316

Maxine

U BONEGRUBBER rattles the lantern. The GRUBBERS sniff around. It's not a

Thomas

ser - vice. How does this trick work?

Pno.

322

Maxine

trick. Don't do that. You'll break it!

Thomas

Oh she's a live - ly one!

Pno.

328

Maxine

The

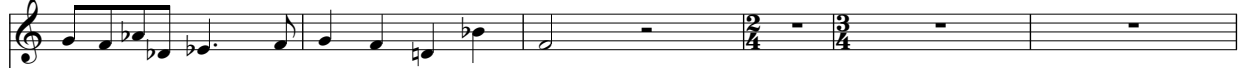
Thomas


Go on! Show me your mag - ic trick.

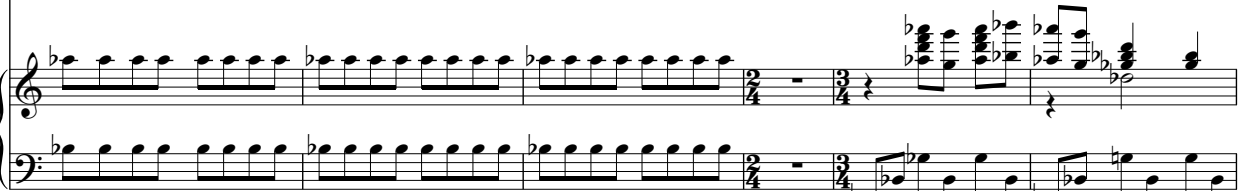
Pno.

V

334

Maxine  lan-tern on-ly works for those with a good heart.

Thomas  Well I've a good heart, my dear.

Pno. 



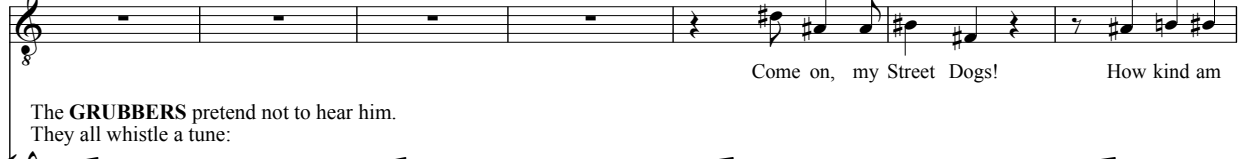
340

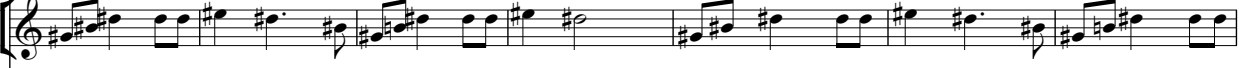
Thomas  Ask my Street Dogs - how kind am I boys? How kind am I?


Pno. 



346

Thomas  Come on, my Street Dogs! How kind am
The GRUBBERS pretend not to hear him.
They all whistle a tune:

Teens  The GRUBBERS pretend not to hear him.
They all whistle a tune:

Pno. 



353

Thomas  I? A fan-cy

Teens 

Pno. 

W

359

Maxine *It's not a toy.*

Thomas *toy like this is worth a lot of dosh. I know a toff who'll take that off yourfands. Get you a good*

Children *Whispered Don't trust him.*

Teens

Pno.

364

Maxine *It's not for sale. It's not for sale!* *Everyone freezes.*

Thomas *price. I drive a hard bar - gain. Get you a good deal.*

Children *Don't trust him.*

Pno.

370

Maxine *The chil-dren want to see a lan tern show*

Children 1 *We want to see the*

Children 2 *We want to see the*

Teens 1 **GRUBBERS 1** *in the mud and the sludge of the grime - y ri - ver We're*

Teens 2 **GRUBBERS 2 & 3** *in the mud and the sludge of the grime y*

Pno.

Maxine
This lan-tern is my bro - ther's. *He laughs.*

Thomas
Is that right?

Children 1
lan-tern show. *mp* We want to see the

Children 2
lan-tern show. *mp* We want to see the

Teens 1
on the look out___ for live - ly young bones. Now we don't want just an - y old bones. Give us bones with

Teens. 2
riv - er We're on the look out___ for live - ly young bones. Now we don't want just an - y old bones, an - y

Pno.



The CHILDREN encircle MAXINE, protecting her and the lantern.

MAXINE puts the lantern away, under a cloth.

Meno mosso

Maxine
He'll be com-ing soon to claim it. Wait un-til it's dark.

Thomas

Children 1
mag-ic now. *f* We want to see the mag-ic now!

Children 2
mag-ic now. port. *f* We want to see the mag-ic now!

Teens 1
plen-ty of meat on them, plen-ty of meat on them. *f*

Teens. 2
old bones. Give us bones with plen - ty of meat on them. *f*

Pno.



383

Thomas

Children 1

Children 2

Pno.

We all want to see this show.

We want to see the lan-tern show!

We want to see the lan-tern show!

p

390

Thomas

Pno.

So we can wait un - til it's dark. Right boys?

Y

GRUBBERS *disperse, continue singing from offstage*

396

Thomas

Teens 1

Teens 2

Pno.

whistle

mf

mf

We're on the look-out for live - ly young bones. Sca - veng - ing is our bus - ness.

We're on the look-out for live - ly young bones.

400

Teens 1

Teens 2

Sca - veng - ing is our bus - 'ness. Give us your bones with plen - ty of meat on 'em.

Sca - veng - ing is our bus - 'ness. Give us your bones with plen - ty of meat on 'em.

403

Teens 1
We are the bone - grub - bers. We are the bone - grub - bers.

Teens 2
We are the bone - grub - bers. We are the bone - grub - bers.



Scene 3

The market has closed. It is dark. MAXINE is practising her patter for her first lantern show.

406 approximate pitches

Maxine
Roll up! Roll up! Roll up! Roll up! Roll up! Roll up! Roll up for the... show...oh



409 actual pitches

Maxine
I can't do this. Con - fi - dence. I don't have con - fi - dence. My broth - er al - ways told me so.

Pno.
pp
l.v.



411 ♩=50 [Z] Lights come up on RAIMON in silhouette.

Maxine
He said: Char

Raimon
I am the show - man, the great en - ter - tain - er. You are the side - kick, my girl.

Pno.

416

Maxine
is - ma. I lack char - ism - ma. My broth - er al - ways told me. He said:

Raimon

Pno.

Pno.

419 **AA**

Maxine
I was his ap - pren - tice.

Raimon
You're my as - sis - tant, the girl with the mar - mots. Play with the chil - dren, my girl.

Pno.

Pno.

422

Maxine
Al - ways in the shad ows... He said:

Raimon
Call your - self a lan - tern - ist? Don't make me laugh!

Pno.

Pno.

425 **molto rall. . A tempo ♩=50**

Maxine
Con - fi - dence.

Raimon
Watch and learn, my girl! Watch and learn, my

Pno.

429

Maxine *I don't have the con- fi - dence...*

Raimon *girl!*

Pno.

BB

431

MAXINE is surrounded by the voices of the CHILDREN.

Maxine

Children *mp* *Where are the pic - tures? We want the mag-ic pic-tures. Where are the stor - ies? Tell us the stor - ies*

Pno. *p*

433

Maxine *Per-haps I can do it. This lan - tern is my her-it - age. Per-haps I*

Children *fp* *now!*

Pno.

436

Maxine *can do it. This lan - tern is my her-it - age. Ah*

Children *mf* *We want the stor - ies. We want the pic - tures. You*

Pno.

438

Maxine *I can be the lan - tern - ist,*

Children *can be the lan-tern - ist. You know you can do it now!* *fp*

Pno. *f*



440

Maxine *stor-ies are for-ev - er, — stor - ies nev - er die. I'll do it!*

Children *Now! Now! Now!* *f*

Pno. *ff*



MAXINE goes to get the lantern from under the cover. It has disappeared.

443 **CC** *♩=110* 2nd time only *f*

Maxine *The lan tern! Where's it gone? Where's the*

Pno. *mf* *p*

447

The CHILDREN begin to search for the lantern.

Maxine
lan-tern? Did you move it?

Children 1
The lan-tern! Some-one's

Children 2
Where's it gone?

Children 3

Pno.



DD

Panicking, freely faster than tempo

Maxine
Who could have tak - en it?

Children 1
nicked it... Stol- en!

Children 2
Or it's lost. Some-one thieved it!

Children 3
The lan-tern!

Children 4
Where's it

Pno.

454

Maxine
Who could have tak - en it? Did you see it round here? It must be some-where round here!

Children 1
Mag-icked it a - way! Who knows where it is by now?

Children 2
It's in the pawn-bro - kers.

Children 3
Some-one's nicked it...

Children 4
gone? Or it's lost.

Pno.



457

The GRUBBERS enter. The CHILDREN run away.

Maxine
Some-one must-'ve seen!

Children 4

GRUBBERS
whistle from offstage

Teens

Pno.
p *ffp*
Ped.



462

The GRUBBERS grab MAXINE and take her off stage.

Teens
Lost some - thing have you?

Pno.
p

465

Pno.

ff

8^{vb}

Scene 4

Bonegrubber's Lair.

BONEGRUBBER is holding the lantern, trying to understand how it works. **MAXINE** is watching. **GRUBBERS** guard the door.

$\text{♩} = 100$

468

Pno.

p

474

Pno.

480

Pno.

486

Thomas

EE

p

Show us how it works. What does it

Pno.

*pp*¹

simile

8^{vb}

493

Thomas

do?

f

pp

(8)

501 *f*

Thomas *f*
Show us how it works. What does it do?

Teens **GRUBBERS**
p
He has-n't a clue.

Pno. *simile*

(8)

508 **FF**

Thomas **FF**
You lit-tlewretch, you think you're cle-ver? With-out that lan-tern you'll have noth- ing...

Teens *f*
Ha! Hey!

Pno. *f* *p* *pp*

(8)

514 **GG** *molto espressivo* *f*

Thomas *f*
They laugh Young girls come here with dreams.

Teens

Pno. *molto espressivo* *f*

(8)

520

Thomas
They have no choice but work for me Or end up on the

Pno.

40 525 **BONEGRUBBER** examines the lantern. He can't make it work. **MAXINE** moves away.

Maxine *f* This lan-tern was my

Thomas *mf* streets. Young girls come here with

Pno. *pp* *f*

531

Maxine broth-er's pride. Now it's all I have left of him. How can I give up my free - dom?

Thomas dreams, They have no choice but work for me

Pno.

536

Maxine Or face the streets with-out the lan-tern? What kind of choice is that? What shall I do?

Thomas Or end up on the streets.

Pno. *pp*

541 **HH** There is an eerie sound of children's voices.

Thomas offstage What's

Children 1 offstage *p* We are ex - o - tic fruit. We are ex - o - tic fruit.

Children 2 offstage *p* We are ex - o - tic fruit. We are ex - o - tic fruit.

Pno.

Molto rubato

545 Very freely

Thomas
that? Who's there? Who makes that ghost - ly sound?
staggered breathing

Children 1
[hum]

Children 2
[hum] staggered breathing

Pno.
steady pulse around ♩=50
ppp strum strings inside piano l.v.
Ped.

547 **II** ♩=90

Children 1

Children 2

Teens 1
GRUBBER Solo 1 conversational
Mas-ter hears voic-es in his head.

Teens 2
GRUBBER Solo 2 conversational
He has bad dreams at night.

GRUBBER Solo 3 delighting in telling a scary story
They say that ev - il haunts this place, where

Pno.

551

Children 1
Weare ex - o - tic fruit.

Children 2
Weare ex - o - tic fruit.

Teens 1
falsetto Solo 1 Solo 3
graves are op-ened wide! A bone-less wraith...A hope-less su - i - cide!

Teens 2
Solo 2
A mur-dered child...

556 **JJ** staggered breathing

Children 1 We are ex - o - tic fruit. [hum]

Children 2 We are ex - o - tic fruit. [hum]

Teens *The GRUBBERS enjoy teasing THOMAS* *p* A low, expectant drone (like anticipating someone take a penalty kick)

Teens 1 *Some GRUBBERS are playing a rhyming game.* Solo 1 Oh

There's rest - less spi - rits that walk these streets.

Pno.



559 **Colla voce**

Thomas

Children 1

Children 2

Teens They laugh

Teens 1 Solo 1 They laugh

seek-ing ven-geance on the li vin!

Teens 2 Solo 2 (+3 optional) Solo 4 They laugh

Al-ways un - for - gi - vin' of the crimes they suf - fered,

563
 Thomas
 Sup - er - sti - cious clap - trap! It's a trick of the wind.

564 $\text{♩} = 50$
 Thomas
 Yet some nights I hear the jab-ber of their voic - es in my mind...
 whispered together, slowly, repeat
 Children 1
 Bonegrubber. Bonegrubber.
 whispered together, andante, repeat
 Children 2
 Bonegrubber. Bonegrubber.
 whispered together, fast, repeat
 Children 3
 Bonegrubber. Bonegrubber.
 whispered freely, repeat
 Children 4
 Bonegrubber. Bonegrubber.
 Pno.

MAXINE has an idea. She returns to **BONEGRUBBER**.

567 **Recitative, rubato** ($\text{♩} = 84$) **KK**
 Maxine
 Must be his guit-y con-science. This lan-tern shines a light in - to the dark-est cor-ners of the
 Pno.

571 $\text{♩} = 90$ poco accel. $\text{♩} = 110$
 Maxine
 mind. Are you sure you want to see what it real-ly can do?
 Pno.

577

Maxine *But are you sure? Are you sure?*

CHILDREN *emerging from the shadows*
Where are the pic- tures? We want the mag- ic pic- tures. Where are the stor - ies? Tell us the stor - ies

GRUBBERS
Where are the pic- tures? We want the mag- ic pic- tures. Where are the stor - ies? Tell us the stor - ies

Pno. *simile*



581 *molto rall. Slow* **G.P.**

Maxine *Then I'll show you.*

Thomas *I've no-thing to fear. My con- science is clear.*

Pno. *fff* *p*



CUE 1 MAXINE operates the lantern and everyone gathers to watch. The images are charming and innocent.

LL

586 Musical cues follow stage action, vamp between phrases ad lib. ($\text{♩} = 50$)

Pno. *ppp*
irregular pulsing, around $\text{♩} = 50$
"undead knocking"

8^{va}
(keep sustain pedal down until *)



592

Pno.

(8)

597
Children *mp* *gliss.* *p*
ah ah no ah

offstage solo
tearful crying

Pno.

(8)

CUE 3 A brief flash of a ghostly image horrifies BONEGRUBBER.

603
Children All, staggered breathing, seamless
[hum]

BONEGRUBBER: (spoken)
What kind of magic is this?

Pno. *ff* l.v. *pp*

(8)

In tempo ♩=70

CUE 4 Stage action must follow musical cues:
The charming images return, but the faces are sad or scared.

608
Children

Pno. *p*

(8)

poco rit.

614 (8)

Pno.

CUE 5

MAXINE: (spoken)
Apparitions come to haunt you.
Remind you of your crimes.

BONEGRUBBER turns away.

CUE 6

619 (8)

Pno. cluster *ff* *8^{va}* *8^{vb}* G.P.

(8)

Suddenly, phantasmagoric images of ghosts and ghouls appear everywhere around the stage projected by small, hand-held children's lanterns. The voices return making ghostly sounds. BONEGRUBBER is terrified.

Presto
MM
BONEGRUBBER: Make it stop!

624 Pno. repeat tremolo

8^{vb}



BONEGRUBBER: Take it away!

629 Pno. repeat tremolo

(8)



BONEGRUBBER: Take it away!

636 Pno. simile

(8)



642 Pno.

(8)



649 Pno.

(8) approximate clusters

Piano score for measures 656-660. The score is in 5/16 time and features a complex rhythmic pattern with many beamed notes in the right hand and a simpler bass line in the left hand. A circled '8' is at the bottom left.

BONEGRUBBER runs out.

BLACK OUT

Piano score for measures 661-665. The score is in 3/4 time and features a series of chords in the right hand and a bass line in the left hand. A circled '8' is at the bottom left.

Scene 5

The closed down market. Dark.

MAXINE is preparing to give a lantern show to the CHILDREN.

Maxine's vocal line for measures 665-671. The lyrics are: "Calling out confidently in the manner of the Lanternist repeat ad lib. Draw close, people! Draw close! Hear my tale, see the lantern's magic pictures. Two young Savoyards, a brother and a sister, leave their mountain home for the city." The score includes a circled 'X' at the start and a wavy line representing the 'ad lib' part.

NN MARMOTS screech and career onstage. They encircle MAXINE, squeaking at her and sniffing her face. MAXINE and the CHILDREN do not understand what the MARMOTS are saying.

Music for measures 666-671. Maxine has a whole rest. Marmots rap about finding Maxine after a long search. The piano accompaniment is in 4/4 time with a tempo of 140 bpm. A circled '8' is at the bottom left.

Music for measures 672-676. Maxine sings "My mar-mots! You're a - live!". The piano accompaniment is in 4/4 time. A circled '8' is at the bottom left.

678

Maxine
Look at you! You've grown so big!

Marmots
MARMOTS rap about wanting to be fed, get fat and hibernate

Pno.
mf

683

Marmots

Children 1
astonished *p*
Look

Pno.
8^{vb}

688

The MARMOTS squeak, whistle and sniff the CHILDREN.

Maxine
Why yes! They

Marmots

Children 1
mar- motts! They're so sweet! Can we stroke them? What do they eat?

Children 2
p astonished
Mar- motts? Look! Mar- motts! Will they bite us?

Pno.
p

692

Maxine
have their own lang - uage of lit - tle squeaks and whist-les. They're try-ing to com-mun-i-cate as if they're real-ly talk - ing!

Pno.

PP

696

MARMOTS rap about feeling patronised by that comment and that they're really clever and 'street'.

Marmots



701

Maxine

Marmots

Pno.



706

Maxine

Marmots

Pno.

711 **QQ**

50 Maxine Oh I wish that you could tell us what you've seen. Oh _____ where is

Marmots

Children They're try - ing to com - mun - i - cate it's as if they're real - ly talk ing. They're

Pno.

RR

MAXINE gathers herself and begins to operate the magic lantern show. Beautiful, uplifting images are projected. The CHILDREN are enthralled.

716 **molto rall.** ♩ = 60

Maxine Rai - mon?

Marmots

Children *cresc.* try - ing to com - mun - i - cate it's as if they're real - ly talk ing. *f*

Pno. *cresc.* *f* *fp*

723 **RAIMON enters and stands watching.**

Maxine Rai - mon! I was your ap

Marmots

Raimon My sis - ter, my sis - ter. The great en - ter - tain - er. No more the side - kick, my girl.

Pno. *p*

727

Maxine
pre-n-tice. Al-ways in the sha-dows.

Raimon
Step in - to the light now, Max- ine...

Pno.
mf *p*

730

Maxine
Con - fi - dence.

Raimon
Your broth-er could-n't see you... Setp in - to the light

Pno.
mf *p*

SS

rall. ♩ = 80

733

Maxine
I found my con - fi - dence. These stor-ies are for shar- ing, dear broth - er.

Raimon
now, dear sis - ter. Step in - to the light. I can see you now.

Pno.

736

Maxine
I have found my con - fi - dence, I step in - to the light.

Raimon
Now you are the lan-tern - ist. This lan-tern is your her - i - tage.

Pno.
f

TT

$\text{♩} = 70$

739

Maxine *f* Now I am the lan - tern ist. Stor-ies of the past in-spire us to be strong.

Raimon *f* Now you are the lan-tern- ist. Stor-ies of the past in-spire us to be strong.

Pno. *p* *f* *p*



743

Maxine Stor-ies of the fut- ure im - pel us to go on. Stor-ies from far dis-tant lands un-der-neath the sky. —

Raimon Stor-ies of the fut- ure im - pel us to go on. Stor-ies from far dis-tant lands un-der-neath the sky. —

Pno.



UU

747

Maxine Stor-ies live for-ev- er. Stor-ies nev-er die. Stor-ies of the past. —

Raimon Stor-ies live for-ev- er. Stor-ies nev-er die. Stor-ies of the past. —

Children 1 *f* Stor-ies of the past in

Children 2 *f* Stor-ies of the past in

Pno. *f* 2 2 2

751

Maxine
re-mind us to be strong. Stor-ies of the fut ure. im-pel us to go on.

Raimon
re-mind us to be strong. Stor-ies of the fut ure. im-pel us to go on.

Children 1
spire us to be strong. Stor-ies of the fut - ure im - pel us to go on.

Children 2
spire us to be strong. Stor-ies of the fut - ure im - pel us to go on.

Pno.



754

Maxine
Stor-ies from far dis-tant lands un-der-neath the sky. Stor-ies live for-ev er.

Raimon
Stor-ies from far dis-tant lands un-der-neath the sky. Stor-ies live for-ev er.

Children 1
Stor-ies from far dis-tant lands un-der-neath the sky. Stor-ies live for-ev - er.

Children 2
div.2 a.2
Stor-ies from far dis-tant lands un-der-neath the sky. Stor-ies live for-ev - er.

Pno.

758

Maxine
Stor - ies nev - er die. Stor - ies nev - er

Raimon
Stor - ies nev - er die. Stor - ies nev - er

Children 1
Stor - ies nev - er die. Stor - ies nev - er

Children 2
Stor - ies nev - er die. Stor - ies nev - er

Pno.



762

Maxine
die. *pp* *ff*

Raimon
die. *pp* *ff*

Children 1
die. *pp* *ff*

Children 2
die. *pp* *ff*

Pno.
pp *ff*

END