

ELI LUCAS

REVENANTS

full score

AN OPERA IN TWO ACTS

LIBRETTO ADAPTED FROM THE WILLIAM ARCHER
TRANSLATION OF *GHOSTS* BY HENRIK IBSEN.

REVENANTS

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CHARACTERS

Woman	Mezzo-soprano
Regina, <i>a housemaid</i>	Soprano
Jacob Engstrand, <i>her "father"</i>	Baritone
Pastor Manders	Tenor
Mrs. Alving, <i>a widow</i>	Mezzo-soprano
Oswald, <i>her son</i>	Baritone

SETTING

The late 19th century.

PROLOGUE

A flat in eastern Paris.

ACT I & II

In and around Mrs. Alving's estate in western Norway.

NOTE

The text arranged in Act II, Scene 1 is from "Dream-Land" by Edgar Allan Poe. The text in Act II, Scene 2 and Act II, Scene 7 is from "Some keep the Sabbath going to Church" by Emily Dickinson.

ACT I

Prologue.....	1
(Woman)	
Scene 1.....	7
(Regina, Enstrand, Manders, Mrs. Alving)	
Scene 2.....	48
(Manders, Mrs. Alving, Oswald)	
Interlude 1.....	50
Scene 3.....	107
(Mrs. Alving, Oswald, Manders)	
Interlude 2.....	144
Scene 4.....	148
(Mrs. Alving, Manders)	
Scene 5.....	185
(Mrs. Alving, Manders, Oswald, Regina)	

ACT II

Scene 1.....	195
(Mrs. Alving, Oswald, Manders, Engstrand Regina)	
Interlude 1.....	213
Scene 2.....	216
(Mrs. Alving)	
Scene 3.....	224
(Engstrand, Manders, Mrs. Alving)	
Scene 4.....	254
(Mrs. Alving, Oswald, Regina)	
Scene 5.....	297
(Manders, Oswald, Regina, Mrs. Alving)	
Interlude 2.....	304
Scene 6.....	315
(Manders, Regina, Engstrand, Mrs. Alving)	
Scene 7.....	334
(Mrs. Alving, Oswald)	

INSTRUMENTATION

Flute (doubling Piccolo)

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Strings

DURATION

ACT I: 45 minutes

ACT II: 45 minutes

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FROM THE COMPOSER

I kicked around the idea of writing an opera for years. Scraps and fragments of sheet music sitting around, nothing inspired, nothing usable. My freshman year of college I was assigned to read *Ghosts* by Henrik Ibsen. I remember closing the play and thinking “how is this not an opera?!” I sat at my piano with the script in front of me. The play begins in the rain. What does rain sound like?



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Libretto adapted by ELI LUCAS from the
WILLIAM ARCHER translation of
Ghosts by HENRIK IBSEN

REVENANTS

ACT I

Music by
ELI LUCAS

PROLOGUE

In a flat in East Paris, a prostitute wakes.

Flute $\text{♩} = 90$

Oboe

Clarinet in B $\flat$ *mp* *p* *p* *p* *mp*

Bassoon

Horn in F

Trumpet in B $\flat$

Trombone

Woman

Violin I $\text{♩} = 90$

Violin II

Viola

Violoncello *p* *p*

Double Bass *ppp* *mp* *p* *mp* *p* *mp* *p* *mp*

8

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Wo.

Vln. I

Vln. II

Vla.

Vc.

Db.

ppp *mp* *ppp* *pp*

ppp *mp*

ppp *p* *mp*

p *mf* *mp*

Oh! Os- wald! J'ai rê-vé j'ai

pizz. *p*

pizz. *p*

pizz. *p*

ppp *p* *p*

15

Fl. *p* *p*

Ob. *mp* *ppp*

Cl. *pp* *mf* *p* *ppp* *p*

Hn. *pp* *ppp*

Tbn. *pp*

Wo. *mf* *p* *mp* *f* *p*
vu un rev-e- nant! Os- wald? Os- wald? Os- wald?

Vln. I *p*

Vln. II *p*

Vla. *p* arco *p*

Vc. *p*

Db. *p*

22

Fl. *ppp* *p*

Ob. *mf* *ppp*

Cl. *pp* *mf* *p*

Vla. *pp* *mp* *ppp*

Vc. *mp* *sfp* *ppp* poco a poco cresc.

Db. *mp* *sfp* *ppp* poco a poco cresc.

34

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

p

f

ppp

5

Detailed description of the musical score: The score is for measures 34 through 37. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). In measure 34, Flute and Oboe play a sixteenth-note figure, while Bassoon plays a half-note figure. In measure 35, Flute and Oboe play a sixteenth-note figure, while Bassoon plays a half-note figure. In measure 36, Flute and Oboe play a sixteenth-note figure, while Bassoon plays a half-note figure. In measure 37, Flute and Oboe play a sixteenth-note figure, while Bassoon plays a half-note figure. Dynamics include *mf*, *p*, *f*, and *ppp*. A large red watermark 'COPYRIGHT © ELLYS' is overlaid diagonally across the page.

38

Fl. *mf* *f* *mp*

Ob. *mf* *f* *mp*

Cl. *f* *mf*

Bsn. *f* *mf*

Tpt. *p* *f* *ppp*

Tbn. *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

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SCENE 1

The garden room of Mrs. Alving's estate.
Regina enters followed by Engstrand.

7

43

Fl.

Cl.

Bsn.

Reg.

Eng.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *f* *mp* *p*

f *mf* *mp* *mf* *mp* *p*

f *mf* *mp* *mp*

mf

Not a-noth-er step, you're drip-ping!

mf

It's God's own rain my dear.

f *mp* *mp* *mp* *p*

mp *mp* *ppp* *mf* *p*

p *p*

p *p*

p *p*

48

Fl. *p* *f* *mp*

Cl. *mf* *mp* *p* *f* *mp*

Bsn. *f* *pp* *p* *f* *mp*

Hn. *mf* *pp*

Tbn. *mf* *pp*

Reg. *mf* *mp*
Hush you! Stop walk-ing, you'll wake Os - wald!

Eng. *mf*
in time
A-sleep, right now, in the

Vln. I *mf* *mp* *mf* *p* *mf* *mp*

Vln. II *mf* *mp* *mf* *p* *mf* *mp*

Vla. *mf* *p* *mf* *p* *mf* *mp*

Vc. *mf* *p* *mf* *p* *mf* *mp*

Db. *mf* *p* *mf* *p* *mf* *mp*

53

Fl.

Ob.

Cl.

Bsn.

Reg.

Eng.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

mp

p

cresc.

It's no busi-ness of yours.

Go! I can't have you here!

mid-dle of the day?

I was up late my-self work-ing long past dawn,

by this af-ter-noon I'll have

58

Fl. *f mp f mf > mp f mp < f mp ppp*

Ob. *f mp f mf > mp f mp < f mp*

Cl. *mp f mp f mf f mf f mp ppp*

Bsn. *mp f mp f mf f mf*

Reg. *mf*
Hush! You will wake Os - wald!

Eng. *f mf mp*
fin-ished, my work at the Not an-oth-er word! I'm talk-ing! By this af-ter-noon I'll have

Vln. I *mp mf f pizz. arco mp p mp*

Vln. II *mp mf f pizz. arco mp p mp*

Vla. *mp mf f pizz. arco mp mf p mp*

Vc. *mp mf f pizz. arco mf p*

Db. *mp mf f pizz. arco mf p*

64 11

Ob. *f* *mp* *mf* *p*

Cl. *mf* *mp*

Eng. *mf* *f*
fin-ished, my work at the school yard, and to-mor-row the A-sy-lum, will op-en its doors and Pas-tor Mand-ers will be there, speak-ing

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp* *f* *mp*

Vc. *mf* *mp*

Db. *mf* *mp*

69

Fl. *p* *mp*

Ob. *pp* *mp* *mf* *f*

Bsn. *mf* *mp* *ppp*

Reg. *mf* 3
What do you get at?

Eng. *mf* *mp* *mf*
sweet-ly of my name. I'm tell-ing you I'm leav-ing, and I want you to come with me.

Vln. I *mf* *p* *f* *mp*
pizz. arco

Vln. II *mf* *p* *f* *mp*
pizz. arco

Vla. *p* *f* *mp*
pizz. arco

Vc. *p* *f* *mp*
pizz. arco

Db. *p* *f* *mp*

73

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *f* *ff* *f* *p* *mp*

Bsn. *mp* *f* *ff* *f* *p* *mp*

Hn. *f*

Tpt. *mf*

Tbn. *f*

Reg. *f* *mp*
Noth-ing in the world could make me! I'm no daugh - ter of yours, you have

Eng. *f*
My daugh-ter I can make you!

Vln. I pizz. arco *p*

Vln. II pizz. arco *p*

Vla. pizz. arco *mf* *p*

Vc. pizz. arco *mf* *mp* *f* *p*

Db. pizz. *f* *p*

77

Fl.

Ob.

Cl.

Bsn.

Reg.

Eng.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *f*

mp *f*

f *mp* *f*

f *mp* *f*

said it your-self, I was raised by Mis-sus Alv-ing, rasied as her own! You sent her to her grave!

mf *f*

Re - gi - na, on her high__ horse like her moth-er, Joh-ann-a!

mp *mf* *f*

mp *mf* *mp* *mf* *mp* *f*

mp *mf* *mp* *mf* *mp* *f*

mp *mf* *mp* *mf* *mp* *f*

mp *mf*

mp *mf*

pizz. *f*

pizz. *f*

pizz. *f*

pizz. *f*

pizz. *f*

pizz. *f*

mp *mf*

mp *mf*

82

Fl. *mp*

Ob. *mp*

Cl. *mp* *mp*

Bsn. *mf* *p* *mf*

Hn. *p* *mf*

Reg. *mp* *mf* *mf*
Why do you want me home? Sail-ors

Eng. *mf* *mf*
For busi-ness! My wa-ges from the orph- 'nage, I'll use to host a tav-ern. You'll at-tract the sail-ors.

Vln. I *f* *mp* *mp* *mf*

Vln. II *f* *mp* *mp* *mf*

Vla. *f* *mp* *mp* *mf*

Vc. *f* *mp* *mp* *mf*

87

Fl. *f mp < f*

Ob. *f mp < f* *ppp* *mf*

Cl. *f mp < f* *mp*

Bsn. *mp* *f mp < f*

Hn. *mp* *mf mp* *mf*

Tpt. *mp* *mf*

Tbn. *mp* *mf* *f*

Reg. aren't the type to mar-ry.

Eng. *mf* *f* *mp*
Your own moth-er, made three-hund-red dol-lars to con-cieve you! Is it true you will work for the

Vln. I *p* *sf* *f* *mp* *mf* *f* *p*

Vln. II *p* *sf* *f* *mp* *mf* *f* *p*

Vla. *p* *sf* *f* *mp* *mf* *f* *p*

Vc. *p* *mf* *sf* *f* *mp* *mf* *f* *p*

Db. *p*

[illegible]

97 17

Fl. *f* *mf* *mp* *mf* *mf*

Ob. *mp* *p* *mp* *mf* *ppp*

Cl. *f* *mf* *mp* *mf* *ppp*

Bsn. *mf* *p* *mf*

Tbn. *p*

Reg. *mf* *mp*
Leave down the kitch-en steps! Hush! You'll wake Mist-er Alv-ing!

Eng. *mf* *mf* *f* *mf*
My girl you must con-si-der my pro-po - sal. You've quite a lik-ing, for Os - wald!

Vln. I *f* *mp* *p* *mf* *p* *mf*

Vln. II *f* *mp* *p* *mf* *p* *mf*

Vla. *f* *mp* *p* *mf* *p* *mf* pizz.

Vc. *mp* *p* *p* *mf* *p* *mf*

103

Fl. *mp mf mf f mf*

Ob. *mp mf mf mf*

Cl. *ff*

Bsn. *mp mf*

Hn. *mp*

Tpt. *mf ppp mf*

Tbn. *mp ppp mp*

Eng. *mp f ppp*
Exit Engstrand.
Sure-ly, he's not, the rea-son you stay here!

Vln. I *mp p mf mp*

Vln. II *mp p mf mp*

Vla. *arco mp p mf mp*

Vc. *mp mf mp*

Db. *mf mp*

[illegible]

112

Fl. *mp* *mf mp mf mp* *f mp*

Ob. *mp* *mf mp mf mp* *f mp*

Cl. *mp* *mf mp mf mp* *f mp* *mp* *f* *mp*

Bsn. *mf* *mp* *mf mp* *ppp* *mp*

Hn. *ppp* *mf* *mp* *mf mp* *ppp*

Tbn. *ppp*

Reg. *f* *mf* *p* *mf*
Oh Pas-tor Mand-ers, can the steam-er be in al-read-y? Ah but bless-éd for the count-ry.

Man. *mf* *mp*
No thanks to this weath-er. And a good point at

Vln. I *mp* *mf mp mf > mp* *f mp* *mf* *mp*

Vln. II *mp* *mf mp mf > mp* *mf mp* *mf* *mp*

Vla. *mp* *mf mp mf > mp* *mf mp* *mf* *mp*

Vc. *mp* *mf mp mf > mp* *mf mp* *mf* *mp*

Db. *mp*

Fl. *mf* *p* *f*

Ob. *mf* *mp* *p* *f*

Cl. *f* *mp* *p* *f*

Bsn. *mf* *mp* *p* *f*

Reg. *mp* *mf*
Please let me help you, I'll hang your coat.

Man. that.

Vln. I *mf* *p* *mp* *p* *f*

Vln. II *mf* *p* *mp* *p* *mf* *f* pizz.

Vla. *mf* *p* *mp* *p* *mf* *f* pizz.

Vc. *mf* *p* *mp* *p* *f*

122

Fl. *p* *mp* *mf* *p*

Ob. *p* *mp* *mf* *p* *mf*

Cl. *p* *ppp* *mp* *ppp* *mf* *p*

Bsn. *p*

Hn. *ppp* *p* *ppp* *mp*

Tpt. *ppp* *p* *ppp* *mp*

Reg. *mp* *mf*
She's just up-stairs.

Man. *mp* *mf*
Missus Alv-ing is home I pre - sume. Are you bus-y in pre-par-a-tion for to

Vln. I *p* *pp* *p* *pp* *mp*

Vln. II *p* *arco* *p* *pp* *mp*

Vla. *p* *arco* *p* *pp* *mp*

Vc. *pizz.* *p* *arco* *p* *pp* *mp*

127

Fl. *f* *mf* *f* *p*

Ob. *f* *p* *p* *mp* *f*

Cl. *mf* *f* *p* *p* *mf*

Bsn. *f* *p* *p* *mp*

Hn. *ppp* *sfz* *mf* *p*

Tpt. *ppp* *sfz* *mf* *mp* *mf* *pp*

Tbn. *sfz* *mf*

Reg. *f* *mf* *mp* *mf*
Oh yes! Quite the sur-prise we ex-pect-ed him to-mor-row. He's

Man. *f* *mf* *mf*
mor-row? Talk of the town says Os-wald's home! He's well I sup-pose.

Vln. I *p* *f* *p* *p* *mf*

Vln. II *p* *f* *p* *p* *mf*

Vla. *p* *f* *p* *p* *mf*

Vc. *p* *f* *p* *p* *mf*

133

Fl. *mp* *mf* *mp* *mf* *p*

Ob. *mp* *mp* *mf* *mp* *mf* *p*

Cl. *mp* *mf* *mp* *mf* *p*

Bsn. *mp* *mf* *mp* *mf* *p*

Hn. *mp* *mf* *p* *f*

Tpt. *mp* *mf* *p* *f*

Tbn. *mp* *mf* *p* *f*

Reg. *mp* *mf* *mp* *mp*
well, just tired. All the way from Par-is, on just one train! We'd bet-ter

Man. *f* *ff*
All the way from Par is on just one train?

Vln. I *mp* *pp* *pizz.* *mp* *p* *arco*

Vln. II *mp* *pp* *pizz.* *mp* *p* *arco*

Vla. *mp* *pp* *mf* *ff* *mf* *p*

Vc. *mp* *pp* *mf* *pizz.* *p* *arco*

139 **Rubato** **A tempo**

Fl. *mp* *p* *mp*

Ob. *mp*

Cl. *mp* *pp* *p* *pp* *p* *pp*

Reg. *mp* *p* *p*
hush, he's sleep-ing, up stairs. Do sit down. Are you com-fort-'ble?

Man. *mp* *p* *p* *mp*
Oh for-give me, as qui-et as you'd like. Ve-ry. You've

Rubato **A tempo**

Vln. I *p* pizz.

Vln. II *p* pizz.

Vla. *mp* *pp* *p* *pp* pizz.

Vc. *pp*

146

Fl.

Ob.

Cl.

Bsn.

Reg.

Man.

Vln. I

Vln. II

Vla.

Vc.

mp *p* *mp* *mp* *mf*

mp *mp* *mp* *mf*

mp *mp* *mp* *f*

mp *pizz.* *mp* *mp* *p*

mf *mf* *mp*

You think so, you real-ly think so? Mis-sus Alv-ing says my fig-ure has ma-tured

grown since I saw you last. Well... Matured I sup-pose per-haps a

arco *arco* *arco*

151

Fl. *p* *ppp* *p*

Ob. *ppp* *p* *p*

Cl. *p* *ppp* *p* *mp*

Bsn. *ppp* *mp* *ppp* *mp*

Hn. *p* *ppp*

Tpt. *p* *ppp*

Tbn. *p* *ppp*

Reg. *mf* *mp* Regina starts up the steps.
Oh. Would you like me to fetch Mis-sus Alv- ing?

Man. *f* *mp* *mp* *mp* *mf*
lit- tle. Just e- nough. Yes. Re - gi-na, how is your fath- er?

Vln. I *mf* *p* *p* *ppp* *mf* *pizz. arco* *mp*

Vln. II *mf* *p* *p* *pizz.* *mp*

Vla. *p*

Vc. *mf* *p* *p* *pizz.* *mf*

Db. *ppp* *mf* *mf* *pizz.*

[illegible]

29

161

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Reg.

Man.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *p* *p* *mp*

mf *ppp*

mf *ppp* *mp*

mf *ppp* *p* *mf* *mp*

mf *ppp*

mf *ppp*

p *mp* *mp*

Oh, is that so? He is grate-ful for the chance to speak to you.

f *mf* *mp*

spoke, when he was intown last. When he's in the coun-try you look

mp *ppp*

mp *ppp*

mp *ppp* *p* *mp* *p* *mp* *p* *mp* *p*

mp *ppp* *p*

mp *ppp* *p*

168

Fl.

Ob.

Cl.

Bsn.

Reg.

Man.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *p* *mp* *mf* *p* *mp*

mp *p*

mf *mp*

mp *mf* *p*

mf

mp

On - ly when I can. That he needs!

af ter him, don't you? From what I can tell he's in need of a mor - al com - pass. He needs some - one a - round, a guid - ing hand,

p *mp*

p *mp*

p *mp*

p *mp*

p *mp*

174 31

Fl. *mf* *mp* *mf*

Ob. *mf* *mp* *mf*

Cl. *mf* *mf* *f*

Bsn. *mf* *mf* *ppp*

Reg. *mf*
He has

Man. *f* *ff* *mf*
some-one like your-self_who he re-sepcts!_ Your du - ty my girl is to

Vln. I *mf* *mf* *mf*

Vln. II *mf* *mf* *mp*

Vla. *mf* *mf* *mp*

Vc. *mf* *mf* *mp*

Db. *mf* *mf* *mp*

178

Fl. *mp*

Ob. *mp*

Cl. *ppp* *mp*

Bsn. *mf* *f*

Hn. *pp* *mp*

Tpt. *mp* *mf*

Tbn. *pp* *mp* *mf*

Reg. *cresc.* *f* *f*
spok - en to me, but I'm not sure, Mis - sus Alv - ing can spare me! If he were my fath - er,

Man. *cresc.* *f* *ff*
care for those, who came be - fore you you must go, With Mis - sus Alv - ing's, per - mis - sion.

Vln. I *mf* *mp* *mf* *f* *pp* *f*

Vln. II *mf* *mf* *mp* *mf* *f* *pp* *f*

Vla. *mf* *mp* *f* *pp* poco a poco cresc.

Vc. *mf* *mp* *f* *pp* *f*

Db. *mf* *mp* *f* *pp* poco a poco cresc.

183 33

Fl. *mf* *mf* *mf* *mf*

Ob. *mf* *mf* *f* *mf*

Cl. *mf* *mp* *f* *mp* *mf*

Bsn. *mp* *f* *mp* *mf*

Tpt. *mf* *mf* *mf* *f* *f*

Tbn. *mf* *mf* *mf* *f* *f*

Reg. *mf* *mp* *mf* *f*
I would go to meet him, I would go to see him, I would sure-ly keep him. No, not a fath-er!

Man. *mp* *mf* *f*
He is your fath - er, he is your fath - er. Child you must not

Vln. I *pp* *f* *pp* *f* *pp* *f* *p* *f*

Vln. II *pp* *f* *pp* *f* *pp* *f* *p* *f*

Vla. *mf*

Vc. *pp* *f* *pp* *f* *pp* *f* *mf* *f* *mp* *pp* *f*

Db. *mf*

188

Slower ($\text{♩}=100$)

Fl. *f* *mf* *p*

Ob. *f* *mf* *p*

Cl. *f* *mf* *p* *pp*

Bsn. *f* *mf*

Hn. *mf* *f* *mf*

Tpt. *f* *f*

Tbn. *f* *f*

Reg. *mf* *ff* *mp* *p* *p*
 No, not a fath-er. Not a fath-er. No no.

Man. *ff* *f* *mp* *mp*
 say such things a-gainst your on-ly fath-er. Re-gi-na? Re-gi-na?

Eng. (unseen) *mf*
 Re-gi-na?

Slower ($\text{♩}=100$)

Vln. I *f* *mf* *f* *mf* *f* *mf* *pizz.* *p*

Vln. II *f* *mf* *f* *mf* *f* *mf* *pizz.* *p*

Vla. *f* *mf* *p* *mp* *p*

Vc. *mf* *f* *mf* *pizz.* *p*

Db. *f* *mf*

[illegible]