

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

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?



I plucked out these sixteenth notes in the treble clef. I wrote about a dozen variations on this phrase, strung them together, and began adapting William Archer’s translation of Ibsen’s text into a useable libretto. Before the next morning, I had a piano/vocal score for scene one. Two weeks later, I finished the piano/vocal for the first act.

While studying acting at the University of Cincinnati College-Conservatory of Music, I enrolled in an independent study with Dr. Stephen Ferre, the most knowledgeable, artistic, and helpful music engraver I know. Under his direction, I arranged my piano/vocal for chamber ensemble. By May, I completed the orchestral score for act I.

The project collected dust for a few months. Having never composed a piece of this size, I was intimidated by the idea of writing a second act. In my final meeting with Dr. Ferre, he advised me, “don’t let this be that project you look back on and say “oh, I wish I had finished that opera.” The further you get from it, the harder it will be to pick back up. You need to finish your work.”

My senior year at the conservatory, I took an independent study to compose act II under Professor Brant Russell of the acting department— provided that I produce a workshop of my opera by the end of the term. After composing and arranging act II for orchestra, I was awarded two grants from CCMPower and the Scandinavian Society of Cincinnati Foundation. With the generous support of these two organizations, I produced a workshop of scenes from *Revenants*, featuring the incredible talents of soprano Alea Vernon, tenor Manfred Anaya, and pianist Pengcheng He. After a year of editing, I’m finally publishing the study score.

Thank you, Dr. Ferre, Professor Russell, CCMPower, the Scandinavian Society of Cincinnati Foundation, Family, and Friends for supporting my work.

—Eli

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 *mp*

p *mf* *mp*

Oh! Os- wald! J'ai rê-vé j'ai

pizz. *p*

pizz. *p*

pizz. *p*

pp *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

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*

SCENE 1

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

43

Fl. *mp* *f* *mp* *p*

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

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

Reg. *mf*
Not a-noth-er step, you're drip-ping!

Eng. *mf*
It's God's own rain my dear.

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

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

Vla. *p* *p*

Vc. *p* *p*

Db. *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 9

Fl. *mp*

Ob. *mp*

Cl. *mf* *f* *mp*

Bsn. *mp*

Reg. *mp* *mp*
It's no busi-ness of yours. Go! I can't have you here!

Eng. *f* *mf* *mp* *cresc.*
mid-dle of the day? I was up late my-self work-ing long past dawn, by this af-ter-noon I'll have

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

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

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p*

Db. *mf* *mp* *p*

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 mf p mp*

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

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

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*

Fl. *p mp*

Ob. *pp mp mf f*

Bsn. *mf mp ppp*

Reg. *mf*
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 pizz. arco f mf*

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

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

Vc. *mf p f mf*

Db. *p*

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*

[illegible]

82

Fl.

Ob.

Cl.

Bsn.

Hn.

Reg.

Eng.

Vln. I

Vln. II

Vla.

Vc.

mf *p* *mf*

mp

mp

mp

p *mf*

mp *mf*

Why do you want me home? Sail-ors

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.

f *mp* *mp* *mf*

f *mp* *mp* *mf*

f *mp* *mp* *mf*

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*

92

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

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

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

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

Hn. *mp* *f* *sfz*

Tpt. *mf* *f* *mf*

Tbn. *mp* *f*

Reg. *mp* Yes. *f* Pas-torMand-ers!

Eng. *mf* *f* *mf*
orph - 'nage? Is that the line of work you will die in?

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

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

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

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

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

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*

108

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Man.

Vln. I

Vln. II

Vla.

Vc.

Db.

Enter Pastor.

f 6

mp

mp

mf

ppp *mf*

ppp

ppp *mp*

mf

Good morn-ing Miss Eng-strand!

mp *p* *pp* *f*

mp *p* *pp* *f*

mp *p* *pp* *f*

mp *p* *pp* *f*

mp *p* *pp* *f*

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*

117

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* *sfp* *mf* *p*

Tpt. *ppp* *sfp* *mf* *mp* *mf* *pp*

Tbn. *sfp* *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* *mp* *p*
 pizz. arco

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

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

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

Vc. *pp*

[illegible]

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* *pizz.*

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

Vla. *p*

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

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

[illegible]

161

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

Ob. *mf* *ppp*

Cl. *mf* *ppp* *mp*

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

Hn. *mf* *ppp*

Tpt. *mf* *ppp*

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

Man. *f* *mf* *mp*
 spoke, when he was intown last. When he's in the coun-try you look

Vln. I *mp* *ppp*

Vln. II *mp* *ppp* *p*

Vla. *mp* *ppp* *p* *mp* *p* *mp* *p* *mp* *p*

Vc. *mp* *ppp* *p*

Db. *mp* *ppp* *p*

168

Fl.

Ob.

Cl.

Bsn.

Reg.

Man.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

mf *mp*

mf *p*

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

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*

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

Vla. *mf* *mf* *mp*

Vc. *mf* *mf* *mp*

Db. *mf* *mf* *mp*

178

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Reg.

Man.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

ppp

mp

mf

f

pp

mp

mf

pp

mp

mf

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,

cresc.

f

ff

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

mf

mf

mp

mf

f

pp

f

mf

mf

mp

mf

f

pp

f

mf

mf

mp

f

pp

f

mf

mp

f

pp

f

pp

poco a poco cresc.

pp

poco a poco cresc.

183

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 (♩=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 (♩=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*

