

CHILDHOOD'S END

A SPACE OPERA
AFTER
ARTHUR C. CLARKE

BY
ANDREAS WIEDERMANN (LIBRETTO)
AND
ERNST BARTMANN,
MANUEL DE ROO,
JOSEF IRGMAIER (MUSIC)

example scenes:

act 1 scene 1 part 1
act 1 scene 1 part 2
act 3 scene 3

2015

Childhood's End - act 1 scene 1 part 1

music: Ernst Bartmann, Manuel de Roo, Josef Irgmaier
libretto: Andreas Wiedermann (after the novel by Arthur C. Clarke)

4/4 A bit cartoony

3. Piccolo

mp

Flutes

Oboes

Clarinets [Bb]

Alto Saxophone [Eb]

Bassoons

mf

French Horns [F]

3. con sord.

Trumpets [Bb]

con sord. (harmon)

pp

mf

Trombones

Tuba

Bass Drum

ppp

Drum Set

p sticks only

Tom with 2 sticks

f

Percussion

Harp

Keyboard 1

Keyboard 2

Electric guitar

Electric bass

van Ryberg

It's cold in here. He al-ways liked liv-ing in an ice-box.

1st Representative

2nd Representative

Secretary General

Wainwright

Choir

from afar

Free the world!

from afar

Free the world!

from afar solo

tutti

Free the world!

Free the world!

from afar

Free the world!

4/4 A bit cartoony

Violins 1

p

Violins 2

p

Violas

p

Cellos

mf

col legno battuto

Double Bases

With blues

Fl. 5

Ob.

Cl. [Bb]

A. Sax. [Eb]

Bs. *mf* *fp*

Hr. [F] *mf* *fp*

Trp. [Bb] *p* *mf* *senza sord.* *p*

Perc. *p* *ppp* *f* *mf*

Keys 1 *f* *Grand Piano*

Keys 2 *mf* *Square Wave*

E. bass *mf*

S. G. *mf*

Is it a good thing for a-ny man to work at such an al-ti-tude a-bove his fel-low hu-mans?

Choir *solo* *mf* Stop the o-ver-lords!

VI. 1 *ord.*

VI. 2 *ord.*

Vla. *mf*

Vc. *mf*

D.b. *mf*

closed ————— open

Flz. closed ————— open

10

Fl.

Ob.

3. English Horn

Cl. [Bb]

A. Sax. [Eb]

Hr. [F]

Trp. [Bb]

Perc.

Keys 1

Keys 2

E. bass

S. G.

Sky - scra - pers - I still don't like them... ev - en__ af - ter twen - ty years here in New York. They are late. They should have been here

Choir

Stop the o - ver - lords!

VI. 1

VI. 2

Vla.

Vc.

D.b.

senza sord.

mp

mf

p

pp

ppp

tr

closed \longrightarrow open

3

The image displays a page of a musical score, page 5 of 5, for 'Childhood's End - act 1 scene 1 part 1'. The score is for a large ensemble and includes a vocal soloist and a choir. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), English Horn (3. English Horn), Clarinet in B-flat (Cl. [Bb]), Alto Saxophone in E-flat (A. Sax. [Eb]), Horn in F (Hr. [F]), Trumpet in B-flat (Trp. [Bb]), Percussion (Perc.), Keyboards 1 and 2 (Keys 1, Keys 2), Electric Bass (E. bass), and String Quartet (Violins 1 and 2, Viola, Violoncello, Double Bass). The vocal soloist (S.G.) has lyrics: 'Sky - scra - pers - I still don't like them... ev - en__ af - ter twen - ty years here in New York. They are late. They should have been here'. The choir has the lyrics: 'Stop the o - ver - lords!'. The score includes various musical notations such as dynamics (p, mp, mf, pp, ppp), articulation (accents, slurs), and performance instructions (senza sord., closed/open for flute). The page number '10' is written at the top left of the score area.

A

14

1. \flat e

pp

p

mf

mf

con sord.

Vibraslap

mf

Keys 1

Keys 2

E. bass

v. Ry.

S. G.

They should be here a-ny mo-ment now. Are you still sure it is a good i-dea to see the Free-dom League?

— five mi-nutes a-go. I'm a-fraid it is a lit-tle late for such a

A

14

VI. 1

VI. 2

Vla.

pp

mf

pp

col legno battuto

p

mf

ord.

Vc.

col legno battuto

mf

p

mf

ord.

D.b.

mf

18 **5/4** **4/4** **3/4** **4/4**

Fl. *mf*
3. Flute *mf*

Ob.

Cl. [Bb]

A. Sax. [Eb]

Bs.

Hr. [F]

Trp. [Bb]

Trb.

Perc.

Keys 1 *mf* *f*

Keys 2

E. bass

v. Ry.

S. G. So this mee-ting would ne-ver have ta-ken place ex-cept at the Su - per-vi-sor's in - sti-ga-tion?
ques-tion. Af-ter all - I - have a-greed. And ve-ry

18 **5/4** **4/4** **3/4** **4/4**

VI. 1 *pp* *pp*

VI. 2 *pp* *pp*

Vla.

Vc.

D.b.

B

3

4

27 **4/4**

Fl.

Ob.

Cl. [Bb]

A. Sax. [Eb]

Bs.

Hr. [F] *pp*

Trp. [Bb] *mf* *closed* *open* *closed* *open*

Trb.

Perc.

Keys 1

Keys 2

E. bass

v. Ry.

S. G. *3* Here they are! They are com-ing a-long the A-ve-nue - a good five thou-sand, I'd pro-ba-bly he is watch-ing the whole thing en-joy-ing him-self.

Choir *approaching* Free the world! Stop the o-ver-lords!

4/4 **B** **3** **4**

VI. 1 *col legno battuto* *mf*

VI. 2 *col legno battuto* *mf*

Vla.

Vc. *col legno battuto* *mf*

D.b.

24 **4/4**

Fl. *mf*

Ob. *p*

Cl. [Bb] *pp*

Bs.

Hr. [F] *p*

Trb.

Tb. *p*

Perc. *p* *mf*

Harp *p* *mf*

Keys 1 *f*

E. bass

v. Ry.

S. G. *ord.*
 say.
 As pyg-mies may threa-ten a gi-ant, so those an-gry fists are di-rec-ted a-gainst the sky, a-gainst the glea-ming sil-ver cloud fif-ty ki-lo-me-tres a-

VI. 1 *ord.* *pp*

VI. 2 *ord.* *pp*

Vla. *pp*

Vc. *ord.* *pp* *mf*

Musical score for measures 27-31. Instrument parts include Fl., Ob., Cl. [Bb], A. Sax. [Eb], Bs., Hr. [F], Trp. [Bb], Tb., Perc., Harp, Keys 1, E. bass, and S. G. (Cello).

Measures 27-31 contain sustained chords and rhythmic patterns. The S. G. part features a rhythmic figure of eighth notes.

Lyrics for S. G.: *bove his head. They know no-thing.*

Musical score for measures 31-35. Instrument parts include VI. 1, VI. 2, Vla., Vc., and D. b. (Double Bass).

Measures 31-35 contain sustained chords and rhythmic patterns. The Vc. and D. b. parts feature a rhythmic figure of eighth notes with triplets.

Lyrics for S. G.: *I sup-pose, the chief of your vi-sit is to re-gis-ter a for-mal pro-test a-against*

March

32

Fl.

Ob.

Cl. [Bb]

Bs.

Hr. [F]

Trp. [Bb]

Trb.

Tb.

Perc.

Harp

Keys 1

E. bass

v. Ry.

S. G.

W.

Are we cor-rect?
the Fe - de - ra - tion scheme.

This is our pur-pose, Mis - ter Se - cre - ta - ry. Five years we've tried to a - wa - ken the hu-man race to the

March

32

Vi. 1

Vi. 2

Vla.

Vc.

D.b.

mf

mf

mf

mf

35

Bs.

Hr. [F]

Perc.

Keys 1

Keys 2

E. bass

1st R.

2nd R.

S. G.

W.

VI. 1

VI. 2

Vla.

Vc.

D.b.

Guero

1.

pp

More than twen-ty mil-lion pa-tri-ots, in ev-ery coun-try, have signed our pe-ti-tion, Mis-ter Se-cre-ta-ry.

It is a

No im-pres-sive fi-gure out of eight bil-lion.

dan-ger that con-fronts it.

38

Bs.

Perc.

Keys 2

1st R.

2nd R.

VI. 1

VI. 2

Vla.

Vc.

D.b.

And for ev-ery per-son who has signed there are ma-ny who feel grave doubts a-bout the wis-dom and the right-ness of this Fe-de-ra-tion plan,

fi-gure that can-not be i-gnored. there are ma-ny grave doubts wis-dom right-ness Fe-de-ra-tion Mis-ter Se-cre-ta-ry.

41

Fl.

Ob.

Cl. [Bb]

Bs.

Hr. [F]

Trp. [Bb]

Trb.

Tb.

Perc.

Harp

Keys 1

Keys 2

E. bass

1st R.

2nd R.

S. G.

W.

his po - wers

for all his po - wers, his po - wers

What does a - ny - one know of Ka - rel - len's po - wer?

E - ven Su - per - vi - sor Ka - rel - len can - not wipe out a thou - sand years of hist' - ry at the stroke of a pen.

41

Vi. 1

Vi. 2

Vla.

Vc.

D.b.

4/4

45

Fl.

Ob.

Cl. [Bb]

A. Sax. [Eb]

Bs.

Hr. [F]

Trp. [Bb]

Trb.

Tb.

Harp

Keys 1

Keys 2

S. G.

When I was a boy, the Fe-de - ra-tion of Eu-rope was still a dream -but when I grew to man-hood it had-be-come re-a-li-ty - long time be-fore the ar-ri-val of the O-ver-lords. Ka-

4/4

45

VI. 1

VI. 2

Vla.

Vc.

D.b.

pp

p

mf

solo

tutti

p

E

49 **a 2**

Fl. *mf*

Ob. *ff*

Cl. [Bb] *ff*

Bs. *mf*

Hr. [F] *ff*

Trb. *ff*

Tb. *ff*

Perc. *tr*
ppp *mf*

Keys 1 *mf* *sticks only* *f* *Tom with 2 sticks* *mf* *f*

Keys 2

1st R.

2nd R. *mf*

S. G. *mf*

W. *mf*

Choir

Free the world! Stop the o-ver-lords!

solo, with megaphone *tutti* *solo, with megaphone* *tutti*

Free the world! Free the world! Stop the o-ver-lords! Stop the o-ver-lords!

Free the world! Stop the o-ver-lords!

E

49

Vi. 1 *ff*

Vi. 2 *ff*

Vla. *ff*

Vc. *ff*

D.b. *ff*

Eu-rop-e was an en-ti-ty.

Eu-rop-e was an en-ti-ty. The world is not.

rel-len's mere-ly fi-ni-shing the work we had be-gun.

Fe-de-

53

Fl. *p*

Ob. *f* *ff*

Cl. [Bb] *f* *ff*

A. Sax. [Eb] *pp*

Hr. [F] *f* *ff*

Trb. *f* *ff*

Tb. *f* *ff*

Perc. *mf* *ppp* *mf* *f*

Keys 2 *mf* *f*

W. *mf* *f*

ra-tion must come from with-in. We must work out our own des-ti-ny. The Earth is ou-rs.

Choir *solo, with megaphone* *tutti*

We don't need no Fe-de-ra-tion!

We don't need no Fe-de-ra-tion!

We don't need no Fe-de-ra-tion!

We don't need no Fe-de-ra-tion!

We don't need no Fe-de-ra-tion!

53

Vi. 1 *f* *ff*

Vi. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.b. *f* *ff*

57

Fl.

Ob.

Cl. [Bb]

Bs.

Hr. [F]

Trb.

Tb.

Perc.

S. G.

To the O-ver-lords the Earth is a great deal smal-ler than Eu-rope-seemed to ou-r fa-thers.

Choir

solo, with megaphone

tutti

We don't need no thought control!

We don't need no thought control!

We don't need no thought control!

We don't need no thought control!

57

Vi. 1

Vi. 2

Vla.

Vc.

D.b.

F

Childhood's End - act 1 scene 1 part 1

61

Fl.

Ob.

Cl. [Bb]

A. Sax. [Eb]

Hr. [F]

Trp. [Bb]

Perc.

Harp

Keys 1

E. bass

S. G.

W.

p

p

p

p

p

mf

f

f

mf

f

f

Bb E
C F A
D Gb

Can you de - ny: they have brought se - cu - ri - ty and pros - pe - ri - ty to the world? Can you de - ny that their

That's true, but...

65

Fl.

Cl. [Bb]

Hr. [F]

Perc.

Harp

Keys 1

E. bass

2nd R.

S. G.

W.

p

p

f

f

Bb Eb
C F Ab
Db Gb

sha - dow was ev - ery - where, but un - ob - tru - sive? That those si - lent ships had brought peace to all the world for the first time in his - to - ry?

That's true, but...

That's true, but...

68

Fl. *mf*

Ob. *mf*

Bs. *mf*

Hr. [F]

Trp. [Bb]

Trb.

Tb.

Perc.

Harp

Keys 1

Keys 2

E. bass

1st R.

2nd R.

S. G. *mf*
Can you de - ny that so ma - ny ab - u - ses, fol - lies, ev - ils could be dis - pelled by those mes - sa - ges from the sky?

W. *mf*
That's true, but...

VI. 1 *f* *pizz.*

VI. 2 *f* *pizz.*

Vla.

Vc. *mf* *pizz.*

D.b.

G

72

Fl. 3. Piccolo *f*

Ob. *f*

Cl. [Bb]

Bs.

Hr. [F] *p*

Trp. [Bb]

Trb. *mf*

Tb. *mf*

Perc.

Harp

Keys 1

E. bass

S. G.

Can you de - ny that with the ar - ri - val of the O - ver-lords na - tions knew that they need no lon-ger rear each o-ther and they guessed that their ex-is-ting wea-pons

G

72

VI. 1 *ord.* *mf*

VI. 2 *ord.* *mf*

Vla. *mf*

Vc.

D.b.

75

Fl.

Ob.

Cl. [Bb]

Bs.

Hr. [F]

Trp. [Bb]

Trb.

Tb.

Perc.

Harp

Keys 1

E. bass

1st R.

2nd R.

S. G.

W.

75

Vi. 1

Vi. 2

Vla.

f

mf

f

mf

mf

Bb Eb
C F Ab
D G

That's ve - ry true, but...

That's ve - ry true, but...

were im - po - tent against a ci - vi - li - zation that could bridge the stars? Can you de - ny that so at once the grea - test single ob - sta - cle to the hap - pi - ness of man - kind

That's ve - ry true, but...

H

Fl. *mp*

Ob. *mp*

Cl. [Bb] *mf*

A. Sax. [Eb] *mf*

Bs. *mf* *a 2* *f*

Hr. [F]

Trb.

Perc. *Vibraslap* *mf*

Keys 1 *f*

E. bass *f*

v. Ry.

S. G. *f*

Last month a hun-dred bi-shops, car-di-nals and rab-bis signed a joint de-cla-ration pled-ging their sup-port for the Su-per-vi-sor's po-li-cy.

The world's re-li-gions are a-

H

VI. 1 *p*

VI. 2 *p* *pp*

Vla. *pp* *mf*

Vc. *pp* *col legno battuto* *mf* *f*

D.b. *pp*

85

Fl.

Ob.

Cl. [Bb]

Bs.

Hr. [F]

Trb.

Perc.

Harp

Keys 1

E. bass

S. G.

W.

Vi. 1

Vi. 2

Vla.

Vc.

D.b.

mp

gainst you. God's sick of look-ing at us.

Ma - ny lea - ders are blind. They've been cor - rup - ted by the O - ver - lords. When they rea - lize the dan - ger, it

f *pizz.* *f*

f *pizz.* *f*

f

ord.

f

88

Fl.

Ob.

Cl. [Bb]

Bs.

Hr. [F]

Trp. [Bb]

Perc.

Harp

Keys 1

Keys 2

1st R.

2nd R.

W.

Choir

88

Vi. 1

Vi. 2

Vla.

Vc.

D.b.

ff

tr

pp

Above all we de-test their se - cre-tive - ness.

You are the on - ly hu-man be - ing who has e - ver spo-ken with Ka - rel-len, and you've ne-ver seen him!

may be too late.

You

ord.

ord.

I

Fl.

Ob.

Cl. [Bb]

Hr. [F]

Trp. [Bb]

Trb.

Tb.

Perc.

Choir

Vi. 1

Vi. 2

Vla.

Vc.

D.b.

ff

mf

f

tr

No!

No!

Ruled by mon - sters? no!

Ruled by mon - sters? no!

wan-na be ruled by mon - sters? You wan-na be ruled by mon-sters?

Ruled by mon - sters? no!

Ruled by mon - sters? no!

Ruled by mon - sters? no!

Ruled by mon - sters? no!

I

3

4

4

95 **4/4**

Fl.

Ob. *p*

Cl. [Bb] *mf*

A. Sax. [Eb] *mf*

Bs. *mf* a 2

Hr. [F]

Trp. [Bb]

Trb. *pp*

Harp

Keys 1

Keys 2

v. Ry.

S. G.

„IS MAN RULED BY MON-STERS? The ex-pla-na-tion of the O-ver-lords be-hav-ior is quite sim-ple: Their phy-si-cal form is so a-lien and re-pul-sive that they

95 **4/4**

VI. 1 *mp*

VI. 2 *mp*

Vla. *p*

Vc. *p* *col legno battuto* *mf*

D.b. *p*

98

Fl.

Ob.

Cl. [Bb]

A. Sax. [Eb]

Bs.

Trp. [Bb]

Trb.

Perc.

Keys 1

E. bass

v. Ry.

S. G.

mp

f

f

f

3 3

dare not show them-selves to hu - ma - ni - ty." By Doc - tor C. V. Krish-nan, Pre-si - dent of the Eas-tern Di-vi-sion of the Free-dom League.

De - spite all that they have

98

VI. 1

VI. 2

Vla.

Vc.

D.b.

101

Fl.

Ob.

Cl. [Bb]

Bs.

Trp. [Bb]

Trb.

Tb.

Perc.

Harp

Keys 1

Keys 2

E. bass

1st R.

2nd R.

S. G.

done for us?

W.

De-spite all that, I don't know which we re-sent more -Ka-rel-len's om-ni-po-tence or his se-cre-cy. If he has no-thing to hide, why will he ne-ver re-veal him-self?

101

Vi. 1

Vi. 2

Vla.

Vc.

D.b.

K

104

Fl.

Ob.

Cl. [Bb]

Bs.

Hr. [F]

Trp. [Bb]

Trb.

Tb.

Harp

Keys 2

1st R.

2nd R.

W.

Thank you. We will find the ex-3 it our-selves. —

It's real-ly cold in here like an ice-box, is-n't it?

Ask him that, Mister Se-cre-ta-ry.

p

f

3.

1.

2.

con sord. (harmon)

mf

Flz.

con sord. (cup)

mp

ff

mf

K

104

VI. 1

VI. 2

Vla.

Vc.

D.b.

f

con sord.

mp

con sord.

mp

con sord.

mp

mf

mf

112

Fl. *mf* *f*

Ob.

Cl. [Bb]

A. Sax. [Eb] *mp* *f*

Bs. *f* *a 2*

Hr. [F] *f* *a 2*

Trp. [Bb] *f*

Trb. *p*

Tb. *f* *p*

Perc. *f*

Keys 1

Keys 2

v. Ry. *Good luck, Mis - ter Se - cre - ta - ry.*

S. G. *It's him.*

112

VI. 1 *ff pizz.*

VI. 2 *ff* *senza sord.*

Vla. *senza sord.*

Vc. *ff pizz.*

D.b. *ff*