

Libro de los Juegos

Chamber Opera

MD31

Miguel Diniz

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**Libro de los Juegos
MD31**

**music by Miguel Diniz
libretto by Gareth Matthey**

Chamber Opera

**Permission to perform this work in public and/or to record this work
should be obtained from the author.**

the score is available upon request

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Duration:

ca. 1h

Characters and voices:

| | |
|--------------------------------|---------------|
| Yaqlobuss, Herald of Games | countertenor |
| A – a King | bass |
| B – an Artificial Intelligence | mezzo-soprano |
| C – a Poet | soprano |
| D – a Sick Man | baritone |

Instrumentation:

Flute
Oboe
Clarinet in Bb (doubling Bass Clarinet in Bb)
Bassoon

Percussion 1:

Marimba
Timpani
Whip

Percussion 2:

Vibraphone
Timpani
Suspended Cymbal
Snare Drum

Piano

Violin 1 (1 player)
Violin 2 (1 player)
Viola (1 player)
Violoncello (1 player)
Contrabass (1 player)

Note: the Timpani are used as a part of the percussion section and not as an individual part

Libretto (excerpt)

Synopsis:

Primer

Characters A, B, C and D arrive to an unknown location to play a game and are greeted by Yaqlobusss, the Herald of Games. The four players get to know each other and Yaqlobusss explains the weird rules of the incomprehensible game. To the surprise of all, Yaqlobusss declares that the game started as soon as they arrived. The Herald of Games requests that one of them “sacrifices” a story.

The Game

After a monologue by the Poet, a sequence of 15 game rounds are played – card games, riddles, chess, strategy, duels, dice games and more –, intercalated by 3 more monologues from the rest of the players.

Victory

Yaqlobusss declares a winner.

(Four different victory scenarios are presented, one for each player. Only one of the scenarios is performed each time.)

In Victory A, the King is declared the winner and to his enthusiasm becomes the new Herald of Games. Yaqlobusss warns him that this is not a prize, but a curse, since he must be up to the task of doing his job. The opera ends how it started, with the new Herald of Games receiving his new players.

In Victory B, the A.I. is declared the winner. Suddenly all of the other participants including Yaqlobusss are dead and the machine is free at last.

In Victory C, the Poet is declared the winner, joining with all her selves into eternity.

In Victory D, the Sick Man is declared the winner, waking up in the hospital, healed from his sickness...only to question if he is dreaming.

(The following is an excerpt from the second section of the opera - *The Game* -, including the first of four monologues and the first three game scenes)

The Game

MONOLOGUE

As the varied elements of the game are assembled, C takes centre stage.

C.

“It’s hard to be always the same person” – I said that.

I have lived many times
In many bodies, many forms.
Look at the tides, follow the signs,
You’ll find me there.

No matter how many times I’ve lived, its always the same – that intoxication of art and poetry, that endless fight for a place in an endless world, that loving and loving and loving some more (especially the wrong ones) and above all – living under the constant weight of my own creation – comparing myself to the ancestors of my craft – all of whom are still me:

How do you manage expectations,
When you’re the one that set them?
How do you control reservations,
When you only find yourself?

“Now, I shall sing these songs... beautifully - for my companions.” – I wrote that

Stuck in this universe
And stuck in verse
Is excruciating and enervating
Both infuriating and inspiring
As one is given and the other is me.

There’s simply no escape
But also no need to reshape.

A little moment of peace –
A breath, a breeze, a break –
Would give me such ease –
In surviving my own wake.

“Why hurry over beautiful things? Why not linger and enjoy them?” – I said that.

Applause.

ALL.

Thank you.

1.

YAQ.
Neither one nor the other.
But both – skill and chance.
Intention and luck.
Direction and fortune, mis- or otherwise.

Cards are quickly produced.

A.
This used to be backgammon beforehand.

YAQ.
We start simple.
Match the faces.

A round of snap is played until someone wins.

Again.

A round of snap is played until someone wins.

Again.

A round of snap is played until someone wins.

The winner.

D.
Is that it?

A/B/C.
No!

2.

The cards return to Yaqlobuss.

A.
And next?

They deal.

YAQ.
Faces dealt.
The numerals required.
Ante up.

C.
The dealer deals but does not play?

B.
Not here.

YAQ.
Blind in.
Or fold yourself first.

A.
A single sapphire, set –
In this, my radiant ring.

C.
A memory of a little fling.
Awkward yet passionate.

D.
I have nothing to bet.
Except this sore –
Small and black, infectious.

B.
An answer.

Yaqlobusss deals further cards in quick succession.

YAQ.
Desires?

D.
I fold,
As always.

A/B/C.
Raise.

Yaqlobusss deals further cards in quick succession.

YAQ.
Ace-in-our-hole.
Desires?

C.
Fold.
Queens kissing,
With something missing
Is not worth the cold.

A.
Onwards!

B.
Forwards.

Yaqlobusss deals further cards in quick succession.

YAQ.
Expose.

A.
A Royal Flush!

B.
A Fuller House.

YAQ.
Even so -
The winner.

D.
But I did not play?

YAQ.
You played a game all the same.
But with imperfect information.
Pay up.

A/B/C.
No skill, pure luck...

YAQ.
As spoken -
Onwards.

3.

YAQ.
But before then – a thought:
Why did the Jack hide in a box –
Only to spring out later?

B.
Because he must obey his purpose and function.

YAQ.
Not a genuine question.
Just a thought.

II. The Game

Transposed Score

Monologue: Poet

Gareth Matthey

Miguel Diniz
MD31

Thoughtfully ♩ ca. 88

The score is written for a full orchestra and a vocal soloist. The instruments and their parts are:

- Flute:** Enters in the final measure with a triplet of eighth notes, dynamics *pp* to *p*.
- Oboe:** Enters in the final measure with a triplet of eighth notes, dynamics *pp* to *mp* to *p*.
- Clarinet in B \flat (doubling Bass Clarinet in B \flat):** Active throughout with triplet patterns, dynamics *pp*, *p*, *pp*, *mp*, *mp* to *mf*, *pp* to *mf*, and *pp*.
- Bassoon:** Active throughout with triplet patterns, dynamics *p* to *mp* and *mp* to *mf*.
- Percussion 1 (Marimba, Timpani, Whip):** Enters in the final measure with a sixteenth-note triplet, dynamics *pp*.
- Percussion 2 (Vibraphone, Timpani, Suspended Cymbal, Snare Drum):** Enters in the final measure with a sixteenth-note triplet, dynamics *pp* to *mp*.
- Piano:** Enters in the final measure with a sixteenth-note triplet, dynamics *pp* to *mp*.
- C - A Poet (Soprano):** A text box is placed over the vocal line: "As the varied elements of the game are assembled, the Poet takes the center stage with all the other characters around her".
- Violin 1, Violin 2, Viola, Violoncello, Contrabass:** All string parts are silent throughout this section.

7

Fl.

pp

Ob.

pp p

Cl.

mp mf pp

Bsn.

Perc.1

p pp

Perc.2

non-l.v. l.v. non-l.v. l.v.

p mf mp f p

Pno.

pp mp

P.

performing the part of someone else in a very personal way

mp p mp < mf

"It's hard to be al-ways the sam(e) (m)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

16

Fl. *p* *mp*

Ob. *p* *mp*

Cl. *p* *mp* *pp*

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

Perc. 1

Perc. 2 non-l.v. *p*

Pno. *p* *pp* *mp* *pp* *mp* *pp*

P. *p*

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc.

Cb.

Detailed description: This page of a musical score covers measures 16, 17, and 18. The score is for a symphony orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Percussion (P.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time and features a variety of dynamics including piano (*p*), mezzo-piano (*mp*), piano-piano (*pp*), and fortissimo (*f*). The Flute and Oboe parts have melodic lines with slurs and accents. The Clarinet part includes a triplet of eighth notes. The Bassoon part has a triplet of eighth notes and a slur. The Piano part features a complex texture with sixteenth-note patterns and slurs. The Percussion 2 part has a rhythmic pattern. The Violin and Viola parts have sustained chords with slurs and accents. The Percussion 1 part is silent. The Violoncello and Contrabass parts are also silent.

19

Fl. *pp* *p* *mp* *p* *mp*

Ob. *pp* *mp* *p*

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

Bsn. *pp* *mp* *p*

Perc. 1

Perc. 2 *mp*

Pno. *p* *mp* *mf* *p*

P.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *pp*

Vc. *mp*

Cb. *pp*

Detailed description: This page of a musical score covers measures 19, 20, and 21. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features melodic lines with dynamic markings ranging from *pp* to *mp*. The string section (Violins 1 & 2, Viola, Violoncello, Contrabass) provides harmonic support with sustained notes and some movement in the lower strings. The piano part is highly active, with complex textures and dynamic shifts from *p* to *mf* and back to *p*. Percussion parts are minimal, with Perc. 2 playing a steady *mp* accompaniment. The score is written in 4/4 time and includes various musical notations such as slurs, ties, and dynamic hairpins.

22

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

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

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

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

Perc. 1

Perc. 2

Pno. *mf* *p* *mf*

P.

Vln. 1 *mf* *mp* *mf* *p*

Vln. 2 *mf* *mp* *mf* *p* *pp*

Vla. *mf* *p* *pp*

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

Cb. *mp* *p* *mp*

Detailed description: This page of a musical score, numbered 16 and starting at measure 22, features a woodwind section (Flute, Oboe, Clarinet, Bassoon), Percussion 1 and 2, Piano, Percussion, and a string section (Violin 1, Violin 2, Viola, Violoncello, Contrabass). The woodwinds and strings play sustained notes with dynamic markings of *mf*, *p*, *mp*, and *pp*. The piano part features a complex rhythmic pattern with fingerings (5, 6) and slurs. The percussion parts are mostly rests. The score is in 4/4 time and includes a key signature change to one sharp (F#) at the end of measure 24.

25

Fl.

Ob.

Cl.

Bsn.

Perc. 1

Perc. 2

Pno.

P.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp *p* *simile* *p* *pp*

pp *p* *simile* *p* *pp*

pp *p* *simile* *p*

pedal simile

confident, very lyrical
mp *p* *mp* *p* *mp* *mf*

I have lived many times in many bodies, many

pp *p* *pp* *p* *pp*

p *mf* *p*

A bit faster ♩ ca. 100

rit.

Fl. *ppp* *p* *pp* *mp* *pp* *p* *pp*

Ob. *ppp* *p* *pp*

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

Bsn.

Perc.1 Timpani *p* *ppp* *pp*

Perc.2 l.v. *mp* non-l.v. l.v. *pp*

Pno. *mp* *p* *mf* *p* *pp*

P. *p* *pp*
there. _____

Vln. 1 *pp*

Vln. 2

Vla.

Vc.

Cb. arco *mf* *pp*