Tobias Picker

LILI ELBE

opera in 2 acts

Libretto by
Aryeh Lev Stollman

Dramaturg
Lucia Lucas

Based on the life story of Lili Elbe

vocal score

Third Edition
2023-07-10

SCHOTT

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Lili Elbe in Paris (ca. 1923).

Commissioned by Konzert und Theater St.Gallen

LILI ELBE is the first full scale opera about a transgender person and composed for a trans opera singer in the title role. Lili Elbe (1882-1931) was one of the first persons to undergo gender affirmation surgery. Lili before transition was known as the acclaimed Danish landscape painter Einar Wegener. Lili was happily married to Gerda Wegener (1886-1940), herself an important artist considered the Danish pioneer of Art Dèco and a sought-after portraitist.

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Principal Characters

LILI ELBE (historically known as Einar Wegener, pre-transition), Baritone
GERDA WEGENER, wife of Lili, Soprano
CLAUDE LEJEUNE, fiancé of Lili, Tenor
DANISH COUNTESS / DAGMAR, sister of Lili / MATRON, Soprano
ANNA LARSSEN BJØRNER, famous actress and friend of Gerda and Lili / ORPHEUS / MOTHER WEGENER / YOUNG WOMAN, Mezzo-soprano
PROFESSOR WARNEKROS, Director of Municipal Women's Clinic in Dresden, Bass
CHRISTIAN X, King of Denmark / MAJOR FERNANDO PORTA, Gerda's second husband,Bass
MARIUS WEGENER, Lili's brother, Baritone
HÉLÈNE ALLATINI, wife of Eric Allatini, friends of Lili and Gerda / EURYDICE, Mezzo-soprano
ERIC ALLATINI, husband of Hélène Allatini / ART CRITIC, Baritone

SATB Chorus

Composer's note on casting: The double and triple casting choices for Theater St. Gallen's 2023 world premiere production may be used as a guide for future productions. While Lili Elbe, Gerda Wegener and Claude LeJeune should never be doubled, there are other permutations of double or triple role assignments possible. The world premiere cast comprises ten singers in principal and supporting roles.

INSTRUMENTATION

2 Flutes (2nd doubling Piccolo)
2 Oboes (2nd doubling English Horn)
3 Clarinets in Bb and A (3rd doubling Bass Clarinet
2 Bassoons (2nd doubling Contrabassoon)

4 Horns
2 Trumpets in Bb
2 Tenor Trombones
1 Bass Trombone
Tuba

Timpani
Percussion (1 Player)
(Chimes, Crash Cymbals, Crotales, Glockenspiel,
Snare Drum, Vibraphone, Xylophone)

Harp
Electronic Keyboard [Yamaha AvantGrand N1X]
(piano/harpsichord/organ/celesta)

Strings

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Vocal Score

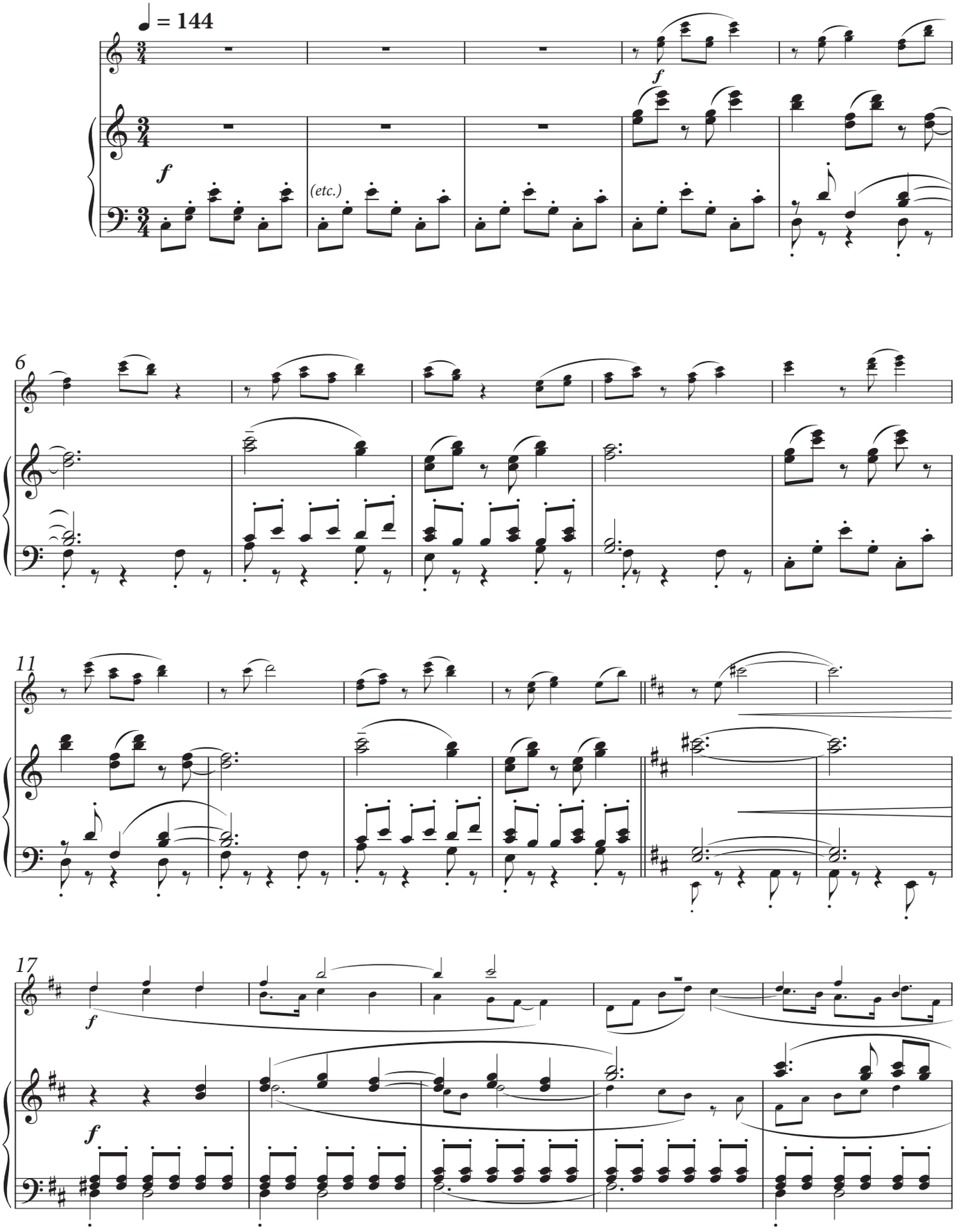
LILI ELBE

Act 1

Aryeh Lev Stollman

Tobias Picker

Overture



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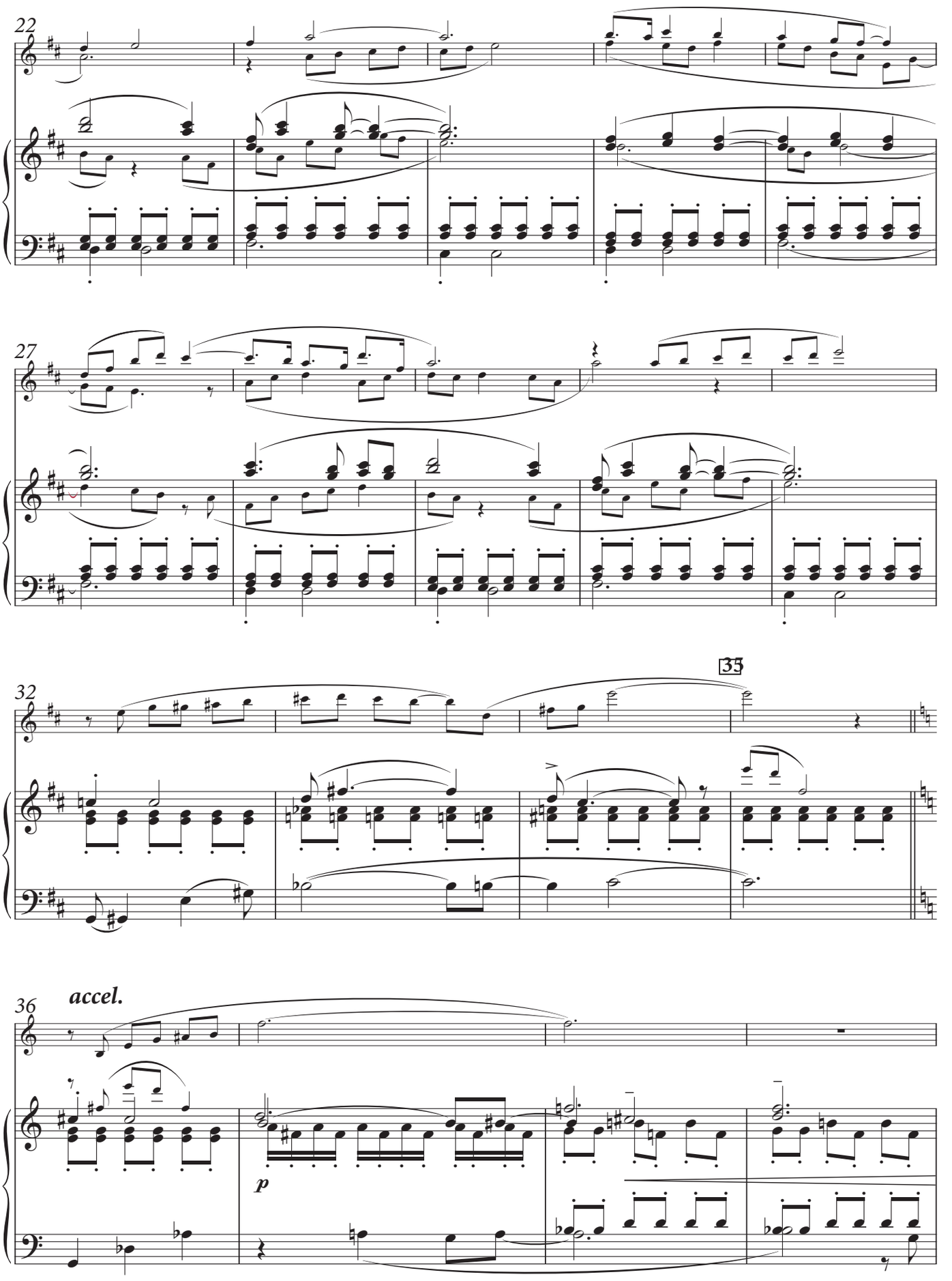
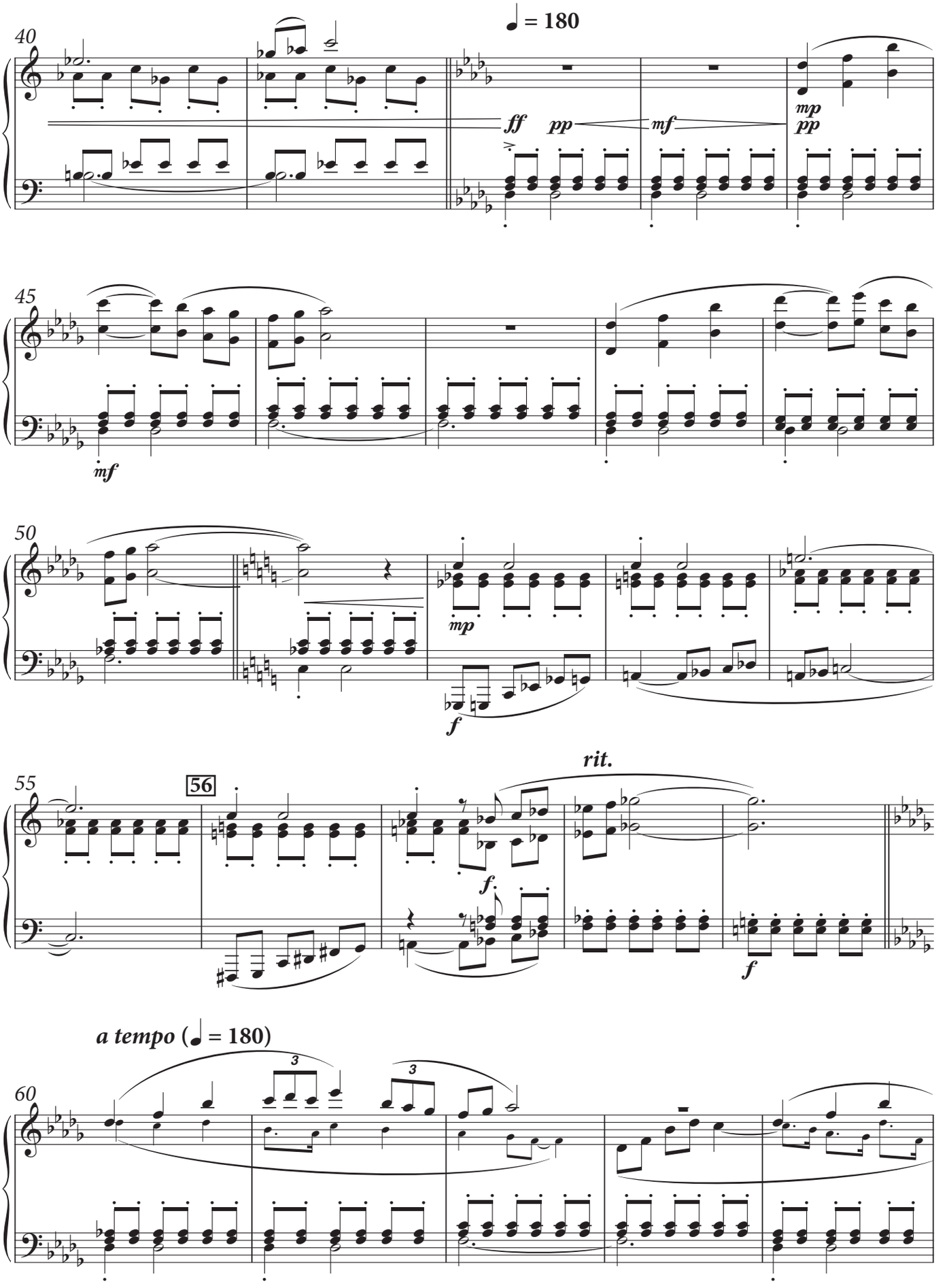
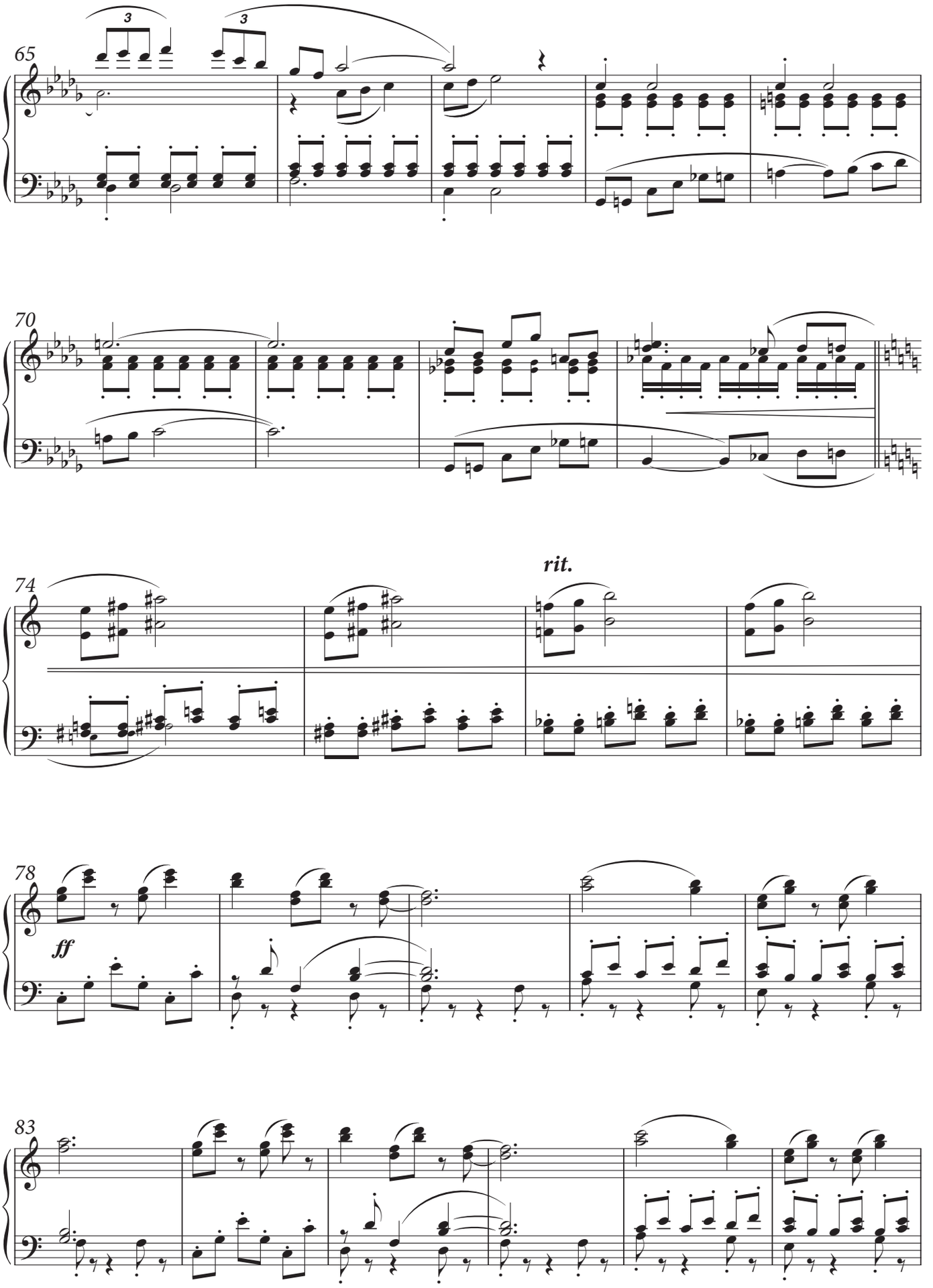
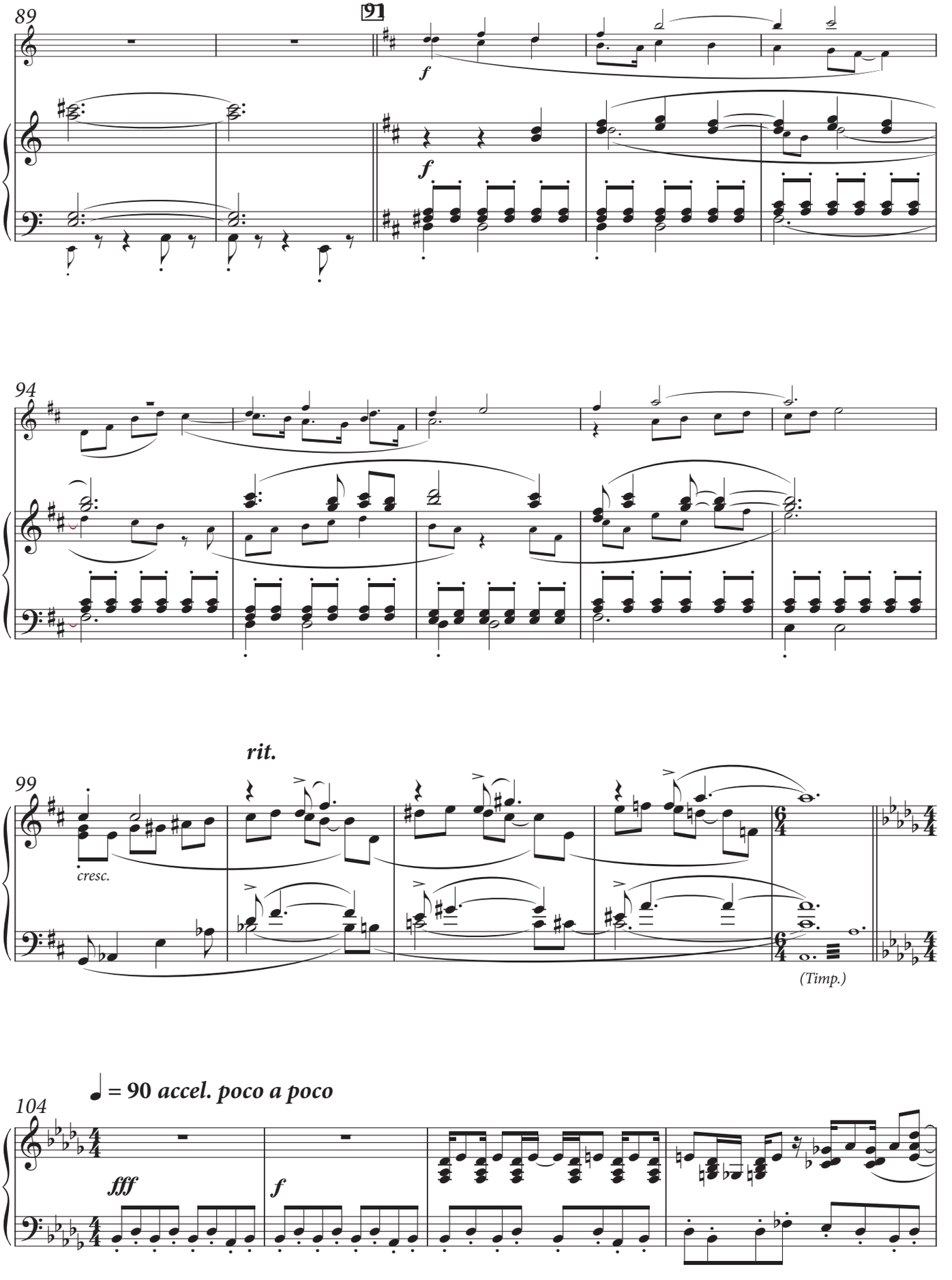
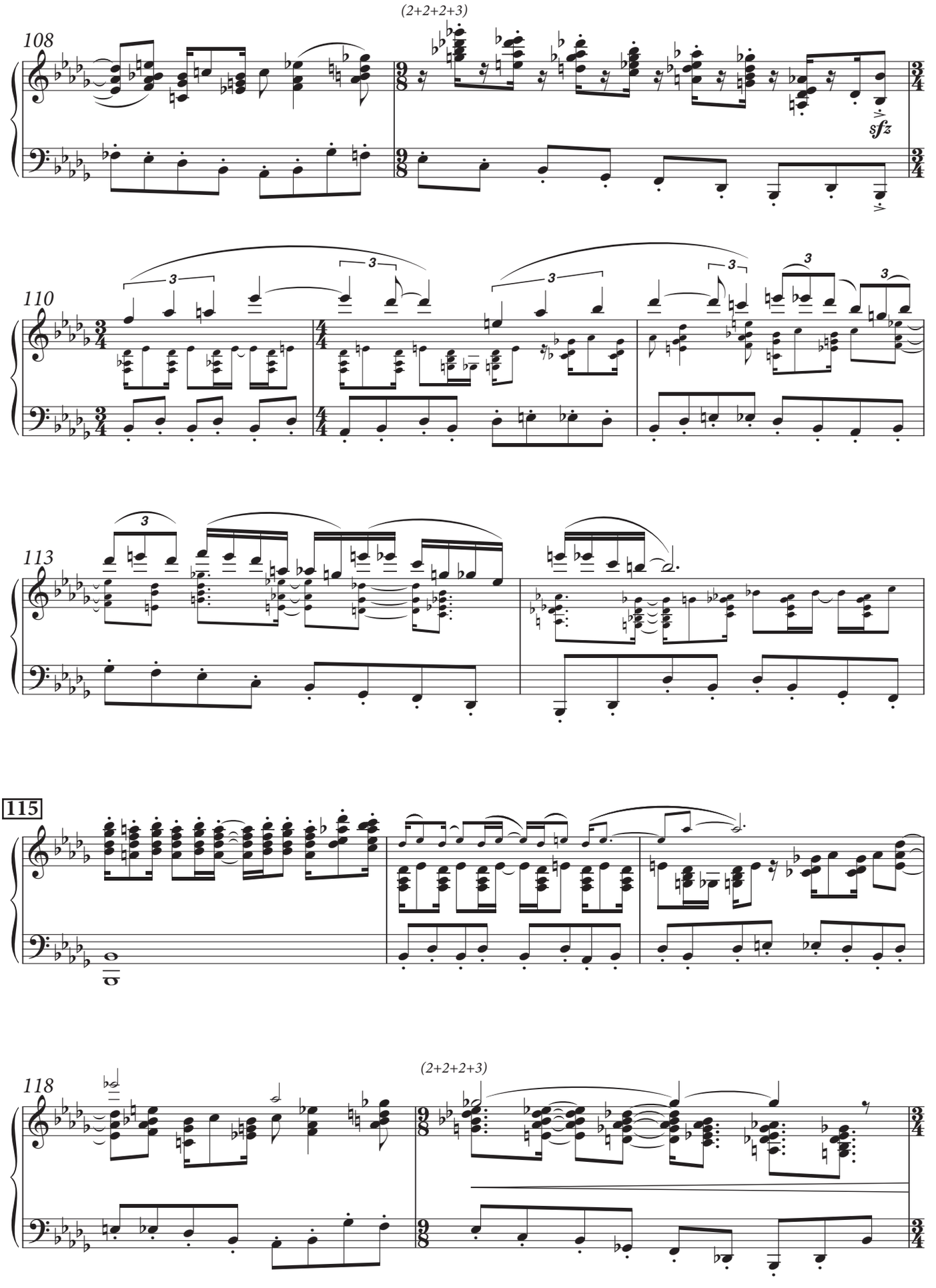
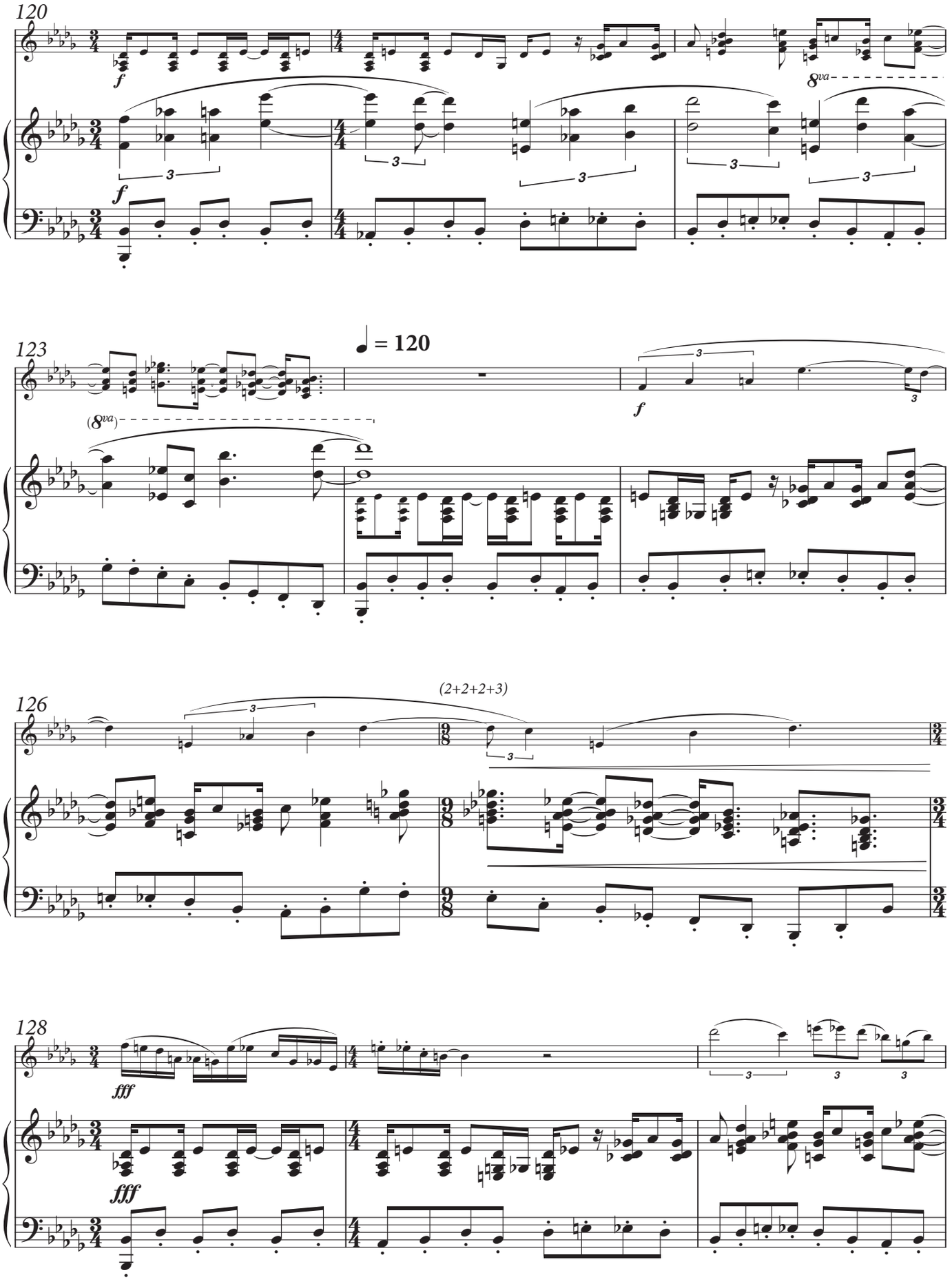

22
27
32
35
36
accel.
p

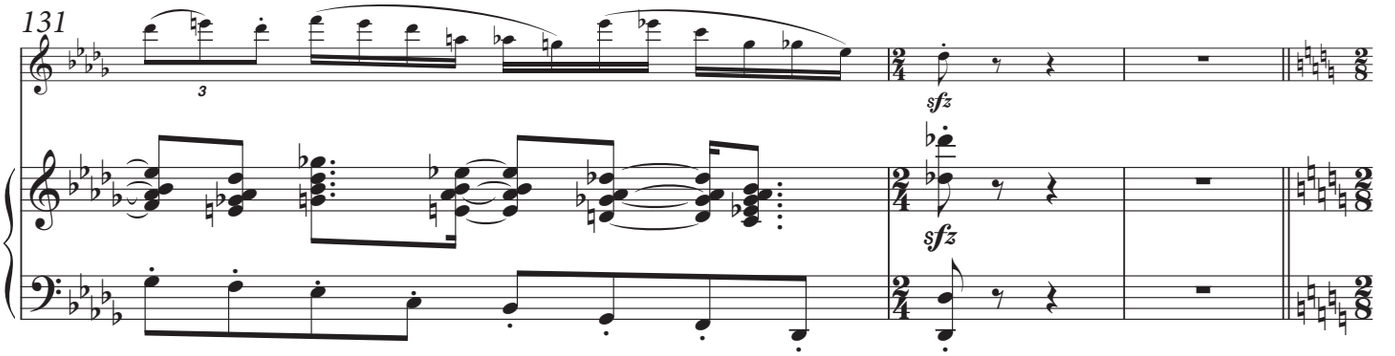

40
♩ = 180
ff
pp
mf
mp
pp
45
mf
50
mp
f
55
56
rit.
f.
f
a tempo (♩ = 180)
60
3
3


65
70
74
rit.
78
ff
83


89
91
f
f
94
rit.
99
cresc.
(Timp.)
♩ = 90 accel. poco a poco
104
fff
f

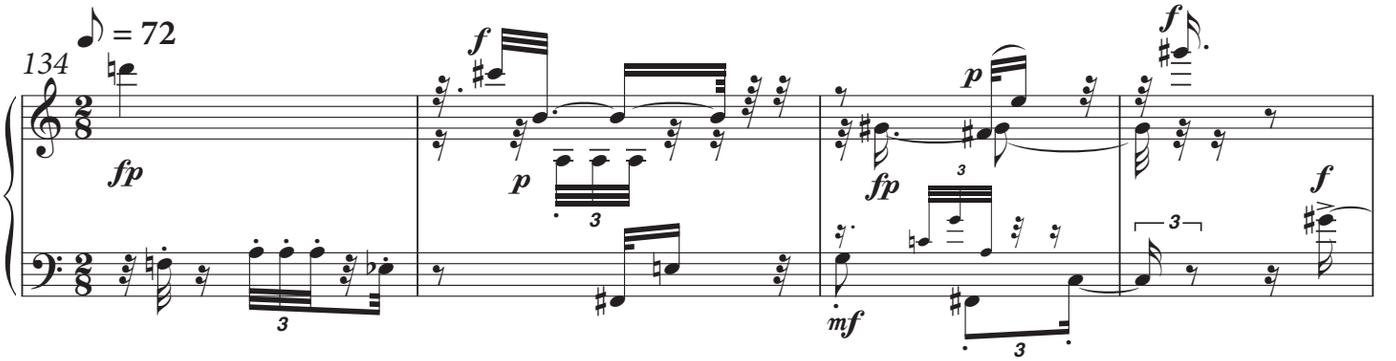

(2+2+2+3)
108
sfz
110
113
115
(2+2+2+3)
118

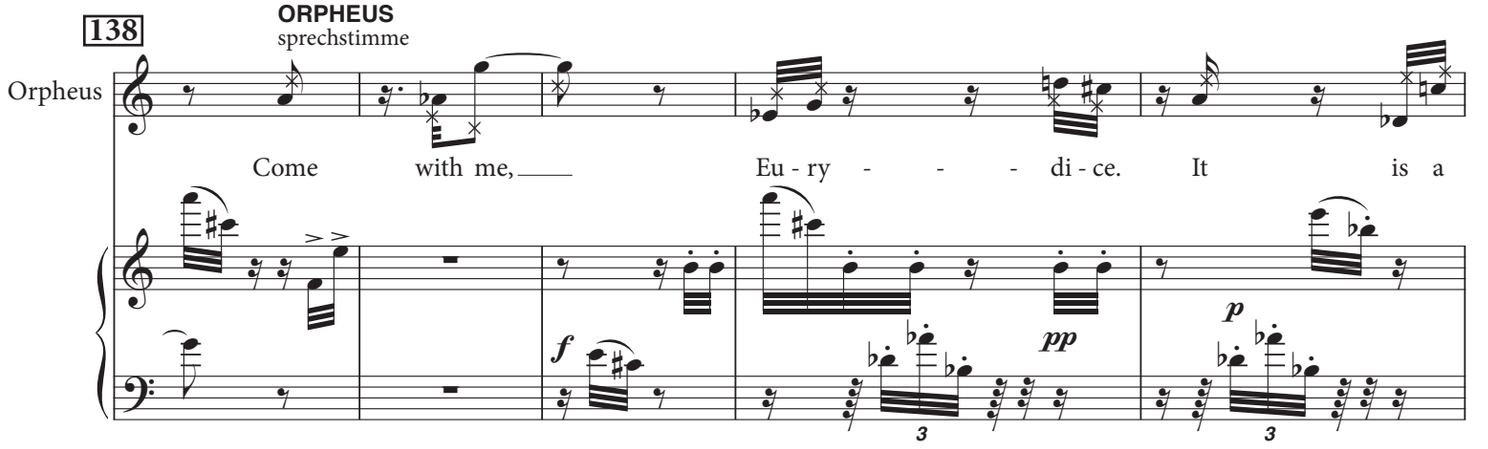

120
123
126
128
= 120
(2+2+2+2+3)
8va
(8va)
f
fff

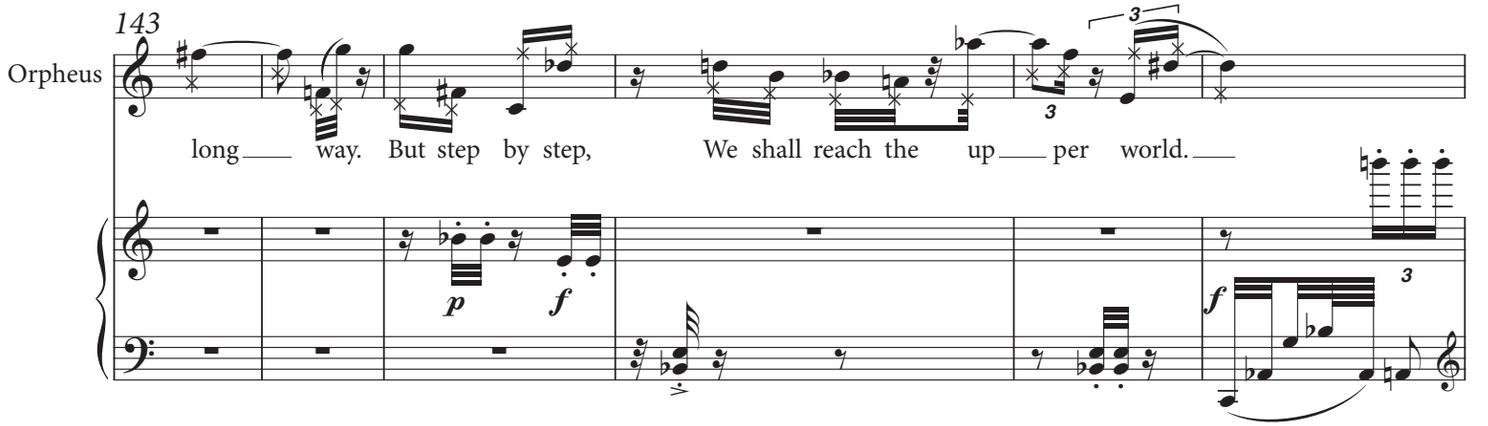


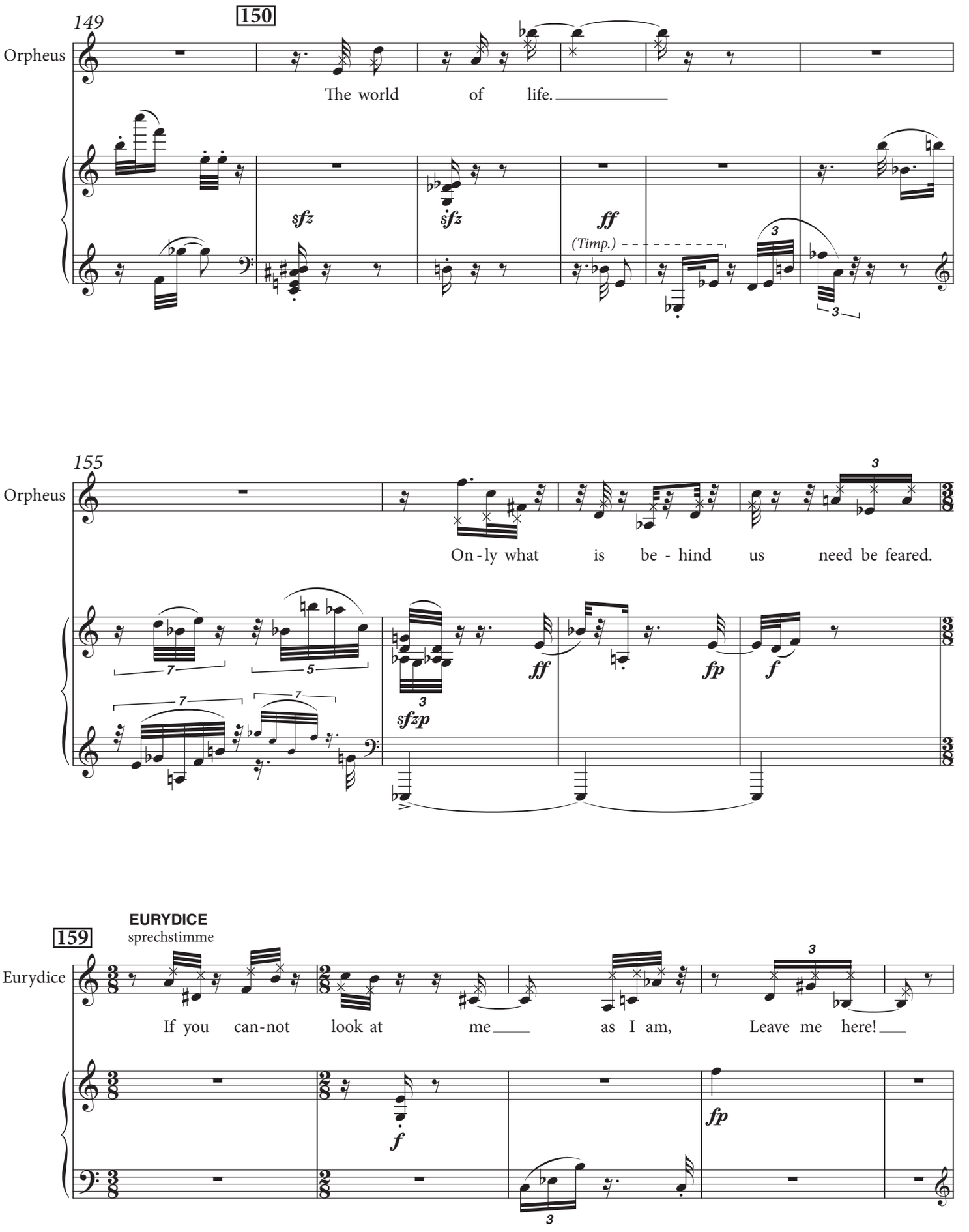
(A new play about Orpheus is premiering by a young Danish Playwright. ANNA LARSSEN BJØRNER, friend of GERDA and LILI is playing Orpheus, stage right. She calls to Eurydice as she coaxes her back from the underworld.)

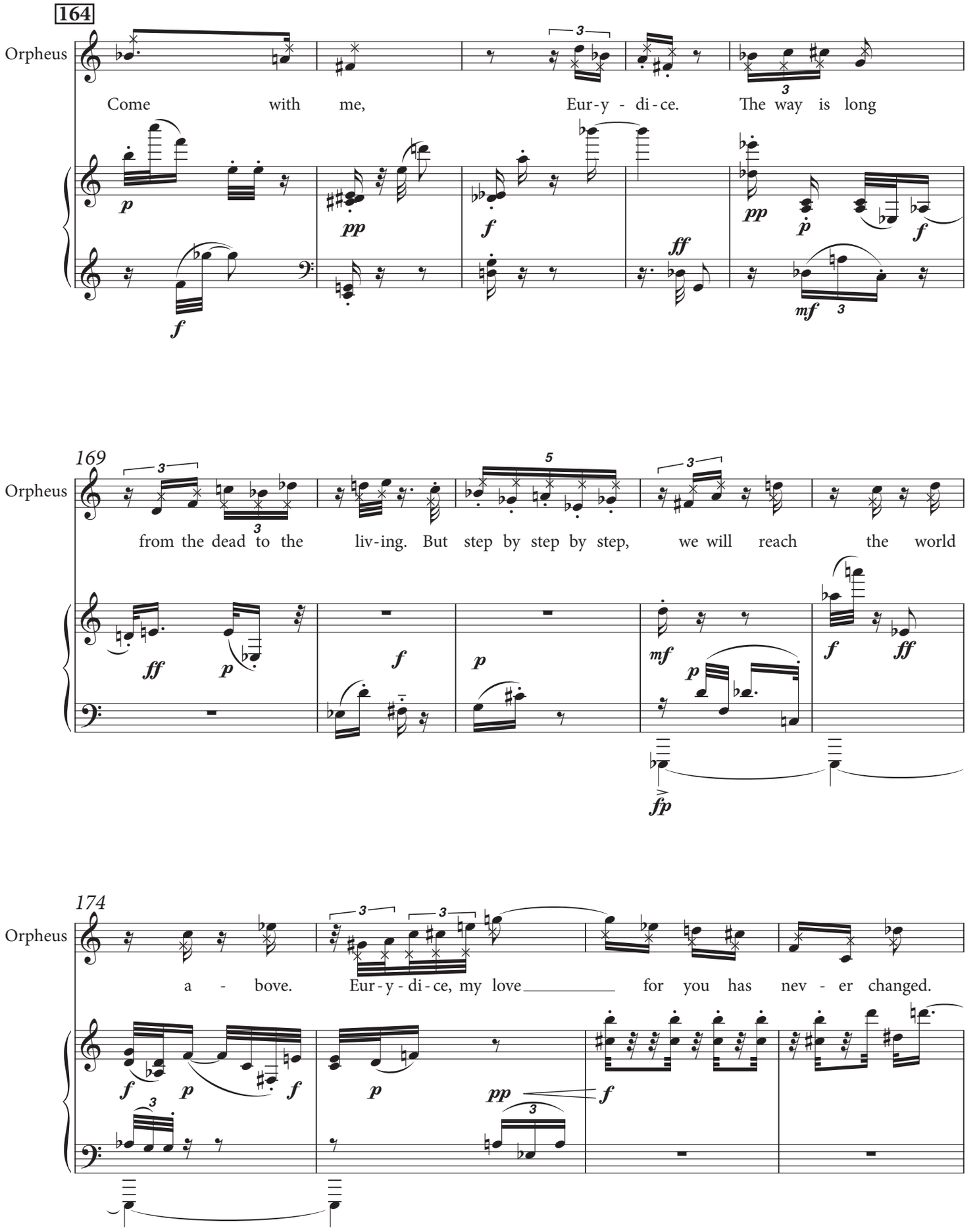
Scene 1. Royal Danish Theatre, November 1925

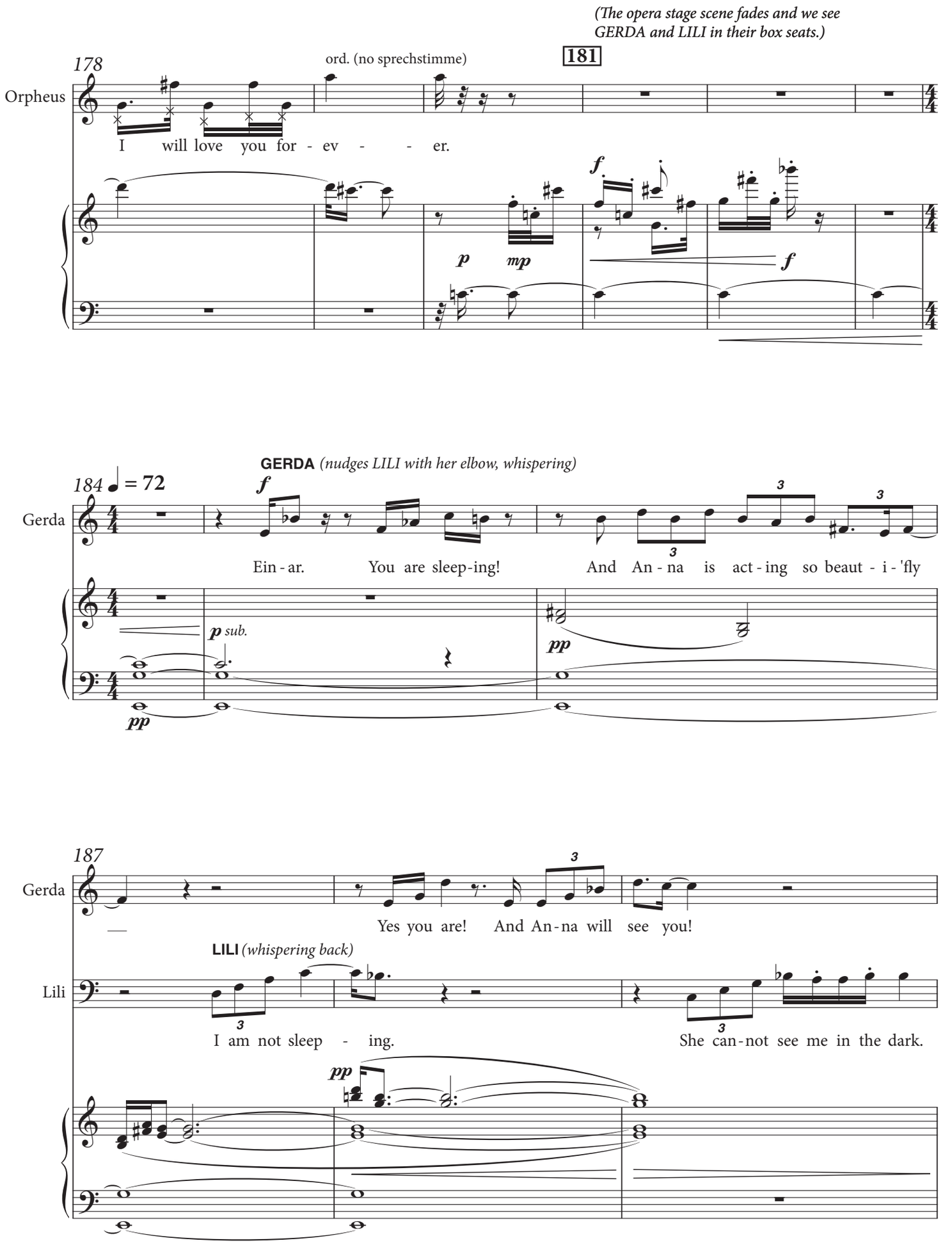


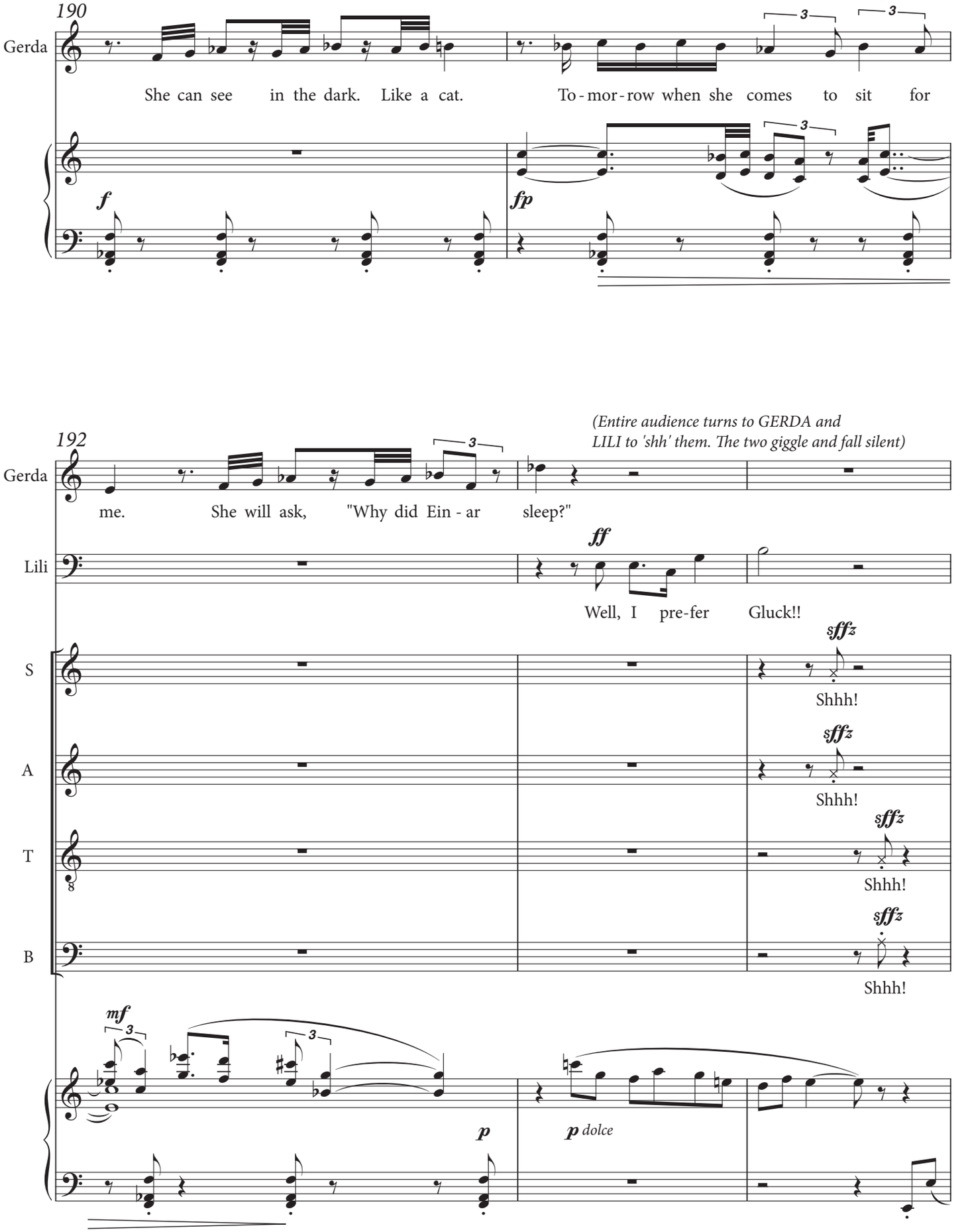




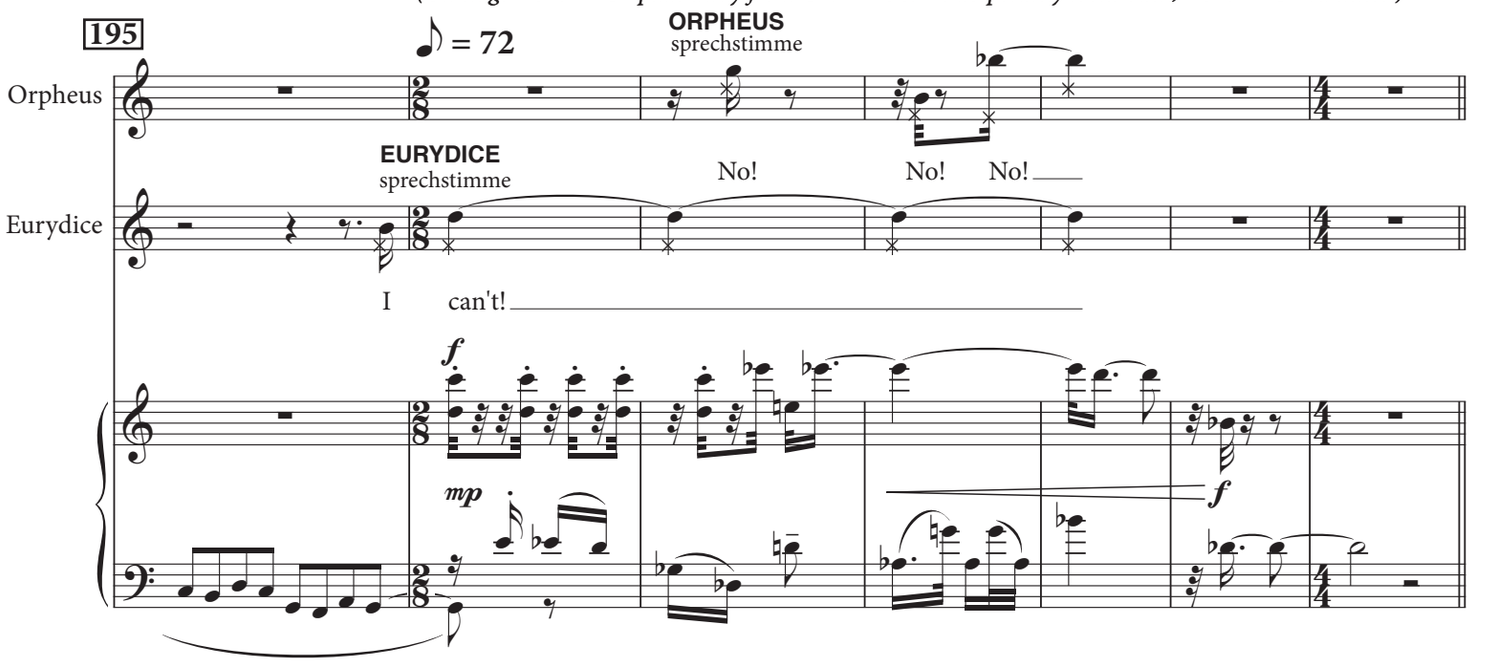

149
150
Orpheus
The world of life.
sfz
sfz
ff
(Timp.)
155
Orpheus
On - ly what is be - hind us need be feared.
ff
fp
f
sfzp
159
EURYDICE
sprechstimme
Eurydice
If you can-not look at me as I am, Leave me here!
f
fp


164
Orpheus
Come with me, Eur-y - di-ce. The way is long
169
Orpheus
from the dead to the liv-ing. But step by step by step, we will reach the world
174
Orpheus
a - bove. Eur-y - di-ce, my love for you has nev - er changed.


(The opera stage scene fades and we see GERDA and LILI in their box seats.)
178
ord. (no sprechstimme)
181
Orpheus
I will love you for - ev - - er.
f
p
mp
f
GERDA (nudges LILI with her elbow, whispering)
184 ♩ = 72
Gerda
Ein - ar. You are sleep-ing! And An - na is act - ing so beaut - i - 'fly
p sub.
pp
pp
187
Gerda
Yes you are! And An-na will see you!
LILI (whispering back)
Lili
I am not sleep - ing. She can-not see me in the dark.
pp

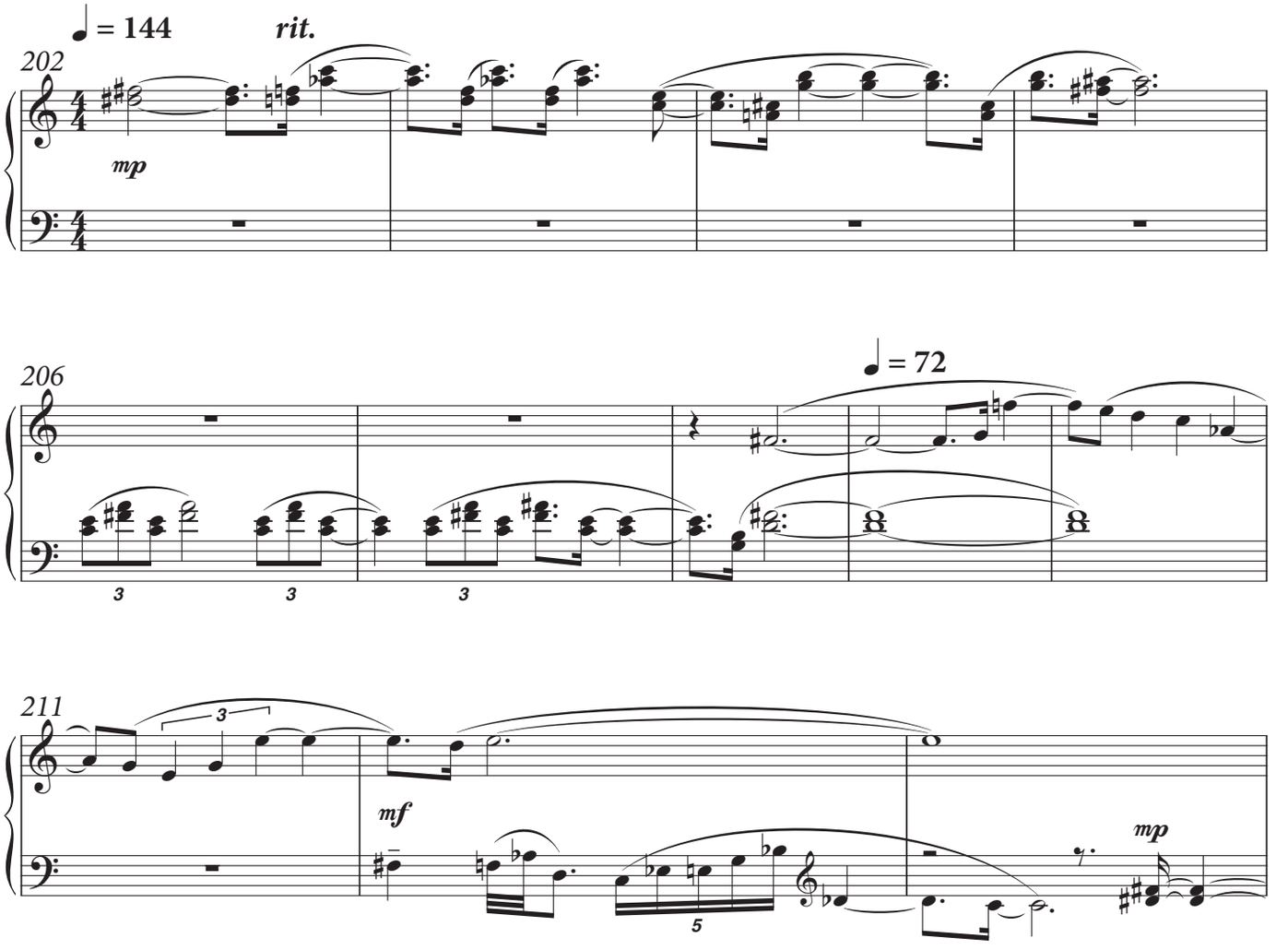

190
Gerda
She can see in the dark. Like a cat. To - mor - row when she comes to sit for
f
fp
192
(Entire audience turns to GERDA and LILI to 'shh' them. The two giggle and fall silent)
Gerda
me. She will ask, "Why did Ein - ar sleep?"
Lili
ff
Well, I pre-fer Gluck!!
S
A
T
B
sffz
Shhh!
mf
p
p dolce

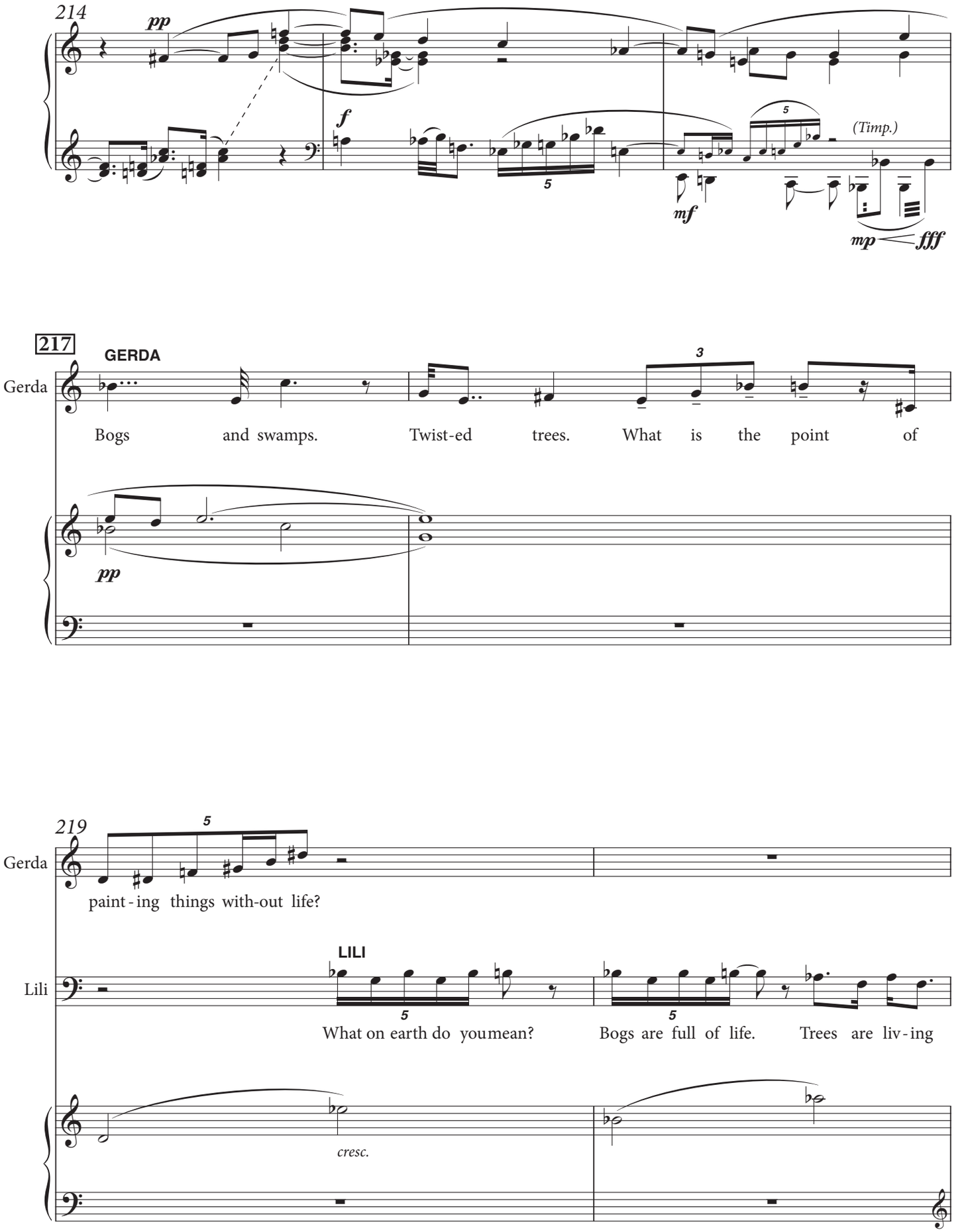
(On stage EURYDICE pulls away from ORPHEUS. He desperately looks back, EURYDICE vanishes.)

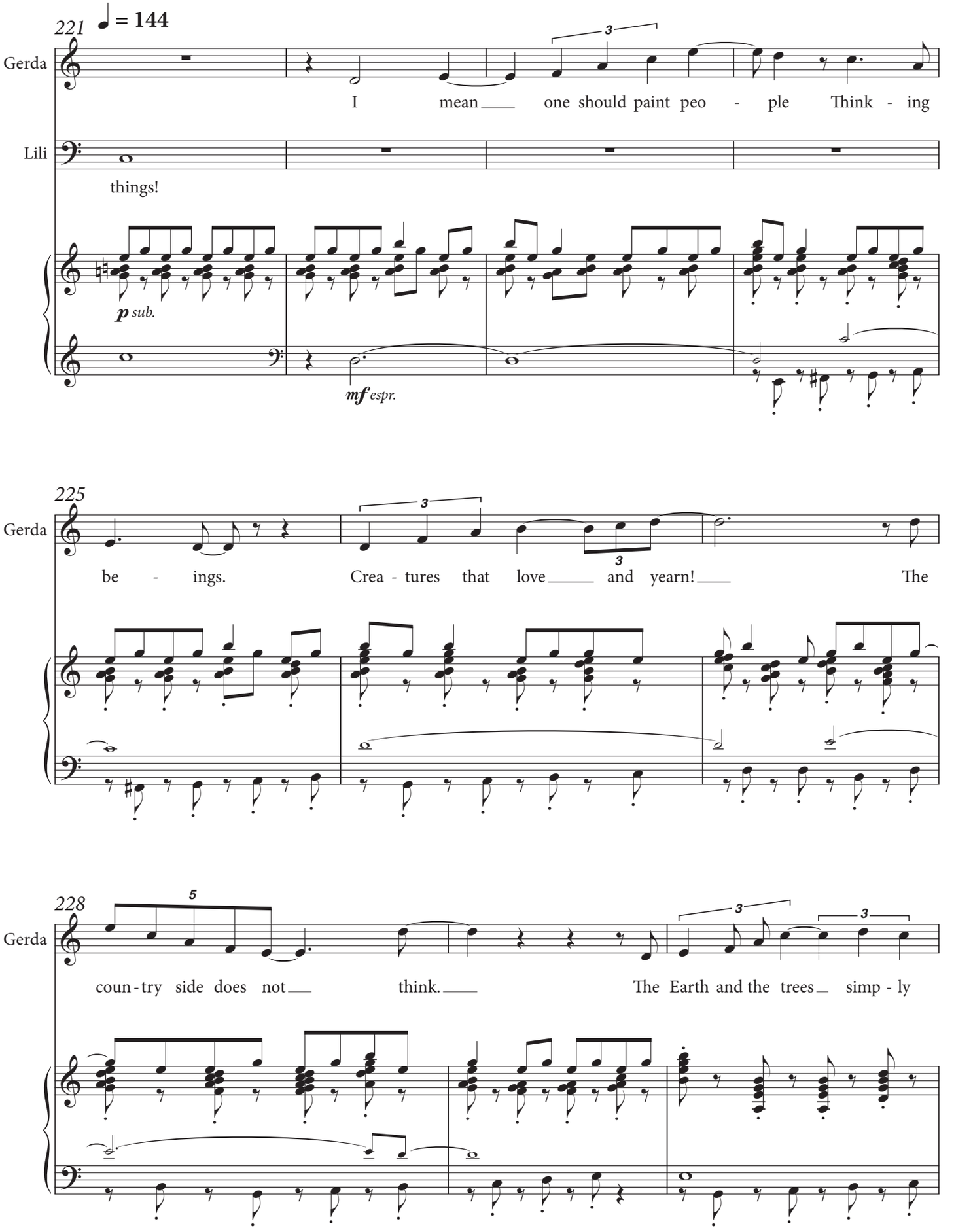


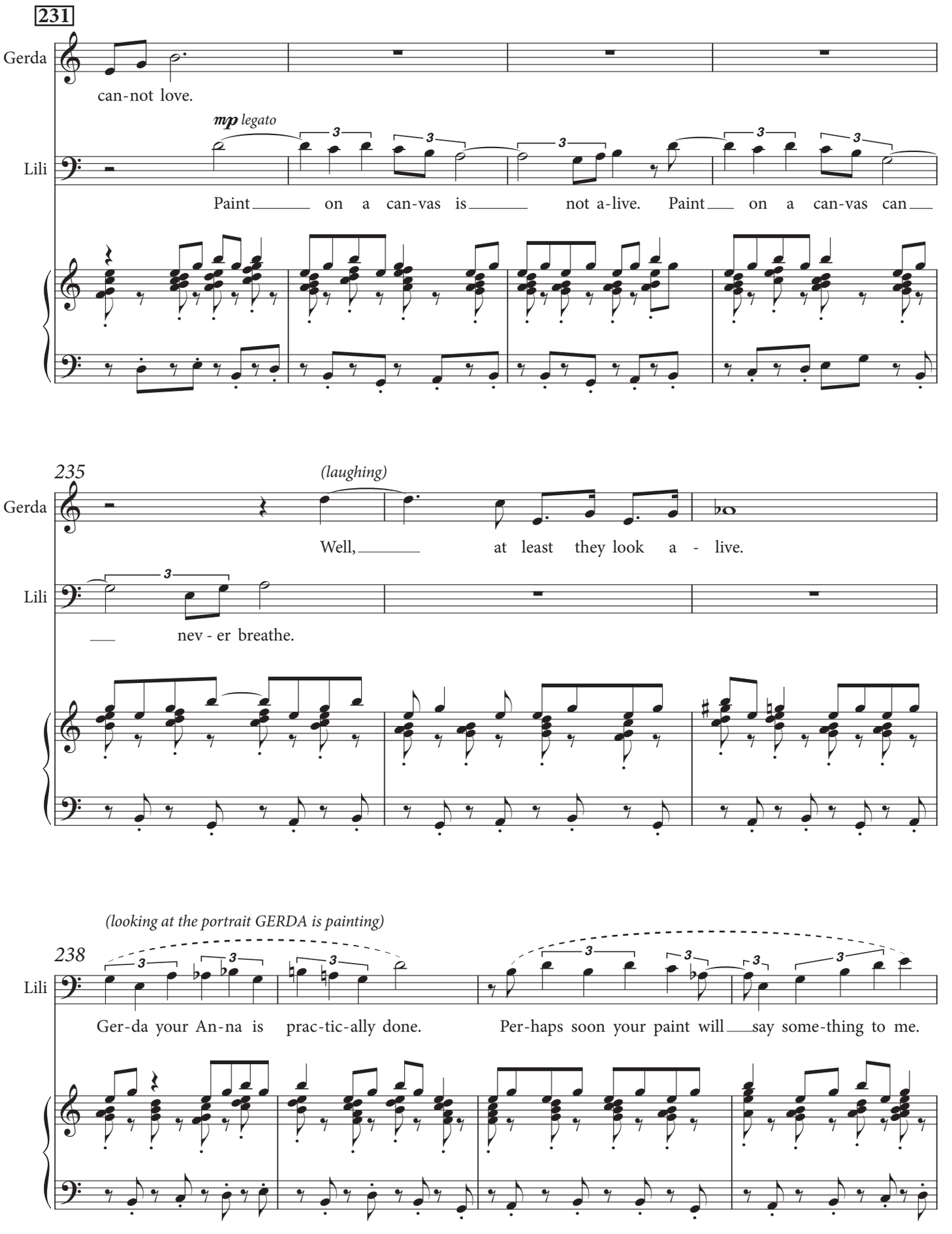
(On one side of the stage GERDA is working on her painting of ANNA. LILI is on the other side of the stage painting a still life. They sing of the differences in painting real people versus landscapes.)

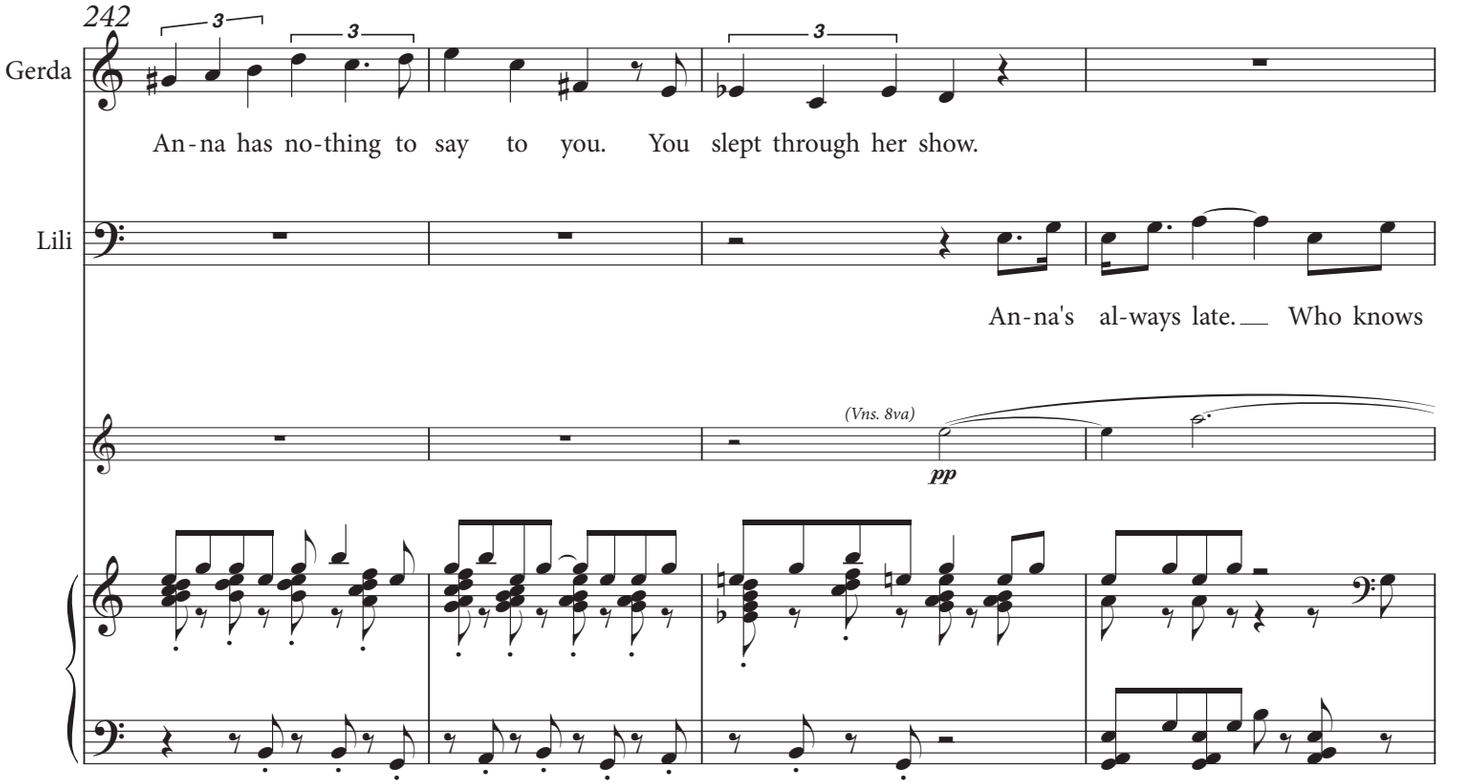
Scene 2. Next morning. Wegener Apartment in Copenhagen.

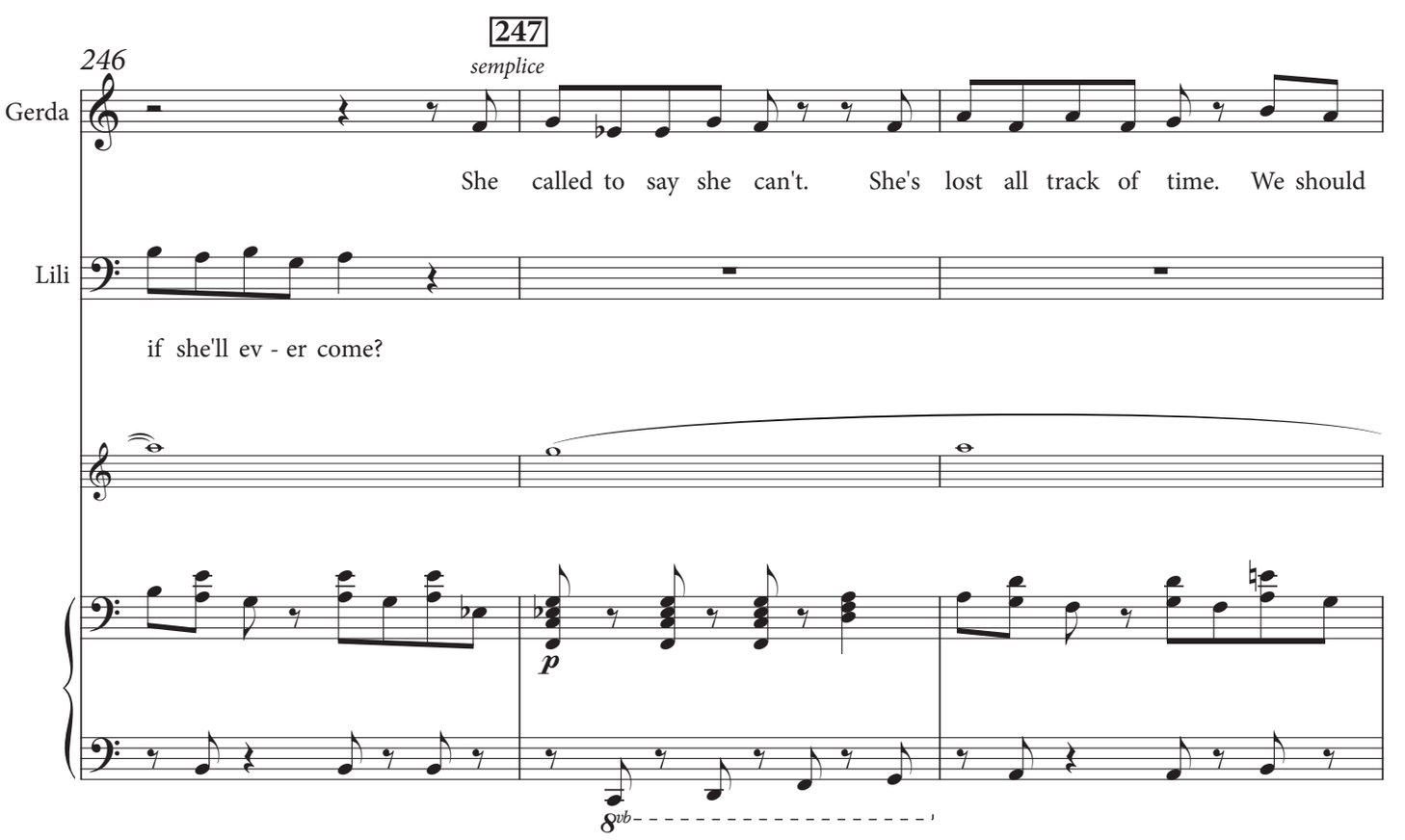


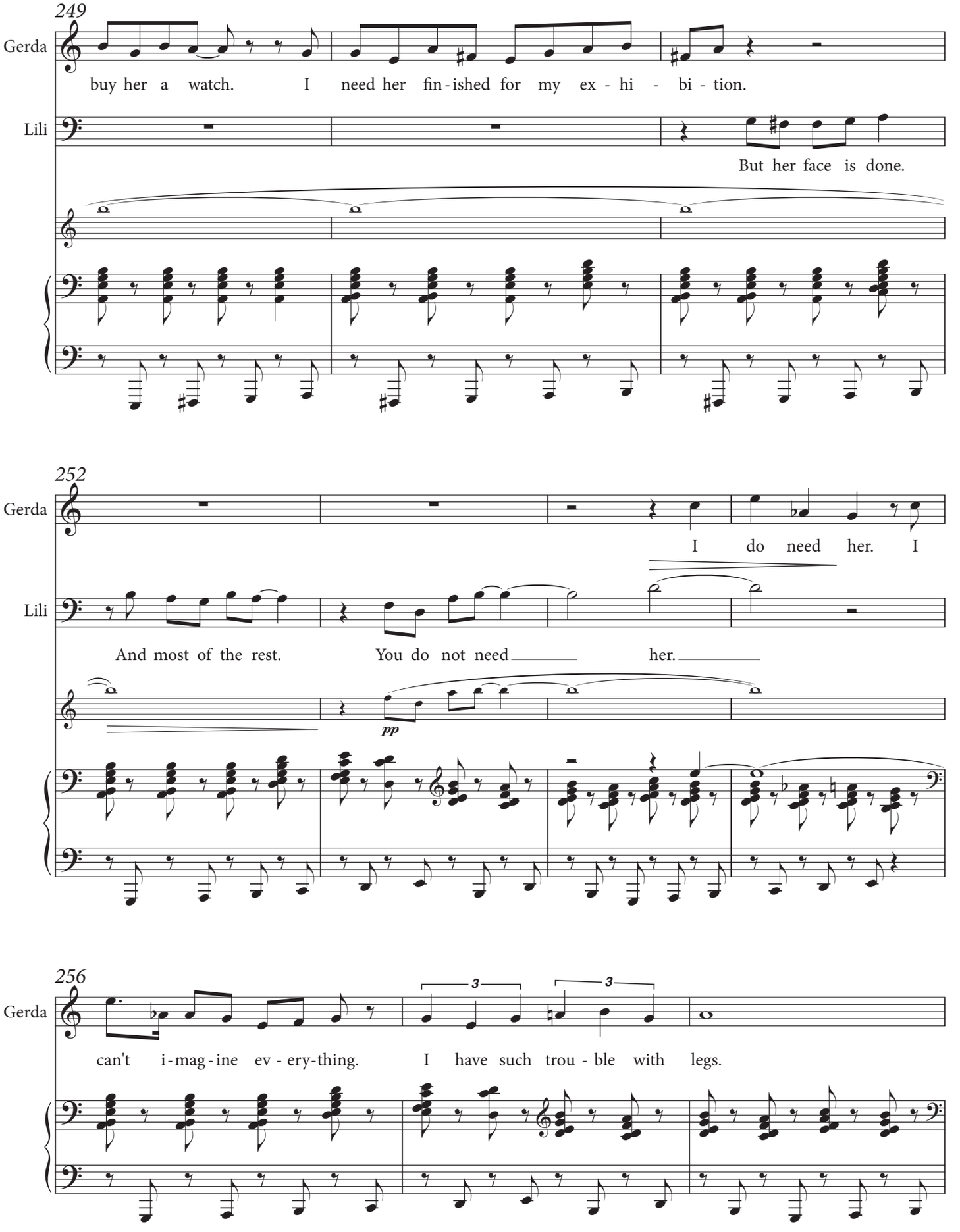

214
pp
f
(Timp.)
mf
mp
fff
217
GERDA
Gerda
Bogs and swamps. Twist-ed trees. What is the point of
pp
219
Gerda
paint-ing things with-out life?
LILI
Lili
What on earth do youmean? Bogs are full of life. Trees are liv-ing
cresc.

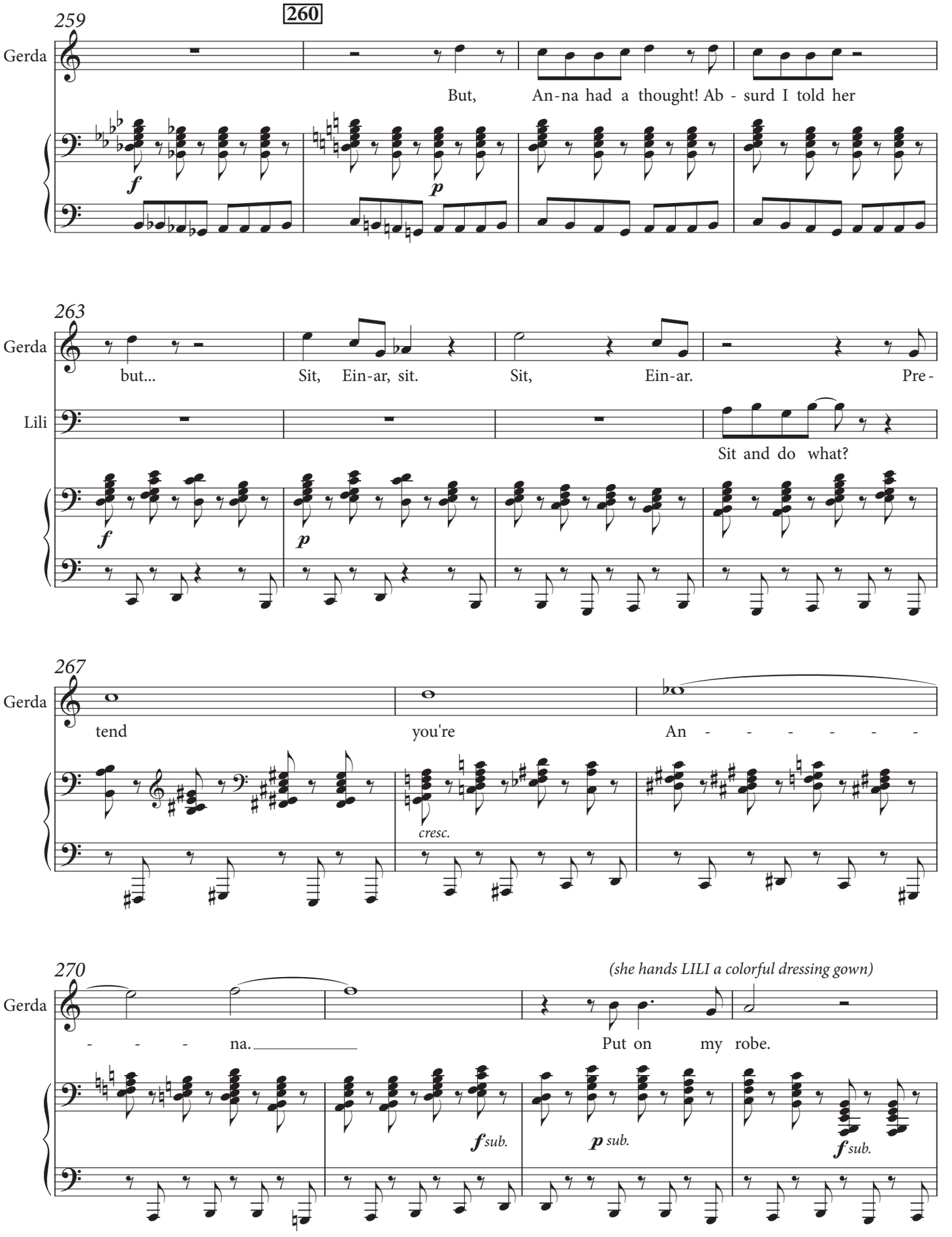

221
♩ = 144
Gerda
I mean one should paint peo - ple Think - ing
Lili
things!
p sub.
mf espr.
225
Gerda
be - ings. Crea - tures that love and yearn! The
228
Gerda
coun - try side does not think. The Earth and the trees simp - ly

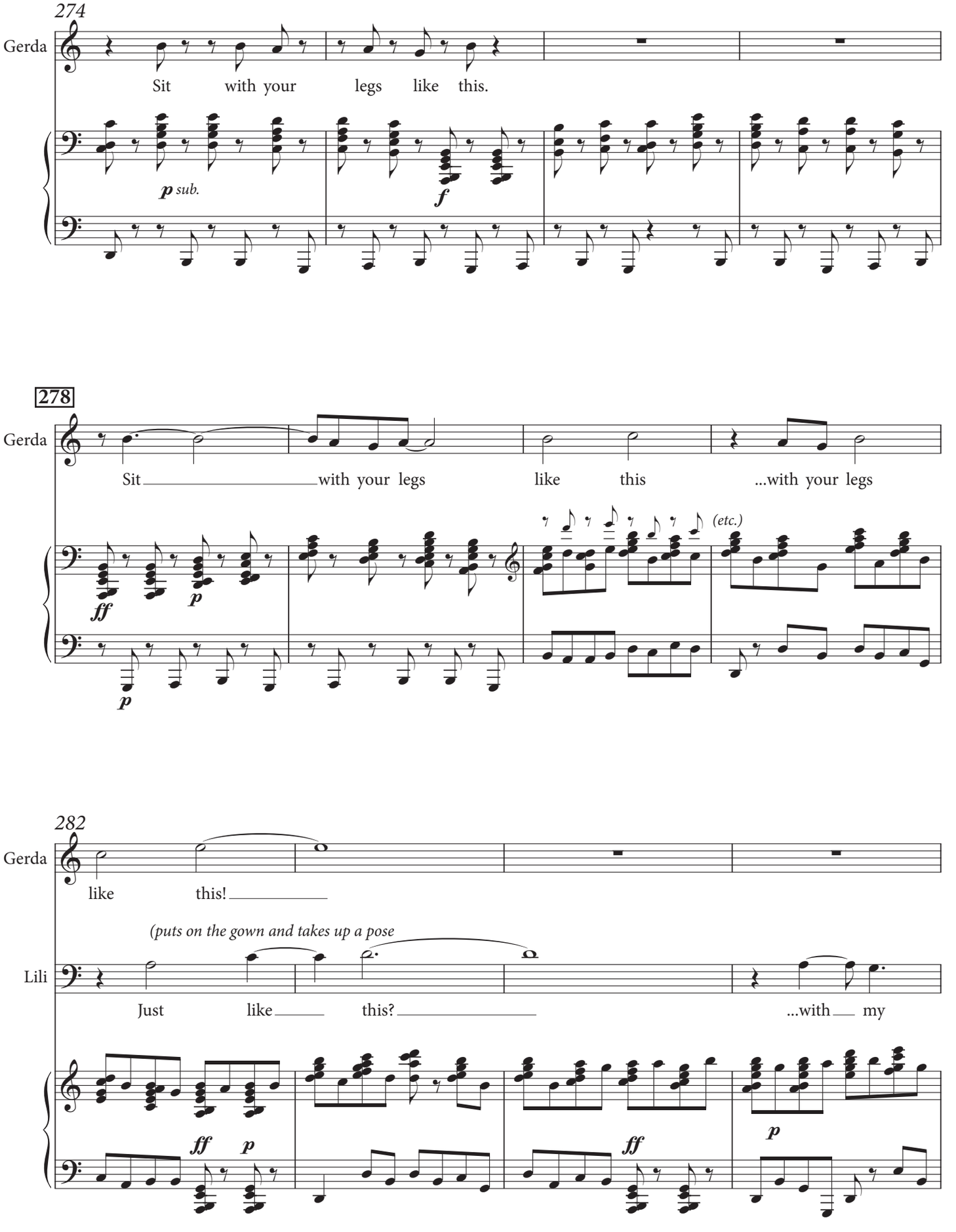

231
Gerda
can-not love.
mp legato
Lili
Paint on a can-vas is not a-live. Paint on a can-vas can
235
(laughing)
Gerda
Well, at least they look a - live.
Lili
nev - er breathe.
(looking at the portrait GERDA is painting)
238
Lili
Ger-da your An-na is prac-tic-ally done.
Per-haps soon your paint will say some-thing to me.

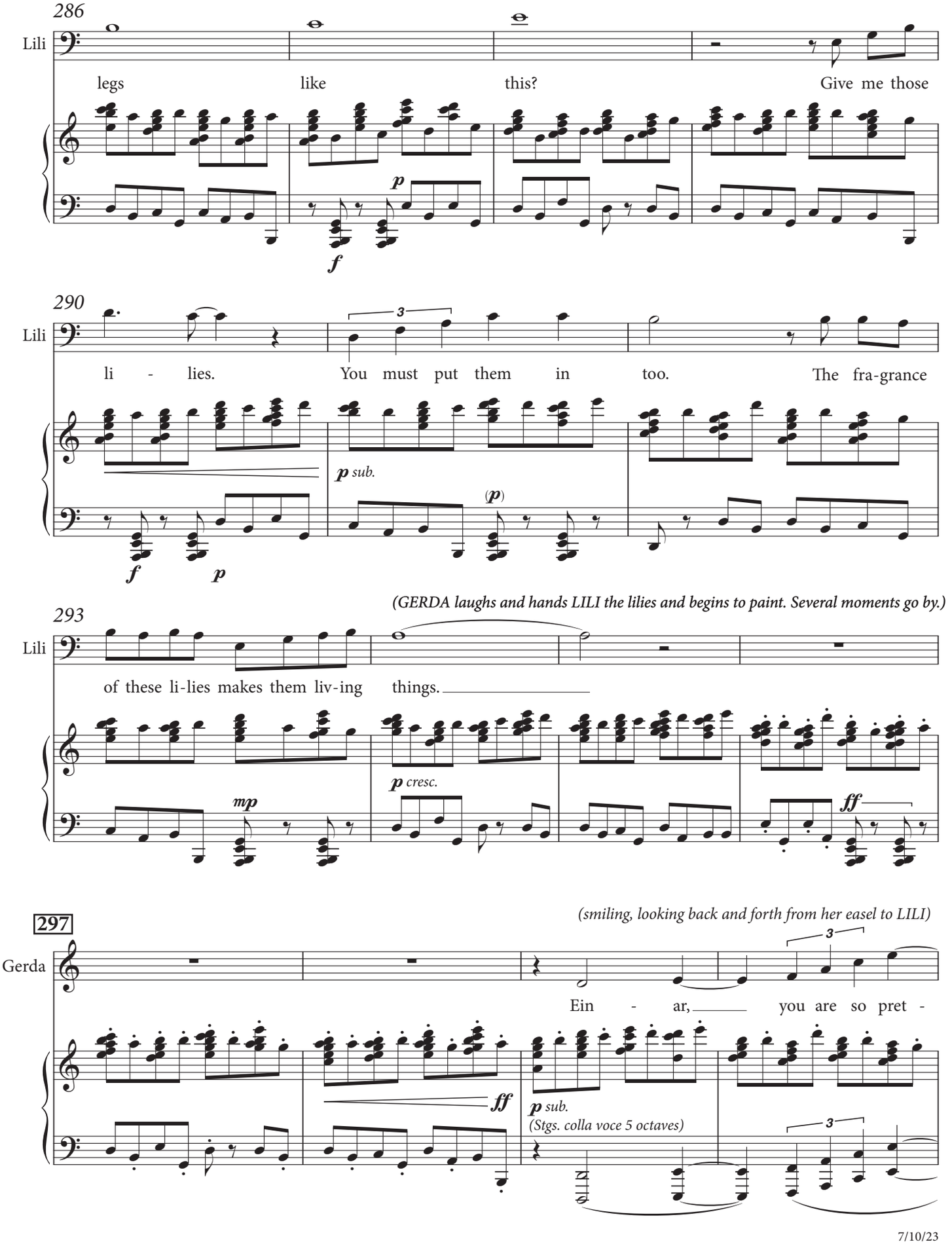

242
Gerda
An-na has no-thing to say to you. You slept through her show.
Lili
An-na's al-ways late. Who knows
(Vns. 8va)
pp

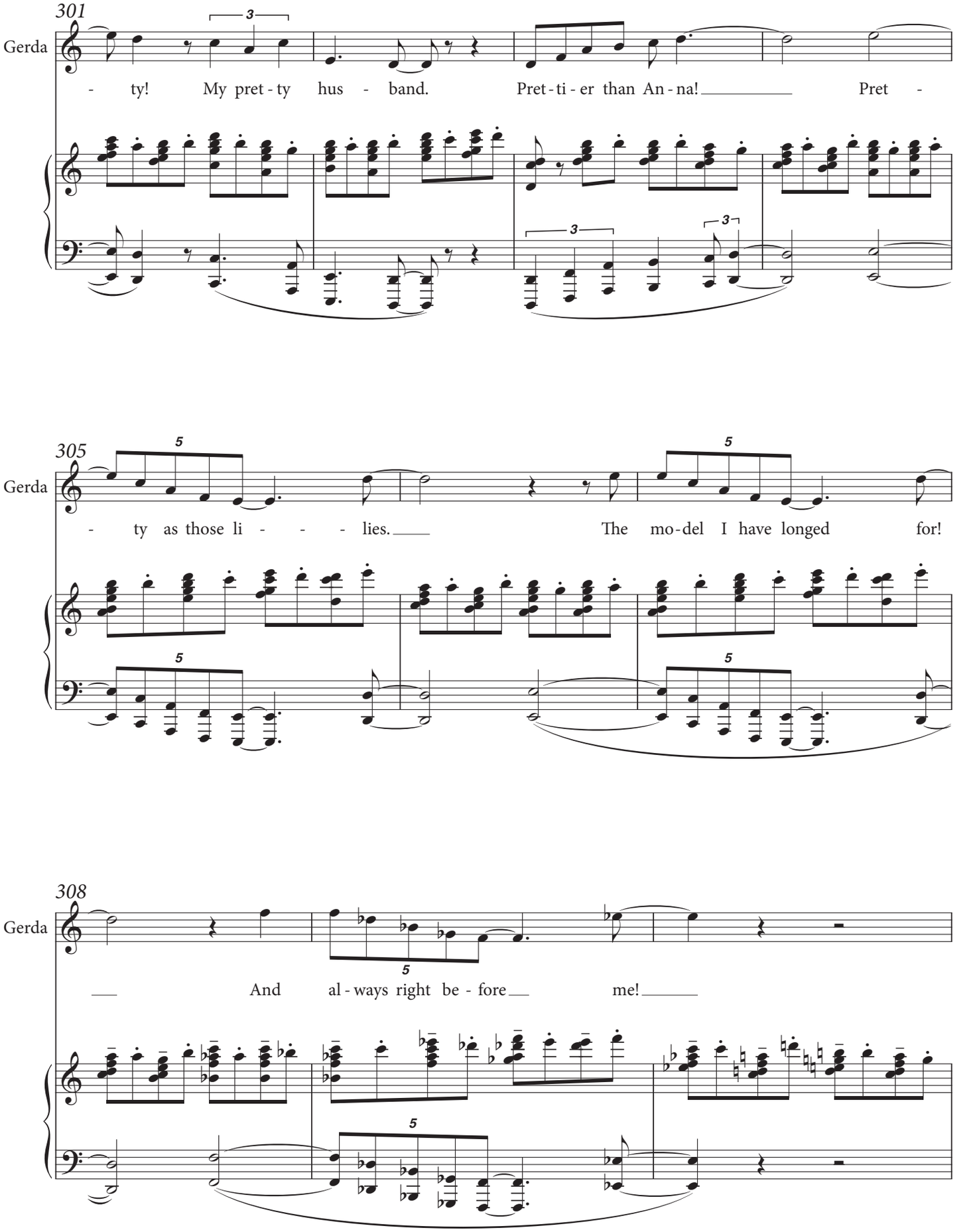

246
247
semplice
Gerda
She called to say she can't. She's lost all track of time. We should
Lili
if she'll ev - er come?
p
8vb

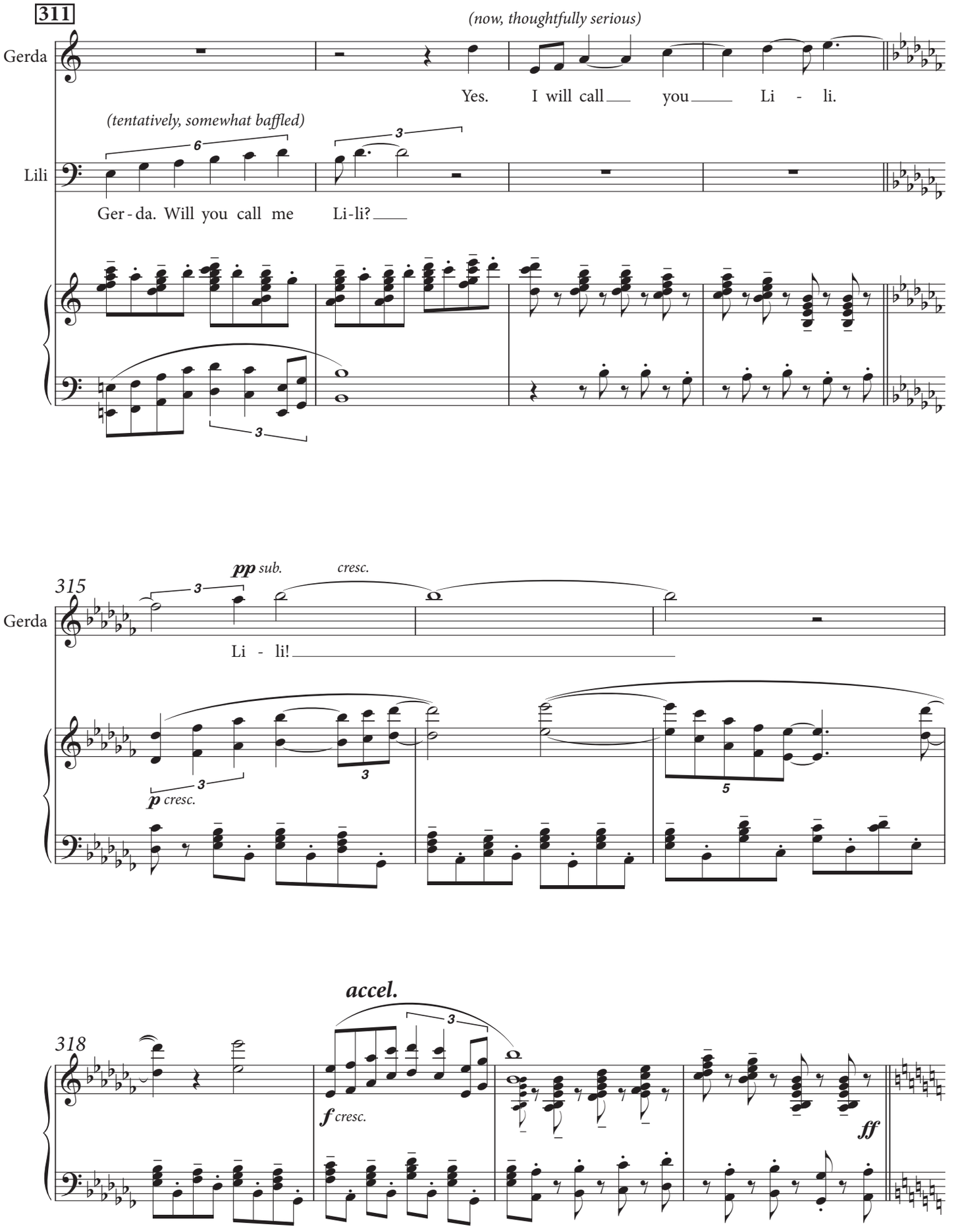

249
Gerda
buy her a watch. I need her fin-ished for my ex - hi - bi - tion.
Lili
But her face is done.
252
Gerda
I do need her. I
Lili
And most of the rest. You do not need her.
pp
256
Gerda
3
3
can't i-mag-ine ev - ery-thing. I have such trou - ble with legs.


259
260
Gerda
But, An-na had a thought! Ab - surd I told her
f
p
263
Gerda
but... Sit, Ein-ar, sit. Sit, Ein-ar. Pre-
Lili
Sit and do what?
f
p
267
Gerda
tend you're An - - - - - - -
cresc.
270
(she hands LILI a colorful dressing gown)
Gerda
- - - na. Put on my robe.
f sub.
p sub.
f sub.


274
Gerda
Sit with your legs like this.
p sub.
f
278
Gerda
Sit with your legs like this ...with your legs
ff
p
p
(etc.)
282
Gerda
like this!
(puts on the gown and takes up a pose
Lili
Just like this? ...with my
ff
p
ff
p

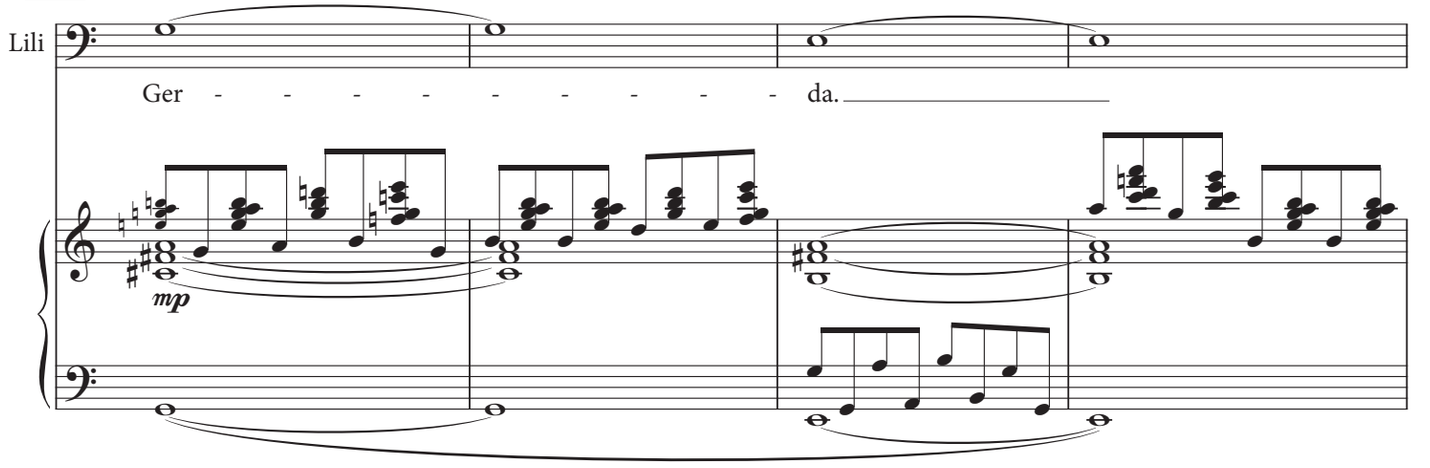

286
Lili
legs like this? Give me those
p
f
290
Lili
li - lies. You must put them in too. The fra-grance
3
p sub.
(p)
f
p
(GERDA laughs and hands LILI the lilies and begins to paint. Several moments go by.)
293
Lili
of these li-lies makes them liv-ing things.
p cresc.
mp
ff
297
(smiling, looking back and forth from her easel to LILI)
Gerda
Ein - ar, you are so pret -
3
ff
p sub.
(Stgs. colla voce 5 octaves)
3


301
Gerda
- ty! My pret - ty hus - band. Pret - ti - er than An - na! Pret -
305
Gerda
- ty as those li - - - - lies. The mo - del I have longed for!
308
Gerda
And al - ways right be - fore me!


311
(now, thoughtfully serious)
Gerda
Yes. I will call you Li - li.
(tentatively, somewhat baffled)
Lili
Ger - da. Will you call me Li-li?
315
pp sub.
cresc.
Gerda
Li - li!
p cresc.
318
accel.
f cresc.
ff

Un poco più mosso

322 *(spies herself in the mirror across the room)*



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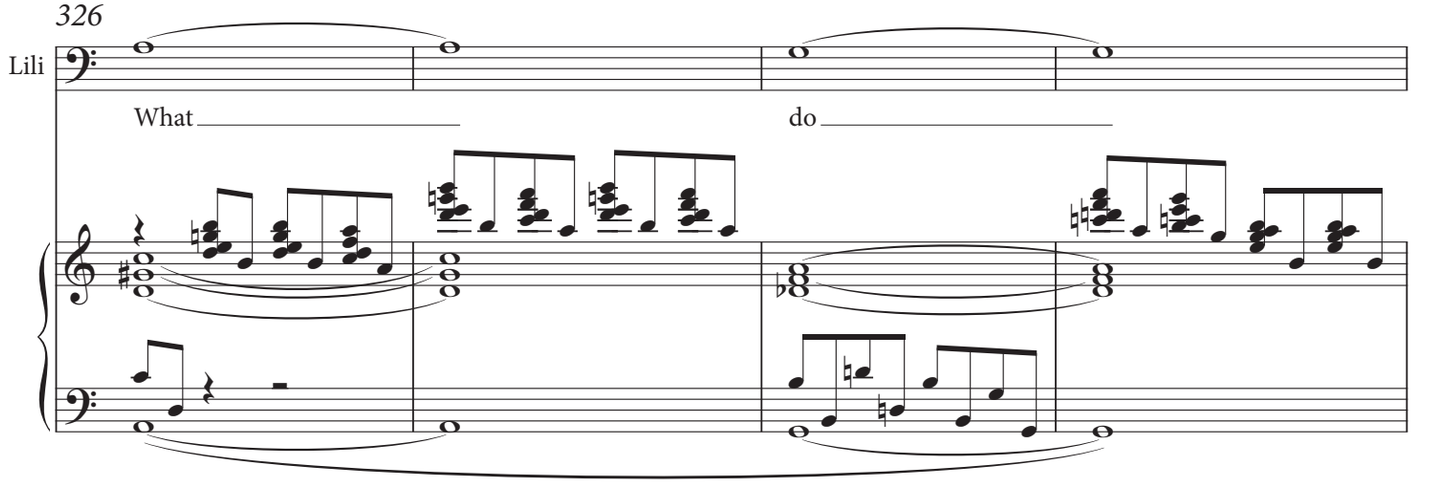
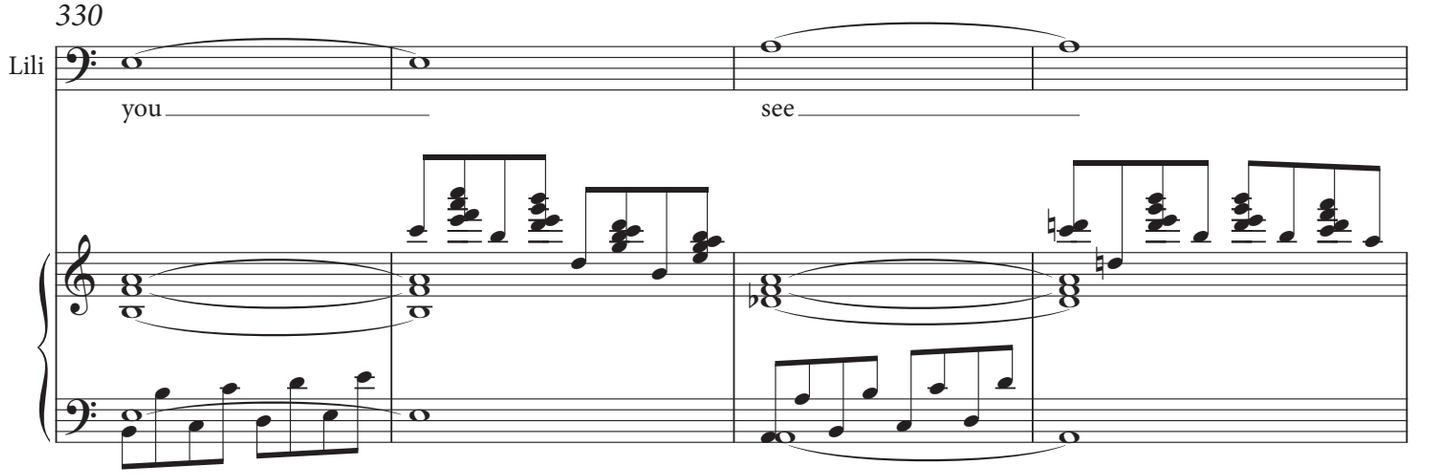
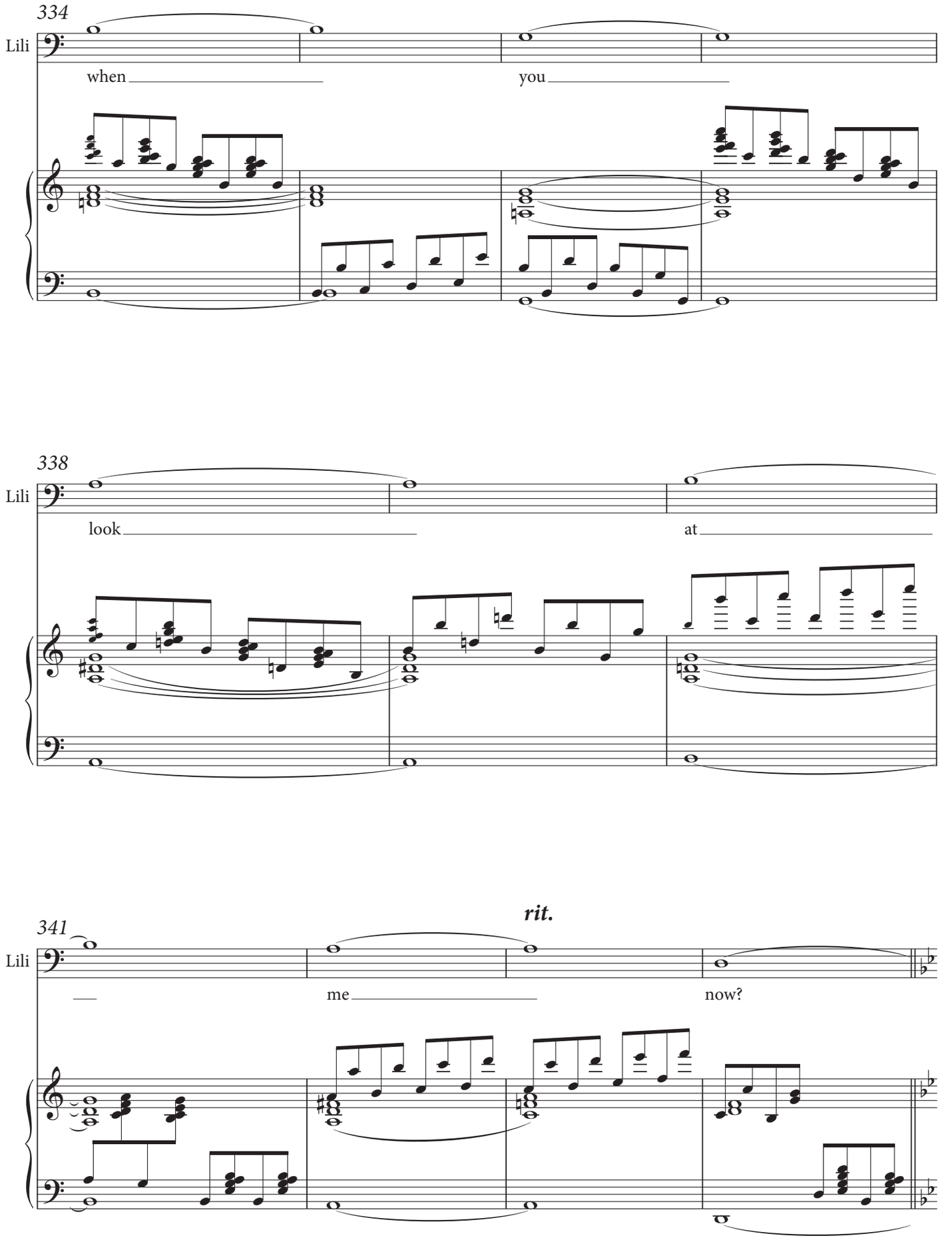
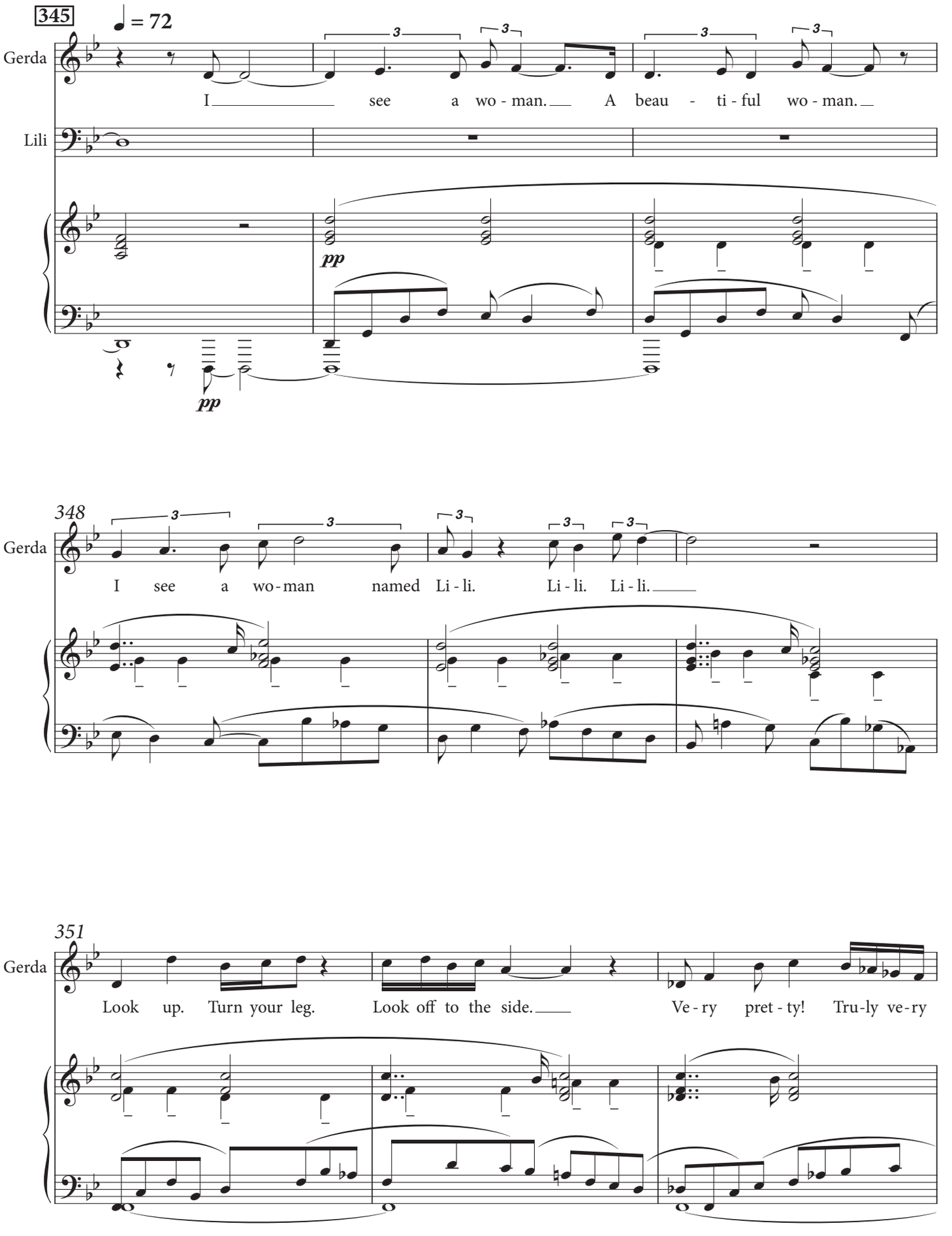
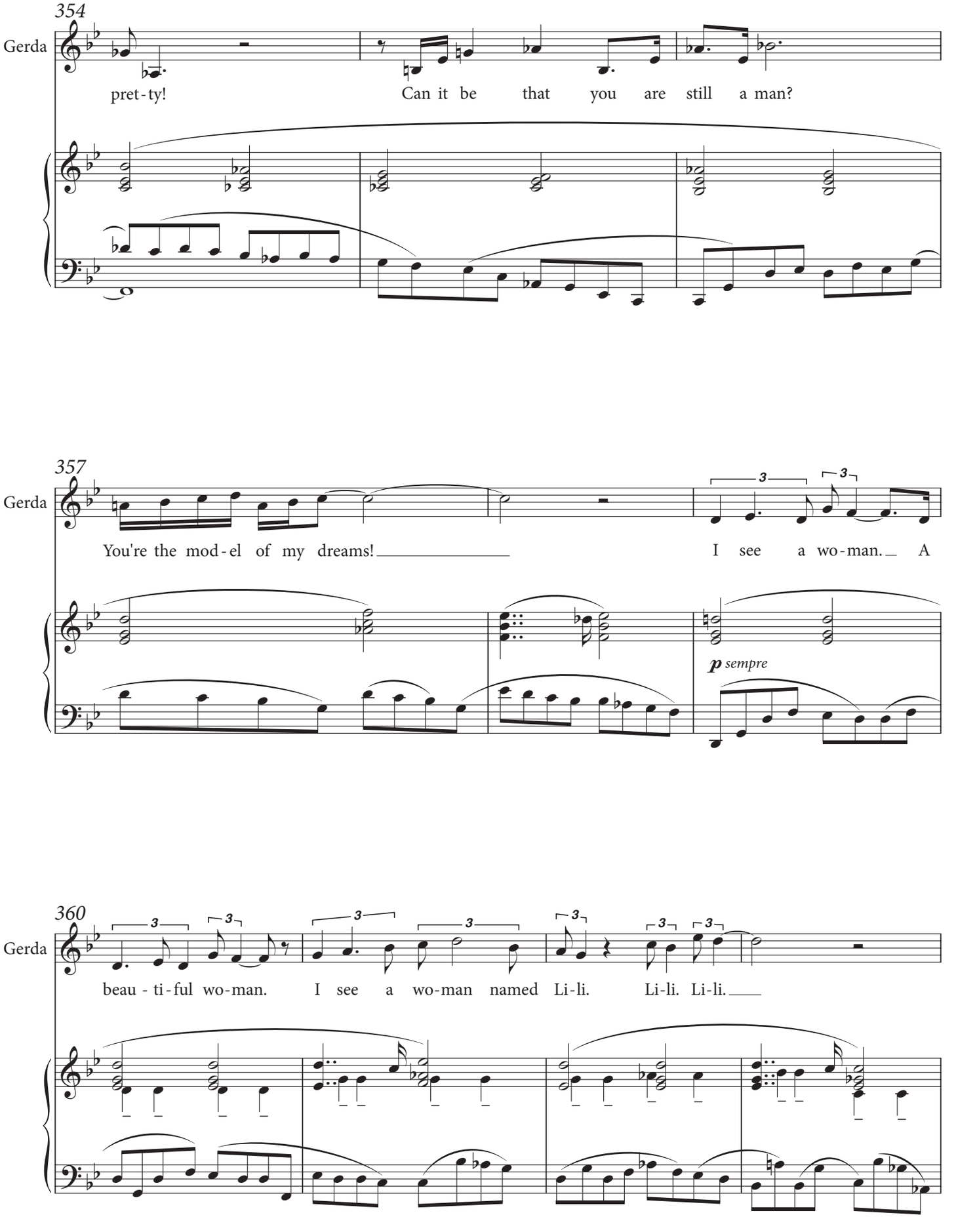


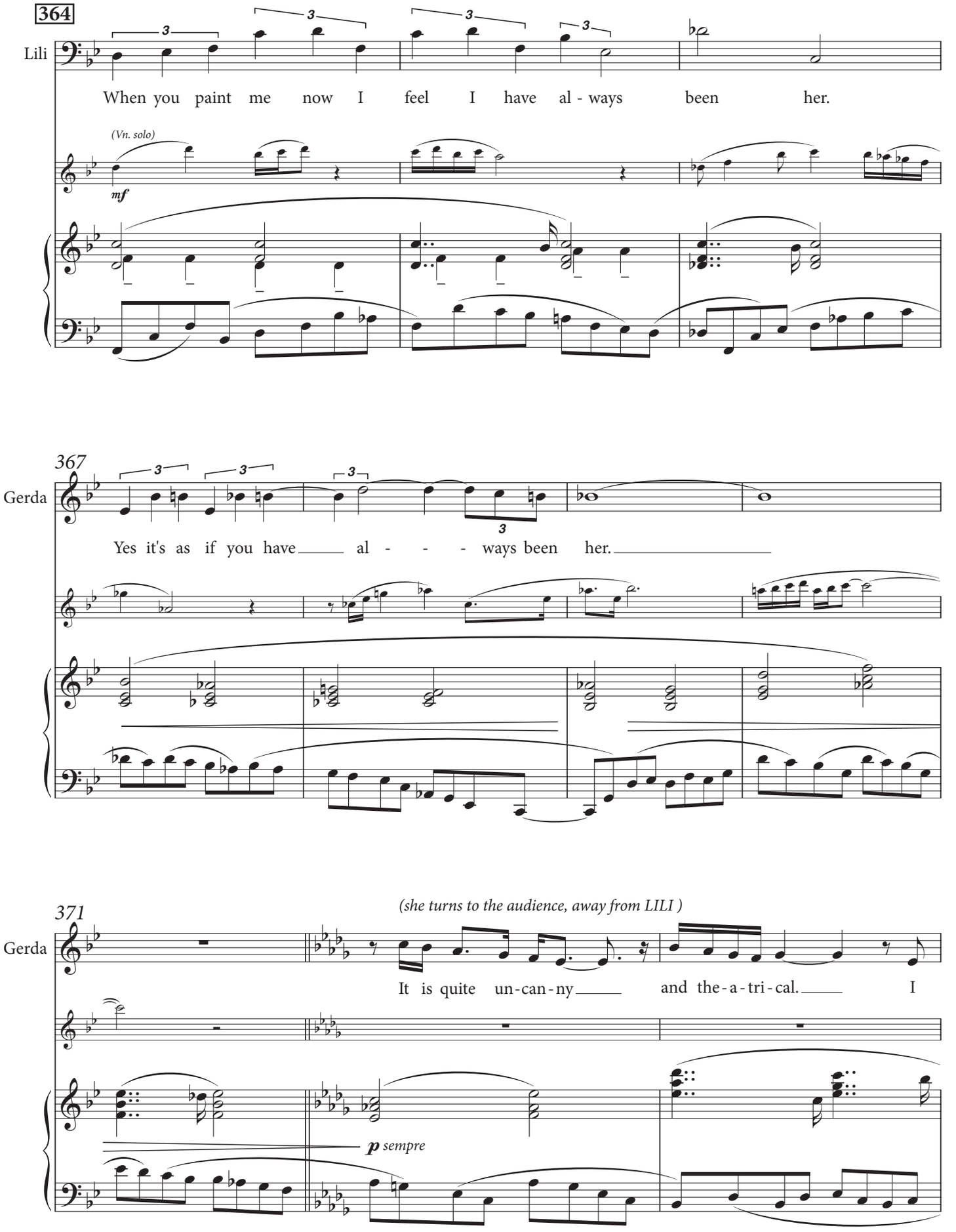
330

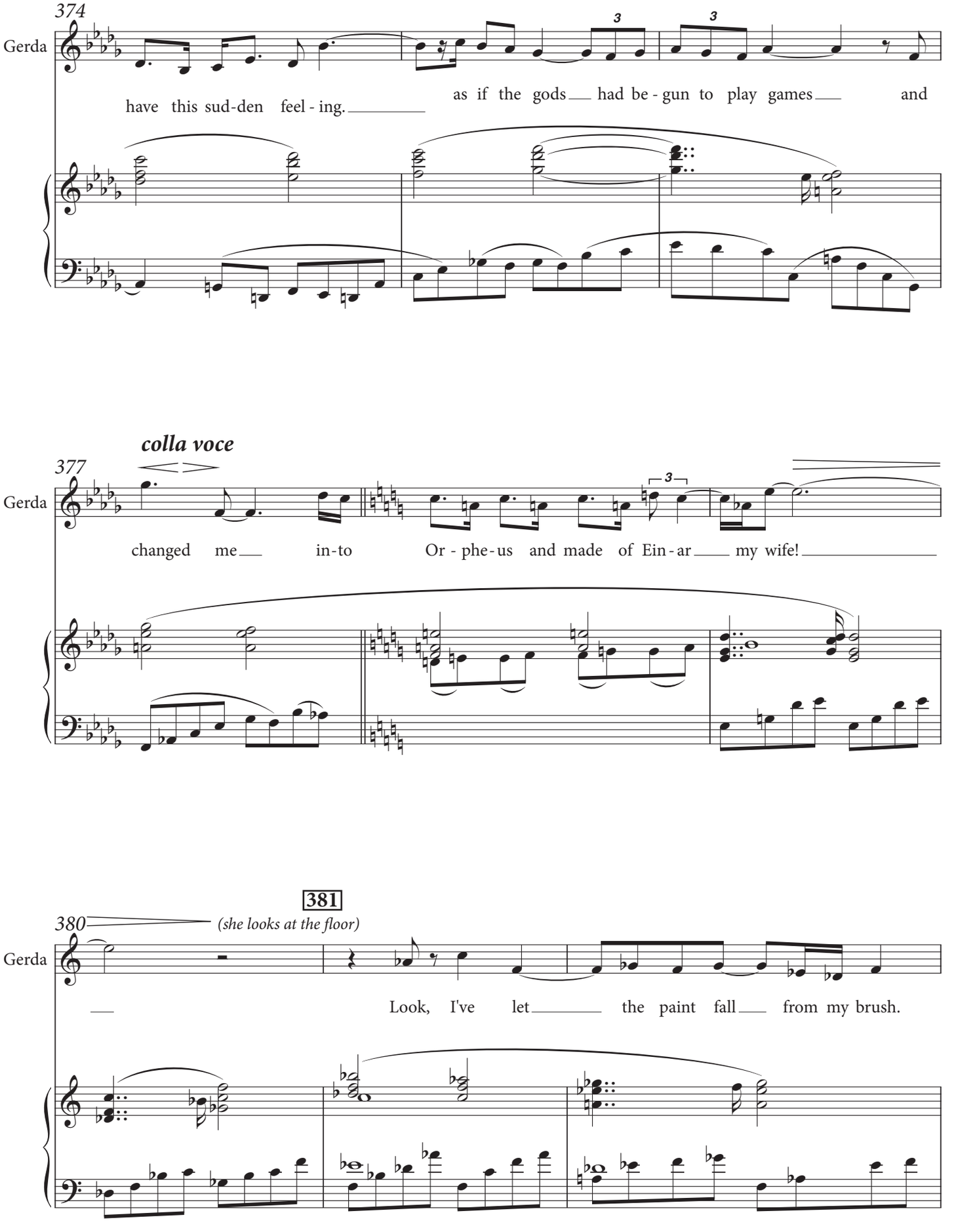


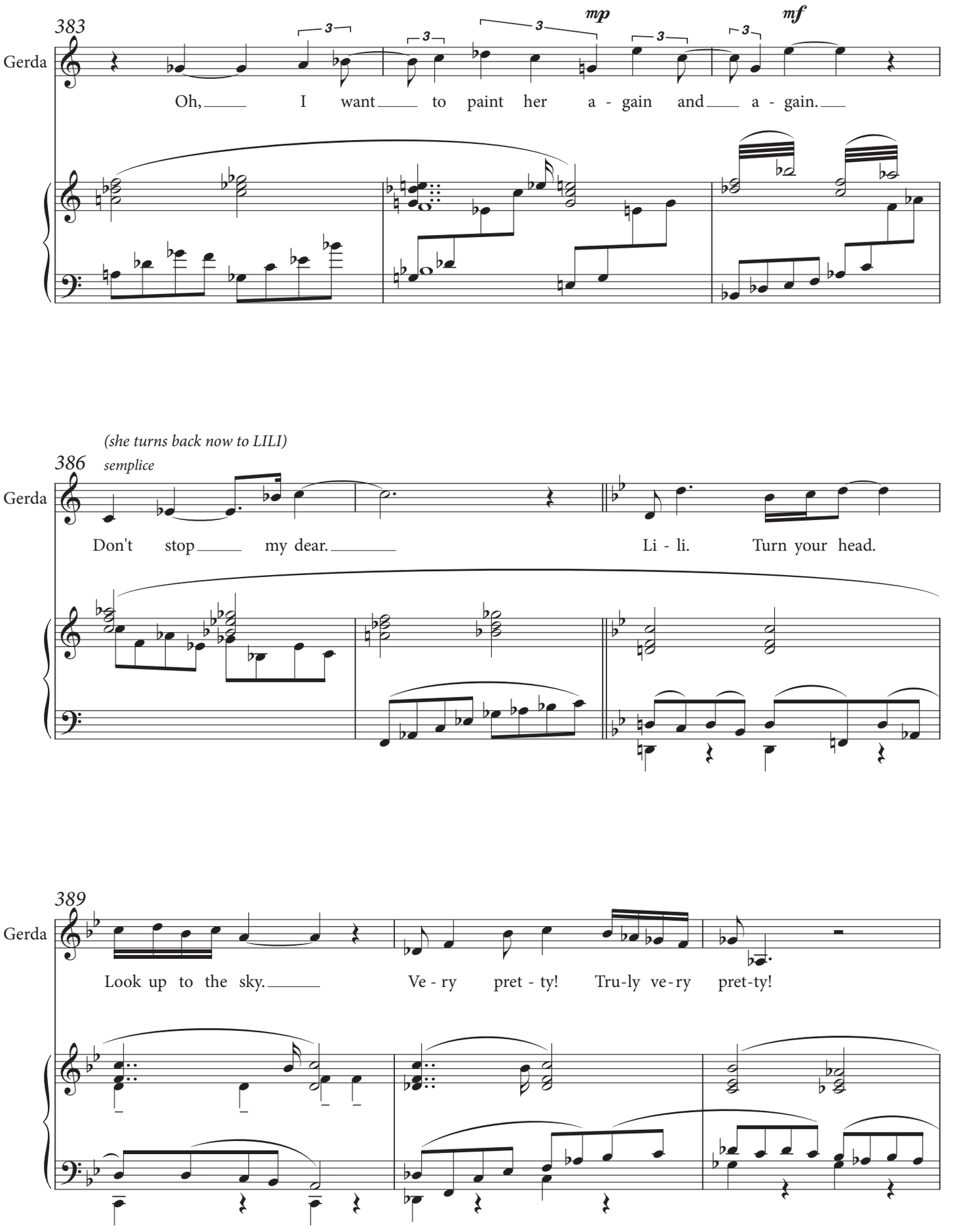

334
Lili
when
you
338
Lili
look
at
rit.
341
Lili
me
now?

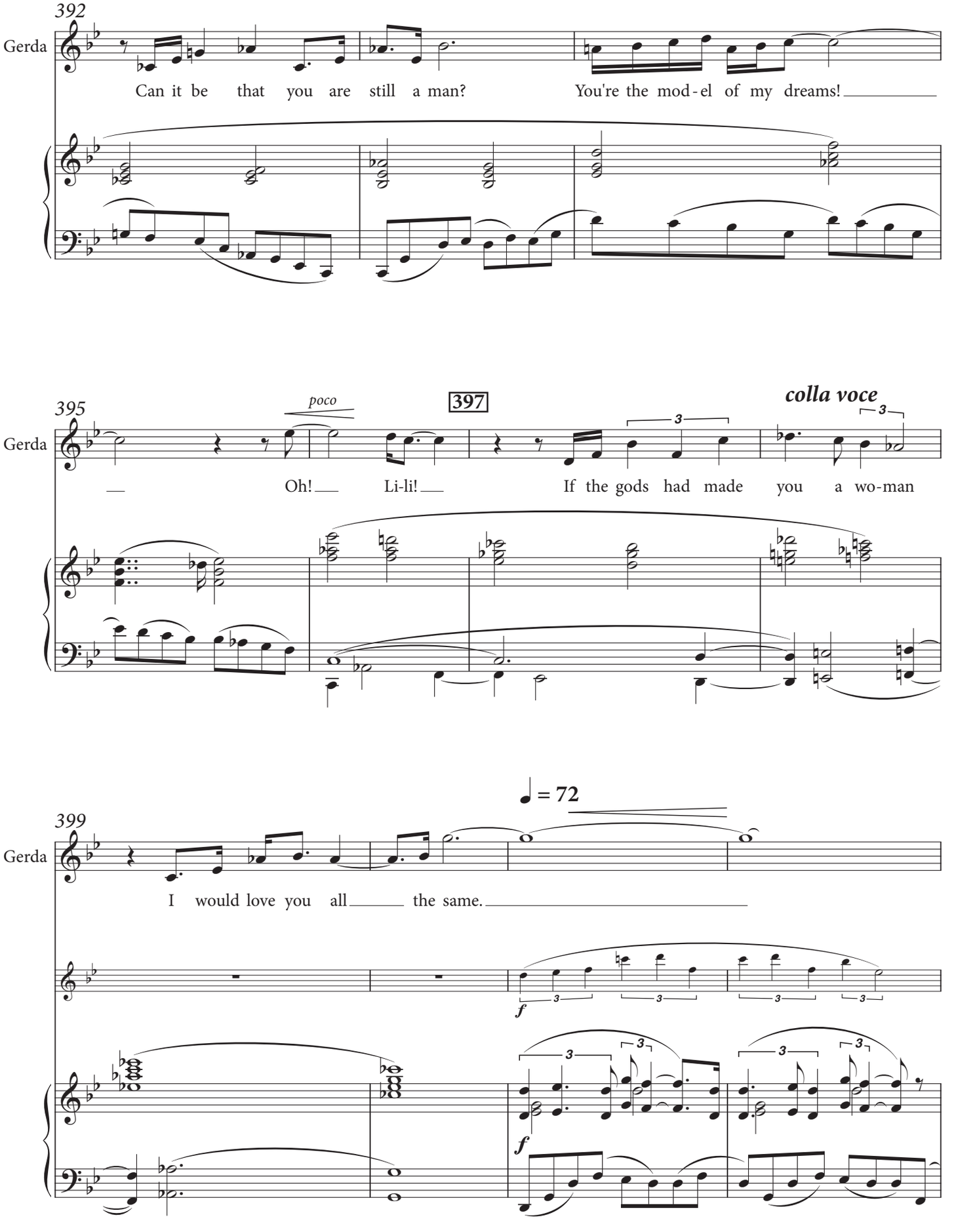

345
♩ = 72
Gerda
I see a wo - man. A beau - ti - ful wo - man.
Lili
pp
pp
348
Gerda
I see a wo-man named Li - li. Li - li. Li - li.
351
Gerda
Look up. Turn your leg. Look off to the side. Ve - ry pret - ty! Tru-ly ve-ry

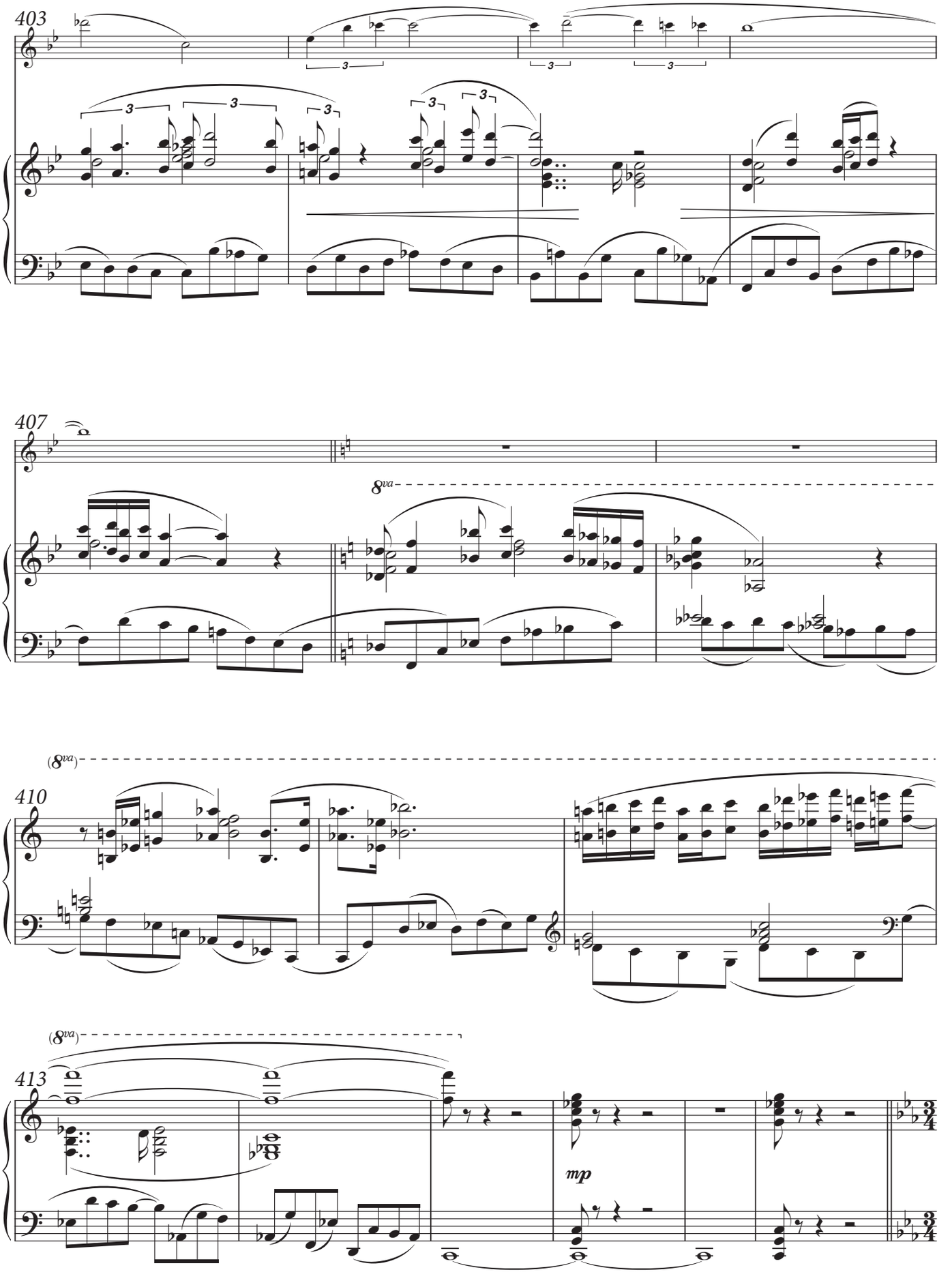

354
Gerda
pret-ty! Can it be that you are still a man?
357
Gerda
You're the mod-el of my dreams! I see a wo-man. A
p sempre
360
Gerda
beau-ti-ful wo-man. I see a wo-man named Li-li. Li-li. Li-li.


364
Lili
When you paint me now I feel I have al - ways been her.
(Vn. solo)
mf
367
Gerda
Yes it's as if you have al - - - ways been her.
371
Gerda
(she turns to the audience, away from LILI)
It is quite un-can-ny and the-a-tri-cal. I
p sempre

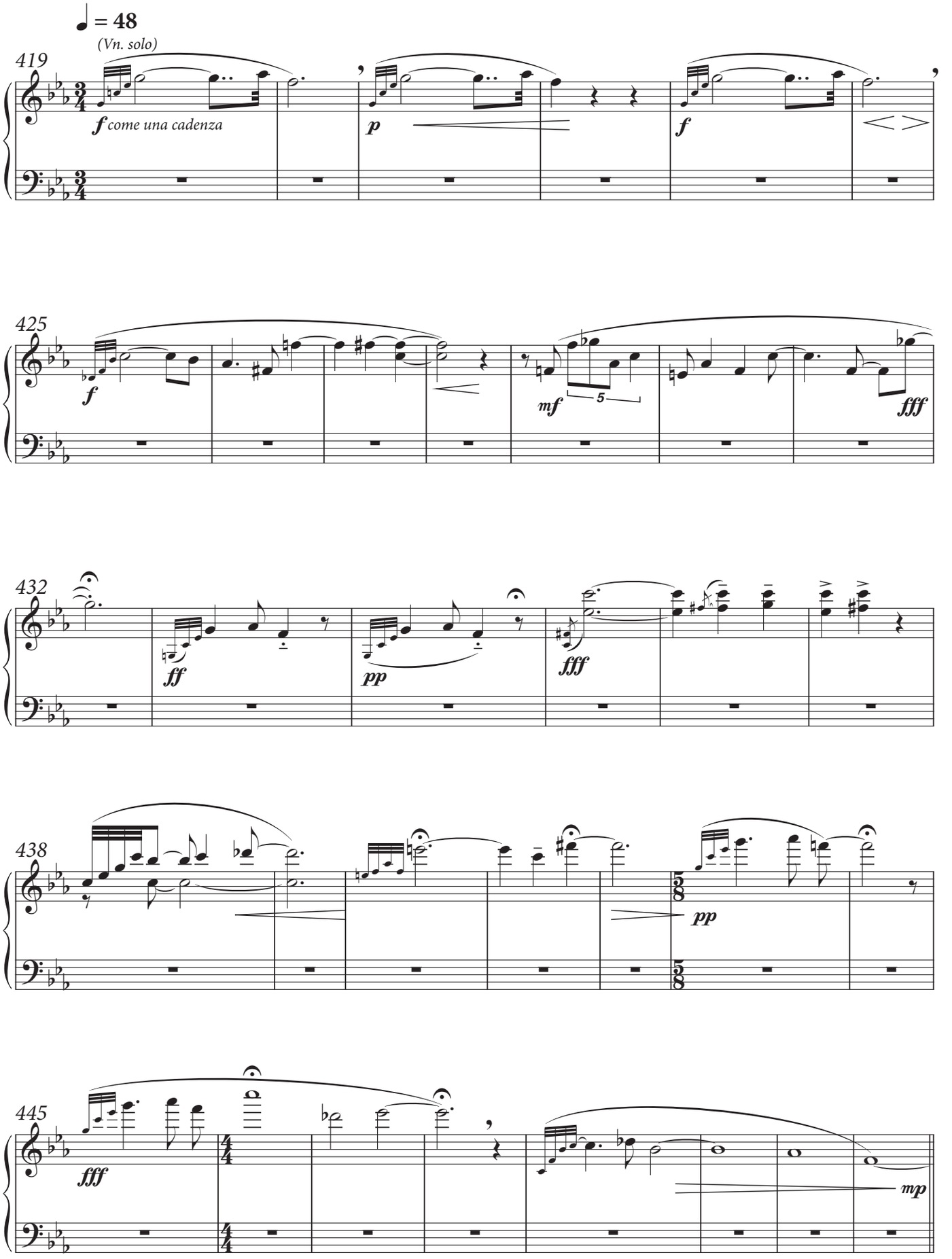

374
Gerda
have this sud-den feel - ing.
as if the gods had be - gun to play games and
colla voce
377
Gerda
changed me in-to Or - phe-us and made of Ein - ar my wife!
381
380
(she looks at the floor)
Gerda
Look, I've let the paint fall from my brush.


383
Gerda
mp
mf
Oh, I want to paint her a - gain and a - gain.
(she turns back now to LILI)
386
semplice
Gerda
Don't stop my dear. Li - li. Turn your head.
389
Gerda
Look up to the sky. Ve - ry pret - ty! Tru-ly ve-ry pret-ty!


392
Gerda
Can it be that you are still a man?
You're the mod-el of my dreams!
395
poco
397
colla voce
Gerda
Oh!
Li-li!
If the gods had made you a wo-man
399
♩ = 72
Gerda
I would love you all the same.
f
f

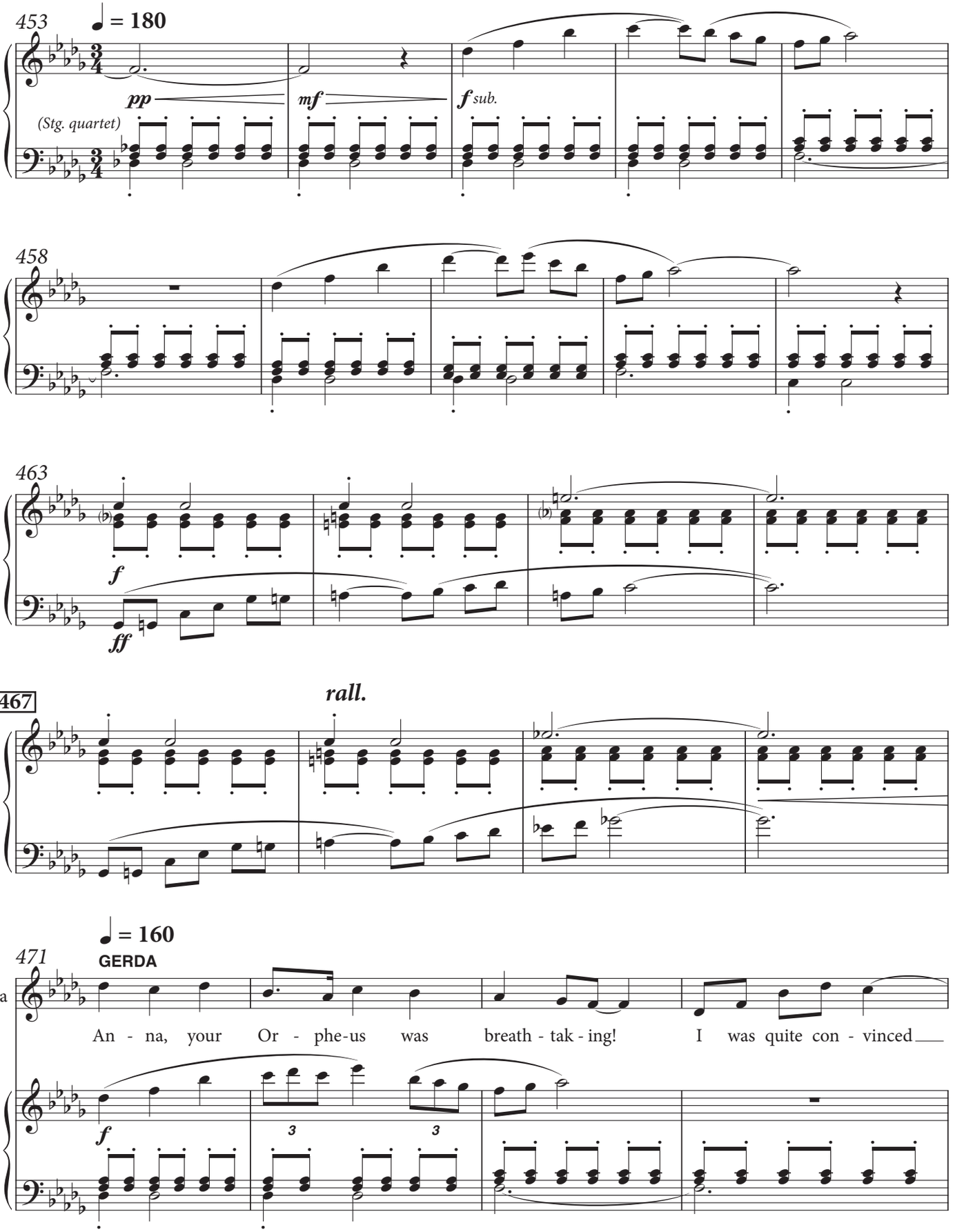

403
407
8va
(8va)
410
(8va)
413
mp

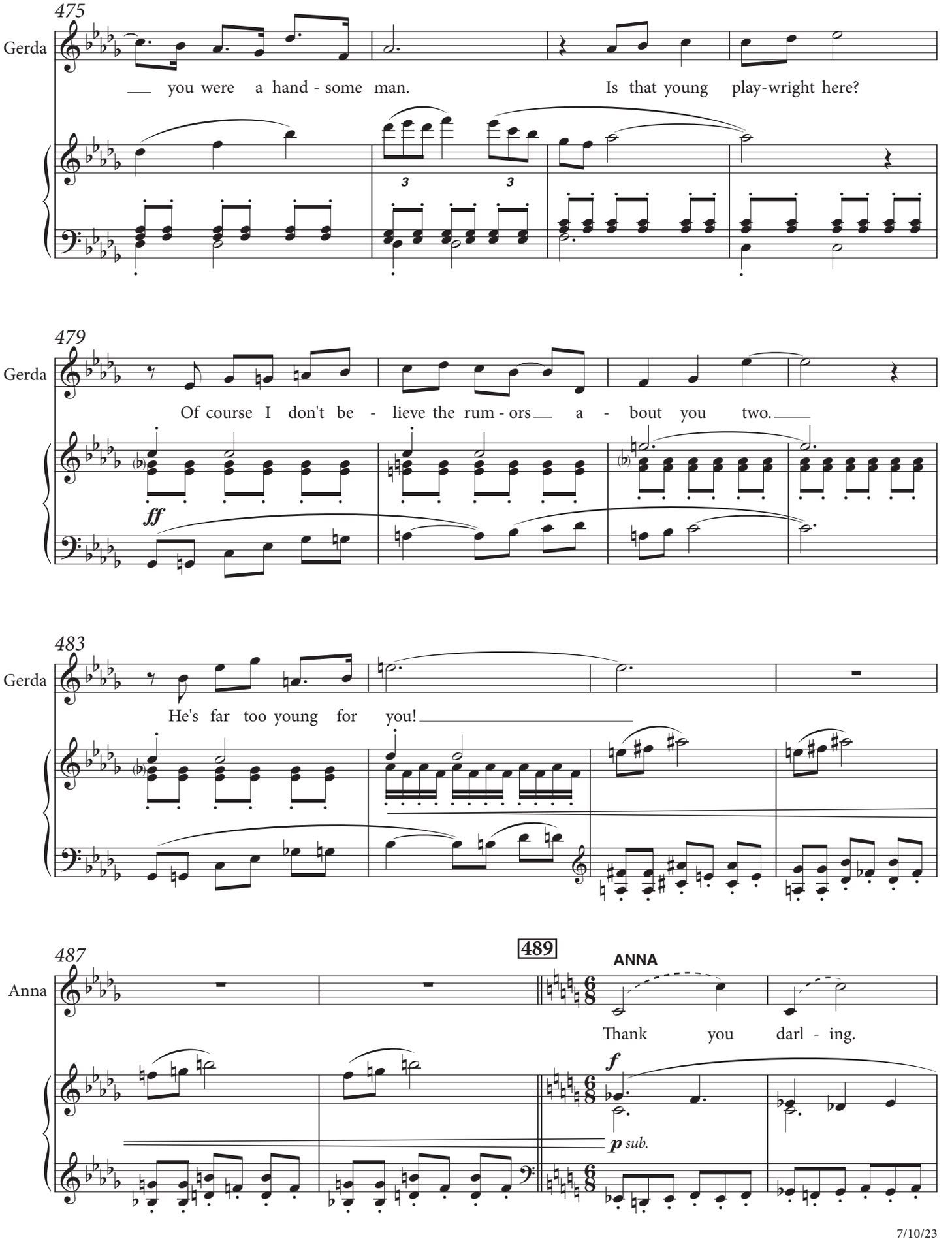
(A violinist moves slowly across the stage eventually joining the onstage string quartet.)

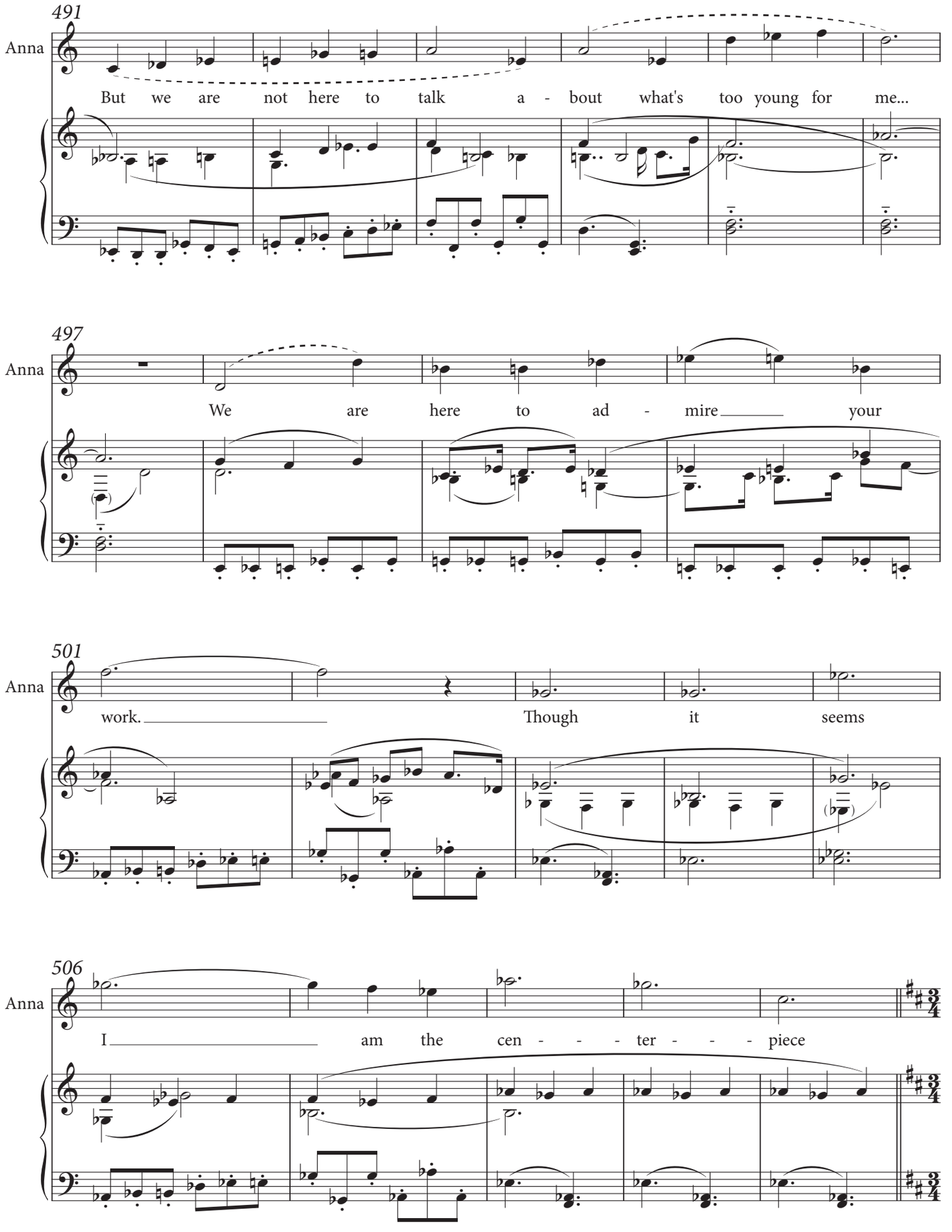


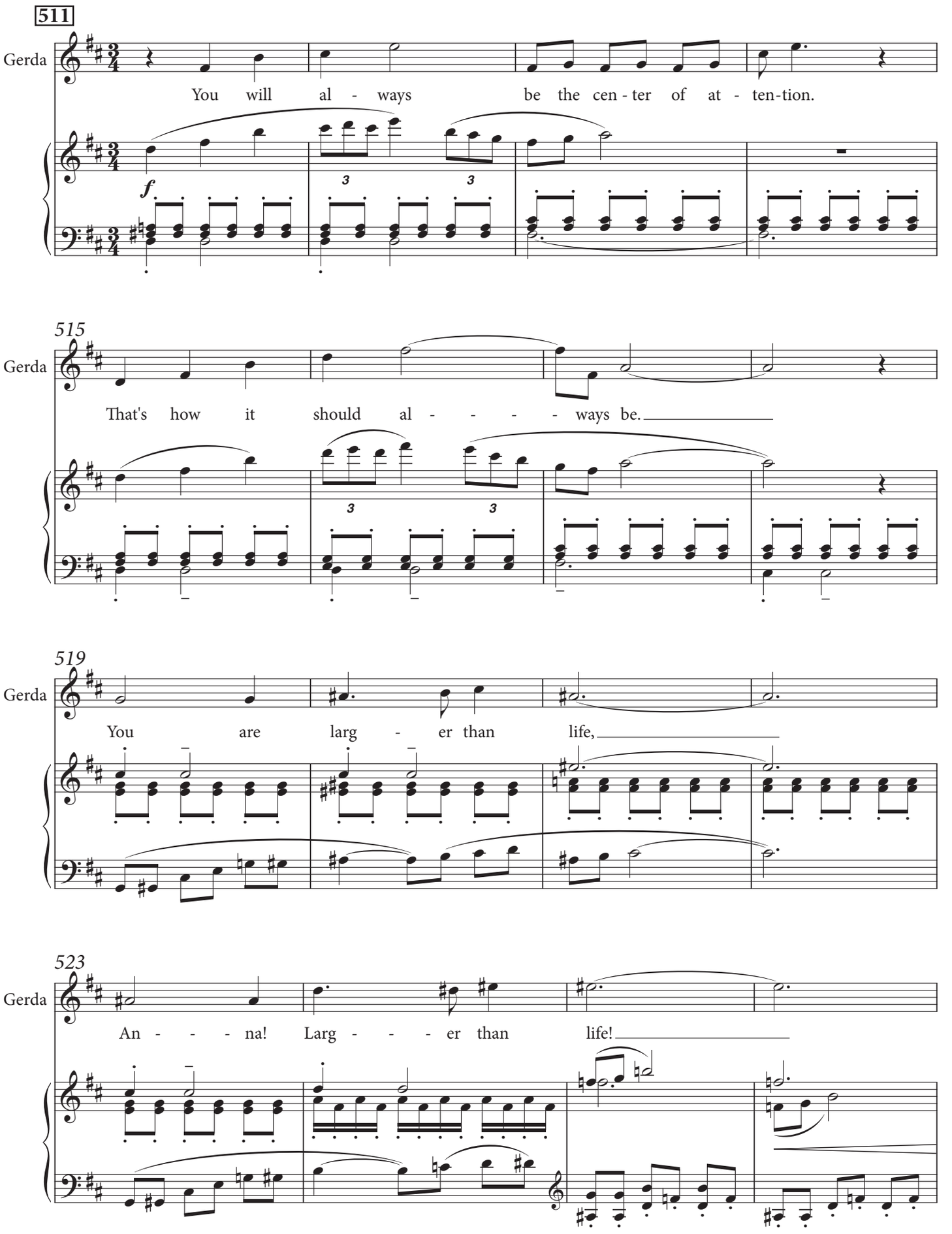
The opening of GERDA's portrait exhibition. GERDA and ANNA are there talking with members of the elegant crowd. People are admiring the work. LILI is nowhere to be seen.

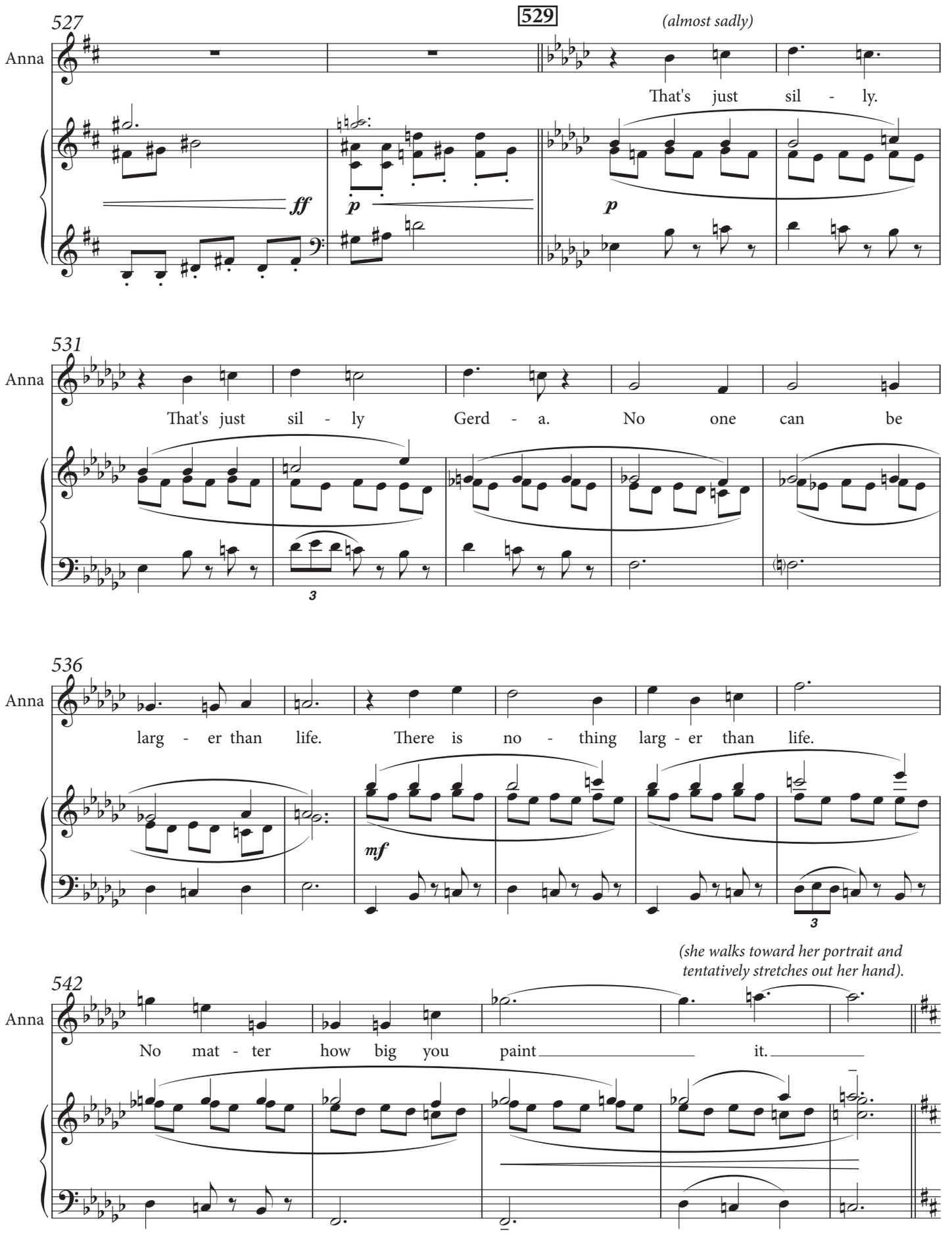
Scene 3 A Few Evenings Later. Ole Haslund Gallerie

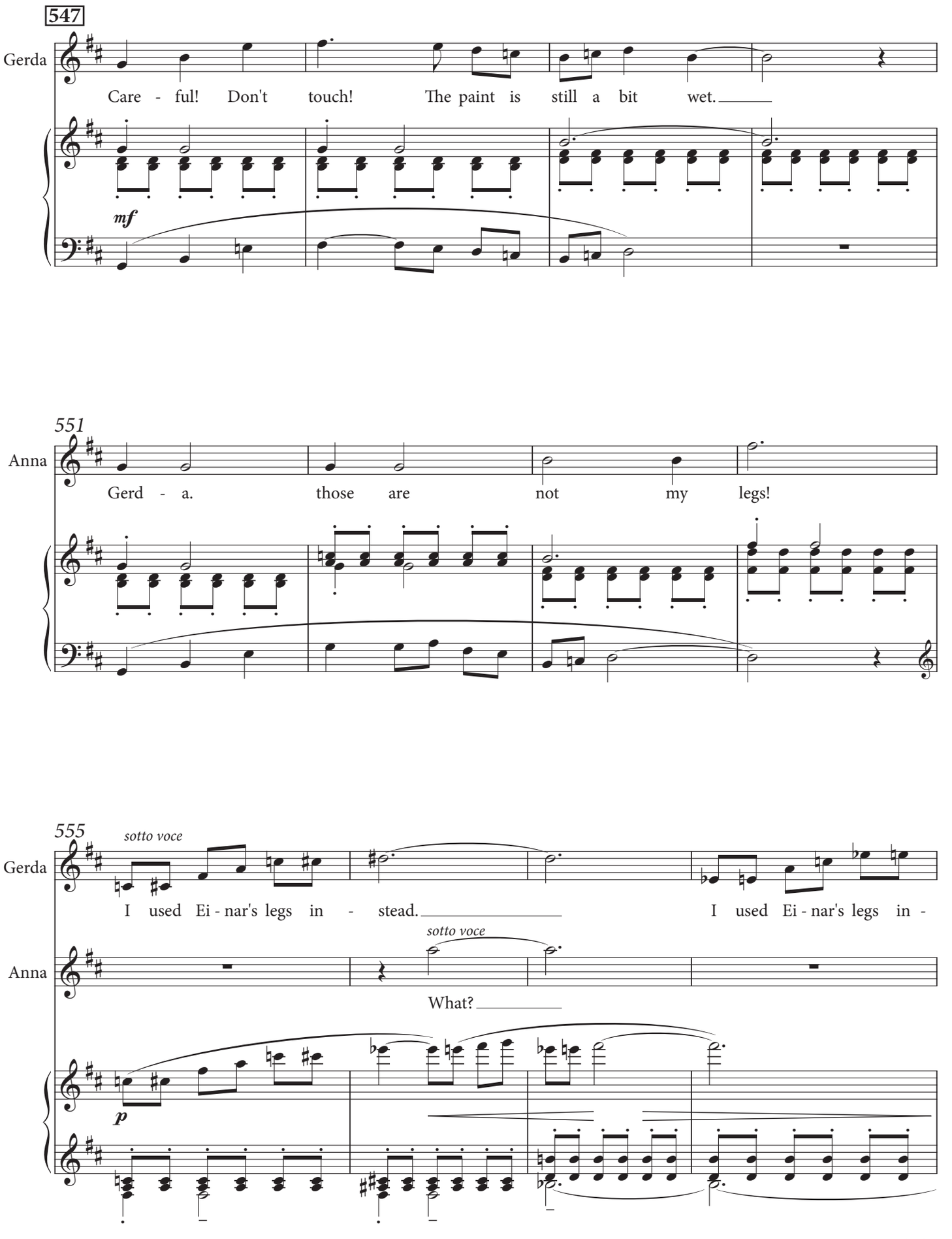


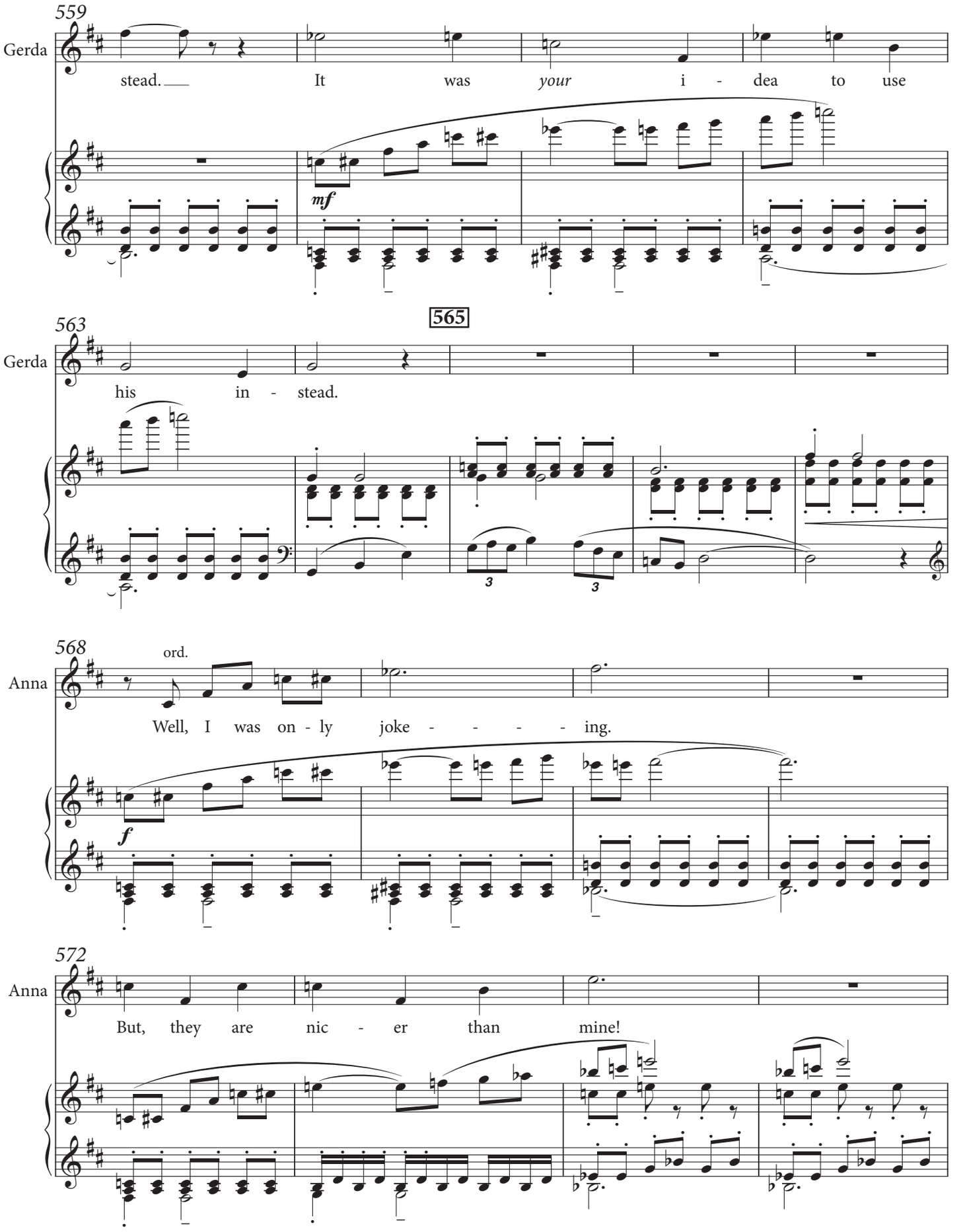

475
Gerda
you were a hand - some man. Is that young play-wright here?
479
Gerda
Of course I don't be - lieve the rum - ors a - bout you two.
ff
483
Gerda
He's far too young for you!
487
Anna
489
ANNA
Thank you darl - ing.
f
p sub.

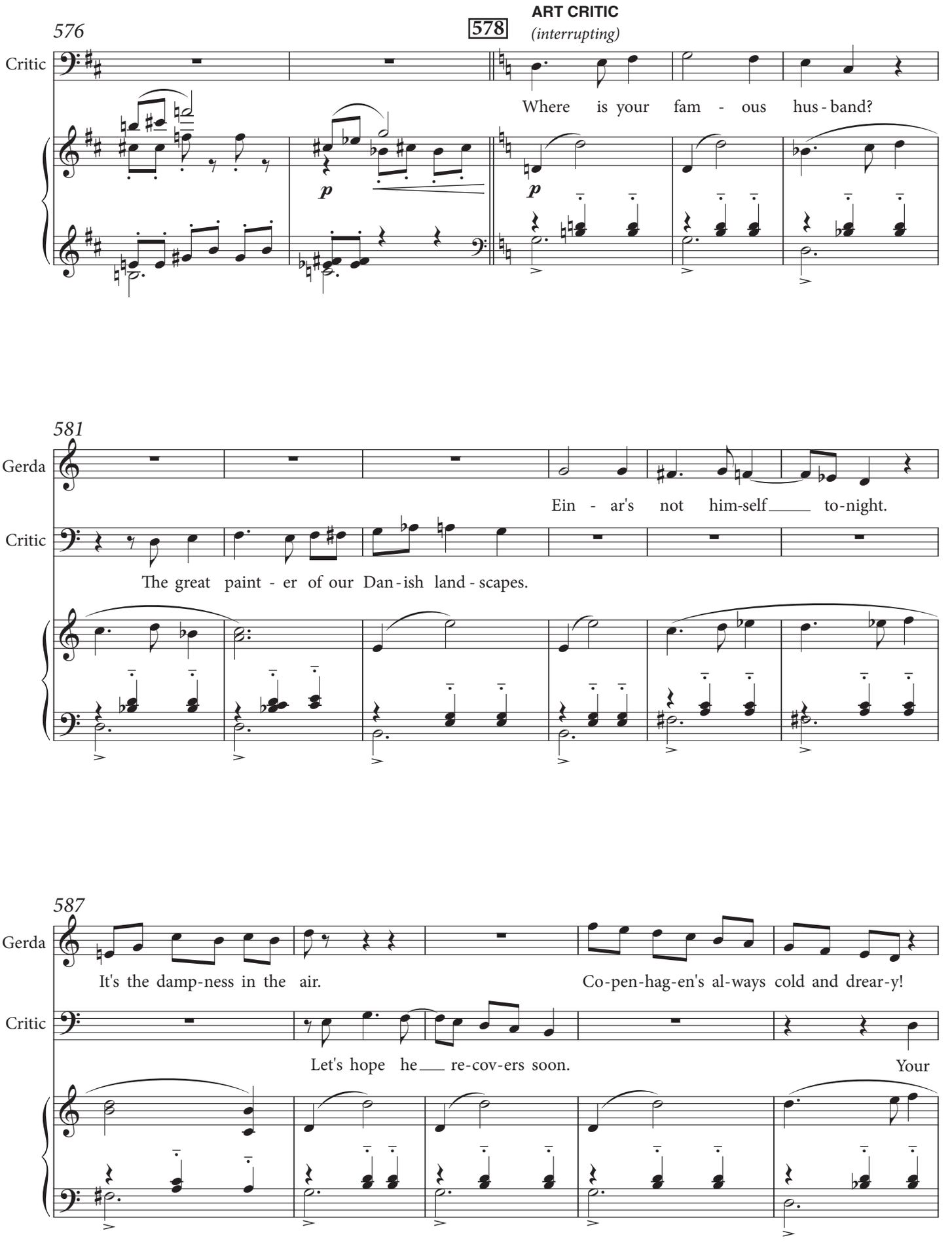

491
Anna
But we are not here to talk a - bout what's too young for me...
497
Anna
We are here to ad - mire your
501
Anna
work. Though it seems
506
Anna
I am the cen - - - ter - - - piece

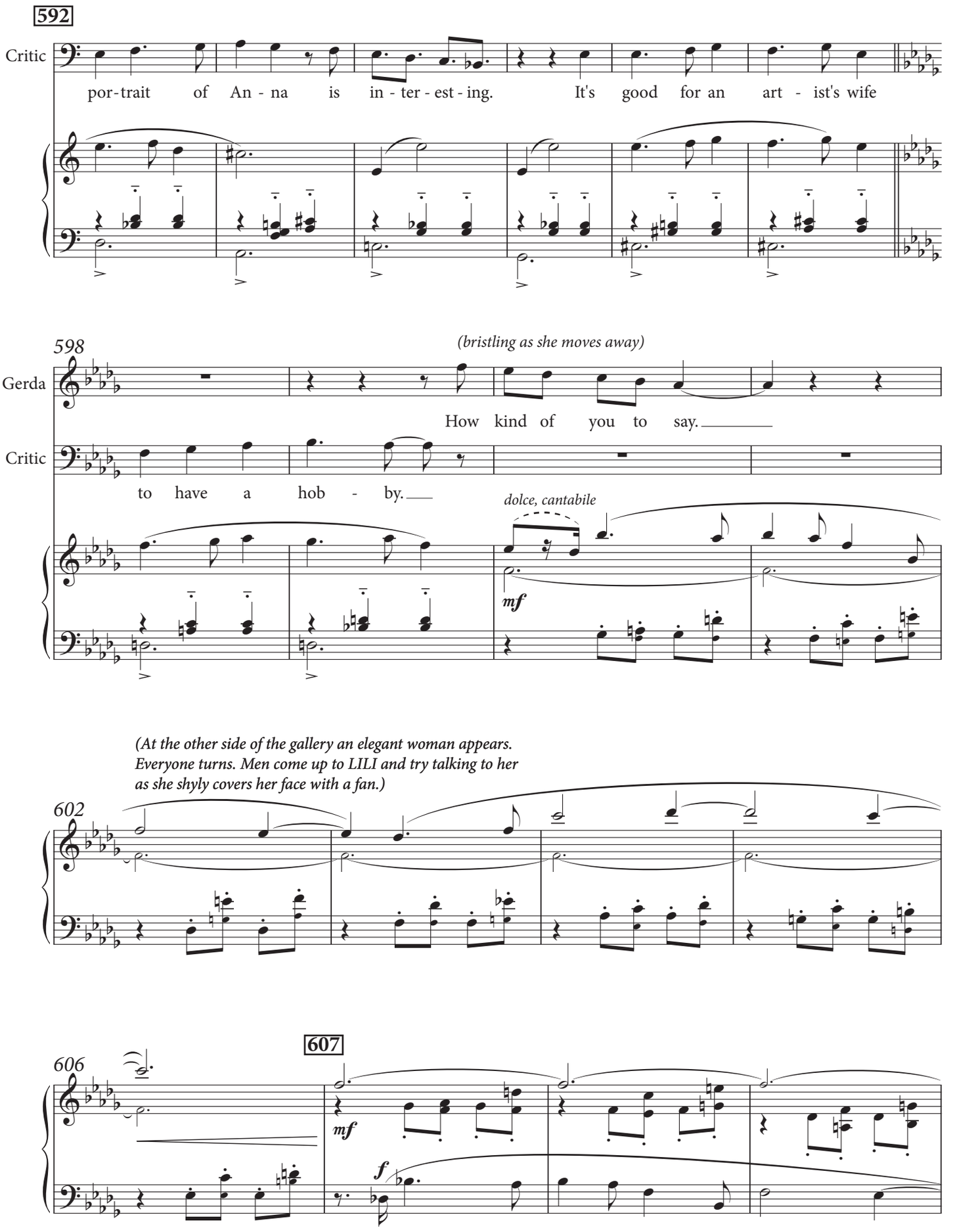

511
Gerda
You will al - ways be the cen - ter of at - ten-tion.
f
515
Gerda
That's how it should al - - - - - ways be.
519
Gerda
You are larg - er than life,
523
Gerda
An - - - - na! Larg - - - - er than life!

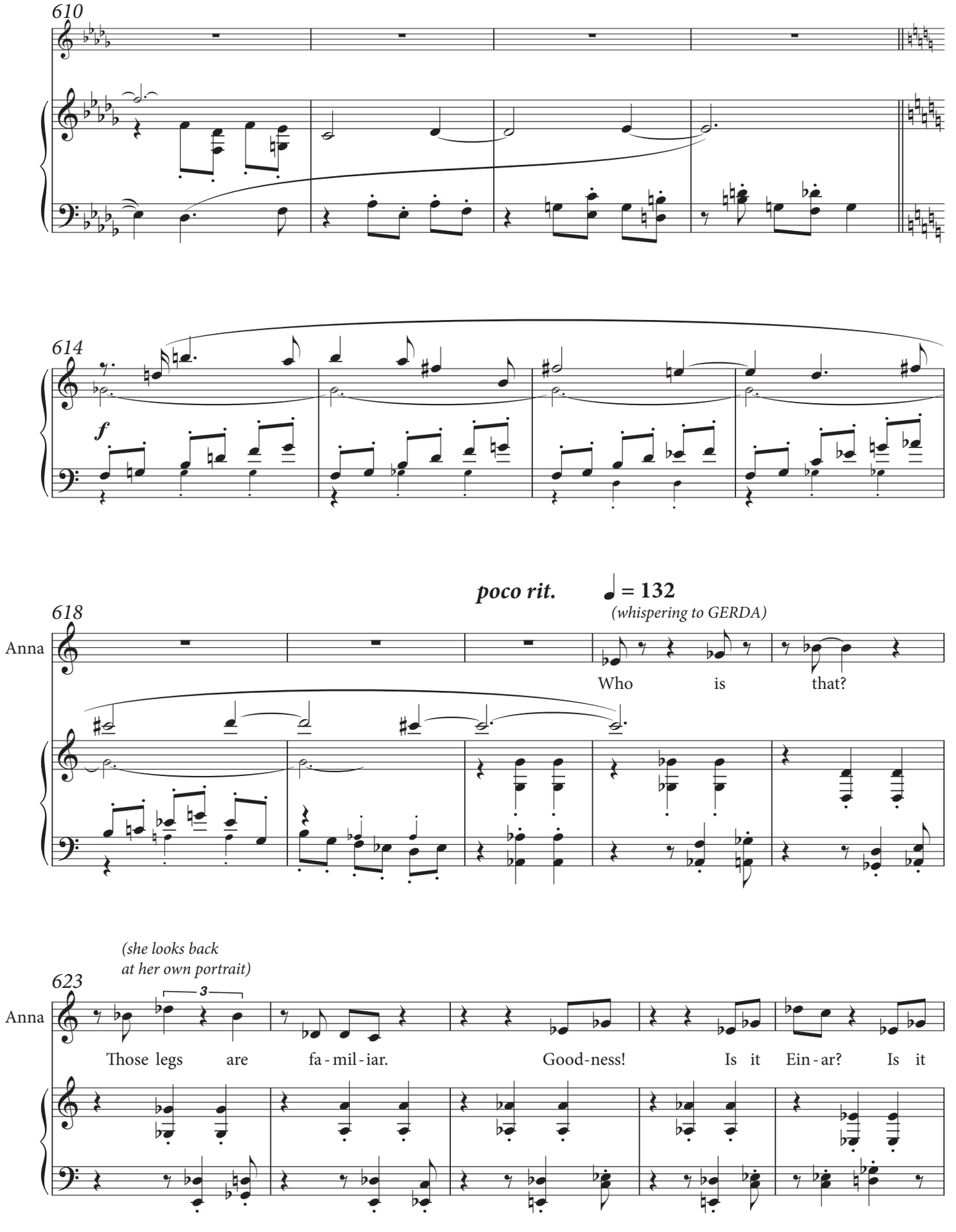

527
529
(almost sadly)
Anna
That's just sil - ly.
ff
p
p
531
Anna
That's just sil - ly Gerd - a. No one can be
3
536
Anna
larg - er than life. There is no - thing larg - er than life.
mf
3
(she walks toward her portrait and tentatively stretches out her hand).
542
Anna
No mat - ter how big you paint it.

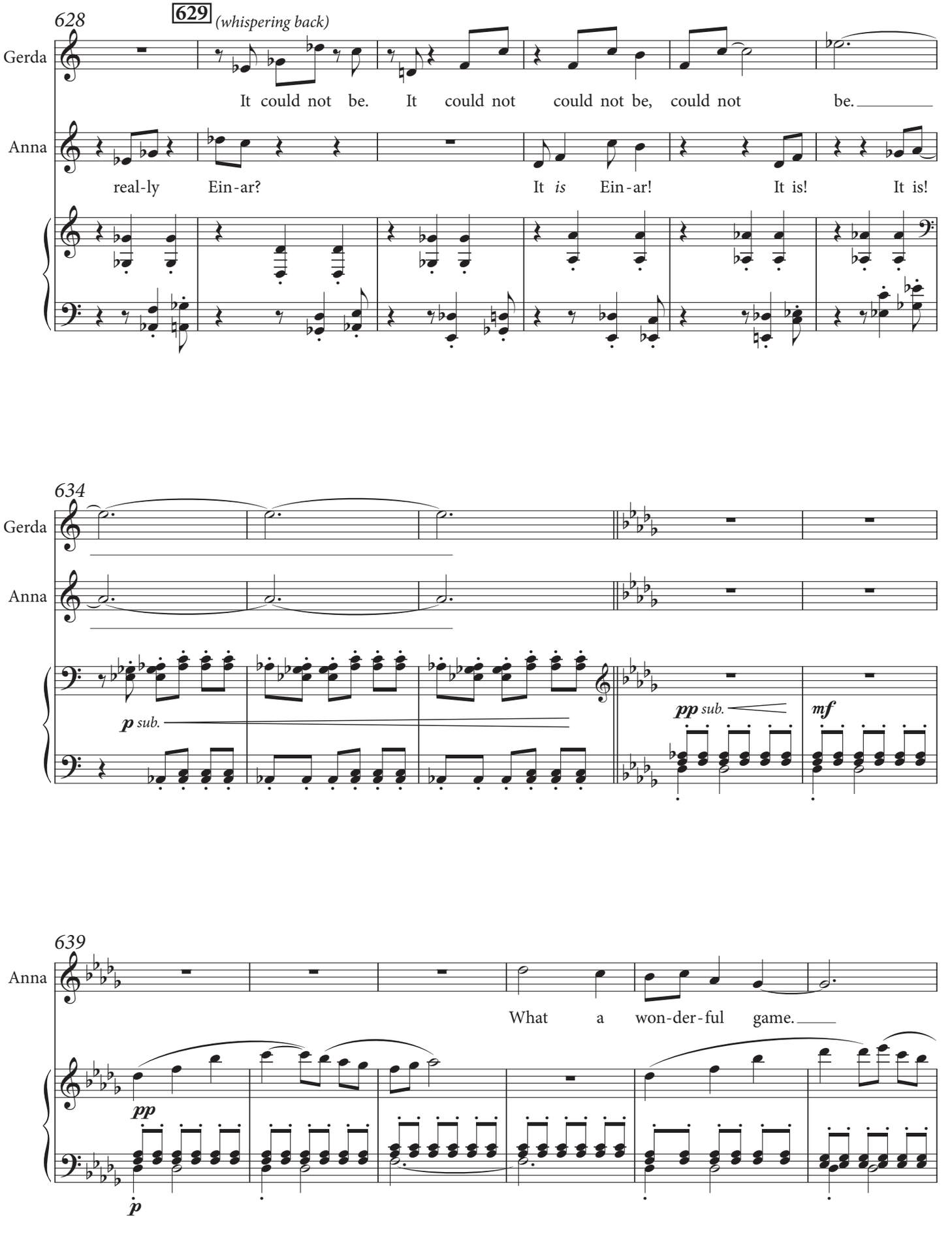

547
Gerda
Care - ful! Don't touch! The paint is still a bit wet.
mf
551
Anna
Gerd - a. those are not my legs!
555
sotto voce
Gerda
I used Ei - nar's legs in - stead. I used Ei - nar's legs in -
sotto voce
Anna
What?
p

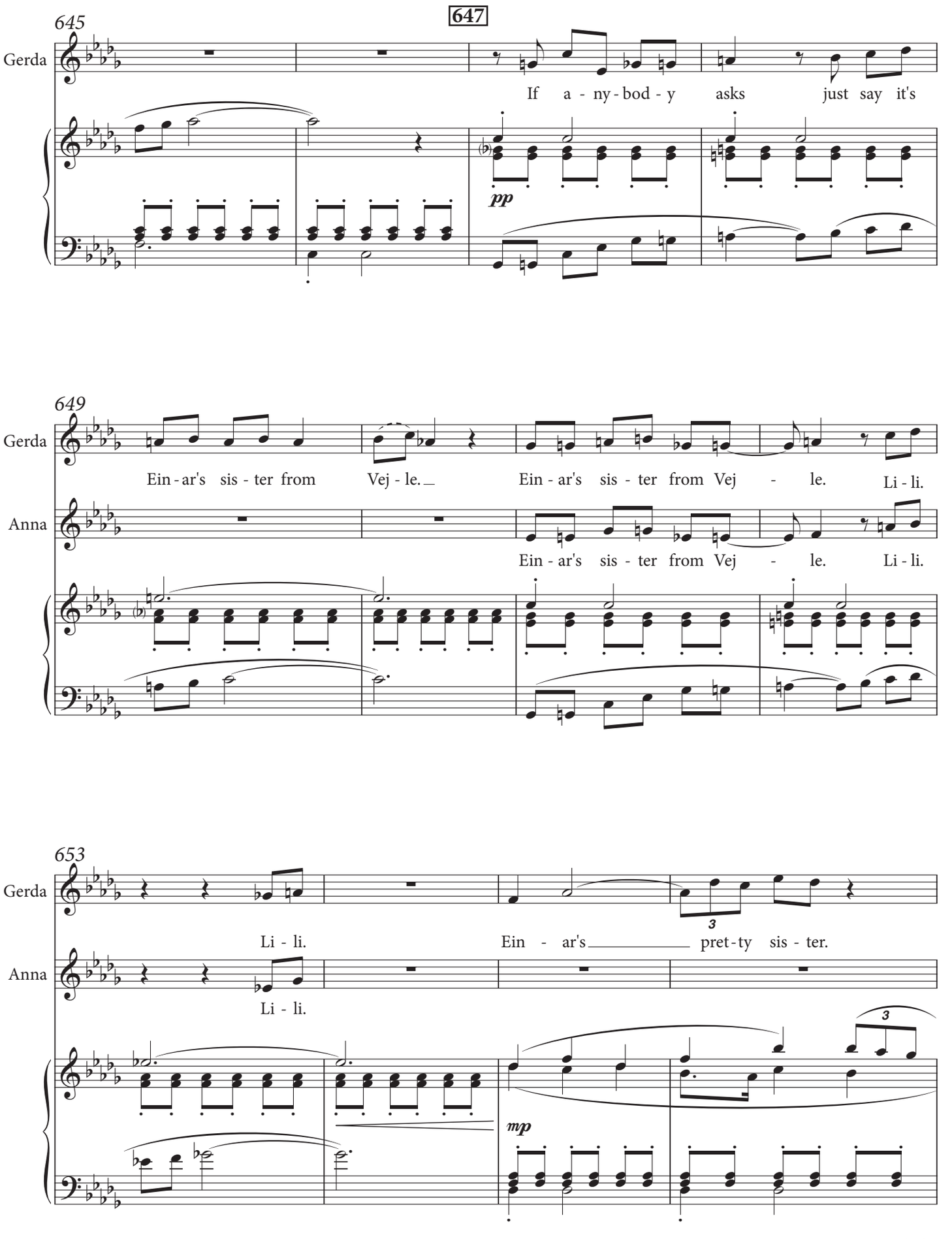

559
Gerda
stead. It was your i - dea to use
mf
563
565
Gerda
his in - stead.
568
Anna
ord.
Well, I was on - ly joke - - - - ing.
f
572
Anna
But, they are nic - er than mine!

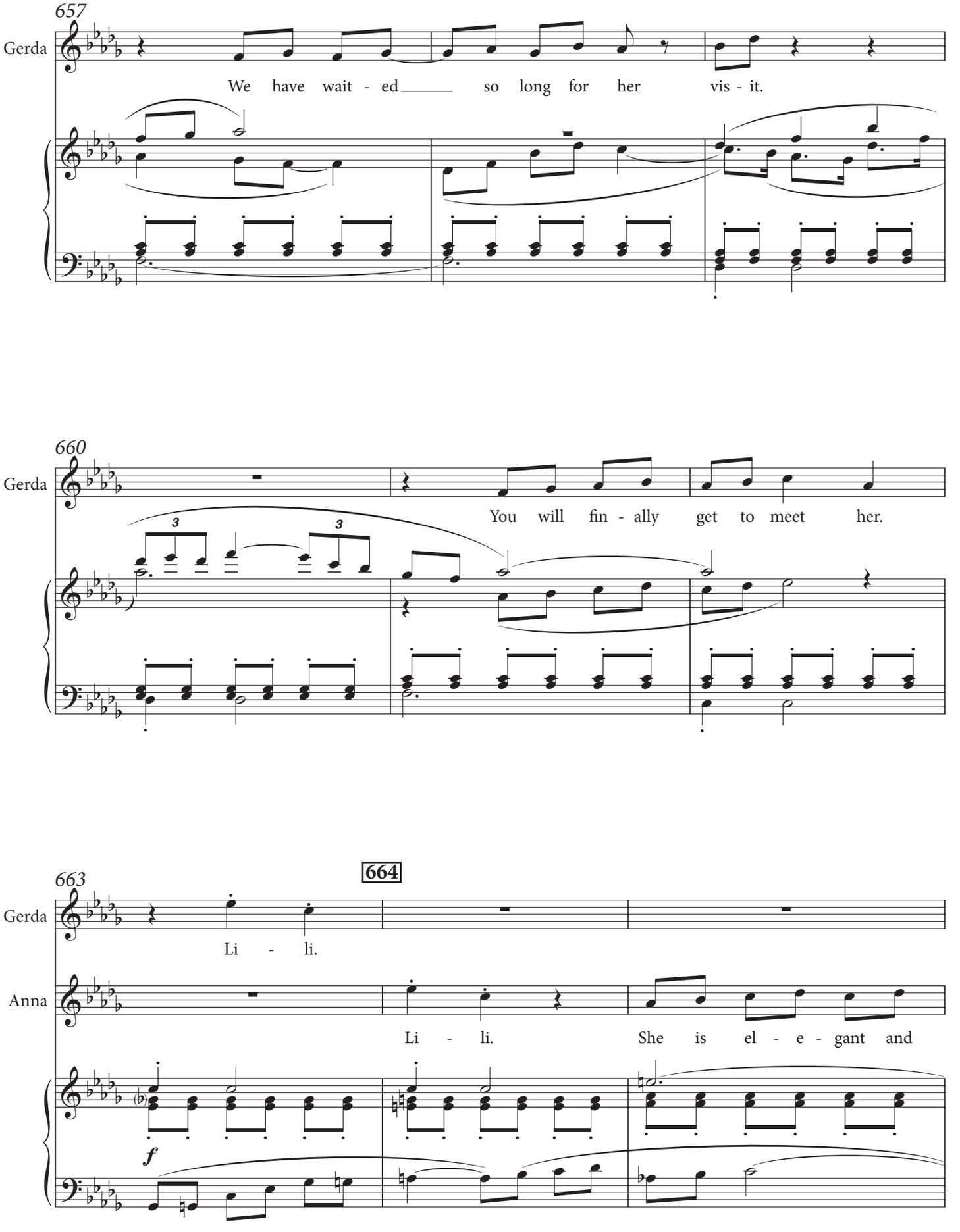

576
578
ART CRITIC
(interrupting)
Critic
Where is your fam - ous hus - band?
581
Gerda
Ein - ar's not him-self to-night.
Critic
The great paint - er of our Dan - ish land - scapes.
587
Gerda
It's the damp-ness in the air.
Co-pen-hag-en's al-ways cold and drear-y!
Critic
Let's hope he re-cov-ers soon.
Your

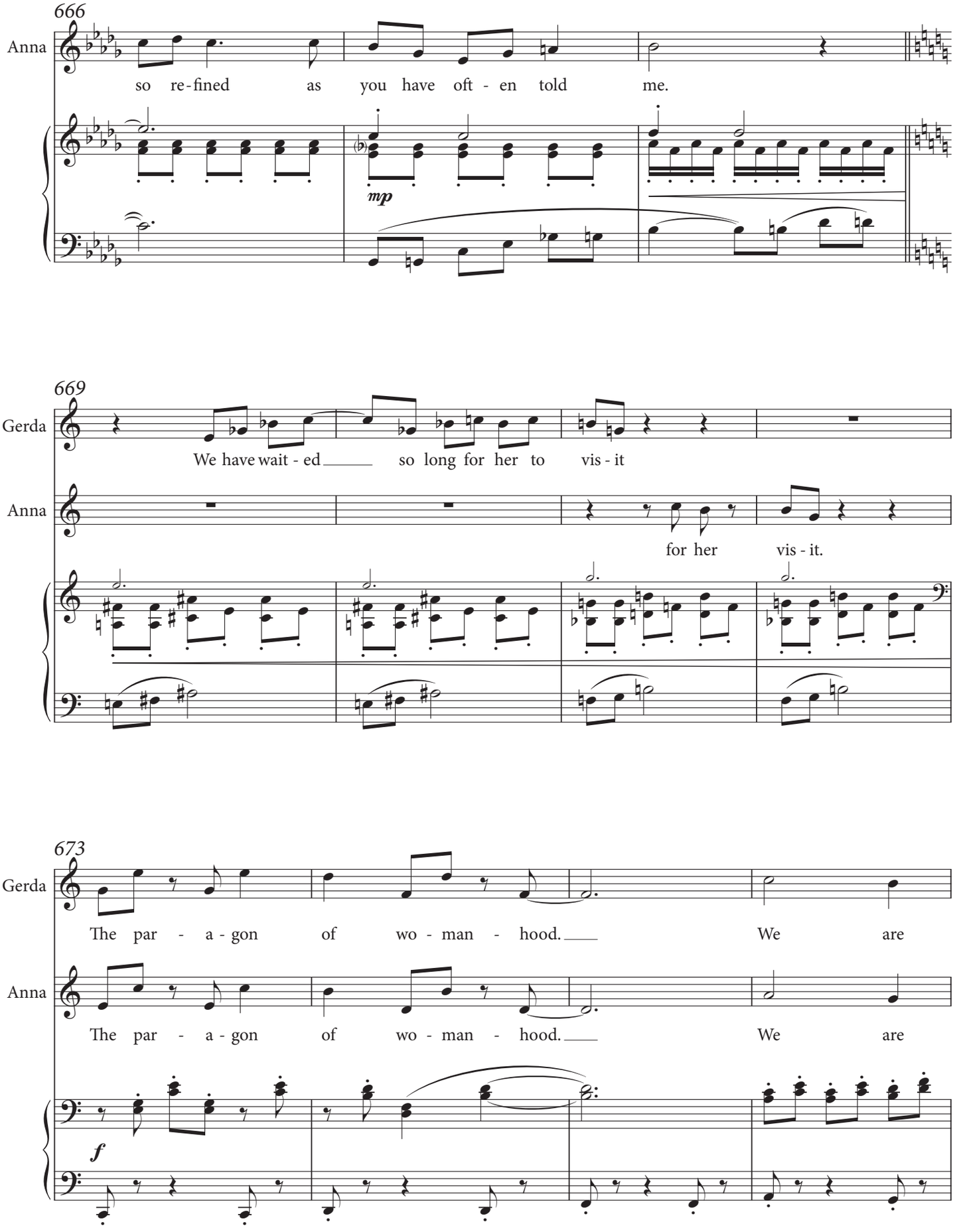

592
Critic
por-trait of An-na is in-ter-est-ing. It's good for an art-ist's wife
598
(bristling as she moves away)
Gerda
How kind of you to say.
Critic
to have a hob-by.
dolce, cantabile
mf
(At the other side of the gallery an elegant woman appears.
Everyone turns. Men come up to LILI and try talking to her
as she shyly covers her face with a fan.)
602
606
607
mf
f

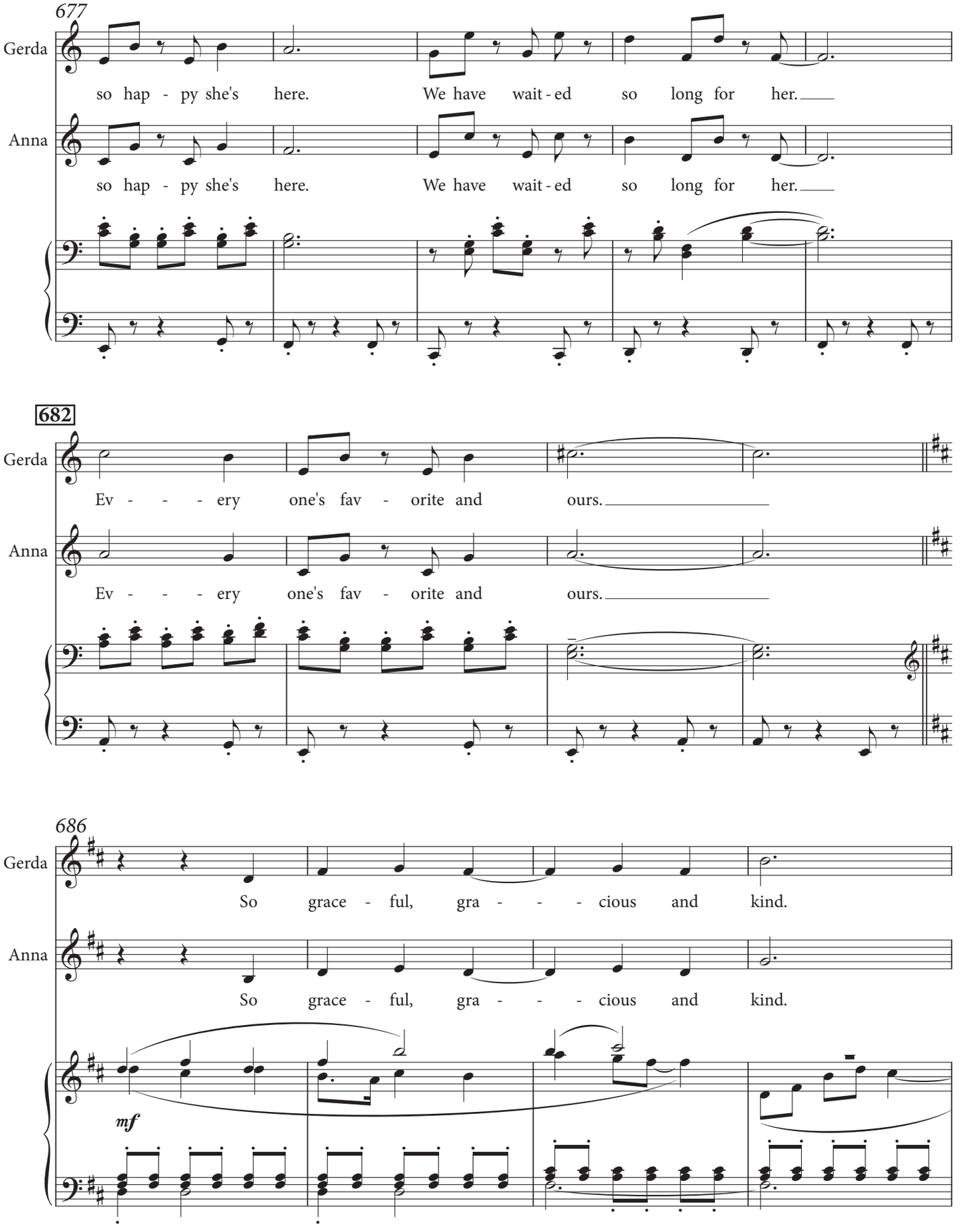

610
614
f
poco rit.
♩ = 132
618
(whispering to GERDA)
Anna
Who is that?
(she looks back at her own portrait)
623
3
Anna
Those legs are fa - mil - iar. Good - ness! Is it Ein - ar? Is it

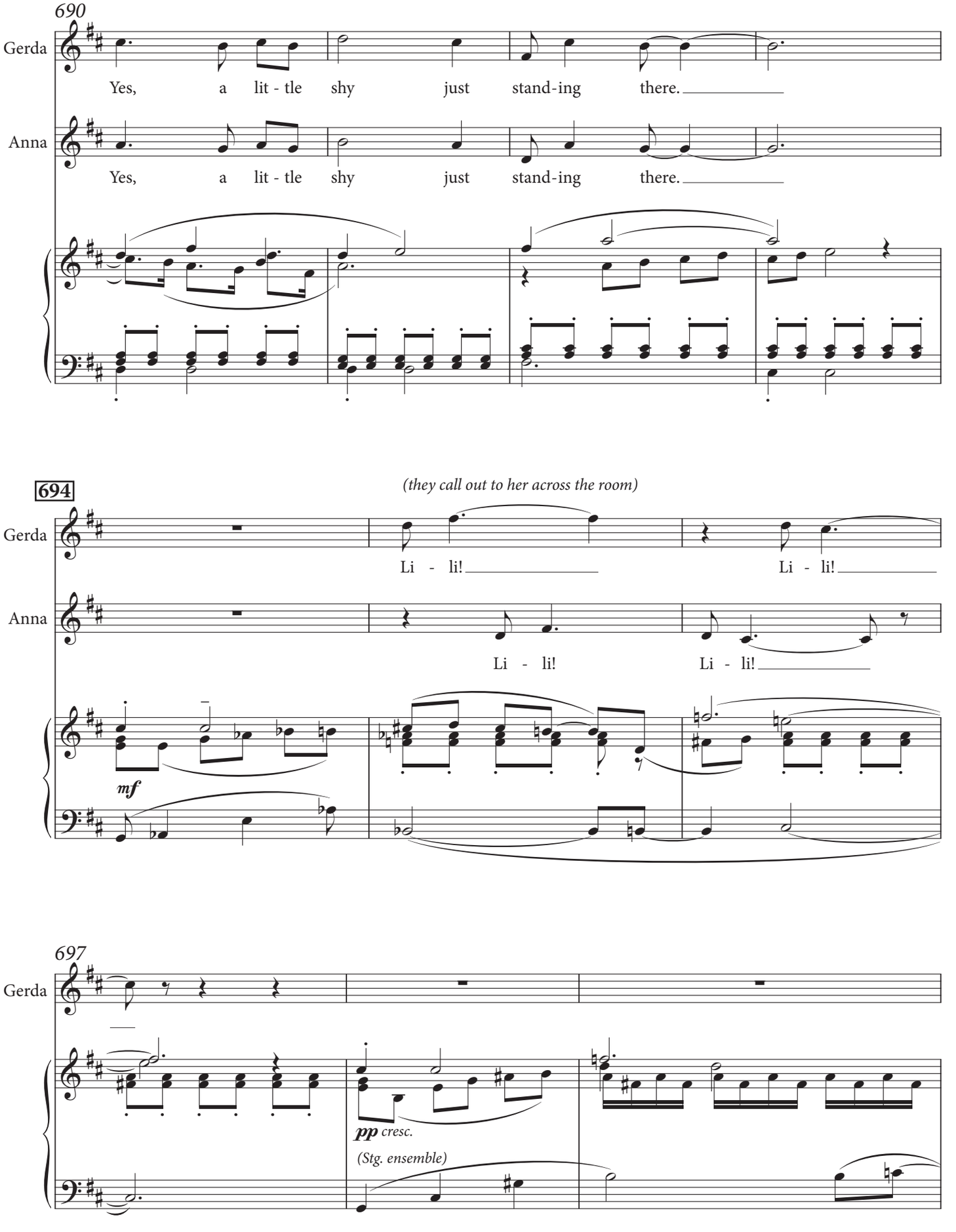

628
629
(whispering back)
Gerda
It could not be. It could not could not be, could not be.
Anna
real-ly Ein-ar? It is Ein-ar! It is! It is!
634
Gerda
Anna
p sub.
pp sub.
mf
639
Anna
What a won-der-ful game.
pp
p

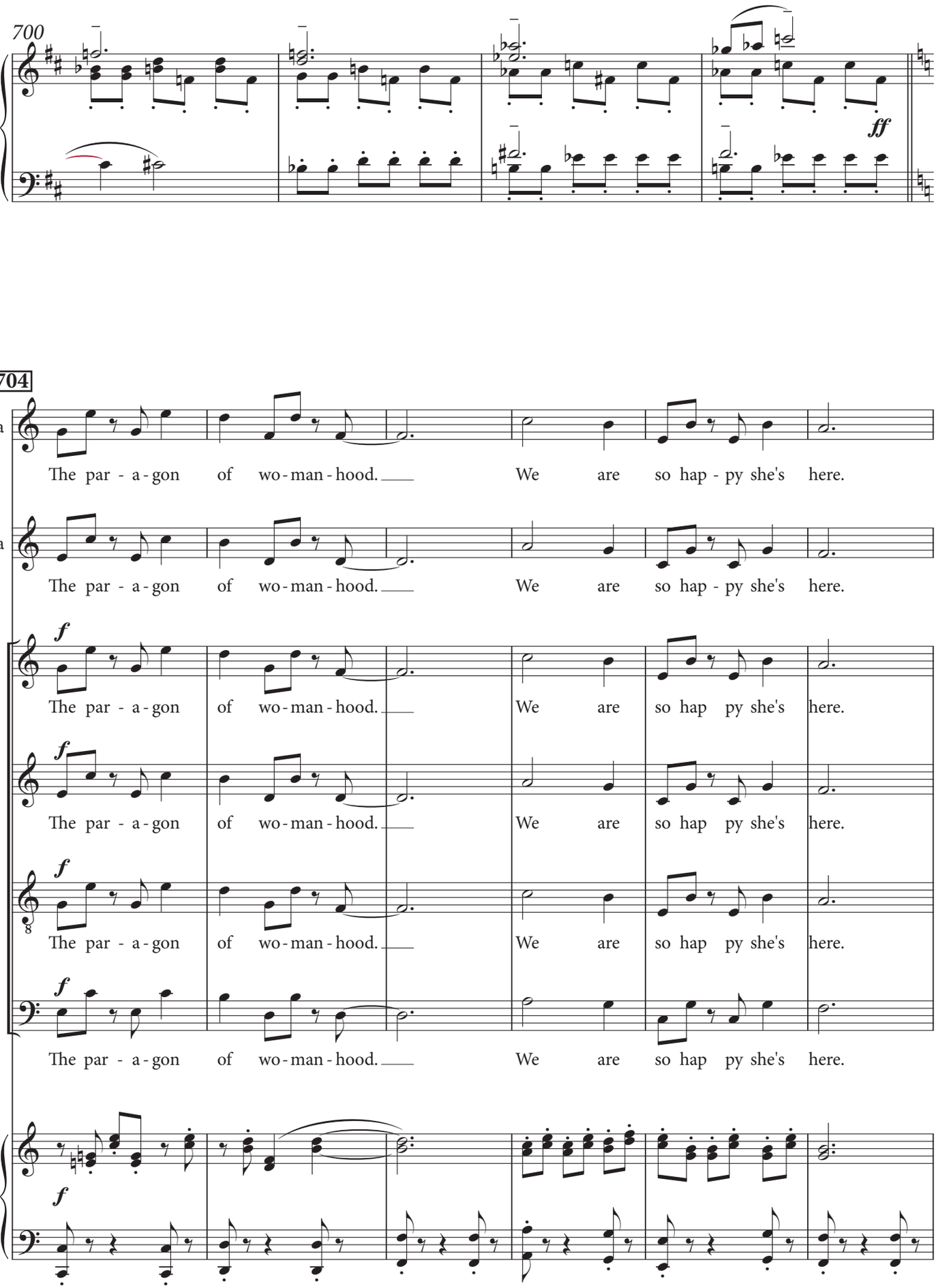

645
647
Gerda
If a - ny - bod - y asks just say it's
pp
649
Gerda
Ein - ar's sis - ter from Vej - le. Ein - ar's sis - ter from Vej - le. Li - li.
Anna
Ein - ar's sis - ter from Vej - le. Li - li.
653
Gerda
Li - li. Ein - ar's pret - ty sis - ter.
Anna
Li - li.
mp

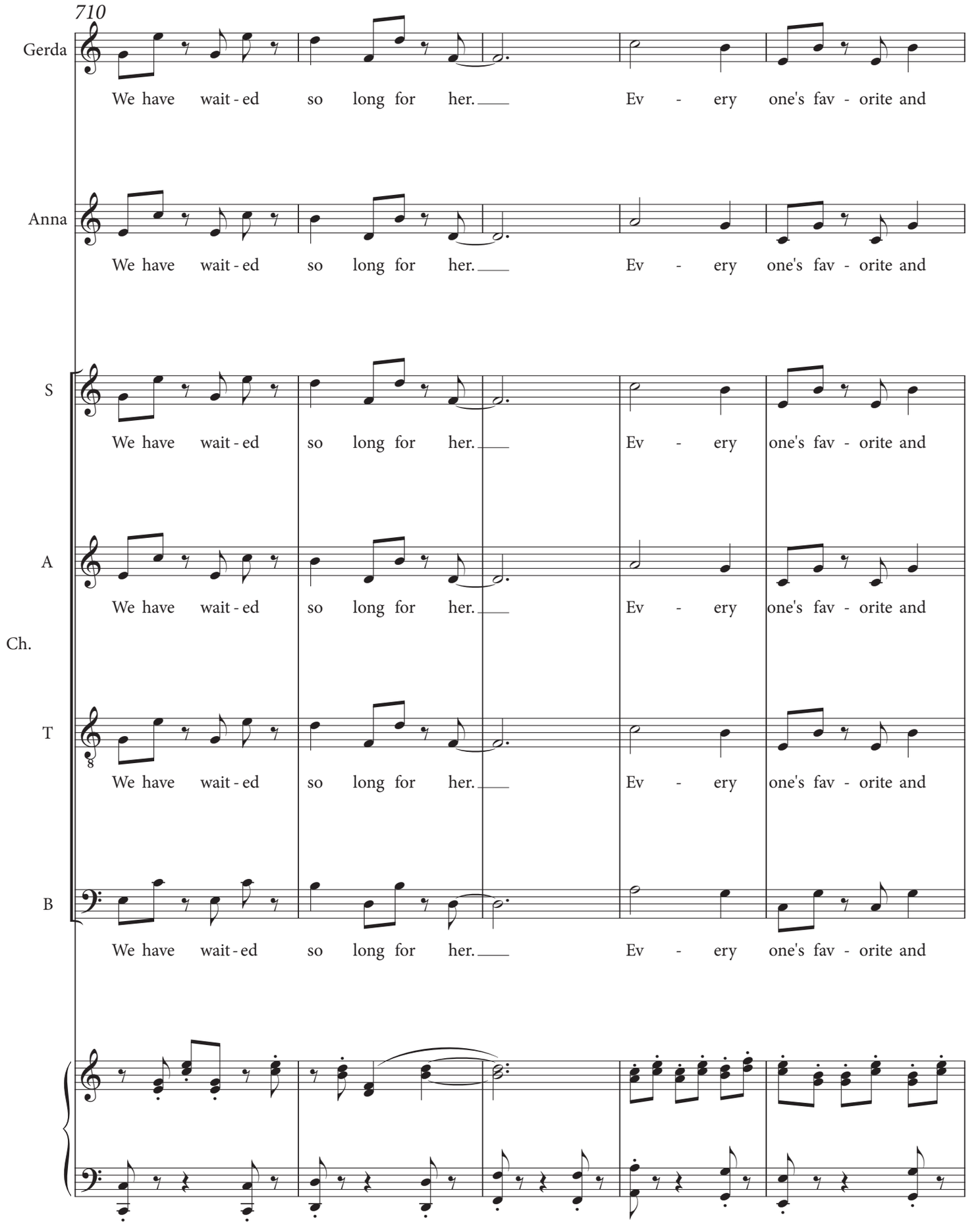

657
Gerda
We have wait - ed so long for her vis - it.
660
Gerda
You will fin - ally get to meet her.
663
664
Gerda
Li - li.
Anna
Li - li. She is el - e - gant and
f

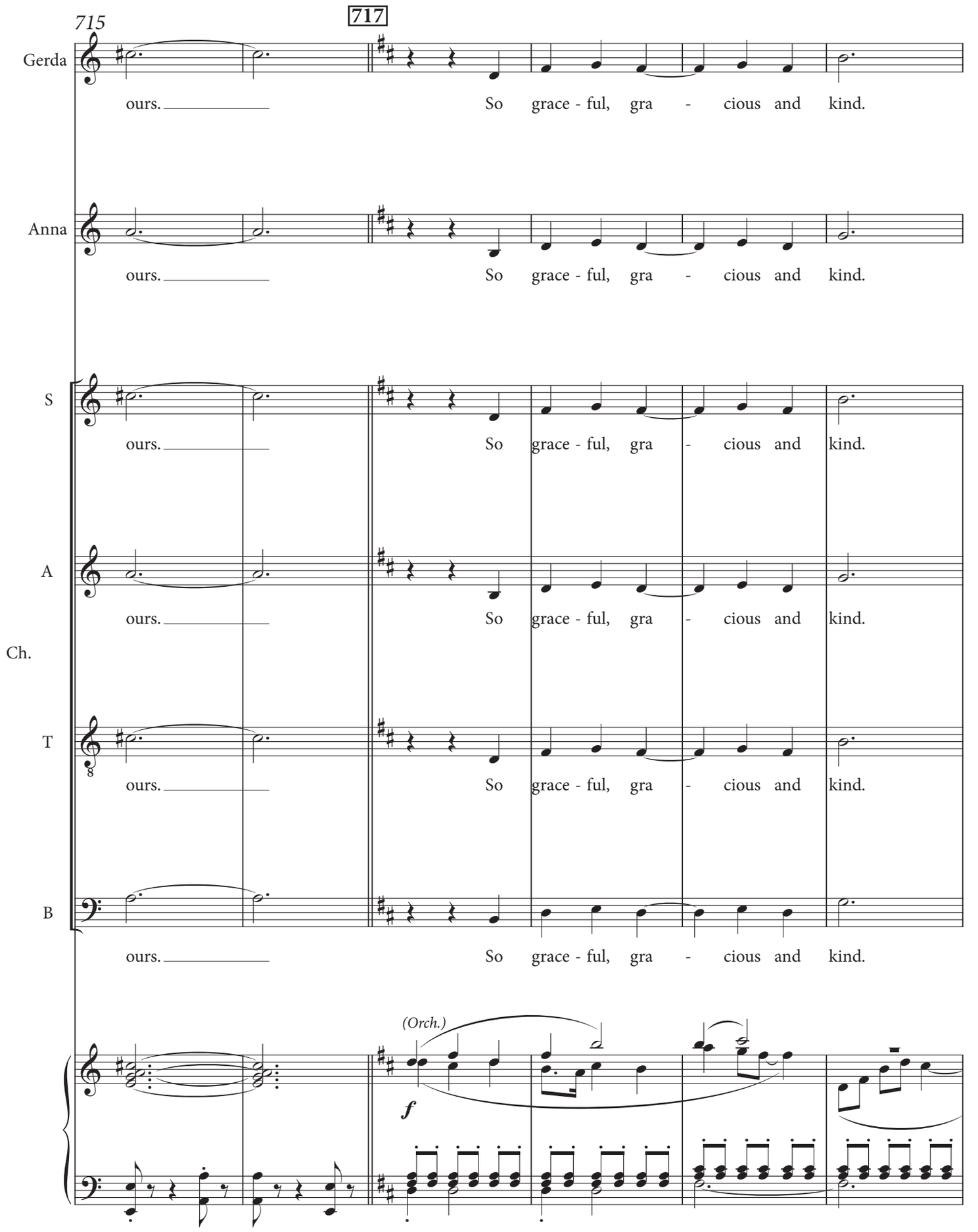

666
Anna
so re-fined as you have oft - en told me.
mp
669
Gerda
We have wait - ed so long for her to vis - it
Anna
for her vis - it.
673
Gerda
The par - a - gon of wo - man - hood. We are
Anna
The par - a - gon of wo - man - hood. We are
f

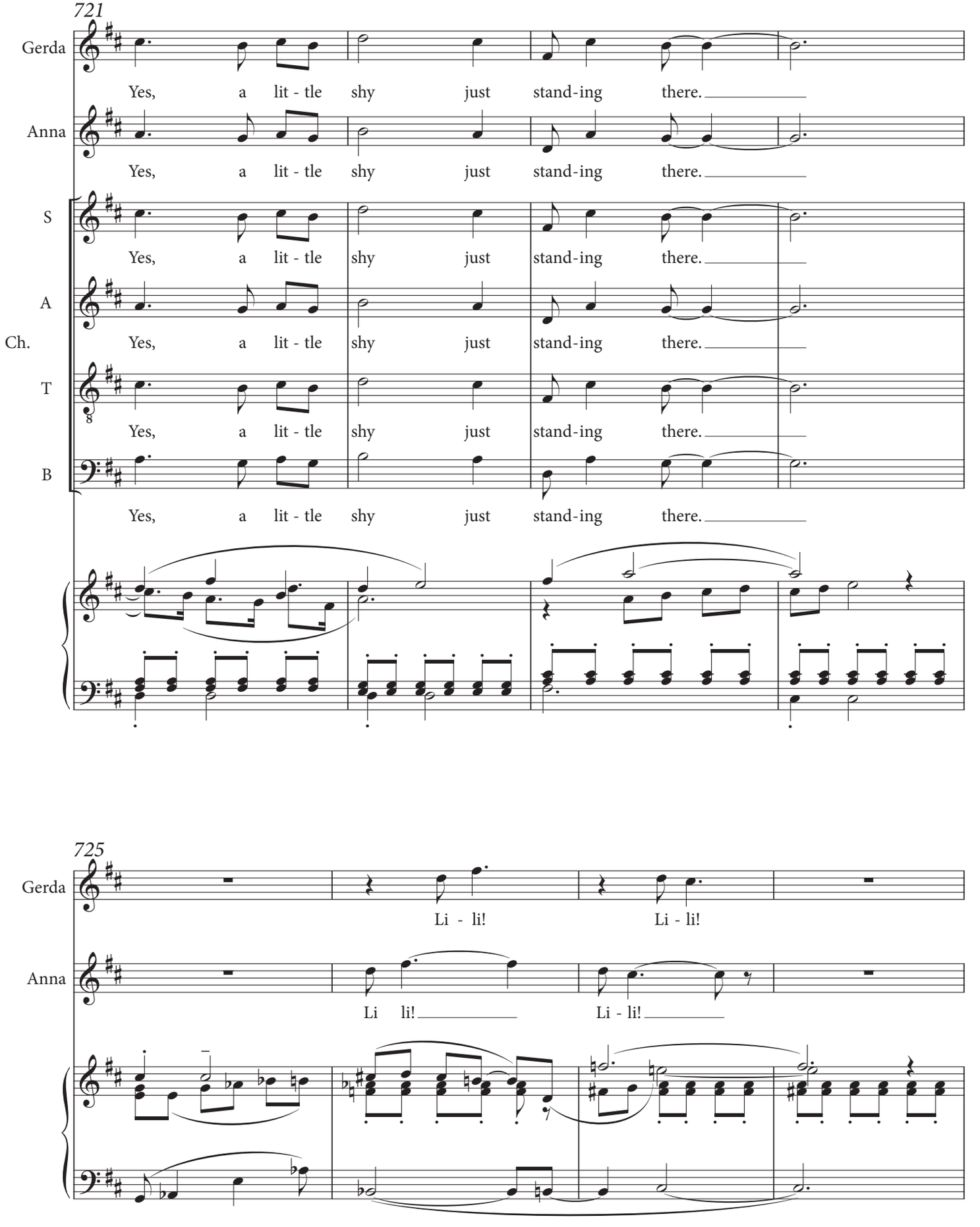

677
Gerda
so hap - py she's here. We have wait - ed so long for her.
Anna
so hap - py she's here. We have wait - ed so long for her.
682
Gerda
Ev - - - ery one's fav - orite and ours.
Anna
Ev - - - ery one's fav - orite and ours.
686
Gerda
So grace - ful, gra - - - cious and kind.
Anna
So grace - ful, gra - - - cious and kind.
mf

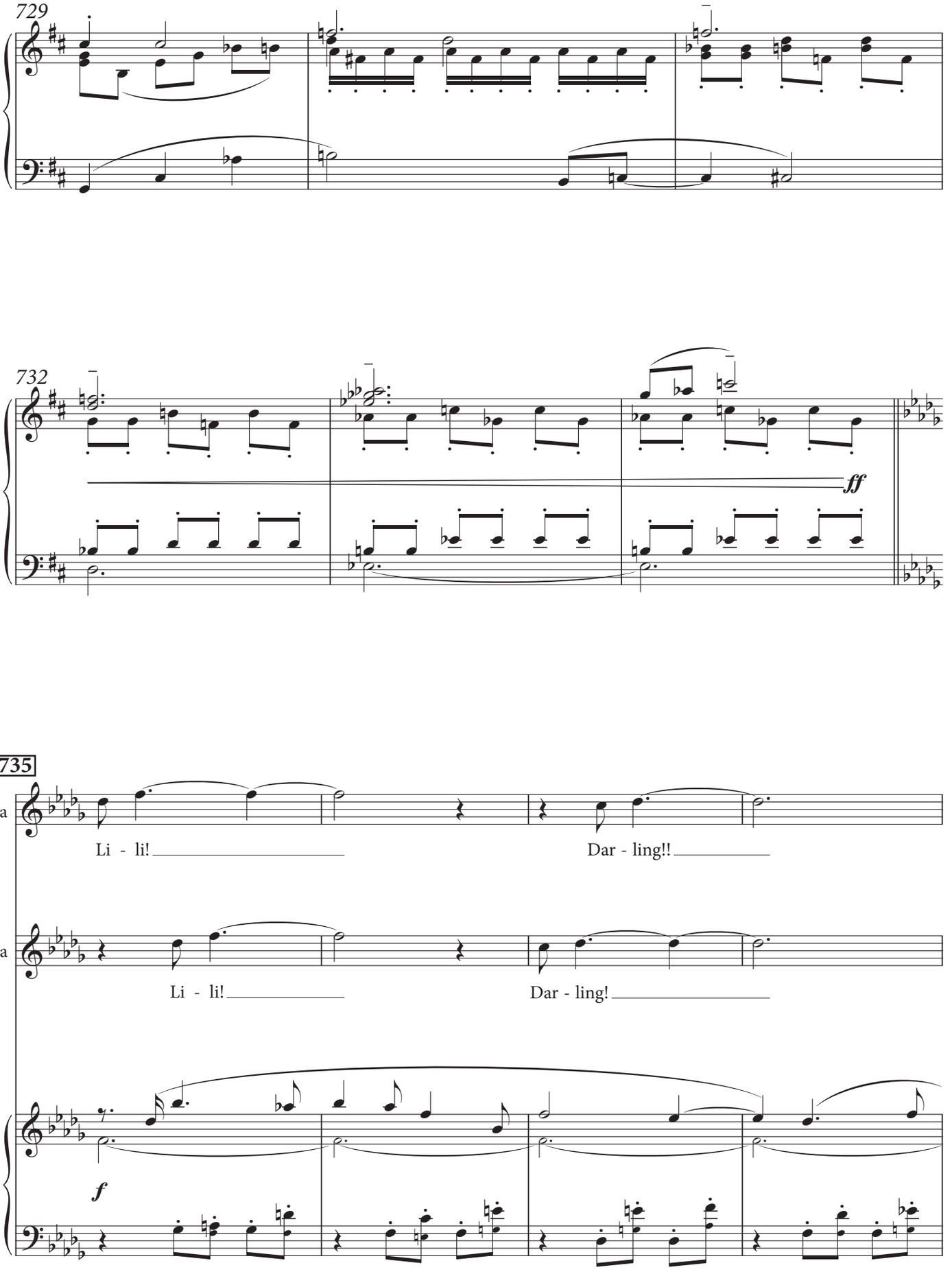

690
Gerda
Yes, a lit - tle shy just stand-ing there.
Anna
Yes, a lit - tle shy just stand-ing there.
694
(they call out to her across the room)
Gerda
Li - li! Li - li!
Anna
Li - li! Li - li!
mf
697
Gerda
pp cresc.
(Stg. ensemble)

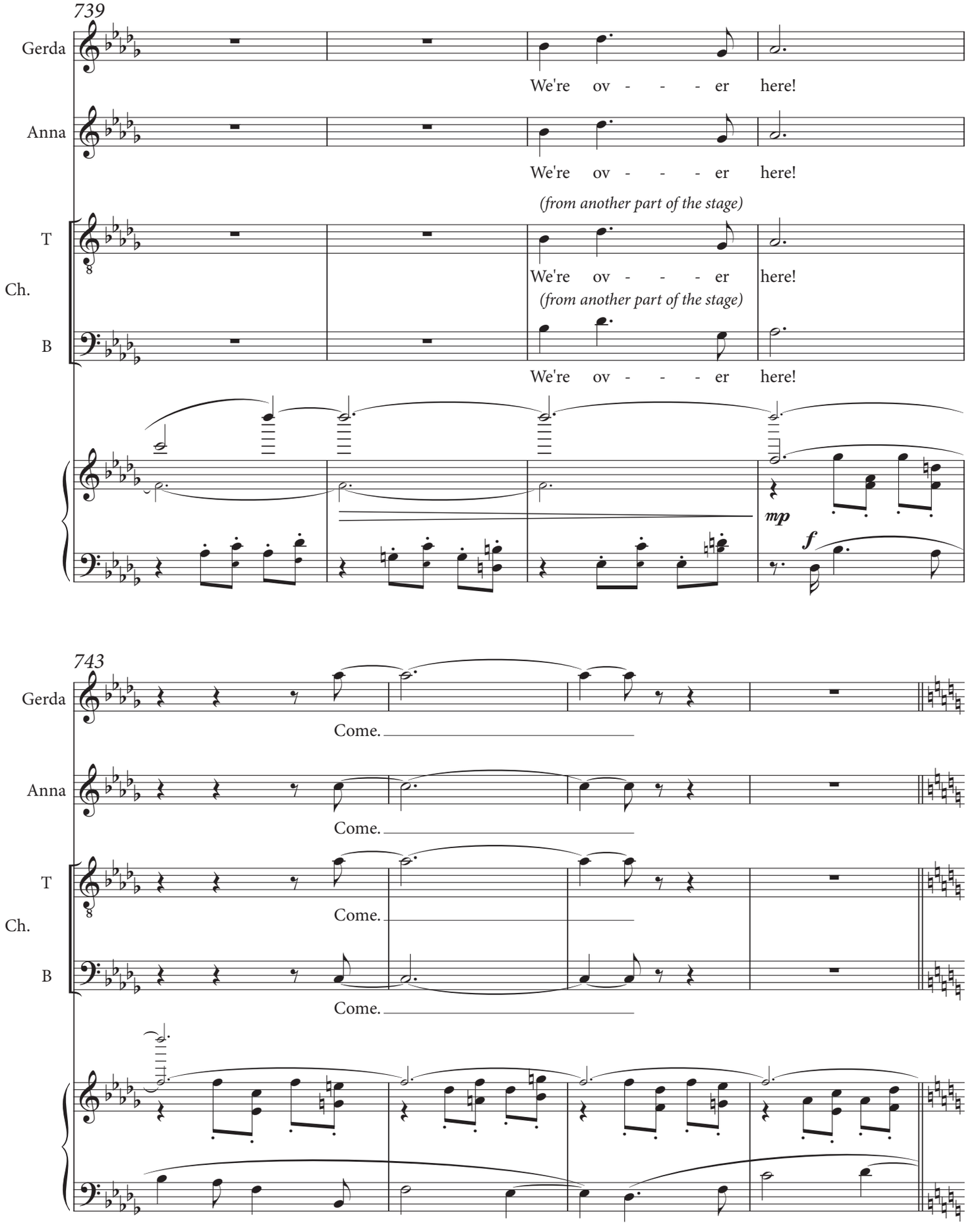

700
704
Gerda
The par - a - gon of wo - man - hood. We are so hap - py she's here.
Anna
The par - a - gon of wo - man - hood. We are so hap - py she's here.
S
The par - a - gon of wo - man - hood. We are so hap py she's here.
A
The par - a - gon of wo - man - hood. We are so hap py she's here.
Ch.
T
The par - a - gon of wo - man - hood. We are so hap py she's here.
B
The par - a - gon of wo - man - hood. We are so hap py she's here.
ff
f


710
Gerda
We have wait - ed so long for her. Ev - ery one's fav - orite and
Anna
We have wait - ed so long for her. Ev - ery one's fav - orite and
S
We have wait - ed so long for her. Ev - ery one's fav - orite and
A
We have wait - ed so long for her. Ev - ery one's fav - orite and
Ch.
T
We have wait - ed so long for her. Ev - ery one's fav - orite and
B
We have wait - ed so long for her. Ev - ery one's fav - orite and

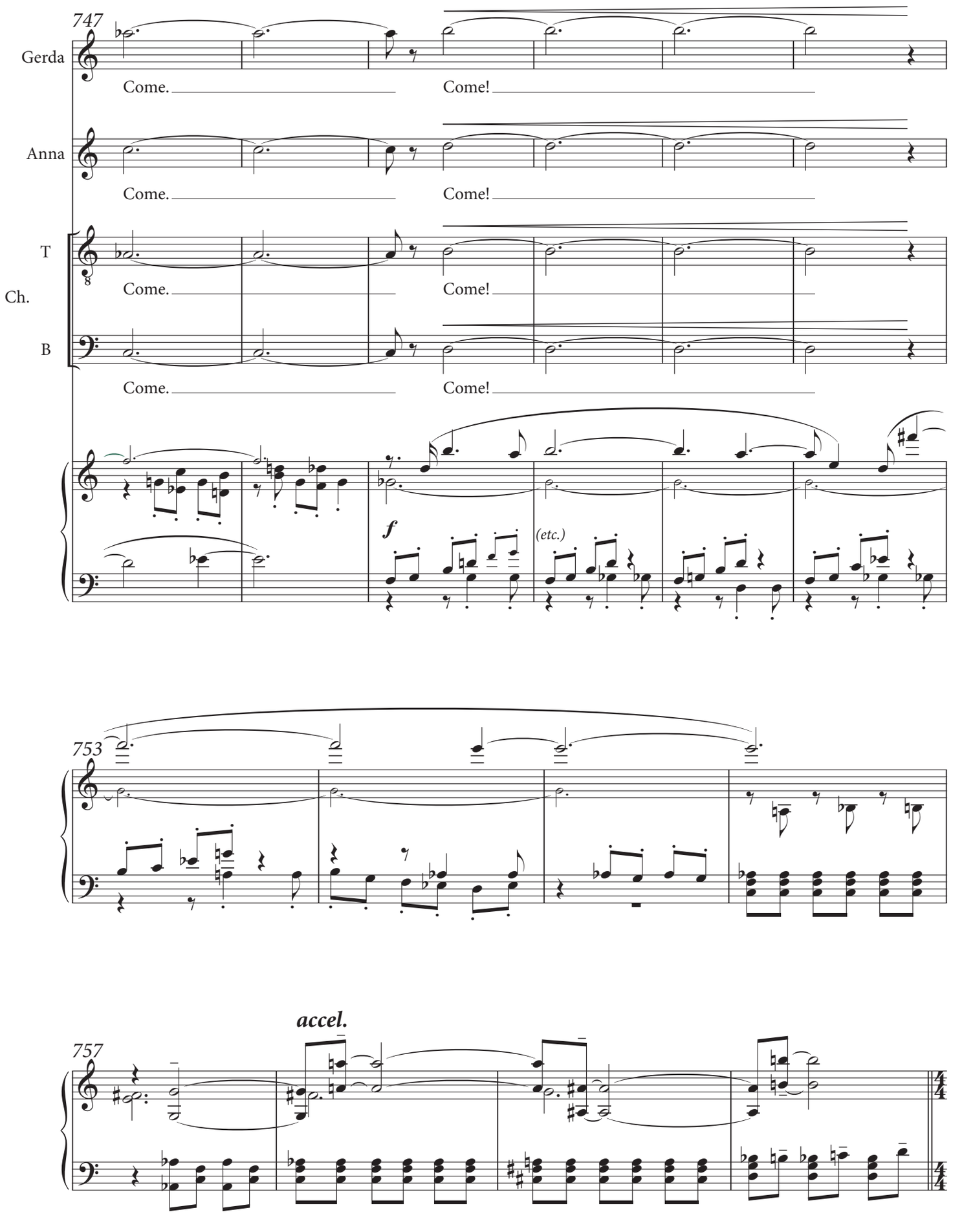

715
717
Gerda
ours.
So grace - ful, gra - cious and kind.
Anna
ours.
So grace - ful, gra - cious and kind.
S
ours.
So grace - ful, gra - cious and kind.
A
ours.
So grace - ful, gra - cious and kind.
Ch.
T
ours.
So grace - ful, gra - cious and kind.
B
ours.
So grace - ful, gra - cious and kind.
(Orch.)
f


721
Gerda
Yes, a lit - tle shy just stand-ing there.
Anna
Yes, a lit - tle shy just stand-ing there.
S
Yes, a lit - tle shy just stand-ing there.
A
Yes, a lit - tle shy just stand-ing there.
Ch.
T
Yes, a lit - tle shy just stand-ing there.
B
Yes, a lit - tle shy just stand-ing there.
725
Gerda
Li - li! Li - li!
Anna
Li li! Li - li!


729
732
ff
735
Gerda
Li - li!
Dar - ling!!
Anna
Li - li!
Dar - ling!
f

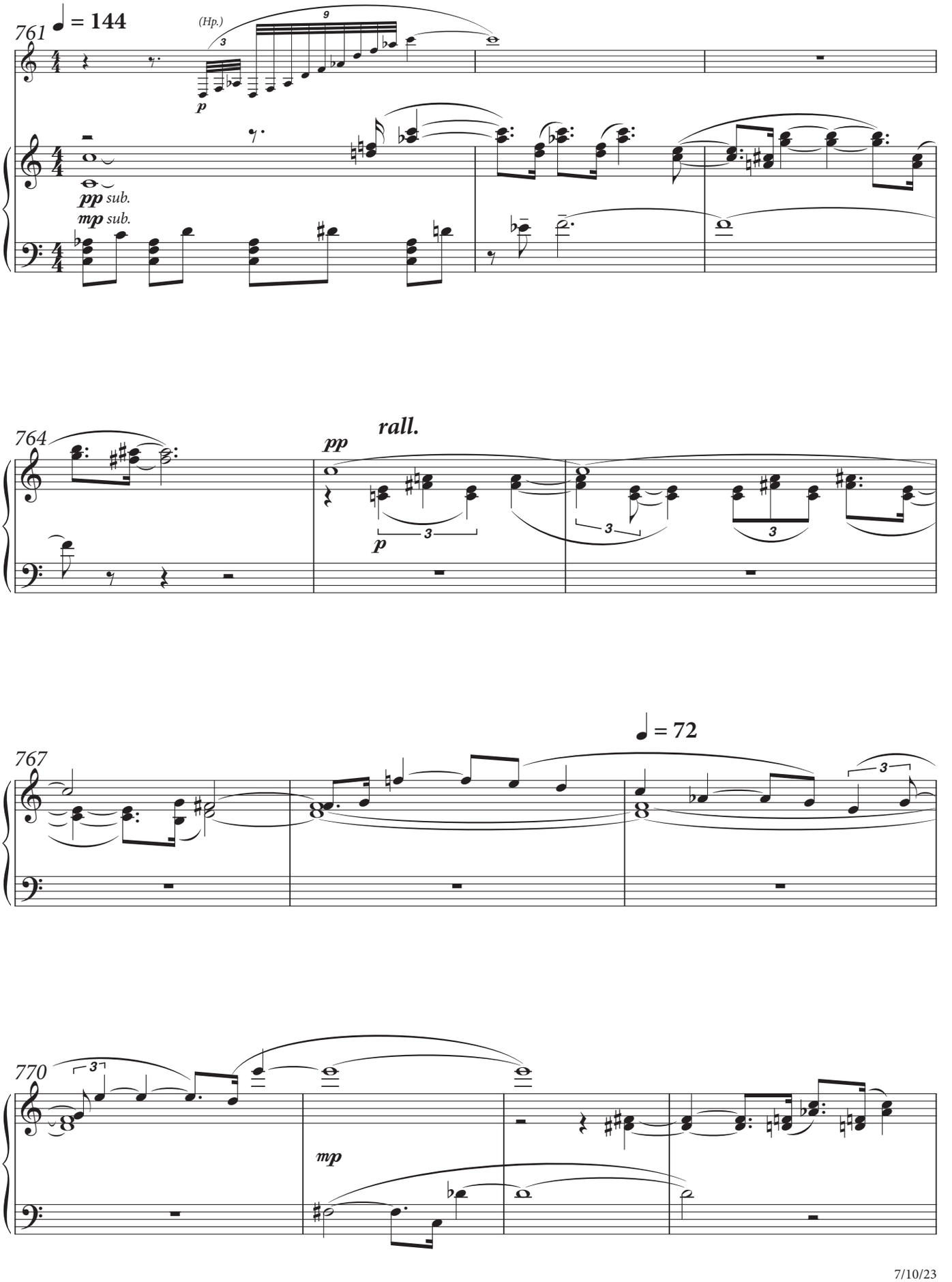

739
Gerda
We're ov - - - er here!
Anna
We're ov - - - er here!
(from another part of the stage)
T
Ch.
We're ov - - - er here!
(from another part of the stage)
B
We're ov - - - er here!
mp
f
743
Gerda
Come.
Anna
Come.
T
Ch.
Come.
B
Come.

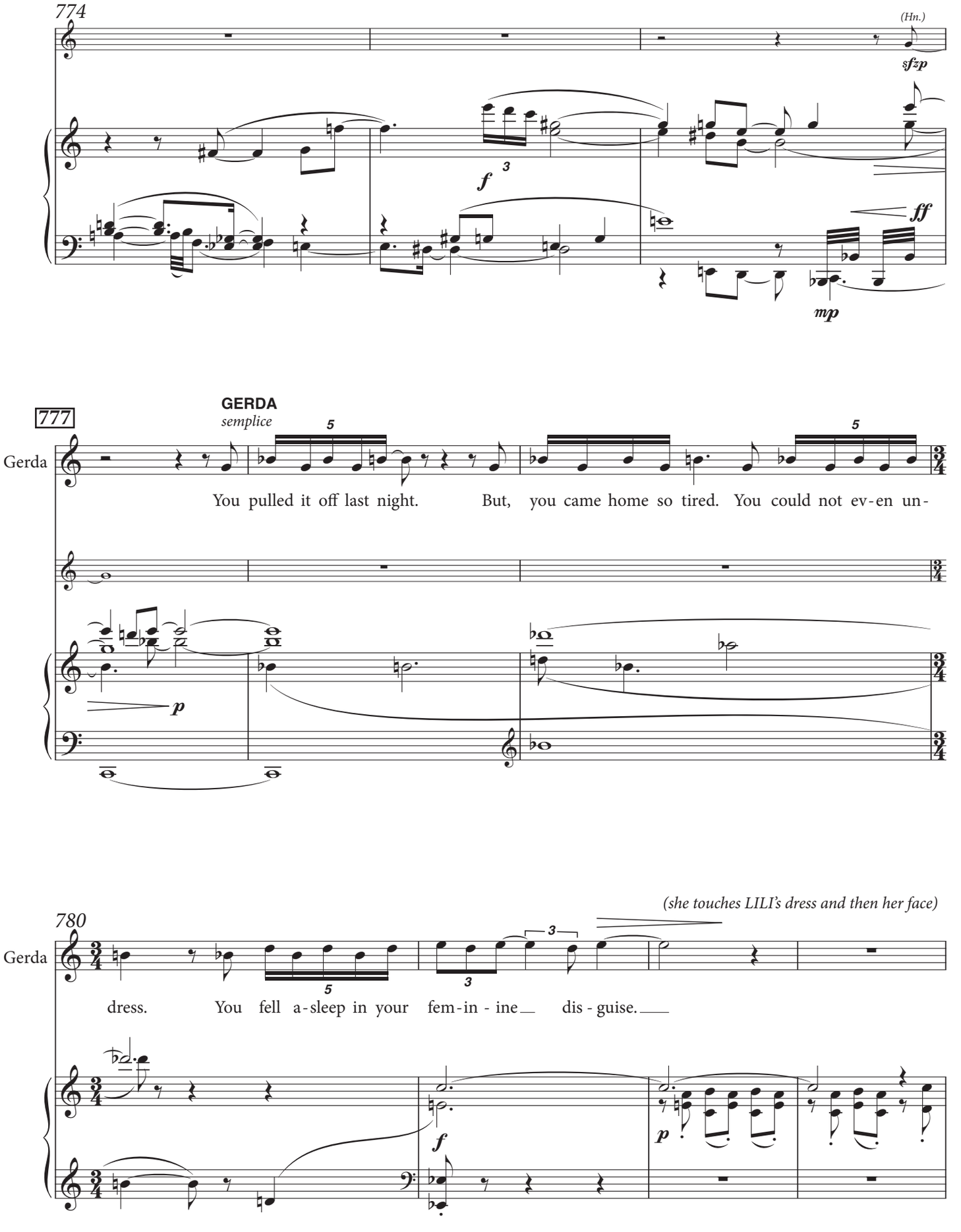
LILI breaks through the circle of men surrounding her and hurries over to ANNA and GERDA.

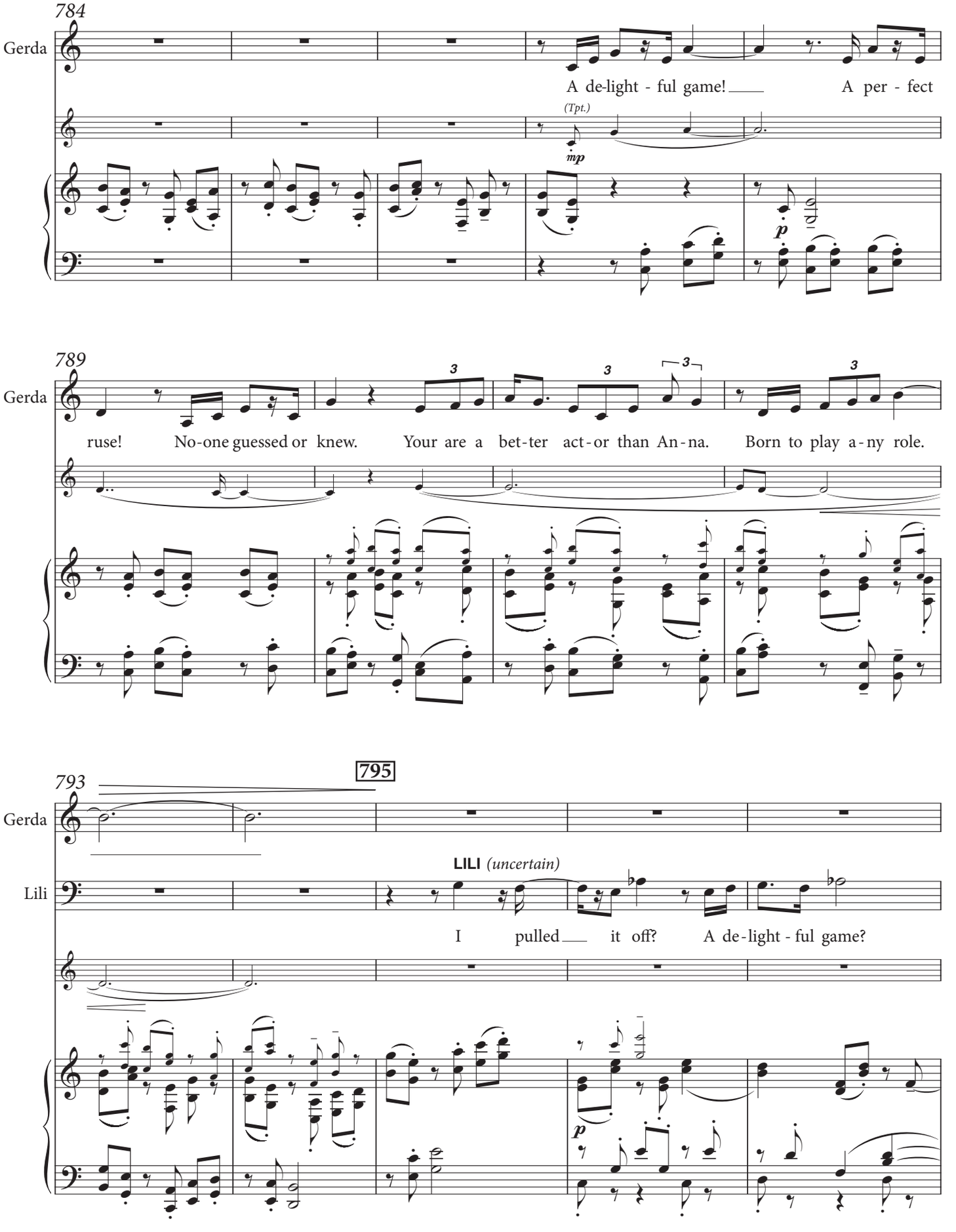


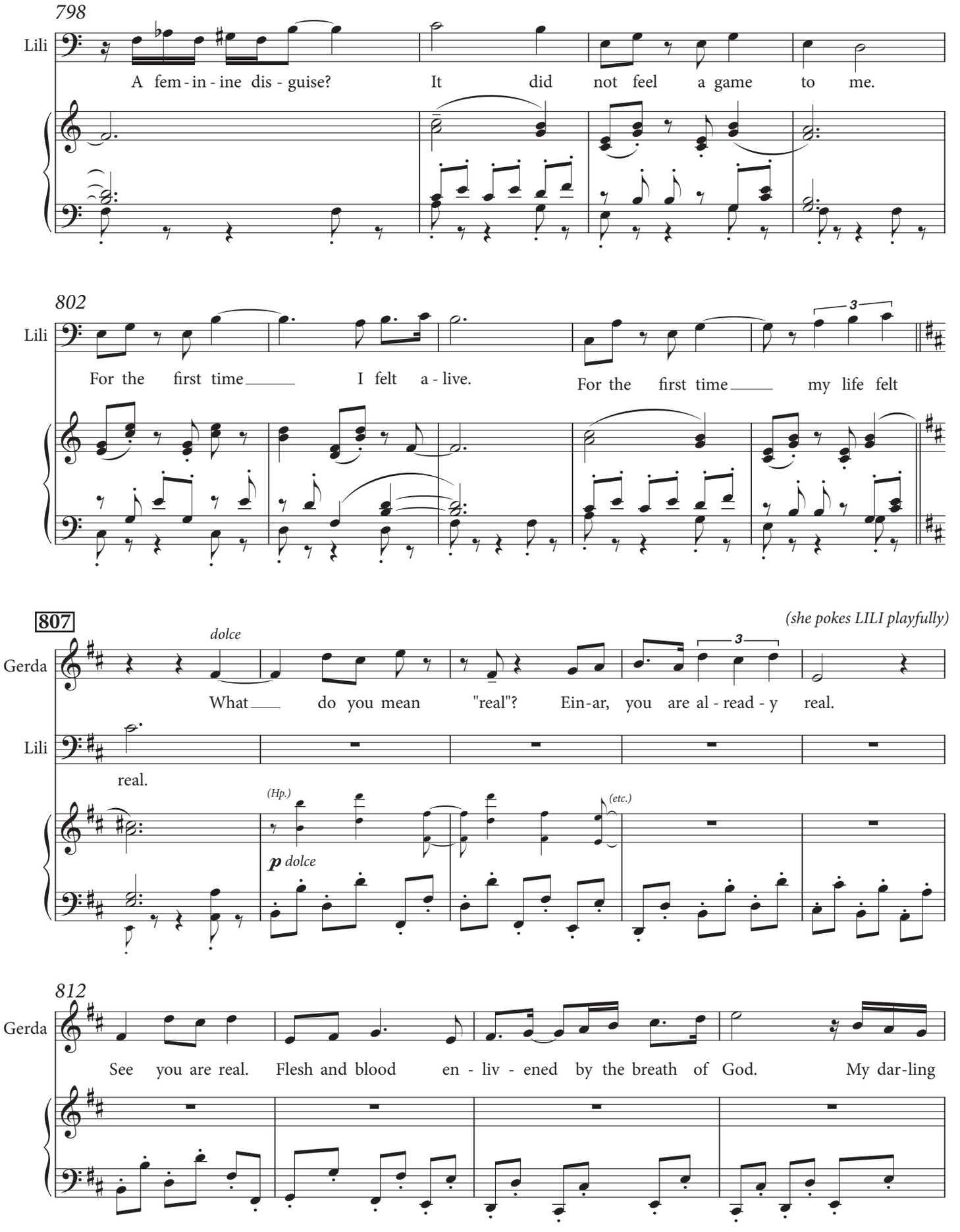
GERDA and LILI are in bed. GERDA wakes up and turns to LILI who is drowsy but just waking up as well. GERDA notices LILI has slept in LILI's clothes.

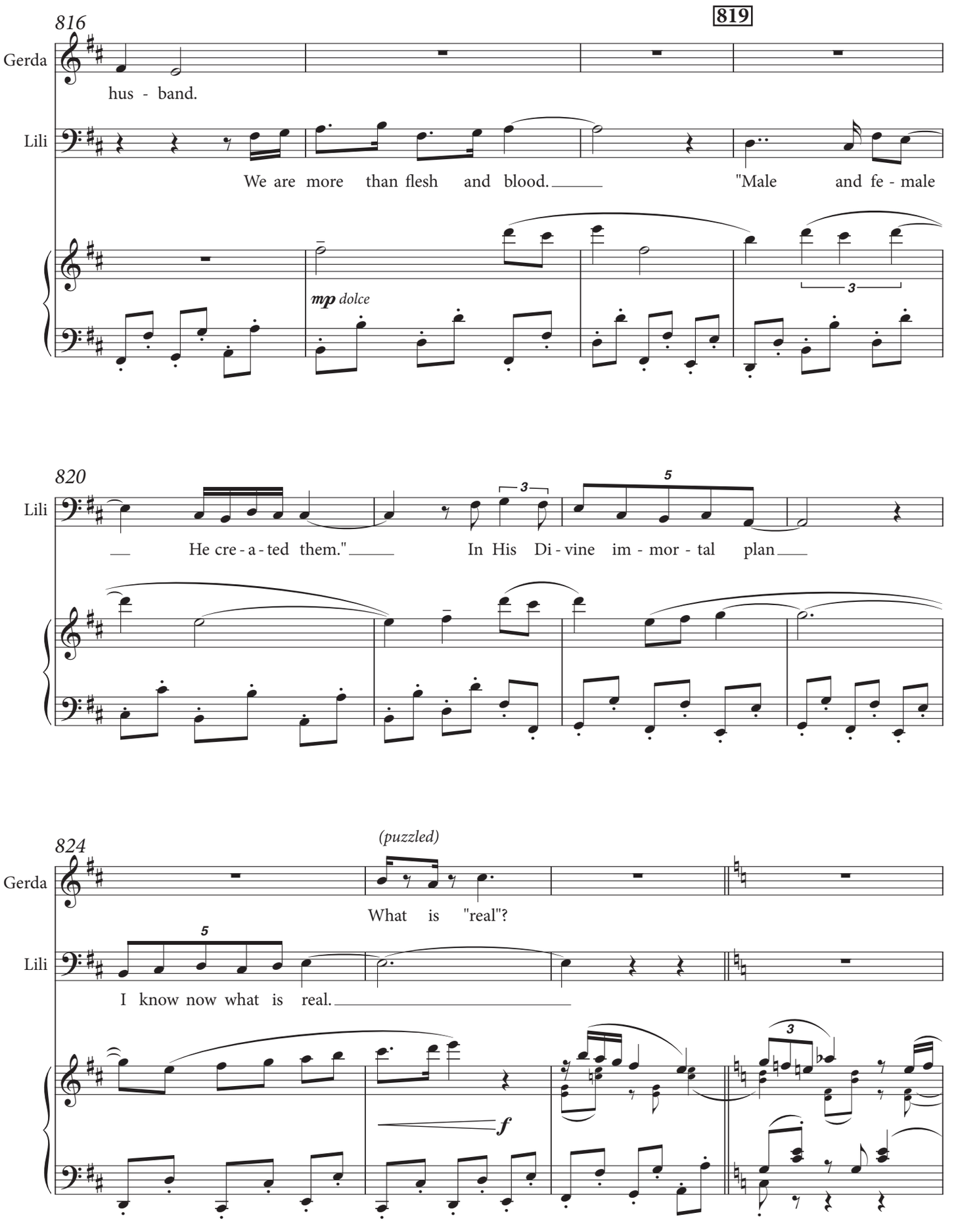
Scene 4 Next morning. Wegener Apartment Bedroom

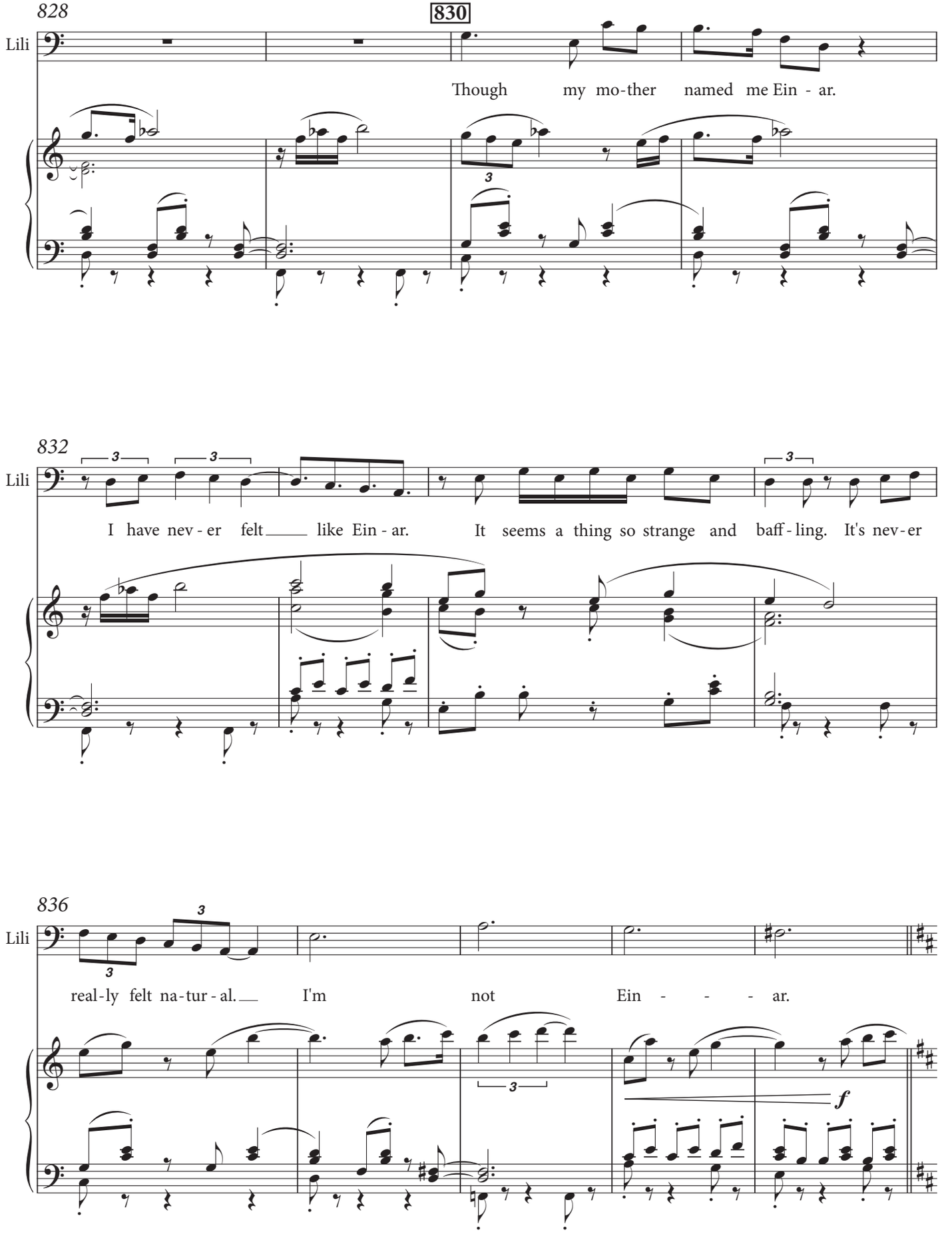


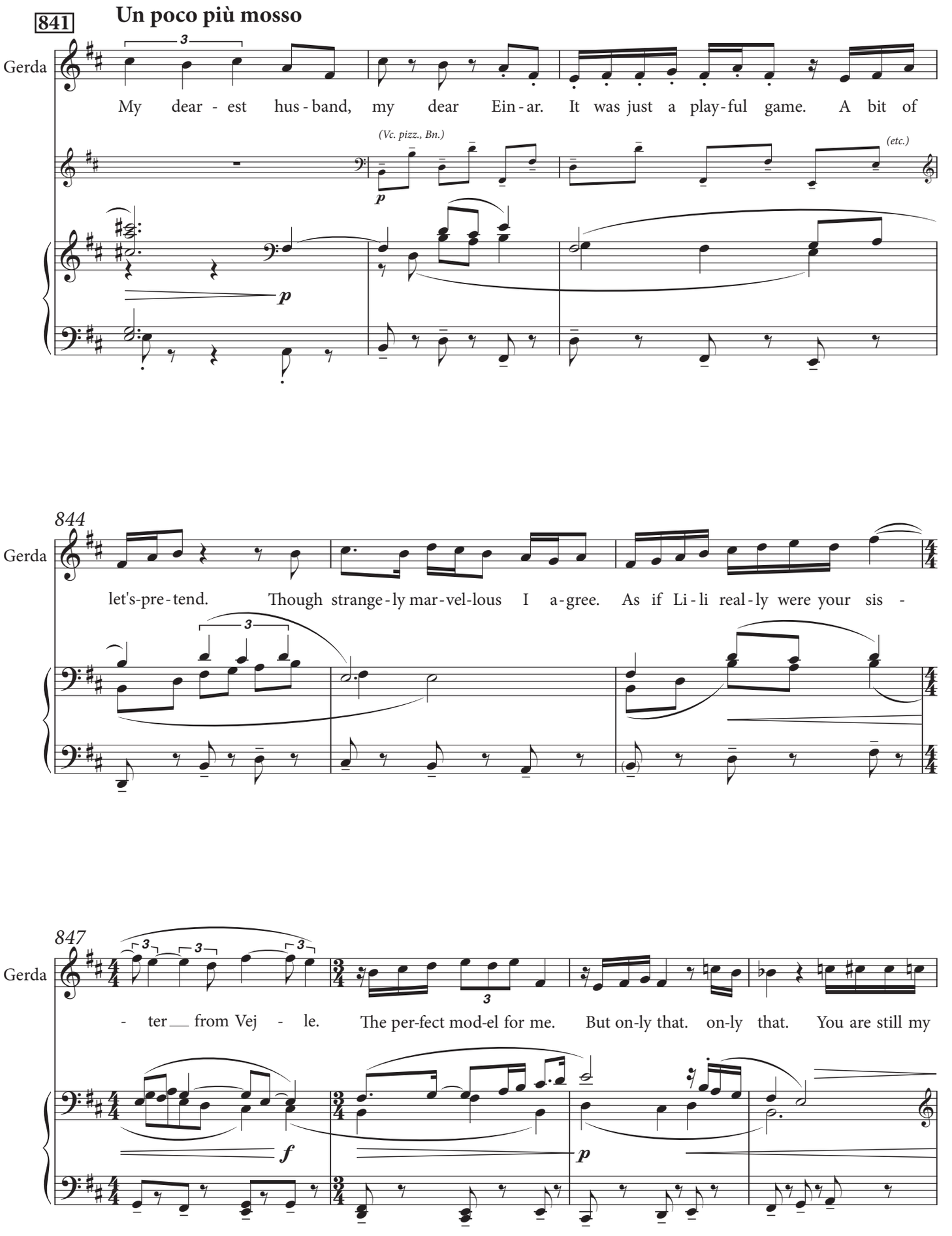

774
(Hn.)
sfzp
f
3
ff
mp
777
GERDA
semplice
5
Gerda
You pulled it off last night. But, you came home so tired. You could not ev-en un-
p
(she touches LILI's dress and then her face)
780
Gerda
dress. You fell a-sleep in your fem-in - ine dis - guise.
3
f
p

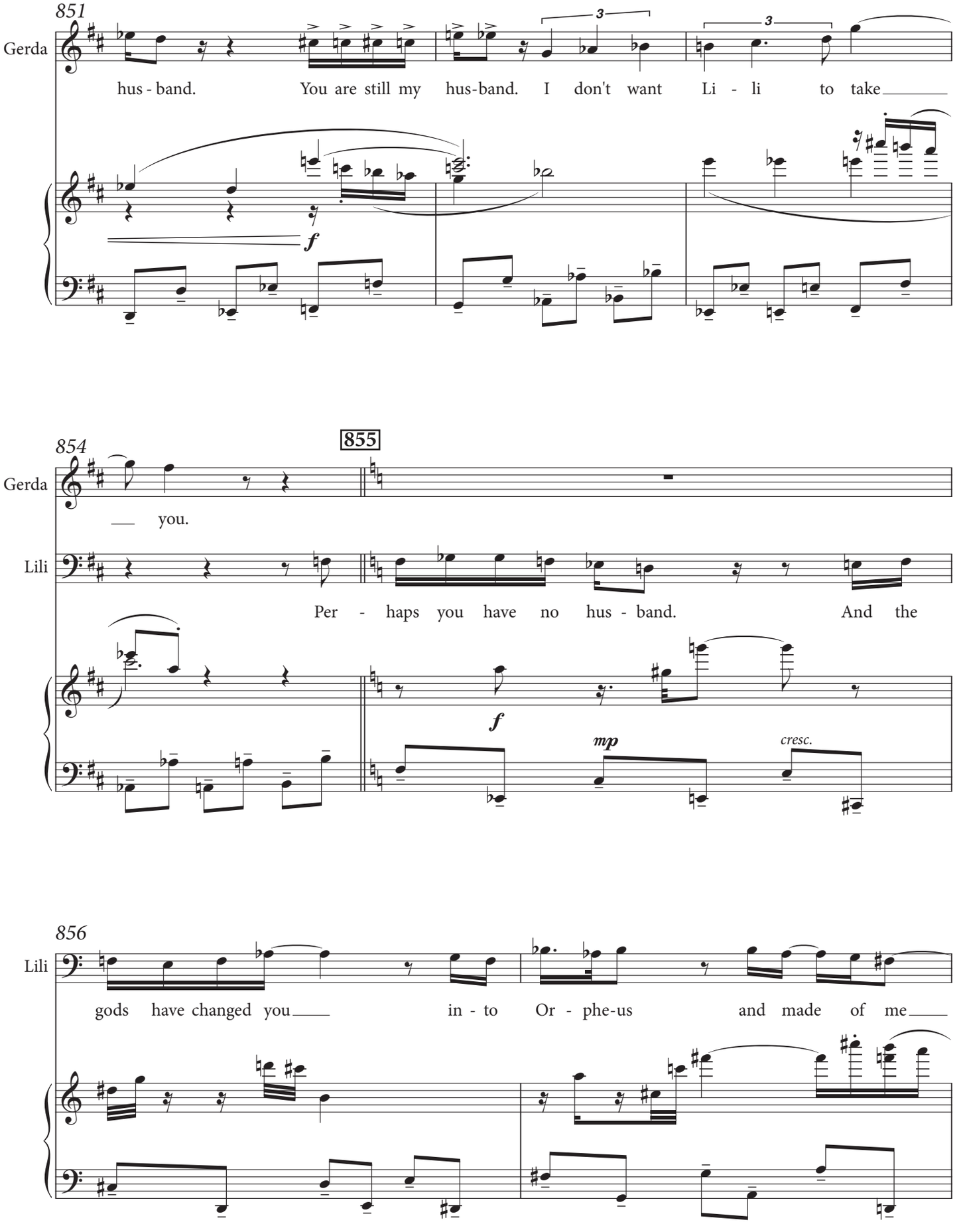

784
Gerda
A de-light - ful game! A per - fect
(Tpt.)
mp
p
789
Gerda
ruse! No-one guessed or knew. Your are a bet-ter act-or than An-na. Born to play a-ny role.
3
793
795
Gerda
LILI (uncertain)
Lili
I pulled it off? A de-light - ful game?
p

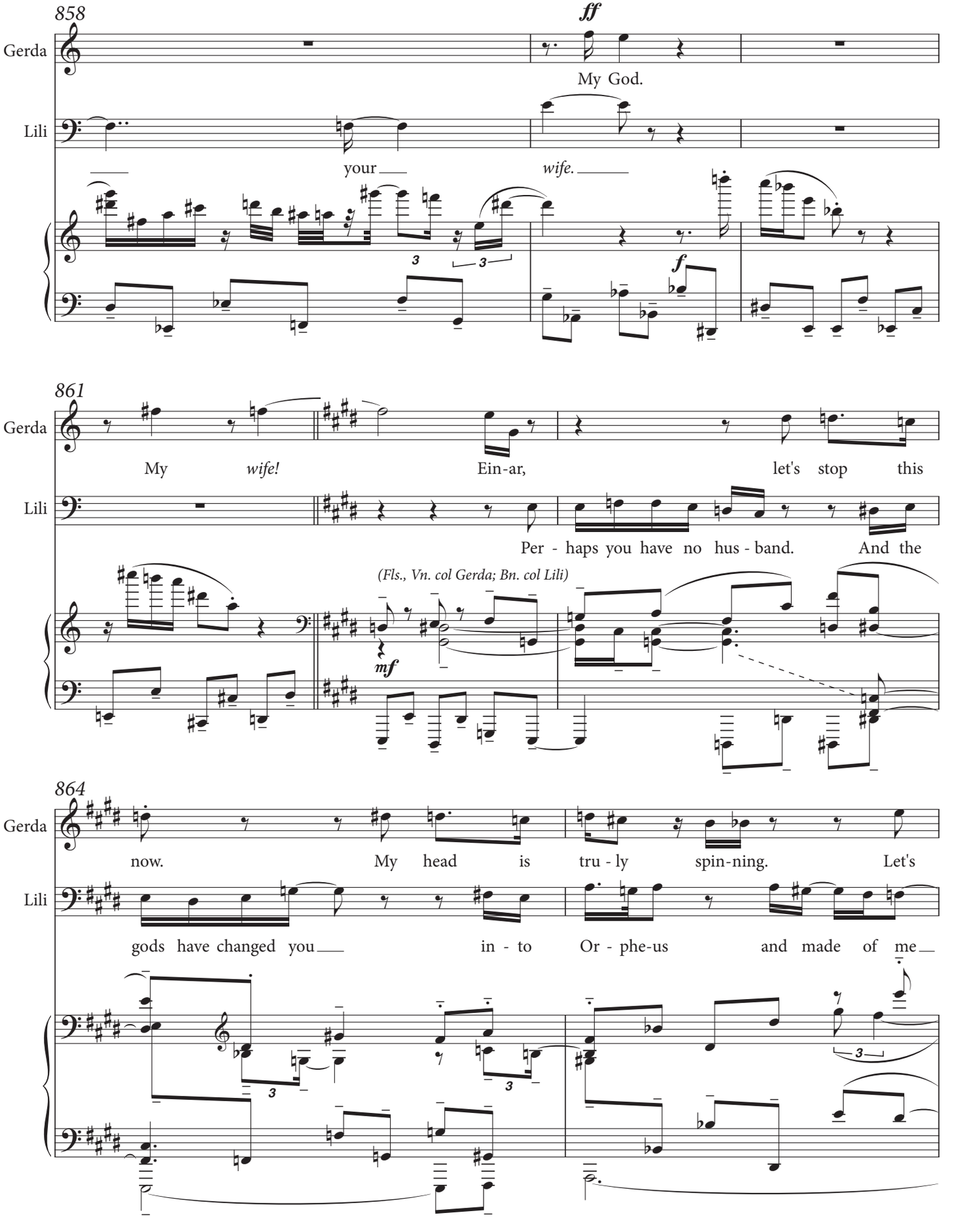

798
Lili
A fem - in - ine dis - guise? It did not feel a game to me.
802
Lili
For the first time I felt a - live. For the first time my life felt
807
(she pokes LILI playfully)
dolce
Gerda
What do you mean "real"? Ein-ar, you are al - read - y real.
Lili
real.
(Hp.)
p dolce
(etc.)
812
Gerda
See you are real. Flesh and blood en - liv - ened by the breath of God. My dar-ling

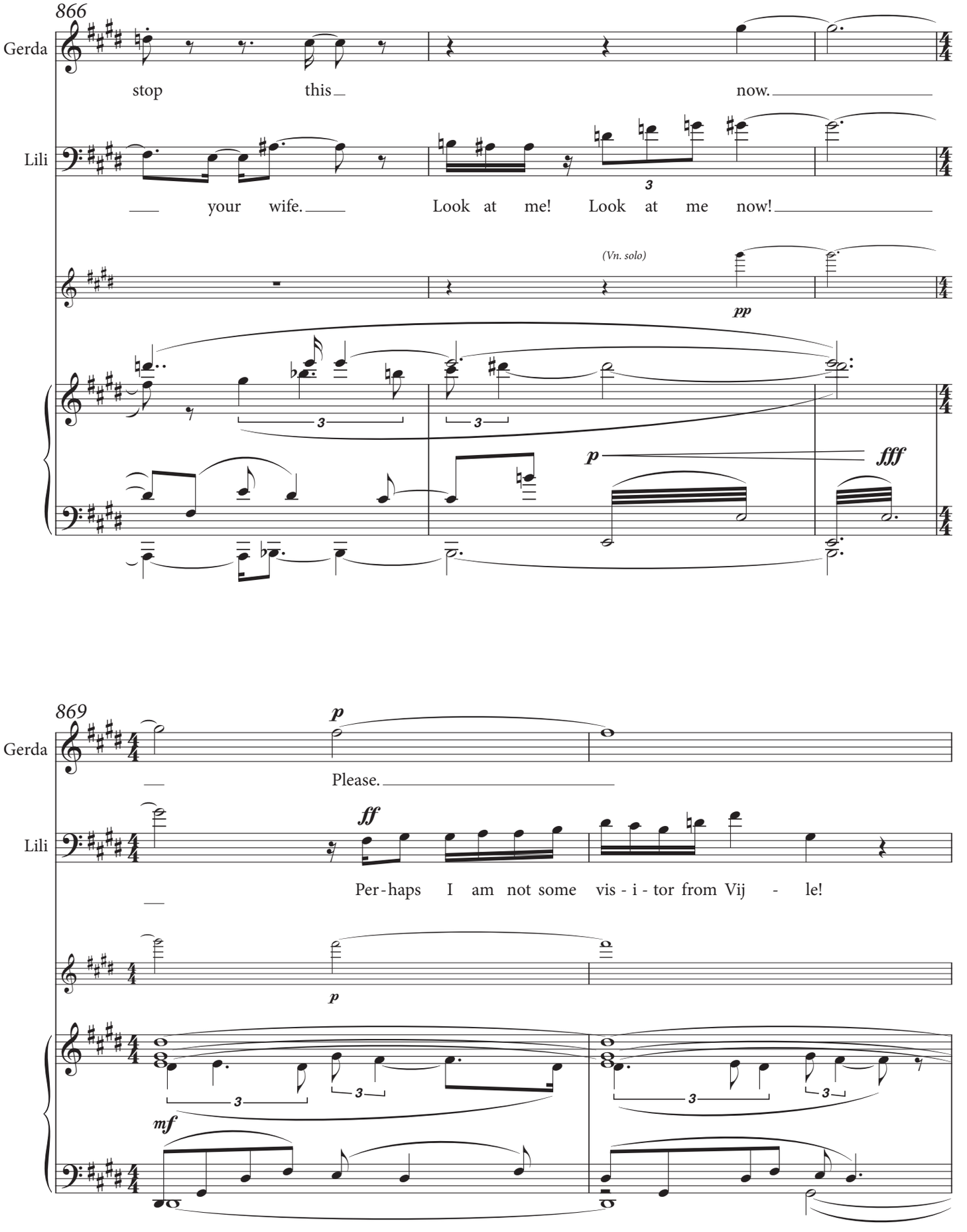

816
819
Gerda
hus - band.
Lili
We are more than flesh and blood. "Male and fe - male
mp dolce
3
820
Lili
He cre - a - ted them." In His Di - vine im - mor - tal plan
3
5
824
(puzzled)
Gerda
What is "real"?
Lili
I know now what is real.
5
3
f

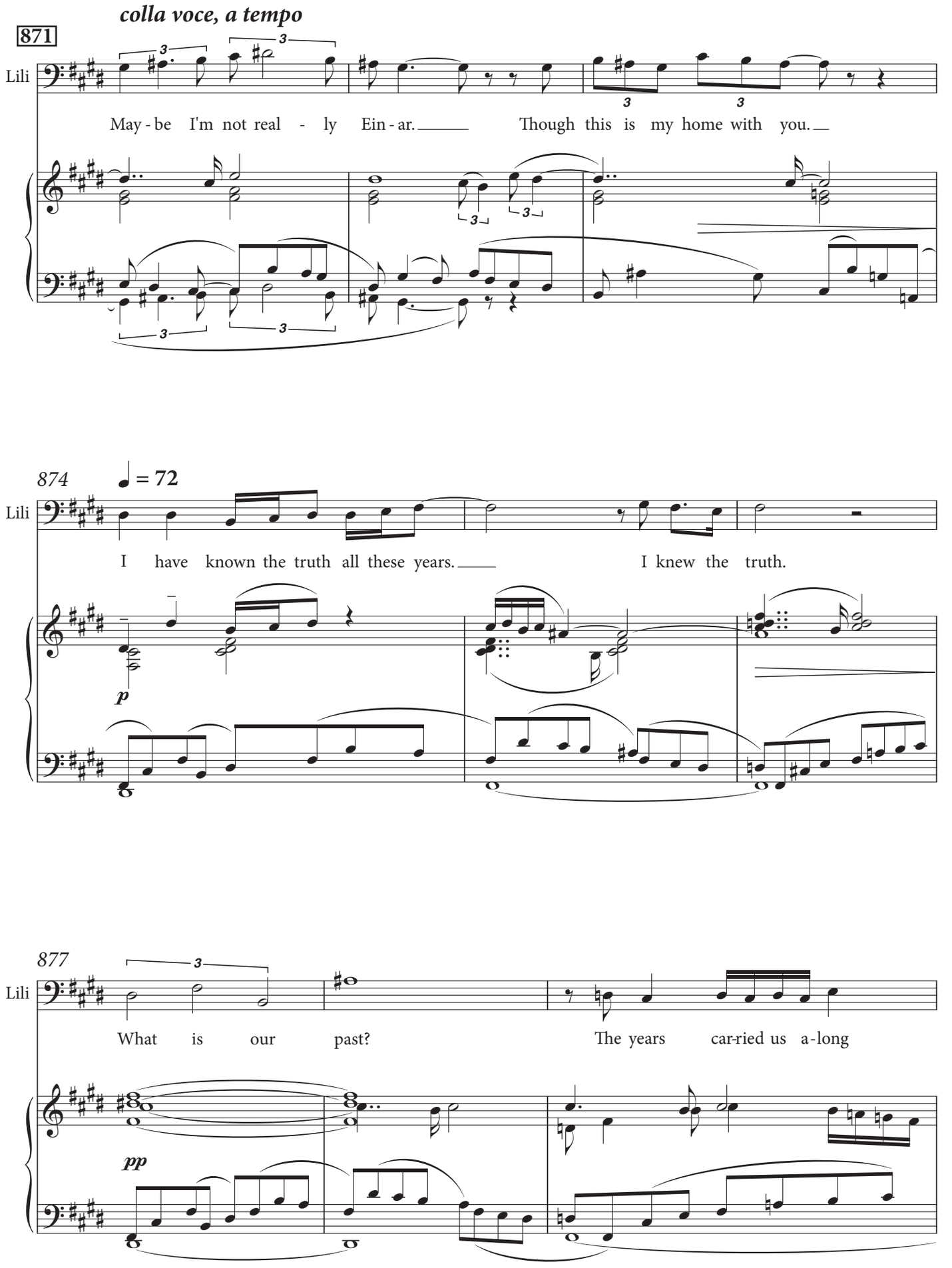

828
830
Lili
Though my mo-ther named me Ein - ar.
832
Lili
I have nev - er felt like Ein - ar. It seems a thing so strange and baff - ling. It's nev - er
836
Lili
real - ly felt na - tur - al. I'm not Ein - - - ar.
f

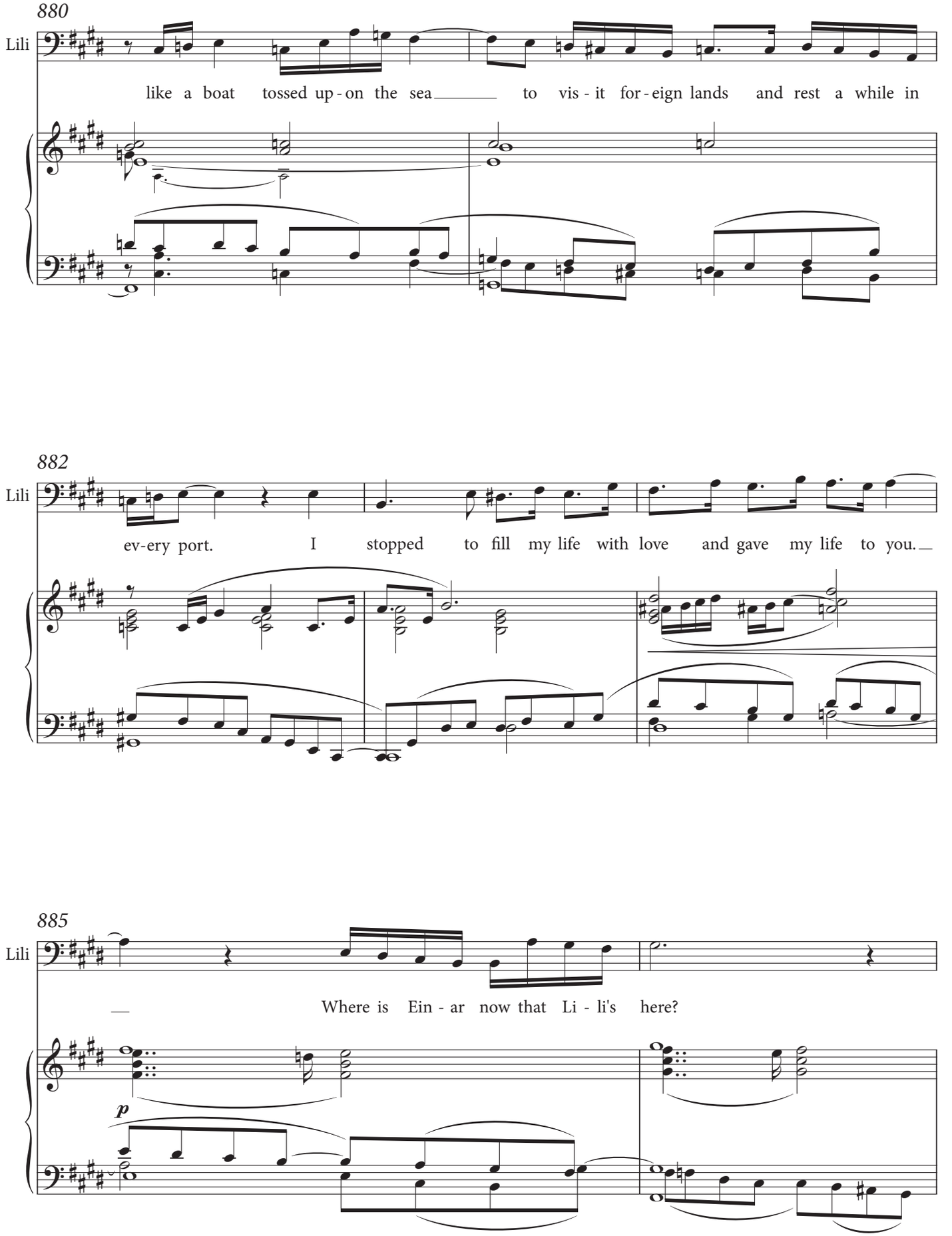

841
Un poco più mosso
Gerda
My dear - est hus - band, my dear Ein - ar. It was just a play - ful game. A bit of
(Vc. pizz., Bn.)
(etc.)
844
Gerda
let's-pre - tend. Though strange - ly mar - vel - lous I a - gree. As if Li - li real - ly were your sis -
847
Gerda
- ter from Vej - le. The per-fect mod-el for me. But on-ly that. on-ly that. You are still my

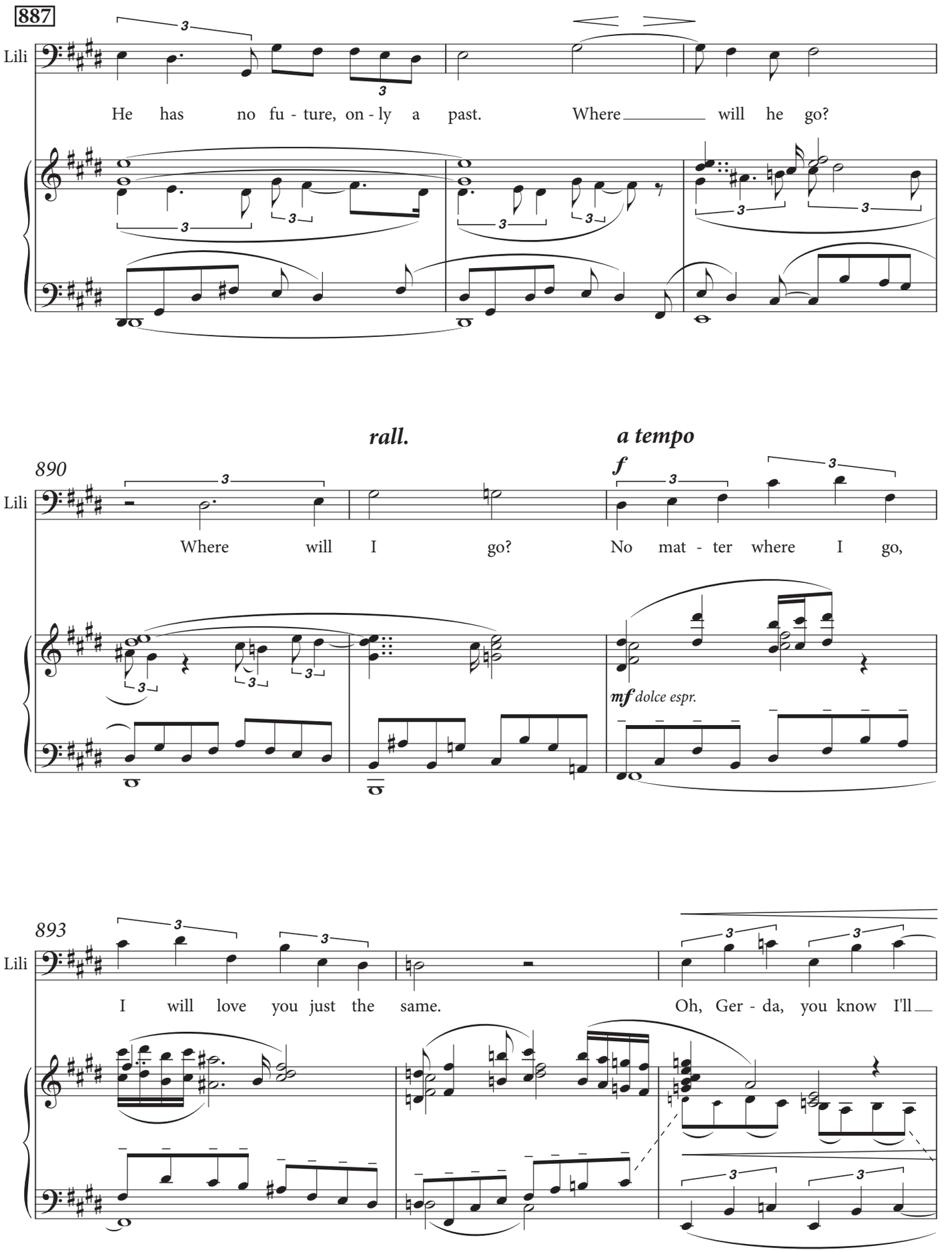

851
Gerda
hus - band. You are still my hus-band. I don't want Li - li to take
f
854
855
Gerda
you.
Lili
Per - haps you have no hus - band. And the
f
mp
cresc.
856
Lili
gods have changed you in - to Or - phe-us and made of me

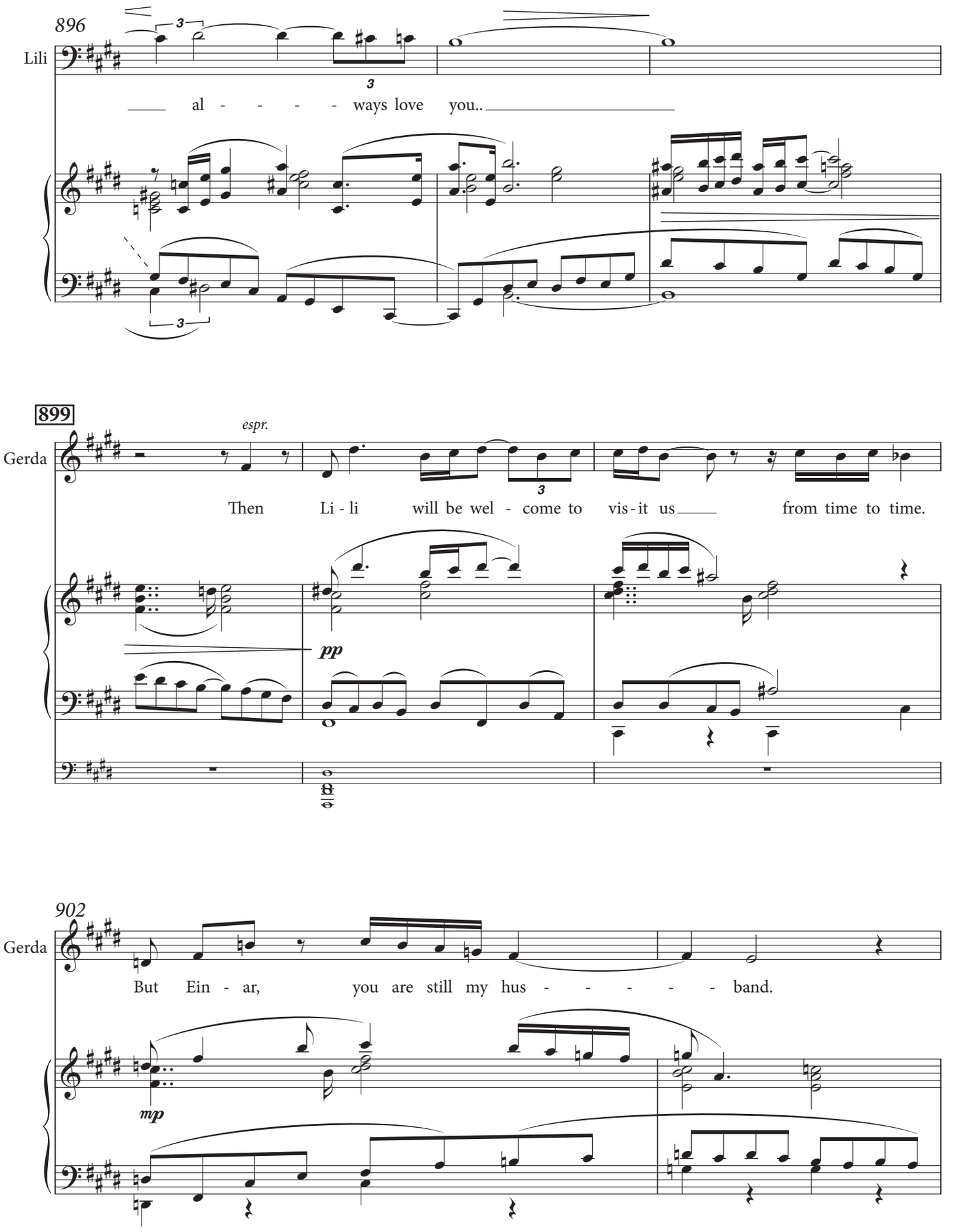

858
ff
Gerda
My God.
Lili
your
wife.
f
861
Gerda
My wife! Ein-ar, let's stop this
Lili
Per - haps you have no hus - band. And the
(Fls., Vn. col Gerda; Bn. col Lili)
mf
864
Gerda
now. My head is tru - ly spin-ning. Let's
Lili
gods have changed you in - to Or - phe-us and made of me

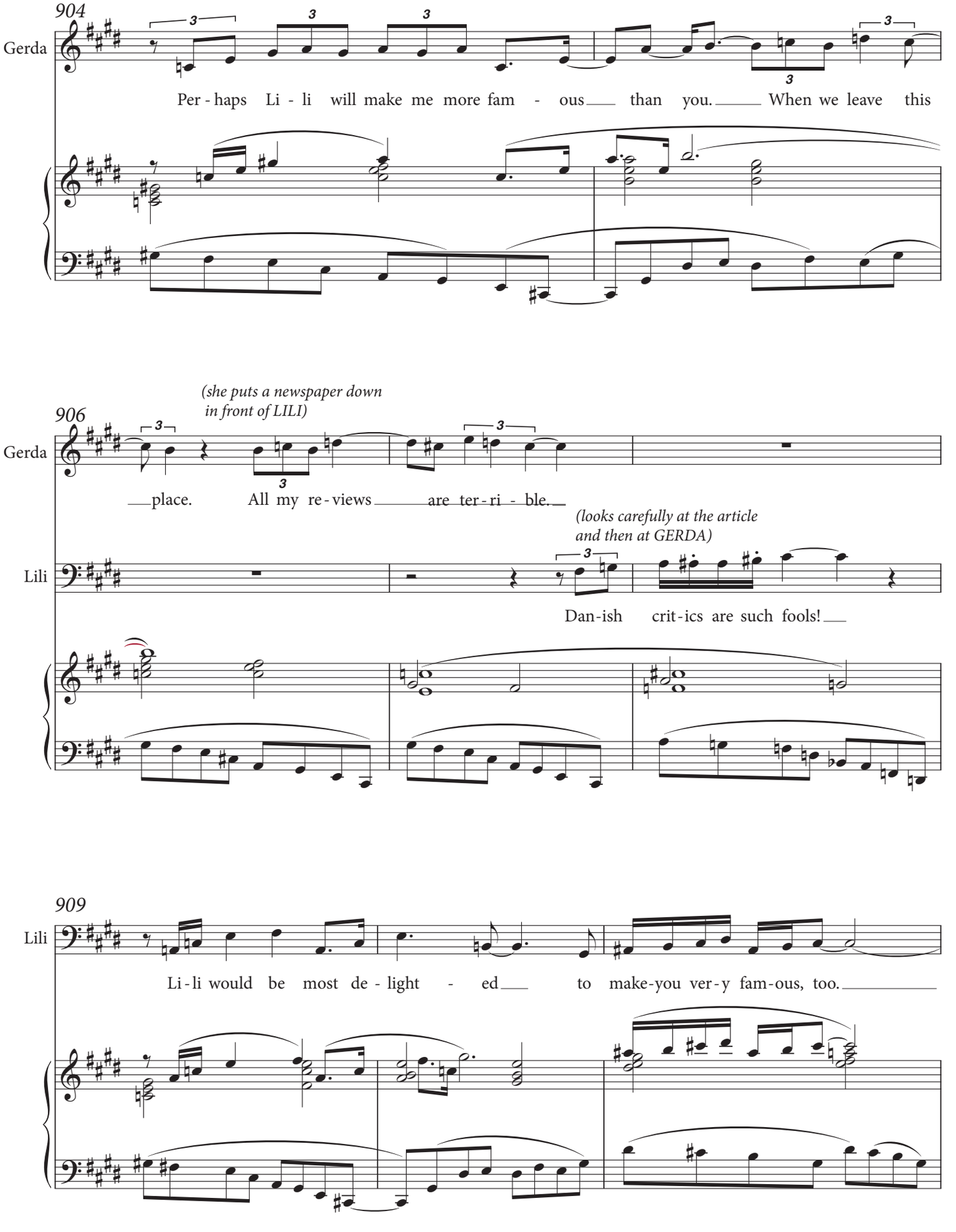

866
Gerda
stop this now.
Lili
your wife. Look at me! Look at me now!
(Vn. solo)
pp
p
fff
869
Gerda
p
Please.
Lili
ff
Per-haps I am not some vis-i-tor from Vij - le!
p
mf

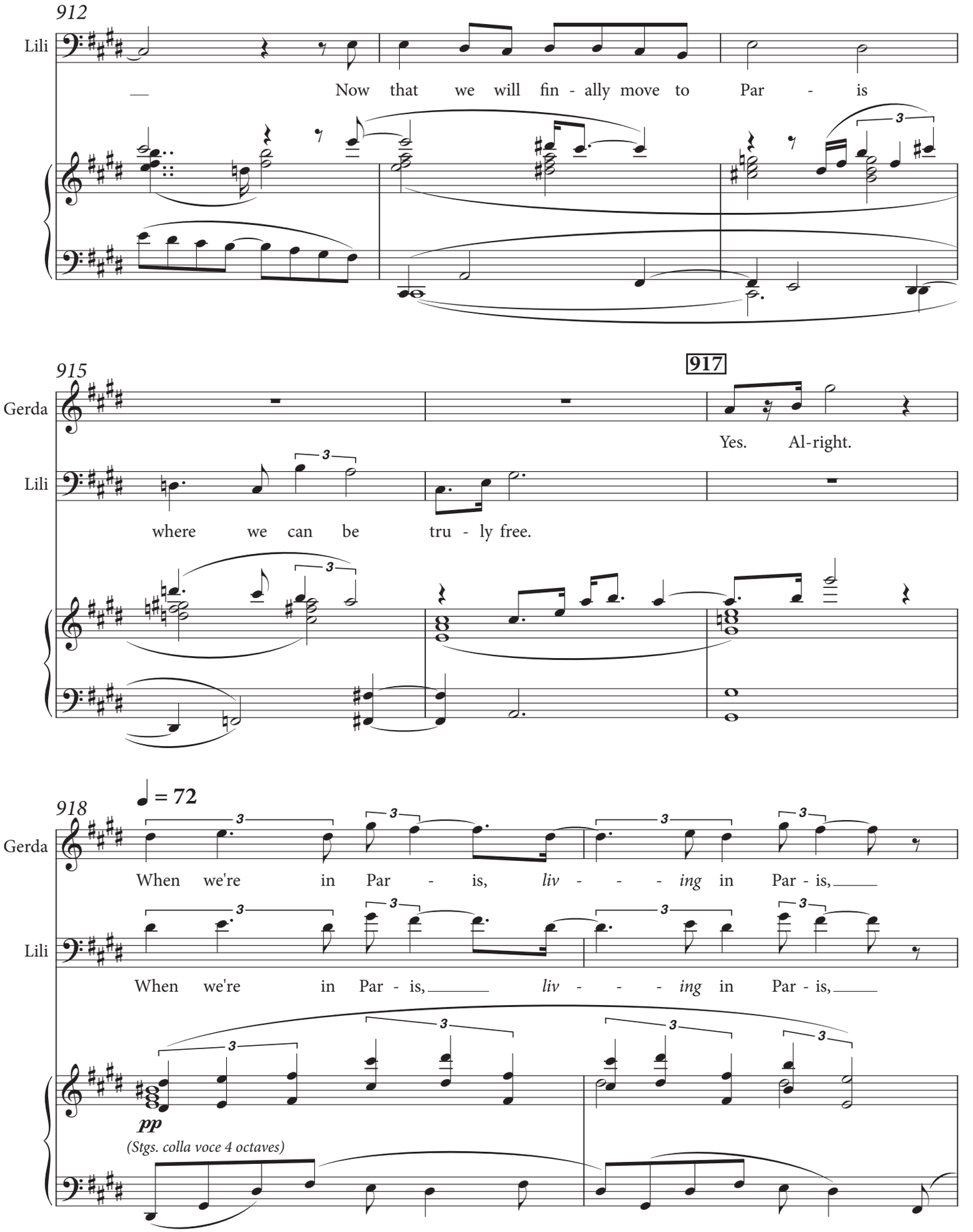

colla voce, a tempo
871
Lili
May - be I'm not real - ly Ein - ar.
Though this is my home with you.
874
♩ = 72
Lili
I have known the truth all these years.
I knew the truth.
p
877
Lili
What is our past?
The years car-ried us a-long
pp

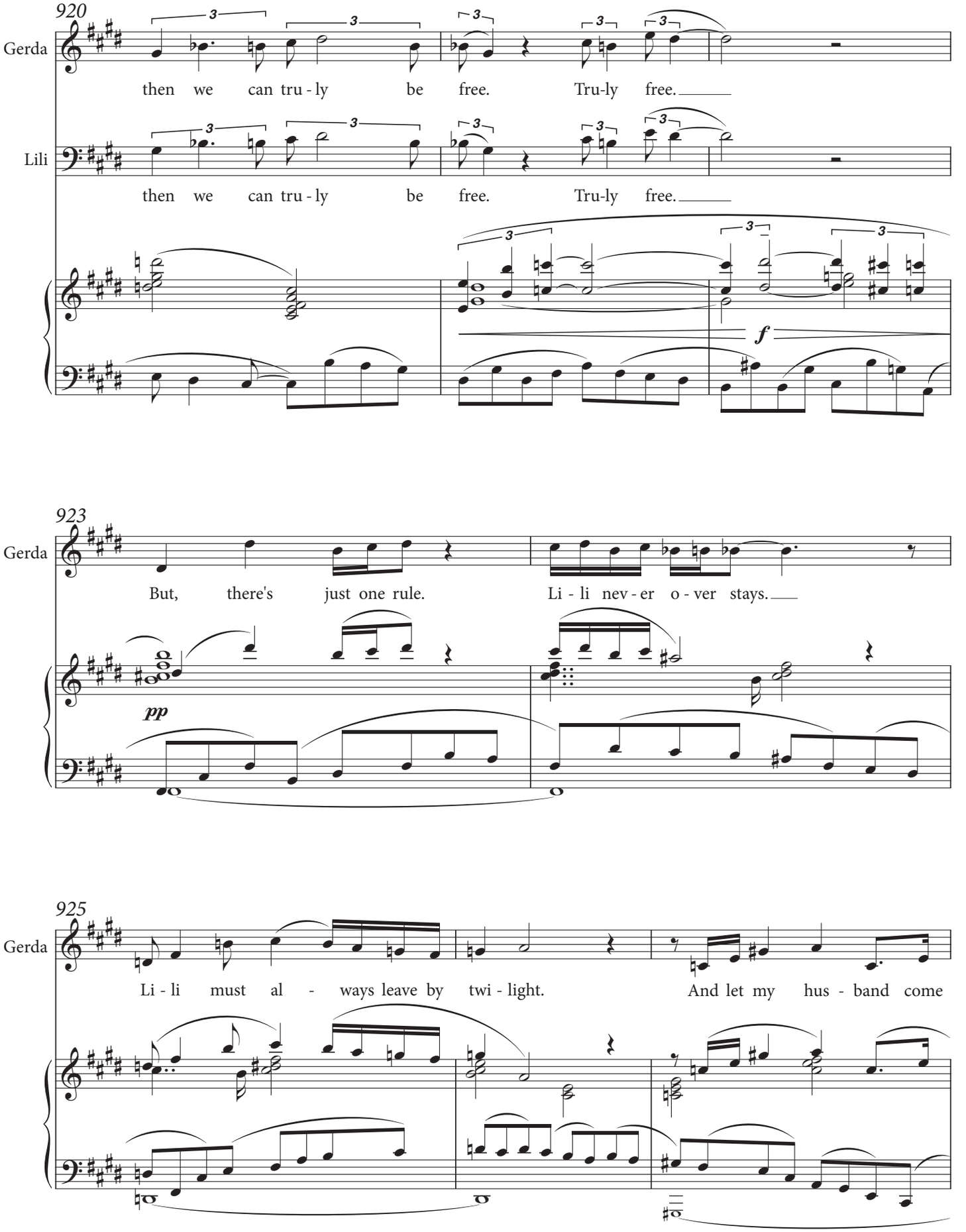

880
Lili
like a boat tossed up - on the sea to vis - it for - eign lands and rest a while in
882
Lili
ev-ery port. I stopped to fill my life with love and gave my life to you.
885
Lili
Where is Ein - ar now that Li - li's here?
p

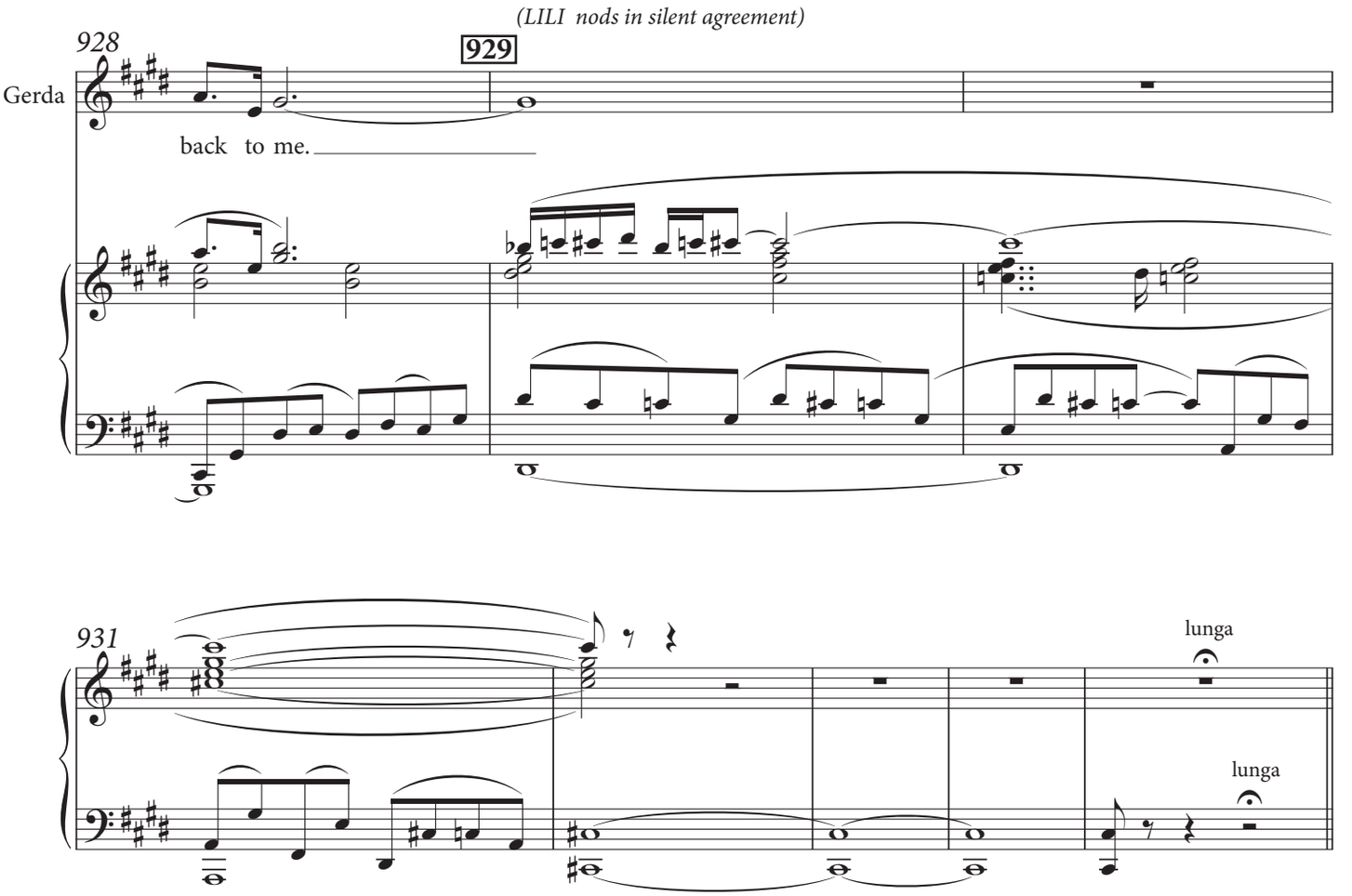

887
Lili
He has no fu - ture, on - ly a past. Where will he go?
rall.
a tempo
890
Lili
Where will I go? No mat - ter where I go,
f
mf dolce espr.
893
Lili
I will love you just the same. Oh, Ger - da, you know I'll


896
Lili
al - - - - - ways love you..
899
Gerda
espr.
Then Li - li will be wel - come to vis - it us from time to time.
pp
902
Gerda
But Ein - ar, you are still my hus - - - - - band.
mp


904
Gerda
Per - haps Li - li will make me more fam - ous than you. When we leave this
906
(she puts a newspaper down in front of LILI)
Gerda
place. All my re - views are ter - ri - ble.
(looks carefully at the article and then at GERDA)
Lili
Dan-ish crit-ics are such fools!
909
Lili
Li - li would be most de - light - ed to make-you ver-y fam-ous, too.


912
Lili
Now that we will fin - ally move to Par - is
915
Gerda
917
Yes. Al-right.
Lili
where we can be tru - ly free.
918
♩ = 72
Gerda
When we're in Par - is, liv - - - ing in Par - is,
Lili
When we're in Par - is, liv - - - ing in Par - is,
pp
(Stgs. colla voce 4 octaves)


920
Gerda
then we can tru - ly be free. Tru-ly free.
Lili
then we can tru - ly be free. Tru-ly free.
f
923
Gerda
But, there's just one rule. Li - li nev - er o - ver stays.
pp
925
Gerda
Li - li must al - ways leave by twi - light. And let my hus - band come

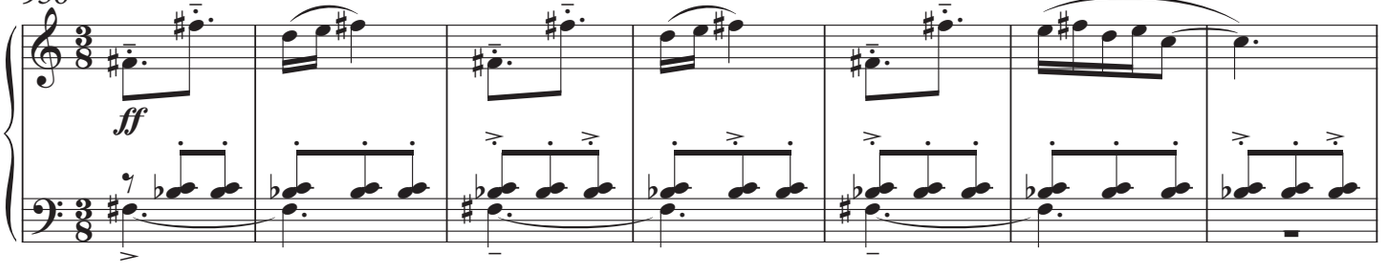

(LILI nods in silent agreement)
928
929
Gerda
back to me.
931
lunga
lunga

LILI and GERDA have rented an apartment in Paris. Having just returned home from Italy, their friends ERIC and HÉLÈNE are visiting the apartment for the first time. They all kiss one another and embrace looking around the apartment together.

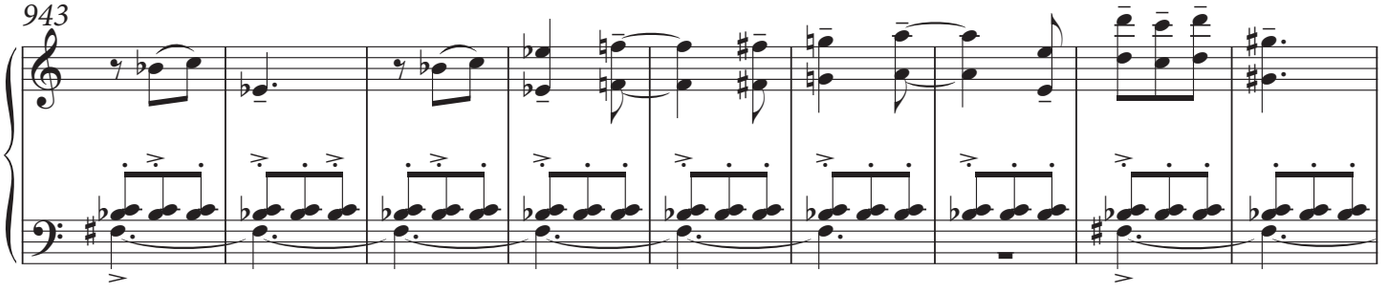
Scene 5. Paris. Wegener apartment some weeks later.

936 ♩. = 90

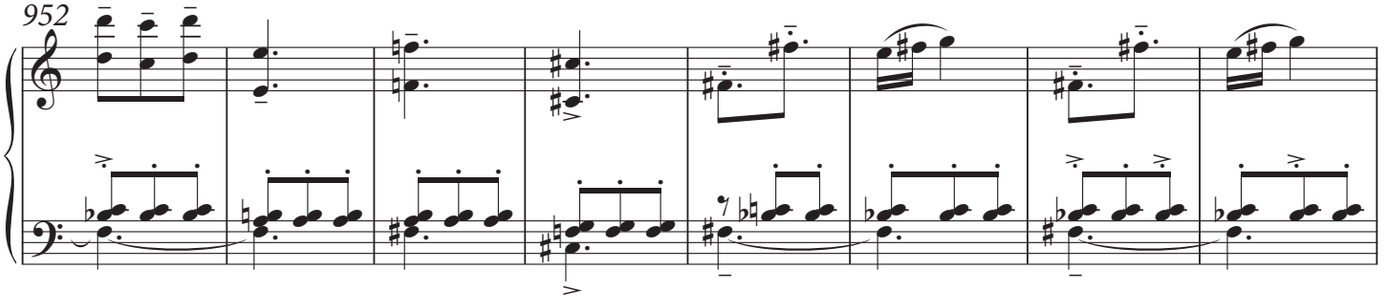
ff



943

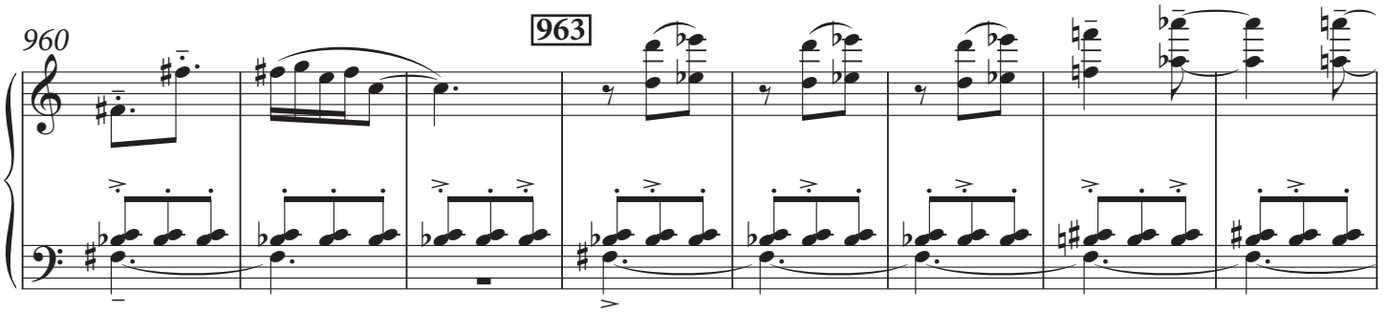


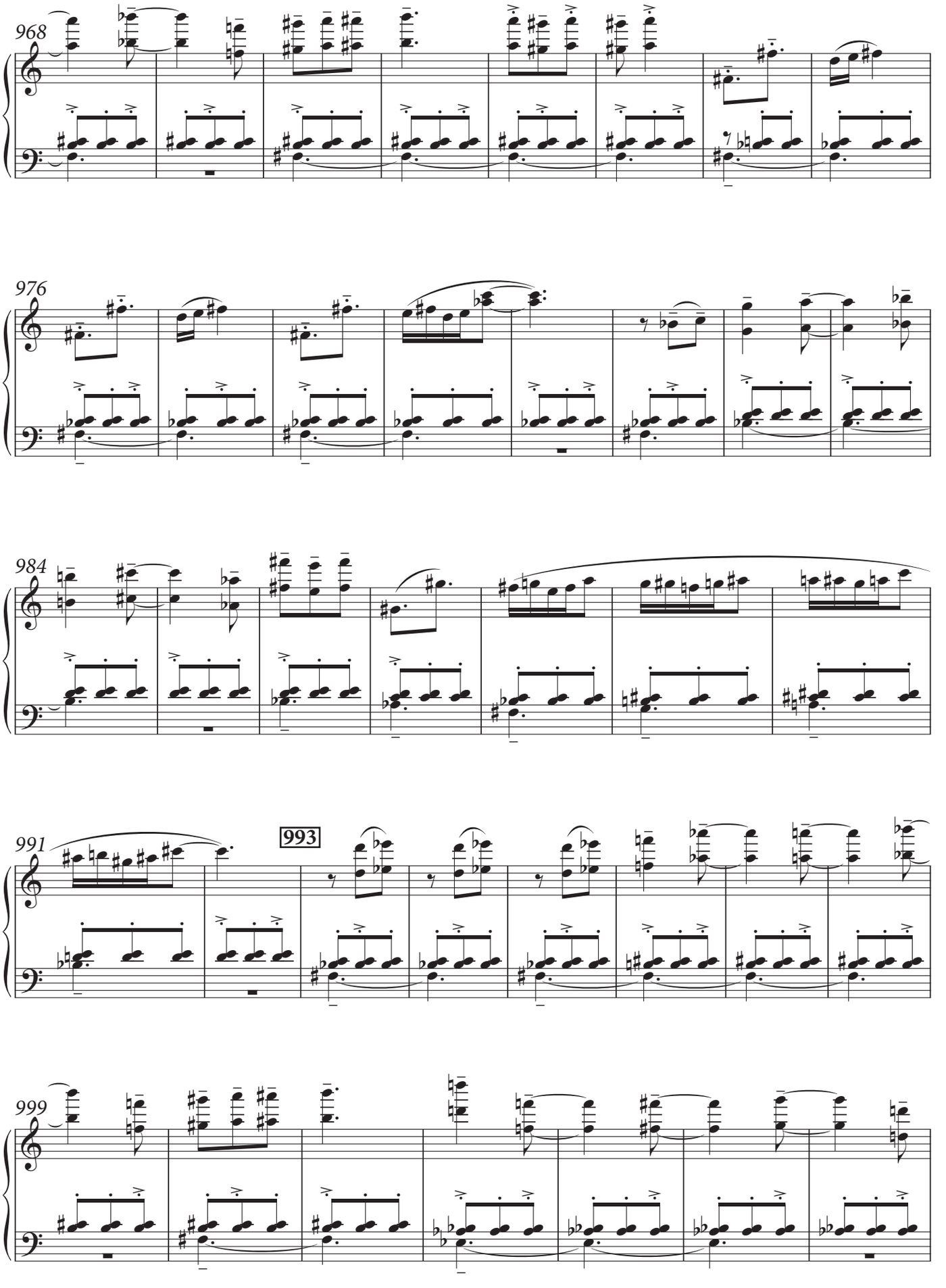
952



960

963




968
976
984
991
993
999

rall.

Giocoso ♩. = 84

1006

HÉLÈNE

f

Hélène

We have been a - way too long wan - der-ing

ERIC

Eric

We have been a - way so long wan - der-ing

f

1015

1017

Hélène

in the South. We have not seen you both since you came to Rome more than

Eric

in the South. We have not seen you both since you came to Rome more than

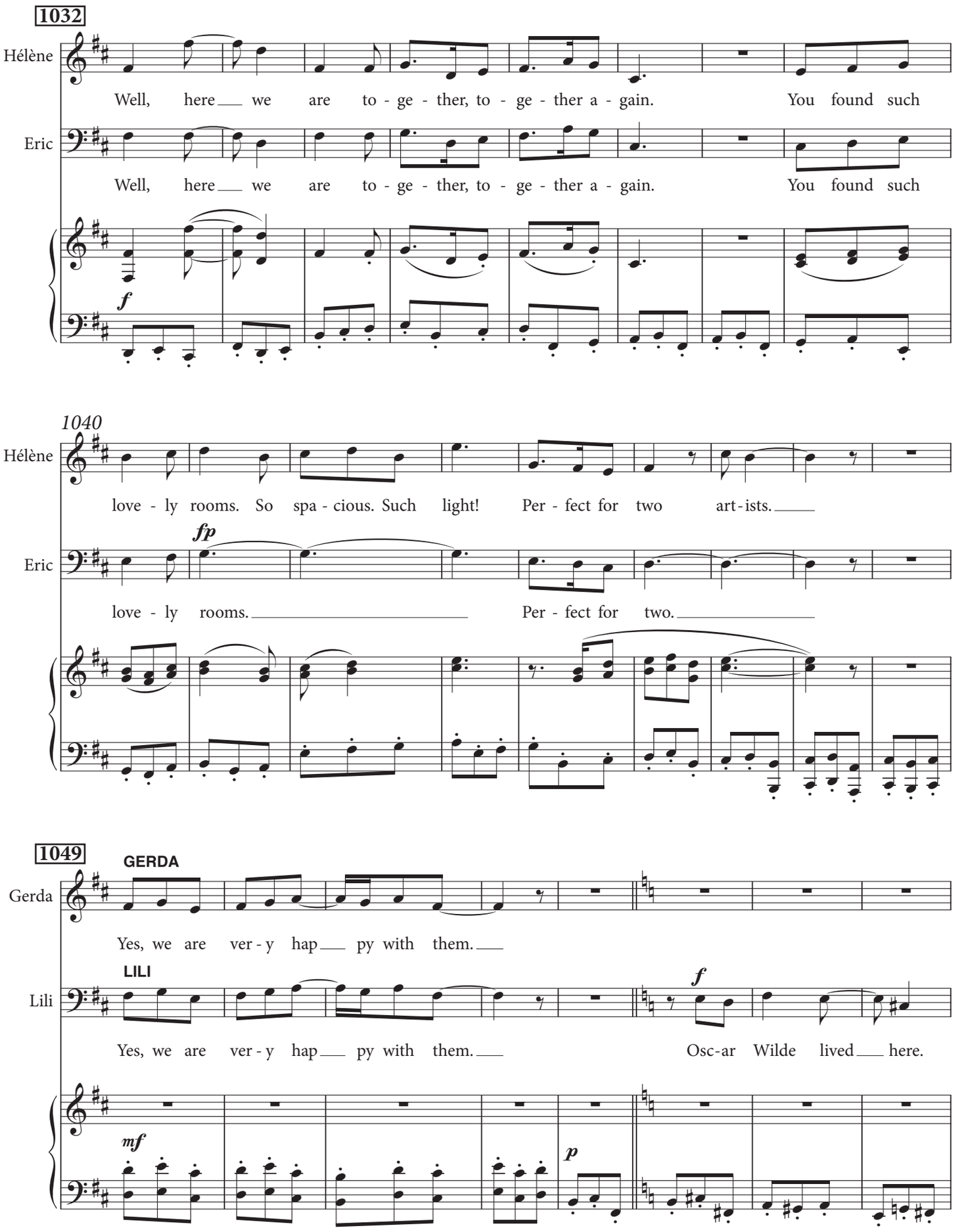
1023

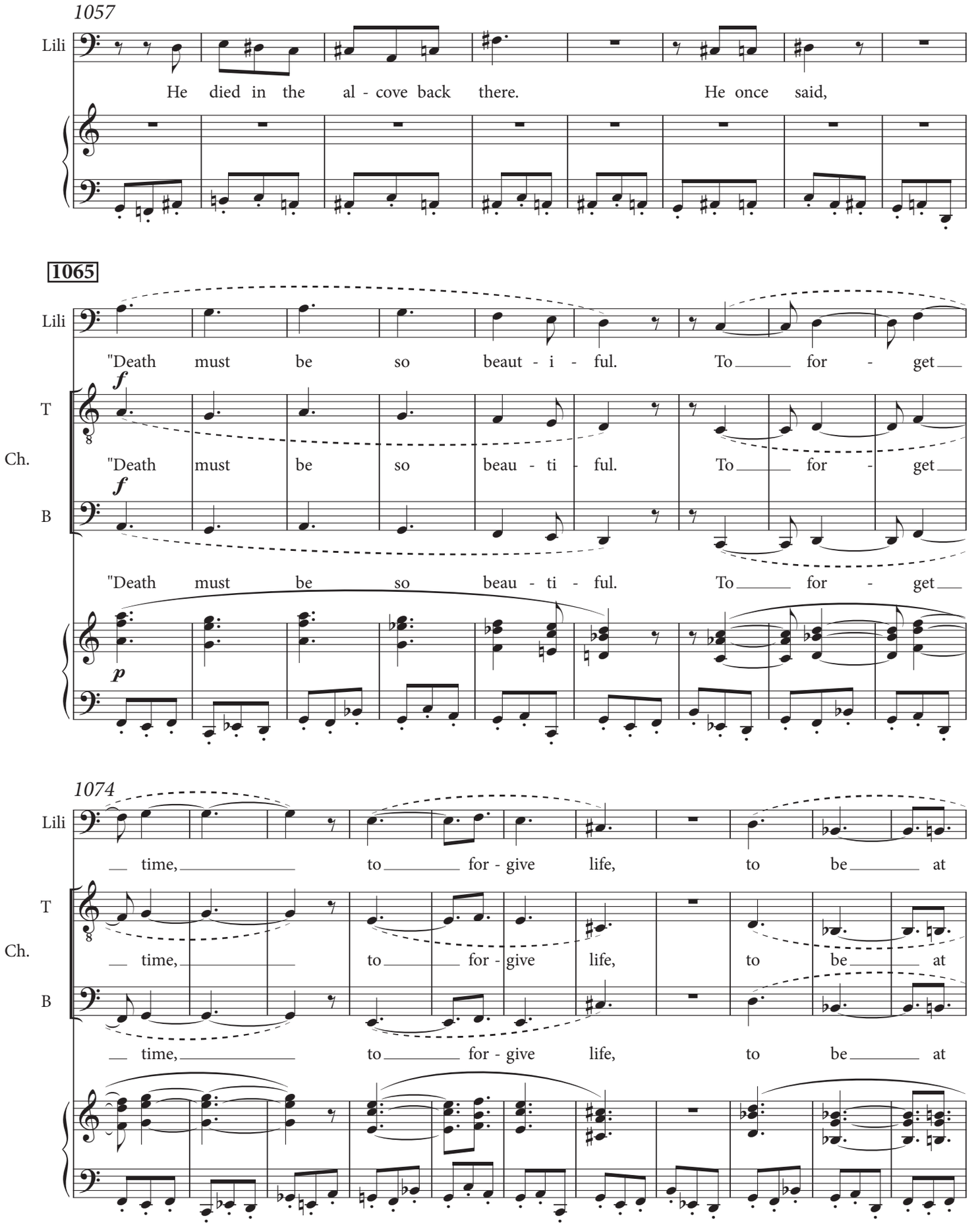
Hélène

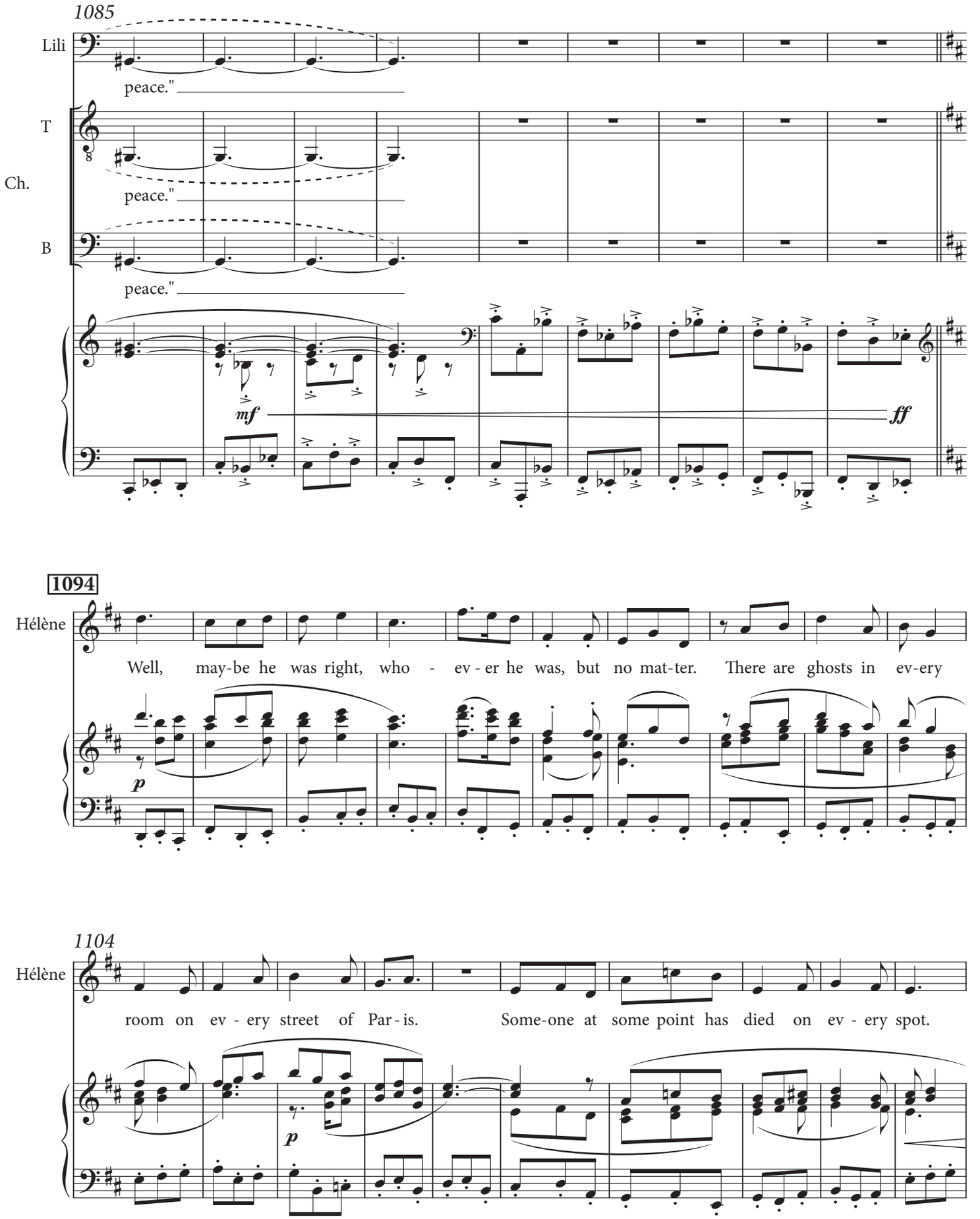
two years a - go. We have not seen you both since you came to Rome

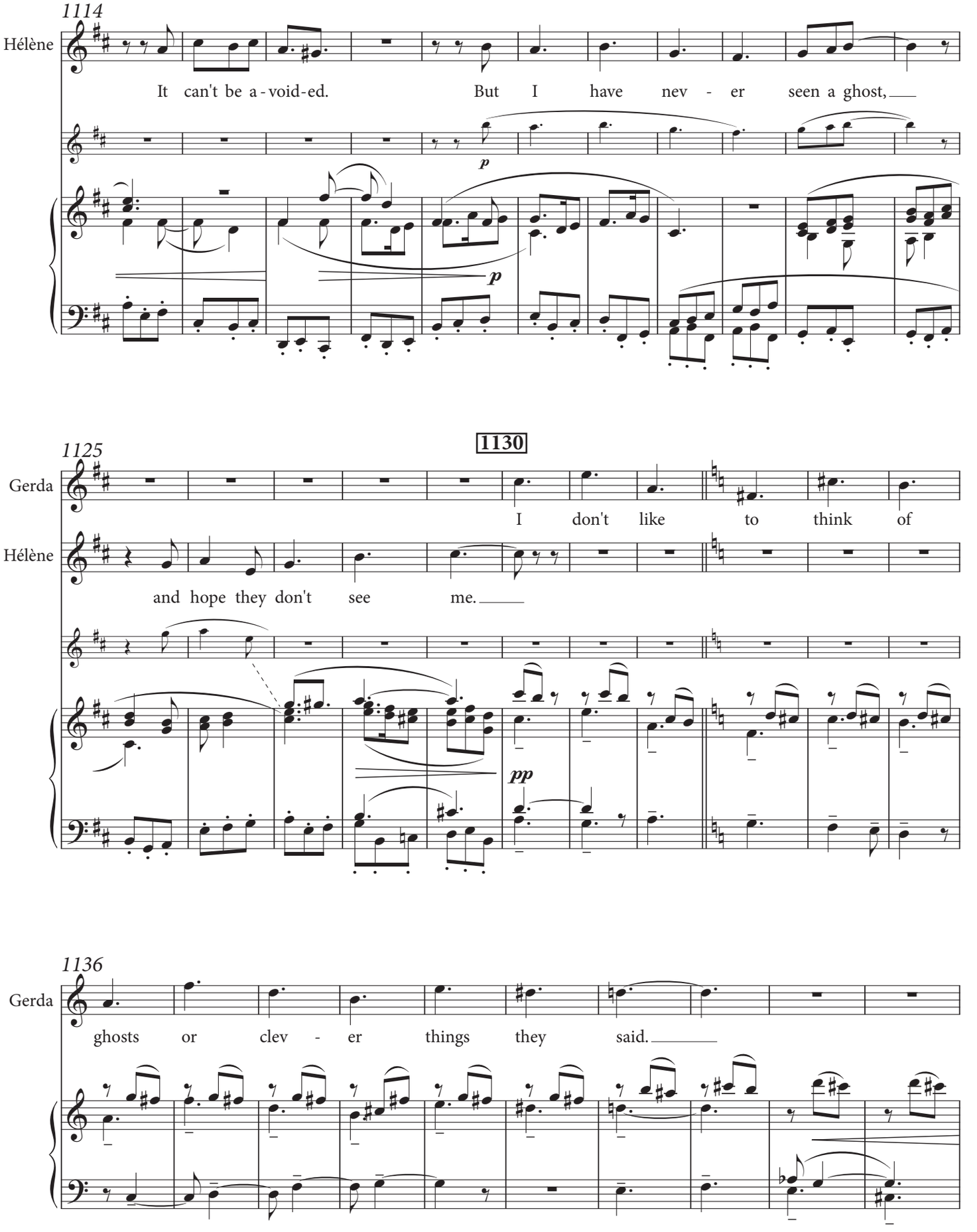
Eric

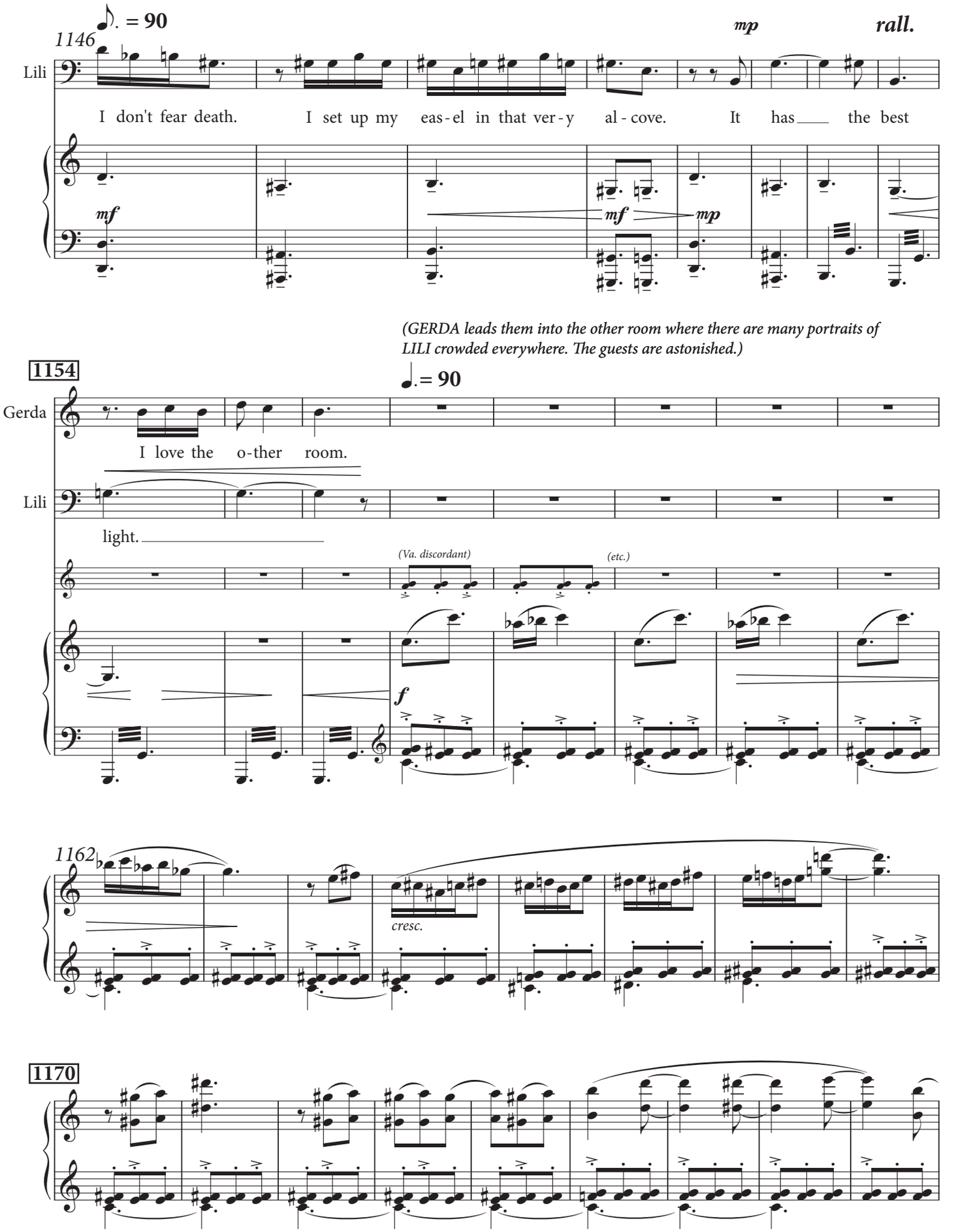
two years a - go. We have not seen you both since you came to Rome

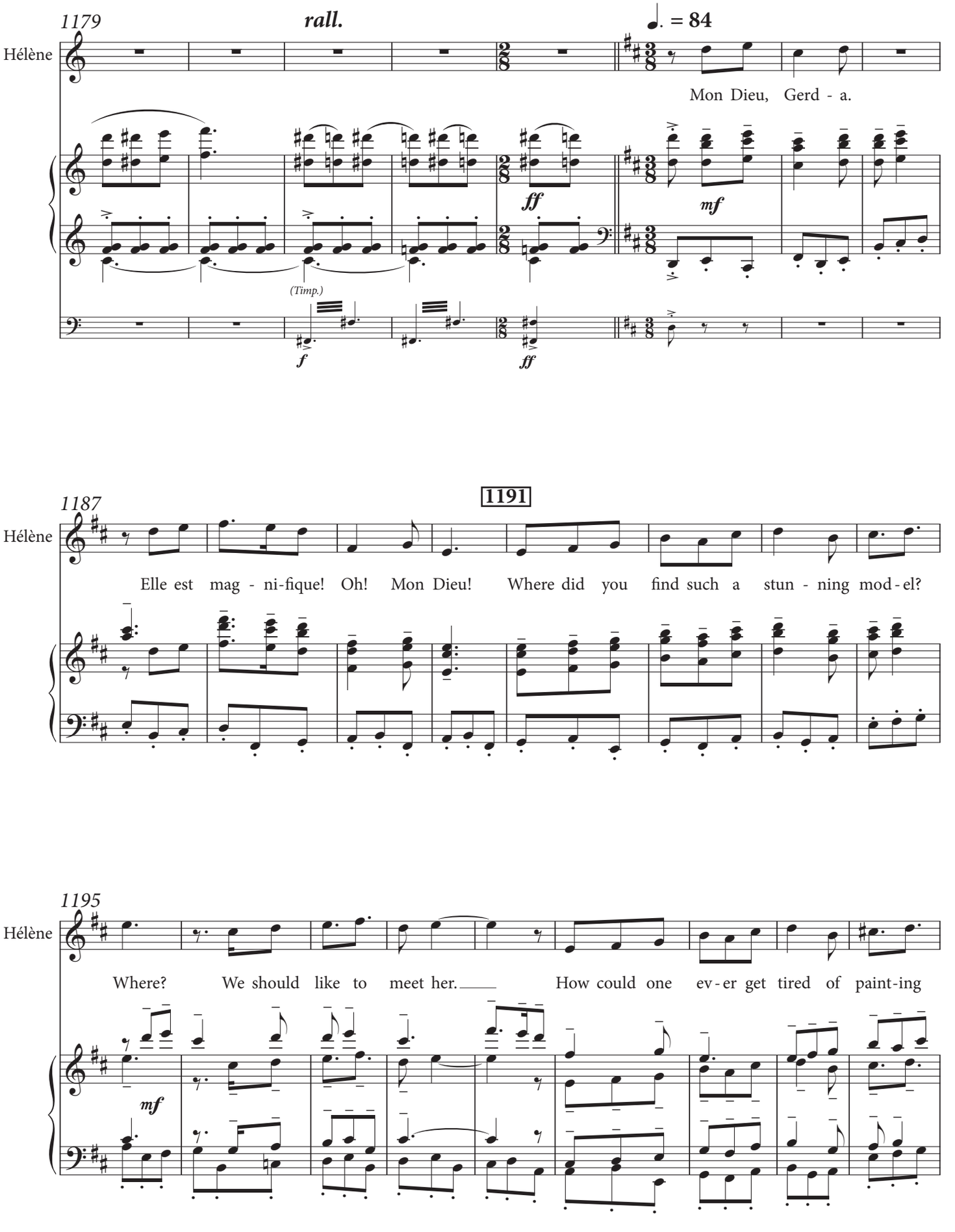

1032
Hélène
Well, here we are to - ge - ther, to - ge - ther a - gain. You found such
Eric
Well, here we are to - ge - ther, to - ge - ther a - gain. You found such
f
1040
Hélène
love - ly rooms. So spa - cious. Such light! Per - fect for two art - ists.
fp
Eric
love - ly rooms. Per - fect for two.
1049
GERDA
Gerda
Yes, we are ver - y hap py with them.
LILI
Lili
Yes, we are ver - y hap py with them. Osc - ar Wilde lived here.
f
mf
p

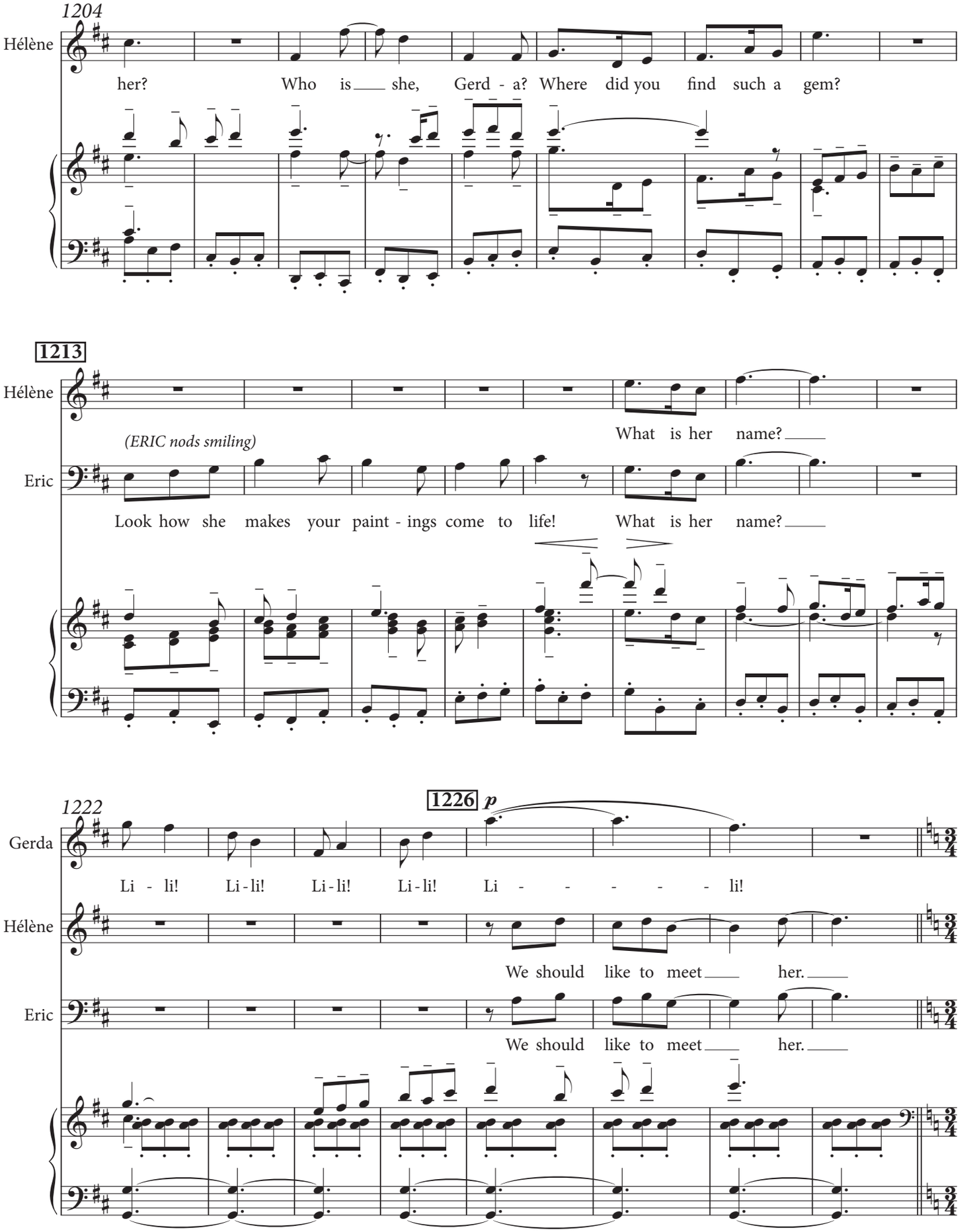

1057
Lili
He died in the al - cove back there. He once said,
1065
Lili
"Death must be so beaut - i - ful. To for - get
T
Ch.
"Death must be so beau - ti - ful. To for - get
B
"Death must be so beau - ti - ful. To for - get
1074
Lili
time, to for - give life, to be at
T
Ch.
time, to for - give life, to be at
B
time, to for - give life, to be at

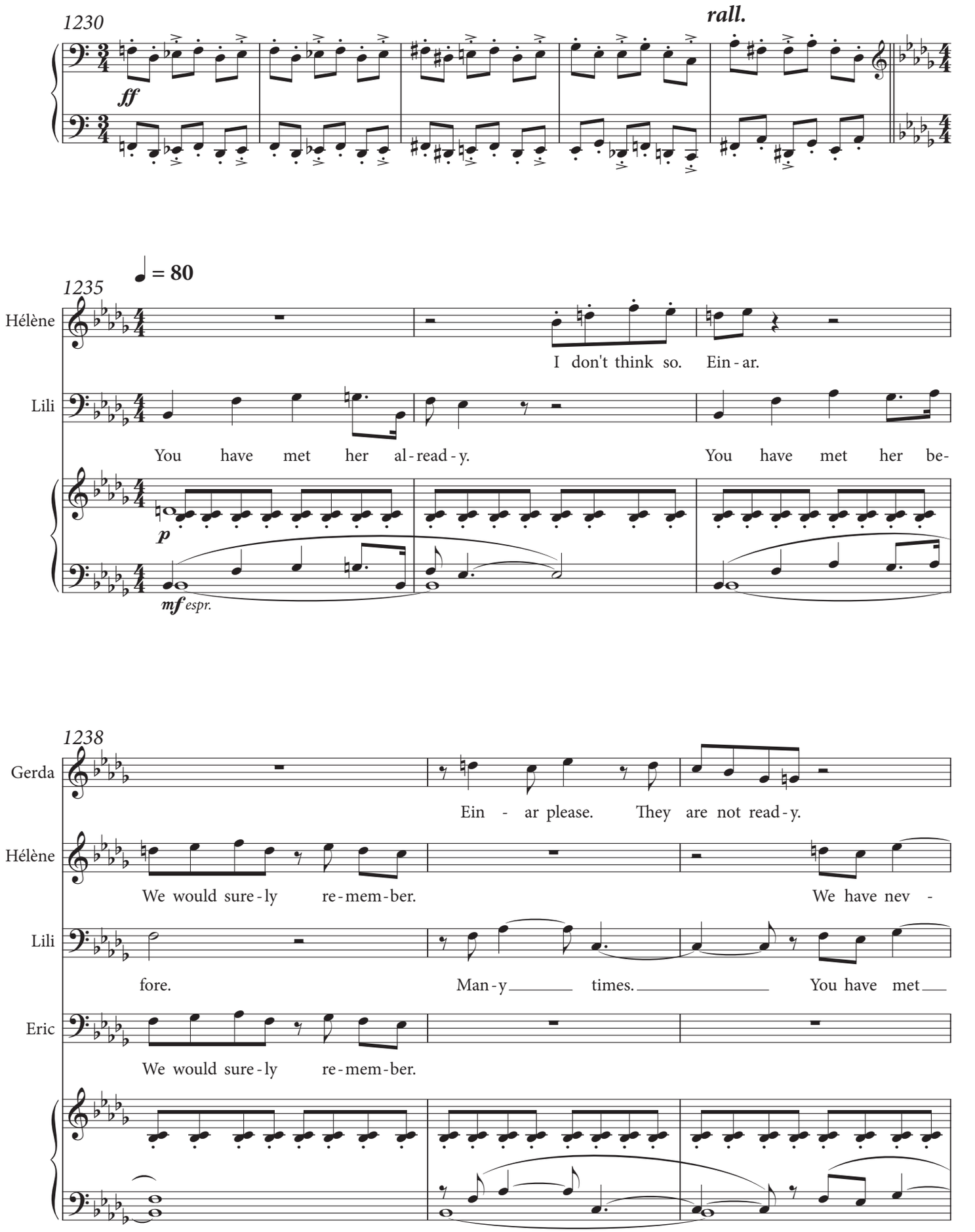

1085
Lili
peace."
T
Ch.
peace."
B
peace."
mf
ff
1094
Hélène
Well, may-be he was right, who - ev - er he was, but no mat-ter. There are ghosts in ev-ery
p
1104
Hélène
room on ev - ery street of Par - is. Some-one at some point has died on ev - ery spot.
p

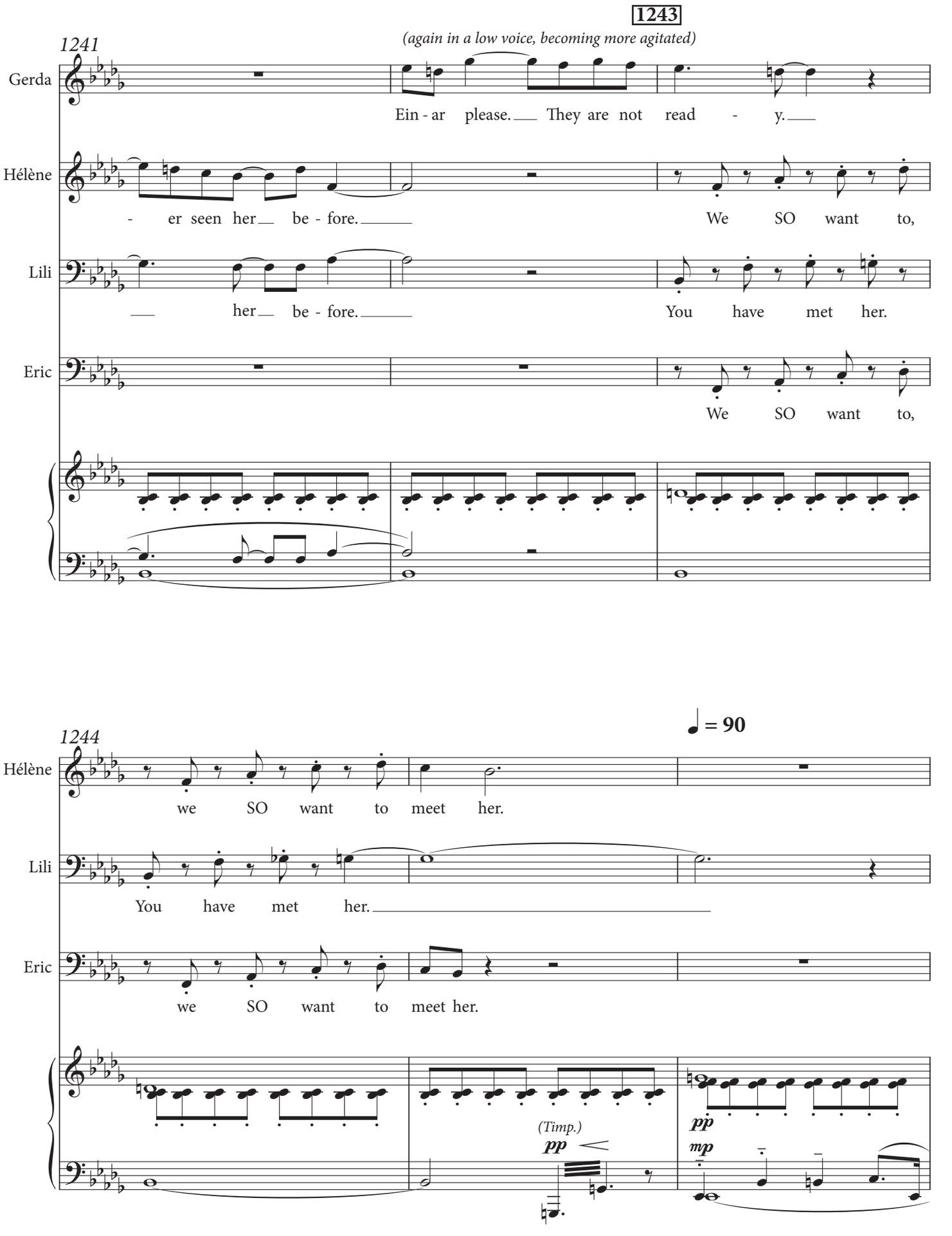

1114
Hélène
It can't be a - void - ed. But I have nev - er seen a ghost,
p
p
1125
1130
Gerda
I don't like to think of
Hélène
and hope they don't see me.
pp
1136
Gerda
ghosts or clev - er things they said.


♪. = 90
1146
mp
rall.
Lili
I don't fear death. I set up my eas-el in that ver-y al-cove. It has the best
mf
mf
mp
(GERDA leads them into the other room where there are many portraits of LILI crowded everywhere. The guests are astonished.)
1154
♩. = 90
Gerda
I love the o-ther room.
Lili
light.
(Va. discordant)
(etc.)
f
1162
cresc.
1170


1179
rall.
♩. = 84
Hélène
Mon Dieu, Gerd - a.
ff
mf
(Timp.)
f
ff
1187
1191
Hélène
Elle est mag - ni-fique! Oh! Mon Dieu! Where did you find such a stun - ning mod - el?
1195
Hélène
Where? We should like to meet her. How could one ev - er get tired of paint-ing
mf


1204
Hélène
her? Who is she, Gerd - a? Where did you find such a gem?
1213
Hélène
What is her name?
(ERIC nods smiling)
Eric
Look how she makes your paint - ings come to life! What is her name?
1222
1226
p
Gerda
Li - li! Li - li! Li - li! Li - li! Li - - - - - li!
Hélène
We should like to meet her.
Eric
We should like to meet her.


1230
rall.
ff
♩ = 80
1235
Hélène
I don't think so. Ein - ar.
Lili
You have met her al - read - y.
You have met her be-
p
mf espr.
1238
Gerda
Ein - ar please. They are not read - y.
Hélène
We would sure - ly re - mem - ber.
We have nev -
Lili
fore.
Man - y times.
You have met
Eric
We would sure - ly re - mem - ber.


1241
1243
(again in a low voice, becoming more agitated)
Gerda
Ein - ar please. They are not read - y.
Hélène
- er seen her be - fore.
We SO want to,
Lili
her be - fore.
You have met her.
Eric
We SO want to,
1244
♩ = 90
Hélène
we SO want to meet her.
Lili
You have met her.
Eric
we SO want to meet her.
(Timp.)
pp
pp
mp

(quickly wrapping a colorful scarf around her head, one that appears in several paintings)

1247

Lili

I am Li - li. I am Li - li. Li - li.

mp

1250

(GERDA, HÉLÈNE, LILI, and ERIC are quiet for a long moment)

Lili

pp

1253

pp

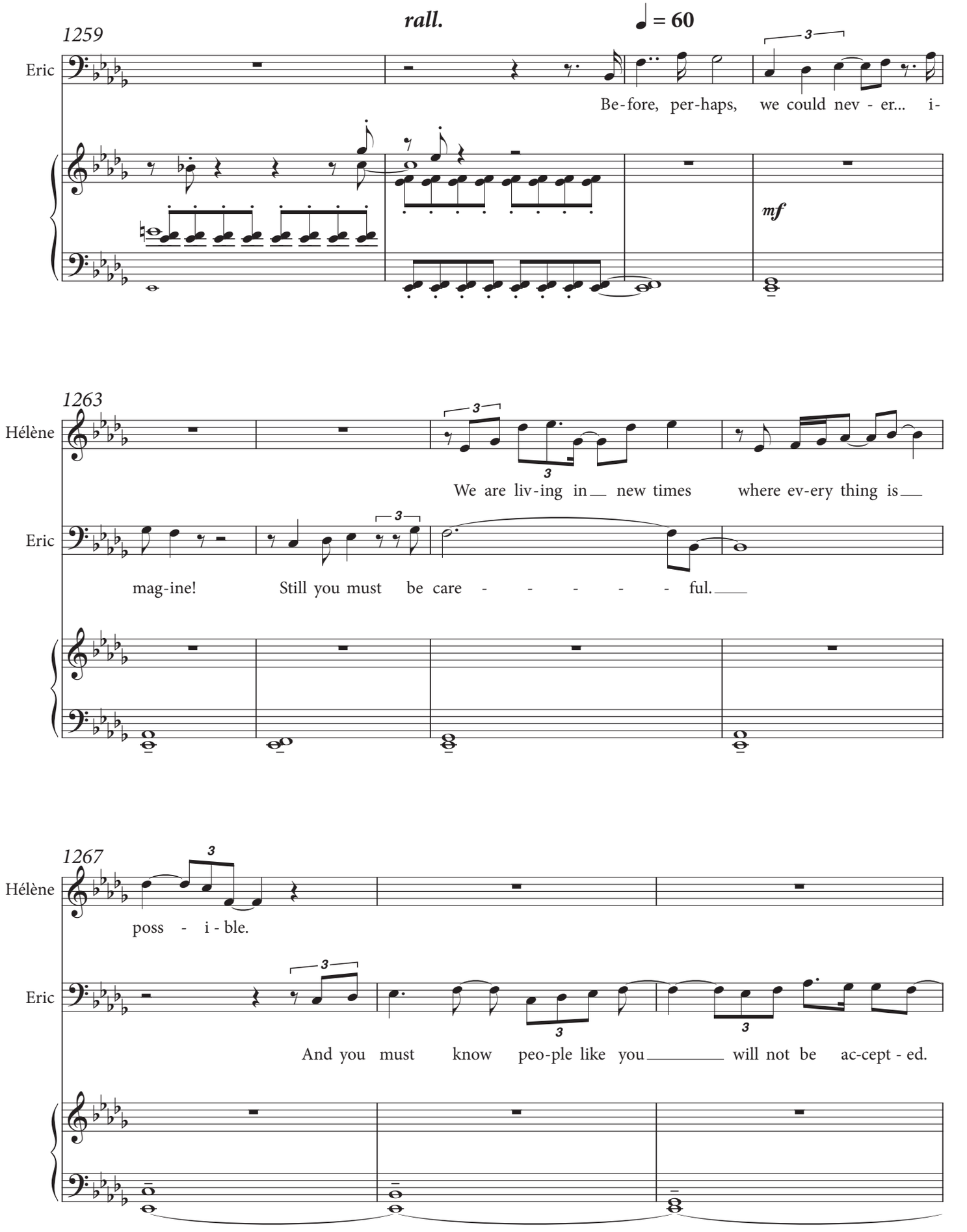
1256

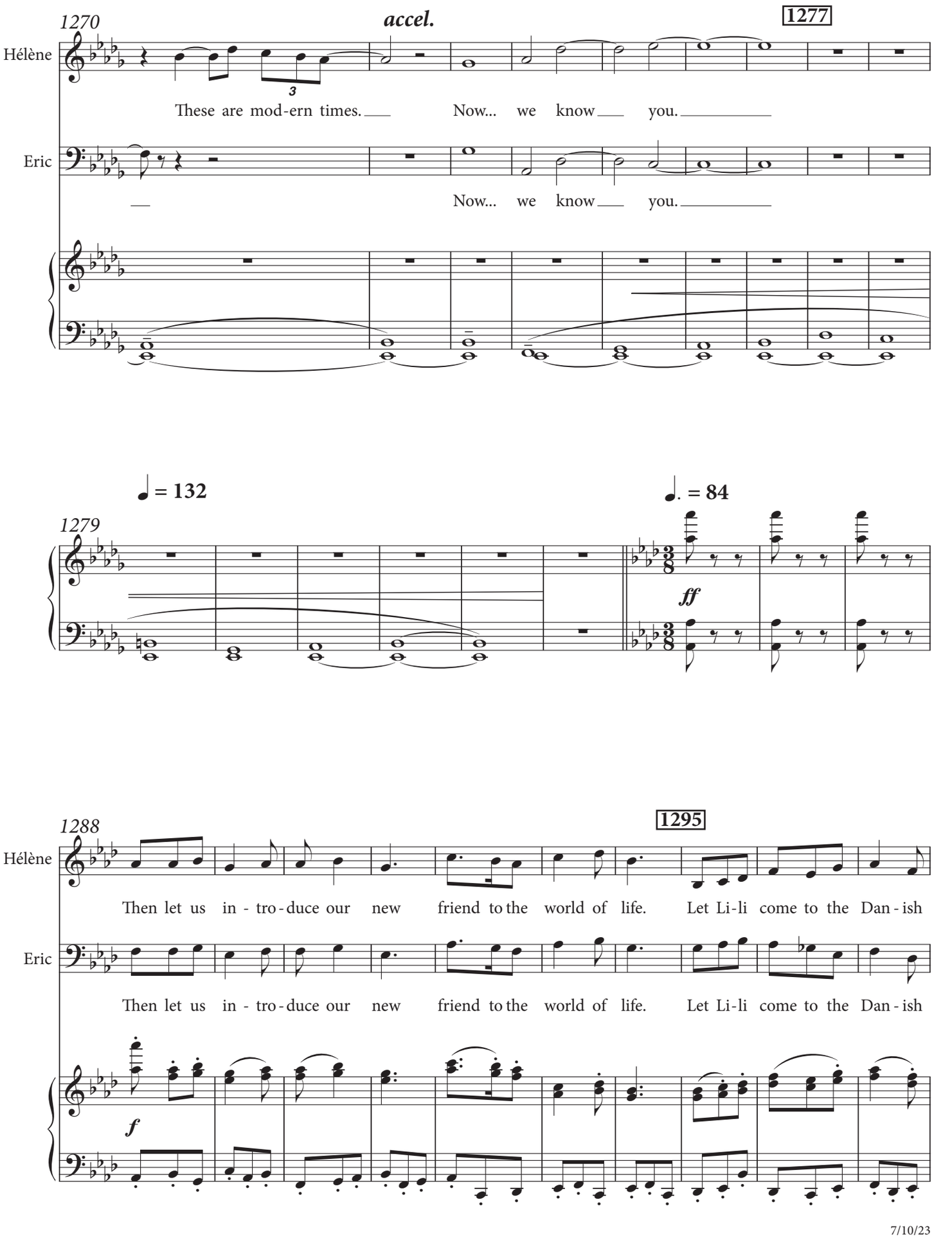
Hélène

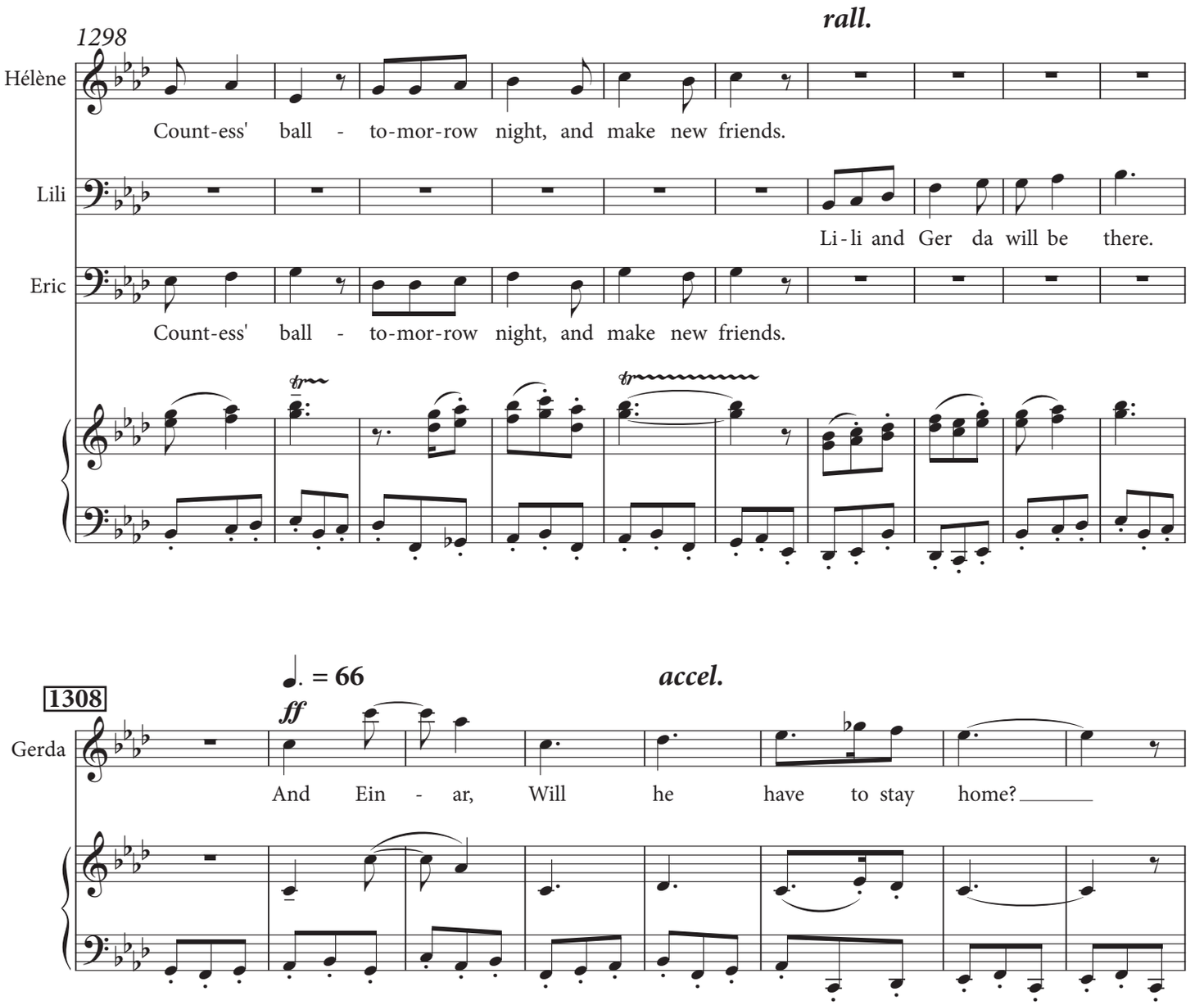
Could it be?

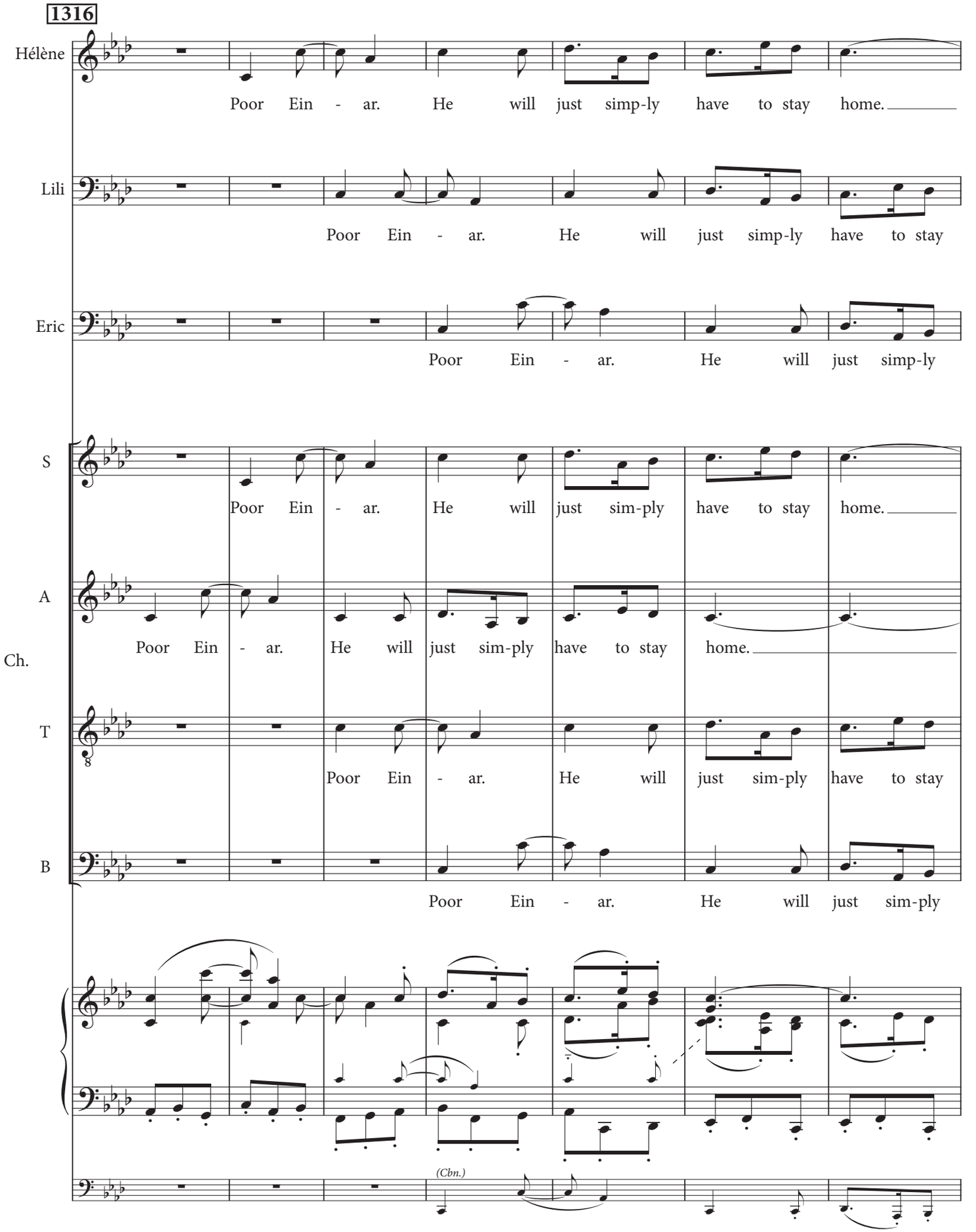
Eric

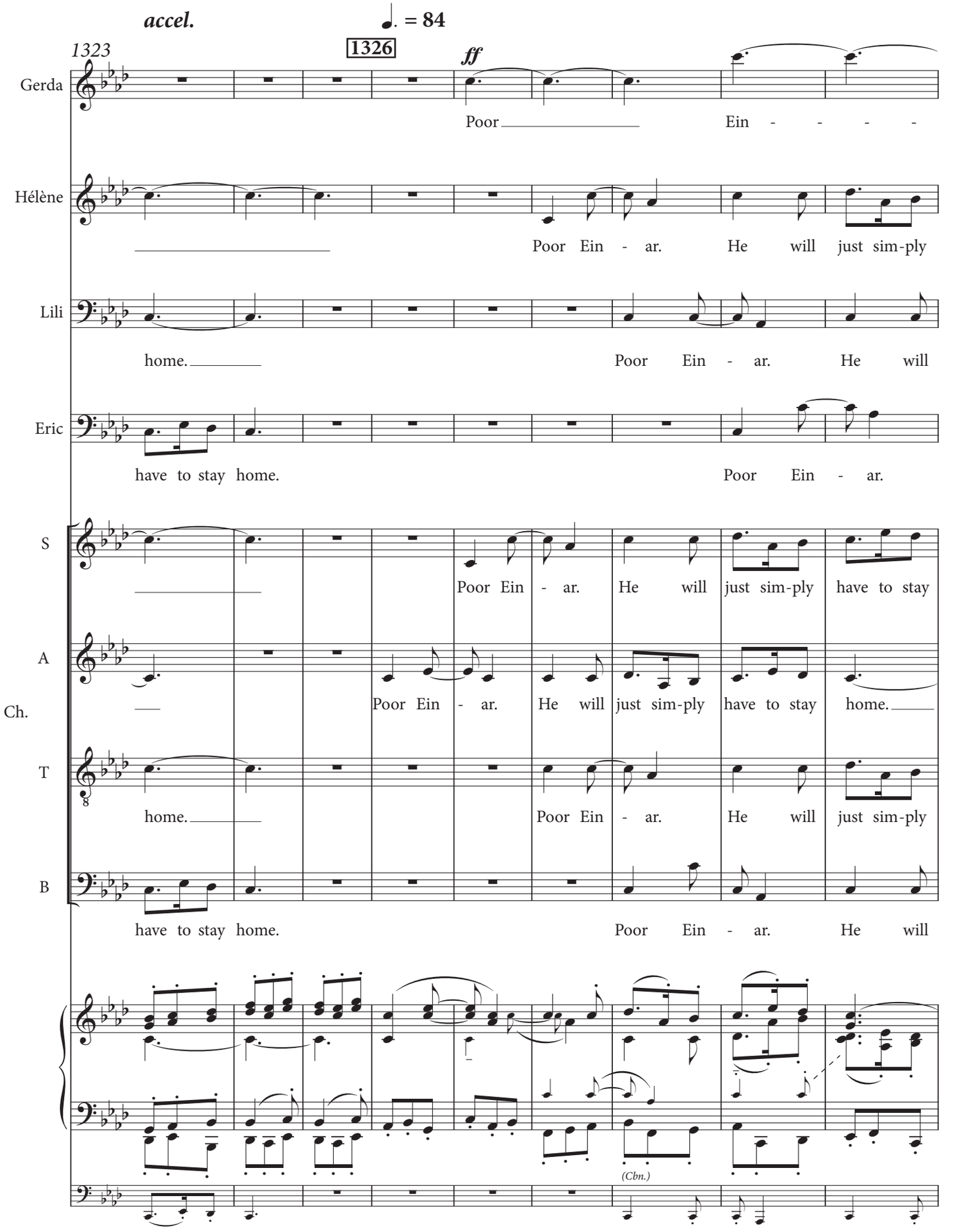
Could it be?

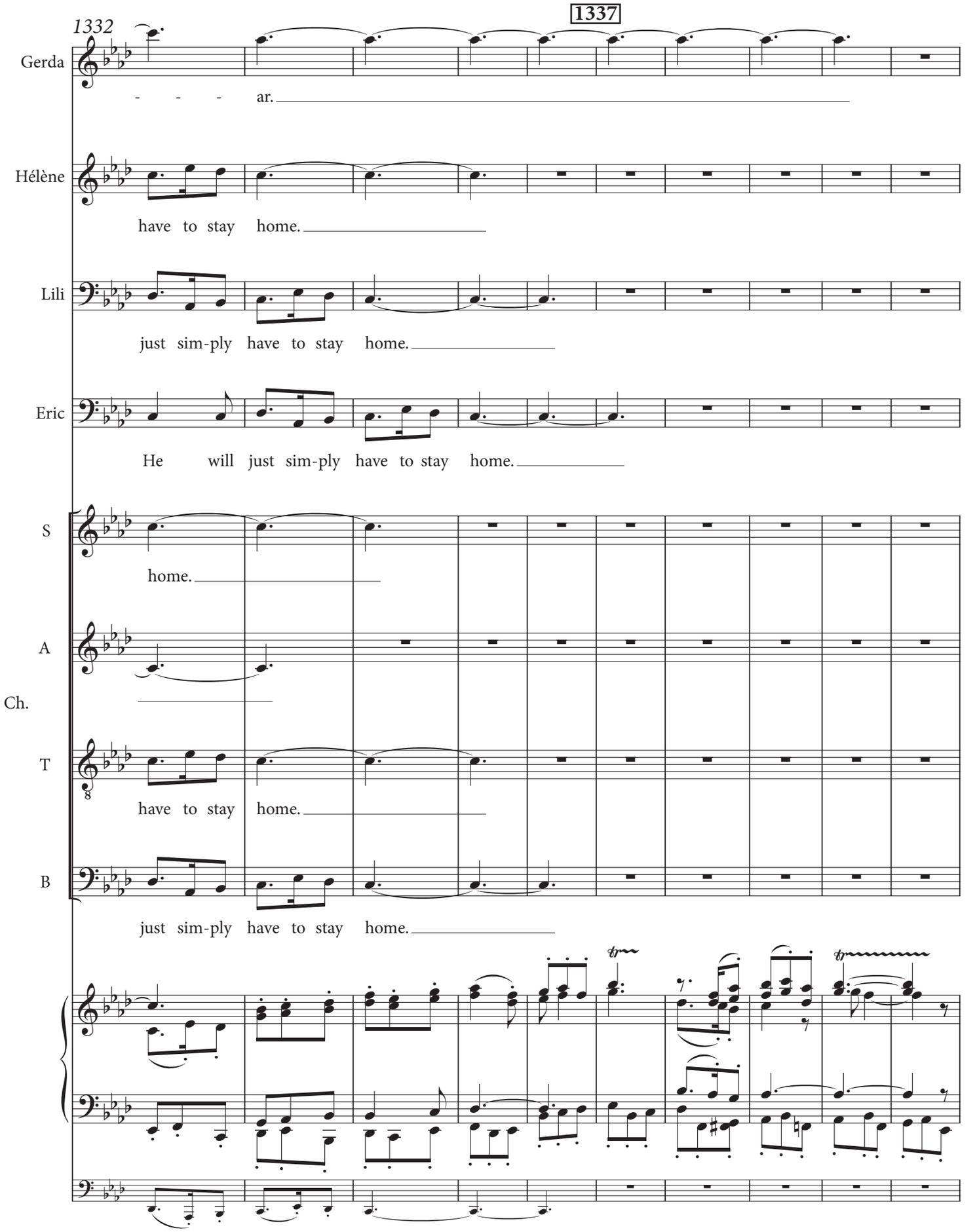

rall.
♩ = 60
1259
Eric
Be-fore, per-haps, we could nev - er... i-
mf
1263
Hélène
We are liv-ing in new times where ev-ery thing is
Eric
mag-ine! Still you must be care - - - - - ful.
1267
Hélène
poss - i - ble.
Eric
And you must know peo-ple like you will not be ac-cept - ed.

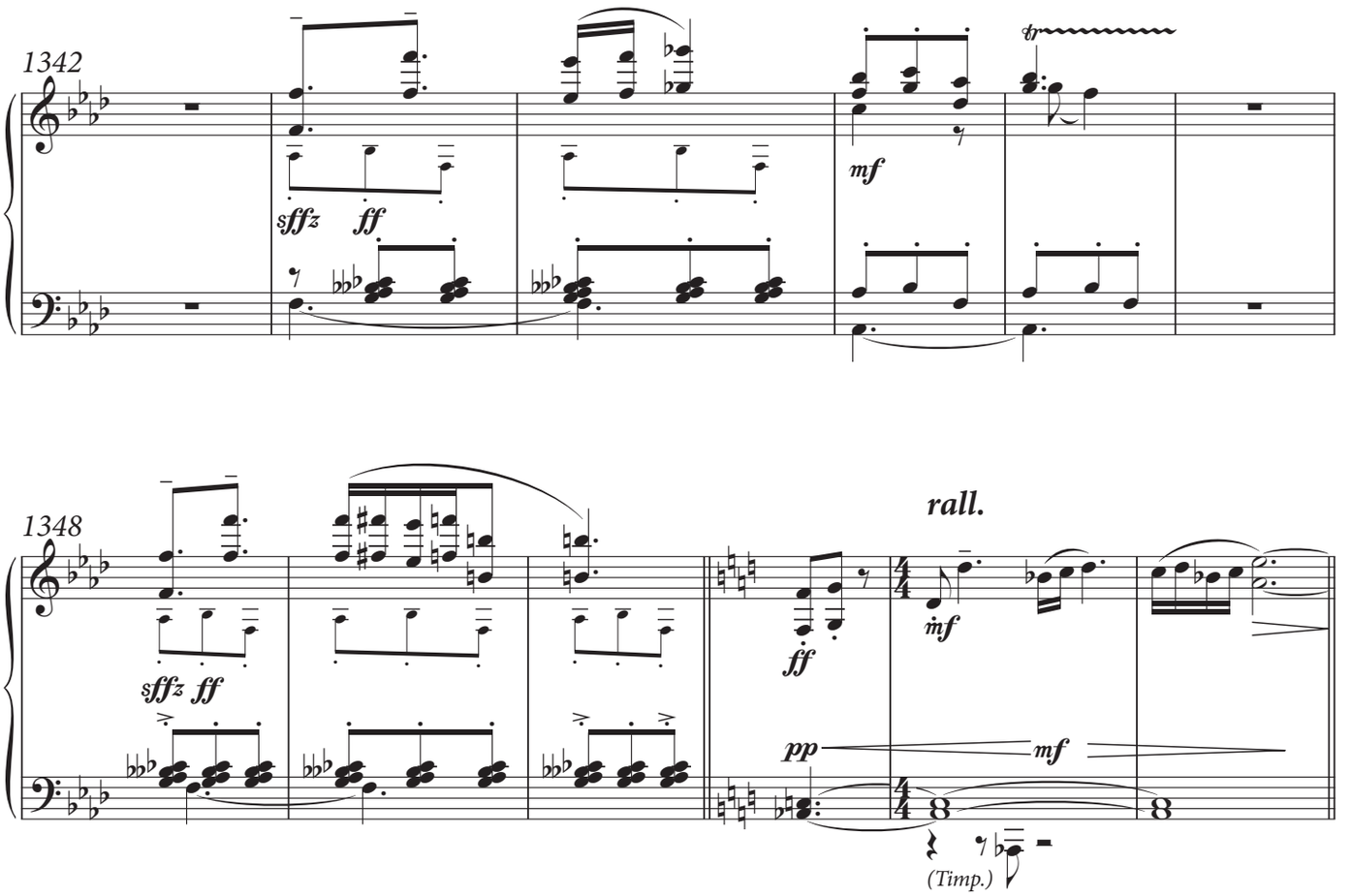

1270
accel.
1277
Hélène
These are mod-ern times. Now... we know you.
Eric
Now... we know you.
♩ = 132
1279
♩. = 84
ff
1288
1295
Hélène
Then let us in - tro - duce our new friend to the world of life. Let Li-li come to the Dan - ish
Eric
Then let us in - tro - duce our new friend to the world of life. Let Li-li come to the Dan - ish
f


rall.
1298
Hélène
Count-ess' ball - to-mor-row night, and make new friends.
Lili
Li-li and Ger da will be there.
Eric
Count-ess' ball - to-mor-row night, and make new friends.
♩. = 66
accel.
1308
ff
Gerda
And Ein - ar, Will he have to stay home?


1316
Hélène
Poor Ein - ar. He will just simp-ly have to stay home.
Lili
Poor Ein - ar. He will just simp-ly have to stay
Eric
Poor Ein - ar. He will just simp-ly
S
Poor Ein - ar. He will just sim-ply have to stay home.
A
Poor Ein - ar. He will just sim-ply have to stay home.
Ch.
T
Poor Ein - ar. He will just sim-ply have to stay
B
Poor Ein - ar. He will just sim-ply
(Cbn.)

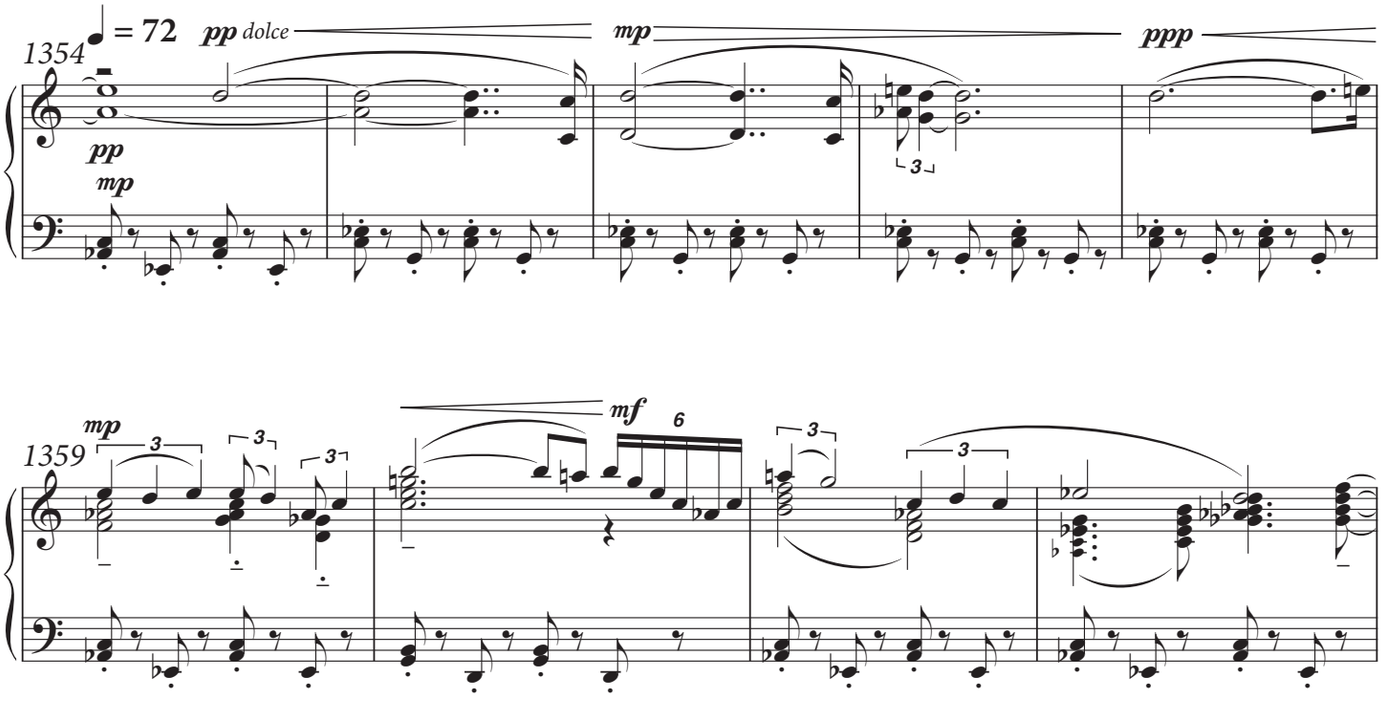

accel.
♩. = 84
1323
1326
ff
Gerda
Poor Ein - - - -
Hélène
Poor Ein - ar. He will just sim-ply
Lili
home. Poor Ein - ar. He will
Eric
have to stay home. Poor Ein - ar.
S
Poor Ein - ar. He will just sim-ply have to stay
A
Poor Ein - ar. He will just sim-ply have to stay home.
Ch.
T
home. Poor Ein - ar. He will just sim-ply
B
have to stay home. Poor Ein - ar. He will
(Cbn.)

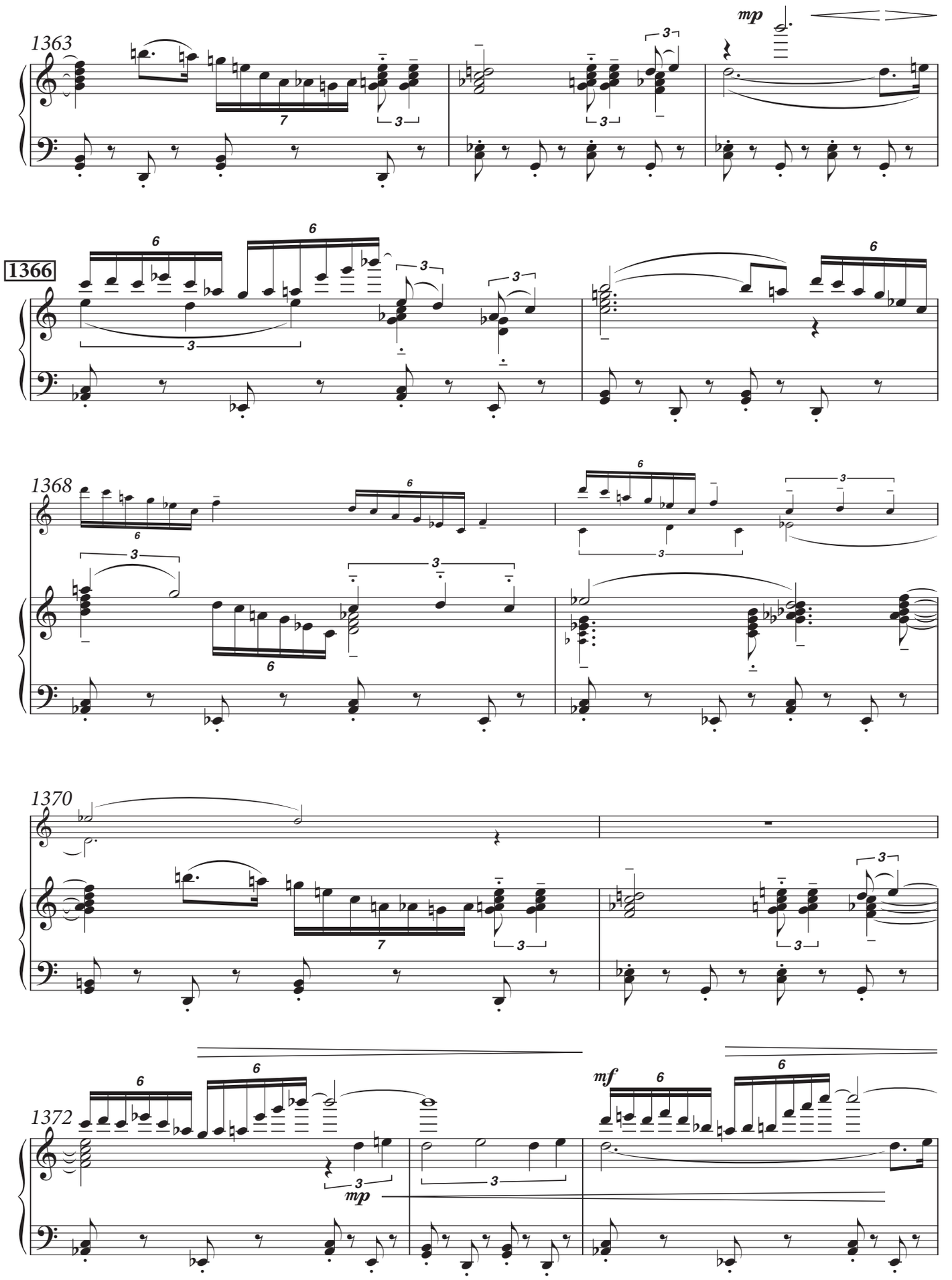

1332
1337
Gerda
- - - ar.
Hélène
have to stay home.
Lili
just sim-ply have to stay home.
Eric
He will just sim-ply have to stay home.
S
home.
A
Ch.
T
have to stay home.
B
just sim-ply have to stay home.

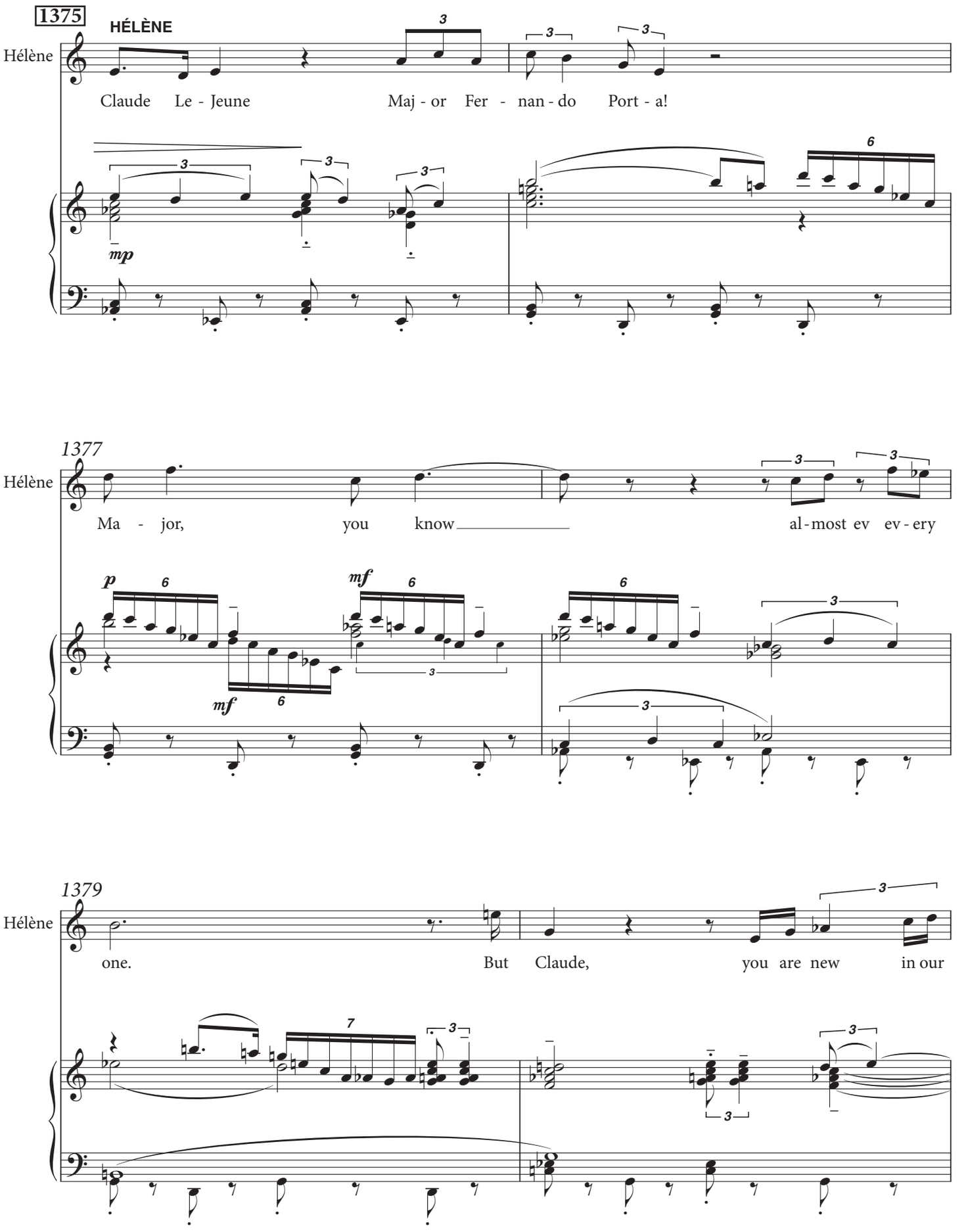


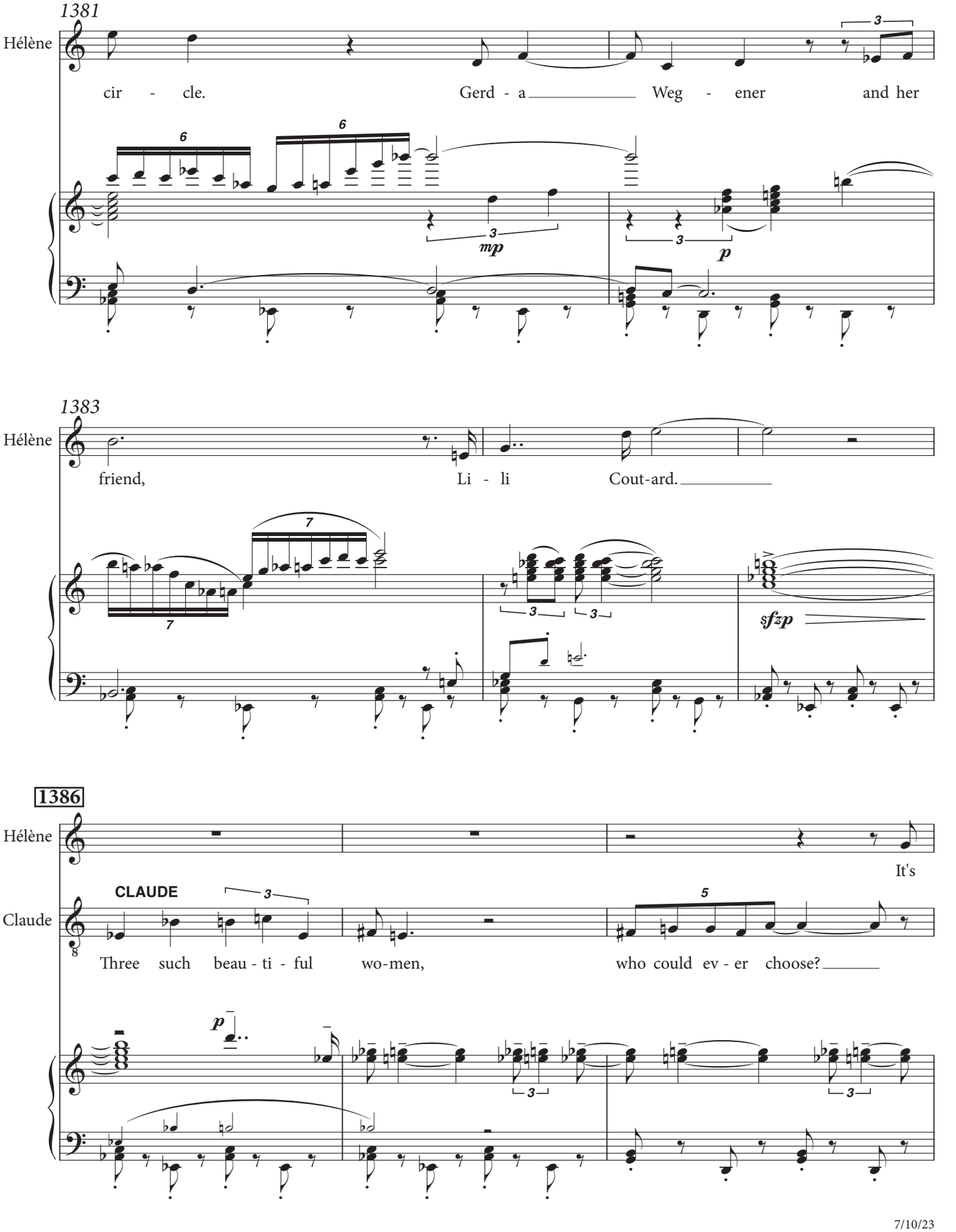
ERIC, HÉLÈNE, GERDA and LILI arrive at a ball at the Paris mansion of a DANISH COUNTESS. The COUNTESS is animatedly speaking with guests at the other side of the room. HÉLÈNE, CLAUDE LEJEUNE and MAJOR PORTA enter the ballroom and are approaching the group.)

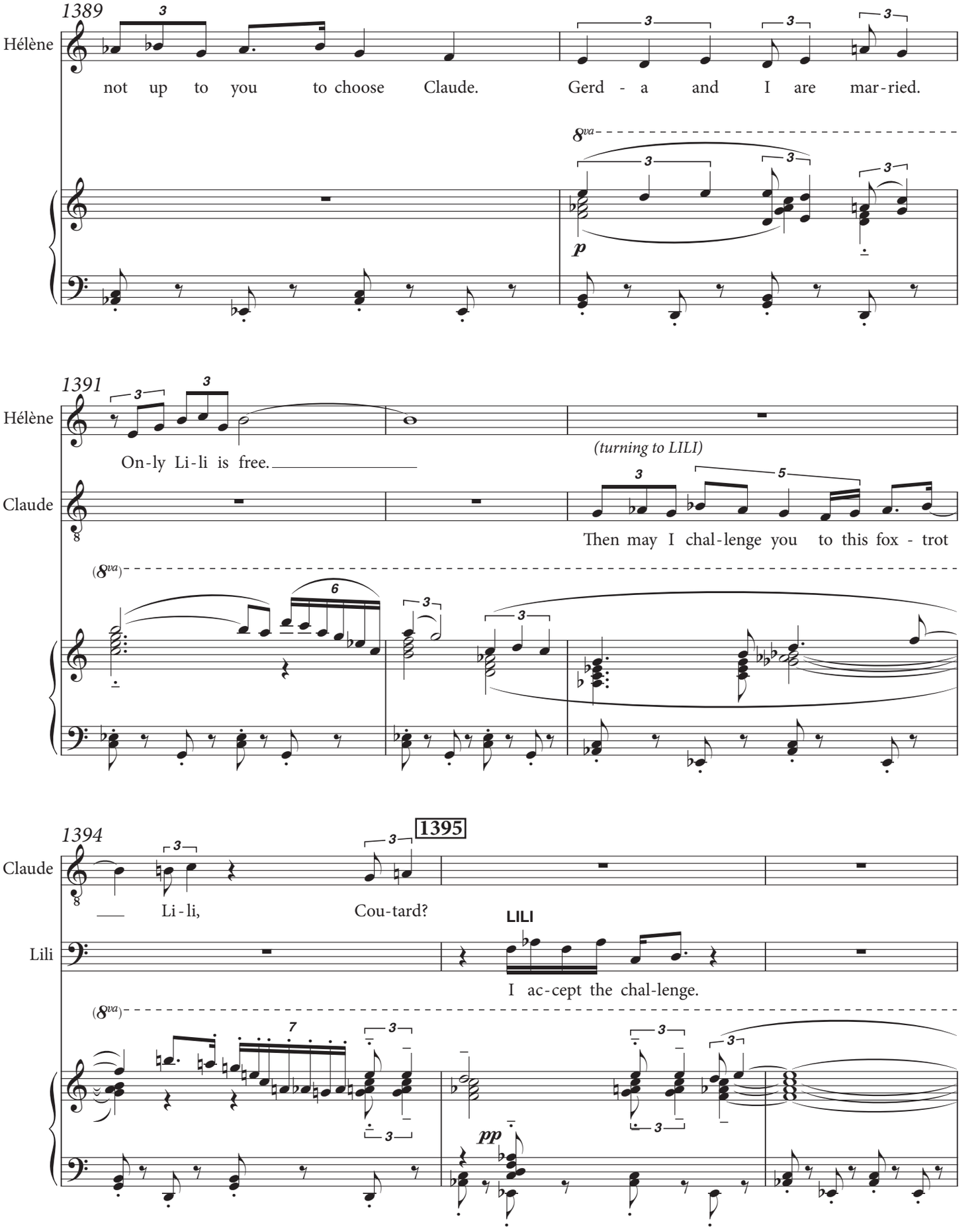
Scene 6. Paris. A Danish Countess' Mansion

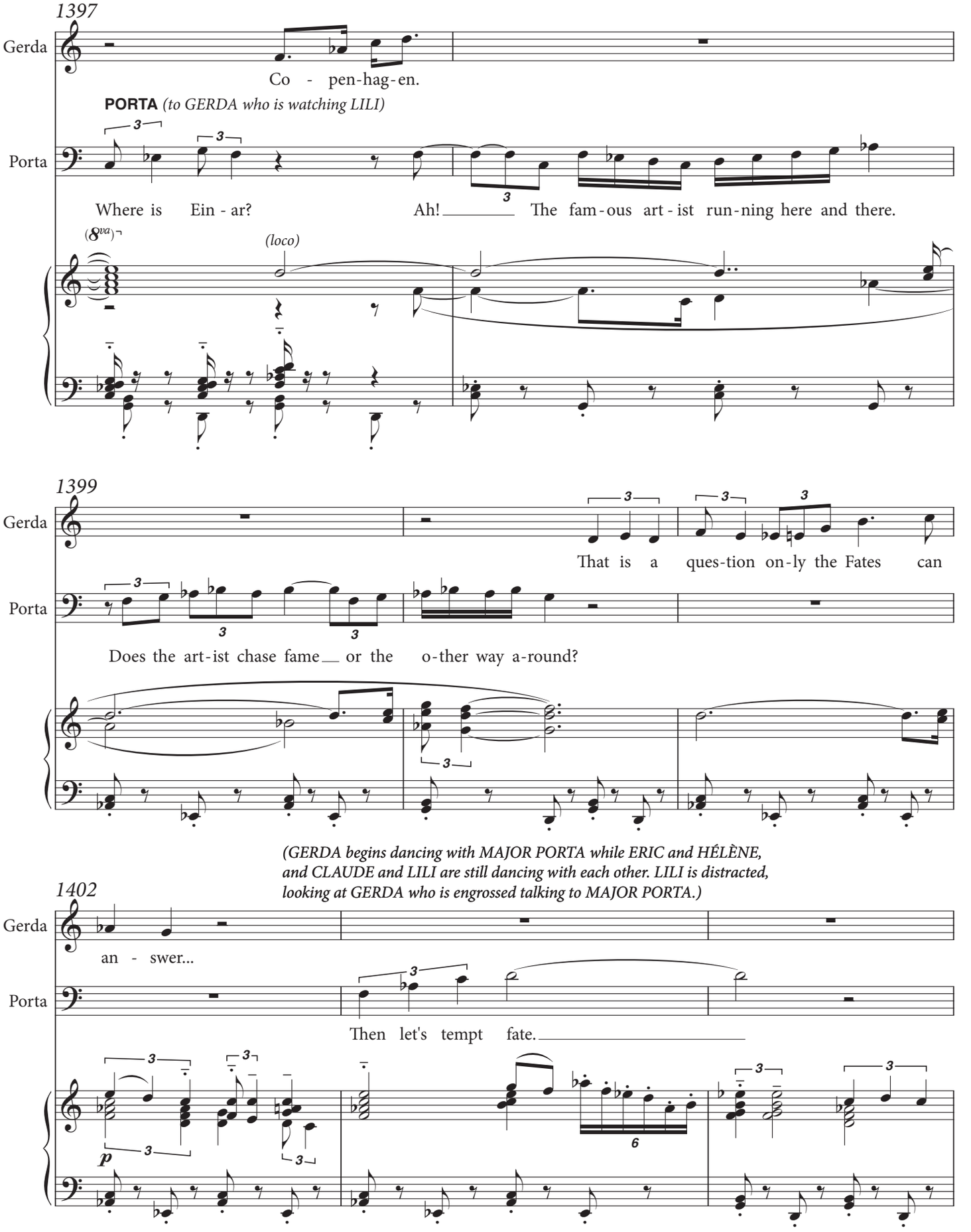


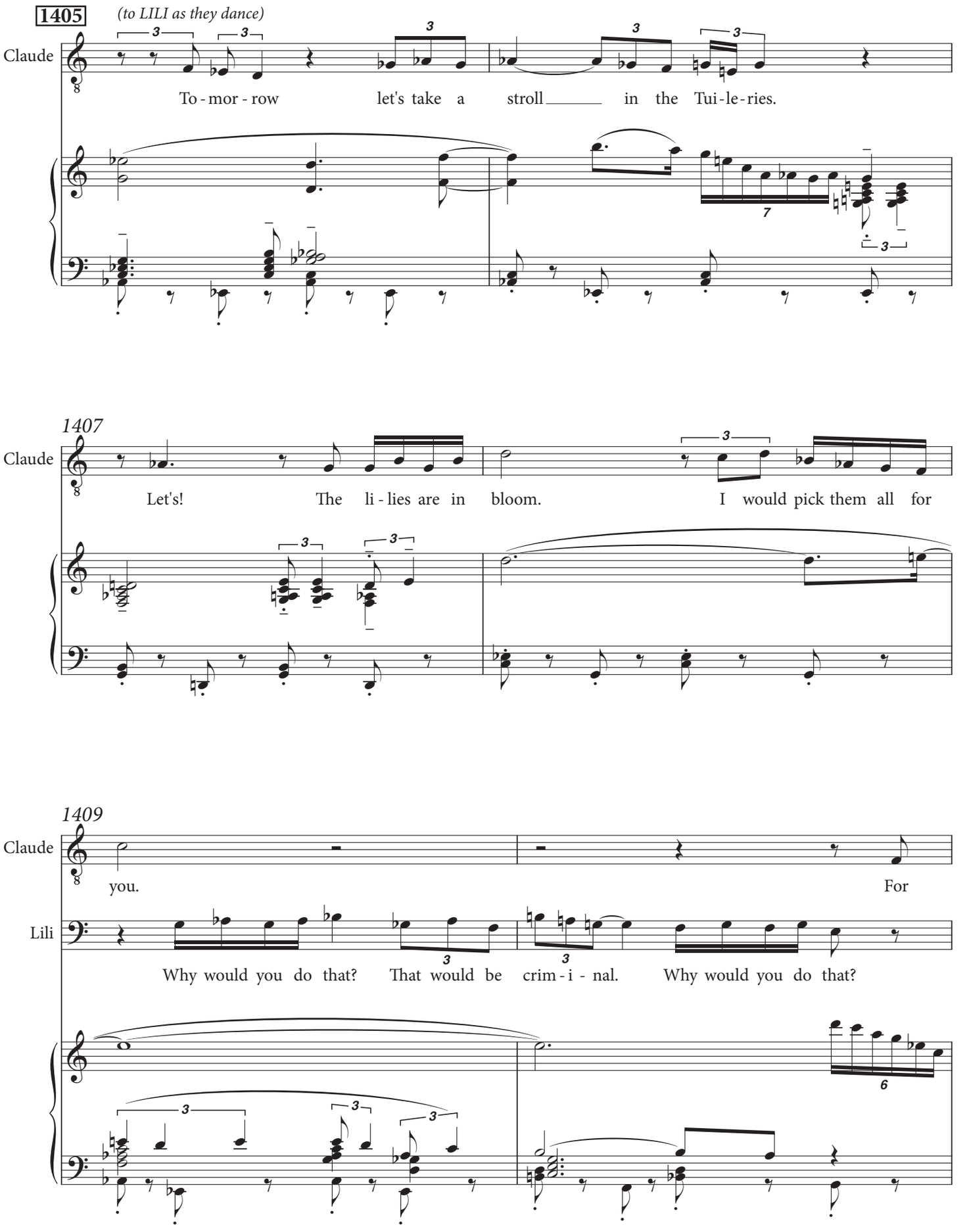

1363
mp
1366
1368
1370
1372
mf
mp

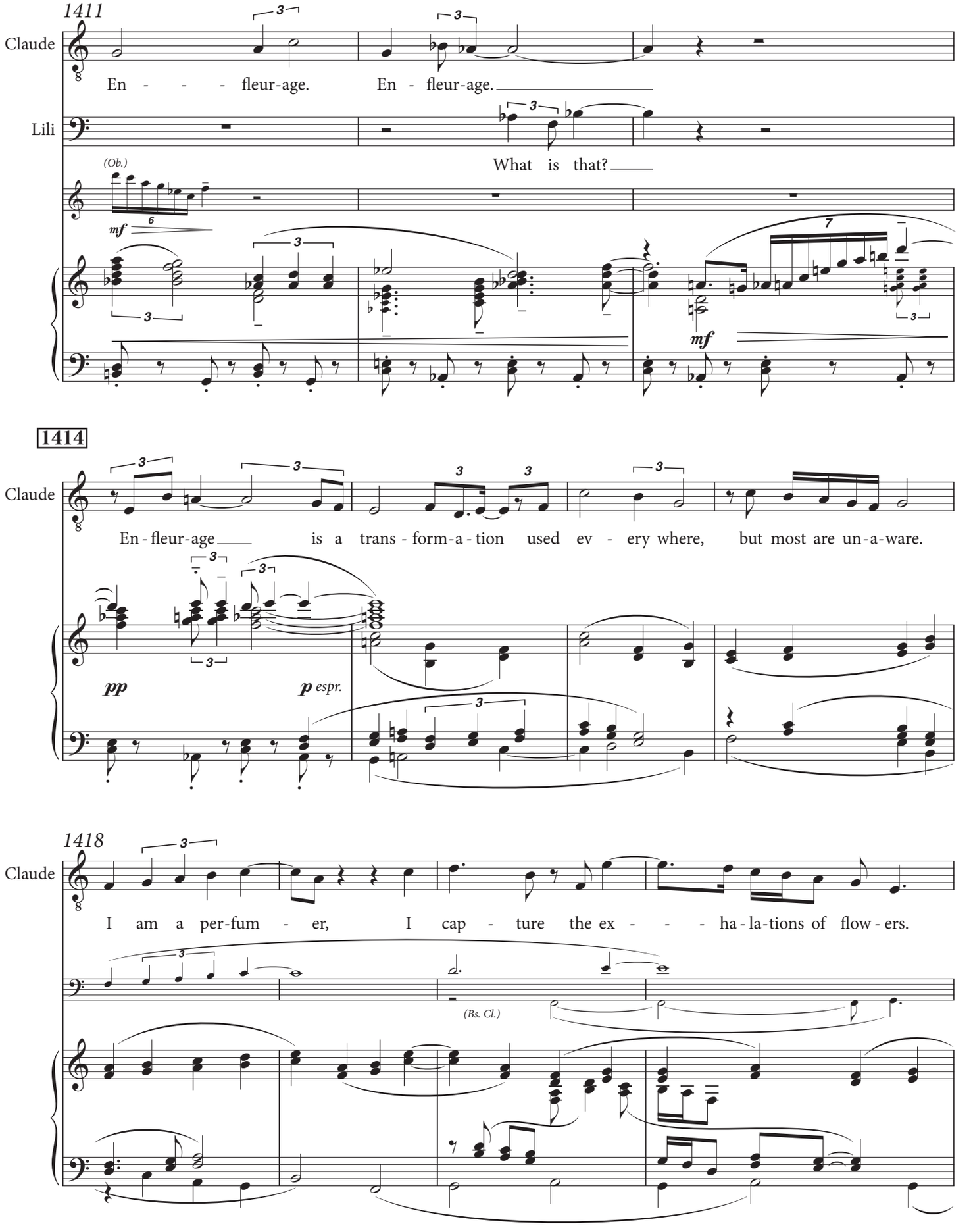

1375
HÉLÈNE
Hélène
Claude Le - Jeune Maj - or Fer - nan - do Port - a!
mp
1377
Hélène
Ma - jor, you know al - most ev ev - ery
p
mf
mf
1379
Hélène
one. But Claude, you are new in our

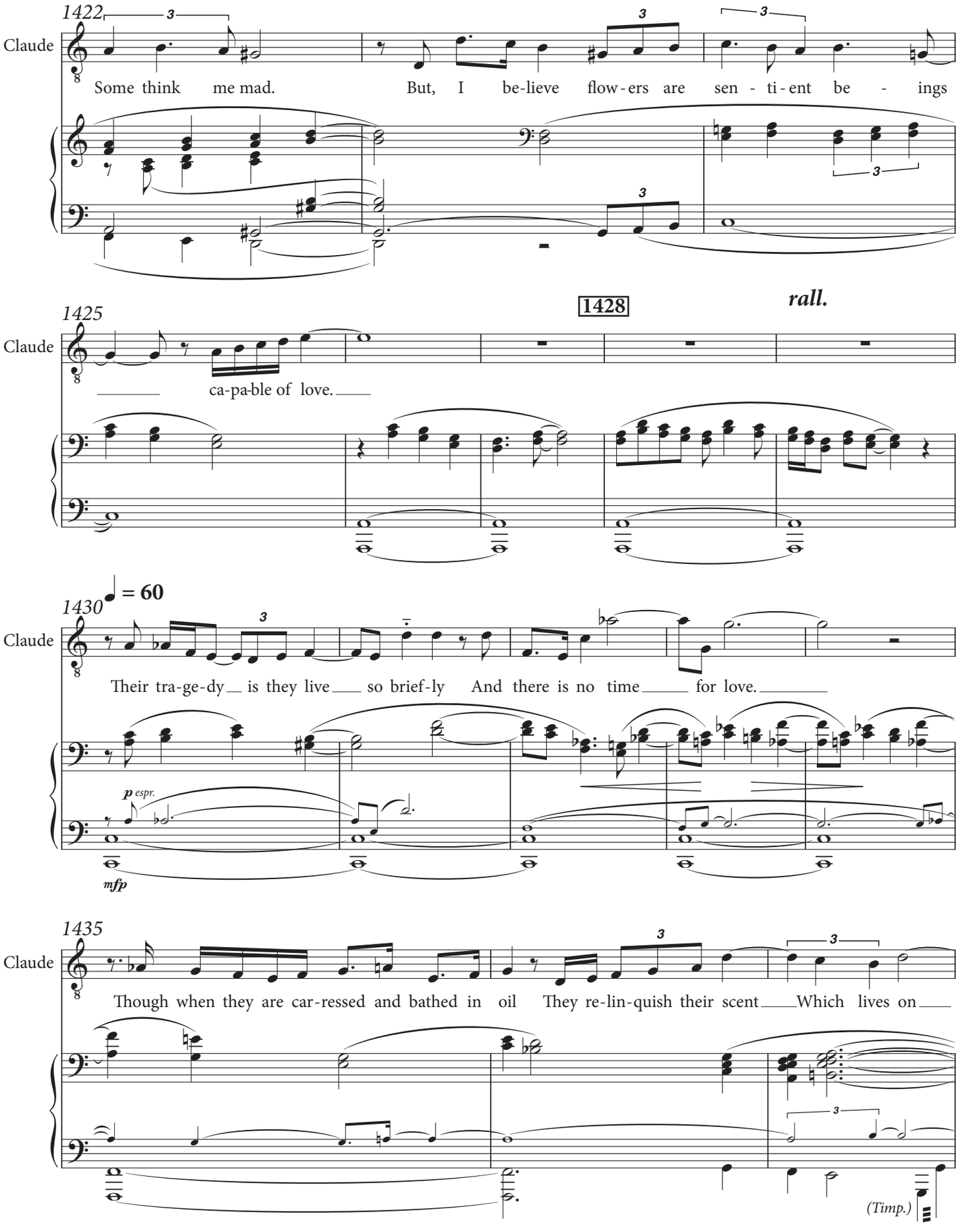

1381
Hélène
cir - cle. Gerd - a Weg - ener and her
mp
p
1383
Hélène
friend, Li - li Cout-ard.
sfzp
1386
Hélène
It's
CLAUDE
Claude
Three such beau - ti - ful wo-men, who could ev - er choose?
p

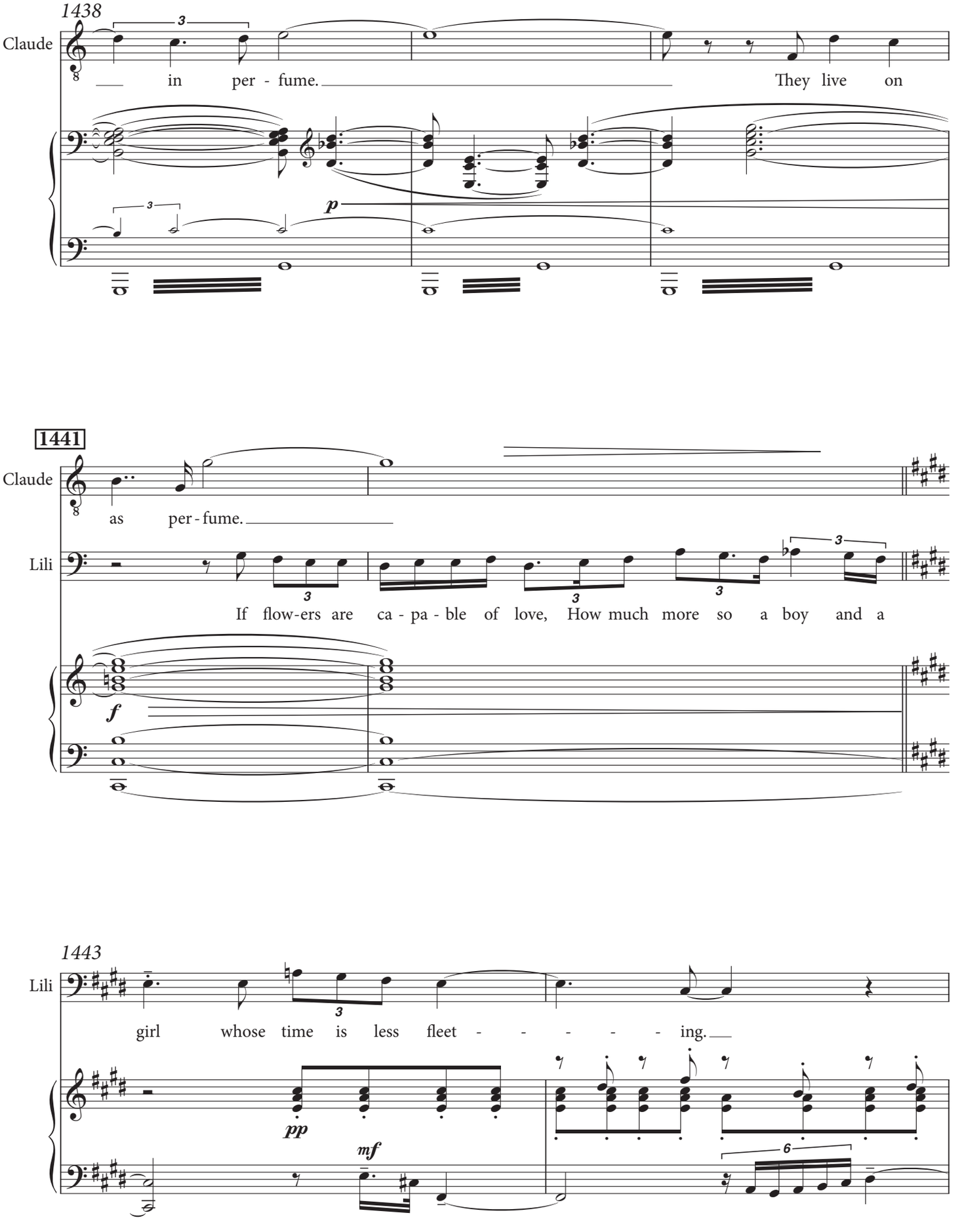

1389
Hélène
not up to you to choose Claude. Gerd - a and I are mar-ried.
8va
p
1391
Hélène
On-ly Li-li is free.
(turning to LILI)
Claude
Then may I chal-lenge you to this fox - trot
(8va)
1394
Claude
Li-li, Cou-tard?
1395
LILI
Lili
I ac-cept the chal-lenge.
(8va)
pp

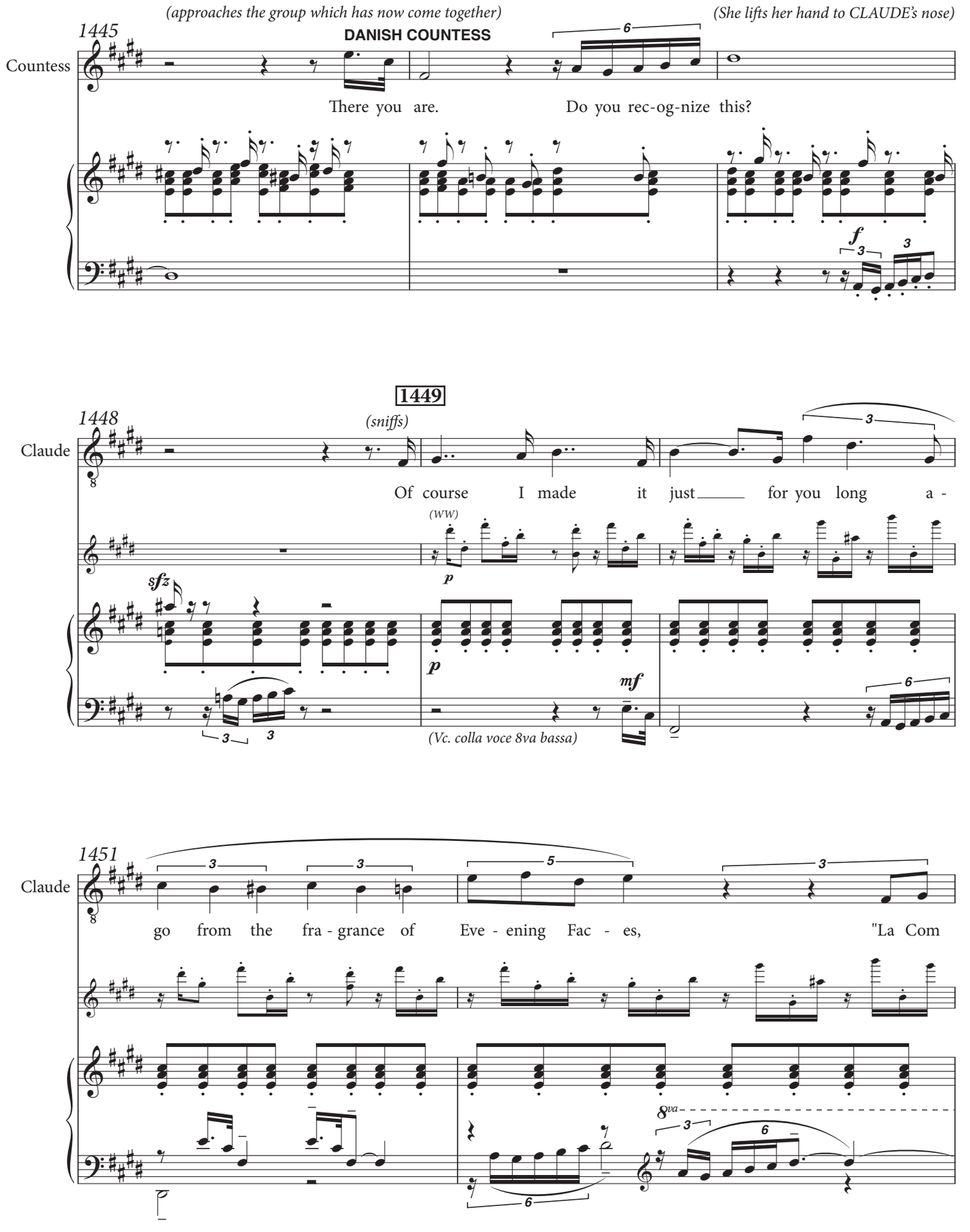

1397
Gerda
Co - pen-hag-en.
PORTA (to GERDA who is watching LILI)
Porta
Where is Ein - ar?
Ah! The fam-ous art-ist run-ning here and there.
(8va)
(loco)
1399
Gerda
That is a ques-tion on-ly the Fates can
Porta
Does the art-ist chase fame or the o-ther way a-round?
(GERDA begins dancing with MAJOR PORTA while ERIC and HÉLÈNE, and CLAUDE and LILI are still dancing with each other. LILI is distracted, looking at GERDA who is engrossed talking to MAJOR PORTA.)
1402
Gerda
an - swer...
Porta
Then let's tempt fate.
p

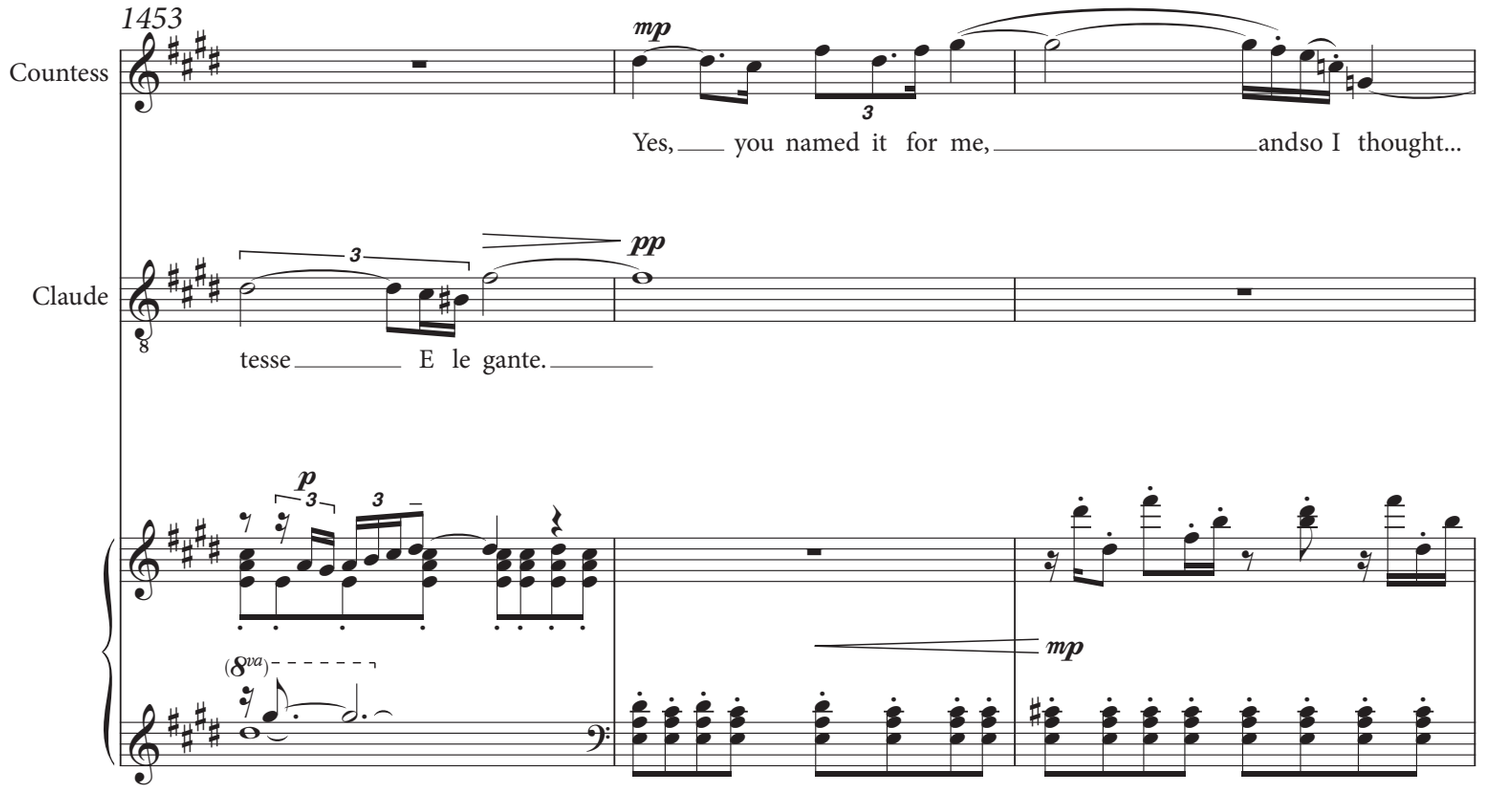

1405
(to LILI as they dance)
Claude
To - mor - row let's take a stroll in the Tui - le - ries.
1407
Claude
Let's! The li - lies are in bloom. I would pick them all for
1409
Claude
you. For
Lili
Why would you do that? That would be crim - i - nal. Why would you do that?

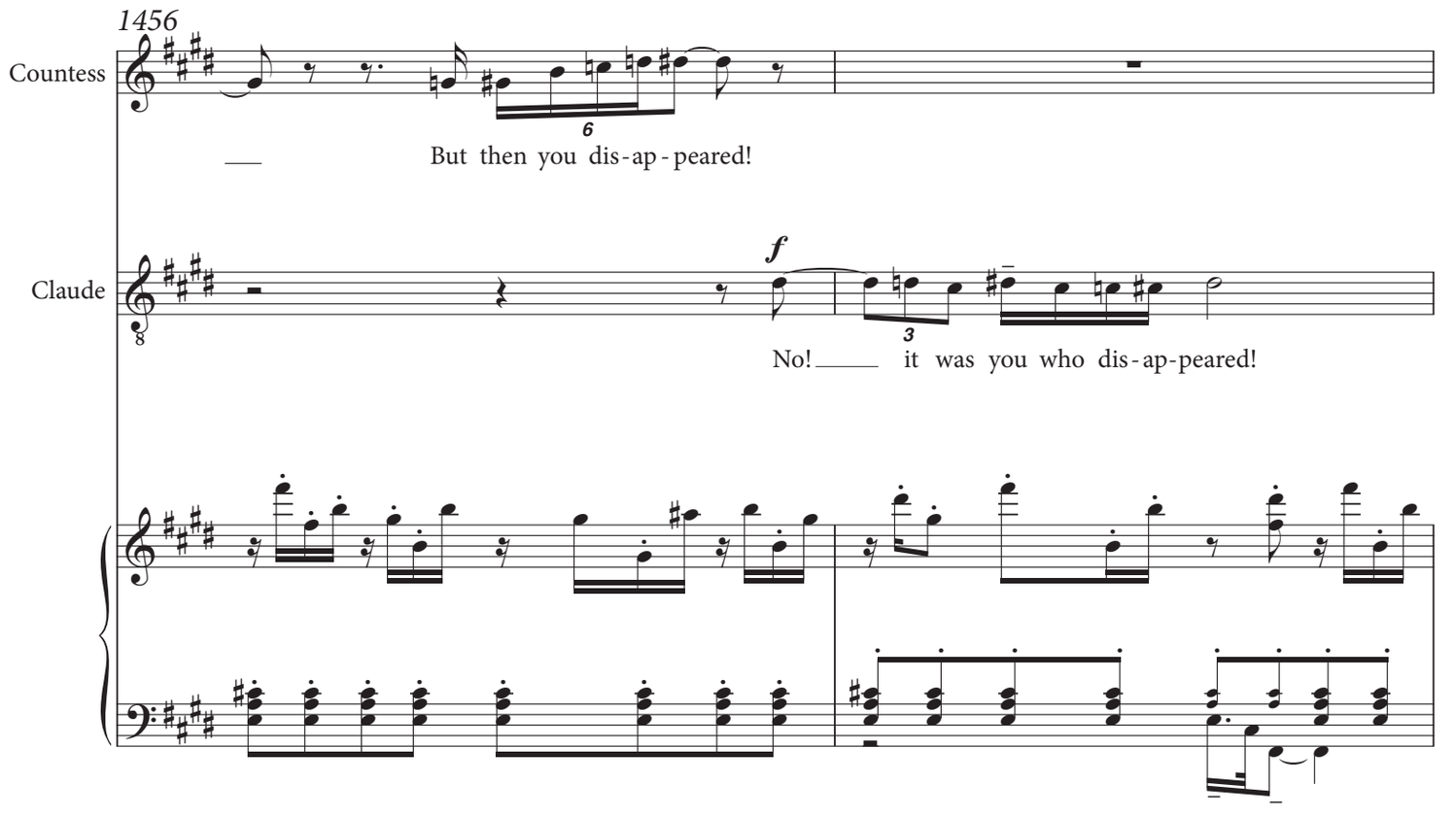

1411
Claude
En - - - - fleur-age. En - fleur-age.
Lili
What is that?
(Ob.)
mf
mf
1414
Claude
En - fleur-age is a trans - form-a - tion used ev - ery where, but most are un-a-ware.
pp
p espr.
1418
Claude
I am a per-fum - er, I cap - ture the ex - - - - ha - la-tions of flow - ers.
(Bs. Cl.)

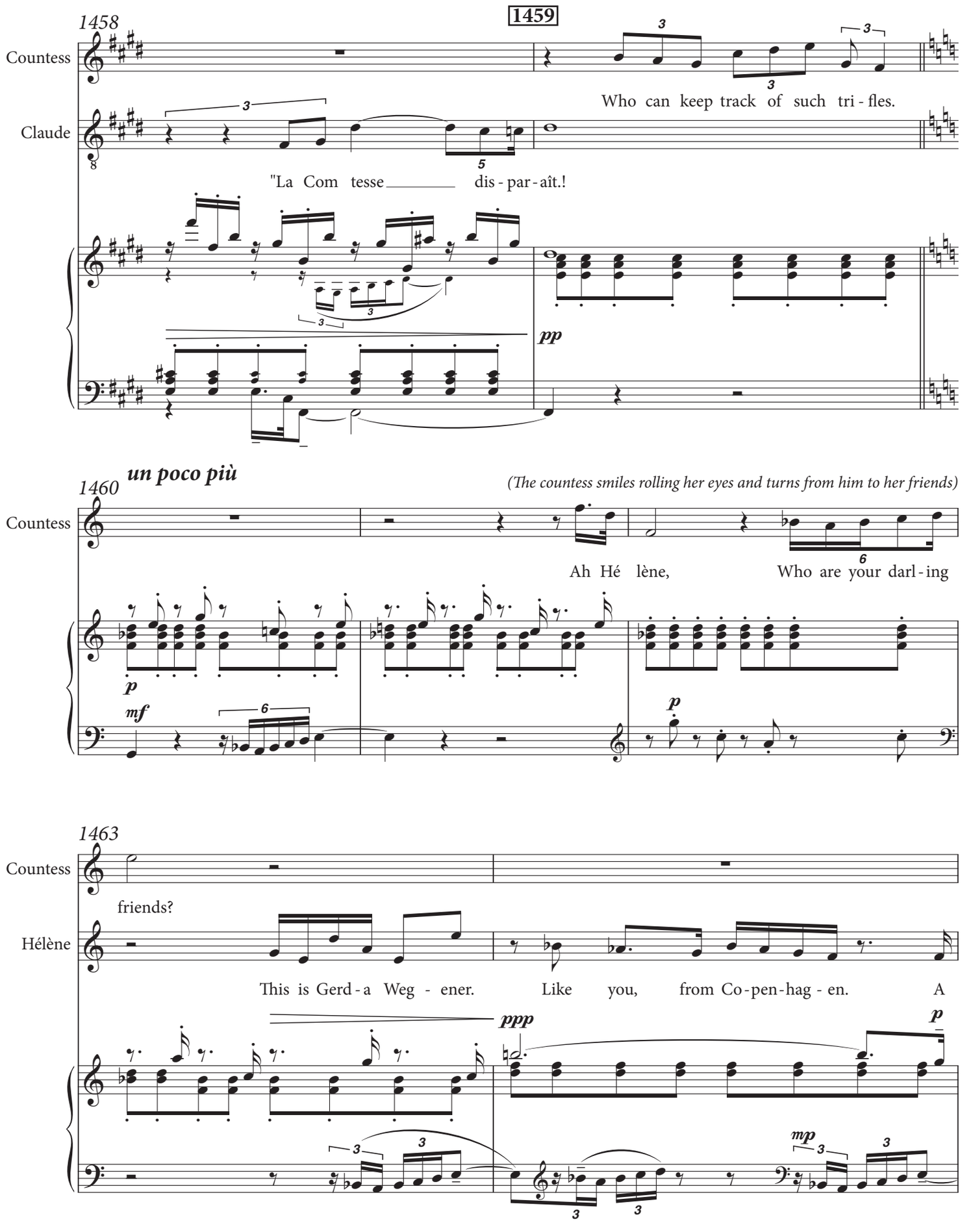

1422
Claude
Some think me mad. But, I be-lieve flow-ers are sen - ti-ent be - ings
1425
Claude
ca-pa-ble of love.
1428
rall.
1430
♩ = 60
Claude
Their tra-ge-dy is they live so brief-ly And there is no time for love.
p espr.
mfp
1435
Claude
Though when they are car-ressed and bathed in oil They re-lin-quish their scent Which lives on
(Timp.)

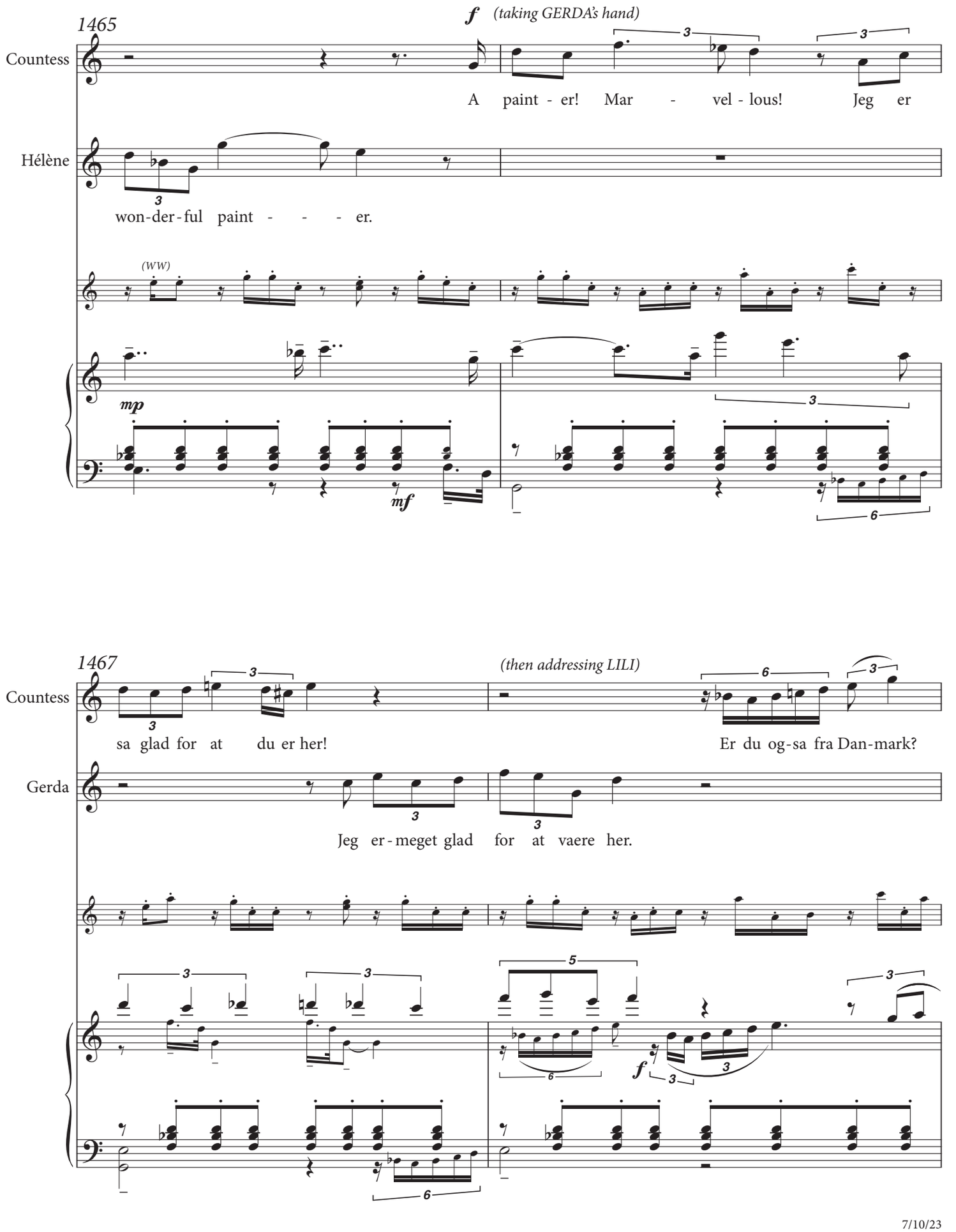

1438
Claude
in per - fume.
They live on
p
1441
Claude
as per - fume.
Lili
If flow-ers are ca - pa - ble of love, How much more so a boy and a
f
1443
Lili
girl whose time is less fleet - - - - - ing.
pp
mf

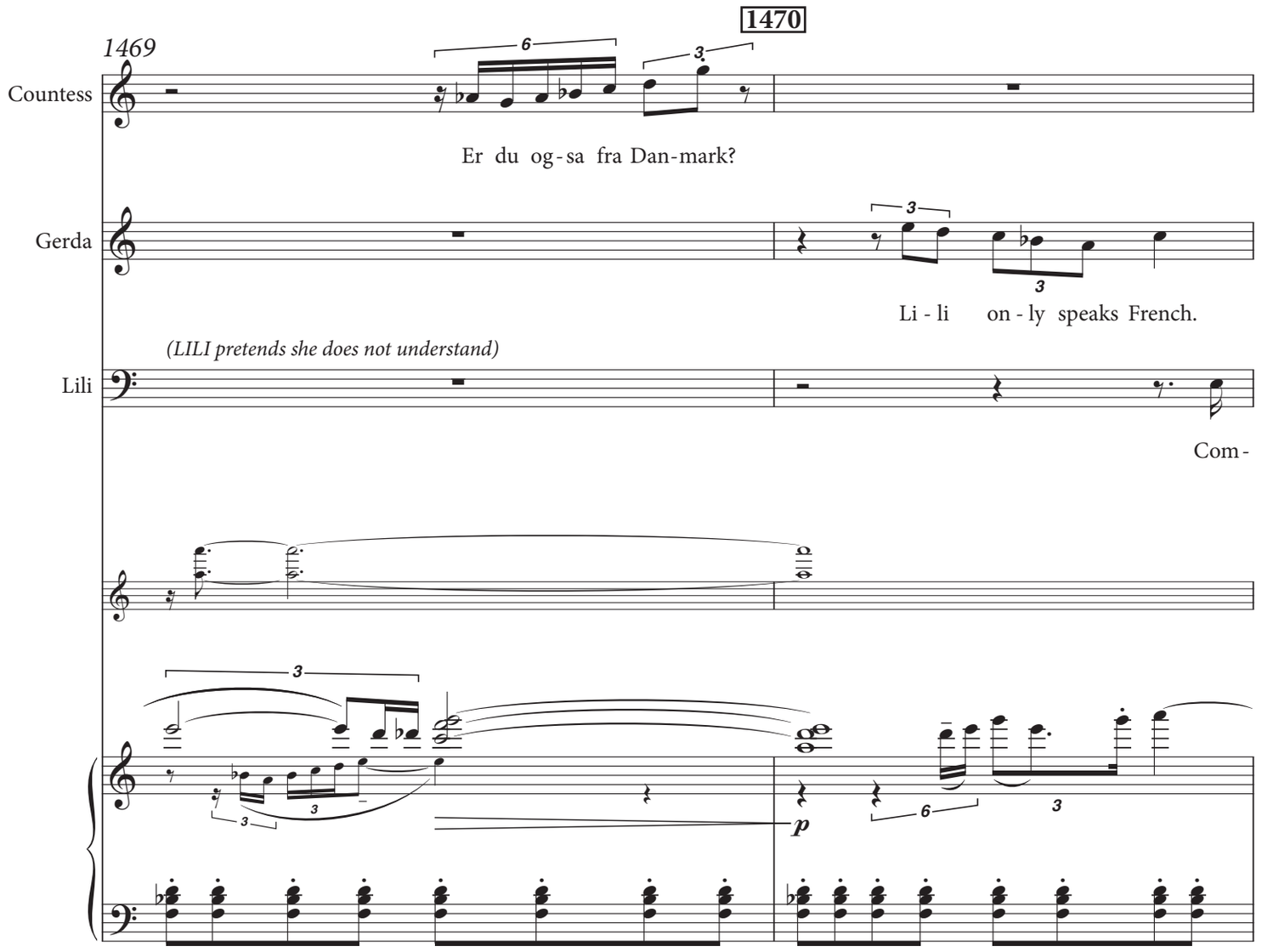

(approaches the group which has now come together)
(She lifts her hand to CLAUDE's nose)
1445
DANISH COUNTESS
Countess
There you are.
Do you rec-og-nize this?
1449
1448
(sniffs)
Claude
Of course I made it just for you long a -
(WW)
(Vc. colla voce 8va bassa)
1451
Claude
go from the fra - grance of Eve - ening Fac - es, "La Com

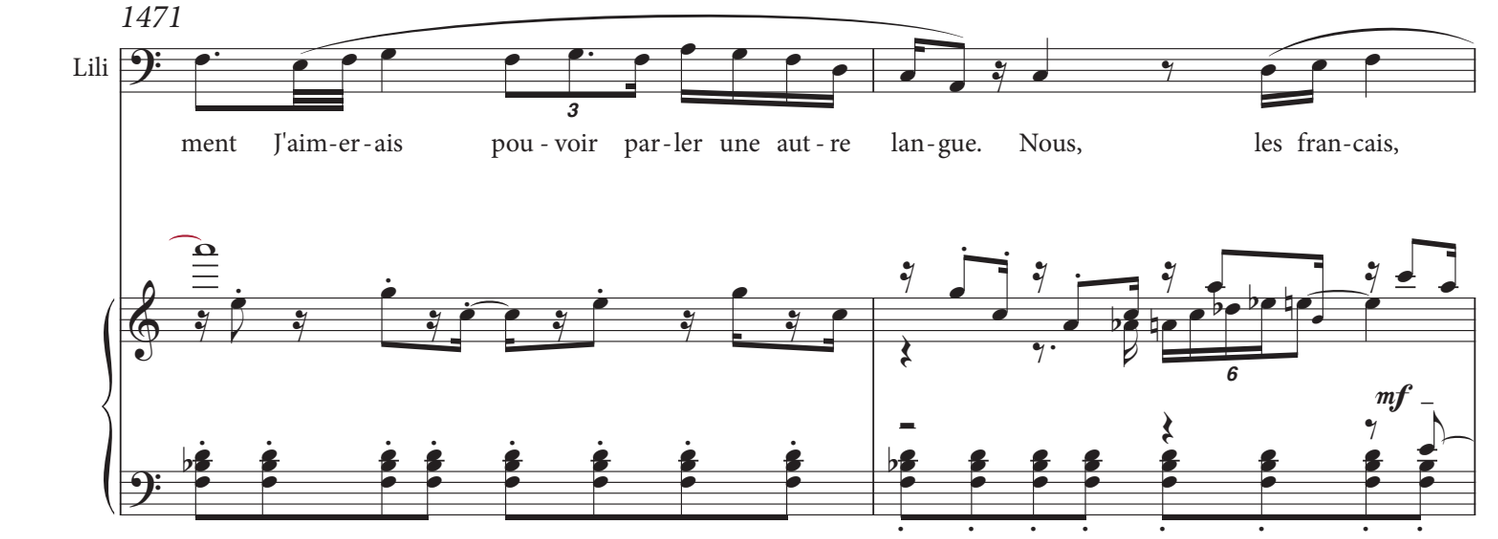

1453
Countess
mp
Yes, you named it for me, andso I thought...
Claude
pp
tesse E le gante.
p
mp

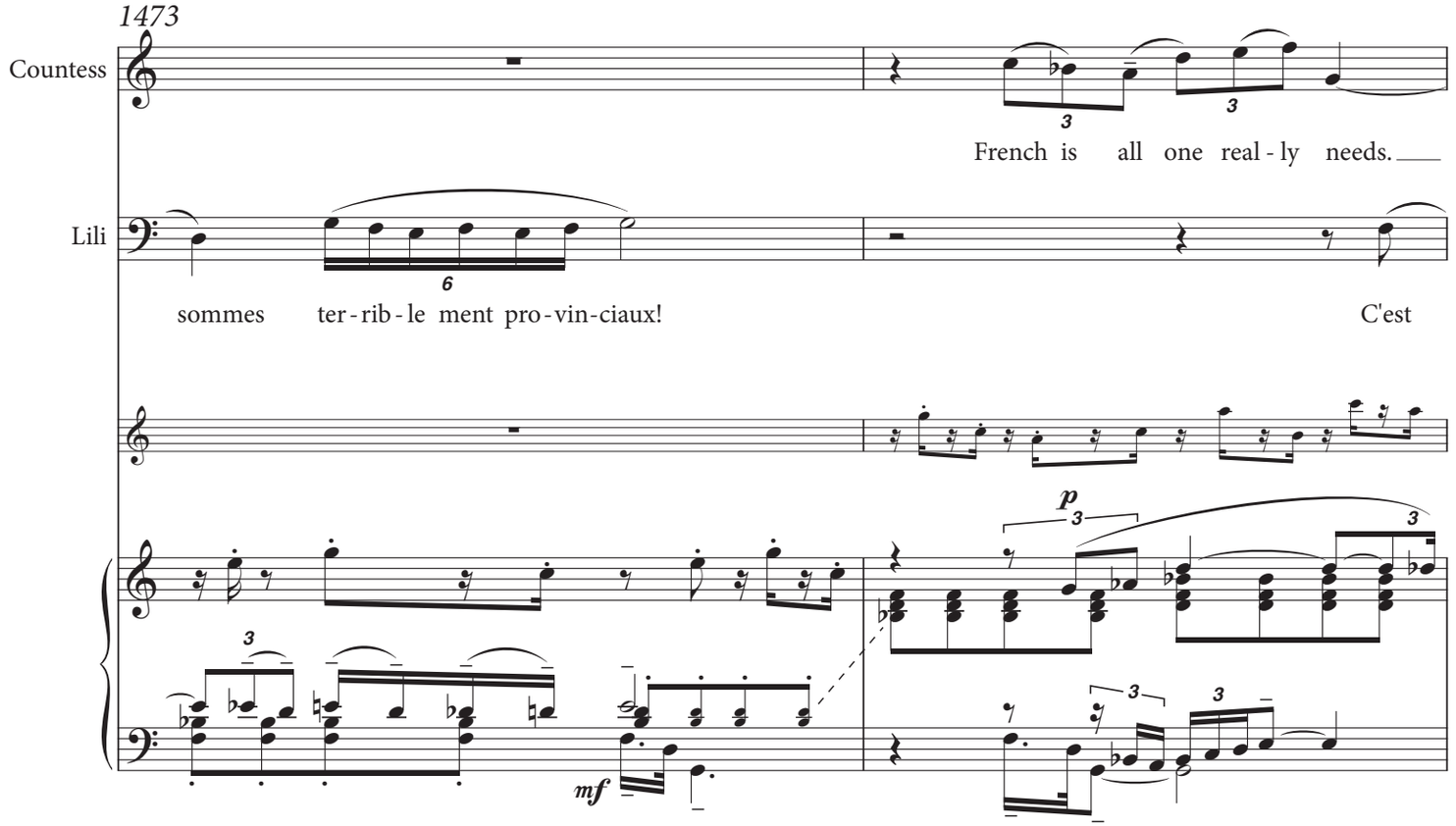

1456
Countess
But then you dis-ap-peared!
Claude
f
No! it was you who dis-ap-peared!

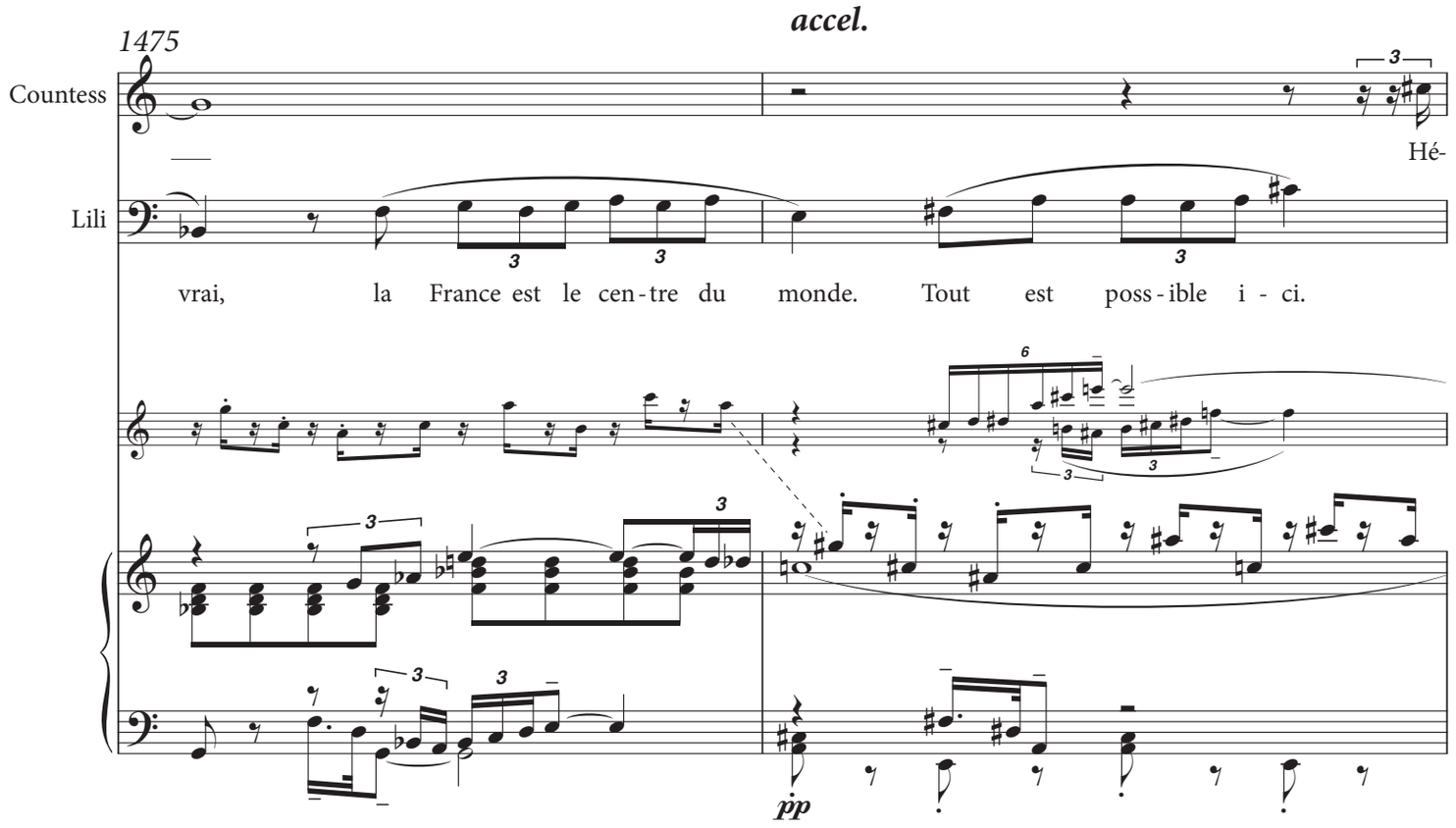

1458
1459
Countess
Who can keep track of such tri - fles.
Claude
"La Com tesse dis - par - aît.!
pp
1460
un poco più
(The countess smiles rolling her eyes and turns from him to her friends)
Countess
Ah Hé lène, Who are your darl - ing
p
mf
p
1463
Countess
friends?
Hélène
This is Gerd - a Weg - ener. Like you, from Co - pen - hag - en. A
ppp
p
mp

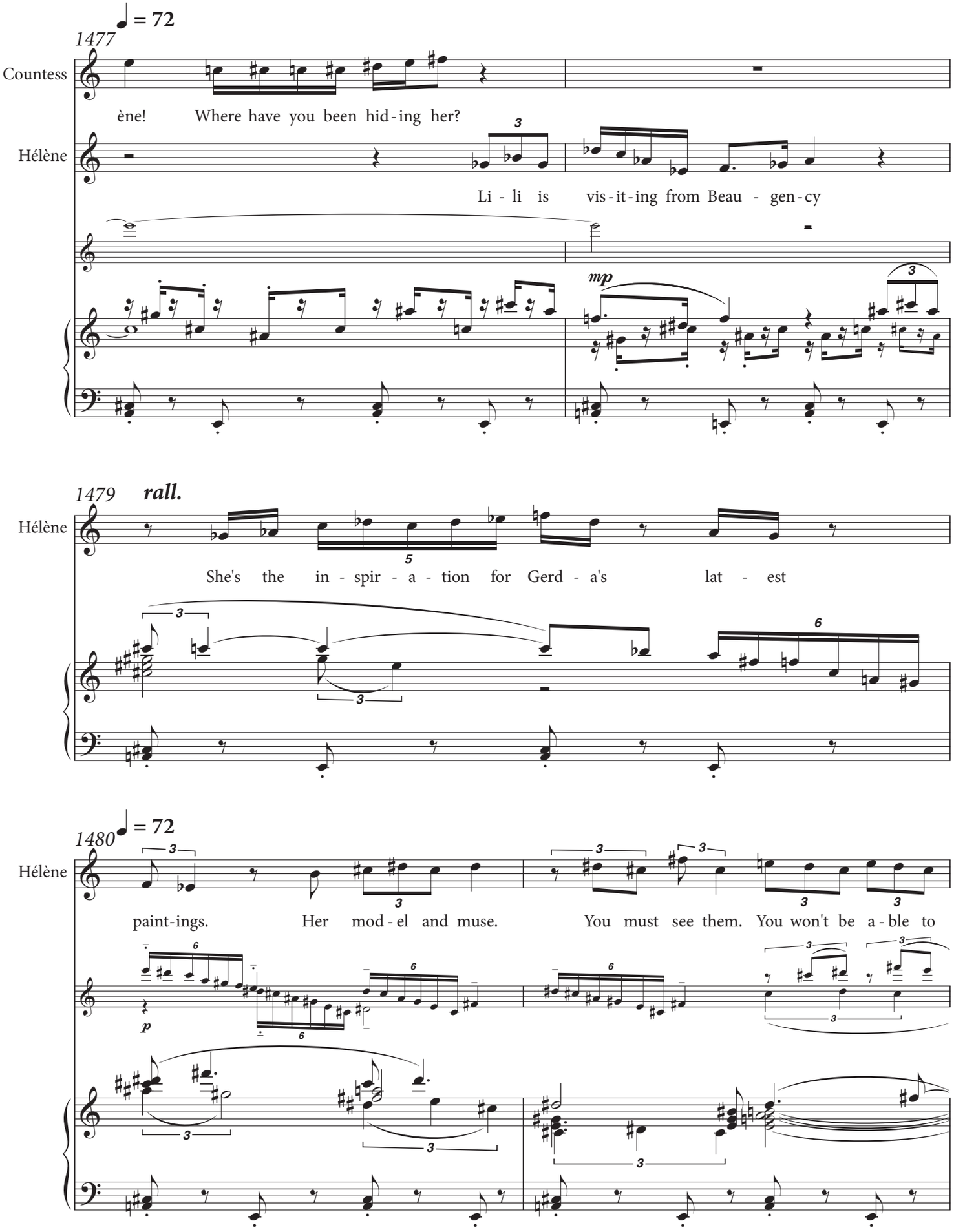

1465
f
(taking GERDA's hand)
Countess
A paint - er! Mar - vel - lous! Jeg er
Hélène
won-der-ful paint - - - er.
(WW)
mp
mf
1467
(then addressing LILI)
Countess
sa glad for at du er her!
Er du og-sa fra Dan-mark?
Gerda
Jeg er-meget glad for at vaere her.
f

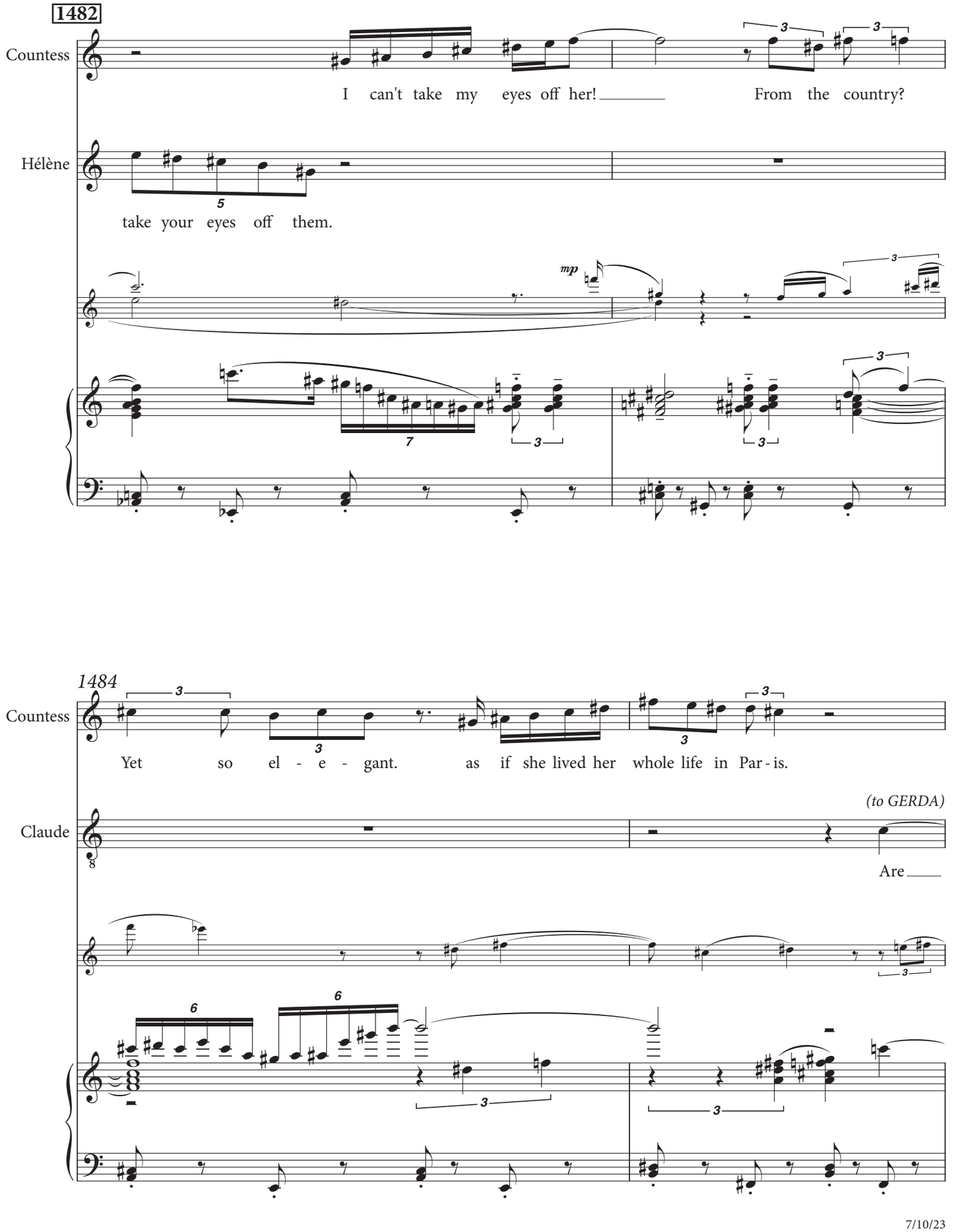

1469
1470
Countess
Er du og-sa fra Dan-mark?
Gerda
Li-li on-ly speaks French.
(LILI pretends she does not understand)
Lili
Com-
p

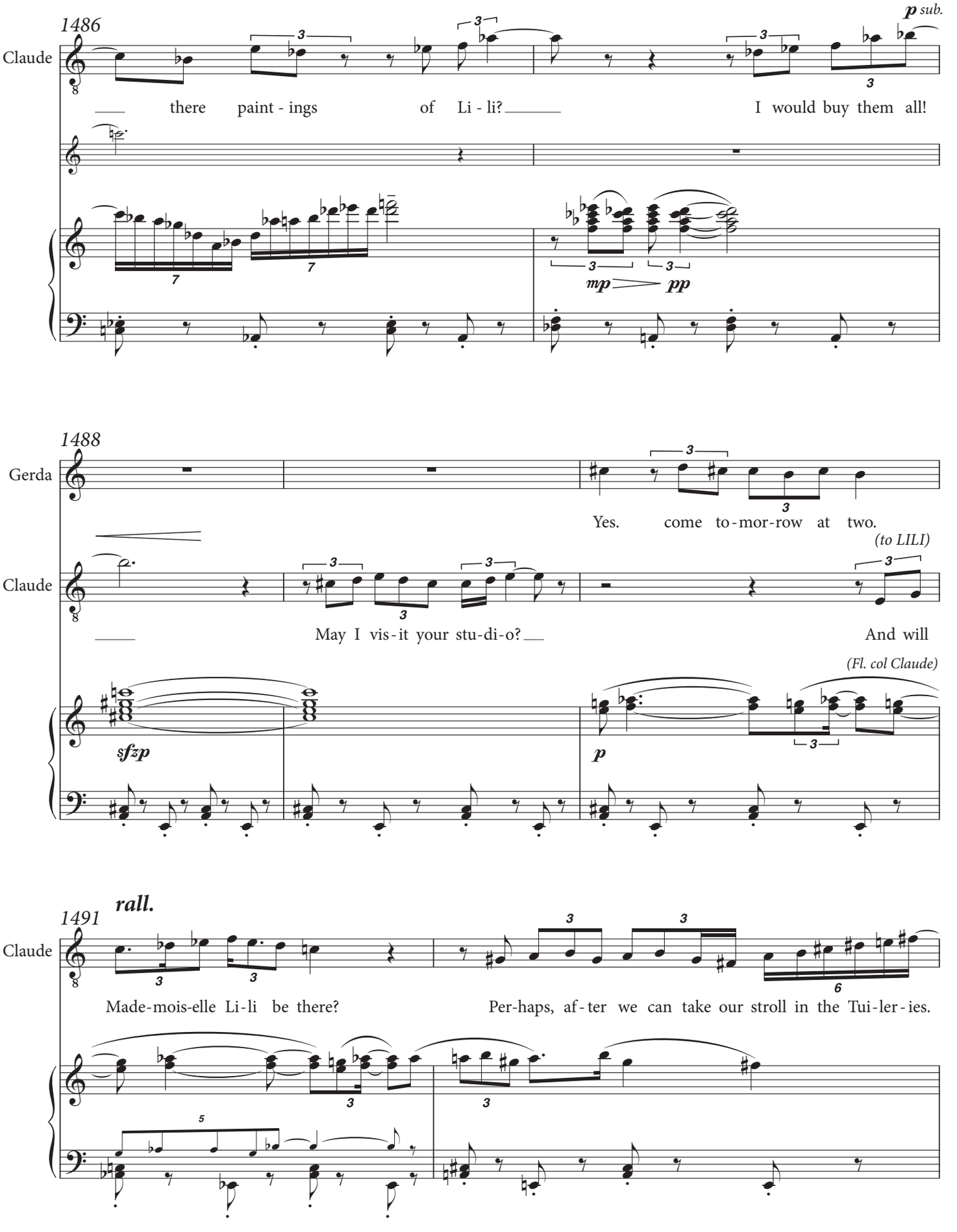

1471
Lili
ment J'aim-er-ais pou-voir par-ler une aut-re lan-gue. Nous, les fran-cais,
mf

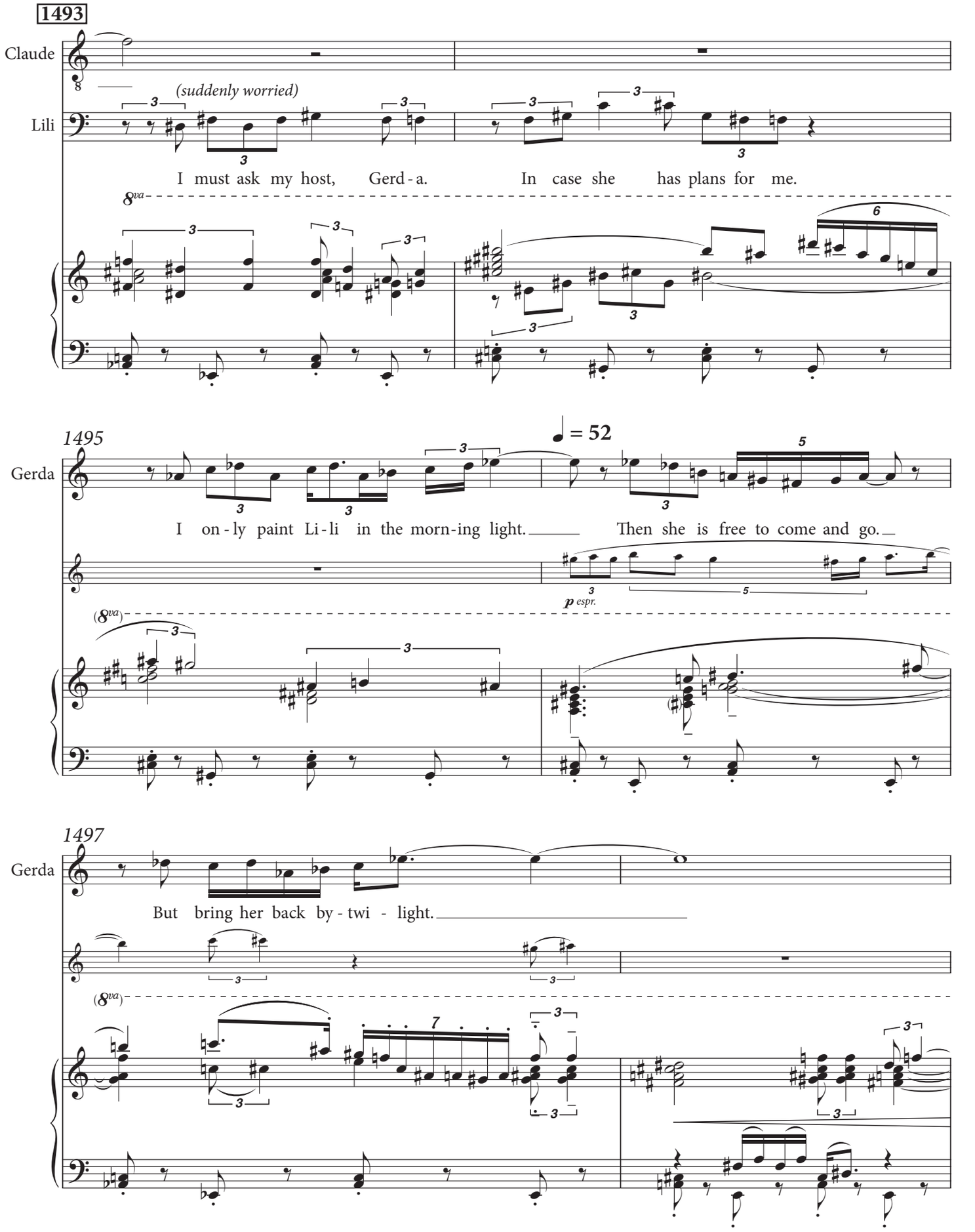

1473
Countess
French is all one real - ly needs.
Lili
sommes ter - rib - le ment pro - vin - ciaux!
C'est
p
mf

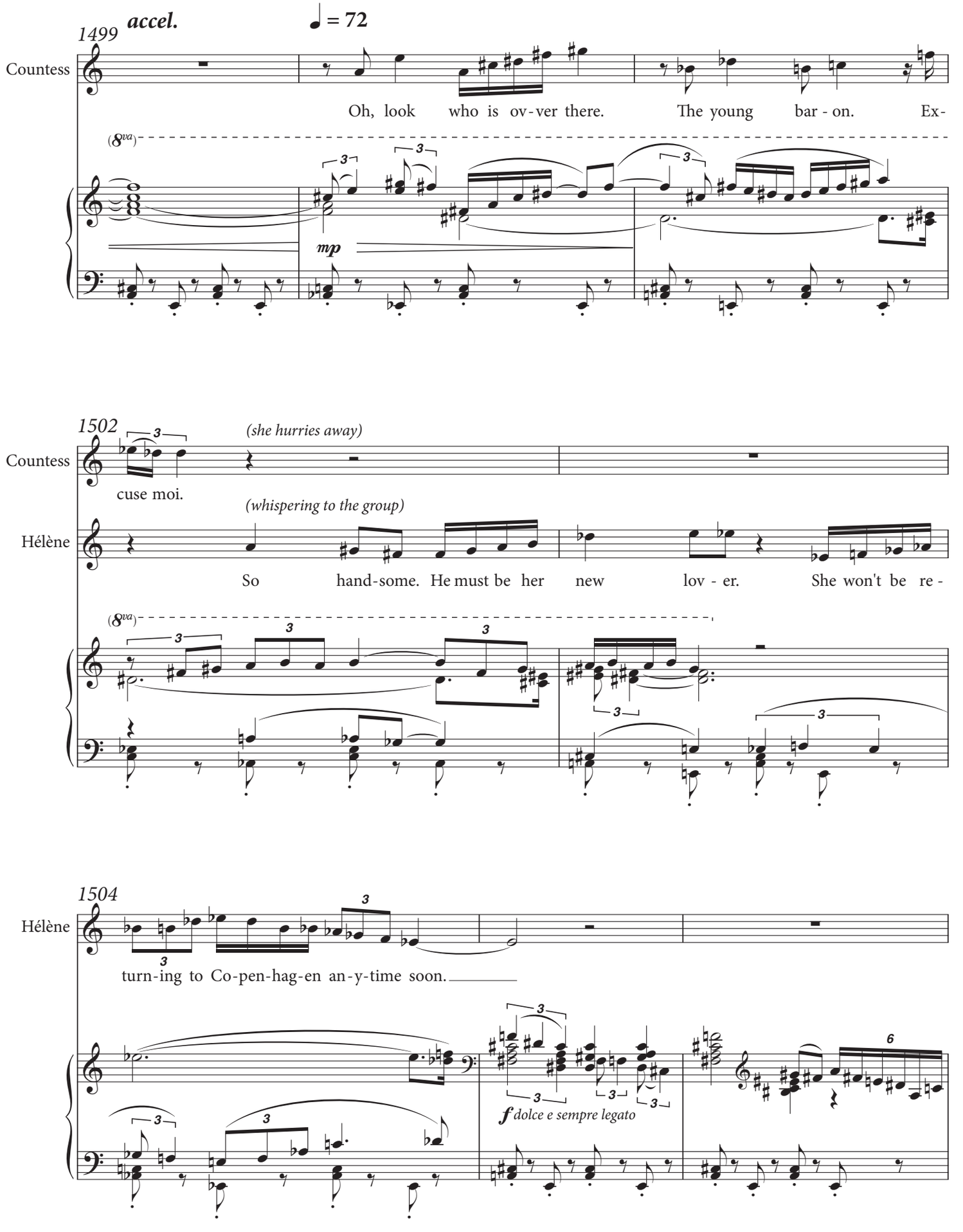

accel.
1475
Countess
Hé-
Lili
vrai, la France est le cen - tre du monde. Tout est poss - ible i - ci.
pp

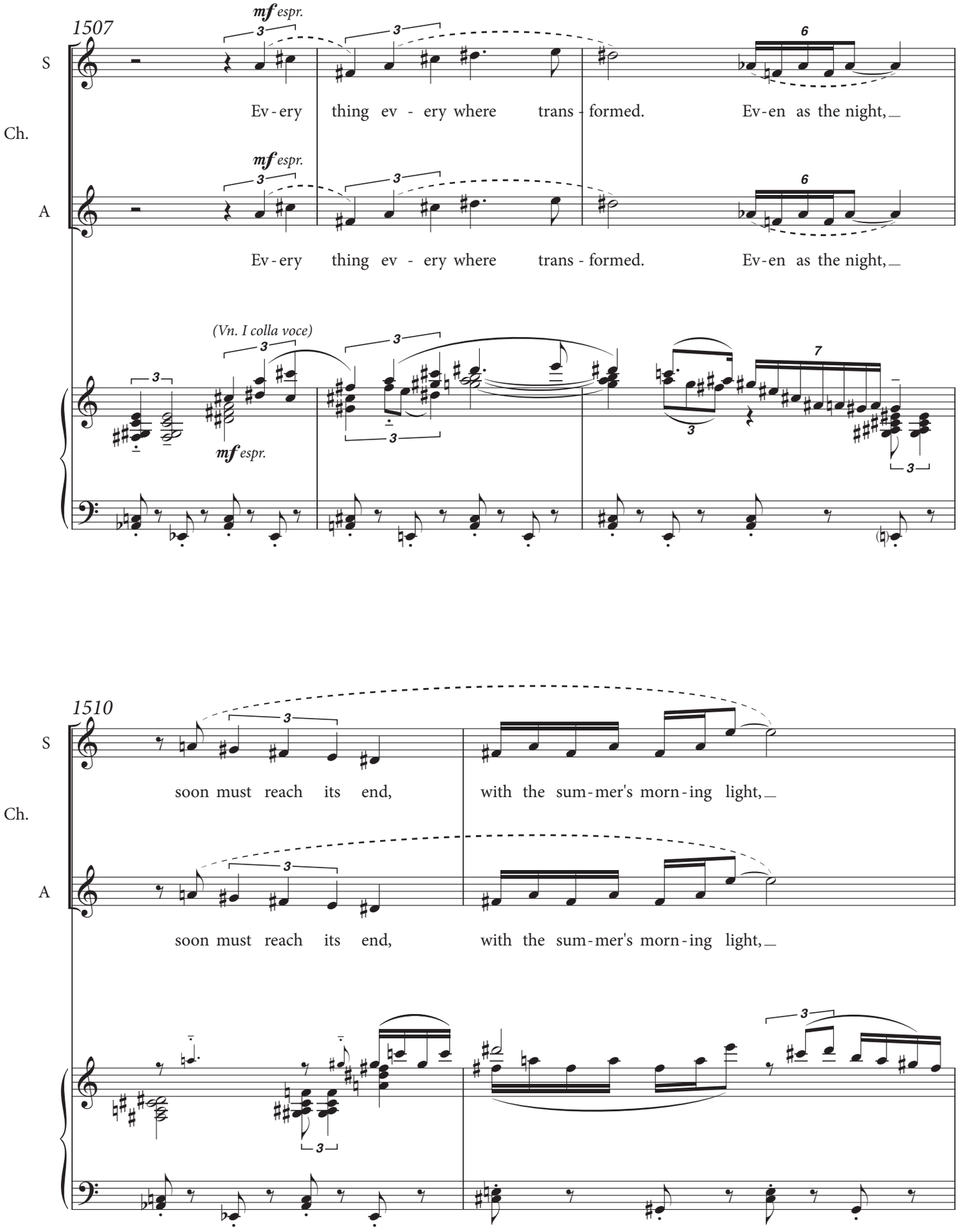

♩ = 72
1477
Countess
ène! Where have you been hid - ing her?
Hélène
Li - li is vis - it - ing from Beau - gen - cy
mp
1479
rall.
Hélène
She's the in - spir - a - tion for Gerd - a's lat - est
♩ = 72
1480
Hélène
paint - ings. Her mod - el and muse. You must see them. You won't be a - ble to
p

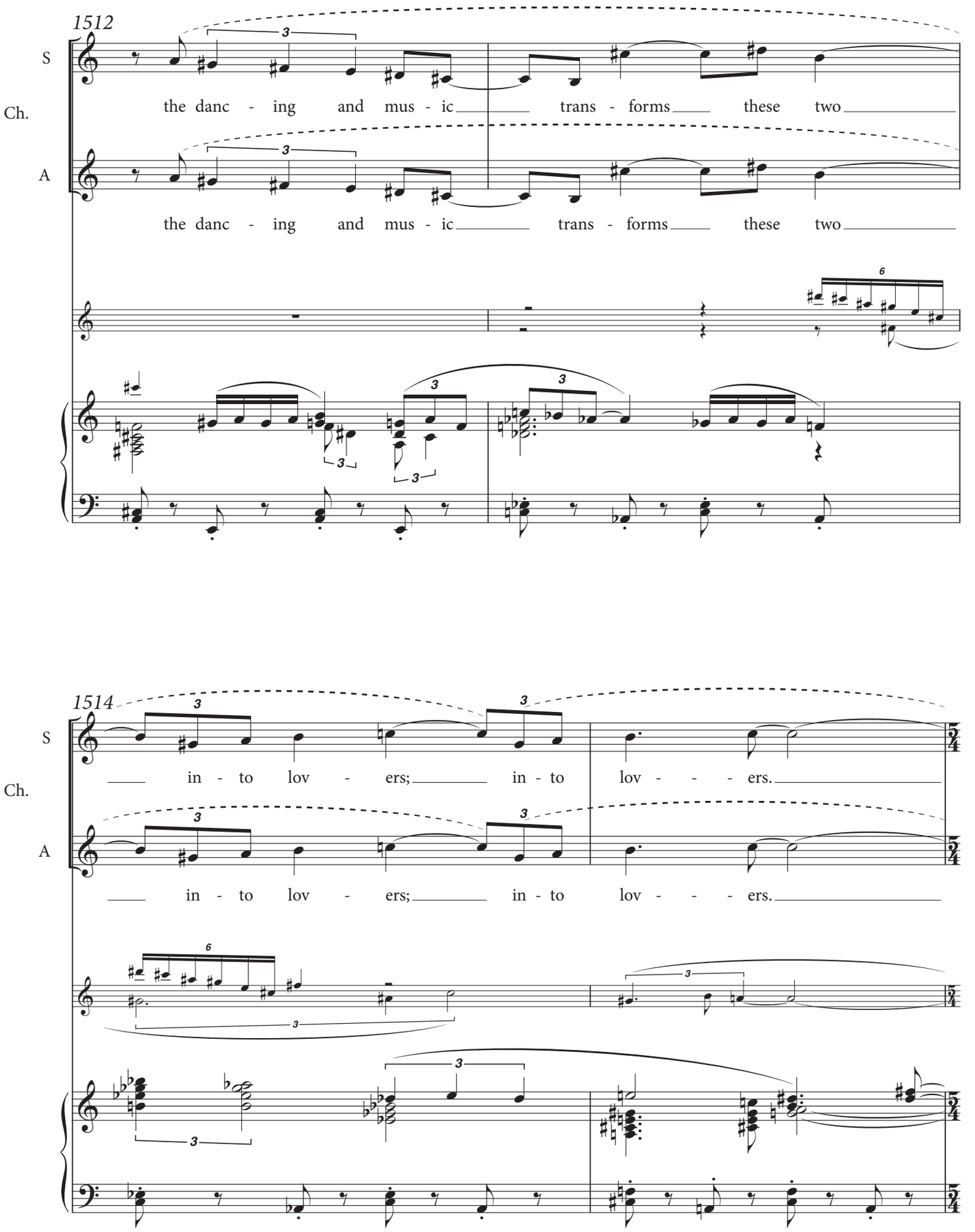

1482
Countess
I can't take my eyes off her!
From the country?
Hélène
take your eyes off them.
mp
1484
Countess
Yet so el - e - gant. as if she lived her whole life in Par - is.
(to GERDA)
Claude
Are

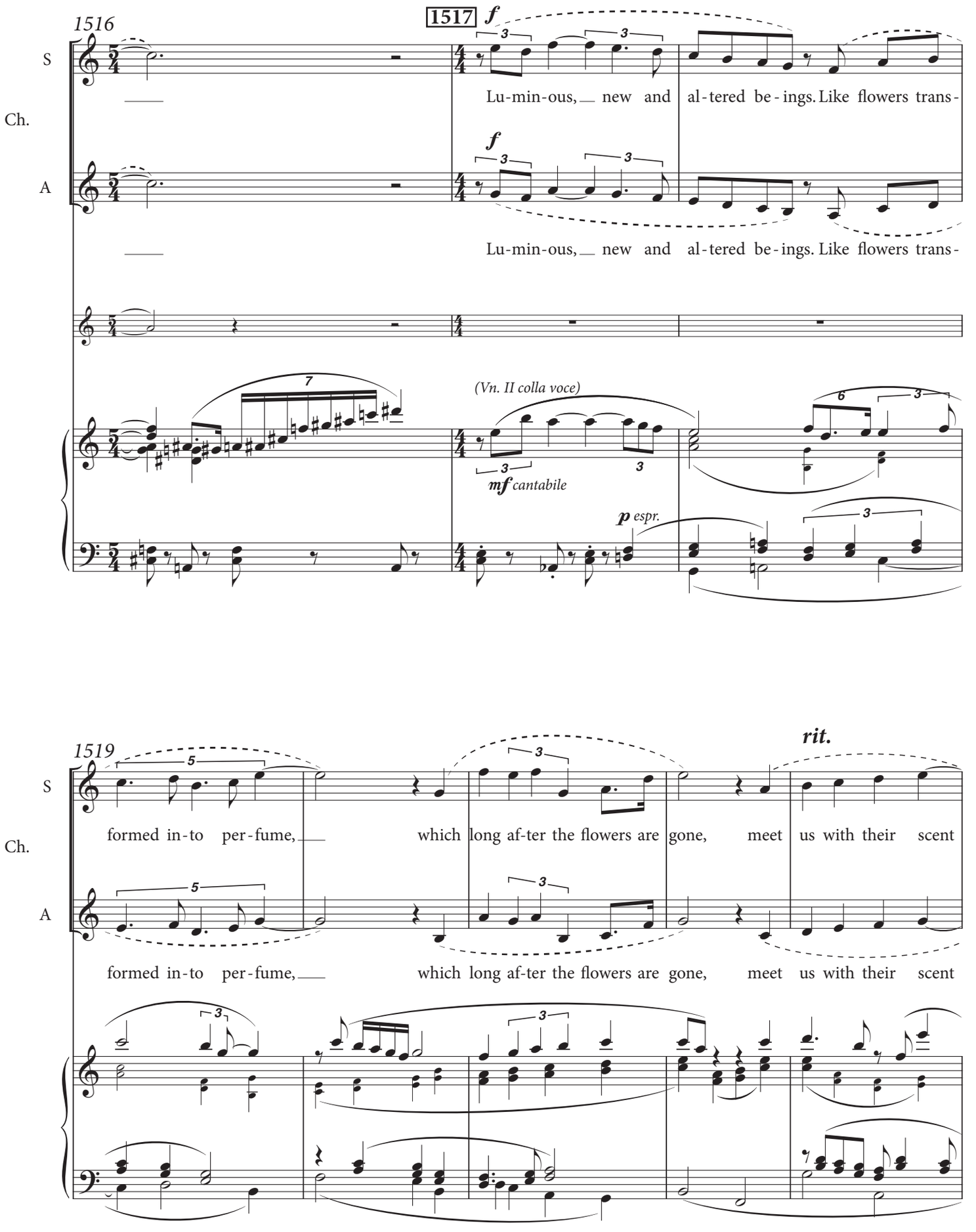

1486
Claude
p sub.
there paint - ings of Li - li?
I would buy them all!
mp pp
1488
Gerda
Yes. come to-mor-row at two.
Claude
(to LILI)
May I vis-it your stu-di-o?
And will
(Fl. col Claude)
sfzp
p
1491
rall.
Claude
Made-mois-elle Li-li be there?
Per-haps, af-ter we can take our stroll in the Tui-ler-ies.

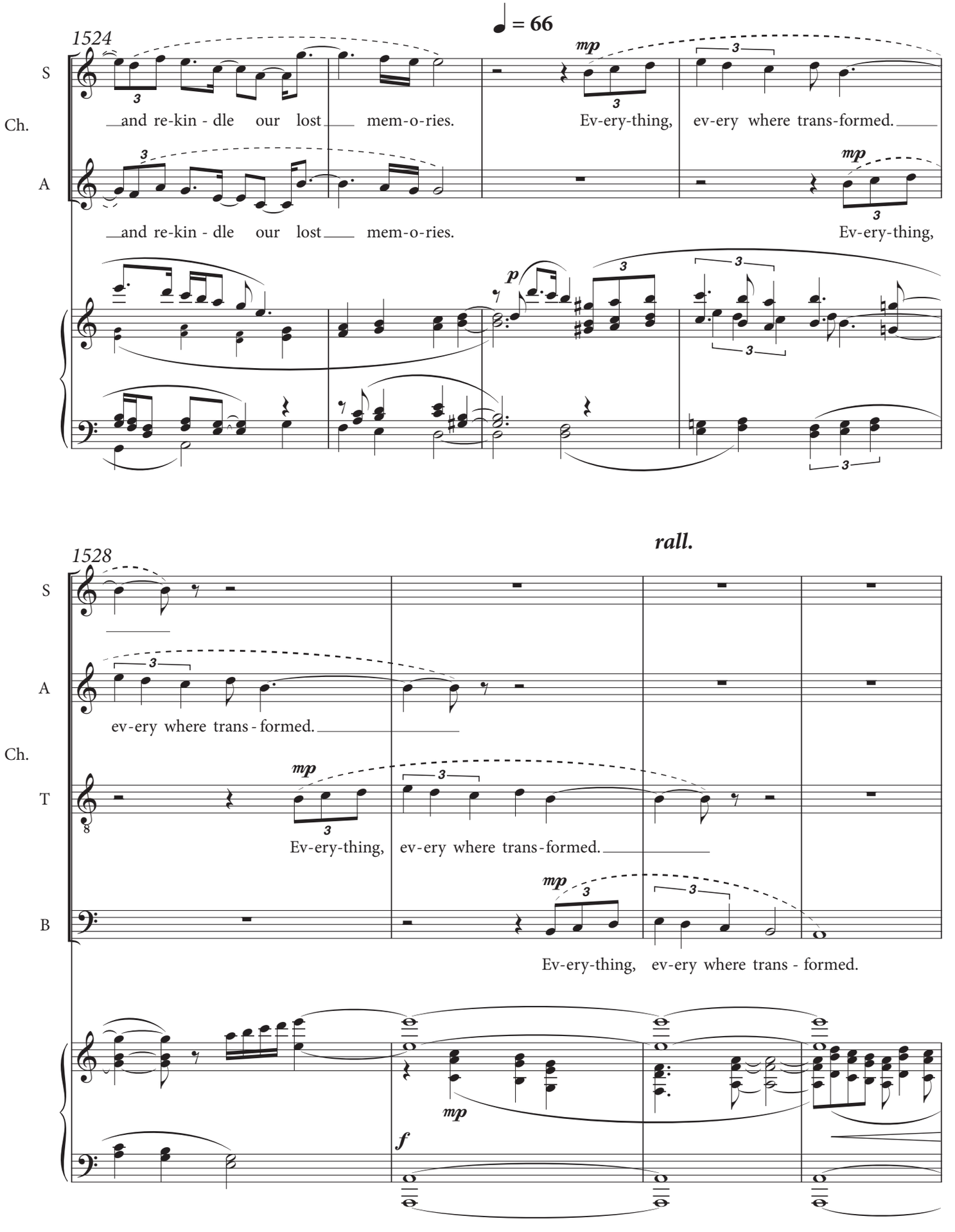

1493
Claude
(suddenly worried)
Lili
I must ask my host, Gerd - a. In case she has plans for me.
8va
1495
Gerda
♩ = 52
I on - ly paint Li - li in the morn - ing light. Then she is free to come and go.
p espr.
(8va)
1497
Gerda
But bring her back by - twi - light.
(8va)

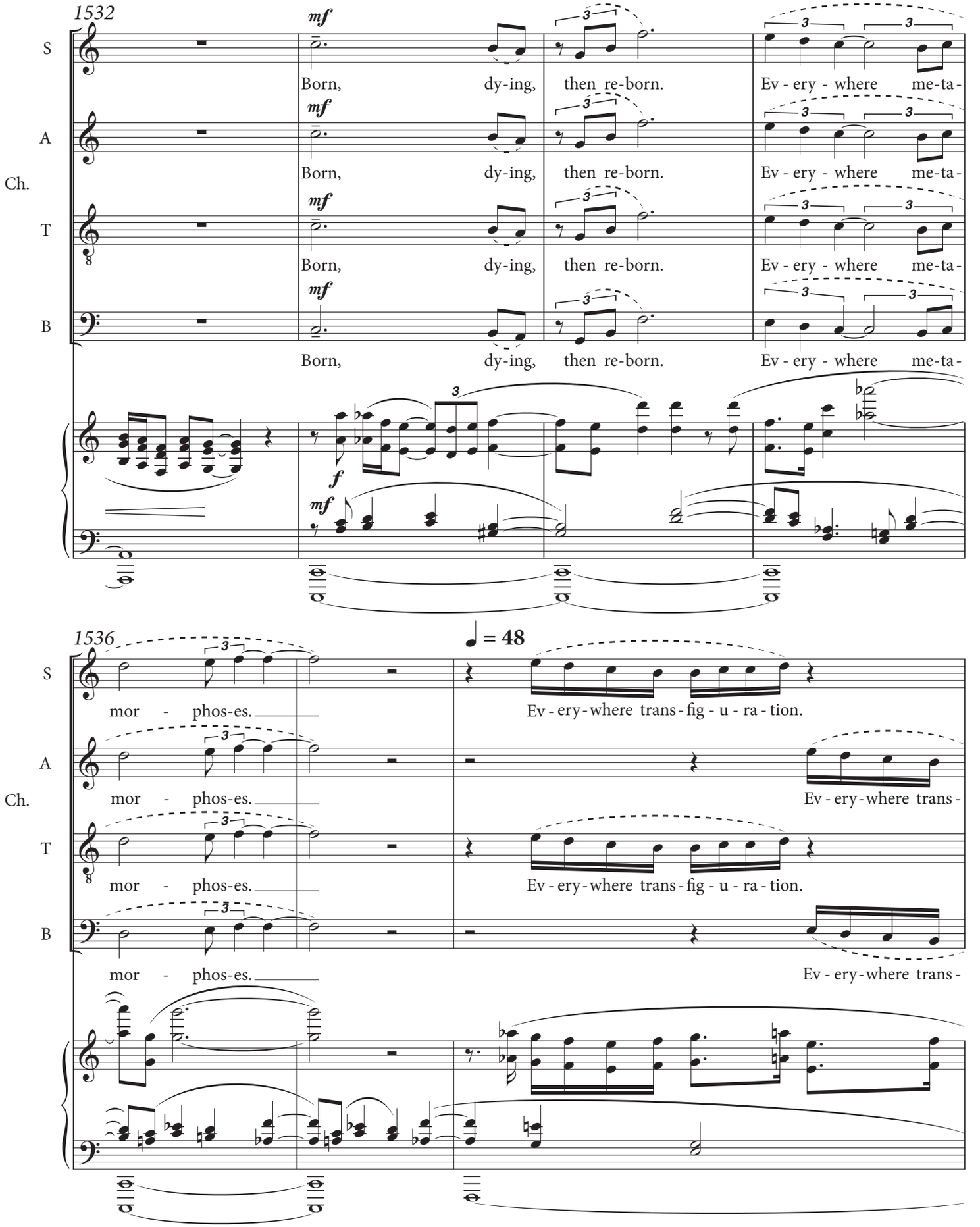

1499
accel.
♩ = 72
Countess
Oh, look who is ov-ver there. The young bar-on. Ex-
(8va)
mp
1502
(she hurries away)
Countess
cuse moi.
(whispering to the group)
Hélène
So hand-some. He must be her new lov-er. She won't be re-
(8va)
1504
Hélène
turn-ing to Co-pen-hag-en an-y-time soon.
f dolce e sempre legato

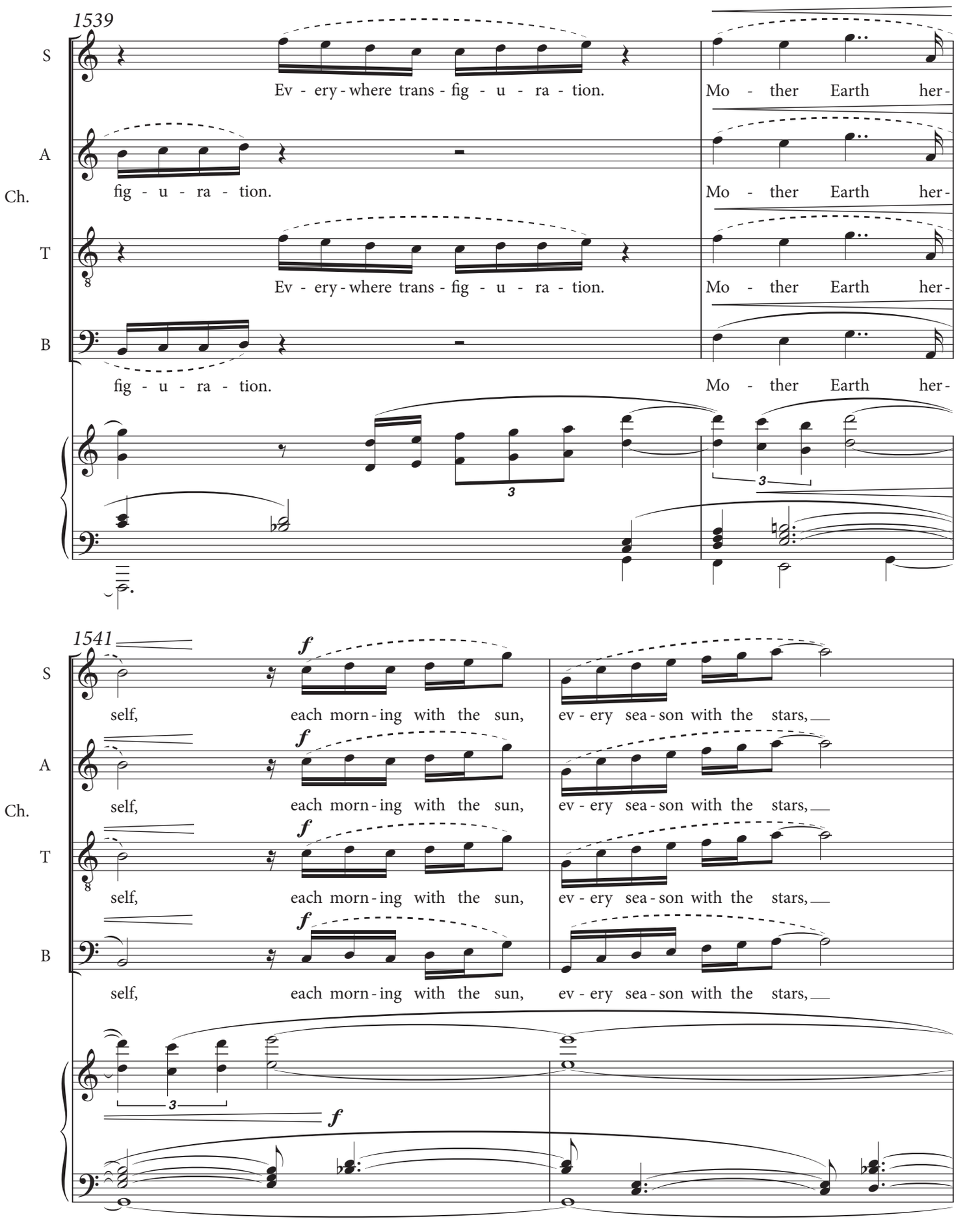

1507
S
Ch.
A
mf espr.
Ev - ery thing ev - ery where trans - formed. Ev-en as the night,
(Vn. I colla voce)
1510
soon must reach its end, with the sum - mer's morn - ing light,

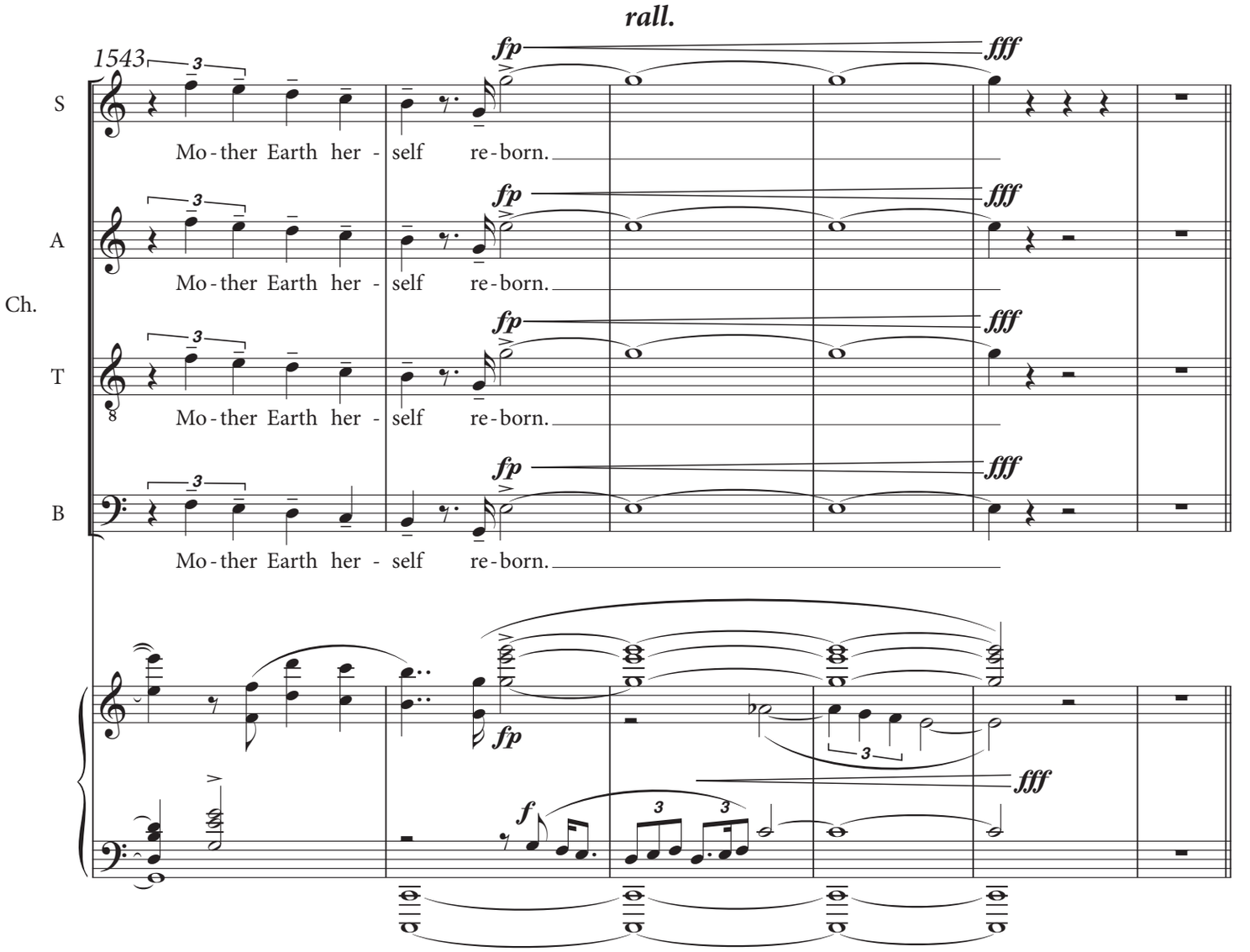

1512
S
Ch.
A
the danc - ing and mus - ic trans - forms these two
the danc - ing and mus - ic trans - forms these two
1514
S
Ch.
A
in - to lov - ers; in - to lov - - - ers.
in - to lov - ers; in - to lov - - - ers.


1516
1517
f
S
Ch.
A
Lu-min-ous, new and al-tered be-ings. Like flowers trans-
Lu-min-ous, new and al-tered be-ings. Like flowers trans-
(Vn. II colla voce)
mf cantabile
p espr.
1519
rit.
formed in-to per-fume, which long af-ter the flowers are gone, meet us with their scent
formed in-to per-fume, which long af-ter the flowers are gone, meet us with their scent


♩ = 66
1524
S
Ch.
A
and re-kin - dle our lost mem-o-ries.
Ev-ery-thing, ev-ery where trans-formed.
and re-kin - dle our lost mem-o-ries.
Ev-ery-thing,
mp
p
rall.
1528
S
A
Ch.
T
B
ev-ery where trans - formed.
Ev-ery-thing, ev-ery where trans-formed.
Ev-ery-thing, ev-ery where trans - formed.
mp
f


1532
S
A
Ch.
T
B
mf
Born, dy-ing, then re-born. Ev - ery - where me-ta-
f
mf
1536
= 48
mor - phos-es.
Ev - ery - where trans - fig - u - ra - tion.
Ev - ery - where trans -


1539
S
A
Ch.
T
B
Ev - ery - where trans - fig - u - ra - tion.
Mo - ther Earth her-
fig - u - ra - tion.
Mo - ther Earth her-
Ev - ery - where trans - fig - u - ra - tion.
Mo - ther Earth her-
fig - u - ra - tion.
Mo - ther Earth her-
3
3
1541
f
self, each morn - ing with the sun, ev - ery sea - son with the stars,
self, each morn - ing with the sun, ev - ery sea - son with the stars,
self, each morn - ing with the sun, ev - ery sea - son with the stars,
self, each morn - ing with the sun, ev - ery sea - son with the stars,
3
f


rall.
1543
S
A
Ch.
T
B
Mo - ther Earth her - self re - born.
fp
fff
f

LILI and CLAUDE LEJEUNE are completing their walk in the Tuileries Gardens and taking leave of one another.

Scene 7. Paris. Tuileries Gardens. Wegener apartment

♩ = 52

1549

LILI

Lili

I'm sor - ry, Claude, this love - ly af - ter - noon is ov - er.

mp

1552

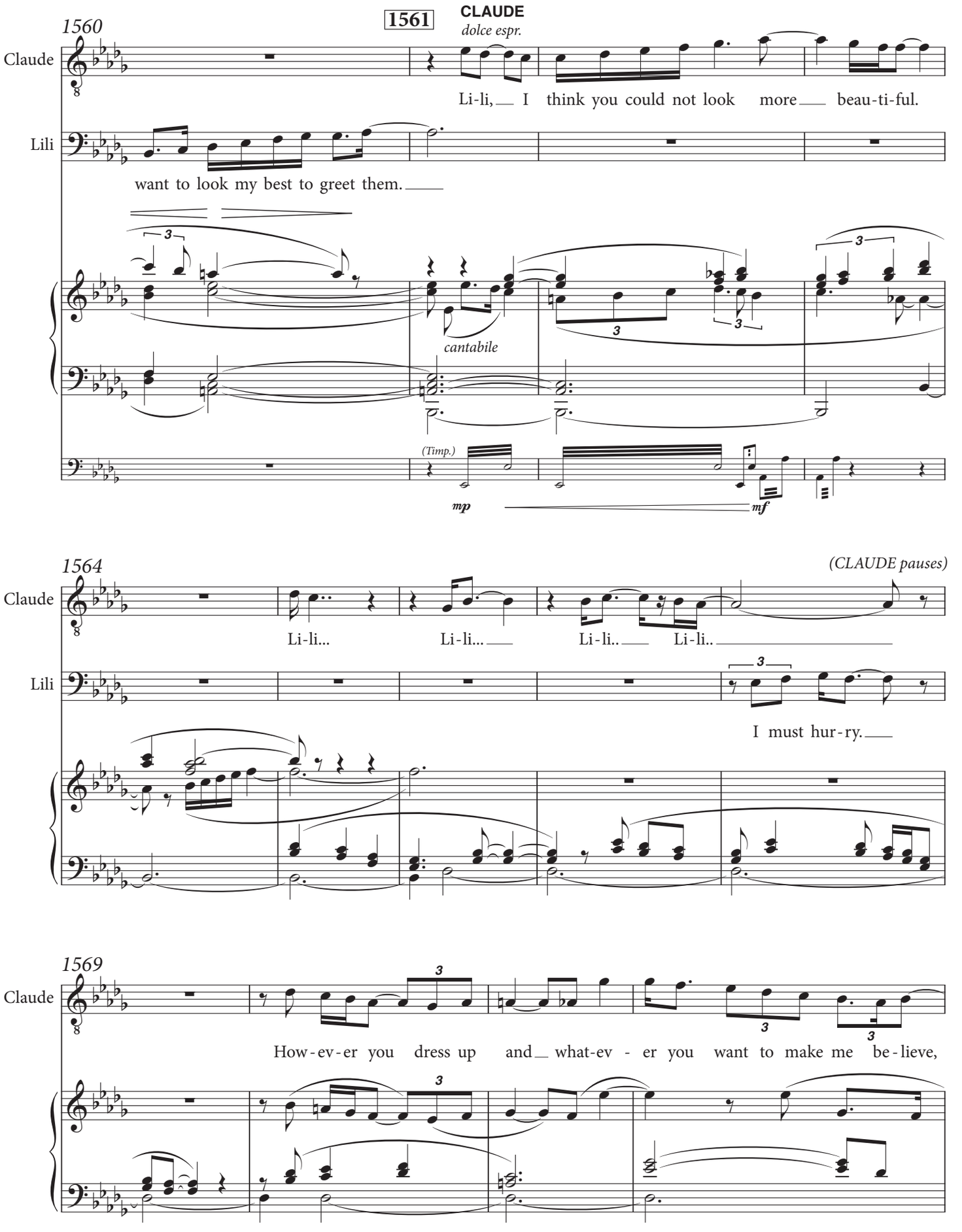
Lili

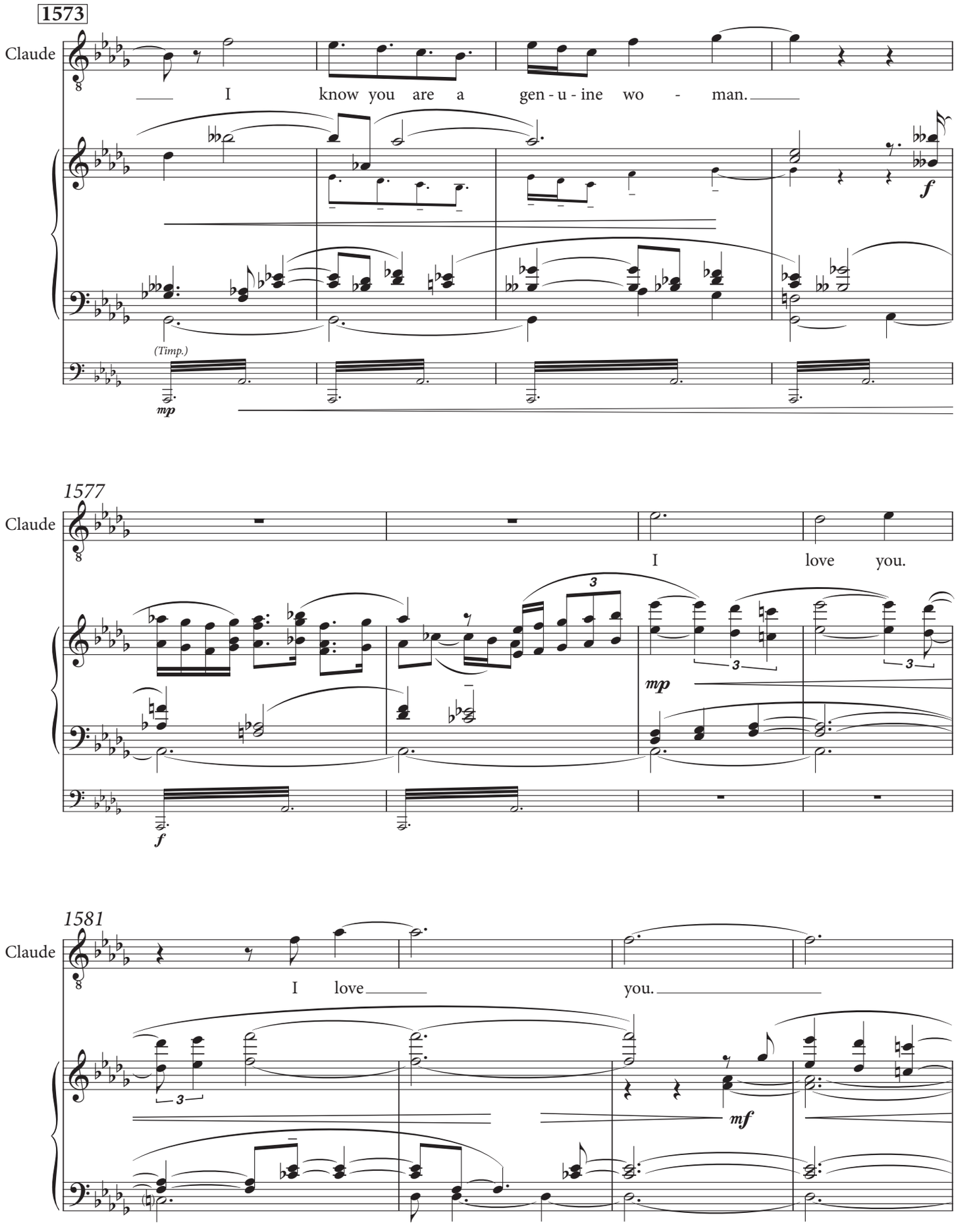
And I'm so glad you did not steal all the gar-den li-lies to make my per - fume

1556

Lili

Ein-ar's bro-ther and sis - ter are com-ing. I do not wish to be late. And I


1560
1561
CLAUDE
dolce espr.
Claude
Li-li, I think you could not look more beau-ti-ful.
Lili
want to look my best to greet them.
cantabile
(Timp.)
mp
mf
1564
(CLAUDE pauses)
Claude
Li-li... Li-li... Li-li.. Li-li..
Lili
I must hur-ry.
1569
Claude
How-ev-er you dress up and what-ev - er you want to make me be-lieve,


1573
Claude
I know you are a gen - u - ine wo - man.
(Timp.)
mp
f
1577
Claude
I love you.
3
mp
f
1581
Claude
I love you.
3
mf

(CLAUDE takes her by surprise and kisses her)

1585

(flustered)

(she takes leave of CLAUDE)

Lili

I must.. I should hur - ry back home now.

ff *pp*

(On the other side of the stage LILI's brother and sister have come to visit her and GERDA at their Paris apartment, arriving earlier than expected. GERDA answers the knock on the door.)

♩ = 60

1589

(E.H.)

mf *mp* *fff* 8vb

1592

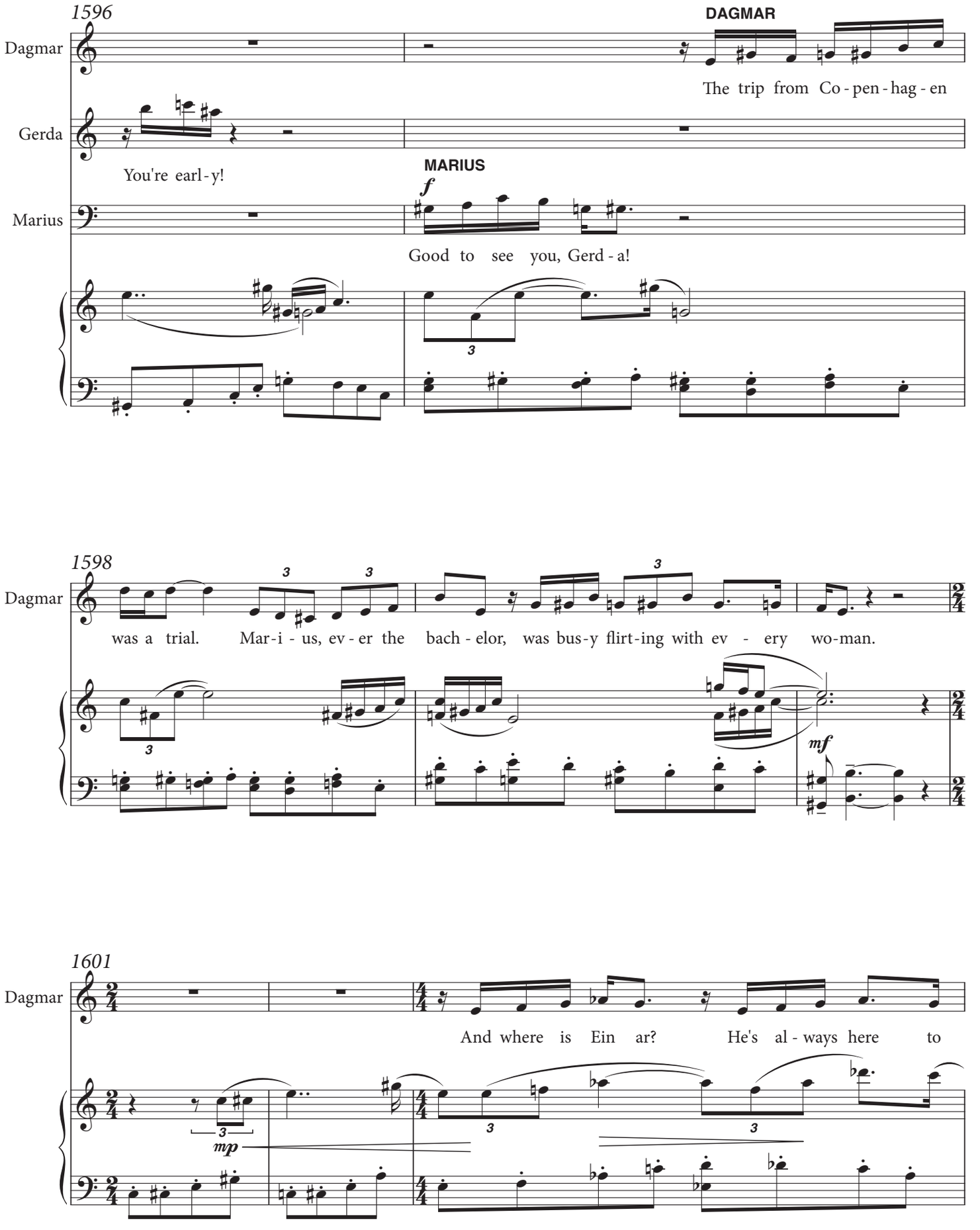
1594 **GERDA**

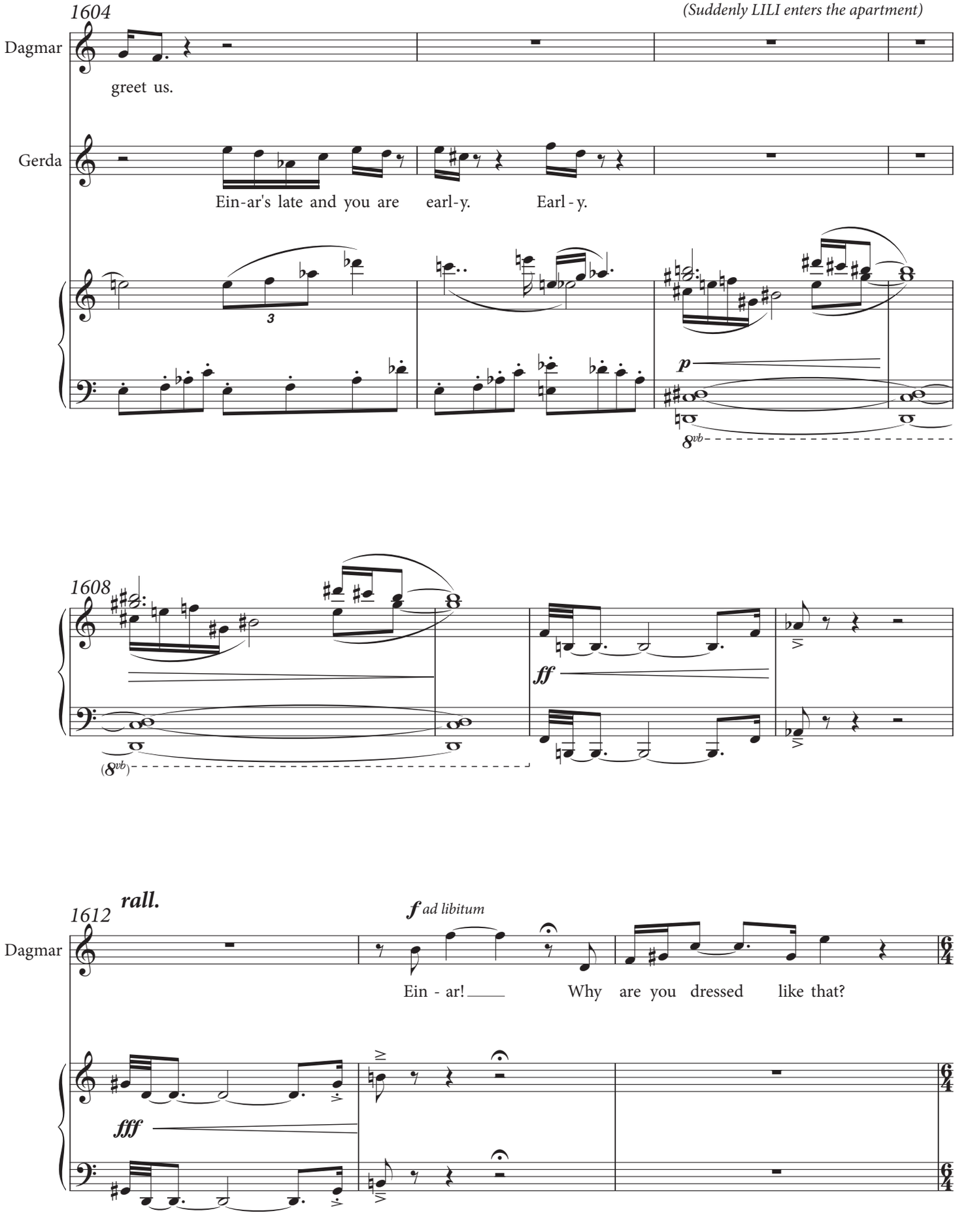
f

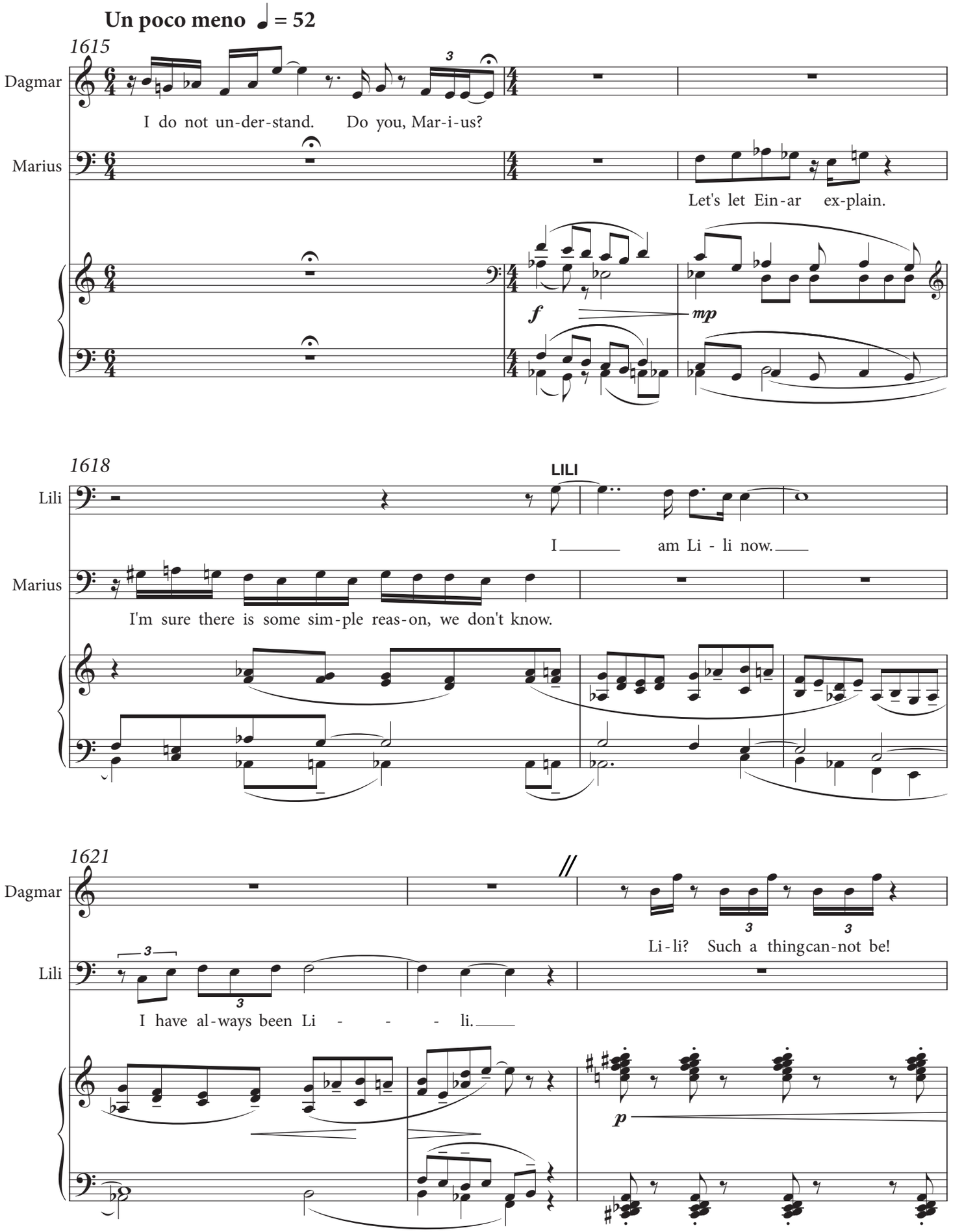
Gerda

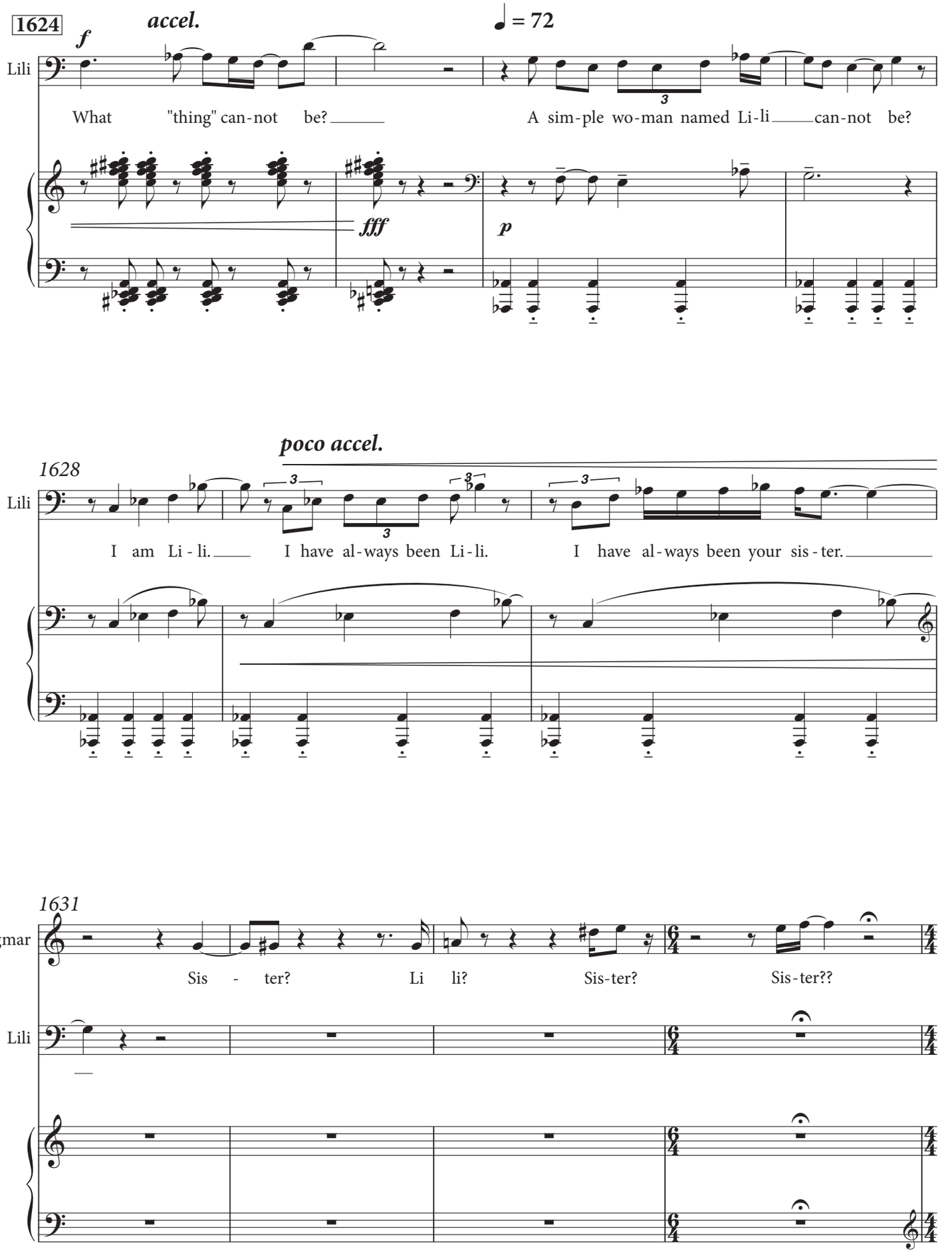
Dag - - - mar! Mar-i - us!

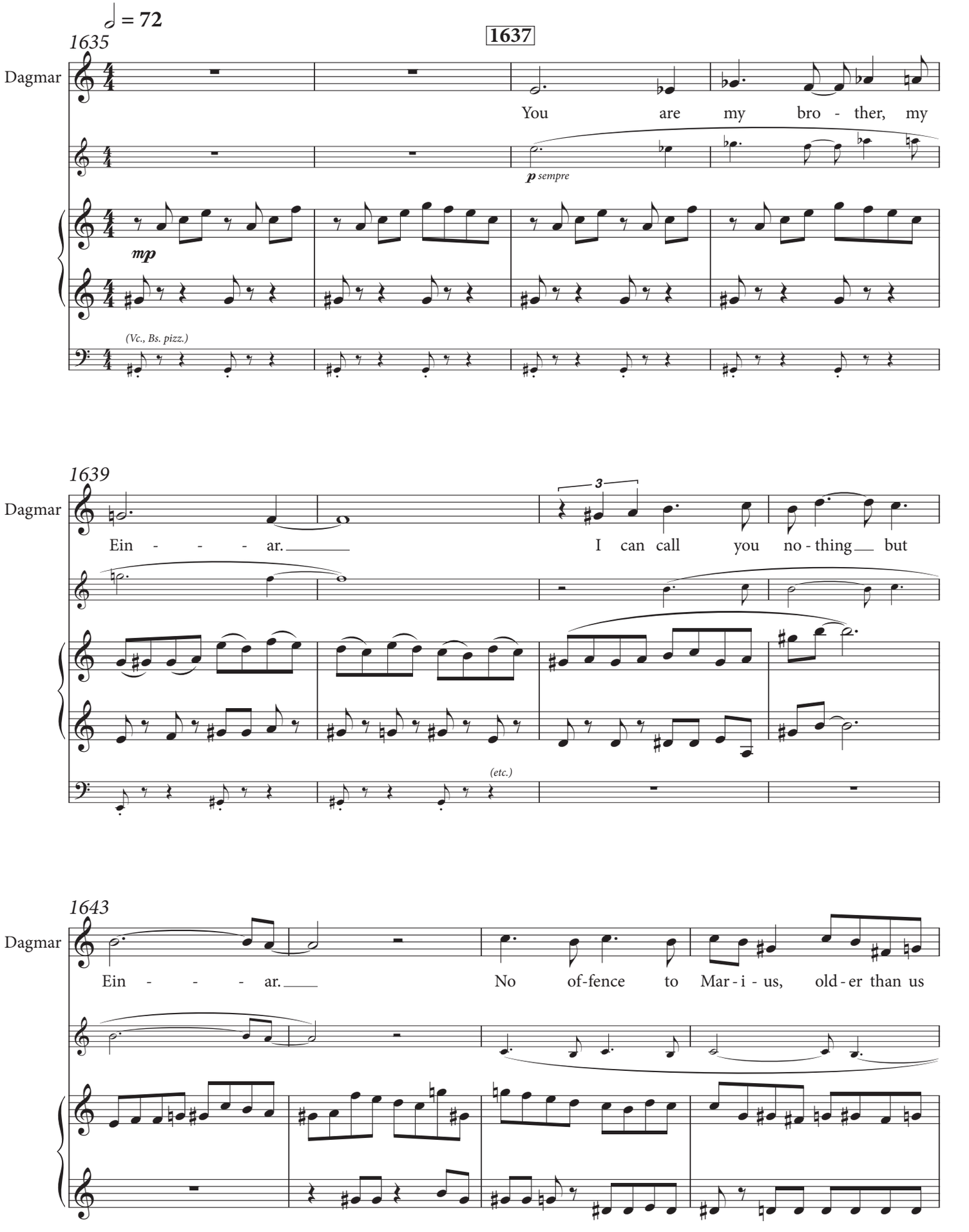
(Ob.) *(etc.)*

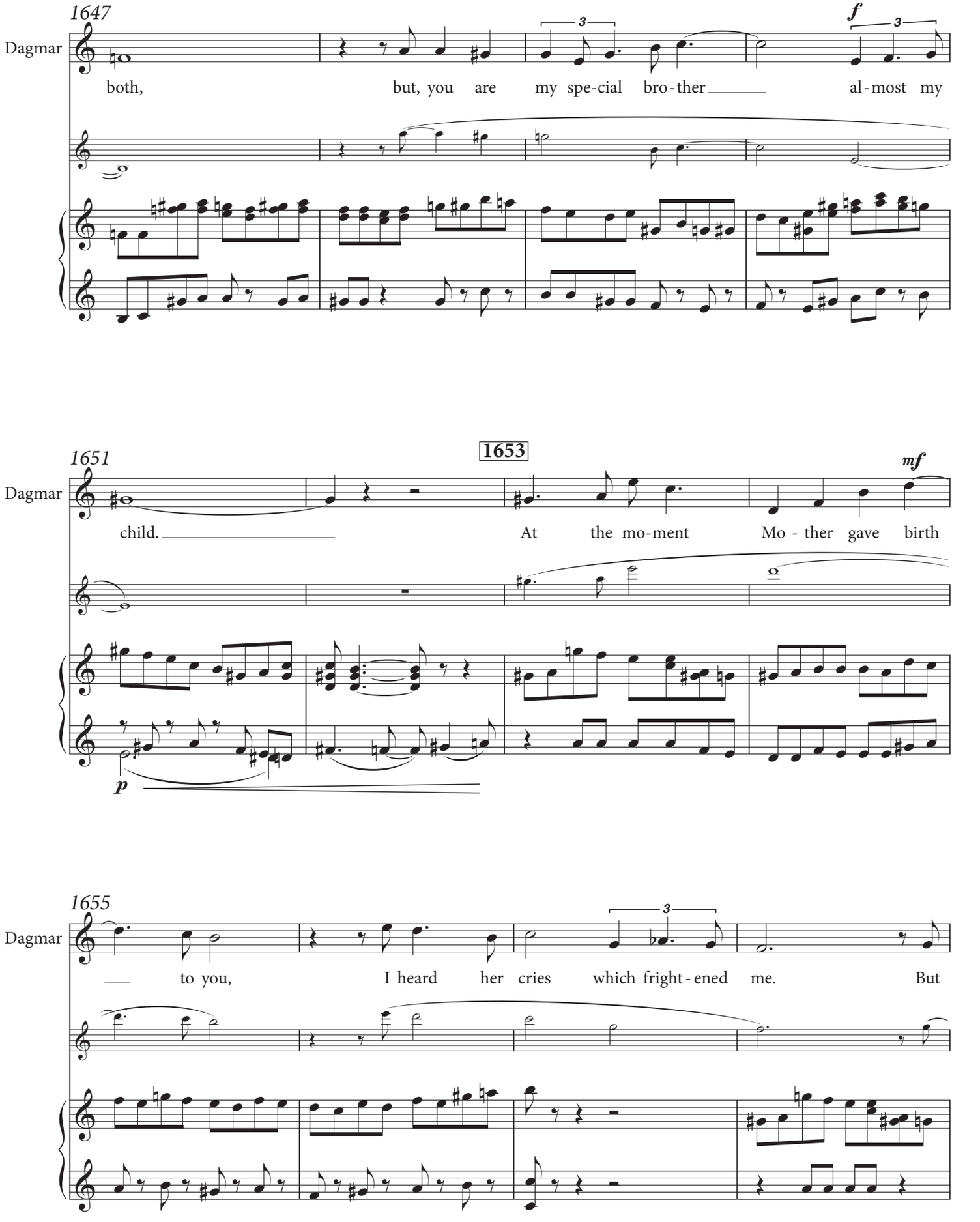

1596
Dagmar
Gerda
Marius
DAGMAR
The trip from Co - pen - hag - en
You're earl - y!
MARIUS
f
Good to see you, Gerd - a!
3
1598
Dagmar
3
3
3
was a trial. Mar - i - us, ev - er the bach - elor, was bus - y flirt - ing with ev - ery wo - man.
3
mf
1601
Dagmar
And where is Ein ar? He's al - ways here to
3
mp
3
3

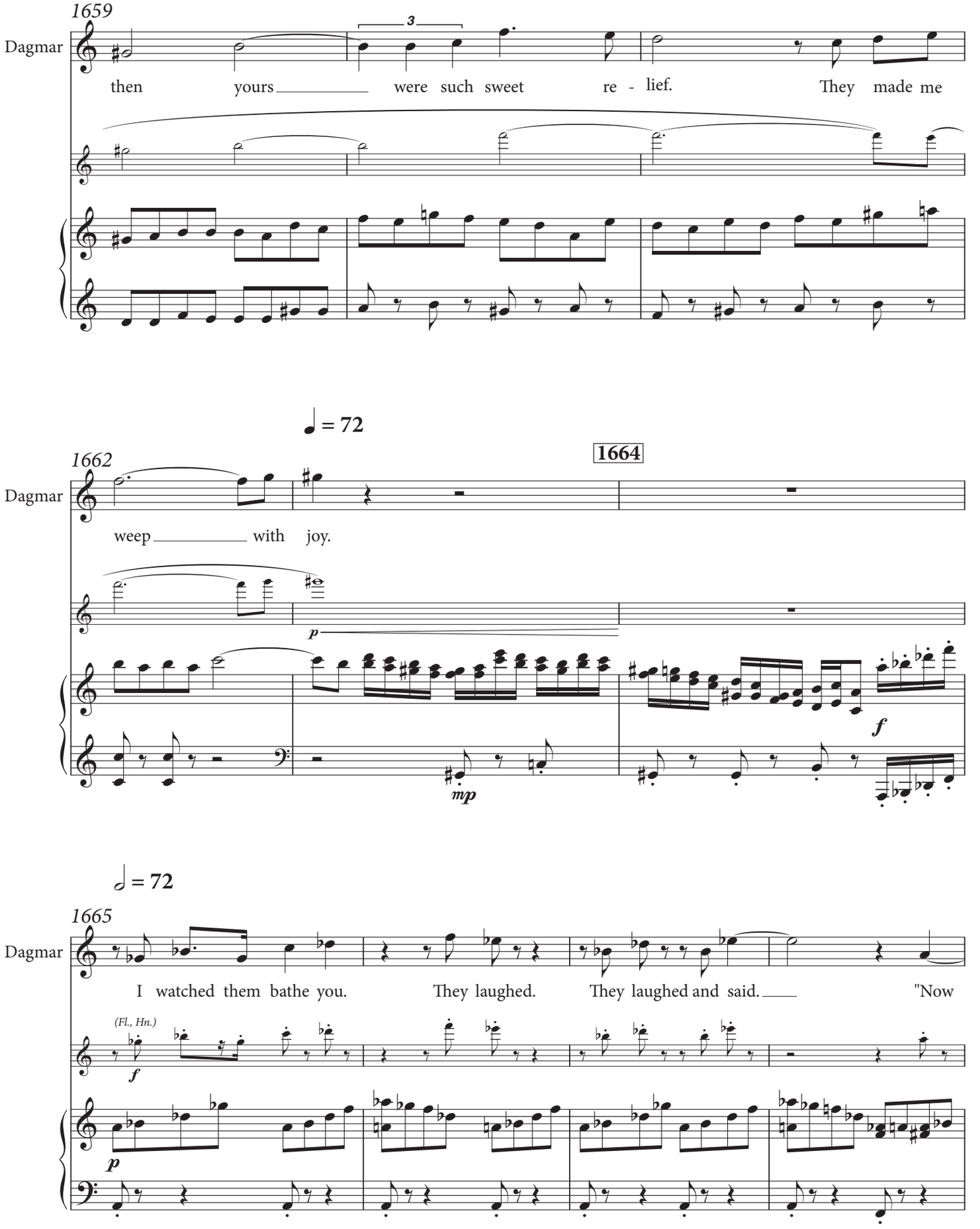

1604
(Suddenly LILI enters the apartment)
Dagmar
greet us.
Gerda
Ein-ar's late and you are earl-y. Earl-y.
p
8vb
1608
ff
(8vb)
1612
rall.
f ad libitum
Dagmar
Ein - ar! Why are you dressed like that?
fff

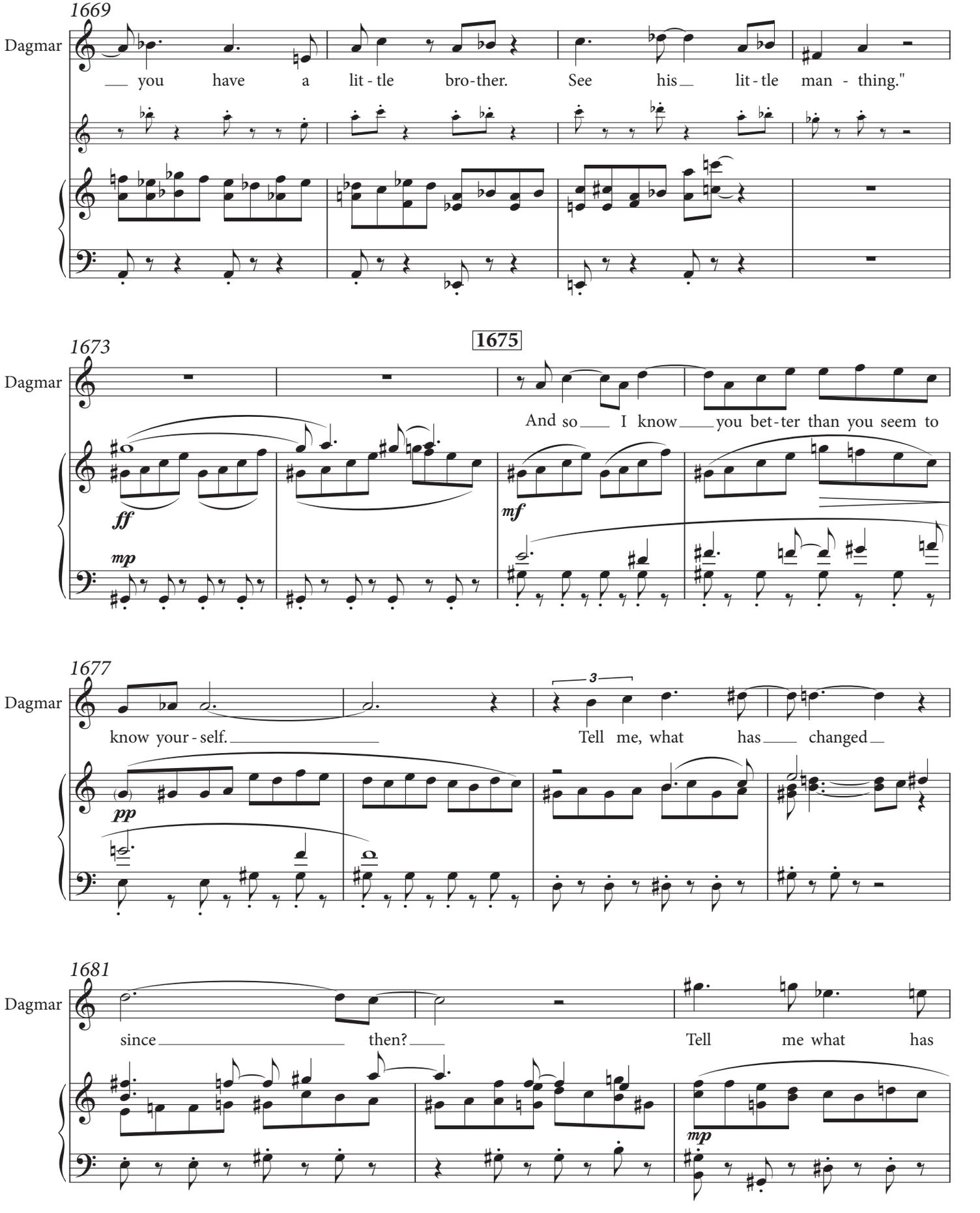

Un poco meno ♩ = 52
1615
Dagmar
I do not un-der-stand. Do you, Mar-i-us?
Marius
Let's let Ein-ar ex-plain.
f
mp
1618
LILI
Lili
I am Li - li now.
Marius
I'm sure there is some sim-ple reas-on, we don't know.
1621
Dagmar
Li-li? Such a thingcan-not be!
Lili
I have al-ways been Li - - - - li.
p

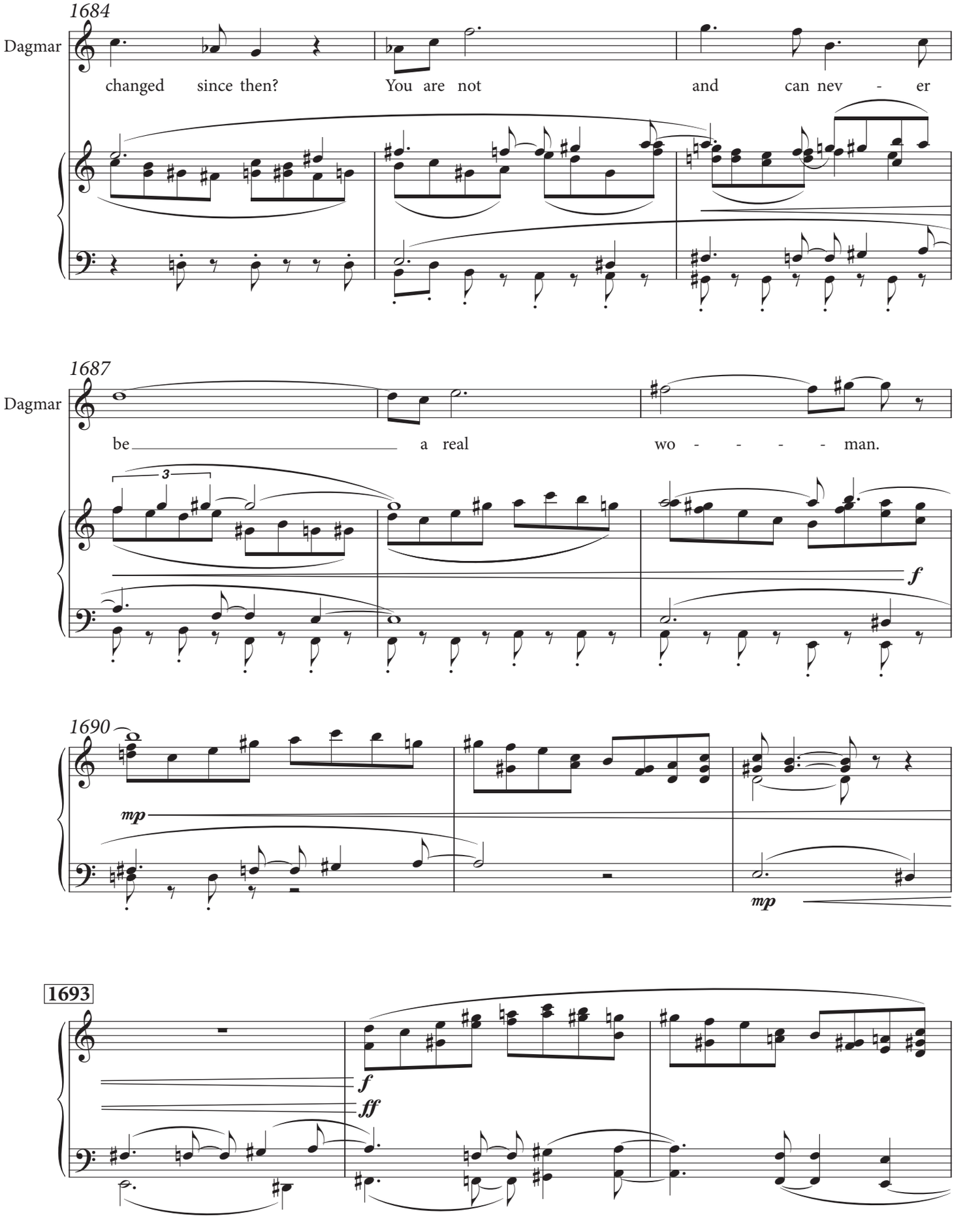

1624
accel.
♩ = 72
Lili
What "thing" can-not be?
A sim-ple wo-man named Li-li can-not be?
poco accel.
1628
I am Li - li.
I have al-ways been Li-li.
I have al-ways been your sis - ter.
1631
Dagmar
Sis - ter?
Li li?
Sis-ter?
Sis-ter??
Lili

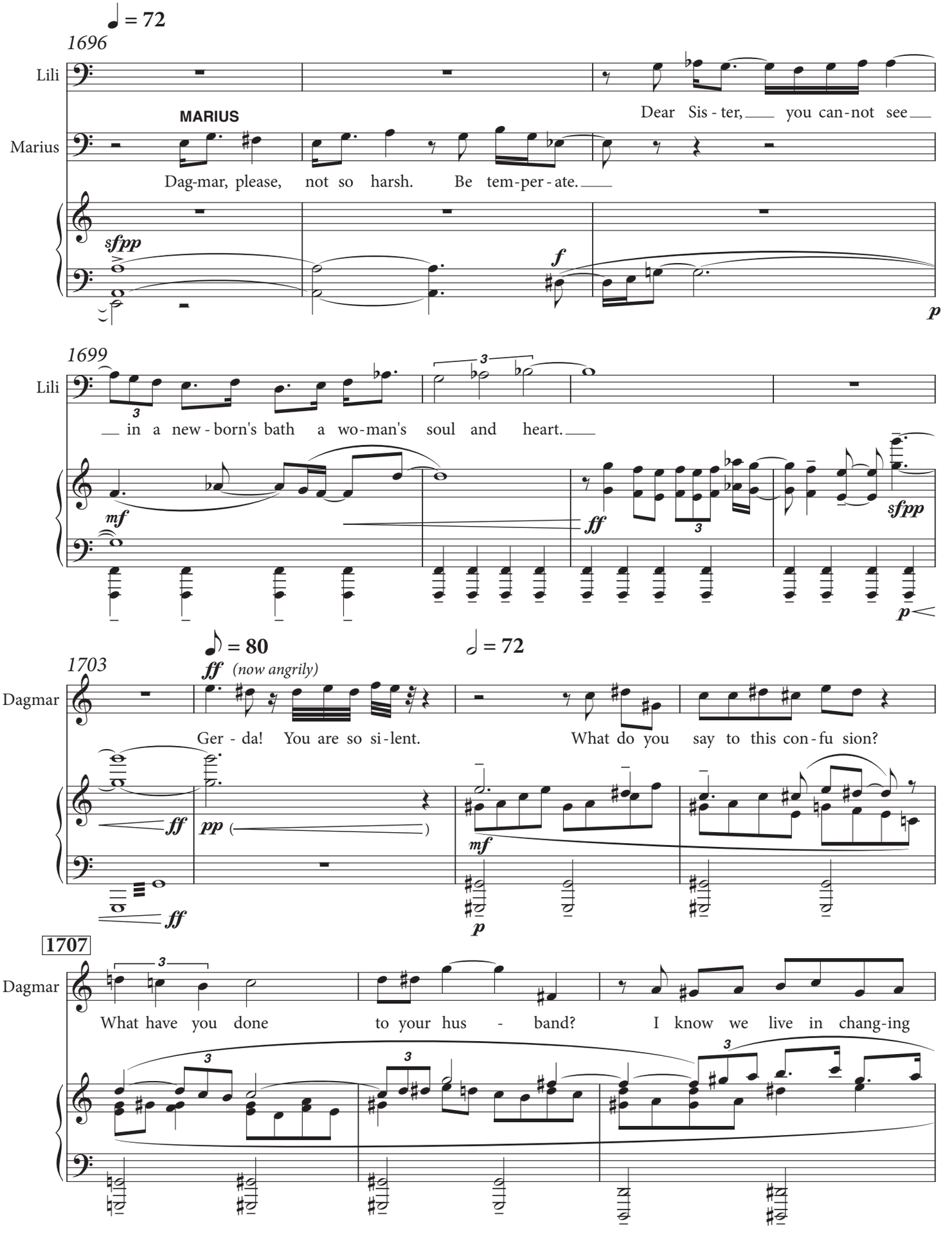

♩ = 72
1635
1637
Dagmar
You are my bro - ther, my
p sempre
mp
(Vc., Bs. pizz.)
1639
Dagmar
Ein - - - - ar.
3
I can call you no - thing but
(etc.)
1643
Dagmar
Ein - - - - ar.
No of-fence to Mar - i - us, old - er than us

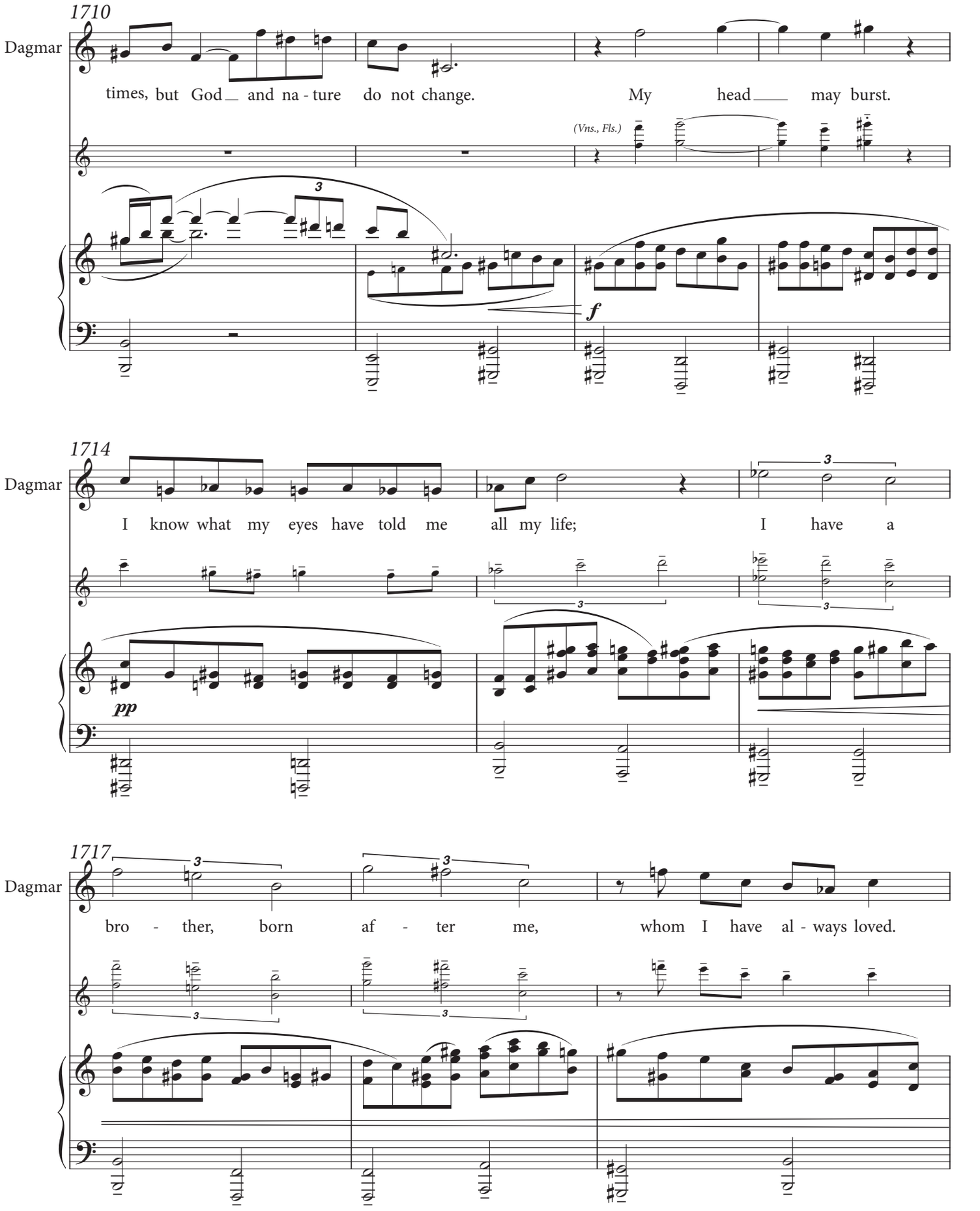

1647
Dagmar
both, but, you are my spe-cial bro-ther al-most my
f
1651
1653
Dagmar
child. At the mo-ment Mo - ther gave birth
mf
p
1655
Dagmar
to you, I heard her cries which fright-ened me. But

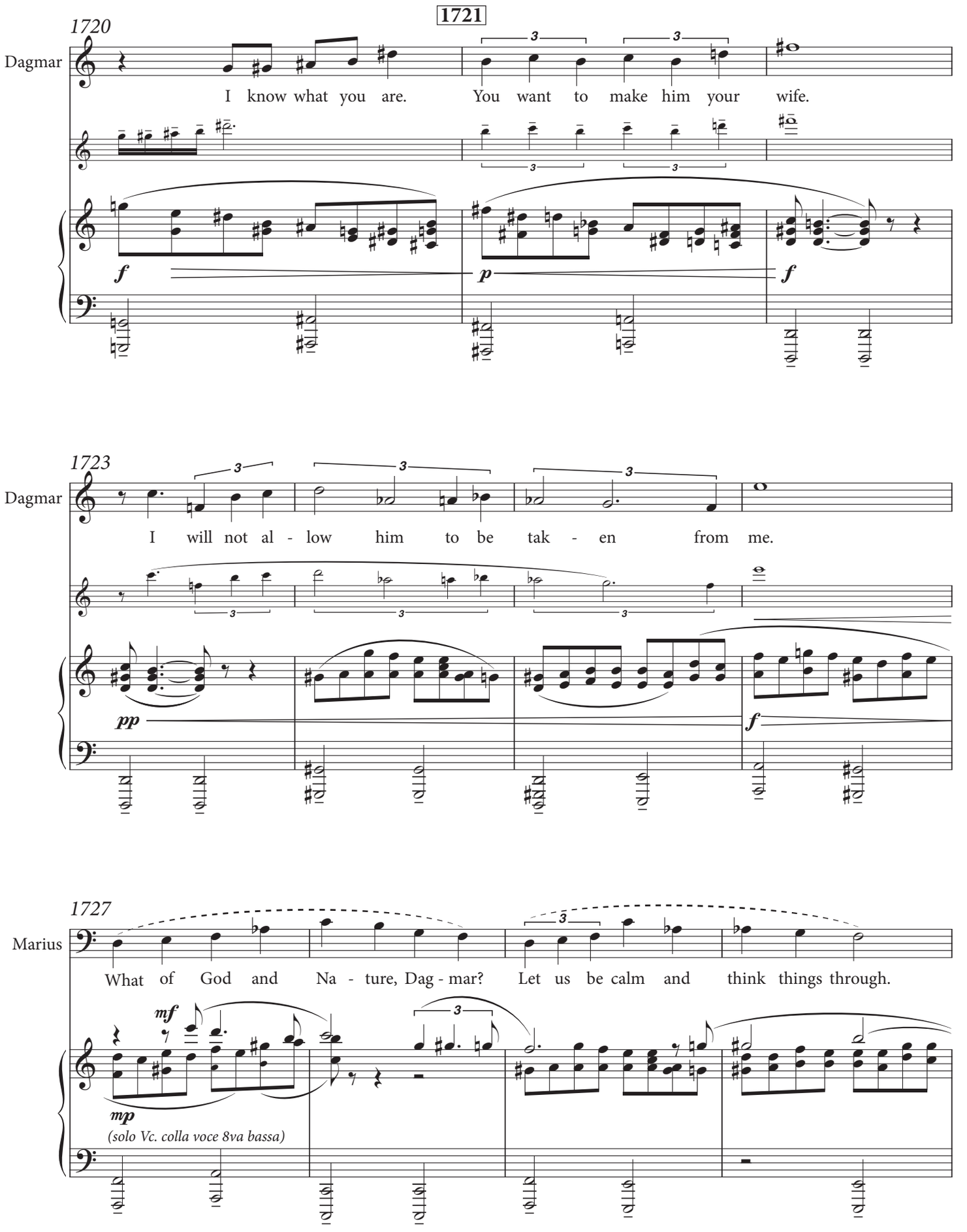

1659
Dagmar
3
then yours were such sweet re - lief. They made me
♩ = 72
1662
1664
Dagmar
weep with joy.
p
mp
f
♩ = 72
1665
Dagmar
I watched them bathe you. They laughed. They laughed and said. "Now
(Fl., Hn.)
f
p

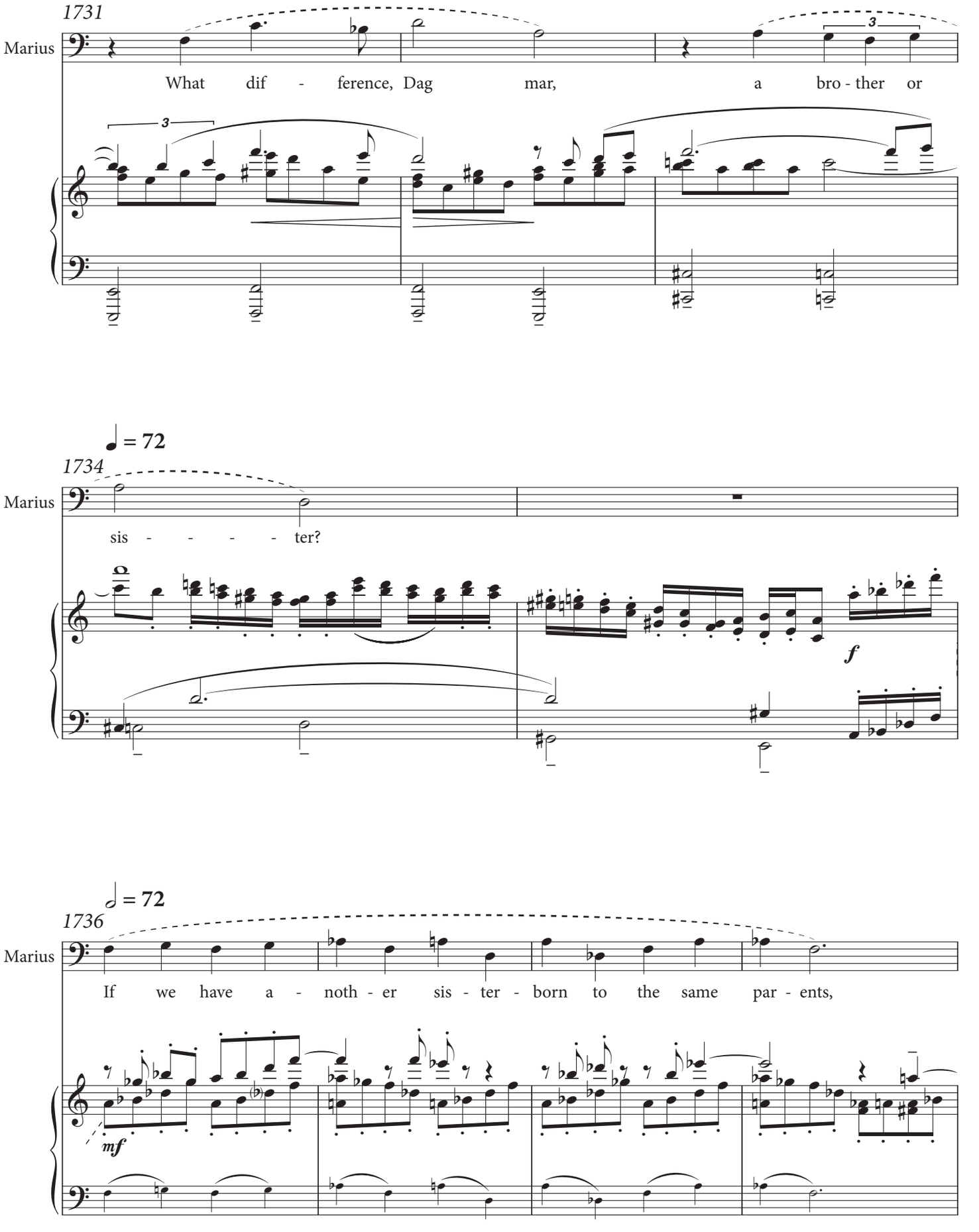

1669
Dagmar
you have a lit - tle bro - ther. See his lit - tle man - thing."
1673
1675
Dagmar
And so I know you bet - ter than you seem to
ff
mp
mf
1677
Dagmar
know your - self. Tell me, what has changed
3
pp
1681
Dagmar
since then? Tell me what has
mp


1684
Dagmar
changed since then? You are not and can nev - er
1687
Dagmar
be a real wo - - - - man.
3
f
1690
mp
mp
1693
f
ff


♩ = 72
1696
Lili
Dear Sis - ter, you can-not see
MARIUS
Marius
Dag-mar, please, not so harsh. Be tem-per - ate.
sfpp
f
p
1699
Lili
in a new - born's bath a wo-man's soul and heart.
mf
ff
sfpp
p
♪ = 80
♩ = 72
1703
Dagmar
ff (now angrily)
Ger - da! You are so si-lent. What do you say to this con-fu sion?
ff
pp
mf
p
ff
1707
Dagmar
What have you done to your hus - band? I know we live in chang-ing


1710
Dagmar
times, but God and na - ture do not change. My head may burst.
(Vns., Fls.)
f
1714
Dagmar
I know what my eyes have told me all my life; I have a
pp
1717
Dagmar
bro - ther, born af - ter me, whom I have al - ways loved.


1721
1720
Dagmar
I know what you are. You want to make him your wife.
f
p
f
1723
Dagmar
I will not al - low him to be tak - en from me.
pp
f
1727
Marius
What of God and Na - ture, Dag - mar? Let us be calm and think things through.
mf
mp
(solo Vc. colla voce 8va bassa)


1731
Marius
What dif - ference, Dag mar, a bro - ther or
3
3
♩ = 72
1734
Marius
sis - - - - - ter?
f
𝅗𝅥 = 72
1736
Marius
If we have a - noth - er sis - ter - born to the same par - ents,
mf

1740

Marius

What dif - ference, Dag - mar?

1744

Dagmar

I can - not think. I can-not

f *p* *f*

ossia

1747

Dagmar

(she rushes out of the apartment)

stand this an - y more.

cresc.

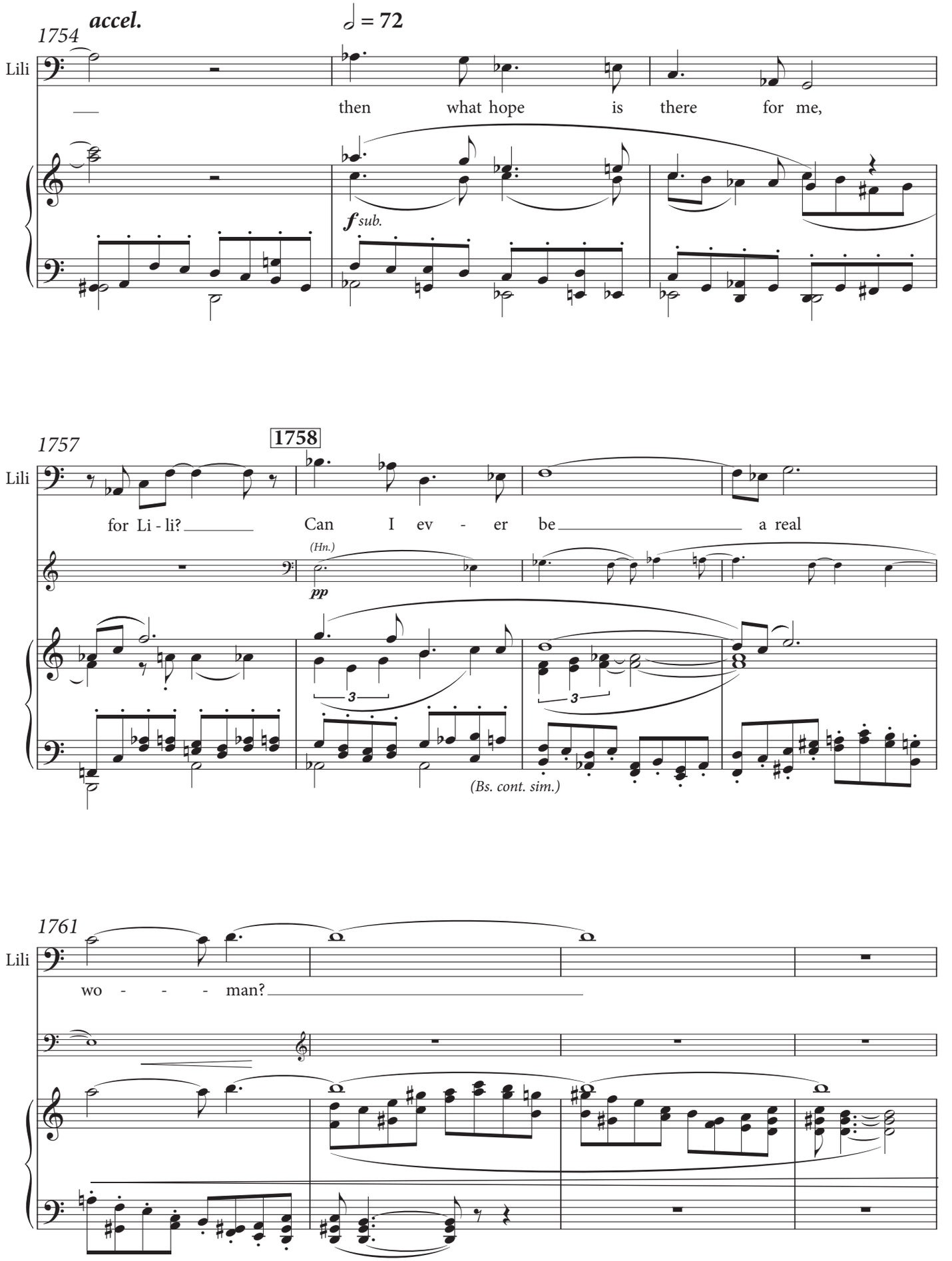
(stunned watching Dagmar leave, then slowly)

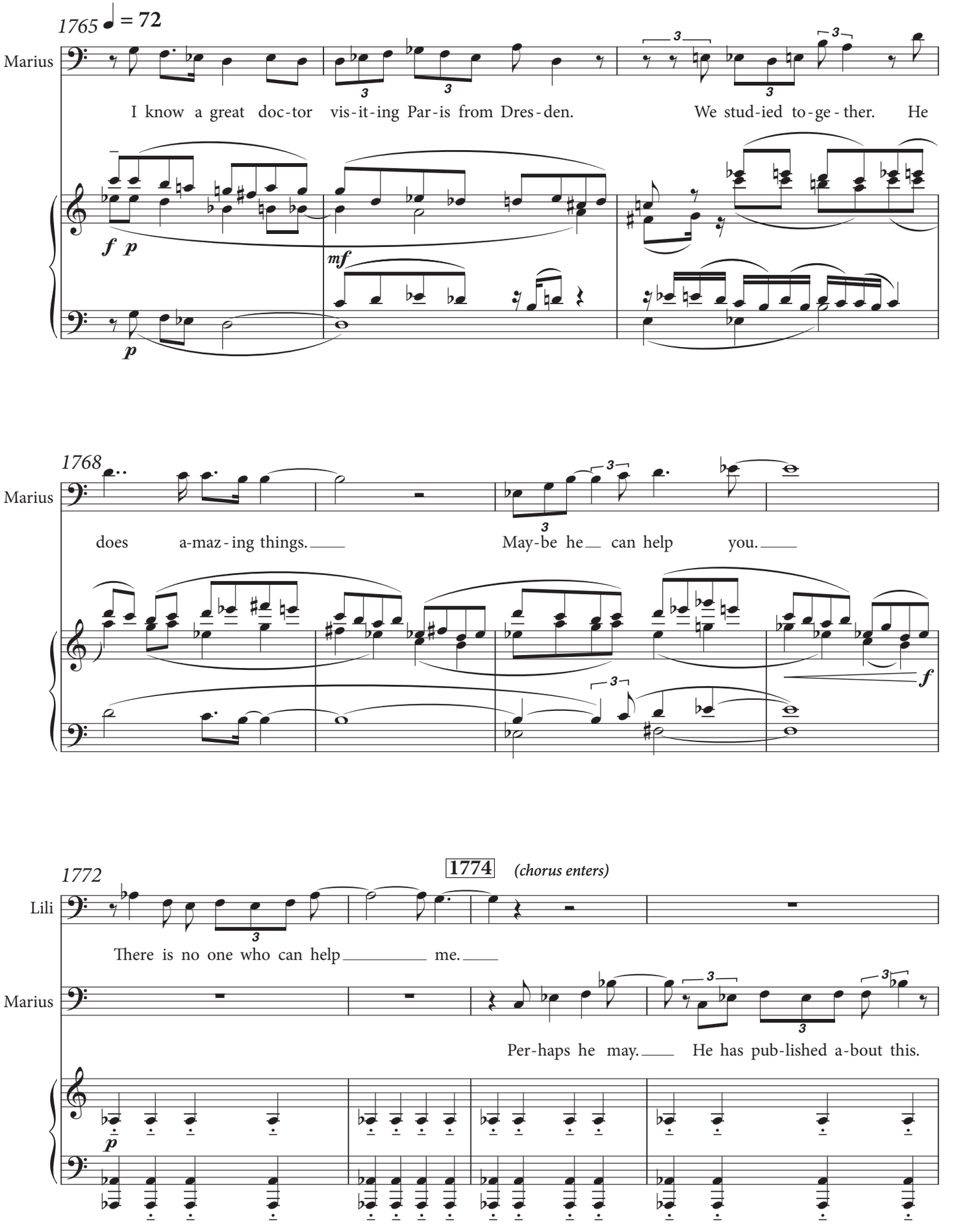
1750 ***rall.*** ♩ = 60

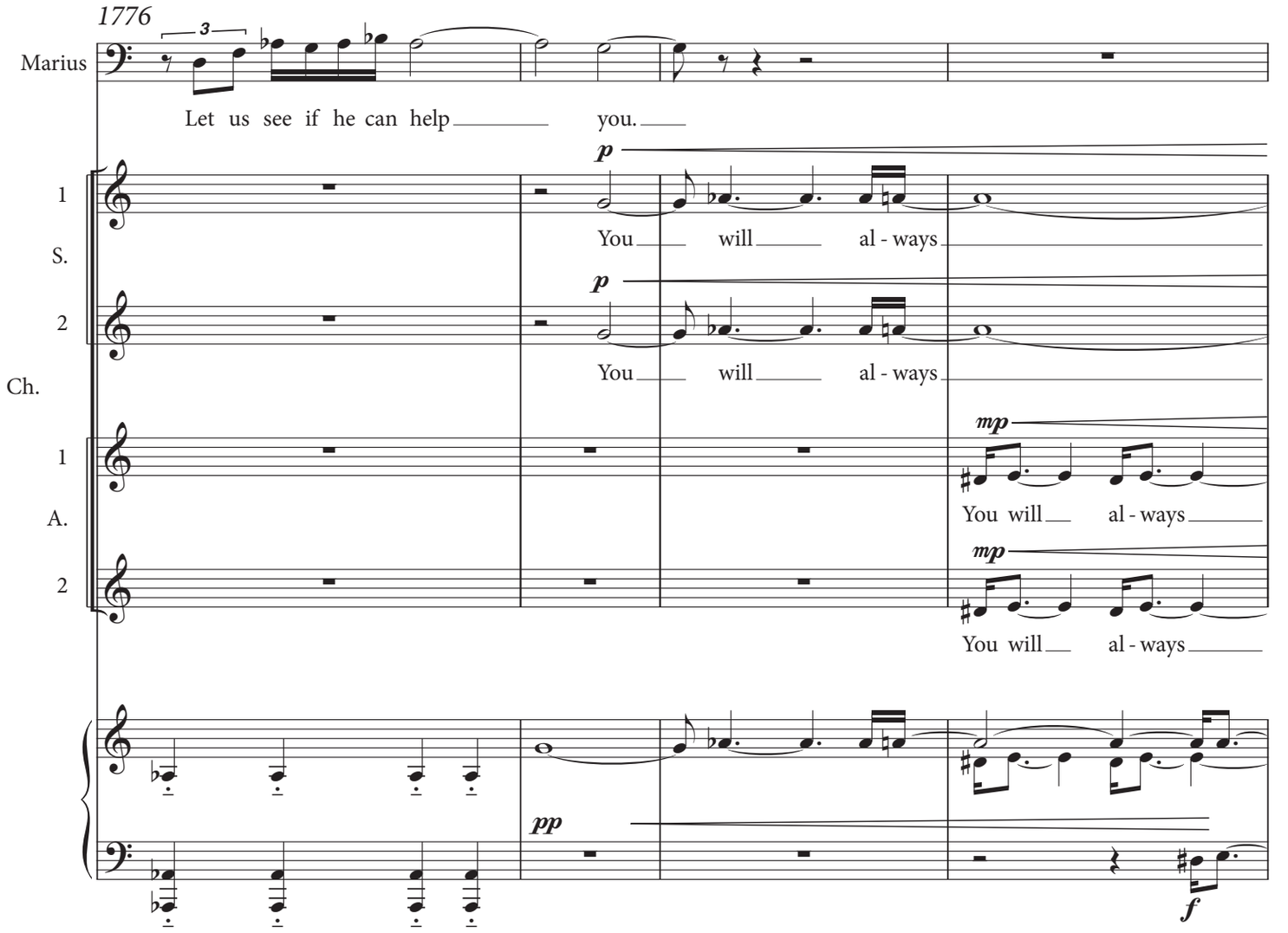
Lili

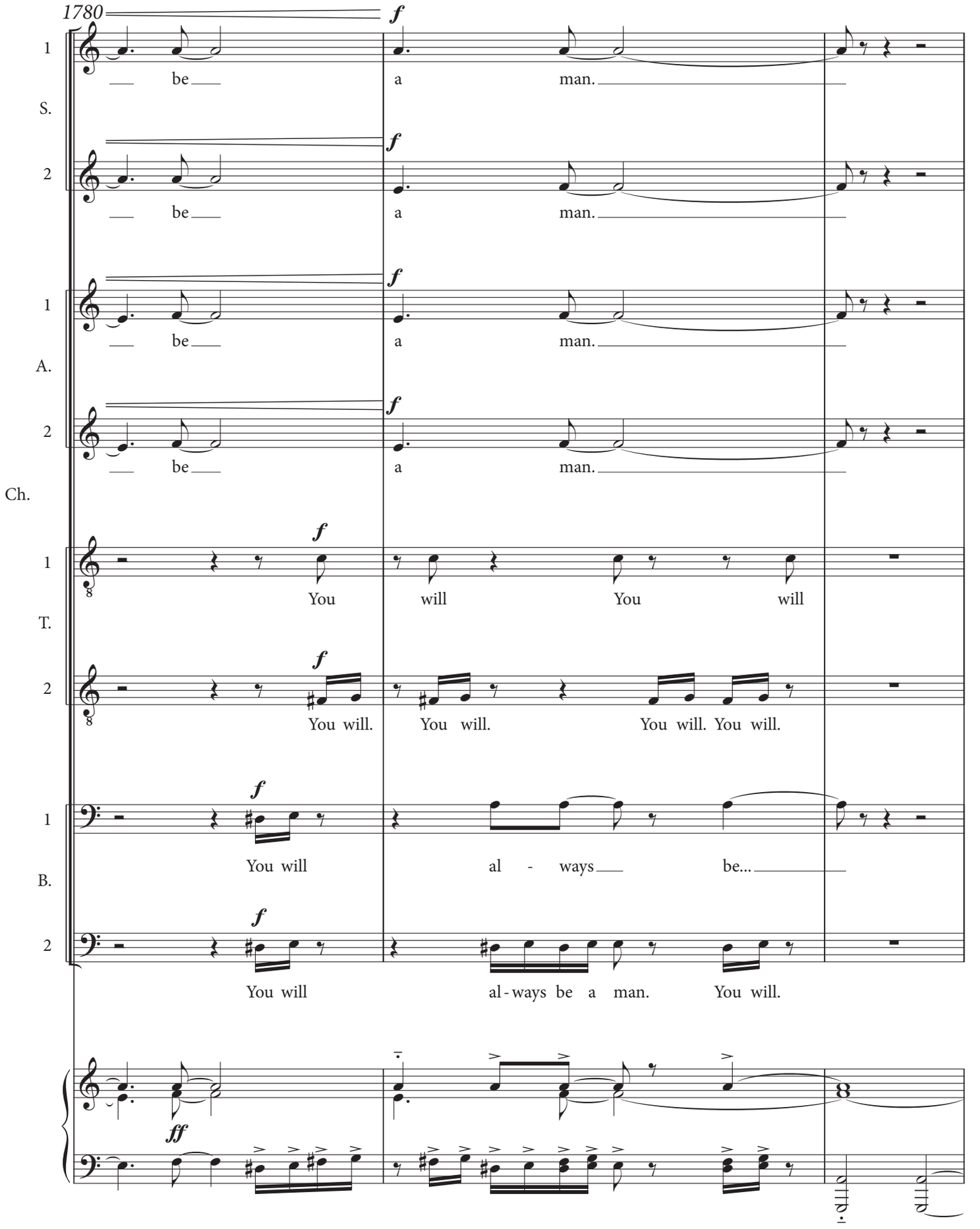
If I am re - viled by my own sis - - - - - ter,

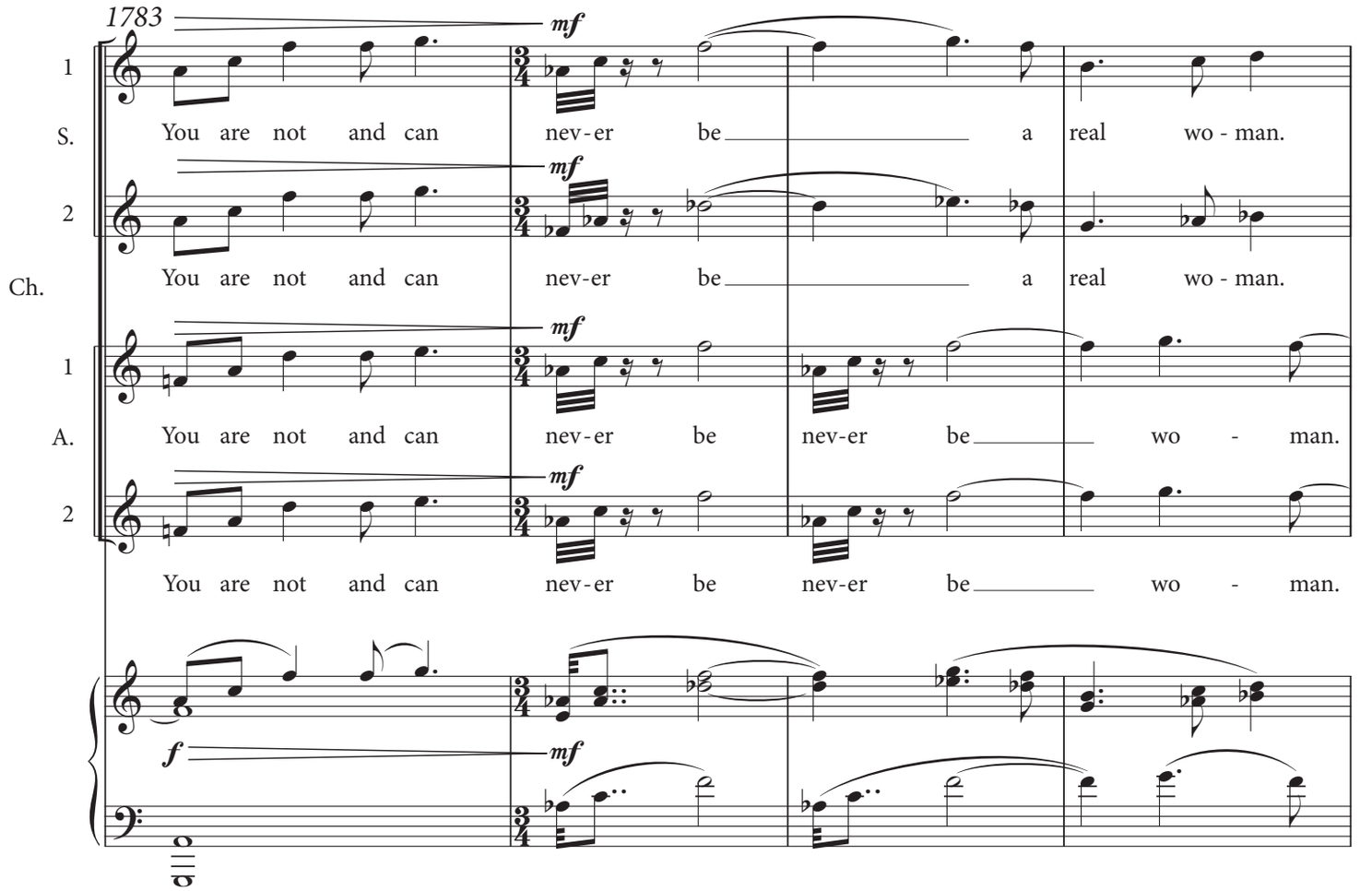
ff *pp*

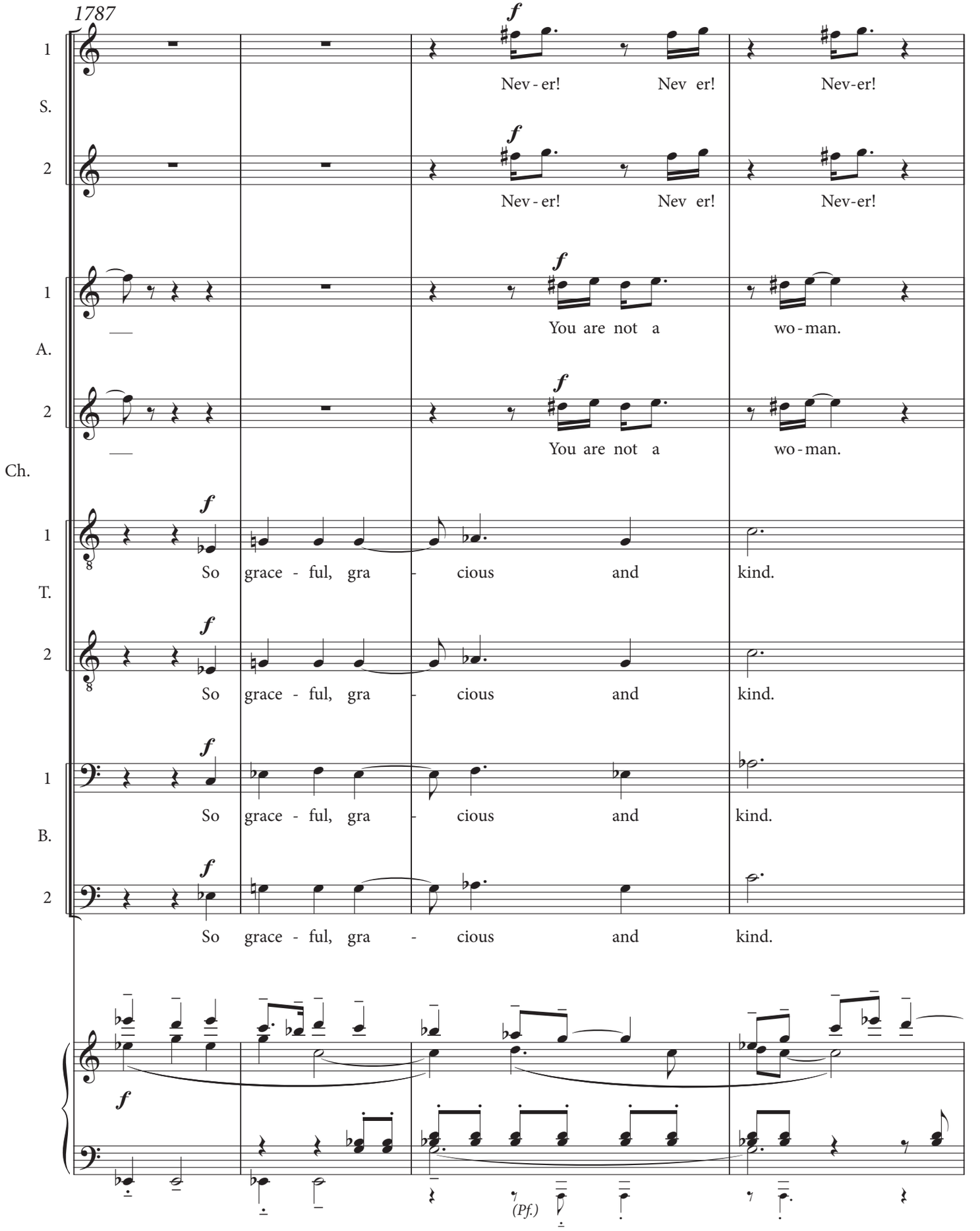

1754
accel.
♩ = 72
Lili
then what hope is there for me,
f sub.
1757
1758
Lili
for Li - li?
Can I ev - er be
a real
(Hn.)
pp
(Bs. cont. sim.)
1761
Lili
wo - - - man?

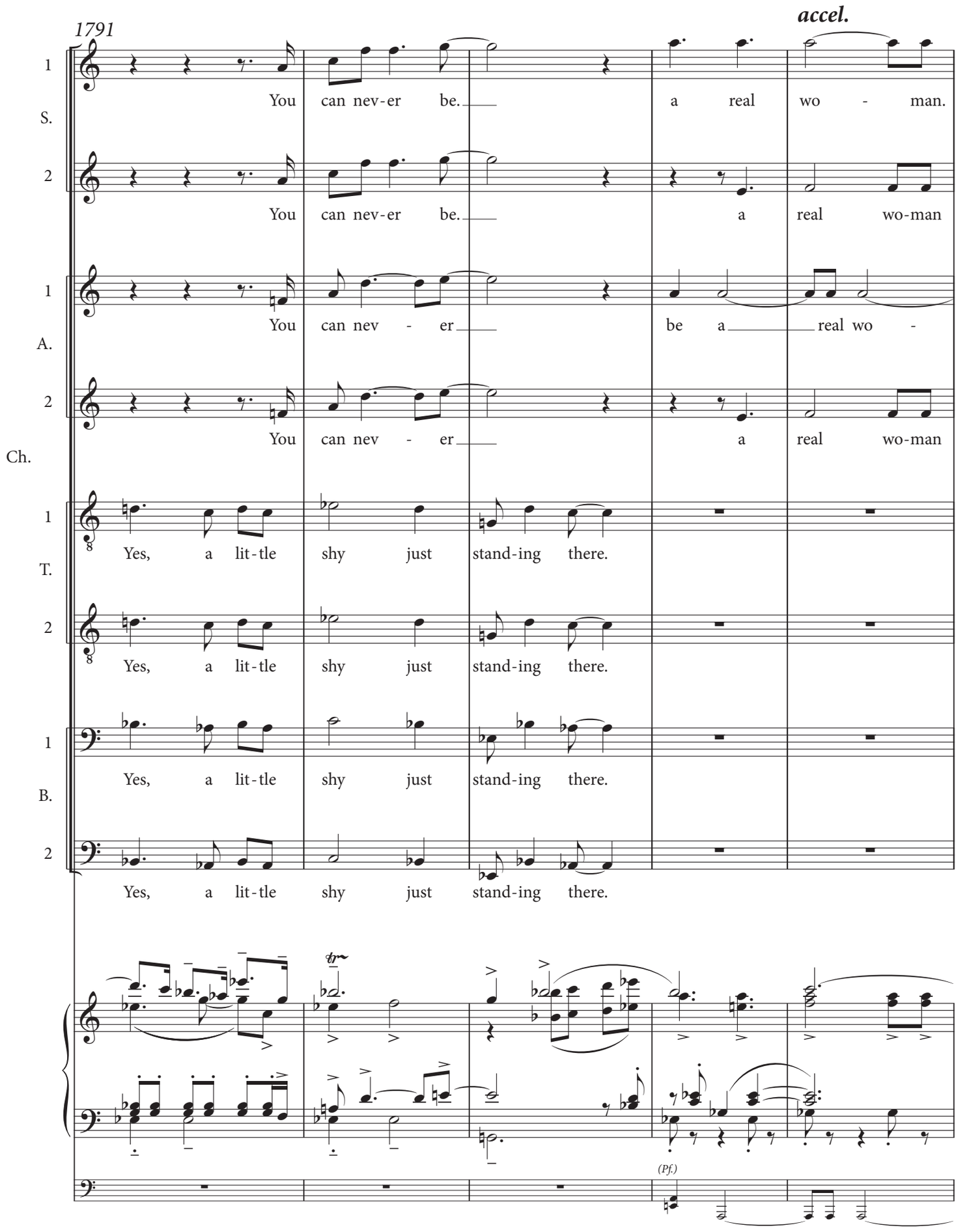

1765
♩ = 72
Marius
I know a great doc-tor vis-it-ing Par-is from Dres-den. We stud-ied to-ge-ther. He
f p
mf
p
1768
Marius
does a-maz-ing things. May-be he can help you.
f
1772
1774
(chorus enters)
Lili
There is no one who can help me.
Marius
Per-haps he may. He has pub-lished a-bout this.
p

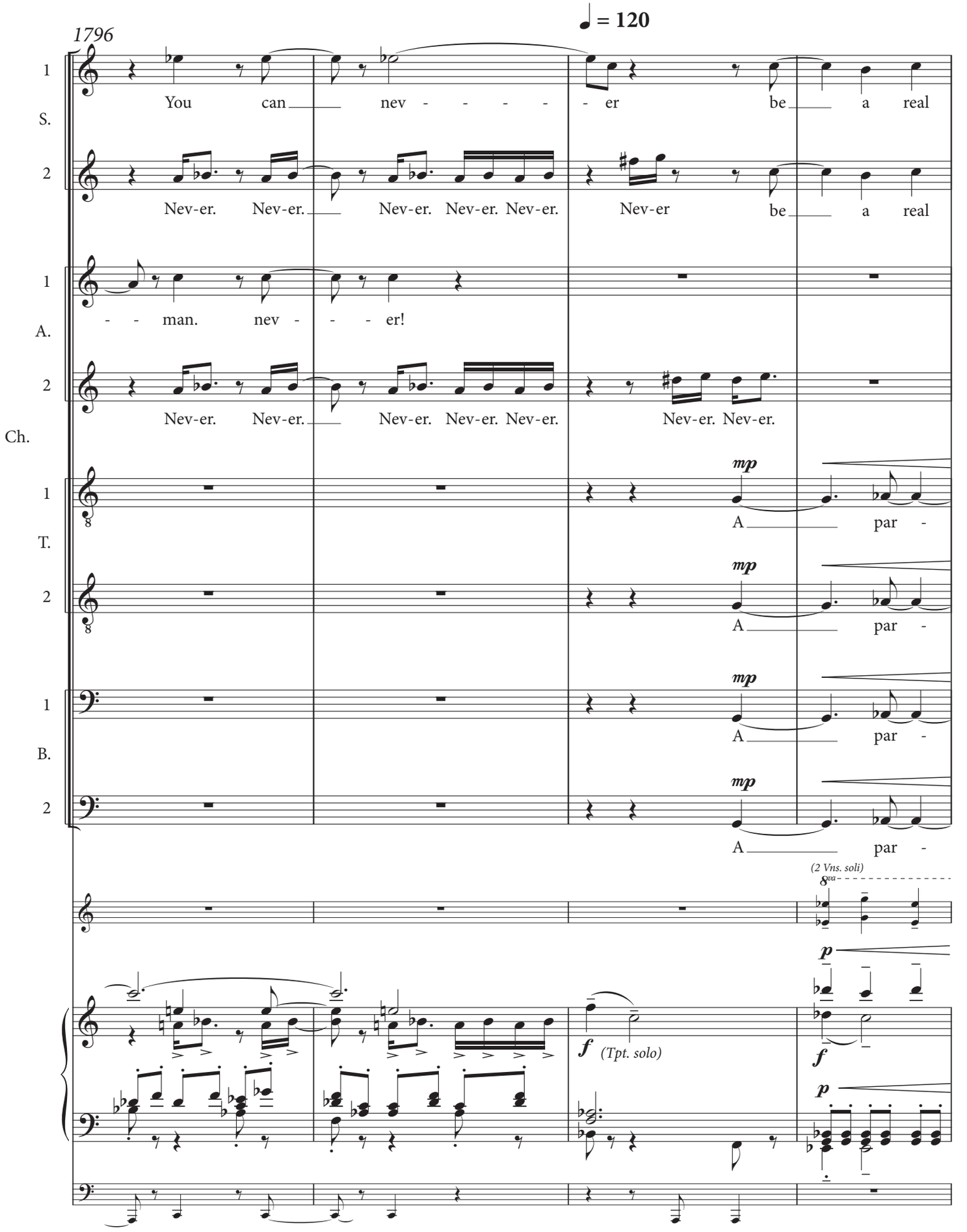

1776
Marius
Let us see if he can help you.
1 S.
2 Ch.
You will al - ways
1 A.
2
You will al - ways
p
mp
pp
f

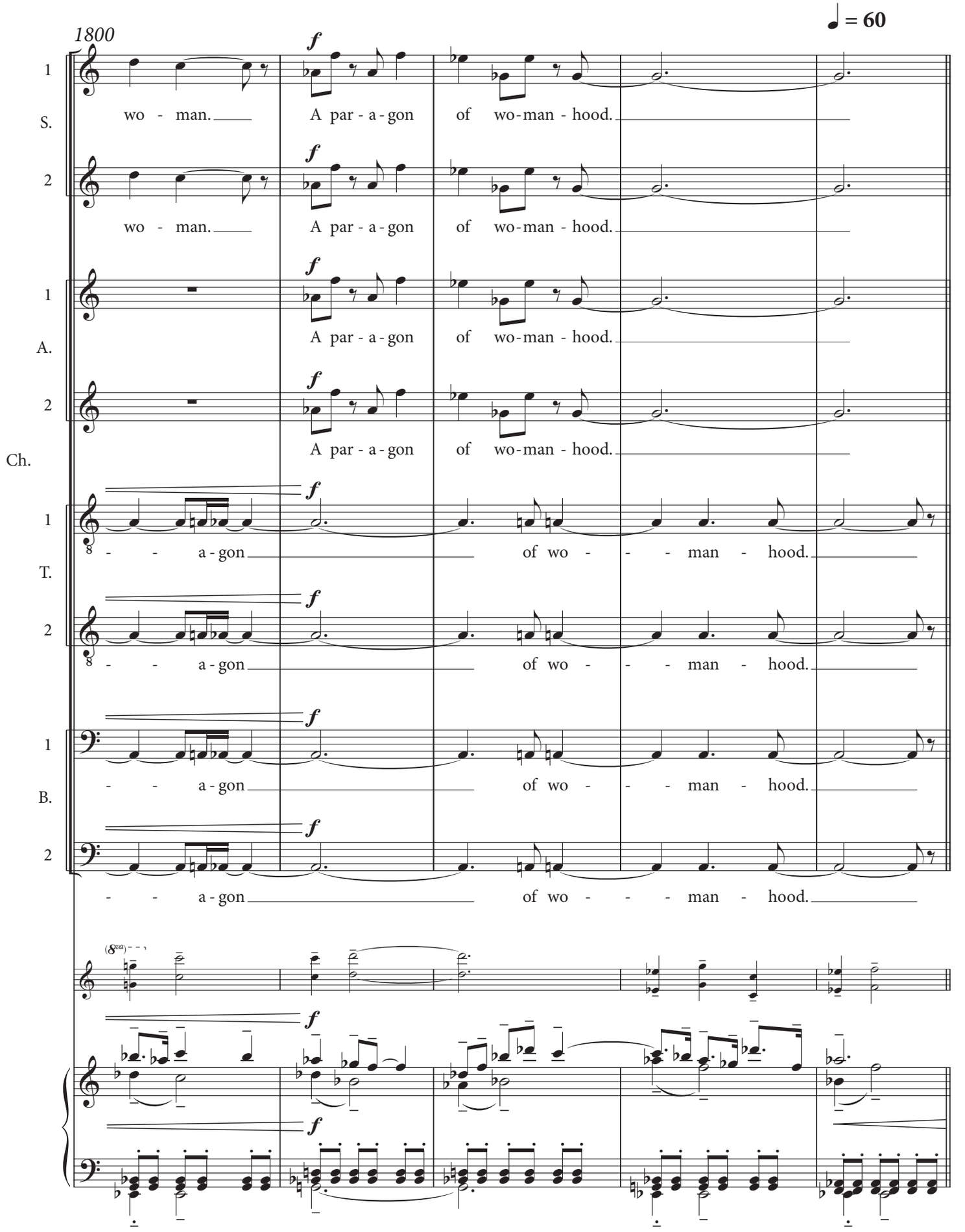

1780
S. 1
be a man.
2
be a man.
A. 1
be a man.
2
be a man.
Ch.
T. 1
You will You will
2
You will. You will. You will. You will.
B. 1
You will al - ways be...
2
You will al-ways be a man. You will.


1783
mf
1
S.
You are not and can nev-er be a real wo - man.
mf
2
Ch.
You are not and can nev-er be a real wo - man.
mf
1
A.
You are not and can nev-er be nev-er be wo - man.
mf
2
You are not and can nev-er be nev-er be wo - man.
f
mf


1787
S.
A.
Ch.
T.
B.
Nev - er! Nev er! Nev-er!
You are not a wo - man.
So grace - ful, gra - cious and kind.
(Pf.)


1791
accel.
1
S.
You can nev-er be. a real wo - man.
2
You can nev-er be. a real wo-man
1
A.
You can nev - er be a real wo -
2
You can nev - er a real wo-man
Ch.
1
T.
Yes, a lit-tle shy just stand-ing there.
2
Yes, a lit-tle shy just stand-ing there.
1
B.
Yes, a lit-tle shy just stand-ing there.
2
Yes, a lit-tle shy just stand-ing there.
(Pf.)

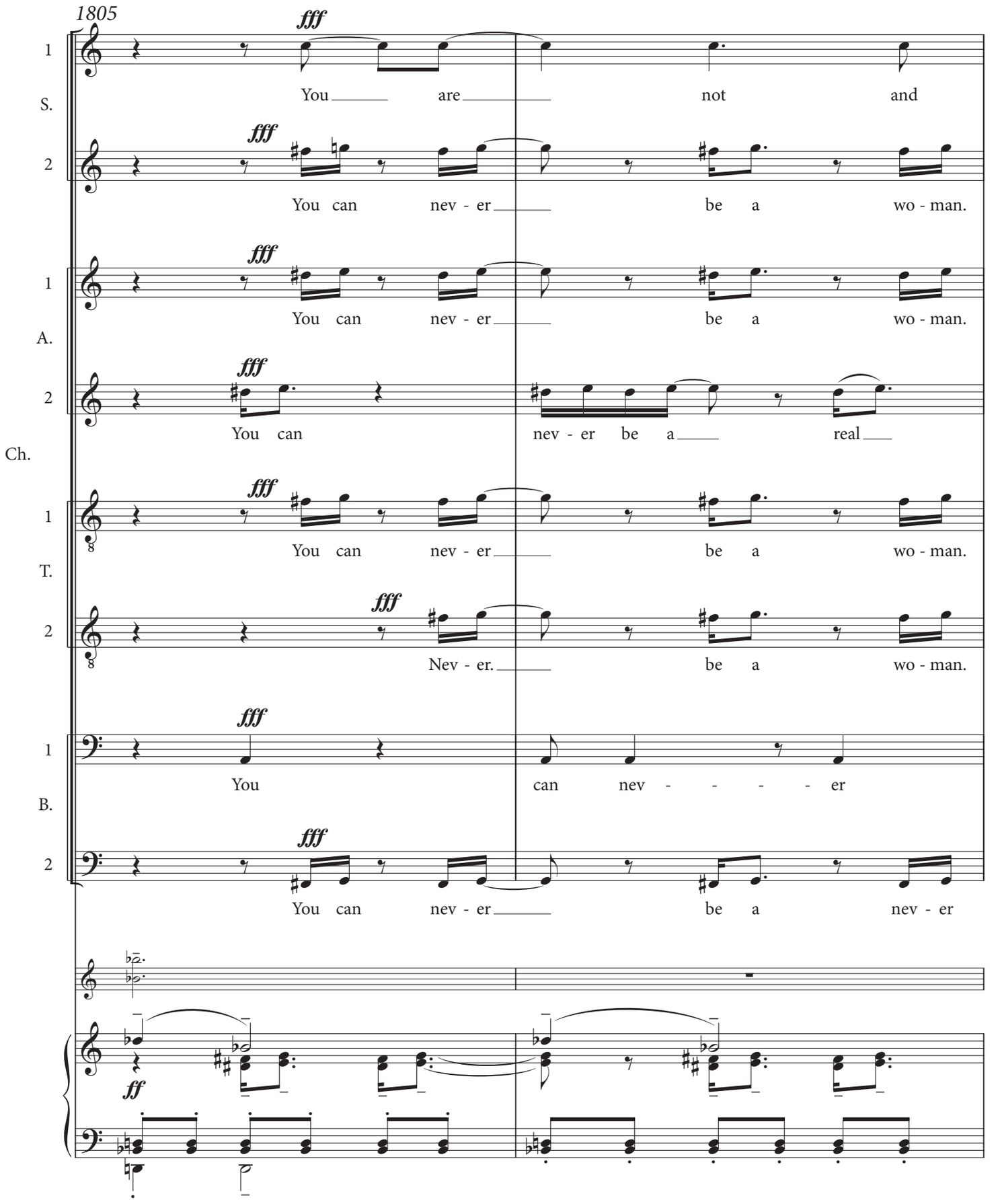

1796
♩ = 120
1 S.
You can nev - - - - - er be a real
2
Nev-er. Nev-er. Nev-er. Nev-er. Nev-er. Nev-er be a real
1 A.
- - man. nev - - - er!
2
Nev-er. Nev-er. Nev-er. Nev-er. Nev-er. Nev-er. Nev-er.
Ch.
1 T.
mp
A par -
2
mp
A par -
1 B.
mp
A par -
2
mp
A par -
(2 Vns. soli)
8va
p
f (Tpt. solo)
f
p

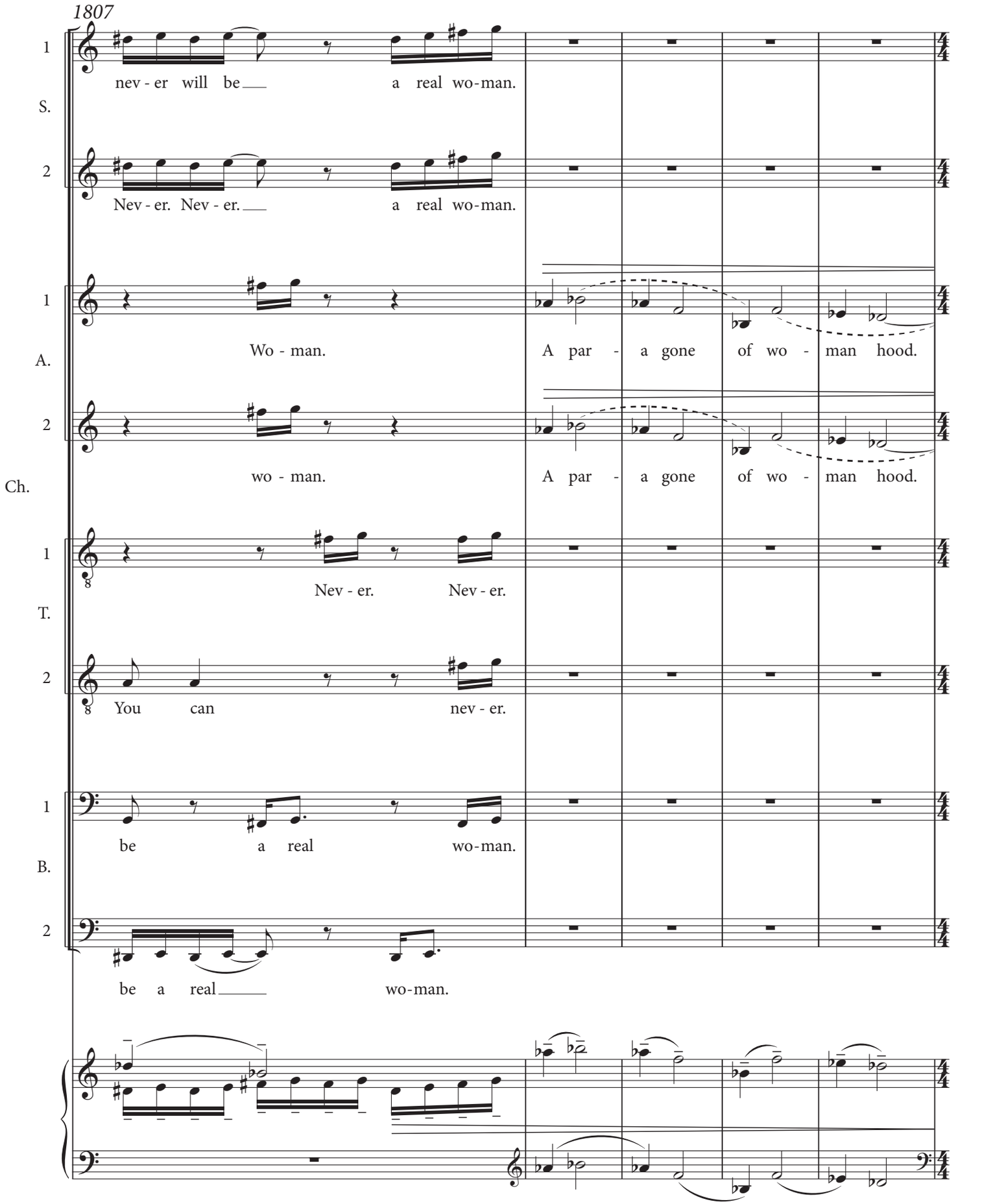

1800
♩ = 60
1
S.
wo - man.
A par - a - gon
of wo - man - hood.
2
wo - man.
A par - a - gon
of wo - man - hood.
1
A.
A par - a - gon
of wo - man - hood.
2
A par - a - gon
of wo - man - hood.
Ch.
1
T.
- - a - gon
of wo - - - man - hood.
2
- - a - gon
of wo - - - man - hood.
1
B.
- - a - gon
of wo - - - man - hood.
2
- - a - gon
of wo - - - man - hood.
f

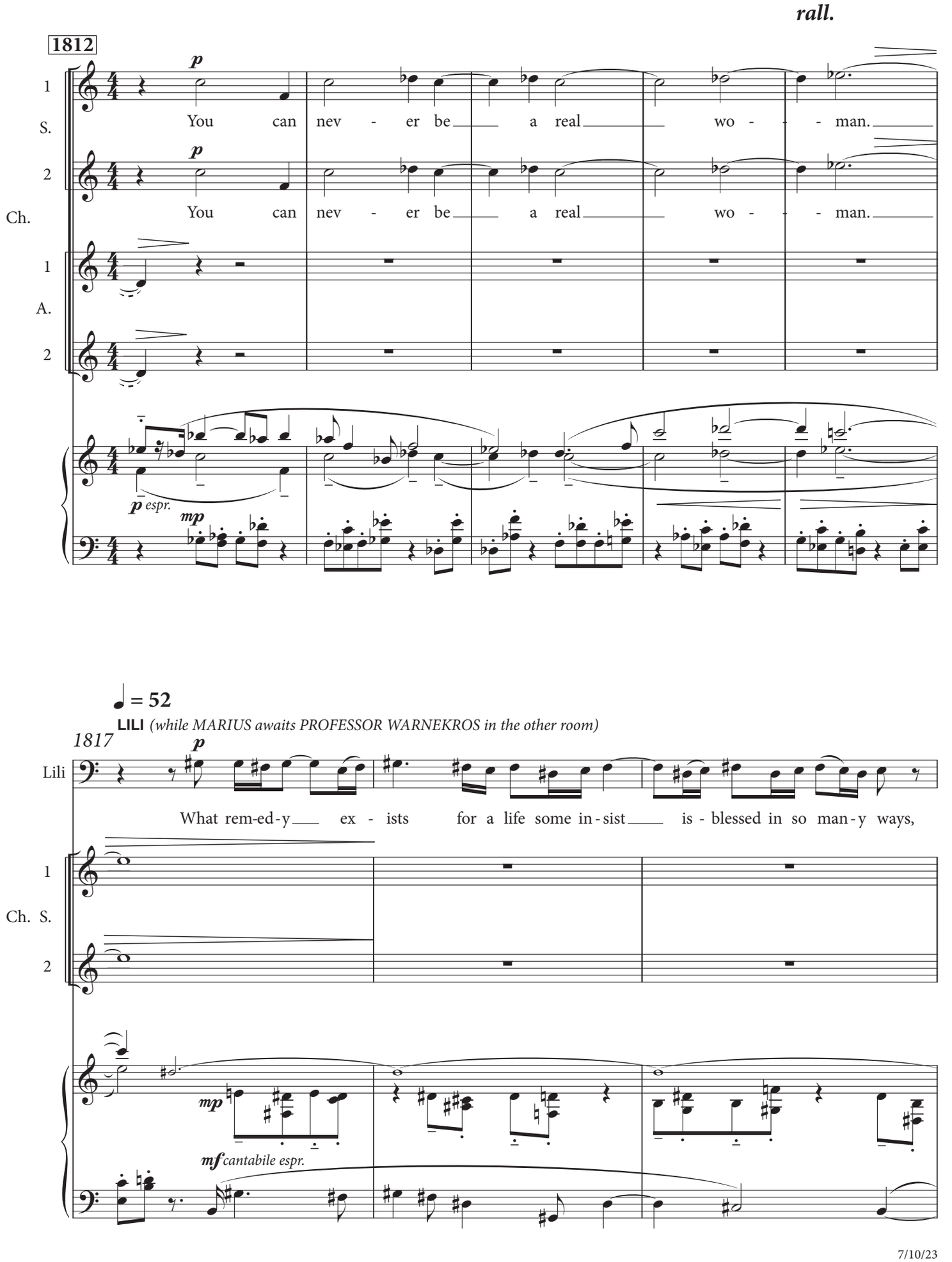
(MARIUS and LILI have arrived at PROFESSOR WARNEKROS's Paris apartment.
LILI is waiting in the salon while MARIUS is in another room speaking privately with PROFESSOR WARNEKROS.
LILI looks around at paintings on the wall that are not to her taste.)

Scene 8. Professor Warnekros' Paris apartment

rit. poco a poco




1807
1
S.
nev - er will be a real wo-man.
2
Nev - er. Nev - er. a real wo-man.
1
A.
Wo - man. A par - a gone of wo - man hood.
2
Ch.
wo - man. A par - a gone of wo - man hood.
1
T.
Nev - er. Nev - er.
2
You can nev - er.
1
B.
be a real wo-man.
2
be a real wo-man.


rall.
1812
p
1
S.
You can nev - er be a real wo - - man.
p
2
You can nev - er be a real wo - - man.
Ch.
1
A.
2
p espr.
mp
♩ = 52
LILI (while MARIUS awaits PROFESSOR WARNEKROS in the other room)
1817
p
Lili
What rem-ed-y ex - ists for a life some in-sist is - blessed in so man-y ways,
1
Ch. S.
2
mp
mf cantabile espr.

1820

Lili

Ger - da the great - est bless - ing of all.

1823

Lili

My life has be-come a liv-ing hell. So in-de-term-i-nate. What rem-ed-y a-waits

(Vn. II)

mp dolce

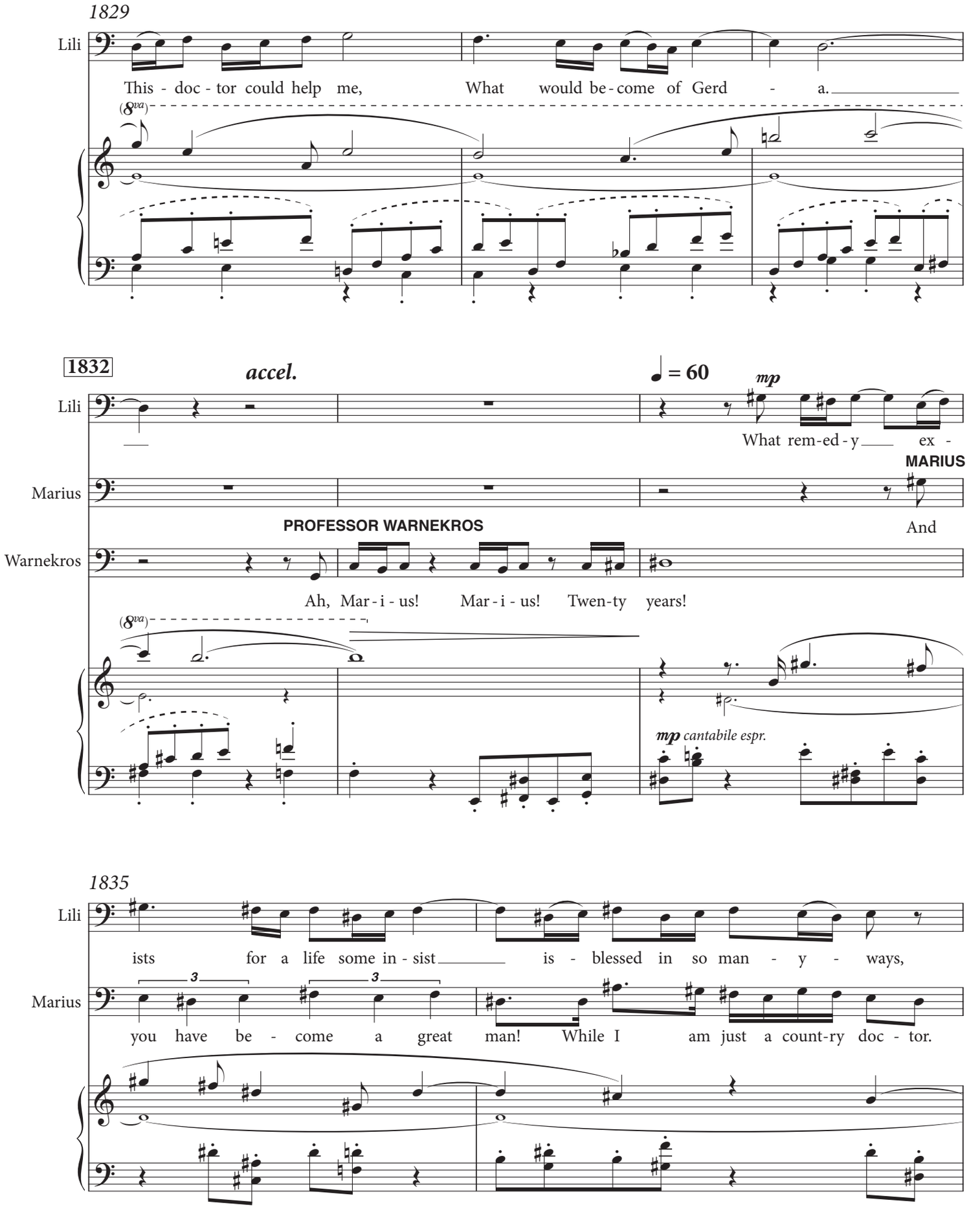
1826

Lili

me? Can there be an-y hope in this place? And if by some wiz-ard ry

8va

mp cantabile espr.


1829
Lili
This - doc - tor could help me, What would be - come of Gerd - a.
(8va)
1832
accel.
♩ = 60
mp
Lili
What rem-ed - y ex -
MARIUS
Marius
PROFESSOR WARNEKROS
And
Warnekros
Ah, Mar - i - us! Mar - i - us! Twen-ty years!
(8va)
mp cantabile espr.
1835
Lili
ists for a life some in - sist is - blessed in so man - y - ways,
Marius
you have be - come a great man! While I am just a count-ry doc - tor.

(On the other side of the stage PROFESSOR WARNEKROS greets MARIUS.
They walk together to the other side of the stage [the salon] where LILI is waiting.)

1837

Lili: Ger - da the great - est bless - ing of all.

Warnekros: Mar - i - us, the coun-try peo-ple need their doc - tors.

1840

(taking LILI's arm)

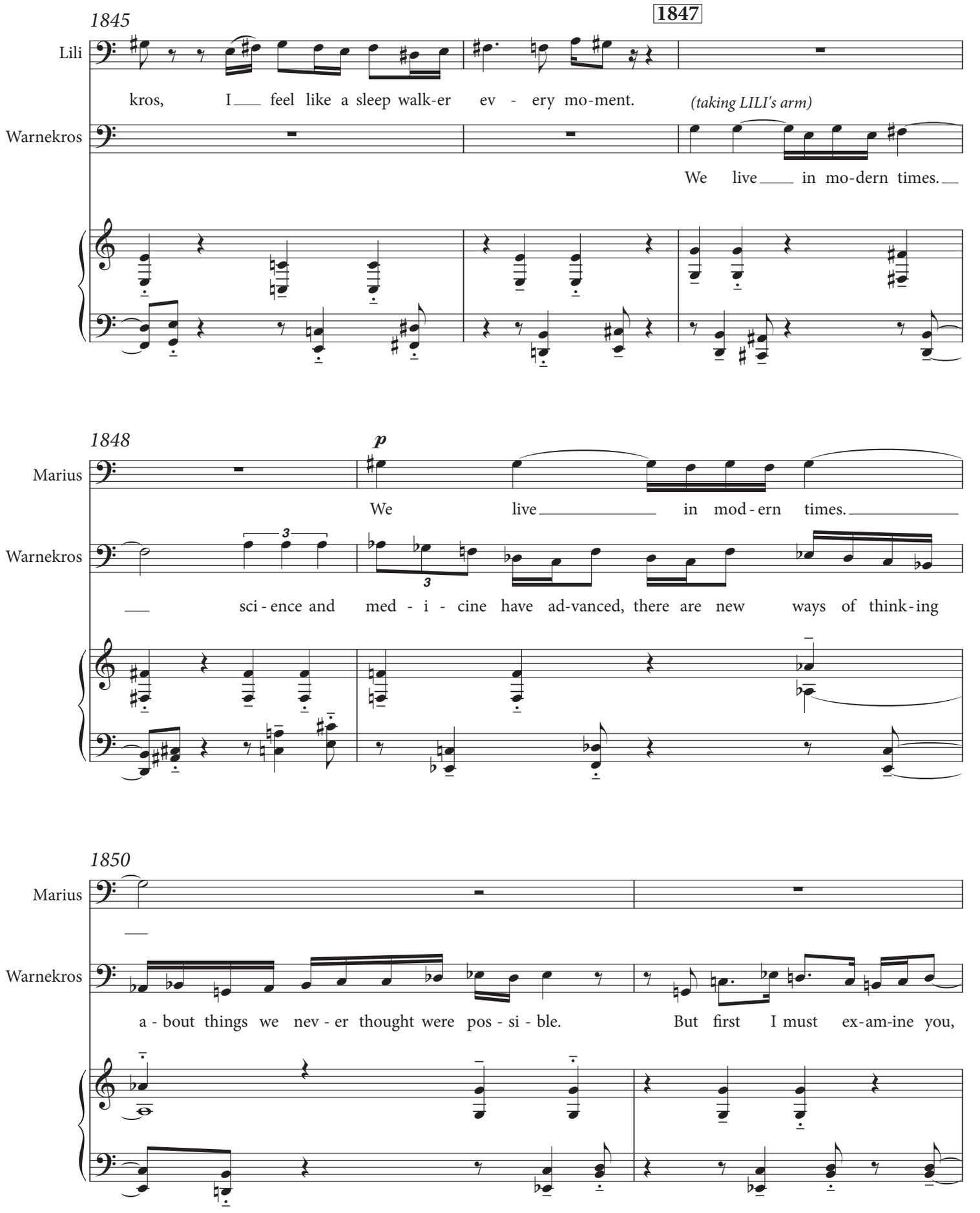
Warnekros: I am Pro - fes-sor War - ne - kros.

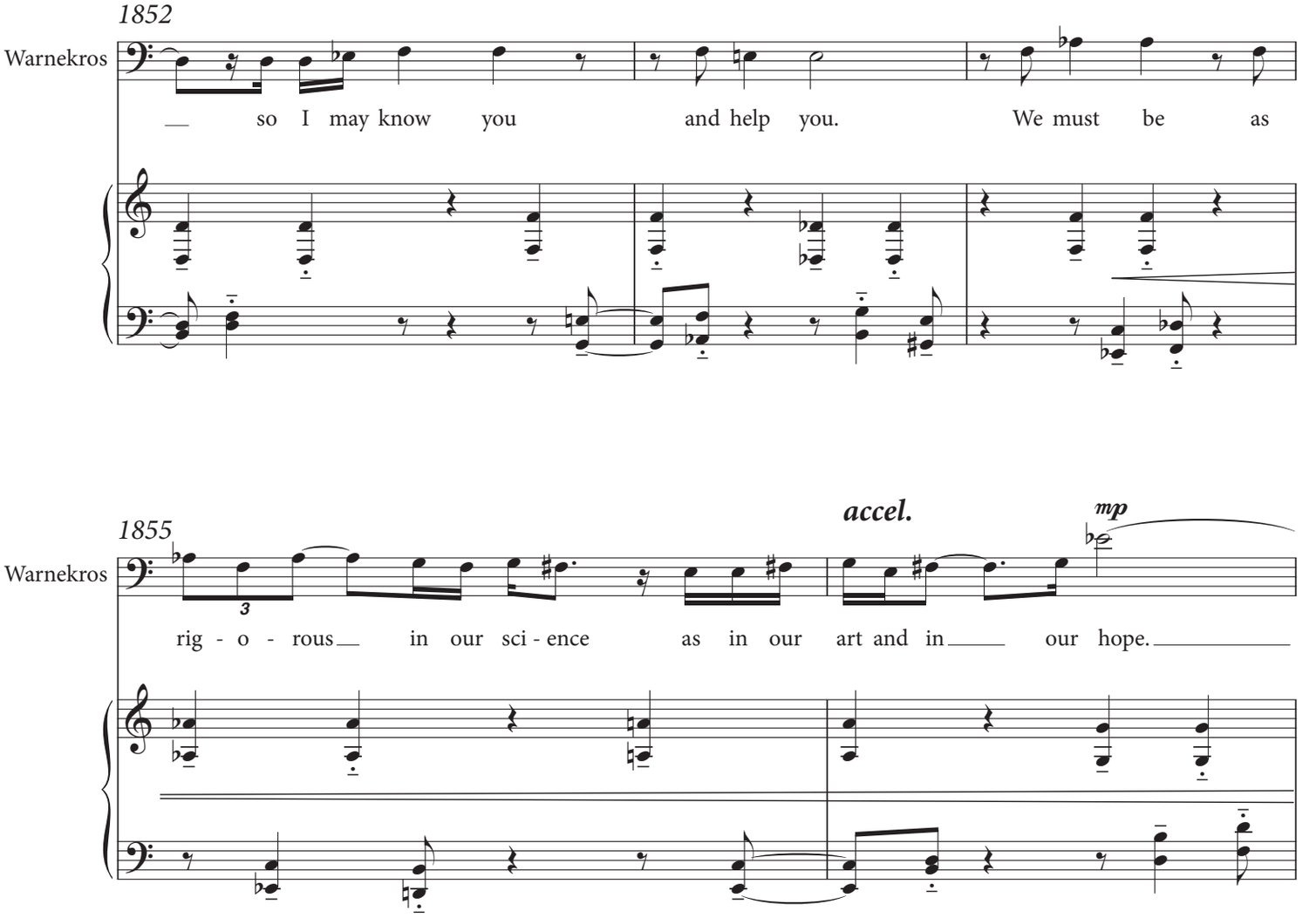
mf

1843

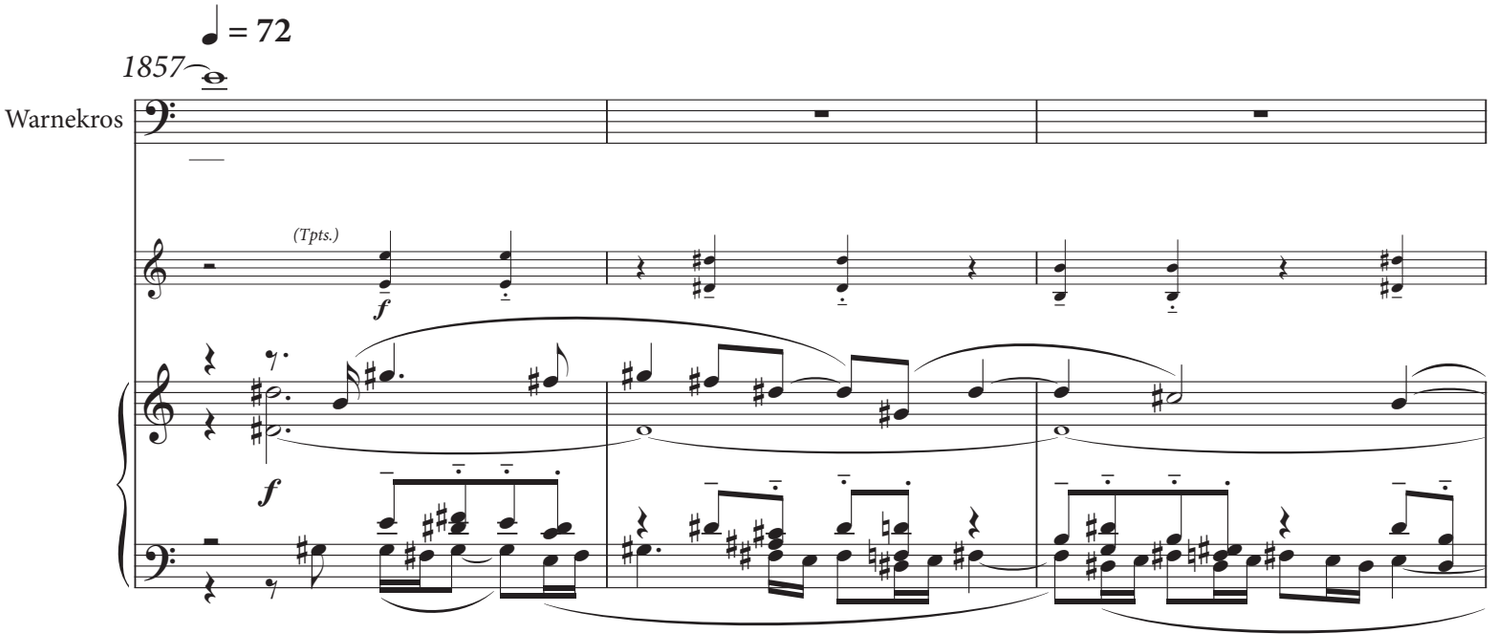
Lili: Pro - fes - sor War - ne -

Warnekros: Your bro - ther Mar - i - us has told me a - bout you.


1845
1847
Lili
kros, I feel like a sleep walk-er ev - ery mo-ment.
(taking LILI's arm)
Warnekros
We live in mo-dern times.
1848
p
Marius
We live in mod-ern times.
Warnekros
sci-ence and med - i - cine have ad-vanced, there are new ways of think-ing
1850
Marius
Warnekros
a-bout things we nev-er thought were pos-si-ble. But first I must ex-am-ine you,



(LILI goes behind a screen where she undresses, while MARIUS shows the professor some drawings of LILI by GERDA. LILI comes out in a patient's gown and lays down on PROFESSOR WARNEKOS's examination table.)



1860

Marius

Look at this one.

pp sub.

pp sub.

1863

Marius

Now look at this one. See

1866

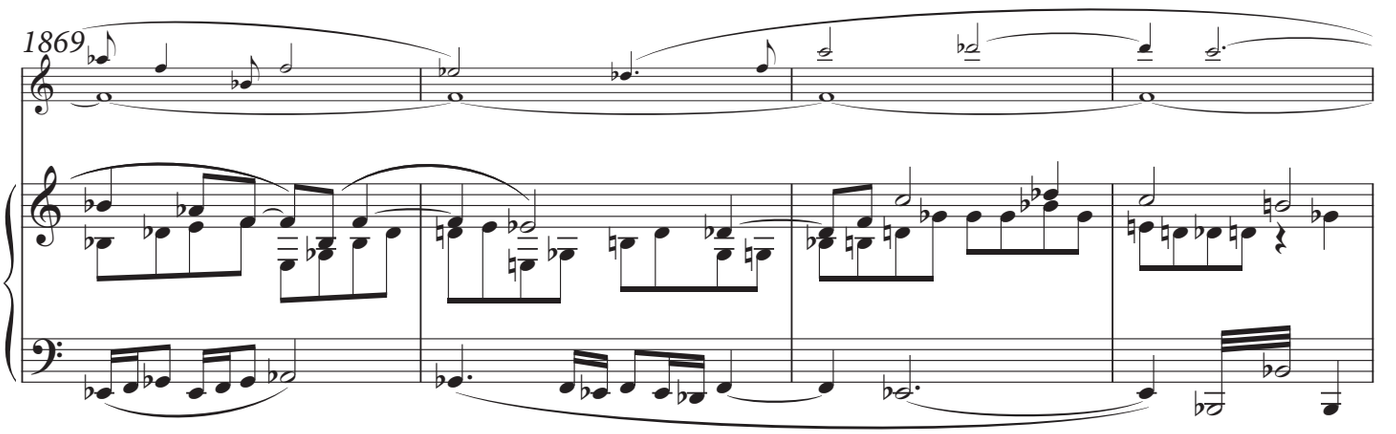
Marius

how wo - man - ly she is.

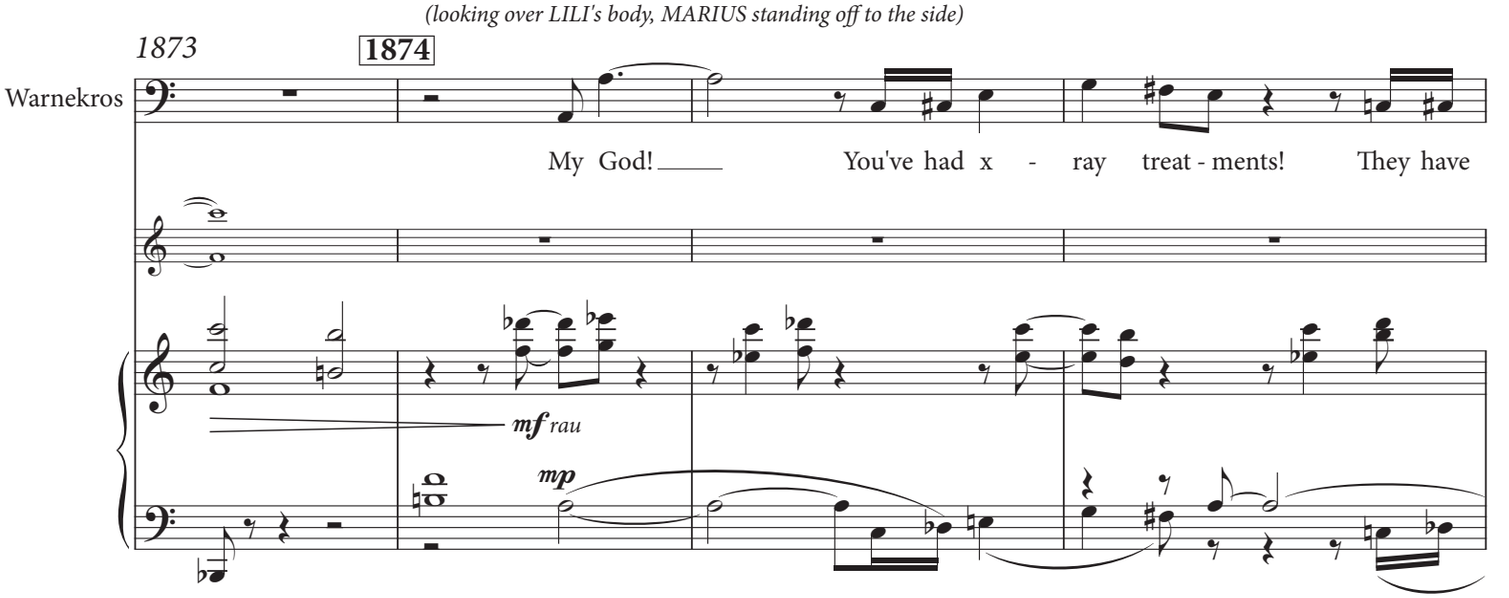
(WW)

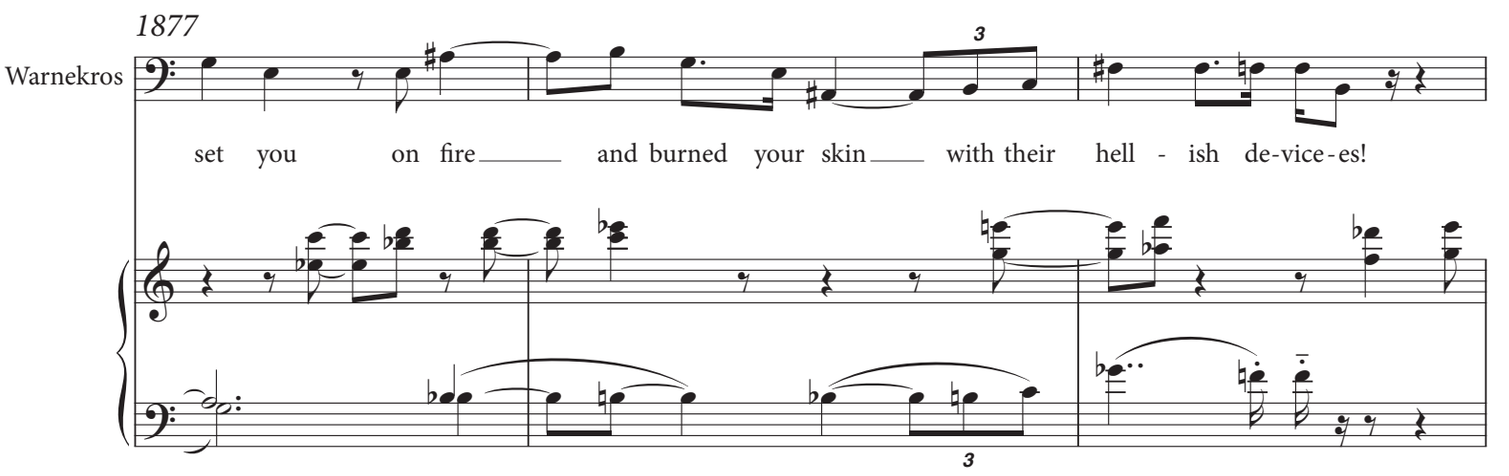
(Br.)

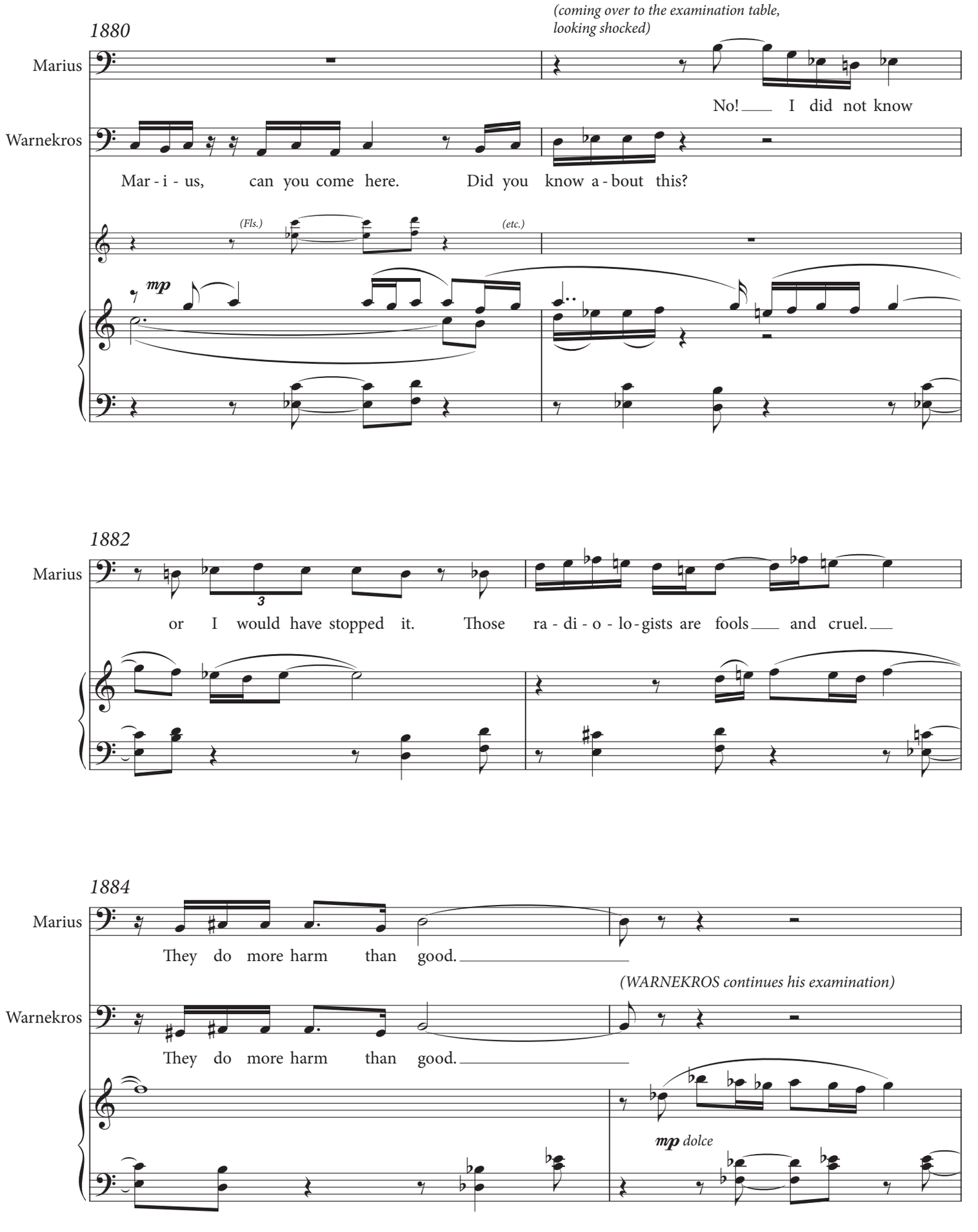
f



(looking over LILI's body, MARIUS standing off to the side)






1880
(coming over to the examination table, looking shocked)
Marius
No! I did not know
Warnekros
Mar - i - us, can you come here. Did you know a - bout this?
(Fls.)
(etc.)
mp
1882
Marius
3
or I would have stopped it. Those ra - di - o - lo - gists are fools and cruel.
1884
Marius
They do more harm than good.
(WARNEKROS continues his examination)
Warnekros
They do more harm than good.
mp dolce

1886

(LILI winces and nods)

Warnekros

It al - so hurts here, does n't it? And there? The x - rays have dam - maged you

mp dolce

1889

(frightened)

Lili

Deep in side? Deep in - side?

Warnekros

deep in - side you too. Please sit up.

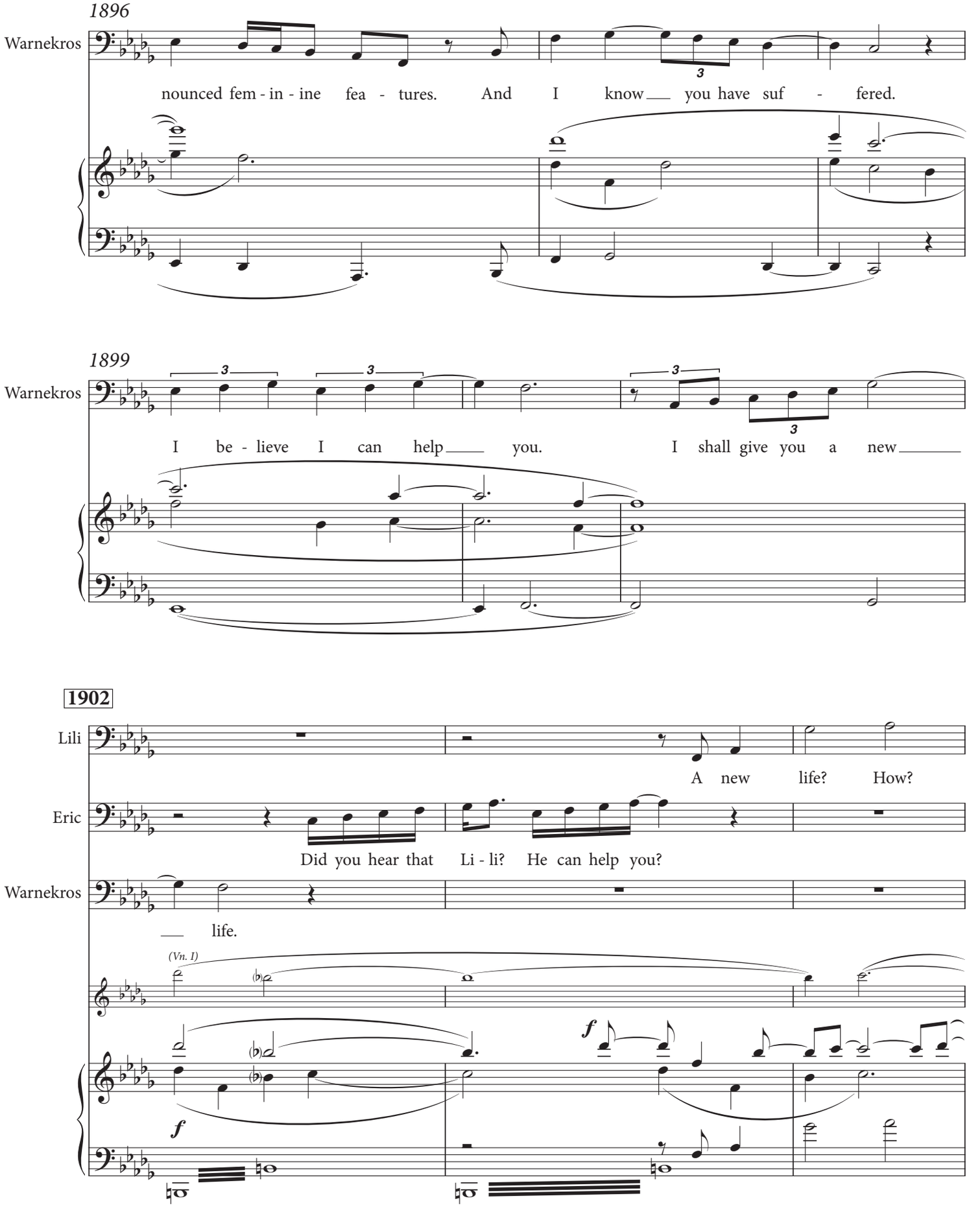
1892

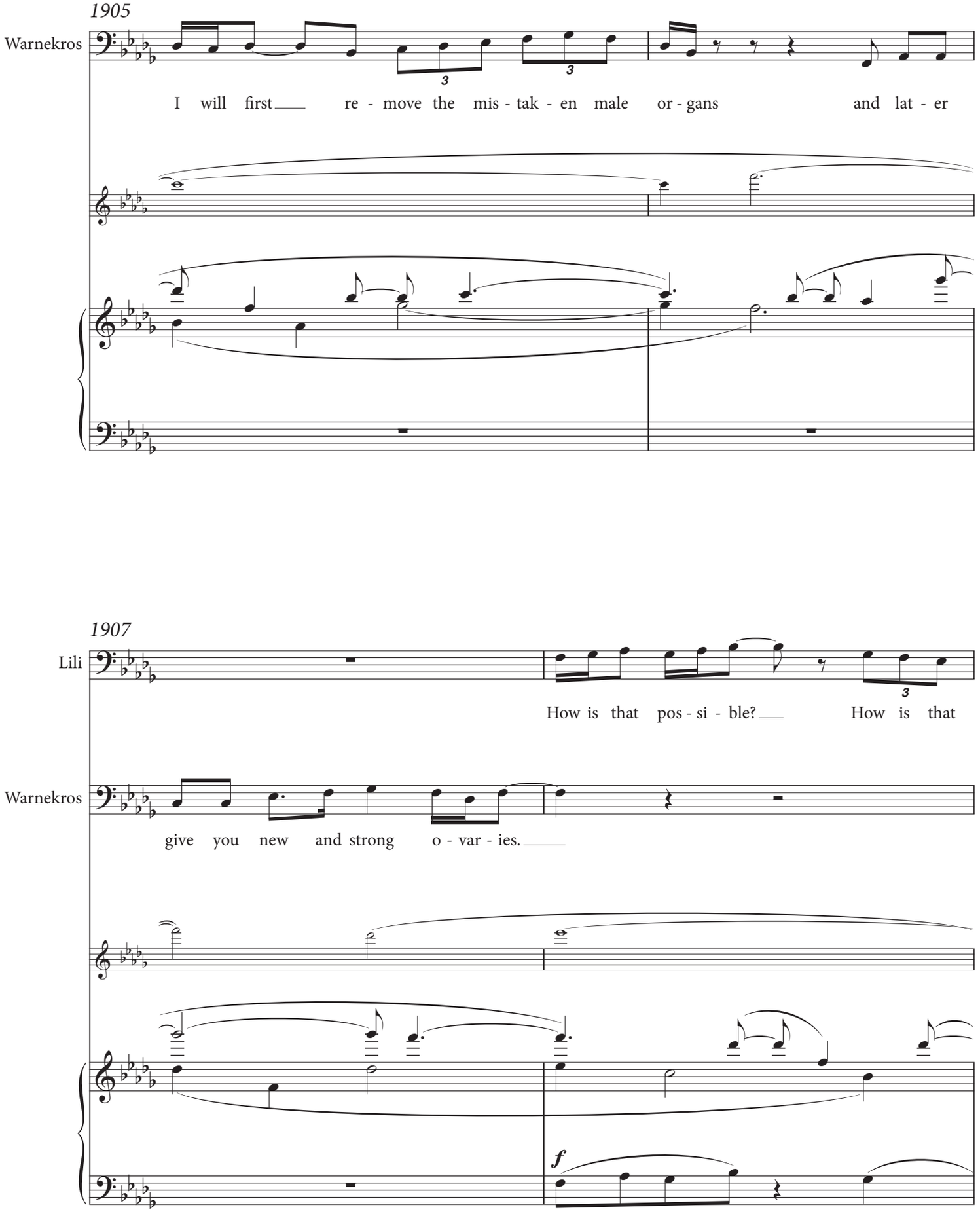
Warnekros

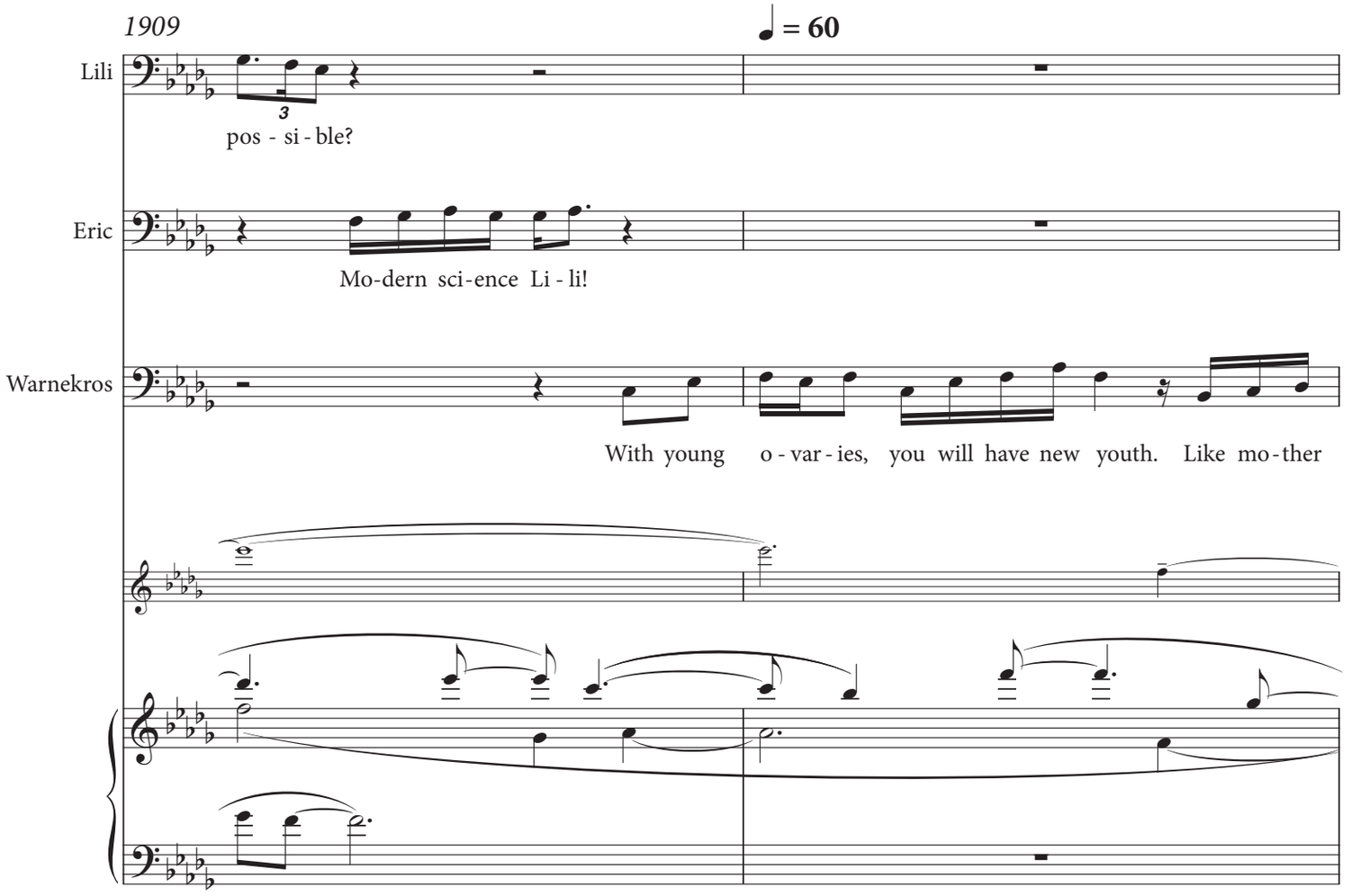
Please sit up. I can see you have pro -

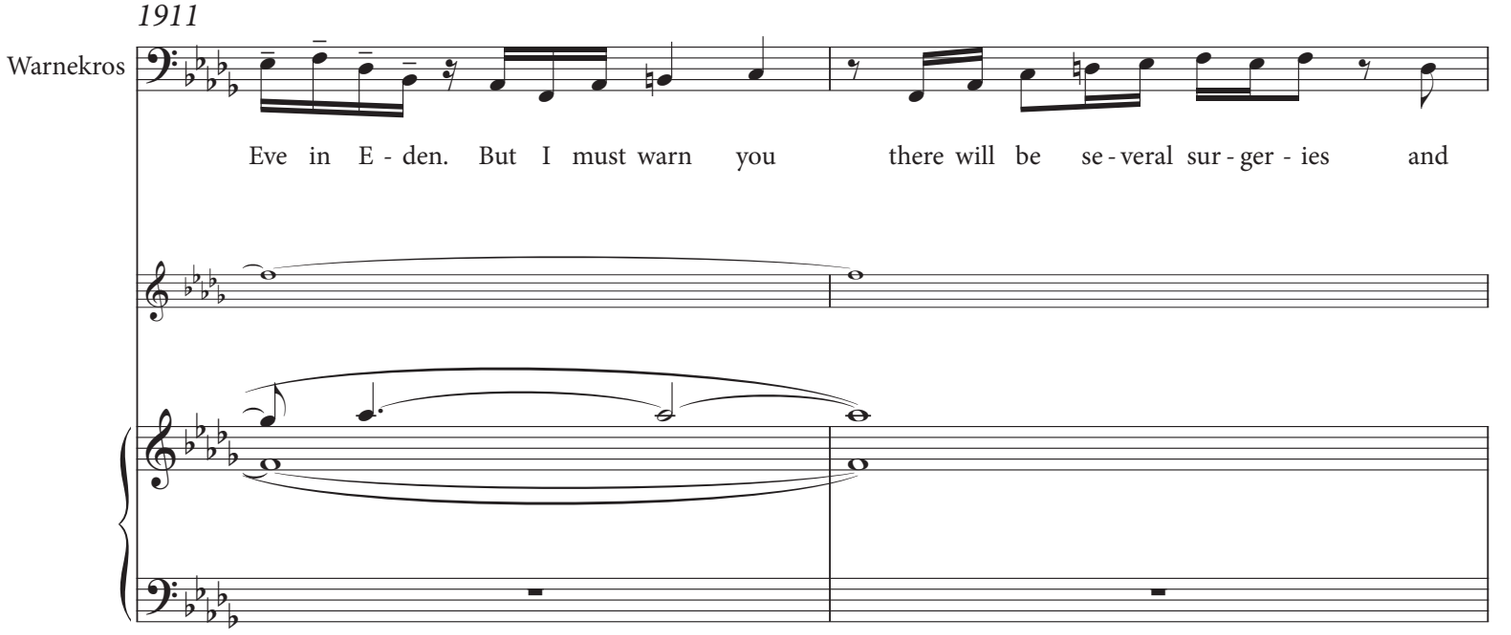
3

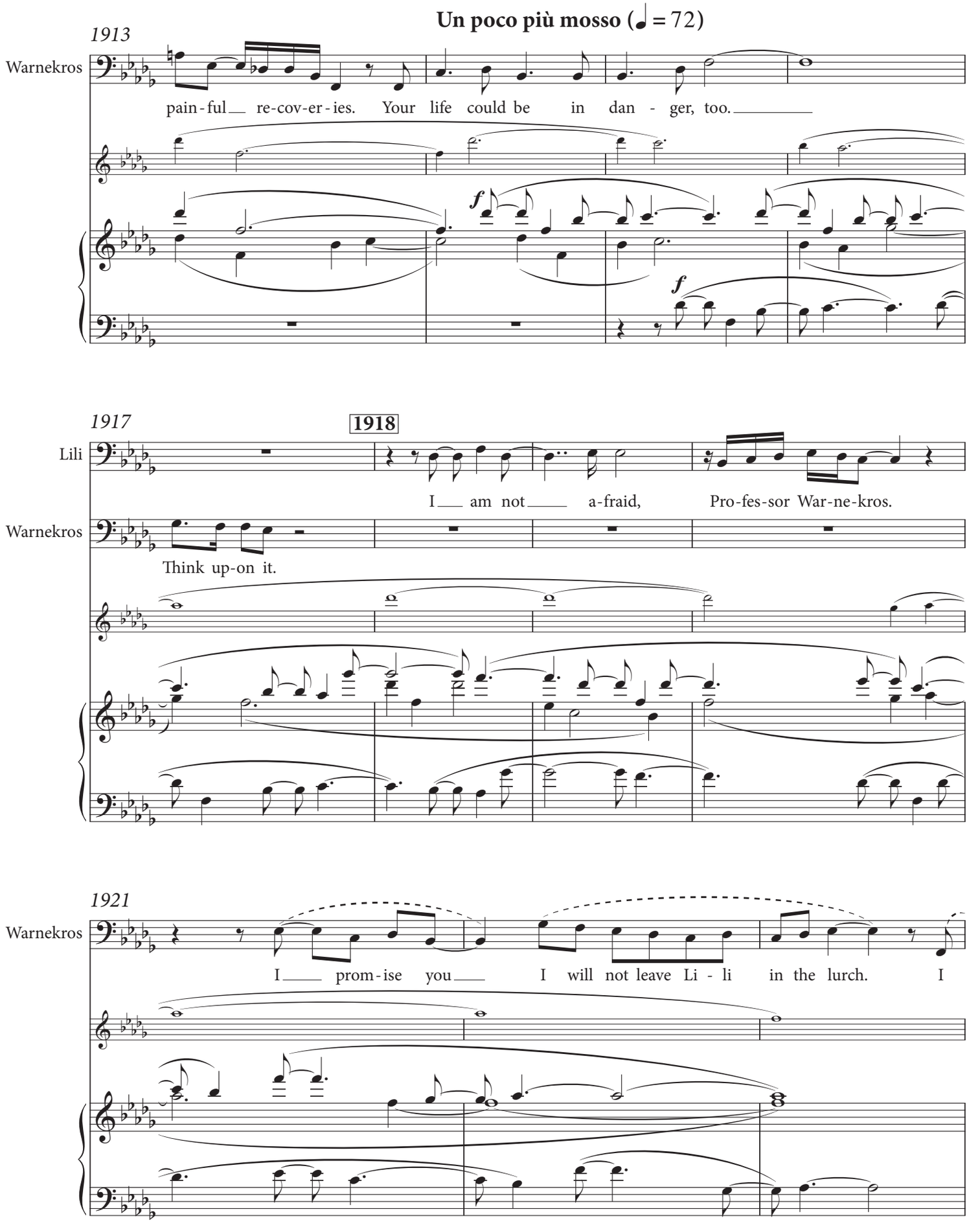
pp *ff* *f*

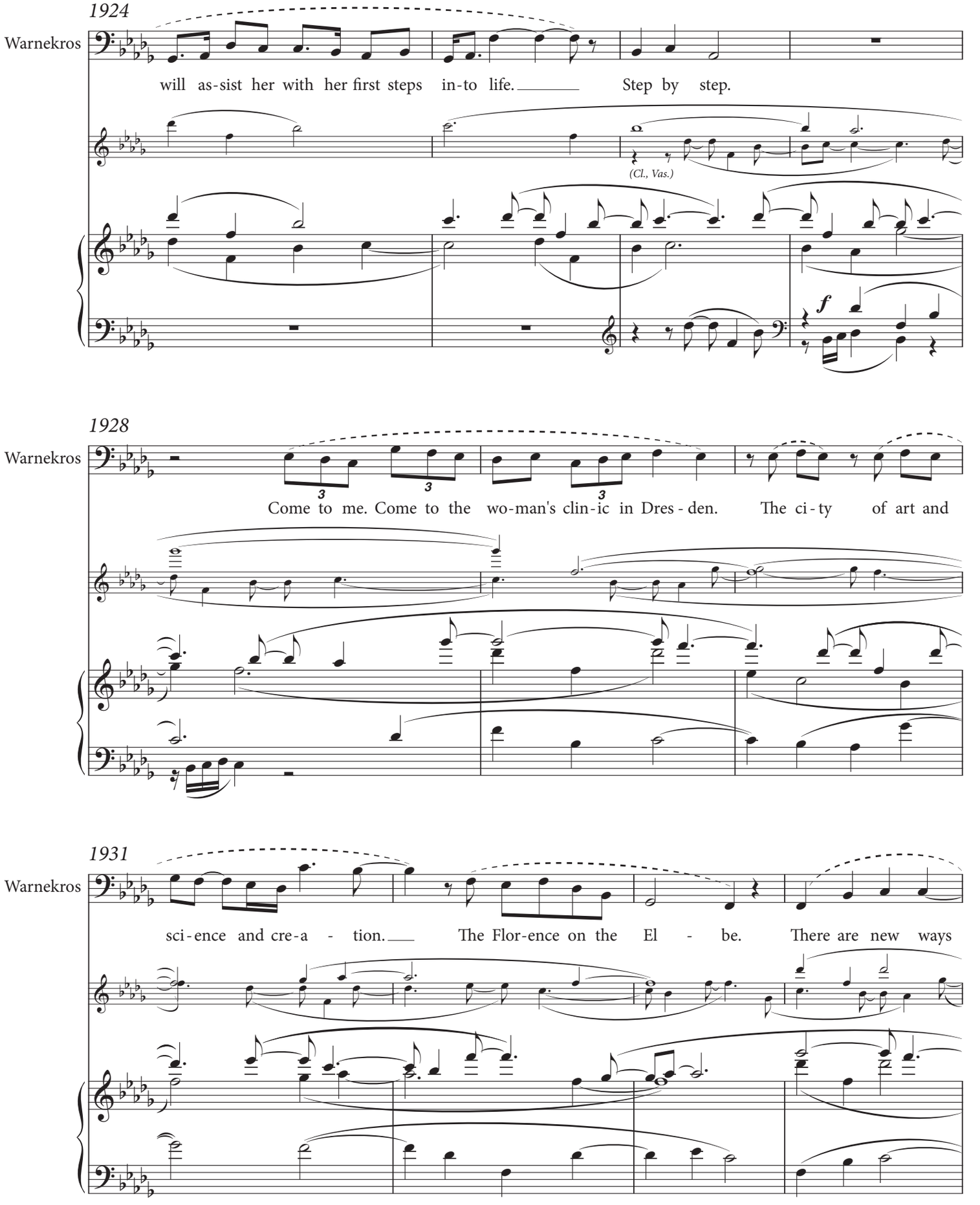

1896
Warnekros
nounced fem - in - ine fea - tures. And I know you have suf - fered.
1899
Warnekros
I be - lieve I can help you. I shall give you a new
1902
Lili
A new life? How?
Eric
Did you hear that Li - li? He can help you?
Warnekros
life.
(Vn. I)
f
f

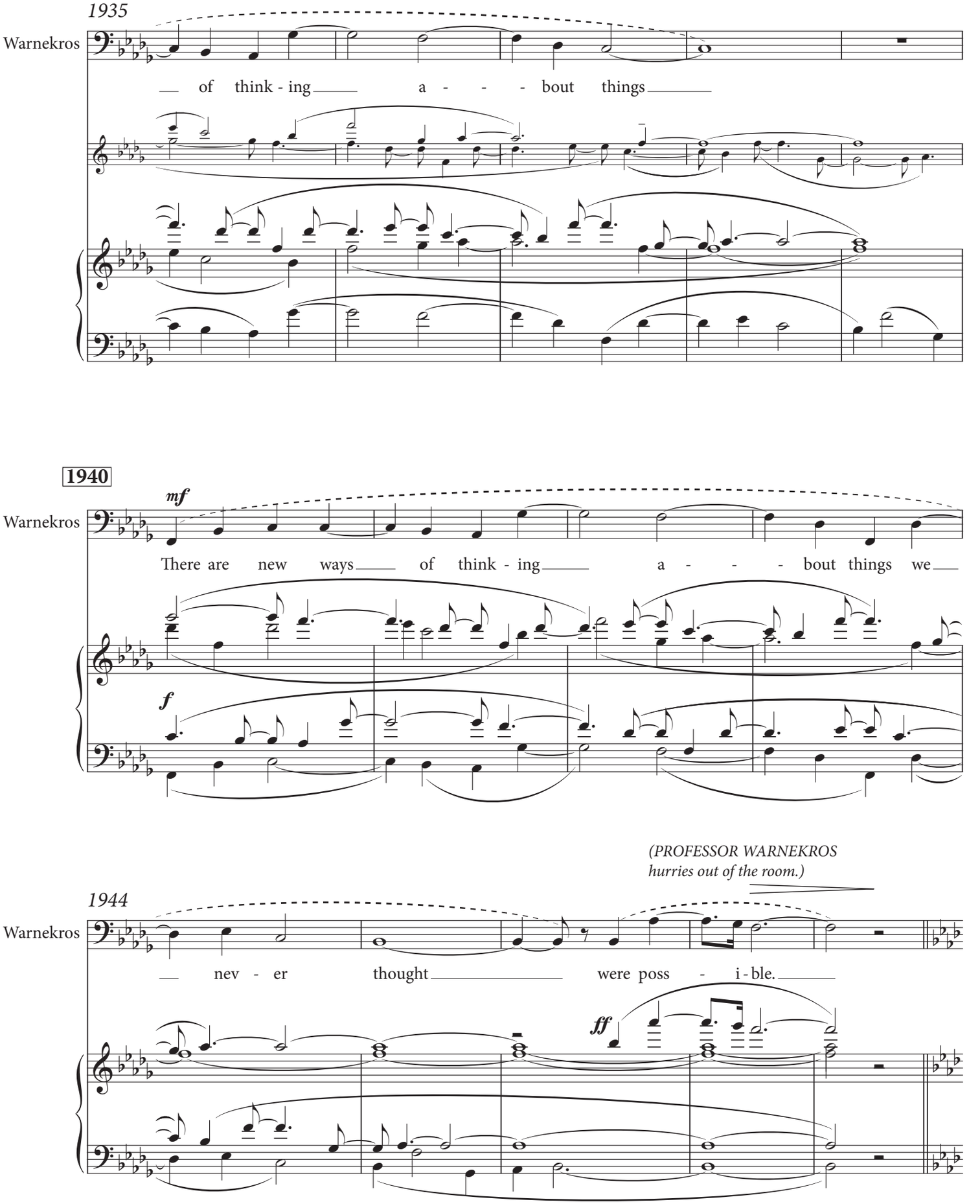

1905
Warnekros
I will first re - move the mis - tak - en male or - gans and lat - er
1907
Lili
How is that pos - si - ble? How is that
Warnekros
give you new and strong o - var - ies.
f

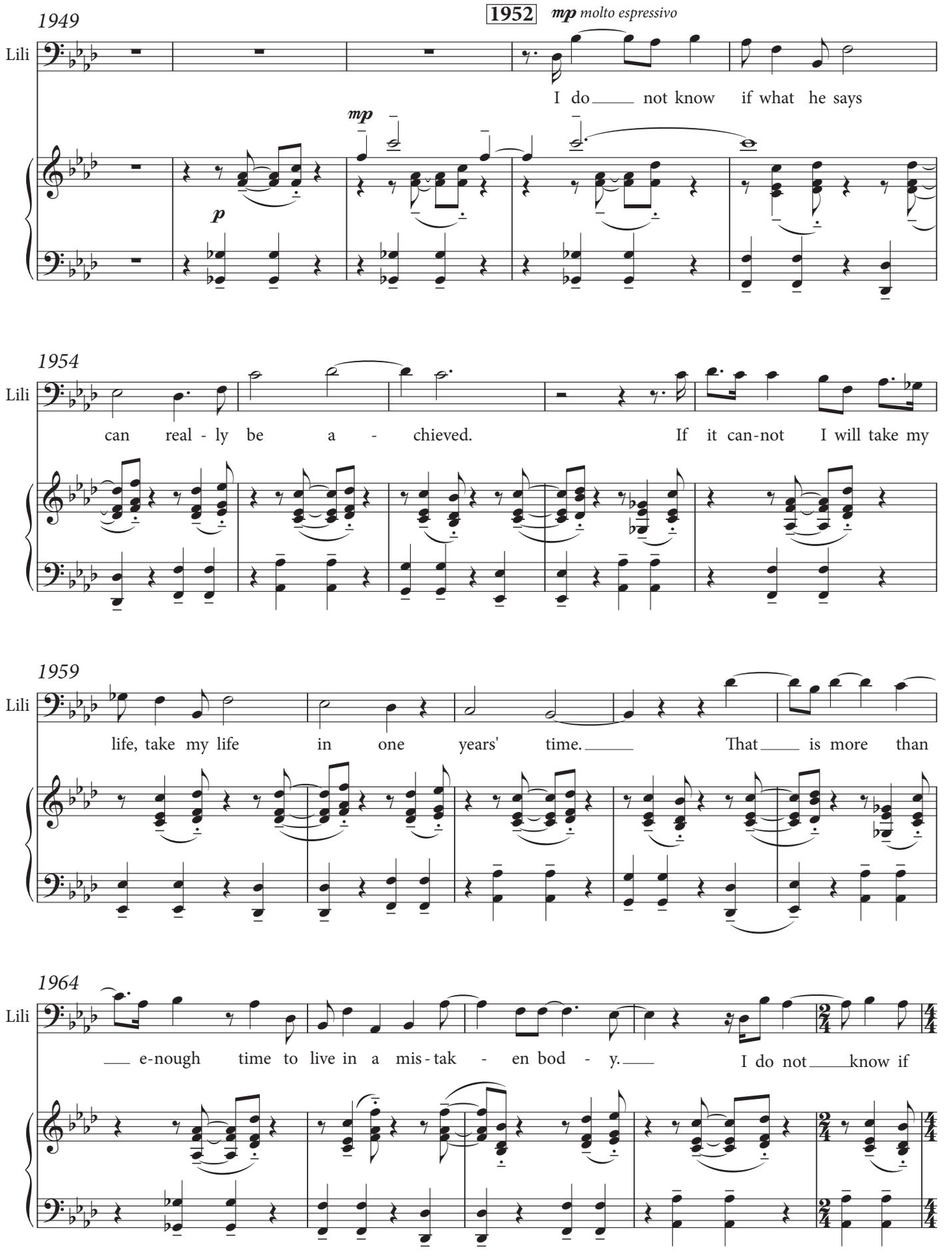

1909
♩ = 60
Lili
pos - si - ble?
Eric
Mo-dern sci-ence Li - li!
Warnekros
With young o - var - ies, you will have new youth. Like mo-ther


1911
Warnekros
Eve in E - den. But I must warn you there will be se - veral sur - ger - ies and


Un poco più mosso (♩ = 72)
1913
Warnekros
pain - ful re-cov-er - ies. Your life could be in dan - ger, too.
f
f
1917
1918
Lili
I am not a-fraid, Pro-fes-sor War-ne-kros.
Warnekros
Think up-on it.
1921
Warnekros
I prom - ise you I will not leave Li - li in the lurch. I


1924
Warnekros
will as-sist her with her first steps in-to life. Step by step.
(Cl., Vas.)
f
1928
Warnekros
3
3
3
Come to me. Come to the wo-man's clin-ic in Dres - den. The ci - ty of art and
1931
Warnekros
sci - ence and cre-a - tion. The Flor-ence on the El - be. There are new ways


1935
Warnekros
of think - ing a - - - bout things
1940
mf
Warnekros
There are new ways of think - ing a - - - bout things we
f
(PROFESSOR WARNEKROS
hurries out of the room.)
1944
Warnekros
nev - er thought were poss - i - ble.
ff


1949
1952
mp molto espressivo
Lili
I do not know if what he says
mp
p
1954
Lili
can real - ly be a - chieved. If it can-not I will take my
1959
Lili
life, take my life in one years' time. That is more than
1964
Lili
e-nough time to live in a mis-tak - en bod - y. I do not know if

1969

Lili

what he says can real - ly be a - - - chieved.

(Timp.)

p *ff*

1974

Lili

I can bare - ly hope to wish it true! But if this hope

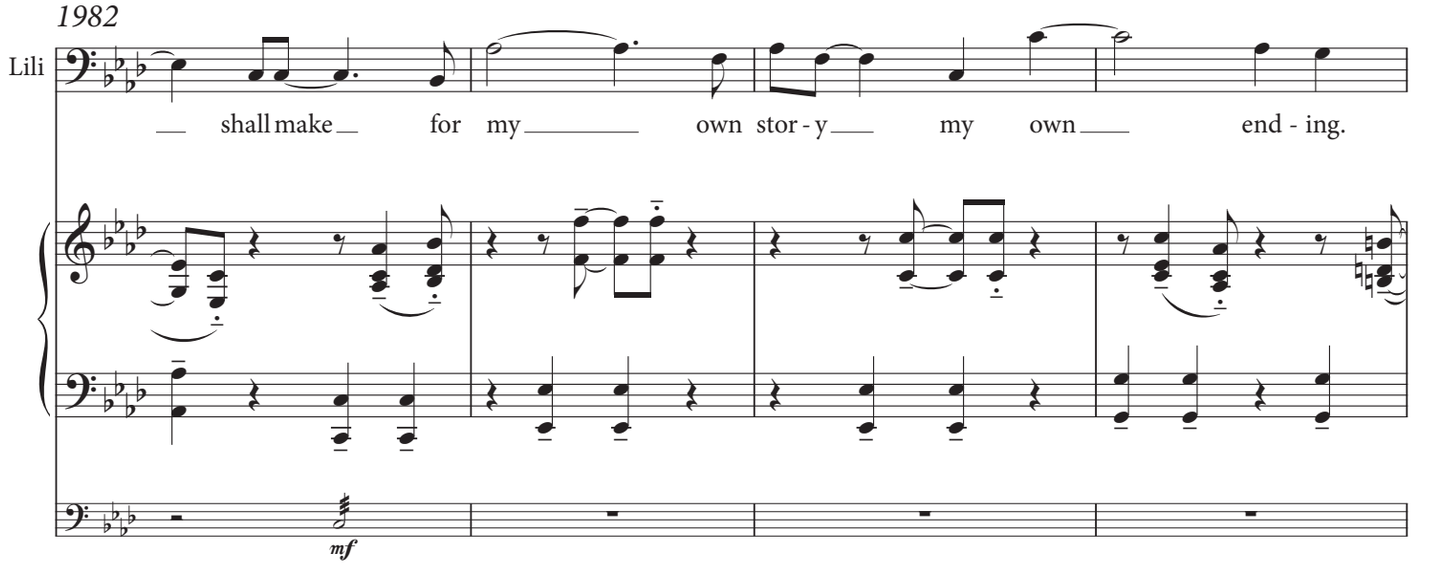
1977

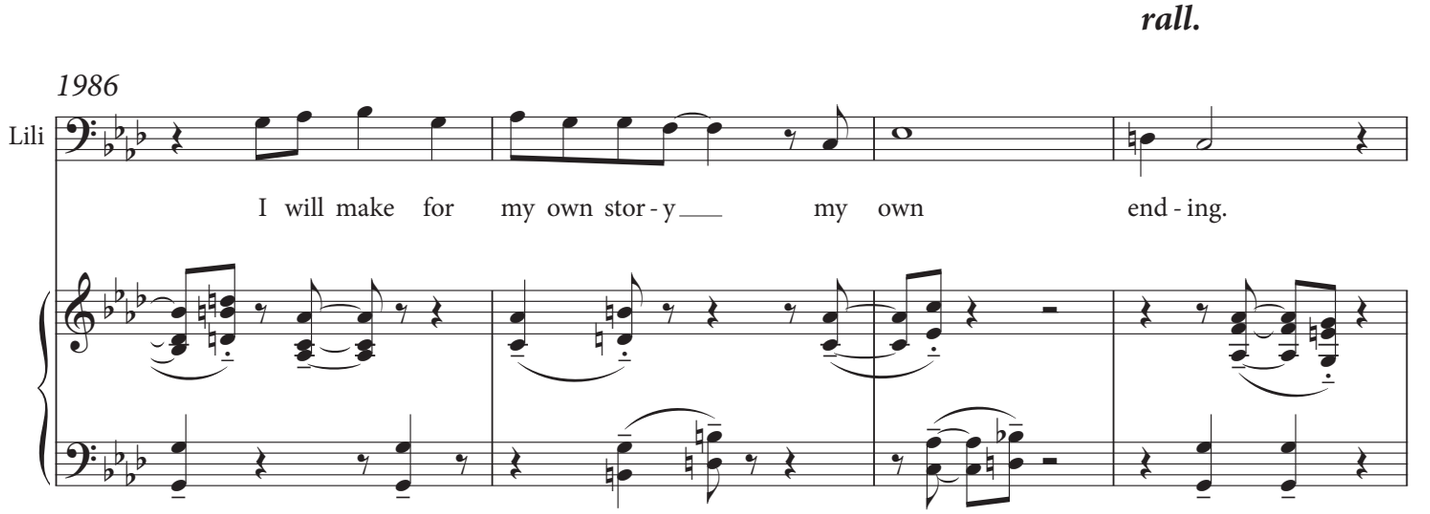
Lili

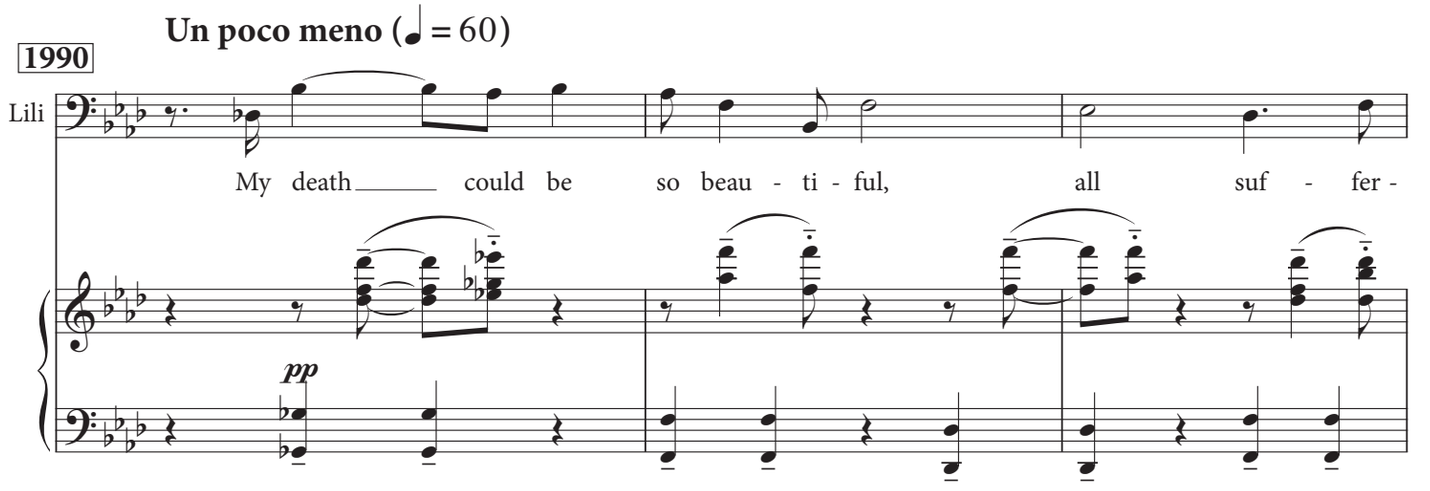
turns false, I will take my life in one years' time. And I

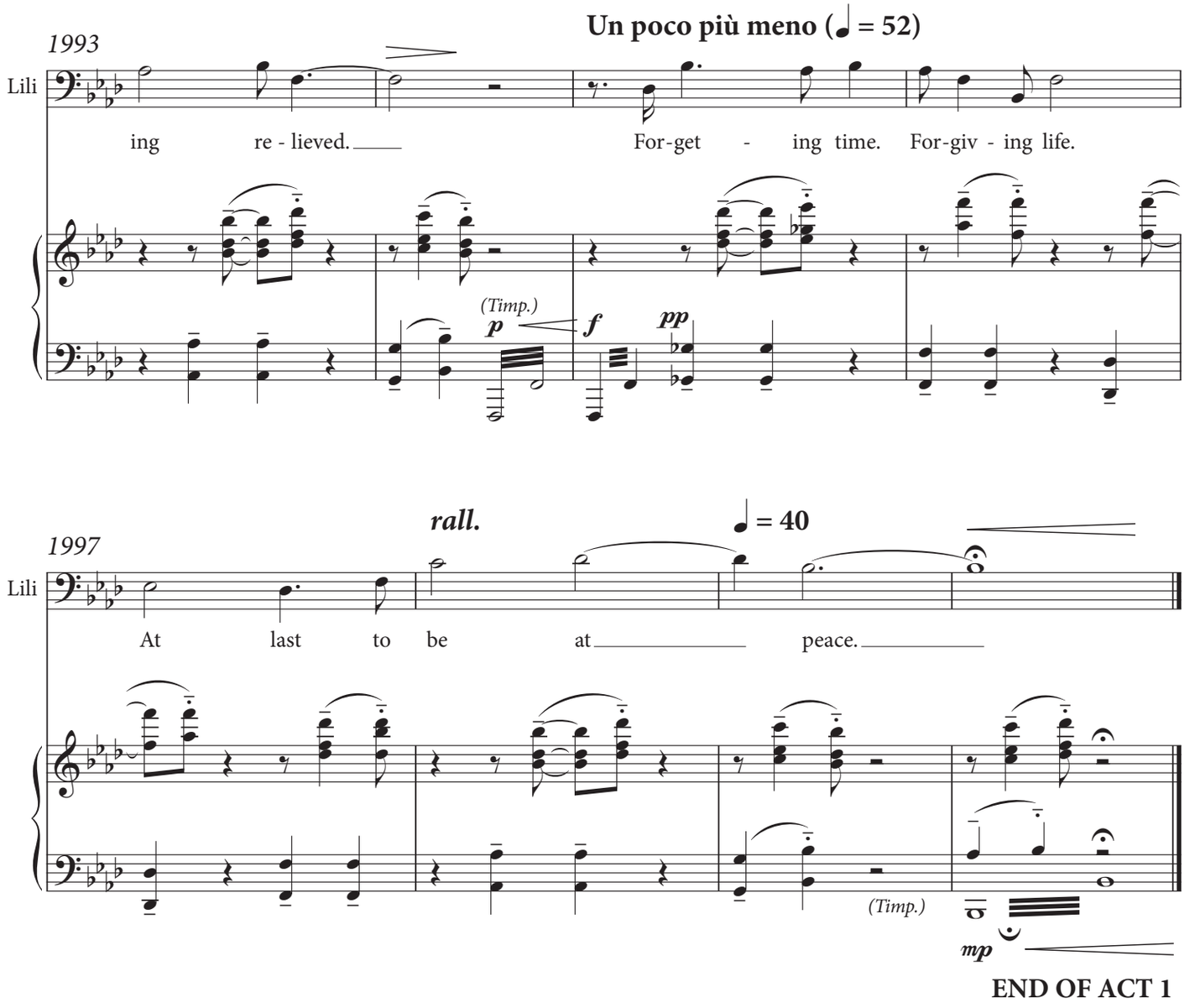
(Timp.)

p


1982
Lili
shall make for my own stor - y my own end - ing.
mf


rall.
1986
Lili
I will make for my own stor - y my own end - ing.


Un poco meno (♩ = 60)
1990
Lili
My death could be so beau - ti - ful, all suf - fer -
pp


Un poco più meno (♩ = 52)
1993
Lili
ing re - lieved.
For-get - ing time. For-giv - ing life.
(Timp.)
p
f
pp
rall.
♩ = 40
1997
Lili
At last to be at peace.
(Timp.)
mp
END OF ACT 1

Vocal Score

LILI ELBE

Aryeh Lev Stollman

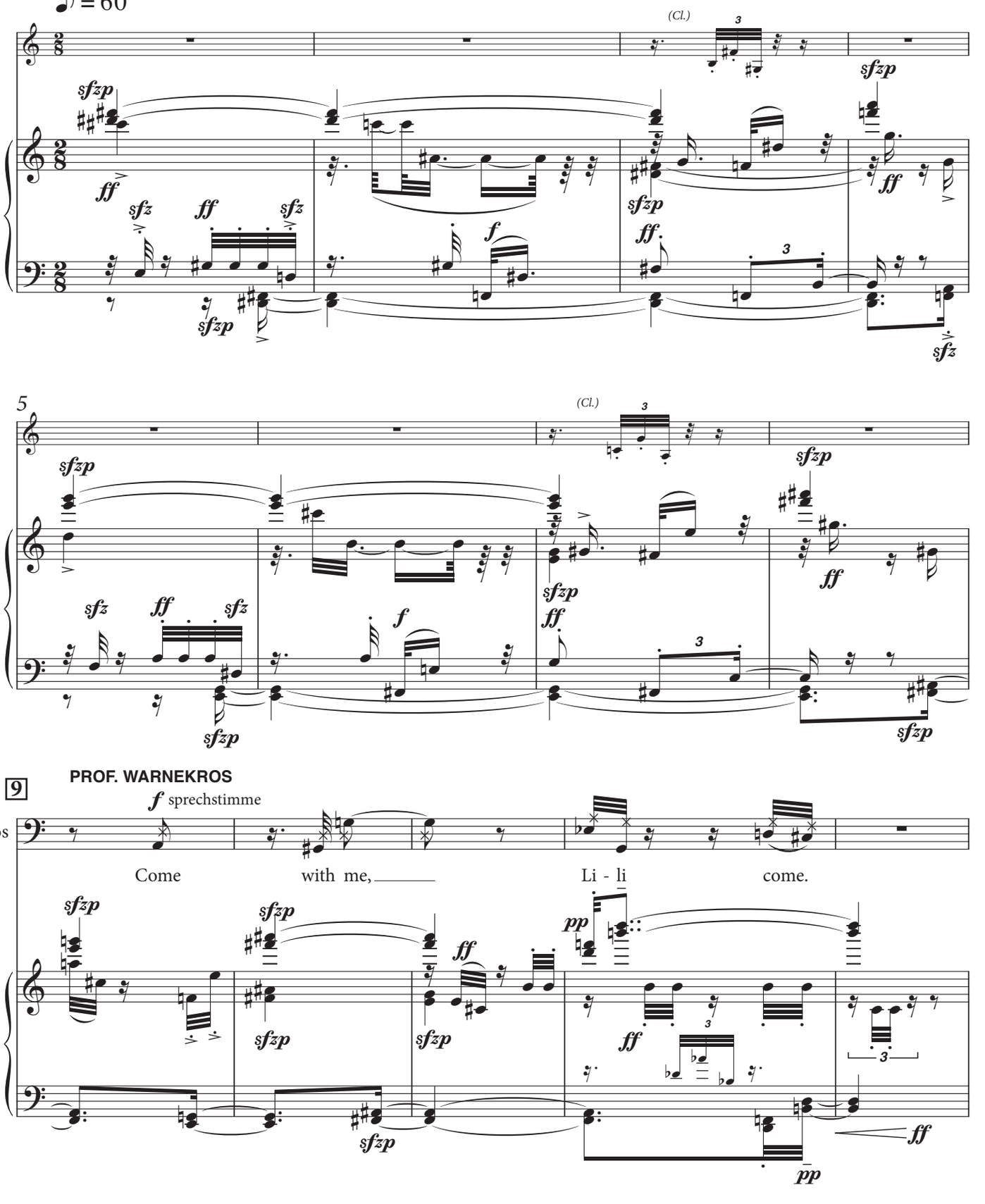
Act 2

Tobias Picker

LILI is still under anesthesia, dreaming she is in an opera about Orpheus. She is weak and struggling to climb, being led by PROFESSOR WARNEKROS.

Scene 1. The Recovery Room in The Municipal Women's Clinic

♪ = 60



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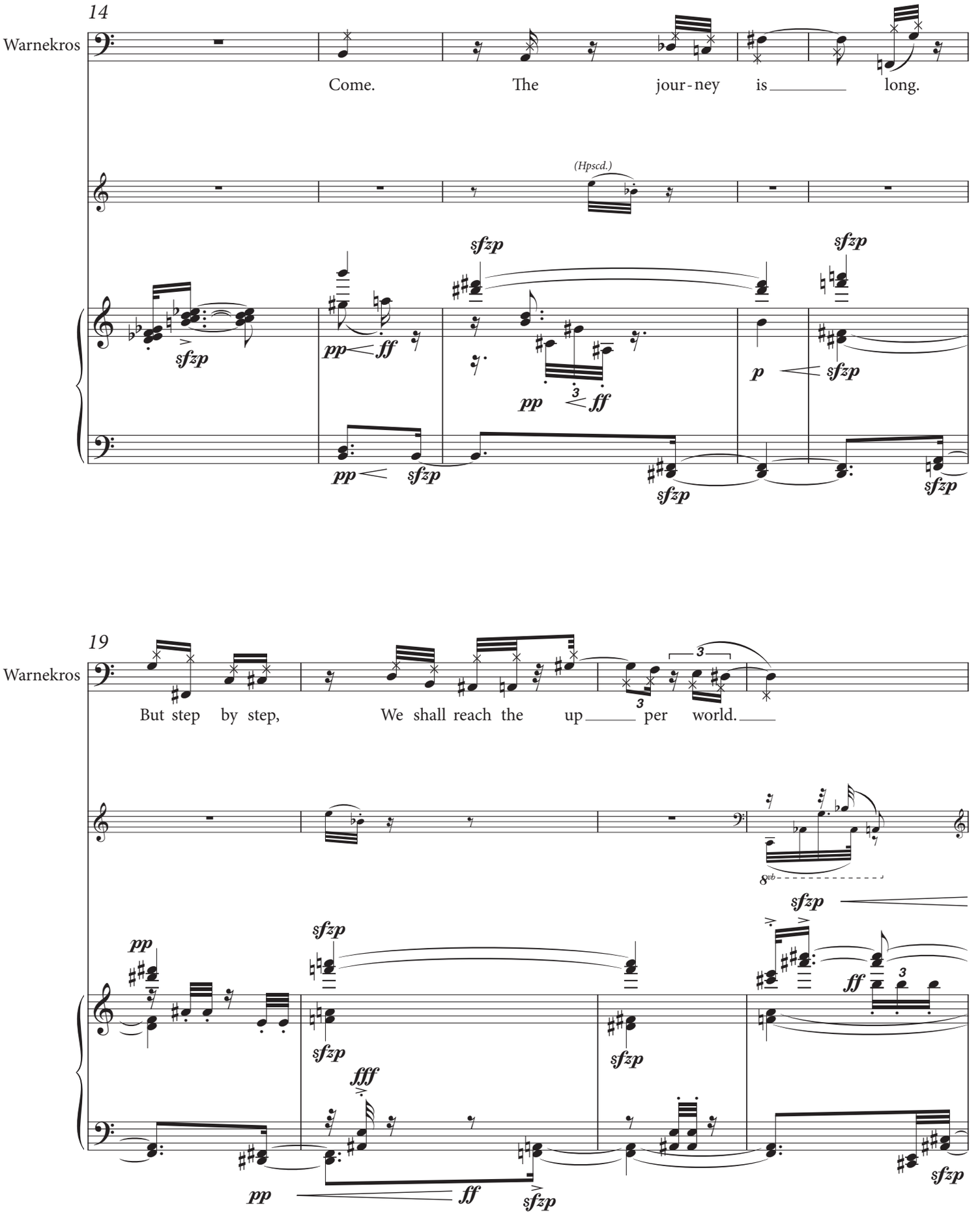
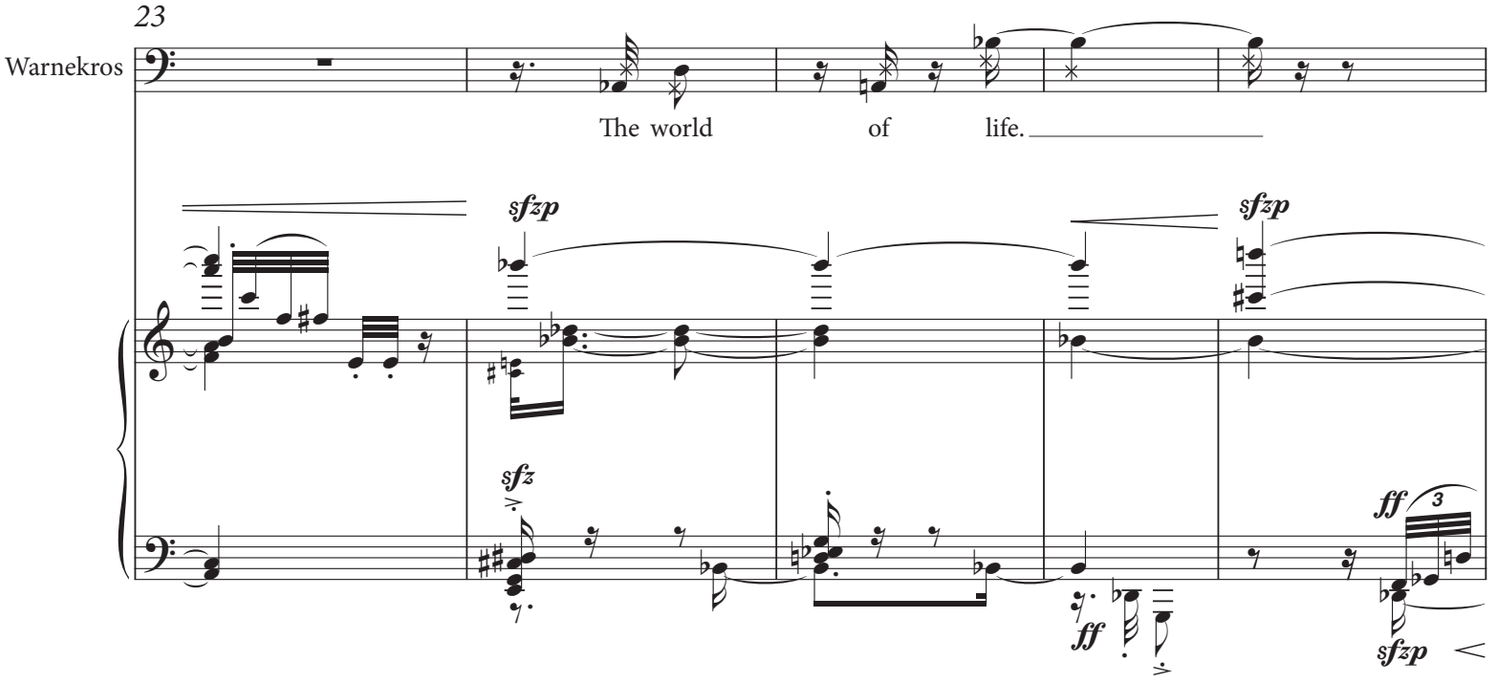
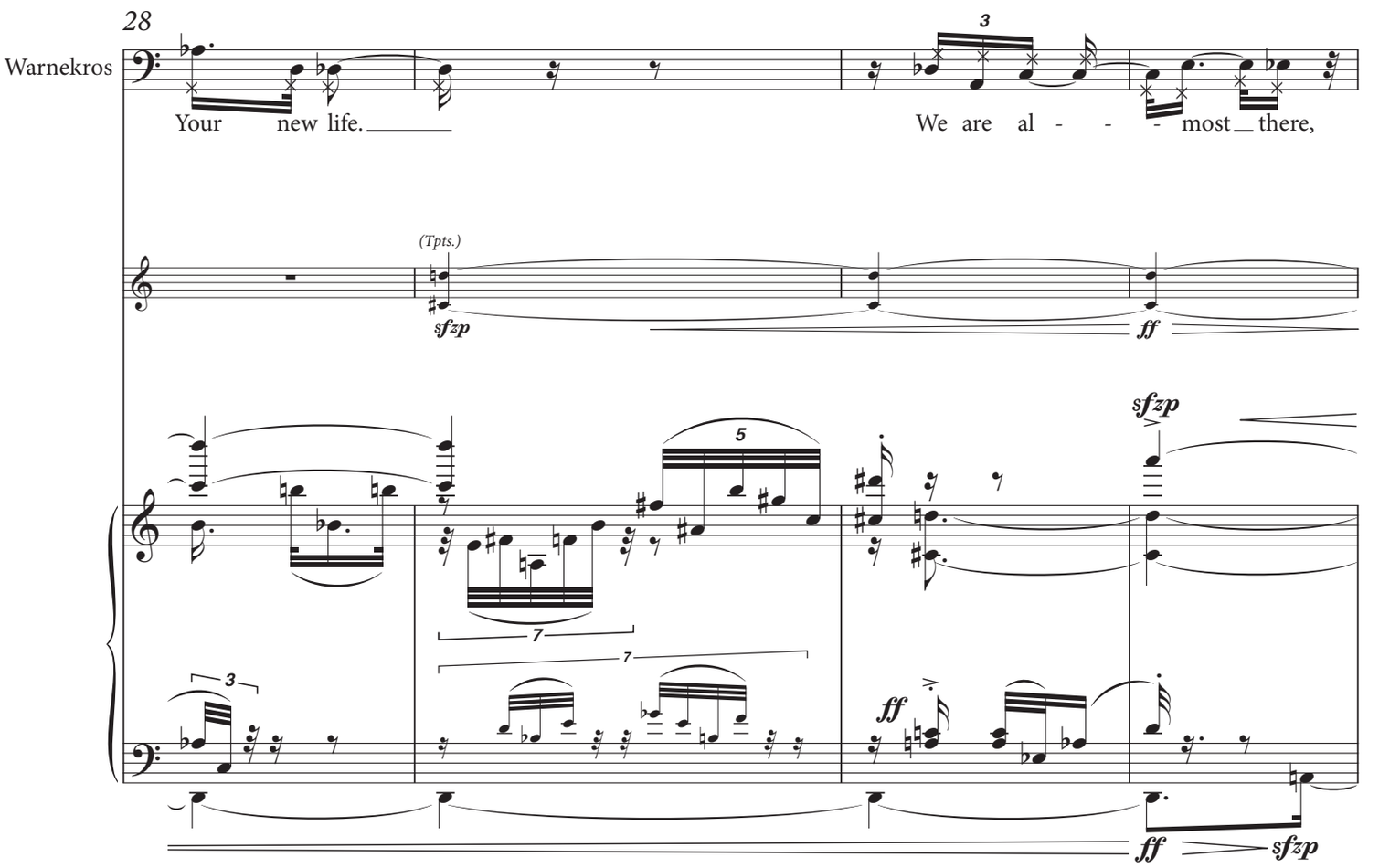
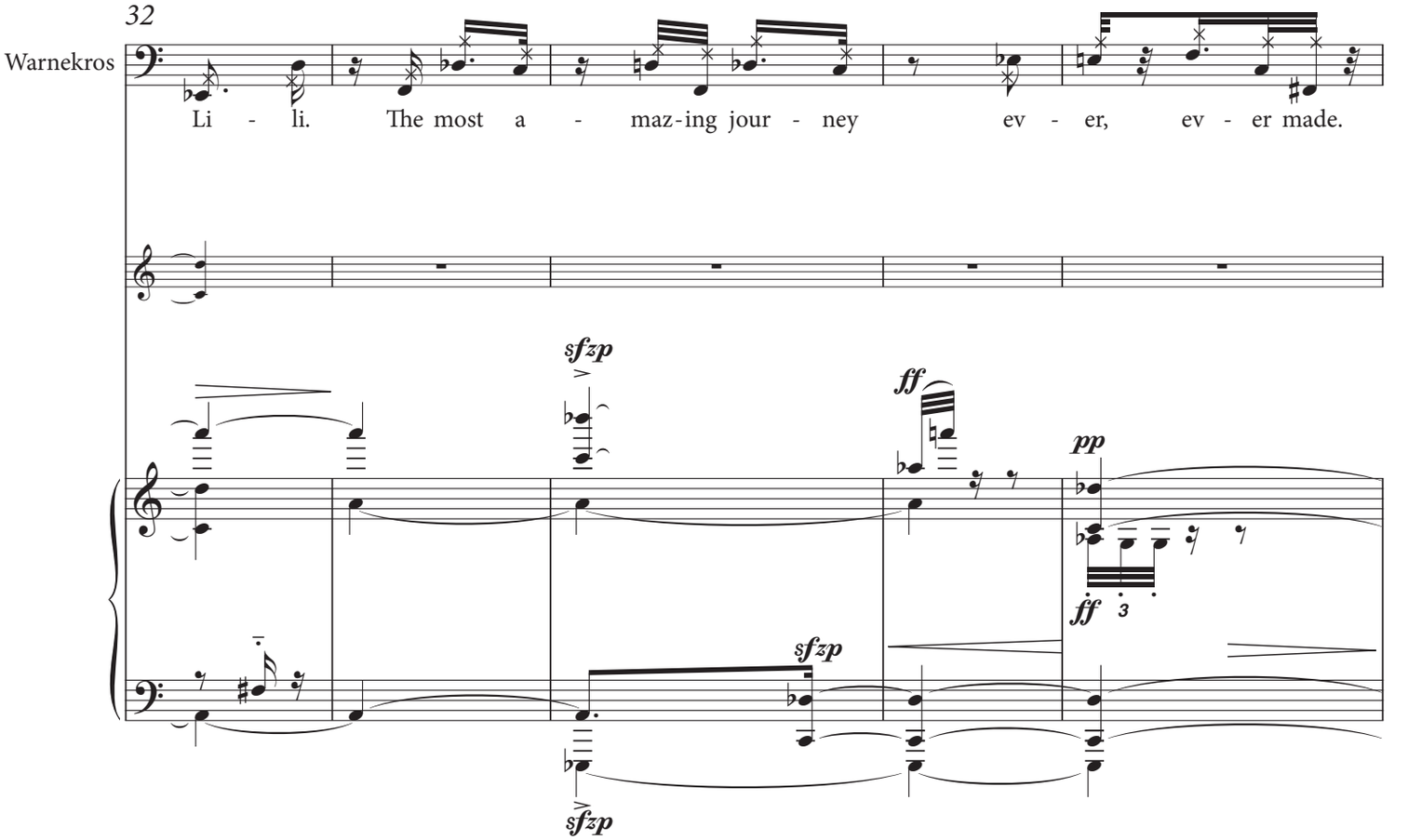
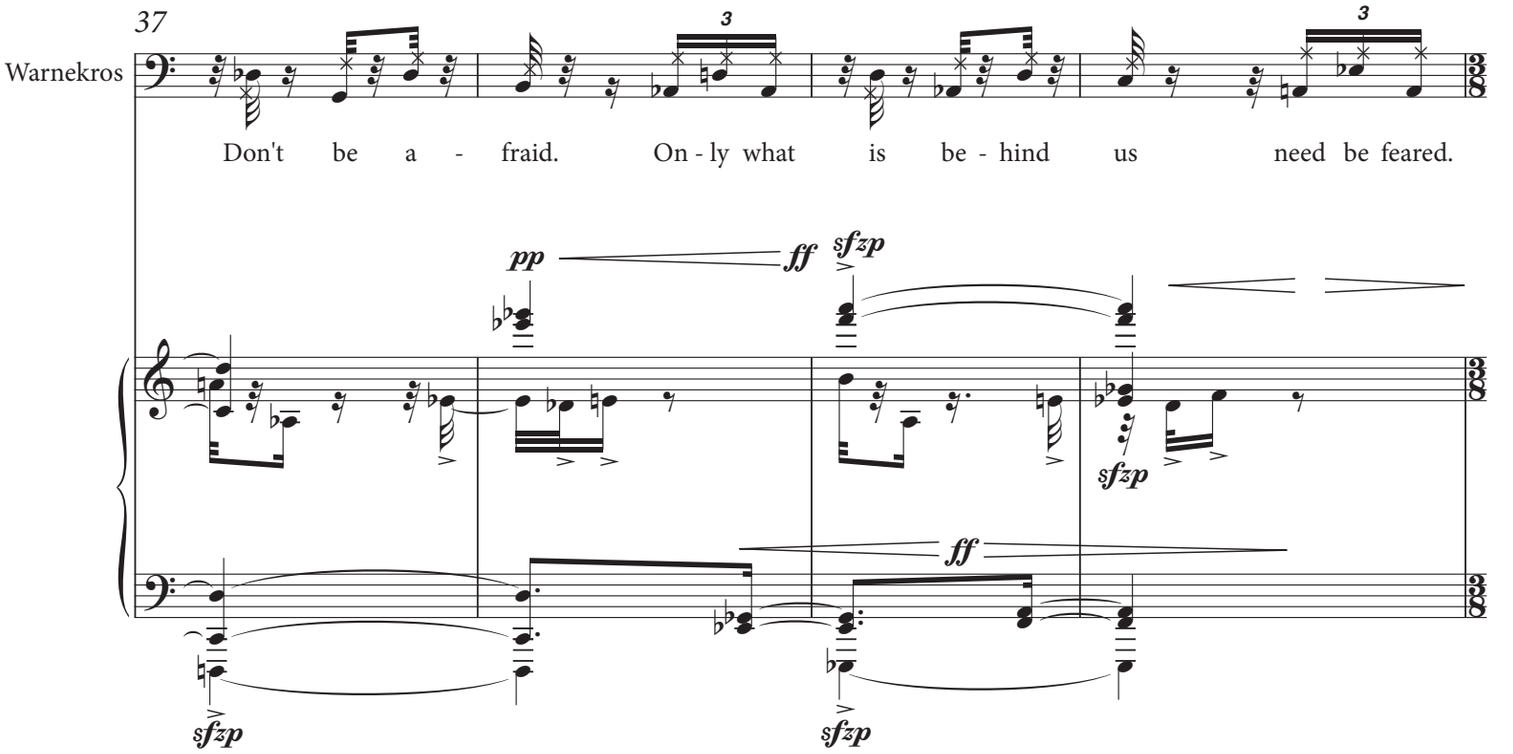
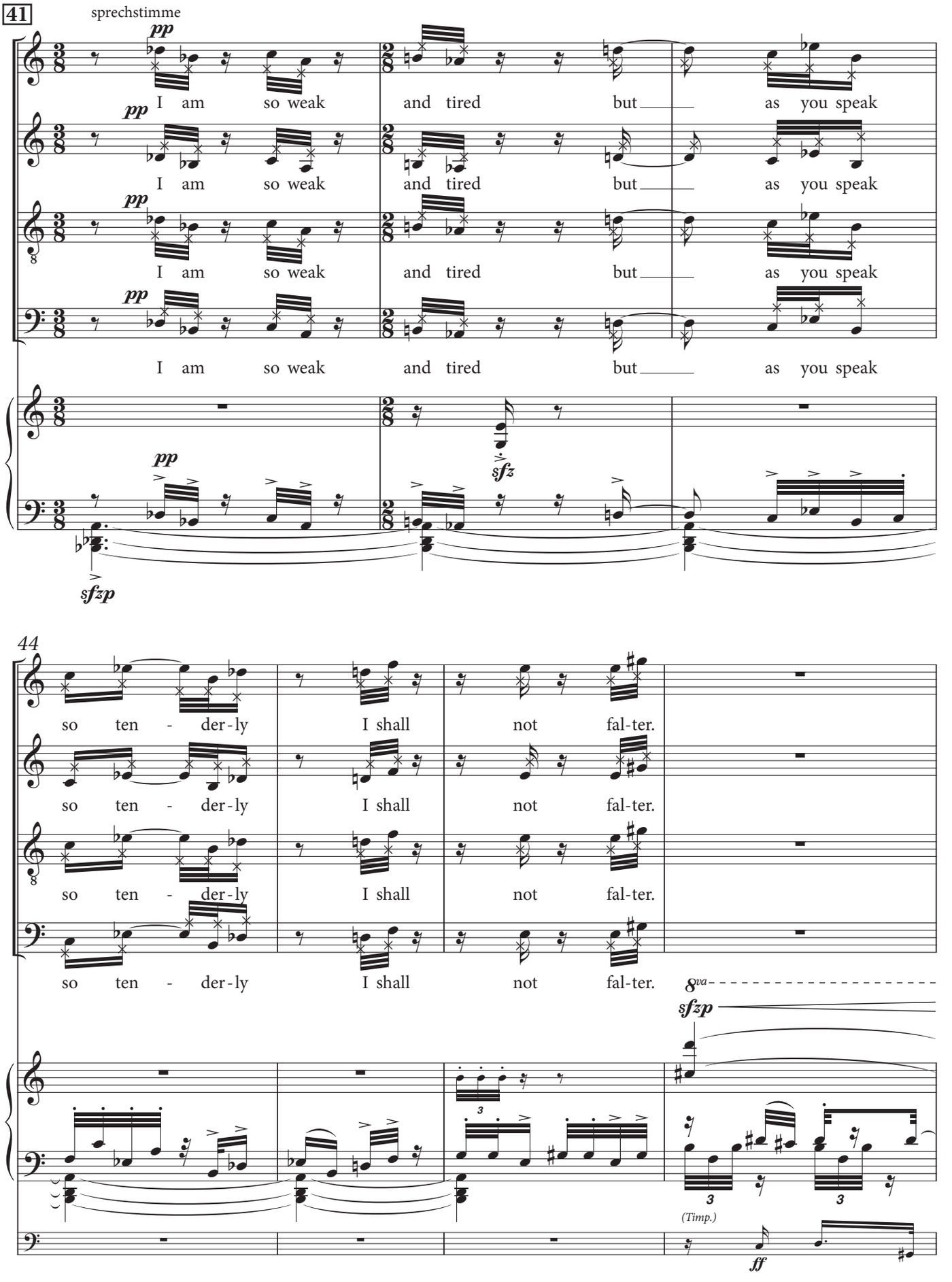

14
Warnekros
Come. The jour - ney is long.
(Hpscd.)
19
Warnekros
But step by step, We shall reach the up per world.

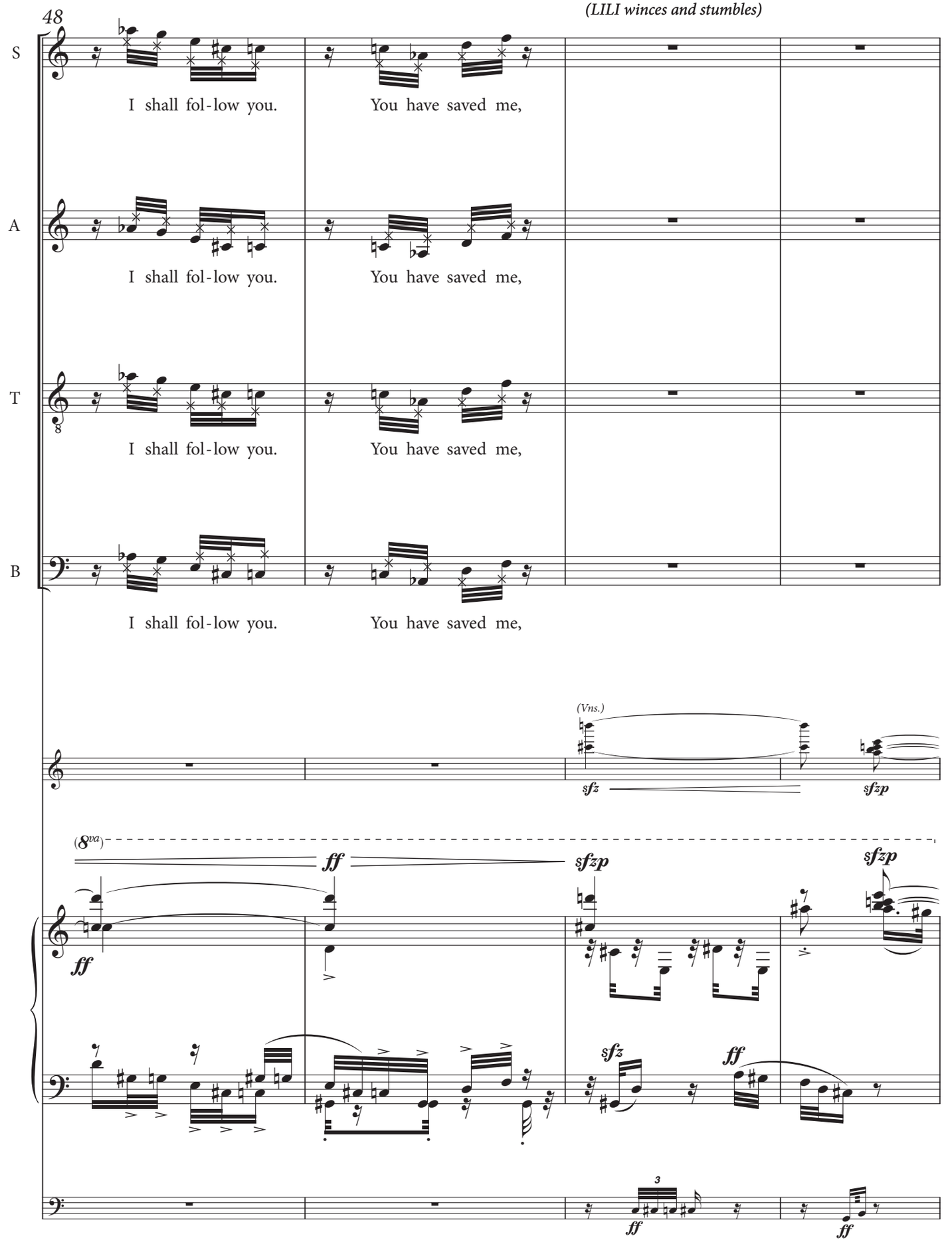

23
Warnekros
The world of life.
sfzp
sfzp
sfz
ff
3
ff
sfzp

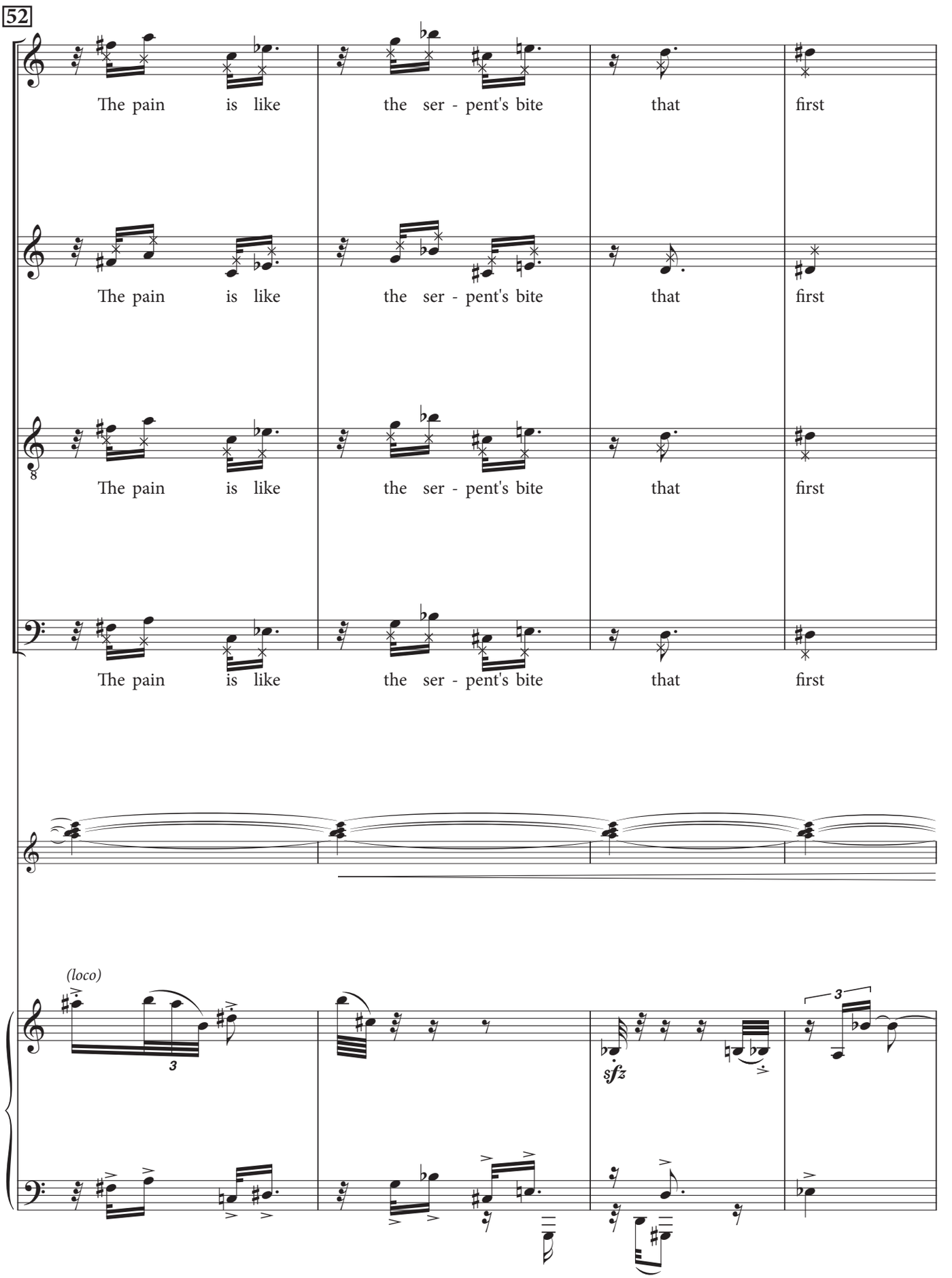

28
Warnekros
Your new life.
3
We are al - - - most there,
(Tpts.)
sfzp
ff
sfzp
5
7
7
3
ff
ff
sfzp

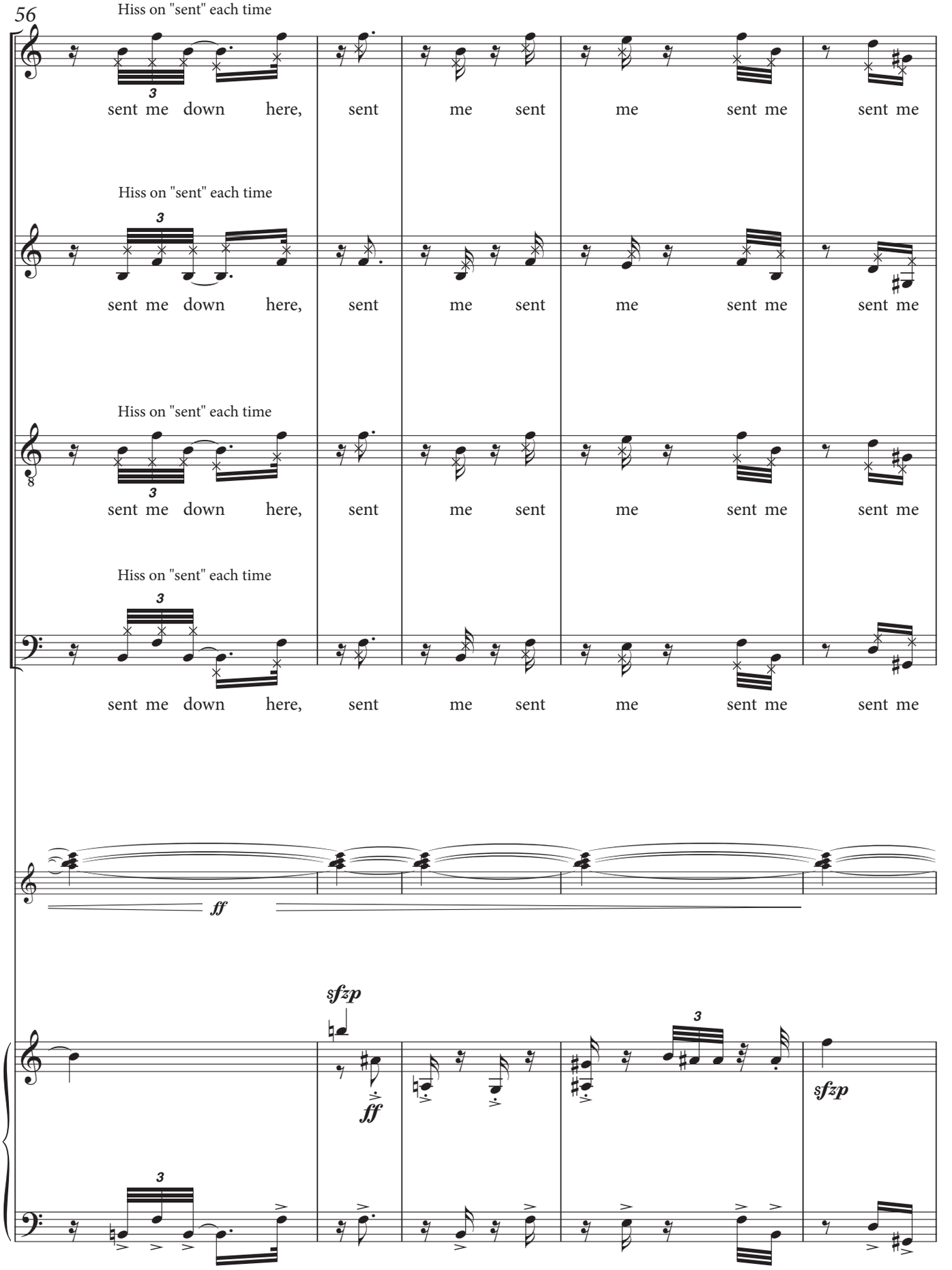

32
Warnekros
Li - li. The most a - maz-ing jour - ney ev - er, ev - er made.
sfzp
ff
pp
ff
3
sfzp
sfzp

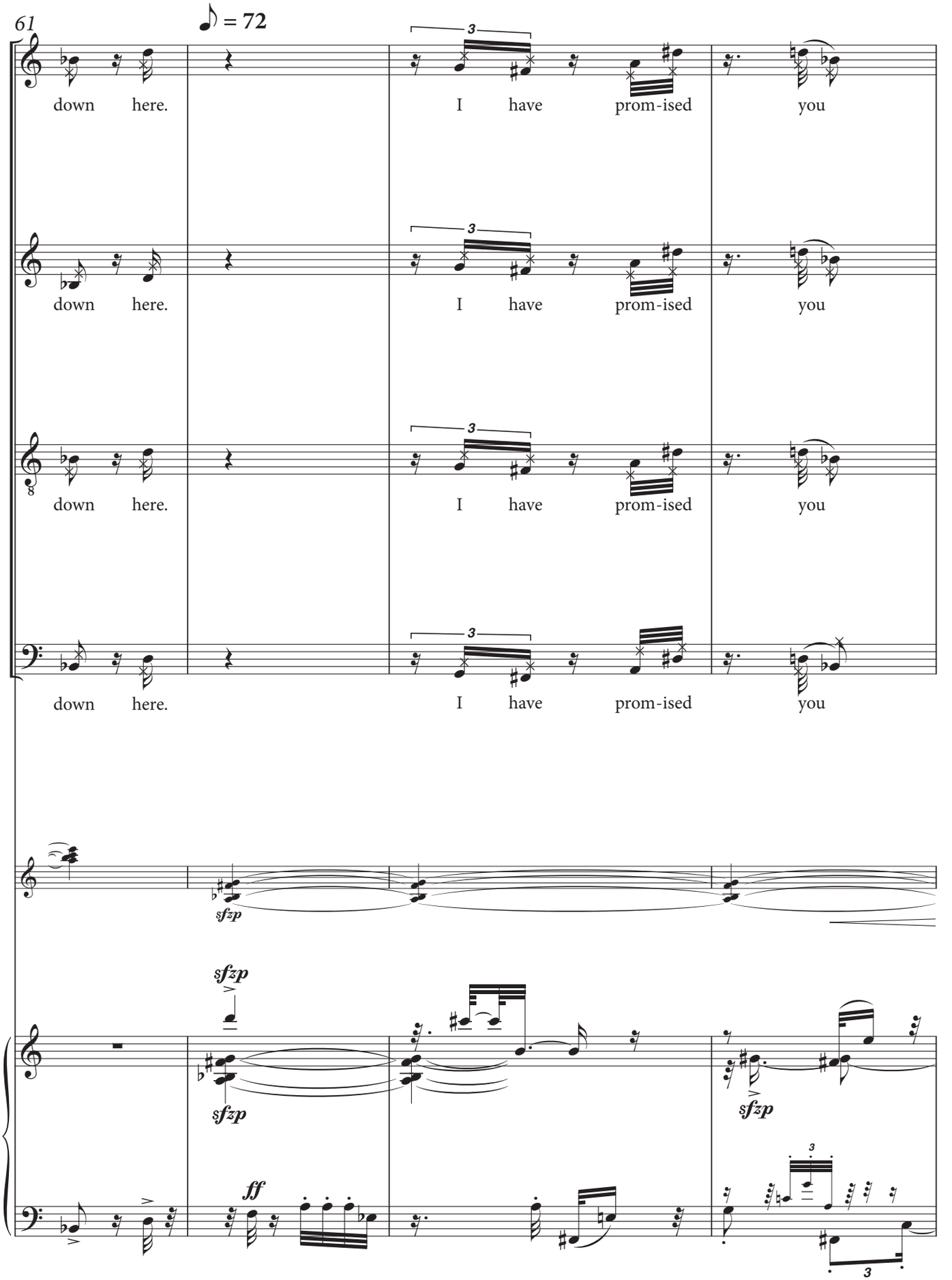

37
Warnekros
3
3
Don't be a - fraid. On - ly what is be - hind us need be feared.
pp
ff
sfzp
sfzp
ff
sfzp
sfzp

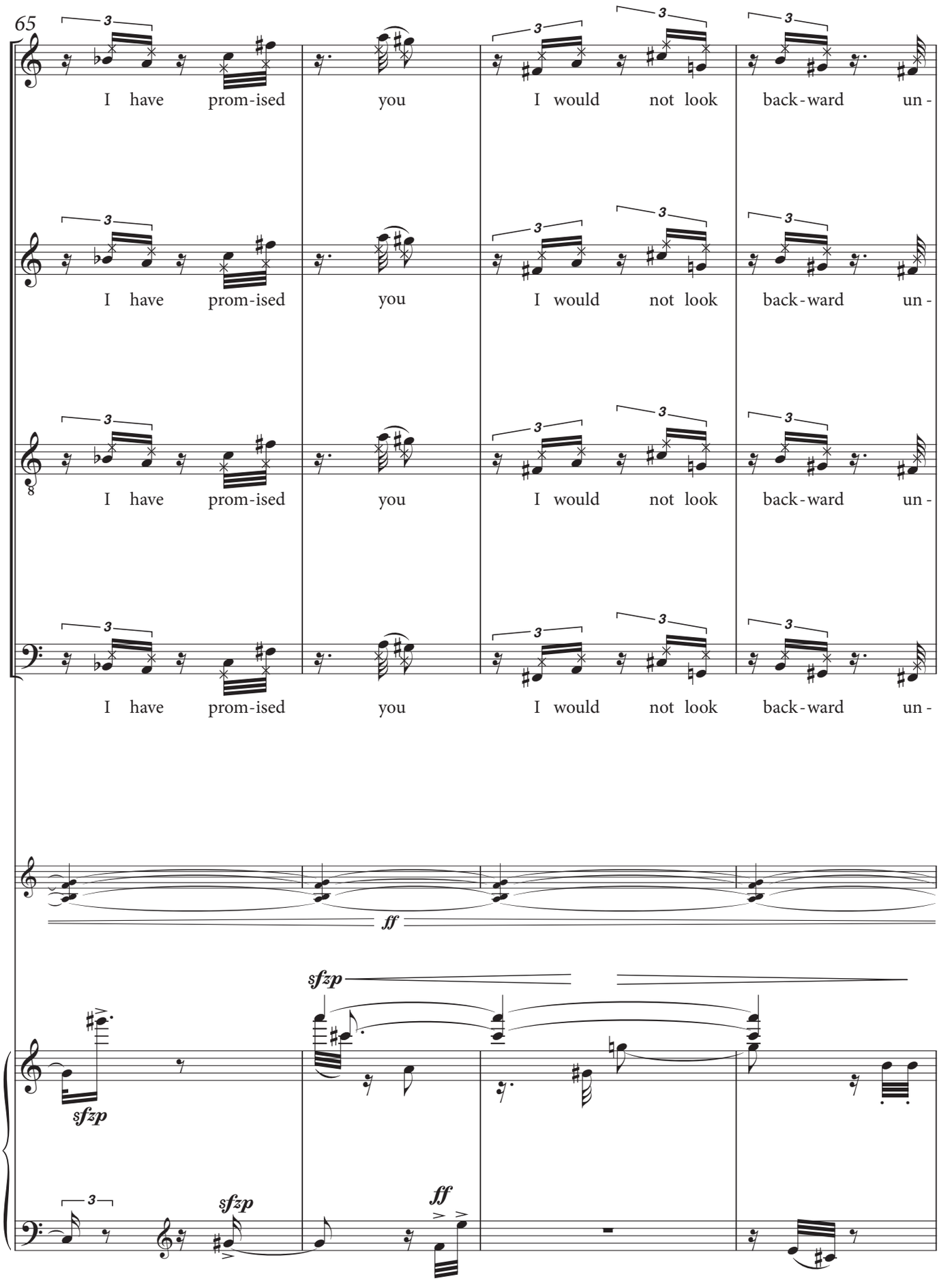

41
sprechstimme
S
A
T
B
pp
I am so weak and tired but as you speak
sfz
sfzp
44
so ten - der - ly I shall not fal - ter.
8va
(Timp.)
ff

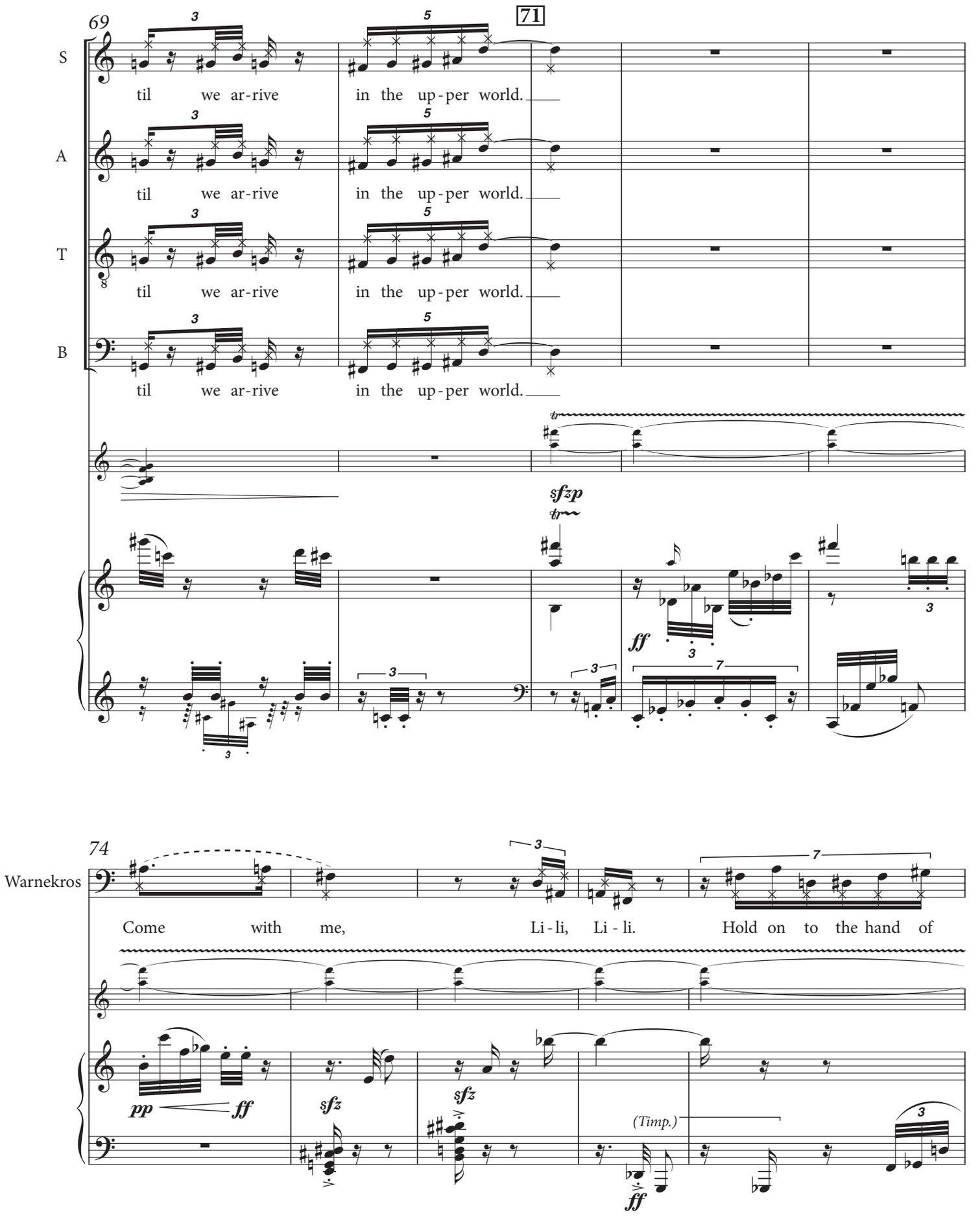

48
(LILI winces and stumbles)
S
I shall fol-low you.
You have saved me,
A
I shall fol-low you.
You have saved me,
T
I shall fol-low you.
You have saved me,
B
I shall fol-low you.
You have saved me,
(Vns.)
sfz
sfzp
(8va)
ff
sfzp
sfzp
ff
sfz
ff
3
ff
ff

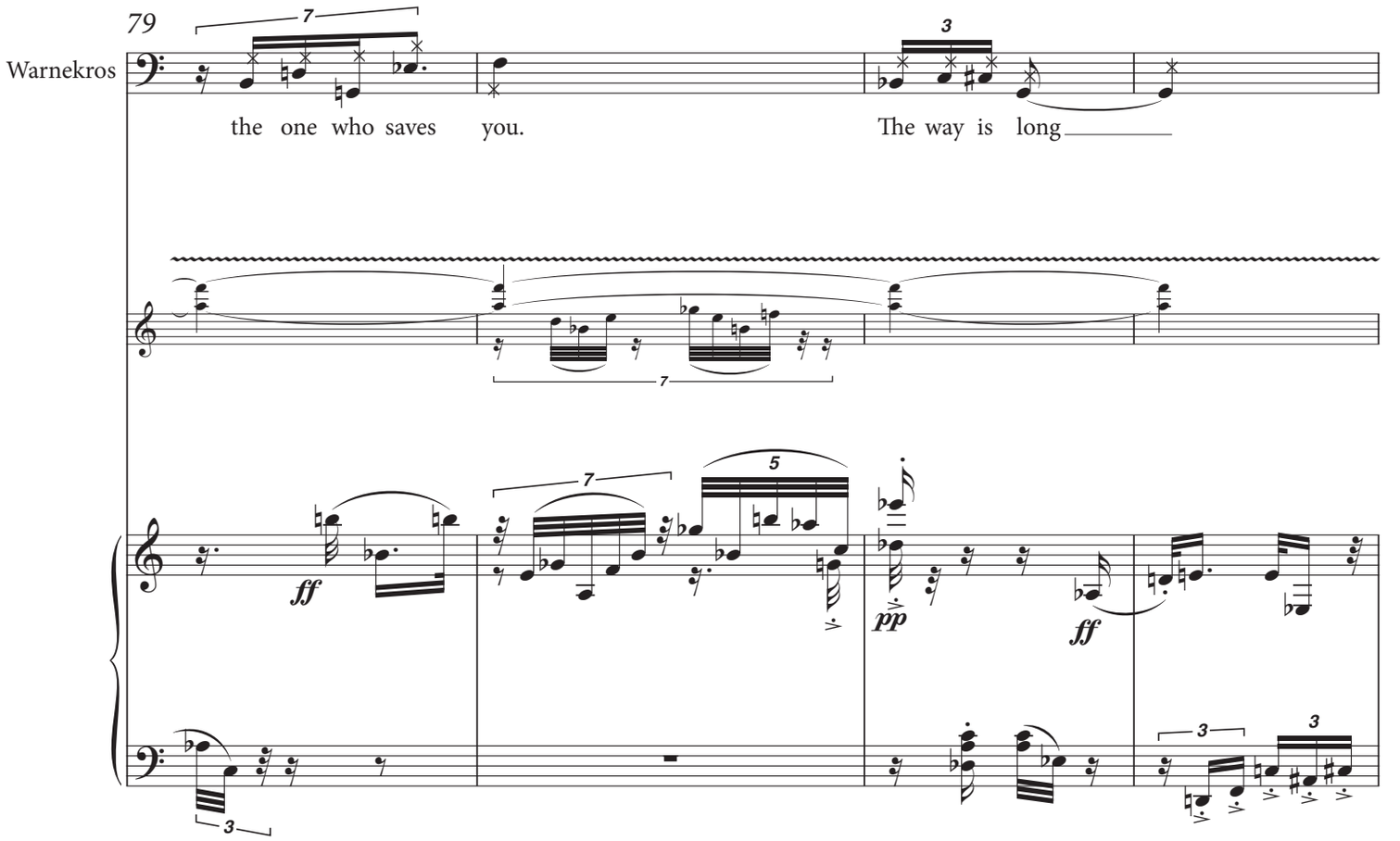

52
S
The pain is like the ser - pent's bite that first
A
The pain is like the ser - pent's bite that first
T
The pain is like the ser - pent's bite that first
B
The pain is like the ser - pent's bite that first
(loco)
3
sfz
3

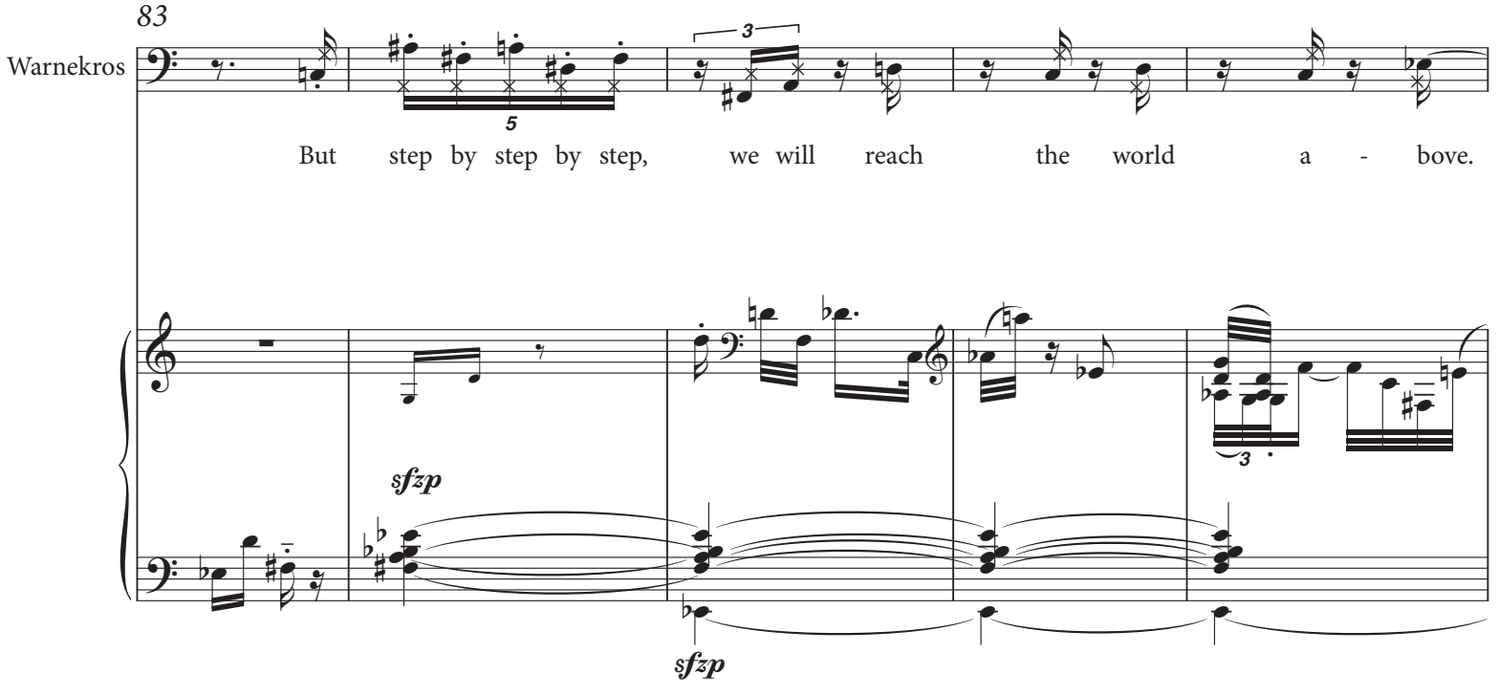

56
Hiss on "sent" each time
S
sent me down here, sent me sent me sent me sent me
Hiss on "sent" each time
A
sent me down here, sent me sent me sent me sent me
Hiss on "sent" each time
T
sent me down here, sent me sent me sent me sent me
Hiss on "sent" each time
B
sent me down here, sent me sent me sent me sent me
ff
sfzp
ff
sfzp

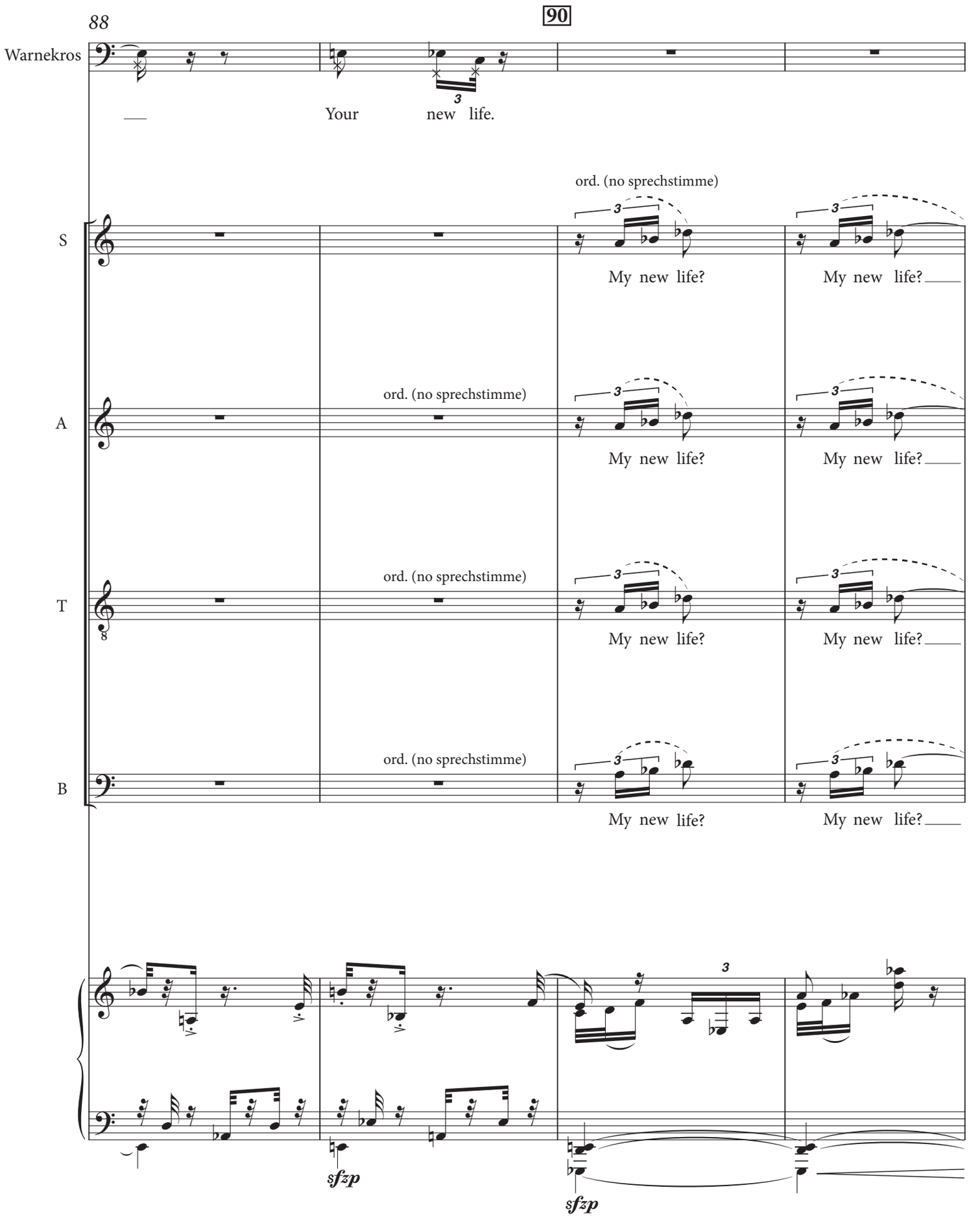

61
♪ = 72
S
A
T
B
down here. I have prom-ised you
down here. I have prom-ised you
down here. I have prom-ised you
down here. I have prom-ised you
sfzp
sfzp
sfzp
sfzp
ff
3

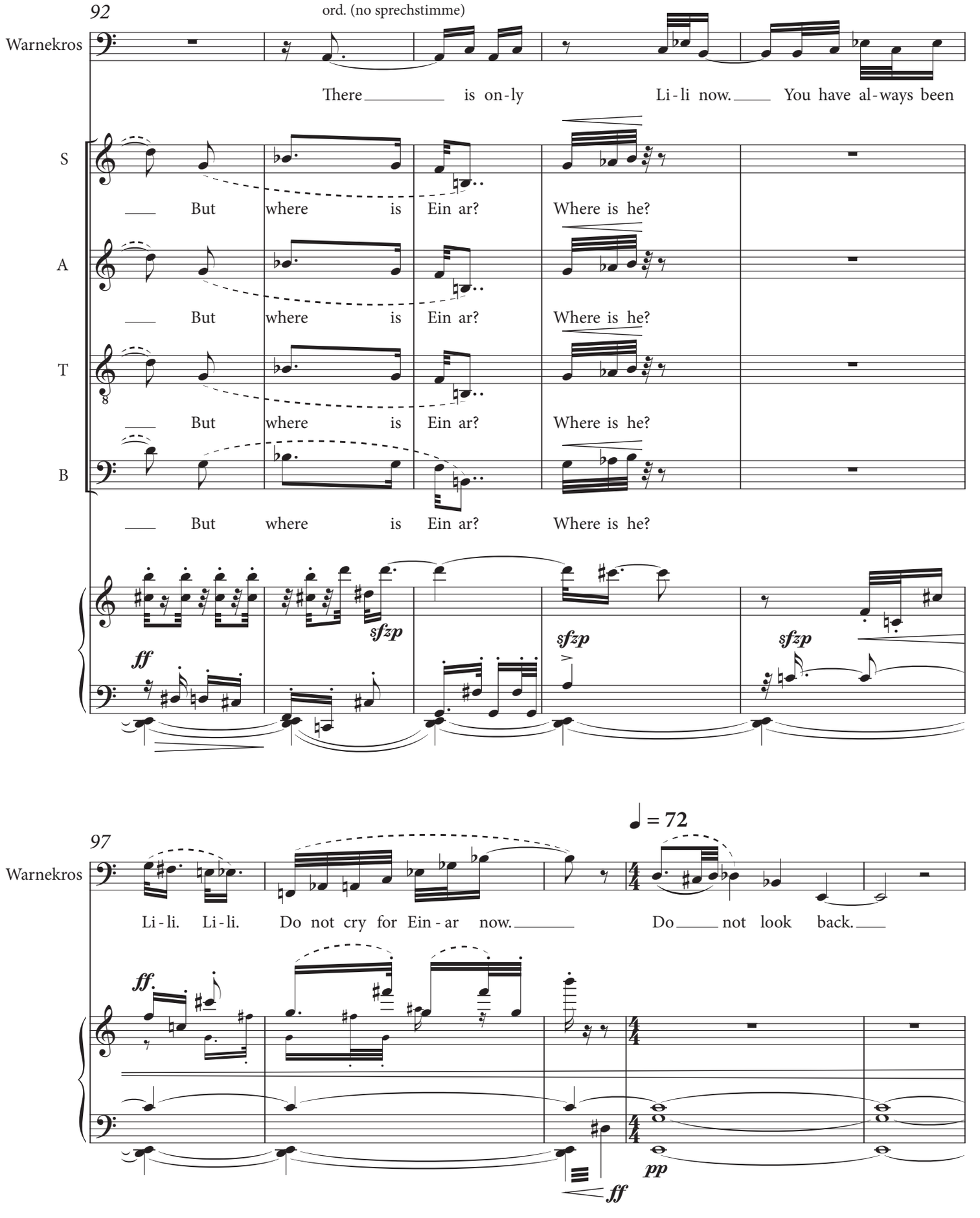

65
S
I have prom-ised you I would not look back-ward un-
A
I have prom-ised you I would not look back-ward un-
T
I have prom-ised you I would not look back-ward un-
B
I have prom-ised you I would not look back-ward un-
ff
sfzp
sfzp
sfzp
ff


69
71
S
A
T
B
til we ar-rive in the up-per world.
sfzp
ff
74
Warnekros
Come with me, Li-li, Li-li. Hold on to the hand of
pp
ff
sfz
(Timp.)


79
Warnekros
the one who saves you.
The way is long
ff
pp
ff


83
Warnekros
But step by step by step, we will reach the world a - bove.
sfzp
sfzp


88
90
Warnekros
Your new life.
ord. (no sprechstimme)
S
My new life?
My new life?
A
ord. (no sprechstimme)
My new life?
My new life?
T
ord. (no sprechstimme)
My new life?
My new life?
B
ord. (no sprechstimme)
My new life?
My new life?
sfzp
sfzp


92
ord. (no sprechstimme)
Warnekros
There is on-ly Li-li now. You have al-ways been
S
But where is Ein ar? Where is he?
A
But where is Ein ar? Where is he?
T
But where is Ein ar? Where is he?
B
But where is Ein ar? Where is he?
ff
sfzp
sfzp
sfzp
97
♩ = 72
Warnekros
Li-li. Li-li. Do not cry for Ein-ar now. Do not look back.
ff.
pp
ff

LILI and PROFESSOR WARNEKROS arrive in the upper world
where GERDA, MOTHER WEGENER, and CLAUDE are waiting.

102

molto rit.

sfz ppp

♩ = 144

mf

f

108

Gerda

f

Our Li-li has re-turned from her great jour-ney. We thought we might lose her But our

Mother Wegener

f

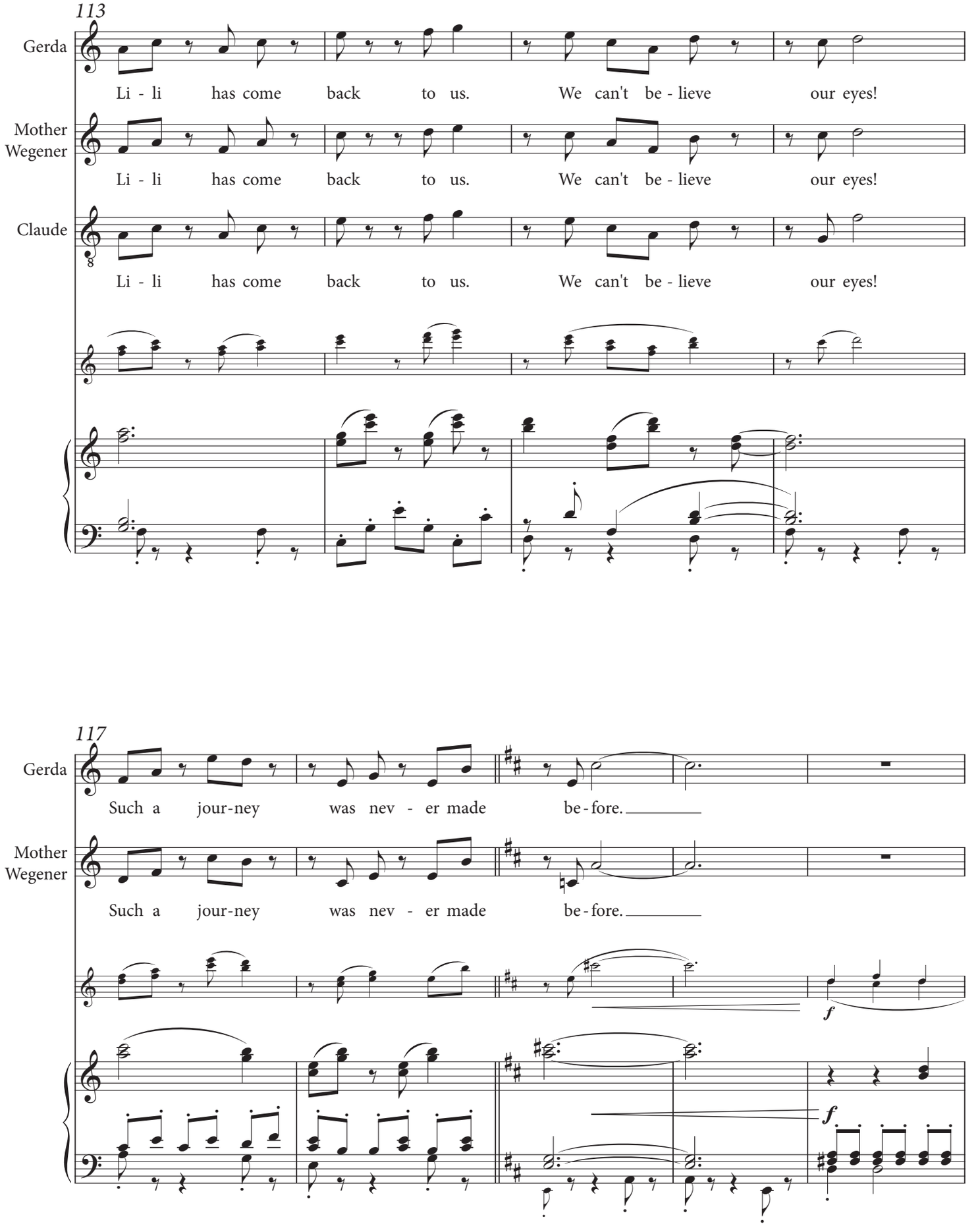
Our Li-li has re-turned from her great jour-ney. We thought we might lose her. But our

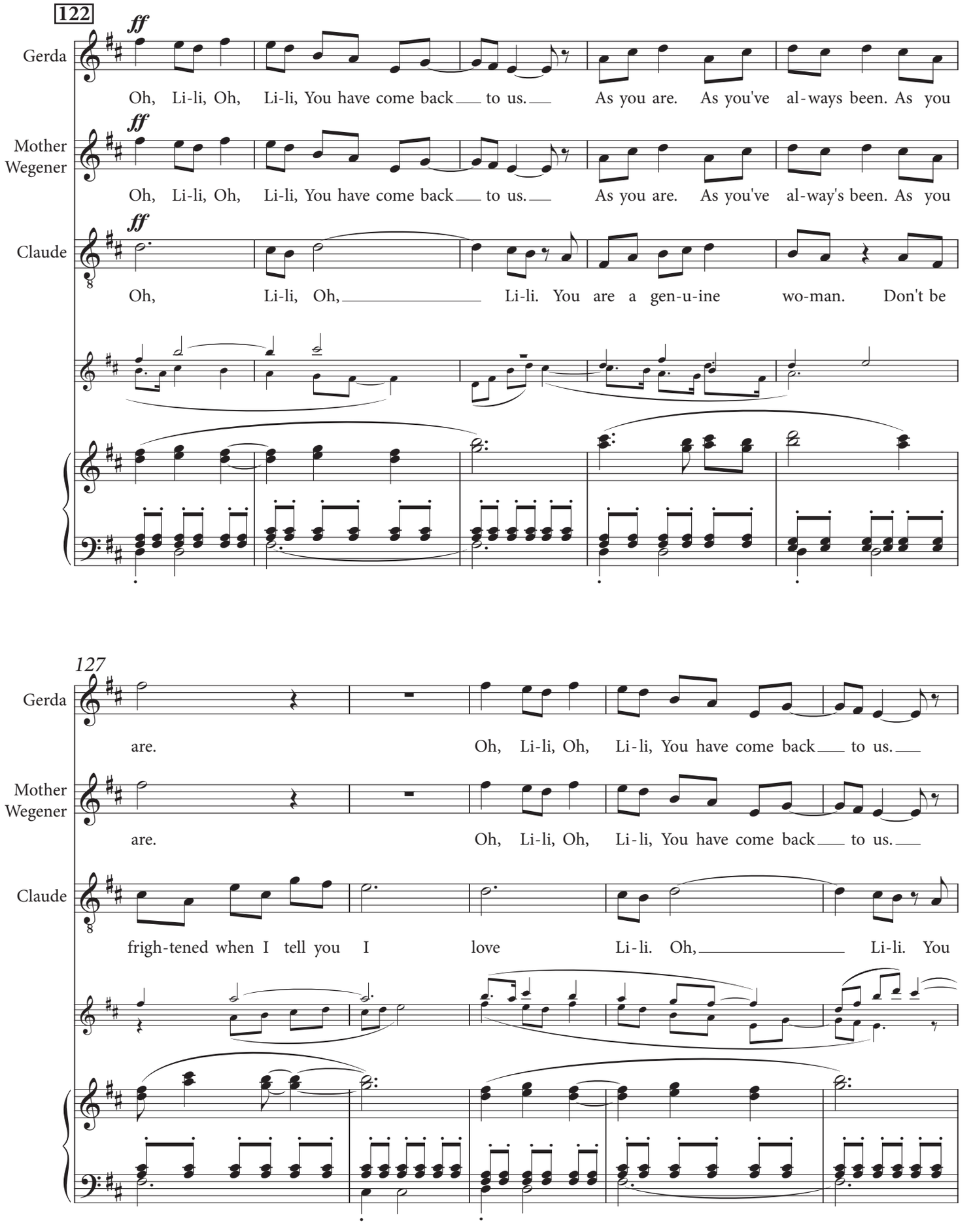
Claude

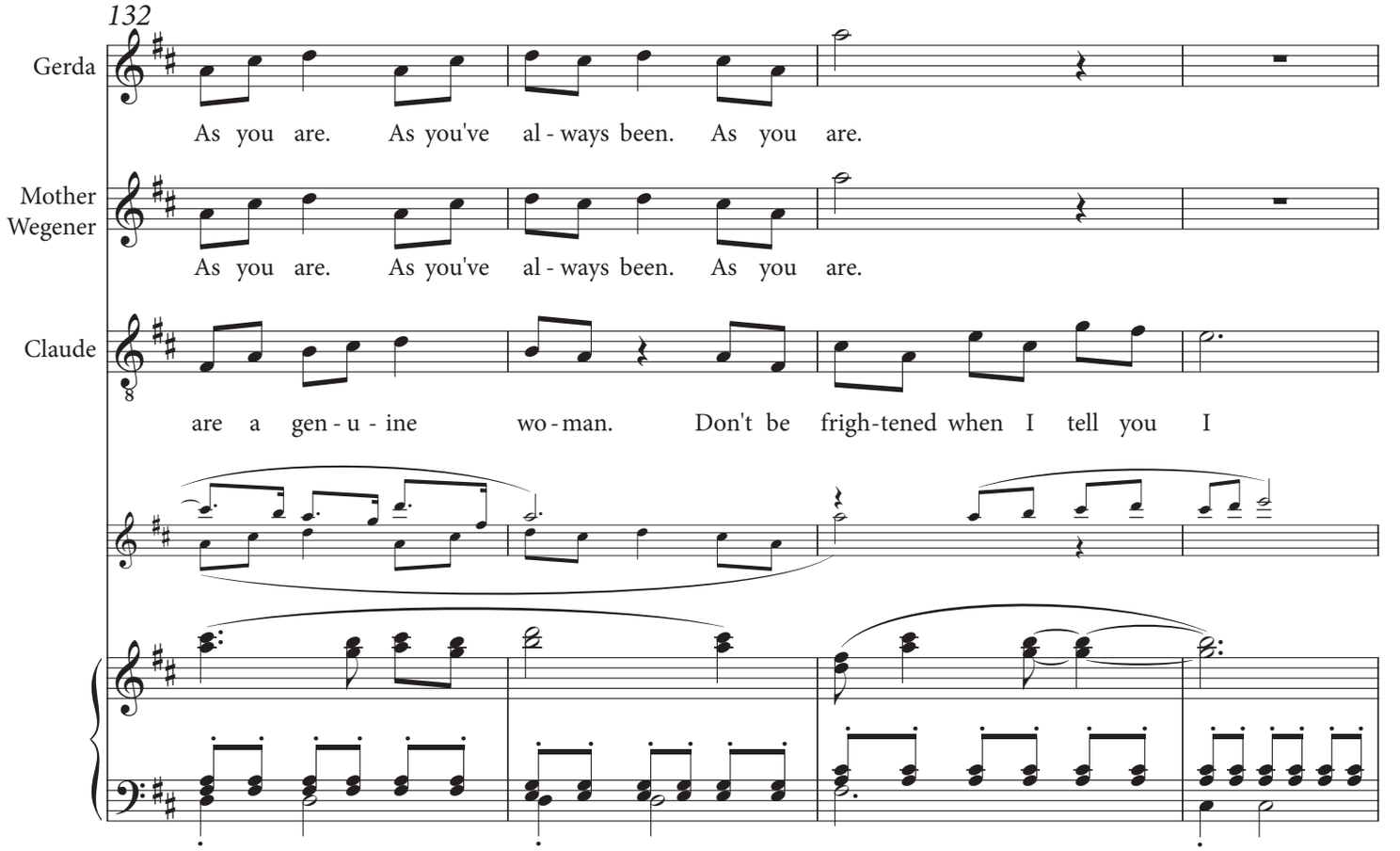
f

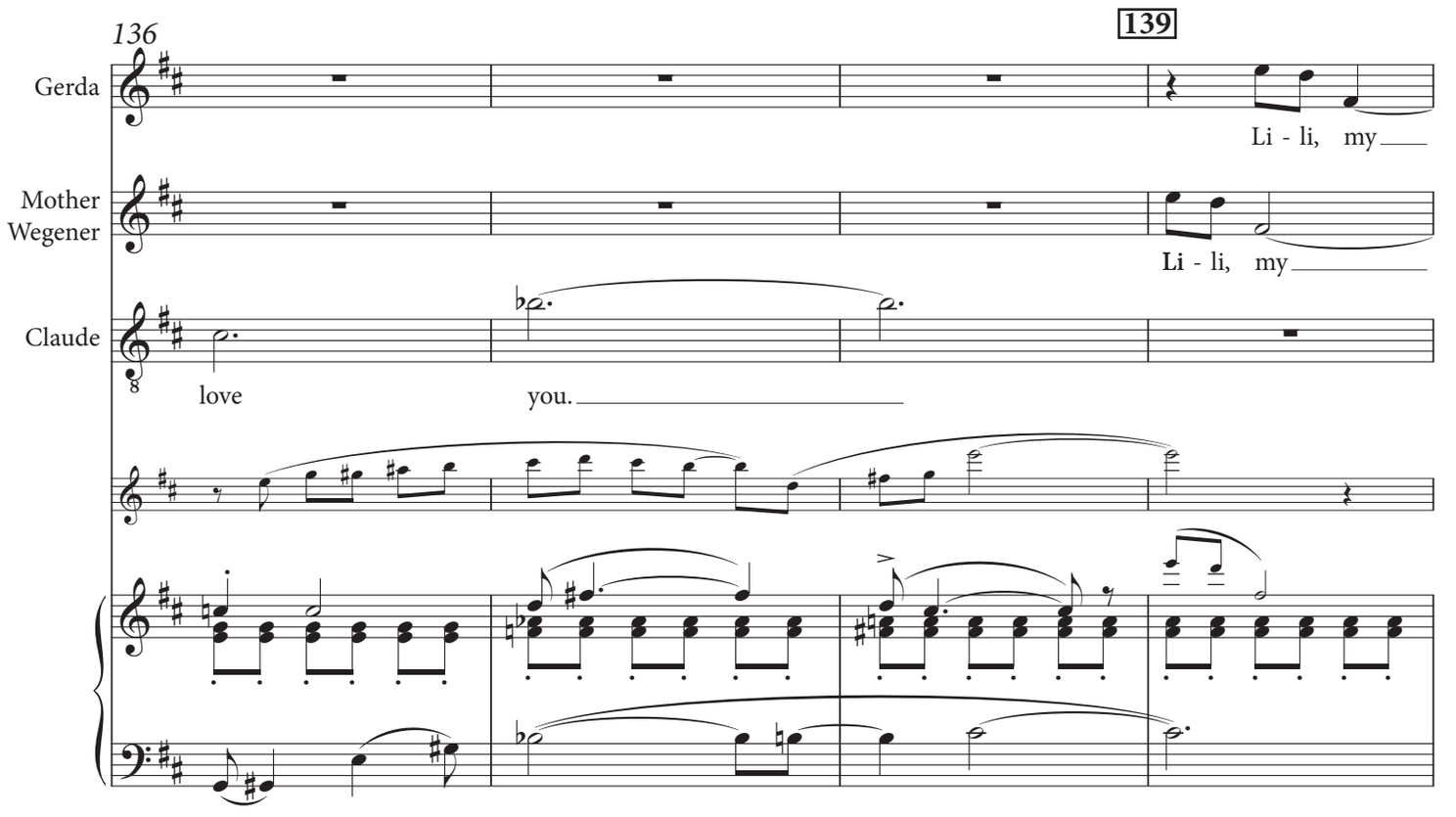
Our Li-li has re-turned from her great jour-ney. We thought we might lose her. But our

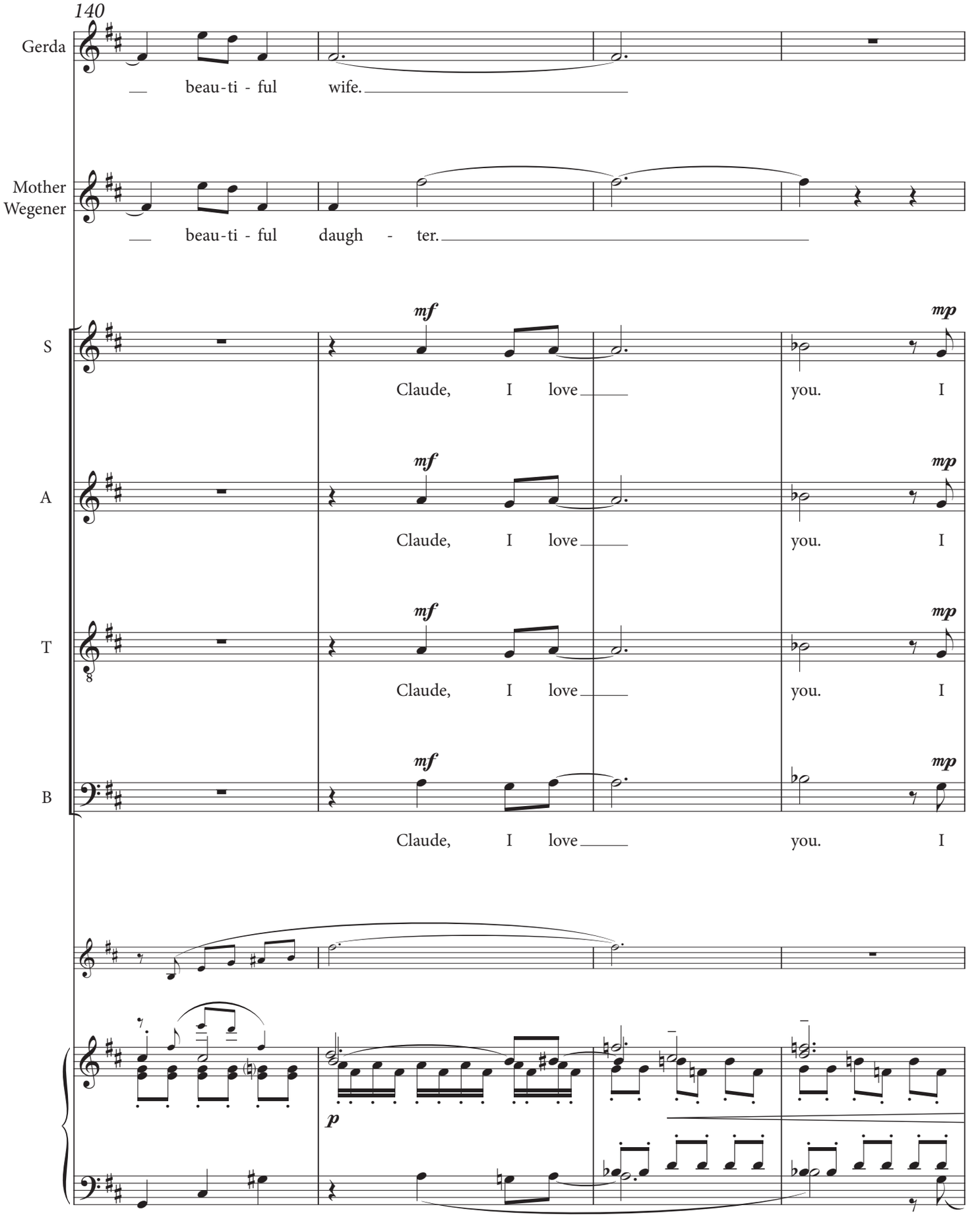
f

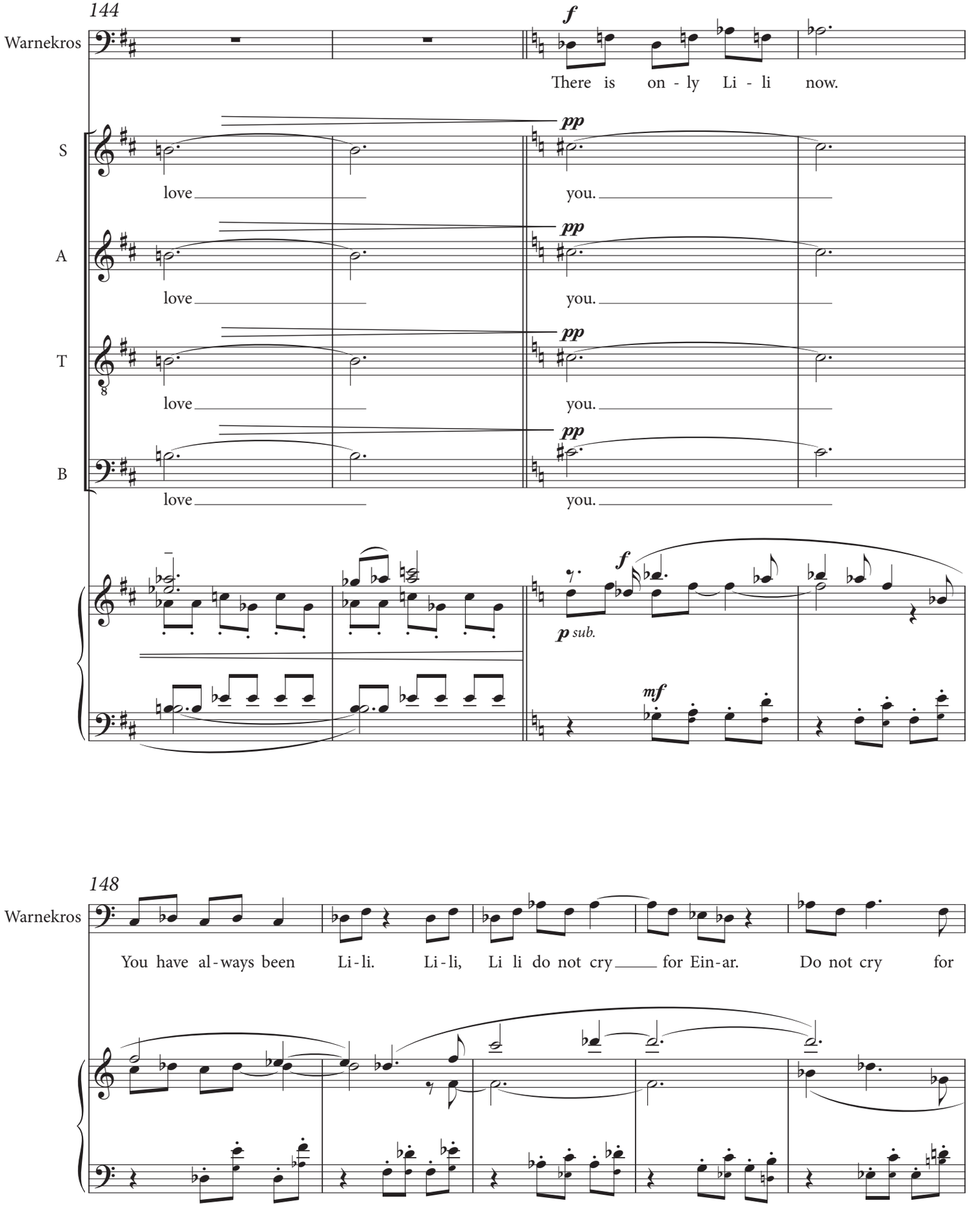

113
Gerda
Li - li has come back to us. We can't be - lieve our eyes!
Mother Wegener
Li - li has come back to us. We can't be - lieve our eyes!
Claude
Li - li has come back to us. We can't be - lieve our eyes!
117
Gerda
Such a jour-ney was nev - er made be-fore.
Mother Wegener
Such a jour-ney was nev - er made be-fore.
f
f

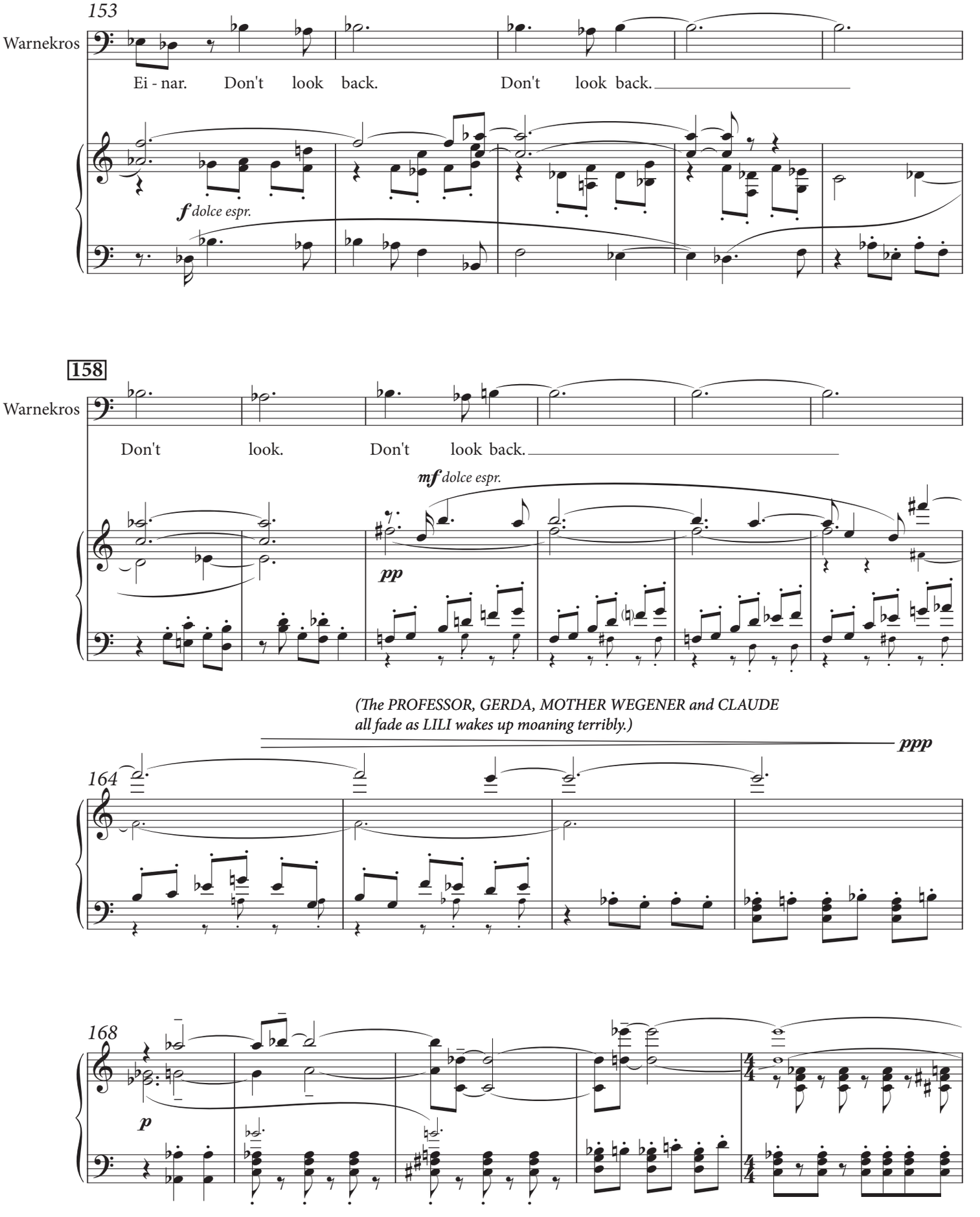

122
ff
Gerda
Oh, Li-li, Oh, Li-li, You have come back to us. As you are. As you've al-ways been. As you
Mother Wegener
Oh, Li-li, Oh, Li-li, You have come back to us. As you are. As you've al-way's been. As you
Claude
Oh, Li-li, Oh, Li-li. You are a gen-u-ine wo-man. Don't be
127
are. Oh, Li-li, Oh, Li-li, You have come back to us.
are. Oh, Li-li, Oh, Li-li, You have come back to us.
frigh-tened when I tell you I love Li-li. Oh, Li-li. You

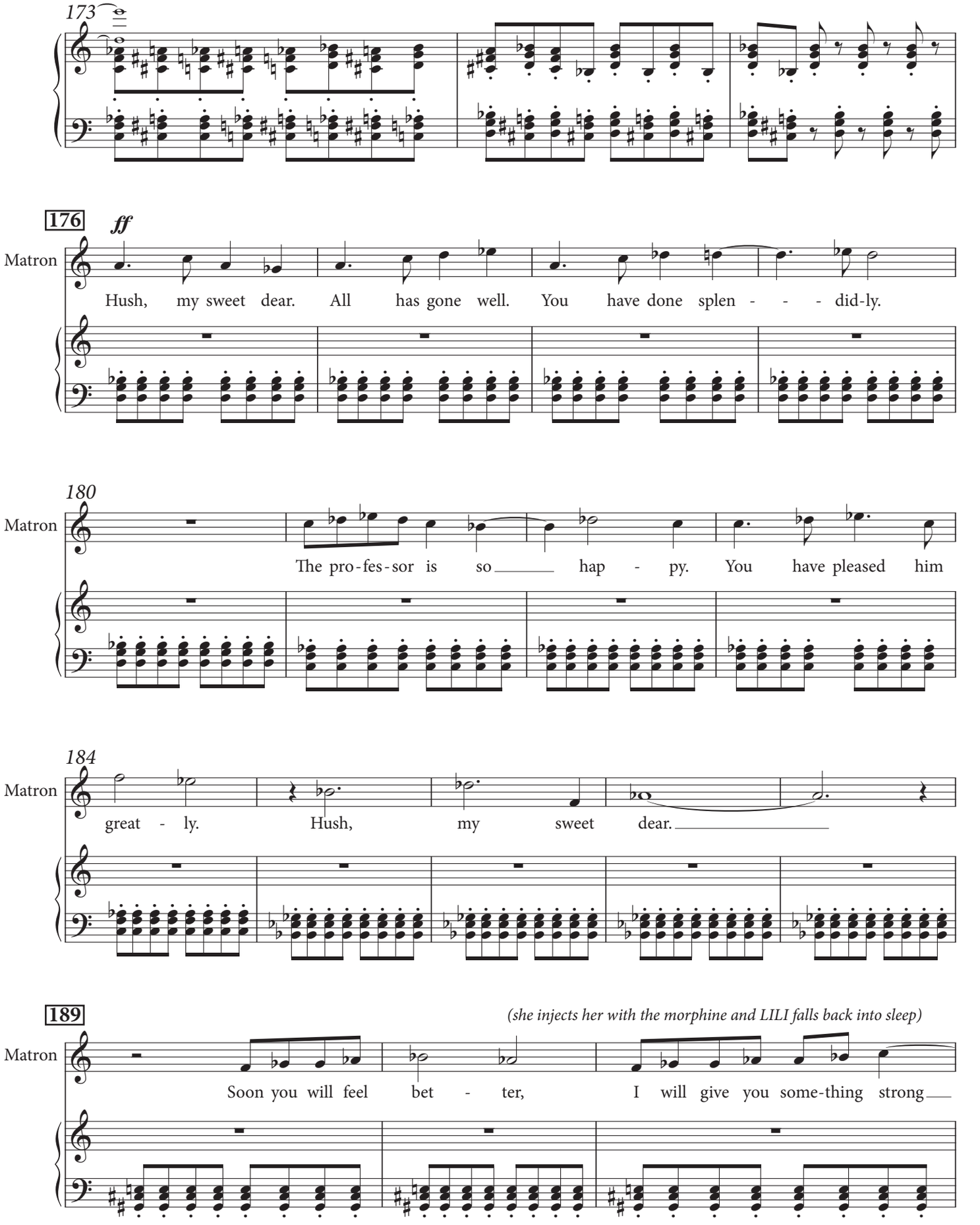

132
Gerda
As you are. As you've al - ways been. As you are.
Mother Wegener
As you are. As you've al - ways been. As you are.
Claude
are a gen - u - ine wo - man. Don't be frigh-tened when I tell you I

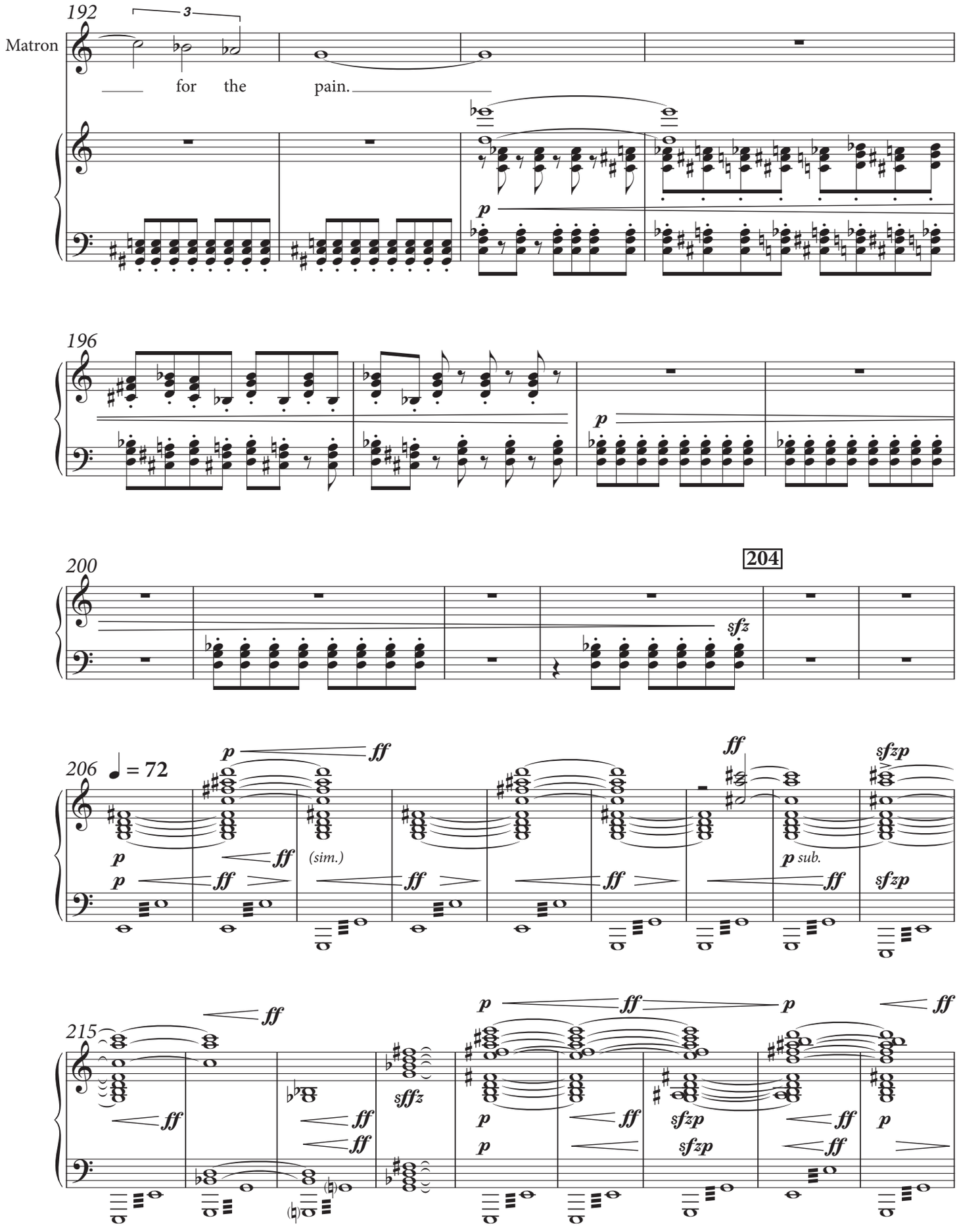

136
139
Gerda
Li - li, my
Mother Wegener
Li - li, my
Claude
love you.

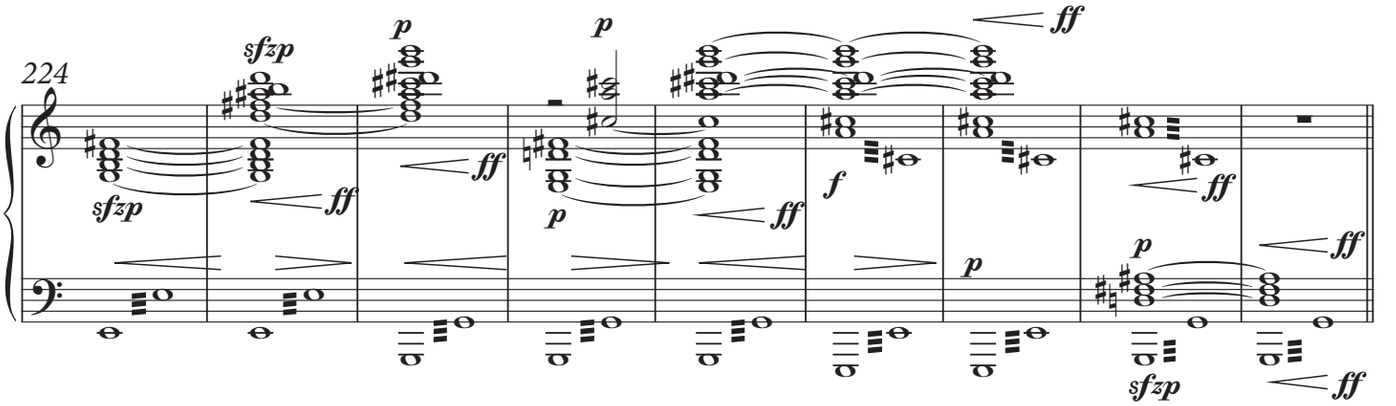

140
Gerda
beau-ti - ful wife.
Mother Wegener
beau-ti - ful daugh - ter.
S
A
T
B
mf
mp
Claude, I love you. I
p


144
Warnekros
There is on - ly Li - li now.
S
love you.
A
love you.
T
love you.
B
love you.
148
Warnekros
You have al - ways been Li - li. Li - li, Li li do not cry for Ein - ar. Do not cry for


153
Warnekros
Ei - nar. Don't look back. Don't look back.
f dolce espr.
158
Warnekros
Don't look. Don't look back.
mf dolce espr.
pp
(The PROFESSOR, GERDA, MOTHER WEGENER and CLAUDE all fade as LILI wakes up moaning terribly.)
ppp
164
168
p

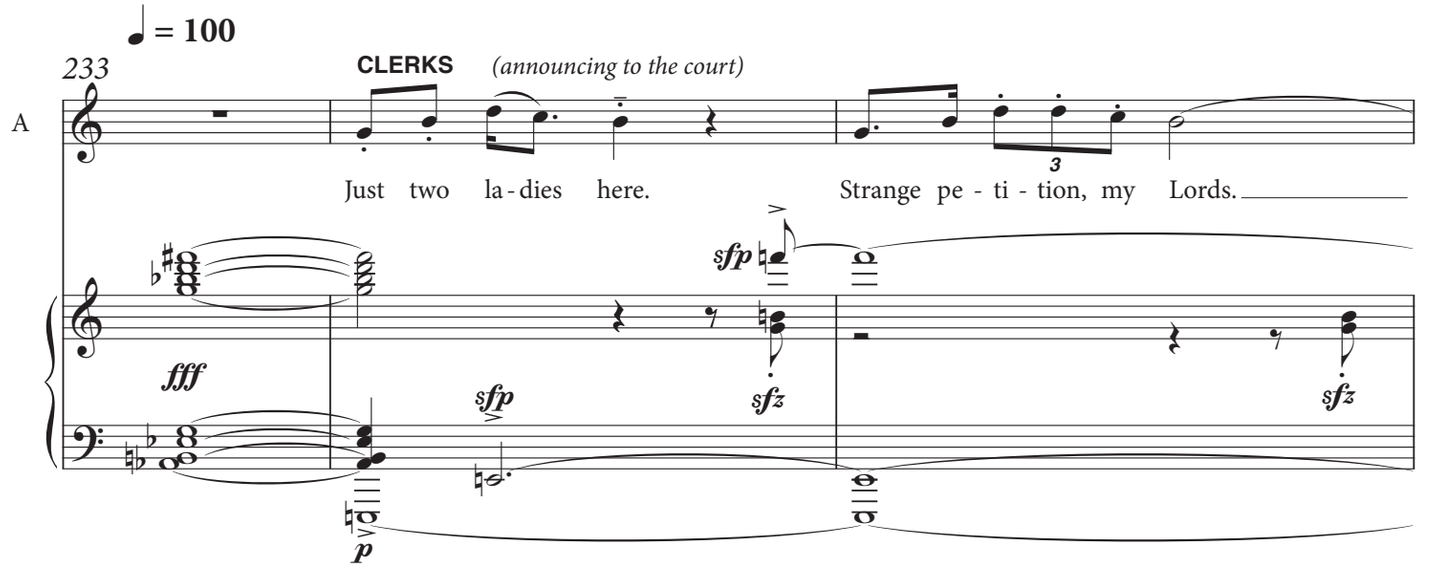

173
176
ff
Matron
Hush, my sweet dear. All has gone well. You have done splen - - - did-ly.
180
Matron
The pro-fes-sor is so hap - py. You have pleased him
184
Matron
great - ly. Hush, my sweet dear.
189
(she injects her with the morphine and LILI falls back into sleep)
Matron
Soon you will feel bet - ter, I will give you some-thing strong

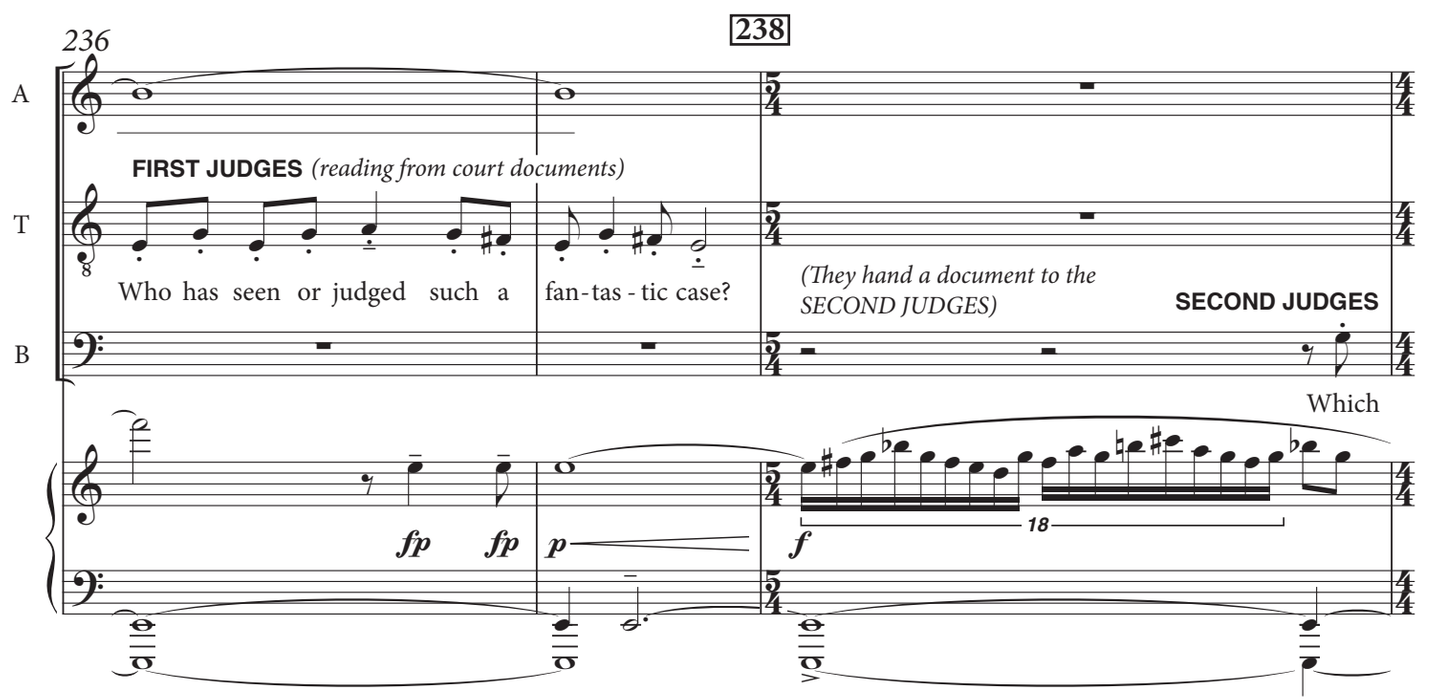

192
Matron
for the pain.
196
200
204
206
= 72
(sim.)
p sub.
215

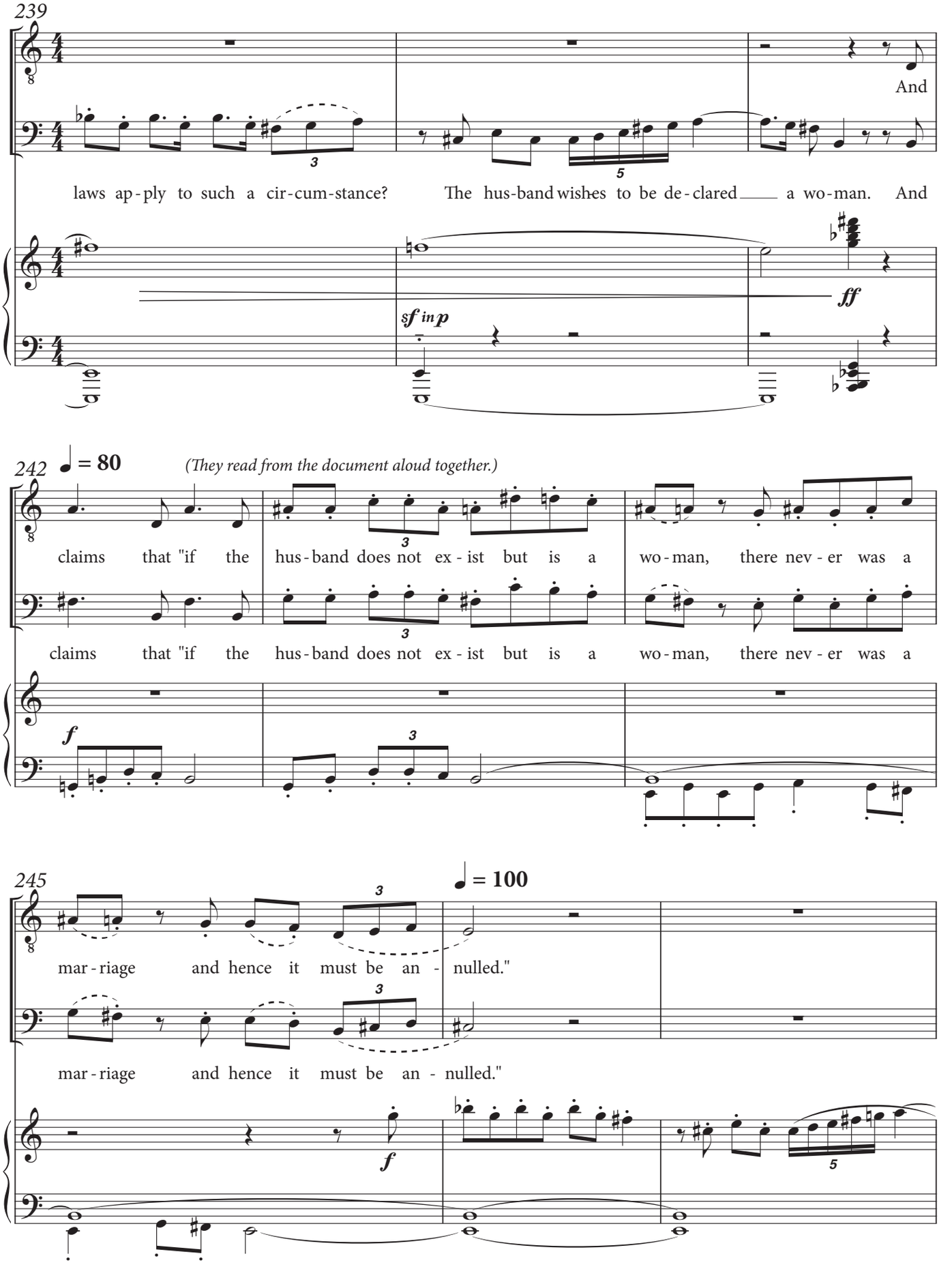


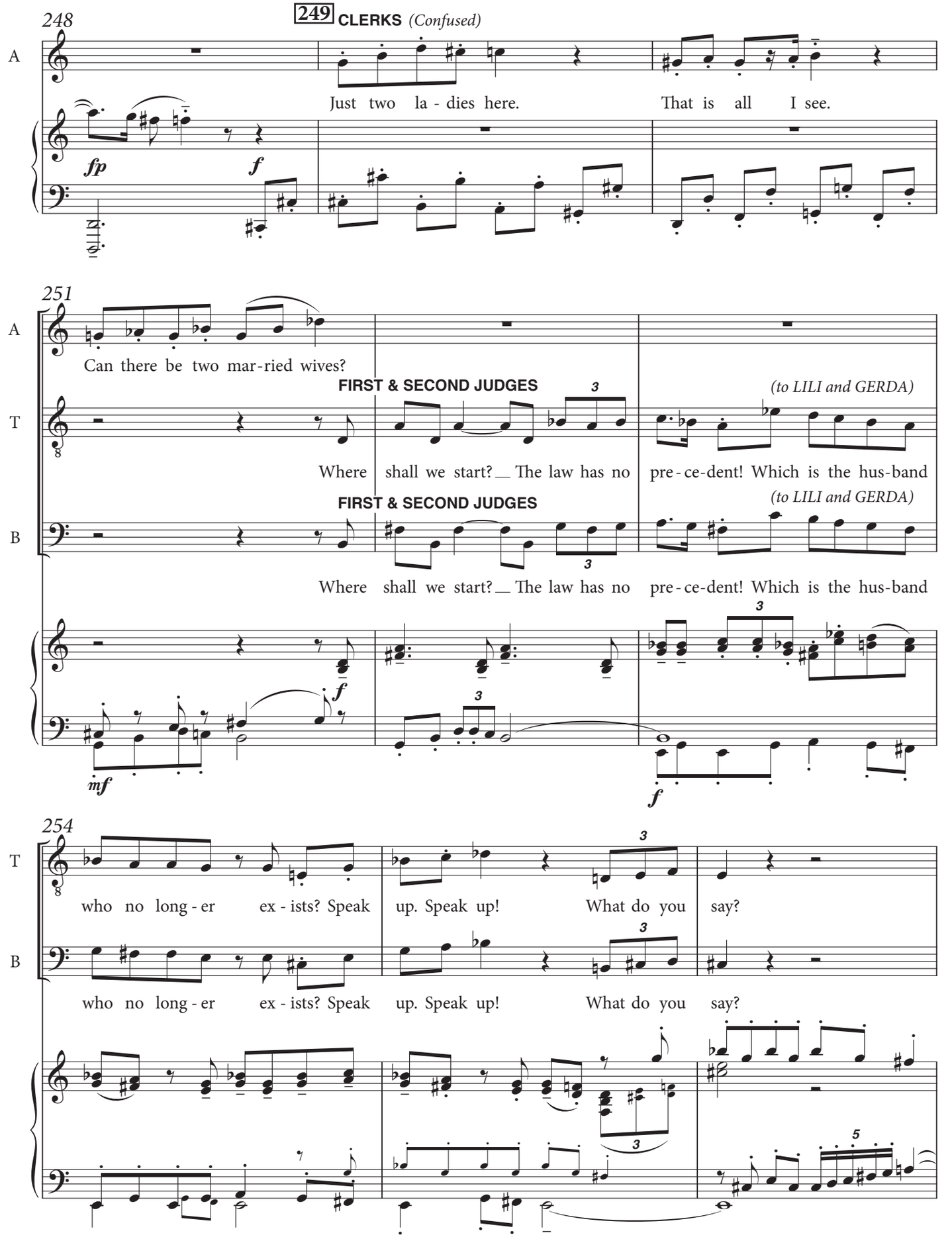
(Weeks after recovering from her surgery, LILI and GERDA arrive at the Danish Royal Court to petition to have LILI's gender officially affirmed and have her marriage to GERDA annulled.
LILI and GERDA timidly enter the court to apply their case to the judges and clerks.)

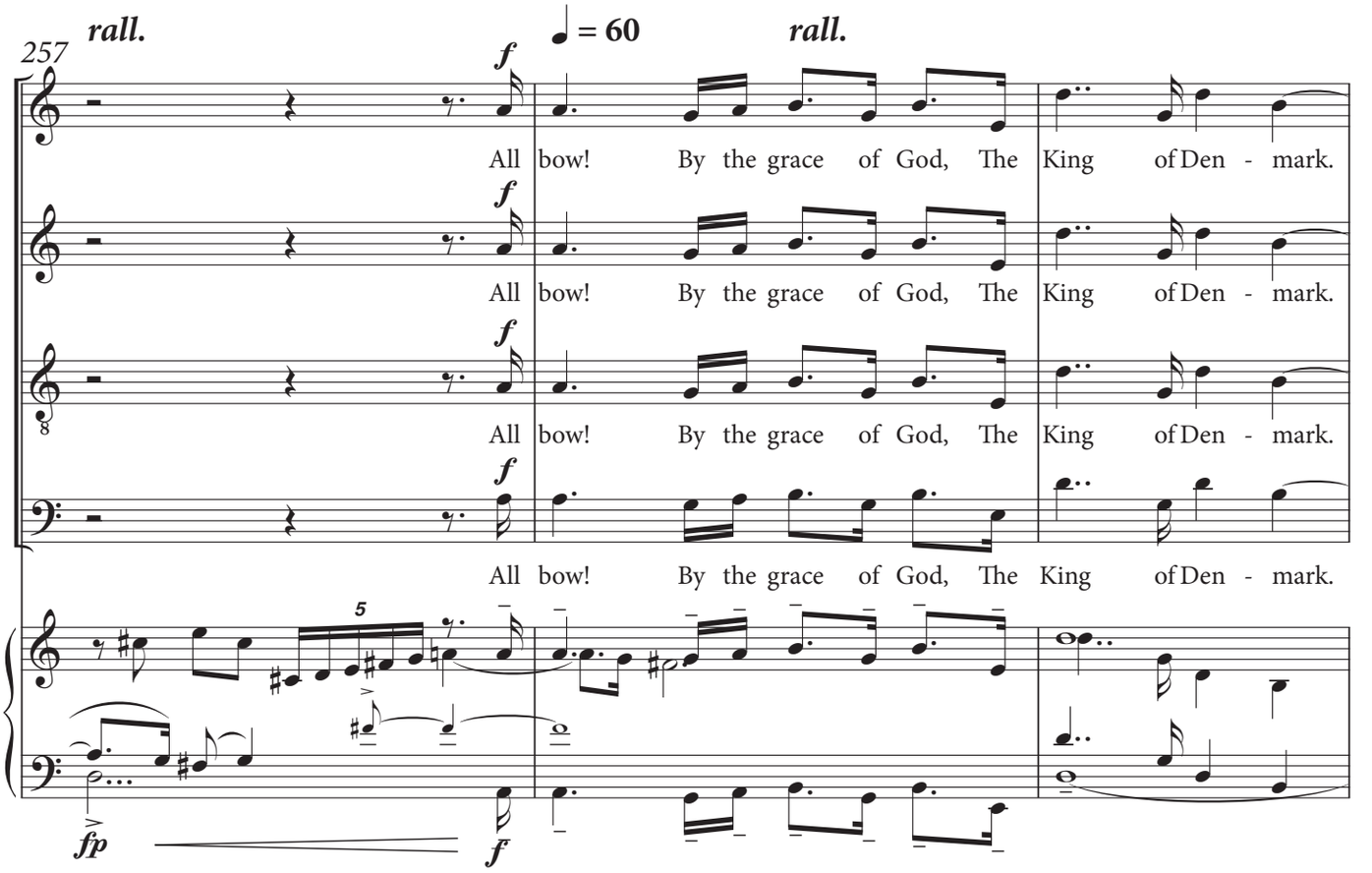
Scene 2. Christian X, King of Denmark's Palace



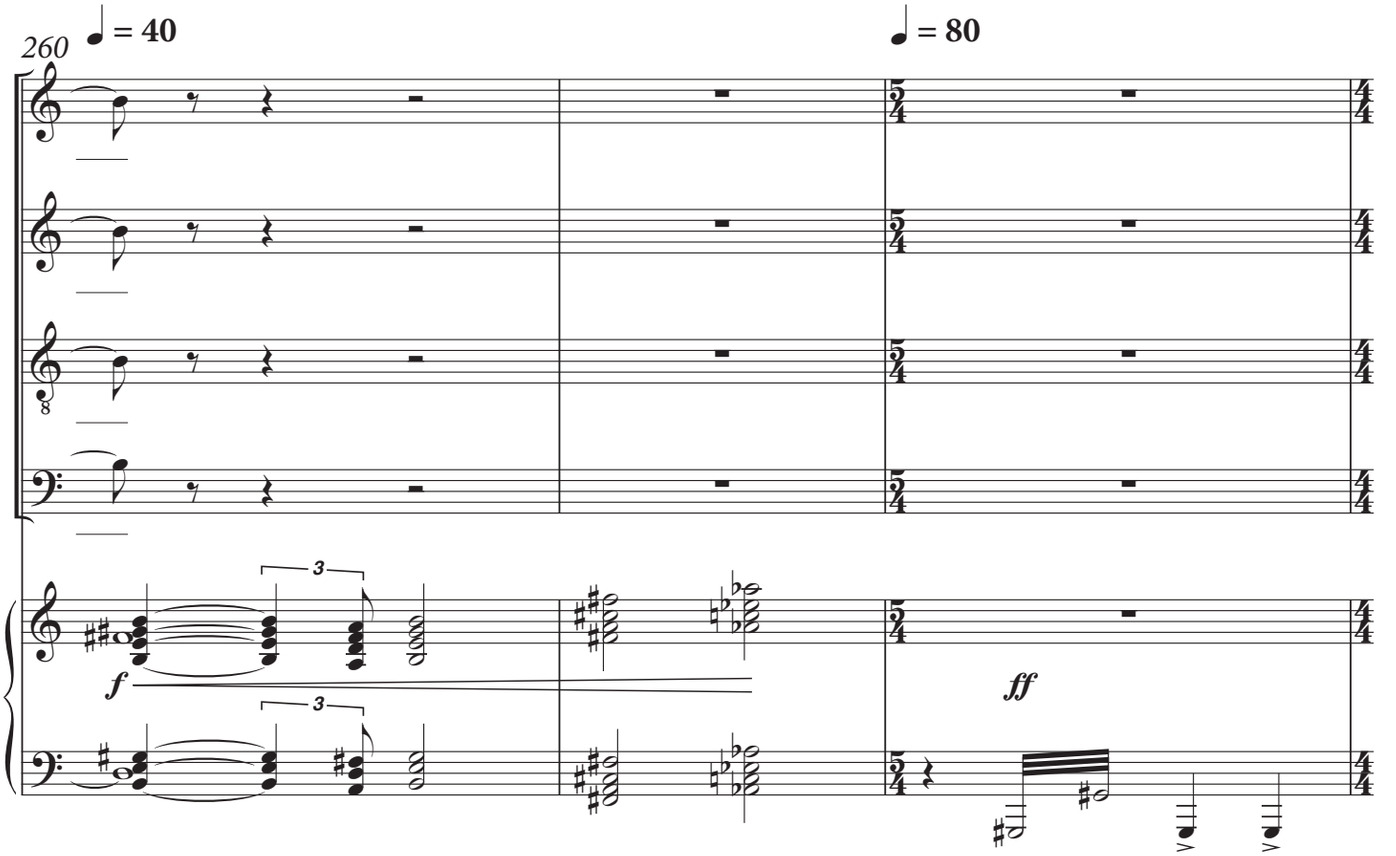


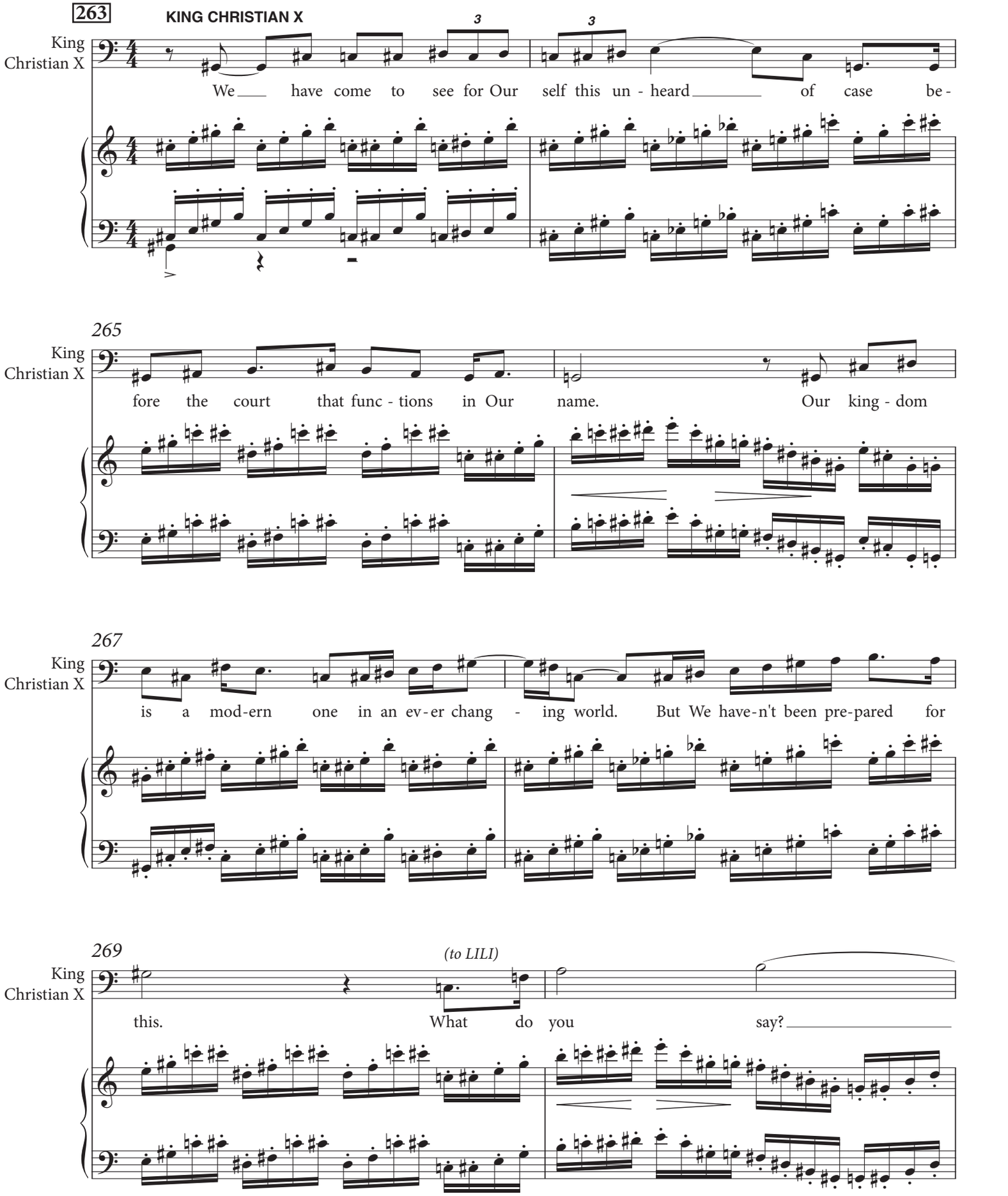

239
T
B
And
laws ap - ply to such a cir - cum - stance? The hus - band wishes to be de - clared a wo - man. And
sf in p
ff
242
♩ = 80
(They read from the document aloud together.)
claims that "if the hus - band does not ex - ist but is a wo - man, there nev - er was a
claims that "if the hus - band does not ex - ist but is a wo - man, there nev - er was a
f
245
♩ = 100
mar - riage and hence it must be an - nulled."
mar - riage and hence it must be an - nulled."
f

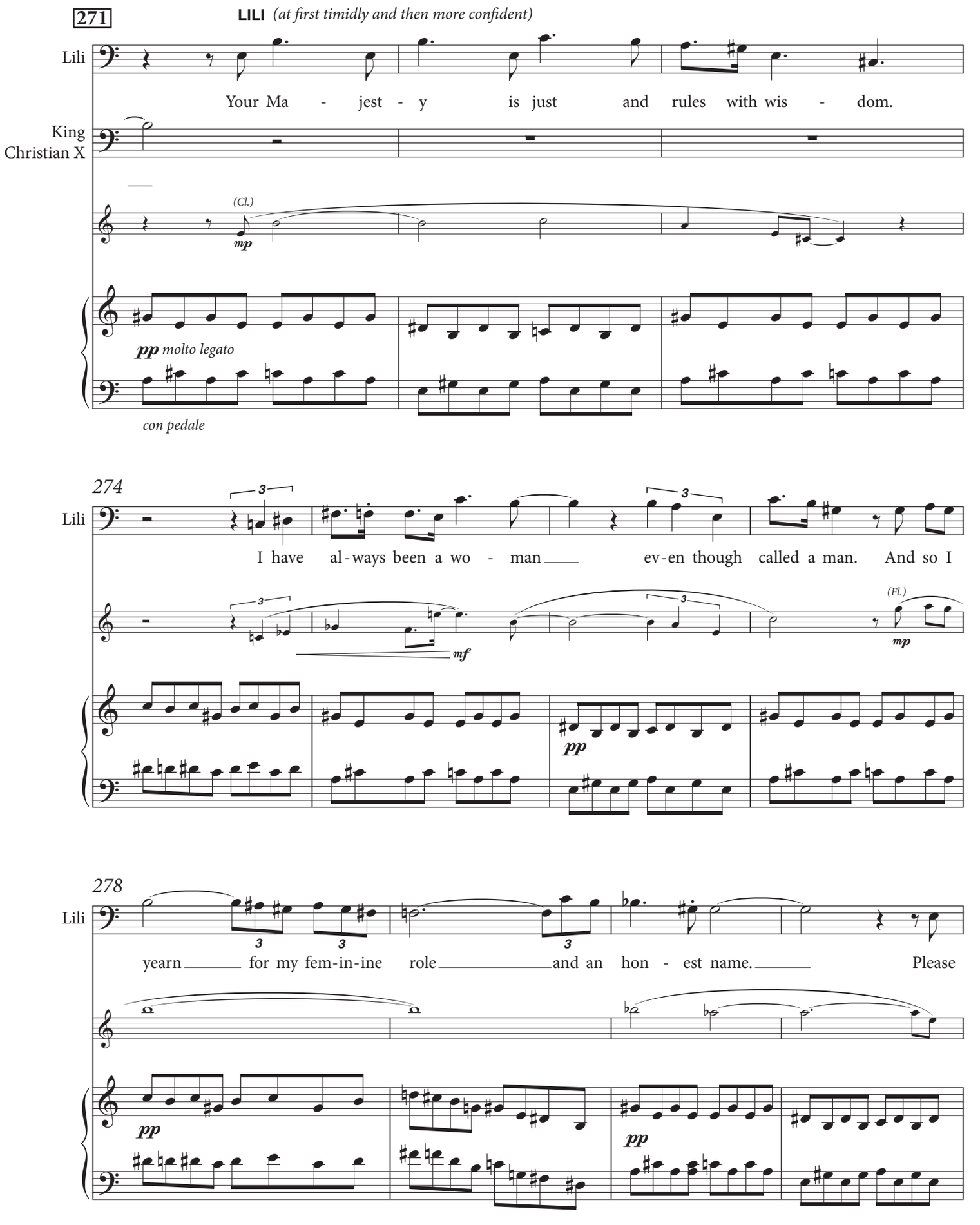

248
249 CLERKS (Confused)
A
Just two la - dies here.
That is all I see.
fp
f
251
A
Can there be two mar-ried wives?
FIRST & SECOND JUDGES
(to LILI and GERDA)
T
Where shall we start? The law has no pre - ce-dent! Which is the hus-band
FIRST & SECOND JUDGES
(to LILI and GERDA)
B
Where shall we start? The law has no pre - ce-dent! Which is the hus-band
mf
f
254
T
who no long - er ex - ists? Speak up. Speak up! What do you say?
B
who no long - er ex - ists? Speak up. Speak up! What do you say?

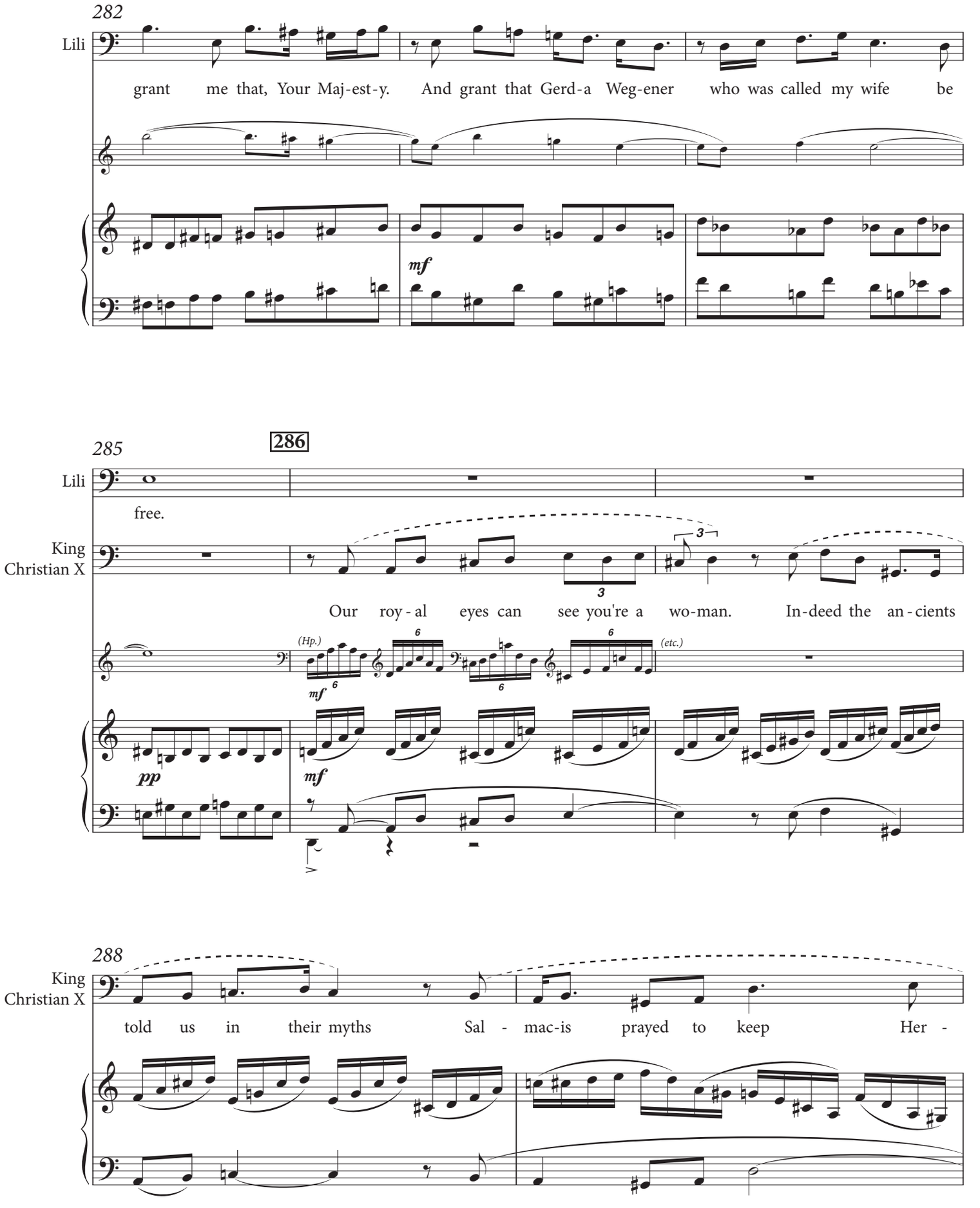


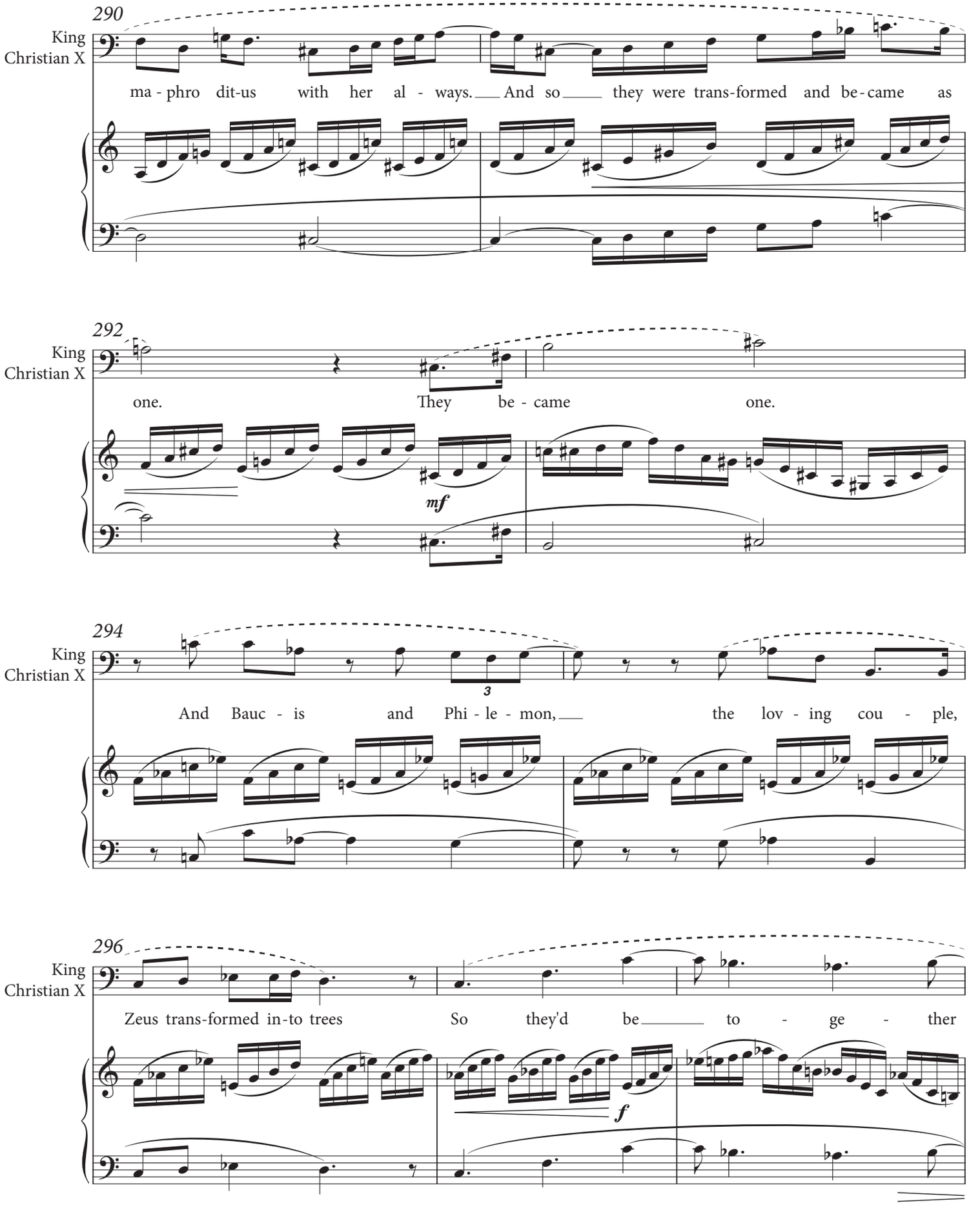
(LILI steps forward. CHRISTIAN X enters to the court's astonishment. Everyone bows deeply.)

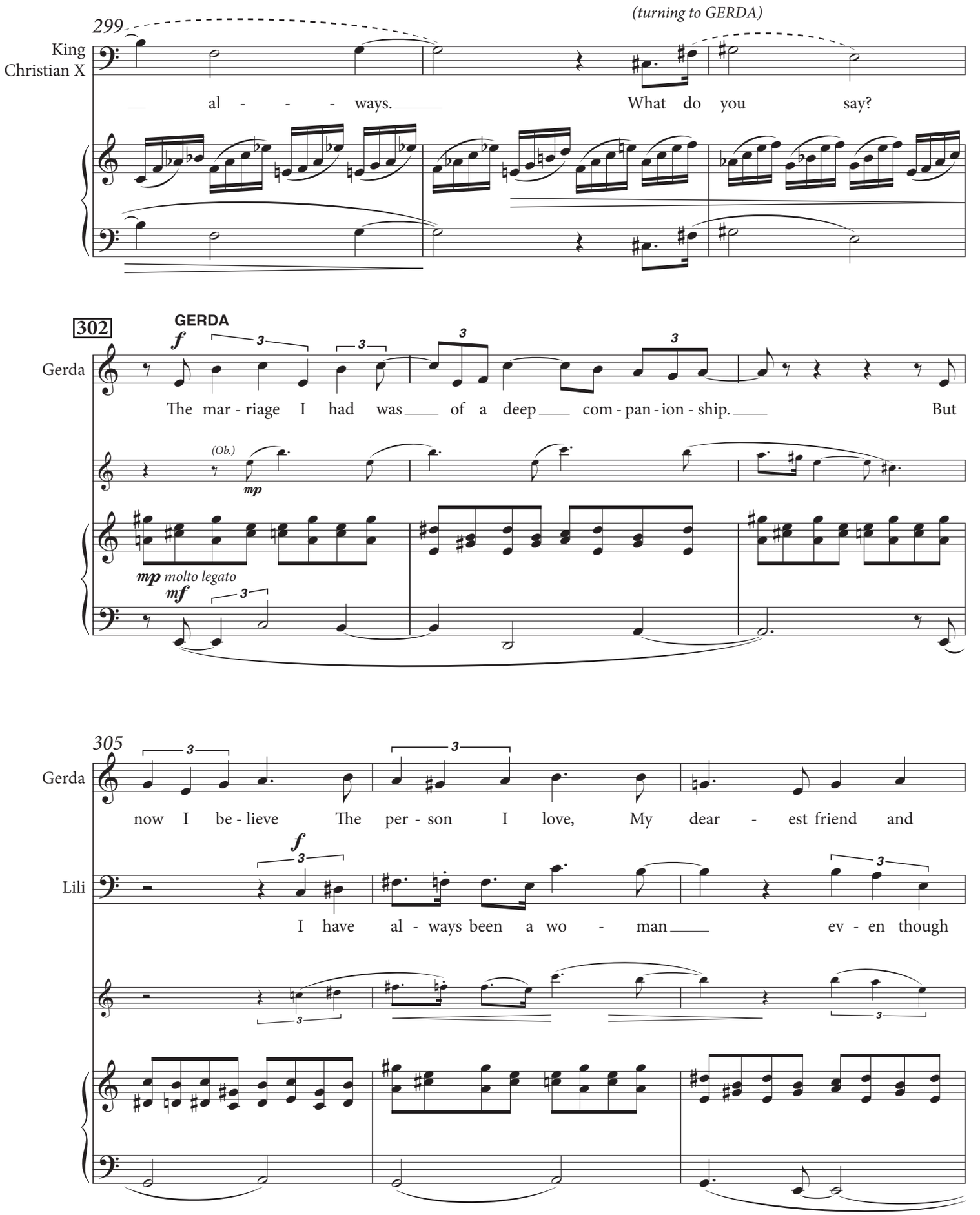


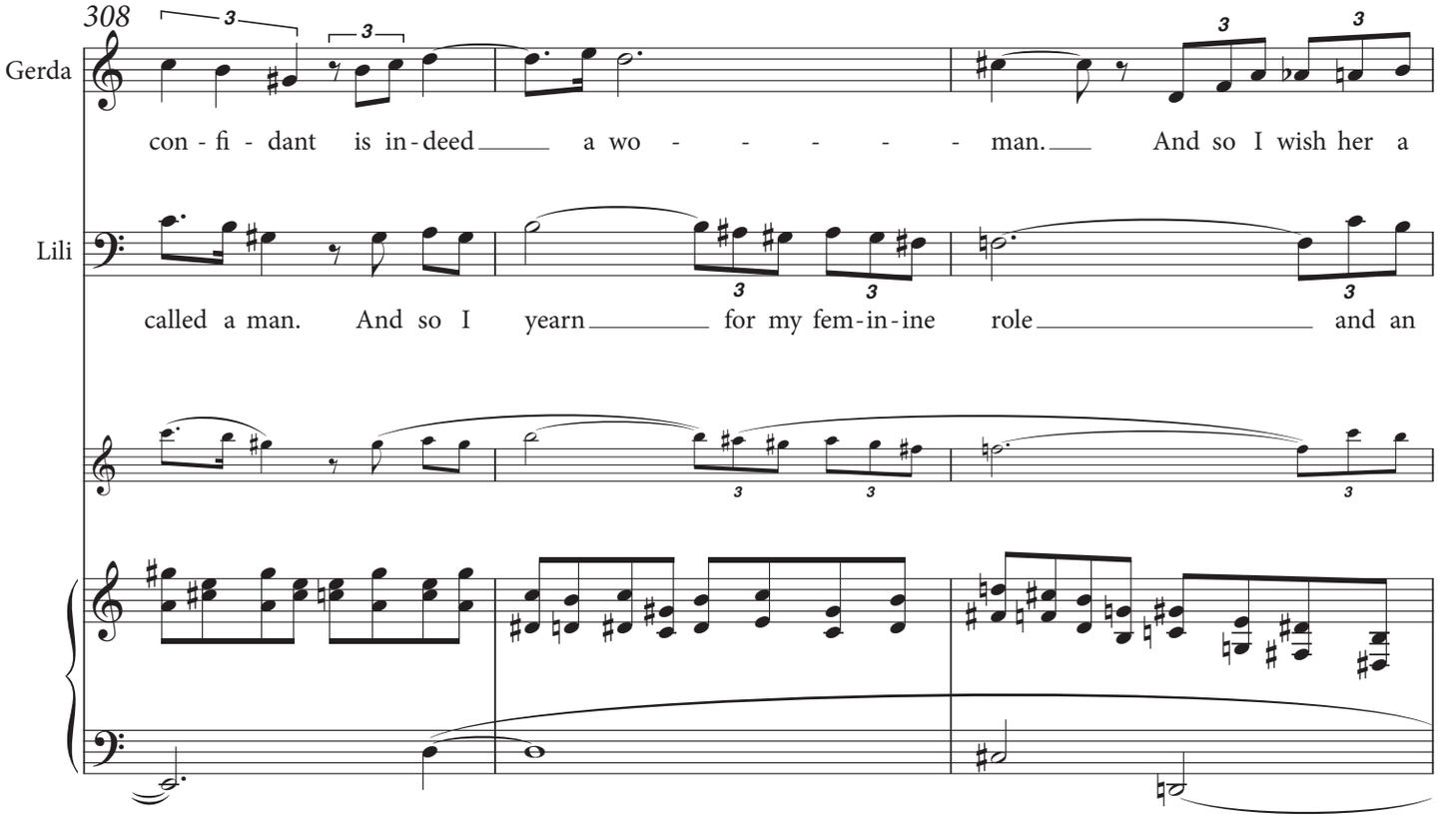

263
KING CHRISTIAN X
King Christian X
We have come to see for Our self this un - heard of case be -
265
King Christian X
fore the court that func - tions in Our name. Our king - dom
267
King Christian X
is a mod-ern one in an ev-er chang - ing world. But We have-n't been pre-pared for
269
(to LILI)
King Christian X
this. What do you say?

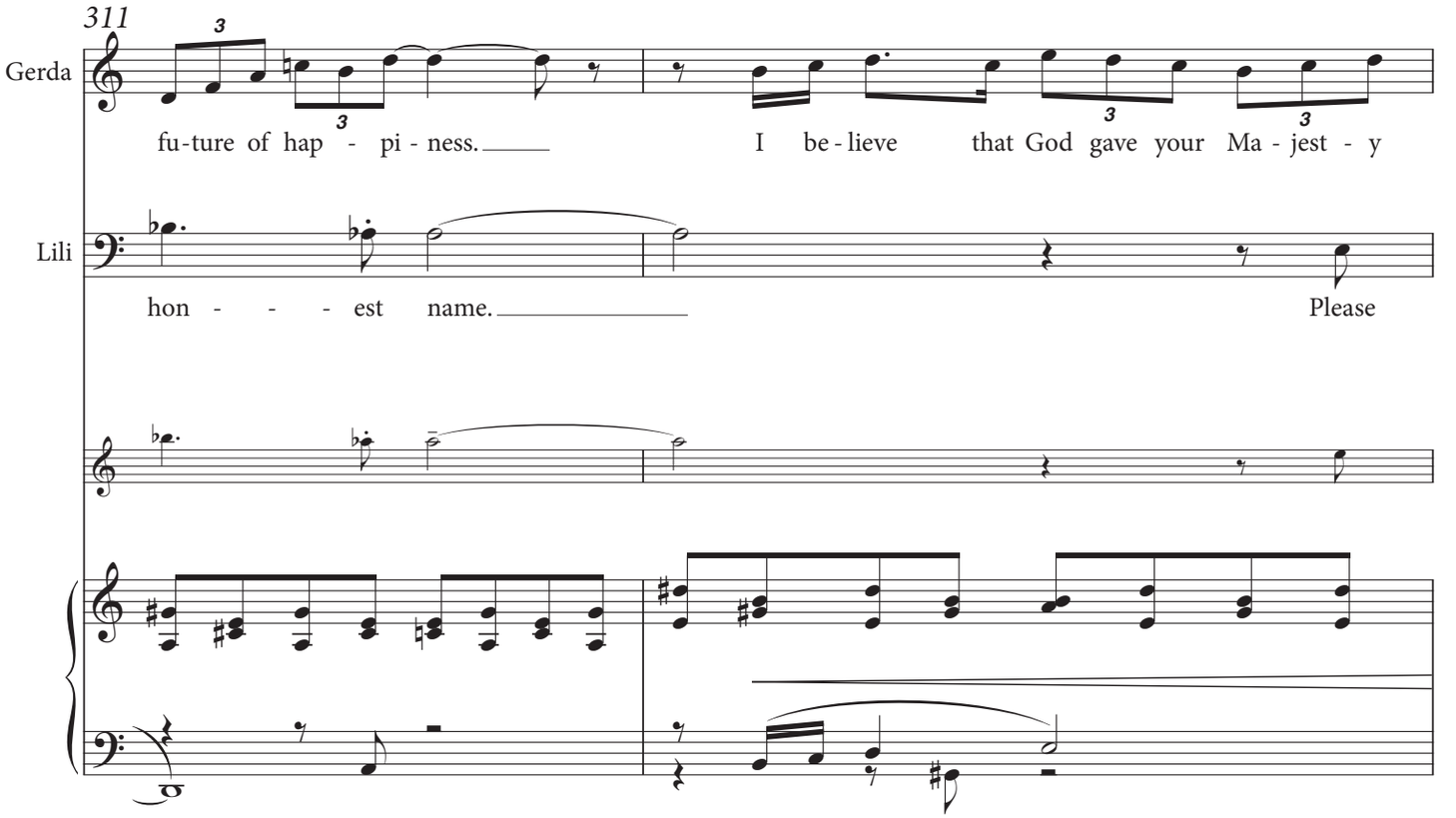

271
LILI (at first timidly and then more confident)
Lili
Your Ma - jest - y is just and rules with wis - dom.
King Christian X
(Cl.)
mp
pp molto legato
con pedale
274
Lili
I have al-ways been a wo - man ev-en though called a man. And so I
mf
(Fl.)
mp
pp
278
Lili
yearn for my fem-in-ine role and an hon - est name. Please
pp
pp

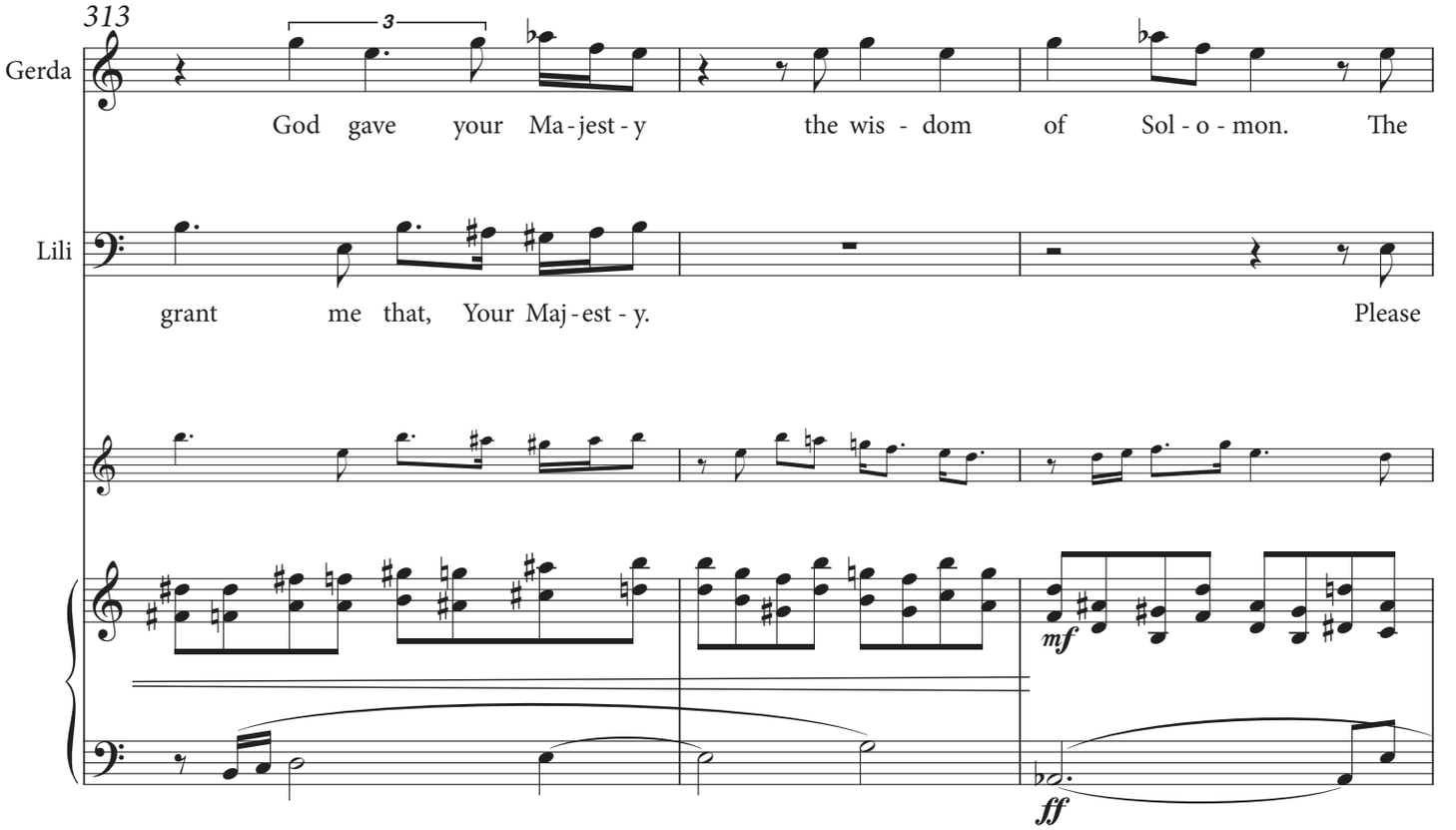

282
Lili
grant me that, Your Maj-est-y. And grant that Gerd-a Weg-ener who was called my wife be
mf
285
286
Lili
free.
King Christian X
Our roy-al eyes can see you're a wo-man. In-deed the an-cients
(Hp.)
(etc.)
pp
mf
288
King Christian X
told us in their myths Sal-mac-is prayed to keep Her-

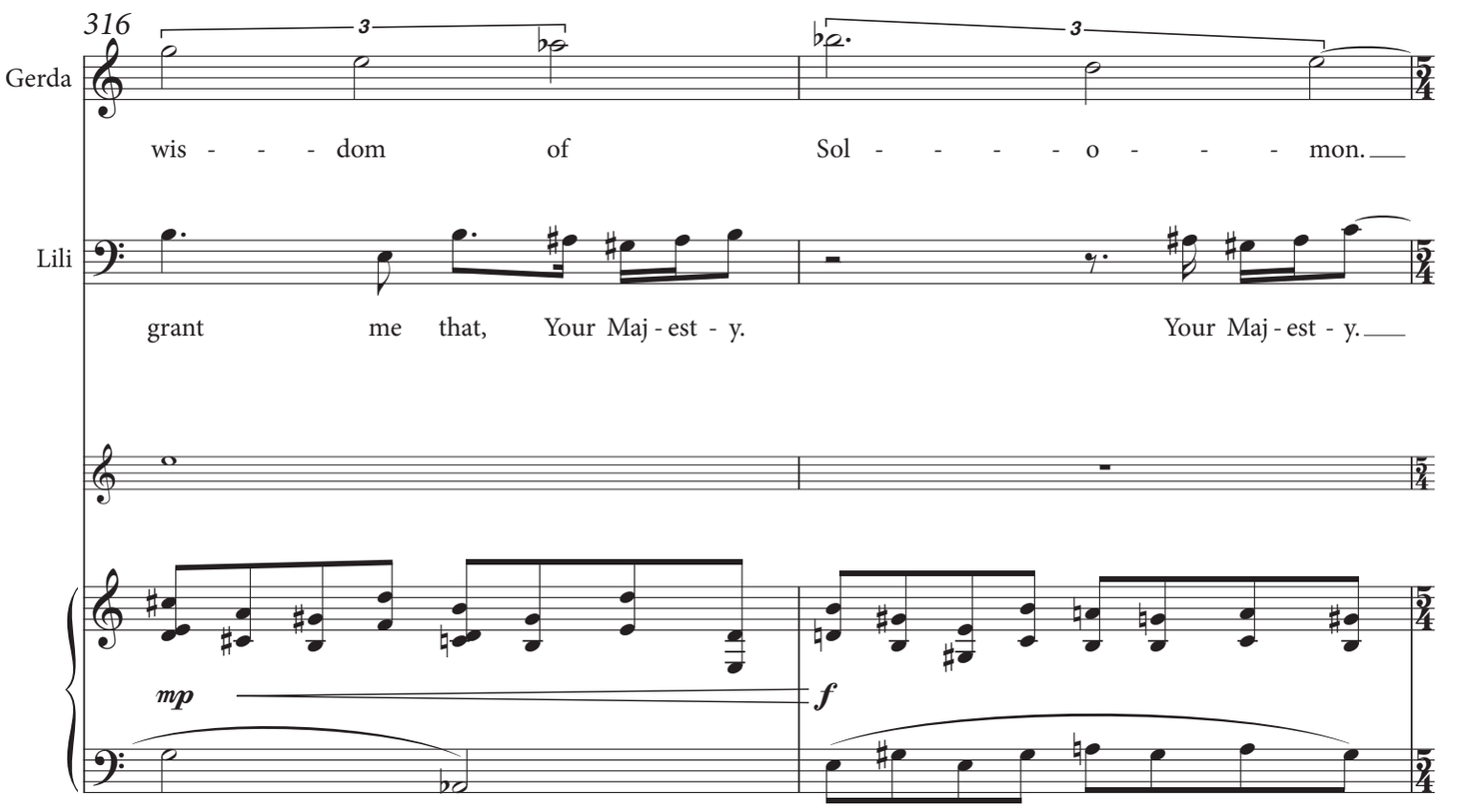

290
King Christian X
ma - phro dit-us with her al - ways. And so they were trans-formed and be-came as
292
King Christian X
one. They be - came one.
mf
294
King Christian X
3
And Bauc - is and Phi - le - mon, the lov - ing cou - ple,
296
King Christian X
Zeus trans-formed in-to trees So they'd be to - ge - ther
f

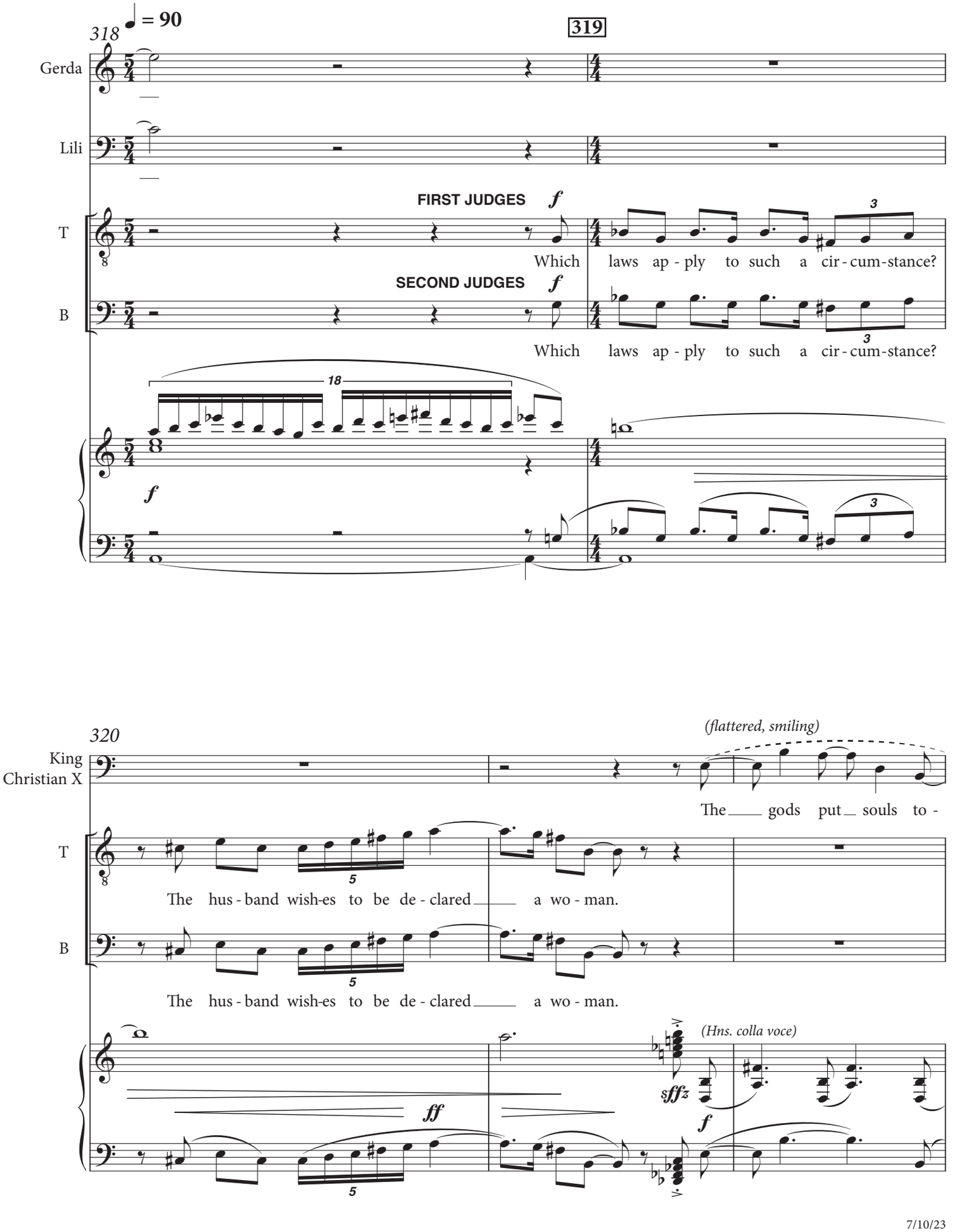

299
(turning to GERDA)
King Christian X
— al - - - ways. — What do you say?
302
GERDA
f
Gerda
The mar - riage I had was — of a deep — com - pan - ion - ship. — But
(Ob.)
mp
mp molto legato
mf
305
Gerda
now I be - lieve The per - son I love, My dear - est friend and
f
Lili
I have al - ways been a wo - man — ev - en though

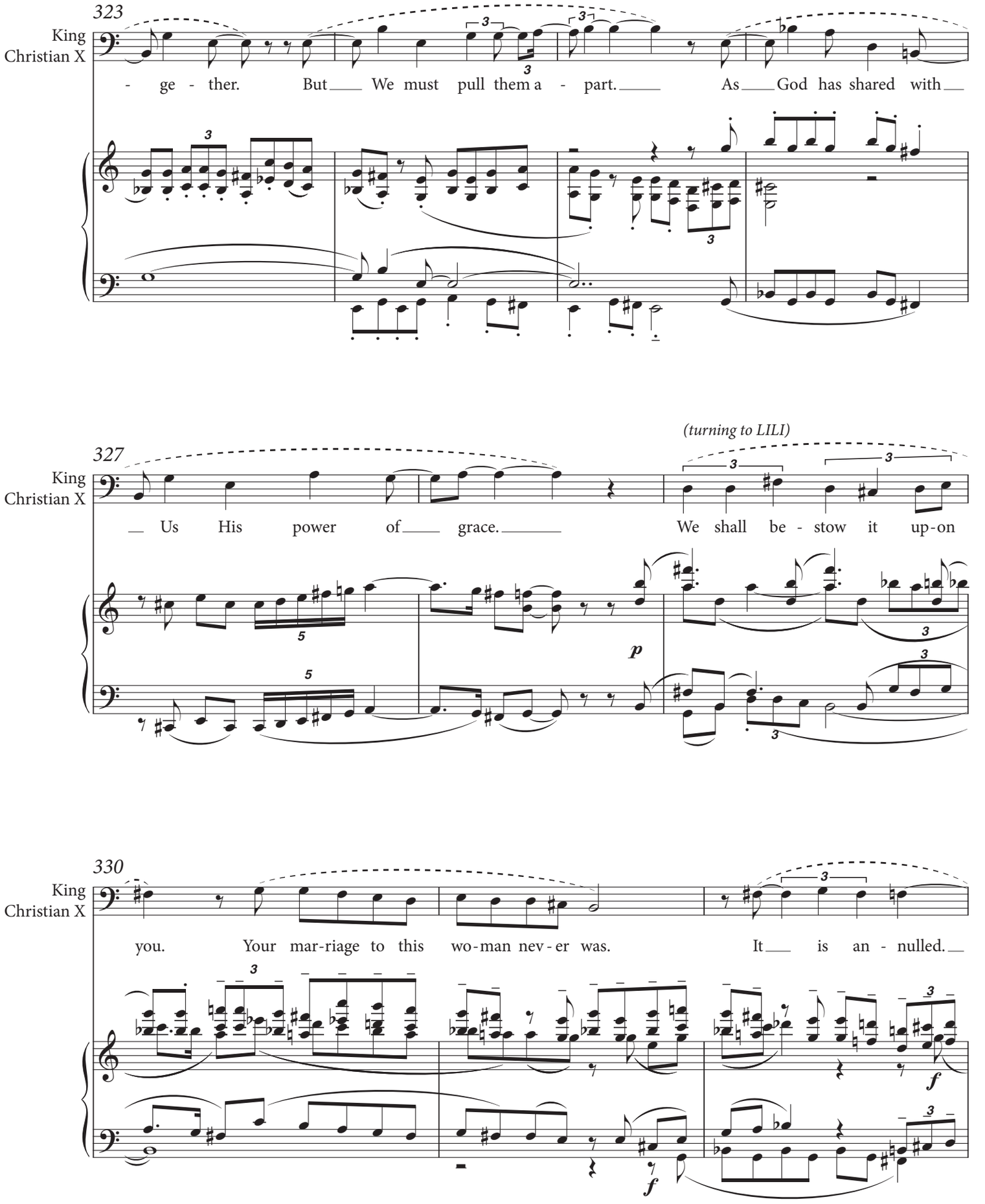

308
Gerda
con - fi - dant is in - deed a wo - - - - - - man. And so I wish her a
Lili
called a man. And so I yearn for my fem - in - ine role and an

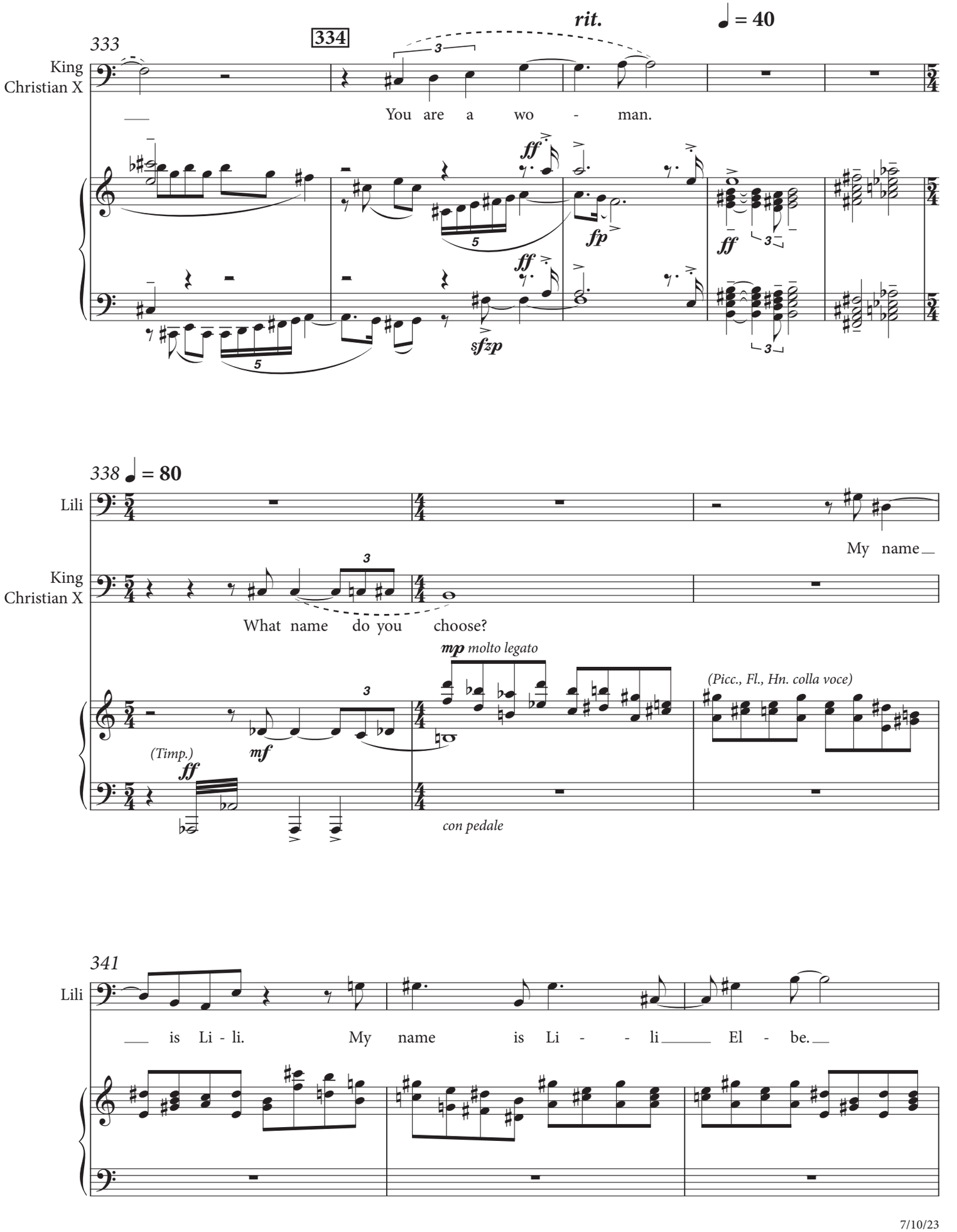

311
Gerda
fu - ture of hap - pi - ness. I be - lieve that God gave your Ma - jest - y
Lili
hon - - - est name. Please

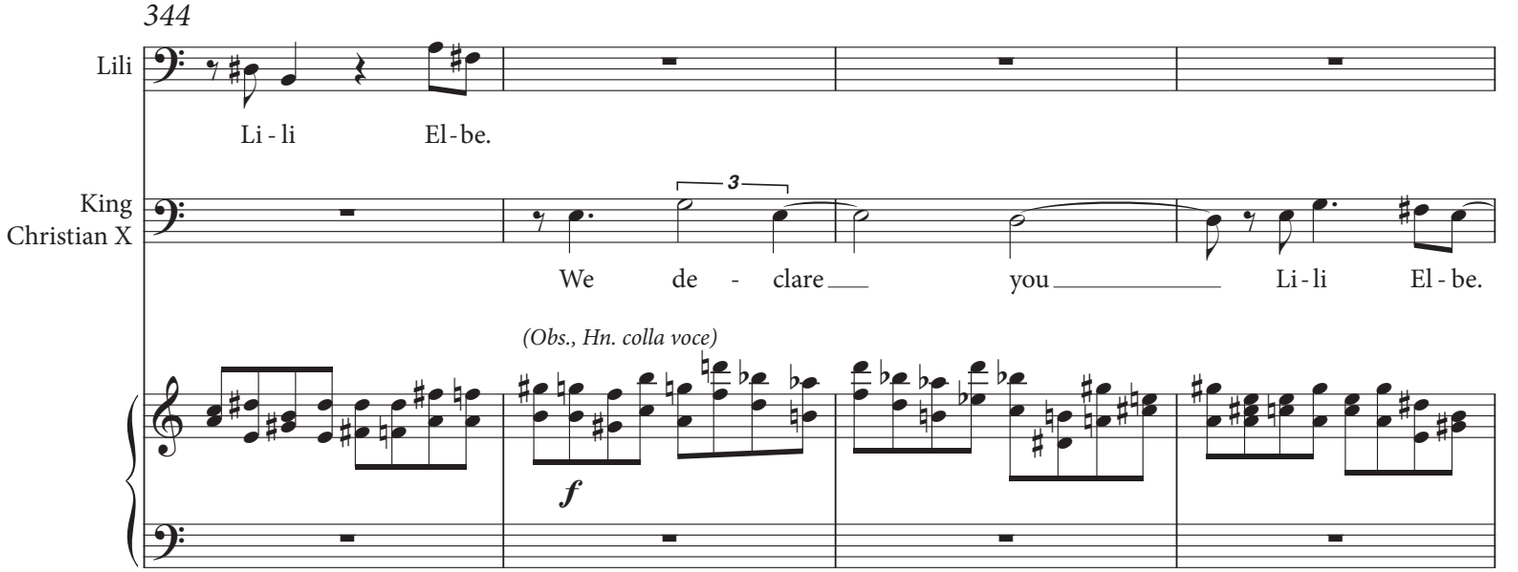

313
Gerda
God gave your Ma - jest - y the wis - dom of Sol - o - mon. The
Lili
grant me that, Your Maj - est - y. Please
mf
ff


316
Gerda
wis - - - dom of Sol - - - - - o - - - mon.
Lili
grant me that, Your Maj - est - y. Your Maj - est - y.
mp
f

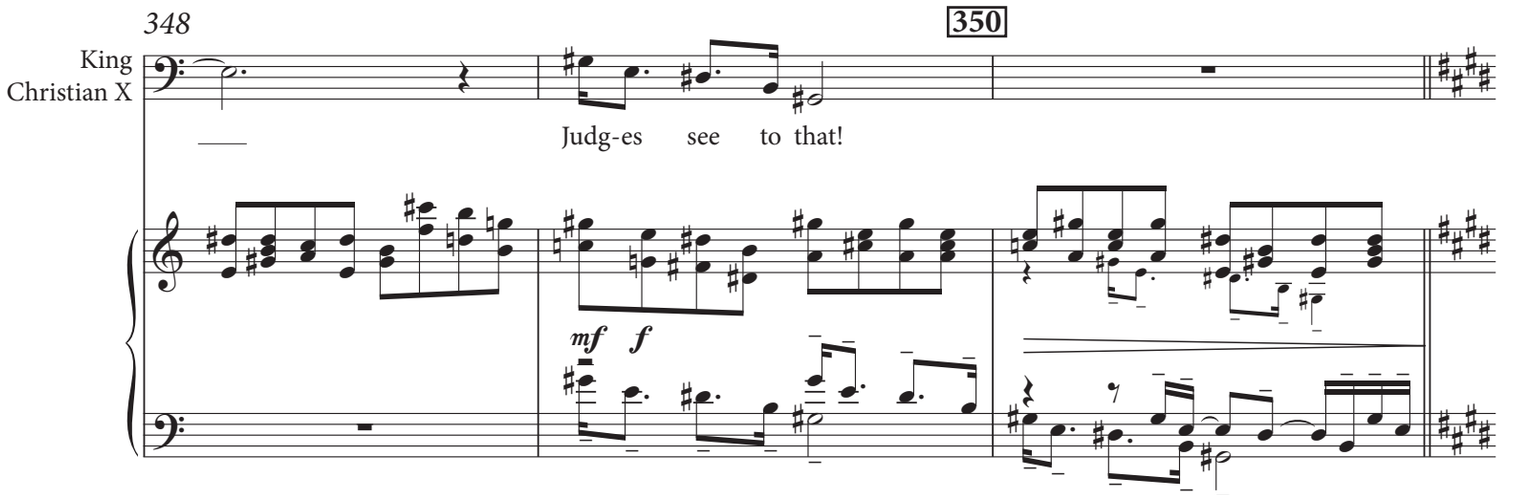

318
♩ = 90
319
Gerda
Lili
FIRST JUDGES
f
T
Which laws ap - ply to such a cir - cum - stance?
SECOND JUDGES
f
B
Which laws ap - ply to such a cir - cum - stance?
18
f
3
320
(flattered, smiling)
King Christian X
The gods put souls to -
T
The hus - band wish-es to be de - clared a wo - man.
B
The hus - band wish-es to be de - clared a wo - man.
(Hns. colla voce)
sffz
ff
f

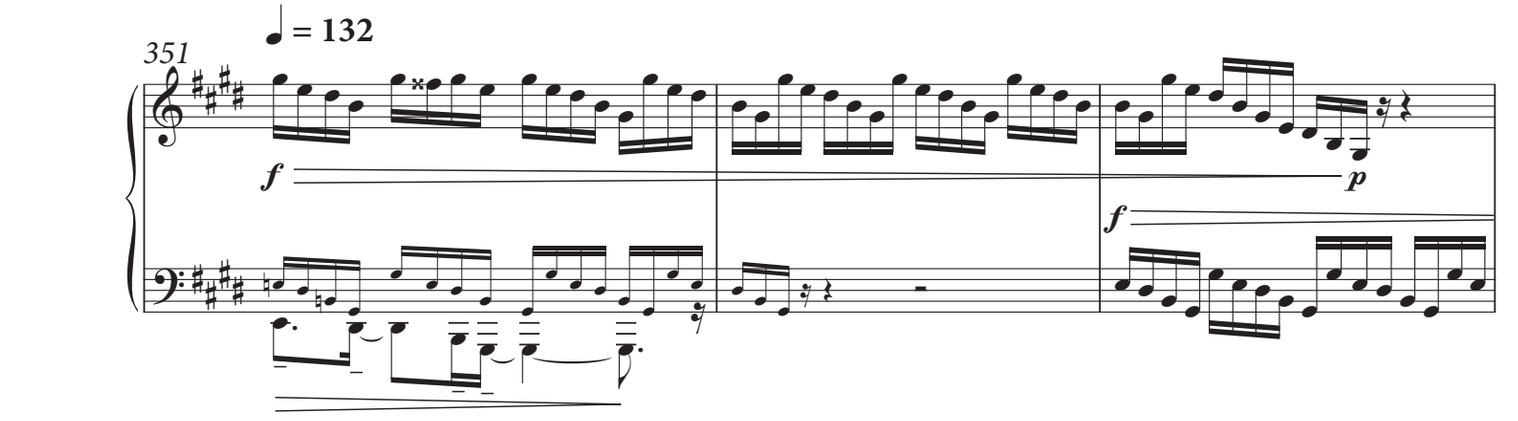

323
King Christian X
- ge - ther. But We must pull them a - part. As God has shared with
327
King Christian X
Us His power of grace. We shall be - stow it up-on
(turning to LILI)
330
King Christian X
you. Your mar-riage to this wo-man nev-er was. It is an - nulled.

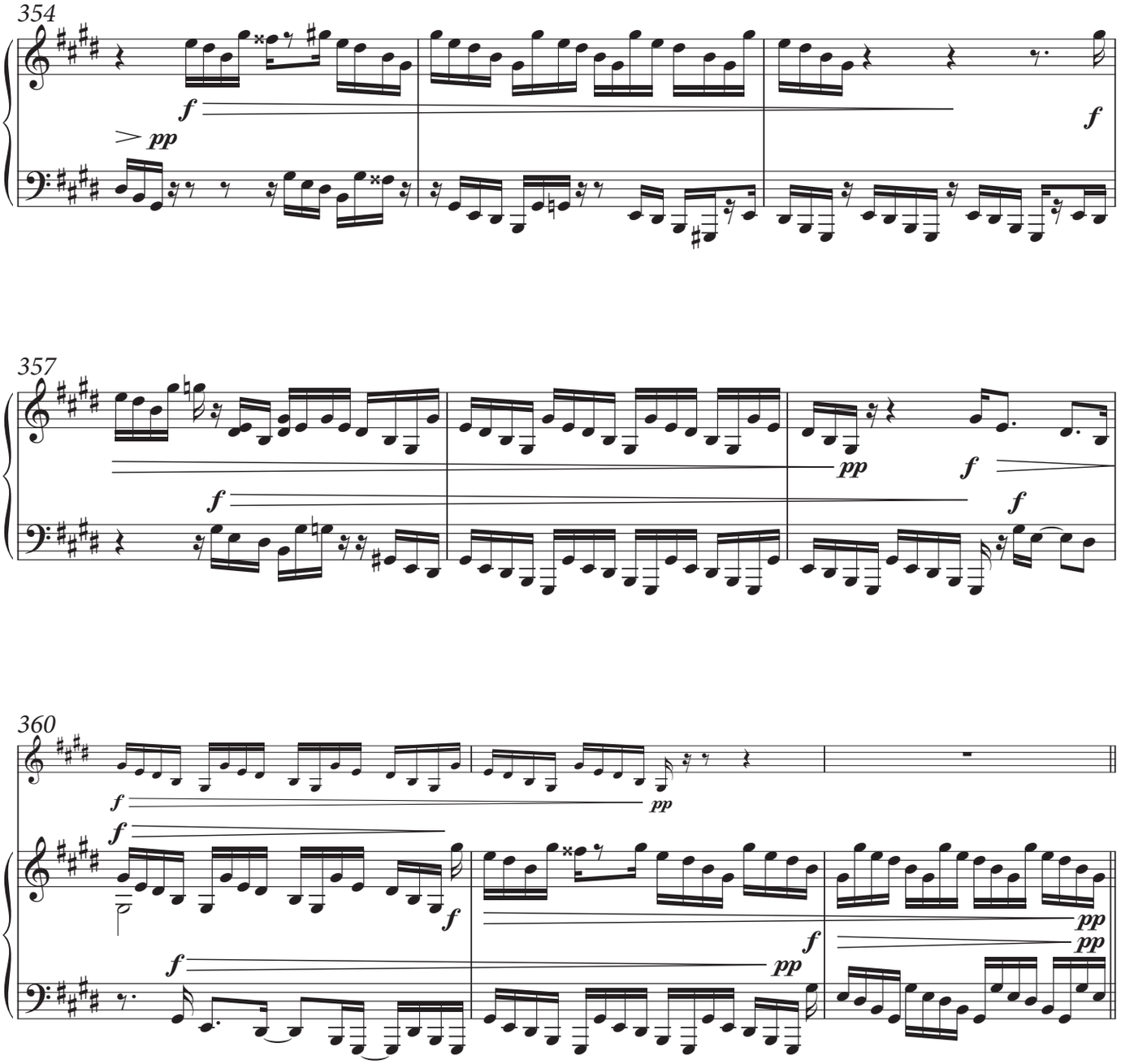

333
334
rit.
♩ = 40
King Christian X
You are a wo - man.
ff
fp
sfzp
338 ♩ = 80
Lili
My name
King Christian X
What name do you choose?
mp molto legato
(Picc., Fl., Hn. colla voice)
(Timp.)
mf
ff
con pedale
341
Lili
is Li - li. My name is Li - - li El - be.



(CHRISTIAN X exits, LILI and GERDA embrace in tears.)

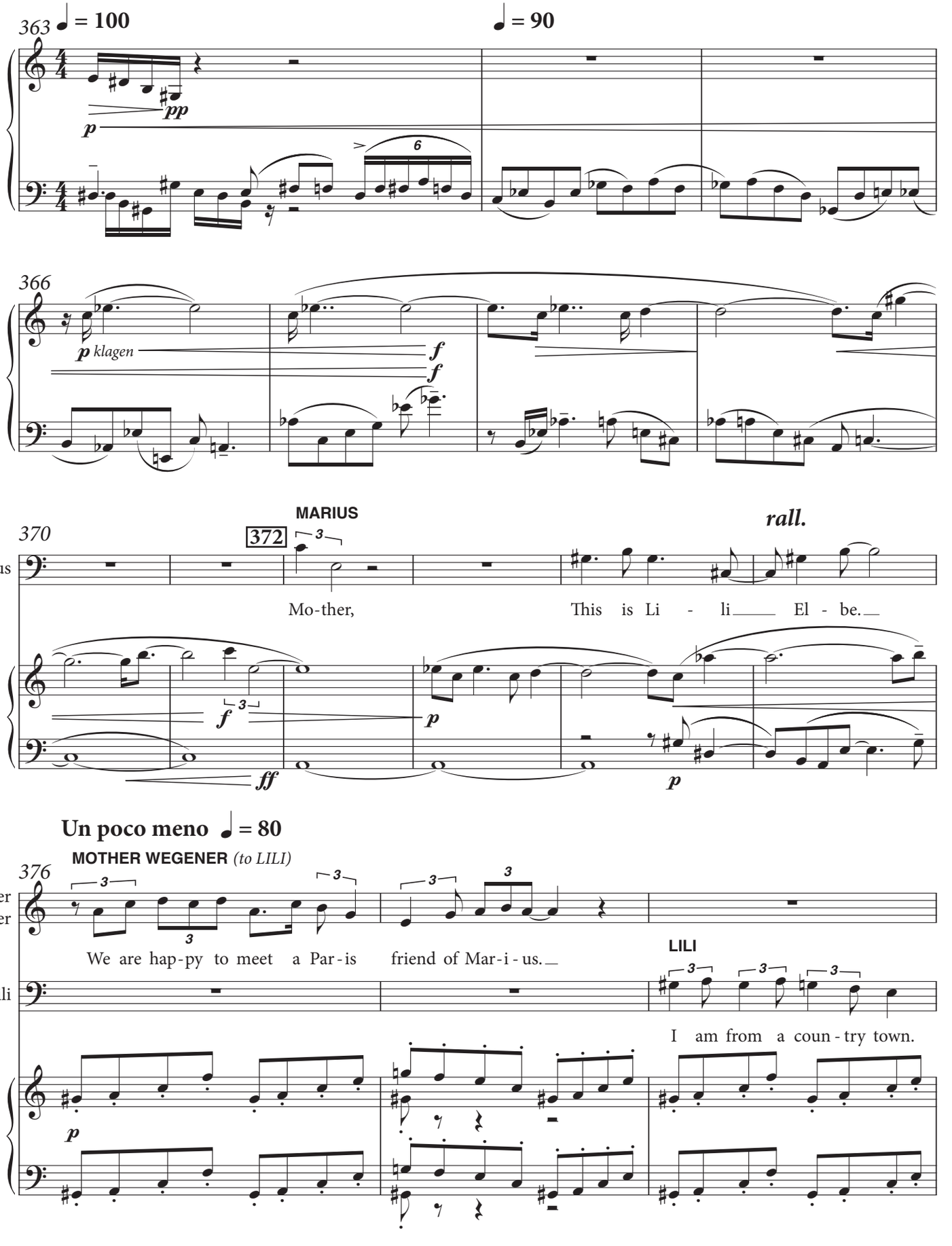


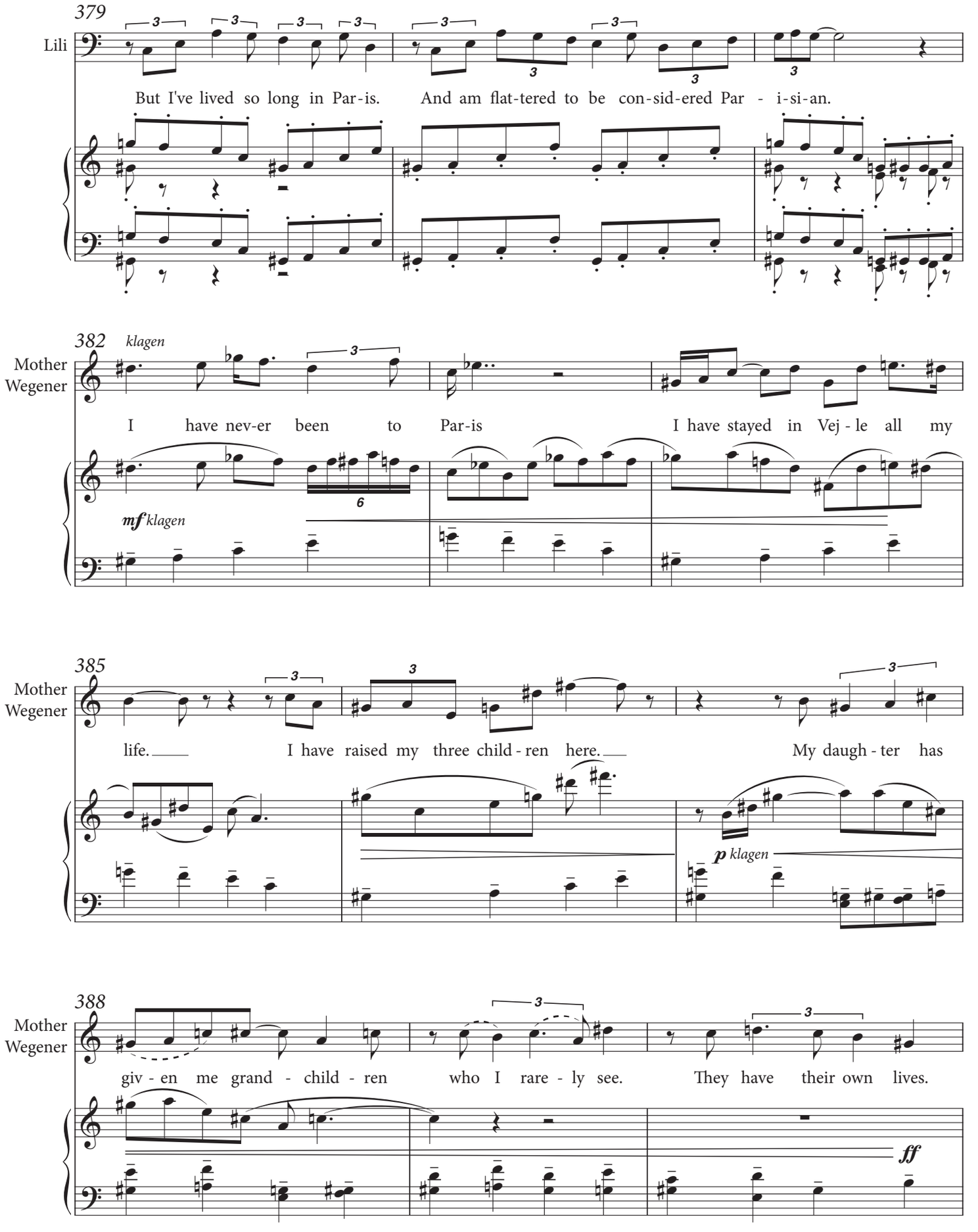


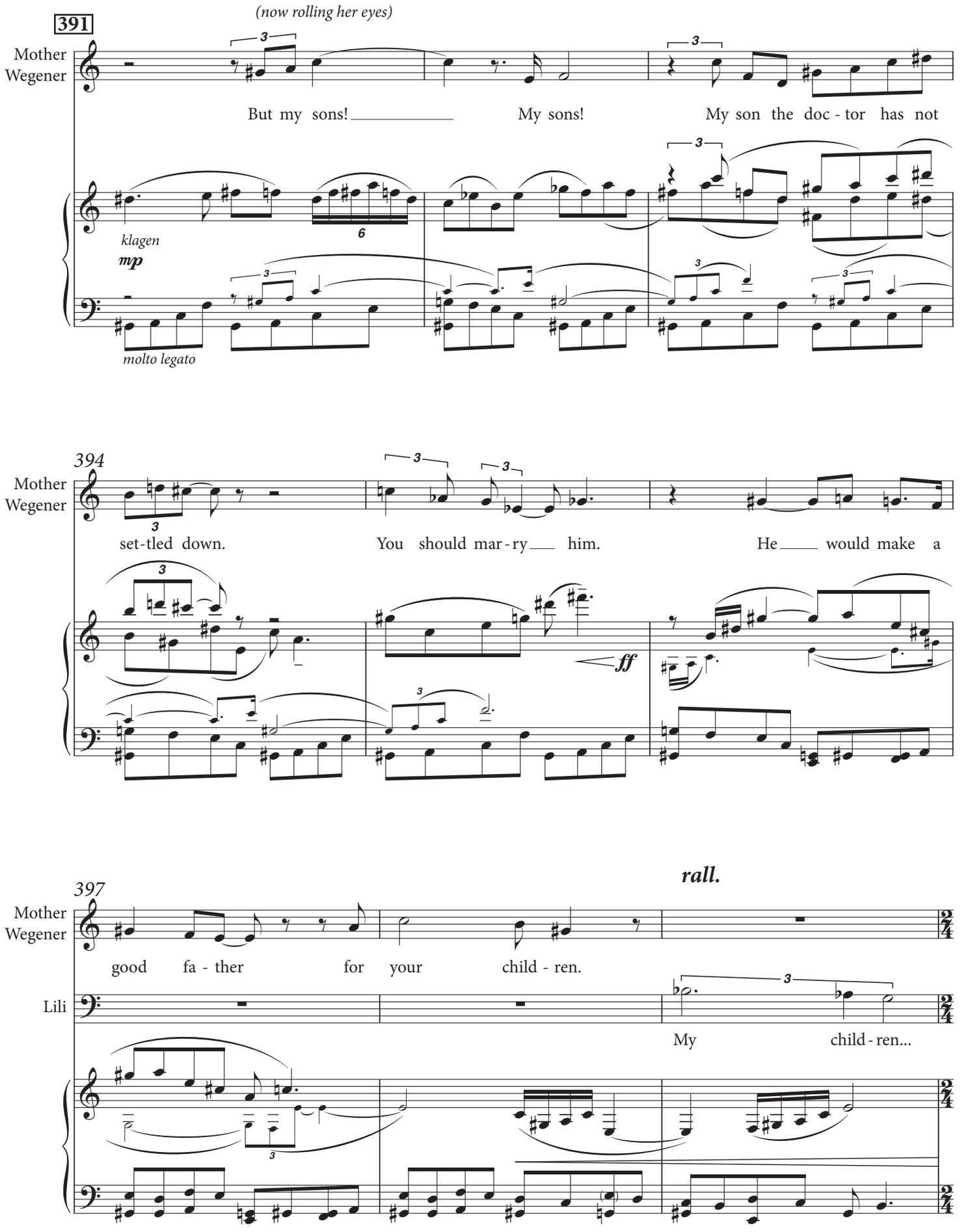

354
f
pp
f
357
f
pp
f
f
360
f
pp
f
f
f
pp
f
pp
pp

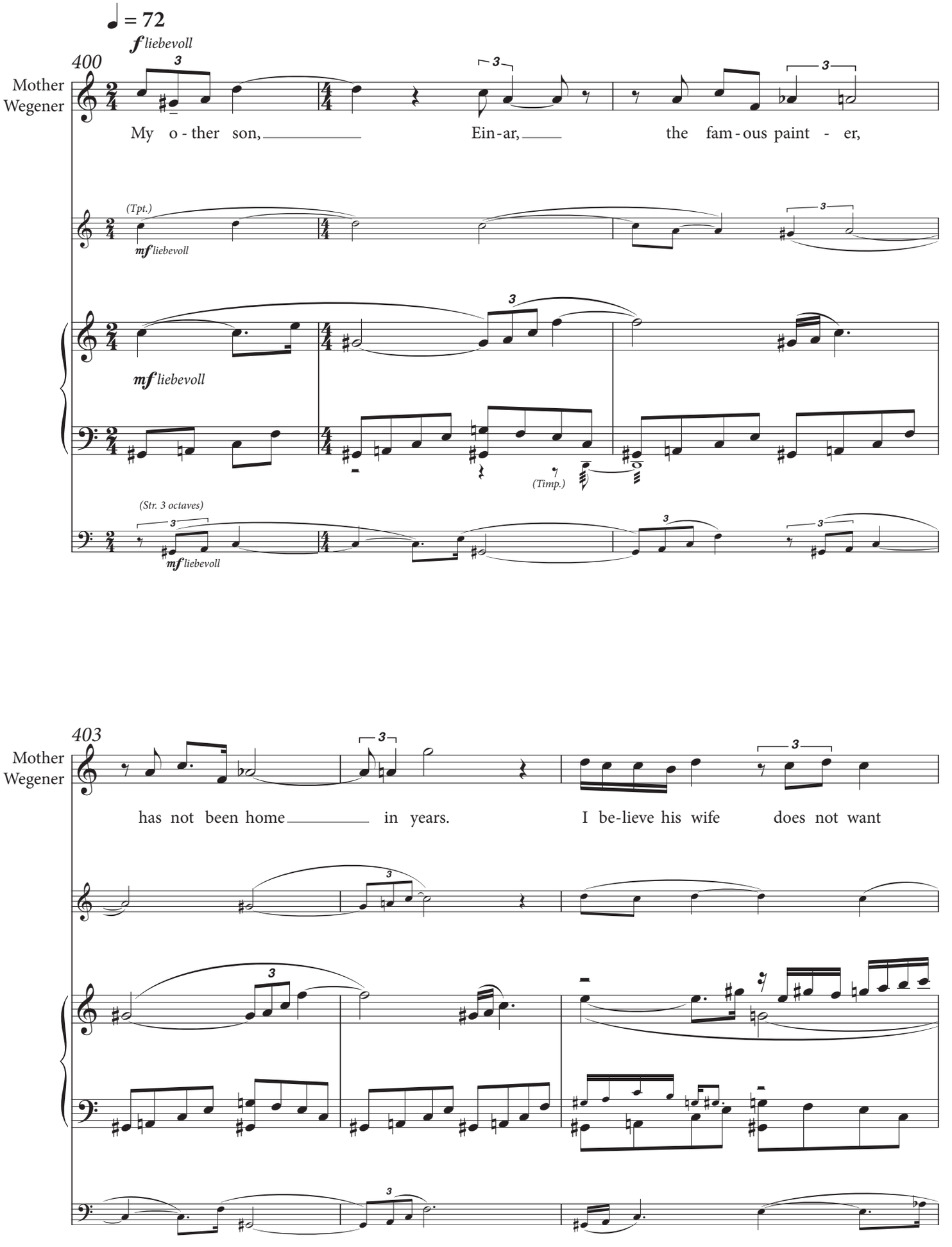
(After her official recognition as a woman, LILI goes to visit her family in Jutland. Marius brings her to their parents' house.)

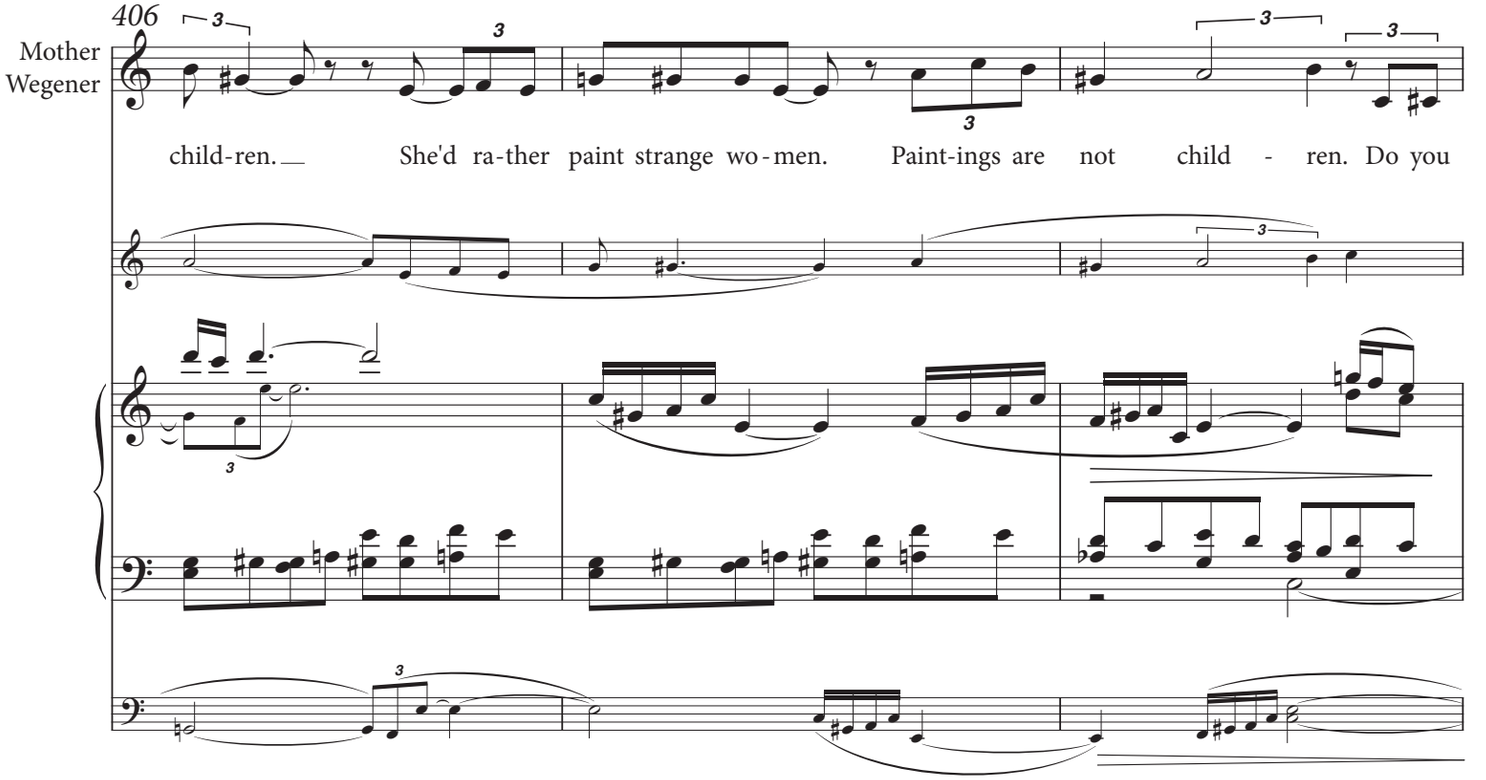
Scene 3. LILI'S MOTHER'S HOUSE IN VEJLE, JUTLAND

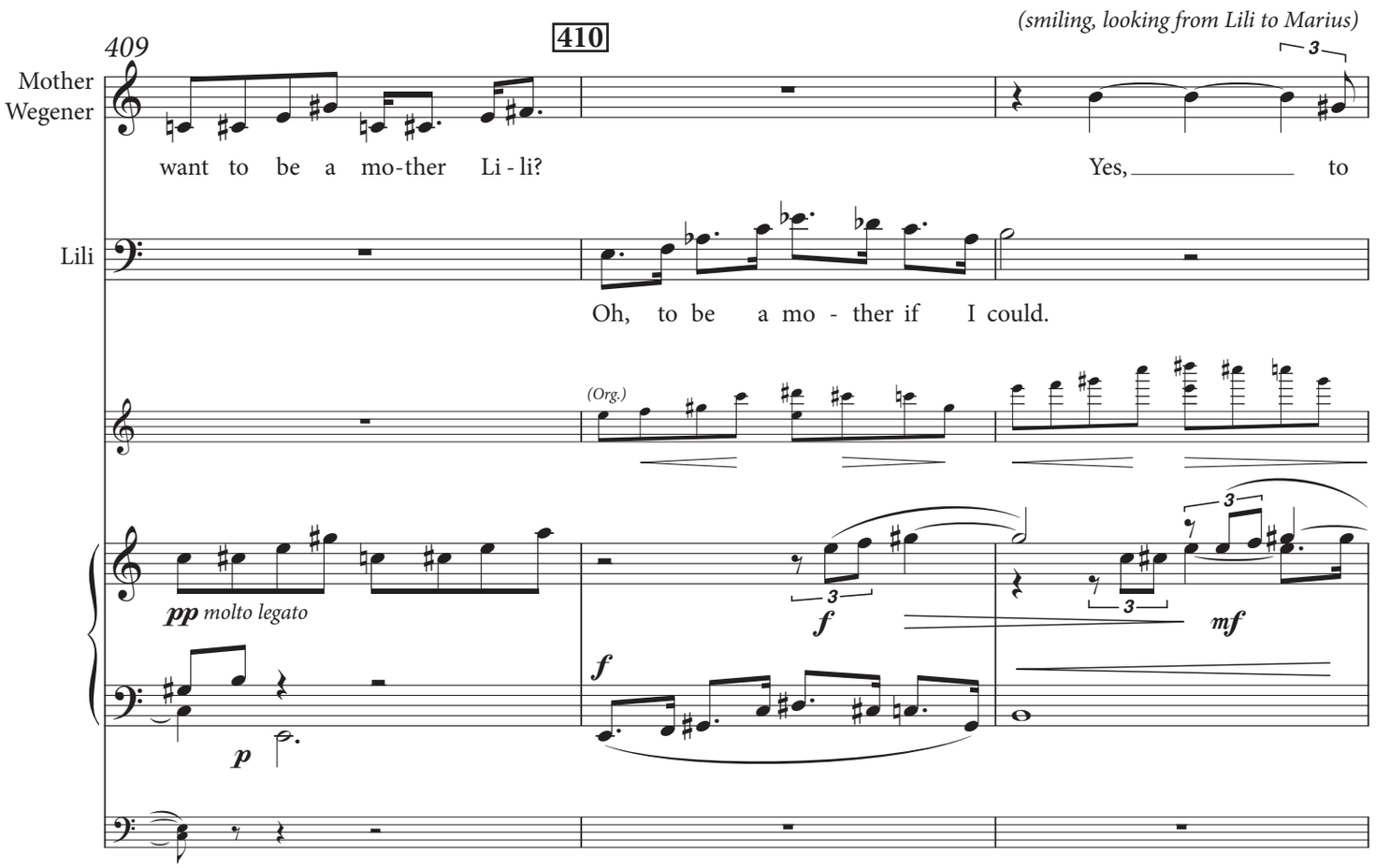


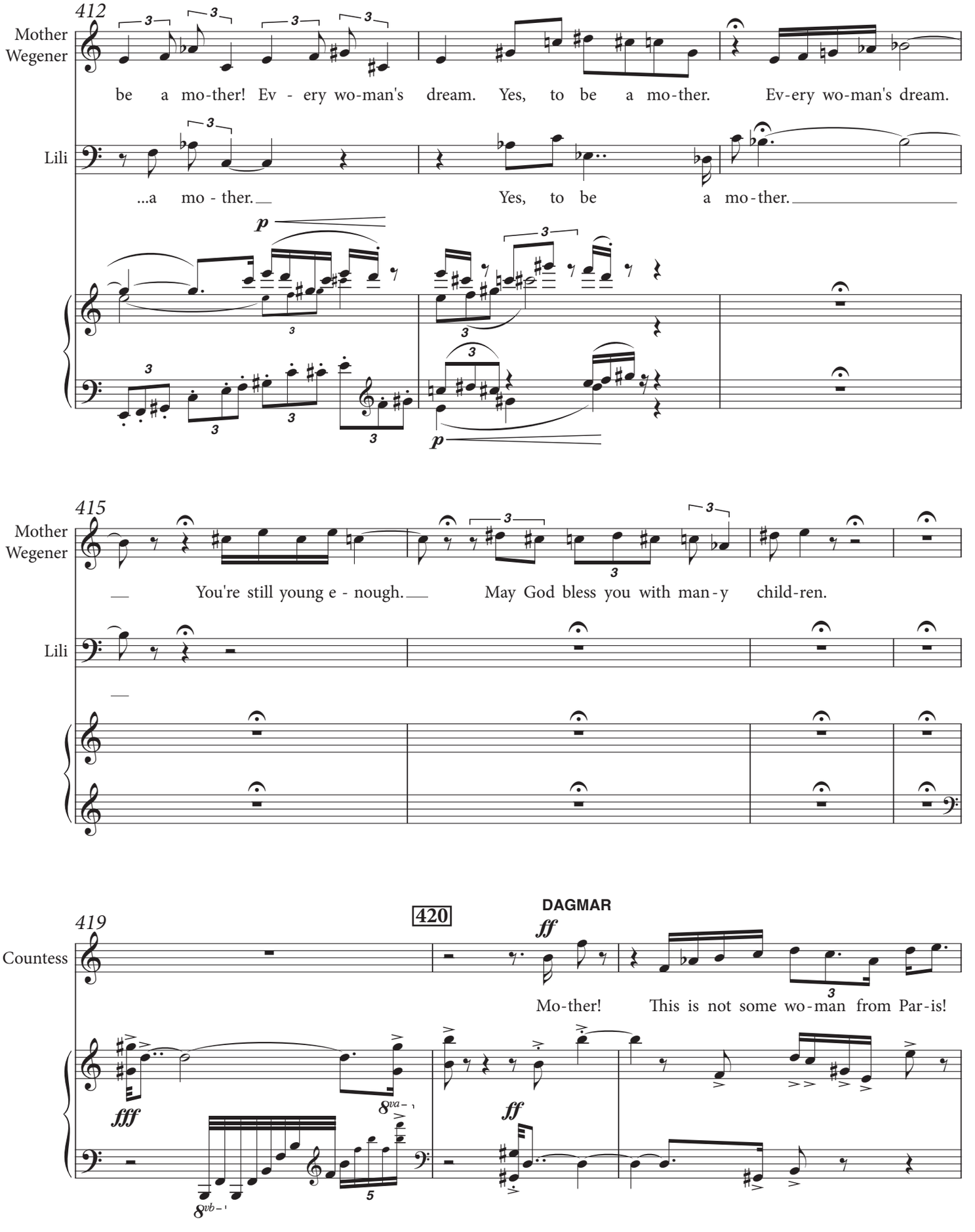

379
Lili
But I've lived so long in Par-is. And am flat-tered to be con-sid-ered Par - i-si-an.
382
klagen
Mother Wegener
I have nev-er been to Par-is I have stayed in Vej - le all my
mf klagen
385
Mother Wegener
life. I have raised my three child - ren here. My daugh - ter has
p klagen
388
Mother Wegener
giv - en me grand - child - ren who I rare - ly see. They have their own lives.
ff

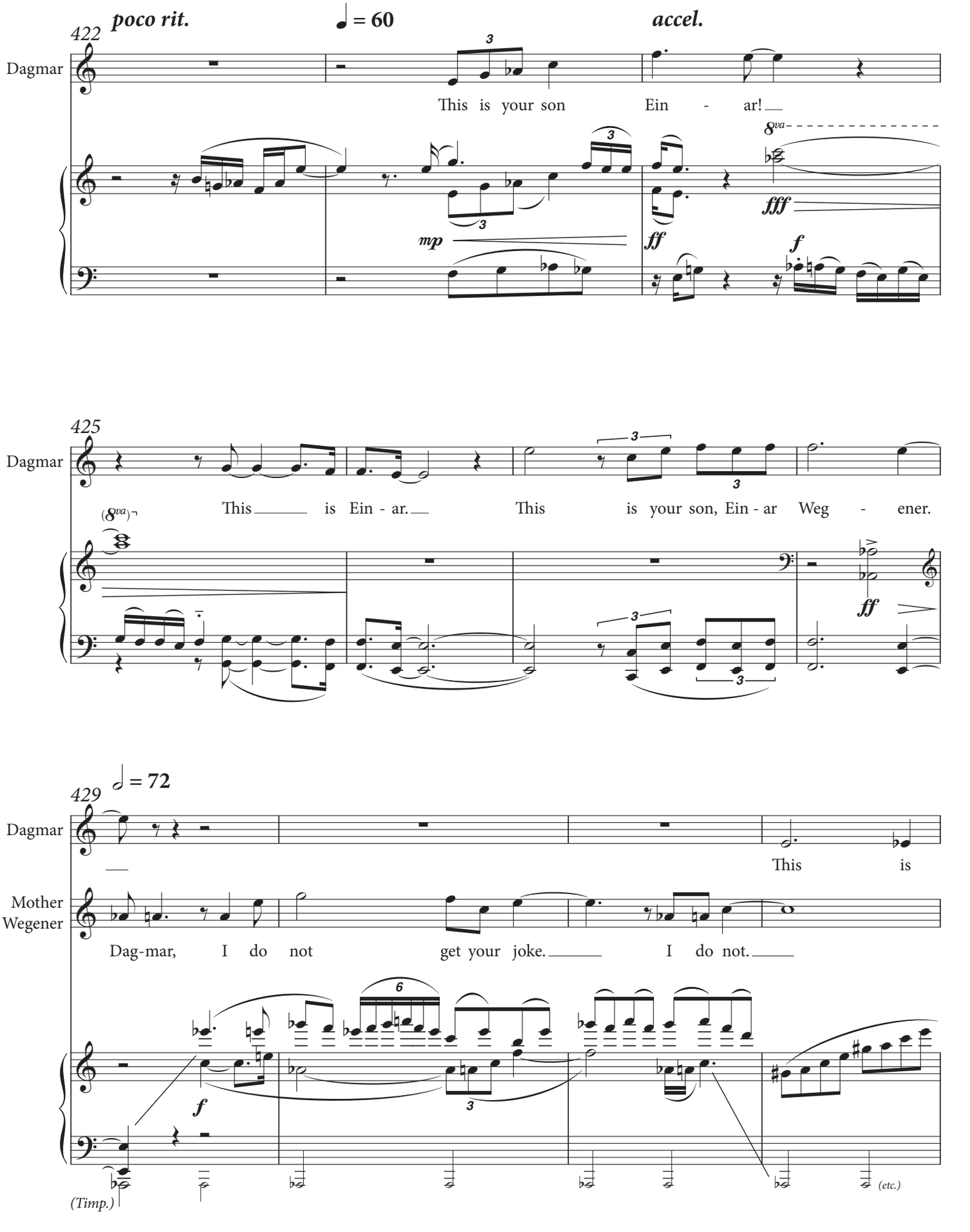

391
(now rolling her eyes)
Mother Wegener
But my sons! My sons! My son the doc - tor has not
klagen
mp
molto legato
394
Mother Wegener
set-tled down. You should mar-ry him. He would make a
ff
397
rall.
Mother Wegener
good fa - ther for your child - ren.
Lili
My child - ren...

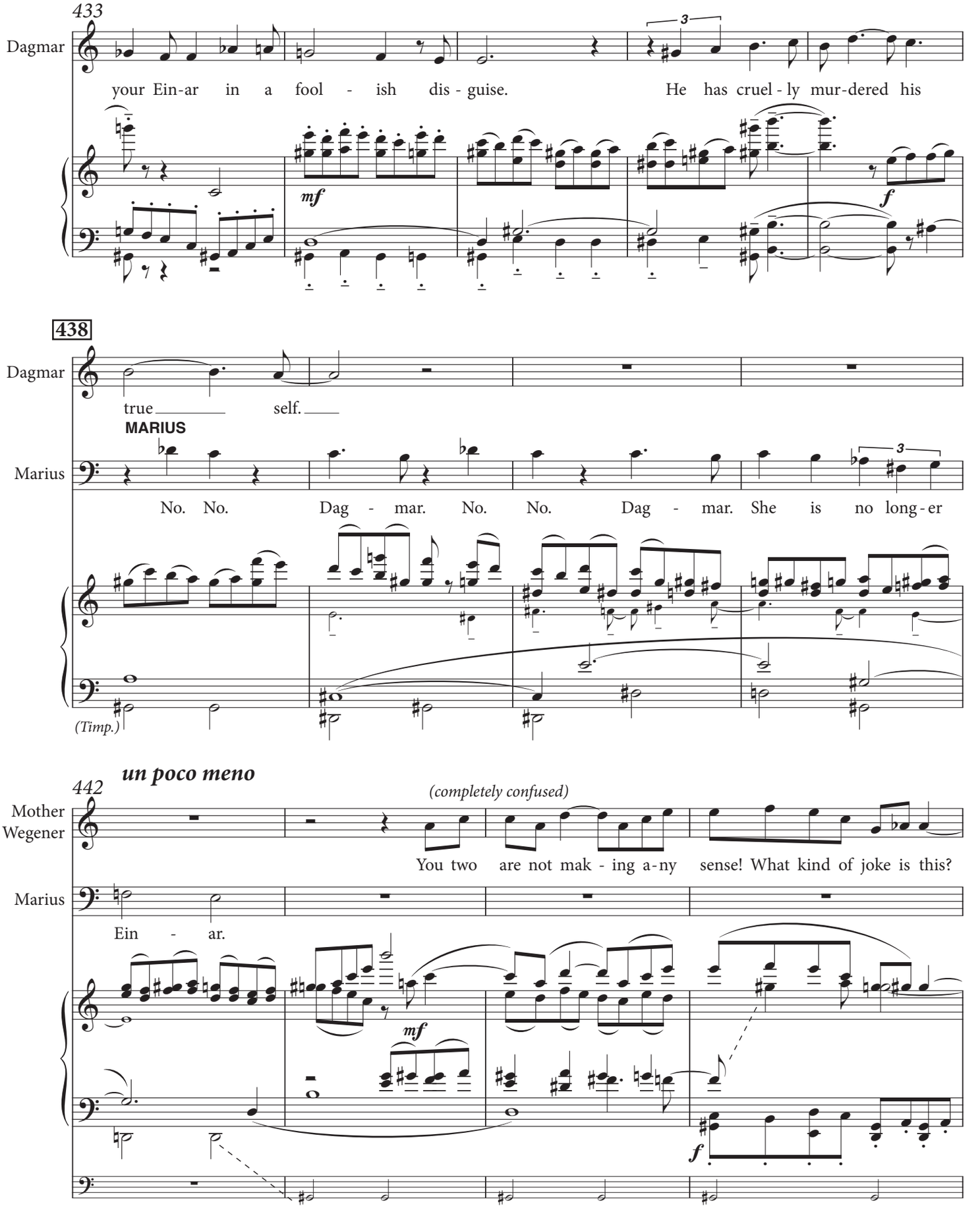

♩ = 72
f liebevoll
400
Mother
Wegener
My o - ther son, Ein - ar, the fam - ous paint - er,
(Tpt.)
mf liebevoll
mf liebevoll
(Timp.)
(Str. 3 octaves)
mf liebevoll
403
Mother
Wegener
has not been home in years. I be-lieve his wife does not want

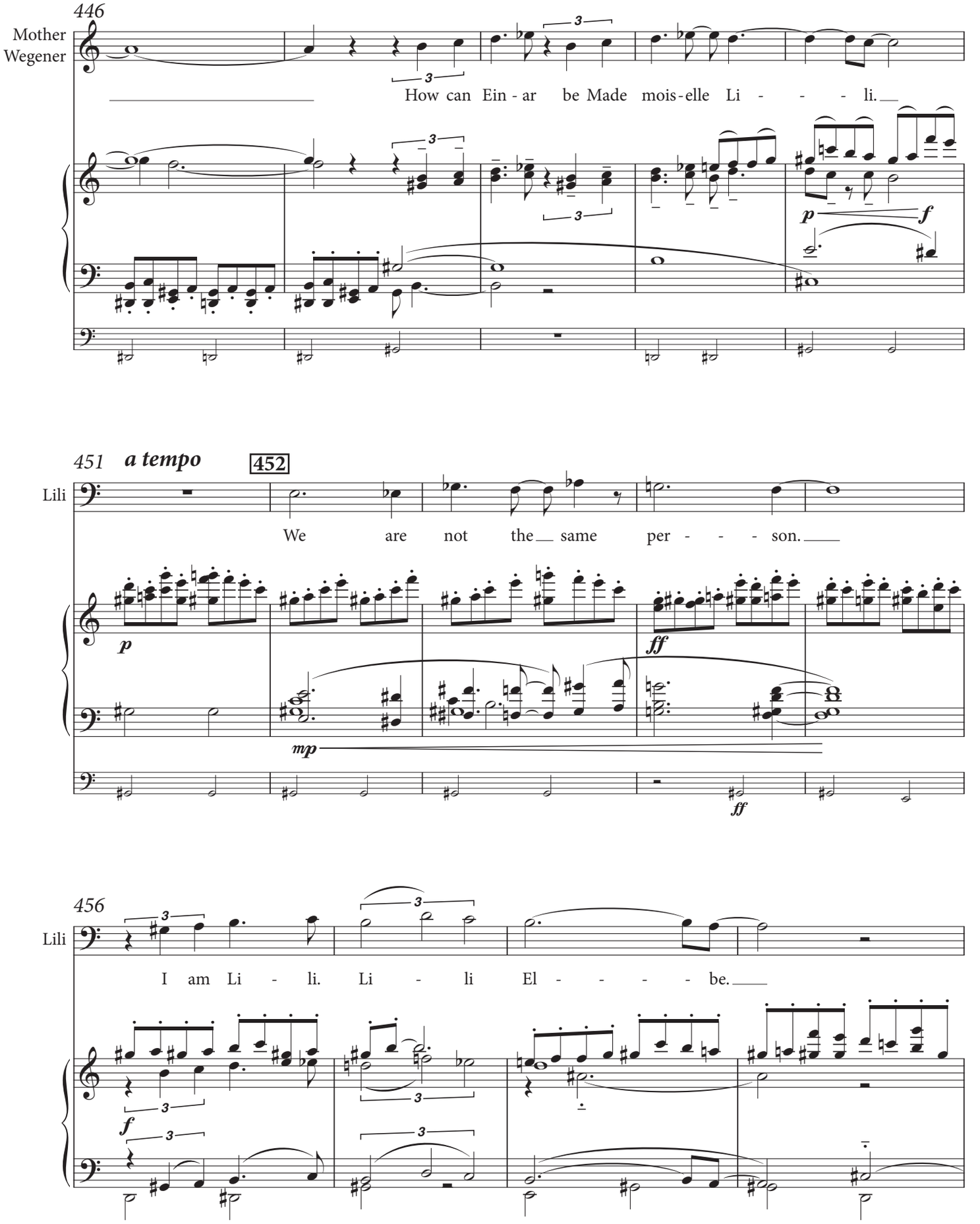

406
Mother Wegener
child-ren. She'd ra-ther paint strange wo-men. Paint-ings are not child - ren. Do you

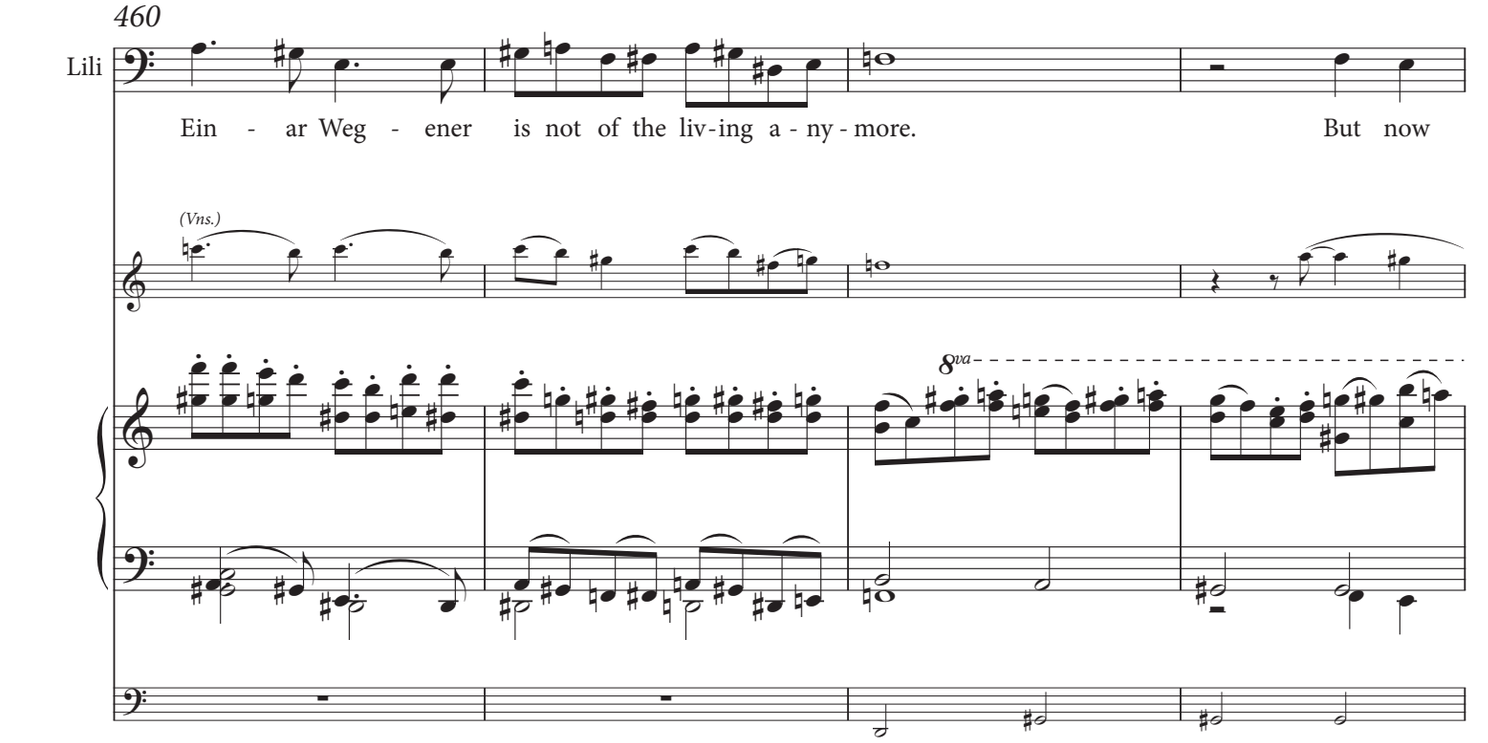

409
410
(smiling, looking from Lili to Marius)
Mother Wegener
want to be a mo-ther Li - li? Yes, to
Lili
Oh, to be a mo - ther if I could.
(Org.)
pp molto legato
p
f
f
mf

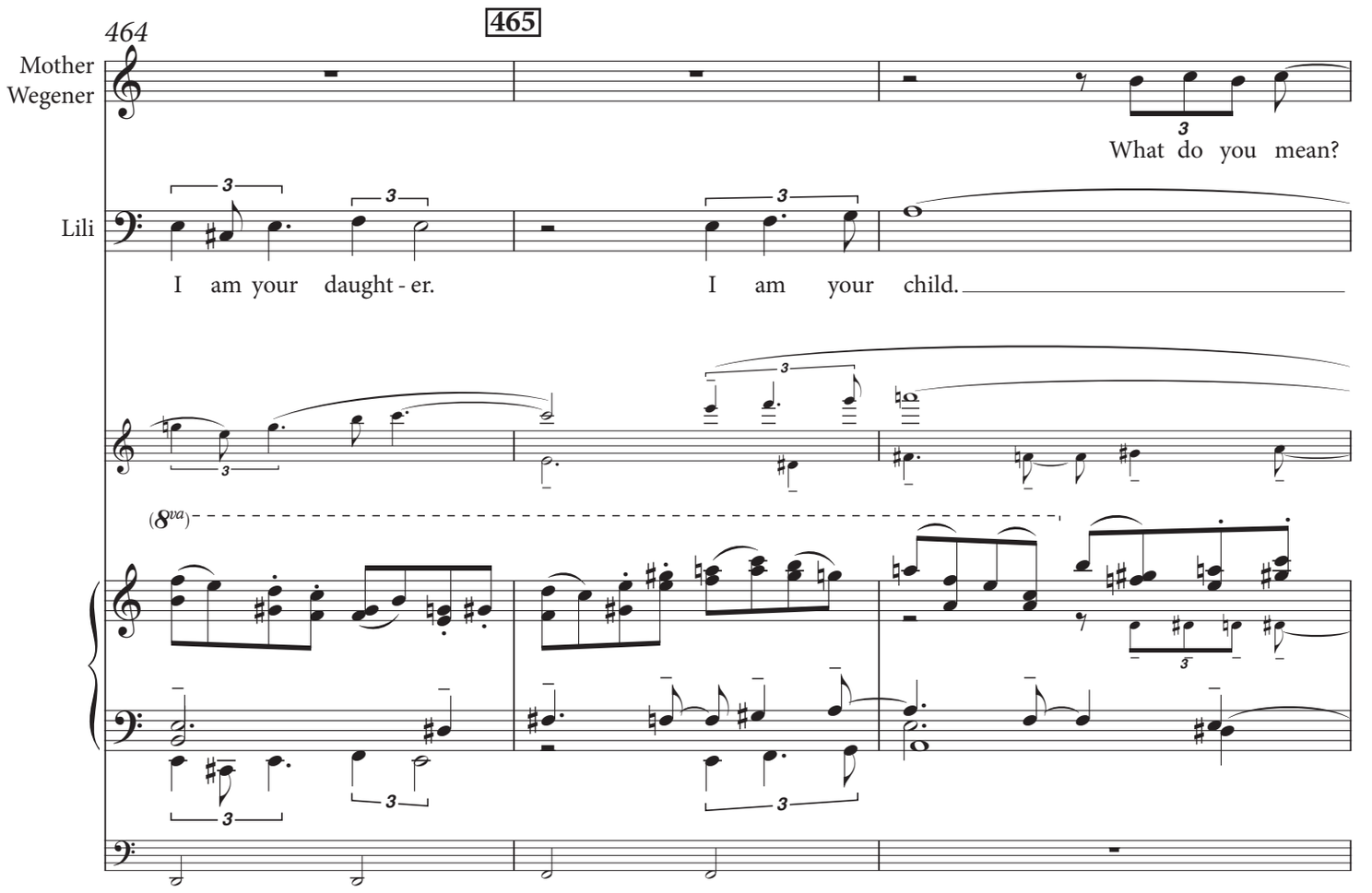

412
Mother Wegener
be a mo-ther! Ev - ery wo-man's dream. Yes, to be a mo-ther. Ev-ery wo-man's dream.
Lili
...a mo - ther. Yes, to be a mo-ther.
p
415
Mother Wegener
You're still young e - nough. May God bless you with man-y child-ren.
Lili
419
420
DAGMAR
Countess
ff
Mo-ther! This is not some wo-man from Par-is!
fff
ff
8va
8vb

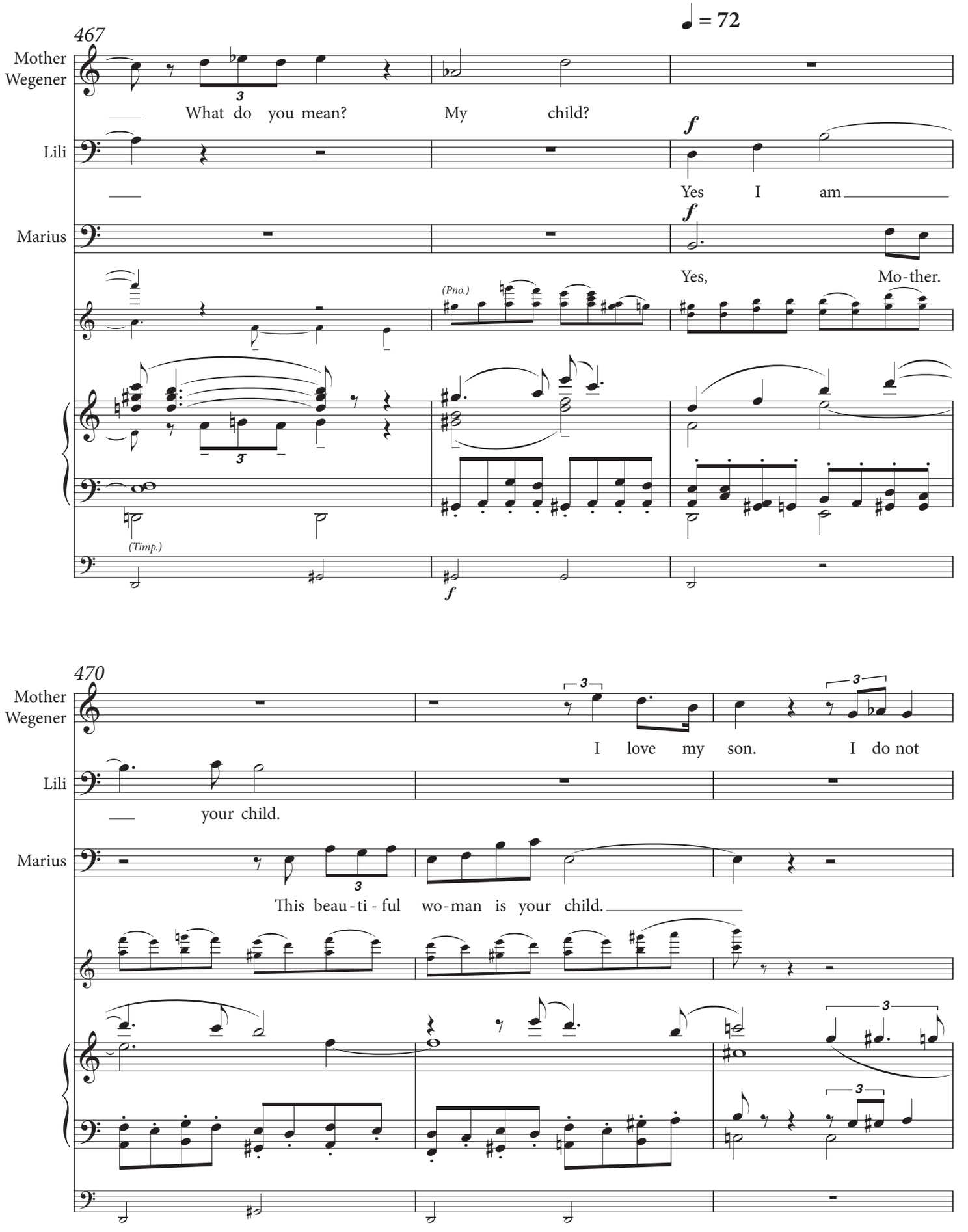

poco rit.
♩ = 60
accel.
422
Dagmar
This is your son Ein - ar!
8va
fff
mp
ff
f
425
Dagmar
This is Ein - ar. This is your son, Ein - ar Weg - ener.
(8va)
ff
♩ = 72
429
Dagmar
This is
Mother Wegener
Dag-mar, I do not get your joke. I do not.
f
(Timp.)
(etc.)

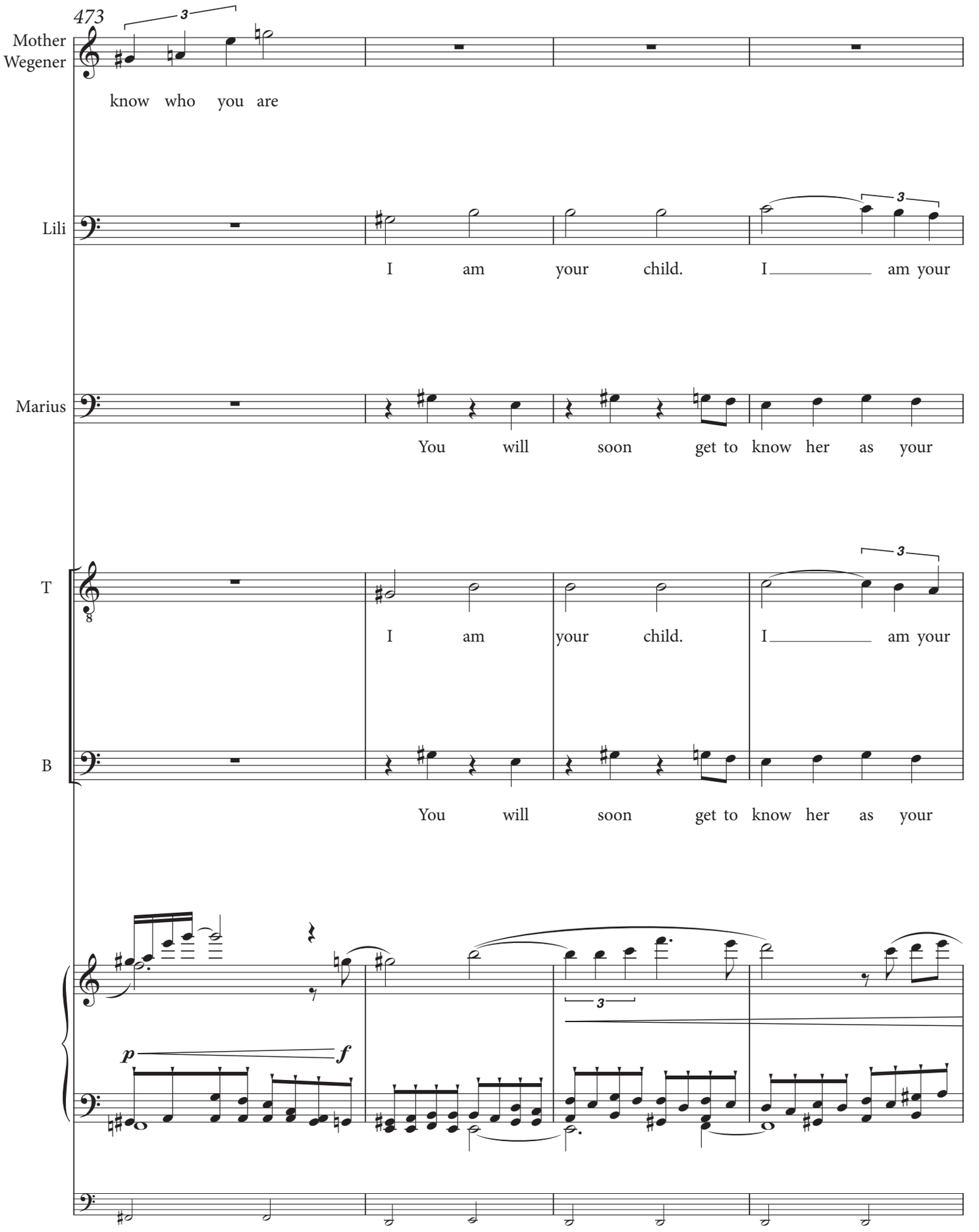

433
Dagmar
your Ein-ar in a fool - ish dis - guise. He has cruel - ly mur-dered his
mf
f
438
Dagmar
true self.
MARIUS
Marius
No. No. Dag - mar. No. No. Dag - mar. She is no long - er
(Timp.)
un poco meno
442
(completely confused)
Mother Wegener
You two are not mak - ing a - ny sense! What kind of joke is this?
Marius
Ein - ar.
mf
f

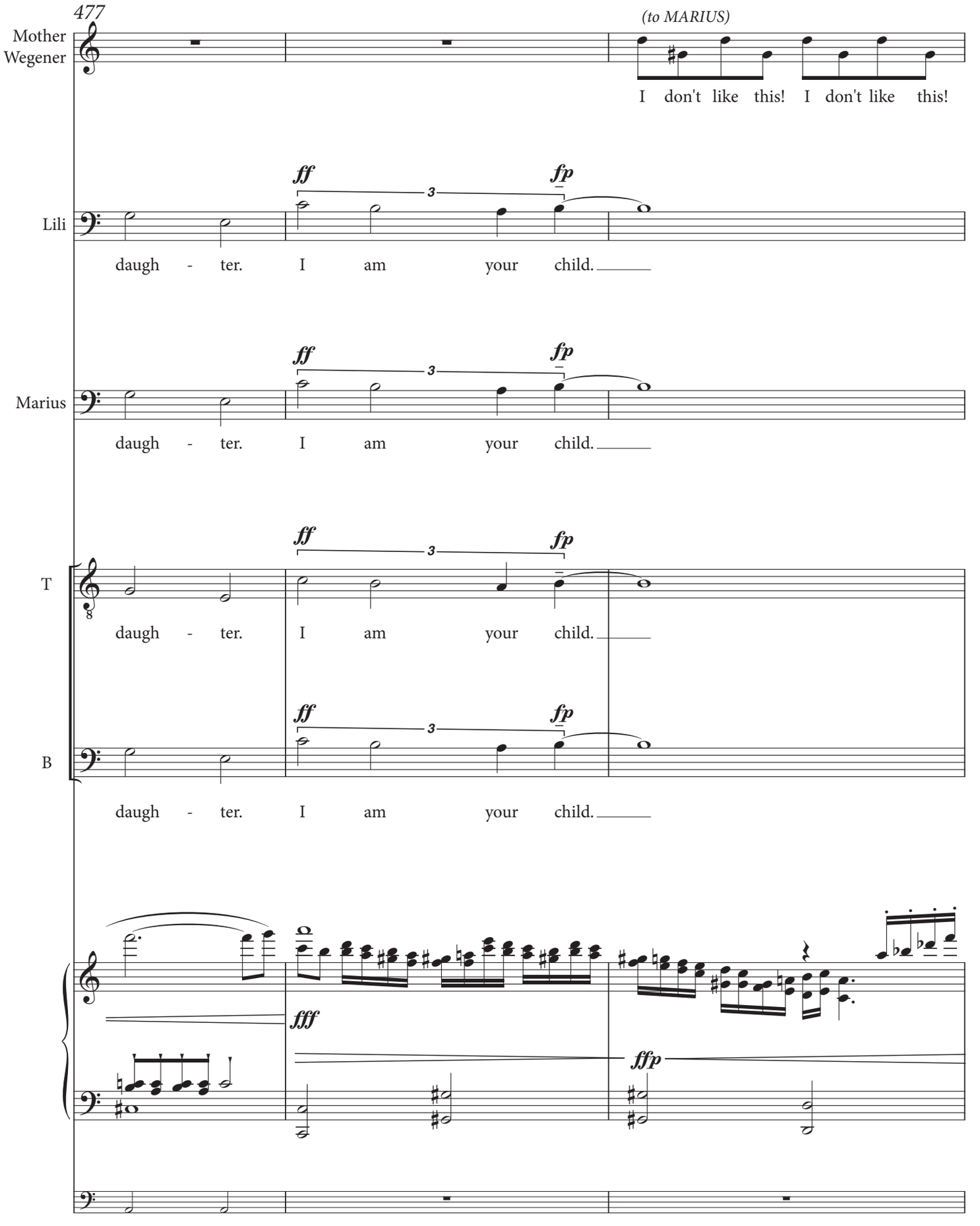

446
Mother Wegener
How can Ein - ar be Made mois - elle Li - - - - li.
p
f
451
a tempo
452
Lili
We are not the same per - - - - son.
p
mp
ff
ff
456
Lili
I am Li - li. Li - li El - - - - - be.
f

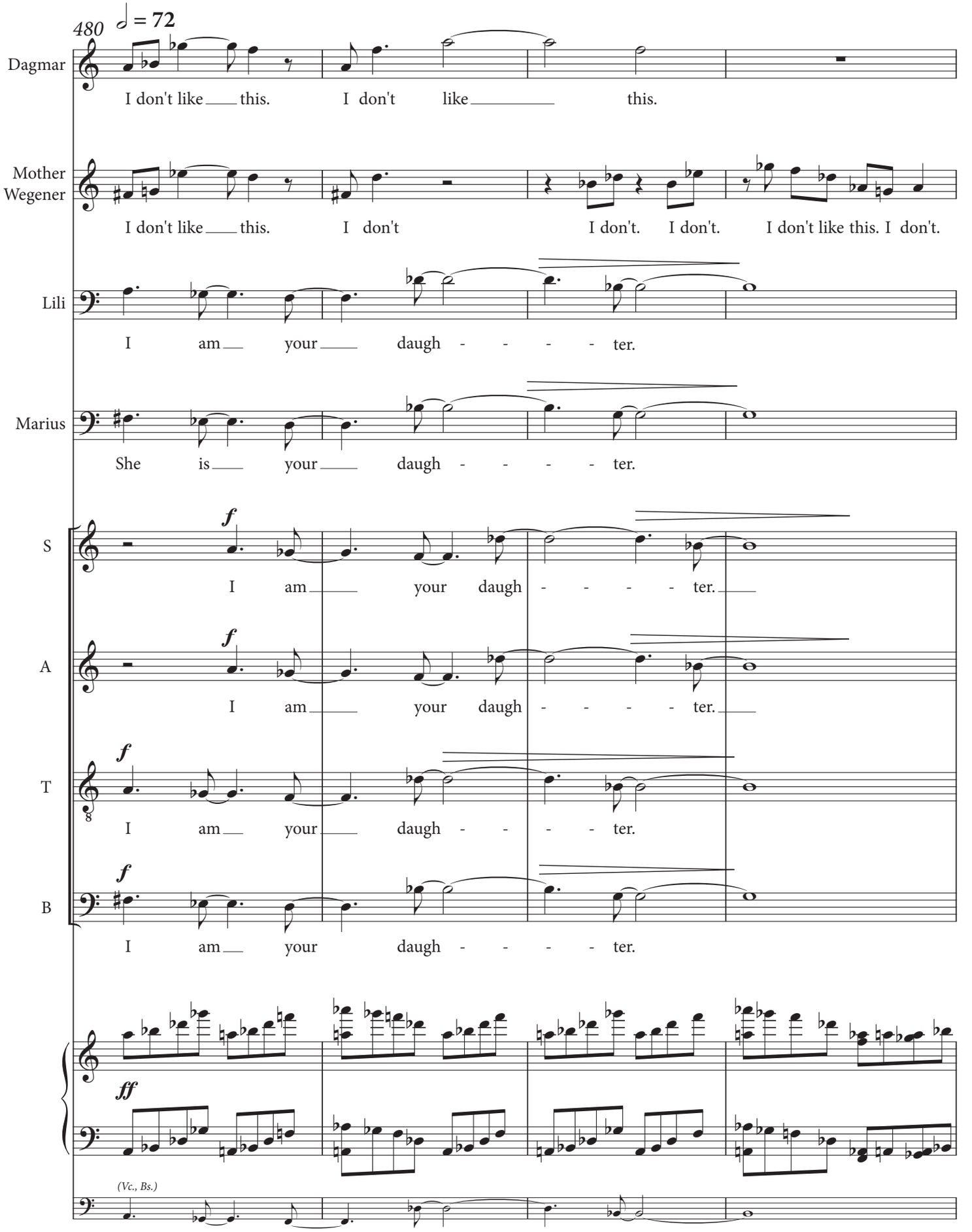

460
Lili
Ein - ar Weg - ener is not of the liv-ing a - ny - more. But now
(Vns.)
8va

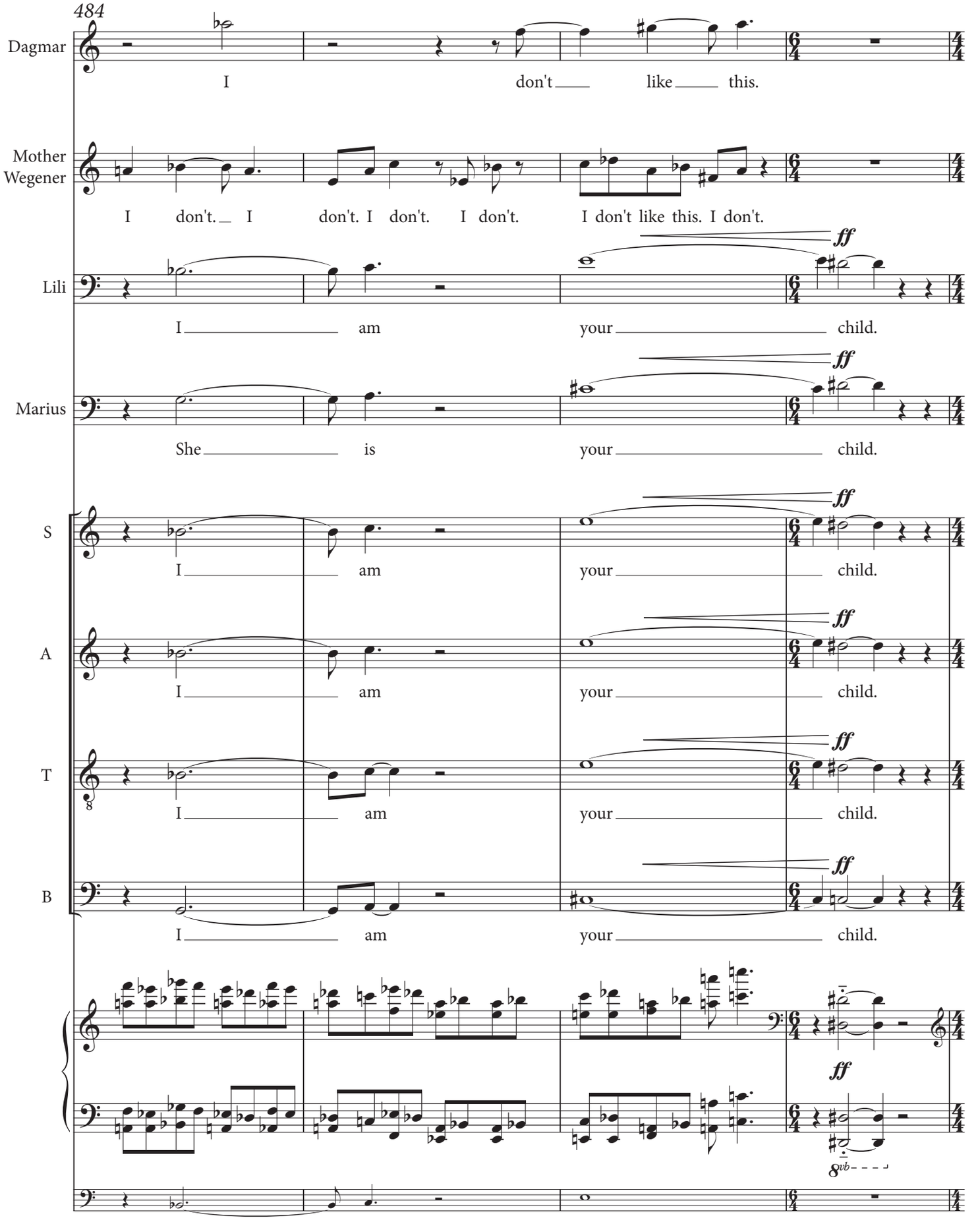

464
465
Mother Wegener
What do you mean?
Lili
I am your daught - er. I am your child.
(8va)

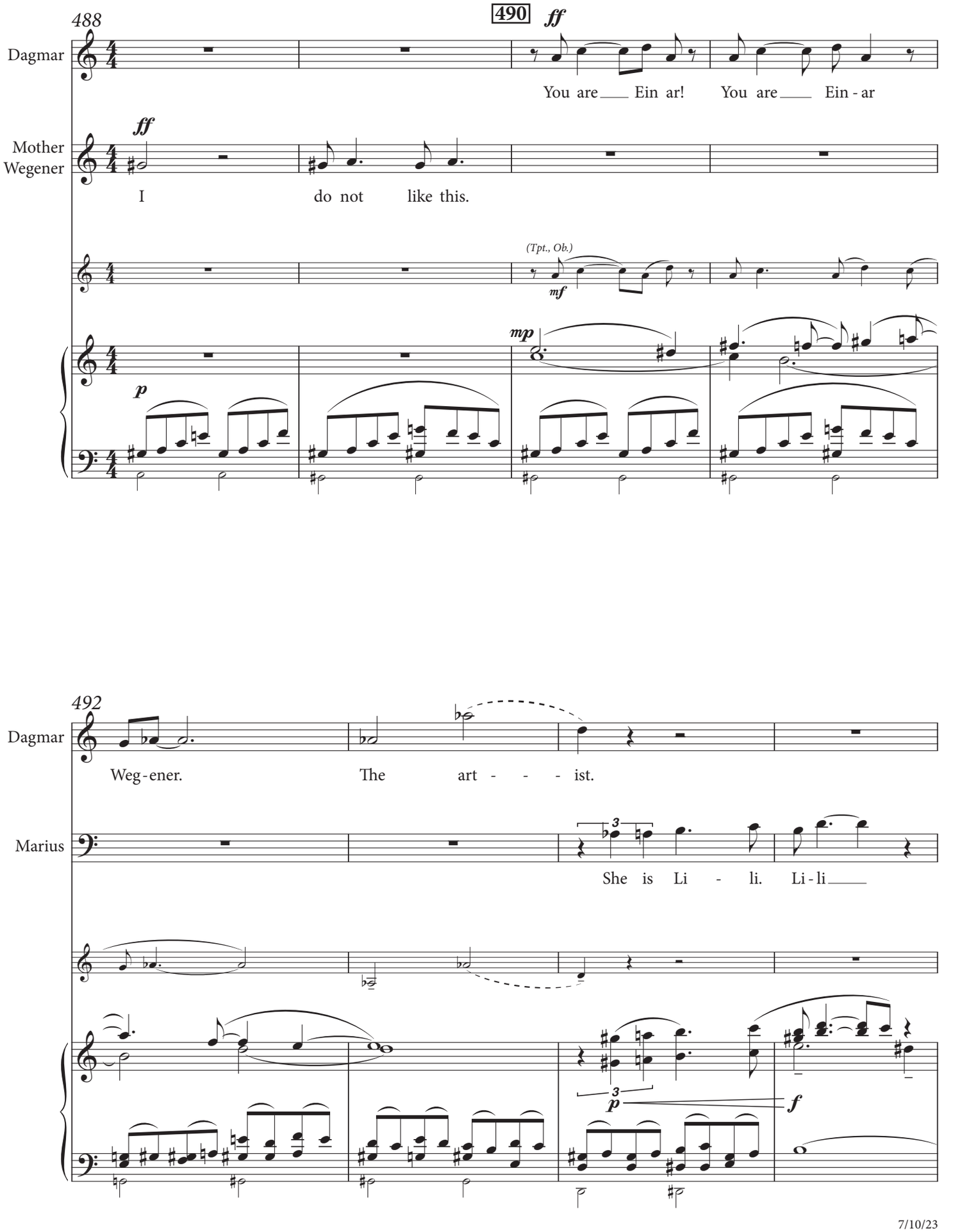

467
♩ = 72
Mother Wegener
What do you mean?
My child?
Lili
Yes I am
Marius
Yes, Mo-ther.
(Pno.)
(Timp.)
470
Mother Wegener
I love my son. I do not
Lili
your child.
Marius
This beau-ti-ful wo-man is your child.

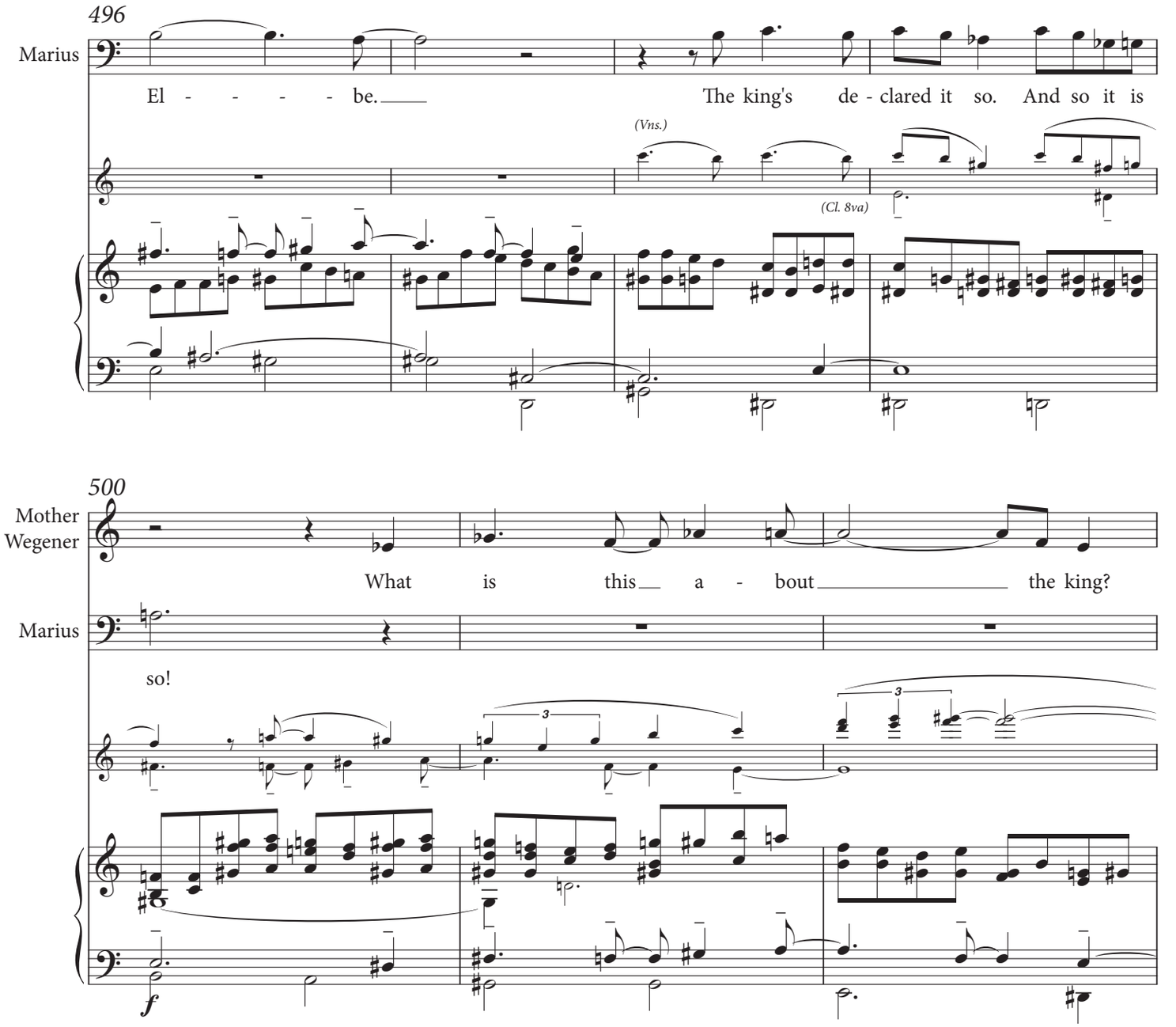

473
Mother Wegener
know who you are
Lili
I am your child. I am your
Marius
You will soon get to know her as your
T
I am your child. I am your
B
You will soon get to know her as your
p
f

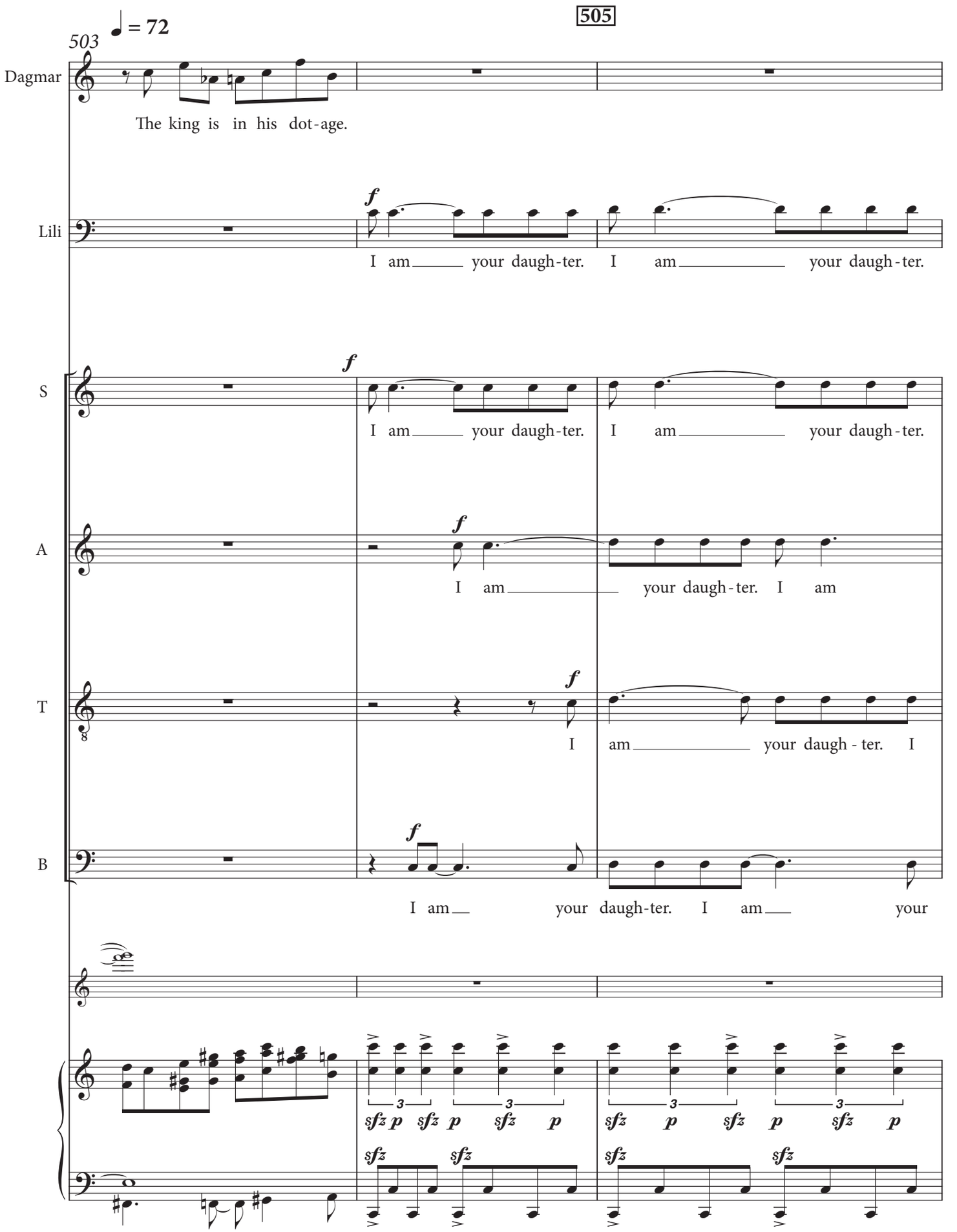

477
Mother Wegener
(to MARIUS)
I don't like this! I don't like this!
Lili
ff
3
fp
daugh - ter. I am your child.
Marius
daugh - ter. I am your child.
T
daugh - ter. I am your child.
B
daugh - ter. I am your child.
fff
ffp

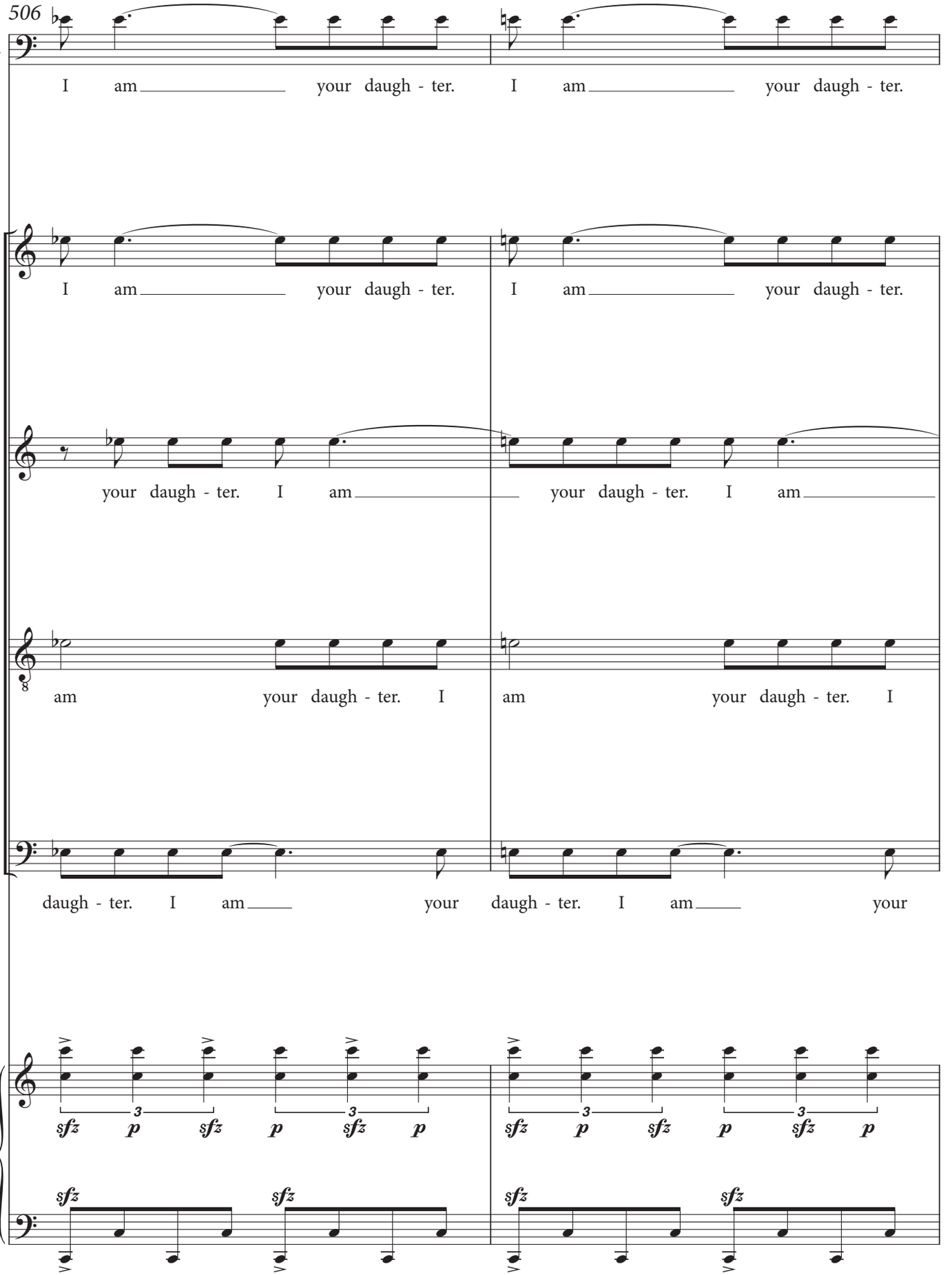

480
♩ = 72
Dagmar
I don't like this. I don't like this.
Mother Wegener
I don't like this. I don't I don't. I don't. I don't like this. I don't.
Lili
I am your daugh - - - - ter.
Marius
She is your daugh - - - - ter.
S
f
I am your daugh - - - - ter.
A
f
I am your daugh - - - - ter.
T
f
I am your daugh - - - - ter.
B
f
I am your daugh - - - - ter.
ff
(Vc., Bs.)

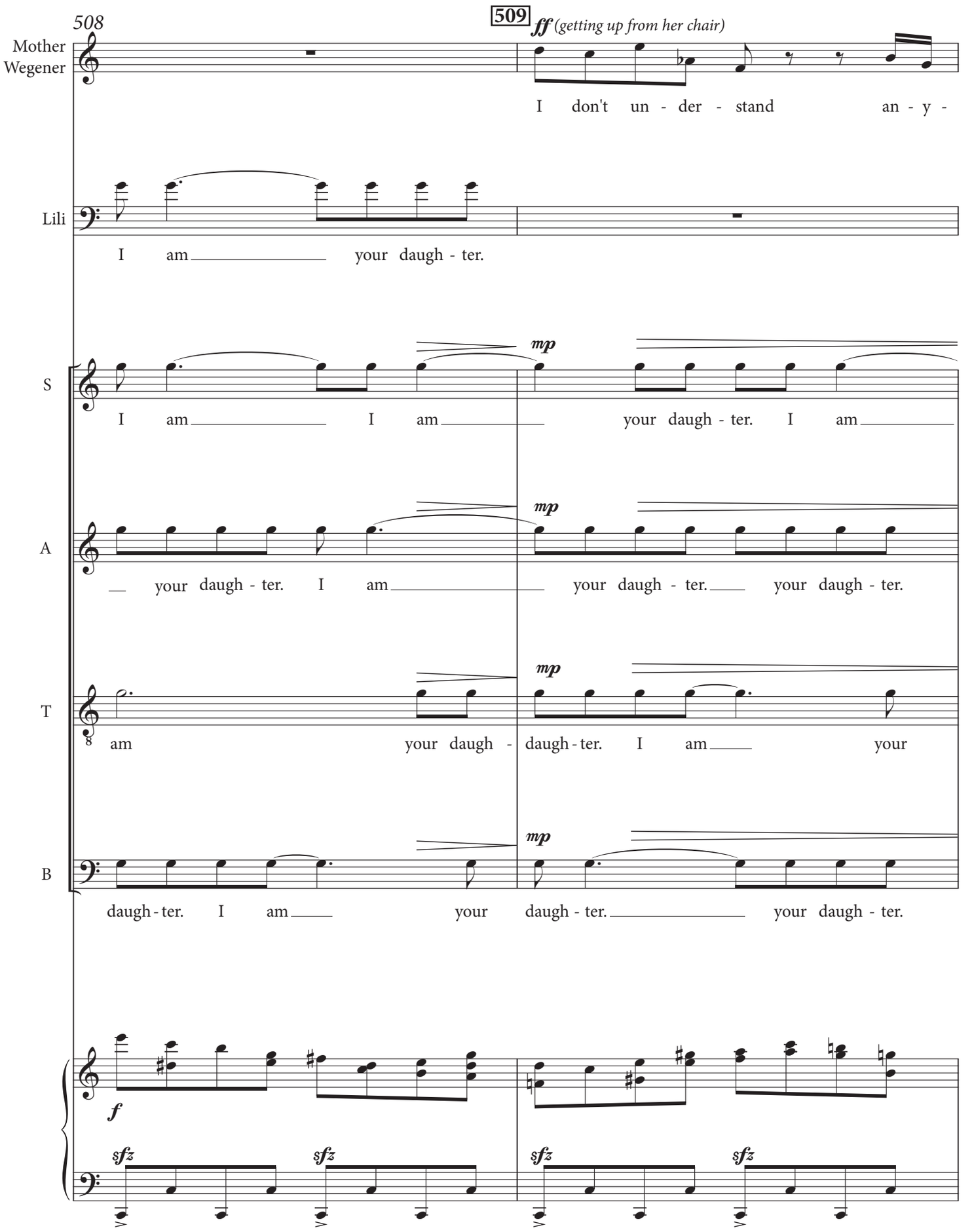

484
Dagmar
I don't like this.
Mother Wegener
I don't. I don't. I don't. I don't. I don't like this. I don't.
Lili
I am your child.
Marius
She is your child.
S
I am your child.
A
I am your child.
T
I am your child.
B
I am your child.
ff

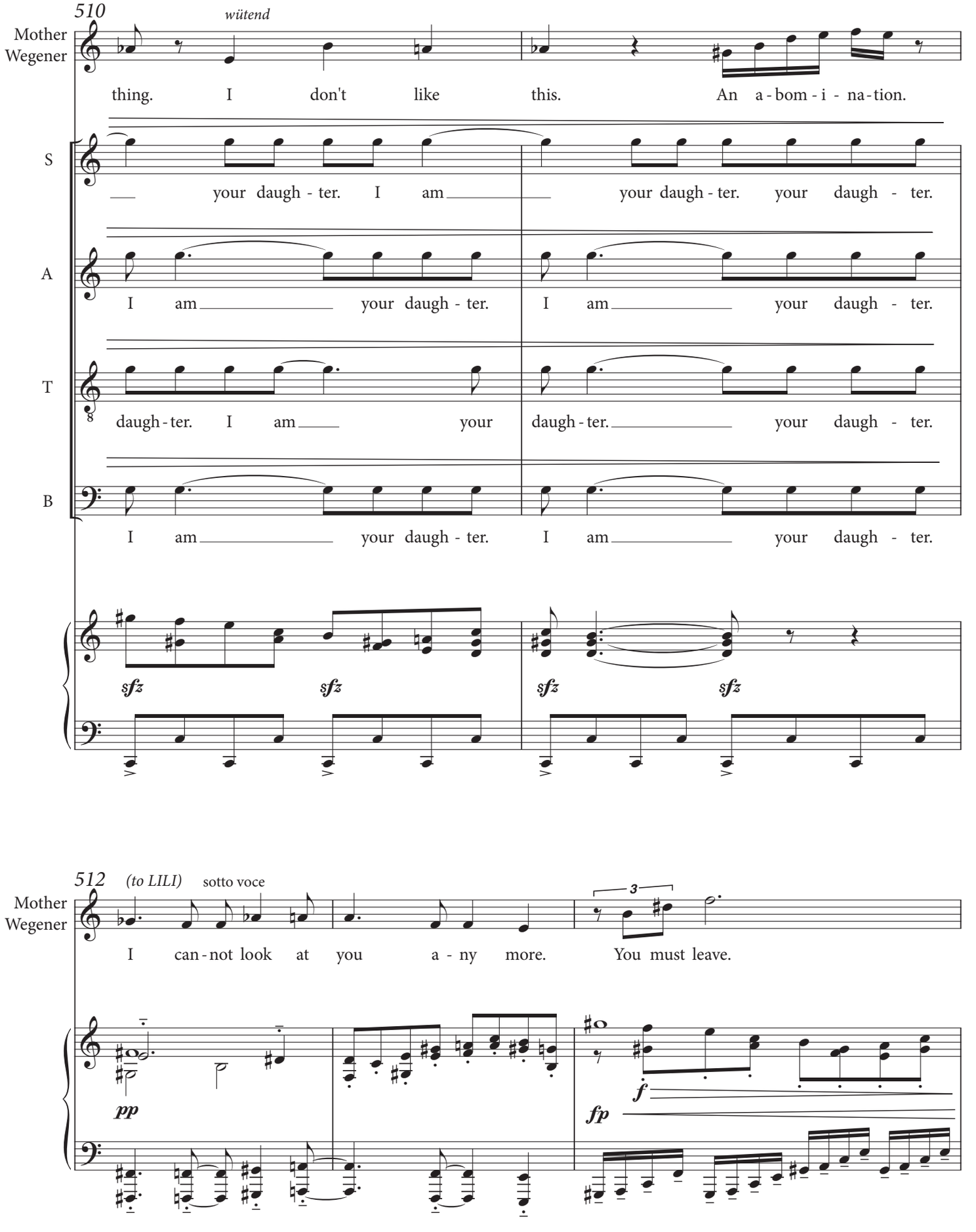

488
490
ff
Dagmar
You are Ein ar! You are Ein - ar
ff
Mother Wegener
I do not like this.
(Tpt., Ob.)
mf
mp
p
492
Dagmar
Weg - ener. The art - - - ist.
Marius
She is Li - li. Li - li
3
p
f

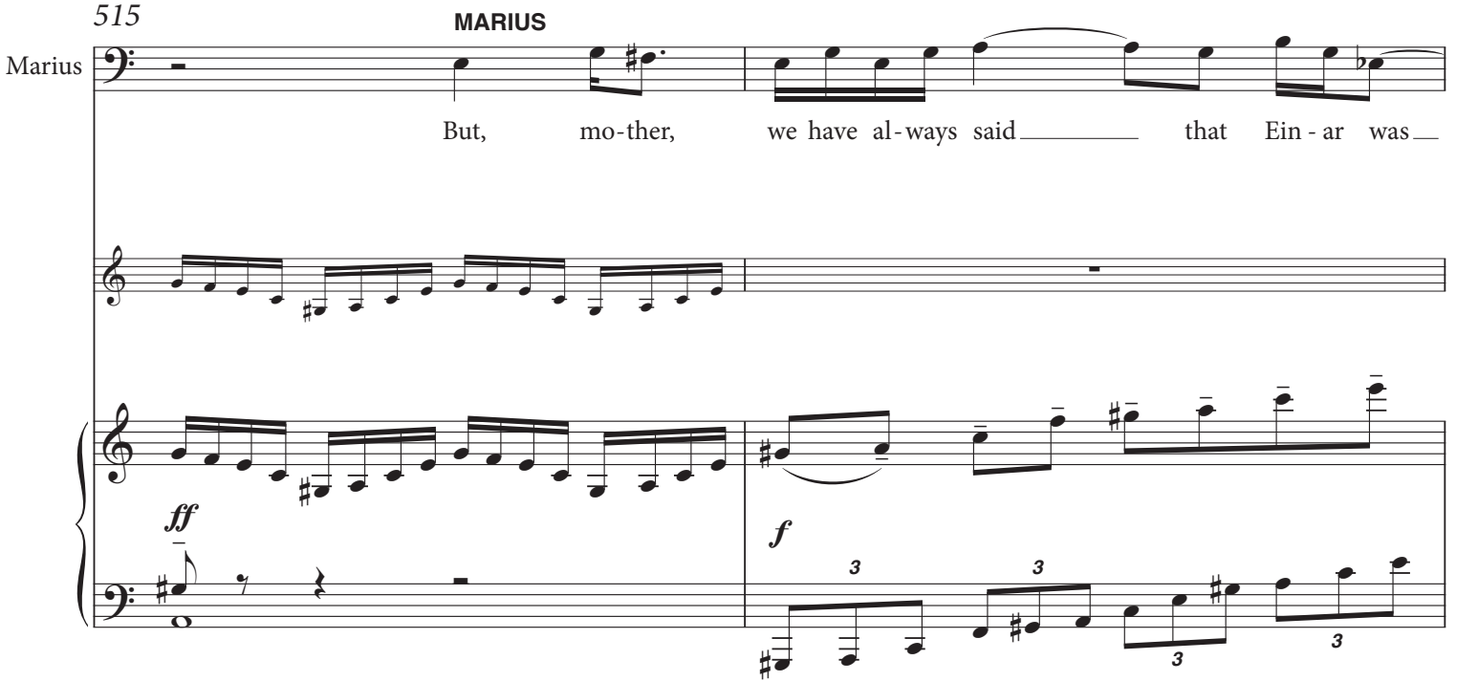

496
Marius
El - - - - - be.
The king's de - clared it so. And so it is
(Vns.)
(Cl. 8va)
500
Mother Wegener
What is this a - bout the king?
Marius
so!
3
3
f

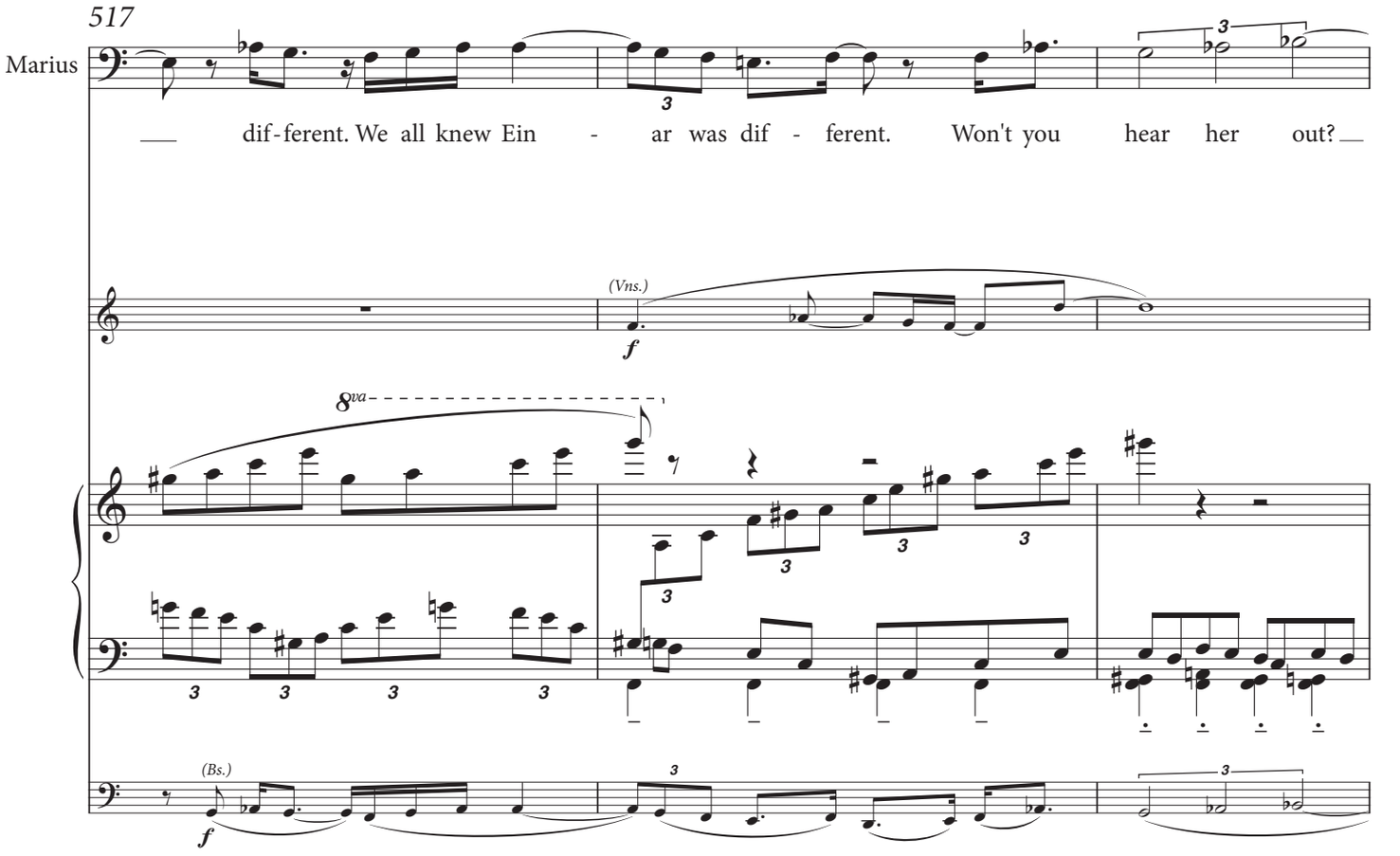

505
503
♩ = 72
Dagmar
The king is in his dot-age.
Lili
I am your daugh-ter. I am your daugh-ter.
S
I am your daugh-ter. I am your daugh-ter.
A
I am your daugh-ter. I am
T
I am your daugh-ter. I
B
I am your daugh-ter. I am your

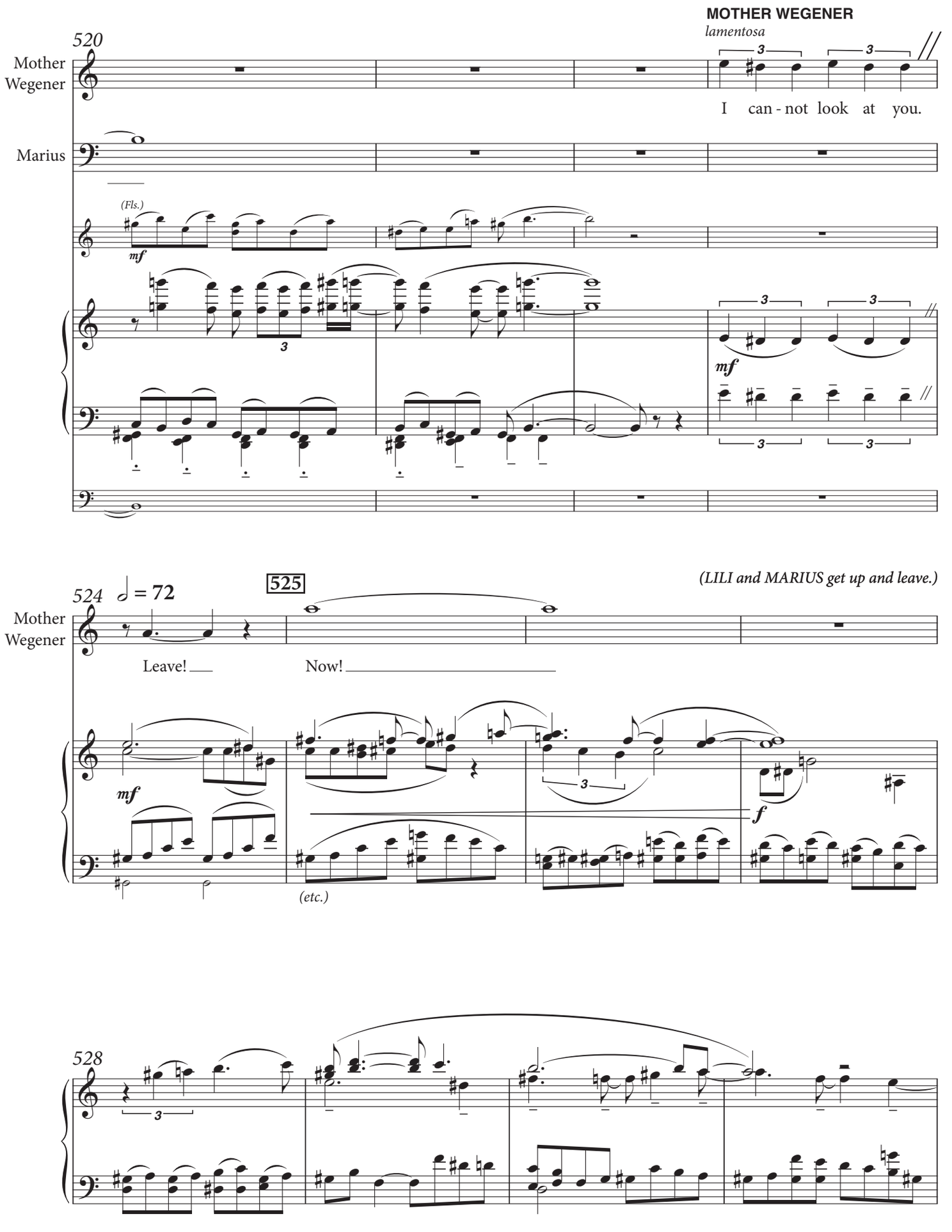

506
Lili
I am your daugh - ter. I am your daugh - ter.
S
I am your daugh - ter. I am your daugh - ter.
A
your daugh - ter. I am your daugh - ter. I am
T
am your daugh - ter. I am your daugh - ter. I
B
daugh - ter. I am your daugh - ter. I am your
sfz p sfz p sfz p sfz p sfz p sfz p
sfz sfz sfz sfz

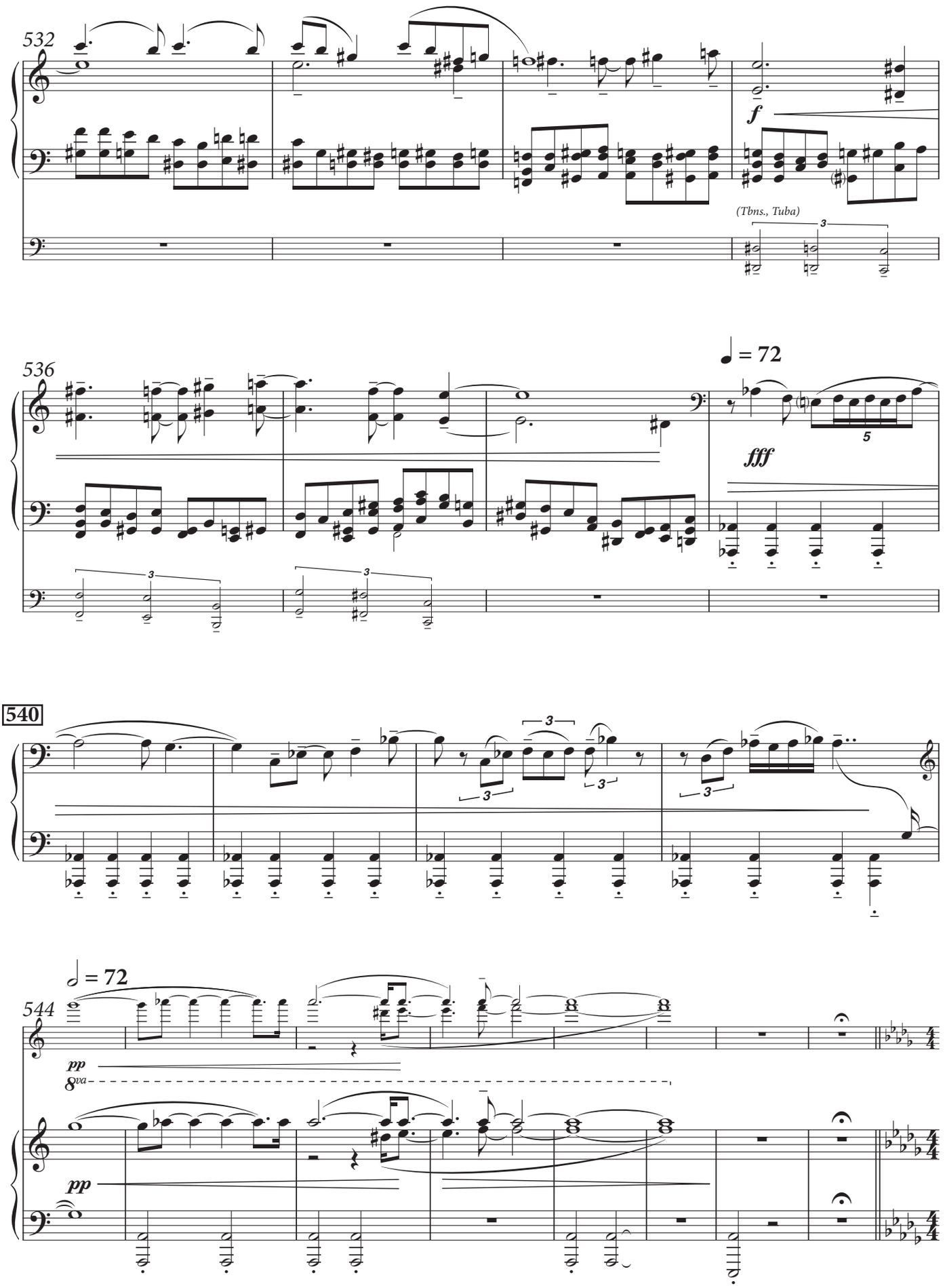

508
509
ff (getting up from her chair)
Mother Wegener
I don't un - der - stand an - y -
Lili
I am your daugh - ter.
mp
S
I am I am your daugh - ter. I am
A
your daugh - ter. I am your daugh - ter. your daugh - ter.
T
am your daugh - daugh - ter. I am your
B
daugh - ter. I am your daugh - ter. your daugh - ter.
f
sfz


510
wütend
Mother
Wegener
thing. I don't like this. An a - bom - i - na - tion.
S
your daugh - ter. I am your daugh - ter. your daugh - ter.
A
I am your daugh - ter. I am your daugh - ter.
T
daugh - ter. I am your daugh - ter. your daugh - ter.
B
I am your daugh - ter. I am your daugh - ter.
sfz
512
(to LILI)
sotto voce
Mother
Wegener
I can - not look at you a - ny more. You must leave.
pp
f
fp


515
MARIUS
Marius
But, mo-ther, we have al-ways said that Ein-ar was
ff
f

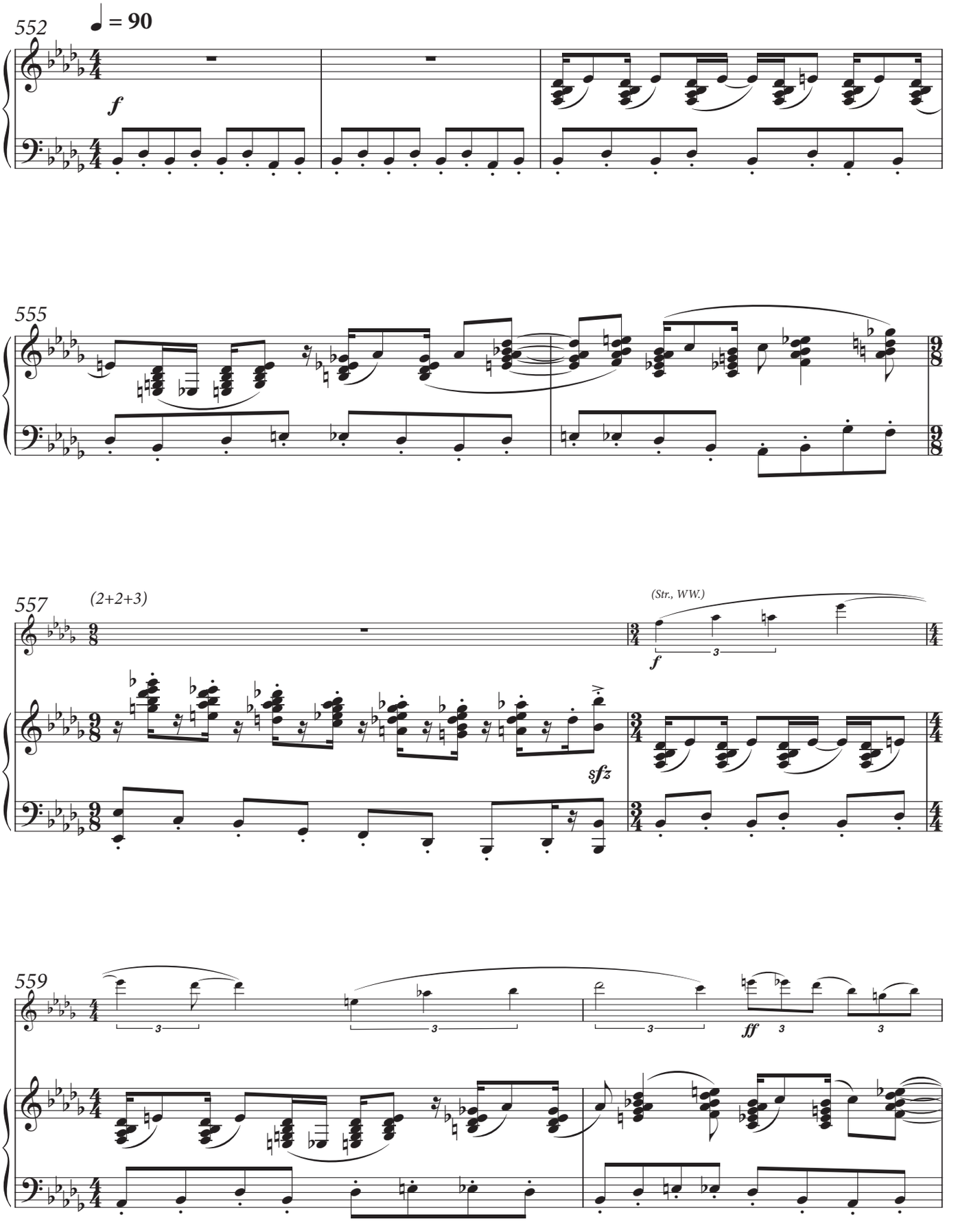

517
Marius
dif-ferent. We all knew Ein - ar was dif - ferent. Won't you hear her out?
(Vns.)
f
8va
(Bs.)
f

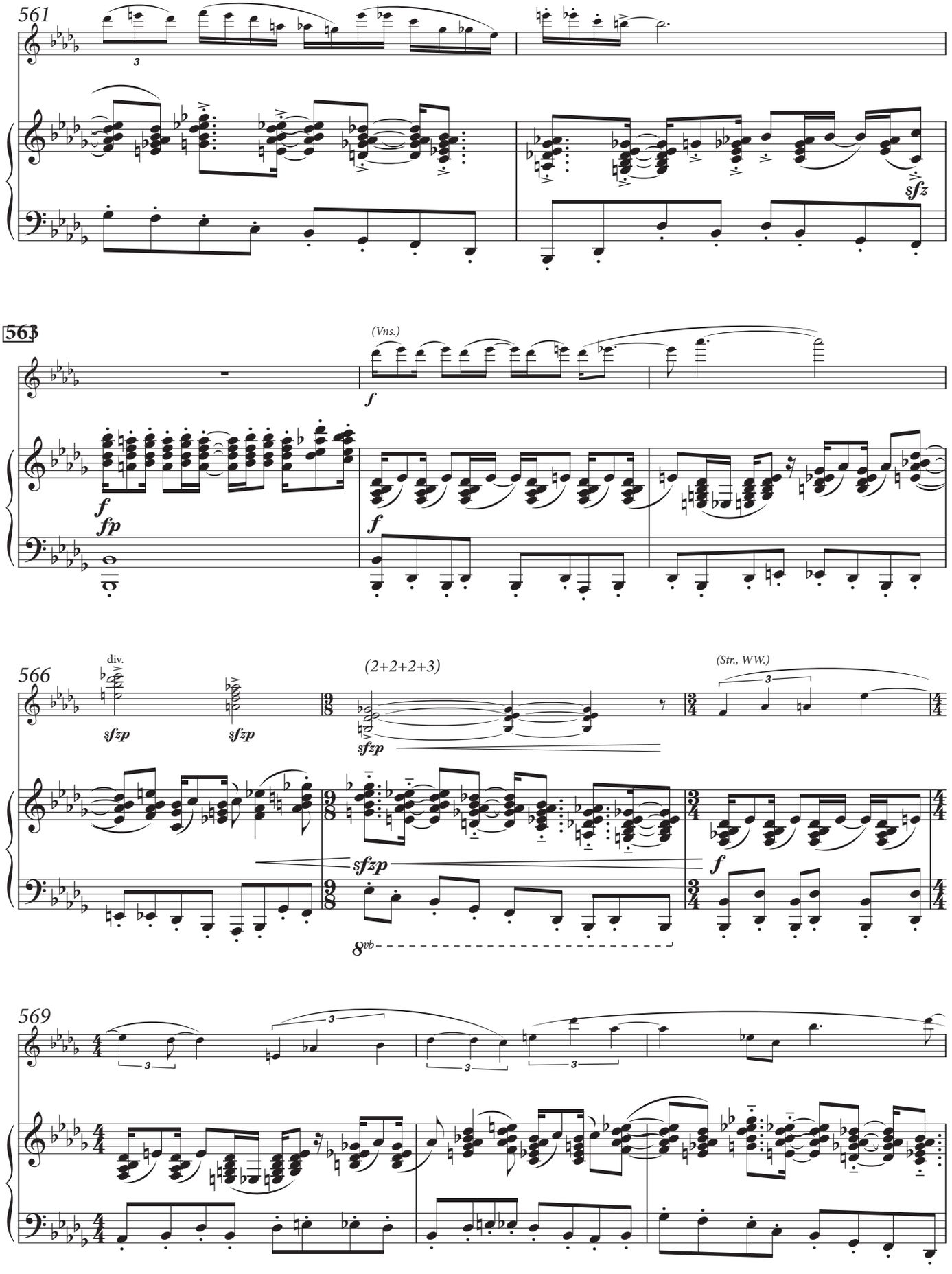

MOTHER WEGENER
lamentosa
520
Mother Wegener
I can - not look at you.
Marius
(Fls.)
mf
524
♩ = 72
525
(LILI and MARIUS get up and leave.)
Mother Wegener
Leave!
Now!
mf
f
(etc.)
528

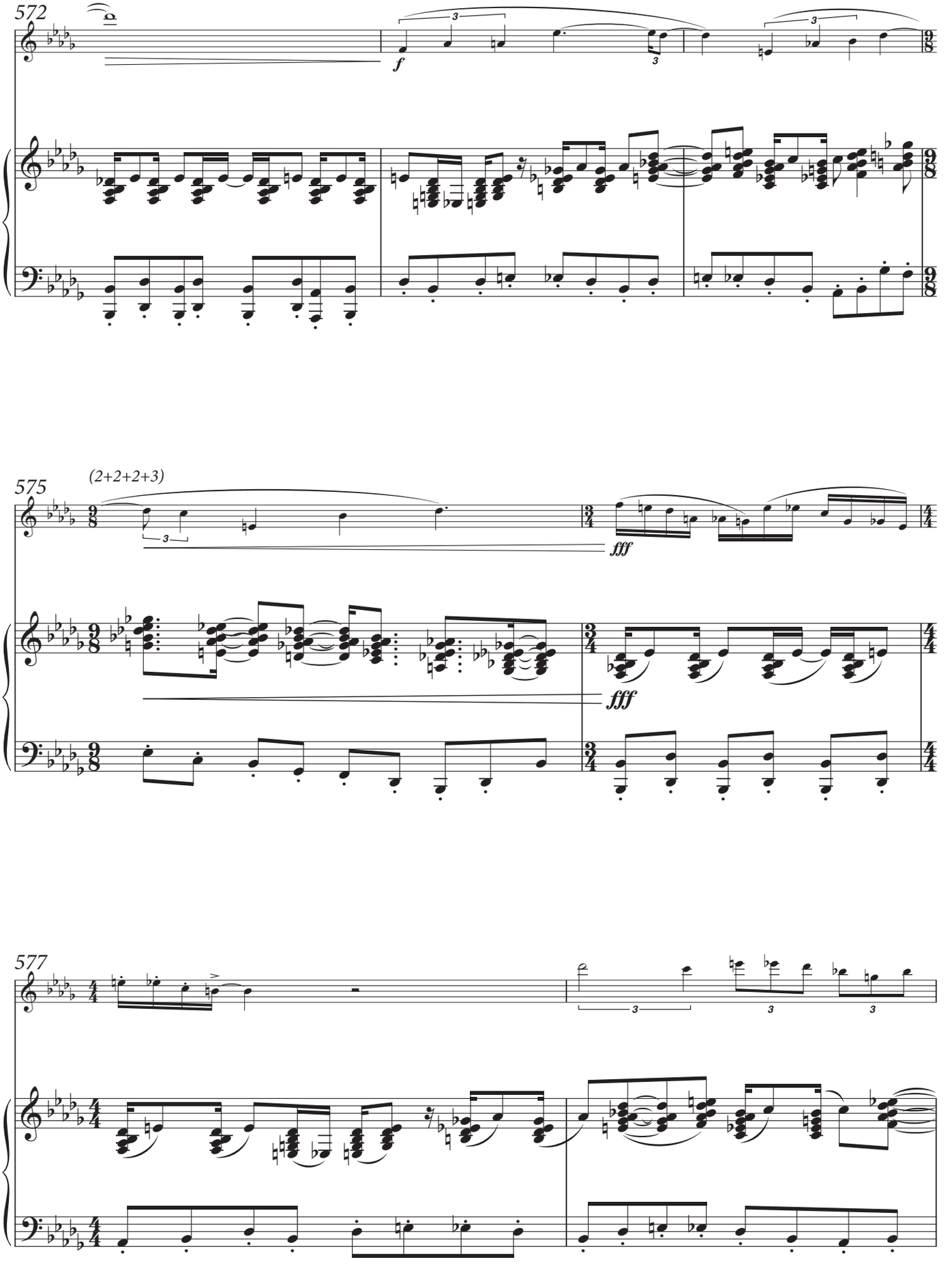

532
f
(Tbns., Tuba)
536
♩ = 72
fff
540
544
♩ = 72
pp
8va
pp

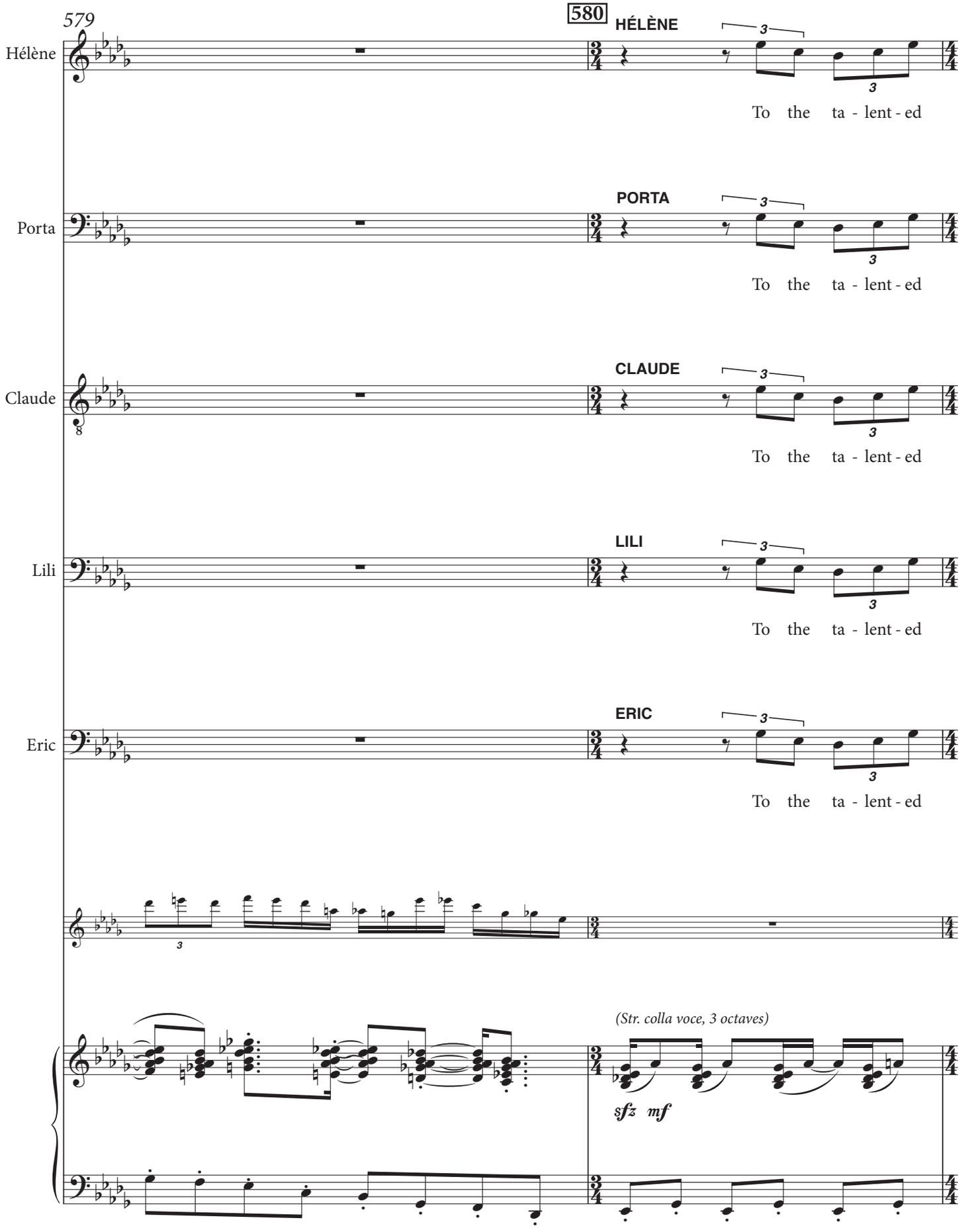
(A small luncheon celebration for GERDA and PORTA's wedding. LILI, LEJEUNE, HÉLÈNE and ERIC are sitting around a large table offering toasts. GERDA and PORTA are sitting in the center. LILI is sitting next to GERDA, and CLAUDE next to LILI.)

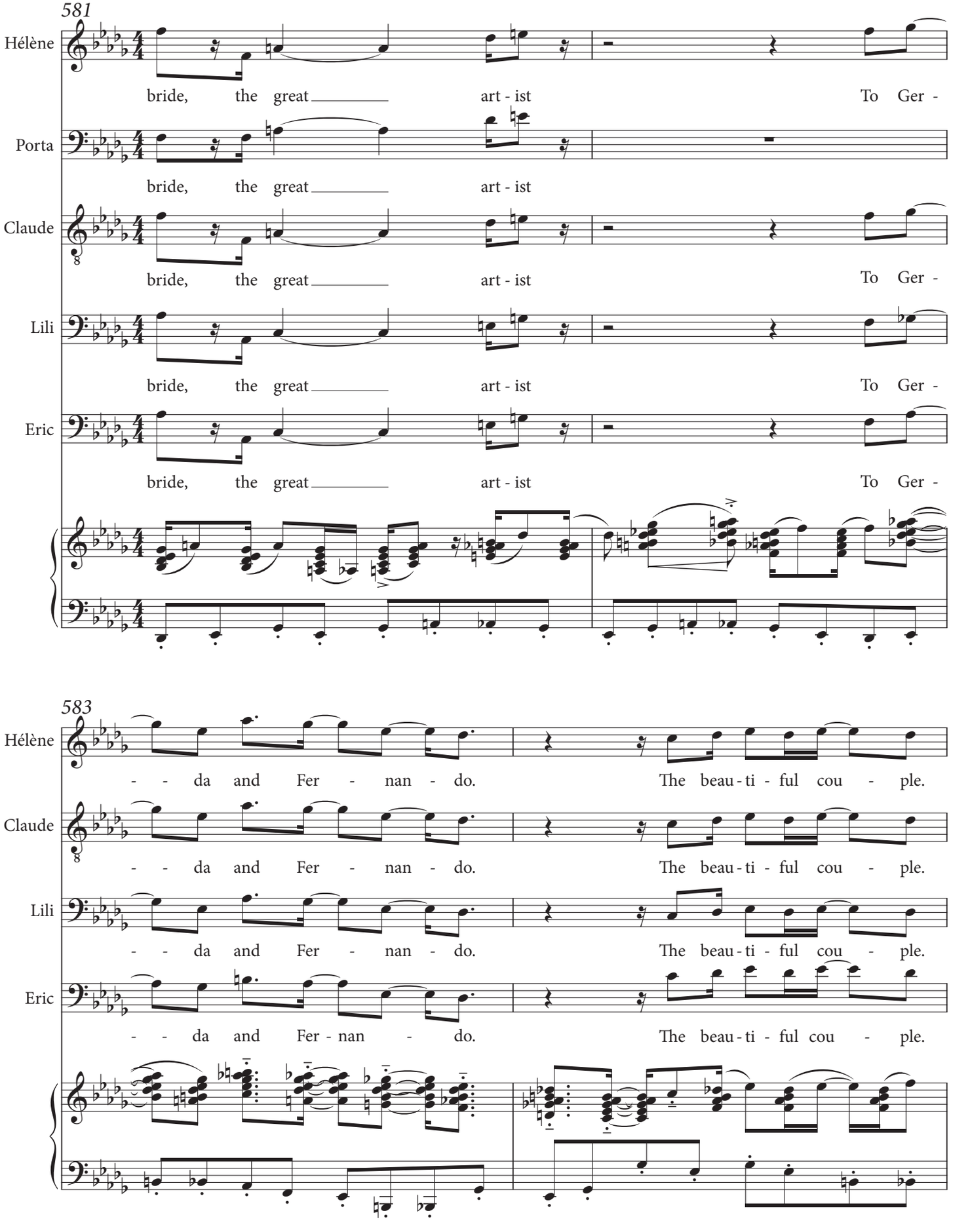
Scene 4. Paris. Les Deux Magots

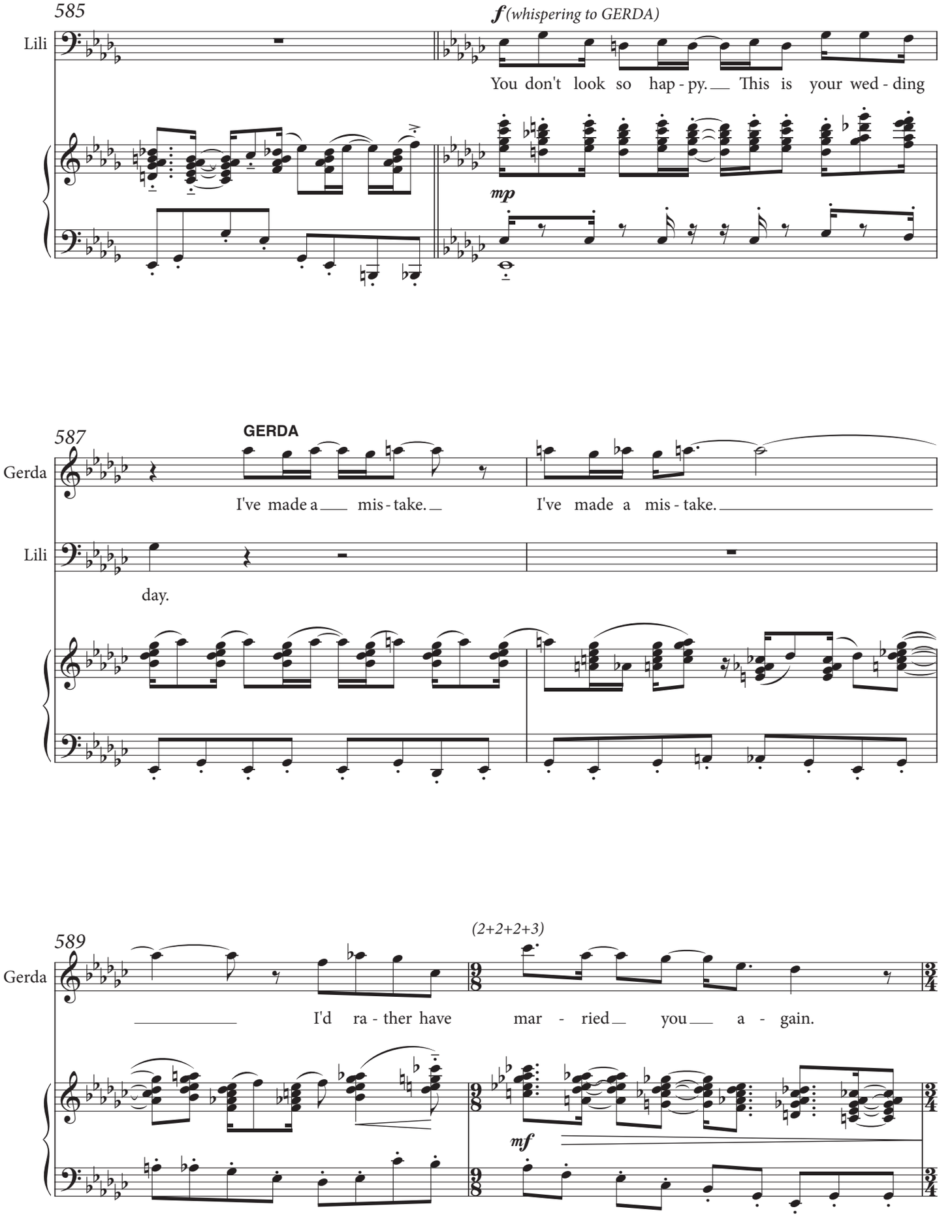


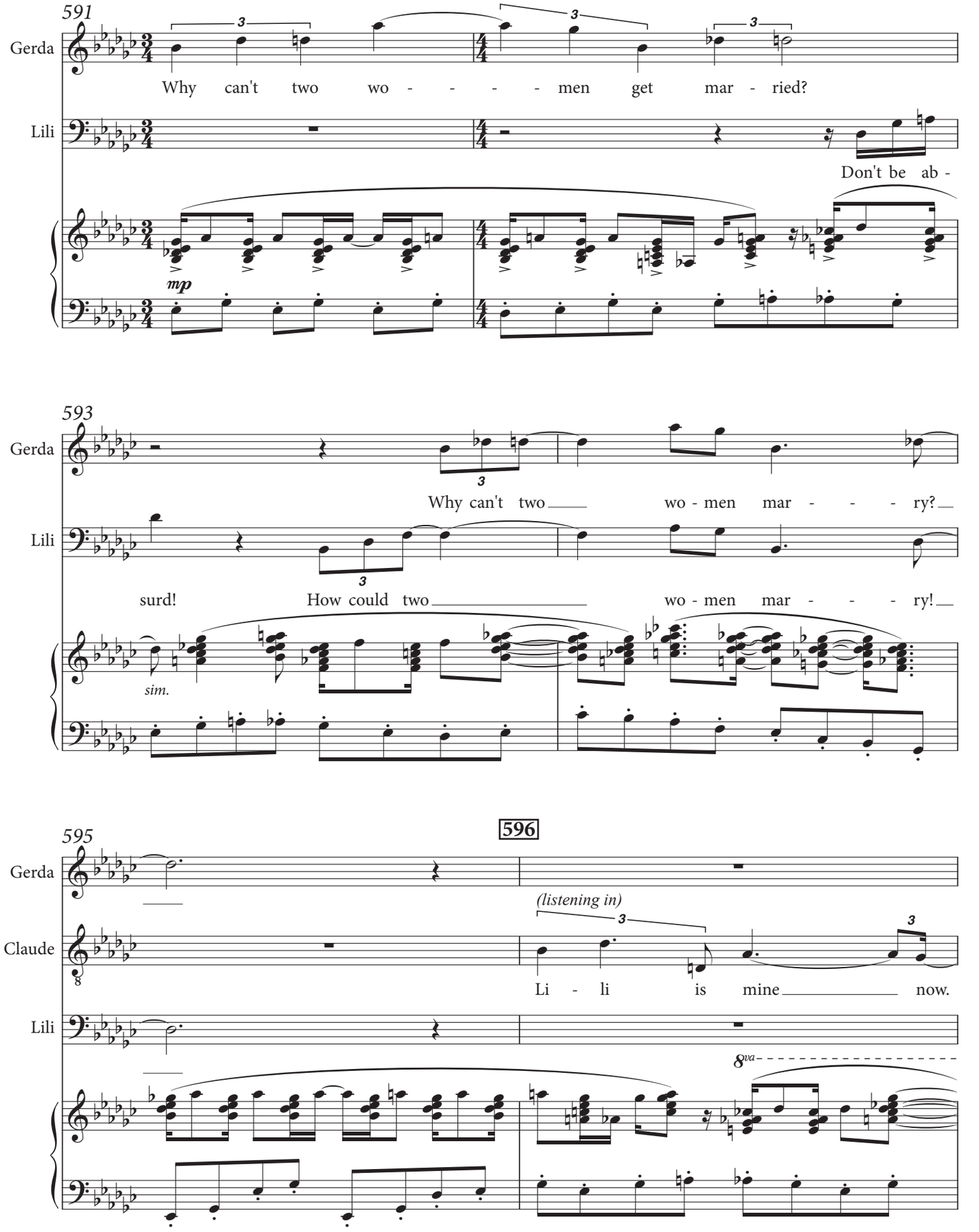

561
563
(Vns.)
f
sfz
f
fp
f
566
div.
sfzp
sfzp
(2+2+2+3)
sfzp
(Str., WW.)
3
sfzp
f
8vb
569
3
3
3
3

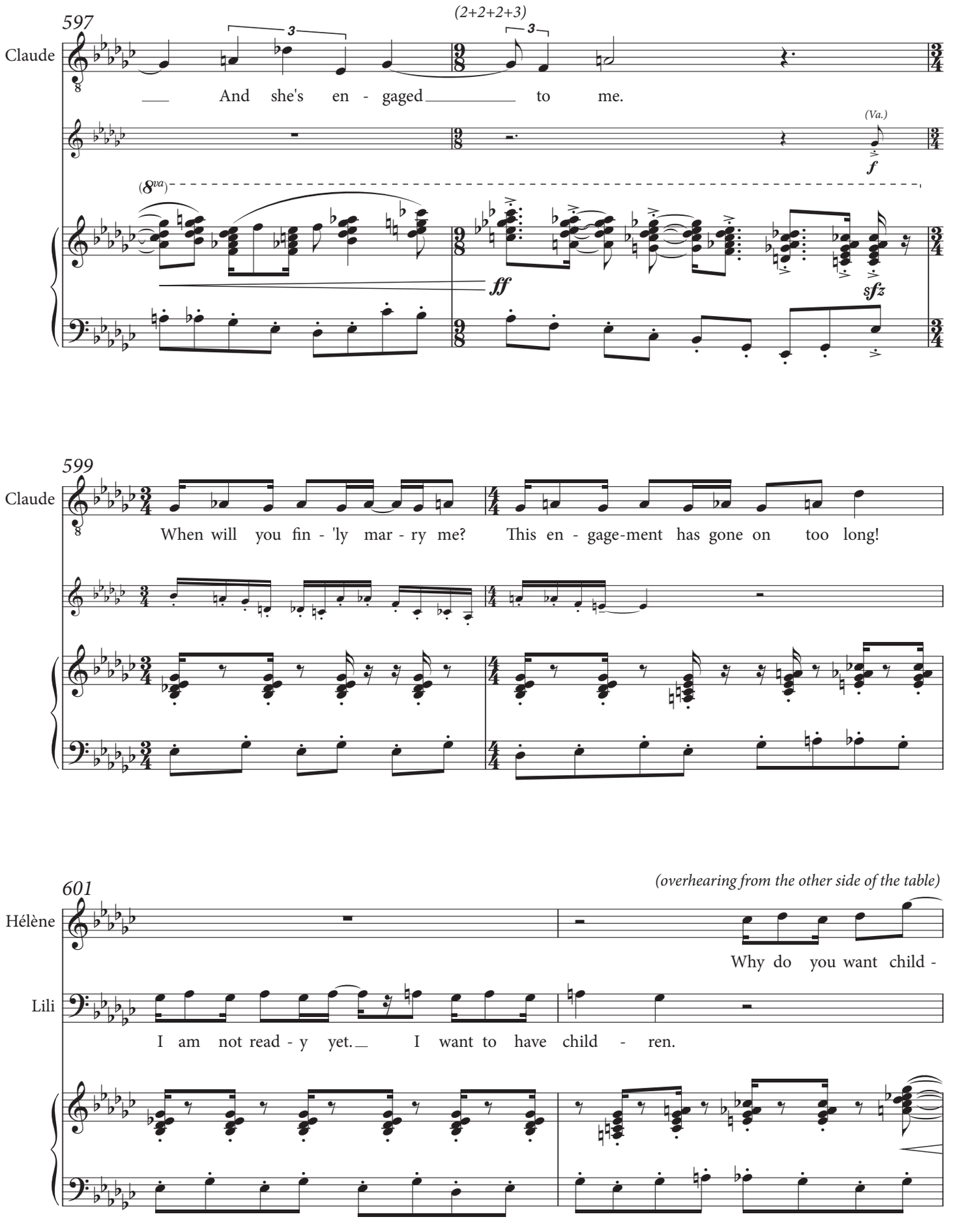

572
f
575
(2+2+2+3)
fff
fff
577

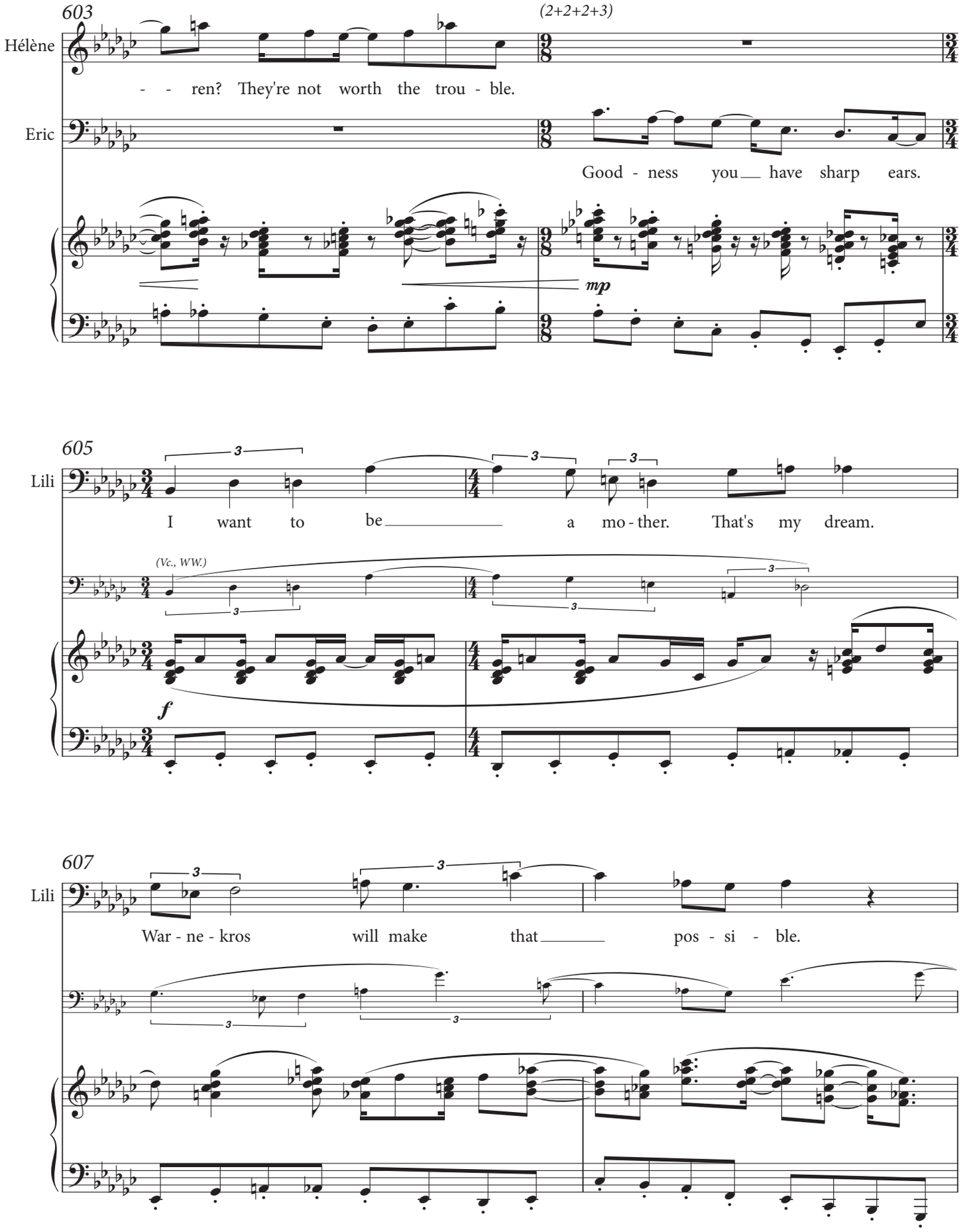

579
580
Hélène
HÉLÈNE
To the ta - lent - ed
Porta
PORTA
To the ta - lent - ed
Claude
CLAUDE
To the ta - lent - ed
Lili
LILI
To the ta - lent - ed
Eric
ERIC
To the ta - lent - ed
(Str. colla voce, 3 octaves)
sfz mf

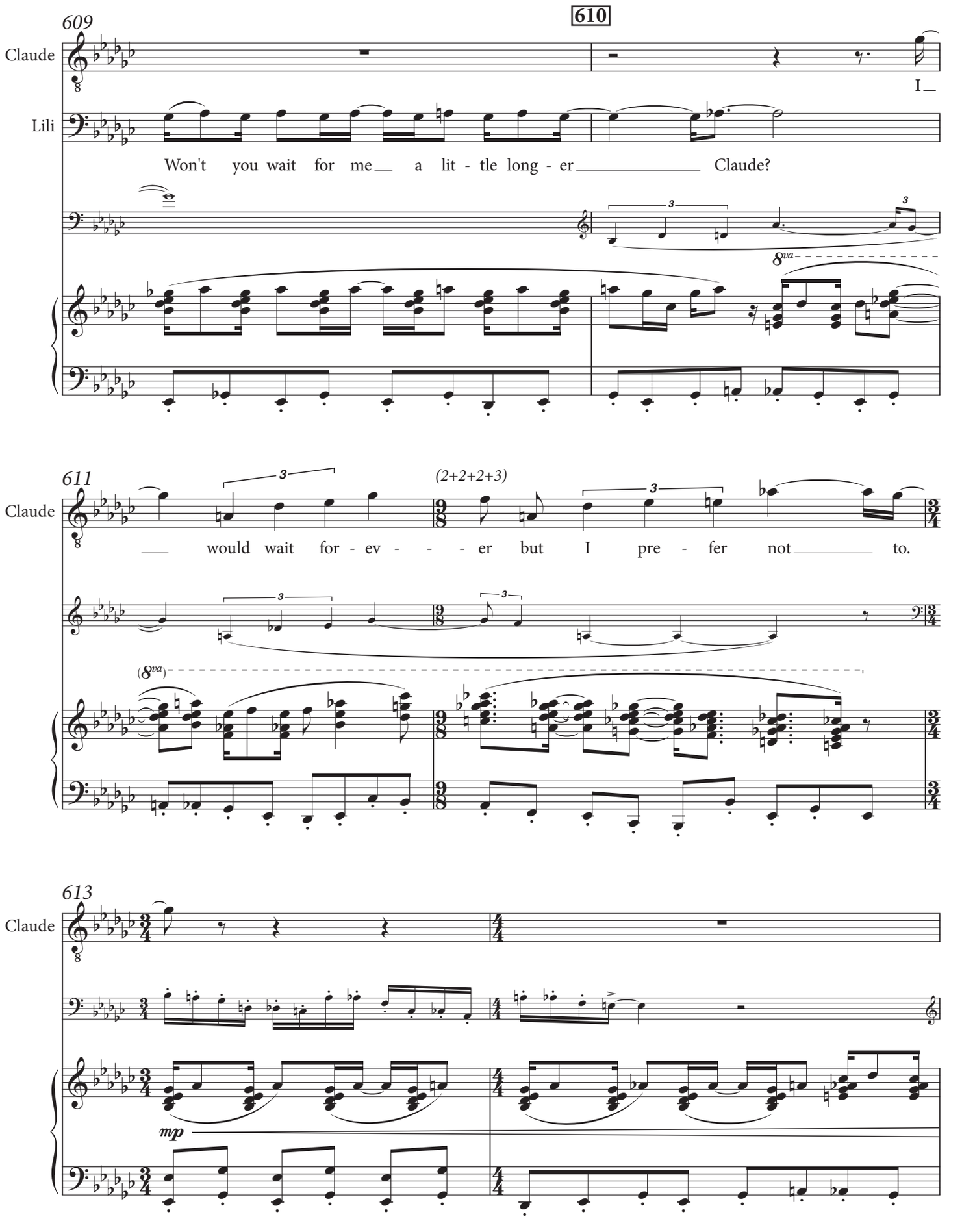

581
Hélène
bride, the great art - ist To Ger -
Porta
bride, the great art - ist
Claude
bride, the great art - ist To Ger -
Lili
bride, the great art - ist To Ger -
Eric
bride, the great art - ist To Ger -
583
Hélène
- - da and Fer - nan - do. The beau - ti - ful cou - ple.
Claude
- - da and Fer - nan - do. The beau - ti - ful cou - ple.
Lili
- - da and Fer - nan - do. The beau - ti - ful cou - ple.
Eric
- - da and Fer - nan - do. The beau - ti - ful cou - ple.

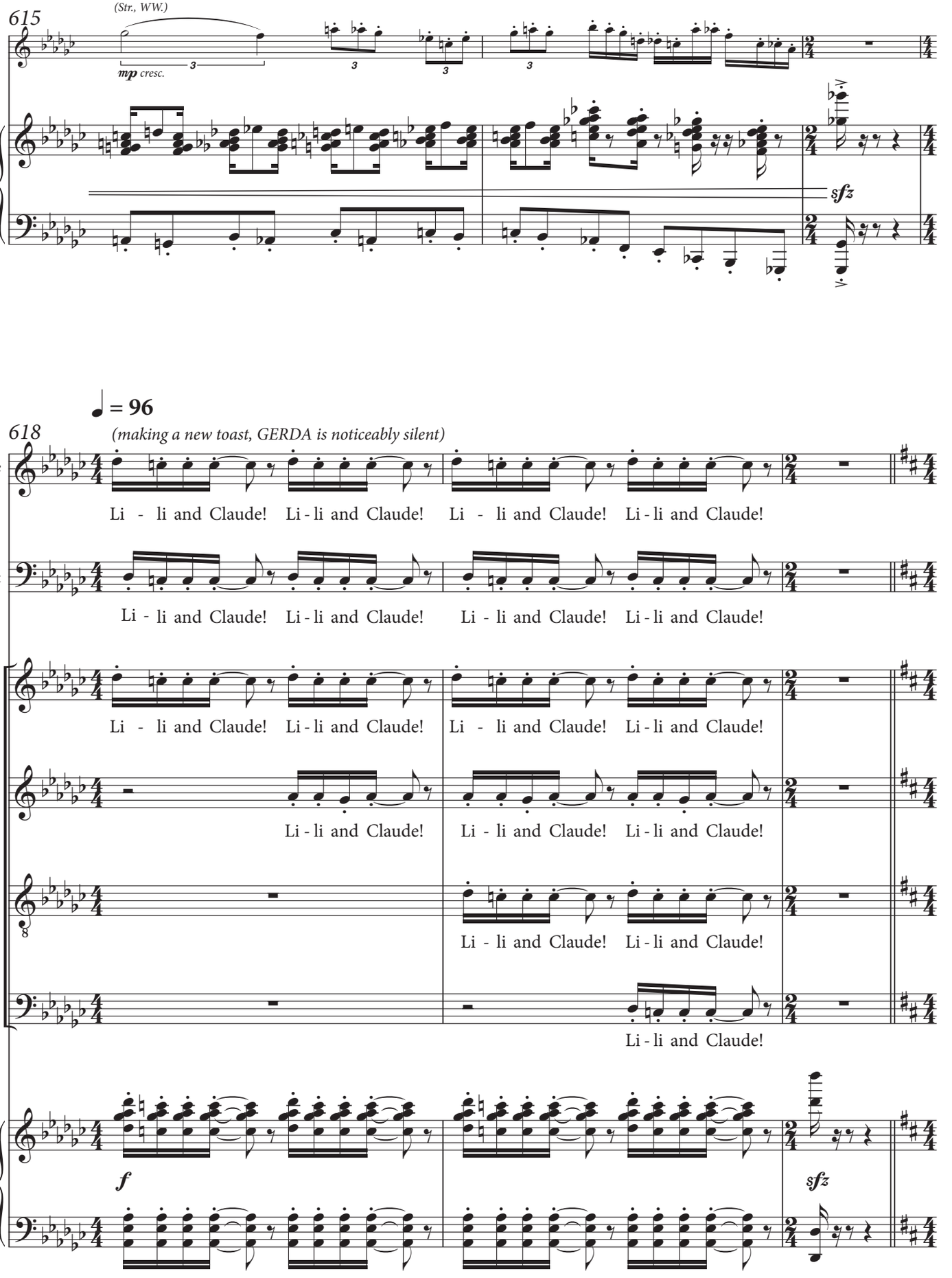

585
Lili
f (whispering to GERDA)
You don't look so hap - py. This is your wed - ding
mp
587
GERDA
Gerda
I've made a mis - take. I've made a mis - take.
Lili
day.
589
(2+2+2+3)
Gerda
I'd ra - ther have mar - ried you a - gain.
mf

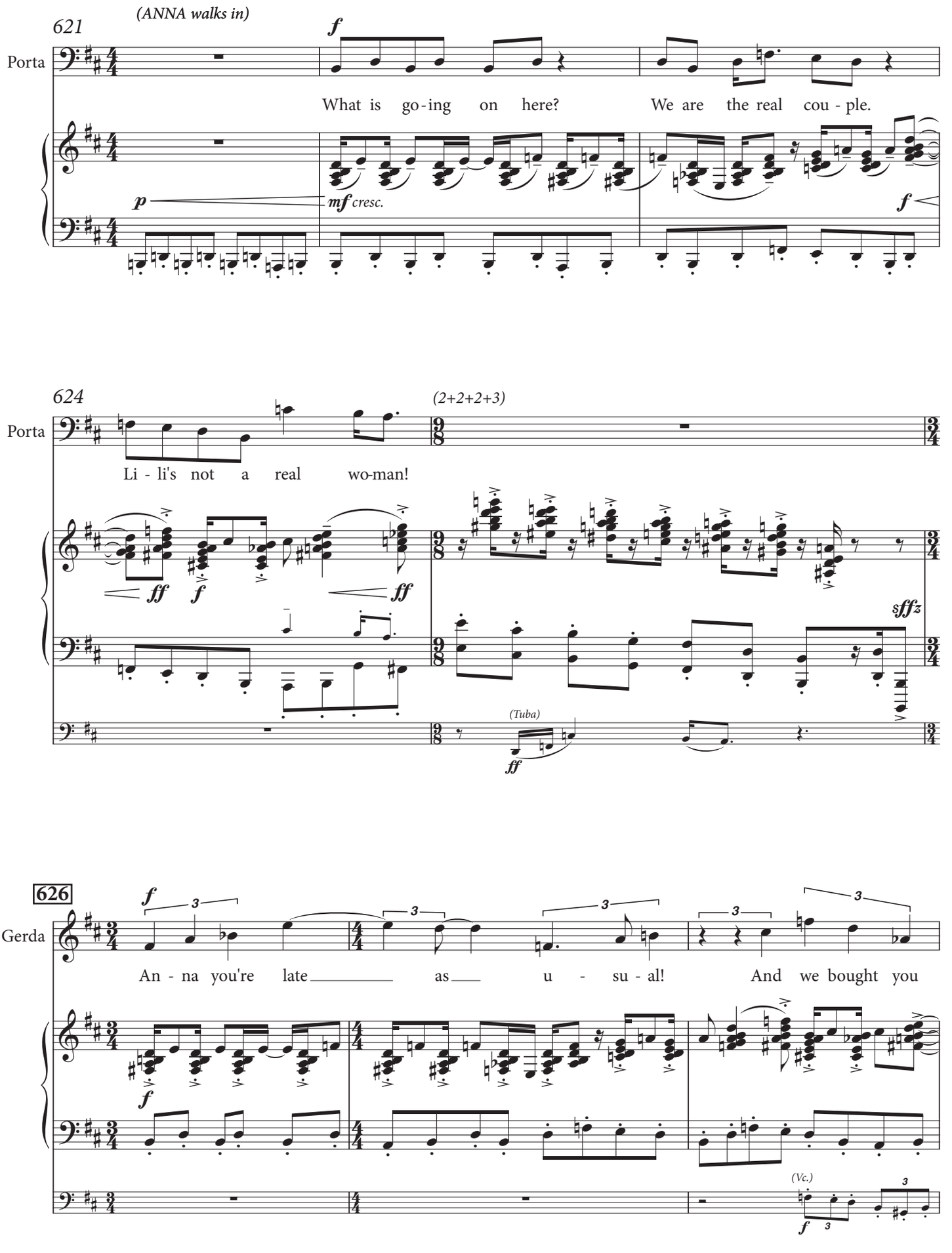

591
Gerda
Why can't two wo - - - - men get mar - ried?
Lili
Don't be ab -
mp
593
Gerda
Why can't two wo - men mar - - - ry?
Lili
surd! How could two wo - men mar - - - ry!
sim.
595
596
Gerda
(listening in)
Claude
Li - li is mine now.
Lili
8va

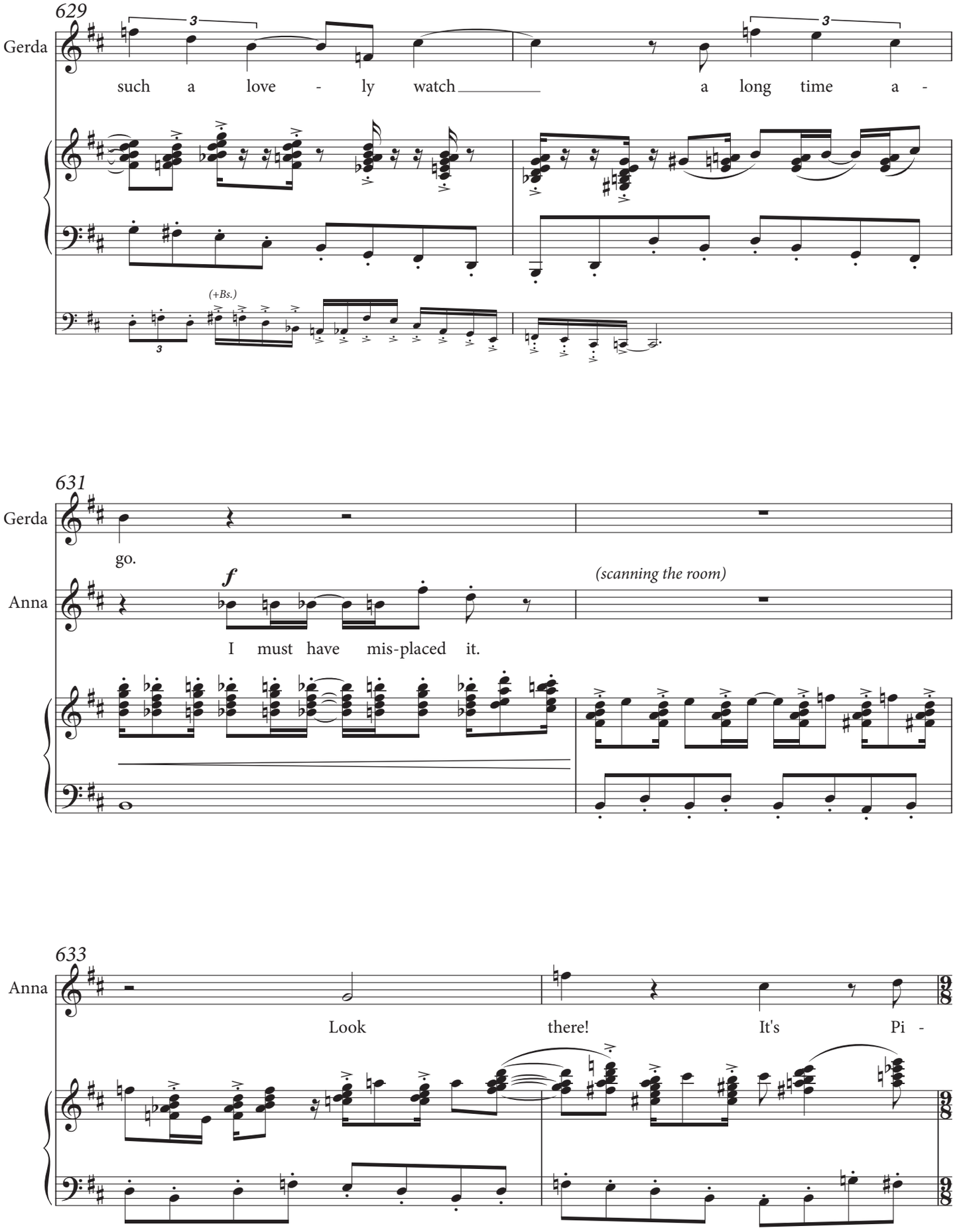

597
(2+2+2+3)
Claude
And she's en - gaged to me.
(Va.)
f
(8va)
ff
sfz
599
Claude
When will you fin - 'ly mar - ry me? This en - gage-ment has gone on too long!
601
(overhearing from the other side of the table)
Hélène
Why do you want child -
Lili
I am not read - y yet. I want to have child - ren.

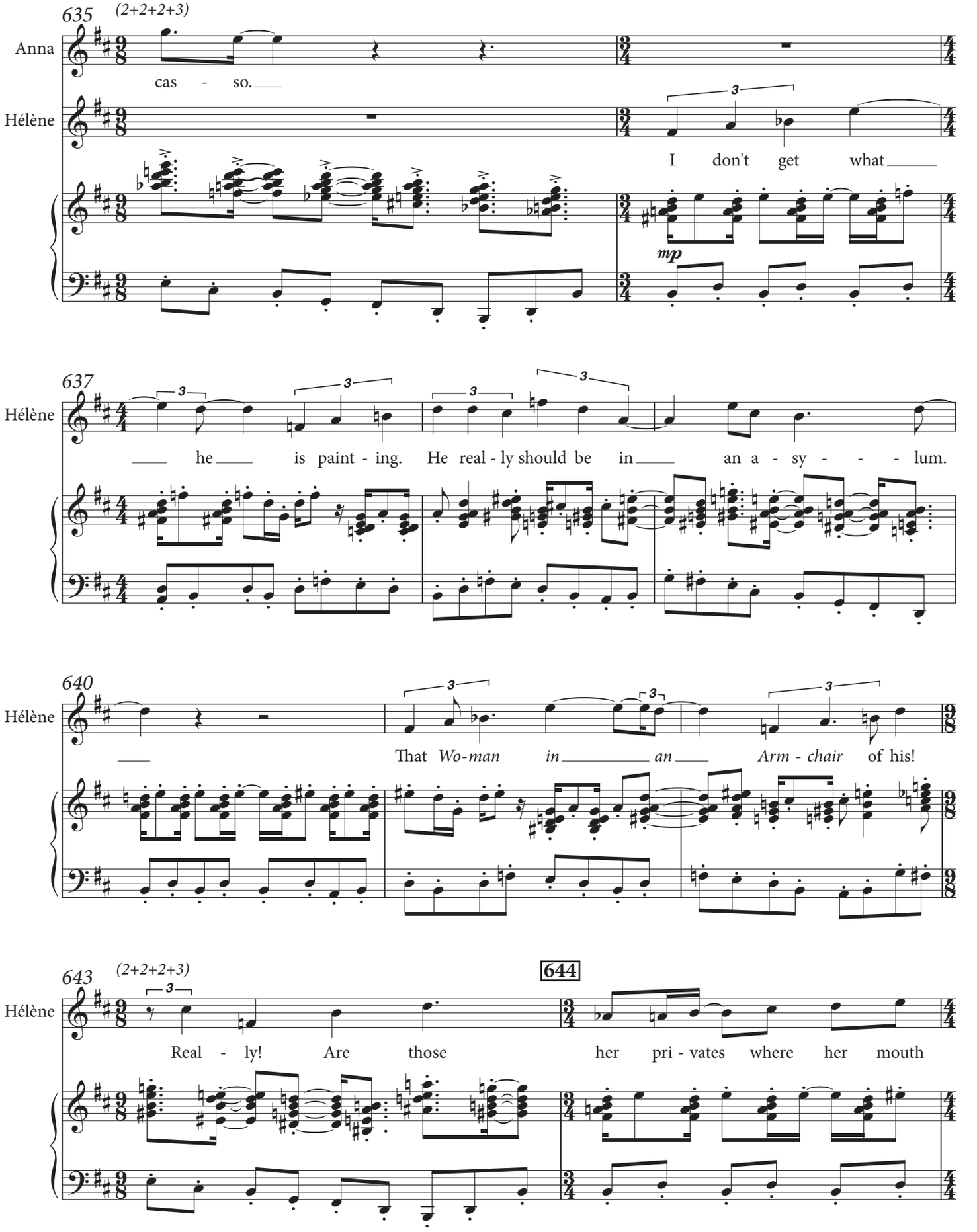

603
(2+2+2+3)
Hélène
- - ren? They're not worth the trou - ble.
Eric
Good - ness you have sharp ears.
mp
605
Lili
I want to be a mo - ther. That's my dream.
(Vc., WW.)
f
607
Lili
War - ne - kros will make that pos - si - ble.

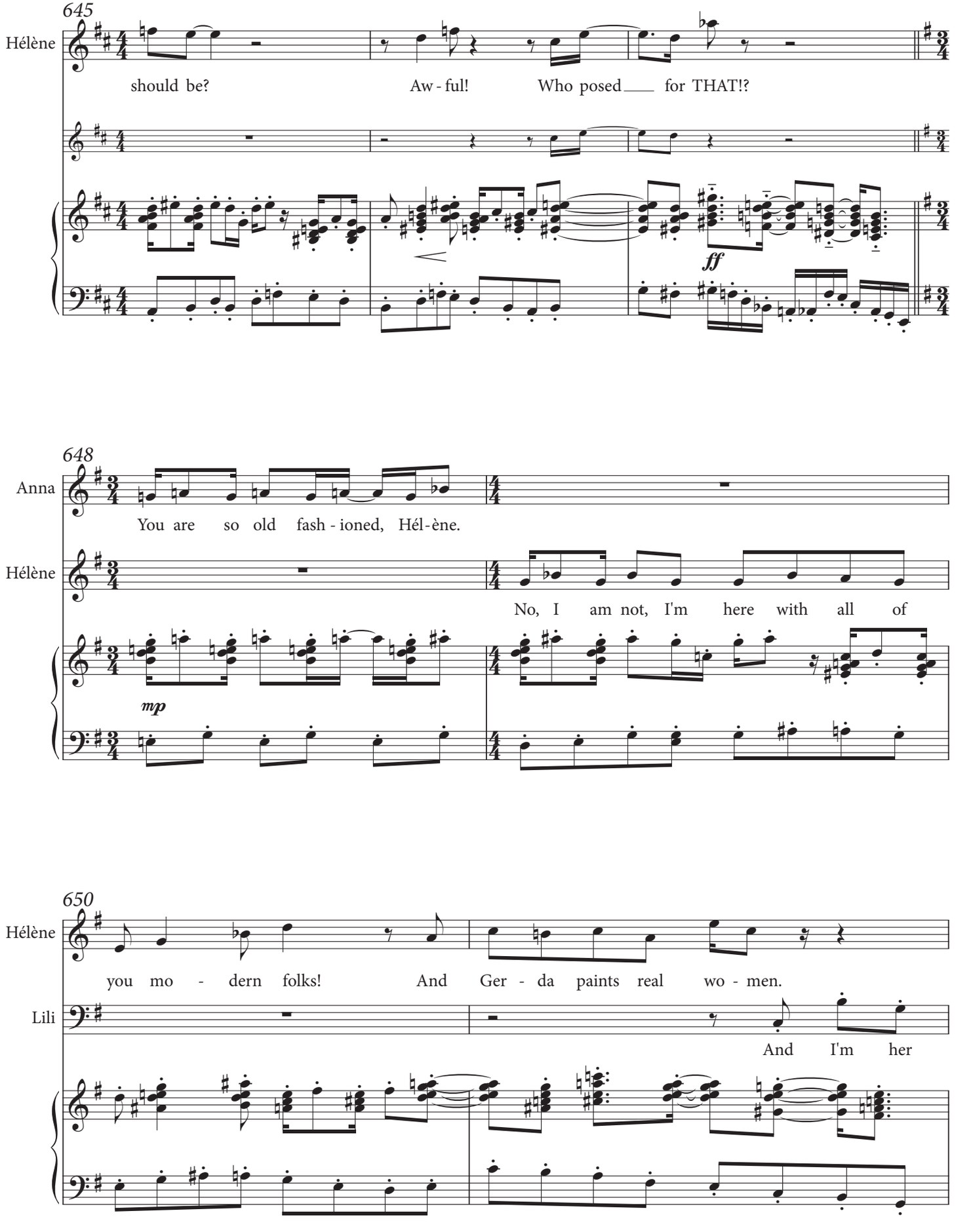

609
610
Claude
Lili
Won't you wait for me a lit - tle long - er Claude?
I
8va
611
(2+2+2+3)
would wait for - ev - - - er but I pre - fer not to.
(8va)
613
mp

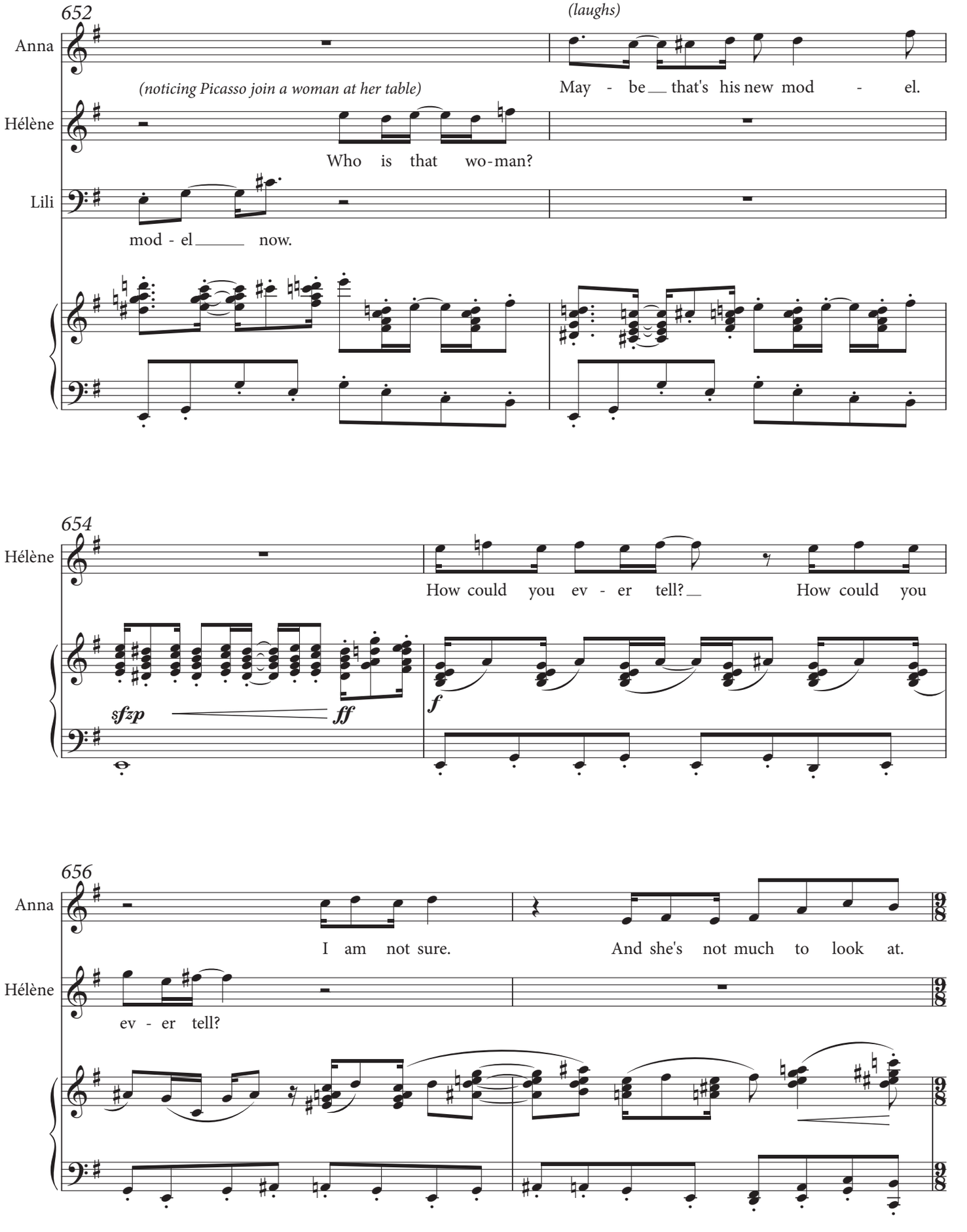

615
(Str., WW.)
mp cresc.
sfz
♩ = 96
618
(making a new toast, GERDA is noticeably silent)
Hélène
Li - li and Claude! Li - li and Claude! Li - li and Claude! Li - li and Claude!
Eric
Li - li and Claude! Li - li and Claude! Li - li and Claude! Li - li and Claude!
S
Li - li and Claude! Li - li and Claude! Li - li and Claude! Li - li and Claude!
A
Li - li and Claude! Li - li and Claude! Li - li and Claude!
T
Li - li and Claude! Li - li and Claude!
B
Li - li and Claude!
f
sfz

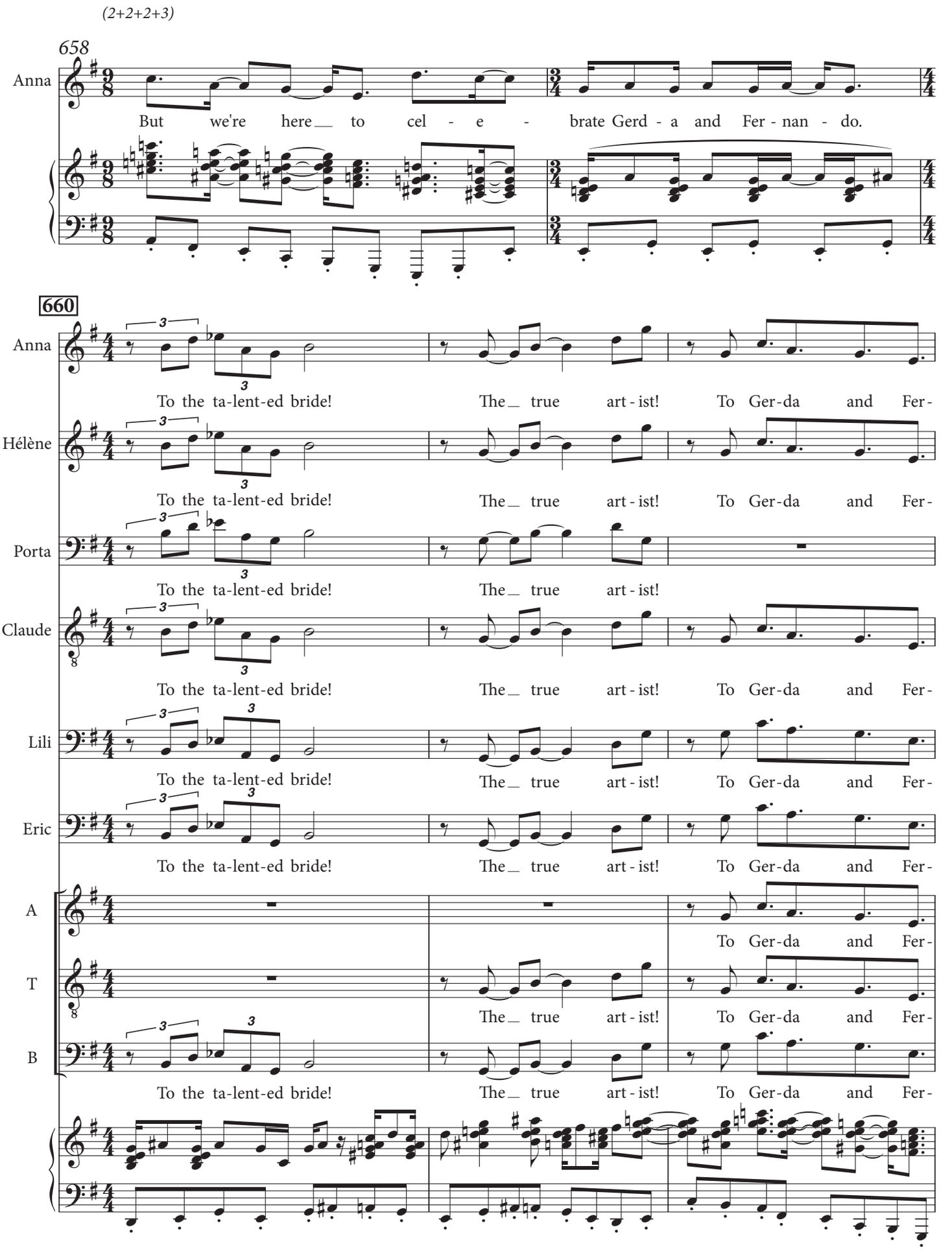

621
(ANNA walks in)
Porta
What is go - ing on here?
We are the real cou - ple.
624
(2+2+2+3)
Porta
Li - li's not a real wo-man!
(Tuba)
626
Gerda
An - na you're late as u - su - al!
And we bought you
(Vc.)

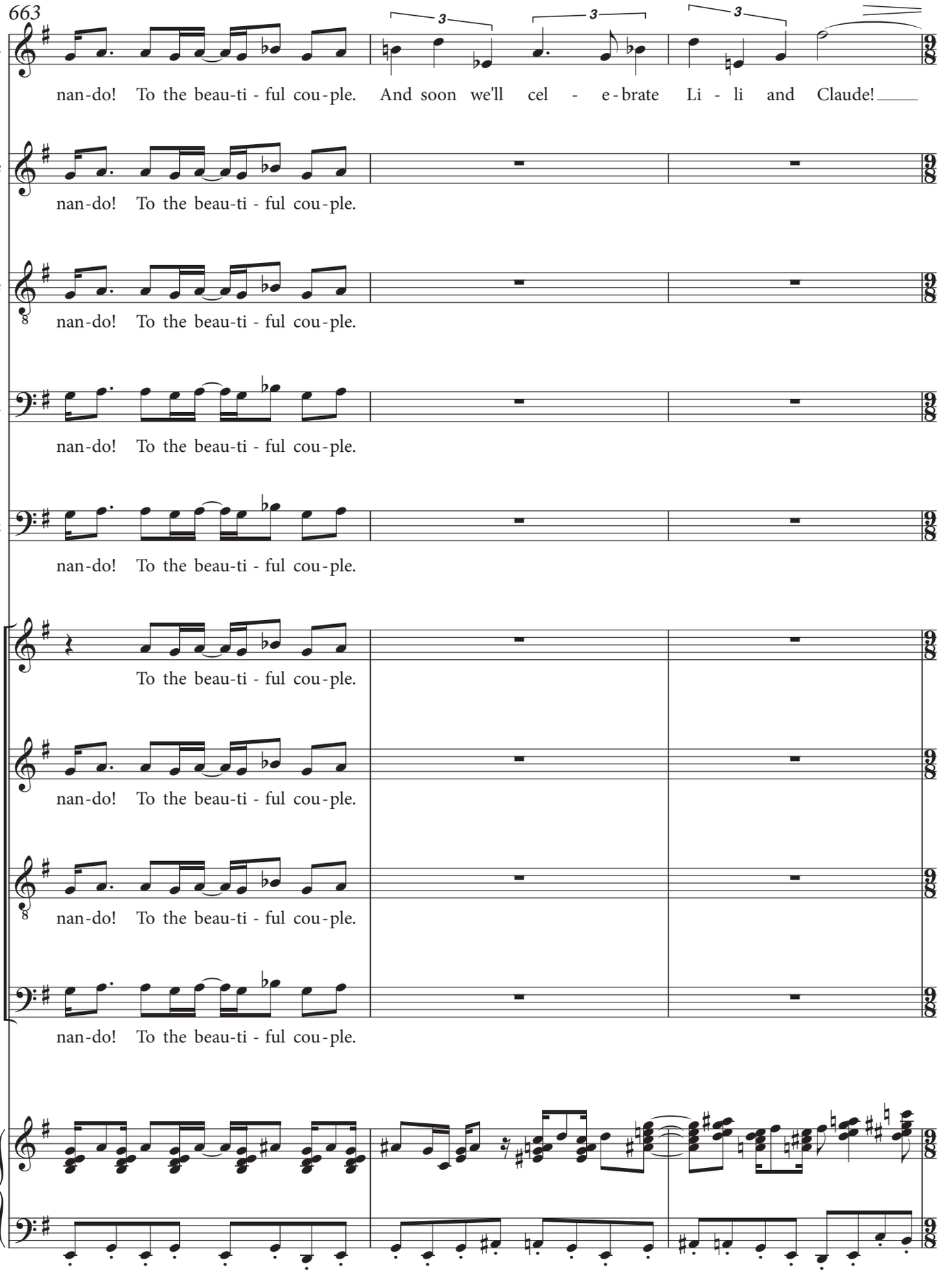

629
Gerda
such a love - ly watch a long time a -
(+Bs.)
631
Gerda
go.
Anna
f
(scanning the room)
I must have mis-placed it.
633
Anna
Look there! It's Pi -

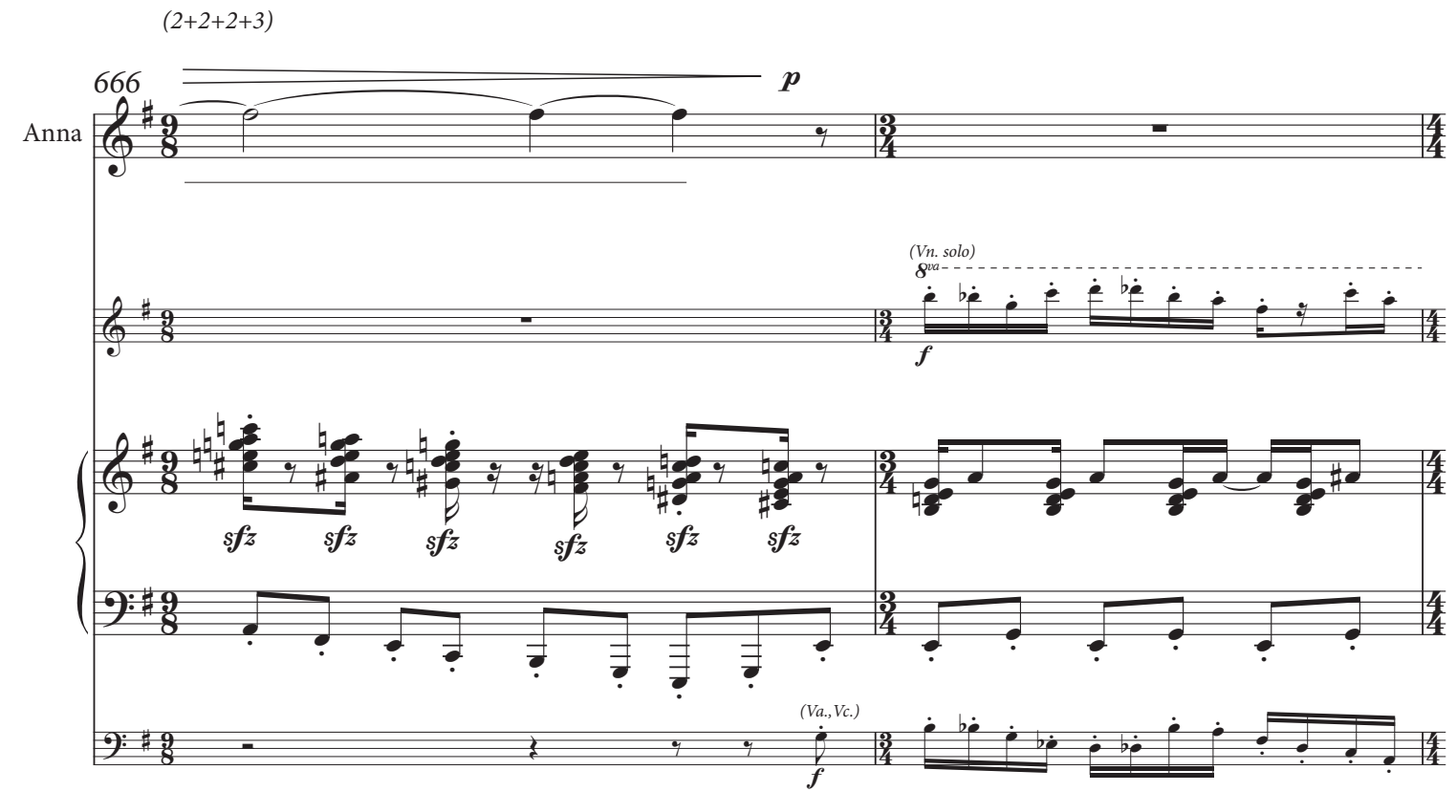

635
(2+2+2+3)
Anna
cas - so.
Hélène
I don't get what
mp
637
Hélène
he is paint - ing. He real - ly should be in an a - sy - - - lum.
640
Hélène
That Wo-man in an Arm - chair of his!
643
(2+2+2+3)
644
Hélène
Real - ly! Are those her pri - vates where her mouth

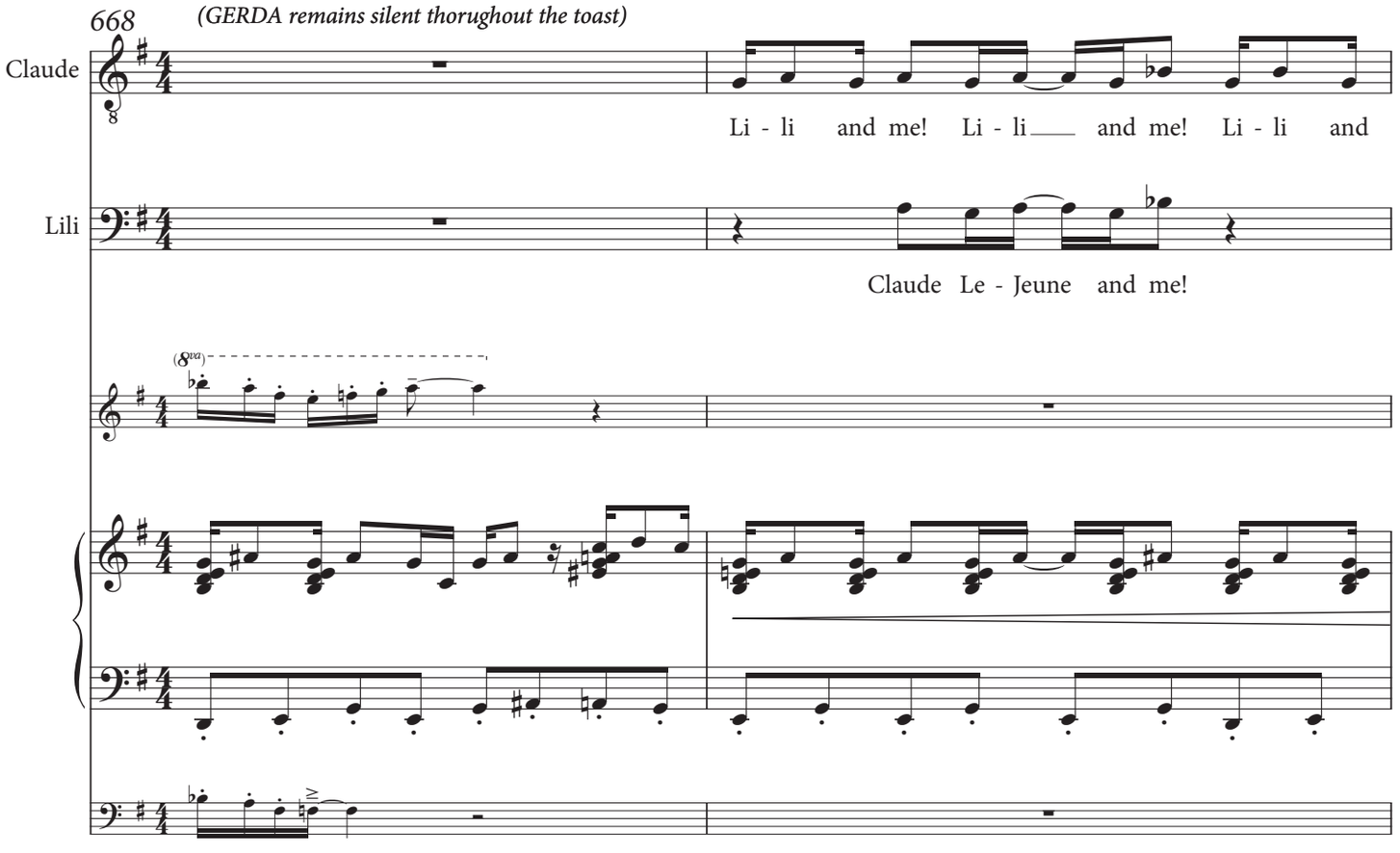

645
Hélène
should be?
Aw - ful!
Who posed ___ for THAT!?
ff
648
Anna
You are so old fash - ioned, Hél - ène.
Hélène
No, I am not, I'm here with all of
mp
650
Hélène
you mo - dern folks!
And Ger - da paints real wo - men.
Lili
And I'm her

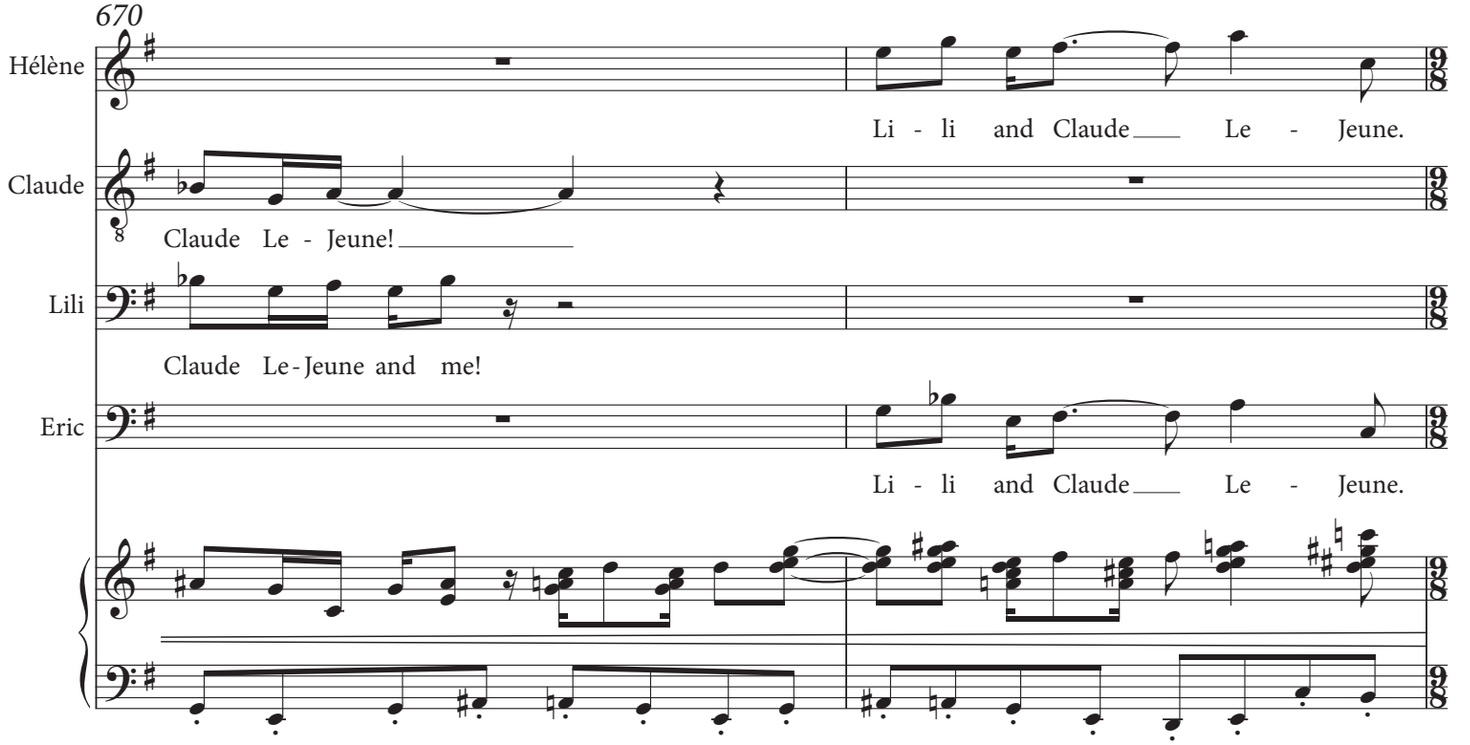

652
Anna
(laughs)
May - be that's his new mod - el.
(noticing Picasso join a woman at her table)
Hélène
Who is that wo-man?
Lili
mod - el now.
654
Hélène
How could you ev - er tell?
How could you
sfzp
ff
f
656
Anna
I am not sure.
And she's not much to look at.
Hélène
ev - er tell?

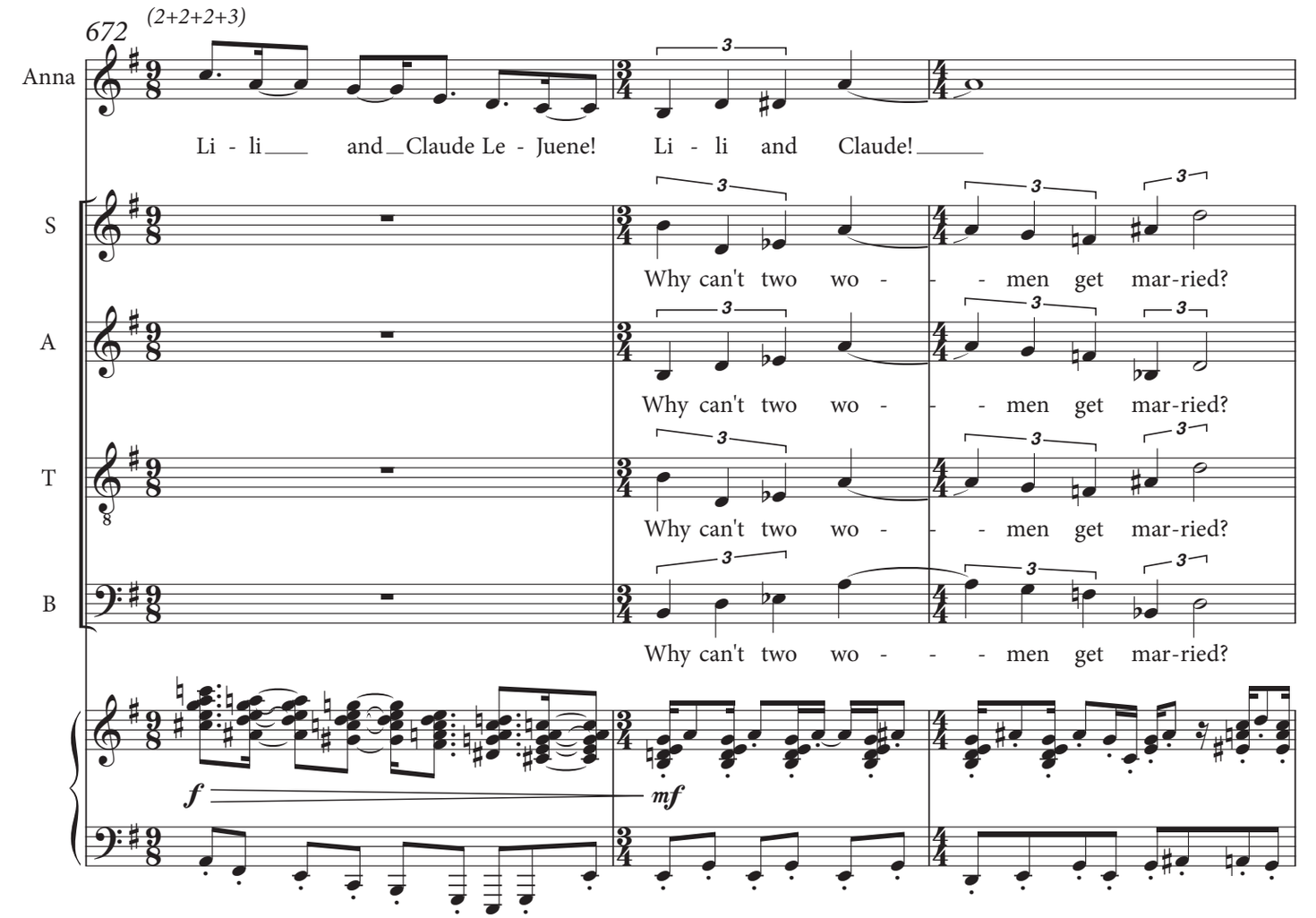

(2+2+2+3)
658
Anna
But we're here to cel - e - brate Gerd - a and Fer - nan - do.
660
Anna
To the ta-lent-ed bride! The true art - ist! To Ger-da and Fer-
Hélène
To the ta-lent-ed bride! The true art - ist! To Ger-da and Fer-
Porta
To the ta-lent-ed bride! The true art - ist!
Claude
To the ta-lent-ed bride! The true art - ist! To Ger-da and Fer-
Lili
To the ta-lent-ed bride! The true art - ist! To Ger-da and Fer-
Eric
To the ta-lent-ed bride! The true art - ist! To Ger-da and Fer-
A
To Ger-da and Fer-
T
The true art - ist! To Ger-da and Fer-
B
To the ta-lent-ed bride! The true art - ist! To Ger-da and Fer-

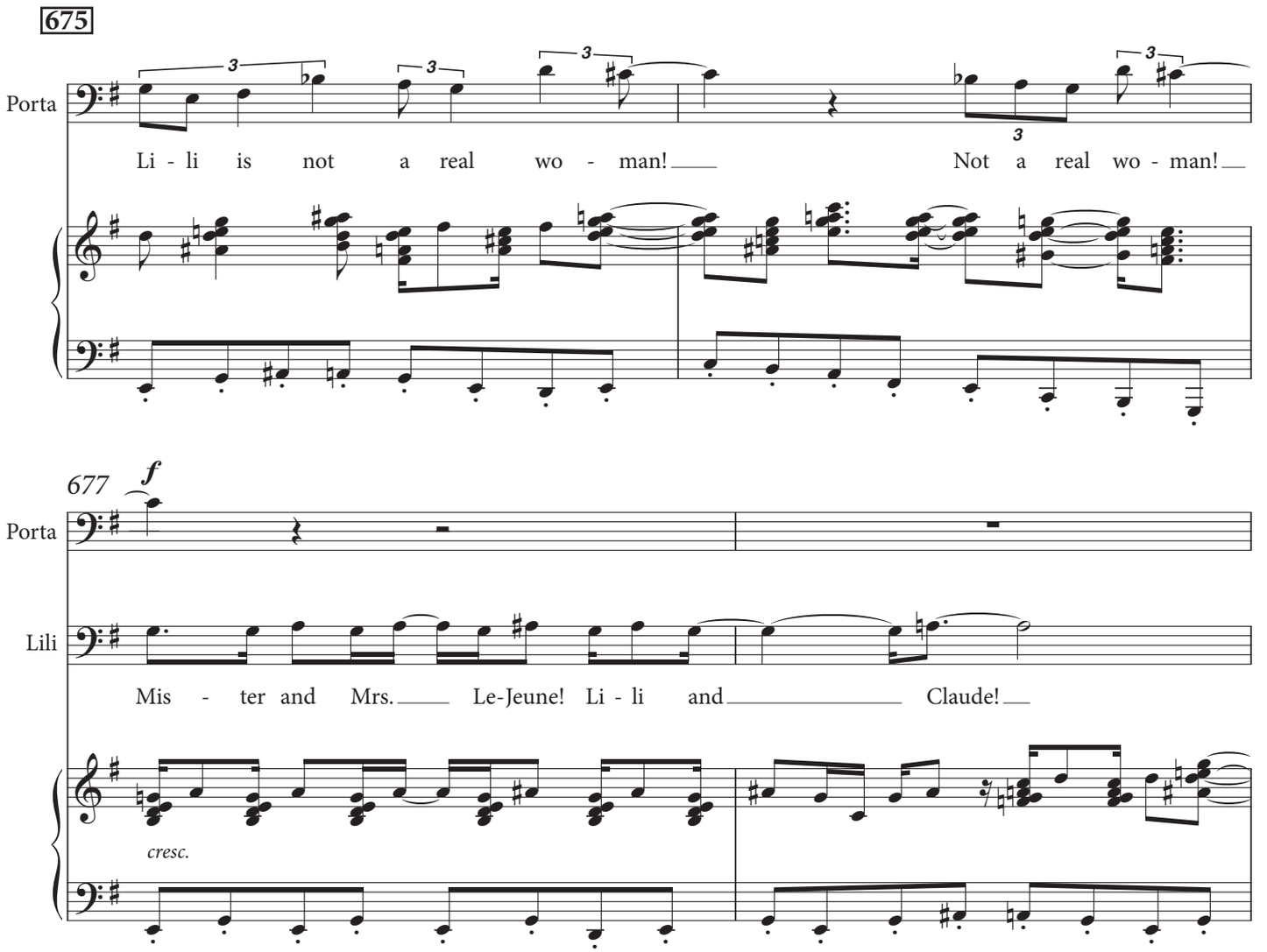

663
Anna
nan-do! To the beau-ti - ful cou-ple. And soon we'll cel - e-brate Li - li and Claude!
Hélène
nan-do! To the beau-ti - ful cou-ple.
Claude
nan-do! To the beau-ti - ful cou-ple.
Lili
nan-do! To the beau-ti - ful cou-ple.
Eric
nan-do! To the beau-ti - ful cou-ple.
S
To the beau-ti - ful cou-ple.
A
nan-do! To the beau-ti - ful cou-ple.
T
nan-do! To the beau-ti - ful cou-ple.
B
nan-do! To the beau-ti - ful cou-ple.

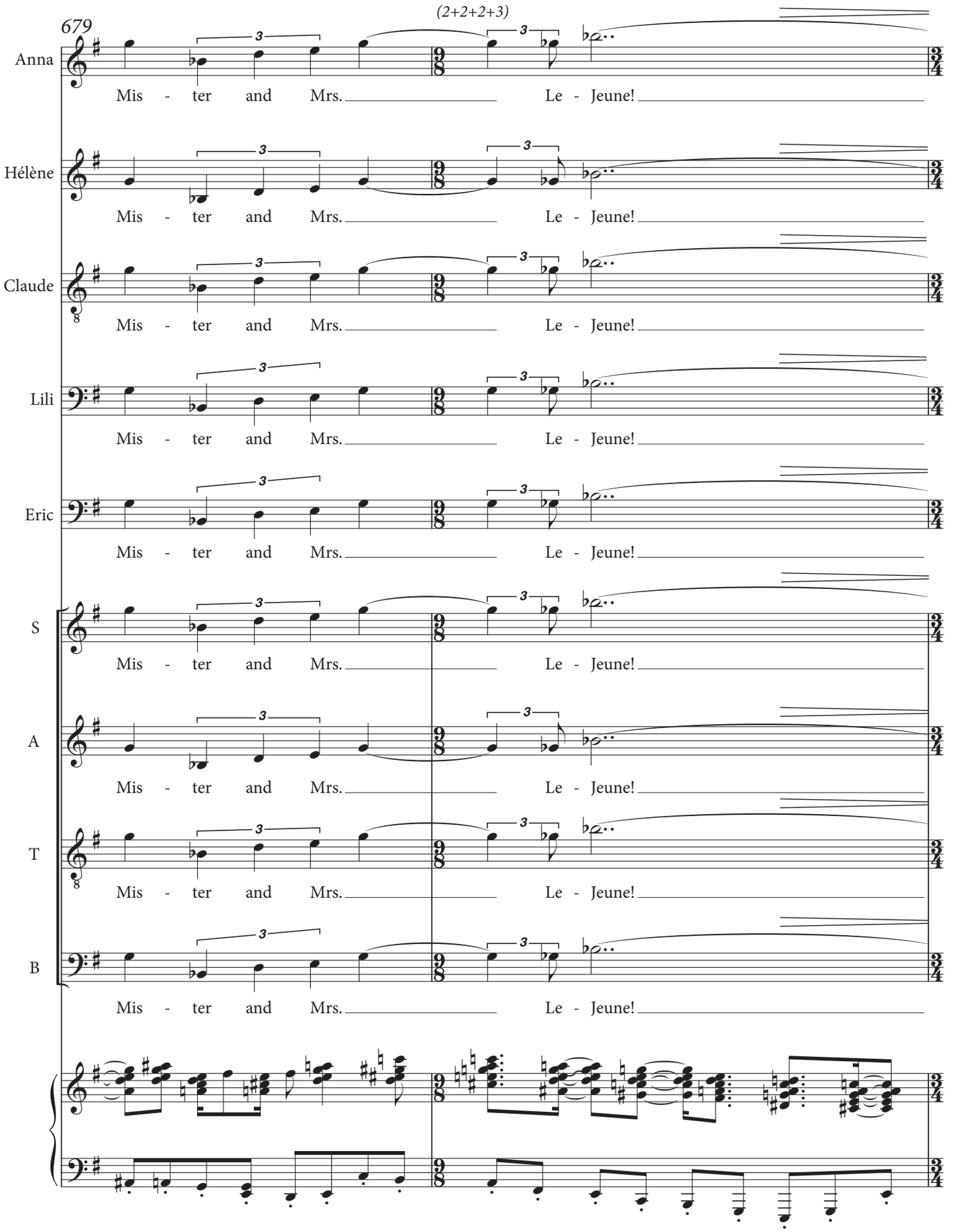

(2+2+2+3)
666
Anna
p
(Vn. solo)
8va
f
sfz
(Va., Vc.)
f

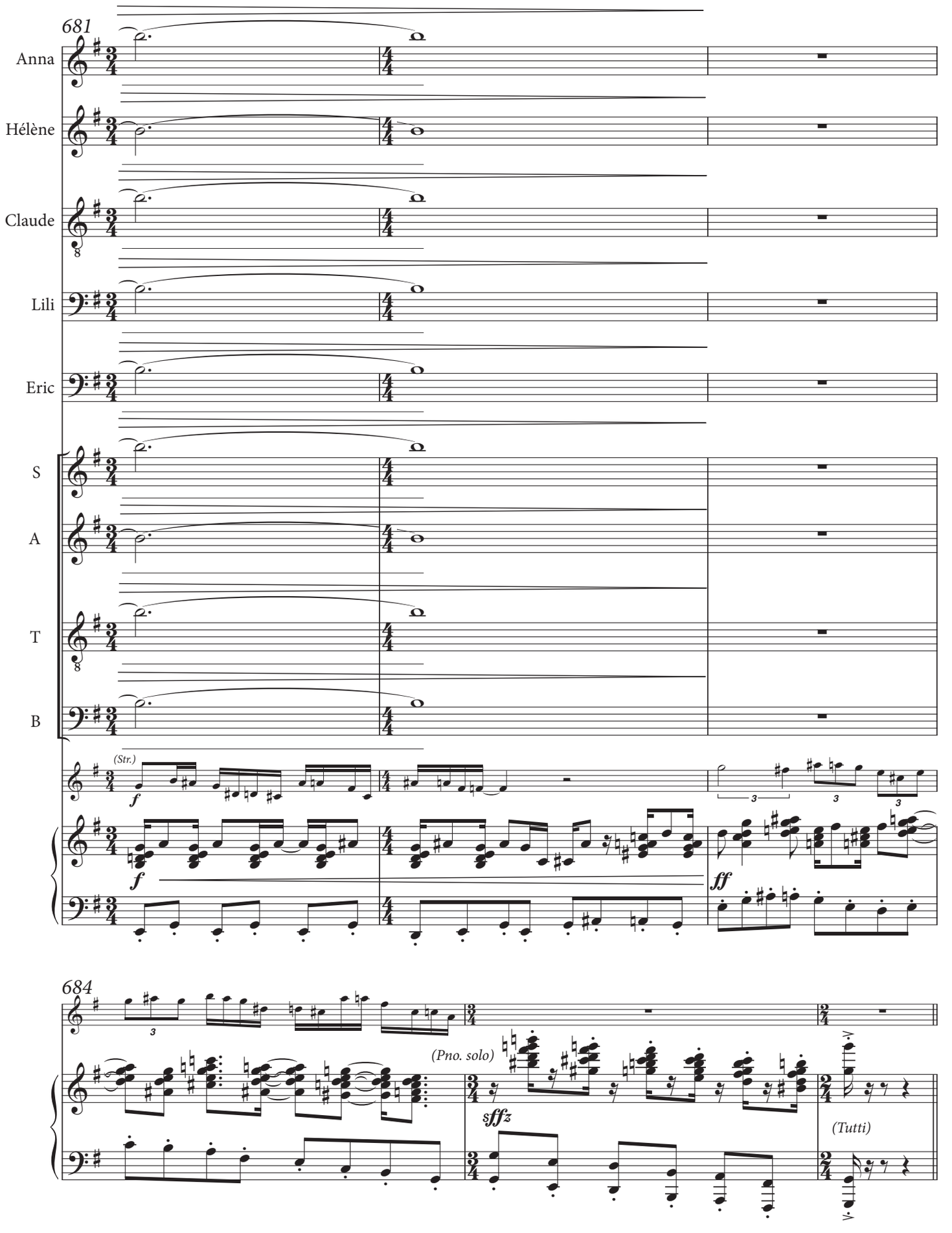

668
(GERDA remains silent thorughout the toast)
Claude
Li - li and me! Li - li and me! Li - li and
Lili
Claude Le - Jeune and me!
(8va)


670
Hélène
Li - li and Claude Le - Jeune.
Claude
Claude Le - Jeune!
Lili
Claude Le-Jeune and me!
Eric
Li - li and Claude Le - Jeune.


672
(2+2+2+3)
Anna
Li - li and Claude Le - Juene!
Li - li and Claude!
S
Why can't two wo - - men get mar-ried?
A
Why can't two wo - - men get mar-ried?
T
Why can't two wo - - men get mar-ried?
B
Why can't two wo - - men get mar-ried?
f
mf


675
Porta
Li - li is not a real wo - man!
Not a real wo - man!
677
f
Porta
Lili
Mis - ter and Mrs. Le-Jeune! Li - li and Claude!
cresc.


679
(2+2+2+3)
Anna
Hélène
Claude
Lili
Eric
S
A
T
B
Mis - ter and Mrs. Le - Jeune!


681
Anna
Hélène
Claude
Lili
Eric
S
A
T
B
(Str.)
f
ff
684
(Pno. solo)
sffz
(Tutti)

WARNEKROS and the MATRON are walking in the clinic garden. It is a beautiful spring day, warm and sunny. The patients of the clinic are scattered around the gardens some in wheelchairs others sitting on ornate cast iron benches. In the distance LILI is sitting in a chaise longue and does not see them. Another patient, the YOUNG WOMAN is sitting in a different area.

Scene 5. The Women's Clinic in Dresden, The Garden

♩ = 120

687

ppp

(Timp.)

690

(Orch.)

693

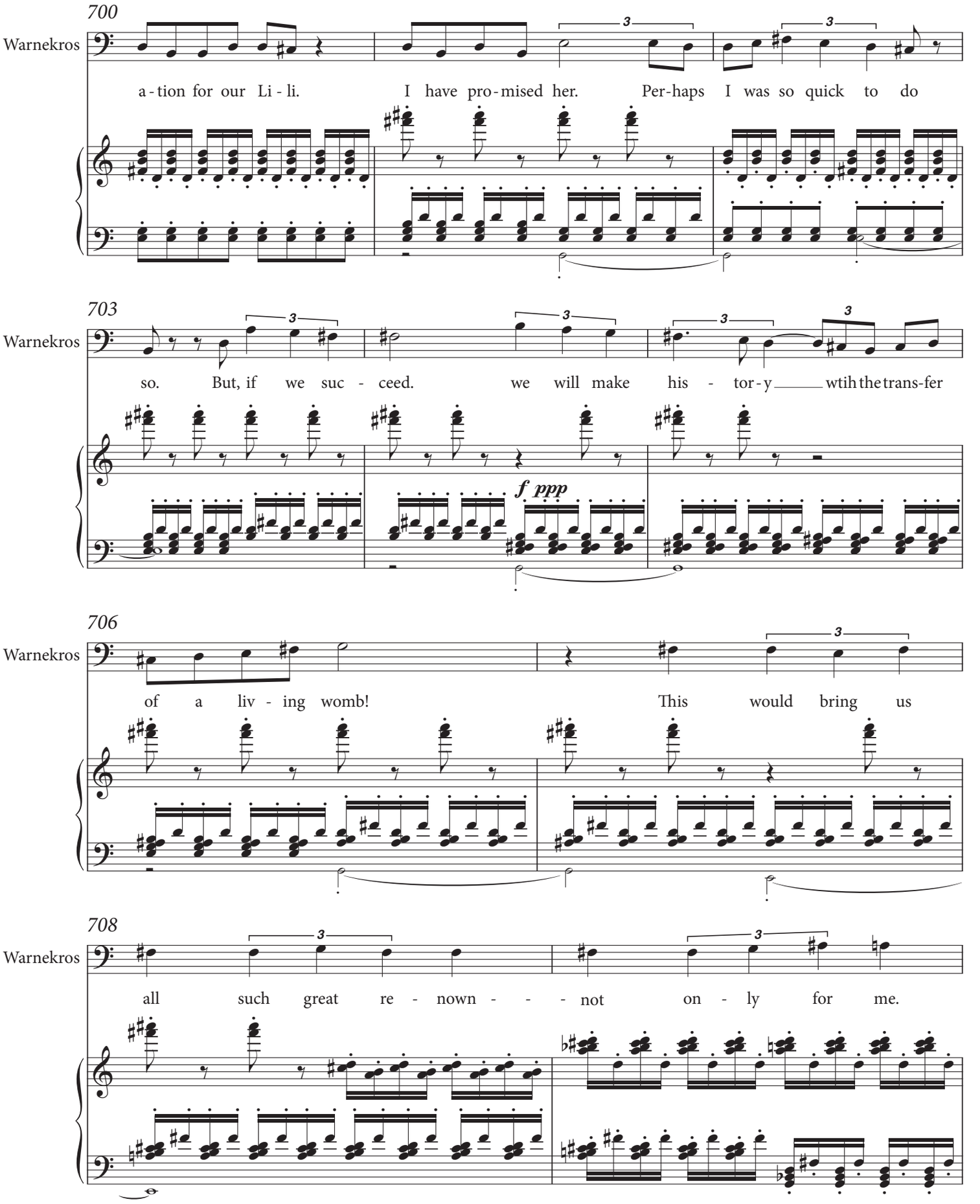
695

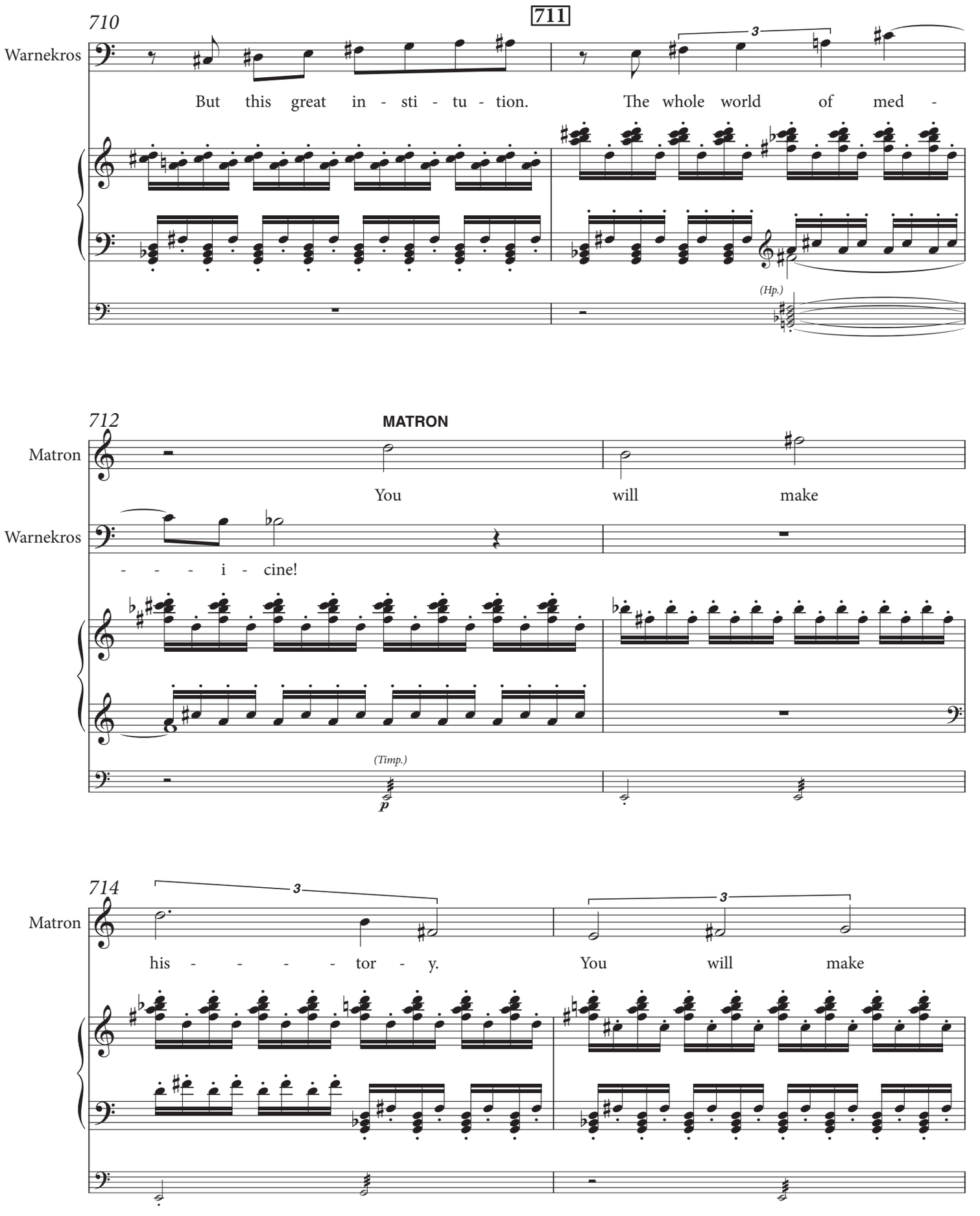
697

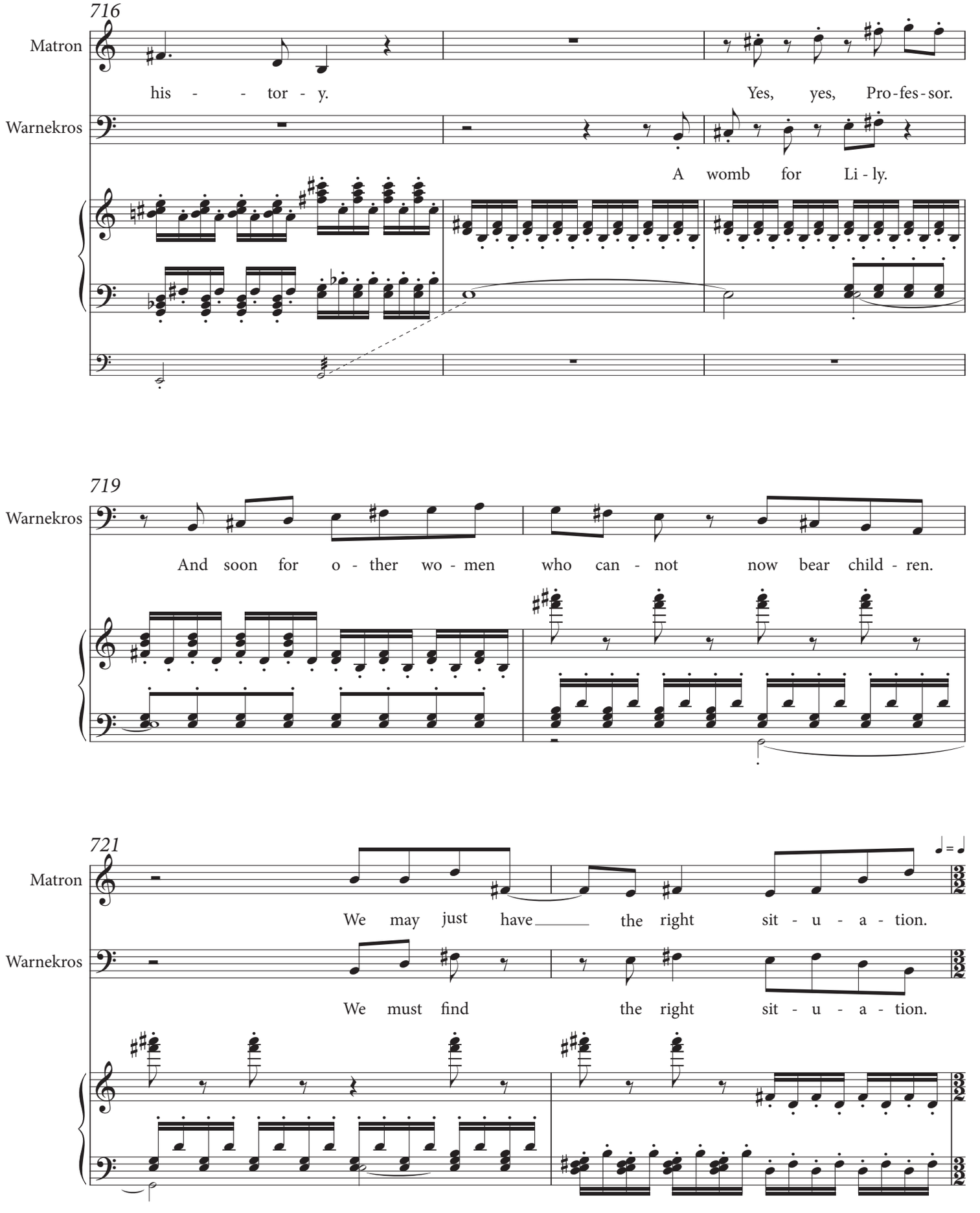
PROF. WARNEKROS *(to the MATRON)*

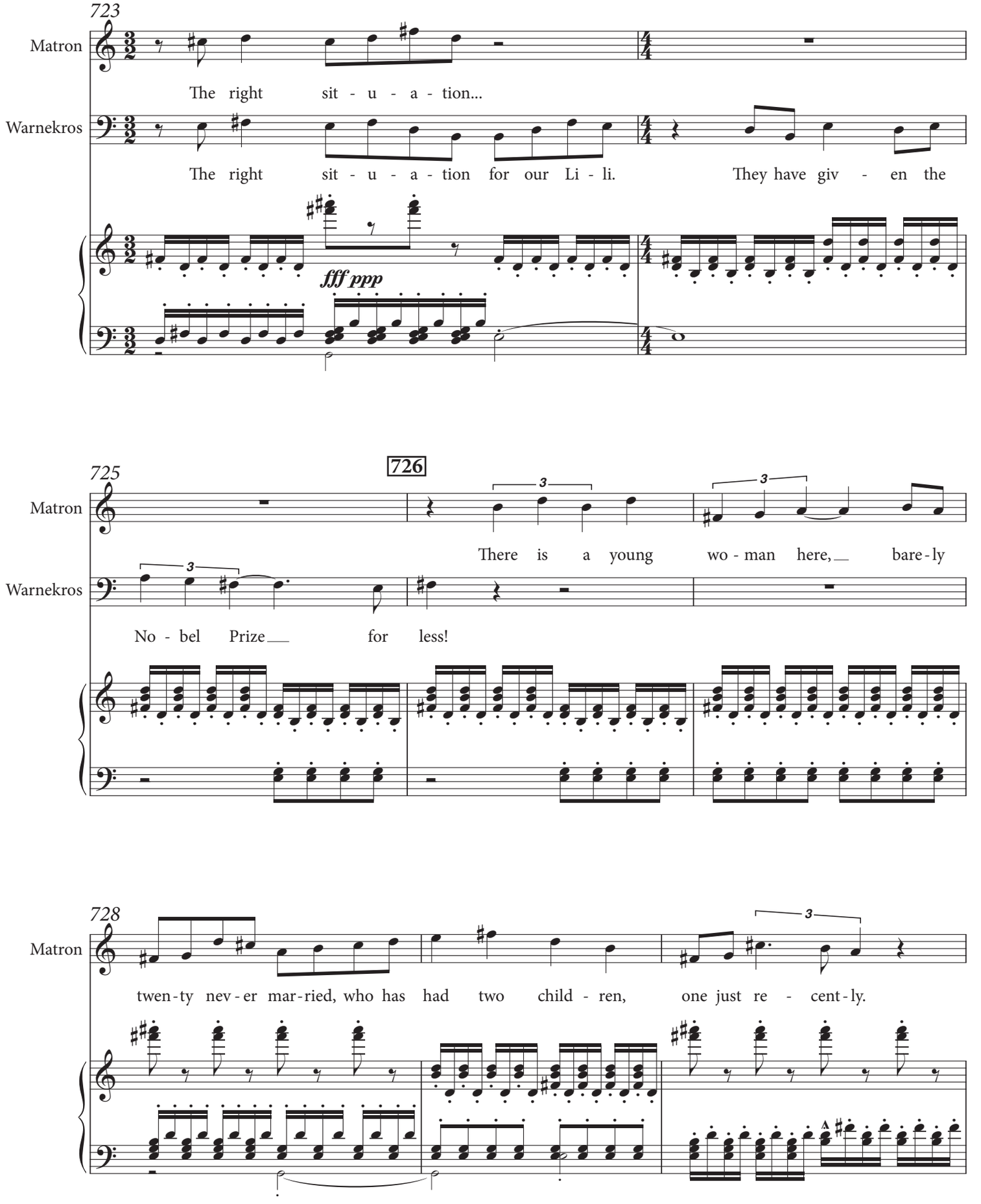
Warnekros

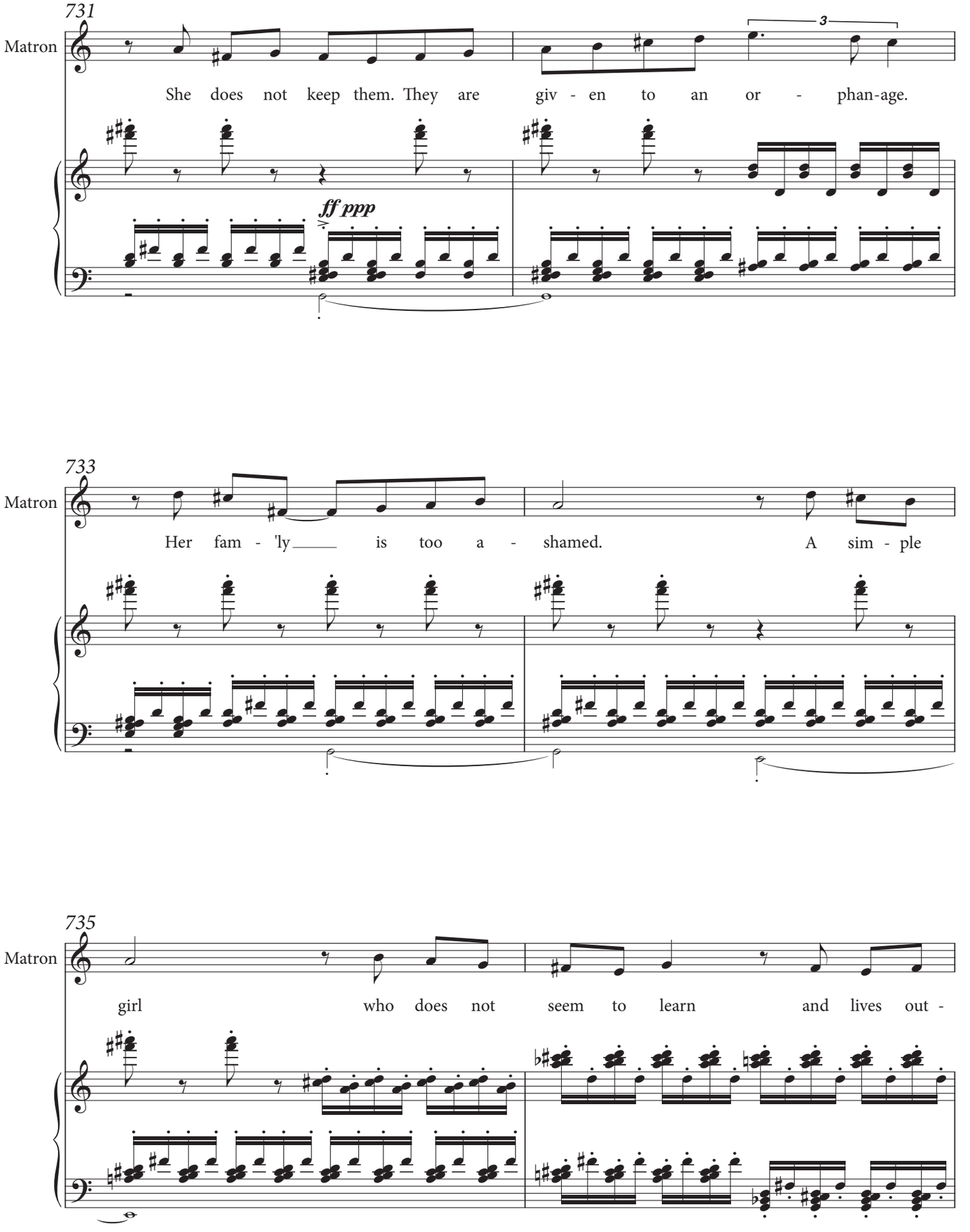
We must find the right sit - u - a - tion. The right sit - u -

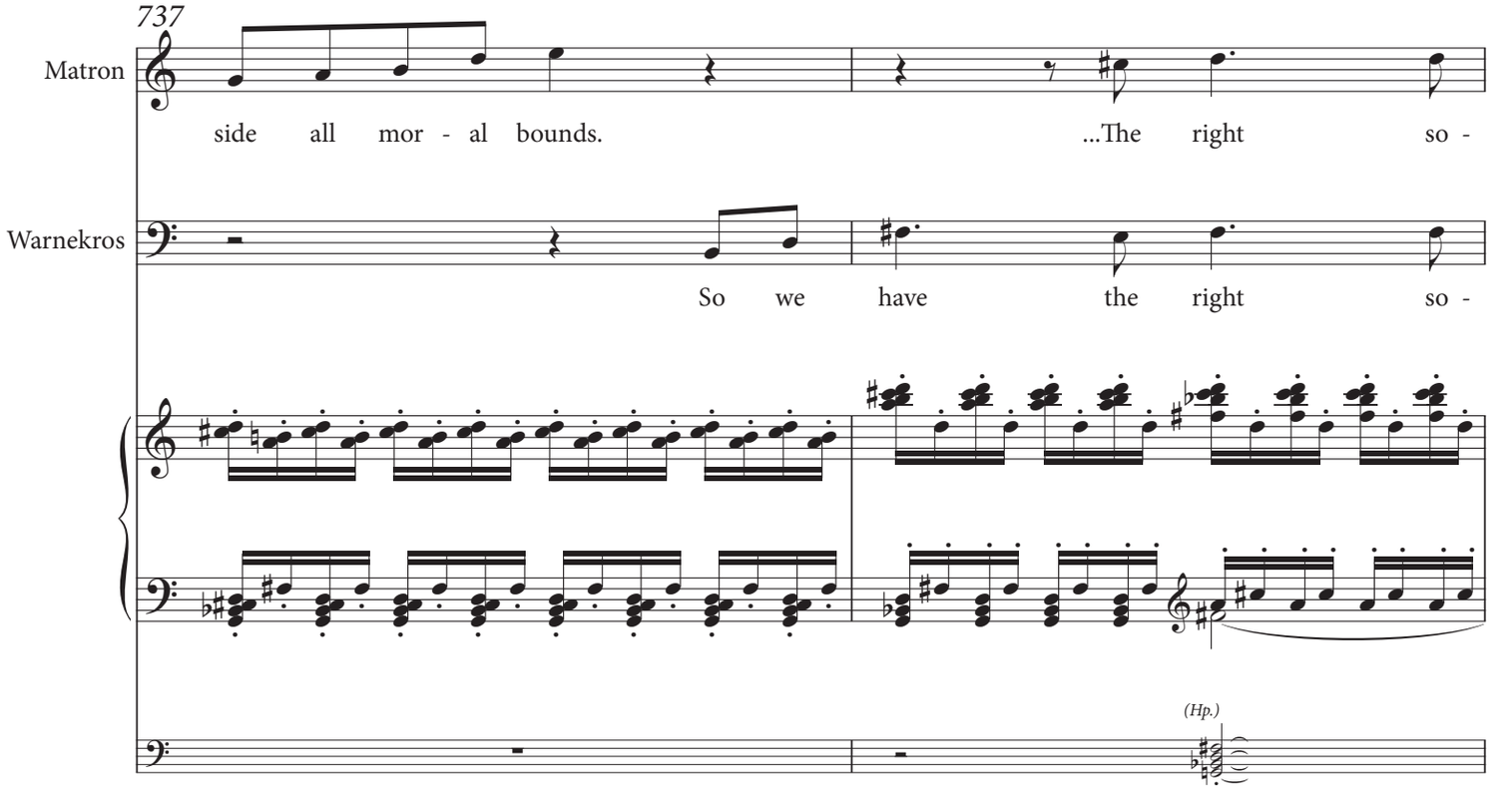

700
Warnekros
a - tion for our Li - li. I have pro - mised her. Per-haps I was so quick to do
703
Warnekros
so. But, if we suc - ceed. we will make his - tor - y wtih the trans-fer
f ppp
706
Warnekros
of a liv - ing womb! This would bring us
708
Warnekros
all such great re - nown - - - not on - ly for me.

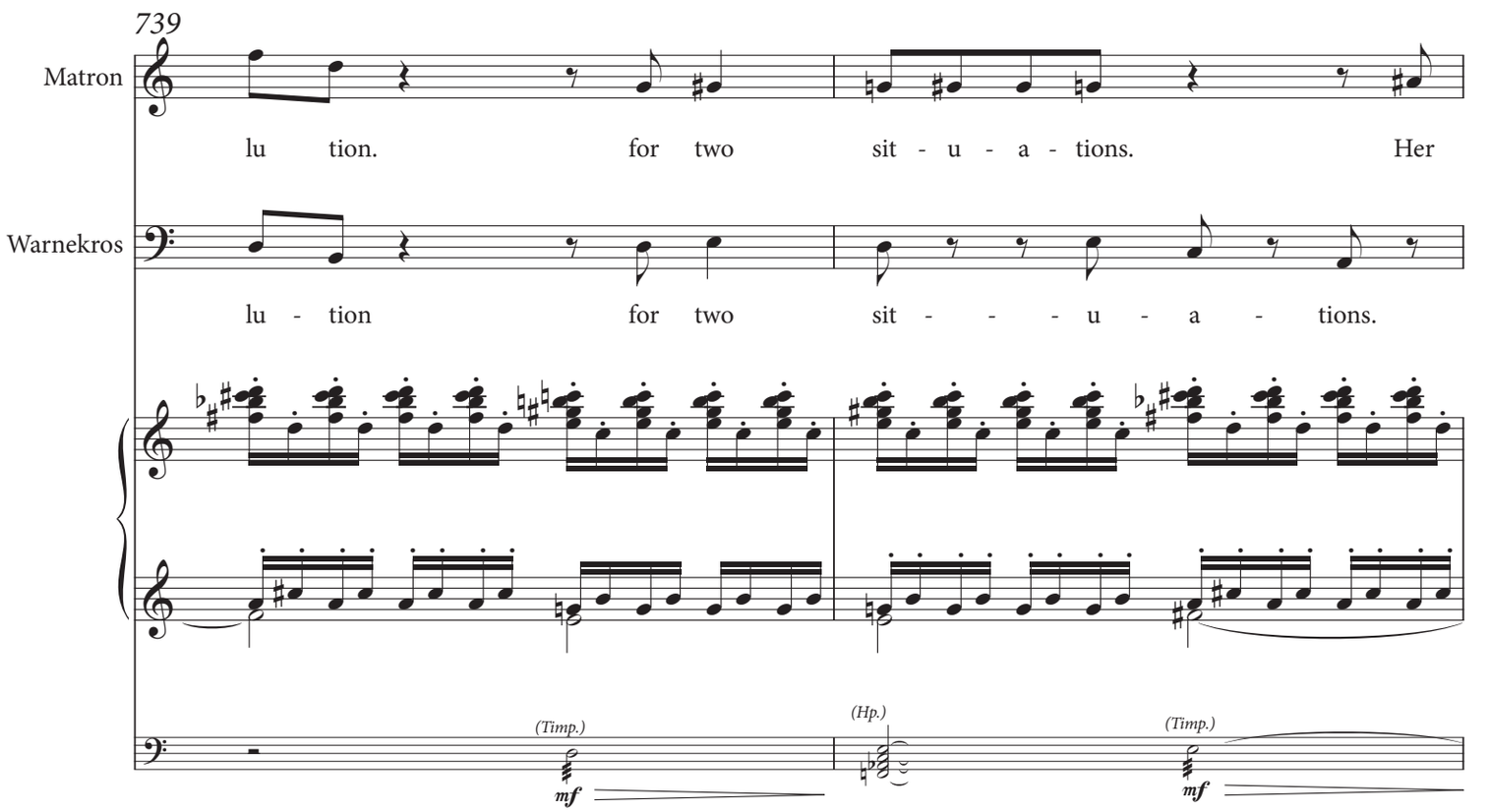

710
711
Warnekros
But this great in - sti - tu - tion. The whole world of med -
(Hp.)
712
MATRON
Matron
You will make
Warnekros
- - - i - cine!
(Timp.)
p
714
Matron
his - - - - - tor - y. You will make

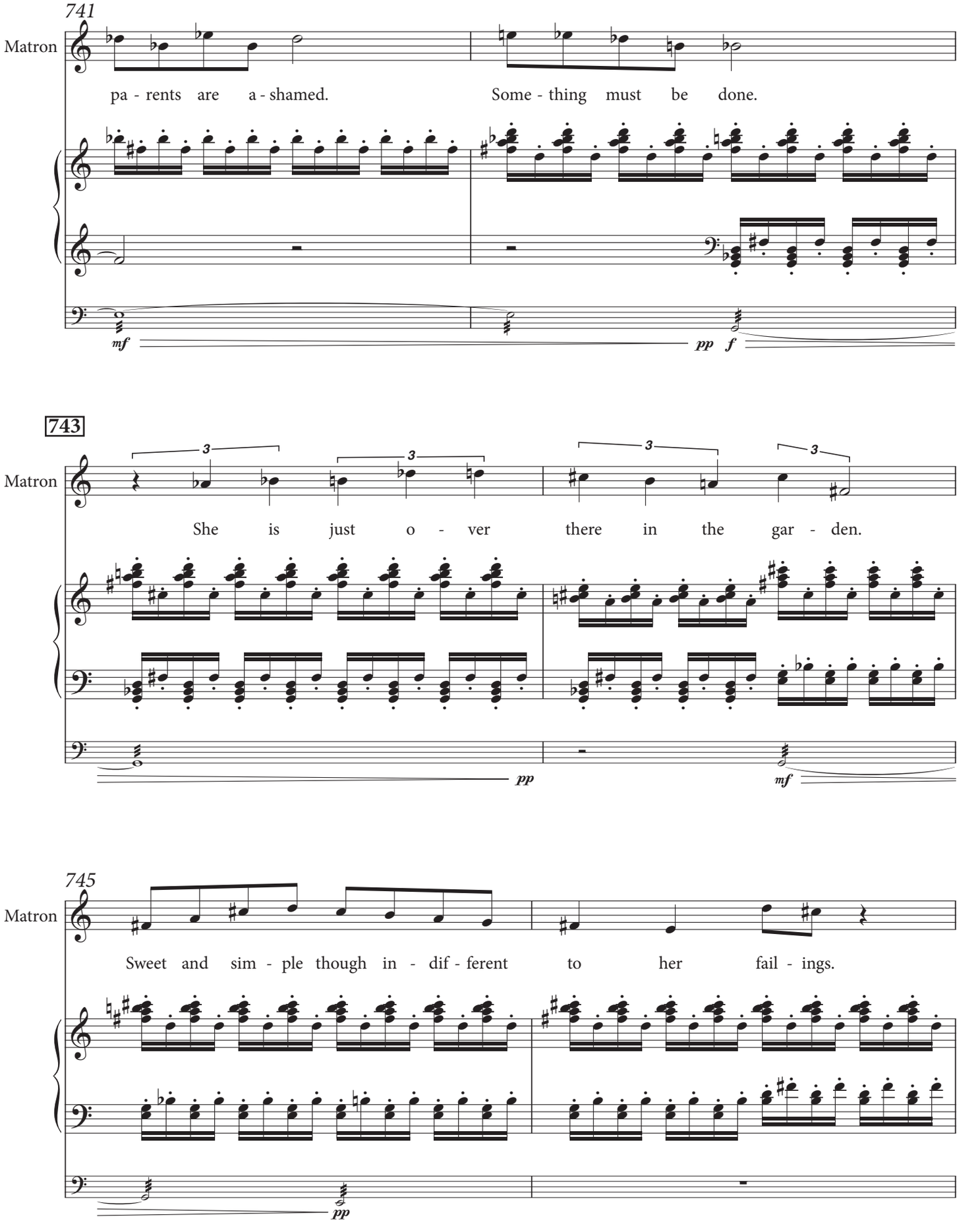

716
Matron
his - - tor - y.
Yes, yes, Pro-fes-sor.
Warnekros
A womb for Li - ly.
719
Warnekros
And soon for o - ther wo - men who can - not now bear child - ren.
721
Matron
We may just have the right sit - u - a - tion.
Warnekros
We must find the right sit - u - a - tion.

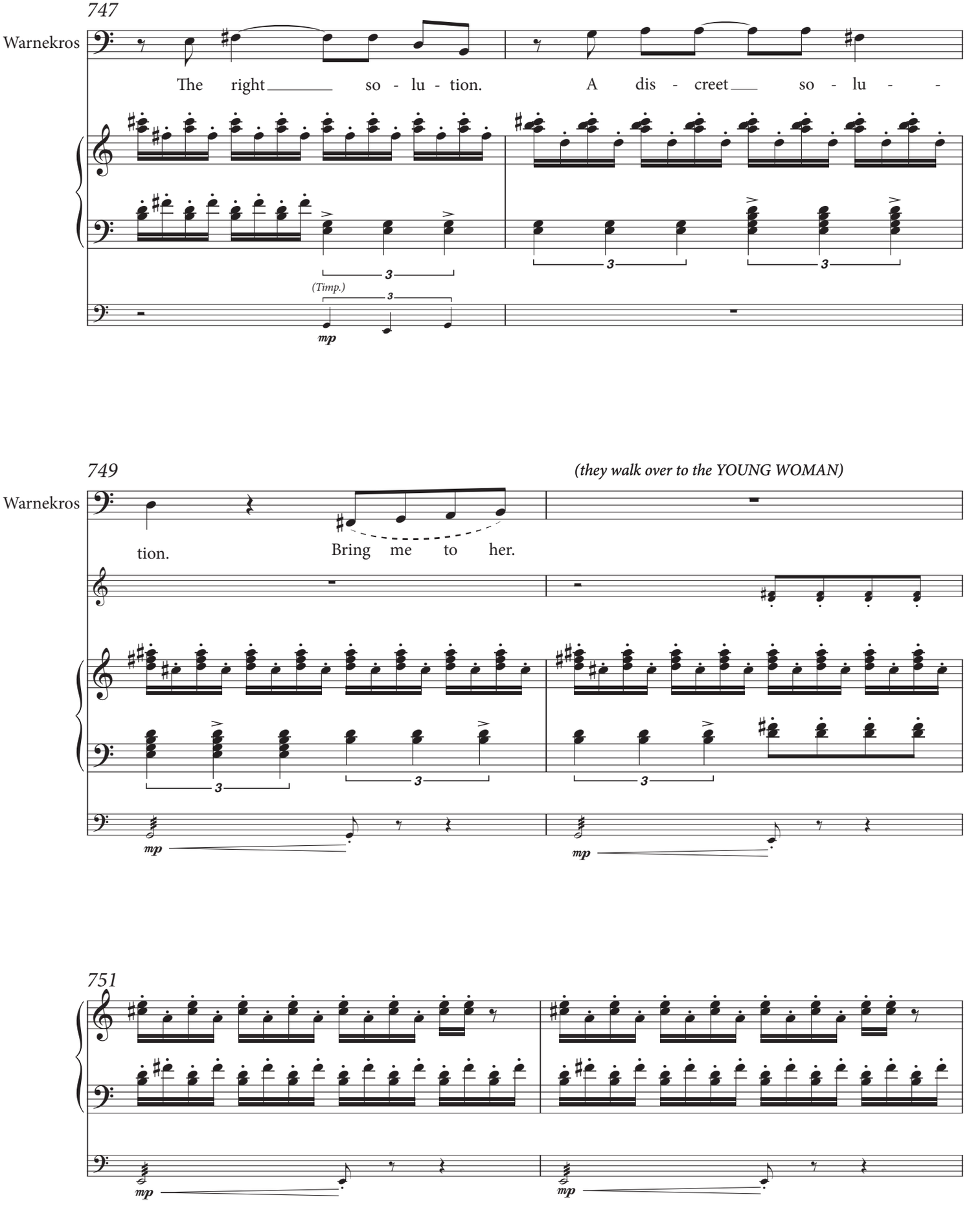

723
Matron
The right sit - u - a - tion...
Warnekros
The right sit - u - a - tion for our Li - li. They have giv - en the
fff ppp
725
726
Matron
There is a young wo - man here, bare - ly
Warnekros
No - bel Prize for less!
728
Matron
twen - ty nev - er mar - ried, who has had two child - ren, one just re - cent - ly.

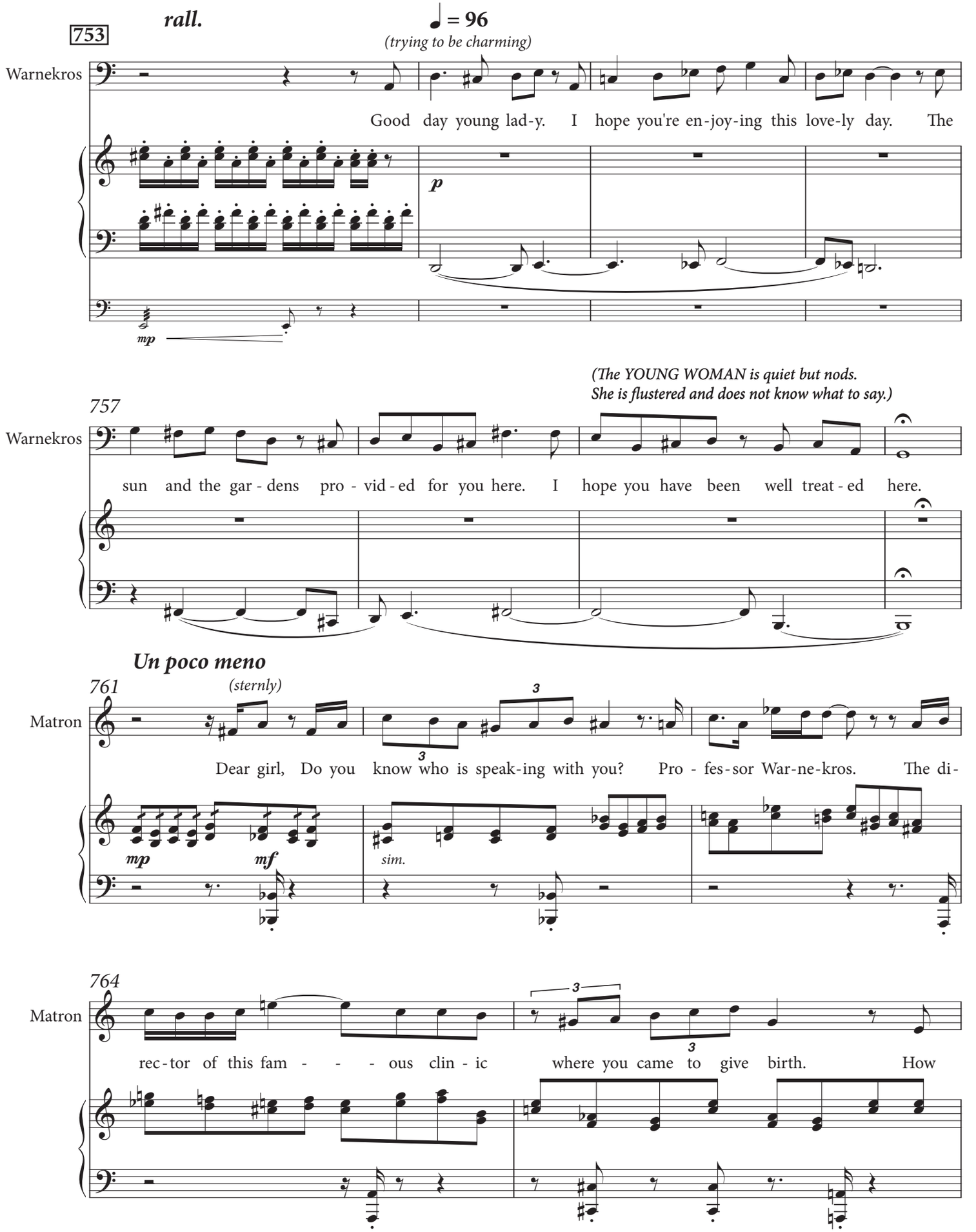

731
Matron
She does not keep them. They are giv - en to an or - phan-age.
3
ff ppp
733
Matron
Her fam - 'ly is too a - shamed. A sim - ple
735
Matron
girl who does not seem to learn and lives out -

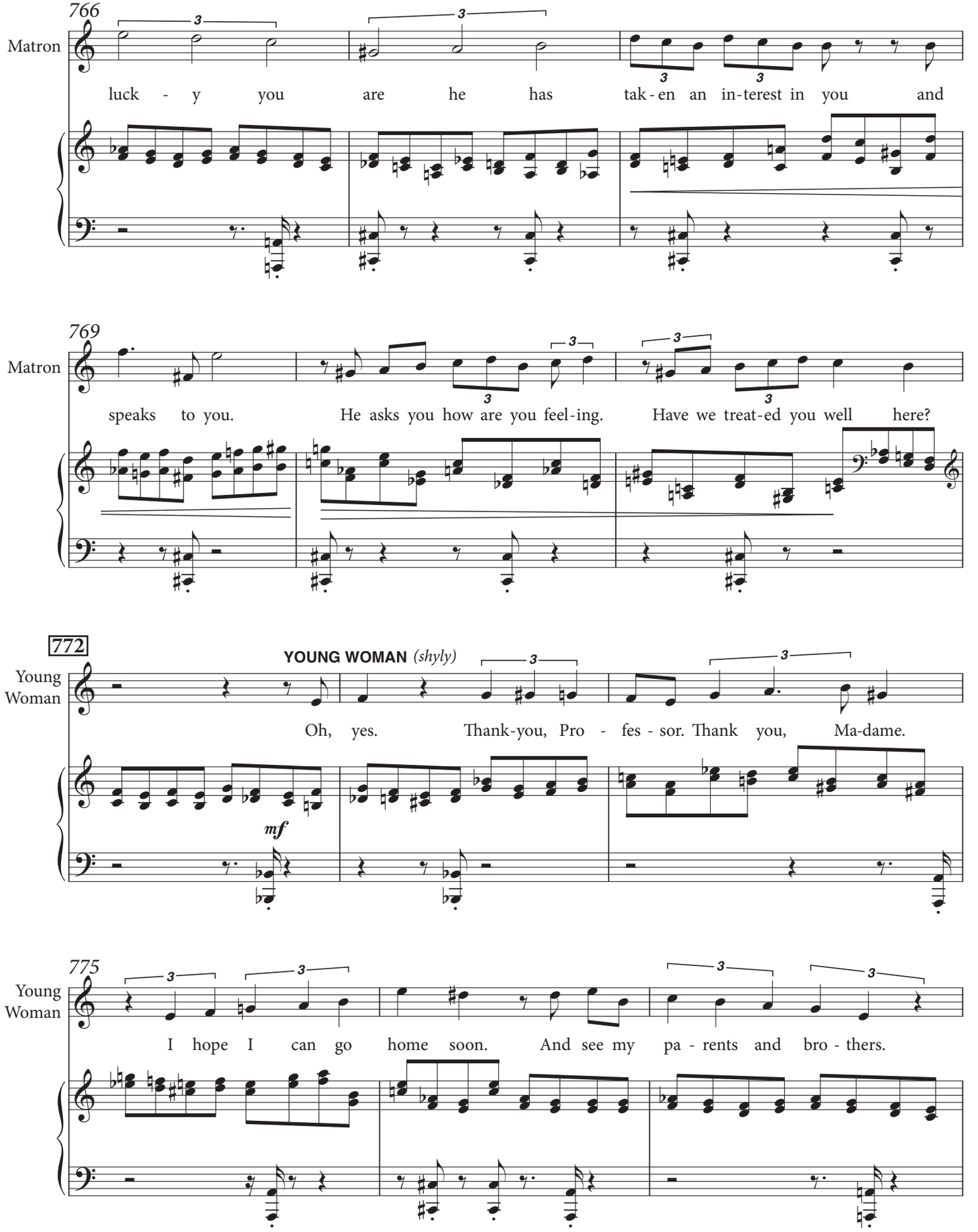

737
Matron
side all mor - al bounds. ...The right so -
Warnekros
So we have the right so -
(Hp.)

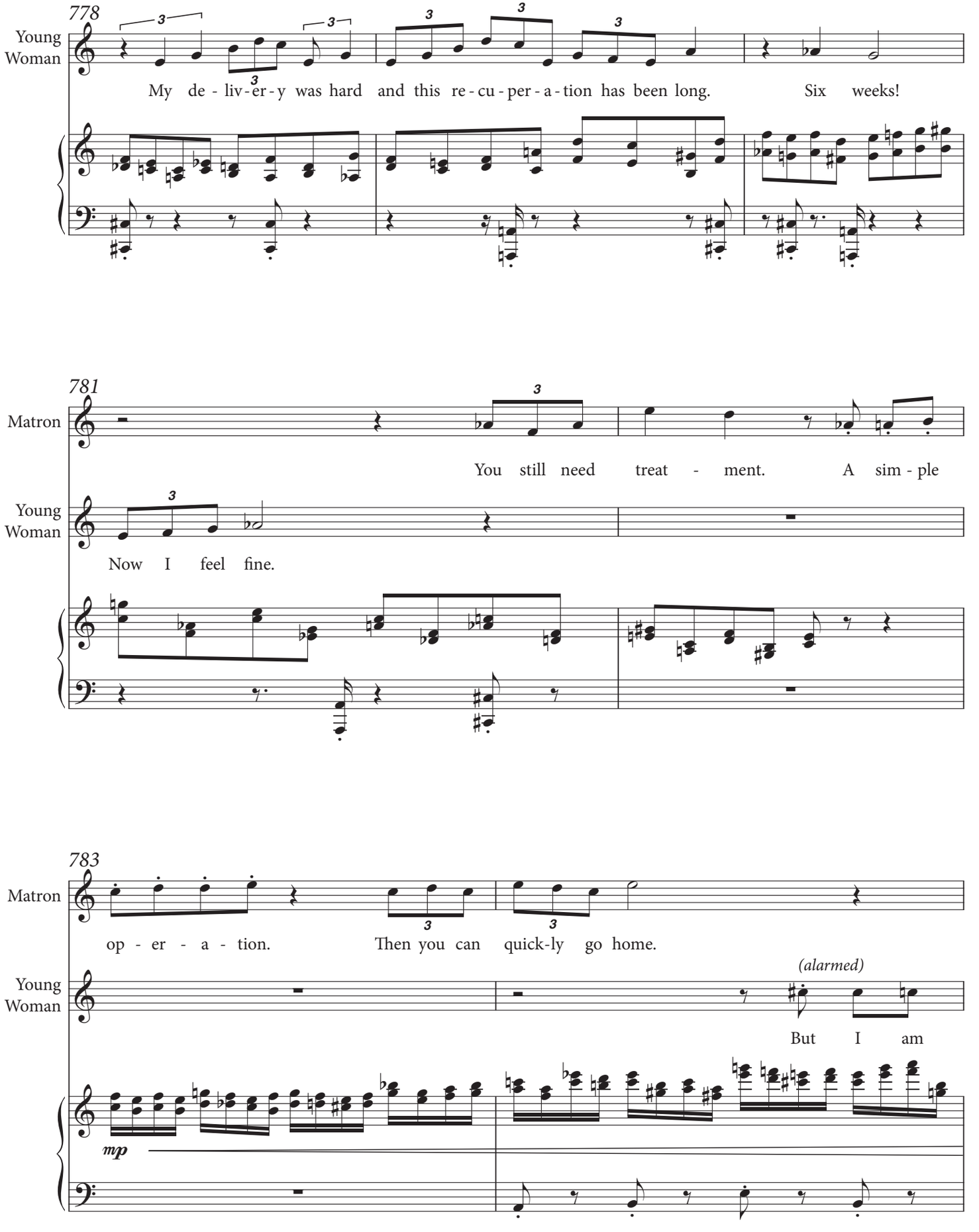

739
Matron
lu tion. for two sit - u - a - tions. Her
Warnekros
lu - tion for two sit - - - u - a - tions.
(Timp.)
mf
(Hp.)
(Timp.)
mf

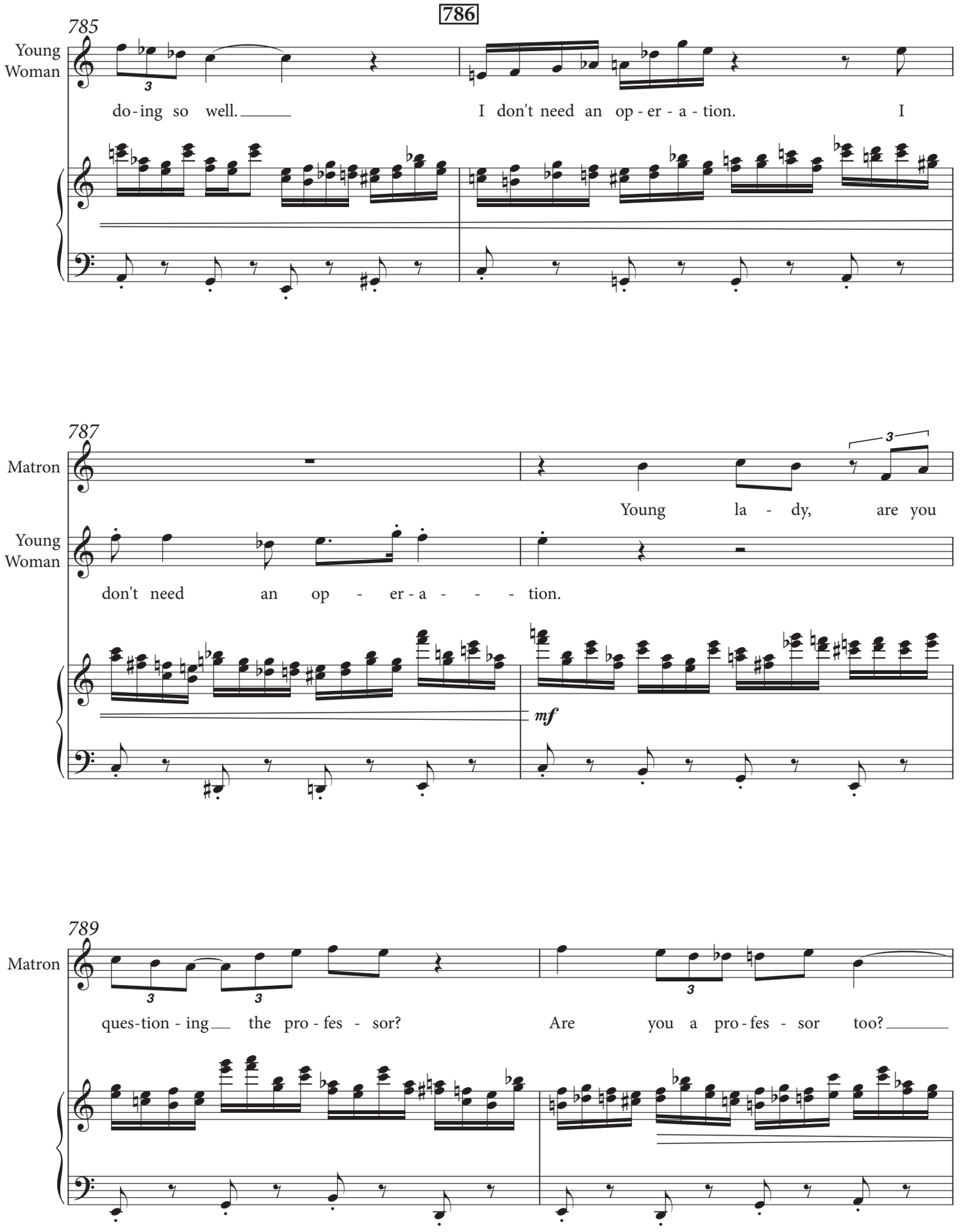

741
Matron
pa - rents are a - shamed.
Some - thing must be done.
mf
pp f
743
Matron
She is just o - ver there in the gar - den.
pp
mf
745
Matron
Sweet and sim - ple though in - dif - ferent to her fail - ings.
pp

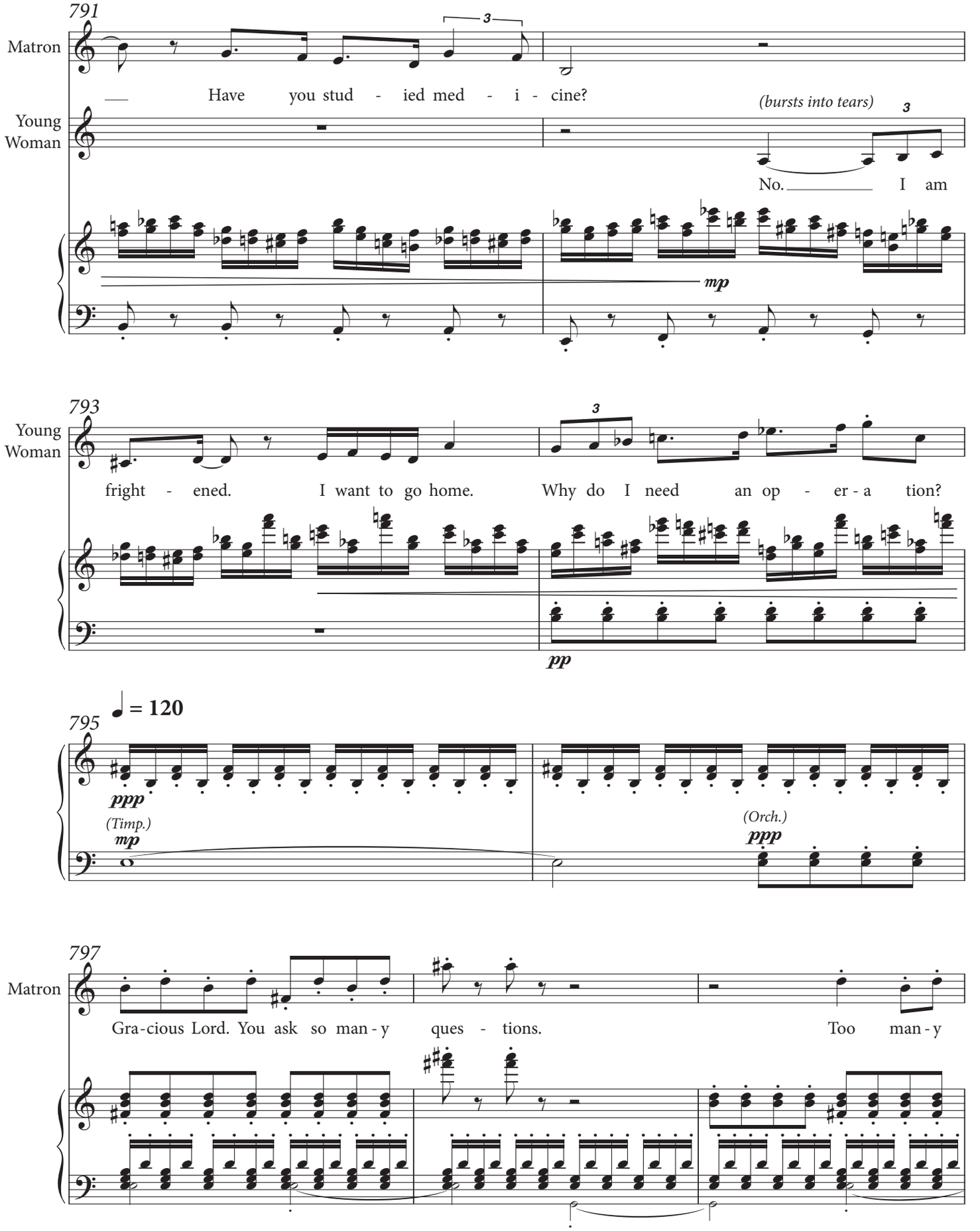

747
Warnekros
The right so - lu - tion. A dis - creet so - lu -
(Timp.)
mp
749
(they walk over to the YOUNG WOMAN)
Warnekros
tion.
Bring me to her.
mp
mp
751
mp
mp

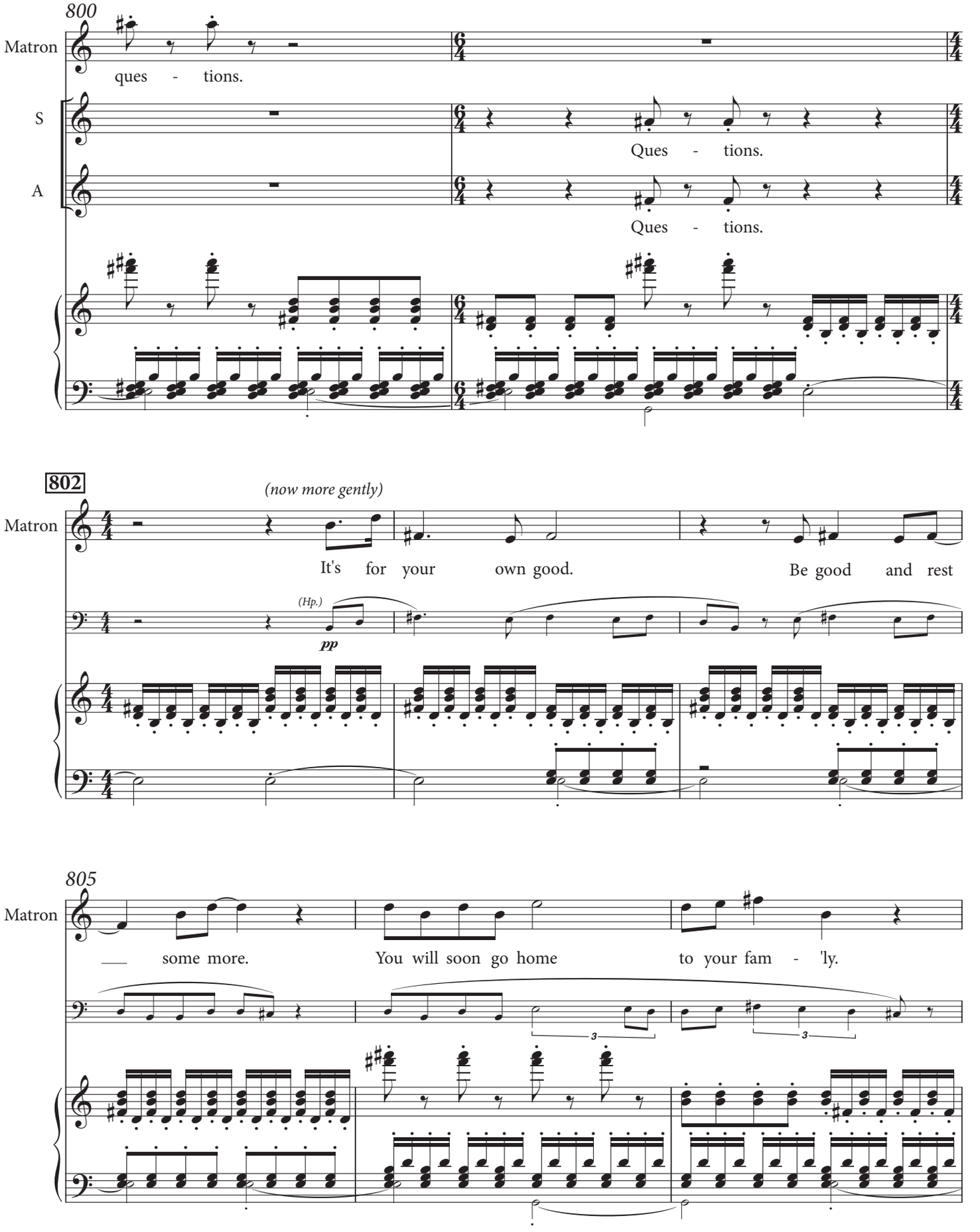

rall.
753
♩ = 96
(trying to be charming)
Warnekros
Good day young lad-y. I hope you're en-joy-ing this love-ly day. The
p
mp
(The YOUNG WOMAN is quiet but nods.
She is flustered and does not know what to say.)
757
Warnekros
sun and the gar-dens pro-vid-ed for you here. I hope you have been well treat-ed here.
Un poco meno
761
(sternly)
Matron
Dear girl, Do you know who is speak-ing with you? Pro-fes-sor War-ne-kros. The di-
mp
mf
sim.
764
Matron
rec-tor of this fam- - - ous clin-ic where you came to give birth. How

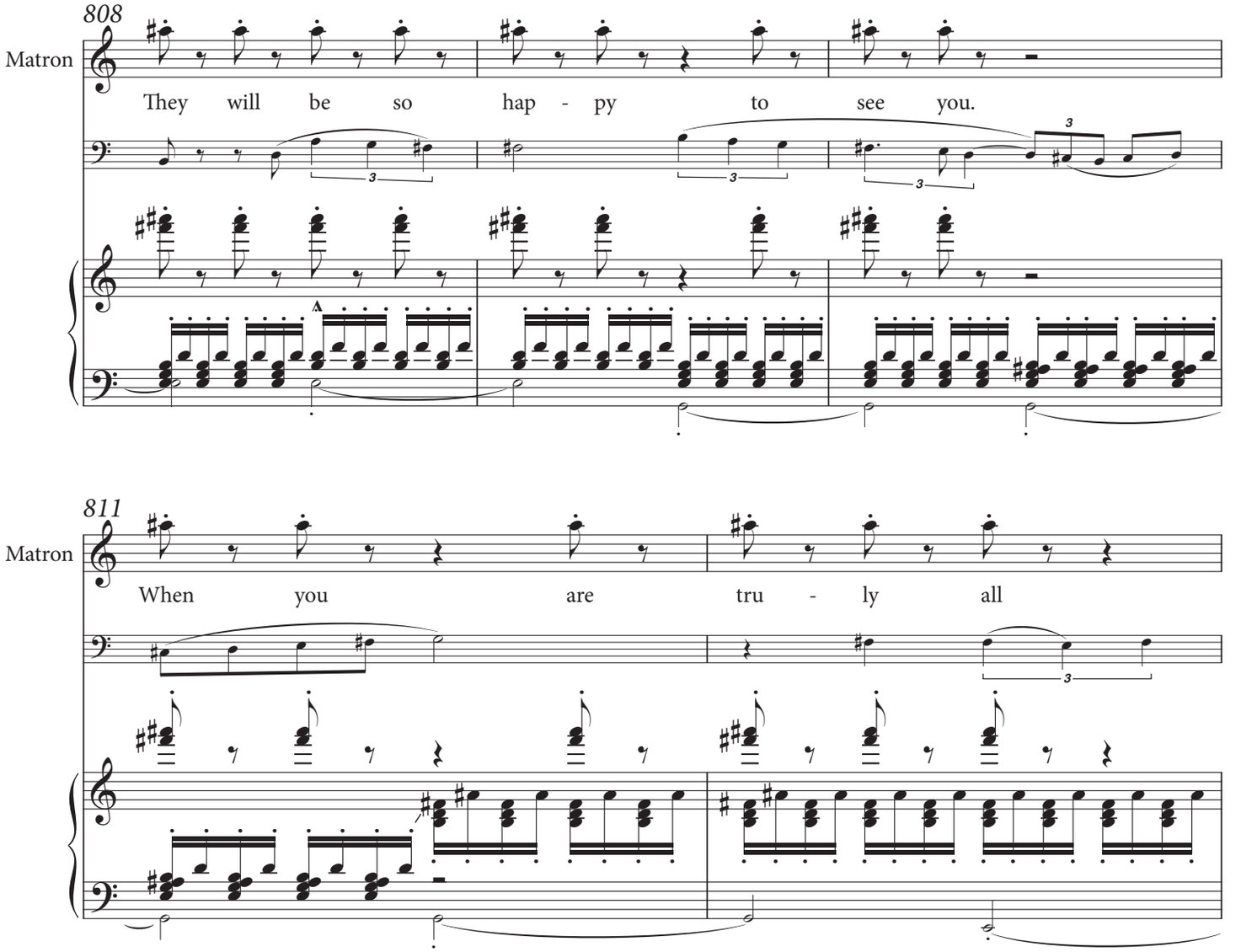

766
Matron
luck - y you are he has tak - en an in - terest in you and
769
Matron
speaks to you. He asks you how are you feel - ing. Have we treat - ed you well here?
772
YOUNG WOMAN (shyly)
Young Woman
Oh, yes. Thank - you, Pro - fes - sor. Thank you, Ma - dame.
mf
775
Young Woman
I hope I can go home soon. And see my pa - rents and bro - thers.

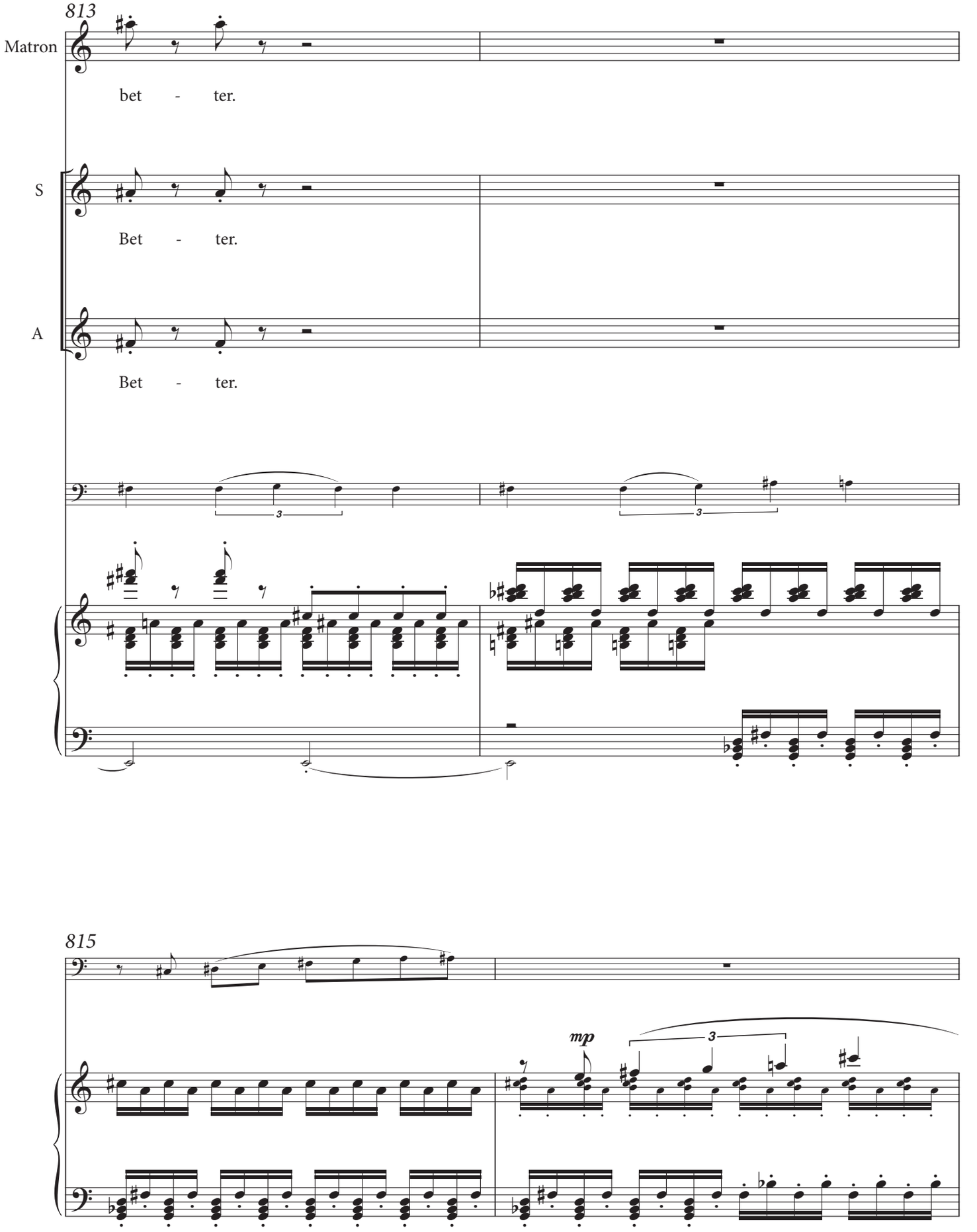

778
Young Woman
My de - liv - er - y was hard and this re - cu - per - a - tion has been long. Six weeks!
781
Matron
You still need treat - ment. A sim - ple
Young Woman
Now I feel fine.
783
Matron
op - er - a - tion. Then you can quick-ly go home.
(alarmed)
Young Woman
But I am
mp

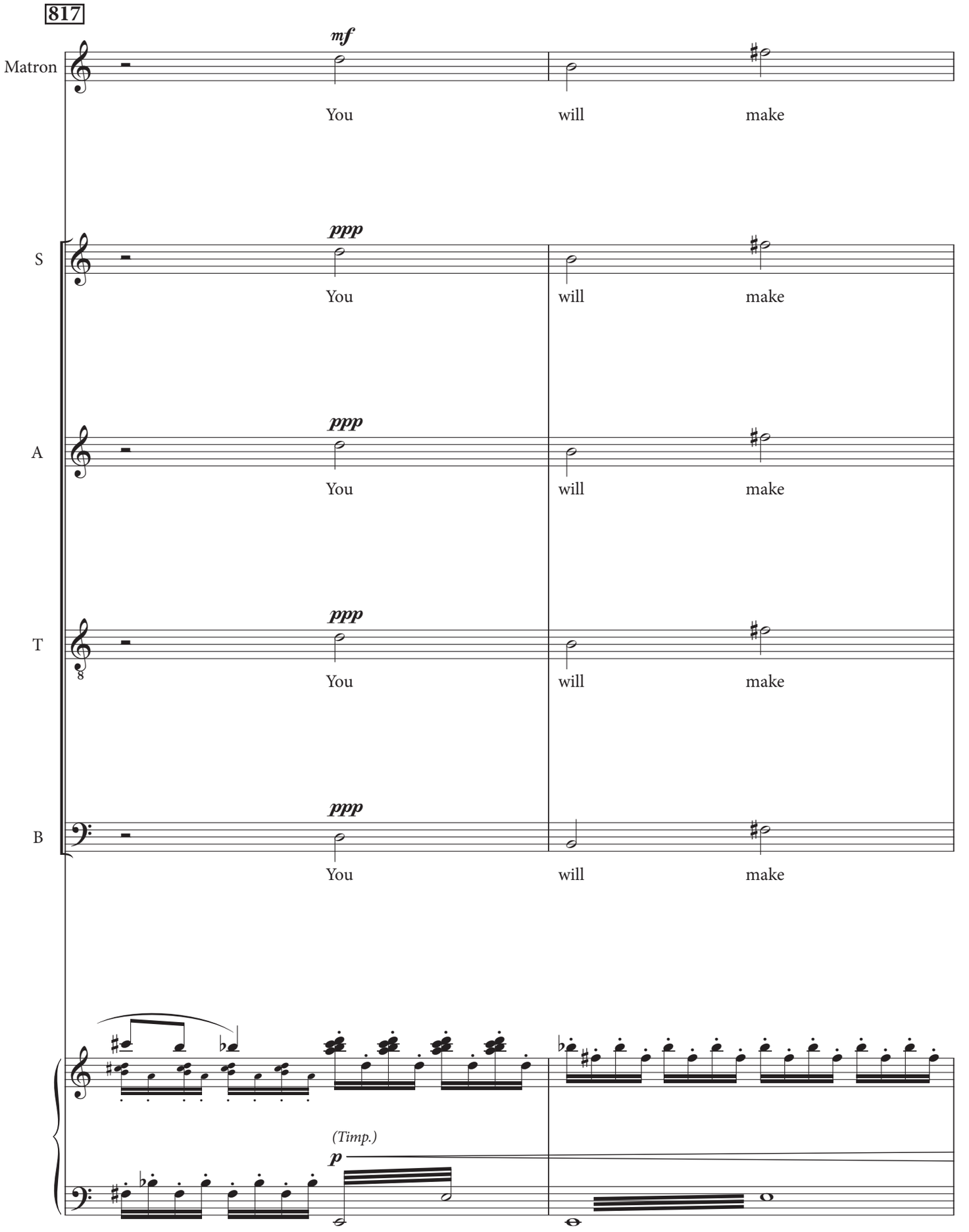

786
785
Young Woman
do-ing so well.
I don't need an op-er-a-tion.
I
787
Matron
Young la-dy, are you
Young Woman
don't need an op-er-a-tion.
mf
789
Matron
ques-tion-ing the pro-fes-sor?
Are you a pro-fes-sor too?

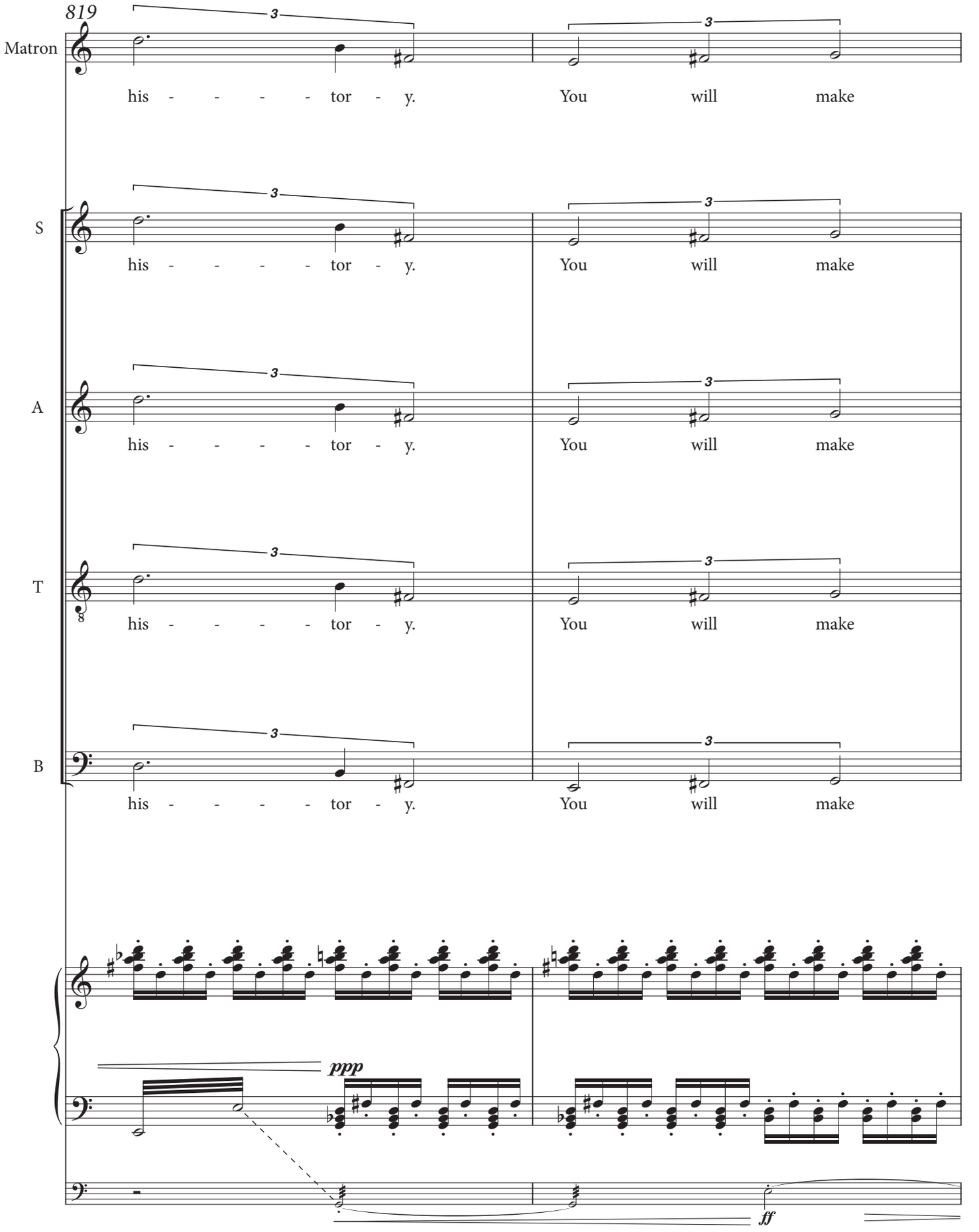

791
Matron
Have you stud - ied med - i - cine?
Young Woman
(bursts into tears)
No. I am
mp
793
Young Woman
fright - ened. I want to go home. Why do I need an op - er - a tion?
pp
♩ = 120
795
ppp
(Timp.)
mp
(Orch.)
ppp
797
Matron
Gra - cious Lord. You ask so man - y ques - tions. Too man - y

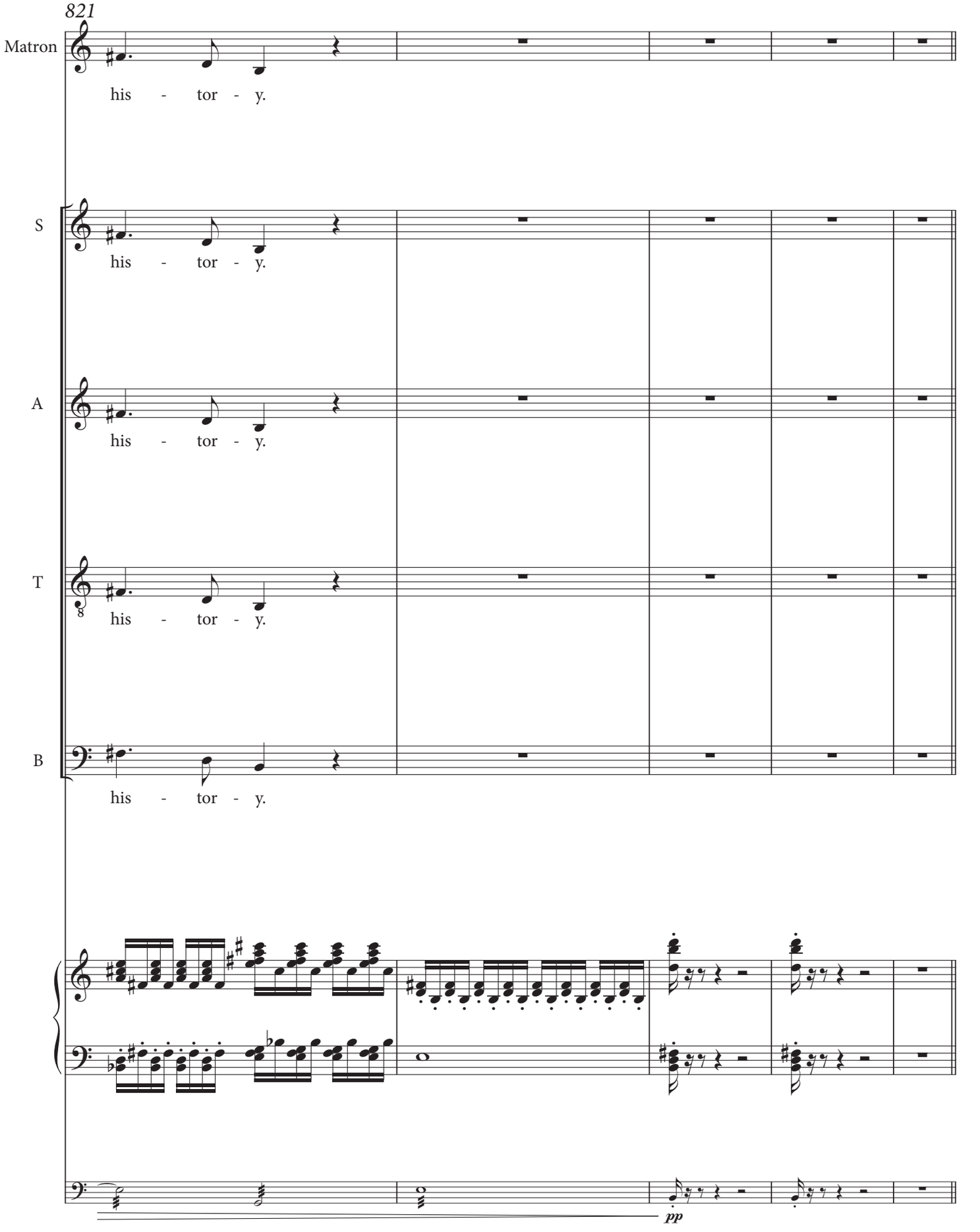

800
Matron
ques - tions.
S
Ques - tions.
A
Ques - tions.
802
(now more gently)
Matron
It's for your own good. Be good and rest
(Hp.)
pp
805
Matron
some more. You will soon go home to your fam - 'ly.


808
Matron
They will be so hap - py to see you.
811
Matron
When you are tru - ly all


813
Matron
bet - ter.
S
Bet - ter.
A
Bet - ter.
3
3
815
mp
3


817
Matron
S
A
T
B
mf
ppp
You
will
make
(Timp.)
p


819
Matron
his - - - - - tor - y. You will make
S
his - - - - - tor - y. You will make
A
his - - - - - tor - y. You will make
T
his - - - - - tor - y. You will make
B
his - - - - - tor - y. You will make
ppp
ff


821
Matron
his - tor - y.
S
his - tor - y.
A
his - tor - y.
T
his - tor - y.
B
his - tor - y.
pp

(The YOUNG WOMAN is weeping as she passes by LILI who is sitting in her lounge chair reading. LILI looks up and sees her.)

Scene 6. A short while later in the clinic garden.

Traurig ♩ = 60

826

pp

830

p

LILI *(calling out to the YOUNG WOMAN)*

833

Lili

Why are you cry ing? Come here and sit be - side me? What's wrong?

mfp

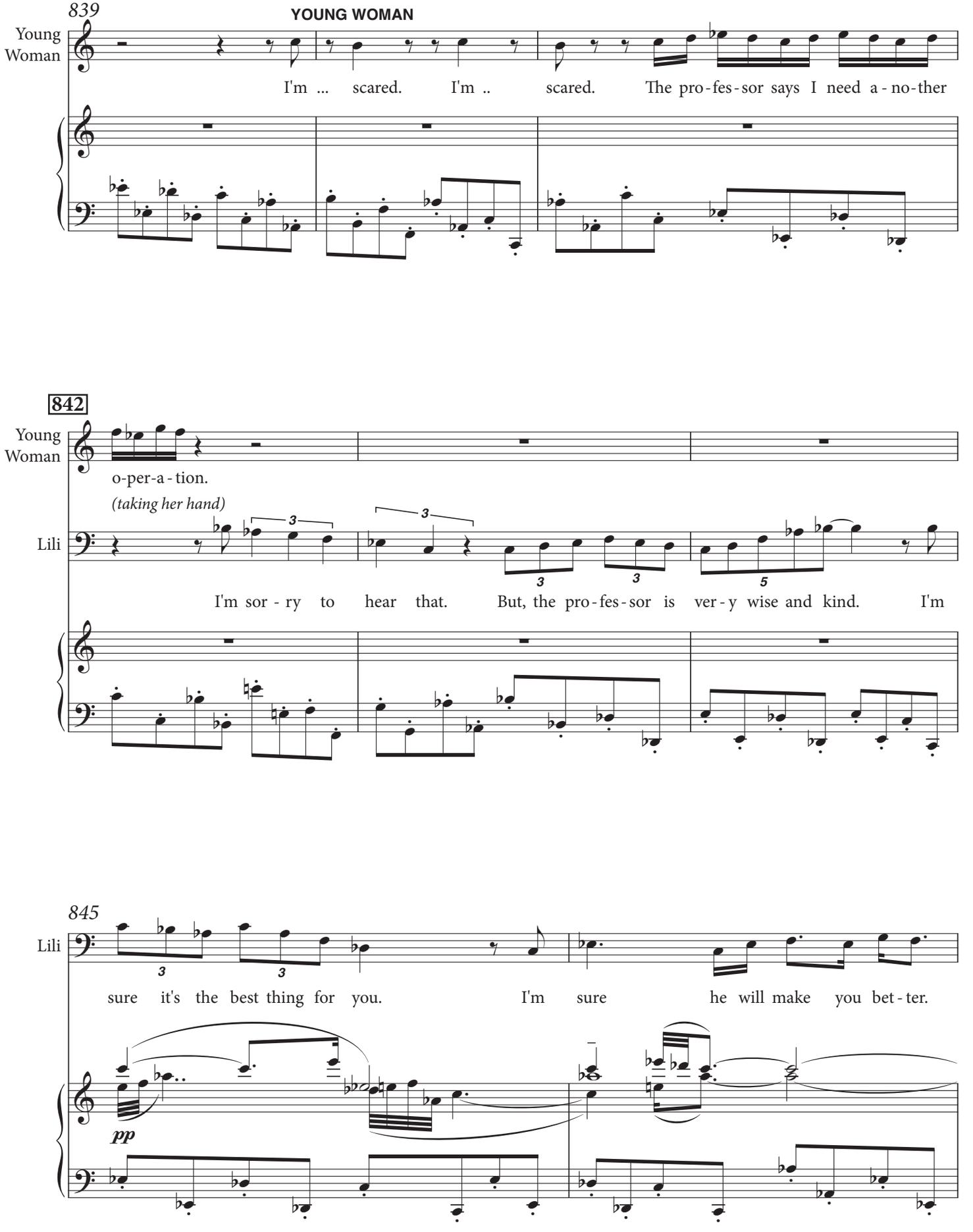
836

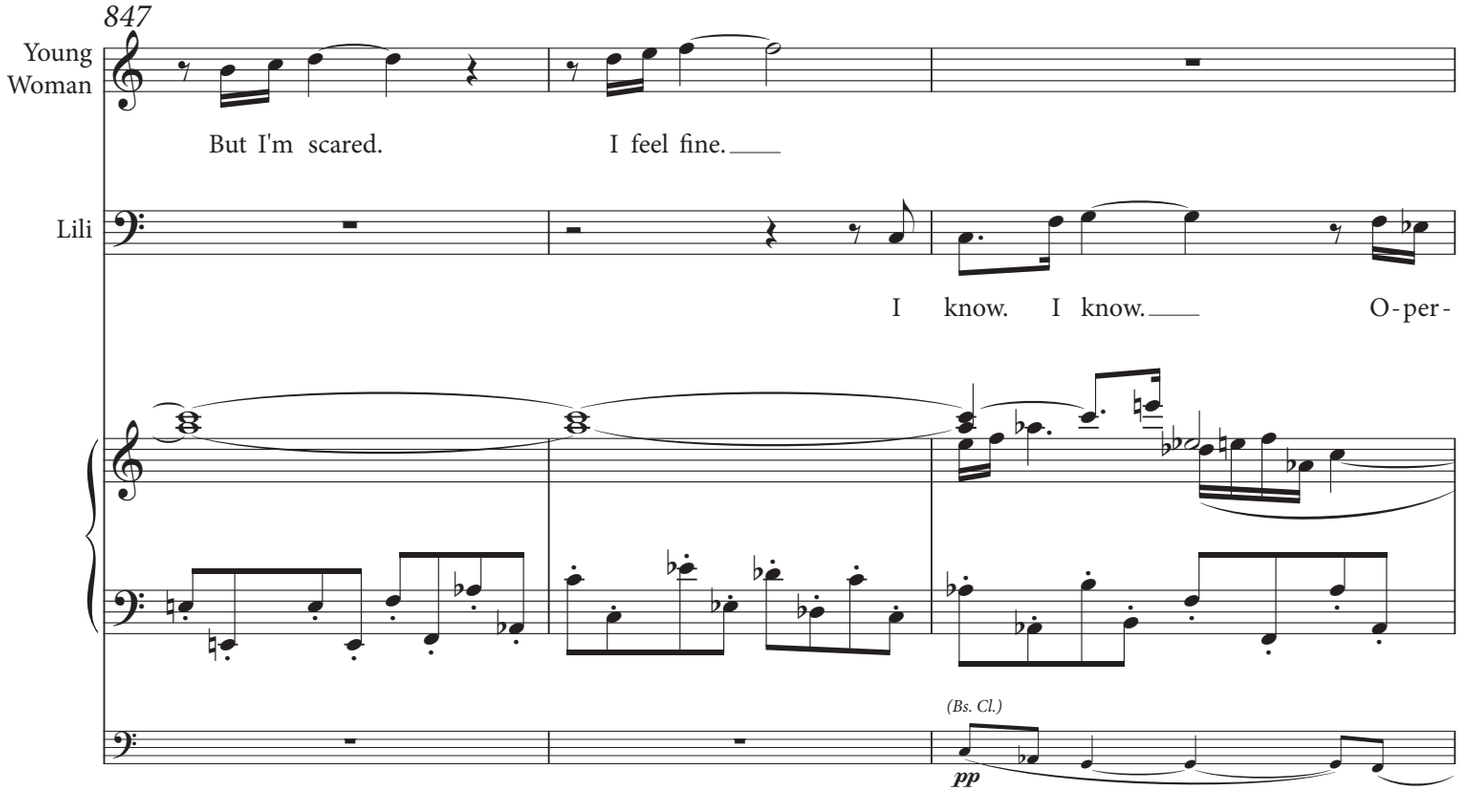
Lili

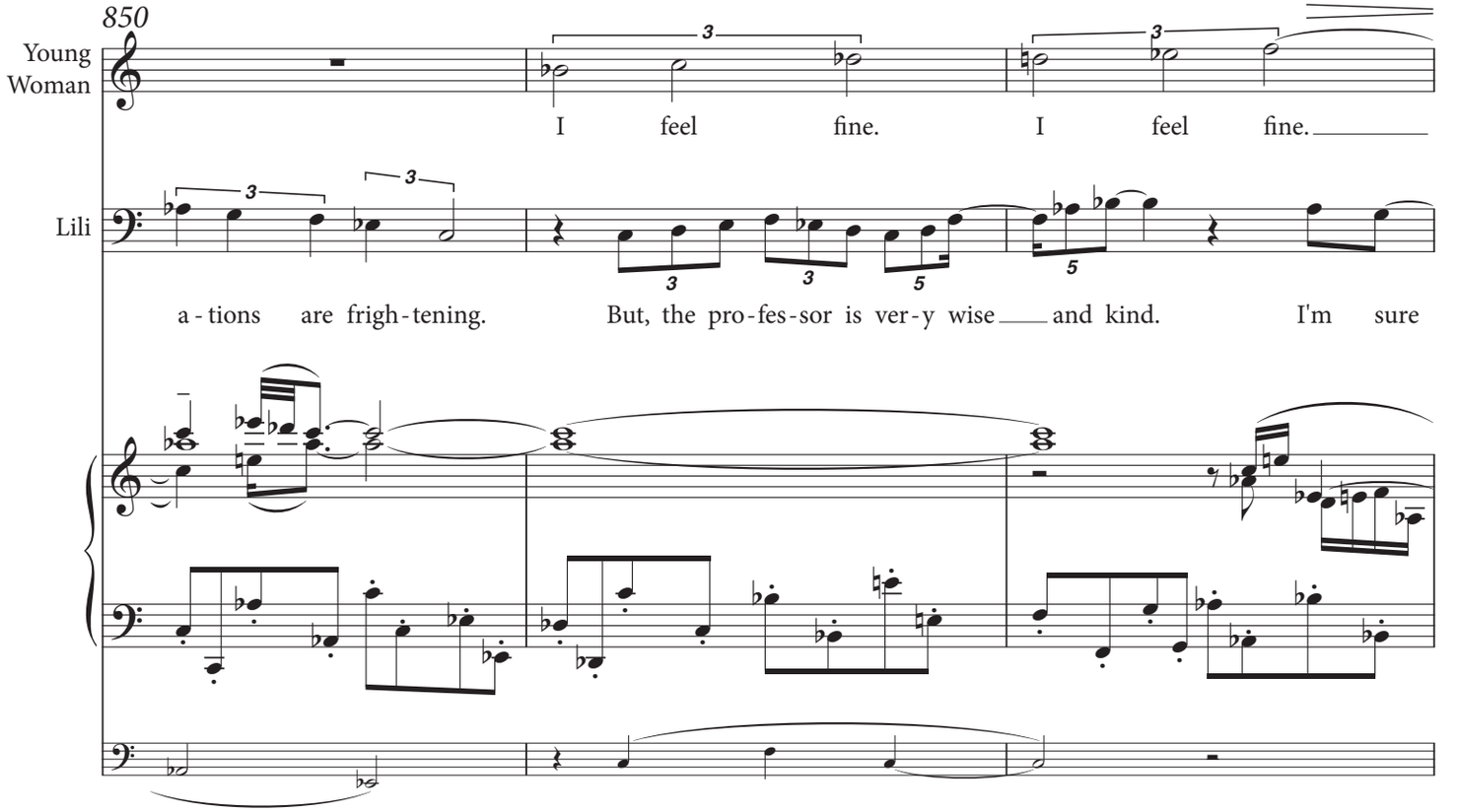
Where is your mo - ther? Can I help you?

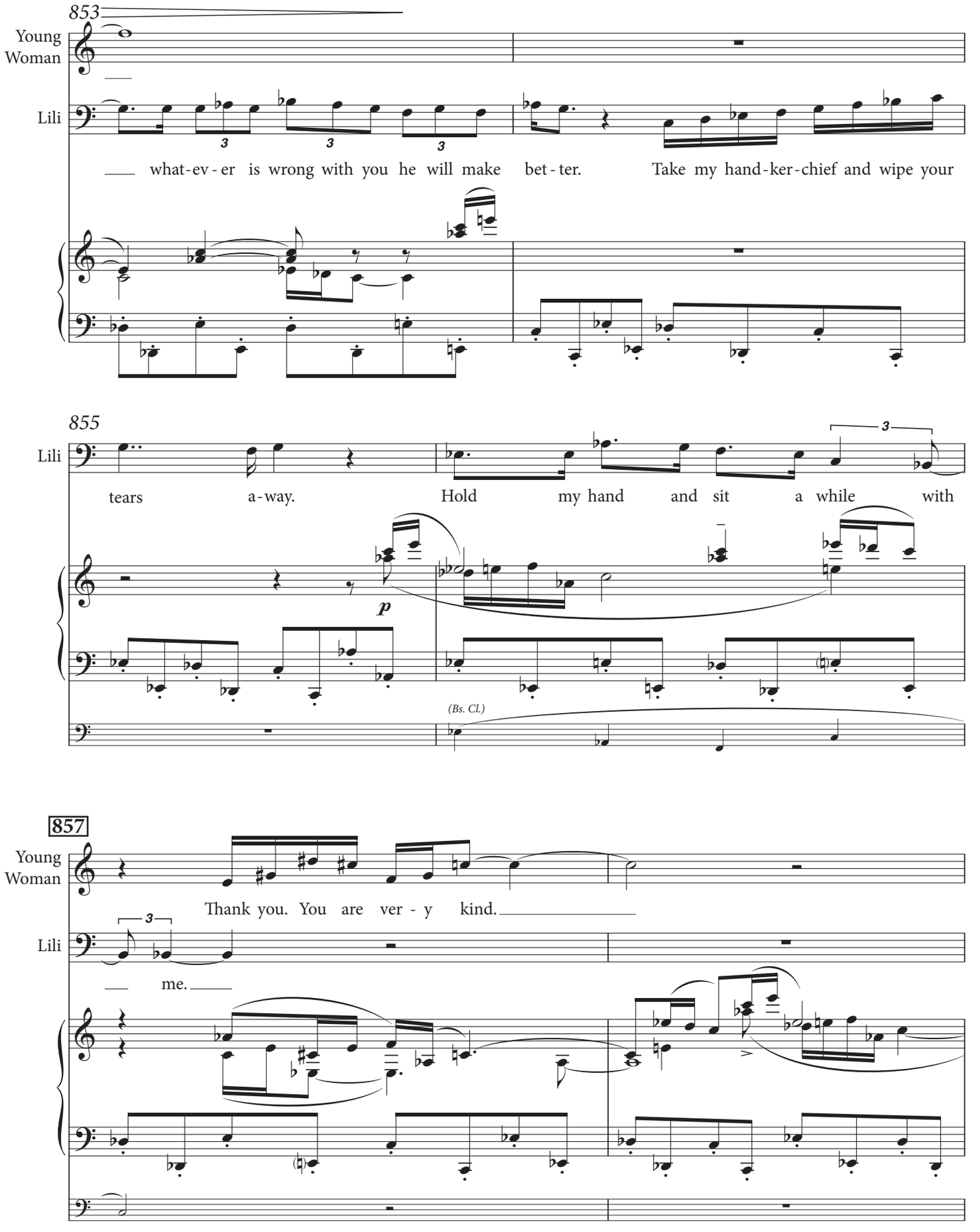
mfp

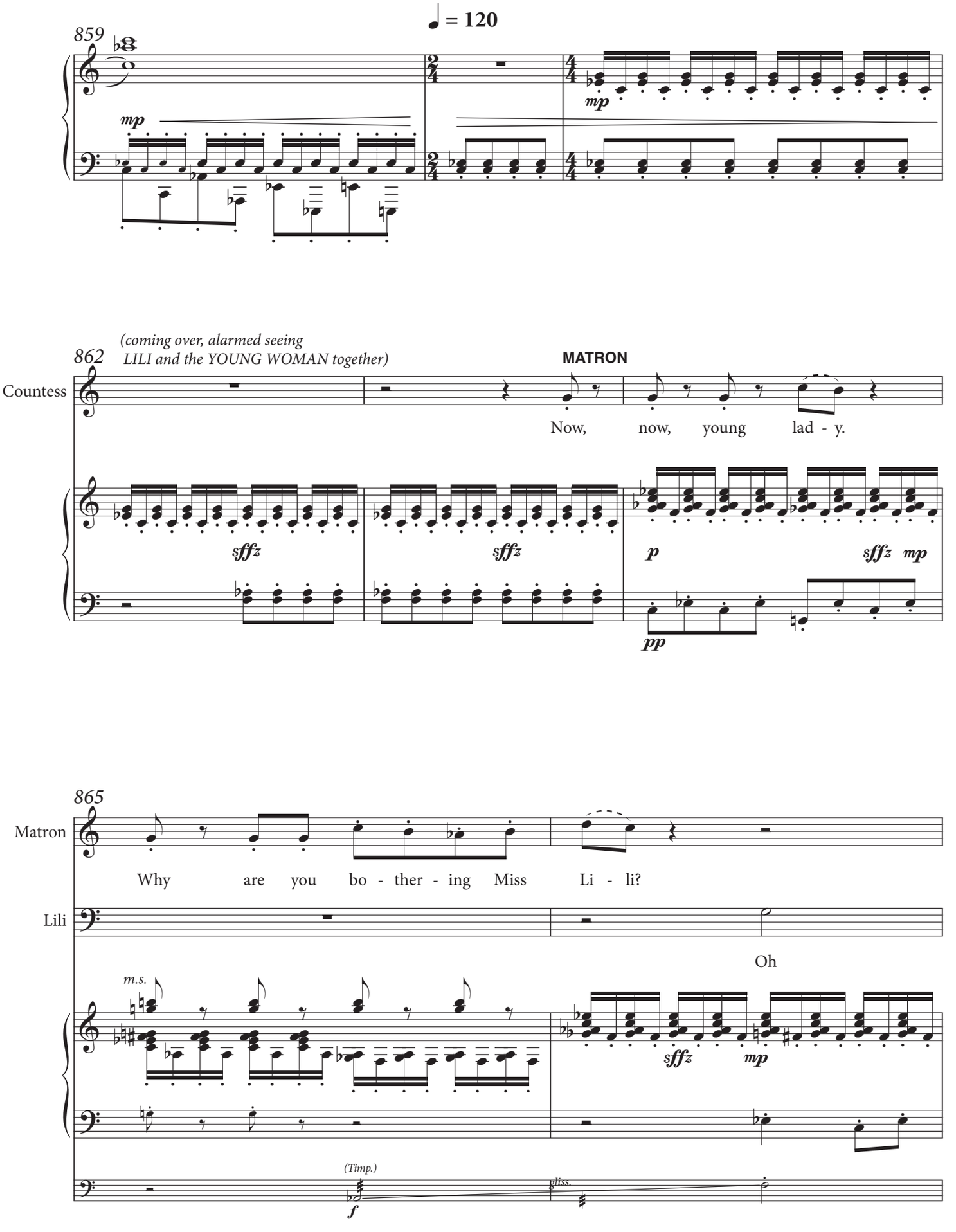
p

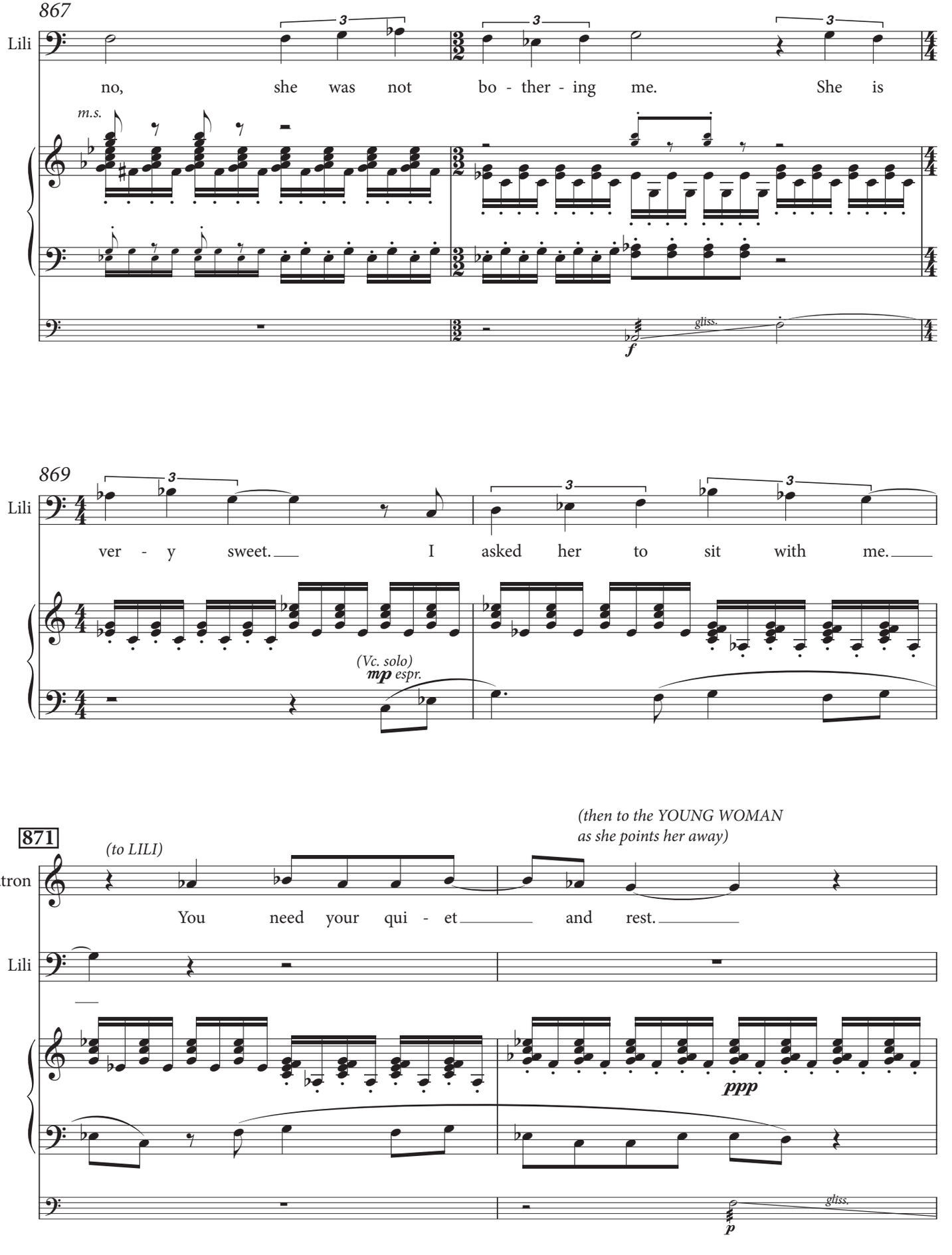

839
YOUNG WOMAN
Young Woman
I'm ... scared. I'm .. scared. The pro-fes-sor says I need a-no-ther
842
Young Woman
o-per-a-tion.
(taking her hand)
Lili
I'm sor-ry to hear that. But, the pro-fes-sor is ver-y wise and kind. I'm
845
Lili
sure it's the best thing for you. I'm sure he will make you bet-ter.
pp

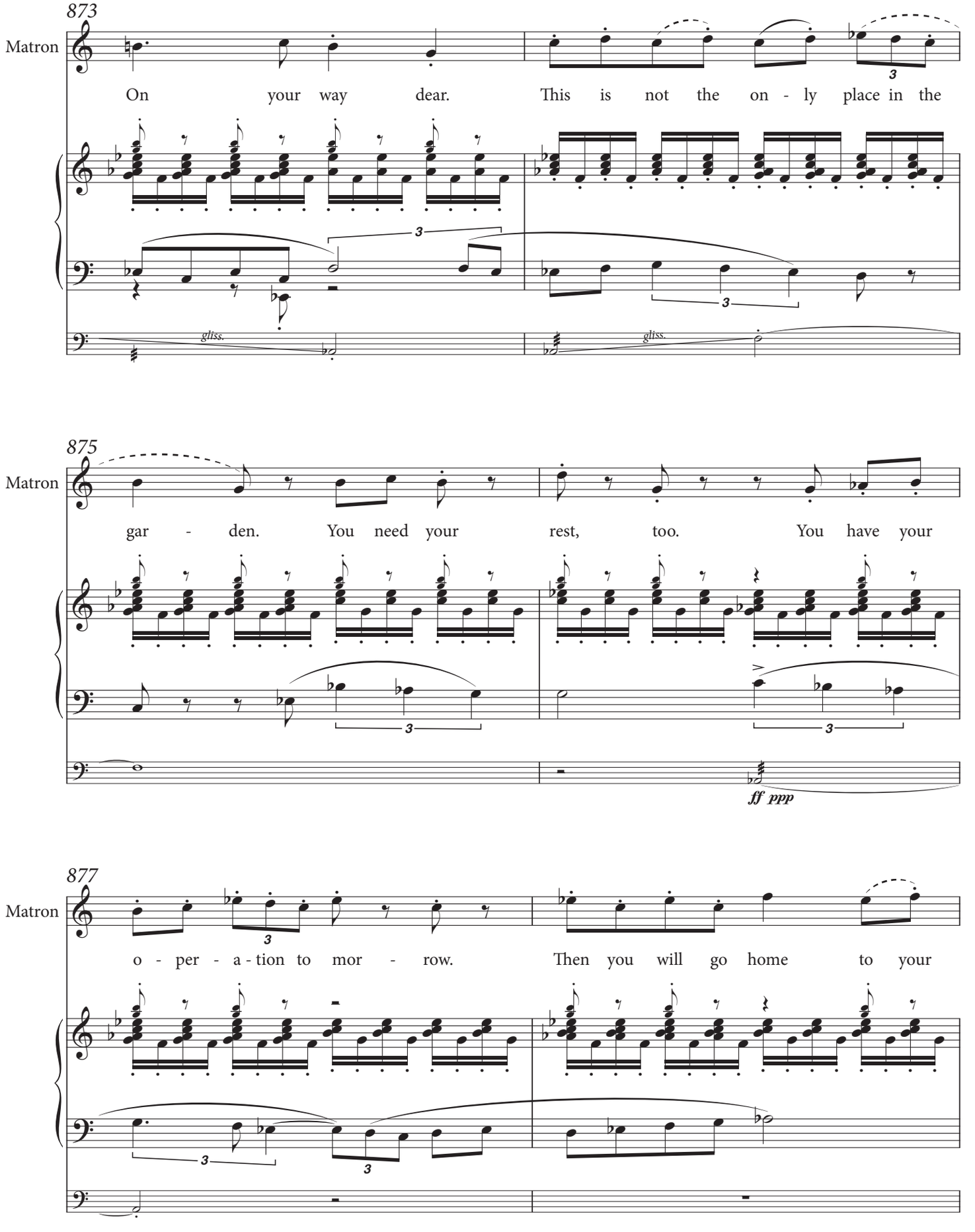

847
Young Woman
But I'm scared.
I feel fine.
Lili
I know. I know.
O-per-
(Bs. Cl.)
pp

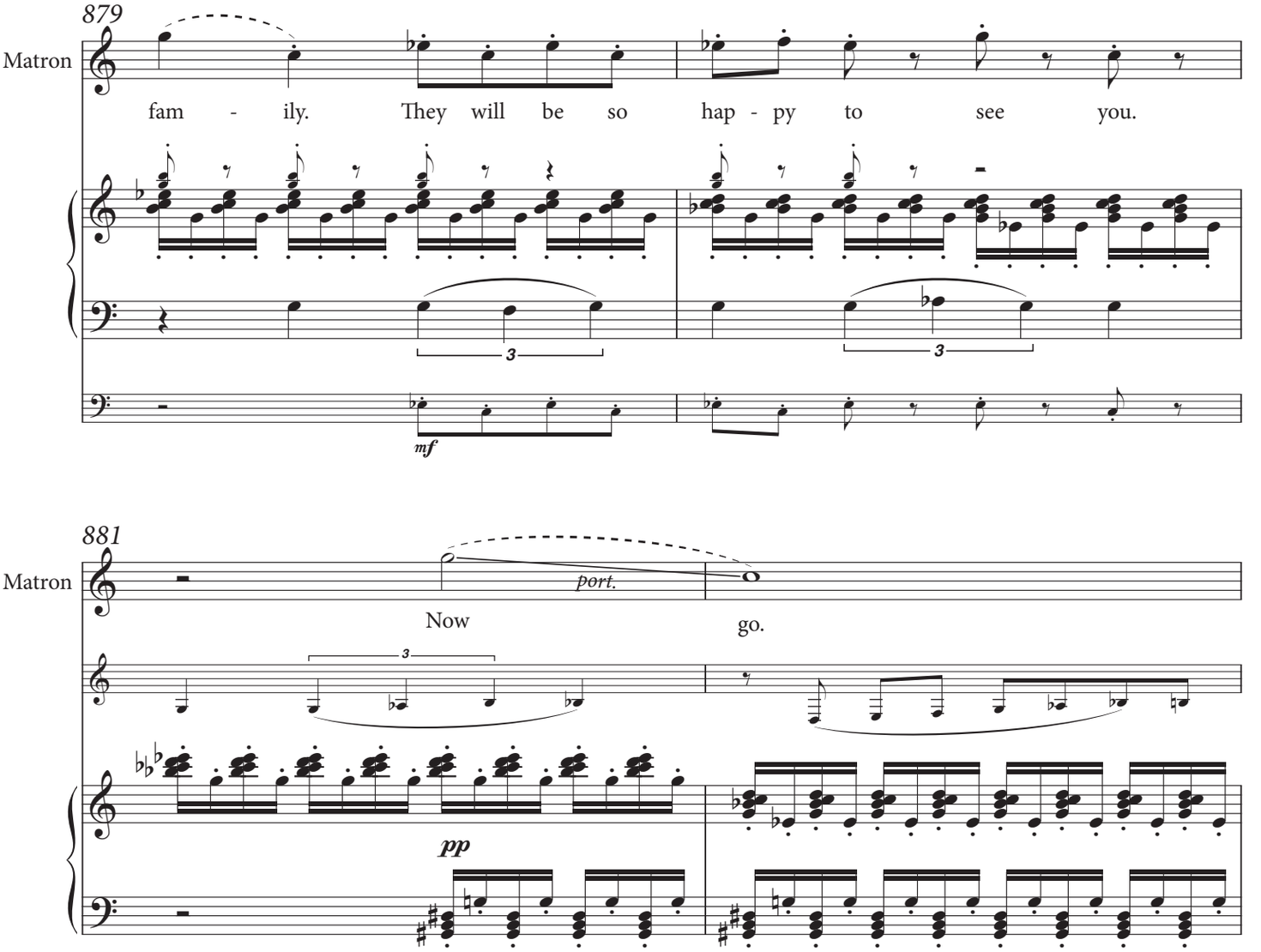

850
Young Woman
I feel fine.
I feel fine.
Lili
a-tions are frigh-tening.
But, the pro-fes-sor is ver-y wise
and kind.
I'm sure

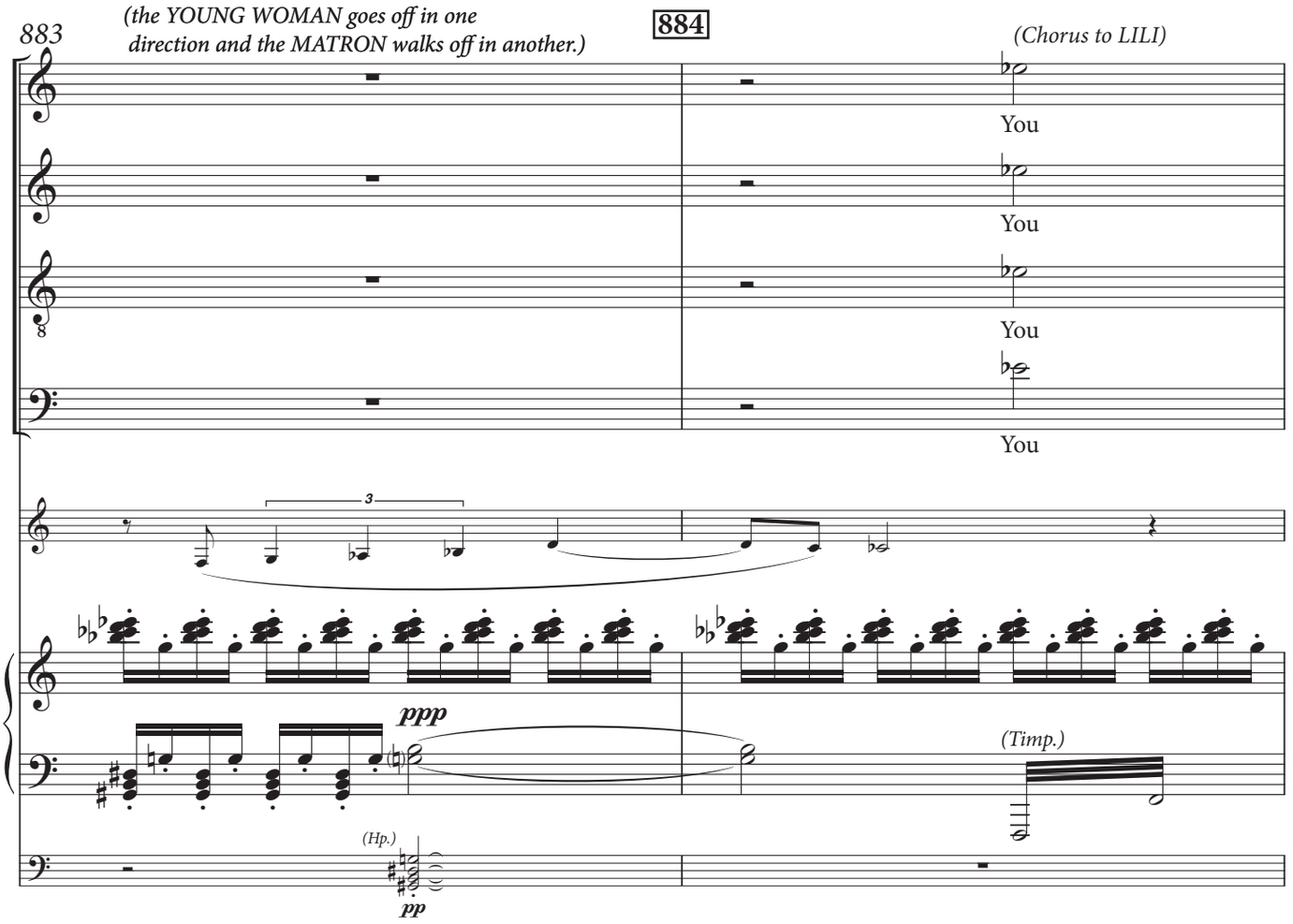

853
Young Woman
Lili
what-ev-er is wrong with you he will make bet-ter. Take my hand-ker-chief and wipe your
855
Lili
tears a-way. Hold my hand and sit a while with
p
(Bs. Cl.)
857
Young Woman
Thank you. You are ver-y kind.
Lili
me.

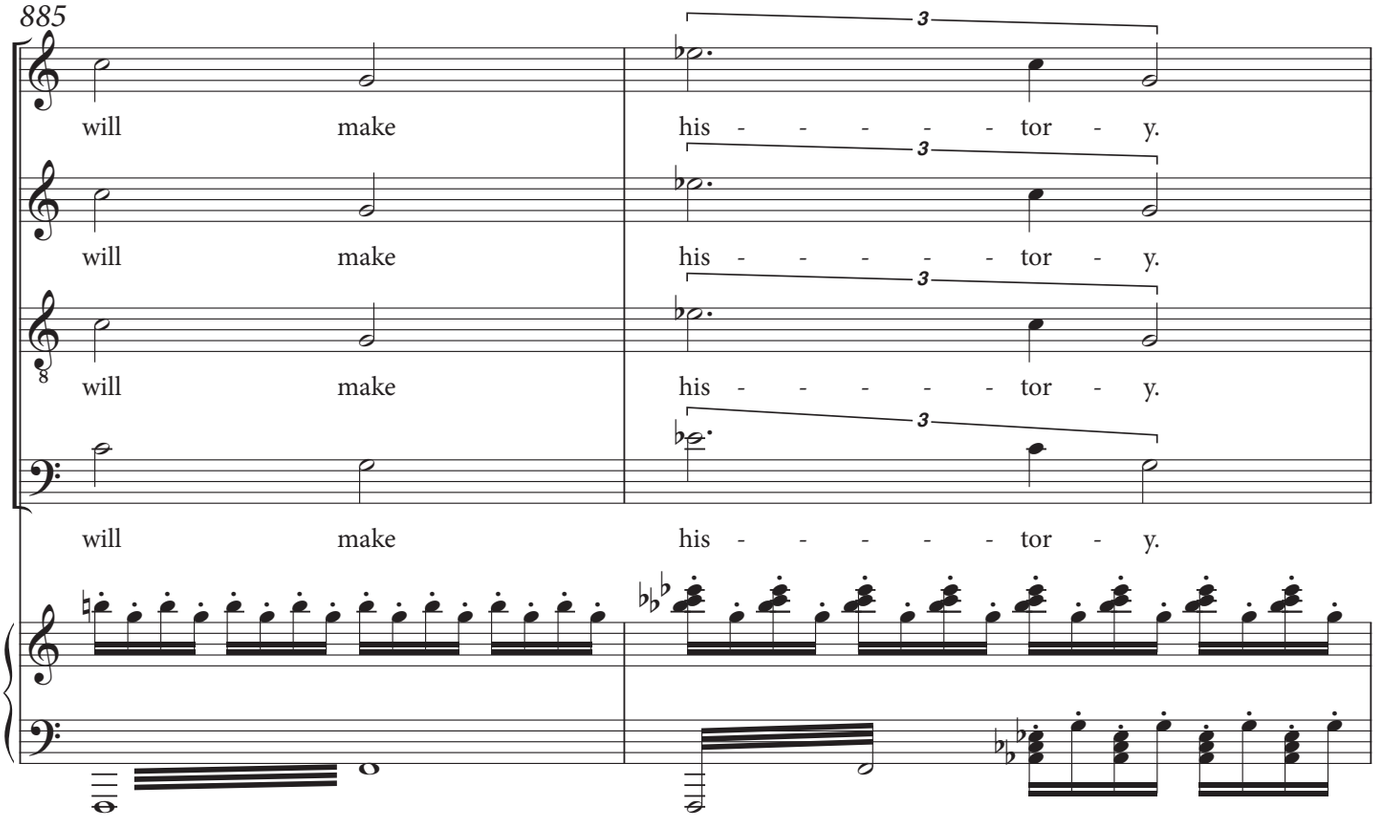

♩ = 120
859
mp
mp
(coming over, alarmed seeing
LILI and the YOUNG WOMAN together)
862
MATRON
Countess
Now, now, young lad - y.
sffz
sffz
p
sffz mp
pp
865
Matron
Why are you bo - ther - ing Miss Li - li?
Lili
Oh
m.s.
sffz
mp
(Timp.)
f
gliss.

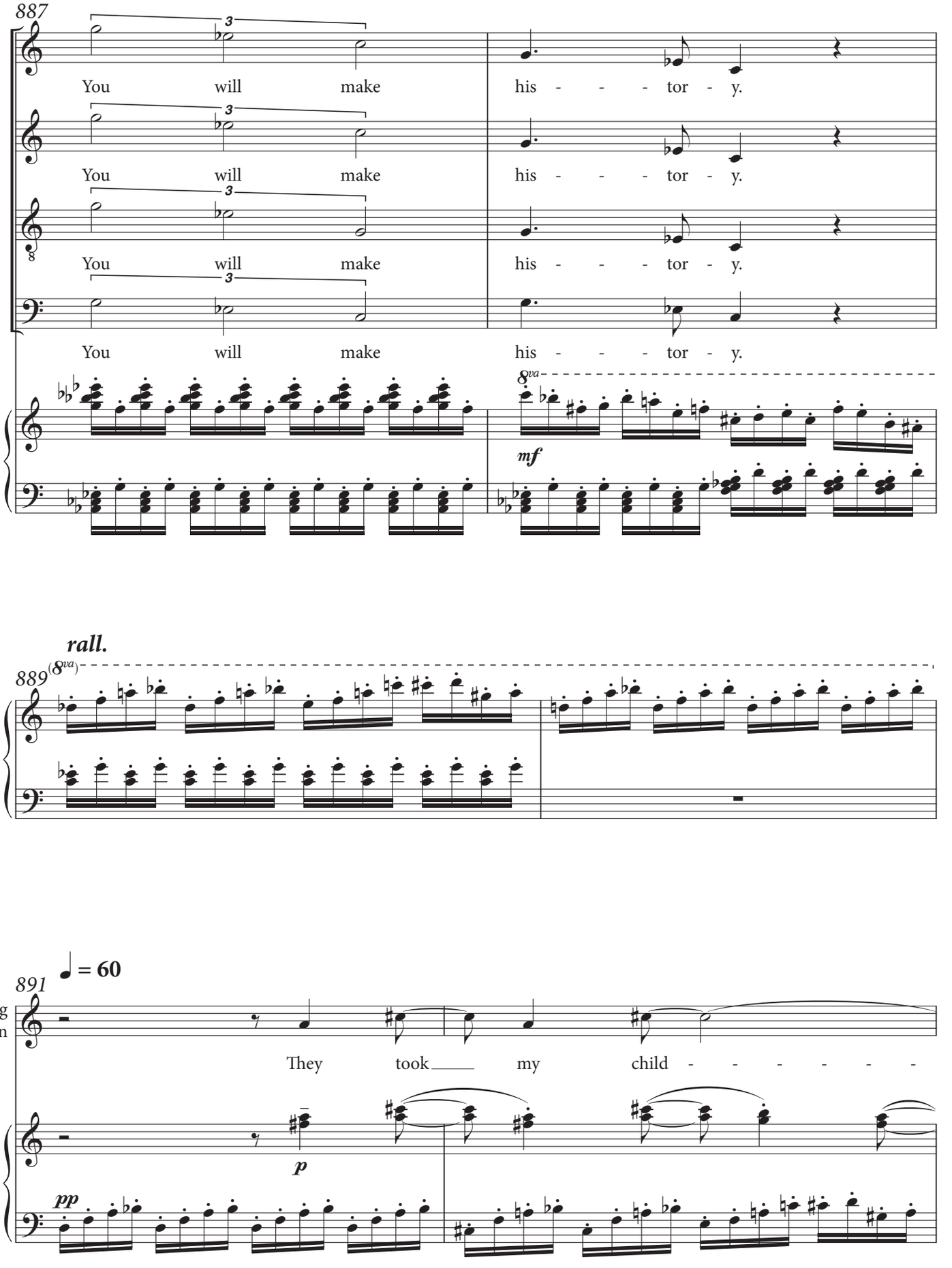

867
Lili
no, she was not bo - ther - ing me. She is
m.s.
gliss.
f
869
Lili
ver - y sweet. I asked her to sit with me.
(Vc. solo)
mp espr.
871
(to LILI)
(then to the YOUNG WOMAN
as she points her away)
Matron
You need your qui - et and rest.
Lili
ppp
gliss.
p

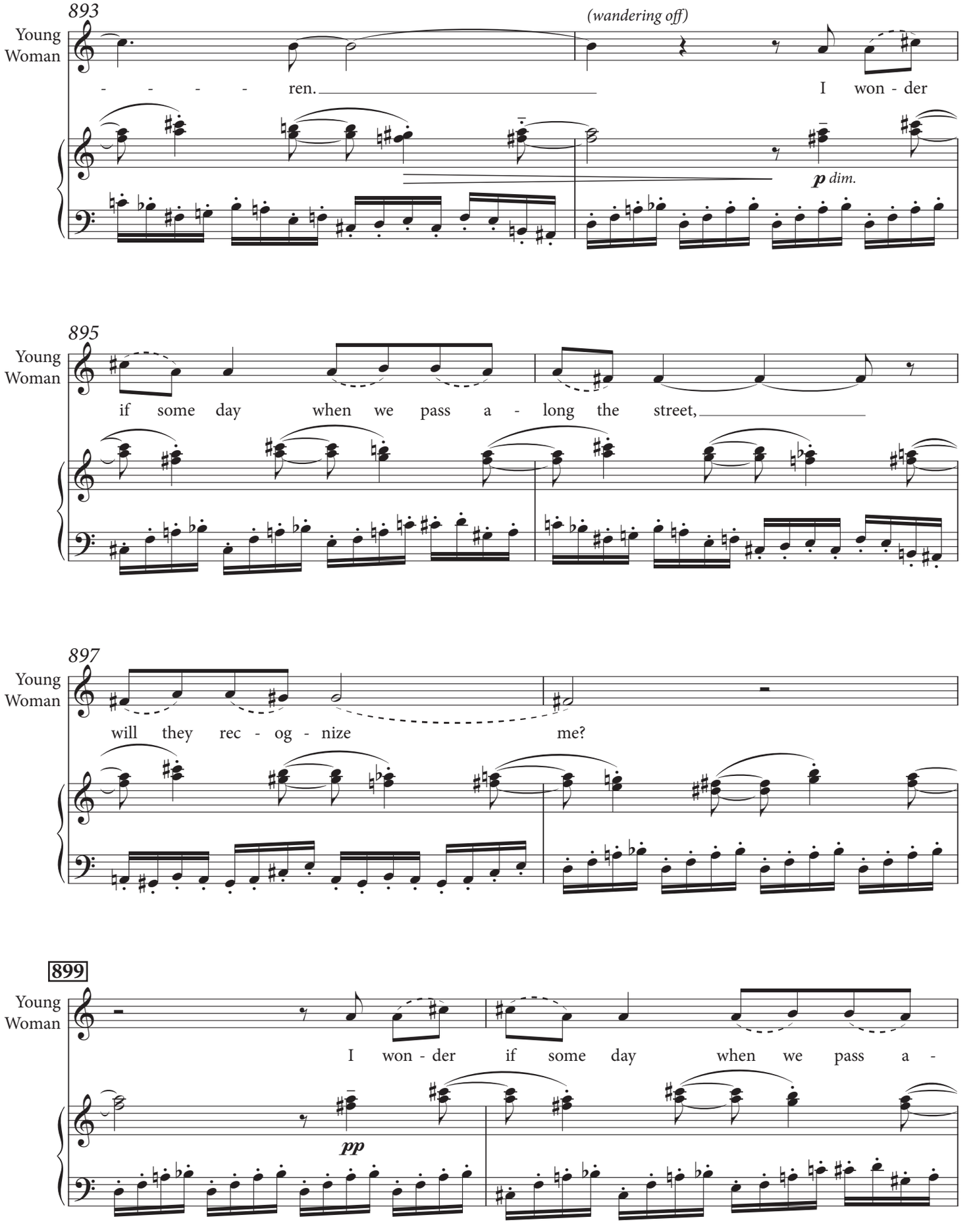

873
Matron
On your way dear. This is not the on - ly place in the
gliss.
gliss.
875
Matron
gar - den. You need your rest, too. You have your
ff ppp
877
Matron
o - per - a - tion to mor - row. Then you will go home to your

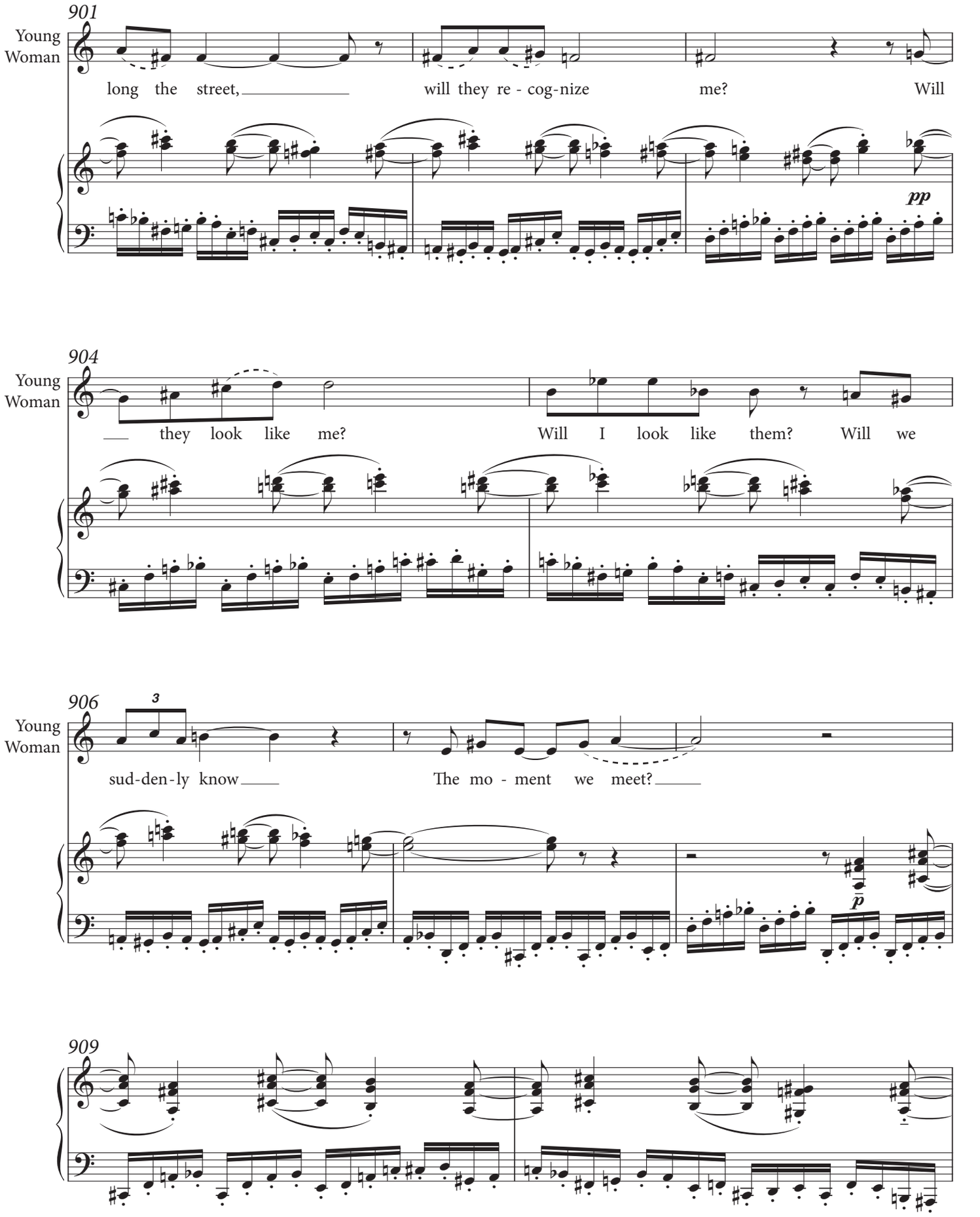

879
Matron
fam - ily. They will be so hap - py to see you.
3
3
mf
881
Matron
port.
Now
go.
3
pp

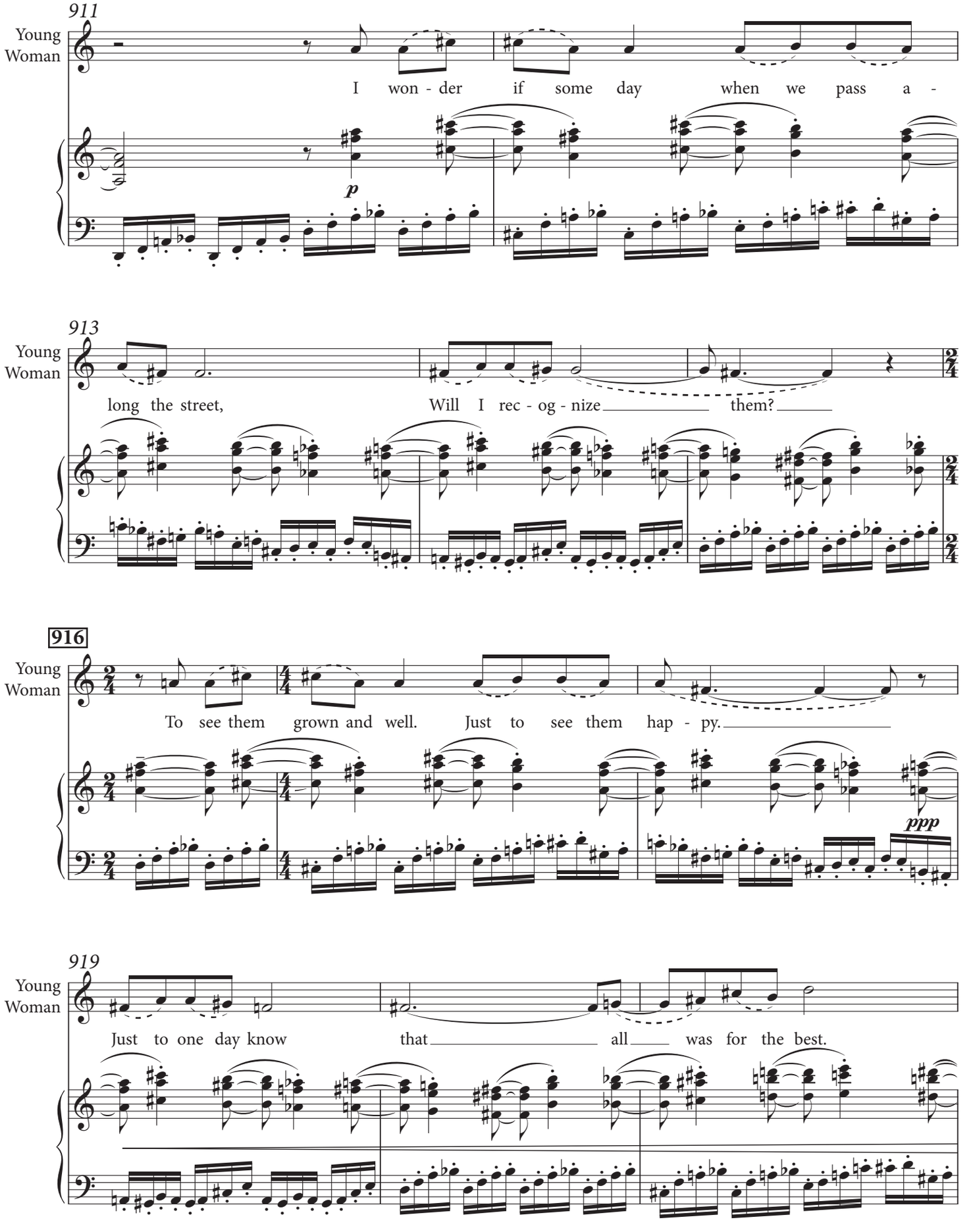

883
(the YOUNG WOMAN goes off in one direction and the MATRON walks off in another.)
884
(Chorus to LILI)
S
A
T
B
You
You
You
You
ppp
(Timp.)
(Hp.)
pp

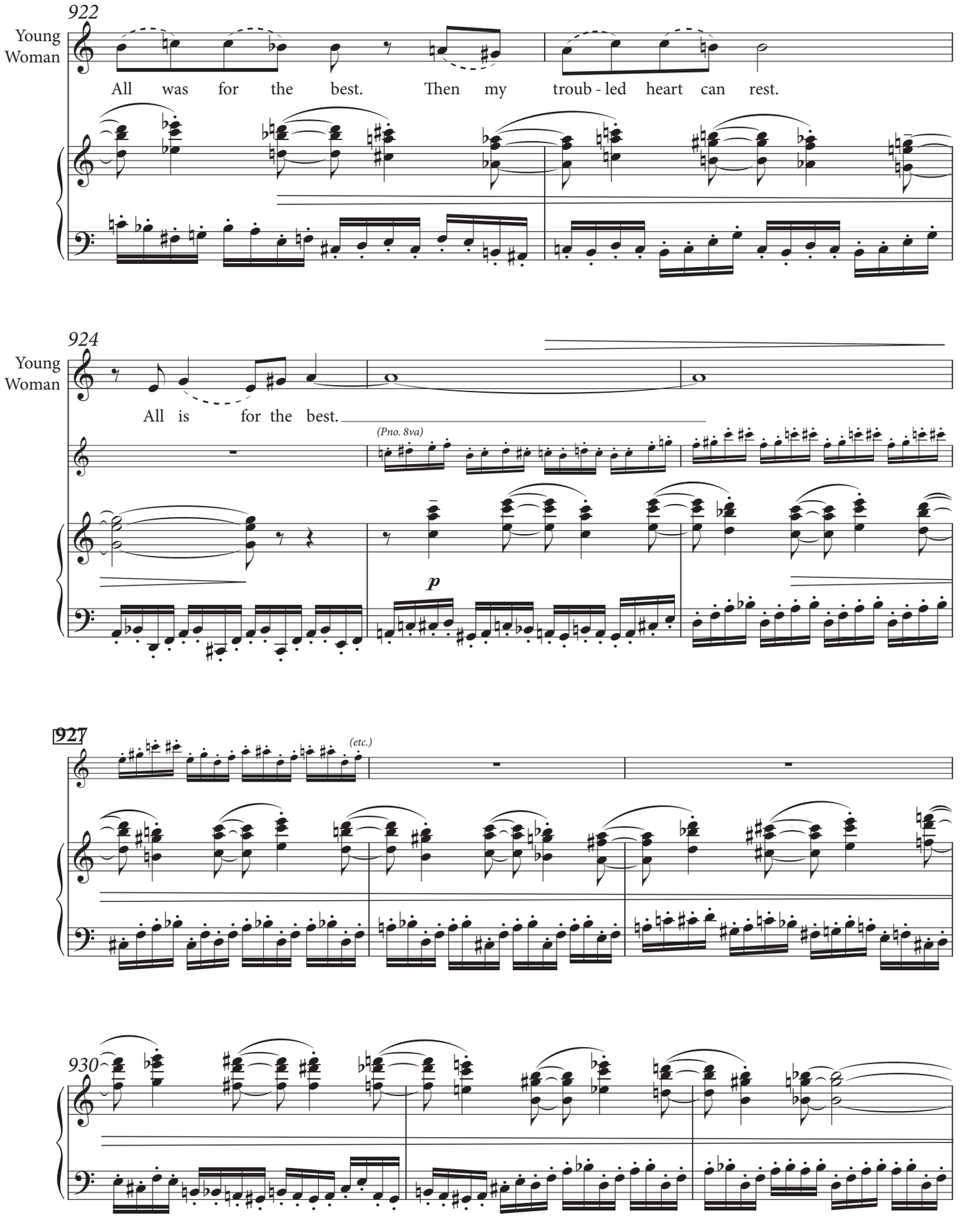

885
S
A
T
B
will make his - - - - - tor - y.
will make his - - - - - tor - y.
will make his - - - - - tor - y.
will make his - - - - - tor - y.


887
S
A
T
B
You will make his - - - tor - y.
8va
mf
rall.
889
(8va)
891
♩ = 60
Young Woman
They took my child - - - - - -
p
pp


893
(wandering off)
Young Woman
- - - - - ren.
I won - der
p dim.
895
Young Woman
if some day when we pass a - long the street,
897
Young Woman
will they rec - og - nize me?
899
Young Woman
I won - der if some day when we pass a -
pp


901
Young Woman
long the street, will they re - cog-nize me? Will
pp
904
Young Woman
they look like me? Will I look like them? Will we
906
3
Young Woman
sud-den-ly know The mo - ment we meet?
p
909


911
Young Woman
I won - der if some day when we pass a -
p
913
Young Woman
long the street, Will I rec - og - nize them?
916
Young Woman
To see them grown and well. Just to see them hap - py.
ppp
919
Young Woman
Just to one day know that all was for the best.


922
Young Woman
All was for the best. Then my troub - led heart can rest.
924
Young Woman
All is for the best.
(Pno. 8va)
p
927
(etc.)
930

rall.

933

8va

p

Scene 7. LILI'S HOSPITAL ROOM. WOMEN'S CLINIC IN DRESDEN

937 ♩ = 52

ff

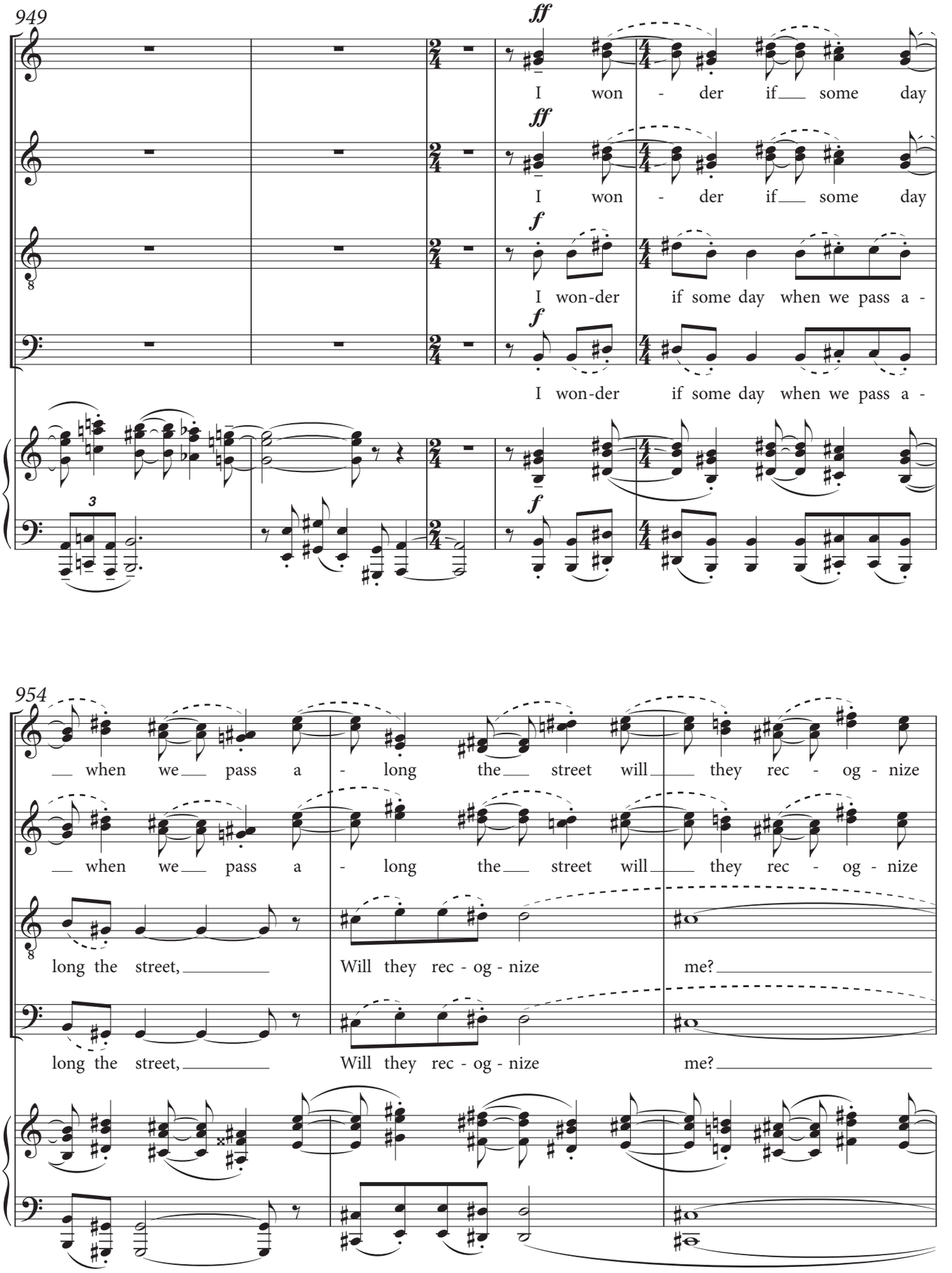
8vb

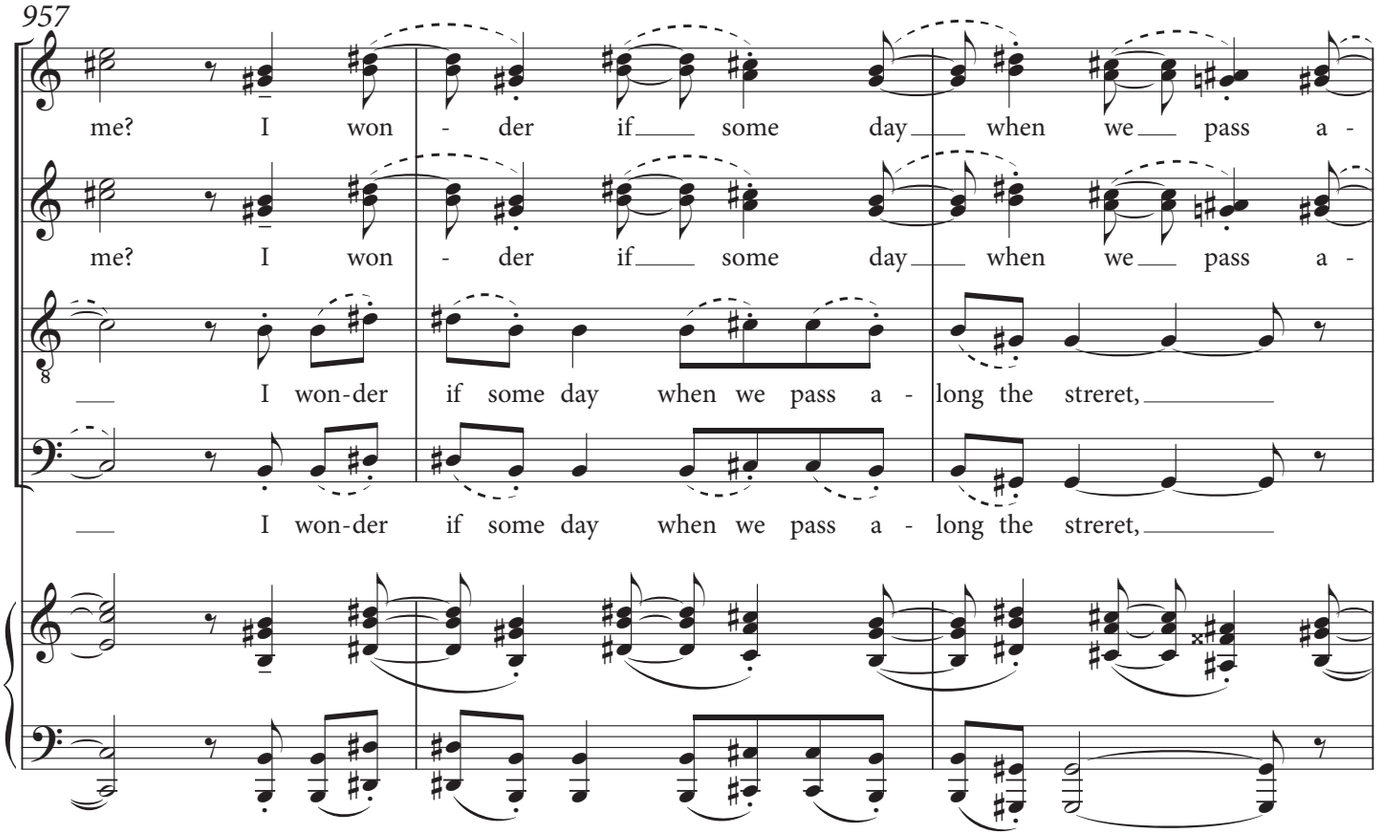
941

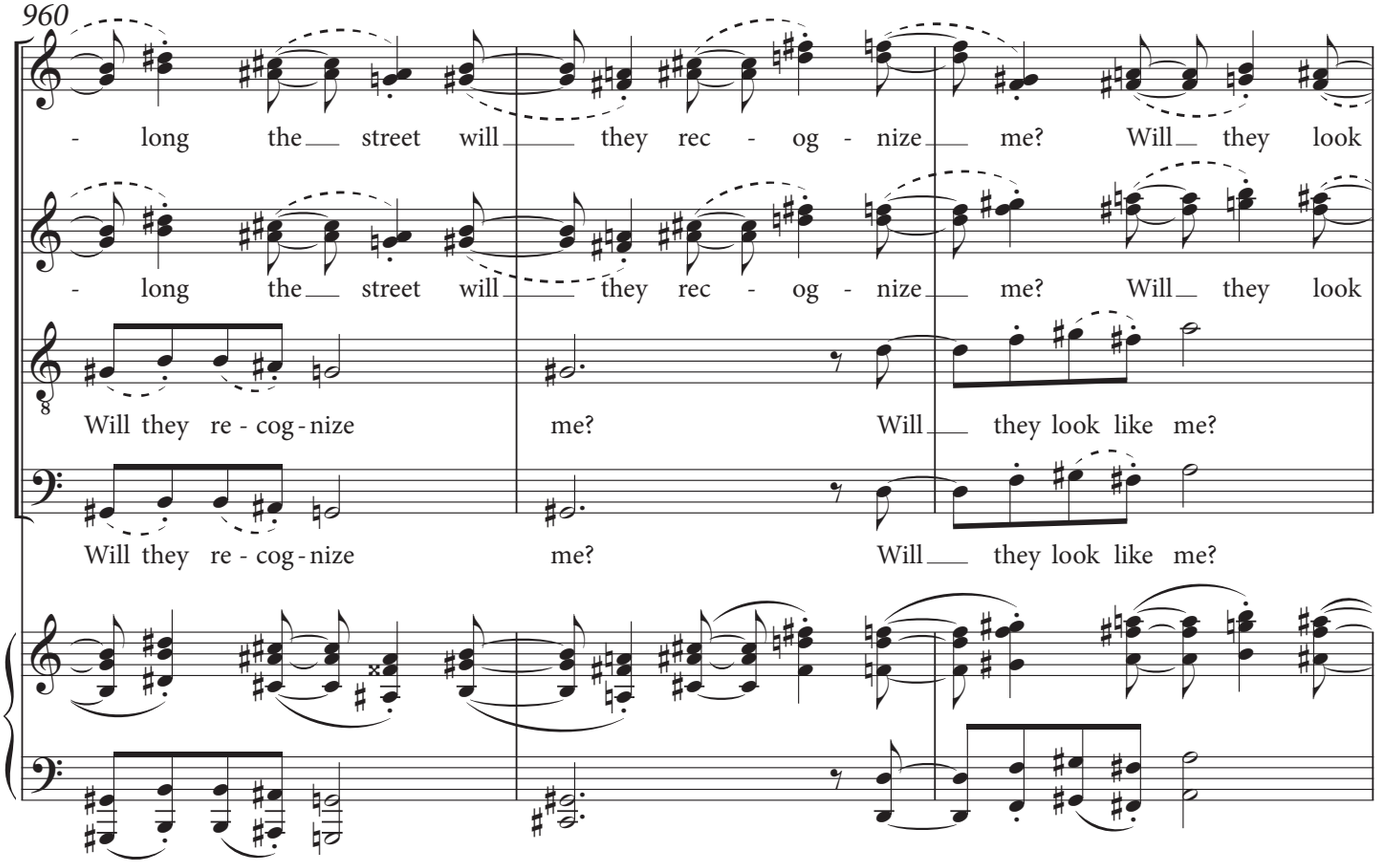
(8vb)

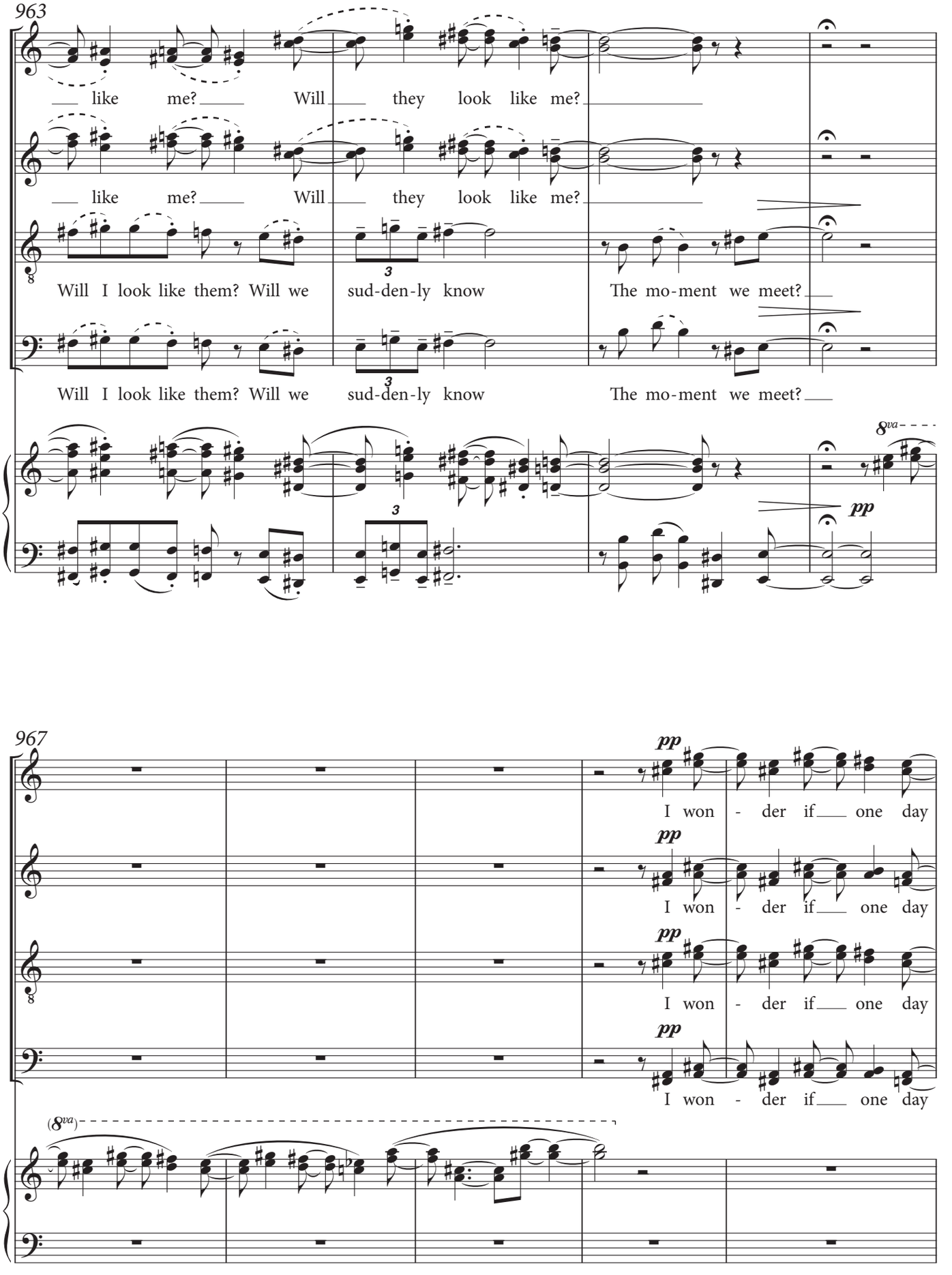
945

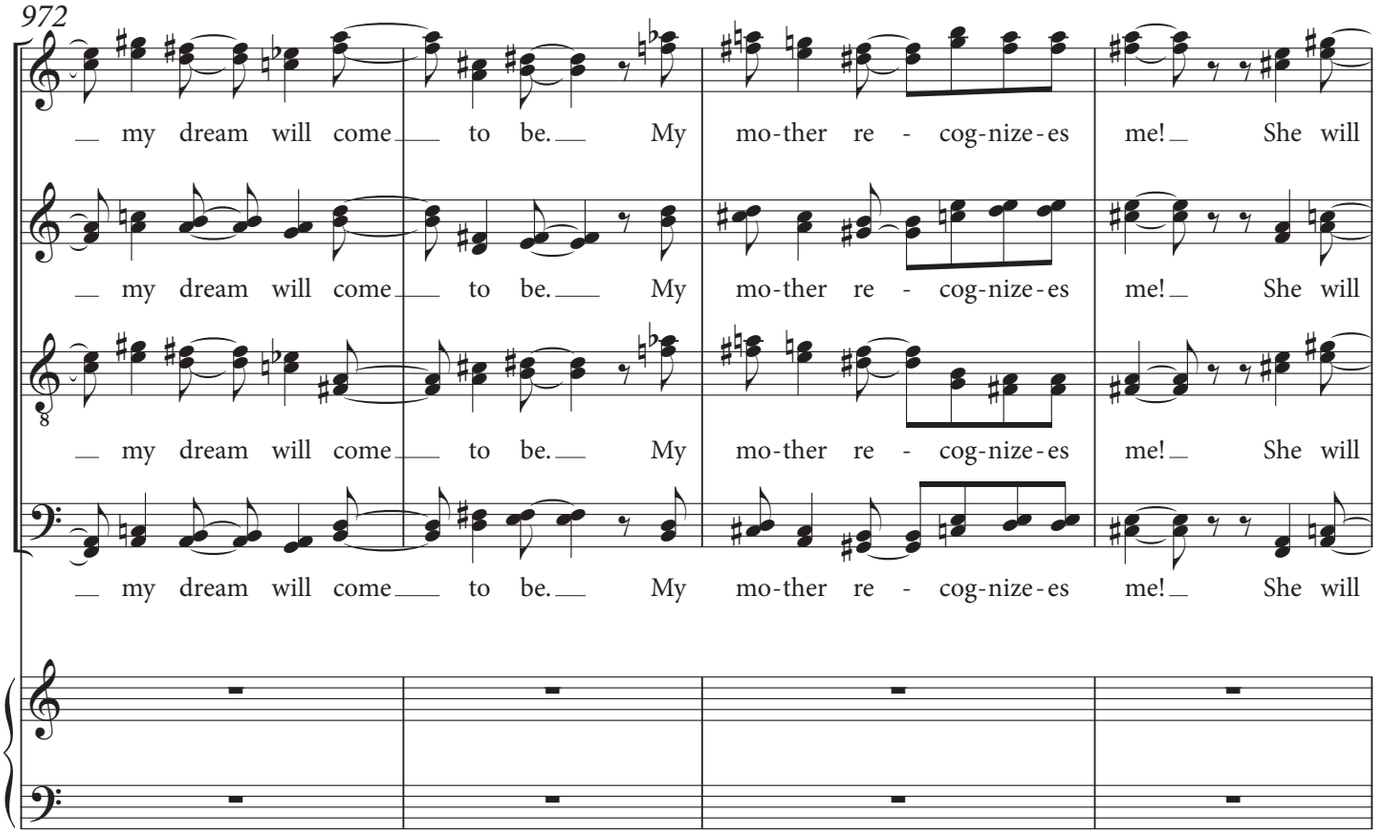
(8vb)

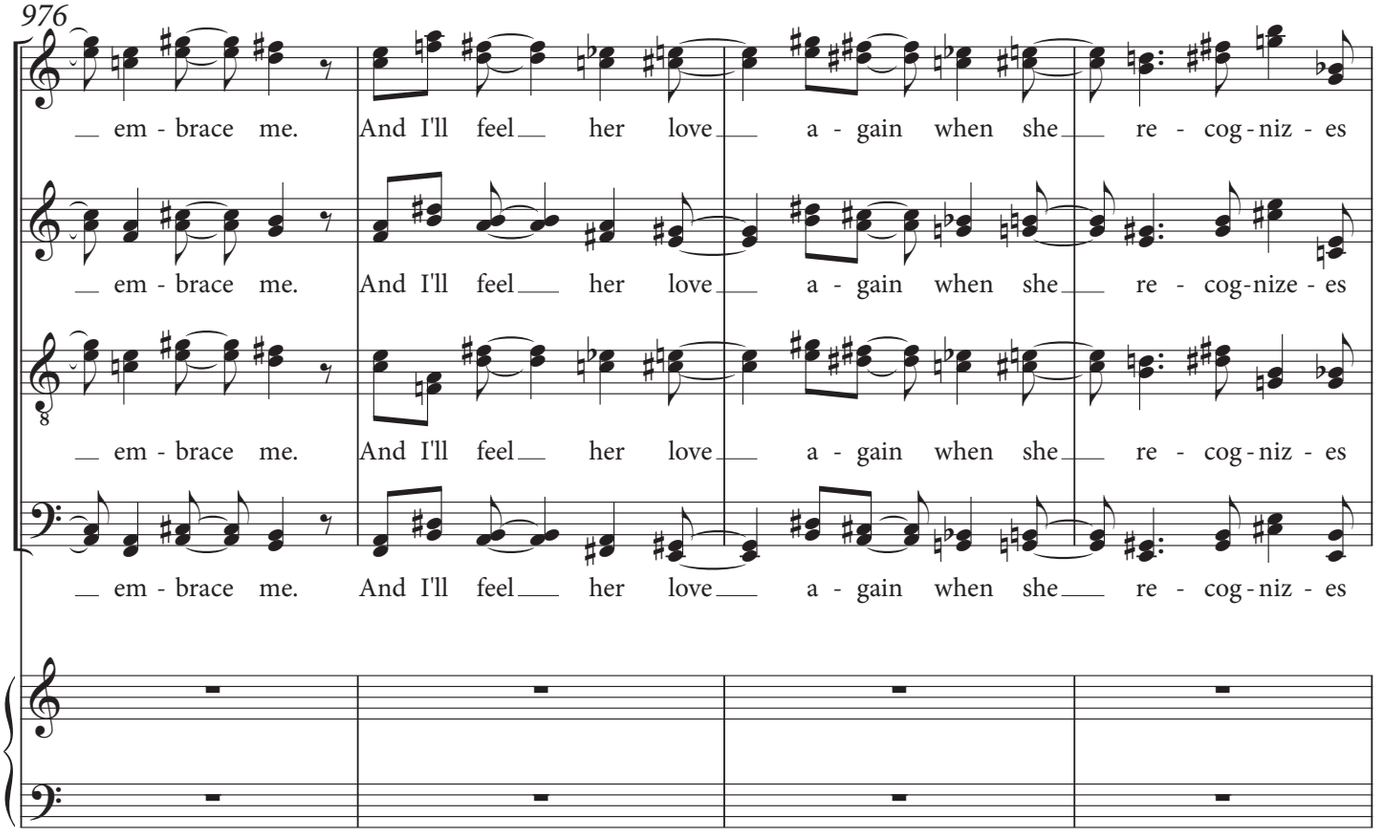

949
S
A
T
B
ff
f
I won - der if some day
I won-der if some day when we pass a -
954
when we pass a - long the street will they rec - og - nize
long the street, Will they rec - og - nize me?

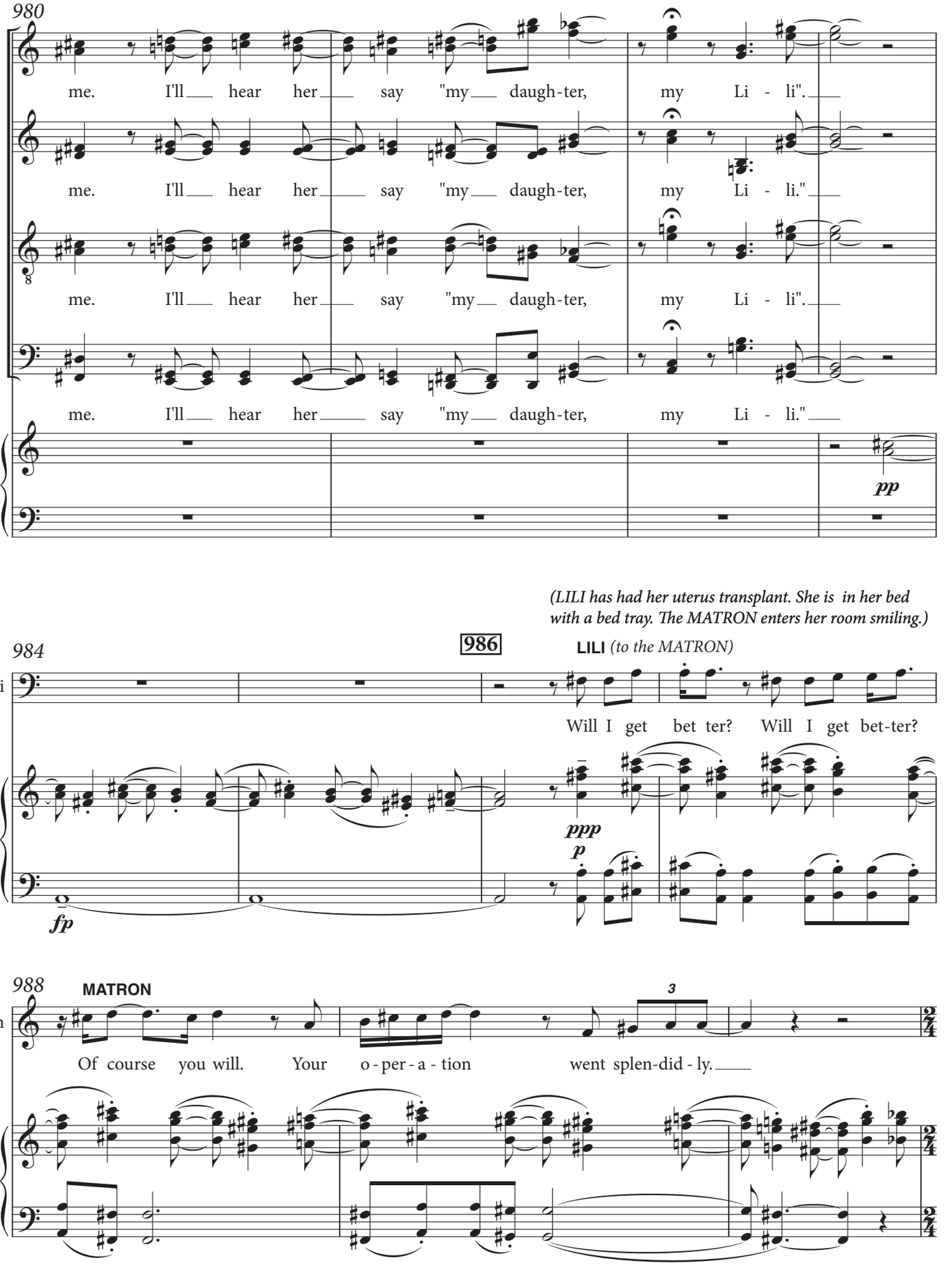

957
S
me? I won - der if some day when we pass a -
A
me? I won - der if some day when we pass a -
T
I won-der if some day when we pass a - long the streret,
B
I won-der if some day when we pass a - long the streret,

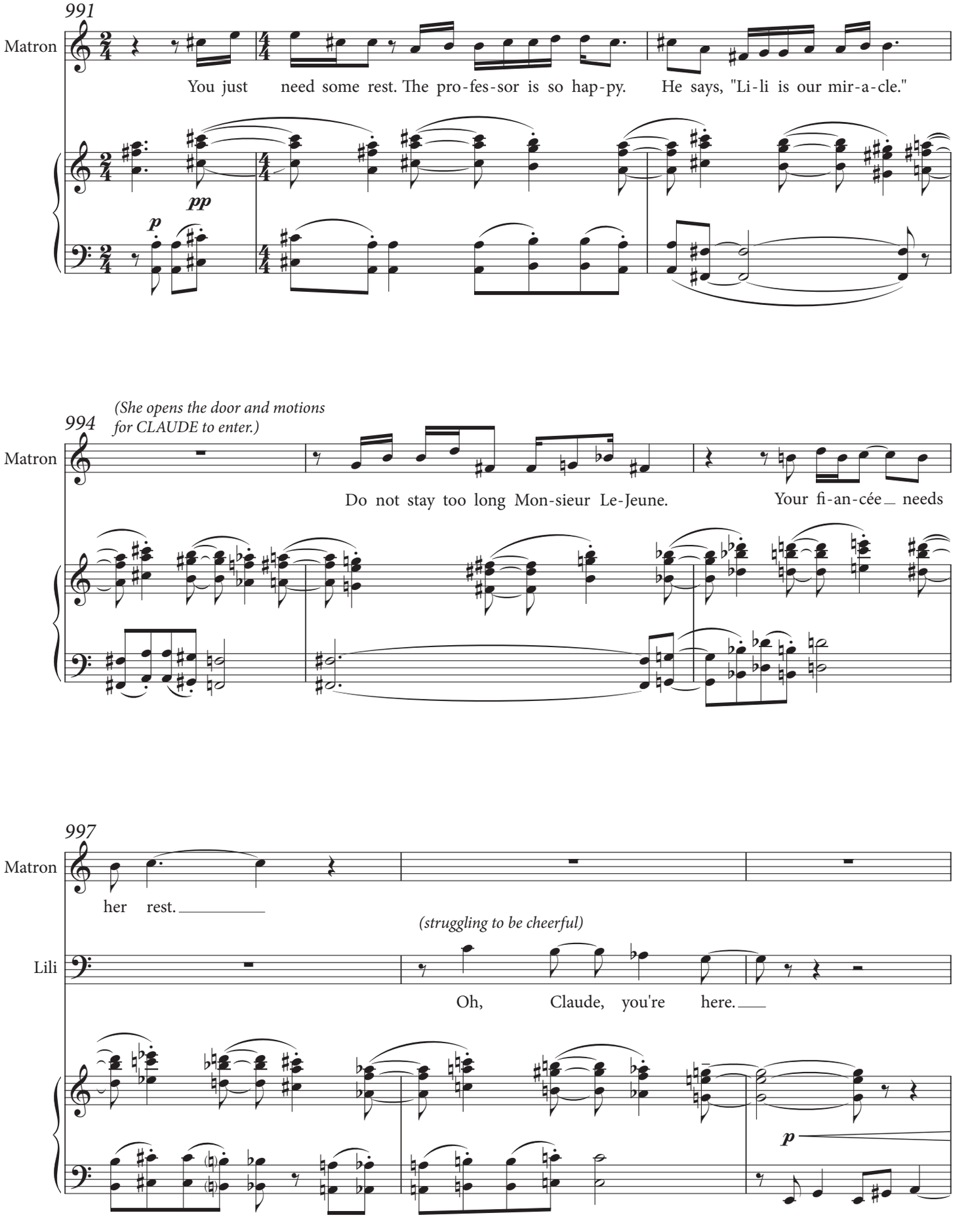

960
S
- long the street will they rec - og - nize me? Will they look
A
- long the street will they rec - og - nize me? Will they look
T
Will they re - cog - nize me? Will they look like me?
B
Will they re - cog - nize me? Will they look like me?

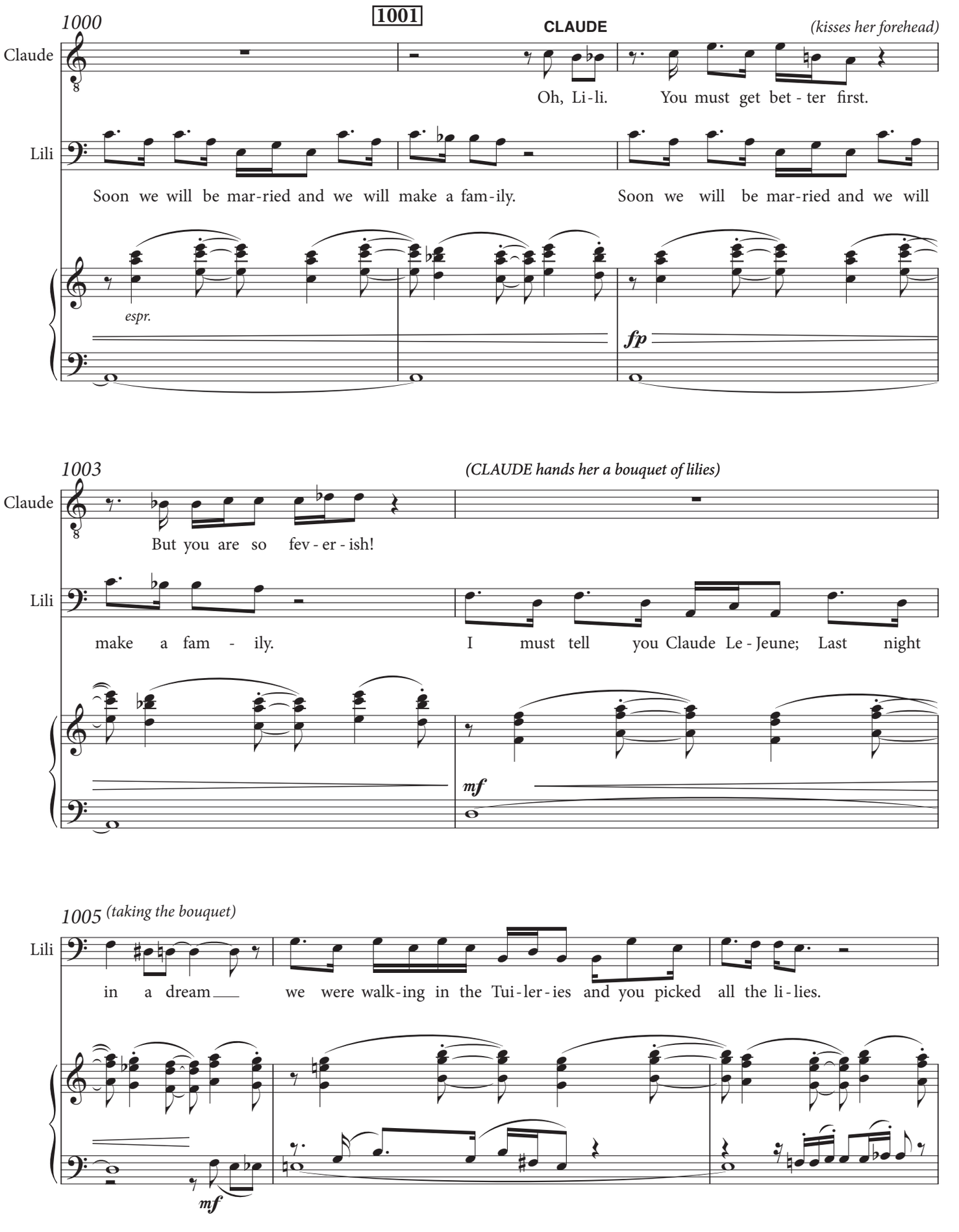

963
S
A
T
B
like me? Will they look like me?
like me? Will they look like me?
Will I look like them? Will we sud-den-ly know The mo-ment we meet?
Will I look like them? Will we sud-den-ly know The mo-ment we meet?
8va
pp
967
pp
I won - der if one day
I won - der if one day
I won - der if one day
I won - der if one day
(8va)

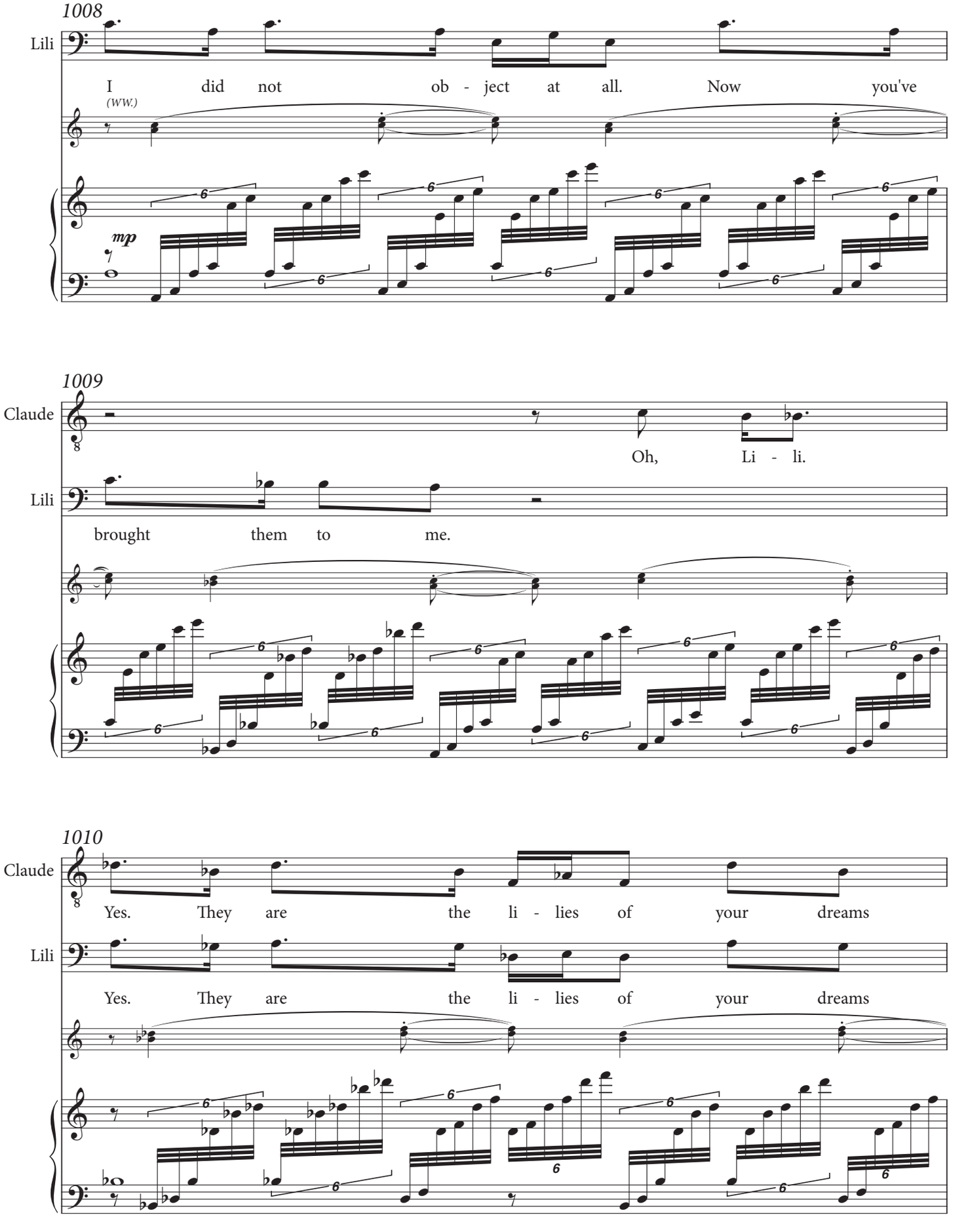

972
S
A
T
B
my dream will come to be. My mo-ther re - cog-nize-es me! She will
my dream will come to be. My mo-ther re - cog-nize-es me! She will
my dream will come to be. My mo-ther re - cog-nize-es me! She will
my dream will come to be. My mo-ther re - cog-nize-es me! She will

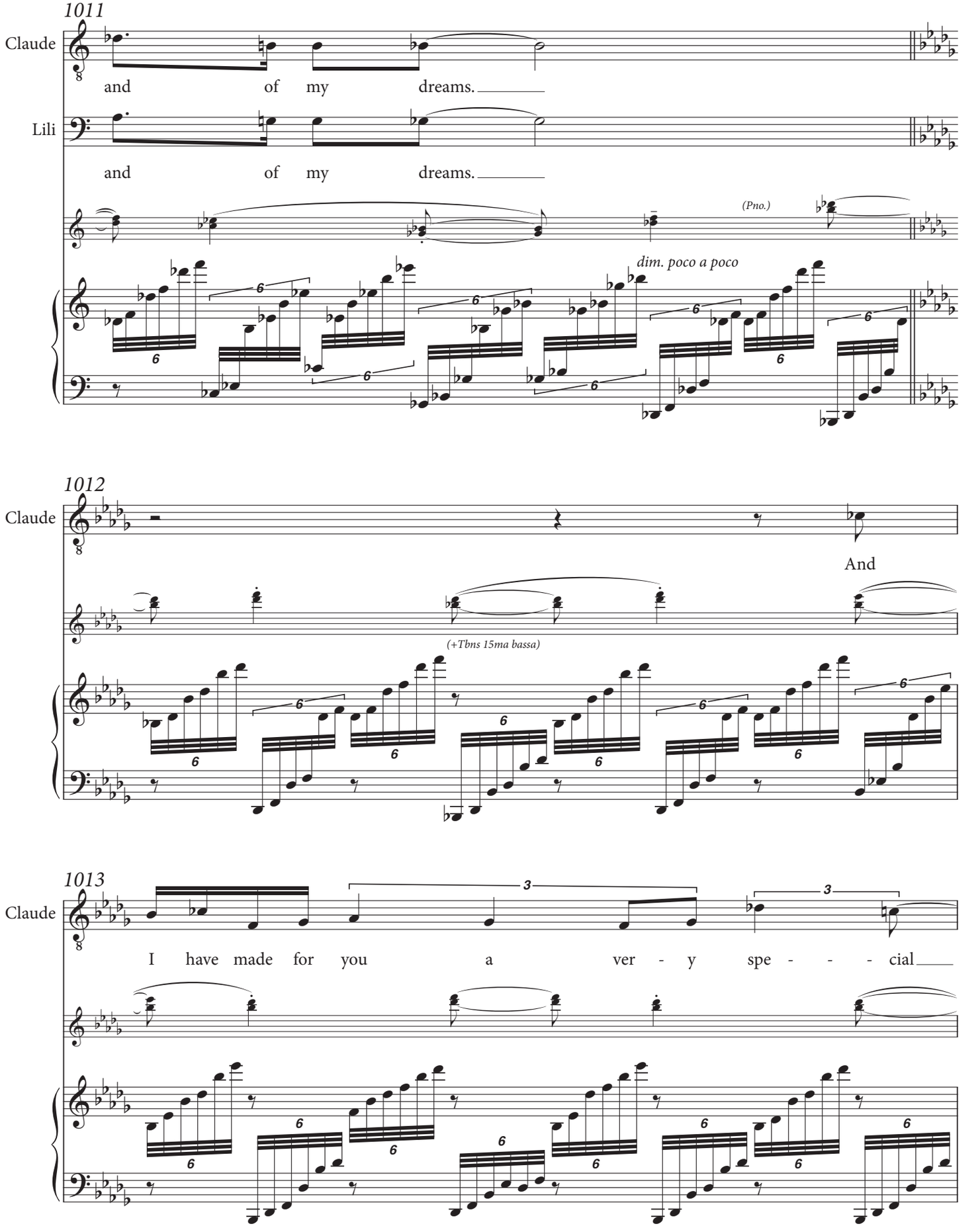

976
S
A
T
B
em - brace me. And I'll feel her love a - gain when she re - cog-niz - es
em - brace me. And I'll feel her love a - gain when she re - cog-nize - es
em - brace me. And I'll feel her love a - gain when she re - cog-niz - es
em - brace me. And I'll feel her love a - gain when she re - cog-niz - es

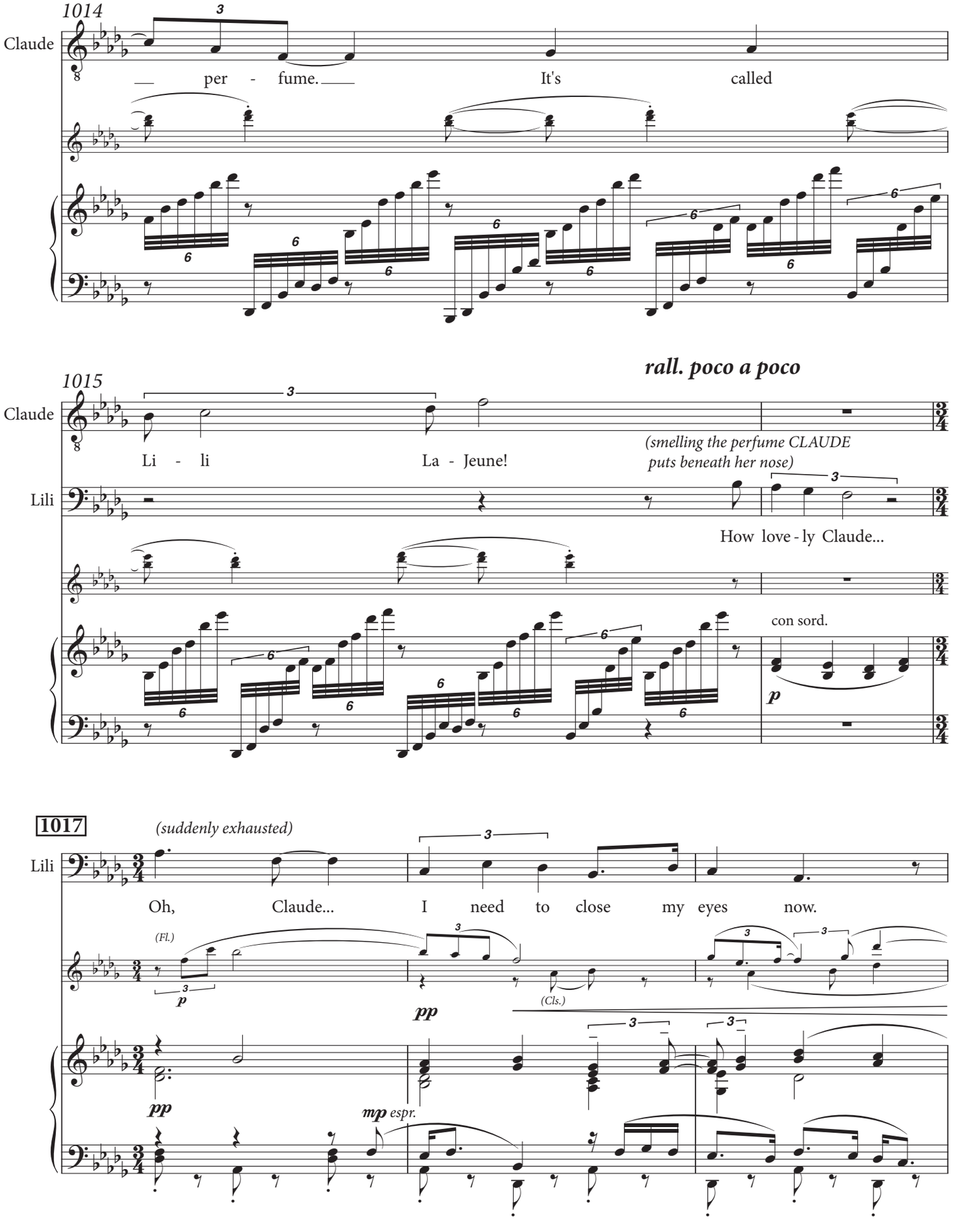

980
S
A
T
B
me. I'll hear her say "my daugh-ter, my Li - li".
me. I'll hear her say "my daugh-ter, my Li - li."
me. I'll hear her say "my daugh-ter, my Li - li".
me. I'll hear her say "my daugh-ter, my Li - li."
pp
(LILI has had her uterus transplant. She is in her bed with a bed tray. The MATRON enters her room smiling.)
984
986
LILI (to the MATRON)
Lili
Will I get bet ter? Will I get bet-ter?
ppp
p
fp
988
MATRON
Matron
3
Of course you will. Your o - per - a - tion went splen-did - ly.

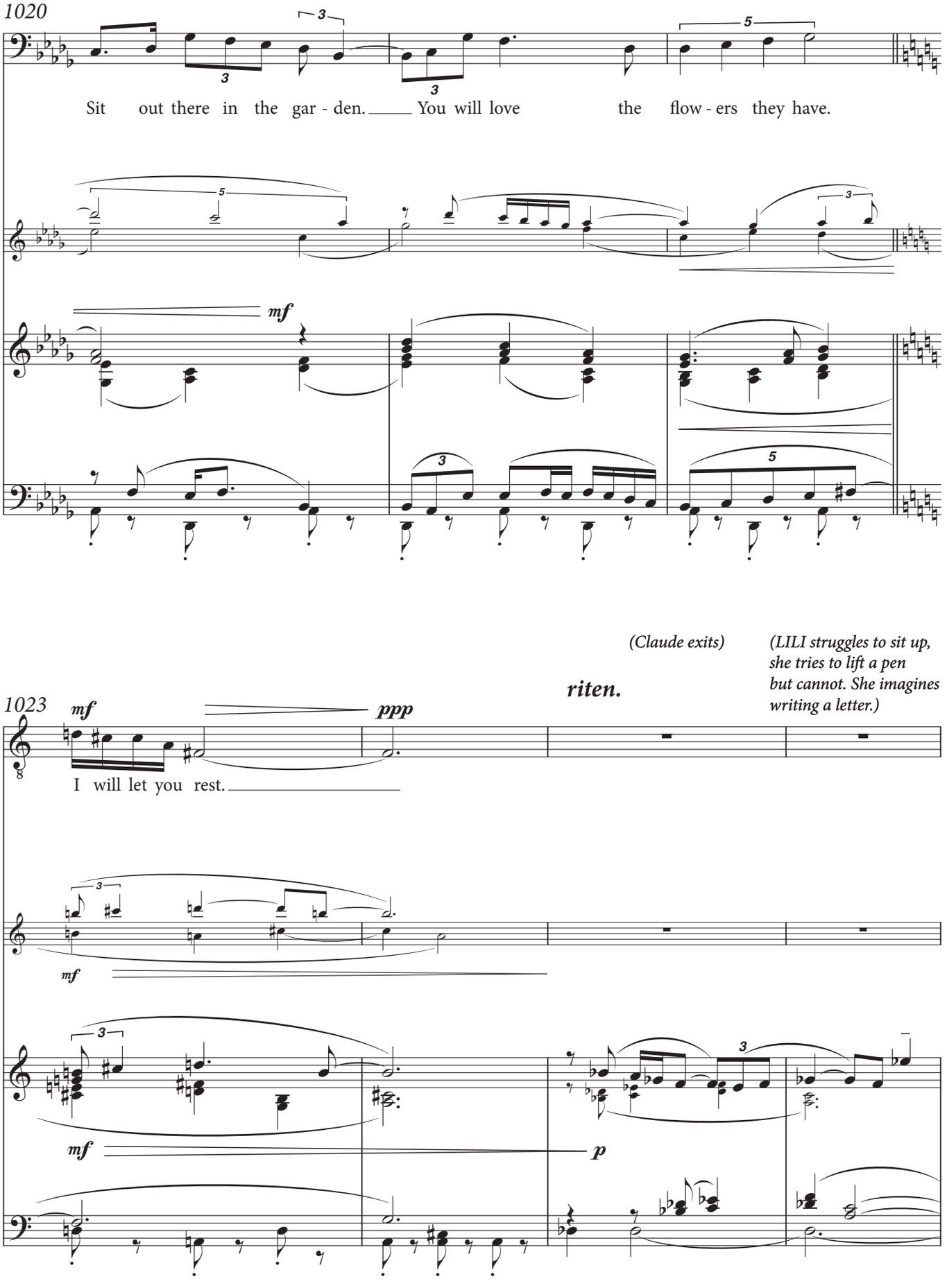

991
Matron
You just need some rest. The pro-fes-sor is so hap-py. He says, "Li-li is our mir-a-cle."
pp
p
994
(She opens the door and motions for CLAUDE to enter.)
Matron
Do not stay too long Mon-sieur Le-Jeune. Your fi-an-cée needs
997
Matron
her rest.
(struggling to be cheerful)
Lili
Oh, Claude, you're here.
p

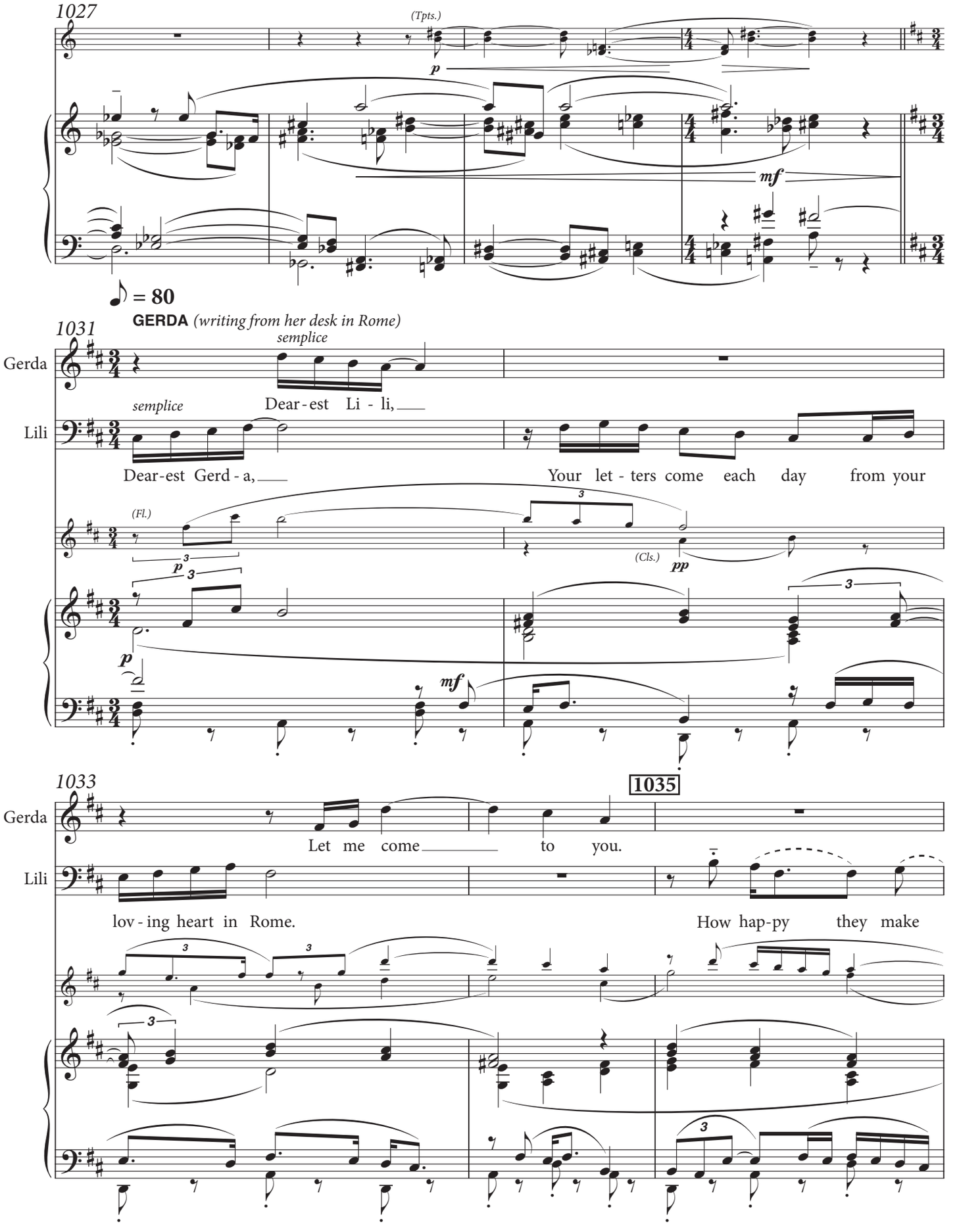

1000
1001
CLAUDE
(kisses her forehead)
Claude
Oh, Li-li. You must get bet-ter first.
Lili
Soon we will be mar-ried and we will make a fam-ily. Soon we will be mar-ried and we will
espr.
fp
1003
(CLAUDE hands her a bouquet of lilies)
Claude
But you are so fev-er-ish!
Lili
make a fam-ily. I must tell you Claude Le-Jeune; Last night
mf
1005 (taking the bouquet)
Lili
in a dream we were walk-ing in the Tui-ler-ies and you picked all the li-lies.
mf

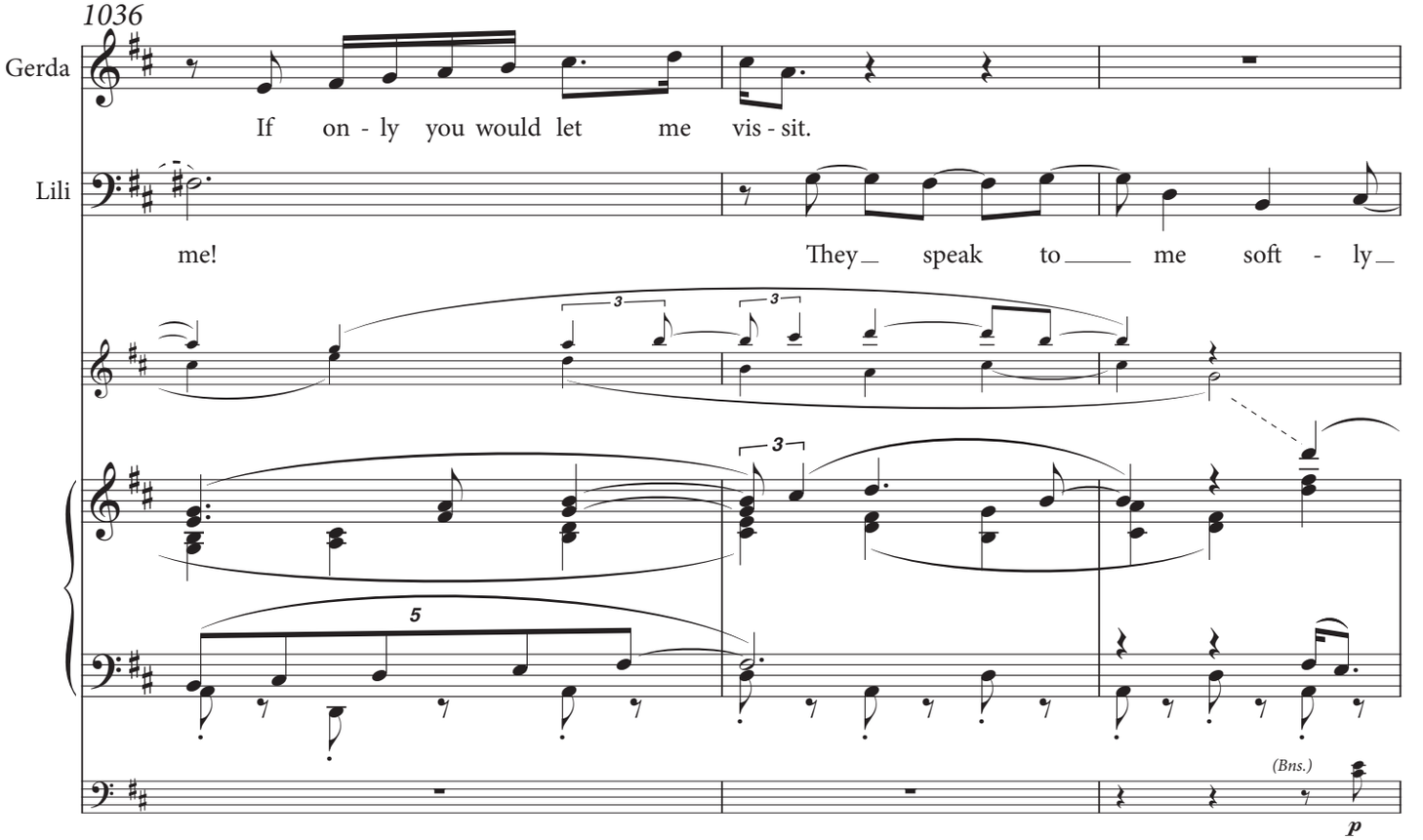

1008
Lili
I did not ob - ject at all. Now you've
(WW.)
mp
1009
Claude
Oh, Li - li.
Lili
brought them to me.
1010
Claude
Yes. They are the li - lies of your dreams
Lili
Yes. They are the li - lies of your dreams

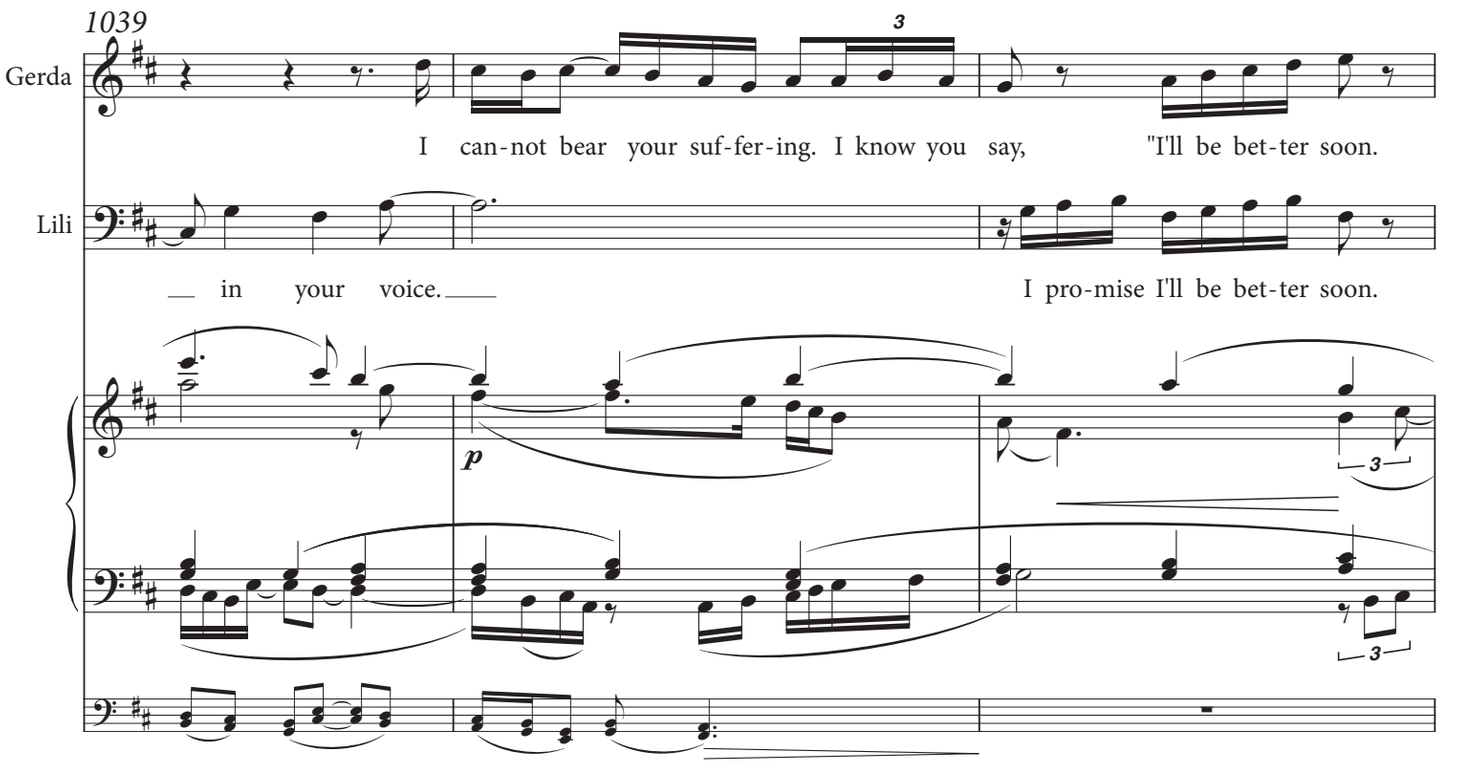

1011
Claude
and of my dreams.
Lili
and of my dreams.
(Pno.)
dim. poco a poco
1012
Claude
And
(+Tbns 15ma bassa)
1013
Claude
I have made for you a ver - y spe - - - cial

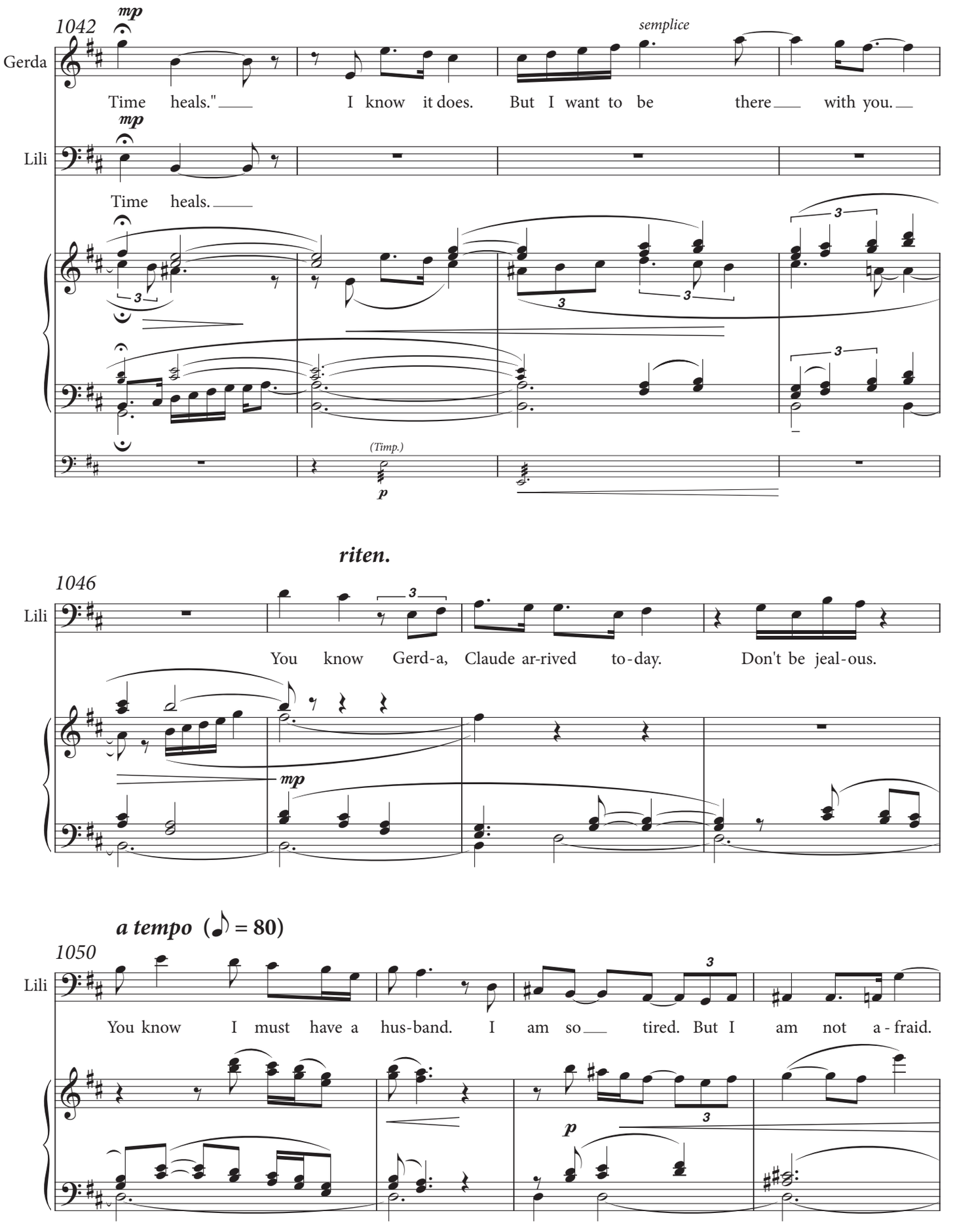

1014
Claude
per - fume.
It's called
rall. poco a poco
1015
Claude
Li - li
La - Jeune!
(smelling the perfume CLAUDE puts beneath her nose)
Lili
How love - ly Claude...
con sord.
p
1017
(suddenly exhausted)
Lili
Oh, Claude... I need to close my eyes now.
(Fl.)
p
pp
(Cls.)
pp
mp espr.

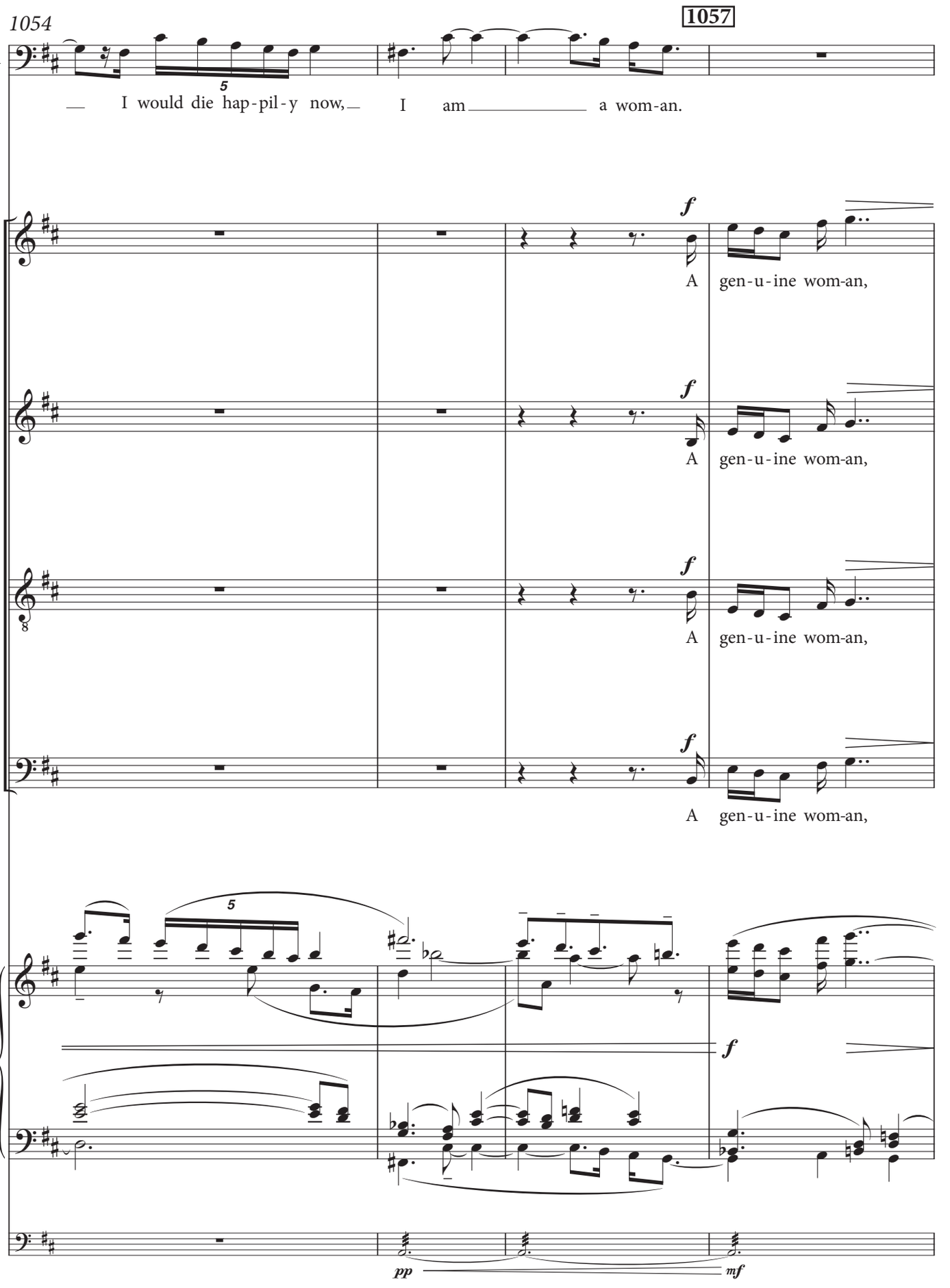

1020
Lili
Sit out there in the gar - den. You will love the flow - ers they have.
mf
(Claude exits)
(LILI struggles to sit up, she tries to lift a pen but cannot. She imagines writing a letter.)
riten.
1023
Claude
mf
ppp
I will let you rest.
mf
mf
p

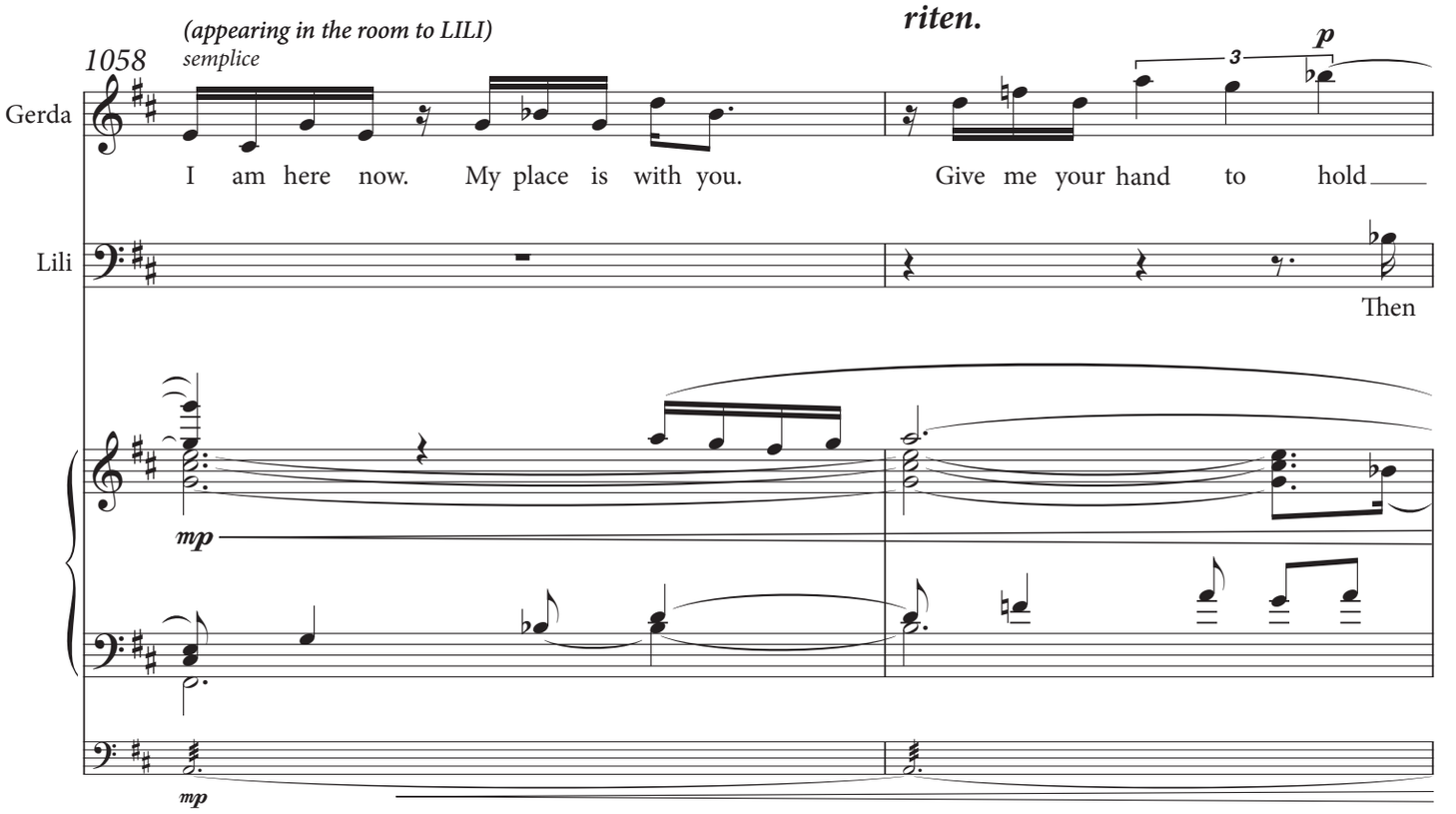

1027
(Tpts.)
p
mf
♪ = 80
GERDA (writing from her desk in Rome)
1031
semplice
Gerda
Lili
Dear-est Li - li,
Dear-est Gerd - a,
Your let - ters come each day from your
(Fl.)
(Cls.)
pp
1033
1035
Let me come to you.
lov - ing heart in Rome.
How hap-py they make

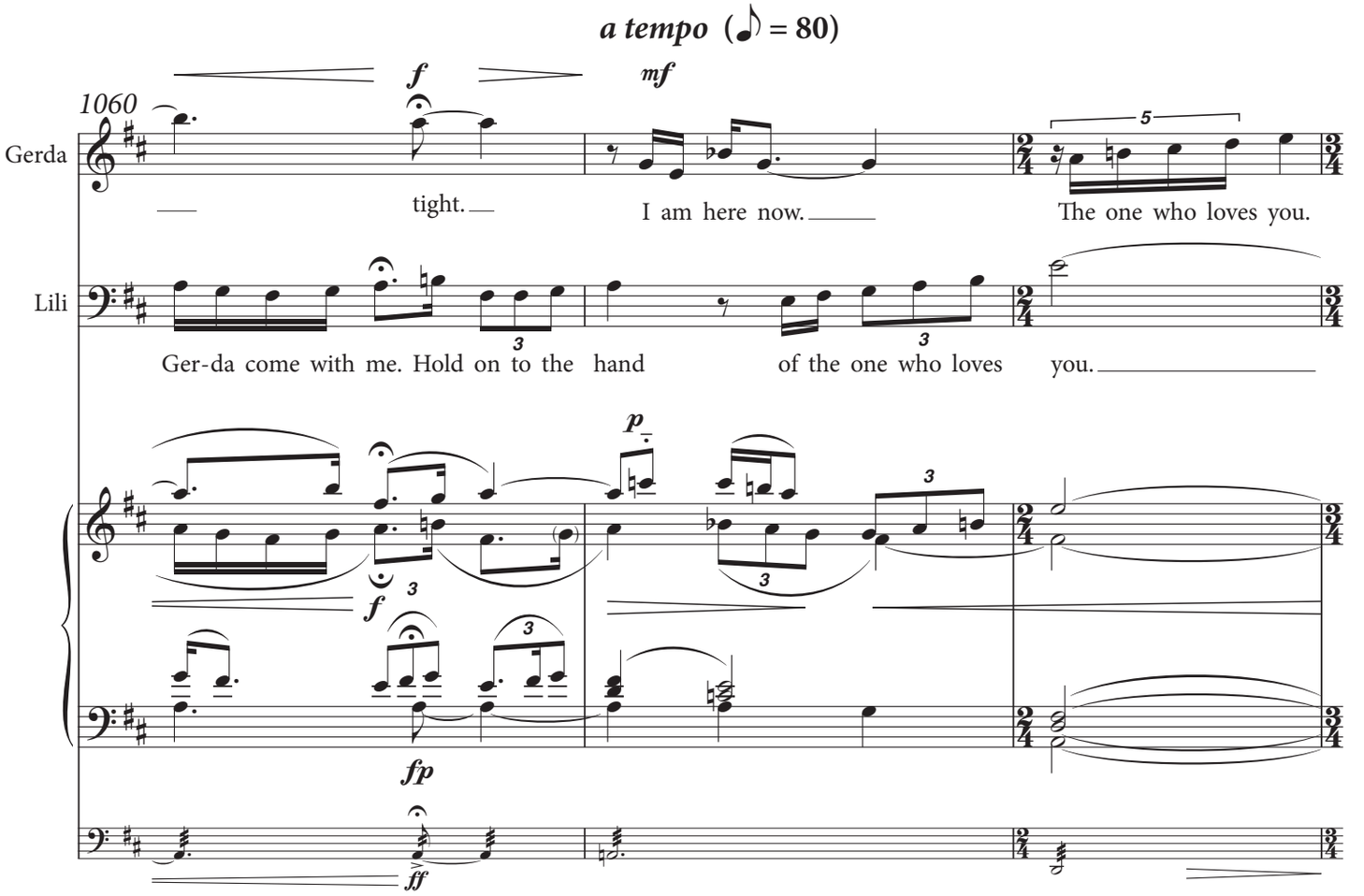

1036
Gerda
If on - ly you would let me vis - sit.
Lili
me!
They speak to me soft - ly
(Bns.)
p

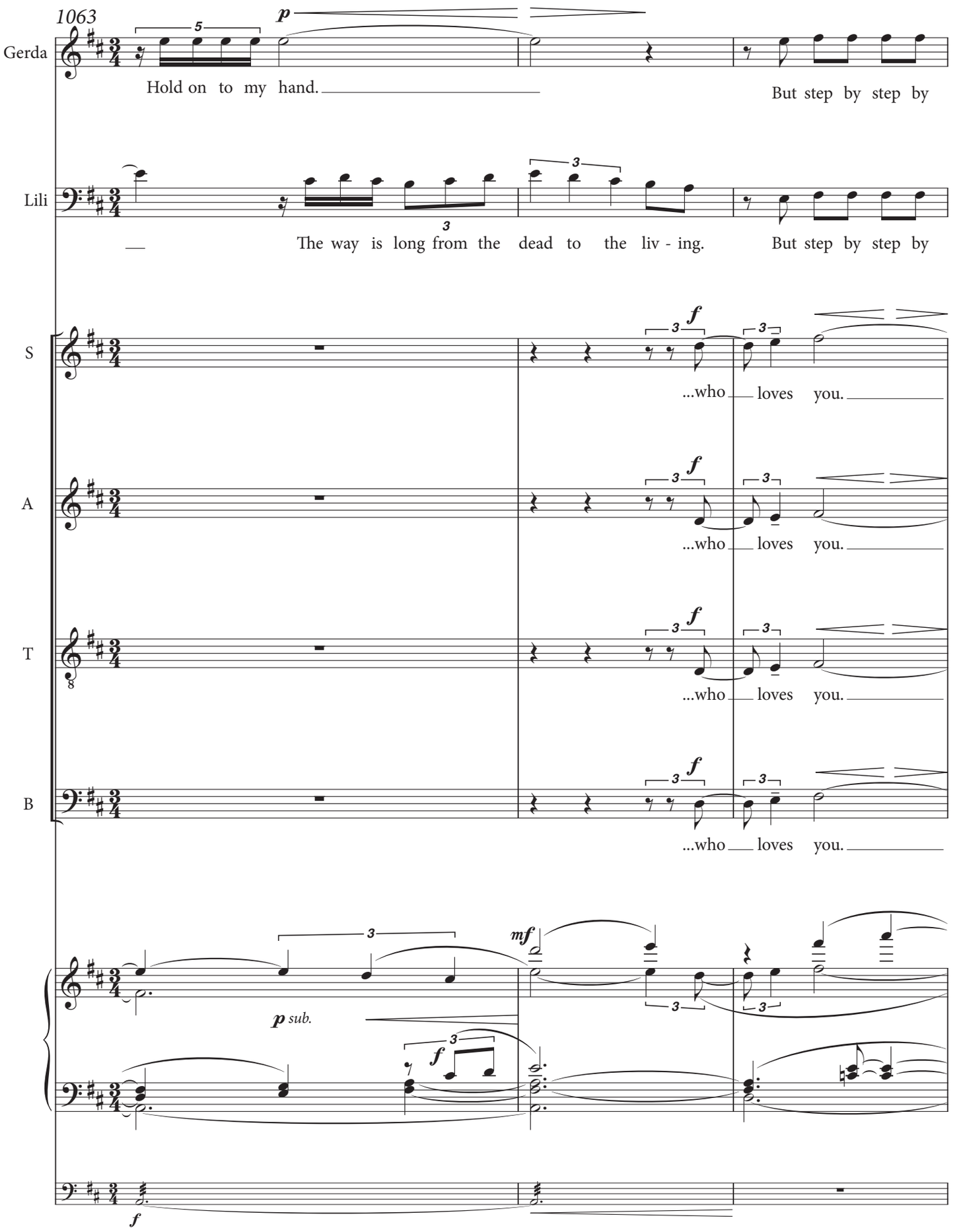

1039
Gerda
I can-not bear your suf-fer-ing. I know you say, "I'll be bet-ter soon.
Lili
in your voice.
I pro-mise I'll be bet-ter soon.
p

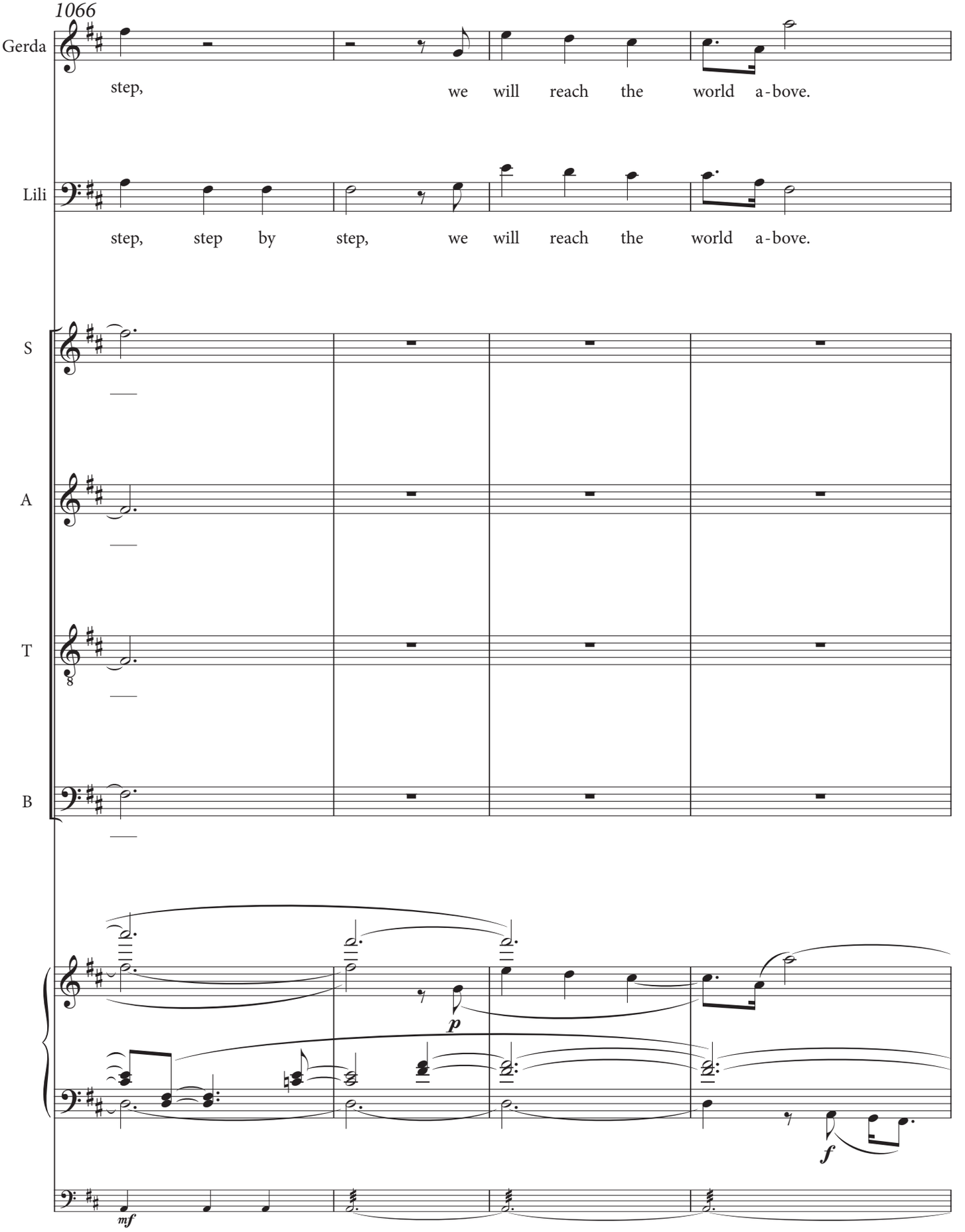

1042
mp
Gerda
semplice
Time heals." I know it does. But I want to be there with you.
mp
Lili
Time heals.
3
(Timp.)
p
riten.
1046
Lili
You know Gerd-a, Claude ar-rived to-day. Don't be jeal-ous.
mp
a tempo (♪ = 80)
1050
Lili
You know I must have a hus-band. I am so tired. But I am not a-fraid.
p

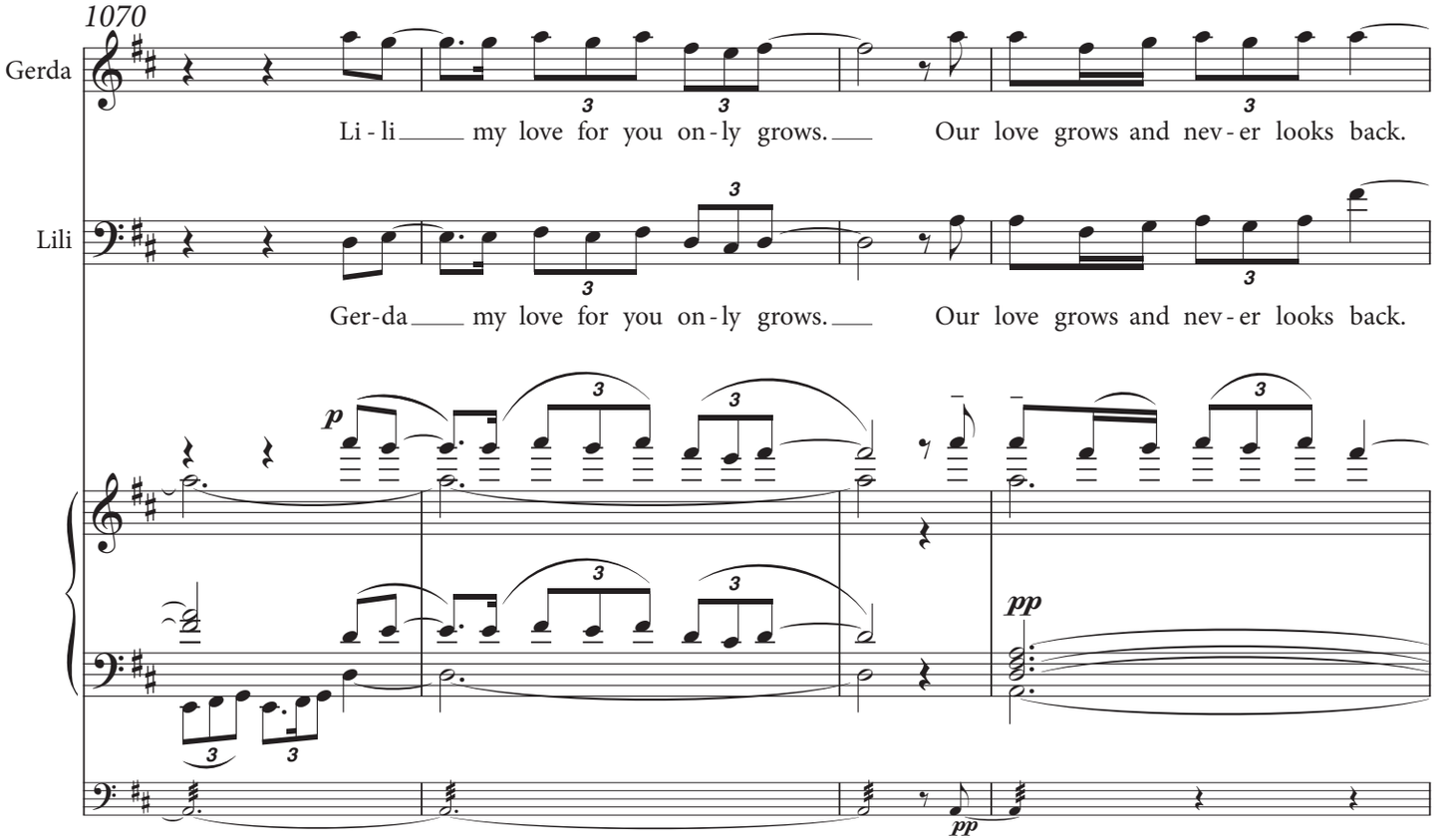

1054
1057
Lili
I would die hap-pil-y now, I am a wom-an.
S
A gen-u-ine wom-an,
A
A gen-u-ine wom-an,
T
A gen-u-ine wom-an,
B
A gen-u-ine wom-an,
pp
mf

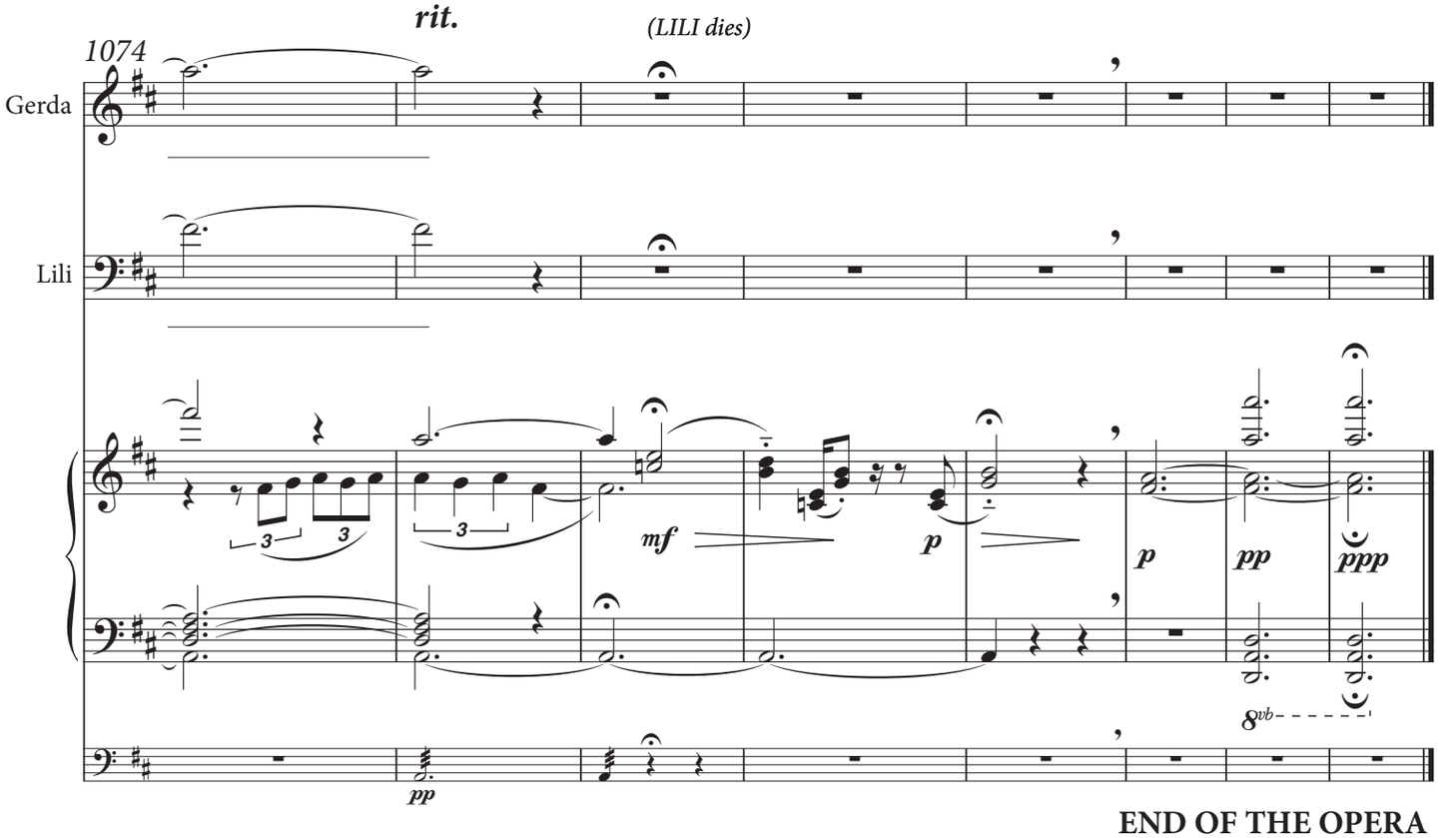

(appearing in the room to LILI)
semplice
1058
riten.
p
Gerda
I am here now. My place is with you. Give me your hand to hold
Lili
Then
mp
mp


a tempo (♪ = 80)
1060
f
mf
Gerda
tight.
I am here now.
The one who loves you.
Lili
Ger-da come with me. Hold on to the hand of the one who loves you.
p
f
fp
ff


1063
Gerda
Hold on to my hand.
But step by step by
Lili
The way is long from the dead to the liv - ing.
But step by step by
S
A
T
B
...who loves you.
...who loves you.
...who loves you.
...who loves you.
p
f
mf
p sub.
f


1066
Gerda
step, we will reach the world a-bove.
Lili
step, step by step, we will reach the world a-bove.
S
A
T
B
p
f
mf





END OF THE OPERA