The Six Swans

a fairy tale classic from the Brothers Grimm

script adaptation and original music by

Alyssa Reit

Acknowledgements

The first production of this setting was performed by members of
Singing Harp : Leanne DeCamp, Lisa Wenzel, and Raegan Bliss Wood,
under the direction of Terrence Christgau.
Costumes were by Enid Mochizuki, sets by Ann DeBaum.

It was made possible with the assitance of many friends, too numerous to name.

I owe them all my greatest admiration and gratitude.

Harmonics written where played.

Notes are written enharmonically as played in the original production to allow for the extensive pedalling in some sections.

In these chromatic sections, it is recommended to avoid pedal noise by reducing the resonance of the left hand notes when possible--playing either "+" or stopping each string as the next is played (such as playing descending notes with 2nd while stopping the previous note with thumb).

Muffles are generally not indicated, but are desired wherever L.V. makes the harmony blurry.

Many dynamics are intentionally left out, as they will be primarily determined by the balance with the actors' voices, the acoustics of the theater, etc.; most of the harp music is underscoring for text, and should be approached that way. Primary exceptions are the Prologue, #8 (The Princess), #24 (Time Passes), and most of #45 (Finale).

Cautionary accidentals are given with regard to pedalling needs, not according to general musical convention.

If the harpist is unable to sing, it is preferable to have an actor sing or hum, rather than leave the sung sections out.

All sections are intended to flow directly one into another, without break--a breath at most..

The tempi indicated are as performed in the original production, but may be subject to change as needed by the actors, or desired by the director. Generally it is preferred to keep close to the original tempi when possible, and resolve timing issues with the "vamps" included in the score.

Where tempi are not indicated, it means the same tempo continues. The exceptions to this are a few sections that are out of time/ad lib, and marked as such.

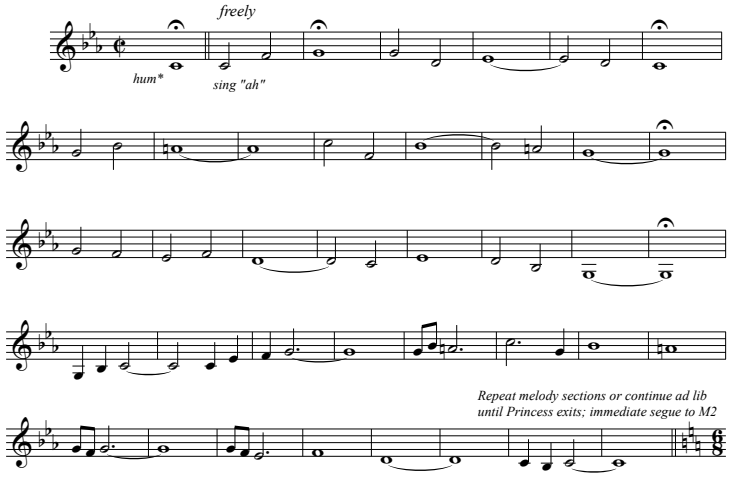
Cues indicated are those from the original production, and are intended to be helpful to give the flavor of the accompaniment, even should the actual cue words be changed by the director.

Harp

The Six Swans

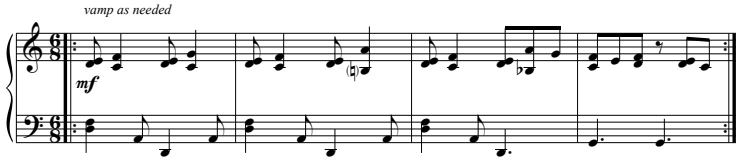
Alyssa Reit

#1 Prologue **#1a Swans' Wings**



**Actors join in humming the drone as they enter. Once the ends of the string are tied, harpist sings melody; actors continue with drone. This vocal section may be transposed to fit the vocal register of the harpist.*

#2 The King's Hunt ♩= c. 69



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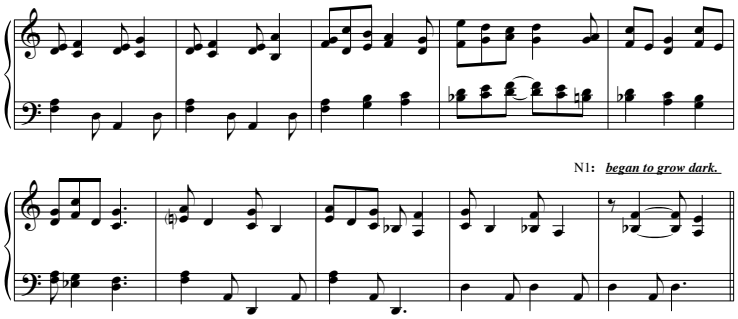
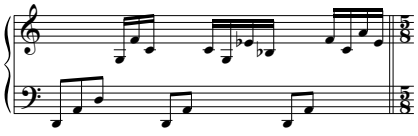


N1: ***began to grow dark.***

#3 Lost

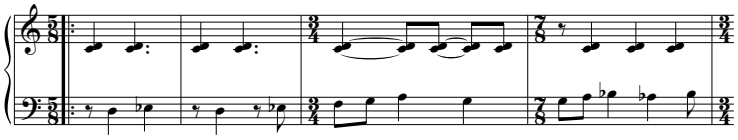
very free, out of time
continue ad lib as needed

N1: And then he realized that he had ***lost his way.***



#4 The Witch ♩ = c. 69

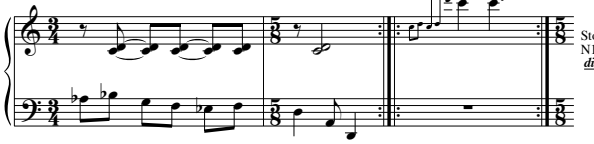
N1: ***And then he met an old woman.***



N1: ***you will never get out!***

8va

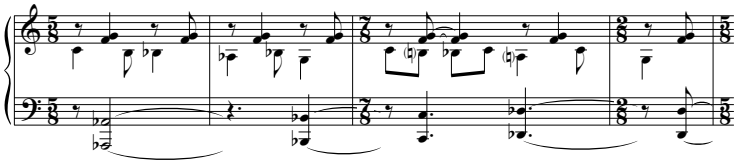
repeat if needed

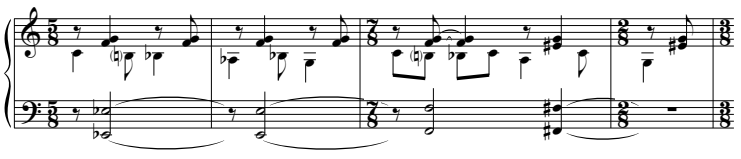


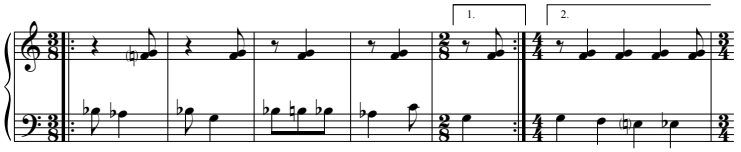
Stop Cue:
N1: ***you will die of hunger***

#5 The Condition ♪ = c. 104

N2: ***What kind of condition?***



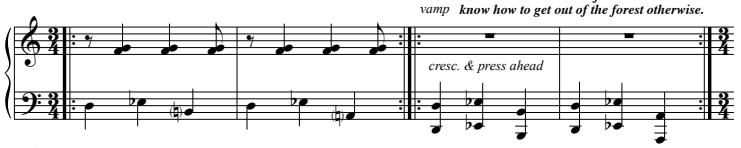




N1 & 2: ***...but he was afraid. He didn't know how to get out of the forest otherwise.***

vamp

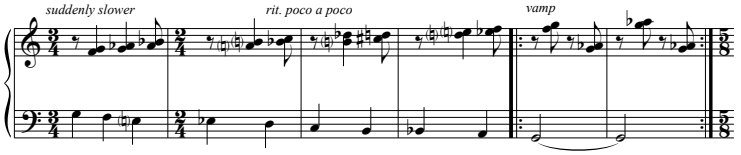
cresc. & press ahead



#6 To the Hut

N1: ***So the witch led him to her hut....***

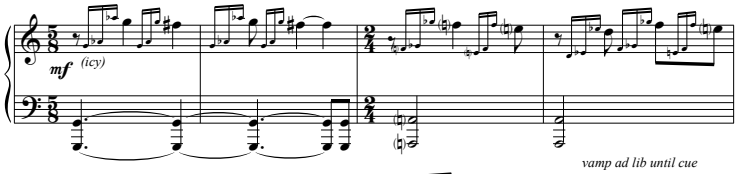
suddenly slower *rit. poco a poco* *vamp*



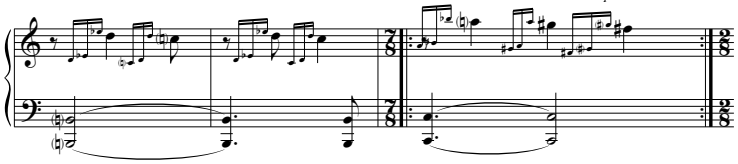
#6a The Witch Daughter ♪ = c. 96

N1: ***where her daughter...***

mf *(icy)*



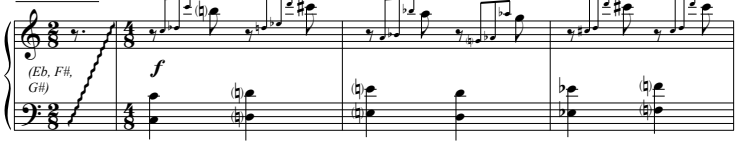
vamp ad lib until cue



N2: ***without feeling a secret horror***

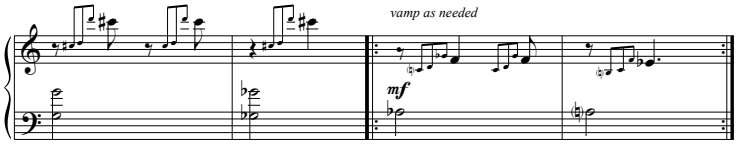
(Eb, F#, G#)

f



vamp as needed

mf

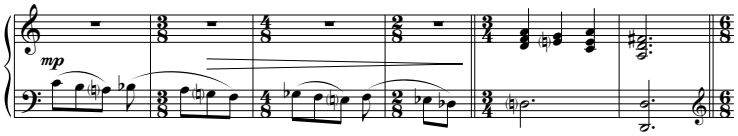


#7 Out of the Forest

Ni: ***showed him the way out of the forest.***

rit.

mp



#7a Wedding *Slow*

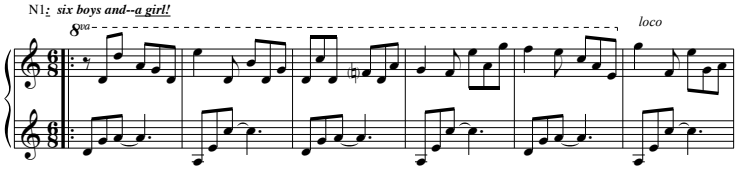
N1: ***the wedding was celebrated***

#8 The Princess ♩. = c. 96

N1: ***six boys and--a girl!***

8va

loco



Fine

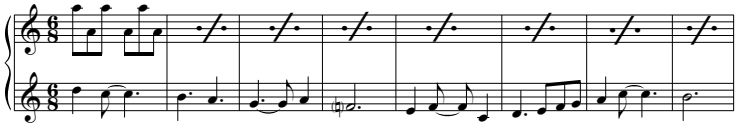
8va

D.C. al Fine

#9 To the Castle ♩. = c. 80

N2: ***He loved them very much...***

8va



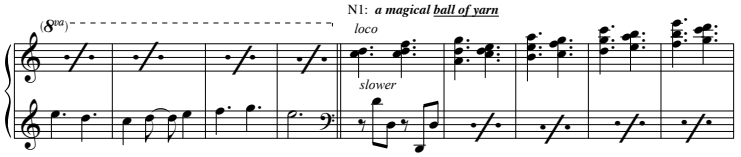
#10 The Ball of Yarn ♩. = c. 69

N1: ***a magical ball of yarn***

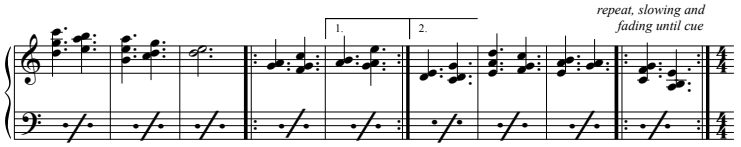
(8va)

loco

slower



repeat, slowing and fading until cue



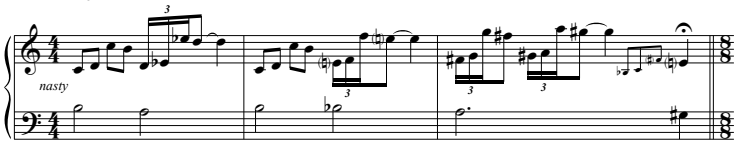
Stop Cue: N1: ***He went to see his dear children***

#11 The Suspicious Queen

♩ = c. 69

N1: ***the Queen noticed his absence***

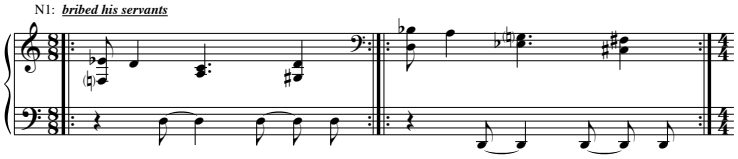
nasty



#12 The Bribe

repeat sections as needed until muffle

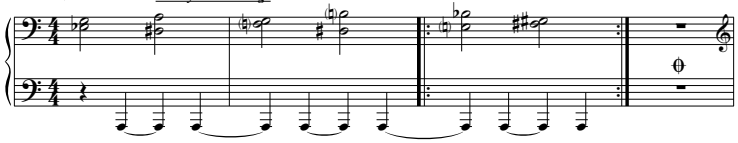
N1: ***bribed his servants***



#13 Betrayal

Stop/muffle cue:
N1: ***ball of yarn***

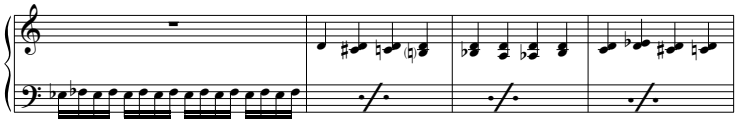
N1: ***The servants betrayed their king!***



#14 The Queen Plots

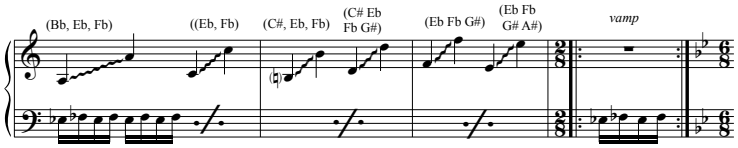
♩ = c. 100

N1: ***The queen could not rest***



repeat L.H. as needed; play glisses timed on visual cues as queen sews

(Bb, Eb, Fb) ((Eb, Fb) (C#, Eb, Fb) (C# Eb Fb G#) (Eb Fb G#) (Eb Fb G# A#) *vamp*



#15 The Children Run Out

♩. = c. 88

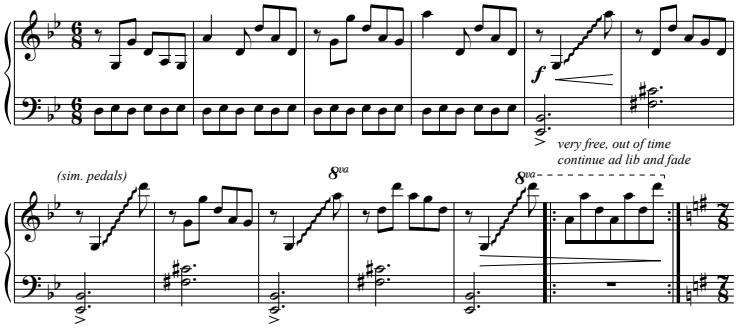
N1: ***The children saw someone approaching***

(Bb Eb C# F#)

f

very free, out of time
continue ad lib and fade

(sim. pedals) 8va 8va

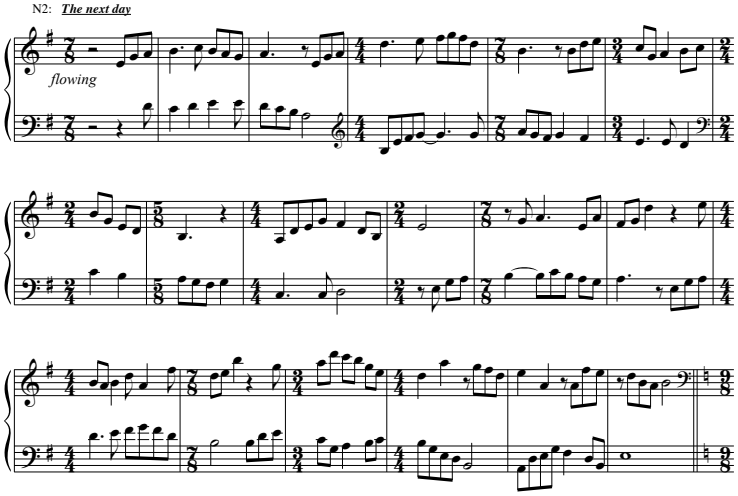


#16 The King Comes

♪ = c. 132

N2: ***The next day***

flowing



#17 The Princess Asks to Stay a Night

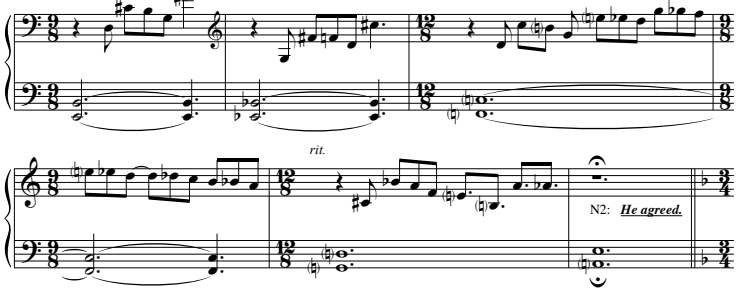
♩. = c. 88

N2: ***afraid of her stepmother***

stretch beats if needed for pedals

rit.

N2: ***He agreed.***



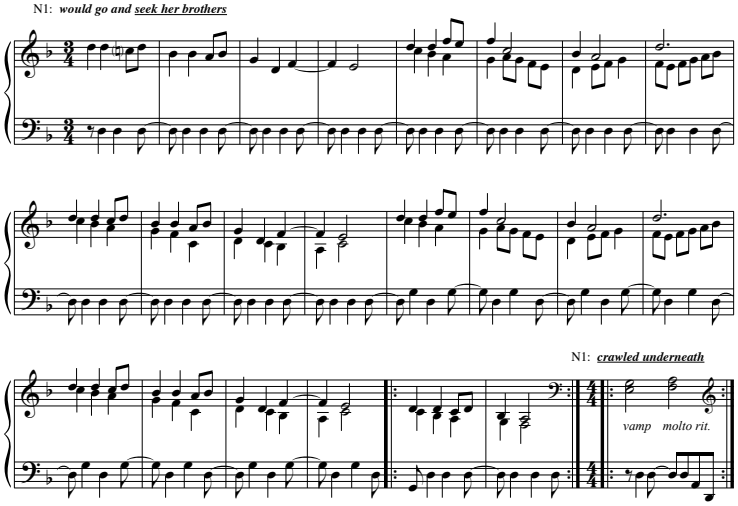
#18 She Runs Away

♩ = c. 116

N1: ***would go and seek her brothers***

N1: ***crawled underneath***

vamp molto rit.



#19 Her Swan-Brothers Come

N1: ***she heard a rustling sound***

rubato

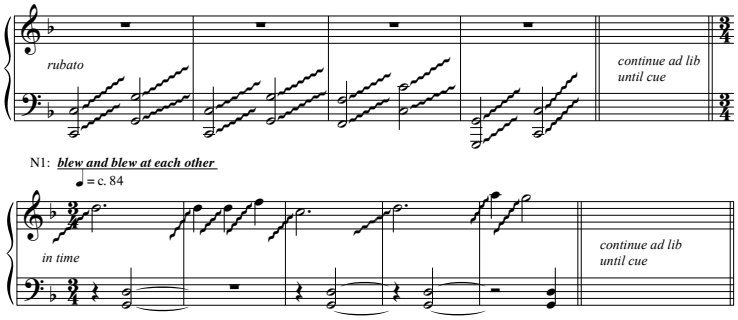
continue ad lib until cue

N1: ***blew and blew at each other***

♩ = c. 84

in time

continue ad lib until cue



#19a Joy!

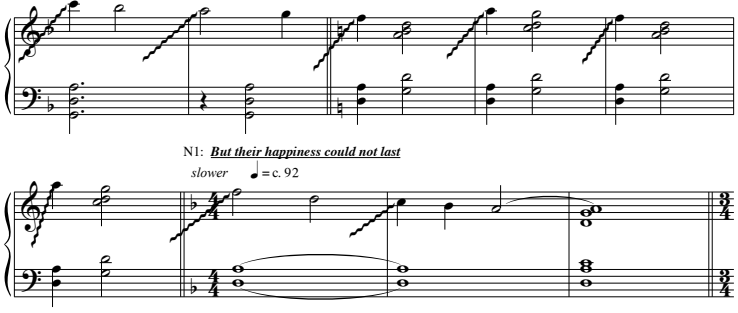
N1: ***recognized her brothers!***

N1: ***They were all overjoyed***

faster, joyfully ♩ = c. 132

N1: ***But their happiness could not last***

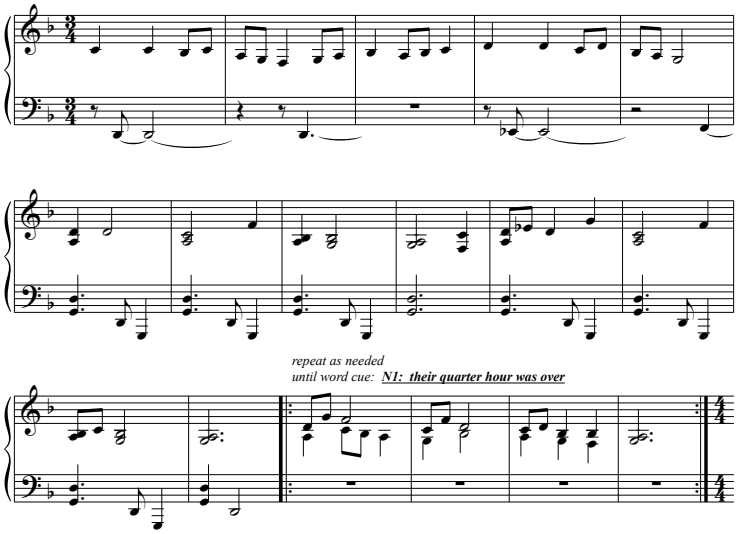
slower ♩ = c. 92



#20 The Brothers Tell the Cure

♩ = c. 69

N2: ***You can not stay***



repeat as needed
until word cue: ***N1: their quarter hour was over***

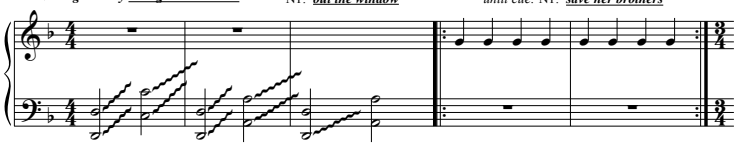
#21 The Swans Leave

N2: ***Again they changed into swans***

continue ad lib until cue
N1: ***out the window***

#21a Moment of Decision

vamp ad lib
until cue: N1: ***save her brothers***

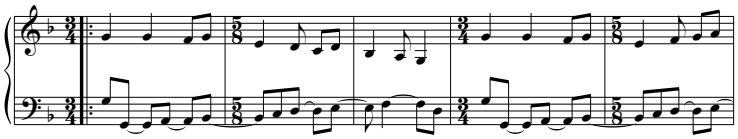


(Bb F#)

#22 Determined

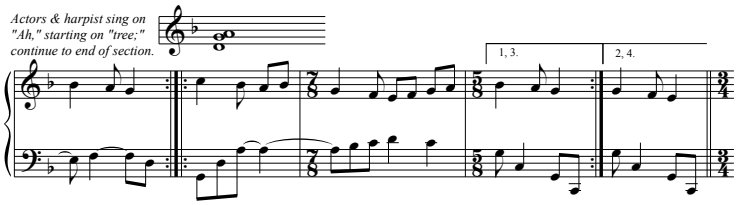
♩ = c. 100

N1: ***The girl firmly resolved to save her brothers***



#22a The Tree

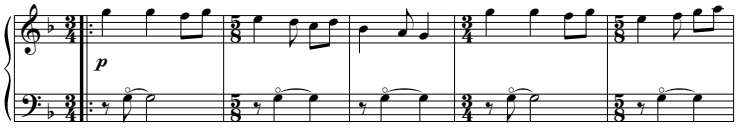
Actors & harpist sing on "Ah," starting on "tree;" continue to end of section.

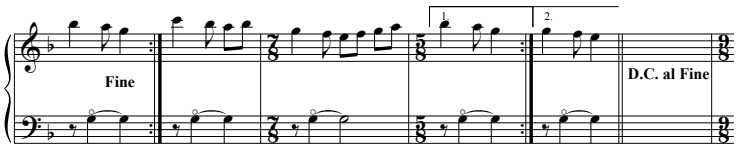


#23 She Begins Her Work

N1: ***The very next day***

♩ = c. 63

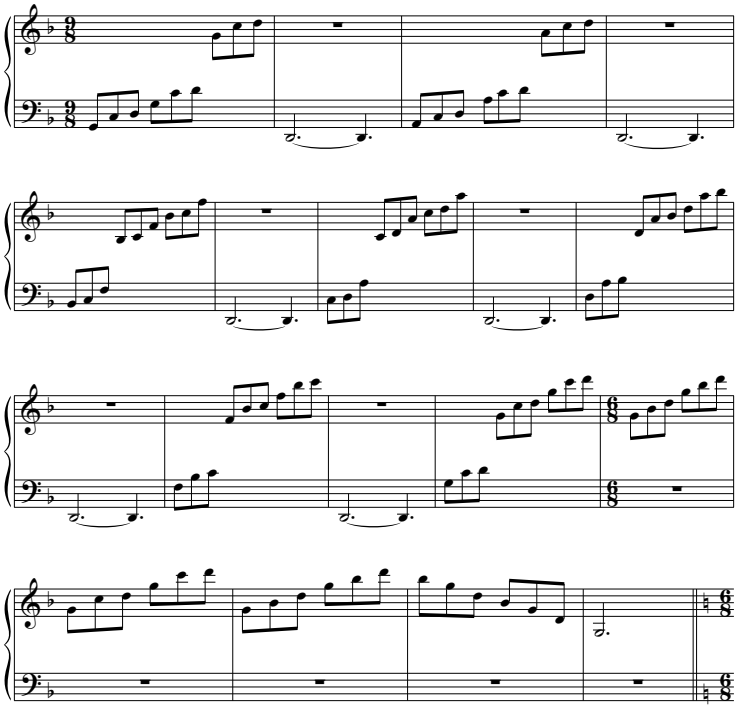




#24 Time Passes

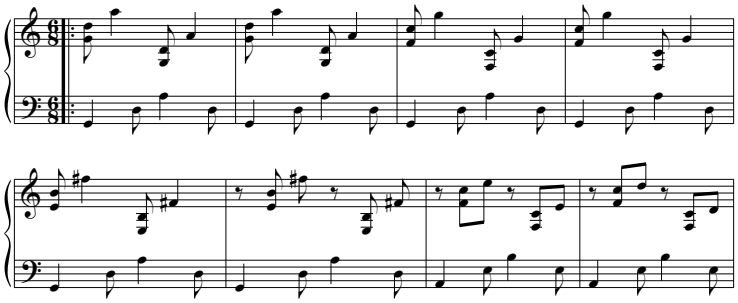
♩. = c. 72

N2: ***A long time passed.***



#25 The King's Men Find Her

N2: And one day it happened



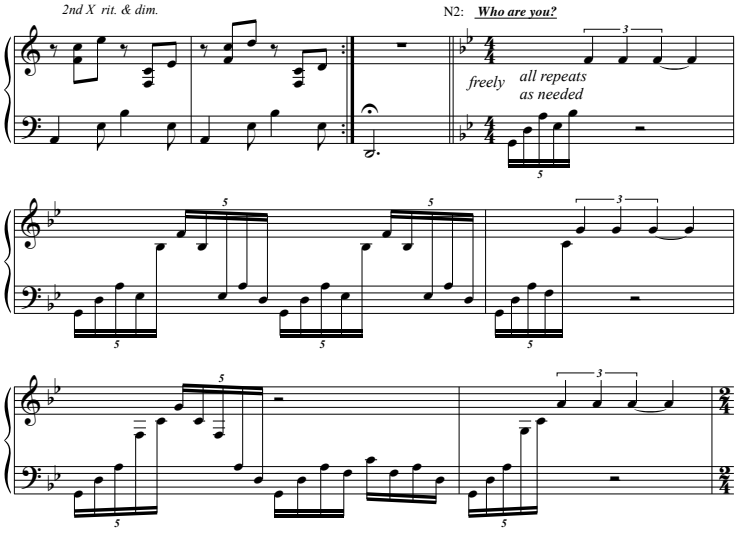
#26 They Question Her

♩ = c. 60

2nd X rit. & dim.

N2: ***Who are you?***

freely *all repeats as needed*



necklace
accel to ♩= 96

girdle

threw down everything
molto rit.
vamp

#27 The King and Princess Meet ♩= c. 96

N2: brought her before the king

#28 They Marry ♩= c. 104

N2: united himself to her
N2: but still she did not speak

#29 The King's Mother ♩= c. 92

N2: had a wicked mother.

mf p.d.l.t

#30 Vicious ♩= c. 116

N2: she began to speak against her!

(p.d.l.t)

vamp until cue
N2: not worthy of a king!
normale

#31 The First Child ♩= c. 144

N2: brought her first child into the world.

mp

N2: man-eater!

f

#32 Evil Deed #1

N2: stole the child!
fast! vamp ad lib until cue

quasi bisp.

#33 King's Response #1 ♩= c. 66

N1: I do not believe it

ff

#34 Silence #1 ♩= c. 144

N2: she kept her silence

mf

#35 Second Child ♩= c. 104

N2: baby boy

mp

#36 Evil #2 ♩= c. 112

N2: same treachery

f

#37 Response #2 ♩= c. 76

N1: too pious

f

#38 𝅗𝅥. = c. 76

fast!
vamp

#39 Baby #3 𝅗𝅥. = c. 54

N2: third child

mp

poco rit.

#40 Evil #3 ♩= c. 76

N2: ***for the third time!***

♪= ♩ Agitato 3X

ff *mf*

continue ad lib as needed

#41 Sentenced

N2: ***sentenced to death***

repeat each measure 3 X or as needed until cue

(see note)

note: one way to simulate this "tremolo" is by rapidly moving the 2nd finger back & forth across the string, letting both the pad and the nail strike. In the following measures, it is played as soon as possible after the extended chord is executed.

#42 The Swans Come ♩= c. 88

N1: ***light the fire***

Sing!

G# only *bisp.* ooh (ooh) Ah (Ah)

SILENCE AT END OF M42 UNTIL CUE LINE

#43 Treachery Revealed ♩= c. 72

N1: ***She told him of the treachery***

very freely

#44 The Children

Princess: ***to their great joy***

#45 The Mother-in-Law's Fate ♩= c. 60

N2: ***as punishment*** *repeat ad lib as needed* ***N2: ashes*** *molto rit.*

f *mf* *mp* *p*

8vb 8vb 8vb

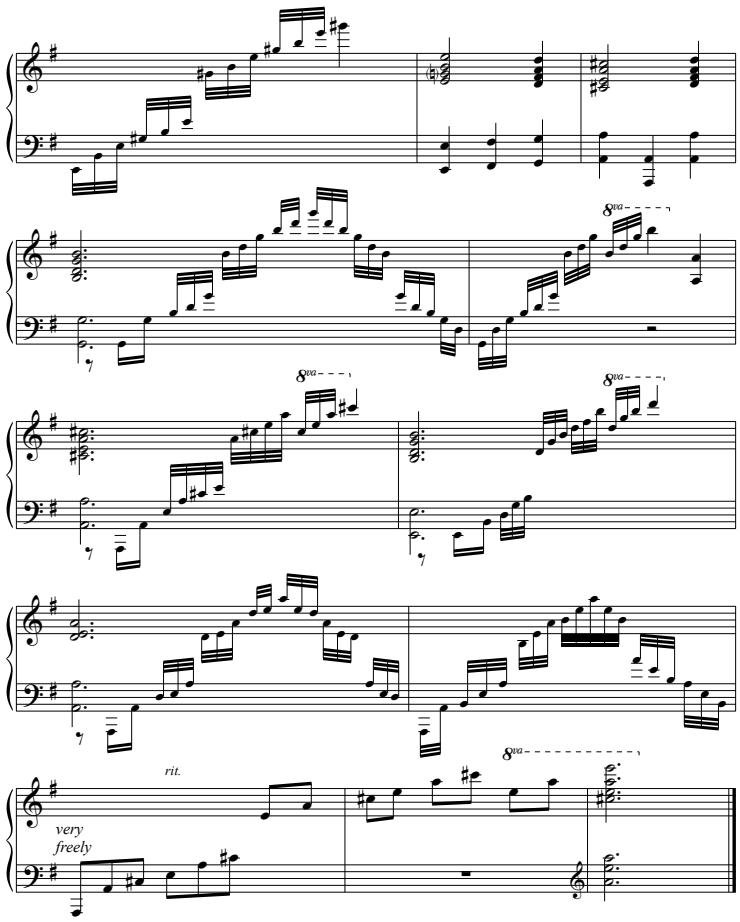
* *Hit the bass wires with the open palm, letting them resonate.*

#46 Finale ♩= c. 104

N1: ***And now the king***

f

col 8vb


8va
8va
8va
rit.
very
freely
8va