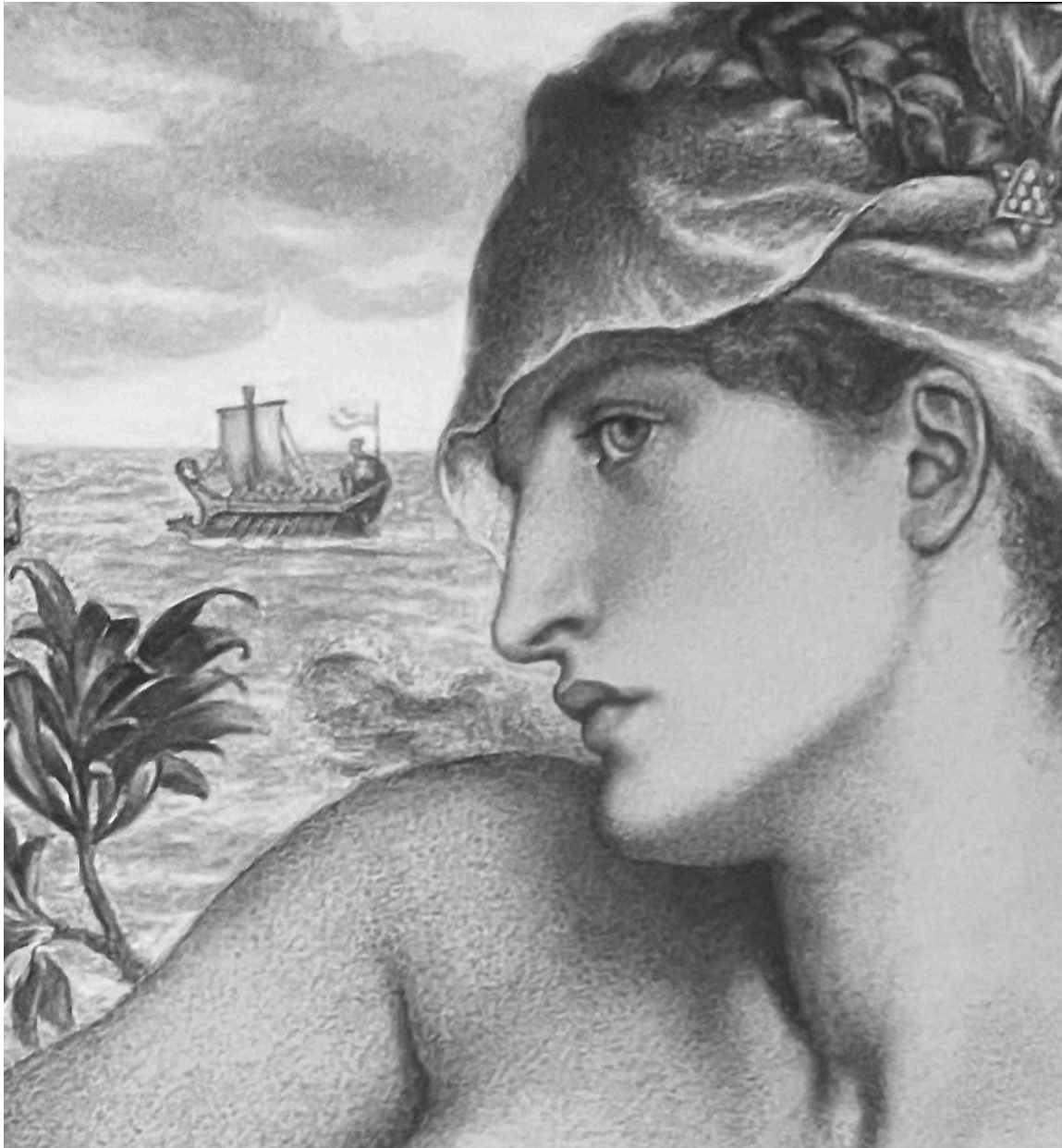


The Last Siren

a chamber opera

by Edward Lambert
words by Norman Welch

Vocal score



Cast

DMITRA a siren, ***mezzo-soprano***

BELINDA a novice siren, ***soprano***

(ECHO *pre-recorded by soprano*)

Instruments

Viola(s)

Cello(s)

2 Horns

The score is notated in C and the horns are written in the *tenor* G clef, that is, sounding an octave lower. (In the parts the horns are written conventionally - in soprano G clef or bass F clef sounding a perfect fifth lower).

Duration: 32 minutes

30/06/2023

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Dimitra is a siren-courtesan working from her territory on Sirens' Rocks and is joined by a newcomer called Belinda, innocent and eager to succeed but at first unaware of her duties. She performs her sparkling audition piece, failing to impress Dimitra, who then demonstrates the art of seduction by singing voluptuously to a passing captain; we subsequently hear the crashing of a ship hitting the rocks. Then, brandishing a knife, she goes off to dismember her victim and returns triumphant a few moments later. Belinda is aghast that the gods have tasked her to carry out such dreadful deeds. Prompted by her Echo, she is inspired to sing a different song as a veiled warning to the next ship that approaches. However, she has such a beautiful voice that her singing has the opposite effect to that intended. Again, the ship crashes, Belinda falls into the captain's arms - and finds love. As Dimitra has already warned her, Fate now condemns her to a painful death: she is *The Doomed Siren*. But first, as Odysseus' ship is sighted, both girls vie with each other, Dimitra to entice the hero onto the island, Belinda to ward him off. When the contest gets violent, Belinda seizes Dimitra's knife and kills her. As Odysseus sails past, Belinda is left to perish alone.

The Last Siren

Vocal score

a chamber opera

Edward Lambert

Norman Welch

Scene: The Rocks of the Sirens in Ancient Greece
DIMITRA is on the shoreline

DIMITRA

♩ = 64

Dimitra

A tat-tered piece of sail... a

Piano

p

D.

9

bro-ken prow, the re-mains of an o-live trea-sure chest,

3

9

< f >

D.

14

A fi-sher-man's net... tan-gled here in sar-gas-sum.

3

3

14

p

19

D. Things lost and a-ban-doned... strewn on the beach.

23

D. A place of bro-ken dreams... a de-so-late shore. I

26

28

D. know no o-ther place, I

28

32

D. know no o-ther life... Ah!

32

BELINDA enters

37

D.

 You must be the young one sent by Cir - ce to at - tract the youths!

BELINDA

B.

 The gods send gree - tings!

D.

 A vir - gin no doubt, fresh as a spring mor - ning, sent to serve them.

(to BELINDA)

D.

 That Zeus is king in hea - ven is known by all hu - ma - ni - ty;

49

D.

 the all - be - hol - der, the eye of the sun. Where are you from?

50

B
Mne - mo - sy - ne's pool, where souls of the dead come to drink.

D.
Af - ter years of

54

D.
sea - fa - ring, the sai - lors like flesh. We woo them, they ap -

54

57

D.
proach; we se - duce them, they stay here. Those are our du - ties: you are come here to

57

60

B
I _____ love sing - ing!

D.
sing!

60

63

B
It's all I can do! I

D.
Do not lis - ten to Cir - ce, the en - chan - tress! We are

63

66

B
love sing - ing!

D.
here to serve Zeus, Ma - ster of Fate!

66

70

D.
But if a ship ap - proa - ches the Si - ren's! Rocks you must per - form: so

70

76 ♩ = 144

74

D.
show me what you can do!

74

BELINDA

79

B

Just as the song - birds seek their part - ners with a trill, a

79

p

83

B

trill, a trill in their hearts, in their hearts, a

83

87

B

trill, a trill, a trill in their hearts, in their

87

91

B

hearts, 92 so my voice in the tem - ple was heard by the

91

f

96

B

gods heard by the gods

96

p

101

B

who pro - mised me here, on the Si - rens' Rocks, _____

105

B

Si - rens' Rocks, _____ who pro - mised me here, on the

109

B

Si - rens' Rocks, _____ on the Si - rens' _____

113

112

B

Rocks, _____ that I would find, _____

116

B

that I would find true love that spar - kled like _____ the sea, _____ the

120

B

sea, that I would find true love that spar - kled like the sea, that

124

B

spar - kled, that spar - kled, that I would find true love spark - ling like the

128

129

B

sea! Sai - lors too, Sai - lors too,

133

B

let love guide you here, let love guide you

139

143

B

here, let love guide you here, let love guide you here!

144

B

let love guide you here,

149

B

let love guide you, guide you here, let love guide you

155

B

here! Come,

160

B

quench your long - ing o - cean - deep, ah, ah,

166

B

ah, ah, ah, ful - fil your

172

B

hopes and pledge your troth, ah, ah,

178

B

ah! ful - fil your

184

B

hopes and pledge your troth un - der the vault

DIMITRA

D.

E-nough, e-nough, e-nough!

190 *recit.*

189

B

of hea - ven! —

D.

A ship! I see a ship! The ship's ap-

193

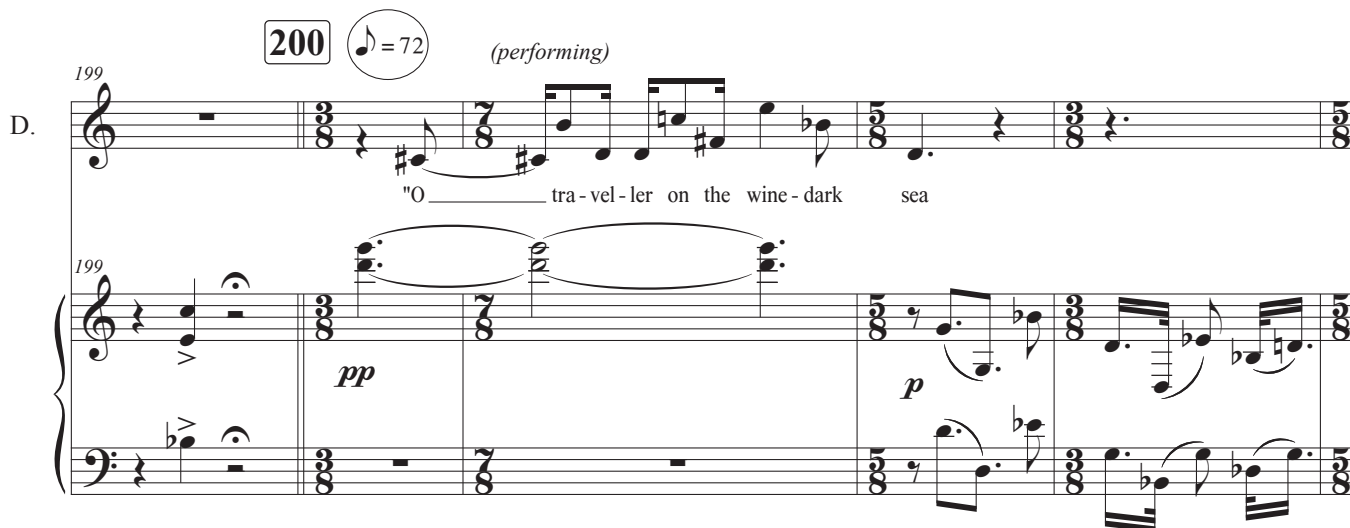
D. 

proa - ching! We must cast our spell! Let me show you how it's done!

pp *f*

200 $\text{♩} = 72$ (performing)

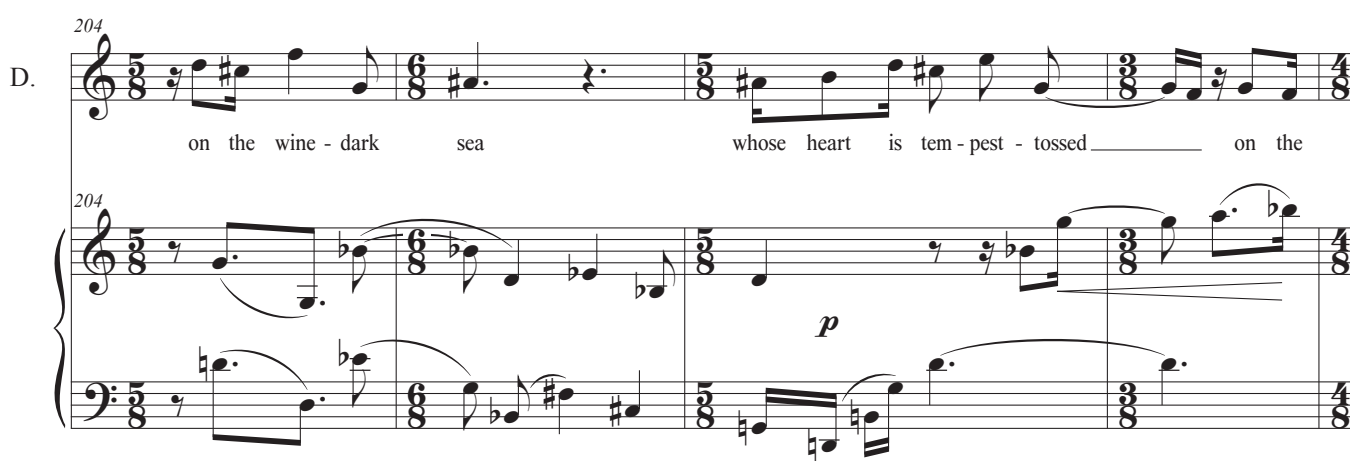
199

D. 

"O tra - vel - ler on the wine - dark sea

pp *p*

204

D. 

on the wine - dark sea whose heart is tem - pest - tossed on the

p

208

D. 

wine - dark, wine - dark, wine - dark

pp *pp*

212 *(pp)*

sea, the wine - dark, wine dark sea, wine - dark

215 **217**

sea, Come, lie by me, come, sigh with me,

pp

221 **226**

come, rest in me, come, while I whisper in your ear

pp

227

sweet words of for

pp

231

D.

tune,

p *espress.*

233

D.

while I whis-per in your ear sweet words of for

pp

237

D.

tune, sweet words of for

p *espress.*

240

239

D.

tune.

p

241

D.

Fill

243

D.

your days with plea - - - sure

245

D.

and your nights with de -

247

D.

light,

249

D.

here on my mea - - -

251

D. *- - dow on this*

253

D. *is - land of flowers!*

253 *cresc.*

255 **256**

D. *First you must come, come un - to me,*

255 *pp*

There is the sound of a ship crashing into the rocks

260 **265** *recit.* **DIMITRA**

D. *come un - to me!" That's just the start:*

260 *p*

BELINDA

B
 At - tract them to de - stroy them?

D.
 first we de - stroy the ships, then the sai - lors them - selves. At -

266

D.
 tract them, cas - trate them, dis - claim them, des - troy them: did no - one tell you this is how it is?

269

B
 Am I ___ to des - troy the sai - lors too?

D.
 It's how we sur - vive: we a - muse the gods. Zeus likes de - struc - tion!

272

D.
brandishing a knife
 Men think they are gods, so we're here to take a - way their man - hood, it takes them down a peg

275

281

BELINDA *freely*

278

B (runs off towards the shipwreck) So I must try to sing:

D or two. Wait here, while I deal with this spe-ci-men yon-der!

278

f *p*

283

B ...on the wine - - - drunk sea, whose heart is tossed in the tem - pest in my

283

pp

288

B mea-dow on this is - land, on this is-land of dark flow - ers... ..oh, I'll ne-ver learn this!

294

♩ = 120

p *f*

298

The sound of a man screaming

303

300

304

D. DIMITRA

307

(returning with the spoils of castration)

D.

tra - ge - dy of man and wo-man's fate:

310

D.

He con-sumed by love, I by hate! This pride of

313

D.

men, we de - stroy,

319

316

D. 

we de - stroy The would - be sui - tors,



320

D. 

the would - be sui - tors, the would - be sui - tors,



324

D. 

that de - ploy their love for us, we de -



331

328

D. 

stroy, we de - stroy The would - be sui - tors,



332

B. 

How can this be? How can this be?

D. 

the would - be sui - tors, the



335

B
My first as - sign - ment! _____ The

D.
would - be sui - tors, _____ that _____ de - ploy their love for us, _____

339

B
gods, the ___ gods en - tice _____ me here,

D.
_____ al - ways we van - - - - - quish them,

342

B
the ___ gods en - tice _____ me here,

D.
al - ways we van - - - - - quish them,

345

B
the gods en - tice me here to per -

D
a - gain we van - - - quish them, we

B
form like a song - - - bird, a

D
van - - - quish them, we van -

B
song - - - bird, catch

D
- quish them, dis - mem -

354

B

D.

men in my net,

354

359

B

D.

to per - form like a song - - -

ber them! We

357

B

D.

steal their man - hood from these cads, we

360

363

B

bird, catch

D.

steal their man hood, steal the man hood from these

363

366

B

men in my net, and per-form like a song

D.

cads! We dis mem

366

369

B

D.

369

372

B

D.

bird!

ber them!

376

377

B

D.

What wrong have they done

In bit - - - ter shame

376

f

379

B

D.

to the gods, what wrong to the gods? Why was I

and an - - - guish burns their fu - ry like a dra - gon's

379

f

p

382

B
sent here, _____ why am I kept here _____

D.
flame, in bit - - - ter shame _____



385

B
_____ for the gods' _____ gra - ti - fi - ca -

D.
_____ and an - guish _____ burns their fu - ry _____ like a dra -



390

389

B
tion?

D.
- gon's flame: We



391

D.

crush this e - vil else it's we who die in pain! If we fail, if they sail

391

f

394

D.

past, if we fail, if they sail

p

397

B.

We die? Them or us?

D.

past, it's we who pe - rish: 'De -

p *f* *p*

400

D.

prived of su - ste - nance, tied to the rocks, the gulls will peck out thine eyes,

p *f* *p* *f*

404

D.

gorge on thy star - ving en - trails, the hy - dra will rise up and

p *f*

408

B

We die? Them or us?

D.

ra - vish thee.' 'De -

408

p

B

We die? Them or us?

D.

prived of su - ste - nance, tied to the rocks, the gulls will peck out thine eyes,

410

B

We die? Them or us?

D.

gorge on thy star - ving en - trails, the hy - dra will rise up and ra - vish thee.'

412

415

D.

pp

So Fate has de - creed.

421

faster ♩ = 160

B

Cur - ses on Zeus!

D.

f

We must o - bey him!

B

I'll be no pan - der to a vo - yeur, a sa - dist!

428

B

He se - du - ces the in - no - cent, en - joys their suf - fer - ing,

436

B

brings on - ly sor - row...

443

450

B

...that will be the song I sing, _____ the song I

450

p

462

$\text{♩} = 60$

(ECHO pre-recorded by BELINDA)

458

B

sing, _____ that will be the song I sing! ...the song I

458

pp

horns in the distance

464

B

sing! I sing a song? Sing a song! _____

BELINDA

ECHO

467

B

But of what can I sing? Sing, _____ sing of Cir -

BELINDA

ECHO

470

B

- ce _____ and of _____ O - dys - seus! ...Cir - ce _____ and _____

BELINDA

ECHO

o - dys - seus...

476

B

474

474

pp

478

485

$\text{♩} = 54$

BELINDA

B

482

482

p

"The en - chan - tress Cir - ce speaks to O -

B

487

487

p

dys-seus, say - ing: "To the Si - rens first shalt thou come who be -

B

494

guile all men that ap - proach them.

DIMITRA

D.

494

p

espress.

A ship... a ship... a ship ap - proa - ches!

499

B

Who - so - e - ver in ig - no - rance draws near to them and

499

504

B

hears the Si - rens' voice _____ is en - trapped _____ by their

504

510

509

B

song: He ne - ver more, ne - ver

D.

still it comes, e - ver clo - ser...

509

514

B

more jour - neys _____ home _____ ward;

514

518

B
 (calling out) he — ne - ver - more — jou - neys home - ward

D.
 Don't heed her war - ning, don't heed her war - ning!

518

522

B
 that — his wife and chil - dren — may re - joice, — may re-joice to

522
espress.

528

B
 see him. —

D.
 You can - not re - sist her, can - not re - sist her, can - not re - sist her!

528

534 (*sound of a ship crashing again*)

533

B
 A - round the Si - rens are re - lies —

D.
 —

533

538

B
of moul - dering men;

D.
Feel her trem - bling in your man - ly em - brace!

538

545

542

B
and round the bones their skin is shri - veling."

542

(pushing Belinda away towards the shipwreck)

546

D.
Oh, the joy you will give her! Come clo - ser, come

546

550

D.
take her! Be wrapped in her vir - gin's

550

accel.

554

D.

arms!

554

f cresc.

558

$\text{♩} = 96$

(chanting a hymn)

D.

Zeus, ru - ler of na - - ture, who go - verns all

558

p

D.

mor - tals, hail!

561

f

ECHO *(sounds of lovemaking in the distance; the sun is setting)*

B

Ah, — ah, — ah, — ah, — ah!

564

ff

568

DIMITRA

D.

 Now will I hymn thee and sign they might

D.

 for - e - ver.

ECHO

B.

 ah, ah, ah!

577

D.

 We are thy off - spring, the i - mage of thy

580

D.

voice on - ly, as all things that live and move u - pon the earth.

583

(♩ = ♩)

f

586

♩ = 96

BELINDA returns

BELINDA

B

My song had a

B

589

death - ly re - frain!

ff

593

B

I showed the sai - lor the

593

p

601

598

B

re - lics of moul - dering men... still

598

f

601

602

B

my si - ren - song drew him, drew him

602

607

B

close... I showed him the shri - velling skin, the rot -

607

p

616

B

612

ting flesh.. Lis - ten, gods! I was a

612

pp *p*

B

617

fine si - ren... my war - ning, my

617

B

622

war - ning foun - dered in the

622

B

626

salt - breeze, foun - dered in the

626

632

B

630 salt - breeze...

f

B

634 He _____ kissed me, _____

ff

B

637 kissed _____ me ten -

p

644

B

641 - - der - ly: li - - - ving,

pp *stacc.*

645

B

I loved him, I

648

B

loved him, even as he

652

B

died! I loved him,

656

B

loved him...

660

662

p

663

B

That strain drew a poi - soned

666

B

breath:

f

668

f

p

670

f

p

672

674

p

f

BELINDA

675

B

my song had a death - ly re -

675

pp

679

B

poco rall.

frain, my song had a death - ly re - frain!

679

686

meno mosso ♩. = 54

DIMITRA

685

D.

'De - prived of su - ste - nance, tied to the rocks, the gulls will

685

689

D.

peck out thine eyes, gorge on thy star - ving en - trails, the hy - dra will rise up and

689

D. 694

ra - vish thee.' So Fate has de - creed.'

694

700*a tempo*

♩. = 64

It is night; an interlude

pp

703

706

709

712

Musical score for measures 712-714. The piece is in a minor key, indicated by the presence of flats. The music features a melodic line in the right hand and a supporting bass line in the left hand, both characterized by long, expressive slurs. The notes are primarily half and quarter notes, with some rests.

715

Musical score for measures 715-717. The melodic line continues with a series of descending notes, while the bass line provides a steady accompaniment. The slurs are prominent, emphasizing the phrasing of the music.

718

Musical score for measures 718-721. This section includes a dynamic marking of *pp* (pianissimo) in measure 720. The right hand features a more active melodic line with eighth notes, while the left hand continues with a slower, more sustained accompaniment.

722

Musical score for measures 721-723. The music transitions to a more sparse texture, with significant rests in both hands. A dynamic marking of *pp* is present in measure 722, indicating a very soft volume.

724

Musical score for measures 724-727. The right hand plays a series of dotted half notes, while the left hand plays a sequence of half notes. The music is characterized by long, sweeping slurs that connect the notes across measures.

728

Musical score for measures 728-731. The right hand features a melodic line of dotted half notes, and the left hand provides a simple accompaniment of half notes. The slurs are long and continuous, creating a sense of sustained, flowing music.

731

Musical score for measures 731-732. The right hand features a melodic line with eighth notes and slurs. The left hand has a bass line with half notes and a whole note.

735

733

Musical score for measures 733-734. The right hand has a melodic line with quarter notes and slurs. The left hand has a bass line with quarter notes and slurs.

736

Musical score for measures 735-736. The right hand has a melodic line with quarter notes and slurs. The left hand has a bass line with quarter notes and slurs. A *cresc.* marking is present.

739

Musical score for measures 737-738. The right hand has a melodic line with eighth notes and slurs. The left hand has a bass line with eighth notes and slurs. A *f* marking is present.

741

BELINDA & DIMITRA sing as a chorus

CHORUS

B

D.

741

Musical score for the chorus starting at measure 741. It includes vocal staves for Belinda (B) and Dimitra (D.) and a piano accompaniment. The vocal parts have lyrics "The" and "The". The piano part has a melodic line with eighth notes and slurs.

743

B

wine - - - dark wine sea _____ casts its

D.

wine - - - dark wine sea _____ casts its

745

B

spell; _____

D.

spell; _____

747

B

on the ne - ver - cea - sing

D.

on the ne - ver - cea - sing

749

B swell, rise and fall the

D swell, rise and fall the

751

B waves. The

D waves. The

753

B tide will soon ebb.

D tide will soon ebb.

755

B

D.

The clouds part for the

The clouds part for the

757

B

D.

moon, the eye of the night,

moon, the eye of the night,

759

B

D.

and re - veal the

and re - veal the

761

B
pa - no - ply of stars, _____

D.
pa - no - ply of stars, _____

p *cresc.*

763

B
the pa - - - no - ply of

D.
the pa - - - no - ply of

f *p*

765

B
stars _____ be - fore,

D.
stars _____ be - fore,

f *p*

767

B

D.

on the face of the

on the face of the

768

B

D.

heaven, there appears the

heaven, there appears the

770

B

D.

first blush of light

first blush of light

772

B
and the ro - sy - hued _____

D.
and the ro - sy - hued _____

p

774

B
dawn _____ hosts the gol - den

D.
dawn _____ hosts the gol - den

p

777

Dawn breaks

B
sun. _____

D.
sun. _____

f

779

Musical score for measures 779-780. The treble clef staff contains a whole note chord of G4 and B4, which is sustained across both measures. The bass clef staff features a rhythmic pattern of eighth notes with slurs and ties, including accidentals (sharps and naturals).

781

Musical score for measures 781-782. The treble clef staff has a whole note chord of G4 and B4, sustained across both measures. The bass clef staff continues the eighth-note rhythmic pattern with various accidentals.

783

Musical score for measures 783-784. The treble clef staff contains a whole note chord of G4 and B4, sustained across both measures. The bass clef staff continues the eighth-note rhythmic pattern.

785

Musical score for measures 785-786. The treble clef staff has a whole note chord of G4 and B4, sustained across both measures. The bass clef staff continues the eighth-note rhythmic pattern.

787

Musical score for measures 787-788. The treble clef staff has a whole note chord of G4 and B4, sustained across both measures. The bass clef staff continues the eighth-note rhythmic pattern.


789

DIMITRA

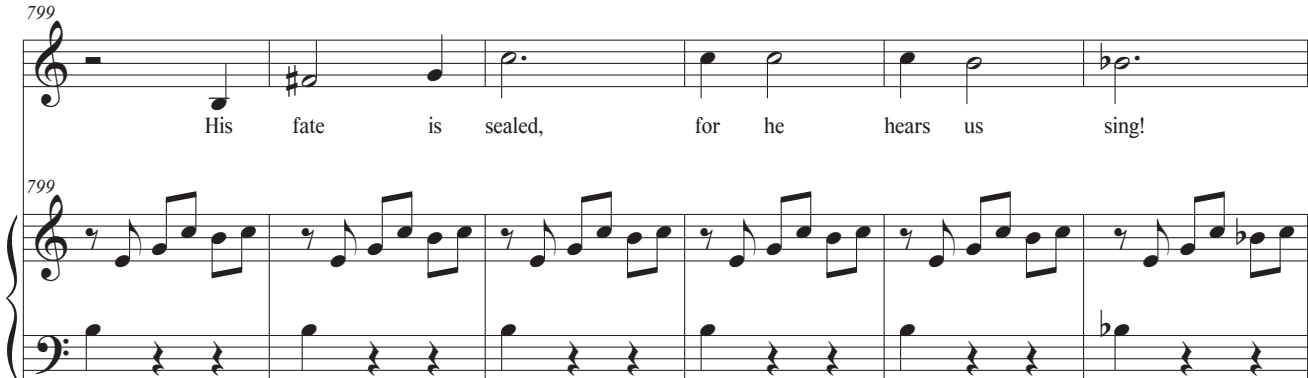
(suddenly animated)

D. 

Wait! I see a-no-ther ship, a-no-ther ship! Yes! O-ver there!

D. 

O - dys - seus ap - proa - ches: he is in ear - shot!

D. 

His fate is sealed, for he hears us sing!

B. 

No, not so!

D. 

Of course he will suc - comb!

810

B *(to BELINDA)* O -

D. Sing, sing, sing a - gain! Set your sights _____ on O -

810

B 816 *(calling out)* dys - seus. pay at - ten - tion to me!

D. dys - seus! Sing, sing since your *(forcing herself upon BELINDA)*

816

823

B 821 Be - hold, _____

D. life de - pends on it!

821

824

B
 — this si - ren sends war - ning:

D.
 Sing — your heart out, dance — like a nymph!

827

B
 Do not — be se - duced by my voice but

D.
 Sing — your heart out, dance — like a nymph!

830

B
 steer a - way! Do not

D.
 Lure the he - ro O - dys - seus here,

833

B
fal - ter nor wa - ver _____ from the course of your de - sti - ny!

D.
lure the he - ro O - dys - seus here! Si - lence,

833

cresc.

DIMITRA attacks BELINDA

836

BELINDA (*still calling*)

B
Heed Cir - ce's war - ning! Pe - ne - lo - pe's wai - ting!

D.
stop! _____

836

f

BELINDA snatches the knife and fatally stabs DIMITRA

839

B

D.

839

842 $\text{♩} = 60$

DIMITRA (dying)

D. Musical score for Dimitra (dying). The vocal line (D.) is in 4/4 time, starting with a whole rest followed by a half note G4, quarter notes A4, B4, C5, and a half note D5. The lyrics are "It's time for death when Fate says so:". The piano accompaniment (pp) features a bass line with a half note G2, quarter notes A2, B2, and a half note C3, with a melodic line in the right hand.

846 **BELINDA** (left alone)

ECHO

B. Musical score for Belinda (left alone) and Echo. The vocal line (B.) starts with a whole rest, followed by quarter notes G4, A4, B4, C5, and a half note D5. The lyrics are "O - dys - seus is re - strained, the sai - lors hear no song... And he". The piano accompaniment features a bass line with a half note G2, quarter notes A2, B2, and a half note C3, with a melodic line in the right hand.

850

B. Musical score for Belinda (left alone). The vocal line (B.) starts with a whole rest, followed by quarter notes G4, A4, B4, C5, and a half note D5. The lyrics are "does sail past... he jour - neys on... The sky". The piano accompaniment features a bass line with a half note G2, quarter notes A2, B2, and a half note C3, with a melodic line in the right hand.

horns in the distance

854

B. Musical score for Belinda (left alone). The vocal line (B.) starts with a whole rest, followed by quarter notes G4, A4, B4, C5, and a half note D5. The lyrics are "dar - kens... gulls cir - cle... the hy - dra will ap - pear...". The piano accompaniment features a bass line with a half note G2, quarter notes A2, B2, and a half note C3, with a melodic line in the right hand.

857

B. Musical score for Belinda (left alone). The vocal line (B.) starts with a whole rest, followed by quarter notes G4, A4, B4, C5, and a half note D5. The lyrics are "and the wine - dark sea turn to blood...". The piano accompaniment features a bass line with a half note G2, quarter notes A2, B2, and a half note C3, with a melodic line in the right hand.