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in a dramatic or dramatico-musical composition

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Register of Copyrights
United States of America



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Name _____

Address _____

2. Title: Salve Regina! (Libretto)

3. Authors:

Name B. Y. Morrison Citizenship U. S. A.
(Name of country)Domiciled in U. S. A. Yes No Address Rt. Box 142 - Pass Christian, MississippiName _____ Citizenship _____
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7. Send correspondence to:

Name B. Y. Morrison

Address Rt 1 Box 142, Pass Christian, Miss

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B. Y. Morrison

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Rt 1 Box 142

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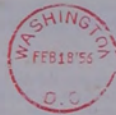
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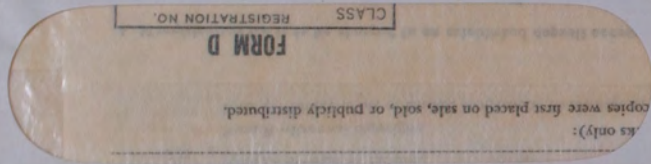
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August 18, 1957

Dear Rex,
As you can see from Tefke's letter, I have had your manuscript for some time. It should have been sent on weeks ago. Phoebe and I were derailed by the report, for we had hoped for a different verdict. We don't know what to do next, for we knew that it would be next to impossible for any school or college outside of New Orleans to produce it. If we can do anything further, let us know.

Phoebe and I have had a good summer — and a month to go. It will be easier this year to go back to the ground, for we have had a good rest.

We are looking forward to your visit here — and will return with love and your hospitality at the Paces. If you come at Thanksgiving ^{conveniently any time} we'll have a turkey that almost matches yours and you'll be free from all responsibility.

With love to Andy,
as always,
Lama

HOWARD M. TEICHMANN
863 PARK AVE.
NEW YORK 21, N. Y.

June 7, 1957

Dear Lorna,

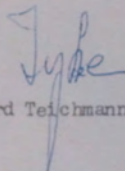
I must apologize for taking so much time to read "Salve Regina", but I felt it was better to wait a few days and give it the proper amount of time and thought.

It most certainly is an interesting work, and I enjoyed it thoroughly. The author has employed a most unusual, but very sound (in my opinion) dramatic technique. I don't doubt that if a composer could be found, this would be a most unusual presentation.

In terms of production, although I might be mistaken, I strongly suspect that because of the size of the cast and chorus, a school or college would have to undertake it. The professional theatre rarely does one act operas of this stature and scope for obvious financial reasons.

Thank you for allowing me to read it, please forgive me for not returning it sooner. See you next fall.

Yrs.



Howard Teichmann

Libretto for
SALVE REGINA!

by
B.Y. Morrison
Pass Christian, Miss.

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Copyright
1956

Salve Regina!

One act opera in three scenes.
Libretto by B. Y. Morrison

Cast in order of appearance:

Singing parts:

Doctor,
Mary, Queen of Scots,
Jane Kennedy, her special maid-in-waiting and friend,
Shrewsbury,
Kent,
Rizzio, Mary's Italian Secretary,
Darnely, Mary's husband during the time of the second scene,
Ruthven, of Darnley's court.

Non-singing parts:

Apothecary,
Cook,
Countess of Argyle,
Capt. Arthur Erskine,
George Douglas,
Earl of Morton,
Earl of Lindsey and their retainers and hirelings,
Bethwell and companions,
Melville, major domo in Fotheringay.

Chorus, off stage:

Most of the non-singing actors can be members of the chorus if desired at such times as they are not on stage, and some of the off-stage group can participate in the scene of the "Flash back" the second scene.

Scene I

Late afternoon. Fotheringay.

Shallow stage, very little furniture, perhaps a couch, table, and some chairs. Doors right and left. The back wall can be a second curtain.

Curtain rises to discover a group to left stage: Apothecary, Cook and Doctor.

During the entire first scene an off-stage chorus sings a "Tenebrae" and the music becoming of primary importance only at the points indicated, but at all times in contrast to the action on stage.

Doctor (To apothecary)

There is no need, good man, for grinding further pills or mixing potions, for my lady's rest. She sleeps but fitfully.

(To cook)

Mind you, warm broths but not too thick, a bit of fowl, sweet wines.

(To both)

Go now, my friends, and serve her well. No lady living hath more need of friends than she!

Exeunt Apothecary and Cook.

No lady living hath more need of friends than she!

She who was Queen of France,
She who is Queen of Scots,
Caught now in her own toils,
Her plots and counter plots,
Her loves, her paltry loves,
Not fitting any Queen.
And now she makes her doom, her own.
Her letters, endless writing,
Her plans, her endless planning.
Meantime, the eternal waiting.
Elizabeth and Cecil.
Elizabeth, the Virgin Queen - of England!
Cecil, her minister they say,
But man, at least, and privy to her ear!
How they must laugh!
Who counsels whom?
They want her dead
But dare not say the word
And so they wait
And wait!

But I must go.
I'll say a prayer for her.
I'll light a candle too.
Thank God I am no priest
To shrive her soul.

Exit Doctor.

Enter from opposite side of stage: Mary attended by maids, embroidery in hand, she sits, and works a little.

Mary

What news, this bitter day, so cold.

Jane Kennedy

Nothing, my queen, no word
No messenger for good or ill.

Knocking left, at first gently, then as if by a second hand, violently.
Kennedy starts across stage to open door, but there enter Shrewsbury and Kent.

Mary
How now, good men?

Shrewsbury advances slowly and kneels at Mary's feet. Mary rises.

Shrewsbury
Oh, my dear Queen ---

Mary
Say on, no matter how or what.

Shrewsbury
Words strangle in my throat my Queen,
The saddest news that I am charged to bear....

Mary
Elizabeth? (Shrewsbury nods assent)
She bids me come? Say on!

Shrewsbury
Oh no, my Queen, she bids you go.

Mary
She bids me go? Go?
Kent meantime moves forward, surly but silent, comes halfway, standing.

Shrewsbury
She bids you go, no I cannot

Kent
Speak man!

Shrewsbury
Aye! In these her words, she bids me - to admonish you to prepare
yourself to undergo the sentence of death pronounced against you.

Mary
Pronounced against me? Death?

Shrewsbury
Yea, through my tears, my Queen.

Mary
Weep not, stout friend and true.
After three years of waiting only this!
No, I am thankful to you for such news,
Now go! But first, ---- when?

Shrewsbury
To-morrow morning at eight o'clock!

Scene II (the flash back scene)

Evening, Edinburg, Mary's apartment with table set somewhat to left on stage (the inner scene). Mary seated at end of table nearest footlights. Rizzio on stool at her feet. The others, including the Countess of Argyle, Capt. Arthur Erskine and ladies and men in waiting, standing or sitting. It is at the end of supper. One candelabra on table, light enough so that it can be lifted by the Countess of Argyle later in the scene, during the brawling. There is no off scene chorus singing until the point indicated in the libretto.

Doors right and left in side walls.

Mary (holding a peach in her hands, looks at it, turns it about...)

What magic, good or ill, has brought me this,
Warm, full of juices, so sweetly scented? No,
No gard'ner's skills can conjure it. No kiss
Of summer woo it here to ripeness, so....

Only from France it comes, dear France, my heart's
True home. What dances there! What courtly play,
Of wit, of grace, all else that swift imparts
The best to life. But this I must not say....

Rizzio

You see, my Queen? You do yourself agree
Scotland is not for you, and as for me,
Hear me, O Queen, I die for Italy.....

Mary

For Italy you die? I know it not!
And France for me is done, though not forgot.

But sing to me, some old Italian song
Of music, laughter, unrequited love,
Of passion, yes, and death, though not too long
Else I forget and dream of Heav'n above.

But not this Scottish Heav'n, of crowns and psalms,
Of golden glory, true, but cold like gems.
With Justice ever there and all the palms of
Of Easter lost! Stripped to their naked stems!

Rizzio (Sings some old Italian thing, perhaps of the time of Caccini)

Mary

And would you go for this?

Rizzio

Ah yes, my Queen, and then perhaps forget
And dream of heather, rose and white. (Laughs).

Mary

Now for a tune, more French than France!

General chatter among the ladies and men in waiting, mostly persons who have been in the off stage chorus.

The following to be sung by all save Mary, Rizzio, Argyle and Erskine.
It can be developed in any way desired by composer, sung first by
women, then by men, or with alternating voices, or with descant....

O would you know my own true love?
(L'amour, je prends la mort, hélas!)

She's sweet as any turtle dove.
(L'amour, je prends la mort, hélas!)

Each morn she rises with the dawn,
(L'amour, je prends la mort, hélas!)

And runs like any startled fawn,
(L'amour, je prends la mort, hélas!)

Through garden path and flow'ry mead,
(L'amour, je prends la mort, hélas!)

Past coppice birch and tangled weed,
(L'amour, je prends la mort, hélas!)

To where the sea doth kiss the shore.
(L'amour, je prends la mort, hélas!)

We meet, as we have met before.
(L'amour, je prends la mort, hélas!)

We meet, we kiss, we gaze, we sigh,
(L'amour, je prends la mort, hélas!)

We whisper love that cannot die!
(L'amour, je prends la mort, hélas!)

Mary (mimicking)

Too sweet my ladies, far too sweet!
(L'amour, je prends la mort, hélas!)

It calls my heart, my dancing feet,
(L'amour, je prends la mort, hélas!)

But these perforce are mute, are still,
(L'amour, je prends la mort, hélas!)

No psalms we sing, no cheerless praise!
(L'amour, je prends la mort, hélas!)

To love, though false, our toast we raise!
(L'amour

Darnley rushes in from right, embraces Mary, and kisses her.

Mary

Ah, my lord, hast supped?

He nods assent but at that moment, enter same door, the Earl of Ruthven,
George Douglas and men crowding after...

At this point, chorus off stage, begins a well developed Dies Irae which
breaks into the following whenever possible.

Ruthven (to Rizzio)

Out, fawning pup,
Be gone, we wait for you without....

Mary

It is my will and not my whim
That he is here.
Have you forgotten, Darnley, sweet,
All he has done for you,
Smoothing the path with Spain,
With France, with Flanders?

Rizzio drags himself to Mary's feet.
Erskine attempts to push Ruthven out.
The door behind Mary (left) opens and Morton, Lindsey and their men
rush in, swords drawn.

Rizzio

Justice, Justice,
Save me, my Queen, my life,
O Italy, long lost.....

Douglas overpowers Rizzio and drags him off stage, others follow,
sounds of scuffling, beating, cries of "Murder" off stage.. the
chorus "Dies Irae" in full sound.

Mary (to Darnley)

How now, my lord,
What shame you do me here.
How have I failed you,
What offence of mine,
Merits this plot?
This insult to myself?

Darnley

Hush thee, my Queen.

Since yonder fellow David came,
Thís David, sweet of tongue and hand
To do your will, to pleasure you,
How t treat you me?

You sing for me?
You come to me before we sup
To mock the wit of all
Who would try wit....
Ah no!

Since David's time
I see thee not,
Or, should we meet,
It is as though I were
Some courtly visitor,
Some foreign prince,
A little dull, no doubt,
But still a prince!

Mary (breaking in)

Hush thee, my lord.
This insult to my throne
You knew it all...
You talk of love, you?
Sodden with drink,
Dulled now with rage,
You talk of love,
Of bedtime and sweet dalliance,
No, by the Queen of Heav'n,
I know you not
Nor shall
Until you say this was your plot!

Ruthwen (interrupts)

He knew it all,
Paid off the surly crew
Named the dead name.....

Mary who sees Bothwell, Huntley and party at door behind Darnley (right) nods to them, and that whole party slips away. It is important that this episode, though there is no word spoken be timed so it will be seen by all.

Mary

No, no my lord,
Once my liege Lord,
I shall not know your bed,
I shall not warn your flesh
Until this shame you do me now.....

Cries off stage indicate the death of Rizzio.

Is brought to you,
To you, until you cry me mercy!

You tremble? See, you are afraid.
You start back, quaking now?
You call this love,
Love that they say, can conquer all?

Ha, Kiss me, now, dear Lord,
Kiss me, if you can dare
To kiss your doom!

Black out, while music from off stage chorus brings the Dies Irae into full end final development. Then a short break, the soft beginning of a Kyrie... which in turn breaks off. The curtain that has been raised to show the inner scene is now down again, so that when lights go on, there will be the shallow stage of the opening scene.

End of Scene II

Scene III

Lights come on slowly and discover Mary rising from the place where she had fainted in Scene I, with Kennedy by her side.

Off stage chorus still singing the Kyrie....

Mary (to Kennedy)

You saw them all?

And I so young and brave,
So stout of heart,
So firm in faith,
To think that I, God's child
Might turn or bend them to His will,
Might woud them to His purposes....

And then, this horror at my feet.

Poor Rizzio.
And Darnley still more poor.
And Bothwell, poorest in the end.

Kennedy (to Mary)

Oh no, my lady, there was nothing.
I pray you, come.
It grows late.
Let us to bed.

Mary (interrupting)

No bed to-night, nor sleep.
Only my prayers, poor things,
But they ascend to the All-pitying!

A few moments to indicate the passage of time, then the lights come on slowly to discover Mary kneeling in attitude of prayer.

Mary recites a Pater Noster, almost as if spoken.

Mary calls

Jane, are you here?
 come,
Go, bid them/all who remain,
For my last greeting and my love!

Chorus of music of Kyrie softly mounting and falling, while the members of Mary's household slowly assemble on stage.

Mary (to all)

No, do not weep.
See, we have dressed us well,
We shall march firmly to the block.

At this point the off stage chorus leaves off the Kyrie and begins the portion of the Requiem Mass that includes the phrases, Lux perpetua and Pax aeterna, which is to be the crowning feature of the play.

But now, in this the hour of Death,
I, Mary one time Queen of France,
And one time, Queen of Scots,
But now, Mary, God's child, God's weary child,
I do bestow on you, these small ~~things left to me~~
As sign of my devotion,
Begging each one of you, forgiveness for all past offence,
Begging each one of you, your prayers....

No Melville, do not weep.
Oh my good servant, thou hast cause to joy
And not to mourn, for thou, this day
Shall see an end of Mary Stuart's wee!

Come, Jane!

Mary turns and walks full across the stage, head high, to far door, while the off stage chorus develops the theme introduced with full power and particular stress, as curtain falls on the phrase, Pax aeterna!

End.

Route 1 Box 142,
Pass Christian, Miss.,
10 January 1956

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If it is possible, will you instruct me as to what I should do to meet the requirements of the law?

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B. Y. Morrison

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18 January 1956

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I inclose also my check for four dollars (\$4.00) which I under-
stand is the proper fee.

If I have made any errors in preparing the form, in sending
the remittance, I shall be happy to be instructed and to
rectify same.

Faithfully yours,

B. Y. Morrison*

Inclosures: Form D
Check for \$4.00
Libretto one copy (11 sheets)

*full name is Benjamin Yoe Morrison, but all my published works in
very different fields, have been under initials only and I should
prefer that in this case also.

JAN 13 1956

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Form U—Notice of use of musical composition on mechanical instruments.

Route 1 Box 142,
Pass Christian, Miss.,
6 December 1955

Dear Laurence,

Herewith the results of many many more hours of labor than you can imagine. I still have no suggestions to offer for a possible name, but I do feel that I have come closer to giving you what you asked for in the general way, than I had dared hope.

As you already know I am no typist, but this will serve at least as a working model, and when the time comes for good copy, I will have it done by a real typist!

Am sorry that I have no scores that would give me the Latin words from the mass, that I should like to use, but you doubtless have access to them, and will know in advance to what I refer. The Verdi Requiem and the Bach b minor Mass are my only reference works. Sorry.

I am positive that no one will dispute us, historically on any of this and I feel that the parts that I have invented particularly in the flash back scene are written in the proper artificial idiom of the period.

Mrs. Prindiville has been over it all, and offers no criticism from the point of view of literary composition. In fact she is so enthusiastic about it all, and surprised, that I am embarrassed. I have talked with Vicky Hill about it and she has agreed to check it to see if I have offered anything that is impossible in the "mechanics" of it all.

I am sending this along to you, registered as I have only one carbon. My work sheets of course, would supply it all again, but I am a little weary of it at the moment, and would hate to refurbish it all!

Good luck!

Sincerely,

B. Y. Morrison

In preparing the libretto, I have assumed the problem in the following manner.

1. The important scene is to be built about the murder of Rizzio. This murder is a mere trifle in Mary's life and must take its place in the fabric of the whole, which has to be explained by some of the action in the middle scene, that follows the actual murder.
2. If possible, a definitely Catholic flavor is to be brought into the production, as indicative of Mary's affiliation.
3. The Rizzio scene is to be handled as a flash back from the end of Mary's life, i.e. the afternoon, evening and night before her execution.
4. It is understood that there is to be a minimum expenditure for stage sets, properties, etc.
5. The basic material of the whole must be factually correct.

The play opens and closes in Mary's apartments at Fotheringhay. A shallow stage with openings, doors, right and left.

The whole back wall of the stage in that scene should be a scrim curtain that can be raised for the middle scene. The inner stage should have entrance-exits right and left.

The chorus, which has no part in any of the action, is considered as a vital part of the whole, however, and except as indicated, sings OFF STAGE throughout the entire performance. To them is given the development of the Catholic atmosphere, through singing the elements or certain elements of a Requiem Mass. Indicated in libretto.

The action of the opening and closing scenes involves very little movement, but can be impressive through the very static contrast that it offers to the lively inner scene.

The "feeling" of the opening and closing scenes must be Scotch; that of the inner scene French. The first and last, stark, the inner scene, almost frivolous, gay, continental.

The singers must be able to sing in English, and the accompaniment must not overshadow them, or the plot cannot develop well. There is considerable recitative, but some good "arias".

Back Acres.
Friday Night.

Dear Evelyn:

Here is the possible rewrite of the opening part of Scene I.

Now I shall have to find out how the Copyright Office handles alterations!

In all opera programs that I have seen, and they are not too many, there is a listing of the cast, as for any other theatrical performance, so that the uninformed reader would have known that Mary was Queen of Scotland, (I had that on my listing of the cast that you saw).

But this elaboration will cover the case again.

The only thing not explained now is the line "Elizabeth and Cecil".

If that too should be filled in, insert after that line:

Elizabeth, the Virgin Queen - of England!
Cecil, her minister they say,
But man, at least, and privy to her ear!

I now have the Latin texts for the Dies Irae and the final Requiem but apparently I'll have to find a Bible in Latin to get the "Tenebrae"..... That too can be done.

Best thanks!

As ever,

m:incl.

Route 1 Box 142,
Pass Christian, Miss.,
13 February 1956

Office of Copyrights,
U.S. Library of Congress,
Washington 25, D.C.

Re: Class D
Du 41581

Gentlemen:

Since sending in the MSS copy of my libretto "Salve Regina" to which the above serial copyright number was assigned on January 23rd last, there have been some changes in the first scene, a rearrangement of order of some lines and the addition of a considerable number to the Doctor's first speech.

It also appears from a brief and not satisfactory talk with the composer, that various small alterations may arise or be requested in the development of his score, etc.

Could you suggest the way that would be least troublesome to your office, and most helpful and protective to me, as to further recordings with you? Shall I need a second copyright and if so, would it be wise to wait until the work of the composer is finished? If one waits is there sufficient protection from the first copyrighting?

If these questions are out of order, please accept my apologies and believe me,

Faithfully yours,

B. Y. Morrison

m

Supper party - informal - Queen's apartment
Cousin of Angyle -
Arthur Euskin - (Captain
a few others -
Ladies in waiting! ?
after supper music -

Damley enters - kisses Mary's throat

Mary asks if he has supped.

Same door Earl of Ruthven -

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large ~~armed~~ followers (armed)

Ruthven orders Pizzio out -

Mary - "It is by my will ~~that~~ he is here"

- asks Damley what he knew of all this
reminds Damley of R's good offices -

but Damley is drunk + afraid -

Euskin attempts to oust Ruthven.

Other door opens + ^{men} ~~frank~~ + Morton + Lindsay enter with ^{and}

Brawl - tables overturned - Angyle lifts ~~and~~

Candelabra

Pizzio - "Justicia, quisticia" - "Savoir me vic, Madame"

Pistol on Mary -

Douglas stabs Pizzio + involuntarily drags body out -

Mary to Darnley -

"My lord, what offense have I given you that you should do me such shame?"

Darnley:

"Since your fellow David came into credit & familiarity" — ~~that she had~~ heither regarded him, entertained him in inns ^{that} this after her wifes fashion — nor come to his chamber before dinner, but was "cony with him at all times alike" —

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Mary — "My lord" — "all the offense that is done me, you have the wt thereof, for the which I shall be your wife no longer, nor lie with you any more, and I shall never like wth till I cause you as sorrowful a heart as I have at this present."

Appear — Bothwell, Huntly, Maitland, — + group of Queen's professed followers —

Bothwell = Tells that the King arranges the murders that Mary + other revolting lords were to return to Edinburgh by following day —

Bothwell + Huntly — withdrew (to prepare Mary's rescue).

Scene I

Late Afternoon, Fotherengay - Shallow stage, gray curtain with opening toward right, showing brightly lighted room beyond.

On Stage left,
Apothecary, Doctor and cook.

Doctor (to apothecary)

There is no need, good man, for grinding ~~farther~~ pills or mixing potions for my lady's rest. She sleeps but fitfully....

(aside) This eternal waiting,
Elizabeth and Cecil,
Cecil and Elizabeth,

They work her doom by doing nothing----

Meantime her letters, endless writing

Letters and more letters

For her undoing - all....

Doctor (to cook)

Mind you, warm broths but not too thick, a bit of foal, Go now, my friends and serve her well, no lady living hath more need of friends than she... (Exit all)

Enter Mary and maids from right through lighted door.... embroidery in hand..

Mary - What news, this bitter day - so cold - (sits)

Kennedy - Nothing, my queen, no ~~post~~, word
No messenger for good or ill...

Mary - How sad am I that have brought us all into this void --

(Knocking, at first gentle, then a violent knocking - ~~as if two persons~~
Kennedy starts toward left exit, but ~~there enter~~ Shrewsbury and Kent)
They stand just inside)

Mary - How now, good men?

Shrewsbury - advances slowly and kneels at Mary's feet. *Mary rises*
O my dear Queen -

Mary - Say on, no matter now - or what -

Shrewsbury - Words strangle in my throat, my queen
The saddest news that I am charged to bear -

Mary - Elizabeth?

Shrewsbury nods assent

Mary - Say on, she bids me come?

Shrewsbury, - On no, my queen, she bids you go.

Mary - Go? *She bids me go?*

Shrewsbury (Kent meantime moves forward, surly but silent - ^{comes} half way ^{still} standing)
- She bids you - no, I cannot --

Kent - Speak man!

Shrewsbury - Aye. In these her words, she bids me - "admonish you to prepare yourself to undergo the sentence - of death pronounced against you."

Mary - Pronounced against me? *Death?*

Final Scene - Same setting as first. (See extra sheet)

Mary kneeling at end of her bed, Jane Kennedy standing in rear.

Mary - You saw them all? ----
And I so young and brave
So stout of heart,
So firm in faith
To think that I, God's child
Might turn or bend them to His will,
Might woo them to His purposes ---
And then this horror at my feet.
Poor Rizzio.
And Darnely still more poor
And Bothwell poorest at the end...

Kennedy - Oh no, my lady - I pray you.
It grows late,
Let us to bed!

Mary - interrupts -
No bed to-night, nor sleep,
Only my prayers, poor things
But they ascend to the All-pitying!

(Then an Ave Maria as the lights fade out.
The 2 minutes of darkness to indicate passage of time.)

Light comes on again and finds Mary at foot of bed, in attitude of prayer.
Kennedy behind her to right.

Mary (Kneeling) recites a Pater Noster, almost in a monotone.
Calls *
Jane! Are you there?
Go bid them come, all who remain,
For my last greeting and my love.
(exit Kennedy)

Mary walks slowly back and forth across stage,
Household enters stumblingly divides right and left.

Mary - No, do not weep.
See, we have dressed us well,
We shall march firmly to the block.
But now, in this the hour of Death,
I, Mary, one time Queen of France,
And one time Queen of Scots,
But now, Mary, God's child, God's weary child,
I do bestow these small things left to me
As sign of my devotion.
Begging of you, each one, forgiveness for all past offence.
Begging of you, your prayers --

No, Melville, do not weep.
Oh, my good servant, thou hast cause to joy
And not to mourn, for thou this day
Shall see the end of Mary Stuart's woe.
Come Jane! -- Exit

All follow (with back ground music as of a Kyrie?) and thereafter ---

Act I or Scene I -

(1)



late afternoon
Shallows stage - gray curtain across all - except
toward right that opens into lighted room

On stage (left)

apothecary + doctor (Bungayre), cook -

Doctor - ^(to apothecary) There is no need, good man for finding
further pills or mixing potions for
my lady's rest - she sleeps but fitfully, +

This eternal writing -

Elizabeth and Cecil

Cecil and Elizabeth

They work her down

By doing nothing -

Meantime her letters, endless writing -

Letters and more letters

For her undoing - all -

Doctor (to cook -)

Mind you - warm broth but not too thick -

a bit of food - No, now - my friend +

serve her well, no lady living needs hath more

need of friends ^{than} she - (Exit all)

Sister (from lit doorway) seals herself - right -

May - embroidery in hand - with maids -

(2)

Mary - What news, this bitter day - so cold -
so dark -

Jan. Kennedy - Nothing, my queen, no post
no messenger for good or ill.

Mary - How sad am I that have brought us
all into this void -

(Churching - ~~violent~~ - gentle - then violent)
Enter Shrewsbury & Kent from left -

Mary - How come, good men -

Shrewsbury advances slowly kneels at Mary's feet -

Shrewsbury - O my dear Queen -

Mary - say on - no matter how or what

Shrewsbury - Lord struggle in my throat, my queen -

The saddest words that I am charged to bear

Mary - Elizabeth?

Shrewsbury - (nods assent)

Mary - say on, she bids me come?

Shrewsbury - Oh no, my queen, she bids you go?

Mary - Go?

Shrewsbury - (Kent meantime coming forward ^{surely - but silent} -)

- She bids you - no, I cannot -

Kent - Speak man -

Shrewsbury - Ay? - in these her words she
bids me - admonish you to prepare

3

yourself to undergo the sentence - of death -
pronounced against you!"

Mary -- pronounced against me?

Shrewsbury - Yes; through my tears, my Queen -

Mary - Weep not, stand firm and true -

After these years, these years and years of waiting -
my this -

Ho - I am thankful to you for such news,
such welcome news - so many years,

how go, but first - when?

Shrewsbury - I know not, at light o'clock -

Mary - The time is set, that - ^{at cannot wait?} go then sweet

messengers - and go with God - (with S+K)

- And send my family to supper - Tell the
stewards to hasten it,

Ho, do not weep - go now & leave me
here - alone for just a little time -

(Exit all save Beauty)

Who finally leaves? but returns shortly -)

Mary - Well, back across the stage to view exit of S+K
returns -

as recitative - The time runs out, O Queen of

Scotland, we time Queen of France -
look back - look back -

Queen

How strange) and sweet) the ^{hard} hand) of Death
 How like) a iron) dawn) the promise) that) it brings -
 End of all waiting.

No stranger) this) for I can long) remember
 From tales) post- told) ein Francis's sunlit wonder
 Touches by its doom.

Spring comes, frost follows swift, friend rise, ^{then} fail me,
 Love smiles, takes up my part, divides my realm,
 Two ^{passions} vating -

And should my prayer have failed, God's love bestows -
 In friend, or foe, ~~and~~ church, state and house alike,
 God — (breaks off)

Kennedy -

An no, my lady - I pray thee -

It grows late

Do not recall the bitter or the sweet
 Let not the saddened mind

Soment the heart

It hides the sweet soul -

Queen -

Hush - the years pass by
 a long procession full of violence -

I touch each one -

Their anguish touches me -

5

light, dark -

Fire, cold -

music and silence -

Prayer and curses -

Hunger and plotting -

Hatred and love — No!, No!, not that again -

(stares at back deep that is to

curtain -

meet into the Rizzo's scene -

Last scene = precisely as when curtain fell -
Jane Kennedy, helping Mary to rise

Mary - you saw them all? -
And I so young and brave -

So stout of heart
So firm in faith

To think that I, God's child.

Might turn or bend them to His will

Might use them to His purposes -

And then this horror at my feet -

Poor Reggio

And Samley still more poor

And Bothwell poorest in the suit

Kennedy - Oh no my lady - I pray thee
It grows late

Let us to bed

Mary (in kenapts)

No bed to-night - no sleep

Only my prayers - poor things

But they ascend to the all-forgiving -

(Care Mary) - as light fades -
(2 minutes - of darkness to indicate passage of night -

Light shows Mary at end of her bed + Kennedy behind her
to night

(kneels) -
Mary - Peter Worker - almost in ruminations -
(calls)

Jane - are you there?
Go, his throne come - all this remain -
In my last greeting and my love -
(Exit Kneels)

(Mary ^{now} walks slowly back + forth across stage -
Home left enters stumbles - divides right + left -)

Mary - (left on stage)

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no, do not weep -

See we have dressed us well -

We shall march firmly to the block

But now - in this the hour of death

O, Mary, the true Queen of France,

And the true Queen of ~~the~~ Scots -

But now, Mary, God's own child -

~~But now~~ I do bestow these small things left to me

As a sign of my devotion.

Begging of you, each one, forgiveness for all past offenses.

Begging your prayers -

no, hearken, do not weep,

O my good servant, show last cause to joy

and not to mourn, for ~~thou~~ ~~to~~ this day

Shall see me out of Mary Street's ~~house~~ ^{woe}

Come Jane! — Exit —

Followed by Roman —

As curtain falls (briefly music as for a Kyrie?) then —
as you wish —

With Mar, at end -

2x Andrew Melville, Stewart -

De Prieau, French chaplain -

Bourgoyne, physician -

apothecary -

cook

a few pages -

4 maids + ladies in waiting - (Jane Kersey)

embroidery

message of death on Feb 7 -

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Steuart - (family)

Kent (Protestant - unfriendly)

message for Elizabeth - To admonish you to prepare
yourself to undergo the sentence of death
pronounced against you

May - I am thankful for such welcome news - it
comes after 18 years -

a Queen born + a Queen annites -

near relative to Q. of England + great
granddaughter of Henry VII

Yet throughout of life I have experienced but
misfortune, + now I am glad that it has
pleas'd God, by means of you, to take me away
from so many troubles -

May - When

Thrush: - To know more at eight o'clock -

Queen - The time is very short.

Deludes out -

May talks to group - joyfully + dismisses all -
(Luffer + will make)

(Bob - June Kennedy - ready - Penitent Niece)

Prayer - all night - women with her -

Excursion - preparations - robing as for gala day -
General program for all

Scene with Melville - "My good servant, then he
cause rather to enjoy than to know. For now then
shall see the end of May Stuart's trouble."

Exit to execution hall -

born Scotland 1542

taken to France + raised there -

married Francis II - Queen - King died -

back to Scotland - 1561 - a widow -

Knox

Scottish nobles -

Elizabeth + Cecil

} many others -

married → Darnley - (who caused Rizzio episode)

His murder - 1565 or 1566. - Mary age 24

Northwell her champion

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Northwell - wife - Marston

slow decline in Scotland -

" plots for England

Rise of Cecil as adversary -

Removal to England -

Died - 1587 - age - 45

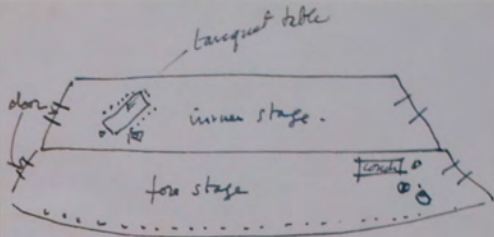
Dear Vicky Hill -

This is my work copy - I might
lose so "tired"!

Lawrence got a copy this same
mail.

Hastily
Bryn

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Scene I

Late afternoon: Fotherengay - Shallow stage, gray wall at back, doors left and right, furniture to suggest bedchamber in Queen's apartments.

Curtain rises on group to left stage: Apothecary, Doctor, Cook.

Doctor (to apothecary)

There is no need, good man, for grinding further pills or mixing potions, for my lady's rest. She sleeps but fitfully.

(aside) This eternal waiting,
Elizabeth and Cecil,
Cecil and Elizabeth,
They work her doom by doing nothing -
Meantime her letters, endless writing,
Letters and more letters
For her undoing, all....

Doctor (to cook)

Mind you, warm broths but not too thick, a bit of fowl, sweet wines.
Go now, my friends and serve her well, no lady living hath more need of friends than she --- (Exeunt all)

(Chromo sings fully & clearly here)
Enter Mary attended by maids, from right, embroidery in hand, etc. Sits.

Mary - What news, this bitter day - so cold -

Jane Kennedy - Nothing, my queen, no word,
No messenger for good or ill.

(Knocking, left, at first gentle, then a second hand violently.
Kennedy starts toward left door, but there enter Shrewsbury and Kent.
They stand just inside the door.)

Mary - How now, good men?

Shrewsbury advances slowly and kneels at Mary's feet, Mary rises.

Shrewsbury - O my dear Queen -

Mary - Say on, no matter now, or what -

Shrewsbury - Words strangle in my throat, my Queen,
The saddest news that I am charged to bear -

Mary - Elizabeth? (Shrewsbury nods assent)

- She bids me come? Say on.

Shrewsbury - Oh no, my Queen, she bids you go.

Mary - Go? She bids me go?

(Kent meantime moves forward, surly but silent, comes halfway, still standing)

Shrewsbury - She bids you, no, I cannot -

Kent - Speak, man!

Shrewsbury - Aye! In these her words, she bids me - "admonish you to prepare yourself to undergo the sentence - of death, pronounced against you."

Mary - Pronounced against me? Death?

*Chromo - the shape
fully developed
These new characters are all the result of the same process in part*

Shrewsbury - Yea, through my tears, my Queen.

Mary - Weep not, stout friend and true,---
After these years and years of waiting, only this!
No, I am thankful to you for such news,
Now go, but first, -- When?

Shrewsbury - To-morrow morning at eight o'clock.

Mary - The time is very short. It cannot wait? No! Go sweet messengers
and go with God. (Exeunt Shrewsbury and Kent)

And now my family, to supper! Bid the steward hasten it.
No, do not weep, go now and leave me here, alone for just a little time.
(Exeunt all save Kennedy who finally leaves and then returns.)

Mary walks across stage toward exit spot for Shrewsbury and Kent.

- The time runs out, O Queen of Scotland, one time Queen of France.
Look back, look back....
(turns)

How strange and sweet the blood stained hand of Death.
Like rosy dawn the promise that it brings,
End of all waiting.
No stranger this, for I can long remember
From tales past told, e'en France's sunlit wonder,
Touched by its doom.
Spring comes, frost follows swift, friends rise, then fail me..
Love smiles, takes up my part, divides my realm
No passion sating...

And should my prayers have failed God's love bestowing
On friend, on foe, Church, State and House, alike,
God -- (breaks off)

Kennedy (interrupts)
Oh no, my lady, I pray thee,
It grows late,
Do not recall the bitter or the sweet.
Let not the saddened mind
Torment the heart
Or sicken the sweet soul!

Mary - Hush, the years pass by---
A long procession, full of violence,
I touch each one.
Their anguish touches me.
Light, dark.
Fire, cold.
Music and silence.
Prayer and -- curses.
Hunger and gluttony.
Hatred and love -

(Darnley, Bothwell, Rizzio....
No, No! Not that again.....)

(Stares at back wall as if seeing..faints.)

Chorus here as lights go off + scene shifts
to flash back

no
chorus
music

Chorus here

Chorus here

begin a
chorus
back part
Darnley
Bothwell
Rizzio
the
- no
flash back

Scene 2 - The flash back.... *Edinburgh.*

Hall in Mary's apartment, with table set to left, Mary seated in front nearest footlights, Rizzio on stool at her feet, others seated or standing about table. One light, a candelabra, that must be light enough so the Countess of Argyle can lift it later in the scene. Doors left and right. Time the end of the supper.

Present : Mary, Rizzio, Countess of Argyle, Ladies in waiting, Capt. Arthur Erskine, and one or two of his men.

Mary (holding a peach in her hand, looks at it, turns it about --)

What magic, good or ill has brought me this,
Warm, full of juice, so sweetly scented? No,
No gard'ner's skill can conjure it. No kiss
Of summer woo it here to ripeness, so ...

Only from France it comes, dear France, my heart's
True home. What dances there! What courtly play,
Of wit and grace, all else that swift imparts
The best to life. But this I must not say -- (Breaks off)

Rizzio -

You see, my queen? You do yourself agree
Scotland is not for you and as for me,
Hear me, O queen, I die for Italy....

Mary -

For Italy you ^{die} say? I know it not!
And France for me is done, though not forgot.
But sing to me, some old Italian song
Of music, laughter, unrequited love,
Of passion, yes, and death, though not too long
Else I forget and dream of Heav'n above.

But not this Scottish Heav'n, of crowns and psalms,
Of golden glory, true, but cold like gems.
With justice ever there, and all the palms
Of Easter, lost! Stripped to their naked stems!

Sing!

Rizzio - sings some genuine Italian air, from time of Caccini???

Mary - And would you go for this?

Rizzio- Ah yes, my queen and then perhaps forget
And dream of heather, rose and white! (Laughs)

Mary (to group)

Now for a tune, more French than France!

(General chatter among ladies in waiting)

Song, sung by all save Rizzio, Mary, Argyle, Erskine.

O would you know my own true love.
~~XXXXXXXXXXXX~~ (L'amour, je prends la mort, hélas!)
She's sweet as any turtle dove,
(L'amour, je prends la mort, hélas!)
Each morn she rises with the dawn
(L'amour, je prends la mort, hélas!)

And runs like any startled fawn,
 (L'amour, je prends la mort, hélas!)

Through garden path and flowery mead
 (L'amour, je prends la mort, hélas!)

Past coppice birch and tangled weed
 (L'amour, je prends la mort, hélas!)

To where the sea doth kiss the shore.
 (L'amour, je prends la mort, hélas!)

We meet, as we have met before,
 (L'amour, je prends la mort, hélas!)

We meet, we kiss, we gaze, we sigh,
 (L'amour, je prends la mort, hélas!)

We whisper love that cannot die:
 (L'amour, je prends la mort, hélas!)

(note, this song can be extended into any length, as polyphony,
 or with descant, or in a dozen ways, to make any period of
 time that may be desired.)

Mary--

Too sweet, my ladies, far too sweet.
 (L'amour, je prends la mort, hélas!)

It calls my heart, my dancing feet,
 (L'amour, je prends la mort, hélas!)

But these perforce, are mute, are still,
 (L'amour, je prends la mort, hélas!)

No psalms we sing, no cheerless praise!
 (L'amour, je prends la mort, hélas!)

To love, though false, our toast we raise!
 (L'amour, je prends la mort, hélas!)

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Darnley rushes in, embraces and kisses Mary.

Mary - Ah, my good lord, hast supped?

(He nods but at that moment ^{some door,} enters the Earl of Ruthven, George Douglas
 with men crowding in after them.)

Ruthven (to Rizzio)

Out, fawning pup,
 Be gone, we wait for you without.....

Mary- It is my will and not my whim
 That he is here.
 Have you forgotten, Darnley, sweet,
 All he has done for you,
 Smoothing the path with Spain,
 With France, with Flanders.....

Rizzio drags himself to Mary's feet.
 Erskine attempts to push Ruthven out.
 The other door opens and Morton, Lindsay, and crowd enter behind Mary,
~~armed~~ with drawn swords!

Rizzio - Justice, justice,
 Save me my queen, my life,
 O Italy, long lost.....

(Douglas overpowers Rizzio and drags him off stage, others follow,
 sounds of scuffling, beating, cries of 'murder' off stage.....)

Mary(to Darnley) -

How now my lord,
What shame you do me here.
How have I failed you,
What offence of mine
Merits this plot?
This insult to myself?

Darnley (to Mary)

Hush, thee, dear Queen!
Since yonder fellow David came,
This David, sweet of tongue and hand
To do your will, to pleasure you,
How treat you me?
You sing for me?
You come to me before we sup
To mock the wit of all
Who would try wit.....
Ah no!
Since David's time
I see you not,
Or should we meet,
It is as though I were
Some courtly visitor,
Some foreign prince,
A little dull no doubt,
But still a prince!

Mary(breaks in)

Hush thee, my lord.
This insult to my throne
You knew it all...
You talk of love, you?
Sober with drink,
Dulled now with rage,
You talk of love
Of bedtime and sweet dalliance:
No, by the Queen of Heav'n,
I know you not,
Nor shall,
Until you say this was your plot!

Ruthwen interrupts.

He knew it all,
Paid off the surly crew,
Named the dead name.....

Mary(who sees Bothwell, Huntley, and others at door behind Darnley They exchange looks, and that party slips out.)

No, no, my lord,
Once my liege lord,
I shall not know your bed,
I shall not warm your flesh
Until this shame
You do me now ----

(Final cries, off stage, indicating death of Rizzio)

Is brought to you,
To you, until you cry me mercy!

You tremble? See you are afraid.
You start back, quaking now.
You call this love,
Love that men say, can conquer all?
Ha! Kiss me, now, dear Lord,
Kiss me, if you can dare
To kiss ~~them~~ your doom!

Black out.

Few minutes interval before back to first scene setting.

Chorus here repeats "Dies Irae"

-- To discover Mary ~~misses~~ kneeling at end of her bed, Jane Kennedy standing near by.....

Scene III

Mary - You saw them all?-----

And I so young and brave,
So stout of heart,
So firm in faith,
To think that I, God's child
Might turn or bend them to His will,
Might woo them to His purposes---

And then, this horror at my feet.

Poor Rizzio.
And Darnley still more poor
And Bothwell, poorest in the end.

Kennedy - Oh no, ^{My} lady - I pray you.
It grows late,
Let us to bed!

Mary -(interrupting)

No bed to-night, nor sleep,
Only my prayers, poor things
But they ascend to the All-pitying!

~~(Close on eye Maria as lights dim and scene ends.)~~
2 minutes of darkness to indicate passage of time.)

Stat 526 -

Lights come on and find Mary kneeling at foot of bed, in attitude of prayer.

Mary *(kneeling recites a Pater Noster, almost in monotone.)

Our Father

(Calls -)

Jane! Are you here?
Go, bid them come, all who remain,
For my last greeting and my love!
(exit Kennedy)

Chorus here with words
(Mary walks slowly back and forth across stage,
Household enters stumblingly and divides right and left.)

but all towards right on stage -

Mary - No, do not weep.
See, we have dressed us well,
We shall march firmly to the block.
But now, in this the hour of Death,
I, Mary, one time Queen of France,
And one time Queen of Scots,
But now, Mary, God's child, God's weary child,
I do bestow these small things left to me
As sign of my devotion.
Begging each one of you, forgiveness for all past offence.
Begging of you, your prayers....

NO, Melville, do not weep.
Oh my good servant, thou hast cause to joy
And not to mourn, for thou this day
Shall see the end of Mary Stuart's woe.

Come, Jane! (Exit) (All follow with background music suggesting a Kyrie, and then a Nunc Dimittis)

This becomes full development and continues a Mary crosses stage to curtain falls.

it is this - begin + death - has in it - Master - first repentance of first admission - first great repentance light and scenes piece etc -

GULF COAST THEATRE OF ARTS
Choral Concert

Mid-Oaks, Pass Christian Sunday, Sept. 11th, 4 PM

PROGRAM

Let Their Celestial Voices Handel

Now Round About The Starry Throne Handel

Break Forth O Beauteous Light Bach

The Heavens are Telling Beethoven

Cherubim Song Bortinasky

Duet:

Abschied der Vogel Hildrach

La ci darem la mano Mozart

Mrs. Frances True, soprano; Ben Y. Morrison, bass

As Torrents in Summer Elgar

Radiant Stars Cui

Three Folk Songs:

Scotch, English, Irish Traditional

Dr. Laurence Michael Oden, director
Mrs. Evelyn Griffith, accompanist

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(The Board and the Membership wish to take this opportunity for again expressing our sincere appreciation to Mrs. Shettlemore. The use of this lovely home has not been the only contribution; her kindness and wisdom has been an important factor from the very beginning of the Theatre of Arts, and we are grateful.)