

dedicated to Lester Koolhaas
Adieu Solace

Judith Bingham

Nocturnal, fire-III ♩ = 63

The first system of the musical score consists of two staves. The upper staff is a treble clef with a whole rest. The lower staff is a bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a piano introduction marked *mf* *dark*. The music features a steady eighth-note accompaniment in the left hand and a more complex melodic line in the right hand.

The second system of the musical score includes a vocal line and piano accompaniment. The vocal line starts at measure 5 with the lyrics "It was the eighth of March, we were in our". The piano accompaniment continues with the same eighth-note accompaniment. The vocal line is marked *mf* and *mp*. There are slurs and accents over the notes.

5 *mf* *mp*

It was the eighth of March, we were in our

The third system of the musical score includes a vocal line and piano accompaniment. The vocal line starts at measure 9 with the lyrics "ca-bi-net it sup- per, my sis-ter and broth-er were there, Ar-dur fir-skins,". The piano accompaniment continues with the same eighth-note accompaniment. The vocal line is marked *mp*. There are slurs and accents over the notes.

9 *mp*

ca-bi-net it sup- per, my sis-ter and broth-er were there, Ar-dur fir-skins,

14 *tenderly* *mp*

and Da-vid Ri - zzo, I was in my sev - enth month,

cresc. voce

19 *mf* *mp*

with my on - ly child, my son James, my son James,

23 *mp*

David had his gui - tar, and was sing - ing soft me lan - cho - ly songs,

26 *mf* *slightly slower, espressivo*

songs that I loved in my youth, Ser - mi - sy, lan - ne - gan, songs to soothe the ba - by,

Text

It was the fifth of March, we were in our cabinet at supper. My sister and brother were there, Arthur Enskine and David Rizzio, I was in my seventh month, with my only child, my son James. Davie had his guitar and was singing soft, melancholy songs, songs that I loved in my youth, Serminy, Jannaquin. Songs to soothe the baby, and beguile me of my cares.

(sings a little of the Serminy)

D'oh vient cela, belle, je vous supplie
Que plus à moi ne vous recommandez ?
Toujours serai de tristesse rempli – *(breaks off)*

*(How is it, my love, I beg you,
That you no longer seek my company?
I shall always be filled with sadness...)*

Then Darnley suddenly arrived and sat beside me. He put his hand about my waist and fringed affection. He asked: why is Signor Davie sitting at the head of the table? Am I not the King? Why do you disdain me? What offence have I done to you? I told him my heart was sore for all the stunts that had been done to me, by him, and for that I would not lie with him. He drew his dagger and laid it against my stomach: 'Rizzio's bastard,' he said, 'Rizzio's bastard, not mine.'

Without warning Lord Ruthven arrived – an apparition, burning eyes and pale, his gown over his armour. In his walk 80 armed men – into my private chamber – knocking over the candles, scattering the servants. 'Let it please your Majesty' he said, 'that yonder man Davie come forth out of your chamber, where he hath been overlong.' Rizzio grabbed at my skirts but someone took hold of me, and stabbed at him over my shoulder. Was it Darnley? It was his dagger. They dragged Rizzio away, stabbing at him over and over again with their whinwards and swords. He was crying: 'Surre-moi, madame, s'avez-vous? Giusezio, Giustina!'

Belle, je vous supplie...
(My love, I beg you, ...)

Over and over...

No more tears now: I will think on revenge.

Composer's note: Ruthven should be pronounced Riven.
The song quoted in the music is *Dad vint ale* by Claude de Serminy (1498–1562)