

Scoring Ibsen:  
A New Chamber Opera After *A Doll's House*

Senior Honors Thesis for the Department of Music  
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## Abstract

“The door slam heard around the world.”<sup>1</sup>

On December 21, 1879, the Royal Theater in Copenhagen premiered the play *Et Dukkehjem* (*A Doll's House*), by Henrik Ibsen.<sup>2</sup> Little did the theater know that the final door slam of Ibsen's work would create shockwaves that rocked public audiences not only in Europe, but across the globe. *A Doll's House* focuses on the Helmers, a conventional bourgeois family in late nineteenth-century Norway, and this archetypal domestic structure allows Ibsen to highlight gender issues in a realistic setting. The mother of the household, Nora, battles through a plot filled with secrecy, manipulation, and constantly appearing societal constraints. At last, Nora discovers that she must fully break free of the conventions that have governed her entire life, in order to truly become an authentic individual; she must find her own music. What is striking about *A Doll's House* to me, as a composer, is the idea of music becoming the bird's gilded cage—of Nora trapped in the strict, structural confines of a musical format. This led me to write a ninety-minute opera in three short acts based on *A Doll's House*, using structure and some of the conventions and assumptions of opera as symbols of Nora's confines, as well as, ultimately, her freedom. The piece, directed by Allison Benko, carefully rehearsed and produced in collaboration with Tufts Opera Ensemble, Bare Bodkin Theatre Company, and sponsored by the Schwartz/Paddock Undergraduate Fellowship in the Visual and Performing Arts, will premiere on May 1st, 2015 at 9pm EST in Distler Hall, Tufts University.

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<sup>1</sup> Johnson, Effie. “Ibsen and English criticism.” *The Woman's herald* 37 (1889): 7. <http://gateway.proquest.com>. Though this quote is associated with critical response to the play *A Doll's House*, it is unknown where and from whom it is derived.

<sup>2</sup> Brandes, George. *Henrik Ibsen: A Critical Study*. New York: Benjamin Blom. Inc., 1964.

## About the Chamber Opera

For centuries, composers have had to grapple with adapting texts so beautifully made that they fear they might ruin the works in the attempt to adapt them for the operatic stage. Giuseppe Verdi, upon first reading the libretto to *Nabucco*, penned by famed writer Temistocle Solera, best exemplifies this fear:

I read one passage, then another. Then, resolute in my determination to write no more, I forced myself to close the booklet and went to bed. But it was no use—I couldn't get *Nabucco* out of my head. Unable to sleep, I got up and read the libretto not once, but two or three times, so that by morning I knew Solera's libretto almost by heart.... That day I returned to the theatre and handed the manuscript back to Merelli.

'Isn't it beautiful?' he said to me.

'Very beautiful!'

'Well then—set it to music!'

'I wouldn't dream of it.'<sup>3</sup>

I must say, after undertaking this project, I was struck by just how well *A Doll's House* was crafted. Henrik Ibsen used only the dialogue and characters he knew would advance the plot and create fully-dimensional, realistic roles, using the personal motivations of each player to emphasize the dramatic stresses and releases of the play. It was difficult to grapple with the idea of molding Ibsen's text into anything other than what it was, particularly because of the excellent climactic progression of *A Doll's House*, one of the first of Ibsen's plays to have struck such a balance.<sup>4</sup>

Yet, it is interesting to think of the work that Ibsen has created in a musical context. The piece, although containing moments of musical involvement such as the *tarantella*, an Italian

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<sup>3</sup> Budden, Julian. *Verdi*. New York: Oxford University Press, 2008. 51-52.

<sup>4</sup> Durbach, Errol. *A Doll's House: Ibsen's Myth of Transformation*. Boston: Twayne Publishers, 1991.

form of music and dance intended to heal a person from the poison of a spider bite<sup>5</sup>, is strictly tied to the form of a well-made play, using music only as an undercurrent to the goings-on of the Helmer household. However, similarly to the construct of the well-made play, opera is frequently defined by its structure and pacing: the Italian *scena* outline pervaded operas of the nineteenth century, using music throughout the entire show in a variation of *recitativo*, *cantabile*, *tempo di mezzo*, and *cabaletta*, rarely allowing spoken dialogue.<sup>6</sup>

This rigorous form echoes that of the well-made play and, in turn, brought me to my first musical discovery within *A Doll's House*. As Ibsen's final scene breaks apart the perfectly constructed form of the well-made play, so must it dissolve the musical confines of the opera. In such a way, Nora can begin to see the music as a symbol for the societal role she has been held to her entire life and, finally, break free.

From this discovery onward, I was able to see the music as an exaggerated form of the play itself, and I turned to the music of Ibsen's lifetime as fodder for the musical palette of the piece. Henrik Ibsen's most memorable musical collaboration is likely that with Edvard Grieg on his play *Peer Gynt*.<sup>7</sup> Grieg's musical support expounds on the myth and fantasy of Ibsen's *Peer Gynt* text, establishing a place for works such as "In the Hall of the Mountain King," in modern orchestral repertoire. Grieg's musical voice in the score for *Peer Gynt* echoes in his solo piano works as well, particularly in his use of fifths, fourths and octaves, as well as his varied melodic

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<sup>5</sup> Brandes, George. *Henrik Ibsen: A Critical Study*. New York: Benjamin Blom. Inc., 1964

<sup>6</sup> Burkholder, J. Peter. *A History of Western Music*, 7th ed. W.W. Norton & Co, 2006.

<sup>7</sup> Ibsen, Bergliot. *The Three Ibsens: Memories of Henrik Ibsen, Suzannah Ibsen and Sigurd Ibsen*. New York: Hutchinson & Co., 1952. This text contains letters of correspondence between Grieg and Ibsen concerning *Peer Gynt*.

voicing.<sup>8</sup> The larger intervallic space of Grieg's scoring takes advantage of the Norwegian nationalistic influence that pervaded the late-nineteenth century. As Jill Michelle Cosart describes, "the composers used instruments as sounds but also as if they were characters—perhaps similar to the playwright casting his characters in a play rich in nationalistic allusions, when many of the characters remind the "inside" audience of other well-known characters in their folklore".<sup>9</sup> One might argue that *Peer Gynt's* success was due in part to this folk-like characterization of instruments, using violin to invoke hardanger fiddle (*hardingfele*), flute and piccolo to imitate wooden flute of the time (*seljefløyte and tussefløyte*), and the brass section to suggest horn calls.<sup>10</sup>

Though my decisions related to overall tonality and orchestration were largely inspired by the *Peer Gynt* score, it is important to note the difference between the fantastical *Peer Gynt* and the naturalistic *A Doll's House*. Whereas in *Peer Gynt*, music creates a flourishing world of its own, Ibsen uses the role of music in *A Doll's House* as a way to cement Nora into the trappings of her predestined life. Though the period in which Ibsen wrote *A Doll's House* had patriotic fervor, Ibsen chooses to introduce a new kind of anti-hero in Nora Helmer. *Peer Gynt*, although tempted to live a life of complacency (which mirrored the apathetic nature of Scandinavian solidarity at the time), remains a free agent. Nora, on the other hand, has never been free from her doll-like trappings and, as Errol Durbach describes, her journey does not

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<sup>8</sup> Grieg, Edvard. *Norwegian Dances and Other Works for Piano*. New York: Dover Publications, 1991

<sup>9</sup> Cosart, Jill Michelle. "National Romanticism in Nineteenth-Century Norwegian Music." 9706733, University of Oregon, 1996, <http://search.proquest.com.ezproxy.library.tufts.edu/docview/304290275?accountid=14434>. 88

<sup>10</sup> Cosart, Jill Michelle. "National Romanticism in Nineteenth-Century Norwegian Music." 89.

always look heroic; “Nora’s achievement lies within our own capacity should we make that choice, and if we are unable to emulate Hamlet or Lear, we can at least admire the lady next door who slams the door on a lifetime of comfortable self-deception”.<sup>11</sup> It is with this more subtle and realistic scope that I began to give texture to the opera.

In my instrumentation, the violin is often reminiscent of a fiddle, using fourths and fifths that Grieg so often uses, but a cello keeps the violin rooted in a lower timbre. The flutes take on the role of a horn or, rather, a doorbell during arrivals at the Helmer household, and though the two flutes do occasionally sound a perfect fourth or fifth, I choose to show the tension between the notion of nationalistic freedom and societal constraint through the narrowing of intervals: thirds and sixths are most present when Nora is acting the perfect doll-wife, and seconds appear when Nora experiences further restraint or distress. This interplay between appropriateness and anxiety is also pervasive in Nora’s highly chromatic vocal lines—even before the audience learns of Nora’s scandal, her various chromatic descents in the preceding scenes suggest that something is—ever-so-slightly—off balance.

My goal with Nora’s tightly-wound cadenzas and with the constraint of the two flutes was to create a sense of unraveling, something that Ibsen defines for himself in the play *Ghosts*, written just after *A Doll’s House*. In *Ghosts*, the character Mrs. Alvin states, “I wanted only to pick at a single knot; but when I had got that undone, the whole thing raveled out. And then I understood that it was all machine-sewn”.<sup>12</sup> This observation aligns well with the dramatic arc of *A Doll’s House*, for when Nora chooses to take herself outside of the contained role society has

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<sup>11</sup> Durbach, Errol. *A Doll’s House: Ibsen’s Myth of Transformation*. 10.

<sup>12</sup> Brandes, George. *Henrik Ibsen: A Critical Study*. 51



given her, the audience begins to see that the plot of secrecy and blackmail was merely the first knot in a series of constraining customs, traditions, and laws that create the supposedly “seamless” security and stability of nineteenth-century Norwegian society.

While the intervallic relationships are often inspired by Edvard Grieg, another nineteenth-century Norwegian composer was a strong influence in my initial composition for *A Doll's House*. Agathe Backer-Grøndhal, though a pianist and composer of measurable success in Europe in the nineteenth century, was often limited to the role of pianist due to the societal constraints of the time. She and Grieg collaborated at times, as Grieg was her instructor for a substantial period, yet it seems that her incredible specificity and contrapuntal fluency in composition outshone her instructor more than once. George Bernard Shaw, when attending a concert featuring both Grøndhal and Grieg, commented, “...she is a thousand times a finer player than he; and I got quite beside myself at the idea of his presuming to teach her how to play this and that instead of going down on his knees and begging her to deliver him from his occasional vulgarity, and to impart to him some of her Mendelssohnic sense of form in composition...”<sup>13</sup>. It is with Grøndhal’s well-balanced and intimate lieder --particularly that of *6 Deutsche Lieder* (op. 14)-- in mind that I was able to not only impart a more rigorous contrapuntal sense to the opera overall, but also give artistic presence to a female Norwegian voice.<sup>14</sup>

Having lived in the same society that Ibsen portrays in *A Doll's House*, Grøndahl’s romantic settings of love and longing become all the more profound when paired with Nora and

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<sup>13</sup> Lindqvist, Hélène and Vogler, Phillipp. “Agathe Backer-Grøndahl.” The Art Song Project: 2014. <http://theartsongproject.com/agathe-backer-grondahl/>. Viewed on 27 September 2014

<sup>14</sup> Backer-Grøndahl, Agathe. *6 Deutsche Lieder*. Christiania: Carl Warmuth, c.1882

Torvald's interactions—especially poignant is the vertical harmonic stacking and intensity that Grøndahl uses in her setting of *Unruhe* by Emmanuel von Geibel, which I emulated in part during the “Bird and Bird-Catcher” dispute between the Helmers. Grøndahl's emphasis on dynamic, and at times, hauntingly beautiful melodies within her piano music, inspired the basis for a recurring theme throughout the opera which I have titled the “music box theme”. This theme is heard in the miniature overture at the top of show, during the “Playtime Aria”, as part of the conclusion, and it even underscores Rank's expression of his affection for Nora at the end of “Silk Stockings”.

In its first iteration, the music box theme emulates the style of a miniature nocturne or *notturnino*, the nocturne being a popular nineteenth century structure for parlor music. Part way through the miniature nocturne, the melody begins to stretch outside of the already established key, but then snaps back towards a gentle, consonant conclusion. But after this first iteration of the theme, a new rhythm is introduced, inspired by a traditional Norwegian dance called a *telespringar* and typically performed on hardanger fiddle.<sup>15</sup> Accents on the fifth and eighth beats of an eight-beat pulse are here imposed upon the pre-existing nocturne theme, which then moves almost frantically towards a set of open fifths that I have come to associate with the final door slam—the “door slam heard around the world”—that Ibsen intended. This combination of inspirations—of a female composer rooted in the western musical traditions of the nineteenth century and of a traditional Norwegian folk dance—helps to mold this theme into a miniature arc of Nora's journey, moving from a perfect model to a place of tension, instability and, finally, a sense of free agency inconceivable to the women of her time.

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<sup>15</sup> “Telespringar”. To Drive the Dark Away. Cambridge: Revels, Inc., 1997.

The music box theme is the first and last motive heard in the entire piece. During the “Conclusion”, the harmonic skeleton of the *notturnino* is played below Nora’s decision to leave the Helmer household, showing a newfound clarity in terms of what her life truly has been. The outline of the music box theme is played on the fourth and eighth accents of the eight-pulse beat within each measure, illuminating the way that Nora’s newfound independence is intertwined with the sense of free agency that is so admired in the myths of Norwegian folklore such as *Peer Gynt*. After Nora finally leaves her comfortable yet crippling life with Torvald, the final few measures of the music box theme are played for one last time. Torvald sings his last words, “the most wonderful thing of all”, with the rhythm of the *telespringar* propelling the piece forward until the door is finally closed.

## A Note Regarding the Libretto

I have used the 1992 Dover edition of *A Doll’s House* by Henrik Ibsen, which is, “an unabridged, slightly corrected republication of an anonymous, undated English translation,” and therefore this translation remains in the public domain. Just one quotation is used in *A Doll’s House: A Chamber Opera* that is not derived from this translation of *A Doll’s House*, and that is the text used for the Porter’s Arietta in “Christmastide”:

Julaften!  
 Julaften med julelys i vinduerne,  
 bugnende juletrær i storstuerne,  
 julesang ud gennem dørsprækkerne!

Christmas Eve!  
 Christmas Eve with candles in the windows  
 Loaded Christmas trees in the living rooms,  
 Christmas songs heard through cracks in the doors

Jeg vankede alene i gaderne  
 og lyttede til barnesangene.  
 Jeg satte mig ned på trapperne

I wandered alone in the streets  
 And listened to the children’s songs  
 I sat down on the steps

og tænkte på min døde mor.

And thought of my dead mother.<sup>16</sup>

Though only the first verse is used in the score of *A Doll's House: A ChamberOpera*, this poem, written by Norwegian poet Sigbjørn Obstfelder (1866-1900), is a reflection on his experience with loneliness while in America. This deep-seated loneliness is something that almost all of the characters of *A Doll's House* share or experience during the course of the drama, and it seemed poignant to set the initial verse of this poem particularly because of its emotional undertones.

Similarly to Sigbjørn Obstfelder's experience of loneliness, *A Doll's House* in its original productions and translations was not particularly well received in America. Though the piece resonated with many women of the suffragette movement in both England and in America<sup>17</sup>, the general American public was quite unwelcoming towards the themes of the book, the consensus being that America was beyond the "gloom" of the old European world.<sup>18</sup> However, it is important to note that soon after Ibsen's death in 1906, critics began to defend Ibsen's work,<sup>19</sup> and the issues presented in *A Doll's House* still resonate with American audiences today, particularly with recent political discussion of wage inequality, domestic abuse, and sexual assault, though Nora's story is no longer considered the scandal that it once was.

Furthermore, the play was not neglected by all critics and translators of the late-nineteenth century. As it turns out, the first international production of *A Doll's House* in English

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<sup>16</sup> Arestad, Sverre. "Sigbjørn Obstfelder and America." *Norwegian-American Studies*, v.29, p.253. USA: The Norwegian-American Historical Association, 2005. [http://www.naha.stolaf.edu/pubs/nas/volume29/vol29\\_09.htm](http://www.naha.stolaf.edu/pubs/nas/volume29/vol29_09.htm)

<sup>17</sup> Johnson, Effie. "Ibsen and English criticism." *The Woman's herald* 37 (1889): 7. <http://gateway.proquest.com>

<sup>18</sup> Errol. *A Doll's House: Ibsen's Myth of Transformation*. Boston: Twayne Publishers, 1991. 23.

<sup>19</sup> Ibidem, 23

was premiered under the title *The Child Wife* in 1882 in Milwaukee, translated by Mr. William M. Lawrence, a Tufts alumnus.<sup>20</sup> It appears that Lawrence changed much of the play, including the setting (from Norway to England), the names of the characters, and certain plot points—the *tarantella* was cut, and the ending was altered so that Nora (or Eva, in the Milwaukee version) is reminded of her children and chooses to remain trapped in her lifestyle—yet Lawrence did later receive full permission from Ibsen himself to release official translations of three Ibsen plays, provided the translations were closely supervised by a professor of Scandinavian languages at the University of Wisconsin, Rasmus B. Anderson.

Though my musical setting of *A Doll's House* might not be as loose as Lawrence's stage adaptation, I have taken certain liberties with the text so as to highlight the characters and themes of Ibsen's play both musically and dramatically. However, I have attempted to honor the dialogue of Ibsen's work in various duets and trios and, similarly to the original text, Nora is on stage for every scene but one, highlighting the sense of confinement and pressure she undergoes throughout the course of the work.

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<sup>20</sup> Einar I. Haugen, "Ibsen in America: A Forgotten Performance and an Unpublished Letter", i: The Journal of English and Germanic Philology, Vol. XXXIII, July 1934. <http://www.jstor.org/stable/27703926>

# Libretto

## CHARACTERS, in Order of Appearance

PORTER

a NURSE, Anne

a BUTLER, Max

NORA HELMER

TORVALD HELMER

CHRISTINE LINDE

NILS KROGSTAD

DR. RANK

the HELMER CHILDREN, presented in the original production as puppets,  
IVAR, BOBBY and EMMY

## ACT ONE:

### Christmastide

NORA: [*to NURSE/MAID*] Hide the Christmas tree, the children mustn't see it yet!

PORTER: That will be sixpence, madam

NORA: Here. Keep the change!

PORTER: Very good, thank you, madam

Christmas Eve with Christmas candles lit in every window

Christmas trees and yuletide song heard through every door

Merry Christmas to you all this evening

Merry Christmas to you all!

[*PORTER exits*]

HEL: Is that my little skylark?

NORA: Twittering!

HEL: Is that my little squirrel?

NORA: Bustling all around the house! [*TORVALD*]

HEL: Ah my little spendthrift, wasting money again

NORA: A little expense you mustn't be against

This Christmastide—

HEL:                               we must use common sense!

After the New Year my salary increases, but—

NORA: We can borrow till then!

HEL: Oh my little featherhead!

You know nothing of the world, so like a woman

Come, my little Skylark must not droop her lovely wings

But a home that depends on borrowing and debt will overflow with regret.

Ah, I know just what you seek.

NORA: Money?

HEL: Money

N/H: Just a little bit of money!

NORA: Thank you thank you Torvald, this will keep me going

... But if I had a little more...as a present, I'd adore it

I could wrap it up in gold just like the others!

Ivar has a suit and sword, and Bobby has a trumpet

And Emmy, our little girl, gets a brand new little dolly

And a gift for our dear nurse!

HEL: And this one—?

NORA: No, no! You mustn't see it yet!

HEL: And all my lark wants is money?

NORA: Yes! Money is all that I need!

HEL: Oh, how like your father

Letting money slip away

NORA: Oh, to be as good and kind as Papa   HEL: Never mind your dearest father

You can love me as I am                    You should be just what you are—

N/H: This Christmastide.

### **Macaroon Interlude**

HEL: My dear, I must say, you look...uneasy today

NORA: Do I?

HEL: Indeed. Look straight.

Hasn't Miss Sweet Tooth been lurking in town?

NORA: No—

HEL: Hasn't Miss Sweet Tooth been to the candy store

NORA: No, I assure you—

HEL: Not been eating a macaroon or two?

NORA: I assure you

HEL: There, there, I was only joking

NORA: I should not think of going against your wishes

HEL: Of course, I am certain.

Keep your Christmas secrets close, they will be revealed tonight,  
under the light of the tree.

NORA: Did you invite Dr. Rank?

HEL: No need—He will come, it's tradition. Oh Nora, how I look forward to this evening!

NORA: How the children will love it!

HEL: How delightful to have the safety and splendor of a promotion!

NORA: Yes!

HEL: Last year, you worked and worked to trim the tree. How boring it was!

This time, you needn't ruin your pretty eyes and hands

NORA: And after the New Year we can—*[A bell rings in the hall.]*

There's someone at the door, what a nuisance!

ANNE: A lady to see you ma'am—a newcomer

NORA: Send her in

ANNE: The doctor to see you, sir, he went to your office.

*[HELMER goes into his room. The MAID ushers in MRS. LINDE, who is in traveling dress, and shuts the door]*

LINDE: How do you do, Nora?



NORA: How do you do...wait! Christine! Is it really you?

LINDE: Yes, it is.

NORA: How you have changed, Christine!

LINDE: Yes, after nine, ten long years...

### **How good to see a dear old friend**

NORA: Has it been so long? I suppose it has, these past eight years have just flown by

Now here you are having weathered the cold! My dear friend, let me admire you better!

Oh, how good it is to see a dear old friend! how good it is to see a distant friend.

NORA: You look a little paler, perhaps a little thinner

LINDE: Much older, I must confide

NORA: Oh, you've only aged a bit—oh, how I chatter on!

Christine, forgive me?

LINDE: For what?

NORA: Your loss!

LINDE: Ah yes, I've been a widow for three years

NORA: How I meant to write you

LINDE: No money, child, or love to hold on to

NORA: —Oh, to think!

L/N: Yet, How good it is to see a dear old friend! How good it is to see a distant friend.

NORA: How dreadful, to be all alone; I have three children playing in the snow

Oh, but I mustn't be so rude! Please speak of your affairs

But first...may I share our news? My husband has been made...manager of the bank!

LINDE: How lovely!

NORA: At the start of the New Year, Torvald takes his new position

With plenty of commissions and heaps of money!

LINDE: —Oh to have all one needs!

N/L: Yes! How good it is to see a dear old friend! How good it is to see a distant friend.

NORA: But not all has been easy—did I tell you of how Torvald fell so ill that the doctors said

LINDE: rest a year in

N/L: Italy?

NORA: Yes it was no simple move with a newborn in hand, and to think of the money involved!

LINDE: But how lucky to afford it

NORA: Yes, Papa could afford it

LINDE: This was all at the time of his passing?

NORA: Yes, my dear father I never saw again, the saddest time I have ever known...

But my Torvald came back sound as a bell! Now all is well!

Oh, How good it is to see a dear old friend! Indeed, how good to see a distant friend!

### **Job Proposition**

NORA: Oh, Christine, I'm talking of nothing but myself.

Is it really true you never loved your husband?

LINDE: My mother was ill and I had to care for my brothers

I married because I could not refuse his offer,

but now with him gone, mother gone, brothers grown...

My life feels unspeakably empty. If only I could find some work—

NORA: But, Christine, you must be so tired! You should travel South, somewhere warm—

LINDE: I have no father to pay for it.

NORA: Oh, don't be angry with me.

LINDE: No, I hope you are not angry with me.

With nothing to work for, one becomes bitter, one becomes selfish.

To think, when you told me of your husband's luck, I was happy for myself before you.

NORA: What do you mean? Oh, you wish my husband to hire you! Well leave it to me;

I will broach the subject cleverly—how useful I will be!

LINDE: How kind of you to help, you who know so little about the troubles of life.

### **The Troubles I Have Faced**

NORA: I see

You think of me like everybody else, presume that I know nothing of the world

But you'll see, you'll see

Christine, there is one trouble I've been hiding, a vital secret I've been keeping

LINDE: What could that be?

NORA: Speak low, you'll see

It was I who saved my husband's life, I found the necessary funds

Not Papa, not Papa, no, it was me!

LINDE: But a wife cannot borrow on her own

NORA: If a wife is clever then she can

See, I'm clever, you see?

LINDE: This seems to me imprudent, how could you borrow behind your husband's back?

NORA: But I had to, believe me.

The doctor's said he needed to go south, but he refused to borrow a cent

I knew I had to find the money, I had to, you see?

LINDE: Will he ever know?

N/L: Will he?

NORA: Maybe someday,

when face is worn, body frail...someday, we'll see.

But I have struggled to pay each cent, I've bought what I needed, never more

I've saved and made money, just like a man!

At times I've wished an admirer would loan me the rest

But how wonderful, now, to have money! To be alive and happy!

### **Background and Introductions**

*[A bell is heard in the hall.]*

LINDE: There is the bell; I had better go.

NORA: No, don't go! The bell will be for Torvald

ANNE: A gentleman to see the master, ma'am.

NORA: Who is it?

KROG: It is I, Mrs. Helmer.

*[NORA looks worried, KROGSTAD passes through to the study. NORA turns to MRS. LINDE to explain]*

NORA: A lawyer, Mr. Krogstad.

LINDE: So it is. I knew him, many years ago. How he has changed.

NORA: He had an unhappy marriage.

LINDE: A widower now?

NORA: With several children. Now—

LINDE: They say he carries on various kinds of business...

NORA: Really! Perhaps. I wouldn't know. Business is so tiresome to think about!

RANK: *[to TORVALD offstage]* No, no, I won't disturb you; *[RANK turns to NORA and sees LINDE]* I beg your pardon; I'm afraid I'm disturbing you, too.

NORA: No, no, not at all!

### **Moral Illnesses**

NORA: Dr. Rank, Mrs. Linde

RANK: Ah, I've heard your name before! Did I pass you on the stairs?

LINDE: Yes, I'm slow to climb each step

RANK: Is it illness? Does it hurt?

LINDE: No, no, I'm simply overworked

RANK: Nothing more than that? You're in town to relax?

LINDE: Yet I've come to look for work

RANK: Not a cure I'd recommend!

LINDE: One must live, Dr. Rank

RANK: Yes, the public would agree

NORA: Oh, you know you want to live

RANK: Yes I drag on accordingly; every patient lives in pain to prolong the mundane

Even the morally diseased, oh yes you can count on these.

There's a great example here, just inside the other room!

NORA: Whatever do you mean?

RANK: A lawyer, Mr. Krogstad, a fellow you don't know

Suffers from a moral absence that society won't show

He's given purpose at the bank in a lucrative position

Seems corruption fits in better than a healthy disposition!

LINDE: The sick man must be healed

RANK: So a sick house we all live in!

NORA: tra-la-la-la, la-la-la, la-la-la, la-la-la, la-la-la, la-la-la, la!

tra-la-la-la, la-la-la, la-la-la, la-la-la, la-la-la, la-la-la, la!

RANK: From where comes this laughter? Do you know what we discuss?

NORA: What would I care for society? It bores me half to death!

I'm just thinking of my Torvald, he has such power now

RANK: Is that what you find amusing?

[NORA grabs a macaroon]

NORA: Oh my friends I am so joyous I could say such shocking things!

NORA:

RANK and LINDE:

Oh, tra-la-la-la, la-la-la, la-la-la

Say something shocking?

la-la-la, la-la-la, la-la-la, la;

What would she know?

Tra la-la-la, la-la-la, la-la-la

Of society she has

la-la-la, la-la-la, la-la-la, la!

No knowledge of her own

Tra-la-la-la, la-la-la, la-la-la

The world must protect such

la-la-la, la-la-la, la-la-la, la;

Gentle little birds

Tra-la-la-la-la, la-la-la tra-la-la-la la!

Protect her from the scandals of the world!

### **Mrs. Linde's introduction to Torvald**

[NORA quickly hushes RANK and LINDE as TORVALD enters]

NORA: Are you rid of him?

HEL: I am

NORA: Well, then let me introduce: this is Christine!

HEL: A school friend I presume?

NORA: Oh, but she has come to see you!

LINDE: Well, I—

NORA: Her cleverness demands it, and she heard our wondrous news.

I do hope that you can help her...?

HEL: If she has experience—

H/R/L: Let us walk together to discuss it, let us walk together to discuss. [*they exit*]

[*The children run through the closing door*]

### **Playtime Aria**

NORA: There they are! My sweet blessings! Look at you, aren't you darlings!

What red cheeks! Such bright eyes!

Oh, yes, you've been playing in the snow, how delightful!

My sweet doll, my clever little men, time to take off your coats

Here we are! My sweet blessings! Look at you, aren't you darlings!

A dog ran after you? oh, no, dogs never bite

little dolly children playing in the snow—how about a dolly game?

NORA: What shall we play? Hide and Seek!

Who shall hide? [*children point to NORA*]

Alright, you'll hide, and I will seek. Now let us count, remember

One, Two, Three-Four-Five-Six, Se-ven, Eight—

[*KROGSTAD steps into NORA's line of sight*]

NORA: What do you want?

KROG: Excuse me, the outer door was open—

NORA: What do you want

KROG: A word.

NORA: Children, go to Nurse, now, Mother's safe and sound. [*The children exit*]

### **The Confrontation**

NORA: It is not the first of the month yet

KROG: I saw your husband walking with a lady. Was it Mrs. Linde?

NORA: It was.

KROG: Just arrived in town? A friend of yours? [*NORA nods*]

Has she been offered a job at the bank?

NORA: What right have you to ask? If you must know, she has indeed, thanks to my influence!

KROG: I'll stop with these pretenses, I know you seem unwise.

But for my children's sake I ask that you oblige

You see, once, many years ago, I was charged for indiscretion

The matter never came to court, but all was lost

I turned to the work you know of, and now I must break free

My sons are older, respect is what I need

This job at the bank was like a new beginning...

Christine will save herself and so you'll be so good

as to use your influence on my behalf!

NORA: That, Mr. Krogstad, that is not the influence I mean.

KROG: Ah, you haven't the will, but I have the means.

NORA: The means?

KROG: You, Mrs. Helmer, have a secret I can share

NORA: to tell Torvald in such a way. I've been so proud, until today

How could he learn it from you! I've been proud until today

KROG: You've been proud of your past actions, yet they seem misaligned

see, your father has a signature along the dotted line

Yes, you used him as your surety, and yet, when did he die?

NORA: The twenty-ninth of September.

KROG: Ah, the twenty-ninth. And see this line?

NORA: October 2nd...

KROG: How improperly signed. Now it could be that he forgot to write the date,  
yet I recognize this penmanship on another name

NORA: I—

KROG: Is this your father's writing?

NORA: No. It is mine.

KROG: Do you know what you've done?

NORA: Oh!! But Papa was so ill, how could I tell him of my troubles

The worry of my husband would have hastened his decline

KROG: And to think that you are guilty of a criminal offense

The same way in which I transgressed!

And now this shame will follow me for life

NORA: —It was for love!

KROG: Your good intentions will never suffice

Let me make this clear

If I fall, then so will you, my dear

NORA:

But it was for love!

It could not be a crime

I only protected what was mine

Yes, it was for love!

Torvald must not think—

Oh! It was not a crime

KROG:

And to think that you are guilty

Just the same, you and I

Shame will follow me for life

Your intentions won't suffice

Let me make this clear

If I fall, then so will you, my dear [*he exits*]

### **Torvald's Return**

[*NORA goes to fix the Christmas tree; HEL enters soon after*]

NORA: Oh, you are back so soon

HEL: Yes. How odd seeing Krogstad leaving the gate.

NORA: Oh, yes, Krogstad was here for a moment.

HEL: And he asked you to put in a good word? He asked to conceal his visit?



A songbird must never do that. A song bird must never chirp with—sour notes!

Well, no more of that. How cozy our home is!

NORA: Torvald?

HEL: Yes?

NORA: I am thinking of only the fancy-dress ball; at the Stenborgs', two days away!

But I can't think of anything to wear—all I think of seems so silly, so insignificant

HEL: Does my little Nora acknowledge that at last?

NORA: Are you very busy, Torvald?

HEL: Well, I—*[he shuffles the papers on his desk]*

NORA: Are you working already?

HEL: I'm required to make changes in the staff

NORA: So that's why this poor man Krogstad—

HEL: Hmph!

NORA: Oh, if only you weren't busy, you could help me pick my dress!

HEL: I'll think it over

NORA: How kind! But, tell me: was it really very bad what Krogstad did?

HEL: He forged a name. And then used some cunning trick to get away!

### **A Mother's Influence**

HEL: Just think of a guilty man who never takes on any blame

The mask he must wear every day, all the lies, disguising all the shame

He wears a costume before his wife and all his sons

Yes, dear, the children are the most terrible part of all

NORA: The children?

HEL: Just think how an atmosphere of lies infects all life at home

Each breath that a child takes is poisoned with immoral spores

I've seen examples, within the work that I have done

A lying mother will unravel any moral soul

NORA: Why do you only say—mother?

HEL: Well, as a common rule the mother's influence is key  
Of course a father's flaws would end up likewise, naturally  
Just take this Krogstad, he has no moral stature left  
Dissimulation and lies are all his children get!  
That's why my Nora must not try to plead his case  
Give me your hand, come come, you must agree  
I assure you I could never work with him, I could not bear it

NORA: How hot it is, oh dear, and I have so much left to clean

HEL: Yes, so much to do and so little time before our Christmas meal  
And just maybe, you'll have a gift under the tree  
My little song-bird...[*TORVALD exits*]

NORA: No. It isn't true. it must be impossible. [*NURSE enters*]

ANNE: Nora, the children are calling for their mother—

NORA: No. Don't let them come near me! You stay with them, Anne.

ANNE: Very well. [*she exits*]

NORA: It's impossible!

## **ACT TWO**

### **Exchange with Nurse**

*[NORA is seen on stage, nervously pacing. She goes to listen at the door, then takes a deep breath. She checks the letter box—nothing. She moves back into the room as ANNE enters carrying a box]*

ANNE: Here is the fancy dress, a little battered.

NORA: I have asked Mrs. Linde to help me mend it. Do the children ask for me?

ANNE: You see, they are so accustomed to their mother

NORA: I cannot be with them like I have been before

ANNE: Young children can adjust.

NORA: Do you think the children would forget their mother if she went away?

ANNE: Went away?

N./A.: Went away

NORA: Like you, Anne. How could you bear to let your daughter go?

ANNE: I was obliged to.

NORA:

A girl down on her luck, with a man who left her there

poor, Anne

I was to be little Nora's nurse.

And she remembers me still, yes she writes to me every now and then.

NORA: Dear old Anne, you were a good mother to me

ANNE: A good mother,

N./A.: I/You had no mother but me/you

NORA: And if you were to mother my children, too—

Oh what nonsense! Please, go in to them [*NURSE begins to exit*]

ANNE: Very well, How charming you shall look for the ball.

### **Exchange with Mrs. Linde**

[*NORA begins to unpack the box, but pushes it away, hands shaking, she begins again to rifle through things, jumping as the door opens and MRS. LINDE enters*]

NORA: Oh, Christine! How good of you to come!

LINDE: I heard you had stopped by my door

NORA: Yes, this morning. I have something you can help me with.

LINDE: What's that?

NORA: Tomorrow, there's a fancy-dress ball at the Stenborgs' home

Torvald wishes that I dress as a maiden from Capri

LINDE: So you're keeping up your disguises.

NORA: Everything as Torvald wishes. The dress is torn, and I have no idea—

LINDE

— let me mend it!

I will stop by to see you all dressed up tomorrow

And I must thank you for last night's dinner

NORA: Last night was not as pleasant as I'd wished

LINDE: Dr. Rank did seem depressed

NORA: He suffers from consumption—

LINDE: He visits often?

NORA: Every day, give or take; he is Torvald's dear friend, and mine, too

LINDE: That's how he had heard of me

Listen, Nora, you're just like a child, you must end it with Dr. Rank

NORA: What do you mean by that?

LINDE: Yesterday you spoke of a rich admirer

NORA: Who does not exist

LINDE: Yet, Dr. Rank has means                      NORA: yes

No one to provide for                      NORA: yes, but—

comes here every day

NORA: I don't understand you

LINDE: Did Rank lend you the money?

NORA: Are you out of your mind? Such a thought

LINDE: Oh thank goodness it isn't he.

NORA: I had never thought to ask him

N/L: Nor will you/I ever ask him

I'll/you;ll pay off my/your debt to the other

NORA: And tear the bond into a thousand pieces!

LINDE: Nora

NORA: —Christine,

LINDE: Something has happened.

NORA: My husband you must— [*she shoos MRS. LINDE into the room with the children*]

LINDE: what could it be? [*LINDE exits*]

### **Bird and Bird-catcher**

[*TORVALD enters*]

NORA: Torvald, how I missed you!

HEL: Was that the dressmaker

NORA: No, Mrs. Linde, mending the dress you picked

HEL: Ah, a clever thought of mine

NORA: Yes! And nice of me to do as you wish

HEL: Nice, to do as your husband wishes? Why, my squirrel has become a rogue!

*[He smiles and takes his stack of papers towards offstage]*

NORA: Torvald?

HEL: Yes dear?

NORA: If your squirrel asked for something nicely...

HEL: What then?

NORA: Would you?

H & N: Would I/you—?

NORA: If Your little squirrel would do all her tricks

Your skylark would sing

Your fairy would dance in the moonlight—

HEL: Nora. You aren't speaking yet again of Krogstad?

NORA: Torvald, I beg you

Torvald you *must*

Let Krogstad stay

HEL: Have you really the courage

Mrs. Linde is taking his place

How obstinate you are!

NORA: Think of the horrible things he'd write!

HEL: Ah, you are thinking of your father

NORA: Yes, my—

HEL: Your father was not above suspicion. I am.

NORA: You can never tell the mischief

We ought to be

So well off

HEL: I cannot possibly keep him

Changing my mind

As my wife bids?

HEL: I cannot think of working with a man like him! The informality he uses

With his "Torvald this," and "Torvald, that"

He would make my position intolerable

NORA: Torvald, that is rather narrow-minded

HEL: narrow-minded? You think I'm narrow-minded?

NORA: No, dear, it's just the opposite

HEL: Narrow-minded? Very Well

That is why I beg of you

Anne! [*ANNE enters*] It's time to settle it

Torvald, what is that letter?

Send this out at once [*TORVALD hands off*

Torvald what was that letter?

*a letter to ANNE; she exits*]

NORA: Call her back, Torvald! Do it for my sake—for the children!

### Capable

HEL: My dear Nora, I can forgive you

Even though it's really an insult to think I'd be afraid of a quill driver's vengeance

But nonetheless, I can forgive you because of your great love for me

And, my dear Nora that's how it should be

Come what may, I'll find strength—I'll take everything upon myself,

N & H: or rather we shall share it, as man and wife should. That is how it shall be.

HEL: But, my dear Nora, I am capable

NORA: —yes you are capable

N&H: Capable of protecting you [*TORVALD exits*]

NORA: No, not that! Anything but that! There must be a way out!

### It is all up

[*Dr. Rank enters through the door*]

NORA: Dr. Rank! Good day. Torvald is working.

RANK: And you?

NORA: Oh, you know I always have time for you

RANK: I shall make use of all I can.

NORA: What do you mean by that?

RANK: I am the most wretched of my patients

I've been taking stock of my internal shares

Bankrupt! Soon I shall lie rotting in the ground

NORA: What an ugly thing to say!

RANK: And I won't have Torvald see me wither

NORA: How absurd you are today

RANK: How strange to think my spine must suffer for my father's ugly habits,  
when I get no such pleasure!

N & R: Indeed, that's the saddest part of all

NORA: You smile?

RANK: You laughed

N&R: You/I smiled! [*they laugh*]

NORA: Death mustn't take you away from us

RANK: Those who are gone are soon forgotten. Mrs. Linde can take my place

NORA: Hush, hush She's in the other room. [*RANK looks unsettled*]

### **Silk Stockings**

She is only here to help me with my dress. Oh dear, how unreasonable you are!

Be nice, Doctor Rank, for tomorrow I dance... you can imagine I'm dancing for you

...and for Torvald, too

Dr. Rank, come and sit, and I will show you, just look at these silk stockings

Aren't they lovely? No, no, no! ...you can only look at the feet

...and just a bit of the legs

You don't think that they will fit me properly?

RANK: How could I possibly know?

NORA: For shame! [*hits RANK with stockings playfully*] That's to punish you.

RANK: ...What other nice things may I see?

NORA: Nothing, for being naughty!

RANK: When I am sitting here, sitting with you

I can't imagine what life would have been without it

NORA: You feel at home with us

RANK: And now to leave it without the slightest bit of thanks to leave behind

NORA: And if I asked you for—

RANK: What?

NORA: For a proof of friendship?

NORA: A tremendously big favor

RANK: Could you make me feel such joy?

NORA: But it is absurd

RANK: Tell me

Haven't I your trust?

NORA: You know how Torvald loves me dearly

RANK: Do you think he is the only one?

NORA: The only one...

RANK: I was determined you should know it

Now you know that you can trust me more than anyone—

NORA: Let me pass

RANK: Nora, I—

NORA: How horrid of you to say that. Dear Anne, bring in the lamp. I cannot ask you now!

RANK: You may command me, body and soul

NORA: — You can do nothing for me now.

RANK: You wish me to leave—forever?

ANNE: If you please, madam. [*NURSE Whispers and hands her a card, then lights a lamp on the desk before exiting. NORA looks surprised*]

RANK: Nora, what's wrong?

NORA: Wrong? It's—my new dress—I ordered another

RANK: So that was the great secret.

NORA: Just go to Torvald now; keep him occupied

RANK: Of course. [*RANK exits*]



**Cool, dark waters**

[*KROGSTAD enters*]

NORA: Speak low, my husband is at home.

KROG: No matter.

NORA: I could prevent nothing.

KROG: No matter.

NORA: What do you want from me?

KROG: Only to see how you were.

Even I have a little bit of sympathy, though you had none for me

Did you dare to think of my children?

No matter, no matter for soon, I think we'll all agree

It can be a secret between us three: your husband, you and me

Buried deep beneath those cool, dark waters; let the fish keep it as company

You might like me to keep this from your husband, yet you can't pay what's due

Do you have any way to raise the funds?

No matter, no matter the bond remains in my hands

And if the thought has driven you to desperate resolution—if you had in mind a sacrifice

Just remember that I, too, have thought of similar delusions

Neither you nor I will take that plunge

N & K: Buried deep beneath those cool, dark waters; let the fish keep us as company

NORA: Tell me the sum that you're demanding, the money that you need to stay silent

Unless, you're not asking for a penny...No, my husband has the courage to deny you!

KROG: Soon it will be Nils Krogstad at the top

NORA: That is a place you'll never be!

KROG: Oh so you think you have the courage

NORA: I have enough, you'll see, to be

N & K: Buried deep beneath those cool, dark waters; body distorted from the drink

KROG: No, no my dear, you can't frighten Krogstad anymore

Besides, I would have him all the same

I've written him a letter that exposes everything,  
be sure to tell him that the blame is not on me  
I will never forgive him for his sins, I could not bear it

[KROG exits. A letter drops into the letterbox. NORA utters a stifled cry and crumples]

### **A Wonderful Thing**

[LINDE enters]

LINDE: There, nothing more to mend. [sees NORA] Nora, what is wrong?

NORA: Do you see that letter in the letter box? It is from Krogstad.

LINDE: No, it couldn't be he who lent—

N./L.: —the money.

And now Torvald will know—

LINDE: —Nora, believe me. It's best he know.

NORA: I forged a name!

Christine, please be my witness, if anything should happen—

LINDE: —What could you mean?

NORA: If anyone need know, I acted alone.

LINDE: I will remember

NORA: Christine, a wonderful thing shall happen, so terrible, it cannot be

LINDE: I shall go to Krogstad, he'll listen to me.

NORA: But the letter! My husband has the key!

LINDE: You must delay him. I will return. [LINDE exits]

[TORVALD and RANK enter from the office]

NORA: Torvald!

HEL: Now let's see—what is this? Rank said there'd be a transformation

RANK: It seems I was mistaken

NORA: Oh no, you can't see me in my dress just yet

But Torvald, I've forgotten the tarantella, won't you give me your focus?

HEL: I promise I shall be yours, just let me check the letter box—

NORA: No, I can't dance without you!!

HEL: Very well, I shall guide you. Let us begin

### **The Tarantella**

NORA: Tra-la-la's

HEL: Slower, slower!

Tra-la-la's

Not so violent

Tra-la-la's

You've forgotten everything!

NORA: Didn't I tell you?

HEL: Here, let us try again [*TORVALD attempts to control her*]

NORA: Tra-la-la's

HEL: Nora, calmer!

Tra-la-la's

Slower, slower!

Tra-la-la's

Do you not hear me?

[*MRS. LINDE enters*]

NORA: Christine, such fun we're having!

HEL: You dance as if your life depends on it

NORA: So it does

NORA: Tra-la-la's

HEL: Dearest Nora!

Tra-la-la's

Stop this madness

Tra-la-la's

Stop, I tell you!

[*The music stops; NORA stops along with it, out of breath.*]

HEL: I could never have believed it. You have forgotten everything I taught.

### **Thirty-One Hours**

NORA: You must think of only me tonight, and all tomorrow. You must not touch the letter box

HEL: Are you still afraid of that man—

ANNE: Dinner is served!

NORA: We will have champagne, Anne! And some macaroons!

HEL: A banquet? Now Nora, don't be so wild, be my little skylark.



But do you believe that? Are you convinced?

I know it wasn't right to break my plans with you,

I knew the only way out was to disconnect

You must not forget I had my mother, my brothers; we couldn't wait for you then

KROG: But you had no right to throw me over for someone else's sake

LINDE: No, perhaps not, no way to know, after all this time

KROG: When I lost you all the solid ground went from under my feet. Look at me now—

L & K: I see you now

A shipwrecked heart, those lonely eyes

Searching for some help to find the shore, once more

KROG: And yet now you have come to ruin my chances

LINDE: I did not know the position was yours

KROG: So will you return it to me?

LINDE: What good would that be?

I do not ask for you to be convinced by words,

but deeds, yes deeds you must believe in. Believe in me—

L & K: Believe in more

A shipwrecked heart, those lonely eyes

Searching for some help to find the shore, once more

LINDE: Nils, all my life I've worked for someone, let me work for you, your family

KROG: But you know all that I've done, have you really the courage?

LINDE: I have faith that with you I can—

KROG: —I can with you—

L & K: Together, we'll move on

A shipwrecked heart, those lonely eyes

Searching for some help to find the shore, once more. Once more.

### **What a Difference**

KROG: Christine, I will try to clear my name in the eyes of the world. I must—

LINDE: Hush! The tarantella! You must go.

KROG: But the letter—

LINDE: I know.

KROG: If only I could change what I've done! ...Unless you would save your friend at any cost?

LINDE: A woman who has sold her self for another's sake will not repeat the act

KROG: I'll ask for my letter back.

LINDE: No, Nils, you mustn't.

I have seen incredible things in this house. The secret must come out.

KROG: But if there's something I can do—

LINDE: The tarantella's over, you must leave

KROG: I will wait for you below [*KROGSTAD exits*]

LINDE:

What a difference! What a difference I'm making!

Someone to live for, a home to provide for

[*LINDE begins to put on her hat and cloak, preparing to leave*]

What a difference! I can provide this comfort, I have found a home

What a difference...

### **Isn't she charming?**

[*NORA is hanging back in the doorway and struggling against TORVALD*]

NORA: No, no, Don't take me in

Let's go upstairs, I don't want to leave yet

[*overlapping:*]

HEL: Nora, please, my sweet Nora

NORA: Please, Torvald, just an hour more, please, Torvald

HEL: Not a single minute more, my darling.

LINDE: Good evening.

NORA: Christine!

LINDE: Excuse me for my lateness, I had to see Nora's dress.

HEL: Isn't she charming? Just remarkably pretty?  
But how self-willed, oh what are we to do?  
Her dance was tremendous, a trifle too realistic  
But what a grand success for my little maiden  
What good champagne the Stenborgs gave us!

[*TORVALD goes to place his jacket in the bedroom*]

NORA: Well?

LINDE: We spoke. You must tell your husband everything

NORA: I knew it.

LINDE: You have nothing to fear from Krogstad

But you must tell him, or the letter will.

[*TORVALD returns*]

LINDE: Goodnight, dear Nora.[*to TORVALD*] Goodnight. [*she exits*]

HEL: Goodnight, goodnight [*he goes to close the door*].

### **My Maiden of Capri**

HEL: At last we are rid of her, and now to be alone with my small bit of heaven!

NORA: You mustn't say things like that tonight.

HEL: Mustn't I though?

Do you know, when I'm out with my Nora why I wait for stolen glances  
keeping my distance, rarely speaking

I pretend, when I'm out with you, Nora, that we're secretly engaged  
and then you're dancing, just for me

As we leave, and I'm there with my maiden, my maiden from Capri

I place your shawl on your shoulders and our love is all brand new

And I take you, home to be alone, and all that longing, that fire

I could not contain myself—

NORA: No, Torvald. You must let me go. I won't—

HEL: What's that? You must be joking. You won't? You won't?

Am I not your husband? [*the doorbell is heard.*]

HEL: Who's there?

### **The Invisible Man**

RANK: It is Rsnk. [*TORVALD appears frustrated by the interruption; NORA seems relieved*]

I thought I heard your voice, felt I should stop by these dear, familiar rooms

The wine upstairs was grand; Goodness, how I enjoyed it!

NORA: Torvald had champagne tonight as well, it always puts him in good spirits.

NORA: But I must ask, how was your scientific investigation?

RANK: Indeed you might say the news was the best possible

For the first time doctor and patient had certainty

NORA: So for the next costume ball, what shall we wear? [*Again TORVALD chuckles*]

RANK: You shall go as a good fairy, just as you are

And I shall be invisible, in a black, magic hat

Yet I've forgotten why I've come—Helmer, give me a cigar!

HEL: With the greatest pleasure, my dear friend [*TORVALD offers him a case*]

Here, let me give you a light— [*TORVALD hands RANK a matchbox*]

[*RANK exits*]

NORA: Sleep well, Doctor Rank.

HEL: He has drunk more than he ought.

NORA: Perhaps. [*TORVALD takes a key out of his pocket and goes into the hall*]

Torvald! Where are you going?

HEL: To empty the letter box.

HEL: [*he takes out the contents of the letter box*]

What is this?

[*NORA turns with fear as TORVALD flips over a business card*]

Two cards, of Rank's. With a black cross over the name.

NORA: Then that was his announcement.

He means to die alone.



### **To the Letter Box**

HEL: He had so grown into our lives. But perhaps it is best, for him and for us

Oh my darling wife, I don't feel as if I could hold you tight enough—

And my dear Nora that is how it should be; come what may, I'll find strength

I'll take everything upon myself

NORA: Now it is time to read your letters, Torvald

HEL: No, I want to be with you!

NORA: But with the thought of your friend's death...

HEL: Yes, you are right. We must try to clear our minds. Until then—goodnight.

*[he exits]*

NORA: Buried deep beneath those cool, dark waters, body distorted from the drink

*[TORVALD returns, full of anger]*

HEL: Nora! What is this?

NORA: Let me go!

HEL: Where are you going?

NORA: Don't try to save me

HEL: Is this true?

NORA: Yes, I have loved you more than anything

HEL: Anything?

N & H: Anything?

### **Do You Know What You Have Done?**

HEL: Do you know what you have done?

All these years, a liar, a hypocrite! I should have seen it coming

Like your father no religion or morality!

Do you know what you have done

You have destroyed all my happiness, you have ruined my future

I will now be under orders from a man who can do whatever he pleases!

All this due to a thoughtless woman!

NORA: When I am gone, you will be free.

HEL: Your father always had the same fine speeches, what good would your absence be?

Not the slightest, the town will think I'm behind it all!

But it was you, who I cherished

Take off that shawl, this must be hushed at any cost

What a horrid thing you've done

As for you and I, it must appear just the same

But you mustn't touch the children!

Our love's over, all that is over now

Do you know what you have done?

### **The Second Letter**

*[A ring is heard at the front-door bell.]*

HEL: The door—can it be—can he—hide yourself, Nora—

ANNE: *[upon entering]* A letter for the mistress.

HEL: I will read it. I scarcely have the courage—*[he reads. Nora stands stock still.]*

Nora! I am saved! I am saved!

NORA: And I?

HEL: And you! Krogstad says he regrets and repents *[scrolling through the letter]*

...he says that since Christmas Eve you have —

NORA: Yes I have fought a hard fight these last three days.

HEL: Never mind what he says!

Nora we're saved! No one can hurt you now.

These hateful things will be nothing but a bad dream

Nora, now it's over, can't you see? What is this cold, set face?

### **Forgiveness Aria**

You have loved me, Skylark as a good wife should

You were naive, misled towards the means you used

But I tell you now please lean on me, I'll protect you, for I have forgiven you  
My helpless beauty, I will direct you

NORA: Thank you, I must change. (*NORA exits*)

HEL: Yes, do calm yourself, my little singing bird  
I have broad wings to shelter you underneath  
Yes, our cozy home will still your heart  
I'll assure you, that I have forgiven you, and soon you'll know, with certainty...  
Oh how good it feels to a man to know that he has absolved his wife!  
He has given her new life, where she can be doubly his own  
Yes, my Nora, for me so shall you be; I'll be your judgement, for I have—

### **Conclusion**

HEL: What is this? Not in bed? You have changed your things?

NORA: [*spoken*] Yes, Torvald, I have changed. Sit down. You and I have much to say.

HEL: ...I don't understand you.

NORA: Nor I you until tonight. (*HEL. attempts to cut in*)

[*spoken*] No, don't interrupt, you must listen, Torvald. How strange. Eight years of marriage, and this is the first time we have ever talked in earnest, of anything real.

HEL: What good would that be to you?

NORA: What good would that be? You see?

[*spoken*] I have been greatly wronged—first by Papa, then by you.

HEL: ...By us two who have loved you more than anything?

NORA: [*spoken*] When I was with Papa, he called me his doll child, and he played with me just as I'd play with my dolls. And when I came to live with you—

HEL: Nora, what sort of expression—

NORA: I mean that I was simply moved from Papa's hands to yours.

Everything was to your taste, so I the same as you.

I've been doing tricks for you, Torvald, but you would have it so.

You and Papa gave me no life of my own.

[*spoken*] Though you have been kind, I have been your doll wife, just as Papa's doll child, just as our children have been for me. That is what our marriage has been: our marriage has been a game.

HEL: [*spoken*] Therein lies a seed of truth. I see. Playtime has ended, lesson time shall begin.

NORA: [*spoken*] Lessons for me or the children?

HEL: [*spoken*] Both, my darling.

NORA: You are not the man to teach me to be your wife. And how could I bring up the children?

Didn't you just say—

HEL: In a moment of anger—

NORA: I must educate myself. I leave, at once. Christine can take me in for the night.

HEL: You are out of your mind. I won't allow it. I forbid you.

NORA: I will only take with me what belongs to myself. Nothing from you, either now or later.

HEL: What madness—

NORA: I shall go to my old home, find something there.

HEL: And you don't think of what people will say?

NORA: I must think of what I need.

HEL: This is how you neglect your most sacred duties

NORA: What are those?

HEL: Your duties to your husband and your children!

NORA: I have others just as sacred.

HEL: What are those?

NORA: Duties to myself.

HEL: You are wife and mother, before all else—have you no reliable guide in these matters? Do you have some moral sense? Or am I to think you have none?

NORA: I don't know—I've learned the law is strict, but I cannot think it right if a woman has no right to spare her dying father, no right to save her husband's life. I don't believe that.

HEL: You talk like a child. You don't understand the conditions of our world.

NORA: Now I must try: I must see if I can make out who is right, the world or I.

HEL: You are ill, delirious; you seem out of your mind.

NORA: I have never felt my mind so clear and certain as tonight.

HEL: There is only one possible explanation...

You do not love me any more.

NORA: No. You have always been so kind to me,

But I do not love you anymore.

HEL: What have I done to lose you?

NORA: (*return to sort-of aria*)

I have waited, eight long years for a miracle

This misfortune made me think the day had arrived!

But instead you bent to his will

When I was certain you'd save me.

I thought you would say to him: Publish the thing to the whole world, and then—

HEL: Yes, what then? When I had exposed my wife to shame, disgrace?

NORA: Of course, I'd give my life instead, plunge myself into the river...

HEL: I would gladly work day and night for you, bear sorrow and want. But no man would sacrifice his honor for the one he loves.

NORA: *It is a sacrifice hundreds of thousands of women have made.*

As soon as your fear was over, it was as if nothing had passed

I was your skylark, your doll, now more fragile because of my fall

I know you now only as a stranger could

Our life, our three children, I— I have never understood

HEL: I see.

NORA: As I am now, I am no wife for you.

The children will be in better hands than mine.

The staff knows this house better than I.

I leave the keys. I set you free. [*NORA hands him her ring*]

HEL: Nora, shall you ever think of me again?

NORA: I shall often think of you, the children, this house

HEL: May I write to you? Watch over you?

NORA: No, never, you mustn't.

HEL: Nora—can I ever be anything more than a stranger to you?

NORA: Ah, Torvald, the most wonderful thing of all would have to happen. Both you and I would have to be so changed that—Oh, Torvald, I don't believe in miracles anymore.

HEL: But I believe. Tell me. So changed that—

NORA: That our life together would be an actual marriage. Good-bye. (*she exits*)

HEL: The most wonderful thing of all—?

**END**

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# 1. Themes (Overture)

Grace Oberhofer

**Moderato**

Violin I

Violoncello

Piano

*mp, delicato*

**Moderato**

6

Vln. I

Vc.

*pizz, mp*

*pizz, mp*

Pno.

*mf*

11

Vln. I

Vc.

Pno.

*pizz, mp*

*arco, mp*  $\triangleright$  *p*

*arco pp*  $\longleftarrow$  *mp*  $\triangleright$

*mp*

*p*

*mp*

16

Vln. I

Vc.

Pno.

*p, pizz.*

*p, pizz.*

*p*

*p*

*mp*

**Allegro**

**Allegro**

20 **Presto**

Vln. I *mp* *arco pp*

Vc. *mp* *arco pp*

Pno. **Presto** *mf*

24

Vln. I *f* *pizz, mf*

Vc. *f* *pizz, mf*

Pno. *f*

27

Vln. I

Vc.

Pno.

*mf*

*arco, mp*

30

Vln. I

Vc.

Pno.

**rall.**

*ff*

*f*

*f*

*ff*

*fff*

## 2. Christmastide

Grace Oberhofer

**Allegretto**

Soprano *mf* Hide the Christ-mas tree, the

Tenor

**Allegretto**

Piccolo

Flute

Violin I

Violoncello

Piano *mp, flowing*

6

S. chil-dren must-n't see it yet! Here, keep the change!—

T. PORTER: *mf* That will be six pence ma - dam Ve-ry good, thank you, ma - dam!

Picc.

Fl. *tr*

Vln. I

Vc.

Pno. *tr*

12

S.

T. *mf*  
 Christ-mas eve with Christ-mas can-dles lit in ev' ry win- dow— Yes, Christ-mas trees and yule-tide song heard through ev' ry

Picc.

Fl.

Vln. I

Vc.

Pno. *mf*



18

S.

T. *f*  
 door— Mer - ry Christ-mas to you all this eve - ning mer-ryChrist-mas to you all

Picc.

Fl.

Vln. I

Vc.

Pno.

TORVALD:

25

S. *mp* Twit-ter-ing *mf* Bus-ting all a-round the house

T. *mp* Is that my lit-tle Sky-lark? *mf* Is that my lit-tle squirrel?

Picc.

Fl.

Vln. I

Vc.

Pno. *mp*

31 **un po' più lento**

S. *mp* A lit-tle ex-pense you must-n't be a-against, this

T. *mf* Ah, my lit-tle spend-thrift wast-ing mo-ney a-gain

**un po' più lento**

Picc.

Fl. *p*

Vln. I

Vc. *tr*

Pno. *mf, legere*

38

S. *mf* Christ-mas - tide *mf* We can

T. *mf* we must use com-mon sense *mp, dolce* Af - ter the New Year my sa - la-ry in - creas - es but

Picc. *mf* *mp, dolce*

Fl. *mp, dolce*

Vln. I

Vc. *mf*

Pno. *mp, dolce*

44

S. bor-row till then

T. *mf* Oh my lit-tle fea-ther-head, you know no-thing of the world,so like a wo-man come my, lit - tle Sky - lark must not

Picc.

Fl. *mf*

Vln. I *mf*

Vc. *mf*

Pno. *mf*



50

S.

T. *mp* droop her love-ly wings but a house that de-pends on bor-row-ing and dept will o-ver-flow with re-gret *f* Ah, I know just what you

Picc.

Fl.

Vln. I

Vc.

Pno.

57

S. *mf* mo-ney *f* just a lit-tle bit of mo-ney *mf, dolce* thank you, thank you Tor- vald this will keep me go-ing *mp* But if I

T. seek *mf* mo-ney *f* just a lit-tle bit of mo-ney

Picc. *pp* *mf*

Fl. *pp* *mf*

Vln. I *mf*

Vc.

Pno. *mf* *f* *mf*

64

S. *mf*  
had a lit-tle more, as a pre-sent I'd a-dore it, I couldwrap it up in gold, just like the o-thers I-var has a suit and sword and

T.

Picc.

Fl.

Vln. I *dolce, mp*

Vc. *dolce, mp*

Pno. *mf*

70

S. *mp* *mf*  
Bob - by has a trum-pet and Em - my our lit - tle girl gets a brand new lit - tle dol - ly and a gift for our dear

T.

Picc.

Fl. *mp* *mf*

Vln. I *mp* *mf*

Vc. *mf*

Pno.

77

S. *f* Nurse No, no you must-n't see it yet! Yes, mo-ney is all that I need!

T. *mf* And this one? And all my lark wants is mo - ney?\_ *mf* Oh, how like your

Picc. *mf*

Fl. *mp* *mf*

Vln. I *mp*

Vc. *mp* *mf*

Pno. *f* *mf*

84

S. *mp* Oh\_\_\_ to be good and kind as Pa - pa

T. *mp* fa - ther let-ting mo - ney slip a\_\_\_ way *mp* Ne - ver mind your dear - est

Picc. *mp*

Fl. *mp*

Vln. I *mp*

Vc. *p*

Pno. *mp*

90 *f, ma non troppo*

S. — you can love me as I am this Christ - mas - tide

T. *f, ma non troppo*  
fa - ther you should be just what you are this Christ - mas - tide

Picc. *pp* *mp*

Fl. *pp* *mp*

Vln. I

Vc. *mp*

Pno. *mf*

### 3. Macaroon Interlude

Grace Oberhofer

**Moderato**

The musical score is arranged in a system with six staves. The top staff is for Soprano, the second for Tenor, the third for Flute, the fourth for Violin I, the fifth for Violoncello, and the bottom for Piano. The key signature has one flat (Bb) and the time signature is 6/8. The tempo is marked 'Moderato'. The Soprano part begins with a rest and then has the lyrics 'Do I?' with a dynamic marking of *mf*. The Tenor part begins with a rest and then has the lyrics 'My dear I must say you look un-ea-sy to-day In-deed look straight' with a dynamic marking of *mf*. The Piano part begins with a dynamic marking of *mf* and features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand.

Soprano *mf* Do I?

Tenor *mf* My dear I must say you look un-ea-sy to-day In-deed look straight

Flute

Violin I

Violoncello

Piano *mf*

6 **Allegro**

S. *mp*  
No

T. *mp*  
Has-n't Miss Sweet Tooth been lurk-ing in town Has-n't Miss Sweet tooth been to the can-dy

Fl.

Vln. I *pizz., mf*

Vc. *pizz., mf*

Pno. **Allegro**

10 *mf, panicked* **Andante** *mf* *mf*

S. No I as-sure you I as-sure you I

T. *mf* *mp*  
shop? Not been eat - ing a ma-ca-roon or two There, there, I was on - ly jok-ing

Fl.

Vln. I *f* *mf*

Vc. *f* *mf*

Pno. *f* *mf* *mp* **Andante**  
*with pedal*

15

S. should not think of go-ing a-against your wish-es

T. *mp* Of course, I am cer - tain *molto legato* Keep your Christ-mas se-crets

Fl.

Vln. I *p, legato* *mp*

Vc.

Pno. *mp, legato*

20

S. *più animato* Did you in-vite Doc-tor Rank? *mf*

T. close they will be re-vealed to - night un - der the light of the tree *mf* No

Fl. *p, legato* *mp*

Vln. I

Vc.

Pno. *più animato* *mf*

24

S.  How the chil-dren will love it

T.  need, he will come, it's tra-di-tion, Oh, No - ra\_\_\_ how I look for-ward to this eve ning\_ How de -

Fl. 

Vln. I 

Vc. 

Pno. 

27

S.  *mf*

T.  Yes! *mp*

Fl. 

Vln. I 

Vc. 

Pno.  *mp*



30

S. *mf* And af - ter the New Year, we can

T. *mf* *dolce* tree, how bo-ring it was! This time you need-n't ru in your pret ty eyes and lit-tle hands

Fl.

Vln. I

Vc.

Pno. *mf*

34

S. NURSE: *mf* That's some - one at the door, what a nui - sance A la - dy to see you, ma'am,-

T.

Fl. *mf*

Vln. I

Vc.

Pno. *mf*

Red. \_\_\_\_\_

37

NORA: *mf* NURSE: *mp*

S. — a new-co-mer. Send her in. The doc-tor to see you sir, he went to your of - fice

T.

Fl.

Vln. I

Vc. *pizz., mf*

Pno. *mp*

# 4. How Good to See a Dear Old Friend

Grace Oberhofer

**Recitativo**

NORA *mp* *mf* *mp*  
How do you do Wait. Chris - tine! Is it real-ly you? How you have changed, Chris-tine!

MRS.LINDE *mp* *mf* *mp*  
How do you do, No- ra? Yes, it is Yes, af-ter

**Recitativo**

Flute

Violoncello *mp*

Piano *mp*

**Moderato**  
*mf, warmly*

8  
Has it been so long, I sup - pose it has These past eight years have just flown by! Now here you  
nine, ten long years

**Moderato**

*a zero*

*mf, legere*

14 **rit.** **accel.** **Presto**

are hav-ing wea-thered the cold! my dear friend let me ad-mire you bet-ter! Oh, How good it is to see a  
How good it is to see a

*f* *f*

**rit.** **accel.** **Presto**

*mf, gioso*

24 **Brisk, ma non troppo**

dear old friend how good it is to see a dis-tant friend! You look a lit-tle

dear old friend how good it is to see a dis-tant friend.

*mf* *mf*

**Brisk, ma non troppo**

*mf* *p* *mf* *mf*

38

pa-ler Per-haps a lit-tle thin-ner oh you've on-ly aged a bit Oh, how I chat-ter on! Chris-tine, for-give me your  
Much ol-der I must con-fide For what?

*mf*

50

loss... *mp* How I meant to write you

*p* ah, yes I've been a wi - dow for three years *mp* No mo - ney child or love to

63 *mf* Oh to think! **Presto** *mp* Yet, How good it is to see a dear old friend.

*mf* hold on to. *mp* How good it is to a dear old friend.

**Presto**

*p, più pesante*

76 *mf* **Brisk, ma non troppo** how good it is to see a dis - tant friend! How dread - ful to be all a - lone

*mf* how good it is to see a dis - tant friend.

**Brisk, ma non troppo**

*mp*

*mf*

88 *mp* *p, excitedly*

I have three chil - dren play-ing in the snow Oh, but I must-n't be so rude Please speak of your af - fairs but first may I

98 *mp* *f* *mf*

share our news? My hus - band has been made Ma - na - ger of the bank! At the start of the New

How love - ly

109 *f* **Presto**

Year Tor-valdtakes his new po - si - tion with plen-ty of com - mis - sions and heaps of mo - - ney! And, How good it is to

Oh, to have all one needs How good it is to

**Presto**

Brisk, ma non troppo

121

see a dear old friend. how good it is to see a dis - tant friend!

see a dear old friend. how good it is to see a dis - tant friend.

Brisk, ma non troppo

134

But not all has been ea - sy, did I tell you of when Tor - vald fell so ill that the doc - tor's said I - ta - ly yes it was no sim - ple

rest a year in I - ta - ly

145

move with a new-born in hand and\_ to think of the mo - ney in - volved Yes, Pa - pa could af - ford it

but how luc - ky to af - ford it Was this at the

157 **più lento**  
*mf, grounded* *legere*

Yes My dear fa - ther I ne-ver saw a - gain the sad-dest time I have e - ver known But my  
time of his pas - sing?

**più lento**  
*p*

**a tempo** **Presto**  
*f*

Tor - vald came back sound as a bell Now all is well Oh, How good it is to see a dear old friend  
How good it is to see a dear old friend

**a tempo** **Presto**  
*mp*

**a tempo** **Presto**  
*f*

## 4a. Job Proposition

181 *mp* **Moderato; Recitativo**  
*f* *mf*

in - deed, how good to see a dis - tant friend! Oh, Chris - tine, I'm talk - ing of no - thing but my -  
in - deed, how good to see a dis - tant friend.

**Moderato; Recitativo**  
*p* *mp* *mf* *mp* *f* *mp* *mp*



193 *mp*

self! Is it real-ly true that you ne-ver loved your hus- band?

*mp* My mo-ther was ill and I had to care for my bro thers I mar-ried be-cause I could not re-

*p* *mp* *p*

200 *mf*

But, Chris

*mf* fuse his of-fer but now with him gone mo-thergone, bro-thers grown *mp* my life feels un spek-a-bly emp-ty— if on-ly I could find some work

*mp* *p*

208 *mp*

tine you must be so tired! You should tra-velSouth, some-where warm oh, don't be an-gry with me

*mf* I have no fa-ther to pay for it *mf* no, I hope you're not

*mp* *mf* *mp*

*mf, legato* *mp*

215

an - gry with me with no thing to work for one be-comes bit - ter one be comes self ish To think, when you told me of your hus - band's luck I was

*mp* *mf*

*mp* *mp* *p*

*mp* *mp* *p*

*mf, legere*

222

What do you mean? Oh you wish my hus-band to hire you well leave it to me I will

hap - py for my - self be - fore you

*mp* *mf*

*mf*

227

broach the sub-ject cle - ver-ly how use-ful I will be!

How kind of you to help you who knows so lit - tle a-bout the trou-bles in life

*mp* *p*

*mp* *p*

# 5. The Troubles I Have Faced

Grace Oberhofer

**Allegretto**  
*mp*

Soprano  
see. *mf* You think of me like eve-ry bo-dy else Pre-

Mezzo-soprano

Flute  
*mp* *a zero*

Violin I  
*mp* *a zero*

Violoncello  
*mp* *a zero*

**Allegretto**  
*mp*

Piano

5  
S. *mp* **animato** *hushed, excited*  
sume that I know no-thing of the world But you'll see...you'll see Chri-stine there is a trou-ble I've been hi-ding,

M-S.

Fl.  
*p*

Vln. I  
*p* *mp, pizz*

Vc.  
*p* *mp, pizz* *mp* *mp*

Pno.  
*p* **animato** *mp, legato*

12

S. *mp* a vi-tal se-cret I've been kee - ping Speak low, you'll see — *mp. excitedly* It was I who saved

M-S. *mf* What could that be?

Fl.

Vln. I

Vc.

Pno. *mp*

20

S. *mf* my hus-band life I found the ne - ce-ssa-ry funds Not Pa-pa Not Pa-pa No, *sub p* it was me **Andante, freely**

M-S. *mp* But a wife can-not

Fl. *p*

Vln. I *p, arco*

Vc. *p, arco*

Pno. **Andante, freely** *p*

Moderato

28

S. *mp* If a wife is cle-ver then she can see I'm cle- ver, you see?

M-S. bor-row on her own *mp* This seems im-pru-dent How could you bor row

Fl. *p, barely there*

Vln. I *p, barely there* *mp, pizz.*

Vc. *mp, pizz.*

Pno. *p, barely there* *mp, legato*

Moderato

35

S. *mf* But I had to *mp* be-lieve me\_The doc-tor said he need - ed to go south

M-S. be-hind your hus-band's back?\_

Fl.

Vln. I

Vc.

Pno. *Animato* *mf* *mp*

43 *mf* **Andantino** *mf*

S. but he re-fused to bor-row a cent I knew I had to find the mo ney— I had to— you

M-S.

Fl. *mp* *mf*

Vln. I *arco, mf*

Vc. *arco, mf*

Pno. *mf* **Andantino** *mf, scuro*

52 *mp* **Animato, legere** *p* *mp*

S. see? Will he? May-be some day- When face is worn\_ bo-dy frail— Some- day\_ we'll see. But

M-S. *mp* Will he ev-er know? Will he?

Fl. *mp* *p*

Vln. I *mp* *p*

Vc. *mp* *p* *p*

Pno. *mp* *p* **Animato, legere**

61

S. *mf* *f*  
I have strug-gled to pay each cent I've bought what I nee-ded, ne-ver\_more I've saved and made mo-ney Just like a man

M-S.

Fl. *mp*

Vln. I *pizz, p, energetico*

Vc. *pizz, p, energetico*

Pno. *p, lots of energy* *mp* *mf*

69

S. *sub mp* *Maestoso* *mf, soaring* *f*  
At times I have wished an ad - mi-rer would loan me the rest But how won-der-ful now to have mo ney\_\_\_\_\_ to be a-live

M-S.

Fl. *mp*

Vln. I *arco, mp*

Vc. *arco, mp*

Pno. *mp* *Maestoso* *mp, sparkling*

## 5a. Background and Introductions

76

**Animato** **Andante**

S. and hap - py! *mf* No don't go the bell will be for Tor-vald

M-S. *mf* There's the bell I'd bet-ter go MAID: *mf* A

Fl. *mf*

Vln. I

Vc. *mp, lingering*

Pno. **Animato** *mp, lingering* **Andante** *mf*

83

S. *mf* Who is it? *mp* A law- yer\_mis-terKrog-stad

M-S. *mf* gen-tle-man to see the mast-er, ma'am It is I mis-ses Hel-mer *mp* So it is, I knew him ma-ny years a go...

Fl.

Vln. I

Vc. *mf*

Pno. *mp* *p* *mp, legato*

3



89

S. *mp* He had an un-hap-py mar-riage *mf* with seve-ral chil - dren, now

M-S. — how he has changed a wi - do - wer now?— *mf* They say he car-ries

Fl.

Vln. I

Vc.

Pno.

94

S. *mf* Real - ly? Per-haps! I would-n't know Busi-ness is so ti - re-some to think a-bout

M-S. *p, intently* on var - i - ous kinds of busi - ness DR. RANK: *mf (to TORVALD)* No,

Fl.

Vln. I

Vc.

Pno.

98 **Moderato**

S. *mf* No, no, not at all!

M-S. *(to NORA)*  
no I won't dis turb you, I beg your par-don I'm a-fraid I'm dis - tur-bing you, too!

Fl.

Vln. I *mf*

Vc. *mf*

Pno. **Moderato** *mf*

# 6. Moral Illnesses

Grace Oberhofer

**Moderato** *mf*

Nora  
Doc-tor Rank      Mis-ses Linde!

Mrs. Linde *mf*  
Yes, I'm

Tenor *mf*  
Ah, I've heard your name be-fore, Did I pass you on the stairs?

**Moderato**  
Flute *mp bell-like*

Violin I *mp* *mf* *3*

Violoncello *mp* *3* *mf*

Piano *3* *mf*

---

6

S.

M-S. *mp*  
slow to climb each step      No, no, I'm simp-ly o-ver worked—

T. *mp* *mf*  
Is it ill-ness? Does it hurt?      No-thing more than that? You're in

Fl. *mp* *3* *3*

Vln. I *mp*

Vc. *mp*

Pno. *p* *mp* *mf* *delicato* *3* *3*

12

S.

M-S. *mf* Yet I've come to look for work *mp, flowing* One must live, Doc - tor Rank

T. *mf, jovial* town to re-lax Not a cure I'd re-com-mend! *mf* Yes, the

Fl. *mp, bell-like*

Vln. I *mp*

Vc. *mp*

Pno. *mp, legere*

18

S. *mf* Oh, you know you want to live

M-S.

T. *mp* pub-lic would a-gree, Yes, I drag on ac-cor-ding-ly Ev' ry pa-tient lives in pain, To pro-long the mun

Fl.

Vln. I *mp*

Vc. *mf* *mp*

Pno. *mf* *mp*

24

S. *mf*  
What - e - ver

M-S.

T. *f* *mf* *mp*  
dane! E-ven the mo-ral-ly di-seased, Oh yes you can count on these; There's a great e-xam-ple here just in-side the o-ther room!

Fl. *mf* *mp, bell-like*

Vln. I *mf* *p*

Vc. *mf* *p*

Pno. *f* *mf* *p* *f* *mp*

30

S. — do you mean?

M-S.

T. *mf*  
A law-yer, mis ter Krog-stad, a fel-low you don't know, suf-fers from a mo-ral ab-sence that so - ci-e-ty won't show He's

Fl.

Vln. I *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Pno. *mf*

35

S. *mf*  
The

M-S.

T. *mp* *f* *mp*  
gi - ven pur-pose at the bank in a lu-cra-tive po - si-tion Seems cor rup-tion fits in bet-ter than a heal-thy dis-po-si-tion

Fl. *mf, harsh* *legato, mp*

Vln. I *p* *mp* *p* *mf* *mp*

Vc. *mp* *p* *mf* *mp*

Pno. *mp* *mf, harsh* *mf* *mp*

41

S. *mp*  
tra la la la la la la la la la la la la la la la la

M-S. sick man must be healed

T. *f*  
So a sick house we all live in!

Fl.

Vln. I

Vc.

Pno. *mp* *mf* *mp, legere, delicato* *p*

46 *mf*

S. tra la la la la la la la la la la la la la la la *mf* What care I for so - ci - e - ty? It

M-S.

T. *mf* From where comes this laugh - ter, do you know what we dis - cuss?

Fl. *mf*

Vln. I *mf*

Vc. *mf*

Pno. *mp* *mf*

51 *mp, energetic* *f* *mf*

S. bores me half to death! I'm just think - ing of my Tor - vald, he has such po - wer now! Oh, my friends, I am so

M-S.

T. *mp* Is that what you find a mu - sing?

Fl. *mf, legato*

Vln. I *p*

Vc. *p*

Pno. *mf* *mp* *mf, broad*

57

S. joy - ous I could say such shock - ing things! Ah

M-S. Say some-thing shock - ing what would she know?

T. Say some-thing shock - ing what would she know?

Fl.

Vln. I

Vc.

Pno.

62

S. Ah Ah Ah

M-S. Of so - ci - e - ty she has no know - ledge of her own We must pro - tect such gen - tle lit tle birds pro - tect her from the scan - dals of the

T. Of so - ci - e - ty she has no know - ledge of her own We must pro - tect such gen - tle lit tle birds pro - tect her from the scan - dals of the

Fl.

Vln. I

Vc.

Pno.



6a. Mrs. Linde Meets Torvald

Recitativo

Musical score for the Recitativo section (measures 67-72). The score includes vocal parts for Soprano (S.), Mezzo-Soprano (M-S.), and Tenor (T.), and instrumental parts for Flute (Fl.), Violin I (Vln. I), Viola (Vc.), and Piano (Pno.).

**S.** Ah \_\_\_\_\_ Tra la ah ah \_\_\_\_\_ Are you rid of him? Well then let me  
*f* *mf*

**M-S.** world \_\_\_\_\_ pro tect her from the scan-dals of the world  
*f*

**T.** world \_\_\_\_\_ pro tect her from the scan-dals of the world I am  
*f* *mf* TORVALD:

**Fl.** \_\_\_\_\_ *mp*

**Vln. I** \_\_\_\_\_ *mp*

**Vc.** \_\_\_\_\_ *mp*

**Pno.** \_\_\_\_\_ *mf*

Recitativo

Musical score for the Allegretto section (measures 73-78). The score includes vocal parts for Soprano (S.), Mezzo-Soprano (M-S.), and Tenor (T.), and instrumental parts for Flute (Fl.), Violin I (Vln. I), Viola (Vc.), and Piano (Pno.).

**S.** in tro-duce: This is Chris-tine! Oh, but she is here to see you! Her cle-ver ness de-mands it she hasheard our won-drous  
*mp*

**M-S.** Well, I.. *mp*

**T.** A school friend I pre-sume? *mp*

**Fl.** \_\_\_\_\_ *mp*

**Vln. I** \_\_\_\_\_ *mp*

**Vc.** \_\_\_\_\_ *mp*

**Pno.** \_\_\_\_\_ *mp*

80

S. news I do hope you can help her?

M-S.

T. If she has ex - per - i - ence *mp* RANK: *mp*

Fl.

Vln. I

Vc.

Pno.

84

S.

M-S. *mp* Let us walk to - ge - ther\_\_\_\_\_ to dis - cuss it let us walk to - ge - ther\_\_\_\_\_ to dis - cuss *mf*

TORVALD: *mf* Let us walk to - ge - ther\_\_\_\_\_ to dis - cuss it let us walk to - ge - ther\_\_\_\_\_ to dis - cuss *mf*

Fl.

Vln. I

Vc.

Pno. *mf*

# 7. Playtime Aria

Grace Oberhofer

**Allegretto**

*mp, sweetly*

Soprano

There they are! My— sweet bles-sings

Flute

Violoncello

**Allegretto**

*mp, delicato, troppo dolce*

Piano

7

*p, legere*

Look at you, aren't you dar— lings What red cheeks Such bright

*p, legere*

14

*mp*

eyes, oh yes you've been play-ing in the snow? how de-light - ful My sweet doll, my cle-ver lit-tle

20

*mp, lovingly*

men, time to take off your coats! Here we are! My\_\_\_ sweet bles-sings

*p*

*mp*

27

Look at you, aren't you dar\_\_\_\_\_ lings A dog ran af-ter you oh, no,

*pp, pizz.*

34

dogs ne-ver bite lit-tle dol-ly chil-dren play-ing in the snow How a-bout a dol-ly game?

*mf*

[CHILDREN point to NORA]

39

What shall we play? Hide and seek! Who shall hide? Al-right I'll hide and you will seek now let us

*mf, playfully* *mp*

45

count re-mem-ber one, two, three, four, five, six, se - ven, eight... What do you

*pizz, mp* *arco, p* *p* *a zero p* *mf* *mp* *p*

51 KROGSTAD: *mf* NORA: *mp* KROGSTAD <sup>5</sup>*mf*

want? ex-cuse me the out-er door was o - pen What do you want A

*mf* *mp*

56 **un po' più animato** NORA: *mp* [*the CHILDREN exit*]

word. Child-ren, go to Nurse now, Mo-ther's safe and sound.

*p* *p*

**un po' più animato**

# 8. The Confrontation

Grace Oberhofer

**Recitativo**  
*mp, cold*

NORA  
It is not the first of the month yet.

KROGSTAD  
*mf*  
I saw your husband walk-ing with a la-dy  
*p*  
Was it mis-ses

Flute  
*mp*

Violin I  
*mp*

Violoncello  
*mp*

**Recitativo**

Piano  
*mp*  
*p, legato*



6

*mf*

It was What right have

*mf*

Linde? Just ar-rived in town? A friend of yours? Has she been of-fered a po-si-tion at the bank?

*mf* *mp*

*mp*

*subf* *mf*

12

*mf, proudly*

**Urgent, ma non troppo**

you to ask If you must know— she has in- deed,— thanks to my in- flu- ence!

*mp* *mp*

*p*

**Urgent, ma non troppo**

*p, simmering*

18

*mp*

I'll stop with these pre-ten-ses I know you seem un-wise But

23

*mp, legato*

for my chil-dren's sake I ask that you o-blige, you see once ma-ny years a - go I was charged for in - dis-cre-tion The

29

mat-ter ne-ver came to court, but all was lost I turned to the work you know of, and now I must break free. My

*mf*

*subf*

*p* *mf*

35

sons are ol - der, res - pect is what I need. This job at the bank was like a new be - gin-ning Chri

*mp, molto gentile*

*mp*

*mp*

*p* *f*

41

*mp* Oh

*mf*

stine will save her-self and so you'll be so good as to use your in-flu-ence on my be-half!

*mf*

47 **Freely**

**a tempo** *p*

that, mis-ter Krog-stad, that is not the in-flu-ence I mean— The means?

*mp*

Ah, you have-n't the will but I have the means

*p*

*p*

*p*

**Freely**

**a tempo** *pp*

52

*mp*  
To tell Tor - vald in such a way

*mp*  
You, mis-ses Hel-mer have a se-cret I can share

*mp*

*p*

57

I've been so proud un-til to - day How could he learn it from you? I've been proud un - til to -

*mf*  
You've been

3

61

day

proud of your past ac-tions yet they seem mis - a ligned see, your fa-ther has a sig - na-ture a - long the dot-ted line Yes you

*mp*

65

The twen-ty ninth of Sep - tem - ber

used him as your sur - e - ty and yet, when did he die? Ah, the twen-ty

*mp*

*p, dolce*

freely

a tempo

*pp, ma chiaro*

72

oc-to-ber se-cond

ninth and see this line? how im-pro-per-ly signed Now it could be that he for

*mf* *mp* *mf* *pp*

freely a tempo

78

I... No, it is

got to write the date, yet I re-cog-nize this pen-man-ship on a-no-ther name Is this your fa-ther's wri-ting

*p* *mf* *mp* *mf*

83 *f, hysterical*

mine! Oh, but Pa-pa was so ill, how could I tell him of my troubles? The

Do you know what you've done?

*f, sharp*

*f, sharp*

*f, sharp*

87

wor-ry for my hus-band would have has-tened his de-cline!

*f*

And to think that you are guil-ty of a cri-mi-nal de-fense the

*f, sharp* *mf*

*f, sharp* *mf*

*f, sharp* *mf*



91

*mp* It was for

same way in which I transgressed! *mp* And now this shame will fol-low me for life Your good in-ten-tions

*mp*

*sul ponte, mp*

*mp, harsh-sounding*

96

**rit.** **a tempo** *mf*

love! But it was for

won't suf-fice Let me make this clear *mf* *p* If I fall then so will you my dear

*pp*

*pp* *mp*

*pp*

**rit.** **a tempo**

103

love! \_\_\_\_\_ It could not be a crime I on-ly pro - tec - ted what was mine \_\_\_\_\_

*mf*

And to think that you are guil - ty \_\_\_\_\_ Just the same, you and I Shame will fol-low me for life! \_\_\_\_\_

\_\_\_\_\_

*mp*

*mf*

109

Yes, it was for love *f* Tor - vald must not think, oh, *mf*

Your in - ten-tions won't suf - fice *f* Let me *mf*

\_\_\_\_\_

*f* *mf*

*f* *mf*

114 **molto rit.**

it was not a crime!

make this clear

If I fall then so will you my dear

*mf* *p*

*mf* *ppp*

*mf* *ppp*

*mf* *ppp*

**molto rit.** *mf* *ppp* *a zero*

8a. Torvald's Return

121 **Recitativo** *mp* *mf*

Oh, you are back so soon? Oh, yes, Krog stad was here for a moment

TORVALD *mf* *mf, legato*

Yes, how odd see-ing Krog-stad lea-ving the gate And he

**Recitativo** *mf*

Andantino

127

asked you to put in a good word?\_\_\_\_\_ He asked to con-veal his vi - sit A song - bird must ne - ver

*mp, legato*

*mp, legato*

Andantino

132

do that a song-bird must ne-ver chirp with so-ur notes!\_\_\_\_\_ Well, no more of that, how co - zy our home is!

*mp, legato*

137 **Allegretto** *mp, flirtatiously*

Tor - vald? I am thin-king of on-ly the fan - cy dres ball at the Sten-borgs, two days a -

*mf*  
Yes what is it

*mp*

**Allegretto**  
*mp*

146

way but I can't think of an - y-thing to wear all I think of seems so sil - ly so in-sig - ni - fi-cant

*mf*

*mp*

*mf*

154

Are you ve-ry bu - sy Tor-vald? Are you work-ing al - rea-dy  
 Does my lit-tle No - ra ac-know-ledge that at last Well, I.. I'm re

*mf*  
*mp*  
*mp*  
*mf*

162

So that's why this poor man Krog - stad Oh, if on - ly you weren't  
 quired to makechang-es in the staff (Hmph!)

*mp, innocently*  
*p*

170 *mf* bu - sy you could help me pick my dress — *mp* How kind, but tell me was it real-ly ve-ry

*mp* I'll think it o - ver

Musical score for measures 170-177. The score includes a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature has one sharp (F#). Dynamics include *mf* and *mp*.

178 *mf* bad what Krog-stad did?

*mf* He forged a name! And then used some cun-ning trick to get a -

Musical score for measures 178-185. The score includes a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature has one sharp (F#). Dynamics include *mf*.

# 9. A Mother's Influence

Grace Oberhofer

**Moderato; a brisk discussion**

TORVALD *mf* way! *mf* just think of a guil-ty man who ne-ver

Flute *mf, energetically*

Violin I *mf, energetically*

Violoncello

**Moderato; a brisk discussion**

Piano *mf, energetically*

4

T. *mp* takes on a - ny blame The mask he must wear eve-ry day, all the lies, dis - gui-sing all the shame; he wears a

Fl.

Vln. I

Vc. *mp*

Pno.



7

T. *mp*  
 cos - tume be-fore his wife and all his sons, oh yes the chil - dren are the most

Fl. *mp*

Vln. I *mp*

Vc.

Pno. *mp*

10

T. *mp, a realization* *mf*  
 ter-ri - ble part of all The chil - dren just think how an at-mos-phere of lies in -

Fl. *mp*

Vln. I *mp*

Vc.

Pno.

NORA *mp, a realization*

TORVALD *mf*

13

T. *sub p*  
fects all life at home Each breath that a child takes is poi-soned with im-mo-ral spores, I've seen ex-

Fl. *sub p* *mp*

Vln. I *mp*

Vc. *mp*

Pno. *sub p* *mp*

16

T. *mf*  
am - ples with-in the work that I have done, a ly-ing mo - ther\_\_\_\_\_ will un -

Fl.

Vln. I *mf* *mp*

Vc. *mp*

Pno. *mf*

19

T. *mf, fearful* **3** *mp, patiently*

ra-vel a-ny mo - ral soul. Why do you say mo-ther? As a com-mon rule the mo-ther's

Fl. *mp, gently*

Vln. I *mp, gently*

Vc. *mf* *mp* *mp, gently*

Pno. *mf* *mp* *mp, gently*

15<sup>ma</sup>

22

T. in - flu-ence is key of course a fa ther's flaws would end up like-wise natu ral - ly just take this

Fl.

Vln. I

Vc.

Pno.

25 *f, determinedly*

T. *f, determinedly*  
Krog - stad he has no mo - ral sta - ture left, dis - si - mu - la - tion and lies are all the chil - dren get

Fl. *sub p.*

Vln. I *mp*

Vc. *mp* *p*

Pno. *f* *mf* *sub p.* *mf*

29 *freely*

T. *mp, warmly*  
That's why my No - ra must not try to plead his case, give me your hand come come, you must a -

Fl. *mp, warmly*

Vln. I *mp, warmly*

Vc. *mp, warmly*

Pno. *freely* *mp, warmly*

32

T. *p, with restraint*  
 gree I as - sure you I could ne-ver work with him I could not bear it

Fl. *p* *pp*

Vln. I

Vc. *pizz. mp* *a zero*

Pno. *mp* *p* *pp*

**a tempo**

36 NORA: *mf, feigned energy* TORVALD: *mf, excited*

T. How hot it is, oh dear, and I have so much left to clean Yes, so much to do and so lit - tle time be -

Fl. *mp* *mf*

Vln. I *mf*

Vc. *arco, mp* *mf*

**a tempo**

Pno. *mf*

39 *mp, warmly*

T. fore our Chris-mas meal, and just may - be You'll have a gift un-der the tree, my lit-tle song bird\_\_

Fl.

Vln. I *mp*

Vc. *mp*

Pno.

43 **Più lento**

NORA: *mp* NURSE: *mf*

T. No, it is-n't true it's im - po - ssi-ble No-ra\_\_ the chil-dren are call-ing for their

Fl. *p*

Vln. I *p*

Vc. *p*

Pno. **Più lento** *p*

47

NORA: *mf*

T. mo - ther No no, don't let them come near me

Fl. *mp*

Vln. I *mp*

Vc. *mp*

Pno. *mf*

49

NURSE: [*she exits*] NORA: *f, molto intenso*

T. you stay with them, Anne. Ve-ry well. It's im - po - ssi-ble

Fl. *mp* *p*

Vln. I *mf* *mp* *p*

Vc. *mf* *p*

Pno. *p* 3

# 10. Interlude 1 (Between Acts 1 and 2)

**Brisk, ma non troppo**

Musical score for Flute, Violin I, and Violoncello. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked "Brisk, ma non troppo". The dynamics are marked *mf* (mezzo-forte).

The Flute part consists of two staves. The upper staff plays a melodic line with eighth and sixteenth notes, while the lower staff provides harmonic support with a similar rhythmic pattern. The Violin I part features a simple harmonic accompaniment with quarter notes. The Violoncello part provides a bass line with a mix of quarter and eighth notes.

Musical score for Flute, Violin I, and Violoncello. The score is in 4/4 time with a key signature of one sharp (F#). The dynamics are marked *mp* (mezzo-piano) and *mf* (mezzo-forte).

The Flute part consists of two staves. The upper staff plays a melodic line with eighth and sixteenth notes, while the lower staff provides harmonic support with a similar rhythmic pattern. The Violin I part features a melodic line with eighth and sixteenth notes, and a dynamic marking of *mf* is present. The Violoncello part provides a bass line with a mix of quarter and eighth notes, and a dynamic marking of *mp* is present.



Moderato

Musical score for the Moderato section, measures 8-10. The score is in G major (one sharp) and 3/4 time. It features two Flute (Fl.) staves, Violin I (Vln. I), and Violoncello (Vc.) parts. The Flutes play a melodic line with slurs and accents. The Violin I part has a rapid sixteenth-note passage in measure 8, followed by a sustained note in measure 9 and a melodic phrase in measure 10. The Violoncello part provides a rhythmic accompaniment with eighth notes. Dynamics include *mp* (mezzo-piano) for the Flutes and *mp* for the Violoncello.

Più veloce

Musical score for the Più veloce section, measures 11-15. The score is in G major (one sharp) and 4/4 time. It features two Flute (Fl.) staves, Violin I (Vln. I), and Violoncello (Vc.) parts. The Flutes play a melodic line with slurs and accents. The Violin I part has a melodic line with slurs and accents. The Violoncello part provides a rhythmic accompaniment with eighth notes. Dynamics include *p* (piano) for the Flutes and *mp* (mezzo-piano) for the Violoncello.

Musical score for the Più veloce section, measures 16-19. The score is in G major (one sharp) and 4/4 time. It features two Flute (Fl.) staves, Violin I (Vln. I), and Violoncello (Vc.) parts. The Flutes play a melodic line with slurs and accents. The Violin I part has a melodic line with slurs and accents. The Violoncello part provides a rhythmic accompaniment with eighth notes. Dynamics include *mf* (mezzo-forte) for the Flutes and *mf* for the Violoncello.

rit.

Musical score for measures 20-24. The score is in G major and 4/4 time. It features two Flutes (Fl.), Violin I (Vln. I), and Violoncello (Vc.).  
- Flute 1: Measures 20-21 have a melodic line with a slur. Measure 22 has a whole note G5. Measures 23-24 have a melodic line with a slur.  
- Flute 2: Measures 20-21 have a rhythmic accompaniment. Measure 22 has a whole note G5. Measures 23-24 have a melodic line with a slur.  
- Violin I: Measures 20-21 have a melodic line with a slur. Measure 22 has a whole note G5. Measures 23-24 have a melodic line with a slur.  
- Violoncello: Measures 20-21 have a rhythmic accompaniment. Measure 22 has a whole note G5. Measures 23-24 have a melodic line with a slur.  
Dynamics: *f* (measures 20-22), *mp, hovering* (measures 23-24).  
Tempo: *rit.* (ritardando) starting at measure 23.

25 **Andante, dolce**

Musical score for measures 25-28. The score is in G major and 6/8 time. It features two Flutes (Fl.), Violin I (Vln. I), and Violoncello (Vc.).  
- Flute 1: Measures 25-28 have a melodic line with a slur. Measure 28 has a melodic line with a slur.  
- Flute 2: Measures 25-28 have a melodic line with a slur. Measure 28 has a melodic line with a slur.  
- Violin I: Measures 25-28 have a melodic line with a slur. Measure 28 has a melodic line with a slur.  
- Violoncello: Measures 25-28 have a melodic line with a slur. Measure 28 has a melodic line with a slur.  
Dynamics: *mp* (measures 25-28).  
Tempo: *Andante, dolce* (Andante, dolce).

Musical score for measures 29-32. The score is in G major and 4/4 time. It features two Flutes (Fl.), Violin I (Vln. I), and Violoncello (Vc.).  
- Flute 1: Measures 29-32 have a melodic line with a slur.  
- Flute 2: Measures 29-32 have a melodic line with a slur.  
- Violin I: Measures 29-32 have a melodic line with a slur.  
- Violoncello: Measures 29-32 have a melodic line with a slur.  
Dynamics: *mp* (measures 29-32).

# 11. Exchange with Nurse

Grace Oberhofer

**Moderato, dolce**

The musical score is written in 6/8 time with a key signature of one sharp (F#). It features a vocal exchange between Nora and Nurse. Nora's part begins with a rest followed by the lyrics "I have asked mis - ses Linde to help me mend it". Nurse's part begins with the lyrics "Here is the fan - cy dress a lit - tle bat - tered". The instrumental parts include a Flute with a rhythmic pattern of eighth notes and chords, Violin I with a melodic line, and Violoncello with a bass line. The Piano part is currently blank.

NORA *mf*  
I have asked mis - ses Linde to help me mend it

NURSE *mf*  
Here is the fan - cy dress a lit - tle bat - tered

Flute *mf*

Violin I *p* *mf*

Violoncello *mf*

**Moderato, dolce**

Piano

7

No. *mp*  
Do the chil - dren ask \_\_\_for me? I can-not be with them like I

Nu.  
You see, they are so ac-cus-tomed to their mo-ther

Fl. *mp*

Vln. I *mp*

Vc. *mp*

Pno.

13

No. *mf*  
have been be fore Do you think the chil-dren would for get their mo-ther if she went a-

Nu.  
Youngchil-dren can ad-just

Fl. *mf*

Vln. I *mf* *mp*

Vc. *mf*

Pno.

18

No. way \_\_\_\_\_ yes, a way Like you, Anne, how could you bear to let your daugh-ter go?

Nu. Went a-way? a - way I was ob

Fl. *mp*

Vln. I *mp*

Vc. *mp*

Pno.

24

No. Poor Anne\_\_\_\_

Nu. liged to A girl down on her luck with a man who left her there\_\_\_\_\_ I was to be lit-tle No - ra's Nurse

Fl.

Vln. I

Vc.

Pno.

30

No. *mp* Dear old Anne, you were a good

Nu. *f* and she re-mem-bers me still, *mf* yes she writes to me ev'ry now and then

Fl. *mf* *mp* *p*

Vln. I *mf* *mp* *p*

Vc. *mf* *mp* *p* *a zero*

Pno.

37

No. *f* mo-ther to me I had no mo-ther but you *mp* and if you were to

Nu. *mp* A good mo-ther, you had no mo-ther but me *f*

Fl. *mf* *mp*

Vln. I

Vc. *mf* *mp*

Pno.

43

No. *mf*  
mo-ther my chil - dren too Oh, what non - sense, please go in to them now

Nu. *mf*  
Ve - ry well; how char - ming you shall

Fl. *mf*

Vln. I

Vc. *mf*

Pno.

### 11a. Exchange with Mrs. Linde

49

No. *[NORA rifles through the box, anxiously]*

Nu. MRS. LINDE:  
look for the ball!

Fl.

Vln. I

Vc.

Pno.

**Recitativo**  
*mf*

No. 54  
Oh, Chris-tine, how good of you to come! Yes this mor-ning. I have some-thing you can

Nu. *mf*  
I heard you had stopped by my door

Fl.

Vln. I *mp*

Vc. *mp*

Pno. **Recitativo**  
*mp*

No. 57  
help me with! To-mor-row, there's a fan-cy dress ball at the Sten-borg's home Tor-vald wish-es that I dress as a

Nu.  
What's that?

Fl.

Vln. I

Vc.

Pno.



61

No. *mf* 3  
mai-den from Ca - pri Ev'-ry-thing as Tor-vald wish-es the

Nu. *mp*  
So you're keep-ing up your dis-gui - ses

Fl.

Vln. I

Vc.

Pno.

64

No. *mf* 3 3  
dress is torn and I have no i- dea...

Nu. *mf* 3 3  
Let me mend it. I will stop by to see you all dressed up to-mor row

Fl.

Vln. I

Vc.

Pno.

67 **Allegro**

No. last night was not as plea-sant as I'd wished.

Nu. And I must thank you for last night's din-ner *mf* Doc-tor Rank did seem

Fl.

Vln. I

Vc.

Pno. **Allegro** *mf*

72 *mf*

No. he suf-fers from con-sump-tion Ev-'ry day give or take he is Tor-vald's dear-est friend

Nu. de-pressed he vi-sits of-ten?

Fl.

Vln. I

Vc.

Pno.

78

No. and mine, too

Nu. So that's how he had heard of me; Lis-ten, No-ra you're just like a child you must end it with Doc-tor Rank.

Fl.

Vln. I

Vc.

Pno.

84

No. *p* What do you mean by that? *mp* Who does not exist

Nu. *mp* Yes-ter-day you spoke of a rich ad-mi-rer

Fl. *p*

Vln. I

Vc.

Pno. *p* *mp*

91

No. *mf* Yes, but *f* I don't un-der-stand you.

Nu. *mf* yet Doc-tor Rank has means, no one to pro-vide for and he comes here ev'-ry day?

Fl.

Vln. I

Vc.

Pno. *mf* *più intenso*

98

No. *mf* Are you out of your mind, such a thought! I had ne-ver

Nu. *mf* Did Rank lend you the mo-ney *(a sigh of relief)* Oh, thank good-ness it is-n't he

Fl. *mp*

Vln. I

Vc. *mp*

Pno. *mf* *meno intenso*

104

No. *though to ask him, nor will I e - ver ask him; I'll pay off my debt to the o - ther, and tear the bond in - to a*

Nu. *nor will you e - ver ask him; you'll pay off my debt to the o - ther*

Fl. *mp* *tear the bond in - to a*

Vln. I

Vc.

Pno.

109

No. *thou - sand pie ces* *Andante* *mf* *rit.* *Chri - stine* *my hus - band, you must*

Nu. *mp* *No - ra* *mf* *3* *some - thing has hap - pened* *mp* *What could it be?*

Fl. *f* *thou - sand pie ces*

Vln. I

Vc. *mp*

Pno. *Andante* *rit.* *mp*

# 12. Bird and Bird-catcher/Capable

Grace Oberhofer

**Presto** **un po più lento; waltz**

NORA *f, excitedly*  
Tor-vald, how I missed you

TORVALD *mf*  
Was that the dress - ma - ker

Flute *f, boisterously* *f*

Violin I

Violoncello

Piano *f, boisterously* *mf, più calmo*

Detailed description of the musical score: The score is for a scene with two characters, Nora and Torvald. The music is in 3/4 time and one sharp (F#). The tempo is 'Presto' for the first part and 'un po più lento; waltz' for the second part. The vocal lines are in treble clef. The instrumental parts include Flute (treble clef), Violin I (treble clef), Violoncello (bass clef), and Piano (grand staff). The piano part features a boisterous accompaniment in the first part and a calmer accompaniment in the second part. The lyrics are: Nora: 'Tor-vald, how I missed you'; Torvald: 'Was that the dress - ma - ker'.

9 *mf*

N. No, mis-ses Linde, men-ding the dres you picked Yes! and nice of me to do as you wish

T. *mf*  
A cle-ver thought of mine

Fl.

Vln. I

Vc.

Pno.

16 *mf, excitedly*

N. Tor - vald If your

T. *mf*  
Nice to do as your hus - band wish-es, why my lit-tle squirrel has be come a rogue! Yes, dear.

Fl.

Vln. I

Vc. *mp*

Pno. *mf, legere*

24

N. squirrel asked for some-thing nice - ly Would you,would you... If your lit-tle squirrel would do

T. What then? Would I...

Fl.

Vln. I

Vc. *mp*

Pno. *mp*

31

N. *molto legato; flirtatious* all her tricks, your Sky - lark would sing, your fai - ry would dance in the moon - light. **Allegro, ma intenso**

T. *mp* No-ra are you speak-ing yet a-

Fl. *mp* *p*

Vln. I

Vc.

Pno. *più legato* **Allegro, ma intenso**



38

N. *mp* Tor-vald, I beg you Tor-vald, you must, *mf* Tor-vald Krog - stad must

T. gain of Krog stad Have you real-ly the cou- rage? Mis - ses Linde is tak ing his place *mf* How ob - sti nate you

Fl.

Vln. I

Vc. *pp*

Pno. *p* *tr* *tr* *tr* *pp*

42

N. *mp* stay! Think of the horr-i ble things they'd write *mf* Yes, my...

T. are! *mf* Ah, you are think ing of your fa - ther Your

Fl.

Vln. I *mp*

Vc. *mp*

Pno. *tr* *tr* *mp*

46

N. *mf*  
You can

T. fa - ther was not a - bove sus - pi - cion\_ I am

Fl. *tr*

Vln. I *tr*

Vc. *mf*

Pno. *mf*

50

N. *f*  
ne-ver tell the mis - chief; we ought to be so well-off!

T. *mf* *f*  
I can-not pos-si-bly keep him chan ging my mind as my wife bids I can-not

Fl. *mf*

Vln. I

Vc. *mf*

Pno. *f*

54

N.

T. *mp, biting*  
think of wor-king with a man like him, the in-for - ma - li-ties he us - es with his "Tor - vald this" and

Fl. *mp*

Vln. I *mp*

Vc. *mp*

Pno. *mp*

59

N. *freely*  
*p*  
Tor-vald that is ra-ther

T. *freely*  
"Tor - vald that" he would make my po-si-tion in-toler - - a - ble.

Fl. *pp*

Vln. I *tr* *pp*

Vc. *pp*

Pno. *freely*  
*p*

63 **a tempo**

N. nar-row min-ded *mp* No, dear, it's just the op - po - site; that is why I

T. *pp* Nor-row min-ded, I'm nar-row min-ded? *mp* Nar - row min - ded, ve - ry well

Fl. *pp* *mp*

Vln. I *pp* *mp*

Vc. *pp* *mp*

Pno. **a tempo** *mp*

68

N. *f* beg of you *mf* Tor-vald, what is that let-ter *mf* Tor - vald what is that let - ter? \_\_\_\_

T. *f* Max! *mf* It's time to set - tle it Send this out at once.

Fl. *mf*

Vln. I *mf*

Vc. *mf* *mf*

Pno. *mf*

72

*freely*  
*mp, shaken*      *mp, earnest; a change in tactic*      **Moderato, flowing**

N. 

T. 

Fl. 

Vln. I 

Vc. 

Pno. 

*mp, più tranquillo*

*freely*      **Moderato, flowing**

## 12a. Capable

77

N. 

T. 

Fl. 

Vln. I 

Vc. 

Pno. 

*mp, più calmo*

82

N.

T.

flaid of a quill dri-vers ven-geance but none-the-less I can for-give you be-cause of your greatlove for

Fl.

Vln. I

Vc.

Pno.

87

N.

T.

me and my dear No-ra that's how it should be come whatmay I'll find strength, I'll take ev' ry-thing u

Fl.

Vln. I

Vc.

Pno.

92

N. *mf*  
ra - ther we shall share it as a man and wife should that is how it shall

T. *mf*  
pon my self or ra - ther we shall share it as a man and wife should that is how it shall

Fl.

Vln. I *pp*

Vc. *mf* *mp*

Pno. *mf* *mp*

97

N. be yes you are ca - pa - ble ca - pa - ble of pro - tect - ing

T. *mp*  
be but my dear I am ca - pa - ble ca - pa - ble of pro - tect - ing you

Fl. *mp*

Vln. I *mp*

Vc. *mp*

Pno. *p* *p*

**Recitativo**

103 *p* No, not that an-y-thing but that there must be a way out *mf* Doc-tor Rank, good

N.

T.

Fl. *p*

Vln. I

Vc. *p* *mf*

Pno. **Recitativo** *mf*

### 12b. It Is All Up

108 *mp* day, Tor-vald is work-ing Oh you know ve-ry well I al-ways have time for you *mp* what do you

N. *mf* DR. RANK: *mp* 3

T. *mf* *mp* 3

Fl.

Vln. I

Vc.

Pno. *mp*



113 **Presto**

N. mean by that?

T. *mf* I am the most wretch-ed of my pa-tients I've been tak-ing

Fl.

Vln. I

Vc.

Pno. **Presto** *mf*

120 *mf* What an ug-ly thing to say

T. *mp* stock of my in - ter-nal shares Bank-rupt! Soon I shall lie rot - ting in the ground And I

Fl.

Vln. I

Vc.

Pno.

127

N. *mp*  
How ab-surd you are to-day

T. *mf*  
won't have Tor-vald see me wi-ther How strange to think that my spine must

Fl.

Vln. I

Vc. *mp*

Pno. *mp* *mf*

134

N. In - deed that's the sad-dest part of

T. suf-fer for my fa-ther's ug - ly ha-bits when I get no such plea- sure! In - deed that's the sad-dest part of

Fl.

Vln. I

Vc.

Pno.

141

N. *mf* all you smile? you smiled! *[They chuckle]* *mp* Death must-n't take you a - way from

T. *mf* all you laughed, I smiled

Fl.

Vln. I

Vc.

Pno. *mp, più dolce*

148

N. *mp, playfully* us Hush hush, she's in the

T. *mp* Those who are gone are soon for - got - ten Mis-ses Linde can take my place

Fl.

Vln. I

Vc.

Pno.

# 12c. Silk Stockings

**Allegro**

155

N. *mp* *mf, joyfully*  
o - ther room She is on-ly here to help me with my dress Oh dear, how un -reason-a-ble you are

T.

Fl.

Vln. I

Vc.

**Allegro**

Pno. *p* *mp* *mf* *mp*

**poco rit.** **a tempo**

160

N. *mp, flirtatiously* *mp, a brush-off*  
be nice, for to-mor-row I dance you can i-ma-gine I'm danc-ing for you and for Tor-vald

T.

Fl.

Vln. I

Vc.

**poco rit.** **a tempo**

Pno. *mp*

165 *mf, flirt*

N. too. Doc-tor Rank, come and sit and I will show you just look at these silk stock- ings\_\_ aren't they

T.

Fl.

Vln. I

Vc.

Pno. *mf*

170 *playful* *mp* *p*

N. love - ly oh, no, no! No! you can on - ly look at the feet and just a bit of the legs

T.

Fl.

Vln. I

Vc.

Pno. *p*

175

*mp* *mf*

N. You don't think that they will fit me pro-per-ly? For shame! That's to

T. *mp* *mf* *3*  
How could I pos-sib-ly know

Fl.

Vln. I

Vc.

Pno. *mp* *mf*

180

*rit.* *mf* *3* **Moderato**

N. pu-nish you — No-thing, for be-ing naugh-ty

T. *mf* *3* *mp, lovingly*  
what o-ther nice things can I see? When I am

Fl.

Vln. I

Vc.

Pno. *rit.* *mp* *mp, delicato* **Moderato**

185

N. 

T. 
  
sit - ting here, sit - ting with you I can't i - ma - gine what life would have been with - out it

Fl. 

Vln. I 

Vc. 

Pno. 

192

N. 
  
You feel at home with us

T. 
  
And now to leave it with-out the sligh-test bit of thanks to leave be - hind.

Fl. 

Vln. I 

Vc. 

Pno. 

199

N. *mf*  
and if I asked you for for a proof of friend-ship, a tre-men-dous-ly big fa - vor

T. *mf*  
What? Could you

Fl.

Vln. I

Vc.

Pno. *mf*

206

N. But it is ab surd! You know how Tor-vald loves me dear - ly

T. make me feel such joy? Tell me, have-n't I your trust? Do you

Fl.

Vln. I

Vc.

Pno.



213

N. *p*

T. *mp*

Fl. *p*

Vln. I

Vc.

Pno. *p* *mp, molto dolce*

The on-ly one?  
 think he is the on-ly one? I was de-ter-mined you should know it now you know that

220

N. **Andante** *mp, breathless*

T.

Fl.

Vln. I

Vc.

Pno. **Andante** *mp, spacious*

Let me pass How hor-rid of you to say that  
 you can trust me more than a - ny-one No ra, I

225

*mf* Dear Anne, bring in the lamp I can not ask you now *mf* You can do no-thing for me

*mf* 3 You may com-mand me, bo - dy and soul.

*p*

N.  
T.  
Fl.  
Vln. I  
Vc.  
Pno.

229

NURSE: *mf* **molto lento**  
NORA:

now If you please, ma-dam

*mp* 3 You want me to leave, for-e- ver? *mf* No - ra, what's

*mf*

**molto lento**

N.  
T.  
Fl.  
Vln. I  
Vc.  
Pno.

234 *mf*

N. wrong? it's my new dress I or-dered a - no - ther Just go to Tor vald now, keep him

T. wrong? so that was the big se - cret

Fl.

Vln. I

Vc.

Pno.

237 *accel.*

N. oc - cu-pied

T. of course [KROGSTAD enters]

Fl.

Vln. I

Vc.

Pno.

240 **Recitativo**  
*mp*

N. Speak low, my hus - band is at home I could pre - vent  
KROGSTAD:

T. *p*  
no mat - ter

Fl. *p*

Vln. I *p*

Vc. *p*

**Recitativo**

Pno. *p*

242

N. no - thing What do you want from me?

T. *mp*  
no mat - ter On - ly to see how you were.

Fl.

Vln. I

Vc.

Pno.

# 13. Cool, Dark Waters

Grace Oberhofer

**Allegretto**

NORA

KROGSTAD

Violin I

Violoncello

Piano

*mf*

(were) E-ven I have a lit-tle bit of sym - pa-thy though you had none for me did you

**Allegretto**

*pp* *mf*

7

N.

K.

dare to think of my chil - dren\_ No mat-ter no mat - ter for soon I think we'll all a - gree

Vln. I

Vc.

Pno.

*mp*

13

N.

K.

Vln. I

Vc.

Pno.

*f* *p, menacing*

*mp* *p* *f* *p*

it can be a sec- ret\_ be tween us three your hus- band, you and\_ me. Bu - ried deep be- neath those cold dark

20

N.

K.

Vln. I

Vc.

Pno.

*mf* *mf*

wa- ters let the\_ fish keep it as com- pa- ny You might like me to keep this from your

27

N.

K.

hus - band yet you can't pay what's due, do you have a - ny way to raise the funds? No mat - ter no mat - ter the

Vln. I

Vc.

Pno.

32

N.

K.

bond re - mains in my hands. And if the thought has dri - ven you to des - perate re - so - lu - tion if you

Vln. I

Vc.

*f* *mp*

*mp*

*mp, pizz.*

Pno.

*mp*

37

N.

K.

Vln. I

Vc.

Pno.

had in mind a sa - cri - fice, just re - mem - ber that I too have thought of si - mi - lar de - lu - sions nei - ther you nor I will take that

42

N.

K.

Vln. I

Vc.

Pno.

*mf*

*mf*

*mp*

*mp, arco*

*mp*

Bu - ried deep be neath those cold dark wa - ters let the fish keep us as com - pa - ny

plunge Bu - ried deep be neath those cold dark wa - ters let the fish keep us as com - pa - ny



50 *mp* *mf*

N. Tell me the sum that you're de-man - ding, the mo-ney you need to stay si - lent Un

K.

Vln. I *mp*

Vc.

Pno. *p*

56 *f*

N. less, you are - n't ask - ing for a pen - ny! No my hus - band has the cou - rage to de - ny you

K.

Vln. I

Vc.

Pno. *mf* *f*

62

N. *mf* That is a place you'll ne-ver be! *f* I have e-nough you'll see! To be

K. *mf* Soon it will be Nills Krog-stad at the top *f* oh, so youthink you have the cou - rage

Vln. I *mp* *f*

Vc. *mp*

Pno. *mf* *f*

67

N. *sub p* Bu - ried deep be neath those cold dark wa - ters bo - dy dis - tor-ted from the drink

K. *sub p* Bu - ried deep be neath those cold dark wa - ters bo - dy di - stor-ted from the drink *mp* No,

Vln. I *mp*

Vc. *mp, arco*

Pno. *sub p*

75

N.

K. *mp, crisp*  
 no my dear, you can-not frigh-ten Krog - stad a - ny-more be - sides I would have him all thesame I've

Vln. I *mp, pizz.*

Vc.

Pno. *mp*

81

N.

K. *mf*  
 writ-ten him a let-ter that ex - po-ses ev' ry-thing, Be sure to tell him that the blame is not on me, I will ne - ver for-give him for his

Vln. I *mp, arco* *mf*

Vc. *mp* *mf*

Pno. *mf*

86 rit. . . . .

N.

K. *f* *mp*  
sins, I could not bear it—

Vln. I *mp*

Vc. *mp*

Pno. *mp* *rit.* . . . . .

# 14. A Wonderful Thing

Grace Oberhofer

**Tempo commodo**

NORA *mp*  
Do you see that let ter in the let ter box,

MRS.LINDE *mf*  
There, no-thing more to mend No - ra what's wrong?

Flute

Violin I

Violoncello

**Tempo commodo**

Piano *mp, legato*

The musical score is written for a full orchestra and two vocalists. It is in 3/4 time and B-flat major. The tempo is 'Tempo commodo'. The vocal parts for Nora and Mrs. Linde are in the upper staves. The instrumental parts for Flute, Violin I, Violoncello, and Piano are in the lower staves. The piano part is marked 'mp, legato'. The lyrics are: 'Do you see that let ter in the let ter box,' for Nora and 'There, no-thing more to mend No - ra what's wrong?' for Mrs. Linde.

7

N. *mf*  
it is\_ from Krog - stad the mo - ney And now Tor-vald will know

L. *mp* *mf*  
No it coul-dn't be he who lent the mo - ney No-ra, be-lieve me it's

Fl.

Vln. I

Vc. *p*

Pno. *mf*

14

N. *mp*  
I forged a name! Chris-tine, please be my wit - ness if an - y-thing should hap - pen If

L. *mp*  
best he know What could you

Fl. *mp* *p*

Vln. I

Vc.

Pno. *mp*

21

N. a - ny-one need know I act ed a - lone Chris - tine a won - der - ful thing shall hap - pen so

L. mean? I will re - mem - ber

Fl. *p*

Vln. I

Vc.

Pno.

27

N. *mf* ter - ri - ble, it can - not be. *mf* But the let - ter my hus - band has the

L. *mp* I shall go to Krog - stad he'll lis - ten to me

Fl. *mf* *p*

Vln. I

Vc.

Pno. *mf* *mp* *mf*

33

N. *mf, playful* Tor- vald\_

L. *mf* key! You must de - lay him I will re - turn TORVALD: *mf* Now let's see, what is this? Rank

Fl.

Vln. I *mf*

Vc. *mf*

Pno. *mf, playful*

39

N. *mf* Oh, no, you can't see me in my dress just yet But,

L. RANK: *mf* said there'd be a trans - for - ma - tion It seems I was mis - ta - ken

Fl.

Vln. I

Vc.

Pno.



43 **Andantino**

N. Tor - vald, I've for-got - ten the ta - ran-tel - la, won't you give me your fo-cus

L. I pro-mise I shall be

Fl.

Vln. I

Vc.

Pno. **Andantino**  
*legato*

48 *f, panicked*

N. No, I can't dance with - out you!

L. yours, just let me check the let - ter box *mf* Ve - ry well, I shall guide you. Let us be - gin.

Fl. *f*  $\text{---}$  *p*

Vln. I

Vc.

Pno. *f*  $\text{---}$  *mf*

# 15. The Tarantella

Grace Oberhofer

**Allegro con brio**

NORA *mf, hurried*  
Tra - la, la

TORVALD *mf*  
Slo - wer, slo - wer, not so

**Allegro con brio**

Flute *mf*

Violin I *mp*

Violoncello *mf*

8

— Tra-la - la Did-n't I tell you?

vio - lent You've for - got - ten ev' - ry - thing Here, let us try a-gain

*mf*

*mp*

16 *mp, deliberate*

Tra - la, la Tra - la - la

TORVALD: *mp*

No - ra, cal - mer, slo - wer, slo - wer Do you

*mp*

*mp*

*mp*

23 *[MRS. LINDE enters]*

*mf*

Chri - stine, such fun we're ha - ving!

*mf* *mf*

not hear me? You dance as if your life de - pends u - pon it

*mp*

*mf*

*mf*

31 **allegro con fuoco**

*p* *mf*

So it does Tra - la - la Tra - la - la

*mf*

Dea - rest No - ra, stop this mad - ness,

**allegro con fuoco** *mp*

*sub p* *tr*

*sub p* *mp*

*sub p* *mp*

39 *f* **più veloce.**

Tra - la - la Tra - la Tra - la

Stop, I tell you No - ra Stop this mad - ness!

*f* **più veloce.**

*tr* *f*

46 **Più veloce** *ff* **Vivace**

la Tra - la

No - ra Stop this mad - ness!

**Più veloce** *ff* **Vivace**

52 **Lento; freely**

*mf*

I could ne-ver have be-lieved it you've for-got - ten ev' - ry-thing!

**Lento; freely**

*p*

# 16. Thirty-One Hours to Live

Grace Oberhofer

## Andante moderato

NORA  
You must think of on - ly me, to - night, and all to - mor - row. You must not touch the let - ter box

MRS. LINDE

TORVALD  
*mp*  
Are you still a - fraid of that

Flute

Violin I

Violoncello  
*p, legere*

Piano  
*p, legere*

## Andante moderato

8

NURSE: *mf*  
Din - ner is served! — We shall have cham - pagne, Anne ! And some mac - ca - roons!

NORA: *mf*

T.  
man? *mp* A ban - quet now No - ra don't be so wild, *mf*

Fl.

Vln. I

Vc.

Pno.  
*mp* *p, con sotterfugio*

15 *mf, legere*

N. Go in, now, gen - tle - men, Chris - tine must help me with my hair *mp* I knew from your

L. *mf* gone, out of town

T. be my lit - tle Sky - lark!

Fl.

Vln. I

Vc.

Pno. *mp, pesante*

22 *mf*

N. face no, ——— you shall pre - vent no - thing — you see, I'm wai - ting for some - thing

L. I wrote a note for him, to speak with me

T.

Fl.

Vln. I

Vc.

Pno. *b b2.*

29

N. *f* won - der ful \_\_\_\_\_ *f* won - der - ful *mf* Go in to them, I'll fol-low *mp* Five o'-clock,

L. \_\_\_\_\_ *f* for some-thing won - der - ful? \_\_\_\_\_

T. \_\_\_\_\_

Fl. \_\_\_\_\_ *mp*

Vln. I \_\_\_\_\_

Vc. \_\_\_\_\_ *mp*

Pno. \_\_\_\_\_ *f* \_\_\_\_\_ *mp*

37

N. \_\_\_\_\_ *mf* se - ven ho-urs till mid - night \_\_\_\_\_ *mp* se - ven hours andtwen-ty four ho-urs to fol - low the ta - ran-tel-la will

L. \_\_\_\_\_

T. \_\_\_\_\_

Fl. \_\_\_\_\_ *mf* \_\_\_\_\_ *p*

Vln. I \_\_\_\_\_

Vc. \_\_\_\_\_ *mf*

Pno. \_\_\_\_\_ *mp*

45 *mf* *f* *ff*

N. end with thir - ty one hours to live thir - ty one hours!

L.

T. *mf* Where's my lit - tle

Fl. *mp*

Vln. I *mp* *mf*

Vc. *mp* *mf* *mp*

Pno. *mp* *mf* *f* *mf*

52 **Più veloce** *mf* *f, rapturous*

N. Thir - ty one hours! Here she is!

L.

T. *f* Sky - lark? My Sky - lark?

Fl. *mf* *mf* *f* *ff*

Vln. I *mf* *f*

Vc. *mf* *f* *ff*

Pno. **Più veloce** *mf* *mf* *f* *ff*



# 17. Interlude 2 (Between Acts 2 and 3)

Grace Oberhofer

**Andante Moderato**

Flute *mp*

Flute *mp*

Violin I *mp*

Violoncello *mp*

6

Fl. *mf* *mp*

Fl. *mp*

Vln. I *mf* *mp* *mf*

Vc. *mp*

*11* **Vivace**

Fl. *mf* *f*

Fl. *mf* *f*

Vln. I *f*

Vc. *f*

*16* **accel, poco a poco**

Fl.

Fl.

Vln. I

Vc.

*21*

Fl.

Fl.

Vln. I

Vc.

26 **Andante**

Fl. *p mp mp*

Fl. *p mp mp*

Vln. I *p mp*

Vc. *mp mp*

# 18. Exchanges Duet

Grace Oberhofer

**Andante**  
*mf*

MRS.LINDE  Come in, no-one else is here. It is im - po-ssi-ble where I live, but here

KROGSTAD  I found your note. Why must we meet here?

Flute  *mp*

Violin I  *mp*

Violoncello  *mp*

**Andante**  
*mp*

Piano  *mp*

Detailed description: This is a musical score for a duet scene. It features five staves: two vocal staves (Mrs. Linde and Krogstad), and three instrumental staves (Flute, Violin I, and Violoncello/Piano). The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. Mrs. Linde's part begins with a melodic line in the first measure, followed by a rest. Krogstad's part begins with a rest in the first measure, followed by a melodic line. The instrumental parts provide harmonic support with sustained chords. Dynamics include mezzo-forte (mf) for the vocalists and mezzo-piano (mp) for the instruments.

5

L. *mp*  
we can be a-lone; the Hel-mers are at a ball. Why not? *mp* Nills, let us talk. *mf, cold*

K. *mf, cold*  
They dance to-night? Yes, why not. What is there to say?\_

Fl.

Vln. I

Vc.

Pno. *mf*

10

L. *mp*  
I know you think of me as a heart-less wo man You think I spurned you for fi - nan-cial gain But do you be

K.

Fl.

Vln. I

Vc.

Pno. *mp*

15

L. *lieve that? Are you convinced? I know it was-n't right to break my plans with you I knew the*

K.

Fl. *mp*

Vln. I

Vc.

Pno.

19

L. *on-ly way out was to dis-con-nect You must not for- get I had my mo-ther, my bro thers We could-n't wait for you*

K.

Fl. *mf*

Vln. I

Vc.

Pno. *mf mp*

24

L. *mp*  
then\_ No\_per-haps not no way to know af-ter all this\_time

K. *mf* *mp, delicato*  
But you had no right to throw me o ver\_ for some-one else's sake When I

Fl.

Vln. I

Vc.

Pno. *mf* *mp, delicato*

29

L. *mf*  
I see you I see you now a

K. *mf*  
lost you all the so-lid ground went from un-der my feet Look at me now I see you now\_\_\_\_\_

Fl.

Vln. I

Vc.

Pno. *mf* *p, legatissimo*

34

L. *mp* ship-wrecked heart those lone - ly eyes *mf* search-ing for some help to find the shore, *p* once more

K. *mp* a ship-wrecked heart search-ing for some help to find the shore once more *mf* And yet

Fl.

Vln. I

Vc. *mf* *mp*

Pno. *mf* *mp*

39

L. *mp* I did not know the po-si-tion was yours

K. *mp* now you have come to ru-in mychanc-es So will you re

Fl.

Vln. I

Vc. *mp*

Pno. *mp, più intenso*



43 *mf* **3** *mf, determinedly gentle*

L. *mf* What good would that be? I do not ask for you to be con-vinced by words But

K. turn it to me?

Fl. *mp*

Vln. I

Vc.

Pno. *mf*

47 *f* *mf* *mf* *mf*

L. deeds, yes deeds you must be-lieve in Be-lieve in me Be-lieve in more a ship-wrecked heart those

K. Be-lieve in more a ship-wrecked

Fl.

Vln. I

Vc.

Pno.

52

L. lone - ly eyes search - ing for some help to find the shore, once more Nils, all my life I've worked for

K. heart search - ing for some help to find the shore once more

Fl. *pp*

Vln. I *mp*

Vc. *mp*

Pno. *mp* *mp, legato*

57

L. some - one Let me work for you your fa - mi ly I have

K. But you know all that I've done, have you real - ly the cou - rage

Fl. *mp* *p*

Vln. I

Vc.

Pno. *p, legatissimo* *mp* *p*

62

*p, a fresh breath* *mf*

L. faith that with you I can To - ge-ther, we'll move on a ship-wrecked heart those

*p* *p, a fresh breath* *mf*

K. I can with you To - ge-ther, we'll move on a ship-wrecked

Fl.

Vln. I

Vc.

Pno. *mp, swirling*

67

*f* *mf* *p, hopeful*

L. lone - ly eyes search-ing for some help to find the shore, once more once more\_

*f* *mf* *p, hopeful*

K. heart\_ search-ing for some help to find the shore\_ once more\_ once more

Fl.

Vln. I

Vc. *f* *p* *pp*

Pno. *f* *p* *pp*

**Allegro con brio**

73

L. *p* Hush, the ta - ran

K. *mp* *mf* Chri - stine, I will try to clear my name in the eyes of the world I must

Fl. solo flute *pp*

Vln. I *pp*

Vc. *pp*

Pno. *mp* *pp* **Allegro con brio**

78

L. *mp* tel - la you must go! I know

K. *mp* But the let - ter If on - ly I could change what I've done!

Fl. *mp*

Vln. I *p*

Vc. *p*

Pno. *mp*

84 **Freely**

L. *mp* A wo-man who has sold her-self for a-no-ther's sake will not re-peat the

K. *mf* Un-less you would save your friend at a-ny cost?

Fl. *pp* *8va*

Vln. I

Vc.

Pno. *mp* *pp* *8va*

90

L. *act* *mp, apologetic* No, Nils, you must-n't, I have seen in-cre-di-ble things these past few days The

K. I will ask for my let-ter back

Fl. *pp* *8va*

Vln. I

Vc.

Pno. *pp* *8va*

95

L. *mf* se - cret must come out The ta - ran - tel - la's

K. But if there's some-thing I can do

Fl. *8va*

Vln. I

Vc.

Pno. *mf* *8va*

98 **Andante**

L. o - ver you must leave

K. *mf* I will wait for you be - low

Fl.

Vln. I *p* *mp*

Vc. *p* *mp*

Pno. **Andante** *mp*

# 19. What a difference

Grace Oberhofer

**Adagio**

Soprano *p* *mp* *3*  
What a diff' rence What a diff' rence I'm ma-king some-one to live for

**Adagio**

Violin I *p* *mp*

Violoncello *p* *mp*

4 *mf*  
S. a home to pro-vide for, what a diff- rence! I can pro-vide this

Vln. I *mf*

Vc. *mf*

7 *mp*  
S. com-fort I have found a home What a diff' rence

Vln. I *mp* *p*

Vc. *mp* *p*

# 20. Isn't She Charming

Grace Oberhofer

**Allegro**

NORA *f* No, no don't take me in, let's go up-stairs I don't want to leave yet *mf* Please Tor-vald just an ho - ur more

TORVALD *mf* No - ra, please my sweet No - ra

Flute

Violin I

Violoncello

**Allegro**

Piano *f* *mf*



9

MRS. LINDE: *mf* NORA: *mf* LINDE: *mp*

N. please, Tor-vald Good eve - ning. Chris - tine! Ex - cuse me for my late - ness, I had to

T. not a sin - gle mi - nute more my dar - ling

Fl.

Vln. I

Vc. *mp* *p*

Pno. *mp*

17

N. see No - ra's dress

T. *mp* Is - n't she charm - ing? just re - mar - kab - ly pret - ty, but how self - willed, *mf*

Fl.

Vln. I

Vc.

Pno. *mp, a hearty legato*

25

N.

T. *mf* *mp* *mf*  
 what are we to do, her dance was tre - men-dous a tri fle too rea - li - stic but what a grand succ-

Fl. *mp*

Vln. I

Vc.

Pno. *mf* *mp* *mf*

33

N. *mp* *mp*  
 Well? We

T. *mp*  
 ess for my lit-tle mai-den what good cham pagne the Sten borgsgave us!

Fl. *mf* *mp*

Vln. I *p*

Vc.

Pno. *mp* *p*

NORA: LINDE:

41

NORA: LINDE:

*p*

N. spoke; you must tell you hus-band ev' - ry-thing I knew it. You have no - thing to fear from Krog-stad, but you must

T.

Fl.

Vln. I

Vc.

Pno.

48

N. tell him or the let - ter will

LINDE: *mf* [to TORVALD] Goodnight, dear No-ra Good-night

T. TORVALD: *mf* Good night, good-night

Fl. *p* *pp*

Vln. I *p*

Vc. *p* *pp* *8va*

Pno. *p*

55

N. NORA: *mp*  
You

T. *mf* *3*  
at last we are rid of her and now to be a-lone with my small bit of hea-ven

Fl. *mf* *3* *mp*

Vln. I

Vc. *mf*

Pno.

### 20a. My Maiden of Capri

62

N. **Andantino**  
must not say things like that to - night

T. *mp*  
Must-n't I though? Do you know when I'm out with you,

Fl. *mp*

Vln. I *mp*

Vc. *mp*

Pno. **Andantino**

70

N.

T.

Fl.

Vln. I

Vc.

Pno.

No - ra why I wait for sto - len glan - ces, keep - ing my dis - tance ne - ver speak - ing

*mf* *mp*

*mf* *mp*

79

N.

T.

Fl.

Vln. I

Vc.

Pno.

I pre - tend when I'm out with you, No - ra that we're se - cret - ly en - gaged and then your

88

N.

T. 
  
dan - cing just for me as we leave and I'm there with my maid - en my maid - en from Ca

Fl.

Vln. I

Vc.

Pno.

*mf*

*mf*

*mp* *mf*

96

N.

T. 
  
pri I place your shawl on your shoul-ders and our love is all brand new, and I take you home to

Fl.

Vln. I

Vc.

Pno.

*mp*

*p*

*mp* *p*

*mp* *p*

104

N. *f* No, Tor-vald,

T. *f* be a - lone and all that long - ing, that fire, — I could not con - tain my-self

Fl.

Vln. I

Vc. *f* *mf*

Pno. *f* *mf*

112

N. you must let me go, I won't!

T. *f, intenso* What's that, you must be jo - king! *mf, intenso* you won't *mp* you won't, am I *p, threateningly* not your hus- band?

Fl.

Vln. I

Vc. *p*

Pno. *p*

# 20b. The Invisible Man

119 **Allegretto**

N.

T. *mf* DR. RANK: *mf*  
Who's there? It is Rank! I thought I heard your voice, felt I should stop by these

Fl. *mf*

Vln. I

Vc.

Pno. **Allegretto**  
*mf* *mp*

125 *mf*

N. Tor-vald

T. *mf*  
dear, fa-mi-liar rooms The wine up-stairs was grand; Good-ness how I en-joyed it!

Fl.

Vln. I *mf*

Vc. *mf*

Pno. *mf*



131

N. has cham-pagne to-night as well it al-ways puts him in such good spi - rits But I must ask, how was your sci-en

T.

Fl.

Vln. I

Vc.

Pno.

137

N. ti - fic in-vest-i - ga - tion

T. *mp, (a faint smile)*

Fl.

Vln. I

Vc. *mp p*

Pno. *p*

In - deed, you might say the news was the best pos - si-ble, for the first

144 **più lento**

N. *mf*  
So for the next cos-tume ball what shall we wear?

T. *mf*  
time, doc - tor and pa - tient had cer - tain-ty. You shall

Fl.

Vln. I

Vc. *mp*

Pno. *mf* **più lento**

150 **Allegretto**

N.

T. *mp* *mf, shaking it off*  
go as a good fai-ry just as you are and I shall be in-vis-i - ble in a black ma - gic hat Yet, I've for

Fl. *p*

Vln. I

Vc.

Pno. *mp* **Allegretto**

157 **Recitativo**

N.

T. 
  
got-ten why I've come, Hel-mer, give me a ci-gar. With the grea-test plea-sure my dear friend; here let me give you a light.

Fl.

Vln. I

Vc. 
  
*pp*

Pno.

162 *mp, pensive*

N. 
  
Sleep well, doc-tor Rank Per-haps Tor-vald, where are you go-ing?

T. 
  
He has drunk more than he ought

Fl.

Vln. I

Vc.

Pno.

167

N.

T. *mf* *3* *(shocked)*  
To emp - ty the let - ter box What is this? two cards of

Fl.

Vln. I *p*

Vc. *p*

Pno.

170

N. *mp*  
So that was his an - nounce - ment He means to die a -

T. *3*  
Rank's, with a black cross o - ver the name

Fl.

Vln. I *p*

Vc. *p*

Pno.

# 21. To the Letter Box

Grace Oberhofer

**Andante**  
(*mp*)

NORA  
lone

TORVALD  
*mp*  
He had so grown in - to our lives, but per-haps it's best, for him and for

Flute

Violin I  
*mp, legere*

Violoncello  
*mp, legere*

**Andante**  
*mp, legere*

Piano

6

N.

T.

us. Oh, my dar-lingwife, I don't feel I couldhold you tight e-nough and my dear No-ra that's how it should

Fl.

Vln. I

Vc.

Pno.

*mf* *mp*

*mf* *mp*

*mf* *mp*

*mf* *mp*

11

N.

T.

be come what may I'll find strength, I'll take ev' ry-thing u - pon my self

Fl.

Vln. I

Vc.

Pno.

*mp*

*mf*

*mp*

*mp*

Now it is time to read your

16

N. *mf*  
let - ters Tor - vald But with the thought of your friend's death...

T. *mf*  
No, I want to be with you! Yes, you are right, we must

Fl.

Vln. I

Vc.

Pno.

21

N. *p, fearful*  
Bu - ried deep be neath cold dark wa ters, -

T. *mp, dolce*  
clear our minds; un - til then, good-night

Fl.

Vln. I

Vc. *p*

Pno. *p*

28 **Più veloce**

N. bo - dy dis - tor - ted from the drink.

T. No-ra, what is this?

Fl. *mp* *f* 3

Vln. I *mp* *f*

Vc. *mp* *f*

Pno. **Più veloce** *mp* *f* 3

34 *f*

N. Let me go! Don't try to save me

T. *f* Where are you go - ing? Is it true

Fl. *mp* *mf*

Vln. I *mp* *mf*

Vc. *mp* *mf*

Pno. *mp* *mf*



37

N. Yes, I have loved you more than a - ny - thing a - ny - thing

T. a - ny - thing a - ny - thing

Fl. *f*

Vln. I *f*

Vc. *f*

Pno. *f*

Detailed description: This page of a musical score contains measures 37 through 40. The vocal parts (N. and T.) feature a melody with two triplet markings. The instrumental parts (Fl., Vln. I, Vc., and Pno.) provide accompaniment, with the piano part showing a rhythmic pattern of eighth notes and chords. Dynamics such as *f* (forte) are indicated for several instruments.

# 22. Do You Know What You Have Done

Grace Oberhofer

**Andante** *p, intenso* **Allegretto** *f, explosive*

TORVALD  
Do you know what you have done All these years, a li-ar, a hy-po-crite I should have seen it

Violin I *p, intenso*

Violoncello *p, intenso*

Piano *p, intenso* **Allegretto** *f, explosive*

6 *mf*

T.  
co - ming\_ Like your fa-ther, no re - li-gion or mo-ra - li-ty Do you know what you have done?

Vln. I

Vc. *mf*

Pno. *mf*

11 *mp*

T. You have de-stroyed all my hap-pi - ness you have ru - ined my fu-ture I will now be un - der or - ders fom a

Vln. I *pizz* *arco* *pizz*

Vc. *pizz*

Pno.

17 *mf* *p* NORA: *mp*

T. man who can do what-e-ver he pleas-es All this due to a thought-less wo - man When I am gone you

Vln. I *arco*

Vc. *arco*

Pno. *mf* *p*

22 TORVALD: *mp, biting* *mf*

T. will be free. Your fa-ther al-ways had the same fine spee - ches what good would your ab - sence be?

Vln. I

Vc.

Pno. *mp* *mf*

27 *f* *mp*

T. *f* *mp*  
 Not the sligh- test, the town will think I'm be-hind it all! But it was you, who I che-rished Take off that shawl, this

Vln. I

Vc. *f* *mp*

Pno. *f* *mp*

32 *f*

T. *f*  
 must be hushed at a - ny cost What a hor - rid thing you've done As for you and I, we

Vln. I

Vc.

Pno. *f*

36

T.  
 must ap - pear just the same But you must - n't touch the chil - dren\_\_\_\_

Vln. I

Vc.

Pno.

39

*ff*

**Andante**  
*mp*

T. 8 Our love's o - ver, all that is o - ver now, Do you know what you have done?

Vln. I

Vc. *p*

*p, intenso*  
**Andante**  
*mp*

Pno. 8 *ff*

# 23. The Second Letter

Grace Oberhofer

**Andantino**  
*mp*

Tenor: The door, can it be, can he? Hide your-self No - ra I \_\_\_ will read it, I

Soprano: NURSE: A let-ter for the mis - tress

**Andantino**

Flute: *mf* *p*

Flute: *mp* *p*

Violin I: *mf* *p*

Violoncello: *mp* *p*

Piano: *mf* *mp*

7

T. *mf*  
scarce-ly have the cou-rage No - ra, I am saved! I am saved! And you! Krog-stad says he re

S. *mp*  
NORA:  
And I?

Fl. *pp* *mf* *mp*

Fl. *pp* *mf* *mp*

Vln. 1 *pp* *mf* *mp*

Vc. *pp* *mf* *mp*

Pno. *mf* *mp*

13

T. *mp*  
grets and re-pents, he says that since Christ - mas eve you have Ne-ver mind what he

S. *mf*  
Yes, I have fought a hard fight these last three days

Fl. *mf* *p*

Fl. *mf* *p*

Vln. 1 *pp* *mf* *p*

Vc. *mf* *p*

Pno. *mf* *mp*

19

T. *mf*  
says No - ra we're saved no - one can hurt you now these hate - ful things will be

S.

Fl. *mf*

Fl. *mf*

Vln. 1

Vc.

Pno.

23

T. *freely rit. mp*  
no - thing but a bad dream No - ra it's o - ver can't you see; what is this cold set face?

S.

Fl. *freely rit. p*

Fl. *p*

Vln. 1

Vc. *p*

Pno. *mp*



# 24. A Dolls' House Forgiveness Aria

Grace Oberhofer

**Andante**

TORVALD *mf, delicato*  
You have loved me, Sky - lark,

Flute *p*

Flute *p*

Violin I *p*

Violoncello *p*

**Andante**

Piano *p, legato*

4

T. *mp, gentle, soft*  
as a good wife should, you were na - ive, mis - led towards the means you used, But I

Fl. *p, delicato*

Fl. *p, delicato*

Vln. I *mp*

Vc. *mp* *p*

Pno. *p*

7

T. tell you now— please lean on me I'll\_ pro - tect you for I have for - gi-ven you My help-less

Fl. *pp* *mp* *p* *mp*

Fl. *pp* *mp* *p* *mp*

Vln. I *p* *mp* *p*

Vc. *pp* *mp* *p*

Pno. *mp* *mp* *p*

11

T. beau - ty I\_ will di - rect you\_ Thank you, I\_ must change. TORVALD: Yes do

Fl. *a zero* *p*

Fl. *a zero* *p*

Vln. I *p* *p*

Vc. *p*

Pno. *mp* *p* *mp* *p*

NORA: *mf*

14

T. 8  
calm your - self my lit - tle sing - ing bird, I have broad wings to shel - ter you

Fl. *p*

Fl. *p*

Vln. I

Vc. *p*

Pno.

Detailed description: This system contains measures 14, 15, and 16. The vocal line (T.) has lyrics: "calm your - self my lit - tle sing - ing bird, I have broad wings to shel - ter you". The flute parts (Fl.) play a melodic line starting with a piano (*p*) dynamic. The violin I (Vln. I) and cello (Vc.) parts provide harmonic support, with the cello also marked *p*. The piano (Pno.) accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

17

T. 8  
un - der - neath Yes our co - zy home\_\_\_\_\_ will still your heart, I'll\_ as -

Fl. *mp* *mf* *mf* *mp*

Fl. *mp* *mf* *mf* *mp*

Vln. I *mp* *mp* *mf*

Vc. *mp* *mp* *mf*

Pno. *mp* *mf*

Detailed description: This system contains measures 17, 18, and 19. The vocal line (T.) has lyrics: "un - der - neath Yes our co - zy home\_\_\_\_\_ will still your heart, I'll\_ as -". The flute parts (Fl.) play a melodic line with dynamics *mp*, *mf*, *mf*, and *mp*. The violin I (Vln. I) and cello (Vc.) parts provide harmonic support, with dynamics *mp*, *mp*, and *mf*. The piano (Pno.) accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand, with dynamics *mp* and *mf*.

20

T. *mp* sure you that I have for - gi - ven you *mf* And soon you'll know with cer - tain -

Fl. *p*

Fl. *p* *mp* *p*

Vln. I *mp* *p* *mf*

Vc. *mp* *p* *mf*

Pno. *mp* *p* *mf*

23

T. *f* ty Oh how good it feels to a man to know that he has ab - solved his wife, he has

Fl. *mf* *f* *mf*

Fl. *mf* *f* *mf*

Vln. I *f* *mf*

Vc. *f* *mf*

Pno. *f* *mp* *3* *3* *3* *3*

26

T. *mp*  
gi - ven her new life Where she can be doub-ly his own Yes my No - ra, for me so shall you

Fl. *mp*

Fl. *mp*

Vln. I

Vc. *a zero*

Pno. *f* *mf* *mp* *p*

29

T. **rall.**  
be I'll be your judge ment, for I \_\_\_ have...

Fl. *mp*

Fl. *mp*

Vln. I *p*

Vc. *p*

Pno. *pp* *p* **rall.**

# 25. Conclusion

Grace Oberhofer

NORA

TORVALD

Flute

Violin I

Violoncello

Piano

*mp*

*mp*

*p*

*p*

*3*

Yes, Torvald, I have changed.  
Sit down, you and I have  
much to say to one another.

what is this, not in bed, you have changed your things?

I don't un-der-stand you...

The musical score is for a scene in Act 2, Scene 2. It features two vocal parts, Nora and Torvald, and instrumental parts for Flute, Violin I, Violoncello, and Piano. The key signature is one flat (B-flat) and the time signature is 4/4. The score consists of six measures. Nora's part is mostly silent, with her first line of music starting in the second measure. Torvald's part begins in the first measure with a mezzo-piano (*mp*) dynamic. He has two lines of lyrics. The instrumental parts include a Flute part that is silent, a Violin I part with a piano (*p*) dynamic and a long note in the first measure, and a Violoncello part with a piano (*p*) dynamic and a long note in the first measure. The Piano part is silent throughout the scene.

7

N. *mp* Nor I you un-til to night No, don't interrupt, you must listen. How strange. *mf* What good would that be? you

T. Eight years of marriage, and this is the first time we've talked in earnest, of anything real. *mf* What good would that be to you?

Fl.

Vln. I

Vc.

Pno.

14 **più lento**

N. see?— I have been greatly wronged, first by Papa, then by you. When I was with Papa, he called me his Doll Child, and he'd play with me just as I'd play with my dolls.

T. *mp* By us two who have loved you more than a-ny-thing?

Fl.

Vln. I

Vc.

Pno. **più lento** *mp* *p*

20

N. *mf*  
And when I came to live with you-- I mean that I was simply moved from Pa-pa's hands to yours

T. *mp*  
No-ra, what sort of ex-pres-sion?

Fl.

Vln. I

Vc.

Pno.

25

N. *mf*  
Ev' ry-thing was to your taste so I the same as you. I've been do-ing tricks for you Tor-vald, but you would have it so

T.

Fl.


Vln. I

Vc.


Pno.





29


N. 


You and pa-pa gave me no life of my own. Though you have been kind, I have been your doll wife, just as Papa's doll child, just as the children have been for me. That is what our marriage has been: our marriage has been a game.

T. 

Fl. 

Vln. I 

Vc. 

Pno. 

36

N. 

Lessons for me or the children? You are not the man to teach me to be your wife.

T. 

Fl. 

Vln. I 

Vc. 

Therein lies a seed of truth. I see. Both, my darling.  
Playtime is over, lesson time shall begin

Pno. 

41

N.

T.

Fl.

Vln. I

Vc.

Pno.

And how can I  
bring up the children?  
Didn't you just say--

I must educate myself. I leave, at once.  
Christine can take me in for the night.

In a moment of anger--

[Spoken, no music]

TORVALD: You are out of your mind. I won't allow it. I forbid you.

NORA: I will only take with me what belongs to myself. Nothing from you, either now or later.

T: What madness--

N: I shall go to my old home, find something there.

T: And you don't think of what people will say?

N: I must think of what I need.

T: This is how you neglect your most sacred duties.

N: What are those?

T: Your duties to your husband and your children!

N: I have others just as sacred.

T: What are those?

N: Duties to myself.

T: You are wife and mother, before all else--have you no reliable guide in these matters?  
Do you have some moral sense? Or am I to think you have none?

N: I don't know--I've learned the law is strict, but I cannot think it right if a woman has no right to spare her dying father, no right to save her husband's life. I don't believe that.

T: You talk like a child. You don't understand the conditions of our world.

N: Now I must try: I must see if I can make out who is right, the world or I.

T: You are ill, delirious; you seem out of your mind.

N: I have never felt my mind so clear and certain as tonight.

T: There is only one possible explanation...

46 **Recitativo** **Moderato**

N.

T. *mp, abashed*  
No. You have always been so kind to me,  
But I do not love you anymore  
*mp*  
You do not love me a-ny-more What have I done to lose you?

Fl.

Vln. I

Vc.

Pno. **Recitativo** **Moderato**

54 *mf* *mp*

N.

T.

Fl.

Vln. I

Vc.

Pno.

I have wai - ted, eight long years for a mi - ra cle. This mis-for - tuned me think that the

60

N. *mf*  
day had ar-rived. In- stead, you bent to his will when I was cer-tain you'd save me\_

T.

Fl. *mp* *mf*

Vln. I

Vc.

Pno.

66

N.  
I thought you'd say to him "Publish the thing to the whole world, and then--" Of course, I'd give my life instead, plunge myself into the river...

T.  
Yes, what then? When I had exposed my wife to shame, disgrace? I would gladly work day and night for you. Bear sorrow and want.

Fl. *mp* *mf* *mp*

Vln. I

Vc.

Pno.

74 **broadly** *mf*

N. It is a sacrifice hundreds of thousands of women have made. As soon as your fear was o - ver, it was as

T. But no man would sacrifice his honor for the one he loves.

Fl. *p* *mp, delicato*

Vln. I

Vc.

Pno. **broadly** *p*

83

N. if no-thing had passed I was your sky - lark, your doll now more fra-gile be cause of my fall I know you now

T.

Fl. *mf*

Vln. I

Vc.

Pno.

90

N. *mp*  
on - ly as a stran - ger could \_\_\_\_\_ Our life, our chil - dren, I I have never understood.

T. *mp*  
I see.

Fl.

Vln. I *mp* *p* *mp* *p*

Vc.

Pno.

98

N.  
As I am now, I am no wife for you. I leave the keys. I shall often think of you,  
The children will be in better hands than mine. I set you free. [NORA hands him her ring.] the children, this house...  
The staff knows this house better than I.

T.  
Nora, shall you ever think of me again?

Fl.

Vln. I

Vc.

Pno.

106

N. *No, never, you mustn't.* *The most wonderful thing of all would have to happen.*

T. *May I write to you? Watch over you?* *Nora, can I ever be anything more than a stranger to you?*

Fl.

Vln. I

Vc.

Pno.

114 **molto accel.**

N. *Both you and I would have to be so changed that--* *That our life together*  
*Oh, Torvald, I don't believe in miracles anymore.* *would be an actual marriage.*

T. *Good-bye, Torvald.*

N. *But I believe. Tell me. So changed that--*

Fl.

Vln. I

Vc.

Pno. **molto accel.** *mp*



121 - **Vivacissimo**

N.

T. *f* The most won - der - ful thing of

Fl.

Vln. I

Vc. *arco, mp*

Pno. *mf* - **Vivacissimo**

124 **molto rit. .**

N.

T. all...?

Fl.

Vln. I

Vc. *ff*

Pno. *f* **molto rit. .** *ff* *fff* *f*