

# THE CONVERT

Praying to whom?

Wim Henderickx

Opera in two acts on a libretto by Krystian Lada  
after the novel 'De bekeerlinge' by Stefan Hertmans

ACT I

## Scene 1A — THE LATIN CLASS

A bare stage is dimly lit. Two young people - the Soprano singing the role of VIGDIS and the Baritone singing the role of DAVID - arrive from upstage as if from the darkness. They look worn out and tired as if after a very long journey.  
Adam and Eve banished from Paradise. After a brief moment, an older man - the Bass soloist singing the role of GUDBRANDR, Vigdis's father - appears upstage behind them. He writes the opening lines of the Latin text of Mary's Magnificat (from the Gospel of Luke) with a white chalk on a bare, blackwall of the stage.

Flute 1 & 2  
Oboe 1  
English Horn  
Clarinet in Bb 1 & 2  
Bass Clarinet  
Bassoon 1 & 2  
Horn in F 1, 2, 3 & 4  
Trumpet in C 1 & 2, 3 & 4  
Trombone 1 & 2  
Bass Trombone  
Tuba  
Harp  
Timpani  
Percussion 1  
Percussion 2  
Percussion 3  
Violin 1 & 2  
Viola 1 & 2  
Violoncello 1 & 2  
Double Bass  
Electronics

**A** Largo  $\text{♩} = 48$   
**B** L'istesso tempo  $\text{♩} = 48$

*f*, *mf*, *pp*, *ppp*, *mp* *lento*, *mp* *lento*, *p* *lento*, *pp* *profundo*

(D#-C-B/E-F-G-A#) lv.  
Glockenspiel  
Crotales  
2 finger cymbals  
tamtam (L)

soundscape: a peasant landscape  
soundscape: fade out

11 **3/4** **4/4** [C] Poco più mosso  $\text{♩} = 52$

1 Fl. *p*

2 Fl. *p*

Ob. 1

Eng. Hrn. To Ob.

1 Cl. in B♭ *pp*

2 Cl. in B♭ *pp*

B. Cl.

Bsn 1

2

**3/4** **4/4** [C] Poco più mosso  $\text{♩} = 52$

1 Hrn in F *mp*

2 Hrn in F *mp*

3 con sord.

4 con sord. (harmon mute, closed) *pp*

1 Tpt in C *mp*

2

3

1 Tbn <sup>2.2</sup>

2

B. Tbn

Tba

Hp

**3/4** **4/4** [C] Poco più mosso  $\text{♩} = 52$

Timp.

Perc. 1 *ppp* Vibraphone

Perc. 2 *p* triangle (S)

Perc. 3

**3/4** **4/4** [C] Poco più mosso  $\text{♩} = 52$

Vln 1 *p*

Vln 2 1 *pp*

2 *pp*

Vla *pp*

Vcl *pp*

D. B.

The Soprano (VIGDIS) sings a vocalise. The Baritone (DAVID) joins her. Now they sing together. David leaves the stage.  
The FEMALE CHORUS - voices offstage - joins VIGDIS with the opening lines of the Magnificat.

16  $\frac{1}{4}$   $\frac{4}{4}$  D Tempo primo  $\text{♩} = 48$

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. in Bb 1  
Cl. in Bb 2  
B. Cl.  
Bsn 1  
Bsn 2

Hr in F 1  
Hr in F 2  
Hr in F 3  
Tpt in C 1  
Tpt in C 2  
Tpt in C 3  
Tbn 1  
Tbn 2  
B. Tbn  
Tba

Hp  
mp l.v.

$\frac{1}{4}$   $\frac{4}{4}$  D Tempo primo  $\text{♩} = 48$

Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Dud. (duduk in C)  
Oud (8vb ad lib.)  
Qan. (improvise ad lib.)

Vigdis  
mf lamentoso  
(vocalize)

$\frac{1}{4}$   $\frac{4}{4}$  D Tempo primo  $\text{♩} = 48$

Vln 1  
Vln 2  
Vla 1  
Vla 2  
Vc. 1  
Vc. 2  
D. B.  
pp  
pizz.  
p