

# Translation:

Links to MuseScore :

Scene One: [https://musescore.com/user/19094091/scores/6703580/s/i1WiyI?share=copy\\_link](https://musescore.com/user/19094091/scores/6703580/s/i1WiyI?share=copy_link)

Scene Two: [https://musescore.com/user/19094091/scores/6703596/s/cId8ou?share=copy\\_link](https://musescore.com/user/19094091/scores/6703596/s/cId8ou?share=copy_link)

Scene Four: [https://musescore.com/user/19094091/scores/6703612/s/GPNHdK?share=copy\\_link](https://musescore.com/user/19094091/scores/6703612/s/GPNHdK?share=copy_link)

Scene Five: [https://musescore.com/user/19094091/scores/6703624/s/xfuVwK?share=copy\\_link](https://musescore.com/user/19094091/scores/6703624/s/xfuVwK?share=copy_link)

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## **ACT THREE**

### **SCENE ONE**

*1 Marie's living room. It is night. Candlelight. Marie sits at the table, flipping through the Bible; the child is near. She reads from the Bible.*

MARIE

2 And there is no **lie** inside his mouth that has been found « ... Oh, God! Oh, God! Don't look at me!

*3 continues flipping...and reads further*

4 » And then the Pharisees brought a woman to him and thus in adult'ry they lived. Jesus spoke to them, said: "I will not damn thee, go forth and sin now no longer" « Oh, God!

*5 hits her face with her hands. The child presses into Marie, **looking for warmth.***

6 The boy gives me a stab in my heart. Go!

*7 pushes the child away*

8 **The guilt mocks me far too much!**

*9 suddenly sweetly*

10 No, come, come here!

*11 pulls the child towards her*

12 Come to me! Once there was a **sad, lonely boy** that had no father and no mother ... All things were dead. **No one else was in the world,** and he was so hungry and cried day and night. And because no one was in the world ... « Oh, Franz did not come yesterday, today ...

*13 quickly reads from the Bible*

14 What did they write about Mary Magdalene? ... » And she kneeled at his feet and cried and she kissed his feet and wet them with tears and anointed them with salves. «

15 **beats her chest**

16 Saviour! I want to anoint your feet! Saviour! Lord, you took pity on her, take pity on me too!...

### **Transformation - Orchestral Postlude**

### **SCENE TWO**

*1 Forest pathway at the pond. It is dark. Marie enters with Wozzeck from stage right*

MARIE

2 Go left and there's the town. It's still far. **Come quickly.**

WOZZECK

3 No, we should stay here, Marie. Come, sit down.

MARIE

4 Oh, but I must go.

WOZZECK

5 Come.

6 *They sit.*

7 You have gone too far, Marie. You should not make your poor feet more sore. It's still here! And so dark. - **How long, Marie, has it been now that we've known each other?**

MARIE

8 **It'll be four years Sunday.**

WOZZECK

9 And how long do you think we'll last?

MARIE

10 *springs up*

11 I must go.

WOZZECK (*afraid*)

12 Nervous, Marie? But aren't you **pure?**

13 *laughs*

14 And good! And **mine!**

15 *sees her upon the chair; bends, in earnest, towards Marie*

16 What lovely, sweet lips you have, Marie!

17 *kisses her*

18 I'd pass up Heaven's bliss and eternal peace if I could just kiss them all my life. No, but I can not! **Okay there?**

MARIE (*trembling*)

19 **The night is cold.**

WOZZECK

20 *whispers to himself*

21 If you're cold, no need to fear. **You will be gone come morning's light.**

MARIE

22 What did you say?

WOZZECK

23 Hmm.

24 *Long silence. The moon rises.*

MARIE

25 How the moon has grown red!

WOZZECK

26 Like a bloody knife!

27 *pulls out a knife*

MARIE

28 Are you mad?

29 *jumps up*

30 **Love?**

WOZZECK

31 Not me, Marie! And no one else either!

32 *grabs her and stabs her in the neck with the knife*

MARIE

33 Help me!

34 *falls down. Wozzeck leans over her. Marie dies.*

WOZZECK

35 Dead!

36 *turns timidly and quietly runs away*

### **Transformation - Orchestral Postlude**

#### **SCENE FOUR**

*1 On a path in the forest towards the pond. Moonlit night like before. Wozzeck quickly walks the path. Stops searching*

WOZZECK

2 The knife? Where is the knife? I have left it near here ... Closer, closer, still. I am scared! Oh, **something stirs**. Still! All is still and dead ... **Killer! Killer!!** Ha! A noise. No, just I.

3 *staggers a few steps more and comes across Marie's body*

4 Marie! Marie! Please tell me about the red rope 'round your neck. Please say if the red collar was earned, like the earrings were, with your sins! Why does your black hair hang so wild?! **They will try to find me.** Killer! Killer! ... **Knife, you may betray me!**

5 *searching feverishly*

6 **There, right there.**

7 *at the pond*

8 **You will stay down here,**

9 *throws the knife in*

10 **Dive into the dark water** like a stone!

11 *The moon appears blood red from behind the clouds. Wozzeck looks up*

12 Oh, but the moon betrays me ... the moon is bloody. Does the entire world talk of it?! - Oh, **dear knife, go a little more. Will they see you when they swim or dive for sea urchins?**

13 *goes into the pond*

14 **I don't know.** But I must wash myself up. I am bloody. There's a stain ... and another. Oh! Oh! I wash myself with blood! The water is blood ... blood ...

15 *he drowns.*

### **Transformation - Orchestral Epilogue: Invention on a Note**

#### **SCENE FIVE**

*1 On the street outside of MARIE's house. The next morning. The sun is shining. CHILDREN play and make lots of noise. MARIE'S CHILD gallops on a stick horse.*

PLAYING CHILDREN

2 **Circle, circle, circle up. Try to not fall down!**

3 **Left, right, left, right, left and right, now ...**

4 *Song and game cease. OTHER CHILDREN storm over.*

ONE OF THE CHILDREN

5 You! Kathy! ... Marie ...

SECOND CHILD

6 What?

FIRST CHILD

7 You don't know? They already left.

THIRD CHILD

8 *spoken to Marie's child*

9 You! Your mom's dead!

MARIE'S CHILD

10 *always galloping*

11 Clap, clap! Clap, clap! Clap, clap!

SECOND CHILD

12 Where is she then?

FIRST CHILD

13 Lying outside, down there, next to the pond

THIRD CHILD

14 Come and look!

15 **THE CHILDREN run to see it**

MARIE'S CHILD

16 *galloping*

17 Clap, clap! Clap, clap! Clap, clap!

18 *Marie's child (alone) hesitates for a moment then gallops after the other children*

19 *Empty stage*

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## Justification:

### Scene One:

Line 2: I translated *Betrug* to "fraud" and then "lie." As the stressed syllable of *Betrug* is on a longer beat and the longest beat of the phrase (length indicates stress), I tried to find a word that was rhythmically similar. "Lie" fits better and, overall, makes more sense to a native speaker.

Line 5: I added "looking for warmth" to "the child presses into Marie" to better convey that the child wants affection from Marie.

Line 8: I translated this line to "the guilt mocks me far too much" because it makes sense in the context of the work and, in my opinion, keeps some of the same feeling as *das brüst' sich in der Sonne*.

Line 12: The phrase was originally “once there was a poor, sad, hurt kid,” but I changed it to “once there was a sad, lonely boy.” The two two-syllable words in the source text *einmal* and *armes* initially confused me as both translate to single syllable words and “poor” in this context does not make that much sense. However, I think my second translation of the phrase, which is much more simplistic and less clunky, sounds like a phrase a person would say to another and more importantly a mother to her child. // I added “else” to the phrase for clarification and to further highlight how alone he was.

Line 15: “Beats” is a more physical and pained word especially compared to hits, which better explains how emotional and distraught Marie is.

## Scene Two:

Line 2: The consonants in “come quickly” make it more of an impactful choice. Though English is not really a language where one can infer meaning through consonants, the sharpness of the consonants holds more weight than, say, “let’s away” or “hurry now.”

Line 7: I struggled a lot with this line, but I, ultimately, changed *Weisst noch, Marie, wie lang' es jetzt ist, dass wir uns kennen?* to “You know, Marie, how long it’s been that we’ve known each other?” to “How long, Marie, has it been now that we’ve known each other?”. One of the main problems was that I did not want to move where Marie’s name was. Her name has certain musical elements surrounding it (a *leitmotif*), and if I were to move it, it would lose part of its essence. The phrase, also, has a lot of syllables, which makes for many different possible word combinations. I believe the one I chose was the best possible choice.

Line 8: This line I had to change a bit in order to make it read better. I originally had “for three years since Whitsun,” but I think grammatically it sounds weird. I changed it to “it’ll be four years Sunday,” as that flows much better. I changed it to four years in order to make sure they’d still been in a relationship for three.

Line 12: I chose “pure” because especially in this time, purity is a virtue that was pretty much required from husbands of their wives. It is, also, a single syllable word.

Line 14: I changed “true” to “mine” because there’s no other way to convey faithfulness and loyalty to your spouse in such a short amount of time.

Line 18: Though I would have preferred for Wozzeck to ask a longer question, there was not enough space for it. However, I think a simple “okay there?” says and allows enough time for faux concern.

Line 19: I changed this from “the night is cold” to “I’m very cold” in order to make it more personal rather than just an observation of the weather outside. This, also, makes Wozzeck’s line feel less out of place.

Line 21: I changed “you will not freeze with morning’s light” to “you will be gone come morning’s light.” With the space there was, there was no way to make “you’ll be dead before dewdrops appear on the grass,” so I went with morning’s light instead as they happen pretty much simultaneously. I also wanted to make sure that the most important verb was on the longest note.

Line 30: Marie says “Love” as a pet name, similar to Darling. She is confused and trying to understand what Wozzeck is doing and thus asks what’s happening in less words. As the first note is extremely short, I wanted to use a one syllable word, so the singer did not have to do too much mouth movement.

#### **Scene Four:**

Line 2: “Something stirs” is fairly succinct, which is ideal if you think there might be someone might be close by. Furthermore, the alliteration and other places where the [s] is found in the line “Closer, closer still. I am scared! Oh, something stirs. Still! All is still and dead” adds to the atmosphere. // *Mörder* is a two syllable word, while murderer is three. The music does not give room for me to add an additional syllable, so I used “killer” because it conveys the same information.

Line 4 - 12: I was confused as to what the knife was doin, but made the following corrections: “I must continue to look” to “They will try to find me” (line 4), “Knife, you have betrayed me” to “Knife, you may betray me!” (line 4) “There, you’re there” to “There, right there” (line 6), “So! You are down here, diving in the dark water” to “You will stay here, dive into the dark water” (line 8, 10), “Oh, poor knife, you lie so far up” to “Oh, dear knife, go a little more!” (line 12), “Say, are you washing up or are you diving for sea urchins?” to “Will they see you when they swim or dive for sea urchins?” (line 12).

Line 14: “I don’t know” is more commonly used as opposed to “I know not.” However, I think both get the message across that Wozzeck is weighing his options.

#### **Scene Five:**

Line 1: “Outside her house” does make more sense; I was translating it too closely at first.

Line 2-3: I came up with lyrics as the music it is set to is different from the typical nursery rhymes and children’s songs most are accustomed to. I tried setting many of the rhymes to it, including “Ring Around the Rosie.” However, none of them fit quite right and I, ultimately, felt it best to write my own that worked with the music.

Line 5: I actually did not realize this was a name. In my initial search as to what it meant, I did not find anything on it but assumed it was something one would call another. I came up with “twat” based on the fact that that is what kids will sometimes call each other.

Line 11: I changed to “hop” to “clop” because that is more reminiscent of a horse.

Line 15: As they are stage directions and the actual placement of the body does not matter (because it is off-stage), “to it” makes the most sense and allows for the most flexibility in terms of how a director might want it staged.