

ZACHARY WADSWORTH

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# The Doctor

a farce

for tenor, baritone, soprano recorder, and two violins  
text by the composer

*commissioned by the Staunton Music Festival  
dedicated to Carsten Schmidt*

## Score Notes

- Completed: June, 2017.
- Duration: approximately 9 minutes.
- Text by the composer. All rights reserved.
- Commissioned by the Staunton Music Festival. Dedicated to Carsten Schmidt.
- Premiered on August 13, 2017, by Scott Mello (Harlequin), Paul Max Tipton (the Doctor), Nina Stern (recorder), and Jacob Ashworth and Antti Tikkanen (violins).

## Performance Notes

- The soprano recorder sounds an octave higher than written.
- “x” note-heads in the vocal parts indicate speaking. In these sections, rhythm can be approximate in order to better imitate natural speech.
- Boxed text above the vocal lines indicates optional suggestions for light staging.
- In the vocal lines and the recorder part, the symbol “˘” indicates a falling-off of pitch.
- The symbol “^” indicates a short fermata, and the symbol “⏹” indicates a long fermata.
- A circle at the end of a decrescendo indicates a fade to silence.
- If performed with props, the Doctor should have a clipboard with pen (or tablet, or computer), a large lollipop, and a pill bottle (with optional mint or candy “pills”). Harlequin should have a coin purse (preferably filled with noisy coins) and a false pregnant belly.

## Program Note

The stock characters of *Commedia dell'Arte* were sources of both entertainment and social commentary in Italian theater. In “The Doctor,” I hope to bring these two functions into a contemporary American context. The famous clown and trickster Harlequin rushes into the office of his greedy-but-well-educated Doctor. Suffering from a lack of confidence in the bedroom, Harlequin is prescribed a treatment whose side-effects, both financial and physical, prove difficult to swallow.

Zachary Wadsworth’s “vivid, vital, and prismatic” music has established him as one of the leading composers of his generation, especially among those writing vocal, choral, and operatic works. With recent performances by the choir of Westminster Abbey, the Washington National Opera Chorus, Boston Metro Opera, Long Leaf Opera, the Buffalo Philharmonic Orchestra, and the Atlanta Philharmonic Orchestra, his works have been heard in venues around the world, from Washington’s Kennedy Center to Tokyo’s Takinogawa Hall.

As winner of the 2011 King James Bible Trust Award, Wadsworth’s anthem *Out of the South Cometh the Whirlwind* was performed at Westminster Abbey in the presence of Queen Elizabeth II. Other recent honors include a Fellowship from the Douglas Moore Fund for American Opera, a Charles Ives Scholarship from the American Academy of Arts and Letters, three Morton Gould Young Composer Awards from ASCAP, and first-prize recognition in competitions sponsored by the American Composers Forum, the Pacific Chorale, the Boston Choral Ensemble, and the Esoterics. Wadsworth’s music is widely broadcast and distributed, with recent publications by Novello, G. Schirmer, and E.C. Schirmer, and broadcasts on NPR, BBC, and CBC.

Wadsworth earned graduate degrees from Cornell University (DMA) and Yale University (MM), and is an honors graduate of the Eastman School of Music (BM). Originally from Richmond, Virginia, Wadsworth (b. 1983) has taught at Williams College, the Interlochen Center for the Arts and the University of Calgary, and he maintains an active performing life as a tenor and pianist.

## LIBRETTO

Harlequin: Doctor! Doctor! Doctor!

Doctor: Yes? What? Calm down! What is it? Breathe, sir! What is it?

Harlequin: I have an enormous and very embarrassing health-related problem.

Doctor: Come in. Alright, I'll help you.  
But first, we have some paperwork.  
Name, please?

Harlequin: Harlequin, though it varies from country to country.

Doctor: And your race, please?

Harlequin: Stock character, or so I've been told.

Doctor: Occupation?

Harlequin: Clown and trickster.

Doctor: Age?

Harlequin: Four or five centuries, give or take.

Doctor: Insurance?

Harlequin: None, sir.

Doctor: What? My God, man.  
That just won't do.  
To be seen by a doctor  
You need to go through  
An elaborate process,  
one rife with tedium:  
    Co-pay, premium,  
    Prior authorization,  
    Cost of Deductible,  
    Immunization,  
    HMO, HSA,  
    FSA, PPO,  
    You must pay  
    Right away,  
Or all I can give you  
Is this lollipop.

Harlequin: I'll pay what it costs, sir.  
I'm quite at a loss, sir.  
I'll do what it takes  
'Cause my heart, it just aches  
After I have just failed to exhaust her.

Doctor: Exhaust her? Exhaust who? Go on.

Harlequin: I met the most beautiful woman:  
Columbina.  
She's fairer and smarter (and richer)  
than Athena.  
Our eyes, when they met, grew in size, beads of sweat  
Poured down as I realized my love for this  
Signorina.

She came over,  
and we talked.  
And she kissed me.  
I was shocked  
When she led me,  
and we walked  
To her bedroom.

She had answered every dream.  
She had shared in my affection.  
And the windows began to steam,  
But I just couldn't get an erec-

Doctor: Son, please get to the point.

Harlequin: Sorry.  
The wind went out of my sails (if you know what I mean).

Doctor: I don't.

Harlequin: My baguette's crust wasn't rising (if you know what I mean).

Doctor: No idea.

Harlequin: I was unable to be for her  
What she'd hoped me to be for her.  
In the moment.  
In the bed.

Doctor: Oh!  
I've got just the right pill for that.

Harlequin: Oh thank goodness.

Doctor: You should know that there are some side-effects.  
You may become nauseous,  
You may become dizzy.  
You may smell different smells than the ones you'd expect  
And then be left in a tizzy.  
Your eyelashes may change in thickness.  
You may feel some land-based sea-sickness.  
And you also may eat while you think you're asleep  
And then awaken in any old heap  
Of garbage, or in the trunk of a Jeep  
That was parked near a pasture of dim-witted sheep  
Who don't move with any real quickness.

Harlequin: I don't care about any of that!

Doctor: I'm not done; there are more.

Harlequin: And I'm willing to risk  
What may come, so be brisk!  
Will this pill help me?

Doctor: Yes, I think so.

Harlequin: Then I'll take it.

Doctor: That will be... however much you have.

Harlequin: Take it all.

Doctor: I'm here to help (if they pay me).  
I give compassionate care to the sick and the needy (if they can pay me).  
My team of specialists  
    Wheels in the most elaborate gear they can find  
    And pokes and prods both bros and broads  
    Until our deep, deep pockets, they are lined.  
I've got some pills (and they'll cost you).  
They'll treat your every complaint, and be quick, and be speedy (but they'll cost you).  
These rich drug companies  
    Will charge the most that any poor patient can bear.  
    While ad campaigns invade their brains  
    They'll say it's not brain-washing; it's health-care.  
I'm here to help.  
I'm here to help.

Harlequin: Doctor! Doctor! Doctor!

Doctor: Yes? What? Calm down! What is it? Breathe, sir! What is it?

Harlequin: I've got a problem.

Doctor: What is it?

Harlequin: I appear to be pregnant.

Doctor: That you do. Fascinating.

Another rare side-effect  
That I would have warned you about  
If you hadn't so rudely henpecked  
Me when you rapidly wished to check out  
Mere minutes ago.

Harlequin: But what will Columbina think?

Doctor: She'll think you're radiant!  
You're glowing!  
Your skin has never looked better.

Harlequin: But whose baby is this?

Doctor: Your beautiful baby shall be  
intellectual property  
Of the pharmaceutical company.

They will lease it back to you  
At a low monthly price  
For the rest of its natural life.

Harlequin: I'm going to be a father.

Doctor: Congratulations, son.  
And by the way, this counts as a second appointment.  
You can pay on your way out.



18

Rec.

Vln. 1

Vln. 2

24 *ff* panicked

Rush in from off-stage, stopping in the entryway.

T.

Doc- tor! Doc- tor! Doc- tor! Doc- tor! Doc- tor! Doc- tor! Doc- tor! Doc- tor!

Bar.

Startled.

*f*

Yes? What? Calm down!\_ What is it?

Rec.

*ff*

Vln. 1

*ff*

Vln. 2

*ff*



30

T. *p sub.*  
Doc tor! Doc tor! Doc tor! Doc - tor! I have an en-or mous and ve-ry em-bar-ras-sing

Bar. *ff agitated*  
Breathe, sir! \_\_\_\_\_ What is it?

Rec. *f*

Vln. 1

Vln. 2

34

T. *f sub.* Enter fully.  
health-re - la - ted prob-lem.


Bar. *mf*  
Come in.

Rec. *mp*


Vln. 1 *mp*


Vln. 2 *mp*

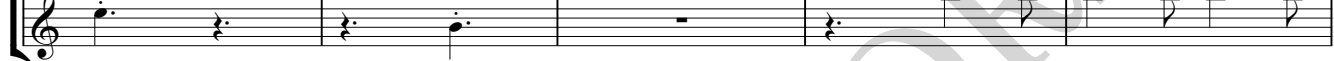
39 Grab a clipboard and pen.

Bar. 

Al-right, I'll help you. But first we have some pap - er-work.

Rec. 

Vln. 1 

Vln. 2 

44 *mf* imperious

Bar. 

Name, please?

Rec. 

Vln. 1 

Vln. 2 

*mf* *p* sul tasto *p* sul tasto *mf* *p*

50 *p* *f* *p*

T. 

Har - - le-quin, though it var-ies from coun-try to coun-try.

Rec. 

Vln. 1 

Vln. 2 

55

T. *mp*  
Stock char - ac - ter, \_\_\_\_\_ or

Bar. *mf*  
And your race, please.

Rec. *mf* *p*  
*tr*

Vln. 1 ord. *mf* *p* sul tasto

Vln. 2 ord. *mf* *p* sul tasto

61

T. *mf*  
so I've been told. Clown and trick - ster. Four or five cen - tu - ries,

Bar. *mf*  
Oc - cu - pa - tion? Age?

Rec. *mf*

Vln. 1 ord. *mf*

Vln. 2 ord. *mf*

66 *mp* *p* *squeamish*

T. give or take. None, sir.

Bar. In - sur - ance?

Rec. *p*

Vln. 1 *p*

Vln. 2 *p*

71 *p* *port.* *f* *horrified*

Bar. What? My God, man. That just won't do. To be seen by a

Rec. *f* *mf*

Vln. 1 *f* *(f) con fuoco*

Vln. 2 *f* *(f) con fuoco*

76

Bar. *f* doc - tor You need to go through\_\_\_\_\_ *mf* An el - a-bor-ate pro - cess, *f* one rife with

Rec. *f* *mf* *f*

Vln. 1

Vln. 2

81 (the same tempo) ♩ = 108 Put down the clipboard. *mf* administrative

Bar. te - di - um: Co - pay,

Vln. 1 (the same tempo) ♩ = 108 *mf* robotic

Vln. 2 *mf* robotic

86

Bar. pre-mi - um, Pri - or au - thor - i - za - tion, Cost of de - duc - ti - ble,

Vln. 1

Vln. 2

90

Bar. *mf* Im-mu-ni - za-tion, H-M-O, H-S-A,

Rec. *mf* *mf*

Vln. 1 *mf*

Vln. 2 *mf*

95

Bar. *port.* *f* F - S - A, P - P - O, You must pay\_ Right a - way,\_

Vln. 1 *f* *gliss.*

Vln. 2 *f*

99

Produce an oversized lollipop.

Bar. *mp* Or all I can give you Is this lol - li - pop.

Rec. *mf* brightly

Vln. 1 *f* *pizz.* *mf*

Vln. 2 *f* *pizz.* *mf*

105

T. *mp* I'll pay what it costs, sir. *mf* I'm quite at a

Rec. *mp* *mf*

Vln. 1 *arco* *p* but with motion *arco* *mp*

Vln. 2 *p* but with motion *mp*

110

T. *molto rit.* loss, sir. *molto rit.* I'll do what it takes, 'Cause my

Rec. *f* *molto rit.*

Vln. 1 *mf*

Vln. 2 *mf*

114

T. *f* *bel canto* heart, it just aches Af - ter I have just failed to ex - haust *ff* her.

Rec. *f* *molto*

Vln. 1 *f* *ff* *molto*

Vln. 2 *f* *ff* *molto*

Slower (half-tempo) ♩. = ca. 54

118 *mf* *p*

Bar. Ex-haust her? Ex-haust who? Go on.

Rec. *mp* sweetly

123 *mp* sweetly

T. I met the most beau-ti-ful wom-an: Col-um

Rec. *p*

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

128 *mp*

T. bin-a. She's fair-er and smart-er (and rich-er) than A-

Rec. *mp*

Vln. 1 *p* *mp* *p* *mp*

Vln. 2 *p* *mp* *p* *mp*



132

T. *mf*  
then - a.\_\_\_\_ Our eyes, when they met, grew in size, beads of sweat Poured

Rec.

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

136

T. *mp* *accel.*  
down as I real-ized my love for this Sig-no - ri - na.\_\_\_\_

Rec. *mp* *accel.*

Vln. 1 *p*

Vln. 2 *p*

140

**Faster, with nervous energy** ♩. = 76  
*mf agitated*

T. She came o - ver, and we talked. And she kissed me. I was shocked. When she led me,

**Faster, with nervous energy** ♩. = 76  
*mf agitated*

Vln. 1 *mf agitated*

Vln. 2 *mf agitated*

145

T. *f*  
and we walked To her bed - room. She had an - swered ev - ery dream.

Rec.

Vln. 1 *mf* *f*

Vln. 2 *f*

150 *molto rit.*

T. She had shared in my af - fec - tion. And the win - dows be - gan to steam, But I

Rec. *f* *molto rit.*

Vln. 1

Vln. 2

154 *ff* *Freely* *p*

T. just could-n't get an er - ec - Sor-ry.

Clap hands (impatiently)

Bar. *ff* *gliss.* *p*

Son, please get to the point.

Rec. *molto*

Vln. 1 *ff* *molto*

Vln. 2 *ff* *molto*

158 **a tempo** ♩ = 76

T. *mp* *p*  
The wind went out of my sails (if you know what I mean).  
Hardly listening.

Bar. *mp*  
I don't.

Rec. **a tempo** ♩ = 76  
*p*

Vln. 1 *p* sul pont. (sul A), ord.

Vln. 2 *p* sul pont. (sul D), ord.

162

T. *mp* *p*  
My ba-guette's crust was-n't ris - ing (if you know what I mean).  
No i - dea.

Bar. *p*

Rec. *p*

Vln. 1 *p* sul pont. gliss.

Vln. 2 *p* sul pont.

166 *poco rall.*

T. *mp* *mf*

I was un - ab - le to be for her. What she'd hoped me to be for her.

Rec. *poco rall.*

Vln. 1 *p* *mp* *p* *mp* *gliss.* *gliss.*

Vln. 2 *p* *mp* *p* *mp* *gliss.* *gliss.*

Look over to him.

Look over to him, give up.

170

T. *p* *mf flatly*

In the mo - ment. In the bed.

Bar. *f*

Oh!

Rec. *pp*

Vln. 1 *gliss.* *p*

Vln. 2 *gliss.* *p*

175 **Freely**

Bar. *mp*

Nev - er fear, son. It hap - pens to ev - ery - bod - y. I've got just the right pill for that.

Vln. 1 *ord.* *Vo* **Freely** *sfp* *sfp*

Vln. 2 *pizz.* *f* *f*

179 *mp* **rit.** **Tempo I; quick** ♩ = 108

T. Oh thank good-ness.  
 [Take out pill bottle.]

Bar. You should know that there are some side - ef-fects.

Rec. **rit.** **Tempo I; quick** ♩ = 108

Vln. 1 *sfp* gliss.

Vln. 2 *sf* *p* but with motion arco (ord.)  
*p* but with motion

183 **mp** casually

Bar. [Read from the label.]  
 You may be-come nau - seous,

Rec. *mp*

Vln. 1

Vln. 2

188

Bar. *f* You may be-come diz - zy. *mp* You may smell diff-erent smells than the

Rec.

Vln. 1

Vln. 2

192

Bar. *f* ones you'd ex-pect And then be left in a tiz-zy. *mp* Your eye-lash-es may change in

Rec.

Vln. 1

Vln. 2

196

Bar. thick - ness. You may feel some land-based sea-sick-ness. And you

Rec. *mp*

Vln. 1

Vln. 2

200 *mf*

Bar. *mf*  
al - so may eat while you think you're a-sleep And then a-wak-en in an - y old heap Of

Vln. 1  $\frac{3}{4}$  *mf*

Vln. 2  $\frac{3}{4}$  *mf*

204

Bar. *mf*  
gar-bage, or in the trunk of a Jeep that was parked near a pas-ture of dim-wit-ted sheep Who

Vln. 1 *mf*

Vln. 2 *mf*

208 *f*

T. *f*  
I don't care ab-out an-y of that!

Bar. *f*  
don't move with an-y real quick-ness. I'm not done; there are

Rec. *f*

Vln. 1 *f*

Vln. 2 *f*

accel. . . . .

212

T. *ff*  
And I'm wil-ling to risk What may come, so be brisk! Will

Bar. more.

Rec. *ff* accel. . . . .

Vln. 1 *f ff*

Vln. 2 *f ff*

216

T. *f*  
this pill help me? Then I'll

Bar. *mf*  
Yes, I think so.

Rec. *p mp* allargando In time ♩ = 112

Vln. 1 *p mp*

Vln. 2 *p mp*



221

Mime swallowing the pill.

T. take it.

Bar. Mime handing him a pill. *mf*

Rec. *ff*

Vln. 1 *ff* *f* pizz. arco pizz.

Vln. 2 *ff* *f* arco

That will be

225

Look into coin purse. Shake it once or twice.

T.

Bar. *mp*  
how - ev - er much you have.

Rec.

Vln. 1 *p* arco, sul pont.

Vln. 2 *p* sul pont.

Hand it to the Doctor

230

T. *mp*

Bar. Take it all. Take the coin purse, smiling. *p smug* 2

Rec.

Vln. 1

Vln. 2

Thank you.

rit.

Elegantly; slower ♩ = ca. 69

Leave the stage.

236

T.

Rec. rit. Elegantly; slower ♩ = ca. 69

Vln. 1 ord. *mp* elegantly

Vln. 2 ord. *mp* elegantly

*mf* unabashedly

*p*

*mf*

242

Bar. I'm here to help (if they pay me). I give com - pas - sion - ate care to the

Vln. 1

Vln. 2 pizz. arco *p* *mp*

248 *p* *mf* *espress.*

Bar. poor and the need y (if they can pay me). My team of spec-ial-ists\_ Wheels in the most el-

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

253

Bar. ab-or-ate gear they can find\_ And pokes and prods both bros and broads un

Vln. 1

Vln. 2

258 *f* *mp*

Bar. til our deep, deep pock-ets, they are lined.

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

263 *mp* *p* *mp*

Bar. I've got some pills (and they'll cost you). They'll treat your ev-ery com-plaint, and be

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

268 *p* *mf* *espress.*

Bar. quick, and be speed - y but they'll cost you). These rich drug comp-an - ies\_\_ Will

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

272

Bar. charge the most that an - y poor pat-ient can bear.\_\_\_\_\_ While ad cam-paigns in-

Vln. 1

Vln. 2

277 *f* *mp*

Bar. vade their brains They'll say it's not brain - wash - ing; it's health-care.

Vln. 1 *mp*

Vln. 2 *mp*

281 rit. *p*

Bar. *I'm here to help (I prom- ise!). I'm here to*

Vln. 1

Vln. 2

286 Commotion off-stage.

Bar. *help.*

Tempo I; quick ♩ = ca. 108 / ♩ = ca. 160

Rec. *mp brightly*

Vln. 1 *p* *mp*

Vln. 2 *p*

294

Rec. *f*

Vln. 1 *f*

Vln. 2 *mp* *f*

300

Rec.

Vln. 1

Vln. 2

From off-stage.

306 *ff* newly panicked

T. *ff*  
 Doc-tor! Doc-tor! Doc-tor! Doc-tor! Doc-tor! Doc-tor! Doc-tor! Doc-tor!

Bar. *f* startled  
 Yes? What? Calm down!\_ What is it?

Rec. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

312

T. *ff*  
 Doc - tor! Doc - tor! Doc - tor! Doc - tor! I've got a prob - -

Bar. *ff*  
 Breathe, sir!\_ What is it? losing patience  
 What is it?

Rec. *f*

Vln. 1

Vln. 2

316 Enter, pregnant.  
**allargando**

T. *lem.*

Bar. What is it? What is it?

Rec. **allargando**

Vln. 1

Vln. 2

321 **In time** ♩ = 108

T. *f* I ap-pear to be preg - nant.

Bar. *mf clinically* That you do.

Rec. **In time** ♩ = 108  
*f*

Vln. 1 *pizz.* *ff arco*

Vln. 2 *ff*

*ff*

326

Bar. *mp*  
Fasc - in - a - ting. An - oth - er rare side - ef - fect That I would have

Rec. *mp*

Vln. 1 *mp energetically*

Vln. 2 *mp energetically*

330

Bar. warned you a - bout If you had - n't so rude - ly hen - pecked Me

Rec.

Vln. 1

Vln. 2

333

Bar. when you rap - id - ly wished to check out Mere min - utes a - go.

Rec. *mp*

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*



337 *rit.* *mp inwardly* *Slower, gently* ♩ = ca. 76

T. *mp inwardly*  
But what \_\_\_\_\_ will Col - um - bin - a think? \_\_\_\_\_

Bar. *mp consolingly*

Rec. *rit.* *Slower, gently* ♩ = ca. 76 She'll think you're

Vln. 1 *p* *poco sul tasto* *sweetly*

Vln. 2 *p* *poco sul tasto* *sweetly*

342

Bar. *p*  
ra - diant! You're glow - ing! Your skin has nev - er looked bet - ter.

Vln. 1

Vln. 2

347 *rit.* *mp awakening to the absurdity of the situation*

T. *mp awakening to the absurdity of the situation*  
But whose \_\_\_\_\_ ba - by is this?

Vln. 1 *rit. ord.* *p* *poco sul tasto*

Vln. 2 *ord.* *p* *poco sul tasto*

**Quick** ♩ = ca. 108 / ♩ = ca. 160  
*mf* straightforwardly

351

Bar. *mf* Your beau-ti-ful bab-y shall be In-tel-ec-tu-al prop - er-ty Of the phar-ma

Rec. **Quick** ♩ = ca. 108 / ♩ = ca. 160  
*mf*

Vln. 1 *mp* energetically  
ord.

Vln. 2 *mp*  
ord. pizz.

356

Bar. ceut-i-cal com - pan - y. They will lease it back to you

Rec. *f* *mf*

Vln. 1 *f* *sub.* *mp* pizz.

Vln. 2 *f* *sub.* *mp*

361

Bar. At a low month-ly price For the rest of its nat - ur-al life.

Rec. *f*

Vln. 1 *f* *sub.* *arco*

Vln. 2 *f* *sub.*

366

**Freely**  
*mp inwardly*

T. I'm go-ing to be a fa - ther.

*p sweetly*

Bar. Con-grat - ul - a - tions, son.

**Freely**

Rec.

Vln. 1 *sfp* *pp*

Vln. 2 *sfp* *pp*

**In time**  
*f*

371

Bar. And by the way, \_\_\_\_\_ *f* casually this

**In time**

Rec. *f*

Vln. 1 *f sub.* *mf* *f*

Vln. 2 *f sub.* *mp* *f*

375

Bar. *counts as a sec-ond ap - point - ment. You can pay on your way*

Rec.

Vln. 1

Vln. 2

379

T. *Storm out, disgusted.*

Bar. *Sit down smugly.*

out.

Rec. *ff p ff*

Vln. 1 *ff*

Vln. 2 *ff*