

TORQUEMADA

Opera in 3 acts.
Story by Victor Hugo.
Music and libretto by Zoltan Demme.

CHARACTERS: Torquemada (Bass), Isabel (Soprano), King Ferdinand (Baritone), Gil de Fuentel (Baritone), Rosita (Soprano), Sancho (Tenor), Gucho (Tenor), Aragon de Salinas (Baritone), Ali Ahmed Hasszan (Baritone), Carmencita de Sevajo (Mezzo-soprano), Mozes Ben-Habib (Bass), Hector Torres (Baritone), Francesco de Paola (Bass), Burgos Bishop (Baritone), Provost (Bass), Pope VI. Alexander (Tenor).
PERFORMER IN PROSE: Keeper of Sevilla Outdoor Museum.
LOCATION: Spain and Italy around 1490 AD.

Halloween Opera, that struggles with serious, and eternal problems.

ACT 1

Act 1, Scene 01-1-1

Light choir and orchestra music. Mediterranean night. Sevilla Outdoor Museum. Twenty first century. Halloween pumpkins on the ground. Frescos on an old wall. Frescos show varied episodes of the ancient past.

CHOIR
Aah...

Humped Keeper of the Outdoor Museum comes. He lights the wall sometimes.

KEEPER
(Checking the frescos.) Right!... You are here! (Turning to the audience.) These frescos I keep. (Lighting other sections.) Somehow, these people sing to me. (Turning to the audience.) I am serious. I hear their voices in warm nights. (Lighting again other sections.) Stop! Do not start again!... (He holds his hands to his ears.) Crazy buffoons. (Orchestral music starts. Hearing this, Keeper leaves the stage.)

Act 1, Scene 01-1-2

Frescos gradually revive. Appearing people have always an ambivalent nature. Partly living human beings they are, partly shapes of old paintings. Partly living singers, partly ghosts. Custumes must indicate ambivalent character.

ORCHESTRAL MUSIC

Act 1, Scene 01-2-1

Cemetery of the Laterran Cloister, Castilia, 1490 AD around. Its stone wall almost in ruins. Cloister building, in the backstage, also almost in ruins. Arab, Jewish, Gypsy, Spanish groups are wandering in the horizon,

DURING THE ENTIRE ACT! In the downstage, among the tombs and crosses, a deep pit is seen. Its cover pulled aside. Torquemada, an old monk, walks among the tombs. He kisses each single cross. He leaves. Friars come. They look for vegetables in the neighbor garden. Friars are drunk, look like bandits, live in famine. Friars behave ambivalent way, as almost everyone in this Halloween Opera! Most characters are partly noble, partly evil. Heroic and piteous. Many times they behave like worms or idiots. Inadequacy of human being to the daily life that he has to live, this is what the continually changing ambivalent elements (and the opera) show. And the consequences of inadequacy.

FRIARS

Oh eve-ry-thing we loose he-re
this clois-ter is ru-ined, we are po-or!
Nei-ther bi-shops and nor the popes
pro-tect us a-against the gre-edey cru-el kings!

PROVOST

E-ven the bas-tards of this these gre-edey ru-lers
we have to grow up in o-ur an-cient clois-ters!...

Like Black Death, in a black coat, a man appears. Fried lamb thigh he eats.

FRIARS

Man! Leave this sac-red yard, leave im-mi-di-a-tely!
No one can step in just the fri-ars, and, King Fer-di-nand,
that gre-edey jerk, who rules us! Lis-ten you man!
Get o-ut! Get o-ut! Get o-ut! Get o-ut!... Ooh! Ooh!

King Ferdinand lets down his black coat. Fat head. Rotten teeth. Drunk face. Pale, dumbfounded friars.

PROVOST

Oh Ma-jes-ty King Fer-di-nand, the Grea-test,
o-ur be-loved ru-ler give cle-men-cy for us!

FRIARS

Ooh!...Ooh!

FERDINAND

Worms! Stay there! Far of me!

Act 1, Scene 01-2-2

Soldiers and lackies of Ferdinand marching in, in gold uniform. Followed by Gil de Fuentel royal counselor, Gucho royal clown. Fuentel from top to toe is in gold. Gucho has a gold color clown clothes. He is humpback.

ORCHESTRA. SOLDIERS MARCHING.

Act 1, Scene 01-2-3

FERDINAND

Say thanks God! Who helped this long trip!

Kneeling. Prosaic murmur. It becomes INTOLERABLY LOUD!

Act 1, Scene 01-2-4

Ferdinand kisses and kisses crucifix. Warm lard from his mouth weeps onto the ground. He stands up.

FERDINAND

I heard that fe-male guests some-times are seen here!

PROVOST

Con-fes-sors of neigh-bor nuns' clois-ter we are!

FERDINAND

Oh you have vir-gins for your so hea-vi-ly loved king?
I ord-er! Bring some for your so hea-vi-ly loved king!

PROVOST

Oh Ma-jes-ty! Oh Cle-men-cy! I hope we find some for you!

FERDINAND

(With a happy, satisfied, satanic sarcasm.)
Nei-ther Va-ti-can, nor e-ven the Pope is a-gainst this!
He has two nice kids!

FERDINAND AND SOLDIERS CHOIR

Nei-ther Va-ti-can, nor e-ven the Pope is a-gainst this!
He has two nice kids!

GUCHO AND SOLDIERS CHOIR

(With a happy, satisfied, satanic sarcasm.)
Christ dis-ap-pe-ared from these an-cient wa-alls!
E-vil lives now in these sac-red ha-alls!

FERDINAND AND SOLDIERS CHOIR

Christ dis-ap-pe-ared from these an-cient wa-alls!
E-vil lives now in these sac-red ha-alls!

Provost sends friars for nuns. Friars leave. Young couple outside the stone wall. Rosita in white veil. Sancho in long white cape. Both like ghosts. Couple do not care what is inside the stone wall. Rosita walks up to the ruined tower of the stone wall. She sings turning her back toward the tombs.

ROSITA

So much I want to see you, de-ar fa-ther!
First time in my life, on this hap-py birth-day!
So much I want to see you, de-ar fa-ther!

First time in my life, on this hap-py birth-day!

FERDINAND

Oh ho-ow nice mam-mas she has!
What e-ro-tic lips, eyes she has!
I want to make mine this young girl!
I want to kiss eve-ry-where here!
I want to sleep with her to-night!
I want with her a nice, sweet night!
Yes!

FUENTEL AND SOLDIERS CHOIR

She is the daugh-ter of you! Yes! The daugh-ter of you!

FUENTEL

Youn-gest daugh-ter of you! Smal-lest daugh-ter of you!

FERDINAND

I have ma-ny o-ther daugh-ters! I have too much ug-ly daugh-ters!
Her I want to make my sweet-heart, sweet-heart, sweat-heart,
to have with her sweet days sweet nights in my bed!

Fat Ferdinand jumps and jumps as a goat.

CHOIR OF LACKIES

Yes, from daugh-ters the Ma-jes-ty has e-nough!
Yes, this litt-le girl he wants as his sweet-heart!

FUENTEL

Sir! No way to do this! She knows that the per-son
who comes for her birth-day is her ne-ver seen dad!

FUENTEL AND SOLDIERS CHOIR

Like daugh-ter she'll kiss you! Like daugh-ter she'll love you!
And not as a sweat-heart!

*Friars return with scared, naked nuns. With fat ones, thin like bone ones,
ugly ones.*

FERDINAND

Oh, oh!
Oh!... We have no-ow nuns!
We have no-ow nuns!

FERINAND AND SOLDIERS CHOIR

Oh!... We have no-ow nuns!
We have no-ow nuns!

FERDINAND

Yes! I will wait for a much bet-ter oc-ca-sion!
When this litt-le girl will not know who I am!

SOLDIERS CHOIR

When this litt-le girl will not know who he is!

FERDINAND

Now I com-pen-sate my-self with these vir-gins!
Yes!...

SOLDIERS CHOIR

Yes!...

Act 1, Scene 01-2-5

King, lackies, soldiers march out. Fuentel, Provost, Friars stay. Gucho hides himself. Rosita, Sancho walk along the stone wall outside.

ORCHESTRA. SOLDIERS MARCH.

Act 1, Scene 01-2-6

FUENTEL AND BACKSTAGE GHOST CHOIR

Oh I see that my on-ly son San-cho is still fine!
E-ven no-ow he feels love! Oh! First time in his life!

He gives gold in a pouch to the Provost. Gucho comes closer.

PROVOST AND FRIARS CHOIR

I re-fuse this! This is the past!
Ma-ny things changed! We know the news!
Your son no-ow has a dan-ger!

With his hand the diverging King Ferdinand he marks.

The King wants him to catch and then kill!
No! For this mo-ney we don't keep your son!
No! In the fu-ture you pay ten times more!
No! If you don't pay we let your son caught!

Menacingly he steps closer.

Your king con-querred Bur-gos King-dom
killed Bur-gos Queen but he missed
her on-ly son, the Cro-own Prince, San-cho!
Whom we keep here ma-ny ye-ars, for small mo-ney!
Oh you tal-ly-man! Con-cu-bine of Queen! Fa-ther of San-cho!
You must pay ten times more o-ther-wise
your son will be dead soon!

FUENTEL AND BACKSTAGE GHOST CHOIR

Oh ten times more gold or mo-ney I have no with me!
But you can take of my va-lues e-ven of my clothes!

PROVOST AND CHOIR

Sure, we do! Suc-cu-bus! Con-cu-bine! You vil-lain! Oh!
Sure, we do! Suc-cu-bus! Con-cu-bine! You vil-lain! Oh!
Your hat, your clothes, your boots, your sword cost just a for-tune!

Happy friars. Dressing down. Fuentel stays almost naked.

Oh your chi-neese sil-ky li-nen cost a for-tune
take them all off then you can go wher-e-ver you want!
There, in the dust!

*Fuentel stays naked. He gets a rag and uses it as a loin-clothes.
Friars leave. Fuentel listens to Sancho and Rosita for a while.
Then he finds an old, ragged gardener clothes, gets in, and leaves.*

Act 1, Scene 01-3-1

Becomes darker and darker. Above the tombs stars appear. Between sunset and night we are. Halloween picture with unusual colors. Rosita, Sancho, walking along the stone wall outside. Listening to them Gucho comes out. Gucho is happy. Among the tombs he jumps and jumps.

GUCHO

Oh I see no-ow who are you there!
Whom the fat-hea-ded, tooth-less king wants!
You hel-lish limb are so si-mi-lar
ve-ry si-mi-lar to your mo-ther!
Oh what a mons-ter your mo-ther was!
O-pi-um each night, each night drin-king,
each night gobb-ling, each night new guy!
Queen of the or-gies and sex!

Be-fore the or-gies she wan-ted blood,
li-li-put peo-ple figh-ting as cocks!
Shor-tie men, small men, li-li-put peop-le
dressed them-selves as cocks and fought on tab-le!

They beat each o-ther! They cut each o-ther!
They hurt each o-ther! They kill each o-ther!
For plea-sure of Queen and guests!

Jumping stops.

Ho-ow to get the li-li-put peo-ple?
For your mot-her it was not a prob-lem!
Ma-ny small ba-bies of con-querred count-ries
she or-der to keep in ve-ry tight press.
For ye-ars they pressed them,
For de-cades they pressed them!
If hump-back? No prob-lem!

If hunch-back? No prob-lem!
They sold the hump-backed kids,
they sold the hunch-backed kids
for kings and prin-ces as clown!

To himself taking a glance.

For kings and prin-ces as clown!

Act 1, Scene 01-3-2

Gucho begins to run along the stone wall. Rosita, Sancho disappear, appear, disappear again among the ruins. Gucho returns.

GUCHO

Oh my litt-le two bro-thers!
You are a-head of my eyes!
Your cock slaw is pea-ky and sharp!
Your cock beak is sharp as knife!

Fea-ther of cock you we-ar
figh-ting on the tab-le!
One ho-o-our and both of you die
by blades sharp as ra-zor!

Hoo-ray and tri-umph mu-sic
so-unds in the pa-lace!
Let me take an oath he-re now!
I pay off this!

Let me take an oath he-re now!
I pay off this!

He disappears in the pit.

Act 1, Scene 01-3-3

Torquemada arrives kissing tomb crosses while walking. Deeper and deeper darkness in the cemetery. Still between the sunset and the night we are. Halloween picture with unusual colors. More and more stars.

ORCHESTRA. STARS.

Act 1, Scene 01-3-4

Torqueumada steps to the pit. He lifts up skulls. He kisses them. Seeing Torquemada, Gucho comes out of pit.

GUCHO

Oh old man! Tell me! For whom is made he-re this deep pit?

TORQUEMADA

For me is made this pit do-own!
But bet-ter if you know!
E-very-one ends in the pit!
These clois-ters pu-nish those
who have he-re-tic thoughts,
and bu-ry them a-live,
gi-ving their souls to
Christ!

Yes! All bur-ried here a-live,
giv-ing their souls to
Christ!

He kisses skulls with no stop. It is too much for Gucho. He runs out.

Act 1, Scene 01-3-5

TORQUEMADA

Oh My Lord and Je-sus! You know
that my bo-dy is rea-dy to die!...

But in-stead of dy-ing now
let me serve you with my plan!
You know so well my great plan!
From child-hood I al-ways cry
see-ing on Earth lots of crime,
that most peo-ple in the Hell
will end, in-stead of Hea-ven!

You know so well my great plan!
Let me serve you with this plan!
Let me send the all peo-ple
in-to Hea-ven, not the Hell!!

Let me place fla-ming stakes eve-ry-where!
Let peo-ple con-fess their guilts then there!
Let them step in flames with cle-aned soul
not to Hell, but Hea-ven let me send them all!
Let me place oh fla-ming stakes oh eve-ry-where!

In all coun-tries!
In all con-ti-nent!

Aw-ful! That a chris-ti-an,
or a-ny fal-lib-le man
must end his life in the Hell!
Ne-e-ver!

We must free the be-lei-ver
of Gip-sy, A-ra-bi-an,
and Je-wish God, too, from Hell!

Aw-ful! That a gip-sy man,
je-wish or A-ra-bi-an
must end his life in the Hell!
Ne-e-ver!

Ne-e-ver!

No! No Hell! No!

Let me place fla-ming stakes eve-ry-where!
Let peo-ple con-fess their guilts then there!
Let them step in flames with cle-aned so-ul
in-stead of the depth of the Hell let me send them
to the Hea-ven, let me send them to the Hea-ven,
Lord!

Act 1, Scene 01-3-6

Cape of Torquemada slips down. The fanatic monk stands and prays now as an angel, in a snowwhite, clean, but ragged friar-clothes.

Act 1, Scene 01-4-1

Deep darkness now in the cemetery. Cherubic friars appear. Like vultures. Bar head, black cape, red neck. Moving like vultures. Checking skulls as vultures. Candles they place under each stone crucifix. Stone Christs looks like monsters in candle illumination that lights up from the ground. Torquemada kneels down then prays with no stop.

ORCHESTRA. CHERUBIC FRIARS.

Act 1, Scene 01-4-2

Night Church Court, Burgos Bishop and two priests arrive. Cherubic friars become to stand in semicircle.

BURGOS BISHOP
Who are you there? What is your name?

TORQUEMADA
I am whom you want to find, Tor-que-ma-da!

BURGOS BISHOP
Your un-hal-lowed i-de-as with-draw now in front of Christ' court!

TORQUEMADA
In-stead of that I will dis-perse them a-mong the peo-ple!

BURGOS BISHOP
You want to burn mil-li-ons!

TORQUEMADA

Be-cause I love them all!

BURGOS BISHOP

Suf-fer and pain you make!

TORQUEMADA

I make hap-py them all!

Torquemada stands up. He lifts his arms up. He too looks like a monster now in candle illumination.

TORQUEMADA

All Gip-sy, Je-wish, A-rab!
Be hap-py! No Hell for you!
And all the false be-lief,
and all the false thin-king
too dis-ap-pe-ar with you
from the Chis-ti-an earth!
I make hap-py the world!

Act 1, Scene 01-4-3

Burgos Bishop. Halting Torquemada. Ordering to kneel down for everyone. Ordering to quench candles. WITHIN A FEW SECONDS THE ENTIRE STAGE CHANGES. Stars only. Mild evening. Chirp.

BURGOS BISHOP

Rose is A-rab flower!
But it makes you de-light!
Much Jewish tales you liked
when you were small child!
Gyp-sy me-lo-dies
you croon some-times or sing!
And Spa-nish le-gends
You read when you rest!

Though you born as Spa-nish
don't for-get that your soul
formed by Gip-sy, Je-wish,
and A-rab de-lights!

You eat A-rab fruits,
You like the Je-wish pies,
You keep Spa-nish vines
in Gip-sy wood-cask!

Though you born as Spa-nish
eve-ry-day life of you
made of Gip-sy, Je-wish,
A-ra-bi-an things!

En-joy this pi-e-ty eve-ning, he-ar the chirp
that God gives us e-qual-ly.

Act 1, Scene 01-4-4

Torquemada stands up. Vultures light a few candles to gain illumination.

TORQUEMADA

No!... No!... No!...

Torquemada looks like a monster in candle illumination. Burgos Bishop, two priests come closer. Candle lights everywhere again.

BURGOS BISHOP

Si-lence! Your plan would kill mil-li-ons of peo-ple,
and spread if we would not ob-ject it!

He sends Torquemada to the pit.

TORQUEMADA

Oh Lord! I will do wha-te-ver you or-dered for me!

He makes a few steps down.

BURGOS BISHOP

No one I sent to death!
Too you can with-draw your plan!

TORQUEMADA

No! I ne-ver do this!

He comes deeper in the pit. Burgos Bishop tries to halt him.

BURGOS BISHOP

I don't want that you die!
Still you can with-draw your plan!

TORQUEMADA

No! I ne-ver do this!

BURGOS BISHOP

Say it a-gain!

TORQUEMADA

I ne-ver do this!

BURGOS BISHOP

Put on the stone!

Monks leave a small opening above the pit. Burgos Bishop steps to the opening.

BURGOS BISHOP
Ten se-conds!

TORQUEMADA
No!...

BURGOS BISHOP
Last time!

TORQUEMADA
No!...

BURGOS BISHOP
Co-ver him up!

Monks fully cover the opening.

BURGOS BISHOP
Oh Lord! For-give his e-vil i-de-as!
Give him a peace-ful rest!

He holds his hand on his face for a long time. In the depth Torquemada sings.

TORQUEMADA
My i-de-as will ne-ver die!

Act 1, Sceene 01-4-5

Cherubic friars, Night Church Court leave. Other frescos revive. Ghosts and resurrection. Halloween Night in the graveyard. Movement of transcendent beings, that later, gradually stops. Everyone becomes immobile and stiff. The frescos we see again.

CHOIR
Oh!...

Act 1, Scene 01-5-1

Church bell. Torquemada sings in the grave.

TORQUEMADA
Oh my sweet Lord! Re-mem-ber that
when I was litt-le child!
With scare and fe-ar in my two eyes
I had searched for you in the church' hights!
Same way I wish to find you now!
Ease my suf-fers in this pit!
Give ea-sy death in this pit!

Act 1, Scene 01-5-2

Rosita and Sancho, like ghosts, in long white veil and cape appear in the stage. Both had heard something strange, so now they step into the cemetery.

ROSITA AND BACKSTAGE GHOST CHOIR
San-cho! San-cho! Some-one sings he-re!

SANCHO AND BACKSTAGE GHOST CHOIR
Yes! But it comes from the main buil-ding!

ROSITA AND BACKSTAGE GHOST CHOIR
No! No! Sin-ging came from he-re!

SANCHO AND BACKSTAGE GHOST CHOIR
You are wrong!

ECHO CHOIR
Wro-ong! Wro-ong!

SANCHO AND BACKSTAGE GHOST CHOIR
From the mass it came!

ROSITA AND BACKSTAGE GHOST CHOIR
San-cho! San-cho! Ho-ow ma-ny skulls!
Oh! Large grave is he-re in the depth!

SANCHO AND BACKSTAGE GHOST CHOIR
Oh! Large grave is he-re in the depth!

ROSITA AND BACKSTAGE GHOST CHOIR
From he-re I heard that voice! Oh!

SANCHO AND BACKSTAGE GHOST CHOIR
No way! You missed that!

ROSITA AND BACKSTAGE GHOST CHOIR
Oh my God! Oh my God!
Oh what a, what a, what a strange night!

ECHO CHOIR
Oh what a, what a, what a strange night!

Act 1, Scene 01-5-3

Ghost-like Rosita and Sancho walk now right on the cover of the pit.

TORQUEMADA
Oh some-one walks a-bove me!
Wal-ker! You there! Please help me!

ROSITA
Oh some-one bur-ried he-re a-live!

He is a-live!

TORQUEMADA
Help!

Sancho looks around quickly.

SANCHO
Oh God, how can I help him here with no tools?!

TORQUEMADA
Help!

SANCHO
Ro-si-ta! Help me lift up stone!

ROSITA
San-cho! Help me lift up stone!

Rosita and Sancho try to lift up the stone cover of the pit with no success.

SANCHO
Lift it up! Lift it up!

ROSITA
Lift it up! Lift it up!
Oh, it's too hea-vy!

SANCHO
Oh, it's too hea-vy!

ROSITA
Too hea-vy!

SANCHO
Too hea-vy!

TORQUEMADA
Help!... Help!... Help!...

Rosita and Sancho look around for lifting tools. Sancho pulls steel crosses out of the tombs.

SANCHO
We have to use these cros-ses!

ROSITA
No! To use cros-ses hurts God!

SANCHO
Sa-ving life ne-ver hurts God!

Rosita makes the sign of cross on herself.

ROSITA

Oh! A-ve! Cros-ses! A-ve!...

TORQUEMADA

Help!.. Help!..

Rosita and Sancho lift up the stone cover of the pit by using the steel crosses.

ROSITA

What a Hel-lish sten-chy pit!

SANCHO

What a Hel-lish sten-chy pit!

Torquemada comes up from the depth of the pit.

ROSITA

Oh! Old priest, old monk is here!
What a luck! What a luck was
to he-ar him oh God!

SANCHO

Oh! Old priest, old monk is here!
What a luck! What a luck was
to he-ar him oh God!

TORQUEMADA

Thank you Lord!

He turns to Rosita and Sancho.

And on oath let me tell you,
and on oath let me tell you,
I will be grate-ful!

Act 1, Scene 01-5-4

Sancho finds candles. Lighting up. Torquemada turns his head toward the sky.

TORQUEMADA

Oh Christ help fal-lib-le Chris-tians,
and be-lei-vers of o-ther Good!

He turns back and opens his arms widely.

SANCHO

What he seys?

ROSITA

I don't un-der-stand!
But he sings of Christ and Hea-ven!

Rosita, Sancho kneels down. They try to follow Torquemada.

TORQUEMADA

Oh Christ help fal-lib-le Chris-tians,
and be-lei-vers of o-ther God!
Chris-tian, Gip-sy, Je-wish, A-rab
be hap-py! Hea-ven waits for you, not Hell!
So help me the God!

SANCHO

Oh!...

ROSITA

Oh!...

Torquemada sings with open arms. He looks like a crucifix. Kneeling Rosita, Sancho looks like angels in white clothes. Group looks as a primitive monument. Singers becomes immobile and stiff gradually. All the lights change gradually. The frescos we see again. Curtain.

A BRIEF MADE FROM THE FULL AND COMPLETE LIBRETTO OF ACT 2

SCENE 1. People of frescos revive. Italy. Top of a hill. Cave of Francesco de Paola, the wonder-worker. Sunshine. Arabian, Jewish, Gypsy groups walk in the horizon. Comical, lurking pilgrims around the cave. Someone hunts in the forest, yelp and noises. Torquemada arrives. Conflict of Torquemada and Francesco de Paola. Hunter steps in with girls. He lauds hedonism and egoism. Pope Alexander, the Sixth, he is. Approval of Torquemada holocaust plan. SCENE 2. People of frescos revive. Sevilla Palace of Ferdinand.

Tablada of Sevilla with flaming steaks outside. Torquemada rules everything. As leader of the Vatican Officium he lives in the tower room of palace now. Conflict of Queen Isabel and Ferdinand when discussing Rosita's future. Isabel leaves. Ferdinand decides to keep her daughter in his Secret Garden, as his sweetie. Order to Fuentel to act. Fuentel protests and protests again.

SCENE 3. Royal audience. Arabian, Jewish, Gypsy, heretic, homosexual, reformer, atheist groups with green, yellow, brown, red, pink, white, grey marks on clothes. Burgos Bishop leads them, demanding freedom and clemency. No decision. Groups leave. Talk of Fuentel and Burgos Bishop, the two friends. By them the marriage of Rosita and Sancho is planned in the secret garden next night. Gucho hears everything. Burgos Bishop leaves. Aria of Fuentel for saving persecuted groups. Even a New World is visualized, contries where majority of population consists of varied minorities, countries where aggressive and armed nationalism, chauvinism ends. No decision. Fuentel leaves. Isabel comes. Decision of Isabel and Ferdinand to keep goods and money of stigmatized people and make clemency.

Holding Crucifix in his hand Torquemada appears on the stairs. Conflict. His will wins. Isabel and Ferdinand withdraw clemency. Torquemada opens the windows. Tablada of Sevilla in the horizon, flames, torture, execution. SCENE 4. Throne Room at night. Gucho comes. Checking the goods and money of persecuted groups. Discovering that how poor all the stigmatized people are. Against Ferdinand Gucho turns now. He filches the key of the secret garden.

A BRIEF MADE FROM THE FULL AND COMPLETE LIBRETTO OF ACT 3

SCENE 1. People of frescos revive. Secret Garden of Ferdinand, in Sevilla. Night. Arabian, Jewish, Gypsy groups walk in the horizon. Supprised Gucho finds lots of hiding people in the secret garden. Groups of stigmatized people everywhere, even axemen, professional executors wear marks. SCENE 2. Around the chapel of secret garden. Gucho forces the death of both of Rosita and Sancho. He tells Torquemada the plan of marriage of young nun and young monk. Torquemada leaves for his men. Fuentel, Rosita, Sancho arrive. Fuentel sends youngsters into the chapel. He leaves for Burgos Bishop to complete marriage ceremony. SCENE 3. Ruined part of the secret garden. It was Arabian Harem in the past. A bath basin is in the middle, in ruins, now it is just a pit. Leaving the chapel Rosita and Sancho appear. Gucho hangs around. Torquemada comes. Recognition. Happy Rosita, happy Sancho, happy Torquemada. Gucho disappointedly leaves. While Rosita, Sancho, Torquemada honor Christ together, Sancho discovers the pit. He tells to Torquemada the details of his saving. Torquemada becomes horrified hearing that Rosita and Sancho tore the crosses of cemetery when worked. Considering both of them damned, he decides to save their souls. Confessor comes. Guards of Torquemada appear. Guards kill the couple after confession. They throw their bodies into the depth of the pit and place its cover on. Hector Torres, the leader of the guards and soldiers arrive. Cut-off heads of the denounced Fuentel and Burgos Bishop they bring in on two trays. Kneeling Torqueamada honors Christ. Mass in the chapel. Bells. Gucho appears. On the cover of the pit he jumps and jumps satisfied. SCENE 4. Sevilla Outdoor Museum. Twenty first century. Humpbacked Keeper appears. Lighting the frescos. Lighting the humpbacked Gucho who sits on the cover with a satanic smile. Comment of the Keeper. Inadequacy of human being to the daily life that he has to live and the consequences of inadequacy are obvious now. Curtain.