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REQUIEM FOR PROMETHEUS: A MULTIMEDIA COMPOSITION IN
THREE ACTS. (ORIGINAL COMPOSITION)

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REQUIEM FOR PROMETHEUS

A MULTIMEDIA COMPOSITION IN THREE ACTS

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A MULTIMEDIA COMPOSITION IN THREE ACTS

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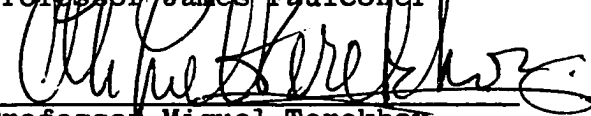

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REQUIEM FOR PROMETHEUS
A MULTIMEDIA COMPOSITION IN THREE ACTS

CHAPTER I

ANALYSIS OF THE LIBRETTO

Introduction

For several years I have experimented with the combination of theater and music. Requiem for Prometheus is the largest and most recent of a number of musical works which have incorporated visual and dramatic elements. An earlier work, Reza, calls for a large choir to speak and whisper words of the performer's own choosing, as well as employing rocks for percussive effect. Thus I was able to obtain a controlled sound mass from the performer's limited improvisation. Another composition, a setting of a cycle of four poems, Guarda-Noite (Night Watchman) by Ieda Schmaltz, used various theatric devices to underline the sense of a woman's loneliness. In this case a choir was instructed to enfold the female narrator as she expressed her own emotional withdrawal. In addition, this cycle incorporated both speech

and song.

While completing work on my master's degree, I was given an opportunity to compose the incidental music asked for in the stage directions of Edward Albee's Sandbox. Here, I attempted to capture in music the playwright's expression of despair by working "against the grain." For instance, in more humorous episodes I composed in an ironical manner. At points where Albee asks for polite music I supplied music written in a distorted manner.

In my instrumental works I attempt to create a sense of musical events appearing in space rather than taking place in a continuum. This is why I encourage a free rather than strict metrical interpretation of my music. Also, in my performance notes I instruct performers not to disturb the silence of fermatas, so that the preceding event may linger and there may be a sense of anticipation.

Likewise, I have experimented with placement of sound in space in such works as Tempo and Music for Trombones for which the instrumentalists are placed at various points in the hall. Tempo is as much a visual and dramatic expression as it is musical. Its intent is to use humor to befuddle the audience which, expecting a "serious" work, finds the participants dressed in street clothes, one of whom is determinedly raising and lowering a chain to the ticking of a metronome. At the end a procession of actors passes by the audience, each in turn smirking and sneering.

Such an attempt to blur the traditional lines between audience and participants by theatrical means led me to attempt to write a contemporary anti-war statement on Biblical and traditional texts in the Cycle of Man for which through an ensemble consisting of pianist, clarinetist, and two vocalists I have again combined speech and song. At one moment I direct a vocalist to approach the audience and address them in a confidential manner. At another point the instrumentalists verbally respond to the musings of the singer.

While I had long wanted to create a more ambitious theatrical piece, I was unable to find a satisfactory text. I finally realized that I could compose a more musically and dramatically organic work if I wrote my own libretto. I decided not to develop my characters but to portray them in stereotypical, almost cartoon-like fashion. Also, the presentation is collage-like so as to recreate the disjunct, random way in which popular culture is disseminated. The music itself contributes to the sense of disorientation, employing traditional styles and forms only in relation to specific characterizations.

The Analysis

The libretto of Requiem for Prometheus attempts to place characters and actions in an appropriate format for a multimedia composition.

The work is in 3 Acts: Act I - exposition of facts; Act II - a reflection and commentary of the previous act; and Act III - a recaptulation and consequent coda of the whole action. In a broad sense it can be compared to sonata-form.

The central idea of the plot is the oppression and manipulation of the people by those who represent powerful institutions: the state, the church, and the media.

Characters' proper names, with the exception of Prometheus, are not used in the libretto. They are identified by their general function: People, Demagogue, Socialite, Journalist, and Religious Leader.

Demagogue, Religious Leader, and Journalist personalize those who have the power and manipulate others with this power. Some symbols generally accepted by modern Western Society are used for them.

Demagogue's speech is preceded and followed by a military march, a symbol of power related to war and politics. It sounds like a common-place march, however noisy and distorted as are Demagogue's words (Act I mm. 135-211. Act III mm. 50-91).

Religious Leader's speech is placed between a quiet procession. The tune is modal and sung by People, which symbolizes the fatalistic acceptance of their fate. This is what the Religious Leader dictates (Act I mm. 244-269).

Journalist appears in all events, observing. He returns

the events to People in the form of manipulated news. A choir physically placed to resemble a television screen gives fragmentary information. It is conducted by Journalist. People enter and emerge from the screen as they are an extension of the media (Act II Scenes I and III).

Socialite characterizes the high society women, the ones who are educated to serve and submit to men. These women use their charm and appeal to manipulate those who are powerful. Socialite plays the piano, which for many people symbolizes refinement and high status in the society. Ironically the music she plays is a very banal tune (Act I mm. 110-137).

Some elements of the plot were borrowed from Greek mythology. These include:

Prometheus - The great rebel against injustice and the authority of power was the titan who gave to men fire and the skill to develop arts and sciences. In this plot Prometheus symbolizes human intelligence and capacity for discernment, which is gradually weakened by the constant oppression by those who manipulate the power. His presence, as a reflection of the People's mind, is constantly on stage. He never talks and his presence is at times identified by a specific musical theme and special stage lights.

Lethe, in mythology, was the river of forgetfulness. In this plot Lethe, the name given to the lake, is mentioned by Journalist in Act II. It refers to what Demagogue says

in Act I: "you know what stops fire . . . water . . . what they need is water. . . ." The fire is an analogy to Prometheus and to human intelligence. The same analogy is made by Religious Leader at the end of Act I.

Tempe, in mythology, was a pleasant vale of Thessaly, where non-violent people lived in peace. In this plot New-Tempe is a hypothetical country. It is first referred to when Journalist tells of the appearance of Socialite in the New-Tempe embassy (Act II Scene I). In Act III Demagogue declares that his forces invaded that country.

The stage action can be summarized by the following:

Act I, Scene I: The stage is split into two levels. Socialite and Demagogue are drinking and talking on the second level. The crowd, which is moving on the first level, is attracted by a military band announcing the Demagogue speech. Journalist circulates, observing. After the Demagogue's emphatic and senseless speech the crowd exits following the band. Demagogue talks in a friendly way with Journalist. While they talk, Socialite descends to the first level to meet Prometheus. She feels disappointed, realizing she cannot seduce him.

Act I, Scene II: People, in a procession, sing a religious tune. Then Religious Leader talks about the dangers in the world and uses Prometheus as a symbol of immorality. People answer "amen" to his words. The procession resumes. As they proceed past Prometheus they try to reach him, but cannot.

Act II, Scene I: The choir is physically placed to resemble a television screen. Journalist is conducting the choir. Fragments of news and commercial announcements are delivered randomly. Some of the news refers to the Demagogue's senseless speech and his friendly conversation with Journalist. People enter and emerge from the television screen as an extension of it.

Act II, Scene II: On the second level Demagogue and Journalist are seen conversing and drinking while Socialite watches them. Demagogue is concerned with a new invention, Radiatex, that can be useful for him in his future plans.

Act II, Scene III: Journalist again conducts the choir. His performance is suddenly interrupted by Religious Leader who advises People about the danger of following Prometheus. People answer "amen."

Act III: The stage action of Act I is resumed. Socialite is seated at the piano. Demagogue and Religious Leader are drinking and talking. The moving crowd is again attracted by the military band announcing the Demagogue's speech. In his speech Demagogue informs People about the invasion of New-Tempe by his forces. He also announces that those who died in the conflict did so painlessly because of the use of Radiatex. Religious Leader and Demagogue establish an ostinato speech pattern in which they convince People to kill Prometheus. The act closes with People killing themselves while Prometheus tries to emit an impossible, silent scream.

CHAPTER II

THE LIBRETTO

Requiem for Prometheus

Characters:

Demagogue (man)
Religious Leader (man)
Socialite (woman)
Journalist (man)
Prometheus (man)
Crowd

Act I

Scene I

(An expressionless crowd of people is moving mechanically. Nearby is Prometheus. He is in pain and tries to communicate. Above are Socialite and Demagogue. They talk, drink, and embrace. Socialite walks to a piano and plays. Her music is banal.)

(Journalist circulates through the crowd, observing.)

(Band musicians advance. Their playing announces a political speech. The crowd follows.)

(Demagogue delivers an emphatic speech, which is occasionally interrupted by the band and the crowd. During the speech slides depicting starvation, war, and other tragedies, are shown in the background.)

Demagogue: My people . . . you who built this, the greatest country in the world . . .

(People mechanically applaud.)

Demagogue: With your help we can make even greater progress developing this land. It will be an enormous undertaking but can bring a better future . . .

(People again applaud.)

Demagogue: Who has the world's most beautiful city?

People: We do.

Demagogue: And the world's largest stadium?

People: We do.

Demagogue: Friends . . . we are the best . . . (band begins to play, but Demagogue waves to them to stop)
. . . There are those who are negative, suggesting we are poisoning the earth and the air. But the only real danger is that the great spirit and soul of the people might become poisoned against the future . . .

(Band resumes military music. Demagogue slumps into a comfortable chair and drinks.)

(People slowly move apart while Journalist takes notes, photos, and gathers reactions to the speech. Socialite moves to front of the platform and watches Journalist with interest.)

(The band divides and leads the crowd out stage left and right.)

(Socialite returns to the piano. Her playing is interrupted by the appearance of Journalist on the platform. He is warmly greeted by Demagogue.)

Journalist: Great speech, great speech.

Demagogue: What was the reaction?

(Servant brings drinks. Socialite rises from the piano and kisses Journalist, but her embrace is not returned.)

Journalist: Well! I think you really moved them.

Socialite: You certainly moved me.

(Demagogue looks scornful. Then with his arm around Journalist's shoulder, the two move to the back of the platform for private discussion, barely audible to the audience.)

Demagogue: . . . You know what stops fire. Water . . . what they need is water . . .

(Socialite, standing, plays a few notes on the piano . . . thinks of something to say, but seeing that Demagogue's back is turned, she changes her mind. She slowly walks around the piano and then descends to Prometheus.

Black out

Scene II

(A choir, accompanied by trombones and singing a hymn-like music, is heard back stage. They enter in a procession, gathering before the platform.)

Religious Leader (speaking from the platform): My brothers, God's children . . . the Lord has given us much to be thankful for. Rejoice in this knowledge and seek not base temptation. Pray and be thankful . . .

People: Amen.

Religious Leader: Remember that the Lord punished a sinful world with a tremendous flood-a mighty deluge. The next time will be by fire. But the elements are already here, tempting man to his own destruction. Prometheus, the symbol of sin and immorality . . . Prometheus, Yes.

People: Amen.

(The choir now resumes the music which announced the service. As they proceed past

Prometheus, they try to reach him but cannot.
Prometheus again tries to communicate but cannot.

Fade out

Act II

Scene I

(Journalist is conducting the choir. Fragments of news and commercial announcements are delivered randomly by choir members over a background of murmurs and instrumental music. The announcements are mimed with a continuous choreography. Contrasting background may be shown by slides.)

| | |
|---------|--------------------------------------|
| Solo 1: | . . . Delicious . . . |
| Solo 2: | . . . Delicious . . . |
| Solo 3: | . . . Soft . . . |
| Solo 4: | . . . Suave . . . |
| Solo 1: | . . . Soap . . . |
| Solo 3: | . . . New strengthened biscuit . . . |
| Solo 4: | . . . The best for your dog's . . . |
| Solo 5: | . . . Teeth . . . |
| Solo 4: | . . . You can buy . . . |
| Solo 3: | . . . Deodorizes your carpet . . . |
| Solo 1: | . . . Fragrant . . . |
| Solo 2: | . . . Sweet . . . |

(Musical cue for news)

Solo 5: . . . Forecast for tomorrow: a chance for . . .

Journalist: . . . Was murdered . . . no suspect has yet . . .

Charming and elegant, she was the star at the New-Tempe embassy garden-party . . . She told our reporter she's not the least interested in Prometheus.

Socialite: (Who has been seated at the piano, is suddenly exposed by the spot light): He's mean!

Journalist: . . . Following the government's announcement to commit itself heavily to nuclear power, a high government source said that claims of danger from radiation have been overstated (slides of nuclear explosions, Hiroshima, etc.).

Solo 1: . . . Blue shampoo . . .

Solo 3: . . . Shimmering . . .

Solo 2: . . . Body . . . blue . . .

Solo 4: . . . Drink Jaboo . . . tropical flav. . . .

Solo 2: . . . Forgeterol for your headache . . .

(Musical cue for news)

Journalist: . . . Construction commenced today on the new reservoir. In an appearance here the governor underlined the need for the project. To be named Lethe Lake, the reservoir should be completed early next year . . . and finally, the E.P.A. today unveiled its new designer masks. Available in a

variety of styles, they are expected to extend
life expectancy by several years . . .

(Choir draws back to reveal several of its
members wearing masks.)

(Black out - masks are removed. The choir
reassembles and freezes.)

Scene II

(Upon the platform Demagogue and Journalist
are seen conversing and drinking. Socialite,
seated in a chair, watches them admiringly.)

Demagogue (pacing, troubled, deep in thought): . . . Radia-
tex . . .

Journalist (busy writing): . . . What?

Socialite (to Demagogue, concerned): Honey . . .

Demagogue (continuing to pace, speaking aloud but to himself):
. . . Capability . . . tactical . . . (then, turn-
ing to Journalist, confidentially): . . . People
just don't understand . . . We need that land . . .
you know, essential material is there . . . (again
pacing, quavering): . . . Radiatex . . .

Socialite (more urgent, distressed): Honey! . . .

(Socialite walks to Demagogue, embraces him,
whispers something and leads him off stage.)

Journalist (quizically): . . . Radiatex?

Scene III

(Journalist approaches front of platform.

His arms slowly guides spot light toward choir.

He again conducts.)

Solo 1: . . . Affordable . . .

Solo 2: . . . Nothing down . . .

Solo 3: . . . Every style . . .

Solo 1: . . . Easy Payments . . .

Journalist: . . . Radiatex . . .

Solo 1: . . . Luxurious . . .

Solo 2: . . . Acrylics . . .

Solo 3: . . . Assortment . . .

Solo 4: . . . Every style . . .

Journalist: . . . Defense . . .

Solo 3: . . . Defense . . .

Solo 5: . . . Our land . . .

Solo 1: . . . People . . .

Solo 4: . . . Radiatex . . .

Solo 2: . . . Defense . . .

Religious Leader (suddenly interrupting from the platform):

Be careful with fire. Don't listen to Prometheus,
the symbol of sin and immorality.

Choir: Amen!

Black out

Act III

(Band crosses the stage, announcing a new speech by Demagogue. Socialite is seated at the piano, drinking and playing. Journalist again mingles.)

Demagogue: My people! . . . People of the world's greatest country . . .

(People again mechanically applaud.)

Demagogue: As your leader I must honestly inform you of actions your government has undertaken . . .

(People applaud.)

Demagogue: It has been necessary to defend our vital interests in New-Tempe. Hostile forces there precipitated a conflict which has been favorably resolved with minimal losses on our side. Those who died on the other side did so painlessly because of our deployment of Radiatex.

People (exultantly): Radiatex!

(Demagogue continues his speech, but is drowned out by band.)

People: Radiatex!

Religious Leader: Pray and be thankful.

People: Amen!

(The scene continues with all randomly participating, in crescendo, leading to chaos.)

Fragmentary, repetitive news is heard amplified.)

Demagogue: . . . A preemptive and defensive action . . .

People: Radiatex?

Religious Leader: Pray and be thankful.

People: Amen!

Demagogue: Conquering for . . .

People: Radiatex!

Religious Leader: . . . Sign of sin and immorality . . .

People (divis): Amen/Radiatex.

Demagogue: Let's kill Prometheus . . .

People: Amen/Radiatex.

Demagogue: Our Nation helping . . .

People: Amen/Radiatex.

Religious Leader: For the sake of morality . . .

People: Amen/Radiatex.

(A rhythmic ostinato becomes established.
Socialite and Journalist exit, indifferent
and haughty. Ostinato continues while People
form two lines facing each other. The ostinato
diminishes to silence. Prometheus is revealed
crouching.

Demagogue: Let's Kill Prometheus . . .

People: Amen/Radiatex.

Religious Leader: Don't follow Prometheus . . . for the sake
of morality . . .

Demagogue: Let's kill Prometheus . . .

Religious Leader: Don't look at Prometheus . . .

Demagogue: Kill! Kill!

Religious Leader: Don't look at Prometheus . . .

Demagogue: Kill! Kill!

Religious Leader: Don't look at Prometheus . . .

Demagogue: Kill! Kill! . . .

(The ostinato suddenly stops. People slowly and mechanically hang one another, each, in turn, slumping to the floor. At the same time Prometheus rises from a crouching position to a full standing position, trying to emit an impossible silent scream. Lights on Demagogue and Religious Leader slowly fade until dark.)

CHAPTER III

MUSICAL ANALYSIS

Instrumentation and Placement of Sound Sources

The musical texture is conceived to be produced by sound sources in different places: in the pit, backstage, on stage, and an amplified whispered voice used at the end of Act III. The stage and backstage sounds required by the plot are means of integrating the work.

The total instrumentation is:

On stage/backstage

2 flutes, 2Bb clarinets, 1 Bb bass clarinet, 2 Bb trumpets, 2 trombones, side-drum, bass-drum, piano, choir, and 4 actors.

In pit

2 flutes, 2 oboes, 2 Bb clarinets, 1 bassoon, 4 horns in F, 3 trombones, 1 tuba, celesta, temple-block, xylophone, suspended cymbal, bass-drum, timpani, violin, viola, violin-cello, and double-bass.

Amplified voice.

Analysis of the Musical Material

The following 12 tone series is the basic set for the work which, by interpolation and use of its small groupings, derives different related materials.

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|----|----|----|---|----|----|----|----|---|----|----|----|----|
| Po | A | C | D | G# | C# | F# | G | B | D# | F | Bb | E |
| | F# | | | | | | | | | | | |
| | E | | | | | | | | | | | |
| | Bb | | | | | | | | | | | |
| | F | | | | | | | | | | | |
| P3 | C | Eb | F | B | E | A | Bb | D | F# | G# | C# | G |
| | B | | | | | | | | | | | |
| | G | | | | | | | | | | | |
| | Eb | | | | | | | | | | | |
| | Db | | | | | | | | | | | |
| | Ab | | | | | | | | | | | |
| P5 | D | F | G | | | | | | | | | |

The twelve tones are used not in the strict Schoenbergian dodecaphonic system, but only as a recurrent sonorous material flexible enough to use in various ways without being too redundant.

Throughout the piece, almost without interruption, the low strings make a static background slowly moving the basic set. Over this background other musical events evolve.

Prometheus is musically characterized by the following chordal sequence played by the trombones. It appears in different transpositions throughout the score. This chordal sequence comes from the grouping 4-5-6/ 1-2-3/ 7-8-9/ 10-11-12 of the basic set.

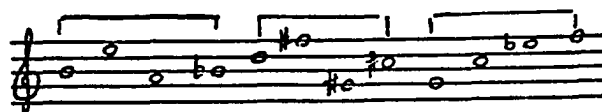


The following is an isorhythmic theme for People's choreography made with the simultaneous use of prime inversion and retrograde inversion of the basic set. It is scored mainly for pizzicato violins and xylophone. It appears in different places in Acts I and II:





For the material used for the military march, which appears in the parade of Acts I and III, the P3 transposition of the basic set is grouped 4-5-6/ 7-8-9/ 10-11-12/ 1-2-3, and then divided into three groups of four pitches:



Its fragments appear as the sign for news in Act II, and as a recurrent motif throughout the whole work. The three

groups counterpoint one another as in the following portion:



One modal theme for the religious procession is made from the first three pitches of the basic set, their retrograde inversion, and their transposition to the P5. It is sung by the choir accompanied by two trombones:

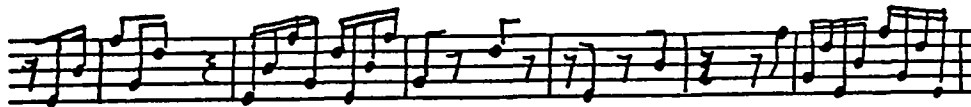


The preceding are materials related to the basic twelve tone series. The following are unrelated materials.

The piano piece played by Socialite is made to sound like a commonplace theme out of context. It is nothing but a banal C minor accompanied melody. It also appears as a variation in Act I for a choreography by Socialite, and as a recurrent motif always referring to Socialite. The following is the first portion of this theme:



Journalist is musically characterized by the following rhythmic sequence always played by the temple-blocks:



Scenes I and III of Act II are built as choir structures, although there is some orchestral interference. For these structures non-pitch material is used such as non-understandable words, whispers, lengthened vowels, rhythmical and non-rhythmical phrases, and a few solo understandable words. These materials are used to create a contrapuntal texture.

The Musical Form

The formal design can be represented in a large dimension as the following:

| Act I | Act II | Act III |
|-----------------------------|-------------|----------------|
| A | B | A' |
| Exposition | Development | Recaptulation |
| Introduction a-b-a' c-b'-c' | e-f-e' | a''-b''-g coda |

Act I (A) is an exposition not only of the events of the plot but also of the musical events. Its two large scenes shape two musical sections. The first section (a-b-a') is more intense and more rhythmic, while the second (c-b'-c') is calmer with a religious character. Both sections have speeches as central subsections.

Act II (B), although having a new texture delineated more by the choir, has a narrative character. The subsections e f e' refers to the three scenes of this act. It is a commentary about the events of Act I which justifies its classification as a development. It is not without reason that the image of television broadcasting appears as Journalist-conductor who manipulates the news as a conductor manipulates the mass of voices of an ensemble.

In addition to the televised quality of Act II, the following musical events translated from Act I also justify the developmental character of Act II. These are not mere repetitions of motifs, although they always refer to some events of the previous Act:

1. The isorhythmic theme for the People's choreography of Act I appears again in Act II at the beginning and the

end of Scene I as the People enter and exit the television screen.

2. The sign for the news is a motif from the military march.

3. One motif from the piano piece also appears in this section as a commentary about Socialite.

4. In the central section of Act II, an almost silent stage action is delineated by an orchestral development based on Socialite's theme and the military march. Act II ends with a reminiscence of the second section of Act I.

Act III (A) recapitulates Scenes I of Act I (a") in a very similar texture: the choir sings lengthened vowels, low strings make a slow moving background, and over this background the waltz of the first Act comes again, now as a canon. Socialite plays the piano piece and the military parade occurs again. These events are followed by Demagogue's speech (b") with the interference of Religious Leader. This speech leads to a crescendo of sonority and an overlapping of events (g), all of which are suddenly interrupted by a large, completely silent scene. The work finishes with a quiet coda where Prometheus' theme and the religious theme are heard once more.

Description of the Musical Events

The musical material and the musical form in a large dimension have been previously analyzed. The stage events

are explained in the libretto and therefore need no further exegesis. The following is only a chronological description of the musical events. These musical events overlap one another throughout the piece.

The themes will be identified by the names used in the analysis of the musical material: Prometheus' theme, isorhythmic theme, waltz, military march, religious theme, piano piece, and Journalist's theme.

Act I

Introduction: after some soft strokes played by the bass-drum (mm. 1 to 4), the strings, the brass, and the choir sections start a cluster containing the twelve tones marked pp. Over this sound-mass the woodwind and the celesta state fragments of the waltz, the religious theme, and the military march (mm. 5 to 16). This sound-mass is gradually dissipated, leaving only a pp note A by the double-bass (m. 19). At this point the curtain rises.

Scene I, Subsection a (mm. 19 to 177): throughout this section the strings move the original 12-tone set in a slow and low range to form a sound-mass background. The dynamics move irregularly from pp to f to pp. This sound-mass background is helped by the bass drum's continuous tremolo marked pp. Over this background other events occur.

From measure 19 to 133 the choir sings lengthened vowels with random pitches marked pp. From measure 19 to 30 the

orchestra deals with the original twelve tone set in an undefined mass of moving sound. The first defined event to appear is Prometheus' theme always played by trombones (mm. 31 to 32). From measure 33 to 98 occurs the isorhythmic theme played by the xylophone and pizzicato violins. From measure 54 to 89 the waltz, played by woodwinds and celesta, overlaps the isorhythmic theme. From measure 93 to 112 appears Journalist's theme which is always played by temple-blocks. From measure 99 to 105 Prometheus' theme appears again and interrupts the other events. From measure 112 to 137 Socialite plays her piano piece. Before the piano piece is finished, the military march starts playing backstage. From measure 131 to 177 the military march (on stage), played by the flute, clarinet, bass clarinet, trumpet, trombone, side drum, and bass drum is the main musical event. From measure 165 to the end of the subsection the woodwinds and the bass gradually are added to the string background and finish in a tutti. This is suddenly stopped by Demagogue's voice.

Scene I, Subsection b (mm. 178 to 191): Demagogue's speech is intercalated by applause and exclamations from the choir. The band starts to play but is interrupted by Demagogue. At the end of the subsection the orchestra gradually increases its volume of background sound, shadowing Demagogue's speech.

Scene I, Subsection a' (mm. 192 to 243): from measure 192 to 211 the military march is played again. Journalist's

theme appears from measure 193 to 202. Before the military march finishes it is overlapped by the waltz and by the beginning of the piano piece. At measure 217 these events are dissipated, leaving only the low string background. From measure 226 to 233 a violin solo performs an ornamental variation of the piano piece, overlapped by Prometheus' theme. From measure 234 to 243 again only the string background remains, colored by some small events played by the woodwinds. A small speech by Demagogue and the piano piece are heard once more. Before the piano piece is finished the religious theme is played backstage.

Scene II (c-b'-c'), in contrast to the previous section, is very quiet. It has no orchestral background, except at the end of the Act.

Scene II, Subsection c (mm. 242 to 254): the religious theme is performed by the choir and two muted trombones.

Scene II, Subsection b': Religious Leader's speech.

Scene II, Subsection c' (mm. 257 to 270): the religious theme is played again. From measure 264 to 267 this theme is overlapped by Prometheus' theme. At the end of this subsection the low string background occurs once more, marked ppp.

Act II

Introduction: before the curtain rises the orchestra plays 15 measures of loud and rhythmical events which are overlapped by Journalist's theme.

Scene I, e, (mm. 16 to 184): when the curtain rises, Journalist is seen conducting the choir. The choir is divided into three groups: male, female, and mixed voices. It has a structure built with: (a) uncomprehensible words spoken at different speeds and with determined and undetermined rhythm; (b) clusters of sung vowels; and (c) whispers. The three groups counterpoint one another with this material. At times, the events are colored by some percussion instruments. From measure 35 to 79 the choir is overlapped by the isorhythmic theme in which the xylophone and the violins are colored by woodwind instruments. Between measures 52 and 57 the whole action is interrupted by Prometheus' theme marked *ff*. From measure 76 to 115 some solo words or phrases suggesting television advertising are spoken by members of the choir. These events are underlined by the orchestra. At measure 115 a motif from the military march is heard as a sign for the news given by Journalist in the following measures. This news is spoken over the murmur of the choir. At measure 133, before the news about Socialite, a motif from the piano piece is heard over the choir background played by the flute and celesta. From measure 145 to 164 a new section with advertising words is followed by another Journalist's news section. From measure 169 to 180 the isorhythmic theme is again heard over a background of low strings and woodwinds.

One pontillistic orchestral interlude from measure 185 to 199 connects Scene I to Scene II.

Scene II, f (mm. 200 to 238): in this section the almost silent stage action is delineated by an orchestral development based mainly on two themes: the first motif of the piano piece - an upward leap of a 6th and its resolution down by step; the upper voice of the military march - a leap of a 4th followed by a repeated pitch, and another upward leap of a 3rd. Besides these two motifs some small events in accelerando and non-periodical strokes by the bass drum are heard. A small amount of fragmentary dialogue occurs over this orchestral sound.

Scene II is linked to Scene III by a completely silent transition (m. 238) when Journalist guides the spotlight toward the choir.

Scene III, e' (mm. 239 to 312): this scene repeats Scene I in the use of the choir and its basic sonorous material. The choir in this section has a more canonic texture. At measure 278, Prometheus' theme overlaps the choir. At the end a crescendo in sonority is made with some understandable words spoken randomly by the entire choir. A small coda (m. 312) recalls the end of Act I: one speech by Religious Leader and part of the religious theme are heard.

Act III

Introduction (mm. 1 to 10): a new sound produced by one cymbal laid over the timpani is presented in this introduction. This undulating siren-like sound will appear again

at the end of this act. The small *accelerando* figure and the bass drum strokes appear again, all over a background of sound-mass by choir, low strings and some small figures by the woodwinds and brass.

Scene I, a" (mm. 10 to 66): This briefly recapitulates Scene I of Act I. From measure 10 to 50 the choir sings lengthened vowels and the strings make the continuous low background. From measure 12 to 14 Prometheus' theme is stated. From measure 16 to 40 the waltz is stated in the form of a canon which involves the woodwinds, horns, celesta, and strings. During the last part of this canon the waltz is stated in the form of a melodic variation. From measure 22 to 30 Journalist's theme is heard. From measure 38 to 43 the piano piece appears briefly. These events are interrupted by the military march (on stage) from measure 50 to 66.

Scene II, b" (mm. 66 to 70): after some silent expectation, Demagogue starts his speech which is interrupted at times by applause and exclamations from the choir. These events are underlined by small events from the orchestra.

Scene III, g (mm. 70 to 154): this is a large *crescendo* section in which the solo voices work in an *ostinato*-like event. The low strings perform the slow background in a variable dynamic leading to a *ff*. At the end of the section the strings play clusters of sound marked *ff*. From measure 70 to 92 the military march is heard in a *fortissimo* to *pianissimo* dynamic and finally fades away backstage, leaving only

the bass drum strokes which continue answering, as an echo. another bass drum in the pit. From measure 78 to 83 Prometheus' theme, almost drowned by the whole sound event, is heard. At measure 87 the sound of the cymbal laid over the timpani starts again. At measure 100, an amplified whispered voice starts to sound over the audience. From measure 107 to 122 the trumpets backstage play the motif from the military march. From measure 95 to 154 a discontinuous dynamic texture attained by adding groups of instruments from the pit and the instrumental group backstage leads to a final fortissimo mass of sound. Measure 154 (.) is a long completely silent scene (circa 40 seconds).

Coda (measure 155 to 168): in this section the two bass drums (backstage and in the pit) continue their strokes in an echo-like sound, the low strings once more state their slow soft background, Prometheus' theme is heard softly once more (mm. 159 to 161), and the backstage trombones play the religious theme (mm. 163 to 165).

REQUIEM FOR PROMETHEUS

ESTERCIO MARQUEZ CUNHA

INSTRUMENTATION, CHORUS, SOLOISTS, AND ACTORS
IN THE ORDER NOTATED IN THE SCORE

Stage

2 flutes
2 clarinets Bb
1 bass clarinet Bb
2 trumpets Bb
2 trombones
side drum, bass drum, and Journalist
Religious Leader
Demagogue
Choir solos and amplified voice
Choir
Piano and Socialite

Pit

2 flutes
2 oboes
2 clarinets Bb
1 bassoon
4 horns F
3 trombones and 1 tuba
percussion I - 2 timpani: 25 and 28 inches
percussion II - bass drum
percussion III - xylophone and suspended cymbal
percussion IV - celesta and temple-blocks
violin
viola
violoncello
double-bass

GENERAL REMARKS

The piano and solo voice events are approximately place in the score. They do not need to be exact with their rhythmic entrances.

Choir

The choir is expected to double performance functions of singing and dancing.

The lengthened vowel sections (Act I ms. 20-133. Act III ms. 10-50.) are intended to be performed with slow body-movement by individuals of the choir. Its notation is an approximation and is intended to be shaped according to the choreographer's needs.

The division of the choir into groups allows for more chance of variety in the choreography.

In Act II Scenes, I and III, when the choir functions as television voices, and if they stand static, it is meant to be accompanied by small solo choreographies.

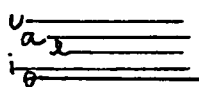
~~Unintelligible~~ SS. Whisper the indicated phonemes.



Speak any words, not understandable, unless indicated. Each member of the choir should pre-plan his own words. The levels of the staff indicate the range of the voices (low, medium, high).



Speak any words following the indicated rhythm.



Sing any vowel at any pitch for the approximate indicated duration. Each vowel indicates one part of the divisi (divisi a 5).



Cluster of vowels.



As high as possible.

Solos

M. = male F. = female



Spoken words or texts by the characters and/or spoken solos by different individuals of the choir are enclosed in boxes.

Timpani

A handwritten mark, possibly a signature or a stylized 'U', located below the 'Timpani' heading.

A large cymbal is laid over the timpani. Beat on the cymbal. Also press timpani pedal as indicated.

ACT I

INTRODUCTION

1

STAGE

SLOW $\text{♩} = 48$ APPROX.

5

2 FLUTES

2 CLARINETS

B \flat

1 BASS-CLARINET

B \flat

2 TRUMPETS

B \flat

2 TROMBONES

SIDE-DRUM

BASS-DRUM

JOURNALIST

RELIGIOUS LEADER

DEMAOBUQUE

CHOIR SOLOS

AMPLIFIED VOICES

CHOIR

REVISION IN 5

THE BACK STAGE

REVISION IN 5

THE ON STAGE

PIANO

SOCIALITE

PIT

2 FLUTES

2 OBOES

2 CLARINETS

B \flat

1 BASSOON

4 HORNS

F

3 TROMBONES

1 TUBA

2 TIMPANS

BASS-DRUM

XYLOPHONE

S. CYMBAL

CELESTA

TEMPLE-DRUM

VIOLIN

VIOLA

VIOLONCELLO

DOUBLE-BASS

SLOW $\text{♩} = 48$ APPROX.

5

PP

PP

PP

PP

PP

PP

PP

PP

PP

STAGE

10

CHOIR

PIT

FL

Ob

BSN

Hm.

F

Tb2

Tb

TINP.

B-DRUM

CEL.

VLN

VA.

VC.

D.B.S.

STAGE

15

CHOIR

PIT

FL.

Ob.

CL.

BSN.

HN

F

TbE.

Tb

B. DRUM

CEL.

VLW.

Va.

Vc.

P.DS.

Handwritten musical score for a stage production, page 3. The score is divided into two main sections: CHOIR and PIT. The CHOIR section consists of 15 staves. The PIT section includes woodwinds (FL., Ob., CL., BSN.), brass (HN, F, TbE., Tb), percussion (B. DRUM, CEL.), and strings (VLW., Va., Vc., P.DS.). The music is written in a single system with 15 measures. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

STAGE

20

CHOIR

PIT

CL.
Bb

Hr.
F

TRE.
2

Tb.
3

TIMP.

B. DRUM

CEL.

VLN.

VA.

VC.

D.Bs.

Musical score for measures 20-24. The score is divided into two main sections: STAGE and PIT. The STAGE section includes a CHOIR part. The PIT section includes parts for CL. (Bb), Hr. (F), TRE. (2), Tb. (3), TIMP., B. DRUM, CEL., VLN., VA., VC., and D.Bs. The score is written on a grand staff with multiple staves for each instrument. The key signature is one flat (Bb). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (pp, p, f, div.).

STAGE

25

CHOIR

PIT

Bsn.

Hr.
F

Tb.

Timp.

B DRUM

Xyl.

Vln.

Va.

Vc.

D.Bs.

Handwritten musical score for a stage production, page 5. The score is divided into two main sections: STAGE and PIT. The STAGE section includes a CHOIR part. The PIT section includes parts for Bsn., Hr. F, Tb., Timp., B DRUM, Xyl., Vln., Va., Vc., and D.Bs. The music is written on staves with various notes, rests, and dynamic markings. The Vln. part has a 'Solo' section and a 'Pizz.' section. The Va. part has a 'Pizz.' section. The Vc. part has a 'Pizz.' section. The D.Bs. part has a 'Pizz.' section. The Bsn. part has a 'Pizz.' section. The Hr. F part has a 'Pizz.' section. The Tb. part has a 'Pizz.' section. The Timp. part has a 'Pizz.' section. The B DRUM part has a 'Pizz.' section. The Xyl. part has a 'Pizz.' section.

STAGE

30

CHOIR

PIT

The musical score for page 30 is divided into two main sections: STAGE (Choir) and PIT (Orchestra). The STAGE section features a Choir with a vocal line starting on a whole note G4, followed by a melodic phrase. The PIT section includes staves for various instruments: Flute (FL.), Oboe (Ob.), Clarinet (CL.), Bassoon (BSN.), Horns (Hr.), Trombones (Tb.), Timpani (Timp.), Bass Drum (B. DRUM), Xylorimba (Xyl.), Violins (VLN.), Viola (VA), Violoncello (Vc.), and Double Bass (D. BASS). The music is in 4/4 time and features various dynamics (p, f, mf, ff) and articulations (acc, stacc, marc). The score is written in a standard musical notation with a key signature of one sharp (F#).

LIGHT ON PROMETHEUS / LIGHT OFF
↓ FREEZE STAGE MOVEMENT RESUME MOVEMENT

STAGE

FASTER J=300 APPROX. 35

CHOIR

P.T

Handwritten musical score for orchestra and choir. The score includes staves for:

- FL (Flute)
- Ob (Oboe)
- CL (Clarinet)
- Ob (Oboe)
- Bsn (Bassoon)
- Hr (Horn)
- Tb (Trombone)
- Ts (Trumpet)
- Timp (Timpani)
- B. DRUM (Bass Drum)
- Xyl (Xylophone)
- Vln (Violin)
- Vn (Viola)
- Vc (Violoncello)
- DBs (Double Bass)

The score features various musical notations including notes, rests, and dynamic markings such as *p* (piano), *f* (forte), and *pp* (pianissimo). There are also handwritten annotations like "FASTER J=300 APPROX." and "35" at the top right. The word "CHOIR" is written on the left side of the upper staves, and "P.T" is written on the left side of the lower staves. The score is written on a series of horizontal staves, with some staves having multiple lines of music.

STAGE

40

45

CHOIR

PIT

FL

ob

CL

B. DRUM

Xyl

Vln.

Va.

Vc.

D. B.

TP

P

STAGE

50

CHOIR

PIT

ob

cl

sb

HN

F

B. Drum

Xyl.

Vln.

Va.

Vc.

D. B.

STAGE

55

60

CHOIR

PIT

FL

Ob

Cl.

Bsn

B. Drum

XyL

CEL.

Vln

Vn

Vc

D. Bsn

STAGE

65

CHOIR

PIT

FL

Ob.

CL

BSN

B. DRUM

XYL.

CEL.

VLA.

VA.

VC.

DB.

STAGE 10

15

CHOIR

TP

PIT

FL

Ob

CL

Bsn

B.Dm

CEL

Va

Vc

DBs

STAGE

20

25

CHOIR

TIT

FL

Ob

CL

Bb

Bsn

D. Drum

Xyl

CEL

Vln

Vla

Vc

DBS

The musical score is organized into two systems. The first system features a large block of empty staves for the STAGE, followed by a CHOIR section with a single staff containing a melodic line. The second system includes a TIT section with staves for FL, Ob, CL, Bb, and Bsn, followed by staves for D. Drum, Xyl, CEL, Vln, Vla, Vc, and DBS. The music is written in a single key and time signature, with various musical notations including notes, rests, and dynamic markings.

STAGE

90

CHOIR

P.T.

Musical score for measures 90-94. The score is divided into two main sections: a large empty section for the Stage and Choir, and a section for the Pit (P.T.) with woodwinds and strings.

Stage and Choir Section: This section consists of 16 staves, all of which are empty. The label "CHOIR" is positioned to the left of the 10th staff, and "P.T." is positioned to the left of the 15th staff.

Pit (P.T.) Section: This section consists of 10 staves, all of which are filled with musical notation. The instruments are listed on the left: FL (Flute), Ob (Oboe), CL (Clarinet), DB (Double Bass), PSM (Piano), Xyl (Xylophone), CEL (Cello), Vln (Violin), Vla (Viola), Vcl (Violoncello), and DB (Double Bass).

Measure 90: The first measure of the P.T. section. It features a key signature of one flat (Bb) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measure 91: The second measure of the P.T. section. It continues the musical notation from the first measure.

Measure 92: The third measure of the P.T. section. It continues the musical notation from the first measure.

Measure 93: The fourth measure of the P.T. section. It continues the musical notation from the first measure.

Measure 94: The fifth measure of the P.T. section. It continues the musical notation from the first measure.

STAGE

95

100

CHOIR

PIT

T.B.E.

X.Y.L.

TEMPER
GLASS

V.L.U.

V.A.

V.C.

D.B.S.

The musical score is written on a series of staves. The top section, labeled 'STAGE', contains empty staves. Below this, the 'CHOIR' section has two staves with musical notation and lyrics. The 'PIT' section follows, also with empty staves. The 'T.B.E.' section has two staves with musical notation and lyrics. The 'X.Y.L.' section has one staff with musical notation and lyrics. The 'TEMPER GLASS' section has one staff with musical notation and lyrics. The 'V.L.U.' section has one staff with musical notation and lyrics. The 'V.A.' section has one staff with musical notation and lyrics. The 'V.C.' section has one staff with musical notation and lyrics. The 'D.B.S.' section has one staff with musical notation and lyrics. The score includes various musical symbols such as notes, rests, and bar lines, as well as stage directions and lyrics.

STAGE

105-

CHOIR

PIT

THE

XyL.

T.B.

✓

✓p

 \sqrt{c}

D. B. S.

STAGE

110

115

CHOIR

PIANO

PIT

Xyl.

T. B.

Vln

Va

Vc

D. B.

STAGE

120

125

CHOIR

PIANO
SOCIALITE

PIT

SHE STOPS, LOOKS THE
SCORE AND TRIES AGAIN

Handwritten musical score for the pit instruments, including Violin (Vn), Viola (Vc), and Double Bass (D.B.). The notation includes notes, rests, and dynamic markings such as *f* (forte) and *p* (piano).

STAGE

130

TRUMPET
B♭BACK
STAGE

CHOIR

PIANO

PIT

VA

VC

D. B.

STAGE

135

140

TP. 135 140

Ob.

Tb.

S. Bass

B. Bass

CH.

Pp.

PIT

CL.

Bsn.

Vn.

Vc.

D. Bs.

STAGE

145

FL

CL-
8b

B. CL-
8b

Tpt.
8b

T&E

S. Horn

B. Horn

146

147

148

149

150

151

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STAGE

150 155

FL

CL

B. CL

TPT.

TBA

S. DRUM

B. DRUM

PIT

Va

Vc

D. Bs.

STAGE

160 165

FL

CL

BCL

TPT

TBE

SDRM

BDAM

P

CHOIR

MIX

WHEN COUN- TRY CALLS

P.T

HV

F

PP

PP

B.DRM

VLM

V8

V6

DBS

ARCO DIV.

PP

f

f

f

f

STAGE

FL
CL
BCL
TPT
Tb
S.D.
D.D.

CHOIR

US WE GIVE — OUR — LIFE WE GIVE OUR

PIT

Hr
F
Tb
D.D.
Vla
Va
Vc
DBs

STAGE

FL 195 198

CL

B. CL

Tpt

Tbc

S.D

B.D

DEAN

MY PEOPLE ... YOU WHO BUILT THIS THE
GREATEST COUNTRY IN THE WORLD...

CHOIR

SOUL TO PROTECT OUR

ALAUD

PIT

FL

ob

CL

Bsn

Hr

F

Tbc

Tb

Timp

B.D.

Vln

Vla

Vc

DBs

STAGE

DEMA

... WITH YOUR HELP WE CAN MAKE EVEN GREATER PROGRESS
DEVELOPING THIS LAND. IT WILL BE AN ENORMOUS
UNDEXTAKING, BUT CAN BRING A BETTER FUTURE...

WHO HAS THE WORLD'S
MOST BEAUTIFUL CITY?

CHOIR

MELAND

P P
A A
WE DO

P.T

STAGE

FL 179 180

CL 179 180

B-CL 179 180

PP

PP

PP

DEMO AND THE WORLD'S LARGEST STADIUM FRIENDS WAVE TO THE BAND TO STOP WE ARE THE BEST

CHOIR

WE DO!

PIT

STAGE 113

SLOW $\text{♩} = 48 \text{ APPROX.}$

MS

DE MAG

THERE ARE THOSE WHO ARE NEGATIVE, SUGGESTING BUT, THE ONLY REAL DANGER IS THAT THE
WE ARE POISONING THE EARTH AND THE AIR.

CHOIR

PT

SLOW $\text{♩} = 48 \text{ APPROX.}$

DIV.

Vla

Va

Vc

D-Bs.

DIV

PPP

PPP

PPP

PP

PP

PP

P

P

P

P

P

P

STAGE

150

DEMA GREAT SPIRIT AND SOUL OF THE PEOPLE MIGHT BECOME POISONED AGAINST THE ENEMY...

PT

Handwritten musical score for a stage production, measures 150-153. The score includes parts for Flute (FL), Oboe (Ob), Clarinet (CL), Bassoon (BSN), Horns (Hw), Fagot (F), Trombones (Tbc, Tb), Timpani (Timp), Bass Drum (B. DRUM), Violins (Vln), Viola (Va), Violoncello (Vc), and Double Bass (D. Bs.). The music is written in a single system with various dynamics and articulations.

Measures 150-153:

- FL:** Measures 150-153. Dynamics: *mf*, *f*, *pp*.
- Ob:** Measures 150-153. Dynamics: *mf*, *f*, *pp*.
- CL:** Measures 150-153. Dynamics: *mf*, *f*, *pp*.
- BSN:** Measures 150-153. Dynamics: *mf*, *f*, *pp*.
- Hw:** Measures 150-153. Dynamics: *mf*, *f*, *pp*.
- F:** Measures 150-153. Dynamics: *mf*, *f*, *pp*.
- Tbc:** Measures 150-153. Dynamics: *mf*, *f*, *pp*.
- Tb:** Measures 150-153. Dynamics: *mf*, *f*, *pp*.
- Timp:** Measures 150-153. Dynamics: *mf*, *f*, *pp*.
- B. DRUM:** Measures 150-153. Dynamics: *mf*, *f*, *pp*.
- Vln:** Measures 150-153. Dynamics: *mf*, *f*, *pp*.
- Va:** Measures 150-153. Dynamics: *mf*, *f*, *pp*.
- Vc:** Measures 150-153. Dynamics: *mf*, *f*, *pp*.
- D. Bs.:** Measures 150-153. Dynamics: *mf*, *f*, *pp*.

BAND EXITS
PEOPLE FOLLOW:
JOURNALIST PICTURES

30

FASTER $\text{♩} = 100$ APPROX.

STAGE

FL. $\text{♩} = 100$

CL. $\text{♩} = 100$

B. CL. $\text{♩} = 100$

Tpt. $\text{♩} = 100$

Tbe. $\text{♩} = 100$

S.D. $\text{♩} = 100$

B.D. $\text{♩} = 100$

DETACH

MIMICS SPEECH

CHOIR

APPLAUD

WHEN COUN- TRY CALLS US WE GIVE

PIT

FL. $\text{♩} = 100$

Ob. $\text{♩} = 100$

Bsn. $\text{♩} = 100$

Hw. $\text{♩} = 100$

F. $\text{♩} = 100$

Tbe. $\text{♩} = 100$

To. $\text{♩} = 100$

Tim. $\text{♩} = 100$

B.D. $\text{♩} = 100$

TEMPLE
BLOCKS

Vln. $\text{♩} = 100$

Va. $\text{♩} = 100$

Vc. $\text{♩} = 100$

D. Bs. $\text{♩} = 100$

BAND BACK STAGE

37

STAGE

200 205

FL. *dim.* *f* *mf* *dim.* *p* *dim.*

CL. *dim.* *f* *mf* *dim.* *p* *dim.*

BCL. *dim.* *f* *mf* *dim.* *p* *dim.*

TPT. *dim.* *f* *mf* *dim.* *p* *dim.*

TBE *dim.* *f* *mf* *dim.* *p* *dim.*

SD. *dim.* *f* *mf* *dim.* *p* *dim.*

BD. *dim.* *f* *mf* *dim.* *p* *dim.*

CHOIR

OUR LIFE WE GIVE OUR SOUL TO PRO-TECT

PT

FL. *mf* *f* *mf* *p* *mf*

Ob. *pp* *mf* *f* *mf* *p* *mf*

CL. *mf* *f* *mf* *p* *mf*

BSN *p* *mf*

HN *pp* *mf*

TIMP *f*

B.D. *pp* *ff*

TEMPL. BLOCK *p*

VLN. *pp* *f* *mf* *p* *mf*

VA. *pp* *f* *mf* *p* *mf*

VC. *pp* *f* *mf* *p* *mf*

D.BS *f*

STAGE

FL
CL
BCL
BCL
TPT
TPT
S.D.
B.D.

210

CHOIR

PIANO

PIT

FL
Ob
CL
BCL
Bsn

TINP

B.D.

CEL

Vln

VA

VC

D.B.

P

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STAGE

215

SLOW $\text{♩} = 48 \text{ APPROX.}$

PIANO
SOCIALITE

SHE STOPS AND DRINKS

PIT

FL.

OB.

CL.

B♭

Bsn

B.D.

CEL.

VLU

VA

VC

D.B.

PP

SLOW $\text{♩} = 48 \text{ APPROX.}$

Handwritten musical score for orchestra and voices. The score is written on multiple staves. At the top, there are markings 'p' and 'f' with lines indicating dynamics. The staves are labeled on the right side: 'D. B.' (Double Bass), 'V.' (Violins), 'V.' (Violas), 'V.' (Violons), 'B.D.' (Bass Drum), 'B.S.' (Bassoon), and 'FL.' (Flute). The notation includes various musical symbols such as notes, rests, and dynamic markings.

STAGE 220

WHILE DEMAGOGUE AND JOURNALIST ARE TALKING,
SOCIALIST GOES TO FRONT AND TALKS
TO SEVERAL HIM.

STAGE 225

PT

$$T_{BE} = \begin{cases} 1 & \text{if } B \text{ is } \text{true} \\ 2 & \text{if } B \text{ is } \text{false} \\ 3 & \text{if } B \text{ is } \text{undefined} \end{cases}$$

E. D.

View

46

Vc.

D. Bs.

STAGE 230

PIT

FL

THE

B. D.

 V_{LS} V_p V_c

D.B.S

STAGE 236

JOURNALIST

To all of you

IMPRESSIVE SPEECH

PT

FL

Ob

Bsn

Hr

F

Tim

B.D.

Va

Vc

D.Bs

SCENE II

DEMAGOGUE AND SOCIALIST
EXIT TOGETHER. JOURNALIST
STAYS IN THE DIRECTION OF
THE RELIGIOUS TOMB.

STAGE 240

STRAIGHT MUTE

BACK STAGE J=d.

T&T

IN JOURNALIST

DEMAGOGUE

YOU KNOW WHAT STOP LINE WATER WHAT THEY NEED IS WATER

CHOIR

MIX

BACK STAGE J=d.

PIANO

J=d.

PRAY TO THE LORD WHO

PT

Bsn

TIMP

B.D.

TUTTI DIV.

Vln

Vla

Vcl

D.B.

STAGE 245

TbE:

CHOIR

PIT

The musical score is written on a series of staves. The Tenor (TbE) part begins with a treble clef and a key signature of one flat. The lyrics for the Tenor part are: "RE-PIE-CE- sin", "PRAISE TO THE LORD WHO BLESSES OUR soul", "THOUGH WE SUE- FOR", and "PRAYING BE- TRAIT-FUL". The Choir part begins with a bass clef and a key signature of one flat. The lyrics for the Choir part are: "RE-PIE-CE- sin", "PRAISE TO THE LORD WHO BLESSES OUR soul", "THOUGH WE SUE- FOR", and "PRAYING BE- TRAIT-FUL". The score includes various musical notations such as notes, rests, and dynamic markings like "SOLO F." and "P.F.". The lyrics are written below the corresponding musical staves.

RT

FOLLOW TO THE LORD WHO SLEW OUR - SOUL WHY TO THE
 FOLLOW TO THE LORD WHO SLEW OUR - SOUL WHY TO THE
 FOLLOW TO THE LORD WHO SLEW OUR - SOUL WHY TO THE

CHOIR

STAGE 255

256



RELIGIOUS LEADER

MY BROTHERS, GOD'S CHILDREN...
THE LORD HAS GIVEN US MUCH TO BE
THANKFUL FOR. REJOICE IN THIS
KNOWLEDGE AND SEEK NOT SUCH
TEMPTATION... YIELD NOT TO SUCH
THINGS. PRAY AND BE THANKFUL...

REMEMBER, THE LORD PUNISHED A SINFUL
WORLD WITH TREMENDOUS FLOOD. A
MIGHTY DELUGE. THE NEXT TIME IT WILL
BE BY FIRE. BUT ELEMENTS ARE PLACED
HERE, TEMPTING MAN TO HIS OWN
DESTRUCTION... PROMISE US, YES, THE
SYMBOL OF SIN AND IMPURITY...

CHOIR



PT

STAGE 357

360

Tbc.

CHOIR

MEB

PRAY TO THE LORD

WHO RE-MIT OUR SIN

PRAY TO THE LORD

WHO BLESS OUR SOUL

P.T

STAGE

245

Tbe!

BACK STAGE

CHOIR

SOLO F.

FL.

TUTTI

THOU WE SVF- PER

TRAY AND

SW-

THANK-FUL

PRAY TO THE LORD

TRAY TO THE LORD WHO RE-LIV OUR-

P.T

J. at MEX.

Tbe

P

P

Va

DIV

Vc

DIV

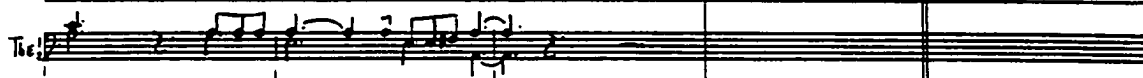
D.B.S.

TTP

TTP

STAGE

210



CHOIR



PT



END OF ACT I

INTRODUCTION

 $\delta = 100 \text{ MPa}$

5

TPT.
Bb

JOURNALIST

DE MABOUVE

CHOIR SOLOS

CHOIR { FEMALE
MALE
MIX

SOCIALITE

P.T.

2 FL

2. 06

266-

A BSN

(

H.N. {

La

su

150

Tb.

Time

“

B.D.

XYL.
CYM.

651

T-BL

122

112

Va

 \sqrt{c}

D. B.

STAGE

10

15

CHOIR

F
M
Mr

* SPEAK FAST

* SPEAK SLOW

* SPEAK NORMAL

PIT

FL.

Ob.

CL

3b

Bsn

TRMP

XYL

T. BL.

VLM

VA

VC

D. BS

* SPEAK ANY WORDS, NOT UNDERSTANDABLE, UNLESS INDICATED. THE LEVELS OF THE STAFF INDICATE THE RANGE OF THE VOICES (LOW, MEDIUM, HIGH).

STAGE

20

CHOIR

P.T

T.M.P

*SPEAK ANY WORDS, NOT UNDERSTANDABLE,
FOLLOWING THE INDICATED RHYTHM.

STAGE 25

30

CHOIR

PT

Timp

s. cyn.

* — WHISPER

STAGE

35

40

CHOIR

PT

S. CYM

Vln

Vc

D. Bs

The musical score is written on a grid of staves. The top section is labeled 'STAGE' and contains three staves. The middle section is labeled 'CHOIR' and contains three staves. The bottom section is labeled 'PT' and contains four staves: S. CYM, Vln, Vc, and D. Bs. The score includes various musical notations such as notes, rests, and dynamic markings like 'f', 'p', 'pp', 'pizz', and 'arco'.

STAGE

45

CHOIR

PT

Handwritten musical score for stage performance, page 50, measure 45. The score includes staves for CHOIR, PT, ob., cl. Bb, HN F, xyL, vln., vc., and D. Bs. The CHOIR part has dynamics *mf*, *f*, and *p*. The PT part has dynamics *mf* and *p*. The xyL part has dynamics *f* and *mf*. The vln. part has dynamics *f* and *mf*. The vc. part has dynamics *f* and *mf*. The D. Bs. part has dynamics *f* and *mf*.

LIGHT ON PROMETHEUS
FREEZE STAGE MOVEMENT
↓

51

STAGE

50

55

CHOIR

PIT

HN
F

Tb

TinP

XyL

VW

Vc

D.Bs

STAGE

60

CHOIR

PIT

TbE

XyL

VLN

Vc

D.B.s

The musical score for page 52 is organized into several sections. At the top, a large staff labeled 'STAGE' is mostly empty, with a measure number '60' centered above it. Below this, the 'CHOIR' section consists of three staves (Soprano, Alto, and Tenor/Bass) with musical notation including notes, rests, and dynamic markings like 'f' and 'p'. The 'PIT' section is indicated by a horizontal line. Below the pit line, the 'TbE' (Trombone Euphonium) section has two staves. The 'XyL' (Xylophone) section has one staff. The 'VLN' (Violin) section has one staff. The 'Vc' (Violoncello) section has one staff. The 'D.B.s' (Double Basses) section has one staff. The bottom section of the score contains musical notation for these instruments, including notes, rests, and dynamic markings.

STAGE

65

70

CHOIR

PIT

FL

Ob

XyL

VLN

Vc

DB

Handwritten musical score for stage and pit instruments. The score is written on multiple staves. The top section is labeled "STAGE" and contains a large block of empty staves. Below this, the "CHOIR" section is marked with a bracket. The "PIT" section is marked with a bracket and includes staves for Flute (FL), Oboe (Ob), Xylophone (XyL), Violin (VLN), Viola (Vc), and Double Bass (DB). The score includes various musical notations such as notes, rests, and dynamic markings like "P", "SLOW", "mf", "f", and "DIN.". A tempo change to "FAST" is indicated in the choir section. The score is written in a clear, legible hand.

STAGE

75

80

CHOIR SOLO

CHOIR

P.T.

BSN

TbE

Xyl

Vln

Vc

D.B.s

* SOLOS BY DIFFERENT MEMBER
OF THE CHOIR. F=FEMALE/M=MALE

STAGE

90

95

CHOIR solo

CHOIR

PT

Timp

Xyl

T.B.

Vln

Va

Vcl

D.B.

STAGE

100

CHOIR SOLA

F YOU CAN BUY... M DISCOUNTS YOUR CARET...

CHOIR

PT

FL

Ob

CL

BSN

Timp

S. Cym

Vln

Va

Vc

D.B.

STAGE 106

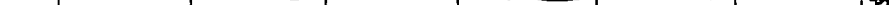
110

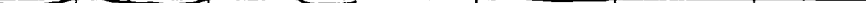
CHOIR SOLOS *f* SENSUALLY

Handwritten musical score for "The Rose Tree". The score is written on ten staves, with the first five staves for the Choir and the last five for the Piano accompaniment. The piano part includes a key signature of one flat (B-flat) and a 2/4 time signature. The tempo markings are: "ACCEL." at the beginning, "SLOWLY" for the first choir entry, "FAST" for the piano accompaniment, and "T.R.E. SLOW" for the final choir entry. The lyrics "The Rose Tree" are written below the choir staves. The score is written in ink on aged paper.

PIT

[illegible]

Ob. 

Bsm. 

5 CYM

STAGE

115

120

TPT.
Bb

BEHIND THE CHOIR

JOURNALIST

HE STOPS CONDUCTING, TURNS TO THE AUDIENCE AND SINGS THE NEWS

[LOOK LAST FOR TOWNHALL!]

[A CHANCE FOR]

CHOIR

FAST

SLOWLY

P

P

PIT

FL

Ob

CL

Bb

Bsn

Timp

STAGE

125

JOURNALIST

WAS MURDERED... NO SUSPECT HAS YET

CHOIR

Handwritten musical notation for the Choir, consisting of three staves. The top staff (Soprano) begins with a 'P' (piano) dynamic. The middle staff (Alto) and bottom staff (Tenor/Bass) contain notes and rests, with dynamic markings 'f' (forte) and 'P' (piano) interspersed. The notation is in a simple, sketchy style.

PIT

Handwritten musical notation for the Pit, consisting of three staves labeled 'Fl', 'Ob', and 'Cl'. Each staff contains notes and rests, with dynamic markings 'P' (piano) and 'f' (forte) visible. The notation is in a simple, sketchy style.

Timp.

Handwritten musical notation for the Timp (Timpani), consisting of a single staff. It contains notes and rests, with dynamic markings 'P' (piano) and 'ff' (fortissimo) visible. The notation is in a simple, sketchy style.

STAGE

138

140

142

JOURNALIST

CHARMING AND ELEGANT, SHE WAS THE
STAR AT THE NEW-TEMPE EMBASSY GARDEN-PARTY....

...SHE EVEN HAD REPORTERS WHO
WAS NOT THE LEAST INTERESTED IN
PROMETHEUS...

CHOIR

P.T

FL

CEL.

LIGHT ON SOCIALITE/LIGHT OFF

SLIDES: NUCLEAR BOMB, HIROSHIMA.

63

STAGE

JOURNALIST

FOLLOWING THE GOVERNMENT'S ANNOUNCEMENT TO
COMMIT ITSELF HEAVILY TO NUCLEAR POWER, A HIGH
GOVERNMENT SOURCE SAID THAT CLAIMS OF DANGER
FROM RADIATION HAVE BEEN OVERSTATED.

CHOIR

SOCIALITE

PIT

S. CYM

CEL

V_n

V_c

D.B.

Handwritten musical score for a stage production. The score is written on multiple staves, including staves for the Journalist, Choir, Socialite, and various instruments (S. Cym, Cel, V_n, V_c, D.B.). The score includes musical notation, dynamics (pp, p, f), and tempo markings (FAST). The Journalist's part contains a block of text: "FOLLOWING THE GOVERNMENT'S ANNOUNCEMENT TO COMMIT ITSELF HEAVILY TO NUCLEAR POWER, A HIGH GOVERNMENT SOURCE SAID THAT CLAIMS OF DANGER FROM RADIATION HAVE BEEN OVERSTATED." The Socialite's part includes the text "HE'S MEAN!". The score is marked with "LIGHT ON SOCIALITE/LIGHT OFF" and "SLIDES: NUCLEAR BOMB, HIROSHIMA." at the top. The page number "63" is in the top right corner.

STAGE

150

CHOIR SOLOS

CHOIR

PIT

Bsn.

Tbe.

S. cym.

Vln.

Va.

Vc.

D. Bs.

Handwritten musical score for page 64, measures 150-154. The score includes parts for Stage, Choir Solos, Choir, Pit, Bsn., Tbe., S. cym., Vln., Va., Vc., and D. Bs. The music is in 4/4 time and features various dynamics and articulations.

STAGE

CHOIR SOLOS

CHOIR

PIT

Bsn.

Tbe.

S. cym.

Vln.

Va.

Vc.

D. Bs.

Measure 150: Choir Solos enter with a melody. Choir enters with a rhythmic pattern. Pit enters with a bass line. Bsn. and Tbe. enter with a melody. S. cym. enters with a rhythmic pattern. Vln., Va., and Vc. enter with a melody. D. Bs. enters with a bass line.

Measure 151: Choir Solos continue. Choir continues. Pit continues. Bsn. and Tbe. continue. S. cym. continues. Vln., Va., and Vc. continue. D. Bs. continues.

Measure 152: Choir Solos continue. Choir continues. Pit continues. Bsn. and Tbe. continue. S. cym. continues. Vln., Va., and Vc. continue. D. Bs. continues.

Measure 153: Choir Solos continue. Choir continues. Pit continues. Bsn. and Tbe. continue. S. cym. continues. Vln., Va., and Vc. continue. D. Bs. continues.

Measure 154: Choir Solos continue. Choir continues. Pit continues. Bsn. and Tbe. continue. S. cym. continues. Vln., Va., and Vc. continue. D. Bs. continues.

STAGE 155

140

CHOIR SOLOS

CHOIR

P.T.

B.S.

T.B.

S.C.M.

XYLOPHONE

STAGE

163

165

167

TPT.
B♭

BEHIND THE CHOIR

JOURNALIST

CONSTRUCTION COMMENCED TODAY ON THE NEW
RESERVOIR. IN AN APPEARANCE HERE, THE GOVERNOR
UNDERLINED THE NEED FOR THE PROJECT. TO BE
MADE LET THE LAKE, THE RESERVOIR SHOULD
BE COMPLETED EARLY NEXT YEAR... AND FINALLY,

CHOIR SOLO

P. EMPHATICALLY

FORGET FOR YOUR
HEADACHE...

FAST

CHOIR

F

M

B

NORMAL

SLOWLY

P.T.

Tb.

B.D.

P.T.

STAGE 168

110

JOURNALIST

THE F.P.A. CANNOT UNVEIL ITS VIEW
DESIGNER MASKS. AVAILABLE IN A
VARIETY OF STYLES. THEY ARE
EXPECTED TO EXTEND THE EXPECTANCY

P.T

FL pp

CL pp

Bsn pp

B.D.

X.Y.L. pp *CRSC.* p *CRSC.* mf *CRSC.*

Vln pp *CRSC.* p *CRSC.* mf *CRSC.*

Va pp

Vc pp

D. Bs. pp

STAGE

115

120

P.T

Handwritten musical score for orchestra and voice. The score is written on ten staves. The first staff is labeled "CL" and "Bb". The second staff is labeled "Bsn.". The third staff is labeled "Tb.". The fourth staff is labeled "Xyl.". The fifth staff is labeled "Vln.". The sixth staff is labeled "Va.". The seventh staff is labeled "Vc.". The eighth staff is labeled "D.Bs.". The score includes various musical notations such as notes, rests, and dynamic markings like "pp", "f", and "dim.". The score is divided into two systems, with the first system starting at measure 115 and the second system starting at measure 120.



GE

485

FL. 2. p mf f

CL. Bb p mf

BSN. p mf

Tb. 2

Timp. mf f

XYL. mf p pp

VLN. mf p pp

VA. p mf

VC. p mf

D.B. mf

SLOW \downarrow 48 APPROX.

STAGE

150

PIT

FL

H.W. }
F. }

Time.

B-D

XYL

T. BL.

Ver

Ya

 V_c

D. Bs

SLOW d=48 APPROX.

Pizz

size.

* ACTUAL SOUND.

STAGE 195

P.T.

Handwritten musical score for Stage 195. The score is written on multiple staves, with the following instruments and parts labeled on the left:

- FL. (Flute)
- CL. (Clarinet)
- HN. (Horn)
- F. (Trumpet)
- B.D. (Bass Drum)
- T. BL. (Timpani)
- Vln. (Violin)
- V.A. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

The score includes various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). The notation is handwritten and appears to be a draft or working score.

LIGHT ON THE PLATFORM

SCENE II

JOURNALIST, DEMARQUEE, AND
SOCIALITE ARE DRINKING AND
CONVERSING

72

STAGE

200

This section contains 20 empty musical staves, each consisting of five lines, for the stage accompaniment.

P.T.

This section contains musical notation for the P.T. (Piano and Trombone) section. The instruments and their parts are as follows:

- FL.** (Flute): Staff 1, measures 1-4.
- Ob.** (Oboe): Staff 2, measures 1-4.
- CL.** (Clarinet): Staff 3, measures 1-4.
- Bb.** (Bassoon): Staff 4, measures 1-4.
- Hr.** (Horn): Staff 5, measures 1-4.
- F.** (Trumpet): Staff 6, measures 1-4.
- B.D.** (Bass Drum): Staff 7, measures 1-4.
- T.B.L.** (Trombone): Staff 8, measures 1-4.
- VLN.** (Violin): Staff 9, measures 1-4.
- VA.** (Viola): Staff 10, measures 1-4.
- VC.** (Violoncello): Staff 11, measures 1-4.
- D.Bs.** (Double Bass): Staff 12, measures 1-4.

The notation includes various musical symbols such as notes, rests, and dynamic markings (p, mf, f). The P.T. section is marked with a 'P' at the beginning of the first measure.

STAGE 295

P.T.

Handwritten musical score for Stage 295. The score is written on multiple staves, with the following instruments and parts labeled on the left:

- FL. (Flute)
- Bsn. (Bassoon)
- HN. (Horn) - P (Piano)
- B.D. (Bass Drum)
- XYL. (Xylophone)
- T.B. (Tubular Bell)
- V.A. (Violin A)
- V.C. (Violin C)
- D.B. (Double Bass)

The score includes various musical notations, including notes, rests, and dynamic markings such as *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). There are also some handwritten annotations, such as "a2" and "h.p.", and a box around a note in the Flute part.

STAGE 210

JOURNALIST

[WHISTLE!]

DEMAIOGUE

PACING, TROUBLED, DEEP IN THOUGHT...

[PAVILION]

CONTINUING TO PACE, SPEAKING

SOCIALITE

TO DEMAGOGUE, CONCERNED

[WHISTLE]

PIT

FL. *f* *p*

CL. *f* *p*

BB. *f* *p*

BSN. *f* *p*

Hr. *f* *p*

F. *f* *p*

Timp. *f* *p*

B.D. *f* *p*

Xyl. *f* *p*

Vln. *f* *p*

Va. *f* *p*

Vc. *f* *p*

D.Bs. *f* *p*

STAGE 215

୨୨୩

DEMA60642

ALONE OUT TO HIMSELF

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | 101 | 102 | 103 | 104 | 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 | 121 | 122 | 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 | 136 | 137 | 138 | 139 | 140 | 141 | 142 | 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 | 151 | 152 | 153 | 154 | 155 | 156 | 157 | 158 | 159 | 160 | 161 | 162 | 163 | 164 | 165 | 166 | 167 | 168 | 169 | 170 | 171 | 172 | 173 | 174 | 175 | 176 | 177 | 178 | 179 | 180 | 181 | 182 | 183 | 184 | 185 | 186 | 187 | 188 | 189 | 190 | 191 | 192 | 193 | 194 | 195 | 196 | 197 | 198 | 199 | 200 | 201 | 202 | 203 | 204 | 205 | 206 | 207 | 208 | 209 | 210 | 211 | 212 | 213 | 214 | 215 | 216 | 217 | 218 | 219 | 220 | 221 | 222 | 223 | 224 | 225 | 226 | 227 | 228 | 229 | 230 | 231 | 232 | 233 | 234 | 235 | 236 | 237 | 238 | 239 | 240 | 241 | 242 | 243 | 244 | 245 | 246 | 247 | 248 | 249 | 250 | 251 | 252 | 253 | 254 | 255 | 256 | 257 | 258 | 259 | 260 | 261 | 262 | 263 | 264 | 265 | 266 | 267 | 268 | 269 | 270 | 271 | 272 | 273 | 274 | 275 | 276 | 277 | 278 | 279 | 280 | 281 | 282 | 283 | 284 | 285 | 286 | 287 | 288 | 289 | 290 | 291 | 292 | 293 | 294 | 295 | 296 | 297 | 298 | 299 | 300 | 301 | 302 | 303 | 304 | 305 | 306 | 307 | 308 | 309 | 310 | 311 | 312 | 313 | 314 | 315 | 316 | 317 | 318 | 319 | 320 | 321 | 322 | 323 | 324 | 325 | 326 | 327 | 328 | 329 | 330 | 331 | 332 | 333 | 334 | 335 | 336 | 337 | 338 | 339 | 340 | 341 | 342 | 343 | 344 | 345 | 346 | 347 | 348 | 349 | 350 | 351 | 352 | 353 | 354 | 355 | 356 | 357 | 358 | 359 | 360 | 361 | 362 | 363 | 364 | 365 | 366 | 367 | 368 | 369 | 370 | 371 | 372 | 373 | 374 | 375 | 376 | 377 | 378 | 379 | 380 | 381 | 382 | 383 | 384 | 385 | 386 | 387 | 388 | 389 | 390 | 391 | 392 | 393 | 394 | 395 | 396 | 397 | 398 | 399 | 400 | 401 | 402 | 403 | 404 | 405 | 406 | 407 | 408 | 409 | 410 | 411 | 412 | 413 | 414 | 415 | 416 | 417 | 418 | 419 | 420 | 421 | 422 | 423 | 424 | 425 | 426 | 427 | 428 | 429 | 430 | 431 | 432 | 433 | 434 | 435 | 436 | 437 | 438 | 439 | 440 | 441 | 442 | 443 | 444 | 445 | 446 | 447 | 448 | 449 | 450 | 451 | 452 | 453 | 454 | 455 | 456 | 457 | 458 | 459 | 460 | 461 | 462 | 463 | 464 | 465 | 466 |
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1998

TURNING TO JOURNALIST CONFIDENTIALLY

PEOPLE JUST DON'T UNDER
STAND... WE NEED THAT
LAND

P.T

FL

CL.

86

Hw

11

Time

B D

 $\sqrt{2}$

✓

Va

06

?

7

STAGE 220~

DEHAGUCHI

YOU HAVE
ESSENTIAL MATERIAL
IS THERE.

AGAIN PACING, RUMORING...

KAWA LUK

SOCIALITE

PIT

MORE URGENT, DISTRESSED. SHE WANTS TO DEMONSTRATE, ANGRY AT

HONEY

Fl.

Ob.

Cl.

Bsn.

B.D.

T.B.

Vn.

Va.

Vc.

D.Bs.

him, whispers something and leads him off stage. Before exiting she looks back to her mother.

Socialite

lit

STAGE 230

PIT

Musical score for Stage 230, featuring a large empty staff section for the stage and a pit section with various instruments. The pit section includes staves for Flute (F), Oboe (ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (T), Trombones (Tb.), Violins (Vn.), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *p*.

The stage section consists of 15 empty staves. The pit section begins with a Flute (F) staff, followed by Oboe (ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), and Trumpets (T). Below these are staves for Trombones (Tb.), Violins (Vn.), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *p*.

SCENE III

STAGE 235238

FASTER $d=100$ APPROX.

24

JOURNALIST

CHOIR

P.T.

B-D.

TBL

FASTER $\downarrow = 400$ APPROX.

STAGE

245

FAST

CHOIR

F

TP

M

M

PIT

The image shows a musical score page with 24 staves. The top 12 staves are empty. The bottom 12 staves contain musical notation for a choir. The notation includes notes, rests, and dynamic markings like 'f' and 'p'. The bottom of the page has a 'STAGE' label and a page number '71'.

PT

CHOIR

STAGE

STAGE

210

CHOIR

P.T.

Timp.

S. cym.

The musical score is written on a grand staff with multiple staves. The top section is for the Choir, with three staves. The middle section is for the Timpani (Timp.), with one staff. The bottom section is for the Snare Drum (S. cym.), with one staff. The score includes various musical notations such as notes, rests, and dynamic markings (p, f). The tempo is marked 'FAST' in several places. The score is divided into measures by vertical bar lines. The bottom of the page shows empty staves for other instruments.

STAGE 265

210

CHOIR

Normal
P

slowly
P

FAST
P

affordable
P

slowly
P

P.T

TimP

pp

xylo

xylo

xylo

STAGE

275

280

CHOIR SOLOS

CHOIR

P.T

Tbe

Timp

S. Cym.

Handwritten musical score for a stage production of Prometheus Bound. The score includes staves for Choir Solos, Choir, P.T (Piano/Tram), Tbe (Tubas), Timp (Timpani), and S. Cym. (Small Cymbal). The music is written in a handwritten style with various musical notations including notes, rests, and dynamic markings like 'f' and 'p'. The score is divided into two sections, 275 and 280, with a stage light instruction at the top right: 'LIGHT ON PROMETHEUS DIMMER THAN THE PREVIOUS'.

STAGE

285

CHOIR SAT

CHOIR M

PIT

TbE

B.D.

xyl.

This musical score page contains staves for various instruments and vocal groups. The top section is for the CHOIR, with SATB (Soprano, Alto, Tenor, Bass) parts. The SATB parts have some handwritten lyrics and musical notation, including the words "EASY" and "PAY". Below the choir is the PIT section, which includes staves for Tuba (TbE), Bells (B.D.), and Xylophone (xyl.). The Tuba part has some handwritten notation. The Bells and Xylophone parts have some handwritten notation, including the word "TUBA". The bottom section of the page contains empty staves for other instruments.

STAGE

290

295

JOURNALIST

CHOIR SOLO

CHOIR

PIT

B.D.

Xylo

The musical score is written on a series of staves. The Journalist part has a single staff with the lyrics "RADICAL" and "EVERY STYLE". The Choir Solo part has a single staff with the lyrics "MENT" and "EVERY STYLE". The Choir part consists of three staves, with the lyrics "MENT" and "AFFORDABLE" written below the first two staves. The Pit part consists of three staves. The B.D. (Bass Drum) part consists of two staves with musical notation. The Xylo (Xylophone) part consists of two staves with musical notation and the lyrics "CYMBAL".

STAGE

300

JOURNALIST

[REVERB]

[REVERB]

CHOIR SOL

[REVERB]

[REVERB]

CHOIR

FAST
 NORMAL f p p SLOW REEL... FAST
 p f p f mf DE-
 mf DE- PENSE

PIT

T.M.P.

B.D.

pp p pp

THE CHOIR GRADUALLY MOVES, IN SMALL
GROUPS, AROUND STAGE.

88

STAGE 305

310

JOURNALIST

CHOIR

PIT

TIMP

B.D.

S. C.M.

CEL.

VCL.

VA.

CIRCA 10°

THE GROUPS SPEAK AND WHISPER
THE UNINTERRUPTED WHIRL,
RANDOMLY, IN CRESCENDO AND
ACCELERANDO.

FAST

PEOPLE

OUR LAND

RADIATEX

DEFENSE

PEOPLE

OUR LAND

RADIATEX

DEFENSE

LIGHT ON RELIGIOUS LEADER

CURTAIN

89

STAGE 312~

Tbr

BACK STAGE

RELIGIOUS LEADER

SURDENLY INTERRUPTING FROM THE PLATFORM

BE CAREFUL WITH FIRE -- DON'T LISTEN TO PEOPLE WHO ARE THE SYMBOL OF SIN AND IMPURITY

CHOIR

PIT

FL

Ob

CL

Db

TimP

B.D.

SCYM

CEL

Vln

VA

END OF ACT II

INTRODUCTION

90

STAGE SLOW. $d = 48$ APPROX.

STAGE SLOW. $\text{♩} = 48$ APPROX. 5

2P

2CL
8b

2BCL
8b

1 TPT.
8b

2 Tbc

S-B.
O.A.

RELIGIOUS LEADER

DEACON/DE

AMPLIFIED VOICES

CHOIR

P.T.

2 FL.

2 Ob.

2 CL.
8b

1 Bsn.

Hr.
F

Tbc

Tb

Timp.

B.D.

Xyl.

S. Cym.

Cel.

Tbl.

Vln.

Vla.

Vcl.

D.Bs.

* TIMPANI WITH LARGE CYMBAL LAID OVER.
BEAT AT THE CYMBAL - PRESS TIMPANI PEDAL AS INDICATED.

CHOIR CA:1 COSMOGRAPHY:
 DEMONSTRATE AND RELIGIOUS
 LEADER, ARE HAPPY TO BRING
 AND BRIGHT!
 SOCIETY IS SEATED AT THE
 TABLE, DINNER.

STAGE

CHOIR

PT

FL *p*

Ob *p*

CL *p*

Bb *p*

Bsn *mf*

Tb. *mf*

TimP *p* CYMBAL OUT

B.D.

Xyl *mf*

Va *p*

Vc *p*

D.B. *p*

A DIM LIGHT ON PROMETHEUS.

LIGHT ON PROMETHEUS OUT.

92

STAGE

25

RELIGIOUS LEADER

DEMAGOGUE

CHOIR

PIT

FL

CL

B♭

BSA

Hr.

F

TbE

Tb.

TimP

B.D.

Xyl

Vn

Vla

Vc

D.B.

Handwritten musical score for page 92. The score is organized into sections: STAGE, RELIGIOUS LEADER, DEMAGOGUE, CHOIR, and PIT. The STAGE section includes two stage directions: "A DIM LIGHT ON PROMETHEUS. ACTION CONTINUES." and "LIGHT ON PROMETHEUS OUT." The RELIGIOUS LEADER and DEMAGOGUE sections contain vocal lines with lyrics: "OH! AH! AH! AH!" and "LOVING AN! AN! AN!". The CHOIR section features a vocal line with lyrics: "LOVING AN! AN! AN!". The PIT section includes instrumental parts for FL, CL, B♭, BSA, Hr., F, TbE, Tb., TimP, B.D., Xyl, Vn, Vla, Vc, and D.B. The score is written on multiple staves, with some parts marked with "3" and "H".

STAGE

FAST $\text{♩} = 100$ APPROX.

20

JOURNALIST MINGLES THROUGHOUT
THE CROWD, THEN DISAPPEARS.
↓ HE APPEARS LATER ON
PAGE 94.

DEMAOGUE

[AH! AH! AH!]

CHOIR

P.T.

FL

Ob.

CL

Bb

Bsn.

Hr.

F

B.D.

CEL.

Vln.

VA

VC

DB

FAST $\text{♩} = 100$ APPROX.

f

p

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

STAGE

25

30

CHOIR

PT

PT

FL

Ob.

CL

Bb

Bsn

Hr.

F

Tim.

B.D.

T.B.

Vln.

Vla.

Vcl.

D.B.

The musical score is written for a large ensemble. The PT (Piano) part is the primary melodic line, starting with a series of eighth notes. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Trumpet, Trombone) parts provide harmonic support. The strings (Violins, Viola, Violoncello, Double Bass) play a steady, rhythmic accompaniment. The percussion (Timpani, Bass Drum) adds to the rhythmic texture. The score is divided into measures, with a 25-measure mark at the top left and a 30-measure mark at the top right. The PT part is marked with a 'P' (Piano) dynamic. The woodwinds and brass parts are marked with a 'P' (Piano) dynamic. The strings are marked with a 'P' (Piano) dynamic. The percussion parts are marked with a 'P' (Piano) dynamic.

STAGE

40

45

CHOIR

PIANO
SOCIALISTE

PIT

FL-

26

64-

Res.

W.

F

Time

B.D.

XYL

CEL.

 V_{LH}

✓

VC

D.R.

THE BAND ENTERS IMMEDIATELY -
PEOPLE STOP CHOREOGRAPHY AND
FOLLOW THE BAND

91

STAGE

50

FL

CL

BB

P. 4

TP

SL

Tb

S.D.

B.D.

CHOIR

FOLLOW THE BAND

PIT

2

4

CL

BB

HN.

F

2

4

TRMP

R.D.

CEL.

2

4

VA

VC

D.Bs

PT

STAGE

DEMOBILIZE AND RELIGIOUS LEADER MOVE TO FRONT OF THE PLATFORM
SOCIALIST AND JOURNALIST STAY BEHIND OBSERVING

STAGE

15 68

FL.

CL.

Bb

B. CL.

Bb

TPT.

Bb

Tb.

S.D.

B.D.

DE MAGOQUE

LOOK AT THE CROWD WITH A

~~EXPECTATION OF THEM STANDING~~

MY PEOPLE!... PEOPLE OF

THE WORLD'S GREATEST COUNTRY...

AS YOUR LEADER

I MUST HONESTLY

CHOIR

MECHANICALLY APPLAUD

XXXXX

PIT

STAGE

69 ~

DEMAGOGUE

IN THE 14 YOU OF ACTIONS YOUR
GOVERNMENT HAS UNDERTAKEN...

IT HAS BEEN NECESSARY TO DEFEND OUR VITAL INTERESTS
IN NEW-TEMPÉ. HOSTILE FORCES THERE PRECIPITATED
A CONFLICT WHICH HAS BEEN FAVORABLY RESOLVED WITH

CHOIR

APPLAUD

PIT

R.

C.

Timp.

XYL.

CEL.

Vln.

LYRICAL LAID OVER

div.

Handwritten musical score for a stage production. The score is written on multiple staves, including vocal staves (D.B., VC, VA, B.D., T.B., F.H., F.H.), a Chorus, and a Band. The lyrics are written below the vocal staves.

Lyrics:

DEMOBOUT WITH A THUNDER CLASH
 SIDE AND SO PAINLESSLY BEHIND
 ON OUR SIDE.
 THE H. WAS BEHIND THE OTHER
 OF OUR DEPLOYMENT OF ADJUTANT
 THE H. WAS BEHIND THE OTHER
 OF OUR DEPLOYMENT OF ADJUTANT

Band:

STAGE

101

BAND EXITS

STAGE

FL. *75* *80*

CL. *80*

B.C. *80*

TPT. *80*

Tb. *80*

S.D. *80*

B.D. *80*

DEMOGOGUE

CHOIR

P.T.

B.S. *80*

R.H. *80*

F. *80*

Tb. *80*

Tb. *80*

B.D. *80*

V.N. *80*

V.A. *80*

V.C. *80*

D.B. *80*

STAGE

FL. 45

CL. Bb

B. CL. Bb

TPT. Bb

Tb. Bb

S.R. B.D.

RELIGIOUS

PRAYERS OF THANKS

DEMOGONE

BY OUR NATION

CHOIR

Amen

A - MEN!

PT

FL.

CL. Bb

The.

TRP.

B.D.

Vln.

Vla.

Vc.

D. Bs.

STAGE

90 95

FL.

CL.

B♭

TPT.

Ob.

Tu.

S.A.

B.D.

RELIGIOUS LEADER

DEMAGOGUE

CHOR.

WAVE AND BE THANKFUL!

A PRELIMINARY AND DEFENSIVE ACTION!

WAVE IT!

PIT

FL.

Ob.

B♭

Hr.

F.

Tu.

Timp.

B.D.

Vln.

Vla.

Vc.

D.B.

SMALLER

WAVE IT!

STAGE

100

B.D.

RELIGIOUS LEADER

DEMAGOGUE

AMPLIFIED VOICE

CHOIR

PT

FL

OB

CL

BSN

HW

Trb.

Timp.

B.D.

Vln.

VA.

VC.

DB.

* AMPLIFIED VOICE - BACKSTAGE.
 USE REVERBERATION TO PLACE THE VOICE OVER THE AUDIENCE.

STAGE 106

110

Handwritten musical score for a stage production, featuring multiple staves for instruments and voices. The score is divided into two main sections, 106 and 110, indicated by the stage numbers at the top.

STAFFS AND INSTRUMENTS:

- TPT. BB:** Trumpet in B-flat, measures 106-110.
- BD:** Bass Drum, measures 106-110.
- RELIGIOUS LEADER:** Vocal line, measures 106-110.
- DEMOBIL:** Vocal line, measures 106-110.
- AMPLIFIED VOICE:** Vocal line, measures 106-110.
- CHOIR:** Vocal line, measures 106-110.
- PIT:** Pit instruments, measures 106-110.
- FL:** Flute, measures 106-110.
- Ob:** Oboe, measures 106-110.
- CL:** Clarinet, measures 106-110.
- Bsn:** Bassoon, measures 106-110.
- HN:** Horn, measures 106-110.
- Tim:** Timpani, measures 106-110.
- B.D.:** Bass Drum, measures 106-110.
- Vn:** Violin, measures 106-110.
- V.A.:** Viola, measures 106-110.
- Vc:** Violoncello, measures 106-110.
- D.B.:** Double Bass, measures 106-110.

Lyrics and Performance Notes:

- RELIGIOUS LEADER:** "FOR THE LOVE OF HUMANITY"
- DEMOBIL:** "LET'S WILL PROMPTLY" "OUR NATION BELONGS" "LET'S"
- AMPLIFIED VOICE:** "WHISPER - SLOWLY" "LET'S WILL PROMPTLY" "WHISPER - SLOWLY" "LET'S WILL PROMPTLY"
- CHOIR:** "HAWAIIAN" "HAWAIIAN"
- FL:** "F"
- Ob:** "P"
- CL:** "P"
- Bsn:** "P"
- HN:** "P"
- Tim:** "TP" "H" "TP" "P"
- B.D.:** "P"
- Vn:** "P"
- V.A.:** "P"
- Vc:** "P"
- D.B.:** "P"

[illegible]

STAGE

125

Handwritten musical score for the STAGE section, measures 125-130. The score includes parts for B.C. (Bass Clarinet), TPT (Trumpet), TBC (Trumpet), BD (Bass Drum), RELIGIOUS LEADER, DEMAGOGUE, AMPLIFIED VOICE, and CHOIR. The lyrics for the Religious Leader are: "DON'T FOLLOW THEM! FOR THE NAME OF PURITY!" The lyrics for the Demagogue are: "LET'S KILL PROPHETS!" and "LET'S KILL PROPHETS!". The Amplified Voice part has the lyrics: "REALITY!" and "IT HAS BEEN". The Choir part has the lyrics: "HEM!".

PIT

Handwritten musical score for the PIT section, measures 125-130. The score includes parts for FL (Flute), OB (Oboe), CL (Clarinet), Bb (Bassoon), BSA (Bass Saxophone), Hrn. (Horn), Tm (Trombone), Tl (Trumpet), Timp. (Timpani), B.D. (Bass Drum), Vm (Violoncello), Va (Viola), Vc (Violin), and DBs (Double Basses). The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamics.

STAGE

430

435

[illegible]

STAGE

140

TRP. Bb

TbE.

B.D.

RELIGIOUS LEADER FOR THE SAKE OF PEACE! DON'T FOLLOW PROPHETS! (DISEP)

DEHAGON WILL PROPHETISE! LET'S KILL PROPHETS! (DISEP)

AMPLIFIED VOICE (DISEP) (DISEP) (DISEP) (DISEP)

PT

FL.

Ob.

CL. Bb

Bsn.

Hr. F

TbE.

Tb.

Timp.

B.D.

Vln.

Vla.

Vcl.

DBS.

STAGE 146

150

Handwritten musical score for Stage 146 and 150. The score includes parts for various instruments and voices.

STAGE 146:

- TPT. Gb:** Trumpet part, marked *a2.*
- Tpt:** Trumpet part.
- B.D.:** Bass Drum part.
- RELIGIOUS LEADER:** Lyrics: "FOLLOW FROM THE US!" and "DON'T FOLLOW FROM THE US!"
- DEMOGOG:** Lyrics: "WILL", "WILL", "WILL", "WILL", "WILL", "WILL", "WILL", "WILL".
- AMPLIFIED VOICE:** Lyrics: "WHISPER", "DIV. WHISPER", "FOR THE LAW OF MORALITY", "WILL", "WILL".

STAGE 150:

- RT:** Recorder part, marked *a2.*
- Fl:** Flute part.
- Ob:** Oboe part.
- CL:** Clarinet part.
- Bb:** Bassoon part.
- Bsn:** Bassoon part.
- H.W. F:** Horns and Woodwinds part.
- Tpt:** Trumpet part.
- Tb:** Trombone part.
- TIME:** Timpani part.
- B.D.:** Bass Drum part.
- Vn:** Violin part.
- Va:** Viola part.
- Vc:** Violoncello part.
- D.B.:** Double Bass part.

PEOPLE, SLOW AND MECHANICALLY
HANG ONE ANOTHER, SLUMPING
TO THE FLOOR. AT THE SAME
TIME PROMETHEUS RISES FROM
A CROUCHING POSITION TO A
FULL STANDING POSITION,
TRYING AN IMPOSSIBLE, SILENT
SCREAM.

STAGE LIGHTS FADE SLOWLY TO DARKNESS.

SLOWLY d=48 APPROX.

STAGE

1540

CIRCA 1972

STAY IN REVERENT AND
RELIGIOUS LEADER SLOWLY
UNTIL DARK

Handwritten musical score for a symphony orchestra, featuring staves for various instruments including Tpt., Trb., B.D., Fl., Ob., Cl., Bsn., Hrn., Tbn., Tm., B.D., Vln., Vla., Vc., and D.B. The score includes dynamic markings such as *p*, *pp*, and *ppp*, and tempo markings like *slowly* and *div.*. The notation is in a single system, with measures separated by bar lines. The score is written in a cursive, handwritten style.

STAGE

460

B.D.

P.T.

FL.

P

T.E.

STRAIGHT MUTE

TT

TT

B.D.

Vln.

Vn.

Vc.

D.B.

STAGE

465

BACK STAGE

STRAIGHT NOTE

TOE

BD

PIT

BD

VA

VC

DB

STAGE

B.D.

P.T.

B.D.

Vln

VA

Vc

D.B.

END OF ACT III