ABSTRACT

Title of Document: ION, OPERA IN SEVEN SCENES
BASED ON EURIPIDES ORIGINAL PLAY

Altin Volaj, Doctor of Musical Arts, 2008

Directed By: Professor, Lawrence Moss, Department of Theory and Composition

The opera ION serves as my Doctoral Dissertation at the University of Maryland School of Music. The librettist of the opera is Nick Olcott, Opera Assistant Director at the University.

My interest in this little-known play of Euripides began with my work with Professor Lillian Doherty of the University’s Classics Department. Since I am fluent in Greek, I was able to read the play in original, becoming aware of nuances of meaning absent in the standard English translations. Professor Leon Major, Artistic Director of the University’s Opera Studio, was enthusiastic about the choice of this play as the basis for an opera, and has been very generous of his time in showing me what must be done to turn a play into an opera.

ION is my first complete stage work for voices and constitutes an ambitious project. The opera is scored for a small chamber orchestra, consisting of Saxophone, Percussion (many types), Piano, a Small Chorus of six singers, as well as five Soloists. An orchestra of this size is adequate for the plot, and also provides support for various
new vocal techniques, alternating between singing and speaking, as well as traditional arias.

In *ION*, I incorporate Greek folk elements, which I know first-hand from my Balkan background, as well as contemporary techniques which I have absorbed during my graduate work at Boston University and the University of Maryland.

Euripides’ *ION* has fascinated me for two reasons in particular: its connection with founding myth of Athens, and the suggestiveness of its plot, which turns on the relationship of parents to children. In my interpretation, the leading character Ion is seen as emblematic for today’s teenagers. Using the setting of the classic play, I hope to create a modern transformation of a myth, not to simply retell it. To this end, hopefully a new opera form will rise, as valid for our times as Verdi and Wagner were for theirs.
ION, OPERA IN SEVEN SCENES
BASED ON EURIPIDES ORIGINAL PLAY

By

Altin Volaj

Dissertation submitted to the Faculty of the Graduate School of the University of Maryland, College Park, in partial fulfillment of the requirements for the degree of Doctor of Musical Arts
2008

Advisory Committee:
Professor Lawrence Moss, Chair
Professor Thomas DeLio
Professor Lillian Doherty
Professor Leon Major
Professor Mark Wilson
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2008
Dedication

To my Parents:

ταύτας δὲ μὴ τιμᾶς αμειρεῖν γονέων βιον πεπρωμένου

“Do not deny your parents the honour of such reverence as long as they live.”

Pindar, Pythian VI. 26-27
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ION Opera in Seven Scenes (March 2008)

Music by Altin Volaj
Libretto by Nick Olcott

CHARACTERS

Ion, young man of twenty, Baritone
Creusa, woman nearing forty, Mezzo-Soprano
Creusa's echo sound, Mezzo-Soprano (Off-stage)
Xuthus, man in his forties, Low Baritone
Pythia, priestess of Apollo, woman forty or older, Low Mezzo-Soprano
Old Tutor, a man in his sixties, Countertenor

Chorus:

(Three women attendants to Creusa)

Attendant 1, Soprano
Attendant 2, Soprano
Attendant 3, Mezzo-Soprano

(Three male priests of Apollo)

Priest 1, Tenor
Priest 2, Baritone
Priest 3, Baritone

In Ion (c. 413 BC), a young priest finds his faith rocked to the core. An ardent believer in the holiness of Apollo, he learns the god is guilty of rape and abandonment. Worse, the youth discovers that he himself may be the product of a drunken Bacchanalia and not the pure emanation of Apollo's light he believes himself to be. In confronting his murderous feelings for Xuthus, his putative father, and Creusa, Apollo's victim, Ion learns that to err is the province of humans and gods alike, but that forgiveness is open to humans alone.
Scoring

Saxophone: [Sax.] Baritone, Alto, Tenor and Soprano

Percussion 1: [Perc.] Wind Machine or Ocean Drum, Vibraphone, Marimba, Timpani (One drum, 29 inches, F2-D3), Tambourine, Suspended Cymbal, Chimes, Temple Blocks (3), Cow Bells, Slap Stick, Bass Drum (mallets and drum sticks), Flexatone, Claves, Cow Bells (2), and Timbales (2)

Percussion 2: Glockenspiel, Drum Set (Pedal Bass Drum, Snare Drum, Toms (3), Cymbal, Hi-Hat, Temple Blocks (3), Cow Bells (2), Bongos (2), Maracas, Suspended Cymbal (Brushes, Sticks, Mallets), Xylophone, Large Gong (inside water container, share the same gong with Percussion 1), Tambourine, Marimba (share the same Mrb. with Percussion 1), and Crotales (Antique Cymbals)

Notation for Non-Pitch Percussion Instruments


Symbols and abbreviations

l.v. let vibrate
ord. ordinary playing
N.V. without vibrato
pizz. pizzicato directly on string.
Piano:(depress the pedal and pluck string directly with finger)
arco use cello or Double bass bow (Perc.)
flttg. fluttertongue (Sax.)
B.trem. breath tremolo (Sax.)
Th. trem. throat tremolo (Sax.)
R. M. rim, membrane (Snare drum)

Cluster on strings, use palm, (Piano)
Cluster on keys, use arms, (Piano)
Glissando over the strings (Piano)
Rapid and irregular notes in free time without pitch indication, over the strings inside Piano
Notes repeated ad lib.
Blow without producing tone (Sax.)
Irregular roll, (Bass Drum)

Key clicks, without breath (Sax.)
Color modulation, by changing the fingering (Sax.)
Sprechstimme, between speaking and singing at approximate pitch (Voice)
Spoken, as opposed to sprechstimme (Voice)
Repeat the same note(s)
SETTING: (The exterior and forecourt of Apollo's temple at Delphi. The edifice should suggest everything we associate with Apollo: order, harmony, rationality, purity. Perfect Greek forms. Over the door is a bas relief of the Gorgon's head, like a shield.)
(At rise it's pre-dawn. The rays of the sun might be painting the sky or touching the tops of the trees, but they have not yet reached the structure of the temple.)

Do not conduct, just cue the instruments

Freely and Spacious

Saxophone (Tranposed)

Percussion 1

Percussion 2

Piano

SION

SCENE 1
(Ion entering from the temple, broom in hand)

Poco a poco cresce accel.

Disturbed

Io.

P1

P2

P3

Sax.

Perc. 1

Perc. 2

S.D.

Pno.

Piu mosso (\( \frac{q}{60} \))

[Spoken without voice inflection] nf


Disturbed

Ion, like giving orders)

molto accel.

\( \text{Sung} \)

\( \text{Sprechstimme} \)

f

símile

\( \text{Sung} \)

\( \text{Sprechstimme} \)

f

símile

\( \text{Sung} \)

\( \text{Sprechstimme} \)

f

símile

\( \text{Sung} \)

\( \text{Sprechstimme} \)

f

símile

\( \text{Sung} \)

\( \text{Sprechstimme} \)

f

símile

\( \text{Sung} \)

\( \text{Sprechstimme} \)

f

símile

\( \text{Sung} \)

\( \text{Sprechstimme} \)

f

símile

\( \text{Sung} \)

\( \text{Sprechstimme} \)

f

símile

\( \text{Sung} \)

\( \text{Sprechstimme} \)

f

símile
Apollo in his chariot mounts the sky.

[Sung]
Freely and Spacious
\[ \text{\( j \approx (46 - 48) \)} \]  
Poco acc.

[Spoken without voice inflection]

\begin{itemize}
  \item He is the sun. These rays are his eyes.
  \item Let him see no stain. Pu-ri-ty must greet him.
  \item Pu-ri-ty pristine (3 priests slightly mocking low)
  \item My father
\end{itemize}

Sax.
\[ \text{ppp} \quad \text{pp} \quad \text{pp} \quad \text{ppp} \quad \text{ppp} \]

Perc. 1
\[ \text{pp} \quad \text{pp} \quad \text{pp} \quad \text{pp} \]

Perc. 2
\[ \text{pp} \quad \text{pp} \quad \text{pp} \quad \text{pp} \]

Pno.
\[ \text{PPP} \quad \text{PPP} \quad \text{PPP} \]

Growing Serious
\[ \text{\( j \approx (60) \)} \]  
Poco rit....

Sub. Piu mosso \( j = (ca. 63) \)

Sub. Meno mosso \( j = (ca. 60) \)

[Spoken without voice inflection] Poco mosso
Molto accel.

Poco rit. \( \frac{j}{=46-48} \) Freely and Spacious

sub. \( pp \)

(to them all)

Your par-ents gave you up. A-pol-lo took you on. But me...

[Sprechstimme]

[Sung] sub \( pp \)

To serve A-pol-lo.

Ord. You?

[Sung]

[sung]

to Vib.

to W. mach.

Th. trem.

sub \( pp \)

Perc. 2

Perc. 1

Pno.
Dreaming and Spacious

\( \dot{=} \) (ca. 58-60)

[Sung]

Me A-pol-lo chose.

He chose me.

The god him-self has brought me here.

So says the priest-es.

Py-thia pro-claims it.

Sub. piu mosso \( \dot{=} \) (ca. 76)

Sub. meno mosso \( \dot{=} \) (58-60)

Poco a poco accel. \( \dot{=} \) (ca. 76)

[Sub. piu mosso]

[Sprechstimme]

[Sub. meno mosso]

[Sprechstimme]
Sarcastic

Sub. Piu mosso \( \frac{92-96}{\text{ }} \)

(The priests laugh)

Py-thia's pre-cious pet. The priest

[Sprechstimme]

Poco stacc.

Sempre gliss.
**Proudly**

Piu mosso $\frac{j}{\text{(ca. 104)}}$

Poco a poco accel.

\[ \text{Born immaculate and pure.} \]

\[ \text{Not bred of human flesh.} \]

\[ \text{Born of the god's own} \]

[Spoken without voice inflection]

\[ \text{You are like us} \]
Irritated

Piu mosso \( \frac{2}{3} \) (ca.112)

Poco a poco cresc. e accel.

Io.

Will.

P2

[Spoken without voice inflection]

You are like

P3

Conceived in lust and tossed aside.

Accept the truth.

Sax.

Perc. 1

S.D.

Perc. 2

B.D.

H.H.

You are like

Pno.

Poco a poco cresc. e accel.
Angry and Irritated

Sub. Meno mosso \( \dot{=} 60 \)

[Spoken without voice inflection]

Io.

Shut your mouth. A-pol-lo will not bear your filth.

Sax.

(Pollution!)

The music tells us that birds are circling overhead. Ion becomes agitated at their presence.

Perc. 1

Perc. 2

Pno.

Freely and Spacious

\( \dot{=} \) (ca. 88-96)

Silenzio assoluto ca. 10"
Angry and Disturbed

[Sprechstimme]

J = (ca. 88-96)  

(3 priests speaking as Ion rants)

Those birds! Those birds! Those birds! They drop their feathers on the

[Spoken without voice inflection]

They're birds!

[Spoken without voice inflection]

They fly!

[Spoken without voice inflection]

They'll pass.

[Saxophone]

Flatt.

T.hl

C.bell

[Drums]

Perc. 1

Perc. 2

[Piano]

Sempre mp

mf

mf

mf

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp
Tense with Anxiety
Sub. piu mosso \( \frac{j}{\text{(ca. 104-108)}} \)
(Ion drops his broom and grabs a bow and arrow)

[Sprechstimme]

Io.
ground. They rain their dung upon this shrine. They won't file this sacred place.

Sax.

Perc. 1

Perc. 2

Pno.

Sempre mp
(Ion takes aim, but the Priests restrain him)

[Spoken without voice inflection]

Lo.

The larg est there I'll take him down

[Spoken without voice inflection]

P1

Stop!

[Spoken without voice inflection]

P2

This is a crime!

That's the eagle

[Spoken without voice inflection]

P3

Hold your weap-on!

The herald of a god

Sax.

Sl. stick to B. dr.

Perc. 1

Perc. 2

stacc. sempre

Pno.

Sub. mf

Poco a poco accel.
Poco a poco accel.

This is Apollo's temple! He alone is pure.

Zeus himself.

To shoot the eagle.

Madness, man!

Pure!
Zeus is lewd, a lecher.

And what of Marpessa, Cornis, Daphne?

Pno.
Very Tense

Piu mosso \( \frac{4}{4} \) (ca. 80)

P1. Inventions of the poets!

P2. [Spoken with voice inflection]

More lovers than Zeus could even number!

A-pol-lo spreads his seed a-round!

P3. [Spoken with voice inflection]

The-ro, Psa-ma-the, Cry-so-the-mis, Cy-

Sax. Flng.

Perc. 1. to Chim.

Perc. 2.

Pno. sempre

=ff sempre
Violent

Sub. meno mosso \( \downarrow \) (ca. 60)

Poco accel.

Poco a poco rit........................

Sub. meno mosso poco it...........

Senza Misura \( \downarrow \) (ca. 46-48)

\( \downarrow = \) (ca. 54-56)

Do not conduct, just cue the instruments

(Ion cutting them off)

[Spoken without voice inflection]

E-nough! Stop your filth-y mouths! Speak if you must of Zeus' hlin_ lech-e-ry de-files his great- ness. But do not ma-lign my fath-er

P3

[priest 3 speaks very soft and and slow]

Perc. 1

Perc. 2

Inside Piano

Pno.

Freely and Spacious

Sprechstimme] [Sung]

(Sunlight hits the temple. The music tells us of the change.)

Do not conduct, just cue the instruments

Ord.

Simile

Synchronize with piano

Simile

Synchronize with piano

Simile

Simile
**Dreamy**

To be conducted

\( \text{I} = \text{(ca. 63-66)} \)

**Proudly with Emotion**

Sub. meno mosso \( \text{I} = \text{(ca. 58-60)} \)

[Spoken] \( \text{mp} \)

[Sung] \( \text{pp} \)

Molto espressivo

Look!

His char\-i\-ot mounts the sky.

The

Freely
flicker stars are fleeing
His light is steady, chaste, unchanging
Shadows melt beneath his gaze.
With emotion (Aria-like)  Very Proudly

Poco a cresc. e accel.  Sub. Meno mosso $j = (ca. 58-60)$  Poco a poco rit.

[Sung] $mp \rightarrow f$

Io.  Lunga ca. 10"

Cor-rup-tion, mold and rot are gone.  Green ten-dris of life spring forth to meet him.  Bless-ed be your name A-pol- lo, ho-ly one.  I am your son.  I am your son.

Sax.  Lunga ca. 10"

Poco sff  lv.

N.V.  Vibr.

Perc. 1  Lunga ca. 10"

Glick.

Perc. 2  Lunga ca. 10"

Pno.  Lunga ca. 10"

Poco a cresc. e accel.

Green ten-dris of life spring forth to meet him.  Bless-ed be your name A-pol-lo, ho-ly one.  I am your son.  I am your son.
Gently

Sub. Piu mosso \( \frac{4}{4} \) (ca.108-112)

(music tells us of the arrival of more birds, gentler this time: doves)

Poco flautando e molto legato

Freely ppp

(Vib.)

Molto legato

Sempre mp

Soft, e molto legato

Irregular and fast tremolos\textsuperscript{a} watch for conductor's cut-off signal

Irregular and fast tremolos\textsuperscript{a} watch for conductor's cut-off signal

Irregular and fast tremolos\textsuperscript{a} watch for conductor's cut-off signal

Irregular and fast tremolos\textsuperscript{a} watch for conductor's cut-off signal
Disturbed and Violent

Sempre \( \dot{\ } \) (ca. 108-112) Poco a poco accel.

(to the Priests)

(shooting the birds away)

P1

here!

[Sung] ½

[Sprechstimme]

P3

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

Sax.

(pero sfz)

Simile

Perc. 1

Molto cresc.

mf

to Flexatone

Perc. 2

Molto cresc.

mf

Simile

Pno.

mf

\( \text{[Spoken with voice inflection]} \)

Fly! Be gone! A - way! And you

\( \text{[falsetto as high as possible]} \)

\( \text{[Sung]} \)

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

\( \text{[Sprechstimme]} \)

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

\( \text{[Sung]} \)

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

\( \text{[Sprechstimme]} \)

No!

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\( \text{[Sung]} \)

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\( \text{[Sprechstimme]} \)

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\( \text{[Sung]} \)

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For the prince of pu - ri - ty

\( \text{[Sung]} \)

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For the prince of pu - ri - ty

\( \text{[Sprechstimme]} \)

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For the prince of pu - ri - ty

\( \text{[Sung]} \)

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

\( \text{[Sprechstimme]} \)

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

\( \text{[Sung]} \)

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

\( \text{[Sprechstimme]} \)

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

\( \text{[Sung]} \)

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

\( \text{[Sprechstimme]} \)

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

\( \text{[Sung]} \)

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

\( \text{[Sprechstimme]} \)

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

\( \text{[Sung]} \)

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

\( \text{[Sprechstimme]} \)

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

\( \text{[Sung]} \)

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

\( \text{[Sprechstimme]} \)

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

\( \text{[Sung]} \)

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

\( \text{[Sprechstimme]} \)

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

\( \text{[Sung]} \)

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

\( \text{[Sprechstimme]} \)

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

\( \text{[Sung]} \)

No!

E - ven Aph - ro - di - te's lov-ing touch is too dirt - y

For the prince of pu - ri - ty

\( \text{[Sprechstimme]} \)
three... Go to the sacred spring. Wash-your-selves. Cleanse your minds of filth.

[Spoken with voice inflection] [sarcastic] Are these orders from your fa-ther or your self?

[Spoken with voice inflection] (mocking low) (should be heard) (all priests exit away from the temple into the woods)

Go to the sacred spring. We know our du-ty. Come.

(Prepare to mute the low A string)
Joyful

\( \text{Creusa's attendants, \textit{off, overlapping, fuguelike}} \)

Meno mosso \( \text{\textit{(ca. 69-72)}} \)

<table>
<thead>
<tr>
<th>Part</th>
<th>\textit{How far away?}</th>
<th>\textit{How far away?}</th>
<th>\textit{How far away?}</th>
<th>\textit{We've walked all day?}</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1</td>
<td>\textit{Glissando}</td>
<td>\textit{Glissando}</td>
<td>\textit{Glissando}</td>
<td>\textit{Glissando}</td>
</tr>
<tr>
<td>A2</td>
<td>\textit{Glissando}</td>
<td>\textit{Glissando}</td>
<td>\textit{Glissando}</td>
<td>\textit{Glissando}</td>
</tr>
<tr>
<td>A3</td>
<td>\textit{Glissando}</td>
<td>\textit{Glissando}</td>
<td>\textit{Glissando}</td>
<td>\textit{Glissando}</td>
</tr>
</tbody>
</table>

\textit{Freely and Spacious}  

\textit{Vib. \textit{Simile.}}  

\textit{Perc. 1 \textit{Simile.}}

\textit{Perc. 2 \textit{Simile.}}

\( \text{\textit{Simile.}} \)}}
Piu mosso $\frac{4}{4}$ (ca. 69-72)

We've walked all day! how far? how far? how far we've walked all day! far all day!

How far? How far? a-way? all day! all day how far we've walked all day how far? far?

walked how far? We've walked all day! How far? far a way? all day! How far? a-way? all day! a-way!

Simile poco sfz

Sempre pp

Simile poco sfz

Sempre pp

Simile poco sfz

[Hold the note, then slow gliss]

Sub. Meno mosso $\frac{4}{4}$ (ca. 60)

mp $\rightarrow$ PPPP

mp $\rightarrow$ PPPP

mp $\rightarrow$ PPPP

[Hold the note, then slow gliss]
Sub. Piu mosso \( \frac{1}{2} \) = (ca. 69-72)

Piu mosso \( \frac{1}{2} \) = (ca. 69-72)

Meno mosso \( \frac{1}{2} \) = (ca. 69-72)

22

PPP

The path is steep, the woods are dark

How tired I am

The path is steep

How tired I am

PPP

The path is steep

The woods are dark

How tired, how tired I am

The woods are dark

How tired, how tired, how tired I am

PPP

The path is steep

The woods are dark

How tired I am

The path is steep

PPP

Gliss.

How tired, how tired I am

The woods are dark

How tired, how tired, how tired I am

PPP

Sempre l.v.

Pizz. l.v.

Perc. 2

Inside Piano

Perc. 1

Pno.
How far? How far away?
The path is steep, the woods are dark.
How far? We've walked all day!
How far? How far away?

How tired, how tired, how tired I am.
The path is steep, the woods are dark.
How far? We've walked all day!
How far? How far away?

Gradually dropping the voices, not systematically
Mysterious

Sub. Piu mosso (ca. 100)
(Creusa, off stage,
her voice cutting through
her attendants and silencing them. She is driving them forward.)

[Sprechstimme]

Cr. [Spoken with voice inflection] Pp

Io. [Spoken with voice inflection] Pp

to Timp. (Tune D3)

Perc. 1

Perc. 2

This path. This path. Follow it.

A-head you see the sun. To A-pollo's or a-cle, This path. This path. There is but one.

What voice is that? I know that voice. No!
(Creusa entering with her attendants. She moves forcefully toward the temple)

(Creusa enters with her attendants. She moves forcefully toward the temple)

(sub. sfz [Sprechstimme])

(Perc. 1 to Vib. (Hard mallets))

(Perc. 2)

(A1)

(Cr.

(mf)

(to Vib. (Hard mallets))

[mf]

[sub. sfz]

(sub. sfz)

(Perc. 2)

[sub. sfz]

(Pno.}

(sub. sfz)

(semspre pp)

(sub. sfz)

(sub. sfz)

[sub. sfz]

[Spek with voice inflection]

([Spoken with voice inflection]

(Creusa entering with her attendants. She moves forcefully toward the temple)

(She sees Ion and draws back, alarmed)

(sub. sfz [Sprechstimme])

(sub. sfz)

(recovering and driving forward)

(to Vib. (Hard mallets))

(sub. sfz)

(sub. sfz)

(sub. sfz)

(sub. sfz)

(I know no woman but the Priestess.)

(Alarmed)

(Alarmed)

([hand over mouth] [Sprechimme])

(Alarmd)

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(Alarmed)

(Alarmed)

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Sub. Meno mosso \( \frac{4}{4} = \text{(ca. 72)} \)

\( \text{Cr.} \)

[Sprechstimme]

Do you speak for the god? (she starts to enter the temple)

I must see her.

And the priest-ess? Is she not a woman?

\( \text{Io.} \)

[f] [Spoken without voice inflection]

Stop!

Not I.

Py-thia, his priest-ess.

Stop!

No woman enters here.

\( \text{Perc. 1} \)

Sprem Vrb. sub. sfz 1v

\( \text{Perc. 2} \)

pp sempre

\( \text{Pno.} \)

sub. sfz 1v
Pitying

Piu mosso \( \frac{\text{d}}{\text{d}} \) = (ca. 72)

[Sung]

Hold ca. 7”

I pity her

Who bars my way?

[Sprechstimme]

(f she tries to enter: he stops her)

Disturbed

Sub. Menu mosso \( \frac{\text{d}}{\text{d}} \) = (ca. 63)

mf

No mere priest will stand between me and god—

No mere priest will stand between me and god—

[Sprechstimme]

(f she tries to enter:)

[mf]

it might just be that I am A-pol-lo's son.

N.V.

His only—

[mf]

to Glck.

[sung]

Chosen by A-pol-lo.

(Spoken with voice inflection)

I am A-pol-lo's priest.

It might just be that I am A-pol-lo's son.

His only—

[sung]

(f she tries to enter:)

[sung]

It might just be that I am A-pol-lo's son.

His only—

[sung]

It might just be that I am A-pol-lo's son.
His only living son, perhaps but not his only son.

He thinks he is Apollo's only son. One perhaps of thousands, boy.

Be still!

Be silent!

Keep your noisy close.

[Sung with voice inflection]

[Sung with voice inflection ]

[Sung]

[Sung]

[Sung with voice inflection]

[Sung with voice inflection]

[Sung with voice inflection]

[Sung with voice inflection]

[Sung with voice inflection]

[Sung with voice inflection]

[Sung with voice inflection]
Dramatic and Narrating
Freely slow (senza tempo)

Silenzio
assoluto ca. 5''

[Sung]

Cr.

Io.

Sax

Perc. 1

Perc. 2

Pno.

know a girl. In Ath-ens, where I am queen. A wom-an now, this girl once knew A-pol-lo's touch. It's not a gen-tle touch. Gods grab what they de-sire and make it as they please.

You lie...

(Spoken without voice inflection)

(ad. lib. tremolo, use cymbal on the B. dr., get various over tones dreamily and spaciously)

Sempre ppp

Sub. cresc.

Sub. sfz

(L.v.)

(Dr. set)

(tune Creusa)

pp

pp

pp

ppp

pp

pp

ppp

pp

pp

pp

ppp

pp

ppp

pp

ppp

pp

pp
NARRATING

Freely slow (senza tempo)

This girl was fair... and young...

Improvise on given pitches in any order, watch for conductor's cut-off signal.

In the warmth of the sun, she basked by the sea.

A pol-lo saw. What he wants he takes. He dragged her to a cave.

Perc. 1

Perc. 2

Pno.
Tense

\( \text{mf} \) (ca. 66-69) Poco a poco accel.

\( \text{f} \) (ca. 80-84) Sub. Meno mosso \( \text{mf} \) (ca. 63-68)

E-en the sun god hides his crimes from light. He raped her there. He raped her there. He raped her... boy. He raped her there and left her in the dark.

Imitate Creusa's reaction on stage

Imitate Ion's reaction on stage

Cluster on strings, use both hands

**Notes:**
- \( \text{mf} \) for speaking.
- \( \text{f} \) for singing.
- \( \text{Pizz.} \) on strings.
- \( \text{Sub.} \) for sustained notes.
- \( \text{simile} \) for imitation of a similar style.
Narrating with Tense


Cr.  

It was. A boy born to a girl of rank. She dared not show a bastard to the world. She hid it well.

Io.  

[Spechstimme] It can not be.

Sax  

How can a woman hide such a

Perc. 1  

(Vib.)

Perc. 2  

PPP
They hide more things than men ever come to know.

She took it to the cave of its conception.

What happened to the child?

She chose what to hide and what to show.

They hide more things than men ever come to know.

What happened to the child?
She left it in the dark to die. Both. And sad remorse. She went back... Hoped to find her child in the cave... But it was

Had she no shame? No pity?

Sub. Meno mosso \( \text{d} \text{= (ca. 60)} \)

Piu mosso \( \text{d} \text{= (ca. 100-104)} \)

Sub. Meno mosso \( \text{d} \text{= (ca. 80-84)} \)

Poco a poco accel.
Narrating with Sadness

Piu mosso $\frac{3}{2}$ = (ca. 100-104)

[Sprechstimme]

Cr.
gone.  
Or wild beasts. Who knows?  
They have.

[Sprechstimme]

Io.
Carried off by some kind - ly soul?  
The gods will pun - ish this - won an.

[Sprechstimme]

Sax
(Sempre Alto Sax.)

Perc. 1

Perc. 2

Pno.

They have.

Sub. Silenzio $\frac{3}{2}$ = (ca. 54-58)

Sub. Silenzio $\frac{3}{2}$ = ca. 10"
Narrating with Anxiety

Sub. Piu mosso \( \dot{=} \) (ca. 76-84)

That was the only child she could ever bear. For fifteen years, she could ever bear.

A man of rank and station. She's good at keeping secrets.

Is she married? He doesn't know?

To B. Dr.
You are quick to judge. Ah yes. The gods!

The punishment is fit. She de-serves no chil dren. Not I The gods. You be-lieve this lie.

Imitate Ion's reaction on stage Simile

Imitate Creusa's reaction on stage Simile

Inside Piano (Irregular tremolo, use both hands)
He must lift the curse from off her womb.

Why come to A-pol-hi's tem-plé, then!

You pollute this sa-créed ground. Leave now. Go.

Sarcatic
He helps the god of light keep things in the dark!

How did Apollo find a priest so fit!

Left here by some wretched girl, no

I was discovered here upon these steps.
Proudly

*\( n \) (ca. 60-63)

Sub. Rit.

Silenzio ca. 4"
Spacious

Sub. Piu mosso $\downarrow$ (ca. 69-72)

<table>
<thead>
<tr>
<th>188</th>
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<tbody>
<tr>
<td>Cr.</td>
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<tr>
<td>[\text{[Sung]}]</td>
</tr>
<tr>
<td>\text{\textbf{PP}}</td>
</tr>
<tr>
<td>Gradually dying away</td>
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<tr>
<td>\text{Sel-dom chased, more of-ten chas- ing. Sel-dom leav-ing those he chas-es. chaste.}</td>
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<thead>
<tr>
<th>1</th>
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<tbody>
<tr>
<td>A1</td>
</tr>
<tr>
<td>[\text{[Spoken without voice inflection]}]</td>
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<tr>
<td>\text{\textbf{PP}}</td>
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<tr>
<td>Gradually dying away ca. 20</td>
</tr>
<tr>
<td>\text{Sel-dom chased, more of-ten chas- ing. Sel-dom leav-ing those he chas-es. chaste.}</td>
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<tr>
<th>2</th>
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<tbody>
<tr>
<td>A2</td>
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<td>[\text{[Spoken without voice inflection]}]</td>
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<tr>
<td>\text{\textbf{PP}}</td>
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<tr>
<td>Gradually dying away ca. 20</td>
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<tr>
<td>\text{Sel-dom chased, more of-ten chas- ing. Sel-dom leav-ing those he chas-es. chaste.}</td>
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<tbody>
<tr>
<td>A3.</td>
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<tr>
<td>[\text{[Spoken without voice inflection]}]</td>
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<tr>
<td>\text{\textbf{PP}}</td>
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<td>Gradually dying away ca. 20</td>
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<tr>
<td>\text{Sel-dom chased, more of-ten chas- ing. Sel-dom leav-ing those he chas-es. chaste.}</td>
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<tbody>
<tr>
<td>Perc. 1</td>
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<tr>
<td>[\text{(Vib.) Molto legato}]</td>
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<tr>
<td>\text{\textbf{L.v.}}</td>
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<tr>
<td>Gradually dying away ca. 15&quot;</td>
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<tr>
<td>\text{to Claves}</td>
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<tbody>
<tr>
<td>Perc. 2</td>
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<tr>
<td>[\text{(Glink.) Molto legato}]</td>
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<tr>
<td>\text{\textbf{L.v.}}</td>
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<tr>
<td>Gradually dying away ca. 15&quot;</td>
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<tr>
<td>\text{to Bongos}</td>
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<tbody>
<tr>
<td>Pno.</td>
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<tr>
<td>\text{\textbf{L.v.}}</td>
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<tr>
<td>Gradually dying away ca. 15&quot;</td>
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Cut-off for Creusa
Cut-off for instruments
Silenzio ca. 5"

[only attendant's voices]
SCENE 3

Freely in the style of Balkan Dance

\[ \text{\( J + \frac{J}{4} \) (ca. 56-58)} \]

\[ \begin{array}{ccc}
& [3+3+2] &
\end{array} \]

Perc. 1

\[ \begin{array}{c}
\text{Claves,} \\
\text{pp}
\end{array} \]

Perc. 2

\[ \begin{array}{c}
\text{Cow bells (2), Bongos (2) use hands} \\
\text{ppp}
\end{array} \]

\[ \begin{array}{c}
\text{\( J = (48-58) \)} \\
\text{(ca. 56-58)}
\end{array} \]

Poco a poco cresc.

\[ \begin{array}{c}
\text{\( J + \frac{J}{4} \) (ca. 56-58)} \\
\text{[3+2]}
\end{array} \]

Perc. 1

\[ \begin{array}{c}
\text{Timbales (2), Cow bells (2)} \\
\text{simile}
\end{array} \]

Perc. 2

\[ \begin{array}{c}
\text{simile}
\end{array} \]
Do not conduct, just cue the instruments

Improvisation on percussions, do not conduct, just cue the instruments, ca. 20”

Improvisation on given instruments, follow the same dance type character, irregular rhythm ad lib. dynamics ad lib. Watch for conductor's cut-off signal. Total duration ca. 20”

Sax.

Timbales (2) Bells (2)

Perc. 1

Perc. 2

Pno.
Xuthus entering, speaking in a joking tone

[Spoken without voice inflection]

What's this I hear? She rails at our sex!

For-give us, gen-tle Cre-u-sa

Comical (Dance-Like)

Growing Serious (Aria-Like)
It's not your birth that I be mean. It's what comes after.

It's not our fault we were born men!

Why sob - ter?

[3+2+2] Sub. Piu mosso $= (ca.80-88)$ Sempre

[sub. mf $--- f$]

[Sprechstimme] $mp$

[sub. mp $--- ppp$]

Comical (Dance-Like)

\[\begin{array}{c}
J + \downarrow = (56-58) \quad \text{poco rit.}
\end{array}\]

Comical (Cabaret-Style)

\[\begin{array}{c}
a \text{tempo} \downarrow > \downarrow = (56-58)
\end{array}\]
We are here to find our joy. I know it. I feel it in my bones.  

Comical  
Sub. Meno mosso \( \text{(ca. 63-66)} \)  
Poco a poco rit.................................

Pno.

Xu.

Sax.

Perc. 1

Perc. 2

flttg.  
ott.
Growing Serious (Recitative-Like)

Io.

Your errand with A-po-llo, sir........ Is it the same as hers? A question? No demand?

Xu.

[Spoken without voice inflection]

bone(s)........ I have a question... I am a king.

Perc. 2

[Spoken with voice inflection]
Comical (Dance-Like)

ca. \( \frac{3}{4} \) (48-50)
(The three Priests return)

I am no fool. A question? To Flexatone.

To Baritone Sax.

To Flexatone
Poco a poco rit.

(to the priests)

[Spoken without voice inflection]

Take him in.

Gradual transition to Pythia's entrance

to Gong

niente

niente
Freely and Spacious (Trancelike)

Sub. \( j \) = (ca. 60-63)

(from within the temple, the voice of Pythia is heard, a trancelike melody without falsetto beginning or end)

(Scream of agony) sub. sfz

(Pythia’s echo, second mezzo, off stage)

[to sing in Arabic folk style]

[all trills up]

(Freely and Spacious (Trancelike))
hold the trill, then gliss...
Sub. Piu mosso \( \text{\textcopyright} \) (ca. 66-69)

Freely in a Jazz Style

Poco rit. \( \text{\textcopyright} \) \( \text{\textcopyright} \) (56-58)

\( \text{\textcopyright} \) (mp, sotto voce)

\( \text{\textcopyright} \) From my tri - pod.

From my sa - cred

[Priest 3 and 1 rush to support Pythia, as she emerges from the temple]

[Sprechstimme] P3

[Sprechstimme] P1

[Sprechstimme] P2

[Sprechstimme] P3

Hold her lest she fall.

[Sung without voice inflection]

[Sung without voice inflection]

[Sung without voice inflection]

[Sung without voice inflection]

[Sung without voice inflection]

[Sung without voice inflection]

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[Sung without voice inflection]

[Sung without voice inflection]
Past the temple wall, To these sacred steps,

B. trem. Ord.

B. trem. Ord.
Out of da - dark - ne(s), In - to light

(Pythia's echo, second mezzo, off stage)
(sing in Arabic folk style)

Mezzo-soprano

gradually dying away

Gradually dying away

Gradually dying away

Gradually dying away

Gradually dying away

Gradually dying away

Gradually dying away

Gradually dying away

Gradually dying away

Gradually dying away

Gradually dying away

Gradually dying away
Freely and Spacious (Trancelike)
Sub. \( \hat{J} \) (ca. 60-63)

Comical
Sub. Piu mosso \( \hat{J} \) (ca. 108-112)

(Priest 1 whispers on Creusa's ear. Xu-thus) [Spoken without voice inflection]

Xu-thus!

Pythia's echo, off stage
(Aa a a a ah ah ah)

to Xylophone

Inside Piano

Palm clusters
[158] [Spoken with voice inflection]

Xu.

She knows of me!

Py.

You want a child. A son, I would presume.

Vib. (Hard mallets)

Perc. 1

Perc. 2
to Dr. set (use sticks)

Growing Serious (Recitative-Like)

Sub. Meno mosso \( \dot{=} \) (ca. 84-92)

Comical

Sub. Piu mosso \( \dot{=} \) (ca. 108-112)
Comical (Cabaret-Style)

\[ j = \frac{4}{3} \cdot \frac{5}{4} = \frac{20}{12} = \frac{5}{3} \cdot \frac{4}{4} = 56-58 \]

[3+2+2]

[Spoken with voice inflection]

Xu.

Sax.

Perc. 1

Perc. 2

Pno.

Shall there be one? Shall there be one? Shall there be one? Shall there be one? Shall there be one? Shall there be one?

Quasi Gliss.

(Dr. set)

Sempre mp

Sempre mp

Sempre mp

ppp

ppp

ppp

ppp

ppp

ppp

ppp
Growing Serious (Recitative-Like)

None, though married fifteen years.

[Spoken without voice inflection]

Ion reacts to this, there is music for his reaction but not vocalized

Comical (Dance-Like)

My wife? What do you have no child?

You have no child!

Your wife? She's childless, too?

What? What is your wife like?

[Spoken with voice inflection]
Poco a poco accel.

Freely and Spacious (Trancelike)

Sub. \( \dot{\} \) (ca. 60-63)

(Pythia, as if going into trance)

[Note: The diagram portrays musical notation with various dynamics, articulations, and effects, including glissandos, tremolos, and vibrato.]

[Sung] mp

Aaah... (h) aah... (h) A-

(Pythia's echo, second mezzo, off stage)
(sing in Arabic folk style)
Mezzo-soprano

[Sung]

mp

PPP

Irregular tremolos, ad lib. get various overtones dreamily and spacious

PPP

Inside Piano Gliss. on strings, ad lib. .......... get various overtones dreamily and spacciously

PPP

Palm clusters
poco llo, radi ant, speaks through me. Though child-less you be - fore he come, By set ting of the gold - en sun. Child less you shall no lon - ger be.
Growing Serious (Recitative-Like)

Sub. Piu mosso \( \approx (\text{ca. 92-96}) \)
Poco a poco accel.

[Spoken with voice inflection] (Pythia in a trance)

To-day? I shall have a child to-day?

[Scream of agony] sub sfz
glis.

Py.

(Pythia's echo, second mezzo, off stage)
(sing in Arabic folk style)

She must go to the altar. To tell you more.

[Spontimme] mp

She must go to the altar. To tell you more.

[Spontimme] mp

The god waits her. Go!

[Sprechstimme] mp

O'er the tripod, in the holy flames....

[Sprechstimme] mp

Perc. 1

Perc. 2

Poco a poco accel.

Poco a poco cresc.
Poco a poco accel.

(Ion to Xuthus)

(Creusa starts to follow)

[Sprechstimme]  

I'll wait.

Go inside. She has more to say. The woman stays.

I go. Not your old tutor. Faithful soul. It was too steep for him. I left him resting by the path.

I'll wait.
With Sadness

Sub. Meno mosso

I'll find him! Go! A-pol-le-o's an im-pa-tient god! I know it well!

He guards the crate of wines we brought. Our of fer-sings to the gods.

75
(Xuthus hurries into the temple. Creusa gestures to one of her attendants to go with her and starts to exit in the direction from which she came.)

[Spoken with voice inflection]

Cr. (Castr.)

Go! Go! Go!

[Spiffismitte]

Sprechstimme

Why? it isn't true, you say.

Lo. (Io.)

Wait a mo-ment. The tale you told. A girl, a god. A bar-ren womb... Whose tale, I pray?

Sempre l.v. e molto legato

Perc. 1

Chim. (use wood mallets)

PP

Sempre l.v.

Perc. 2

Inside Piano

Pno.

Palm clusters

Sub. f
SCENE 4

Thoughtful
Sub. Piu mosso
Poco a poco accel.

Irritated
[Sprechstimme] nf

Sarcastic (Recitative-Like)
Sub. Piu mosso
j = (ca. 92-100)

Io.

P2
[Sprechstimme] pp

She slanders god!

What tale? What girl? What womb?

[Sprechstimme] (very sarcastic) mf

[Sung]

Your pa-pa! Ha-That must make you

P3
[Sprechstimme] (very sarcastic) mf

What girl?

What womb?

[Sprechstimme]

[Sung]

What tale?

What girl?

What womb?

[Sprechstimme]

[Sung]

What tale?

What girl?

What womb?

[Sprechstimme]

[Sung]

What tale?

What girl?

What womb?

[Sprechstimme] nf

[Sung]

What tale?

What girl?

What womb?

[Sprechstimme] nf

[Sung]

What tale?

What girl?

What womb?

[Sprechstimme] nf

[Sung]

What tale?

What girl?

What womb?

[Sprechstimme] nf

[Sung]

What tale?

What girl?

What womb?

[Sprechstimme] nf

[Sung]

What tale?

What girl?

What womb?

[Sprechstimme] nf

[Sung]

What tale?

What girl?

What womb?

[Sprechstimme] nf

[Sung]

What tale?

What girl?

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[Sprechstimme] nf

[Sung]

What tale?

What girl?

What womb?

[Sprechstimme] nf

[Sung]

What tale?

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[Sprechstimme] nf

[Sung]

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[Sprechstimme] nf

[Sung]

What tale?

What girl?

What womb?

[Sprechstimme] nf

[Sung]

What tale?

What girl?

What womb?

[Sprechstimme] nf

[Sung]

What tale?

What girl?

What womb?

[Sprechstimme] nf

[Sung]

What tale?

What girl?

What womb?
Irritated (Recitative-Like)

[Sung with voice inflection]

Poco a poco accel.

Io.

[Spoken with voice inflection]

The spring did nothing. Your mind's still full of filth.

(Pythia's echo, off stage)

Aahh!

[Spoken with voice inflection]

Such wretchedness and such screams.

Sarcastic (Recitative-Like)

Sub. Meno mosso

\( \text{Poco a poco accel.} \)

P1

Sarcastic (Recitative-Like)

Sub. Meno mosso

\( \text{Poco a poco accel.} \)

P2

[Sung with voice inflection]

I'm glad I'm not his chosen one.

P3

[Sung with voice inflection]

The god is giving her a beating.

Sax.

Perc. 1

Perc. 2

Pno.

Ord. 1

Inside Piano

Pizz. 1
Irritated (Recitative-Like)
Sub. Meno mosso
$J = (ca. 92-100)\\n[Spoken with voice inflection]

Freely in the style of Balkan Dance
$J + \frac{J}{2} = (ca. 56-58)\\n
[3+2+2] [3+3+2] [2+2+3] [2+3+2] [3+2+3] [3+3+2] [2+3+3]

(At that moment, Xuthus bursts from temple, wild with joy.)

Io.
Whose? Who told you that?
[poco sfz

Py.
[Scream of agony]
Aaaah?
[poco sfs

P3
A-p-o-lo-c-s-

Soprano Sax.

Bldr (use drum sticks)

Perc. 2
Bongos

(Use trills all the time, do not limit yourself to this basic notation, play in a freely style of Balkan Dance)

Perc.

Ord.

Pno.

Quasi gliss.

Imitate Xuthus

 Sempre pp

 Sempre pp

 Sempre pp

 Sempre pp

 Sempre pp

 Sempre pp

 Sempre pp
Xuthus eye falls on Ion

Xuthus advances on Ion to embrace him.

(My own! - simile)

Let me kiss you!

Ion grabs his broom to defend himself.

(My boy! - simile)

[Spoken with voice inflection] sub pp

Are you mad? A-way? A-way!

Let me kiss you!

My son!

[Spoken with voice inflection] sub

Let me kiss you!

[Spoken with voice inflection] sub pp

Aggressive (Like a Command)

Comical

Silenzio assoluto

Sub, Menu mosso

Silenzio assoluto

Sub, Menu mosso Poco a poco rit... Silenzio assoluto

10" 10" Sub. Meno mosso

j = (ca. 92-100)

j = (ca. 72-80)

[2+2+3] [3+2+3] [3+3+2] [2+3+3] [2+2+3]
Freely Improvisation
Do not conduct, just cue the instruments and voices

(All voices sing simultaneously, Xuthus starts first.)
Indefinite duration

What madness is this? Off me!
Do not call me son!
Apollo is my father,
Not a drunk old man.

Child! My son! Take my love,
Take my lands!
Give me grandchildren,
give me joy in my old age!
Come, embrace me, son!

The fumes are strong today.
Look at him rave.
The man's in a frenzy.

Should we fetch Creusa?
Spare her the sight of
a husband run amok.

Improvise on given text. Use ad lib. order of words, dynamics, tempo and articulations. Alternate between sung, sprechstimme, and spoken.
Avoid using scales, triads, or arpeggios. (Be rude and often aggressive.)

Improvise on given text. Use ad lib. order of words, dynamics, tempo and articulations. Alternate between sung, sprechstimme, and spoken.
Avoid using scales, triads, or arpeggios. (Be funny, full of joy.)

Improvise on given text. Use ad lib. order of words, dynamics, tempo and articulations. Alternate between sung, sprechstimme, and spoken.
Avoid using scales, triads, or arpeggios. (Alarmed and frightened.)

Improvise on given text. Use ad lib. order of words, dynamics, tempo and articulations. Alternate between sung, sprechstimme, and spoken.
Avoid using scales, triads, or arpeggios. (Be sarcastic.)

Improvise on given pitches in any order, watch for conductor's cut-off signal
Imitate the action on stage (Attendants)

Improvise on given pitches in any order, watch for conductor's cut-off signal
Imitate the action on stage (Xuthus)

Improvise on any instruments of Dr.set in any order, watch for conductor's cut-off signal
Imitate the action on stage (Ion)

Improvise on given pitches in any order, watch for conductor's cut-off signal
Imitate the action on stage (Priests)
Very Aggressive (Like a Command)

\( \text{\textit{f}} \) (ca. 72-80) \( \text{\textit{f}} \) (ca. 72-80)

To be conducted

(Finally gaining control of the situation by grabbing his bow)

Stop this mad-ness!

[Spoken without voice inflection]

‘I’m going to take charge!’

(Poco rit)

poco accel. a tempo

Silenzio ca. 10"

(Sung)

Am I mad to love my son?

(Sotto voce)

sub. pp

[Spoken with voice inflection]

to Alto Sax.

‘Look at Xuthus’

[Sung]

sub. pp

[Spoken with voice inflection]

‘What’s going on here?’

to B. dr (use drum sticks)

‘Stop!’

[Spoken without voice inflection]

‘You’re crazy!’

to Xylophone

Sub. rit.

‘I don’t know what to do!’

to Bongos

Inside Piano Mute the sound

Ord.

Sub. \( \text{\textit{f}} \)

1v.

Silenzio ca. 10"
Freely in the style of Balkan Dance

\[ \frac{3+2+2}{[3+2+2]} \quad \frac{2+3+2}{[2+3+2]} \quad \frac{2+2+3}{[2+2+3]} \quad \frac{2+3+3}{[2+3+3]} \quad \frac{3+3+2}{[3+3+2]} \quad \frac{3+2}{[3+2]} \quad \frac{2+3}{[2+3]} \]

Comical (Dance-Like)

Showing off

(Sing in Arabic style, use 1/4 of the tone trills, up/down)

Kill me! Shoot me dead! It falls on you to bury me!

Imitate Xuthu’s reaction on stage

(Use trills all the time, do not limit yourself to this basic notation, play in a freely style of Balkan Dance)
Sub. Very Aggressive (Like a Command)  
Sub. Meno mosso  

Freely in the style of Balkan Dance  
Silenzio assoluto ca. 5"
Comical (Dance-Like)

I am your father! You are my son! You are the reason I've come!

(Imitate Xuthus)

My loins had issue! Here in his temple, Apollo...
Very Aggressive (Like a Command)

Sub. Meno mosso

\( \text{\(J\)} = (\text{ca. 72-80}) \)

This from the Priest -ess?
Her words ex - act-ly!
I must know!

Dreaming and Spacious

Meno mosso \( \text{\(J\)} = (\text{56-60}) \)

To Baritone Sax.
B.trem. Molto espressivo

Dr. set (use sticks)

Sempre ppp

Modo espressivo e legato
Ord.
Growing Serious (With Excitement)

Poco a poco accel.

[Sung]

*The first boy that you come upon. As you leave this door That one was born to be your son! Your son he is for ever

Pythia's echo, off stage

 Ord.

Xu.

Perc.

Pno.

[Sprechstimme]

poco rit.

ppp

simile

mf

poco cresc.
These three were here! You live in Athens! Twenty... Delphi... Bacchus... My...

I saw you first! But twenty years ago... Here in Delphi... The Bacchic rev... We paid homage, as one does.
Disturbed

Sub. Piu mosso
\[ \text{\( j = \text{ca. 72-84} \) \( f \) \text{\( \text{sub. sfz} \) \text{\( \text{Sprechstimme} \) \text{mp} \)}} \]

With Anxiety

Sub. Meno mosso
\[ \text{\( j = \text{ca. 60-63} \) \text{\( \text{mp} \) \text{\( \text{ppp} \) \text{\( \text{Molto espressivo} \) \text{\( \text{poco cresc} \text{p} \)}} \)]}

mother? My mother? Who is she?

Please... at least...

Well. You see, at times like that...

When you planted the seed that gave me...
Disturbed

Io.

Xu.

Sax.

Perc. 1

Perc. 2

Pno.

Mysterious (Jazz-Style)

Sub. Piu mosso

Poco a poco rit....

Silenzio

Sub. Piu mosso

assoluto ca. 10’’

Were you sob or?...

My son, it was the feast of Bac-chus.

(Blow, no tone, slow irregular tremolos)

Drum set (use brushes)

(Spoken with voice inflection)

My son, it was the feast of Bac-chus.

(Be g, no tone, slow irregular tremolos)
(The three Priests can contain themselves no longer.)

[Spoken with voice inflection]

Born of drunk-en mid-night rev-els! Born of sod-den hu-man flesh(s) Born like eve-ry moth-er's son! Born of sod-den hu-man flesh(s)

[Spoken with voice inflection]

Born of drunk-en mid-night rev-els! Born of sod-den hu-man flesh(s) Born like eve-ry moth-er's son! Born of sod-den hu-man flesh(s)

[Spoken with voice inflection]

Born of drunk-en mid-night rev-els! Born of sod-den hu-man flesh(s) Born like eve-ry moth-er's son! Born of sod-den hu-man flesh(s)
Sub. Aggressive (Irritated)
Sub. Meno mosso Poco a poco rit............................
\( \text{f} \)
Stop! This is the son of a king!

[Scream of agony] sub. sffz. gliss.

Sub. Piu mosso
\( j = (\text{ca. 72-80}) \)

Mysterious (Jazz-Style)

[Xu.
Pno.]

Gradually cresc.

Flttg.

Simile

Sub. Piu mosso
\( j = (\text{ca. 72-80}) \)
He shall be my heir! I am descended from a god, you know.

(All attendants are off stage)
“Zeus! Which god, my lord? Hail, thou son of drunken human.”

(This sends the Priests into gales of laughter again and launch into a mock hymn of praise.)
This is the son of a king!

[Simon] He shall be my heir!

Enough!

Away!

I demand the respect due a guest.
Mysterious (Jazz-Style)

Sub. Piu mosso

\( \text{Pno.} \) (ca. 72-80)

**Poco a poco rit**

(Stilled by this, the Priests withdraw, perhaps with a little mocking bow to Ion, who draws away and broods.)

```
Born ppp of drunk-en mid-night rev-els!
Born of sod-den hu-man flesh(s)
Born like eve-ry moth-er's
```

**Gradually decresc.**

```
Born ppp of drunk-en mid-night rev-els!
Born of sod-den hu-man flesh(s)
Born like eve-ry moth-er's
```

```
Born ppp of drunk-en mid-night rev-els!
Born of sod-den hu-man flesh(s)
Born like eve-ry moth-er's
```

**Sempre ppp**
Freely In the style of Balkan Dance

Silenzio assoluto ca. 10”

\( \text{Dr. set} \)

Silenzio assoluto ca. 10”
SCENE 5

Growing Serious
(Recitative-Like)

Sub. Meno mosso
\( \frac{1}{2} = (\text{ca. 80-92}) \)

(Xuthus tries to embrace Ion)

mf

My sun!

Indefinite duration, watch for conductor's cut-off signal

sub pp

ppp
Freely and Spacious

Poco a poco rit. \( \frac{\text{d}}{\text{e}} = (\text{ca. 66-72}) \) Poco a poco rit. \( \frac{\text{d}}{\text{e}} = (\text{46 - 48}) \) Senza misura \( \frac{\text{d}}{\text{e}} = (6 - 48) \)

Do not conduct, just cue the instruments

Hold ca. 7"
Dreaming with Excitement (Aria-Like)

Sub. Piu mosso \( \frac{j}{4} = (66-72) \)

To be conducted

Xu.

Py.

Sax.

Perc. 1

Perc. 2

Pno.

"The first I come upon would be my son. "Ion" means just that"

Pythia's echo, off stage

Molto espressivo e legato

Very soft, quasi gliss. e molto legato

Freely
Dreaming with Excitement (Aria-Like)

Io.

Poco rit... Sub. Piu mosso \( \frac{66-72}{=} \)

(Xerxes returns with the old tutor and one attendant. Xerxes and Ion do not see them enter. The other two attendants move to her to tell her what's transpired, but she shushes them to listen. The old tutor listens very closely.)

Io.

sotto voce

“Xerxes, my son, my son. I have a son. Heir to my throne.”

Pythia’s echo, off stage

m.

Molto espressivo e legato

Perc. 1

Molto espressivo e sempre legato

Perc. 2

Pno.
The throne of Athens. True, not mine by birth. But marriage to Creusa makes me king. And you're my son. That makes you prince, And king to be.

Poco a poco accel.
Sub. Aggressive (Irritated)  Dreaming with Excitement (Aria-Like)

(Creusa emerging from behind them)  Sub. Meno mosso \( \approx (\text{ca. } 66-72) \)  Poco a poco accel.

Will she?  Will Cre-ua- sa?

My queen,  Cre-ua-sa,  shall em-brace you,  son.  
Love,  my wife,  my queen!

Look what this hap-py day has brought!

My quick and aggressive arp.

Molto espressivo e sempre legato
Crepida is being sarcastic

Sub. Aggressive (Irritated)

He has giv-en you a son, not one to me.

Son! A-pol-lo prom-ised! His prom-ise has come to good!

To us both! As your fa-ther's throne shared with me, so I share my son with

Growing Serious

(Recitative-Like)

Sub. Meno mosso \( \frac{\}

Growing Serious

(Recitative-Like)

Growing Serious

(Recitative-Like)
Mysterious (Jazz-Style)

Sub. Piu mosso

\[ \text{Spoken with voice inflection} \]

A mighty trade! Whence comes this son, oh has-band mine?

you!

B. trem.

(Dr. set)

(mute the strings with the fingers)
The Bac-chic rev-eh, in these parts, some twenty years ago.... A maid-en from Del-phi, I sup-pose... I'll tell you later! Come, em-brace your moth-er, son!

Pythia's echo, off stage

Aaa --- (h) Aaa --- (h) Aaa --- (h)

B. trem.

Silenzio assoluto 5"
Odd/Strange
Freely slow (senza tempo)  
\( \text{Fr.} \) (ca. 60-66)  

Silenzio ca. 10°Sub. Piu mosso  
\( \text{Fr.} \) (ca. 72-80)

Freely in the style of Balkan Dance
\( \text{Fr.}+\text{P.} \) (ca. 56-58)

\[3+2+2\]

\text{Cr.}

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Ion bows before Creusa. She does not move. Nor does he. there is an awful moment of uncertainty. What will happen?]

\text{Io.}

All hon-or and love I owe you. Please ac-cept me as your son.

\text{Xu.}

My son and I must thank the gods! Come, let us go to the al - tar of Di - o-ny-sus.

\text{Perc. 1}

to Tambourine

\text{Perc. 2}
(Ion is very sarcastic)

And for bringing me to-day such joy.

(Xuthus and Ion exit)

We'll give him belated thanks for your birth.

(Soprano Sax.)

Molto espressivo

We'll give him belated thanks for your birth.

(Vib.)

Poco sforzato

Inside Piano

Pizz. poco sforzato

L.v.
Sub. Alarmed
Sub. Piu mosso \( \dot{J} = \) (ca. 88-100)

A - pol-lo's will, it seems, is to make my life a hell.

It is A - pol-lo's will

It is A - pol-lo's will

Calm your self

Calm your self

[Sung]
Poco a poco accel.

[Dramatic]
Dramatic
Sub. Meno mosso \( \dot{J} = \) (60-66) Poco a poco accel.

\( \dot{J} = \) (ca. 96-104)

It is A pol-lo's will.

It seems, it is to make my life a hell.

It is A pol-lo's will.

It seems, it is to make my life a hell.

It is A pol-lo's will.

It seems, it is to make my life a hell.

It is A pol-lo's will.

It seems, it is to make my life a hell.

It is A pol-lo's will.

It seems, it is to make my life a hell.

It is A pol-lo's will.

It seems, it is to make my life a hell.

It is A pol-lo's will.

It seems, it is to make my life a hell.

It is A pol-lo's will.

It seems, it is to make my life a hell.
Sub. Meno mosso \( \frac{1}{4} \approx (\text{ca. } 60-66) \)  

Poco a poco accel.

A-pol-lo's will thrust a babe in to my womb. A babe I did not want. A-pol-lo's will made me try to kill that child.
Gasping
Poco a poco accel.
(Creusa coughing and breathing from anger)

And when re-morse ate at my heart, A-pol-lo's will left me stand-ing Empty-hand-ed in that cave. A-pol-lo will not e-ven an-swer

Sub. Meno mosso \( j = (\text{ca. 60-66}) \) Silenzio assoluto ca. 5''
[Spoken with voice inflection]
[Sotto voce hand over mouth]
**Dramatic (with Sadness)**

**Poco a poco rit.**

Freely slow

Do not conduct, just cue the instruments

\( \dot{\ } \) (ca. 60-66)

To be conducted

[Sotto voce]

me: Does my child live?

(Alto Sax.)

Improvise on given pitches, ad lib. order

Indefinite, watch for conductor's cut-off signal

\( \dot{\ } \)

Molto legato e quasi gliss.

Indefinite, watch for conductor's cut-off signal

\( \dot{\ } \)

to Vib.

Improvise on given pitches, ad lib. order

Indefinite, watch for conductor's cut-off signal

\( \dot{\ } \)

to Maracas
Disturbed

Sub. Piu mosso (ca. 96-100)

(Cresca gradually moving closer to the piano)
(Sotto voce, start low and gradually move higher)

[Sung with voice inflection] mp poco a poco accel. e cresc.

Cr.

Now A - pol - lo's will thrusts at my breast An - oth - er child.
An - oth - er child I do not want. An-oth - er

Sax.

Poco flautando e molto legato

(Vib.) Molto legato

Perc. 1

Ord.

Pno.
Piu mosso J (ca. 104-108)

Poco a poco accel. e cresc.

mf


Poco a poco accel. e cresc.

mp

Poco a poco accel. e cresc.

mp

Poco a poco accel. e cresc.

mp
Piu mosso \( \Rightarrow \) (ca. 112-116)

Poco a poco accel. e cresc.

\( \text{(loud scream inside the piano, as high as possible)} \)

This is A-\text{pol} \( \Rightarrow \)-lo's will?

His \( \Rightarrow \)
Mysterious (Recitative-Like)

Sub. Meno mosso \( \frac{3}{4} \) (ca. 66-69)  Silenzio
assoluto ca. 10"

Pno.  assoluto ca. 10"

Cr.  (Inhaling and exhaling very fast)

O.T  [Sprechstimme]  \( P \)

Sax.  (Blow, no-tone)

Perc. 1  to Timp. (Tune D3, use 29 inch. drum, S.Cymb. on timp.)

Perc. 2  to Maracas, S.cymb., T.bl.

Pno.  (muse the strings with the fingers)

[Spoken with voice inflection]
[almost like whispering]

What do you mean, old man?

What of him?

Not his a lone.

What of your hus-band? -

(Sprechstimme)
semaphore

[A plot? A plot you say?]

[Spoken with voice inflection]

Almost like whispering

Did he teach you nothing? You cannot see a plot coiled before you like a snake?

Your husband is no Athenian. He came a conquering hero, sought your hand.

Sempre ppp

B. trem.

Sempre ppp

Sempre ppp

Sempre ppp

Sempre ppp

Sempre ppp

Ord.
Sarcastic
Sub. Meno mosso \( \frac{1}{2} \text{ (ca. 66-69) } \)
Sub. Più mosso \( \frac{1}{2} \text{ (ca. 84-92) } \)

Cr.

\[ \text{simile} \]
I gave it to him gladly.

O.T

\[ \text{simile} \]
He married you and got your throne.
And yet, no child in fifteen years.
How strange, how odd!
His seed bears fruit. We know that now.

B. trem.

Sax.

Sempre ppp

Perc. 1

Sempre ppp

Perc. 2

Sempre ppp

Pno.

Sempre ppp

What-ev-er do you mean?
You mean he had this child all along?

My life's work has been in vain. She can not spot the traitors as they stand before her!

A son that he would crown as king. To move the...
Very Dramatic (with pain)

Sub. Meno mosso $\frac{9}{8}$ (ca. 66-69)  Poco a poco accel.
(Scream as high as possible)

(Sotto voce, as low as possible)

Sub. Meno mosso $q = (ca. 66-69)$

Men and gods!  Men and gods!  Men and gods!  Men and gods!  They de-mand our love.

Treach-er-y they give us back.  We work and slave.  Give birth in pain.

throne from your blood-line to his own.

Men and gods!  Men and gods!  Men and gods!  Men and gods!  They de-mand our love.

Treach-er-y they give us back.  We work and slave.  Give birth in pain.

They de-mand our love.

Treach-er-y they give us back.  We work and slave.  Give birth in pain.

They de-mand our love.

Treach-er-y they give us back.  We work and slave.  Give birth in pain.

They de-mand our love.

Treach-er-y they give us back.  We work and slave.  Give birth in pain.

They de-mand our love.

Treach-er-y they give us back.  We work and slave.  Give birth in pain.

They de-mand our love.

Treach-er-y they give us back.  We work and slave.  Give birth in pain.

They de-mand our love.
Meno mosso \( \text{\textit{j}} \) (ca. 80-88)  Poco a poco accel.

They cheat and beat us  And use us for their selfish gain.

A-pol-lo raped me, took my child!  But for Xu-thus he guards a secret bast-ard to stea ... al my

(Scream as high as possible)

(Spoken with voice inflection)

Molto accel.

(sub ff)

(sub pp)

(gradiently higher)
Very Mysterious (with anxiety)

Sub. = (ca. 96-100)

(Creusa gets an idea) [Spoken with voice inflection]

(Perc. 1)

(Perc. 2)

(Pno.)

Men and gods! Men and gods!

You see this neck – lace?

[Like whispering]

Your grand-father wore it, too.

(Perc. 1)

(Perc. 2)

(Pno.)

Very Mysterious (with anxiety)

Sub. = (ca. 96-100)

(Creusa gets an idea) [Spoken with voice inflection]

(Perc. 1)

(Perc. 2)

(Pno.)

Men and gods! Men and gods!

You see this neck – lace?

[Like whispering]

Your grand-father wore it, too.
Poco a poco accel.

the na's gift to him at birth. From the necklace hangs a vial. The vial has two chambers.

Sempre ppp

Sempre ppp

Sempre ppp

Sempre ppp

Sempre ppp
Each contains a drop of blood.

And they contain?

simile
Piu mosso \( \frac{j}{\text{(ca. 100-104)}} \)  

Both come from one same source: The Gorgon, dreadful monster that Perseus killed.

\( \text{simile} \)
Piu mosso \( \frac{j}{=} \) (ca. 104-108)

**Poco a poco accel.**

Cr.

One drop heals and feeds. The other kills!
The gods themselves could not. They will not mix.

O.T

Two drops of Gor - gen's blood! You haven't mixed these drops?

Sax.

You haven't mixed these drops?

Perc. 1

Perc. 2

Pno.
Poco a poco accel.

One is good, The other evil. There is no mixture that contains them both.

Which should I use?
You know the answer, as well as I.

Piu mosso \( j = (ca. 108-112) \)

Poco a poco accel.

Molto cresc.
Very Sarcastic
Sub. Piu mosso $j$ = (ca. 112-116)
Poco a poco rit...........

Comical (Dance-Like)
Sub. Piu mosso $j$ + $\frac{j}{2}$ = (ca. 56-58)
$\frac{j}{2}$ = (ca. 104-108)

My friends, why not? I owe my step-son a well-come toast!

[Xuthus and Ion, off stage]

My la-dy, no

My la-dy, no

My la-dy, no

My la-dy, no

to Baritone Sax.

Poco stacc.

Sempre $ppp$

ppp
Growing Serious - Very Alarmed (Like an order)
(Creusa to the old tutor, giving him the amulet)

We are turning!

We are turning!

Poco a poco cresc.

Poco a poco cresc.
It is my com-mand!

(The attendants exit as Xuthus and Ion enter)

(The attendants exit as Xuthus and Ion enter)

(The attendants exit as Xuthus and Ion enter)

(Silenzio assoluto ca. 10-20", before Scene 6)
SCENE 6

Expressive (with Feeling)

\( \frac{3}{4} \) (ca. 56-60)

Molto espressivo

(Above Sax.)

Br. trem.

Ord.

Br. trem.

Ord.

Perc. 1

Molto legato

(l.v.)
simile

l.v.

Perc. 2

Glick.

Pno.

A Tempo \( \frac{3}{4} \) (ca. 56-60)

Poco rit.
Perc. 1
Perc. 2
Xu.
Sax.

Proudly (Aria-Like) with Feeling
Sub. Piu mosso \( \frac{3}{4} \) = (ca. 60-63)
Sub. poco accel.
Sub. poco rit.
Piu mosso \( \frac{3}{4} \) = (ca. 60-63)

Poco a poco cresc.

A child is treasure
No wealth is greater.
Defense in time of trouble!
Delight in days of peace!

Br. trem.

Sub. pp

Mp

Pp

Sub. pp

Pp

Pp

Pp

Pp

Pp

Pp

Pp

Pp

Sub. pp
Freely

Sub. meno mosso \( \frac{7}{8} \) = (ca. 58-60)

Sub. Piu mosso \( \frac{7}{8} \) = (ca. 60-63)

Sub. accel.

[Sarcastic]

mf

Sub. poco sf. pp

[Spoken with voice inflection]

Some do.

mf

(Spoken)

Some do.

mf

Sub. accelerando

.mo.

Sub. cresc.

mf

ppp

Sub. accelerando

mp

ppp

Sub. accelerando

mp

ppp

Sub. accelerando

mp

ppp

Sub. accelerando

mp

ppp

Some do.

mf

Sub. poco sf. pp

[Spoken]

Some do.
Proudly (Aria-Like) with Excitement

Io. Xu. Sax. Perc. 1 Perc. 2 Piano

[Sung] Poco a poco rit.

Sub. Piu mosso $\text{q} = \text{(ca. 80-88)}$

Sub. Piu mosso $\text{q} = \text{(ca. 96-104)}$

Not A-pol- lo.

Not you! Not now! Dio-ny-sus and A-pol-lo to- ge- ther. Give this son to you!

fast to Baritone Sax.

sempre quasi gliss. e molto legato

Poco a poco rit.

Pno.
(Irritated and rude)  

A - pol - lo is no stran - er to this act.  Oh, yes, my boy, oh, yes.

[Spoken]  

No!

You see my son! Al - read-y she can nag

sempre quasi gliss. e molto legato
Very Mysterious (with Anxiety)

\( \text{\text{\( j = (\text{ca. 69-76)} \))} \)

(Baritone Sax.)

As if you were her own!

(Blow, no-tone)

Flttg.

(Sempre gliss. e tremolo, ad lib gliss. within the range of the drum)

(Sempre ppp, Sub. cresc.)

(Sempre ppp, Sub. cresc.)

(Sempre ppp, Sub. cresc.)

(Poco staccato e secco)
My lord!
My la-dy!
To ce-lebrate
the hap-py day!

(to Chimes (use wood hammers))

(very sarcastic) Sub. cresc.

(sub. meno mosso) q = (ca. 56-58)

(Blow, no-tone) \(\text{ppp}\) Simile

(Sung) \(\text{f}\) \(\text{poco staccato}\)

(very sarcastic) Sub. cresc.

(Br. trem.)

(Blow, no-tone) \(\text{ppp}\) Simile

(Blow, no-tone) \(\text{ppp}\) Simile
Well done, my good old friend. Each take a cup from my own hand!

How right you are! I forget myself.

No, my lady! The first is for your son!

(She takes a cup and hands it to Xuthus)

[Spoken with voice inflection] (Very sarcastic)

(She hands Ion the cup)
We brought this wine to give the god! Instead, the god gives us the gift!

Yes, drink, my boy! It is my dearest wish!

Yes, drink, my son! To all the days a-head!

(Poco rit......)
Freely and Spacious (Poco aggressive)
Sub. Piu mosso \( \frac{J}{= (c.a. 88-96)} \)


\( \text{Freely mp except of sfz} \)

\( \text{(Blow, no tone)} \)

(Mrb.)

\( \text{Sempre ppp} \)

Irregular-fast tremolos, watch for conductor's cut-off signal

\( \text{Simile} \)

Pno.

\( \text{Sempre mp} \)
Those birds!

Irritated by the appearance of birds.

Those birds!

Those birds!

They’re birds!

They fly!

Irregular-fast tremolos, watch for conductor’s cut-off signal.

Sub. cresc.

Poco aggressive

mf

Sempre ppp

f

Sub. pp

mf

Poco sfz

Fast to Dr. set

Simile

Sempre mp

poco fz

They’re birds!

They fly!
Disturbed
Sub. Piu mosso $ \frac{q}{(ca. 60)} $ $ \frac{f}{(ca. 60)} $ (like a command)

Freeely (with excitement)
Sub. Meno mosso $ \frac{q}{(ca. 56-60)} $ $ \frac{q}{(ca. 56-60)} $ [Sung]

[Spoken with voice inflection] 
Io. 
Back once again to spread their filth!

[Xuthus throwing himself at Ion and knocking the bow from his hand, restraining him]
Not Zeus! Not Aphrodi te! Not god but Apollo will I allow!

No! Do not offend the gods! Not today!

[Sung]
Not god but Apollo!

Irregular-fast tremolos, watch for conductor's cut-off signal

to Alto Sax.

Irregular-fast tremolos, watch for conductor's cut-off signal

to Chimes (hammers)
(The music of Zeus's eagle has gone, and the dove music makes a change in tonality)

Gently
Sub. Piu mosso $\approx (ca. 108-112)$

Surprised
Sub. Meno mosso $\approx (ca. 84-88)$
Poco a poco rit.
Meno mosso $\approx (ca. 66-72)$

My lady!
My lady!
That dove!
Look!
She's drinking!

How thirstily she drinks the wine you spilled!

Improvise on given pitches, ad lib. order. Do not repeat any sequences, use irregular tremolos. Watch for conductor's cut-off signal.
Alarmed (with Anxiety)

Meno mosso \( \dot{=}(\text{ca. } 60-63) \)

Poco a poco rit.... \( \dot{=}(\text{ca. } 58-60) \)

Meno mosso \( \dot{=}(\text{ca. } 42) \)

Sub. Piu mosso \( \dot{=}(\text{ca. } 60-66) \)

[Sung with voice inflection, almost shouting]

That wine was poisoned! You would have killed us all!

Tense (with Anxiety)

(Natural conversation between characters)
(Irritated and Aggressive, almost out of control, shouting)

That wine was poisoned! You would have killed us all!

She twitched. Why? And dies. And dies!

Flttg. (poco aggressive)

That wine was poisoned! You would have killed us all!

That wine was poisoned! You would have killed us all!
**Lamento (Free)**

*Sub. Menu mosso Senza misura* (This section until the beginning of Scene 7 should not be conducted, just cue the voices and instruments)

- Hold ca. 10” (All voices use hand over mouth)
- Improvize on given pitches, ad lib. order. Sempre legato

**Scene A**

- Improvize on given pitches, ad lib. order. Sempre legato

**Scene B**

- Quasi trill, use 1/4 of the tone, up/down

**Scene C**

- Improvize on given pitches, ad lib. order. Sempre legato

(Stop the voices)
Lamento (Free)
Meno mosso \( \approx (\text{ca. 48-52}) \)

Sempre pp

(Primitive reaction on stage by the Attendants and Old Tutor, grabbing their hair and etc.)

What e-vil can this be!
My son would kill my wife!
My wife would kill my boy!

Quasi trill, use 1/4 of the tone, up/down
Sempre pp

My son would kill my wife!
My wife would kill my boy!

Sempre pp

(Vib. Bow)
Sempre ppp

(Crot. Bow)
Sempre ppp
01:35

(Spoken, hand over mouth)\textit{pp}

How can the human heart contain such hate? How can I love you now?

Aaaaaaaa(h)

Sempre pp Quasi trill, use 1/4 of the tone, up/down

Aaaaaaa(h)

Simile

Quasi trill, use 1/4 of the tone, up/down Sempre pp

Simile

Aaaaaaa(h)

to Alto Sax.

\textit{mp ppp}

I.v. change to mallets

\textit{ppp}

I.v. change to mallets
Scenic 7

(From inside the Temple, new voices join the lament, but their tonalities change its character. It is now solemn, but no longer mournful. Something almost joyous begins to enter the sound. The voices are the three Priests and Pythia. They enter, Pythia is no longer in the ecstatic, drugged state we saw before. She is clear-eyed and lucid. She carries a small bundle of fabric.)

What tem - pes_ at the tem - ple? What tem - pes_ at the tem - ple?
Suddenly irritated with Cruea

Io.

[Sung] Priest-ess! For - give me! I was pro - voked! She tried to kill me!

Py.

[Sprechstimme] This an ger is a fault. To ac cept a step-child. Is nev - er eas - y.

Sax.

Perc. 1

to Dr. set

Perc. 2

Pno.
**Sarcastic (Comic)**

How can this be? These two, my greatest joys, want to kill each other? How can this be?

**Sub. Growing Serious**

Freely Slow  Sub. Piu mosso $=$ (ca. 72-80)

How can this be? [Spoken] The gods never answer the question asked.

A-
Freely and Spacious

Sempre misura $ \frac{1}{4} = \text{(ca. 46 - 48)}$

Pythia hands Ion the bundle

Mysterious (with Anxiety)

A cloth? As one might use to wrap a baby?

Pol - lo wants to solve an - oth - er rid - dle now.

Sotto voce

As one might use to wrap a baby?
To be Conducted

Very Dramatic

Poco a poco accel.

\( \text{To} \ (\text{Creusa grabs for it}) \)

\( \text{Let me see!} \)

\( \text{Priest est! Can it be?} \)

Sub. Meno mosso \( \text{q} = (\text{ca. 56-58}) \)

Soprano Sax.

To Soprano Sax.

Poco a poco accel.

Poco a poco Rit........

Meno mosso \( \text{q} = (\text{ca. 52-56}) \)

Poco a poco accel.

Poco a poco accel.
Cr.  
(Spoken with voice inflection)  
Un- roll the cloth a lit- tle more.  

Py.  
Here! I'll turn my back so you can know I do not see it now.  

Sax.  
But in my mind, Twent y years a- go I see.  

Perc.  
[N.V. Poco a poco Vibr.]  

Pno.  
[Sub. Sung]  
Sub. Cresc.  

[Spoken with voice inflection]  
[Sub. Sung]  
(Spoken with voice inflection)  
[Sub. Sung]  

Sub. Piu mosso \( j = (ca. 72-80) \)  
Sub. Meno mosso \( j = (ca. 56-58) \)
Unroll the cloth. You see a figure sewn there? Cruelly, badly done. A young girl stitched it. Just learning how to...
Cr.  […][Sub. Spoken] f  

serr. Learn-ing so... so so much. You know the shape?  

Perc. 2  f  Sub mp  

No! Do not say it! Let me prove that once this cloth was mine.

Sotto voce

I.  […]  mf  

[Sub. Spoken]  [Sub. Spoken]  

What does it mean? I do! It is the.....  

Yours? But

Sax.

[Sub. Spoken]  [Sub. Spoken]  

Piano

Dr. set

Sub sfz  

Perc. 1  nsfz  

Perc. 2  nsfz  

to Glick.

Piano

Sub pp  

[piano]  

Poco rit..

Sub. Piu mosso  

q = (ca. 76-84)  

[sung]  

You know the shape?

Sub. Piu mosso  

q = (ca. 76-84)  

Sub. Spoken
Meno mosso \( (q = 46 - 48) \)

Sub. Piu mosso \( \text{Largo} \) \( (q = 76-84) \)

Cr.

Io.

Sax.

Perc. 1

(Perc.)

Perc. 2

Ord.

Pno.

The gor-gon's head. Me - dus-a's snak-y locks. Em-bri-dered there

Molto espressivo

N.V. Poco a poco vibr.

To Baritone

(Lv)

to Gong

Fast and Irregular

Simile
I wrapped you in this cloth and left you in a cave to die.

Poco a poco vibrato
1/4 of tone (up/down), sempre quasi gliss.

It can’t be! A-pol... lo... A

I found it wrapped about your baby, form, here upon these very steps...

[Sprechstimme] 3

[Sung]

[Sung] mf

[Sung] Sempre legato e tenuto

[Sung] Sotto voce

[Sung] Poco a poco mosso

[Sung] Soprano

[Sung] Pianissimo

[Sung] Crescendo

[Sung] Piano

[Sung] Crescendo

[Sung] Piano

[Sung] Crescendo

[Sung] Piano
Very Dramatic (with Anxiety)
(Xanthus almost shouting at Pythia)

(Creusa and Ion embrace)

I would have killed my son! My son! My son!

I would have killed my mother! My mother! My mother!

He's not my son! You lied to me!

continued

Quasi gliss.

Poco a poco cresc.

Sub. niente

Sub. niente

Poco a poco cresc.

Poco a poco cresc.
[Spoken, almost whispering]  
Lis-te-n  
cant-ful-ly to the gods.  
They choose their words like po-e-ts.

[Speckled, off-stage, like murmuring]

Molto espressivo
Br. trem.
(Sempre l.v.)

(Sempre l.v.)

(Sempre l.v.)

(Sempre l.v.)

Ord.

P那段落
With Feeling (Aria-Like)
Sub. Piu mosso \( \approx (\text{ca. 60-66}) \)

Xu.

```

<table>
<thead>
<tr>
<th>mf</th>
<th>mp</th>
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</table>
| "The first you come upon. As you leave the temple door. As you leave this temple door. As you leave this temple door."

Py.

```

<table>
<thead>
<tr>
<th>mf</th>
<th>mp</th>
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</table>
| "Take that boy to be your son! There he is, yours to take! "Take that boy to be your son!"

Sax.

```

<table>
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<th>mf</th>
<th>mp</th>
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<tbody>
<tr>
<td>Simile</td>
<td></td>
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Perc. 1

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<table>
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<th>mf</th>
<th>mp</th>
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<tbody>
<tr>
<td>to Mrb.</td>
<td></td>
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</table>

Pno.

```

Freely

```
Disturbed (Recitative-Like)

Sub. Piu mosso \( \dot{=} \) (ca. 88-84)

Cr.

[Sprechstimme] Poco \( f \) \( \frac{3}{2} \) Irritated

Xu.

A mur-der-er!

[Sprechstimme] \( n_f \) \( \frac{3}{2} \) [Spoken] He want-ed to!

Py.

Your son!

[Sprechstimme] \( m_p \) \( \frac{3}{2} \) [Spoken] No mur-der if the deed's not done

Sax.

Br. trem.

[Poco \( f \)] \( \frac{5}{2} \) Simile

Perc. 1

Sub. \( f \) \( \frac{5}{2} \) Fast and Irregular

Perc. 2

Dr. set/Maracas/T.Bl.

Maracas

(Shake them slowly/Irregular)

(Shake them slowly/Irregular)

Pno.

Sung

[Sub.Sung] Poco \( f \) [Sprechstimme] Poco \( r \)

[Spoken] Simile

[Spoken]

Twice! Twice I would have killed my on-ly

As who has not? Cre-u-sa here

Sub.

[Sub.Sung]

Twice! Twice I would have killed my only.

As who has not? Create a sa here.

Sub. Sung

Twice! Twice I would have killed my only.

As who has not? Create a sa here.

Sub.
child!

Can you still love, knowing that?

How can I blame? I killed you in my heart. Only thus stopped my

The first time you repented. The second time, the gods stepped in.

Very Dramatic (with Feeling)

Poco rit. [Sprechstimme] [Sub.Sung] mp

Can you still love, knowing that?

Sub. Piu mosso q = (ca. 80-84)

(Sprech- und Liedstimme)

Meno mosso j = (ca. 60-63) Poco accel.

[Sub.Sung]

How can I blame? I killed you in my heart. Only thus stopped my

The first time you repented. The second time, the gods stepped in.

Very Dramatic (with Feeling)

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[Sub.Sung]

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Poco rit. [Sprechstimme] [Sub.Sung] mp

Can you still love, knowing that?

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[Sub.Sung]

How can I blame? I killed you in my heart. Only thus stopped my

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Poco rit. [Sprechstimme] [Sub.Sung] mp

Can you still love, knowing that?

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[Sub.Sung]

How can I blame? I killed you in my heart. Only thus stopped my

The first time you repented. The second time, the gods stepped in.

Very Dramatic (with Feeling)

Poco rit. [Sprechstimme] [Sub.Sung] mp

Can you still love, knowing that?

Sub. Piu mosso j = (ca. 80-84)

(Sprech- und Liedstimme)

Meno mosso j = (ca. 60-63) Poco accel.

[Sub.Sung]

How can I blame? I killed you in my heart. Only thus stopped my

The first time you repented. The second time, the gods stepped in.
Freely and Spacious

(Surprised) Sotto voce

Comical (Dance-Like)

(Creusa and Ion embrace, still holding each other, they reach out for Xuthus)

They love each other? How can it be? And stranger still...

[Spoken] They love each other? How can it be? And stranger still...

(Spoken) How can it be? And stranger still...

hand. (use drum stick)
They want me to love them both. How can I love these two with murder in their hearts?

Indefinite repetition, gradually fading out

(Xuthus to Pythia)

to Timp. tune F2 (Cymbal on Timp.)

to B.dr., Flex., Gong

Simile

Poco a poco decresc.

Poco a poco decresc.
Alarmed/Frightened (with Anxiety)

Sub. Piu mosso  = (ca. 80-84)  Poco a poco accel.

(Pythia suddenly speaking to the Tutor)

[Natural conversation between Pythia and Old Tutor]

1. Old Sub. Piu mosso  q = (ca. 80-84)  That man,  That thing with two cham-brs.
2. O.T  Sub. cresc.  Sotto voce  Sotto voce  B.trem. (Irregular)  (Indefinite gliss.)  Sempre gliss. e legato (Indefinite gliss. unless, noted)

Py.  mp  mf

O.T  mp  mf

Sax.  mp  Sotto voce

Perc.  1  Ppp  Sub. cresc.

Perc.  2  Ppp  Simile  Simile
Rude, like an order) To Priest 1
Give it to me. Bring me that empty cup.

(Sarcastic)
No mixture? Take a look at that, old man.

(Frightened)
No! Don’t! No mixture can contain them both!

Poco a poco cresc.
(Pythia holds the cup before the Tutor. He looks.)
(Pythia moves the cup to his nose. He places a hand on it.)
(Pythia forces the cup to his lips.)

No! Do not make him drink! He'll die!

What does it look like? Smell like? Taste like?

One day. Not to-day.

Sub. Cresc.
Alarmed/Frightened (with Anxiety)

Sub. Piu mosso \( \downarrow \) (ca. 66-69) Poco a poco accel.

Sub. Meno mosso \( \downarrow \) (ca. 66-69)

(Old Tutor is terrified)

[Spoken, almost shouting [Sub. Sung]

[Sprechstimme]

Blood! It tastes like blood! As when you cut your thumb. And suck on it to ease the pain. That taste. Like my own blood.

Fltng. (Quasi gliss.)

(Sempre B.dr./gong)

To Alto Sax.

Br. trem.

mf

(Sempre B.dr./gong)

Lv.

mf

ppp

mf

simile

PP

pp

simile

PPP

Ord.

Sub. sff

Lv.

mf

ppp

mf

simile

PPP

171
Narrating (Recitative-Like)

Meno mosso $\approx$ (ca. 58-60)

Sub. Piu mosso

Poco rit.........

Meno mosso $\approx$ (ca. 60-69)

Good and evil, Love and hate. You say no mixture can contain the two. Yet there is one. One precious fluid. It beats through your own hearts.

(Alto Sax.)

Perc. 1

Perc. 2

Pno.

Sub. Sprechstimme

Sub. Sung

Sub. Spoken

[Sub. Sung]

You say no mixture can contain the two. Yet there is one. One precious fluid. It beats through your own hearts.

[Sub. Sung]
Py. Sax. Perc. 2

Sub. Piu mosso \( \dot{=}(\text{ca. 88-96}) \)

Piu mosso \( \dot{=}(\text{ca. 100-104}) \)

Sax.

Perc. 2

Sub. Meno mosso \( \dot{=}(\text{ca. 66-69}) \)

Piu mosso \( \dot{=}(\text{ca. 100-104}) \)

To re-mind us: Human blood con-tains all that is good. And the ve-ry op-po-site. You can-not love A-pol-lo. If you do not know Di-o-ny-sus. Zeus lech-er-y lives side by side with his pow-er.
Sub. Meno mosso \( \textit{j} = (\text{ca. 80-84}) \)  

**T SAT {Xuthus}**

Cr.  

Sotto voce

**pp**

[Sub. Sprechstimme] [Sub. Sung]

Do gods repent as well?

Py.

E'en a good man dwells now and then with Bacchus. Men can repent. A- pol- lo felt his crime, Took pity on you and on your son.

Sub. Meno mosso \( \textit{j} = (\text{ca. 60-69}) \)

Sub. Meno mosso \( \textit{j} = (\text{ca. 80-84}) \)

**Sempre molto espressivo**

Poco a poco accel.

**pp**

Py.

He brought him here. Where you could find him. Gave him his moth er back. Gave Xu- thus a throne to leave him. A- pol- lo asks but this of you....

**Sub. Sprechstimme**

[S. Sung]

Sub. meno mosso \( \textit{j} = (\text{ca. 60-69}) \)

**ppp**

He brought him here. Where you could find him. Gave him his mother back. Gave Xuthus a throne to leave him. A- pol- lo asks but this of you....
Slowly and Calm

Disturbed

Sub. Piu mosso \( j = (ca. 88-96) \)

---

1. The gods ask me to pardon him?
2. Forgive. To ask a mortal to forgive? A god is too proud. No! What he asks of you... Forgive each other.

---

In a Byzantine Style

Sub. Piu mosso \( j = (ca. 88-96) \)

1. Forgive. Apollo asks. Forgive each other.
2. Chimes

---

Perc. 1

(Sempre B. de/gong)

Freely ppp

---

Perc. 2

Silenzio assoluto ca. 5°
Forgive the jealousies and the hates. Do not claim to know the one true way.

Apolo asks. Forgive, A pol lo.

Each other. Forgive, for-give, for-give.

The human heart! The human heart! Mys-te-ry un-ceas-

give, A pol lo asks. For-give, each oth-er.

The human heart! Mys-te-ry un-ceas-ing! Hate and love.

Apolo asks. For-give, for-give.

a - ask(s), For-give, A pol lo asks. For-give.

Simile

For Sempre
No one is born immaculate. No birth is chaste and pure. There is no one true way. The gods themselves are still confused. Apollo sometimes makes Dionysus blush. And lusty Zeus gave wise Athena birth.
Freely

Poco rit. / Joyful / (ca. 60-63)

(Tutti)

Cr.

The hu-man heart! 
Mys-te-ry un-ceas-ing! 
Hate and love. 
Good and e-vil. 
Dwell in one frail cas-ing.

Io.

The hu-man heart! 
Mys-te-ry un-ceas-ing! 
Hate and love. 
Good and e-vil. 
Dwell in one frail cas-ing.

Xu.

The hu-man heart! 
Mys-te-ry un-ceas-ing! 
Hate and love. 
Good and e-vil. 
Dwell in one frail cas-ing.

Py.

simile

For-give the ones you do not un-derstand. 
Recall the mixture in your blood. 

O.T

Poco a poco cres. (tutti)

Lunga

The hu-man heart! 
Mys-te-ry un-ceas-ing! 
Hate and love. 
Good and e-vil. 
Dwell in one frail cas-ing.

A1

vil. A-pol-lo asks. For-give, for-give, Hate. 

The hu-man heart! 
Mys-te-ry un-ceas-ing! 
Hate and love. 
Good and e-vil. 
Dwell in one frail cas-ing.

A2

er. Mys-te-ry un-ceas-ing! Hate and love. 

The hu-man heart! 
Mys-te-ry un-ceas-ing! 
Hate and love. 
Good and e-vil. 
Dwell in one frail cas-ing.

A3

asks. The hu-man heart! The hu-man heart! 

The hu-man heart! 
Mys-te-ry un-ceas-ing! 
Hate and love. 
Good and e-vil. 
Dwell in one frail cas-ing.

P1

heart? Dwell in one frail cas-ing. A-pol-lo good. 

The hu-man heart! 
Mys-te-ry un-ceas-ing! 
Hate and love. 
Good and e-vil. 
Dwell in one frail cas-ing.

P2

hu-man heart? For-give the good and e-vil. 

The hu-man heart! 
Mys-te-ry un-ceas-ing! 
Hate and love. 
Good and e-vil. 
Dwell in one frail cas-ing.

P3

love. For-give, A-pol-lo asks. For-give. 

The hu-man heart! 
Mys-te-ry un-ceas-ing! 
Hate and love. 
Good and e-vil. 
Dwell in one frail cas-ing.

Perc. 1

1x: go fast to Vib. Sempre f.

Freely mp