

MUSIC TRIPOS PART II 2021-22

PAPER 2: COMPOSITION PORTFOLIO – THIRD SUBMISSION

INSTRUCTIONS FOR SUBMISSION:

1. You are required to submit your work to the Moodle submission area with this cover sheet. Recordings are not required but may be uploaded to the submission area on Moodle.
2. Ensure that your name does not appear at any point on the scores or file names.
3. Bar numbers must be included at the beginning of each system and must be clearly legible.
4. Enter all information (in block capitals) on this cover sheet and your tick the declaration.
5. Submit the portfolio **before 5.00 p.m. on Friday 29 April 2022.**

If the whole or a part of any coursework submission is late, penalties will be applied. Normally, 5% will be deducted for a late submission of any duration on the day of submission, with further increments of 5% being deducted for each day thereafter. This penalty will not be implemented in cases in which a prior extension has been agreed between the candidate's Director of Studies/Tutor and the Secretary of the Applications Committee for the University. Acceptable grounds for an extension might be serious illness or injury (supported by medical evidence), or bereavement. Computer or printer failure is not an acceptable reason for an extension. **You are strongly advised to have your work ready for submission at least twenty-four hours before the deadline.**

6. Please tick if you do not wish your work to be archived in the Pendlebury Library.
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TO BE COMPLETED BY THE CANDIDATE

Candidate number: 25631

DECLARATION: I declare that this submission is my own work, unaided except as may be specified in the declaration, and that it does not contain material that has already been used to any substantial extent for a comparable purpose. I have read and understand the University's Plagiarism Policy, and I confirm that nothing in this submission contravenes that policy.

Please tick to confirm you have read and acknowledge the above statement 

The Fall and Rise of Persephone

*An Actor-Muso, Muscial-Theatrical,
Experience for Young Adolescents*

Instrumentation/ Cast

Harp/ Eros

Violin/ Zeus (Baritone)

Piano/ Persephone (Soprano)

Violoncello/ Hades (Baritone)

Duration:

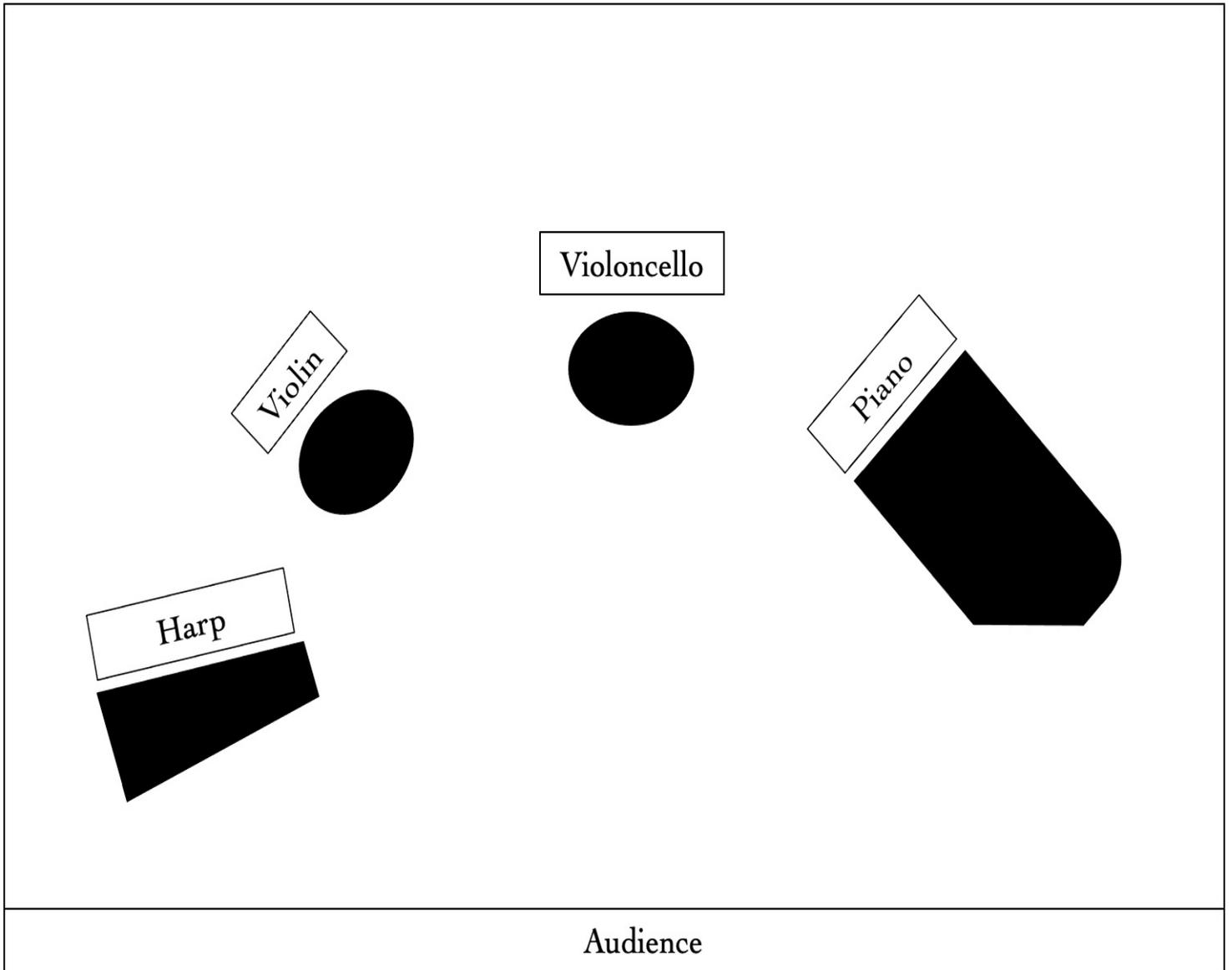
Approx. 25-30 mins

Score in C

Performance Instructions

Set Up

Set up is free to change from performance to performance. However, I would recommend something along the lines of that shown below.



Performance Instructions Continued

Additional Equipment Needed

Harp:

- Cloth/ Flannel (& water to soak it with)
- Metal Screwdriver

Piano:

- Ebow
- Metallic Brush

Instructions

Harp/ Eros:

Descending Gushing Chord: fast, sharp descending glissando. Play to imitate sound of arrow flying down towards Hades.

Wet Whistle: slide damp cloth up the length of any string(s)

Phantom Glissando: gentle gliss. up and down strings starting from given pitch using open palms. Should produce a misty, shimmering, slightly rumbling sound.

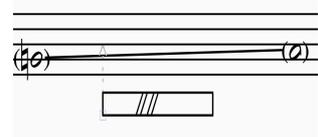
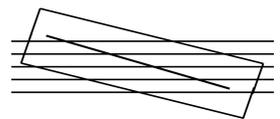
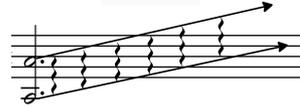
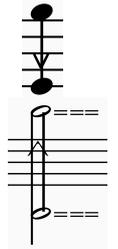
Dampened Glissando: place left-hand palm against a section of strings and with the right-hand palm gliss. down them. Should produce a sound like a deadened gust of wind.

Metallic Tremolo: tremolo and gliss. up and down between any two strings using screwdriver

Violin/ Zeus (Baritone):

Harmonic Glissando: a continuous slide while lightly touching string. Should produce a whistle-like sound.

Col. Legno Battuto: strike the string with the wood of the bow



Performance Instructions Cont.

Piano/ Persephone:

The Piano must be a grand to accommodate the requirements of the piece

There are several sections where the pianist is instructed to pluck or play on the internal strings. I recommend marking these strings (with chalk) ahead of time to make the performance smoother.

Bar 238: the performer is instructed to dramatically close the fall board of the piano. Therefore, it would be preferable for the piano to have the capacity to shut its fall board quickly. If this is not possible, change this moment to a careful and controlled shutting of the piano lid, dropping it inches away from its body.

Bars 94-108 & 287-304: metallic brush should barely and inconsistently touch the strings. Should produce a more aleatoric glistening effect, lightly tinkling in the background.

The majority of the extended techniques used in this piece should be executed with the sustain pedal depressed. Assume this is the case unless otherwise instructed.

Ebow: electronic device which induces forced vibrations from the strings it is placed on. Before performance, test the length of time it takes for a string to sound once Ebow is placed (there are slight variations between piano makes). Based on this, judge how far in advance of when it is notated to sound that the object should be put in place (I have attempted to account for these delays, but make adjustments if my suggestions are not suitable for your specific performance and/or instrument).

Voices:

This piece requires performers to act, sing and play, often simultaneously. It will require a lot of rehearsal to perfect this balance and I recommend tackling the technical challenges before considering the more theatrical side of the performance.

Throughout, there are instructions suggesting how "Sung" a passage should be. Except those sections marked "Spoken" or "Sung" without elaboration, these markings should be taken more as suggestions; a guide for the performer and director to work from.

Programme Notes

This piece was written with the intention of being used as a semi-educational work for young adolescents, discussing some of the less recognised, more complex, versions of love that exist outside of those simple and more comprehensible forms we are made to think encompass love from a young age.

To achieve this goal, a re-telling of the Greek Persephone myth was constructed. Persephone is shown to be unaware of the true complexity of such emotions as love because her life has been undisturbed by darkness and the truth of existence's duality until Hades introduces her to his existence. Through her and her treatment by those around her, we gain insight into different forms of love.

This piece also hopes to introduce the younger generations to more experimental musical techniques and help them enjoy the more unusual soundworlds that can be made from using instruments in unorthodox ways. This may encourage the use of such techniques in more mainstream music in the future, particularly where story telling is involved, which would be a positive step forward towards a more harmonious relationship between the compositional practices dominant in popular and academic circles.

A

Magical (♩=125)

Eros/ Narrator (Harp)

Hold all tied notes

h.d.l.c.

Harp

D#, C#, B# / E#, F#, G#, A#

Zeus (Violin)

Violin

Persephone (Piano)

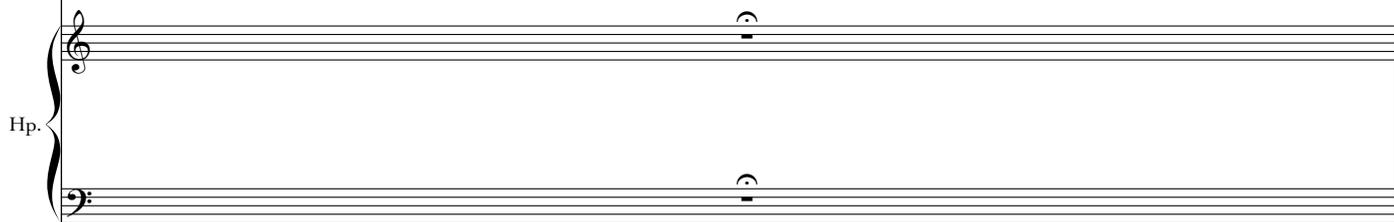
Piano

Hades (Violoncello)

Violoncello

Er. [H] Greetings sweet children of Gaea. I am Eros, God of that which is both cruel and kind, complex and simple, invisible and plain to see. In simple terms: ———|

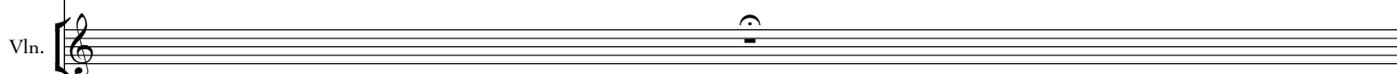
Hp.



Z.



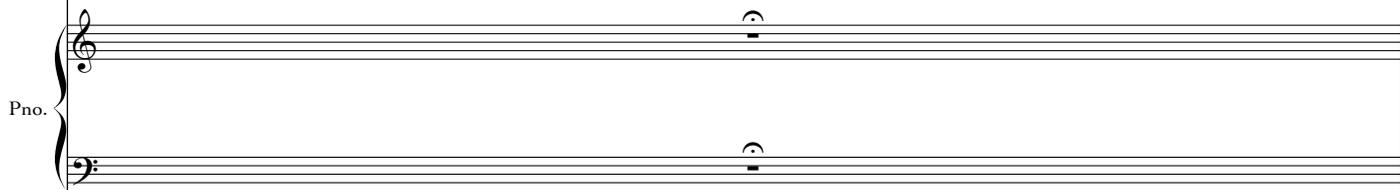
Vln.



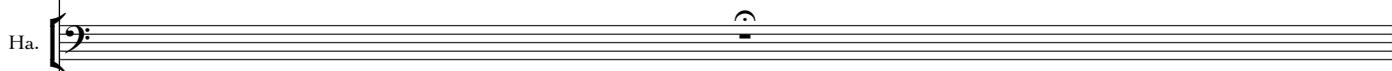
P.



Pno.



Ha.



Vc.



Er. ⁵ Love

p.d.l.t.

7

3

Z.

Vln. sul pont. *fp* *ppp* *mf* *pppp*

P.

Pno.

Ha.

Vc. sul pont. *fp* *ppp* *mf* *pppp*

8

Er. — Your definition of this word is likely basic. You probably think of those feelings you hold for your family. Perhaps you even think of romance. —————

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

Er. ⁹ This is a filtered perception of love, fed to you by your elders. They know love's other forms well but when faced with the task of describing it, words fail them. —
So, they tell you of the easier and more beautiful modes of love. Unfortunately, love is rarely so generous as to be simple.

Hp.

Musical staff for Harp (Hp.) with a single note in both treble and bass clefs.

Z.

Musical staff for Zither (Z.) with a single note in the bass clef.

Vln.

Musical staff for Violin (Vln.) with a long, curved line indicating a sustained note.

P.

Musical staff for Piano (P.) with a single note in the treble clef.

Pno.

Musical staff for Piano (Pno.) with a single note in both treble and bass clefs.

Ha.

Musical staff for Horn (Ha.) with a single note in the bass clef.

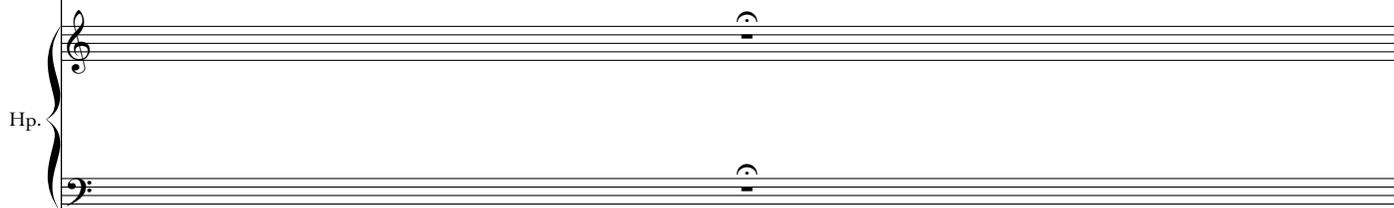
Vc.

Musical staff for Violoncello (Vc.) with a long, curved line indicating a sustained note.

10

Er. — Few knew that better than the young goddess, Persephone. She too was sheltered from a true understanding of love for many years. But that all changed one fateful night. —

Hp.



Z.



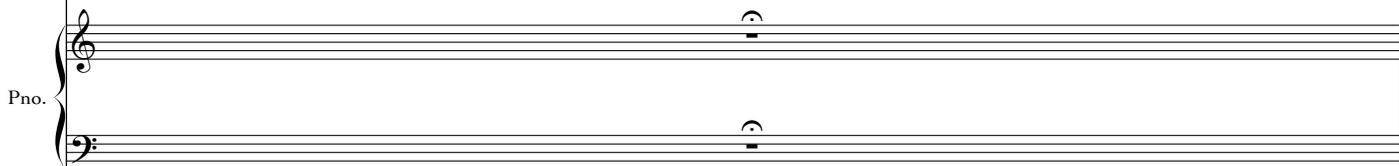
Vln.



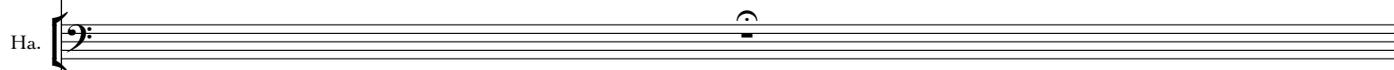
P.



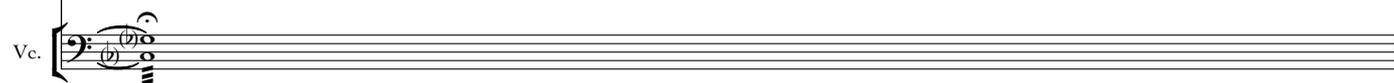
Pno.



Ha.



Vc.



Er. ¹¹ Wait for response from audience Would you like to hear that tale? $\frac{2}{4}$

Hp. $\frac{2}{4}$

Z. $\frac{2}{4}$

Vln. $\frac{2}{4}$

P. $\frac{2}{4}$

Pno. $\frac{2}{4}$

Ha. $\frac{2}{4}$

Vc. $\frac{2}{4}$

Er. ¹² $\text{H} \frac{2}{4}$ Well then, I must start by asking you to close your eyes. And listen. $\frac{4}{4}$

Hp. $\frac{2}{4}$ $\frac{2}{4}$

Z. $\frac{2}{4}$ $\frac{4}{4}$

Vln. $\frac{2}{4}$ $\frac{4}{4}$

P. $\frac{2}{4}$ $\frac{4}{4}$

Pno. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Ha. $\frac{2}{4}$ $\frac{4}{4}$

Vc. $\frac{2}{4}$ $\frac{4}{4}$

13 **Liberamente**

Er. Do you hear that?

Hp.

Z.

Vln. *ppp* *mp*

P.

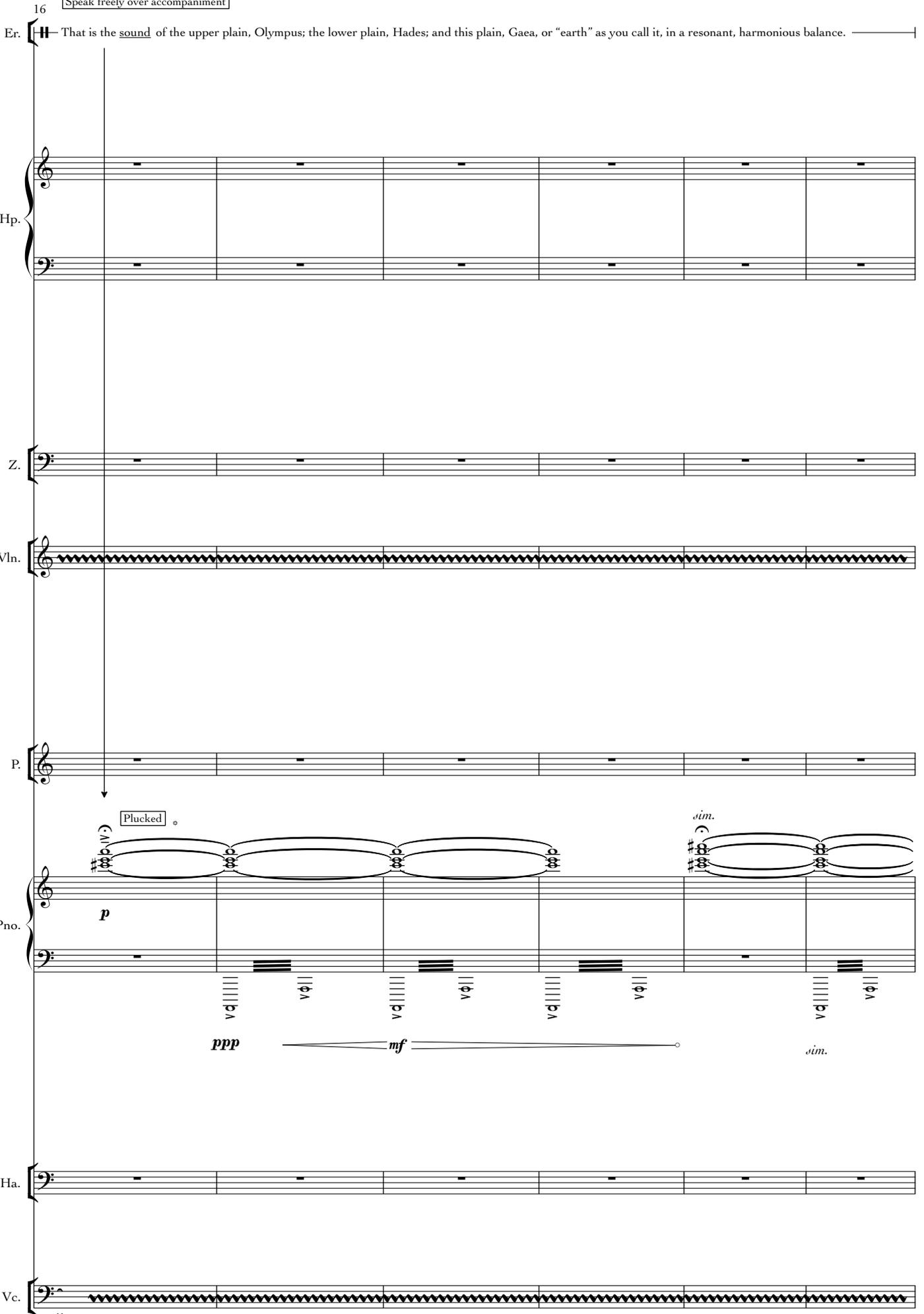
Pno.

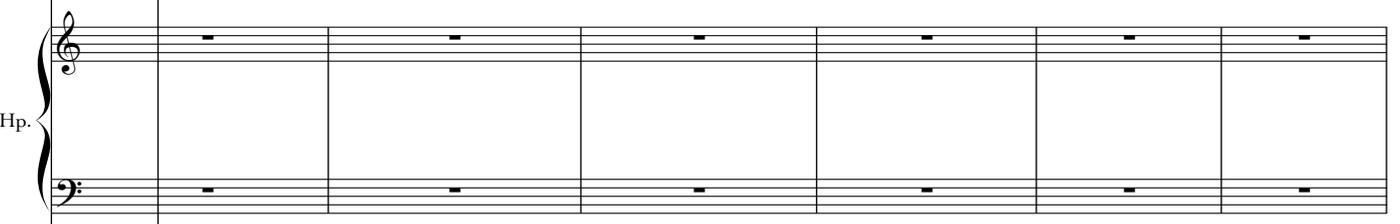
Ha.

Vc. *ppp* *mp*

con sordinado

Speak freely over accompaniment

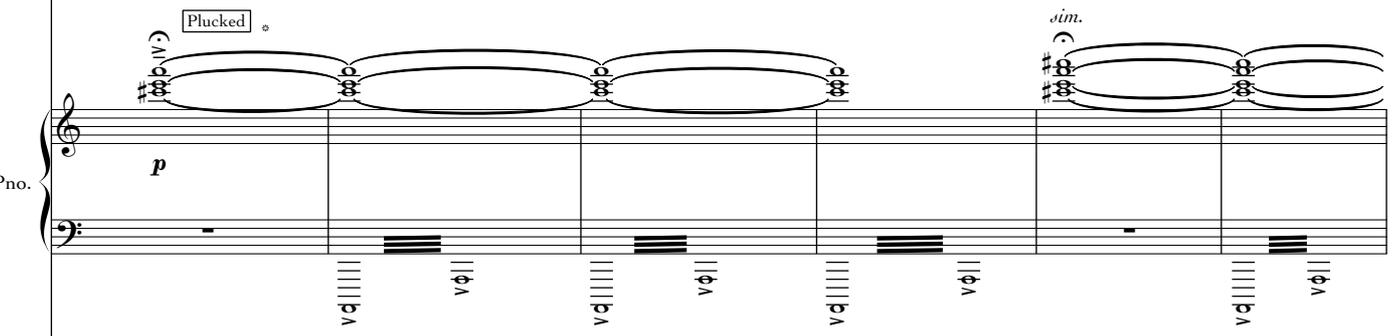
Er. 

Hp. 

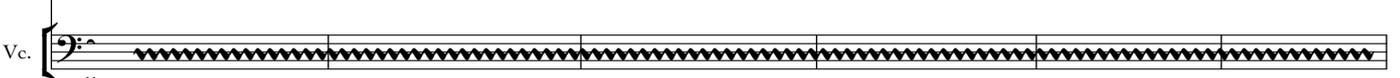
Z. 

Vln. 

P. 

Pno. 

Ha. 

Vc. 

*Pluck strings inside piano of given pitch

22

Er. — This balance exists because of Persephone, — ...and was, in a night, transformed from — Let us start at where it all
 the girl who fell... girl, to woman, to wife. began; with me, sat on my
 cloud...

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.



25

Er. — ...cleaning my bow as I so often did, watching the land beneath. —

Hp.

Z.

Vln. Wait for Ebow to have sounded before playing
arco
p

P.

Pno. Ebow added to string
(Immediately following "cloud")
Put pedal down with force
(white notes only)

Ha.

Vc. Wait for Ebow to have sounded before playing
arco senza sord.
p

27 Lackadaisical (♩=100)

Er. $\frac{3}{4}$

Hp. $\frac{3}{4}$

Z. $\frac{3}{4}$

Vln. $\frac{3}{4}$

P. $\frac{3}{4}$

Pno. $\frac{3}{4}$ *f*

Ha. $\frac{3}{4}$

Vc. *pizz.* $\frac{3}{4}$ *pp*

Detailed description: This is a page of a musical score for the piece 'Lackadaisical'. The score is in 3/4 time and consists of nine staves. The top staff is for the snare drum (Er.), followed by the grand piano (Hp.), zither (Z.), violin (Vln.), viola (Vc.), and piano (P.). The next two staves are for the piano (Pno.), with the right hand in treble clef and the left hand in bass clef. The final staff is for the cello (Vc.), with the left hand in bass clef. The key signature is one sharp (F#). The tempo is marked as quarter note = 100. The piano part has a forte (f) dynamic marking. The cello part has a pizzicato (pizz.) marking and a pianissimo (pp) dynamic marking. The score shows three measures of music, with most instruments having rests. The cello part has a melodic line starting in the first measure.

30

Er. ——— In both a... ——— 3/4 ...literal and metaphorical sense... ———

Hp. Damp strings with palm left hand D₂ / E₂ (Xylophone technique) *mp* *dolce*

Z. ——— 3/4 ———

Vln. ——— 3/4 ———

P. ——— 3/4 ———

Pno. ——— 3/4 ———

Ha. ——— 3/4 ———

Vc. ——— 3/4 ———

32

Er. ———— ...my head was very much "in the clouds" in those times. ————

Hp.

Z.

Vln. *pp* *mp* ord.

P.

Pno.

Ha.

Vc.

34

Er. — 7 — I had become disconnected from the humans I was guiding along the paths of love.

Hp.

Z.

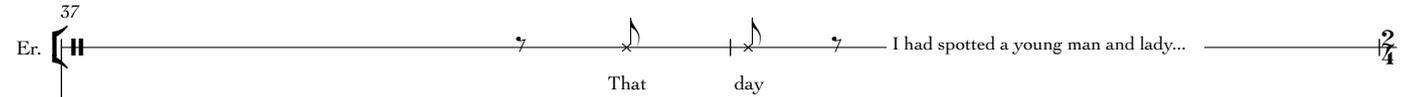
Vln.

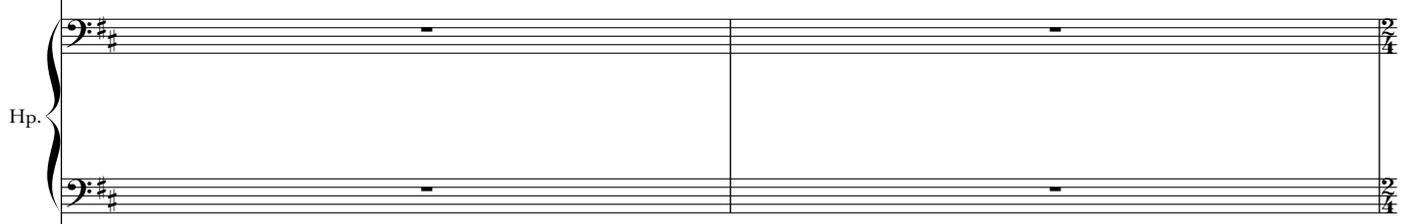
P.

Pno.

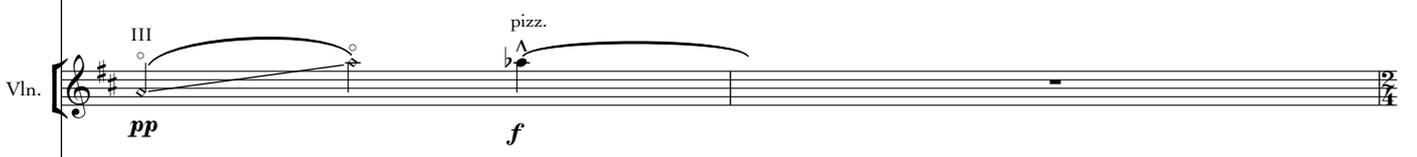
Ha.

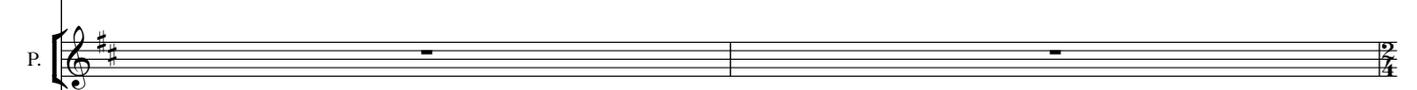
Vc.

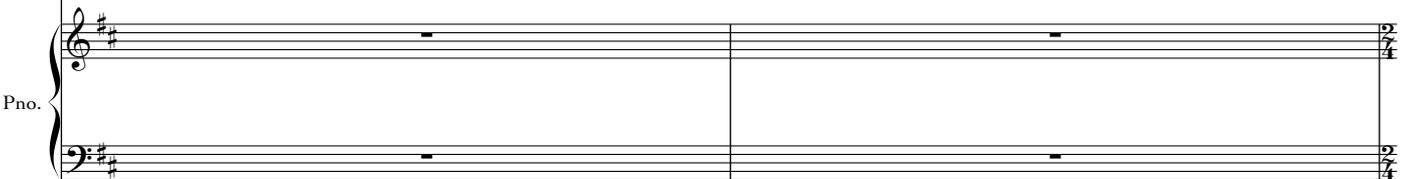
Er. ³⁷  *That day* I had spotted a young man and lady... $\frac{2}{4}$

Hp. 

Z. 

Vln. 

P. 

Pno. 

Ha. 

Vc. 

Er. H $\frac{2}{4}$...clearly in waiting for the spark of love to strike. $\frac{3}{4}$ So, I prepared my bow...

Hp. (Xlphn technique) *mp dolce*

Z. $\frac{2}{4}$ $\frac{3}{4}$

Vln. arco *mp dolce*

P. $\frac{2}{4}$ $\frac{3}{4}$

Pno. $\frac{2}{4}$ $\frac{3}{4}$

Ha. $\frac{2}{4}$ $\frac{3}{4}$

Vc. $\frac{2}{4}$ $\frac{3}{4}$

41

Er. ...hooked my arrow to its string...

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

dim. poco a poco

42

Er. ...pulled back... | ...but before I could release, I became distracted. I heard a melody sung by the purest of voices.

Hp.

Z.

Vln. *p* *mf* sul pont. → sul tasto

P.

Pno.

Ha.

Vc. *p* *mf* sul pont. → sul tasto

D

Gentle (♩.=50)

Er. 45 I searched for where the sound could be coming from... ..and there she was: the young goddess Persephone...

Hp.

Z.

Vln. *ppp*

P.

Pno. *p* Plucked *sim.*

Ha.

Vc. arco senza vib. *mp*

48

Er. ...picking flowers almost as beautiful as she... | 7 ...and humming a celestial tune

Hp.

Z.

Vln. arco

P. **Sung (into Piano)**
mp
mm

Pno.

Ha.

Vc.

50

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

f *mp*

mm

8

Er.

Hp.

Z.

Vln.

P.
mm

Pno.

Ha.

Vc.

8

2

2

b \flat

b \flat

Detailed description: This page of a musical score, numbered 34, contains measures 53 and 54. The score is for an orchestra and includes parts for Er. (Euphonium), Hp. (Harp), Z. (Zither), Vln. (Violin), P. (Piano), Pno. (Piano), Ha. (Horn), and Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is 4/4. The P. part is marked *mm* (mezzo-moto). The Vln. part features a long slur across measures 53 and 54. The P. part has a slur with two '2' markings above it, indicating a second ending or a specific phrasing. The Pno. part has a slur starting at measure 53 and continuing into measure 54, with a 'b \flat ' marking above the second measure of the slur. The Vc. part has a slur across measures 53 and 54. The Er., Hp., and Z. parts are mostly silent, indicated by rests.

55

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

The musical score for page 55 consists of eight staves. The top staff is for the Euphonium (Er.), followed by the Harp (Hp.), Trombone (Z.), Violin (Vln.), Piano (P.), Piano (Pno.), Horn (Ha.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is common time (C). The Piano part features dynamics of *f* and *mp*, and includes a *mm* (ritardando) marking. The Violin part has a fermata over the first measure. The Piano part has a fermata over the first measure and a second measure with a fermata and a '2' marking. The Piano part has a fermata over the first measure and a second measure with a fermata and a '2' marking. The Piano part has a fermata over the first measure and a second measure with a fermata and a '2' marking.

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

Detailed description: This page of a musical score, numbered 36 and starting at measure 58, features eight staves. The top staff is for the Euphonium (Er.), followed by the Harp (Hp.), Zither (Z.), Violin (Vln.), Piano (P.), Piano (Pno.), Horn (Ha.), and Violoncello (Vc.). The key signature is two sharps (F# and C#). The Euphonium, Harp, Zither, and Horn parts are mostly silent, indicated by rests. The Violin part has a long, sustained note with a fermata. The Piano part has a melodic line with slurs and fingerings (e.g., '2'). The Piano part has a complex melodic line with slurs and a fermata. The Violoncello part has a long, sustained note with a fermata.

60

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

fp

mm

2

2

63

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

65

Er. | I couldn't look away. | I was entranced.

Hp.

Z.

Vln. *Inconsistent tremelo speed*
(ppp) strained

P. *pp* *mf*
mm mm

Pno.

Ha.

Vc. *p*

Er. | | Unfortunately, in my distraction... | ...I had lost control of my bow's aim... |

Hp. | |

Z. | |

Vln. | |

P. | *pp* | | *mm* |

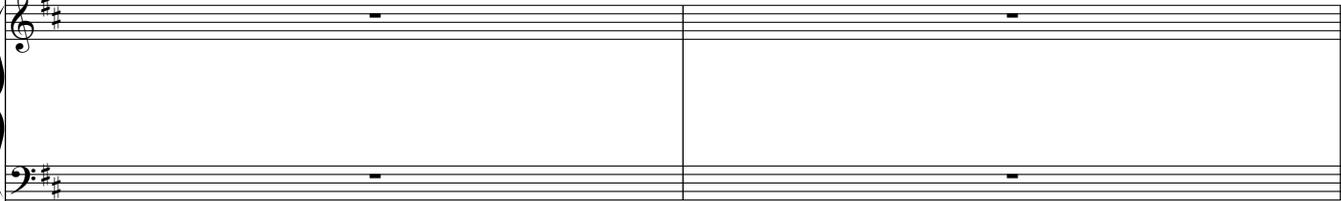
Pno. | |

Ha. | |

Vc. | |

71

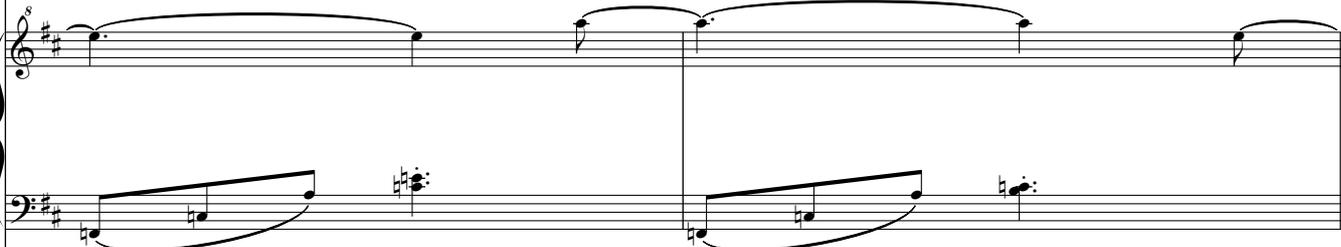
Er. 

Hp. 

Z. 

Vln. 

P. *mp* 

Pno. 

Ha. 

Vc. 

73

Er.

Hp.

Z.

Vln.

P. *pp*

Pno. *mp*

Ha.

Vc.

76

Er. ————— ... and unintentionally released its arrow. —————

Hp.

Z.

Vln. (speed up tremolo)

P.

Pno.

Ha.

Vc.

Senza misura ma presto

78

Er. It travelled down... ..down... ..down... ..down... ..until finally... 4/4

Hp. *ff*

Z.

Vln. *f*

P.

Pno. *cresc.*

Ha.

Vc. *ff*

Ad. Lib pitch values

Ad. Lib begin Gliss. around given pitches

Inside Piano- Gliss. from any string on highest register

81

Dark (♩=70)

Er. ...It struck the solemn heart of Hades, God of the Underworld

Hp.

Touch screwdriver to string

ff

Detailed description: The harp part consists of two staves (treble and bass clef) in 4/4 time. It features a half note chord in the first measure, followed by a whole note chord in the second measure. A box with an arrow points to the second measure with the instruction 'Touch screwdriver to string'. A dynamic marking of *ff* is placed below the first measure.

Z.

Detailed description: The trombone part consists of a single staff in bass clef, 4/4 time, with a half note chord in the first measure and a whole note chord in the second measure.

Vln.

Detailed description: The violin part consists of a single staff in treble clef, 4/4 time, with a half note chord in the first measure and a whole note chord in the second measure.

P.

Detailed description: The piano part consists of a single staff in treble clef, 4/4 time, with a half note chord in the first measure and a whole note chord in the second measure.

Pno.

ff

Hit string with fingers

con ped.

15^{mb}

Detailed description: The piano part consists of two staves (treble and bass clef) in 4/4 time. The bass staff has a half note chord in the first measure and a whole note chord in the second measure. A box with a hand icon and the text 'Hit string with fingers' points to the first measure. A dynamic marking of *ff* is placed above the first measure. Below the bass staff, the text '*con ped.*' and '15^{mb}' is written with a dashed line extending across the second measure.

Ha.

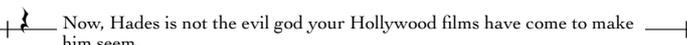
Detailed description: The trombone part consists of a single staff in bass clef, 4/4 time, with a half note chord in the first measure and a whole note chord in the second measure.

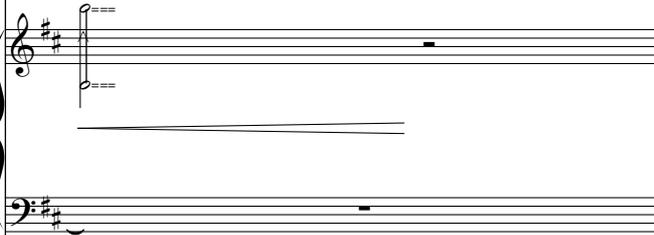
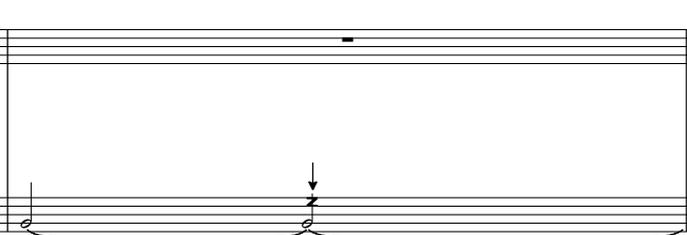
Vc.

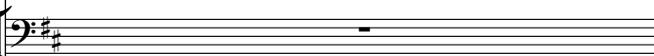
arco col vib.
nat.

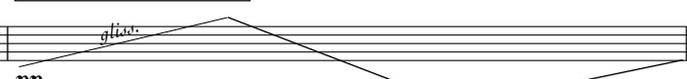
ff *pp*

Detailed description: The cello part consists of a single staff in bass clef, 4/4 time. It begins with a half note chord in the first measure, followed by a whole note chord in the second measure. A dynamic marking of *ff* is placed below the first measure, and *pp* is placed below the second measure. Above the staff, the text 'arco col vib.' and 'nat.' is written.

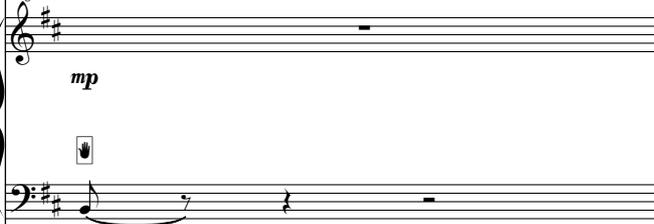
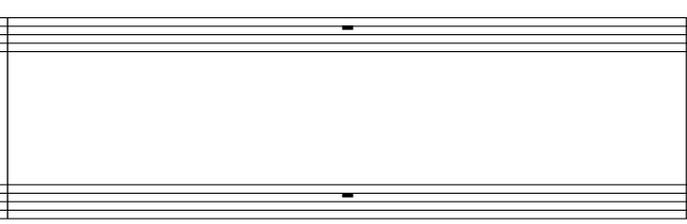
Er.  Now, Hades is not the evil god your Hollywood films have come to make
him seem. 

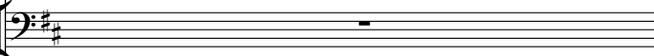
Hp.  
mp

Z.  

Vln.  Ad. Lib around contour (arco.) *pp* 

P.  

Pno.  *mp* 
 *15^{mb}* 

Ha.  

Vc.  *sul pont.* 

85

Er. Ironically, he has always been one of the easier gods to communicate with.

Hp. *sim.*

Z.

Vln.

P.

Pno. *pp*

Ha.

Vc. *nat.* *sim.*

Scratch lower strings with metal (ad. lib)

15^{mb}

87

accel.

Er. But he had not experienced anything positive for centuries.

He found no issue in this because he knew no different. But when my arrow struck his heart, that all changed.

Let the narration complete before moving to next bar of tapping

Tap on the sound board with increasing intensity

Hp.

The Harp part consists of two staves. The right staff has a treble clef and a key signature of two sharps (F# and C#). It begins with a whole rest in the first bar. In the second bar, it features a series of six notes on a single line, marked with 'x' symbols, indicating tapping. The notes are beamed together, and the intensity of the tapping increases from left to right. A '3' above the notes indicates a triplet. The left staff has a bass clef and a key signature of two sharps, with a whole rest in the first bar and a whole note in the second bar.

Z.

The Zither part consists of a single staff with a bass clef and a key signature of two sharps. It contains a whole rest in the first bar and a whole note in the second bar.

Vln.

The Violin part consists of a single staff with a treble clef and a key signature of two sharps. It features a continuous tremolo effect, represented by a wavy line that fluctuates in amplitude across the two bars.

P.

The Piano part consists of a single staff with a treble clef and a key signature of two sharps. It contains a whole rest in the first bar and a whole note in the second bar.

Pno.

The Piano part consists of two staves with a bass clef and a key signature of two sharps. The upper staff has a dense tremolo effect. The lower staff has a whole note in the first bar, followed by a whole rest in the second bar. A '15^{mb}' marking with a dashed line indicates a 15-measure rest starting from the beginning of the first bar.

Ha.

The Horn part consists of a single staff with a bass clef and a key signature of two sharps. It contains a whole rest in the first bar and a whole note in the second bar.

Vc.

The Violoncello part consists of a single staff with a bass clef and a key signature of two sharps. It features a long, continuous slur across both bars, with a whole note in the first bar and a whole note in the second bar.

89 **A tempo**

Er. Hades looked up, shocked, to see who shot him. But his gaze found not me, but that innocent and fair goddess, Persephone.

Hp. *ff* *pp*

Z.

Vln.

P.

Pno. *15^{mb}*

Ha.

Vc.

Er. In that moment, that God of the Underworld, the forgotten and alone, was filled... — — — — — with love. That kind of love they talk about in fairy tales. — — — — —

Take as long to play this as you take to say the narration

h.d.l.c.

Hp.

The harp part consists of two staves. The right hand (treble clef) plays a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, with a slur over the last five notes and a '7' above the slur. The left hand (bass clef) plays a triplet of notes: D3, E3, F#3, with a slur over them and a '3' below. The key signature has two sharps (F# and C#). A dynamic marking 'D2/G2' is present in the right hand.

Z.

The zither part is a single staff in bass clef with two sharps in the key signature. It contains a whole rest for the first measure and a half note G3 in the second measure.

Vln.

The violin part is a single staff in treble clef with two sharps in the key signature. It contains a whole rest for the first measure and a half note G4 in the second measure.

P.

The viola part is a single staff in treble clef with two sharps in the key signature. It contains a whole rest for the first measure and a half note G4 in the second measure.

Pno.

The piano part consists of two staves. The right hand (treble clef) is mostly silent, with a whole rest in the first measure and a half note G4 in the second measure. The left hand (bass clef) plays a sequence of notes: D3, E3, F#3, with a slur over them and a '15^{mb}' below. A dynamic marking '15^{mb}' is present. The key signature has two sharps (F# and C#).

Ha.

The horn part is a single staff in bass clef with two sharps in the key signature. It contains a whole rest for the first measure and a half note G3 in the second measure.

Vc.

The violoncello part is a single staff in bass clef with two sharps in the key signature. It contains a whole rest for the first measure and a half note G3 in the second measure.

94 Tentative

Er. For the first time in many eons... | ...the mighty god saw the true nature of his reality. | And saw a light which could illuminate his darkness

Hp.

Phantom Gliss.

pp

Z.

Vln.

P.

Metalic brush between tuning pin and string nut in middle frame (Ad Lib.)

pp *whi:py*

15mb

Ha.

F col. vib

Vc.

ppp

Er. 97

Hp.

Z.

Vln. *pp* *espress.*

P.

15^{mb}

Ha.

Vc.

101

Er.

Hp.

Z.

Vln.

P.

Ha.

Vc.

Er.

Hp.

Z.

Vln.

P.

Piano

Ha.

Vc.

molto accel. molto rit. Joyous (A tempo)

108

Er.

Hp.

Z.

Vln.

P.

Ha.

Vc.

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

115

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

f

D \sharp , B \sharp

aa

15^{mb}

2

117

Er. Hades didn't understand what was happening. ————— What to do with these new emotions —————

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

pp

∞

H

119

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

Er.

Hp.

Z.

Vln.

P.

Pno.

(8).....

Ha.

Vc.

124

Er.

Hp.

Z.

Vln.

P.

Pno.

(8).....

Ha.

Vc.

Er.

Hp.

Z.

Vln.

P.

Pno.

(8).....

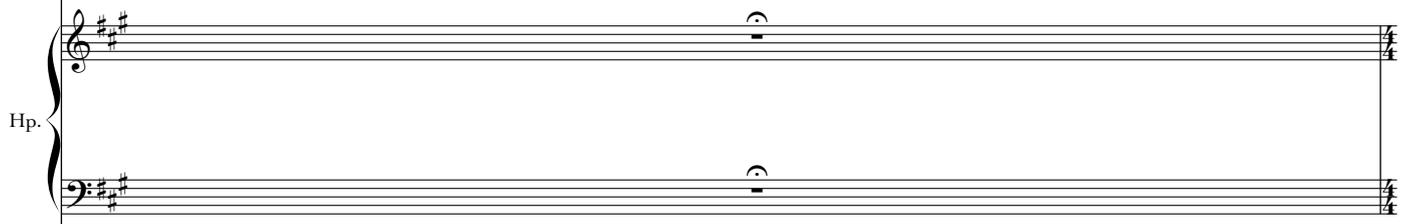
Ha.
 now I've seen, I can - not re - turn to the dark-ness of which I knew no bet - ter.

Vc.

131

Er. Hades, certain that he could not exist without the goddess by his side, travelled up to Olympus, to find Zeus, father of Persephone. Arriving at the gates of Olympus, Hades made his presence known...and knocked.

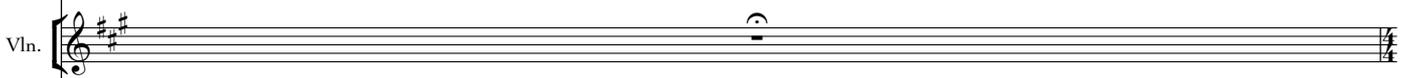
Hp.



Z.



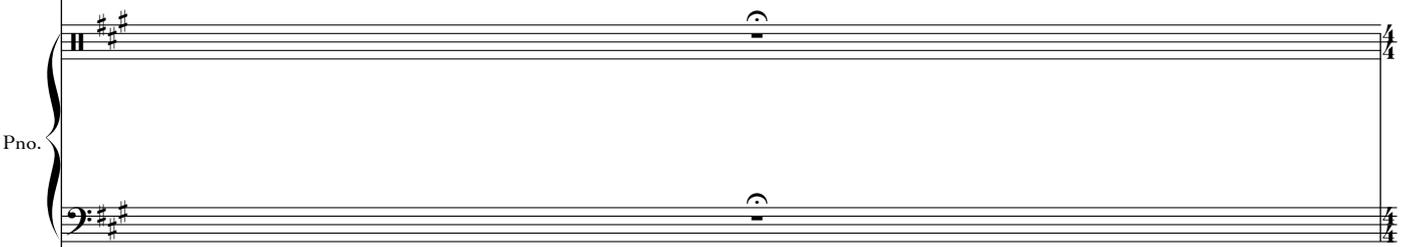
Vln.



P.



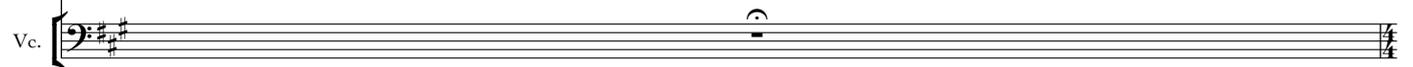
Pno.



Ha.



Vc.



132

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

Knock on frame nearest lower register

f

Detailed description of the musical score: The score is for measures 132 and 133. It features eight staves: Er. (Drum), Hp. (Harp), Z. (Cymbal), Vln. (Violin), P. (Trumpet), Pno. (Piano), Ha. (Horn), and Vc. (Violoncello). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Er., Hp., Z., Vln., P., Ha., and Vc. parts each have a single half note on the first line of the staff. The Pno. part has a half note on the first line of the staff with a dynamic marking of *f* and a fermata. A text box above the Pno. staff contains the instruction 'Knock on frame nearest lower register'. The Pno. part also has a half note on the first line of the staff in measure 133. The Hp. part has a half note on the first line of the staff in measure 133. The Z. part has a half note on the first line of the staff in measure 133. The Vln. part has a half note on the first line of the staff in measure 133. The P. part has a half note on the first line of the staff in measure 133. The Ha. part has a half note on the first line of the staff in measure 133. The Vc. part has a half note on the first line of the staff in measure 133.

I

Floaty (♩.=36)

Er. 133

Hp. B \flat / E \flat *ppp* (D \flat , C \flat , B \flat / E \flat , F \flat , G \flat , A \flat)

Z.

Vln. *pp* con sord.

P.

Pno. *f* *pp* con. ped

Ha. *f* Zeus? -

Vc.

136

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

Detailed description: This page of a musical score, numbered 136, features eight staves. The top staff is for Euphonium (Er.) and is empty. The second staff is for Piano (Hp.), showing a rhythmic accompaniment of chords with slurs. The third staff is for Trombone (Z.) and is empty. The fourth staff is for Violin (Vln.), featuring a melodic line with slurs and dynamics. The fifth staff is for Trumpet (P.) and is empty. The sixth staff is for Piano (Pno.), showing a rhythmic accompaniment of chords with slurs. The seventh staff is for Horn (Ha.) and is empty. The eighth staff is for Violoncello (Vc.) and is empty. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

143

Er.

Hp.

Z.

 Spoken (loosely to written pitches)

Vln.

 pizz. 2

P.

Pno.

Ha.

 Sung

 mf

Vc.

147

Er.

Hp.

Z.

Vln.

P.

Pno.

Spoken (slightly more to given pitches)

Ha.

daugh - ter She has be-witched me. I de - si - re her I would like her for my

Vc.

arco
p

151

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

Er.

Hp.

Z.

Vln.

P.

Pno.

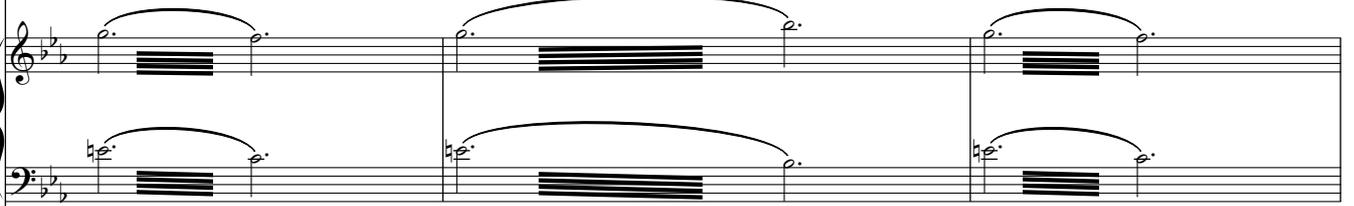
Ha.
go with me

Vc.

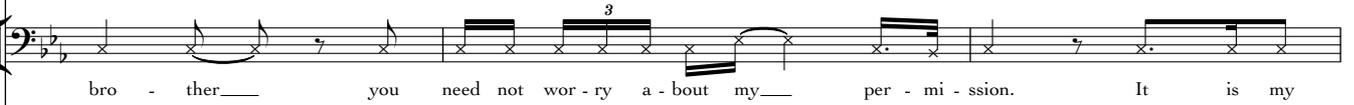
Detailed description: This is a page of a musical score for an orchestra and voice. The page number is 72, and the rehearsal mark is 155. The score includes parts for Euphonium (Er.), Horns (Hp.), Trombones (Z.), Violins (Vln.), Trumpets (P.), Piano (Pno.), Horns (Ha.), and Violoncello (Vc.). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The Euphonium and Horns parts feature a melodic line with slurs and accents. The Trombones, Violins, Trumpets, and Piano parts are mostly rests. The Horns (Ha.) part has lyrics: "go with me". The Violoncello part has a melodic line with slurs. The score is divided into four measures by a double bar line in the second measure.

159

Er. 

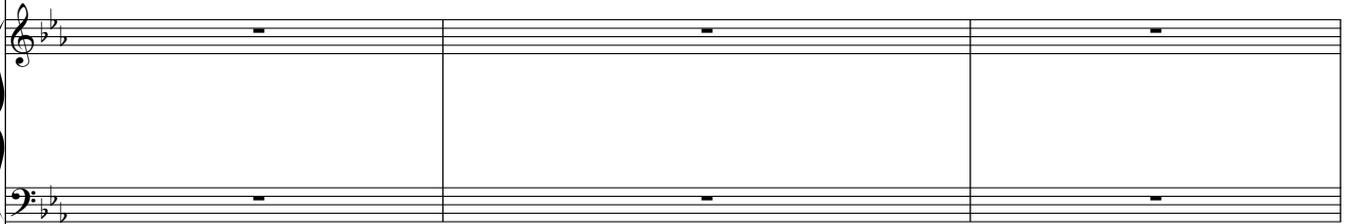
Hp. 

Spoken (slightly more to given pitches)

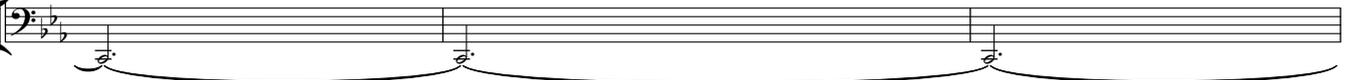
Z. 
bro - ther___ you need not wor - ry a - bout my___ per - mi - sion. It is my

Vln. 
arco
p *pp*

P. 

Pno. 

Ha. 

Vc. 

Er.

Hp.

Z.

Vln.

P.

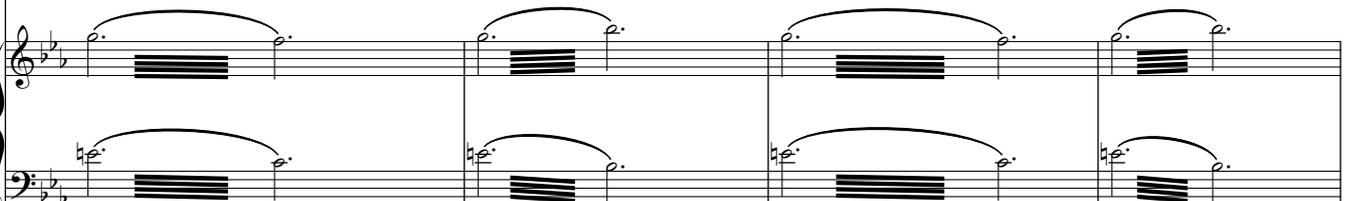
Pno.

Ha.

Vc.

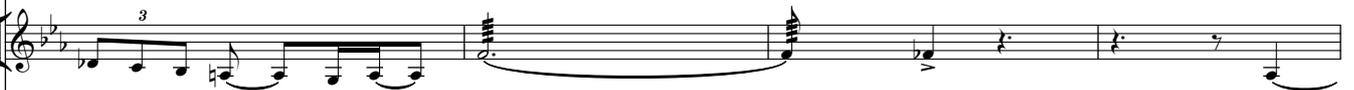
165

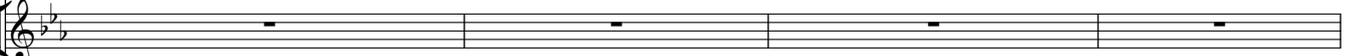
Er. 

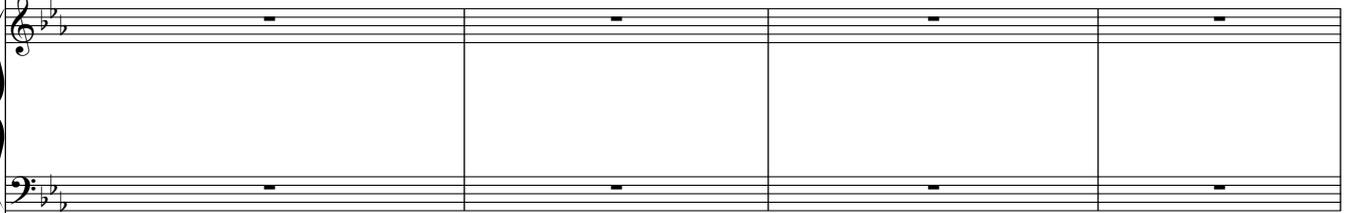
Hp. 

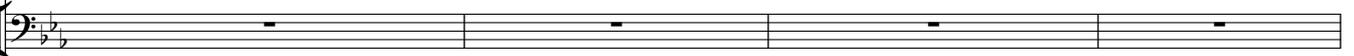
Z. 

daugh-ter in - to Ha - des. she would ne - ver a - gree. So

Vln. 

P. 

Pno. 

Ha. 

Vc. 

169

Er.

Hp. *D#, C#, B# / G#* *molto cresc.*

Z. *I sug - gest* *you steal her*

Vln. *pizz.* *mf*

P.

Pno. *mf*

Ha.

Vc. *pizz.* *mf*

174

Er. ————— What a father - casting off his daughter as if she were nothing! Even parental love can be complicated. —————

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

175

Er. ————— Unfortunately, parents do not always treat their children with the love they deserve. —————

Hp.

Musical staff for Harp (Hp.) with treble and bass clefs, key signature of three sharps, and a whole note chord.

Z.

Musical staff for Zither (Z.) with bass clef, key signature of three sharps, and a whole note chord.

Vln.

Musical staff for Violin (Vln.) with treble clef, key signature of three sharps, and a whole note chord.

P.

Musical staff for Piano (P.) with treble clef, key signature of three sharps, and a whole note chord.

Pno.

Musical staff for Piano (Pno.) with treble and bass clefs, key signature of three sharps, and a whole note chord.

Ha.

Musical staff for Horn (Ha.) with bass clef, key signature of three sharps, and a whole note chord.

Vc.

Musical staff for Violoncello (Vc.) with bass clef, key signature of three sharps, and a whole note chord.

176

Er. ————— We should never take love for granted, no matter who it comes from. —————

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

The image shows a musical score for page 176. At the top left, the number '176' is written. Below it, the vocal line is labeled 'Er.' and contains the lyrics 'We should never take love for granted, no matter who it comes from.' The vocal line is written on a grand staff with a treble clef and a key signature of three sharps (F#, C#, G#). Below the vocal line are the staves for the piano accompaniment, labeled 'Hp.', 'Z.', 'Vln.', 'P.', 'Pno.', 'Ha.', and 'Vc.'. Each instrument part is written on a grand staff with a treble and bass clef and a key signature of three sharps. The piano accompaniment consists of a single half note chord (F#, C#, G#) in the right hand and a single half note chord (F#, C#, G#) in the left hand, repeated across all instrument parts.

177

Er. It might be surprising to you that Hades was uncomfortable with Zeus' suggestion. He did not see Persephone as an object to be acquired. But at the same time, he knew that it was the only way he would even have a chance with her.

Hp.

Musical staff for Harp (Hp.) with treble and bass clefs, key signature of three sharps, and a single note on the treble staff.

Z.

Musical staff for Trombone (Z.) with bass clef, key signature of three sharps, and a single note.

Vln.

Musical staff for Violin (Vln.) with treble clef, key signature of three sharps, and a single note.

P.

Musical staff for Piano (P.) with treble clef, key signature of three sharps, and a single note.

Pno.

Musical staff for Piano (Pno.) with treble and bass clefs, key signature of three sharps, and a single note on the treble staff.

Ha.

Musical staff for Horn (Ha.) with bass clef, key signature of three sharps, and a single note.

Vc.

Musical staff for Violoncello (Vc.) with bass clef, key signature of three sharps, and a single note.

178

Er. ————— After all, who would willingly follow the devil into Hell? Let alone for love —————

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

Er. ————— So, he hatched a terrible plan. He disguised himself and travelled down to Gaea and "stumbled" upon the goddess in question —————

Hp.

Staff for Piano (Hp.) with treble and bass clefs. The key signature is three sharps (F#, C#, G#). A single note is written on the C5 line of the treble clef.

Z.

Staff for Zither (Z.) with a bass clef. The key signature is three sharps (F#, C#, G#). A single note is written on the C5 line of the bass clef.

Vln.

Staff for Violin (Vln.) with a treble clef. The key signature is three sharps (F#, C#, G#). A single note is written on the C5 line of the treble clef.

P.

Staff for Percussion (P.) with a treble clef. The key signature is three sharps (F#, C#, G#). A single note is written on the C5 line of the treble clef.

Pno.

Staff for Piano (Pno.) with treble and bass clefs. The key signature is three sharps (F#, C#, G#). Single notes are written on the C5 line of both the treble and bass clefs.

Ha.

Staff for Horn (Ha.) with a bass clef. The key signature is three sharps (F#, C#, G#). A single note is written on the C5 line of the bass clef.

Vc.

Staff for Violoncello (Vc.) with a bass clef. The key signature is three sharps (F#, C#, G#). A single note is written on the C5 line of the bass clef.

180 Light (♩.=40)

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

184

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

mp *f* *mp*

mm mm

2 2 2 2

F#

188

Er.

Hp.

Z.

Vln.

P. *mm* *f*
oh!

Pno. *ff* in shock!
Hit random upper and lower cluster

Ha. *f*
my la - dy?

Vc.

191 **Liberamente**

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

194 *Meno Liberamente*

Er.

Hp.

Z.

Vln. *pizz.*
p

P.
my mo-ther al-ways taught me that flo-wers are beau-ti-

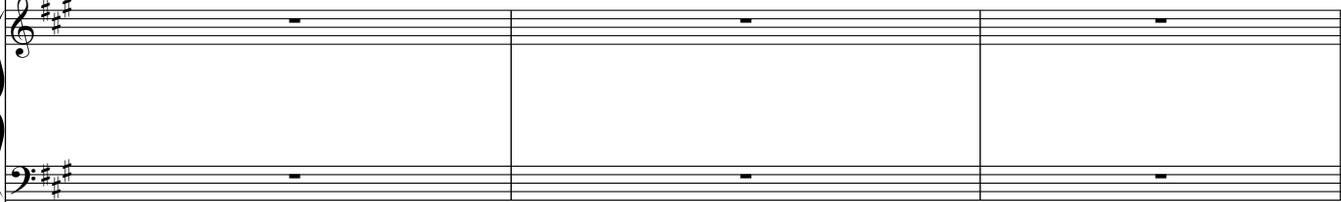
Pno.

Ha.
I see

Vc.

Detailed description: This is a page of a musical score for an orchestra and vocal soloist. The score is in G major (one sharp) and 4/4 time. It consists of eight staves: Er. (Euphonium), Hp. (Harp), Z. (Tuba), Vln. (Violin), P. (Piano), Pno. (Piano), Ha. (Horn), and Vc. (Violoncello). The vocal soloist part (P.) has lyrics: "my mother always taught me that flowers are beautiful". The violin part (Vln.) has a *pizz.* (pizzicato) marking and a dynamic of *p* (piano). The horn part (Ha.) has the lyrics "I see". The piano part (Pno.) has a melodic line with slurs. The other instruments (Er., Hp., Z., Vc.) have rests.

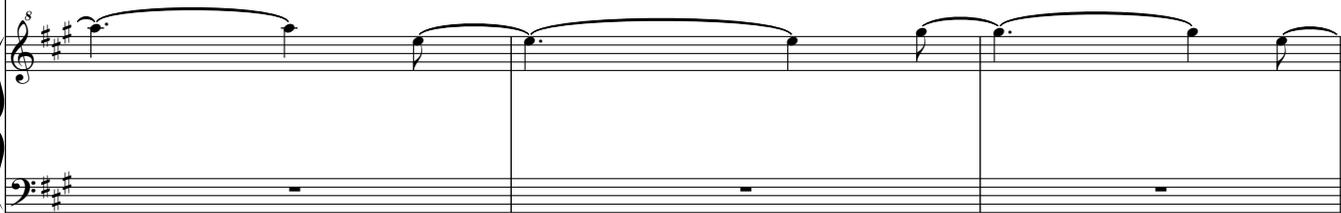
Er. 

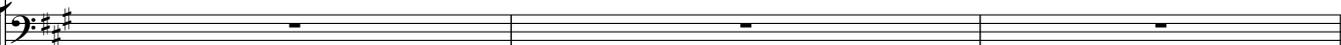
Hp. 

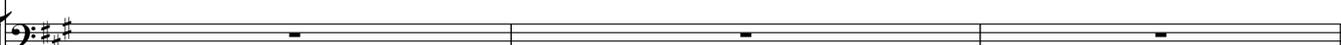
Z. 

Vln. 

P. 

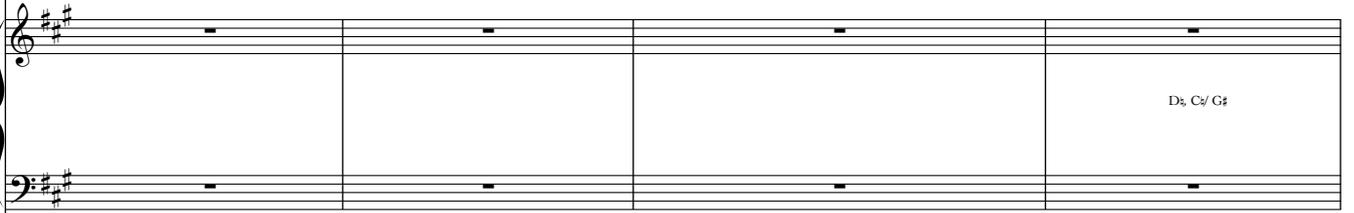
Pno. 

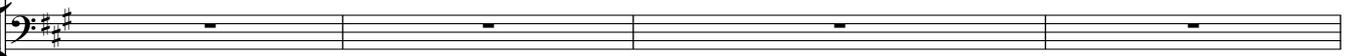
Ha. 

Vc. 

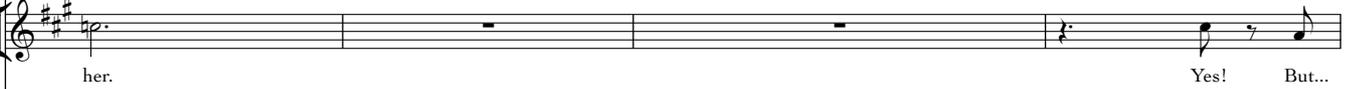
201

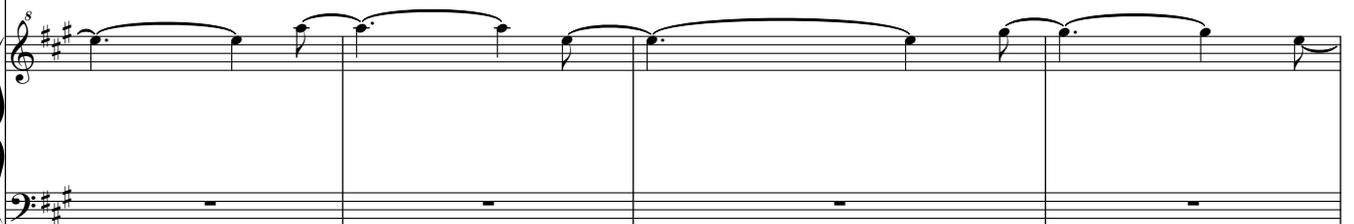
Er. 

Hp.  D₅ C₅/ G₄

Z. 

Vln. 

P.  her. Yes! But...

Pno. 

Ha.  Do you not find them beau-ti - ful my la - dy? ___

Vc.  arco

Er.

Hp. *mf* Do not dampen

Z.

Vln.

P. *mf*
are not all things beau - ti - ful?

Pno. *mp* nat.

Ha.

Vc.

207

Er. Hades of course knew the answer to this was no, but he lightly nodded in agreement.

Hp.

Z.

Vln.

P.

Pno.

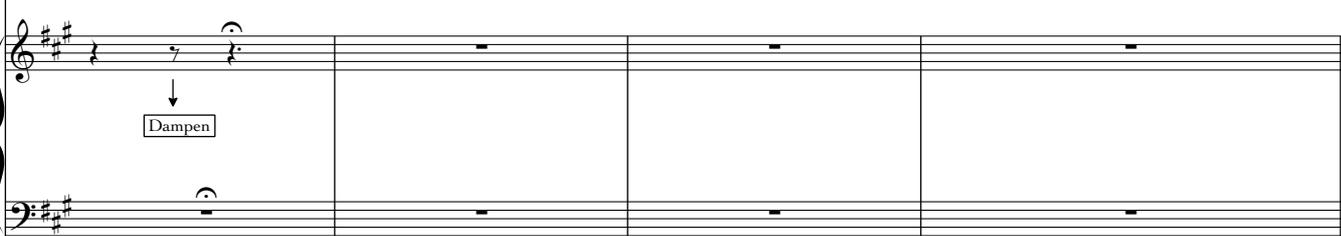
Ha.

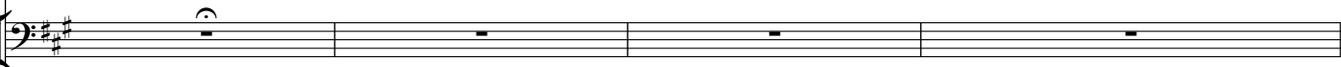
Vc.

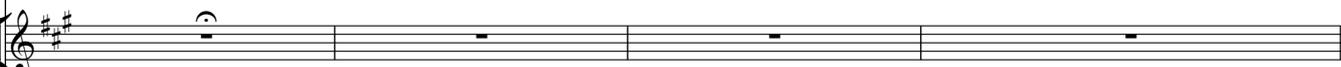
p

sul pont.

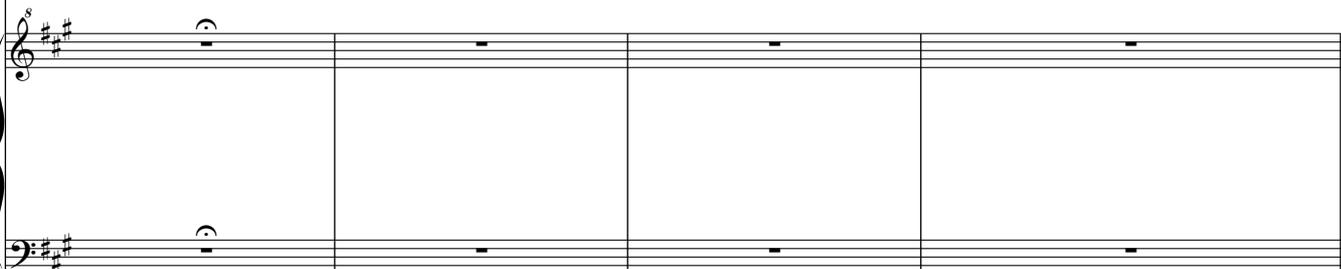
Er.  Instead he said...

Hp. 

Z. 

Vln. 

P. 

Pno. 

Ha. 
it just so hap - pens_ that

Vc. 

212

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

I my - self own a gar - den. It cham - pi - ons the most beau - ti - ful flo - wer of them

Vc.

Er.

Hp. *pp* *Do not dampen* *Dampen*

Z.

Vln. *pizz.* *mf*

P.

Pno.

Ha. *all.* *all.* You could have it if you wanted I don't

Vc.

218

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

arco

f

A

need it a - ny - more

arco

Er.

Hp.

Z.

Vln.

P.
gen - er - ous of - fer kind sir! My mo - ther would love_ if I re - turned with such a uni - que spe - ci - men_

Pno.

Ha.

Vc.

224

So Hades led Persephone to his carriage, drawn by four horses

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

then come with me

Spoken

Er. ————— As soon as both were aboard, the horses begin to ready themselves —————

Hp. F#, G#

Z.

Vln.

P.

Pno.

Ha.

Vc.

228 ♩=90 molto accel..

Er. [Mute]

Hp. *f*
(D₃, C₃, B₂ / E₃, F₃, G₃, A₃)
8th [pedal]

Z. [Mute]

Vln. *f* *sim.* *mf* *sim.*
Col Legno Battuto Jeté Con Crine. Jeté
[Vibrato]

P. [Mute]

Pno. [Mute]

Ha. [Mute]

Vc. arco *mf*

Er. As you may have guessed... ...Persephone had unknowingly stumbled into a trap.

Hp.

Musical staff for Harp (Hp.) with treble and bass clefs, key signature of three sharps, and a G# note in the second measure.

Z.

Musical staff for Zither (Z.) with a bass clef and key signature of three sharps.

Vln.

Musical staff for Violin (Vln.) with a treble clef and key signature of three sharps, containing a continuous tremolo pattern.

P.

Musical staff for Piano (P.) with a treble clef and key signature of three sharps.

Pno.

Musical staff for Piano (Pno.) with treble and bass clefs, key signature of three sharps, and an 8-measure rest.

Ha.

Musical staff for Horn (Ha.) with a bass clef and key signature of three sharps.

Vc.

Musical staff for Violoncello (Vc.) with a bass clef and key signature of three sharps, containing a continuous eighth-note pattern.

253

Er. Before she could realise what was about to happen...

Hp. *mf* *subito p* A-A#

Z.

Vln. *pp*—*vigorous* *f*

P.

Pno. Lightly place metal chain onto lowest strings

Ha.

Vc.

235

Er. ...the earth dropped beneath them... ...and they fell and fell until

Hp.

Z.

Vln.

P. *ff*
Half sung, half screamed
AAA!!

Pno. *ff*

Ha.

Vc. *ff*

237

Er. ...they reached the Underworld, where... ...the gates were quickly shut behind them

Hp.

Z.

Vln. *sul pont.*

P.

Pno. *ff* *15^{mb}* *ff* Forcefully shut piano fall board/ lid (then carefully reopen)

Ha.

Vc. *col vib.* *ff* *pp*

259

Er.

Hp.

Z.

Vln.

P.

Ha.

Vc.

241

Er.

Hp.

Z.

Vln.

P.

Scratch middle strings with metal (ad. lib)

Vc.

arco

The musical score for measures 241-243 is as follows:

- Er. (Drum):** Three measures of a snare drum, each marked with a vertical line.
- Hp. (Harp):** Treble and bass staves. Treble staff has rests. Bass staff has notes with *pp* dynamics and downward arrows. A *sim.* marking is present in the second measure.
- Z. (Cymbal):** Three measures of a cymbal, each marked with a vertical line.
- Vln. (Violin):** Treble staff with a continuous 'scratch' pattern of small triangles.
- P. (Piano):** Treble staff with rests.
- Scratch middle strings with metal (ad. lib):** A box containing this instruction, with an arrow pointing to the Vln. staff.
- Vc. (Violoncello):** Bass staff with notes and a *pp* dynamic. A *15^{mb}* marking is present.
- Ha. (Horn):** Bass staff with rests.
- Vc. (Violoncello):** Bass staff with notes and an *arco* marking.

Er.

Hp.

Z.

Vln.

P.

Ha.

Vc.

248

Er.

Hp.

Z.

Vln.

P. *mp afraid*
 why have you

gru-

Ha. will not harm you_

Vc.

Er.

Hp.

Z.

Vln.

P.
stol-en me_____

(8)

Ha.
Sung
mp
Be-cause I love you

Vc.
p

Detailed description: This is a page of a musical score for a chamber ensemble. The instruments are Er. (Euphonium), Hp. (Harp), Z. (Zither), Vln. (Violin), P. (Piano), Ha. (Horn), and Vc. (Violoncello). The score is in 3/4 time and the key signature has three sharps (F#, C#, G#). The page number is 108, and the rehearsal mark is 251. The Er., Hp., Z., and Vln. parts are mostly rests. The P. part has a melodic line starting with 'stol-en me_____'. The Hp. part has a complex texture with triplets and sixteenth notes. The Ha. part has a vocal line starting with 'Be-cause I love you' marked 'Sung' and 'mp'. The Vc. part has a simple bass line starting with a piano 'p' dynamic.

254

Er.

Hp.

Z.

Vln.

P.

Ha.

Vc.

Er.

Hp.

Z.

Vln.

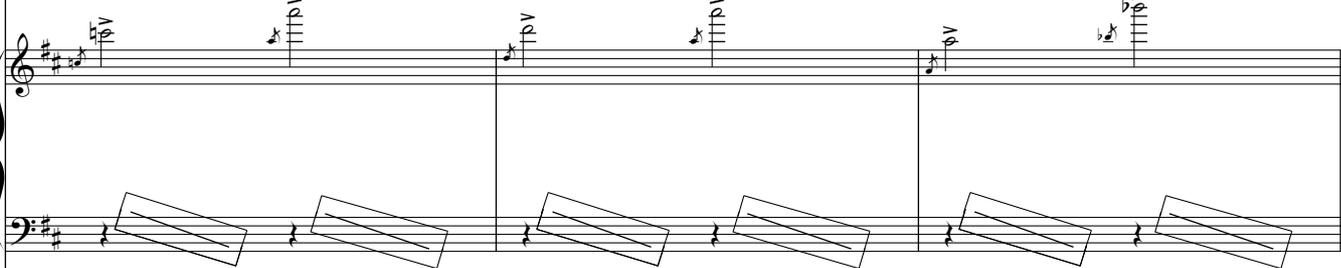
P. *mp tentatively*
Who are you?

Ha. Sung
I'm

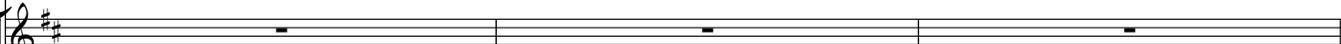
Vc.

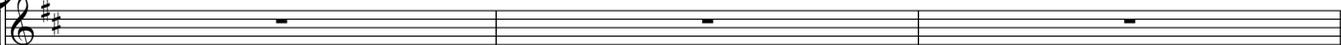
260

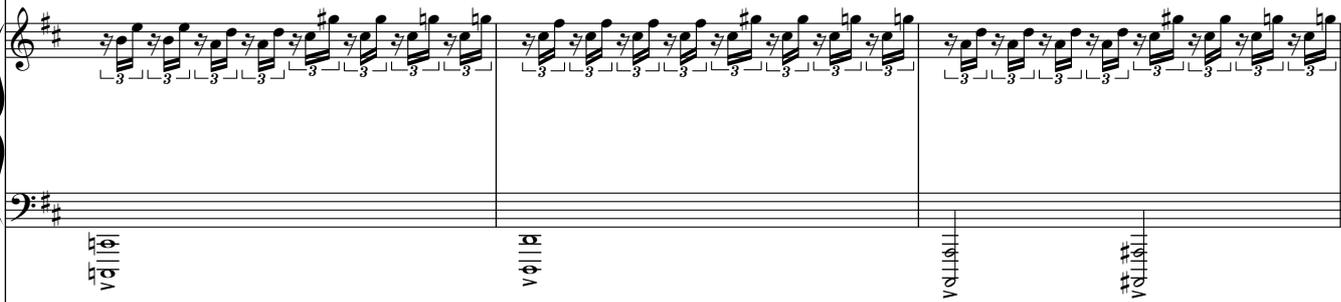
Er. 

Hp. 

Z. 

Vln. 

P. 



Ha. 

Vc. 

Er.

Hp.

Z.

Vln.

P.

sfz *sim.* *fp*

Ha.
I am so - rry I have ta - ken you here un - der such false pre - tence

Vc.
arco *fp* *fp*

266

Er.

Hp.

Z.

Vln.

P.

Ha.

Vc.

Er.

Hp.

Z.

Vln.

P.

Ha.

Vc.

beau - ti - ful flo - - - - - wer I'm wil - ted, and ___

Dampen

Do not dampen

mp

272

Er.

Hp.

Z.

Vln.

P.

Wait for Harp to be ready

Ha.

Vc.

275

Er.

Hp.

Z.

Vln.

P.

Ha. if I sub-mi-tted my - - self to your judge-ment you

Vc.

277

Er.

Hp.

Z.

Vln.

P.

Ha.

Vc.

C \sharp , B \flat / E \sharp

Do not dampen

would not pick me

279 **A tempo**

Er. ————— This is significant. A god, one of the big three no less, apologising to a minor goddess. Incredibly rare.

Hp.

Z.

Vln.

sul tasto

pp

mp

P.

Ha.

Vc.

N

281

Er. — You see when love is true, hierarchy does not matter. It cannot. For when you are in love, you do not see yourself as separate from whom you love. You are one. —

Hp.

Musical staff for Harp (Hp.) with treble and bass clefs. A whole note chord is written in both staves, consisting of a low C in the bass and a high C in the treble.

Z.

Musical staff for Zither (Z.) with a bass clef. A whole note chord is written, consisting of a low C in the bass and a high C in the treble.

Vln.

Musical staff for Violin (Vln.) with a treble clef. A whole note chord is written, consisting of a low C in the bass and a high C in the treble.

P.

Musical staff for Piano (P.) with a treble clef. A whole note chord is written, consisting of a low C in the bass and a high C in the treble.

Musical staff for Piano (P.) with treble and bass clefs. A whole note chord is written in both staves, consisting of a low C in the bass and a high C in the treble.

Ha.

Musical staff for Horn (Ha.) with a bass clef. A whole note chord is written, consisting of a low C in the bass and a high C in the treble.

Vc.

Musical staff for Violoncello (Vc.) with a bass clef. A whole note chord is written, consisting of a low C in the bass and a high C in the treble.

282

Er. ————— If anything, you are the lesser half. —————

Hp.

Z.

Vln.

P.

Ha.

Vc.

283

Er. — Persephone was taken aback by the gentility of this lonely god. He had, of course, been most cruel in his deception but... no-one aside from her mother had ever said they loved her before. She realised then that she did not really understand the word.

Hp.

Musical notation for Harp (Hp.) consisting of two staves (treble and bass clefs) with a single half note on the second line of the treble staff and the second line of the bass staff.

Z.

Musical notation for Zither (Z.) consisting of a single bass clef staff with a single half note on the second line.

Vln.

Musical notation for Violin (Vln.) consisting of a single treble clef staff with a long, thin, horizontal oval shape drawn across the staff, indicating a sustained or glissando effect.

P.

Musical notation for Piano (P.) consisting of a single treble clef staff with a single half note on the second line.

Musical notation for Piano (P.) consisting of two staves (treble and bass clefs) with a single half note on the second line of the treble staff and the second line of the bass staff.

Ha.

Musical notation for Horn (Ha.) consisting of a single bass clef staff with a single half note on the second line.

Vc.

Musical notation for Violoncello (Vc.) consisting of a single bass clef staff with a single half note on the second line.

284

Er. In her hesitation she looked up towards where she had been minutes before.

Hp.

Z.

Vln.

P.

Before looking up, prepare hand and brush positions for following bars

Ha.

Vc.

285

Er. ————— And when she did, her eyes were opened ————— || $\frac{3}{4}$

Hp. $C\sharp, B\flat / E\sharp, G\sharp, A\sharp$ || $\frac{3}{4}$

Z. || $\frac{3}{4}$

Vln. || $\frac{3}{4}$

P. || $\frac{3}{4}$

Ha. || $\frac{3}{4}$

Vc. || $\frac{3}{4}$



286 Shimmering (♩=60)

Er.

Hp.

Z.

Vln.

P.

Is that the same gar - den I

Metal brush used as before

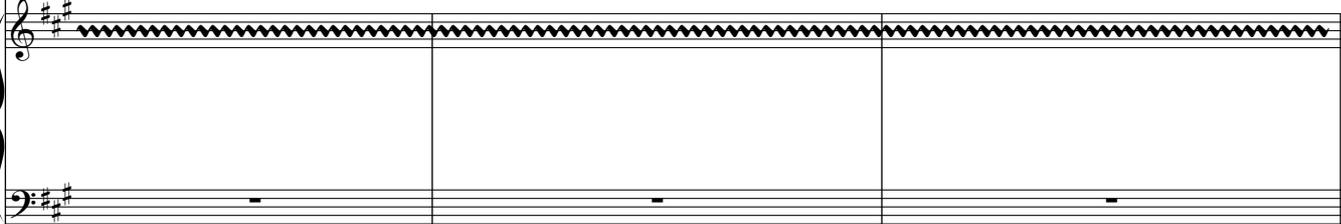
Hp.

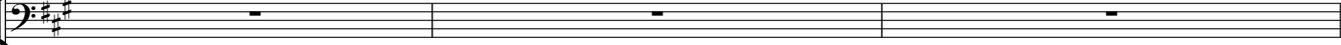
Ha.

Vc.

290

Er. 

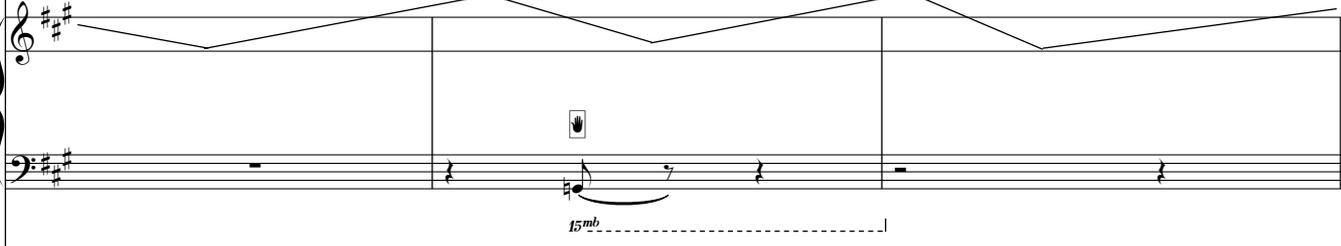
Hp. 

Z. 

Vln. 

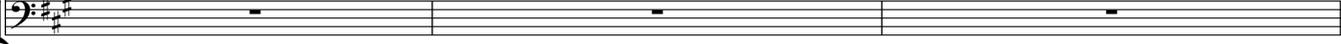
P. 

walked in _____ not that _____

Pno. 

15^{mb}

Ha. 

Vc. 

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

long a - go? I

Spoken

Yes

15^{mb}

Detailed description: This is a page of a musical score for a full orchestra and voice. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The instruments are arranged vertically from top to bottom: Er. (Euphonium), Hp. (Harp), Z. (Zither), Vln. (Violin), P. (Trumpet), Pno. (Piano), Ha. (Horn), and Vc. (Violoncello). The Er., Hp., Z., and Vln. parts are mostly silent, indicated by rests. The P. part has a melodic line with lyrics: "long a - go? I". The Pno. part has a tremolo in the right hand and a single note in the left hand, marked with a hand symbol and "15^{mb}". The Ha. part has a rest followed by a note marked "Spoken" with the lyric "Yes". The Vc. part is silent.

295

Er.

Hp.

Z.

Vln.

P.

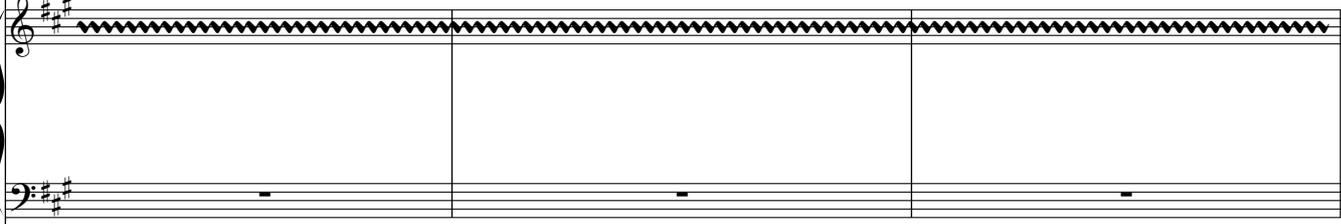
fi - na - lly see what my mo - ther de - scribed beau - ty to be so bright and so full of

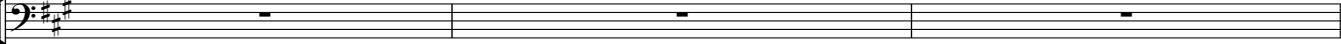
Pno.

Ha.

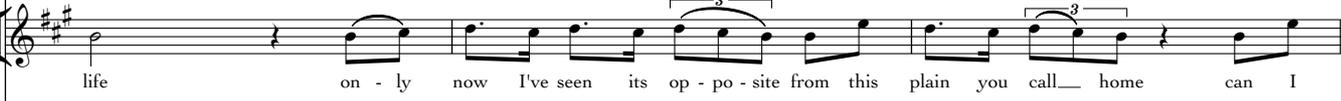
Vc.

Er. 

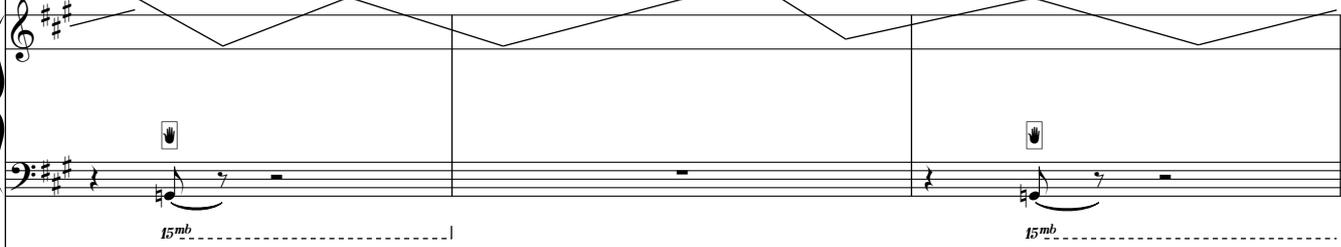
Hp. 

Z. 

Vln. 

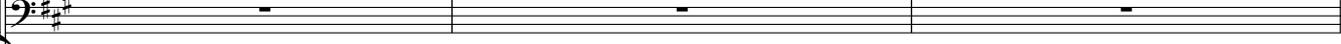
P. 

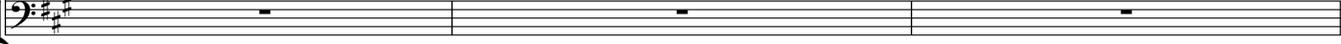
life on - ly now I've seen its op - po - site from this plain you call_ home can I

Pno. 

15mb

15mb

Ha. 

Vc. 

301

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

see what I've been missing my whole life!

15mb

304

Er.

Hp.

Z.

Vln.

P. **Spoken**
ff *mp*
 No! I wish to re-main lon-ger I must un-der-stand life's dark re flec-tion

Pno.

Ha. *mp defeated*
 I will re-turn you there I-mme-diate-ly_

Vc.

307

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

if I am to take plea - sure in my ex - ist - ence a - bove

con sord.

ppp

P

Start narration at any time but make sure you finish before the end of the bar

309

Er. ———— And so, she stayed. For some time. Surrounded by death and decay. ————

Hp.

Z.

Vln.

P.

Pno.

Hold all tied notes

ppp

con ped.

Ha.

Vc.

310 *sim.*

Er. ————— A strange decision you might think. —————

Hp. ☺ Pluck with nails

Z.

Vln. Ad. Lib. around contour (Col Legno) *gliss.* **pp**

P.

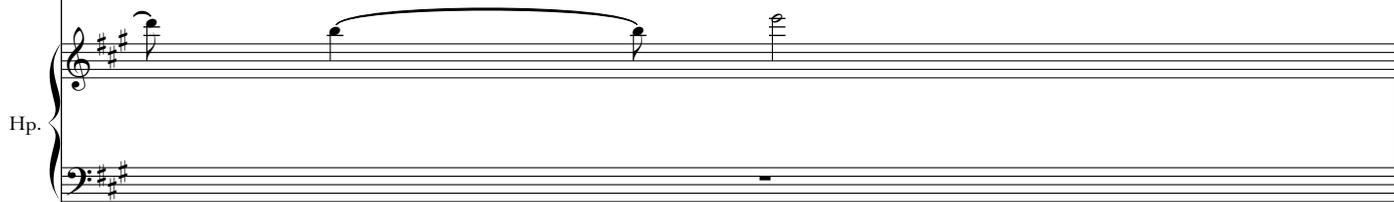
Pno. 7 7 7 7
3 3 3 3

Ha.

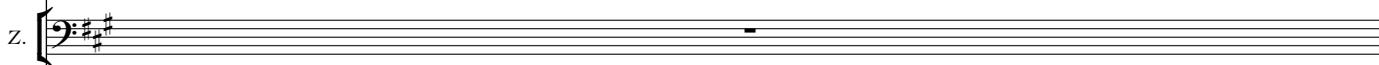
Vc. **mp**

Er. ————— And yes, it was certainly odd. But she understood something in that moment of looking up. —————

Hp.



Z.



Vln.



P.

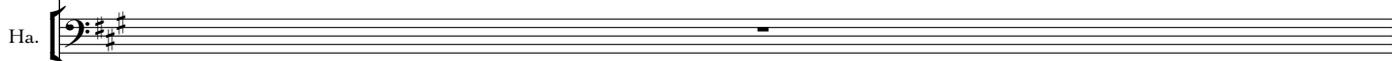


Pno.

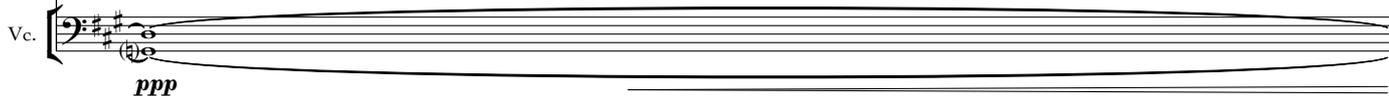


con ped.

Ha.



Vc.



ppp

312

Er. Her world was incomplete.

Hp.

Z.

Vln.

P.

Pno.

Ha.

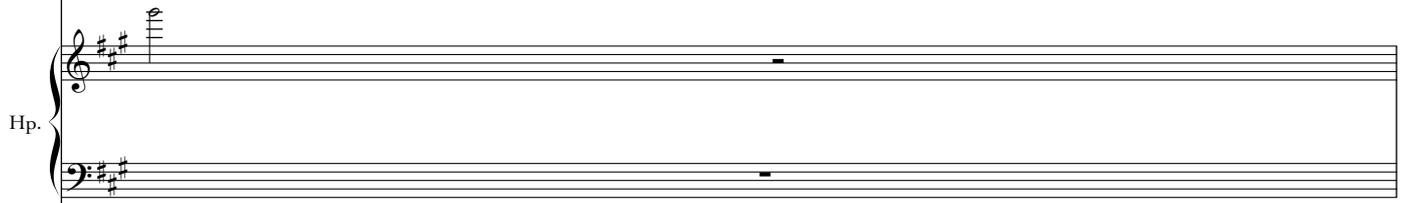
Vc.

mp

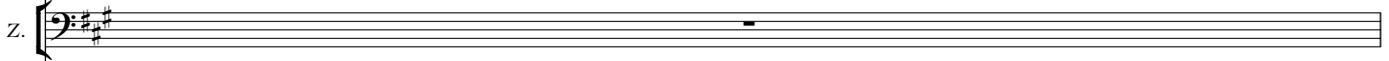
Detailed description of the musical score: The score is for page 135, rehearsal mark 312. It features eight staves. The Euphonium (Er.) part has the lyrics 'Her world was incomplete.' The Harp (Hp.) part has a few notes in the right hand and a rest in the left. The Zither (Z.) and Violin (Vln.) parts are mostly rests. The Piano (P.) part is a rest. The Piano (Pno.) part has a complex texture with 7-note chords in the right hand and triplets in the left hand. The Horn (Ha.) part is a rest. The Violoncello (Vc.) part starts with a dynamic marking of *mp*.

Er. ————— She could never truly experience the light if she had no understanding of the dark. —————

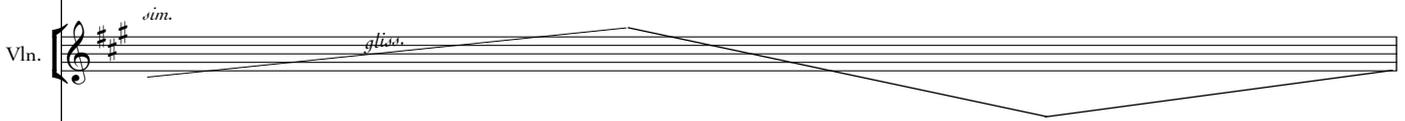
Hp.



Z.



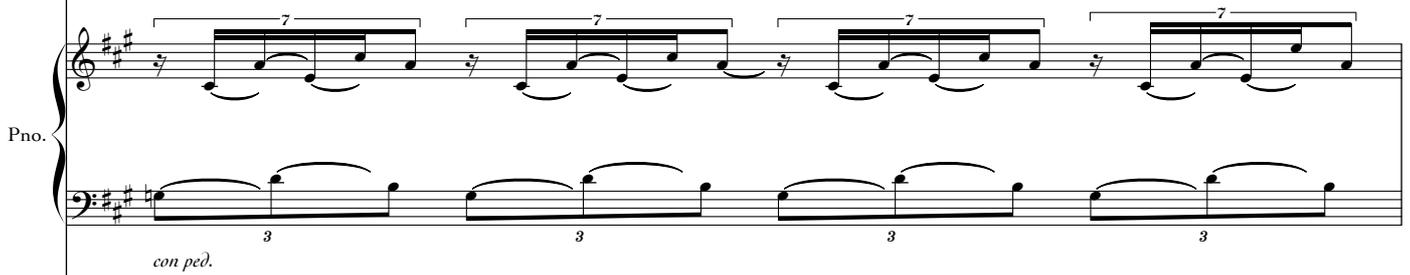
Vln.



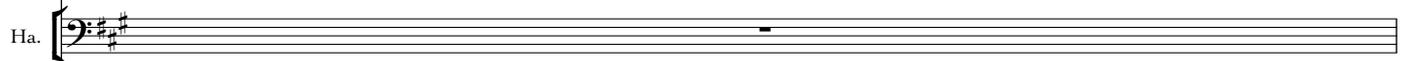
P.



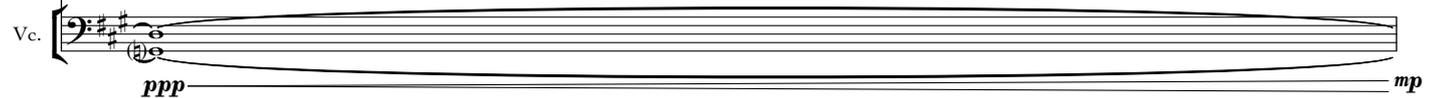
Pno.



Ha.



Vc.



314

Er. ————— She came to finally understand love and fell in love with this new perspective she had been granted —————

Hp.

G4

Z.

Vln.

P.

Pno.

Ha.

Vc.

315 **Piu Mosso** (♩=66)

Er. ————— You see, love can be felt for concepts, ideas and even feelings themselves. —————

Hp. *p*

The harp part consists of a single melodic line in the right hand, starting with a piano (*p*) dynamic. It features a series of chords, each marked with a 'V' (vibrato) symbol. The chords are: G4-B4-D5, F#4-A4-C5, E4-G4-B4, D4-F#4-A4, G4-B4-D5, F#4-A4-C5, E4-G4-B4, D4-F#4-A4, G4-B4-D5, F#4-A4-C5, E4-G4-B4, D4-F#4-A4, G4-B4-D5, F#4-A4-C5, E4-G4-B4, D4-F#4-A4, G4-B4-D5. The left hand is silent.

Z.

The zither part is silent throughout this section.

Vln. pizz.

The violin part is marked *pizz.* (pizzicato) and consists of a series of eighth-note triplets. The notes are: G4, A4, B4; F#4, G4, A4; E4, F#4, G4; D4, E4, F#4.

P.

The percussion part is silent throughout this section.

Pno. *p*

The piano part features a melodic line in the right hand with a piano (*p*) dynamic. It consists of two phrases, each marked with a '7' (seventh fret) and a slur. The notes are: G4, A4, B4, C5, B4, A4, G4; F#4, G4, A4, B4, A4, G4, F#4. The left hand is silent.

Ha.

The horn part is silent throughout this section.

Vc. nat. senza sord. *p* *sim.*

The violoncello part is marked *nat. senza sord.* (natural, without mutes) and consists of two phrases, each marked with a '7' (seventh fret) and a slur. The first phrase is marked *p* (piano) and the second is marked *sim.* (sforzando). The notes are: G4, A4, B4, C5, B4, A4, G4; F#4, G4, A4, B4, A4, G4, F#4.

316

Er. With time she even felt romantic love, falling in love with Hades.

Hp.

Musical score for Harp (Hp.) in G major. The right hand plays a sequence of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. Each chord is marked with a 'v' (vibrato) and an accent. The dynamic is *mf*. The left hand has a whole rest.

Z.

Musical score for Zither (Z.) in G major. The staff contains a whole rest.

Vln.

Musical score for Violin (Vln.) in G major. The staff contains four groups of triplets, each marked with a '3' below the notes.

P.

Musical score for Piano (P.) in G major. The staff contains a whole rest.

Pno.

Musical score for Piano (Pno.) in G major. The right hand has two groups of septuplets, each marked with a '7' below the notes and an accent. The left hand has a whole rest.

Ha.

Musical score for Horn (Ha.) in G major. The staff contains a whole rest.

Vc.

Musical score for Violoncello (Vc.) in G major. The staff contains two groups of septuplets, each marked with a '7' below the notes and an accent.

Er. ————— Persephone found pleasure in the imperfection of Hades. —————

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

318

Er. ————— No-one is simple and everyone has a bit of darkness within them —————

Hp.

mf

The harp part consists of a series of tremolos in the right hand, each marked with a 'v' (vibrato) symbol. The left hand is mostly silent, with a few notes in the lower register.

Z.

The zither part contains a whole rest for the duration of the measure.

Vln.

The violin part features four groups of triplets, each consisting of three eighth notes. The notes are G4, A4, and B4.

P.

The piano part contains a whole rest for the duration of the measure.

Pno.

The piano accompaniment features two groups of seven-note chords in the right hand, each marked with a 'v' (vibrato) symbol. The left hand has a dense block of notes in the lower register, with a 'v' (vibrato) symbol below it. The dynamic is marked as 'mf'.

Ha.

The horn part contains a whole rest for the duration of the measure.

Vc.

The violoncello part features two groups of seven-note chords, each marked with a 'v' (vibrato) symbol.

Er. ————— But that does not make us unworthy of love —————

Hp.

p

Z.

Vln.

3

P.

Pno.

p

7

ppp

Ha.

Vc.

7

320

Er. ————— Hades and Persephone may seem to be opposites on the face of it. —————

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

mf

3

3

3

3

mf

v

7

7

v

7

7

Er. ————— But it is their differences which fuelled their love. —————

Hp.

Z.

Vln.

P.

Pno.

ppp

Ha.

Vc.

322

Er. ————— They completed each other —————

Hp. *mf*

Z.

Vln. *mf*

P.

Pno. *mf*

Ha.

Vc. *mf*

mf

7

3

7

7

7

mf

v

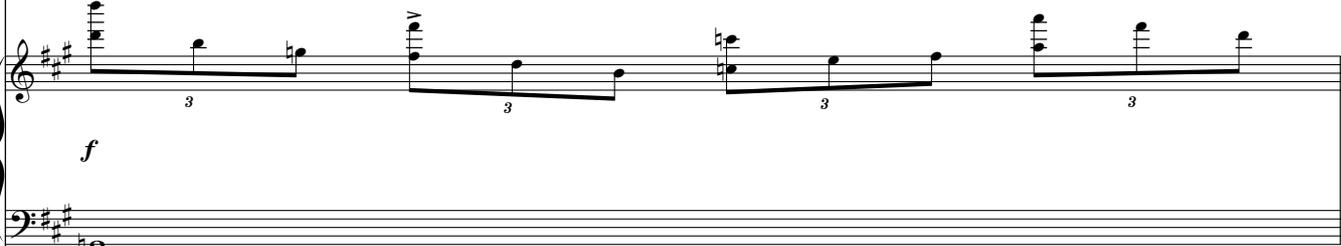
v

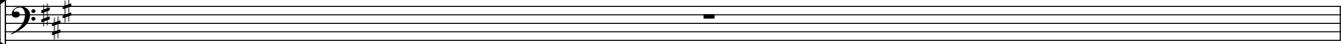
7

7

323

Er. 

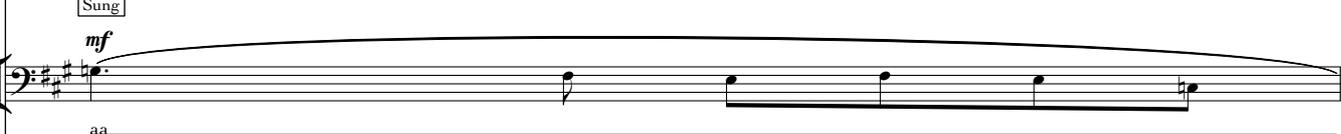
Hp. *f* 

Z. 

Vln. *mp* arco 

P. *mf* 

P. *mf* 

Ha. *mf* 

Vc. *mf* 

324

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

p *mf*

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

p *mf*

Detailed description: This page of a musical score contains measures 326 and 327. The score is for a full orchestra. The key signature has three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 3/4. The parts are: Er. (Euphonium), Hp. (Harp), Z. (Tuba), Vln. (Violin), P. (Trumpet), Pno. (Piano), Ha. (Horn), and Vc. (Violoncello). The Vc. part has a dynamic marking of *p* (piano) in measure 326, which changes to *mf* (mezzo-forte) in measure 327. The Vc. part consists of a series of chords, each marked with a 'v' (vibrato) and a 'z' (zest). The Hp. part features a complex rhythmic pattern of triplets in the right hand and sustained chords in the left hand. The Vln. part has a melodic line with many triplets. The P. part has a few notes in measure 326. The Pno. part has a long, sustained chord in the left hand. The Ha. part has a few notes in measure 326. The Er. part has a few notes in measure 326. The Z. part is silent.

328

Er. [H] — Persephone had found contentment in the strangest of places... —————

Hp.

Musical staves for Harp (Hp.) in treble and bass clefs, both with a key signature of three sharps (F#, C#, G#). Each staff contains a single half note on the G# line.

Z.

Musical staff for Zither (Z.) in bass clef with a key signature of three sharps (F#, C#, G#). It contains a single half note on the G# line.

Vln.

Musical staff for Violin (Vln.) in treble clef with a key signature of three sharps (F#, C#, G#). It contains a single half note on the G# line.

P.

Musical staff for Piano (P.) in treble clef with a key signature of three sharps (F#, C#, G#). It contains a single half note on the G# line.

Pno.

Musical staves for Piano (Pno.) in treble and bass clefs, both with a key signature of three sharps (F#, C#, G#). Each staff contains a single half note on the G# line.

Ha.

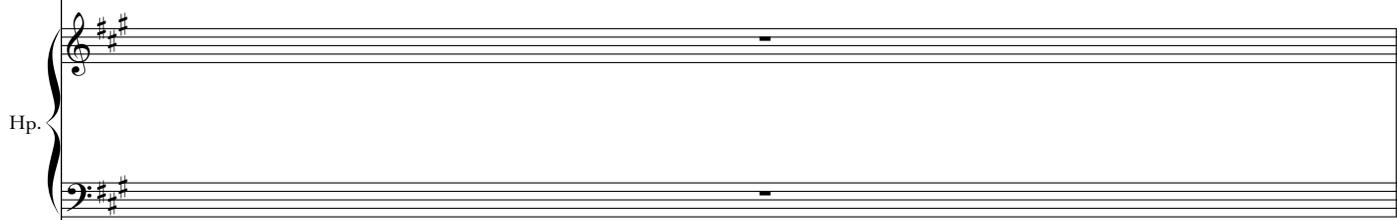
Musical staff for Horn (Ha.) in bass clef with a key signature of three sharps (F#, C#, G#). It contains a single half note on the G# line.

Vc.

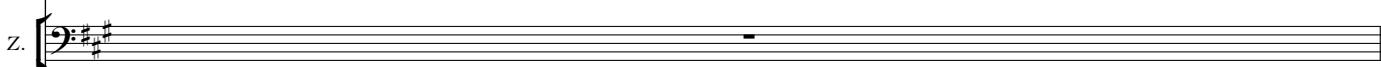
Musical staff for Violoncello (Vc.) in bass clef with a key signature of three sharps (F#, C#, G#). It begins with a half note on the G# line, marked *ppp*. A large oval encompasses the rest of the staff, with a vertical line indicating the start of the swell. A text box above the staff reads "Swell following bar's narration".

Er. ————— However, in her whirlwind romance, Persephone had forgotten that other being —————

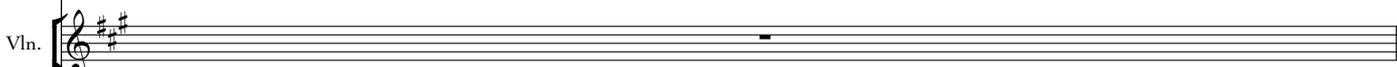
Hp.



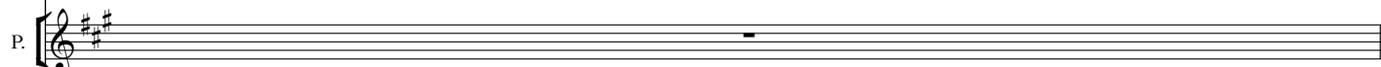
Z.



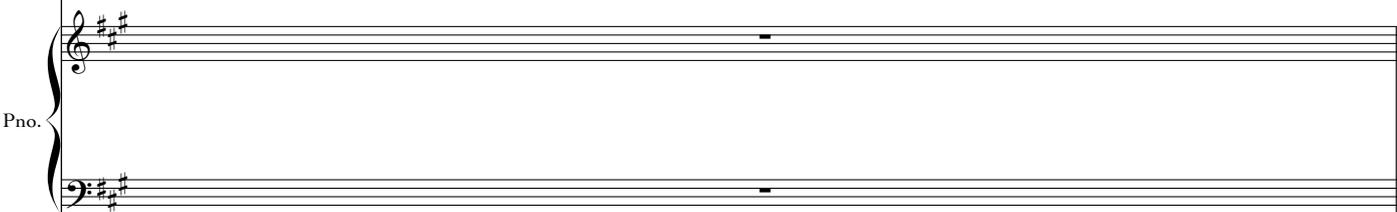
Vln.



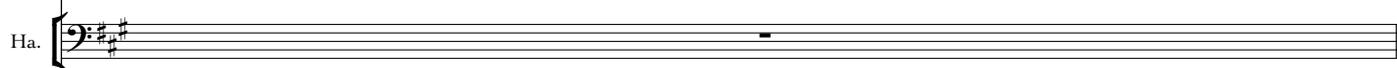
P.



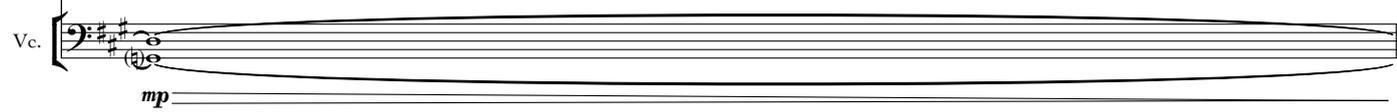
Pno.



Ha.



Vc.



mp

350

Er. ...her mother. The goddess Demeter

Hp.

Musical notation for Harp (Hp.) consisting of two staves (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). A single half note is written on the treble staff.

Z.

Musical notation for Zither (Z.) consisting of one bass clef staff with a key signature of three sharps (F#, C#, G#). A single half note is written on the staff.

Vln.

Musical notation for Violin (Vln.) consisting of one treble clef staff with a key signature of three sharps (F#, C#, G#). A single half note is written on the staff.

P.

Musical notation for Piano (P.) consisting of one treble clef staff with a key signature of three sharps (F#, C#, G#). A single half note is written on the staff.

Pno.

Musical notation for Piano (Pno.) consisting of two staves (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). A single half note is written on the treble staff.

Ha.

Musical notation for Horn (Ha.) consisting of one bass clef staff with a key signature of three sharps (F#, C#, G#). A single half note is written on the staff.

Vc.

Musical notation for Violoncello (Vc.) consisting of one bass clef staff with a key signature of three sharps (F#, C#, G#). A single half note is written on the staff, with a **ppp** dynamic marking below it.

ppp

331

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

The image shows a page of a musical score for page 152, rehearsal mark 331. It features eight staves for different instruments: Er. (Euphonium), Hp. (Harp), Z. (Cello), Vln. (Violin), P. (Trumpet), Pno. (Piano), Ha. (Tuba), and Vc. (Violoncello). Each staff is connected to the others by a vertical line on the left side. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The Vc. staff has a double bar line and a fermata at the end. The other staves are mostly empty, with a few notes or rests visible.

Er. 332 As if in imitation

"PERSEPHONE!!" PERSEPHONE!! PERSEPHONE!!

Hp.

Z. *pp* Make contoured wind sounds

Vln.

P. *pp* Make contoured wind sounds

Pno.

Ha. *pp* Make contoured wind sounds

Vc.

Er. — she would cry over and over... — | — ...aimlessly wandering accross the lands of Gaea in search of her daughter — |

Hp.

Musical score for Harp (Hp.) in G major (one sharp) and 4/4 time. The score consists of two staves. The upper staff contains a dense, tremolo-like texture of sixteenth notes, while the lower staff is mostly empty with a few rests.

Z.

Musical score for Trombone (Z.) in G major and 4/4 time. The score consists of one staff with a tremolo-like texture of sixteenth notes.

Vln.

Musical score for Violin (Vln.) in G major and 4/4 time. The score consists of one staff with a few rests.

P.

Musical score for Trumpet (P.) in G major and 4/4 time. The score consists of one staff with a tremolo-like texture of sixteenth notes.

Pno.

Musical score for Piano (Pno.) in G major and 4/4 time. The score consists of two staves, both of which are mostly empty with a few rests.

Ha.

Musical score for Horn (Ha.) in G major and 4/4 time. The score consists of one staff with a tremolo-like texture of sixteenth notes.

Vc.

Musical score for Violoncello (Vc.) in G major and 4/4 time. The score consists of one staff with a few rests.

337

Er. Her love for her daughter was unconditional

Hp.

Musical notation for Harp (Hp.) in G major (three sharps) and 4/4 time. The score consists of two staves, treble and bass clef. A single half note G4 is written in the treble clef staff, and a single half note G2 is written in the bass clef staff.

Z.

Musical notation for Trombone (Z.) in G major (three sharps) and 4/4 time. A single half note G2 is written in the bass clef staff.

Vln.

Musical notation for Violin (Vln.) in G major (three sharps) and 4/4 time. A single half note G4 is written in the treble clef staff.

P.

Musical notation for Trumpet (P.) in G major (three sharps) and 4/4 time. A single half note G4 is written in the treble clef staff.

Pno.

Musical notation for Piano (Pno.) in G major (three sharps) and 4/4 time. The score consists of two staves, treble and bass clef. A single half note G4 is written in the treble clef staff, and a single half note G2 is written in the bass clef staff.

Ha.

Musical notation for Horn (Ha.) in G major (three sharps) and 4/4 time. A single half note G2 is written in the bass clef staff.

Vc.

Musical notation for Violoncello (Vc.) in G major (three sharps) and 4/4 time. A single half note G2 is written in the bass clef staff.

Er. ————— The very opposite of her husband who, she soon discovered, was partly responsible for her daughter's disappearance. —————

Hp.

D \sharp , C \sharp , B \sharp / E \sharp , G \sharp

The piano accompaniment for the first system consists of two staves. Both the treble and bass staves contain a single half-note chord. The chord is D major with a sharp sign, which is written as D \sharp , C \sharp , B \sharp in the treble clef and E \sharp , G \sharp in the bass clef. The key signature is three sharps (F \sharp , C \sharp , G \sharp).

Z.

The Zither part for the first system consists of a single staff with a bass clef. It contains a single half-note chord, which is the same D major with a sharp sign chord as the piano accompaniment.

Vln.

The Violin part for the first system consists of a single staff with a treble clef. It contains a single half-note chord, which is the same D major with a sharp sign chord as the piano accompaniment.

P.

The Viola part for the first system consists of a single staff with a treble clef. It contains a single half-note chord, which is the same D major with a sharp sign chord as the piano accompaniment.

Pno.

The piano accompaniment for the second system consists of two staves. Both the treble and bass staves contain a single half-note chord, which is the same D major with a sharp sign chord as the piano accompaniment in the first system.

Ha.

The Horn part for the first system consists of a single staff with a bass clef. It contains a single half-note chord, which is the same D major with a sharp sign chord as the piano accompaniment.

Vc.

The Violoncello part for the first system consists of a single staff with a bass clef. It contains a single half-note chord, which is the same D major with a sharp sign chord as the piano accompaniment.

R

339

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

341

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

wife but if you wish her re - turned

D₅, C₅, B₄ / G₅, A₅

Detailed description: This page of a musical score contains measures 341 through 345. The score is for a full orchestra and includes a vocal line. The instruments are arranged vertically from top to bottom: Er. (Euphonium), Hp. (Harp), Z. (Zither), Vln. (Violin), P. (Piano), Pno. (Piano), Ha. (Horn), and Vc. (Violoncello). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line, written in bass clef, has lyrics: "wife but if you wish her re - turned". The piano accompaniment features a complex texture with many beamed sixteenth notes. A specific chord voicing "D₅, C₅, B₄ / G₅, A₅" is indicated for the harp and piano parts. The Zither and Violin parts have a triplet of eighth notes in measure 345. The Er., P., Pno., Ha., and Vc. parts are mostly silent, with some notes in the final measure.

344

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

I will de-mand it of him and if he re-fus-es I will bring down my— might up-on him!

348

Er. — Hades received Zeus' message and told Persephone of her mother's grief and father's demand. —

Hp.

Musical staff for Harp (Hp.) in 3/4 time, showing a whole rest.

Z.

Musical staff for Zither (Z.) in 3/4 time, showing a whole rest.

Vln.

Musical staff for Violin (Vln.) in 3/4 time, showing a whole rest.

P.

Musical staff for Piano (P.) in 3/4 time, showing a whole rest.

Pno.

Musical staff for Piano (Pno.) in 3/4 time, showing a whole rest.

Ha.

Musical staff for Horn (Ha.) in 3/4 time, showing a whole rest.

Vc.

Musical staff for Violoncello (Vc.) in 3/4 time, starting with a half note and a fermata.

ppp

349

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

Sung

mf dolce

I'm so - - - -

mp *sim.*

352

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

356

Er.

Hp.

Z.

Vln. arco con sord.
ppp *mp*

P.

Pno.

Ha.
turn to _____ your home up _____ a - bove

Vc.

360

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

sim.

Spoken

p *mournful*

I'm so - rry

ppp *p*

362

Er. Hades knew that a war of the gods would put Persephone in danger... | ...something he couldn't allow. |

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

Er. So, he saw no other option than telling Persephone to return. Persephone was conflicted.

Hp. *Bb / Ab* *mf dolce*

Musical score for Harp (Hp.) in G major. The score consists of two staves. The right hand has a whole note chord of Bb and Ab in the first measure, followed by a whole note chord of Bb and Ab in the second measure. The left hand has whole rests in both measures. The dynamic is *mf dolce*.

Z.

Musical score for Zither (Z.) in G major. The score consists of two staves. Both staves have whole rests in both measures.

Vln.

Musical score for Violin (Vln.) in G major. The score consists of two staves. Both staves have whole rests in both measures.

P.

Musical score for Percussion (P.) in G major. The score consists of two staves. Both staves have whole rests in both measures.

Pno. *su* *p dolce*

Musical score for Piano (Pno.) in G major. The score consists of two staves. The right hand has a whole note chord of Bb and Ab in the first measure, followed by a whole note chord of Bb and Ab in the second measure. The left hand has whole rests in both measures. The dynamic is *p dolce*. There is a *su* marking above the right hand staff in the second measure.

Ha.

Musical score for Horn (Ha.) in G major. The score consists of two staves. Both staves have whole rests in both measures.

Vc.

Musical score for Viola (Vc.) in G major. The score consists of two staves. Both staves have whole rests in both measures.

366

Er. Her love for her mother was intense... | ...and the idea of her mother in pain pained her.

Hp.

Z.

Vln.

P.

Pno.

Ha.

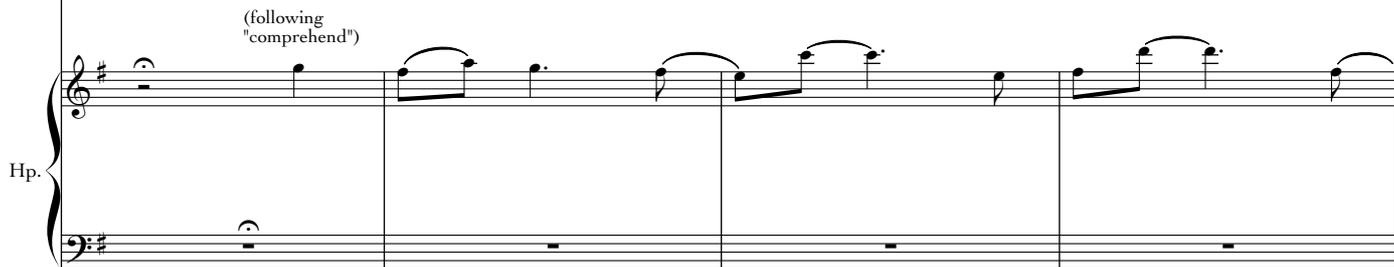
Vc.

368

Er. But she also couldn't comprehend... ————— ...the idea of returning... ————— 7/8 ...to the existence she had before,... ————— 7/8 ...now that her eyes had been opened. —

Hp.

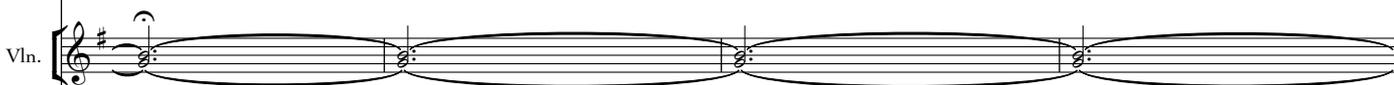
(following "comprehend")



Z.



Vln.

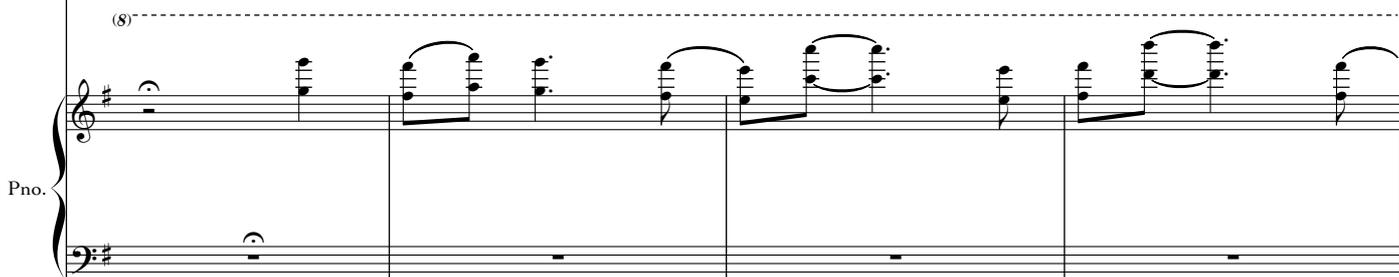


P.



Pno.

(8)



Ha.



Vc.



372

Er. She loved Hades, her husband — — — — — | — — — — — and the awakening he had given her. | — — — — — And so, she asked him — — — — —

Hp.

The harp part consists of two staves (treble and bass clef) with a key signature of one sharp (F#). It features a series of sustained notes in the right hand and rests in the left hand, with a dynamic marking of *ppp* at the beginning.

Z.

The zither part consists of a single bass clef staff with a key signature of one sharp (F#). It features a series of sustained notes with a dynamic marking of *ppp* at the beginning.

Vln.

The violin part is on a single treble clef staff with a key signature of one sharp (F#). It features a long, sustained note with a dynamic marking of *ppp* and a phrasing slur. A second, shorter note is marked with a dynamic of *f*. A text annotation "(following 'him')" is placed above the second note.

P.

The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#). It features a series of sustained notes in the right hand and rests in the left hand, with a dynamic marking of *ppp* at the beginning.

Pno.

The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#). It features a series of sustained notes in the right hand and rests in the left hand, with a dynamic marking of *ppp* at the beginning. A circled number (8) is written above the first few notes of the right hand.

Ha.

The horn part consists of a single bass clef staff with a key signature of one sharp (F#). It features a series of sustained notes with a dynamic marking of *ppp* at the beginning.

Vc.

The cello part is on a single bass clef staff with a key signature of one sharp (F#). It features a long, sustained note with a dynamic marking of *ppp* and a phrasing slur. A second, shorter note is marked with a dynamic of *f*.

376

Er.

Hp.

Z.

Vln.

ppp — *p* — *ppp* — *p*

P.

mf dolce

Is there no way for me to stay

Pno.

Ha.

Vc.

ppp — *p* — *ppp* — *p*

380

Er. H Hades had an idea

Hp.

Z.

Vln. *ppp* *mf* senza sord. (following "idea") *ppp*

P. *mf* 3
with - out a war of the gods?

Pno.

Ha.

Vc. *ppp* *mf* *ppp*

383

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

387

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

Tremello as fast as possible

mf

p

pp

f

seeds of its fruit, your soul will be bound to here for two sea-sons of the year

Tremello as fast as possible

390

Er. And so, she found the tree... ————— ...and ate ————— || 8/8

Hp. C# / G#

Z.

Vln.

P.

Pno. Plucked (following "tree")

g^{rb}

Ha.

Vc.

392 **Floaty** (♩.=42)

Er. ————— When Persephone returned to Olympus... ————— ...she told her mother that she had "mistakenly" eaten the fruit. —————

Hp. *ppp* (D₅, C₅, B₄ / E₅, F₅, G₅, A₅)

Z.

Vln.

P.

Pno. *mp* Plucked

nat.

Ha.

Vc. *mp* arco pizz. arco pizz.

Detailed description of the musical score: The score is for a piece titled 'Floaty' in 6/8 time with a tempo of quarter note = 42. It features a vocal line (Er.) and piano accompaniment for Harp (Hp.), Zither (Z.), Violin (Vln.), Piano (P.), Piano (Pno.), Viola (Ha.), and Cello (Vc.). The key signature has three sharps (F#, C#, G#). The vocal line consists of two phrases: 'When Persephone returned to Olympus...' and '...she told her mother that she had "mistakenly" eaten the fruit.' The harp part is marked *ppp* and consists of sustained chords in the right hand and single notes in the left hand. The piano part includes a 'Plucked' section in the right hand and a 'nat.' section in the left hand. The viola and cello parts are marked *mp* and feature 'arco' and 'pizz.' markings.

Er. ————— Distraught but, unable to do anything but comply,.... ————— ...Demeter and Zeus accepted the condition... —————

Hp.

The piano accompaniment for the first system consists of two staves. The treble staff features a melodic line with a dotted quarter note followed by a half note, both under a slur. The bass staff features a similar melodic line. Both staves have a block of five horizontal lines (chords) under the first note of each phrase.

Z.

The Zither staff contains a whole rest for the duration of the system.

Vln.

The Violin staff contains a whole rest for the duration of the system.

P.

The Piano staff contains a whole rest for the duration of the system.

Pno.

The piano accompaniment for the second system consists of two staves. The treble staff has a melodic line with a dotted quarter note followed by a half note, under a slur. The bass staff has a similar melodic line. The bass staff includes a chord with a flat (b) and a dynamic marking of *sim.* (sforzando).

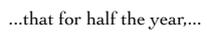
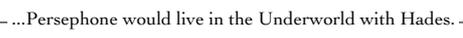
Ha.

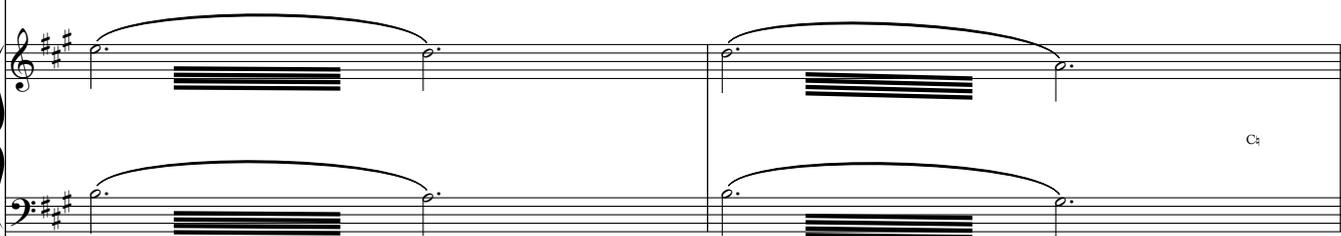
The Horn staff contains a whole rest for the duration of the system.

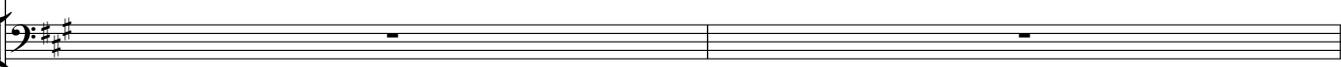
Vc.

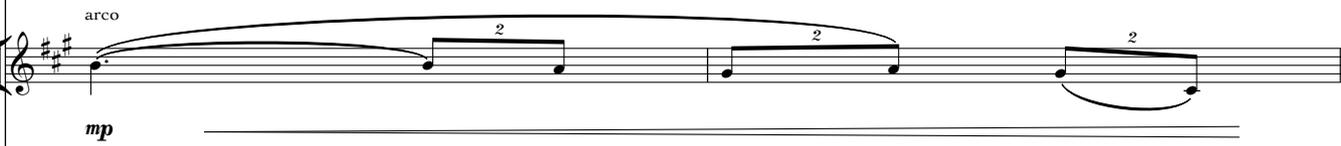
The Violoncello staff contains a melodic line with a dotted quarter note followed by a half note, under a slur. The staff includes dynamic markings of *arco* and *pizz.* (pizzicato).

396

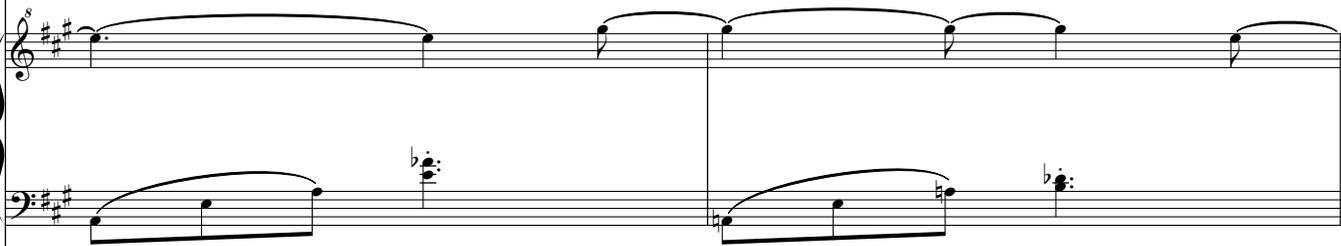
Er.  

Hp. 

Z. 

Vln. *arco* *mp* 

P. 

Pno. 

Ha. 

Vc. *arco* *pizz.* 

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

400

Er. — Persephone had connected all three plains of existence... — ..in her strategy of satisfying the forms of love which now dominated her life... — ...promoting a harmonious, resonant, balance between those lands.. —

Hp.

The piano accompaniment for the first system consists of two staves, treble and bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a series of chords, primarily triads and dyads, with some melodic movement. The chords are often beamed together and have a sustained quality, indicated by the lack of stems and the presence of dots on the notes.

Z.

The Zither staff contains a whole rest for the duration of the system, indicating that the instrument is silent during this passage.

Vln.

The Violin staff contains a whole rest for the duration of the system, indicating that the instrument is silent during this passage.

P.

The Percussion staff contains a whole rest for the duration of the system, indicating that the instrument is silent during this passage.

Pno.

The piano accompaniment for the second system consists of two staves, treble and bass. Both staves contain whole rests for the duration of the system, indicating that the piano is silent during this passage.

Ha.

The Horn staff contains a whole rest for the duration of the system, indicating that the instrument is silent during this passage.

Vc.

The Violoncello staff contains a whole rest for the duration of the system, indicating that the instrument is silent during this passage.

Liberamente (♩=125)

403

Er.

Hp.

Z.

Vln. *ppp* *mp*
I
II
sul tasto

P.

Pno.

Ha.

Vc. *ppp* *mp*
con sordinado

Detailed description: This is a page of a musical score for a symphony orchestra, page 180. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The tempo is marked 'Liberamente' with a quarter note equal to 125 beats per minute. The page number '403' is written above the first measure. The score includes staves for Er. (Timpani), Hp. (Harp), Z. (Cymbals), Vln. (Violins), P. (Flutes), Pno. (Piano), Ha. (Horns), and Vc. (Violas). The Vln. and Vc. parts have specific performance instructions: 'sul tasto' for the violins and 'con sordinado' for the violas. Dynamic markings of *ppp* and *mp* are used throughout the score.

Speak with free sense of time. Accompanying parts will repeat if narration takes longer than given bars

406

Er. So that is it children. The story of Persephone. A story that shows love to be infinitely powerful, unpredictable, and never simple.

Hp. (Harp) musical staff with treble and bass clefs, showing a whole rest in both staves.

Z. (Zither) musical staff with bass clef, showing a whole rest.

Repeat until end of epilogue narration

Vln. (Violin) musical staff with treble clef, showing a continuous tremolo pattern.

P. (Percussion) musical staff with treble clef, showing a whole rest.

Plucked

Diagram showing plucked notes on a staff with a slur and a 'p' dynamic marking.

Pno. (Piano) musical staff with treble and bass clefs, showing a whole rest in the treble and a series of notes in the bass.

Repeat until end of epilogue narration

Dynamic markings and performance instructions: *ppp*, *mf*, and a slur over the piano part.

Ha. (Horn) musical staff with bass clef, showing a whole rest.

Repeat until end of epilogue narration

Vc. (Violoncello) musical staff with bass clef, showing a continuous tremolo pattern.

Er. You will come to know this as well. The circumstances under which you may come to know love in its many forms will likely be different from Persephone's. But that does not means the love you feel will be any less strong

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

Er. — So when love comes your way, take the risk. Take the dive. It may work out, it may not. But love will always teach you something about yourself and that is always worth it.

Hp.

Z.

Vln.

P.

Pno.

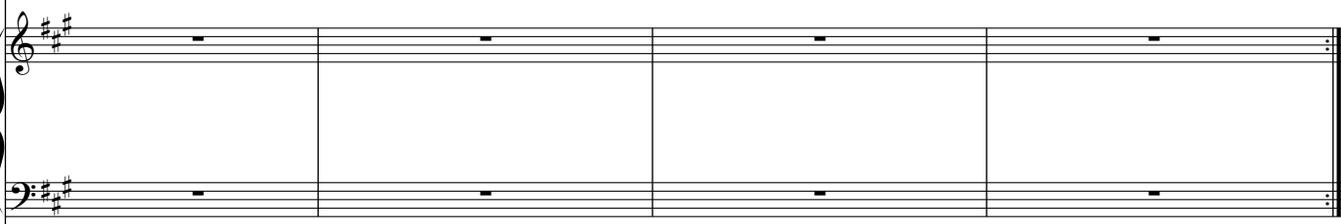
p

ppp *mf*

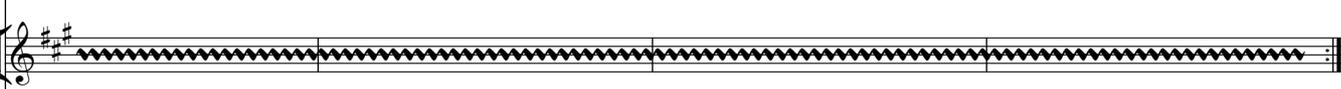
Ha.

Vc.

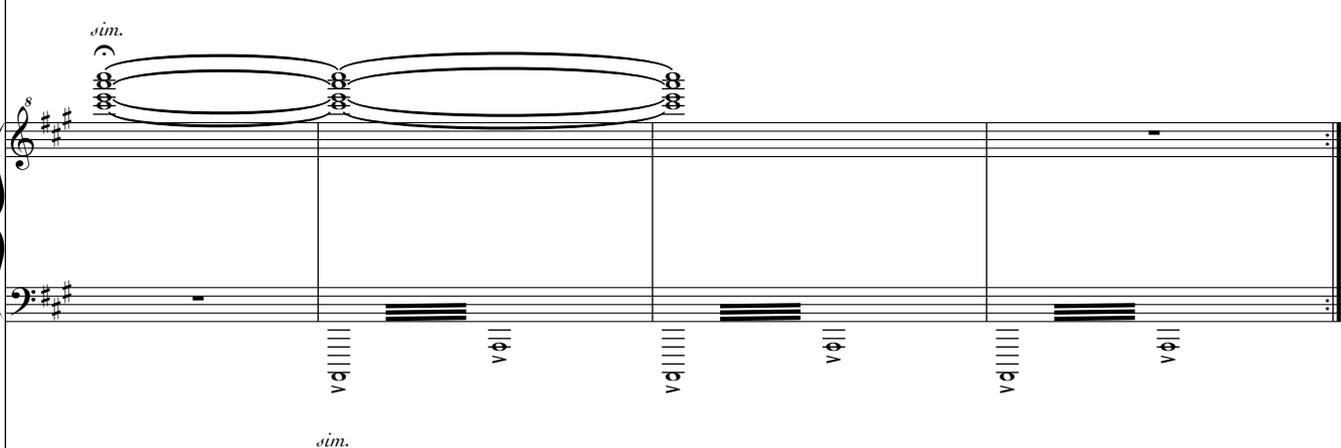
Er. 

Hp. 

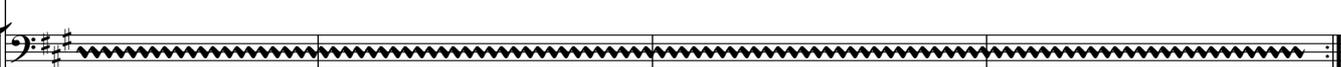
Z. 

Vln. 

P. 

Pno. 

Ha. 

Vc. 

Er.

Hp.

Z.

Vln.

P.

Pno.

Ha.

Vc.

The musical score for page 185, measures 422-423, is arranged in a standard orchestral format. The key signature is three sharps (F#, C#, G#). The score includes parts for Er., Hp., Z., Vln., P., Pno., Ha., and Vc. The Pno. part features a dynamic marking of *p* and a vibrato marking. The Vln. and Vc. parts have a dense tremolo pattern in the first measure of the second system.

Libretto

Eros: Greetings sweet children of Gaea. I am Eros, God of that which is both cruel and kind, complex and simple, invisible and plain to see. In simple terms: Love. Your definition of this word is likely basic. You probably think of those feelings you hold for your family. Perhaps you even think of romance. This is a filtered perception of love, fed to you by your elders. They know love's other forms well but when faced with the task of describing it, words fail them. So, they tell you of the easier and more beautiful modes of love. Unfortunately, love is rarely so generous as to be simple.

Few knew that better than the young goddess, Persephone. She too was sheltered from a true understanding of love for many years. But that all changed one fateful night.

Would you like to hear that tale? Well then, I must start by asking you to close your eyes. And listen.

Do you hear that? That is the sound of the upper plain, Olympus; the lower plain, Hades; and this plain, Gaea, or "earth" as you call it, in a resonant, harmonious balance. This balance exists because of Persephone, the girl who fell and was, in a night, transformed from girl, to woman, to wife.

Let us start at where it all began; with me, sat on my cloud, cleaning my bow as I so often did, watching the land beneath.

In both a literal and metaphorical sense, my head was very much "in the clouds" in those times. I had become disconnected from the humans I was guiding along the paths of love. That day, I had spotted a young man and lady clearly in waiting for the spark of love to strike. So, I prepared my bow, hooked my arrow to its string, pulled back...but before I could release, I became distracted. I heard a melody sung by the purest of voices. I searched for where the sound could be coming from and there she was: the young goddess Persephone, picking flowers almost as beautiful as she and humming a celestial tune.

I couldn't look away. I was entranced. Unfortunately, in my distraction, I lost control of my bow's aim and unintentionally released its arrow.

It travelled down, down, down, down, until finally...it struck the solemn heart of Hades himself, God of the Underworld.

Now, Hades is not the evil god your Hollywood films have come to make him seem. Ironically, he has always been one of the easier gods to communicate with. But he had not experienced anything positive for centuries. He found no issue in this because he knew no different. But when my arrow struck his heart, that all changed.

Hades looked up, shocked, to see who shot him. But his gaze found not me, but that innocent and fair goddess, Persephone. In that moment, that God of the Underworld, the forgotten and alone, was filled with love. That kind of love they talk about in fairy tales. For the first time in many eons, the mighty god saw the true nature of his reality and saw a light which could illuminate his darkness.

Hades didn't understand what was happening, what to do with these new emotions.

Hades: *Persephone? You have bewitched me! You are beautiful. You have illuminated my darkness, which I did not think was possible. I must not lose your light. I must not! Now I've seen, I cannot return to the darkness of which I knew no better. I want you with me!*

Hades, certain that he could not exist without the goddess by his side, travelled up to Olympus, to find Zeus, father of Persephone. Arriving at the gates of Olympus, Hades made his presence known...and knocked.

Zeus: *Hades, what brings you here?*

Hades: *Your daughter. She has bewitched me. I desire her. I would like her for my wife. But I am afraid that she will not go with me*

Zeus: *Brother, you need not worry about my permission. It is my wife who may object to the arrangement. Taking her daughter into Hades. She would never agree. So, I suggest...you steal her.*

Eros: What a father - casting off his daughter as if she were nothing! Even parental love can be complicated. Unfortunately, parents do not always treat their children with the love they deserve. Never take love for granted, no matter who it comes from.

It might be surprising to you that Hades was uncomfortable with Zeus' suggestion. He did not see Persephone as an object to be acquired. But at the same time, he knew that it was the only way he would even have a chance with her. After all, who would willingly follow the devil into Hell? Let alone for love.

So, he hatched a terrible plan. He disguised himself and travelled down to Gaea and "stumbled" upon the goddess in question

Hades: *My Lady...*

Persephone: *[shocked] You frightened me sir*

Hades: *My apologies, what is it you are doing*

Persephone: *Picking flowers*

Hades: *I see*

Persephone: *My mother always taught me that flowers are beautiful, and so I pick the finest for her*

Hades: *Do you not find them beautiful my lady?*

Persephone: *Well, yes. But are not all things beautiful?*

Hades of course knew the answer to this was no, but he lightly nodded in agreement

Hades: *It just so happens that I myself own a garden. It champions the most beautiful flower of them all. You could have it if you wanted. I don't need it anymore.*

Persephone: *What a generous offer kind sir. My Mother would love it if I returned with such a unique specimen*

Hades: *Then come with me*

Eros: Hades led Persephone to his carriage, drawn by four horses. As soon as both were aboard, the horses began to ready themselves. As you may have guessed, Persephone had unknowingly stumbled into a trap. Before she could realise what was about to happen, the earth dropped beneath them, and they fell and fell until they reached the Underworld where the gates were quickly shut behind them.

Hades: *Don't be afraid, I will not harm you*

Persephone: *Why have you stolen me?*

Hades: *Because I love you*

Persephone: *Love me?... Who are you?*

Hades: *I'm Hades, God of this plain, the Underworld*

Yes. I am sorry to have taken you here under such false pretence. But you see, I'm not a beautiful flower. I'm wilted and decaying. I was afraid that if I submitted myself to your judgment, you would not pick me.

Eros: This is significant. A god, one of the big three no less, apologising to a minor goddess. Incredibly rare. You see when love is true, hierarchy does not matter. It cannot. For when you are in love, you do not see yourself as separate from whom you love. You are one. If anything, you are the lesser half.

Persephone was taken aback by the gentility of this lonely god. He had, of course, been most cruel in his deception but... no one aside from her mother had ever said they loved her before. She realised then that she did not really understand the word. In her hesitation she looked up towards where she had been minutes before. And when she did, her eyes were opened

Persephone: *Is that the same garden where I was not that long ago?*

Hades: *Yes*

Persephone: *I finally see what my mother described beauty to be. So bright and full of life. Only now that I have seen its opposite from this plain you call home can I see what I've been missing my whole life!*

Hades: *I will return you there immediately*

Persephone: *No! I wish to remain longer. I must understand life's dark reflection if I am to take pleasure in my existence above*

Eros: And so, she stayed. For some time. Surrounded by death and decay. A strange decision you might think. And yes, it was certainly odd. But she understood something in that moment of looking up. Her world was incomplete. She could never truly experience the light if she had no understanding of the dark. She came to finally understand love and fell in love with this new perspective she had been granted. You see, love can be felt for concepts, ideas and even feelings themselves.

With time she even felt romantic love, falling in love with Hades himself. Persephone found pleasure in the imperfection of Hades. No-one is simple and everyone has a bit of darkness within them. But that does not make us unworthy of love. Hades and Persephone may seem to be opposites on the face of it. But it is their differences which fuelled their love. They completed each other. Persephone had found contentment in the strangest of places.

However, in her whirlwind romance, Persephone had forgotten that other being who loved her- her mother. The goddess Demeter.

Eros [as if imitating Demeter]: *PERSEPHONE!! PERSEPHONE!! PERSEPHONE!!*

She would cry over and over, aimlessly wandering across the lands of Gaea in search of her daughter

Her love for her daughter was unconditional. The very opposite of her husband who, she soon discovered, was part of the cause for her daughter's disappearance.

Zeus: *She is with Hades. He's taken her for his wife. But if you wish for her returned, I will demand it of him and if he refuses, I will bring down my might upon him*

Eros: Hades received Zeus message and told Persephone of her mother's grief and father's demand.

Hades: *I'm sorry my love, but you must return to your home up above. I'm sorry*

Eros: Hades knew that a war of the gods would put Persephone in danger, something he couldn't allow. So, he saw no other option than telling Persephone to return.

Persephone was conflicted. Her love for her mother was intense and the idea of her mother in pain pained her. But she also couldn't comprehend the idea of returning to the existence she enjoyed before, now that her eyes had been opened. She loved Hades, her now husband, and the awakening he had given her. And so, she asked him

Persephone: *Is there no way for me to stay without a war of the gods?*

Eros: Hades had an idea

Hades: *There is a tree that grows in the Underworld. If you eat two of the seeds from its fruit, your soul will be bound to here for two seasons of the year.*

Eros: And so, she found the tree, and ate. When Persephone returned to Olympus, she told her mother that she had "mistakenly" eaten the fruit. Distraught but, unable to do anything but comply, Demeter and Zeus accepted the condition that for half the year, Persephone would live in the Underworld with Hades.

Persephone had connected all three plains of existence in her strategy of satisfying the forms of love which now dominated her life, promoting a harmonious, resonant, balance between those lands.

So that is it children. The story of Persephone. A story that shows love to be infinitely powerful, unpredictable, and never simple. You will come to know this as well. The circumstances under which you may come to know love in its many forms will likely be different from Persephone's. But that does not mean the love you feel will be any less strong.

So when love comes your way, take the risk. Take the dive. It may work out, it may not. But love will always teach you something about yourself and that is always worth it. In other words, let love change you.