

Carbon Women

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SCENE 1:
OVERTURE (false start)

CELLIST & PIANIST enter, begin to tune and warm up. It's soon clear they're waiting for someone

PROMETHEUS (our narrator) enters, puzzling at a constellation map, turning it over and over

PROMETHEUS: Up, up, up, which way is up?

One of the musicians helpfully turns the map

North! Yes. Cheers. Beat. Turns map over again, shakes head Poor Cass. I know we can do better for you...

Prometheus looks up, notices audience

Humanity! All of humanity!

CELLIST shakes head - it's far less than that

At least half of humanity, surely!

Musicians indicate it's lower again

(valiantly) Humans of ... Europe?

Musicians look at each other, indicate 'kind of'

Prometheus, confused, goes to Cellist who whispers in his ear

All of humanity currently in the environs of Bangor, North County Down on the island of Ireland?

Musicians (& audience?) approve - close enough

All *(guesstimate audience)* of you! You came! And by Aphrodite, yis are marvelous. This is great.

Shaking hands, greeting folks, banter

Hiya. Howyeh? Prometheus, Bringer of Fire. It's been ages, right? Anyone got a light?

[IF SOMEONE OFFERS A LIGHTER]

YES - still got it. My entire life was not a mistake. Right -

[IF NO ONE HAS ONE]

WOW. I risked everything for you. Stole fire from Zeus so you could see in the dark and bake bread and barbecue zebras.

Now I'm riding out eternity chained to a rock having my liver pecked out by an eagle every single night. And not so much as a match? Shaking my head. Anyway -

[CUE]

PROMETHEUS: Let's get to work, shall we?

♩ = 74

PROMETHEUS STOPS MUSIC

VAMP (until told to stop c. 4X)

Soprano Solo

Violoncello

Piano

poco a poco crescendo
mf

PROMETHEUS: You need more exposition? Still not omniscient, hun?

Here it is: We mythological beings need your help. Humans are remarkable. You're nowt but puny mortals - the least powerful tribe of all.

But really, you're also the only powerful beings in mythology: you're in charge of the stories. And mate, they are all over the place. You made up all manner of wild variations, then got distracted by popes and plagues and world wars and left us with some properly unsatisfying endings. I doubt even the lads would Game of Thrones hire yis.

Your sky is littered with constellations of us. Even if you do look, I doubt you see us anymore. But I wanted you here; because even if you don't believe in us anymore, I believe in you. Look what you've done with all your power: Punk rock! Climate strikes! Avocado toast! Me bloody Too! You're changing every game. [I bet someday you'll even quit eating zebras.] And I just bet you can fix things for us cursed gods. Will you?

Gets some agreement from audience / ad lib

Magic! Now: Because I am incredibly selfless (and she has such a pitiful deal) we're starting with Cassiopeia.

Pianist motions for Prometheus to come over, whispers in his ear

(incredulous, to Pianist) No, I am definitely not using Queen Cassiopeia as a guinea pig in case these humans make awful choices. Have faith. Please.

(to audience) Fallible humans: Your task is to finally settle upon Cassiopeia's true story - the final version of why and how and whether or not this beautiful queen ends up cast into the heavens, bound to a starry throne and flipped upside-down half the year for all of eternity.

We'll get to her story - for those who don't know it. First off, this is how your choices work:

SCENE 2:
PRACTICE VOTE

PROMETHEUS: The voting process is very simple, like all democracy. (stern) You still have that, right?

Holds up sample voting card

You should have a ballot. I think we printed enough for all of humanity, yes? One red side, one yellow side. Each time we reach a crossroads in the tale of Cassiopeia, I'll present you with a clear choice. When you hear this music

Ensemble plays voting music sample

you'll be able to deliberate together for a whole half a minute.

[IF THERE'S ANY PUSHBACK]

Thirty seconds is loads when an eagle's masticating your liver

Let's practice, yeah? You vote: Which instrument is the best?

[CUE] Piano? -

3 ♩ = c. 144

6 [CUE] Or cello? ♩ = c. 80

**SCENE 2 (cont'd):
VOTING MUSIC**

[CUE] Time to deliberate.

13 ♩ = 60

Musical score for measures 13-15. The score is in 4/4 time with a tempo of ♩ = 60. It consists of three systems. The first system shows a treble clef staff with a whole rest and a bass clef staff with a pizzicato (pizz.) eighth-note pattern. The second system shows a grand staff with a treble clef staff containing chords and a bass clef staff with a half-note pattern. The third system continues the grand staff with a triplet in the bass clef staff. Dynamics include *mp* and *p*.

16

Musical score for measures 16-18. The score continues from the previous system. It consists of two systems. The first system shows a treble clef staff with a whole rest and a bass clef staff with a continuous eighth-note pattern. The second system shows a grand staff with a treble clef staff containing chords and a bass clef staff with a triplet in the bass clef staff. Dynamics include *mp* and *p*.

19

Musical score for measures 19-21. The score continues from the previous system. It consists of three systems. The first system shows a treble clef staff with a whole rest and a bass clef staff with a continuous eighth-note pattern. The second system shows a grand staff with a treble clef staff containing chords and a bass clef staff with a half-note pattern. The third system shows a grand staff with a treble clef staff containing chords and a bass clef staff with a half-note pattern. The piece concludes with a double bar line and a key signature change to two flats. Dynamics include *mp* and *p*.

GO TO SCENE 3 (NEXT PAGE)

**SCENE 3:
OVERTURE**

[CUE] Away we go!

22 ♩ = 76

Musical staff for measure 22, showing a whole rest in 2/4 time.

[CUE] Away we go!

♩ = 76

arco

Musical staff for measure 23, starting with a mezzo-forte (*mf*) dynamic and a half note.

[CUE] Away we go!

♩ = 76

Musical score for measures 24-25, including piano and bass staves with dynamics like *f*, *mf*, and *poco a poco crescendo*.

25

Musical score for measures 26-29, including piano and bass staves with various dynamics and articulation marks.

28

Musical score for measures 28-31. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of three systems of staves. The first system includes a single treble clef staff with a whole rest. The second system includes a bass clef staff with a *Sul pont.* instruction, followed by a series of sixteenth-note patterns. The first two patterns are marked *p* and labeled "Approx pitches". The third pattern is a triplet of eighth notes, and the fourth is a triplet of sixteenth notes. The third system includes a grand staff (treble and bass clefs) with a *p* dynamic marking. The bass clef part contains a series of chords, while the treble clef part contains a single note in the final measure.

32

Musical score for measures 32-36. The score is in a key signature of two flats and common time. It consists of three systems of staves. The first system includes a single treble clef staff with a whole rest. The second system includes a bass clef staff with a *p* dynamic marking, followed by a series of eighth-note patterns. The first pattern is a triplet of eighth notes, and the second is a triplet of eighth notes with a *(h)* marking. The third system includes a grand staff with a *p* dynamic marking. The bass clef part contains a series of chords, while the treble clef part contains a series of eighth-note patterns.

37

Musical score for measures 37-40. The score is in a key signature of two flats and common time. It consists of three systems of staves. The first system includes a single treble clef staff with a whole rest. The second system includes a bass clef staff with a *p* dynamic marking, followed by a series of eighth-note patterns. The first pattern is a triplet of eighth notes, and the second is a triplet of eighth notes. The third system includes a grand staff with a *p* dynamic marking. The bass clef part contains a series of chords, while the treble clef part contains a series of eighth-note patterns.

41

Musical score for measures 41-43. The system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). It contains three measures of whole rests. The middle staff is a bass line with a bass clef and a key signature of two flats. It contains three measures of music: the first measure has a quarter note G2, a quarter note F2, and a quarter note E2, with the instruction *legato* below; the second measure has a quarter note D2, a quarter note C2, and a quarter note B1, with a triplet of eighth notes (G1, F1, E1) above; the third measure has a quarter note D1, a quarter note C1, and a quarter note B0, with a triplet of eighth notes (A0, G0, F0) above. The bottom staff is a grand staff with a treble clef and a key signature of two flats, containing three measures of a continuous eighth-note accompaniment.

44

Musical score for measures 44-46. The system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It contains three measures of whole rests, followed by a double bar line and a key signature change to three sharps (F#, C#, G#) and a time signature change to 12/8. The middle staff is a bass line with a bass clef and a key signature of two flats. It contains three measures of music: the first measure has a quarter note G2, a quarter rest, and a quarter note F2; the second measure has a quarter note E2, a quarter note D2, and a quarter note C2; the third measure has a quarter note B1, a quarter note A1, and a quarter note G1. The bottom staff is a grand staff with a treble clef and a key signature of two flats, containing three measures of a continuous eighth-note accompaniment.

47

Musical score for measures 47-50. The system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of three sharps (F#, C#, G#). It contains four measures of whole rests. The middle staff is a bass line with a bass clef and a key signature of three sharps. It contains four measures of music: the first measure has a quarter note G2, a quarter note F2, and a quarter note E2, with the instruction *mf* below; the second measure has a quarter note D2, a quarter note C2, and a quarter note B1; the third measure has a quarter note A1, a quarter note G1, and a quarter note F1; the fourth measure has a quarter note E1, a quarter note D1, and a quarter note C1. The bottom staff is a grand staff with a treble clef and a key signature of three sharps. It contains four measures of music: the first measure has a quarter note G2, a quarter note F2, and a quarter note E2; the second measure has a quarter note D2, a quarter note C2, and a quarter note B1; the third measure has a quarter note A1, a quarter note G1, and a quarter note F1; the fourth measure has a quarter note E1, a quarter note D1, and a quarter note C1. The instruction *mf* is placed below the first measure of the bottom staff.

51

Musical score for measures 51-54. The score is in 4/4 time and consists of three systems. The first system has a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff with a key signature of two sharps. The second system has a treble clef staff with a key signature of two sharps and a bass clef staff with a key signature of two sharps. The third system has a treble clef staff with a key signature of two sharps and a bass clef staff with a key signature of two sharps. The bass clef staff in the second system contains a dense rhythmic pattern of eighth notes with a 'v' marking under each note. The bass clef staff in the third system contains a sparse melodic line with a 'v' marking under the final note.

55

Musical score for measures 55-56. The score is in 4/4 time and consists of two systems. The first system has a treble clef staff with a key signature of three flats (Bb, Eb, and Ab) and a bass clef staff with a key signature of three flats. The second system has a treble clef staff with a key signature of three flats and a bass clef staff with a key signature of three flats. The bass clef staff in the second system contains a melodic line starting with a 'd = ♩' marking and a 'f' dynamic marking. The piano part in the second system has a 'f' dynamic marking and the instruction 'poco a poco crescendo' below it. The piano part in the first system has a 'f' dynamic marking.

57

Musical score for measures 57-60. The score is in 4/4 time and consists of two systems. The first system has a treble clef staff with a key signature of three flats and a bass clef staff with a key signature of three flats. The second system has a treble clef staff with a key signature of three flats and a bass clef staff with a key signature of three flats. The bass clef staff in the second system contains a melodic line with a 'ff' dynamic marking. The piano part in the second system has a 'ff' dynamic marking.

GO TO SCENE 4 (NEXT PAGE)

SCENE 4:
VOTING MUSIC

PROMETHEUS: We know Cassiopeia was wandering the shore when she met King Cepheus - but what brought her to a sandy cove, far from home? Was she hiding or seeking?

It wasn't long after Poseidon watched all 50 (or 100) Nereids performing a dance together on the Isle of Naxos - and chose her sister Amphitrite as his bride. Cass might have felt ashamed: she had no clue she was auditioning for Queen of the Sea, but she didn't make the cut. Is she embarrassed by being shown up, wanting to hide? Or is she convinced she can find something beyond the petty rivalries of her provincial life?

You decide: Was Cassiopeia slighted and hiding, wishing for invisibility? Or was she bereft of her mojo for sea life, yearning to be part of your world?

♩ = 60
[CUE] Ok let's debate

♩ = 60
pizz. [CUE] Ok let's debate

mp

♩ = 60
[CUE] Ok let's debate

mp

62

65

**SCENE 5:
RULING ON LAND**

[CUE].. Forever a nymph out of water

$\text{♩} = 60$
VAMP

[CUE] ...gigantic mistake.

[CUE].. Forever a nymph out of water

$\text{♩} = 60$
VAMP

[CUE] ...gigantic mistake.

[CUE].. Forever a nymph out of water

VAMP
 $\text{♩} = 60$

[CUE] ...gigantic mistake.

70

VAMP

[CUE] ...attract some serious attention. Cepheus...

VAMP

[CUE] ...attract some serious attention. Cepheus...

VAMP

[CUE] ...attract some serious attention. Cepheus...

72

VAMP

VAMP

VAMP
Dreamlike

pp

3

74

[CUE] ...a daughter called Andromeda.

[CUE] ...a daughter called Andromeda.

[CUE] ...a daughter called Andromeda.

76

[CUE] her sister Amphitrite

arco

3

[CUE] ...contemporary opera, as you do..

78

[CUE] Kymopolia

[CUE] ...contemporary opera, as you do..

[CUE] ...contemporary opera, as you do..

SCENE 6:
SEASIDE BRAG: CASSIEPEIA SONG 1

(ATTACCA)
 ♩ = 80

mp

(ATTACCA)
 ♩ = 80

I can see for miles, _____ I can see the sea, _____

(ATTACCA)
 ♩ = 80

mp
 con ped.

85

_____ I can see for miles _____ and spy no - thing _____ in the

90

u - ni - verse, not on sea or _____ on land _____ so _____

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It features three systems of music. The first system includes a vocal line with lyrics, a bass line, and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a final vocal line and piano accompaniment. The tempo is marked as ♩ = 80 and the dynamics include mezzo-piano (mp) and con pedal (con ped.).

94

per-fect so_ per-fect as_ my daugh - ter no-thing in the u - ni-verse_

This block contains the vocal line and piano accompaniment for measures 94 through 97. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with a triplet of eighth notes in measure 97. The piano accompaniment is in a bass clef, providing harmonic support with chords and moving lines.

98

_ com pares to An - dro-me-da I can see the stars, _____ I can

This block contains the vocal line and piano accompaniment for measures 98 through 102. The vocal line continues the melody from the previous block, featuring a triplet of eighth notes in measure 98. The piano accompaniment continues with harmonic support.

103

see the_ sky, _____ I can see the stars _____ and spy no - thing_

This block contains the vocal line and piano accompaniment for measures 103 through 106. The vocal line concludes the phrase with a melodic line. The piano accompaniment provides harmonic support.

This block shows the piano accompaniment for measures 103 through 106, continuing from the previous block. It features a treble and bass clef with various musical notations including chords, arpeggios, and melodic lines.

108

in the u - ni - verse, no plan - ets or ga - lax - ies are as

112

per - fect as my daught - er no black hole or as - ter - oid will blot out An -

♩ = 112
with more movement

116

dro - me - da

♩ = 112
with more movement

mf

♩ = 112
with more movement

mf

119 *mf*
legato

I can see for years, I can see the time, and I know no-thing in the u-ni-verse, not

122

now, not ev-er, no soul that will live on land or

124 [*noticing Amphitrite*]

sea com-pares to An-dro-me-da

angrily *gliss.* *f*

127 $\text{♩} = 90$ Recit 'Pathetic land mortal? Ouch!' *mf*

Am phi tri- te? Why are you

mf angrily 'Pathetic land mortal? Ouch!'

pp 'Pathetic land mortal? Ouch!'

131

eaves- drop- ping on me? When I left the sea I had no sense of what I would be- come.

134

While I found my legs on land, you had sol- id pow-er and clear beau- ty. My love

137

Ce - phe - us was my sur - prise. I found a new sense of be - long - ing with

139

accel. 'There's a lot of...'

him.

accel. 'There's a lot of...'

angrily 3 3 3

accel. 'There's a lot of...'

143

Per - haps Po - se - i - don chose you as his wife that

146 **meno mosso**

day we danced on Nax - os, may - be he was blind - ed by the sun on the waves...

meno mosso

meno mosso

149 **A tempo**

A tempo

A tempo

153 'Eek. You don't mess with her old man...!' **VAMP** [CUE]..just ask Medusa

'Eek. You don't mess with her old man...!' **VAMP** [CUE]..just ask Medusa

'Eek. You don't mess with her old man...!' **VAMP** [CUE]..just ask Medusa

**SCENE 7:
VOTING MUSIC**

CUE: Have a wee think

♩ = 60

CUE: Have a wee think
♩ = 60
pizz.
mp

CUE: Have a wee think
♩ = 60
mp

160

163

RED: GO TO SCENE 8A (NEXT PAGE)
YELLOW: Go to SCENE 8B (PAGE 22)

[PLAY IF RED]
SCENE 8A:
DOUBLE DOWN

CUE: Here we go

$\text{♩} = 120$

mf

An dro-me-da's beau-ty is in-sur-mount - a-ble_ spring-ing from her pa-rents. true

CUE: Here we go

$\text{♩} = 120$

CUE: Here we go

$\text{♩} = 120$

mf

169

mf

love. No dol-phins had to drag me to wed my hus-band.

172

Bring my niece Kym to the shore, prove that you and your sea-God_ have learned to_ love more...

175

Musical score for measures 175-179. The system includes a vocal line, a violin line marked "arco", and a piano accompaniment. The vocal line contains the lyrics "Kym-o-po-le-ia! I want to see my". The piano accompaniment features a bass line with sustained chords and a treble line with arpeggiated figures.

180

Musical score for measures 180-185. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics "niece!". The piano accompaniment features a bass line with sustained chords and a treble line with arpeggiated figures.

186

Musical score for measures 186-190. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics "'She's invoking the wrath!' I don't fear Po-se-i-don and I". The piano accompaniment features a bass line with sustained chords and a treble line with arpeggiated figures. Dynamic markings include *mf* and *pp*.

191

did- n't re-ject the sea. I was des- tined for more and the beau- ty I've cre - at-ed here is all the proof I

197

need. An - dro-me-da is the most ex - qui-site crea- ture a- live.

201

"Told you so"

[PLAY IF YELLOW]
SCENE 8B: GO HUMBLE

[CUE] Giving me faith, humanity

$\text{♩} = 60$

Sis - ter, we could fight end - less - ly but the

[CUE] Giving me faith, humanity

$\text{♩} = 60$

[CUE] Giving me faith, humanity

$\text{♩} = 60$

p

210
 clo - ser I am to our home in the sea the more my an - ger leaks a - way I hoped I would find you here

213
 my time is lost won - der - ing, do you think a - bout me? I miss you too! Kym - o - pol - e - ia your

216

daugh-ter does she re-mind you of our sis-ters? Kym! I'll call her Kym, as beau-ti-ful as my An-dy I just

220

know! Ah Ah Ah Ah

"Cass welcomes Amphitrite"

pp

225

Ah Ah

"Poseidon appears"

mf

230 'So easily, the fragile truce...'

'So easily, the fragile truce...'
Sul Pont.

p Approx pitches (cont.)

'So easily, the fragile truce...'

232

VAMP (c. 5x) [CUE] Paid in full

VAMP (c. 5x) [CUE] Paid in full

VAMP (c. 5x) [CUE] Paid in full

**SCENE 9:
POSEIDON DESTROYS KINGDOM**

$\text{♩} = 60$
VAMP (c. 5x) [CUE] ... feel their bones quake with it

$\text{♩} = 60$
VAMP (c. 5x)
pizz. [CUE] ... feel their bones quake with it

mp harsh
 $\text{♩} = 60$
VAMP (c. 5x)
Mute piano strings [CUE] ... feel their bones quake with it

mp
+
con ped.

235 **poco più mosso**
VAMP (c. 3x) [CUE] ... sea monster sightings

poco più mosso
VAMP
arco firm bow pressure - gruff sound [CUE] ... sea monster sightings
(c. 3x)

poco più mosso
VAMP (c. 3x) [CUE] ... sea monster sightings

+
con ped.

236 **poco più mosso**
VAMP (c. 3x) [CUE] ...tell her husband the truth, almost

poco più mosso
VAMP (c. 3x) [CUE] ...tell her husband the truth, almost

poco più mosso
VAMP (c. 3x) [CUE] ...tell her husband the truth, almost

+
+

ATTACCA SCENE 10 (NEXT PAGE)

**SCENE 10:
TELLING CEPHEUS**

237 ♩ = 90 *mf*

Ce-phe-us we need to talk, please lis-ten to me it's not my fault

♩ = 90

angrily

♩ = 90

241

"Literally everyone"

"Literally everyone"

"Literally everyone"

244

"Steal their daughter"

f She is my fam- 'ly, I had ev-ery right

"Your family is here."

"Steal their daughter"

"Your family is here."

"Steal their daughter"

"Your family is here."

248 "Your family is me, and Andromeda." "It's all the people of our kingdom"

"Your family is me, and Andromeda." "It's all the people of our kingdom"

"Your family is me, and Andromeda." "It's all the people of our kingdom"

mf

251

ff

mf

254 "You can swim but we're stuffed and then.."

"You can swim but we're stuffed and then.."

mp with intensity

"You can swim but we're stuffed and then.."

257 *f*

No - thing that I did war - rants the com - ing de - va - sta - tion,

259

and yet I see where I stand, un - der my feet is on - ly sand.

ATTACCA SCENE 11 (NEXT PAGE)

SCENE 11:
CEPHEUS GOES TO ORACLE

J = 90

'He must go to the Oracle'

mp

I know you're a-fraid I can use my sea-sight it's po-wer-ful-as a-ny or-ac-le!

J = 90
declamatory

'He must go to the Oracle'

p

267

I can save the King-dom, please stay!

mp

270

"Misogyny"

mf

I know you're af-raid but the

"Misogyny"

sub p

"Misogyny"

273

role of the good lit-tle wife I can-not play. and you know I can tell you al-rea-dy ev-ery

ff

276

word that the or-ac-le will say. There is a-no-ther way, please stay

f

280 "He reminds her..." **VAMP** [CUE] ...everything coming at them.

"He reminds her..." **VAMP** [CUE] ...everything coming at them.

poco a poco dim

"He reminds her..." **VAMP** [CUE] ...everything coming at them.

SCENE 12:
CASSIOPEIA SONG

♩ = 132 Frantic

mp
I _____ can hear the or - ac - le

♩ = 132 Frantic

Bass line for the first system.

♩ = 132 Frantic

Piano accompaniment for the first system, starting with *mp* and ending with *mf*.

287

and no - thing that she says can come to pass. Her mouth

Bass line for the second system, starting with *mf*.

Piano accompaniment for the second system.

291

rit. *sub.p* *rit.* **meno mosso**
tra - - ces the death of my daugh - ter, my daugh - ter, his daugh - ter.

rit. *rit.* **meno mosso**
Bass line for the third system, ending with *mf*.

rit. *rit.* **meno mosso**
sub.p
Piano accompaniment for the third system.

296 A Tempo (♩ = 132)

*mp**f*

How can he stand to lis - ten to this? The

A Tempo (♩ = 132)

A Tempo (♩ = 132)

mp

o - ra - cle's pro - cla - ma - tion of Po - se - i - don's re - tri - bu - tion.

mf

ah ah

308

I could fight Ce - phe - us to save her

mf

3

Detailed description: This system contains measures 308-311. The vocal line starts with a half rest in measure 308, then sings "I could fight Ceph-us to save her" across measures 309-311. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. A dynamic marking of *mf* is present. A triplet of eighth notes is marked with a '3' in measure 311.

312

He will want to save the land from sea ev-en if it means.. no!

ff

pp

f

ped.

Detailed description: This system contains measures 312-316. The vocal line begins in measure 312 with "He will want to save the land from sea ev-en if it means.. no!". The piano accompaniment has a dynamic marking of *pp* in measure 312, followed by a *f* dynamic in measure 315. A piano pedal instruction "ped." is written below the piano part in measure 316.

317

Would- n't a - ny mo - ther? It would kill the King- dom.

p

mp to yourself

pp

Detailed description: This system contains measures 317-320. The vocal line starts in measure 317 with "Would- n't a - ny mo - ther?" and continues in measure 318 with "It would kill the King- dom.". The piano accompaniment features a *pp* dynamic marking in measure 317 and a *mp to yourself* marking in measure 318. The system concludes with a double bar line in measure 320.

321 *f*

Would - n't a - ny mo - ther? Thou - sands of souls for one soul.

pp

f

mf

325 *f* *mf*

would - n't a - ny mo - ther? Ce - phe - us and An - dro - me - da are my fam - 'ly _____

f *mf*

p

329 *mp*

who am I if I lose them? The land and sea are my homes.

mp pizz (pizz.)

333

who am I now I've lost one? The or - ac - le's proc - la -

(pizz.)

336

mat - ion for Po - se - i - don's re - tri - bu - tion.

339

An - dro-me-da must be sac - ri - ficed.

**SCENE 13:
SACRIFICE VS SAVE**

VAMP

"As the dutiful King..."

"...a lot." "She is thinking..."

Musical staff for vocal line 1, showing rests for the lyrics "As the dutiful King...", "...a lot.", and "She is thinking...".

VAMP

"As the dutiful King..."

"...a lot." "She is thinking..."

Musical staff for bass line 1, featuring a rhythmic accompaniment of eighth notes.

VAMP

"As the dutiful King..."

"...a lot." "She is thinking..."

Musical staff for piano accompaniment 1, showing rests for the vocal lines.

347

"about saving..."

"Andromeda"

Musical staff for vocal line 2, showing rests for the lyrics "about saving..." and "Andromeda".

"about saving..."

"Andromeda"

Musical staff for bass line 2, featuring a rhythmic accompaniment of eighth notes.

"about saving..."

"Andromeda"

Musical staff for piano accompaniment 2, showing rests for the vocal lines and a piano accompaniment of eighth notes.

351

**VAMP
if necessary**

[CUE] someone's going to die
and it will be...

"all..."

"...your..."

"...fault."

Musical staff for vocal line 3, showing rests for the cue and lyrics.

**VAMP
if necessary**

[CUE] someone's going to die
and it will be...

"all..."

"...your..."

"...fault."

pizz.

Musical staff for bass line 3, featuring a rhythmic accompaniment of eighth notes and a pizzicato section.

**VAMP
if necessary**

[CUE] someone's going to die
and it will be...

"all..."

"...your..."

"...fault."

Musical staff for piano accompaniment 3, showing rests for the vocal lines and a piano accompaniment of eighth notes.

SCENE 13

354 [CUE].. That's a debate. Get to it.

Musical score for measures 354-357. It features four staves: a vocal line (treble clef) with a whole note rest, a bass line (bass clef) with a whole note rest followed by a sixteenth-note pattern starting at measure 355, a piano right-hand part (treble clef) with a whole note rest followed by chords and a melodic line starting at measure 355, and a piano left-hand part (bass clef) with a whole note rest followed by chords starting at measure 355. Dynamics include *mp* and *pizz.*

358

Musical score for measures 358-360. It features four staves: a vocal line (treble clef) with a whole note rest, a bass line (bass clef) with a sixteenth-note pattern, a piano right-hand part (treble clef) with chords and a melodic line starting at measure 358, and a piano left-hand part (bass clef) with chords starting at measure 358. A triplet of eighth notes is marked with a '3' in measure 359.

361

Musical score for measures 361-363. It features four staves: a vocal line (treble clef) with a whole note rest, a bass line (bass clef) with a sixteenth-note pattern, a piano right-hand part (treble clef) with chords and a melodic line starting at measure 361, and a piano left-hand part (bass clef) with chords starting at measure 361. The score concludes with a double bar line and a key signature change to three flats and a 6/4 time signature.

[PLAY IF RED]
SCENE 14A:
SACRIFICE

♩ = 60

"Cassiopeia might have..."

VAMP

[CUE] ... hardest decision of her life..

♩ = 60

"Cassiopeia might have..."

VAMP

[CUE] ... hardest decision of her life..

♩ = 60

"Cassiopeia might have..."

VAMP

[CUE] ... hardest decision of her life..

367 "She is feeding..."

"She is feeding..."

"She is feeding..."

370

[PLAY IF YELLOW]
SCENE 14B:
SAVE

373 $\text{♩} = 132$ [CUE]...Cass is going to save Andromeda! [CUE] ... I can't not love you.

Musical staff for voice 1, treble clef, 4/4 time signature. The staff contains a whole rest for the first measure and a half note with a fermata for the second measure.

$\text{♩} = 132$ [CUE]...Cass is going to save Andromeda! [CUE] ... I can't not love you.

Musical staff for voice 2, bass clef, 4/4 time signature. The staff contains a whole rest for the first measure and a half note with a fermata for the second measure.

$\text{♩} = 132$ [CUE]...Cass is going to save Andromeda! [CUE] ... I can't not love you.

Piano accompaniment for measures 373-374. The right hand has a series of chords, starting with a fortissimo (f) dynamic. The left hand has a simple bass line. A 'con ped.' instruction is written below the first measure.

375 **VAMP** [CUE].. Cassiopeia wakes her daughter

Musical staff for voice 1, treble clef, 4/4 time signature. The staff contains a whole rest for the first measure and a double bar line with repeat dots.

VAMP [CUE].. Cassiopeia wakes her daughter

Musical staff for voice 2, bass clef, 4/4 time signature. The staff contains a whole rest for the first measure and a double bar line with repeat dots.

Piano accompaniment for measure 375. The right hand has a sustained chord with a piano-piano (pp) dynamic. The left hand has a simple bass line. A 'pp' dynamic is written below the first measure.

378 **VAMP** [CUE].. I'll tell you on the boat

Musical staff for voice 1, treble clef, 4/4 time signature. The staff contains a whole rest for the first measure and a double bar line with a 6/4 time signature change.

VAMP [CUE].. I'll tell you on the boat

Musical staff for voice 2, bass clef, 4/4 time signature. The staff contains a whole rest for the first measure and a double bar line with a 6/4 time signature change.

Piano accompaniment for measure 378. The right hand has a sustained chord with a piano-piano (pp) dynamic. The left hand has a simple bass line. A 'pp' dynamic is written below the first measure.

VAMP

380 poco meno mosso (c. ♩ = 76)

[CUE].. and together they dive

poco meno mosso (c. ♩ = 76)

VAMP

[CUE].. and together they dive

VAMP

poco meno mosso (c. ♩ = 76)

[CUE].. and together they dive

382

"Andromeda can't swim like her mother"

arco

"Andromeda can't swim like her mother"

"Andromeda can't swim like her mother"

384

386

Musical score for measures 386-388. The score consists of three staves. The top staff is a vocal line with rests. The middle staff is a bass line with chords. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes. Dynamics include *ff* and a key signature change to B-flat major.

389

VAMP [CUE].. sea monster snack

VAMP [CUE].. sea monster snack

VAMP [CUE].. sea monster snack

mp (prepare mallets for next scene)

Musical score for measures 389-390. The score consists of three staves, all of which are marked 'VAMP' with rests. The piano accompaniment staff includes the instruction *mp* (prepare mallets for next scene) and dynamic markings.

ATTACCA SCENE 15 (Next Page)

**SCENE 15:
ANDROMEDA CHAINED TO ROCK**

Prometheus puts a flower in Vocalist's hair and handcuffs her to the music stand - et voila, she's Andromeda

391 $\text{♩} = 60$
f
gliss.
 Well shit!

392 **VAMP**
 "No one is happy..."

VAMP
 "No one is happy..."
pizz.

VAMP
 "No one is happy..."
 'whale sound' (superball on string)
freely
 (pitch approximate)

con ped.

394 "Anyway he's about to..." "...tiny-teeny princess"

"Anyway he's about to..." "...tiny-teeny princess"

"Anyway he's about to..." "...tiny-teeny princess"

Put mallets down

SCENE 16:
PERSEUS FLY BY

Prometheus and Vocalist (Andromeda) spy something in the distance, above the audience's heads. What they see is baffling at first, then thrilling...

396 $\text{♩} = 140$

"Wait..."

$\text{♩} = 140$ arco

f heroic

"Wait..."

"Wait..."

400

"...a hot man on a..."

"...a hot man on a..."

"...a hot man on a..."

404

"...It's Perseus, flying home..."

"...It's Perseus, flying home..."

mp

"...It's Perseus, flying home..."

mp

408

"Ain't he just a wee ray of sunshine?"

He sees me! Help! Help!

"Ain't he just a wee ray of sunshine?"

"Ain't he just a wee ray of sunshine?"

412 *rit.*

"... He definitely saw you... All that blood"

Help!

rit. "... He definitely saw you... All that blood"

rit. "... He definitely saw you... All that blood"

ATTACCA SCENE 17 (Next Page)

SCENE 17:
CETUS + SEA THEME [PRE-ANDROMEDA SONG]

♩ = 60

♩ = 60
pizz.
nearly indistinguishable pitch

p quick flurries

firm bow pressure
gruff sound and then let ring

arco (arco)

freely
con ped.

417

pizz.

p

arco

(mallet
on frame)

419

pizz.
p

arco
f

(frame)

ord.
f

422

sul pont. (arco)
mp

6

6

6

6

424

sul pont. (arco)
mp

sul pont. (arco)
mp

6

6

6

6

con ped.

**SCENE 17 [cont'd]:
ANDROMEDA SONG**

427 *With resignation*
♩ = 60 mf

♩ = 60
 I should throw my-self to the sea I know my on-ly du-ty is pain,

♩ = 60
mp

431 *mp rit.* *A tempo*

mp 3
 my on-ly job is death an-ger is what I'd hoped to feel,

rit. *A tempo*
rit. *A tempo*

435 *mf*

 rag-ing back at what-ev-er had caught me. How can I hate my mo-ther?

strained

sub.p

439

How can I smite my fa-ther?_ Who would wish the death of a king-dom to save their own

f

mf

sub.p

con ped.

443

soul? I feel a sea of strength

mp

p

pp

445

stir-ring in me, might it on-ly be a dream?

mf

pp

448

p *rit.* **A Tempo** (♩ = 60) *p*

I swal-low it qui-et-ly. Hope is a thin, small waste,

rit. **A Tempo** (♩ = 60)

rit. **A Tempo** (♩ = 60)

452

mf

I watch it fly, I lose it in the clouds._____ the sea - god and his

mp

mp *f* *mp*

456

f

sea - dog are near. they_____ are near. It's my

mp *mf* *sub.p*

458

du - ty. It's my du - ty. I know my on - ly du - ty is

mp

3

3

mp

460

pain, my on - ly job is death

rit. **A tempo**

rit. **A tempo**

ff

rit. **A tempo**

ff

GO TO SCENE 18 (Next Page)

SCENE 18:
VOTE 4 WAIT & SEE VS FREE SELF

PROMETHEUS: Her sense of duty is clear, but I think we can all agree: The appearance of Perseus riding Pegasus and holding Medusa's head (which is a deadly weapon, by the way! The stare of a dead gorgon can turn any living being to stone!) ... yeah, I don't think we can ignore that hope, however small... So it's your vote: Perseus is one of the best heroes in the business. Should Andromeda trust that he will come back for her, and bravely face death in the meantime? Or should she tap into her innate power and try to free herself?

[CUE] Debate away

♩ = 60



[CUE] Debate away

♩ = 60

pizz.



mp

[CUE] Debate away

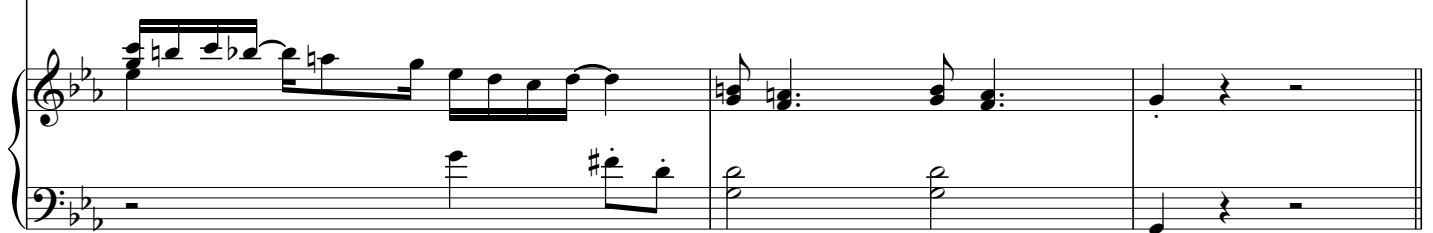
♩ = 60



467



470



[PLAY IF RED]
SCENE 19A:
WAIT AND SEE

Everyone awkwardly waits, looking at each other..

PROMETHEUS: So Andromeda just kind of... hangs out, I guess? Bravely facing death.

[CUE]...Super choice lads

473

[CUE]...Super choice lads

[CUE]...Super choice lads

[CUE]...Super choice lads

ATTACCA SCENE 19A.1 (NEXT PAGE)

PERUSAL COPY

**SCENE 19A.1 [Cont'd]:
WAIT AND SEE - PERSEUS RETURNS**

♩ = 140

"What did I say? Best in the business"

♩ = 140

arco

"What did I say? Best in the business"

f heroic

♩ = 140

"What did I say? Best in the business"

f

478

f

"...He has impressive command of that flying horse."

He has a sword!

"...He has impressive command of that flying horse."

"...He has impressive command of that flying horse."

482

"...He has the snakey head..."

He has ve-ry lit-tle cloth-ing

"...He has the snakey head..."

"...He has the snakey head..."

486

490

"He is definitely going to free you before Cetus makes it to shore - look at him fly"

494

"YES OKAY, Pegasus groupie. You just keep up that continuo, yeah?"

Pianist (SPOKEN):
Technically it's Pegasus flying

**SCENE 19A.2 [Cont'd]:
WAIT AND SEE - STUN VS STAB**

♩ = 60

499 "When he spied our Princess...."



♩ = 60

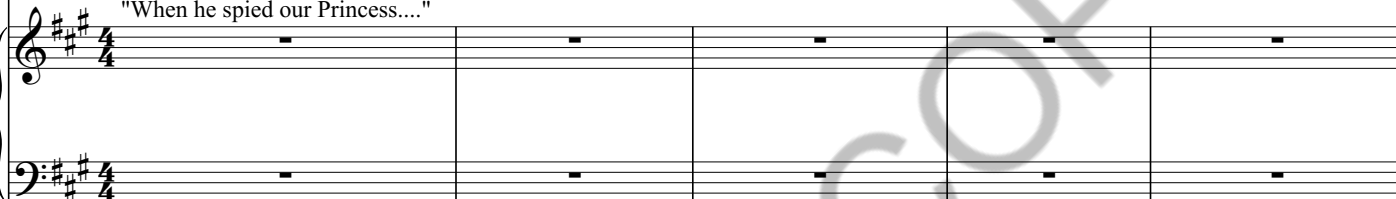
"When he spied our Princess...."

molto vib.



♩ = 60

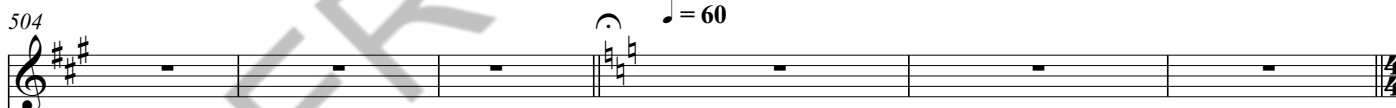
"When he spied our Princess...."



(False Vote)

CUE: The choice is yours! Stun or stab....

♩ = 60



CUE: The choice is yours! Stun or stab....

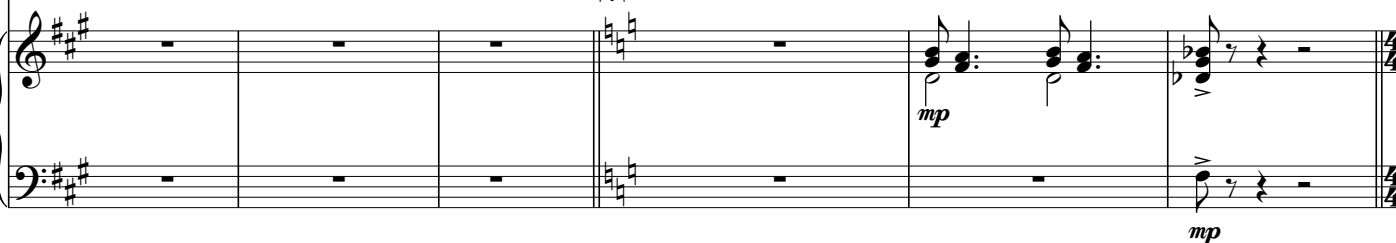
♩ = 60

pizz.



CUE: The choice is yours! Stun or stab....

♩ = 60



SCENE 19A.3 :
WAIT AND SEE - Perseus Slays Cetus, Marries Andromeda

PROMETHEUS: FOOLS! Your votes don't count! (You're well used to that aren't you, Northern Ireland?) No one can affect what a macho, warlike dude wants to do. Perseus, along with all other males in this patriarchal horror-scape, maintains full agency and autonomy at all times. *[Beat]* Anyhoo, he's using Medusa's head *[CUE]* because that's boss as hell

510 ♩ = 60

[CUE] because that's boss as hell
 ♩ = 60

pizz.

P

[CUE] because that's boss as hell

'whale sound' (superball on string)
freely
 (pitch approximate)

con ped.

512

"Perseus times the attack perfectly..."

"Perseus times the attack perfectly..."
arco

ff

"Perseus times the attack perfectly..."

(mallet on frame)

514

SCENE 19A.3

516

517

518

"He turns to stone..."

519

"He turns to stone..."

520

"He turns to stone..."

521

"And drops..."

522

"And drops..."

523

"And drops..."

[PLAY IF YELLOW]
SCENE 19B:

$\text{♩} = 60$
 [CUE] Maybe she suddenly unearths...

$\text{♩} = 60$
 [CUE] Maybe she suddenly unearths...
 pizz. *mp*

$\text{♩} = 60$
 [CUE] Maybe she suddenly unearths...
 'whale sound' (superball on string)
freely
 (pitch approximate)

525 con ped.

pizz. arco *ff*

527

530 VAMP [CUE] Warrior Princess, Protector of the Shores

VAMP [CUE] Warrior Princess, Protector of the Shores

VAMP [CUE] Warrior Princess, Protector of the Shores

ff

534 ♩. = 70

♩. = 70

♩. = 70

p gently

p

537 *rit.* [CUE].. Andromeda eyes up his muscles, his sword, his flying horse

rit. [CUE].. Andromeda eyes up his muscles, his sword, his flying horse

Pianist listens intently - active rit (for following cue line) *rit.* [CUE].. Andromeda eyes up his muscles, his sword, his flying horse

Pianist (SPOKEN): Wooooo Pegasus!
[Pianist tries to inspire some Pegasus love from audience?]

SCENE 20:
Andromeda and Perseus in the stars

"One day, Andromeda..."

p gently

[CUE].. Who leads the Kingdom's Navy in battle for many years

ah_____

[CUE].. Who leads the Kingdom's Navy in battle for many years

"One day, Andromeda..."

[CUE].. Who leads the Kingdom's Navy in battle for many years

"One day, Andromeda..."

Musical score for the first system. The vocal line (treble clef) features a melodic phrase starting with a quarter rest, followed by a series of eighth notes. The piano accompaniment (treble and bass clefs) consists of a continuous pattern of sixteenth notes, marked with *pp* and the number 6. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

542

Musical score for the second system. The vocal line (treble clef) begins with a half rest, followed by a melodic phrase with a slur and a triplet of eighth notes. The vocal line includes the syllable "ah" and ends with another "ah" and a slur. The piano accompaniment (treble and bass clefs) features a bass line with a triplet of eighth notes and a treble line with a quarter rest and a dynamic marking of *pp*.

546

Musical score for the third system. The vocal line (treble clef) features a melodic phrase with a slur and a triplet of eighth notes, followed by another triplet and a final note with a slur. The vocal line includes the syllable "ah" and is marked with *rit.*. The piano accompaniment (treble and bass clefs) features a bass line with triplets of eighth notes and a treble line with a quarter rest and a dynamic marking of *pp*. The system concludes with a final chord in the treble clef.

SCENE 21:
POSEIDON ANGRY (AGAIN)

[CUE]: We can't leave Cassiopeia hanging

♩ = 60

VAMP

[CUE].. Vicious.

VAMP
♩ = 60
[CUE]: We can't leave Cassiopeia hanging
pizz.
mf harsh
[CUE]: We can't leave Cassiopeia hanging
♩ = 60
VAMP
mf Mute piano strings
con ped.

552 **poco più mosso**
VAMP

[CUE]...And they killed his dog

poco più mosso
VAMP
arco firm bow pressure - gruff sound
[CUE]...And they killed his dog
poco più mosso
VAMP
[CUE]...And they killed his dog

553 **poco più mosso**
VAMP

[CUE].. and has the King and Queen banished to the

VAMP
poco più mosso
[CUE].. and has the King and Queen banished to the
poco più mosso
VAMP
[CUE].. and has the King and Queen banished to the

(ATTACCA)

554 "Stars"

558

*poco più mosso; rubato**poco più mosso; rubato**poco più mosso; rubato*

562

ATTACCA SCENE 22 (NEXT PAGE)

SCENE 22:
APHRODITE ASKS

[SPOKEN DURING VAMP]

PROMETHEUS: The heavens are vast and still. Cass is close enough to speak to Cepheus if she wants to. But suspended here in the heavens together, they soon start to match the quietness. The silence here is nothing like the swirling sea or bustling land. It black-holes your soul into itself, and draws it further out than you think possible, stretching to find anything solid to land on.

These first few days are scary, and then they lose any sense of what a day even is. Years ago when she arrived on land, Cassiopeia was questioning her sense of worth and beauty; now she's starting to forget she's anything at all

VAMP [CUE]Late one night Cass is woken from a doze by crystal laughter

VAMP [CUE]Late one night Cass is woken from a doze by crystal laughter

mp still

VAMP [CUE]Late one night Cass is woken from a doze by crystal laughter

gently

'Star sound' (Superball)
Improv; ad lib

567 [CUE] Goddesses on the lash. She recognises some: Athena... Hestia... $\text{♩} = 84$

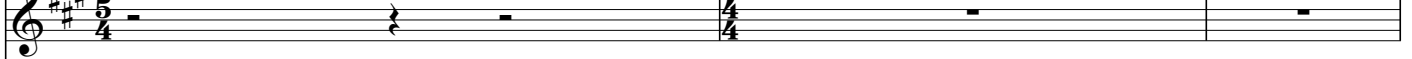
[CUE] Goddesses on the lash. She recognises some: Athena... Hestia... $\text{♩} = 84$

Sul D *harm. gliss.*

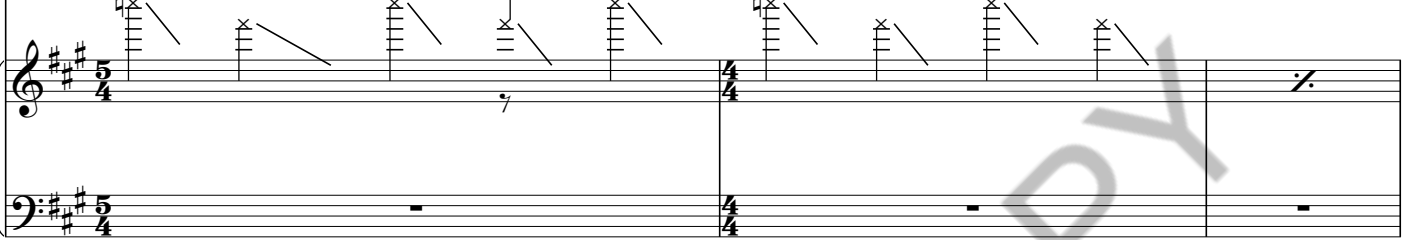
[CUE] Goddesses on the lash. She recognises some: Athena... Hestia... $\text{♩} = 84$

569

Artemis... and then Aphro - dite... notices her and comes closer.



Artemis... and then Aphro - dite... notices her and comes closer.

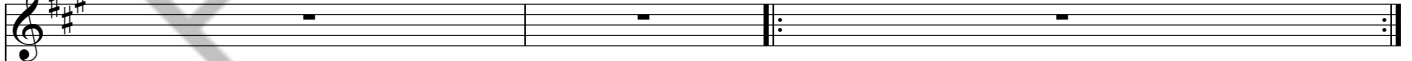


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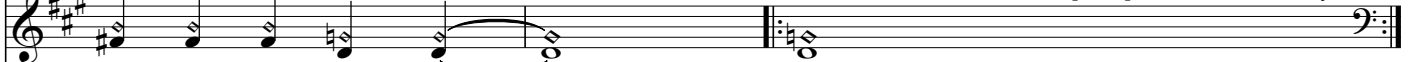


575

VAMP [CUE].. To share her beauty secrets



VAMP [CUE].. To share her beauty secrets



VAMP [CUE].. To share her beauty secrets



SCENE 23:
KEEP vs. SHARE

I'm torn. I'm Prometheus, Bringer of Fire. I love some exchange between humans and gods. It's a holy wonder, sharing knowledge - it is.
Those haughty wee so-and-sos can stand to learn plenty from yous.
But for Cass, the stakes are sky-high. One god tries to punish her for being conceited by killing her daughter; then, in sashays the most gorgeous goddess of all, begging for her beauty cream recipe. What gives?
Cassiopeia does have mad skills and she's finally being recognized. If she lets go of her pride and shares her beauty recs, Aphrodite might reward her beyond all reason (tipsy goddesses are like that).
OR what if Aphrodite has been sent to troll her? Keeping her secrets might be the only way to stay alive.
Either way, she's thinking twice about the whole beauty game.
How should she answer Aphrodite? Keep her secrets or share them?

[CUE] Have a quick think now...
♩ = 60

[CUE] Have a quick think now...
♩ = 60
pizz.
mp
[CUE] Have a quick think now...
♩ = 60
mp

581
mp

584
mp

[IF RED PLAY]
SCENE 24A:
KEEP

587 [CUE]: Queen Cassiopeia owes the gods nothing in this world or the next
♩. = 50

mp

Deep _____ are my sec- rets and they will

[CUE]: Queen Cassiopeia owes the gods nothing in this world or the next

♩. = 50
arco

p

♩. = 50 [CUE]: Queen Cassiopeia owes the gods nothing in this world or the next

gently
'Star sound' (Superball)
Improv; ad lib

590
keep

593
♩ = 60 Aphrodite offers her... [CUE]..where they came from

♩ = 60 Aphrodite offers her... [CUE]..where they came from

p

p con ped.

ATTACCA next page

(ATTACCA)

597 *P*
 I can see the stars, _____ I can see the sky, _____ I can see the stars _____ and

(ATTACCA)

(ATTACCA)

603
 spy no - thing _____ in the u - ni - verse, no _____ plan-ets or ga - lax - ies_

607
 _____ are as per-fect as my daught - er

VAMP [CUE]...It needs to be enough.

VAMP [CUE]...It needs to be enough.

VAMP [CUE]...It needs to be enough.

poco a poco dim

[PLAY IF YELLOW]
SCENE 24B
SHARE - REDEMPTION SONG

(ATTACCA)

♩ = 60

VAMP

[CUE] ...feels a pang - of relief.

(ATTACCA)

♩ = 60

arco

VAMP

[CUE] ...feels a pang - of relief.

♩ = 60
(ATTACCA)

VAMP

[CUE] ...feels a pang - of relief.

613 *mp* *3* *3*

Beau-ty has been pure pain, the need, the jea-lou-sy, the ex-pec-tat-ion Take it, en-joy it, and

mp *mp* *mp*

618

ne - ver bring it near me a - gain. ne - ver bring it near me a - gain.

622 **VAMP** [CUE]...I didn't need to translate that **VAMP** [CUE]..Cass becomes goddess of fantasy and the seas

VAMP [CUE]...I didn't need to translate that **VAMP** [CUE]..Cass becomes goddess of fantasy and the seas

VAMP [CUE]...I didn't need to translate that **VAMP** [CUE]..Cass becomes goddess of fantasy and the seas

624 *p* I can see for miles, _____ I can see the sea, _____

(con ped.)

630

I can see the miles _____ and spy no - thing _____ in the u - ni - verse, no _____

635

plan - ets or ga - lax - ies _____ are as per - fect as _____ my daught - er

ATTACCA

639

VAMP

[CUE]..chained women to their beauty, and for it too

ATTACCA

VAMP

[CUE]..chained women to their beauty, and for it too

ATTACCA

VAMP

[CUE]..chained women to their beauty, and for it too

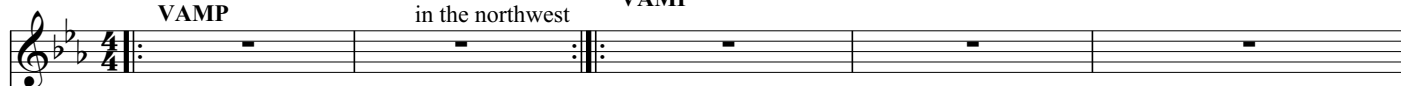
poco a poco dim

ATTACCA SCENE 25 (NEXT PAGE)

SCENE 25:
FINALE - FAMILY PORTRAIT

(ATTACCA)

$\text{♩} = 60$ [CUE]...wonky W of a throne
 VAMP in the northwest VAMP

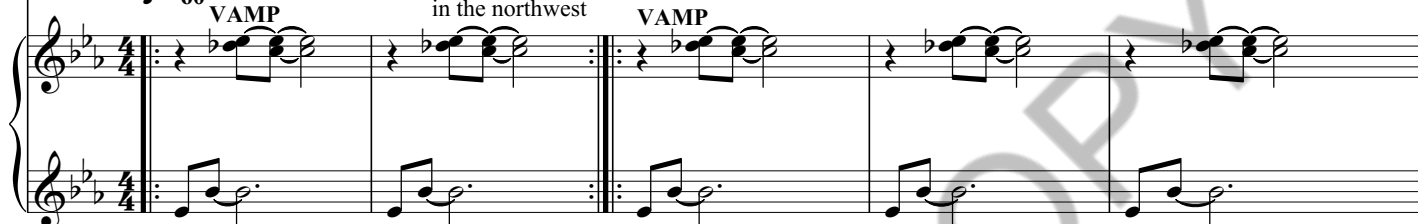


(ATTACCA)

$\text{♩} = 60$ [CUE]...wonky W of a throne
 VAMP in the northwest VAMP



(ATTACCA) [CUE]...wonky W of a throne
 $\text{♩} = 60$ VAMP in the northwest VAMP

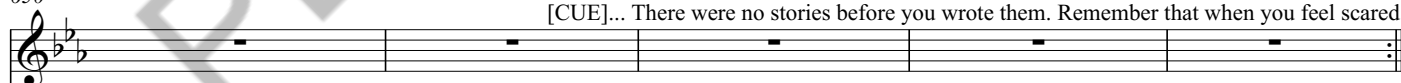


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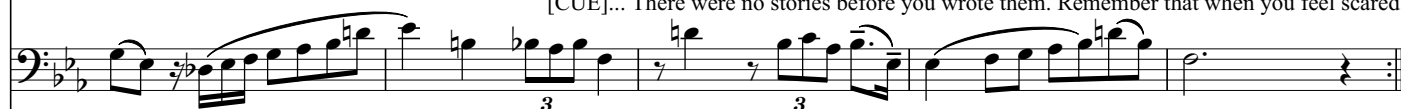


650

[CUE]... There were no stories before you wrote them. Remember that when you feel scared.



[CUE]... There were no stories before you wrote them. Remember that when you feel scared.



[CUE]... There were no stories before you wrote them. Remember that when you feel scared.



655 *mf*

Ah Ah Ah

mp

mp

659 *mp* *pp*

Ah Ah

mp *pp*

pp

pp