

Nº 7. Act One Finale: “So That’s Arranged” Ensemble

Andante maestoso (♩ = 84)

Jupiter: f

Jup.

So

5

Jup.

that's ar-ranged— you take my place, my boy, While we make tri-al of a new ex-is-tence. At

(grazioso)

mp

9

Merc.

Mercury: mf

Com

Jup.

length I will be a-ble to en-joy The plea-sures I have en-vied from a dis-tance.

13
Merc.
pelled up-on O-lym-pus here to stop, While the o-ther gods go down to play the he-ro.

17
Merc.
Don't be sur-prised if on this moun-tain top You find your Mer-cu-ry is down at ze-ro.

Apollo: *mf*

8 To

21
Apollo
8 earth a-way to join in mor-tal acts. And ga-ther fresh ma-te-ri-als to write on. In-

p

25
Apollo
8 -vest-i-gate more close-ly, sev-eral facts, That I for cen-tur-ies have thrown some light on.

29 *Diana:*
mf

Diana

I, as the mo-dest moon with cres-cent bow. Have al-ways shown a light to night-ly scan-dal, I

33

Diana

must say I'd like to go be-low, And find out if the game is worth the can -

38

Merc.

Com - pelled up-on O-lym - pus here to stop, While the

Diana

-dle. I, the moon with cres-cent bow. Have al-ways

Apollo

A - way to join in mor-tal acts. And

Jup.

So that's ar-ranged— you take my place, my boy, While

mp

Merc.
Diana
Apollo
Jup.

o - ther gods go down to play the he - ro. Don't be sur - prised if on this
shown a light to night - ly scan - dal, I must say I'd like to
ga - ther fresh ma - te - ri - als to write on. In - vest - i - gate more close - ly,
we make tri - al of a new ex - is - tence. At length I will be

Merc.
Diana
Apollo
Jup.

moun - tain top You find your Mer - cu - ry is down at ze - ro.
go be - low, And find out if the game is worth the can - dle.
sev - eral facts, That I for cen - tur - ies have thrown some light on.
a - ble to en - joy The plea - sures I have en - vied from a dis - tance.

Enter all thespians, summoned by MERCURY

51

55 *Mercury:*

Merc. *Here come your peo-ple.*

Thes. *Thespis: f*

Peo-ple bet-ter now. While

accel. cresc. mf mp Allegro moderato (♩ = 96)

59

Thes. *8*

might-y Jove goes down be-low With all the o-ther de-i-ties. I fill his place and wear his "clo," The

62

Thes. *8*

ve-ry part for me it is. To mo-ther earth to make a track, They

64

Thes. *s* are all spurred and boot - ed, too. And you will fill, till they come back, The

66

Thes. *s* parts you best are suit - ed to.

Sopr. *f* *rall.* // Yes, we will fill, till they come back, The

Alto *f* *rall.* // Yes, we will fill, till they come back, The

Tenor *f* *rall.* // Yes, we will fill, till they come back, The

Bass *f* *rall.* // Yes, we will fill, till they come back, The

68

a tempo *mp*

Sopr. parts we best are suit-ed to. Here's a pret-ty tale for fu-ture *Il - i - ads* and *O - dys - seys*

Alto *a tempo* *mp*

parts we best are suit-ed to. Here's a pret-ty tale for fu-ture *Il - i - ads* and *O - dys - seys*

Tenor *a tempo* *mp*

parts we best are suit-ed to. Here's a pret-ty tale for fu-ture *Il - i - ads* and *O - dys - seys*

Bass *a tempo* *mp*

parts we best are suit-ed to. Here's a pret-ty tale for fu-ture *Il - i - ads* and *O - dys - seys*

p

70

Sopr. Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Alto Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Tenor *8* Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Bass Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

71 *cresc.*

Sopr. *cresc.*

Alto *cresc.*

Tenor *cresc.*

Bass *cresc.*

Now to set the world in or-der, we will work in u-ni-ty. Ju-pi-ter's per-plex-i-ty is Thes-pis-'s

Now to set the world in or-der, we will work in u-ni-ty. Ju-pi-ter's per-plex-i-ty is Thes-pis-'s

Now to set the world in or-der, we will work in u-ni-ty. Ju-pi-ter's per-plex-i-ty is Thes-pis-'s

Now to set the world in or-der, we will work in u-ni-ty. Ju-pi-ter's per-plex-i-ty is Thes-pis-'s

cresc.

73 *f*

Sopr. *f*

Alto *f*

Tenor *f*

Bass *f*

op - por - tu - ni - ty.

op - por - tu - ni - ty.

op - por - tu - ni - ty.

op - por - tu - ni - ty.

mf *3* *dim.*

79 *Sparkeion:*

Spar. *mp*

Phoe-bus am I, with gol - den ray, The god of day, the god of day. When sha-dow-y night has

84

Spar. *mp*

held her sway, I make the god-des-ses fly. Tis mine the task to wake the world, In

89

Spar. *mp*

slum - ber curled, in slum - ber curled. By me her charms are all un-furled The god of day am

Sopr. *mp*

In slum - ber curled,

Alto *mp*

In slum - ber curled,

Tenor *mp*

In slum - ber curled,

Bass *mp*

In slum - ber curled,

94

Spar. *8*

I.

Sopr. *mf*

The god of day, the god of day, That part shall our

Alto *mf* *mp*

The god of day, the god of day, Ha! ha! ha! ha! ha! ha!

Tenor *mp* *mf*

Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha! That part shall our

Bass *mp*

Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha!

p

98

Sopr. *mp* *mf*

Spar - kei - on play, Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! That e - ver fell to mor - tal

Alto *mf*

Ha! ha! ha! ha! ha! ha! Ha! ha! The rar - est fun and fare That e - ver fell to mor - tal

Tenor *mp*

Spar - kei - on play, The rar - est fun and rar - est fare That e - ver fell to mor - tal

Bass *mf*

Ha! ha! ha! ha! The rar - est fun and rar - est fare That e - ver fell to mor - tal

103

Nicemis:

Nice.

I am the moon, the lamp of night. I show a light— I show a light. With

Sopr.

share.

Alto

share.

Tenor

share.

Bass

share.

108

Nice.

ra - di - ant sheen I put to flight The sha - dows of the sky. By my fair rays, as

Nice.

you're a - ware, Gay lo - vers swear— gay lo - vers swear, While grey - beards sleep a -

Sopr.

Gay lo - vers swear—
mp

Alto

Gay lo - vers swear—
mp

Tenor

Gay lo - vers swear—
mp

Bass

Gay lo - vers swear—
mp

117

Nice.

-way their care, The lamp of night am I.

Sopr.

The lamp of night— the lamp of night.
mf

Alto

The lamp of night— the lamp of night.
mf

Tenor

Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha!
mp

Bass

Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha!
mp

122

Sopr. *mp* Nice - mis plays, to her de-light. *mp* Ha! ha! ha! ha! ha! ha! *mf* Ha! ha! ha! ha! That

Alto *mp* Ha! ha! ha! ha! ha! ha! *mf* Ha! ha! ha! ha! ha! Ha! ha! The rar - est fun and fare That

Tenor *mf* Nice - mis plays, to her de-light. The rar - est fun and rar - est fare, That

Bass *mf* Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! The rar - est fun and rar - est fare That

126

Tim. *Timidon:* Might - y old Mars, the god of war, I'm

Sopr. e - ver fell to mor - tal share.

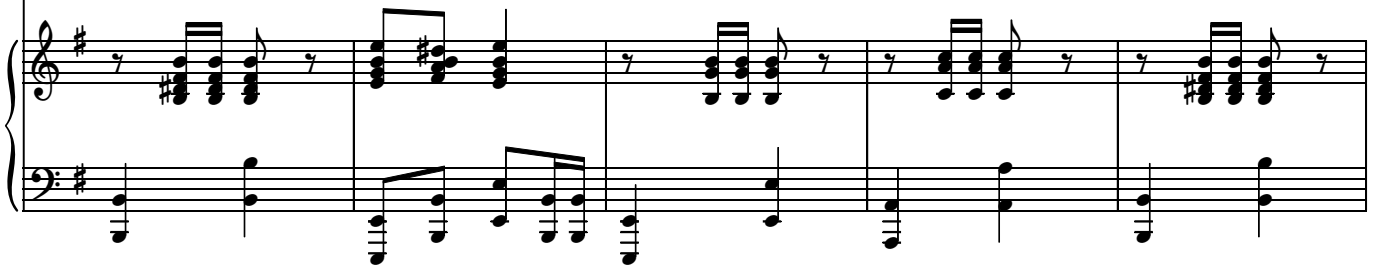
Alto e - ver fell to mor - tal share.

Tenor *s* e - ver fell to mor - tal share.

Bass e - ver fell to mor - tal share.

132

Tim. 
des - tined for— I'm des - tined for. A ter - ri - bly fa - mous con - que - ror, With sword up - on his



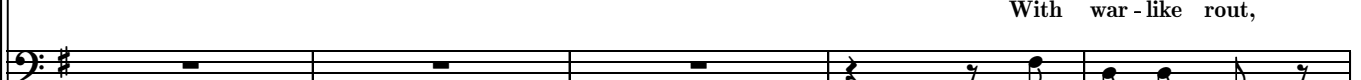
137

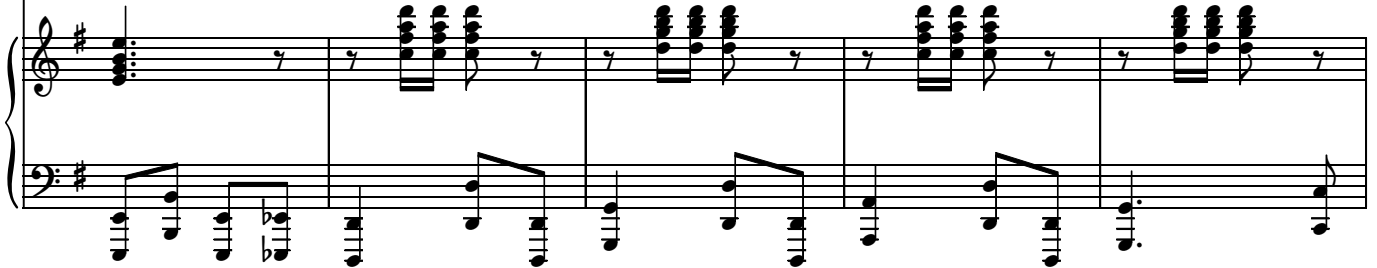
Tim. 
thigh. When arm - ies meet with ea - ger shout And war - like rout, and war - like rout, You'll

Sopr. 
With war - like rout,

Alto 
With war - like rout,

Tenor 
With war - like rout,

Bass 
With war - like rout,



Tim. *8* find me there with - out a doubt. The God of War am I.

Sopr. *mf* The god of war, the

Alto *mf* The god of war, the

Tenor *mp* Ha! ha! ha! ha! ha! ha!

Bass *mp* Ha! ha! ha! ha! ha! ha!

Sopr. *mp* god of war Great Ti - mi - don is des - tined for. Ha! ha! ha! ha! ha! ha!

Alto *mp* god of war Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha! Ha! ha! The rar - est

Tenor *mf* Ha! ha! ha! ha! ha! Great Ti - mi - don is des - tined for The rar - est fun and

Bass *mf* Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! The rar - est fun and

151

Daph. *Daphne:*

When, as the fruit of

Sopr. *mf*

Ha! ha! ha! ha! That e-ver fell to mor-tal share.

Alto

fun and fare That e-ver fell to mor-tal share.

Tenor

rar - est fare That e-ver fell to mor-tal share.

Bass

rar - est fare That e-ver fell to mor-tal share.

dim. *p*

157

Daph.

war - like deeds, The sol - dier bleeds, the sol - dier bleeds, Cal - li - o - pe crowns he - ro - ic deeds, With

102

Daph. *im - mor - ta - li - ty. From mere ob - li - vi - on I re - claim The sol - dier's name, the*

Sopr. *The*

Alto *The*

Tenor *The*

Bass *The*

Piano

167

Daph.

Sopr.

Alto

Tenor

Bass

J.P.

The music features five vocal staves (Daph., Sopr., Alto, Tenor, Bass) and a piano accompaniment at the bottom. The key signature has one sharp (F#). In measure 167, Daph. sings "sol - dier's name And write it on the roll of fame," while the other voices enter with "sol - dier's name,". Measures 168-170 show the continuation of the vocal parts and the piano accompaniment.

Daph.

I.

Sopr. *mf*

The muse of fame, the muse of fame. Cal - li - o - pe is

Alto *mf* *mp*

The muse of fame, the muse of fame. Ha! ha! ha! ha! ha! ha!

Tenor *mp* *mf*

Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! Cal - li - o - pe is

Bass *mp*

Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha! ha!

Sopr. *mp* *mf*

Daph - ne's name. Ha! ha! ha! ha! ha! ha! Ha! ha! ha! ha! That e - ver fell to

Alto *mf*

Ha! ha! ha! ha! ha! ha! Ha! ha! The rar - est fun and fare That e - ver fell to

Tenor *mp*

Daph - ne's name. The rar - est fun and rar - est fare, That e - ver fell to

Bass *mf*

Ha! ha! ha! ha! The rar - est fun and rar - est fare That e - ver fell to

179

rall. *mp*

Sopr. mor - tal share. Here's a pret - ty tale for fu - ture *Il - i - ads* and *O - dys - seys*

Alto mor - tal share. Here's a pret - ty tale for fu - ture *Il - i - ads* and *O - dys - seys*

Tenor mor - tal share. Here's a pret - ty tale for fu - ture *Il - i - ads* and *O - dys - seys*

Bass mor - tal share. Here's a pret - ty tale for fu - ture *Il - i - ads* and *O - dys - seys*

rall. *Moderato* (♩ = 88) *mf* *p*

182

Sopr. Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Alto Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Tenor Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Bass Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

183

Sopr. *cresc.*
 Now to set the world in or-der, we will work in u-ni-ty. Ju-pi-ter's per-plex-i-ty is Thes-pis - 's

Alto *cresc.*
 Now to set the world in or-der, we will work in u-ni-ty. Ju-pi-ter's per-plex-i-ty is Thes-pis - 's

Tenor *cresc.*
 Now to set the world in or-der, we will work in u-ni-ty. Ju-pi-ter's per-plex-i-ty is Thes-pis - 's

Bass *cresc.*
 Now to set the world in or-der, we will work in u-ni-ty. Ju-pi-ter's per-plex-i-ty is Thes-pis - 's

cresc.

185

Sopr. *f*
 op - por - tu - ni - ty.

Alto *f*
 op - por - tu - ni - ty.

Tenor *f*
 op - por - tu - ni - ty.

Bass *f*
 op - por - tu - ni - ty.

mf cresc. f

Enter procession of old Gods, they come down much astonished at all they see, then passing by, ascend the platform that leads to the descent at the back.

189

193

Diana

We will go, Down be-low,

Apollo

We will go, Down be-low, Re-vels

Jup.

We will go, Down be-low, Re-vels

dim. *mp*

197

Diana

Re-vels rare, We will share. With a gay Ho-li-day

Apollo

rare, We will share. With a gay Ho-li-day All un-

Jup.

rare, We will share. With a gay Ho-li-day All un-

201

Diana

All un - known, And a - lone. We will go,

Apollo

known, All un - known, And a - lone We will go, Down be -

Jup.

known, All un - known, And a - lone We will go, Down be -

Sopr.

Here's a pret - ty tale for fu - ture

Alto

Here's a pret - ty tale for fu - ture

Tenor

Here's a pret - ty tale for fu - ture

Bass

Here's a pret - ty tale for fu - ture

mp

mp

mp

mp

mp

mp

p

3

Diana

Down be-low, Re-vels rare, We will share.

Apollo

-low, Re - vels rare, We will share. With a

Jup.

-low, Re - vels rare, We will share. With a

Sopr.

Il - i - ads and O - dys - seys Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Alto

Il - i - ads and O - dys - seys Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Tenor

Il - i - ads and O - dys - seys Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Bass

Il - i - ads and O - dys - seys Mor - tals are a - bout to per - son - ate the gods and god - des - ses.



Diana

With a gay Ho - li - day All un - known, And a -

Apollo

gay Ho - li - day All un - known, All un -

Jup.

gay Ho - li - day All un - known, All un -

Sopr.

cresc.

Now to set the world in or - der, we will work in u - ni - ty. Ju - pi - ter's per - plex - i - ty is

Alto

cresc.

Now to set the world in or - der, we will work in u - ni - ty. Ju - pi - ter's per - plex - i - ty is

Tenor

cresc.

Now to set the world in or - der, we will work in u - ni - ty. Ju - pi - ter's per - plex - i - ty is

Bass

cresc.

Now to set the world in or - der, we will work in u - ni - ty. Ju - pi - ter's per - plex - i - ty is

cresc.

Diana

-lone.

Apollo

known, And a - lone

Jup.

known, And a - lone

Sopr.

Thes - pis-'s op - por - tu-ni-ty. Here's a pret-ty tale for fu-ture *Il - i-ads* and *O-dys-seys*

Alto

Thes - pis-'s op - por - tu-ni-ty. Here's a pret-ty tale for fu-ture *Il - i-ads* and *O-dys-seys*

Tenor

Thes - pis-'s op - por - tu-ni-ty. Here's a pret-ty tale for fu-ture *Il - i-ads* and *O-dys-seys*

Bass

Thes - pis-'s op - por - tu-ni-ty. Here's a pret-ty tale for fu-ture *Il - i-ads* and *O-dys-seys*

mf

212

Sopr. Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Alto Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Tenor *s* Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

Bass Mor - tals are a - bout to per - son - ate the gods and god - des - ses.

213

Sopr. *cresc.* Now to set the world in or - der, we will work in u - ni - ty. *rall.* Ju - pi - ter's per - plex - i - ty is Thes - pis - 's

Alto *cresc.* Now to set the world in or - der, we will work in u - ni - ty. *rall.* Ju - pi - ter's per - plex - i - ty is Thes - pis - 's

Tenor *cresc.* Now to set the world in or - der, we will work in u - ni - ty. *rall.* Ju - pi - ter's per - plex - i - ty is Thes - pis - 's

Bass *cresc.* Now to set the world in or - der, we will work in u - ni - ty. *rall.* Ju - pi - ter's per - plex - i - ty is Thes - pis - 's

Sopr. *f*
op - por - tu - ni - ty. Ju - pi - ter's per - plex - i - ty is Thes - pis - 's op - por - tu - - -

Alto *f*
op - por - tu - ni - ty. Ju - pi - ter's per - plex - i - ty is Thes - pis - 's op - por - tu - - -

Tenor *f*
op - por - tu - ni - ty. Ju - pi - ter's per - plex - i - ty is Thes - pis - 's op - por - tu - - -

Bass *f*
op - por - tu - ni - ty. Ju - pi - ter's per - plex - i - ty is Thes - pis - 's op - por - tu - - -

Meno mosso (♩ = 72)

mf *f* *string.*

Sopr. - ni - - - - ty.

Alto - ni - - - - ty.

Tenor *f*
- ni - - - - ty.

Bass - ni - - - - ty.

a tempo (♩ = 98)

f

223

This musical score segment contains measures 223 through 228. The notation is written for a grand staff, consisting of a treble clef staff and a bass clef staff. Measure 223 features a complex texture with multiple beamed sixteenth notes in the treble and a steady eighth-note bass line. Measures 224 and 225 continue this pattern with varying rhythmic groupings. Measure 226 shows a shift in the treble staff with more sustained notes and a change in the bass line. Measure 227 is characterized by dense, sustained chords in both staves. The final measure, 228, concludes the phrase with a whole note chord in the treble and a half note in the bass, followed by a double bar line.