

A neutral space, capable of accommodating sudden shifts of locale.
The four apprentices are present, waiting for their instructor.

[Prokhor Protasov]
[December 6, 2021]

$\text{♩} = 76$

The First Apprentice *f* We are the cho-rus.

The Second Apprentice *f* The cho - rus.

The Third Apprentice *f* The cho - rus.

The Chorus of Antiquity

Artemis

Agamemnon

Iphigenia

Timpani *fp* hard mallets muted *mf* secco

Piano *f* clusters (hand) *p* *mf*

$\text{♩} = 76$

Violin I *f* *mf*

Violin II *f* *mf*

Viola *f* *mf*

Violoncello *f* *mf* pizz.

Double Bass *mf*

4

1 Appr. We are___ es-sen- tial. Es - sen - tial.

2 Appr. Es-sen - tial. Es - sen - tial. *f* We are___ in - trin -

3 Appr. Es-sen - tial. Es - sen - tial.

Chor. of Antiq.

Artemis

Agam.

Iphig.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Red.

7

1 Appr. The cho - rus.

2 Appr. - sic to the the - a - tre. The cho - rus. We are es - sen - tial.

3 Appr. The cho - rus.

Chor. of Antiq.

Artemis

Agam.

Iphig.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

non vib.

A

10

1 Appr.

2 Appr.

3 Appr.

Chor. of
Antiq.

Artemis

Agam.

Iphig.

Timp.

Pno.

We are the cho - rus. We are es - sen - tial. We are the cho - rus.

We il - lu - mi - nate the nar - ra - tive.

A

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8va

8va

1 Appr.  We are es - sen - tial. We are the cho - rus. We are es - sen - tial.

2 Appr.  We il - lu - mi - nate the

3 Appr. 

Chor. of Antiq. 

Artemis 

Agam. 

Iphig. 

Timp. 

Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

1 Appr. We are the cho - rus. Nar-ra-tive! Nar-ra-tive! We tell_ the sto - ry.

2 Appr. nar - ra - tive. Nar-ra-tive! Nar-ra-tive!

3 Appr. Nar-ra-tive! Nar-ra-tive!

Chor. of Antiq.

Artemis

Agam.

Iphig.

Timp.

Pno. *mf*

Vln. 1

Vln. 2

Vla. (8)

Vc. arco

Cb.

19

B

1 Appr. 

2 Appr. 
We are in - dis - pen - sa - ble.

3 Appr. 

Chor. of Antiq. [The Chorus of Antiquity enters, displeased.] 
You are not in - di - spen-sa - ble

Artemis 

Agam. 

Iphig. 

Timp. 

Pno. 

B

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

1 Appr. 

2 Appr. 

3 Appr. 

Chor. of Antiq. 
You are ap - pren-ti- ces. What does that mean to you, the word, 'Ap-

Artemis 

Agam. 

Iphig. 

Timp. 

Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

1 Appr.

2 Appr.

3 Appr.

Chor. of Antiq.

pren-tice ship'?

Artemis

Agam.

Iphig.

Timp.

Pno.

Vln. 1

dim. poco a poco

Vln. 2

dim. poco a poco

Vla.

non vib.

dim. poco a poco

Vc.

dim. poco a poco

Cb.

dim. poco a poco

28

1 Appr.

2 Appr.

3 Appr.

Chor. of Antiq.

Artemis

Agam.

Iphig.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

C

mp quasi slower with hesitation

An ar -

mp

An ar-range-ment by which some-one learns a job.

f

Wrong.

f 3

p 6

f 6

p 6

pizz.

fp *f*

p

pizz.

p

arco

ricochet

f 3

f 3

pizz.

p

pizz.

p

f arco

f

1 Appr. *3*
ange - ment by which some-one learns a trade or craft.

2 Appr.

3 Appr.

Chor. of Antiq. *f* *3*
Wrong a - gain!

Artemis

Agam.

Iphig.

Timp. *f* *3*

Pno. *f* *6*

Vln. 1 *arco* *f*

Vln. 2 *fp* *f*

Vla. *f* *3*

Vc. *arco* *f*

Cb. *f*

1 Appr. 

2 Appr. 

3 Appr. 
mp 
An_ ar-range-ment

Chor. of Antig. 
Think! You are be - ing e - du - ca - ted for the the-a-tre.

Artemis 

Agam. 

Iphig. 

Timp. 

Pno. 

Vln. 1 
p 
sul pont.

Vln. 2 
p 
sul pont.

Vla. 
fp 

Vc. 
fp 

Cb. 

D

♩ = 112

38

1 Appr.

2 Appr.

3 Appr.

by which some-one learns an art.

Chor. of
Antiq.

A-ha!

Artemis

Agam.

Iphig.

Timp.

Pno.

D

♩ = 112

norm.

Vln. 1

p espress.

Vln. 2

pizz.

p

Vla.

pizz.

p

Vc.

Cb.

1 Appr.

2 Appr.

3 Appr.

Chor. of
Antiq.

Artemis

Agam.

Iphig.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

52 ♩ = 98

E

1 Appr.

2 Appr.

3 Appr.

Chor. of Antiq.
That is why you are here. To nar-rate the great sto - ries, the great nar-ra - tives.

Artemis

Agam.

Iphig.

Timp.

Pno.
p secco

E

♩ = 98

Vln. 1
p

Vln. 2
p

Vla.
p arco non vib.

Vc.
p pizz.

Cb.
p pizz.

1 Appr. 

2 Appr. 

3 Appr. 

Chor. of Antiq. 
You are here__ to learn. In_ the the - a-tre the cho - rus is in-dis-pen - sa - ble._

Artemis 

Agam. 

Iphig. 

Timp. 

Pno. 

Vln. 1 

Vln. 2 

Vla. 
vib. ord.
mf espress.

Vc. 

Cb. 

F

68

1 Appr.

2 Appr.

3 Appr.

Chor. of
Antiq.

We ad - vise, we ad - mo - nish e-ven plead with the cha - rac - ters

Artemis

Agam.

Iphig.

Timp.

Pno.

F

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

73

Largo

G ♩ = 106

1 Appr. Ne-ver?

2 Appr.

3 Appr.

Chor. of Antiq. of the dra - ma but we must ne-ver, ne-ver in-ter-fere.

Artemis

Agam.

Iphig.

Timp.

Pno.

G ♩ = 106

Largo

Vln. 1

Vln. 2

Vla. arco pizz. *mp* non vib.

Vc. *p* pizz. *mp*

Cb. *mp*

1 Appr. 

2 Appr. 
But

3 Appr. 

Chor. of Antiq. 
This rule is in - flex i - ble and the bas-is___ of all tra - ge - dy. Is this un - der - stood?

Artemis 

Agam. 

Iphig. 

Timp. 
p

Pno. 
mp

Vln. 1 
mp

Vln. 2 
mp

Vla. 

Vc. 

Cb. 

H

86

1 Appr.

2 Appr.

3 Appr.

Chor. of
Antiq.

Artemis

Agam.

Iphig.

Timp.

Pno.

ppp
clusters (hand)

Red

H

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

doesn't the the - a - tre ex - ists to break the rules, to chal - lenge set i -

mf

mf

pizz.

mf

5

92

I ♩ = 104

1 Appr.

2 Appr.
de - as?

3 Appr.

Chor. of Antiq.
[The Chorus of Antiquity gives her a long, withering look]
The theatre is a thing of delicacy held together by the thread of tradition.

Artemis

Agam.

Iphig.

Timp.

Pno.
p *pp*

I ♩ = 104

Vln. 1

Vln. 2

Vla.
f *mp*
pizz.

Vc.
f *mp*

Cb.
f *mp*

1 Appr. 

2 Appr. 

3 Appr. 

Chor. of Antiq. 

Artemis 

Agam. 

Iphig. 

Timp. 

Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

101

1 Appr.

2 Appr.

3 Appr.

Chor. of Antiq.

free rhythm and tempo

You have ob - vi - ous - ly been poor - ly raised

Artemis

Agam.

Iphig.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1 Appr. 

2 Appr. 

3 Appr. 

Chor. of Antiq. 

Artemis 

Agam. 

Iphig. 

Timp. 

Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

107

1 Appr.

2 Appr.

3 Appr.

Chor. of Antiq.

Artemis

Agam.

Iphig.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The daughter of Agamemnon.

[He points swiftly to the third apprentice]

Open your texts to the tale of Iphigenia.
Who was Iphigenia?

f *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

J [We see, created before us,
a classic staging of Iphigenia.]

110

1 Appr.

2 Appr.

3 Appr.

Chor. of Antiq.

Artemis

Agam.

Iphig.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

[Grecian robes, broken columns, one might say the worst of tradition.
It is everything the Chorus of Antiquity is proud of and everything
these young apprentices resent. Agamemnon appears in flowing robes.
Artemis appears in a cloud to depict her goddess status.
Despite best intentions the whole things looks a bit silly.]

117

1 Appr.

2 Appr.

3 Appr.

Chor. of Antiq.

Artemis

Agam.

Iphig.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1 Appr.

2 Appr.

3 Appr.

Chor. of Antiq.

Artemis

Agam.

Iphig.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

fp *f* *ff* *pleno arco*

ff *pleno arco* *ff* *pleno arco* *ff* *pleno arco*

f *ff* *ff*

1 Appr.

2 Appr.

3 Appr.

Chor. of Antiq.

Artemis

Agam.

Iphig.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1 Appr. 

2 Appr. 

3 Appr. 

Chor. of Antiq. 

Artemis 

Agam. 

Iphig. 

Timp. 

Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

145

[illegible]

1 Appr. 

2 Appr. 

3 Appr. 

Chor. of Antiq. 
pleased the gods and must now beg fa - vour to al - low his troops to set

Artemis 

Agam. 

Iphig. 

Timp. 

Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

161

L

1 Appr.

2 Appr.

3 Appr.

Chor. of
Antiq.

sail in battle a - gainst Troy.

Artemis

Agam.

Iphig.

Timp.

Pno.

L

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1 Appr.

2 Appr.

3 Appr.

Chor. of Antiq.

Artemis

p quasi forte lontano

Why have you come to me?____ Who are you,____

Agam.

Iphig.

Timp.

Pno.

p

Vln. 1

Vln. 2

Vla.

Vc.

arco

Cb.

175

M

1 Appr.

2 Appr.

3 Appr.

Chor. of Antiq.

Artemis

a mere mor - tal to beg my in - dul - gence?

Agam.

Iphig.

Timp.

Pno.

M

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1 Appr. 

2 Appr. 

3 Appr. 

Chor. of Antiq. 

Artemis 

Agam. 
Oh great one, I re-pent for hav-ing dis-pleased you.

Iphig. 

Timp. 

Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb.

1 Appr. Ex - cuse - me, who is that wo - man in the cloud?

2 Appr.

3 Appr.

Chor. of Antiq.

Artemis

Agam.

Iphig.

Timp. *secco* to Vibraphone *f*

Pno. *f secco*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

1 Appr. 

2 Appr. 

3 Appr. 

Chor. of Antig. 
of A - ga - mem - non, the life of I - phi - ge - ni - a.

Artemis 

Agam. 

Iphig. 

Timp. 

Pno. 
p

Vln. 1 
rit.

Vln. 2 
(h)

Vla. 

Vc. 

Cb. 

Iphigenia's aria

1 $\text{♩} = 84$ [Iphigenia appears]

Iphigenia

Vibraphone

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

mp *mp*

p *mp*

ppp *f* *ppp* *f*

ppp *f* *ppp* *f*

ppp *f* *ppp* *f*

ppp *f* *ppp* *f*

pizz. *p*

9 *mp* *p*

Iphig. *mp* *p*

I dreamt of thun - der but woke to sun - shine.

Vib. *p espress.*

Pno. *pp*

Vln. 1 *pp*

Vln. 2 *pp* *sul pont.* *8va norm.*

Vla. *ppp*

Vc. *ppp*

Cb. [pizz.] *pp*

17 *mp* **P**

Iphig. I dreamt of death but woke to ser-vants' laugh - ter.

Vib.

Pno. *p* *pp*

Vln. 1 **P** *p* *ppp* *f*

Vln. 2 *p* *pp* *norm.* *8va* *pont.* *6* *6* *6*

Vla. *f* *pp*

Vc. *f* *ppp* *f* *ppp* *f*

Cb. *pp* *3* *3* *3*

25 Q ♩ = 92

Iphig. *p* Per - haps — it is an o - men.

Vib.

Pno.

Vln. 1 Q ♩ = 92

p *ppp* — *f*

Vln. 2

pp *ppp* — *f*

Vla.

ppp — *f*

Vc.

p *ppp* — *f*

Cb.

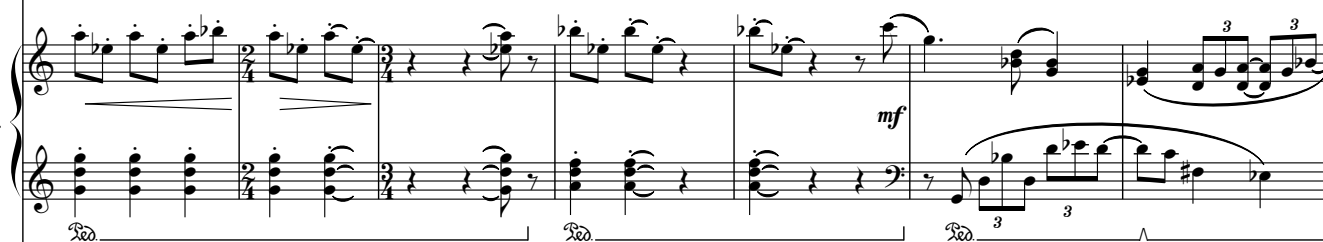
Iphig.



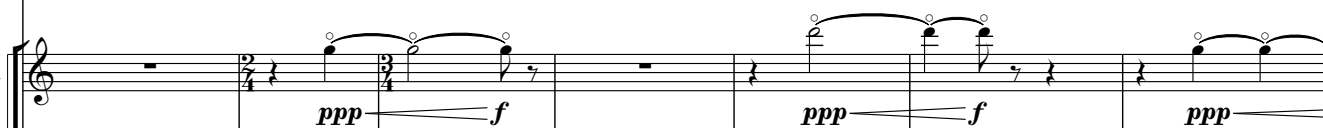
Vib.



Pno.



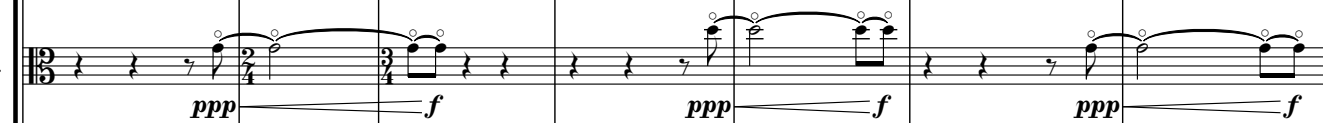
Vln. 1



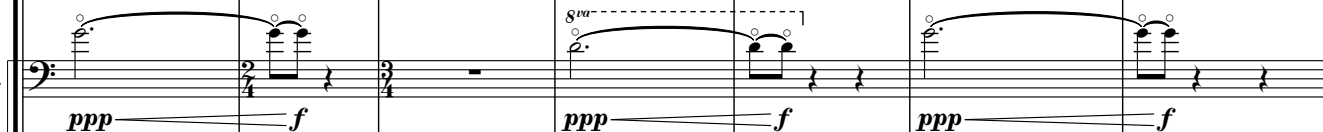
Vln. 2



Vla.



Vc.



Cb.



40 R

Iphig. *mf*
The gods can-not speak to us di-rect-ly,

Vib. *p* *mf* *mf*

Pno.

Vln. 1 R *f* *pizz.* *mf* *pizz.* *mf* *arco* *ppp*

Vln. 2 *p* *mf* *ppp* *f*

Vla. *pizz.* *mf* *ppp* *f*

Vc. *mf* *f* *arco* *ppp* *f* *arco* *f* *espress.*

Cb.

46

Iphig. S

their wis - dom would be babble to us, _____ like a

Vib.

Pno.

Vln. 1 S

f ppp *f* *p* *p*

Vln. 2 *ppp* *f* *p* *p*

Vla. pont. *ppp* *f* *mf*

Vc. *p*

Cb. *mf*

52

Iphig. fool. _____ hear - ing the

Vib. *Red*

Pno. *Red*

Vln. 1 *ppp* *f*

Vln. 2 *ppp* *f* *ppp* *f*

Vla. *ppp* *f* *ppp* *f*

Vc. *ppp* *f*

Cb.

56

Iphig. T

a - xi - oms of wise men. My fat-her A-ga

Vib.

mf

Pno.

p

T

Vln. 1 *mf* *espress.* *ppp* *mf* *ppp*

Vln. 2 *ppp* *f* *ppp* *f* *ppp* *f* *ppp*

Vla. *ppp* *f* *ppp* *f* *ppp* *f* *ppp*

Vc. *mf* *espress.* *mp* *espress.*

Cb. *arco* *ppp* *f* *pizz.* *mp* *pizz.* *p*

63

Iphig. mem-non bid me fetch my_ cloak so that we might walk_ to the cliffs o-ver - look - ing the Ae

Vib.

Pno.

Vln. 1 *mf ppp mf p pp* *swr*

Vln. 2 *mf ppp mf ppp mf ppp mf*

Vla. *mf ppp mf ppp mf pp*

Vc. *mp espress. mf espress.*

Cb.

70 U

Iphig. ge - an. And I put on my cloak but it stung as

Vib. *mf*

Pno. *mf*

U

Vln. 1 *f* *p* *f* *p* *f*

Vln. 2 *pp* *f* *f* *mp*

Vla. *f* *f* *mp*

Vc. *f* *mp*

Cb. *mf* *mp* *mp* *f*

arco pizz. arco

77 V

Iphig. if filled _____ with net - tle It is sure - ly an

Vib.

Pno.

Vln. 1 V
p *mf* *espress.* *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. pizz. arco pizz. arco *mp* *f* *mf* *f*

82

Iphig. o - men, it's sure - ly an o - men, it's sure - ly an

Vib.

Pno.

Vln. 1 *mp* *f* *mp* *f*

Vln. 2

Vla.

Vc.

Cb.

The musical score is arranged in a system with six staves. The vocal part (Iphig.) is on the top staff, with lyrics 'o - men, it's sure - ly an o - men, it's sure - ly an'. The vibraphone (Vib.) part is on the second staff, featuring triplet and quintuplet patterns. The piano (Pno.) part is on the third staff, with complex arpeggiated figures. The violin parts (Vln. 1 and Vln. 2) are on the fourth and fifth staves, with dynamic markings of *mp* and *f*. The viola (Vla.) part is on the sixth staff, featuring eighth-note patterns. The violoncello (Vc.) and contrabass (Cb.) parts are on the seventh and eighth staves, also featuring eighth-note patterns. The score includes various musical notations such as notes, rests, triplets, and dynamic markings.

86

Iphig. o - men, sure - ly an o - men, an o - men, an

Vib.

Pno.

Vln. 1 *mp* *f*


Vln. 2


Vla.

Vc.

Cb.

This musical score page contains measures 86 through 89. The vocal part (Iphig.) is in treble clef with a key signature of two flats. The lyrics are: "o - men, sure - ly an o - men, an o - men, an". The instrumental parts include Violoncello (Vib.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Piano part features complex textures with triplets and sixteenth-note runs. The Violin 1 part has a dynamic shift from mezzo-piano (mp) to forte (f) and includes sixteenth-note chords. The Violoncello and Contrabass parts play a steady eighth-note accompaniment. The Viola and Violin 2 parts provide harmonic support with various rhythmic patterns. The Violoncello part includes a section marked "Reo." with a double bar line.

97  X *f*

Iphig. 

Vib. 

Pno. 

X

Vln. 1 *pp* *f* *pp* *espress.* *mp* *f* *p*

Vln. 2 *pizz.* *mf* *pp* *f* *f* *p*

Vla. *pizz.* *mf* *pp* *f* *f* *p*

Vc. *pizz.* *mf* *pp* *f* *f* *p*

Cb. *pizz.* *mf* *pp* *f* *f* *p*



106

Iphig. *mf* Doubt can - not share a home with o - be - di-ence.

Vib. *mf* *p*

Pno. *pp*

Vln. 1 *p espress.*

Vln. 2 *p f pp mf ppp p ppp*

Vla. *p f pp mf ppp p ppp*

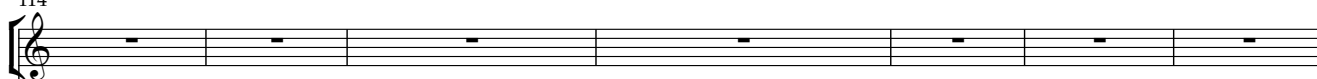
Vc. *p f pp mf ppp p ppp*

Cb.

Y

Y

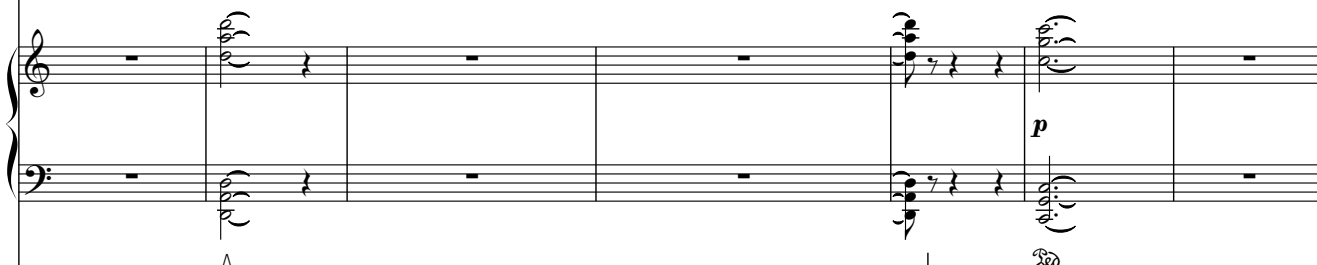
Iphig.



Vib.



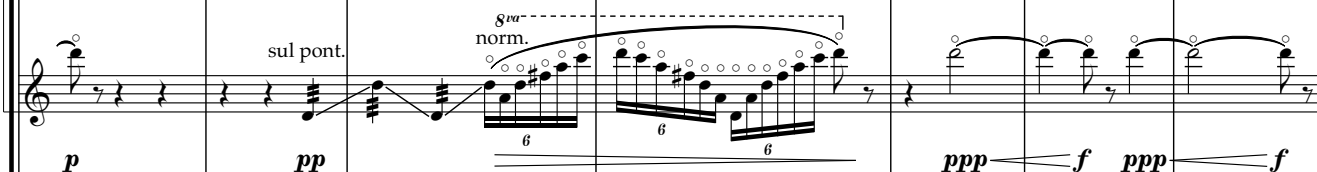
Pno.



Vln. 1



Vln. 2



Vla.



Vc.



Cb.



121 Z

Iphig.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

127

Iphig.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

to Wood Block

wood block

f

f secco

ppp *f* *ppp* *f* *p* *ff*

ppp *f* *ppp* *f* *p* *ff*

pp *ppp* *f* *ppp* *f* *p* *ff*

ppp *f* *ppp* *ff*

arco

pizz.

ppp *f*