

*Harry Partch*

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# Revelation in the Courthouse

— After The Bacchae of Euripides —

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Title—Choruses; Present  
Setting: Ancient

Place—Choruses; an American Courthouse  
Scenes: before the

PREVIEW Low Resolution

DION, King of Thebes  
DIONYSUS, God of Wine  
The same person  
CONY, young girl  
PENTHEUS, young King of Thebes  
The same person  
MACHAON, son of Pentheus and mother  
Helen, leader of Dionysus' Chorus  
The same person  
THERSE, daughter of Pentheus  
The same person  
PROPHET, prophet

CHORUS OF EIGHT WOMEN, led by the Chorus of Eight  
CHORUS OF EIGHT MEN (including Koryphew), who follow Dion and Dionysus  
CHORUS OF FIVE MEN, in the American Choruses

INSTRUMENTS: Band—2 piccolos, 3 trumpets, 2 trombones, tuba, snare drum,  
bass drum  
2 Guitarists  
4 Drum Majorettes  
8 Clog Dancers (4 women, 4 men)  
4 Tumblers

#### Other Instrumental Parts

Rithara II  
Rithara I  
Harmonic Canon II  
(Carter & Pellar)  
Harmonic Canon I  
String Bass

Adapted Guitar II  
Adapted Guitar I  
Adapted Viola (or Cello)  
Chromelodeon II  
Chromelodeon I  
Spoils of War

Diamond Marimba  
Bass (2 players)  
Marimba Xyloca (2 players)  
Bass Marimba (2 players)  
Bells, Gongs (2 players)  
Pre-Recorded Tape

CHORUS ONE. Late afternoon in the Courthouse Park. Ritual of welcome for Dion, Hollywood king of Ishbu Kuba.

**Park Prologue**

Panfare and March

Forever Unborn. To the Happy Way, Right or Wrong, Dead or Alive,

Forevermore. First Ritual

Save My Soul and Bless My Heart, Ritual for Drums and Clogs.

Mannantu Andu, Primitive Percussion Ritual

Heavenly Dance and a Million Years, Climax of the Rite

SCENE ONE. Late afternoon at the entrance to the Palace of Thebes. Dion announces the Bacchanas.

Ryan to Dionysus: Holy Joy and

CHORUS TWO. Early evening of the same day in the Courthouse Park. Some host who sees himself in a dream vision, offered up as a sacrifice to Dion.

SCENE TWO. Early evening of the same next day, at the entrance to the Palace of Thebes, Dionysus goes to the altar except

Ryan to Dionysus: Glory to the

CHORUS THREE. Later that night in the Courthouse Park. Dion, Hollywood King of Ishbu Kuba,

The Good old-Faithful Thing, Welcome Ritual  
Meat and Wine, Ritual for Drums and Clogs  
Ishbu Kuba Revelations, Ritual Power. Theme Ritual  
Climax of the Rite

SCENE THREE. Later in the night at the entrance to the Palace of Thebes. Pentheus is tricked into bringing his spear to Dionysus to be presented to Man the Is

CHORUS FOUR. Midnight. In the same spot in the Courthouse Park, a guest walking, witnesses an attack upon Dionysus by a woman in a dream vision.

SCENE FOUR. Early dawn of the next day, at the entrance to the Palace of Thebes. Dionysus gave birth to the night with a fury of her power.

Ryan to Dionysus: Hell-Hounds of Madness

SCENE FIVE. Daybreak. Early morning sunbeams strike horizontally across the Courthouse Park.

**THE STAGE**

The stage is designed to look like a park in front of the Courthouse of a medium-small American town. It is a wide area before the Palace of Thebes.

This is the same set, with one slight alteration involving scrim (or something else that achieves the same purpose). Silhouettes of large dark trees are at each side. A rocky crag, which serves as a backdrop to the Chorus, is right. A portico, which is either the entrance to the Courthouse or to the Palace, is far left. Two steps, long and broad, lead to it. Here the band stands, on the two levels, during parts of Choruses One and Three.

Backstage—slightly right—is a small and charming fountain, reminiscent of the 19th century. A higher circled pool is within a lower circled pool. In the middle of the higher pool are two figures, a small boy and a small girl (about life size or perhaps slightly less than life size), the boy holding a small black umbrella over their heads, and with simulated water shooting gently up from the umbrella's apex and falling down over its edges.

The boy's jacket is a bright blue, his long trousers and cap are black. The girl's skirt and her bonnet are bright red, her blouse white. There is a narrow passage between fountain and cyclorama, so that park strollers can exit downstairs left, appear behind the fountain, and exit right. Up, vice versa.

The fountain represents stability, respectability, tenderness, gentleness within the human community protection from an unpredictable Mother Nature, the national red-white-and-blue.

Lights play on the fountain throughout the Choruses, but at the end of each Chorus the backstage area is dark, and scrim descends or travels in front, so that it is blocked out completely. This change creates the area before the Palace, in which the Euripidean Scenes take place.

A stairway leads from the far left aisle onto the stage. This is used for the initial entrance of the majorettes, the band, Dion, and his revelers.

The instruments are all on stage, and are placed in two groups, downstage, far right and far left. The strings and Chromelodeons are right, percussive instruments left.

#### CHORUS-SCENE CHANGES

The spotting of masks high above the stage (please see below) denotes the beginning of an American Scene, and the beginning of a Euripidean Scene. Scrim removed from before the fountain denotes the end of a Euripidean Scene and the beginning of an American Scene.

Kitheron, or the Great World, is presumed to be right. The Palace is behind the Choruses, and the Courthouses, is left.

#### COSTUME

Dionysus, Pentheus, Agave, Cadmus, Tiresias, Guards, and some Chorus members, and possibly also the instrumentalists who appear on stage, wear a basic costume of a loincloth and a single poncho-like garment—a single piece of cloth with a round neck hole in the center, and with bracing across the shoulders, so that the shoulder line is right and the waistline is left. No coin, or something similar, avoids the dreadful spectacle of ancient Greek actors being buried in the mounting folds of bedclothes. No one deserves such fate.

The women's ponchos fall to the ankles; the men's fall to the hips. In the dances the men also wear slacks, with the ponchos falling over side. The ponchos are pulled off for any Euripidean Scene, put on again for each American Chorus. The men-and-women of the orchestra, musicians, may wear anything—pants, transparent pants, or pants made out of dresses, but nothing must be seen. All participants in the Scenes wear sandals—no headgear.

The drum majorettes wear the same ponchos as the others, the tumblers sport clothes (shirts, and slacks or skirts). The slogan girls—boys—dancers—wore pleated skirts with black string bow ties; girls—colored blouses and full peasant skirts. The one-piece band wears gorgon costumes.

Stark contrast is intended in the costumes for superficiality of Choruses One and Three (with profound implications) and the richness of simplicity of Choruses Two and Four.

In the scenes in which characters do not speak (eight) wear heroic masks, or partial masks, in about the same style as the mask in Scene One. Where appropriate—that is, where a character is already on stage in a basic costume—when he moves from Chorus One to Scene One—the mask he will assume will be spotted high above the stage at the end of the Chorus, and will slowly descend. He will release it, attach and put it on his face.

The masked character will be fitted with removable bell horns. This will not descend. The horns will be attached by a leather strap around the end of Scene Three.

#### INSTRUMENTS—OPEN STAGE

- 1. Recorded tape
- 2. Soprano, high to low
- 3. Bassoon
- 4. Bass, high to low
- 5. Adapted Viola, or Cello
- 6. String Bass
- 7. Chromelodeon II
- 8. Chromelodeon I

Sustained  
Tone  
Instruments

- 9. Drums Berills
- 10. Hit-Boy } Oddball
- 11. Cry-Chord } Instruments
- 12. Spanish Guitars
- 13. Adapted Guitar II
- 14. Adapted Guitar I
- 15. Harmonic Canon I
- 16. Pollux
- 17. Castor
- 18. Kithara II
- 19. Kithara I

- 20. Snare & Bass Drum
- 21. Bowls 2
- 22. Bowls 1 & Gong
- 23. Spots of War
- 24. Diamond Marimba
- 25. Boo 2
- 26. Boo 1
- 27. Bass Marimba 2
- 28. Bass Marimba 1
- 29. Eroica 2
- 30. Eroica 1

Percussion  
Instru-  
ments

#### INSTRUMENTS -- TUNING AND NOTATION

All instruments, used here, that were designed for the current monolithic musical philosophy—Picardie—Brass, Cello, String Bass—are tuned in the current way. Variations from the usual scales are achieved through the ear and the skill of the individual player. To assist in effecting the desired intonation a color analogy (also used in The Bewitched) is employed here.

Color key based on 100 cents in the semitone:

			"Normal"				"Normal"		
1150	1170	1190 (1200)	10 (0) G	30	50	70	90 (90)	110	130

The "normal" semitones are not necessarily in the exact words of our tempo. Intonation should be adjusted by ear in relation to the tones of fixed-tone instruments, e.g., Chromatic. Just ratio intonation is not always given or expected, particularly in folk music.

The A3-tones scale, and colors used to denote them:

160/81	1/1	81/80	93/92	21/20	16/15	12/11	11/10	9/8	8/7	7/6	11/9	5/4	14/11	9/7
G				C#				A						
21/16	4/3	27/20	11/8	7/5	10/7	16/11	40/27	13/10	11/8	13/10	18/13	5/3	27/16	12/7
C				C#								B		

#### ADAPTED VIOLA—

Tuning: a 2/1 below the violin (A-A-G, C) — 1/1 (98 cps) — 2/1 (120 cps) — 2/1 (98 cps) — 2/1 (120 cps).

Notation: Clefs and Color.

#### SPANISH GUITARS— (See Spanish Guitars.)

#### ADAPTED GUITAR II—

Tuning as explained in Guitar II (exceptives A, B, C, D, E, F).

Quality: low, low, about two and one-half 2/1's):

String 1: 16/9 13/9 10/9 7/6 5/4 3/2 (1/1) 1/1/2 1/1/3 1/1/4 1/1/5 1/1/6 1/1/7 1/1/8 1/1/9 1/1/10 1/1/11 1/1/12 1/1/13 1/1/14 1/1/15 1/1/16 1/1/17 1/1/18 1/1/19 1/1/20 1/1/21 1/1/22 1/1/23 1/1/24 1/1/25 1/1/26 1/1/27 1/1/28 1/1/29 1/1/30 1/1/31 1/1/32 1/1/33 1/1/34 1/1/35 1/1/36 1/1/37 1/1/38 1/1/39 1/1/40 1/1/41 1/1/42 1/1/43 1/1/44 1/1/45 1/1/46 1/1/47 1/1/48 1/1/49 1/1/50 1/1/51 1/1/52 1/1/53 1/1/54 1/1/55 1/1/56 1/1/57 1/1/58 1/1/59 1/1/60 1/1/61 1/1/62 1/1/63 1/1/64 1/1/65 1/1/66 1/1/67 1/1/68 1/1/69 1/1/70 1/1/71 1/1/72 1/1/73 1/1/74 1/1/75 1/1/76 1/1/77 1/1/78 1/1/79 1/1/80 1/1/81 1/1/82 1/1/83 1/1/84 1/1/85 1/1/86 1/1/87 1/1/88 1/1/89 1/1/90 1/1/91 1/1/92 1/1/93 1/1/94 1/1/95 1/1/96 1/1/97 1/1/98 1/1/99 1/1/100 1/1/101 1/1/102 1/1/103 1/1/104 1/1/105 1/1/106 1/1/107 1/1/108 1/1/109 1/1/110 1/1/111 1/1/112 1/1/113 1/1/114 1/1/115 1/1/116 1/1/117 1/1/118 1/1/119 1/1/120 1/1/121 1/1/122 1/1/123 1/1/124 1/1/125 1/1/126 1/1/127 1/1/128 1/1/129 1/1/130 1/1/131 1/1/132 1/1/133 1/1/134 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1/1/1009 1/1/1010 1/1/1011 1/1/1012 1/1/1013 1/1/1014 1/1/1015 1/1/1016 1/1/1017 1/1/1018 1/1/1019 1/1/1020 1/1/1021 1/1/1022 1/1/1023 1/1/1024 1/1/1025 1/1/1026 1/1/1027 1/1/1028 1/1/1029 1/1/1030 1/1/1031 1/1/1032 1/1/1033 1/1/1034 1/1/1035 1/1/1036 1/1/1037 1/1/1038 1/1/1039 1/1/1040 1/1/1041 1/1/1042 1/1/1043 1/1/1044 1/1/1045 1/1/1046 1/1/1047 1/1/1048 1/1/1049 1/1/1050 1/1/1051 1/1/1052 1/1/1053 1/1/1054 1/1/1055 1/1/1056 1/1/1057 1/1/1058 1/1/1059 1/1/1060 1/1/1061 1/1/1062 1/1/1063 1/1/1064 1/1/1065 1/1/1066 1/1/1067 1/1/1068 1/1/1069 1/1/1070 1/1/1071 1/1/1072 1/1/1073 1/1/1074 1/1/1075 1/1/1076 1/1/1077 1/1/1078 1/1/1079 1/1/1080 1/1/1081 1/1/1082 1/1/1083 1/1/1084 1/1/1085 1/1/1086 1/1/1087 1/1/1088 1/1/1089 1/1/1090 1/1/1091 1/1/1092 1/1/1093 1/1/1094 1/1/1095 1/1/1096 1/1/1097 1/1/1098 1/1/1099 1/1/1100 1/1/1101 1/1/1102 1/1/1103 1/1/1104 1/1/1105 1/1/1106 1/1/1107 1/1/1108 1/1/1109 1/1/1110 1/1/1111 1/1/1112 1/1/1113 1/1/1114 1/1/1115 1/1/1116 1/1/1117 1/1/1118 1/1/1119 1/1/1120 1/1/1121 1/1/1122 1/1/1123 1/1/1124 1/1/1125 1/1/1126 1/1/1127 1/1/1128 1/1/1129 1/1/1130 1/1/1131 1/1/1132 1/1/1133 1/1/1134 1/1/1135 1/1/1136 1/1/1137 1/1/1138 1/1/1139 1/1/1140 1

## (CONTINUATION II-continued)

Notation: The usual one. Now, A-B-C etcetera, simply become the names of keys, and—generally speaking—have nothing to do with frequencies.

In the tuning chart below, notes indicate approximate frequencies, ratios and interval measures in the particular 2/1 in which they occur.

Steps

Z

$$\text{2} \quad \text{9/8} \quad \text{5/4} \quad \text{4/3} \quad \text{16/11} \quad \text{3/2} \quad \text{8/5}$$

AL

$$\text{2} \quad \text{7/4} \quad \text{10/7} \quad \text{11/8} \quad \text{16/11} \quad \text{9/5} \quad \text{20/11} \quad \text{11/6} \quad \text{15/8}$$

1/2

$$\text{7/4} \quad \text{10/7} \quad \text{11/8} \quad \text{16/11} \quad \text{10/9} \quad \text{6/5} \quad \text{5/4} \quad \text{4/3}$$

Z

$$\text{2} \quad \text{7/4} \quad \text{10/7} \quad \text{11/8} \quad \text{16/11} \quad \text{10/9} \quad \text{6/5} \quad \text{5/4} \quad \text{4/3}$$

A

$$\text{2} \quad \text{16/11} \quad \text{33/22} \quad \text{16/15} \quad \text{12/11} \quad \text{11/10} \quad \text{10/9} \quad \text{5/4} \quad \text{4/3}$$

$$\text{21/20} \quad \text{12/11} \quad \text{8/7} \quad \text{9/8} \quad \text{14/9}$$

D E F G A B C D E F G A B C

1/2

$$\text{16/11} \quad \text{10/9} \quad \text{6/5} \quad \text{5/4} \quad \text{4/3} \quad \text{10/7} \quad \text{3/2}$$

AR

$$\text{2} \quad \text{16/11} \quad \text{33/22} \quad \text{16/15} \quad \text{12/11} \quad \text{8/7} \quad \text{9/5} \quad \text{16/9} \quad \text{9/5}$$

X

$$\text{2} \quad \text{16/11} \quad \text{33/22} \quad \text{16/15} \quad \text{12/11} \quad \text{11/10} \quad \text{10/9} \quad \text{5/4} \quad \text{4/3}$$

$$\text{16/11} \quad \text{10/9} \quad \text{27/20} \quad \text{3/2} \quad \text{7/5} \quad \text{16/15} \quad \text{6/5}$$

D E F G A B C D E F G A B C

1/2

$$\text{16/11} \quad \text{10/9} \quad \text{6/5} \quad \text{5/4} \quad \text{4/3} \quad \text{10/7} \quad \text{3/2}$$

AR

$$\text{2} \quad \text{16/11} \quad \text{33/22} \quad \text{16/15} \quad \text{12/11} \quad \text{8/7} \quad \text{9/5} \quad \text{16/9} \quad \text{9/5}$$

X

$$\text{2} \quad \text{16/11} \quad \text{33/22} \quad \text{16/15} \quad \text{12/11} \quad \text{11/10} \quad \text{10/9} \quad \text{5/4} \quad \text{4/3}$$

$$\text{16/11} \quad \text{10/9} \quad \text{27/20} \quad \text{3/2} \quad \text{7/5} \quad \text{16/15} \quad \text{6/5}$$

D E F G A B C D E F G A B C

1/2

$$\text{16/11} \quad \text{10/9} \quad \text{6/5} \quad \text{5/4} \quad \text{4/3} \quad \text{10/7} \quad \text{3/2}$$

AR

$$\text{2} \quad \text{16/11} \quad \text{33/22} \quad \text{16/15} \quad \text{12/11} \quad \text{8/7} \quad \text{9/5} \quad \text{16/9} \quad \text{9/5}$$

X

$$\text{2} \quad \text{16/11} \quad \text{33/22} \quad \text{16/15} \quad \text{12/11} \quad \text{11/10} \quad \text{10/9} \quad \text{5/4} \quad \text{4/3}$$

D E F G A B C D E F G A B C