

# Scoring a Century

vocal score

David Blake

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This is a low entertainment for highbrows, or vice-versa. It is the history of Mr and Mrs Jedermann, a couple of song and dance merchants, and incidentally of the twentieth century too. The Jedermanns stumble through the momentous events, politics and social change of the last one hundred years, never aging and only begrudgingly developing. Their sole aim is to provide some songs and snatches, to raise a laugh or provoke a tear.

The form the piece adopts is more that of musical comedy than opera. It is a modern singspiel, a review of our century in nineteen panels. There is dialogue and songs, but from time to time the action is interrupted by through-composed mini-operas which contain the serious, imaginative heart of the show.

In terms of staging, simplicity and fluidity are of the essence.

## CAST

Ernest Jedermann - An Entertainer (In mini-operas: Sergeant/Father/Hostage)  
Baritone

Edith Jedermann - An Entertainer (In mini-operas: Mother)  
Mezzo-soprano

Tartine/Girl in jeans, Girl in mini-skirt, Girl in business suit/Mary-Lou/3rd Woman/Nurse/Evita/3rd Voice  
Soprano 1

2nd Woman/Hippy 1/African American Woman/Civil Rights Marcher/2nd Voice  
Soprano 2

Student/1st Woman/ Hippy 3/Girl with shaven head/Intercom/4th Voice  
Alto

Berthold/Clemenceau  
Tenor 1

Private/Jedermann's Son/Mikaël Sokol/Son on tape/Man with leaflets/Hippy 4/1st Voice  
Tenor 2

Woodrow Wilson/Studio Assistant/Violinist/Old Man/American Chairman/Stage Manager/Yuppie/Phone Voice#2  
Tenor 3

Lloyd George/1st Nazi Officer/Station Master/ /Man in military uniform,  
Vietnam Veteran/Hippy 3/News caster/Voice-over  
Bass 1

Lenin/Manager/Voice over tannoy/2nd Nazi Officer/Kommissar/Soviet Prosecutor/Man in black/NYC Police Officer/  
Max Blumenkohl  
Bass 2

All the above also form an ensemble which plays a variety of soldiers, sons, actors, managers, gangsters, tarts, Nazis, commissars, judges, juries, jews, bureaucrats, station masters, hippies, yuppies, gays, straights, transvestites, Christians, gurus, commies, capitalists, moguls, groupies, junkies, and sundry others.

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23	THAT WAS OUR SHOW	Finale: Full Company	214

## Orchestra

2 Flutes both doubling Piccolo  
 Oboe doubling Cor Anglais  
 Clarinet 1 in B flat and A  
 Clarinet 2 in B flat and A doubling Bass Clarinet  
 Alto Saxophone in E flat  
 Bassoon  
 2 Horns in F  
 2 Trumpets in B flat  
 Trombone  
 Tuba

Percussion - two players

4 Timpani, Side Drum, Tenor Drum, Bass Drum  
 Small, medium and large tom toms  
 Small, medium and large suspended Cymbals  
 Pair of clashed cymbals. Antique cymbal in E flat  
 Small Triangle. Cowbells in D and E  
 Tambourine. Claves. Woodblock. Sandblocks  
 Bicycle bell. Whip  
 Large gong and bucket of water. Tamtam  
 Glockenspiel. Xylophone.

Piano

Guitar doubling banjo

Strings (4·4·2·2·2· or more)  
 2 Bases with low C)

Onstage: Violin, cello, piano, electric keyboard, guitar, 2 gavels.

Score in C

Usual octave transpositions.

Duration Part 1 c 75'  
 Part 2 c 80'

# SCORING A CENTURY

A musical entertainment

Words by  
Keith Warner

PART ONE

Music by  
David Blake  
1999

PANEL I

INTRODUCTION

No. 1 This is our show

Expectant  $\downarrow = 144$

Piano introduction for 'This is our show'. The score is in 4/4 time with a tempo of 144. It begins with a piano part in the right hand, marked 'p' and 'leggiero'. The left hand has a simple accompaniment. The music is divided into four measures. The first two measures are marked 'p' and 'stacc.'. The last two measures are marked 'pp'.

Vocal introduction for 'This is our show'. The score is in 4/4 time with a tempo of 144. It features four vocal parts: Soprano 1 & 2, Mezzo Alto, Tenor 1 & 2, and Bar Bass 1 & 2. The lyrics are 'This is our show'. The vocal parts enter in the second measure. The Soprano parts enter with the lyrics '(offstage) p calling' and '(nearer)'. The Mezzo Alto, Tenor, and Bar Bass parts enter with the lyrics '(nearer)'. The piano accompaniment is in the right hand, marked 'p' and 'cresc.'.

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subito più mosso  $\downarrow = 152-160$

softly and lightly

(All enter)

S.S.  
M.A.

TTT

Bar  
BB

unis.

This is our show, Be- ginners be-ginning-To set senses spi-ning

This is our show, Be- ginners be-ginning-To set senses spi-ning

unis

This is our show, Be- ginners be-ginning-To set senses spi-ning

3 3 3 3

This is our show, Be- ginners beginning-To set senses spi-ning

A

subito più mosso

cresc.

mf

p

pp

p

3 3

poco cresc.

SS  
M.A.

TTT

Bar  
BB

Out of control.

1. So, off we go, Here's what you've paid to see, His to-ry's mystery-A two-hour show.

2.3. So, off we go, Here's what you've paid to see, His to ry's mystery-A two hour show.

Out of control. So, off we go, Here's what you've paid to see, History's mystery-A two hour show.

3 3 3 3

poco a poco cresc.

poco a poco cresc.

3 3 3 3

S.S. M.A. TTT Bar BB

*mf* *mf* *mf* *Mf* *unis.*

Some demand Right and wrong. But,

Some, they say, Crave a- thar- sis- But,

Some, they say, Crave a- thar- sis- But,

**B**

(cresc.)

Piano accompaniment for the first system, including treble and bass clefs with notes and rests.

Preview File Only

S.S. M.A. TTT Bar BB

*cresc.* *f* *unis.* *(f)*

we say — where the laugh is, That's where we be- long! Oh, Come, we implore,

we say — where the laugh is, That's where we be- long! Oh, Come, we implore,

we say — where the laugh is, That's where we be- long! Oh, Come, we implore,

*cresc.*

**C**

Piano accompaniment for the second system, including treble and bass clefs with notes and rests.

*cresc.*

S.S.  
M.A.

TTT

Bar  
B.B.

Come, take a back seat, Sit back and tap feet To songs from be-fore. This is the score, The Twentieth Century, the

Detailed description: This system contains the first four measures of the piece. It features four staves: two vocal staves (S.S. and M.A. on top, TTT on the bottom), a baritone staff (Bar B.B.), and a piano accompaniment staff. The lyrics are: "Come, take a back seat, Sit back and tap feet To songs from be-fore. This is the score, The Twentieth Century, the". The music includes triplets and a crescendo marking.

Detailed description: This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The accompaniment features a steady bass line and chords in the right hand, with some triplet markings.

S.S.  
M.A.

TTT

Bar  
B.B.

Twentieth Century Is what you're gonna see: Starturns and war. Starturns and war

Twentieth Century Is what you're gonna see: Starturns and war

Twentieth Century Is what you're gonna see: Starturns Star turns and war.

Detailed description: This system contains the next four measures of the piece. The lyrics are: "Twentieth Century Is what you're gonna see: Starturns and war. Starturns and war". The music includes triplets and a dynamic marking of 'f'.

Detailed description: This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The accompaniment continues with chords and a bass line, including triplet markings.

(They dance light footedly)

D

p  
leggiero

espress.

5.5  
M.A

mf

Time now to start, Time for the cur-tain, Time to be cer-tain... Time to be cer-tain... Time to be cer-tain...

TTT

Time now to start, Time for the cur-tain, Time to be cer-tain... Time to be cer-tain...

Bar

BB

Time now to start, Time for the cur-tain, Time to be cer-tain... Time to be cer-tain...

poco a poco dim

Mezzo solo (Mrs. J.)  
mp

E

pp

(Event one by one)

Sop. I solo (p) *sempre dim.* S. 2

Time to... T. I solo Time... Alto Time...

Bar. solo (J.) Time to be

B1 B2

certain...

*sempre dim.*

S. Or

mezzo Alto (offstage) Tutti offstage whispered

T. 3 Time... \*

B. 1 Time... \*

Time... \*

Time... \*

Time... \*

Time...

PANEL 2 - FRANCE

(1901. Jedermann and Mrs. Jedermann are taking tea, seated at a table in a café on the promenade in Trouville, watching the passers-by pass by. In the background, a palm court trio plays.)

No. 2 The 'Together' Trio

Jedermann: Well, my little Eiffel Tower, look at it this way.

We have so much

*Dolce* ♩ = 69

Handwritten musical score for the first system. It includes a piano accompaniment on the left and a vocal line on the right. The tempo is marked *Dolce* with a quarter note equal to 69. Performance directions include *rit* (ritardando) and *a tempo calmo*. There are various musical notations such as notes, rests, and dynamic markings like *p* (piano).

much to be thankful for. A new century, a peaceful world, the death of Queen Victoria. And for us, surely, at last, fame, adulation and riches.

Handwritten musical score for the second system, continuing the piano accompaniment and vocal lines from the first system. It features similar musical notations and performance directions.

Mrs Jedermann: Jedermann, you have enough optimism to fill the next hundred years. Personally, I would hardly have thought a summer season at the Pier Theatre in Trouville warranted such hearty speculation.

Jedermann: It's a new age, my little Cassandra. A new time for us all. Soon man will fly in the air in fantastic machines. Soon, France will connect to Britain by a tunnel beneath the waves.

Handwritten musical score for the third system, concluding the piano accompaniment and vocal lines. It includes various musical notations and performance directions.

Very soon war will be an archaic word in an old dictionary. Breathe in the air. Breathe it in! It's the modern world.

Mrs Jedermann:

It smells like donkey droppings to me.

Jedermann: You know, it's a wonderful thing to be song and dance merchants at this exact point in history. Classical music is dead...

Mrs Jedermann: I was trained for classical music, remember.

Jedermann: I know, I know, but you cannot be held wholly responsible. A new world will open up for us.

... In a hundred years' time it is the artists who will rule the world, finding their way into everyone's life.

Mrs Jedermann: Now I know you've been at the absinthe.

Jedermann: Why can't you embrace the spirit of the age? The point is — anything is possible — absolutely anything. Think of something ridiculous, out of this world...

Mrs Jedermann: (Thinks hard and laughs) A man on the moon!

Jedermann: Then I predict, within your lifetime — if you stop eating those cream cakes — a man will walk on the moon!

No. 3 The Jedermanns' Waltz

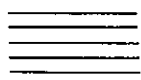
*d. = c. 44*

Musical score for Jedermann's part of 'The Jedermanns' Waltz'. It features a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The tempo is marked 'd. = c. 44'. The music consists of a single melodic line with various note values, rests, and dynamic markings such as 'p' (piano) and 'p.' (piano). There are also some handwritten annotations like 'y' and 'z'.

Mrs Jedermann: If man has the machinery to go to the moon, then he must also have the machinery to conquer the people of the moon. And if he has it he will

Musical score for Mrs Jedermann's part of 'The Jedermanns' Waltz'. It features a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The music consists of a single melodic line with various note values, rests, and dynamic markings such as 'p' (piano) and 'p.' (piano). There are also some handwritten annotations like 'y' and 'z'. A large blue watermark 'Preview File Only' is overlaid on the score.

most certainly try it out on earth first...



Oh Jedermann... Look... Over there...

Musical score for the final part of 'The Jedermanns' Waltz'. It features a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The music consists of a single melodic line with various note values, rests, and dynamic markings such as 'p' (piano) and 'p.' (piano). There are also some handwritten annotations like 'y' and 'z'.



That's the novelist, isn't it? That's that Marcel Proust.

Jedermann: What's he searching for?

**A**

Musical score for Jedermann's first line of dialogue. It consists of two staves: a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music is marked with a piano dynamic (pp). The vocal line begins with a fermata over a whole note, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

Mrs Jedermann: He seems to have lost something...

Musical score for Mrs Jedermann's first line of dialogue. It consists of two staves: a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music is marked with a piano dynamic (p). The vocal line begins with a fermata over a whole note, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

(The seaside backdrop is lit more and more theatrically. Jedermann offers his wife his arm, she gets up and comes down stage; the scene resembles a music hall number.)

Musical score for Mrs Jedermann's second line of dialogue. It consists of two staves: a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music is marked with a piano dynamic (p). The vocal line begins with a fermata over a whole note, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

Starting gently with sentiment

MRS. J. *p* This is our song. Sing the new cen-tu-ry,

J. *p*

**B**

*pp* *Adchissimo più mosso*

MRS. J. Things how they're meant to be, Watching dreams grow. Shout high and low

J. *pp*

**C**

*poco accel. e cresc.*

MRS. J. Our opp-or-tu-ni-ty To be in tune with the o-fers on show.

J. *pp*

MOSSE ♩ = 132

accel

MRS. J. *mp* Cy-nics say, Dont be-lieve 'em. Nothing's changed! Nothing's new. *mf* But, we say, Opti-

J. **D**

MRS. J. *accel.* *mf* Not so bad for you. So- Come we im-plore, Come, take a back seat, *cresc.*

J. *mp* -mi-sm's Not so bad for you. So- Come we implore, Come, take a back seat,

J. **E**

MRS. J. *cresc.* *f* *accel.* Sit back and tap feet To songs from before. This is the score, Our Twentieth Century Is what you're gonna see -

J. *f*

J. *mp* *mf* *accel.*

acc. *al*  $\downarrow = 152$

MRS  
G.

And no-sign of war.

(Gunshots. At first distant, then getting nearer and heavier)

~~the cannon fire becomes deafening~~

Jedermann peels off his Edwardian clothing to reveal the uniform of an English First World War sergeant major.)

(The scene changes to ----)

PANEL 3 - MINI OPERA (1)

...1916 - The Somme. A trench. Sitting in the trench we can dimly make out two figures:  
(an English sergeant and a young English private.)

No. 4 Playing God

Lento  $\downarrow = c. 60$   
flessibile

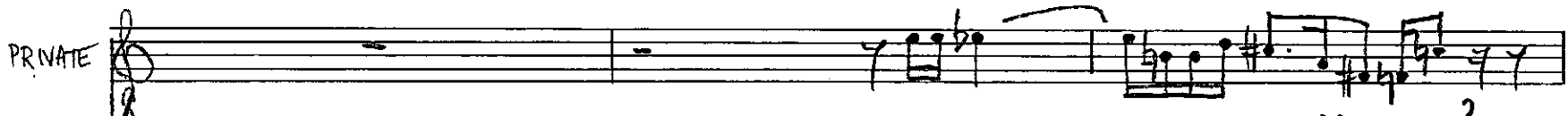
PRIVATE *p* *Sergeant!*

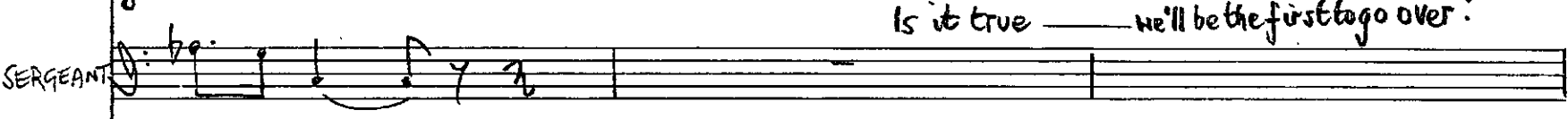
SERGEANT *p* *Son.*

PRIVATE *When will it be-gin?*

SERGEANT *Soon enough, son.*

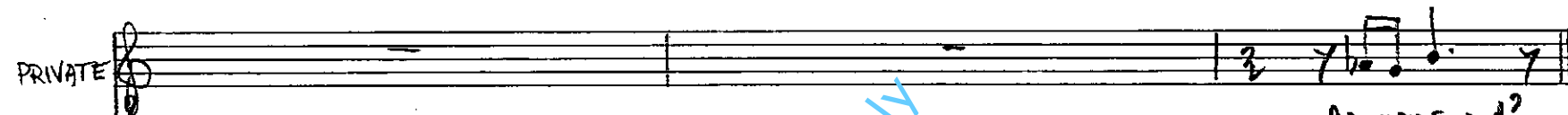
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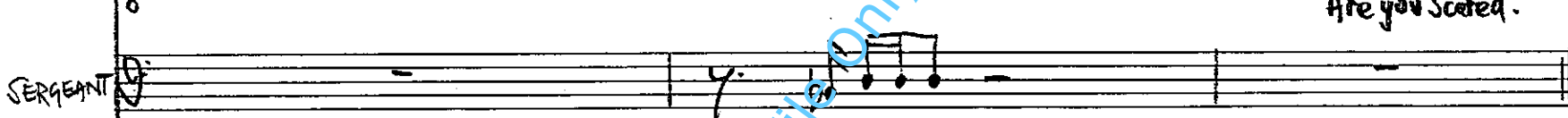
PRIVATE  Is it true — we'll be the first to go over?

SERGEANT  Soon enough. —

A



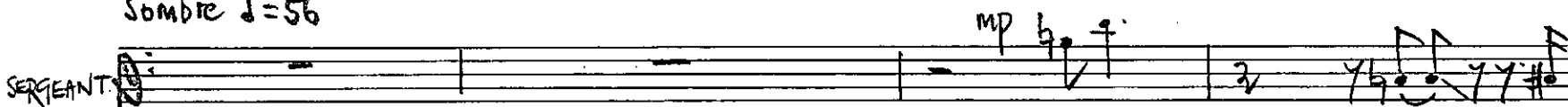
PRIVATE  Are you scared?

SERGEANT  A among the first.

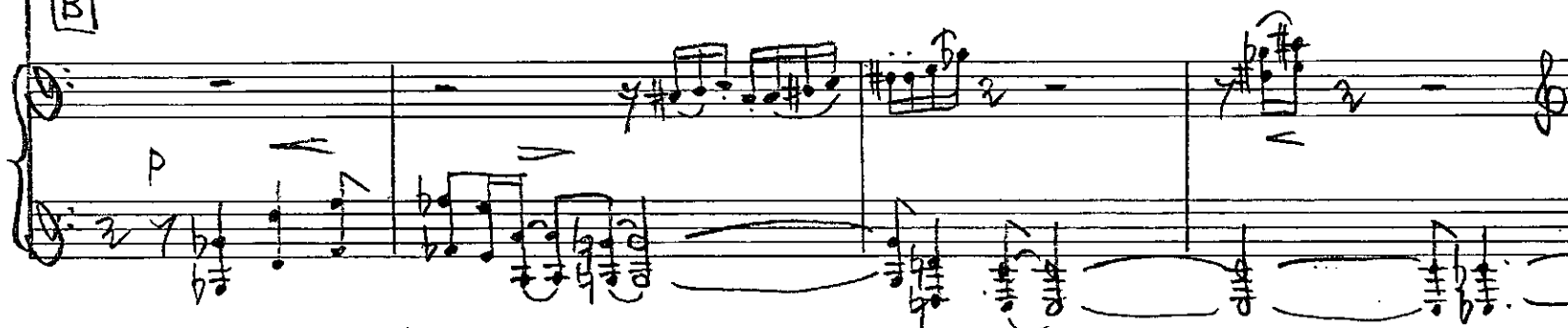
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Sombre  $\text{♩} = 56$

SERGEANT  Me, son? No. — |

B



SERGEANT *mf*

looks at it like this — It's all set down, — somewhere, aint it?

SERGEANT

Already de-cided, aint it?

*cresc.*

SERGEANT *cantabile*

Either, in a year's — time, — I'll be

*p*

SERGEANT sipping tea — beside the fire back home, or — six foot be-low, — the skin — will have peeled off my

SERGEANT skull. What can you do about it? It will happen or it won't. —

SERGEANT Out of our hands - completely.



SERGEANT *f* -3 7 *b<sub>2</sub> b<sub>1</sub> b<sub>2</sub>* *p.*  
 This is the modern world, son. ————— Statistics and history out of our

SERGEANT *mp* -3 7  
 hands. ————— Nothing to do with us.

PRIVATE *p*  
 I'm scared. *liberamente*

SERGEANT *p* -3 7  
 You're a good lad, you've not much to worry about.

Andante espressivo ♩ = 66 *p* dont drag

PRIVATE

You've been good to me, - Serge. I want to tell you something... Just in

**E**  
*p dolcissimo*

PRIVATE

case, that is.

PRIVATE

There's a girl back home... No, this one's

SERGEANT

There's always a girl.

**F**

PRIVATE *different!* *(mf)* She tells me, -

SERGEANT They're always different.

PRIVATE *every day* *she - thinks of me.* *She's a Country*

PRIVATE *girl, you see.* *She catches hares - with food being so*

PRIVATE

short - she catches 'em, kills 'em and shares 'em out. But every

PRIVATE

day she lets one go free. rit al tempo

PRIVATE

She points her gun, has it in sight, but decides to let it live lets it run away. mp Cres.

PRIVATE

*cresc.* *f*

And like that — she re - mem - bers me.

PRIVATE

Every day — I'm away, — she says, one goes free.

PRIVATE

*f* *appassionato*

I want to go back to her. I don't want to die

PRIVATE

*mp* *legato*

here. What are we fighting for? It would make all the difference, if I

*dolce*

*p* *mp* *p*

PRIVATE

*f*

knew what we were fighting for. Nobody tells me that!

*pp* *pp*

PRIVATE

*pp*

I want to go back to her.

*(pp)* *p*

(The boy goes to the end of the trench)

PRIVATE

SEERGEANT

*p lib.*

Go up and have a peek, son. See if it's all still.

(The sergeant takes out his pistol. As the boy climbs a ladder, the sergeant looks about and then takes aim.)

(He fires and nicks the boy's arm.)

'Every day ... one goes free.'

(The boy falls, clutching his arm.)

PRIVATE

Aaah!

What did you do that for, Serge? Why did you do that?

SEERGEANT

*f fierce whisper*

Not a word! You want to see that girl again,

PRIVATE

SEERGEANT

*p cantando*

don't you? Why should you die - out here?

(shouting) Hey, stretcher team! Over here! There's been an accident. We need to get this boy back behind lines.

Preview File Only

♩ = 60

*p*

PRIVATE

Musical staff for Private, treble clef, 2/4 time signature. The staff contains a melodic line with notes and rests. The lyrics "But why, serge? - Why choose me?" are written below the staff.

But why, serge? - Why choose me?

SERGEANT

Musical staff for Sergeant, treble clef, 2/4 time signature. The staff contains a melodic line with notes and rests.

**K**

Piano accompaniment for Private and Sergeant, grand staff. The left hand plays chords and the right hand plays chords and some melodic fragments. Dynamics include *pp* and *p*.

*mf*

SERGEANT

Musical staff for Sergeant, treble clef, 2/4 time signature. The staff contains a melodic line with notes and rests. The lyrics "Playing God, — son, that's what we're doing. — Playing God." are written below the staff.

Playing God, — son, that's what we're doing. — Playing God.

Piano accompaniment for Sergeant, grand staff. The left hand plays chords and the right hand plays chords and some melodic fragments. Dynamics include *pp*.

**L**

Piano accompaniment for Sergeant, grand staff. The left hand plays chords and the right hand plays chords and some melodic fragments. Dynamics include *p*.



Handwritten musical score for piano and cello. The piano part is in the upper system, featuring a treble clef and a key signature of one flat (B-flat). The tempo is marked 'cresc. molto'. The piano part consists of four measures of music with various rhythmic values and dynamics. The cello part is in the lower system, featuring a bass clef and a key signature of one flat. It consists of three measures of music, each marked 'cello' and containing a long, sustained note.

Handwritten musical score for piano. The piano part is in the upper system, featuring a treble clef and a key signature of one flat. It consists of two measures of music, each marked 'p' (piano). The first measure has a sharp sign above the staff, and the second measure has a sharp sign above the staff and a 'cresc.' marking. The piano part is followed by a double bar line.

Preview File Only

# PANEL 4 - A CONCERT PARTY

(A concert party is finishing a wartime medley. A quartet of men dressed as Clemenceau, Woodrow Wilson, Lloyd George and Lenin is dancing with Mrs. Jedermann, who is costumed as a First World War nurse.)

## No. 5 War Medley

Jainty ♩ = 120

Piano accompaniment for the first section of the medley. It features a treble and bass clef with a 4/4 time signature. The music is marked 'Jainty' with a tempo of ♩ = 120. The piece begins with a forte (f) dynamic. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment with chords and single notes.

3 Cheerful d. = 63

With banality

Vocal quartet part for the second section of the medley. The tempo is marked '3 Cheerful d. = 63'. The music is in 3/4 time and marked 'With banality'. The vocal parts are for Mrs. J., T.2, T.3, and B1/B2. The lyrics are: "The French had Cle-menceau, The French had Cle-menceau, The". The vocal lines are written in treble clef, and the bass line is in bass clef. The music is marked with a forte (f) dynamic.

d. = 63

A

Piano accompaniment for section A. It features a treble and bass clef with a 4/4 time signature. The tempo is marked 'd. = 63'. The music is marked with a forte (f) dynamic. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a steady accompaniment with chords and single notes.

NURSE  
WILSON  
CLEM.  
L-J  
LEVIN

Bri-tish Lloyd George, The A-me-ri-can Wil-son came

NURSE  
WILSON  
CLEM.  
L-J  
LEVIN

too; But the treaty went on so, As they tried to

Preview File Only

NURSE  
WILSON  
CLEM.  
L-J  
LENIN

work out Just who had what - power o - ver who.

Preview File Only

NURSE  
WILSON  
CLEM.  
L-J  
LENIN

**C** *alla marcia* ♩ = c.112  
**f**

March right on To the field of the Lord, where

*rit* - - - - - *alla marcia* ♩ = c.112

**f** *sim.*

NURSE

po-pies wave Over plu-sky sward. March right on Into Judgement Day, ——— When the fa-llen, fallen fallen

dim.

meno stacc.  
dim.

NURSE

He-roes hold their sway.

p

rit. Come sopra subito d. = 63

f

NURSE  
WILSON  
CLEM.  
L-J  
LENIN

Lloyd George said: The Ger - mans are to - tters!

Lloyd George said:

NURSE  
WILSON  
CLEM  
L-J  
LENIN

And Wil - son: The Krauts cant re - main!

And Wil - son:

NURSE  
 WILSON  
 CLEM.  
 L-J  
 LENIN

Cle-menceau: —

On the Huns I hang—the blame! — But,

Cle-menceau: —

E

those three sly guys at Ver-sailles — So sewed up the

those three sly guys at Ver-sailles — So — sewed up the

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NURSE  
WILSON  
CLEM.  
L-J  
LENIN

war that soon it could start up a- gain! that

F

mf

soon it could start up a- gain

soon it could start up a-



dim

-gain!  
-gain!  
-gain!  
-again!

(They dance.)

G Contravira

dim.

cresc.

41

Handwritten musical notation for the first system, measures 1-6. The notation includes a treble clef, a key signature of one flat, and a common time signature. It features various chords, melodic lines, and dynamic markings such as 'f', 'p', and 'pp'. There are also some handwritten annotations like 'V' and '7'.

Handwritten musical notation for the second system, measures 7-9. The notation includes a treble clef, a key signature of one flat, and a common time signature. It features various chords and dynamic markings such as 'pp'. The system ends with a double bar line and the word 'BLACKOUT'.

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PANEL 5 - GREAT BRITAIN

(1929. Backstage at the music hall. (Mrs Jedermann exits and the theatre manager enters. A pathetic ripple of applause is heard.)

Manager: Jedermann, the show must finish at the end of the week...

Jedermann: Why? We had almost a half full house last Saturday.

Manager: That was a charity show for deaf and blind veterans, and still they walked out... Jedermann, this is nineteen twenty-nine. The war has been over for ten years. Audiences don't want to be reminded of something they didn't choose to know in the first place... Besides, haven't you heard, there's a depression on!

Jedermann: You don't have to tell me, my wife has barely talked to anyone for days.

Manager: A world economic depression. It's barely safe to walk the city streets any more — for fear of falling millionaires. No, I cannot keep your act on any longer.

Jedermann: But we are professional artistes! We depend...

Manager: Nobody's interested in artistes any more. You're just a line in a cash ledger.

Jedermann: But we have a contract! We're booked...

Manager: Let me say it again, Jedermann, banks are failing, governments are desperate for remedies. In Berlin a million marks buys you yesterday's newspaper, in New York, men who built skyscrapers join the bread line in the shadow of their own buildings. Do you think you — and your third rate troubadours — are worth a moment of the world's time? Get wise, Jedermann — people want fun now, they want to forget the current horrors, the endless poverty.

People don't want operas about death and dying. They want the jazzy, the snazzy, the new — write a number about gangsters. The public loves gangsters. Gangsters are positive — they go out and get things done. Good night.

(He exits)

Son: Well, what did he think?

Berthold: Did he like our "Playing God?" Did you tell him about the idea?

Jedermann: Idea? What idea?

Son: The idea Berthold and I had.

Berthold: A sequence of mini-operas building up a spiritual portrait of modern man. <sup>my</sup> music, <sup>his</sup> words.

Jedermann: Ideas? Ideas'll kill him.

Son: We know what you think. But what does he think? Did you even ask him?

Jedermann: Son, he thought it was ... absolute sh.. (He senses their vulnerability.)

Son: Come on, tell us honestly. Tell us the truth.

Jedermann: Absolute...ly shimmering with talent. Oh yes, well done. Well done, my boy. He only wondered if the two of you could come up with something on a more topical subject. Something - perhaps - that your mother and I could perform... next week?

Son: (Excited) Something political?

Berthold: An opera about the suffragette movement.

Son: Now that women have got the vote?

Jedermann: They have? Don't you dare let your mother hear that.

Son: Or the expulsion of Trotsky from the USSR...

Jedermann: What about... gangsters?

Son: Gangsters?

Berthold: Gangsters?

Jedermann: Gangsters. American Gangsters.

Son: Are you of your mind? Gangsters? I'm a serious artist. You wouldn't get Brecht writing about gangsters.

Jedermann: No. Well, maybe this should be more in the style of a Broadway show.

Son: A Broadway show about gangsters! Who ever heard such a ridiculous idea? I despair of you.

(The son walks out)

Berthold: I'll talk to him. Leave it to me.

(Berthold follows the son out.)

# No. 6 Jedermann's Song

Mosso  $\text{♩} = 84$

*p* with anxiety  
secco

JEDERMANN

What's the matter, Jedermann? What is going on? your feet are glued in

J.

history, you've been standing still too long. They say your songs are passé, your act has lost its

A

J.

skill. They don't want things too classy, They want the instant thrill. I'd say I've got two

B

J. *poco largamente*

choices: To be a real aes - thete... But we're not all James Joyces And I prefer to

J. *cantabile*

eat. The second choice will be my plan: To change, adopt, to entertain. — So that

(♩ = c. 120)

col. ped.

J. *cresc.* *f* *mp rit.*

I, the great Ernest Jedermann, Once great, rise great again. — Once great, rise great a-gain.

*cresc.* *rit.*