PORTFOLIO OF SUPPORTING MATERIALS
SECTION I
THE AESTHETIC MATERIALS OF CARNIVAL MESSIAH
BOOK & SCORE
22 June to 27 July

CARNIVAL MESSIAH

WEST YORKSHIRE PLAYHOUSE
QUARRY HILL, LEEDS, LS2 7UP
TICKETS: 0113 213 7700

SPONSORED BY GNER

Book, Music and Lyrics by Geraldine Connor
Directed by Geraldine Connor
Designed by Wayne Berkeley
CARNIVAL MESSIAH

Inspired by Handel's Messiah
Two cherished traditions. One spectacular show

A rocking Caribbean Uproar

CONCEPT
Geraldine Connor

BOOK
Geraldine Connor and Mark Tillotson

MUSIC, ARRANGEMENTS & LYRICS
Geraldine Connor

ARTISTIC DIRECTION
Geraldine Connor
EUROPE MEETS THE CARIBBEAN ON A CARNIVAL STAGE

REDEFINING HANDEL'S MOST FAMOUS WORK IN CARNIVAL MESSIAH

A radical reinvention of Georg Freidrich Handel's oratorio 'Messiah' for large scale stage and theatre, featuring Caribbean and contemporary popular music and dance genres, showcased through the spectacular masquerade of Trinidad and Tobago.

Reflecting as it does, the cross fertilisation of the cultures of Africa, Europe and Asia in the Caribbean over the past four hundred years, it is a fitting introduction to this new millennium, showcased in a country moving into the 21st Century with a cultural diversity that is celebrated in this work.
CARNIVAL MESSIAH

Is a ground breaking, new, multi-racial, musical work in the mould of West Side Story, Riverdance, Jesus Christ Superstar, Hair and The Lion King, destined to create its own unique and dynamic impact.

CARNIVAL MESSIAH

Has global appeal, communicating with a wide and inclusive audience, attracting a variety of age profiles, exciting young audiences as well as commanding the attention of new and traditional audiences from diverse backgrounds and artistic interests.

CARNIVAL MESSIAH

Placed in the exotic locale of carnival
Wrapped in Handelian batik
Immersed in universal texts of spirituality.

CARNIVAL MESSIAH

is a two-hour spectacular musical showcase, featuring a multitude of singers, musicians, masqueraders, dancers and actors with all the excitement, music and colour of carnival, blended together with some of the most inspiring and exhilarating melodies taken from Handel's Messiah.

Gospel, oratorio, soca, bhangra, reggae, hip hop and ritual theatre combine together with towering glittering carnival costumes and dancing masquerade mobiles in new celebratory performance environments.

Carnival Messiah – The Book
Irresistible arrangements of Caribbean folk rhythms and European classics mix inexorably with Yoruba ritual, Commedia del arte, Asian cultural references, Pantomime, Masquerade, Street theatre and the Liturgy of Christianity, uniting in unforgettable celebration to tell the compelling story of birth death and re-birth

CARNIVAL MESSIAH

Embraces the spectacle of Grand Opera
Capturing the mystical, mythic metaphor of Carnival
Whilst in continuous discourse with the grass roots

Geraldine Connor
THE CAST OF CHARACTERS

Mother Earth

Mama God

Mama God's two alter egos

Chantuelle

Pierrot Grenade

Midnight Robbers

J'ouvert Characters (Chorus)

The Seven Minstrels

Mary and Joseph

Ragga Storytellers

Hosanna Celebration Leaders

Hosanna Celebration Dancers (Chorus)

The Twelve Disciples

The Lone Disciple

Eshu, The Dark Angel

Eshu's attendants (Chorus)

Pontius Pilate

Carnival Messiah – The Book
Jesus

The Two Thieves

The Dove of Peace

The Dovette

The Evangelist

The Voice of Truth

The Carnival Messiah

The Chorus, The peoples of the World

The J'ouvert Characters
DIMENSION ONE
PEOPLE OF THE WORLD

CHORUS'S

MUSIC, DANCE, DRAMA & MASQUERADE

J'ouvert – The Overture

But who may abide the day of his coming – Act I: sc 1

For unto us a child is born – Act I: sc 3

Hosanna – Act I: sc 6

He was despised – Act II: sc 1

Gethsemane – Act II: sc 2

Hades – Act II: sc 3, 4, 5

How beautiful are the feet – Act III: sc 1

Whoopi band medley – Act III: sc 4

! Hallelujah ! – Act III: sc 7

! Hallelujah ! – Epilogue
DRAMATIC ENSEMBLES

MUSIC

Orisa Libation

DRAMA & DANCE

Mama God and her two alter egos – Prologue: Act I sc 4: Act II sc 5:
Act III sc 5

DRAMA

Da Vinci’s Last Supper – Act I: sc 7
Jesus and the two thieves – Act II: sc 5

DANCE

Eshu the Dark Angel and his helpers – Act II: sc 2 – 6
The Dove of Peace and her attendants – Act II: sc 6: Act III: sc 3
The eleven disciples – Act III: sc 1

MASQUERADE

The Life of Jesus – Act I: sc 5

Carnival Messiah – The Book
DIMENSION TWO

THE MINSTRELS
OR
URBAN GRIOTS

DRAMA

The visitation and the nativity – Act I: sc 2

The Assumption – Act III: sc 2

DRAMA, DANCE & MASQUERADE

Gethsemane – Act II: sc 1

Hades – Act II: sc 2, 3 & 4

The Crucifixion – Act II: sc 5

The transformation – Act II: sc 6

DRAMA & MUSIC

The presentation of the miracles and Finding the Temple –
Act I: sc 5 & 7

Whoopi band – Act III: sc 4

! HalleluiaH ! – Epilogue

Carnival Messiah – The Book
DIMENSION THREE

SOLO/INDIVIDUAL PERFORMANCE

MUSIC & DRAMA
Orisa Libation - Prologue

But who may abide – Act I: sc 1

For unto us a child is born – Act I: sc 3

He was despised – Act II: sc 1

How beautiful are the feet – Act III: sc 1

I know my redeemer liveth – Act III: sc 3

! HalleluyiaH ! – Epilogue

DANCE & DRAMA
Eshu the dark angel – Act II: sc 2 – sc 6

The Dove of peace – Act II: sc 6: Act: III: sc 3

MASQUERADE & DRAMA
But who may abide the day of his coming – Act I: sc 1

Hosanna – Act I: sc 6

! HalleluiaH ! – Epilogue

DRAMA
Pontius Pilate – Act II: sc 3

Carnival Messiah – The Book
DIMENSION FOUR
THE MUSIC BAND

MUSIC

Orisa Libation – Prologue

J’ouvert – overture

But who may abide the day of his coming – Act I: sc 1

For unto us a child is born – Act I: sc 3

Hosanna – Act I: sc 6

He was despised – Act II: sc 1

Gethsemane – Act II: sc 2

Hades – Act II: sc 3, 4, 5 & 6

How beautiful are the feet – Act III: sc 1

I know my redeemer liveth – Act III: sc 3

The Whoopi band medley – Act III: sc 4

! HalleluiaH ! – Epilogue

Carnival Messiah – The Book
THE STEEL BAND

MUSIC

Excerpts from Handel’s Messiah – Pre-show in the lobby

J'ouvert – The Overture

Hades – Act II: sc 6

! HalleluiaH ! – Act III: sc 6

MUSIC & DRAMA

Mama God and her two alter egos – Prologue: Act I sc 4: Act II sc 5:
Act III sc5

Carnival Messiah – The Book
THE PROGRAMME

PROLOGUE
The Void

Libation and Invocation
Eshu Barakbo

Narration
In the beginning there was silence, and silence was black

J'OUVERT/OVERTURE
Green Corner, Port-of-Spain

- J'ouvert - Opening of the Day

Percussion chorus medley - ‘Jouvert’ and Overture Allegro moderato
  Police an’Tief
  Camboulay
  Dragon and Imps
  Pierrot Grenade
  Midnight Robbers
  Bele – Pastoral Symphony
  Sailors and Stokers - Matilda
  Dame Lorraine
  Blue Devils
  Ring Ding song
  Then Sings My Soul
  Stickfight/Kalinda
  Camboulay reprise
  Street Dance
  ‘Jouvert’ and Overture Allegro moderato reprise
ACT I

BIRTH
Dimanche Gras – Big Sunday

THE JOYFUL MYSTERY
Traditional
Annunciation, visitation, nativity, presentation, finding the temple

Shango Aye
The Annunciation and Visitation
In an Oresha tent

Wonderful Story
The Nativity
Bethlehem and other places

For Unto Us a Child is Born
Presentation and Celebration
Downtown Bethlehem Market Place

Narration
The Void
Jesus Walkin’, Jesus Talkin’

Sans Humanite
The Temptations and Miracles

Hosanna
The Triumphant entry into Jerusalem of
The Palm Sunday Procession
Wall of Jerusalem

Sans Humanite
The Last Supper
Jerusalem

Carnival Messiah – The Book
ACT II

DEATH

_Lundi Gras – Carnival Monday_

**THE SORROWFUL MYSTERY**

_Carnival fantastique_

Agony in the garden, Scourging, crowning with thorns,
Carrying the cross, The crucifixion, The Transformation

_He was despised_

_Agon in the Garden_

_Garden of Gethsemane_

_Crucifixion Adagio/Hades_

_Crowning with thorns and Stations of the Cross_

_Calvary Hill_

_Narration_

_The Crucifixion_

_Calvary Hill_

_Crucifixion Adagio II_

_The Transformation_

_Calvary Hill_
ACT III

REBIRTH
Mardi Gras – Carnival Tuesday
THE GLORIOUS MYSTERY
Contemporary
Resurrection, Ascension, Pentecost, Assumption

How Beautiful are the feet
The gathering of the apostles who take the gospel to the world

The Ascension, the Pentecost and the Assumption
In a room somewhere

Redeemer
The Resurrection

The Whoopi Band
Jesus Christ Our Saviour
Jesu Christo es bueno
My Lord Hosanna
Miracles
My Lord Jehovah, Jesus we love you
Jesus came to save all the people

Narration
And The Light Shined In The darkness

The Hallelujah Chorus
Steelband

EPILOGUE
‘Las Lap’

!Halleluliah!
THE BOOK

THE PROLOGUE

Scene: 1

The Void: Set at the back SR of the auditorium. Mother Earth is lit, chorus is unseen

Chant: Mother Earth
Music: A capella solo voice and chorus
Orisa Libation/Blessing/Praise

Solo vocal chant - Libation to Eshu

Eshu Barakbo koh ju ba
Ah ray Ah ray
Eshu Barakbo koh ju ba
Jah mone dey
Ko ree Eshu Barakbo ...o
Moh Ju ba ey ley cou yah shu ba lo yah
A du la who yeah
Wah dang gah

Solo vocal chant - Libation to Oshun

Yeah, Yeah, Yeah, Yeah Oh!
, Osha, Oh Ah re mi
Osho wah se kumere
Scene: 2

Centre stage: The Void

Narration: Mama God

Music: Solo steelpan

Dance: Pas de deux by Mama God's two alter egos

In the beginning there was silence (in darkness)
and silence was black
Black silence breathed and there was motion (in light)
and the world formed inside darkness with a breath
and stretched, stretched an arm and flexed
giving birth to rhythm

Steel pan begins

Breath grows like a tree
rooted in blackness
bending, twisting, reaching for the sky

Enters the serpent
seed of life
cool and deadly
Writhing 'round de worldie

here is my belly
here in my belly
the axis of the universe

Pause

(Sung) I breathed and sun burnt real against horizon
I breathed and moon wore her hair, locks and circles

Carnival Messiah - The Book
I breathed and roots gave leaves their pleasure
I breathed and void became a jungle
I breathed, fire came in tongues, told our stories
I breathed and the winds cried me an ocean
I breathed out into blackness
and I dreamed

Steel pan ends

(Spoken) Listen, a body sings in silence
can you hear that?

Steel pan begins

Inside this womb
is the Song of Songs
the story of all our stories
Scene: 3

AN' DE' CARNIVAL BEGINS

From de darkness came de early light of

morning

de first sounds of dawn.......de awakening

de' j'ouvert.....de preparation for de' carnival

THE OVERTURE

J'OUVERT

Opening of the day

The overture features a pastiche of ole-time Caribbean calypso, folksong and folk dance interspersed with and accompanied by African derived percussion and the steelband. These rhythms are then developed into what we recognise today as the very trendy hip hop, jungle, ragga, disco and funk dance music which are accompanied by the appropriate dances. The drama is that of traditional carnival 'Ole Mas'.

Rising out of the receding melody of solo pan is a crescendo of early morning carnival sounds which represent daily life, the preparation for something exciting, a rustling, a coming to life, laughter, dogs barking, whistles, shouts, sporadic conversations etc.

In the distance, and getting closer all the time are the definite sounds of drumming – steel and percussion bands. Centre stage, musicians are tuning their miscellaneous instruments. Iron and Tamboo Bamboo bands wend their way across the stage and through the audience.

The cast make staggered entrances through the audience/voms/stage left and stage right portraying individuals found in carnival crowds or various Ole Mas characters e.g. Bat, Dame Lorraine, Blue Devil, Robber, Pierrot Grenade, Fancy Sailor, Fireman, Dragon, Mud mas etc, intermingling with traditional with traditional European commedia/circus figures and carnival characters e.g. Halequine, Poirot, Scaramouche etc.
The six of the seven minstrels are to be seen and heard weaving through the crowds, the seventh minstrel plays a traditional French Pierrot character who mirrors the traditional Trinidad Carnival Pierrot Grenade throughout the J'ouvert segment.

Within this J'ouvert melee several choreographed events take place which include large groups of cast, they are...a Blue devil's dance, a Bele dance sequence and a Hip Hop/ street dance sequence. Other events to be highlighted...Police and theif, 'Robber talk, Fireman and Sailor dance, Street side Shouter Baptist Preachers, Acrobats, flag dance, Stick fight, Pierrot Grenade and Dame Lorraine.

Narration: Pierrot Grenade
Robber talk

Music:
Miscellaneous instruments mixed with Pan-round-de-neck play a Calypso improvisation based on the first four bars of the Messiah's Overture No. 1 Allegro Moderato. Miscellaneous percussion — pan/iron bands, tambour bamboo, bottle and spoon and Calypso drum percussion. Ole time lavway and folk songs — Camboulay lay oui! Rum Glorious Rum: Matilda: Hip Hop riff/percussion only for Street Dance sequence. Bele dance sequence based on Pastoral Symphony (Larghetto) arranged for string quartet and tabla. A capella hymn singing 'How Great thou art' — for street side singers. General solo and choral singing.

Dance:
J'ouvert downtown melee. Traditional Trinidadian folk dance sequences including a) Flag dance b) stick fight c) Dame Lorraine d) King Sailor e) Fireman f) Bele g) Blue Devil's. Contemporary Street Dance — Hip Hop. Acrobatic sequence and street games.

The Place:
Green Corner, Port -of- Spain

Carnival Messiah — The Book
Early morning everyday sounds from silence
One young girl runs to centre stage looking for the carnival
Several onlookers and punters saunter onto the stage after
she has left
They move around the stage continuously

Iron & Percussion band – J’OUVERT enter from back of auditorium
Onlookers/Punters procession from the back of the theatre
They move around continuously

String band – MESSIAH OVERTURE enter stage right
They come SL of centre and tune their instruments
Then go into the Messiah overture
They then move around the stage continuously

Onlookers/punters procession from back of the auditorium
Onlookers/punters enter from SL, SR and voms

The seven Minstrels enter noisily through different entrances
from the back of the auditorium

Children’s games are being played by the kids on stage

Flag dancers enter and dance (8) – CAMBOULAY

Pierrot Grenade enters

Pierrot Grenade is mirrored by a Pierrot mime

**Pierrot G**

J’ouvert J’ouvert J’ouvert
It mean the opening of the day
when the cock a crow is three AM Carnival Monday
Wake up to the steel
Rub your eye and begin to feel... the rhythm
Is a celebration of life
Abandon all feeling of strife... an feel the rhythm
Strip yourself and don the cloak of freedom
Gyrate! Wine-up! Roll up! Jam up! Jump up!
Throw up your hand in the air

Carnival Messiah – The Book
The merry monarch is here

Put on your mask
This is a simple task
Become a red dragon
Or a midnight robber

Police and thief run through the audience onto the stage repeatedly

Dragon and Imps (1 + all the cuties) traverse the stage

Robbers enter and creep around the stage

Iron & Percussion and PRN – CAMBOULAY
Process around the stage on the opposite side to the String band, which is doing the same thing

Three Robbers gather centre stage
Robber I is (unsuccessfully) demonstrating to younger robbers II and III how to deliver a Robber speech

Robber I
I come, I come, see I have come
From the valley of the shadow
From the mountain of the drum
I come as an axe to a bending tree
To welcome all to my carnival camboulay majesty
In this gayelle there is no room for pretenders of dubious distinction
For I have been the glory of Bailey's brightest Africa
I conquered imperial Rome with general Saldenha
And stole Britannia's penny with Wilfred Strasser

Robber II
I have been to hell yard and back
With a red army of Renegades, Desperados and Invaders,
I ties down Gulliver with manacles of fruits and flowers
I am the bird of paradise who keeps an eye on the Sparrow
I am the alphabetical infinity of kaiso from Attila to Zhivago

Robber III
I am the gliding King Sailor shrouded in Ken Morris copper
Like moko jumbie, I stand tall, tall like a wall

Carnival Messiah – The Book
Presiding over this annual coronation
Of masters of mime
Sirens of steel
Lords of lyric
Warriors of the word

Iron and percussion and PRN – CAMBOULAY
Process around the stage on the opposite side to the
String band, which is doing the same thing

Pierrot G
I am the Pierrot Grenade
P...I...E...R...O...T Pierrot Scholar
Descendant of Kings and conquerors
Great Leaders bow at my feet
With my wit and discourse...and great beauty of course...
I can walk among the literary geniuses of all time...
Derrick Walcott, Sir Vidya Naipaul, William Shakespeare

The bele veni dou dou danse de bele

Stage band – PASTORAL SYMPHONY to Bele rhythm

Cast on stage freeze

Enter Bele dancers

Iron/percussion band / PRN MATILDA
Process around the stage on the opposite side to the
String band, which is doing the same thing

Pierrot G
A sailor a fireman
Your helmet a pot...cooking or chamber...whichever you’ve got

Enter 12 fancy Sailors and 6 Firemen

Stage band – DAME LORRAINE

Enter 6 Dame Lorraine’s

Pierrot G
Madame dame Lorraine...ooh la la!

Carnival Messiah – The Book
Enter 8 Acrobats (Children)

Iron / percussion band / PAY DE DEVIL

Enter 20 Blue devils

Iron / percussion band / PRN – RING DING SONG
Process around the stage on the opposite side to the
String band, which is doing the same thing

Enter 3 Spiritual Baptists singing HOW GREAT THOU ART

Iron / percussion band / PRN – CAMBOULAY
Process around the stage on the opposite side to the
String band, which is doing the same thing

African Percussion drummers – DRUMMOLOGY FOR
STICKFIGHT

Enter 2 Stick fighters surrounded by full cast

DJ – STREET DANCE MUSIC
Street dance (All)

Enter Iron / percussion band/PND - J'OUVERT
String band do the same
Followed by the Pierrot grenade and a motley collection of street
People and the seven minstrels

Is carnival las lap
The bands gone
We tired cause we feteing since J'ouvert morn
Is home we goin – and on the way
We start to think about the next day
We done wine up... Jam up... Jump up... We done break way
After carnival we does have to pray

Cast + Iron / percussion band/PND exit into the distance -
J'OUVERT
String band do the same

Carnival Messiah – The Book
ACT I

BIRTH

The Joyful Mystery

Dimanche Gras

Carnival Sunday

Annunciation, visitation, nativity, presentation, finding the temple

Scene 1

The annunciation

Set in an Orisa tent at night

Dance: Orisa fertility/birth procession and ritual

Music: ‘But who may abide the day of his coming’

Traditional African: Gospel: Soul

Mother Earth:

Shango Aye, Shango Aye

But who may abide the day of His coming?

Shango Aye, Shango Aye

And who shall stand when He appeareth?

Shango Aye, Shango Aye

Who shall stand when He appeareth?

Shango Aye, Shango Aye

But who may abide the day of His coming?

Shango Aye, Shango Aye

Carnival Messiah – The Book
Shango Aye, Shango Aye
And who shall stand when He appeareth?
Shango Aye, Shango Aye
Shango Aye, Shango Aye
And who shall stand when He appeareth?
Shango is like tunder and lightening,
Shango is like tunder and lightening,
Shango is like tunder and lightening, tunder
and lightening
Shango is like tunder and lightening,
Shango is like tunder and lightening,
Shango is like tunder and lightening, tunder
and lightening
Shango Aye, Shango Aye
Shango Aye, Shango Aye
Shango Aye, Shango Aye
Shango Aye, Shango Aye
Shango Aye, Shango Aye

Carnival Messiah – The Book
Scene 2

_The Nativity_

_The Minstrels_
(all characters played by the seven minstrels)

Six minstrels with one suitcase noisily tumble onto the stage singing

All: J’ouvert mornin’ blow yuh whistle

Leader Quiet, hush (bawled loudly)

F/reveller O gosh man, keep de party goin’ nah?

All: Camboulay lay lay oi (all singing)

Leader Stop dancing! Stop dancing! Fingers, where have you been?

Fingers: I’ve been in St James wid de dragon buoy!

All: Wadanga!

F/reveller You drunk wid de dragon!

Fingers: Dragon? Drunk?

All: Wadanga!

Leader Tiny! (shouts)

Tiny: Ah tell yuh doh call meh dat! Yah know ah doh like it when yuh call meh Tiny

Fingers: Ah come on man, hit it!

_Carnival Messiah – The Book_
Loud and confused trumpet & vocalised tuning up
All singing

All
I'm gonna tell you a wonderful story
Is not too grim and it's not too gory
Full of music and myself
About a little girl from Galilee

Now this girl her name it was Mary
She was a very sweet and pure lady
But soon she going to have a big fright
An angel goin' tuh visit she tonight

The Visitation

Trunk opens and the Angel gabriel clambours out, then dust herself off and clears her throat

Gabriel: Greetings favoured lady
Mary: Who are you?
Gabriel: I have come from heaven?
Mary: (Laughs)
Gabriel: I am the Angel Gabriel
Mary: Right Joseph sent you
Gabriel: The Lord sent me, I have wonderful news for (pause) you're pregnant
Mary: What?
Gabriel: You have been greatly blessed, the holy spirit is within you.
You're going to have a baby and shall call him Jesus
Mary: Is this some kind of joke?
Gabriel: He shall be high and mightly and fantastic Light of the World!
Saviour of All Mankind! The Messiah!
Goodbye!
All singing: Now Mary was engaged to Joseph
She would tell him the truth but what if?
He don’t believe that it’s his baby
She’ll wind up a one-parent family

_The Nativity_

Joseph: Honey, I’m home!
What have you been doing today?
Mary: Joseph, I’m pregnant.
Joseph: But I brought you these flowers
Mary: They’re so beautiful
Joseph: Well you can’t have them
Mary: But it’s God’s baby!
Joseph: I’m taking this case to court

_The Courthouse_

Judge Order! Order! Next case
Clerk The case of the holy father m’Lord
Judge I declare this case open
Prosecution My client Joseph Carpenter would like to
disengage his Christian engagement
Onlooker She’s pregnant
All: Huh
Onlooker It wasn’t me!
Prosecution It’s an open and shut case
Clerk Your case I believe
Judge It’s a fascinating case
Judge After investigating this case I believe that
Joseph has not read the scriptures
Joseph I’ve been busy
Prosecution We rest our case

_Carnival Messiah – The Book_
Onlooker prosecution
Onlooker Judge

Sing 2 verses

Exodus

MMI  Hold on there keep back, please, keep back
MMII I've been in this queue for over an hour do you
       know who I am?
MMIII My husband and I are trying to get to
Bethlehem...
MMI:  Stop pushing there hold back please
MMIV: My husband lives in Egypt please don't send me
       back there I can't stand him
MMV  My name's Joseph Carpenter I live at 444
       Jerusalem Way.
MMVI I'm here for the census, when am I going to be
censored?

MMVII sings Matilda

Mary:  Oh Joseph it's happening
Joseph: What's happening?
Mary:  The baby
Joseph: What baby?
Mary:  The baby, baby!
Joseph: Oh ok, look here's an inn I'll just knock
       Knock Knock
Joseph: Evening
Innkeeper  Evening
Joseph: I'm looking for a king sized, queen sized, twin bed, futon?

Innkeeper: Sorry there's no room at the inn (goes in and closes the door)

Joseph: (Gets irate and knocks again)

Look buddy! I've come all the way from Nazareth City, I've got blisters, I'm tired, Oh and my wife's pregnant. I'll take anything

Mary: Groan

Innkeeper: I've got nowt upstairs, nowt downstairs, beer in the cellar...I have got a stable out back

Joseph: We'll take it...How much?

Mary: AAGGH GRR-ULL

Joseph: Doesn't matter

They all hum Silent Night and It turns into the stable scene. Baby Jesus is born

Joseph: What shall we call him?.......I was thinking Wayne?

The stable scene changes into the Shepherds in fields scene

Shepherd 1: Who did that?

Shepherd 2: Ewe

Shepherd 3: No I didn't

Shepherd 1: It was ewe

Shepherd 2: Who?

Shepherd 3: Ewe

Shepherd 1: Oh

PAUSE

MM: Sheep — Maaaaa

Gabriel: This very night in Bethlehem the king of the Jews has been born, Hosanna in the Highest and

Carnival Messiah — The Book
peace to all God's people on Earth. Don't be afraid! I bring you the most joyful news ever announced and it is for everyone! The saviour - yes the Messiah, the Lord has been born tonight in Bethlehem!

Shepherd: Holy Temple jam packed with religious icons, rich palace filled with wondrous tapestries glorious jewels

Gabriel: No, no it's a low key affair - been born in a stable in Bethlehem

Shepherd: Where will we find him?

Gabriel: In a stable in Bethlehem - follow yonder star, Lord God heavenly King, Almighty God and father

Minstrels leave singing Silent Night followed by a bleating sheep
Scene 3

*The celebration*

**Dance:** The Chorus this scene is a dance sequence which joyfully celebrates life, fertility and the birth of Jesus.

**Downtown Bethlehem on a market day**

**Music:** ‘For Unto Us a Child is Born’
Classic/Jungle/Ragga/Dance Hall

**Mary and Joseph:**
(Verse) ‘For unto us a child is born
unto us, a child is given
unto us, a son is given’

**Chat/Dub Ragga/Dance Hall styling**

**Ragga Storyteller:**
Roots style! O my God x 3
Jesus was born in a stable
At healin’ he was very able
He came to teach us about peace and lov’
Yes he came, sent from our Holy Fadder abov’
So, listen to Jesus and tek’ his advice
Lov’ is sweet and lov’ is nice
To forgive your brudder is a far greater ting’
Than to hol’ hatred in your heart, hear me sing!
De Scribes and de Pharisees try to hol’ him back
But, oh no! him never tek dat
Standin’ firm for truth and justice
Yes! Dey never could kill dat spirit...

**Chorus:** ‘And de gover’ment shall be upon his shoulde
And de gover’ment

*Carnival Messiah – The Book*
For unto us a child is born'

Scene 4
*Mama God and Alter Egos*

*Mama God enters from within the audience and walks toward the stage*

**Mama God:**

Jesus walking
Jesus talking
Here among us
All the love He brought us

Jesus walking
Jesus talking
Here among us
All the love He brought us

Walking glory
Telling his story
Touch the hem of His garment
And praise His holy name

Christ is no stranger now
Praise His holy name
Full of forgiveness
Loving and Truth
Praise His holy name
Scene 5

The presentation, the miracles, finding the temple

The Minstrels

All Singing

Born in Bethlehem a bouncing beautiful boy
Wrapped in swaddling bands, three shepherds
three kings and much joy
God came to Joseph in a dream,
and told him to pack up his stuff
Flea to Egypt, save my son

Herod he killed the babes,
but our hero he remained free. (HOORAH)
He talked of temples, he walked on mountains.
Meek are the bless-ed are ye.
Baptised by John on the Jordan’s bank,
then into the wilderness went.
For forty days and for forty nights
In fact he stayed up there for lent...

The temptations

Jesus is asleep centre stage. The devil cartwheels on and sniffs
around Jesus’ body. Eventually he kisses him. Jesus wakes up.

Narrator

Jesus fasted for forty days and forty nights and
then the tempter came. He ate nothing, drank
nothing and then the devil came...

Jesus:

Who are you?

Devil:

Hey – you’re Jesus! I can’t believe it... Jesus
Christ wow....you’ve been out here for ages you
must be tired. Hey let’s do lunch! Ah but there’s
nothing to eat. Then again if you are the

Carnival Messiah – The Book
Son of God you can turn this rock into bread... Are you hungry Jesus? Go on try it.

Jesus: The Lord says men cannot live on bread alone but survives on the words of God

Narrator Then the devil took him to the Holy Temple, highest pinnacle of the temple and said to him...

Devil: GGrrl (takes Jesus to high temple) We're pretty high up here. But if you're the Son of God you could jump. Why not jump Jesus? Step off... It says that God would send down his angels and prevent you from even grazing your feet on the stones.

Jesus: It also says that thou shall not put the Lord your God to the test!

Devil: GGRRLL

Narrator He then showed the higher kingdoms of this world...

Devil: Wow just look at that Jesus all my kingdom... Paris! Tokyo! Moscow! Skegness! Las Vegas and I'll give them all to you Jesus. All of them! If you just worship me, just kiss my feet Jesus, just one little kiss and all this will be yours. Go on. Why not Jesus?

Jesus: The Scripture says you shall only worship one God and serve him alone. So be gone SATAN!

Devil: GGRRRLL

Jesus Nice one! (to the narrator)
The Minstrels:

All singing

All the Pharisees, were jealous of his good tricks"
"He's getting famous, people love him"
This popularity makes us all sick,
We'll ask him questions We'll catch him out.
We'll make him look a right berk
Embarrass him in front of his mates and...
Put an end to his good work. (HAH
HAHAHAHAHAH)

The Minstrels:

All singing

All the Pharisees, were jealous of his good tricks
"He's getting famous, people love him"
This popularity makes us all sick,
We'll ask him questions
We'll catch him out.
We'll make him look a right berk
Embarrass him in front of his mates and...
Put an end to his good work. (HAH
HAHAHAHAHAH)

The Miracles

FMI

But wait, hear this, someone who was also there
told me that that same night, Jesus went to meet
his disciples on a boat out at sea and you
wouldn't believe how he got there - walking on
the water! Yes as if it were the ground

Carnival Messiah – The Book
feared for his life. But Jesus stood up, ordered the sea to calm down and it did.

Well, I knew this guy who knew a guy who was dead! Now this guy was called Lazarus you know – the dead guy was called Lazarus. He’d been dead for 4 days Jesus who was a friend of this guy strolled into the tomb, touched Lazarus, said, “Rise”. The dead guy gets up and walks off. It’s true

Miracle of Blind man

My brother’s cousin was in the synagogue the other day, and there was a man there who was obviously possessed. His head was spinning round and he was shouting “I know you’re Jesus!” So, Jesus walks over to him, clamps his head still and says, “OUT DEMON!” The demon rolls out of the man onto the floor, into the crowd and was never seen again. The man was fine. Fine, possessed, fine, possessed. Jesus did that!

My brother’s cousin was in the synagogue the other day, and there was a man there who was obviously possessed. His head was spinning round and he was shouting “I know you’re Jesus!” So, Jesus walks over to him, clamps his head still and says, “OUT DEMON!” The demon rolls out of the man onto the floor, into the crowd and was never seen again. The man was fine. Fine, possessed, fine, possessed. Jesus did that!
MMIV Oh yeah, listen to this. I went to this huge party, but the host was cheap. WATER! That's all they had to drink. All of a sudden Jesus turns up with his A-posse and being the Mr Cool that he is, he waves his hands. Whoooh! Wine! In every glass...in every bowl. We drank until 6am the next morning!

MMV I was on my way into Jerusalem travelling with this massive group of people. We were following Jesus watching him heal the sick. Eventually Jesus climbed the hill and seeing all gathered he decided he would feed us. A small boy brought him some fish and some bread. He prayed to God and somehow there was enough food to feed us all.......Yorkshire Pudding! Curry Goat !...
Scene 6

Palm Sunday: Triumphant procession into Jerusalem

Solo Kathak dancer  She dances a short introductory interlude

Music:  Tassa, Bhangra, Soca & Chorus

Hosanna celebration singers and dancers sing
   Ta ta ta te ta ta ta te!
   Aah aah aah aah aah aah!

Solo Kathak dancer is joined by Mary, Joseph and Joseph’s brother

They sing:  Glory to God in the highest
            And peace to his people on Earth
            Lord God, Heavenly King, Almighty God and
            Father
            We worship you, we give you thanks
            We praise you for your glory
            Ho-san-na, Ho-san-na, ho –sa- na-na-na, hos-san-na
            Blessed is he who comes in the name of the
            Lord
            Hosanna in the highest

Jesus enters Jerusalem ... it is Palm Sunday... he is greeted by
Mary, Joseph, Joseph’s brother and the Kathak dancer

Hosanna celebration singers and dancers led by the Tassa
drummers process through the auditorium to the stage, waving
their palms and singing

   Ta ta ta te ta ta ta te!
   Aah aah aah aah aah aah!

Carnival Messiah – The Book
Scene 7
The Last Supper

The Minstrels, The Twelve Disciples & Jesus

The Minstrels la-la-la-la Sans Humanite into their singing positions on stage and sing

They failed. Those Pharisees. Jesus remained the top man
So Pontius Pilate did plot and scheme and rehearse the washing of hands.
They needed a traitor someone so bad.
A lowlife, scumbag or trash
Thirty pieces of silver was the right price and Judas did need the cash.

The frozen image of Jesus and his twelve disciples as per Leonardo Da Vinci's Last Supper slowly materialises

The Minstrels

All singing

So the last supper. The disciples shared the same cup
Then Jesus knelt and washed their feet
They knew then that something was up
He said – do unto others as I have shown you
Wash them and make their souls clean
One of you men will betray me soon
A cruel fate I have foreseen

Instrumental, during which the disciples and Jesus imperceptibly move in slow motion until it ends; The scene disappears into the ether.
The Minstrels

All singing

They all fell silent they were in shock
The disciples dare not believe
That one of them his chosen flock
Had the hatred and greed to deceive
They went to the garden of Gethsemane,

the disciples slept in such bliss
Jesus still prayed while the Romans arrived
Judas sealed it with a kisssssssssssssssssssssssssss.
ACT II

DEATH

The Sorrowful Mystery
Lundi Gras
Carnival Monday

Agony in the garden, The scourging, Crowning with thorns
Carrying the cross, The crucifixion

Scene I
Agony in the garden

Dance/Visual: Jesus and his eleven disciples are in the
Garden of Gethsemane

Music: 'He was Despised'
The lone Disciple
(Classical/jazz)

As the Lone disciple sings the other disciples sleep...Jesus enters
and looks lovingly and protectively over their sleeping figures.

The Lone Disciple sings
He was despised, despised and rejected
Rejected of man, a man of sorrows
A man of sorrows and acquainted with grief
A man of sorrows and acquainted with grief
And acquainted with grief
He was despised, rejected, a man of sorrows
And acquainted with grief

Dance/Visual: The cast/chorus begin to create sinister
representations of the underworld, which
appear and stealthily engulf the stage.

Carnival Messiah – The Book
Music: Screams, shrieks, moans, cries etc
A Capella vocals
Traditional Ewe drummology

The Lone Disciple continues to sing

He was despised,
Rejected of man,
A man of sorrows and acquainted with grief
A man of sorrows and acquainted with grief
He was despised, rejected, a man of sorrows
And acquainted with grief, acquainted with grief

The Lone Disciple exits inconspicuously.

Scene 2
The Scourging

Judas/Eshu, the Dark Angel dramatically enters the stage arena

Dance/Visual: Eshu, the Dark Angel, the messenger dominates the arena and commands attention and obeisance. He struts his power and superiority, surrounded by his underworld minions. He is omnipresent.

Music: A Capella vocals, moans, groans, screams, shouts, cries, etc...
Traditional Ewe drummology
Scene 3

*Pontius Pilate: Crowning with Thorns*

**Dance/Visual:** The throng/crowd held at bay with an imaginary rope

**Drama:**

**Pontius Pilate**

You brought this man to me  
And said that he was misleading the people  
Now I have examined him here in your presence  
And I have not found him guilty of any of the crimes  
You accuse him of  
Herod did not find him guilty  
For he sent him back to us  
There is nothing this man has done to deserve death  
Shall I let him go?

**Crowd:** Kill him, free Barabas  
**Pilate:** But what crime has he committed?  
**Crowd:** Kill him, free Barabas  
**Pilate:** What would you have me do with him?  
**Crowd:** Crucify him. Crucify him. Crucify him.

Scene 4

*Stations of the Cross*

**Dance/Visual:** The chorus/cast and Minstrels make a giant slow motion Cross. Cast/chorus continue moving in slow motion once cross is made.

**Music:**  
‘Crucifixion Adagio’ – Ogoun belele  
African traditional / Free improvisation  
Silence...

Carnival Messiah – The Book
Scene 5
The Crucifixion

Dance/Visual: Three Moco Jumbie crucifixes slowly traverse the stage to create a symbolic tableau of the crucifixion

Music: Silence

Narration: Mama God

Mama God: ‘Bout noon. Darkness fell across the land, Jesus called out in a loud voice, Eli, Eli, Lama sabachtani My God, My God, why have you forsaken me!’

(The veil in the temple fell apart)

‘Father, I commit my spirit to you!’ and with that, he died.’

Scene 6
The Transformation


The Dove of Peace triumphs.

Music: Conflict – Tenor steel pan represents The Dove of Peace, and the African Drum represents Eshu, the Dark Angel, the messenger.

Carnival Messiah – The Book
INTERMISSION

ACT III

REBIRTH

The Glorious Mystery

Mardi Gras

Carnival Tuesday

The resurrection, ascension, pentecost and assumption

Scene 1

Dance/Visual: The eleven Apostles gather, they receive the Holy Spirit. They Take the gospel to the world... Chorus/cast join the disciples at This point. There is great rejoicing. Nation flags, national costumes and representations of peace and integration.

Music: ‘How Beautiful are The Feet’
Classical/Jazz/Soca

Verse:

The Apostles sing

Section A
How beautiful are the feet of them
That preach the gospel of Peace

How beautiful are the feet
How beautiful are the feet of them
That preach the gospel of Peace

Section B
How beautiful are the feet of them
That preach the gospel of Peace

And bring glad tidings

Carnival Messiah – The Book
And bring glad tidings
Glad tidings of good things

Section C
And bring glad tidings
Glad tidings of good things

Section D
And bring glad tidings
Glad tidings of good things

Section E
And bring...............
Glad tidings
Glad tidings of good things
Glad tidings of good things

An Apostle sings this prophesy over the preceding verse

Apostle
It was written long ago
that the Messiah must suffer and die
and rise again from the dead
upon the third day
This message should be taken
from Jerusalem to all nations
Forever I will sing

INSTRUMENTAL and DANCE

The people of the world carrying the flags of the world join the disciples centre stage. They form a moving spiral circle. They come from all walks of life, creeds, races and professions. The shields of honour are flown in. The people of the world take the gospel to the world....moving up and down through the auditorium, flying flags and distributing gifts. The people of the world then gather centre stage where they dance and sing in gospel celebration

Carnival Messiah – The Book
Chorus x 4: ‘How beautiful are the feet of them
That preach the gospel of Jesus
How beautiful are the feet of them
That preach the gospel of Peace’.

Moving through the audience an Evangelist preaches the word of God over the preceding chorus. He is accompanied from the stage by two female gospel backing singers

Evangelist

Hallelujah! Hallelujah!
Welcome brothers and sister of the world
It is time to get down with God
We are gathered here to groove and celebrate his favourite move
I’m talking about the late, great M.C., J. C. Mr Jesus Christ, Hallelujah!
Those who wish to follow in the funky footseps of the Lord
Must consider themselves dead to sin, but remain alive in Jesus Christ, Hallelujah!
Then when your mind is clear and your heart is open wide
You may begin your everlasting journey, one step at a time
Up the spiritual staircase towards salvation
Towards the rock and roll soul of the galaxy
The Lord God almighty
God is the creator of the world
Fell him in your mind and body
Join me now and let’s get down and give Jesus some loving
Now with soul sing, sing Hallelujah!
Sing for love and sing for Jesus
Let Jesus into your heart and fill your mind with the love of God
Now, I’m not talking about no rockstar baby

Carnival Messiah – The Book
And I ain't talking about no popstar baby
I'm talking about reaching
I'm talking about freaking
Jesus gives us love and builds our heart and soul!
Jesus gives us love and builds our heart and soul!
After Jesus was dead
God came down and he got down on his knees and said
"Jesus my son wake up! Wake up! Before it's too late"
and Jesus rose, Oh yes he rose!
Well he rose up and he led his people
Jesus gives us love and builds our heart and soul!
Jesus gives us love and builds our heart and soul!

Gospel backing singers sing
Sister! Brother!
Oooh! Can you feel it!
God is almighty saviour
Feel the almighty saviour
God is almighty saviour
Feel the almighty saviour

God is love, so spread the word of Jesus, yeah!
God is love, so spread the word of Jesus, yeah!
God is love, so spread the word of Jesus, yeah!
God is love, so spread the word of Jesus, yeah!

If you feel him, jump up!
If you feel him, jump up!
If you feel him, jump up!
If you feel him, jump up!

Sing! Sing! Hallelujah sing! (repeat and ad lib)

Chorus exit singing and dancing. Gospel singers drag an over-enthusiastic Evangelist off the stage

Carnival Messiah – The Book
Scene 2
The Assumption

The Minstrels:

Mary: We had brought him myrrh and aloe to anoint his body. We didn’t know how to get in for there was a large heavy stone in front of the tomb. Suddenly the earth shook beneath our feet and we were blinded by a shining light. When we looked up again we saw that the stone had been rolled away and that the tomb was open. Terrified, we walked in and saw where his body had been, an angel was sitting.

Angel: Do not be afraid. Why are you crying?

Mary: The have taken my Lord away and I don’t know where they have put him.

Mary (narrates) Terrified and bewildered we went out and fled from the tomb. We said nothing to anyone because we were afraid.

Mary exits the stage

The Minstrels:

Enter MMI
That evening the disciples met behind closed doors.

They were locked because they were afraid of being hunted by the Roman, or betrayed by the Jews.

Many Jews were in Jerusalem that day for the feast of the Passover, having arrived from every country in the World.

Jesus himself was suddenly among them and said.

Peace be with you.

They were terrified and thought they'd seen a ghost.

Why are you frightened? Why do you doubt that it is really I? Look at my hands and side. Look at my feet and see that it is I, myself. Touch me! For a ghost doesn't have flesh and bones as you see I have.

And as he said this he showed them his wounds.

These are the very things I told you about while I was with you. The Messiah must suffer and must rise from death three days later.
You are witnesses to these things. And I myself will send upon you what my father has promised.

John baptised you with water but I will baptise you with fire.

I have given all authority in Heaven and on earth. Go then and baptise all peoples in the name of the Father, the Son, and the Holy Spirit.

Teach them to obey everything I have commanded you and I will be with you always, to the end of the age.

As the Father sent me, so I send you.

Go throughout the whole world and preach the good news to all Mankind.

Suddenly a sound like the roaring of a mighty wind came from Heaven.

It filled the whole house where they were sitting.

Then what looked like tongues of fire came to rest on each one of them.

Everyone present was filled with the Holy Spirit and began to speak in other languages as the Spirit had enabled them.
The disciples simultaneously speak the Creed in tongues of Nigerian, English, Hindi, Latin, Creole/patois, Spanish and Italian as they exit the stage in different directions.

Scene 3

The Resurrection

Dance/Visual: Dramatic re-appearance of The Dove of Peace and the Dovette led by a Kora player, The Voice of Truth and Two hand percussionists

The Dove of Peace dances to the vocal solo

Music: ‘Redeemer’

Voice of Truth:

Verse: ‘I know that my redeemer liveth and that he shall stand at the latter day upon the earth

And though worms destroy his body
Yet in my flesh I see God
For now is Christ risen from the dead
the first fruits of them that sleep

All: ‘I know that my redeemer lives
I know . I know that he liveth’

Ad Lib Resurrection, emancipation, liberation, freedom

Carnival Messiah – The Book
Scene 4

The Celebration

Dance/Visual: The chorus/cast make a semi-circle around the Minstrels

'Whoopi Band' who will have come on stage with their instruments hidden within the chorus. The Minstrels hold dialogue with the audience as well as sing a medley of celebratory songs in call and response mode, directed at the chorus and the audience.

Minstrels sing: Jesus Christ our Saviour to a country and western song
Jesus Christ our Saviour, that's the fellas name
Mighty glad you came upon the earth that day
Spreading lots of news, making blind men walk and giving out free food

Jesus Christ Our Saviour to La Bamba

Jesus Christ Our Saviour
Jesu Christo es bueno
Jesu Christo te quiero
Y yo te adoro bonito hermano
Un bonito hermano tu eres Reino
Del mundo y cielo
Del mundo y cielo
Tu eres mi reino
Y yo tu quiero
Te alabare, Te alabare

Chorus: Jesu Christo
Jesu Christo
Jesu Christo
My Lord Hosanna sung to the Kalinka song

Jehovah x 3
Allah!

Miracles sung to the Coconut Woman song

Verse
Mary tol’ me the other day
No one can take she saviour away
I ask her what was de’ mystery
She say ‘Jesus Christ form Galilee’

Chorus
Get your loaves and fishes
Miracles!
Cure your aches and twitches
Miracles!
Turn ya water into wine
Miracles!
Makes you feel very fine
Miracles!

Verse
De’ miracles, dey keep pourin’ out
And everywhere you can hear dem shout
If you ask dem what it’s all about
Dey say ‘with Jesus Christ there can be no doubt

Chorus
Get your loaves and fishes
Miracles!
Cure your aches and twitches

Carnival Messiah – The Book
Miracles!
Turn ya water into wine
Miracles!
Makes you feel very fine
Miracles!

My lord Jehovah sung to Hava Nagela

My lord Jehovah x 3
Jehovah

Istanbul

Jesus came to save all people
And then Jesus died to save all people
And then Jesus rose to save all people
Resurrection of the dead kept him ahead

The Son of Man he came down among us
And he'll come again it says it in the Scriptures
To judge us lot our sisters and our brothers
(not to mention the living and the dead)

Make the bad repent and bless all of mankind
Be nice to others and occasionally pray
You might get to Heaven that way...

Thank you Lord for all you have given us
The sun, the flowers and all that is livin'
We can humbly thank you and pray for forgivin'
From you God of power and might

That’s us done, finished and goodnight

Carnival Messiah – The Book
Scene 7

! HalleluiaH !

Dance/Visual: Entire chorus/cast in celebration featuring representations of the supremacy of Peace, Love and Harmony etc. All the cultures of the world as one

Drama: Celebratory

Music: ! HalleluiaH !
Gospel/Soul/Hip Hop/ Soca/ Classical

Chant - Ragga Storyteller:

Halleluiah, Halleluiah feelins in meh belly when the Lord doth rock meh!
Halleluiah, Halleluiah feelins in meh belly when dey find dey cyan stop meh!
Halleluiah, Halleluiah feelins in meh belly as meh hips swing above
I’ve got to get, got to get, got to get...get down!

GOSPEL VOCAL SOLO: Yeah I need you Jesus
SOCA CHORUS INTRO: Haa...le le le le le le luh...yah!
SOCA MAIN CHORUS: Haa le luh yah! X 4 Haa
le luh! Haa...le le le

DJ ON DECKS: Hallelujah x 2 (classical chorus)
CHORUS ALL: He reigns x 5 (spoken)
RAP SOLO Yo dat boy sure knows how to reign!

OREISHA RIDDUM

Yeah man!
I love it!

Carnival Messiah – The Book
Dance and serious percussion accompanied by a rap

CHORUS SOPRANO VOICES/CLASSICAL
For the Lord God omnipotent reigneth

CHORUS TENOR & BASS VOICES/CLASSICAL
For the Lord God omnipotent reigneth

CHORUS HIGH/HINDU STYLING VOICES
Hare Hare! X 4

CHORUS LOW VOICES
Allah, Jah, God, Jehova, Krishna, Christ, Mohammed, Oludumare
(Under hare hare!)

MAIN CHORUS/SOCA
Haa le luh yah! X 4 Haa le luh! Haa...le le le

CHANT: (MALE)
Call to prayer or decks

MAIN CHORUS: (CALL AND RESPONSE)
Funk groove with DJ, decks, and rap

SOLO CHILD TREBLE VOICE:
The kingdom of this world the kingdom of this world and Christ is Lord
Scene: 8

EPILOGUE

_Las’ Lap_
Carnival Messiah
&
!HalleluiaH! Finale

Music: !HalleluiaH! Chorus ‘Outro’

And he shall reign forever and ever
Lord of Lords and King of Kings
SOLO CHANT / RAP IMPROVISATIONS
OVER CHORUS
BY ALL LEAD SOLOISTS

Dance/Visual: Entire chorus/cast in celebration move to the aisles and voms of the theatre to herald the entrance of Carnival Messiah, the masquerade. She dances and the moves backward staged centre, where she continues dancing.

Finale Curtain call All the characters of the production cross the stage diagonally in front of her

Ole Mas characters
Mary and Joseph
Ragga Storyteller
Hosanna Singers
Mother Earth
Mama God
Lone Disciple
Voice of Truth
Eshu, The Dark Angel
The Dove of Peace
The Minstrels

Carnival Messiah – The Book
The Carnival Messiah

Curtain Call:

The Music Band
The Chorus/cast

The Entire cast dance off the stage

The entire cast return to the stage

All bow and exit stage in Black out except Carnival Messiah, Mama God, Eshu and the Dove who remain onstage in freeze

The Lights slowly fade up to create a silhouette of the tableau

Lights slowly fade to black as music fades to Silence. The tableau remains on stage, frozen in time and silence.

THE END
CARNIVAL MESSIAH

22 June to 27 July

WEST YORKSHIRE PLAYHOUSE
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APPENDIX I.S

THE AESTHETIC MATERIALS OF CARNIVAL MESSIAH

NOTES TO THE SCORE AND THE SCORE OF CARNIVAL MESSIAH

HANDEL AND MESSIAH

Georg Friedrich Handel was born in Halle, Germany, in 1685. He became a pupil of Friedrich Wilhelm Zachau, a German composer, teacher and organist at St. Mary's Church, Halle. He wrote cantatas and other sacred works and chorales for organ and is primarily remembered as the teacher of Handel. In 1702, Handel entered Halle University to study law, but a year later travelled to Hamburg where he joined the opera orchestra as a violinist and then later as a harpsichordist. It is here that he had his first two operas, Almira and Nero, in 1705. Between 1706 and 1709 he toured Italy. During this time met Alessandro Scarlatti and other leading composers of the time. He also established his reputation as a much sought after harpsichordist. During this time he wrote, oratorios - La Resurrezione (1708), operas - Agrippina (1709) - and church and chamber music.

Handel's Italian tour made him internationally famous and in 1710 he was appointed Kapellmeister to the elector of Hanover (the future George I of Britain). Because of the close association between the
German and English courts, Handel spent much time in London, England, eventually settling there permanently in 1712. His opera *Rinaldo* was enthusiastically received by British audiences in 1711 and his *Ode for the Queen’s Birthday* (1713) and the *Water Music* (1717), established his overwhelming popularity. He received a pension from Queen Anne that was doubled by George I when he succeeded her. In 1718 he was appointed musical director to the Duke of Chandos for whom he wrote the *Chandos Anthems* and the masques *Acis and Galatea* both between 1718 and 1720 and *Hamian and Mordecai* which was later reworked as his oratorio *Ester* (1732). From 1720, he was appointed director of the Royal Academy of Music and here he composed over thirty operas. *Julius Caesar* (1724), *Orlando* (1733), *Alcina* (1735), *Berenice* (1737) and *Xerxes* (1738) containing the famous Largo. These Italian operas were all successfully produced and Handel triumphed over his rival Bononcini. However, because of problems with his singer within his company and the general unpopularity of Italian opera in England, Handel turned increasingly towards composing English oratorios.
His most important works in this genre include *Saul* (1739), *Israel in Egypt* (1739), *Messiah* (1742), *Samson* (1743), *Judas Macabaeus* (1747), *Joshua* (1748), *Solomon* (1749), *Susanna* (1749) and *Theodora* (1750). During his last years, Handel became blind although he continued to compose with the assistance of an amanuensis until the end of his life. Apart from his oratorios and operas, he displayed his mastery of composition in a variety of other genres. Among these works are *Music for the Royal Fireworks* which he penned in 1749. He wrote music for the Harpsichord, such as the *Harmonius Blacksmith* variations, concerti grossi, organ concertos, cantatas and sacred music such as *Alexander's Feast* (1736), sonatas and chamber duets as well as coronation anthems such as *Zadok the Priest* (1727) (The Sphere Reference Dictionary of Music: ed.Isaacs and Martin: ibid: Hamlyn:1982).

The New Grove Dictionary of Music and Musicians has this to say about Handel, “Handel’s stature as one of the greatest composers of the Baroque age, in both vocal and instrumental music, has always been recognised, though the popularity of a few of his oratorios in English-speaking countries, and their acceptance as religious and even
church music, for a long time masked the true nature and extent of his genius. He was a cosmopolitan and eclectic artist, drawing impartially on German, Italian, French and English traditions. A humanist (in the broadest sense) and by training and inclination, a composer for the theatre: (Grove:1980).

‘Inclination’ is too mild a description to demonstrate his love of composing for the theatre. This was more a passion beyond reason, which compelled him to continue writing Italian opera seria long after his English audiences had lost their taste for it. And the accusation that his oratorios are really operas in disguise, such as recent theatrical revivals of *Theodora* and *Semele*, have demonstrated the dramatic potency of many of them. Handel’s fortunes as an opera composer began to decline in the 1730’s despite the fact that he wrote some of his finest operas during this period. A rival opera company to his own attracted the superstar singers – castratos Senesino and Farinelli and the soprano Cuzzoni – to is ranks, but the competition to what was obviously becoming a dwindling audience, eventually destroyed them both. Even so, he did not give up on composing Italian opera until his
visit to Dublin in 1742. By then however, he had composed some of his best known oratorios including, Saul, and Israel in Egypt.

Handel began work on composing Messiah on August 22, 1741 and completed it in three weeks on September 14, 1741. The speed at which he composed was not unusual for Handel who regularly wrote at least two operas or oratorios a year. Messiah premiered in Dublin, as mentioned before, on April 13, 1742, at the New Musick-Hall in Fishamble Street, and was immediately a great success. However, Messiah had its critics. They questioned whether a public theatre was an appropriate place to perform an ostensibly sacred work, to which the reply was to ask if the presentation of virtue should therefore be excluded from places of public entertainment. Messiah interestingly, was not a success in London and it had to wait until its first charity performances there in 1750, to really establish itself. Significantly, Handel gave these two performances in aid of the Foundling Hospital – a charity for the ‘Maintenance and Education of Exposed and Deserted Young Children’.
The tradition of performing Messiah with massed choirs and large orchestral forces began before the end of the 18th century even though Handel had originally composed the piece for relatively modest forces. Haydn was overwhelmed by a performance of Messiah he heard in Westminster Abbey in 1795, and this become the chief inspiration for his own choral masterpiece, The Creation. Handel died aged seventy-four, in 1759 and thus ended the career of one of the most successful and prolific composers ever. His work lives on today in 2004, almost two hundred and fifty years after his death.
ORATORIO

The Grove dictionary definition of oratorio reads "a Western European compositional genre, originating in the 16th century, based on a religious or reflective text, performed without action or costume, in a concert hall". Messiah was first performed in Dublin, Ireland on April 13, 1742, for a charitable gathering (Lang: 1966: 333) "for the relief of the prisoners in the several gaols, and for the support of Mercer's Hospital on Stephen Street, and for the charitable infirmary on the Inn's Quay". Believed to be a special commission based on his reputation as a composer of church music, this might explain Messiah's very specific nature and why Handel never again to this type of Christian contemplative style of composition. (Grove: 1980).

I believe Handel's strength as a composer rested on his ability to fuse psychological penetration with representation and then present this combination in wondrous musical pictures and expressive colours. For Handel, it was not so much the quality of the libretto that mattered, as much as its emotional possibilities. In fact, Handel exemplified the postmodernism of his time. Handelian oratorio is altogether different.
from either of its Italian or German counterparts. Religion, politics, technical necessities and influences from other artistic disciplines all played an important part in its formation. In fact, Handel united three different and seemingly irreconcilable strains or elements – the Old Testament as living history, Greek Drama as living mythology, and Shakespearean characterisation – in developing what eventually became known as English oratorio or the new English Music Drama. Thus Handel’s musical language much like Carnival Messiah hovered between the extremes of the lyric and the epic-dramatic.

In terms of oratorio at that time, and all Handel’s other oratorios, Messiah is non-dramatic, and non-descriptive – in fact completely ready to receive another inscription such as the mores that Carnival Messiah imposes upon his original music. There is scarcely any narration or action and most of the recitative is almost perfunctory. In contrast to say, Bach’s *St John’s Passion*, which is highly dramatic and Jesus is represented in person. Musically however, what one does find in Messiah are the use of certain dramatic formulas, intervals, repetitions and sequences that are so basic to the compositional
techniques of that time that their relevance and importance cannot be denied.

However, Handel’s new grand sacred oratorio Messiah was unique in that, it is the only biblical oratorio he wrote which called upon the New Testament. The libretto was written by Jennens and selected from a variety of passages from both books – virtually every word being scriptual. But, the libretto was really much more than a compilation, for there was a subtle plan behind it. The sequence of Promise, Incarnation, Passion and Resurrection provided an epic unity which successfully dispensed with a dramatic plot. So, although Messiah does have a very religious basis, the description sacred refers rather to the subject, not the style, of music, nor in fact, Handel’s reason for writing it. Indeed, Messiah does not present the life and passion of Christ, but a lyric-epic contemplation of the idea of Christian redemption. Neither does Carnival Messiah purport to present the life and passion of Christ but much more a contemplation of its relevance to Caribbean consciousness.
THE MUSICAL IMPULSE OF CARNIVAL MESSIAH

Carnival Messiah is particularly concerned with the validation of performance art as a medium for post colonial and post-modern discourse. Derek Scott (ed Simm:1998:145) observes that post-modernity in music reflects “a readiness to engage with, rather than marginalise, issues of class, generation, gender, sexuality and ethnicity in music, and to address such matters such as production, reception and subject position, while questioning notions of genius, canons, universality, aesthetic, autonomy and textual immanence”. He goes on to note that this reflects “a concern with social and cultural processes, informed by arguments that musical practices, values and meanings relate to particular historical, political and cultural context.” and moreover “a concern to avoid teleological assumptions of historical narrative”.

The production continually reflects elements of post-modernism in its musical representation by its conscious deployment of found music, its employment of pastiche and certainly its readiness to contest the binary divide between classical and popular (music) (Scott:ed Sim:1998:145). Thus, by drawing on the power of the European
classical music tradition, in this instance, elements of Georg Fredrich 
Handel's oratorio, Messiah, and fusing this with the contemporary 
musics of Carnival as well as traditional and contemporary African 
diasporic syncretic material, I have used these newly combined 
elements as vehicles within which social relations and struggles are 
enacted by the appropriations of musical discourses normally 
associated with one group and making them serve other social 
interests.

The canon of music recognised today as the great works of the 
classical music tradition began to form in the nineteenth century when 
European concert music was wrenched away from a variety of popular 
contexts and made to serve the social agenda of a powerful minority. 
Thus, classical music should be seen as a relatively recent cultural 
construct or as described by the now well known term 'invented 
tradition (Hobsbawn and Ranger:1983), which reflects the priorities of 
a historical moment whereby current interests construct an apparently 
cohesive past to legitimise present day institutions and social relations. 
Today, the prestige of classical music encompasses both its 
constructed aura of profundity and its affiliation with powerful elitist
social groups which depend upon the widespread assumption that it is somehow timeless and universal. Thus, the immense social and cultural distance that is normally assumed to separate classical music and music of the African diaspora, is not one of musicality, but a distance of cultural difference and enactments of social experience. It is the intersection of these musics in Carnival Messiah that affects the complex relationships among those who would depend on these musics to legitimise their social values and constructs.

In their groundbreaking book ‘Anthropology as Cultural Critique, 1986, George E. Marcus and M.J. Fischer called for “new critical projects that would simultaneously explore multiple cultural moments besides the usual ‘objective’ studies of cultural practices”. Carnival Messiah strives to do just that. Carnival Messiah’s appropriation of elements of Handel’s oratorio used in tandem with elements of African diasporic music combines creative ingenuity, contradiction and conflict, towards revisions of cultural representation, musical meaning and prestige. Thus, Carnival Messiah continually reflects elements of post-modernism by placing a clear emphasis on style, often at the expense of substance and content, employing drastic
dramatic techniques towards the simplification of the meta-narrative or ‘big history’, its conscious erosion of the existing distinctions between culture and society and the breakdown of the particularity between ‘elite and popular culture, where there are in particular, “confusions over time and space” (Strinati: ed Stgorey:1994:430). Carnival Messiah shares several significant similarities with Messiah and its surrounding cultural impulses of that time :Handel, like myself was a migrant, he was particularly concerned with the plight of the marginalised; his work, always eclectic, favoured the adventurous and finally, his work was often associated with the epic and specifically leaned toward the theatrical.

MUSIC AS METAPHOR

Like the dance aesthetic of Carnival Messiah which is underpinned by an African subjectivity, so to is its music. I believe African and by extension, African derived music, is fundamentally a collective art. It is a communal property, whose spiritual qualities are shared and experienced by all: in short, it is an art form that can and must communicate with people of all races and cultures and it should enjoy
the ultimate possibilities of all the great currents of human thought available. Carnival Messiah is led by its musical content which has been conceived to operate on many different levels while at the same time offering a variety of access points. It is this use of music as but one of the dimensions available for use in this multi-dimensional metaphor, that makes the musical discourse of the Carnival Messiah quite unique. Most, if not all the music that makes up the composition of the Carnival Messiah as a whole is often characterised by offering up a gamut of plural interpretations and hidden historical associations, which thus can be read on several different levels and many different ways. These combinations when employed often in conjunction with other seemingly unrelated Western genres of music, go towards creating a completely alternative and complex set of definitions, cognitions and outcomes.

Caribbean poet Edward Braithwaite describes black music as the music of liberation through his researching of

"the riddums' of indigenous black music (Reggae, Kaiso, Blues, Jazz) appear integral to his use of 'nation
language' to remember the 'submerged mothers' of Caribbean consciousness through 'linguistic therapy'". (Gilkes:1986:13)

In other words, black music, the music of the oppressed, is a comment on the colour and class-based 'higher' culture of the oppressors.

Herbert Marcuse in An Essay on liberation observes

"In the subversive, dissonant crying and shouting, rhythm, born in the 'dark continent' and in the 'deep South' of slavery and deprivation, the oppressed revoke the ninth symphony and give art a desublimated, sensuous form of frightening immediacy". (Marcuse:1969:47).

Bob Marley adopted Eshu, the Yoruba trickster 'power', or if one prefers, Anansi, the West African spider deity also a trickster figure, creator, destroyer, deliverer and devourer, as his metaphor. He adopted an Anansi persona, forcing his audience to have to 'suss him out' through his music which was full of tonal and verbal shifts - Reggae music to Rebel music; 'revelation' to 'revolution'. His use of rhythm and tone - the upward movement, the quick, witty and satirical effects of calypso, the slower more grounded rhythms of reggae, suggest a shared experience in which participation is more important than explicit meaning and where as Michael Gilkes so succinctly
describes it, “the poet/singer is playing from an ‘Anansi score’” (Gilkes: 1986:11).

Carnival Messiah has an exceedingly large and rich vocabulary of musical styles and genres from which to choose, and in particular, those available from the Caribbean folkloric chest. A full study of the emergence of musical styles in Trinidad and Tobago during the 19th century would need to consider the following elements: the musics and dances of the largely French Creole slave society before emancipation, in particular, the various African inputs into that complex of musics and dances: the musics and dances of the predominantly anglophone West Indian migrants between 1840 and 1900; the musics and dances of the distinctive groups or ‘nations’ of liberated Africans during the post-Emancipation period; the persistence of a small Hispanic element, the maintenance of constant contact with Venezuela and Curacao, the influence of Venezuelan migrants on music, dance and masquerade: the ritual celebration of all these elements in the annual Carnival, as well as their simplification into a few predominant forms by 1900.
These areas have never been thoroughly researched and thus a substantially large grey area surrounds of any knowledge of the development of music and dance forms during this era. It is known however that Melville J. Herskovits recorded and analysed 325 melodies from 18th century Trinidad in 1939, which were all found to be African, particularly in terms of modulation and the manner in which they were sung (Herskovits:1990:267). Also, in 1942, Richard Waterman examined 45 of the melodies analysed by Herskovits and found them to reveal “musical patterns stemming from Africa and passed down through several generation to the present time (Waterman: 1943: 113 – 115). Andrew Pearse, ethnomusicologist, in 1952 identified and summarised the different types of folk songs existing among the population of Trinidad and Tobago and classified them according to ethnic origin. This was the first comprehensive study of its nature to be formerly researched and published in this way. (Caribbean Quarterly:Pearse:1956:).
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<tr>
<th>MUSIC GENRE</th>
<th>ORIGIN</th>
<th>FUNCTION</th>
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<tr>
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<td>Congo/Africa</td>
<td>weddings, christenings</td>
</tr>
<tr>
<td>Rada</td>
<td>Ewe/Africa</td>
<td>spirit possession</td>
</tr>
<tr>
<td>Shango</td>
<td>Yoruba/Africa</td>
<td>religious ritual</td>
</tr>
<tr>
<td>Yarraba</td>
<td>Yoruba/Africa</td>
<td>pleasure, recreation</td>
</tr>
<tr>
<td>Big Drum</td>
<td>Africa</td>
<td>thanksgiving, critical life situations</td>
</tr>
<tr>
<td>Bongo</td>
<td>England/Africa</td>
<td>wakes, recreation</td>
</tr>
<tr>
<td>Sings</td>
<td>England</td>
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<tr>
<td>Pass - Play</td>
<td>England,France</td>
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<td>Sankies &amp; Trumpets</td>
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<td>choral singing, possession</td>
</tr>
<tr>
<td>Bele</td>
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<td>Festivals, pleasure</td>
</tr>
<tr>
<td>Reel dance</td>
<td>England</td>
<td>pleasure, spirit invocation</td>
</tr>
<tr>
<td>Reel engage</td>
<td>France/England</td>
<td>Thanksgiving, recreation</td>
</tr>
<tr>
<td>Work songs</td>
<td>Africa</td>
<td>group labour</td>
</tr>
<tr>
<td>Chanties</td>
<td>France/England</td>
<td>boat launching, wakes</td>
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<tr>
<td>Quesh (creche)</td>
<td>France</td>
<td>Choral singing at Christmas</td>
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<tr>
<td>Veiquoix</td>
<td>Spain</td>
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<td>Fandang</td>
<td>Spain</td>
<td>recreation</td>
</tr>
<tr>
<td>Parang</td>
<td>Spanish</td>
<td>recreation at Christmas</td>
</tr>
<tr>
<td>Kalinda (calinda)</td>
<td>Africa</td>
<td>stick fighting</td>
</tr>
<tr>
<td>Road march (lavway)</td>
<td>Africa/England</td>
<td>music for street dancing</td>
</tr>
</tbody>
</table>

**RHYTHM AND MUSICAL GENRE**

In Carnival Messiah, the contemporary manifestation of black cultural elements emanates from the extended and still evolving relationships between black populations of the first world diaspora, and in particular black America. Thus Carnival Messiah apart from employing some of the best known melodies from Messiah, the oratorio, strategically re-
arranges them within the context of contemporary popular black music culture. Genres such as Soca, Calypso, Dub, Ragga and Reggae, Caribbean traditional music forms of drumming and steelband, folk song, Yoruba ritual chants and Tassa as well as contemporary western popular music genres such as Rock, Pop, Hip Hop, Drum' n' bass, House, Jungle, Garage, Sound Systems, Bhangra, Jazz fusion and Gospel. All these musical genres are linked together by one particular characteristic. I describe this phenomenon as the 'ostinato of the circle'. Lucy Durant once explained her understanding of the circle as the essence of African music.

"Unity, order and harmony are expressed through the circle, music affects the way in which (African) society is organised through shared work, shared finances, shared hospitality, life is shared, music is shared" (Durant 1993:private interview)

Francis Bebey extends her definition thus,

"Music is born with each child and accompanies him throughout life. Music helps the child triumph in his first encounter with death - the symbolic death that precedes initiation: it is reborn with the child who is now a man and it directs his steps along the path of law and order that has been laid down by the community.”(Bebey 1975:134)
Michael Gilkes, Caribbean theorist and writer, describes the metaphor of the broken circle in the work of Wilson Harris, Caribbean writer and muse, thus:

"His emphasis on circularity (rather than vertical power structures) and on 'enabling space' (or) 'phenomenal space'...is a repudiation of the restricting effect of a patriarchal Western power ethic....the variety of images of 'felicitious space' that recur in his work: cave, womb, shell, cradle, egg, room boat - reverberate in the mind as his 'inner-space' journey proceeds...towards a 'recovery' or 're-membering' of broken history (and) broken community" (Gilkes: 1986:15)

The music of Africa mirrors this belief of the circle through its constant use of various polyrhythmic cyclic expressions such as hocketting and interlocking techniques, call and response vocal forms, improvisation and finally drum tonal and rhythmic languages which constantly encourage communal participation. Francis Bebey additionally notes that the 'the sound of feet pounding the ground becomes the pattern of music whose notes are in turn transformed into dance steps' (Bebey: 1975:147). Movement and rhythm in African dance cannot be separated. The cultivation of musical life in traditional African societies is promoted through active participation in the collective or group life rather than through the creation of special musical institutions. It is this that forms music making in Africa into a
community experience, and the continuity of this tradition depends on these individual and collective efforts. It is the creative individual who develops and/or re-creates the repertoire, but those who learn it and perform it on social occasions sustain the tradition and make it a part of their common heritage and it is this creative impulse that drives the music of Carnival Messiah.

In Carnival Messiah the voice is used in many diverse ways and unusual juxtapositions which might derive from classical western European techniques, African and Asian vocal diasporic techniques, jazz and blues techniques or rock and popular music techniques. It often does not matter if one cannot understand the words of a song or the aesthetic basis upon which the quality or intonation is predicated because of language difference or a particular delivery style. What is more important here is, that like the Griot or Djeli, the voice is a metaphorically powerful means of communication, whether spoken or sung – quality notwithstanding - it is so direct, that it can transmit an emotion or cognition without recourse to words.

Music also satisfies spiritual as well as physical needs, since in Africa, it is almost invariably used to accompany labour and other activities of
everyday life. The Ba Aka Hunter gatherers of Central Africa vocalise without using many words, their daily occupations and leisure activities -"mbalax" are all accompanied by music. Men, women, young and old alike, contribute their share to the collective enjoyment which exhibits the polyrhythmic combinations of dance, singing, clapping, stamping, much percussion, and other rhythmic responses. The final rendition in Carnival Messiah, !HalleuliaH! was conceived within this very principle.

Rhythms created by music are often used to accompany communal work, such as a large group of men clearing a field, or several women grinding millet in mortar with pestle, these rhythms created serve to relieve monotony as well as propagate greater speed and efficiency. Music and thus rhythm also accompany many important rites and festivals associated with daily African life e.g. burials, initiation, harvest, thanksgiving, weddings, birth, religion etc. Some of these retentions as we are aware, have certainly been maintained in almost pristine condition in the Caribbean.

Most African and African derived musics are characterised by polyrhythms, that is, music based on the combination of different
strands of rhythm, for example, the combination of duple and triple time.

1 1 1 1 main beat
1 2 1 2 1 2 1 2
binary/duple
1 2 3 1 2 3 1 2 3
ternary/triple

It is this polyrhythmic technique, a combination of different strands of rhythm, melody and movement often in combination with ostinato or repetition, that has impacted upon the entire compositional concept and performance of Carnival Messiah. This principle is further enhanced through the practice of ‘Hocketting’ – a technique of allocating a unit of the main melody which might be just one note, to each individual who participates in the performance. (this technique has been described as a type of musical democracy) - and ‘Interlocking’ – a technique of polyphony characterised by the ‘fugal’ or ‘canonic’ overlapping music lines which is often used in vocal and percussion renditions.

With very few exceptions most of the music in Carnival Messiah is associated with dance which is obviously born out of rhythm, but also employs many other unwritten musical communications,
representations and additional aural and visual systems such as handclapping, hand gestures and obviously kinesic systems such as body movements and tactile systems where the body can be and is used as a translator as well as a resonator.

Finally, Clary Salandy, costume designer for Carnival Messiah always speaks of her costume designs in musical and rhythmic terms. She observed that "emotionally the costumes work with the rhythm of the music, which is the heartbeat of our race....crescendo and decrescendo...tension and release" (Salandy:2004:Private interview).

INSTRUMENTATION AND CLASSIFICATION

In Africa, music is perhaps the main manifestation of culture in its broadest sense. It is seldom performed on its own, as a pure art, and is invariably accompanied by dance, song, poetry, mime, masquerade or drama and in keeping with the underlying emphasis on the African aesthetic and subjectivity of Carnival Messiah, the same characteristics pertain. Thus the music can be either communal or personal, recreational of ritual and has been traditionally performed on an enormous variety of instruments. These instruments have been
classified into the following families; (cf Sachs/Hornbostel: 1961),
chordophones - stretched string, which provides a principle sounding
device of the instrument, e.g., musical bows, harps, zithers, lyres etc.,
idiophones - usually made of a rigid material which acts as the
principal sounding device, e.g., rattles, bells, xylophones, mbiras,
aerophones - wind instruments where a column of air creates the
principal sounding device e.g., trumpets, horns, flutes, bull roarer, and
finally, membraphones - where stretched skin provides the principal
sounding device e.g., drums.

In Trinidad and Tobago, during the 1890's, some middle class people,
Free Coloured and Africans accompanied themselves on Carnival day
with 'string bands'. The 'string band' originated from neighbouring
Venezuela and was brought to Trinidad and Tobago by Spanish peons
who had populated Trinidad in earlier times. The instruments
consisted of guitar, cuatro (a four stringed banjo type instrument),
mandolin and maracas or chac-chac. To these were added the African
banjo and the European flute and violin. Errol Hill (Moore:1972:
Personal communication) is of the opinion that the clarinet was
introduced in the 1920's with the coming into vogue of Jazz.
However, the Trinidad Chronicle of 1877 in describing one band that was about to parade noted that the revellers would be accompanied by

"a clarinet, 2 big drums, a fiddle, the beke negre of the auctioneer (if not already brought off by others) with his small tatoo drum, a line of tom-toms (keg drums with goat skin top) and a triangle – that seems to be all they can collect this time", (Liverpool:2001:329)

In 1899 more European instruments were added

"The musicians played in excellent time but had evidently not studied their music by note, and many purely West Indian airs were introduced. The instruments used were violins, a piccolo, a concertina and a tin vessel scratched with a small iron rod, corresponding to the shac-shac of Trinidad and known in Barbados as a ‘vira’" (Liverpool:2001:329)

it should be noted however that most likely, this was a Venezuelan ‘string band’ that was using the banjo and grater of the Africans and that these were instruments that had been banned under the Peace preservation acts of 1884. Yet, Hollis Liverpool observes that

"banned instruments were seen to be acceptable in a ‘string band ‘playing for upper class people. Moreover, the band was probably playing calypso music and probably applied the calypso rhythm to European melodies, hence the Gazette’s editor’s concern that the musicians did not play by note......‘String bands’ and ‘string band musicians were held in high esteem while, the African Tamboo Bamboo bands, even though they were not banned, were not at all highly regarded by the middle and upper classes. This was considered music
The instrumentation employed in for Carnival Messiah has been designed to incorporate and imitate many of the above-mentioned sounds whether derived directly from Africa, Europe, Asia or an acculturated Caribbean source. It consists of five keyboard synthesisers, an electric bass guitar, an electric rhythm guitar, an acoustic guitar, a kit drum, a large assortment of skin drums, sticks and general and specialist percussion, a tenor and a double tenor pair of steelpans and a Kora. The musicians are strategically positioned on a bandstand, in full view of the audience, overlooking all the activity on the stage. The vocals of the cast are augmented by a sixteen strong, four voice, 'off stage' choir, which is not so much hidden offstage, as placed within full view, in the galleries above the audience.
NOTATION VERSUS ROTE AND IMPROVISATION

I particularly favour the use of both the prescriptive and descriptive processes of notation. Carnival Messiah exemplifies this dual approach to live performance by creating a continuum which bridges both poles of interpretation. On the one hand, western notation is used to accurately interpret Handel’s contribution to Carnival Messiah and aleoteric and improvisational systems which employ non-graphic notation - which might be architectural, geographic or even cosmological - are used to address the functional, intentional, communicative and many extra-musical dimensions of the piece, - such as questions of structure, pitch, note durations, expression of timbre, expressions of amplitude, - to interpret the rest. Rhythmic capabilities are almost impossible to express accurately, if at all and therefore, just the genre and tempo are indicated, as any notation of these rhythms because of their complexity and repetitiveness become too difficult, if not nigh impossible, to write down or read.
OVERTURES, AIRS, ARIAS AND CHORUSES TAKEN FROM
GEORG FREDRICH HANDEL'S ORATORIO MESSIAH, FOR
USE IN THE THEATRICAL PRODUCTION OF CARNIVAL
MESSIAH.

THE PROLOGUE AND OVERTURE

- The first four and a half bars of the Allegro Moderato taken from Part I: Overture: No: 1
- The Pastoral Symphony: Larghetto taken from Part I: No: 13

ACT I

- But Who May Abide the Day of his Coming: Larghetto taken from Part I: No: 6
- For Unto Us a Child is Born: Andante Allegro taken from Section A and B of Part I: No: 12

ACT II

41 He was Despised: Largo taken from Part II: No: 23

ACT III

42 How Beautiful are the Feet: Larghetto taken from Part II: No: 38
43 I Know My Redeemer Liveth: Larghetto taken from Part III: No: 45
44 Hallelujah: Allegro taken from Part II: No: 44
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Book, Music and Lyrics by Geraldine Connor
Directed by Geraldine Connor
Designed by Wayne Berkeley

Yorkshire Arts
Carnival Messiah

Composed by Geraldine Connor

Score realised and transcribed
by Michael Lovelock
Carnival Messiah

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# Carnival Messiah

## Contributing Musicians

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<tr>
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<td>Dudley Nesbitt</td>
</tr>
<tr>
<td>Bill Laurance</td>
<td>Boogsie Sharpe</td>
</tr>
<tr>
<td>Jo Godfrey</td>
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<tr>
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<tbody>
<tr>
<td>Roy Johnson</td>
<td>Seiko Susso</td>
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<tr>
<td>His dep</td>
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<table>
<thead>
<tr>
<th><strong>Bass Guitar</strong></th>
<th><strong>Drum Kit</strong></th>
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<tbody>
<tr>
<td>James Goldingay</td>
<td>Charlie Moore</td>
</tr>
<tr>
<td>Tom Kirkpatrick</td>
<td></td>
</tr>
<tr>
<td>Chris Shipton</td>
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<tr>
<th><strong>Electric Guitar</strong></th>
<th><strong>Percussion</strong></th>
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<tr>
<td>James Docherty</td>
<td>Sam Bell</td>
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<td>Tom Kirkpatrick</td>
<td>Danny Templeman</td>
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<td>Chris Campbell</td>
<td>Andy Penny</td>
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<th><strong>Decks</strong></th>
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<td>Pasha Ostovar</td>
<td>Pandit Narendra Mishra</td>
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<td>DJ Soul Criminal</td>
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<td>Indy Panesar</td>
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<th><strong>Saxophone</strong></th>
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<td>Kieran Rodgers</td>
<td>Sukhdev Singh Namdhari</td>
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<th><strong>Steel Pan</strong></th>
<th><strong>Kora</strong></th>
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<td>Dudley Nesbitt</td>
<td>Seiko Susso</td>
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<th><strong>Drum Kit</strong></th>
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<td>Charlie Moore</td>
<td>Pandit Narendra Mishra</td>
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<td>Sukhdev Singh Namdhari</td>
<td>Carib Asphalt St John's United Tassa</td>
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Carnival Messiah

Contributing Musicians

Lead Vocalists

**Mother Earth**
Kirsty Almeida
Ella Andall

**Priestess**
Kirsty Almeida
Ella Andall

**Mary**
Janine de Bique
Anne Fridal
Simone Sauphanor

**Joseph**
Brian Green

**Ragga Storyteller**
Ataklan
Tom Briggs-Davis

**Assistant Ragga Storyteller**
Brother Resistance
Paulette Morris

**Lone Disciple**
Brian Green

Recessitative
Rawle Burke
Maurice Chevalier

**Evangelist**
David Mitchell

**Gospel Soloists**
Gillian Benjamin
Stella Litras
Linda Peltier-Binns
Colleen Scott

**The Voice of Truth**
Ronald Samm

**Hallelujah Singers**
Kirsty Almeida
Ella Andall
Ataklan
Brother Resistance
Tom Briggs-Davis
Stella Litras
Paulette Morris
Ronald Samm
Cara Robinson
Libation

Mother Earth

E-shu Be-rak-bo loh ju be Ah rey Ah rey E-shu Be-rak-bo loh ju be Ah la

M.E.

monse day Ko re E-shu Be-rak-bo-o Moh Ju be ey ley ou yah shu be to yah A du is who yea

M.E.

S.

Wah dang gah

A.

Wah dang gah

T.

Wah dang gah

M.E.

S.

Wah dang gah

A.

Wah dang gah

T.

Wah dang gah

M.E.

O-sha O-sha Oh, Ah re mi O-sha wah be ko-me re Yeah Yeah Yeah Ohi Yeah Ohi Yeah shi me ma

M.E.

Li-bo-sho wah ko lo Yeah Yeah Yeah Ohi me me O-sha O-sha Oh, Ah re me O-sha wah se
M.E.

O she wah so luma-re

S.

Yeah Yeah Yeah Yeah Oh! O she O she

A.

Yeah Yeah Yeah Yeah Oh! O she O she

T.

Yeah Yeah Yeah Yeah Oh! O she O she

Perc.

M.E.

Oh, Ah re mi O she wah so luma-re

S.

Oh, Ah re mi O she wah so luma-re

A.

Oh, Ah re mi O she wah so luma-re

T.

Oh, Ah re mi O she wah so luma-re

Perc.
Mama God I

In the beginning there was silence and silence was black.

Black silence breathed and there was motion. And the world formed inside blackness with a

breath, and stretched, stretched an arm, and hand, giving birth to rhythm.

Breath grew like a tree, rooted in blackness, bending, stretching.

reaching out for the sky. Enter the serpent.

seed of life and cool and dead. with-ing round the whir-

Mama God

Steel Pan

M.G. Block

Sl.P.
In my belly, here in my belly, the axis of the universe.

I dreamed and saw her red against her lisbon. I dreamed

and moon wore her hair in locks and circles. I dreamed and roots gave leaves her presence.

I dreamed and void became a jungle. I breathed and the came is tongues that told your stories.

I breathed and winds cried me an ocean. I breathed out into darkness and I drank.

Listen, a body sings in silence. Can you hear that? Inside this womb is the song of songs.

the story of all our stories.
Cue:
Iron kicks in when 'tale girl' runs into middle of stage.

Quinta

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Jou-vert Jou-vert

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Jou-vert Jou-vert

Persussion joins at top of stage when Iron is in centre of stage.
Chant.

lay - ley - ley - hoy, cam - bou - ley,

1A.Ch.

lay - ley - ley - hoy, cam - bou - ley,

2A.Ch.

lay - ley - ley - hoy, cam - bou - ley,

T.C.

lay - ley - ley - hoy, cam - bou - ley,

1k-1

Programmed Bass, Percussion Loop

2k-1

2k-2

A.Ch.

F C7 F7

Gtr.

Ktt

In the Parrot Granda' Band best establishes.
Ceradouley drops down in background.

one boy, one girl Cam - bou - ley
Programmed Basic Percussion Loop
Cue: Sole dancers exiting.
Kit establishes beat, 2nd keys Metkida intro.

Loop fade out over start of Metkida beat.
Ma-ti-da, Ma-ti-da she took me money and
Ma-ti-da, Ch-oh-oh Ma-ti-da she took me money and
Ma-ti-da, Ma-ti-da she took me money and
Ma-ti-da, Ma-ti-da she took me money and
Ma-ti-da, Ma-ti-da she took me money and
Ma-ti-da, Ma-ti-da she took me money and
Cue: Dame Lorraine dancers leaving stage.
Perussion brings in " jeu Jub."
de = 150 Dame Lorraine reeds underneath.
Chant.

Ring ding ding a ring ding ding.

A.Gtr.

B.Gtr.

Kt.
S. Ch.

3-part auto Baptist

soul, my Saviour God to thee, how great thou art, how great thou art.

1A.Ch.

Then sings my soul, my Saviour God to thee, how great thou are.

2A.Ch.

Then sings my soul, my Saviour God to thee, how great thou are.
Chant.

5.Ch.
art, how great thou art.

1A.Ch.
art, how great thou art.

2A.Ch.
art, how great thou art.

T.Ch.
art, how great thou art.

1k-1

2k-1

2k-2

A.Gtr.

B.Gtr.

St.P.

Kb.

G.

C.
Shango Aye

Cue: end of /twerk/
(cue end entry, all instruments ad lib except until 2nd keys chord entry:

Mother Earth

Soprano Chorus

Alto Chorus

Tenor Chorus

1st Keys 1

1st Keys 2

2nd Keys 1

2nd Keys 2

Electric Guitar

Bass Guitar: Ambient, around the Am

Shakira

Bamboo Sticks

Bass Drum

Sasa
And who shall stand when He appears?
M.E.

S.Ch.

Who shall send when he appear.

Shan-go

A.Ch.

Shan-go

T.Ch.

Shan-go

1x-1

2x-1

1x-2

2x-2

Shk.

G.Clew

B.Sbk.

Agogo

B.D.

Bells

Dj.
And who shall stand when
Minstrels - Wonderful Story

Minstrels 1
I'm gonna tell you a wonderful story. It's not too grim and it's not too good.

Minstrels 2
I'm gonna tell you a wonderful story. It's not too grim and it's not too good.

Acoustic Guitar
G          D          D

F
y Full of magic and mystery About a little lady from Galilee

M.1

M.2

G           C          D

G          D

How this girl her name it was Mary She was a very sweet and pure lady. But soon she will have a fright An angel grim ter ve- it she to-night

M.1

M.2

G           C          D

G          D          G
Verse 1:

M.1

Now Mary was engaged to Joseph. She would tell him the truth but what

M.2

was engaged to Joseph. She would tell him the truth but what

Chorus:

G    D    D

He Connor be •

So 10 end Mary •

Verse 2:

M.1

He don't believe it is his baby. Shall end up a one parent family!

M.2

He don't believe it is his baby. Shall end up a one parent family!

Chorus:

G    D    D    G

He Connor be •

So Joseph and Mary they marry 'Cos if they don't it's not the same story A little

Verse 3:

M.1

dancing and a little rum Mary did her best to the best of the drum

M.2
dancing and a little rum Mary did her best to the best of the drum

Chorus:

G    C    D    G

""
ru-ler was Cae-sar Aug-us-tus. He said, "Hey, we must have a con-sul!"

We must

M.1

M.2

G

D

D

G

A C G B

A C G B

A C G B

A C G B

G

C

laced
For Unto Us

Cue: Lead 'sheep' leaves stage

Soprano # = 88

2nd Keys 1

Bass Guitar

Electric Guitar

Drum Kit

Tambourine

Klavre

Cables
B.GIr.

ColI,*

In

•

. poredic 

ItIrouIlouf 

e...

Continue in a similar sporadic vein throughout the piece.
For as to as a Child is born.
Feel the Holy Spirit coming in the midst.
No more trouble, no more worry. Oh, say God, Oh, say God.
Yes he came to teach us about peace and love. Yes come,
Mama God II

Mama God

Steel Pan

M.G.

St. P.

M.G.

St. P.

M.G.

St. P.

M.G.

St. P.

M.G.

St. P.

M.G.

St. P.

M.G.

St. P.

M.G.

St. P.

Both fade out as Mama God exits the stage.
Minstrels - Born In Bethlehem

Minstrels

Born In Bethlehem

Minstrels

Gm Gm Gm Gm Gm Gm

Acoustic Guitar

D

chanting beautiful song Wrapped in swaddling bands three

D

shepherd three kings and much joy God came to Joseph in a dream and

F

left him to pack up his stuff Flee to Egypt save my son

D

Things will get a little rough He not he killed the babies but our

D

renewed free he took in temple he walked on mountain

D

blesse de ye Baptized by John on the Jordan's bank then

D
In the wilderness went For forty days and for forty nights.

In fact he stayed up there for
Hosanna

Cue: End of Indian dance solo.

Mary

Joseph

Joseph's Brother

Chorus

2nd Key 1

Table Pattern

Tambourine

Sleigh Bells

Cymbals

Tasse Drum 1

Tasse Drum 2

Tasse Drum 3

Tasse Bass Drum

Hand Cymbals
Glory to God in the highest, and peace to his people on

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<th>Tamb.</th>
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Ho - san - na, Ho - san - na, Ho - san - na, We wor - ship You, we give
Ho - san - na, Ho - san - na, Ho - san - na, We wor - ship You, we give
Ho - san - na, Ho - san - na, Ho - san - na, We wor - ship You, we give
* Ah*

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thanks to You, we praise you for your glory. We worship You, we give

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TD.3  
T.B.Dr.  
H.Cym.
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wor - ship You, we give thanks to You, we praise You for Your glo- ry. We
wor - ship You, we give thanks to You, we praise You for Your glo- ry. We
wor - ship You, we give thanks to You, we praise You for Your glo- ry. We

Table

Tamb.

Sn.B.

Cah.

T.D.1

T.D.2

T.D.3

T.B.Dr.

H.Cym.
M.
wor - ship You, we give thanks to You, we praise you for your glo

J.
wor - ship You, we give thanks to You, we praise you for your glo

J.B.
wor - ship You, we give thanks to You, we praise you for your glo

Ch.

2k-1

Table

Tamb.

S.I.B.

Cab.

T.D.1

T.D.2

T.D.3

T.B.Dr.

H.Cym.
Repeat to fade until full chorus leaves stage.
Minstrels - The Last Supper

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels

Minstrels
M., Weak them and make their souls clean
One of you will betray me soon

A cruel fate I have been
Guitar solo based on chord progression.
Plays whilst last singer arises

 silence, they were in shock
The disciples dare not believe

them, he chosen flock had the hate and greed to deceive

they all left

That one of
went to the garden of Gethsemane. The disciples slept on in such bliss.

Jesus still prayed while the Romans arrived. Judas sealed it with a kiss. 
He Was Despised / Hades

Lone Disciple

1st Keys 1

L.D.

1stE1

L.D.

1stE1

L.D.
At this point, all keyboardists begin to add 'rattles / noise effects'. These remain until the end of the piece.

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At this point, all keyboardists begin to add 'rattles / noise effects'. These remain until the end of the piece.

At this point, the electric guitar joins in with 'rattles / noise effects'. These remain until the end of the piece.

Percussion effects may be added, but only in a limited role at this point.

At this point, the chorus begins to add 'rattles effects (eg. moans, whistles etc.) generally staggered in 5 groups. This continues to end.
L.D.

1k-2

2k-1

2k-2

E.Gtr.

Dj

B.D.

Tumba

Ch.
Continue and improvise following moves of the Dark Angel
128

L.D.

10C1

1k-2

2k-1

2k-2

E.Gtr.

Dj.

B.D.

Continued and improvise around this pattern

Tumba

Ch.
Crucifixion Adagio

Largo - Sombre, with increasing intensity.

Over the top of the continuous drone, the keyboard (6, 10 keys) plays various
aparodic, unharmonic 'melodies', generally with no fixed tempo, and against the beat.

In conversation with the guitar, a similar effect to the
waiting baby effect. Long notes, bend, squeak etc.

Waiting baby affect, as described in heater. Sporadic,
and working with sea as conversational manner.

Various rolls and counterpoint.
Should follow the movements of the stillwaters and crucifixion party.
Repeat until percussion party is position.

Continue to repeat, moving chords up in semitone steps.

As with the Tasse Bass Drum, this keyboard part can follow the movements of the stick-walker. Suggest use of metric and high pitch sounds, moving up and down in correlation with the stick-walker.

1k-2

E.Gtr.

B.D.

Conga

Djembe

Shkr.

G.Clew

Tasse B.D.

M.E.
Transformation Conflict

Cut: Mama God - "And with that, he died"

Solo Drum

Steel Pan enters as Dove enters stage. Pan improves and mirrors movements of Dove throughout.

B.D.

Conga

Repeat until end of light scene.

Steel pan continues to play as Dove celebrates victory. Pan fades with lights.

B.D.

Conga

C.Bell
How Beautiful

Em chord fades up over blackout.
Percussion cue; centre stage dancer brings fist down into hand.
During final keys and other hand percussion create 'embrace.'
Beautiful are the feet of them that preach the gospel of peace, how
It was writ-ten long a-go... that the mes-si-ah must suf-fer... and die

beau-tiful are the feet of them that preach the gos-pel of peace, and

beau-tiful are the feet of them that preach the gos-pel of peace, and

beau-tiful are the feet of them that preach the gos-pel of peace, and

and rise a-gain from the seed... up-on the third day.

bring gled ti-dings, and bring gled ti-dings, gled

bring gled ti-dings, and bring gled ti-dings, gled

bring gled ti-dings, and bring gled ti-dings, gled
This message shall be taken

tings of good things, and bring glad tings, glad

tings of good things, and bring glad tings, glad

tings of good things, and bring glad tings, glad

from Je-ru-sa-lem to all na-tions. For-ev-er I will sing,

tings of good things, and bring glad tings, glad

tings of good things, and bring glad tings, glad

tings of good things, and bring glad tings, glad

H.Cym.

G.Claw

Shiz.
Improvisation continues until all flags are in place and chorus are moving into position, at which point all tuned instruments move to E minor chord from the previously held open E chord.
21 T.Ch.

beau-ti-ful are the feet of them that preach the gos- pel of Je-sus. How beau-ti-ful are the feet of them that

28 KIt

preach lila goa • pol 'p"al pea

31 Congas

beau-ti-ful are the feet of them that preach the gos-pel of Je-sus. How

21 T.Ch.

preach the gos-pel of peace How beau-ti-ful are the feet of them that preach the gos-pel of Je-sus. How

21 KIt

preach the gos-pel of peace How beau-ti-ful are the feet of them that preach the gos-pel of Je-sus. How

37 A.Ch.

beau-ti-ful are the feet of them that preach the gos-pel of Je-sus. How beau-ti-ful are the feet of them that preach the gos-pel of peace How

37 T.Ch.

preach the gos-pel of Je-sus. How beau-ti-ful are the feet of them that preach the gos-pel of peace How

37 KIt

beau-ti-ful are the feet of them that preach the gos-pel of Je-sus. How beau-ti-ful are the feet of them that preach the gos-pel of peace How

40 A.Ch.

beau-ti-ful are the feet of them that preach the gos-pel of Je-sus. How beau-ti-ful are the feet of them that preach the gos-pel of peace How

40 T.Ch.

beau-ti-ful are the feet of them that preach the gos-pel of Je-sus. How beau-ti-ful are the feet of them that preach the gos-pel of peace How

40 KIt
How beautiful are the feet of them that preach the gospel of Jesus, How

preach the gospel of peace How beautiful are the feet of them that preach the gospel of Jesus, How

beautifu! the feet of them that preach the gospel of peace How beautiful are the feet of them that preach the gospel of Jesus, How

preach the gospel of Jesus, How beautiful are the feet of them that preach the gospel of peace

Congas

Congas

Congas
How beautiful are the feet of those who preach the gospel of Jesus. How
blessed are the feet of them that preach the gospel of peace. How blessed are the feet of them that
How beautiful are the feet of them that preach the gospel of peace.
beau-ti-ful are the feet of them that preach the gos-pel of Je-sus. How beau-ti-ful are the feet of them that
beau-ti-ful are the feet of them that preach the gos-pel of Je-sus. How beau-ti-ful are the feet of them that
preach the gospel of peace How beautiful are the feet of them that preach the gospel of Jesus, How
How beau-ti-ful are the feet of them that
beau-ti-ful are the feet of them that
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beau-ti-ful are the feet of them that
beau-s-ful are the feet of them that preach the gospel of Je-sus, How beau-s-ful are the feet of them that
beau-s-ful are the feet of them that preach the gospel of Je-sus, How beau-s-ful are the feet of them that
beau-s-ful are the feet of them that preach the gospel of Je-sus, How beau-s-ful are the feet of them that
Repeat x3 and then to fade as chorus leaves stage.

How
Redeemer
I know that my Redeemer liveth, and that He shall stand at the
Ah, Ah, I know that
my Redeemer lives, and that He shall
stand at the latter day upon the earth.
J.8

MV1
~

doem - or liv - oh, and that He shall stand, that He shall

Ind

He will hold, thll

E.Gtr.

B.Gtr.

Kt

T.Drum

Shak.

Kaz.

G.Claw

Agogo

H.Cym.
165

1k-1

1k-2

2k-1

Kora

E.Gtr.

B.Gtr.

Kb

T.Drum

Shak.

Kax.

G.Clew

Agogo

H.Cym.
and though we are destroy the
yet in my flesh shall I see God, yet in my
Ah I know that my Redeemer liveth.
and that he shall stand at the last day up.
on the earth.
I know my Redeemer shall rise.
I know my Redeemer liveth,
I know my Redeemer liveth,
I know my Redeemer liveth,
continue interpolation until exit stage
I.


Oh, oh, oh, oh, Oh, oh, oh.

repeat of - getting louder
Jesus came to save all the people And then

Jesus died to save all the people And then Jesus rose to save all the people Resurrection of the dead kept him ahead Then

Son of Man he came down among us And he'll come again it says in the scriptures To
judge us let our sist-ers and our bro-thers not to men-tion the liv-ing and the dead May the bad re-pent and

Am

E

be to oth-ers and oc-cas-ion-al-ly pray You might get to Heav-en that way!

bless all of man-kind

E

be to oth-ers and oc-cas-ion-al-ly pray You might get to Heav-en that way!

Am

Thank you Lord for all you have giv-en us The sun, the flow-ers and all that is liv-er! We can

Am

Thank you Lord for all you have giv-en us The sun, the flow-ers and all that is liv-er! We can
humbly thank you and pray for forgiveness. From you, God of power and of might, That's us done finished and good.

night! Cheer up!
Mama God III

Mama God

1. The light shines in the darkness and the darkness has never put it out. You are witness to all.

M.G.

2. These things shall be with you to the end of the age, whenever shall come redemption and resurrection. There shall make a joyful noise unto the Lord all ye people.

M.G.

3. Praise the Lord with gladness for our emancipation, our liberation, for our freedom.

M.G.

4. Come before his presence with singing Hail to Jehovah, Hail to Jehovah.

M.G.

5. Hail to Jehovah.
Hallelujah!

Ab bass note fades up over last note of
Steel Band Hallelujah
Band creates 'atmospheres' around Ab chord
Chorus contributes animal noises.

Rags Storyteller

1st Keys 1

2nd Keys 1

Nebbe

2nd Keys 1

Ethereal - similar to How beautiful

Bass Guitar

Drum Kit
atmosphere

Bongo Drums
atmosphere

Shakers
atmosphere

Talking Drum
atmosphere

Triangle
atmosphere
Ragga

chorus & band respond
with four notes on f appoggiatura
Ragga choose 6 band respond
with loud noise, as if applause.

1stK1

Ha-lu-jah, ha-lu-jah, feel-ins in mah but-ly as mah hips swing a-bovel.

1stK2

2ndK1

2ndK2

B.Ottr.

Kil

Bongo

Shkns.

T.D.

Tr.
chorus & band respond
with loud noise as if aneurysm.

And I've got to get, got to get, got to get, got to get, got to get, got to get, got to get...
Ragga

H.B.1

Yeah, yeah, yeah, I need you

1stK1

B.Glt.

Shkrs.

1stK2

10

2ndK1

2ndK2

Kil

Conga

Bongo

T.D.

Tr.
Yeah yeah, yeah, yeah, he - le - lu.
For the Lord God Omni-present reigns...
kingdom of this world, the kingdom is this

Shan-go A.

world and Christ is Lord

Lord of Lords.

And he shall reign for

T.Ch.

And He shall reign for

A.Ch.

And he shall reign for

H.S.3

S.Ch.

And He shall reign for

T.Ch.

Bongo

Kit

Bongo
He shall reign with thunder and King of Kings

And He shall reign for

And He shall reign for

And He shall reign for

Bongo
H.S.1

Ye

H.S.2

Light-ning, My God, he shall reign!

H.S.3

Lord of Lords.

B.Ch.

ev - er and ev - er And He shall reign for

A.Ch.

ev - er and ev - er And He shall reign for

T.Ch.

ev - er and ev - er And He shall reign for

Bongo

Tr.
King of Kings
He shall reign for ever and ever.
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