

gregory emfietzis

Shot II: Orpheus & Eurydice

for female voice and five musicians

Shot II: Orpheus & Eurydice [2008/09]

Following the unsuccessful rescue of Eurydice, Orpheus is very depressed and unable to accept his mistake.

Eurydice tricks Pluto, in order to meet Orpheus for one last time.

*While she travels up to the world of light, she is trying to make Orpheus re-visit the memory of their love
and pave the way for their 'half-moment' meeting.*

Libretto (by M.Loulaki)

*Orpheus, Orpheus, don't shiver now... Chronos is ticking...
It might be cold now... but it will be warm again, it will be warm soon enough!*

*Sing! Sing along with your lyre and lift your eyes... I'll whisper a secret in your ears...
Don't think of what went wrong... don't.... don't... Only think of what you'll tell me....*

*Pluto bought it! I'm coming walking steadily... already feeling your breath... I'm coming.
No, don't think of what went wrong... A full half moment is ours... half a moment you and me. . . .*

No! No! It's not true! You can live without me... You can sing...

Farewell, my dear... I'll always love you!

Don't think of me anymore... Adio...

Shot II: Orpheus & Eurydice

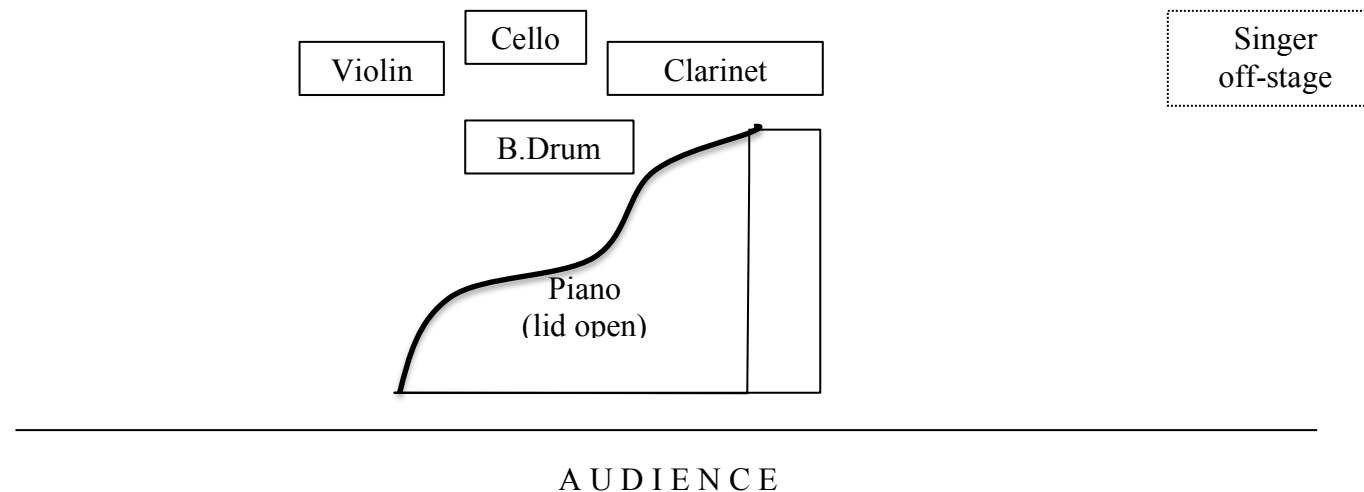
Duration: ca.11'

Instrumentation: M.Soprano, Violin, Cello, Clarinet, Piano, Percussion (Bass Drum, playing inside the pianist's piano, E-bow)

General Notes

- *SP* – Sul Ponticello, *ST* – sul tasto, *ord.* – ordinario
- *b.b.* – behind the bridge
- ☉ - normal bow pressure, ☺ - heavy bow pressure
- *s.t. (clarinet)* – slap tongue
- A few multiphonics are required from the clarinet: suggested fingerings are included in the clarinet part.
- Explanatory notes about the scenes, as well as acting and lighting directions and cues are indicated in the score.
- Score in C. Accidentals valid for the entire measure.

Stage set-up / Performance Directions



- The lid of the piano should be fully open. The rest of the instrumentalists “hide” behind the open lid.
- The bass drum must be placed right next to the piano (so that the vibrations resonate in the piano).
- The singer is off stage (ideally behind it) until the beginning of section G, when she appears on stage.
 - Sections B, D & F (the singer is participating while being off-stage) should be sung with a lot of intensity. Section by section, the singer should get closer to the stage (at section F the singer should be just off stage). The dynamic should change because of the distance (if not possible, that should be the effect of the chosen dynamics).
 - Sections G, H, I, J & K: The singer should memorize her part (not holding it in her hands).
- Section H (solo piano) should be performed in complete darkness (as much as possible).
- All players’ music stands should have their own lights, except piano. Piano should have its own spotlight, or a remotely controlled lamp placed on it (lighting cues indicated in the score).
- ON – OFF: Indicated above the music, are the points of switching on and off the pianist’s spotlight. Musically, the exact point is indicated by the bold barline.

Score in C

Sections A, C and E are "broadcasting" pictures from Eurydice's journey. While they become shorter and more tense, there should also be a feeling of incompletion (during A and C); Eurydice's wandering to find the pathway to Orpheus (completion at the beginning of G).

Orph.: Silently press keys one by one, while pretending giving an effort to do it.

pluck strings

5

M. Sop.
(Eur.)

Vln.

Vc.

Cl.

Pno.
(Orph.)

(Pno.)

Perc.

B. Dr.

mf *p* *f* *p* *ord.* *mf* *mp* *p*

f *p* *mf* *p* *mf*

mf

10

M.Sop.
(Eur.)

Vln.

Vc.

Cl.

Pno.
(Orph.)

(Pno.)

Perc.

B. Dr.

f

ord. → *SP*

p → *mf*

f → *pp*

p → *f*

p

f

mf

mf

mp

B OFF *Sounding from somewhere far away (more like shouting / as little vibrato as possible). The text may not be understandable at all times; the tension should be underlined by singing though. Dynamic (if one should be chosen and not implied by the distance from stage) should be quite low, allowing the ebow and breathing (cl) sounds to clearly disturb the music's and text's float.*

15

M.Sop. (Eur.)

Or - phe-us, Or-phe-us, ___ don't shi - ver no - w Chro - nos ___ is tick - ing... It might be cold now ___

Cl.

colla parte *ad lib.*

Pno. (Orph.)

press key and keep it pressed (for the ebow to sound)

B. Dr.

20

M.Sop. (Eur.)

cold now ___ but it will be warm a - gain ___ It will be warm ___ soon en - ough

Cl.

Pno. (Orph.)

B. Dr.

mp

26

M. Sop.
(Eur.)

Vln.

Vc.

Cl.

Pno.
(Orph.)

Pno.

Perc.

B. Dr.

The actual dynamic level of both string instruments should be higher and more intense (stronger attacks, more nervous tremolos, etc) than in section A.

[illegible]

33

M. Sop.
(Eur.)

Vln.

Vc.

Cl.

Pno.
(Orph.)

(Pno.)

Perc.

B. Dr.

mp *f* *mp* *f* *mp* *mf* *ff*

f *mp* *f* *pp* *ff* *pp* *ff*

mf *ff* *mf* *mf* *mf* *mp*

D OFF

Sounding from mid distance (as little vibrato as possible). Text and singing are equally important. Less tense than B.

Dynamic (if one should be chosen and not implied by the distance from stage) should be higher than B, still allowing the elbow and breathing sounds to interject with the music's and text's float.

36

M.Sop. (Eur.)

Sing! Sing a - long with ____ your lyre and lift your eyes ____ I'll whis-per a se - cret in your ear! ____

Cl.

colla parte

V V V V ad lib.

Pno. (Orph.)

press key and keep it pressed (for the elbow to sound)

B. Dr.

40

M.Sop. (Eur.)

don't think of what went wrong ____ don't ____ don't ____ on - ly think of what you'll tell me ____

Cl.

Pno. (Orph.)

B. Dr.

mp

E ON

45

M.Sop.
(Eur.)

Vln.

Vc.

Cl.

Pno.
(Orph.)

(Pno.)

Perc.

B. Dr.

II IV V

II IV

3:2 II

b.b.

mf f mp f mp f

ff pp

f f mp ff

III IV

III (d) (d) (d)

mf ff > f

ff mp ff

3d:2d

mf mf

mf mf mf mf

mf

3:2 3:2

48

M.Sop.
(Eur.)

Vln.

Vc.

Cl.

Pno.
(Orph.)

(Pno.)

Perc.

B. Dr.

SP

gradually reduce bow speed until it is stopped

ord.

ff

ff > p

ff

ff

p

ff > p

ff > p

ff > p

ff > p

ff

ord.

SP

ff

p

50

M.Sop.
(Eur.)

Vln.

Vc.

Cl.

Pno.
(Orph.)

(Pno.)

Perc.

B. Dr.

p

p

mp

mp

mf

f

ff

mf

with b. drum mallets

F OFF

*Sounding from somewhere close. Text is the most important; singing should be less or more following the text as speaking voice (emphasising on the pitch-'conflict' with the ebow).
Dynamic (if one should be chosen and not implied by the distance from stage) should be higher than D, still more speaking than singing. The ebow and breathing sounds should only work as a background.*

53

M.Sop.
(Eur.)

Plu - to bought — it I'm com-ing walk - ing stead - i - ly al - rea - dy feel - ing your breath I'm com-ing

Cl.

colla parte *ad lib.*

Pno.
(Orph.)

*press key and keep it pressed
(for the ebow to sound)*

B. Dr.

56

M.Sop.
(Eur.)

don't think of what went wrong — A full — halfmom - ent is ours — half — a mo - ment — you and me A full half mom-ent is ours —

Cl.

Pno.
(Orph.)

B. Dr.

mf

M.Sop.
(Eur.)

Vln.

Vc.

C1.

Pno.
(Orph.)

(Pno.)

Perc.

B. Dr.

Orph.: *Following the sound, turn and **look at her** dumbfounded. Keep looking at her up to the end of the section, rooted in astonishment.*

Keep looking at her up to the end of the section, rooted in astonishment.

60

M.Sop.
(Eur.)

Vln.

Vc.

Cl.

Pno.
(Orph.)

(Pno.)

Perc.

B. Dr.

p

ff *f* *ff* *mf* *ff* *mp* *ff* *p* *ff* gradually reduce tremolo's speed

f *mf*

The musical score for measures 60-69 features several instruments. The M.Sop. (Eur.) staff is empty. The Vln. staff plays a melodic line with triplets, starting at measure 60 and ending at measure 69. The Vc. staff plays a tremolo line, starting at measure 60 and ending at measure 69. The Cl. staff plays a melodic line with triplets, starting at measure 60 and ending at measure 69. The Pno. (Orph.) staff is empty. The (Pno.) staff is empty. The Perc. staff is empty. The B. Dr. staff is empty.

61

M.Sop.
(Eur.)

Vln.

Vc.

Cl.

Pno.
(Orph.)

Orph.: Turn to the piano, being pensive.

(Pno.)

Perc.

B. Dr.

Slow, continuous and irregular sliding;
(override bar's duration if required)

pp ff p

p

mf

remove elbow

H OFF

64

Eme.: Walk in, fell on your knees behind the pianist
(waiting from him to say something)

Eme.: Stand up and move to the open side
of the piano (always looking to the pianist).

Pno. (Orph.)

*Press sustain pedal and
KEEP IT PRESSED UNTIL THE VERY END OF THE PIECE.
At the given point, flick soft pedal and release immediately*

(Pno.)

Perc.

B. Dr.

cresc.

The musical score for this scene features three staves: M.Sop. (Eur.), Pno. (Orph.), and B. Dr. The key signature is one flat (B-flat), and the time signature changes from 8/4 to 2/4 and then to 6/4. The score includes various musical notations such as rests, notes, and dynamic markings like *ff* and *ffff*. A large oval graphic is present in the Pno. staff, and a dashed line with a circle labeled 'OFF' is in the M.Sop. staff.

Scene: Eur. When the b.d. sounds, stop speaking and walk to the middle of the stage (melancholic)

Characters: Eur., Orph., B. Dr.

Music: Eur. (M.Sop.), Orph. (Pno.), B. Dr. (B. Dr.)

Lyrics: Eur.: Don't think of my anymore... Adio... Eur.: Prepare to leave, turn back, and try to touch his back, but the b.d. interrupts you and you leave (running).

Stage Directions: Eur.: When the b.d. sounds, stop speaking and walk to the middle of the stage (melancholic). Eur.: Prepare to leave, turn back, and try to touch his back, but the b.d. interrupts you and you leave (running).

B. Dr. 75

The musical score for the Bass Drum (B. Dr.) consists of a single line with a key signature of one flat (Bb). The tempo is marked 'Allegretto' and the time signature is 3/4. The score begins with a measure of rest, followed by a series of notes and rests. The notes are marked with dynamic levels: *ff* (fortissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), and *pp* (pianissimo). The rests are marked with the numbers 2 and 8, indicating the number of measures. The notes are marked with the numbers 1, 2, 3, and 4, indicating the measure number. The notes are marked with the numbers 1, 2, 3, and 4, indicating the measure number.