

gregory emfietzis

Never... Nevermore...

Human installation for 7 musicians & conductor



**Never... Nevermore... [2010]**

Deep into the darkness peering, long I stood there, wondering, fearing

Doubting, [...];

But the silence was unbroken, and the stillness gave no token,

And the only word there spoken was the whispered word, "...?",

This I whispered, and an echo murmured back the word, "...!"

Merely this, and nothing more.

*(based on E.A.Poe's 'The Raven')*

## Never... Nevermore...

**Duration:** undefined (suggested 8'30'' - 11')

**Instrumentation:** Clarinet, Bassoon, Trumpet, Trombone, Bass Drum, Violin, Double Bass

### General Notes

- The following score works as a plan for the conductor (or someone who acts as a conductor), who controls the 'function' of the piece. Instrumentalists need to memorise their actions and follow the conductor's directions (no parts/music stands on stage).
- The piece is separated in six periods (A, B, C, etc), each period is separated in three sections (1, 2, 3). The duration of each section is not predefined, but there is a proportional connection between them. Sections 2 (A2, B2, etc) are twice as long as sections 1 (A1, B1, etc), while Sections 3 (A3, B3, etc) are thrice as long as sections 1 (A1, B1, etc).
- As a general rule, sections 1 (A1, B1, etc) should more or less have the same duration (as a result sections 2 and 3 will do as well). It is strongly advised though, that the conductor is NOT using any kind of stopwatch to monitor the duration of each section or period. He/She should only make decisions according to his/her own sense of time and also the functionality (or not) of each section/period. Suggested sections' duration: 1: 12''-20'', 2: 28-36'', 3: 44''-52''.
- The score consists of 6 lines/staves:
  - 1st: indicates the proportional *duration* of each section.
  - 2nd & 3rd: consist of boxes (followed by lines to show the duration) describing the *actions* (and their dynamics) required by each one of the participating instrument(s) or group of instruments.
  - 4th: indicates the *dynamic* of the whole ensemble or at least a dynamic direction (when absolute dynamic indications cannot be specified); it also includes further details for some of the actions taking place.
  - 5th: consists of boxes (followed by lines to show the duration) describing the *drones* (always taken by a single instrument).
  - 6th: indicates grafically the *bass drum hits* in relation to the other parts.

### Additional Notes

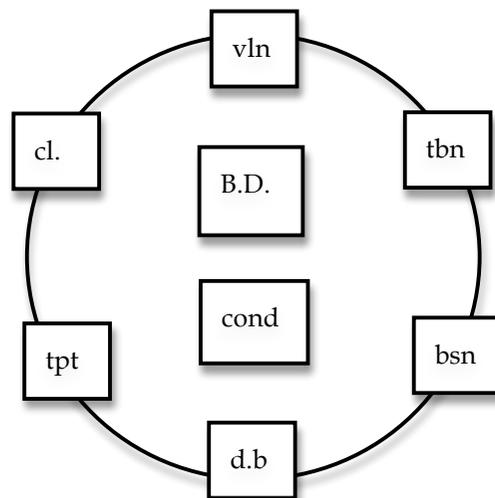
- *Actions* are controlled by the conductor. It is his/her responsibility to start/stop each action and control the dynamics or any other parameters (indicated in the score or not).

- Drones are more or less independent actions. It is the conductor's responsibility to start/stop the drone, but everything else is left to the player. Drones are not included in the general dynamic indication (4<sup>th</sup> line/stave of the score).
- It is required that the changes between the sections should happen in a sudden and immediate (no audible or visual preparation) but relaxed way.

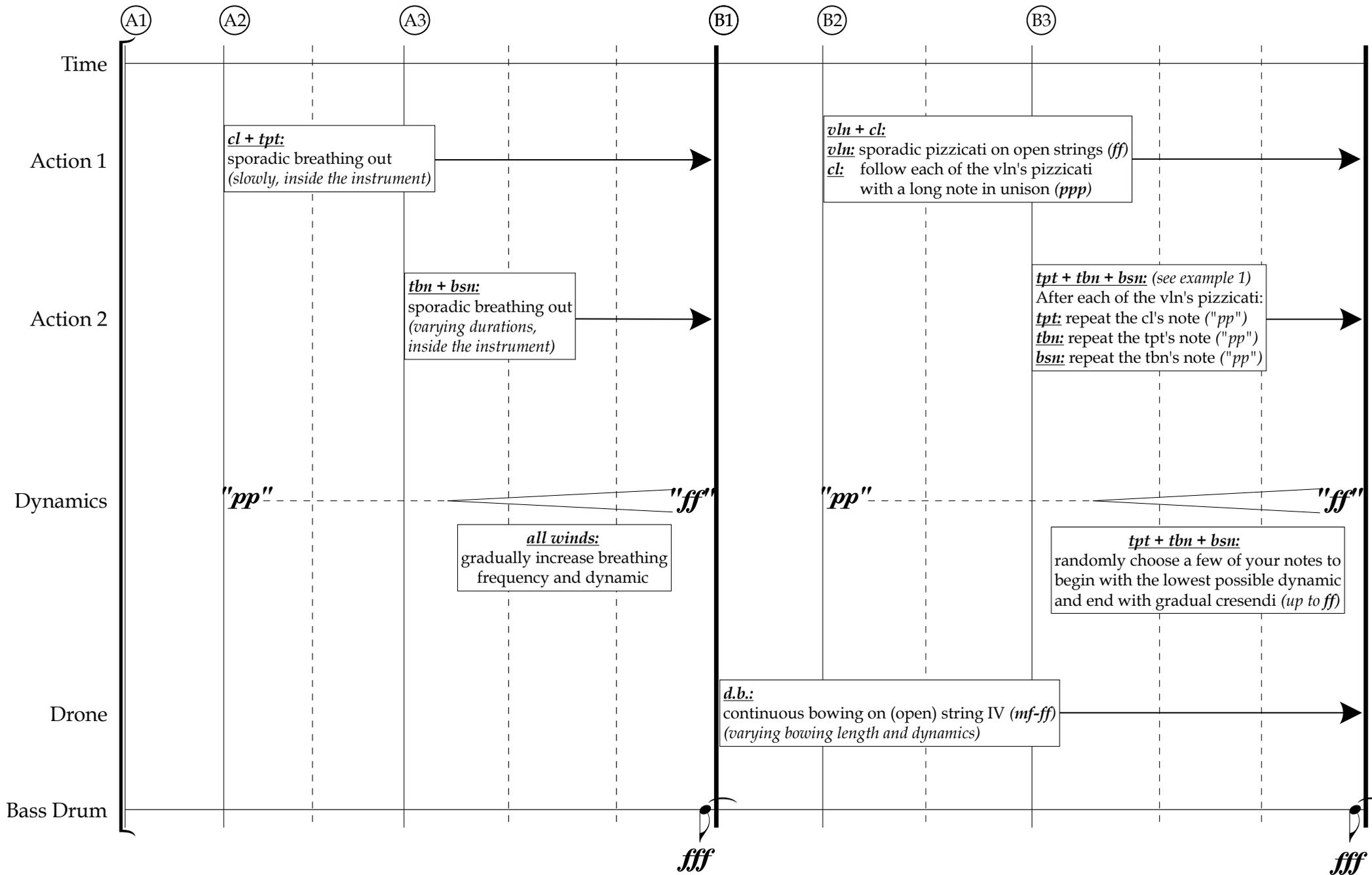
### Strings Tuning

- Violin: Tune on any random scordatura. Each (open) string in the tuning should be within the range of the clarinet.
- Double Bass: Tune on any random scordatura. (De-)Tune lowest string to the lowest possible audible pitch.

### Stage set-up / Performance Directions



- Dark stage, spot lights on all performers or no lights at all.
- All performers facing the centre of the circle (where bass drum is placed). No music stands on stage (unless conductor needs one). All performers on the circle are standing; percussionist and conductor are seated, facing each other.
- All performers need to strictly keep the same playing position during the performance - even when they don't play. Start or stop playing should have minimum or no visual impact at all. When movement is needed (e.g. violin, d.bass, perc.), always reduce movement to a minimum and make it look as relaxed as possible (unless otherwise required).
- Double bass performer is hiding the conductor's movements (as possible).
- It is advised that the conductor reduces his/her movements to a minimum as well, while at the same time always indicating something with his/her hand(s) (even when there is nothing happening). [e.g. keep your hand on a position that everybody can see, showing that everybody should wait - after some time prepare the players for the next action - keep showing everybody to wait - without any preparation start the next action].



C1

C2

C3

D1

D2

D3

T.

A1

A2

D.

Dr.

B.D.

***b.d.+bsn:***  
*b.d.:* continuous nail-rubbing on the drum (*p*)  
*bsn:* lowest (possible) pitched note/noise ("*pp*")

***db+tbu:***  
 continuous long  
 low pitched notes ("*pp*")  
 (alternating irregularly between  
 sliding around the *bsn*'s note and  
 statying still on a low pitched note)

***b.d.+cl+tpt:***  
*b.d.:* continuous tremolo ("*p*")  
*cl+tpt:* sporadic breathing in & out ("*f*")

***db+tbu+bsn:***  
 continuous low pitched cluster ("*p*")  
 (strong accent on every re-take of the note;  
 keep the same note until the end of section)

***conductor:***  
 sporadic screaming

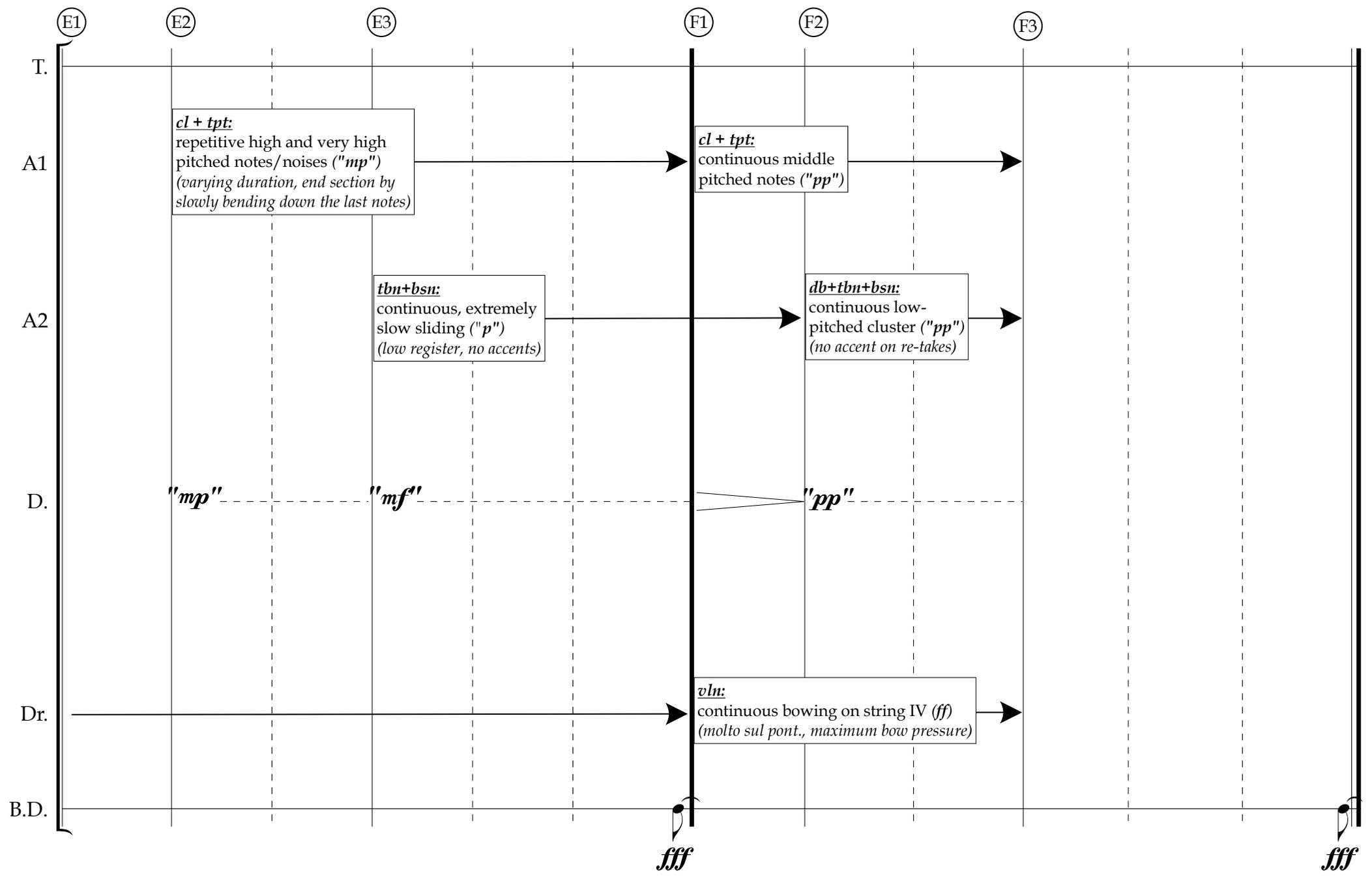
*"pp"*

*"p"*

***vln:***  
 continuous bowing on (open) string IV (*mf-ff*)  
 (molto sul pont., long bowing, varying bow pressure)

*fff*

*fff*



# B2

B $\flat$  Cl. *ppp pos.*

Vln. *pizz.*  
*f*

clarinet should play exactly the same pitch as the violin pizzicato

## EXAMPLE 1

regarding section B2 & B3

# B3

all other instruments must play the same note, but in the most comfortable octave in order to fulfil the dynamic indication

B $\flat$  Cl. *ppp pos.*

Bsn. *ppp pos.*

B $\flat$  Tpt. *ppp pos.*

Tbn. *ppp pos.*

Vln. *pizz.*  
*f*

D.B. *ppp pos.*