

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

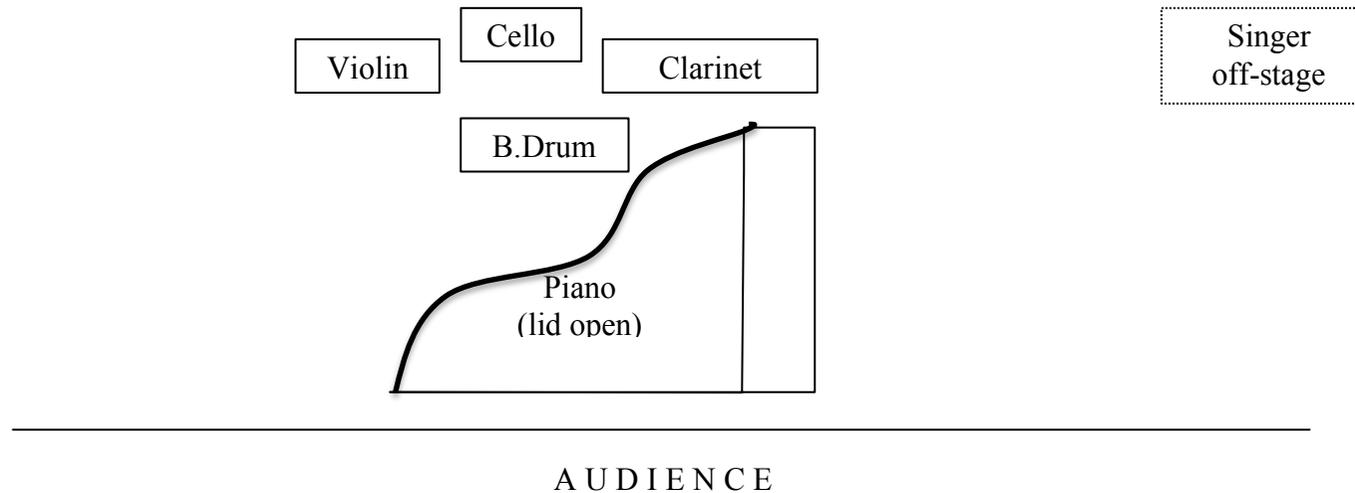
**Duration:** ca.11'

**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

ON ♩ = 60

A

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 incompleteness (during A and C):  
Eurydice's wandering to find the pathway to Orpheus (completion at the beginning of G).

M.Sop.  
(Eur.)

Vln.

Vc.

Cl.

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

Pno.  
(Orph.)

place elbow  
on piano string

Perc.

pluck strings

(Pno.)

Perc.

B. Dr.

5

M.Sop.  
(Eur.)

Vln.

Vc.

Cl.

Pno.  
(Orph.)

(Pno.)

Perc.

B. Dr.

The musical score consists of seven staves. The first staff (M.Sop.) is mostly empty. The second staff (Vln.) contains a melodic line with dynamics *mf*, *p*, and *f*, and includes markings for *SP* and *ord.*. The third staff (Vc.) contains a bass line with dynamics *f*, *p*, *mf*, and *p*, and includes markings for *ord.*, *SP*, and *3:2* triplets. The fourth staff (Cl.) is empty. The fifth staff (Pno. Orph.) shows sustained chords with diamond-shaped ornaments. The sixth staff ((Pno.)) shows a few notes with a *mf* dynamic and a *3:2* triplet. The seventh staff (Perc.) is empty. The eighth staff (B. Dr.) is empty.



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.

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*

C ON

26

M.Sop.  
(Eur.)

Vln.

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

Vc.

Cl.

Pno.  
(Orph.)

(Pno.)

Perc.

B. Dr.

30

M.Sop.  
(Eur.)

Vln.

Vc.

Cl.

Pno.  
(Orph.)

(Pno.)

Perc.

B. Dr.

pp mp f mp ff mp fff mp

ord. 3:2 3:2 3:2 3:2

ord. SP ord. SP ord. SP

ord. 3:2 3:2

mp fff mp

mf ff ff ff mf

3:2 3:2 3:2 3:2

33

M.Sop. (Eur.)

Vln.

Vc.

Cl.

Pno. (Orph.)

(Pno.)

Perc.

B. Dr.

The score consists of seven staves. The M.Sop. (Eur.) staff is mostly empty. The Vln. staff has dynamics *mp*, *f mp*, *f mp*, *mf*, and *ff*. The Vc. staff has dynamics *f*, *mp*, *f pp*, *ff*, *pp*, and *ff*. The Cl. staff is empty. The Pno. (Orph.) staff has sustained chords. The (Pno.) staff has dynamics *mf*, *mf*, *ff*, *mf*, *mf*, and *mf*. The Perc. staff has dynamics *mf*, *mf*, and *mf*. The B. Dr. staff has a dynamic of *mp*. The score is in 4/4 time and ends with a double bar line and repeat sign.

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 ebow 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 ebow 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.

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*

*ord.*

*SP*

*ff*

*p*

*b*

50

M.Sop.  
(Eur.)

Vln.

Vc.

Cl.

Pno.  
(Orph.)

(Pno.)

Perc.

B. Dr.

*p*

*mp*

*mp*

*mf*

*f*

*ff*

*mf*

with b. drum mallets

51

M.Sop.  
(Eur.)

Vln.

Vc.

Cl.

Pno.  
(Orph.)

(Pno.)

Perc.

B. Dr.

*mf* *f* *fff*

*mf* *fff*

*fff*

*mp*

**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*

**Eur.:** *Appear on stage, looking at the pianist. (make an audible step)*

G ON

59

M.Sop.  
(Eur.)

Vln.

Vc.

Cl.

Pno.  
(Orph.)

(Pno.)

Perc.

B. Dr.

Musical score for measures 59-64. The score includes staves for M.Sop. (Eur.), Vln., Vc., Cl., Pno. (Orph.), (Pno.), Perc., and B. Dr. The Vln. and Vc. parts feature dynamic markings of *ff*, *mf*, and *f*. The Cl. part features markings of *fff* and *s.t. f*. The Pno. (Orph.) part has a performance instruction box: **Orph.:** *Following the sound, turn and look at her dumbfounded. Keep looking at her up to the end of the section, rooted in astonishment.* The M.Sop. (Eur.) part has a performance instruction box: **Eur.:** *Appear on stage, looking at the pianist. (make an audible step)* and a circled 'ON' marking.

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*

61

M.Sop.  
(Eur.)

Vln.

Vc.

Cl.

Pno.  
(Orph.)

(Pno.)

Perc.

B. Dr.

*pp ff*

*p*

*p*

*mf*

*remove elbow*

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

Orph.: Turn to the piano, being pensive.

H OFF

64

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

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

M.Sop.  
(Eur.)

Musical staff for M.Sop. (Eur.) in 8/4 time, with a 3/4 time change at the end.

Vln.

Musical staff for Vln. in 8/4 time, with a 3/4 time change at the end.

Vc.

Musical staff for Vc. in 8/4 time, with a 3/4 time change at the end.

Cl.

Musical staff for Cl. in 8/4 time, with a 3/4 time change at the end.

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.  
(Orph.)

Musical staff for Pno. (Orph.) with dynamic markings: *fff*, *fff*, *f*, *f*, *ff*, *mf*, *ff*, *mf*. Includes a *mf* marking in the bass line.

(Pno.)

Musical staff for (Pno.) in 8/4 time, with a 3/4 time change at the end.

Perc.

Musical staff for Perc. in 8/4 time, with a 3/4 time change at the end.

B. Dr.

Musical staff for B. Dr. in 8/4 time, with a 3/4 time change at the end.

cresc. -----

**I** **(ON)** *fff* *inside the piano* *mf*

M.Sop. (Eur.) 68 *speaking*  
 No! It's not true! You can live... You can sing... Farewell my dear... I'll always love you...

Pno. (Orph.) *Orph.: Stay on piano, looking at the keys (dissappointed, disenchanted)*

B. Dr. *f*

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

M.Sop. (Eur.) 71 Don't think of my anymore... Adio... **K** **(OFF)**

Pno. (Orph.) *Orph.: Hit lower keys (frustrated)*

B. Dr. *ff* *fff*

B. Dr. 75 *ff* *mf* *mp* *pp*

2 8