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Temporality

for a female singer and a clarinettist

Temporality [2011]

*The notion of temporality in living is in perpetual motion
between passive temporality and creative conscience.*

*Human existence is not purely immanent;
a flow of transcendence continually runs through it.*

*Melancholia is a loss of creativity accompanied by a feeling that time as lived has stopped;
time being lived as a new mode of space.*

Manic temporality is an improductive and unsociable furious flight toward.

The melancholic feeling out of time is crushed by the problematic of alterity, sin and eternity.

The manic lives an imaginary and deceptive problematic.

*The ambivalent ideal of the schizophrenic is both a return to biological life
as well as a fascination by formal thought.*

[Based on
**Fouks L, Guibert S, Cardon, Montot. [Duration and temporality]. Ann Med Psychol
(Paris). 1990 Jun-Jul;148(6):575-86. French. PubMed PMID: 2092595.]**

Temporality

Duration: approx. 3'-5'

Instrumentation: Clarinet/B.Clarinet, Fem. Voice

Notes regarding the score

- Score in C. Accidentals valid for the entire measure.
- No vibrato unless otherwise indicated.
- Lighting directions are included in the score [ON, OFF, F.I. (fade in), F.O. (fade out)]

Additional notes for clarinet part

Section B:

- Different sizes of the trill symbol indicate: more (tr) or less (tr) established trills.
- Quasi flutter tonguing is used for creating a blurred, fleeting texture.

Section C:

- The 3-line staves indicate the low, middle and high registers of the instrument.

Additional notes for vocal part

Section A:

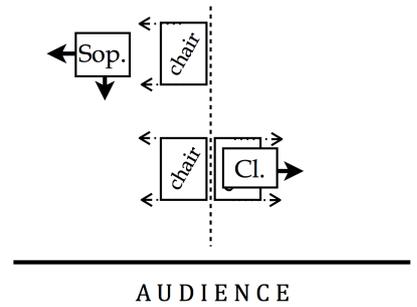
- The 3-line staves indicate the low, middle and high registers of a female voice. Exact pitches might be chosen in order to maximize the requested effects. Although not specifically indicated, it is required that graphically repeated notes should produce the same pitch.
- The International Phonetic Alphabet has been used to create the text.
[S] in ASCII IPA is usually represented by 'sh' in English (elongated 's')
[r"] in ASCII IPA is the French 'r'

Section B:

- Notes with tremolo should be sung as [r''] (irregular singing voice)
- Different types of the vibrato symbol indicate: more (VIB.) or less (vib.) established vibrato, or no vibrato at all (~~vib.~~). Their wideness is indicated by the small notes (not to be followed as precise pitches, but as indications of the variations required).

Temporality

In a psychiatric clinic. Both performers on stage. Stage separated in two halves by a(n) (invisible) wall. Clarinetist (patient) on the dark right side of the wall (locked patient's room), seated on a chair right next to the wall (A), looking to the right side of the stage. Vocalist (visitor) on the lightened left side of the wall (corridor outside the patient's room), sitting on a chair right next to the wall; later standing next to the chair facing the audience or the left side of the stage.



stand up scared, addressing to the patient (as if he was next to you and/or you could see him through the wall).

♩ = 50

ppp < mp > pp mf ff mp < f p < fff

A

Vocals

S - [Siba] zu-ba-tu-ka-tu-ka-du va-ti-ku-vu-da tr'' - b [vatiku]

Clarinet

clarinet

stomping feet

f mp f p < fff

sounding more mechanical than human (spoken only, as possible)

Vox. 3

zu - ba - tu - ka zu - ba - tu - ka - tu - ka tr'' - u - ba - du zu - ba - tu - ka - tu - ka - du zu - ba - tu - ka - tu - ka tr'' -

Vox. 4

u - ba va - ti - ku zu - ba - tu - ka - tu - ka tr'' - u - ba tr''u - ba

Vox. 5

zu - ba - tu - ka - tu - ka - du [vatiku] [Siba] [Siba] [vatiku] [Siba]

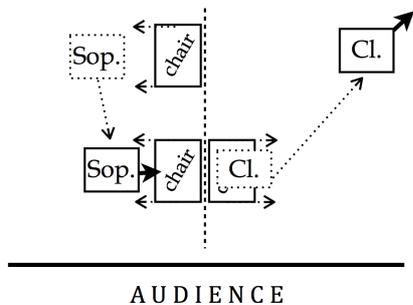
Vox.

Vox.

Cl.

Vox.

Cl.



(following the shout) Clarinetist sets the clarinet aside and moves towards the bass clarinet at the back of the stage (standing, facing away from the audience). Vocalist freezes for a moment, then starts section B while moving towards the clarinetist's initial position (not knowing he left). She remains standing until the glissando on bar 23, when she sits down disappointed.

(F.I.)

$\text{♩} = 40$

B

Vox. *mp* *pp* *mf*

VIB. → vib. → VIB.

using any consonant(s) or vowel(s) in order to imitate the clarinet's sound

Cl. *bass clarinet* "airy" sound as possible *p* *mp*

Vox. *mp* *p* *ff* *pp*

VIB. → vib. vib. → VIB. → vib.

Cl. *tr* *tr* *p*

sudden shout, full of despair

Vox. *p*

Cl. *quasi flutter tongue* *flt.* *flt.* *flt.*

p *mf* *p* *mp* *p*

4

mf ----- *mp* ----- *mf*

Vox. 19 *VIB.* → *vib.* → *VIB.* *VIB.* ----- *VIB.* -----

Cl. *mp* *mf*

Vox. 22 *mf* ----- *mp* ----- *f* ----- *p*

Cl. *tr* → *tr* *tr* *flt.* *p* *pp*

Clarinetist becomes more and more despairing as he is unable/not-allowed to communicate with the person outside. Vocalist remains seated (disappointed), accepting her pathetic role.

C

Vox. *p*

Cl. *mf*

singing (as possible, while keep playing)
(as if someone was blocking the mouth of someone trying to shout;
breath whenever needed, adding a stronger accent in each entrance)

singing inside the instrument

Vox. 35 (F.O.) *ppp*

Cl. *ffff*