

Andreas Tsiartas

# Detriment



*a pocket music theatre  
for soprano, flute, and piano*

on a text by Yvonne Georgiadou

2019

# Instrumentation



## • **Piano**

### additional items for the pianist:

- 1 metal chain (small size), a small piece of rope (to tie it firmly on the one side of the chain) and a piece of cloth upon which the chain will be placed, when not in use
- Loose bow hair (3 sets: D<sup>5</sup>, E<sup>5</sup>, D<sup>6</sup>) firmly bound on both edges
  - 1 heavy (wooden) block (see notes below)
- 2 screws/ bolts (G5 and F#4)-if not applicable or allowed, leave out/
  - 2 finger picks/ plectra (preferably plastic)
    - 1 mandolin plectrum
    - 1 medium hard mallet

## • **Flute**

## • **Soprano**

### additional items for the singer:

- 2 bow-hair sets (E<sup>5</sup> and G<sup>6</sup>) prepared in the piano interior in advance
- For staging:
- 1 clay bowl
  - Sand (preferable dry granulated clay)
    - 1 glass pitcher/ water

## • **Stage setup**

- 1 medium size table/ 1 chair
- 1 discreet surface underneath, to protect floor from water and clay

## • **Lighting**

- A light mechanism hanging above the table, as a spotlight
  - Individual yet discreet lighting for the music stands
- General stage lighting (it would be advisable to have a light technician, to assist with the cues given in the score - indicated in detail, on the *Mise en scène* stave).

## **Detriment** *a pocket music theatre for soprano, flute, and piano (2018/19)*

**Text:** Yvonne Georgiadou

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*Detriment* is a pocket music theatre in 2 scenes. It is entirely based on and created out of a poem of the same title (2015) by Yvonne Georgiadou.

*Detriment* takes place in a non-temporal backdrop, where the central character is faced with the aftermath of her lifecycles on Earth. A space in the interim, where time exists spherically rather than linearly; where time is fractured into memories – scattered yet occurring simultaneously. On a psychoanalytical level, this condition might as well reflect the character's own inner space, a magnification of her consciousness, guilt, and redemption as well as the process of self-evaluation about the magnitude she could have reached, if she had ever conquered her weaknesses. The poem alludes to a 'Behenian summit', evidently referring to the fifteen Behenian fixed stars which, during the Persian and Hellenistic times, were considered powerful for their ritual / supernatural qualities. Thus, from a spiritual point of view, this condition might as well signify the 'chamber of judgment', which according to various traditions, we, humans, are being called into at the time of our carnal demise; the point where our righteousness and the integrity of our actions are being evaluated before we assume an assignment for a new journey: a space of oblivion and reconstruction of identities and memories, prior to a new journey on earth. Within this chamber, the 'sound voices' of the three characters (the narrator / witness, the human and her consciousness) multiply and resonate musically giving the impression of an assembly of presences attending and attesting to this summit. Each and every one of us could be and potentially is present to this occasion.

-Andreas Tsiartas, 23 August 2019

**Duration:** ca. 14 min.

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# Detriment

by Yvonne Georgiadou

*'Sed fugit interea, fugit irreparabile tempus'*

-Virgil, Georgica, Book3, Ln. 284

## [Scene 1]

On the Behenian summit,  
Day 13,  
The verdict was finally delivered:

“Driven by fallacy,  
you failed  
the trial of immortality.

You stumbled towards  
Fractures  
from an ancient lifecycle you have not managed  
to fulfil.

## [Entr' acte]

Upon arriving on Earth  
your magnitude has atrophied.  
You strived to meld  
your higher being with earthly joys  
your past and present lives.

You've made yourself a slave of the moment.

## [Scene 2]

Drifting aimlessly,  
Fading into your glorious past,  
You have eradicated your existence  
into a stillborn future.  
You have collected all the tears  
from the facets of the world.”

## [Finale]

In this land of duality,  
above the realms of death  
beneath the vault of heavens,  
Flesh is mortal, pain is inescapable and  
life is constantly ill-timed.  
To the detriment of all your bequests to me,  
Still,  
I had to choose life.

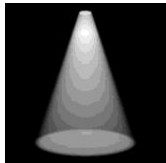
All rights reserved © Yvonne Georgiadou 2015

## Glossary (general)

### Mise en scène

- Apart from individual lights on music stands (for legibility reasons in darkness), consider a central light installation, preferably a spotlight. This spotlight installation will be hanging from above and will also be able to swing as a pendulum in the second act towards the finale. By the end, while the singer stands again on her feet it will shine upon her face in such a way that it will create shadows (position in minimum height from the performer's head). 'Black' on the score, indicates a black-out (i.e. all lights off).

Symbol used to indicate lighting:



### Dramaturgy

- A stave for dramaturgy has been created to specifically direct the performer's stage presentation and movement. It is an indispensable part of her performance. All dramaturgical indications are explained in detail in the score.

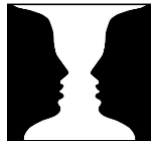
Symbols used:



for sand (dry granulated clay)



for water (glass pitcher).

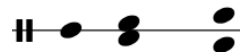


Theatrical eye contact between two performers).

## Voice

### General Remarks:

- There are two different text layers for the voice, *spoken text 1* and *spoken text 2*. Text 1 (for the Latin text) should be performed in a more introverted way, as if talking or whispering to one's self - yet audible, especially when accompanied by the piano. Dynamic contrasts for text 1 should be less expressive. Text 2 (the libretto text) should be performed lyrically in a rather extroverted way. For both cases, text 1 and 2, the following notation should be applied: Note heads on the line are the reference point; upwards and downwards there are two additional levels of pitch shift of the spoken voice, as shown below:



In general, the notation for both 'spoken text 1' and 'spoken text 2' is a literal transcription of the poem's recitation in rhythm / voice fluctuations and should be performed, as if spoken naturally - yet within the margins set by time signature and tempo indications. NB: 'Spoken text 2' should be approached as a transition from one level to another ('double persona')

- The singer shares 4 staves in total: the first for dramaturgy (see above), the second and fourth for the two different texts (and later on singing), and the third one for additional actions (e.g. bow-hair set).
- Avoid the use of unnatural or exaggerated vibrato.

## Piano

### General Remarks:

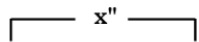
- The pianist undertakes the role of the singer's alter-ego. The piano part's rapid figures literally represent the recited rhythm in pitch material. Despite the accuracy of the transcription of these passages, all of them should be performed as if doubling the singer's part in a natural manner: think of this as a second person being present echoing the text, in pitch. The pianist is also being called upon speaking parts of the text but only those sections, which are within the boxes indicated on the respective layer for the piano. The text actions are written on a separate staff likewise indicated as 'spoken text' above the piano part.

## Flute

### General Remarks:

- The flutist also speaks out parts / words of the text, in a complementary way to the pianist, perhaps as a third persona (Scene 2 onwards). Overall, all three performers and their layers (text, sound) should comprise a complex 'counterpoint', which is used to enhance them by doubling (in some cases such as the singer's tripling) their entity. Fragments of both the Latin text and the libretto are indicated in regular (density) inscription for the Latin text and in bold for the libretto fragments. Similar to the soprano, the Latin text for the flute, should be performed in a more introverted way, muffled in the flute sound, whereas the libretto text in a more extroverted and well-articulated way (again responding to her line).

## Notation (general)



Time duration in seconds (distinct from the regular time signature notation).



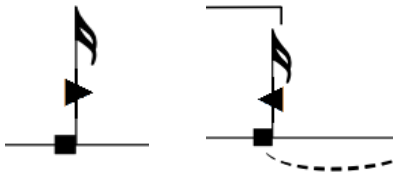
Repeat the figure within the repetition bars, as long as suggested by the horizontal curve (i.e. within the time/bars given).



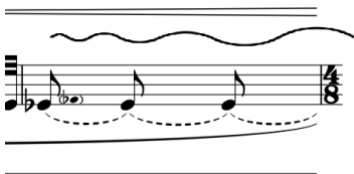
Transitions/ Continuation of layers.

## Notation (specific)

### Soprano



Breathe in (inhale)/ breathe out (exhale).



Intensifying vibrato.



*sotto voce*  
*subito pp* *mf*

mouth

This effect can be achieved by closing lightly the

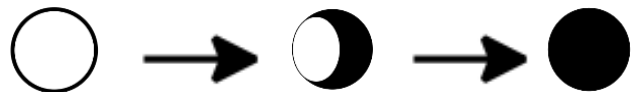
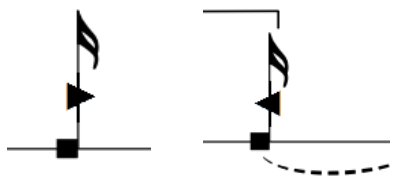
with the curved palm of your hand and then,  
 where the feathered indication occurs,  
 create a vibration of the sound  
 by opening and closing the palm rapidly.

*sfz*

Scream Clamore

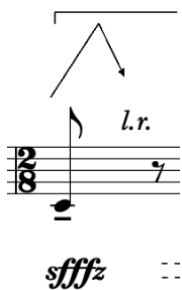
From high C: transition towards scream (exclamation),  
 climaxing to a natural outcry,  
 leading to a relief by the end of the passage.

## Flute



Breathe in (inhale)/ breathe out (exhale).

From air sound to full pitch (ord.)-  
with an intermediate stage.



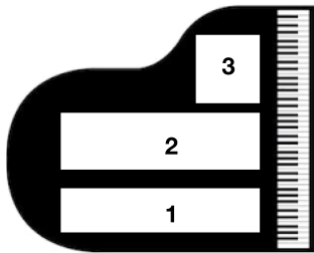
Jet whistle

Whistle tones\*

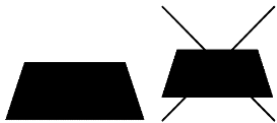
*PPP* \* consider changing to achieve this

Whistle tone (on C as a fundamental), reaching the high partials as indicated. Fragile and trembling, containing parts of the neighbouring pitches (hence the zigzag line). Consider changing to piccolo for this effect, if applicable.

## Piano



The interior of the piano is to be divided roughly in three major range parts, indicated where applicable, as ①, ②, ③, from lowest to highest range.



Place a block to dampen the strings, creating the dry/ percussive sound required (see notes below).

The crossed sign: remove the block.

Position ②: for the exact range see 'Notes' further on.



X - shaped notes are within the dampened range and will sound very dry/ percussive, as opposed to the other regular keys/ notes. Placing the solid block within the area requested, will dampen the range from F3 to C5.

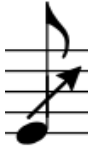


Lifting up the right pedal gradually, allowing the sound to gradually die out, and at the same time, the overtone E4 should prevail. Upon grasping this overtone, hold and sustain the pedal, merging the overtone with the bowed E string in the interior. For the latter part of this action, the pianist should stand up, while still holding the pedal as above. Gradually lift off the pedal and keep on with the bowed string.

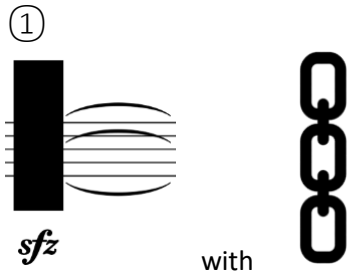


Cluster on position ① - similar to the above pedal action,

sustaining this time, not a single overtone but the cluster of overtones, gradually releasing as indicated).

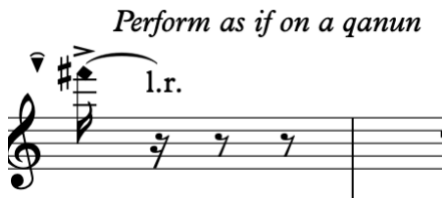


Bowed string (see guidelines below):  
Velocity of bowing: slow and steady, not accelerating, nor reducing speed by means of the dynamic markings.



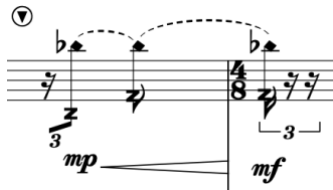
This area of the piano (lowest octaves) should have already been prepared with a chain, firmly attached to the side of the piano, laying on the strings of the lowest octave.

Slap the interior strings of the piano with the palm on the range area indicated (Position: ①; see above for the range areas)

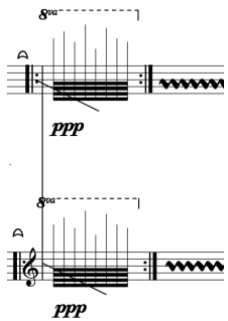


Use finger picks to perform plucked pitches, on the specific pitch in the piano interior.

Choose plastic picks that resist pressure.  
Resulting sound: like a qanun.



Use a plectrum to perform a non-regular tremolo  
on the specific pitch in the piano interior.  
Choose a medium hard plectrum to be easily controlled.  
Resulting sound: like a mandolin.



Use hand fingernails (your own), to perform non-regular,  
very rapid accentuations on the highest part of the piano interior (③).



Use a medium hard mallet to perform the pitch in the interior.

## Notes

- Rests: the smallest rest in the piece is the single caesura ‘ (like a breathing rest), following a small fermata ^, which is 2” to 3” and finally, the long fermata ^, ca. 5”. A longer fermata is ca. 7”, unless otherwise indicated in the score. Large symbol of a caesura is a structural breathing rest (phrasing).
- Accidentals apply for a single bar.
- **For the singer:** Learning parts by heart is recommended, in order to facilitate the dramaturgy of the work especially in parts where movement is required.
- **For the pianist:** dashed slurs imply binding the indicated pitches musically (phrasing), even when another pitch intervening in-between. Regular slurs as accustomed.

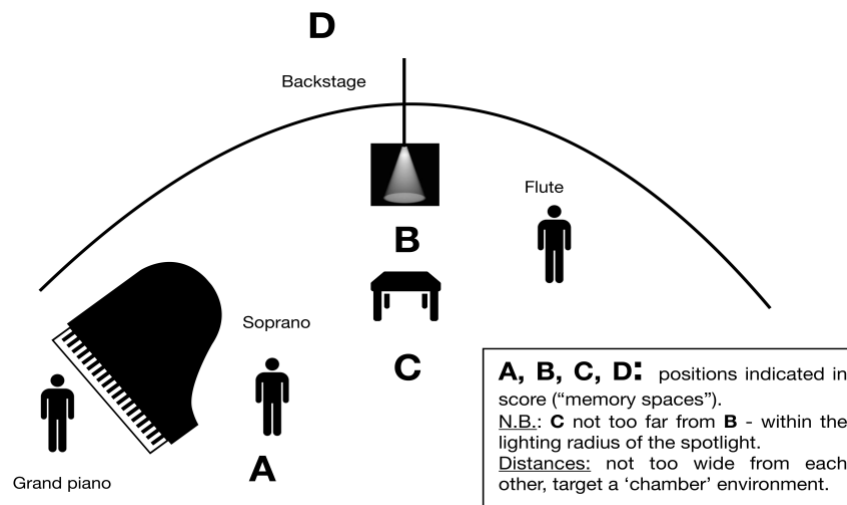
## Piano Preparation Guidelines

- On all occasions, please press and pre-hold the right pedal in order to perform in the interior of the piano and to avoid any damage to the dampers’ sensitive felts.

- Consider the use of small, coloured stickers to distinguish pitches in the interior, BUT ONLY within the space between the tuning pin and the agraffes (above the red felt) and certainly not on the dampers.
- To perform the passages with the bow hair: prepare the sets in advance. To insert and remove the hair, you may attach pins to the sides of the hair (the hair must be firmly bound on both sides) to make it easier. For performing the passage, ideally the string should be bowed in a 90-degree angle (as held by both hands). Make sure the set has not much hair in order to be easily inserted and removed, but also in order to produce a better sound. The use of rosin might be required in order to facilitate sound production. Set both sets on E4 and make sure both are within reach for the pianist and the singer in the final passage. Please, **do not use fishing net**, as this will create a different sound.
- To perform the passage with the block (prepare the block in advance): Although performers usually use a heavy item wrapped up in felt to generate the percussive sound required, it is recommended to use a solid wooden block (preferably -maple- wood) that is completely covered with a felt or cashmere lining underneath to dampen firmly the strings. Dimensions (indicatively- as it varies in piano construction for the range required): 8cm width x max. 24 cm length (height flexible). The resulting sound should be **very percussive**, dry and should mingle well with the timbre of the other instruments at the specific passages requested.
- Chain (prepare the chain in advance): Use a small sized chain, firmly bound on the piano on one side (with a piece of rope). It should be used on the lowest octave of the piano. Use a cloth to place the chain upon, when requested to remove the chain in order to avoid any noise.

### Stage Setup (full version)

- NB: approximate distances and layout at the beginning of the piece





## Semi-staged version

It is highly recommended to perform the piece in its original dramaturgical and staged version. However, a second semi-staged version is created because the original version might involve some technical difficulties for the performers, such as a specific venue's guidelines or stage that exclude staged performances. Below are the guidelines for the second version:

- **Flute:** as in the original version.
- **Piano:** retains its part and actions as in the original version except for:
  - Preparing the chain in advance on the lowest octave of the piano interior, thus when reaching **H (b. 221)- Scene II**, the mallet stroke on the lowest octave will create a rattling sound (instead of the breaking clay, as in the original version). Adjust dynamics accordingly in order for the other parts to be audible, e.g. not *ff*, rather *mf*. **Remove the chain** (along with fingernails) at b. 235.
- **Stage setting layout:** as in the original version (adjust according to the space available).
- **Lighting:** incorporate only the black outs (presumably retaining the individual stand lights).
- **For the singer:**
  - **G (b. 170) - Entr'acte:** Replace sand (granulated clay) with an hourglass: lower and raise hourglass as given for falling sand. Trembling hand by the end of the passage, as given, proceed with intense inhaling and exhaling. Position hourglass nearby safely.
  - **L (b. 308):** Instead of a pitcher, have a bowl of water prepared ahead at position -C-, and pour water with hands on your head, as if in baptising. Allow water to mix up with the makeup you will be wearing, thus melting and daubing your eye and lip makeup onto your face. At b.336, intentionally mess up the water on your face with your hands so that it is smudged and proceed as written. Hence, no need to mix clay and water (as there will be no clay, mentioned above).


# Detriment

Yvonne Georgiadou


Andreas Tsiartas

## SCENE I.

**A** ♩ = 100-120 \*

Mise-en-scène  Lights on the pianist and singer:  
conventional singer/ pianist setting

Flute




Dramaturgy

Position at **A**, singer standing within a conventional distance to the pianist.  
Introverted, as if talking to herself. Use a naturally spoken voice;  
small fluctuations of dynamics.


Spoken text

**Voice**

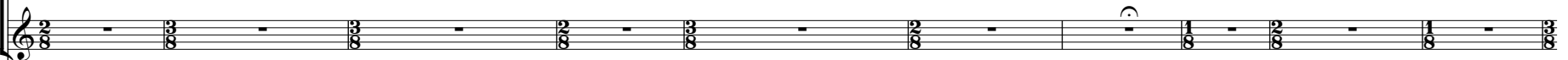


*p* Sed sed in-ter-re-a fu-git in-ter-re-a sed fu-git fu-git in-ter-re-a sed in - ter-re-a sed sed in - ter-re-a fu-git fu-git sed


Additional instruments



Singing



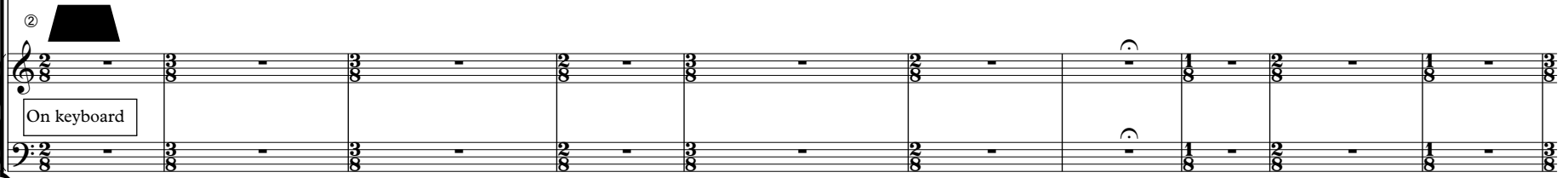
Spoken text



**A** ♩ = 100-120 \*

**Pianist**

 **On keyboard**



*Senza Ped.*

\* Choose a feasible tempo

Spk. Txt. 11

fu-git in-ter-re-a sed in - ter-re-a fu-git sed fu-git in-ter-re-a in-re-pa - ra bi-le in-re-pa - ra-bi-le fu git te-mpus fu-git te-mpus in-re-pa-ra-bi-le fu - git te -mpus

Pno.

*pp*

Mechanical; minimum expression unless otherwise indicated so. Most leaps and jumps are within an open hand reach (indicated with slurs), allowing thus the desired velocity and effect of 'speech'. If nevertheless too fast, consider an overall slow-down of the tempi.



Spk. Txt. 21

in-re-pa - ra-bi-le in - ter-re-a in re-pa-ra-bi-le in re-pa ra - bi-le fu-git te-mpus te-mpus in-re-pa-ra-bi-le te-mpus fu-git in-re-pa - ra-bi-le fu - git in-re-pa

Pno.

While accelerating, keep repeating the words in a rather natural manner, ending up using only the consonants, f-g t-mp. Gradually softening the voice and quasi whispering, stressing the consonants.

28

Spk. Txt. *ra - bi-le in ter - re - a in - re - pa - ra - bi-le in - re - pa - ra - bi-le fu - git te - mpus fu - git te - mpus fu git te - mpus f - g t - mp f - g t - mp f - g t - mp f - g t - mp te - mpus in - re - pa*

Pno.

*accel.* *4"* *a tempo ord.* *p*

38

Spk. Txt. *ra - bi-le te - mpus fu - git in - re - pa - ra - bi-le fu - git in - re - pa - ra - bi-le in - re - pa - ra - bi-le fu - git te - mpus fu - git te - mpus fu - git*

Pno.

*pp* *3* *5* *3* *3* *7* *3* *3* *5* *accel.*

43

Spk. Txt. *te - mpus fu - git t - mp f - g t - mp f - g t - mp f - g t - mp f - g t - mp f - g t - mp f - g t - mp f - g t - mp f - g t - mp f - g t - mp f - g t - mp f - g t - mp f - g t - mp f - g t - mp f - g t - mp f - g*

*Come sopra* *6"* *3"*

**B** ♩ = 100-120

Dram. 57  
Straight after the 3 seconds fermata, the two performers nod to each other, as if agreeing to proceed. The singer exclaims the word ON! and this should be used as an indication to the pianist to proceed with his/her passage. All of the above occur within less than a second.

a tempo ord. Dynamics for this part as before.

Spk. Txt. *p*  
te - mpus in-re-pa-ra - bi-le in-re-pa-ra - bi-le in - te - re-a in-re-pa - ra - bi - le in-re-pa - ra - bi-le

Spk. Txt. 2 *mf*  
ON!  
on the be-he - ni-an

*an announcement - more intense than the spoken text above yet 'sotto voce' (more intense dynamic fluctuations)*

*mp*

**B** ♩ = 100-120

Piano figures are rhythmical representations of the Latin text, in a similar manner- dialectically, to the voice's part. Perform in a 'spoken manner'.

Pno. *p*

62

Spk. Txt. *fu - git fu - git in - te - re - a te - mpus in - re pa - ra - bi - le te - mpus fu - git sed in re - pa - ra - bi - le in - re pa ra - bi - le*

Spk. Txt. 2 *on the be - he - ni an sum - mit be - he - ni an sum - mit*

Pno.



67

Spk. Txt. *te - mpus fu - git sed fu git in - te - re - ased te - mpus sed sed te - mpus sed te - mpus sed fu git in - te - re - a te - mpus fu - git*

Spk. Txt. 2 *day\_*

Pno.

74

Spk. Txt. *sed te-mpus sed sed te-mpus sed fu-git in-te-re-a in te - re-a in-re-pa*

Spk. Txt. 2 *day thir-teen the ver-dict the ver-dict*

Pno.

80

Spk. Txt. *ra - bi-le in-re-pa-ra - bi-le te-mpus fu-git fu - git in - te - re - a*

Spk. Txt. 2 *the ver-dict was*

Pno.

Spk. Txt. 1  
 in - re - pa - ra - bi - le fu - gised in te - re - a fu - git in te - re - a in - re - pa - ra - bi - le

Spk. Txt. 2  
 fi - nal - ly fi - nal - ly de - li - vered:

Pno.

**C** Molto meno mosso ♩ = 70

Singing:  
 assertive: *ff* chest voice *fmp* *p* *fmp* *fmp* *fmp* *fmp* *fmp* Voice To text *mp*

Spk. Txt. 2  
 "Dri - ven by fa - lla - cy, you failed the trial of im - mor - ta - li - ty".

**C** Molto meno mosso ♩ = 70

Interior

Pno.

*l.r.* *sounding overtone:* *p* *mp* *mf* *f* *ff* *sfz* *sfz* *l.r.*

*sfz* Ped.



**D** Come sopra ♩ = 100-120

Dram. 100

Straight after the fermata, the two performers look at each other, as if approving going further on (proceeding). The singer articulates the word YOU, and this should be used as an indication to the pianist to immediately proceed with his/her passage. All of the above occur rapidly.

Spk. Txt. *p* come sopra

sed in-re-pa-ra - bi-le in - te - re-a in-re pa ra - bi-le fu - git sed fu-git in-te-re-a sed



Spoken text

Spk. Txt.2 *mf* You! *mp* You! *sim.* you stumbl - ed

You! You! you stumbl - ed



Speak out the text in the box. Colla parte (dynamics and timbre) to the singer.

Spk. Txt. *p*

sed in-re-pa-ra - bi-le in te - re-a

**D** Come sopra ♩ = 100-120

Pno.

Keyboard

*ppp*

Senza Ped.

105 Spk. Txt. 
  
sed te - mpus sed fu - git in - te - re - a te - mpus fu - git in - te - re - a in - re - pa - ra - bi - le sed in - re - pa - ra - bi - le in - re - pa - ra - bi - le te - mpus fu - git

Spk. Txt. 
  
sed fu - git in - te - re - a sed in - re - pa - ra - bi - le

Pno. 
  
8va 
  
sfz sfz

111  
Spk. Txt. in - te - re - a in - re - pa - ra - bi - le fu - git fu - git in - te - re - a

Spk. Txt.2 you stumbl - ed to - wards to - wards

Spk. Txt. fu - git in - te - re - a te - mpus in - te - re - a fu - git in - te - re - a te - mpus in - re - pa

Pno. *pp* *sfz* *mf > pp*

115 Spk. Txt.  $\text{4/8}$   $\text{3}$   $\text{3}$   $\text{3}$   
 te - mpus in - re - pa - ra - bi - le te - mpus in - te - re - a in - re - pa - ra - bi - le

Spk. Txt.2  $\text{4/8}$   $\text{3}$   
 stumbl - - ed

Spk. Txt.  $\text{4/8}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{3}$   
 ra - bi - le te - mpus fu - git in - re - pa - ra - bi - le in - te - re - a in - re - pa - ra - bi - le

Pno.  $\text{8va}$   $\text{sfz}$   $\text{sfz}$   $\text{sfz}$   $\text{pp}$   $\text{3}$   $\text{5}$   $\text{3}$   $\text{8va}$



118  
Spk. Txt.

Spk. Txt.2

**;** Cold and distant

Pno.



**F** Singer heading closer to the piano (close to the side, where the hairset has been prepared); secure hairset, and get ready to perform with it.

140 Spk. Txt.2

**F**  $\text{♩} = 70$  Assertive: *chest voice (performing towards the interior of the piano)* **accel.**  $\text{♩} = 80$

*f* *ff* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp* *fmp*

from an ancient life cycle you have not managed to fulfill

**F**  $\text{♩} = 70$  **accel.**  $\text{♩} = 80$

Pno. *sfzpp* *sfzpp* *sim.* *sim.* *sfzpp* *sfzpp* *sfzpp*

Gradually allow the pianist to continue the effect.  
Smoothly, imperceptibly; overlapping.  
When completed, start heading towards position B.

**accel.** . . . .  $\text{♩} = 100$

**Interior** Bowhair: l.r.

Additional instruments

Singing

Pno.

*mf* *mf* *sim.*

*p*

**accel.** . . . .  $\text{♩} = 100$

*sfzpp* *sfzpp* *f*



♩=70

160

MeS.



Lights:  
sudden BLACK (OUT)

Start heading towards **B:**  
at the table



At B, facing backstage until lights off. When lights on,  
face the public. Prepare to use the bowl with sand  
(prepared ahead) / sitting at table.

Additional  
instruments

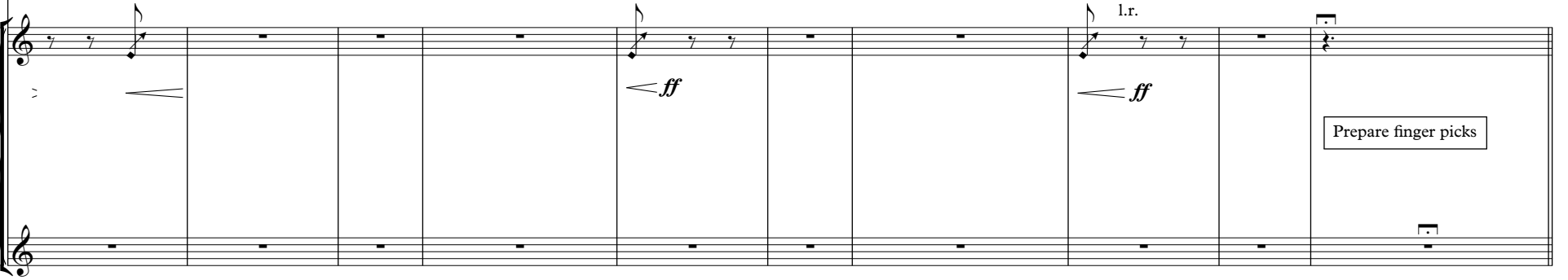


Singing



♩=70

Pno.



Prepare finger picks

**G** ENTR' ACTE

♩ = 70



Lights: sudden spotlight on the singer at the middle of stage

MeS.

At B:  
Grab sand from the clay bowl



raise hand

let sand fall (sufficient sand for each phrase)

lower hand

grab sand

raise hand

let sand fall (sufficient sand for each phrase)

Dram.

Spk. Txt.

*p* u - pon u - pon a - rriv-ing u - pon a - rriv-ing on a - rriv-ing on a - rriv-ing u - pon a - rriv-ing on Earth

**G** ♩ = 70

Perform as if on a qanun

Pno.

*f* Interior

l.r.

*mf*

l.r.

*sfz*

*sim.*

\* *8va*

*sfz*

3

*sfz*

3

Ped.

\* both hands octave up

18 179

Dram. *lower hand* *raise hand* *let sand fall*

Spk. Txt. your ma-gni-tude your ma-gni-tude has ma-gni-tude your ma-gni-tude has a-tro-phied

Pno. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

187

Dram. *lower hand* *r.h.* *sim.*

Spk. Txt. you you strived you strived to meld

Pno. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sim.*

195 *l.h.* *sim.* 19

Dram.

Spk. Txt. your higher to meld your higher being with earth ly with

Pno.

get plectrum

*sfz* *mp* *mf* *sfz*

203 20

Dram.

Spk. Txt. earth-ly joys your your past and pre - sent past and pre sent lives you you

Pno.

*mp* *mf* *mp* *mf* *sfz* *sfz* *sfz* *sfz* *sfz*

Gradually, hand trembling; also voice in anguish

keep hand high

214

Dram.

Spk. Txt.

have you have made your - self you have made your - self a slave a slave of a slave of the mo-ment

Pno.

3 sfz sim. 3 3 3 3 3 3 3 3 3 sfz sfz

Take mallet

# Scene II.

**H** ♩=90-100

MeS.  
221



Light on flute/ Dim out for piano and soprano.  
Soprano heading towards flute, as if searching for the light

Merge with voice- anguish, hunted.

Fl.

pp sfz p pp sfz pp sfz pp sfz pp sfz

Abruptly standing up, smashing the clay pot in anxiety with the other hand, while still pouring sand, this time on the ground, with a trembling hand. Breathe in, in anguish, deep (yet not drying completely the throat) as indicated on score. Stare at the sand, obsessively/ possessed. Then start following the light that shines upon the flutist. Start moving in anguished circles around the flutist.

Dram.



intimate yet broadening  
sighing (in and out respectively)

inhale

exhale

inhale

Spk. Txt.

**H** ♩=90-100

mp

f

ff

sfz

Pno.



l.r.

ff

Speak inside the tube (two different layers of text):  
Latin text whispering in anguish, and poem text  
spoken as a response. Try to differentiate these  
layers as much as possible.

Fl.

228

*pp* *sfz* *pp* *p* *sfz* *p* *sfz* *pp* *sfz*

fugit tempus irreparabile

fugit irreparabile

The flute part begins at measure 228 in 4/8 time. It features a series of triplet eighth notes, with dynamics ranging from *pp* to *sfz*. The melody is divided into two sections: the first section contains the Latin text 'fugit tempus irreparabile' and the second section contains 'fugit irreparabile'. The score includes various articulations such as slurs and accents, and dynamic markings like *pp*, *sfz*, *p*, and *mp*.

Noise.

exhale inhale exhale inhale

hold breath

Singing

*pp* *mp* *pp* *pp*

Drift - - - - - fting aim -

The Noise part consists of rhythmic pulses in 4/8 time, labeled 'exhale' and 'inhale', with a 'hold breath' section. The Singing part is in 4/8 time, featuring a melodic line with dynamics *pp*, *mp*, and *pp*. The lyrics 'Drift - - - - - fting aim -' are written below the notes. The score includes triplet markings and dynamic markings like *pp*, *mp*, and *pp*.

Pno.

*ff* *ff*

*l.r. 3* *3* *l.r. 3* *l.r. 3*

The piano part is in 4/8 time and features a bass line with dynamics *ff*. It includes triplet markings labeled 'l.r. 3' and '3'. The score is divided into measures with time signatures 4/8, 5/16, 2/8, and 5/16. The piano part provides a rhythmic accompaniment for the other parts.

drifting aimlessly

232

Fl

*p* *mp*

*inreparabile fugit*

fading into your

*inreparabile*

*fugit inreparabile*

*sfz* *p* *subp* *mp*

Singing

*mp* *pp* *pp* *mp* *sfz* *pp* *mp* *p* *mp*

less - ly fad - - - ding in - - - to fad - - - ding

Pno.

Take finger picks off; leave mallet aside

*ff*



236

*inreparabile*

*inreparabile*

*sed fugit interea*

Fl

*p* *sfz* *sfz* *p* *mp* *p* *mf* *ff*

come sopra  
(whispering in anguish)

*pp*

Spk. Txt.

sed in-re-pa-ra-bi-le

Singing

*p* *mp* *sfz* *mf* *sfzp*

fad - ing in-to my glo - - ri-ous glo - - ri-ous past

240

*glorious past*

Fl

*sfz* *p* *mf* *sfz* *p* *subp* *mf* *p* *subp* *p* *sfz* *p*

*sim.*

Spk. Txt.

sed tem-pus sed tem-pus tem-pus

Singing

*f* *sfzp* *f* *mp* *sfzp* *f* *mp* *sfz* *p*

past I have

you have eradicated

your

Fl 244

*f* > *mf* — *f*      *pp*      *pp*      *pp*

Singing

*sfzp*    *p*    *sfzp*    *sfz* > *f*    *pp*

e - ra - - - - di-ca-ted      my



existence

Fl 250

*f*    *sfz*    *mf*    *f*    *f*    *sfz*

Spk. Txt.

fu - git in - te - re - a sed tem - pus

Singing

*f*    *ord.*    *f tenuto*    *f tenuto*

my e - - xi - - stance      in - - to a

I ♩ = 60

253

MeS.

singing in the tube

*mp*

still - - - - - born

bisb.

sub*pp* *p* *pp* *p* *pp* *sim.*

Stop where you are to perform the sotto voce effect / make sure you are positioned facing the the public at that moment.

Hold mouth shut (both hands) staring in fright to the public; motionless

Dram.

sotto voce subito *pp*

*mf*

*mf*

Singing

still - - - - - born fu - - - - - ture.

I ♩ = 60

singing: in the piano strings

*mp*

ord.

Pno.

E-bow

interior E-bow

*l.r.*

ord.

*mp* *l.r.*

**J** ♩ = 100

Mouth shut (both hands), still in fright,  
try to articulate as clearly as possible  
with hands covering the mouth

258

Dram.

Spk. Txt.

*p* intimate

I

Spk. Txt.

*mp*

You!

**J** ♩ = 100

Pno.


keyboard

*pp* *ppp* *pp* *pp* *pp* *pp* *mp* *pp*

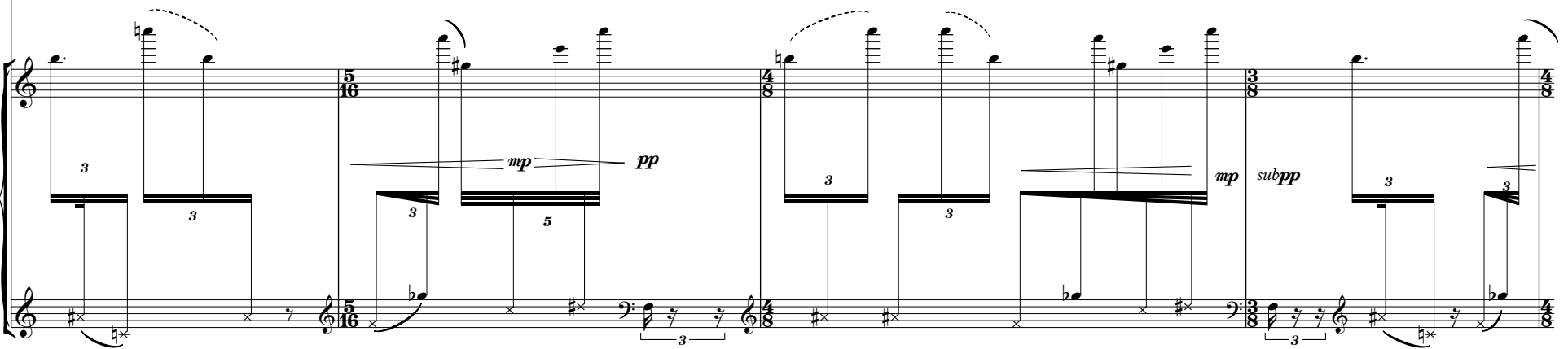
3 3 3 3 3 3 5 3

Senza Ped.

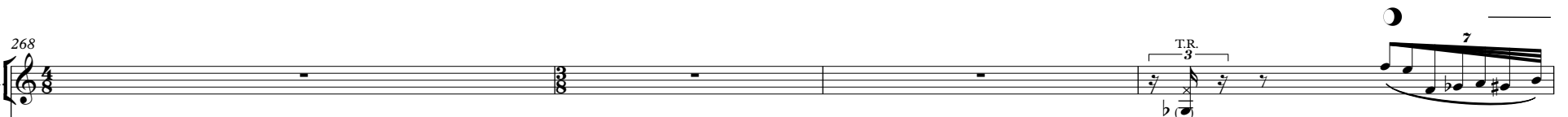
264

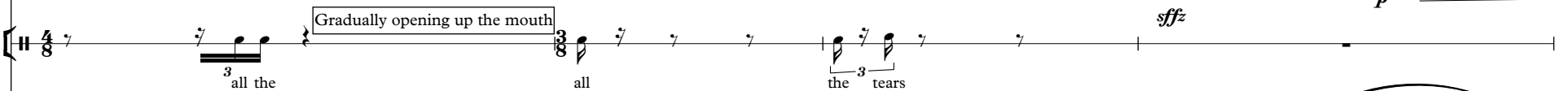
Spk. Txt. 

I have I have col - lect - ed all

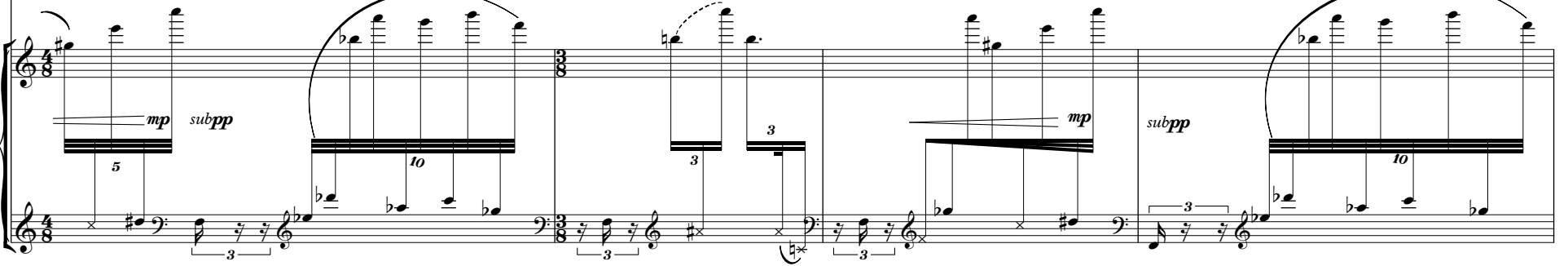
Pno. 

268

Fl. 

Spk. Txt. 

all the all the tears

Pno. 

272

Fl.

*pp*

*p* *pp*

*p* *pp* *sffz* *pp* *p* *pp*

3 3 3 7 3 T.R. 3 3 7

29

*intimate yet broadening sighing (in and out respectively),  
gradually intensifying respiration*

Spk. Txt.

Hands off - mouth open

*mp* inhale

*mp*

the tears

all the

3 3

Singing

*pp* *p* *pp*

3

I

Pno.

*sfz* *sfz*

*pp* *mp* *subpp* *p*

10

3 3

275

Fl. *sfz* *p* *mf* *sfz* *p* *pp*

T.R. 3 9 3 7

○ → ● ○ →

While performing, start heading towards the piano

Spk. Txt. *f* *p* *sfz* *sfz* *sfz*

all the tears from the face - tes from the face-tes

Hold breath

exhale inhale

3 3

Singing *pp* *p* *pp*

I

3 5 5

Pno. *mf* *subpp* *p* *f* *subpp*

3 3 3 6 3

3 9 5 5

Ped.

279

Fl. Musical notation for Flute, starting at measure 279. It features a treble clef and a key signature of one flat. The piece includes several triplet and septuplet figures, with dynamic markings of *pp*, *p*, and *mf*. There are also breath marks (moon and circle symbols) above the staff.

Spk. Txt. Musical notation for Spoken Text, starting at measure 279. It includes lyrics: "I have col-lect - ed the tears". The notation features dynamic markings of *sfz* and *p*, along with breath marks labeled "exhale" and "inhale".

Singing Musical notation for Singing, starting at measure 279. It includes lyrics: "sedin - te - re-a have". The notation features dynamic markings of *mf intense whispering*, *pp*, *p*, and *pp*, along with triplet and quintuplet figures.

Spk. Txt. Musical notation for Spoken Text, starting at measure 279. It includes the lyric "You!". The notation features a dynamic marking of *f*.

Pno. Musical notation for Piano, starting at measure 279. It features a grand staff with treble and bass clefs. The piece includes dynamic markings of *mp*, *subpp*, *p*, and *f*, along with triplet and quintuplet figures. A "Ped." (pedal) marking is present at the bottom.



283

Fl

You!

T.R. 3

*sfz* *p* *pp* *pp* *p* *pp* *p*

Detailed description: Flute part starting at measure 283. It features a trill marked 'T.R.' and '3' above a note. The dynamics range from *sfz* to *pp*. The part includes several triplet figures and a long, sustained melodic line with a crescendo and decrescendo.

Spk. Txt.

*sfz* *sfz* *p*

from the face - tes

Detailed description: Spoken text part. It begins with a triplet of eighth notes marked *sfz*, followed by a five-note group marked *sfz* and a triplet marked *p*. The lyrics are 'from the face - tes'.

Singing

*sim.* *p*

in - re - pa - ra - bi - le I have

Detailed description: Singing part. It starts with a triplet marked *sim.* and a five-note group. The lyrics are 'in - re - pa - ra - bi - le'. This is followed by a long, sustained note marked *p* with the lyrics 'I have'.

Spk. Txt.

*f*

You!

Detailed description: Spoken text part. It features a single eighth note marked *f* with the lyrics 'You!'.

Pno.

*subpp* *sfz* *mp* *p* *mp* *sim.*

10 3 3 5 3 5 3

Detailed description: Piano accompaniment. The left hand has a complex texture with a '10' fingering and a triplet. The right hand features a triplet, a *sfz* dynamic, and a *sim.* marking. The part concludes with a 'Ped.' marking.

286

Fl. *pp* *p* *mp* *mp* *mf* *mp*

Dram.

Gradually building up an outcry leading to scream

Start heading towards position -C-

Spk. Txt.

assertive *mf* *ffz*  
I have col-lect-ed

Singing

*f* *pp* *p* *ff* *pp*  
all the tears

Pno.

*mf*

Fl 289

*mf* *f* *mf* *f* *sim.*

Spk. Txt.

exhale *sfz* *f* assertive

from the face - tes of the

Singing

world

**OSSIA (last two bars ONLY):**

8<sup>va</sup>

Pno.

*f*



# Finale

**K** ♩=100 l' istesso tempo **rall.** .....

291

MeS.

Fl.

*f* ————— *ff*

*fffz*

Light: black out; flute's light on the stand, still on

3

*l.r.*

3

3

Dram.

Fall on the ground, broken and in extreme outcry, kneeling on the floor, head (and hair) down/ Gradually (indicated arrow) outcry released and in temper until serenity. Outcry (clamore), independent from the flute's rhythmic sequence

Scream ————— Clamore

*fffz*

Singing

**K** ♩=100 l' istesso tempo **rall.** .....

Pno.

keyboard

① *fff*

*fffz*

*l.r.*

*♩=80*

*rall.*

*♩=60*

295

MeS.

Fl

While still sobbing, crawl towards the broken clay pot pieces, with scattered sand. Search for the water bowl, at the table at -B-

Dram.

Spk. Txt.

Singing

*♩=80*


*rall.*

*♩=60*

Pno.



304

MeS.  Above her head the lighting should move like a pendulum. →

Dram. → Grab the glass pitcher and start pouring water on the scattered clay, mixing water and clay, creating gradually 'mud'. Brings everything to -C-

*let water fall, creating sound (sufficient water in pitcher, for each phrase)*  
raise pitcher

Singing Spoken Text 2 *assertive yet intimate (audible enough for the public) -NB: do NOT look at the public, yet:*  
In this land of du-al-i-ty

Pno. *let sound almost die out*  
*ffz* *l.r.* *ffz* *l.r.*

The score consists of three systems. The first system includes MeS. (Mezzo-Soprano) with a lighting cue, Dram. (Drama) with a stage action cue, and Singing with spoken text. The second system shows the Piano accompaniment with a 'let sound almost die out' instruction and 'ffz' (fortissimo) dynamics. The third system continues the Piano accompaniment with 'l.r.' (left hand) markings. The Singing part includes musical notation for the phrase 'In this land of du-al-i-ty' with a 3/8 time signature and a 4/8 time signature.

312

Dram. *lower pitcher (and position safely)* *mix some clay with water* *grab pitcher* *raise* *let water fall* *lower*

Spk. Txt. 2

a - bove the realms of death,

Pno. *sfz* l.r. *sfz* l.r.

322

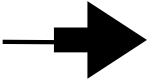
Dram. *mix some clay with water* *raise* *let water fall*

Spk. Txt. 2

be-neath the vault of hea - vens,

Pno. *sfz* *sim.* l.r. *sfz* meno forza

Take created clay and slowly start covering theatrically your face with this./ Alternatively, have some dark face clay prepared aside.



331 *lower (leave aside securely)*

Dram. *mix some clay with water*

Spk. Txt. 2

flesh is mor - tal pain

Pno. *sfz* l.r. *sfz* l.r.

*sfz* meno forza *f* meno forza

338

Dram.

Spk. Txt. 2

pain is in - scape - ab - le and life life is

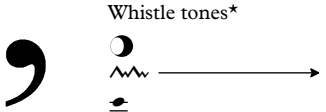
Pno. *sfz* l.r. *mf* meno forza



M

347 MeS. **Light by now in stable position**

Fl. **Whistle tones\***

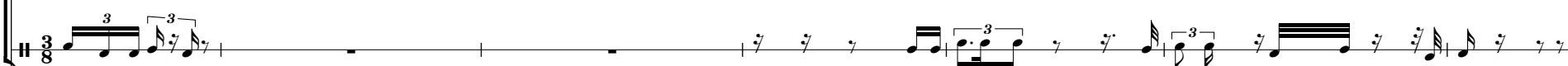


imperceptible breath

*PPP* \* consider changing to piccolo, if applicable, to achieve this sound effect more effectively

Dram. **Slowly standing up, staring at the public.**

Spk. Txt. 2



con-stant-ly ill-timed to the de-tri-ment of all your be - quests to me

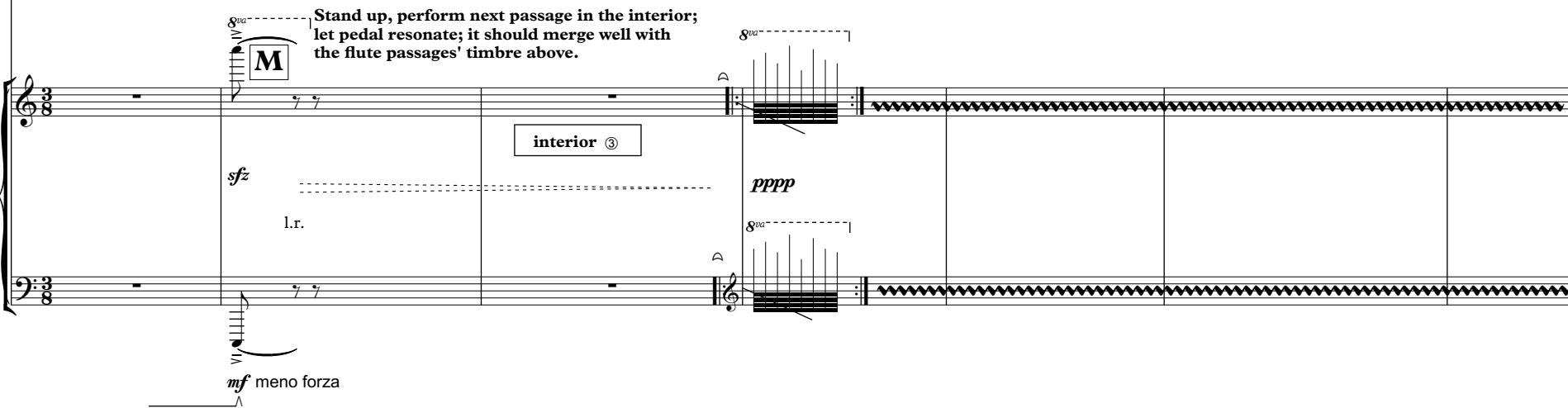
Pno.

**Stand up, perform next passage in the interior; let pedal resonate; it should merge well with the flute passages' timbre above.**

**M**

*sfz* interior ③ *pppp*

*mf* meno forza



354

MeS.

Head towards the piano's interior,  
ultimately performing near the interior  
in order to resonate as much as poss.



Fl

Dram.

Head towards the piano's interior (reaching bowhair set)-  
towards -A-.

Take bowhair set: prepare

Additional  
instruments

Spk. Txt. 2

still

I had to choose

Voice

Pno.

363



Gradually dim out light on the piano and light on singer, when leaving towards backstage.



MeS.

rall.

interior

bisb.

sim.

FL

At -A-:

Leave the piano, heading towards backstage -D-, while singing 'life'. While heading backstage, take off your outer outfit and remain 'naked' (wearing a skin-coloured undervest).

Dram.

Additional instruments

pp poss.

l.r.

OSSIA: octave lower

Singing

life

life

rall.

l.r.

l.r.

Pno.

Take bowhair set: prepare

mf

mf


mf

mf


mf



372

MeS. 

Fl. *sim.* *p* *f* *p* *mf*


Dram. 

Singing *p* *f* *mf*

life



380

MeS.  Light fading out BLACK

Fl.

Singing *p* *mp* *pp<sup>poss.</sup>* *p* *ppp* *pp*

life

Pno. *pp<sup>poss.</sup>* *p* *ppp* *pp*

life

life

*pp<sup>poss.</sup>* *p* *ppp* *pp*

life

*pp<sup>poss.</sup>* *p* *ppp* *pp*

life

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