

**Theatrical Elements and Musical Dramaturgy:
Exploring the Use of Literary Texts to Develop Narrative
Features, Theatricality, and Symbolism in Music Composition**

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A dissertation submitted of the requirements for
the degree of Doctor of Philosophy in music composition

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January 2023

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Summary

This dissertation features a portfolio of seven original compositions of experimental music theatre (*Voices*, *The Chariot*, *The Masque of the Red Death*, *The Night Journey*, *Sea Holly*, *Cassandra*, and *Epiclesis*), exploring the aspects of theatricality, narrative, and symbolism through the use of literature. Each piece was inspired by a different literary genre, such as a short story, a monologue, poems, ancient Egyptian sacred texts, and ancient Greek hymns. According to this approach, voice is used mostly for narration, recitation, whispering, and acting, while singing is limited to a secondary role. The texts are incorporated into the pieces in a variety of ways, and the instrumentalists occasionally serve as soloists, reciters, or storytellers. In this conception, the objective was to develop a musical theatre environment through the staging of a particular moment or symbol of the plot, or the enactment of a setting that represents the literary theme.

Acknowledgements

I would like to express my sincere gratitude to my supervisor Dr. Evangelia Rigaki for her insightful guidance, staunch support, motivation, and ongoing encouragement. Due to her extensive knowledge of experimental music theatre, her quality as an academic, a composer, and most importantly, as a person, made this research journey a valuable experience.

My sincere thanks to the collaborator of this PhD research, author Marina Galanou, for our inspiring cooperation, her imaginative literary works that she entrusted to me, as well as for our stimulating discussions in the field of literature.

Thank you to my beloved friend and music theory teacher Vicky Gerahi, for her encouragement, motivation, and support throughout my academic pursuits.

I wish to acknowledge my late composition professor, Theodore Antoniou for the years of motivation and inspiration I had alongside him.

Last but not least, I would like to express my heartfelt thanks for the love, encouragement, and unfailing support of my family during the accomplishment of my goals through the years.

Table of Contents

1. Introduction.....	7
1.1 Historical References	7
1.2 Research Overview	13
1.3 Reflection on my Compositions	14
2. <i>Voices</i> (2020)	19
2.1 Overview.....	19
2.2 Analysis	20
3. <i>The Chariot</i> (2020)	28
3.1 Overview.....	28
3.2 Analysis	29
4. <i>The Masque of the Red Death</i> (2020)	33
4.1 Overview.....	33
4.2 Analysis	34
5. <i>The Night Journey</i> (2020)	43
5.1 Overview.....	43
5.2 Analysis	44
6. <i>Sea Holly</i> (2021)	57
6.1 Overview.....	57
6.2 Analysis	58
7. <i>Cassandra</i> (2021)	65
7.1 Overview.....	65
7.2 Analysis	66
8. <i>Epiclesis</i> (invocation) (2022).....	70
8.1 Overview.....	70
8.2 Analysis	71
9. Conclusion	93
Appendix.....	97
References.....	102

Note: the full scores of the portfolio pieces are included in a separate section at the end of the dissertation.

Table of Figures

Figure 1: Introduction of <i>Voices</i> (excerpt).....	22
Figure 2: Finale of <i>Voices</i> (excerpt).....	23
Figure 3: Introduction of the ‘voices’ motif in <i>Voices</i>	26
Figure 4: Recitation excerpt in <i>Voices</i>	26
Figure 5: Flute air notes and bass clarinet multiphonics in <i>The Chariot</i>	30
Figure 6: Air noise effect and whispering words in <i>The Chariot</i>	31
Figure 7: Vibraphone tremolo in <i>The Chariot</i>	32
Figure 8: Introduction of <i>Birth</i>	38
Figure 9: Microtone alterations in <i>Birth</i>	38
Figure 10: The development of <i>The Beginning of Growth</i>	39
Figure 11: Flute multiphonics and multiphonic trills in <i>The Beginning of Growth</i>	39
Figure 12: Whistle-tone and finger-tapping effects in <i>Winter Aging</i>	40
Figure 13: The ebony clock representation in <i>Darkness</i>	40
Figure 14: Flute performance and simultaneous whispering in <i>Death</i>	41
Figure 15: Finale of <i>Death</i> (excerpt).....	41
Figure 16: The use of a divided timeline in <i>Enantiodromia</i>	46
Figure 17: The time chart in <i>The Night Journey</i>	46
Figure 18: Narrator’s performance in <i>The Night Journey</i>	47
Figure 19: The ‘random accent’ structure in <i>The Night Journey</i>	50
Figure 20: The ‘chord’ structure in <i>The Night Journey</i>	51
Figure 21: The crescendo structure at 5:50 in <i>The Night Journey</i>	51
Figure 22: Narration and melodic material from 2:05 to 2:30 in <i>The Night Journey</i>	52
Figure 23: Narration and whispering parts from 2:30 to 3:00 in <i>The Night Journey</i>	53
Figure 24: Score excerpt from 5:15 to 6:00 in <i>The Night Journey</i>	54
Figure 25: Finale of <i>The Night Journey</i>	55
Figure 26: Stage arrangement in <i>Sea Holly</i>	59
Figure 27: Introduction of <i>Sea Holly</i>	60
Figure 28: String player’s performance and simultaneous narration in <i>Sea Holly</i>	61
Figure 29: Performance of the dripping sound effect in <i>Sea Holly</i>	61
Figure 30: Whispering words by the two percussionists in <i>Sea Holly</i>	62
Figure 31: Percussionists’ movement and positions in <i>Sea Holly</i>	63
Figure 32: Synchronisation of words and phrases with woodblock beats in <i>Sea Holly</i>	63
Figure 33: Bass clarinet tremolo with harmonic overtones in <i>Cassandra</i>	68
Figure 34: Bass clarinet expressive passages in <i>Cassandra</i>	68
Figure 35: Finale of <i>Cassandra</i> (excerpt).....	69
Figure 36: Position and movement diagram in <i>Epiclesis</i>	76
Figure 37: Repeated models in <i>Epiclesis</i>	76
Figure 38: Coexistence of graphic material and traditional notation in <i>Epiclesis</i>	77
Figure 39: Use of tuned glasses by string players in <i>Epiclesis</i>	78
Figure 40: Flute performance and simultaneous singing in <i>Epiclesis</i>	78
Figure 41: Horizontal orchestration of strings in <i>Epiclesis</i> (excerpt A)	79

Figure 42: Horizontal orchestration of strings in <i>Epiclesis</i> (excerpt B)	79
Figure 43: Introduction of the choir's first whispering part in <i>Epiclesis</i>	80
Figure 44: Extensive movement between the instruments in <i>Epiclesis</i>	81
Figure 45: Choir's movement and simultaneous percussion performance in <i>Epiclesis</i>	82
Figure 46: 50-second 'free' part with narration in <i>Epiclesis</i>	83
Figure 47: 70-second 'free' part with narration and whispering in <i>Epiclesis</i>	84
Figure 48: Model structure 1 (wind, percussion, piano) in <i>Epiclesis</i>	85
Figure 49: Model structure 2 (strings) in <i>Epiclesis</i>	86
Figure 50: Narration and whispering part in <i>Epiclesis</i>	86
Figure 51: Models' extended crescendo in <i>Epiclesis</i>	87
Figure 52: Textural changes and accent improvisations in <i>Epiclesis</i>	88
Figure 53: Continuously evolving sounds in <i>Epiclesis</i>	89
Figure 54: Dream-like sounds based on improvisation models in <i>Epiclesis</i>	90

List of Compositions

1. *Voices* (2020) for speaking pianist

Based on the poem *Voices* by C. P. Cavafy

2. *The Chariot* (2020) for music ensemble

Based on the poem *Chariot* by Emily Dickinson

3. *The Masque of the Red Death* (2020)

Based on the short story *The Masque of the Red Death* by Edgar Allan Poe

4. *The Night Journey* (2020)

Based on Ancient Egyptian sacred texts

5. *Sea Holly* (2021)

Based on the prose poem *In this poem I'm alone in the beach* by Marina Galanou

6. *Cassandra* (2021)

Based on the monologue *Magnum Opus* by Marina Galanou

7. *Epiclesis* (invocation) (2022)

Based on the *Orphic Hymns*

1. Introduction

This PhD thesis discusses theatricality and narrative through the composition of musical pieces that range from solos to large ensembles. Dramatic elements are inspired by literature with the use of voice and music. Consequently, the art of writing is inextricably linked to this research and serves as the primary source of musical inspiration. It is my objective to develop a storytelling dimension and a sense of theatricality through instrumental composition; or, in other words, to reenact a story, a narrative, or a moment of a plot. In this context, voice is used mostly for narration, recitation, whispering, and acting, while singing is limited to a secondary role. Therefore, I would describe my compositions as works of experimental music theatre. Moreover, the creative process behind these pieces can be distinguished by three main qualities: storytelling, dramaturgy, and symbolism.

Despite the fact that my pieces incorporate text derived from literature, to a great extent, it is the music that shapes the dramatic action and tells the story. At this point, the question of whether music can tell a story arises. In response, Salzman and Desi aptly refer to the Wagnerian notion. In particular, they state that: “The Wagnerian notion. . . is that music can track a story and shape the rhythm and sentiment of a narration with great precision, almost as if we could know what the character was saying from the music alone.”¹ Nevertheless, there are several possible answers to this question. For instance, “music does not and cannot tell stories”² or that it can tell “different kinds of stories.”³ Based on my works and the content of this research, my approach parallels the notion that the function of music can track and shape the emotional content of a story or narrative.

1.1 Historical References

Since the Late Renaissance, the opera genre has been an integral part of the Western

¹ Eric Salzman and Thomas Desi, *The New Music Theater: Seeing The Voice, Hearing the Body* (New York: Oxford University Press, 2008), 92.

² Ibid.

³ Ibid.

classical music tradition. However, composers began to approach this musical field from a broader perspective from the early 1960s onwards. *Theatre Piece* (1960), composed by John Cage, is a notable example of this period. This work was inspired by an earlier creation of his, called *The 1952 Untitled Event*, which set the foundations for later theatrical events as it was the first of its kind.⁴ During the same period, György Ligeti wrote *Aventures* (1962) and *Nouvelles Aventures* (1963) – both for three singers and ensemble – characterised by their theatrical qualities. A few years later, he also composed the notable opera *Le Grand Macabre* (1974 - 1977). Further, Paul Griffiths notes that Ligeti was unwilling to create a traditional opera since, in his view, this genre belongs to a completely different era and cannot be interwoven with the present.⁵

As the opera genre is evolving over the years, new approaches are being developed to combine musical creation with theatrical elements. Music Theatre was created as a result of this avant-garde perspective framed by innovative ideas.⁶ Concerning this term, Salzman and Desi note:

Music theatre is theatre that is music driven (i.e., decisively linked to musical timing and organization) where, at the very least, music, language, vocalization, and physical movement exist, interact, or stand side by side in some kind of equality but performed by different performers and in a different social ambiance than works normally categorized as operas (performed by opera singers in opera houses) or musicals (performed by theater singers in “legitimate” theaters).⁷

The composer Peter Maxwell Davies wrote iconic music theatre compositions, characterised by smaller groups and theatrics, such as *Revelation and Fall* (1966), *Eight Songs for a Mad King* (1969), and *Vesalii icones* (1969). Griffiths indicates Davies’s exceptional dramatic qualities, especially regarding an individual’s dramatic hypostasis. In particular, the author states that:

It is also typical of Davies in taking the expression of extreme emotion as by

⁴ William Fetterman, *John Cage’s Theatre Pieces: Notations and Performances* (New York: Routledge, 2010), chap. 5, ePub.

⁵ Paul Griffiths, *Modern Music and After*, 3rd ed. (New York: Oxford University Press, 2010), 191.

⁶ Griffiths, *Modern Music*, 191.

⁷ Salzman and Desi, *The New Music Theater*, 5.

itself dramatic. He is a dramatist of the individual (and especially of the individual under stress), not of relationships, and all his best theatre pieces are for soloists. . . .⁸

Davies explores the dramatic potential of musicians in several of his music theatre pieces. For instance, in the aforementioned piece *Eight Songs for a Mad King*, a monodrama based on the story of King George III, for male voice and ensemble. The concept is about a mad King and his birds in cages, which are represented by ensemble musicians. According to Reginald Smith Brindle, it is an example of exceptional music in the European theatre, a “semi-opera” that incorporates a well-structured theme.⁹

While musical theatre is evolving, an entirely new approach appears, known as instrumental theatre or instrumental music theatre. This type of music-making itself creates a theatrical perspective and is originally perceived in a dramatic context. Some examples of this genre can be found in the work of Mauricio Kagel, Peter Maxwell Davies, and Harrison Birtwistle.

The *Match* (1964) for three musicians (two violoncellos and percussion) by Kagel is characterised by a theatrical effect as the two string players are in a ‘musical competition’. They sit facing each other, and the percussionist has to ‘oversee’ them. The piece not only stands out for its stage layout and its theatrical presence, but also for its resulting acoustic features, such as the rhythmical exchange between the cellists and the percussionist’s interference with various actions to set in motion this theatrical challenge. These actions include pursuing attention to themselves, disrupting cellists’ playing, etc. Further, in the composer’s theatrical pieces, such as this, the musicians do not stop playing their musical parts to interpret their theatrical hypostasis. Rather, there is complete integration between the musical and theatrical parts.¹⁰

Birtwistle’s *Verses for Ensembles* (1969) for three instrumental ensembles, is the

⁸ Griffiths, *Modern Music*, 196.

⁹ Reginald Smith Brindle, *The New Music: The Avant-Garde since 1945*, 2nd ed. (New York: Oxford University Press, 2003), 149.

¹⁰ Björn Heile, *The Music of Mauricio Kagel* (New York: Routledge, 2016), 46–47.

result of visual material in terms of stage positioning and musicians' movements. According to Birtwistle, the logic behind this idea is to visually describe that specific music occurs at a particular spatial point and not at another point on stage. This feature works with specific movement interrelations.¹¹ The instrumentation of this work is set in three groups: the five woodwind players (positioned at the left for high-range instruments and at the right for those with lower-range), the brass quintet, and the three percussionists. There is also one more place on stage for duets and solos.¹² The perception of Birtwistle's music is characterised by a need to explore the foundations of theatre and reconsider the opera field. Regarding the composer's conception of theatre, David Beard points out:

If it can be argued that the drama is an expression of the purely musical process, then abstract, formalist principles remain paramount and aspects such as text, characterisation and narrative are secondary.¹³

From the mid-1960s to the present, music theatre and instrumental theatre have found a place in contemporary music, evolving over time with numerous works by its exponents.

It should be noted that various dramatic elements were already in existence in a variety of forms much earlier in history. Theatrical elements such as vocalisation, movement, and stage positioning, have been introduced either directly through the original composition or through additions made by conductors and stage directors. In the second case, it may not be the original material from the composer, however, I believe that some examples are worth mentioning, due to their approach and the result achieved.

A notable example from the 18th century is Joseph Haydn's *Symphony No. 45 in F-sharp Minor*, with the intriguing moniker the *Farewell Symphony*. In the fourth movement of this work, the composer uses an implicit message to insinuate to Nikolaus I, Prince Esterházy that orchestra musicians spent a long time at Eszterháza's summer estate and they

¹¹ David Beard, *Harrison Birtwistle's Operas and Music Theatre* (Cambridge: Cambridge University Press, 2012), 8.

¹² Griffiths, *Modern Music*, 198.

¹³ Beard, *Harrison Birtwistle's Operas*, 7.

did not have the opportunity to meet their families back in Eisenstadt.¹⁴ In the final section of the piece, each musician's part ends gradually and after they extinguish their candles, they leave the stage one at a time. The piece reaches its end with only two violins on stage.¹⁵ The American author and musical theatre researcher Ethan Mordden notes about the fourth movement/the finale:

. . . [T]he first half, a *Presto* (very fast), reaffirms the vehemence of the first movement. Then comes the farewell, an *Adagio* (very slow), diminished player by player. Modern performances invariably stage a farewell, sometimes in eighteenth-century dress. The Boston Symphony did it in the 1930s, wigs and all, with conductor Serge Koussevitsky as a Slavic Joseph Haydn.¹⁶

This unconventional, but humorous, visual event in the last movement, gave the work its well-known title *Farewell*. This visual effect sparked interest and served as a source of inspiration for other classical composers at the time, such as Paul Wranitzky and Carl Ditters von Dittersdorf, who handled similar movement elements in their works.¹⁷

The ballet and orchestral work *Petrushka* by Igor Stravinsky, which was in the performance of the New York Philharmonic with conductor Alan Gilbert, provides another example of theatricality. Director Doug Fitch assigned additional roles to the musicians to engage them in the scenario. They had special apparel, Russian hats, and they were rhythmically banging their shoes on the stage. They also handed out food and drinks to everyone, and moved, or changed positions. The conductor had to wear a costume, move, and participate in the plot as a magician. The setting was completed with the main ballet dancers performing ahead of the orchestra and the projection of live video material of the action.¹⁸ The nature of this work is certainly embedded with drama due to its ballet qualities,

¹⁴ Barbara Russano Hanning et al., *Concise History of Western Music: Based on J. Peter Burkholder, Donald J. Grout and Claude V. Palisca* (New York: W.W. Norton & Company, 2006), 345–46.

¹⁵ Ethan Mordden, *A Guide to Orchestral Music: The Handbook for Non-Musicians* (New York: Oxford University Press, 1980), 81.

¹⁶ Mordden, *A Guide to Orchestral Music*, 81.

¹⁷ Floyd Grave, "Review: Haydn's 'Farewell' Symphony and the Idea of Classical Style, by James Webster," *The Journal of Musicology* 10, no. 2 (1992): 262, <https://doi.org/10.2307/763614>.

¹⁸ Anthony Tommasini, "Everyone's a Dancer at the Philharmonic," *The New York Times*, June 28, 2013, accessed October 5, 2022, <https://www.nytimes.com/2013/06/29/arts/music/a-dancers-dream-includes->

however, in this particular performance, it is interesting to observe how the instrumentalists can function as a theatrical medium.

Another performance that is also worth noting, is *St. Matthew Passion* by Johann Sebastian Bach with the Berlin Philharmonic at the Park Avenue Armory. It was conducted by the well-known Simon Rattle, and Peter Sellars as stage director, who is renowned for his extraordinary works. During this performance, the choir moves around the stage and interacts with the musicians of the orchestra. It should be noted that both instrumentalists and vocalists had to memorise the musical material, so that they are not limited in terms of positioning and movement. Ramey refers to this creative approach as a work that emits the feeling of operatic qualities despite the religious subject matter.¹⁹

The Finnish music conductor and composer Leif Segerstam interprets, in a very special way, Rimsky-Korsakov's popular symphonic suite *Scheherazade* Op. 35 with the Spanish orchestra *Orquesta Sinfónica de Galicia*. At a certain point, in the final movement (*IV. Festival at Baghdad. The Sea. Ship Breaks upon a Cliff Surmounted by a Bronze Horseman*), the conductor and some of the orchestra's members start yelling to dramatise and add an impulse to the musical moment.²⁰

In honour of Mstislav "Slava" Rostropovich, one of the most legendary cellists of the 20th century, Leonard Bernstein composed a concert overture entitled *Slava!* (1977). Towards the end of the piece, the musicians say loudly "Slava!" which means 'glory' in Russian. This part was a tribute to the composer's friend Rostropovich.²¹ From the perspective of theatrical expression, the work also shares elements with those described

orchestra-in-stravinsky-ballets.html.

¹⁹ Corinne Ramey, "Berlin Philharmonic Performs 'St. Matthew Passion' at the Park Avenue Armory," *The Wall Street Journal*, October 7, 2014, accessed October 5, 2022, <https://www.wsj.com/articles/berlin-philharmonic-performs-st-matthew-passion-at-the-park-avenue-armory-1412612052>.

²⁰ "Wacky Wednesday: Conductor Leif Segerstam Unleashes 'Scheherazade' Like Never Before," *The Violin Channel*, December 30, 2015, accessed October 6, 2022, <https://theviolinchannel.com/scheherazade-leif-segerstam-galicia-symphony-vocal-screams/>.

²¹ "Slava! A Political Overture (1977): Overview." Leonard Bernstein Office, accessed October 8, 2022, <https://www.leonardbernstein.com/works/view/13/slava-a-political-overture>.

above. In this case, as in the previous example (Korsakov's *Scheherazade*), the expressive means is the spoken part of the instrumentalists that contributes to the musical character and atmosphere of the piece and gives a distinctive identity.

From the mid-20th century onwards, there is an inner need for music creators to explore alternative ways to express and support their ideas. Since the 1960s, there has been a tendency to develop narrative content to create a musical piece with visual drama qualities. Composers not only focus on the musical material but also arrange the entire staging of the performance as a whole. To a certain extent, they become directors of their own work.

1.2 Research Overview

This PhD project ranges between musical material, literary texts of various genres, and the concept of theatricality. Accordingly, the investigative approach relies on the study of a broad range of repertoire that incorporates visual elements and focuses on dramaturgy and symbolism. Additionally, it is based on the historical frame that all these creative tendencies took place, during the evolution of contemporary music. Following the theoretical study, the research proceeds to the practice-based field, which involves creating a portfolio of compositions. It is crucial to consider the development of particular forms of theatricalisation in relation to specific subject matters (for example, the monodrama *Eight Songs for a Mad King*) or the theatricalisation of music itself (for instance, Harrison Birtwistle's instrumental theatre piece for ensemble *Secret Theatre*).

In the course of this research, I collaborated with the author Marina Galanou, who wrote the texts of my pieces *Sea Holly* (2021), and *Cassandra* (2021). Also, her experience in the field of literary linguistics assisted me in further developing my concept. The work we did in collaboration addressed research on narrative structure, dramatic discourse, and narrative poetry.

Composers I researched while writing my research include: John Cage, György Ligeti, Luciano Berio, Jani Christou, Morton Feldman, Karlheinz Stockhausen, George

Crumb, Toru Takemitsu, Mauricio Kagel, Peter Maxwell Davies, Harrison Birtwistle, Theodore Antoniou, John Corigliano, Tom Johnson, Georges Aperghis, Tan Dun, Lawrence Dillon, Robert Paterson, Evangelia Rigaki, and Megan Beugger.

1.3 Reflection on my Compositions

What are the possibilities of enhancing the narrative function of instrumental music by utilising voice and text instead of singing? In introducing my research question, I would first like to emphasise that singing is a principal action of opera and music theatre and is characterised by its expressive and dramatic qualities. In this research and portfolio of compositions, I exclude the singing action from my research field. As my main objective is to create a perception of theatrical presence and reenactment of a story, the processes of narration and recitation are of significant interest. In this portfolio, in works such as *The Masque of the Red Death* (2020), *Sea Holly* (2021), and *Epiclesis* (invocation) (2022), the narrative function is prominent. According to Andrew Bennett and Nicholas Royle, narration is “a series of events in a specific order – with a beginning, a middle and an end.”²² There are other pieces such as *Voices* (2020), based on a poem by C.P. Cavafy, and *The Night Journey* (2021), based on ancient Egyptian sacred texts in which the events do not follow a particular time course. As pointed out by Bennett and Royle this is also common in lyric poems. In particular, they explain:

What is important. . . is the temporal ordering of what happens. By contrast, lyric poems, for example, are not typically through to express or depict a series of temporally ordered series of events. One of the ways in which lyric poetry is defined, in fact, is by the absence of any such representation of events – lyric poems characteristically use the present tense and exploit a sense of the presence of the speaker in the act of meditating or speaking.²³

Thus, lyric poetry is mainly a form of expressing a particular event or creating a particular setting. Narrative poetry, on the other hand, presents a different approach. Kennedy and

²² Andrew Bennett and Nicholas Royle, *An Introduction to Literature, Criticism and Theory*, 3rd ed. (Harlow: Pearson Education, 2004), 53.

²³ Bennett, *An Introduction to Literature*, 53.

Gioia state that: “Although a lyric sometimes relates an incident, or . . . draws a scene, it does not usually relate a series of events. That happens in a narrative poem, one whose main purpose is to tell a story.”²⁴ Narrative poetry, as a creative form, has “the ability to draw characters and settings briefly, to engage attention, to shape a plot.”²⁵ With reference to my compositional approach, I make an attempt to follow these aspects through the combination of musical and textual material. This will enable me to originate a new creative result distinguished by theatrical presence, dramaturgy, and storytelling qualities.

In most cases in music theatre, music is closely related to the text, hence to the underlying literary theme. However, the dramatic events are derived from the music, not the opposite, as in the case of opera, where the drama is driven by the libretto. It could be argued that the musical material itself converges into theatrical qualities. Additionally, each music creator approaches the manipulation of text and the meaning of the words in their original manner. Georges Aperghis is a composer who has always intrigued me in terms of the way he uses text in his pieces, as well as the way he handles the element of theatricality. Aperghis in a talk called *mustMEET Composers 2021*, conducted by music historian Gergely Fazekas at the Budapest Music Center, discusses how music and text interact in his compositions, and what is his ideal of musical theatre. In particular, he points out:

At the very beginning, it was an extension of music by actions, and then I added some text, and later I understood that when a sentence had a meaning, we were not listening to the music anymore but to the meaning of the text. . . . So I made polyphonies of texts. . . . I wanted to have texts that are only musical without meaning, but even if when the text is only musical, the audience starts to understand something, starts to give a meaning to the text. . . . I want people to be lost, because when the audience is lost they open their ears. . . . When we are lost we try to find our way, we try to understand where we are. . . . In my pieces, there is the music that distributes, that gives energy, then there are the technical things, images, the bodies of the actors and the singers, and all these create a polyphony or at least this is what I try to create, a living organism.²⁶

²⁴ X. J. Kennedy and Dana Gioia, *Literature: An Introduction to Fiction, Poetry, and Drama*, 6th ed. (Harpercollins College Publishers, 1995), 590.

²⁵ Kennedy and Gioia, *Literature*, 590.

²⁶ Budapest Music Center, “Georges Aperghis | mustMEET Composers 2021,” YouTube video, November 2, 2021, 1:12:40, https://www.youtube.com/watch?v=_UIUAk9VxqU.

Based on the composer's comments above, it is evident that the use of fragmented texts or even an invented 'new' language is a common process in his work. According to Salzman and Desi, the process of text fragmentation became prevalent in that period and is found in the works of Boulez (*Le Marteau Sans Maître*), Berio (*Omaggio a Joyce*), and Cage (*Aria*).²⁷ In regard to my compositions, both approaches have been followed. The linear narrative process was primarily used, although there were cases where the fragmentation of the text was essential in order to enhance the theatrical presence and to achieve a sense of interaction between the instrumentalists. The manipulation of the textual material will be discussed in greater detail in the analysis section of this thesis.

The importance of stage lighting should be considered at this point. With the development of electricity over the years, lighting setups became an essential part of music, theatre, and dance performances. It was initially a practical necessity and later an artistic means to enhance the dramatic atmosphere. In addition, postdramatic theatre performances demonstrate an increasing equality of creative means. The author Hans-Thies Lehmann points out:

In postdramatic forms of theatre, staged text (if text is staged) is merely a component with equal rights in a gestic, musical, visual, etc., total composition. The rift between the discourse of the text and that of the theatre can open up all the way to an openly exhibited discrepancy or even unrelatedness.²⁸

According to lighting and theatre artist Amy Chan, lighting is used equally in theatre performances:

In gaining equal rights with other theatrical means, including text, light is liberated from the logocentric hierarchy of dramatic theatre; it attains the potential of being an independent artistic medium, thus opening up the potential of theatre in general.²⁹

A number of theatrical works, such as those by Adolphe Appia and Robert Wilson,

²⁷ Salzman and Desi, *The New Music Theater*, 93.

²⁸ Hans-Thies Lehmann, *Postdramatic Theatre* (Abingdon: Routledge, 2006), 46.

²⁹ Amy Chan, "Notes on Light: The Musicality of Light and Theatre," *Critical Stages/Scènes Critiques*, June 4, 2020, <https://www.critical-stages.org/21/notes-on-light-the-musicality-of-light-and-theatre/>.

display the relationship between light and music.³⁰ It should be noted, however, that light and music coexist not only in theatre, but also in classical music concerts. There are a number of intriguing examples, among them: *Prometheus: The Poem of Fire Tone, Op.60* by Alexander Scriabin (the composer incorporates a colour instrument “clavier lumière” to develop an interaction between musical and visual material)³¹ and *Vox Balaenae* (1971) by George Crumb (due to the composer’s inspiration from whale songs, blue lighting is suggested whenever possible for the performance of the work).³²

Lighting is used in several of my pieces in a discreet manner, without any kind of stage layout. However, I use techniques such as fade-ins, fade-outs, cross-fades, instant lighting, sudden darkness, etc., to enhance the theatrical atmosphere. In some of my works such as *The Masque of the Red Death* (2020) for solo flute, the choice of light colours is symbolic of the literary theme. Moreover, in my composition entitled *Sea Holly* (2021), in addition to the stage lighting, blue illumination is used in water bowls to symbolise the element of the sea.

As far as the textual material is concerned, it is incorporated into my work in a variety of ways. For instance, my pieces *Voices* (2020) for speaking pianist and *Sea Holly* (2021) for cellist and two percussionists are based on poems. In this case, the soloists assume the role of the reciter, in addition to their musical performance. In *The Masque of the Red Death* (2020), the solo flautist manipulates material from a short story, to create the impression of a storyteller. *Cassandra* (2021) for actor, bass clarinet, and percussion is based on a monologue. The two musicians occasionally use excerpts from the same text as they interact with the actor during the performance. Moreover, a combination of texts of a ritualistic

³⁰ Chan, “The Musicality of Light and Theatre.”

³¹ Henry Chapin Plummer, “Colour Music-A New Art Created With the Aid of Science: The Colour Organ Used in Scriabine’s Symphony Prometheus,” *Scientific American*. April, 10 1915, accessed October 12, 2022, https://ia600708.us.archive.org/view_archive.php?archive=/28/items/crossref-pre-1923-scholarly-works/10.1038%252Fscientificamerican04021910-284.zip&file=10.1038%252Fscientificamerican04101915-343.pdf.

³² Melvin Berger, *Guide to Chamber Music*, 3rd ed. (New York: Dover Publications, 2001), chap. Voice of the Whale, Kindle.

nature is present in *The Night Journey* (2021) and *Epiclesis* (invocation) (2022). Both pieces have a ceremonial character encompassing a variety of features that serve the theme of the text.

Different concepts are explored in each piece through the use of theatrical presence, storytelling, symbolism, ritualization, interpretive liberty, indeterminacy, and dehumanisation of the performer. Commentary for each work explains further details regarding how each piece was conceived, how it was staged, and how the text was manipulated.

2. *Voices* (2020)

*Ideal voices and beloved
of those who have died, or of those
who are lost to us like the dead. . . .*³³

2.1 Overview

Voices (2020) for speaking pianist is based on the homonymous poem by C. P. Cavafy. The distinctive elements of Cavafy's work lie in its dramatic nature and use of symbolism. Besides performing the musical part, the pianist recites the poem. In regards to my compositional approach, I intend to emphasise the character's inner stream of consciousness, which is reflected in the lyrics. The musical material derives from the text's meaning, aiming to enhance the overall theatrical atmosphere.

With regard to the poem's subject matter, it is characterised by the elements of memory and nostalgia. The poem is a symbolic reference to the past of the poet's or the reader's life, focusing on the deep sense of loss for loved ones who are gone. The concept is based on the recall of the sound of our own people's voices that return to our thoughts. Savvidis Giorgos, in his analysis of *Voices*, points out: “. . . [L]iving separation is at least as emotionally painful as the inevitable death. . . [T]he mind can sense something that is impossible to perceive with the common senses. . . [S]ensory memory can be transmuted into music. . . .”³⁴

Cavafy's poems have a strong connection to theatricality and, in some cases, could be described as dramatic acts. Tellos Agras states “Cavafy's poetry should not be sought from the lyrical angle, but from the angle of drama: a post-Euripedean, realistic drama.”³⁵

³³ Constantine P. Cavafy, *The Collected Poems: With Parallel Greek Text*, ed. Anthony Hirst, trans. Evangelos Sachperoglou (Oxford: Oxford University Press, 2007), 3.

³⁴ Giorgos P. Savvidis, “Διαβάζοντας Τρία ‘Σχολικά’ Ποιήματα Του Κ.Π. Καβάφη” [Reading Three ‘School’ Poems by K.P. Cavafy], *Filologos*, October, 1977, 176, accessed November 1, 2022, <https://www.greek-language.gr/periodika/mags/filologos/1977/11-12/128398>.

³⁵ Tellos Agras, *Κριτικά Α'* [Critical reviews A'], ed. K. Stergiopoulos (Athens: Hermes, 1980), 115, quoted in Alexandros Pappas, “Performance and theatricality in the poetry of C.P. Cavafy” (DPhil, University of Oxford, 2019), 1, accessed November 1, 2022, https://ora.ox.ac.uk/catalog/uuid:5dd62d93-968e-4ab0-8dea-140a002cd943/download_file?file_format=application%2Fpdf&safe_filename=Alex%2BPappas%2BThesis.pdf.

According to Alexandros Pappas, the poet's inspiration originates from ancient drama, dramatic monologues, and Shakespearean topics, among others. He also argues that: “. . . Cavafy consciously used techniques and ideas related to performance and theatre throughout his poetry. As a result, performance is central to our understanding of Cavafy.”³⁶

2.2 Analysis

In *Voices*, I approached the poem's theme in a distinctive manner. I chose to focus on the dramatic elements, which can be considered a monologue or a confession by the character: in this case, the pianist. Therefore, the piano part has an accompanying character in terms of text, but not in the conventional sense, as there is no song interpretation. The piano part contributes to the theatrical experience with conventional material and several extended techniques inside the piano to produce the required sound textures and effects.

The theatrical essence of the piece is characterised by a series of actions that lie outside of conventional piano performance practice. The pianist, in addition to playing the piano, has to recite and move on stage. Several piano works incorporate dramatic qualities, movement elements, acting, and singing as part of the performance. Regarding the integration of non-pianistic features, an apt example of contemporary music would be the late 1960s composition, *The Anaparastasis III: The Pianist* by Jani Christou.

According to the published score, *The Pianist* is written for a soloist, conductor, instrumental ensemble, and tapes.³⁷ The entire performance of the soloist (i.e. pianist) is based on the composer's notion of their hypostasis on stage. Christou's concept consists of the “system”³⁸ and “anti-system”³⁹ fundamentals, to which Varvara Gyra explains that:

³⁶ Alexandros Pappas, “Performance and theatricality in the poetry of C.P. Cavafy” (DPhil, University of Oxford, 2019), 1, accessed November 1, 2022, https://ora.ox.ac.uk/catalog/uuid:5dd62d93-968e-4ab0-8dea-140a002cd943/download_file?file_format=application%2Fpdf&safe_filename=Alex%2BPappas%2BThesis.pdf.

³⁷ Jani Christou, *Anaparastasis III: The Pianist* for soloist, conductor, instrumental ensemble and continuum (London: J. & W. Chester, 1971).

³⁸ System: “The conductor and his team belong to a world which, although it wants to be controlled by some ‘system’, cannot manage to ignore the events that threaten the coherence of this system.” Jani Christou, *Anaparastasis III: The Pianist* (London: J. & W. Chester, 1971), 4.

³⁹ Anti-system: “On the other hand the soloist, with his activities and efforts at the end of the work to make

“Dramatic action is the means by which the performer manages to move away from the ‘system’ and thanks to which he conquers the space of the ‘anti-system’.”⁴⁰

The subject of this work is the dramatic collision between a pianist and his instrument during a public performance as a result of stress. The pianist enters the stage with slow steps, filled with stress. His inability to play the piano makes him moan and groan. As the plot progresses, he falls to the floor and starts wriggling while he touches and kisses the piano. Then he stands up trying to apologise to the audience for his incompetence, but is unable to speak. As the soloist performs, the ensemble accompanies and interacts with the action.⁴¹ Referring to the composer’s compositional approach called “praxis” and “meta-praxis”,⁴²

Maria Aristotelous states:

The pianist came on stage in order to perform a role that the placement of the piano on stage suggests—that is to play the piano. The appearance and the role that it is suggested for him is the praxis. The action that should or is expected to take place. . . . The pianist cannot communicate with the piano. He stares at the piano in terror for his inability to act as he should. And then a meta-praxis happens.⁴³

The agonising conflict between the soloist and his piano is the dramatic core of the work. Furthermore, through the pianist’s extensive manipulation of motion around the instrument and their theatrical efforts to communicate with the audience, the intense emotional

an explanatory gesture, aims at breaking through the barrier of coherence of the ‘system’, and capture a meaning beyond the ‘system’. This gesture is the signal for the ‘scatter’ that urges the members of a team, who are bound to a prearranged course, to perform their ‘programme’ in their own fashion. But since, perhaps, such an initiative is a false illusion of freedom, the gesture is never completed.” Jani Christou, *Anaparastasis III: The Pianist* (London: J. & W. Chester, 1971), 4.

⁴⁰ Varvara Gyra, “The theatrical dimension of the performer in the last works of Jani Christou,” Paper presented at *Greek music for the opera and other forms of 20th century performing arts*, Music Library of Greece ‘Lilian Voudouri’, Megaron The Athens Concert Hall (March 27-29, 2010), 2, accessed November 2, 2022, https://www.academia.edu/37032616/The_theatrical_dimension_of_the_performer_in_the_last_works_of_Jani_Christou.

⁴¹ Andriana Minou, “Sibyl’s Leaves: Understanding Musical Performance Issues in Jani Christou’s *Anaparastasis III* and *Epicycle*” (PhD Thesis, Goldsmiths, University of London, 2010), 57-58, accessed November 2, 2022, https://research.gold.ac.uk/id/eprint/6535/1/MUS_thesis_Minou_2010.pdf.

⁴² Metapraxis: “A violinist who plays his violin normally performs a praxis (action), defines Christou. But a violinist who sings, screams, hits his violin - or who does anything that lies outside the logic of this instrument - performs a metapraxis, provided this comes out of an unbearably strong inner urge.” Jani, Christou. “Jani Christou – 1. Late works,” EMI, 1974, LP, Introductory Note.

⁴³ Maria Aristotelous, “Meta-Notations Interfacing the Meta-Performance” (Master’s thesis, Royal Conservatory of the Hague, 2016), 85, accessed November 2, 2022, https://www.academia.edu/17873785/Meta_Notations_Interfacing_the_Meta_Performance.

expression is enhanced.

In my work *Voices*, the element of motion on stage is limited to the opening and ending of the piece. In particular, the pianist appears on stage and walks slowly around the piano. They stare puzzledly at the instrument and stand several times at different points on the stage. The purpose of this staging is to create a sense of interaction with the piano, thus developing a relationship between the soloist and their instrument. By extension, music played on the piano symbolises the sound of the implied characters that return to mind, which is one of the main aspects of the poem. Afterwards, the instrumentalist approaches the piano, opens the lid, and starts playing (Figure 1). As to the ending of the piece, after the soloist has played the final note, they remain standing and close the lid, with the sustain pedal already depressed in order to enhance the sound. When the sound gradually fades out, the pianist slowly leaves the stage (Figure 2). The piece does not contain any other elements of movement that are purposefully arranged.

The figure shows a musical score for the introduction of *Voices* (excerpt). The score is in 2/4 time with a tempo of quarter note = 40. It is divided into three sections: 1 (60'' circa), 2 (15''), and 3. Section 1 contains stage directions for the pianist: "You appear on stage and walk slowly around the piano. Stare at the piano puzzledly and stand momentarily for three times, at different points on the stage, then approach the instrument." Section 2 contains a stage direction: "Stand in front of the piano and open the lid." The piano music begins in section 2 with a dynamic of *mp* and a "muted" instruction. Section 3 continues the piano music with various techniques and dynamics: "pizz. on strings" (pizzicato on strings), "p" (piano), "gliss. on strings" (glissando on strings), and "mf" (mezzo-forte) with a "ped." (pedal) instruction. The score is written for Piano and includes a bass line.

Figure 1. Introduction of *Voices* (excerpt).

However, I would like to focus on how the soloist's playing itself is theatrical to some extent, meaning actions related to extended techniques inside the piano, such as striking the strings with the palm or playing pizzicato. Body gestures enhance the overall atmosphere and are correlated with music performance as a whole. This is why the live performance and the visual aspect are essential for deep comprehension of such works. To a significant extent, this is evident in the work *Liaison* (2013) for bowed piano and dancer by

composer Megan Beugger, in collaboration with choreographer Melanie Aceto.⁴⁴ In this piece, there is a system of wires attached to the piano that is connected to a number of piano strings and is positioned in the dancer's hands and feet. As a result of the movement of her choreography, she causes the strings to vibrate.⁴⁵ Jennie Gottschalk notes about the work:

Sometimes the smallest, least noticeable gesture has a strong effect, while at other times, the most dramatic trajectories yield no sound. . . . The sounding depends on the tension of each fishing line, but other tensions play out in the body of the dancer. This interplay between body and instrument, motion and sound is compelling as it plays out in the piece.⁴⁶

Figure 2. Finale of *Voices* (excerpt).

Due to the poetic content of my piece, I chose recitation over free narration. I prepared a Greek-to-English character transliteration, so that the acoustic outcome would be in the original language. Moreover, I considered it necessary to have a suggested rhythmic structure in the text in order to follow the accents of the Greek language.

As it pertains to the incorporation of text into the piano material, a great example would be *Luzifers Traum oder Klavierstück XIII* (Lucifer's Dream or Piano Piece XIII) by Karlheinz Stockhausen. It is characterised by an intriguing coexistence of piano and vocal writing for a soloist. This piano work later evolved into the first scene *Luzifers Traum* (for bass and piano solo; 2 transmitting microphones, 3 microphones, 2 x 2 loudspeakers, mixing

⁴⁴ Megan Beugger, "Liaison," YouTube video, 14:29, June 14, 2013, <https://www.youtube.com/watch?v=RxoGsRtc-9I>.

⁴⁵ Jennie Gottschalk, *Experimental Music Since 1970* (New York: Bloomsbury Academic, 2016), chap. 3.1, Kindle.

⁴⁶ Gottschalk, *Experimental Music*, chap. 3.1.

console) of the composer's opera *Samstag aus Licht* (Saturday from Light)⁴⁷. Concerning the nature of the text on Luzifer's role, Maconie notes that Luzifer is in a state of ecstasy and his words are in his inner thoughts. In particular, the author states:

What he says. . . [is] disguised in the International Phonetic Alphabet so that the words and their meaning are hidden, or slurred, as if spoken by a person in a semiconscious state: “[sh]play . . . more . . . one . . . try for me . . . [sh]pituesk (picturesque),” the figure says, nodding at the keyboard. The implication of the scene suddenly deepens as we realize these could have been the words spoken by a dying American soldier in the final days of the war, to the young Stockhausen himself as a pianist. The performer's additional noises can thus be construed as suppressed emotion.⁴⁸

It was the performance of this piece by the pianist and composer Apostolos Darlas that captured my attention, when I attended his concert back in 2015 in Athens⁴⁹. The soloist's performance was particularly impressive in terms of the piano and vocal interpretation, both distinguished by extensive narrative and dramatic features. The main difference in *Voices* is that it is based on a poem that will be recited, instead of sung. The structure of the text shapes the whole piece, in addition to the pianist/reciter determining the atmosphere.

Regarding the score layout, the piano score consists of three staves, of which the top includes either sections of the piano material or the poem's verses with the rhythmic material. It was quite practical to frequently use the first staff for piano sections to make the material more discernible for the pianist. The musical language of the piece is characterised by extended techniques inside the piano and conventional playing. The form of the work is intentionally based on through-composed writing, although repetitions of a particular material (motives, pitches from inside the piano, etc.) are observed. From a broad perspective, it resembles an ABA form, but more in terms of the nature of the exposed

⁴⁷ Robin Maconie, *Other Planets: The Complete Works of Karlheinz Stockhausen, 1950-200* (Lanham: Rowman & Littlefield, 2016), 405.

⁴⁸ Maconie, *Other Planets*, 406.

⁴⁹ Apostolos Darlas, “Karlheinz Stockhausen Luzifers Traum - Apostolos Darlas,” YouTube video, 40:16, April 7, 2015, https://www.youtube.com/watch?v=_W8J4TfihS0.

material I have used (A: introduction-first part of the text, B: solo piano, A: second part of the text-finale).

Following the introductory section, in which the pianist approaches the instrument and opens the lid (lasts about a minute), the piano part begins with particularly atmospheric writing, based on a combination of sustained muted notes, pizzicati and glissando on strings, and playing on keys (bars 3-5) (Figure 3). In bar 4, the ‘voices’ motif is introduced, as I named it: a rhythmic motif in a muted note that appears in various forms throughout the piece and symbolises the sound of people’s voices that return to the soloist’s thoughts chaotically and perpetually. It occurs throughout the piece based on various notes. It is presented in high piano registers except from bars 4, 6, and 111 which are introduced in F4, B3 flat, and F4 respectively.

The motif’s rhythmic structure is based on a gradual *accelerando*, followed by an immediate *ritardando*. However, in a number of bars, the motif also appears in its half-form as a *ritardando*. The rhythmic alternation is supported by the appropriate dynamics (*pianissimo* - *mezzo piano* - *pianissimo*) to musically represent a sense of movement, the sound appearance, and the escape of ‘voices’ in the space. The use of similar elements continues with the frequent presence of the aforementioned motif. Prior to the next section, the hit with the palm on the strings is introduced. This is an extended technique that I often incorporate into works of this nature, as it is distinguished by its cluster sound quality and its dramatic texture in all dynamics. I use the palm symbol on the staff that defines approximately the string range to be played.

Figure 3. Introduction of the ‘voices’ motif in *Voices*.

The next section starts with the recitation part. Here the frequent change in the time signature is observed in order to follow the intonation of the Greek language. Therefore, the rhythm and the flow of the text define the rhythm of musical material; not the opposite. The recitation part is accompanied by repetitive double notes in octaves and muted notes in the low register. Following the first recitation part of the poem, the next parts are arranged in a similar manner. The following example is a recitation excerpt from bar 70 (Figure 4).

Figure 4. Recitation excerpt in *Voices*.

A dynamic solo piano follows displaying virtuosic character and fast passages (bars 31-66), which functions as a bridge between the recitation. The term solo is used to

distinguish it from the recitation part. It is based primarily on chord material, double notes in octaves, and successive tremolos. The tempo is lively and fast and ranges between 110 and 148 BPM in quarters. The rhythm is based on the alternation between 5/4, 2/4, and 4/4. The tempo decreases to *lento* (40 BPM), the intense section concludes with the reexposure of the characteristic 'voices' rhythmic motif, and a number of additional atmospheric sounds, based on extended techniques from inside the piano.

In this solo work, I intended to emphasise the character's inner stream of consciousness, which is expressed in the lyrics. Also, the musical material derives from the text's meaning, aiming to enhance the theatrical experience. From a practical performance perspective, I would like to note the importance of the Greek-to-English character transliteration of the poetic material, so that the acoustic result would be similar to the original language. Furthermore, as I preferred recitation over free narration, for the suggested rhythmic structure in the text, it was mandatory to follow the accents of the Greek language. Regarding symbolism, this poem refers to the past of the poet's or the reader's life, focusing on the deep sense of loss for loved ones who are gone. Hence, the goal of this composition was to function musically and theatrically as a recall of the sound of our own people's voices that return to our thoughts.

3. *The Chariot* (2020)

*Because I could not stop for Death,
He kindly stopped for me;
The carriage held but just ourselves
And Immortality. . . .*⁵⁰

3.1 Overview

The ensemble piece entitled *The Chariot* (2020) is written for flute, bass clarinet, percussion, violin, and cello. It is a musical work inspired by Emily Dickinson's poem *Because I could not stop for Death*. It features a descriptive character to reflect the atmosphere of the text, which is based on the poet's deep contemplation about death and eternity. The compositional approach is similar to that of the previous solo piano work *Voices*, however, in this case, staging elements are not featured. The objective is to derive dramatic presence from the combination of music and text, as well as the musical accompaniment of the spoken words by the musicians themselves.

This poem is a notable work by Emily Dickinson and depicts the character's notion of the immortal world, while it belongs to the literary movements of Existentialism and American Transcendentalism. Despite the subject's nature, throughout the verse, a feeling of serenity and harmony is conveyed. Apparently, the poet's thoughts about the afterlife are filled with a sense of solace.⁵¹ About this peaceful ambience, Rajesh and Arun state: "Instead of the human fear or religious awe usually associated with death, death is portrayed as a restful trip, a pleasant journey with a courteous visitor and an unnoticed third traveller, immortality."⁵²

The Chariot, is a literary work that represents the transition from death to eternal life

⁵⁰ Emily Dickinson, *Poems by Emily Dickinson, Three Series, Complete*, ed. Mabel Loomis Todd and T.W. Higginson (n.p., 2012), Series 1, IV. Time and Eternity, Kindle.

⁵¹ R.T. Smith, "'Because I Could Not Stop for Death...'" by Emily Dickinson," *Shenandoah*, n.d., accessed November 19, 2022, <https://shenandoahliterary.org/blog/2012/01/because-i-could-not-stop-for-death/>.

⁵² K. Rajesh and C. Arun, "A View of Death in Emily Dickinson's 'Because I Could Not Stop for Death'," *International Journal of English and Literature (IJEL)* 3, no. 4 (October 31, 2013): 111, accessed November 19, 2022, https://www.academia.edu/4884350/A_View_of_Death_in_Emily_Dickinson_s_Because_I_Could_Not_Stop_for_Death_.

as a transcendental pathway.⁵³ This transition conveys a sense of inner journey, which is also a fundamental component of this musical composition; through-composed music with a descriptive character that follows the words, while functioning independently at the same time.

3.2 Analysis

The present work for ensemble is characterised by recitation assigned to the percussionist and a few whispering effects for the rest of the musicians. Although there are no other theatrical components, such as stage lighting, movement, symbolic mediums etc., music and language as a whole constitutes a story-telling ‘instrument’. Before I began writing the piece, I had in mind numerous examples of repertoire that combines narration with an ensemble or orchestra. I have listened to and studied several works of this kind in the past that greatly influenced me. Among others is the symphonic fairy tale for children *Peter and the Wolf, Op. 67* by Sergei Prokofiev, the cantata *Circle of Thanatos and Genesis* (1977-8) for tenor, narrator, choir, and orchestra by Theodore Antoniou, *Exit* (2007) for narrator and chamber ensemble by Lawrence Dillon, and *A New Eaarth* (2012) for orchestra, chorus, and narrator by Robert Paterson. The major difference in my approach to this work for five instruments is the incorporation of the recitation part into the musicians. The ensemble members play this role while playing music or among the musical parts. This is a particularly evident element in most of my portfolio pieces.

The work starts in Andante (4/4 time signature) with an intense, sharp sound from the gong’s vertical scraping with a triangle beater. This sets the ambient mood of the work, followed by non-vibrato low register notes on the bass clarinet, and quite discreet pizzicati on the violin. The musical material is completed with repeated col legno battuto eighth notes on F2 and this is where the recitation part begins from the percussion player (bar 4). As the recitation follows, flute air notes and bass clarinet multiphonics are introduced (bar 6), to

⁵³ Ibid.

create an airy and faint texture, which is reinforced by the violin's tremolo sul ponticello trembling sound (Figure 5).

Immediately after follows an Andante Moderato part based on a quintuplet of sixteenth note motifs by the flute accompanied by sustained notes of long duration. These notes complete the harmonic structure. In bar 16, a discreet air noise effect on the violin is introduced and the cello is enriched by whispering words from the string players (Figure 6). These words are excerpts from the text material and become a component of the musical arrangement. There is a sense of dramatic existence created by this sudden, but smooth addition of vocal effects related to the topic of the poem. The chosen words “setting sun”, “centuries”, “death”, and “immortality” function as a reference to the poet’s main concern, which is the effect of death and, by extension, the notion of the afterlife.

Fl. air note → norm. → air note → norm. → air note

N p N p N

B. Cl. multiphonics

pp mp pp p mp p

Perc. He kindly stopped for me: The carriage held but just ourselves And Immortality

Vln. arco ⁸ ⁹ sul pont. & gliss.

Vc. ppp pp p ppp p pp

*) continuous glissando and tremolo without focusing clearly on the pitches

Figure 5. Flute air notes and bass clarinet multiphonics in *The Chariot*.

Figure 6 shows a musical score for five instruments: Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Violin (Vln.), and Cello (Vc.). The score is divided into four measures. The Flute part starts with a *p* dynamic, followed by a glissando, and then a *molto espress.* section with *mf* and *mp* dynamics. The Bass Clarinet part is mostly silent. The Percussion part has a *mp* dynamic with the instruction 'with mallet' and 'L.V.'. The Violin and Cello parts both start with *pppp* dynamics and include 'norm. air noise effect *'. The Violin part has text boxes for 'whisper centuries' and 'whisper setting sun'. The Cello part has a text box for 'death'. A note at the bottom indicates '*) extremely light bow pressure'.

Figure 6. Air noise effect and whispering words in *The Chariot*.

From bar 21, the musical material develops with a descriptive character and alternating time signatures (5/4, 3/4, 4/4) from bar 21 onwards. The melodic material involves a dialogue between woodwind and string instruments, while from bar 31, the vibraphone takes on a dominant role through the exposition of melodic content. That concludes with a sequence of tremolos up to bar 41. The rest of the instruments have a discreet presence, while a seagull effect is introduced by the cello.

In bar 46, a gong sound marks the beginning of the percussionist's recitation part. At this point, the text's meaning becomes significantly dramatic as, according to Rajesh and Arun, the poet refers to death as a "restful trip", a "pleasant journey".⁵⁴ Further emphasis is achieved by the introduction of the ethereal timbre of the flute whistle tones, combined with low registered notes on the bass clarinet and cello.

An extensive instrumental part begins, which is developed by fast passages on the flute and violin. This is followed by an Adagio with eighth note repetitions in major and minor seconds, which is exposed between the instruments. From bar 78 onwards, the vibraphone has a major role with a series of tremolos that extend the harmonic background (Figure 7).

⁵⁴ Rajesh and Arun, "A View of Death," 111.



Figure 7. Vibraphone tremolo in *The Chariot*.

It is enhanced by the use of bass clarinet multiphonics and staccato quarter triplets, string pizzicato and harmonic sounds, and non-vibrato flute notes of extended duration. The piece leads to the finale and the tempo returns to the previous *Andante Moderato*, while in bar 99 the percussion player starts the reciting of the last section of the poem. In the last 4 bars, the musicians whisper once again the four key words of the poem (“setting sun”, “centuries”, “death”, and “immortality”).

As with *Voices*, *The Chariot* has the same compositional approach. The main differences in this case are that there are no staging elements, and the piece involves narration over recitation. Concerning the textual material, there were no difficulties during the composition process, and the implementation was straightforward. The main goal achieved was to derive dramatic presence from the combination of music and text, as well as the musical accompaniment of the spoken words by the musicians themselves. It was a process that functioned effectively due to the musical material structure.

4. *The Masque of the Red Death* (2020)

*There are chords in the hearts of the most reckless which cannot be touched without emotion. Even with the utterly lost, to whom life and death are equally jests, there are matters of which no jest can be made. . . .*⁵⁵

4.1 Overview

The Masque of the Red Death (2020) for solo flute is a piece for a masked flautist and stage lighting. It is based on Edgar Allan Poe's allegorical short story of the same title and it is divided into seven short parts. The structure of these sections is associated with features that emerge from the main theme of the literary work. The short story's theme, is a combination of several symbolic aspects that were the starting point of my compositional approach in terms of form, extended techniques, voice, and stage lighting choices.

As the story unfolds, Prince Prospero hides in his abbey to protect himself and a large number of wealthy aristocrats from a deadly plague called the Red Death. The building was sealed, in the belief that they would be protected from death. Prospero and his friends entertain themselves by having a masquerade dance. At twelve o'clock at night, the guests discover an unknown presence amongst them, a costumed scary guest in blood, who was the Red Death.⁵⁶

In terms of the soloist's theatrical presence, the flautist plays the role of the storyteller in a transcendental manner, similar to my solo piece *Voices*. In this work, substantial emphasis is placed on symbolism. The narration does not have a significant presence. However, there are sections in parts 6 and 7, where the flute player narrates short excerpts from the text. Referring to the story's characters, Dawn B. Sova notes that the plot is based on Prince Prospero, the Red Death (also the personification of plague), and other unnamed guests.⁵⁷ In my piece, the theatrical existence of the instrumentalist (i.e. storyteller) is based

⁵⁵ Edgar Allan Poe, *Edgar Allan Poe: Complete Tales & Poems* (Illinois: Top Five Books, 2013), *The Masque of the Red Death*, Kindle.

⁵⁶ The Editors of Encyclopaedia Britannica. "The Masque of the Red Death." *Encyclopedia Britannica*, March 9, 2022, accessed November 20, 2022, <https://www.britannica.com/topic/The-Masque-of-the-Red-Death>.

⁵⁷ Dawn B. Sova, *Critical Companion to Edgar Allan Poe* (New York: Infobase Publishing, 2007), 113.

on two principal characters. In parts 1 to 6, the flautist is a masked unnamed guest, and in the 7th part of the work they transform into the Red Death.

4.2 Analysis

Throughout *The Masque of the Red Death*, musical material and symbolism were used to convey the storyline. The short story's plot is based on characters, space, and a series of events related to the aspect of time. Therefore, it was an ideal basis for this solo flute work. Regarding the creation of music with theatrical elements for solo instruments, I came across a number of works that were a reference point for my compositional thoughts, each for a different reason.

In terms of voice and sound manipulation, it was Tōru Takemitsu's *Voice* (1971)⁵⁸ for a solo flute that deeply influenced me. A key feature of this piece is the interpretation of text (i.e. *Handmade Proverbs* by Shūzō Takiguchi) by the soloist. Through the combined use of excerpts of text and flute tones, a variety of unique textures is created in the composition.⁵⁹ Regarding the interaction between vocal and musical material, Brielle Marie Frost states:

By using the voice, a two-part counterpoint is created; the piece thus has three textural possibilities: music, text, and the combination of both music and text. The flute and voice thus become two main characters producing a single atypical musical effect, which can accommodate multiple interpretations.⁶⁰

In my solo flute piece, the text interpretation mainly reveals the storytelling role of the musician, however, it contains various effects based on the combination of voice and flute sounds.

The *Sequenza V* (1966)⁶¹ for solo trombone by Luciano Berio, characterised by its virtuosic qualities, is another intriguing example of the singing and playing coexistence. In

⁵⁸ Tōru Takemitsu, *Voice pour flute solo* (Paris: Salabert, 1971).

⁵⁹ Brielle Marie Frost, "Theatrical Elements in Toru Takemitsu's *Voice* and Karlheinz Stockhausen's *Zungenspitzenanz*" (DA diss., University of Northern Colorado, 2016), 25-26, accessed November 15, 2022, <http://digscholarship.unco.edu/dissertations/393>.

⁶⁰ Frost, "Theatrical Elements," 26.

⁶¹ Luciano Berio, *Sequenza V for trombone solo* (Universal Edition: London, 1968).

this work, the composer explores the trombone's limits and breaks all the audience's preconceived notions.⁶² Concerning its challenging writing, Niels Chr. Hansen notes that: "The frequent, sudden changes of register and the quick tones, namely in the high register, also make *Sequenza V* inaccessible to all but the most virtuosic of trombonists."⁶³

In regards to stage movement and theatrical presence, there are repertoire examples that I was particularly interested in studying, such as the *Harlekin* for solo clarinet and the *Zungenspitzentanz* for solo piccolo (1983)⁶⁴ by Karlheinz Stockhausen. The first work is compelling due to its virtuosic clarinet writing, as well as for its theatrical extensions related to the Harlequin character, while the second piece is intriguing for its stage presence based on the performer's movement, physical gestures, and circular spinning concept.

My inspiration for this solo work was drawn from the aforementioned works and their various approaches. However, the structure is entirely based on the short story's symbolism and sequence of events. From my perspective, this piece investigates the soloist's role as a 'musical' narrator, and in parallel, a character of the short story's plot.

A significant component of this work is symbolism, which is related to the text's meaning. The work is segmented in seven, short, single-page pieces. The duration of each piece is approximately one minute and they are performed with short pauses in between. The number seven was not chosen at random, as it symbolises Prince Prospero's seven rooms, which is the setting of the story. By extension, the number of rooms is related to the notion of life's progression, which is inextricably connected to the Shakespearean thought for the Seven Ages of Man. According to author D.W.T.C. Vessey, Shakespeare's play *As You Like*

⁶² Niels Chr. Hansen, "Luciano Berio's *Sequenza V* Analyzed along the Lines of Four Analytical Dimensions Proposed by the Composer," *JMM: The Journal of Music and Meaning* 9 (2010): 17, https://pure.au.dk/portal/files/51408986/2011_01_03.

⁶³ Hansen, "Luciano Berio's *Sequenza V*," 16.

⁶⁴ Karlheinz Stockhausen, *Zungenspitzentanz for solo piccolo*, 1st ed. (Kürten: Stockhausen-Verlag, 1990); "*Zungenspitzentanz* exists in several versions. Premiered on May 25, 1984 in Milan, the work was originally composed for wind orchestra, piccolo, dancer, and bass singer. Other versions include: piccolo and synthesizer (1986), unaccompanied piccolo solo (1984), and piccolo, dancer, euphoniums, and percussionist (1986)." Frost, "*Theatrical Elements*," 26.

It, Act 2, Scene 7, incorporates his perspective of the seven ages. These are: Infancy, Childhood, Adolescence, Young manhood, Maturity, Post-Maturity (senescence), and Senility.⁶⁵ In my work each part has a distinct subtitle related to the aforementioned concept, these are 1. Birth, 2. The Beginning of Growth, 3. The Spring of Life, 4. Summer and Autumn of Life, 5. Winter Aging, 6. Darkness, and 7. Death.

Stage lighting is another significant component of this work that I explored, as the text provides symbolic parallelisms through the use of colour. Each of the seven rooms has its own colour scheme (blue, purple, green, orange, white, violet, and black). Vessey states about the colour setting: “. . . Poe’s Prospero. . . decorates the abbey to please the senses of his guests, providing them with seven elaborately decorated rooms, each a different color. . . and has provided his retinue with ‘a voluptuous scene’ even as the plague rages outside the abbey walls. . .”⁶⁶ My objective was to integrate the colour of each room to each of the seven musical parts. Therefore, there is a double symbolism. Not only do I correlate each room colour with each piece of music, but I also combine colour meaning with the aforementioned seven stages of life. It appears that this approach was feasible and had the foundation to function as an additional theatrical and symbolic component, as I would not prefer the random use of colours. Concerning colour interpretation in terms of stages of life in Poe’s short story, Brett Zimmerman has studied the subject comprehensively. The author points out, among others:

The hues of Prospero’s suite represent human existence from prebirth and birth (blue), to youth (green), to corrupt middle age (orange), to infirmity (white and violet), to mental degradation and death (black), possibly through disease (red), and perhaps reentrance into the ethereal repertoire of extra-carnal spirits (around back to blue). The royal purple has a special significance relevant to Prince Prospero himself.⁶⁷

As it emerges, behind Poe’s choice of colours, there is a range of symbolic aspects with a

⁶⁵ D. W. T. C. Vessey, “Prudentius, Shakespeare, and the Seven Ages of Man: A Note,” *Classical Philology* 68, no. 3 (1973): 209–10, <https://www.jstor.org/stable/267754>.

⁶⁶ Sova, *Critical Companion to Edgar Allan Poe*, 110.

⁶⁷ Brett Zimmerman, “The Puzzle of the Color Symbolism in ‘The Masque of the Red Death’: Solved at Last?,” *The Edgar Allan Poe Review* 10, no. 3 (2009): 69, <https://www.jstor.org/stable/41506370>.

deep meaning that can be effectively manipulated into a musical work such as this. Each colour corresponds to each piece (part 1: blue, part 2: purple, part 3: green, part 4: orange, part 5: white, part 6: violet) except for the seventh part (*Death*) where two colours are used. Considering that I could not use black in stage lighting, and I did not want darkness on stage, I chose white. This turns to red in the middle of the piece to symbolise the Red Death that appears.

Another symbolic component that I incorporated from the short story is a clock, as mentioned in the story: “It was in this apartment, also, that there stood against the western wall, a gigantic clock of ebony.”⁶⁸ The reference to the clock reflects the time that comes to an end; according to Sova, an end for humanity.⁶⁹ In particular, Sova notes about the notion of time:

Time comes to an end for the prince and his guests when they reach the seventh room. Despite the efforts of Prince Prospero. . . they cannot escape the inevitability of death. . . . The progress toward death is marked by the hourly chiming of a “great ebony clock”. . . which upsets the guests with each chime. . . . Finally, at midnight, their lives are ended.⁷⁰

In my sixth part (*Darkness*), in bar 4 a rhythmic model based on key clicks is introduced and accompanied by narration from the soloist (I will refer to this extensively in the score analysis later). At this point, as the soloist narrates, the key sounds from the instrument represent the chiming of the ebony clock; in other words, it signifies that the end of time is approaching.

The staging of this piece is related to the story’s setting as well. The seven rooms are joined via a hallway and are arranged from east to west, tracking the sun’s movement. The last room is to the west; completely black in colour.⁷¹ The sun’s movement and the orientation elements reveal the symbolic background, which is associated with the passage

⁶⁸ Poe, *Complete Tales & Poems*, The Masque of the Red Death.

⁶⁹ Sova, *Critical Companion to Edgar Allan Poe*, 111.

⁷⁰ *Ibid.*

⁷¹ *Ibid.*, 110.

of time. In my work, this aspect is presented by the soloist's particular stage positions. In the first part (*Birth*), the flautist enters the stage from the left, associating it with the east. In the last piece (*Death*), the musician leaves the stage towards the right direction to indicate the west. The last symbolism, and by extension, theatrical quality of the piece is the use of a half mask with two sides in black and red. In the black side, the soloist represents an 'unnamed guest', a character that obliquely represents the story. The instrumentalist begins the final part of the performance with the red side of the mask, symbolising the revelation of the Red Death and the notion of the end of life.

The musical language of the work is a combination of virtuosic material, extended techniques, and narration. The *Birth* (part 1 - Lento) begins with an extended 10-second fermata, which is followed by inhale and exhale⁷² flute effects in bars 2 and 3 (Figure 8).

tempo rubato (♩ = 54)

darkness ← blue →

Enter the stage from the left (point 1)
with slow steps, stop at the center (point 2).

Flute

approx. 10"

inhale exhale

p < < *mp* > > *p* < < *mf* > >

Figure 8. Introduction of *Birth*.

Notes of long duration are characterised by gradual angle changes of the instrument to alter the timbre. This is occasionally combined with the wind tone effect (only wind sound) to further enhance the dramatic outcome of the sound. Furthermore, the manipulation of long-duration pitches is combined with the performance of microtone alterations (Figure 9). The part concludes with the inhale and exhale sound effects.

Fl.

rit.

portamento by turning the flute

mp > *pp*

Figure 9. Microtone alterations in *Birth*.

⁷² In the inhaling and exhaling techniques, the flautist creates a breathy sound by inhaling and exhaling through the mouthpiece.

The Beginning of Growth (part 2 - Lento) develops with a narrative character based on 4/4, 5/4, 3/4, and 6/4 time signature changes and several bars in which the soloist performs flute and sings simultaneously such as in bars 5, 13, and 14 (Figure 10).

Figure 10. The development of *The Beginning of Growth*.

The distinctiveness of this effect is that the flautist sings different notes from that they play on the instrument. The pitch singing in parts 2 and 3 is intended to gradually prepare the listener for the narration sections in parts 6 and 7. The musical palette is completed through the manipulation of multiphonics and multiphonic trills (Figure 11), harmonics, and finger-tapping effects.

Figure 11. Flute multiphonics and multiphonic trills in *The Beginning of Growth*.

The Spring of Life (part 3 - Andante) is characterised by cantabile passages, 8th and 16th note triplets, and rhythmical alternations between 5/4, 4/4, and 3/4. The simultaneous pitch singing and flute playing technique are present in this part as well, but in this case, the soloist sings the same notes as they play.

The *Summer and Autumn of Life* (part 4 - Adagio) is of similar writing to the previous part but with high-pitch passages and extensive time signature changes (4/4, 5/4, 3/8, 3/4, 2/4). This part starts and ends with expressive material of multiphonics.

The *Winter Aging* (part 5 - Lento) is ethereal in character and evolves with low dynamics that in most of the musical bars range from pianissimo to mezzo piano. It begins

with a discreet whistle-tone effect for a few bars and concludes with a finger-tapping effect. The technique of the gradual angle change of the instrument is used again, and the following bars consist of harmonic effects and singing tones in parallel with flute playing. As in the beginning, the piece concludes with whistle-tone and finger-tapping effects (Figure 12).



Figure 12. Whistle-tone and finger-tapping effects in *Winter Aging*.

Darkness (part 6 - Lento) has a narrative character and is based on narration, symbolism, and the established extended techniques from the preceding parts. Following the exposition of the melodic material in the first bars, in bar 4 a rhythmical model is introduced. It is about a key click effect (lift up) in C sharp that represents the clock of ebony; the time that gradually comes to an end (Figure 13).

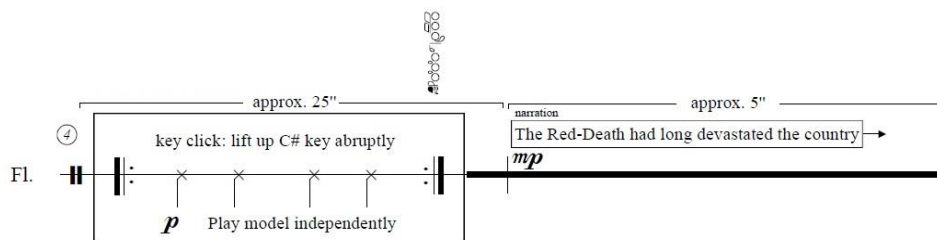


Figure 13. The ebony clock representation in *Darkness*.

This sound effect of the clock is evolving while the flautist assumes the role of the storyteller and narrates the indicated excerpts quoted from the short story. In parallel, according to the score notes, the performer has to move on stage to develop a theatrical atmosphere; they are overwhelmed by tension and perplexity. This theatrical section is followed by melodic material and multiphonic effects to conclude with a theatrical free-of-tempo end, in which the flautist stops playing, turns their back to the audience and recites the following lines: "He had come like a thief in the night." Immediately after this action, the lights on the stage suddenly turn off.

Death (part 7 - Lento) is the last part of the work that symbolises the demise of the

characters due to the plague, and by extension an end for humanity. It is distinguished by its virtuosic character and the wide range of extended techniques. The manipulation of multiphonic trills and angle changes of the instrument are quite frequent. Concerning the voice, simultaneous whispering while playing the flute is introduced (Figure 14), a technique in which the soloist whispers the words “red fear” to the instrument with lips almost entirely covering the mouthpiece.

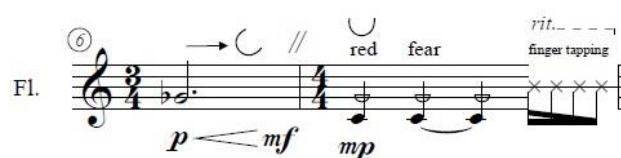


Figure 14. Flute performance and simultaneous whispering in *Death*.

In bar 11, the Red Death is revealed, the flautist says “death!” (through the lips of the instrument) and the stage lighting turns red. The work develops till the end through finger tapping and multiphonic sounds to conclude with a text narration, which consists of the last words of Poe’s short story (Figure 15). The instrumentalist leaves the stage while playing the last three bars of melodic material.

Figure 15. Finale of *Death* (excerpt).

In my view, this solo flute piece is quite demanding to perform. In addition to the complex musical material, the performance also includes narration, singing, and the soloist’s movement on stage. For instance, in *Winter Aging* (part 5), the flautist plays and moves randomly on stage, while in *Death* (part 7), they play with their back to the audience. To

overcome this practical difficulty, the piece or at least some parts must be performed from memory. Apart from this issue, I think this work can function without any other difficulties. The material can potentially convey both theatrical and symbolic aspects of the text that it deals with.

5. *The Night Journey* (2020)

*The writings and the drawings of the hidden palace, which appertain to the souls, and the gods, and the shadows, and the spirits, which compose the beginning of the Horn of Ament, of the horizon of ament, which is the utmost boundary of the thick darkness of the horizon of amentet, containing the knowledge of the souls of the Tuat. . . .*⁷³

5.1 Overview

The Night Journey (2020) is a piece of work written for any combination of five instruments, a narrator, and a hidden percussionist. The participation of the percussionist is not mentioned in the title or in the piece's program notes. The reasons that led me to this particular choice will be discussed below, when I refer to the symbolism of the work. This piece is based on Ancient Egyptian sacred texts and functions as a ritual to the Sun God Ra and, by extension, as a symbolic inner journey into the past of mankind. The visual presence of the piece is enhanced by optional stage lighting.

The textual material of the piece consists of Ancient Egyptian cosmological writings originating from ancient papyri. The texts I have chosen are from *The Book of Am-Tuat* (1905)⁷⁴ and *The Book of the Dead* (1898),⁷⁵ both translated into English by the Egyptologist E.A. Wallis Budge. I used two excerpts from the text entitled *Hymn to Ra when he Riseth* (from the Papyrus of Nekht), which is a hymn of praise to the god Ra. This hymn includes the following introductory material: "A HYMN OF PRAISE TO RA by Nekht, the royal scribe, the captain of soldiers,"⁷⁶

The second extended text is an introduction to *The Book of Am-Tuat* and is considered an invaluable manifest of the knowledge of life. John Rush notes about the text's meaning:

⁷³ E. A. Wallis Budge, *The Egyptian Heaven and Hell* (London: Kegan Paul, Trench, Trübner & Co., 1905), 1, accessed December 1, 2022,

https://openlibrary.org/books/OL23347428M/...The_Egyptian_heaven_and_hell.

⁷⁴ Ibid.

⁷⁵ E. A. Wallis Budge, *Book of the Dead: The Chapters of Coming Forth by Day; The Egyptian Text According to the Theban Recension in Hieroglyphic* (London: Kegan Paul, Trench, Trübner & Co., 1898), 10, accessed December 1, 2022, <http://www.public-library.uk/dailyebook/The%20Egyptian%20Book%20of%20the%20Dead.pdf>.

⁷⁶ Ibid.

The introduction to the Night Journey. . . . is of special interest because the manifest message is, “knowledge is power”. . . . The knowledge of what lies beyond this life can be shown as a reflection of your knowledge of life and the social hierarchy within which you live - we see in the “beyond” (heaven, hell, underworld) that which we see around us. Because you are part of the whole system your thoughts and behaviours are important in the maintenance of this system. The ancient Egyptians understood that the gods and goddesses were reflections of ourselves. . . . By knowing the gods and goddesses you “know thyself” and who you are. . . .⁷⁷

The work was inspired by the solar deity Ra, who travels during the night hours in the Underworld. According to George Hart, the god Ra is an important figure in Egyptian mythology. In particular, the author describes Ra as “the ruler of the Underworld” or “lord of life in the western horizon”.⁷⁸ The god’s night journey, imparts illumination to the deities of the afterlife, giving them temporary existence, before returning to death again. This celestial night sail is carried out with the “mesektet”, Ra’s night boat.⁷⁹ Therefore, through a transcendental approach, this musical work is an ancient ritual that unites man with his ancient self; a symbolic inner journey into the past of human existence.

5.2 Analysis

To begin with, there is a significant difference between the implementation of *The Night Journey* and the rest of the portfolio in terms of notation. This is an entirely graphic score based on elements of indeterminacy. However, this content functions within a particular framework composed of a specific timeline and partially by predetermined musical material. My decision to create a graphic score arrangement is based on two main factors. The first concerns the instrumentation of the piece and the second one the theme of the texts used. In particular, regarding the instrumentation, the subtitle of the work is: “for any five instruments and narrator”, meaning that it can be performed by five musicians, on any kind of instrument or ensemble. Therefore, the musical result of every performance is

⁷⁷ John Rush, *The Twelve Gates: A Spiritual Passage through the Egyptian Books of the Dead* (Berkeley: North Atlantic Books, 2007), 143.

⁷⁸ George Hart, *The Routledge Dictionary of Egyptian Gods and Goddesses*, 2nd ed. (London: Routledge, 2005), 134.

⁷⁹ Hart, *The Routledge Dictionary of Egyptian Gods*, 135.

unique. Nevertheless, in the score it is recommended to choose 2 strings, 2 brass, and percussion to ensure a cohesive musical outcome. The role of the random selection of instruments symbolises the hallucinogenic journey of the god Ra and by extension the otherworldly experiences of the underworld. As a result, the graphic material facilitates writing down the musical idea in a more straightforward and complete way, as well as supporting the concept of indeterminacy.

There is a wide variety of graphic scores in the contemporary music repertoire, which I could study and influenced by graphic scores with diverse creative starting points, as well as various approaches to support the musical content. When I began composing the initial draft of the score, I was thinking about graphic notation scores by John Cage, Karlheinz Stockhausen, George Crumb, Sylvano Bussotti, and many others. However, my earlier study of the works of Jani Christou gave me familiarity with his approach to graphic scores. Even more so when it comes to works dealing with the elements of drama and symbolism.

In relation to other works, it was the manner in which time is defined in Christou's pieces that influenced me. The use of a divided timeline delineates the events of the material as there are no musical bars, such as in his work *Enantiodromia* (Figure 16).⁸⁰ In the journal *Source: Music of the Avant-garde*, a publication for documentation of experimental music and arts from 1966 to 1973, there is extensive information on the aforementioned piece regarding the manner in which the score is written. Referring to time concerning musical material, the following is mentioned: "The score functions like a time-chart upon which patterns and other events are organized within area of duration. 'Pattern' stands for an independent system of either static or active events."⁸¹

⁸⁰ Larry Austin and Douglas Kahn, eds., *Source: Music of the Avant-Garde, 1966-1973* (Berkeley: University of California Press, 2011), 221.

⁸¹ Austin and Kahn, eds., *Source: Music of the Avant-Garde*, 223.

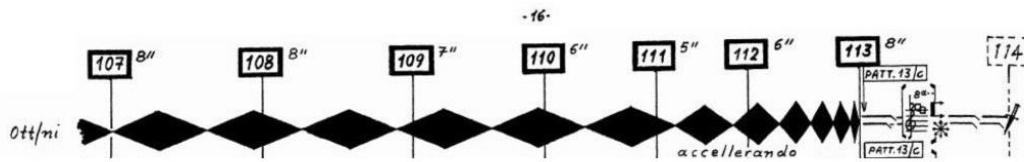


Figure 16. The use of a divided timeline in *Enantiidromia*.

In that, each cue has a different duration (i.e. cue 108 is 8 sec., 109 is 7 sec., 110 is 6 sec., 111 is 5 sec, etc.). The main difference in my work *The Night Journey* is that the time chart is divided into equal parts of 5 seconds each (Figure 17).

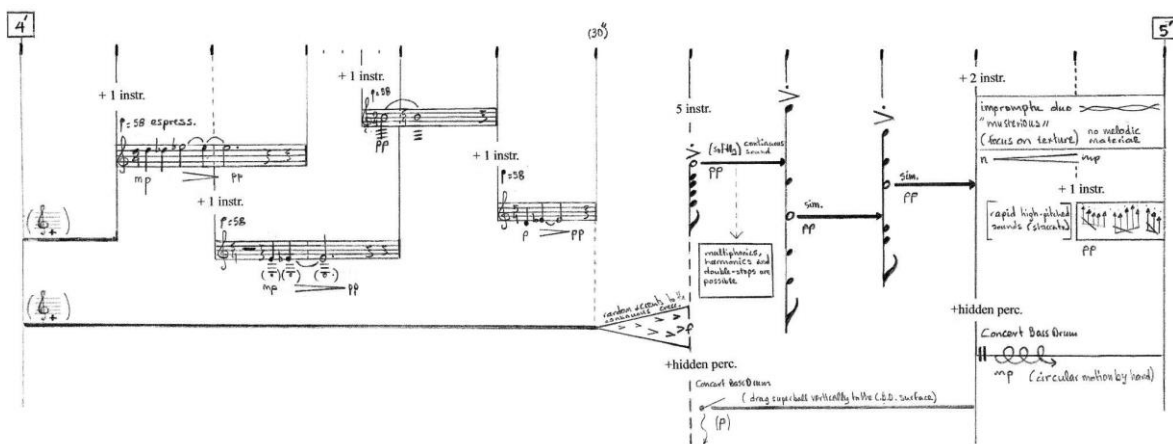


Figure 17. The time chart in *The Night Journey*.

As it is mentioned above, the whole concept of the graphic score has a symbolic and dramatic character that is related to the literary theme. Each choice of musical material or arrangement has a specific role. However, the theatrical presence is not limited to this instance. The piece is characterised by the extended use of texts. These texts are distinguished into two types: excerpts from ancient Egyptian writings and a number of names from ancient deities. This material is mainly presented through the process of narration. There are also whispering parts that enhance the ritualistic atmosphere of the work. The distinctive feature at this point is that this textual material is not only performed by the narrator, but also by the musicians. It functions as an additional orchestration means that contributes to the musical structure.

As the piece represents an ancient ritual, the narrator - who does not appear on stage from the beginning - assumes in a way the role of the priest: a distinctive personality at the core of the ritual. During their performance, they follow specific information given in the score, both in terms of movement on stage and theatrical presence. As an example, at time 2:20 there is a note that indicates to “stay frozen and look at the audience”. During the performance, the narrator also has to play small percussion instruments such as the finger cymbals and the woodblock (Figure 18).

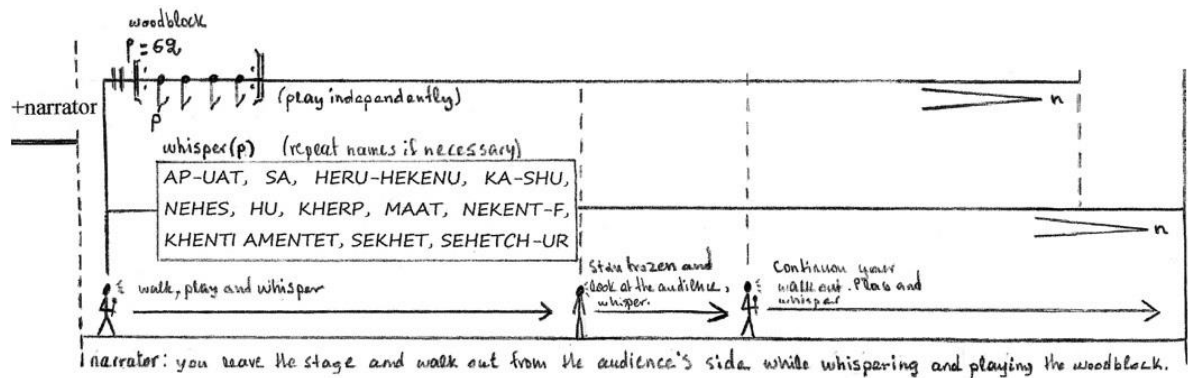


Figure 18. Narrator's performance in *The Night Journey*.

Another theatrical component featured in this work is the addition of a hidden percussionist. The performance of the instrumentalist is not revealed in the title or the program notes. In the performance notes, it is mentioned that the instrumentalist can be set backstage, in the corner behind the audience or any similar place, so that they are not visible to the audience. This unusual stage arrangement of the percussion creates a dramatic effect for the listener, since the unexpected sound event comes from a musician who cannot be perceived in the auditorium. Even if for practical reasons the hidden musician is partially exposed, symbolically the concept is coherent.

Numerous examples of works can be found featuring alternative positions for soloists or ensembles, a particularly engaging approach to contemporary pieces characterised by theatrical dimensions. The concept of one or more instrumentalists performing off-stage or in different places simultaneously is reminiscent of intriguing compositions of the 1960s and

modern times. A noteworthy example is the *Musik für ein Haus* (1986) by Karlheinz Stockhausen. This is a group project of participants from the composition courses at the International Music Institute Darmstadt. This collective composition took place in a property with two levels and four rooms in the basement.⁸²

As the author Brielle Marie Frost aptly points out about this work, Stockhausen explores the concept of multi-location composition and creates a form of theatrical polyphony.⁸³ In *The Night Journey*, the concept is not that of the multi-location composition, however, to some degree, by placing the percussionist in a distinct position, a polyphonic perspective of the sound material is created. In regards to the instrumentation, the percussion instruments that were used are the concert bass drum and the gong. The bass drum, in addition to its wide and forceful typical sound, enriches the sound palette with a variety of timbres produced by extended techniques. The use of the gong is limited to a single tremolo crescendo in the fifth minute of the piece.

Stage lighting is another theatrical aspect that I deal with in this work. The lighting is based on blue and yellow alternations with white as a permanent component. Yellow is related to the daytime when the sun god is travelling, while blue is connected to the underworld and the journey during the night. Furthermore, I tried to manipulate darkness as an additional dramatic quality, meaning as a component of the plot's action. In particular, the piece begins and ends with the indication "lights off". For the first and last 30 seconds of the music performance, the stage is in darkness. This lighting arrangement contributes to the initiation experience of the journey, or from another point of view, the beginning from darkness to the light of a transcendental dream which the audience is part of.

In terms of notation, the score is read clockwise, with each line section having a fixed

⁸² Maconie, *Other Planets*, 286.

⁸³ Brielle Marie Frost, "Theatrical Elements in Toru Takemitsu's Voice and Karlheinz Stockhausen's *Zungenspitzenanz*" (DA diss., University of Northern Colorado, 2016), 51, accessed December 3, 2022, <http://digscholarship.unco.edu/dissertations/393>.

time duration of one minute. There is a variety of elements illustrating the graphic character of the score, the musical material, and every additional component of information. Despite the fact that the work is based on indeterminacy, it is structured within a specific framework and several musical elements are predetermined. In particular, the instrumentalists perform the indicated material only when directed by the instructions in the score. The musicians choose who will play the respective content unless something specific is indicated. In notes, for instance, “+1 instr.,” “-2 instr.,” “+3 instr.,” “solo instr.,” etc., the number of instruments is rearranged. When it pertains to a voice part for the musicians (recitation or whispering), the indication “+ 1 musician” is used. In addition, notes such as “+ narrator” and “+ hidden perc.” concern exclusively the narrator and the percussion player.

The work begins with continuous sounds on the note C4 by 2 instruments. This sound is further enhanced with two more instruments that are gradually introduced. The unmeasured tremolo symbol is indicated (in note C) as an alternative option in case the instrument chosen cannot produce a sustained pitch. The note for the instrumentalists explains: “continuous, non-vibrato sound, unmeasured tremolo only if the continuous sound is not playable”. At duration 00:05 one more musician begins the recitation of the given text (i.e. the first selected excerpt from the *Hymn to Ra when he Riseth*).

The dynamics indication is pianissimo and the performance note indicates: “recite, almost whispering”. The aforementioned continuous sound in note C evolves with a crescendo to mezzo piano and functions as a kind of ‘basso continuo’ that supports the recitation. A pianissimo sound is then introduced, two instruments perform notes B4 and B3 flat, and gradually the sound develops into a new structure based on random accents with simultaneous crescendos for about 15 seconds. The sound transforms into an intense combination of accents that concludes with a forte for both instruments (Figure 19).

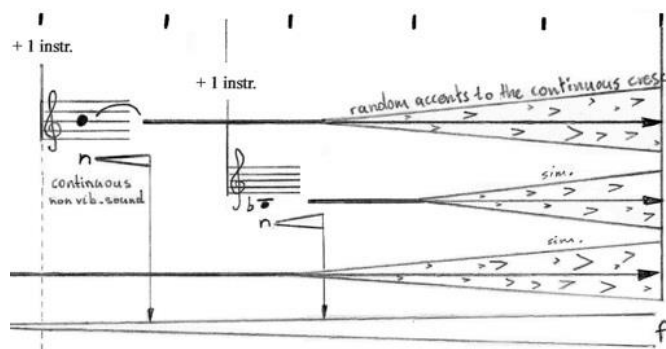


Figure 19. The ‘random accent’ structure in *The Night Journey*.

Following the introduction, the main part starts at 1:00. The musical structure of the piece progresses in the same manner, with continuous sounds, but with numerous pitch alternations among the instruments. The section starts with a solo instrument note in B4 and gradually develops into a mixture of various pitches that successively change from a non-vibrato consistent sound to an unmeasured tremolo. Notes in parentheses are optional as long as they are playable on the respective instrument. The whole harmonic structure features two extended crescendos, starting with a pianissimo and ending in a dramatic fortissimo at 1:30. This is followed by a discreet 5-second solo in D4, creating a contrasting effect to the previous material. Note D ends with a four-pitch sound that appears in a chordal style (time: 1:35).

The indication that double-stops and multiphonics are optional implies that if one or more instruments are capable of these sound techniques, they are beneficial for further sound enhancement. Furthermore, at the same point, there is a suggestion to avoid consonant intervals, as these textures aim is to create a continuous, eerie, and mysterious sound. These timbres are further embellished with the manipulation of unmeasured tremolo to conclude in an abrupt sharp sound. In this ‘chord’, the accent and staccato articulation are highlighted to emphasise the exact interpretation of the sound (Figure 20).

From 1:45 to 2:05 in the work, an impromptu solo part is introduced. This section does not contain any predetermined material or specific articulation, but it does include the supplementary remark “mysterious and shady”. In addition, microtonal pitches are

suggested, if they are playable by the instruments. In terms of dynamics, the solo ranges from pianissimo to mezzo forte and concludes with a fermata note and a decrescendo. Towards the end of the impromptu solo, all four instruments perform a crescendo of a unique character. The gradual increase of the sound material is structured by a variety of articulations, ranging from random staccato and pizzicato to any other sharp sound with the lowest possible pitches (Figure 21).

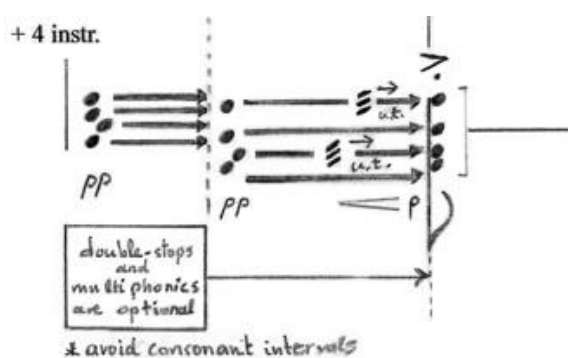


Figure 20. The 'chord' structure in *The Night Journey*.

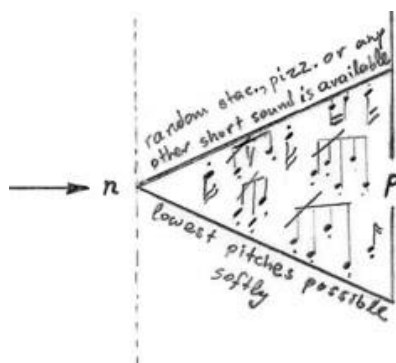


Figure 21. The crescendo structure at 5:50 in *The Night Journey*.

In time 2:05, the narrator appears on stage for the first time. The performer moves slowly in front of the ensemble and stands on the left of the stage. Eventually, they play the finger cymbals (three rhythmic beats), which serve as a ritual gesture to begin the ancient text narration. Further, it is noted in the score that the narrator must remain frozen and look at the audience, even while playing percussion. Despite the simplicity of these directional suggestions, they enhance the performer's theatrical presence and, by extension, the whole

atmosphere of the piece.

Furthermore, the presence of the narrator is accompanied by a variety of musical material. A total of four instruments are introduced, with the instruction to play in pianississimo the lowest notes possible. The texture is composed of crescendos and decrescendos. It also incorporates an extended palette of articulations and techniques, such as flutter tongue, sul ponticello, unmeasured tremolo, or any other possible sound that the respective instrument can produce. In particular, the suggestion notes “play randomly suitable events for each instrument”. The only predefined element is the dynamic alternation from pianississimo to piano and vice versa. A complete given melodic material in traditional notation is introduced for the first time at 2:20, with a 5/4 time signature and a tempo of 58 BPM (quarters). This part is performed independently from the rest of the content (Figure 22).

Figure 22. Narration and melodic material from 2:05 to 2:30 in *The Night Journey*.

From 2:30 onwards the narration part begins (i.e. introductory text from The Book of Am-Tuat), accompanied by material from three instruments. The pitches gradually alter and it is recommended to use harmonics, if possible. The appropriate accidentals are

graphically presented on three horizontal lines that depict the duration of the notes. The pitches conclude with an instruction to play the lowest notes possible. This combination of sounds is enriched with deities' names whispered by the other two instrumentalists that emphasise the ritualistic character of the subject matter (Figure 23).

At 3:00, the hidden percussionist is introduced with a constant repetitive beat of 58 BPM (tempo in quarters) to the concert bass drum. As the narrative and whispering progress, an additional note for the rest of the three instruments indicates “continuous sounds with every possible articulation or extended technique is possible”. The deep and repetitive sound of the percussion creates tension as the events unfold. This is further highlighted by the fact that the musician is hidden by the audience. Following this, the narrator performs the finger cymbals again to define the end of the narration, as a priest who is completing their ritual.

(30')

+1 musician +1 musician

↓ whisper (pp) ↓ (independently)

AP-UAT, SA, HERU-HEKENU, KA-SHU, NEHES, HU, KHERP, MAAT, NEKENT-F, KHENTI AMENTET, SEKHET, SEHETCH-UR

repeat names while 3:40

3 instr.

3'

The writings and the drawings of the hidden palace, which appertain to the souls, and the gods, and the shadows, and the spirits, which compose the beginning of the Horn of Ament, of the horizon of ament, which is the utmost boundary of the thick darkness of the horizon of amentet, containing the knowledge of the souls of the Tuat, and the knowledge of the secret souls, and the knowledge of the doors and the ways through and on which the great god journeyeth, and the knowledge of... and the knowledge of the hours and of their gods, and the knowledge of the journeyings of the hours and of their gods, and the knowledge of the formulae which they say to Ra, and the knowledge of the speeches which he maketh to them, and the knowledge of the gods who praise him and of those who effect destruction.

Narrate (p)

(pp)

Figure 23. Narration and whispering parts from 2:30 to 3:00 in *The Night Journey*.

The first half of the fourth minute of the piece is based on the given musical material written in traditional notation at a tempo of 58 BPM (quarters). Each written part is independent and corresponds to one of the rest instruments. Until the fifth minute, the second

half is composed of short and discrete notes graphically depicted in a chordal style. In each of them a continuous sound emerges with a suggestion for possible use of multiphonics, harmonics, and double stops, dependent on the capabilities of the instrument used. This structure is supported by extended techniques (i.e. superball dragging and circular motion by hand on the surface) to the concert bass drum. An impromptu duo follows with a ‘mysterious’ sound and there is a suggestion that the content of the duo should focus on texture rather than melody. The rest of the instrumentalists perform models that require the lowest and highest notes of their instruments.

At 5:20, the narrator has to leave the stage and move towards the audience’s side. They must simultaneously whisper the names of the deities and play the rhythmical model indicated on the woodblocks. The narrator’s action has been musically ‘prepared’ with a crescendo tremolo on the gong and a gradual transition to forte from the other instruments. As the narrator moves, a number of instruments perform short random pitches in various rhythms and accents. The last 10 seconds of the fifth minute lead to the finale of the work. This is accomplished with a dramatic climax from niente to forte. A crescendo is built with a concert bass drum tremolo, and random pitches and articulations that produce an eerie and mysterious sound (Figure 24).

Handwritten musical score excerpt for *The Night Journey* from 5:15 to 6:00. The score is divided into several sections. At the top, there are staves for '+3 instr.' and '+1 instr.' with dynamic markings 'pp' and 'f'. Below these is a 'woodblock' staff with a tempo marking '♩ = 68' and a 'narrator' staff. The narrator's part includes a list of deity names: AP-UAT, SA, HERU-HEKENU, KA-SHU, NEHES, HU, KHERP, MAAT, NEKENT-F, KHENTI AMENTET, SEKHET, SEHETCH-UR. The score also features a 'Gong' staff with 'tr.' and 'mf' markings, and a 'Concert Bass Drum' staff with 'tr.' and 'mf' markings. A large section on the right is labeled '5 instr.' and contains a complex rhythmic and melodic structure with notes and dynamic markings. The score concludes at 6:00. Handwritten notes at the bottom describe the narrator's actions: 'walk, play and whisper', 'stand frozen and close at the audience, whisper', and 'continuous gaze right out. Play and whisper'.

Figure 24. Score excerpt from 5:15 to 6:00 in *The Night Journey*.

Throughout the final section of the piece, there is no musical material for the instruments other than a continuous beat from the concert bass drum. However, all five musicians as well as the narrator at the back of the audience recite the second excerpt from the *Hymn to Ra when he Riseth*. The note indicates “recite independently, almost whispering”. Every five minutes, each musician begins independently, without synchronisation with the others. Regarding the duration of the text, there is a note specifying that if the textual material is completed, the instrumentalist can repeat it from the beginning for as long as it is necessary. Due to the independent whispering of the seven performers, the text may not be understood clearly by the audience. However, that is not the intention, as I use the vocal sound from the text performance as an additional orchestration means. I perceive this sound result to be part of the music that gradually builds the piece’s finale. Following 6:45, there is an extended decrescendo that leads to the end (Figure 25).

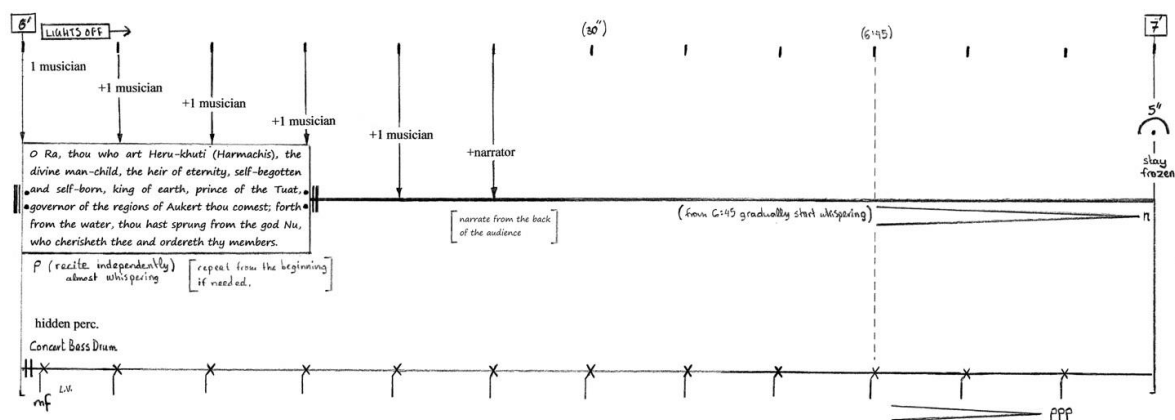


Figure 25. Finale of *The Night Journey*.

With the completion of this distinctive work, I would like to highlight the following points regarding the practical difficulties and challenges that arose. The score specifies the optional use of display monitors with an on-screen timer (one for the ensemble and one for the hidden percussionist). For the hidden instrumentalist, I consider the use of the on-screen timer essential to maintain synchronisation, at least if there is no visual contact with the rest of the musicians. If the percussionist is off-stage but inside the auditorium, a monitor may

not be necessary. Moreover, it should be noted that in this piece, although the conductor's presence is not mandatory, it is beneficial for this particular type of score; not only in terms of maintaining synchronisation, but also in terms of expressiveness and control of the musical material. The main goal of this piece was to manipulate various ancient Egyptian ritual texts, that in combination with the indeterminacy elements of the musical content, create a unique sonic and musical result. I consider that in a transcendental sense, this music structure can symbolise the hallucinogenic journey of the god Ra and by extension the otherworldly experiences of the underworld.

6. *Sea Holly* (2021)

*moon is shining bright
accompanied by the stars
infinity and symbolism
are undefinable now
because when the time comes
you will still feel
the abyss.*⁸⁴

6.1 Overview

Sea Holly (2021) for cellist, two percussionists, and optional lighting operator is based on the text entitled *In this poem I'm alone in the beach* by Marina Galanou. The cello player takes on the role of the storyteller, while performing their musical part with the two percussionists having an accompanying role. According to the author, the inspiration for this poem was derived from *Sea Holly*.⁸⁵ Both are prose poems that depict the setting and describe a scene at sea. In these works, the text is a narration of the writer's internal experience.⁸⁶ Specifically, the author in her analysis under the title *Anthropocentrism & Subjectivity in "In this poem I'm alone at the beach"* indicates the following information:

. . . In my poem, the most prominent sense is sight, which is evident by the use of multiple colors, describing different elements of the landscape. This helps set the scene and transmit the feeling of the narrator to the reader, by describing the narrator's immediate surroundings. Moreover, I mostly use the first-person to signify that I become one and take in the seascape. . . . My poem starts in the first-person to signify an observing consciousness, which dissolves towards the end. From the very rigid 'I' the poem comes to an incorporated-with-nature consciousness that becomes one with and is absorbed by the water.⁸⁷

In this regard, it is an intriguing literary text offering a number of aspects to exploit (the element of water, the sense of self etc.) concerning the inclusion of drama in the field of music.

⁸⁴ Marina Galanou, "In this poem I'm alone in the beach" (unpublished, 2020), typescript. The complete poem can be found in the Appendix.

⁸⁵ Poetry Foundation, "Sea Holly by Elizabeth-Jane Burnett and Tony Lopez," Poetry Magazine, December 2016, accessed December 8, 2022, <https://www.poetryfoundation.org/poetrymagazine/poems/91306/sea-holly-582211e1069f8>.

⁸⁶ Marina Galanou, "Anthropocentrism & Subjectivity in 'In this poem I'm alone at the beach'" (unpublished, 2020), typescript. The complete commentary can be found in the Appendix.

⁸⁷ Ibid.

6.2 Analysis

The starting point for defining the instrumentation and nature of the work was the poem's subject matter and the writer's perspective. In particular, Galanou's anthropocentrism and manipulation of first-person in the text stimulated me to emphasise the contemplative nature of the character. This aspect is incorporated into the music by establishing the cello player as the main character of the performance. In addition to having the role of the storyteller, they are placed in the centre of the scene and have a soloistic nature in terms of the musical material.

This double role of the instrumentalist is a distinctive type of interpretation that is not widely prevalent. However, it is an approach used in contemporary music, as for example in the intriguing *Failing - a very difficult piece for solo string bass* (1975)⁸⁸ by Tom Johnson, a demanding solo work for double bass that has been interpreted by numerous notable virtuosos. The performer is expected to play the bass while at the same time reading a passage of text. The title reveals that it is challenging for the soloist to perform this composition without making any mistakes, which is exactly what the composer intended.

As mentioned above, in terms of stage arrangement, the storyteller (i.e. cellist) has the central position. There is a symbolic dimension to this setting, as the entire composition is based on the cello part, with percussion players positioned to the right and left (Figure 26). The percussion instruments used are of a wide variety (e.g. vibraphone, woodblocks, suspended cymbal, crotales, small and medium or large gongs). In addition to the conventional instruments, the use of two large transparent water bowls is required. The water element is an integral aspect of the poem's theme. Therefore, the manipulation of water in terms of sound and visuals was essential; an effective symbolic medium that enhances the theatrical presence and supports the theme.

⁸⁸ Festival Mozaic, "Johnson - Failing Susan Cahill 2014 Festival Mozaic," YouTube video, September 26, 2014, <https://www.youtube.com/watch?v=V9kjs091MPA>.

Regarding water percussion, it was the 1998 *Water Concerto*⁸⁹ by Tan Dun that motivated me to explore this type of sound texture. In addition, the relevant theme of Galanou’s poem provided the opportunity to further pursue this objective. Furthermore, the use of a small gong is required. This should be immersed in water during the performance. As a result of the combination of water and percussion, a unique palette of musical timbres is created. The concept of the water-gong was a groundbreaking invention by John Cage. His *Trio* (1936) for percussion instruments was the first piece where the composer explored this idea.⁹⁰ William Fetterman writes about this innovation:

Cage had joined a modern dance group at U.C.L.A. as an accompanist and composer, and was asked to write a work for the swimming team’s annual water ballet. During rehearsals he discovered that the swimmers could not hear the music underwater. His solution was to lower a gong into the water which, when struck, could be heard by the swimmers.⁹¹

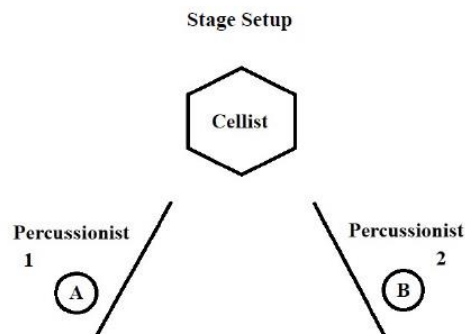


Figure 26. Stage arrangement in *Sea Holly*.

As the subtitle of the piece indicates, this composition features optional stage lighting. It consists of blue, orange, and yellow colours. Also, I found the use of water bowls as an additional visual stimulus to be engaging. Due to this, I used transparent water bowls to integrate blue illumination at the bottom, which remains on for the entire duration of the performance. This is another symbolic component that is related to the seascape element of the text’s theme.

⁸⁹ Yi Chen Percussion, “Tan Dun - Water Concerto Performed by Yi Chen,” YouTube video, 32:46, January 3, 2022, <https://www.youtube.com/watch?v=dp3Q4EDaogs>.

⁹⁰ William Fetterman, *John Cage’s Theatre Pieces: Notations and Performances* (New York: Routledge, 2010), chap. 1, ePub.

⁹¹ Ibid.

The piece is written in 4/4 time signature and the tempo varies between 58 and 70 BPM (in quarters). It begins with the gradual entry of the three instruments and blue lighting follows each of them. Thus, the scene is gradually illuminated. Initially, the percussionist plays a discreet water tremolo at the surface of the water (note: water tremolo with two hands). Following this, the vibraphone is introduced by the second percussionist with smooth bowing notes (D4, A4, D5, and G3). Then, the cello part begins with a continuous eerie sul ponticello tremolo. This texture sound is accompanied by a repetitive left-hand pizzicato on various notes. Throughout the piece, this musical idea is repeated several times and is an essential part of musical development (Figure 27).

The musical score for the introduction of *Sea Holly* is presented in 4/4 time with a tempo of 70 BPM. It features three staves: Percussion I (Vibraphone), Percussion II (Water Bowl and Water Gong), and Cello. The score includes various performance instructions such as dynamics (pp, mp, p), articulation (sim., trem. rit., non trem.), and specific playing techniques (L.V., s.p., arco). The Cello part includes a section with a 5:4 time signature and a 3-measure arco section. The Percussion II part includes instructions for playing discreetly and using a soft mallet.

Figure 27. Introduction of *Sea Holly*.

Following the introductory part, the musical material develops and acquires a descriptive character, especially between the cello and the vibraphone, while the second percussion complements the musical picture with bowed notes in crotales and water gong sounds (hitting the gong with a mallet and immersion in the water). For the first time, the narration is introduced simultaneously with the cello performance in bar 23. There is a particularly descriptive character to the string player's performance, while the percussionist performs the water tremolo again in pianissimo. In bar 25, after the water tremolo, the indication "raise your hands from the water" is given, accompanied by the corresponding notation. The performance note defines that the instrumentalist has to raise their hands from

the water (about 25 cm) and stand motionless until the end of the bar to let the water drain. This detail is significant not only for practical reasons, but also for the sound effect it produces (Figure 28). In the upcoming bars, the cello and narration parts, as well as the interaction between the percussion instruments, are being developed. In bar 32, the dripping sound effect from the water bowl is performed discreetly for eight bars. According to the score notes the percussionist moves their palms in and out of the water to create the effect (Figure 29).

The figure shows a musical score for three parts: Perc. I, Perc. II, and Vc. (Violoncello).
 - Perc. I: Starts at bar 25 with a tremolo effect. Annotations include: "25", "Perc. I", "↑", "*2) raise your hands from the water", "pp play discreetly", and "*1) water trem. with two hands".
 - Perc. II: Starts at bar 25 with a "L.V." (left hand) part.
 - Vc.: Starts at bar 25. It features a melodic line with a narrative text: "Blending with the white sand, reaching the roots of the palm trees." and "In my mind this beach has more space to sit and enjoy the burning sun. It is also blessed from some ancient deity of water like Poseidon." The Vc. part is marked with accents (>).

Figure 28. String player's performance and simultaneous narration in *Sea Holly*.

The figure shows a musical score for Perc. II. It features a series of 'x' marks on a staff, representing a dripping sound effect. The annotation reads: "*4) dripping sound" and "play discreetly".

Figure 29. Performance of the dripping sound effect in *Sea Holly*.

The first part of the narrative (i.e. the prose poetry section) is completed in bar 47. Following this, an instrumental part is performed. The characteristic material of the cello is introduced again (continuous eerie sul ponticello tremolo with repetitive left-hand pizzicato), accompanied by an expressive passage performed on the vibraphone and material from the crotales and the gong.

From bar 64 onwards, the work develops significantly, with many changes occurring in terms of staging and performance. The tempo is reduced to 58 BPM, and the percussionist's stage lighting turns off, with the indication on the score "fade to black". This note only refers to stage lighting and not to music stand lights. At this point, there is an indication for the two percussionists to move towards the back of the audience while

whispering specific words from the poem (e.g. “waves”, “sea”, “emerald”, “abyss”, and “water”). Even though the word order is different for every instrumentalist, it is noted that they are not required to be synchronised with each other (Figure 30). In this movement, a special sound effect is created, as the direction from which the whisper originates is altered for the audience.

The percussionists continue the performance as normal, but in their new position behind the audience (Figure 31). From the current position they play the gong, the woodblocks, and the suspended cymbal, and in terms of sound perspective, a distinct atmosphere emerges. In parallel, the cellist begins reciting the poem along with the performance of the musical part. At this point, the tempo is free and the first words and phrases of the poem are synchronised with the woodblock beats (Figure 32).

The figure shows a musical score for Percussion I, Percussion II, and Violoncello (Vc.) in *Sea Holly*. The score is divided into three main sections:

- Section 1 (Measures 64-70):** Percussion I and II have rests. A "fade to black" instruction is shown. Percussion I is instructed to whisper "waves, sea, emerald, abyss, water" and move to "Position C". Percussion II is instructed to whisper "water, abyss, waves, emerald, sea" and move to "Position D". Both are told to "move towards the back of the audience while whispering the words in the box (without synch. with the other perc. player)".
- Section 2 (Measures 71-75):** Percussion I plays "Gong" with the instruction "*7) circular slow motion with e-gong wand friction mallet". Percussion II plays "Wood Blocks" with a dynamic of *p*. The tempo is marked "Free (Slow)".
- Section 3 (Measures 76-80):** The Cellist (Vc.) plays a sustained note "E" with the instruction "play E until percussionists move behind the audience". The word "emerald" is written above the staff.

Additional markings include a tempo of $\text{♩} = 58$ and a dynamic of *pp* "play discreetly" for the Gong.

Figure 30. Whispering words by the two percussionists in *Sea Holly*.

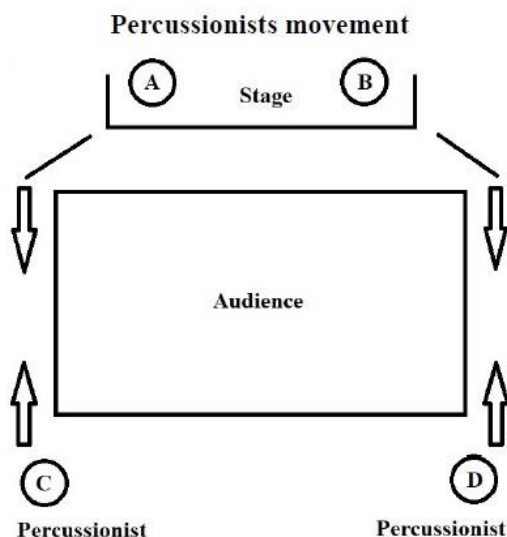


Figure 31. Percussionists' movement and positions in *Sea Holly*.

The figure shows a musical score for "Wood Blocks" and a cello part. The top staff is labeled "Free (Slow) Wood Blocks" and contains five quarter notes. The first note is marked with a dynamic *p*. Below the staff, a horizontal line indicates the performance technique: "ular slow motion with wand/friction mallet". The bottom staff is a cello line with five notes, each aligned with a woodblock beat. Below the cello staff, five text boxes are placed: "emerald", "blue and white", "I dive deep", "I sink", and "but float back to the surface".

Figure 32. Synchronisation of words and phrases with woodblock beats in *Sea Holly*.

From bar 74, the tempo increases to 70 BPM and a soloistic passage is performed by the cello. The two percussionists are limited to minimal musical material on the gong and the suspended cymbal. While the solo cello part develops, the two percussionists begin to whisper excerpts from the first part of the text (i.e. the prose poetry section). During the recitation, they return to their previous position on the stage. As soon as they re-enter the stage, the blue lights at the percussion position turn on. The cellist continues the recitation of the final part of the poem from bar 100 onwards, while the percussionists perform dripping sound effects on the water bowls as a background accompaniment. After the end of the text, an instrumental part is presented with material from the piece's introduction. The percussion players gradually perform water tremolo, starting at bars 122 and 128 respectively, while the

stage lights fade to black (bars 126-127). As the musical part concludes, the cellist performs a discreet pitch in D5 in sul ponticello tremolo with additional left-hand pizzicato notes.

This intriguing prose poem depicts the setting of the seaside. Therefore, the water element is a primary aspect to manipulate in instrumentation. That was implemented through water percussion to enhance the atmosphere of the particular location. From a practical performance perspective and in terms of dynamics, water sounds can be easily distinguished by the audience, even though these particular parts are written in pianissimo and with the indication “discreet water tremolo”. Also, I consider that the limited number of performers makes these low-dynamic sounds quite noticeable. Another challenge in this work is the percussionists’ movement. For practical reasons, there are music stands and copies of the scores in the second position (behind the audience). However, a short part of the score must be performed from memory, as they have to play percussion and whisper during the movement. Concerning the piece’s outcome, the different nature of the text and the various available aspects to exploit, such as the water element, give the composer a wide range of elements for creative exploitation.

7. *Cassandra* (2021)

*Poor Agamemnon, you could not foresee what the Fates had in store for you
an axe on your wife's hand. And I stood there; waiting with a beating heart and
glimmering eyes;
Begging
Praying
To whom?*⁹²

7.1 Overview

Cassandra (2021), inspired by Marina Galanou's *Magnum Opus*, is a musical composition for bass clarinet, percussion, actor, and optional lighting operator. As a form closely related to the dramatic aspect, this monologue was a text of great significance from which this musical conception emerged. The approach to this work is particularly theatrical, which is evident in the choice to use an actor. *Cassandra*'s presence, as well as the author's general approach to the text, is the focal point and the creative basis of the musical concept. From my perspective, I perceive this musical work more as a theatrical act with a musical background, rather than as a piece of music that incorporates text. This concept is attested to by the involvement of an actor instead of a musician, as is the case with most of the other pieces included in this portfolio. In terms of notation, however, the work is composed in a traditional manner.

The author of *Magnum Opus*, in her commentary, entitled *The Untold Truth in "Magnum Opus"* discusses the nature of this literary work and by extension the qualities of narrativity and subjectivity that compose *Cassandra*'s prose. In particular, Galanou states that:

In "Magnum Opus" the narrativity and subjectivity of prose are much more prominent. The poetic narrative is evident when there is a consciousness of a speaker that perceives mental or psychological happenings narrated from their own position. In that, subjectivity is evident in four levels of agents: a) the biographical author, b) the implied author, c) the narrator and d) the protagonist. The implied author, narrator and protagonist is *Cassandra*. The internal rhyme in different patterns adds to this subjectivity by portraying the angst of *Cassandra*, foregrounding her into the centre of the poem as the

⁹² Marina Galanou, "Magnum Opus" (unpublished, 2021), typescript. The complete poem can be found in the Appendix.

narrating consciousness. In other words, the story is presented in favour of Cassandra, in that she finds justice by narrating her own story, instead of twisting the narrative in favour of Apollo, which is the case in the original story.⁹³

7.2 Analysis

This musical work is characterised by a distinctive arrangement. As for the monologue performance, I chose an actor instead of a musician to ensure that the interpretation of the text is accurate. However, the actor, in addition to the performance, takes on the role of the musician and plays the woodblocks at the beginning and end of the piece. Regarding the possibility of using amplification to the actor's voice, I decided not to use technical means, since the dynamics of the instruments mostly range between pianissimo and mezzo piano. For the same reason, the work is deliberately composed in low dynamics: in order to build a discreet musical background, as well as to emphasise intentionally on the theatrical interpretation.

Regarding instrumentation, there was no particular consideration behind the choice of instruments. It was, however, an intriguing choice to accompany the monologue with the bass clarinet: it is due to its characteristic deep sound and rich palette of timbres created through extended techniques. With the addition of percussion (concert bass drum, cymbal, and crotales), a unique sound combination is created, based on sound texture and melodic material. *Bass Clarinet and Percussion* (1981)⁹⁴ by Morton Feldman was an inspirational work in terms of textural material and use of extended techniques, although it is of a considerably different nature.

Except for the textual material that is particularly theatrical by its nature, several elements have been incorporated into the work, to enhance its dramatic potential. The actor wears an ancient Greek costume and plays the woodblocks before and after appearing on

⁹³ Marina Galanou, "The Untold Truth in 'Magnum Opus'" (unpublished, 2021), typescript. The complete commentary can be found in the Appendix.

⁹⁴ Morton Feldman - Topic, "Feldman: Bass Clarinet and Percussion," YouTube video, 18:32, January 13, 2019, <https://www.youtube.com/watch?v=WqZu6E4mvVc>.

stage, the two instrumentalists recite specific words from the text and create a sense of interaction with the actor, and all three wear half masks. There are two colours used in the stage lighting: white and red. As in the previous work (i.e. *Sea Holly*), the lighting on stage is specific for each performer, so it is not necessary to illuminate them all simultaneously. The lighting in some sections is a combination of two colours: white and red. The red colour in bars 75 onwards symbolises the plot's elements, such as blood and wildfire. The term "fade to black" is used for lighting several times in the score. At this point, it should be mentioned that as in *The Sea Holly*, this indication only concerns the stage lighting and not the lights on the musicians' stands.

The piece begins with a thin and discreet timbre from the bowed cymbal. There is an instruction for the percussion player to place the crash cymbal upside down on the bass drum surface. This is to hold it in place and then use the bow on the edge of the cymbal. In bar 2, the bass clarinetist plays the gong and in bar 3 the bass clarinet is introduced with an air noise effect at a specific pitch (C4). In addition, when each instrumentalist begins, the stage lighting in white colour comes on. Except for the melodic content, the musical material of the bass clarinet develops through sustained non-vibrato pitches and tremolo effects, enhanced by harmonic overtones (Figure 33). For the use of this extended technique, as well as for multiphonics, I consulted the book *The Bass Clarinet: A Personal History* by Harry Sparnaay, who was a Dutch bass clarinetist, composer, and educator. Regarding the specific highly skilled tremolo with the harmonic overtones in Figure 33 - which is used several times in the piece - Sparnaay in his clarification, makes an important point for the soloist that when the trill is performed at a slower speed, the tremolo will be more apparent. When a trill is performed quickly, only the first harmonic will be clearly audible.⁹⁵

⁹⁵ Harry Sparnaay, *The Bass Clarinet: A Personal History*, trans. Annelie De Man and Paul Roe, 2nd ed. (Barcelona Spain: Periferia Sheet Music, 2011), 139.

Figure 33. Bass clarinet tremolo with harmonic overtones in *Cassandra*.

In bar 13, the actor performs a rhythmic pattern using the woodblocks and then appears on stage. As this sound structure is being established, in bar 17, the bass clarinetist stops playing the instrument and narrates the following words from the text: “crazy, evil, witch, seductress, seeress”. In bar 20 onwards, the percussion player performs the same words as well. Immediately after, both instrumentalists return to the typical performance of their instruments (i.e. bass clarinet and percussion). From bar 32, white stage lighting illuminates the actor and an extended section begins based on the performance of Cassandra’s monologue. This section is composed of expressive passages for the bass clarinet and accompanied material from the bass drum and the crotales (Figure 34).

Figure 34. Bass clarinet expressive passages in *Cassandra*.

As the monologue proceeds to the next section, the elements of blood and wildfire are symbolically represented on stage with a combination of red and white stage lighting. The textual material becomes particularly dramatic and is presented as follows:

The blood was running and spreading and dripping and boiling like wildfire. And the curse I uttered found its place in your dark, black, hateful heart. I hope you and Clytemnestra and Ajax and Odysseus have not forgotten the crazy, evil, witch, seductress, seeress, who was the gods’ sacrifice in the altar.⁹⁶

⁹⁶ Galanou, “Magnum Opus” (unpublished, 2021).

The monologue presents Cassandra's epithets (crazy, evil, witch, etc.) not seen in previous parts of the text. These are familiar words for the listener though, as they have been symbolically incorporated into the piece through their handling by the two musicians.

The last part of the text interpretation ends in bar 94, and the tempo returns to the initial 60 BPM. The actor leaves the stage, and the dedicated stage lighting turns off (indication: fade to black). The work progresses towards the finale with material from the introduction. The actor performs the characteristic rhythmic motif on the woodblocks behind the stage. The stage lighting of the two remaining musicians gradually fades out as the musical material is completed (Figure 35).

The musical score excerpt for the finale of *Cassandra* (Figure 35) is divided into three staves: Actor, Percussion (Perc.), and Bass Clarinet (B. Cl.).

- Actor:** The score shows a rhythmic motif consisting of two groups of notes. The first group starts at measure 105 with a dynamic marking of *mp* (mezzo-piano) and ends with *pp* (pianissimo). The second group also starts with *mp* and ends with *pp*. There are rests between the groups.
- Percussion (Perc.):** The score features a long, sustained note with a dynamic marking of *N* (normal). Above the staff, there are two boxes labeled "FADE TO BLACK" with arrows pointing to the end of the piece.
- Bass Clarinet (B. Cl.):** The score begins at measure 105 with a dynamic marking of *p* (piano). It includes a section labeled "Seductress, seersess..." with a dynamic marking of *p*. This is followed by a section labeled "Gong with soft mallet" with a dynamic marking of *p* and "L.V." (Larghetto). The score concludes with a section labeled "air noise" with a dynamic marking of *pp*.

Figure 35. Finale of *Cassandra* (excerpt).

Regarding the implementation of *Cassandra*, I did not face any practical difficulties. The difference that makes this piece distinctive is that the text is performed by an actor instead of a musician. As this work is based on a monologue performance, the main goal was to find a distinct approach to the text. The choice of an actor ensures that the interpretation works within a theatrical context and not as a conventional narrative or recitation. I consider that the final result achieves the initial intention of this approach. This is accomplished by combining the theatrical qualities of the actor's interpretation with particular choices made regarding instrumentation and stage lighting.

8. *Epiclesis* (invocation) (2022)

*ATTEND Musaeus to my sacred song,
And learn what rites to sacrifice belong.
Jove I invoke, the earth, and solar light,
The moon's pure splendour, and the stars of night;. . .*⁹⁷

8.1 Overview

Epiclesis (Greek: “invocation”)⁹⁸ is written for chamber ensemble, mixed choir, baritone, and lighting operator. This final piece is the largest work of this research project, with a duration of 30 minutes. Although this piece has the qualities of an oratorio (i.e. use of choir, soloists, etc.), the singing part is strictly limited and mainly serves as a sound component of the orchestration. The role of the baritone and choir is narration and whispering, although there are several sections of singing. The subject matter of this work is derived from Orphic literature. A selection of Orphic hymns has been incorporated into the composition to represent a rite abstractly, which symbolises the union of modern man with his primordial self. From a transcendental perspective, this work symbolically functions as a dream and brings the audience to an ancient Orphic ritual. By extension, the subconscious mind leads them to their primitive existence.

In Greek mythology, Orpheus is considered the founder of theology and is therefore known as ‘The Theologian’. In addition, there is the mystical tradition of Orpheus as a divine being.⁹⁹ The Orphic Bible, which in antiquity included the Sacred Hymns of Orpheus as well as other Orphic texts, was documented and published in the 6th century BCE.¹⁰⁰ As a major part of the Greek religion, the Orphic hymns tamed the passions of the human soul through their divine hearing. This ancient text was used in ceremonies, where participants were

⁹⁷ Orpheus, *The Mystical Initiations; Or, Hymns of Orpheus / Translated from the Original Greek: With a Preliminary Dissertation on the Life and Theology of Orpheus*. By Thomas Taylor., trans. Thomas Taylor (London: Printed for the author, 1787), 109, accessed December 23, 2022, <https://wellcomecollection.org/works/z7kfwznza>.

⁹⁸ The Editors of Encyclopaedia Britannica, “Epiclesis,” Encyclopaedia Britannica, accessed December 23, 2022, <https://www.britannica.com/topic/epiclesis>.

⁹⁹ Orpheus, *88 Ιεροί Ύμνοι της Ελληνικής Θρησκείας* [88 Sacred Hymns of the Greek Religion] (Athens: Heliodromion, 2013), 16.

¹⁰⁰ *Ibid.*, 22.

expected to learn and recite it from memory. This sacred work consists of 88 hymns, an introductory hymn, and 1130 verses, while it is regarded as one of the most revered sacred texts of the ancient Greek religion.¹⁰¹

8.2 Analysis

As part of this work, I selected the introductory material, *To Musaeus* (Greek: “ΕΥΧΗ ΠΡΟΣ ΜΟΥΣΑΙΩΝ”), which functions as an invocation, and the following hymns: *To Heaven* (Greek: “ΙV. ΟΥΡΑΝΟΥ”), *To Fire* (Aether) (Greek: “V. ΑΙΘΕΡΟΣ”), *To Protogonus* (Greek: “VI. ΠΡΩΤΟΓΟΝΟΥ”), *To Ocean* (Greek: “LXXXIII. ΩΚΕΑΝΟΥ”), *To the Divinity of Dreams* (Greek: “LXXXVI. ΟΝΕΙΡΟΥ”), and *To Death* (Greek: “LXXXVII. ΘΑΝΑΤΟΥ”). I transcribed the original ancient Greek text into Latin characters and incorporated the textual material into the score. The score’s introductory notes, however, include the ancient Greek text, the English translation, and the transcription. In that, I made the decision to use the transcribed text, so that anyone who is familiar with the English language can perform the work and the spoken result will be in ancient Greek.

Considering that a performance in the original language is a significant aspect of this piece, the language itself is a fundamental musical component and is intertwined with the rest of the musical material. Despite the increased difficulties associated with the use of the ancient Greek text, its manipulation creates an intriguing ritualistic dimension, which is also the aim of this approach. Regarding the use of the original text in music performances, Salzman and Desi note that:

The arguments for original language performance have been strongly backed up by the formerly widespread (and still powerful) ideas about Urtext¹⁰² and textual fidelity that dominated critical thinking about music a generation ago. This view also has an aesthetic component (“the sound of the language is part of the music”). . . .¹⁰³

¹⁰¹ Ibid., 19-20.

¹⁰² Urtext: the original text (as of a musical score). *Merriam-Webster.com Dictionary*, s.v. “urtext,” accessed December 23, 2022, <https://www.merriam-webster.com/dictionary/urtext>.

¹⁰³ Salzman and Desi, *The New Music Theater*, 80.

Nevertheless, this perspective, according to which the ‘music of language’ is of the same significance as the musical content, conflicts with the practical hypostasis of a performance.¹⁰⁴

This work is characterised by various dramatic and symbolic elements that contribute to a dreamlike and ritualistic atmosphere. Like the rest of the pieces in this portfolio, the theatrical presence features stage lighting, musicians’ movement on and off stage, narration, and whispering parts of the Orphic hymns performed by the baritone, choir, and the rest of the instrumentalists. In terms of staging, the movement element is essential not only for developing the dramatic perspective of a musical composition, but also for creating sound alternations to the audience within the spatial environment. In the field of contemporary music, several works for orchestra or chamber ensemble feature movement on stage or even in the auditorium, or they are based on sophisticated concepts, such as that of multi-location composition. During the course of my research, the following works were of particular interest: *The Strychnine Lady* (1967) by Jani Christou, the *Pied Piper Fantasy, Concerto for Flute and Orchestra* (1982) by John Corigliano, and the installation opera *This Hostel Life* (2019) by Evangelia Rigaki.

Christou’s work is characterised by elements of drama and movement. The work begins with a ‘theatrical’ announcement to spectators made by an actor, that the piece will not be performed due to several issues. As a consequence, a confrontation occurs with an audience member, who in reality is an active participant in the performance. In a later phase of the work, the composer exploits the aspect of movement with the four actors that appear on stage, performing a series of prearranged actions.¹⁰⁵

Corigliano’s unique programmatic fantasy-concerto, in addition to the traditional orchestral body, includes 9 to 18 flutes and two percussionists performed by a children’s

¹⁰⁴ Ibid., 80.

¹⁰⁵ Anna M. Lucciano, *Jani Christou: The Works and Temperament of a Greek Composer*, trans. Catherine Dale (Australia: Harwood Academic, 2000), 107-108.

group. According to the composer's program notes, this work is based on *The Pied Piper of Hamelin* by Robert Browning and is written in seven parts. In the first part (*I. Sunrise and the Piper's Song*), the soloist appears on stage as a Pied Piper and, while playing, he walks to a predetermined position next to the conductor. In the final part (*VII. The Children's March*), and after the soloist's call, various groups of children playing flutes and percussion enter the auditorium from the side of the audience and gradually approach the stage. Following their musical coexistence on stage, Piper and the group of young instrumentalists leave the stage while still performing.¹⁰⁶

With her installation opera, Rigaki takes spatial perception and sound manipulation one step further. The work is written for four encounters (i.e. flute and soprano, percussion and soprano, chamber choir, and bass clarinet and tenor),¹⁰⁷ and the libretto is based on short stories by Melatu Uchenna Okorie, from her collection *This Hostel Life*.¹⁰⁸ The opera premiered in the crypts of the Christ Church Cathedral in Dublin. Regarding the arrangement of the work, there are four performances taking place simultaneously and the audience is able to perceive the entire acoustic result. Rebecca McCabe writes about the performance:

Each singer was paired with one instrumentalist and located in separate rooms of the crypt. This meant that because each piece was being performed simultaneously, when audience members entered the crypt, it was up to themselves to follow whichever piece of music interested them. Therefore, each person had their own individual experience of the opera. The architecture of the crypt with its thick walls and low ceilings provided different physical perceptions of sound."¹⁰⁹

The crypt's Gothic character, in combination with the ritualistic presence and the

¹⁰⁶ John Corigliano, "Pied Piper Fantasy (1982) Concerto for Flute and Orchestra: Program Notes," John Corigliano Composer, n.d., accessed December 28, 2022, <http://www.johncorigliano.com/index.php?p=item2&item=29>.

¹⁰⁷ Evangelia Rigaki, *This Hostel Life: An Installation-Opera after This Hostel Life by Melatu Uche Okorie* (Dublin: The Contemporary Music Centre Ireland, 2019).

¹⁰⁸ David Byers, "This Hostel Life Review: Direct Provision Explored through Often-Anguished Sounds," *The Irish Times*, September 28, 2019, accessed December 29, 2022, <https://www.irishtimes.com/culture/music/this-hostel-life-review-direct-provision-explored-through-often-anguished-sounds-1.4033988#.XY9dWtNQhF4.facebook>.

¹⁰⁹ Rebecca McCabe, "MU Student Rebecca McCabe Writes about Evangelia Rigaki's 2019 Opera *This Hostel Life*," *The Contemporary Music Centre Ireland*, April 20, 2021, accessed December 29, 2022, <https://www.cmc.ie/features/mu-student-rebecca-mccabe-writes-about-evangelia-rigakis-2019-opera-hostel-life>.

multifarious acoustic setting of the work, provides an engaging atmosphere for the spectator.¹¹⁰ In particular, David Byers points out that: “There was room for the audience to walk around, exploring the often-anguished sounds which resonated and mixed and mashed together.”¹¹¹

As far as my work (*Epiclesis*) is concerned, it cannot be considered as a multi-location composition. However, from a broader perspective, it converges with this approach. The musicians associated with the movement component are the four members of the choir (i.e. soprano, alto, tenor, and bass) and the baritone, who primarily serves as the narrator. The four singers are placed in the four corners around the audience. Then they are moved to predetermined positions on the stage and, towards the end of the piece, they return to their original positions in the auditorium. Apart from the theatricality conveyed by the participants’ movement, the sonic dimension that is created is even more significant.

As they move, they play small percussion instruments or whisper parts of the text. Therefore, the sounding perspective is gradually transformed, as there are various sound sources simultaneously changing direction. In a sense, the sound ‘moves’ and surrounds the audience. During the performance, the baritone appears independently from the right side behind the audience and walks toward the stage while playing the finger cymbal. As this piece is ritualistic in nature, movement has a significant role. During the main ritual (i.e. invocation), the baritone recites the main sacred text (*To Musaeus*) from the centre of the stage, while the choir members stand around him and whisper asynchronously parts of the same text. In order to illustrate the entire process of movement, I have provided a diagram in the introductory notes. Each predetermined position in the auditorium or stage has its own letter. I use the corresponding letters in the score for the convenience of each singer (Figure 36).

¹¹⁰ Byers, “This Hostel Life Review”, accessed December 29, 2022.

¹¹¹ Ibid.

As mentioned above, in terms of symbolism, the piece is based on the concept of a dream leading to an ancient Orphic ritual. The dreamlike atmosphere is created by the use of glasses (tuned to specific pitches) performed by the string players. Their use produces a slight, eerie continuous sound that functions as a supportive harmonic background, on which the rest of the musical material is progressively developed. Also, the manipulation of darkness on stage is a symbolic component that contributes to the overall atmosphere. Furthermore, the choice of hymns was not random, but based on their content. The ritual is preceded by texts alluding to heaven, the ocean, the primitive nature of man, and the element of ether. After the invocation is completed, the piece features texts dealing with the divinity of dreams, and the notion of death.

With regard to stage lighting, the colours required are white, blue, red, and yellow. Occasionally, a combination of white and another colour is used. Furthermore, the effect of darkness is utilised in three sections of the work. In the introduction, the musical part starts in complete darkness, until bar 15, to symbolise the inception of the dream-like experience that leads to the ritual. Before the middle of the piece, stage lighting transitions to black, from bar 137 to 150, to emphasise the baritone's stage entrance. At the finale of the work, the white and red combination gradually fades to black from bar 440 to the end (bar 454). However, as in other works in this portfolio, the indication "complete darkness" only refers to the stage lighting and not the music stand lights.

The musical score is based on conventional notation, with various symbols that represent the extended techniques used (e.g. circular motion, improvisation of as many notes as possible, accent improvisation, etc.), extensive inclusion of repeated models that function independently from the rest of the musical material (Figure 37), as well as graphic material that coexists with traditional notation in several sections (Figure 38).

Positions / Movement

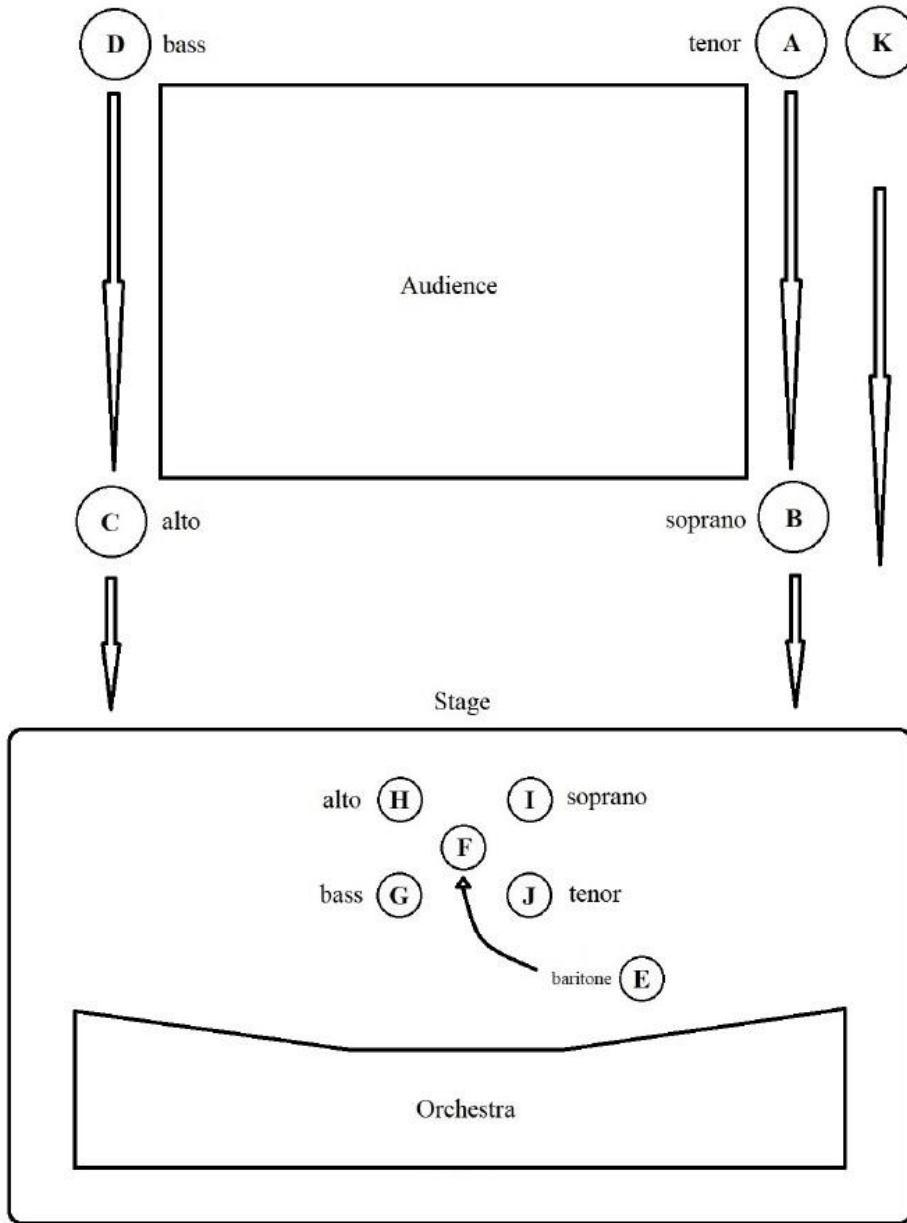


Figure 36. Position and movement diagram in *Epiclesis*.

Figure 37. Repeated models in *Epiclesis*.

* conductor signs (each voice begins with the conductor's cue)

1' 10"

Fl. *whispering** pp* 4

B. Cl. *whispering** pp* 7

Hn. *whispering** pp* 10

Tbn. *whispering** pp* 11

Timp. *whispering* 5" *whispering** pp* 9

Perc. *whispering** pp* 6

Pno. *whispering** pp* 2

Text: TO FIRE (Aether)

O Diós ipomeláthron éhon krátos eín atrés, ástron selín te selínés te méritama,
 pandamátor, purpura, pási zotán énaftina, ipofanis Éthir, kózmu sthíon ártiston:
 aglaón o viásthina, selasfóron, asterofénges, kúklíkhon litomé se kekraménou évthion íne.

whispering → *spoken mp*

Figure 38. Coexistence of graphic material and traditional notation in *Epiclesis*.

The piece is written for flute, clarinet in B flat, horn in F, trombone, timpani, percussion (woodblocks, bass drum, crotales, and gong), piano, baritone (also plays the finger cymbal), mixed choir (SATB) (the choir singers also play the sleigh bells and the woodblocks), violin I, violin II, viola, cello, and double bass. The string players perform the glasses as well, tuned to C5, D5, B3, D4 sharp, and A4 sharp respectively.

In a scene in complete darkness, the introductory section (tempo: 62 BPM) begins with a short sparkling sound of piano string vibration in D4 (scraping on the string with a guitar pick), which serves as the composition's starting point. With a gradual introduction, the string players begin to play on the tuned glasses (i.e. with circular motion at the edge of the glasses) (Figure 39). The atmospheric and ethereal setting is further enhanced by the pianissimo playing of random pitches on the crotales. In bar 5, a flute melody in non-vibrato is introduced accompanied simultaneously by the flautist's singing, while in bar 7, the air noise effect is performed by the clarinet as a form of dialogue with the flute (Figure 40). This introductory material is completed with continuous discreet timpani tremolo, pizzicato and muted note effects from inside the piano, and sleigh bell sounds from the choir members (positioned in the four corners around the audience).

The image shows a musical score for five string instruments: Violin I, Violin II, Viola, Cello, and Double Bass. The score is written in 4/4 time and features long, sustained notes. Above the staves, there are instructions for playing on tuned glasses: Violin I (C glass), Violin II (D glass), Viola (B glass), Cello (D# glass), and Double Bass (A glass). The notes are marked with '(circular motion)' and a dynamic of *p*. The Double Bass part also includes a final instruction '(circular motion) *p*'.

Figure 39. Use of tuned glasses by string players in *Epiclesis*.

The image shows a musical score for Flute and Clarinet in Bb. The Flute part is marked with a tempo of $\text{♩} = 62$ and includes instructions for 'play & sing non vib.' and dynamics of *mp*. The Clarinet in Bb part includes instructions for 'air noise' and dynamics of *pp* and *pp*. The score is written in 4/4 time and features long, sustained notes.

Figure 40. Flute performance and simultaneous singing in *Epiclesis*.

In bar 15, the stage lighting (i.e. combination of white and blue) turns on and the initial phase of the musical work starts to develop. The writing of the strings has a frugal aesthetic with notes of extended duration. However, it should be noted that in the entire piece, when I manipulate notes of long duration on the strings, I aim to develop a rich horizontal orchestration. The basic logic behind this is that the continuous sound is constantly evolving in terms of articulation, texture, and dynamics, to produce a distinct sound result each time. In most cases, all five strings are performed in parallel to form a sonic structure that provides the harmonic foundation for the rest of the orchestration. This structure is presented, among other points, in the string sections in figures 41 and 42. From bar 28 onwards, the choir fragmentarily performs the phrase “*ipsifanís Ethír, kósmu stihíon áriston*” (Greek: “*ὑψιφανῆς Αἰθήρ, κόσμου στοιχεῖον ἄριστον*”),¹¹² meaning “The world’s best element” (i.e. Aether), “light-bearing pow’r (i.e. power)”.¹¹³ The rest of the instruments

¹¹² Orpheus, *Orphica*, ed. Eugenius Abel, *Internet Archive* (Lipsiae Sumptibus Fecit G. Freytag, 1885), accessed December 30, 2022, <https://archive.org/details/orphicarecensuit00orph/page/60/mode/2up>.

¹¹³ Orpheus, *The Mystical Initiations*, 118, accessed December 30, 2022, <https://wellcomecollection.org/works/z7kfwznz>.

establish an atmospheric setting gradually until bar 43, when the material of a broader descriptive character begins.

The musical score for strings in *Epiclesis* (excerpt A) shows five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at bar 13. Dynamics range from *mf* to *ppp*. Performance techniques include *flautando*, *sul pont.*, *sul tasto*, and *pizz.*. The score is annotated with arrows indicating transitions between these techniques and dynamics.

Figure 41. Horizontal orchestration of strings in *Epiclesis* (excerpt A).

The musical score for strings in *Epiclesis* (excerpt B) shows five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at bar 61. Dynamics range from *p* to *pp*. Performance techniques include *sul tasto*, *sul pont.*, *trem. rit.*, *non. trem.*, and *air-noise effect (very light bow pressure)*. The score is annotated with arrows indicating transitions between these techniques and dynamics.

Figure 42. Horizontal orchestration of strings in *Epiclesis* (excerpt B).

As the work progresses, the stage lighting changes to white (from bar 43 onwards) and the musical content presents a more vibrant character, enhanced by constant alterations in the time signature (e.g. 5/4, 4/4, 3/4, 2/4, 4/4, 5/4, 3/4, etc.). In contrast to the previous bars, here the violin I, violin II, and viola perform the expressive melodic part, while musical ideas of this are then assigned to the violoncello and double bass.

In bar 76, the first extended whispering part from the choir is introduced (Figure 43). The four singers, who are still standing in the corners around the audience, start to whisper. The soprano and tenor whisper the hymn *To Heaven*, while the alto and bass whisper *To Ocean*. Due to the text's subject matter, the stage lighting turns blue, because the colour blue is associated with the celestial element as well as the sea. As the voices interact, the dynamics

fluctuate between minimum and intense whispering. It is important to note that it is quite difficult for the audience to understand this combination of whispers, since it is the result of two independent texts performed simultaneously. As with most of the textual material presented in this work, and by extension in this portfolio, the aim is to manipulate the sound created by whispers and other ways of performance as an additional orchestration component, without the understanding of the text being of primary significance. Furthermore, in this section, the strings have an accompanying role, while the rest of the instruments present discreet melodic lines.

pp
 Ὑρανὸς πανγενέτωρ, κόσμου μέτρος· εἰς ἀτράς, πρὸς ὑψηλῆ, ἀπὸ πύλων πύλων τε τελεῖθι,
 κόσμου πατὴρ· σφειδὸν ἐκόμενος περὶ γῆα, ἕκ θεῶν μακρόν, ῥόμῳ δεινῶν οὐρανῶν,
 ὑμῶν ἡμῶν τε φίλων πύλων περὶ γῆα, ἐν σφειδῶν ἐκὼν φίλων ἀναγίν,
 κισσῶν, ἀδαμαρτῶ, πανσέλι, εὐλομορῶ, πανδερκῆς, Κρονότακῆ, μακάρ, πανπέρτατε δέμον,
 κλήθ' ἐπάγον ζῶν ὅσων μίτῳ νεοφύτῳ.

Text: TO HEAVEN repeat text until M. 99
 Position: B

pp
 Ὠκεῶνδ κἀλεῖ, πάτερ ἀψήτων, εἰς ἑδῶν, ἀθανάτων τε θεῶν γένεσιν θησιῶν ῥ' ἀνθρώπων,
 ὅς περικέμῳ γῆς· περὶ μέμονα κ' ἰκλῶν· ἐξ ὑπερ πύλων· ποταμῶν καὶ πᾶσα θάλασσα
 ἡε ἡβουμὴ γῆς· πύλων ἡμῶν ἀγῆ· κλήθ' μακάρ, πολιοῦθε, θεῶν ἰγῶν μα μαγῆτων,
 τίμα φίλων γῆς, ἀρχὴ πόλι, ἰσοκλειθέα, εἰθῆρ· ἐν μέμονεσιν μίτῳ· καθαρισμένος εἰ.

Text: TO OCEAN repeat text until M. 99
 Position: C

pp
 Ὑρανὸς πανγενέτωρ, κόσμου μέτρος· εἰς ἀτράς, πρὸς ὑψηλῆ, ἀπὸ πύλων πύλων τε τελεῖθι,
 κόσμου πατὴρ· σφειδὸν ἐκόμενος περὶ γῆα, ἕκ θεῶν μακρόν, ῥόμῳ δεινῶν οὐρανῶν,
 ὑμῶν ἡμῶν τε φίλων πύλων περὶ γῆα, ἐν σφειδῶν ἐκὼν φίλων ἀναγίν,
 κισσῶν, ἀδαμαρτῶ, πανσέλι, εὐλομορῶ, πανδερκῆς, Κρονότακῆ, μακάρ, πανπέρτατε δέμον,
 κλήθ' ἐπάγον ζῶν ὅσων μίτῳ νεοφύτῳ.

Text: TO HEAVEN repeat text until M. 99
 Position: A

pp
 Ὠκεῶνδ κἀλεῖ, πάτερ ἀψήτων, εἰς ἑδῶν, ἀθανάτων τε θεῶν γένεσιν θησιῶν ῥ' ἀνθρώπων,
 ὅς περικέμῳ γῆς· περὶ μέμονα κ' ἰκλῶν· ἐξ ὑπερ πύλων· ποταμῶν καὶ πᾶσα θάλασσα
 ἡε ἡβουμὴ γῆς· πύλων ἡμῶν ἀγῆ· κλήθ' μακάρ, πολιοῦθε, θεῶν ἰγῶν μα μαγῆτων,
 τίμα φίλων γῆς, ἀρχὴ πόλι, ἰσοκλειθέα, εἰθῆρ· ἐν μέμονεσιν μίτῳ· καθαρισμένος εἰ.

Text: TO OCEAN repeat text until M. 99
 Position: D

intense whispering

Figure 43. Introduction of the choir's first whispering part in *Epiclesis*.

After this section, a more lively and dynamic part follows (from bar 104 onwards).

It is presented in a part with extensive movement between the instruments (Figure 44), which are particularly expressive. Its character gradually becomes more minimal with the flute, clarinet, piano, and double bass being the only instruments that perform. In bar 137, the setting becomes dark again, the baritone moves to the stage (point E), and plays the finger cymbal to emphasise the ritualistic activity, which is about to begin. The stage lights up again (with white and blue) and at bar 166 the baritone begins to sing the hymn *To Protogonus*, with a harmonic background supporting it. At the same time, the choir sings the characteristic phrase “*ἰψιφανίς Ethír, κόσμου στήθιον ἄριστον*” from the hymn *To Fire*.

The image shows a page of a musical score for a symphony, specifically a section titled 'Epiclesis'. The score is for a full orchestra and includes parts for woodwinds, brass, percussion, piano, and strings. The instruments listed on the left are Flute (Fl.), Clarinet in B-flat (B. Cl.), Horn (Hn.), Trombone (Tbn.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is marked with various dynamics such as *pp*, *mf*, *f*, and *ff*. There are also performance instructions like 'On the keyboard' and 'L.V.'. A tempo marking of quarter note = 112 is present. At the top, there is a box indicating 'RED' and 'WHITE' settings, with a box labeled 'E' below it. The page number '27' is in the top right corner.

Figure 44. Extensive movement between the instruments in *Epiclesis*.

In bar 203, (white and red light setting) the baritone has moved to the piano and is narrating short excerpts into it (the sustain pedal on the piano is already pressed). The choir performs the hymn *To Fire*, while at the same time, the tenor and bass slowly move from their initial position to points B and D. During this process, they play the woodblocks (Figure 45). This is another intriguing section in terms of sonic transformation in relation to the audience. This text's interpretation is accompanied by a minimal textural structure, composed of air noise effects in woodwinds, sounds created on the surface of the timpani and bass drum (palm circular motion), and *sul ponticello* tremolo in the violoncello and double bass that functions as a harmonic base.

203 spoken

B *mf* narrate into the piano

Sopr. *p* Position: B

Alto *p* Position: C

Ten. *p* Position: A

Bass *p* Position: D

Text: TO FIRE (Aether) spoken

Text: TO FIRE (Aether) spoken

Text: TO FIRE (Aether) spoken

Text: TO FIRE (Aether) spoken

move slowly from point A to B while whispering

play woodblocks simultaneously *p* → sim. until m. 218

move slowly from point D to C while whispering

play woodblocks simultaneously *p* → sim. until m. 218

Figure 45. Choir's movement and simultaneous percussion performance in *Epiclesis*.

From bar 252 onwards, all members of the choir, which is already in front of the audience at points B and C, move to the predetermined positions (i.e. I, H, J, G) at the centre of the stage. The lively and dynamic section that follows (starting from bar 104) is re-exposed with a longer duration and several variations, while the baritone moves from position E to F, at the centre of the stage surrounded by the four choir singers.

The whole work gradually develops to lead to the ritualistic moment of the invocation, which is characterised by the baritone's spoken part of the hymn *To Musaeus*. This part is divided into three main sections and the selected colour on stage is blue. In the first, which lasts 50 seconds, the entire instrumental accompaniment is provided by the string players, who perform the tuned glasses as in the piece's introduction. The atmosphere created is quite dramatic and eerie, with a strong emphasis on the text. The writing approach to the invocation parts differs in terms of score arrangement and writing. The whole 50-second part is written on one page, with no bars, and the tempo indication is "free". The inclusion of models of repeated material contributes to this approach (Figure 46).

spoken text: TO MUSAEUS

Μαθήσατε δι, Μουσέ, θησιπολίαν περιόρμη, εθίν, α δι τσ προφρεστέρι, εστιν αρωδέσ.
 Ζαφ νοστέριφ κε Γάλα κε σάτιε θόγας αγνά λέβα, Μίρας τ' ημούν σέλας Αστρσ τε πύλα,
 κε σι, Πυσιλάσιν γάλοβα, κισαεβία, Φερεφόνι τ' αγνι Διμίτρι τ' αλασκαρπε
 Αρτεμιά τ' ιαχάρα, λόρι, κε ηε Φίβε, οσ Δελφόν νείσ ιερός πέλον' οσ τε μεγίστασ
 ιταίεσ εν ιμά-θέσισ εθίσ, Θρώσεσ κωρελά

mf Position: 7

play on C glass
(circular motion)
p

play on D glass
(circular motion)
p

play on B glass
(circular motion)
p

play on D# glass
(circular motion)
p

play on A# glass
(circular motion)
p

Figure 46. 50-second ‘free’ part with narration in *Epiclesis*.

Similarly, the second part of the invocation, with a duration of 1’10”, follows the same notational approach. The sound effects created by the glasses are gradually enriched by violin II and cello with *sul tasto* and *sul ponticello* tremolo. While the baritone continues the narration, the conductor inserts each singer and instrumentalist independently to interpret the text in whispers. The choir members perform the baritone’s material (i.e. *To Musaeus*), while the rest of the musicians (except the string players) perform content from the hymn *To Fire* (Figure 47). In terms of dynamics, the instrumentalists’ vocal performance begins with whispering in *pianissimo* and progressively leads to an extended *mezzo piano*. There is a note which specifies that whispering can start from any word and, if necessary, the musician can start the material from the beginning. For the effective execution of the part, numerical signs are provided for the conductor, so that each entry can be predetermined. Considering that there is no specific rhythmic metre or tempo, in terms of time, each voice enters

according to the conductor's preference.

* conductor signs (each voice begins with the conductor's cue)

1' 10"

Fl. *whispering*** *pp* 4

B. Cl. *whispering*** *pp* 7

Hn. *whispering*** *pp* 10

Ton. *whispering*** *pp* 11

Tump. *whispering* *pp* 9

Perc. *whispering*** *pp* 6

Pno. *whispering*** *pp* 2

B. *spoken* *mf*

Sopr. *mf* *whispering** *pp* 1

Alto *whispering*** *pp* 5

Ten. *whispering*** *pp* 3

Bass *whispering*** *pp* 8

Text: TO FIRE (Aether)

Text: TO MUSAIEUS Position: F

** whisper individually and start from any word, if necessary repeat the text from the beginning

Figure 47. 70-second 'free' part with narration and whispering in *Epiclesis*.

The third and last part of the invocation (bar 304) is two minutes in length and consists entirely of a musical structure formed from repeated models. Each instrument is approached differently, and in most cases, its potential is explored through extended techniques. All models are based on improvisation; however, certain parameters are always predefined, such as the pitch, the extended technique to be used, the dynamic range, etc. The aim of this structure is to create a sound outcome with a unique texture that develops the intended ritualistic atmosphere for the audience. Although it involves a large number of

304

Vln. I
sul tasto → sul pont. → sul tasto
pp
sul pont. → sul tasto
perform model with random pitch durations, finish at any note
p

Vln. II
pp
sul tasto → sul pont. → sul tasto
perform model with random pitch durations, finish at any note
p

Vla.
pp
sul tasto → sul pont. → sul tasto
perform model with random pitch durations, finish at any note
p

Vc.
pp
sul tasto → sul pont. → sul tasto
perform model with random pitch durations, finish at any note
p

D.B.
pp
sul tasto → sul pont.
perform model with random pitch durations, finish at any note
p

Figure 49. Model structure 2 (strings) in *Epiclesis*.

text: TO MUSAEUS spoken Position: F

304

B

Sopr.
mf
whispering**
pp
15''
mp

Alto
whispering**
pp
15''
mp

Ten.
whispering**
pp
15''
mp

Bass
whispering**
pp
15''
mp

** whisper individually and start from any word, if necessary repeat the text from the beginning

Figure 50. Narration and whispering part in *Epiclesis*.

Similarly, this part follows the same logic and is based on the concept of the repeating model. The conductor introduces each musician with a cue, while the model requires the musician to improvise as many notes as possible (i.e. the models are the same for all instruments). The created sound textures begin in pianissimo and culminate in fortissimo with an extended crescendo that sets the final stage of the invocation (Figure 51). From bar 306 onwards, the stage lighting turns to white and blue colours, while emphasis is placed on the flute's melodic material with background accompaniment from clarinet, horn, piano, and an eerie air noise effect sounds from the string section (i.e. pitches with very light bow

pressure). Gradually, the musical material becomes more engaging among the instruments, especially in the string group with material from previous parts of the piece.

Figure 51. Models' extended crescendo in *Epiclesis*.

In bar 341, the lights change to white and yellow, and the choir begins to whisper the hymn *To The Divinity of Dreams*. During the whispering performance, the soprano and alto move slowly from positions I and H to their initial placement in A and D. After a few bars, the tenor and bass return to their original positions as well (from J and G to A and D). During this part, the string section presents a broad sound palette of continuously evolving sounds which, as in previous parts, develops through constant textural changes and accent improvisations (Figure 52). Additionally, the rest of the instruments feature musical material that is descriptive in character and has already been introduced in previous sections.

The musical score for Figure 52 consists of five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score begins at bar 369. Vln. I and Vln. II play sustained notes with accents (>) and dynamic markings (ppp, pp, p, mf). Vla. plays a melodic line with accents and dynamic markings (mf). Vc. plays a rhythmic pattern with accents and dynamic markings (ppp, pp, p, arco). D.B. plays a bass line with accents and dynamic markings (ppp, pp, p).

Figure 52. Textural changes and accent improvisations in *Epiclesis*.

From bar 377 onwards, the tempo changes to 72 BPM (in quarters), while the stage lighting turns white. This instrumental part is based on descriptive material with cantabile passages and numerous time signature alternations. Soprano and alto move from the front corners of the audience (points A and D) to the back in positions B and D. As at the beginning of the piece, the choir starts to play the sleigh bells for a few bars, while from bar 410 the last hymn *To Death* is narrated by the baritone. This hymn is presented in two sections based on repeated models. The first is 50 seconds, and the second 40, with the stage set in full red to emphasise the text's theme of death. The first section is characterised by random multiphonics on clarinet and repeated material on crotales and piano. The choir members play sleigh bells as they whisper material from the hymn. Furthermore, the whole structure is enhanced by continuously evolving sounds based on air-noise effects with accent improvisations in the strings (Figure 53).

In the second section (bar 411) (Figure 54), the same material develops with the addition of extra improvisation models based on flute multiphonics, air-noise effects on horn and trombone, timpani tremolo, and random pitches in the crotales (dreamlike sound). The discreet strings sound gradually transforms into extended tremolo harmonics, and the choir, in gradual entries, continues to whisper parts from the baritone's text. The entrance of each

instrumentalist or singer is indicated by the conductor's cue throughout each section.

spoken *mp* Position: F

410
 Κλιθή με, ὡς πάντων θνήσκον ἵνα κτανίσι
 πάσι διδῶς ἠρόνην ἀγῶνην, ὅσον ποροῦσθαι ἰπάρῃσι
 σοῦ γὰρ ἵπνοσ πρῶτῃν θρῆνῆν κε σῖματος οἰκῶν,
 ἵνακ' ἢ κλιθῆς ἴψωσ κερταμένῃ δεσπῆ
 τῶν μακρῶν ζῶσισι φῶν οἰῶν ἵπνοσ,
 κῖνῶσ μεν πάντων, ἀδίκωσ δ' ἐνίσσιν ἰπάρῶν,
 ὡν ταῦτιτι βῖν πᾶνον νεοῖτικασ ἀκμάσ

Text: TO DEATH
 play model with sleigh bells
 for 50" sec, until the end of
 M. 410

4
pp whispering*

Sopr.
p
 play model with sleigh bells
 for 50" sec, until the end of
 M. 410

3
pp whispering*

Alto
p
 play model with sleigh bells
 for 50" sec, until the end of
 M. 410

2
pp whispering*

Ten.
p
 play model with sleigh bells
 for 50" sec, until the end of
 M. 410

1**
pp whispering*

Bass
p
 play model with sleigh bells
 for 50" sec, until the end of
 M. 410

410
 air-noise effect
 (very light bow pressure) > >*** > > > > > > > > >

Vln. I
ppp air-noise effect
 (very light bow pressure) > >*** > > > > > > > > >

Vln. II
ppp air-noise effect
 (very light bow pressure) > > >*** > > > > > > > > >

Vla.
ppp air-noise effect
 (very light bow pressure) > > >*** > > > > > > > > >

Vc.
ppp air-noise effect
 (very light bow pressure) > > >*** > > > > > > > > >

D.B.
ppp

* whisper individually and start from any word, if necessary repeat the text from the beginning/ play the sleigh bells at the same time ** conductor signs (each voice begins with the conductor's cue - ***accent improvisation each cue starts approximately within the 50" framework)

Figure 53. Continuously evolving sounds in *Epiclesis*.

The score includes parts for Flute (FL), Bass Clarinet (B. Cl.), Horn (Hr.), Trombone (Tbn.), Timpani (Timp.), Percussion (Perc.), Piano (Pao.), Soprano (Sopr.), Alto (Alto), Tenor (Ten.), Bass (Bass), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key performance instructions include:
 - Flute: "modern multiphonics", "play multiphonics quite sparsely in random pitches and duration".
 - Horns/Trombones/Timpani: "improvise with air noise sounds quite sparsely, dynamics alternation from pp to p".
 - Percussion: "play crotales with random pitches".
 - Piano: "spoken mp Position: F".
 - Vocalists: "whispering**", "pp", "ppp".

Conductor cues are marked with circled numbers 1 through 10. A 40-second framework is indicated at the top.

* conductor signs (each instrument begins with the conductor's cue - ** whisper individually and start from any word, if necessary repeat the text from the beginning each cue starts approximately within the 40" framework)

Figure 54. Dream-like sounds based on improvisation models in *Epiclesis*.

The last part of the work consists of conventional notation, with discrete elements in terms of character. In bar 412, the stage lighting turns to white and red, while in bar 440, the

scene gradually fades to black. The performance proceeds for several bars in complete darkness to emphasise the end of the dream-like parallel experience. From bar 441, the choir singers play the sleigh bells rhythmically as a symbolic act to set the ending of the ritual. On stage, the baritone narrates a short part of the last hymn *To Death* close to the piano strings. The piece concludes with several elements used in the introduction, performed with low dynamics, ranging from pianissimo to piano. The entire material develops into a sound structure, with continuing eerie tones from the tuned glasses, subtle extended technique sounds, such as pizzicato on piano strings and muted notes, air-noise effects on the wind instruments, and simultaneous performance, and singing pitches from the flautist.

Epiclesis is a large-scale work characterised by theatrical qualities featuring stage lighting, musicians' movement on and off stage, narration, and whispering parts. As in the *Sea Holly* and *The Masque of the Red Death*, the difficulties concern the movement part of the performance. In particular, the singers have to narrate, whisper, perform small percussion instruments, and move. In contrast to the rest of the pieces, in *Epiclesis*, most of the parts that include narration or recitation do not need to be performed from memory during movement. Singers can hold the score in their hands as they move, except for one particular part where the tenor and baritone narrate, move and play woodblocks simultaneously. In this section, the singers have to memorise the particular score part.

In terms of the compositional approach adopted, this work was the most challenging case. In each composition in this portfolio, the concept is defined by the nature of the text and the subject matter. The technical difficulty with Orphic hymns was that they are individual texts with different content. Therefore, it was difficult to define the context of a musical performance within a specific theatrical framework. The solution came from the Orphic literature itself. The hymns were incorporated into the composition to represent an Orphic ritual. At the same time, I perceived this as a symbol of the union of modern man and his primordial self. In parallel, this concept served as a dream, where the subconscious

mind leads the audience to their primitive existence. I consider that this approach can support the theatrical atmosphere, the narrative process, as well as the notion of symbolism.

9. Conclusion

This PhD thesis has presented the possibilities of the theatrical and narrative dimensions of instrumental music through the utilisation of literary texts. The primary consideration was the development of a storytelling dimension through the text's theme and the exploration of vocal performance through narration, recitation, whispering, and acting. The composition pieces included in this portfolio have all been based on three distinct characteristics: storytelling, dramaturgy, and symbolism, each one inspired by a different literary genre such as a short story, a monologue, poems, ancient Egyptian sacred texts, and ancient Greek hymns.

Regarding how my interest evolved in this research field, I have always been fascinated by the theatrical elements presented in musical compositions. This was either through study and listening, or by experiencing live performances of experimental music theatre. This avant-garde approach to instrumental and vocal music from the 1960s and 1970s greatly inspired me to further explore the aspects of this genre.

The selection of various types of literature motivated me to approach each theme from a different perspective every time. In the case of the solo pieces, in *Voices*, the soloist serves as both a pianist and a reciter. In *The Masque of the Red Death*, the whole structure of the work is based on symbolism, while the flautist acquires a role from the plot. In *The Chariot*, the instrumentalists perform excerpts from the text without additional movement or any other elements. In *The Night Journey*, ancient Egyptian texts are used to create a ritual (a symbolic inner journey) to the Sun god Ra. In addition to performing the cello part, in the work *Sea Holly*, the cellist also acts as a storyteller with material from a prose poem. In the work *Cassandra*, the monologue is interpreted by an actor. The whole concept in *Epiclesis* is based on selected ancient Greek Orphic hymns, performed by singers and instrumentalists to theatrically represent an ancient Greek invocation.

This portfolio of compositions explores theatricality, narrative, and symbolism. In

Voices, the theatrical quality arises from the pianist, who recalls the sounds of their own people's voices that return to mind. In a transcendental way, the piano is the means of communication. The poem's meaning expresses the narrative element, while the 'voices' motif conveys the symbolic element. *The Chariot* has a descriptive character and focuses mainly on the narrative dimension of the text. The dramatic presence is evident in the musical accompaniment of the spoken words by the musicians themselves. *The Mask of the Red Death* is a solo piece totally related to symbolism. The structure of the piece (7 parts), the choice of stage lighting colours, the masked musician, the narrative parts, and the instrument's extended techniques are all inextricably linked to the short story's characters, setting and symbolic extensions. Based on the subject matter of the selected Ancient Egyptian sacred texts, *The Night Journey* represents an ancient ritual. Therefore, the manipulation of the symbolic aspect plays a significant role in the piece's development. Elements such as lighting, narration, the whispering effect, and the use of particular excerpts of the texts, such as deities' names, enhance the theatrical essence. The textual material of the *Sea Holly* offers an intriguing potential in terms of symbolism and narrative. The seaside setting, the element of water, the notion of anthropocentrism, and the sense of self were the main elements on which this composition was developed. Moreover, narration was explored through the additional role of the cellist in storytelling. The element of theatricality is also enhanced through the addition of stage lighting, and illumination of the transparent water bowls. *Cassandra* mainly explores the aspect of theatricality. There was a significant challenge here since the text was performed by an actor rather than a musician. It is this choice that makes this piece unique and contributes to the overall sense of theatrical monologue performance. The large-scale work *Epiclesis* explores theatricality and narrative through various stage lighting choices, darkness manipulation, musicians' movement on and off stage, narration, and whispering parts. Furthermore, the whole development of this work is based on symbolic qualities as it represents an Orphic ritual. By extension, it creates a

dreamlike immersion state for the audience.

As mentioned above, the text's subject matter determines and shapes my compositional approach. *Masque of the Red Death* was the easiest piece to implement. The numerous symbolic elements in Edgar Allan Poe's short story, the rich plot, as well as the ample details about the setting, played a crucial role and made the composing process particularly effective. In contradistinction to works such as *The Night Journey* and *Epiclesis* where the textual material consisted of a variety of texts, the conception of the idea, as well as the compositional approach, were particularly complicated and challenging processes. Therefore, I found that by using several texts at once, I could not have a series of events in a specific order and a defined time course to musically reenact the story. To overcome this challenging situation, I developed a concept that incorporated all texts and served their inherent characteristics. *The Night Journey* functions as a ritual to the Sun God Ra and *Epiclesis* is a representation of an Orphic ritual that occurs within a dream state that the listener experiences.

Through the integration of music and text in a dramatic setting, there is an attempt to create a sonic and occasionally visual experience. The aim of this conception was not simply to adapt the textual material, but rather to create a musical theatre environment through the staging of a particular moment or symbol of the plot, or the enactment of a setting that represents the literary theme (i.e. the inner thoughts of a character, the setting of the seven rooms of Prince Prospero's abbey, an ancient Greek ritual, etc.). Therefore, in this portfolio, the conceptual framework always works in conjunction with the listener's perception of the content of each musical performance.

In conclusion, I am confident that this research journey does not end with the completion of this thesis. Instead, it will be developed further with new compositions in this area of study. The creative path I adopted throughout this dissertation offers an array of possibilities for further exploratory approaches in the field of music and text. One possibility

is to combine the present approach with the fragmentation of an ensemble's musicians and develop the concept of theatrical polyphony. A further possible route is that of multilingual content or the concept of an expanded group of instrumentalists that interpret various literary genres simultaneously. It is evident that this performance could not be implemented as a traditional music concert in an auditorium. However, it could be implemented as a kind of happening in an open environment, with musicians performing both text and the musical part.

Collectively, music and literature form a multilateral creative combination that has a significant place in classical music history. From my point of view, over time, what changes is how the textual material is approached, the vocal articulation that composes each interpretation, as well as the desired musical and aesthetic result of the creator. This perspective greatly expands the creative possibilities of the fascinating coexistence of literature and music.

Appendix

Poems by Marina Galanou

In this poem I'm alone in the beach

(2020)

from Sea Holly (2) by Elizabeth-Jane Burnett and Tony Lopez

The white foam of the waves seemed almost like the sea was letting go of something. Blending with the white sand, reaching the roots of the palm trees. In my mind, this beach has more space to sit and enjoy the burning sun. It is also blessed from some ancient deity of water like Poseidon. I still feel like I am sitting on the huge branch of the palm tree, like in that picture I have in my room. And I still feel like I am carefree like back then (which I came to realize was an illusion). This is the type of water that calls you in like a Siren. This is the type of water you can't resist drinking, although you know that you can't drink sea water. *If I drink this maybe I'll become a Goddess.*

emerald

blue and white

I dive deep

I sink

but float back to the surface

somehow it is dark now

and I am alone in a sea of innumerable colors

that don't matter when it's dark

when you can't see the rocks

moon is shining bright

accompanied by the stars

infinity and symbolism

are undefinable now

because when the time comes

you will still feel
the abyss.

Magnum Opus

(2021)

Tension in voice and tone is to rise and fall according to the increasing/decreasing intensity of the text, which should guide the performer on how to perform the text. In that, + notes increasing intensity and – notes its decrease. Unless specified, the performer can choose how they perform the text, in a way that foregrounds its features, tone, mood and themes.

Poor Agamemnon, you could not foresee what the Fates had in store for you [*recalling a memory*]: an axe on your wife's hand. + And I stood there; waiting with a beating heart and glimmering eyes;

Begging

+ Praying

- To whom?

I was shunned, forsaken, [*thinking*] destroyed. [*in irony, but does not really mean it*] I should be the one holding the axe. [*recalling*] I remember dancing in a frenzy with blazing – aching hands. I remember you, + and the altar of Athena. I can still recall your Magnum Opus. Blasphemy/ he gives and takes whenever he pleases. + And keep in mind that I prayed and prayed and + pleaded and ++ screamed and +++ shouted and

--- Stopped

And cried quietly

And kept hoping

+ Until I felt the fire

Which I hoped would die + and hoped ++ and prayed +++ and pleaded. Until
the axe [*recalling*] was in my head.

- The blood was running and spreading and dripping and + boiling like wildfire

And the curse I uttered found its place in your + dark, ++ black, +++ hateful heart

I hope you and Clytemnestra and Ajax and Odysseus have not forgotten [*in a frenzy, crying*]
the

Crazy

Evil

Witch

Seductress

Seeress

Who was the gods' sacrifice in the altar.

[*solemnly melancholic*] - I only hope that history will remember me as the oracle who

Saw everything

And was believed

- by no one [*tears stop abruptly, fire in their eyes*].

Commentaries by Marina Galanou

Anthropocentrism & Subjectivity in “In this poem I’m alone at the beach”

(2020)

This poem was inspired by ‘Sea Holly’.¹ Both my poem and ‘Sea Holly’ begin with prose poetry, which sets the scene of the poem and describes a seascape. Both are the writer’s narration of an internal state. In my poem, the most prominent sense is sight, which is evident by the use of multiple colors, describing different elements of the landscape. This helps set the scene and transmit the feeling of the narrator to the reader, by describing the narrator’s immediate surroundings. Moreover, I mostly use the first-person to signify that I become one and take in the seascape. In Harriet Tarlo’s essay, the problem of Anthropocentrism is discussed.² The avant-garde does not use the self-important lyric ‘I’, but tries to portray a more complex sense of self. In this sense, nature becomes the agent in the production of knowledge.³ My poem starts in the first-person to signify an observing consciousness, which dissolves towards the end. From the very rigid ‘I’ the poem comes to an incorporated-with-nature consciousness that becomes one with and is absorbed by the water.

1. Poetry Foundation, “Sea Holly by Elizabeth-Jane Burnett and Tony Lopez,” Poetry Magazine, December 2016, <https://www.poetryfoundation.org/poetrymagazine/poems/91306/sea-holly-582211e1069f8>.

2. Harriet Tarlo, “Radical Landscapes: Experiment and Environment in Contemporary Poetry,” Jacket, 2007, <http://jacketmagazine.com/32/p-tarlo.shtml>.

3. Harriet Tarlo, “Radical Landscapes”.

The Untold Truth in “Magnum Opus”

(2021)

In “Magnum Opus” the narrativity and subjectivity of prose are much more prominent. The poetic narrative is evident when there is the consciousness of a speaker that perceives mental or psychological happenings narrated from their own position.¹ In that, subjectivity is evident in four levels of agents: a) the biographical author, b) the implied author, c) the narrator, and d) the protagonist. The implied author, narrator, and protagonist is Cassandra.

The internal rhyme in different patterns adds to this subjectivity by portraying the angst of Cassandra, foregrounding her into the centre of the poem as the narrating consciousness. In other words, the story is presented in favour of Cassandra, in that she finds justice by narrating her own story, instead of twisting the narrative in favour of Apollo, which is the case in the original story.

1. Peter Huhn and Roy Sommer, "Narration in Poetry and Drama," in *The Living Handbook of Narratology*, ed. Peter Huhn, Jan Christoph Meister, and Pierand Wolf Schmid (Hamburg: Hamburg University Press, 2012), 197–208.

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EMMANOUIL MARKANTONIS

Voices

for speaking pianist

based on the homonymous poem by C. P. Cavafy

2020

Text

Voices

Ideal voices and beloved
of those who have died, or of those
who are lost to us like the dead.

Sometimes, within out dreams, they speak;
sometimes the mind can hear them in our thoughts.

And with their sound for an instant return
sounds from the early poerty of our life—
like music in the night, faraway, that fades.

Constantine P. Cavafy

Φωνές

Ιδανικές φωνές κι αγαπημένες
εκείνων που πέθαναν, ή εκείνων που είναι
για μας χαμένοι σαν τους πεθαμένους.

Κάποτε μες στα όνειρά μας ομιλούνε
κάποτε μες στην σκέψη τες ακούει το μυαλό.

Και με τον ήχο των για μια στιγμή επιστρέφουν
ήχοι από την πρώτη ποίηση της ζωής μας—
σα μουσική, τη νύχτα, μακρυνή, που σβύνει.

Κωνσταντίνος Π. Καβάφης

Fones

Idanikes fones ki agapimenes
ekinson pu pethanan, i ekinon pu ine gia mas
hameni san tus pethamenus.

Kapote mes sta onira mas omilune
kapote mes stin skepsi tes akui to mialo.

Kie me ton iho ton gia mia stigmati epistrefun
ihi apo tin protii piisi tis zois mas
sa musikii, tin nihta, makrini, pu svini.

Program Notes

Voices for speaking pianist is based on the homonymous poem by C. P. Cavafy. A poem that features elements of memory and nostalgia. It focuses on the deep sense of loss for loved ones who are gone and the sound of their voices that return to our thoughts.

Voices

for speaking pianist

E. Markantonis
2020

Score

Duration: 7 minutes

1

60" (circa)

2

15"

3

$\text{♩} = 40$

You appear on stage and walk slowly around the piano. Stare at the piano puzzledly and stand momentarily for three times, at different points on the stage, then approach the instrument.

Stand in front of the piano and open the lid.

The first system of the score consists of three staves. The top staff is a vocal line in 5/4 time, starting with a glissando on strings (*g^{va}*) and a piano (*p*) dynamic. The middle staff is a vocal line in 5/4 time, marked *mp*. The bottom staff is a piano accompaniment in 5/4 time, starting with a muted (*muted*) dynamic and a *mf* dynamic. A double bar line is present at the end of the system.

The second system of the score consists of three staves. The top staff is a vocal line in 5/4 time, starting with a glissando on strings (*g^{va}*) and a *mf* dynamic. The middle staff is a piano accompaniment in 5/4 time, starting with a muted (*muted*) dynamic and a *pp* dynamic, followed by a *rit.* and *accel.* section, and a *ff* section. The bottom staff is a vocal line in 5/4 time, marked *p*. A double bar line is present at the end of the system.

Voices

on keys
rit.
15^{ma}
mp
pp

4" 4"

rit.
muted
pp
mp
p

on keys
pp
p

hit strings with the palm *
8^{va} p L.V.

Pno.

rit.
15^{ma}
mp
pp

random gliss. on strings
p
L.V.

instant scrape with guitar pick along string
8^{va} (b) mp

hit strings with the palm *
8^{va} p L.V.

Pno.

* the position of the palm symbol on the staff defines approximately the string range to be played



recitation with suggested rhythmic structure

♩ = 82 *rubato*

10

mf

I da ni kes fo nes kia ga pi me nes e ki non pu pe

Pno.

pp

8va

14

tha nan, i,e ki non pu,i ne gia mas ha san tus pe tha me nus.

Pno.

pp

8va

Voices

19

Pizz. on strings
mp

recitation
mp

Ka po te mes sta o ni ra mas o mi

f L.V.
f L.V.
Red.

muted
mp

25

Pno.

lu ne

Ka po te mes tin ske psi tes a ku i to mia lo.

muted
8^{va}
ff

*

♩ = 148
31 on keys

f *fp* *f*

LH

f *f*

f

Sua

* *Red.*

35

mf *f* *mf* *f*

mp *mp*

* *Red.*

39 *g^{ua}*

mf *mp* *mp* *f*

g^{ua} *f* *Red.*

* //

47 *♩ = 82 rubato accel.* *a tempo sim.*

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

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

Red.

Voices

♩ = 110

accel. ----- a tempo

50

mp *f* *mp* *f*

gva

Pno.

* *Red.*



♩ = 148

56 (*gva*)

mf *f* *f* *f*

gva *Red.* *Red.*

Pno.

* *Red.*

* *Red.*

♩ = 82 *rubato*

recitation

70

mf

kie me ton
i ho ton gia
mia stig mi e pi stre fun
i hi a po tin
pro ti pi i si tis zo
is mas
sa mu si

mf

8^{va} *mf*

* *Ad.*

77

mp

ki,
tin ni hta, ma kri
ni, pu
svi ni.

mp

mf

instant scrape
along string (fn)

mp

8^{va}

* *Ad.*

84

on keys

pizz. on strings

mp

pizz. on strings

p

f

fp

mf

f

Pno.



89

on keys

pizz. on strings

mp

pizz. on strings

p

f

fp

mf

f

mf

mf

f

accel.

8va

8va

8va

3

Pno.

93 *(8^{va})* ----- *a tempo*

Pno.

mp *mp* *f*

8^{va} *f* *Rec.*

100 $\text{♩} = 82$
rubato

recitation *mf*

I da ni kes fo nes ki,a ga pi me nes e ki non pu pe tha nan i,e ki non

pp

8^{va} *Rec.*

Pno.

105

mp
rit. 15^{ma}
mp
pp

instant scrape along string (fn)

mp L.V.
mp L.V.
p

mp
pp

5:4

4:3

me ni
san tus pe tha
me mus.

on keys

instant scrape along string (fn)

mp L.V.
mp L.V.
p

111

free

muted accel. rit. 4''

pp
mp
pp

pizz. on strings

mp

on keys

mf
p
mp

pizz. on strings

mp

pp

4''

me ni
san tus pe tha
me mus.

on keys

pizz. on strings

mp

113 $\bullet = 82$ on keys
rit. 15^{ma} mp pp

pizz. on strings
RH p

random gliss. on strings
L.V.

muted
8^{va} mp $sed.$

60"

After you play the final note, remain standing and close the lid (sustain pedal is already depressed)

Leave the stage slowly when the sound fades out

*

EMMANOUIL MARKANTONIS

The Chariot

for Music Ensemble

based on The Chariot by Emily Dickinson

2020

Emily Dickinson

IV. TIME AND ETERNITY.

XXVII. THE CHARIOT.

(excerpts)

Because I could not stop for Death,
He kindly stopped for me;
The carriage held but just ourselves
And Immortality.

.....

We passed the fields of gazing grain,
We passed the setting sun.

We paused before a house that seemed
A swelling of the ground;
The roof was scarcely visible,
The cornice but a mound.

Since then 't is centuries; but each
Feels shorter than the day
I first surmised the horses' heads
Were toward eternity.

Program Notes

The Chariot for ensemble is based on Emily Dickinson's poem *Because I could not stop for Death* which depicts the character's notion of the immortal world. The piece features a descriptive character to reflect the atmosphere of the text, which is based on the poet's deep contemplation about death and eternity.

Instructions


sul pont. = sul ponticello


c.l.b. = con legno battuto

norm. = normale

L.V. = Let vibrate (for gong, sus. cymbal, vibr.)

—————▶ = gradually from sul pont. to norm/vib to non vib. or vice versa

 = whistle tones (flute)

 = air tones - flute / air noise effect (extremely light bow pressure) - strings

seagull effect (cello) = Gliss the 8ve harmonic down, keep the distance between the "stopped" and "touched" fingers absolutely unchanged.

Flz. = Flatterzunge

N = Niente

Transposed

The Chariot

E. Markantonis
2020

Duration 5.20 minutes

Andante ♩ = 78

Flute

Bass Clarinet

Percussion

Violin

Cello

softly non vib.

ppp < *p*

gong

L.V. scrape gong's surface vertically with a triangle beater

recite *mp*

pizz.

pp

c.l.b.₃ 3 3 3

pp < *p* > *pp*

Because I could not stop for Death,

Fl.

B. Cl.

Perc.

Vln.

Vc.

air note → norm. → air note → norm. → air note

N < *p* > *N* < *p* > *N*

multiphonics

ppp < *mp* > *ppp* < *p* > *mp* > *p*

8

He kindly stopped for me;

The carriage held but just ourselves

And Immortality.

arco *8va* *) sul pont. & gliss.

ppp < *pp* >

3 3 3

p < *pp* > *p* < *pp* >

*) continuous glissando and tremolo without focusing clearly on the pitches

Andante Moderato ♩ = 92

Fl. *espress. 5:4*

B. Cl.

Perc. *mf* 5" L.V. scrape gong's surface vertically with a triangle beater

Vln. *ppp* sul pont. norm. sul pont. *N*

Vc. *ppp* *N*

Fl. *gliss.* *molto espress.*

B. Cl.

Perc. *mp* with mallet L.V. whisper centuries

Vln. *pppp* whisper setting sun death

Vc. *pppp*

*) extremely light bow pressure

20

Fl. *espress.*
mf > mp *mf*

B. Cl. *softly*
p *mp > p* *mf > p* *mf*

Perc.

Vln. *immortality*
norm. sul pont.
mf > p *mf > mp*

Vc. *p* *mp > p* *mp > p*

25

Fl. *p*

B. Cl. *espress.*
p *mf* *p* *mp*

Perc. *to large sus cymbal*
mf

Vln. *espress.*
mf > mp *mf* *p* *mf > p* *espress. norm.* *mp*

Vc. *mp > p* *mp* *pp* *mp*

30

Fl. *espress.*
mp *p*

B. Cl. *mf* *pp*

Perc. *mf* *mp* *p* *mp* *p* *mp*
motor off (soft mallets) to vibr. L.V.

Vln. *mf* *ppp* *mp*
vib. non vib. *legato*

Vc. *pp* *mp* *p*
seagull effect *

*) Gliss the 8ve harmonic down, keep the distance between the "stopped" and "touched" fingers absolutely unchanged.

36

Fl. *espress.*
mp *pp*

B. Cl. *p* *mp* *p* *mp*

Perc. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Vln. *espress.*

Vc. *mp* *p* *mp* *p*

40 flz.
 Fl. *mp* *p*
 B. Cl. *p* < *mp* > *p* < *mp* > *p* *mp*
 Perc. *p* *mp* *p* L.V. *mp*
 Vln. *molto espress.* *p* *mp* *pp*
 Vc. *mp* *p*

45 *molto espress.*
 Fl. *mp* 3 *ppp*
 B. Cl. *p* *mp* *pp* softly non vib. *p*
 Perc. to gong with mallet L.V. *mp* We passed the school where children played, Their lessons scarcely done;
 Vln. *pizz.* *pp*
 Vc. *espress.* 3 *mp* *p*

Fl. whistle tones

50

pp

B. Cl. 3

Perc. We passed the fields of gazing grain, We passed the setting sun.

Vln.

Vc. 3 3

pp

Fl. 55

softly non vib.

B. Cl. pp N

Perc. We paused before a house that seemed A swelling of the ground; The roof was scarcely visible,

recite mp

Vln. arco vib. non vib. p N

Vc. sul pont. 3 3

60

Fl.

B. Cl.

Perc.

Vln.

Vc.

The cornice but a mound.

to vibr.

L.V.

non vib.

sul pont.

mp *f* *mp*

p *N* *pp* *mf*

espress. norm.

mp *f*

64

Fl.

B. Cl.

Perc.

Vln.

Vc.

mf

f

p *mf* *p*

7:4

mp

65

Fl.

B. Cl.

Perc.

Vln.

Vc.

mf

f

mf

p

3

7:4

f

mf

f

66

Adagio ♩ = 68

molto espress.

Fl.

B. Cl.

Perc.

Vln.

Vc.

p

mf

p

mf

p

mf

p

to gong with mallet

mf L.V.

7:4

ppp

norm.

pp

sul tasto

mp

mf

mp

mf

mp

mf

mp

70

Fl. *gliss.*
mp *f* *mp* *f* *mp*

B. Cl.
mf *p* *mf* *p* *f* *mp* *f* *mp*

Perc. *to vibr.*
ppp *mf* *ppp*

Vln.
f *mp* *f* *mp*

Vc. *c.l.b.* *sul pont.*
mf *mp* *mf* *ppp* *f* *mp* *f* *mp*

74

Fl. *non vib.* *molto vib.*
mf *mp* *mf* *mp* *sfz p* *mf*

B. Cl.
mf *p* *mf* *p* *mp* *mf* *p*

Perc. *to large sus cymbal*
pp *mf* *L.V.*

Vln. *espress.*
f *mp* *norm.* *molto espress.*

Vc. *f* *mp* *f* *mp* *mf* *mp*

78

Fl. non vib. —————> molto vib. non vib. —————> vib.

sfz p ————— *mf mp*

softly non vib. -----

B. Cl.

Perc. to vibr. *mf* ————— *p* L.V. *pp*

Vln. *p* ————— *p* ————— *pp*

Vc. *p* ————— *mp* ————— *ppp*

c.l.b. -----

82

Fl. non vib. —————> vib. non vib. —————> vib. non vib. —————> vib. non vib. —————> vib.

B. Cl. *mp* > *p* *mp* > *p*

Perc. *p* > *pp* *sim.*

Vln. non vib. ----- *mp* ————— *ppp* *p* ————— *ppp*

Vc. *pp* *pizz.* ----- *arco sul pont.* -----

Andante Moderato ♩ = 92

87 *espress.*

Fl. *pp* *mp*

B. Cl. *mp* *p* softly non vib. *pp* *p* *pp*

Perc.

Vln. non vib. *mp* *pp* *mp* *pp*

Vc. *p* *ppp*

c.l.b.

91

Fl. *p* *ppp*

B. Cl. *p* *pp* *mp* *pp* non vib.

Perc. *p* *mp* L.V. *mp* Since then 't is centuries;

Vln. *espress.* *mp* *pp* *ppp* *pp* sul pont. & gliss. *ppp* *pp* *norm.*

Vc. *mp* *p* *mp* *p* *pp* *pp* sul pont.

96 flz. *ppp* *p* *ppp* air note → norm. *N* *p*

B. Cl. *p* *mp* *p* 8

Perc. but each Feels shorter than the day I first surmised the horses' heads

Vln. *ppp* sul pont.

Vc. *p* *pp*

101 air note *N* *mp* *molto espress.* softly non vib. *mp* *norm. espress.* L.V. *p* *mp* *ppp* sul tasto *p*

Perc. Were toward eternity. to vibr. *mp* *norm. espress.* L.V.

Vln. *p* *mp* *ppp*

Vc. *p*

106

Fl. *p* *ppp*

B. Cl. *pp* *p* 3

Perc. *pp* *mp* *pp* setting sun whisper

Vln. *espress.* *p* *mp* *ppp*

Vc. *pp* *p* 3

110

Fl. centuries whisper

B. Cl. *pp* *p* *ppp* immortality

Perc. immortality

Vln. death whisper

Vc. *pp* *p* *ppp*

EMMANOUIL MARKANTONIS

The Masque of the Red Death

for masked flautist



















based on the homonymous short story

by Edgar Allan Poe

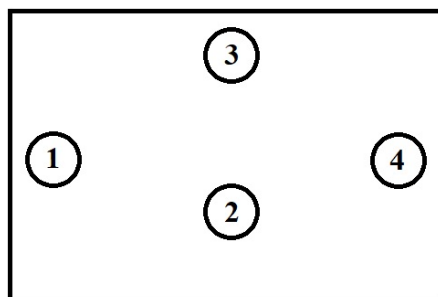
Program Notes

The Masque of the Red Death for solo flute is a piece for a masked flautist and stage lighting. It is based on Edgar Allan Poe's allegorical short story of the same title and it is divided into seven short parts. The structure of these sections is associated with features that emerge from the main theme of the literary work.

Performance Notes

-  - whistle tones
-  - harmonics
-  - harmonics (pitch sound & fingering)
-  - inhaling (create a breathy sound by inhaling through the mouthpiece)
-  - exhaling (create a breathy sound by exhaling through the mouthpiece)
-  - finger tapping on the keys with pitches
-  - no pitch, only finger tapping
-  - strong accent without tonguing as on Japanese Noh flute (including forceful breathing mixed in with the sound)
-  - speak/whispering to the instrument with lips almost entirely covering the mouthpiece
-  - speak/whispering with the lips off the instrument
-  - S (sung pitch)
-  - flute in normal position
-  - flute rolled outwards
-  - wind tone (only wind)
-  - singing the same tone as played
-  - gradually from one technique to another
- n.v.** - non vibrato
- vib.** - vibrato
- ftz.** - flutter-tonguing
-  - key trilled
-  - short rest (short pause of the musical phrase)
- n** - niente
- narration: ex. He had come like a thief in the night.
- notes for theatrics: ex. Turn slowly to the audience while playing.

Stage Positions



Performance Notes

Part 1-7

- The flautist wears the mask from the black side for all parts except part 7 that turns it from the red side.

Part 6

- Sudden (not with fade out) darkness on stage lights off immediately after the end of the narration.

Part 7


- Before the beginning of this part, the soloist turns the mask on the red side.
- The soloist leaves the stage while playing from m. 23. He/she moves between point 2 & 3. As he goes off stage, lights turn off (finale).



* The piece or at least some parts must be performed from memory to overcome the practical difficulty of simultaneous flute performance and stage movement.


Stage Lighting


- required colours: blue, purple, green, orange, violet, white & red


- all colours are mixed with white except red

 - lights turn on with fade in ex.

darkness		blue	
----------	--	------	--

 - lights turn off with fade out

 - light remains on until there is another indication

 - sudden turning off of stage lighting

Duration: 10 minutes

The Masque of the Red Death

1

E. Markantonis

2020

Birth

tempo rubato (♩ = 54)

darkness ← blue →

Enter the stage from the left (point 1)
with slow steps, stop at the center (point 2).

Turn slowly to the audience
while playing.

Flute

approx. 10"

inhale

exhale

p < *mp* > *p* < *mf* > *pp*

5

n.v. → vib.

p *pp* *p* *mf*

9

rit. *a tempo* *espress.*

mp portamento by turning the flute *pp* *mf* *f*

12

fp *f* *n*

14

p *mp* *pp* *espress.*

17

n.v.

Move backwards while leaving the center of the stage (point 3).

inhale

exhale

pp *n* *p* < *mp* > *p* < *mf* > *p* darkness

2

The beginning of growth

♩ = 54

darkness ← purple →

Stand at point 2.

Flute

Fl. 5

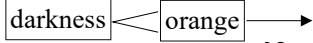
Fl. 8

Fl. 10

Fl. 13

Summer and autumn of life

♩ = 66



Stand between points 3 & 4.

Flute

n.v. *espress.*

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

Fl. (5)

p *mp* *mf* *mp*

Fl. (8)

f *mf*

Fl. (11)

mp *p* *mf*

Fl. (14)

mp *f*

Fl. (18)

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

vib. *espress.*

n.v.

Fl. (22)

p *ppp*

darkness

5

Winter Aging

♩ = 58 *rubato*

darkness — white

Move randomly on stage.

Flute

Fl. (4)

Stop in a random spot.
n.v. -----

Fl. (7)

Fl. (10)

Singing the same tone as played -----

n.v. -----

Fl. (13)

Singing the same tone as played -----

Fl. (16)

Move randomly on stage.

darkness

Stop in a random spot.

♩ = 58

6

Darkness

darkness ← violet →

Stand at point 3.

Flute

softly light vib. 3" softly light vib. n.v.

mp *pp*

While you are playing the model, start moving slowly and randomly on stage, you are upset and look with puzzlement and intensity to different directions.

You suddenly stop at a random spot on stage and look neutrally at the audience. While playing the model start the narration.

Fl. ④

approx. 25" narration approx. 5"

key click: lift up C# key abruptly

p Play model independently

The Red-Death had long devastated the country →

mp

Fl. ⑥

approx. 5" approx. 5"

Blood was its avatar and its seal → The redness and the horror of blood. →

sim. (key clicks) 4"

Fl. ⑨

mf *p*

Fl. ⑫

rit. a tempo

pp *p* *pp* *p*

Fl. ⑮

softly light vib. 3"

mp *mf* *mp*

Fl. ⑱

softly light vib. n.v.

p *pp*

free

Return and stop to point 3 with your back turned to the audience. Immediately after, the narration begins.

darkness*

narration

He had come like a thief in the night. →

mp *sudden (not with fadeout)

♩ = 58 *rubato*

7 Death

darkness ← white →

Remain at point 3 with your back to the audience, and start playing.

Flute

Turn to the audience and walk slowly to point 2.

Fl. ④

Fl. ⑥

Fl. ⑨

Fl. ⑬

Fl. ⑰

Fl. ⑳

narration *mp*

approx. 20"

And the life of the ebony clock went out. And the flames of the tripods expired. And Darkness and Decay and the Red Death held illimitable dominion over all.

Leave towards point 4 from the stage while playing.

darkness

EMMANOUIL MARKANTONIS

The Night Journey

for any five instruments

&





narrator

based on ancient Egyptian sacred texts

2020

The Night Journey

Performance Notes

- n* - niente
- flz* - flutter zung
- s.p.* - sul ponticello
- s.t.* - sul tasto
- u.t.* - unmeasured tremolo
- ♩* - notes and articulations in parentheses are optional (only if they are playable)
- - gradually
-  - highest note
-  - lowest note
-  - semitone up from the previous note
-  - semitone down from the previous note

- the *Night Journey* can be performed by five musicians for any kind of instruments, a hidden percussionist and a narrator
- except for the hidden percussionist and the narrator, it is recommended to choose: 2 string instruments, 2 wind instruments, and percussion.
- pitches in conventional notation sections are relative and may be played an octave higher or lower, depending on the instrument
- if an instrument cannot produce a continuous sound, perform an unmeasured tremolo
- the hidden percussionist can be set backstage or in a corner behind the audience
- required percussion
 - for the hidden percussionist: concert bass drum, gong
 - extras: soft mallets, super ball
 - for the narrator: finger cymbals, woodblock (low pitch)
- optional use of display monitors with an on-screen timer (one for the ensemble and one for the hidden percussionist)
- optional conductor

Stage Lighting

- stage lighting is optional
- colours: blue and yellow with a permanent combination of white colour

Duration: 7 minutes

The Night Journey

Text

Hymn to Ra when he riseth

[From The Book of the Dead - Ancient Egyptian funerary texts]

Homage to thee, O thou glorious Being, thou who art dowered with all sovereignty. O Tem-Heru-khuti, when thou risest in the horizon of heaven, a cry of joy cometh forth to thee from the mouth of all peoples. O thou beautiful Being, [...].
O thou god of life, thou lord of love, all men live when thou shinest; thou art crowned king of the gods.

O Ra, thou who art Heru-khuti (Harmachis), the divine man-child, the heir of eternity, self-begotten and self-born, king of earth, prince of the Tuat, governor of the regions of Aukert thou comest; forth from the water; thou hast sprung from the god Nu, who cherisheth thee and ordereth thy members.

[From the introduction of the The Book Am-Tuat - Ancient Egyptian funerary text of the New Kingdom of Egypt]

The writings and the drawings of the hidden palace, which appertain to the souls, and the gods, and the shadows, and the spirits, which compose the beginning of the Horn of Ament, of the horizon of ament, which is the utmost boundary of the thick darkness of the horizon of amentet, containing the knowledge of the souls of the Tuat, and the knowledge of the secret souls, and the knowledge of the doors and the ways through and on which the great god journeyeth, and the knowledge of... and the knowledge of the hours and of their gods, and the knowledge of the journeyings of the hours and of their gods, and the knowledge of the formulae which they say to Ra, and the knowledge of the speeches which he maketh to them, and the knowledge of the gods who praise him and of those who effect destruction.

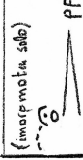
Deities [From the Vol. I: The Book of Am-Tuat]

AP-UAT, SA, HERU-HEKENU, KA-SHU, NEHES, HU, KHERP, MAAT, NEKENT-F,
KHENTI AMENTET, SEKHET, SEHETCH-UR

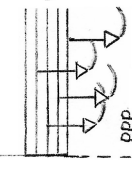
The Night Journey

The Night Journey is a piece of work written for any combination of five instruments. It is based on ancient Egyptian sacred texts that describe the solar deity Ra, who travels during the night hours in the underworld. The work serves as a ritual to the god Ra and by extension as a symbolic inner journey into the past of mankind. The musical result of every performance is unique and the aspect of indeterminacy symbolises the eerie experiences and the hallucinogenic travelogue of the netherworld.

YELLOW →

(impromptu solo)

 PP

+ 4 instr.

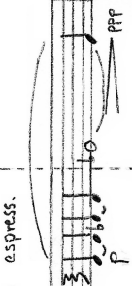


+narrator

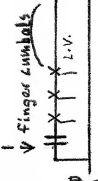


narrator: you appear on stage, you walk slowly in front of the ensemble and you stand left on stage.

+ 1 instr.

f = 58 espress.

 ppp

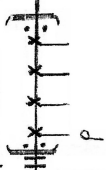
play randomly suitable events for each instrument
 (fz./sp./s./tk.)

finger cymbals

 ppp → norm. → p → norm.

stay frozen and look at the audience.
 play f.c. and look at the audience.

+hidden perc.

f = 58 Concert Bass Drum



whisper (independently)

(text)

Continuous sounds every possible articulation or extended technique is possible



(text)

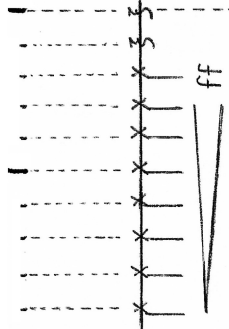
3 instr.



The writings and the drawings of the hidden palace, which appertain to the souls, and the gods, and the shadows, and the spirits, which compose the beginning of the Horn of Ament, of the horizon of ament, which is the utmost boundary of the thick darkness of the horizon of amentet, containing the knowledge of the souls of the Tuat, and the knowledge of the secret souls, and the knowledge of the doors and the ways through and on which the great god journeyeth, and the knowledge of... and the knowledge of the hours and of their gods, and the knowledge of the journeyings of the hours and of their gods, and the knowledge of the formulae which they say to Ra, and the knowledge of the speeches which he maketh to them, and the knowledge of the gods who praise him and of those who effect destruction.

Narrator (p)

PAUSE →

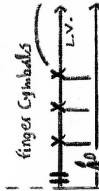


N

+ 2 instr.



+narrator

finger cymbals

 ppp

play f.c. and look at the audience

6'

LIGHTS OFF

1 musician

+1 musician

+1 musician

+1 musician

O Ra, thou who art Heru-khuti (Harmachis), the divine man-child, the heir of eternity, self-begotten and self-born, king of earth, prince of the Tuat, governor of the regions of Aukert thou comest; forth from the water, thou hast sprung from the god Nu, who cherisheth thee and ordereth thy members.

P (recite independently) almost whispering [repeat from the beginning if needed.]

+1 musician

+narrator

[narrate from the back of the audience]

(30)

(6:45)

(from 6:45 gradually start whispering)

5" stay frozen

hidden perc.

Concert Bass Drum

mf

l.v.



EMMANOUIL MARKANTONIS

Sea Holly

for cellist, two percussionists & optional lighting operator

text by Marina Galanou

2021

Text by Marina Galanou

In this poem I'm alone in the beach

The white foam of the waves seemed almost like the sea was letting go of something. Blending with the white sand, reaching the roots of the palm trees. In my mind this beach has more space to sit and enjoy the burning sun. It is also blessed from some ancient deity of water like Poseidon. I still feel like I am sitting on the huge branch of the palm tree, like in that picture I have in my room. And I still feel like I am carefree like back then (which I came to realize was an illusion). This is the type of water that calls you in like a Siren. This is the type of water you can't resist drinking, although you know that you can't drink sea water. If I drink this maybe I'll become a Goddess.

emerald
blue and white
I dive deep

I sink
but float back to the surface
somehow it is dark now

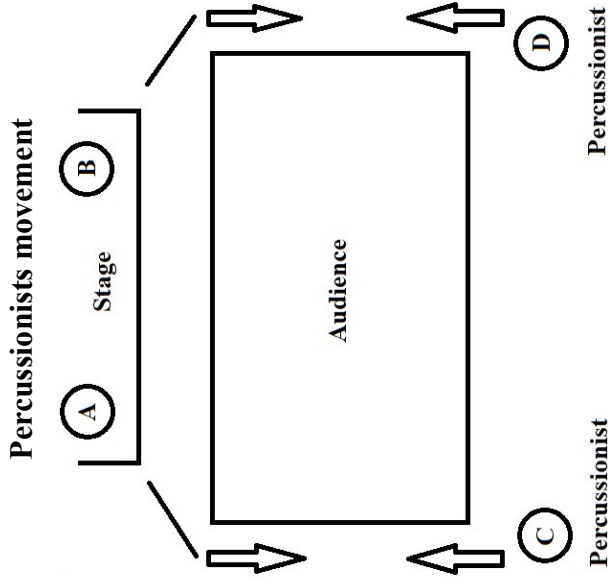
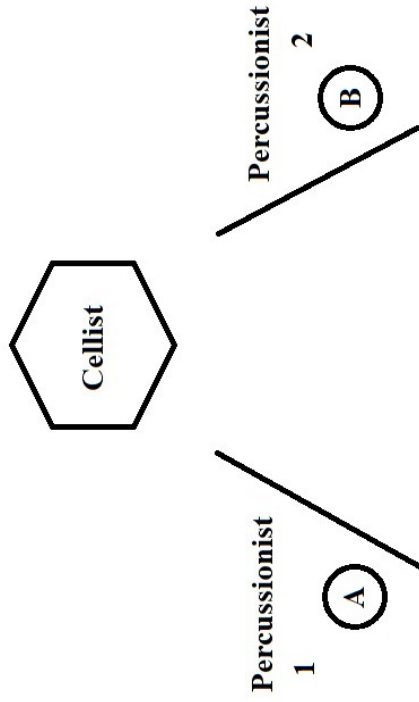
and I am alone in a sea of innumerable colors
that don't matter when it's dark
when you can't see the rocks

moon is shining bright
accompanied by the stars
infinity and symbolism
are undefinable now
because when the time comes
you will still feel
the abyss.

Program Notes

Sea Holly, for cello, two percussionists and an optional lighting operator, is based on the text entitled *In this poem I'm alone in the beach* by the Greek author Marina Galanou. The cellist has the role of the storyteller while at the same time performing their musical part. The two percussionists have an accompanying role, and among other percussion instruments, they use water in their performance. The water element is relevant to the literary theme and supports the atmosphere.

Stage Setup



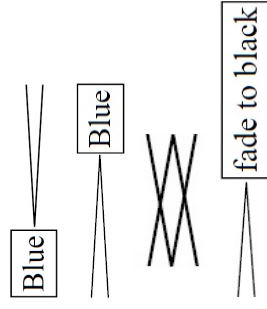
Performance Notes

- 1) water trem. with two hands (with fingers on the water surface)
- 2) raise your hands from the water (about 25cm) and stand motionless until the end of the measure (let the water drain)
- 3) play with soft mallet and immerse gong in the water
- 4) move your palms in and out of the water, to create a dripping sound effect
- 5) circular motion with large superball to produce lower gong sounds
- 6) move towards the back of the audience while whispering the words in the box (without synch. with the other perc. player)
- 7) circular slow motion with e-gong wand friction mallet
- 8) start moving & continue whispering (return to your stage position)
- 9) keep your palms motionless out of the water to drip (about 25cm - for 2 measures)

Percussion

Percussionist 1	Percussionist 2
Large Transparent water bowl (on stage) Vibraphone (on stage) Wood blocks (on stage) Sus. Cymbal (rear left corner)	Large Transparent water bowl (on stage) Small gong (for use in water) (on stage) Crotales (on stage) Medium or large gong (rear right corner)

Optional Stage Lighting



fade in

fade out

cross fade: is accomplished by executing fade in and fade out

fade to black: refers to gradually decreasing the intensity of light until none is shining on the stage

colours: blue, orange, yellow

note: the water bowls are illuminated at the bottom with blue light which remains on for the entire duration of the piece

Duration: 9 minutes

6
17

Perc. I
with bow
L.V.
mp

Perc. II
Crotales
with bow
mp L.V.
p L.V.

Water Bowl
*1) water trem.
with two hands
pp play discreetly

Orange/Yellow

Vc.
17
s.t.
pp
s.p.
p
II + + + + +
III + + + + +
accel. → 5:4 rit. 5:4
pp < *p* > *pp* sim.
pppp
mp express.

The white foam of the waves
seemed almost like the sea was
letting go of something.

25

Perc. I
*1) water trem.
with two hands
pp play discreetly

Perc. II
L.V.

Vc.
25
Blending with the white sand,
reaching the roots of the palm trees.

In my mind this beach has more space to sit
and enjoy the burning sun. It is also blessed
from some ancient deity of water like Poseidon.

Vibraphone
soft mallets

*2) raise your hands
from the water

*4) dripping sound

play discreetly

Musical score for Percussion I and II and Vibraphone. Percussion I and II parts are marked with 'x' symbols. The Vibraphone part is marked with 'ppp' and 'pp' dynamics.

I still feel like I am sitting on the huge
branch of the palm tree, like in that
picture I have in my room.

And I still feel like I am carefree like back then which
I came to realize was an illusion.

Musical score for Violoncello (Vc.). The score includes dynamic markings such as 'p' and 'mp'.

*2) raise your hands
from the water

*5) circular motion with
large superball

This is the type of water
that calls you in like a Siren.

This is the type of water you can't resist drinking,
although you know that you can't drink sea water.

If I drink this maybe
I'll become a Goddess.

Musical score for Percussion I, Percussion II, and Violoncello (Vc.). Percussion I and II parts include 'Gong' and 'Crotales' with specific playing instructions like 'with bow' and 'hard mallet'. The Vc. part includes dynamic markings like 'pp', 'p', and 'mp'.

Free (Slow)

Wood Blocks

Gong
*7) circular slow motion with e-gong wand friction mallet

pp play discreetly

emerald

blue and white

I dive deep

I sink

but float back to the surface

Perc. I
fade to black
waves, sea, emerald, abyss, water
Position C

Perc. II
fade to black
water, abyss, waves, emerald, sea
Position D

*6) move towards the back of the audience while whispering the words in the box (without synch. with the other perc. player)

*6) move towards the back of the audience while whispering the words in the box (without synch. with the other perc. player)

play E until percussionists move behind the audience

Vc.

Sus. Cymbal
soft mallet

p L. V.

pp L. V.

espress.

and I am alone

somehow it is dark now

mp

s.p.

pp

Perc. I

Perc. II

Vc.

Perc. I Perc. II

Gong *7) circular slow motion with e-gong wand friction mallet

pp play discreetly

pp < *mp* > *pp*

accel. → rit.

norm.

arco

mp *mf* *mp*

Vc.

with bow

L.V.

p

sim. 5:4

sim. 5:4

Perc. I Perc. II

whisper

This is the type of water that you can't resist drinking, although you know that you can't drink sea water.

Position A

*8) start moving & continue whispering (return to your stage position)

This is the type of water you can't resist drinking, although you know that you can't drink sea water.

Position B

*8) start moving & continue whispering (return to your stage position)

p *mp* *pp*

sim. 5:4

sim. 5:4

Vc.

97

Blue

Water Bowl *4) dripping sound

Perc. I

play discreetly

Blue

Water Bowl *4) dripping sound

Perc. II

play discreetly

I am alone in a sea of innumerable colors

that don't matter when it's dark

when you can't see the rocks

moon is shining bright accompanied by the stars

97

Vc.

s.p.

ppp

pp

105

*9 keep your palms motionless out of the water to drip (for 2 measures)

*9 keep your palms motionless out of the water to drip (for 2 measures)

because when the time comes you will still feel the abyss.

infinity and symbolism are undefinable now

express.

pppp

pp

105

Perc. I

Perc. II

Vc.

♩ = 58

Vibraphone
soft mallets

Sus. Cymbal
p L.V.

Musical score for Percussion I and II, Vibraphone, and Sus. Cymbal. Perc. I and II parts feature rhythmic patterns with dynamic markings *ppp* and *pp*. The Vibraphone part has dynamic markings *ppp* and *pp*. The Sus. Cymbal part has a dynamic marking *pp*. The section ends with a double bar line.

Crotales
with bow

Musical score for Violoncello (Vc.). The part features a melodic line with dynamic markings *mp* and *pp*. The section ends with a double bar line.

$\text{♩} = 70$

soft mallets

Water Bowl
*) water trem.
with two hands

pp play discreetly

Musical score for Percussion I and II, Water Bowl, and Violoncello (Vc.). Perc. I and II parts feature rhythmic patterns with dynamic markings *pp* and *p*. The Water Bowl part has dynamic markings *ppp* and *p*. The Vc. part features a melodic line with dynamic markings *pp* and *p*. The section ends with a double bar line.

Blue

ppp

s.p.

p

trem. rit.

non trem.

pp

s.t.

Musical score for Percussion I and II, Water Bowl, and Violoncello (Vc.). Perc. I and II parts feature rhythmic patterns with dynamic markings *ppp* and *p*. The Water Bowl part has dynamic markings *ppp* and *p*. The Vc. part features a melodic line with dynamic markings *pp* and *p*. The section ends with a double bar line.

*Only the water bowl lighting remains on

fade to black

126 Perc. I with bow *p*

*1) water trem. with two hands

Water Bowl

pp play discreetly

*2) raise your hands from the water

Perc. II

*Only the water bowl lighting remains on

fade to black

fade to black

s.p.

126 Vc.

III + *pp*

II +

I +

ppp

EMMANOUIL MARKANTONIS

Cassandra

for bass clarinet, percussion, actor & optional lighting operator

based on Magnum Opus by Marina Galanou

2021

Text by Marina Galanou

Magnum Opus

Tension in voice and tone is to rise and fall according to the increasing/decreasing intensity of the text, which should guide the performer on how to perform the text. In that, + notes increasing intensity and – notes its decrease. Unless specified, the performer can choose how they perform the text, in a way that foregrounds its features, tone, mood and themes.

Poor Agamemnon, you could not foresee what the Fates had in store for you [*recalling a memory*]: an axe on your wife's hand. + And I stood there; waiting with a beating heart and glimmering eyes;

Begging
+ Praying
- To whom?

I was shunned, forsaken, [*thinking*] destroyed. [*in irony, but does not really mean it*] I should be the one holding the axe. [*recalling*] I remember dancing in a frenzy with blazing – aching hands. I remember you, + and the altar of Athena. I can still recall your Magnum Opus. Blasphemy/ he gives and takes whenever he pleases. + And keep in mind that I prayed and prayed and + pleaded and ++ screamed and +++ shouted and

--- Stopped
And cried quietly
And kept hoping
+ Until I felt the fire

Which I hoped would die + and hoped ++ and prayed +++ and pleaded. Until the axe [*recalling*] was in my head.

- The blood was running and spreading and dripping and + boiling like wildfire

And the curse I uttered found its place in your + dark, ++ black, +++ hateful heart

I hope you and Clytemnestra and Ajax and Odysseus have not forgotten [*in a frenzy, crying*] the

Crazy
Evil
Witch
Seductress
Seeress

Who was the gods' sacrifice in the altar.

[*solemnly melancholic*] - I only hope that history will remember me as the oracle who

Saw everything

And was believed

- by no one [*tears stop abruptly, fire in their eyes*].

Performance notes

- 1) bowed cymbal - place the crash cymbal upside down on the bass drum surface - hold it to the surface and use the bow on the cymbal edge
- 2) tremolo with harmonic overtones (the trill should be executed slowly in order to present all the harmonics clearly)*
- 3) multiphonics*
- 4) scrape gong's surface vertically with a triangle beater
- 5) drag a superball on the B.D. surface in different directions
- 6) play gong and bass drum simultaneously

*reference: *The Bass Clarinet* by Harry Sparnaay (extended techniques)

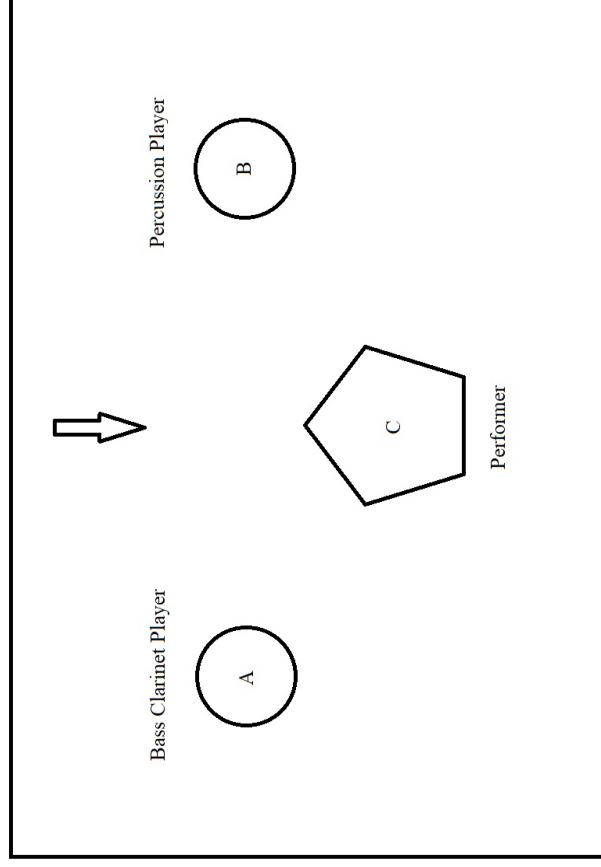
s.t. - slap tongue

n.vib. - non vibrato

s.vib. - slow vibrato

→ - gradually e.g. n.vib. → s.vib.

Stage



Actor

the actor wears an ancient greek costume and theatre mask woodblock (high tone)

Bass Clarinet Player

gong

soft mallet

triangle beater

Percussion Player

concert bass drum

crotales

cymbal

violin bow

superball

hard mallet

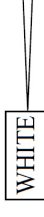
2 soft mallets

* both players wear ancient greek theatre masks

Optional Lighting

colours: white, red

fade in -



fade out -



crossfade -



Duration: 6.30 minutes

Program Notes

Cassandra, inspired by Marina Galanou's *Magnum Opus*, is a composition for bass clarinet, percussion, actor, and optional lighting operator. The focus of the performance is on the monologue, while the musical material has an accompanying role. I perceive this musical work more as a theatrical act with a musical background rather than as a piece of music that incorporates text.

Cassandra

E. Markantonis

Transposed

$\text{♩} = 60$

Actor
WHITE
Cymbal on the B.D.
*1) bowed
pp

Percussion
WHITE
with soft mallet
L.V. *p*
B. Cl. air noise
pp *p* *pp*
*2) tremolo with harmonic overtones

Bass Clarinet
p softly
*2) tremolo with harmonic overtones

Actor
7
mp *pp*

Perc.
7
n.vib. → s.vib. → n.vib.
pp *p* *pp*
*2) tremolo with harmonic overtones

B. Cl.
7
n.vib. → s.vib. → n.vib.
pp *pp* *pp*
*2) tremolo with harmonic overtones

play percussion behind the stage
Woodblock

6

14

Actor *sim.*

Perc. *p* narration
Crazy *mf* evil

L.V.

B. Cl. *pp* *mp* *pp*

*3) multiphonics

narration
Crazy, evil, witch...
Seductress, seeress...
Gong with soft mallet
L.V. *p* B. Cl. *mp*

$\text{♩} = 72$

you appear on stage and move slowly towards point C

21

Actor *accel.*

21

Perc. *mf* *pp* *ppp*

witch
seductress
seeress
Gong
L.V. *pp* B.D.

*4) scrape gong's surface

21

B. Cl. *pp* *p* *pp* *p* *mp* *p* *pp*

air noise
*3) multiphonics
softly

WHITE

Poor Agamemnon, you could not foresee what the Fates had in store for you: an axe on your wife's hand.

28 Actor

FADE TO BLACK



*4) scrape gong's surface

28 Perc.

B.D.

pp *5) with superball

12/13

FADE TO BLACK

Gong with soft mallet



L.V. p

B. Cl.

air noise

28 B. Cl.

p softly

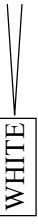
*2) tremolo with harmonic overtones

And I stood there; waiting with a beating heart and glimmering eyes; Begging, praying, to whom?

35

Actor

WHITE

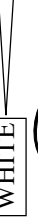


Crotales with bow

35 Perc.

N

WHITE



3

35 B. Cl.

air noise

pp < p > pp

mp express.

p

L.V.

pp

8 I was shunned, forsaken, destroyed. I should be the one holding the axe. I remember dancing in a frenzy with blazing – aching hands. I remember you, and the altar of Athena. I can still recall your Magnum Opus.

42

Actor

Perc. **B.D.** *pp* L.V. *sim.* **Crotales with bow** *p* L.V.

B. Cl. *p* *mp* *pp*

49

Actor *accel.* *a tempo* *rit.*

Perc. **Gong surface** *mf* L.V. ***4) scrape gong's surface** *mf* L.V. **Crotales with bow** *mp* L.V.

B. Cl. *p* *f* *ff* *pp* *mf* *pp* *p* *fz.* *s.t.* *sfz* *f*

Blasphemy - he gives and takes whenever he pleases. And keep in mind that I prayed and pleaded and screamed and shouted and stopped and cried quietly and kept hoping until I felt the fire which I hoped would die and hoped and prayed and pleaded. Until the axe was in my head.

56 *a tempo*

Actor

Perc. **B.D.** with soft mallets *N* *pp* **Gong** with soft mallet *N* *pp* L.V.

B. Cl. *air noise* *flz.* *pp* *mp* *p* *pp* *mp* *pp* *mp* *pp*

8va *pp* *p* *pp*

WHITE

64

Actor

Perc. **Crotales** with hard mallet *p* L.V. **Gong** *p* L.V. **Crotales** with hard mallet *p* L.V. **Gong** *mp* L.V. **Crotales** with bow *mp* L.V.

B. Cl. *softly* *air noise* *softly* *p* *pp* *mp* *pp* *mp*

WHITE/RED

The blood was running and spreading and dripping and boiling like wildfire. And the curse I uttered found its place in your dark, black, hateful heart. I hope you and Clytemnestra and Ajax and Odysseus have not forgotten the crazy, evil, witch, seductress, seeress, who was the gods' sacrifice in the altar.

72 Actor

72 B.D. with soft mallets *mp*
Crazy, evil, witch!

Perc. *p*

Gong with soft mallet *p* L.V.

Gong surface *mf*
Seductress! Seeress! *mp* *mf* L.V.

B. Cl. *mf* *pp* *p*

79 Actor

79 Perc. *mp* *mf* *pp*
Crotales with bow *mp* L.V.

B. Cl. *flz.* *flz.* *air noise* *p* *mf* *pp* *pp* *mp* *pp* *pp* *pp*

Gong *4) scrape gong's surface *p* L.V.
(B.D.) *6) simultaneously

I only hope that history will remember me as the oracle who saw everything and was believed by no one.

WHITE

86 Actor

86 Perc.

scrape gong's surface vertically with a triangle beater *pp* *espress.*

Crotales with hard mallet *p* L.V.

Crazy, evil, witch! *p*

with bow *pp*

*1) bowed *pp*

Cymbal on the B.D.

86 B. Cl.

mf

mp

p

pp

Seductress, seeress! *p*

air noise - - - - - softly

pp < p > pp p



FADE TO BLACK

You leave the stage - move slowly

93 Actor

♩ = 60

93 Perc.

p

*3) multiphonics

12/13

93 B. Cl.

n.vib. → s.vib. → n.vib. → s.vib. → n.vib.

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

p softly

*2) tremolo with harmonic overtones

12

play percussion behind the stage

100

Woodblock

Actor

100

Perc.

12/13

*4) scrape gong's
Gong surface
L.V.

flz.
→ air noise

p softly

*2) tremolo with harmonic overtones

B. Cl.

105

Actor

FADE TO BLACK

105

Perc.

N

FADE TO BLACK

Gong with soft mallet
L.V.

Seductress, seeress...

p

L.V.

air noise

(z)

p

pp

p

pp

B. Cl.

EMMANOUIL MARKANTONIS

Epiclesis

- invocation -

for chamber ensemble, mixed choir, baritone & lighting operator

based on the Orphic hymns

Program Notes

Epiclesis is written for chamber ensemble, mixed choir, baritone and lighting operator. The subject matter of this work is derived from Orphic literature. A selection of Orphic hymns has been incorporated into the composition to represent a rite abstractly. In addition, it symbolises the union of modern man with his primordial self. From a more transcendent perspective, I could say that this work symbolically functions as a dream. It brings us to an ancient Orphic ritual and, by extension, through the subconscious mind leads us to our primitive existence.

Texts

ΕΥΧΗ ΠΡΟΣ ΜΟΥΣΑΙΩΝ

(Original ancient greek text)

Μάνθανε δῆ, Μουσαῖε, θυηπολίην περισέμνην,
εὐχὴν, ἣ δὴ τοι προφερεστέρα ἐστὶν ἀπασέων.
Ζεῦ βασιλεῦ καὶ Γαῖα καὶ οὐράνια φλόγες ἀγναὶ
Ἡελίου, Μήνης θ' ἱερὸν σέλας Ἴστρα τε πάντα,
καὶ σύ, Ποσειδάων γαίηοχε, κυανοχαῖτα,
Φερσεφόνη θ' ἀγνὴ Δημήτηρ τ' ἀγλαόκαρπε
Ἄρτεμι τ' ἰοχέαιρα, κόρη, καὶ ἦε Φοῖβε,
ὃς Δελφῶν ναίεις ἱερὸν πέδον· ὅς τε μεγίστας
τιμὰς ἐν μακάρεσσιν ἔχεις, Διόνυσε χορευτά·
Ἄρες τ' ὀμβριμόθυμε καὶ Ἥφαιστου μένος ἀγνὸν
ἀφρογενὴς τε θεά, μεγαλόνυμα δῶρα λαχούσα·
καὶ σύ, καταχθονίων βασιλεῦ, μέγ' ὑπέροχε δαῖμον·
Ἥβη τ' Εἰλείθυια καὶ Ἡρακλέος μένος ἦϋ,
καὶ τὸ Δικαιοσύνης τε καὶ Εὐσεβίης μέγ' ὄνειαρ
κικλήσκω Νύμφας τε κλυτὰς καὶ Πάνα μέγιστον
Ἥρην τ', αἰγιόχοιο Διὸς θαλερὴν παράκοιτιν·
Μνημοσύνην τ' ἐρατὴν Μούσας τ' ἐπικέκλωμαι ἀγνάς
ἐννεὰ καὶ Χάριτάς τε καὶ Ὄρας ἠδ' Ἐνιαυτὸν
Λητώ τ' εὐπλόκαμον θείην σεμνήν τε Διώνην
Κουρητάς τ' ἐνόπλους Κορύβαντάς τ' ἠδὲ Καβείρους
καὶ μεγάλους Σωτήρας ὁμοῦ, Διὸς ἄφθιτα τέκνα,
Ἰδαίους τε θεοὺς ἠδ' ἄγγελον οὐρανίωνων,
Ἑρμείαν κήρυκα Θέμιν θ', ἱεροσκόπον ἀνδρῶν,
Νύκτα τε πρεσβίστην καλέω καὶ φωσφόρον Ἥμαρ,
Πίστιν τ' ἠδὲ Δίκην καὶ ἀμύμονα Θεσμοδότειραν,
Ῥεῖαν τ' ἠδὲ Κρόνον καὶ Τηθὺν κυανόπεπλον
Ὠκεανόν τε μέγαν, σὺν τ' Ὠκεανοῖο θύγατρας
Ἄτλαντός τε καὶ Αἰῶνος μέγ' ὑπέροχον ἰσχὺν
καὶ Χρόνον ἀέναον καὶ τὸ Στυγὸς ἀγλαὸν ὕδωρ
μειλιχίους τε θεοὺς, ἀγαθὴν τ' ἐπὶ τοῖσι Πρόνοιαν
Δαίμονά τ' ἠγάθειον καὶ Δαίμονα πήμονα θνητῶν,
Δαίμονας οὐρανίους τε καὶ ἠερίους καὶ ἐνύδρους
καὶ χθονίους καὶ ὑποχθονίους ἠδ' ἐμπυριφοίτους,
καὶ Σεμέλην Βάκχου τε συνευαστήρας ἅπαντας,
Ἰνώ Λευκοθέην τε Παλαίμονά τ' ὀλβιοδώτην
Νίκην θ' ἠδυέπειαν ἰδ' Ἀδρήστειαν ἄνασσαν
καὶ βασιλῆα μέγαν Ἀσκληπιὸν ἠπιოდώτην,
Παλλάδα τ' ἐγρεμάχην, κούρην, Ἀνέμους τε πρόπαντας
καὶ Βροντὰς Κόσμου τε μέρη τετρακίονος αὐδῶ·
Μητέρα τ' ἀθανάτων, Ἄτιν καὶ Μῆνα κικλήσκω
Οὐρανίην τε θεάν, σὺν τ' ἄμβροτον ἀγνὸν Ἄδωνιν
Ἀρχὴν τ' ἠδὲ Πέρας, — τὸ γὰρ ἔπλετο πᾶσι μέγιστον —
εὐμενέας ἐλθεῖν κεχαρημένον ἦτορ ἔχοντας
τήνδε θυηπολίην ἱερὴν σπονδὴν τ' ἐπὶ σεμνήν.

ΕΦΧΪ ΠΡΟΣ ΜΟΥΣΕΟΝ

(Transcription for voice performance)

Mánthane di, Musée, thiipolíin perisémnin,
efhín, i di ti proferestéri estín apaséon.
Zef vasiléf ke Géa ke uránie flóges agné
Ieliú, Mínis t' hierón sélas Ástra te pánta,
ke si, Posídaon geíoche, kianohéta,
Fersefóni t' agní Dimitir t' aglaókarpe
Artemí t' iohéera, kóri, ke íie Fíve,
os Delfón néis ierón pédon· os te megístas
timás en makáresin éhis, Diónise horeftá·
Áres t' omvrimóthime ke Ifestu ménos agnón
afrogenís te theá, megalónima dóra lahúsa·
ke si, katahthoníon vasiléf, meg' ipíroche démon·
Ívi t' Eilithía ke Irakléos ménos íi,
ke to Dikeosínis te ke Efsevís meg' óniar
kiklísko Nímfas te klitás ke Pána mégiston
Írin t' egióchio Diòs thalerin parákitin·
Mnimosínin t' eratín Músas t' epikéklome agnás
enéa ke Haritás te ke Óras id' Eniaftón
Litó t' efplókamon, thíin, semnín te diónin
Kurítas t' enóplus Korívantás t' idé Kavírus
ke megálus Sotíras omú, Diós áfthita tékna,
Idéus te theús id' ángelon uraníonon,
Ermían kírika Thémín th' ieroskópon andrón,
Níkta te presvístin kaléo ke fosfóron Ímar,
Pistin t' ide Díkin ke amímona Thesmodótiran,
Pían te ide Krónon ke Tithín kianópeplon
Okeanón te mégan, sin t' okeanío thígatras
Atlantós te ke Eónos meg' ipírohon ishín
ke Hrónon aénaon ke to Stigós aglaón ídor
milihíus te theús, agathín t' epí tísi Prónian
Démona t' igátheon ke Démona pímona thnitón,
Démonas uraníus te ke ieríus ke enídrus
ke hthoníus ke ipohthoníus idé ebirifítus,
ke Semélin Vákhu te sinevastíras ápantas,
Inó Lefkothéin te Palemoná t' olviodótin
Níkin th' idiépián id' Adrístian ánasan
ke vasilía mégan Asklipión ipiodótin,
Paláda t' egremáhin, kúrin, Anémus te própantas
ke Vrontás Kósmu te meri tetrakíonos avdó·
Mitéra t' athanáton, Átin ke Mína kiklísko
Uraníin te theán, sin t' ámvroton agnón Ádonin
Arhín t' idé Péras, to gar épleto pási mégiston
evmenéas elthín kehariménon ítor éhontas
tínde thiipolíin ierín spondín t' epí semnin.

TO MUSAEUS

(English translation)

ATTEND Musaeus to my sacred song,
And learn what rites to sacrifice belong.
Jove I invoke, the earth, and solar light,
The moon's pure splendor, and the stars of night;
Thee Neptune, ruler of the sea profound,
Dark-hair'd, whose waves begirt the solid ground;
Ceres abundant, and of lovely mien,
And Proserpine infernal Pluto's queen;
The huntress Dian, and bright Phœbus rays,
Far-darting God, the theme of Delphic praise;
And Bacchus, honour'd by the heav'nly choir,
And raging Mars, and Vulcan god of fire;
The mighty pow'r who rose from foam to light,
And Pluto potent in the realms of night;
With Hebe young, and Hercules the strong,
And you to whom the cares of births belong:
Justice and Piety august I call,
And much-fam'd nymphs, and Pan the god of all.
To Juno sacred, and to Mem'ry fair,
And the chaste Muses I address my pray'r;
The various year, the Graces, and the Hours,
Fair-hair'd Latona, and Dione's pow'rs;
Armed Curetes, household Gods I call,
With those who spring from Jove the king of all:
Th' Idæan Gods, the angel of the skies,
And righteous Themis, with sagacious eyes;
With ancient night, and day-light I implore,
And Faith, and Justice dealing right adore;
Saturn and Rhea, and great Thetis too,
Hid in a veil of bright celestial blue:
I call great Ocean, and the beauteous train
Of nymphs, who dwell in chambers of the main;
Atlas the strong, and ever in its prime,
Vig'rous Eternity, and endless Time;
The Stygian pool, and placid Gods beside,
And various Genii, that o'er men preside;
Illustrious Providence, the noble train
Of dæmon forms, who fill th' ætherial plain;
Or live in air, in water, earth, or fire,
Or deep beneath the solid ground retire.
Bacchus and Semele the friends of all,
And white Leucothea of the sea I call;
Palæmon bounteous, and Adrastria great,
And sweet-tongu'd Victory, with success elate;
Great Esculapius, skill'd to cure disease,
And dread Minerva, whom fierce battles please;
Thunders and winds in mighty columns pent,
With dreadful roaring struggling hard for vent;

Attis, the mother of the pow'rs on high,
And fair Adonis, never doom'd to die,
End and beginning he is all to all,
These with propitious aid I gently call;
And to my holy sacrifice invite,
The pow'r who reigns in deepest hell and night;
I call Einodian Hecate, lovely dame,
Of earthly, wat'ry, and celestial frame,
Sepulchral, in a saffron veil array'd,
Pleas'd with dark ghosts that wander thro' the shade;
Persian, unconquerable huntress hail!
The world's key-bearer never doom'd to fail
On the rough rock to wander thee delights,
Leader and nurse be present to our rites
Propitious grant our just desires success,
Accept our homage, and the incense bless.

IV. ΟΥΡΑΝΟΥ

(Original ancient greek text)

Οὐρανὸν παγγενέτορ, κόσμου μέρος αἰὲν ἀτειρές,
πρεσβυγένεθλ', ἀρχὴ πάντων πάντων τε τελευτή,
κόσμη πατήρ, σφαιρηδὸν ἐλισσόμενος περὶ γαῖαν,
οἴκε θεῶν μακάρων, ῥόμβου δίνησιν ὁδεύων,
οὐράνιος χθονίος τε φύλαξ πάντων περιβληθείς,
ἐν στέρνοισιν ἔχων φύσεως ἄτλητον ἀνάγκην,
κυανόχρως, ἀδάμαστε, παναίολε, αἰολόμορφε,
πανδερκές, Κρονότεκνε, μάκαρ, πανυπέρτατε δαῖμον,
κλυθ' ἐπάγων ζῶην ὅσιν μύστη νεοφάντη.

URANÚ

(Transcription for voice performance)

Urané pangenétoρ, kósmu méros eén atirés,
presvigéneθle, arhí pánton pánton te teleftí,
kósmē patír, sferidón elisómenos perí géan,
íke theón makáron, rómvu díniiisin odévon,
uránios hthónios te filax pánton perivlithís,
en stérnisin éhon fiseos átliton anágin,
kianóhros, adámaste, panéole, eolómorfe,
panderkés, Kronótekne, mákar, panipértate démon,
klíth' epágon zoin osían místii neofántii.

TO HEAVEN (Sky or Heaven Gr. Ouranos)

(English translation)

GREAT Heav'n, whose mighty frame no respite knows,
Father of all, from whom the world arose:
Hear, bounteous parent, source and end of all,
Forever whirling round this earthly ball;
Abode of Gods, whose guardian pow'r surrounds
Th' eternal World with ever during bounds;
Whose ample bosom and encircling folds
The dire necessity of nature holds.
Ætherial, earthly, whose all-various frame
Azure and full of forms, no power can tame.
All-seeing Heav'n, progenitor of Time,
Forever blessed, deity sublime,
Propitious on a novel mystic shine,
And crown his wishes with a life divine.

V. ΑΙΘΕΡΟΣ

(Original ancient greek text)

Ἦ Διὸς ὑψιμέλαθρον ἔχων κράτος αἰὲν ἀτειρές,
ἄστρον ἠελίου τε σεληναίης τε μέρισμα,
πανδαμάτορ, πυρίπνου, πᾶσι ζώοισιν ἔναυσμα,
ὑψιφανῆς Αἰθήρ, κόσμου στοιχεῖον ἄριστον,
ἀγλαὸν ὃ βλάστημα, σελασφόρον, ἀστεροφεγγές,
κικλήσκων λίτομαί σε κεκραμένον εὐδίων εἶναι.

ETHÉROS

(Transcription for voice performance)

O Diós ipsimélathron éhon krátos eén atirés,
ástron ieliú te selinéis te mérisma,
pandamátor, pirípnu, pási zoísin énafisma,
ipsifanís Ethír, kósmu stihión áriston·
aglaón o vlástima, selasfóron, asterofengés,
kiklískon litomé se kekraménon évdion íne.

TO FIRE (Aether)

(English translation)

O Ever untam'd Fire, who reign'st on high
In Jove's dominions ruler of the sky;
The glorious sun with dazzling lustre bright,
And moon and stars from thee derive their light;
All taming pow'r, ætherial shining fire,
Whose vivid blasts the heat of life inspire:
The world's best element, light-bearing pow'r,
With starry radiance shining, splendid flow'r,
O hear my suppliant pray'r, and may thy frame
Be ever innocent, serene, and tame.

VI. ΠΡΩΤΟΓΟΝΟΥ

(Original ancient greek text)

Πρωτόγονον καλέω διφυῆ, μέγαν, αἰθερόπλαγκτον,
ᾠογενῆ, χρυσέησιν ἀγαλλόμενον πτερύγεσσι,
ταυροβόαν, γένεσιν μακάρων θνητῶν τ' ἀνθρώπων,
σπέρμα πολύμνηστον, πολυόργιον, Ἴρικεπαῖον,
ἄρρητον, κρύφιον, ῥοιζήτορα, παμφαῆς ἔρνος,
ὄσσων ὃς σκοτόεσσαν ἀπημαύρωσας ὀμίχλην
πάντη δινηθεῖς πτερύγων ῥιπαῖς κατὰ κόσμον
λαμπρὸν ἄγων φάος ἀγνόν, ἀφ' οὗ σε Φάνητα κικλήσκω
ἠδὲ Πρίηπον ἄνακτα καὶ Ἀνταύγην ἐλίκωπον.
ἀλλά, μάκαρ, πολύμητι, πολύσπορε, βαῖνε γεγηθῶς
ἐς τελετήν ἀγίαν πολυποίκιλον ὀργιοφάνταις.

PROTOGÓNU

(Transcription for voice performance)

Protógonon kaléo difíi, mégan, etheróplagton,
oiogení, hriséiisin agalómenon pterigesí,
tavrovóan, génesin makáron thnitón t' anthrópon,
spérma polímniston, poliórgion, Irikepéon,
áriton, krífion, rizítora, pamfaés érnos,
óson os skotóesan apimávrosas omíchlin
pántii dinithís pterígon ripés katá kósmon
labrón ágon fáos agnón, af' ú se Fánita kiklísko
idé PríiPON ánakta ke Antávgin elíkopon.
allá, mákar, polímiti, políspore, véne gegithós
es teletín agían polipíkilon orgiofántes.

TO PROTOGONUS

(English translation)

O Mighty first-begotten, hear my pray'r,
Two-fold, egg-born, and wand'ring thro' the air,
Bull-roarer, glorying in thy golden wings,
From whom the race of Gods and mortals springs.
Ericapæus, celebrated pow'r,
Ineffable, occult, all shining flow'r.
From eyes obscure thou wip'st the gloom of night,
All-spreading splendour, pure and holy light
Hence Phanes call'd, the glory of the sky,
On waving pinions thro' the world you fly.
Priapus, dark-ey'd splendour, thee I sing,
Genial, all-prudent, ever-blessed king,
With joyful aspect on our rights divine
And holy sacrifice propitious shine.

LXXXIII. ΩΚΕΑΝΟΥ

(Original ancient greek text)

Ὦκεανὸν καλέω, πατέρ' ἄφθιτον, αἰὲν ἔοντα,
ἀθανάτων τε θεῶν γένεσιν θνητῶν τ' ἀνθρώπων,
ὃς περικυμαίνει γαίης περιτέρμονα κύκλον·
ἐξ οὗπερ πάντες ποταμοὶ καὶ πᾶσα θάλασσα
καὶ χθόνιοι γαίης πηγόρρυτοι ἰκμάδες ἀγναί.
κλυῖθι, μάκαρ, πολυόλβε, θεῶν ἄγνισμα μέγιστον,
τέρμα φίλον γαίης, ἀρχὴ πόλου, ὑγροκέλευθε,
ἔλθοις εὐμενέων μύσταις κεχαρισμένος αἰεὶ.

OKEANÚ

(Transcription for voice performance)

Okeanón kaléo, páter áfthiton, eén éonta,
athanáton te theón génesin thnitón t' anthrópon,
os perikiméni géis peritérmona kíklon·
ex úper pántes potamí kaí pása thálasa
ke hthoníi géis pigóriti ikmádes agné.
klíthi, mákar, políolve, theón ágnisma mégiston,
téрма filon géis, archí pólu, igrokélefthe,
élthis evmenéon místes keharisménos eí.

TO OCEAN

(English translation)

OCEAN I call, whose nature ever flows,
From whom at first both Gods and men arose;
Sire incorruptible, whose waves surround,
And earth's concluding mighty circle bound:
Hence every river, hence the spreading sea,
And earth's pure bubbling fountains spring from thee:
Hear, mighty fire, for boundless bliss is thine,
Whose waters purify the pow'rs divine:
Earth's friendly limit, fountain of the pole,
Whose waves wide spreading and circumfluent roll.
Approach benevolent, with placid mind,
And be for ever to thy mystics kind.

LXXXVI. ONEIPOY

(Original ancient greek text)

Κικλήσκω σε, μάκαρ, τανυσίπτερε, οὔλε Ὀνειρε,
ἄγγελε μελλόντων, θνητοῖς χρησμοῦδὲ μέγιστε·
ἠσυχία γὰρ ὕπνου γλυκεροῦ σιγηλὸς ἐπελθών,
προσφωνῶν ψυχαῖς θνητῶν νόον αὐτὸς ἐγείρεις,
καὶ γνώμας μακάρων αὐτὸς καθ' ὕπνους ὑποπέμπεις,
σιγῶν σιγώσαις ψυχαῖς μέλλοντα προφαίνων,
οἷσιν ἐπ' εὐσεβίῃσι θεῶν νόος ἐσθλὸς ὀδεύει,
ὡς ἂν αἰεὶ τὸ καλὸν μαῖλλον, γνώμησι προληφθέν,
τερπωλαῖς ὑπάγῃ βίον ἀνθρώπων προχαρέντων,
τῶν δὲ κακῶν ἀνάπαυλαν, ὅπως θεὸς αὐτὸς ἐνίσπη
εὐχολαῖς θυσίαις τε χόλον λύσωσιν ἀνάκτων.
εὐσεβέσιν γὰρ αἰεὶ τὸ τέλος γλυκερώτερον ἐστι,
τοῖς δὲ κακοῖς οὐδὲν φαίνοι μέλλουσαν ἀνάγκην
ὄψις ὄνειρήεσσα, κακῶν ἐξάγγελος ἔργων,
ὄφρα κεν εὖρωνται λύσιν ἄλγεος ἐρχομένοιο.
ἀλλά, μάκαρ, λίτομαί σε θεῶν μηνύματα φράζειν,
ὡς ἂν αἰεὶ γνώμαις ὀρθαῖς κατὰ πάντα πελάζης
μηδὲν ἐπ' ἀλλοκότοισι κακῶν σημεῖα προφαίνων.

ONÍRU

(Transcription for voice performance)

Kiklísko se, mákar, tanisíptere, úle Ónire,
áγγελε melónton, thnitís hrismoidé mégiste·
isihía gar ípnu glikerú sigilós epelthón,
prosfonón psihés thnitón nóon aftós egíris,
ke gnómas makáron aftòs kath' ípnus ipopémpis,
sigón sigóses psihés mélonta profénon,
ísin ep' efsevíisi theón nòos esthlòs odévi,
os an ai to kalón málon, gnómiisi prolifthén,
terpolés ipágii víon anthrópon proharénton,
ton de kakón anápravlan, ópos theós aftós eníspii
efholés thisies te hólou lísosin anákton.
efsevésin gar aí to τέλος glikeróteron ésti,
tis de kakís udén féni mélousan anágin
ópsis oniríesa, kakón exángelos érgon,
ófra ken évronte lísin álgeos erhoménio.
alá, mákar, litomé se theón minímata frázin,
os an aí gnómes orthés katá pánta peláziis
midén ep' alokótisi kakón simía profénon.

TO THE DIVINITY OF DREAMS

(English translation)

THEE I invoke, blest pow'r of dreams divine,
Angel of future fates, swift wings are thine:
Great source of oracles to human kind,
When stealing soft, and whisp'ring to the mind,
Thro' sleep's sweet silence and the gloom of night,
Thy pow'r awakes th' intellectual fight;
To silent souls the will of heav'n relates,
And silently reveals their future fates.
For ever friendly to the upright mind
Sacred and pure, to holy rites inclin'd;
For these with pleasing hope thy dreams inspire,
Bliss to anticipate, which all desire.
Thy visions manifest of fate disclose,
What methods best may mitigate our woes;
Reveal what rites the Gods immortal please,
And what the means their anger to appease:
For ever tranquil is the good man's end,
Whose life, thy dreams admonish and defend.
But from the wicked turn'd averse to bless,
Thy form unseen, the angel of distress;
No means to cheek approaching ill they find,
Pensive with fears, and to the future blind.
Come, blessed pow'r, the signatures reveal
Which heav'n's decrees mysteriously conceal,
Signs only present to the worthy mind,
Nor omens ill disclose of monst'rous kind.

LXXXVII. ΘΑΝΑΤΟΥ

(Original ancient greek text)

Κλυθή μευ, ὃς πάντων θνητῶν οἴηκα κρατύνεις
πᾶσι διδοὺς χρόνον ἀγνόν, ὅσων πόρρωθεν ὑπάρχεις·
σὸς γὰρ ὕπνος ψυχῆν θραύει καὶ σώματος ὄλκόν,
ἦνικ' ἂν ἐκλύης φύσεως κεκρατημένα δεσμὰ
τὸν μακρὸν ζῶοισι φέρων αἰώνιον ὕπνον,
κοινὸς μὲν πάντων, ἄδικος δ' ἐνίοισιν ὑπάρχων,
ἐν ταχυτῆτι βίου παύων νεοήλικας ἀκμάς·
ἐν σοὶ γὰρ μούνω πάντων τὸ κριθέν τελεοῦται·
οὔτε γὰρ εὐχαῖσιν πείθη μόνος οὔτε λιταῖσιν.
ἀλλά, μάκαρ, μακροῖσι χρόνοις ζωῆς σε πελάζει
ναῖτοῦμαι, θυσίαις καὶ εὐχολαῖς λιτανεύων,
ὡς ἂν ἔη γέρας ἐσθλὸν ἐν ἀνθρώποισι τὸ γῆρας.

THANÁTU

(Transcription for voice performance)

Klíthi mef, os pánton thnitón íika kratínis
pási didús hrónon agnón, óson pórothen ipárhis·
sos gar ípnos psihín thrávi ke sómatos olkón,
iník' an eklíis fiseos kekratiména desmá
ton makrón zóiiisi féron eónion ípnon,
kinós men pánton, ádikos d' eníisin ipárhon,
en tahítiti víu pávon neoílikas akmás·
en si gar múnoi pánton to krithén teleúte·
oute gar efhésin píthii monos úte litésin.
alá, mákar, makrísi hrónis zoís se pelázin
etúme, thisíes ke efolés litanévon,
os an éii geras esthlón en anthrópisi to giras.

TO DEATH

(English translation)

HEAR me, O Death, whose empire unconfin'd,
Extends to mortal tribes of ev'ry kind.
On thee, the portion of our time depends,
Whose absence lengthens life, whose presence ends.
Thy sleep perpetual bursts the vivid folds,
By which the soul, attracting body holds:
Common to all of ev'ry sex and age,
For nought escapes thy all-destructive rage;
Not youth itself thy clemency can gain,
Vig'rous and strong, by thee untimely slain.
In thee, the end of nature's works is known,
In thee, all judgment is absolv'd alone:
No suppliant arts thy dreadful rage controul,
No vows revoke the purpose of thy soul;
O blessed pow'r regard my ardent pray'r,
And human life to age abundant spare.

Texts & Rehearsal marks

Text: To Heaven - Rehearsal mark: D

Text: To Ocean - Rehearsal mark: D

Text: To Protogonus - Rehearsal mark: F

Text: To Fire - Rehearsal mark: G

Text: To Fire (excerpts) - Rehearsal mark: B, F, H, K, M

Text: To Musaeus - Rehearsal mark: L, M, O,

Text: To The Divinity of Dreams (excerpts) -
Rehearsal mark:

Text: To The Divinity of Dreams - Rehearsal mark: R, S

Text: To Death - Rehearsal mark: V

Text: To Death (excerpts) - Rehearsal mark: Y

Instrumentation

Flute

Clarinet in B \flat

Horn in F

Trombone

Timpani

Percussion - wood blocks, bass drum, crotales (bowed), gong

Piano

Baritone (play also the finger cymbal)

Mixed Choir (SATB) (play also sleigh bells & woodblocks)

Violin 1 (play also the glass in C)

Violin 2 (play also the glass in D)


Viola (play also the glass in B)

Cello (play also the glass in D \sharp)

Double Bass (play also the glass in A \sharp)

Stage Lighting

colours: white, blue, red, yellow

fade in - 

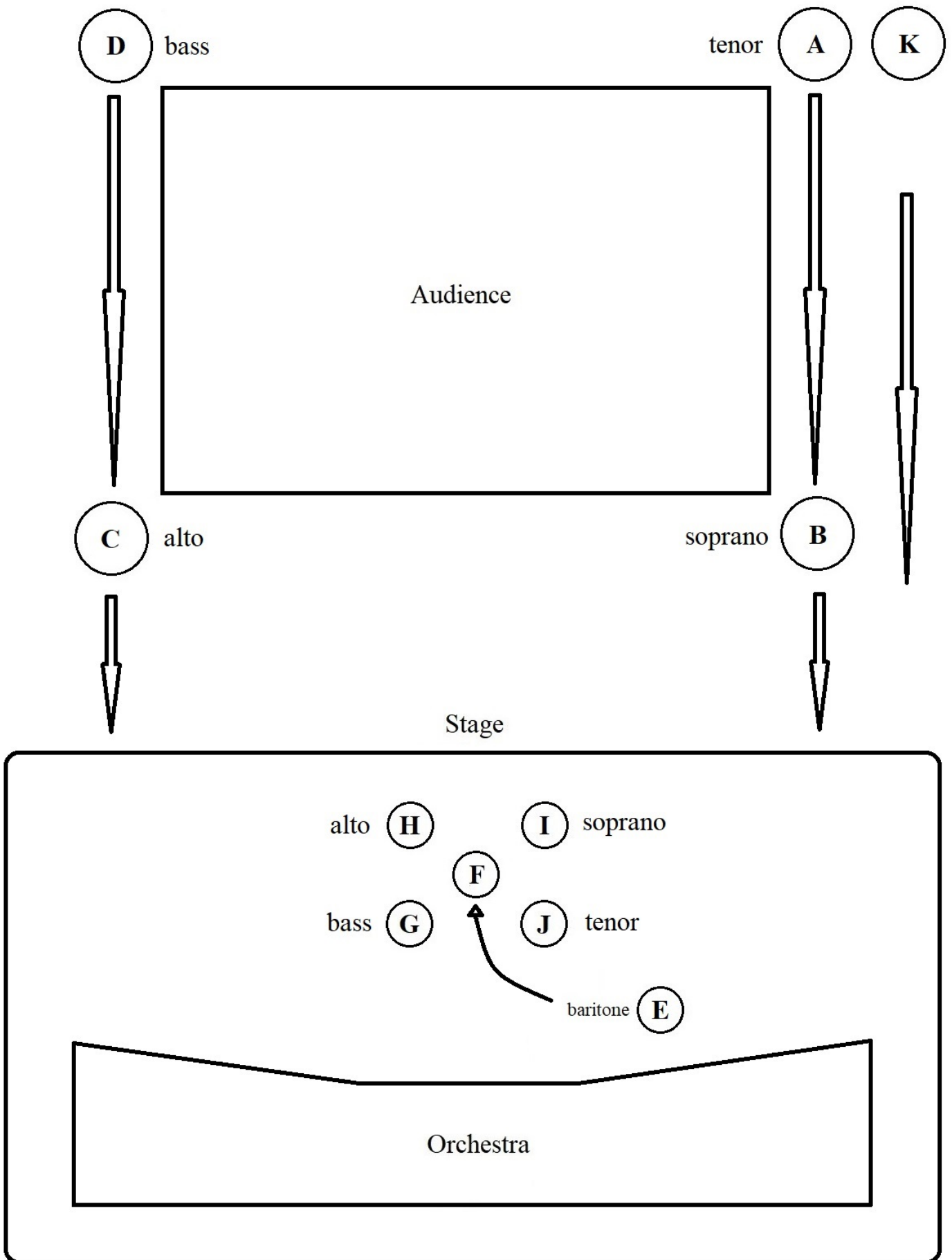
fade out - 

crossfade - 





instant - 

Duration: 30 minutes

Positions / Movement



Performance Notes

- 
 - play and sing simultaneously (flute)
- 
 - air noise effect at a specific pitch (woodwinds)
- 
 - random pitches
- 
 - scrape fast with a guitar pick along the string
- 
 - pizzicato on strings (piano)
- 
 - muted notes - "stop" the string with a finger before playing (piano)
- 
 - hit strings with the palm (the position of the palm symbol on the staff defines approximately the playing piano strings range)
- L.V. - let vibrate (sustain pedal for piano)
- 
 - air noise effect (very light bow pressure)
- 
 - chromatic clusters (piano)
- 
 - gradually ex. to sul ponticello, etc.
- 
 - glissando on piano strings
- 
 - circular motion (B.D., timpani)
- 
 - conductor signs
- 
 - improvise as many notes as possible
- 
 - play multiphonics in random pitches and duration
- 
 - play on glass (strings)
- 
 - sprechgesang
- 
 - seagull effect on strings (gliss the 8ve harmonic down, keep the distance between the "stopped" and "touched" fingers absolutely unchanged)
- 
 - accent improvisation (strings)
- narrate into the piano** - The soprano sings into the piano to create vibrations, the pianist must have the sustain pedal depressed

Epiclesis

E. Markantonis

BLACK

A ♩ = 62

play & sing
non vib.

Flute *mp*

Clarinet in B \flat *pp* < *p* > *pp* air noise *pp* < *p* > *pp*

Horn in F

Trombone

Timpani *pp*

Percussion
Crotales *p* L.V. dreamlike *pp* play crotales with random pitches

Piano
Inside the piano *mp* L.V. scrape fast with a guitar pick along the string pizz. on strings muted ("stop" the string with a finger before playing) *p*

Baritone

Soprano
Position: K (initial position in the corner K behind the audience) Sleigh Bells *pp*

Alto
Position: corner B around the audience Sleigh Bells *pp*

Tenor
Position: corner C around the audience Sleigh Bells *pp*

Bass
Position: corner D around the audience Sleigh Bells *pp*

Violin I
play on C glass (circular motion) *p*

Violin II
play on D glass (circular motion) *p*

Viola
play on B glass (circular motion) *p*

Cello
play on D \sharp glass (circular motion) *p*

Double Bass
play on A \sharp glass (circular motion) *p*

B

WHITE/BLUE

Fl. *non vib.* *ppp* *norm.* *mp* *play & sing*

B♭ Cl. *air noise* *pp < p > pp* *pp < p > pp* *< p > pp*

Hn.

Tbn. *sfzp < mf* *pp* *mute*

Timp. *mallets* *ppp* *mf* *ppp* *ppp* *mp* *ppp*

Perc. *B.D.* *ppp*

Pno. *mf* L.V. *hit strings with the palm* *muted*

B. *mf* L.V. *p*

Sopr. *pp*

Alto *pp*

Ten. *pp*

Bass *pp*

Vln. I *flautando* *mf* *ppp* *flautando* *sul pont.* *norm.*

Vln. II *mf* *ppp* *flautando* *sul pont.* *norm.*

Vla. *mf* *ppp* *flautando* *sul pont.* *norm.*

Vc. *mf* *sul tasto* *ppp* *sul pont.*

D.B. *mf* *pizz.* *pp*

23 norm. non vib. *p* *mp* *espress.* non vib.

Fl.

B> Cl. air noise *pp* *p* norm. non vib. *pp* *mp* *pp* *pp* *mp* *p* *pp* *mp* *pp*

Hn. *p* *pp*

Tbn. *pp*

Timp. *ppp* *mp* *ppp*

Perc. *ppp*

Pno. *mp* L.V. *mp* L.V.

B. *mp* L.V.

Sopr.

Alto spoken *mp* [ipsisfanis Ethir]

Ten.

Bass spoken *mp* [kósmu stihion] [áriston]

Vln. I

Vln. II

Vla. *p*

Vc. *p*

D.B. arco *pp* *p*

♩ = 74

Fl. *pp* *p* *pp* air noise

B♭ Cl. non vib. *pp* *mf* *pp* air noise

Hn. *mp* *pp* *mf* *pp*

Tbn. softly *pp* *mp* *pp*

Timp. *mf* *mp* sim.

Perc. *pp* Crotales dreamlike
play crotales with random pitches

Pno. muted 7:4 *p* *mf* *f*

B. *p* *mf* *f*

Sopr. spoken
[ipsifanis] Ethir *mp*

Alto

Ten. spoken
[kósmu stihion] [áriston] *mp*

Bass

Vln. I

Vln. II

Vla. sul tasto. *pp*

Vc. pizz. *mp* *p* sim.

D.B. pizz. *mp* *p* sim.

Fl. 37 air noise *pp* *p* *pp* air noise *pp* *p* *pp* air noise *pp* *p* *pp*

B♭ Cl. *p* *pp* softly *pp* *p* *pp* *pp* *p* *pp* norm. *pp* *p* *pp*

Hn. 37 *pp* *p* *pp*

Tbn. *pp* *mp* *pp* *p*

Timp. 37 *pp* *mf*

Perc. 37 Gong *pp* *mf* soft mallets *pp* *mf*

Pno. 37 7:4 *p* *mf* *f* *p* *mf* *f* *

B. 37

Sopr. 37

Alto 37

Ten. 37

Bass 37

Vln. I 37

Vln. II 37

Vla. 37

Vc. 37

D.B. 37

C ♩ = 68

Fl.

B♭ Cl.

Hn. *sfz sfzp* *f* *sfz fp* *f* *mp*

Tbn. *mf fp* *mf* *sfz fp* *f* *mp*

Timp. *mp* *pp* *mp* *pp* *mp*

Perc.

Pno. *mf* *pp* *mf* *pp* *mf* *mp*
On the keyboard

B.

Sopr.

Alto

Ten.

Bass

Vln. I *mf* *espress.cantabile* *mp* *p* *mf* *mp*

Vln. II *mf* *espress.cantabile* *mp* *p* *mf* *mp*

Vla. *mf* *espress.cantabile* *arco* *mp* *p* *mf* *mp*

Vc. *mp* *arco* *p* *mp* *p*

D.B. *mp* *p* *mp* *pizz.* *p*

52

Fl. *mf pp* norm. *mf* flz.

B♭ Cl. *mf pp* *mf*

Hn.

Tbn.

Timp.

Perc.

Pno. *p*

B.

Sopr.

Alto

Ten.

Bass

Vln. I *p pp* *mf pp* *mf*

Vln. II *p pp* *mf pp* *mf*

Vla. *p pp* *mf pp* *mf*

Vc. *espress.* *mp*

D.B. *arco* *espress.* *mp*

61 non vib. -----

Fl. *mp*

B♭ Cl. *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp*

Hn. *p* hand stopping + + +

Tbn. *pp* softly *p* > *pp*

Timp. 61

Perc. 61

Pno. *mp* Inside the piano pizz. on strings

B. 61 *sc* *

Sopr.

Alto

Ten.

Bass

Vln. I *mp* *mf* *mp* *mf*

Vln. II *mp* *mf* *mp* *mf*

Vla. *mp* sul pont. *p* norm. *mp* *mf*

Vc. *pp* sul pont. *p* *mp* *mf*

D.B. *pp* sul pont. *p* *mp* *mf*

70 *rit.* -----

Fl.

B♭ Cl.

Hn.

Tbn.

Timp.

Perc.

Pno.

B.

Sopr.

Alto

Ten.

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

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

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

mp *p* *pp* *mp* *pizz.* *mf* *mp* *pp*

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

BLUE

D

♩ = 74
air noise

Fl. *pp* *p* *pp* non vib.

B♭ Cl.

Hn. 76 norm. *p* *pp* con sord. *p* *mp* *p* *mp*

Tbn. *p* *mp* *pp*

Timp. 76

Perc. 76 B.D. *mf* *mp*

Pno. *mf* L.V. muted *p* *mp*

B. 76 *mf* L.V. *p* *mp*

Sopr. *pp*
 Οταν πανθεντες, κοσμου μικροσ ειν ατρεσ, presvigicethe, arhi panton panton te teleffi, kosme patir, sferidon elisomenos peri gean, ike theon makaron, romvu dimisim odvon, urianios lthionos te filax panton perivithis, en stersim ehon fiseos itilon anagin, ksanthros, adamaste, paniole, colomorf, panderkis, Kronotekne, mikar, paniperate demon, klith' epigon zoin osian misti neofitii.
 Text: TO HEAVEN repeat text until M. 99
 Position: B
pp intense whispering

Alto *pp*
 Okeanon kalco, pater afhithon, een cotta, athanion te theon genesin thuiton t' anthropon, os perkimeni geis periermona kiklon: ex iper pantes potami kai pása thalassa ke lthoni geis pigoriti iknides agné. klithi, mikar, poliole, theon ignisima megiston, téma filon geis, archi pólu, igrokélefh, éthhis evnenon mistes keharisménos et.
 Text: TO OCEAN repeat text until M. 99
 Position: C

Ten. *pp*
 Οταν πανθεντες, κοσμου μικροσ ειν ατρεσ, presvigicethe, arhi panton panton te teleffi, kosme patir, sferidon elisomenos peri gean, ike theon makaron, romvu dimisim odvon, urianios lthionos te filax panton perivithis, en stersim ehon fiseos itilon anagin, ksanthros, adamaste, paniole, colomorf, panderkis, Kronotekne, mikar, paniperate demon, klith' epigon zoin osian misti neofitii.
 Text: TO HEAVEN repeat text until M. 99
 Position: A

Bass *pp*
 Okeanon kalco, pater afhithon, een cotta, athanion te theon genesin thuiton t' anthropon, os perkimeni geis periermona kiklon: ex iper pantes potami kai pása thalassa ke lthoni geis pigoriti iknides agné. klithi, mikar, poliole, theon ignisima megiston, téma filon geis, archi pólu, igrokélefh, éthhis evnenon mistes keharisménos et.
 Text: TO OCEAN repeat text until M. 99
 Position: D

Vln. I 76 *espress.* *mp* *p* *mp* flautando *p* *pp*

Vln. II flautando *pp*

Vla. flautando *pp* norm.

Vc. flautando *pp* norm.

D.B. flautando arco *pp*

81

norm. non vib. -----, espress.

Fl. *mp* *pp* *p* *mp* non vib. -----

B> Cl. *p* *p* *mp*

Hn. *mp* *pp*

Tbn. *mp* *pp*

Timp. 81

Perc. 81

Pno. 81 *mp* pizz. on strings

B. 81

Sopr. intense whispering

Alto intense whispering

Ten. intense whispering

Bass

Vln. I 81 *norm.* *sul tasto*

Vln. II *norm.* *sul tasto*

Vla. *sul pont.* *sul tasto*

Vc. *sul tasto* *gliss.*

D.B. *norm.*

88 *espress.*

Fl. *p* *mp* *legato* *5:4* *pp*

B♭ Cl. *p* *mp* *p* *mp* *pp*

Hn. *p*

Tbn. *p*

Timp.

Perc.

Pno.

B.

Sopr.

Alto

Ten. *intense whispering*

Bass *intense whispering*

Vln. I *p* *pp* *sul pont.* *gliss.* *sul tasto*

Vln. II *sul tasto* *sul pont.* *gliss.* *pp*

Vla. *gliss.* *sul pont.* *gliss.* *p* *pp*

Vc. *sul pont.* *gliss.* *sul tasto* *p* *pp*

D.B. *sul pont.* *sul tasto* *gliss.* *p*

95

Fl. *flz.* *espress.* *p* *mf* *pp*

B♭ Cl. *non vib.* *mp* *p* *mp* *pp*

Hn. *pp* *con sord.*

Tbn. *mp* *pp*

Timp.

Perc.

Pno. *muted*

B. *8va* *mp* *pp*

Sopr. *intense whispering*

Alto

Ten.

Bass

Vln. I *sul pont.* *trem. rit.* *non. trem.* (norm.) *air-noise effect (very light bow pressure)* *norm.*

Vln. II *norm.* *trem. rit.* *non. trem.* (norm.) *air-noise effect (very light bow pressure)* *norm.*

Vla. *sul tasto* *p* *pp* *trem. rit.* *non. trem.* (norm.) *air-noise effect (very light bow pressure)* *norm.*

Vc. *trem. rit.* *non. trem.* (norm.) *air-noise effect (very light bow pressure)* *norm.*

D.B. *sul pont.* *trem. rit.* *non. trem.* (norm.) *air-noise effect (very light bow pressure)* *norm.*

pp

E ♩ = 112

102

Fl. *mf* flz. *p* *mf* *p* flz. *pp*

B♭ Cl. *pp* *mf* *pp* *mf* *mf* *f* *mf*

Hn. flz. *f* flz. *mf* *f* flz.

Tbn. *f* *pp* *f*

Timp. *pp* *mf* *pp* *mf* *pp*

Perc. B.D. *mf* *f* *mf* *f* *mf* *f*

Pno. *mf* L.V. *mf* *mp*

B. *mf* L.V. *mf* *f* *mf* *f* *mf* *f*

Sopr.

Alto

Ten.

Bass

Vln. I *ff* *f* *mf* *f*

Vln. II *ff* *f* *mf* *f* *mp*

Vla. *ff* *f* *mf* *f*

Vc. *ff* *f* *mf* *f*

D.B. *ff* *f* *mf* *f*

109

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

B♭ Cl. *mp* *mf* *p*

Hn. *mf* *f* *p* *mp* *pp*

Tbn. *pp* *f* *p* *mp* *pp*

Timp. *mf* *pp* *mf*

Perc. *mf* *f*

Pno. *mf* *pp* *p*

B. *pp* *p*

Sopr.

Alto

Ten.

Bass

Vln. I *mf* *f* *mf*

Vln. II *mf* *f* *mf*

Vla. *mf* *f* *mf* *sul pont.* *pp* *mp*

Vc. *mf* *f* *mf* *sul pont.* *pp* *mp*

D.B. *pp* *mp*

116

Fl.

B♭ Cl.

Hn.

Tbn.

Timp.

Perc.

Pno.

B.

Sopr.

Alto

Ten.

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *p* *mp* *pp*

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

Crotales
bowed
mp L.V.

Inside the piano

pp *mp* L.V. *mp* L.V.

pizz. on strings
mp

mp L.V. *mp* L.V. *mp* L.V.

pp *p* *mp* *pp*

non vib. *pp* *p* *mp* *pp*

pizz.
p

127 non vib.

Fl. *mp* *pp* *mp*

B♭ Cl. *pp* *p* *mp* *pp* *pp* < *p* > *pp*

Hn.

Tbn.

Timp. *mp p* *mp p*

Perc. 127 Wood blocks *p* > *pp* *p* > *pp* *p* > *pp* *p* > *pp* *p* > *pp*

Pno. *mp* *sc*

B.

Sopr.

Alto

Ten.

Bass

Vln. I

Vln. II

Vla. *pizz.* *mp p* *pizz.*

Vc. *mp p* *pizz.*

D.B. *mp p*

BLACK

137

Fl.

B \flat Cl. air noise *pp* \leftarrow *p* \rightarrow *pp* norm. *pp* \leftarrow *mp* \rightarrow *pp* \leftarrow *mp* \rightarrow *pp*

Hn.

Tbn.

Timp. *mp* *p*

Perc. *mp* \rightarrow *pp* *p* \rightarrow *pp* *p* \rightarrow *pp* *p* \rightarrow *pp* *p* \rightarrow *pp*

On the keyboard

Pno. *mp* clusters L.V. *mp* L.V. *8^{va}* move slowly from point K to point E while playing the finger cymbal

137 Finger Cymbal *mp*

Sopr.

Alto

Ten.

Bass

Vln. I

Vln. II

Vla. *mp* *p*

Vc. *mp* *p*

D.B. *mp* *p* flautando *pp*

WHITE/BLUE

Fl. *non vib.* *p* *mp*

B♭ Cl. *mp* *pp* *air noise* *pp* *p* *pp*

Hn. *pp*

Tbn.

Timp.

Perc. *p* *pp* *p* *pp* *p* *pp*

Pno. *Inside the piano* *muted* *mp*

B.

Sopr.

Alto

Ten.

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

F ♩ = 92

158

Fl. air noise *pp* *p* *pp* *mp* gliss. *p* norm. *espress.*

B♭ Cl. air noise *pp* *p* *pp* *pp* *p* *pp*

Hn.

Tbn.

Timp.

Perc. Crotales bowed *mp* L.V. *p*

Pno. *mf* L.V. *mf* L.V. *mf* poken

B. *mf* poken

Sopr.

Alto

Ten.

Bass

Vln. I non vib. arco non vib. *p* sul pont. norm.

Vln. II *p* arco non vib. *p* arco sul pont. *pp*

Vla. *p* arco sul pont. *pp*

Vc. *pp* pizz.

D.B. *p*

Πρωτόγονος κάλεσ διφι, μέγαν, εθερίπλαγιον, οιογενί, ηρισίτισιν αγαλόμενον πτερίgesi, ταυρούον, γένεσιν μακάρων θημιόν τ' ανηρόπον, σέρμα πολμνιστον, πολήογιον, Ινκεπέον.

Text: TO PROTOGONUS
Position: E

espress.

167

Fl. *mp* *p* *mp* *gliss.* *p*

B♭ Cl. *norm.*

Hn. *pp* *mp* *pp*

Tbn.

Timp. 167

Perc. 167

Pno. 167

B. 167

Sopr. *p* Text: TO FIRE (Aether) *pp*
4:3
Ip si fa nis e thir kó smu sti hí on á ri ston

Alto *p* Text: TO FIRE (Aether) *pp*
4:3
Ip si fa nis e thir kó smu sti hí on á ri ston

Ten. *p* Text: TO FIRE (Aether) *pp*
4:3
Ip si fa nis e thir kó smu sti hí on á ri ston

Bass *p* Text: TO FIRE (Aether) *pp*
4:3
Ip si fa nis e thir kó smu sti hí on á ri ston

Vln. I 167 *sul pont.* *norm.* *sul pont.* *norm.*

Vln. II *sul pont.* *norm.* *sul pont.* *norm.*

Vla. *sul pont.* *norm.* *sul pont.*

Vc. *sul pont.* *norm.*

D.B. 167

176

Fl. *mp* *p* *mp* gliss. *p*

B♭ Cl.

Hn. *pp* *mp* *pp* *pp* *mp* *pp*

Tbn.

176

Timp.

176 bowed
Perc. L.V.

176

Pno.

176

B. **spoken**
 árnton, krifion, rizhóra, pumfaés émos,
 ósont os skotéssas apnávrosas omíchlin
 píakti dimíthris pterigon ripés katá kósmou
 labrón ágou fílos agnón, af' ú se Fánita kiklísko
 idé Prípson ámakta ke Anárgin elikopon.

Text: TO PROTOGONUS
Position: E

Sopr.

Alto

Ten.

Bass

176

Vln. I *norm.* *sul pont.* *norm.* *sul pont.* *norm.*

Vln. II *norm.* *sul pont.* *norm.* *sul pont.* *norm.*

Vla. *norm.* *sul pont.* *norm.*

Vc.

D.B.

184

Fl. *mp* *p*

B♭ Cl. *mp* *pp*

Hn. *mp* *pp*

Tbn. *p* *mp*

Timp. 184

Perc. 184 bowed L.V.

Pno. 184

B. 184

spoken
 allā, mākār, polimāti, polispore, vīne gegiḥōs
 es teletin agiān polipikilon orgiofiātes.
Text: TO PROTOGONUS
Position: E

Sopr. *p* *pp*
 Ip si fa nis e thir

Alto *p* *pp*
 Ip si fa nis e thir

Ten. *p* *pp*
 8 Ip si fa nis e thir

Bass *p* *pp*
 Ip si fa nis e thir

Vln. I 184 → sul pont. → norm. → sul pont. → norm.

Vln. II 184 norm. → sul pont. → norm.

Vla. → sul pont. → norm.

Vc.

D.B.

193

Fl. *espress.* *mp* *rit.*

B♭ Cl.

Hn. *hand stopping* *pp* *p* *p* *mf* *mf* *p*

Tbn. *p* *mp*

Timp.

Perc.

Pno. *gliss. on strings* *mp* L.V. *mp* *mp*

B. *move slowly next to the piano*

Sopr.

Alto

Ten.

Bass

Vln. I *mf* *p* *mp* *pp* *seagull effect*

Vln. II *mf* *p* *mp* *pp* *seagull effect*

Vla. *pp* *p* *mp* *mf* *mp* *mf* *p* *mp* *pp* *seagull effect*

Vc. *pp* *p* *sul tasto* *norm.* *mp* *mf* *mp* *mf* *p* *mp* *pp* *seagull effect*

D.B. *p* *mf* *p* *mf* *p* *mp* *pizz.*

WHITE/RED

G

a tempo

air noise

Fl. *pp* *p* *pp*

B♭ Cl. *softly* *pp* *p* *pp* *p* *pp* *p*

Hn.

Tbn.

Timp. *pp* circular motion with palm on the surface

Perc. *mp* Gong scrape gong vertically with a triangle beater L.V. B.D. circular motion with palm on the surface

Pno.

*

B. *mf* *narrate into the piano*

spoken
 ipsifanis Ethir
 kósmu sthion áriston

Sopr. *p* **Position: B**

O Díos ipsimélathron éhon krátos eén atirés, ástron ieliu te selinéis te mérisma, pandamátor, pirípnu, pási zoisin énafsma, ipsifanis Ethir, kósmu sthion áriston- aglaón o vlástima, selasfóron, asterofengés, kiklískon litomé se kekraménon évdion ine.

Text: TO FIRE (Aether) spoken

Alto *p* **Position: C**

O Díos ipsimélathron éhon krátos eén atirés, ástron ieliu te selinéis te mérisma, pandamátor, pirípnu, pási zoisin énafsma, ipsifanis Ethir, kósmu sthion áriston- aglaón o vlástima, selasfóron, asterofengés, kiklískon litomé se kekraménon évdion ine.

Text: TO FIRE (Aether) spoken

Ten. *p* **Position: A**

O Díos ipsimélathron éhon krátos eén atirés, ástron ieliu te selinéis te mérisma, pandamátor, pirípnu, pási zoisin énafsma, ipsifanis Ethir, kósmu sthion áriston- aglaón o vlástima, selasfóron, asterofengés, kiklískon litomé se kekraménon évdion ine.

Text: TO FIRE (Aether) spoken

move slowly from point A to B while whispering →

play woodblocks simultaneously *p* → sim. until m. 218

Bass *p* **Position: D**

O Díos ipsimélathron éhon krátos eén atirés, ástron ieliu te selinéis te mérisma, pandamátor, pirípnu, pási zoisin énafsma, ipsifanis Ethir, kósmu sthion áriston- aglaón o vlástima, selasfóron, asterofengés, kiklískon litomé se kekraménon évdion ine.

Text: TO FIRE (Aether) spoken

move slowly from point D to C while whispering →

play woodblocks simultaneously *p* → sim. until m. 218

Vln. I *p*

Vln. II

Vla.

Vc. *p* sul pont. arco sul pont.

D.B. *pp* *p*

209 air noise

Fl. *pp* *p* *pp* air noise *pp* *p* *pp*

B♭ Cl. *pp* *p* *pp* *pp* *p* *pp*

Hn. *pp* *p* *pp*

Tbn. *pp* *p* *pp*

Timp. *pp* *p* *pp*

Perc. *pp* *p* *pp*

Pno. *pp* *p* *pp*

B. *pp* *p* *pp*

Sopr. *mp*

Alto *mp*

Ten. *mp*

Bass *mp*

Vln. I *pp* *p* *pp*

Vln. II *pp* *p* *pp*

Vla. *pp* *p* *pp*

Vc. *pp* *p* *pp*

D.B. *pp* *p* *pp*

♩ = 74
norm.
espress.

218

Fl. *pp* *mp* *pp* *mp* *pp* *mp*

B♭ Cl. air noise *pp* *p* *pp* *pp* *p* *pp*

Hn. *sfz p* *mf* *mp*

Tbn. *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf*

Timp. *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Perc. Gong *mf* scrape gong vertically with a triangle beater L.V.

Pno. muted 7:4 *p* *mf* *f* *p* *mf* *f* *p* *mf*

B.

Sopr.

Alto

Ten.

Bass

Vln. I sul pont.

Vln. II air noise effect (very light bow pressure) *pp*

Vla. air noise effect (very light bow pressure)

Vc. *pp* air noise effect (very light bow pressure) sul pont.

D.B. pizz. *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

H

226 *espress.*

Fl. *mp*

B♭ Cl. air noise *pp* *p* *pp* *norm.* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Hn. *p*

Tbn. *pp*

Timp. *mp p mp p*

Perc. Gong *mf* scrape gong vertically with a triangle beater L.V. B.D. *p*

Pno. *f* *pp* *pp* Inside the piano *mp* pizz. on strings On the keyboard *pp*

B. *f* *pp* *pp*

Sopr. spoken *mp* [kósmu sthion] [áriston]

Alto spoken *mp* [kósmu sthion] [áriston]

Ten. spoken *mp* [ipsifanis Ethir]

Bass spoken *mp* [ipsifanis] [Ethir]

Vln. I *p* *pp* *p* *pp* flautando *norm.* *p* *pp* sul tasto

Vln. II *p* *pp* sul pont. *norm.* *p* *pp* sul tasto

Vla. *p* *pp* *gliss.*

Vc. *p* *pp* sul tasto *gliss.* sul pont.

D.B. *mp p* *pp* flautando arco *norm.* sul pont.

234

Fl. *pp*

B♭ Cl. *p* *pp*

Hn. gliss. *pp* gliss. *p* *pp*

Tbn. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *p* *pp*

Timp. circular motion with palm on the surface *pp*

Perc. circular motion with palm on the surface

Pno. Inside the piano dreamlike *p* play slowly random pitches on the strings with soft mallets *mp* pizz. on strings L.V.

B. Finger Cymbal *mf* *mf* spoken *mf* ipsifanis Ethir kósmu stíhion lárison

Sopr.

Alto

Ten.

Bass

Vln. I seagull effect *p* *pp* sul pont. sul tasto norm. trem. rit. (norm.) air-noise effect (very light bow pressure) non. trem.

Vln. II *pp* gliss. sul tasto norm. trem. rit. non. trem.(norm.)

Vla. sul pont. gliss. sul tasto norm. trem. rit. non. trem.(norm.)

Vc. gliss. sul tasto trem. rit. non. trem.(norm.) air-noise effect (very light bow pressure)

D.B. sul tasto gliss. sul pont. trem. rit.

p *pp*

I

243

Fl. *non vib.*

B♭ Cl.

Hn. *p* *mf* *pp*

Tbn. *f* *fp* *f*

Timp. mallets *pp* *mf*

Perc. Crotales *f* L.V. Gong soft mallet *mp* L.V.

Pno. muted *mf* L.V. scrape fast with a guitar pick along the string

B.

Sopr. Sleigh Bells *p* *f*

Alto Sleigh Bells *p* *f*

Ten. Sleigh Bells *p* *f*

Bass Sleigh Bells *p* *f*

Vln. I (norm.) → air-noise effect (very light bow pressure) *norm.* *ff* *ppp* air noise effect (very light bow pressure)

Vln. II *ff* *ppp* air noise effect (very light bow pressure)

Vla. air-noise effect (very light bow pressure) *norm.* *ff* *ppp* air noise effect (very light bow pressure)

Vc. *norm.* *ff* *ppp* air noise effect (very light bow pressure)

D.B. (norm.) → air-noise effect (very light bow pressure) *norm.* *ff* *ppp* air noise effect (very light bow pressure)

252

Fl. *espress.*

B♭ Cl. *pp*

Hn. *norm.* *p* *pp* *p* *pp* *fz.* *f*

Tbn. *pp* *mp* *pp* *pp* *mf* *pp* *f*

Timp. *pp* *mf*

Perc.

Pno.

B.

Sopr. move slowly from point B to I

Alto move slowly from point C to H

Ten. move slowly from point B to J

Bass move slowly from point C to G

Vln. I *sul pont.* *norm.* *sul pont.* *norm.*

Vln. II *sul pont.* *norm.* *sul pont.* *norm.*

Vla. *sul pont.* *norm.*

Vc. *sul pont.* *norm.*

D.B. *sul pont.* *norm.*

WHITE

J

♩ = 112

Fl. *mf* *p* *mf* *p* *flz.* *pp* *mf*

B♭ Cl. *flz.* *pp* *mf* *pp* *mf* *mf* *f* *mf* *mf*

Hn. *mf* *mf* *mf* *f* *flz.* *f* *mf* *f*

Tbn. *pp* *f* *pp*

Timp. *pp* *mf* *pp* *mf*

Perc. *mp* *B.D.* *mf* *f* *mf* *f* *mf* *f*

Pno. *mf* L.V. *mf* *f* *mf* *mp* *mf* *f*

B. *mf* L.V. *mf* *f* *mf* *mp* *mf* *f*

Sopr.

Alto

Ten.

Bass

Vln. I *f* *mf* *f* *mf* *f* *mf* *f*

Vln. II *f* *mf* *f* *mf* *f* *mp* *mf* *f*

Vla. *f* *mf* *f* *mf* *f* *mf* *f*

Vc. *f* *mf* *f* *mf* *f* *mf* *f*

D.B. *f* *f* *f* *f* *f* *f*

seagull effect

266

Fl. *flz.* *mp* *mf* *f* *flz.* *p*

B♭ Cl. *flz.* *pp* *mf* *pp* *mf* *mp* *mf* *pp* *f* *mf*

Hn. *mf* *flz.* *mf* *f* *flz.*

Tbn. *f* *pp* *f*

Timp. *mf* *pp* *mf* *pp*

Perc. *f* *mf* *f* *mf* *f*

Pno. *mf* L.V. *mf* *f* *mf* *mp*

B. *mf* L.V. *mf* *f* *mf* *mp*

move slowly to position F →

Sopr.

Alto

Ten.

Bass

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

D.B. *f*

272

Fl. *mf* *mp* *mf*

B♭ Cl. *mp* *mf* *p* *mf* *p* *mp* *pp*

Hn. *mf* *f* *p* *mp* *pp*

Tbn. *pp* *f* *p* *mp* *pp* *mp* *pp*

Timp. *mf* *pp* *mf*

Perc. *mf* *f*

Pno. *mf* *f* *pp* *p* *pp*

B. *mp* Finger Cymbal

Sopr.

Alto

Ten.

Bass

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f* *sul pont.* *pp* *p*

Vc. *mf* *f* *sul pont.* *pp* *p*

D.B. *mf* *f* *pp* *p*

non vib.

pp *p*

K

non vib. -----

Fl.

B \flat Cl.

Hn.

Tbn.

Timp.

Perc.

Pno.

B.

Sopr.

Alto

Ten.

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

281

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

mp *pp* *mp* *pp*

mp *pp* *mp* *pp*

mp *pp* *mp* *pp*

Inside the piano

mp L.V. *mp* L.V. *mp* *f* L.V.

mp L.V. *mp* L.V. *f*

spoken
[ipsifanis] [Ethir]
mp

spoken
[ipsifanis Ethir]
mp

spoken
[kósmu sthion] [áriston]
mp

spoken
[kósmu sthion] [áriston]
mp

pizz. on strings

BLUE

L

Free

50"

Fl.

B♭ Cl.

Hn.

Tbn.

Timp.

Perc.

Pno.

B

Sopr.

Alto

Ten.

Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

spoken text: TO MUSAËUS

297 Μάνthane di, Musée, thipoliin perisémmín, efhín, i di ti profereistéri estín apaséon.
 Zef vasiléf ke Géa ke uránie flóges agné Ieliu, Minis t' hierón sélas Ástra te pánta,
 ke si, Posídaon géiohe, kianohéta, Ferséfóni t' agní Dimitir t' aglaókarpe
 Artemi t' iohéra, kóri, ke jie Five, os Delfón néis ierón pédon' os te megístas
 timás en makáresin éhís, Diómise horetía

mf Position: F

297 play on C glass
 (circular motion)
p

297 play on D glass
 (circular motion)
p

297 play on B glass
 (circular motion)
p

297 play on D# glass
 (circular motion)
p

297 play on A# glass
 (circular motion)
p

* conductor signs (each voice begins with the conductor's cue)

1' 10"

M

Fl. *whispering*** 4 *pp*

B♭ Cl. *whispering*** 7 *pp*

Hn. *whispering*** 10 *pp*

Tbn. *whispering*** 11 *pp*

298
Timp. *whispering* 5" *pp* *Text: TO FIRE (Aether)* *whispering*** 9 *pp*

298
Perc. *whispering*** 6 *pp*

298
Pno. *whispering*** 2 *pp*

298
B. *spoken* *text: TO MUSAEUS* *Position: F*
 Άρες τ' omvrimóthime ke Iféstu ménos agnón afrogenis te theá, megalónima dóra lahúsa-
 ke si, katathonion vasiléf, meg' ípírohe démon- Ivi τ' Eilithía ke Irakléos ménos ii,
 ke to Dikeosínis te ke Efeveíis meg' óniar kiklísko Nimfás te klitás ke Pána mégiston
 Írin τ' egióhio Diós thalerín parákiti- Mnimosínin τ' eratín Músas τ' epikéklome agnás
 enéa ke Haritás te ke Óras id' Eniaftón Litó τ' eplókamon, thiin, semnin te diónin
 Kurítas τ' enóplus Korivantás τ' idé Kavirus ke megálus Sotíras omú, Diós álthita tékna,
 Idéus te theús id' ángelon uraniónon, Ermían kirika Thémín th' íeroskópon andrón

Sopr. *mf* *whispering*** 1 *pp*

Alto *whispering*** 5 *pp*

Ten. *whispering*** 3 *pp*

Bass *whispering*** 8 *pp*

** whisper individually and start from any word, if necessary repeat the text from the beginning

298
Vln. I *sul tasto* *pp*

298
Vln. II *pp*

298
Vla. *sul pont.* *pp*

298
Vc. *pp*

298
D.B.

whispering → *spoken mp*

Fl. *non vib.* pp p *vib.* pp p *non vib.*

B♭ Cl. p pp

Hn. $sfzp$ f p pp p *non vib.*

Tbn. $sfzp$ f pp p pp

Timp. f p f p mp pp

Perc. *Gong* *scrape gong vertically with a triangle beater* p *L.V.*

Pno. *Inside the piano* pp *pizz. on strings* p mp *L.V.* *

B. mf

Sopr.

Alto

Ten.

Bass

Vln. I *flautando* pp *norm. non vib.* p *espress.* mp ppp *non vib.*

Vln. II pp p *espress.* mp ppp

Vla. pp p mp ppp

Vc. *sul tasto* pp *sul pont.* p *norm.* mp ppp

D.B. *sul pont.* pp *sul tasto* p *norm.* mp ppp

O Free 2'

Fl. *pp-p* air noise norm. air noise norm. *pp-p* improvise with air noise sounds and normal pitches, repeat model as many times as needed, finish at any note, dynamics alternation from *pp* to *p*

B♭ Cl. random multiphonics *<p>* *<p>* *<p>* play multiphonics in random pitches and duration, repeat model as many times as needed, finish at any note

Hn. *pp-p* air noise norm. air noise norm. *pp-p* improvise with air noise sounds and normal pitches, repeat model as many times as needed, finish at any note, dynamics alternation from *pp* to *p*

Tbn. *pp-mp* improvise with the given pitches, repeat model as many times as needed, finish at any note, dynamics alternation from *pp* to *mp*

Timp. *pp-p* sim. random, slow glissando, dynamics, repeat model as many times as needed, finish at any note, alternation from *pp* to *p*

Perc. *pp-p* B.D. drag superball with circular motion, improvise with hits and tremolos on B.D. surface, dynamics alternation from *pp* to *p*

Pno. *pp-mp* pizz. on strings repeat the model without a specific rhythm, finish at any note, dynamics alternation from *pp* to *mp*

crescendo mf

text: TO MUSAEUS spoken Position: F

Nikta te presvistin kaléo ke fosfóron ímar, Pistin t' íde Díkin ke anímona Thesmodótiran, Pian te íde Krónon ke Tithín kianópeplon Okeanón te mégan, sin t' okeanio thígratras Atlantós te ke Eónos meg' ípirohon íshin ke Hrónon aénaon ke to Stigós aglaón idor milihús te theús, agathín t' epi tísi Prónian Démona t' ígátheon ke Démona pímona thnitón, Démonas uraníus te ke íerús ke enídrus ke hthoníus ke ípohthoníus idé ebrífítus, ke Semélin Vákhu te sinevastíras áfantas, Inó Lekothéin te Palemoná t' olviódótin Nikin th' ídiépián id' Adrístian ánasan ke vasilía mégan Asklipión ípiodótin, Paláda t' egremáhin, kúrin, Anémus te própantas ke Vrontás Kósmu te meri tetrakíonós avdó-Mitéra t' athanáton, Átin ke Mína kíklistko Uraníin te theán, sin t' ámvroton agnón Adonin Arhín t' idé Péras, to gar épleto pási mégiston evmenéas elthín kehariménon ítor chontas tinde thíipollín íerin spondín t' epi semnin.

Sopr. *mf* 15''

Alto *pp* whispering** 15''

Ten. *pp* whispering** 15''

Bass *pp* whispering** 15''

** whisper individually and start from any word, if necessary repeat the text from the beginning

Vln. I *pp* sul tasto → sul pont. → sul tasto perform model with random pitch durations, finish at any note

Vln. II *pp* sul pont. → sul tasto perform model with random pitch durations, finish at any note

Vla. *pp* sul tasto → sul pont. → sul tasto perform model with random pitch durations, finish at any note

Vc. *pp* sul pont. → sul tasto → sul pont. perform model with random pitch durations, finish at any note

D.B. *pp* sul tasto → sul pont. perform model with random pitch durations, finish at any note

The score is divided into two systems. The first system includes Flute (Fl.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Trombone (Tbn.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), and Bass (B). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Conductor cues are marked with circled numbers 1 through 17. A 20-second framework is indicated at the top with a horizontal line and a 20" label. A large 'P' in a box is at the top left.

Performance instructions include:

- pp* (pianissimo) and *mf* (mezzo-forte) dynamics.
- "improvise as many notes as possible" for woodwinds, percussion, and strings.
- "scrape gong vertically with a triangle beater" for Percussion.
- "On the keyboard" for Piano.
- "Crotales" for Percussion.
- "air-noise effect (very light bow pressure)" for strings.
- "norm." (normal) for strings.

Rehearsal marks 305 and 308 are present. A vertical dashed line is at the beginning of the score, and another is at the 20-second mark.

WHITE/BLUE

Q

♩ = 50

non vib.

Fl. *p*

B♭ Cl. air noise *pp* *p* *pp* air noise *pp* *p* *pp*

Hn. *pp* *p* *pp* *p* *pp*

Tbn.

Timp.

Perc.

Pno. Inside the piano pizz. on strings *mp*

B.

Sopr.

Alto

Ten.

Bass

Vln. I air-noise effect (very light bow pressure) *ppp* *pp* *ppp* norm. air noise effect

Vln. II air-noise effect (very light bow pressure) *ppp* *pp* *ppp* col legno battuto *p* air noise effect *ppp*

Vla. air-noise effect (very light bow pressure) *ppp* *pp* *ppp* norm. air noise effect

Vc. air-noise effect (very light bow pressure) *ppp* *pp* *ppp* norm. air noise effect col legno battuto *p* *ppp*

D.B. *ppp* *pp* *ppp* norm. air noise effect

$\text{♩} = 62$

322

Fl. *pp* \leftarrow *mp* \rightarrow *pp* *norm.* *mf* *mp*

B♭ Cl. *pp* \leftarrow *mp* \rightarrow *pp* \leftarrow *mp* \rightarrow *pp* *mf* *mp*

Hn. *mp*

Tbn. *mp*

Timp. *mp p* *mp p* *mp* *mp p*

Perc. 322 B.D. *p*

Pno.

B. *mp* *mf* *mp* *mf* *mp*

Sopr.

Alto

Ten.

Bass

Vln. I *mp* *mf* *mp* *mf* *mp*

Vln. II *mp* *mf* *mp* *mf* *mp*

Vla. *mp* *mf* *p* *mf* *mp*

Vc. *p* \leftarrow *mp* *p* *mp* *mf* *mp*

D.B. *p* \leftarrow *mp* *mp* *mf* *mp*

R ♩ = 54

Fl. *mf* *mp* *p*

B♭ Cl. *p* *mf*

Hn. *pp*

Tbn.

Timp. *pp*

Perc.

Pno. *mp*
On the keyboard

B. *mp* *f*
Ki kłi sko se, má kar, ta ni sí pte... re, ú le Ó ni re, _____
Text: TO THE DIVINITY OF DREAMS

Sopr.

Alto

Ten.

Bass

Vln. I *ppp* flautando

Vln. II *ppp*

Vla. *ppp* pizz. sul pont. sul tasto sul pont.

Vc. *pp* col legno battuto

D.B. *pp*

S

♩ = 74

non vib. ----- *espress.*

Fl. *pp* *mp* *norm.* *pp*

B♭ Cl. *pp* *p* *pp* *ppp* *p* *ppp* *mp* *pp*

Hn. *pp* *mp* *pp*

Tbn. *pp* *pp* *mp* *pp*

Timp. *pp*

Perc. *pp* *p* *L.V.*

Pno. *mp* *mp* *muted* *pp*

B. *pp*

pp
Kiklisko se, makar, tanisiptere, ule Onire,
angele melonton, thnitis hrismoidē megiste
isihia gar ipnu glikeru sigilos epelthōn,
prosfonōn psihēs thitōn nōon aftōs egiris,
Text: TO THE DIVINITY OF DREAMS *intense whispering / repeat text until M. 363*

pp
ke gnōmas makaron aftōs kath' ipnus ipopēmpis,
sigōn sigōses psihēs melonta profēnon,
isin ep' efseviisi theōn nōos esthlōs odēvi,
os an ai to kalōn mālon, gnōmiisi prolifhēn,
terpolēs ipāgiū vion anthrōpon proharēnton,
Text: TO THE DIVINITY OF DREAMS *intense whispering / repeat text until M. 363*

pp
ton de kakōn anāpavlān, ōpos theōs aftōs enispū
efholēs thīsies te hōlon lisosin anāktion.
efsevisin gar ai to tēlos glikerōteron ēsti,
tis de kakis udēn tēni melousan anāgin
ōpsis oniriesā, kakōn exāngelos ērgon,
Text: TO THE DIVINITY OF DREAMS *intense whispering / repeat text until M. 363*

pp
ōfra ken ēvronte lisin ālgeos erhōménio.
alā, makar, litomé se theōn minimata frāzin,
os an ai gnōmes orthēs katā pānta pelāziis
midēn ep' alokōtisi kakōn simia profēnon.
Text: TO THE DIVINITY OF DREAMS *intense whispering / repeat text until M. 363*

move slowly from point I to A while whispering

move slowly from point H to D while whispering

Vln. I *pp* *norm.* *sul tasto*

Vln. II *pp* *norm.* *sul tasto*

Vla. *pp* *norm.* *sul pont.* *sul tasto*

Vc. *pp* *norm.* *sul tasto*

D.B. *pp* *norm.* *norm.*

347 non vib. *espress.*

Fl.

B♭ Cl.

Hn.

Tbn.

Timp.

Perc. Crotales *pp*

Pno. muted 7:4 *pp* *p* *mp* *pp* *p* *pp* *

B. spoken *mp*
 Kiklisko se, mákar, tanisiptere,
 úle Ónire, ángele melónton,
 thnitis hrismoidé mégiste.

Text: TO THE DIVINITY OF DREAMS
 Position: F

Sopr.

Alto

Ten. move slowly from point J to A while whispering

Bass. move slowly from point G to D while whispering

Vln. I sul pont. *p* *pp* gliss.

Vln. II sul tasto sul pont. gliss. *pp*

Vla. sul tasto gliss. sul pont. gliss.

Vc. gliss. sul pont. *p* *pp* sul tasto *p* *pp*

D.B. sul pont. sul tasto gliss.

354

Fl. *pp* air noise *pp* *p* *pp* norm. flz. *p* *mp* *p* *espress.* *mf*

B♭ Cl. *pp* non vib. *mp* *p* *mp* *pp* *mp*

Hn. *pp* con sord. *mp* *pp*

Tbn. *mp* *pp*

Timp. 354

Perc. 354

Pno. 354 pizz. on string *mp* *p* muted *pp* whispering
 8va *mp* 8va *mp*
 8va *mp* 8va *mp*

B 354
 Text: TO THE DIVINITY OF DREAMS
 Position: F

Sopr. >>>

Alto >>>

Ten. >>>

Bass >>>

Vln. I 354 sul tasto sul pont. trem. rit. non. trem. (norm.) air-noise effect (very light bow pressure)

Vln. II (norm.) air-noise effect (very light bow pressure) non. trem.

Vla. sul tasto *p* *pp* norm. trem. rit. non. trem. (norm.) air-noise effect (very light bow pressure)

Vc. trem. rit. non. trem. (norm.) air-noise effect (very light bow pressure)

D.B. sul pont. trem. rit. non. trem. (norm.) air-noise effect (very light bow pressure)

p *pp*

369

Fl. *mf* *p* non vib. . . .

B♭ Cl. *pp* *mp* *pp* *p* *pp* *mp* *pp* *mp* *mf* *p*

Hn. *pp* *mf*

Tbn. *pp* *p* *pp* *p* *pp* *p* *pp* *sfzp* *mf* *sfzp* *f*

Timp. *pp* *mp*

Perc. B.D. *pp*

Pno. muted *mf*
* *p* *sc* sim. *mp* *f*

B.

Sopr.

Alto

Ten.

Bass

Vln. I *mf*

Vln. II *mf* norm.

Vla. *mf* sul pont.

Vc. arco *mf*

D.B. pizz. *ppp* *pp* *p* *mf*

WHITE

U

♩ = 72

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

B♭ Cl. *mf* *mp* *p*

Hn. *sfz sfzp* *f* *mf* *p* *mp* *sfz fp* *f* *mp*

Tbn. *mf fp* *mf* *p* *mp* *sfz fp* *f* *mp*

Timp. *mp* *pp* *mp* *mp* *pp* *mp* *pp* *mp*

Perc. *mp* *pp* *mp* *pp* *mp*

Pno. *mf* *p* *mp*
On the keyboard

B.

Sopr.

Alto

Ten.

Bass

Vln. I *mf* *espress. cantabile* *mp* *p* *mf* *mp*

Vln. II *mf* *espress. cantabile* *mp* *p* *mf* *mp*

Vla. *mf* *espress. cantabile* *mp* *p* *mf* *mp*

Vc. *mp* *mf* *p* *mp* *p*

D.B. *mp* *mf* *p* *mp* *pizz.* *p*

386

Fl. *mf pp* *mf* flz.

B♭ Cl. *pp mp pp* *mp pp* *mf pp mf*

Hn. *p* *pp* *mf* *mp*

Tbn. *p mf p mp*

Timp. *pp mp*

Perc. *pp p*

Pno. *muted* *pizz. on strings* *p* *mp* *muted* *mf* *mp* *pizz. on strings*

B.

Sopr. *move slowly from point A to B*

Alto *move slowly from point D to C*

Ten.

Bass.

Vln. I *p pp* *pp* *mf pp* *mf* *p* sul pont.

Vln. II *p pp* *p* *pp* *mf pp* *mf* *p* sul tasto

Vla. *p pp* *pp* *mf pp* *mf*

Vc. *espress.* *mp* *arco* *espress.* *mf*

D.B. *mp* *mf*

395 non vib. *mp* *mp* *p* *mp* *mf*

B♭ Cl. *pp* *mp* *pp* *mp* *pp* *mp* *p* *mp* *mf*

395 *pp* *p* *mp*

Hn. *pp* *p* *mp*

Tbn. *pp* *mp* *pp*

395 *pp* *mp*

Timp. *pp* *mp*

Perc. *pp* *mp*

395 *mp* *p* *

Pno. *mp* *p*

395

B. *mp* *p*

Sopr.

Alto

Ten.

Bass

395 *mp* *mp* *mf* *mp* *mf*

Vln. I *mp* *mp* *mf* *mp* *mf*

Vln. II *mp* *mp* *mf* *mp* *mf*

Vla. *mp* *mp* *mf* *p* *mp* *mf*

Vc. *mp* *pp* *p* *mp* *mf*

D.B. *mp* *pp* *p* *mp* *mf*

norm. *mp* *mf* *mp* *mf*

norm. *mp* *mf* *mp* *mf*

norm. *mp* *mf*

sul pont. *p* *mp* *mf*

sul pont. *pp* *p* *mp* *mf*

sul pont. *pp* *p* *mp* *mf*

hand stopping

con sord.

muted

404 *espress.* *rit.* -----

Fl. *mp* *p*

B♭ Cl. *mp* *p* *mp* *pp*

Hn. *mp* *pp*

Tbn. *mp* *pp*

Timp. *mp* *pp*

Perc. **Crotales**
dreamlike
pp play crotales with random pitches

Pno. *p* *mp* *mf* *mp*
On the keyboard

B. *p*

Sopr. **Sleigh Bells**
p

Alto **Sleigh Bells**
p

Ten. **Sleigh Bells**
p

Bass **Sleigh Bells**
p

Vln. I *p* *mp* *p* *mp* *mf* *mp*

Vln. II *p* *mp* *p* *mp* *mf* *mp*

Vla. *p* *mp* *p* *mp* *mf* *mp*

Vc. *mp* *p* *pp* *mp* *mf* *mp*

D.B. *mp* *p* *pp* *pizz.* *p* *arco* *mf* *mp*

V RED 50"

Fl. **Free**
random multiphonics

B> Cl. $< p >$ $< p >$ $< p >$ play multiphonics quite sparsely in random pitches and duration

Hn. 410

Tbn. 410

Timp. 410

Perc. $\text{♩} = 60$
Crotales play model for 60" sec, until the end of M. 411
pp
Inside the piano

Pno. $\text{♩} = 60$
mute play model for 50" sec
pp L.V.

B spoken **mp** Position: F
Kliithi mef, os pánton thnitón iika kratinís
pási didús hrónon agnón, óson pórothen ipárhís-
sos gar ipnos psihin thrávi ke sómatos olkón,
inik' an eklíis fiseos kekratiména desmá
ton makrón zóisi féron eónion ipnon,
kinós men pánton, ádikos d' enísin ipárhon,
en tahítiti víu pávon neoilikas akmás

Text: TO DEATH play model with sleigh bells for 50" sec, until the end of M. 410

Sopr. $\text{♩} = 60$ **p** 4 **pp** whispering*

Alto $\text{♩} = 60$ **p** 3 **pp** whispering*

Ten. $\text{♩} = 60$ **p** 2 **pp** whispering*

Bass $\text{♩} = 60$ **p** 1** **pp** whispering*

Vln. I 410 **ppp** air-noise effect (very light bow pressure) > > >*** > > > > > > > > >

Vln. II **ppp** air-noise effect (very light bow pressure) > > >*** > > > > > > > > >

Vla. **ppp** air-noise effect (very light bow pressure) > > >*** > > > > > > > > >

Vc. **ppp** air-noise effect (very light bow pressure) > > >*** > > > > > > > > >

D.B. **ppp** air-noise effect (very light bow pressure) > > >*** > > > > > > > > >

* whisper individually and start from any word, if necessary repeat the text from the beginning/ play the sleigh bells at the same time ** conductor signs (each voice begins with the conductor's cue - ***accent improvisation each cue starts approximately within the 50" framework)

411 random multiphonics
 Fl. $\langle p \rangle \langle p \rangle \langle p \rangle$ play multiphonics quite sparsely in random pitches and duration

411 20" Hn. air noise improvise with air noise sounds quite sparsely, dynamics alternation from *pp* to *p*

411 30" Tbn. air noise improvise with air noise sounds and normal pitches, repeat model as many times as needed, finish at any note, dynamics alternation from *pp* to *p*

411 30" Timp. *pp*

411 10" Perc. 3 dreamlike *pp* play crotales with random pitches

411 Pno. *mp* L.V.

411 *mp* L.V.

411 B. spoken *mp* Position: F
 en si gar múnoi pánton to kríthén teleúte-
 oute gar ehésin pithii monos úte litésin.
 alá, mákar, makrísí hrónís zoís se pelázín
 etúme, thísíes ke ehólés litanévón,
 os an eíi geras esthlón en anthrópisi to giras.
 Text: TO DEATH

411 Sopr. (stop whispering) *pp* whispering**

411 Alto (stop whispering) *pp* whispering**

411 Ten. (stop whispering) *pp* whispering**

411 Bass (stop whispering) *pp* whispering**

411 Vln. I 1 *pp* 2 *p* 3" *mf*

411 Vln. II 2 *pp* 5 sul pont. *pp* 7 *p* 3" *mf*

411 Vla. 5 *pp* 7 *p* 3" *mf*

411 Vc. 7 *pp* 9 *p* 3" *mf*

411 D.B. 9 *pp* 3" *mf*

* conductor signs (each instrument begins with the conductor's cue - each cue starts approximately within the 40" framework) ** whisper individually and start from any word, if necessary repeat the text from the beginning

WHITE/RED

W

♩ = 74

Fl. *air noise* *pp* *p* *pp* *air noise* *pp* *p* *pp* *air noise* *pp* *p* *pp*

B♭ Cl. *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

Hn. *softly* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *p* *pp* *mp* *pp*

Tbn. *softly* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *p* *pp* *mp* *pp*

Timp. *mf* *mp* *sim.* *pp* *mp*

Perc. *Gong* *soft mallets* *pp* *mp*

Pno. *muted* *7:4* *p* *mf* *f* *p* *mf* *f* *p* *mf* *f* *

B. *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

Sopr.

Alto

Ten.

Bass

Vln. I *air-noise effect* *(very light bow pressure)* *ppp* *ppp*

Vln. II *sul tasto* *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

Vla. *sul pont.* *pp* *pizz.* *pp* *p* *pp* *pp* *p* *pp*

Vc. *mp* *p* *sim.* *pp* *p* *pp* *pp* *p* *pp*

D.B. *pp* *p* *sim.* *pp* *p* *pp* *pp* *p* *pp*

X ♩ = 62

Fl. *norm. play & sing*
p

B♭ Cl. *air noise*

Hn. *hand stopping*
pp *p* *pp*

Tbn. *mute*
pp

Timp. *421 mallets*
ppp *mf* *ppp*
ppp *mp* *ppp*

Perc. *421 B.D.*
ppp

Pno. *mf L.V. hit strings with the palm*
mf L.V.
muted
8va p

B. *421 move slowly next to the piano*

Sopr.

Alto

Ten.

Bass

Vln. I *421 flautando*
ppp *norm. flautando*
sul pont. *norm.*

Vln. II *ppp*
sul pont. *norm.*

Vla. *flautando*
ppp
sul pont.

Vc. *sul fasto*
ppp
sul pont.

D.B. *pizz.*
pp

WHITE/RED

FADE TO BLACK

norm.
play & sing
non vib.

437

Fl. air noise
pp *p* *pp*

B♭ Cl. non vib. air noise
pp *mf* *pp* *p* *pp*

Hn. *legato*
mp

Tbn. *pp* *p* *pp*

Timp. 437

Perc. 437
ppp *p* *ppp*
Crotales *p* L.V. dreamlike play crotales with random pitches *pp*

Pno. 437
mp L.V. scrape fast with a guitar pick along the string

B. 437
spoken *mf* narrate into the piano
alá, mákar, makrisi hrónis zoís se pelázin
etúme, thísies ke efohlés litanévon,
os an éi geras esthlón en anthrópisi to giras.

Text: TO DEATH
Position: next to the piano

Sopr. Sleigh Bells *pp*

Alto Sleigh Bells *pp*

Ten. Sleigh Bells *pp*

Bass Sleigh Bells *pp*

Vln. I 437 play on C glass
(circular motion) *p*

Vln. II 437 play on D glass
(circular motion) *p*

Vla. air-noise effect (very light bow pressure)

Vc. sul pont. *pp* *p* *pp*

D.B. *pp*

