SCENE FROM EURIPIDES' *MEDEA*

AARON GERVAIS

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December 2004
Approximate Duration: 12'00

INSTRUMENTATION

- Flute, doubling on piccolo
- Oboe
- Clarinet in B♭
- Bassoon
- Horn in F
- Freebass accordion
- Violin
- Violoncello
- Medea: soprano (C4 – C♯6)
- Jason: baritone (B♭2 – G4)

Text based on the translation by Philip Vellacott.

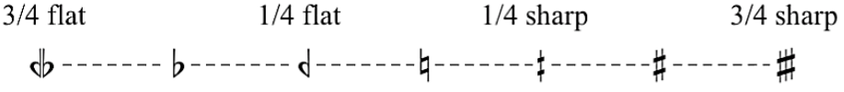
SCENE BACKGROUND

This scene starts just before Medea and Jason's first meeting. She has learned that Jason is to marry Creon's daughter and has just had her conversation with Creon, in which she is banished from Corinth. Jason arrives after Medea's initial statement and each tries to blame the other for their complicated situation. Jason claims that the marriage is purely political and aimed at ensuring a better future for Medea and their children. Medea sees Jason as a self-serving liar who has abandoned her for money and a younger woman. They argue without result and then both storm off.

NOTATION

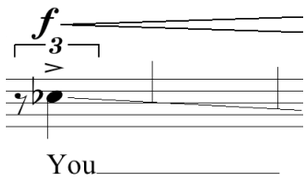
All instruments play *senza vibrato* unless otherwise marked.

Quartertones are notated in the score as follows. Fingerings are not provided for woodwind quartertones because they vary between individual instruments. The titles of several resources for quartertone woodwind fingerings are listed below.

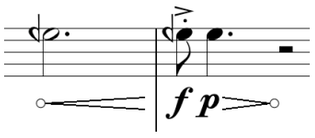


New Sounds for Woodwinds – Bruno Bartolozzi, trans. Reginald Smith Brindle
The Woodwinds: Performance and Instructional Techniques – Everett L. Timm
The Other Flute: a Performance Manual of Contemporary Techniques – Robert Dick
The Avant-Garde Flute – Thomas Howell
Metodo per Oboe – Lawrence Singer, trans. Reginald Smith Brindle
New Directions for Clarinet – Phillip Rehfeldt
The Twentieth Century Clarinetist – Allen Sigel
Il fagotto: altre techniche: nuove fonti di espressione musicale – Sergio Penazzi

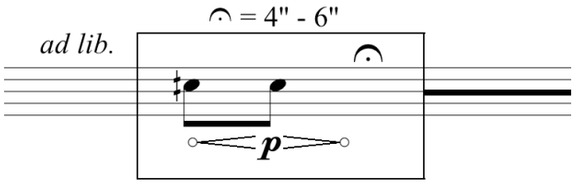
General Notation



Placeholder stems, used to mark duration for a glissando.

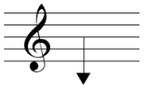


Crescendo from silence, diminuendo to silence.

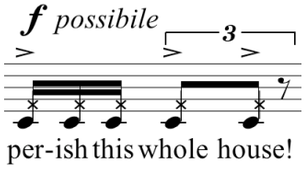


The figure is repeated at irregular intervals ranging between 4 and 6 seconds apart, for the duration of the line.

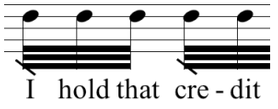
Vocal Notation



Lowest pitch.

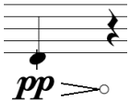


Sprechgesang, partially between singing and speaking.

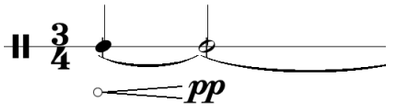


Sung in a free flowing rhythm, at the performer's discretion.

Woodwind Notation

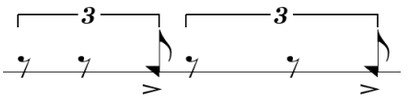


Airy almost–pitchless sound using the fingering for the given note.

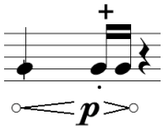


Air blown through the instrument without producing a definite pitch.

Breathe as needed or circular breathing.

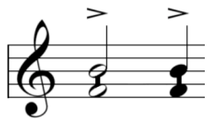


Forceful kissing of the reed(s) or mouthpiece in such a manner as to produce a sharp percussive “smack”.

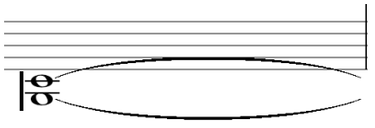


Flute: airy sound moving from silence to a tongue ram and then quickly moving back to silence.

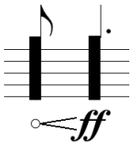
Accordion Notation



Cluster of all chromatic pitches between the two noteheads.



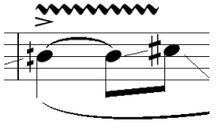
Same as above but used when the physical space between notes on the staff is narrow.



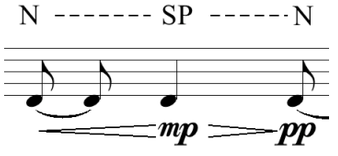
Approximate pitch cluster: all chromatic notes in the general area of the square notehead.

String Notation

Gradually moving from no vibrato to a full vibrato.



A full vibrato for the duration of the wavy line.

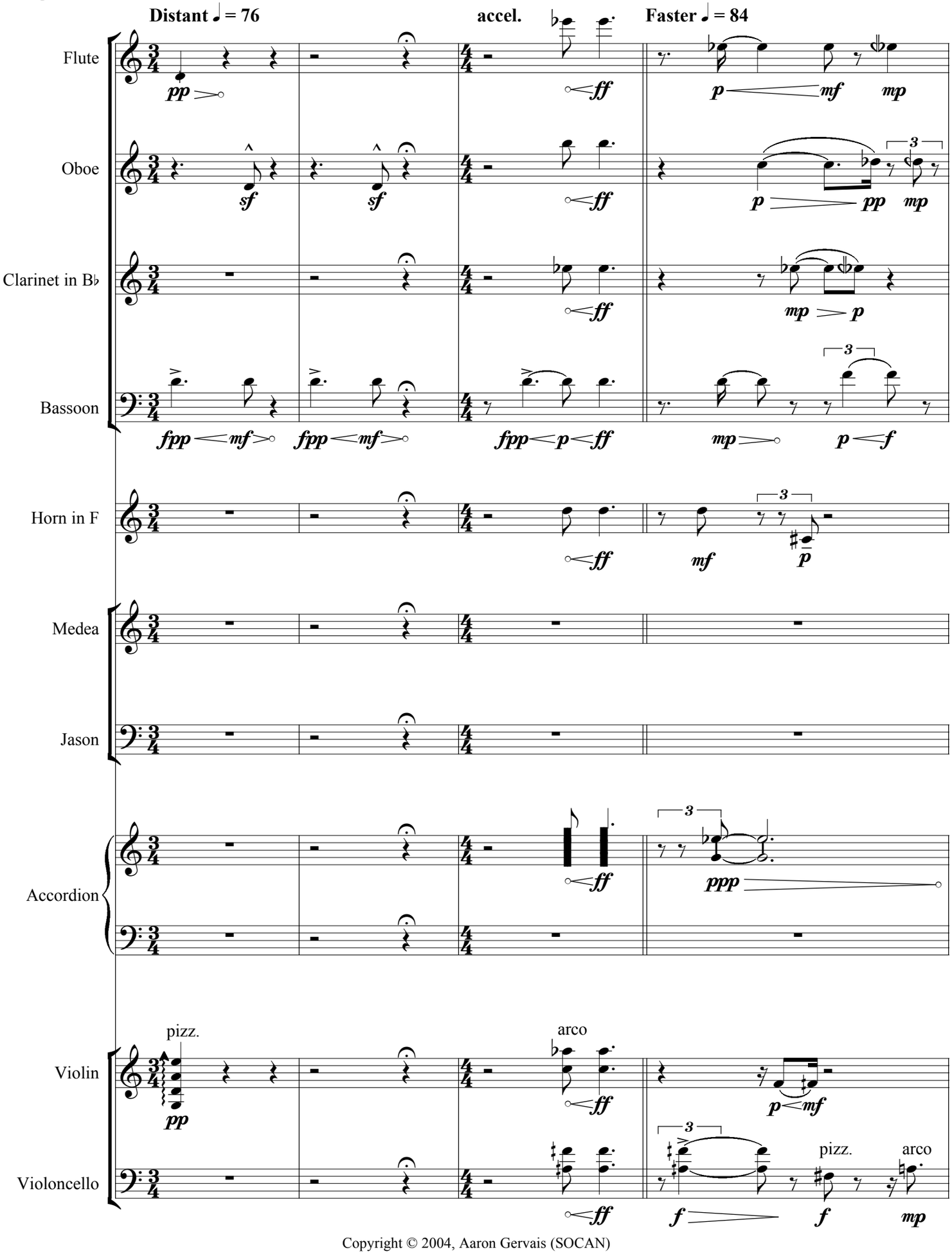


Gradually moving from normal playing position to *sul ponticello* and back again.

Scene from Euripides' *Medea*

Transposed Score

Aaron Gervais



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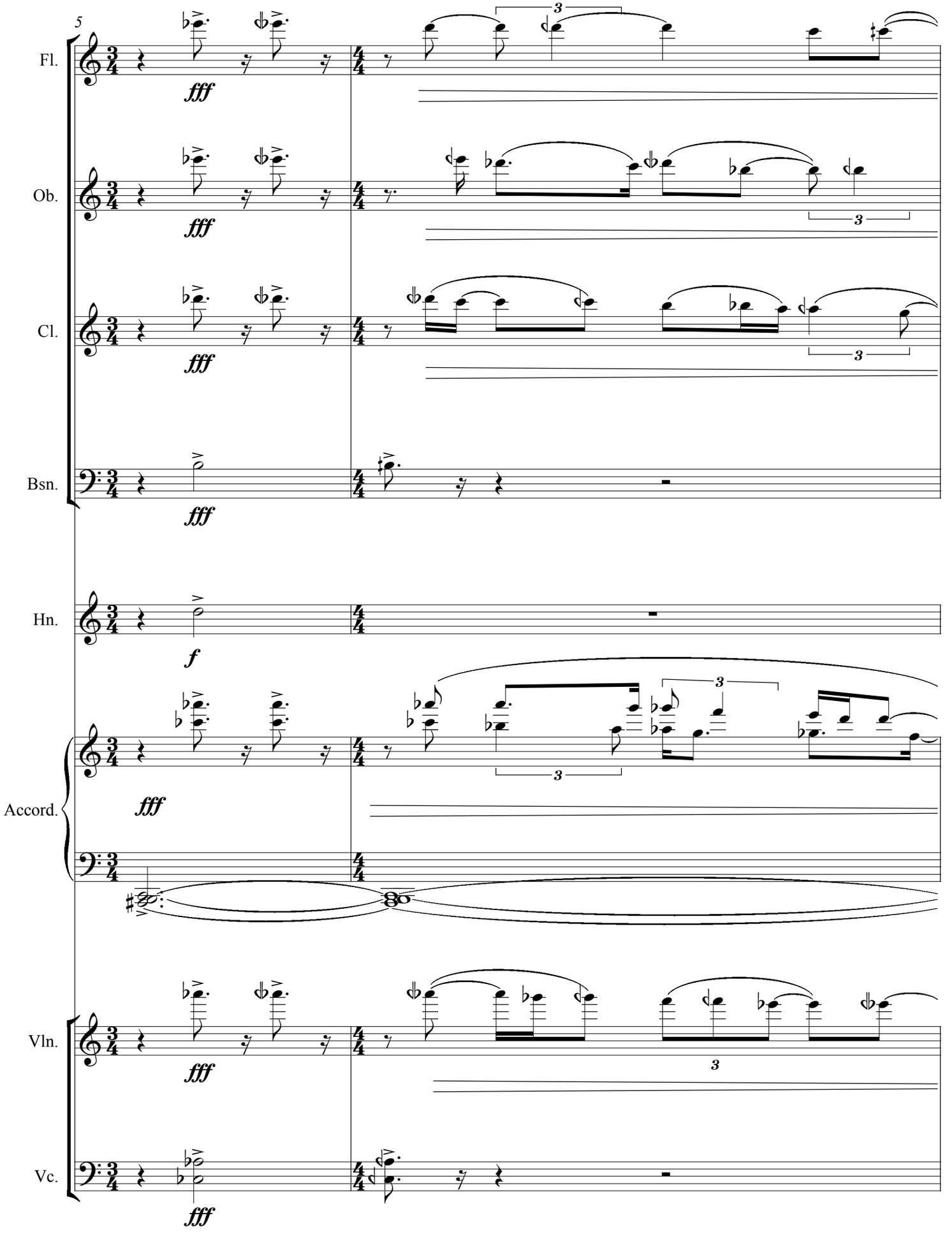
Scene from *Medea*



poco rit.

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Accord.

Vln.

Vc.

p

solo, freely

fp

Scene from *Medea*

A **Slightly faster, aggressive** ♩ **= 92**

pure gliss.; no articulation of attacks unless marked

9

III

Vln.

ff

12

Vln.

ff

14

poco rit.

Fl.

Ob.

solo

ppp *p*

Cl.

Bsn.

Hn.

Mda.

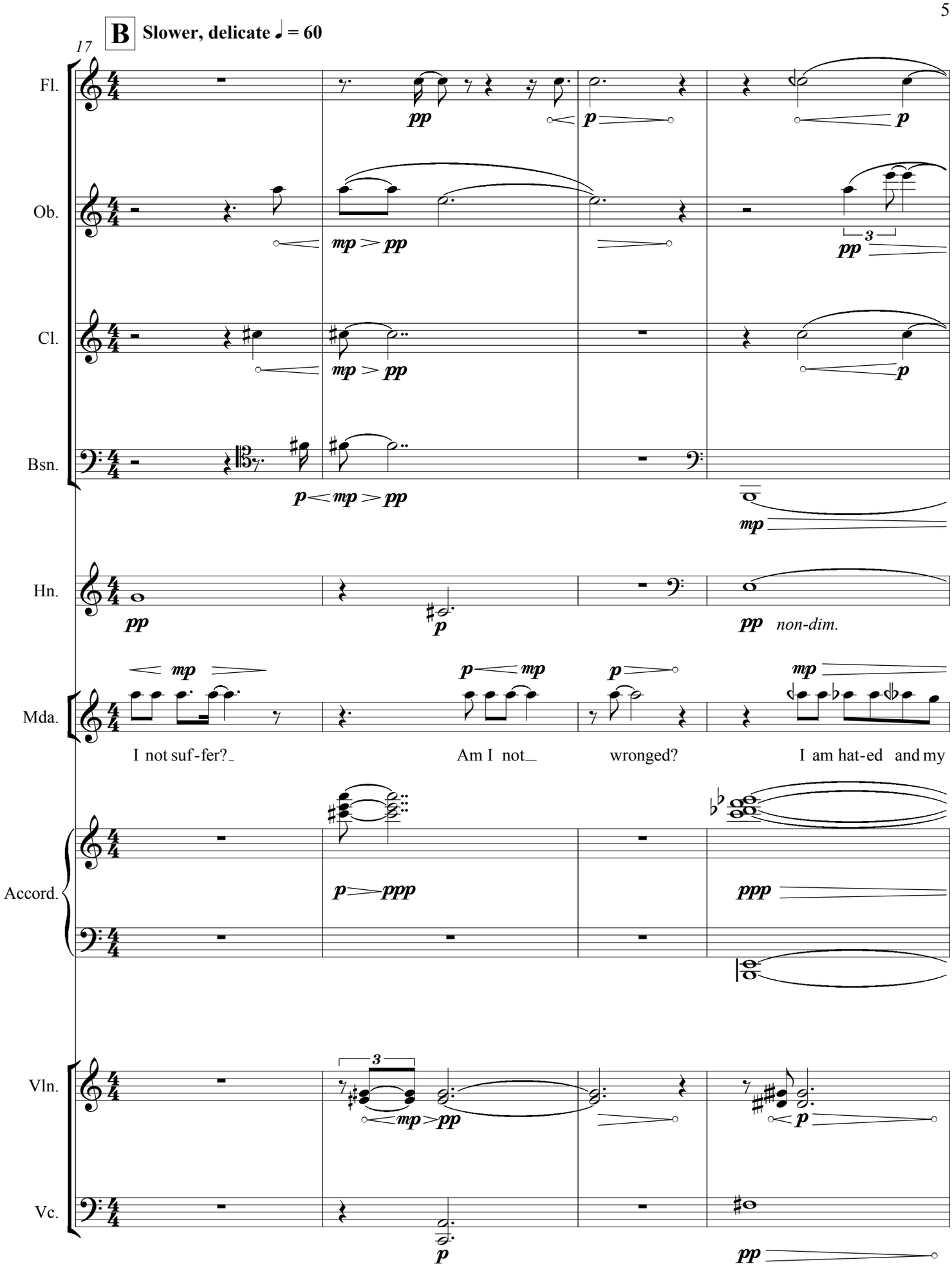
p

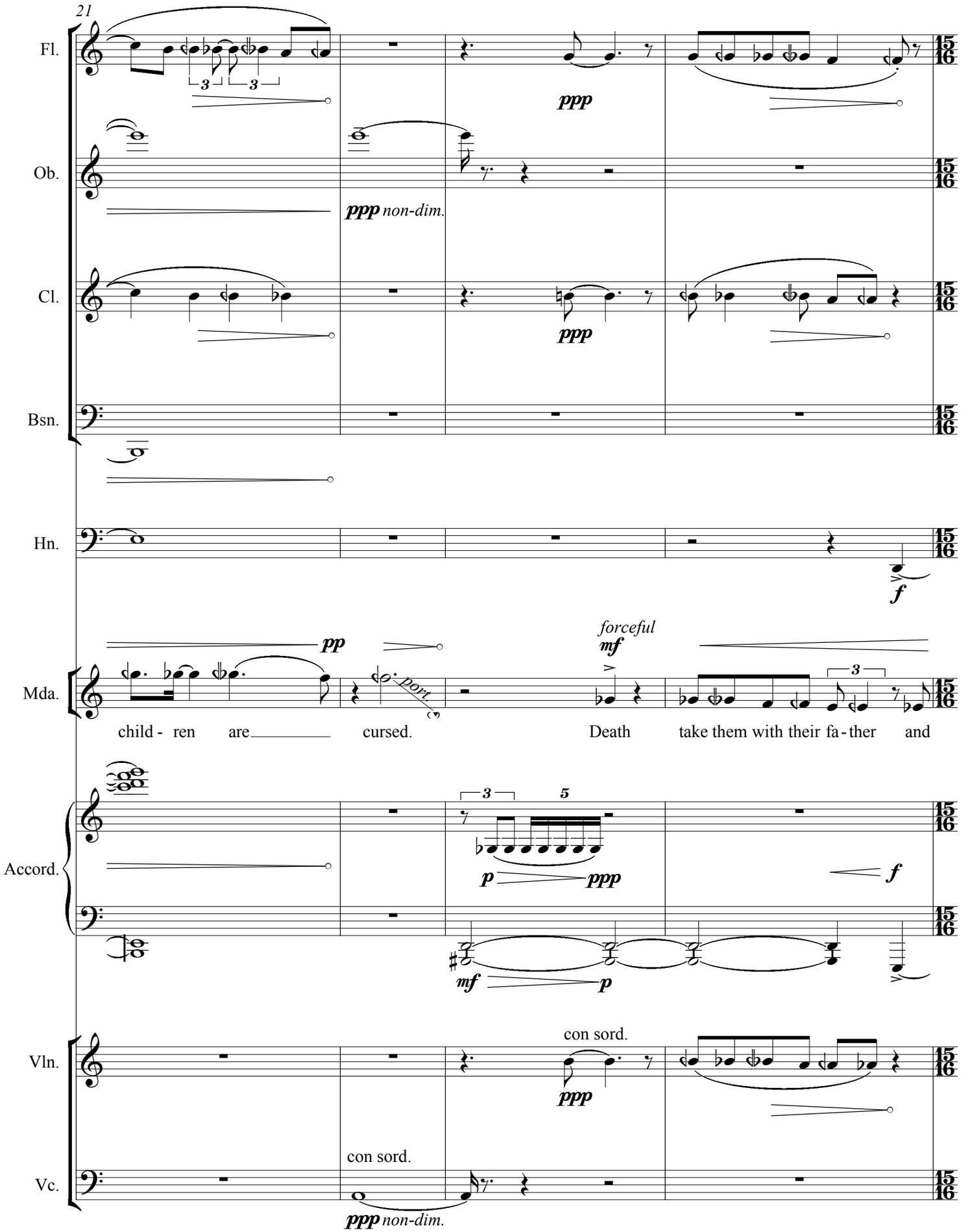
Do

Vln.

II

ff *mf* *fff*


B
Slower, delicate ♩ = 60
17
Fl.
Ob.
Cl.
Bsn.
Hn.
Mda.
Accord.
Vln.
Vc.
pp
p
mp
ppp
non-dim.
I not suf-fer?
Am I not
wronged?
I am hat-ed and my


21
Fl.
Ob.
Cl.
Bsn.
Hn.
Mda.
Accord.
Vln.
Vc.
ppp
ppp non-dim.
ppp
f
pp
port.
forceful
mf
child - ren are cursed. Death take them with their fa - ther and
p
ppp
f
mf
p
con sord.
ppp
con sord.
ppp non-dim.

25 **(3+4+4+4)**

C **Slower, wandering ♩ = 56**

Fl.

Ob.

Cl.

Bsn.

Hn.

Mda.

f *possibile*

3

per-ish this whole house!

Accord.

Vln.

pure gliss.; no articulation of attacks unless marked

solo, freely

Vc.

III

3

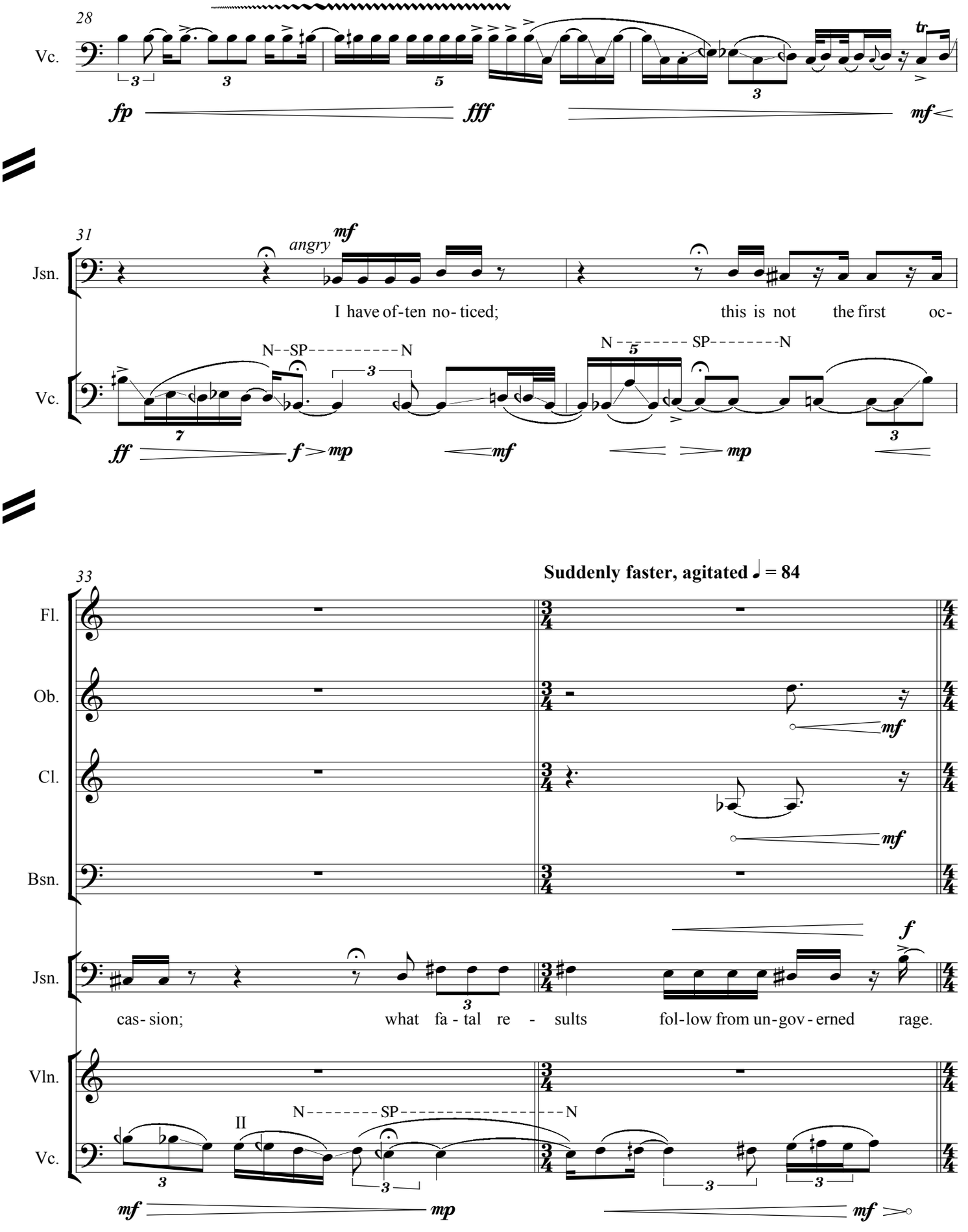
mf

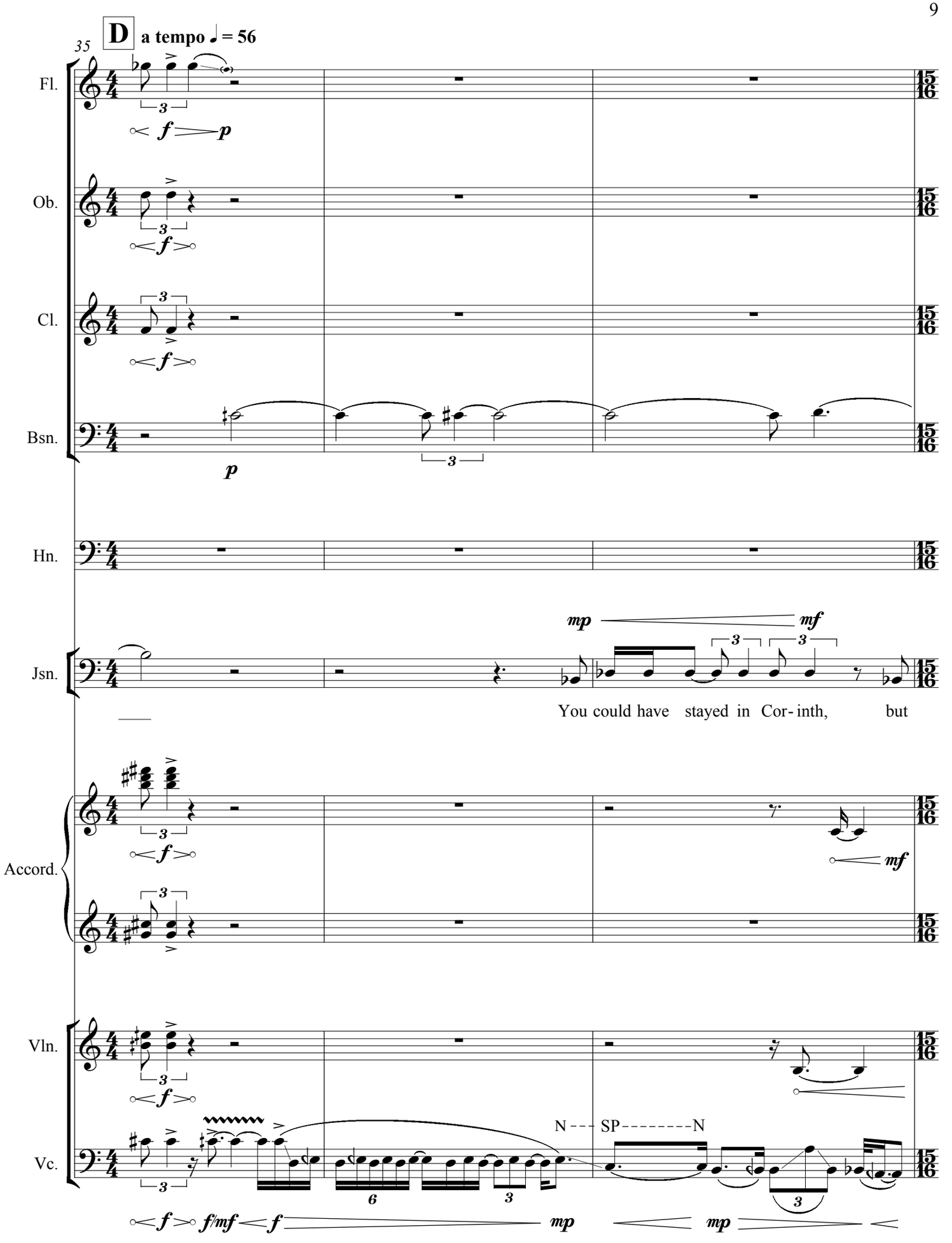
mf

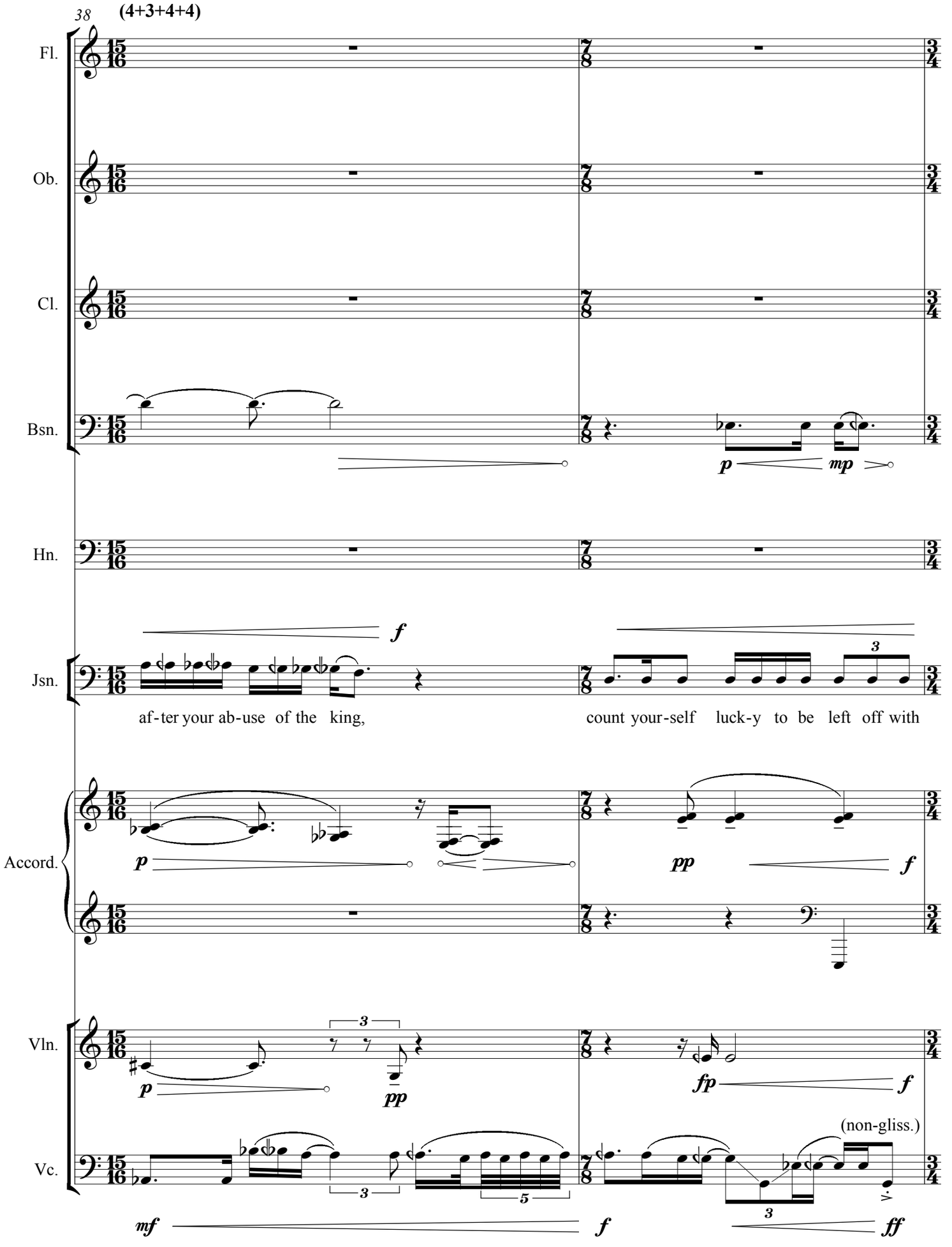
3

3

3


28
Vc.
fp
fff
mf
31
angry
mf
Jsn.
I have of-ten no-ticed; this is not the first oc-
N--SP----------N
N-------SP-------N
Vc.
ff
f
mp
mf
mp
33
Suddenly faster, agitated ♩ = 84
Fl.
Ob.
Cl.
Bsn.
Jsn.
cas-sion; what fa-tal re-sults fol-low from un-gov-erned rage.
Vln.
Vc.
II
N--------SP----------N
mf
mp
mf


D
a tempo ♩ = 56
35
Fl.
Ob.
Cl.
Bsn.
Hn.
Jsn.
Accord.
Vln.
Vc.
You could have stayed in Cor- inth, but
N --- SP --------N


38
(4+3+4+4)
Fl.
Ob.
Cl.
Bsn.
p
mp
Hn.
f
Jsn.
af-ter your ab-use of the king,
count your-self luck-y to be left off with
Accord.
p
pp
f
Vln.
p
pp
fp
f
Vc.
(non-gliss.)
mf
f
ff

E **Faster, distant but growing ♩ = 76**

40

Fl.

Ob.

Cl.

Bsn.

Hn.

Jsn.

ban - ish - ment!

Accord.

Vln.

Vc.

rubato colla voce **F** **a tempo, quasi-romatic**

43

Fl.

Ob.

Cl.

Bsn.

Hn.

Jsn.

expressive

I have tried to

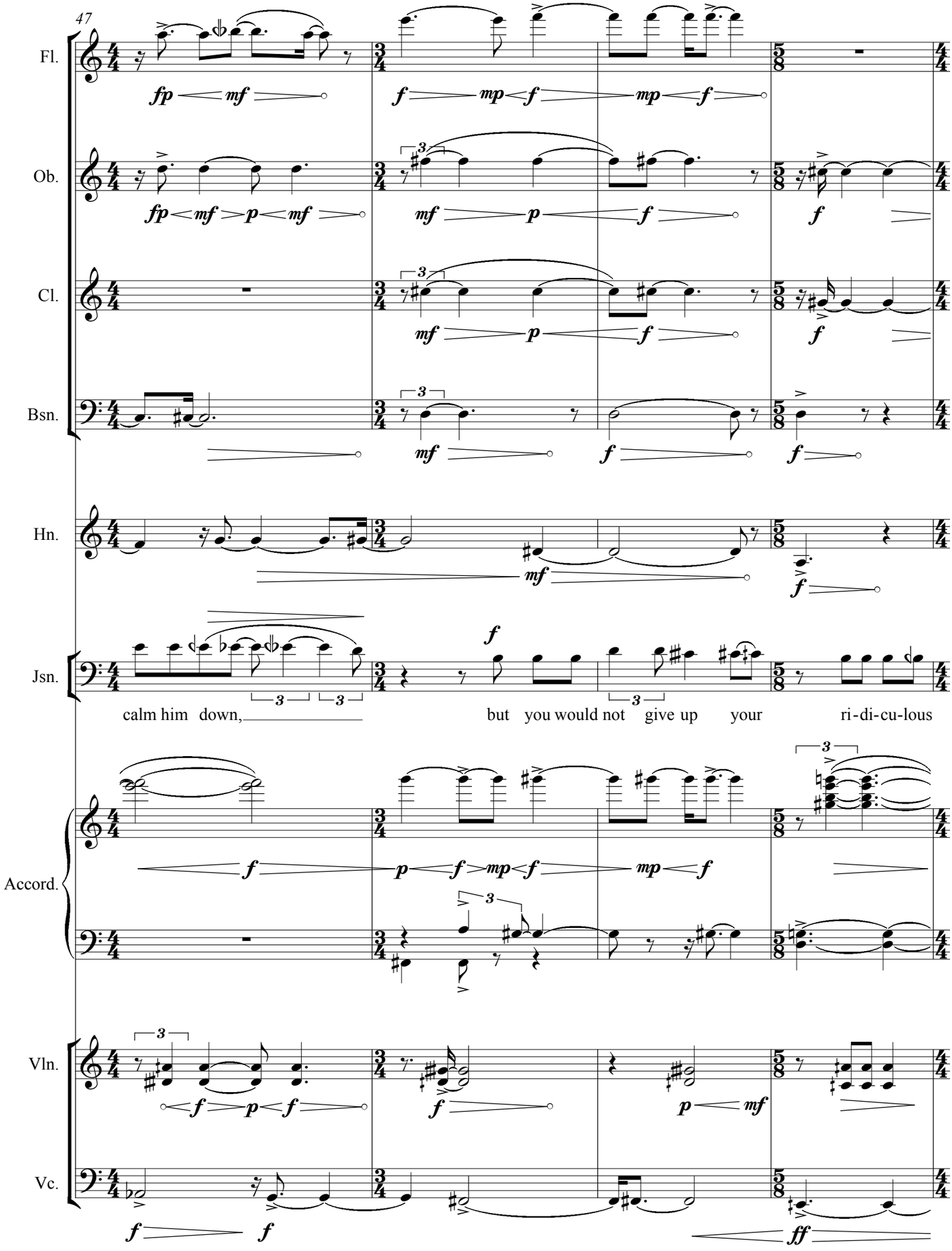
Accord.

Vln.

senza sord.

Vc.

senza sord.


47
Fl.
Ob.
Cl.
Bsn.
Hn.
Jsn.
calm him down,
but you would not give up your ri-di-cu-lous
Accord.
Vln.
Vc.

G

Slower, calm ♩ = 60

51

Fl.

Ob.

Cl.

Bsn.

Hn.

Jsn.

Accord.

Vln.

Vc.

p

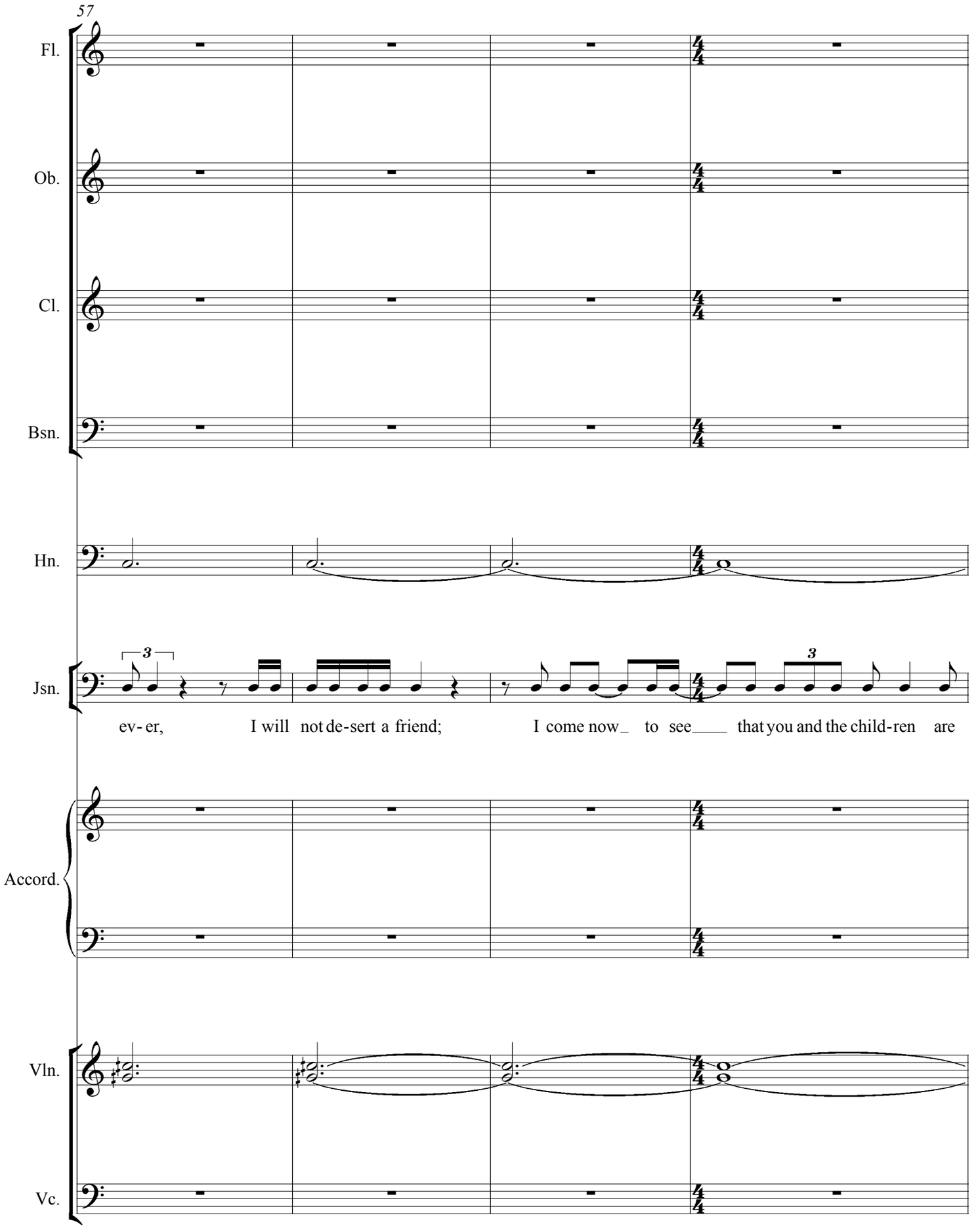
p non-dim.

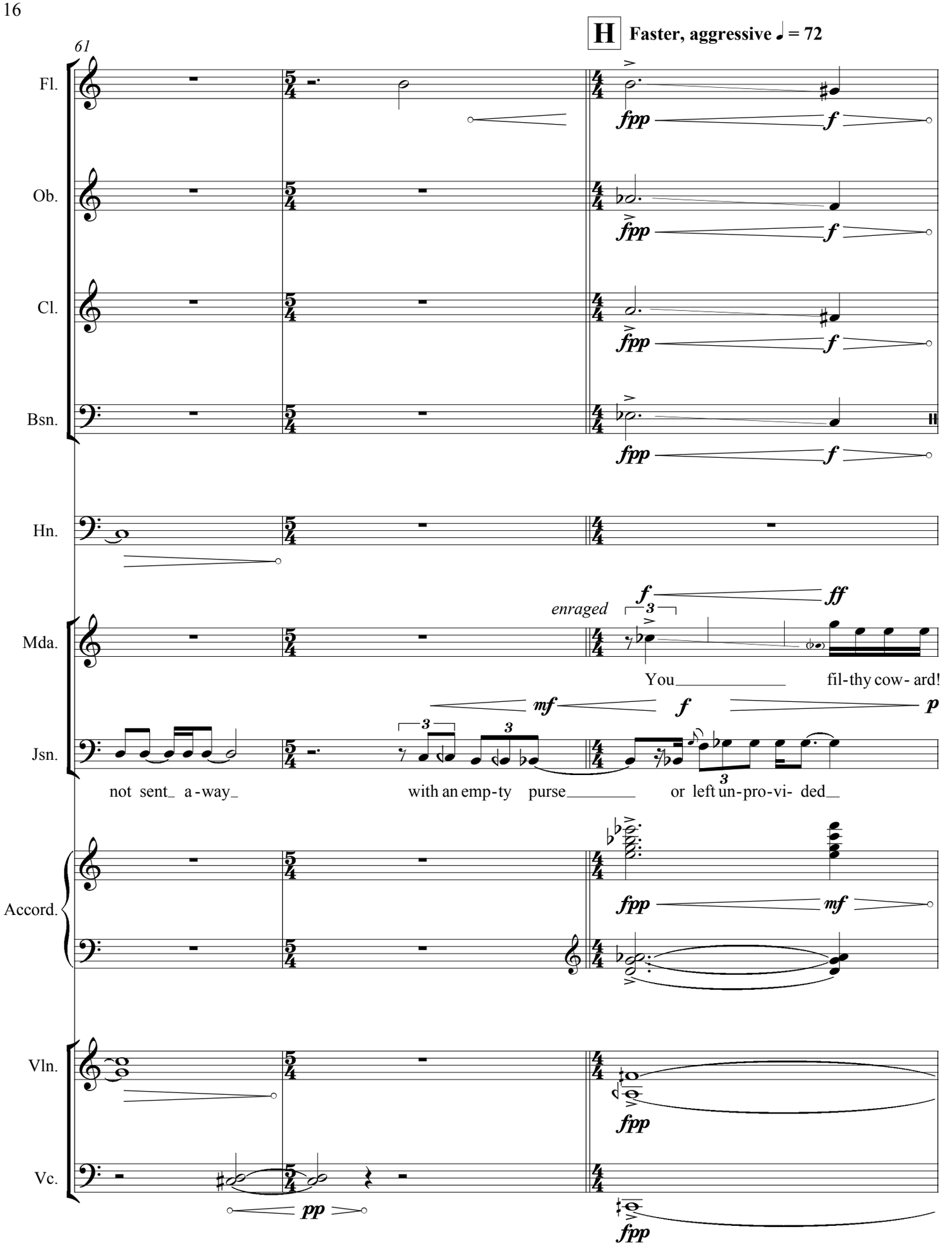
pp

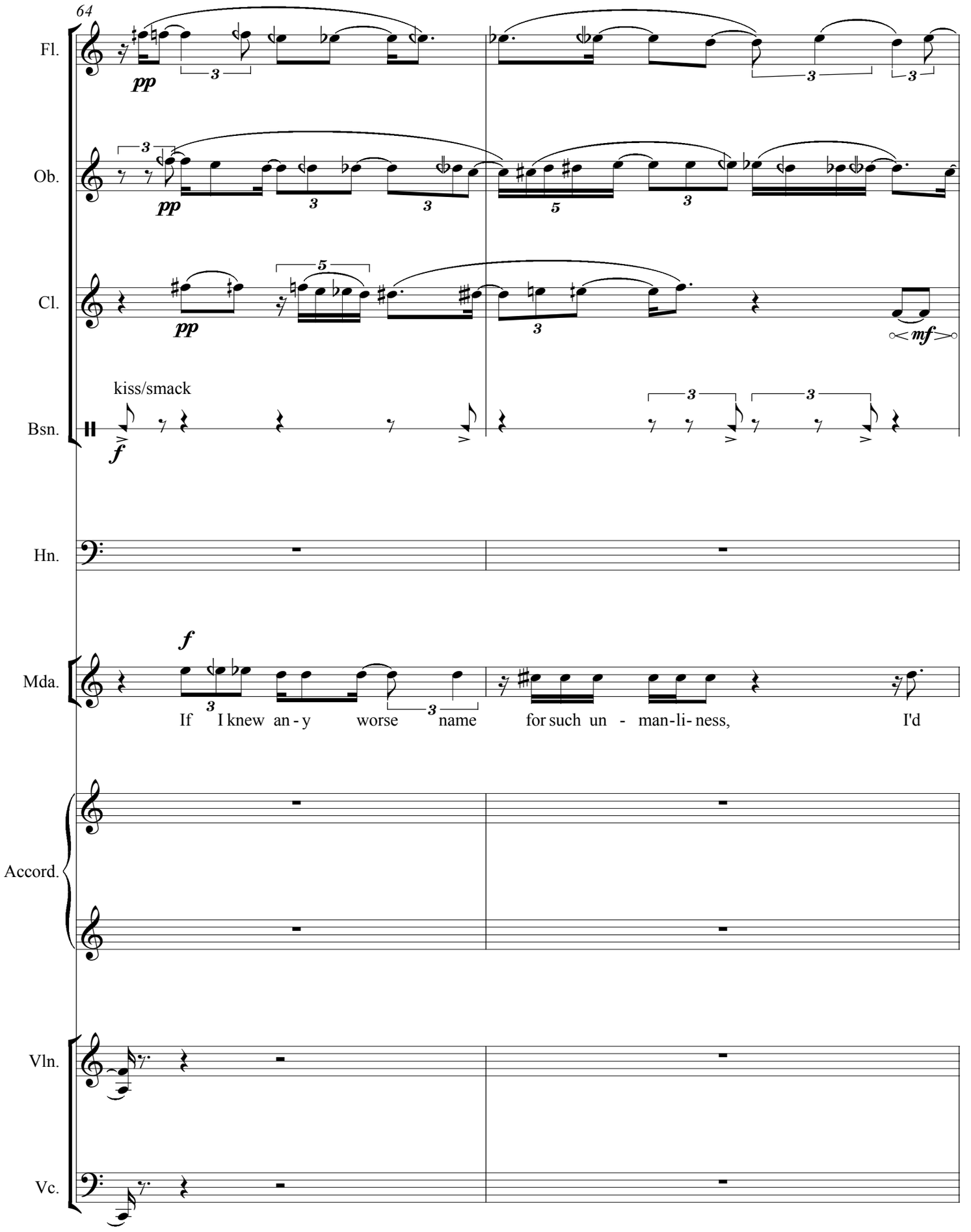
cautiously pp

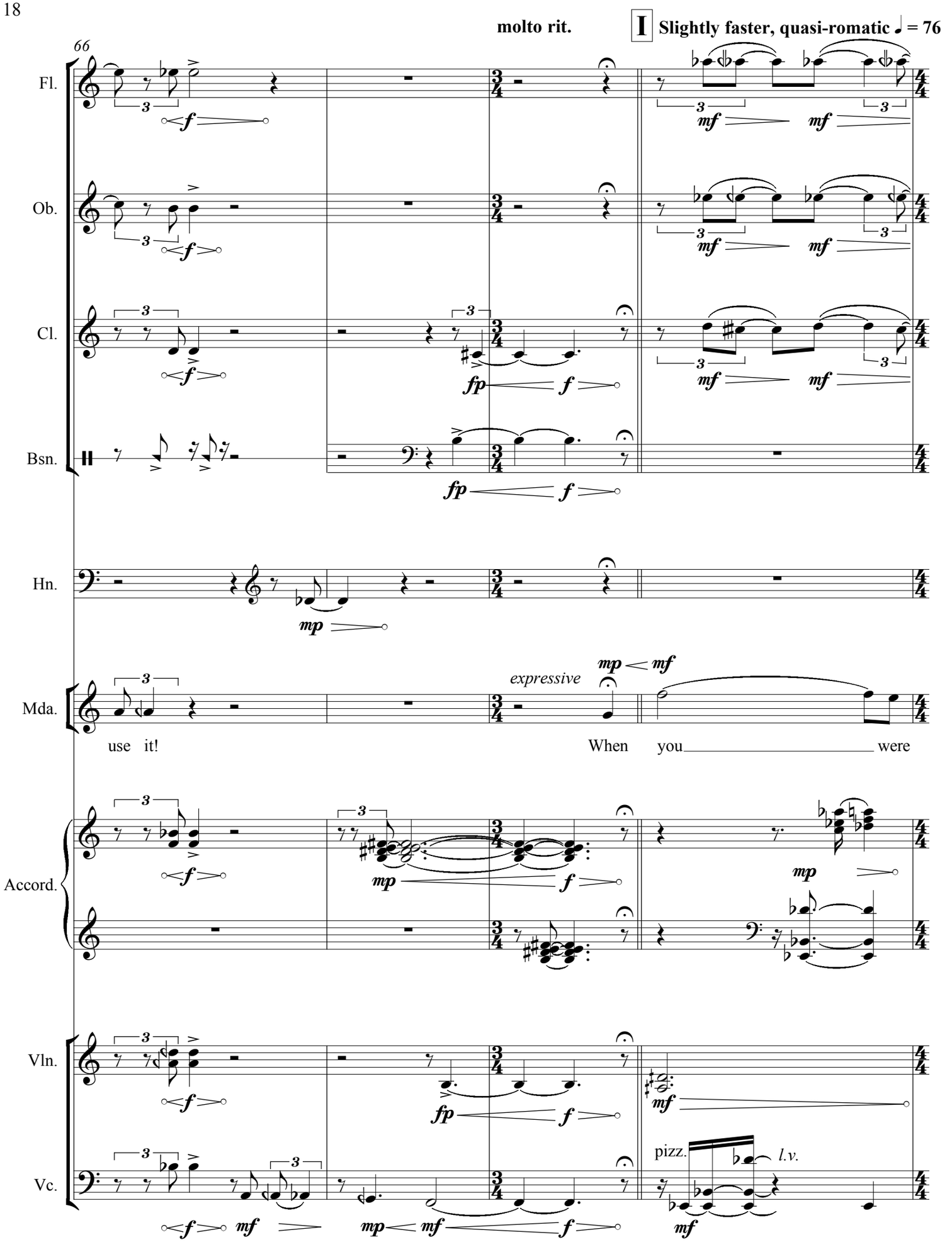
mp

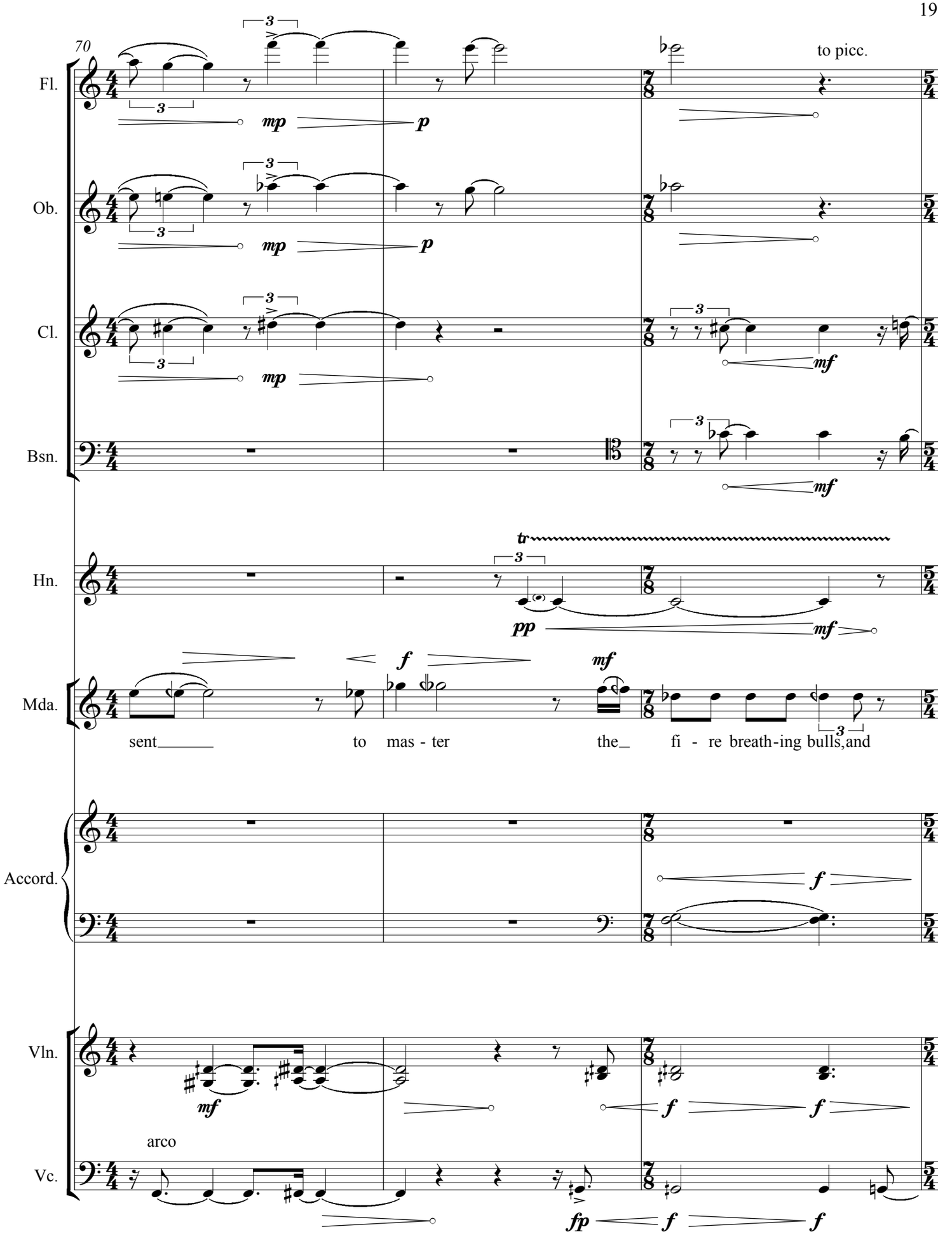
ti - rades a - gainst the king. How-

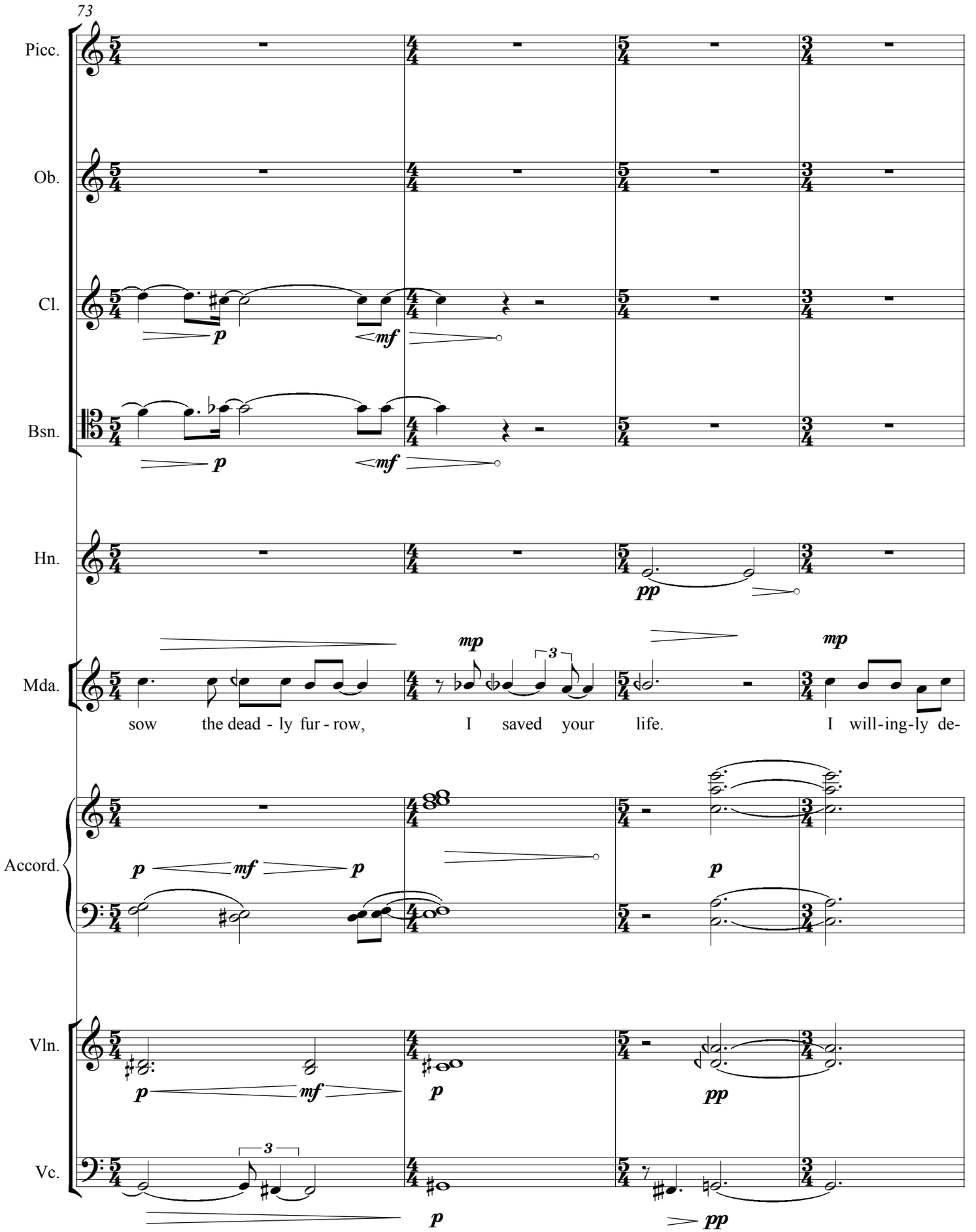

57
Fl.
Ob.
Cl.
Bsn.
Hn.
Jsn.
3
3
ev- er, I will not de- sert a friend; I come now_ to see____ that you and the child- ren are
Accord.
Vln.
Vc.

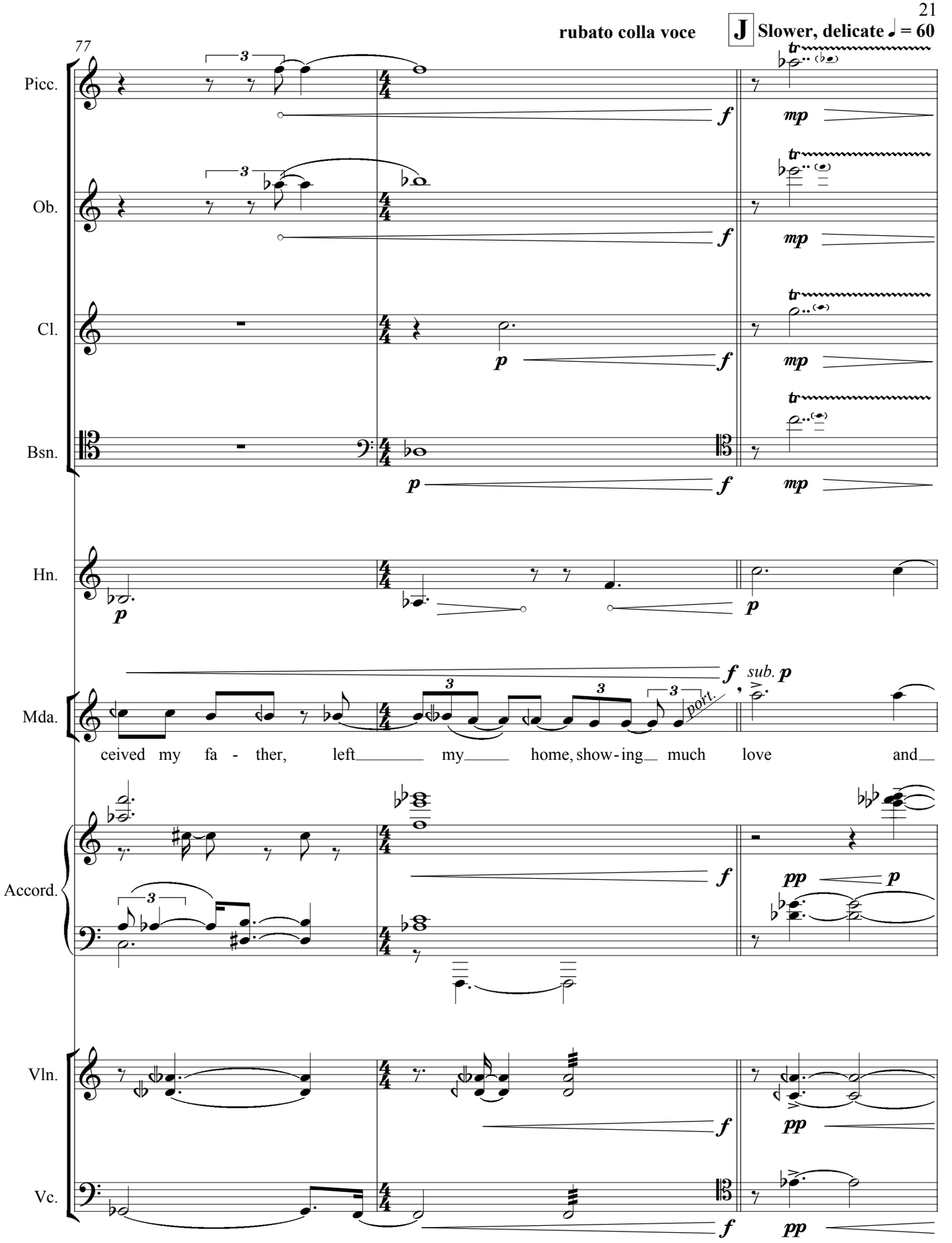

61
H
Faster, aggressive ♩ = 72
Fl.
Ob.
Cl.
Bsn.
Hn.
Mda.
Jsn.
Accord.
Vln.
Vc.
fpp
f
enraged
ff
You
fil-thy cow- ard!
mf
p
not sent_ a-way_
with an emp-ty purse
or left un-pro-vi- ded_
pp


64
Fl.
pp
Ob.
pp
Cl.
pp
mf
kiss/smack
Bsn.
f
Hn.
f
Mda.
If I knew an - y worse name for such un - man-li- ness, I'd
Accord.
Vln.
Vc.


molto rit.
I Slightly faster, quasi-romatic ♩ = 76
66
Fl.
Ob.
Cl.
Bsn.
Hn.
Mda.
Accord.
Vln.
Vc.
expressive
use it!
When you were
pizz.
l.v.


70
Fl.
Ob.
Cl.
Bsn.
Hn.
Mda.
Accord.
Vln.
Vc.
to picc.
mp
p
mf
pp
f
fp
tr
sent to mas - ter the fi - re breath-ing bulls, and
arco


73
Picc.
Ob.
Cl.
Bsn.
Hn.
Mda.
Accord.
Vln.
Vc.
p
mf
pp
mp
3
sow the dead - ly fur - row, I saved your life. I will-ing-ly de-


77
rubato colla voce
J
Slower, delicate ♩ = 60
Picc.
Ob.
Cl.
Bsn.
Hn.
Mda.
Accord.
Vln.
Vc.
ceived my fa - ther, left my home, show - ing much love and
sub.
port.

80

poco rit.

to flute

Slightly slower, tense ♩ = 56

Picc.

Ob.

Cl.

Bsn.

Hn.

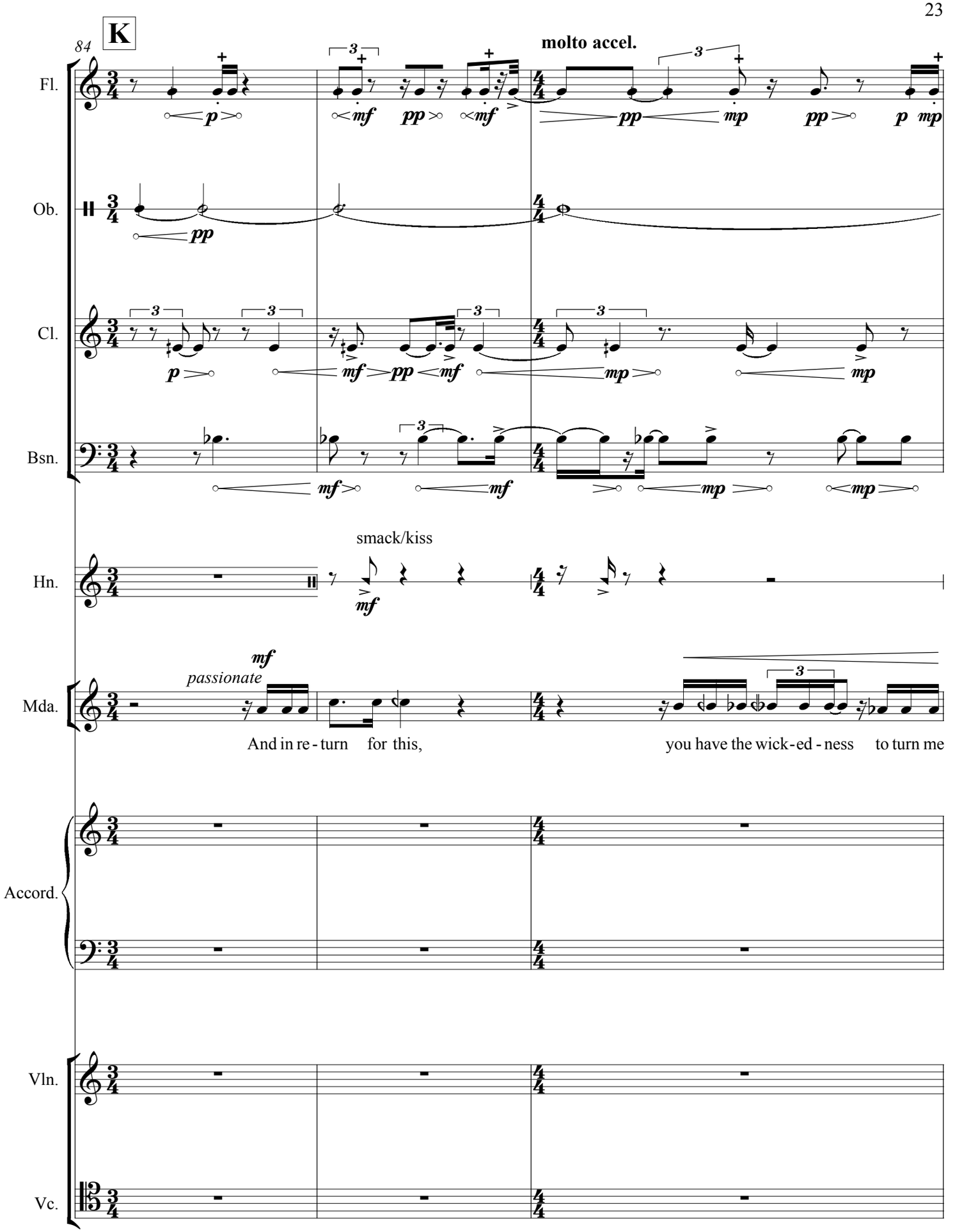
Mda.

lit - tle wis - dom.

Accord.

Vln.

Vc.


K
84
molto accel.
Fl.
Ob.
Cl.
Bsn.
smack/kiss
Hn.
mf
passionate
Mda.
And in re - turn for this,
you have the wick - ed - ness to turn me
Accord.
Vln.
Vc.

L **Faster ♩ = 92**

to picc.

87

Fl.

Ob.

Cl.

Bsn.

Hn.

Mda.

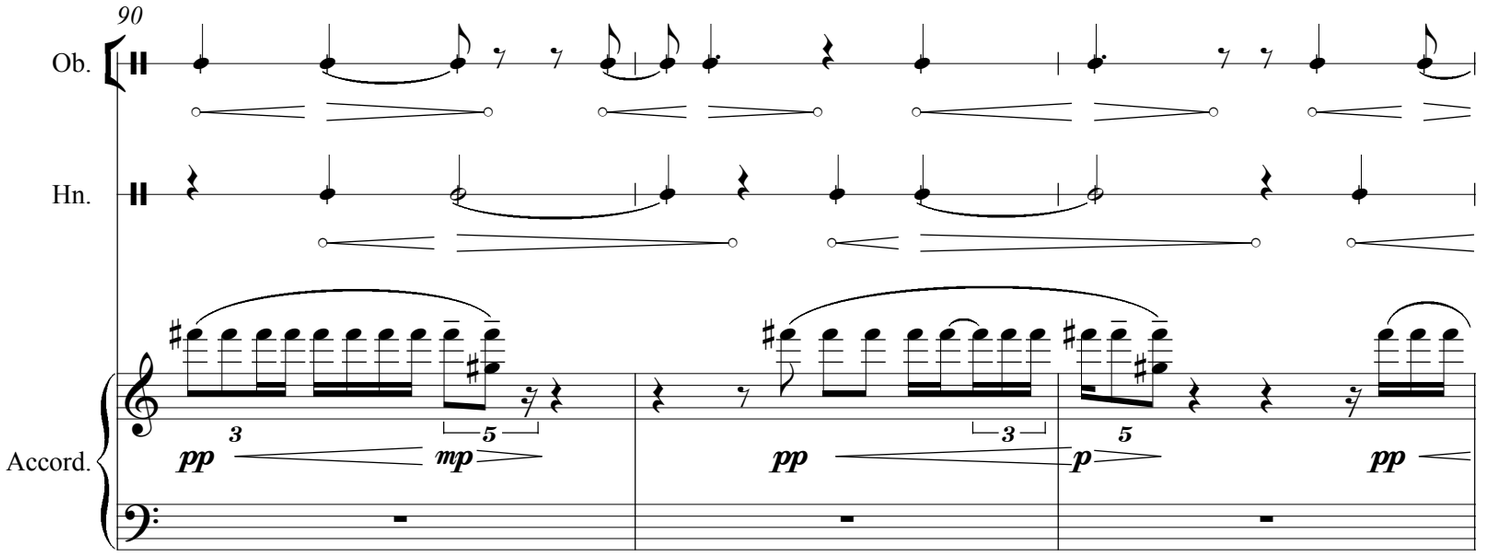
out, ev-en af-ter I had borne you sons!

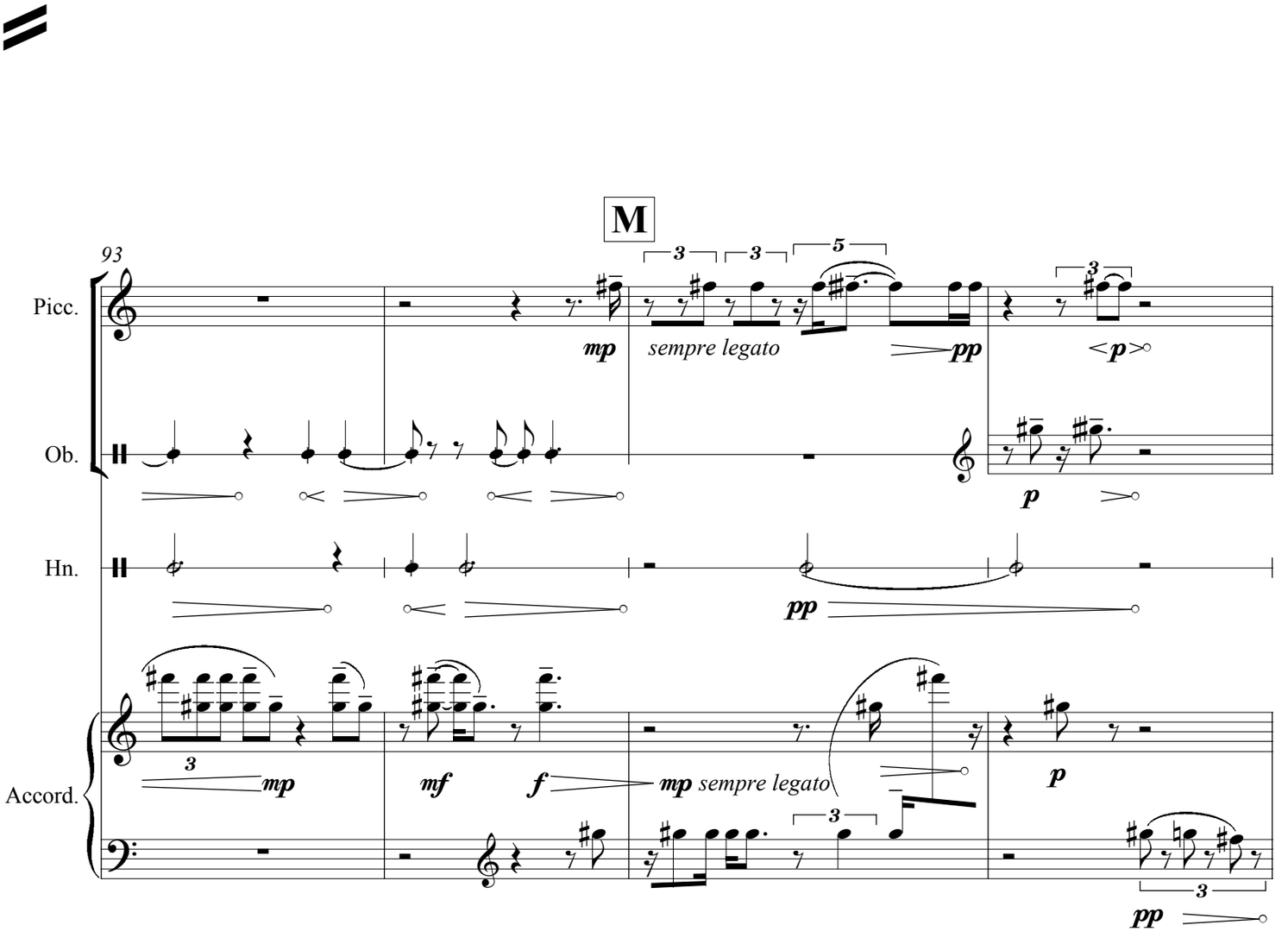
Accord.

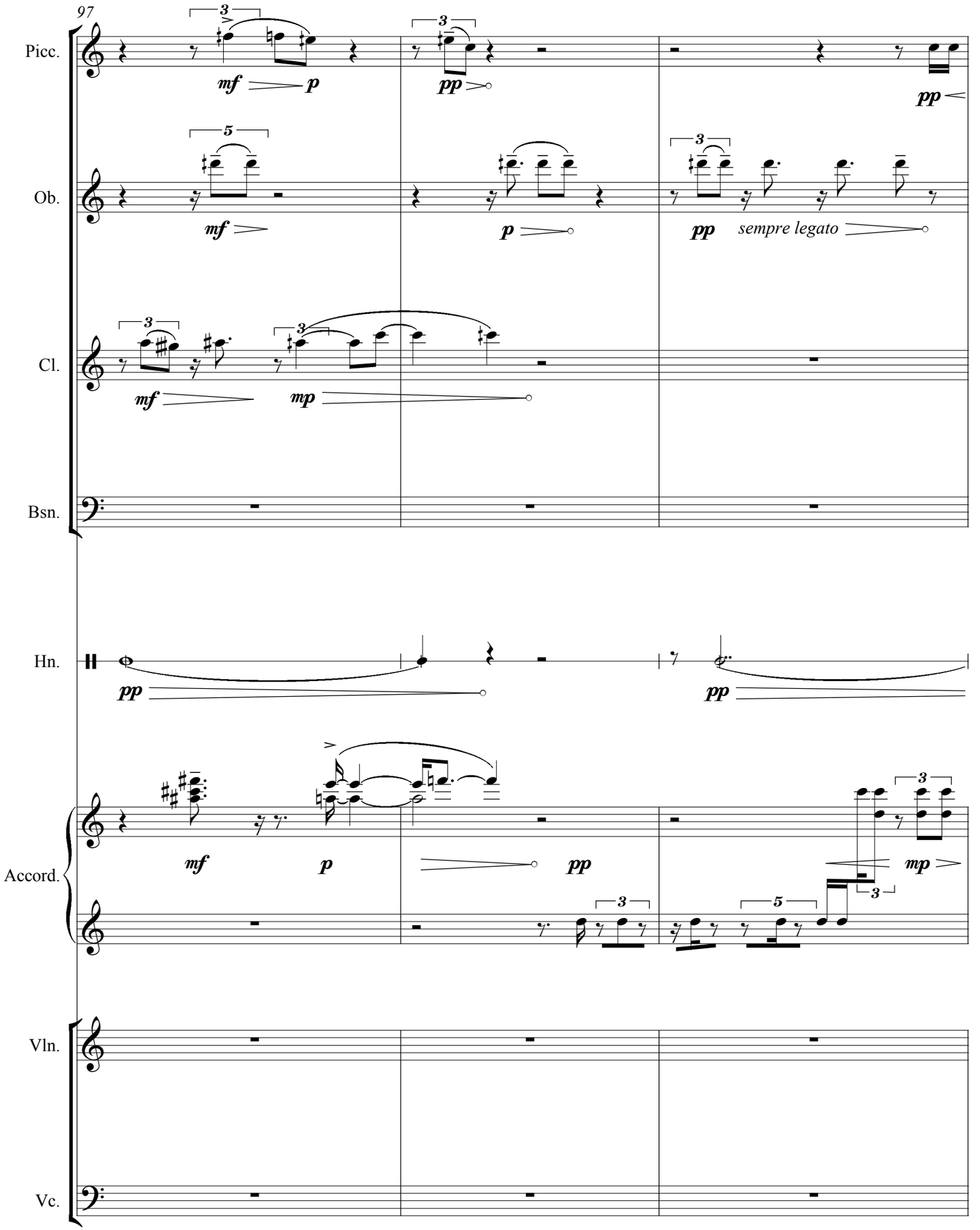
solo

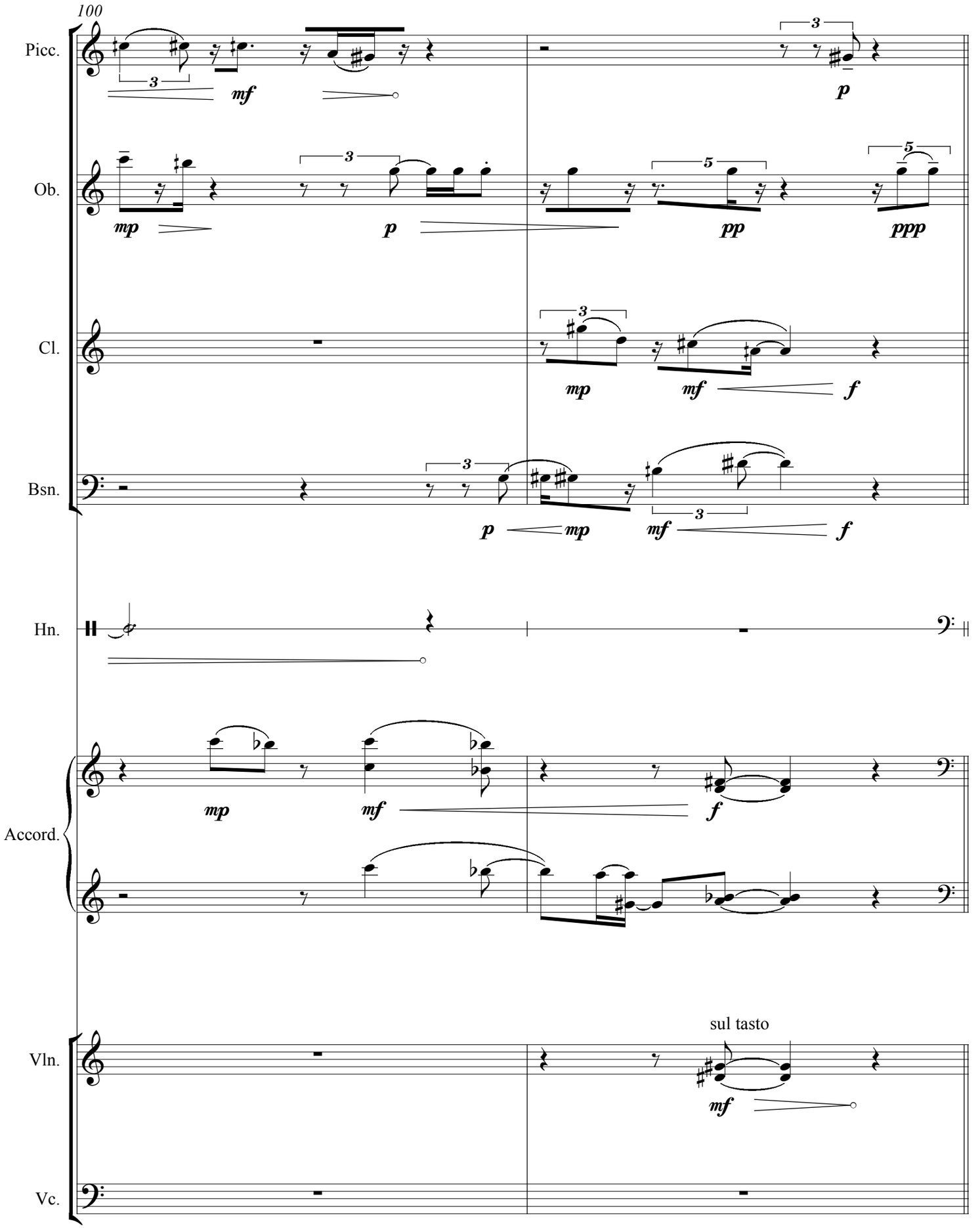
Vln.

Vc.


90
Ob.
Hn.
Accord.
pp
mp
pp
p
pp


M
93
Picc.
Ob.
Hn.
Accord.
mp
sempre legato
pp
p
pp
mp
mf
f
mp sempre legato
p
pp


97
Picc.
Ob.
Cl.
Bsn.
Hn.
Accord.
Vln.
Vc.
mf
p
pp
mp
sempre legato


100
Picc.
Ob.
Cl.
Bsn.
Hn.
Accord.
Vln.
Vc.
sul tasto

N **Slower ♩ = 60**

102

Picc.

Ob.

Cl.

Bsn.

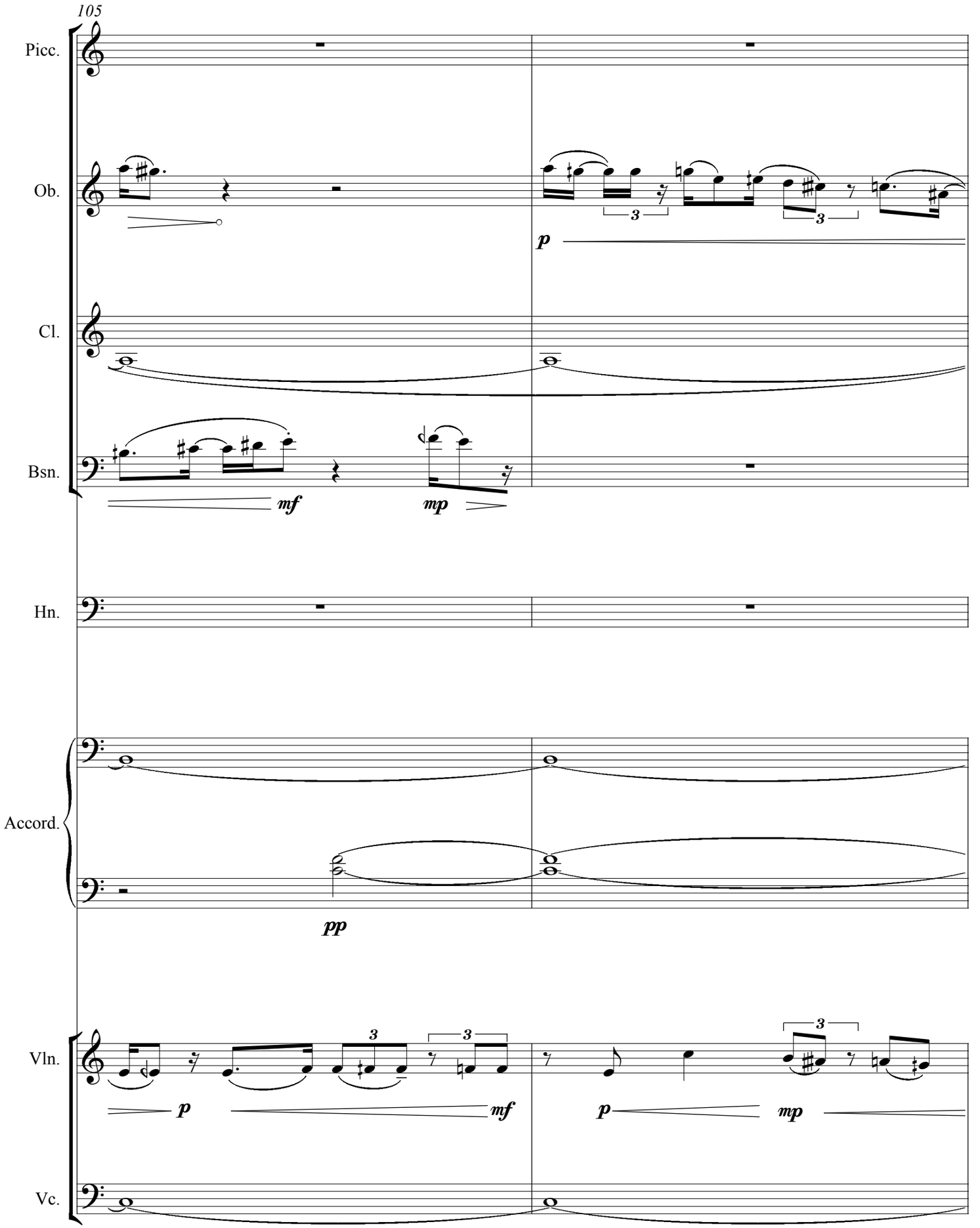
Hn.

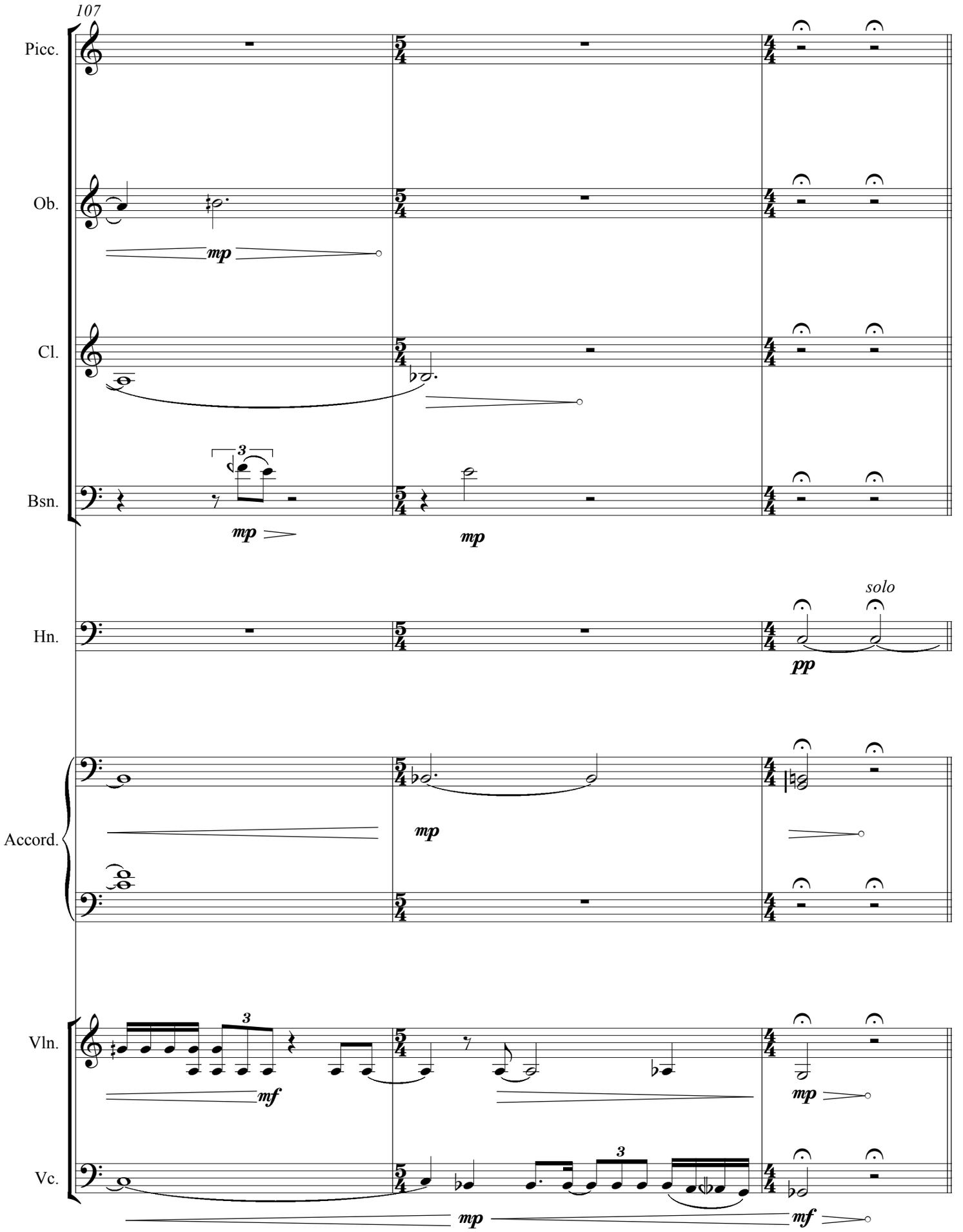
Accord.

Vln.

Vc.

solo
ord.


105
Picc.
Ob.
Cl.
Bsn.
Hn.
Accord.
Vln.
Vc.
p
mf
mp
pp
3


107
Picc.
Ob.
mp
Cl.
Bsn.
mp
mp
Hn.
solo
pp
Accord.
mp
Vln.
mf
mp
Vc.
mp
mf

O **Free tempo ♩ = ca. 60**

110

Picc.

Ob.

Cl.

Bsn. *ad lib.* 𝄐 = 4" - 6" *p*

Hn. Ⓥ

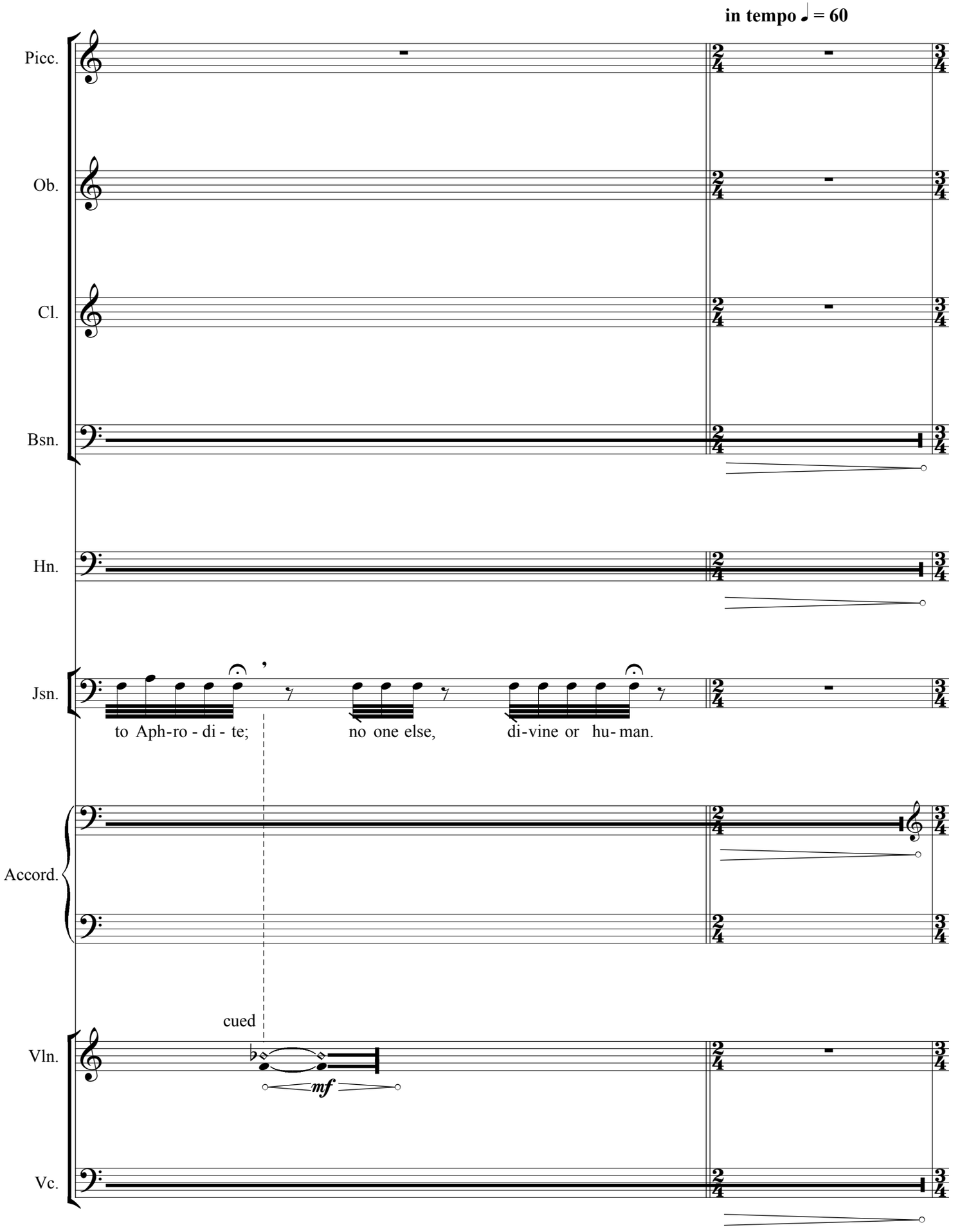
Jsn. *freely* *mf*

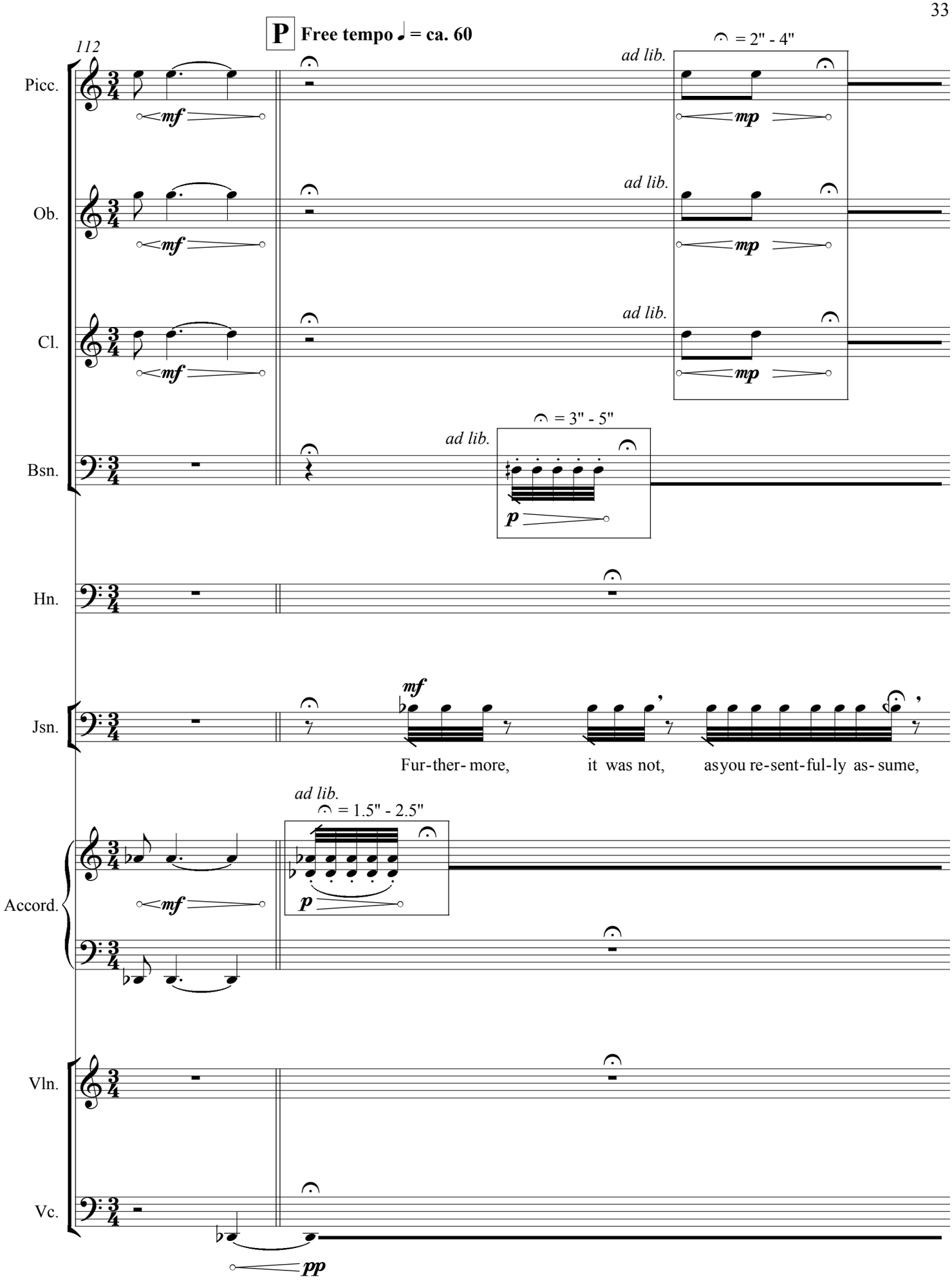
To be - gin with, I hold that cre - dit for my suc - cess - ful voy - age was sole - ly due

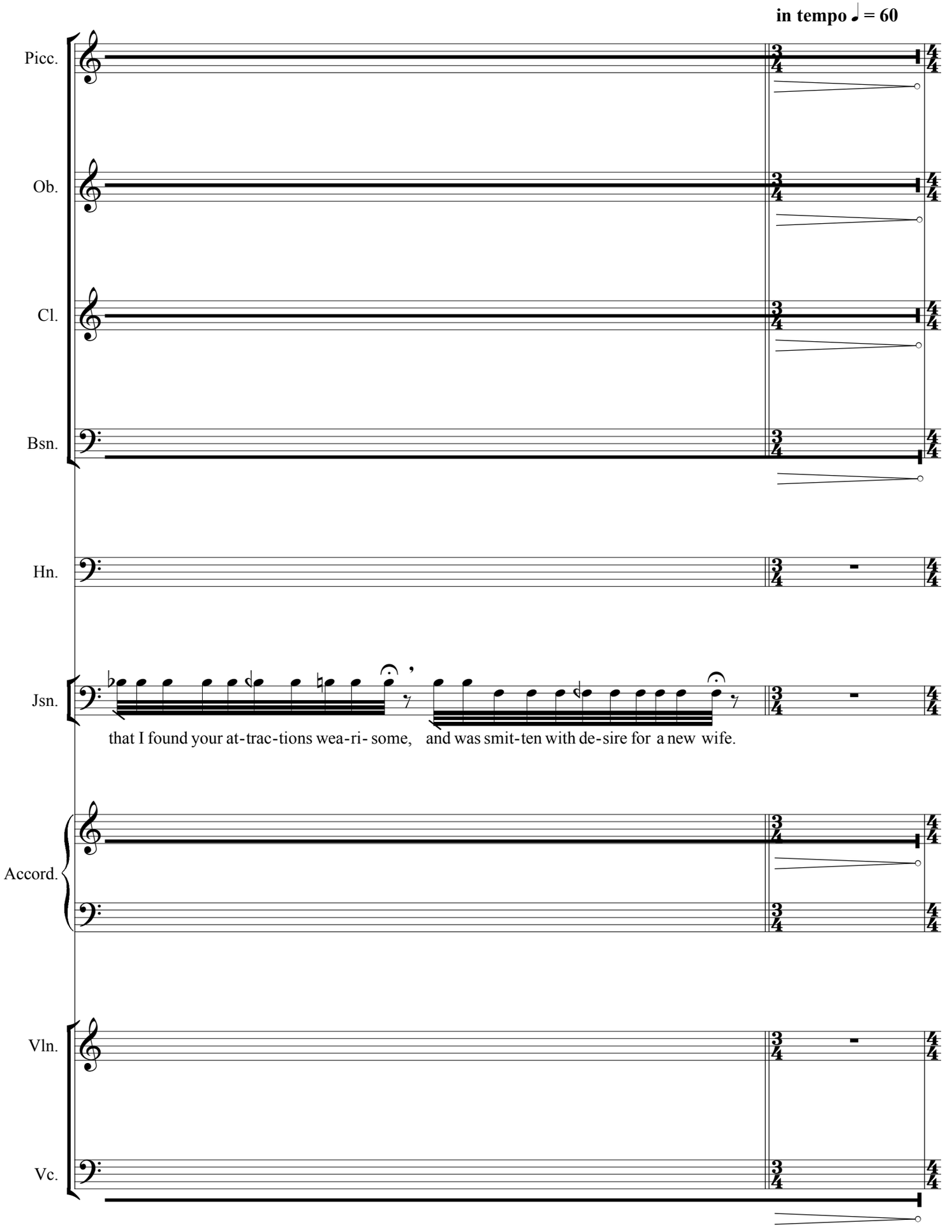
Accord. *ad lib.* 𝄐 = 1.5" - 2.5" 3 *p*

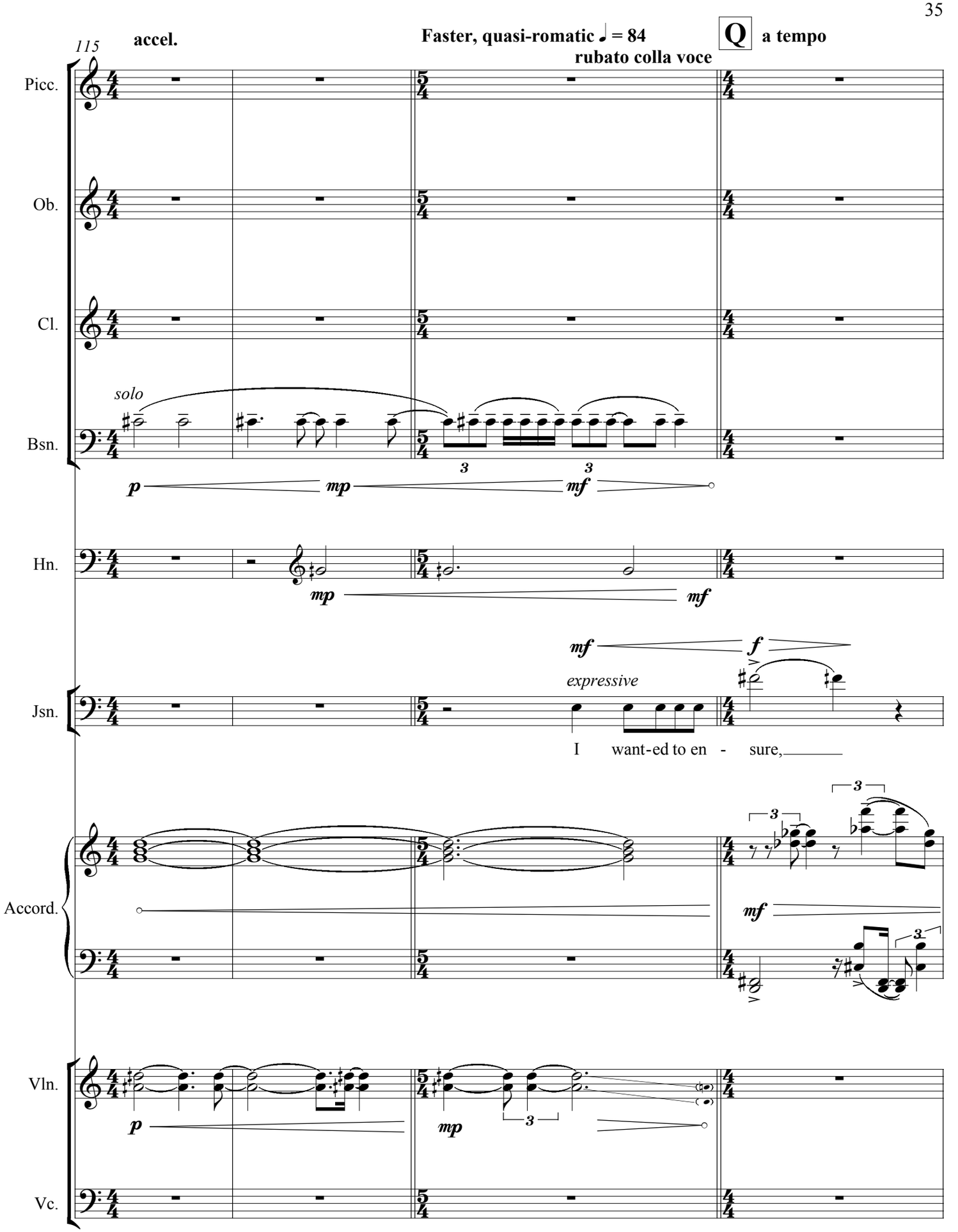
Vln. cued *mf*

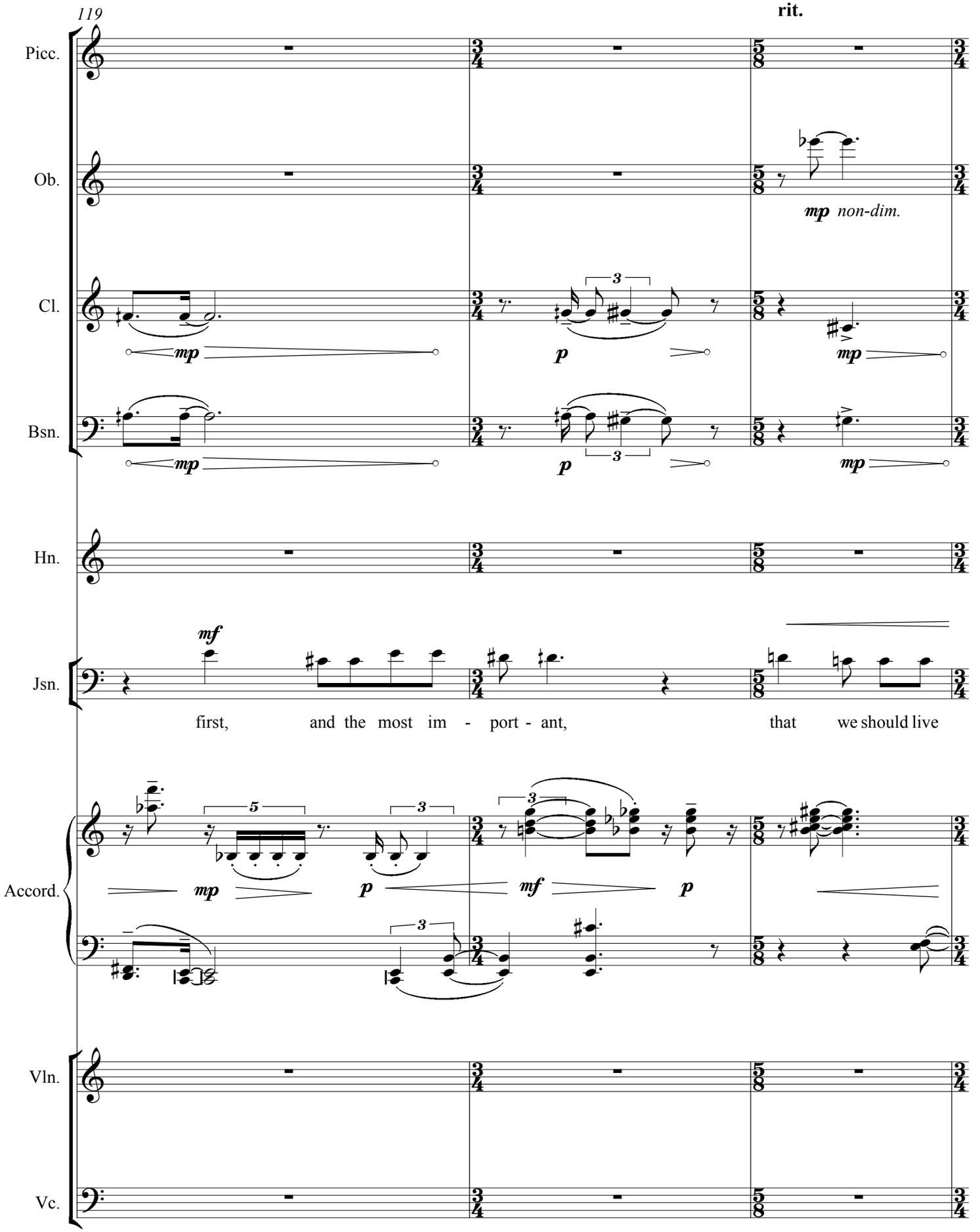
Vc. *ad lib.* con sord. 𝄐 = 2" - 3.5" tasto jeté 3 *p*


in tempo ♩ = 60
Picc.
Ob.
Cl.
Bsn.
Hn.
Jsn.
to Aph-ro - di - te;
no one else,
di-vine or hu- man.
Accord.
cued
mf
Vln.
Vc.


P
Free tempo ♩ = ca. 60
112
Picc.
Ob.
Cl.
Bsn.
Hn.
Jsn.
Accord.
Vln.
Vc.
ad lib.
𝄐 = 2" - 4"
ad lib.
𝄐 = 3" - 5"
ad lib.
𝄐 = 1.5" - 2.5"
mf
mp
p
pp
Fur-ther- more, it was not, asyou re-sent-ful-ly as- sume,


in tempo ♩ = 60
Picc.
Ob.
Cl.
Bsn.
Hn.
Jsn.
that I found your at-trac-tions wea-ri- some, and was smit-ten with de-sire for a new wife.
Accord.
Vln.
Vc.


115
accel.
Faster, quasi-romatic ♩ = 84
rubato colla voce
Q
a tempo
Picc.
Ob.
Cl.
solo
Bsn.
p
mp
mf
Hn.
mp
mf
mf
f
expressive
Jsn.
I want-ed to en - sure,
Accord.
mf
Vln.
p
mp
Vc.


119
rit.
Picc.
Ob.
mp non-dim.
Cl.
mp
p
mp
Bsn.
mp
p
mp
Hn.
Jsn.
mf
first, and the most im - port - ant, that we should live
Accord.
mp
p
mf
p
Vln.
Vc.

rubato colla voce **R** **Slower ♩ = 63**

122

to flute

Picc.

Ob.

Cl.

Bsn.

Hn.

Jsn.

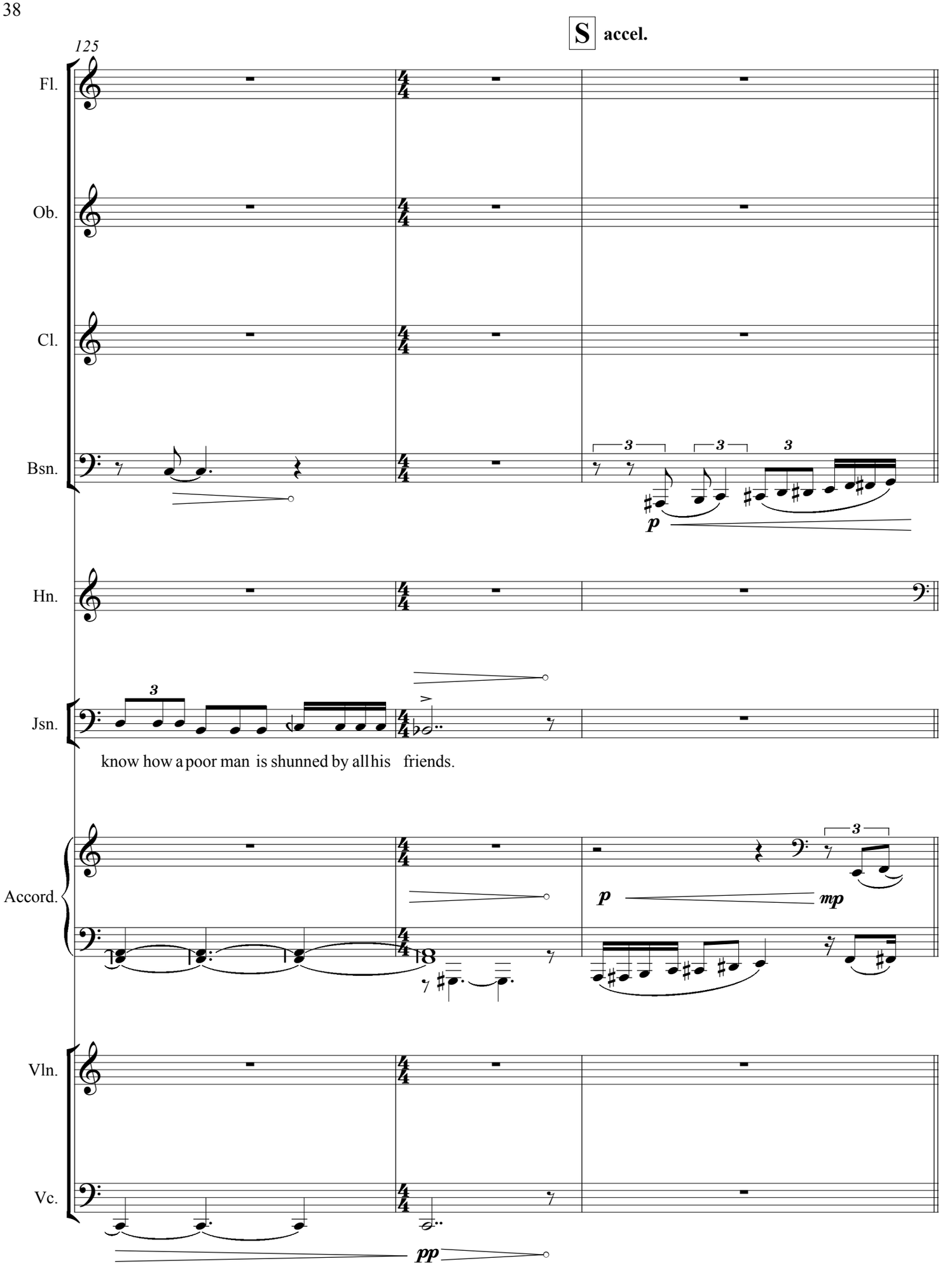
well and not be poor! I

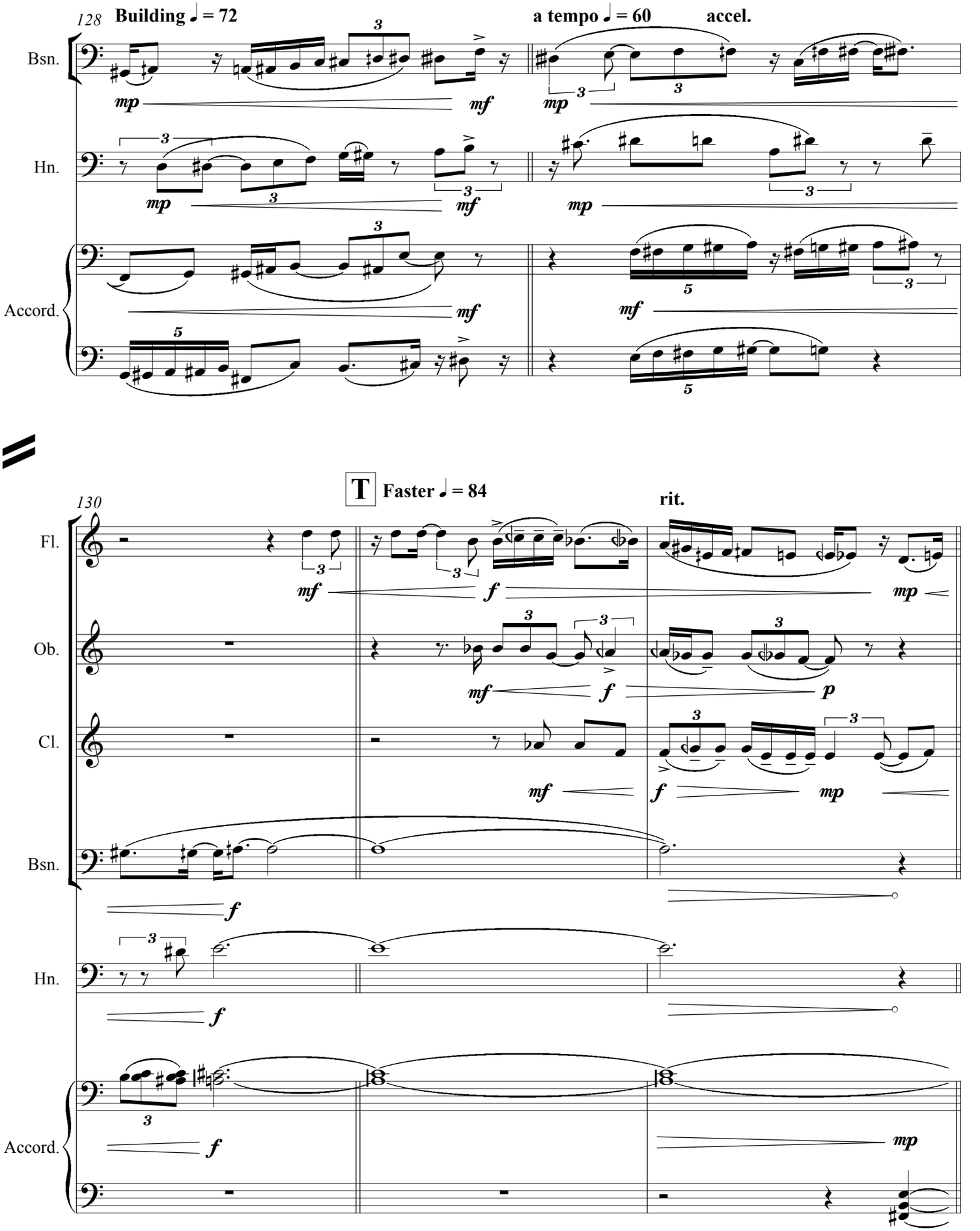
defeated

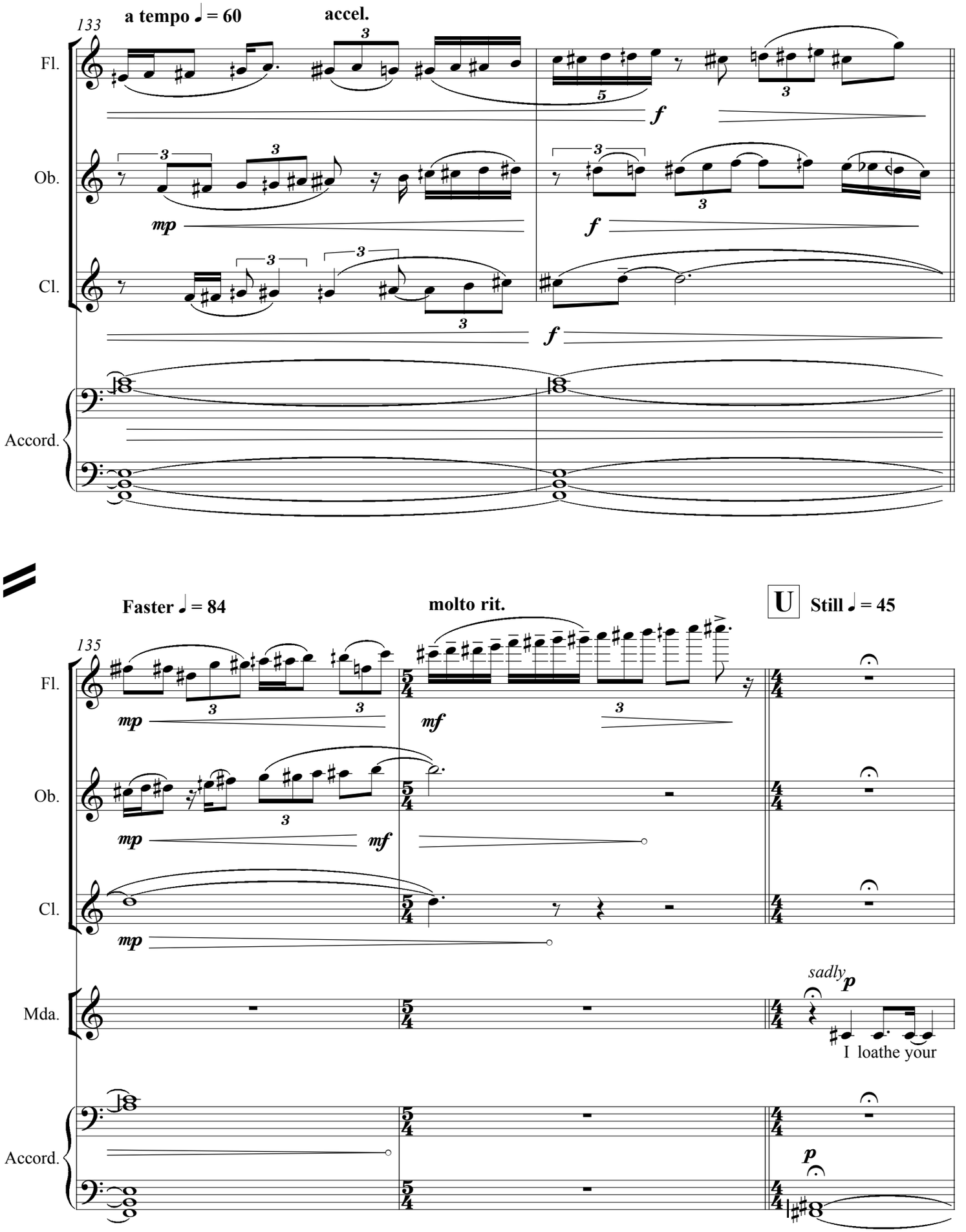
Accord.

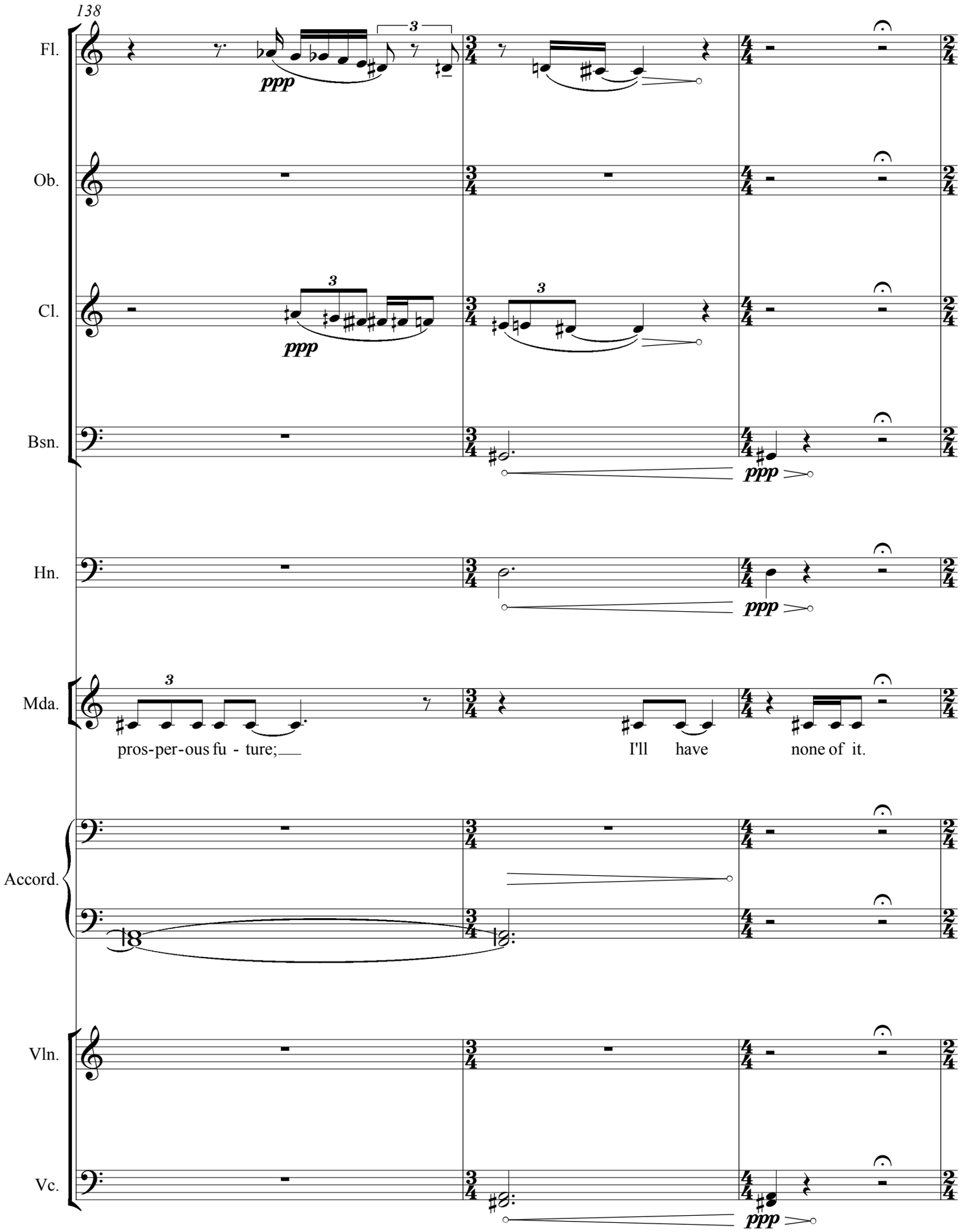
Vln.

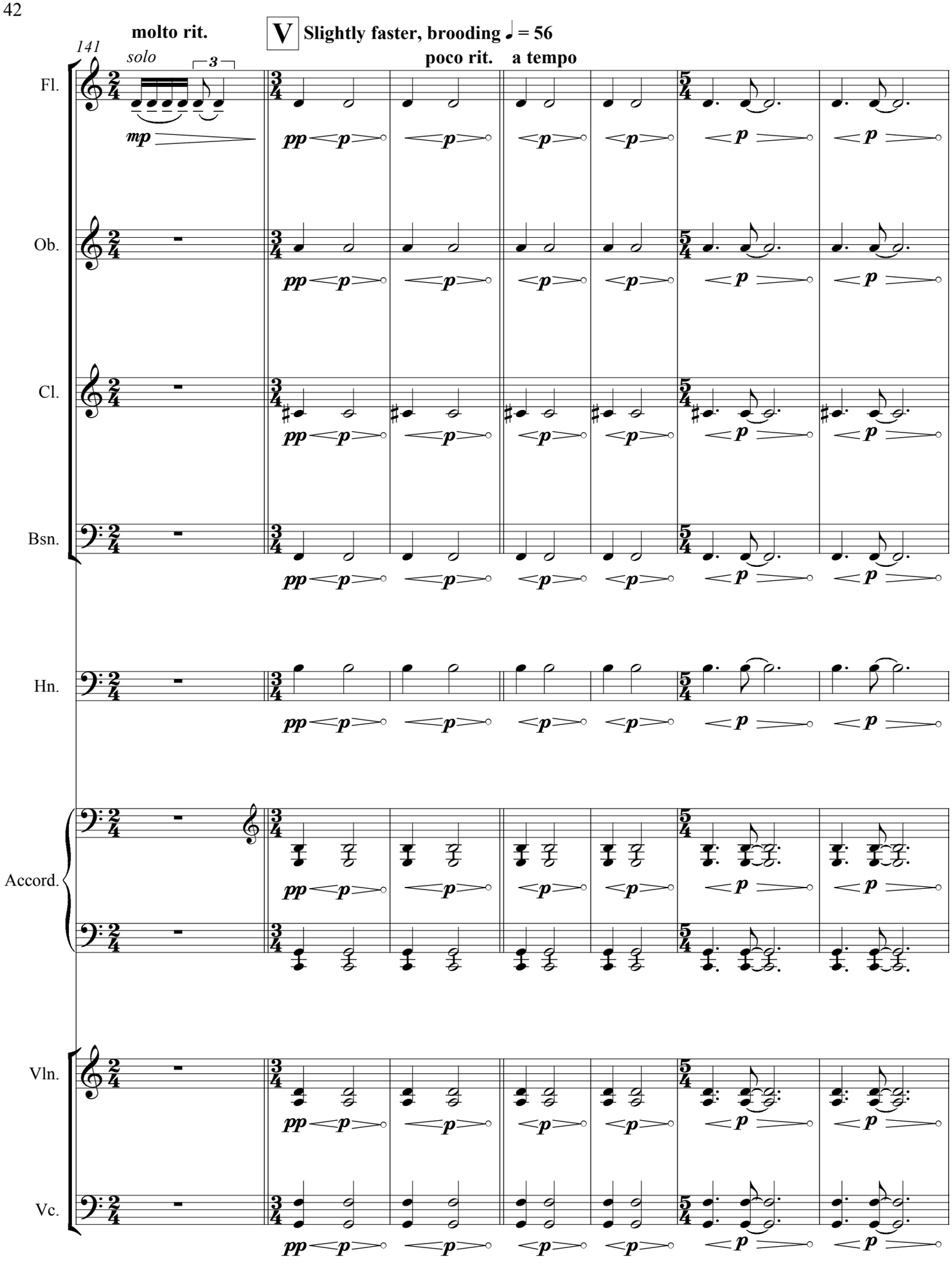
Vc.

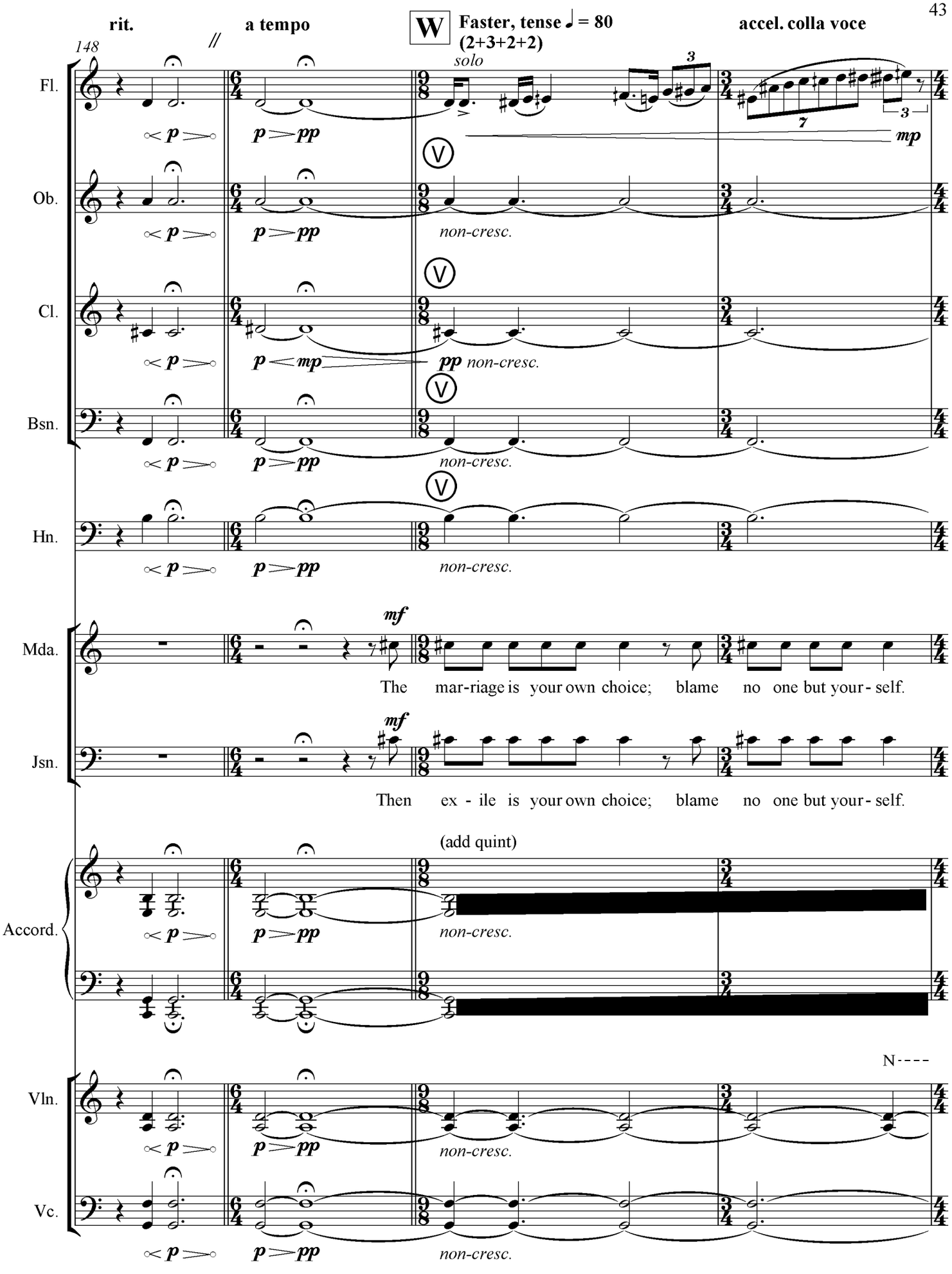

S accel.
125
Fl.
Ob.
Cl.
Bsn.
Hn.
Jsn.
know how a poor man is shunned by all his friends.
Accord.
Vln.
Vc.
p
mp
pp


128
Building ♩ = 72
a tempo ♩ = 60
accel.
Bsn.
Hn.
Accord.
T
Faster ♩ = 84
130
rit.
Fl.
Ob.
Cl.
Bsn.
Hn.
Accord.

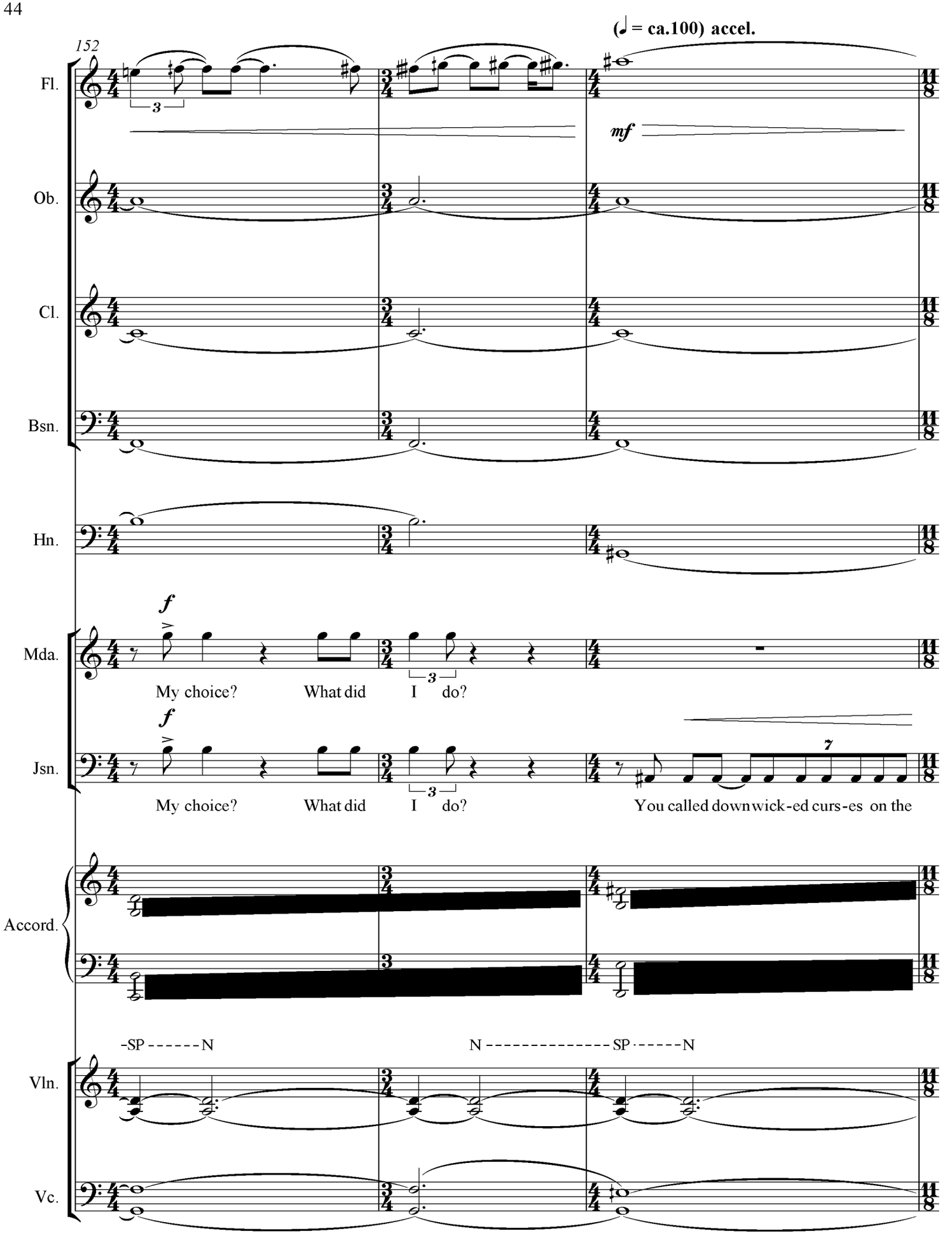

133
a tempo ♩ = 60
accel.
Fl.
Ob.
Cl.
Accord.
mp
f
135
Faster ♩ = 84
molto rit.
U
Still ♩ = 45
mf
Mda.
sadly
p
I loathe your

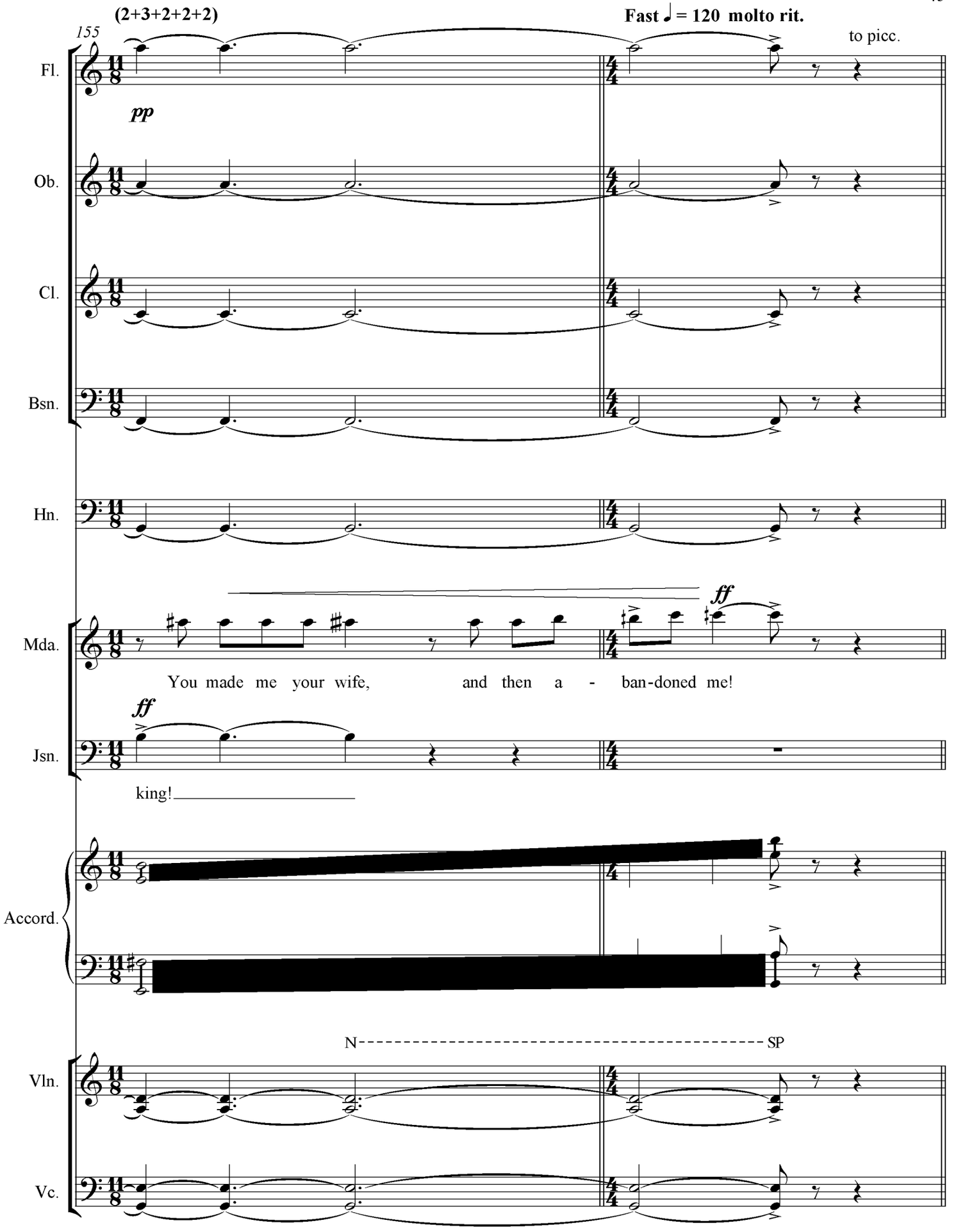

138
Fl.
Ob.
Cl.
Bsn.
Hn.
Mda.
Accord.
Vln.
Vc.
ppp
pros-per-ous fu - ture;
I'll have none of it.


molto rit.
V
Slightly faster, brooding ♩ = 56
poco rit.
a tempo
141
solo
3
Fl.
Ob.
Cl.
Bsn.
Hn.
Accord.
Vln.
Vc.
mp
pp
p


rit.
a tempo
W
Faster, tense ♩ = 80
(2+3+2+2)
accel. colla voce
148
solo
Fl.
Ob.
Cl.
Bsn.
Hn.
non-cresc.
Mda.
Jsn.
The mar-riage is your own choice; blame no one but your-self.
Then ex-ile is your own choice; blame no one but your-self.
(add quint)
Accord.
Vln.
Vc.
N----

Scene from *Medea*




(2+3+2+2+2)
Fast ♩ = 120 molto rit.
155
to picc.
Fl.
pp
Ob.
Cl.
Bsn.
Hn.
ff
Mda.
You made me your wife, and then a - ban-doned me!
ff
Jsn.
king!
Accord.
N
SP
Vln.
Vc.

X **Free tempo**

157

Cl.

p

Mda.

freely

mp

Jsn.

I'll not pur-sue this fur-ther. If there's an-y-thing else I can prov-ide to meet the child-ren's needs, tell me.

freely

158

mp

Mda.

No - thing would in - duce me to take an - y gift of yours, so of - fer none.

Jsn.

in tempo, menacing ♩ = 60

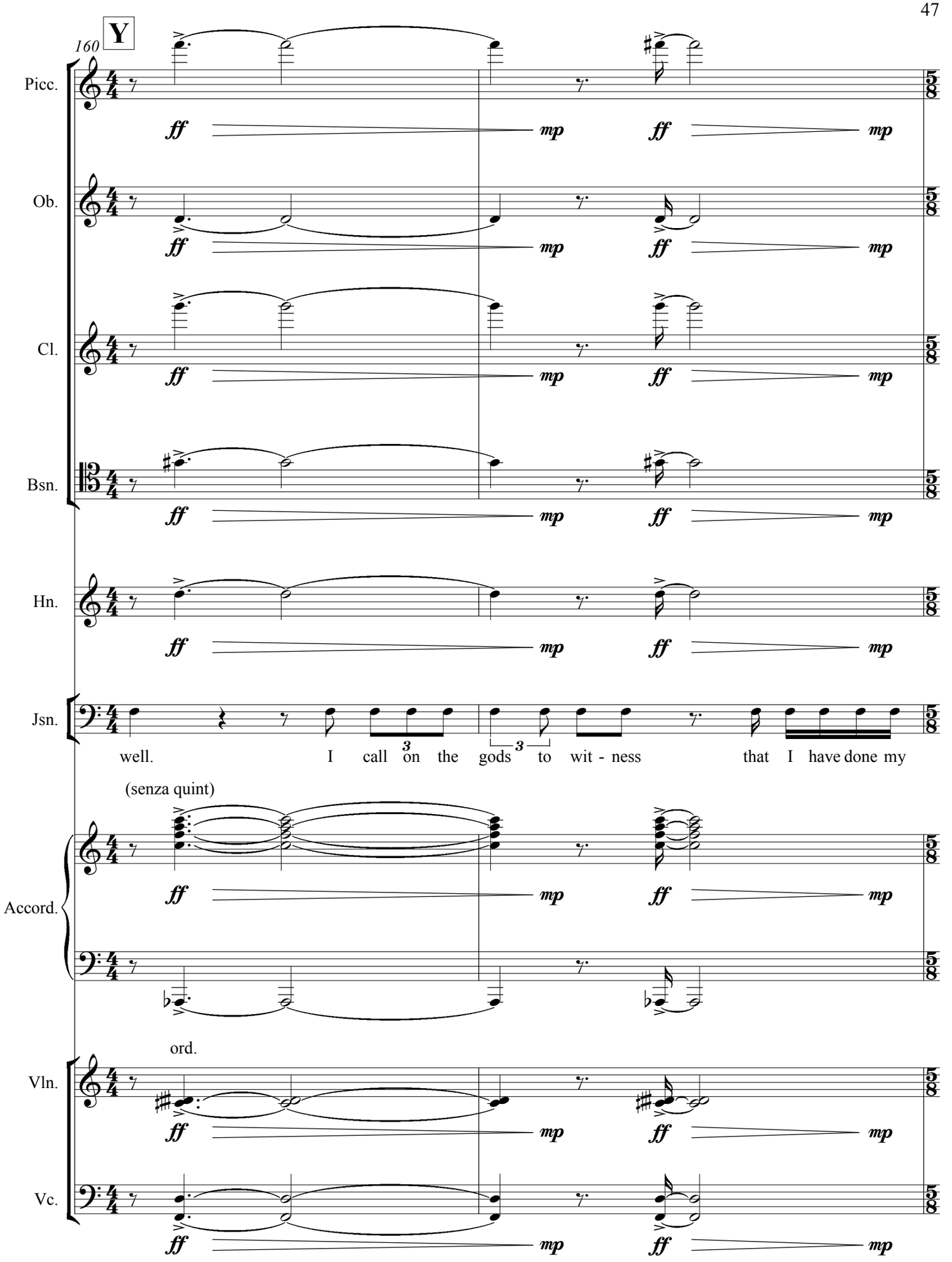
Mda.

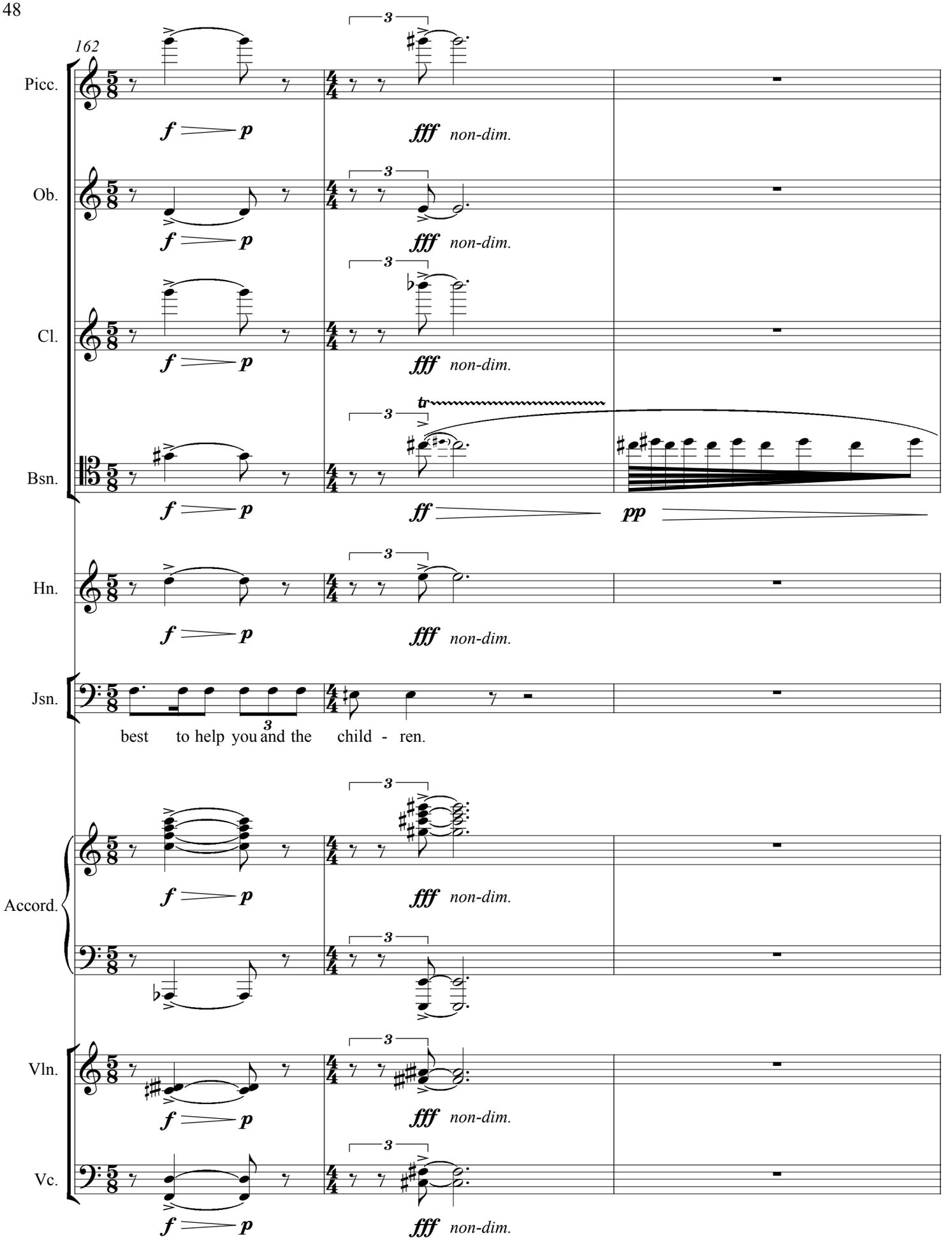
The gifts of a ly - ing trai - tor car - ry no luck!

Jsn.

ff

Ve - ry


160
Y
Picc.
Ob.
Cl.
Bsn.
Hn.
Jsn.
well. I call on the gods to wit - ness that I have done my
(senza quint)
Accord.
ord.
Vln.
Vc.
ff
mp


162
Picc.
Ob.
Cl.
Bsn.
Hn.
Jsn.
Accord.
Vln.
Vc.
f p
fff non-dim.
ff
pp
tr
3
best to help you and the child - ren.

Z **Meandering**

solo, freely

165

Picc.

Bsn.

pp pp mp ppp p

ppp

169

rit. Slower ♩ = 56

Picc.

Vln.

Vc.

pp p mp mp ppp

174

rit.

Picc.

Vln.

Vc.

ppp

pizz. l.v. l.v.

p pp ppp