

SCENE FROM EURIPIDES' *MEDEA*

AARON GERVAIS

SCENE FROM EURIPIDES' *MEDEA*

AARON GERVAIS

December 2004

Approximate Duration: 12'00

INSTRUMENTATION

- Flute, doubling on piccolo
- Oboe
- Clarinet in B \flat
- Bassoon
- Horn in F
- Freebass accordion
- Violin
- Violoncello

- Medea: soprano (C4 – C#6)
- Jason: baritone (B \flat 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

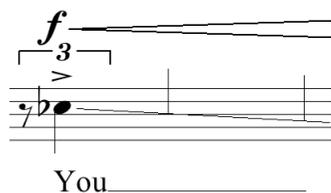
All instruments play *senza vibrato* unless otherwise marked.

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.

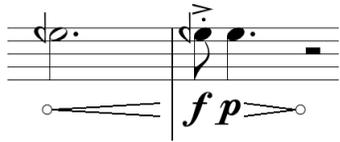


New Sounds for Woodwinds – Bruno Bartolozzi, trans. Reginald Smith Brindle
The Woodwinds: Performance and Instructional Techniques – Everett L. Timm
The Other Flute: a Performance Manual of Contemporary Techniques – Robert Dick
The Avant-Garde Flute – Thomas Howell
Metodo per Oboe – Lawrence Singer,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

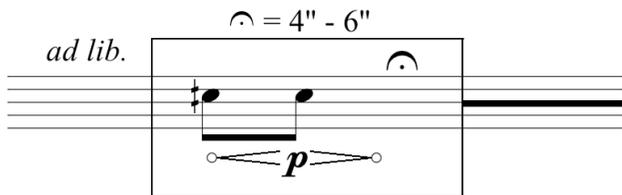
General Notation



Placeholder stems, used to mark duration for a glissando.



Crescendo from silence, diminuendo to silence.

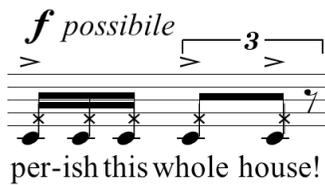


The figure is repeated at irregular intervals ranging between 4 and 6 seconds apart, for the duration of the line.

Vocal Notation



Lowest pitch.



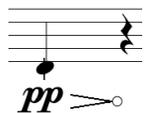
Sprechgesang, partially between singing and speaking.

per-ish this whole house!

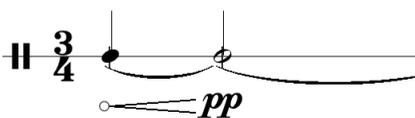


Sung in a free flowing rhythm, at the performer's discretion.

Woodwind Notation



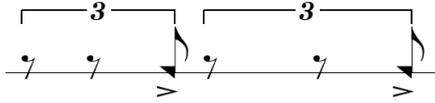
Airy almost-pitchless sound using the fingering for the given note.



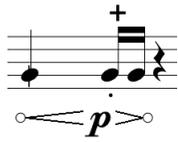
Air blown through the instrument without producing a definite pitch.



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”.

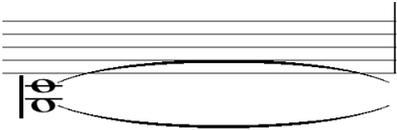


Flute: airy sound moving from silence to a tongue ram and then quickly moving back to silence.

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.

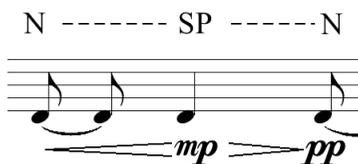
String Notation



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*

Distant ♩ = 76 **accel.** **Faster** ♩ = 84

Flute
pp > *ff* *p* > *mf* *mp*

Oboe
sf *sf* *ff* *p* > *pp* *mp*

Clarinet in Bb
ff *mp* > *p*

Bassoon
fpp < *mf* > *fpp* < *mf* > *fpp* < *p* < *ff* *mp* > *p* < *f*

Horn in F
ff *mf* *p*

Medea

Jason

Accordion
ff *ppp*

Violin
pizz. *pp* *arco* *ff* *p* < *mf*

Violoncello
ff *f* > *f* *pizz.* *arco* *mp*

Scene from *Medea*

This musical score is for a scene from the opera *Medea*. It features eight staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Accordion (Accord.), Violin (Vln.), and Viola (Vc.). The score is divided into two measures. The first measure is in 3/4 time, and the second measure is in 4/4 time. The Flute, Oboe, Clarinet, and Violin parts are marked *fff* (fortissimo) and feature melodic lines with slurs and triplets. The Bassoon part is also marked *fff* and has a melodic line. The Horn part is marked *f* (forte) and has a melodic line. The Accordion part is marked *fff* and has a melodic line. The Viola part is marked *fff* and has a melodic line. The score includes various musical notations such as slurs, triplets, and dynamic markings.

Scene from *Medea*

4

A Slightly faster, aggressive ♩ = 92

pure gliss.; no articulation of attacks unless marked

Vln. 9

III 3

ff

Vln. 12

3

ff

14

poco rit.

Fl.

Ob. solo

Cl.

Bsn.

Hn.

Mda.

Vln. II

ppp 3 *p*

ff *mf* *fff*

Do

3/4 4/4

B Slower, delicate ♩ = 60

17

Fl. *pp* *p* *p*

Ob. *mp > pp* *pp* ³

Cl. *mp > pp* *p*

Bsn. *p < mp > pp* *mp*

Hn. *pp* *p* *pp non-dim.*

Mda. *mp* *p < mp* *p* *mp*
I not suf-fer?_ Am I not_ wronged? I am hat-ed and my

Accord. *p > ppp* *ppp*

Vln. *mp > pp* *p*

Vc. *p* *pp*

Scene from *Medea*

28

Vc.

fp *fff* *mf*

31

angry mf

I have of-ten no-ticed; this is not the first oc-

N-SP-----N N-5-----SP-----N

Jsn.

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.

mf *mp* *mf* *f*

35 **D** a tempo ♩ = 56

Fl. *f* *p*

Ob. *f*

Cl. *f*

Bsn. *p*

Hn.

Jsn. *mp* *mf*

Accord. *f* *mf*

Vln. *f*

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

6 3

N --- SP --- N

You could have stayed in Cor-inth, but

38 (4+3+4+4)

Fl.

Ob.

Cl.

Bsn.

Hn.

Jsn.

Accord.

Vln.

Vc.

af-ter your ab-use of the king, count your-self luck-y to be left off with

p *mp* *f* *pp* *fp* *f* *mf* *f* *ff*

(non-gliss.)

E Faster, distant but growing ♩ = 76

40

Fl.

Ob.

Cl.

Bsn.

Hn.

Jsn.

Accord.

Vln.

Vc.

mf *mp* *pp*

mf *p* *pp*

mf *p* *pp*

mp

p *pp*

ff

ban-ish - ment!_

mf *p* *mp* *pp*

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

43

Fl.

Ob.

Cl.

Bsn.

Hn.

Jsn.

Accord.

Vln.

Vc.

pp

fp

f

mf

mp
expressive

f

mf

f

mf

pp

mf

f

mf

mp < *f*

I have tried _____ to

senza sord.

senza sord.

47

Fl. *fp* *mf* *f* *mp* *f* *mp* *f*

Ob. *fp* *mf* *p* *mf* *mf* *p* *f* *f*

Cl. *mf* *p* *f* *f*

Bsn. *mf* *f* *f*

Hn. *mf* *f*

Jsn. *f*

Accord. *f* *p* *f* *mp* *f* *mp* *f*

Vln. *f* *p* *f* *f* *p* *mf*

Vc. *f* *f* *ff*

calm him down, but you would not give up your ri-di-cu-lous

51

Fl.

Ob.

Cl.

Bsn.

Hn.

Jsn.

ti - rades a - gainst the king. How-

Accord.

Vln.

Vc.

p

mp

p non-dim.

pp

cautiously pp

57

Fl.

Ob.

Cl.

Bsn.

Hn.

Jsn.

ev-er, I will not de-sert a friend; I come now_ to see___ that you and the child-ren are

Accord.

Vln.

Vc.

H Faster, aggressive ♩ = 72

61

Fl.

Ob.

Cl.

Bsn.

Hn.

Mda.

Jsn.

Accord.

Vln.

Vc.

fpp *f*

fpp *f*

fpp *f*

fpp *f*

fpp

pp

fpp

f *ff*

mf *f* *p*

enraged

You fil-thy cow-ard!

not sent a-way_ with an emp-ty purse or left un-pro-vi- ded_

64

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *f* kiss/smack

Hn.

Mda. *f*

Accord.

Vln.

Vc.

If I knew an - y worse name for such un - man-li- ness, I'd

70

Fl. *mp* *p* to picc.

Ob. *mp* *p*

Cl. *mp* *mf*

Bsn. *mf*

Hn. *pp* *mf*

Mda. *f* *mf*
sent _____ to mas-ter the fi-re breath-ing bulls, and

Accord. *f*

Vln. *mf* *f* *f*

Vc. *arco* *fp* *f* *f*

73

Picc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Ob. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Cl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$
p *mf*

Bsn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$
p *mf*

Hn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$
pp

Mda. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$
sow the dead - ly fur - row, I saved your life. I will - ing - ly de -
mp *mp*

Accord. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$
p *mf* *p* *p*

Vln. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$
p *mf* *p* *pp*

Vc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$
p *pp*

Scene from *Medea*

rubato colla voce

J Slower, delicate ♩ = 60

77

Picc. *f* *mp* *tr* *mp*

Ob. *f* *mp* *tr* *mp*

Cl. *p* *f* *tr* *mp*

Bsn. *p* *f* *tr* *mp*

Hn. *p* *p*

Mda. *f* *sub. p* *port.* *p*

ceived my fa - ther, left my home, show - ing much love and

Accord. *f* *pp* *p*

Vln. *f* *pp*

Vc. *f* *pp*

Scene from *Medea*

poco rit. **Slightly slower, tense** ♩ = 56

80 *pp* *mf* *p* *mp* to flute

Picc. *pp* *mf* *p* *mp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn.

Mda. lit - tle wis - dom.

Accord. *pp* *pp*

Vln. *mf* *pp* *mf* *pp* *pp*

Vc. *mf* *mf* *pp* *pp*

84 **K**

Fl. *p* *mf* *pp* *mf* *molto accel.* *pp* *mp* *pp* *p* *mp*

Ob. *pp*

Cl. *p* *mf* *pp* *mf* *mp* *mp*

Bsn. *mf* *mf* *mp* *mp*

Hn. smack/kiss *mf*

Mda. *mf* *passionate*

And in re - turn for this, you have the wick - ed - ness to turn me

Accord.

Vln.

Vc.

Scene from *Medea*

L Faster ♩ = 92
to picc.

87

Fl. *pp* *pp* *mf*

Ob. *pp*

Cl. *p* *pp* *mf*

Bsn. *p* *pp* *mf*

Hn. *mf* *pp*

Mda. *f* *ff*
out, ev-en af-ter I had borne you sons!_

Accord. *mp* *mf* *p*

Vln. *mf*

Vc. *mf*

90

Ob.

Hn.

Accord.

pp 3 *mp* 5 *pp* 3 *p* 5 *pp*

93

Picc.

Ob.

Hn.

Accord.

M

mp *sempre legato* *pp* *p*

mp *mf* *f* *mp sempre legato* *p*

pp 3

97

Picc. *mf* \rightrightarrows *p* *pp* *pp*

Ob. *mf* \rightrightarrows *p* \rightrightarrows *pp* *sempre legato* \rightrightarrows

Cl. *mf* \rightrightarrows *mp* \rightrightarrows

Bsn.

Hn. *pp* \rightrightarrows *pp*

Accord. *mf* *p* \rightrightarrows *pp* \rightrightarrows *mp* \rightrightarrows

Vln.

Vc.

Detailed description: This page of a musical score, page 26, is titled 'Scene from Medea'. It contains staves for Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Accordions (Accord.), Violin (Vln.), and Violoncello (Vc.). The score begins at measure 97. The Piccolo part features a triplet of eighth notes, followed by a dynamic shift from mezzo-forte (mf) to piano (p), and then pianissimo (pp). The Oboe part starts with a quintuplet of eighth notes (mf), followed by piano (p), and then pianissimo (pp) with the instruction 'sempre legato'. The Clarinet part has a triplet of eighth notes (mf) that transitions to mezzo-piano (mp). The Horn part plays a sustained note in piano (pp). The Accordion part has a complex texture with a dynamic shift from mf to p, then pp, and finally mp. The Violin and Violoncello parts are currently silent.

100

Picc. *mf* *p*

Ob. *mp* *p* *pp* *ppp*

Cl. *mp* *mf* *f*

Bsn. *p* *mp* *mf* *f*

Hn.

Accord. *mp* *mf* *f*

Vln. *mf* sul tasto

Vc.

Detailed description: This page of a musical score, numbered 100, features eight staves. The Piccolo part begins with a triplet of eighth notes marked *mf*, followed by a rest and then a single eighth note marked *p*. The Oboe part starts with a triplet of eighth notes marked *mp*, followed by a rest and then a sequence of notes marked *p*, *pp*, and *ppp*. The Clarinet part has a rest followed by a triplet of eighth notes marked *mp*, then notes marked *mf* and *f*. The Bassoon part has a rest followed by a triplet of eighth notes marked *p*, then notes marked *mp*, *mf*, and *f*. The Horn part has a single eighth note followed by a rest. The Accordion part consists of two staves with notes marked *mp*, *mf*, and *f*. The Violin part has a rest followed by a note marked *mf* with the instruction "sul tasto". The Viola part has a rest.

N Slower ♩ = 60

102

Picc.

Ob.

Cl.

Bsn.

Hn.

Accord.

Vln.

Vc.

105

Picc.

Ob.

Cl.

Bsn.

Hn.

Accord.

Vln.

Vc.

p

mf *mp*

pp

p *mf* *p* *mp*

O Free tempo ♩ = ca. 60

110

Picc.

Ob.

Cl.

Bsn. *ad lib.* $\text{♩} = 4'' - 6''$

Hn. $\text{♩} = 1.5'' - 2.5''$

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.* $\text{♩} = 1.5'' - 2.5''$

Vln. *cued* *mf*

Vc. *ad lib.* *con sord.* *tasto jeté* $\text{♩} = 2'' - 3.5''$

in tempo ♩ = 60

Picc.

Ob.

Cl.

Bsn.

Hn.

Jsn.

to Aph-ro - di - te; no one else, di-vine or hu-man.

Accord.

Vln.

Vc.

cued

mf

P Free tempo ♩ = ca. 60

112

Picc. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *ad lib.* $\text{♩} = 3'' - 5''$ *p*

Hn.

Jsn. *mf*
Fur-ther- more, it was not, as you re-sent-ful-ly as-sume,

Accord. *mf* *ad lib.* $\text{♩} = 1.5'' - 2.5''$ *p*

Vln.

Vc. *pp*

ad lib. $\text{♩} = 2'' - 4''$ *mp*

ad lib. $\text{♩} = 2'' - 4''$ *mp*

ad lib. $\text{♩} = 2'' - 4''$ *mp*

115 **accel.** **Faster, quasi-romantic** ♩ = 84 **Q** **a tempo**
rubato colla voce

Picc. - - - - -
Ob. - - - - -
Cl. - - - - -
Bsn. *solo*
p *mp* *mf*
Hn. *mp* *mf*
Jsn. *mf* *f*
expressive
I want-ed to en - sure, _____
Accord. *mf*
Vln. *p* *mp*
Vc. - - - - -

119 rit.

Picc. 3/4

Ob. 3/4

Cl. 3/4

Bsn. 3/4

Hn. 3/4

Jsn. 3/4

Accord. 3/4

Vln. 3/4

Vc. 3/4

mp *p* *mf* *p* *mp non-dim.*

first, and the most im - port - ant, that we should live

Scene from *Medea*

rubato colla voce **R** Slower ♩ = 63

122

Picc. *mp* *f* *p* to flute

Ob. *f* *p*

Cl. *p*

Bsn. *mf* *mf* *mp*

Hn. *f*, *sub. p* *p*

Jsn. *mf* *port.* *mf* defeated *mf*

well and not be poor! I

Accord. *mf* *f* *sub. p* *mp*

Vln. *p* *mp*

Vc. *p* *mp*

128 **Building** ♩ = 72 a tempo ♩ = 60 accel.

Bsn. *mp* *mf* *mp* *mf*

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

Accord. *mf* *mf*

130 **T** **Faster** ♩ = 84 rit.

Fl. *mf* *f* *mp*

Ob. *mf* *f* *p*

Cl. *mf* *f* *mp*

Bsn. *f* *f*

Hn. *f* *f*

Accord. *f* *mp*

Scene from *Medea*

133 **a tempo** ♩ = 60 **accel.**

Fl. *mp* *f*

Ob. *mp* *f*

Cl. *f*

Accord.

Faster ♩ = 84 **molto rit.** **U** **Still** ♩ = 45

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp*

Mda. *sadly p*
I loathe your

Accord. *p*

Scene from *Medea*

141 **molto rit.** **V** Slightly faster, brooding ♩ = 56 **poco rit.** **a tempo**

Fl. *solo* *mp* *pp* *p* *p* *p* *p* *p* *p* *p*

Ob.

Cl.

Bsn.

Hn.

Accord.

Vln.

Vc.

Scene from *Medea*

rit.

// a tempo



Faster, tense ♩ = 80
(2+3+2+2)

accel. colla voce

148

solo

3

7

mp

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

Ob. *p* *p* *pp* non-cresc.

Cl. *p* *p* *mp* *pp* non-cresc.

Bsn. *p* *p* *pp* non-cresc.

Hn. *p* *p* *pp* non-cresc.

Mda. *mf*
The mar-riage is your own choice; blame no one but your-self.

Jsn. *mf*
Then ex-ile is your own choice; blame no one but your-self.

Accord. (add quint)
p *p* *pp* non-cresc.

Vln. *p* *p* *pp* non-cresc.

Vc. *p* *p* *pp* non-cresc.

N----

Scene from *Medea*

(♩ = ca.100) accel.

152

Fl. *mf*

Ob.

Cl.

Bsn.

Hn.

Mda. *f*
My choice? What did I do?

Jsn. *f*
My choice? What did I do? You called downwick-ed curs-es on the

Accord.

Vln. -SP-----N N-----SP-----N

Vc.

11 8

Scene from *Medea*

(2+3+2+2+2) Fast ♩ = 120 molto rit.

155 to picc.

Fl. *pp*

Ob.

Cl.

Bsn.

Hn.

Mda. *ff*

You made me your wife, and then a - ban-doned me!

Jsn. *ff*

king! _____

Accord.

N-----SP

Vln.

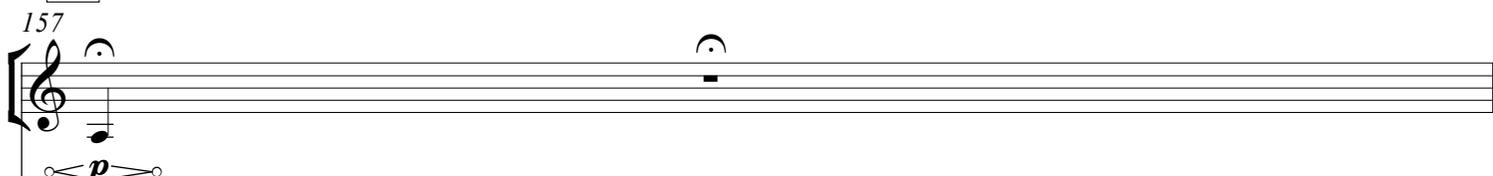
Vc.

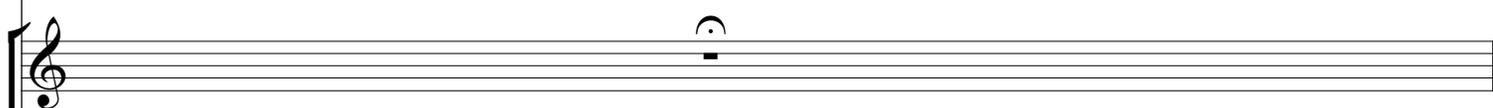
Scene from *Medea*

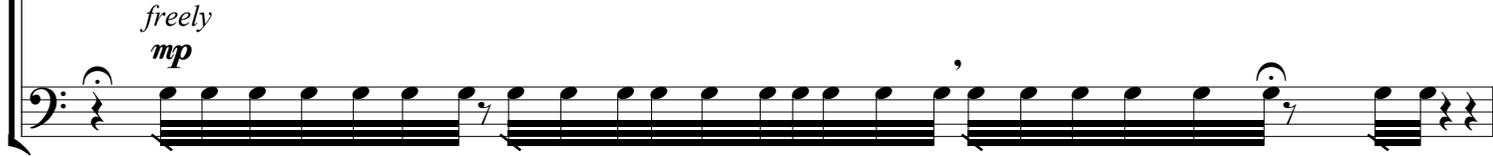
46

X Free tempo

157

Cl. 

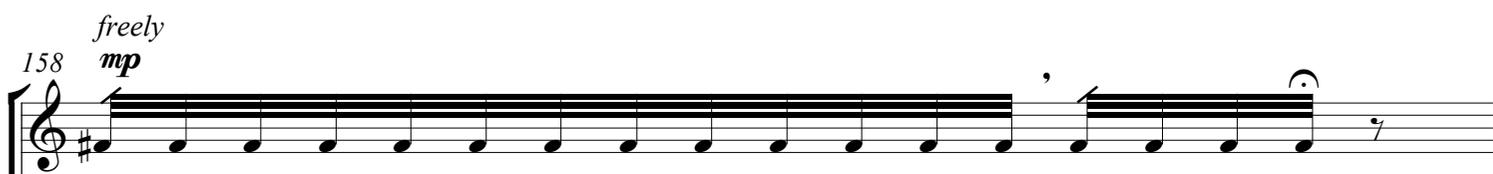
Mda. 

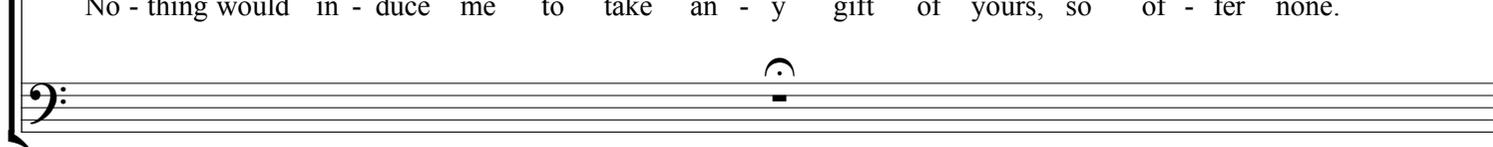
Jsn. 

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.



158

Mda. 

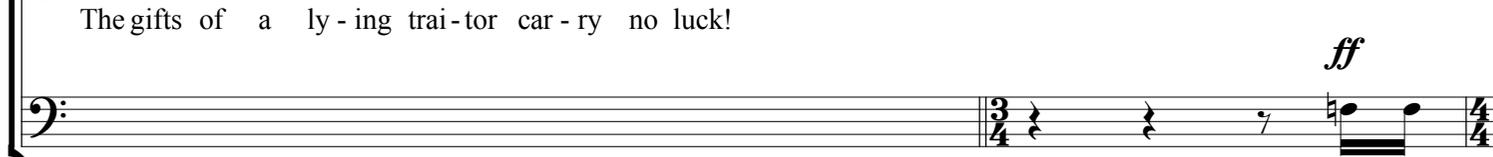
Jsn. 

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



in tempo, menacing ♩ = 60

Mda. 

Jsn. 

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

Ve - ry

Scene from *Medea*

160 **Y**

Picc. *ff* *mp* *ff* *mp*

Ob. *ff* *mp* *ff* *mp*

Cl. *ff* *mp* *ff* *mp*

Bsn. *ff* *mp* *ff* *mp*

Hn. *ff* *mp* *ff* *mp*

Jsn. well. I call ³ on the gods ³ to wit - ness that I have done my
(senza quint)

Accord. *ff* *mp* *ff* *mp*

Vln. ord. *ff* *mp* *ff* *mp*

Vc. *ff* *mp* *ff* *mp*

Scene from *Medea*

162

Picc. *f* \rightarrow *p* *fff* non-dim.

Ob. *f* \rightarrow *p* *fff* non-dim.

Cl. *f* \rightarrow *p* *fff* non-dim.

Bsn. *f* \rightarrow *p* *ff* \rightarrow *pp*

Hn. *f* \rightarrow *p* *fff* non-dim.

Jsn. best to help you and the ³ child - ren.

Accord. *f* \rightarrow *p* *fff* non-dim.

Vln. *f* \rightarrow *p* *fff* non-dim.

Vc. *f* \rightarrow *p* *fff* non-dim.

Z Meandering

solo, freely

165

Picc. *pp* *pp* *mp* *ppp* *p*

Bsn. *ppp*



169

Picc. *pp* *p* *mp* *mp* *ppp*

rit. *Slower* ♩ = 56

Vln.

Vc.



174

Picc. *rit.*

Vln. *ppp*

Vc. *pizz.* *p* *pp* *ppp* *l.v.* *l.v.*