

op. 35 © 1995
TSIPPI FLEISCHER

MEDEA - A NEW VISION OF THE MYTH

OPERA IN 7 SCENES FOR MEZZO-SOPRANO
AND 4 ACTING INSTRUMENTALISTS.

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English (original)

	<u>PDF pages</u>	<u>Total</u>
Scene 1.....	4-9	6
Scene 2.....	10-15	6
Scene 3.....	16-23	8
Scene 4.....	24-34	11
Scene 5.....	35-39	5
Scene 6.....	40-42	3
Scene 7.....	43-45	3

German (translated by Christoph Schwandt ©2004)

	<u>PDF pages</u>	<u>Total</u>
Scene 1.....	46-54	9
Scene 2.....	55-60	6
Scene 3.....	61-68	8
Scene 4.....	69-79	11
Scene 5.....	80-84	5
Scene 6.....	85-87	3
Scene 7.....	88-90	3

ENSEMBLE:

- * MEDEA/JASON - mezzo-soprano (playing also some perc.)
4 instrumentalists acting as citizens and Corinthians
- * Recorders /Flute /Piccolo /Alto flute
- * Violoncello (must be a woman)
- * Clarinet / Bass clarinet / Alto saxophone
- * Percussion: Xylophone, Glockenspiel, Sleigh-bells, Cow-bells, Cymbals,
Gong (medium), Bongos, T.-T., Wood Blocks, Triangle

Ensemble (5 people = a cast)

- * Medea: Mezzo Soprano (will sing also Jason's part, will play also some perc.

4 acting instrumentalists will act as Citizens and Corinthians. Will play:

- * Recorders, Fl., Picc., Alto Fl., Reeds (?)
 - * Vc [must be a woman]
 - * Cl., Bcl., Alto Sax., Trp (? - very easy part if...)
 - * Perc: Xyl., Glockens., sheep-bells, cow-bells, Cymbals, Gong (middle), Bongos, T.T., W.B., Triangle
- small

Scene 1

(after Overture -if any)

Scene 1

-1-

1

Searching for
the children
הפסידים הילדים

f

Chaotic, clash.

Cymb.
Sheep-bells
Cow-bells
WB

Total free improvisation,
non-symmetrical, not too
many tones, give enough
breaks in each instrument,
and sometimes the whole
ensemble will be in Silence.
Fade: less and less densed.

Where are you?
Where are you, children?
Disappeared....
Gone....
And I -
Alone....
My heart,
lacerated,
torn,
torn to pieces,

2

The loss of the
brother Apsyrtus
אובדן הפסידוס

P

Xyl.
or
Muted
Trp.
Bongos

Largo

4

In case of muted Sax/Bcl/Trp: glissando
where written here

Fade:
only

like my brother,
Apsyrtus,
dismembered, limb by limb,
scattered on the face of the seas,
hurled by scornful waves....

No, no, my father gathered up the pieces
brought them home,
wrapped you in hides,
exposed you,
on top of a willow-tree....
- Tradition he dare not break,
or else....
My hands....
stained....

Forgive me, Apsyrtus,
I am your kin,
have mercy on me!
It was Jason's plan....
I implored you to come with me,
to sail with me on the Argo
I was afraid....

I wanted you at my side,
my own bone and blood....
a piece of homeland....
But Jason had a different mind,
he needed you as a captive,
his hostage,
just in case....
And he was right,
Our father pursued us.

We had to stop him,
or else....
He made me an accomplice....
and you were butchered, hacked,
scattered across the seas....
sashinelebaa!!!
It was your body....
My own brother!
chemi sakutari dzma!
I killed my only brother!

3 important remarks from Tsippi:

- * too long (should be shortened), can be inserted partly into ③
- * why not change to Phrixus who is much more relevant to the play
- * can be changed in order with ③, means become ③ and the coming ③ will become then ②

③

Medea on the
Argo (frightened)
trembling
מד'אה על הארגו
(מפחדת)

$f \rightarrow ff$

All by myself on that giant galley,
one woman amongst those Argonauts,
these strangers....

Continued by repetition
of the last bar with text.
Then can start from the very beginning.

④

A mother with
her children
(idyllic atmosphere)
אם עם ילדיה
(אווירה אידילית)

$mp - p$

Then it can start again ; it should repeat
at least once more

Come back, children,
I am alone!
Come come!
Where are you now?
Gone!....You are gone!
No, no, it's not true,
it can't be true,
it's a lie!
Soon you'll run home,
beaming,
bursting with life.
ravenous,
we'll sit together,
we'll eat together,
you'll play the harp,
as always,
suddenly you'll vanish
and I'll be hunting for you....
from one room to another....
There you are....
You really frightened me....
Now you're all screams of joy....

5

Scene 1
-3-

The pain of
Life
צער החיים

$P \leftrightarrow f \rightarrow fff$

the whole piece in
Vc Solo or parts of
it can be taken: to
accompany reading, be
inserted in between
reading of lines, etc. (Nigel choses)

How will I bear this pain?
How will I live in this dark silence?
What happened to the current of my life,
locked in a labyrinth
Mother, I am accursed!

Vc-instructions:
① Play very rapidly in the
highest positions (between
tailpiece and bridge) on
strings I and II with all
the fingers of the left
hand including the thumb.
The result should be
somewhat similar to harmonics.
② Harmonics arpeggios
across all
four strings.

6

Medea the
child
מדיאה
בילדותה
(הילדה)

$mf-f$

Soprano Recorder or Piccolo
♩ = 92 ~
Leggiero

repeated as much as needed, also in transposition of 1 second-major
higher. Tsippi sees here lots of movement, as of a child in the Kindergarden

I was such a joyful child,
among mountains,
picking flowers,
touching the sun beams,
laughing.... dancing....
and my hands....

7

Red hands
ניצחון ד' י' י'

ff

a burning sax sense of heat
of Sax / Passion

extremely fast
Alto
Sax.

Tsippi sees here
a lot of pantomime
in hands.

This row of tones can
be repeated, always
very fast, but still
variated a little bit in
length of tones (like
quick rubati). Always ff

Look at my hands, look, look!
They are red now....
My hands....

8

Medea the
teen-ager
הַדִּיאָה
בת העשרה

f-ff

vc (vla?)

If continued (accomp. text): according to the text:
for the healer image repeat bars 3-6;
for the younghood, teenager improvize on 1: in free order of choice
of these units

Scene 1
- 4 -

My hands were innocent....
Listen to me, my little ones,
I am your mother!
My hands were innocent,
concocting ointments,
preparing vulneraries,
to banish pain,
to expel suffering....
Many were those who thanked me,
loved me....

9

Jason
arrives on
the Argo
יָסוֹן בָּגֵעַ
עַל הָאֵרוֹן

f

festive, fanfar, with the 'well known' bourdon

♩ = 84, quasi march like

... just repeat ...

But from the day your father came
riding in his Argo,
my life was not the same....
I changed.... was changed....
I betrayed.... I cheated,...
even murdered....
I am guilty!
I am....

10

Jason is
to be
blamed
הַאִשָּׁם
עַל יָסוֹן

f

continuity

furiioso, nervous

including cresc.

free, non-symmetrical, quick-
improvized rhythms; with
no relation to C&Vc

gradually: returning
for gradual continuity

To be worked out by Tsippi and
Nigel: how many times ('one unit'),
to what speed and dynamics, how
many units and silence measured
between them

Come, say it's a dream!
Say it's a lie!
Tell me you're breathing, living!
Laugh at your mother,
mock her empty cries!
I am not guilty,
please, come!
He's the one to blame,
your father....
When he came to our country
I was young,
just a sapling,
and he.... a hero!
a tall cedar, eyes like lightning....
He used me,
- he knew how!

Burning with greed:
he wanted his kingdom back,
he wanted the golden fleece.
He took advantage of my kinship with plants,
he needed my help....
And I bent myself....down low
betrayed my father,
helped your father steal that skin,
killed my brother,
I killed king Pelias,
I killed Glaucé, and her father,
and I ki....

11

If I would
not have
followed him
אלו לא הייתי
הולכת אחריו

mf → p
f → mp
mp → pp

[חנה קווח 3 מלכה, נוסדה, הילול, פנים משה]



O, had I not gone after your father,
had I stayed in my own homeland,
priestess of Hecate,
my life would have run another path....
But then,

← repetitions: only completely relative changes
in dynamics, but exact repetition in
everything else. Pay attention: we have here distance of 2 levels of 'dynamics interval'

12

To be held
by the
children
להחזק
בילדים

f



no!
a-ra!!! a-ra!!!
You are the fruit of that entwining....
Without you - I can't imagine my own life!
I love you,
I hid you in the secrets of my womb,
away from evil eyes....
Listen to me now and never forget that -
a tiny change of dose,
will turn elixir into poison!
And poison kills!
Remember that for the rest of your lives!
I myself was not aware,
I fell into love,
swept up in a whirlwind....
trapped in a web of deceit....
I was not careful....
a tiny change of dose....

* shorten!!

If needed - just repeated once more in ff instead of f (means more tensed)

13

Jason with
the new
woman
יסון עם
החשה החדשה

mp → mf

expressive, romantic, sensual sound
Ad Lib



(Tsippi: pantomime?)

If repeated: like a row: can be repeated exactly
or from back to start

(ironically) Love!
Your father never really cared for me....
And now this new woman at his side,
this Glauce....
He kisses her at night,
caressing.... her breasts....
I shouldn't be telling you this....

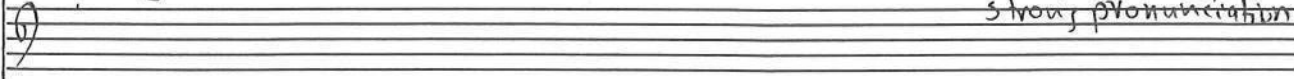
score organized according to people

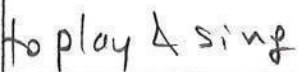
Celloist = only women player = Citizen 2

① Medea starts (quasi: arioso)

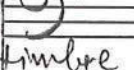
to SMD + play own part.

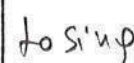
Med. 
ad lib. mp-mf
to sing

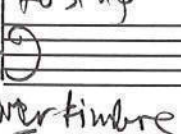
Cit. 1 
to play & sing

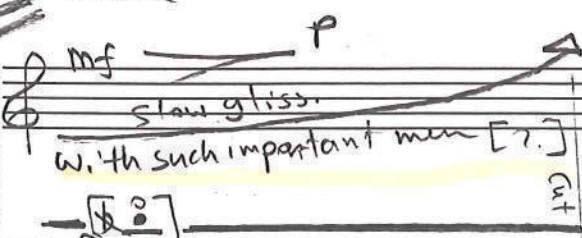
Cit. 2 
to sing

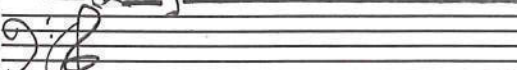
Cit. 3 
higher timbre

Cit. 4 
lower timbre

Cit. 5 
to sing

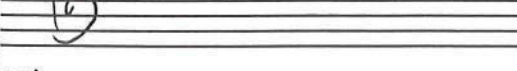
Cit. 6 
lower timbre

Med. 
mf - p
slow gliss.
Cat

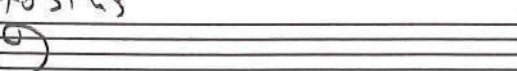
Cit. 1 
P - PP
Cat

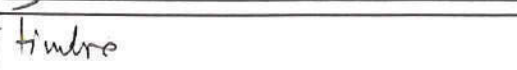
Cit. 2 
P - PP
Cat

Cit. 3 
P - PP
Cat

Cit. 4 
P - PP
Cat

Cit. 5 
P - PP
Cat

Cit. 6 
P - PP
Cat

Cit. 7 
P - PP
Cat

Cit. 8 
P - PP
Cat

Cit. 9 
P - PP
Cat

Cit. 10 
P - PP
Cat

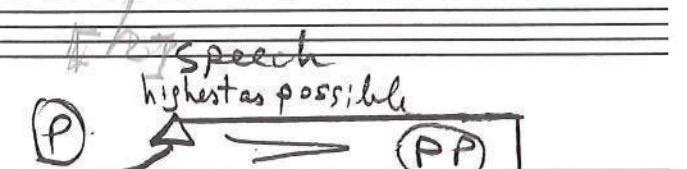
Med. starts to sing a cappella when everything is being organized (charged moved quietly to middle of stage)
Vc joins her (will put the mike later)

Scene 2
-1-

Med. starts to sing when bells on her dress

Vc 
slight noise senza v.b. Flageolet
low on strings f - ff mf - mp

vc illustrates atmosphere

Med. 
P - PP
highest as possible
very low
lowest possible
quite voiceless
mol to misteriosa
mp

② Choral of citizens, be 'accompanies' (nightmare consistent reflection)
 recited in fixed three pitches - simultaneously: the tritone here is recommended - but any tritone is possible

Scene 2
 -2-

including 'brooks'
 'tuned by Nigel to conclude the same thing' - to have coordinated text + ques
 Tsippi recommends they will start their recited singing together. Nigel will decide then it's shaking

Med. mf-f-p-mp scale of alternating dynamics freely according to text, for three

to sing: the whole text according to ^{natural} speech rhythms on this tone (guided by Nigel) [relatively quickly]

Cit. 1 ab "Me-de-a! Me-de-a! What kind of a woman! What do you expect? She's a Barbarian! Darkness dwells in her body! She knows no limits"

to play ad lib. ~ a little after middle mf-mp flageolet + fr. pitches chosen freely up to highest in VC (*)

Cit. 2 mf-mp flageolet + fr. pitches chosen freely up to highest in VC (*)

Cit. 3 mf-mp flageolet + fr. pitches chosen freely up to highest in VC (*)

to sing: the whole text according to natural speech rhythms on this tone (guided by Nigel)

Cit. 3 mf-mp flageolet + fr. pitches chosen freely up to highest in VC (*)

to sing: the whole text according to natural speech rhythms on this tone (guided by Nigel) [relatively slow]

Cit. 4 mf-mp flageolet + fr. pitches chosen freely up to highest in VC (*)

to sing: the whole text according to natural speech rhythms on this tone (guided by Nigel) [relatively slow]

Cit. 4 mf-mp flageolet + fr. pitches chosen freely up to highest in VC (*)

the illust. of a nightmare

clearly the audience must be followed clearly by audience

Med. mf-f-p-mp scale of alternating dynamics freely according to text, for three

to sing: the whole text according to ^{natural} speech rhythms on this tone (guided by Nigel) [relatively quickly]

Cit. 1 ab "Me-de-a! Me-de-a! What kind of a woman! What do you expect? She's a Barbarian! Darkness dwells in her body! She knows no limits"

to play ad lib. ~ a little after middle mf-mp flageolet + fr. pitches chosen freely up to highest in VC (*)

Cit. 2 mf-mp flageolet + fr. pitches chosen freely up to highest in VC (*)

Cit. 3 mf-mp flageolet + fr. pitches chosen freely up to highest in VC (*)

to sing: the whole text according to natural speech rhythms on this tone (guided by Nigel)

Cit. 3 mf-mp flageolet + fr. pitches chosen freely up to highest in VC (*)

to sing: the whole text according to natural speech rhythms on this tone (guided by Nigel) [relatively slow]

Cit. 4 mf-mp flageolet + fr. pitches chosen freely up to highest in VC (*)

to sing: the whole text according to natural speech rhythms on this tone (guided by Nigel) [relatively slow]

Cit. 4 mf-mp flageolet + fr. pitches chosen freely up to highest in VC (*)

the illust. of a nightmare

clearly the audience must be followed clearly by audience

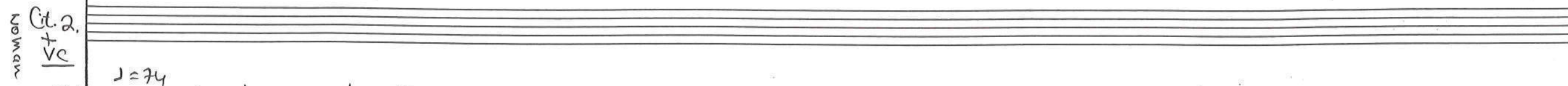
From now on (3) Medea moves slowly (ship-bells on her hands and steps of her feet on ground - staccato like, making percussive quick quick sounds)

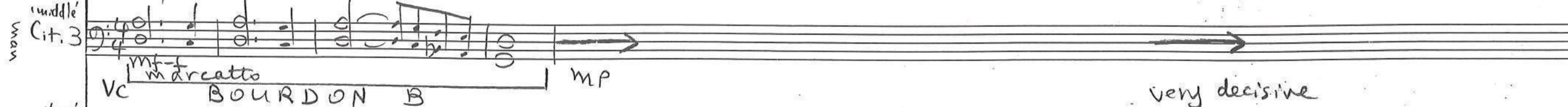
and utters unintelligible words in her guttural tongue

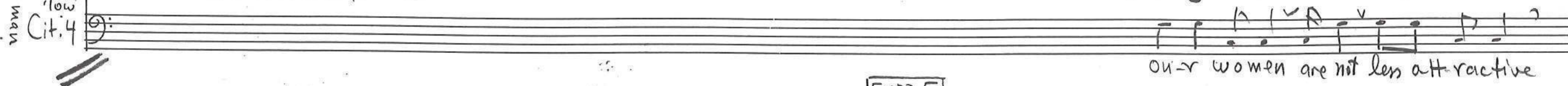
[middle 88 Exp. 4]
'Interlude': BOURDON B starts again

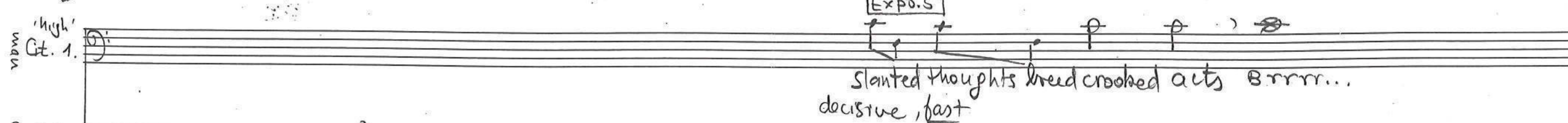
-4- Scene 2

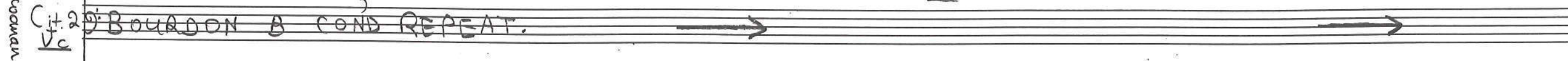
man 'high' Cit. 1.  What do you mean we must she does not excite me at all

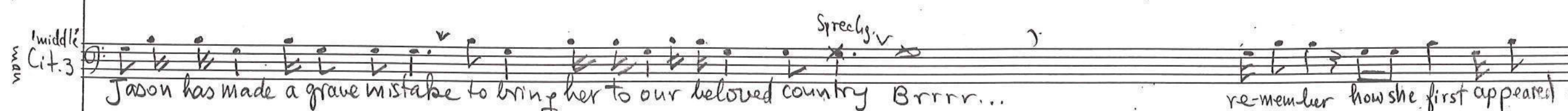
woman Cit. 2. 

man 'middle' Cit. 3.  *mf* *marcato* BOURDON B *mp*

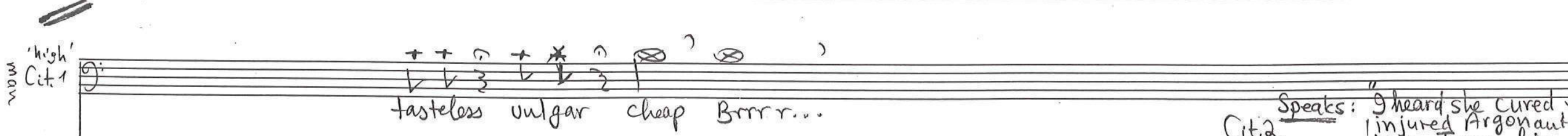
man 'low' Cit. 4.  very decisive
our women are not less attractive

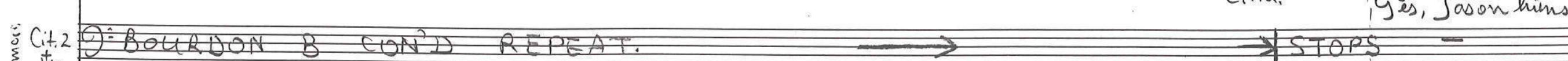
man 'high' Cit. 1.  **Exp. 5**
slanted thoughts breed crooked acts Brrrr...
decisive, fast

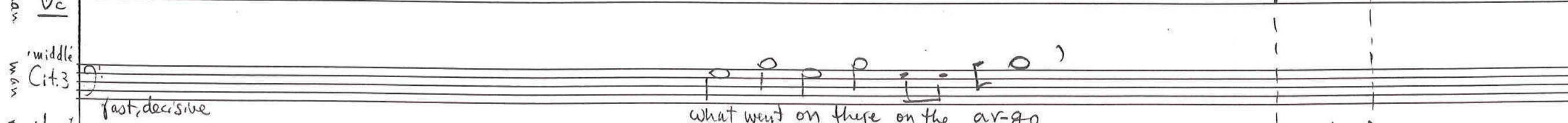
woman Cit. 2.  BOURDON B CON'D REPEAT.

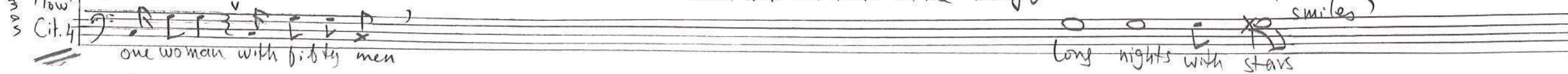
man 'middle' Cit. 3.  Jason has made a grave mistake to bring her to our beloved country Brrrr...
Speaks:  re-member how she first appeared in Iolcus?

man 'low' Cit. 4. 

man 'high' Cit. 1.  tasteless vulgar cheap Brrrr...

woman Cit. 2.  BOURDON B CON'D REPEAT.  STOPS

man 'middle' Cit. 3.  fast, decisive
what went on there on the ar-go

man 'low' Cit. 4.  one woman with fifty men
long nights with stars  smiles

Cit. 2. Speaks: "I heard she cured the injured Argonauts—
Yes, Jason himself"

Expo. 8

high Cit. 1. *decisive* *quick*
 she does not belong she's an enemy within
 Get rid of her!

low Cit. 2. *mf* *mp* *p*
 BOURDON C

middle Cit. 3. *mf* *mp* *p*
 quick speech (stops before NO BOURDON)
 (Cit. 4 ends singing)

low Cit. 4. *ff* *declearative, slow*
 ex-pell her!

mf *flagolet + tremolo; three pitches*

mf → mp
 "like the corpses that she cuts up!"
 Son silence

high Cit. 1. *mp*
 ... her own brother, old King Peter's and...

low Cit. 2. *mp* *pp*
 Vc flagolet + tremolo

middle Cit. 3. *mp* *pp*
 Vc stops last (as vanishes also)

low Cit. 4. *mp*
 Who knows how long is her secret-list!

high Cit. 1.

low Cit. 2.

middle Cit. 3.

low Cit. 4.

free syncretized *free*

Mod. *ff* *5:2* *mf* *ff* *ff* *ff*

would send her such a gift to her for her wedding with my husband your father they are thieves robbed me of my

Fl *f* *mf* *f* *ff* *f*

Bcl *f* *mf* *f* *ff* *f*

Mod. *fff* *ff* *fff* *Ad Lib.* *3* *Lullaby ('childhood-magic') ⊗* *mf (= consistent)*

husband driven me from my home home spoken freely no accomp. a tent of straw... a spider's trap... *mp* *mf* *mf* *mp-p*

Fl *ff* *ff* *ff* *mf* *mf* *mp-p*

Bcl *ff* *ff* *ff* *mf* *mf* *mp-p*

rec. (sop.) *Gloc.* *Xyl.* *Triangle*

Sop. recorder written here as Boudy

(Myxolidian mode)

Mod. *(mf)*

i-va na-hi na-o na-o a-se tka-bi-lad u-dar-de lad ram la la da-ga-dzi-na-o da-ga da-ga dzi-dzi dzi-dzi na-o de-dis mher-dshi mi-gi-gni-a

Fl *rec (sop.)* *[mp-p]*

Gloc. *Xyl.* *Triangle*

To Christina: pronounce light l in la la la

⊗ will serve as an umbrella thematic material

No accomp. →
Pure speech

Ad lib.
slow

Where are you, my little ones?
come back,
I have a story to tell you,
you've never heard,
the time was never right,
one event swallowed the other,
and now....
Now you are.....

can't sit on your heart! Made-a

your children are dead

Med Fl Cl

ff

Postlude

rit

mf

rit

rit

help me find them

[close to weeping] $\text{♩} = 60$

Oh mother say it's a lie

based on element (3)
 $\text{♩} = 72$

mf

f

little rit.

mf

mp

come here children

don't dis-a-pear

speech

sit down

don't run

la la la la la la la la la la

can't exactly

as announcing

Gloc

cowbells

4

Story for the children

I'll tell you the story of the golden fleece.
Where shall I start?
With your uncle,
Phrixus,
the Greek.
Long ago he died,
but when he came to my country
he was young....
You should have seen....
he came flying on a golden-fleeced ram.

do you know why?

(no accomp.)

FL patterns (1-70)

can be expanded
in rhythms
varied dynamically;
cut into units of 2
combined units (even
less than 2)

legendary motive 'belongs' to Phrixus

always upwards
(may start with 3 notes)

both patterns can be transposed

pure speech illustrating FL
playing + movement
(choreography)

'flying motive'

ad lib.

recit with singing

he was in great danger - I - no his stepmother a malicious woman very cunning

per suaded their father the great Bo-et-ian king to sacri-fice phixus and his sister Helle

a ppearing the angry gods

graphic speech

CL $\text{♩} = 60$

singing-recitative + illustrating CL
playing + movement
(choreography)

mp

'danger motive'

can be: transposed
downwards (e.g. on low f.);
the last note even lengthened
and stretching to ff

Med. $\text{♩} = 82/34$
f *ad Lib.*
a monster to think of killing child-
ren

Cl *mf* *f* *fff*
con'd *mf* *f* *fff*

Med. *mf* *ad Lib.*
but thanks to the god her plan was thwarted Ne-phe-le their real mother

Little Xyl. *then in the manner of illustrations*

Little Xyl. *gentle-quasi-march*
relief motive!

Little Xyl. *Should include walking...*

Med. *rit molto* *rit molto*
who carried them over the seas all the way to Col-chis my place of birth my own homeland

Little Cymb. *Little Xyl.*

transposed tonally
From Tsippi to Nigel: an option of usage for this motive is written already in the score

Med. *pure speech*
little Helle fell and died....

or:
just graphic speech

[for the cadence]

but Phrixus found refuge in our land...
in our own palace....
My father brought him up....

Gong

The sound of Gong with its echo will start to 'cover' from the word "Land"

Picc *ff* *flz.*

Effecting music for coming speech [5"] *ff*

Bcl *ff* *noise* *free quick irresistible, non-symmetr.*

W.B. *ff*

Media (pure speech)
attaca: What's that?
Strange voices....
Are they hunting me these hounds?

Ad Lib. $\text{♩} = 60$
Med. sings ③ element *rit*
he quiet la la la la la la
f/mf *mp*
where was 9?

⊗ See Henri Bok's tableaux !!

[מותן גליונות]

- 7 -

Handwritten musical score for three parts: Med (Medium), O (Oboe), and Vc (Violoncello). The score is written on three staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the Med staff.

Med: never seen my sis-ter nor my brother where - are you now

O: The Oboe part consists of single notes and rests, corresponding to the lyrics.

Vc: The Violoncello part consists of single notes and rests, corresponding to the lyrics.

Handwritten annotations include "mp rit" (mezzo-piano, ritardando) above the Med staff in the third measure, and "rit." (ritardando) below the O staff in the third measure.

But Phrixus died of illness,
I could not cure him,
he refused my medicines,
perhaps he didn't trust me....
I've cured so many people,

I'm a healer, a healer,
a daughter of earth and sky....]slow

Isis, Diane, Demeter, Kali,
Inana, Hecate....
Dark warm womb....
Light of moon....

can serve in various ways

these two speaking items:
come after tenderly, accompany,
inserted in between lines
or words, etc.

VC - instructions:
 ② Play very rapidly in the highest positions (between tailpiece and bridge) on strings I and II with all the fingers of the left hand including the thumb. The result should be somewhat similar to harmonics
 (X) Harmonics arpeggios across all

Ad Lib.

Recitative (resembles that incl in ④, page 4 here above)

f Your father Jason he changed me I stumbled in to lo-ving him when he came to our country
 a man oo-zing charm with one goal burning in his mind; to fleece the golden fleece no matter how
 and I helped him I was be-witched I was besmirched I mean
 I fell in love I as-si-ted with my oint-ments searced with my charms
 fi-na-ly we snatched the bleece and fled my home to ge-ther
 (as the end of a wonderful dream)

Scene 3
- 8 - end

Patterns for accompanying the Recitative:

Most of this Recit. features the towers' picture of Med. + Jas. in Med.'s eyes. The two players with Nigel will chose the way of using these patterns, fully or partially (Isippi will assist) plus choreography of ~ two lovers

Sop. Recorder:

High vc/vla

or: an octave lower

They can easily respond to each other by these patterns, with Med. or be inserted into intermissions in her singing (instructed by Nige)

Sprechgesang (resembles that in the opening of this scene, see page 1 above) : Medea returns to real life...

Attacca 1-72

f and killed my brother and then hainp Pel-ias he-cause and Glauke he-cause
 rit mol to

Pure speech, no accomp.

Medea: I warned you, Jason, do not abandon me!
slow, high, quite voiceless, plp

He came to me one evening....
low, slow, full voiced

When saying these two sentences (apart from each other) Medea walks and takes the half side costume on her (man-like looking).

Scene 4
- 2 -

light, fanfare-like

Rec/Ce

Med

Jas. *mp*
 I must do it you are not one of us you are a foreigner
 our children would never inherit any kingdom of mine *mp*
 I have proposed marriage to Glauke King Creon's daughter *mp*
 [exaggerates on purpose her name] fast speech + speech

Perc

Vc

Rec/Ce

Med

Jas. *pp*
 you will be permitted to stay in Corinth, with our children. And all of us will benefit *mp*
 no no Ja-son you swore to me by all the Gods to love me for e-ver to stay by my side an

Perc

Vc

comes out a little humoristic (~modernistic)
 from here on for a while his style is quite
 formalistic as an advocate - humoristic
 ... (Cantata 3p '3') 2/4

Scene 4
-3-

Handwritten musical score for a scene from "The Sound of Music". The score is written for five parts: Rec. Cl. (Recorder Clarinet), Med. (Mellophone), Jas. (Jazz Saxophone), Perc. (Percussion), and Vc. (Violoncello). The lyrics are: "I am not leaving you, no one is threatening to de-port you, I will protect you all, you'll receive whatever you need, I need nothing but you, I need you". The score includes various musical notations such as notes, rests, and dynamic markings (mp, pp, p). There are also handwritten annotations in the margins, including "singing rhythmically (accord. to words) on the same tone" and "dolcissimo (coquettish)".

[illegible]

Handwritten musical score for a piece titled "Duo or Fl". The score is written for four instruments: Flute (Fl), Glockenspiel (Glock), Xylophone (Xyl), and Violoncello (Vc). The tempo is marked as $L=92$ for the first section, $L=84$ for the middle section, and $L=92$ for the final section. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like mf (mezzo-forte) and p (piano). A note at the bottom of the page states: "players coordinate strongly between themselves".

Scene 4)
- 4 -

Handwritten musical score for a piece titled "The Good, the Bad and the Ugly". The score is written on five staves, each with a different instrument or voice part. The parts are: **Reed** (top staff), **Med** (second staff), **Jas** (third staff), **Perc** (fourth staff), and **Vc** (bottom staff). The lyrics are written below the staves, corresponding to the vocal parts. The lyrics are: "used my knowledge to your ends", "haven't I always helped you", "I've never forced you", "your acts were freely chosen so easily you plot destruction", and "all eight tones in v.c. octaves". The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. There are also handwritten annotations in red ink, including "3:2" and "middle range speaking up".

Tempo I
♩ = 92
(as in the begin.)

Handwritten musical score for the first system, featuring five staves: PFl, Med, Jas, Vc, and Perc. The PFl staff includes the instruction "Ad lib." and dynamic markings of *mf* and *accomp.*. The Med staff has a dynamic marking of *f* and the lyrics "all for you". The Jas staff includes the instruction "low timbre, quick speech" and the lyrics "betrayal is in your blood". The Vc staff has a dynamic marking of *mp*. The Perc staff includes the instruction "Xyl." and a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, and dynamic markings like *mp*, *f*, *mf*, and *ff*. There are also tempo markings like *Tempo I* and *♩ = 92*.

Handwritten musical score for the second system, featuring five staves: Rec/Ce, Med, Jas, Vc, and Perc. The Rec/Ce staff includes the instruction "ruba-to" and dynamic markings of *mf* and *ff*. The Med staff has a dynamic marking of *ff* and the lyrics "before you crossed my seas". The Jas staff includes the instruction "8pr. singing (free pitch)" and the lyrics "you killed your own brother you cut him into pieces". The Vc staff has a dynamic marking of *mf*. The Perc staff includes the instruction "Xyl." and a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *ff*, and *mp*. There are also tempo markings like *Tempo I* and *♩ = 92*.

she sings again
so quietly + lots
of power

accomp. stops
suddenly as if the
sailing of a ship stopped

"၊ ပါးစပ်"

"Harmony" reacts to text and contour
skill dynamics to be worked out Nigel-Christina-players

Scene 4
-6-

Handwritten musical score for "The Sorcerer's Apprentice" (Act 1, Scene 1). The score is written for three parts: Tenor (Tas), Saxophone (Sax), and Violoncello (Vc). The lyrics are in German, and the music is in 3/4 time. The score is marked with various dynamics and performance instructions.

Lyrics:

Tas: tur-nig na-ture on its head and aged fa-ther waxing young a tiny change of doze eh- turns e-li-xir into poison you

Performance Instructions:

- slide* (written above the first measure of the Tenor part)
- mp. quite high level - speech* (written above the Tenor part, starting from the measure "a tiny change of doze eh-")
- mf-mp* (written below the Saxophone part, starting from the measure "turns e-li-xir into poison you")
- ff* (written above the Saxophone part, starting from the measure "turns e-li-xir into poison you")
- outburst* (written above the Saxophone part, starting from the measure "turns e-li-xir into poison you")

Instrumentation:

- Tas (Tenor):** Written in treble clef, with lyrics below the staff.
- Sax (Saxophone):** Written in treble clef, with notes and rests below the staff.
- Vc (Violoncello):** Written in bass clef, with notes and rests below the staff.

triangle signed always

Glock + Vc always in Octaves; colour, harmony, involving rhythmic phrase (although ad lib.)
(with a little folkloristic) triangle helps with "colour" and adds authentic colour; illustrate drama

Scene 4
- 8 -

4 Aria-Medea

Ad Lib.

Mb 3 ↓

Med. *J = 74*
Glock. triangle
Vc

be careful with your words Jason you leave me Oh I shall have understood it

their own Q [Goes according to Christing]

[Enter when you want] then when you came to us so de-ter-mined [angry] Medea moves with one goal one task in mind Medea moves

[Enter when you want] that fleece was ours it was Phrixus gift but you co-ve-ted a kingdom and you needed me for that — now you need for a nother than

non vibrato! Ques according to Christing

very dramatic [or without accomp.] ad lib. now you need a-no-ther woman a Greek a local one

Glock. triangle Vc (non vibrato) Triangle

Immediate Transit - See P. 9

from here the inst's thicken Med.'s voice sharpen (presence)

transit (vocal only - by pure speech)

[realizes what she has just said]

Scene 4
-9-

Med. *attaca ff* may the gods devour you, you and your offspring!

Jas. *low, quite slow* Enough! Good-bye! *Screaming very high*

[more technical than musical-textual expression!!]

5 Raged Duo

inspite of rhythmic strength the text will sound very meaningful! dramatic expression consistent: raged by both
Strictly rhythmic speech by both heroes, each one in his specific timbre + range *ff* Med. very high, always same
work out "fear" Supercopied wing *mf* Jas. very low, " "

Med. Jason *ff* help me wash your filthy mouth

Cl *percussive* *percussive*

Vc *percussive*

head swollen with evil thoughts

my words di-

Med. & Jas. *solo* Oh let them be saved my children must be saved

heart full of dirt out of my sight out of my country Bar-lam-lam

instrumental
motives resemble
①② vocal
motives drawn
from ③④ arias.

Scene 4
- 10 -

⑥ Recitative

Mod. Jas. Δ I have brought them in He-rod's Temple

woman

the children stay with me

Med. Δ cruel Greek no mercy in your heart

Vc

Fl

Med.

Jas. Δ did your father see such mercy had you pity on a brother

Perc

Vc

all per-formed for love

acapella

Cl

Med.

Jas. Δ all low for you is dead we thought that you could stay

Perc

Vc

Ad Lib.

very low speech, quite slow

but you are too dangerous. No one knows what's in your head

put bursts historically

leave now

ve stops before voice

frem.

'FINALE' for Scene 4

Scene 4
- 11-end

Same
gesture

The role of players here is symbolic!!! Med. really attends (in her 'known' aria-motives) to them for a help as citizens, and they play the motive with which they 'assisted' her in her aria, can symbolically move

Med. *polyrhythmic* **ff** *vocal fanfare* ci-ti-zens help me please my husband is throwing me a-way

Glock. *f* *mf* *mp*

Vc. *f* *mf* *mp*

Med. *free* *ff* as vanishes my echo help me tell me what to do

Glock. *p* *pp* *ppp* (as if fade out)

Vc. *p* *pp* *ppp* (as if fade out)

To: Percussionist - choose for upper line: bells, WB, (can improvise also a little bit) TT

Jas. *f* *1 = v82?* you

Perc. *f* Bongos

Jas. *f* *mp* make yourself a laughing stock look at them will they reach out to help you *ff* they hate you they fear you your words your

Perc. *mp*

Jas. *ff* (higher) *ff* (higher) charms your looks

Perc. *mp* speaks very low and aggressive: "They will be happy to be rid of you!"

mp

Musicians need to have good contact with each other

x = Sprechges.

Scene 5

To Nigel: shall we involve any dance of Medea?

Scene 5 - 1 -

Japan

ad Lib. a-cappella (Med.)

still find w. 41 Christina

let it sound sweet (imaginary) wider pauses according to Nigel

best pitch level (point of start etc)

she was she was be-loved

she was turning stir + head a-hear-ler but she --- gone

and you the-er-ke what are you now?

your gift of power into these hands has been in vain

make him come back take him to his duty take his hate away!

turns to the musicians: "play musicians, play!"

speech intonation and dynamics according to Nigel

Aria (Med.)

interchange

Alto rec/ce

mp

mf

tr. tr. rit

reed → Picc.

Picc.

Pictorial picturesque

Tempo I rit.

Ad Lib. mp

Med. Christina

The wind is shrieking

The trees are crying

my flesh is burning

a-cappella

players cooperating rhythmically with Christina

VC

mp-mf

Tempo I

mf

ff

mf

musicians coordinate between themselves

- 2 -

Tempo I

Ad Lib very articulated

1 screams my body

4) Elle a - way the wa - - - - - ters

! you queen of cruses!

Clock.

repeat as much as needed
this pattern

1mp/wf

p-pd

$m f$

you queen of curses

blind him to his duty

hurst - open his heart

$f = 50$ senar rit.

Picc. 

accel. r.t.

the whole
aria?

once
more
from Ad. Singis
plus low K
or tone
as even 8 for
just. in
and then to
only 4 first boxes

9-cappella

Alto

3. 2. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 8

Ad Lib.

mf

1

P

2-800-368-6868

$v \quad m \quad p$

m f v f

③ M_2

takes
the
suit-
case

foolish Me-dea

we will never return

You know it

let the func

the gods consume you

you are not - mine you will not be hers she must be extinguished

a little faster

slower

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of a quarter note on G4, followed by a quarter note on A4, and a quarter note on B4. The bass line consists of a half note on G3 and a quarter note on F3. The piece ends with a double bar line.

do
bid. m p



$\bar{b}$
 $\bar{d}$

speaks accompanied by these consistent chords

Med. The handwritten musical score is written on five staves. The top staff is for the vocal melody, starting with a treble clef and a key signature of one sharp (F#). It includes lyrics such as "then you will understand precisely", "what it means to lose the one you love", and "his screams will pierce the city". Above the first part of the vocal line, there are markings "J=72" and "mp". Below the vocal line, there are two staves: the middle staff is labeled "Alto fl or recorder" and contains notes with rests; the bottom staff is labeled "cl" and "vc" and contains notes with rests. To the right of the vocal line, there are markings "a-cappella" and "ibid.". Further right, there are markings "mp" and "Sub.". At the end of the score, there is a marking "sax continues organically" and "mp Sub.". The score is written in ink on lined paper.

J=72

mp

then you will understand precisely

what it means to lose the one you love

his screams will pierce the city

etc

ibid.

a-cappella

Alto fl
or recorder

cl

vc

mp

Sub.

sax continues organically

ve 4/4 4/4 4/4

graphic speech - low

Med. *P*

gliss
yet

longer gliss
defended

by my laughter hahaha...

etc.
ibrd.

sub. *P*
Sax cond

Alto
Sax
mp

ve

(As in the begin.
obaria)
J=60N

Loving, tender
mp Ad Lib.

Jason have mercy on me

Jason have pity

Handwritten musical score for three parts: Mod. (Moderato), Xyl. (Xylophone), and Cl. (Clarinet). The tempo is marked $J=60$. The key signature has one flat (B-flat). The lyrics are: "I am still your wife", "I'll destroy this Glance (Glaunce)", "encircle her with fire", and "but she's dead". The Xyl. part includes the instruction "a-cappella". The Cl. part includes the instruction "ibid.". The score is divided into measures by vertical bar lines.

mp
P
clan - he pol is dead
P-pp
etc bid.

throaty high speech תביר קוויק
"And you - good boys, you helped me with my plan you helped your mother kill them"
mf
(4)

middle range (very rough, primitive like) fff quite slow
Sashine le laaa

⑤ Medea (Christina) reads quite rhythmically (but opposing clearly the players) this text

flexible?
f/mf

Med. starts here:
Mother, help me...

Alt Sax / Cl / Alt Fl / or Rec.
Vc
Low Bongos

repeat as much as needed

intonations ^{to be} worked out with Nigel

Mother, help me, save your daughter!
It's not me,
it's Jason,
He's guilty of all these crimes....
He plucked me from my homeland,
from my father,
from my people,
from my mountains....
I am a rootless plant,
driven by angry winds....
Now he wants to cast me out....
alone....

⑤a Sprechges. on long repeated pitches a-cappella

Med.

Why are you silent, Hecate? Make presence felt! Destroy his house!

⑥

only change in dynamics!

mp

Same inst's etc

same pattern exactly as in ⑤ repeated; after one bar Medea starts to speak, in the same style as in ⑤ - opposing inst's rhythms

~mf (inton's to be worked with Nigel)

And you, Circe, great sorceress, prophetess,
singing,
weaving,
turning men into animals!
we landed on your island home....
You read the future clear enough....

ff ad lib.

attach

blood of my blood why did you leave him

mf

in hu-man form

Jason's screams are heard miraculously could only be a sprech. of one of the players in a future future if so, create that sound by Nigel + player and write here

Ad Lib.

Med.

quasi

how you are crying I hear you but that's not enough

dark with sarcasm

a-cappella

a-cappella

Vc

end of ⑥

hysterical outburst

end Scene 5
- 5 -

$\text{♩} = 84$ Tempo Giusto

Med. Sop. rec. or Soloist or VC Bcl

ff *mp* *p* *mf* *ff* *molto accel.* *speech* *ff* *mp* *mf* *p*

a-ra a wish that I could turn you in to ashes - a-ra

slow gliss *very low speech* *very slow* *Ad lib.* *attach* *ad lib.* *f* *3* *3* *attach* *8* *f* *attach* *8* *f* *attach* *8* *f*

a-ra a-cappella "I should kill your own flesh and blood" I feel then the taste of knife di-cing di-cing your heart

pp *players in strong contact between themselves* *Picc. 8* *Bcl* *ff*

attach 8 *ff*

end of Scene 5

creates a consistent market-place effect

dramatic flow will take place according to texture-densities changes
Each one of musicians = Corinthians (Cori. 1, 2, 3, 4) will have his own theatrical voice-code (timbre, average pitch, height) according to Nigel's instructions.
Rhythms according to natural speech, desiring to be independent unless signed in the score by notes

they keep running

Scene 6
-1-

Med. runs in a circle, drumming in 12 consistently till 8.40 in P. 2.
or something of it on her body

Medea [enters when she is able]

Cori. 1. ^{fast} She's a monster, this barbarian, dark blood runs in her veins. She's a monster, this barbarian, dark blood runs in her veins

Cori. 2. ^{→ slower:} Her soul is black. A night without stars

Cori. 3. Nigel might instruct her a little differently

Cori. 4. Each individual should coordinate with the other's texts (never mind if sentences don't finish the second, third time ...)

enter also movement as individuals

Medea

Cori. 1. ^{pp} She's a monster, this barbarian, dark blood runs in her veins ^{pp} She's a monster, this barbarian, dark blood runs in her veins

Cori. 2. ^{pp} Her soul is black. A night without stars ^{pp} Her soul is black. A night without stars

Cori. 3. ^{very fast} Vulneraries, poisons, charms, words of evil on her brazen tongue ^{pp} Vulneraries, poisons, charms, words of evil on her brazen tongue

Cori. 4. ^{very fast} Now she's murdered our king, and our beloved Glaucus ^{ff} Now she's murdered our king, and our beloved Glaucus

the 4 start to function as a group

Medea

Cori. 1. ^{some inton. by group} on her wedding day so brutally. With a wedding dress for Glaucus, smeared with lethal ointment

Cori. 2. on her wedding day

Cori. 3. ^{intonation: Nigel} on her wedding day

Cori. 4. on her wedding day

Instructions for teaching the parts: Tsippi and Nigel will start to teach and conduct the 4 instrumentalists as a speaking-chorus, then after knowing their parts they will be taught by Nigel how to move

Nigel was the director of the world-premiere

Scene 6

-2-

Stretto

Each cori in his own manner (independant from each other but concluding together).

Medea 

Cori. 1.  Sending her little ones as messengers

Cori. 2. ^f So brutally. With a wedding dress for Glauke, smeared with leather oinment ^{ff (high speech-pitch)} Sending her little ones as messengers

Cori. 3. ^f So brutally. oinment ^f Sending her little ones as messengers

Cori. 4. ^f So brutally. oinment ^f Sending her little ones as messengers - gas

turning into a crowd
by conversation (in its midst)

Still everything carries on as if in a market-place

Medea
Cori. 1. dramatic code (by Nigel specifically): quite heavy
for Cori's 3, 4

Cori. 2.
Cori. 3. ^f The time has come to take revenge... we should damage her in such a way she'll wish herself unborn ^{f (whisper)} Destroy her children! let her [↑] heart be torn in pieces!
Cori. 4. ^f what's in your heart?

lighter expression
for Cori's 1, 2

again quite heavy
as for Cori's 3, 4 before

Medea
Cori. 1. mp-mf I've really no idea
Cori. 2. ^{affacca} Why didn't I think of that? ^{mp-mf} ^{9ffacca}

Cori. 3.
Cori. 4. ^f I have a sweet idea... Yes. Kill the children, and spread the word she herself is guilty... Who will not believe such news? →

the mob effect
most chaotic

Stretto

Nigel: movement - again as if quasi starting
each one in his manner and fast

Scene 6
- 3 - end

Medea

FREE RHYTHMS IMPROVISED

NON SYMMETRIC

and
of
independence
and
non-symmetry

Cori. 1.

Ⓢ That she's beautiful, that she's clever, that she's a mother - that's a mere accident

→ attacca

Cori. 2.

Ⓢ That she's beautiful, that she's clever, that she's a mother - that's a mere accident

Cori. 3.

Ⓢ That she's beautiful, that she's clever, that she's a mother - that's a mere accident

Cori. 4.

little later entrance
in order to exaggerate it

Ⓢ

That she's beautiful, that she's clever, that she's a mother - that's a mere accident

Med. continues in her rhythms

the four cori's continue running + speaking in stretto (full texture of 4 voices running) - two more times these 4 sentences → the caos is total → Nigel will instructs how it's cut off (by sudden stop or by fade out of movement & sound)

↓
they have to take their instruments to Scene 7 and Med. move to her 'regular' status as Medea

Instrumentalists (as musicians) have to be in strong contact with the singer to accomp.

any other read (natural), preferable
and Ts. pp. will
re-write the part

Scene 7
- 1 -

Ensemble: Med. Sop. Recorder. Vc.

Cowbell, Gong, Cymbal (small), (medium) these limits $\rightarrow$ very stylistic end
usage of perc. to symbolize = sign start of change of mood (is reflected by change of tempo = of mood)

התאריך: עשרה ביוני תשנ"ח
 שם: משה, בן יצחק

① $d = 50 \text{ mm}$

[illegible]

Sounds harmonics
(= real sounds)

Sop. Rec.
Perc.
Med.
Vc

pp as if crying
p earth is barren the sea have drowned the sun is hiding
mf spoken (astonished) + feared the sun is hiding
mf have done (smiles lightly) with playing up
senza vibrato (pizz.) senza vib. cord

The image shows a handwritten musical score for four parts: Soprano Recorder (Sop. Rec.), Percussion (Perc.), Middle Voice (Med.), and Violoncello (Vc). The music is written on staves with various notes, rests, and dynamic markings. The lyrics are written below the staves. The score includes several measures of music, some with repeat signs and some with fermatas. The dynamics range from piano (pp) to mezzo-forte (mf). The percussion part has some specific instructions like 'as if crying' and 'playing up'. The middle voice part has some specific instructions like 'the sea have drowned' and 'the sun is hiding'. The violoncello part has some specific instructions like 'senza vibrato (pizz.)' and 'senza vib. cord'.

מ"י פרידמן, ירושלים, י"ד תש"ס. רע. א' מ' טבע' מ' א' - ירושלים

Handwritten musical score for Soprano, Percussion, and Violoncello. The score includes lyrics and performance instructions.

Sop. Rec.

Perc. *Cymb.* *MP*

Mod.

Vc

Lyrics:

you must he breezeing
Set me hold you to my heart
kiss you
carries you
warm you
don't listen to their lies
spoken
let He-cate be the judge but

Performance Instructions:

mf *2* *mf* *7:2* *3* *5:4* *7:2* *mp* *low* *acappella*

excellent pronunciation with illusion (dreams)

acappella

acappella →

To Zippi:
if too difficult, turn the whole phrase
into 5 notes - or do so only for the recorder

Scene 7
- 2 -

Instrumental
Interlude

Sopr. Recorder
Perc. *quasi/little nervous*
Med.
Vc

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

she's silent
look He-ca-te their blood all o-ver Co-rinth
Spoken running through the city
P they have killed my little ones
(c-tone repeated, recited) a-cappella

Sopr. Recorder
Perc. *banjo*
Med.
Vc

f *ff* *f* *p*

Jason's screams are heard from afar
Speak He-ca-te raise your voice
listen to your father howling
I hear you Jason it pains me
stop stop

J=72 resembles a little the very beginning
(Cowbell)
2 P
Close to speech

Sopr. Recorder
Med.
Vc

mf *f* *mf* *p* *pp*

same tone (g) speeches
hysterical outburst - desperate, shocking
O Jason
there is no joy left in me
dark - ness
feels - my womb

as if last shout before collapsing
nervous nervous
sounds harmonics (=real sounds)
pp senza vibrato (pizz)
gliss 3:2
(p)

Don't make me, what I rec'd or ...

TSIPPI FLEISCHER

MEDEA - A NEW VISION OF THE MYTH

OPERA IN 7 SCENES FOR MEZZO-SOPRANO
AND 4 ACTING INSTRUMENTALISTS.

LIBRETTO: RIVKA KASHTAN

(Alt: Christoph Schwandt © 2004)

German Version

Translated to German
by Christoph Schwandt
(Köln, 2004)

Scene 1 (after Overture -if any)

Scene 1
-1-

1

Searching for
the children
חיפוש הילדים

[f]

Chaotic, clash.

Cymb.
Sheep-bells
Cow-bells
WB

Total free improvisation,
non-symmetrical, not too
many tones, give enough
breaks in each instrument,
and sometimes the whole
ensemble will be in Silence
Fade. less and less densed. →

Isabelle enters on Ziv's Fade,
he continues until disappears - she continues
alone to speak

Wo seid ihr?
Wo seid ihr, Kinder?
Verschwunden...
Und ich -
Allein...
Mein Herz,
gebrochen,
zerrissen,
in Stücke zerrissen,

PLACARD No. 1

"Are you your brother's keeper?"
[Between units 1 + 2]

1' צס טקס

איך? איז דאס פארוואסער און איך?

2

The loss of the
brother Apsyrtos
אפסירטוס'ן פארהאן

[f]

played exactly
as written → attacca
of Isabelle

♩ = 60 (50?)

Xyl.

Bongos

Vc.

wie mein Bruder
Apsyrtos,
zerstückelt, Glied um Glied,
verstreut auf dem weiten Meer,
den Wellen zum grausamen Spiel...

Nein, nein, mein Vater sammelte sie auf,
er barg die Reste heimlich,
und bahrte dich auf,
oben auf einem Weidenbaum...
- Den Brauch wagte er nicht zu brechen...

Vergib mir, Apsyrtos,
Es war Jasons Plan...
Ich hatte Angst...

Ich wollte, dass du bei mir bist,
mein eigen Fleisch und Blut...
Aber Jason hatte anderes im Sinn,
er brauchte dich als Geisel,
Und es war recht so,
überzeugte uns der Vater.

Wir hätten ihn zurückhalten sollen,
aber du wurdest geschlachtet, zerteilt,
verstreut auf dem Meer...
sashinelebaa!!!
chemi sakutari dzma!
Ich habe den eigenen Bruder umgebracht!

→ music straight ahead

③

Medea on the
Argo (frightened)
trembling
מדִּיאה על האֵרֶגוֹ
(מפוחדת)

$f \rightarrow mp \rightarrow pp$

2

$\text{♩} = 100$

Flz.

Flz.

Flz.

mp

p

mp

sub.

2. PPP

Vc

f

mp

p

pp

Perc

Ocean Drum

Isabelle starts exactly on the second bar,
the second time of melody (till ppp)
will conclude without her

Ganz allein auf dieser riesigen Galeere,
einzige Frau unter diesen Argonauten,
den fremden Männern

PLACARD NO. 2

2 'סם וקסו

"Where are your children now?"
[Between units 3 + 4]

? מַה עָשִׂיתְּ לְבָנֶיךָ עַתָּה

④

A mother with
her children
(idyllic atmosphere)
אִם עִם יְלֶדֶיהָ
(אווירה אידילית)

$mp - p$

moderato

8

rit.

a sudden cut
(unexpected stop)

as if
something
interrupts
the ideal
atmosphere

Fl.

1. mf

2. mp

1. mf

2. mp

mp

p

pp

pp

pp

Cl/Vc

detached

Triangle

Music: 1st time (alone)

Music: 2nd time

Kommt zurück, Kinder,
Ich bin allein!
Wo seid ihr jetzt?
Fort!... Ihr seid fortgegangen!
Nein, nein, es ist nicht wahr,
es ist gelogen!

Music: 3rd time

Bald werdet ihr nachhause kommen,
strahlend,
und voller Leben,
und hungrig.
Wir werden gemeinsam essen
und ihr werdet auf der Harfe spielen,
und plötzlich verschwinden,
und ich werde auf die Suche gehen...

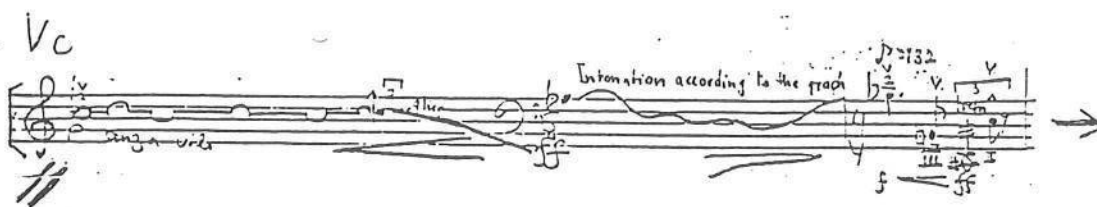
Da seid ihr...
Ihr habt mich wirklich erschreckt...
Doch jetzt seid ihr ein einziger Freudenschrei.

Music starts - and repeats 4 times; it appears in correlation with Medea.
4th (= last) time starts shortly after Medea's words ("There you") and will
finish after her speech. 3 entrances of music are signed here (to the right)
with the text. 2nd+3rd times Med. enters immediately after the music starts.
The impression is of one continuity of text and music.

music (Vc-
unit ⑤) straight ahead

music continues
and ends

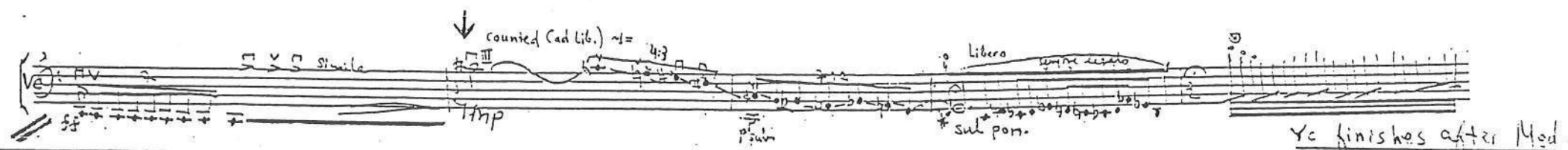
The pain of
Life
צער החיים

$$P \leftrightarrow f \rightarrow fff$$


Wie soll ich diesen Schmerz ertragen?
Wie soll ich in dieser düsteren Stille leben?

music and speech
run exactly
according to the score

Wied.
enters Was ist meinem Leben widerfahren,
eingeschlossen in einem Labyrinth,
Mutter, ich bin verflucht!



PLACARD NO. 3

3 'סח טקל

"Where are your children now?
[Between units 5+6]

ה'תשנ"ח י"ב אלול

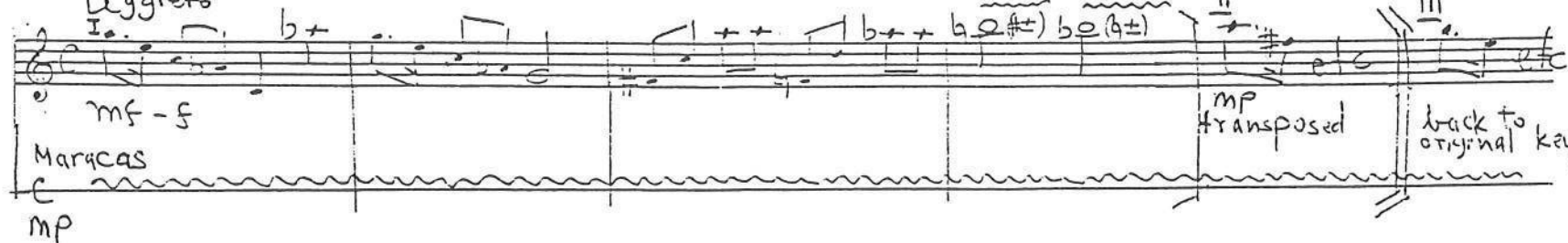
Medea the
child

מידא
פילדווי
(הילדה)

$$\overline{mf - f}$$

Soprano Recorder or Piccolo

$\lambda = 92 \text{ nm}$
leggero



Ich war ein so glückliches Kind,
in den Bergen
pflückte ich Blumen,
berührte die Sonnenstrahlen,
lachte... tanzte...
Und meine Hände...

Composer sees here a lot of Medea's dancing, especially in the 1st time of melody, before she starts speaking

2 1/2 times. Recorder (+ Maracas) starts and finishes alone the first time; after starting the 2nd time (transposed to a-f#.) Med. starts her text. She reaches "laughing..." right after the third entrance. They happen to stop together in the middle of melody (after the 3rd entrance)

music (Alto Sax. -
unit ⑦) straight
ahead 1

7

Red hands
חַדְיָהּ בַּת הַעֲשִׂירָה

ff

Alto Sax.
"burning Sax", sense of bad passion
extremely fast

Schaut nur: meine Hände! Schaut,
Sie sind rot...
Meine Hände

Composer sees here a lot of pantomime in hands by Medea when Sax. plays

This row of tones to be repeated, always very fast, but still varied a little bit in length of tones (like quick rubati). Always ff.

Pay attention to inner musical units. After this Solo Sax. part finishes, Med. enters (not in attack)

PLACARD NO. 4

4 'סד וקדד

What ~~do you have~~ ^{sits} on your conscience?
[Between units 7+8]

? | 103 N דָּבָר : קָדָם יְהוָה

8

Medea the
teen-ager
חַדְיָהּ בַּת הַעֲשִׂירָה

f-ff

VC
Darbouka
f-ff
mf

Meine Hände waren ohne Schuld,
ich bereitete heilende Salben,
verband Wunden,
um Schmerzen zu lindern
und Leid zu vertreiben.

accompanied by repet.+improv. on

VC
Darbouka
mf
mp

Viele dankten mir dafür
und liebten mich...

accompanied by repet.+improvization on,
at the end fade

VC
Darbouka
mf
mp

Explanation of this score: after the whole melody is played alone, bars 3-6 serve (by repet.+ improv.) as accomp. to certain lines of text, then bars 1-2 to other ones

the "healer" image

the "teen-ager" image
music straight ahead
(unit 9)

5

festive, fanfar, with the well known bourdon מור מור
for the "unique" flavour

Scene 1
-5-

9
Jason arrives on the Argo
יָסוֹן בָּא עַל הָאֵרֶגוֹ

[f]

♩=84 quasi march like

Cl
Vc
Ocean Drum

Exactly according to this score:
Med. enters in the 2nd bar of the 2nd appearance of the musical phrase, she concludes together with players including crescendo

mf
Aber seit dem Tag, als euer Vater kam,
auf seinem Schiff Argo,
war mein Leben nicht mehr das gleiche...

f → I changed....
ff → was changed....

music straight ahead ↓

10
Jason is to be blamed
אָס אַרְגוֹ ווִיל אַפְּשָׁן

הָאֵרֶגוֹ הוֹרֵק אֶתְּכֶם (אֵל וְאֵל)

[f]

concurrency !!
in a continuous growing anger

10"

♩=84 Burioso, nervous

Cl
Vc
Ocean Drum

including cresc.

free, non-symmetrical, quick-improvized rhythms; with no relation to Cl & Vc

basically: re turning for gradual concurrency

Kommt und sagt, dass es ein Traum ist!
Sagt mir, dass ihr atmet und lebt!
Lacht über eure Mutter
und ihr unsinniges Klagen!
Ich bin es nicht, die schuldig ist,
Er ist es, euer Vater!
Als er in unser Land kam,
war ich noch jung,
gerade wie eine Knospe,
und er... war ein Held!
Ein hoher Zedernbaum mit blitzenden Augen...
Er verstand es,
sich meiner zu bedienen!
Brennend von Habgier
wollte er sein Königreich zurück,
er wollte das Goldene Vlies.
Er machte sich mein Wissen von den Pflanzen zunutze,
er brauchte meine Hilfe...
Und ich beugte mich ihm ganz...

for 10 seconds of music (clear mood of 'concurrency')
Medea enters with her text

music straight ahead ↓

11

If I would
not have
followed him
אלו לא הייתי
הולכת אחריו

6.

Tempo: $\text{♩} = 60$

1. Med. TACET

2. mp

Bcl (alone) p

pp

O, wenn ich eurem Vater nicht gefolgt wäre,
hätte mein Schicksal einen anderen Lauf genommen...

Bcl (alone) p

rit.

pp

After last bar (33) of the musical phrase Medea starts to speak, then players start to play the phrase in mp, and this time all conclude together. Then Bcl continues alone

Scene 1
-6-

PLACARD No. 5

פלאקט נומבר 5

Can you tell the difference between an
elixir and poison? [Between units 11 + 12]

איך קען איר אונדז אנטפלעקן צווישן א
פלאקט און א פאזאן? [צווישן איינעם 11 און 12]

12

To be held
by the
children
להחזיק
בילדים

f

quasi capriccioso

Tempo: $\text{♩} = 96$

quite hysterical

Wild

Medea enters

Cl.

Xyl.

Cl.

Xyl.

Medea enters in bar no. 4.
Music will finish somewhere
while she is still speaking.
∴ music will be played
only once

In the show - the
xylophone in the
last bar may be
doubled

Nein!
Ihr seid die Frucht dieser Verstrickung.
Ohne euch kann ich mir kein eigenes Leben vorstellen!
Ich verbarg euch in der Tiefe meines Schoßes
vor den Augen der Bösen...
Hört nun,
wie ein wenig mehr vom Balsam
diesen zu Gift macht!

Bedenkt das für den Rest eures Lebens!
Ich selbst hatte nicht daran gedacht
Und verliebte mich,
fortgerissen in einem Sturm...
verfangen in einem Netz des Betrugs...
Ich hatte nicht bedacht,
dass nur ein wenig mehr vom Balsam...

6 ON GPOF
to placard No. 6
↓

(13)

Jason with
the new
woman
יסון עם
הנעשה החדשה

expressive, romantic, sensual sound (totally free in rhythms)

Ad Lib

Bass
Recorder

as if allegretto

$m_P \leftrightarrow m_S$ according to measurement

faster

(ironisch) Liebe!

Euer Vater hat sich nie recht um mich gekümmert...

Und jetzt ist diese neue Frau an seiner Seite,

diese Glaube...

Und er küsst sie des nachts

und liebkost sie... ihre Brüste...

Ich sollte euch das nicht erzählen...

After one appearance of this musical sentence Medca speaks.

Compaer sees a lot of movement (pantomime?) by Medea while the recorder is playing

And you claim to be a mother?
[Between $13 + 14$ and $14 + 15$]

[illegible]

14

May the
children be
still alive?
אולי בכ"ז
הילדים חיים?

the idea of music:
planned non-symmetry

'surprising

20.10.20

misterioso

Ad Lib.

Short

is a little

Same length

before

After one appearance of this musical sentence Medea speaks

O Hera, halte dein Versprechen,
ihnen ewiges Leben zu geben.
Ich habe sie in deinem Tempel großgezogen!
Ich zahlte dafür einen hohen Preis -
Jason kommt nachts nicht mehr zu mir...
Das Feuer ist zu Asche geworden...

Music
straight ahead (FL + CL) ↓

Scene 1

- 8 -
END

15

The actual
command:
flee from
the Greeks
: צו העצה
לברוח מהיוונים

f

gradual accel.
♩ = 120/132

8

Fl *f* 'detache' FINE

Cl *f* 'detache' FINE

8 2

Fl

Cl

Sch... Ich höre Stimmen...
Ich darf nicht hier sein,
sie gieren nach meinem Blut,
diese Griechen!
Ich war ihnen nie willkommen!
Die Lügen die sie verbreiteten,
eure Amme hat sie mir alle zugetragen.

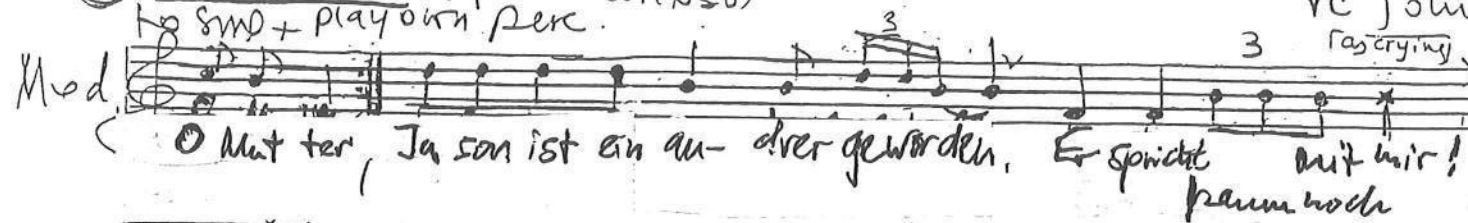
Composer sees a lot
of illustrating
movement for the
atmosphere of horror
(made by percussionist
and celloist?)

Music will stop,
and after a bit of
silence Medea will
start to speak. The
atmosphere of music is
as of a detective story
illustrated

score organized according to people

Celloist = only woman player = Citizen 2

① Medea starts (quasi arioso)
to sing + play own perc.

Med. 

9

Med. starts to sing a capella when everything is being organized (charised in med. quietly to middle of stage)
Vc joins her (will put the mike later)

Scene 2
-1-

Cit. 1
to play & sing

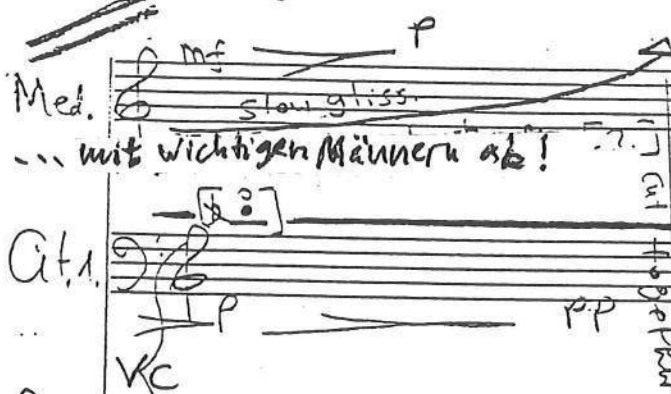
Cit. 2
Celloist

to sing

Cit. 3
higher timbre

to sing

Cit. 4
lower timbre

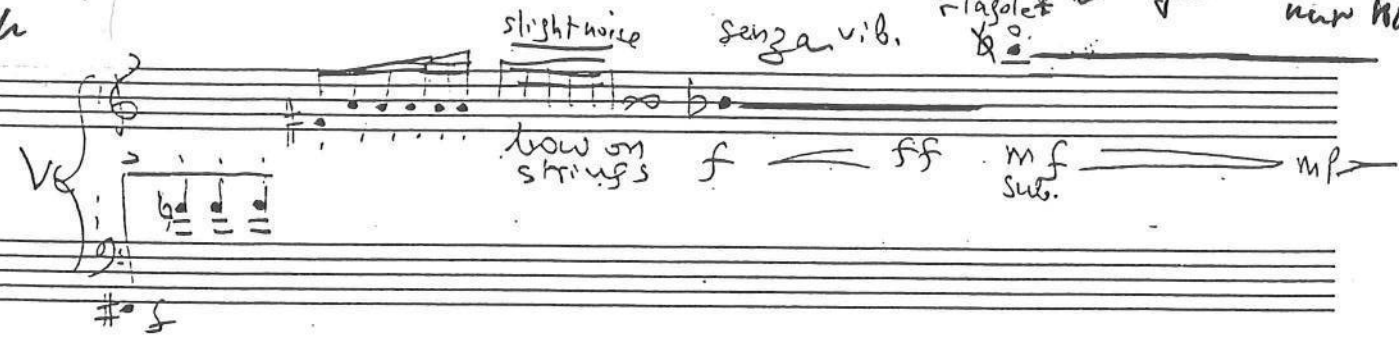
Med. 

Cit. 1

Cit. 2
Vc
woman

Cit. 3
higher timbre

Cit. 4
lower timbre



vc illustrates atmosphere

Vie-le von Ih-nen
ken-ne ich nicht, sie denken nur Schlimmes

und tun dabei höflich!

lowest possible
quite voiceless

mol to misteriosa

mp

Med.

Sing the whole text according to natural speech rhythms on these specific tones

$m_f - f - p - m_p$

scale of alternating dynamics according to text

Scene 2
-2-

Cit. 1 "Me-de-a! Me-de-a! לֵבָיִתְךָ כְּכַדָּה נָח hē bārbaros! Sie ist eine Barbarin! Finsternis wohnt in ihrem Leib! הֵיאֵל לֹא יִשְׁמָר אֶתְכֶם שִׂי קֵנִיתָ רֵעַ מֵאַף! Sie kennt kein Maß!"

Cit. 2 +Vc → [Musical notation]

Cit. 3 "Sie ist eine Hexe, kein Weib! הֵיאֵל לֹא יִשְׁמָר אֶתְכֶם שִׂי קֵנִיתָ רֵעַ מֵאַף | הֵיאֵל לֹא יִשְׁמָר אֶתְכֶם שִׂי קֵנִיתָ רֵעַ מֵאַף | hē bārbaros!

Cit. 4 "Medea, Medea, Sie ist eine Hexe, kein Weib! Sie verniet ihr eigen Blut! Sie im Busen! hē bārbaros → Und Gift hat

②a Transit. of Medea

Med. *low pitch*
dark timbre
mp- Dürst're Zeichen um gebey mich o de-da o de-da Allein verbringe ich die langen Nächte!

③ Polyphony [in recitative style]

Handwritten musical score for a vocal and instrumental ensemble. The score is written on four staves, labeled Cit. 1, Cit. 2, Cit. 3, and Cit. 4. The music is in a key with one flat (B-flat) and a 4/4 time signature. The tempo is marked 'J=74'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f', 'pp', and 'marcato'. There are also handwritten annotations in German and Hebrew. The German text includes 'Und sie spricht: Händliche Worte in heiligem Ton...' and 'acc. very slow'. The Hebrew text includes 'אני אומר לכם: כל מי יאמין בי ויטבא אל הארון הזה יצא מן הארץ הזאת ויבא אל הארץ הזאת'.

Cit.1 FIRST HALF BOURDON A

Cit.2 +vc f

Cit.3 Die Sprache der Gasse! Bar-baros

Cit.4 Cit.4 dramatic pitch Mit bösen Gedanken mischt sie ihr Gift

-3- Scene 2

he bar-baros

Cit.1 SECOND HALF OF BOURDON B

Cit.2 +vc f

Cit.3 f (הברבורים) ff he bar-baros

Cit.4 Cit.4 hoy brö-mo-day bar-baroy Brrrrrrrrrr he bar-baros

Cit.1 f Brrrrrrrr he bar-baros

Cit.2 f Brrrrrrrr he bar-baros

assertive f so sings on playing

Cit.1 ! he bar-baros

Cit.2 Graphic

Cit.3

Cit.4 Cit.4 ad lib. slowly f Ihre Nase ist lang, ver-stoh-len ist sie schlan! he bar-baros

accel. Sprech. molto accel.

mf > p

Cit.1

Cit.2

Doch dass sie schön ist, das muss man ge-stehn

sub. p

beauty

Cit.3

Cit.4

Cit.1 | נִיחַ זֶה הָאֵל עֲלֵינוּ - מִיָּדָה מְרִיבָה אֵלֶיךָ
נִיחַ זֶה הָאֵל עֲלֵינוּ - מִיָּדָה מְרִיבָה אֵלֶיךָ

Cit.3 | נִיחַ זֶה הָאֵל עֲלֵינוּ - מִיָּדָה מְרִיבָה אֵלֶיךָ
נִיחַ זֶה הָאֵל עֲלֵינוּ - מִיָּדָה מְרִיבָה אֵלֶיךָ

Bourdon B

marcato

Cit.2

f

נִיחַ זֶה הָאֵל עֲלֵינוּ - מִיָּדָה מְרִיבָה אֵלֶיךָ

Cit.1

Cit.2

sub. p

Cit.3

Cit.4

hay gü-nay bes he-món ka-lo-té-ray Jason be-jing ei-nen Feh-ler, dass er sie in unser geliebtes Land brachte!

Brrrr...

נִיחַ זֶה הָאֵל עֲלֵינוּ - מִיָּדָה מְרִיבָה אֵלֶיךָ
נִיחַ זֶה הָאֵל עֲלֵינוּ - מִיָּדָה מְרִיבָה אֵלֶיךָ

Cit.1

Cit.2

SECOND HALF BOURDON B

ff

Cit.3

Cit.4

Wisset ihr, wie sie zuerst nach Jolcos kam?

barbaros

Eine Frau mit fünfzig Männern.

a náysthetos! a-genés! eu-te-lés Brrr...
a naysthe tos are kis lis

Was geschah dort auf dem Schiff Argo in langen Stern-lo-sen Nächten

Cit.1 Ich hörte, sie pflegte
die verwundeten Argo-
nanten. — Ja, selbst Jason...

Cit.2

Cit.3

Cit.4

♩ = 74 ~

p *p* *pp* *ppp*

Cit.3

Cit.4

Cit.4

Ha-rrum tändigen? Mit der rech-ten Hand pflegt sie, mit der lin-ken ver-schlingt sie!

f *3*

(declarative speech)

Cit.1 Korinth muss von ihr befreit werden!

Cit.2

Cit.3

Cit.4

Cit.1

Cit.2

Cit.3

Cit.4

ppp *pppp* *mf* *f*

Bourdon C

Jason er trug dass die nicht, sie

ha ha ha ha

Cit.1

Cit.2

Cit.3

Cit.4

Cit.1

Cit.2

Cit.3

Cit.4

ma-lis-ta

ma-lis-ta

quick shout

slowly

ápaga es borákas

húperopsía autés!

Ihr Hochmut, ihre Anmaßung!
Warum soll es ihren Kindern
besser ergehen als den unseren?

quick speech

Cit.1

Cit.2

Cit.3

Cit.4

Hört doch, wie sie
Medea, medussa,
die, die alles bedenkt!

quick entrances, as if spoken stetho

14acce

Entt:

Let H :

Cit. 1

"Und lächelt dabei
wie eine Katze!"

Brrrr
ff

Os bárbaros

-6- Scene 2
end

City 1

Sie ge-hörte nicht

Cit. 2

quick speech

Br rrr
ff

the barbaros

Handwritten musical notation for the ending of 'The Rose Tree'. It features a treble clef and a key signature of one flat (B-flat). The melody consists of four measures: the first measure has a quarter note on G4 and a half note on F4; the second measure has a quarter note on E4 and a half note on D4; the third measure has a quarter note on C4 and a half note on B3; the fourth measure has a quarter note on A3 and a half note on G3. The piece concludes with a double bar line. The dynamic marking 'mf' (mezzo-forte) is written below the first measure, and 'mp' (mezzo-piano) is written below the fourth measure.

Cit. 3

he barbaros

Br r r
ff

Os bárbaros

Cit. 4

Wiederholen, wie
sie sich bewegt! / Sie geht
wie eine Ziege!

Drumme Kink
(quick)

ff
Brrrr
ff

the barbaros

Cit. 1

hier her o-ma ip e-... sie ist die he Feindin

2 ff
Cit. 4 Weg mit ihr!
(Cit. 4) (in in 10/11 311
just after Cit. 4

Q.2:  A horizontal beam of length 10m is shown. A point load of 10kN is applied downwards at the left end. A reaction force of 10kN is shown acting upwards at the right end. The beam is divided into two equal segments of 5m each.

הוא איך בחור
הוא איך בחור
הוא איך בחור

Cit. 3 — Cit. 3

declarative, slow

Ex. 4



Ver-kannt sie!

Ex: 4. Sh sh sh sh sh sh

Wenn Jason dich hörte,
wärest du besser tot...

Cit. 4

3. איתחול מרה מהירה בהתחלה שם 2 (10)
celloist: develop from begin. p. 10

Cit. 2



flagged, tremolo, free pitch

...wie die Leichen, die sie
zerlegte,

mf → קמח
(סוּסֵי חֲמִשָּׁה)

City

[illegible]

Cit. 3 } Sh sh sh sh sh sh | sh sh sh sh sh sh | ph sh sh sh sh sh sh sh sh —

with frame drum →

Cit. 4 ...den eigenen Bruder,
den alten König Peleias
und...

..wer weiß, wie groß die Zahl
ihrer Geheimnisse ist!

1
MP

② 'Immediate-life story'
(Sprechgesang, strongly narrative)

Medea: (quick)

Ich muss fliehen!
Sie werden mich zur Strecke bringen!
Kommt, Kinder, kommt mit mir!
Hier sind ein paar Schuhe...
Kommt, kommt, wo versteckt ihr euch?
Treibt kein Spiel mit mir,
bitte beeilt euch!

The accompaniment which adjusts the strong narrative way of singing with sound quite 'percussive' (short-strong attacks although mf-mp). Help also very much Christina to pitch her Sprechgesang, raged together with her...

Schulz-20

—speech

noch der und Vater

dümmes Kind.

de be. dan

Me-de-a

1 2 3 4 5

Med. *ff* *5:2* *ihri* *ein solcher* *geschenke* *mache* *zur Hochzeit* *Mann* *Vater?* *Sie sind* *brecher, sie raubten den*

Fl. *f* *mf* *f* *ff* *f*

Bcl. *f* *mf* *f* *ff* *f*

Med. *ff* *5:4* *spoken relatively loud* *Ad Lib.* *spoken freely no accomp.* *ein Zelt aus Stroh... ein Spinnennetz...* *Lullaby ('childhood-magic') ⊗* *mf consistent*

Med. *mf* *Mann!* *vertrieben* *nicht* *aus der Hei-mat!* *i-av. na-na* *Var-dov na-na*

Fl. *ff* *5:4* *ff* *mf* *mp-p*

Bcl. *ff* *5:4* *ff* *mf* *mp-p*

rec. (Sop.) *mf* *mp-p*

Gloc. *mf* *mp-p*

Xyl. *mp-p*

Triangle *mp-p*

(Myxolidian mode)

Med. *(mf)* *i-av. na-ni* *na-o* *na-o* *a-se tki-lad, u-dar-de-lad* *ram* *la la* *daga-dzi-na-o* *daja daga dzi dzi dzi dzi* *ha-o*

Fl. *[mp-p]*

rec. (Sop.) *[mp-p]*

Gloc. *mf* *mp-p*

Xyl. *mp-p*

Triangle *mp-p*

CFI takes melody ⊗

To Medea: pronounce light l in Re li

⊗ This 2nd time will serve as an umbrella thematic material

No accomp. →
Pure speech

Schneid es in dein Herz
Scene 3
Sprechgesang
Ad lib.
slow

Wo seid ihr, meine Kleinen?
Kommt zurück,
ich muss euch etwas erzählen,
wovon ihr noch nie gehört habt.
Es war nie Zeit dazu,
denn es geschah so viel
und nun...
Nun seid ihr...

like in the world
of fairy-tales

Story
for
the
children

Ich werde euch die Geschichte vom Goldenen Vlies
erzählen. - Wo soll ich beginnen?
Mit eurem Onkel,
Phrixos, dem Griechen.
Er ist schon lange tot,
aber als er in mein Land kam,
war er noch jung...
Ihr hättet ihn sehen sollen,
wie er geflogen kam auf einem Widder mit goldenem Fell!

pure speech illustrating Fl.
playing + movement
(choreography)

FL patterns (1-70)
player reacts to Medea's speech
expanded in rhythm
varied dynamically;
cut into units of 1;
combined units (even less than 1)
always upwards
(may start with 3 notes)
both patterns can be transposed

ad Lib.

molto
gcel

mf ad Lib

$$r_i + m o l i s$$

rit mol/l

Die kleine Helle stürzte ab und starb ...

pure
speech

aber Phrixos fand Zuflucht in unserem Land...
bei uns im Palast...
zog mein Vater ihn groß...

The sound of Gong with its echo will start to 'cover' from the word "Land"

Pice

Media (pure speech)

Was ist das?
denáy phonáy
Fremde Stimmen...
Sind diese Hunde hinter mir her?

Ad LL

$$J = 6.0$$
$$r_1 t$$

Wo war ich?

↑
Sprechgesang

(x) See Henri Bole's tableaux !!
[Bel expert
from Rotterdam]

See possibilities for
usage of this machine
in page 4 here above!

נסתקס לנס ע"ע ווין please prepare enough
(הכנה) Cl-1 ווין time for transfer from
alto sax. to clarinet.

Arietta (again NEW but based a little on the last NEW number "Odeda" Arietta) 21 [sings w/ Vc] MV

Scene 3
- 7 -

Med. $\text{♩} = 92$ $f-mf$

Und Phrixos nahm meine Schwester sie vier Söhne, die
dann zur Fam. kennt sie nicht und auch nicht mehr Vater weder

Tambourine may join with some slight improvisation
detache

Vc $mf-mp$

Med. rit

fehlt ihr meine Schwester, noch meinen Bruder
WO seid ihr nun?

Tambourine con'd

Vc rit

Speech (Vc 'attached', accompanies)

Aber Phrixos war krank zu Tode,
ich konnte ihn nicht retten,
er wies meine Heilkunst zurück,
vielleicht traute er mir nicht...
Dabei heilte ich so viele andere...

Vc starts a little before
speaking and accompanies
the whole speech of Med.

Speech (Vc 'attached')

Ich bin eine Heilerin, ich heile,
eine Tochter von Himmel und Erde...

Isis, Diana, Demeter, Kali,
Inana, Hekate...
Dunkler, warmer Schoß...
Licht des Mondes...

The Vc solo piece attached

can serve in various ways
these two speaking items:
come after tenderly accompanying,
inserted in between lines
or words, etc.

Intonation according to the graph

sings a vlt.

according to the graph

tr. trem.

gliss.

counted Cad Lib. $\text{♩} = 43$

Libero

supra leg.

p sul pon.

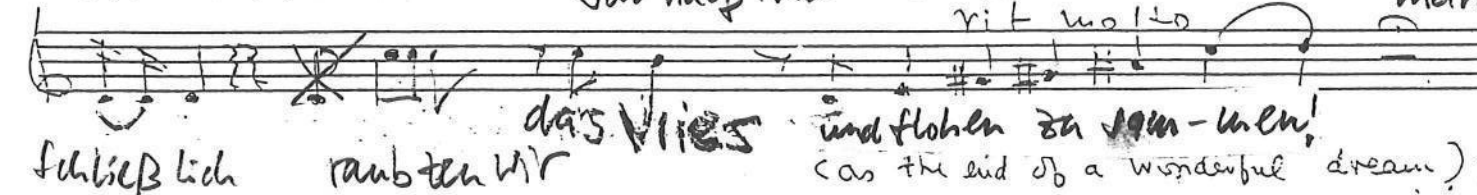
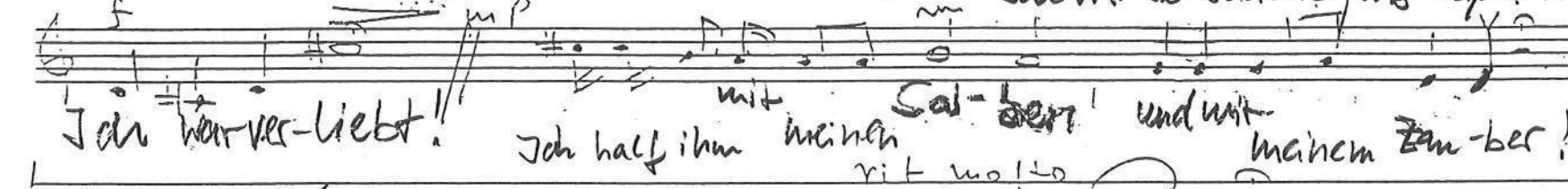
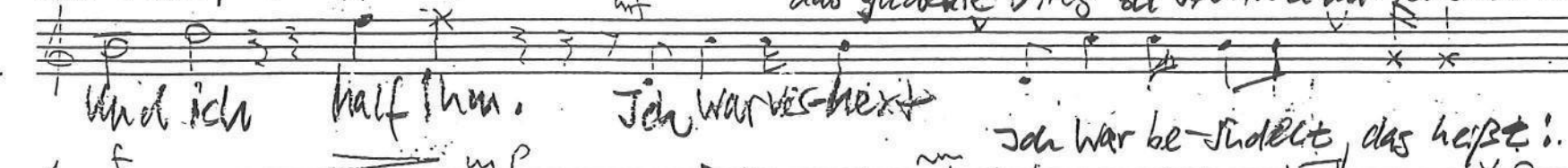
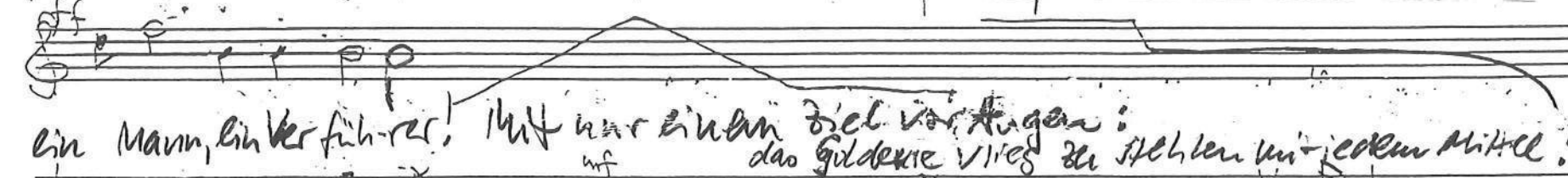
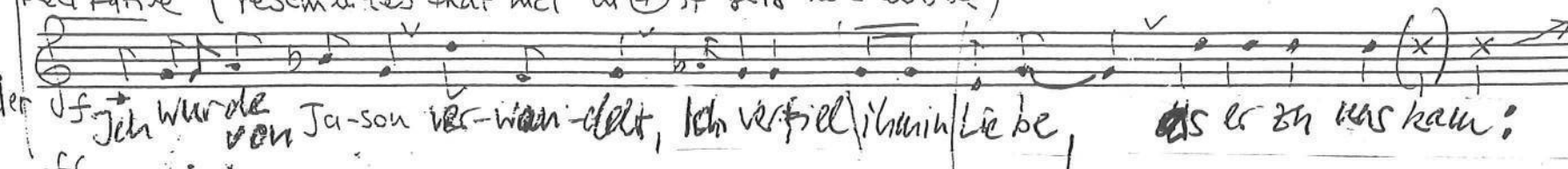
attaca to Perc.

Vc-instructions:
① Play very rapidly in the
highest positions (between
tailpiece and bridge) on
strings I and II with all
the fingers of the left
hand including the thumb.
The result should be
somewhat similar to harmonics.
② Harmonics arpeggios
across all
four strings.

Cue
by an
entrance
of the recorder

Ad Lib.

Recitative (resembles that incl in ④, page 18 here above)



Patterns for accompanying the Recitative:

Most of this Recit. features the timers' picture of Med. + Jas. in Med.'s eyes. The two players with Nigel will chose the way of using these patterns, fully or partially (Esippi will assist) plus choreography of ~ two lovers

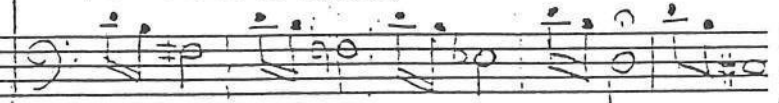
Sop. Recorder:



High vc/vla:



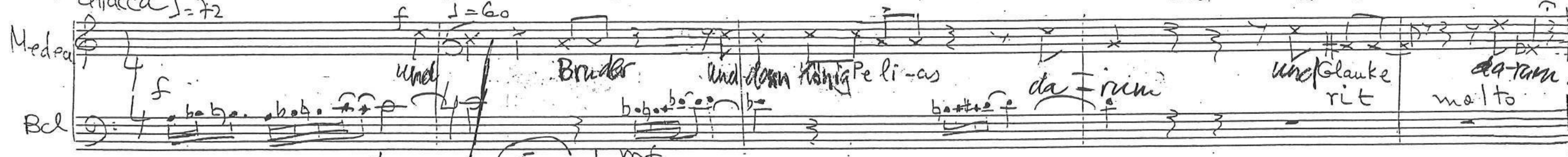
or an octave lower



They can easily respond to each other by these patterns, with Med. or be inserted into intensions in her singing (instructed by Nige)

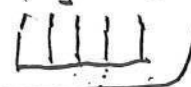
Sprechgesang (resembles that in the opening of this scene, see page 1 above) : Medea returns to real life...

Attacca 1=72



Pure speech, no accomp.

fötete
meinen



Medea: *f* Ich warnte dich, Jason, verlasse mich nicht!
slow, high, quite voiceless

mp Es kam zu mir eines Abends...
low, slow, full voiced

When saying these two sentences (apart from each other) Medea walks and takes the half side costume on her (man-like looking).

India
scale-basis pitch + inspiration

To Medea:
except for very
different pitch-phrame-work
for both heroes - find basic
different timbres

23

Theatrically sometimes 'placatic' cues (inst's
symbolize as actors...) in chain of entrances from
one to another (pauses of Medea before entrances
according to her and to stage-director

Scene 4

-1-

Recitative

Rec. *ce*
Med.
Jas.
Perc.
Vc.

mp *mp* *[mp]* *[mp]*

coquettish *speeches. + speech* *only on "tell" a slight gliss up*

quiet + tense *speeches. + P little gliss*

Ich bin erstaunt, dich zu die-ser Stunde *Dem Gesicht verrät mich*

hier zu sehen *Wie immer* *entgeht dir nicht*

Du stehst noch immer im Licht *dass du etwas wichtiger zu sagen hast!*

Rec. *ce*
Med.
Jas.
Perc.
Vc.

dilatissimo (tricky) *und Tagen* *speech + speech* *attacca*

mp *mp* *mp* *ff*

Ich habe dich (GF) *nicht ge-sehen. Du fehlst mir!* *Bei ich Deine Flucht?* *a-ra*

Ich ge-hö-re nie an-derem.

Med.
Perc.
Jas.

attacca *Possible*

a-ra a-ra

sprechges. by little gliss

Wie wird meine Frau sein!

continue immediately to page 24

Rec. *light, fanfare-like*

Med. *speech in slow gliss*

Jas. *mp* *exaggerated on purpose here name* *fast speech + speech*

Perc. *our muss es tun, bist von uns, ei-ne Frem-de!*

Vc. *pp* *mp etc*

Rec. *pp* *leid.*

Med. *slow organiz-d speech, like an official announcement low timbre* *mp* *3* *im- lie-be und*

Jas. *mp* *Dir wird gestattet in Korinth zu bleiben* *symbol* *x* *Nein, nein Ja-son, berat-len Göttern* *schwörst Du auf mer mir bei mir zu bleiben!*

Perc. *mit Deinen Kindern -*

Vc. *Es wird zu unser aller Vorteil sein.*

comes out a little humorous (~modernistic);

from here on for a while his style is quite
formalistic as an advocate.

... Corinth 3, 12

[illegible]

1=92 inst' accompaniment: half musical
half theatrical
Tempo I

Rec/Cl $\frac{2}{4}$
 as if praying (loudly) f $5:2$ f mf
 Med $\frac{2}{4}$
 Hört mich Götter, hört mich Götter! Dein heilige ist die Schlange...
 Jns $\frac{2}{4}$ mf mf $3:2$ f
 Perc $\frac{2}{4}$ mf
 Vc $\frac{2}{4}$ mf $3:2$ mf
 Du treibst Dein Ge-schäft mit der Finsternis, und verhext ist das Herz

Pl 33.

Rec/Cl $\frac{2}{4}$ mf mf mf
 Med $\frac{2}{4}$ mf mf mf
 Jns $\frac{2}{4}$ mf mf mf
 Perc $\frac{2}{4}$ mf mf mf
 Vc $\frac{2}{4}$ mf mf mf
 hast man wissen ausge-nutzt, Hab' ich Dir nicht stets ge-holfen?
 Ich habe Dich nicht ge-zwungen. Frei-willig haltst du!
 all eighth tones in vc! detache

middle range speaking

So leicht machst Du Dir das Zerstören,

♩ = 84/92

"Harmony" reacts to text and contour,
still dynamics to be worked out

chess-voice: ③ Aria - Jason (Aria so fury)

Soft sticks

f

Jas. *Spiel' dich die Na-i-ve, es war al-ks zufall! Du bist unheimlich, Me de-a Du tust mir Böses, be denke, den*

Sax. Xyl. *f mf*

Vc

3:2 1dol prin 3:2

Jas. *warde fest den König Le-as, du badeist sie wie Töchter da Zu, ihn ab zu stechen, ihn zu rochen und dann auf ein Wunder zu warten,*

Sax. Xyl.

Vc

Speech Speech

f

Jas. *die Na-tur zu überlisten und den Vater wenig Balsam, wie? Macht den schnell Balsam zu Gift! Du*

Sax. Xyl.

Vc

quite high level of speech

ff outburst

und den alten Vater zu ver-jüngen...

so öffne mir doch sein Herz!

attacca: Intro. to Mazas
aria

Triangle always signed $\times$

Glock + Vc always in Octaves, colour, harmony, involving rhythmic phrase (although ad lib.)
 (with a little soliloquistic) triangle helps with and adds authentic colour, illustrate drama

Scene 4
-8-

④ Aria - Medea

Ad Lib.

Med. $1 = 74$
 Gilo auf Ach! Deine Worte Jason Wenn mich lässt ver Oh, ich hätte es müssen wissen
 Glock. $\times$
 triangle $\times$
 Vc $\times$
 their own
 (Eyes according to Christina)

Med. [unter when you want] Du warst ff -
 als du warst so entsetzt
 Glock. $\times$
 triangle $\times$
 Vc $\times$
 Medea moves
 mit einem Ziel in Deinem Kopf
 Medea moves

Med. [ad lib. unter when you want] Das Mies unser Phrixos! doch du ein Du mich dafür!
 war es war Geracht, willstest König - reich, und brauchtest
 Glock. $\times$
 triangle $\times$
 Vc $\times$
 non vibrato!
 Und jetzt eine Frau!
 eine andere
 non vibrato
 f

Med. Eine Griechin
 Perc. $\times$
 eine von hier, mp

transit (vocal only - by pure speech)

[realizes what she has just said]

Med. *attaca ff*
 Die Götter sollen Dada und Deine Kinder verschlingen!

Jas. *low, quite slow*
 genug! Leb wohl!

[# more technical than musical-textual expression!!]

5 Raged Duo

♩ = 120

inspite of rhythmic strength, the text will sound very meaningful! dramatic expression consistent: raged by both
 Strictly rhythmic speech by both heroes, each one in his specific timbre + range. Med: very high, always same
 Medea and Jason take their slower, slight syncopation, a little free. (mf) Jas. very low, "

Med. *ff*
 Jason *mf*
 Cl *ff*
 Vc *ff*

Hilf mir! Tüt-ter
 Dein Schandmantel,
 du verfluchte Hand
 kinder.
 Lass' meine Wank ver-
 Bo-heit quillt aus deinem Kopf

4 percussive
percussive

Med. *sehen*
 Jas. *Ret-tet me-ne...*
 Cl *Herz voller Schminke*
 Vc *Angen, aus Kühlen*

Ret-tet meine Kin-der
Aus meinen Land
Bar d Bar-in

instrumental
motives resemble
①② vocal
motives drawn
from ③④ arias

Scene 4
- 10 -

⑥ Recitative

Med. *a little syncop.*

Jas. *die Du bist!*

Cl *die Du bist!*

Vc *Kinder bleibe bei mir!*

Med. *Du bist grausam!*

Vc *(Kannst Du denn kein Erbarmen?)*

Fl *mp*

Med. *f*

Jas. *f*

Vc *mf*

erbarnt?

Hast denn Du Dich De-nes Vaters oder Deines Bruders

All! das tut ihnen Liebe!

Cl *mp-mf*

Per. *T.B. sprechges. (for Jason)*

Jas. *mf-mp*

Vc *P*

sehr langsam, quite slow

Du bist zu gefährlich. Niemand weiß, was in dir vorgeht!

heine liebe ist gestorben, Du mußt fort!

(Sung) ou tu mourst historiquement (sprechg.)

Jetzt geh!

ve stops before voice

"FINALE" for Scene 1

The role of players here is symbolic! Med. really attends (in her 'known' aria-motives) to them for a help as citizens, and they play the motive with which they assisted her in her aria, can symbolically, move

Scene 4
- 11 - end

Same
L.S. Fung

M-d Polyrhythmic vocal sample Helpt mir doch, helft mir! Rit-te! Mein Mann will mich verstoßen

Glocl f mf "machine" like mp

Vc f mf

piano cymbal

Handwritten musical score for a song titled "Hörst du mich, was soll ich tun?". The score is written on four staves: Mel (Melody), Clac (Clarinete), Perc. (Percussion), and Vc (Violoncello). The Mel staff includes lyrics and dynamic markings like *ff* and *as vanishes my echo*. The Clac staff has a circled *ppp fade out*. The Perc. staff shows a rhythmic pattern with notes and rests. The Vc staff has a circled *ppp* and a circled *fade out*. The score is marked with a large 'X' at the end, indicating it is a draft or a rejected version.

Handwritten musical score for "Schach Dich doch nicht" (Don't underestimate me). The score is written on a grand staff with a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked "mf" (mezzo-forte). The lyrics are written below the staff. The score includes a key signature of one sharp (F#) and a time signature of 3/4. The melody is written in a simple, rhythmic style. The lyrics are: "Schach Dich doch nicht / lächerlich, schau sie an, keinen Finger rühren sie! sie hassen, sie fürchten Dich, was Du". The score is handwritten and appears to be a student exercise or a personal composition.

more speak-life

very dramatic

Jas. *ff* *higher* *ff* *higher*
sagt wie Du aussiehst!

Perc. *mp*

Sie werden froh sein, wenn sie dich los sind!

oder *Finger rühr an sie*

Scene 5

34

Scene 5

-1-

source of pitch + inspiration
(Japanese scale)

①

ad lib. a-cappella (Med.)

Let it sound sweet (imagined)
just pitch level (point of start etc)
wider pauses according to Nipol

Wen, O Frauen, so erzt euch hin und trauert. Es war ein-mal ein sehr schönes Mädchen, und liebten sie
wen für mich

Sie war ^{very low} turning - stir + headless like Heilerin, aber jetzt ist sie fort!

Und du, wo bist du jetzt? ☒ war ganz was sonst! bring ihn zu-rück! Er im-ke-re ihn an seine Pflicht!

Med. turns to the musicians

② Aria (Med.)

Bass Rec. ☒ Vc

Ad lib. ☒ Med. ☒ Vc

Der Wind, es weht, die Bäume, sie we-uen, mein Fleisch ver-brennt

☒ Dass Du mir Deine Kraft geschenkt hast,

musician.
coordinating
with Christine in order
to accompany her exactly

Ad L.B. $\rightarrow$

'magic sound'

[illegible]

③ Med. Ad Lib. mf f p mp v mp mflv f

takes Törichte Me-dera, er kommt -rück, Du es! b $\flat$ b $\flat$ b $\flat$ b $\flat$ Grötter dich verzehren! Dann du nicht mein, sie ver-

Xyl. b $\square$ =
mp
cl. [] //
vc []

b $\square$ =
viol. mp
[] //
vc []

~~sollst Du auch
nicht ihr gehören~~

speaks accompanied by these consistent chords
low p

Med. $J=72$ *du dann wirst du gehen verstehen* *was es heißt die licht zu verlieren! seine schritte werden durch die stadt gehen!*
mp *etc ibid.* *a-cappella* *sax continues organically*

Alto Sax *etc ibid.* *mp Sub.*

Cl *etc ibid.*

Vc *etc ibid.*

graphic speech - low

Med. *aber alle hören nur mein lachen! ha ha ha...*
p *longer phras* *mp* *Ad Lib.*

Sax cond *etc. ibid.* *mp* *Ad Lib.*

Vc *etc. ibid.* *mp* *Ad Lib.*

Med. $J=60$ *Ad Lib.* *Ich werde diese Glauke vernichten, sie mit Feuer ein schließen, aber sie ist tot...*
mf *noch bin deine frau ich* *mf* *same tone, quick speech (high)* *middle-range speech, one tone*

Xyl *mf* *f* *assia: Sax* *etc ibid.* *a-cappella*

Vc *mf* *f* *assia: Sax* *etc ibid.* *a-cappella*

throaty high speech

Xyl *mp* *clan - ke ist* *mf* *Und ihr, gute Kinder, ihr halt mir bei meinem Plan, ihr halt eurer Mutter sie zu töten.*
mf *4* *low*

Xyl *mf* *etc ibid.* *mf* *4* *low*

middle range *quite slow* *sf* *sashi nele haa*

⑤ Medea reads quite rhythmically (but opposing clearly the players) this text

Med. starts here:
Mutter, hilf mir...

intimations ^{to be} worked out with Nigel

flexible? f/mf

2 2 2

cl / Alt Fl or Rec.

Vc

Low Bongos

repeat as much as needed

Mutter, hilf mir, rette deine Tochter!
Ich bin es nicht,
es ist Jason.
Er ist schuld an allen diesen Verbrechen...
Er hat mich aus meiner Heimat gerissen,
von meinem Vater,
von meinem Volk,
von meinen Bergen...
Ich bin eine entwurzelte Pflanze,
von den zornigen Winden getrieben...
Jetzt will er mich verbannen...
allein...

⑤a Sprechges. on long repeated pitches a-cappella

p mf-f ff

Med.

Warum schweigst du? Lass mich spüren, zerstöre den Hans!

~mf (inton's to be worked with Nigel)

⑥ only change in dynamics!

mp

Same inst's etc

same pattern exactly as in ⑤ repeated; after one bar Medea starts to speak, in the same style as in ⑤ - opposing inst's rhythms

Und du Circe, große Zauberin, Prophetin,
singend,
webend,
verwandeltst du Menschen in Tiere!
Wir kamen auf deine Insel...
Klar hast du die Zukunft vorausgesehen...

ff ad lib.

attach

warum hast Du ihn

Blut meines Bluts,

mf

Jason's screams (replaced by players)

all the players: each one at his utmost possible noise

end of ⑥

Ad Lib.

mf P PP mf 3 2

Med.

⑦

quasi arioso

dark with sarcasm

Vc

mf

hörst du ich sein! Schreie, doch das reicht!

a cappella

mur nicht!

end Scene 5
-5-

Tempo Giusto
♩ = 84
hysterical outburst
ff

Med. f a - ra! 0 mp p

Sop. rec. or Flute? vc f

Bcl + vc f mf mf ff

Ach könnte ich doch wandeln doch ver- molto accel.

an Asche! a - ra! mp

Bcl only mf

Med. ff a - ra!! very low speech very slow

Fl. f

Bcl ff

Ich sollte dein eigen Fleisch und Blut töten

Kos - te den das Mes - ser - es bohrt! Herz!

ad lib. Ge tötet dich durch den

ff players in strong contact between themselves →

8 - - - - -

attacca

Fl. fff

Bcl + vc fff

end of Scene 5

- 1 -
Scene 6

Instructions for teaching
the parts: conductor (or composer
(if possible) and stage director will
conduct the 4 instrumentalists
as a speaking chorus then
after knowing their parts
they will be taught by stage
director how to move.

[Am Tag der Hochzeit]

Each cori. in his own manner (independant from each other but concluding together).

Scene 6.
-2-

| | | | |
|--|--|-----------------------|-----------------------------------|
| Medea | | ppp | |
| Cori. 1. | (Mit einem Hochzeitskleid voll tödlichen Gift für Glauke!) | | f Und schreie... |
| Cori. 2. ^{p/MP} So grausam. | | f (high speech-pitch) | Und bringe ihre Kinder ab! Boten! |
| Cori. 3. ^f | | f | |
| Cori. 4. ^{p/MP} So grausam. (Wie C 2. 0.0.) | | f | Und schreie... |

turning into a crowd
by conversation (in its midst)

Still everything carries-on as if in a market-place

| | | | |
|-----------------------|---|-----------------------------|---|
| Medea | | | |
| Cori. 1. | dramatic code (by Nigel specifically): | quite heavy for Cori's 3, 4 | |
| Cori. 2. | Jetzt ist es Zeit, Rache zu nehmen. | Was hast Du vor? | |
| Cori. 3. ^f | Wir wollten sie erschlagen, dass sie nicht wankte, wie schwach zu sein. | | |
| Cori. 4. ^f | | | f Bringt Ihre Kinder um! Das bricht ihr das Herz! |

lighter expression for Cori's 1, 2

again quite heavy as for Cori's 3, 4 Nigel

| | | | |
|---|-------|-------------------------------|-----------|
| Medea | | | |
| Cori. 1. | mp-mf | | |
| Cori. 2. ^{attacca} Warum kann ich nicht leben? | | slowly, with sweet bitterness | attacca → |
| Cori. 3. ^{mp-mf} Ah weiß es nicht. | | <u>hédéyan ennoyan éhō</u> | |
| Cori. 4. | mp-mf | | ? → |

Ah habe eine gute Idee... Ja, bring' die Kinder um und verbreite, dass sie selbst es getan hätte! Wer würde das nicht glauben?

the mob effect
most chaotic

Nizel: movement - again as if quasi starting
Stretto each one in his manner and fast

Scene 6
- 3 - end

Cut
together

Medea FREE RHYTHMS IMPROVISED

NON SYMMETRICAL

Cori. 1.
→ attacca
Cori. 2. ⊕ ⊗
Cori. 3.
Cori. 4.

Cori. 1.

Cori. 2.

Cori. 3.

Cori. 4.

Med. continues in her rhythms;

the four cori's continue running + speaking in stretto (full texture of 4 voices running) - two more times these 4 sentences → the chaos is total → director will instruct how it's cut off (by sudden stop or by fade out of movement & sound)



they have to take their instruments
to Scene 7 and Med. moves to her
'regular' status as Medea

⊗ Pass die Aktion ist, das sie klug ist, dass sie Mitter ist - das ist nur Zufall!

to 3
the show
fast + director
the show
the show

Instrumental Interlude

Sopr. Recorder
Perc. *quasi/little nervous*

Med.
Aber sie schweigt!

Vc
Sich He-Kate, ihr Blut über ganz Korinth

Spoken
Sie rennen durch die Stadt

Sie haben keine kleinen umgebracht. Sie...
(same repeated/recited)
a-cappella

mf *mp* *p* *pp*

Sopr. Recorder
Perc. *banjo*

Med.
Sprich He-Kate! Lass Dich hören!

Vc
hört doch wie Euer Vater schreit!

Jason's screams are heard from afar

gliss. *pp*

Ich hör' dich, Jason! Es tut weh!

Halt! Halt!

resembles a little the very beginning

(cowbell!)

2 *p*

Sopr. Recorder

Med.
Ich kann helfen!

Vc
Ich fühle keine Freude! Fin-ster

anif last shout before collapsing

neurotic, nervous

same tone (g) sprechendes

hysterical outburst - desperate, shocking

O Jason

Ich fühle keine Freude!

Fin-ster

gliss. *3:2* *(p)*

hört er fällt meinen Schloß!

pp senza vibrato

3:2

mf *mp* *p* *pp*

Sounds harmonics (=real sounds)

⊗ exactly as in Sc. 5 p. 4 (=page 37 in total counting of pages)
in the bottom stave
(at the end of section ⑥ there)

Prelude
lightly

$I = 84/36/32/86$

(she's encouraged, last breath...)

44

quasi arioso

calls her, with
energy

Scene 7
- 3 - end

3
Sopr.
Recorder

Med

Vc

recorder

recitation of same
tone in

hysterical

Ihr Kin- der kommt zurück zu Eurer Mutter! He- ka-te hilf uns, hilf mir Mutter,

4

Sopr.
Recorder

Arioso (Finale=Coda)

big intervals!

irritissimamente (which will cause tears in the audience)

Gonf
Ad Lib.

Belcanto, Largo

Med

Vc

Und Du He-li-as meines Vaters Vater, schicke mir deinen Sonnenwagen. Lass mich noch ein-mal neu beginnen,

Med

bei mir zu han-se, fern von der Stadt meiner Feinde. Ret-te uns

He-li-as strong is pronounced at the end

ossia: Ret-te uns He-li-as

pp