IPHIGENIA IN EXILE

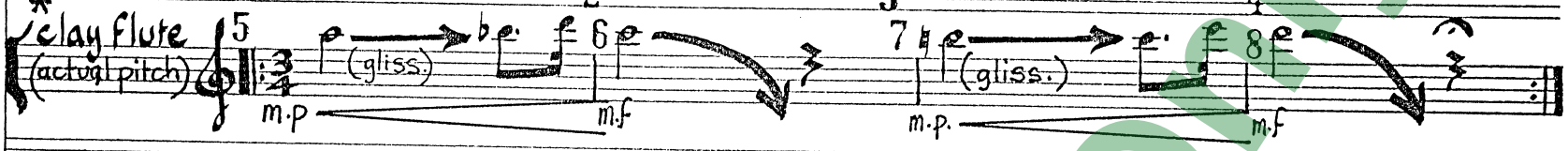
by Helen Gifford

*(see below) It might be precarious to play this instrument live. The sound represents the call of a sea-bird referred to later in the text, and may also be seen as a motif for Iphigenia. Recording this effect allows it to be given a more mysterious and evocative acoustic setting in the replay.

A

TAPE

ca. ♩= 50 (the arrows indicate glissandos and pitch bends.)

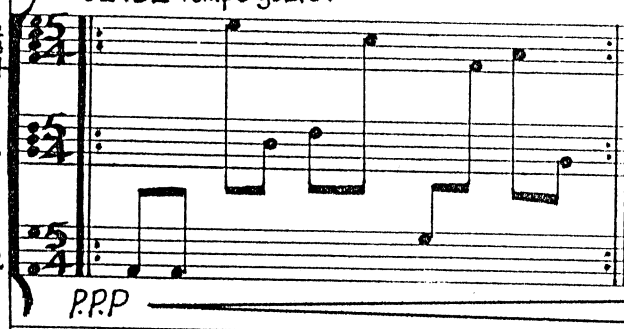


Repeat once, after a long pause. The second time, the phrase should be a little more prolonged = a little slower and a shade louder in the crescendos, with the pause on the crochet rest again being observed before the drums begin.

9-12

drums: one player (finger style.)

♩= 132 tempo gusto.

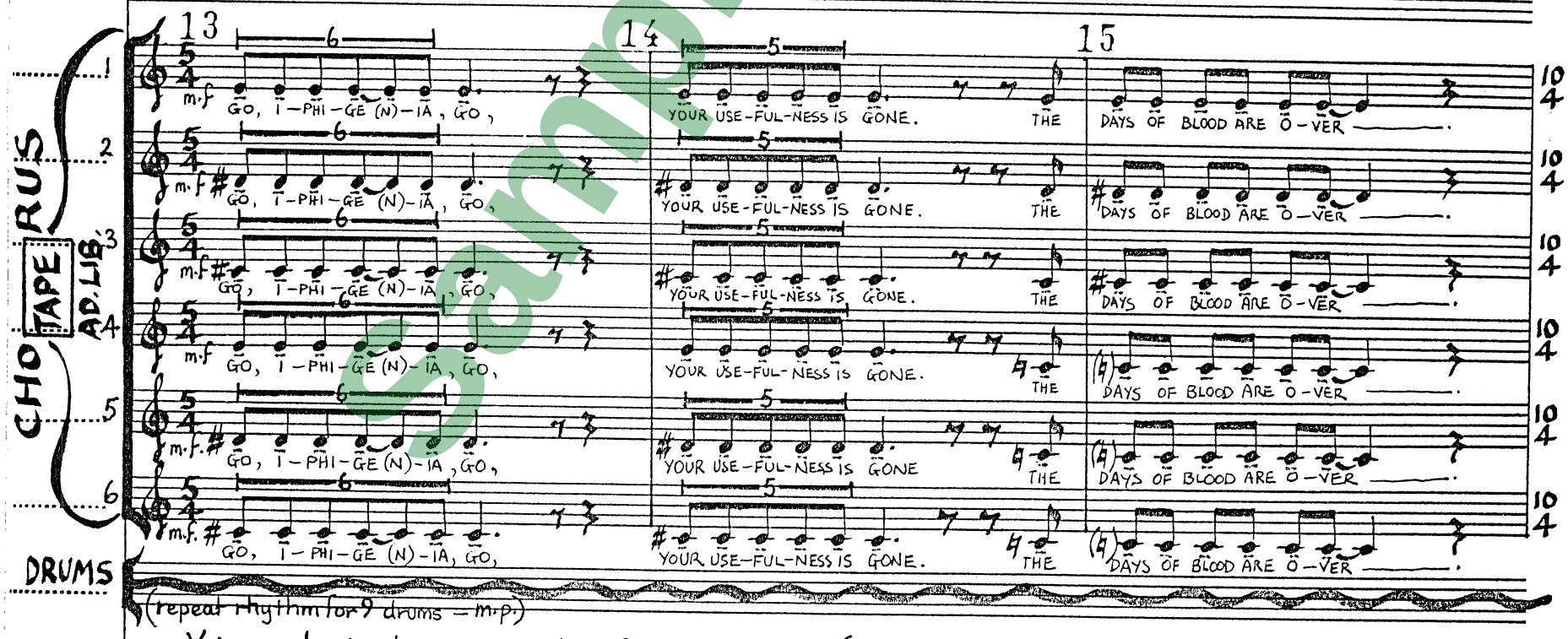


After this figure has been played through 4 times, the player should have made a crescendo from P.P.P to M.P, which dynamic level should be maintained for the next sequence of repeats when the chorus will have entered. The mezzopiano is then to be held through all the repeats of this drum figure until the short section for chorus concludes.

m.p.

The chorus may enter at any stage while the drum figure is being played for the 5th time. The drum rhythm here maintains a very strict tempo, and at no time/point is meant to coincide with the AD LIB parts for chorus or solo soprano, which have complete independence and need to be sung to more fluctuating tempos. The figure for 9 drums must seem to have no connection with the voice parts, as it represents distant festivities in the town, mostly heard as undertone.

♩= 50 : CHORUS



Voice production here is more that of stylized speech (the sound coming from the back of the throat. Over-dubbing might be suitable for the chorus.) rather than sung, with an edge to the delivery of each note. (something of this being supplied by recording techniques). The acoustic effected in recording and by varied techniques of singing, should give an impression of the sound being distorted – as if surging then fading with the wind. Timbre and spatial modulation should be employed.

POSSUM BRAND No.7
Manuscript Music Paper

Sample Score

Australian Music Centre
Find this score at http://www.australianmusiccentre.com.au/product/id/5858

16 17

CHORUS

1 CLOSE THE TEM-PLE GATES BE-HIND YOU ff AND LEAVE OUR SIGHT FOR-E-VER

2 CLOSE THE TEM-PLE GATES BE-HIND YOU ff AND LEAVE OUR SIGHT FOR-E-VER

3 CLOSE THE TEM-PLE GATES BE-HIND YOU ff AND LEAVE OUR SIGHT FOR-E-VER

4 CLOSE THE TEM-PLE GATES BE-HIND YOU ff AND LEAVE OUR SIGHT FOR-E-VER

5 CLOSE THE TEM-PLE GATES BE-HIND YOU ff AND LEAVE OUR SIGHT FOR-E-VER

6 CLOSE THE TEM-PLE GATES BE-HIND YOU ff AND LEAVE OUR SIGHT FOR-E-VER

DRUMS

(repeat of drums) m·p

1'25"

DRUMS ♩= 132

18 19 20 21 22

4 BONGOS

3 TABLAS

2 CONGAS

m·p m·f f ff fff senza rall.

B

23 ♩= 50 Within the given bounds of pitch and measure, this sound should be more howled than sung, the voice coming from far back in the throat.

SOP. AH slow gliss. AH gliss. lunga pausa.

m·p m·f p ff

24

AD LIBITUM (ca ♩= 50)

molto cantando

SOP. I HAVE SERVED THE CAUSE OF BLOOD AND DID NOT COM-PLAIN.

25

SOP. I DID NOT PI-TY A-NY MAN WHO CRIED FOR MER-CY THOUGH I

Sample score only

Australian Music Centre
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101 102

Sop. DANCE; THE DE-LIGHT-ED SOL — DIERS HOWL AND GOAD THEIR SUL-LEN EN-E-MIES.

1st Clar.

2nd Clar.

Bass Clar.

♩=132

Doppio movimento.

103 104 105 106

Sop. (more spoken than sung) inciso m.f THE GUT-TERS CHOKE WITH BLOOD (Più legato e cantando) m.f THE CAR-NAGE

1st Clar.

2nd Clar.

Bass Clar.

3 Tablas tempo giusto

2 Congas

sample score

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F

127 ♩=66 circa 128 129

perc. player 1
double headed MONKEY DRUM
(Indonesian or Indian type, with 2 wooden heads swung on string.)

accelerando - as fast as possible

sempre ff

♩=50
tempo giusto

130 131 132

Sop.

MINE-IT WASTO CON—SE-CRATE

f gliss. mf f

Monkey drum (perc. player 1)

(stop swinging heads against body.)

sfz

(perc. player II)
CHINESE HAND DRUM
(with attached jingles.)
* see below

(jingles)

f p f p

use medium timp. stick—beat near rim.

Soave e misterioso

133 134 135

Sop.

mf AND TOUCH THE VIC—TIM'S HAIR—, gliss.

mp DO—INGS OF BLOOD UN—SPO—KEN— WERE—THE

136 137 138

Sop.

CARE——— OF— OTH——— ERS I——SET THEM ON—WARD——— AND EASED THEIR

mf p mf

poco crescendo

139 140 141

Sop.

JOUR——NEY——— IN—TO THAT FAR—THEST CHAM———BER.

mf

142 143 144 145

♢ = see below

♩=66 circa
accelerando - as fast as poss. - ♩=50 Tempo giusto

perc.1 Monkey drum

sempre ff

sfz

perc.1 takes Chimla

perc. II Chinese hand drum

(jingles)

f p f

* or a large Frame Drum may be substituted for the Chinese Hand Drum.

♢ Mandoline player to take bottle slide and place on convenient finger for playing glissandi.

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G THE DREAM

146 147 148 4:3 149 2:3 150

Sop. I DREAMED THE LE—VEL EARTH BE—GAN TO SHAKE; THE WALLS WERE

p (mp) (mf) ff f

Picc. #p pp ff

3 Clars I II Bass Bass. 1 II pp ff

Mandolina player to take bottle slide and place on convenient finger for playing glissandi.

Mand. pp gliss. gliss. ff

Chimba (or Indian clapper):— 2 long blades — with metal discs attached — clanged together.

perc.1 Chimla

perc.II Chinese Hand Drum p

tr tr f sempre.

151 3 3 152 153 154

Sop. CRACKED BY CRIES— AND MIGHTY PIL—LARS FELL ALL ROUND—.

Mand 5 7:8 4:3

Chimla tr

155 156 3 157 3 158 159

Sop. IN ONE CORNER A HUGE PILLAR STOOD A—LONE. ON IT GREW—A MASS OF HAIR.

pp p

Mand. ppp

Chimla tr

Sample Score

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