

Andromache's Recitativo, Aria and Subtext
for alto flute

as part of the thesis:

**The Composition of New Music Inspired by Music
Philosophy and Musical Theoretical Writings from Ancient
Greece**

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About the work:

The original piece called Andromache's Recitativo, Aria and Subtext is a "song" for quarter-tone alto flute where the words are played rather than sung. This version is for Alto flute in which notes out of the range are changed appropriately. The recitativo follows the example of ancient Greek music using the text as a base for the notes and rhythm. The Aria moves away from direct use of speech-rhythm but still uses the number of syllables as a means of ordering the phrases. The text is then reflected by the music. The subtext is where the characters get to play out their "real" emotions. These are the thoughts of Andromache, Hermione and the goddess Thetis who are the main female characters of Euripides "Andromache". Andromache and Hermione are the victims of society and war, frustrated and hoping for something better in life. Thetis is the cold goddess looking disdainfully at the situation.

The English translation of the text used is that of Philip Vellacott because his work shows the real universal emotional elements in all the characters. His translations also follow very closely to the original ancient Greek which I have written in the opening phrase to give an example. As much as possible, the flautist must try to be each character: to play the role as would an actor/actress on stage.

The actual notes follow the modal genera from ancient Greece, using quarter-tones and thirds of tones as well as semi-tones and whole tones which were all a part of music in approximately 5th-2nd century BC. The equivalent in cents (1/3 of a tone equalling 66.6 cents) has been included in the score if the flautist wishes to play in numeric value. Well tempered tuning otherwise is to be used with a quarter-tone equalling half the size of a semi-tone.

Glossary and notes:

- accidentals only affect the note they precede
- ancient Greek music genera are mentioned in brackets

w.t with diamond note head= whistle tone

d.s.=dark sound

h.s.=hollow sound

a.s.=airy sound

f.s.=full sound

flz.=flutter tongue

ord.=end of flutter tonguing

x note= key slap

diamond note=sing note

/=thick slash means to stomp one's foot or feet while playing (a bit like a temper tantrum)

Numerical fingerings for the alto flute are given in brackets as tried and suggested by Carla Rees.

Andromache: Recitativo, Aria and Subtext

written for and with Carla Rees

1

Euripides Coreen Morsink

pitchbend (h.s-d.s-h.s) (fingering for C3/4#=134 234C#)

♩ = 69

My home! Thebe, the lov-li-est ci-ty in all A-sia. I left my home;
 Ασιατιδος γης χι - μα, - Θη - βαι - α πδ - λς,

5 a tempo

flessibile pitchbend

andwith me came a gold-en hoard of treasures for my dow - ry. Then we reached the

9

roy-al pa - lace of Pri - am; There I be-came Hec-tor's

12

wife, to bear him true sons. My name is Andro-mache.

14 /=stomp noisily

(B1/4#= 23 D#) tr~

It was an en-vied name in those days; now there is no wo-man

18

liv-ing whose life holds such bit - ter - ness.

21 (noisy trill)

(D1/4#= 345 34D#) tr

I saw my hus-band Hec - tor killed by Ach-il - les' sword;

26 *mf* *f* *p*

And on the day the Greeks took Troy I saw my son A-sty - a-nax thrown to death from the high bat tle -

28 *f* *ff* *mf* *ff* *f* *mp* *p*

And I, _____ the fa-mous daugh-ter of a no-ble house, was brought to Hel-las as a slave
ments.

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

(A1/4#=124 234)

a cho - sen prize _____ from the spoils of Troy,

35 *mf* *p*

(E1/4#= 1234 24C)

a-ward-ed to the is - land prince Ne-op-tol - e - mus for va lour. _____

Aria (E1/4#=1234 24) (fast but noisy with hints of lower pitches written C and Eflat in sound) (A underblown to make screechy sound) (multiphonic=12345 234D#)

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

(1345 34D#) (A-E tremolo-awkward (E1/4#=124 234D#) (multiphonic trill=12424D#, trill thumb) (w.t. fluctuate pitch)

43 *p* *ff* *pp* *f* *ff*

(D3/4#=1234 23) (B1/4#=14 (3)D#) (C1/4#=1 1D#)

48 *p* *ff* *mp* *f* *p* *f* *ff*

51 (flz.) (ord.) (flz.)(ord.) key slap

p mp p ff f

57 (E trill 1234 12D# trill LH)

ff mp ff pp f

59

p f

60

pp p mp mf mp p

61

mf

63 (multiphonic 12345 (2)(3)D# ugly as possible)

pp ff ff pp

66

ppp mf ppp pp

68

f p fff

Subtext of Andromache

(hemioic chromatic 3/8, 3/8, 1 1/4
75+75+350 cents)

70 $\text{♩} = 100$

(like you're spitting
at someone)

f *ff* *f* *p* *p*

7:6

(C1/4#=00000D#)
(G1/4#=12345 234 D# or
12345 12D#)

(G1/4#=12345 123C)

76

f *ff* *p* *p* *pp*

6:5

tr

(trill=12D#, trill LH1)

81

ff *p* *pp* *f* *pp*

(h.s-d.s-h.s)

89

pp *p* *f* *fff*

aggressive sound (ord.)
(flz.)
(T) (T)

Subtext of Hermione

(soft diatonic: 1/2, 3/4, 1 1/4
100+150+250 cents)

96

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

(Dflat with arrow,
add RH234)

(Aflat with arrow, add RH34, both octaves)

100

mp *p* *pp* *ppp*

104

f *p* *pp*

tr

very agitated

tr

f *fff*

109

f *mf* *pp* *p*

(sing and play note)

Subtext of Goddess Thetis

(soft chromatic, 1/3, 1/3, 1 5/6: 66.6+66.6+ 366.6=499.8cents)

(pitchbend down where arrows indicate)

113 $\text{♩} = 58$

119