

Paola Livorsi

# Medusa

Chamber opera

2021-22



**Music Finland**

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Paola Livorsi

*Medusa* (2021-22)



Commissioned by Piia Komsu with the kind support of TEOSTO and Sibelius-rahasto

Produced by Exit3 Company and Sibelius Academy, Centre for Music and Technology. First performance Helsingin Oopperakesä 2022.

Libretto: Paola Livorsi and Sara Orava

Duration: 45 min. ca.

## notes

### Prologue

Tiresias' prophecy (Longa vita senectae si se non noverit - Narcissus will live long if he will not know himself) is a paradox about the sense of life: imagine to dive deep down into yourself and meet your most obscure parts. If you will really know them, life (and even more, a very long life) will seem to you a dreadfully painful thought.

This is an approximate transcription of the recording provided with the score. Please refer to the recording for the exact sounds required.

#### voice\_noisy\_emissions

half circle: half voiced - half unvoiced

full white circle: unvoiced

#### rattle

inhaling - glottal pressure represented by tremolo: 3 max. pressure, 2 less pressure, 1 little pressure

↓	1/4 of tone lower
↙	3/4 of tone lower
↑	1/4 of tone higher
↗	3/4 of tone higher

### Parts 1- 3

The score is in C

Metronome marks are approximative

The alterations are valid for the whole bar

### disposition

Whenever possible all the performers, musicians included, should position themselves on or around the stage, to preserve and enhance mutual communication. The two percussions should face each other, as in a stereo setting.

### instruments

voice, soprano coloratura / cello (one player)

2 violoncellos (one with 1 small microphone inside and 1 floor microphone under the instrument)

clarinet in B, bass clarinet in B, basset horn, clarinet in E

koto (13 strings)

#### percussion\_1

marimba

vibraphone

crotal

gong

xylophone

triangle

snare

tom

cl

tr

bd

mb

tc

ca

cs

cc

cl

tr

bd

mb

tc

ca

cs

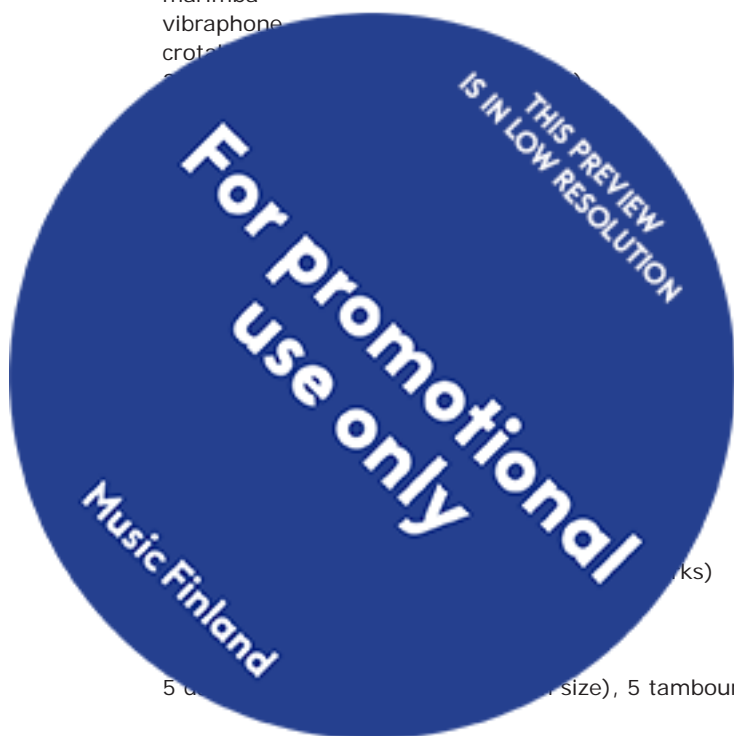
cc

cl

tr

5 d (size), 5 tambourines

cl M multiphonics, the written pitch indicates the highest partial (when non specified)



# Prologue

Tiresias in the dark, crouched, the head between the knees, hidden by the hair. The cello lies on the ground, voice into the instrument's body. Recitating with a noisy emission: pitches are only register references, they can be changed maintaining the same contour

to Piia Komsa

**Tiresias**  $\text{♩} = 60$

voice: throat rattle, closed glottis, sempre small glottal pressure, in one breath, gradually open mouth, *recitativo, very breathy*,  $\text{mf} < \text{sfz}$ , sempre moderate glottal pressure, let emerge higher partials

v: slowly variate around this pitch, let emerge different resonances, fast smooth vowel opening changes, breath in noisily,  $\text{sfz}$ , breath normally, slowly variate around this pitch, let emerge different resonances, breath in noisily, breath in noisily

perc. 1: LARGE T-TAM, soft mallets or hands near the edge moving around the circumference, I.v., RAIN DRUM,  $\text{pp}$

Lyrics: [a] [oe] [a] [oe] [a] [o] [e] [o] [n] [ga] [n] [i] ta se-nec - [ch] - tae senect [s] [e] senect!

Annotations: ①, ②, with superball I.v., unvoiced sempre



*emphatic*

28

breath in noisily

8a ca.

se-nec [ch] - tae! vi - [i] - ta! se - nec [ch] tae

perc. 1 with superball I.v. with crochet I.v.

2 *f* *p* *mf*

3

30 *mf*

slowly variate around this pitch let emerge different resonances

breath in noisily

painfully let emerge higher resonances

[s] - [i] se se [e]

perc. 1

2

35

sobbing

breath in noisily

*sfz* *p*

4

*sfz p*

breath in noisily stop breathing

non no-ve-rit si se non no-ve ri - [t] si

perc. 1 with superball with crochet I.v.

2

breath in noisily

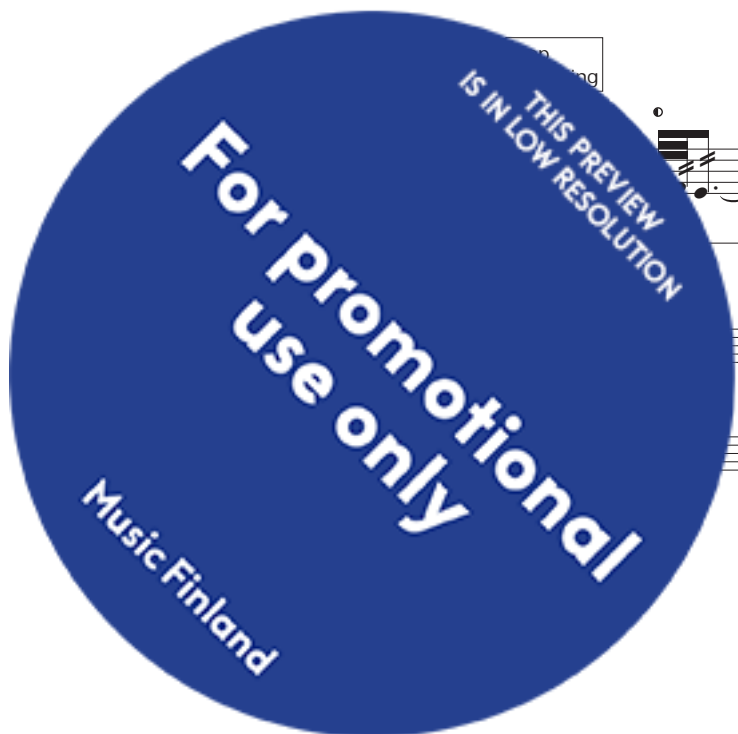
5

sobbing

se - [e] [a] [e] [oe] [a] si se

perc. 1

2



breath in noisily *p sempre* breath in noisily *mp* 6

se [e] [e] non no-ve-ri - [t]

soft mallets or hands as before slowly change places around the instrument always in a continuous way

perc. 1 2

slowly more light on stage

rallentando I.v. lento poco a poco accelerando I.v. accelerando

pp mf pp

perc. 1 2

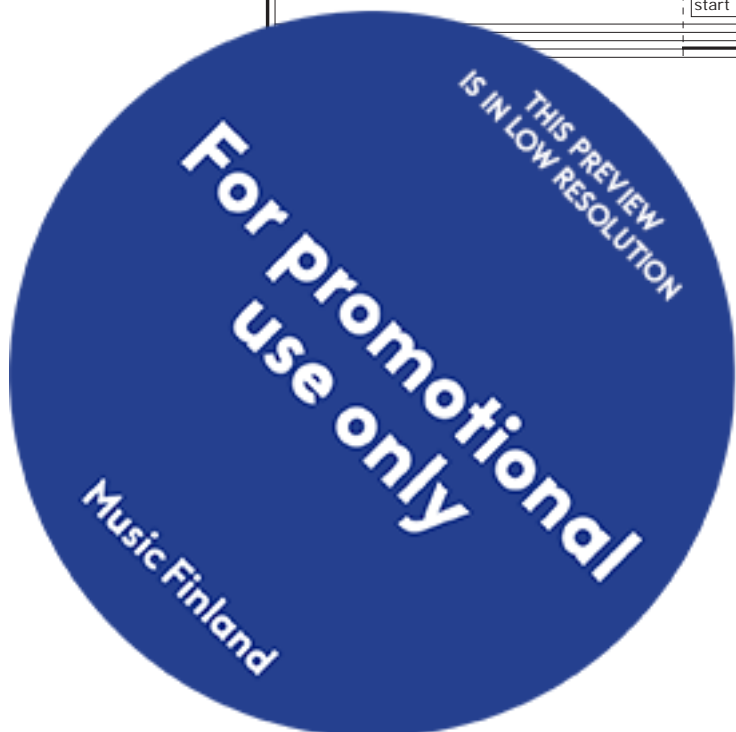
Narcissus alone, by the water Narcissus feels surrounded by voices and sounds

dancers (not visible) improvise on [s] and unvoiced [a] [e] they are joined by the audience

mf rall. pp I.v. ad lib. 1-2' attacca

start improvising

perc. 1 2







Part I

Narcissus alone, by the water. Then looking for his companions, Echo is one of them

clarinet in B $\flat$

voice

violoncello

dancers

percussion

koto

1

2

frull.

*p*

Narcissus

looking for his companions

with tenderness *mp*

sim.  $\rightarrow$

[e] [he] [e] [e] [he] [e]

dancers and audience continue whispering

less and less whispering

GONG

continue improvising

*mp*

off R *p*

ord. *mp*

off R *mf*

with hands palms behind ji *f*

ord. *p*

off R *mf*

cl.

v.

vcl.

danc.

6

6

no whispering

gets up and starts walking

looking for his companions

Ec-quis ad - est? ec - quis ad - est?

N.R.

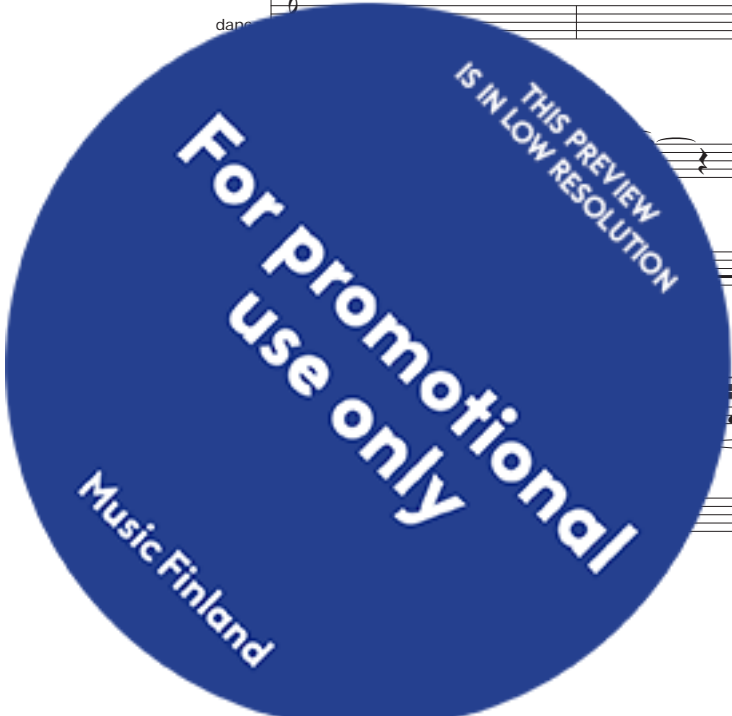
ord. *f*

*mf*

*p*

*mf*

*f*



11 ord. *mp*

cl.

11 Echo *mp*

v. ec - quis ad - est? ec - quis ad - e - est? Narcissus 3 2 ec - quis ad - est?

11 vcl.

danc.

1 CROT. con arco GONG 3

perc. 2

press and release + 1 T sim. *mf* *mf* *mf* l.v.

koto 9. string D 3

16 *mf* *mp* *mf* *mp* *mf*

cl.

16 Echo *mf* *mf* *mf* bisb. *tr.*

v. Ad-est ve - ni ad-est ve - ni

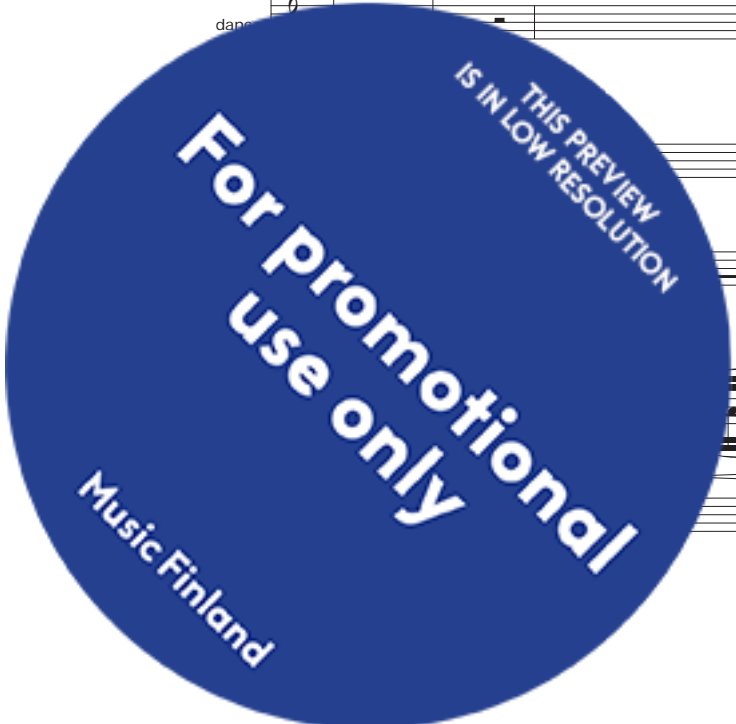
16 vcl.

dancer 1 dancer 2 dancer 3 dancer 4

ad - est ad - est veni!

GONG

singing *mf* *mp* *mf*



cl. <sup>21</sup> *mf* <sup>bisb.</sup> <sup>5</sup> <sup>ord.</sup> *mf*

v <sup>21</sup> *f espr.*  
ve - ni ve - ni ve - ni

vcl <sup>21</sup>

danc <sup>dancer 3</sup> <sup>dancer 2</sup> <sup>repeat 'tule, veni!' ad lib. improvising</sup>  
tule! tule!

perc. <sup>1</sup> <sup>2</sup> <sup>CROT. con arco</sup> <sup>CYMB. gliss with wooden stick</sup>

koto *f* *mp* *mf* *poco a poco diminuendo*

cl. <sup>24</sup> <sup>repeat ad lib. improvising 10"-20"</sup>

v <sup>24</sup> *losing hope* *in despair*  
ve - ni ve - ni ve - ni ve - ni

vcl <sup>24</sup>

danc

koto <sup>3</sup>



Echo's lament

cl.  $\text{♩} = 60$  Take Bass Cl

v.  $\text{♩} = 60$  *mf*  
Quid me fu - gis? Me fu - gis?

vcl. *mf* SP *pp*

danc. + FRAME-DRUMS dancer 4 dancer 2 dancer 3 dancer 1 dancer 5 tutti: whispering (never together)  
miksi pois pakenet?

perc. 1 MARIMBA soft mall. medium mallets *pp* *mf*

koto 4. Bb 5. D *mf* 10. D 12. G

cl. Take Cl in B *pp* *mf* *p* *mf*

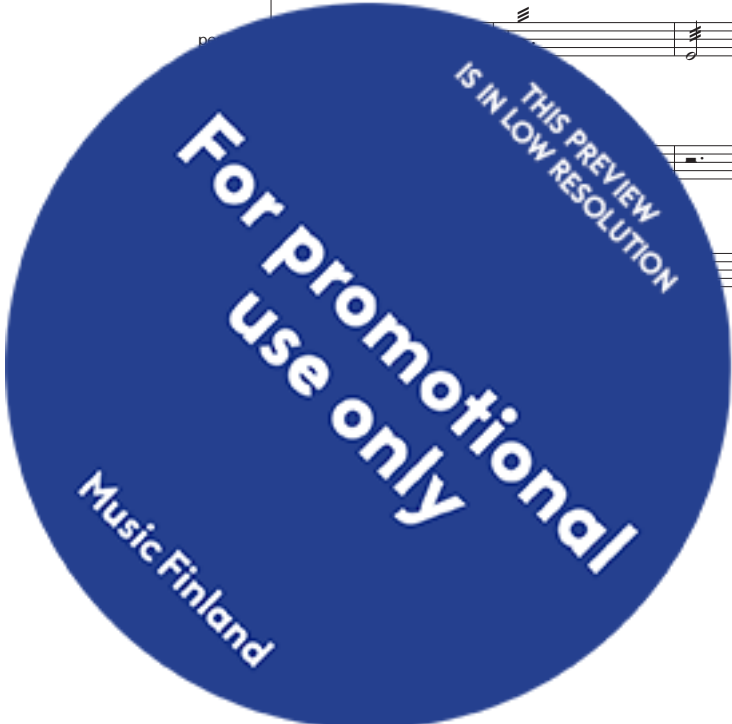
v.  $\text{♩} = 60$  *mf* espr.  $\text{♩} = 60$   
Mik - si pois pa - ke-net?

vcl. ord. *mf* espr. SP *pp* *f*

danc. whispering - stop  
stop whispering miksi pois pakenet?

perc. 1 soft mallets medium mallets

ord. *pp* *mf* near R



5  $\text{♩} = 66$  *un poco mosso* *poco meno*

cl. *mf*

v.  $\text{♩} = 66$  *mf*  
 miks'-pa - ke - net? miks' pa - ke - net? pa - ke - net?

vcl. 41 *pizz.*

perc. 1 *mf*

koto *mf* *p* *sim.*

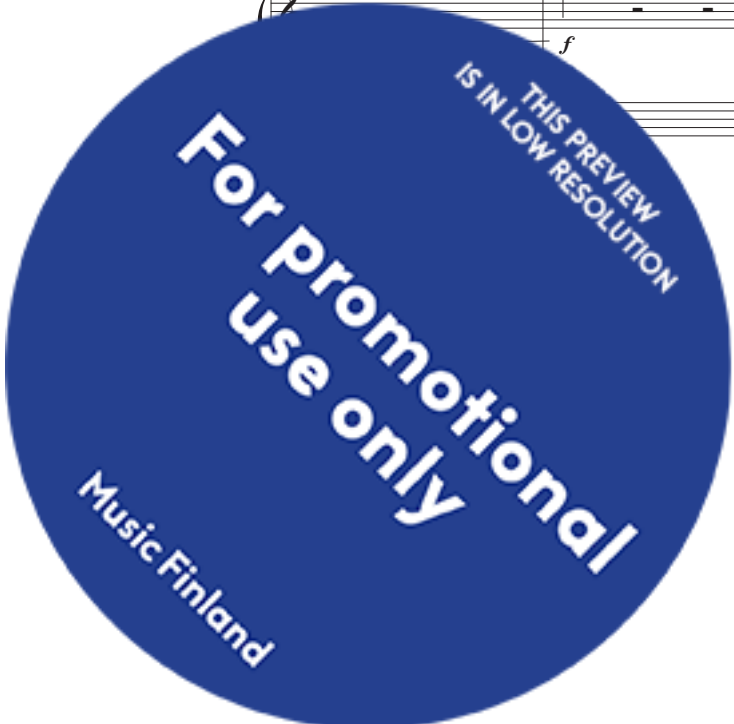
cl. *bisb.* *tr.* *p* *mf*

v. 45  $\text{♩} = 66$  *mf*  
 Mik - si pois pa - ke - net? Miks' pa-ke-net?

vcl. 45 *arco SP* *tr.* *N* *p* *mf espr.* *pizz.* *mf*

danc. *whispering* *stop*  
 miksi pois pakenet?

perc. 1 *p* *mf*



51 **Take Bass Cl** *a tempo*

cl. *a tempo*

51 **Narcissus** *mp with desire* (7)

v. Huc huc coe - a - mus Huc coe -

vcl. arco *mp* *mf*

perc. 1 *p* *mf*

koto *mf*

56 *mf*

cl. *mf*

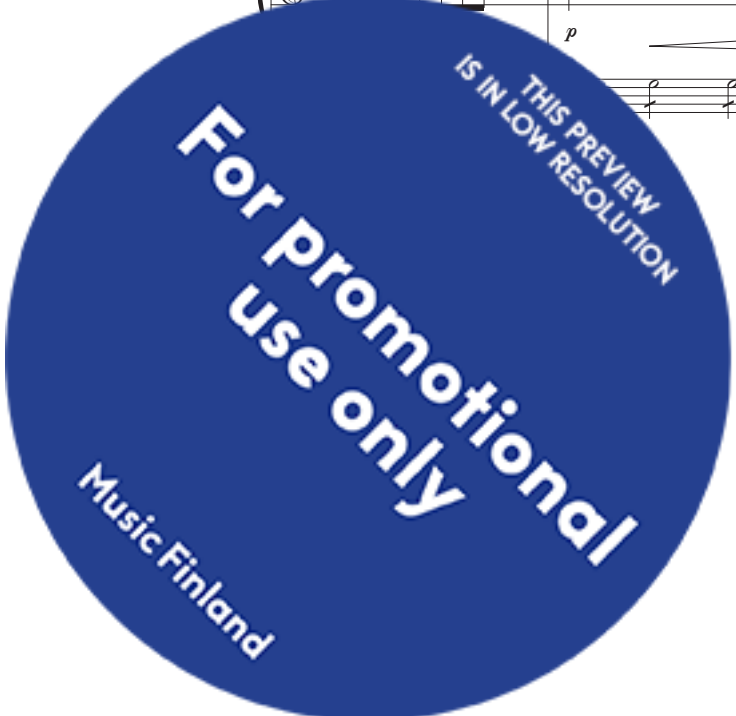
56 **Echo** *mf* (8)

v. a - mus Coe - a - mus! Mi-ksi pois pa - ke - net pa - ke - net?

vcl. pizz. arco *mf* *mf*

danc.

perc. 1 *p* *mf* *sim.*



62 bisb. 9

cl. *tr*

v. Narcissus (taking Echo for a companion) *mf* starts to move

Coe - a - mus, coe - a - mus!

vcl. *mf* *f*

perc. 1 soft mallets non measured medium mallets

*pp* *f* *mf*

koto *mf*

67

cl. *p* *mf*

v. *con forza*  
(realising the mistake) Echo *dolce espr.*

ma-nus con-ple-xi-bus au-fe-ro! Mi-ksi pois pa-ke net

perc. 1 CROT. *mf*

koto *mf* *p* *mf*



72 *mp* *mf*

cl. *mp* *mf*

v (10) Narcissus  
 ma-nus com-ple - xi - bus au - fe - ro au - fe - ro! au - fe-ro *shouting*

perc. 1 *l.v.* *mp* *f*

koto *mp* *f*

76 *ff* *f* *f*

cl. *ff* *f* *f* *tr*

v (11) *f*  
 An - te e - mo -

perc. 1 *f* *f*

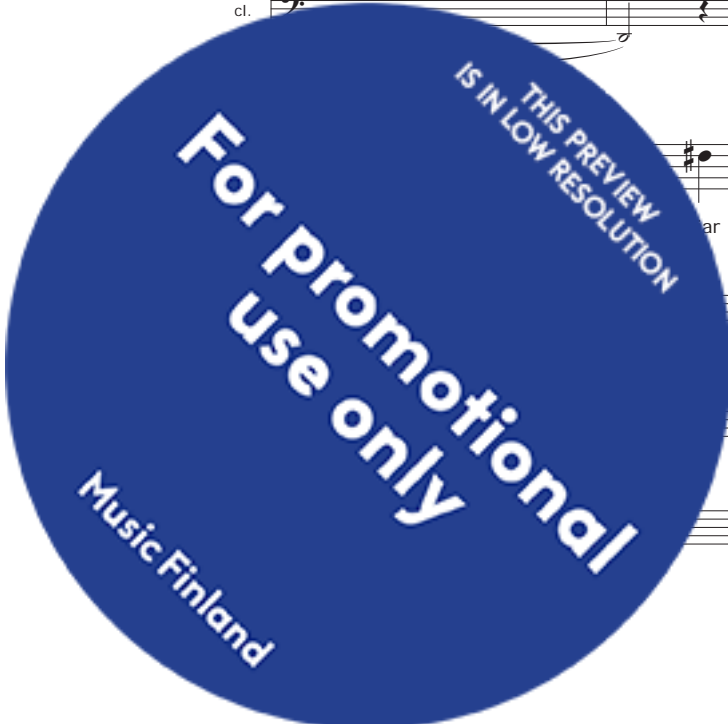
koto *f* *l.v.*

80 *pp* *p* *mf*

cl. *pp* *p* *mf*

v (12) *tr* *with contempt*  
 ar quam sit ti - bi co - pi - a no - stri

koto *pp* *p* *mf*





85

cl. *mf* *mp* *mp*

v. 13

danc. *copia nostris! sinut tahdon!* *s'io non miro...* *...non moro* *non mirando...*  
 [s] [i] [o] [n] [o] [n] [a] [o]

perc. 1 *medium mallets* *soft mallets* *mf* *pp* *pp*

koto

90

cl. *mp* *sfz p*

v. *going back to cello* *speaking*  
*olenoksi... sen varjoa luullen*

danc. *... non vivo* *corpus* *umbra* *echos dying out completely*  
 [n] [v] [i] [o] [o] [u] um [a] [u] [e]

perc. 1 *mp*

koto *f*



94

cl.

v.

vcl.

danc.

perc. 1

koto

*sfz p*

*mf*

*mp*

G.P.

14 Narcissus' death

*lento*

99

v.

vcl.

*pp*

*sfz*

*pp*

*pp*

*sfz*

*pp*

*sfz*

*poco vibr.*

*mp*

Is -

104

v.

*molto vibrato*

*f*

*p*

*p*

*f*

*tr*

*large vibr.*

*sob*

*mp sub.*

*ord.*

te - e - go [o]

slowly detune G to F#

*mf p sub.*

*poco vibr.*

bocca chiusa

*mp*

sen - si

*p*

*p*

$\text{♩} = 66$  (15)



111 *crescendo* *f* *mf*

v sen - si, nec me - a me - a fal - lit i - ma -

vcl *mf*

115 *f* *mf* *p*

v go u - ror a - mo - re mei flam -

vcl *mp* *ff* *mf*

119 *f* (speaking) *mf*

v - mas mo - ve - o - que fe - ro - que quid faciam?

vcl 119 *pizz.* *mf* tune F# to G

16 ♩ = 56 *mp* *mf* (nobody answers)

v ro - ger an - ne ro - gem? ro - ger an - ne

vcl 122 *pizz. sempre* *sfz sfz* *mf* *mf*

125 *f* *mp* *sfz*

v - Quid de - in - de ro - ga - bo?

vcl *sfz*



17 *tender, with desire*

128

v Quod cu - quod cu quod cu

vcl arco II \* III

*mf* *pp*

132

v - pio me - cum est

vcl IV 9 9 12 *tr* \*\*\*

*mf* *surprised, horrified*

135

v *f* *mp* *f* *ff* *breath in noisily*

me - cum est me - cum - est i - no - pem me

vcl *f* *ff* *arco* *molto vibrato* \*\*\*

hit string with fingers

139

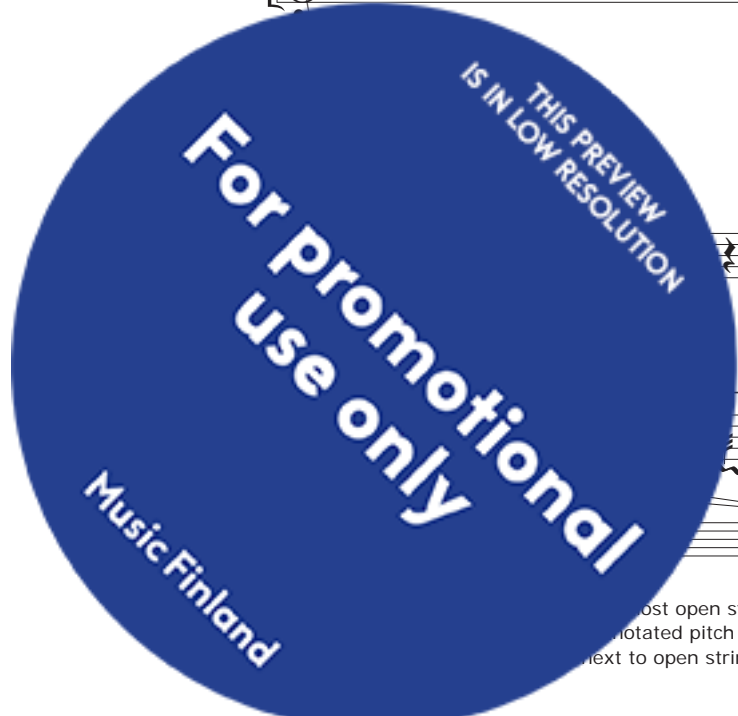
v *mf* *mf* *p* *mf*

co - co - [o] [o] co -

vcl

descending pattern, increasingly hesitating

chest voice



18

16

leave bow

ST

V

10" ca.

16

most open string  
rotated pitch  
next to open string

Triste, pesante

$\text{♩} = 56$

147 *mp espr.*

v Oh te - ne - bro - so gior - no nec -

perc. 2

koto *mp*

152 *mf* *mf* *mp*

v mi - hi mo - [o] ors - gra -

perc. 2

koto *mf*

157 *mf* *mp* (19)

v vis - est oh te - ne - bro - so gior - no

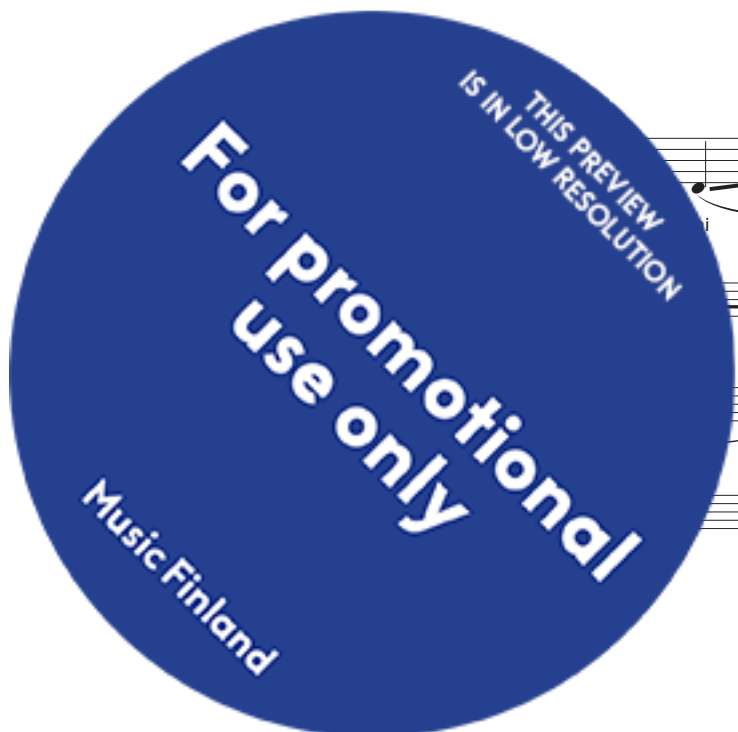
perc. 2

koto *mf* *mp*

i - hi mors - gra - vis est -

perc. 2

koto *mf*



167 *mp* *mf*  $\text{♩} = \text{♩}$

v oh te - ne - bro - so gior - no

perc. 2

koto *p* *mp* *mf*

(20) 172  $\text{♩} = 52$  *mf* *mp*

v e - heu

perc. 2 (solo) (solo)

koto *mf* *l.v. sempre* surizume *f*

177 (21) *mf* *mp*

v e - he - [u]

perc. 2 (solo) (solo)

koto *mf* surizume *f*



182

22

*mf* *V*

e-heu e - he

WATERPHONE shake more times  
water resonances

perc. 1 2

koto *mf* *f*

surizume (2 times)

< *mf* > < *f* >

187

*V*

o

[u]

sim.

perc. 1 2

koto

192

23

*V* *V*

o

(d.) (d.)

e-he [u] e - he [u]\*

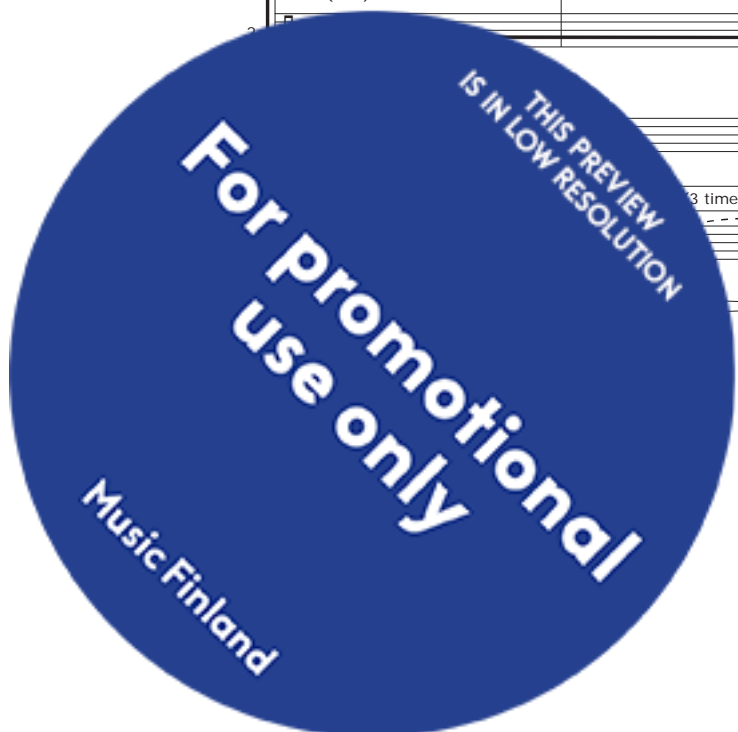
sim. sim.

perc. (solo)

3 times, last slow)

sim.

< *f* >



198

cl.

pp

198

v.

24

198

vcl.

at longer intervals  
sim. -----

perc.

1

(solo) at longer intervals

2

koto

sim.  
very slow

mp

202

cl.

pp

pp

sim. -----

perc.

1

2

koto

mp

dur 13' ca.







Part II

Taverna del Cerriglio, Naples, 1609. People dancing and singing, among them two painters

clarinet in B $\flat$   $\text{♩} = 152$  Basset horn *mf*

violoncello  $\text{♩} = 152$  *mf* sempre *sim.* ①

dancers 4 dancers (2 couples) 2 FRAME-DRUMS 2 TAMB.

koto *mf* *sim.*

cl. 9 *f* *mp*

vcl. 9 *f* *mf* pizz. arco *sim.*

danc.

perc. 1 MARIMBA VIBRAPHONE motor off hard mallets

koto *mf* *f*



19

cl. *mf* *mf* *mf*

vcl. 19 (3) pizz. *mf*

danc.

perc. 1 MAR. soft mallets *mp* medium mallets *mf* VIBR. *mf*

koto *mf* *mf*

25

cl. *f* *mf*

vcl. 25 arco (4) *mf* *f* *mf*

danc.

perc. 1 *l.v.* MAR. medium mallets *mf* VIBR. *mf*

koto *f* *mf*



33

cl. *mf*

vcl. 33 (5) *mf*

danc.

perc. 1 MAR. *mf* soft mallets *mf*

koto

40

cl. *mf* *mp*

vcl. 40 (6) *mf* pizz. arco

danc.

perc. 1 *mf* *mf*

koto *mf* *mf*



7

cl. *mf* *mf* *f* *mf* Take Cl in Eb

vcl. 47 arco *mf* *p* *mf* *f* 8

danc.

perc. 1 VIBR. *mf* MAR. *mf* VIBR. *f*

koto *mf* *mf* *f*

59

cl. *f* *f* *mf* Take Basset horn

vcl. 59 *f* *mf* *mf* sempre V V sim.

danc.

perc. 1 MAR. *mf* VIBR.

koto *f*



69 **Take Bass Cl**

cl.

vcl.

danc.

perc. 1

koto

$\text{♩} = 132$  *poco meno, scherzando*

78 **A woman** (9)

cl.

v.

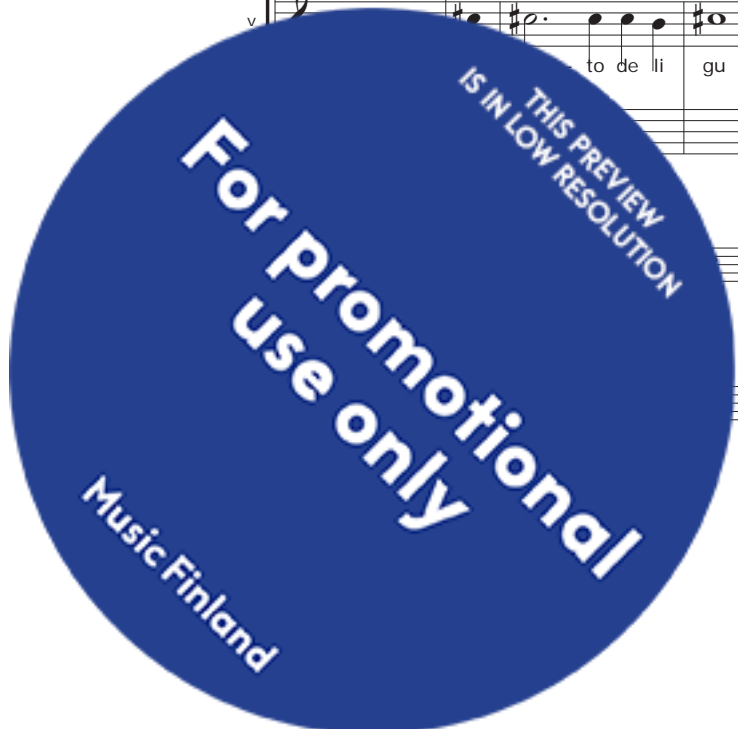
vcl.

perc. 1

**TABOR**

83

v.



91 *mf* *mf* *p* *mp* *p*

cl. *mf*

v. 91 *mf* *Monteverdi trill* (11) *mf*

gri - a Do - ve na - sce lo - ri - so cre - sce - l'ab - bal - loe ber - no

vcl. 91

perc. 1

97 *mf* *mf*

cl. *mf*

v. 97 *mf* *f* *mf* (12)

o - le - a lo can - to ber - no o - le - a lo can - to La - ca - sa de - gli

vcl. 97 *mf* *f* *mf*

perc. 1

103 *sfz* *more and more tense* *mf* *f*

cl. *mf* *f*

v. 103 *with disgust* (13)

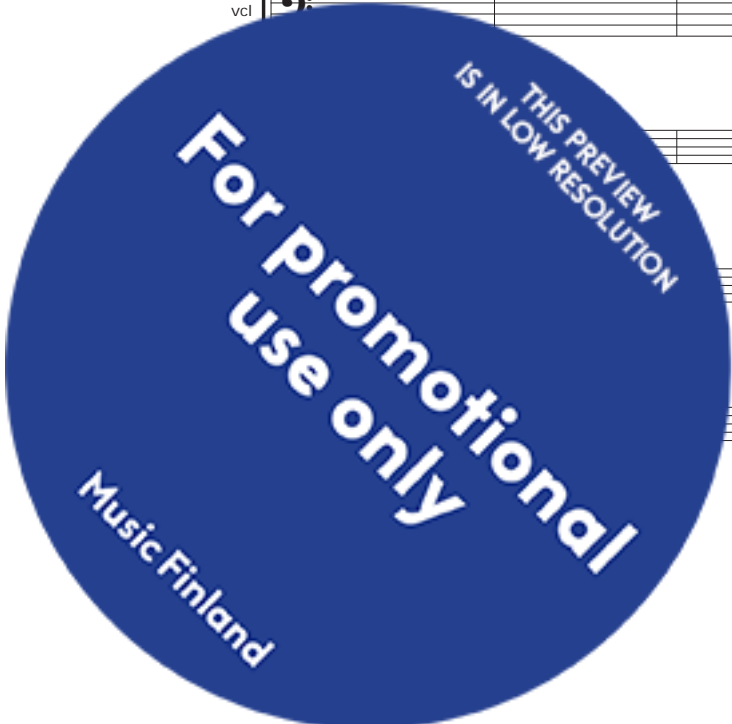
spas - se Lo puor - to de li gu - ste

vcl. 103 *mf* *mp*

perc. 1

MAR.

*mf*



111 (14)

cl. *mp* *mf* *sfz* *mf*

vcl. *mf* *f* *mp* *f*

danc.

perc. 1 **TABOR**

koto *f* *f*

119

cl. *f* *mf* *f*

vcl. **leaves cello**

danc.

perc. 1 **MAR.** *mp* *f* *mp* *f*

126 (15)

cl. *mf* *f* *mf* *f*

vcl. *f*

danc.

perc. 1 *mp* *f* *f*

Young painter to the older painter *with growing rage*

ven po' qua tu





133

cl. *mf* *mp* *mf* *mf*

v. 133 *VIBR.* *MAR.* *mf* *mf*

perc. 1 *f* *p* *mf* *mf*

koto *mf* *mf* *ff*

ven po' qua tu ch'e vo' ch'e vo' bia-si - mar-re ch'e vo' bia-si - ma-re l'al - trui pit - tu-re e sai pur che le

(16) (17)

143 *mf* *mf* *bisb.* *bisb.*

cl. *mf* *mf* *mf*

v. 143 *f*

perc. 1 *mf*

koto *mf* *f* *f*

tu - e si stan-noin ca-sa - tu - a a' chio-di an-co-ra ver - go - gnando-ti ver - go - gnando ti tu

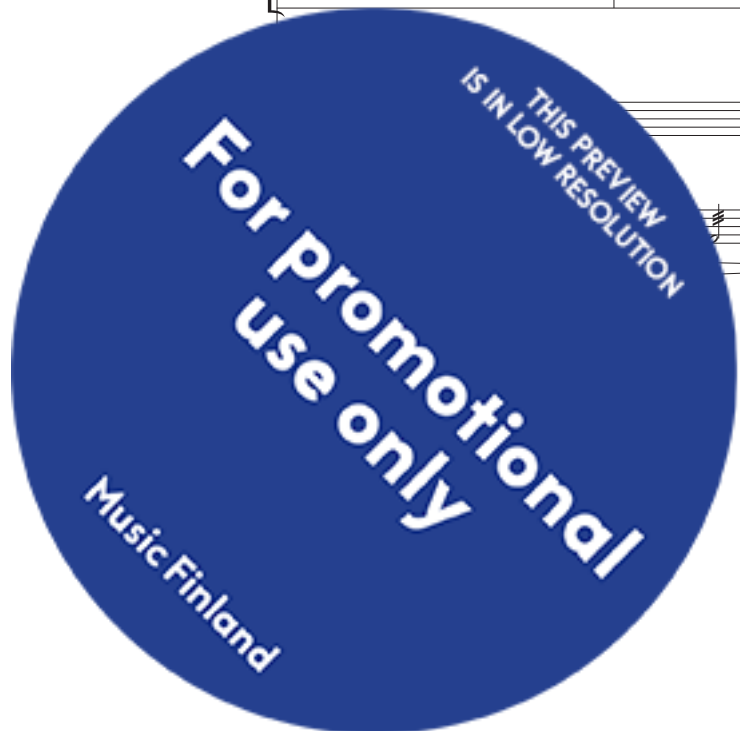
151 *f* *M* *colla parte*

cl. *f*

v. 151 (18) *laughs*

vcl. 151

mo - star - le - fuo - ra



156

cl. *sfz* *mf* *mf* *f*

v <sup>(19)</sup>  
 Por - te - la(a) - dun - que por - te - la(a) - dun - que i tuoi di -

perc. 1 *mf* *mf* *mf*

koto

161

cl. *sfz* *mf* <sup>(20)</sup>

v <sup>(Sprechgesang)</sup>  
 se - gnie car - to - ni che tuài fat - toad An - dre - a piz - zi - cà - ro - lo O -

perc. 1 *mf* *mp*

koto *mf*

bisb.

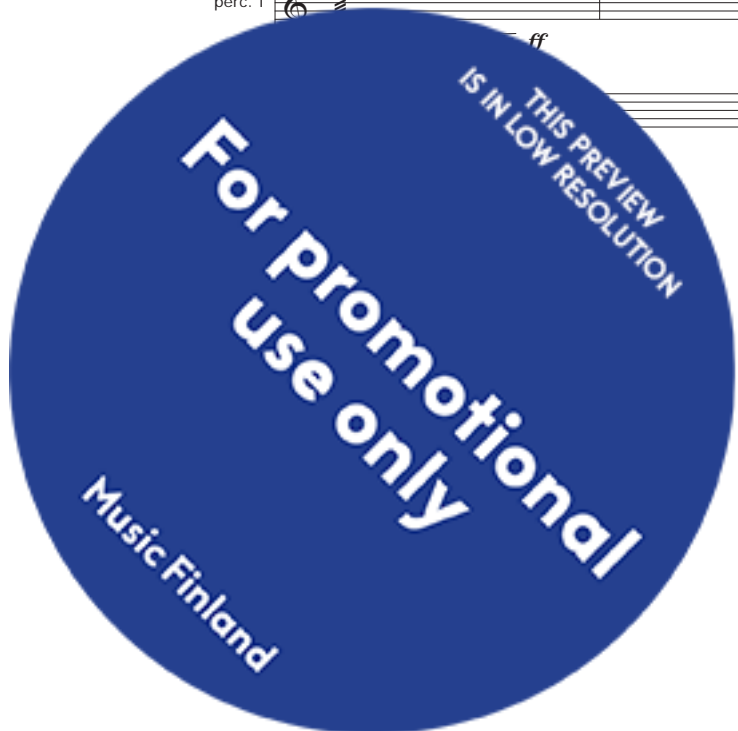
166

cl. *ff* *f*

v *ff* *mf* shouting *f*  
 ve - ra - men - te fòr - be - te - neil - cu - lo

vcl. 166

perc. 1 *ff*



171 *mp* *mf*

cl. *mp* *mf*

(21) *mf*

v Di tut - to quel ch'a det - to con pas - sio - ne Per cer - to Per cer - to gli e per - ché cre - do

perc. 1 *mf*

koto *mf*

177 *mp* *mf* *mf*

cl. *mf* *mf*

v *f* *mp dolce*

cre - do be - ù - to a - ves - se cer - to cer - to

182 *mf* *f* *bisb.*

cl. *mf* *f*

v *f* *near R*

co - me suo do - ù - to

koto *ff*

186  $\text{♩} = 112$  (23) the two painters start fighting

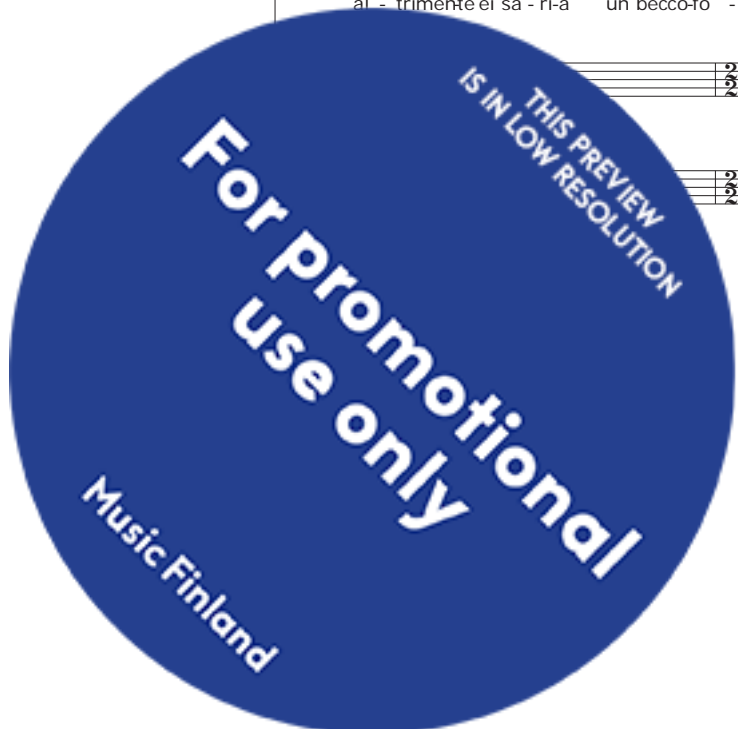
cl. *ff* *p* *p*

v *f* shouting *walks back to cello*

al - trimente ei sa - ri - a un becco - fo - tu - to!

GALICIAN SNARE DRUM TABOR

*mf* *p* *p*



193

cl. *mp* *mf* *mf* *mf* *f*

(24)

c.l. batt. sempre

vcl. *f* sempre

perc. 1 *mp* *mf*

204

cl. *sfz* *mf* *ff* *sfz* *f* *mf* *f*

slap

throat frull.

(25) (26)

c.l. b. pizz. pizz. c.l. b.

vcl. *sfz*

perc. 1 *f* *mf*

215

cl. *p* *sfz* *mp* *ff* *sfz* *p* *mp* *f*

throat frull.

(27) (28)

c.l. b. pizz. c.l. b.

vcl. *sfz*

perc. 1 *mp* *mp* *mf* *ff* *p* *mp* *p*

228

cl. *sfz* *sfz*

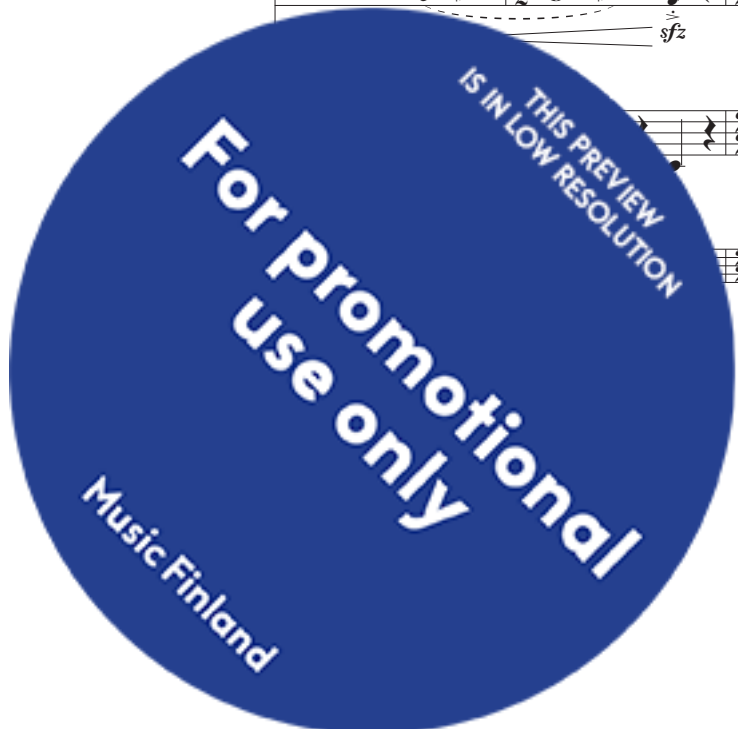
throat frull.

(29)

c.l. b. pizz. c.l. b.

vcl. *sfz* *sfz*

perc. 1 *mf* *f*



235 (30)

cl. *p* *f* *mp* *f* *mf*

vcl. 235

perc. 1 *mp* *f* *p*

241 (31)

cl. *sffz* *sffz* *pp* *sffz* *sffz* *throat frull.*

vcl. 241 *sffz* *sffz* *sffz* *sffz*

perc. 1 *mf* *mf* *p* *mf* *f* *ff* *i.v.* *CYMBALS in hand*

247 (32) (33)

cl. *mf* *f* *p* *sfz*

vcl. 247 *c.l. b.*

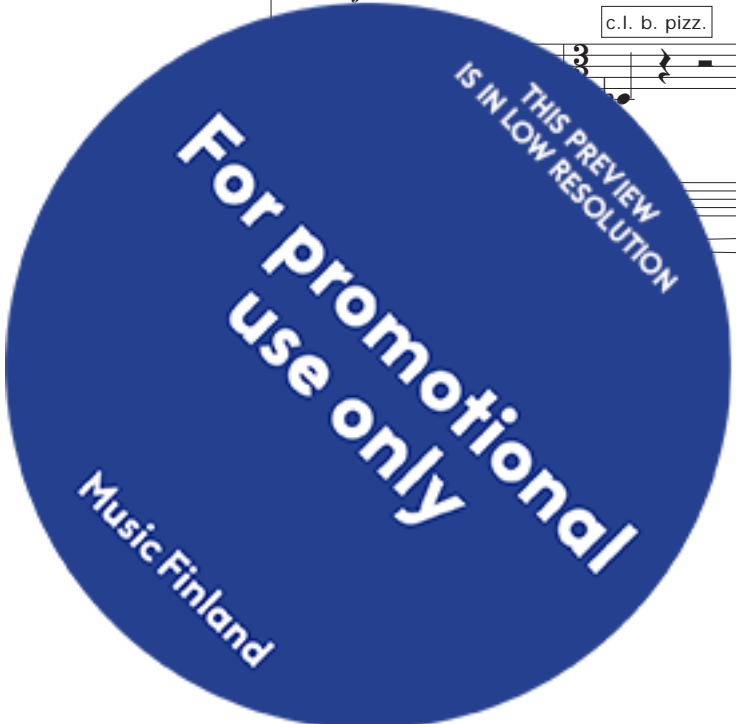
perc. 1 *mf* *mf* *f*

254 (34)

cl. *sfz* *f* *sffz* *sffz* *sffz* *p* *throat frull.*

vcl. *c.l. b. pizz.* *sffz* *sffz* *c.l. b.*

perc. 1 *f* *f* *ff* *p*



260

cl. *f* *f* *mp* *sfz* *sfz* *f*

vcl

danc

perc. 1 *f* *mf* *p* *p* *mf* *f*

SUSP. CYMBAL *l.v.*

a dancer at the time speaking è preso in mezzo da alcuni con l'armi!

(35)

267

cl. throat frull. *ff* *sfz* *sfz* *p*

vcl c.l. b. pizz. *sfz* *sfz* c.l. b.

perc. 1 *mp* *ff* *p*

(36)

272

cl. throat frull. *f* *f* *mf* *sfz* *sfz*

vcl c.l. b. pizz. *sfz* *sfz*

perc. 1 *f* *f* *mf* *p* *f* *f*

(37)

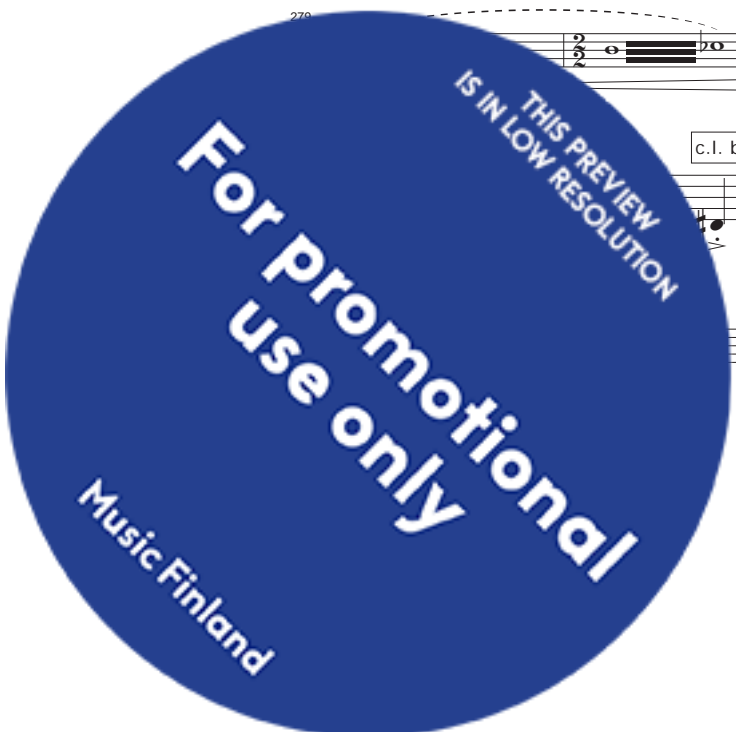
279

cl. throat frull. *f*

vcl c.l. b. c.l. b. pizz. c.l. b. pizz.

perc. 1 *f* *mp* *f*

(38)



285 *scherzando* (39)

cl. *mf*

vcl. *sfz* *sfz* *sfz p* *sfz mf* *sfz* c.l. b. pizz. c.l. b.

perc. 1 *mf* *f* *pp* *f*

291 (40)

cl. *f* *p* *sfz mf* *sfz f* *sfz* *mf*

vcl. *sfz* c.l. b.

perc. 1 *mp* *f* *f* *mp* S. CYMB. l.v.

298 (41)

cl. *f* *p* *ff* *sfz ff*

vcl. c.l. b. pizz. c.l. b. c.l. b. pizz. *sfz sfz*

perc. 1 *p* *f* *mp* *f*

307 (42)

cl. *fff*

vcl. *sfz* wounded, lies on the ground

perc. 1 S. CYMB. T-TAM *fff* *f* l.v.



313 (43)

cl. *f* sempre

vcl.

perc. 1 MAR. *f*

koto near R *f* sempre

319 (44)

cl. *f*

vcl.

perc. 1

koto

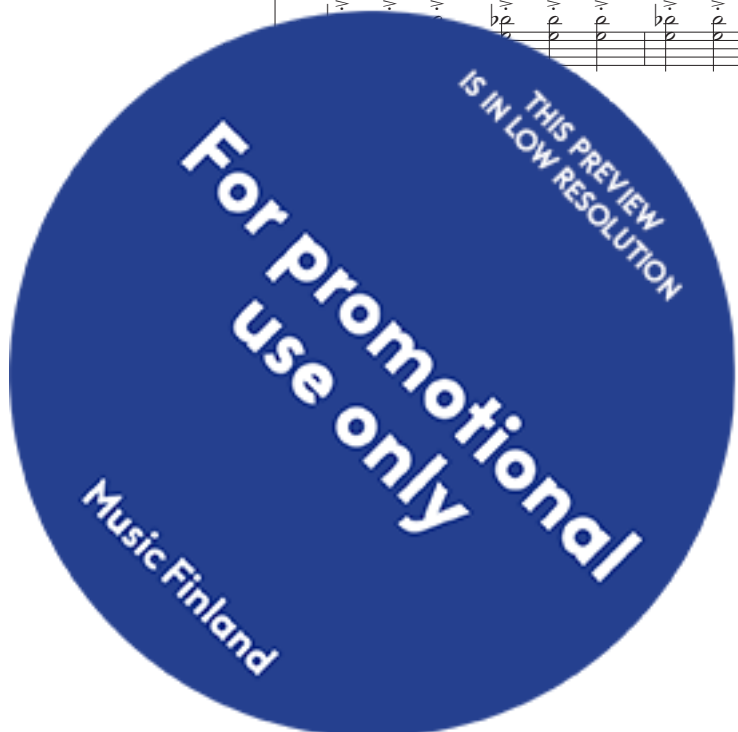
325 (45)

cl.

vcl.

perc. 1 *f*

koto





46

334

Narrator

cl. *mf* *f*

Si ha da Napoli avviso che fosse stato ammazzato il Caravaggio

danc a danc

perc. 1 GALICIAN SNARE DRUM *mp* *mp*

koto *mf* sempre

ed altri dicono...

47

343

cl. *mp* *f*

danc dancers repeat more times never together

perc. 1 sfregiato T-TAM improvise on this following the word's repetitions, varying durations *l.v.*

koto

48

349

cl.

perc. 1

koto *mp* *p*



(49)  $\text{♩} = 56$  [Take Cl in B]

cl. *mp* *mf*

v. *mf* *espr.*

koto *mf*

Ne re - mi - ni - sca - ris Do - mi ne de - li - cta no - stra Ne re - mi - ni - sca -

(51)

cl. *mp* *p* *mf* *mf* *mp*

v. *mf*

koto *f* *mf*

- ris Do - mi - ne de - li - cta no - stra vel pa - re - tum no - strorum

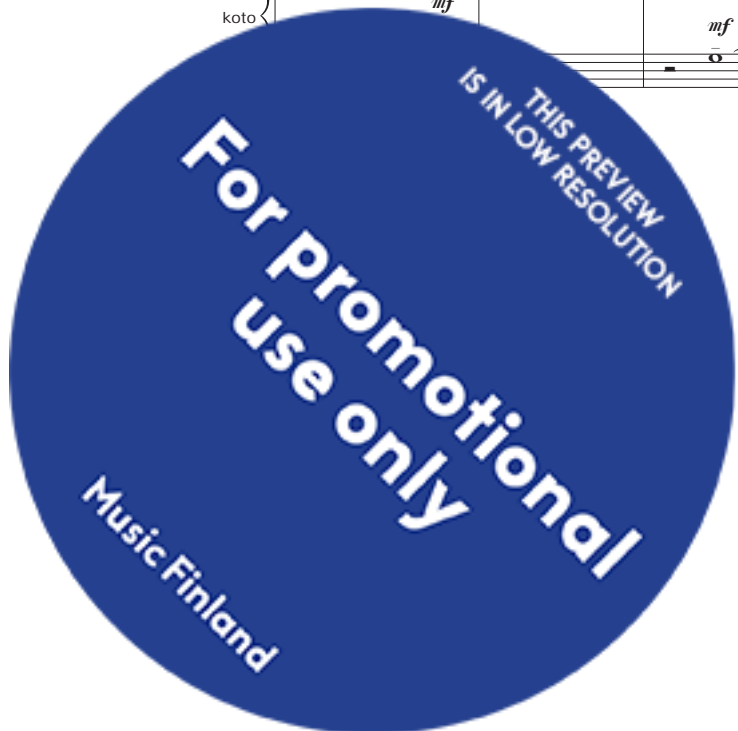
(52) *p* *mf* (53) *mf*

cl. *mf*

v. *mf*

koto *mf* *mf*

vel - pa - ren - tum no - stro - rum ne - que - vin - dic - tam su - mus vin - di - ctam su - mus



54

379

cl. *mp*

379

v

de pec - ca - tis no - no - stris de pec - ca - tis no -

koto *mf*

55

*p* *mf*

386

cl.

386

v

- stris Ne re - mi - ni sca - ris ne re - mi - ni - sca - ris Do - mi - ne

koto *mf* *mf*

56

*mp* *p* *p*

57

394

cl.

394

v

Do - mi - ne de - li - cta no - stris[s]

*mf* *pp*

*poco a poco diminuendo*

Take cl in E

58) *Dense macabre*

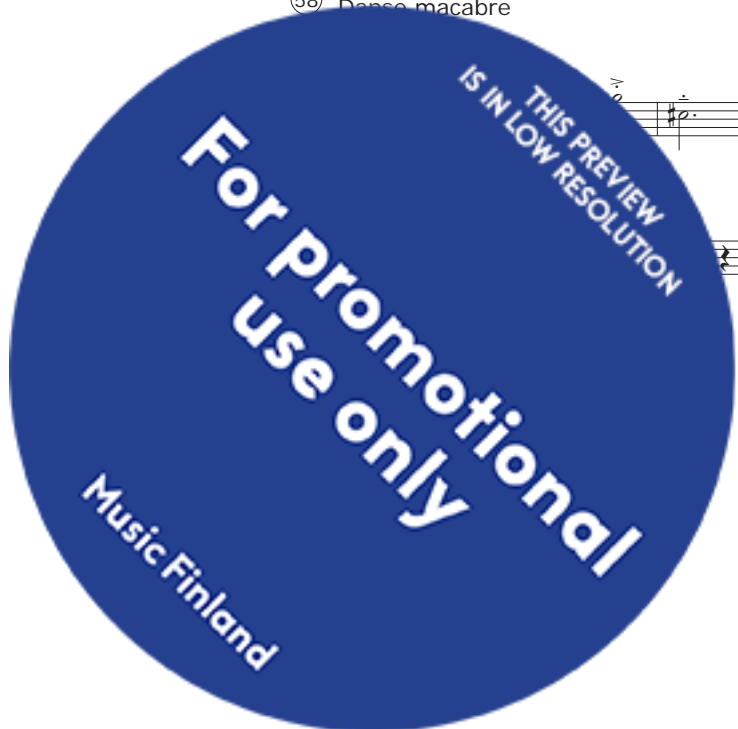
59

394

cl.

394

v



60

407

cl.

perc. 1

61

415

cl.

danc.

perc. 1

62

*poco a poco crescendo*

421

cl.

danc.

perc. 1

63

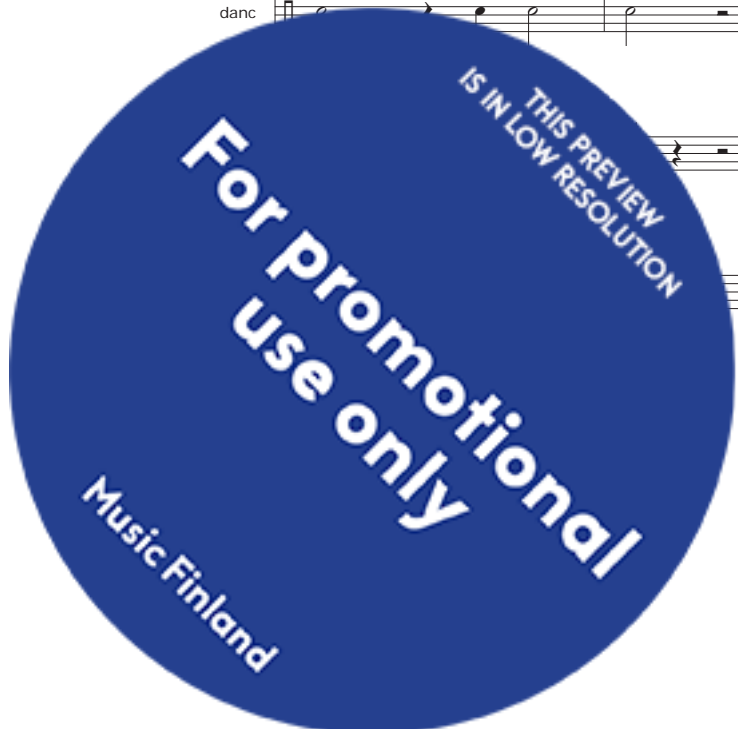
426

cl.

danc.

perc. 1

near R



431 *f*

cl. *f*

danc. continue ad lib.

perc. 1 TEN. DRUM *mf* *mf*

koto

64 *poco a poco crescendo*

437

cl. *poco a poco crescendo*

perc. 1

koto

65

442

cl. *ff*

perc. 1 *ff*

koto *ff*

*f* *mf* *f* *mf* *f*



457 (67) *mf* (68)

cl. *mf*

danc

perc. 1

466 (69)

cl. *f*

danc continue ad lib.

perc. 1 *f mf ff sim. sfz sfz*

475 (70) *poco a poco crescendo* (71)

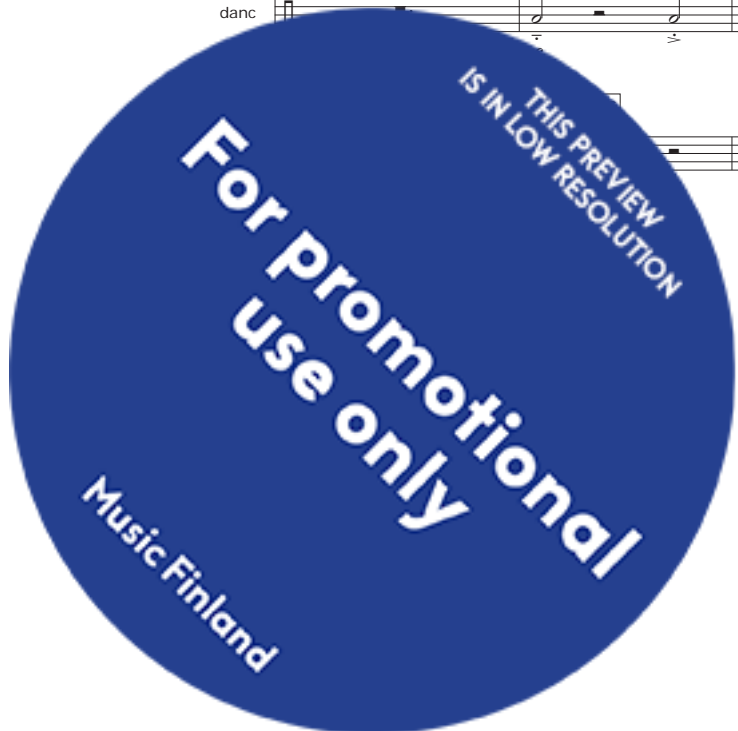
cl. *poco a poco crescendo*

perc. 1

484 (72)

cl. *ff*

danc G.P. FRAME-DR. TAMB.



491

73

cl.

danc

perc. 1

498

74

cl.

danc

perc. 1

505

75

cl.

danc

perc. 1

*f* *ff* *sfz*

MAR. hard mallets

dur 13' ca.







Part III

Medusa, eternally pregnant, hides asleep in a cavern by the ocean, hit by winds and waves.  
The scene is dimly lit, dancers with loose hair half asleep on the floor, slowly moving and murmuring.

clarinet in B $\flat$

voice

violin

viola

cello 1

cello 2

dancers

percussion 1

percussion 2

koto

Annotations:  
BASS CL. = 52  
CELLO 1 on the floor  
FRAME-DRUMS on the floor  
slowly rub the skin circular movement  
pause time to time never together  
whispering long durations repeat ad lib. never together  
[ho]  
TEN. DRUM with rice  
slowly rub the skin with hand circular movement  
pause time to time never together  
WATERPH., OBJ.  
1'-2' min.  
RAIN DRUM  
pause time to time never together  
slowly rub koto's body circular movement  
pause time to time never together

v

vcl

danc

perc. 1

perc. 2

koto

Annotations:  
slowly introducing new phoneme some continue with the same  
vary length of [o] and [s]  
[dos]



10

cl.

10

v.

10

vcl.

danc.

1

perc.

2

koto

on the floor, envelope the cello with your body

slowly rub cello's body circular movement

pause time to time never together

14

cl.

unvoiced sempre long vowels and consonants

14

v.

[ho]

[do] [s]

14

vcl.

danc.

1

perc.

2

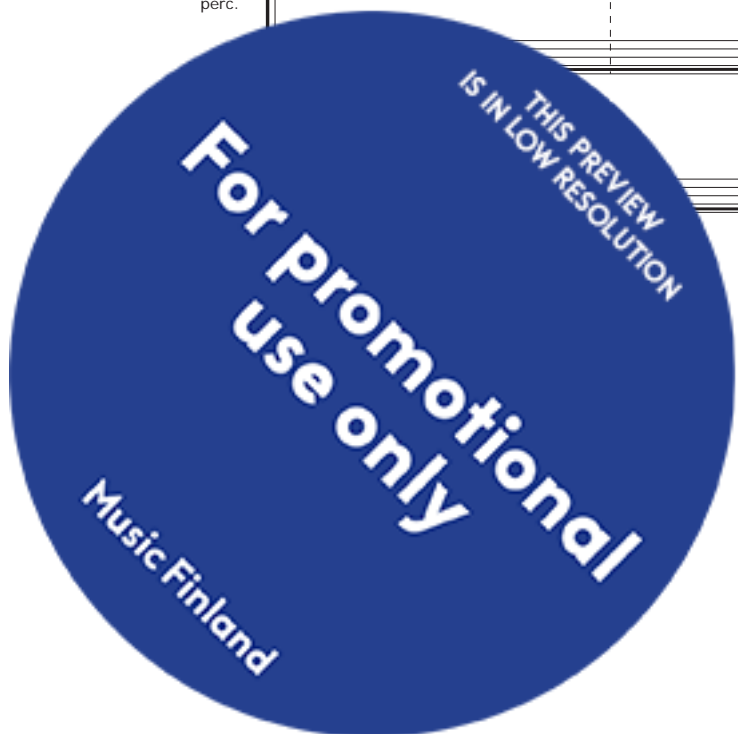
koto

①

②

*pp*

*f*



19

cl. *pp* *f* *pp* *f*

v. [ho] [do] [s] [het] [te]

vcl.

danc. slowly add phonemes without abandoning previous ones [he]

perc. 1 2

koto

25

cl. *p*

v. [het] [te]

vcl.

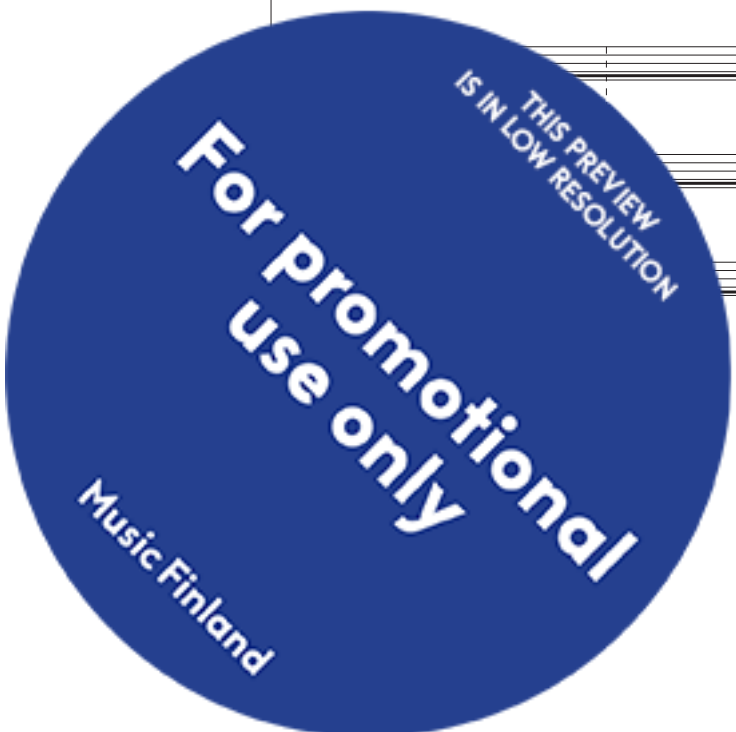
danc.

perc.

koto

stop breathing

check pitch from cello's 1. string



30 (d.) (d.) (d.) (d.) (d.) (d.)

cl. *f* *sfz*

strangled voice (unstable pitch)

slowly getting up

3- (d.)

4 *mp* *mf* *sfz*

[no] [i] [no] [o] [e] [m]

danc [no] [hem]

1 LARGE FRAME-DRUM with shells let slide slowly the objects from side to side

perc. 2 LARGE FRAME-DRUM with rice let slide slowly the objects from side to side

koto

37 (d.) (d.) (d.) (d.) (d.) (d.)

cl. *sfz*

as long as possible

3- (d.)

[m] [e] [i] [m]

danc [me] [no] [hem] [me]

1

perc. 2

koto



44

cl. *mf* 5

6

v *f* *possib.* 7

[n] [no] [i]

danc

1 *poco a poco crescendo*

perc. *poco a poco crescendo*

2

koto

50

cl. *sfz* *mf* 5

8

v *sfz* [te]

danc

1

perc. 2

koto



55

cl.

*mf*

v.

[no] — [o] → [e[m]

9

*p* *sffz*

*f* *sffz*

[no] — [e]

continue improvising until n. 17

continue improvising until n. 17

continue improvising until n. 17

continue improvising until n. 17

perc.

1

2

koto

*sempre crescendo*

*sempre crescendo*

63

v.

[n]

10

*mf* *tr* *m. vibr.*

[no]

[n]

*sfz* *sffz*

70

v.

[no] — [e] [no]

6

*p* *sfz* *f* *m. vibr. enlarge trill interval* *sffz* *mf* *as long as possible* 11 *mf*

[e] [i]

[no] — [e[m]

*tr*

77

v.

[no]

5

5

7

7

12

*mp* *più mosso, libero* *sffz* *f with rage* *chest voice*

*sempre gliss.*

[e] no-me me-po-ta-me-to te-no-me-ta-to e-po-no-me ta-to [o]

m. vibr.

sempre gliss.

[lo]

7

[o]

6

6

7

7

5

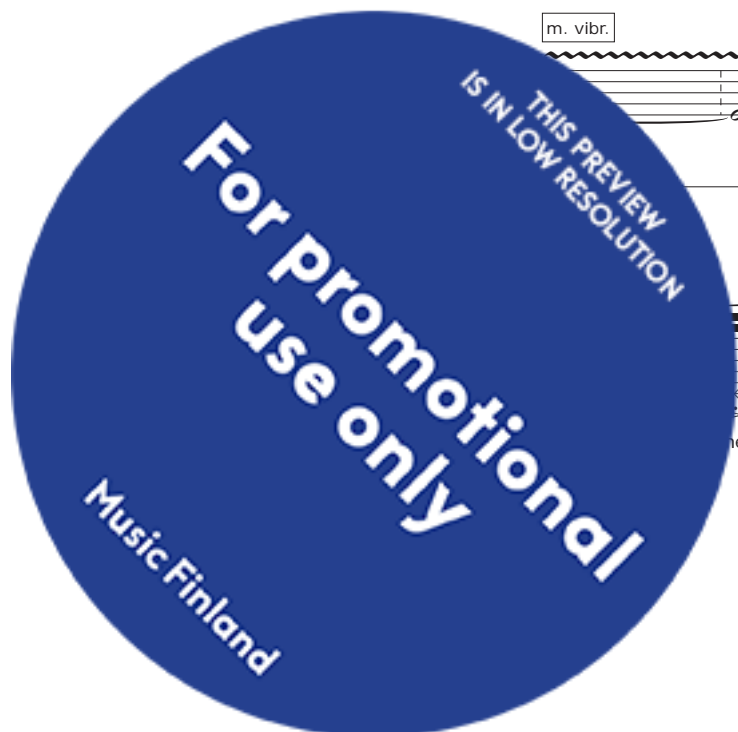
5

3

6

*ff* *chest voice* *mf* *sempre gliss.*

ne-mo-po-ta-me-to ne-po-ta-me - no-me-po-me-to po-ta-me-to te pe-lo-ru [i]



14 chest voice *ff* *sempre gliss.* *ff* *f* *mf* *sempre gliss.*

86 pe-lo-ru [lo] 5 ghor - gho-nu no-me-to-me-to po-ta-me-to - te po ta me to te [lo] 5

90 pe-lo-ru to-po-no-me-ta-to me-no-ta-po-to no-me-no to-po-ta-me-no

15 *ff* *f* *sffz* *ff* *sempre gliss.* *f*

93 pe - lo - ru gho[R]gho - nu - [x] pe - lo - ru [lo] pe-lo - ru tenometato gho[R] - gho -

16 *sffz* *mf* repeat ad lib. at irregular intervals 30'' - 1' min. G.P.

100 nu - [hi] [hi]-u-[hi]-u-[hi]- [hi]-u-[hi]-u-[hi]-

imitating the wind open and close lips between vowels

whispering wind sounds imitating Medusa

danc [hi] [u] [hi] [u]

17 suddenly, Medusa is giving birth painfully (solo) gradually *sempre crescendo*

104 *mf* *sim.* [a] [a] [a] [a] [a] [a] [a] [a]

109 [a] [a] [a] [a] [a] [a] [a]

113 [a] [a] [a] [a] [a]

repeat and variate ad lib.

higher

[a] [a]



*slowly it is dawn*

125 (18) (19)

v

danc

1

perc.

2

koto

soft, caring gestures

WATERPHONE gently shake (pauses ad lib.)

WATERPHONE gently shake (pauses ad lib.)

surizume ad lib. (windy sounds)

alternate with slowly rubbing instrument's body

131

v

danc

1

perc.

2

koto

T-TAM with crochet

scratch gently, slowly changing position constantly pause ad lib.

alternate with WATERPH. ad lib. until the end

continue improvising 1' ca.

slowly dying out

Helsinki 25.4.2022

