

The Furies: A Laptopera

Libretto and Music
by
Anne Hege

for
Laptop Orchestra,
Chorus, and Soloists

Performance Dates:

Act III premiered June 8, 2019, in Bing Concert Hall - Documentation
Provided in Film/Video Submission

Act I work in progress showing December 7 and 8, 2019 on the CCRMA
Stage, Stanford University (there is no documentation of this performance)

Act II work in progress showing is currently postponed due to COVID-19
restrictions

Act IV is in process.

All elements of the opera are being revised due to the opportunity of time
afforded by the COVID-19 pandemic.

Roles and premiering cast from Act III:

Electra - Shauna Fallihee

Orestia - Alice Del Simone

Apollo/Aegisthus - Sidney Chen

Furies - Stanford Laptop Orchestra directed by Ge Wang

Instrument Design by Anne Hege, Camille Noufi, and Elena Georgieva

Produced by Anne Hege and Ge Wang

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These scored elements capture the specifics of the vocal lines and the interaction between the pitched content of the electronic instruments (laptop orchestra) and vocal parts. The scores do not capture the electronic instrument design's visual and movement components or some of the nuance within the timbral, rhythmic, and environmental sound elements controlled by the instruments. These later elements have been workshopped through rehearsal and performance practice strategies. Some of these elements are improvisatory and controlled through movement choices, and others are hard programmed within the instrument design. My thanks to all the laptop orchestra performers, soloists, instrument building team, and especially Ge Wang for his support on this project.

ACT I

Act I: Traveling

Libretto by Anne Hege

Music by Anne Hege

$\text{♩} = 64$

Mobile Devices

Orestia

Tutor

Inst 1

Inst 1 & 2

Inst 3 & Flies

Flies

Inst 3

11 *mp* Improvisation with the pitches Db, C, B, A, G, and F

MD

Inst 2

In1/2

In3/Fly

20 *mp*

MD

Ore

In1/2

In3/Fly

I was born here... yet I re-mem-ber none of it.

26 *mf*

Ore I have to ask my way like a stran-ger. God, These flies are an- noy-ing!

Tutor *mf*
Yes! — I fear to op-en my mouth to wide

In1/2

In3/Fly

30 *f* *mf*

Tutor — and my nose... They seem to on-ly mul-ti- ply as we come clo-ser to Ar- gos. Look a- head, — it is black

In1/2

In3/Fly

36 *mp* *mf*

Ore It makes me shi-ver, how re- pul-sive! No won-der the streets are emp-ty —

Tutor — and the noise! —

In1/2

In3/Fly

42 *p* *mf*

Ore — and the win-dows are closed. But I feel drawn by the buzz-ing, — I am sure it is strong-est a-

In1/2

In3/Fly

47

Ore
round the pa-lace. Rot-ting things al-ways a-ttract flies. I won-der how my mother is a-fter all these years.

Tutor
mf
O-

In1/2

In3/Fly

50

Ore
Hmmf... It is_ hard for me to feel an-y-thing for a wom-an who would a-ban-don her own

Tutor
res-ti-a watch your tongue!

In1/2

In3/Fly

54

Ore
_ child. Oh, this ill feel-ing grows in me when I think of her. I am here on-ly to see... we

In1/2

In3/Fly

f

61

Ore
mp
should-n't stay the night. These flies are al-read-y too much for me.

Tutor
mf
I am in full a-gree-ment.

In1/2

In3/Fly

66

Tutor

The buzz-ing sound a-lone makes my skin crawl. — Let me leave now so that I can find us lodg-ing in a more hos-pit-a-ble

In1/2

In3/Fly

70

Ore

mp

Oh! Who is that? Wea-ving her way so eas-i-ly through the flies...

Tutor

place. I'll b̄ack intwo hours! —

In1/2

In3/Fly

77

Ore

They seem to part for her. — Per-haps it is her beau-ty? — Her youth? She is the first per-son I've seen

In1/2

In3/Fly

83

Ore

p in this bar-ren ci-ty. — *pp* Let me watch her, — quiet-ly! — Quiet-ly! —

Tutor

In1/2

In3/Fly

Act I: Let the Blood Flow

Libretto by Anne Hege

Music by Anne Hege

Electra Solo

♩. = 60

Electra

mp

Soprano 1
Let the blood flow, Let the blood flow, let the blood flow, let the blood flow, Let the blood flow, Let the blood flow, Let the blood flow, Let the blood flow,

Soprano 2
mp
Let the blood flow, Let the blood flow, Let the blood flow, Let the blood flow Let the blood flow, Let the blood flow, Let the blood flow, Let the blood flow,

Alto 1
Let the blood flow, let the blood flow, Let the blood flow, let the blood flow, Let the blood flow, Let the blood flow, let the blood flow, let the blood flow,

Alto 2
mp
Let the blood flow, Let the blood flow, Let the blood flow, Let the blood flow, Let the blood flow, Let the blood flow, let the blood flow, let the blood flow,

Laptop Orchestra
mp

5 *mf*

Elec
Earth! ——— Take this wine. Fa - ther! — From the vine find — your ven - geance.

S 1
sim.

S 2
sim.

A 1
sim.

A 2
Let the blood flow, Let the blood flow, sim.

L.O.

9 *f*

Elec
Love! — Call on me. Mo - ther! — Du - ty — be in ven - geance. Grief! An - ger! — Loss!

S 1

S 2

A 1

A 2

L.O.

14

Elec
Pain! Bit - ter — cost! Oh! — Fu - ry, — rise in — me! Pain! Let me — be!

S 1

S 2

A 1

A 2

L.O.

19

Elec

Oh!

S 1

S 2

A 1

A 2

L.O.

25

mf

Elec

Earth! Take this wine! Fa - ther! From the vine find your ven - geance. Love! Call on me!

mp

S 1

Earth take this wine! Vine find your ven - geance. Love call on

mp

S 2

Earth take this wine! Vine find your ven - geance. Love call on

A 1

L.O.

Act I: Let the Blood Flow 10.11.19 *f*

30

Elec *f*
Mo - ther! — Du - ty — be in ven - geance. Grief! An - ger! — Loss! Pain! Bit - ter — cost!

S 1
me! Du - ty in ven - geance. — Grief! Loss! Pain! cost!

S 2
me! Du - ty in ven - geance. — Grief! Loss! Pain! cost!

A 1

L.O.

35

Elec
Oh! — Fu - ry, — rise in — me! Pain! Let me — be! Oh!

S 1
Oh! — Fu - ry rise in me! Pain, let me be! Oh!

S 2
Oh! — Fu - ry rise in me! Pain, let me be! Oh!

A 1

L.O.

40

Elec *mp*
Fa - ther, re - lease me from these feel - ings. — Fa - ther, re - lieve me of this shame. —

S 1
pp
hmm

S 2
pp
hmm

A 1
pp

L.O.
pp

45

Elec

Fa - ther, I wish for us peace - ful si - lence. Fa - ther, I wish for us a bur - den - less name.

S 1

S 2

A 1

L.O.

50

p

Elec

Earth! Take this wine. Fa - ther! From the vine find your ven - geance. Love! Call on me!

S 1

Earth take this wine! Vine find your ven - geance. Love call on

S 2

Earth take this wine! Vine find your ven - geance. Love call on

A 1

L.O.

55

f

Elec

Mo - ther! Du - ty be in ven - geance. Grief! *mf* An - ger! Loss! Pain! Bit - ter cost!

S 1

me! Du - ty in ven - geance. Grief! Loss! Pain! cost!

S 2

me! Du - ty in ven - geance. Grief! Loss! Pain! cost!

A 1

L.O.

60

Elec *mf* Oh! Fu - ry, rise in me! Pain! Let me be! Oh!

S 1 Oh! Fu - ry rise in me! Pain, let me be! Oh!

S 2 Oh! Fu - ry rise in me! Pain, let me be! Oh!

A 1

L.O.

65

Elec *P* Miss - ing sis - ter hur - ry home. Find me, your fam - ily, a - lone

S 1 *pp* hmm

S 2 *pp* hmm

A 1 *pp*

L.O. *pp*

70

Elec *ff* Let us to - ge - ther hone our ven - geance Grief! *mf* An - ger! Loss!

S 1 *mf* Grief! Loss!

S 2 *mf* Grief! Loss!

A 1 *mp*

L.O. *mp*

75

Elec

S 1

S 2

A 1

L.O.

Pain! Bit - ter cost! Fu - ry rise in me! Pain, let me be! Grief! An - ger! Loss! Pain! Bit - ter cost!

Pain! cost! Fu - ry rise in me! Pain, let me be! Grief! Loss! Pain! cost!

Pain! cost! Fu - ry rise in me! Pain, let me be! Grief! Loss! Pain! cost!

80

Elec

S 1

S 2

A 1

L.O.

Fu - ry, rise in me! Pain! Pain! Pain! Let me be!

Fu - ry rise in me! Pain! Pain! Pain!

Fu - ry rise in me! Pain! Pain! Pain!

85

A 1

L.O.

Recit before Trio

Libretto by Anne Hege

Music by Anne Hege

$\text{♩} = 72$

The musical score is written in 6/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features five vocal parts: Electra, Orestia, Ele, L.O. (likely a soloist or narrator), and Ore. The score is divided into five systems, each with a measure number at the beginning. The lyrics are as follows:

System 1 (Measures 1-3):
Electra: Did Cly-tem-nes-tra send you? I'm on-ly do-ing as she asked, pre-
Orestia: (Silent)
Laptop Orchestra: (Piano accompaniment)

System 2 (Measures 4-6):
Ele: sent-ing the year-ly wine to King Ag-a-mem - non! She asked
L.O.: (Piano accompaniment)

System 3 (Measures 8-10):
Ele: me to come and this ri-tual is not to be dis-turbed. Yes?!
L.O.: (Piano accompaniment)

System 4 (Measures 13-15):
Ore: I am a stran-ger who has wan - dered in - to Ar - gos. I did not mean
L.O.: (Piano accompaniment)

System 5 (Measures 16-18):
Ore: to in-ter-rupt you, I was drawn by the bells and had trou-ble find-ing any-one to ask my way
L.O.: (Piano accompaniment)

19

Ele

Ore

L.O.

What brought you here? —

I'm sor-ry — you seem so sad. —

23

Ele

Ore

L.O.

I have some dis - tant re - la - tives who lived here — and I was hop - ing to... —

25

Ele

Ore

L.O.

There is not much to see here to - day

— well, I felt I should come... —

29

Ele

L.O.

it is Dead Man's Day and not a good time for vis - it - ors. —

32

Ele The flies are al-ways es - pe-cial-ly-bad on Dead Man's Day.

Ore Oh! I did-n't know

L.O.

36

Ore Per - haps you could help me find my fam - ily's grave - site? Or I could

L.O.

39

Ele Thank you, no, it

Ore bring some-thing? I am so sor-ry I in-ter-rupt-ed you.

L.O.

43

Ele is a re-lief to speak with some-one from some-where else. I don't think you'd en-joy our ri-tuals,

L.O.

46

Ele they are off-put-ting for most. You should go.

L.O.

Enter Clytemnestra

Act I: Rumors

Anne Hege

♩ = 90

f

E - lec - tra!

Laptop Orchestra 1

Laptop Orchestra 2 *f*

Laptop Orchestra 3 *f*

sim.

10

mf dolce

What is tak-ing you so long? Have you... Who's this?

mp unsure

This is...

LO 2

LO 3

18

Cly

Ele

Ore *mf*

Phi-lo-me-na. I am a vi-si-tor here. I was look-ing for dir - ec-tions. My fam-i-ly

LO 2

LO 3

25

Cly

Ore

lived here long a - go. Hmm... What is your fami - ly name?

LO 2

LO 3

33

Cly

Ore

No, I don't Oh, I don't think you'd of heard of them. My fam - i - ly name is Cost-as.

LO 2

LO 3

41

Cly

Ore

LO 1

LO 2

LO 3

know that name, but you do look fam-i-liar... Where did you say you were from?

48

Cly

Ore

LO 1

LO 2

LO 3

From where?

A - thens, I was raised in A - thens. A - thens, I was raised in A -

56 *marcato*

Cly And you came here? Most a-void Ar-gos this time of year...

Ore thens. My tu-tor and I are tra-veling *mp*

LO 1

LO 2

LO 3

61

Cly Some walk twen-ty miles to a-void our ci-ty. Did you not hear a-bout us? A-bout the flies? *mf*

Ore I was cur-ious be-cause of my fam-ily There was

LO 1

LO 2

LO 3

67 *f* *cresc. poco a poco*

Cly

Ore

LO 1

LO 2

LO 3

Talk! ru - mors, ru - mors, Ru - mors!

talk. ru - mors... ru - mors... ru - mors... Ru - mors!

73

Cly

Ore

LO 1

LO 2

LO 3

Ru - mors! Ru - mors! Ru - mors! Ru -

Ru - mors! Ru - mors!

79 *ff*

Cly mors! Ru - - - mors!

Ore Ru - mors!

LO 1

LO 2

LO 3

Recit. Slight Rubato based on the text and drama

♩ = 76

deflated

85

Cly There is no truth to those ru - mors. We must go! It is

LO 2

LO 3

91

Cly near - ly time for the ce - re - mon - y Are you fin - ished here?

LO 2

97 *mf*

Cly

E - lec - tra, we must go!

Ele

mp pleading

I am al - most done, -

LO 2

103 *marcato*

Cly

On - ly a mo - ment. Hu - rry! —

Ele

- please give me — just a mo - ment. My maids are fin - ish - ing the pour - ing of the wine.

LO 2

109 *mp legato*

Cly

May your vi - sit be a peace - ful one. — Good -

Ele

Yes! mo - ment...

LO 2

115

Cly

bye, Phi - lo - me - na. — I feel an ill wind sur - round - ing you, — but I

LO 2

121 *mf marcato*

Cly hope that I am wrong. Hu-rry, E - lec - tra, _ for the Rite at the Rock be-gins soon. Ae - gis - thus is al - rea - dy short tem - pered.

LO 2

127

Cly and he has no pa-tience for you. You know what we ex - pect. _____

LO 2

Recit After Rumors

Libretto by Anne Hege

Music by Anne Hege

$\text{♩} = 60$

Electra

Orestia

Laptop Orchestra

11

Ele

L.O.

21

Ele

L.O.

32

Ele

L.O.

42

Ele

L.O.

Please stay a mo-ment. You must see the

Ri-tual at the Rock. It will ex-plain ev-er-y thing.

I feel... you are here for a rea-son, per-

haps, when you see how I am a slave, per-haps you will be the one I've

been look-ing for... no, but there is an en-er-gy... no, but

52

Ele
some-thing must hap-pen soon, I can't bear to live like this.

L.O.

62

Ele
bear to live like this... know-ing my moth-er killed my fath-er,

L.O.

71

Ele
for her own de-sire and for her an-ger o-ver the loss of her first-born

L.O.

81

Ele
she chose to leave one to the ri-ver and one to end-less end-

L.O.

91

Ele
less shame! Please come to the rock, if on-ly to give

L.O.

100

Ele
me hope — I have a plan, — sil-ly as it is, I must do some-thing, —

L.O.

109

Ele
some-thing! —

Ore
Yes! Yes, of course I will come. — If on-ly to su-pport you —

L.O.

119

Ore
— yes, I will come. — That rock o-ver there? In an hour? Yes! —

L.O.

129

Ore
I will be there. —

L.O.

Orestia's Prayer

Libretto by Anne Hege

Music by Anne Hege

♩ = 72 *mp*

Soprano

To see her, my sis-ter, here with you has made it worth all my

Laptop Orchestra

8

S

tra - vels. To kneel where you are rest - ing, to be where

L.O.

16

S

I was born. To meet the one who bore me. To hear my sis - ter's

L.O.

23

S

sighs! There is an ease in this mo-ment. _____ There is an ease in this sky. _____

L.O.

31

S

— But this mo-ment will not stay... an ill wind is com-ing, an ill wind is

L.O.

maybe faint Bb here

38

S

com-ing, an ill wind is com-ing on the wings of these a - cur-sed flies! _____

L.O.

Fly sounds enter

ACT II

Act II: Scene 1

Townspeople Intro

Libretto by Anne Hege

Music by Anne Hege

$\text{♩} = 60$

Inst 1

Inst 2

Inst 2 & 3

13 *f* solo

S1 Hur-ry! The hour is ap-proach-ing — See how the flies thick-en! —

S2 *mf* solo

Ugh! This day a -

Inst 1

Inst 2/3

Inst 3

22 *mf*

S1 Oh, I feel so ill!

S2 gain?! — All the in-fants in town are cry-ing in un-i-son. —

A *mf* solo

Ev-ery one must go! Drag them

Inst 1

Inst 2/3

Act II: Scene 1
Townsppeople Intro edit 4.29.20

28 *solo*

S1 Put on your veil, at least it keeps the flies off!

A if you must! If we don't go, we will be pun-ished for it. I feel e-ven

Inst 1

Inst2/3

33 *f* *tutti*

S1 I know the spi-rits are an-gry! Our pay with re - gret. Our grief and re - gret. Our grief

S2 I know the spi-rits are an-gry! Our pay with re - gret. Our grief and re - gret. Our grief and re-

A worse than last year. Our grief and re - gret. Our grief and re - gret. Our grief and re-

B Our grief and re - gret. Our grief and re - gret. Our grief and re-

Inst 1

Inst2/3

40

S1 Shh! No joy! Shh! Grief! Shh! Re-gret! There is no room for love! Shh! No joy! Shh! Grief! Shh! Re-gret!

S2 gret. Our grief and re gret. Our grief and re gret. No joy! Shh! Grief! Shh! Re-gret!

A gret. Our grief and re gret. Our grief and re gret. Shh! Grief! Shh! Re-gret!

B gret. Our grief and re gret. Our grief and re gret. Shh! Grief! Shh! Re-gret!

Inst 1

Inst2/3

Act II: Scene 1
Townspiece Intro edit 4.29.20

47

S1
There is no room for love! Shh! No joy! Shh! Grief! Shh! Re-gret! There is no room for love! Shh! No joy! Shh! Grief!

S2
There is no room for love! Shh! No joy! Shh! Grief! Shh! Re-gret! There is no room for love! Shh! No joy! Shh! Grief!

A
There is no room! Shh! No joy! Shh! Grief! Shh! Re-gret! There is no room! Shh! No joy! Shh! Grief!

B
There is no room! Shh! No joy! Shh! Grief! Shh! Re-gret! There is no room! Shh! No joy! Shh! Grief!

Inst 1

Inst2/3

54

solo

solo
Shh! There is no room for joy! Shh! There is no room for love!

S1
Shh! Re-gret! There is no room for love! Shh! No joy! Shh! Grief!

S2
Shh! Re-gret! There is no room for love! Shh! No joy! Shh! Grief!

A
Shh! Re-gret! There is no room! Shh! No joy! Shh! Grief!

B
Shh! Re-gret! There is no room! Shh! No joy! Shh! Grief!

Inst 1

Inst2/3

58

solo
Shh! There is no room for joy! Shh! There is no room for love! *p*
S1
Shh! Re - gret! — There is no room for love! Shh! No joy! Shh! Grief!
S2
Shh! Re - gret! — There is no room for love! *p* No com-plaints! No com-plaints!
A
Shh! Re - gret! — There is no room! Car-ry your bur-den! Take up your yoke!
B
Shh! Re - gret! — There is no room! Do it! — Do it! —
Inst 1
Inst2/3

62

S1
Shh! Re-gret! — There is no room for love! Shh! No joy! Shh! Grief!
S2
No complaints! No complaints! *grad. cresc.* No complaints! No complaints!
A
Let the flies ling-er! Let your heart shri-vel! Car-ry your bur-den! Take up your yoke!
B
Do it! — Do it! — *grad. cresc.* Do it! — Do it! —
Inst 1
Inst2/3

66

S1 Shh! Re-gret! — There is no room for love! Shh! No joy! Shh! Grief!

S2 No complaints! No complaints! No complaints! No complaints!

A Let the flies ling-er! Let your heart shri-vel! Car-ry your bur-den! Take up your yoke!

B Do it! — Do it! — Do it! — Do it! —

Inst 1

Inst2/3

70

mf solo

solo *mf* Ae-gis-thus is com-ing! — Clyt-em-nes-tra is here!

S1 Shh! Re-gret! — There is no room for love! Shh! No joy! Shh! Grief!

S2 No complaints! No complaints! Shh! No joy! Shh! Grief!

A Let the flies ling-er! Let your heart shri-vel! Shh! No joy! Shh! Grief!

B Do it! — Do it! — Shh! No joy! Shh! Grief!

Inst 1

Inst2/3

74

solo

Where is E-lec-tra? I don't see her near. Ae-gis-thus is an-gry! Cly-tem-nes-tra is plead-ing His

S1 Shh! Re-gret! There is no room for love! Shh! No joy! Shh! Grief!

S2 Shh! Re-gret! There is no room for love! Shh! No joy! Shh! Grief!

A Shh! Re-gret! There is no room! Shh! No joy! Shh! Grief!

B Shh! Re-gret! There is no room! Shh! No joy! Shh! Grief!

Inst 1

Inst2/3

78

solo

fists are shak-ing with rage! His fists are shak-ing with rage! His fists are shak-ing with rage! His fists are shak-ing with rage! Cly-tem-

S1 Shh! Re-gret! There is no room for love! Shh! No joy! Shh! Grief!

S2 Shh! Re-gret! There is no room for love! Shh! No joy! Shh! Grief!

A Shh! Re-gret! There is no room! Shh! No joy! Shh! Grief!

B Shh! Re-gret! There is no room! Shh! No joy! Shh! Grief!

Inst 1

Inst2/3

Act II: Scene 1
Townpeople Intro edit 4.29.20

82

solo
nes - tra is cow-er-ing and E - lec - tra is no-where to be seen.

S1
Shh! Re - gret! — There is no room for love! Shh! No joy! Shh! Grief!

S2
Shh! Re - gret! — There is no room for love! Shh! No joy! Shh! Grief!

A
Shh! Re - gret! — There is no room! Shh! No joy! Shh! Grief!

B
Shh! Re - gret! — There is no room! Shh! No joy! Shh! Grief!

Inst 1

Inst2/3

86

solo
— Who knows what this can mean?

Aeg
ff
Bring E - lec - tra to me!

S1
Shh! Re - gret! — There is no room for love! Shh!

S2
Shh! Re - gret! — There is no room for love! Shh!

A
Shh! Re - gret! — There is no room! Shh!

B
Shh! Re - gret! — There is no room! Shh!

Inst 1

Inst2/3

Act II Scene 1 Kneel or Dance

Libretto by Anne Hege

Music by Anne Hege

♩ = 76

Clytemnestra

Electra

Orestia

Aegisthus

mf with majesty and broad assertiveness

Kneel in pre-par-a-tion for their com-ing, ___

Soprano 1

Soprano 2

Alto

Bass

Trumpet in B♭ 1

Trumpet in B♭ 2

7

Aeg

B♭ Tpt. 1

B♭ Tpt. 2

all whom we have wronged in life. Kneel in shame and plead for - give-ness, ___ our mis-deeds done, ___ we pay ___

13

Aeg

price. _____ Kneel in pre-par-a-tion for their com-ing, _____

S 1

Ah _____ Oh _____

S 2

Ah _____ Oh _____

A

Ah _____ Oh _____

B

Ah _____ Oh _____

B♭ Tpt. 1

B♭ Tpt. 2

19

Aeg

all whom we have wronged in life. Kneel in shame and plead for - give-ness, ___ our mis-deeds done, _____ we pay the

S 1

S 2

A

B

B♭ Tpt. 1

B♭ Tpt. 2

25 *mp dolce*

Cly

Aeg

S 1

S 2

A

B

B \flat Tpt. 1

B \flat Tpt. 2

price. _____ Kneel in pre-par-a-tion for their com-ing, _____

31

Cly

Aeg

B \flat Tpt. 1

B \flat Tpt. 2

all whom we have wronged. Kneel in shame and plead-ing. our mis-deeds done

all whom we have wronged in life. Kneel in shame and plead for-give-ness, ___ our mis-deeds done, _____ we pay the

37

Cly *mp*

Aeg *f* Kneel in pre - par a - tion

price. _____ Kneel in pre - par - a - tion for their com - ing. _____

S 1 *pp* Ah _____ *mp* Kneel in pre - par - a - tion.

S 2 *pp* Ah _____ *mp* Kneel in pre - par a tion

A *pp* Ah _____ *mp* Kneel in pre - par a - tion

B *pp* Ah _____ *mp*

Ah _____ Kneel in pre - par - a - tion for their com - ing. _____

B♭ Tpt. 1

B♭ Tpt. 2

43

Cly

Aeg all whom we have wronged. Kneel in shame and plead - ing.

all whom we have wronged in life. Kneel in shame and plead for - give - ness, _____ our

S 1 all whom we have wronged. Kneel in shame and plead - ing.

S 2 all whom we have wronged. Kneel in shame and plead - ing.

A all whom we have wronged. Kneel in shame and plead - ing.

B

all whom we have wronged in life. Kneel in shame and plead for - give - ness, _____ our

B♭ Tpt. 1

B♭ Tpt. 2

47

Cly
Ore
Aeg

Our mis-deeds done

mp

This is

S 1
S 2
A
B

Our mis-deeds done.

Oh

pp

Oh

pp

Oh

pp

Oh

pp

Oh

pp

Oh

pp

B♭ Tpt. 1

B♭ Tpt. 2

mis-deeds done, we pay the price.

pp

56

Ore

not my place to be. I can-not par-take in this ri-tual. As much as I feel pulled to be here this shame is

S 1

S 2

A

B

3 3

f

63

Elec

Ore

Aeg

not my own. —

Stop! I can come by my self!

f

Kneel in pre-par-a-tion for their com-ing. —

S 1

S 2

A

B

B♭ Tpt. 1

B♭ Tpt. 2

71

Elec

Aeg

I will not kneel!

I will not kneel!

ff

Kneel in shame and plead for - give-ness. —

You will kneel! —

B♭ Tpt. 1

B♭ Tpt. 2

mf light and joyful *with movement*

78

Elec

I will dance! I will

Aeg

B♭ Tpt. 1

B♭ Tpt. 2

83

Elec

dance for my fa - ther A - ga - mem - non. I will dance for the joy of my

B♭ Tpt. 1

B♭ Tpt. 2

E. Pno.

86

Elec

youth and flesh. I will dance to ce - le - brate a year's pass - ing I will

B♭ Tpt. 1

B♭ Tpt. 2

E. Pno.

89

Elec

dance for my free - dom! For I am not a - shamed!

B♭ Tpt. 1

B♭ Tpt. 2

E. Pno.

93

Elec

B \flat Tpt. 1

B \flat Tpt. 2

E. Pno.

And when I dance I no long - er feel an - ger, I

97

Elec

B \flat Tpt. 1

B \flat Tpt. 2

E. Pno.

on - ly feel joy for this life. May I ne - ver know your shame,

100

Elec

B \flat Tpt. 1

B \flat Tpt. 2

E. Pno.

— let me dance — let me dance! — For I am not a - fraid!

104

Elec

B \flat Tpt. 1

B \flat Tpt. 2

E. Pno.

f

I will not kneel for your mis - takes!

108

Elec

Aeg

f marked, everything with accent

You will kneel! Watch how the spi-rits are gath-ring, the fur-ies are wait-ing for your mis-

B♭ Tpt. 1

B♭ Tpt. 2

E. Pno.

114

Aeg

step. Kneel now, and they may take pi-ty on you, they may take pi-ty on you. The A-tre-us curse will find you. Kneel

B♭ Tpt. 1

B♭ Tpt. 2

120

Elec

Aeg

mf

No I will dance!

now and you may es-cape the worst!

B♭ Tpt. 1

B♭ Tpt. 2

127

Elec

I will dance for my fa - ther A - ga - mem - non. I will dance for the joy of my

B \flat Tpt. 1

B \flat Tpt. 2

E. Pno.

132

Elec

youth and flesh. I will dance to celebrate a year's passing I will dance for my freedom!

B \flat Tpt. 1

B \flat Tpt. 2

E. Pno.

136

Elec

For I am not ashamed! I will not kneel for your mis -

B \flat Tpt. 1

B \flat Tpt. 2

E. Pno.

mf light and joyful calling townspeople to join her

140

Elec

B \flat Tpt. 1

B \flat Tpt. 2

E. Pno.

takes! _____ Dance with me! _____ Dance with me! Dance with me!

144

Elec

E. Pno.

_____ This is not your bur - den. _____ Dance with me! _____

148

Elec

S 1

S 2

A

B

E. Pno.

Dance with me! Dance with me! _____ Dance _____ with me! _____ Dance _____ with me!

Dance! We should dance! Should we dance? We should

dance! We should dance! Should we

Shoud we dance? Should we

Dance! We _____

151

ff *mf*

Elec

S 1

S 2

A

B

E. Pno.

Dance with me! Dance with me! I will

dance! We must dance! Dance!

dance? We must dance! Dance!

dance? We must dance! Dance!

must dance! Dance!

154

Elec

S 1

S 2

A

B

B♭ Tpt. 1

B♭ Tpt. 2

E. Pno.

dance for my fa - ther A - ga - mem - non. I will dance for the joy of my

Dance!

Dance!

Dance!

Dance!

157

Elec

Ore

B \flat Tpt. 1

B \flat Tpt. 2

E. Pno.

youth and flesh. I will dance to ce - le - brate a year's pass - ing I will

mp

She is beau - ti - ful, my sis - ter!

160

Elec

Ore

B \flat Tpt. 1

B \flat Tpt. 2

E. Pno.

dance for my free - dom! For I am not a shamed!

Look at her fierce free - dom, look at her fire!

164 *mf* highly articulated

Cly

Elec

Ore

B \flat Tpt. 1

B \flat Tpt. 2

E. Pno.

What is she do - ing? _____

I will dance for my fa - ther A - ga - mem - non. _____ I will

167

Cly

Elec

Ore

B \flat Tpt. 1

B \flat Tpt. 2

E. Pno.

What is my daugh - ter do - ing? _____ What is E lec - tra do - ing? _____

dance for the joy of my youth and flesh. I will dance to ce - le - brate a year's

mf

She _____ is beau - ti - ful my

Detailed description: This is a page of a musical score for a piece titled 'Kneel or Dance Edit 1.28.20'. The page is numbered 14. It contains two systems of music, starting at measures 164 and 167. The instruments are Clarinet (Cly), Electric Cello (Elec), Oboe (Ore), B-flat Trumpet 1 (Bb Tpt. 1), B-flat Trumpet 2 (Bb Tpt. 2), and Electric Piano (E. Pno.). The key signature has four sharps (F#, C#, G#, D#). The first system (measures 164-166) features lyrics: 'What is she do - ing? _____', 'I will dance for my fa - ther A - ga - mem - non. _____ I will'. The second system (measures 167-169) features lyrics: 'What is my daugh - ter do - ing? _____ What is E lec - tra do - ing? _____', 'dance for the joy of my youth and flesh. I will dance to ce - le - brate a year's', and 'She _____ is beau - ti - ful my'. Performance markings include 'mf' (mezzo-forte) and 'highly articulated' for the Clarinet part. There are also triplets and slurs indicated in the notation.

170

Cly *f*
Oh! E lec -

Elec
pass - ing I will dance for my free - dom! For I am not a - shamed!

Ore
sis - ter! Look at her fierce free - dom, look at her

B \flat Tpt. 1

B \flat Tpt. 2

E. Pno.

174

Cly
tra!

Elec
I will

Ore
fire!

S 1 *f* S1, S2, A
will

B *f*
I will

B \flat Tpt. 1

B \flat Tpt. 2

E. Pno.

177

Elec

S 1

B

B \flat Tpt. 1

B \flat Tpt. 2

E. Pno.

dance for my fa - ther A - ga - mem - non. I will dance for the joy of my youth and flesh. I will

dance for my fa - ther A - ga - mem - non. I will dance for the joy of my youth and flesh. I will

dance for my fa - ther A - ga - mem - non. I will dance for the joy of my youth and flesh. I will

181

Elec

S 1

B

B \flat Tpt. 1

B \flat Tpt. 2

E. Pno.

dance to ce - le-brate a year's pass - ing I will dance for my free - dom! For I am not a -

dance to ce - le-brate a year's pass - ing I will dance for my free - dom! For I am not a -

dance to ce - le-brate a year's pass - ing I will dance for my free - dom! For I am not a -

185

f joyfully big

shamed! _____ I will dance for my fa - ther A - ga -

ff marked, everything with accent

Watch out! _____

shamed! _____ I will dance for my fa - ther A - ga -

shamed! _____ I will dance for my fa - ther A - ga -

Elec

Aeg

S 1

B

B♭ Tpt. 1

B♭ Tpt. 2

E. Pno.

188

f

What is she do - ing? _____ What is my daugh - ter do - ing?

mem - non. _____ I will dance for the joy of my youth and flesh. _ I will

_____ You will be led as - tray! _____ She does - not

mem - non. _____ I will dance for the joy of my youth and flesh. _ I will

mem - non. _____ I will dance for the joy of my youth and flesh. _ I will

Elec

Aeg

S 1

B

B♭ Tpt. 1

B♭ Tpt. 2

E. Pno.

191

Cly: What is E - lec - tra do - ing? — Oh!

Elec: dance to ce - le - brate a year's pass - ing I will dance for my free - dom! For I am not a -

Aeg: know how she en - rage - s the dead. Her

S 1: dance to ce - le - brate a year's pass - ing I will dance for my free - dom! For I am not a -

B: dance to ce - le - brate a year's pass - ing I will dance for my free - dom! For I am not a -

B♭ Tpt. 1: dance to ce - le - brate a year's pass - ing I will dance for my free - dom! For I am not a -

B♭ Tpt. 2: dance to ce - le - brate a year's pass - ing I will dance for my free - dom! For I am not a -

E. Pno. (Piano accompaniment)

195

Cly: E lec - tra!

Elec: shamed! I will

Aeg: fath - er is simm' - ring with an - ger, where is her re -

S 1: shamed! I will

B: shamed! I will

B♭ Tpt. 1: shamed! I will

B♭ Tpt. 2: shamed! I will

E. Pno. (Piano accompaniment)

199

Cly

Elec

Aeg

S 1

B

B \flat Tpt. 1

B \flat Tpt. 2

E. Pno.

f

E lec - tra!

dance for my fa - ther A - ga - mem - non. I will dance for the joy of my youth and flesh. I will

spect for the loss of those gone?

dance for my fa - ther A - ga - mem - non. I will dance for the joy of my youth and flesh. I will

dance for my fa - ther A - ga - mem - non. I will dance for the joy of my youth and flesh. I will

203

Cly

Elec

Aeg

S 1

B

B \flat Tpt. 1

B \flat Tpt. 2

E. Pno.

E lec - tra!

dance to ce - le - brate a year's pass - ing I will dance for my free - dom! For I am not a -

They will rip out her self - cen - tered - ness.

dance to ce - le - brate a year's pass - ing I will dance for my free - dom! For I am not a -

dance to ce - le - brate a year's pass - ing I will dance for my free - dom! For I am not a -

207 *mp*

Cly

Elec

Aeg

S 1

B

B♭ Tpt. 1

B♭ Tpt. 2

E. Pno.

shamed! _____

They are rav - en - ous for young flesh! _____

shamed! _____ I will

shamed! _____ I will

Elec - tra! _____

211

Cly

Elec

Aeg

S 1

B

E. Pno.

mp

mf

Hush, E - lec - tra! _____

They love my danc-ing! _____ I feel them

They will rip out

dance for my fa - ther A - ga - mem - non. _____ I will dance for the joy of my youth and flesh. I will

dance for my fa - ther A - ga - mem - non. _____ I will dance for the joy of my youth and flesh. I will

215

Cly *mf* Qui-et, E - lec - tra! Hush, E - lec - tra!

Elec *mf* danc - ing with me, through me! They miss our danc - ing.

Ore *mf* She is beau - ti - ful my

Aeg her self - cen - tered - ness.

S 1 dance to ce - le - brate a year's pass - ing I will dance for my free - dom! For I am not a -

B dance to ce - le - brate a year's pass - ing I will dance for my free - dom! For I am not a -

E. Pno.

219

Cly Qui-et, E - lec - tra! Hush, E - lec - tra!

Elec They miss our joy!

Ore sis - ter! Look at her fierce free - dom, look at her

Aeg They are rav - en - ous for young flesh!

S 1 *f* with abandon shamed! *f* will with abandon

B shamed! I will

E. Pno.

223

Cly Qui-et, E - lec - tra! Hush, E - lec - tra!

Elec Come let us give them the gift of youth!

Ore fire!

Aeg rav - en - ous for young flesh!

S 1 dance for my fa - ther A - ga - mem - non. I will dance for the joy of my youth and flesh. I will

B dance for my fa - ther A - ga - mem - non. I will dance for the joy of my youth and flesh. I will

E. Pno.

227

Cly Hush, E - lec - tra!

Elec They miss our joy! They miss our

Aeg young flesh!

S 1 dance to ce - le-brate a year's pass - ing. I will dance for my free - dom! For I am not a -

B dance to ce - le-brate a year's pass - ing. I will dance for my free - dom! For I am not a -

E. Pno.

231

Cly

Qui - et, E - lec - tra!

Elec *f*

joy!

Aeg *ff* *mf*

E - nough! I

S I

shamed!

B

shamed!

E. Pno.

236 *highly articulated*

Aeg

will not tempt their an-ger in this way! See, al-read-y the flies have doub-led and the dead are an-gered.

Bb Tpt. 1

Bb Tpt. 2

242

Aeg

Hear them cry out for ven - geance. Hear them cry out for ven - geance!

Bb Tpt. 1

Bb Tpt. 2

250

Aeg 

S 1 

S 2 

A 

B 

B♭ Tpt. 1 

B♭ Tpt. 2 

258

Aeg 

S 1 

S 2 

A 

B 

B♭ Tpt. 1 

B♭ Tpt. 2 

264

Aeg
Kneel in shame and plead for - give-ness, _____ Let us bear this bur - den. _____

S 1
our mis-deeds done, _____ we pay the price. _____

B
our mis-deeds done, _____ we pay the price. _____

B♭ Tpt. 1

B♭ Tpt. 2

271

Aeg
_____ Kneel for they have a - rived _____ all whom we have wronged in life. Kneel in shame and plead for -

S 1
Kneel for they have a - rived _____ all whom we have wronged in life. Kneel in shame and plead for -

B
Kneel for they have a - rived _____ all whom we have wronged in life. Kneel in shame and plead for -

B♭ Tpt. 1

B♭ Tpt. 2

277

Aeg
give - ness, _____ our mis - deeds done, _____ we pay the price. _____

S 1
give - ness, _____ our mis - deeds done, _____ we pay the price. _____

B
give - ness, _____ our mis - deeds done, _____ we pay the price. _____

B♭ Tpt. 1

B♭ Tpt. 2

To Be Sisters

Electra and Orestia Duet - After Ritual

Libretto by Anne Hege

Music by Anne Hege

♩ = 72

Orestia

Electra

Vocal 2

Vocal 1

E - lec - tra? Are

The first system of the score includes five staves. The top staff is for Orestia, with lyrics 'E - lec - tra? Are'. The second staff is for Electra. The third and fourth staves are for Vocal 2 and Vocal 1 respectively. The bottom two staves are for piano accompaniment, with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. A tempo marking of ♩ = 72 is present above the first staff.

Ore

Elec

you al - right, E - lec - tra?


Go! Go back to


The second system of the score includes three staves. The top staff is for Orestia, with lyrics 'you al - right, E - lec - tra?'. The middle staff is for Electra, with lyrics 'Go! Go back to'. The bottom two staves are for piano accompaniment, with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. A measure rest of 4 measures is indicated at the beginning of the Orestia staff.

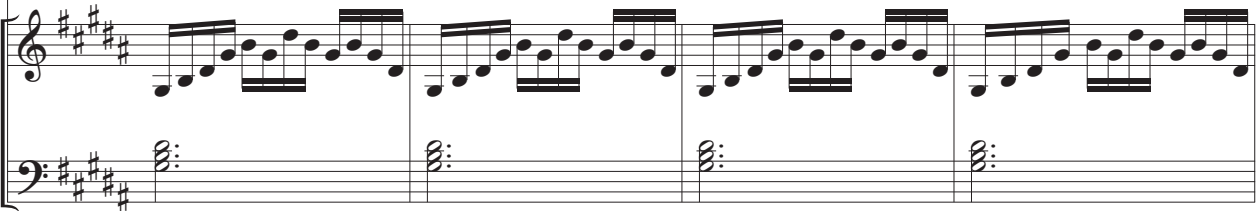
To Be Sisters - 12.30.19

2

8


Ore  I can't leave you. I don't un-der-stand these

Elec  A - thens, go!



12

Ore  rites, but you are young and beau - ti - ful and free.



16

Ore  Why don't you come with me to Ath - ens and leave this?



20

Ore  Yes, re - turn with me and leave this.

Elec  Yes, re - turn with me and leave this.



24

Elec

A - thens? _____ These spi - rits will fo - llo w me ev' - ry - where. _____ They

27

Elec

say it is on - ly on this day of the dead, _____ but it is ev - ery day.

31

Elec

Look at them now, drool - ing o - ver me, their hot breath

34

Elec

burn - ing my skin, their sick - en - ing smell! They will fo - llo w me.

38

Ore

Elec

but I see no-thing!

41

Elec

You see no-thing be-cause this is not your place. You see no-thing be-cause this is not your home.

44

Ore

Elec

But it is my home!

You must go! Gen-er-a-tions past does not mean

48

Ore

Elec

Not gen-er-a - tions... _____

this is your home. _____

52

Ore

Elec

on - ly years. _____

Sis - ters. _____

Sis - ters? _____

56

Ore

Elec

— You can leave with me. Come with me to A - thens. _____

Leave this? _____

60

Ore

Elec

Yes, leave this! _____

I can - not leave this. _____ It

64

Ore

Elec

will not end... _____ un - less _____ we end it! _____ un -

68

Ore

Elec

we end it? _____

less _____ we end it! _____ You and I as sis - ters we

72

Ore

Elec

could end_ it. Then we would be free to go an - y - where, to - ge - ther.

76

Ore

Elec

Free! To - ge - ther. Sis - ters. _____

to - ge - ther. _____

79

Ore

Elec

Free. End. _____ It. It. It. It. _____

Free! _____ Free! _____

82

Ore

The curse? I feel my - self slip - ping. The curse is tak - ing its hold.

Elec

Free! Oh, you and I as sis - ters we

85

Ore

How can we ___ end it if we are on - ly fol - low - ing ___ in its

Elec

could ___ end - this curse. As sis - ters ___ we could right these

88

Ore

foot - steps? I feel my - self slip - ping the curse is tak - ing its hold.

Elec

wrongs. Our du - ty be - fore us. Our

91

Ore

Elec

But to be... sis - ters to be tru - ly sis - ters?
path lies a - head. To be tru - ly sis - sters

94

Ore

Elec

To be sis - ters we must step in. To be
we must step in.

97

Ore

Elec

sis - ters we must be to - ge - ther. To be sis - ters we must end this
We must be to - ge - ther. We must end this

100

Ore

curse. To be sis - ters...

Elec

curse. To be sis - ters...

103

Ore

It is de - cid - ed. I will

Elec

107

Ore

stay. We will a - venge A - ga - mem -

Elec

110

Ore

non. We will end it.

rit.

113

Ore

rit.

♩ = 56

116

Interlude before scene 2

V1

i

120

V1

u i u i u i u i u i u i u

124

V1

u i u i u i u

128

V1

i u i u

132

V2

V1

i u

i u i u i u

136

V2
i u i u

V1
i u i u i u i u

Instrumental accompaniment with piano and bass staves.

Detailed description: This system covers measures 136 to 139. The V2 part has a melodic line with lyrics 'i u i u'. The V1 part has a more active line with triplets and lyrics 'i u i u i u i u'. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

140

V2
i u

V1
i u i u i u i u

Instrumental accompaniment with piano and bass staves.

Detailed description: This system covers measures 140 to 143. The V2 part continues with 'i u'. The V1 part continues with 'i u i u i u i u'. The piano accompaniment maintains the eighth-note pattern.

144

V2

V1
i u

Instrumental accompaniment with piano and bass staves.

Detailed description: This system covers measures 144 to 147. The V2 part is mostly silent. The V1 part has lyrics 'i u'. The piano accompaniment continues with the eighth-note pattern until measure 147, where it ends with a double bar line.

The Castle - Soldier Duet

Libretto by Anne Hege

Music by Anne Hege

♩ = 96 *mf*

Soldier 1
The flies! _____ They are cra - zy to-night. _____ *mf*

Soldier 2
They smell the dead. _____

Aegisthus

Breath Vocals
Breathlike looped improvisation

Wailing Vocals 1
Wailing vocals

Wailing Vocals 2
Wailing Vocals *pp*

Drone 1
Keyboard improv

Drone 2
Keyboard drone

7
Sold2
_____ They are al - ways like this to - day. I hate hav-ing to co-ver my mouth. Be-ter not to speak. _____

Wail 1
ppp \flat \flat \flat \flat

Wailing 2

Drone1

Drone2

13

Sold1
Ugh! ³one up my nose! — Je - sus! — It's

Sold2
(laughing) spitting Ah! I hate them! Shhh! Did you hear that?

Wail 1

Wailing 2

Drone1

Drone2

19

Sold1
on - ly A - ga - mem - non sit - ting on his throne, he was, shall we say, well en - dowed.

Wail 1
ppp

Wailing 2

Drone1

Drone2

25

Sold1
This pal-ace al-ways creaks with un-sav - ory sounds I stopped listen - ing

Sold2
No real-ly _____ I think I heard some-thing. _____

Wail 1

Wailing 2

Drone1

Drone2

31

Sold1
long a - go. _____ I'd ra - ther not hear an - y - thing.

Sold2
I'd ra - ther not hear it ei - ther, but I

Wail 1

Wailing 2

Drone1

Drone2

37

Sold2

swear, there's some-thing...

Aeg

Go, all of you! _____

Wail 1

ppp

Wailing 2

Drone1

Drone2

The musical score consists of six staves. The top staff, 'Sold2', is in treble clef with a key signature of one sharp (F#) and contains the lyrics 'swear, there's some-thing...'. The second staff, 'Aeg', is in bass clef and contains the lyrics 'Go, all of you!' with a triplet of eighth notes. The third staff, 'Wail 1', is in treble clef with a key signature of one flat (Bb) and a dynamic marking of *ppp*. The fourth staff, 'Wailing 2', is in treble clef with a key signature of one flat (Bb). The fifth staff, 'Drone1', is in treble clef and features a continuous eighth-note pattern. The sixth staff, 'Drone2', is in bass clef and features a continuous eighth-note pattern. The score concludes with a double bar line.

Libretto by Anne Hege

The Castle

Music by Anne Hege

$\text{♩} = 96$ *mp* emotional and heavy hearted

Aegisthus

I am so tired of this... play ing my

Wailing Vocals 2

Drone 1

Chords

Drone 2

6

Aeg

part in this curse. It is me who has been

Wail 1

Wailing 2

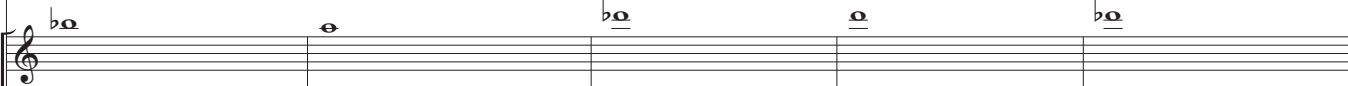
Drone 1

chords

Drone 2

11

Aeg 

Wail 1 

Wailing 2 

Drone1 

chords 

Drone2 



16

Aeg 

Wail 1 

Wailing 2 

Drone1 

chords 

Drone2 



21

Aeg

pe - tual-ly. re - en - act - ing my pen - ance. I have no shame

Wail 1

Wailing 2

Drone 1

chords

Drone 2

ppp

26

Aeg

for my ac - tions. I... I killed a

Wail 1

Wailing 2

Drone 1

chords

Drone 2

ppp

31

Aeg *man.* I killed a man who was

Wail 1

Wailing 2

Drone 1

chords

Drone 2

36 *mf pained* *mp*

Aeg born of a mur-der-er! This was ne-ver his throne.

Wail 1 *ppp*

Wailing 2

Drone 1

chords

Drone 2

41

Aeg
do not share your re - morse. I know you

Wail 1

Wailing 2

Drone 1

chords

Drone 2

46

Aeg
sent E - lec - tra to A - ga - mem - non's grave, ask - ing for

Wail 1

Wailing 2

Drone 1

chords

Drone 2

♩ = 96

51

Aeg
mer - cy. I know you whis - per to him - how sor - ry you are

Wail 1

Wailing 2

Drone1

chords

Drone2

56

Aeg
but on - ly on this day ev - ry year. And be - neath

Wail 1

Wailing 2

Drone1

chords

Drone2

61

Aeg

your wis-pers, your thoughts are filled with an-ger!

Wail 1

Wailing 2

Drone1

chords

Drone2

66

Aeg

for the one who was sa-cri-ficed! Kill-ing A-ga-mem-non

f *mf*

Wail 1

Wailing 2

Drone1

chords

Drone2

71

Aeg
has not quelled your an - ger.

Wail 1

Wailing 2

Drone1

chords

Drone2

76

Aeg
We have both been en - snared by

Wail 1

Wailing 2

Drone1

chords

Drone2

81

Aeg
this, by this we stepped right in

Wail 1

Wailing 2

Drone1

chords

Drone2

86 *mp* *pleading*

Cly
Hush! It is on - ly that you are tired. You are

Aeg
to its trap.

Wail 1

Wailing 2

Drone1

chords

Drone2

91

Cly

al - ways like this to - day.

Aeg

mp soft but sharp, like a bitter, married couple

Qui - et! Don't pa - tron - ize me! *f* I can - not

Wail 1

Wailing 2

Drone1

chords

Drone2

96

Cly

Ah

Aeg

list - en to these flies an - y long - er! Ah

Wail 1

Wailing 2

Drone1

chords

Drone2

101

Cly

Aeg

Wail 1

Wailing 2

Drone1

chords

Drone2

mp

I hate car-rying this

106

Aeg

Wail 1

Wailing 2

Drone1

chords

Drone2

bur - den for ever - y' one. They all knew what was com - ing when A - ga -

111

Aeg
mem-non re-turned from Troy. They knew as he walked through the cast - le gates

Wail 1

Wailing 2

Drone 1

chords

Drone 2

116

Aeg
and re - turned to your arms. They knew as they heard his

Wail 1

Wailing 2

Drone 1

chords

Drone 2

121 *mp* *reliving the killing of Agamemnon*

Cly *reliving the killing of Agamemnon*
Right here, as I wrapped him in a

Aeg *reliving the killing of Agamemnon*
cries. Right here, as you wrapped him in a

Wail 1

Wailing 2

Drone1

chords

Drone2

126 *mf*

Cly *mf*
robe of de - cep - tion, tan - gled him in your lies, You stabbed him.

Aeg *mf*
robe of de - cep - tion, tan - gled him in your lies, and I... I stabbed him.

Wail 1

Wailing 2

Drone1

chords

Drone2

131

Cly

O - ver and o - ver you stabbed him. O - ver and

Aeg

I stabbed him. ov - er and ov - er I stabbed him I

Wail 1

Wailing 2

Drone 1

chords

Drone 2

136

Cly

o - ver you stabbed him.

Aeg

stabbed him ov - er and ov - er I stabbed him I stabbed him.

Wail 1

Wailing 2

Drone 1

chords

Drone 2

Detailed description: This is a musical score for a piece titled 'The Castle edit 1.29.20'. The score is divided into two systems, starting at measure 131 and 136. The first system (measures 131-135) features a vocal line for 'Cly' with lyrics 'O - ver and o - ver you stabbed him. O - ver and' and a vocal line for 'Aeg' with lyrics 'I stabbed him. ov - er and ov - er I stabbed him I'. There are also instrumental parts: 'Wail 1' with notes b2 and a2, 'Wailing 2' with a melodic line, 'Drone 1' with a steady eighth-note pattern, 'chords' with sustained chords, and 'Drone 2' with sustained notes. A rhythmic accompaniment at the bottom consists of eighth notes with 'x' marks. The second system (measures 136-140) features 'Cly' with lyrics 'o - ver you stabbed him.' and 'Aeg' with lyrics 'stabbed him ov - er and ov - er I stabbed him I stabbed him.'. The instrumental parts continue with similar patterns. The score includes various musical notations such as triplets, slurs, and dynamic markings.

141

Aeg

I stabbed him. I stabbed him and he got to leave this

Wail 1

Wailing 2

Drone 1

chords

Drone 2

146

Aeg

curse. and he got to leave this re-morse and he got to leave it all be-hind.

mf

Wail 1

Wailing 2

Drone 1

chords

Drone 2

mf dolce

151

Cly

We can't go back on what is. We are en - snared

Aeg

He got to leave it all be - hind.

Wail 1

Wailing 2

Drone1

chords

Drone2

156

Cly

in this curse and we have played our part and

Aeg

How jea - lous I feel of his free - dom.

Wail 1

Wailing 2

Drone1

chords

Drone2

161

Cly

yet, there has been love. There has been love! There has been

Aeg

And how stu - pid I feel... How stu - pid I was to walk in - to this trap!

Wail 1

Wailing 2

Drone1

chords

Drone2

166

Cly

love! Has there been love?

Aeg

How stu - pid I was to walk in - to this trap!

Wail 1

Wailing 2

Drone1

chords

Drone2

reasoning with clarity

171

Cly *A - ga - mem - non was not free, we did not*

Aeg *How stu - pid I was...*

Wail 1

Wailing 2

Drone1

chords

Drone2

176

Cly *free him, he was bound just like us to the laws of A - poll - o and the*

Aeg *How stu - pid I was... How stu - pid I was to walk in - to this*

Wail 1

Wailing 2

Drone1

chords

Drone2

181

Cly

Fu - ries. There has been love!

Aeg

trap!

Wail 1

Wailing 2

Drone 1

chords

Drone 2

Recit. - Rubato
Beat ends here and we move into a recit above the castle sounds with A minor/A phrygian support

186

Aeg

What you say is true, but I can't help ask - ing was there an - y o - ther way?

Wail 1

Wailing 2

Drone 1

chords

Drone 2

191

Aeg
Would an - y - thing have eased these feel - ings, _____ this need to right the course? How did I not see?

Wail 1

Wailing 2

Drone1

chords

Drone2

196

Cly
mf
We have ne - ver been

Aeg
I still can't see where it ends.

Wail 1

Wailing 2

Drone1

chords

Drone2

201

Cly

free, and we will ne-ver be free. And my child - ren? On - ly E - lec - tra is left and she will ne-ver be free. —

Wail 1

Wailing 2

Drone1

chords

Drone2

mf decided

208

Cly

— E - nough of this mor-nid con-ver - sa - tion. It is this day e - very year, this day... but the

Wail 1

Wailing 2

Drone1

chords

Drone2

214

Cly

Aeg

Wail 1

Wailing 2

Drone1

chords

Drone2

day is al-most o - ver.____ Let us re - tire it is time to at least try____ to rest. *mp*

Leave me to my mor - bid thoughts.

221

Cly

Aeg

Wail 1

Wailing 2

Drone1

chords

Drone2

I will join you short - ly.

Lyrics by: Anne Hege

Aegisthus' Prayer

Music by: Anne Hege

♩ = 40

Bass

Piano

A - po- llo guide my mind to jus- tice, — guide my mind to love, — guide my hand to pa- tience,

5

B

Pno.

— guide my heart. — Look on me with mer- cy, — let my time be done, — let me be at

10

B

Pno.

peace. Pa- tience and love, A- po- llo can these two things a- bide with- in the rag- ing cur- rent

14

B

Pno.

— Love and jus- tice, A - po- llo can these two things grow in me? —

17

B

Pno.

Can love and jus- tice live with- in these walls that have seen on- ly ven - geance? A cas- tle built from be- tray - al

20

B
Pno. Oh A-po-llō, — A-po-llō can you wash this place clean? For I fear the e-vil has per-me-at-ed ev'-ry cor-

23

B
Pno. ner, ev'-ry root. I can-not change with-in these walls, for the walls them-selves cry out for blood. —

27

B
Pno. Oh A-po-llō, guide my mind to love — and let me es-cape these walls, guide my mind to love

32

B
Pno. — and let me es-cape these walls, guide my mind... — A -

37

B
Pno. po-llō guide my mind to jus-tice, — guide my mind to love, — guide my hand to pa-tience, — guide my heart. —

41

B
Pno. —

The Killing of Aegisthus and Clytemnestra

Libretto by Anne Hege

Music by Anne Hege

♩ = 80

Clytemnestra

Electra

Orestia *f* *With confidence and very articulated*

Aegisthus

L.O. 2

Aeg *mf* *Exhausted*

LO2

Ore

Aeg *Scoffing*

LO2

Aeg

LO2

33

Ore

Aeg

LO2

Ah

groans bleed into castle sounds

For the end of the buzz-ing, the end of this blood and flies.

43

Ore

Aeg

LO2

mf *mp*

Ahh!

Be - ware of the flies! Be - ware of the fur - ies!

54

Ele

Ore

LO2

rit. $\text{♩} = 68$ *f* Exuberant *mp* Suddenly frightened

He is dead! But she can do us no harm. Let us leave her.

mf Dry and focused *Very articulated*

It is done. Lead me to the Queen's room. We

62

Ore

LO2

can - not leave her. We must fin - ish this. She placed the robe o - ver our fa - ther so that he could not de - fend him - self. I re - mem - ber

67

Ore

LO2

wa - tching through that crack - in the door. I can still hear his cries, his be - wild - er - ment a such be - tra - yal. I re - mem - ber.

72

Ele

Ore

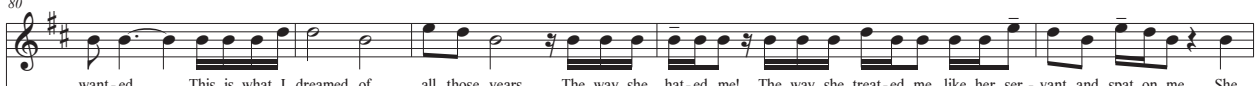
LO2

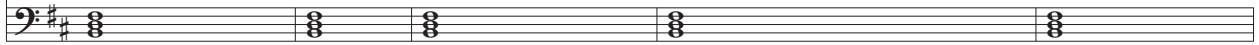
mf

But to kill our mo - ther? Oh, this is what I

to a - venge our fa - ther! It is time. Point me to her room.

80

Ele  want-ed. This is what I dreamed of all those years. The way she hat-ed me! The way she treat-ed me like her ser - vant and spat on me. She

LO2 


85 *ff*

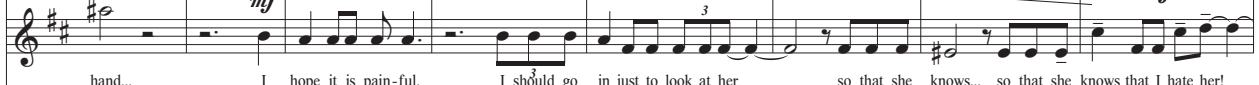
Ele  killed our sis - ter. She killed our fa - ther. She de - stroyed our fam - ily! How could I want to pro - tect her? Af - ter all that I have suff - ered at her

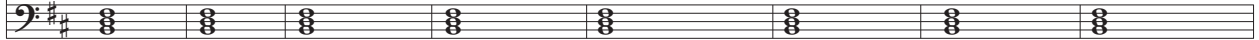
LO2 

Clytemnestra's cries, ending with low groans

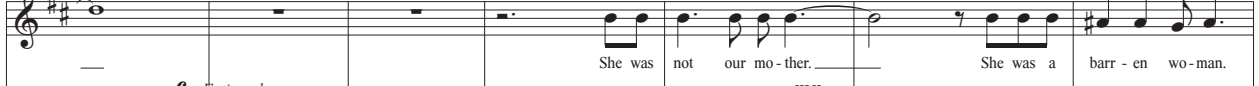
90


Cly  Ah! *(groans)*

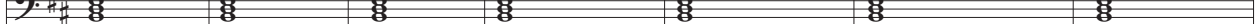
Ele  hand... I hope it is pain - ful. I should go in just to look at her so that she knows... so that she knows that I hate her! *f*

LO2 

98 *mf*

Ele  She was not our mo - ther. She was a barr - en wo - man.

Ore *mf* *Fatigued* *mp*  It is done. She is dead, our mo - ther. She is dead, our mo - ther.

LO2 

105

Ele  We were made or - phans long a go.

Ore *mf*  Qui - et! Qui - et! I need a mo - ment of qui - et! I feel the beat of my heart is deaf - en - ing. I

LO2 

109 *mf*

Ele Why³ is it gett-ing so dark? I can't see an-y-thing, and all I smell is blood, that sick-en-ing smell. What is that noise!

Ore just need qui - et!

LO2

115 *ff* *Disproportionately loud - as if everything around her is louder than it is*

Ele That buzz-ing! So loud! I feel like my head might ex-plode!

Ore *mp* Intensely quiet

LO2

Shh! The sound is loud on-ly if we list-en to it! Ah!

120 *mp*

Ele The flies! This buzz-ing. This cast-le.

Ore *mf*

LO2

Now it is all I can hear. This buzz-ing. This cast-le. The flies! They are fur-ies! They are fur-ies!

124 singing turns into a wail gliss up and down

Ele The flies! Ah!!!

Ore *f* Forcefully

LO2

They are fu-ies! They are fur-ies! E-lec-tra we must go! Qui-ckly to A-poll-o's tem-ple. He has

128

Ore off-ered us pro-tec-tion. Hur-ry! Hur-ry! Hur-ry!

LO2

ACT III

The Furies: Act III

Libretto by Anne Hege

Chorus: Glorious Guilt

Music by Anne Hege

mf

Solo S1
Glor - i - ous guilt that drips down! Glor - i - ous guilt that drips down! Glor - i - ous guilt that drips down!

mf

Solo S2
Glor - i - ous guilt that drips down! Glor - i - ous guilt that drips down! Glor - i - ous guilt that drips down!

mf

Solo A
Glor - i - ous guilt that drips down! Glor - i - ous guilt that drips down! Glor - i - ous guilt that drips down!

7

Solo S1
Glor - i - ous guilt that drips down! Glor - i - ous guilt that drips down!

Solo S2
Glor - i - ous guilt that drips down! Glor - i - ous guilt that drips down!

Solo A
Glor - i - ous guilt that drips down! Glor - i - ous guilt that drips down!

13

mf

Solo S1
Glor - i - ous guilt that drips down! *mf* Glor - i - ous guilt that drips down! Glor - i - ous guilt

f
mf

Solo S2
Glor - i - ous guilt that drips down! *mf* Glor - i - ous guilt that drips down! Glor - i - ous guilt

mf

Solo A
Glor - i - ous guilt that drips down! *mf* Glor - i - ous guilt that drips down! Glor - i - ous guilt

Chor S
mf Glor - i - ous guilt! Glor - i - ous guilt!

Chor A
mf Glor - i - ous guilt! Glor - i - ous guilt!

Chor B
mf Glor - i - ous guilt! Glor - i - ous guilt!

Rope
V V

The Furies: Act III edit 10.6

2

20

Solo S1
— that drips down! Glor - i - ous guilt — that drips down! Glor - i - ous guilt

Solo S2
— that drips down! Glor - i - ous guilt — that drips down! Glor - i - ous guilt

Solo A
— that drips down! Glor - i - ous guilt — that drips down! Glor - i - ous guilt

Chor S
— Glor - i - ous guilt! Glor - i - ous guilt! *sim.*

Chor A
— Glor - i - ous guilt! Glor - i - ous guilt! *sim.*

Chor B
— Glor - i - ous guilt! Glor - i - ous guilt! *sim.*

Rope
— Glor - i - ous guilt! Glor - i - ous guilt!

26

Solo S1
— that drips down! Glor - i - ous guilt — that drips down! Glor - i - ous guilt — that drips down!

Solo S2
— that drips down! Glor - i - ous guilt — that drips down! Glor - i - ous guilt — that drips down!

Solo A
— that drips down! Glor - i - ous guilt — that drips down! Glor - i - ous guilt — that drips down!

Chor S
— Glor - i - ous guilt! Glor - i - ous guilt!

Chor A
— Glor - i - ous guilt! Glor - i - ous guilt!

Chor B
— Glor - i - ous guilt! Glor - i - ous guilt!

Rope
— Glor - i - ous guilt! Glor - i - ous guilt!

f solo very rhythmic and articulated

33

Solo S1
Gnaw at your crimes, gnaw at your shame, gnaw at your be-ing, be-ing, be-ing, be-ing! You need us to clean you!

Solo S2
Gnaw at your crimes, gnaw at your shame, gnaw at your be-ing, be-ing, be-ing, be-ing! You need us to clean you!

38

Solo S1
Gnaw at your bones, gnaw at your flesh, gnaw a-way your youth, be-ing, be-ing, be-ing, be-ing! You need us to clean you!

Solo S2
Gnaw at your bones, gnaw at your flesh, gnaw a-way your youth, be-ing, be-ing, be-ing, be-ing! You need us to clean you!

mf

43

Rope
Beat

Beat Improvisation with rope chords, approximately 16 bars

Fade in and out using tether left X axis

f

51

Solo S1
Glor - i-ous guilt that drips down! Glor - i-ous guilt that drips down! Glor - i-ous guilt that drips down!

Solo S2
Glor - i-ous guilt that drips down! Glor - i-ous guilt that drips down! Glor - i-ous guilt that drips down!

Solo A
Glor - i-ous guilt that drips down! Glor - i-ous guilt that drips down! Glor - i-ous guilt that drips down!

Chor S
Glor - i-ous guilt! Glor - i-ous guilt! Glor - i-ous guilt!

Chor A
Glor - i-ous guilt! Glor - i-ous guilt! Glor - i-ous guilt!

Chor B
Glor - i-ous guilt! Glor - i-ous guilt! Glor - i-ous guilt!

Rope
Beat

f

The Furies: Act III edit 10.6

57

Solo S1
Glor - i - ous guilt that drips down!

Solo S2
Glor - i - ous guilt that drips down!

Solo A
Glor - i - ous guilt that drips down!

Chor S
sim.
Glor - i - ous guilt!

Chor A
sim.
Glor - i - ous guilt!

Chor B
sim.
Glor - i - ous guilt!

Rope
Glor - i - ous guilt!

Beat

61

Solo S1
Glor - i - ous guilt that drips down! | Glor - i - ous guilt that drips down!

Solo S2
Glor - i - ous guilt that drips down! | Glor - i - ous guilt that drips down!

Solo A
Glor - i - ous guilt that drips down! | Glor - i - ous guilt that drips down!

Chor S
Glor - i - ous guilt! | Glor - i - ous guilt!

Chor A
Glor - i - ous guilt! | Glor - i - ous guilt!

Chor B
Glor - i - ous guilt! | Glor - i - ous guilt!

Rope
Glor - i - ous guilt! | Glor - i - ous guilt!

Beat

67 *f* *solo*

Solo S1
Gnaw at your crimes, gnaw at your shame, gnaw at your be-ing, be-ing, be-ing, be-ing! You need us to clean you!

Solo S2
Gnaw at your crimes, gnaw at your shame, gnaw at your be-ing, be-ing, be-ing, be-ing! You need us to clean you!

Beat

pp

72

Solo S1
Gnaw at your bones, gnaw at your flesh, gnaw a-way your youth, be-ing, be-ing, be-ing, be-ing! You need us to clean you!

Solo S2
Gnaw at your bones, gnaw at your flesh, gnaw a-way your youth, be-ing, be-ing, be-ing, be-ing! You need us to clean you!

Beat

77 Beat improvisation - slow motion, work with changing delays and dynamic levels

Beat

85

Solo S1
Glor - i-ous guilt that drips down! Glor - i-ous guilt that drips down! Glor - i-ous guilt that drips down!

Solo S2
Glor - i-ous guilt that drips down! Glor - i-ous guilt that drips down! Glor - i-ous guilt that drips down!

Solo A
Glor - i-ous guilt that drips down! Glor - i-ous guilt that drips down! Glor - i-ous guilt that drips down!

Chor S
sim.
Glor - i-ous guilt! Glor - i-ous guilt! Glor - i-ous guilt!

Chor A
sim.
Glor - i-ous guilt! Glor - i-ous guilt! Glor - i-ous guilt!

Chor B
sim.
Glor - i-ous guilt! Glor - i-ous guilt! Glor - i-ous guilt!

Rope
Glor - i-ous guilt! Glor - i-ous guilt! Glor - i-ous guilt!

Beat

The Furies: Act III edit 10.6

91

Lead

Solo S1

Solo S2

Solo A

Chor S

Chor A

Chor B

Rope

Beat

Your eyes have seen _____ your ter - rib - le deeds,

Glor - i - ous guilt that drips down! Glor - i - ous guilt that drips down!

Glor - i - ous guilt that drips down! Glor - i - ous guilt that drips down!

Glor - i - ous guilt that drips down! Glor - i - ous guilt that drips down!

mf Glor - i - ous guilt! Glor - i - ous guilt!

mf Glor - i - ous guilt! Glor - i - ous guilt!

mf Glor - i - ous guilt! Glor - i - ous guilt!

Glor - i - ous guilt! Glor - i - ous guilt!

ff

97

Lead
low - er your head, low - er your head _____ and let the guilt drip down! _____ With your own hands _____

Solo S1
Glor - i - ous guilt _____ that _____ drips down! _____

Solo S2
Glor - i - ous guilt _____ that _____ drips down! _____

Solo A
Glor - i - ous guilt _____ that _____ drips down! _____

Chor S
Glor - i - ous guilt! _____ *sim.* _____

Chor A
Glor - i - ous guilt! _____ *sim.* _____

Chor B
Glor - i - ous guilt! _____ *sim.* _____

Rope
V _____ V _____

Beat

103

Lead

— you have done ter - ri - ble things low - er your head, low - er your head _____ and let the guilt drip down!

Solo S1

Glor - i - ous guilt that drips down! Glor - i - ous guilt that drips down!

Solo S2

Glor - i - ous guilt that drips down! Glor - i - ous guilt that drips down!

Solo A

Glor - i - ous guilt that drips down! Glor - i - ous guilt that drips down!

Chor S

Glor - i - ous guilt! Glor - i - ous guilt!

Chor A

Glor - i - ous guilt! Glor - i - ous guilt!

Chor B

Glor - i - ous guilt! Glor - i - ous guilt!

Rope

Beat

Chorus parts starting at m.85 are very legato and connected with soft text articulation and ending consonants suggesting buzzing (z's on the s of worries and memories) so that it fades into the opening convolution seamlessly.

108 *mf* very rhythmic and articulated

Lead
How we love to suck it up! Suck it up! How tas - ty — de - your - ing a spi - rit! Suck it up! How tas - ty —

Solo S1
mp
We will clean you of all your wor - ries. We will clean you of

Solo S2
mp
We will clean you of all your wor - ries. We will clean you of

Solo A
mp
We will clean you of all your wor - ries. We will clean you of

Chor S
mp
We will clean you of all your wor - ries. We will clean you of

Chor A
mf
We will clean you of all your wor - ries. We will clean you of

Chor B
mp
We will clean you of all your wor - ries. We will clean you of

Rope

Beat
mf

112

Lead
de-vour-ing a spi-rit! Suck it up! How tas - ty — de-vour-ing a spi-rit! Suck it up! How tas - ty — de-vour - ing a spi-rit!

Solo S1
all your hope. — We will clean you of all your memo - ries. We will clean you of all your love. —

Solo S2
all your hope. — We will clean you of all your memo - ries. We will clean you of all your love. —

Solo A
all your hope. — We will clean you of all your memo - ries. We will clean you of all your love. —

Chor S
all your hope. — We will clean you of all your memo - ries. We will clean you of all your love. —

Chor A
all your hope. — We will clean you of all your memo - ries. We will clean you of all your love. —

Chor B
all your hope. — We will clean you of all your memo - ries. We will clean you of all your love. —

Beat

117

Lead
de-vour - ing a spi-rit! de-vour - ing a spi-rit!

Solo S1
sim. We will clean you of all your wor - ries. We will clean you of all your hope. — We will clean you of

Solo S2
sim. We will clean you of all your wor - ries. We will clean you of all your hope. — We will clean you of

Solo A
sim. We will clean you of all your wor - ries. We will clean you of all your hope. — We will clean you of

Chor S
sim. We will clean you of all your wor - ries. We will clean you of all your hope. — We will clean you of

Chor A
sim. We will clean you of all your wor - ries. We will clean you of all your hope. — We will clean you of

Chor B
sim. We will clean you of all your wor - ries. We will clean you of all your hope. — We will clean you of

Beat

122 *pp*

Lead
de-vour-ing a spi-rit!

Solo S1
all your memo - ries. We will clean you of all your love. — We will clean you of all your wor-ries. We will clean you of

Solo S2
all your memo - ries. We will clean you of all your love. — We will clean you of all your wor-ries. We will clean you of

Solo A
all your memo - ries. We will clean you of all your love. — We will clean you of all your wor-ries. We will clean you of

Chor S
all your memo - ries. We will clean you of all your love. — We will clean you of all your wor-ries. We will clean you of

Chor A
all your memo - ries. We will clean you of all your love. — We will clean you of all your wor-ries. We will clean you of

Chor B
all your memo - ries. We will clean you of all your love. — We will clean you of all your wor-ries. We will clean you of

Beat

pp pp

128

Solo S1
all your hope. We will clean you of all your memo-ries. We will clean you of all your love. (v)

Solo S2
all your hope. We will clean you of all your memo-ries. We will clean you of all your love. (v)

Solo A
all your hope. We will clean you of all your memo-ries. We will clean you of all your love. (v)

Chor S
all your hope. We will clean you of all your memo-ries. We will clean you of all your love. (v)

Chor A
all your hope. We will clean you of all your memo-ries. We will clean you of all your love. (v)

Chor B
all your hope. We will clean you of all your memo-ries. We will clean you of all your love. (v)

Score

The Furies: Duet Don't Sh Stop Please

Anne Hege

$\text{♩} = 120$ Hmm should sound like self-soothing, as if Electra is singing a lullaby to herself.

p

Electra

hmm _____ hmm _____

Tethers 1-3

1

Tethers 4-6

9

Ele

It was-n't me! _____ It was-n't me! _____

2

3

T 1-3

T 4-6

17

Ele

My mo - ther, my on - ly mo - ther... it was _____ me... _____

4

5

T 1-3

T 4-6

24

Ele *hmm* _____ Did

Ore *mp agitato*
Don't! Sh! Stop! Please! Don't shh stop

T 1-3 3

T 4-6 6

31

Ele she bleed much? _____ Did she watch you? _____

Ore

31 *mp*

Oh yes! Hor-ri-bly! Pools of blood ev'-ry - where! _____

31 *mp*

Oh yes! Hor-ri-bly! Pools of blood ev'-ry - where! _____

31 *mp*

Oh yes! Hor-ri-bly! Pools of blood ev'-ry - where! _____

31 3

T 1-3 5

T 4-6

36

Ele — Look you in the eyes, — as you stabbed her? — *mf*

Ore Don't! Sh! Stop! Please! Don't shh stop Don't! Sh! Stop!

T 1-3

T 4-6

6 5

42

Ele Our mo - ther... did she beg you to stop? *pp*

Ore Please! Don't shh stop Don't! Sh! Stop! Please! Don't

T 1-3

T 4-6

4

The Furies: Duet Don't Sh Stop Please Draft May 17

4

48

Ele *mf* *mf* *mf* *mf*

Ore shh Stop! Don't!

Furies *mf* *mf* *mf* *mf*

How she cried! Shrieks! Plea-ding mer - cy! —

How she cried! Shrieks! Plea-ding mer - cy! —

How she cried! Shrieks! Plea-ding mer - cy! —

T 1-3 3 2

T 4-6 4

54

Ele *mp* *mf*

Ore

T 1-3 1

T 4-6

— Did she... Did she... did she curse us? — Oh

— Shh Stop! Please... Don't Shh... Stop! Please!

61 *f*
Ele how my heart _____ hurts! _____ Oh how _____ my heart _____ hurts! _____
Ore _____
Don't! Shh! Stop! Please! 1 2 3 Close your

68
Ele _____ Oh how my heart
Ore _____ ears look at me. _____ Close your ears look at me here! _____
T 1-3
T 4-6

73
Ele hurts! _____
Ore _____ We have _____ each o - ther. _____ Sis - ters. _____
T 1-3
T 4-6 5

The Furies: Duet Don't Sh Stop Please Draft May 17

6

78 *mf* Ele No! We are or -

mp Ore We have each o - ther. Sis - ters.

78 T 1-3 1

T 4-6 5

86 *mp* quiet with grief Ele phans! You have or-phaned me! We are or -

p Ore Sis - ters.

86 T 1-3 2

T 4-6

93 *mf* Ele - phans! Oh mo - ther!


mp Ore You are pro - tect - ed. *mf* And A - po - llo will take

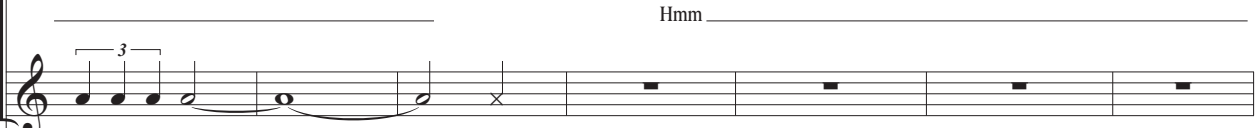
93 T 1-3 3

T 4-6 5


Detailed description: This is a musical score for a duet. It features three systems of staves. The first system (measures 78-85) includes vocal lines for Ele and Ore, and piano accompaniment for T 1-3 and T 4-6. The second system (measures 86-92) continues the vocal and piano parts. The third system (measures 93-100) concludes the duet. Dynamics include *mf*, *mp*, and *p*. Performance instructions like 'quiet with grief' are present. The piano accompaniment consists of block chords with slurs. Measure numbers 78, 86, and 93 are marked at the start of each system. Boxed numbers 1, 2, 3, 4, and 5 are placed above or below the piano staves.

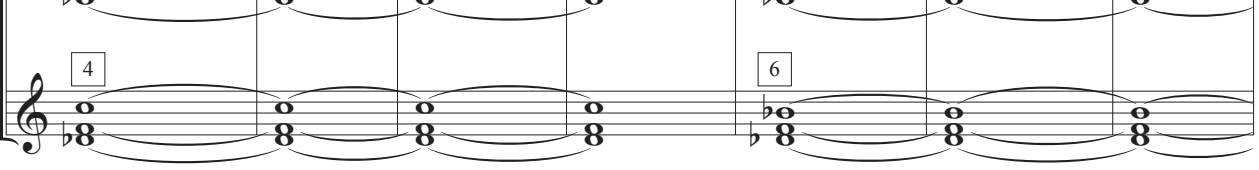
101 *p* *mp*

Ele 

Ore 

pi - ty on us. s

T 1-3 

T 4-6 

108 *mf*

Ele 

Ore 


Hard heart - ed,

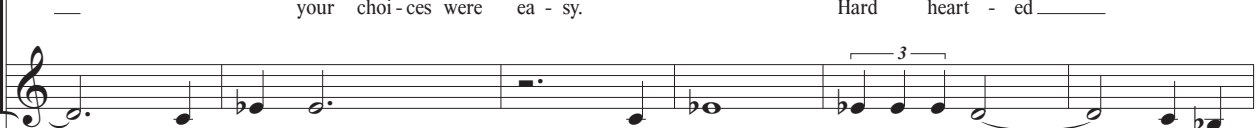
We were made or - phans long a - go. We were made or - phans long a - go

T 1-3 

T 4-6 

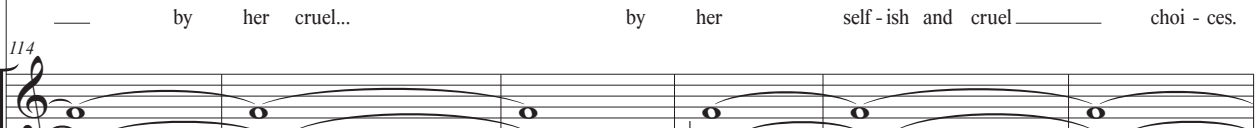
114


Ele 

Ore 

your choi - ces were ea - sy. Hard heart - ed

by her cruel... by her self - ish and cruel choi - ces.

T 1-3 

T 4-6 

120

Ele you ne-ver knew love! Hard heart-ed _____ mo-ther-less,

Ore _____ Her self-ish and cruel choi-ces. _____

T 1-3 [3]

T 4-6 [5]

126

Ele fa-ther-less, hard heart-ed _____ your love-less path _____

Ore _____ A ven-ging a daugh-ter _____ a - veng-ing a daugh-ter al-read-y dead. _____

T 1-3 [3]

T 4-6 [5]

132

Ele _____ has no room for me. _____ I am _____ *p*

T 1-3 [1]

T 4-6 [5]

140

Ele

tru - ly a - lone.

T 1-3

T 4-6

148

T 1-3

T 4-6

Loving it All!

♩ = 52

Loop

Bass

Vibraphone

Synth Pad

3

B

Vib.

Pad

6

B

Vib.

Pad

That is my gift, _____ the

bur - den of love, _____ the push and pull _____ of cre - a - tion. _____ The

weigh - ing of rights _____ the weigh - ing of wrongs, _____ the push and pull _____ of cre -

2

9

B

a - tion. _____ What is _____ choice _____ with an

Vib.

Pad

11

B

emp - ty heart? _____ What is free - dom if no - thing _____ calls your

Vib.

Pad

13

B

name? _____ What is jus - tice when there's no

Vib.

Pad

15

B

em - pa - thy for an - o - ther? _____ What is _____ law _____ with - out

Vib.

Pad

17

B

love? That is my gift, _____ the bur - den of love, _____ the

Vib.

Pad

20

B

push and pull _____ of cre - a - tion. _____ The weigh - ing of rights, _____ the

Vib.

Pad

23

B

weigh - ing of wrongs, _____ the push and pull _____ of cre - a - tion. _____ Stars

Loop 2

Vib.

Pad

Loop

26

B
beam - ing worlds cir - cling, life grow - ing in

Loop 2

Vib.

Pad

29

B
love. Time pass - ing, days end - ing, life

Loop 2

Vib.

Pad

32

B
fad - ing in love. Stars beam - ing, worlds

Loop 2

Vib.

Pad

35

B
cir - cling, life grow - ing in love. Time

Loop 2

Vib.

Pad

38

B
pass - ing, days end - ing, life fad - ing in

Loop 2 1

Loop 2

Vib.

Pad

41

Loop

B
love. Time Lov - ing it all!

Loop 2 1

Loop 2

Vib.

Pad

44 Loop

B
Lov - ing it all! Lov - ing it all!

Loop3/4

Loop2 1

Loop2 2

Vib.

Pad

47

B
Lov - ing it all!

Loop3/4

Loop2 1

Loop2 2

Vib.

Pad

50 **Loop** *almost like a yodel*

B
Lov - ing it all!

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

52

B
Lov-ing it all! Lov-ing it all! Lov - ing it all!

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

Loving it All! 3.18.19

8
34

B

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

Lov-ing it all! Lov-ing it all!

56

B

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

solo - freely and with expression

58 *mp* intimate questioning

B

What does it mean _____ to have cre - a - ted this all? _____

Loop5

Loop3/4

Loop2 1

Loop2 2

Vib.

Pad

60

B

Loop5

Loop3/4

Loop2 1

Loop2 2

Vib.

Pad

Loving it All! 3.18.19

10
62

B

What does it mean _____ to have cre - a - ted this all _____

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

64

B

_____ and to watch it _____

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

66

B

un - ra - vel?

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

68

B

Crum - bling here,

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

Loving it All! 3.18.19

12
70

B
tear-ing a - part there, _____ lack of love here, _____

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

72

disappointment

B
vi - cious - ness there, _____ that was

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

74

B

not my in - ten - tion.

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

76

mf

B

What does it mean _____ to have cre -

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

Loving it All! 3.18.19

14
7/8

B

a - ted this all?

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

80

B

What does it mean _____ to have cre - a - ted this all _____

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

82

B

and let it go

Loop5

Loop3/4

Loop2 1

Loop2 2

Vib.

Pad

84

B

wrong... and

Loop5

Loop3/4

Loop2 1

Loop2 2

Vib.

Pad

Loving it All! 3.18.19

16
86

B

let it go wrong.

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

88

B

I let you mur - der your

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

90

B
mo - ther. I gave you the choice.

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

92

spoken

B
I let you mur - der your mo - ther!

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

Loving it All! 3.18.19

mf

18
94

B

What does it mean _____ to have cre-

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

96

B

a - ted this all? _____

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

98 *f* *agitato*

B

What does it mean _____ to have cre - a - ted this all? _____

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

100 *mp*

B

_____ Did I not teach you love? _____

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

Loving it All! 3.18.19

20
102

mf

B
Did I not show you the beau - ty of

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

104

f

B
love? Did I not teach you love?

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

106

B

Did I not show you the po - wer of

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

108

B

love? The let-ting go of love? The

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

22
170

B
trust? The o - pen - ing? The gift? The poss - i - bi - li - ty of

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

112

B
love? Ev' ry where a - round

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

114

mf

B

you. Can you see it now? The

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

116

B

liv - ing? The grow - ing?

Loop5

Loop3/4

Loop2 1

Loop1 2

Vib.

Pad

Loving it All! 3.18.19

24
178

B

Can you see it now? _____ Ev' ry where a -

Loop5

Loop3/4

Loop2 1

Loop2 2

Vib.

Pad

120

B

round _____ you. _____

Loop5

Loop3/4

Loop2 1

Loop2 2

Vib.

Pad

122

B

Ev' ry where

Loop5

Loop3/4

Loop2 1

Loop2 2

Vib.

Pad

124

B

Ev' ry where a - round you.

Loop5

Loop3/4

Loop2 1

Loop2 2

Vib.

Pad

Loving it All! 3.18.19

26
126

mp

B

Take my hand.

Loop5

Loop3/4

Loop2 1

Loop2 2

Vib.

Pad

128

B

Take my hand both of you. _____

Loop5

Loop3/4

Loop2 1

Loop2 2

Vib.

Pad

ACT IV
(in process)