

# **Orestes' Chamber**

for soprano, oboe, guitar, re-strung guitar  
prepared piano and percussion

as part of the thesis:

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

Coreen Emmie Rose Morsink  
Goldsmiths, University of London

PhD in Music

2013

## Instrumentation:

Soprano

Oboe

One Player: Re-strung Guitar (according to directions below) and regularly strung and tuned Guitar

Prepared Piano

Percussion:

Glockenspiel, Xylophone, Kymbala

Tambourine, Frame Drum

## Performance Notes:

Accidentals remain for entire measures.

## Note on Entrance of Performers:

Instrumentalists should make a fair amount of noise as they walk on stage and prepare themselves to play (blowing air in oboe, trying out the piano pedals, tuning etc.) and should talk in a gossipy way about Electra and her brother Orestes.

'Quote' has been written over various phrases indicating the motive is quoted from my own reconstruction of the Orestes Papyrus.

## Re-tuning of one Guitar:

For movements 1-3 a restrung guitar is required. String I is a regular high E string, String II should be a high E string, String III is a B string, String IV a B string, String V a G string and String VI a regular low E string. Movement 4 is played on the regularly strung and tuned guitar. Each movement has more specific tuning of each string as follows and as described with notation on the following page:

## First Movement :

I=E string: E

II=E string: E1/4#

III=B string: B

IV=B string: B flat

V=G string: G

VI=low E string: low E

## Second Movement:

I=E string: E

II=E string: E

III=B string: B

IV=B string: A

V=G string: G

VI=low E string: low E

## Third Movement:

I=E string: E 1/4#

II=E string: E

III=B string: B

IV=B string: A 1/4#

V=G string: G

VI=low E string: low E

## Fourth Movement:

Regular strings and tuning of second guitar.

## Prepared Piano

First Movement: Place blu-tak on the left string of f' to create an E1/4 sharp which can be plucked.

Second Movement: Remove blu-tak.

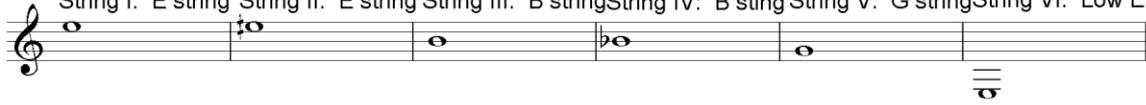
Third Movement: Follow instructions in score at appropriate times to add blu-tak.

Frame Drum: notes with stem down are a darker louder 'Dum' sound and stems up are a lighter 'tak' sound as in Arabic folk music. The rhythm pattern in the second movement is based on the 'wazn la-'awis' which stresses the second beat rather than the first.

# Tuning for Re-strung guitar

## First Movement

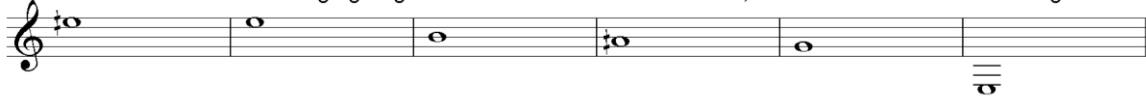
String I: E string String II: E string String III: B string String IV: B sting String V: G string String VI: Low E string



7 Second Movement: Restringing of guitar same as first movement, notes to be tuned as following:



13 Third Movement: Restringing of guitar same as the first movement, notes to be tuned as following:



19 Fourth Movement: Regular stringing and tuning of second guitar ( to be played by the same guitarist)



## Texts and translations used in Orestes' Chamber

### Texts as sung:

### Ancient Greek translation to English

Texts as sung:	Ancient Greek translation to English
<b>First Movement</b>	
Electra: Quieter, softer, friends! Make your voice as thin as the breath of a reed pipe. σίγα, σίγα, λεπτόν ίχνος αρβύλας τίθετε μή κτυπείτ. hush...hush... μη μη σύριγγος όπως πνοά λεππού δόνακος ω φίλα, φώνει μοι hush... hush...	Ancient Greek texts from POHLMAN, EGERT and WEST, M.L. 2001. <i>Documents of Ancient Greek Music</i> English Translation by Philip Vellacott σίγα, σίγα, σίγα, σίγα, λεπτόν ίχνος: <i>Hush! Tread lightly in soft sandals;</i> αρβύλας τίθετε μή κτυπείτ: <i>Make no noise, no sound.</i> μη μη (don't don't) σύριγγος όπως πνοά λεππού δόνακος: ω φίλα, φώνει μοι: <i>Quieter, softer friends! Make your voice as thin as the breath of a reed pipe.</i>
<b>Second Movement</b>	
Electra: Do you see? He stirs under the cloak. It was you who broke his sleep, with your thoughtless shouting. Can't you leave us alone? Get away from the house quickly and stop making a noise.	English Translation by Philip Vellacott
<b>Third Movement</b>	
κατολοφύρομαι, κατολοφύρομαι μάτερος αίμα σας ο σ'αναβακεύει ο μέγας όλβος ου μόνιμος εμβροτοίς ανά δε λαίφος ως τις ακάτου θοάς τινάξας δαίμωνων κατέκλυσεν δεινών πόνων ως πόντου ου λάβροις ολεθροίσι εν κύμασιν as the seas, as the seas in waves, crashing waves, doom waves til crashing waves, til crashing waves of the sea (a reworking of the English translations by M.L.West and Philip Vellacott followed by repetition of parts of the above texts)	Opening English Translation by Philip Vellacott: I mourn, I groan, I grieve. The greatest happiness is not permanent In the world of men; But the storms of God rise against it, Like a light sailing-ship they shatter it, Terrors and disasters roll around it, Till crashing waves close over death.
<b>Fourth Movement</b>	
Now, everyone, a noise! Raise a din, stamp and shout I am Apollo, Leto's son who speaks to you...depart on your way, and to holiest Peace	Philip Vellacott English Translation

### Bibliography

EURIPIDES. Translated with an introduction by VELLACOTT, PHILIP. 1972. *Orestes and other Plays*. London England: Penguin Books.

POHLMAN, EGERT and WEST, M.L. 2001. *Documents of Ancient Greek Music: The extant melodies and fragments edited and transcribed by Egert Pohlmann and Martin L. West*, Oxford: Clarendon Press.

WEST, M.L. 1992. *Ancient Greek Music*. Oxford: Clarendon Press.

# Orestes' Chamber First Movement

Euripides

Coreen Morsink

Spoken by Electra before start of music:  
**Quieter, softer, friends! Make your voice as thin as the breath of a reed pipe.**

*♩* = 100

Soprano (Electra) *p* *pp* *mp* *p*  
σί - γα σί - γα σί - γα σί - γα

Oboe

Guitar re-stringing:  
(see explanation on page 2)  
I=E, II=E1/4 sharp, III=B,  
IV=Bflat, V=G, VI=low E

Glockenspiel *mp*

Kymbala *mf* *f*

Prepared Piano:  
left string of f<sup>n</sup> to be  
lowered with blu-tak  
to E 1/4# *plucked* *mf*



6

Sop. *mp*  
λεπ - τόν ίχ - νος

Ob.

Gtr. *p*

Glock.

Kym. *p* *mp*

Pno. *p* *mf* *p* *mp*  
RH strum strings with plectrum when more than 1 string of the same pitch is available  
LH played

© 2008 \* © \*

9

Sop. *mf* *p*  
 αρ - βύ - λας τί - θε - τε μή κτυ - πείτ.

Ob. *mf*

Gtr. *mp*

Glock. *f*

Kym. *mf* *mp* *f*

Pno. *mf*

pedal sim.



13

Sop. *p* *pp*  
 hush... hush...

Ob. *p*

Gtr. *p* *pp* *p*

Glock. *p* *p* *mp* *f* *mp*

Kym. *p* *p* *mp* *f* *mp*

Pno. *p* *pp* *p* *mf*

18

Sop.

Ob.

Gtr.

Glock.

Kym.

Pno.

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

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

*f*

*mf*



22

Sop.

Ob.

Gtr.

Glock.

Kym.

Pno.

*f* *p*

*f*

*mp* *p* *mf*

*mp* *p* *pp*

*mp* *p* *p*

*p* *mf* *p*

27

Sop. *mf*  
 σύρ - ι - γγος ό - πως πνο - ά λεπ - τού

Ob.

Gtr. *mf*

Glock. *p mp*

Kym. 27 *mp*

Pno.



32

Sop. *mf*  
 δόν - α - κο - ς ω φί - λα, φώ - νει μοι

Ob.

Gtr.

Glock. *mf f mp p*

Kym. 32 *mf mp p*

Pno.

36

Sop.

Ob.

Gtr.

Glock.

Kym.

Pno.

*pp* *mf*

8:6 7:6 5



38

Sop.

Ob.

Gtr.

Glock.

Kym.

Pno.

*f* *ff* *f* *ff*

strummed

7

41

Sop. *p* hush... hush...

Ob. *mf* *p*

Gtr.

Glock.

Kym. 41

Pno. Pianist to remove blu-tak from the strings as silently as possible.



6

Sop.

Ob.

Gtr.

Kym.

Dr.

Pno.

8

Sop.

Ob.

Gtr.

Kym.

Dr.

Pno.

*f*

a - - a

(continue singing on a soft 'a' vowel)

(octave leaps to be sung as in bel canto exercises)

Musical score for measures 10-11. The score is for Soprano (Sop.), Oboe (Ob.), Guitar (Gtr.), Kym, Drums (Dr.), and Piano (Pno.). The key signature changes from 5/4 to 3/4. The Soprano part has a note with a slur and a tie. The Oboe part has a slur. The Guitar part has a 7th fret barre. The Piano part has a 6th fret barre. The Kym and Dr. parts have a 7/4 time signature. The Pno. part has a 6/4 time signature. The score includes various musical notations such as slurs, ties, and dynamic markings.



Musical score for measures 12-13. The score is for Soprano (Sop.), Oboe (Ob.), Guitar (Gtr.), Kym, Drums (Dr.), and Piano (Pno.). The key signature changes from 5/4 to 5/4. The Soprano part has a note with a slur and a tie. The Oboe part has a slur. The Guitar part has a 7th fret barre. The Piano part has a 6th fret barre. The Kym and Dr. parts have a 5/4 time signature. The Pno. part has a 5/4 time signature. The score includes various musical notations such as slurs, ties, and dynamic markings.



16

Sop.

Ob.

Gtr.

Kym.

Dr.

Pno.

*mf*



17

Sop.

Ob.

Gtr.

Kym.

Dr.

Pno.

*ppp*

*p*

*pp*

18 *mf* *ff*

Sop. *mp* *ff*

Ob. *mp* *ff*

Gtr.

Kym. *mp* *ff*

Dr. *mp* *ff*

Pno. *mp* *ff*



19

Sop. *f* Spoken: ***It was you who broke his sleep, with your thoughtless shouting. Can't you leave us alone? Get away from the house quickly and stop making a noise.***

Ob. *p*

Gtr. *pp*

Kym. *p*

Dr. *p*

Pno.

21

Sop.

Ob.

Gtr.

Kym.

Dr.

Pno.



22

Sop.

Ob.

Gtr.

Kym.

Dr.

Pno.

23 *f*

Sop. *f*  
a - a a - a a a a a

Ob. *f*

Gtr. *f*

Kym.

Dr. 23

Pno. *f*



24

Sop. *a*

Ob.

Gtr.

Kym.

Dr. 24 *mf* *pp*

Pno.

### Third Movement

$\text{♩} = 144$

*p* *mf*

Sop.

Ob.

Gtr.

Kym.

Dr.

Pno.



*f* *p*

Sop.

Ob.

Gtr.

Kym.

Dr.

Pno.

pedal down (if there is too much resonance, it can be lifted during pauses)

9

Sop. *mf*  
μά-τα-ρος αί - μα σας

Ob. *p* *mf*

Gtr. *p*

Kym.

Dr. *p*

Pno. *p*



12

Sop. *mp*  
ο σ'α-να-βακ - χεδ - ει

Ob. *f*

Gtr. *p*

Kym. *p*

Dr. *p*

Pno. *pp*  
*played on keyboard*

15

Sop. *mf* ο μέ-γας όλ - βος ου

Ob. *mf*

Gtr. *p*

Kym. *p*

Dr. 15

Pno. *p*



18

Sop. μόν - ι - μος εμ - βρο - τοίς (quote) α - νά δε λαί - φος ως τις α - κά - του θε - άς

Ob. *mf*

Gtr.

Kym.

Dr. 18

Pno. plucked

22

Sop.

Ob.

Gtr.

Kym.

Dr.

Pno.

played

*f*

Musical score for measures 22-24. The score includes staves for Soprano, Oboe, Guitar, Kym. (Kymen), Dr. (Drum), and Piano. The Kym. part features a triplet of eighth notes, a quintuplet of eighth notes, and a series of eighth notes with accents. The Dr. part has a triplet of eighth notes and a series of eighth notes with accents. The Pno. part has a triplet of eighth notes and a series of eighth notes with accents. The Piano part is marked 'played' and 'f'.



25

Sop.

Ob.

Gtr.

Kym.

Dr.

Pno.

Musical score for measures 25-27. The score includes staves for Soprano, Oboe, Guitar, Kym. (Kymen), Dr. (Drum), and Piano. The Kym. part has a series of eighth notes. The Dr. part has a series of eighth notes. The Pno. part has a triplet of eighth notes and a series of eighth notes with accents. The Piano part has a series of eighth notes with accents.

27

Sop.

Ob.

Gtr.

Kym.

Dr.

Pno.

strings plucked in RH, played in LH

*mp*

*mp*



32

Sop.

Ob.

Gtr.

Kym.

Dr.

Pno.

*mf*

*f*

τι-νά - ξας δαί - μω-ων κα-τέ-κλυ-σεν δει - νόν πό-νω-ων

*mf*

*mp*

*f*

*mf*

*p*

*plucked*

*played*

*f*

37

Sop. *f*  
ως πόν - του ου - λά - βροίς ο - λε - θρί - οι - σιν

Ob. *f*

Gtr. *mf*

Kym. *mf*

Dr. *mf*

Pno. *mp*



40

Sop. *p*  
εν κό - μα - σιν

Ob. *p*

Gtr. *p*

Kym. *p*

Dr. *p*

Pno. *p* *pp* *plucked*

♩ = 88

45

Sop. *mp* εν - κύ - μα - σιν

Ob. *p*

Gtr. *p*

Kym.

Dr. 45

Pno. *p*



55

Sop. *mf* as the seas, *f* as the seas,

Ob. *mp* *mf*

Gtr. *mp* *mf*

Kym.

Dr. 55

Pno. *mp* continue to pluck RH  
played

62

Sop. *mf*  
in waves, crash-ing waves, doom waves

Ob. *mp* *p*

Gtr. *3* *3* *3*

Kym.

Dr. 62

Pno. played



71

Sop. *mp*  
til crash-ing waves, til crash - ing

Ob. *p*

Gtr. *mp*

Kym.

Dr. 71

Pno.

78

Sop. waves, of the sea *f*

Ob. *p* *f*

Gtr. *mf*

Kym.

Dr.

Pno. *f* played



83

Sop. *f* *mf* *p*  
κα - το - λο - φύ - ρο - μαι αι - κα - το - λο -

Ob. *p*

Gtr. *p*

Kym.

Dr.

Pno. *p*

con rubato

89  $\text{♩} = 126$

Sop. *mf*  
φύ - ρο - μαι αι -

Ob. *p* *mf* *mp*

Gtr. *p* *f* *mf*

Kym. ||

Dr. 89

Pno. *p* *mf* *f* *mp*



93 *mp* *mf*

Sop. αι - αι -

Ob. *mp* *mf* *mp*

Gtr. *f* *p*

Kym. || *p*

Dr. 93

Pno. *mp* *p*

97

Sop. *f*  
αι - - - -

Ob. *f*

Gtr. *p* — *ff* — *mp*

Kym. *mf* — *f* — *p*

Dr. *mf* — *f* — *p*

Pno. *p* — *ff* — *mp*



100

Sop. *mp*  
δει - νόν πό - νω - ον

Ob.

Gtr.

Kym. *p* — *pp*

Dr. *p* — *pp*

Pno. *p* — *pp*

103

Sop. *mf* *p*  
αι - - - - - ος πόν - του -

Ob. *mf* *p*

Gtr. *mp*

Kym. *p* *pp*

Dr. 103 *p* *pp*

Pno. *p* *pp*



106

Sop. *p*  
λα - βροίς ο-λε-θρί - οι - σιν εν κῶ-μα - σιν spoken freely: I grieve

Ob. *p*

Gtr. *p*

Kym. *pp*

Dr. 106 *pp* *pp*

Pno. *pp*

110 a tempo quote

Sop. *κα-το-λο-φύ - ρο-μαι κα-το-λο-φύ - ρο-μαι*

Ob. *p f*

Gtr. *p mf*

Kym. *p p*

Dr. 110 *p*

Pno. played *p mp mf*



119

Sop.

Ob. *mf*

Gtr.

Kym. *p*

Dr. 119

Pno. *p*

125

Sop.

Ob.

Gtr.

Kym.

Dr.

Pno.

*f*

*p*



131

Sop.

Ob.

Gtr.

Kym.

Dr.

Pno.

*mf*

*p*

139

Sop. ο μέ-γας όλ - βος ου μόν - ι - μος εμ-βρο - τούς -

Ob.

Gtr. *mp*

Kym. *p*

Dr. 139 *p*

Pno. *mp* *mf* played

L.H. *f*



146

Sop. αι αι

Ob. *f*

Gtr. *p*

Kym. *p*

Dr. 146 *p*

Pno. *f*

151

Sop. *p* (hummed) m - m To Perc.

Ob. *f* *p*

Gtr. *f* *p*

Kym. *p*

Dr. 151

Pno. *f* *p*

## Fourth Movement

Spoken all together as chorus:

Now, everyone, a noise! Raise a din, stamp and shout

$\text{♩} = 120$

*1*

Kym.  
Kymbala  
(played by soprano)

Ob.

Gtr.  
(Regular stringing and tuning)

Xyl.

Dr.

Pno.

place blu-tak on f to create E quarter sharp

*5*

Kym.

Ob.

Gtr.

Xyl.

Dr.

Pno.

8

Kym. *mf*

Ob. *mp*

Gtr.

Xyl. *f*

Dr. *mf*

Pno.



11

Kym.

Ob.

Gtr.

Xyl. *ff* *f* *f* *p*

Dr. *3* *3* *3* *5* *3* *5* *3*

Pno.





29

Kym. *mp*

Ob. *tr*

Gtr. *f*

Xyl.

Dr. *f*

Pno. *f*



32

Kym. *mf*

Ob. *f p mf*

Gtr. *mf*

Xyl.

Dr.

Pno. *mf*

34

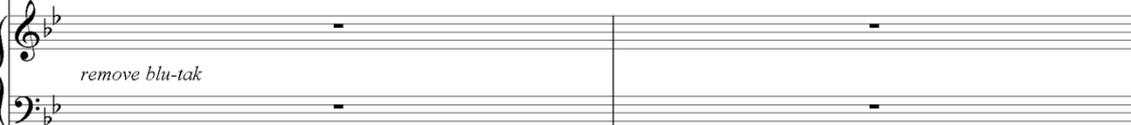
Kym. 

Ob. 

Gtr. 

Xyl. 

Dr. 

Pno. *remove blu-tak* 



36

Kym. 

Ob. 

Gtr. 

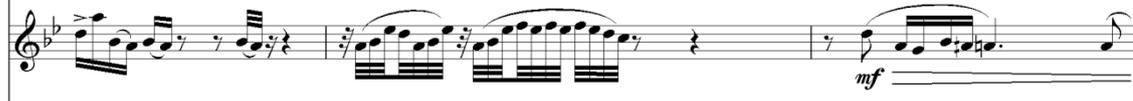
Xyl. 

Dr. 

Pno. *played* 

39

Kym. 

Ob. 

Gtr. 

Xyl. 

Dr. 

Pno. 



42

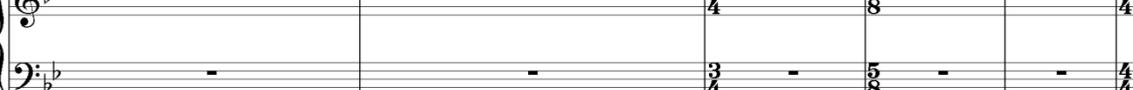
Kym. 

Ob. 

Gtr. 

Xyl. 

Dr. 

Pno. 

47

Kym. *f*

Ob. *f*

Gtr. *f*

Xyl. *f*

Dr. *f*

Pno. *f*



50

Kym.

Ob. *f*

Gtr. *f*

Xyl.

Dr. *f*

Kym. *f*

Pno. *f*

53

Kym. *(sung)*

Ob.

Gtr.

Xyl. *change to soft cloth mallets*

Dr. *mf f*

Kym.

Pno. *f*



56

*p mf p f*

To Perc. (kymbala)

Ob.

Gtr. *p mf mp p mp p f mf*

Xyl. *p f mf f ff f mf mp*  
ripple rolls

Dr. *spoken freely by frame drum player in deep voice (whether male or female):*  
**I am Apollo, Leto's son who speaks to you...depart on your way, and to holiest peace**

Pno. *p ppp pp p mp mf f p*  
pedal *8va 8va 8va*

64

Flute (F) *f*

Ob. *f*

Gtr. *f*

Xyl. *f*

Dr. *f*

Pno. *f*

68

*ff* *f*

Sop. sung continuing with 'a' vowel, glissandi to sound like 'sighing' exercise falling to an undefined pitch chosen by singer

Ob. *ff* *f*

Gtr. *ff* *f*

Xyl. *ff* *f*

Dr. *ff* *f*

Pno. *ff* *f*

tambourine until end

70

Sop. *mf* *mp*  
- a a a a -

Ob. *mf* *mp*

Gtr. *mf* *mp*

Xyl. *mf* *mp*

Dr. *mf* *mp*

Pno. *mf* *mp*



72

Sop. *mp*  
a a - - -

Ob. *p*

Gtr. *p*

Xyl. *p*

Dr. *p*

Pno. *p*

73 *mp* *pp*

Sop. *a*

Ob. *p* *pp*

Gtr. *p* *pp*

Xyl. *p* *pp*

Dr. 73 *p* *pp*

Pno. *p* *pp*