

# Τρόμος

*(TROH-moh-s)*

Soprano and percussion (one performer) and fixed media

Francesca Le Lohé

**Τρόμος** for soprano, suspended cymbal, temple block (low pitch), medium gong or tam tam and fixed media.

Soprano is to also perform percussion part. Hard yarn sticks to be used for cymbal and temple block.

Duration: 11 minutes

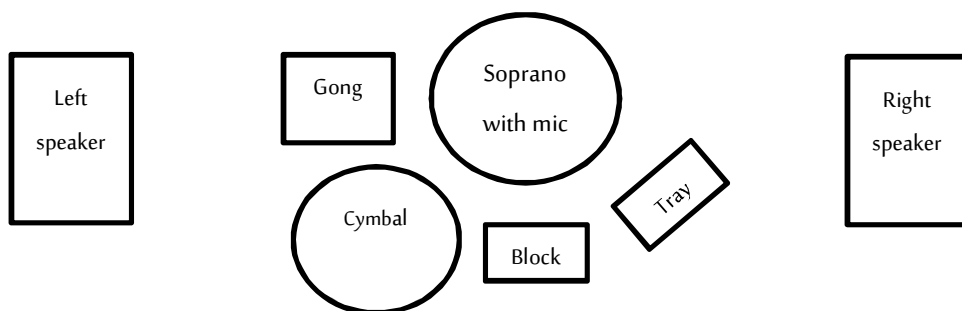
February-April 2013

**Τρόμος** (*pronounced TROH-moh-s*) translates as 'trembling'; our protagonist trembling with anxiety, desire and jealousy each time she meets the object of her affections unexpectedly.

This text by Sappho (615-550BC), usually referred to as Fragment 31, is one of her most intact and well known with many translations completed over the centuries. I was fascinated with the universal and timeless nature of the poem, how it has compelled many to translate and bring it to new audiences, with their own styles, interpretations and agendas. This, in a way, is my attempt at a new translation.

Many thanks go to soprano Dana Cerminaro with whom I collaborated on this project and to Marina Vlachaki for her brilliant reading of the ancient Greek text.

Stage set up:



# Τρόμος

(TROH-moh-s)

Sappho (c615-550BC)

trans. Mary Barnard (1909-2001)

Francesca Le Lohé

Strong, ceremonial feel

Soprano

Percussion

Fixed Media

hard yarn stick *p* *f* *p*

5" 3" 5" 3"

temple block

cymbal

gong

*f* hit bell of cymbal with hard yarn stick

*sim.*

High, swirling resonance

cymbal hits with delays

Perc.

F.M.

3 5" 3" 5" 3"

Perc.

F.M.

5 5" 3" 0.40 6" 8" change to hard yarn stick

change to tam tam beater

gong *f*

0.37 0.40 *phainetai* *moi kēnos ísos theoisin emmen' ònēr*

cymbal cue

Perc.

F.M.

8 7" 10"

begin with Greek

cymbal top

0.54 0.56 *phainetai moi kēnos ísos theoisin emmen' ònēr*

voice *ppp*

blend with voices on tape  
begin a step back from mic

10 *pp* 8" 10" 8" 6" *pp*

S. *Aaa* *Aaa*

F.M. 1'11" 1'28"

♩ = 60

Sighing, dreamily, breathy tone, normal position to mic

14 *p* (gliss)

S. *He he he he is more more more*

F.M. 1'42"

20 *mp* *p* *mp*

S. *more than a a he-ro a he-*

F.M. breathing sounds

25 17" wait 1" after Greek *emmen'ônêr'*

S. *ro*

F.M. low metallic sounds 2'15" *phainetai moi kênos isos theoisin emmen'ônêr phainetai moi kênos isos theoisin*

31 *mp* floating

S. *He he he is a Go d*

F.M. 2'33"

37 *p*

S. *Go-d Go-d God in my eyes in my ey*

F.M.

42 *pp* *mf* *f*

S. *es a thin flame runs un - der my*

Perc. *change to tam tam beater* *gong* *3'19"* *f*

F.M. *3'12"* *3'17"* *3'19"* *fractured cymbals* *p* *f* *High, swirling resonance*

*ottis enantios toi isdanei kai plâsion âdu phonei- sâs upakouei*

47 *mp* *p* *pp*

S. *skin a thin flame runs un - der my skin a thin flame*

F.M. *kai gelaisâs îmeroen* *to m'êmân kardiân en stêthesin eptoaisen* *3'34"* *mp* *gong echo* *3'47"* *defeated, broken* *pp* *step back from mic* *3'34"* *weaker but still insistent* *3'47"* *humming* *gong echo*

*ôs gar es s' idô brokhe' os me phônai- s' oud' en et' eikei*

52 *15"*

S. *runs un - der my skin*

F.M. *alla kam men glôssa eâge* *lepton d' autika khrôi pur upadedromâken* *3'55"* *4'08"* *'wah wah wah'*