

John Frandsen

Sisyfos

for accordion and harpsichord



Commissioned by
Rønnebæksholm

supported by the
Danish Arts Foundation

Duration:
10 min.



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Sisyfos er ifølge græsk mytologi søn af Aiolos - og muligvis far til Odysseus. Under sit besøg i Hades ser Odysseus Sisyfos i færd med at trille en kæmpemæssig sten op ad en bakke. Lige før han når toppen, smutter stenen fra ham, og han må begynde sit arbejde forfra. Sådan går det iom og om igen til evig tid - det er den straf, han har fået, fordi han trodsede guderne, da det lykkedes ham at snyde sig tilbage til livet efter sin første død.

I vore dage bruges begrebet sisyfosarbejde derfor som udtryk for et opslidende arbejde, der er uden ende. Arbejdets forbandelse! Men måske giver myten også anledning til overvejelser over dialektikken mellem proces og resultat. Er det i grunden så vigtigt, om den forbandede sten nogensinde når toppen? Vil det gøre Sisyfos lykkelig? Eller er det alt i alt mere meningsfuldt hele tiden at være på vej, i bevægelse?

Denne duo udforsker forholdet mellem det statiske og det dynamiske. I den forstand: et vaskeægte Sisyfos-arbejde...

According to Greek mythology, Sisyfos was son of Aiolos, God of the Winds, and possibly father of Ulysses. During Ulysses' visit in Hades he discovers Sisyfos occupied with pushing a huge stone to the top of a tall hill. Right before he reaches the top the stone slips away from him, and he must move back and start his work all over again. And again and again - eternally. That is the punishment he has been sentenced because he defied the Gods when he once succeeded in cheating his way back to life after his first death.

Nowadays we use the term "Sisyphean task" to describe a never-ending, backbreaking quest. The curse of labor! But maybe the myth could as well be seen as pointing out the dialectic relation between process and result: Is it really the meaning of life to reach the top? Will that make Sisyfos happy? Or is it, after all, more meaningful to be constantly on your way, to be in the move?

This duo for accordion and harpsichord explores the relation between static and dynamic. In that respect: a true Sisyphean task...

Sisyfos

for accordion and harpsichord

John Frandsen, 2015

Appassionato ♩=84

(8va) - - - - -

Acc.

Cemb.

(8va) - - - ,

10 8va

11 5 8va 7 pp

6 5 3

6 f

(8va) - - - ,

Poco meno $\text{♩} = 72$

12 7 pp f 7 pp

13 pp

6 6

6

14 mf pp

5 5 5 5

pp 3 3 3

pp

3 3 3

Musical score page 5, measures 16-17. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 16 starts with a dynamic of *mf*. Measure 17 starts with a dynamic of *pp*.

Musical score page 5, measures 18-19. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 18 starts with a dynamic of *poco f*. Measure 19 continues the musical line.

Musical score page 5, measures 20-21. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 20 starts with a dynamic of *pp*. Measure 21 starts with a dynamic of *mp*. The tempo is indicated as *Andantino* with a dotted quarter note followed by a dash and the number 72.

23

dolce

29

f

I 5:6 5:6 7:6 7:6

II tr. tr. tr.

34

7:6 8:6 8:6 8:6 8:6 8:6

tr. tr. tr. tr. tr.

Musical score page 7, measures 38-40. The score consists of four staves. The top staff has two treble clef staves, the middle staff has one bass clef staff, and the bottom staff has one treble clef staff. Measure 38 starts with a dynamic *v* above the first note. Measure 39 begins with a dynamic *ff*. Measure 40 starts with a dynamic *8va*, followed by a dynamic *7.6*, and ends with a dynamic *ppp*. The time signature changes between 3/4 and 2/4 throughout the measures.

Andante sostenuto ♩=63

Musical score page 7, measures 41-43. The score continues with four staves. Measures 41 and 42 show eighth-note patterns with various dynamics like *p* and *pp*. Measure 43 starts with a dynamic *pp*.

Musical score page 7, measures 48-50. The score continues with four staves. Measures 48 and 49 show eighth-note patterns. Measure 50 starts with a dynamic *pp*.

Musical score for two voices, page 8, featuring six staves of music.

Staff 1 (Top): Treble clef, 2/4 time. Measures 55-61. The vocal line consists of eighth-note pairs connected by slurs. The piano accompaniment provides harmonic support with eighth-note chords.

Staff 2 (Second from Top): Treble clef, 2/4 time. Measures 55-61. The vocal line consists of eighth-note pairs connected by slurs. The piano accompaniment provides harmonic support with eighth-note chords.

Staff 3 (Third from Top): Treble clef, 2/4 time. Measures 55-61. The vocal line consists of eighth-note pairs connected by slurs. The piano accompaniment provides harmonic support with eighth-note chords.

Staff 4 (Fourth from Top): Treble clef, 2/4 time. Measures 62-68. The vocal line becomes more complex, featuring sixteenth-note patterns and grace notes. The piano accompaniment continues to provide harmonic support.

Staff 5 (Fifth from Top): Treble clef, 2/4 time. Measures 62-68. The vocal line continues with sixteenth-note patterns and grace notes. The piano accompaniment continues to provide harmonic support.

Staff 6 (Bottom): Treble clef, 2/4 time. Measures 69-75. The vocal line consists of eighth-note pairs connected by slurs. The piano accompaniment provides harmonic support with eighth-note chords.

75

2/4 16/16 9/16

81

16/16 3/4 2/4 16/16 2/4

mf p

16/16 3/4 2/4 16/16 2/4

I mf

87

3/4 2/4 16/16

93

98

103

108

5

mp

3 3 3 3

3 3 3 3

112

5

5

3 3 3 3

3 3 3 3

116

5

5

3 3 3 3

3 3 3 3

120

Treble Clef
Bass Clef
Key Signature: One Sharp
Time Signature: 2/4
Measure 3: 16th note pattern
Measure 4: 32nd note pattern
Measure 5: 16th note pattern
Measure 16: 32nd note pattern

124

Treble Clef
Bass Clef
Key Signature: One Sharp
Time Signature: 2/4
Measure 5: Dynamic 'f'
Measure 16: Measure 5/16

127

Treble Clef
Bass Clef
Key Signature: One Sharp
Time Signature: 2/4
Measure 7: Measure 5/16
Measure 16: Measure 7/16

129

131

133

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135

ff

ff

138

141

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144

16 16 16 2/4

16 16 16 2/4

147

2/4 2/4 2/4

2/4 2/4 2/4

150

Tempo I $\text{♩} = 84$

sub. *pp*

f

3 5

p

poco à poco più vibrato

153

156

ff

molto riten

Bellow shake

(air)

G.P.

Andante con moto $\text{♩} = 60$

160

p *espr.* *mp*

(lute)

pp

167

5/8

mf

=

5/8

174

fp

mp

(8' 4')

sfz

181

mf dolce

mf

187

f

mp

fz

mp

194

pp

poco

(lute)

pp

mp espr.

199

ff

ff

ff

ff

205

sub *ff*

(lute)

pp

211

p misterioso

p espr.

mf p

mf

sforz.

mf

219

pp

mp

226

mf

mf p

pp

sfz

mf

232

con delicatezza

p dolce

235

p

p

238

p *mf* *p* *fp*

(8' 4")

p *p* *p* *p* *p* *p*

244

mf *mp* *fp*

p

250

p *(air)* *à niente (no air...)*

suffocato

p